



Frau TERESA CARREÑO
zugeeignet

für Klavier (in Walzern).

ED. POLDINI

Op. 44.

	Mk.
Nº 1. Bocksfuß (SATYR).....	1.-
" 2. Biedermeier.....	1.-
" 3. Spanierin.....	1.-
" 4. Schulmeisterlein (PEDANT). ..	1.-
" 5. Troubadour.....	1.-
" 6. Domino.....	1.50
" 7. Dorfsepp (HOBLEDEHOY).....	1.-

Eigentum des Verlegers für alle Länder. Aufführungsrecht vorbehalten

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Domino.

Ed. Poldini, Op. 44 N° 6.

Vivo.

Piano. *f m. g.*

non lento

pp

Valse. cantabile

p m. g.

m. d.

dolce

dolce

cantabile

cresc.

First system of musical notation. Treble and bass staves. The treble staff features a melodic line with a slur and a crescendo hairpin. The bass staff has a steady accompaniment. Performance markings include *p dolce* and several *Red.* (ritardando) markings with asterisks.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Performance markings include *cresc.*, *mf*, and several *Red.* (ritardando) markings with asterisks.

Third system of musical notation. Treble and bass staves. The treble staff features a melodic line with a slur and a decrescendo hairpin. The bass staff has a steady accompaniment. Performance markings include *dim.*, *p*, and several *Red.* (ritardando) markings with asterisks.

Fourth system of musical notation. Treble and bass staves. The treble staff features a melodic line with a slur and a crescendo hairpin. The bass staff has a steady accompaniment. Performance markings include *espress.*, *molto cresc.*, and several *Red.* (ritardando) markings with asterisks.

Fifth system of musical notation. Treble and bass staves. The treble staff features a melodic line with a slur and a crescendo hairpin. The bass staff has a steady accompaniment. Performance markings include *f* and several *Red.* (ritardando) markings with asterisks.

Sixth system of musical notation. Treble and bass staves. The treble staff features a melodic line with a slur and a decrescendo hairpin. The bass staff has a steady accompaniment. Performance markings include *p dolce*, *ritenuto*, *rall. espressivo*, and *molto cantabile*. Several *Red.* (ritardando) markings with asterisks are present.

The musical score consists of six systems of staves. The first system includes markings for *pp*, *a tempo*, *legg.*, *armonioso*, *rall.*, and *pp*. The second system features *rall.*, *p*, and *a tempo*. The third system includes *rall.*, *pp*, *legg.*, *cresc.*, and *molto cresc.*. The fourth system has *a tempo*, *pp*, *legg.*, and *p dolcissimo*. The fifth system includes *cresc.*, *mf*, and *espress.*. The sixth system features *dim.*, *Vivo.*, *f*, and *p*.

The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also specific markings like *Red.* and *** interspersed throughout the score. The key signature is B-flat major (two flats).

non lento

pp

Valse.
dolce

p m.g.

m.d.

dolce

dolce

Red. *

Red. *

Red. *

Red. *

Red. *

cantabile

cresc.

Red. *

Red. *

Red. *

p dolce

Red. *

Red. *

Red. *

Red. *

cresc.

Red. *

Red. *

Red. *

Red. *

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamics and performance instructions include:

- mf* (mezzo-forte)
- dim.* (diminuendo)
- p* (piano)
- espress.* (espressivo)
- molto cresc.* (molto crescendo)
- f* (forte)
- p dolce* (piano dolce)
- a tempo*
- ritenuto*
- rall.* (rallentando)
- pp* (pianissimo)
- legg.* (leggiero)
- armonioso*
- a tempo* (repeated)
- cresc.* (crescendo)

The notation also includes various musical symbols such as notes, rests, and dynamic markings.

a tempo
legg. pp
8
rall.
molto cresc.
a tempo
legg. pp
8
dolciss.
p
cresc.
f
espress.
dim.
Vivo.
molto diminuendo
rit.
a tempo
pp
poco à poco acceler. e cresc.
8
presto
f
poco à poco rallentando
lento
p
dim.
m. d.
m. g.

Kompositionen für Pianoforte

von

Eduard Poldini.

Op. 11. Zwölf kleine Fantasiestücke in

leichter Spielart zu zwei Händen.

