



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, gawote.	<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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Andante. (♩ = 158)

PIANO.

p *grazioso.*

Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕

mf *cresc.*

f

Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕

a tempo.

mf

rit.

p

Ped.

⊕ Ped.

⊕

Ped.

⊕ Ped.

⊕

mf

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *f un poco rit.* and *p*. Pedal markings: Ped., Ped., Ped., Ped.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *f* and *p*. Pedal markings: Ped., Ped., Ped., Ped.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Fingerings: 3 2 3 2, 8^a, 4 3 2 4. Dynamics: *p cresc.*, *mf cresc.*, *f*. Pedal markings: Ped., Ped., Ped., Ped.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *f calmato.*, *p*, *f brillante.*, *rit*, *p*. Tempo marking: **Tempo I.** Pedal markings: Ped., Ped., Ped., Ped.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

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

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the first two measures of the piece. The right hand plays a melodic line with a crescendo leading to a forte (f) dynamic, followed by a mezzo-forte (mf) section. The left hand plays a steady eighth-note accompaniment. Pedal points are marked at the end of each measure.

Un poco piú lento. (♩ = 104)

rit. *p leggier. il basso.*

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 3 and 4. Measure 3 begins with a ritardando (rit.) marking. Measure 4 features a piano (p) dynamic and the instruction 'leggier. il basso.' (lighter bass). The right hand has triplet patterns, and the left hand has a simple accompaniment. Pedal points are marked at the end of each measure.

mf

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 5 and 6. The right hand continues with triplet patterns. The left hand accompaniment remains consistent. A mezzo-forte (mf) dynamic is indicated in measure 6. Pedal points are marked at the end of each measure.

p

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 7 and 8. The right hand continues with triplet patterns. The left hand accompaniment remains consistent. A piano (p) dynamic is indicated in measure 8. Pedal points are marked at the end of each measure.

mf

Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 9 and 10. The right hand continues with triplet patterns. The left hand accompaniment remains consistent. A mezzo-forte (mf) dynamic is indicated in measure 10. Pedal points are marked at the end of each measure.

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

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

Third system of musical notation. Treble clef, bass clef. Dynamics: *pp una corda.* Pedal markings: Ped., Ped., Ped., Ped.

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

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

First system of the musical score. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand plays a simple bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte). Pedal markings are present below the bass line.

Second system of the musical score. The right hand continues with the arpeggiated texture. Dynamics include *mf*, *cresc.* (crescendo), and *f* (forte). Pedal markings are present below the bass line.

Third system of the musical score. The right hand continues with the arpeggiated texture. Dynamics include *p* (piano). Pedal markings are present below the bass line.

Fourth system of the musical score. The right hand continues with the arpeggiated texture. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). A *rit.* (ritardando) marking is present. Fingerings 5, 1, 5 are indicated above the right hand. Pedal markings are present below the bass line.

Tempo I. (♩ = 138)

Fifth system of the musical score, starting with *p grazioso*. The right hand plays a simple melody, and the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass line.

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

Second system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *un poco ritenuto.*, *p*. Pedal markings: Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped., ⊕ Ped.

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

System 1: Treble and bass staves. Treble clef starts with *p* and *cresc.* markings. Bass clef has *Ped.* markings. Fingerings 3 2 3 2 are indicated above the treble staff.

System 2: Treble and bass staves. Treble clef has *f calmato.*, *p*, and *f brillante.* markings. Bass clef has *Ped.* markings. *rit.* is written at the end. Fingerings 3 2 3 2 are indicated above the treble staff.

a tempo.

System 3: Treble and bass staves. Treble clef starts with *p*. Bass clef has *Ped.* markings.

System 4: Treble and bass staves. Treble clef has *mf* and *cresc.* markings. Bass clef has *Ped.* markings. *f* is written at the end.

System 5: Treble and bass staves. Treble clef has *mf* and *rit.* markings. Bass clef has *Ped.* markings. *f a tempo.* is written at the end.

First system of musical notation. The treble staff begins with a melodic line, and the bass staff provides harmonic support. Dynamic markings include *p* and *cresc.*. Pedal markings are present below the bass staff.

Second system of musical notation. The treble staff features a more active melodic line with some triplets. Dynamic markings include *f* and *mf*. Pedal markings are present below the bass staff.

Third system of musical notation. The treble staff has a melodic line with some rests. Dynamic markings include *p*, *f*, and *mf*. Pedal markings are present below the bass staff.

Fourth system of musical notation. The treble staff has a melodic line. Dynamic markings include *p*, *rit.*, and *f*. The instruction *piu lento.* is written above the treble staff. Pedal markings are present below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line. Dynamic markings include *mf*, *p*, and *pp una corda.*. The instruction *rit.* is written above the treble staff. 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.	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 Santes- teban.....	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.....	Peña y Goñi
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.