

THE BOSTON
MUSIC CO.
SELECTION
OF CLASSIC



AND MODERN
TEACHING
PIECES FOR
THE PIANO

SERIES V
GRADES III, IV AND V

SCHÜTT, EDOUARD TENDRE, AVEU (<i>Romance</i>) (Op. 42, No. 2).....	.40	DURAND, A. VALE, Op. 83.....	.40	SCHYTTE, LUDWIG VALE MIGNONNE (Op. 79, No. 8).....	.50
DEL VALLE DE PAZ, ED. TARANTELLA.....	.40	ELLMENREICH, A. SPINNING SONG.....	.25	TSCHAIKOWSKY, P. I. DANCE OF THE SWANS (Arr. by C. Wallis).....	.30
GRIEG, EDVARD PUCK (<i>Kobold</i>) (Op. 71, No. 3).....	.30	MOLLOY, J. L. LOVE'S OLD SWEET SONG....	.25	THEME, from the "Andante Cantabile" Fifth Symphony	.25
GRANADOS, E. SPANISH DANCE (<i>Playera</i>) (Op. 5, No. 5).....	.40	GODARD, BENJAMIN PRELUDE.....	.25	THEME, from "Symphonie Pathetique".....	.25
PHILIPP, I. WILL-O'-THE-WISP (<i>Feux-Follets</i>) (Op. 24, No. 3).....	.40	JENSEN, A. MURMURING ZEPHYRS (Trans. by R. Niemann)..	.40	SCHUBERT, FRANZ AVE MARIA (Trans. by C. Wallis).....	.30
BRAHMS, JOHANNES LULLABY (<i>Wiegenlied</i>) (Arr. by Elizabeth Gest)..	.25	CHOPIN, FRÉDÉRIC THREE FAVORITE PRELUDES: { Op. 28, No. 6— <i>B minor</i> } { " 28, " 7— <i>A major</i> } { " 28, " 20— <i>C minor</i> }	.25	SIBELIUS, JEAN THEME FROM "FINLANDIA" (Arr. by C. Wallis).....	.35
INTERMEZZO IN E FLAT (Op. 117, No. 1).....	.30	GABRIEL-MARIE LA CINQUANTAINE.....	.35	JUON, PAUL NAIADS AT THE SPRING (<i>Etude</i>) (Op. 18, No. 1).....	.60
ALBENIZ, I. GRANADA (<i>Serenade</i>).....	.40	SCHUBERT, FRANZ MOMENT MUSICAL (Op. 94, No. 3).....	.25	PESSARD, EMILE ANDALOUSE (Op. 20) (Ed. by C. Wallis).....	.30
GOSSEC, FRANCOIS J. GAVOTTE IN D.....	.25	LUND-SKABO, SIGNE LEGENDE.....	.25	RIMSKY-KORSAKOW EASTERN ROMANCE.....	.50
GURLITT, CORNELIUS CASCADE Op. 113.....	.30	BEETHOVEN, L. VAN ADAGIO MOVEMENT (Op. 27, No. 2), from the "Moonlight Sonata".....	.30		
BEETHOVEN, L. VAN MINUET IN G.....	.25	BEETHOVEN-SEISS CONTRA DANCE.....	.30		
HELLER, STEPHEN L'AVALANCHE ETUDE (<i>The Water Sprites</i>). (Op. 45, No. 2)..	.25	DEBUSSY, CLAUDE ROMANCE (Trans. for piano solo by Bryceson Treharne)	.30		
PADEREWSKI, I. J. MINUET A L'ANTIQUÉ (Op. 14, No. 1).....	.35	HAYDN. ANDANTE, from } "Surprise Symphony" and } BEETHOVEN. ALLEGRETTO, } from "Seventh Symphony." } (A maj.).....	.25		
BEETHOVEN, L. VAN ALBUMBLATT (<i>Für Elise</i>).....	.30				
CHAMINADE, C. SCARF DANCE.....	.30				

Prices in U. S. A.

www.pianoarchive.org

THE BOSTON MUSIC COMPANY, BOSTON, MASS.

SPANISH DANCE

PLAYERA

Revised and Fingered by
JAROSLAW DE ZIELINSKI.

E. GRANADOS.
Op. 5, No. 5

E. Granados, a modern Spanish composer, reveals strong characteristics in this dance of Moorish origin in which the sorrowful as well as the joyful are so happily blended; nothing less than a velvety touch can make this piece acceptable to one who has ever visited the land on which Christianity and Islamism fought with each other epic battles.

Andantino, quasi Allegretto.

PIANO.

a tempo.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a tempo marking of *a tempo.* The music consists of flowing eighth-note patterns in the right hand and a more rhythmic accompaniment in the left hand. Fingerings are indicated with numbers 1-5. A dynamic marking of *poco piu mosso.* appears towards the end of the system.

Andante molto.

Second system of musical notation. The tempo is marked **Andante molto.** The music continues with similar eighth-note patterns. Dynamic markings include *meno.*, *rit.*, *p*, and *molto rit. e dim.*. The system concludes with a key signature change to two sharps (F#, C#).

Tempo I.

Third system of musical notation. The tempo is marked **Tempo I.** The music features a prominent eighth-note accompaniment in the left hand. Dynamic markings include *p* and *mp*. The system ends with a key signature change to one sharp (F#).

Fourth system of musical notation. The music continues with the eighth-note accompaniment in the left hand and melodic lines in the right hand. Fingerings and dynamic markings are present throughout the system.

