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G. SCHIRMER **The Boston Music Company** BOSTON, MASS.
NEW YORK: G. SCHIRMER

Habanera

Edited by Arthur H. Ryder

EMMANUEL CHABRIER

Andantino

PIANO

dolce L.H.

mp

Ped. simile

Ped.

Ped.

Ped.

Ped.

*The pedal should, in general, be changed at the sixteenth-rest, the dotted quarter-note being held until after the new pedal, that the effect may correspond closely to the notation. *Editor.*

Grade V

B M Co. 1991 F

un poco cresc.

ten. La ten. La ten. La ten.

ppp 3

Detailed description: This system contains the first four measures of music. The piano part (top staff) features a series of chords, with the first three measures containing triplets of chords. The vocal line (bottom staff) consists of a single note 'La' in each measure, marked 'ten.' (sostenuto). The tempo/mood is 'un poco cresc.' and the dynamic is 'ppp' with a triplet of notes.

sempre dolce

La. Ped simile

Detailed description: This system contains measures 5-8. The piano part continues with chords and triplets. The vocal line has a 'La.' followed by a 'Ped simile' instruction. The tempo/mood is 'sempre dolce'.

Detailed description: This system contains measures 9-12. The piano part continues with chords and triplets. The vocal line has a 'La.' followed by a 'Ped' instruction.

L.H. Ped. Ped. (1/2)

Detailed description: This system contains measures 13-16. The piano part continues with chords and triplets. The vocal line has a 'L.H.' instruction and a 'Ped.' instruction with a half-note symbol.

L.H. Ped. La. Ped. *

Detailed description: This system contains measures 17-20. The piano part continues with chords and triplets. The vocal line has a 'L.H.' instruction, a 'Ped.' instruction, a 'La.' note, and a 'Ped.' instruction with an asterisk.

First system of musical notation. Treble and bass staves. Dynamics: *f* (forte) in the first measure, *p* (piano) in the third measure. Pedal markings: *ped.* with an asterisk in the first, second, and fourth measures.

Second system of musical notation. Treble and bass staves. Dynamics: *p* (piano) in the first measure, *sf* (sforzando) in the second measure. Pedal markings: *ped.* with an asterisk in the first and third measures. A *ten.* (tenuto) marking is present in the second measure.

Third system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte) in the first measure, *p* (piano) in the third measure.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dim.* (diminuendo) in the first measure, *pp* (pianissimo) in the second measure. Pedal marking: *ped. tenuto* in the first measure.

Fifth system of musical notation. Treble and bass staves. Dynamics: *ppp* (pianississimo) in the first measure. Performance instruction: *poco deliberato* (slightly slower). Pedal markings: *ped.* in the first and third measures, *ped. simile* in the third measure. A *L.H.* (Left Hand) marking is present in the first measure.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with triplets and slurs. The bass clef contains a rhythmic accompaniment with slurs and accents.

Tempo I

Second system of musical notation. The treble clef part includes dynamic markings: *cresc. poco a poco sf simile sf più cresc.* The bass clef part includes *sf* and *La tenuto sempre*.

Third system of musical notation. The treble clef part includes *f* and *L.H.* markings. The bass clef part includes *La* and asterisks.

Fourth system of musical notation. The treble clef part includes *L.H. sf* and *sf dim. poco a poco*. The bass clef part includes *ten.* and asterisks.

Fifth system of musical notation. The treble clef part includes *L.H. sf*, *L.H.*, and *dolce*. The bass clef part includes *La* and asterisks.

sf *L.H.* *R.H.* *pp* *L.H.* *8va sopra* *pp*

(*) $\frac{1}{2}$ (*)

pp *ppp* *legato* *un poco sf*

La *La* *La* *La*

pp *sost.* (*) $\frac{1}{2}$ (*) *La ten.*

sf *riten.* *ten.* (*) $\frac{1}{2}$ *La La La pp*

a tempo *f* *La ten.* *f* *La*

First system of musical notation. The right hand (RH) plays a series of chords and triplets. The left hand (LH) features a melodic line with triplets and rests. Dynamics include *f* (forte) and *La* (pedal point). The key signature has three flats.

Second system of musical notation. The right hand continues with chords and triplets. The left hand has a melodic line with trills and triplets. Dynamics include *vibrante* and *La ten.* (pedal tenore). The key signature has three flats.

Third system of musical notation. The right hand features a melodic line with trills and triplets. The left hand has a melodic line with triplets and rests. Dynamics include *tr*, *R.H.*, *pp.*, and *sempre dim.* (sempre diminuendo). The key signature has three flats.

Fourth system of musical notation. The right hand has a melodic line with triplets and rests. The left hand has a melodic line with triplets and rests. Dynamics include *pp.* and *La ** (pedal). The key signature has three flats.

Fifth system of musical notation. The right hand has a melodic line with triplets and rests. The left hand has a melodic line with triplets and rests. Dynamics include *ppp* (pianissimo) and *La ** (pedal). The key signature has three flats.

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BOSTON MASS.

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Romance

.60 Ethelbert Nevin, Op. 18 No. 1
Salon Edition
Allegretto, grazioso ed espressivo (♩ = 54) *ben sostenuto e*
Piano *mf* *sempre legato*
molto cantabile *con Pedale*
espressivo
meno *dolce*
p

(Also published as transcription for Violin or Violoncello with Piano Acc.)

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Oriental

.65 J. Ruiz Manzanares
Andantino
Piano *pp*
con Pedale
f *pp* *sfz* *p* *mf* *p*
f *p*
sfz *p* *mf* *p* *f* *mf* *p*

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Yesterdays

.40 Charles Huerter
Andante cantabile
molto espressivo *ten.*
Piano *p*
con Pedale *rit.* *ten.*
a tempo *poco accel.*
mp
a tempo *rit.*
cresc. *f*

Also published for Violin, or 'Cello and Piano
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Air de Mazurek

.60 Bradford Campbell, Op. 8
Allegretto grazioso
Piano *mp*
con Pedale
cresc.

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CVIII

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