



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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A SON ALTESSE ROYALE

Madame la Princesse M. de Lusignan.

TRÈS HUMBLE HOMMAGE DE L'AUTEUR.

LUSIGNAN-MARCHE.

POUR PIANO PAR

J. LEÏBACH.

Op. 277.

Pr. 6 Pts.

Propiedad.

Tiempo di Marcia.

PIANO.

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

Ped. Ped. Ped.

f 3 *p*

Ped. Ped. Ped.

8^a

p *f*

Ped. Ped. Ped.

p *mf*

Ped. Ped. Ped.

First system of musical notation. The treble staff contains a melodic line with slurs and a dynamic marking of *f* in the second measure, and *mf* in the fourth measure. The bass staff features a triplet of eighth notes in the first measure and another triplet in the fourth measure. Pedal markings are indicated by a circle with a crosshair below the bass staff at measures 1, 3, and 5.

Second system of musical notation. The treble staff continues the melodic line with a dynamic marking of *f* in the second measure and *p* in the fourth measure. The bass staff has triplet markings in the first and fourth measures. Pedal markings are indicated by a circle with a crosshair below the bass staff at measures 1, 3, and 5.

Third system of musical notation. The treble staff has a dynamic marking of *mf* in the second measure. The bass staff features sixteenth-note passages with fingerings (3, 2, 5, 3, 2, 1) and a triplet in the fifth measure. Pedal markings are indicated by a circle with a crosshair below the bass staff at measures 1, 3, and 5.

Fourth system of musical notation. The treble staff has a dynamic marking of *f* in the fourth measure. The bass staff continues with sixteenth-note passages and fingerings (3, 2, 5, 3, 2, 1). Pedal markings are indicated by a circle with a crosshair below the bass staff at measures 1, 3, and 5.

Fifth system of musical notation. The treble staff has a dynamic marking of *p* in the second measure, followed by *cresc* and *f* in the fourth and fifth measures. The bass staff features triplet markings in the first and fourth measures. Pedal markings are indicated by a circle with a crosshair below the bass staff at measures 1, 3, and 5.

First system of musical notation. It consists of two staves (treble and bass clef). The music features complex textures with many beamed notes and triplets. Dynamics include *p*, *cresc.*, and *f*. Pedal markings are present below the bass staff.

Second system of musical notation. It consists of two staves. The music continues with similar textures. Dynamics include *f legato.* and *mf*. Pedal markings are present below the bass staff.

Third system of musical notation. It consists of two staves. The music continues with similar textures. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Fourth system of musical notation. It consists of two staves. The music continues with similar textures. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Fifth system of musical notation. It consists of two staves. The music continues with similar textures. Dynamics include *mf*, *cresc.*, and *f*. Pedal markings are present below the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*p*) dynamic marking and a triplet of eighth notes in the right hand. Pedal markings are present below the bass staff.

Second system of musical notation, featuring a grand staff. It includes a piano (*p*) dynamic marking in the first measure and a mezzo-forte (*mf*) dynamic marking in the third measure. Pedal markings are present below the bass staff.

Third system of musical notation, featuring a grand staff. It includes a piano (*p*) dynamic marking in the third measure. Pedal markings are present below the bass staff.

Fourth system of musical notation, featuring a grand staff. It includes a forte (*f*) dynamic marking in the third measure. Pedal markings are present below the bass staff.

Fifth system of musical notation, featuring a grand staff. It includes a triplet of eighth notes in the right hand. Pedal markings are present below the bass staff.

First system of musical notation. Treble and bass staves. Treble staff starts with *f legato.* and *mf*. Bass staff has triplets. Pedal markings are present.

Second system of musical notation. Treble and bass staves. Treble staff starts with *f*. Bass staff has triplets and *Ped.* markings.

Third system of musical notation. Treble and bass staves. Treble staff starts with *p* and *mf*. Bass staff has triplets and *cresc.* marking. Pedal markings are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has an *8va* marking. Treble staff starts with *p* and *f*. Bass staff has triplets and *Ped.* markings.

Fifth system of musical notation. Treble and bass staves. Treble staff starts with *p* and *mf*. Bass staff has triplets and *Ped.* markings.

System 1: Treble clef with a key signature of two flats and a 3/4 time signature. The right hand features a melodic line with slurs and accents. The left hand plays a triplet of eighth notes. Pedal markings are present below the bass staff.

System 2: Continuation of the piece. The right hand has a melodic phrase marked *mf*. The left hand continues with triplet eighth notes. Pedal markings are present below the bass staff.

System 3: The right hand has a melodic phrase marked *p*. The left hand features triplet eighth notes. Pedal markings are present below the bass staff.

System 4: The right hand has a melodic phrase marked *mf*. The left hand features a complex rhythmic pattern with slurs and accents. Pedal markings are present below the bass staff.

System 5: The right hand has a melodic phrase marked *f*. The left hand features a complex rhythmic pattern with slurs and accents. Pedal markings are present below the bass staff.

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *f* (forte) and *p* (piano). Pedal markings: "Ped." with a circle containing a crosshair. Trills and triplets are present.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *f* (forte). Pedal markings: "Ped." with a circle containing a crosshair. An 8va (octave) marking is present in the treble staff.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *p* (piano), *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte). Pedal markings: "Ped." with a circle containing a crosshair. Trills and triplets are present.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *f* (forte). Pedal markings: "Ped." with a circle containing a crosshair. Trills and triplets are present.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *mf* (mezzo-forte), *ff* (fortissimo) *tremolando*. Pedal markings: "Ped. siempre." (Pedal always) with a circle containing a crosshair. Trills and triplets are present.

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. |
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| 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. |
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| 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. |
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| 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. |
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| Chanson hongroise..... | Idem. | Sobre la tumba de Santes- teban..... | Idem. | Cin-ko-ka, vales..... | Dellinger. |
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| 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. |
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| Sueño de una noche de ve- rano..... | Idem. | Rondó característico..... | Santamarina | Aouda, vals brillante..... | Idem. |
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| 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. |
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| Ricordati, meditación..... | Idem. | La Gardenia, gavota..... | Reig. | Los pelotaris, zortzico..... | Peña y Goñi |
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| 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. |
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| Gran scherzo..... | Idem. | | | Mercedes, mazurka de salón.. | Calvist. |
| Tremolo, gran estudio de con- cierto..... | Idem. | | | A media noche, polka..... | Giorza. |