Fifth system of musical notation. The final system of the piece, showing the concluding measures with various musical notations and fingerings.

First system of the musical score. The right hand features a complex melodic line with many slurs and ties, including a large slur spanning the first two measures. The left hand provides a steady accompaniment with eighth notes and some chords. Fingering numbers (1-5) are placed above and below notes throughout the system.

Second system of the musical score. The right hand continues with intricate melodic patterns. A dynamic marking of *ff* (fortissimo) appears in the third measure. The left hand maintains its accompaniment. Fingering numbers are visible above and below notes.

Third system of the musical score. It begins with the dynamic marking *ff* and the tempo instruction *marcato.*. The right hand has a more active, accented melodic line. The left hand includes a *p* (piano) section in the second measure and a *piu p* (pianissimo) section in the third measure. Fingering numbers are present.

Fourth system of the musical score. It starts with a *rit.* (ritardando) marking and a *5* above the first measure. The tempo then returns to *a tempo*. The right hand features a melodic line with a *dolce.* (dolce) marking in the final measure. The left hand has a steady accompaniment. Fingering numbers are visible.

Fifth system of the musical score. It begins with a *P piu dolce rall.* (piano, more dolce, rallentando) marking. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand includes a *rit. molto.* (ritardando molto) marking and a *morendo.* (morendo) marking. Fingering numbers are present.



HIGHLIGHTS FROM THE CATALOGUE OF BOSTON MUSIC CO.



Established in 1885, BOSTON MUSIC CO. has continuously maintained the highest standards of editing, engraving and printing consistent with presenting its publications to the public at the most economical prices. While ever alert to promote the interests of American composers, BOSTON MUSIC CO. has been prompt to present new European compositions of proven popularity and merit.

PIANO SOLO

ADIEU.....	Friml	.50
ALBUMLEAF.....	Cui	.25
ANDANTE CANTABILE FROM FIFTH SYMPHONY (Theme).....	Tschaikovsky	.50
AT THE CONVENT.....	Borodin	.30
BALLADE.....	Debussy	.60
BALLET EGYPTIEN (Suite).....	Luigini	.75
BARCETTA.....	Nevin	.60
BERCEUSE.....	Iljinsky	.30
BERCEUSE (from "The Fire-Bird").....	Stravinsky	.25
BLUE DANUBE WALTZ.....	J. Strauss	.30
CHERRY BLOSSOMS.....	Friml	.50
CHINESE SUITE (Po Ling and Ming Toy).....	Friml	1.50
LA CINQUANTAINE.....	Gabriel-Marie	.35
CONCERTO NO. 1 B \flat (Theme).....	Tschaikovsky	.40
CONCERTO NO. 1 (Theme).....	Grieg	.40
COUNTRY GARDENS.....	Traditional	.40
DESTINY WALTZ.....	Baynes	.50
ELEGIE (Melodie).....	Massenet	.25
EMPEROR WALTZ.....	J. Strauss	.40
FINLANDIA (Theme).....	Sibelius	.35
FLIGHT OF THE BUMBLE-BEE.....	Rimsky-Korsakov	.50
FLOWER SONG.....	Lange	.35
HABANERA.....	Chabrier	.40
HOPAK.....	Moussorgsky	.30
IMPROMPTU.....	Arensky	.30
IMPROMPTU.....	Faure	.60
IN ARCADY (Suite).....	Nevin	1.25
IRIS.....	Friml	.50
LARGO (from "Xerxes").....	Handel	.30

LARGO from "NEW WORLD SYMPHONY".....	Dvořák	.40
LIEBESTRAUM NO. 3.....	Liszt	.60
LULLABY (CRADLE SONG).....	Brahms	.25
MALAGUENA.....	Albeniz	.30
MARCH OF THE SARDAR.....	Ippolitoff	.35
MAY IN TUSCANY (Suite).....	Nevin	1.25
MAY-NIGHT.....	Palmgren	.40
MELODY IN D.....	Bull	.30
MINUET IN G.....	Beethoven	.25
MOONLIGHT SONATA (Theme).....	Beethoven	.40
NARCISSUS.....	Nevin	.50
PAVANE (Pour Une Infante Défunte).....	Ravel	.35
POLISH DANCE.....	Scharwenka	.35
PRELUDE IN C# MINOR.....	Rachmaninoff	.35
PRELUDE IN G# MINOR.....	Rachmaninoff	.30
PRINCE AND PRINCESS Theme from Scheherazade.....	Rimsky-Korsakov	.40
REVERIE.....	Debussy	.40
ROMEO AND JULIET (Theme).....	Tschaikovsky	.30
THE ROSARY.....	Nevin	.40
SCARF DANCE.....	Chaminade	.30
SERENADE.....	Moszkowski	.30
SONG OF INDIA.....	Rimsky-Korsakov	.40
SPANISH DANCE (Playera).....	Granados	.30
THE SWAN.....	Saint-Saëns	.30
SYMPHONIE PATHETIQUE (SIXTH) (Theme).....	Tschaikovsky	.25
TANGO IN D.....	Albeniz	.25
THREE LITTLE ODDITIES (Suite).....	ZeZ Confrey	.75
WALTZ IN A \flat	Brahms	.25
WALTZ from "SERENADE FOR STRINGS".....	Tschaikovsky	.40

BOSTON MUSIC CO.

BOSTON, MASS.