

Edouard Goldini

Op. 74

IV

Loësies



Doux Pianoforte

- I. Soir embaumé. II. Bergère. III. Valse-Campanelle.
IV. En rêvant sous les bois. V. Le chemin semé de roses.
VI. Conte plaissant.

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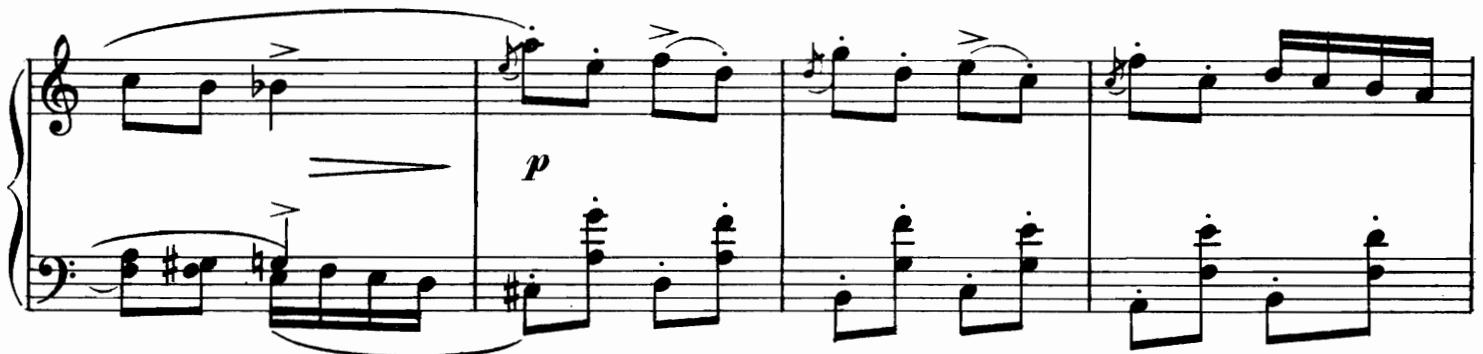
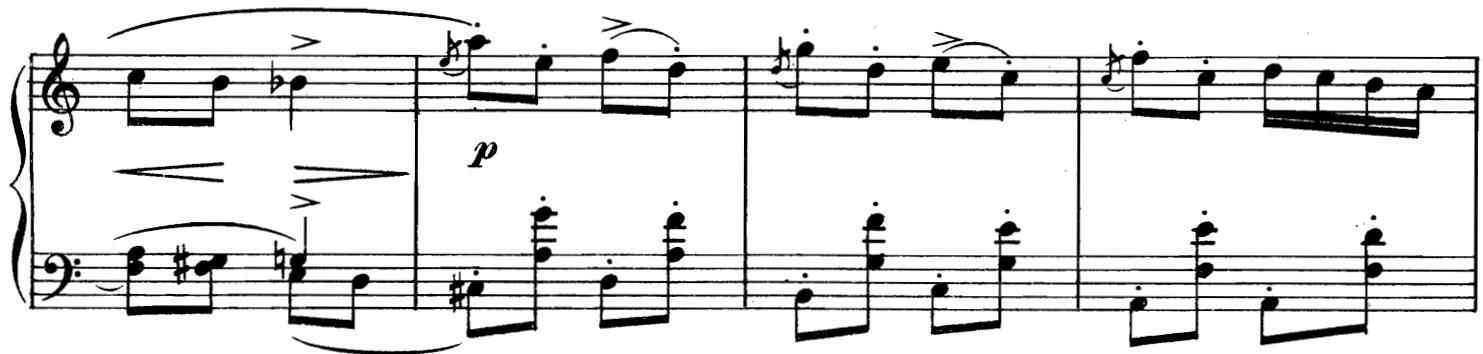
Boston

Bergerie
Shepherds' Dance

Édouard Poldini. Op. 74, No. 2

Allegretto grazioso

The sheet music for "Bergerie" by Édouard Poldini, Op. 74, No. 2, is a piano piece in Allegretto grazioso tempo. It consists of five staves of musical notation. The first staff (treble clef) starts with a dynamic 'p' and a 4/8 time signature. The second staff (bass clef) provides harmonic support. The third staff (treble clef) continues the melodic line. The fourth staff (bass clef) and the fifth staff (treble clef) provide harmonic foundation. The music includes various note patterns, rests, and dynamics such as 'mf' (mezzo-forte) and 'p' (piano). The notation is typical of early 20th-century piano music.



Musical score page 4, measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from one sharp to three sharps. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show a crescendo with a dynamic *cresc.* followed by a dynamic *p*. Measure 4 is marked *dolce*. Measures 5 and 6 show a decrescendo with a dynamic *p*. The bass staff has markings "Ped. *" under measures 2, 3, 4, and 5.

Musical score page 4, measures 6-11. The top staff continues with a crescendo and a dynamic *p*. Measure 7 is marked *delicato*. The bass staff has markings "Ped. *" under measures 6 and 7.

Musical score page 4, measures 12-17. The top staff shows a series of eighth-note patterns. The bass staff shows sustained notes with grace notes.

Musical score page 4, measures 18-23. The top staff shows eighth-note patterns. The bass staff has a dynamic *mf*.

Musical score page 4, measures 24-29. The top staff shows eighth-note patterns. The bass staff has dynamics *p*, *mf*, and *p*.



Musical score page 5, measures 3-4. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Measure 3: Treble staff has eighth-note pairs (C, D), (E, F#), (G, A), (B, C). Bass staff has eighth-note pairs (F, G), (A, B), (D, E), (G, A). Measure 4: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (G, A), (B, C), (E, F), (A, B).

Musical score page 5, measures 5-6. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Measure 5: Treble staff has eighth-note pairs (E, F#), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (A, B), (C, D), (F, G), (B, C). Measure 6: Treble staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F#). Bass staff has eighth-note pairs (B, C), (D, E), (G, A), (C, D).

Musical score page 5, measures 7-8. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Measure 7: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (C, D), (E, F#), (A, B), (D, E). Measure 8: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#), (G, A). Bass staff has eighth-note pairs (D, E), (F, G), (B, C), (E, F#). Dynamic: cresc.

Musical score page 5, measures 9-10. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Measure 9: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (E, F#), (G, A), (B, C), (D, E). Measure 10: Treble staff has eighth-note pairs (C, D), (E, F#), (G, A), (B, C). Bass staff has eighth-note pairs (F, G), (A, B), (D, E), (G, A).

Compositions by Enrique Soro

During the last years it has given G. Schirmer much gratification to add Enrique Soro, the brilliant Chilean pianist and composer, to their list of contributors.

Mr. Soro is an exceedingly important figure in South American music. It has been said that he has done more to weld together the musical interests of his land and those of Europe and America than any other musician.

Soro's music is imaginative, hence, highly colorful; and apparently has been inspired by a keen observation and analysis of many odd nuances in life's complex whirl. In style it leans toward the modern French and Italian schools; yet so unique and vibrant is it, that one seeks the composer's genesis to properly place its character.

The American musical public will find these compositions fascinating.

COMPOSITIONS

Piano Solo

Andante appassionato	net	60
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Romance (<i>In preparation</i>)		

Tempo di Gavotta

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Danza d'Amore

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