



# EDICIÓN ZOZAYA

ABRIL 11 1878

UNION ARTISTICO MUSICAL

SOCIEDAD DE CONCIERTOS

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

N.º ..... Ptas. ....

OBRAS ESCOLAS

Propiedad.

Depositado.

ZOZAYA,  EDITOR.

Proveedor de la Real Casa y de la Capela R. de Música  
ALMACEN DE MÚSICA Y PIANOS  
34, Carrera de San Jerónimo, 34  
MADRID

# FETE DES NAIÄDES.

CAPRICE BRILLANTE.

pour PIANO par

J. LEYBACH.

Propiedad.

Pr. 6 Pts.

Op: 275.

Allegretto. (♩. = 100.)

PIANO.

*p* *cresc.* *mf* *cresc.* *f*

Ped. Ped. Ped.

*f*

Ped. Ped. Ped. Ped.

*p* *cresc.* *f* *p*

Ped. Ped. Ped. Ped.

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

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

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

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

ritard. *f* a tempo. *p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

This system contains the first two systems of music. The first system features a *ritard.* marking and a dynamic of *f* a tempo. The second system begins with a *p* dynamic. Pedal markings are present at the end of each measure.

*cresc.* *f* *p*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

This system contains the third and fourth systems of music. The third system includes a *cresc.* marking and a dynamic of *f*. The fourth system begins with a *p* dynamic. Pedal markings are present at the end of each measure.

*un poco ritenuto.* *mf* *f*

1 2 8<sup>a</sup>

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

This system contains the fifth and sixth systems of music. The fifth system is marked *un poco ritenuto.* and *mf*. The sixth system begins with a dynamic of *f*. Fingerings 1, 2, and 8<sup>a</sup> are indicated. Pedal markings are present at the end of each measure.

*mf* *f*

1 2 8<sup>a</sup>

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

This system contains the seventh and eighth systems of music. The seventh system is marked *mf*. The eighth system begins with a dynamic of *f*. Fingerings 1, 2, and 8<sup>a</sup> are indicated. Pedal markings are present at the end of each measure.

First system of a piano score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and some melodic fragments, while the bass staff contains a steady eighth-note accompaniment. The first measure is marked *mf* and the second measure is marked *p*. There are dynamic hairpins indicating a decrease in volume from the first to the second measure.

Second system of a piano score, starting with a first ending bracket labeled *8<sup>a</sup>*. The treble staff features a complex melodic line with fingerings (1, 2, 1, 3, 1, 4, 1) and a dynamic change from *mf a tempo.* to *f*. The bass staff provides a harmonic accompaniment. Pedal markings are present below the bass staff: "Ped." followed by a circled cross symbol. Dynamic hairpins show a decrease in volume across the system.

Third system of a piano score. The treble staff has chords and some melodic movement, while the bass staff has a simple eighth-note accompaniment. The first measure is marked *mf* and the second measure is marked *p*. Dynamic hairpins indicate a decrease in volume.

Fourth system of a piano score. The treble staff contains chords and melodic lines, and the bass staff has an eighth-note accompaniment. The first measure is marked *mf* and the second measure is marked *p*. Dynamic hairpins indicate a decrease in volume.

First system of a piano score. The right hand (treble clef) begins with a melodic line marked *mf* *grazioso*. The left hand (bass clef) plays a steady eighth-note accompaniment. The system contains five measures. Pedal markings are present at the beginning and after the second and fourth measures.

Second system of the piano score. The right hand continues the melodic line, with dynamics shifting to *mf* in the fourth measure. The left hand accompaniment remains consistent. Pedal markings are located at the beginning, after the second measure, and at the end of the system.

Third system of the piano score. The right hand features a more complex melodic line with some chromaticism. Dynamics include *f* in the second measure. The left hand accompaniment continues. Pedal markings are placed at the beginning and after the second, fourth, and fifth measures.

