



EDICIÓN ZOZAYA

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

OBRAS ESCUELAS

Propiedad.

Depositado.

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ROI D' ESPAGNE.

GRANDE MARCHE MILITAIRE

TRANSCRIPTION BRILLANTE

POUR PIANO PAR

J. LEYBACH.

Pr: 7' 50. Ptas.

Propiedad.

Tempo di Marcia.

PIANO.

The musical score is written for piano and consists of three systems. The first system begins with a piano (p) dynamic and features a melody with five-note runs and a bass line with chords. The second system continues the melody with triplets and five-note runs, and the bass line with eighth notes. The third system includes a crescendo (cres:) leading to a forte (f) section, followed by a piano (p) section. Pedal markings (Ped) are placed below the bass line at various points. The score is marked with 'PIANO.' at the beginning and 'Propiedad.' on the left margin.

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The notation includes various musical elements:

- System 1:** Treble staff has eighth-note patterns with triplets. Bass staff has chords and eighth notes. Pedal markings (Ped) are present below the bass staff. Dynamic markings include *cresc.* and *f*.
- System 2:** Treble staff features triplet eighth notes. Bass staff has eighth notes and chords. Pedal markings are present. Dynamic markings include *p*, *cresc.*, and *f*.
- System 3:** Treble staff has eighth-note patterns with quintuplets (5). Bass staff has chords and eighth notes. Pedal markings are present. Dynamic marking includes *p*.
- System 4:** Treble staff has eighth-note patterns with triplets and quintuplets. Bass staff has eighth notes and chords. Pedal markings are present. Dynamic marking includes *p*.
- System 5:** Treble staff has eighth-note patterns with triplets and quintuplets. Bass staff has chords and eighth notes. Pedal markings are present. Dynamic markings include *cresc.*, *f*, and accents (^).

p cantabile e leggier il basso.

Ped

Ped

Ped

cresc.

f

Ped

p grazioso.

mf

Ped

The musical score consists of five systems, each with a grand staff (treble and bass clef). The notation includes various musical elements:

- System 1:** Features a melody in the right hand with triplets and a bass line with chords and triplets. Pedaling marks (Ped) are placed below the bass line. A forte (*f*) dynamic marking is present.
- System 2:** Continues the melodic and harmonic development. It includes a piano (*p*) dynamic marking towards the end of the system.
- System 3:** Labeled *cantabile.* in the left hand. The right hand continues with melodic lines, and the left hand features a more active bass line with triplets. Pedaling marks are present.
- System 4:** Shows further melodic and harmonic progression. A piano (*p*) dynamic marking is present.
- System 5:** The final system on the page, featuring a piano (*p*) dynamic marking and concluding with sustained chords in the bass.

The musical score consists of five systems, each with a treble and bass staff. The notation includes various musical elements:

- System 1:** Treble staff features triplets and a 5-measure rest. Bass staff includes a 3-measure rest and a 5-measure rest. Pedaling marks (Ped) are present below the bass staff.
- System 2:** Treble staff features a 5-measure rest and a 3-measure rest. Bass staff includes a 3-measure rest and a 5-measure rest. Pedaling marks (Ped) are present below the bass staff.
- System 3:** Treble staff features a 3-measure rest and a 5-measure rest. Bass staff includes a 3-measure rest and a 5-measure rest. Pedaling marks (Ped) are present below the bass staff.
- System 4:** Treble staff features a 3-measure rest and a 5-measure rest. Bass staff includes a 3-measure rest and a 5-measure rest. Pedaling marks (Ped) are present below the bass staff.
- System 5:** Treble staff features a 3-measure rest and a 5-measure rest. Bass staff includes a 3-measure rest and a 5-measure rest. Pedaling marks (Ped) are present below the bass staff.

Dynamic markings include *p* (piano), *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). Pedaling marks (Ped) are indicated throughout the piece.

Ped Ped Ped Ped

mf *f*

p *leggier il basso.* *pp*

p *pp* *p*

pp *p* *pp*

First system of musical notation. The treble clef staff contains a melodic line with eighth-note triplets and a crescendo marking (*cresc.*) followed by a forte marking (*f*). The bass clef staff features a steady eighth-note accompaniment. Pedal markings (*Ped*) are placed below the bass staff, with diamond symbols indicating pedal changes.

Second system of musical notation. The treble clef staff continues the melodic line with triplets and includes a dynamic marking of piano (*p*). The bass clef staff has a more active accompaniment with triplets. Pedal markings (*Ped*) and diamond symbols are present.

Third system of musical notation. The treble clef staff shows a melodic line with slurs and accents. The bass clef staff features a complex accompaniment with many triplets. A mezzo-forte marking (*mf*) is visible. Pedal markings (*Ped*) and diamond symbols are included.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff continues with triplets and a forte marking (*f*). Pedal markings (*Ped*) and diamond symbols are present.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents, including a piano marking (*p*). The bass clef staff has a steady accompaniment. Pedal markings (*Ped*) and diamond symbols are included.

