



EDICIÓN ZOZAYA

ABRIL 11 1878

UNION ARTISTICO MUSICAL

SOCIEDAD DE CONCIERTOS

N.º 1	Serenata Española ed.ºn original.	B. Valle.
„ 2	L'ingenuo, gawote.	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.

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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 in 6/8 time, marked 'Allegretto' with a tempo of 144 beats per minute. It consists of three systems of music. The first system contains two measures, the second contains four measures, and the third contains two measures. The music is characterized by frequent triplets and slurs. Dynamics range from *f* (forte) to *p* (piano) and *mf* (mezzo-forte). Pedal markings are indicated by 'Ped.' and circled symbols. The score includes various musical notations such as accents, slurs, and triplets.

mf

p *cresc.* *f*

Ped. ⊕ Ped. ⊕ Ped. ⊕

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

Ped. ⊕ Ped. ⊕

f *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 triplets of eighth notes, with a dynamic marking of *mf*. A slur covers the first two measures, and a fermata is placed over the final triplet. The third measure contains a triplet of eighth notes. The fourth measure has a dynamic marking of *p*. The fifth measure has a dynamic marking of *p*. The sixth measure has a dynamic marking of *p*. The bass line consists of a few chords. Pedal markings are present below the bass line: "Ped." and "⊕ Ped.".

Second system of musical notation. Treble clef, key signature of two flats. The right hand features a series of triplets of eighth notes, with a dynamic marking of *mf*. A slur covers the first two measures, and a fermata is placed over the final triplet. The third measure contains a triplet of eighth notes. The fourth measure has a dynamic marking of *cresc.*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*. The bass line consists of a few chords. Pedal markings are present below the bass line: "Ped.", "⊕ Ped.", "⊕ Ped.", "⊕ Ped.", "⊕ Ped.", and "⊕ Ped.".

Third system of musical notation. Treble clef, key signature of two flats. The right hand features a series of triplets of eighth notes, with a dynamic marking of *p*. A slur covers the first two measures, and a fermata is placed over the final triplet. The third measure contains a triplet of eighth notes. The fourth measure has a dynamic marking of *cresc.*. The fifth measure has a dynamic marking of *mf*. The sixth measure has a dynamic marking of *cresc.*. The seventh measure has a dynamic marking of *f*. The eighth measure has a dynamic marking of *f*. The bass line consists of a few chords. Pedal markings are present below the bass line: "Ped.", "Ped.", "Ped.", and "Ped.".

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand features a series of triplets of eighth notes, with a dynamic marking of *p*. A slur covers the first two measures, and a fermata is placed over the final triplet. The third measure contains a triplet of eighth notes. The fourth measure has a dynamic marking of *cresc.*. The fifth measure has a dynamic marking of *cresc.*. The sixth measure has a dynamic marking of *cresc.*. The seventh measure has a dynamic marking of *cresc.*. The eighth measure has a dynamic marking of *cresc.*. The bass line consists of a few chords. Pedal markings are present below the bass line: "Ped.", "⊕ Ped.", "Ped.", "⊕ Ped.", "⊕ Ped.", "Ped.", and "⊕ Ped.".

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand features a series of triplets of eighth notes, with a dynamic marking of *mf*. A slur covers the first two measures, and a fermata is placed over the final triplet. The third measure contains a triplet of eighth notes. The fourth measure has a dynamic marking of *cresc.*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*. The seventh measure has a dynamic marking of *ritard.*. The eighth measure has a dynamic marking of *ritard.*. The bass line consists of a few chords. Pedal markings are present below the bass line: "Ped.", "⊕ Ped.", "Ped.", "⊕ Ped.", and "⊕ Ped.".

a tempo.

p sempre marcato il canto. *mf*

Ped. Ped. Ped. Ped.

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. Ped. Ped. Ped.

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. It features several triplet figures and is marked with *cresc.* again. The left hand (bass clef) plays a triplet accompaniment, with fingerings 1, 2, 3 indicated. Pedal markings include "Ped." and a circled cross symbol.

Second system of musical notation. The right hand (treble clef) starts with a forte (*f*) dynamic. The left hand (bass clef) features a dense triplet accompaniment. Pedal markings include "Ped." and a circled cross symbol.

Third system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. It includes triplet figures. The left hand (bass clef) has a triplet accompaniment. Pedal markings include "Ped." and a circled cross symbol.

Fourth system of musical notation. The right hand (treble clef) starts with a piano (*p*) dynamic and is marked *grazioso*, followed by a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The left hand (bass clef) has a triplet accompaniment. Pedal markings include "Ped." and a circled cross symbol.

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 eighth-note triplets, marked *p* and *sempre marcato il canto.* The left hand has a more melodic line with *mf* dynamics and *Ped.* markings.

Third system of the piano piece. The right hand features a *f* dynamic and *ritard.* marking. The left hand has a melodic line with *p* dynamics and *a tempo.* marking. Both hands include *Ped.* markings and circled cross symbols.

Fourth system of the piano piece. The right hand has a melodic line with *p* dynamics, *cresc.* markings, and *mf* dynamics. The left hand features a complex rhythmic pattern with eighth-note triplets and *Ped.* markings.

First system of a musical score. The upper staff is in treble clef with a key signature of two flats and a common time signature. It begins with a forte (*f*) dynamic and features a melodic line with slurs and accents. The lower staff is in bass clef, starting with a piano (*p*) dynamic and containing a complex accompaniment of triplets and sixteenth notes. Pedal markings are present below the bass staff, including a circled cross symbol and the word "Ped.".

Second system of the musical score. The upper staff continues the melodic line, marked with *f* *calmato.* and *p*. A *ritard.* (ritardando) marking is placed over the final measures. The lower staff continues the accompaniment with similar rhythmic patterns and pedal markings.

