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G. SCHIRMER **The Boston Music Company** BOSTON, MASS.  
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# 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 ppp

sempre dolce

La Ped simile

L.H. Ped

L.H. Ped f

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 second 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. Pedal markings: *ped.* with an asterisk in the first and second measures.

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

Fifth system of musical notation. Treble and bass staves. Dynamics: *ppp* (pianississimo) in the first measure. Tempo: *poco deliberato* above the first measure. Pedal markings: *ped.* in the first and second 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 with a key signature of two sharps (F# and C#). The music consists of a complex rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

Tempo I

Second system of musical notation, featuring a treble and bass clef with a key signature of two flats (Bb and Eb). The music continues with similar rhythmic patterns. Performance instructions include *cresc. poco a poco sf*, *simile sf*, and *più cresc.*. A *sf* (sforzando) marking is placed below the bass line.

*sf* *La tenuto sempre*

Third system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes a *f* (forte) marking in the bass line and a *p* (piano) marking in the treble line. The instruction *L.H.* (Left Hand) is written above the treble staff.

*La* \* *La* \* *La* \* *La* \* *La*

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes a *sf* marking in the treble line and a *dim. poco a poco* instruction. The instruction *L.H.* is written above the treble staff.

\* *ten.*

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes a *sf* marking in the bass line and a *dolce* instruction in the treble line. The instruction *L.H.* is written above the treble staff.

*La* \* *La*

*sf* L.H. R.H. *pp* L.H. *pp*

8va sopra

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

*pp* *ppp* *un poco sf*

*legato*

*La* *La* *La* *La*

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

*sf* *3 riten.* *ten.* *La* (\*)  $\frac{1}{2}$  *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, some with triplets. The left hand (LH) plays a rhythmic pattern of eighth notes. Dynamics include *f*. Pedal markings *La* are present below the LH staff.

Second system of musical notation. The RH features trills (*tr*) and triplets. The LH has a sustained bass line. Dynamics include *vibrante* and *La ten.* Pedal markings *La* are present below the LH staff.

Third system of musical notation. The RH has trills and triplets. The LH has a sustained bass line. Dynamics include *pp* and *sempre dim.* Pedal markings *La* and *La \** are present below the LH staff.

Fourth system of musical notation. The RH has triplets and slurs. The LH has triplets and slurs. Dynamics include *pp*. Pedal markings *La \** and *La* are present below the LH staff. A marking  $(*) \frac{1}{2}$  is at the end.

Fifth system of musical notation. The RH has triplets and slurs. The LH has triplets and slurs. Dynamics include *ppp*. Pedal markings *La* and *La \** are present below the LH staff.

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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*

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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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