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ED. POLDINI

Walzerbuch

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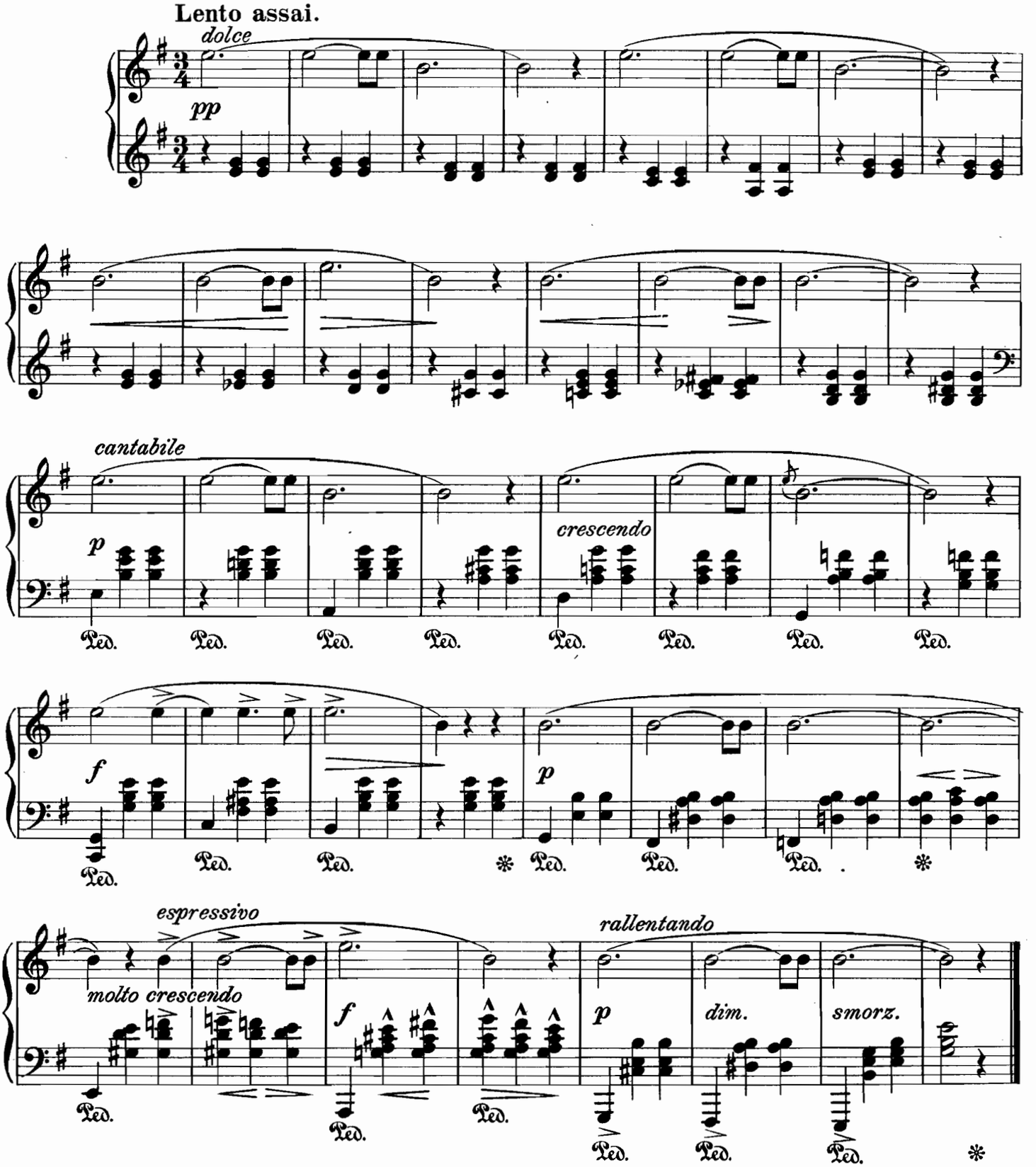

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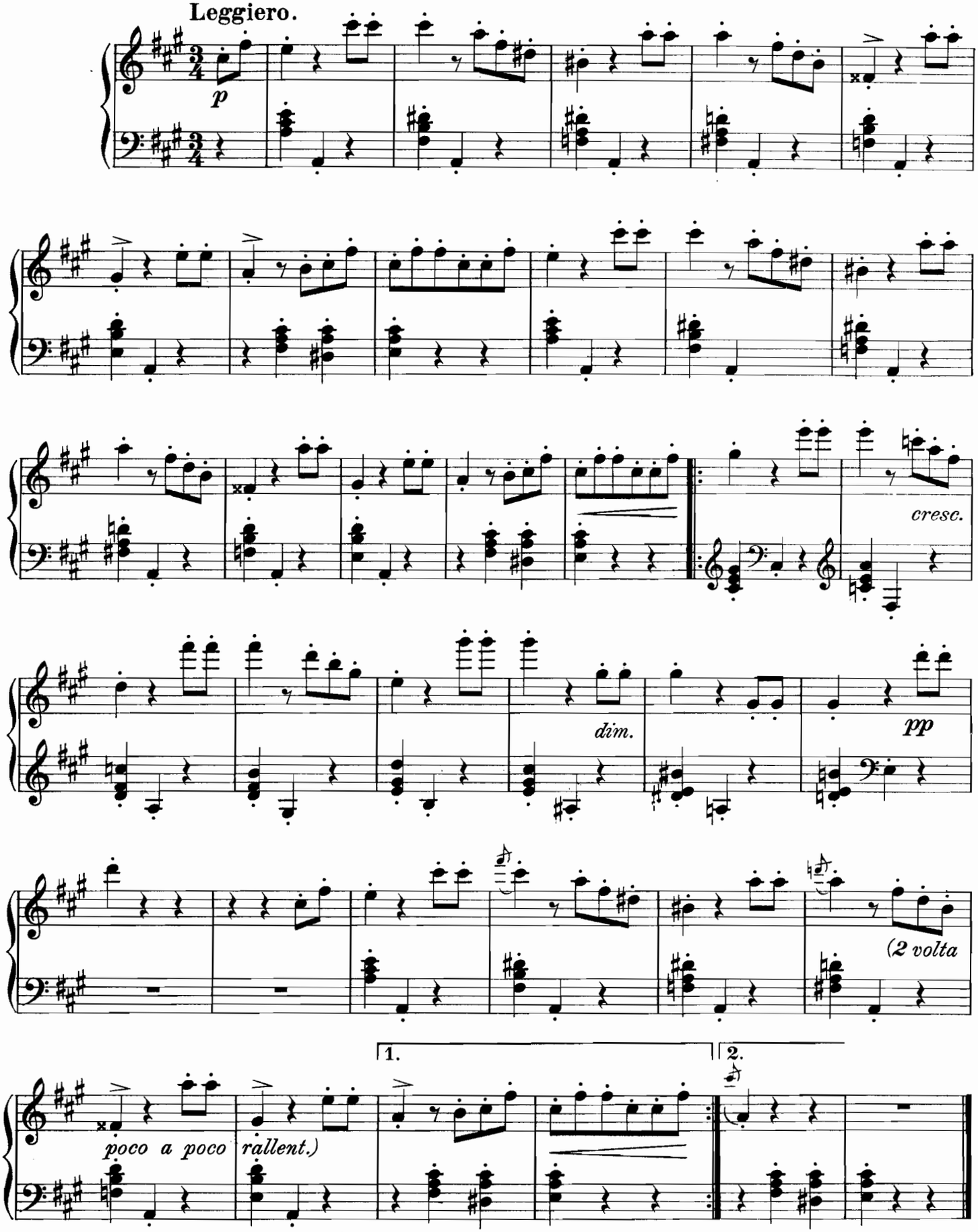

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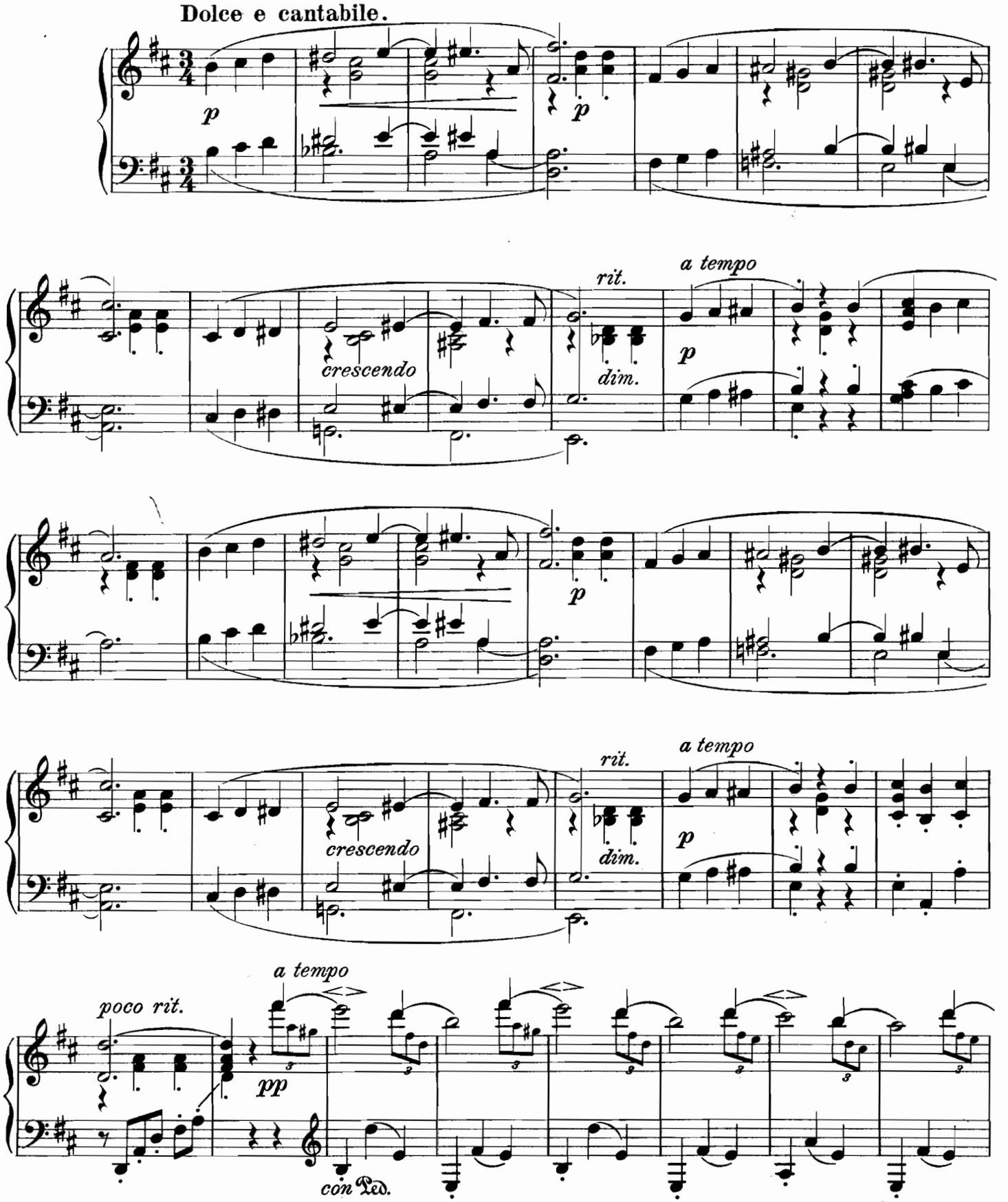