	Mk.	Pf.
No. 1. Hanswurst	—	75
No. 2. Bettelndes Waisenkind	—	50
No. 3. Dornröschen's Traum	—	50
No. 4. Schmetterling	—	75
No. 5. Der kleine Gratulant	—	50
No. 6. Das kleine Blumenmädchen	—	50
No. 7. Eisblumen	—	75
No. 8. Trauerzug	—	50
No. 9. General Bum-Bum	—	50
No. 10. Loreley	—	75
No. 11. Schildwache	—	50
No. 12. Siegreiche Amazonen	1	—

Dasselbe complet in einem Bande . . . n. 3 —

Op. 12. Genrestücke. Fünf Compositionen zu vier Händen.

No. 1. Au Lac (Am See)	1	50
No. 2. Histoire drôle (Curiose Geschichte)	1	25
No. 3. Valse des Poupées (Puppenwalzer)	1	75
No. 4. Sérénade au Bospore (Nachtmusik am Bospore)	1	25
Dasselbe für Piano zu zwei Händen	1	25
No. 5. En Bohémien (Zigeunerisch)	1	75

Op. 13. Fünf Vortragstücke zu vier Händen.

No. 1. Pagenlied	1	—
No. 2. Andalusierin	1	—
No. 3. Kirgisischer Waffentanz	1	—
No. 4. Die Spatzen auf dem Dache	1	—
No. 5. Spinnlied	1	50

Op. 14. Vier Klavierstücke zu zwei Händen.

No. 1. Was der Waldbach plaudert	1	50
No. 2. Indisches Schlummerlied	1	—
No. 3. Ein Rendez-vous	1	50
No. 4. Es war einmal. Ein Märchen	1	50

Op. 15. Trois Morceaux à 2/ms.

No. 1. Impromptu	1	50
No. 2. Marche mignonne	1	50
No. 3. Faunes	1	50

Op. 16. Musikalische Bilder zu vier Händen.

No. 1. Revue	—	75
No. 2. Gondoliera	—	75
No. 3. Csárdás	—	75
No. 4. I.. A...	—	75
No. 5. Schmeichelnkätzchen	—	75
No. 6. Die Eisenbahn	1	—

Op. 17. Zwölf Genrestücke zu zwei Händen.

	Mk.	Pf.
No. 1. Staub	1	25
No. 2. Heimweh	1	—
No. 3. Humoreske	1	25
No. 4. In der Einsamkeit	1	—
No. 5. Barentanz	1	25
No. 6. Schattenspiel	1	50
No. 7. Walzer-Studie	1	50
No. 8. Appassionato	1	25
No. 9. Waldgeheimniss	1	25
No. 10. Don Juan und Zerlinchen	1	50
No. 11. Pastorale	1	25
No. 12. Jagdstück	1	50

Op. 35. Fantasie zu zwei Händen.

2 50

Op. 36. Lyrische Stücke complet zu zwei Händen n. 2 —

Op. 38. Dekameron, Novellen und Noveletten zu zwei Händen.

No. 1. Chopin in Wien	2	—
No. 2. Schwank	2	25
No. 3. Zigeuner-Novelle	2	—
No. 4. Italienisches Nachtstück	2	25
No. 5. Fantastisches Stück	3	—
(in E. T. A. Hoffmann's Manier)		
No. 6. Aus Louis XIV. Zeiten	3	50
No. 7. Spanisches Intermezzo	2	—
No. 8. Fragmente (ein. Tagebuch entnommen)	2	50
No. 9. Eine Herbstmär	2	—
No. 10. Und als der Frühling wiederkam — —	2	—

Op. 39. Blumen (n. Sprüchen von Fr. Rückert) compl. n. 2 50

Op. 40. Elfengeschichtchen complet. 3 —

Op. 41. Vier Stücke für Klavier

No. 1. Am Piano	1	20
No. 2. Comme il faut	1	20
No. 3. Ein Billet-doux (Valse lente).	1	20
No. 4. Abschied	1	20

Op. 44. Masken für Klavier (in Walzern).

No. 1. Bocksfuß (Satyr)	1	—
No. 2. Biedermeier	1	—
No. 3. Spanierin	1	—
No. 4. Schulmeisterlein (Pedant).	1	—
No. 5. Troubadour.	1	—
No. 6. Domino	1	50
No. 7. Dorfsepp (Hobbledehoy)	1	—

Studie für 2 Klaviere (über das Impromptu von Schubert, Op. 90 No. 2) 2 —

Breslau, Julius Hainauer.