

Drawing-Room Pieces for the Piano

FOR RECREATION AND AMUSEMENT

J. ALBENIZ

Op. 101

RÊVES

No. 2. Scherzino	60
No. 3. Chant d'Amour (<i>Love-Song</i>)	50

SERIES II

The Grade is indicated by a Numeral following the Title

ATHERTON, F. P. Chiffonnette. Entr'aête. 4	.50	GRIEG, EDV. Op. 46, No. 3. Dance of Anitra (<i>Anitra's Tanz</i>). 4-5	.35	SEISS, ISIDOR Op. 9, No. 1. Evensong 4	.25
BINET, FRÉDÉRIC Op. 32. Return of the Gondoliers (<i>Le Retour des Gondoliers</i>). 4	.75	Norwegian Bridal Procession. 5	.35	SHELLEY, H. R. Love's Sorrow (<i>Liebesleid</i>). Ballad, transcr. by J. H. Rogers. 4-5	.75
BIZET, G. Dreams (<i>Les Rêves</i>). 4-5	.35	HANISCH, M. Op. 54. Die Weihnachtsglocken (<i>Christmas Chimes</i>). Nocturne. 3-4	.50	SIEVEKING, M. Introduction et Valse lente. 5	.50
BOHM, C. Military Galop. Attaque des Ulans. 4	.50	HOLLAENDER, A. Op. 39, No. 1. March. 4-5	.50	SIMONETTI, A. Madrigale. 4	.35
BOREL-CLERC, CH. La matatchiche (<i>La maxixe</i>). Celebrated march on Spanish themes. 4	.50	HOLLAENDER, V. Canzonetta. 4	.25	SINDING, CHR. Op. 32, No. 3. Voices of Spring (<i>Frühlingsrauschen</i>). 5	.60
CHAMINADE, C. Scarf Dance. Air de Ballet No. 3. 4	.35	JACKSON, R. C. Cajolerie. Morceau de danse. 4	.50	TELLAM, HENRI Little Serenade (<i>En Sourdine</i>). 3-4	.60
Op. 29. Sérénade, in D. 4	.50	MASSNET, J. Air de ballet. (No. 2 of Scènes pittoresques.) 4	.35	THOMAS, A. Gavotte from "Mignon." 3-4	.35
DE KOVEN, R. O promise me. Arr. by J. H. Rogers. 4-5	.75	MILDENBERG, A. Astarte. Intermezzo. 4	.75	THOMÉ, FRANCIS Op. 25. Simple Aveu. Romance sans Paroles. 4	.50
DELBRÜCK, G. Cradle-Song (<i>Berceuse</i>). 4	.35	POLDINI, E. Poupée valsante. Waltz, in D. 3-4	.50	Op. 29. Under the Leaves (<i>Sous la Feuille</i>). 4	.50
DELIBES, LÉO Pas des Fleurs. Waltz from Ballet "Naila." 4-5	.75	ROECKEL, J. L. Air du dauphin. Ancienne danse de la cour. 4	.50	TSCHAIKOWSKY, P. Op. 2, No. 3. Chant sans Paroles, in F. 4	.35
ELGAR, E. Salut d'amour (<i>Love's Greeting</i>). 4	.35	RUBINSTEIN, A. Melodie, in F. 4	.40	Op. 5. Romance, in Fm. 4-5	.50
ESPINOSA, G. Moraima. Capricho caract. 4	.50	Serenade. (From "12 Miniatures.") 4-5	.50	Op. 11. Andante cantabile. (From String Quartet.) 4	.50
GANNE, LOUIS The Gipsy (<i>La Tzigane</i>). Mazurka hongroise. 4	.50	SCHARWENKA, X. A l'Hongroise. 4-5	.65	Op. 51, No. 5. Romance, in F. 5	.50
GILLET, ERNEST Sweet Caress (<i>Douce Caresse</i>). 4	.75	Op. 3, No. 1. Polish Dance, in Eb m. 5	.35	VOLKMAN, R. Op. 21, No. 5. Blumenstück (<i>Flower Piece</i>). 5	.35
Pizzicati. 4	.75	SCHUMANN, R. Music at Twilight (<i>Abendmusik</i>). 4-5	.40	WESTERHOUT, N. VAN Ronde d'Amour. 3-4	.40
GODARD, BENJ. Op. 16. First Gavotte, in B. 4	.50	"Träumerei" und "Romanze." 4	.40	ZELDENRUST, E. Old French Gavotte. 4	.50
Op. 54. Second Mazurka, in Bb. 5	.75	Op. 12, No. 3. Why? (<i>Warum?</i>). 4	.20		

New York : G. Schirmer

Boston : The Boston Music Co.