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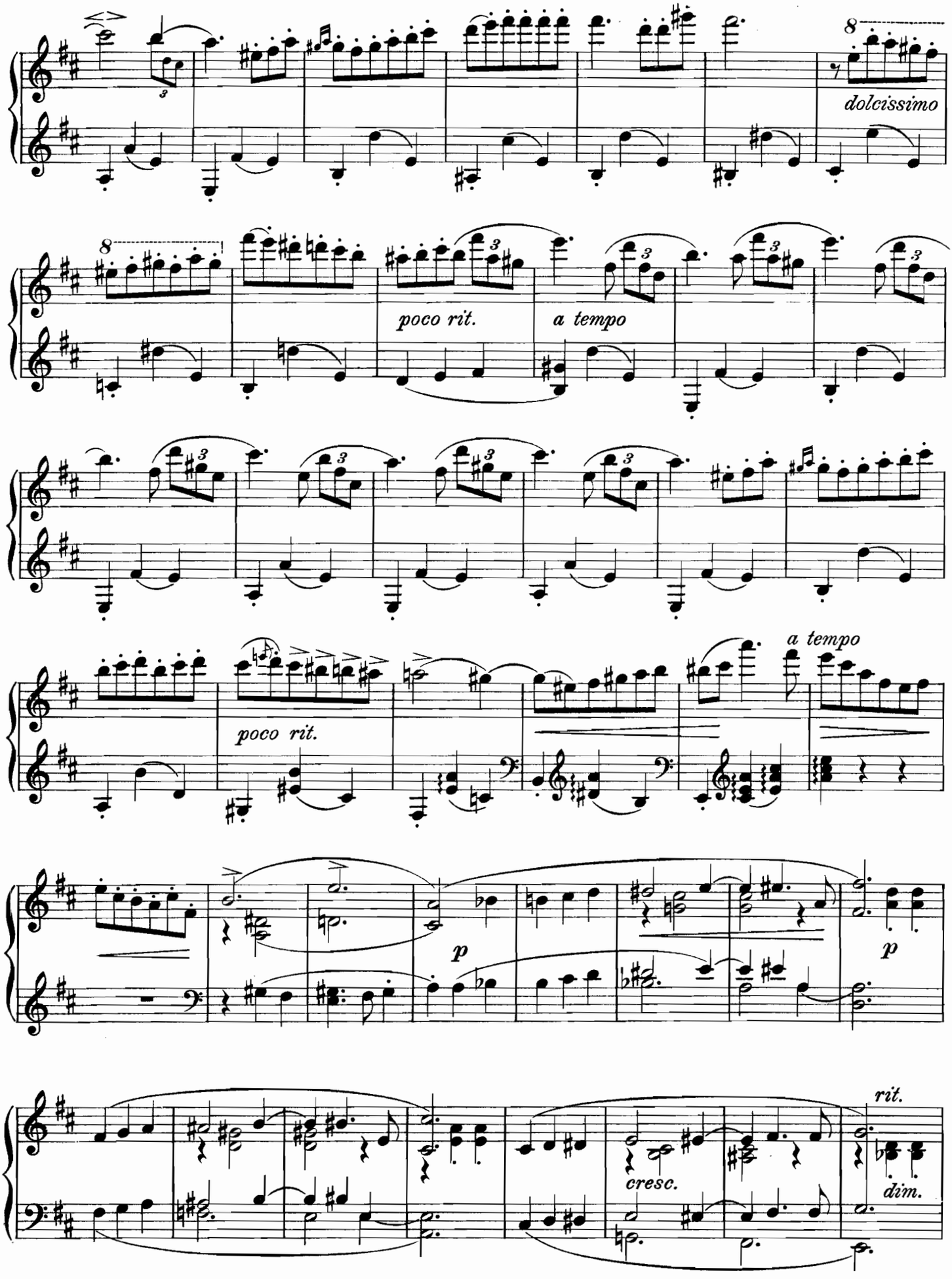
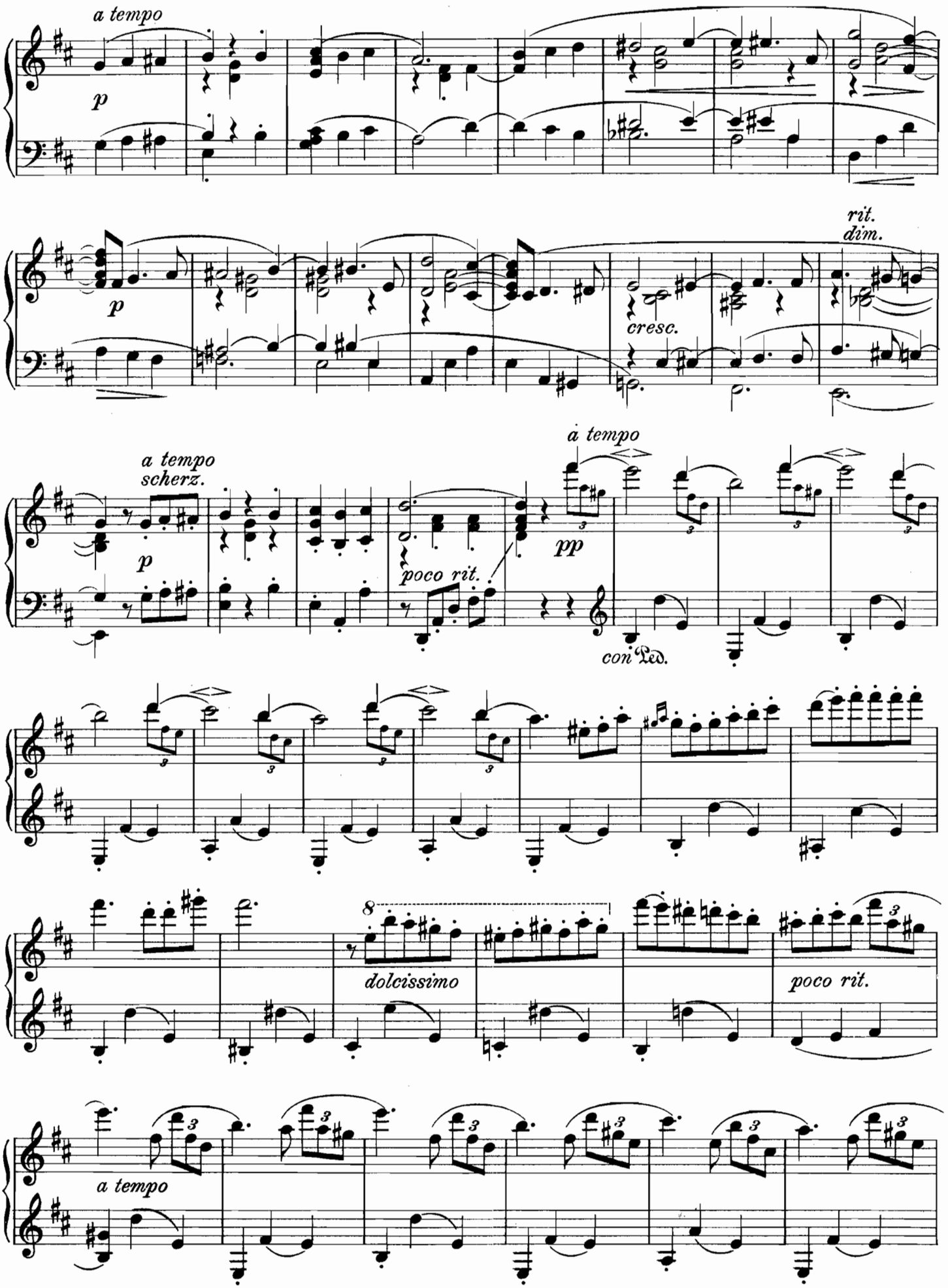
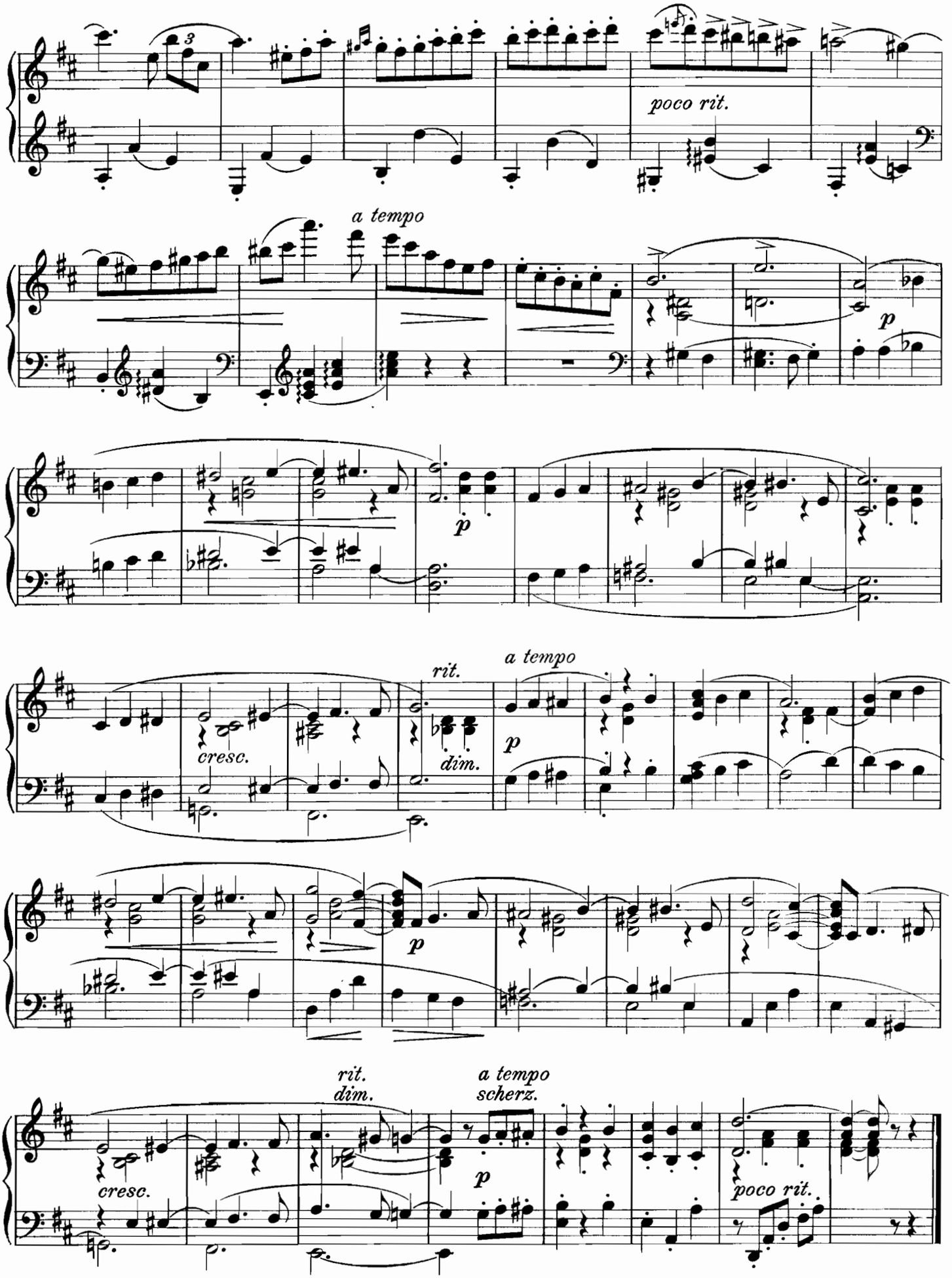
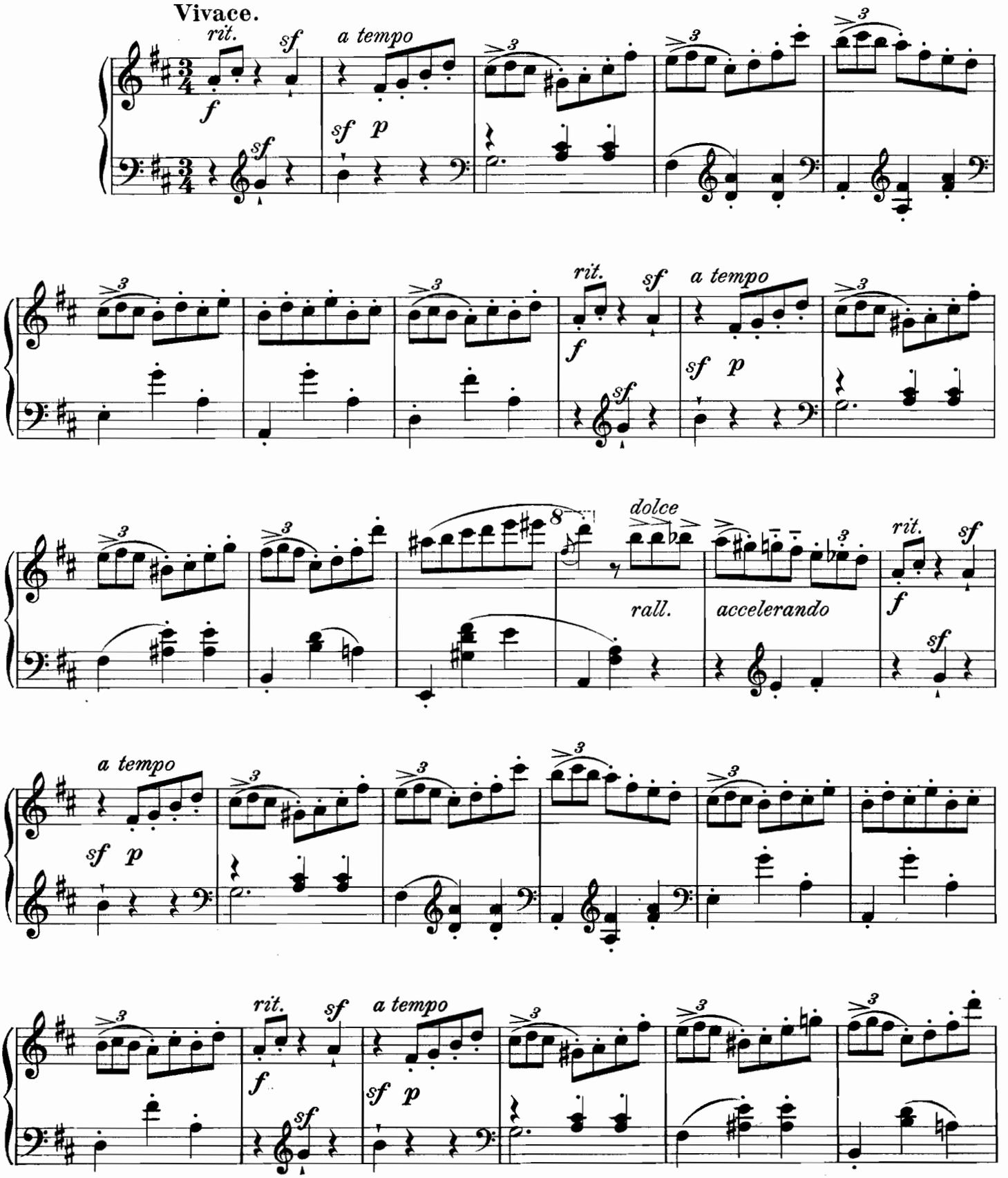