The musical score consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The notation includes numerous triplets, quintuplets, and slurs. Dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *Λ* (accent) are used throughout. Pedal markings, including "Ped" and diamond symbols, are placed below the bass staff to indicate when to use the sustain pedal. The score is highly technical, with many beamed sixteenth and thirty-second notes.

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The notation includes various musical elements:

- System 1:** Treble staff features triplets and a crescendo leading to a piano (*p*) section. Bass staff includes pedaling marks (Ped) and rests.
- System 2:** Treble staff continues with triplets and a crescendo (*cres.*) leading to a forte (*f*) section. Bass staff includes pedaling marks and rests.
- System 3:** Treble staff features triplets and a piano (*p*) section marked *animato.* followed by a crescendo (*cresc.*). Bass staff includes pedaling marks and rests.
- System 4:** Treble staff features triplets and a mezzo-forte (*mf*) section followed by a crescendo (*cresc.*). Bass staff includes pedaling marks and rests.
- System 5:** Treble staff features triplets and a forte (*f*) section marked *presto cresc:* leading to a fortissimo (*ff*) section. Bass staff includes pedaling marks and rests.

REPERTORIO

DE

CONCIERTOS

OBRAS DE MODA

Pasa-calle estudiantil..... Agero.
Pavana, capricho..... Albeniz
Rimas de Becquer..... Idem.
Barcarola..... Idem.
Scherzo de la primera sonata en la b..... Idem.
Seis pequeños vales..... Idem.
Granada (Serenata)..... Idem.
Sevilla (Sevillana)..... Idem.
L'Ingénue, gavota..... Arditi.
Incautatrice, vals de salón..... Idem.
Marcha de las ruinas de Atenas..... Beethoven.
Primera sonata..... Idem.
Sonata patética..... Idem.
Andante con variaciones..... Idem.
Célebre minuetto..... Boccherini.
Danzas húngaras..... Brahms.
Cuarteto Haydn (Op. 44.) Adagio non lento..... Bretón.
Pavana favorita de Luis XIV..... Brissón.
Cuarto nocturno..... Calvo.
Fantasía Morisca..... Chapí.
Serenata andaluza..... Cinna.
Dos barcarolas vascas..... Idem.
Sept pensées poétiques..... Idem.
Album mauresque..... Idem.
La Jerezana..... Idem.
Malagueña jaleada..... Idem.
Dans les montagnes d'Espagne..... Idem.
Valse poétique..... Idem.
Deux pensées humoristiques..... Idem.
Scherzo Andalous..... Idem.
Rondó jocoso..... Idem.
Sérenade Mauresque..... Idem.
Berceuse, (Núm. 4)..... Idem.
Zambra Gitana..... Idem.
Serenata veneciana..... Idem.
Estudiantina..... Idem.
Marcha fúnebre..... Chopin.
Segundo nocturno..... Idem.
Stéphanie (gavota)..... Czibulka.
Une chanson de jeune-fille..... Dupont.
Chanson hongroise..... Idem.
Moraima (capricho)..... Espinosa.
Florinda..... Idem.
Canto de amor..... Espílder.
Muets-Espagnoles..... Encrois.
Primer nocturno..... Field.
Regente (gavota)..... Fliege.
Serenata chinesca..... Idem.
Elegia & Rossini..... Giner.
Minuetto, recuerdo de un sarao..... Idem.
Chansón árabe..... Godefroid.
Marche fúnebre d'une marionette..... Gounod.
Ave-Maria..... Idem.
Le Bananier..... Gottschalk.
La Savane..... Idem.
Sueño de una noche de verano..... Idem.
Melancolia..... Idem.
Manzanillo..... Idem.
El poeta moribundo..... Idem.
Fantome de Bonheur..... Idem.
Popurri andaluz..... Idem.
Danza Osianica..... Idem.
Ricordati, meditación..... Idem.
La Gitanilla..... Idem.
La Pasquinade, capricho..... Idem.
Ultima esperanza..... Idem.
Ultimo amor..... Idem.
Gran scherzo..... Idem.
Tremolo, gran estudio de concierto..... Idem.

