



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	Fantasia 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.

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À MONSIEUR PIERRE MOFFRE.

SOUVENIR DE VENISE.

SÉRÉNADE

POUR PIANO par

J. LEÏBACH.

Propiedad.

Pr. 6 Pts.

Op: 273.

Allegretto. (♩ = 144.)

PIANO.

The musical score is written for piano and consists of three systems of music. Each system contains two staves, a treble clef staff and a bass clef staff. The first system begins with a treble clef staff featuring a triplet of eighth notes, followed by a slur over a series of notes. The bass clef staff has a few notes. Dynamics include *f*, *p*, and *f*. Pedaling marks are present below the bass staff. The second system continues with similar notation, including triplets and slurs. Dynamics include *p*, *p*, *mf*, and *p*. Pedaling marks are present below the bass staff. The third system features a treble clef staff with a triplet of eighth notes and a slur over a series of notes. The bass clef staff has a few notes. Dynamics include *f* and *f*. Pedaling marks are present below the bass staff. The score includes various musical notations such as triplets, slurs, and pedaling marks.

mf

p *cresc.* *f*

Ped. ⊕ Ped. ⊕ Ped. ⊕

cresc. *f* *cresc.* *8va*

Ped. ⊕ Ped. ⊕

f *8va*

Ped. sempre. ⊕

Andante. (♩. = 126.)

p *leggiero ma un poco marcato il canto.*

Ped. ⊕ Ped. ⊕ Ped. ⊕

First system of musical notation. Treble clef, key signature of two flats. The right hand features a series of triplet eighth notes, with a dynamic marking of *mf*. A slur covers the first two measures, and a slur with an *8va* marking covers the next two measures. The piece concludes with a dynamic marking of *p*. The bass line consists of simple chords. Pedal markings are indicated by circles with a cross inside, placed below the bass staff.

Second system of musical notation. Treble clef, key signature of two flats. The right hand continues with triplet eighth notes, marked with a dynamic of *mf*. A *cresc.* marking is present. The system ends with a dynamic marking of *f*. The bass line has simple chords. Pedal markings are indicated by circles with a cross inside, placed below the bass staff.

Third system of musical notation. Treble clef, key signature of two flats. The right hand features triplet eighth notes, starting with a dynamic of *p* and increasing through *cresc.* to *mf*. A slur with an *8va* marking is present. The system ends with a dynamic marking of *f*. The bass line has simple chords. Pedal markings are indicated by circles with a cross inside, placed below the bass staff.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand features triplet eighth notes, starting with a dynamic of *p* and increasing through *cresc.*. The system ends with a dynamic marking of *f*. The bass line has simple chords. Pedal markings are indicated by circles with a cross inside, placed below the bass staff.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand features triplet eighth notes, starting with a dynamic of *mf* and increasing through *cresc.* to *f*. A *ritard.* marking is present at the end of the system. The bass line has simple chords. Pedal markings are indicated by circles with a cross inside, placed below the bass staff.

a tempo.

3 3 3

p sempre marcato il canto.

mf

Ped. Ped. Ped. Ped.

8^{va}

f calmato.

1 2 4 1 2

1 2 4

Ped. Ped. Ped. Ped. Ped.

mf

ritard.

Ped. Ped. Ped. Ped.

p un poco più lento.

3 3 3 3

1 2 1

3 3

Ped. Ped. Ped.

p *cresc.* *mf* 3 3 *cresc.*

Ped. 3 Ped. Ped. Ped.

f

Ped. 3 Ped. Ped. Ped.

p 3 *cresc.* *f*

Ped. 3 Ped. Ped. Ped.

p grazioso. *cresc.* *mf*

Ped. Ped. Ped. Ped.

First system of a piano piece. The right hand features a melodic line with a *p* dynamic, a *cresc.* marking, and an *mf* dynamic. The left hand plays a rhythmic accompaniment of eighth-note triplets, with *Ped.* markings and circled cross symbols.

Second system of the piano piece. The right hand continues with a melodic line, marked *p* *sempre marcato il canto.* and *mf*. The left hand accompaniment consists of eighth-note triplets, with *Ped.* markings and circled cross symbols.

Third system of the piano piece. The right hand has a melodic line with *f* dynamics, *ritard.* markings, and *p a tempo.* markings. The left hand accompaniment includes eighth-note triplets and sixteenth-note patterns, with *Ped.* markings and circled cross symbols.

Fourth system of the piano piece. The right hand features a melodic line with *p* dynamics, *cresc.* markings, and *mf* dynamics. The left hand accompaniment includes sixteenth-note patterns and eighth-note triplets, with *Ped.* markings and circled cross symbols.