dolcissimo
poco rit.
a tempo
poco rit.
a tempo
p
p
cresc.
rit.
dim.


a tempo
p
rit.
dim.
cresc.
a tempo
scherz.
p
poco rit.
a tempo
pp
con Ped.
dolcissimo
poco rit.
a tempo


poco rit.
a tempo
p
p
rit.
cresc.
dim.
a tempo
p
p
rit.
dim.
cresc.
a tempo
scherz.
p
poco rit.

4.



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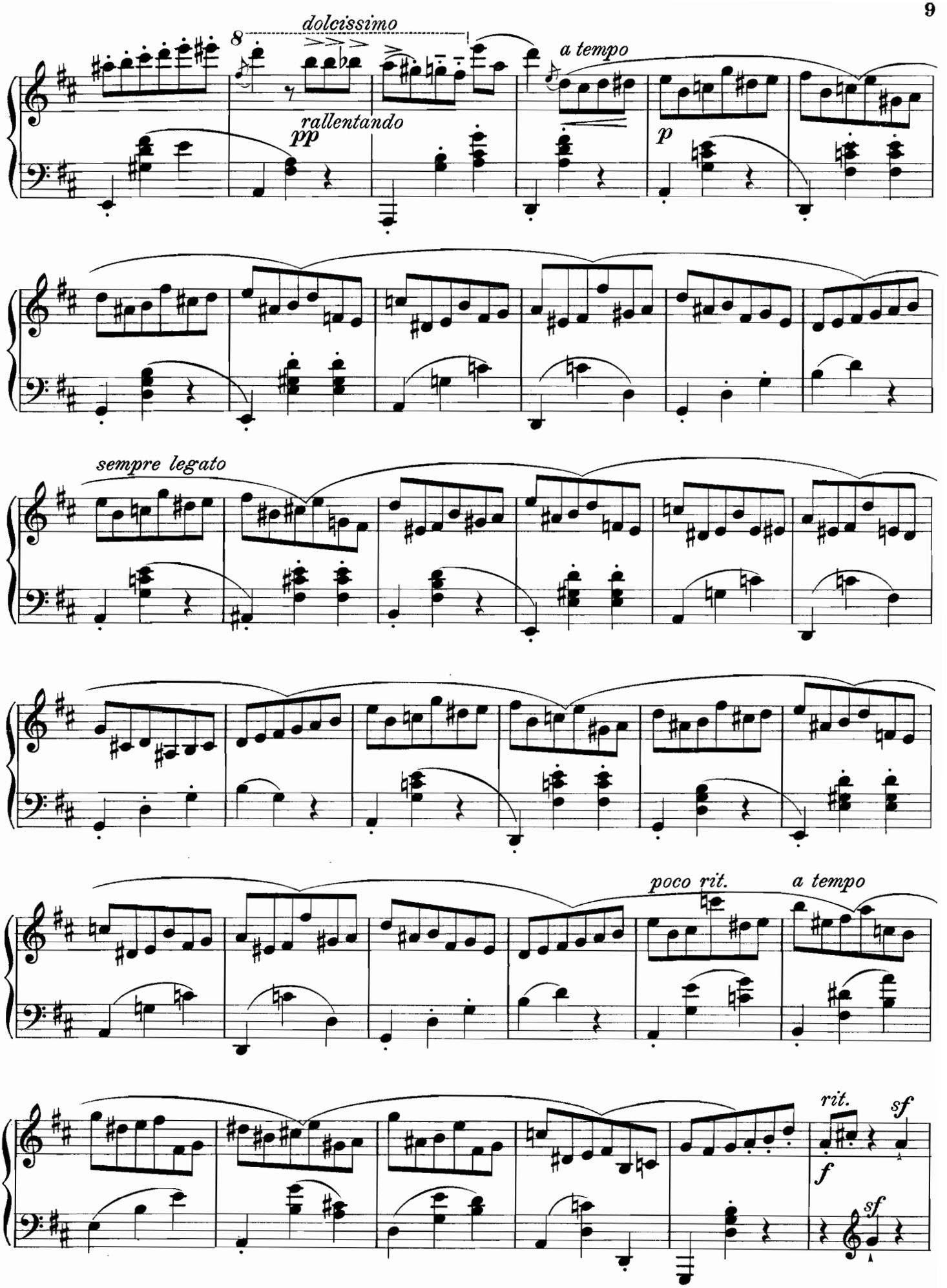