Fourth system of the piano score. The right hand has a melodic line starting with a dynamic of *f*, which then changes to *p* in the second measure. A *cresc.* (crescendo) marking appears in the fourth measure. A first ending bracket labeled *8<sup>a</sup>* spans the final two measures. The left hand accompaniment consists of chords. Pedal markings are at the beginning and after the second, third, and fourth measures.

Fifth system of the piano score. The right hand continues the melodic line, with dynamics of *f* and *mf*. The left hand accompaniment consists of chords. Pedal markings are at the beginning and after the second and third measures.

8<sup>a</sup>

First system of musical notation. Treble clef, key signature of two flats. Dynamics: *mf* (mezzo-forte) and *f* (forte). Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

8<sup>a</sup>

Second system of musical notation. Treble clef, key signature of two flats. Dynamics: *mf* (mezzo-forte) and *f* (forte). Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics: *f* (forte), *I.º Tempo.*, *p* (piano), *cresc.* (crescendo), *f* (forte). Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., Ped., ⊕ Ped., ⊕ Ped.

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics: *p* (piano), *f* (forte). Pedal markings: Ped., ⊕ Ped., ⊕ Ped., Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics: *p* (piano), *cresc.* (crescendo), *f* (forte), *p* (piano). Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

First system of musical notation. Treble clef, bass clef. Dynamics: *f* (first measure), *mf* (second measure). Pedal markings: Ped. (under first measure), Ped. (under second measure), Ped. (under third measure), Ped. (under fourth measure). Fingerings: 3, 2, 1 (under first measure).

Second system of musical notation. Treble clef, bass clef. Dynamics: *f* (first measure), *mf* (second measure). Pedal markings: Ped. (under first measure), Ped. (under second measure), Ped. (under third measure), Ped. (under fourth measure). Fingerings: 3, 2, 1 (under first measure); 3, 2, 1 (under third measure).

Third system of musical notation. Treble clef, bass clef. Dynamics: *f* (first measure). Pedal markings: Ped. (under first measure), Ped. (under second measure), Ped. (under third measure), Ped. (under fourth measure). Performance instruction: *ritard.* (under third measure).

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f* (first measure), *a tempo.* (first measure), *p* (second measure), *cresc.* (third measure). Pedal markings: Ped. (under first measure), Ped. (under second measure), Ped. (under third measure), Ped. (under fourth measure), Ped. (under fifth measure).



First system of musical notation. The upper staff contains a melodic line with a slur over the first two measures. The lower staff contains a bass line with a slur over the first two measures. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Second system of musical notation. The upper staff contains a melodic line with a slur over the first two measures. The lower staff contains a bass line with a slur over the first two measures. Dynamics include *mf* and *f*. Pedal markings are present below the bass staff.

Third system of musical notation. The upper staff contains a melodic line with a slur over the first two measures and an *8va* marking. The lower staff contains a bass line with a slur over the first two measures. Dynamics include *p*, *cresc.*, and *f*. Pedal markings are present below the bass staff.