I.^o Tempo.

Third system of the musical score, marked "I.^o Tempo." The upper staff features a melodic line with slurs and accents, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The lower staff provides a steady accompaniment with pedal markings.

Fourth system of the musical score. The upper staff contains a melodic line with a trill-like figure and a *p* dynamic marking. The lower staff continues the accompaniment with pedal markings.

First system of musical notation. Treble clef, key signature of two flats. The right hand features a series of triplets of eighth notes, starting with a *mf* dynamic and a *cresc.* marking. The left hand has a few notes with a *Ped.* marking. A circled cross symbol is placed below the bass line.

Second system of musical notation. Treble clef. The right hand continues with a *p* dynamic and a *cresc.* marking. The left hand has a few notes with a *Ped.* marking. A circled cross symbol is placed below the bass line. A dashed line labeled *8^a* is above the system.

Third system of musical notation. Treble clef. The right hand features a series of triplets of eighth notes, starting with a *f* dynamic and a *cresc.* marking. The left hand has a few notes with a *Ped.* marking. A circled cross symbol is placed below the bass line.

Fourth system of musical notation. Treble clef. The right hand features a series of triplets of eighth notes, starting with a *mf* dynamic and a *cresc.* marking. The left hand has a few notes with a *Ped.* marking. A circled cross symbol is placed below the bass line. The system ends with a *ritard.* marking and a wedge-shaped deceleration symbol.

a tempo.

3 3 3

p sempre marcato il canto.

mf

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

8^a

f calmato.

1 2 4 1

f

1 2 4 1

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

mf

cresc.

Ped. Ped. Ped. Ped. sempre.

3 3

p lento.

pp una corda.

8^a

Ped. Ped. Ped.

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.	Recuerdo de Zortzico.....	Idem.	Las Campanas del Roncal....	Idem.
Une chanson de jeune-fille....	Dupont.	Peñita Zortzico.....	Idem.	Czarina, mazurka Rusa.....	Ganne.
Chanson hongroise.....	Idem.	Guipúzcoa mía.....	Idem.	Cin-ko-ka, vales.....	Dellinger.
Moraima (capricho).....	Espinosa.	Sobre la tumba de Santesteban	Idem.	Alborada gallega.....	Veiga.
Florinda.....	Idem.	Polaca de concierto.....	Power.	Nostalgia, nocturno.....	Jungmann.
Canto de amor.....	Espilder.	Cantos canarios.....	Idem.	El Ocaso, melodía para canto.	Espino.
Muits-Espagnoles.....	Encrois.	Tanganillo.....	Idem.	Patrulla turca.....	Michaëlis.
Primer nocturno.....	Field.	Capricho romántico (obra póstuma).....	Idem.	Los Gnomos de la Alhambra..	Nogueras.
Regente (gavota).....	Fliege.	Tres mazurkas de salón.....	Idem.	Murmurios de un arroyo....	Larregla.
Serenata chinesca.....	Idem.	Confidencias.....	Quesada.	Una mañana en el campo....	Idem.
Elegia à Rossini.....	Giner.	Allegro de concierto.....	Idem.	Tarantela.....	Idem.
Minueto, recuerdo de un sarao.	Idem.	Gran vals de concierto.....	Idem.	Nina, marcha sobre motivos..	Latour.
Chanson árabe.....	Godefroid.	Día feliz, confidencia.....	Idem.	Parsifal, preludio.....	Wagner.
Marche fúnebre d'une ma- rionette.....	Gounod.	La fleuse.....	Raff.	Roma, mazurka.....	P. B.
Ave-Maria.....	Idem.	Canto de la montaña.....	Riter.	Labios de rosa, id.....	Taboada.
Le Bananier.....	Gottschalk.	Barcarola.....	Rubinstein.	Desden y amor, vales.....	Hurtado.
La Savane.....	Idem.	Scherzo en la menor.....	Romo.	Sonámbula, fantasía.....	Leybach.
Sueño de una noche de ve- rano.....	Idem.	Danse Macabre.....	Saint-Saens.	Souvenir de Venise.....	Idem.
Melancolia.....	Idem.	Rondó característico.....	Santamarina	Aouda, vals brillante.....	Idem.
Manzanillo.....	Idem.	Pavana de concierto.....	Santonja	Fête des Naades, capricho..	Idem.
El poeta moribundo.....	Idem.	Capricho vasco.....	Sarasate.	Fleur d'automne.....	Idem.
Fantome de Bonheur.....	Idem.	La Citara (serenata italiana)..	Scherz.	Marcha brillante.....	Idem.
Popurri andaluz.....	Idem.	Reina Cristina (gavota).....	Schmid.	Fausto, fantasía.....	Idem.
Danza Osianica.....	Idem.	Serenata.....	Schubert.	A l'ombre du saul.....	Idem.
Ricordati, meditación.....	Idem.	Adios.....	Idem.	Lusignan.....	Idem.
La Gitanilla.....	Idem.	La Gardenia, gavota.....	Reig.	Los pelotaris, zortzico.....	Idem.
La Pasquinade, capricho.....	Idem.	Primer gran vals brillante (Op. 6).....	Schulhoff.	Meditación, nocturno.....	Nieto.
Ultima esperanza.....	Idem.	Segundo gran vals brillante (Op. 20).....	Idem.	Plegaria, id.....	Idem.
Ultimo amor.....	Idem.	Segunda sonata (Op. 22).....	Schumann.	Ecos del corazón, id.....	Idem.
Gran scherzo.....	Idem.	Andante y variaciones (Op. 46).....	Idem.	Cantos del alma, id.....	Idem.
Tremolo, gran estudio de con- cierto.....	Idem.			Mercedes, mazurka de salón..	Calvist.
				A media noche, polka.....	Giorza.