

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

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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

f

pp quasi eco

f

riten.

f cantando

cantando

dim. pp

cresc.

rit.

a tempo e dolcissimo

First system of the musical score. The right hand features a series of chords with a '2' above the first measure. The left hand has a melodic line with a '1' above the first measure and a '2' above the second. Dynamics include *dim.* and *rit.*. Fingerings are indicated with numbers 1, 2, 3, 4, 5. A 'Ped.' symbol is present in the first measure, and an asterisk is in the second.

Second system of the musical score. The right hand has a complex melodic line with a '4' above the first measure and a '5' above the second. The left hand has a bass line with a '4' below the first measure and a '3' below the second. Dynamics include *cresc.* and *rit.*. Fingerings are indicated with numbers 1, 2, 3, 4, 5. A 'Ped.' symbol is present in the first measure, and an asterisk is in the second.

appassionato

Third system of the musical score. The right hand has a melodic line with a '3' below the first measure. The left hand has a bass line with a '3' below the first measure. Dynamics include *ff* and *rit.*. Fingerings are indicated with numbers 1, 2, 3. A 'Ped.' symbol is present in the first measure, and an asterisk is in the second.

a tempo

Fourth system of the musical score. The right hand has a melodic line with a '5' above the first measure and a '3' above the second. The left hand has a bass line with a '3' below the first measure and a '2' below the second. Dynamics include *cresc.* and *rit.*. Fingerings are indicated with numbers 1, 2, 3, 4, 5. A 'Ped.' symbol is present in the first measure, and an asterisk is in the second.

cresc.

marcato

dolce

Fifth system of the musical score. The right hand has a melodic line with a '5' above the first measure and a '3' above the second. The left hand has a bass line with a '3' below the first measure and a '4' below the second. Dynamics include *cresc.*, *marcato*, and *dolce*. Fingerings are indicated with numbers 1, 2, 3, 4, 5. A 'Ped.' symbol is present in the first measure, and an asterisk is in the second.

p rit. marcato p

1 4 1 2 3 4 5 2 1 3 4 5 7 7 7 7 4 5

Red. Red. Red. *

cresc. agitato cresc. agitato sempre cresc. ritard. ff

5 3 Red. Red. Red. 1 Red. 2 3

cantando dim. rit. pp rit.

4 3 1 2 4 2 3 1 5 3

Andante

morendo pp pp

* Red. * 3 3 2 1 2 3 Red. *

r.h. calando molto l.h.

Red. Red. *