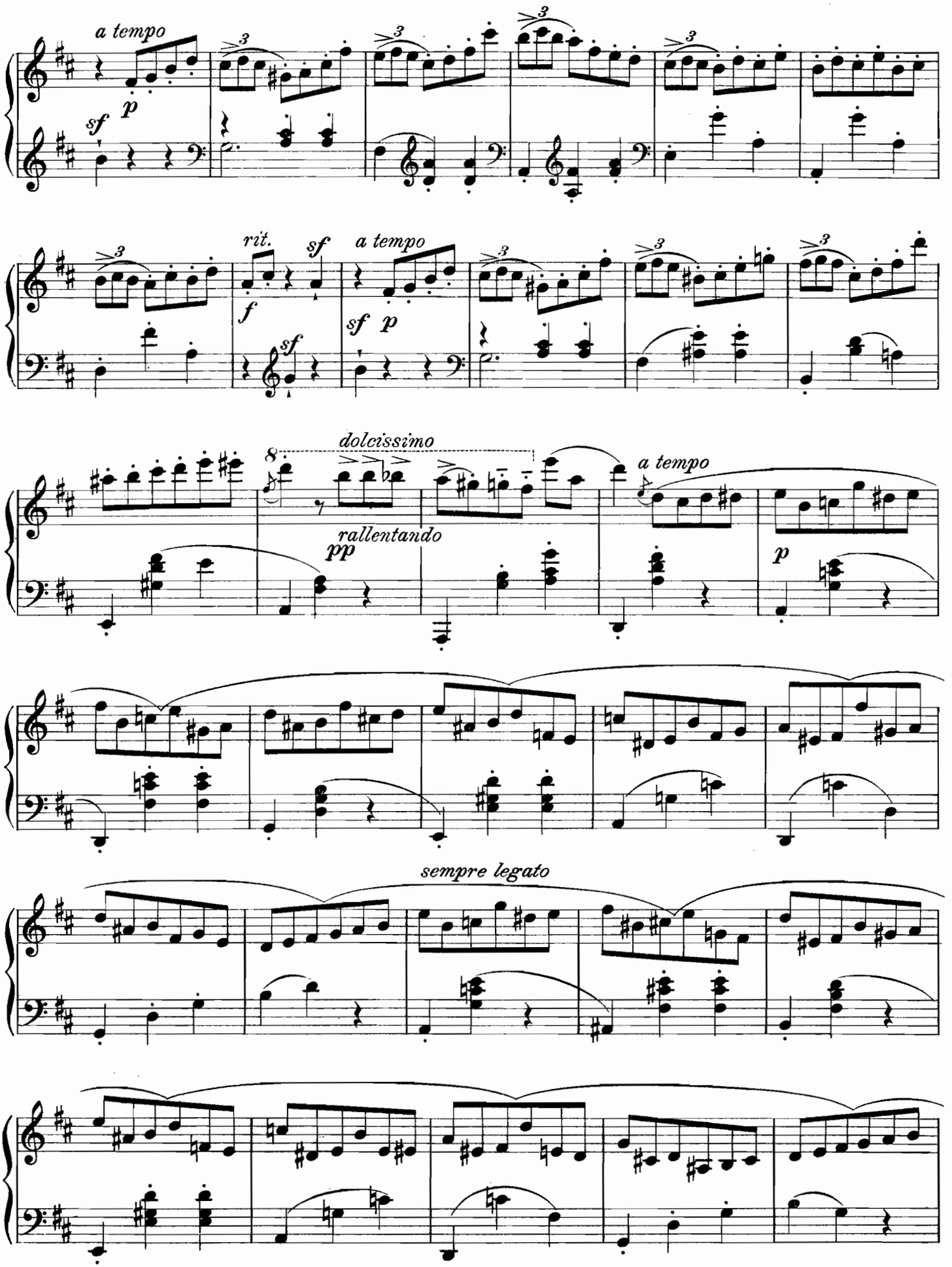
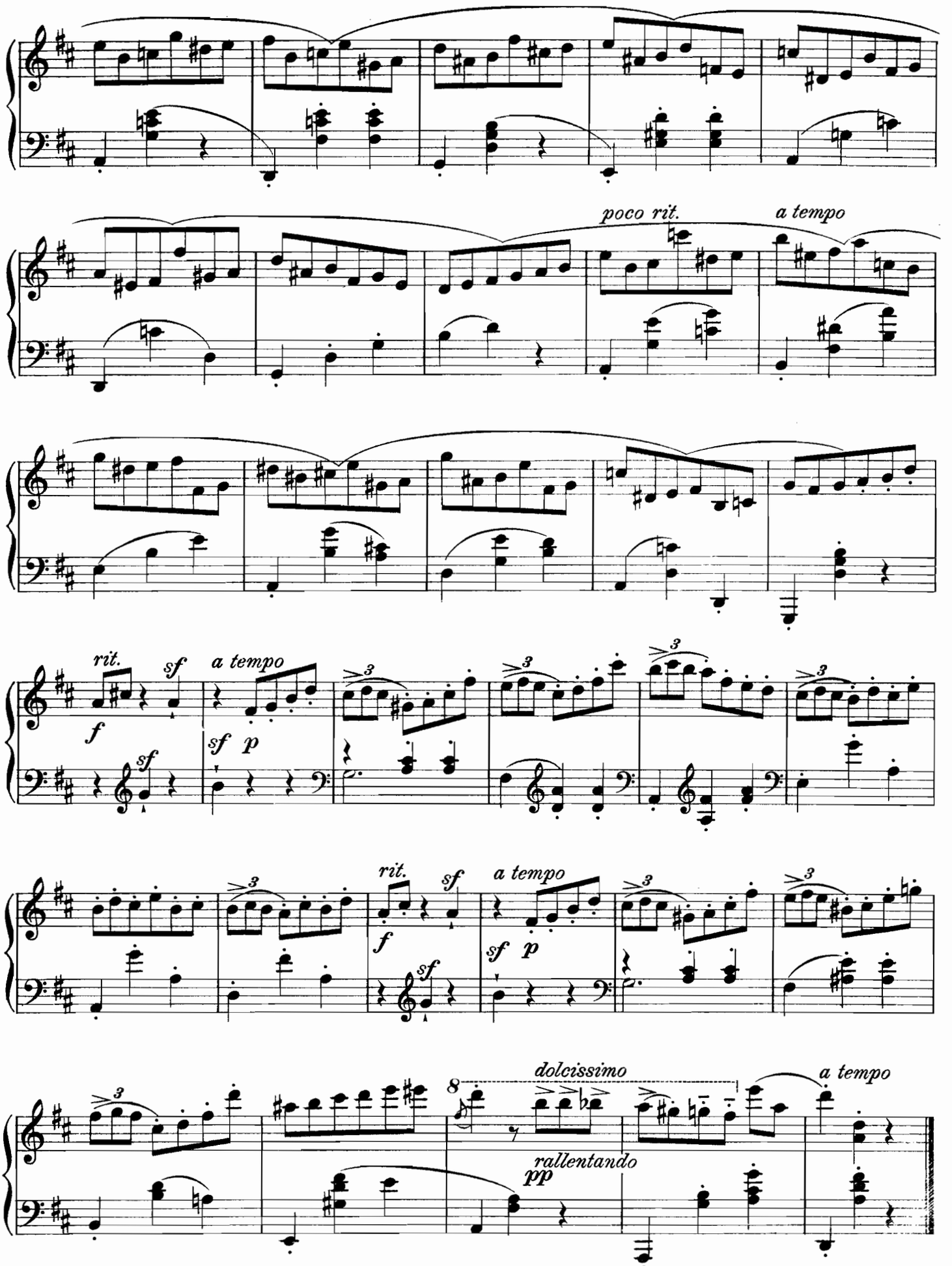
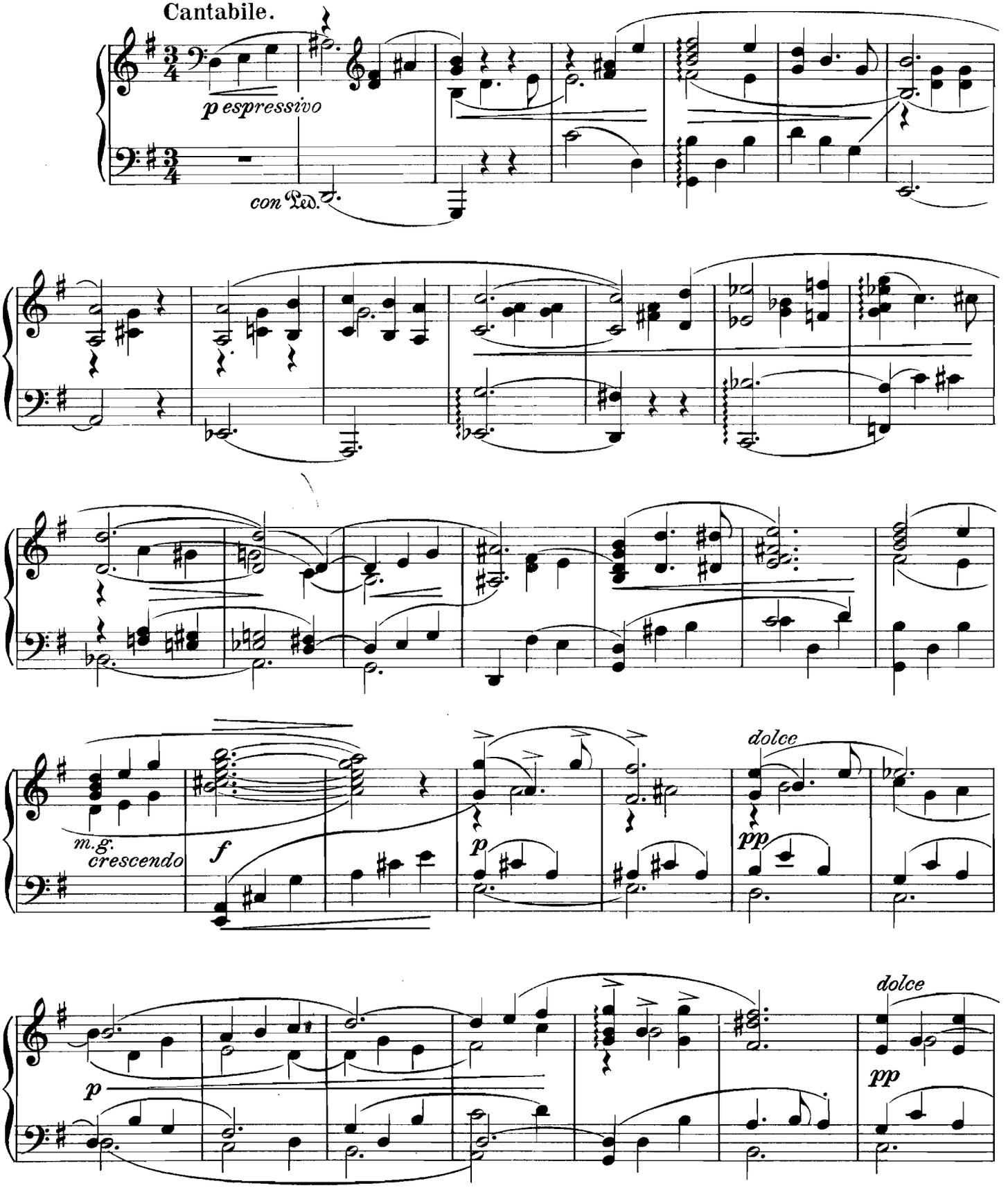

dolcissimo
rallentando
pp
a tempo
p
sempre legato
poco rit.
a tempo
rit.
sf
f
sf


a tempo
sf
p
rit.
f
sf
a tempo
sf
p
dolcissimo
rallentando
pp
a tempo
p
sempre legato


poco rit.
a tempo
rit.
sf
a tempo
f
sf p
3
rit.
sf
a tempo
f
sf p
dolcissimo
a tempo
rallentando
pp

5.



