



BARCAROLLE in F#. Op. 60	.50	PRELUDE in E minor. Op. 28, No. 4	.20
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in G minor. Op. 37, No. 1	.35	Brillante)	.50
in G. Op. 37, No. 2	.40	in Ab. Op. 34, No. 1. (Valse	
in C minor. Op. 48, No. 1	.40	Brillante)	.50
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in Eb minor. Op. 26, No. 2	.50	in Db. Op. 64, No. 1	.35
in A. Op. 40, No. 1. (Militaire)	.40	do. (Arranged for Four Hands)	.35
do. (in C simplified by Heinrich Kiehl)	.25	in C# minor. Op. 64, No. 2	.35
in F# minor. Op. 44	.75	in Ab. Op. 64, No. 3	.35
in Ab. Op. 53	.60	in E minor. (Posthumous)	.35
PRELUDE in C. Op. 28, No. 1	.20		
in G. Op. 28, No. 3	.25		



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F.G. Hale



À Mme la Comtesse Delphine Potocka

## VALSE, in D Flat

(October 1847)

FRÉDÉRIC CHOPIN

Op. 64, N°1

Molto vivace

*p leggiero*

*p cresc.*

*dim.*

*più p*

*cresc.*

*poco rf*

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

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BIBLIOTEKA  
BN  
NARODOWA

Mus. III. 146.680

ML-129-4

1997 K 1061/7



First system of musical notation. The right hand features a melodic line with trills and triplets, marked with *dim.* and *p rit*. The left hand provides a bass line with chords and a single note marked with a 5. Fingerings are indicated by numbers 1-5. The system concludes with first and second endings.

Second system of musical notation. The right hand continues the melodic line with a *sostenuto* marking. The left hand features a steady accompaniment of chords, marked with *dolce*. Fingerings and articulation marks are present throughout.

Third system of musical notation. The right hand has a melodic line with a *poco f* marking. The left hand continues the chordal accompaniment, marked with *legatissimo dim.*. The system ends with a final chord.

Fourth system of musical notation. The right hand features a melodic line with a *dolcissimo* marking. The left hand continues the chordal accompaniment. Fingerings and articulation marks are present throughout.

Fifth system of musical notation. The right hand has a melodic line with a *rit.* marking. The left hand features a chordal accompaniment marked with *cresc.*, *pf*, *dim.*, and *p*. The system concludes with a final chord.



*a tempo*  
trm 132 trm 24 trm

*p* > *cresc.*

*f*

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

> *dim.* *p* *cresc.*

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

*p* *più p* *cresc.*

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

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





First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *poco rf* and *dim.*. A *La* with an asterisk is written below the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *p* and *pp*. A *La* with an asterisk is written below the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. A *La* with an asterisk is written below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *poco cresc.* and *poco rit.*. A *La* with an asterisk is written below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *cresc.* and *f*. A *La* with an asterisk is written below the bass staff.



396.31

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## TEMPLE DANCE

GRADE IV

ORIENTAL WALTZ

PRICE, 50 CENTS, T

By HOMER GRUNN

*Moderato*

PIANO *mp*

*p misterioso*

(like a drum-beat)

*cresc.*

*a tempo* *mp*

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This rich and colorful oriental oddity tempts one to enthusiastic comment, whether it is the quaint whine and insistent drum-taps of the first theme or the languorous dance song of the second. The teacher will find *careful pedaling* to be observed; but to the theatre-player and the general music lover it is actually dedicated.

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