First system of a musical score. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic. The lower staff is in bass clef with the same key signature. It features a series of triplets in the left hand, with a 'Ped.' (pedal) marking below the first triplet. The system concludes with a circled cross symbol.

Second system of the musical score. The upper staff continues with a forte (*f*) dynamic, then a *calmato.* (diminuendo) section, and finally a piano (*p*) dynamic. A *ritard.* (ritardando) marking is present. The lower staff continues with triplets and pedal markings. The system concludes with a circled cross symbol.

I.^o Tempo.

Third system of the musical score, marked 'I.^o Tempo.'. The upper staff features a piano (*p*) dynamic with the instruction *leggiero ma un poco marcato il canto.* (light but somewhat marked the melody). The lower staff has a piano accompaniment with a circled cross marking. The system concludes with a circled cross symbol.

Fourth system of the musical score. The upper staff features a piano (*p*) dynamic and includes a melodic line with a 'Sa' marking above it. The lower staff continues with a piano accompaniment and a circled cross marking. The system concludes with a circled cross symbol.

First system of a piano score. The right hand features a melodic line with triplets and a *cresc.* marking. The left hand provides harmonic support with chords and a *Ped.* marking. Dynamics include *mf* and *f*.

Second system of a piano score. The right hand continues the melodic line with *cresc.* markings. The left hand has a *Ped.* marking. A section marked *8^a* begins. Dynamics include *p* and *mf*.

Third system of a piano score. The right hand features a complex texture with triplets and *cresc.* markings. The left hand has a *Ped.* marking. Dynamics include *f* and *p*.

Fourth system of a piano score. The right hand features a melodic line with *cresc.* and *ritard.* markings. The left hand has a *Ped.* marking. Dynamics include *mf* and *f*.

a tempo.

3 3 3

p sempre marcato il canto.

mf

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the first two measures of the piece. The right hand features a melodic line with triplets of eighth notes. The left hand provides a harmonic accompaniment with sustained notes. Pedal markings are present at the beginning and end of each measure.

8^a

f calmato.

1 2 4 1

f

1 2 4 1

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 3 through 6. Measure 3 includes an 8va (octave) marking. Measure 4 is marked 'f calmato.' and contains a fingering sequence '1 2 4 1'. Measure 5 is marked 'f' and also contains '1 2 4 1'. Pedal markings are placed at the start and end of measures 3, 4, 5, and 6.

mf

cresc.

Ped. Ped. Ped. Ped. sempre.

Detailed description: This system contains measures 7 through 10. The dynamic starts at 'mf' and increases to 'cresc.' (crescendo) by measure 10. Pedal markings are used throughout, with the instruction 'Ped. sempre.' starting in measure 10.

3 3

p lento.

pp una corda.

8^a

Ped. Ped. Ped.

Detailed description: This system contains measures 11 through 14. Measures 11 and 12 feature triplet markings. The dynamic is 'p lento.' (piano, slow). Measure 13 is marked 'pp una corda.' (pianissimo, one string). Measure 14 includes an 8va marking. Pedal markings are placed at the end of measures 11, 13, and 14.

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, (Melodía)....	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.....	Rubinstein.	Sonámbula, fantasía.....	Leybach.
La Savane.....	Idem.	Danse Macabre.....	Romo.	Souvenir de Venise.....	Idem.
Sueño de una noche de ve- rano.....	Idem.	Rondó característico.....	Saint-Saens.	Aouda, vals brillante.....	Idem.
Melancolia.....	Idem.	Pavana de concierto.....	Santamarina	Fête des Naades, capricho..	Idem.
Manzanillo.....	Idem.	Capricho vasco.....	Santonja	Fleur d'automne.....	Idem.
El poeta moribundo.....	Idem.	La Citara (serenata italiana)..	Sarasate.	Marcha brillante.....	Idem.
Fantome de Bonheur.....	Idem.	Reina Cristina (gavota).....	Scherz.	Fausto, fantasía.....	Idem.
Popurri andaluz.....	Idem.	Serenata.....	Schmid.	A l'ombre du saul.....	Idem.
Danza Osianica.....	Idem.	Adios.....	Schubert.	Lusignan.....	Idem.
Ricordati, meditación.....	Idem.	La Gardenia, gavota.....	Reig.	Los pelotaris, zortzico.....	Idem.
La Gitanilla.....	Idem.	Primer gran vals brillante (Op. 6).....	Schulhoff.	Meditación, nocturno.....	Idem.
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.