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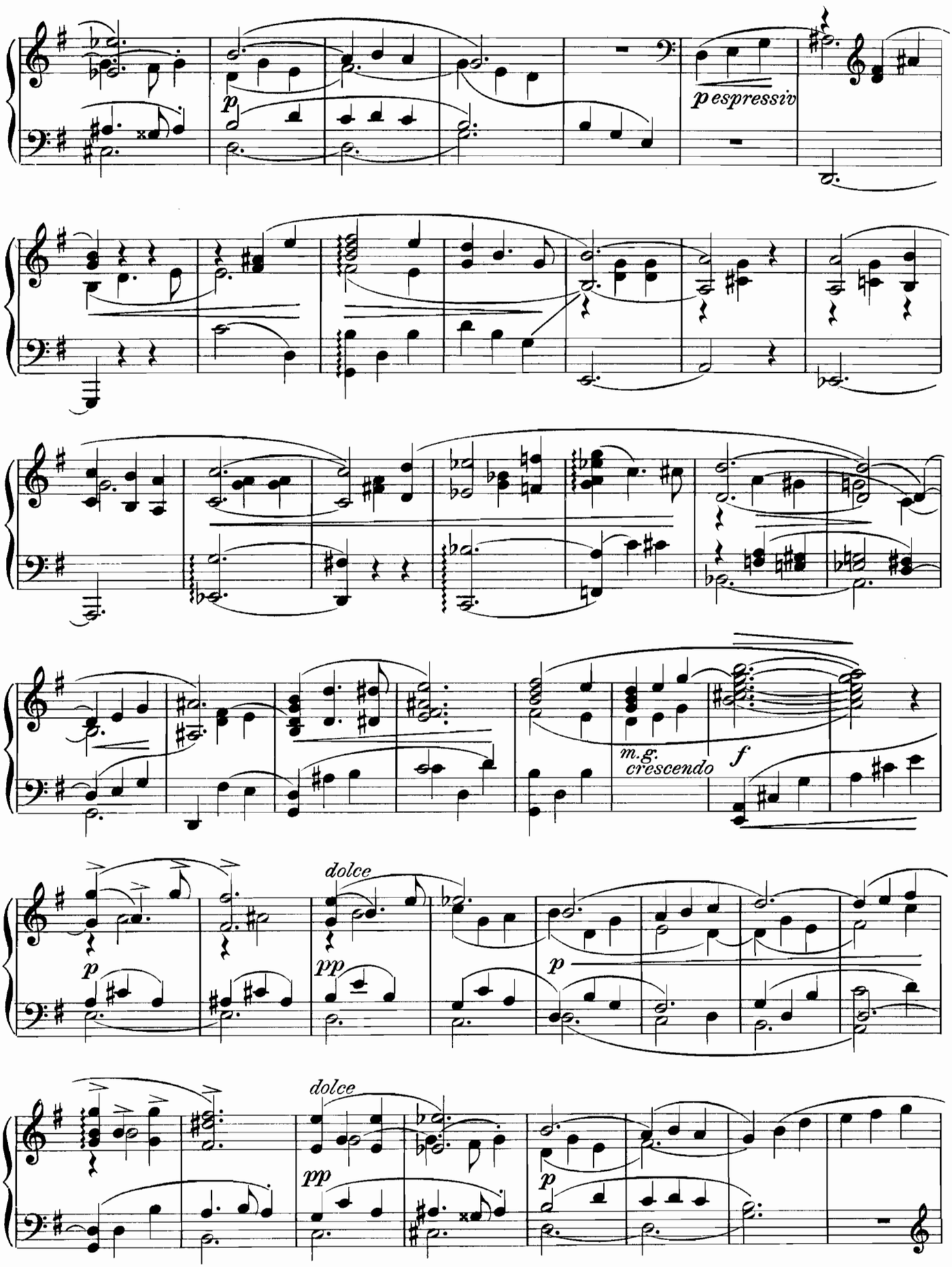
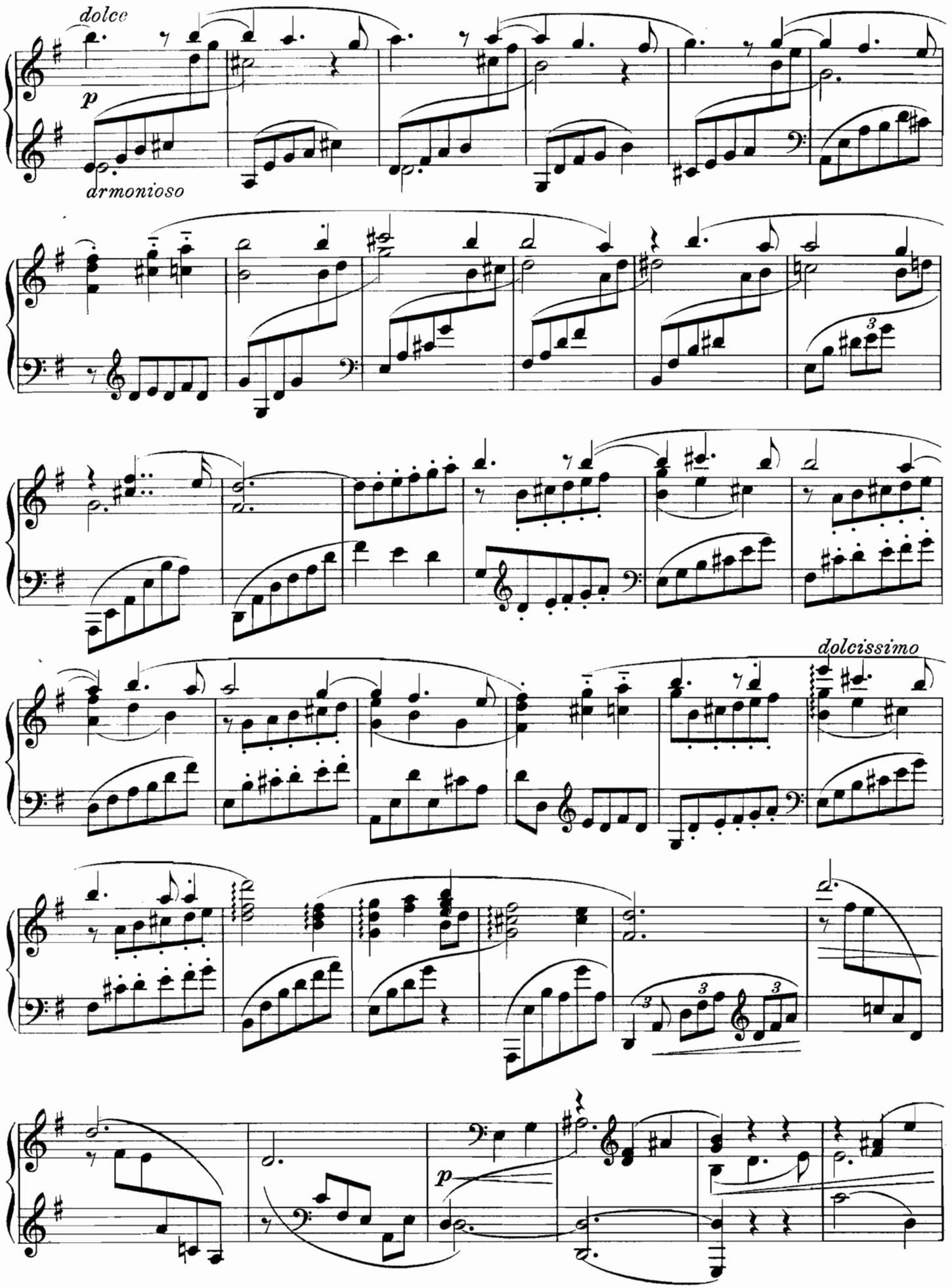
