

MAISON DE M.  
19

# ROSES D'HIVER

## 24

PETITES FANTASIES FAVORITES

POUR PIANO PAR

# J. BATTMANN

OP. 17.  
(Sans Octaves.)

### I<sup>re</sup> SÉRIE

- 1 Le pardon . . . . . A. de Beauplan
- 2 Attends, attends encore . . . Ch. Haas . . . . .
- 3 Perette ou le pot au lait . . E. Arnaud . . . . .
- 4 Il me l'a dit cent fois . . . Ad. Adam . . . . .
- 5 Près d'un berceau . . . . . H. Louel . . . . .
- 6 Le vieux ménétrier . . . . . L. Puget . . . . .

### II<sup>e</sup> SÉRIE

- 7 Le brigand calabrais . . . Adhémar . . . . .
- 8 Un ange au ciel . . . . . Bellini . . . . .
- 9 Joliette . . . . . Adhémar . . . . .
- 10 La mère de l'écoissais . . . P. Chéret . . . . .
- 11 Brise du soir . . . . . J.B. Tournem.
- 12 Le cavalier hadjoute . . . Jh. Vimeux . . . . .

### III<sup>e</sup> SÉRIE

- 13 L'hirondelle d'hiver . . . . E. Arnaud . . . . .
- 14 Les usages bretons . . . . .
- 15 Fioretta . . . . .
- 16 Ton joli nom . . . . .
- 17 Le retour des chansons . . . . .
- 18 Curieuse ! . . . . .

### IV<sup>e</sup> SÉRIE

- 19 Le bien . . . . . L. Amat . . . . .
- 20 Charmant oracle . . . . . Pauline Thys . . . . .
- 21 Beppa la brune . . . . . J. Potharst . . . . .
- 22 Le beau temps que celui-là . . Abadie . . . . .
- 23 Le dieu d'or . . . . . Dorval-Valent<sup>in</sup>
- 24 Pourquoi ? . . . . . F. Ricci . . . . .

### V<sup>e</sup> SÉRIE

Chansons Espagnoles

- |                            |                            |
|----------------------------|----------------------------|
| 25 Rosa Espanola . . . . . | 28 Maria Dolores . . . . . |
| 26 Aÿ Chiquita . . . . .   | 29 La Mononita . . . . .   |
| 27 El Areglito . . . . .   | 30 La Calesera . . . . .   |

N<sup>o</sup> . . . . .

PRIX: 3<sup>f</sup>

# CHANSONS ESPAGNOLES

ROSES D'IVER

MAESTRO YRADIÈR

J. L. BATTMANN.

N° 28.

MARIA DOLORES.

OP. 17.

Cl. M.  
V.

INTROD.

*Lento.* *Allegretto.*

*ff* *ff* *p* *crasso.*

CHANSON.

*p* *pp* *mf*

*p* *pp* *mf*

*p dolce.* *ff* *Lento.* *a tempo.*

*mf*

*p*

This page of musical notation is divided into seven systems, each consisting of a treble and bass staff. The notation is dense, featuring many beamed notes and complex chordal structures. Dynamic markings are used throughout to indicate changes in volume and intensity. The piece concludes with a 'Fin' marking and a key signature change to one flat.

Dynamic markings include: *p*, *più forte*, *ff*, and *meno forte*.

The word *Fin* is written at the end of the sixth system.

First system of musical notation, featuring a treble and bass clef. The tempo marking *lento* is present. Dynamics include *f*, *ff*, and *mf*. The music consists of a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It includes various musical notations such as slurs, accents, and dynamic markings like *ff*.

Third system of musical notation, showing further development of the musical themes. Dynamics like *f* and *ff* are used to indicate volume changes.

Fourth system of musical notation, featuring more complex chordal structures and melodic passages. The notation includes many beamed notes and slurs.

Fifth system of musical notation, with a dynamic marking of *ff*. A dashed line above the staff indicates a repeat or continuation of a section.

Sixth system of musical notation, the final system on the page. It concludes with a double bar line and a *rit.* marking.

D. C.