Chant d'Amour

Love-Song

Edited and fingered by
Louis Oesterle

J. Albeniz. Op. 101, No 3

Piano *Allegretto* *appassionato*

5 4 2 5 4 3

5 3 1 2

ped. *ped.* *ped.* *

cresc. *rit.* *cresc.* *marcato* *dolce*

2 1 4 5 4 3 1 2 3 4 5 1 4 5 1

5 3 2 1 3 3 4 2 1 5 3 2 1

ped. * *ped.* *ped.* *ped.* *

p *rit.* *poco riten.*

2 3 4 5 5 4 3

1 4 2 3 1 2

ped. *ped.* *ped.* *

cresc. *rit.* *cresc.* *marcato* *dolce*

2 1 4 5 4 3 1 2 3 4 5 1 4 5 1

5 3 2 1 3 3 4 2 1 5 3 2 1

ped. * *ped.* *ped.* *ped.* *

a tempo

p rit. *dolce pp*

1 4 3 2 2 1 5 2

Ped. Ped. Ped. Ped. Ped.

sf *pp quasi eco* *sf* *riten.*

5 3 4 3 15 3 2 1 3

Ped. Ped. Ped. Ped. Ped. *

sf cantando

2 1 4 5 4 5 1 3 2 2

Ped. * Ped. Ped. Ped. *

cantando *dim. pp* *cresc.* *rit.*

3 1 1 1 1 1 1 1

Ped. Ped. Ped. Ped. *

a tempo e dolcissimo

First system of the musical score. It consists of two staves. The upper staff contains a series of chords with a '2' above the first measure. The lower staff contains a melodic line with various fingerings (1, 2, 4, 2, 1) and dynamic markings 'dim.' and 'rit.'. There are two 'Ped.' markings and asterisks in the lower staff.

Second system of the musical score. The upper staff features a complex melodic line with many slurs and fingerings (4, 4, 5, 4, 4, 3, 3, 2, 4). The lower staff continues the melodic line with fingerings (4, 3, 2, 1, 3, 5, 3, 3) and dynamic markings 'cresc.' and 'rit.'. There are two 'Ped.' markings and asterisks.

Third system of the musical score. The upper staff has a melodic line with slurs and fingerings (3, 2). The lower staff is marked 'ff' and contains a melodic line with slurs and fingerings (3, 2, 2, 1, 2, 2, 2, 1). Dynamic markings 'rit.' and 'cresc.' are present. There are three 'Ped.' markings and asterisks.

Fourth system of the musical score. The upper staff has a melodic line with slurs and fingerings (5, 5, 3, 2, 4, 5). The lower staff is marked 'a tempo' and contains a melodic line with slurs and fingerings (3, 2, 2, 2, 5, 3, 2, 1, 3). Dynamic markings 'cresc.' and 'rit.' are present. There are four 'Ped.' markings and asterisks.

Fifth system of the musical score. The upper staff has a melodic line with slurs and fingerings (5, 3, 4, 3, 1, 2, 3, 1, 3, 4, 5, 1, 4, 5, 1). The lower staff is marked 'dolce' and contains a melodic line with slurs and fingerings (3, 4, 3, 5, 1, 3, 5, 3, 2, 1). Dynamic markings 'cresc.' and 'marcato' are present. There are four 'Ped.' markings and asterisks.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The first measure contains a complex chordal texture with fingerings 2, 3, 4, and 5. The second measure features a *marcato* marking. The system concludes with a piano (*p*) dynamic. The bass line consists of simple chords with fingerings 1, 4, 1, 2, 3, and 4, and includes a *Red.* (Reduction) marking.

Second system of musical notation. The treble clef part continues with a crescendo (*cresc.*) and *agitato* marking. The second measure is also marked *agitato*. The third measure is marked *sempre cresc.*. The system ends with a fortissimo (*ff*) dynamic and a ritardando (*ritard.*) marking. The bass line includes *Red.* markings and fingerings 5, 3, 1, and 2.

Third system of musical notation. The treble clef part is marked *cantando*. The second measure is marked *dim.*. The third measure is marked *rit.*. The system concludes with a pianissimo (*pp*) dynamic and a *rit.* marking. The bass line is a simple melodic line with fingerings 4, 3, 1, 2, 3, 1, and 3.

Section titled **Andante**. The treble clef part begins with a *morendo* marking. The second measure is marked *pp*. The system concludes with a *pp* dynamic. The bass line includes *Red.* markings and fingerings 3, 3, 2, and 3.

Fifth system of musical notation. The treble clef part is marked *calando molto*. The right hand (*r.h.*) and left hand (*l.h.*) parts are clearly delineated. The system concludes with a *Red.* marking and fingerings 2, 4, 3, 2, 1, 2, 3, 2, 1, 1, 4, 2, 5, and 5.