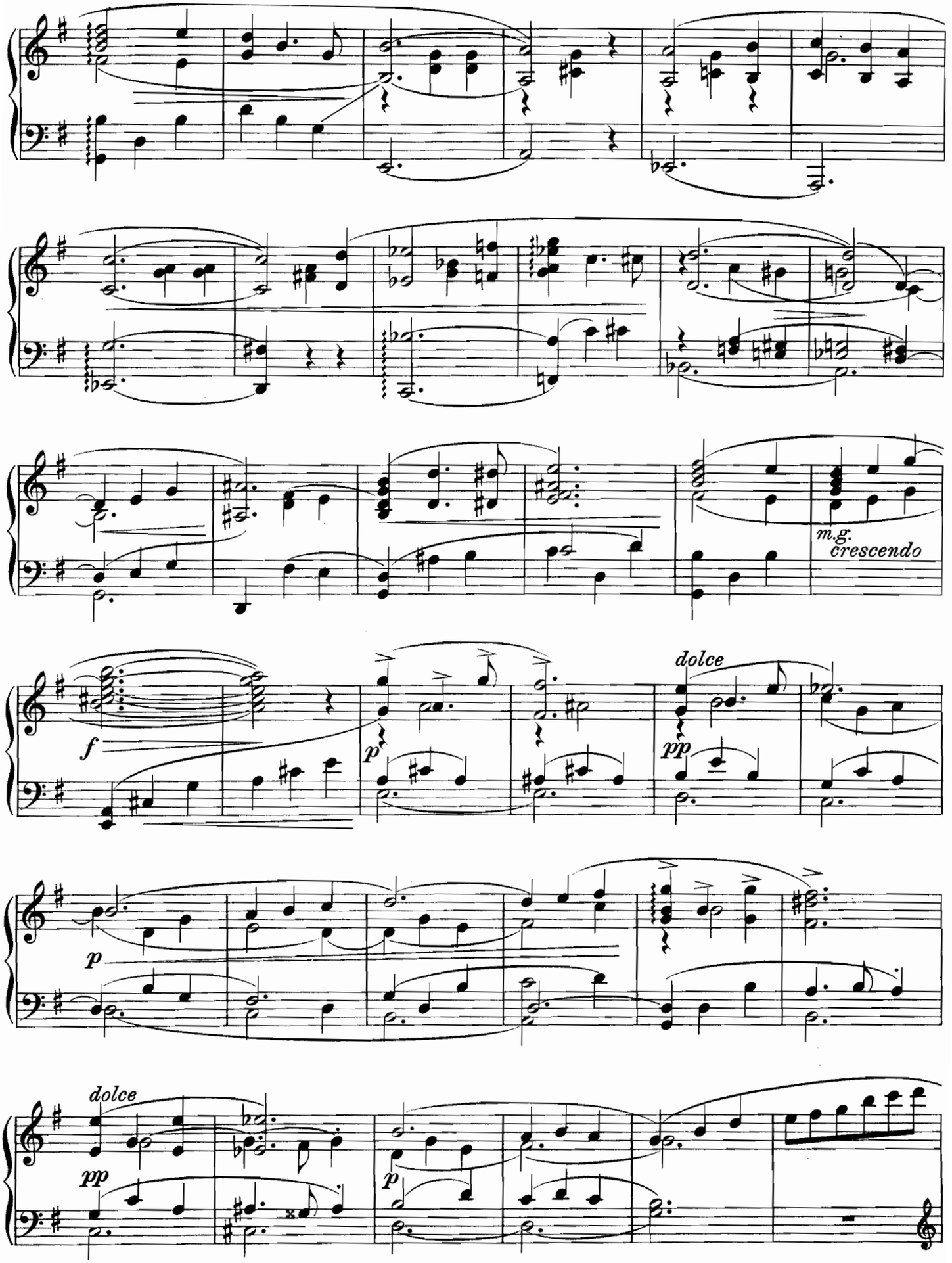
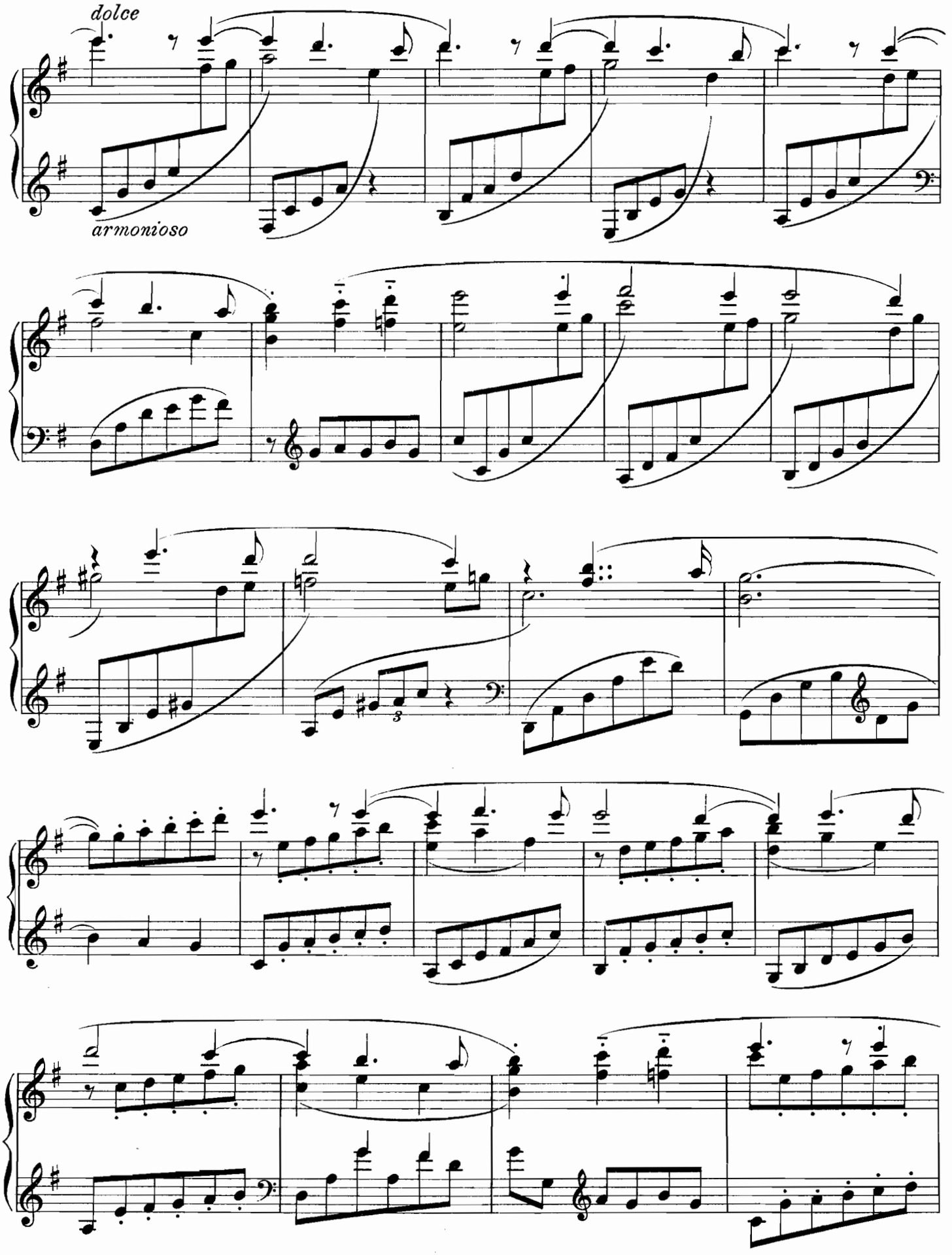
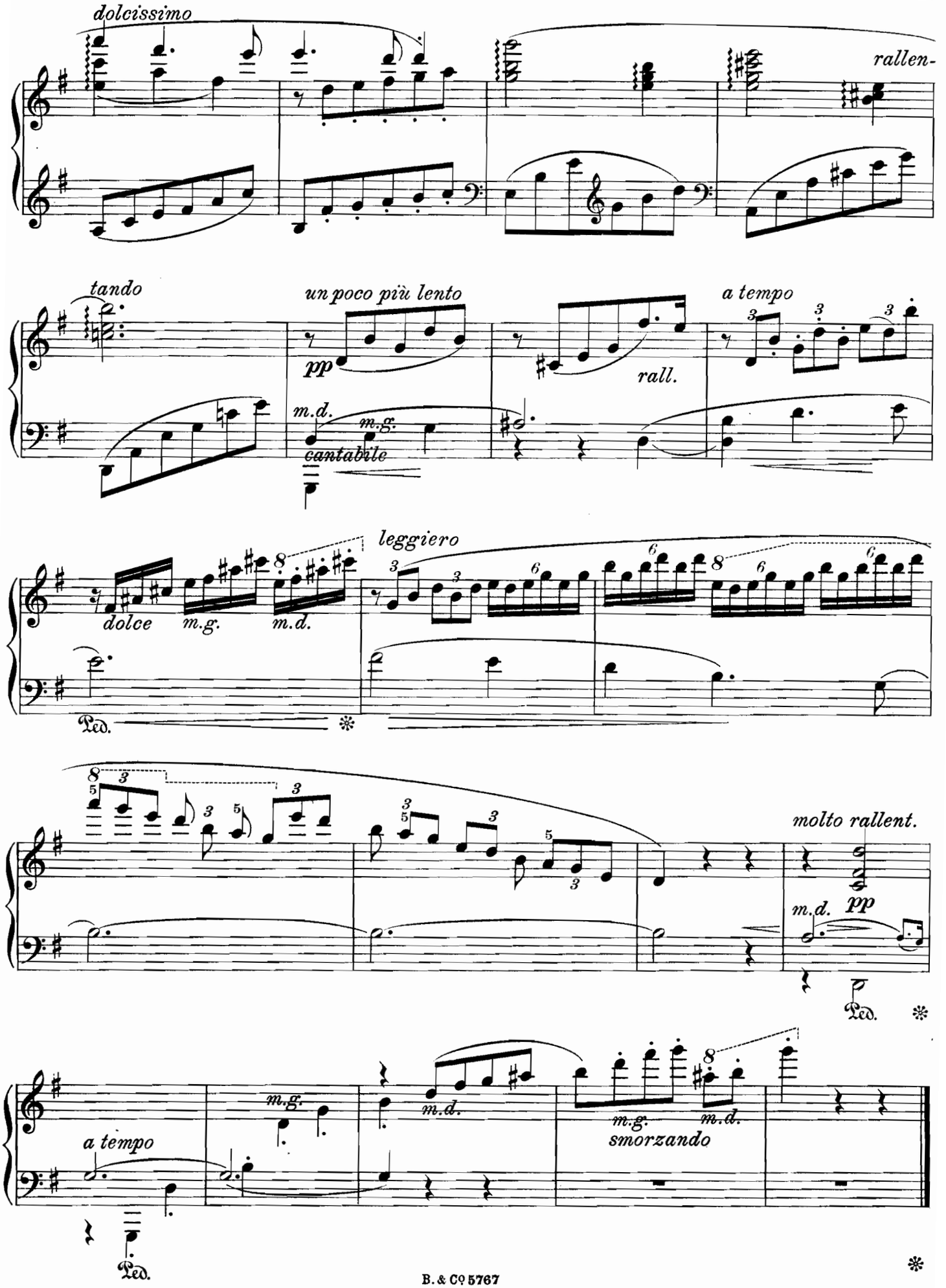

