



EDICIÓN ZOZAYA

ABRIL 11 1878

UNION ARTISTICO MUSICAL

SOCIEDAD DE CONCIERTOS

N.º 1	Serenata Española ed.ºn original.	<i>B. Valle.</i>
„ 2	L'ingenuo, gavote.	<i>Arditi.</i>
„ 3	Cuarteto Haydn ob 44 Adagio non lento.	<i>T. Bretón.</i>
„ 4	Elegía á Rossini.	<i>S. Giner.</i>
„ 5	Marcha fúnebre de una marionete.	<i>Gounod.</i>
„ 6	Célebre minueto.	<i>Boccherini.</i>
„ 7	Rondó característico.	<i>Santamarina.</i>
„ 8	Polonesa de concierto.	<i>Jiménez.</i>
„ 9	Pavana favorita de Luis XIV.	<i>Brissón.</i>
„ 10	Fantasia morisca.	<i>Chapi.</i>
„ 11	Minueto, recuerdo de un sarao.	<i>Giner.</i>
„ 12	Regente, gavota.	<i>Fitege.</i>
„ 13	Emperador, Gavota.	<i>Morley.</i>
„ 14	Polaca de concierto.	<i>Power.</i>
„ 15	Retreta Austriaca.	<i>K. Bela.</i>
„ 16	Danzas Húngaras.	<i>Brahms.</i>

N.º Ptas.

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AOU DA.
VALE BRILLANTE.
pour PIANO par
J. LEÏBACH.

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Op: 274.

PIANO.

f *risoluto.*

Allegro. (♩ = 65.)

Ped.

p

mf

ritard.

tr *tr*

Ped. ⊕ Ped. ⊕ Ped. ⊕

mf *a tempo.*

mf

⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

f

mf

cresc.

f

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat), and 4/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. Pedal markings are indicated by a circled cross symbol below the bass staff.

Second system of musical notation. The right hand continues with a melodic line, including a section marked *p* (piano) with a slur and fingerings 1, 2, 3, 4. The left hand accompaniment remains consistent. Pedal markings are present throughout the system.

Third system of musical notation. The right hand features a rapid sixteenth-note passage marked *cresc.* (crescendo) and *f* (forte). A first ending bracket labeled *8^a* spans the first two measures of this system. The left hand accompaniment includes some accented chords. Pedal markings are present throughout the system.

Fourth system of musical notation. The right hand continues with a melodic line, marked *p grazioso.* (piano, gracefully). The left hand accompaniment consists of chords. Pedal markings are present throughout the system.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked *mf* (mezzo-forte) and *f* (forte). The left hand accompaniment includes some accented chords. Pedal markings are present throughout the system.

First system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *p*. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*. Pedal markings: ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *p grazioso*. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *p*. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *f*, *mf*. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics: *p* Scherzando. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped. *cresc.*

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *cresc.* Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

Third system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ritard.*, *p a tempo.* Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f ritard.*, *p a tempo.* Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

First system of a piano score. The right hand features a melodic line with a trill (tr.) and a fermata. The left hand plays a bass line with chords. Dynamics include *mf* and *ritard.*. Pedal markings are present below the staff.

Second system of a piano score. The right hand continues the melodic line. The left hand plays a steady bass line. Dynamics include *mf a tempo.* and *mf*. Pedal markings are present below the staff.

Third system of a piano score. The right hand features a melodic line with a fermata. The left hand plays a bass line with chords. Dynamics include *f*. Pedal markings are present below the staff.

Fourth system of a piano score. The right hand features a melodic line with a trill and a fermata. The left hand plays a bass line with chords. Dynamics include *mf*, *cresc.*, and *f*. Pedal markings are present below the staff.

Fifth system of a piano score. The right hand continues the melodic line. The left hand plays a steady bass line. Dynamics include *mf*. Pedal markings are present below the staff.

First system of a piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand provides harmonic accompaniment. Dynamics include *f* and *mf*. Pedal markings are present below the bass staff.

Second system of the piano score. The right hand has a melodic line with an *8^a* (octave) marking. Dynamics include *cresc.* and *f*. Pedal markings are present below the bass staff.

Third system of the piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Dynamics include *p grazioso.* and *mf*. Pedal markings are present below the bass staff.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Dynamics include *p*. Pedal markings are present below the bass staff.

Fifth system of the piano score. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with slurs. Dynamics include *mf*, *cresc.*, *f*, and *ritard.*. Pedal markings are present below the bass staff.

First system of a piano score. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 2, 1, 2, 1, 2, 1, 3, 2, 2, 1, 2, 1, 3, 2, 1, 2, 1). The left hand provides harmonic support with chords. Dynamics include *p* a tempo and *mf*. Pedal markings are present below the staff.

Second system of the piano score. The right hand continues with slurred passages and includes a *8^a* marking. Dynamics include *p* and *cresc.*. Pedal markings are present below the staff.