Célebre tarantela..... Gottschalk.
La primavera (alborada)..... Grajal.
Polonesa de concierto..... Jiménez.
Tres mazurkas de salón..... Idem.
Retreta Austriaca..... Keler-Bela.
Marcha húngara..... Kowalski.
Pizzicato y vals lento..... Leo Delibes.
Gran Marcha militar..... Leybach.
Marcha brillante..... Idem.
Bolero brillante..... Idem.
María Stuart..... Idem.
Mignón..... Idem.
Regrettant sa Patrie..... Idem.
Segunda rapsodia..... Liszt.
Duodécima rapsodia..... Idem.
Tres melodías húngaras..... Idem.
Echos du passé..... Lange.
Gran vals de salón..... Lliso.
Gran estudio de concierto..... Mayer.
La vida es sueño (original)..... Mancinelli.
Idem idem (fácil)..... Idem.
Idem idem (á 4 manos)..... Idem.
Tres melodías sin palabras..... María Martín.
Heróica (cuarta marcha de concierto)..... Marqués.
Canzoneta del cuarteto (Op. 12)..... Mendelssohn.
Emperador, (gavota)..... Morley.
Beso de amor..... Idem.
Larghetto del gran quinteto (Op. 587)..... Mozart.
Romanza del 8.º concierto..... Idem.
Pastorale variée..... Idem.
Marcha turca..... Idem.
Pavana de concierto..... Muñoz Lucena.
Bolero de concierto..... Ocón.
Serenata napolitana..... Paladilhe.
Basconia..... Peña y Goñi.
Recuerdo á Vilinch..... Idem.
Fantasía, Pan y Toros (de Barbieri)..... Idem.
Recuerdo de Biarritz..... Idem.
Pepita Zortzico..... Idem.
Guipúzcoa mía..... Idem.
Sobre la tumba de Santes-teban..... Idem.
Polaca de concierto..... Power.
Cantos canarios..... Idem.
Tanganillo..... Idem.
Capricho romántico (obra póstuma)..... Idem.
Tres mazurkas de salón..... Quesada.
Confidencias..... Idem.
Allegro de concierto..... Idem.
Gran vals de concierto..... Idem.
Día feliz, confidencia..... Idem.
La fileuse..... Raff.
Canto de la montaña..... Riter.
Barcarola..... Rubinstein.
Scherzo en la menor..... Romo.
Danse Macabre..... Saint-Saens.
Rondó característico..... Santamarina.
Pavana de concierto..... Santonja.
Capricho vasco..... Sarasate.
La Citara (serenata italiana)..... Scherz.
Reina Cristina (gavota)..... Schmid.
Serenata..... Schubert.
Adios..... Idem.
La Gardenia, gavota..... Reig.
Primer gran vals brillante (Op. 6)..... Schulhoff.
Segundo gran vals brillante (Op. 20)..... Idem.
Segunda sonata (Op. 22)..... Schumann.
Andante y variaciones (Op. 46)..... Idem.

Arabesque..... Schumann.
Scenes d'enfants (reverie)..... Idem.
Bonheur parfait..... Idem.
Una copla de la jota..... Serrano.
Fantasía de Donna Juanita de Suppé..... Strebbog.
Danza egipcia..... Tavan.
Pizzicato..... Thaubert.
Tema y estudio en la menor..... Thalberg.
Serenata española, edición original..... Valle.
La misma edición simplificada..... Idem.
Pensée Matinale..... Vernet.
Marcha nupcial..... Idem.
Allegro de salón..... Idem.
Preludio de Baldassarre..... Villate.
Gran marcha de idem..... Idem.
Bailables de idem..... Idem.
Marche des Petits Pompiers..... Idem.
Marcha fúnebre á la memoria de Alfonso XII..... Idem.
Marcha y coro de Lohengrin..... Wagner.
Gran marcha de Tannhauser..... Idem.
Ultimo pensamiento..... Weber.
Primera balada..... Zabalza.
Segunda balada..... Idem.
Tres nocturnos..... Idem.
Pensando en tí, (Melodia)..... Idem.
Cantos de mi cuna..... Idem.
Recuerdos de Apolo..... Idem.
Luisito, pavana..... Idem.
Berceuse..... Idem.
En el Mar barcarola..... Idem.
Capricho Bohemio..... Idem.
Carnaval de Venecia..... Idem.
Saffo, fantasía..... Idem.
Viva España, polpurri..... Idem.
Cantos populares, Baztanenses..... Idem.
Doña Juana la Loca..... Idem.
D. Juan, fantasía..... Idem.
Madrid-Cómico, jota..... Idem.
Las Campanas del Roncal..... Idem.
Czarina, mazurka Rusa..... Ganne.
Cin-ko-ka, vales..... Dellinger.
Alborada gallega..... Veiga.
Nostalgia, nocturno..... Jungmann.
El Ocaso, melodía para canto..... Espino.
Patrulla turca..... Michaelis.
Los Gnomos de la Alhambra..... Nogueras.
Murmurios de un arroyo..... Larregla.
Una mañana en el campo..... Idem.
Tarantela..... Idem.
Nina, marcha sobre motivos..... Latour.
Parsifal, preludio..... Wagner.
Roma, mazurka..... P. B.
Labios de rosa, id..... Taboada.
Desden y amor, vales..... Hurtado.
Sonámbula, fantasía..... Leybach.
Souvenir de Venise..... Idem.
Aouda, vals brillante..... Idem.
Fête des Naades, capricho..... Idem.
Fleur d'automne..... Idem.
Marcha brillante..... Idem.
Fausto, fantasía..... Idem.
A l'ombre du saul..... Idem.
Lusignan..... Idem.
Los pelotaris, zortzico..... Peña y Goñi.
Meditación, nocturno..... Nieto.
Plegaria, id..... Idem.
Ecos del corazón, id..... Idem.
Cantos del alma, id..... Idem.
Mercedes, mazurka de salón..... Calvist.
A media noche, polka..... Giorza.