p
p espressiv
m.g.
crescendo
f
dolce
pp
p
dolce
pp
p

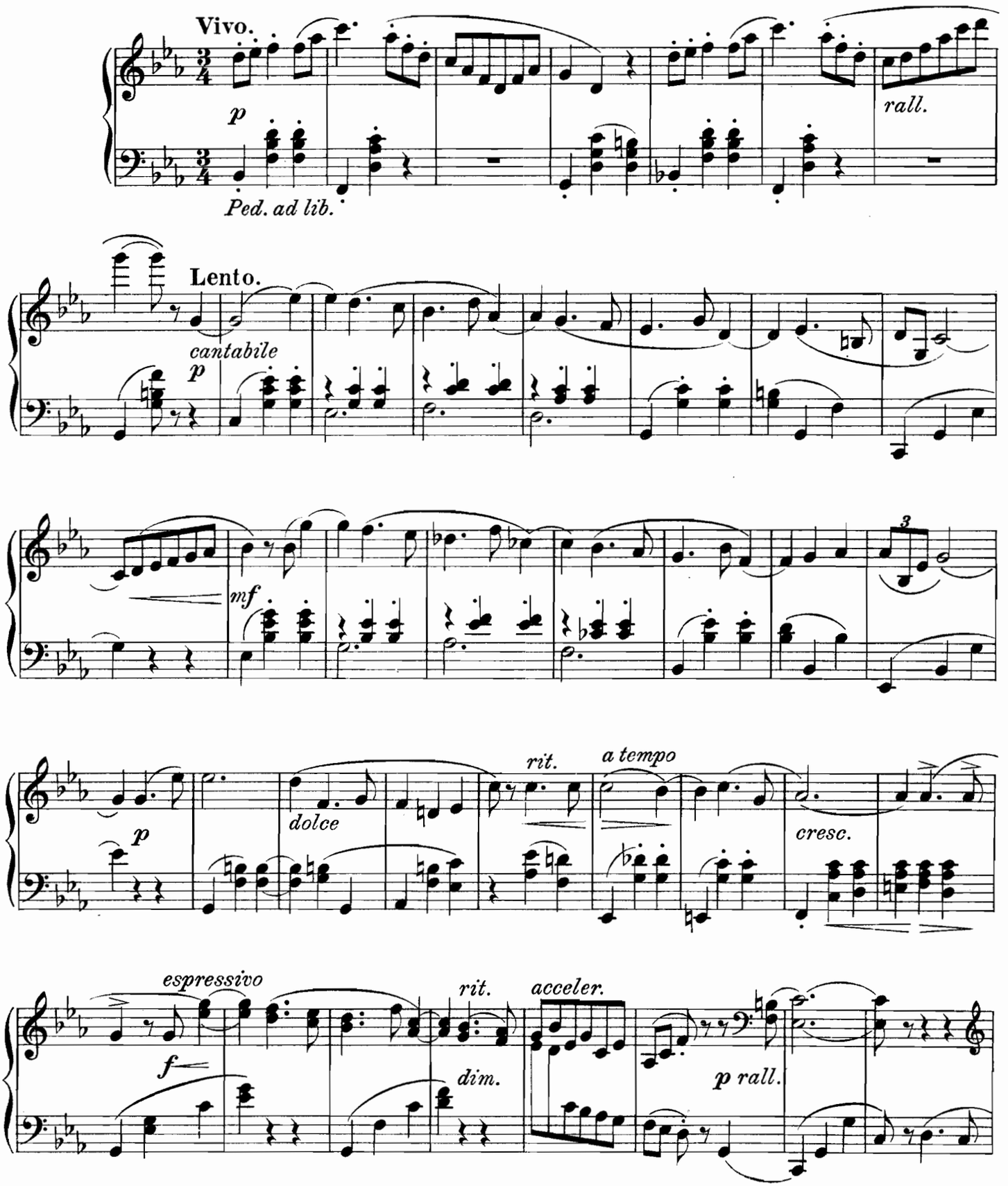

dolce
p
armonioso
3
dolcissimo
3
3
3
p


m.g.
crescendo
f
p
dolce
pp
p
dolce
pp
p


dolce
armonioso


dolcissimo
rallen-
tando
un poco più lento
pp
m.d.
m.g.
cantabile
rall.
a tempo
leggiero
dolce
m.g.
m.d.
Ped.
molto rallent.
m.d.
pp
Ped.
a tempo
m.g.
m.d.
m.g.
m.d.
smorzando
Ped.

6.



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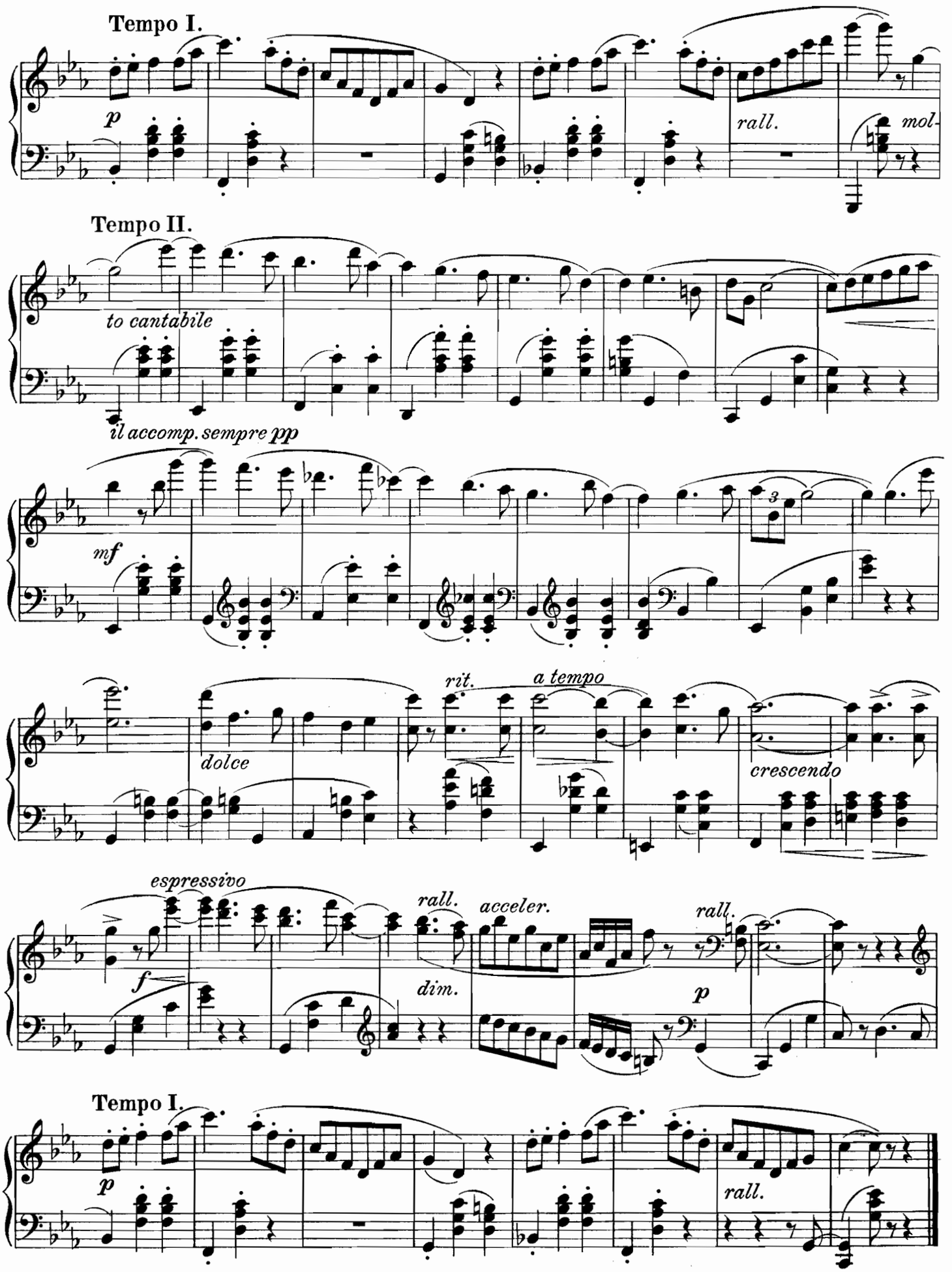
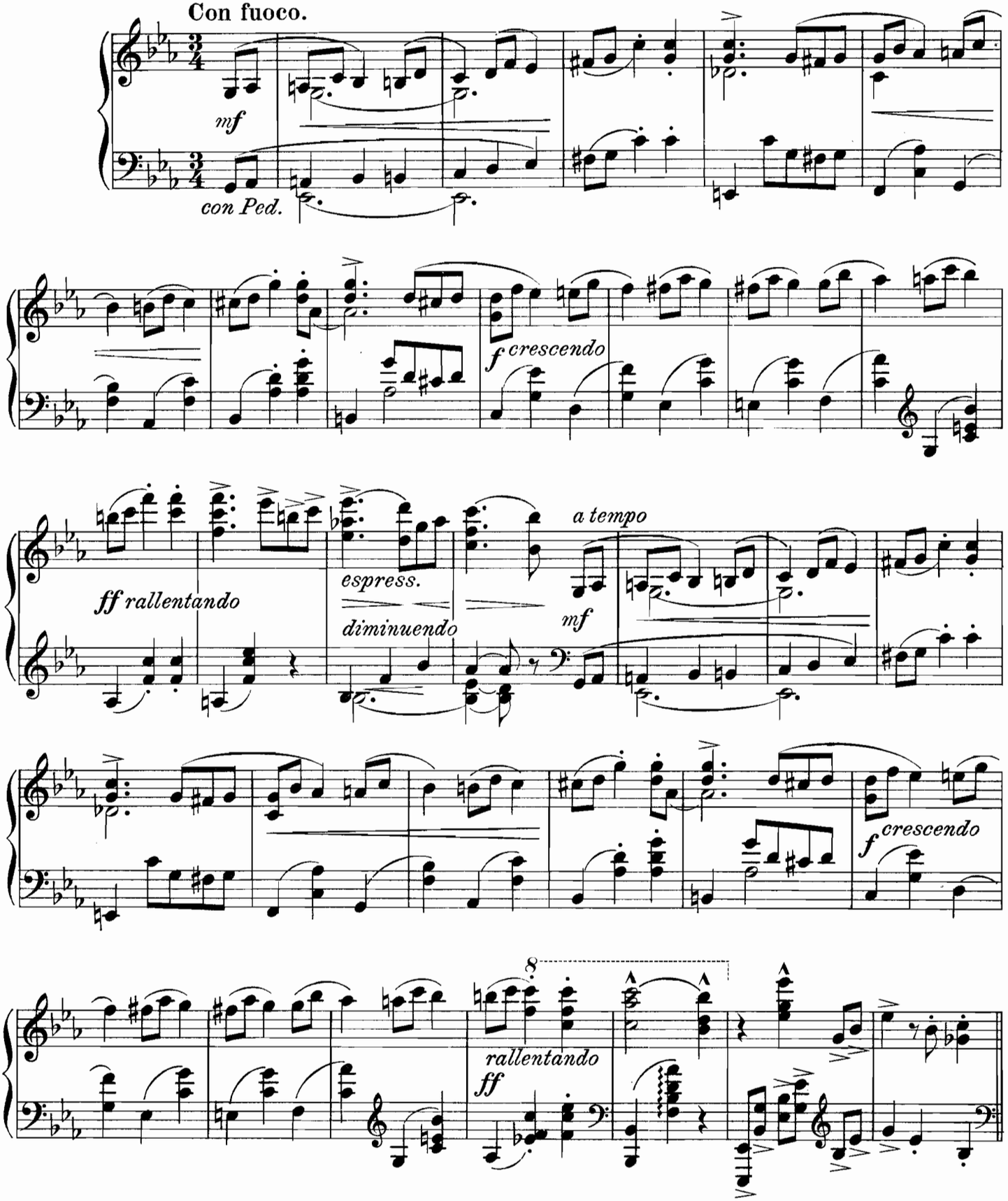

Tempo I.
p
rall.
mol-
Tempo II.
to cantabile
il accomp. sempre pp
mf
3
dolce
rit.
a tempo
crescendo
espressivo
f
rall.
acceler.
dim.
rall.
p
Tempo I.
p
rall.

7.