Third system of the piano score. The right hand features slurred passages and dynamics include *mf*, *cresc.*, and *f*. Pedal markings are present below the staff.

Fourth system of the piano score. The right hand features slurred passages and dynamics include *cresc.* and *ff grandioso*. It includes a *8^a* marking and a *Cresc.* marking. Pedal markings are present below the staff.

REPERTORIO

DE

CONCIERTOS

OBRAS DE MODA

Pasa-calle estudiantil.....	Agero.	Célebre tarantela.....	Gottschalk.	Arabesque.....	Schumann.
Pavana, capricho.....	Albeniz	La primavera (alborada).....	Grajal.	Scenes d'enfants (reverie)....	Idem.
Rimas de Becquer.....	Idem.	Polonesa de concierto.....	Jiménez.	Bonheur parfait.....	Idem.
Barcarola.....	Idem.	Tres mazurkas de salón.....	Idem.	Una copla de la jota.....	Serrano.
Scherzo de la primera sonata en la b.....	Idem.	Retreta Austriaca.....	Keler-Bela.	Fantasia de Donna Juanita de Suppé.....	Strebboğ.
Seis pequeños vales.....	Idem.	Marcha húngara.....	Kowalski.	Danza egipcia.....	Tavan.
Granada (Serenata).....	Idem.	Pizzicato y vals lento.....	Leo Delibes.	Pizzicato.....	Thaubert.
Sevilla (Sevillana).....	Idem.	Gran Marcha militar.....	Leybach.	Tema y estudio en la menor..	Thalberg.
L'Ingénue, gavota.....	Arditi.	Marcha brillante.....	Idem.	Serenata española, edición original.....	Valle.
Incautatrice, vals de salón...	Idem.	Bolero brillante.....	Idem.	La misma edición simplificada.	Idem.
Marcha de las ruinas de Ate- nas.....	Beethoven.	María Stuart.....	Idem.	Pensée Matinale.....	Vernet.
Primera sonata.....	Idem.	Mignón.....	Idem.	Marcha nupcial.....	Idem.
Sonata patética.....	Idem.	Regrettant sa Patrie.....	Idem.	Allegro de salón.....	Idem.
Andante con variaciones.....	Idem.	Segunda rapsodia.....	Liszt.	Preludio de Baldassarre.....	Villate.
Célebre minueto.....	Bocherini.	Duodécima rapsodia.....	Idem.	Gran marcha de idem.....	Idem.
Danzas húngaras.....	Brahms.	Tres melodías húngaras.....	Idem.	Bailables de idem.....	Idem.
Cuarteto Haydn (Op. 44.) Ada- gio non lento.....	Bretón.	Echos du passé.....	Lange.	Marche des Petits Pompiers..	Idem.
Pavana favorita de Luis XIV.	Brissón.	Gran vals de salón.....	Liisó.	Marcha fúnebre à la memoria de Alfonso XII.....	Idem.
Cuarto nocturno.....	Idem.	Gran estudio de concierto.....	Mayer.	Marcha y coro de Lohengrin..	Wagner.
Fantasia Morisca.....	Chapf.	La vida es sueño (original...)	Mancinelli.	Gran marcha de Tannhäuser..	Idem.
Serenata andaluza.....	Cinna.	Idem idem (fácil).....	Idem.	Ultimo pensamiento.....	Weber.
Dos barcarolas vascas.....	Idem.	Idem idem (à 4 manos).....	Idem.	Primera balada.....	Zabalza.
Sept pensées poétiques.....	Idem.	Tres melodías sin palabras...)	Idem.	Segunda balada.....	Idem.
Album mauresque.....	Idem.	Heróica (cuarta marcha de concierto).....	Marqués.	Tres nocturnos.....	Idem.
La Jerezana.....	Idem.	Canzoneta del cuarteto (Op. 12).....	Mendelsshon.	Pensando en tí, (Melodia)....	Idem.
Malagueña jaleada.....	Idem.	Emperador, (gavota).....	Morley.	Cantos de mi cuna.....	Idem.
Dans les montagnes d'Es- pagne.....	Idem.	Beso de amor.....	Idem.	Recuerdos de Apolo.....	Idem.
Valse poétique.....	Idem.	Larghetto del gran quinteto (Op. 587).....	Mozart.	Luisito, pavana.....	Idem.
Deux pensées humoristiques..	Idem.	Romanza del 8.º concierto....	Idem.	Berceuse.....	Idem.
Scherzo Andalous.....	Idem.	Pastorale variée.....	Idem.	En el Mar barcarola.....	Idem.
Rondó jocoso.....	Idem.	Marcha turca.....	Idem.	Capricho Bohemio.....	Idem.