Fourth system of musical notation. The upper staff contains a melodic line with a slur over the first two measures and an *8va* marking. The lower staff contains a bass line with a slur over the first two measures. Dynamics include *p*, *cresc.*, *f grandioso.*, and *cresc.*. Pedal markings are present below the bass 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.....	Boccherini.	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.....	Liiso.	Marcha fúnebre à la memoria de Alfonso XII.....	Idem.
Cuarto nocturno.....	Calvo.	Gran estudio de concierto.....	Mayer.	Marcha y coro de Lohengrín..	Wagner.
Fantasia Morisca.....	Chapf.	La vida es sueño (original....	Mancinelli.	Gran marcha de Tannhäuser..	Weber.
Serenata andaluza.....	Cinna.	Idem idem (fácil).....	Idem.	Ultimo pensamiento.....	Zabalza.
Dos barcarolas vascas.....	Idem.	Idem idem (à 4 manos).....	Idem.	Primera balada.....	Idem.
Sept pensées poétiques.....	Idem.	Tres melodías sin palabras....	Idem.	Segunda balada.....	Idem.
Album mauresque.....	Idem.	Heróica (cuarta marcha de concierto).....	María Martín.	Tres nocturnos.....	Idem.
La Jerezana.....	Idem.	Canzoneta del cuarteto (Op. 12).....	Marqués.	Pensando en tí, (Melodia)....	Idem.
Malagueña jaleada.....	Idem.	Emperador, (gavota).....	Mendelsshon.	Cantos de mi cuna.....	Idem.
Dans les montagnes d'Es- pagne.....	Idem.	Beso de amor.....	Morley.	Recuerdos de Apolo.....	Idem.
Valse poétique.....	Idem.	Larghetto del gran quinteto (Op. 587).....	Idem.	Luisito, pavana.....	Idem.
Deux pensées humoristiques..	Idem.	Romanza del 8.º concierto....	Mozart.	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.	Repita 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.....	Idem.	Alborada gallega.....	Veiga.
Florinda.....	Idem.	Cantos canarios.....	Power.	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.	Murmurios de un arroyo....	Nogueras.
Regente (gavota).....	Fliege.	Confidencias.....	Idem.	Una mañana en el campo....	Larregla.
Serenata chinesca.....	Idem.	Allegro de concierto.....	Quesada.	Tarantela.....	Idem.
Elegia à Rossini.....	Giner.	Gran vals de concierto.....	Idem.	Nina, marcha sobre motivos..	Latour.
Minueto, recuerdo de un sarao.	Idem.	Día feliz, confidencia.....	Idem.	Parsifal, preludio.....	Wagner.
Chanson árabe.....	Godefroid.	La fleuse.....	Raff.	Roma, mazurka.....	P. B.
Marche fúnebre d'une ma- rionette.....	Gounod.	Canto de la montaña.....	Riter.	Labios de rosa, id.....	Taboada.
Ave-Maria.....	Idem.	Barcarola.....	Rubinstein.	Desden y amor, vales.....	Hurtado.
Le Bananier.....	Gottschalk.	Scherzo en la menor.....	Romo.	Sonámbula, fantasía.....	Leybach.
La Savane.....	Idem.	Danse Macabre.....	Saint-Saens.	Souvenir de Venise.....	Idem.
Sueño de una noche de ve- rano.....	Idem.	Rondó característico.....	Santamarina	Aouda, vals brillante.....	Idem.
Melancolia.....	Idem.	Pavana de concierto.....	Santonja	Fête des Naades, capricho..	Idem.
Manzanillo.....	Idem.	Capricho vasco.....	Sarasate.	Fleur d'automne.....	Idem.
El poeta moribundo.....	Idem.	La Citara (serenata italiana)..	Scherz.	Marcha brillante.....	Idem.
Fantome de Bonheur.....	Idem.	Reina Cristina (gavota).....	Schmid.	Fausto, fantasía.....	Idem.
Popurri andaluz.....	Idem.	Serenata.....	Schubert.	A l'ombre du saul.....	Idem.
Danza Osianica.....	Idem.	Adios.....	Idem.	Lusignan.....	Idem.
Ricordati, meditación.....	Idem.	La Gardenia, gavota.....	Reig.	Los pelotaris, zortzico.....	Peña y Goñi
La Gitanilla.....	Idem.	Primer gran vals brillante (Op. 6).....	Schulhoff.	Meditación, nocturno.....	Nieto.
La Pasquinade, capricho.....	Idem.	Segundo gran vals brillante (Op. 20).....	Idem.	Plegaria, id.....	Idem.
Ultima esperanza.....	Idem.	Segunda sonata (Op. 22).....	Schumann.	Ecos del corazón, id.....	Idem.
Ultimo amor.....	Idem.	Andante y variaciones (Op. 46).....	Idem.	Cantos del alma, id.....	Idem.
Gran scherzo.....	Idem.			Mercedes, mazurka de salón..	Calvist.
Tremolo, gran estudio de con- cierto.....	Idem.			A media noche, polka.....	Giorza.