Sérenade Mauresque.....	Idem.	Pavana de concierto.....	Muñoz Lucena	Carnaval de Venecia.....	Idem.
Berceuse, (Núm. 4).....	Idem.	Bolero de concierto.....	Ocón.	Saffo, fantasía.....	Idem.
Zambra Gitana.....	Idem.	Serenata napolitana.....	Paladilhe.	Viva España, polpurri.....	Idem.
Serenata veneciana.....	Idem.	Basconia.....	Peña y Goñi.	Cantos populares, Baztanenses	Idem.
Estudiantina.....	Idem.	Recuerdo à Vilinch.....	Idem.	Doña Juana la Loca.....	Idem.
Marcha fúnebre.....	Chopin.	Fantasia, Pan y Toros (de Bar- bieri).....	Idem.	D. Juan, fantasía.....	Idem.
Segundo nocturno.....	Idem.	Recuerdo de Biarritz.....	Idem.	Madrid-Cómico, jota.....	Idem.
Stéphanie (gavota).....	Czifbulka.	Capita Zortzico.....	Idem.	Las Campanas del Roncal....	Idem.
Une chanson de jeune-fille....	Dupont.	Guipúzcoa mía.....	Idem.	Czarina, mazurka Rusa.....	Ganne.
Chanson hongroise.....	Idem.	Sobre la tumba de Santes- teban.....	Idem.	Cin-ko-ka, vales.....	Dellinger.
Moraima (capricho).....	Espinosa.	Polaca de concierto.....	Power.	Alborada gallega.....	Veiga.
Florinda.....	Idem.	Cantos canarios.....	Idem.	Nostalgia, nocturno.....	Jungmann
Canto de amor.....	Espilder.	Tanganillo.....	Idem.	El Ocaso, melodía para canto.	Espino.
Muits-Espagnoles.....	Encrois.	Capricho romántico (obra póstuma).....	Idem.	Patrulla turca.....	Michaëlis.
Primer nocturno.....	Field.	Tres mazurkas de salón.....	Idem.	Los Gnomos de la Alhambra..	Nogueras.
Regente (gavota).....	Fliege.	Confidencias.....	Idem.	Murmurios de un arroyo....	Larregla.
Serenata chinesca.....	Idem.	Allegro de concierto.....	Idem.	Una mañana en el campo....	Idem.
Elegia à Rossini.....	Giner.	Gran vals de concierto.....	Idem.	Tarantela.....	Idem.
Minueto, recuerdo de un sarao.	Idem.	Día feliz, confidencia.....	Idem.	Nina, marcha sobre motivos..	Latour.
Chanson árabe.....	Godefroid.	La fileuse.....	Raff.	Parsifal, preludio.....	Wagner.
Marche fúnebre d'une ma- rionette.....	Gounod.	Canto de la montaña.....	Riter.	Roma, mazurka.....	P. B.
Ave-Maria.....	Idem.	Barcarola.....	Rubinstein.	Labios de rosa, id.....	Taboada.
Le Bananier.....	Gottschalk.	Scherzo en la menor.....	Romo.	Desden y amor, vales.....	Hurtado.
La Savane.....	Idem.	Danse Macabre.....	Saint-Saens.	Sonámbula, fantasía.....	Leybach.
Sueño de una noche de ve- rano.....	Idem.	Rondó característico.....	Santamarina	Souvenir de Venise.....	Idem.
Melancolia.....	Idem.	Pavana de concierto.....	Santonja	Aouda, vals brillante.....	Idem.
Manzanillo.....	Idem.	Capricho vasco.....	Sarasate.	Fête des Naades, capricho..	Idem.
El poeta moribundo.....	Idem.	La Citara (serenata italiana)..	Scherz.	Fleur d'automne.....	Idem.
Fantome de Bonheur.....	Idem.	Reina Cristina (gavota).....	Schmid.	Marcha brillante.....	Idem.
Popurri andaluz.....	Idem.	Serenata.....	Schubert.	Fausto, fantasía.....	Idem.
Danza Osianica.....	Idem.	Adios.....	Idem.	A l'ombre du saul.....	Idem.
Ricordati, meditación.....	Idem.	La Gardenia, gavota.....	Reig.	Lusignan.....	Idem.
La Gitanilla.....	Idem.	Primer gran vals brillante (Op. 6).....	Schulhoff.	Los pelotaris, zortzico.....	Idem.
La Pasquinade, capricho.....	Idem.	Segundo gran vals brillante (Op. 20.).....	Idem.	Meditación, nocturno.....	Nieto.
Ultima esperanza.....	Idem.	Segunda sonata (Op. 22.)....	Schumann.	Plegaria, id.....	Idem.
Ultimo amor.....	Idem.	Andante y variaciones (Op. 46.).....	Idem.	Ecos del corazón, id.....	Idem.
Gran scherzo.....	Idem.			Cantos del alma, id.....	Idem.
Tremolo, gran estudio de con- cierto.....	Idem.			Mercedes, mazurka de salón..	Calvist.
				A media noche, polka.....	Giorza.