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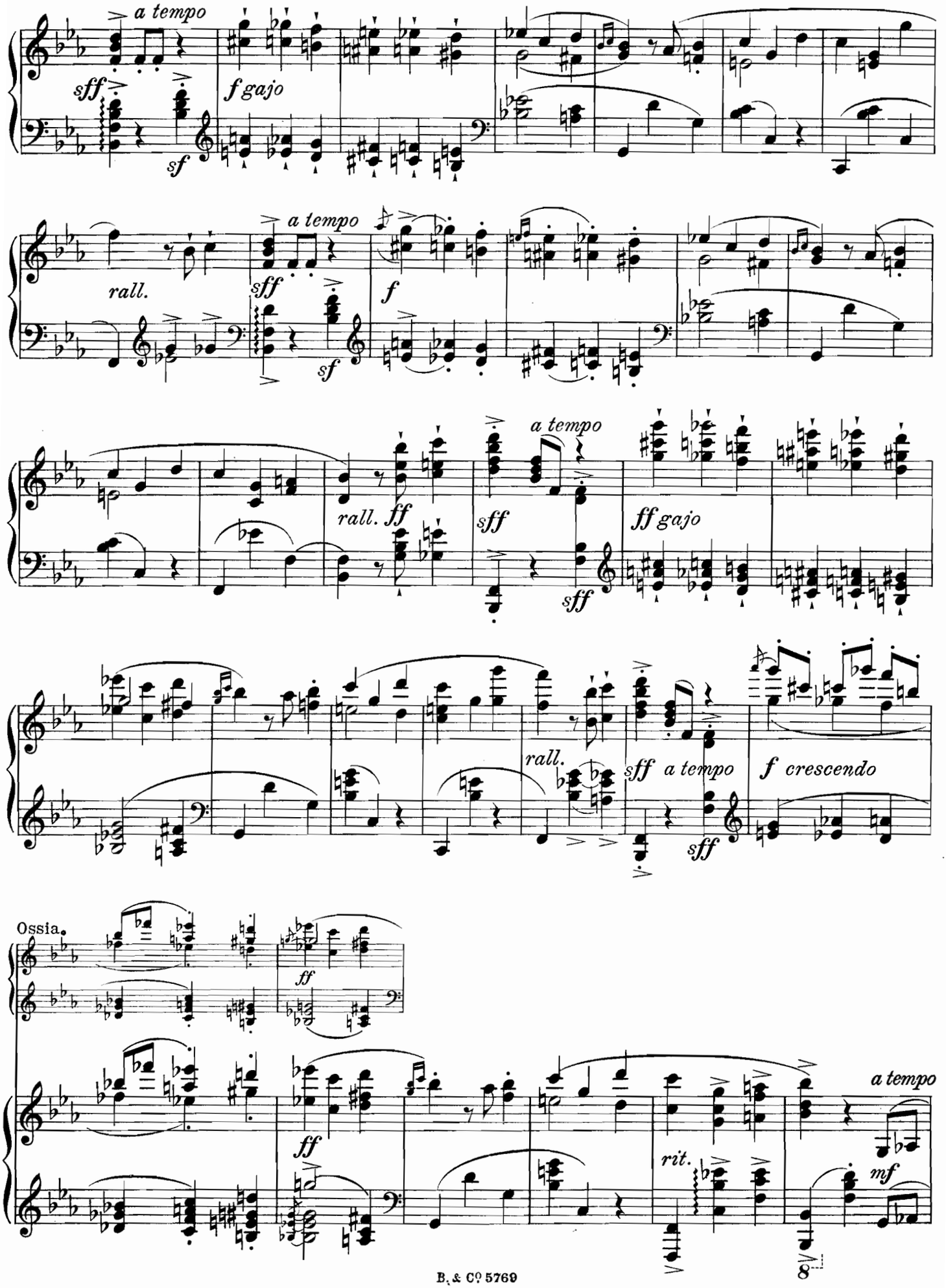
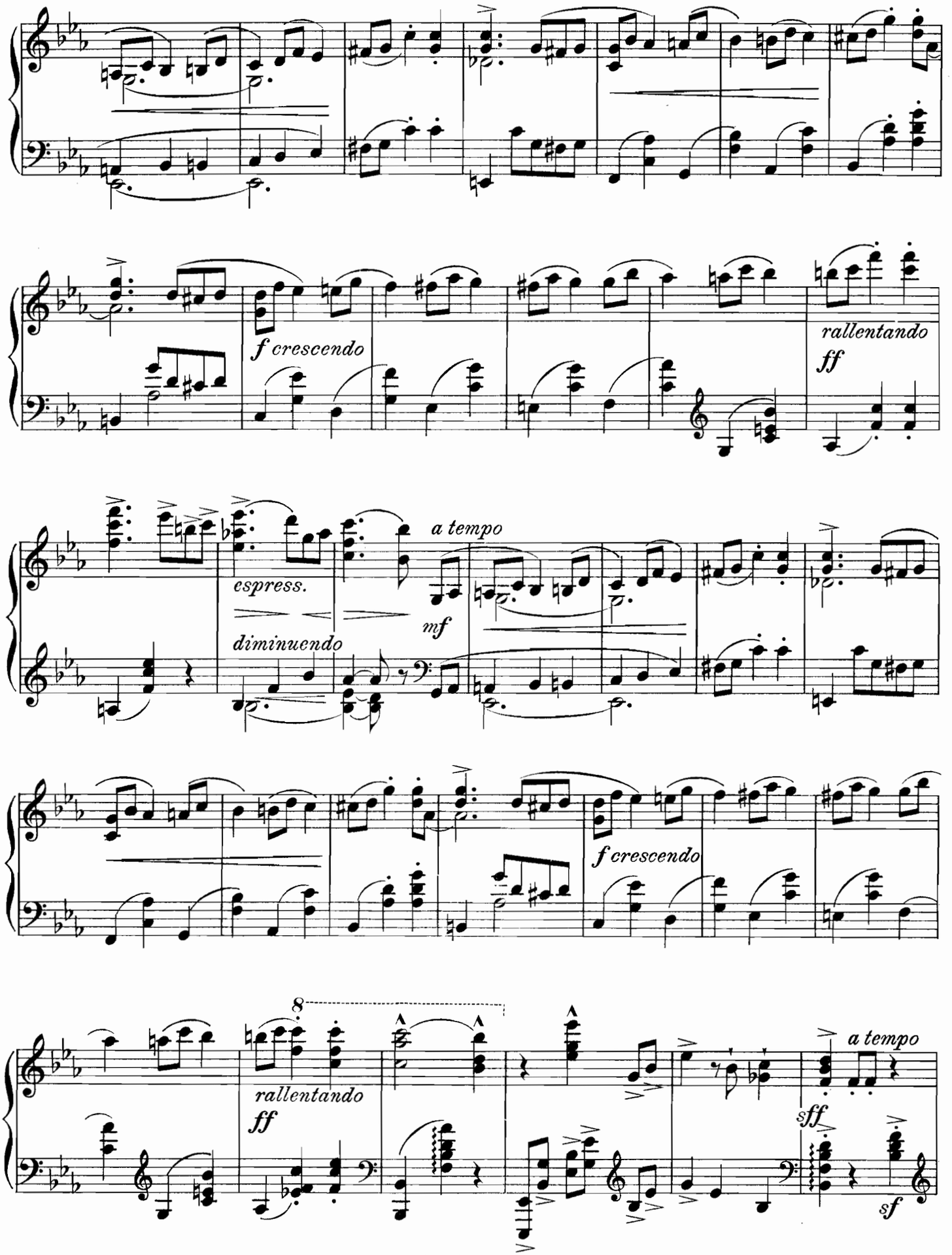
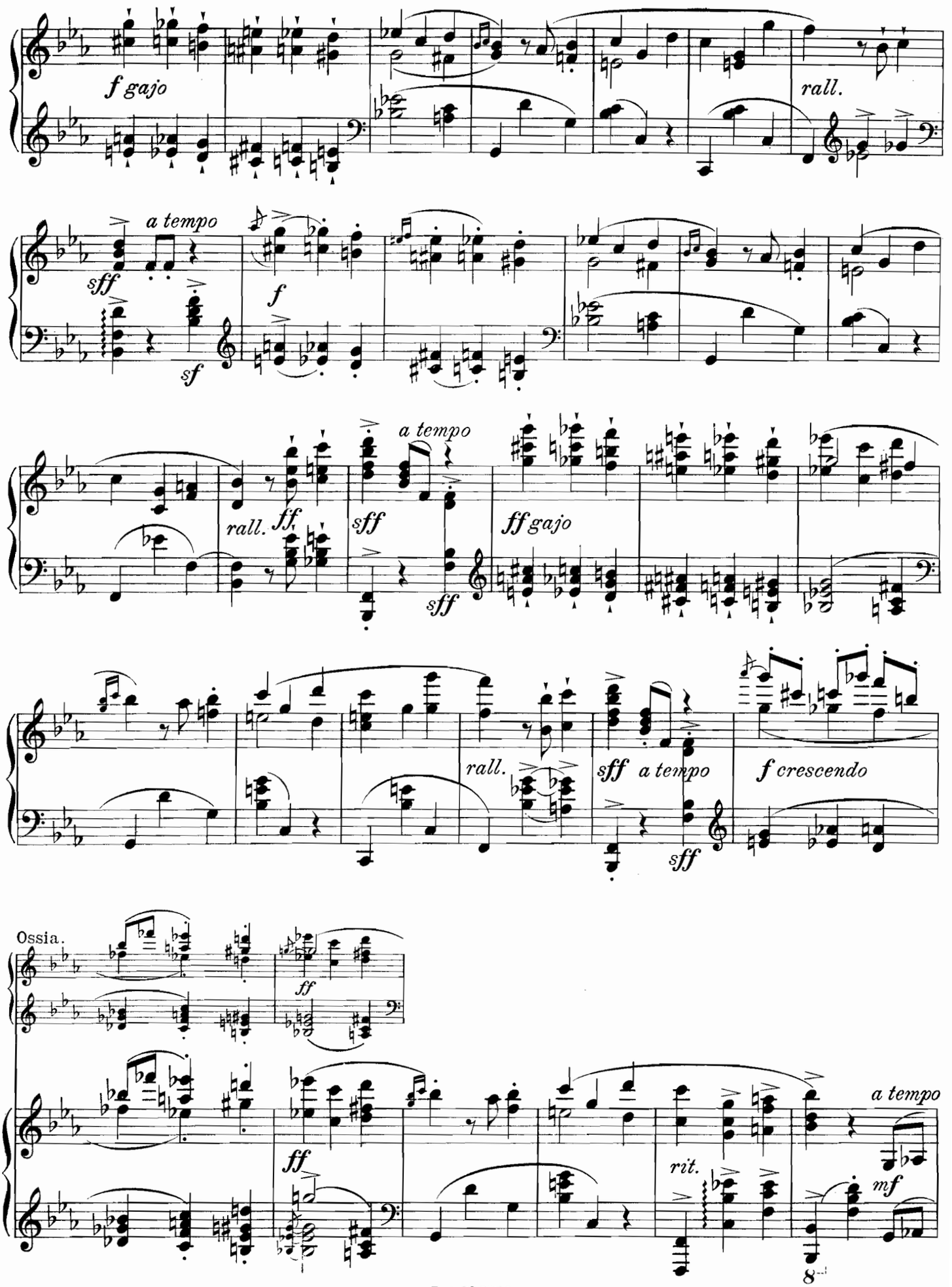
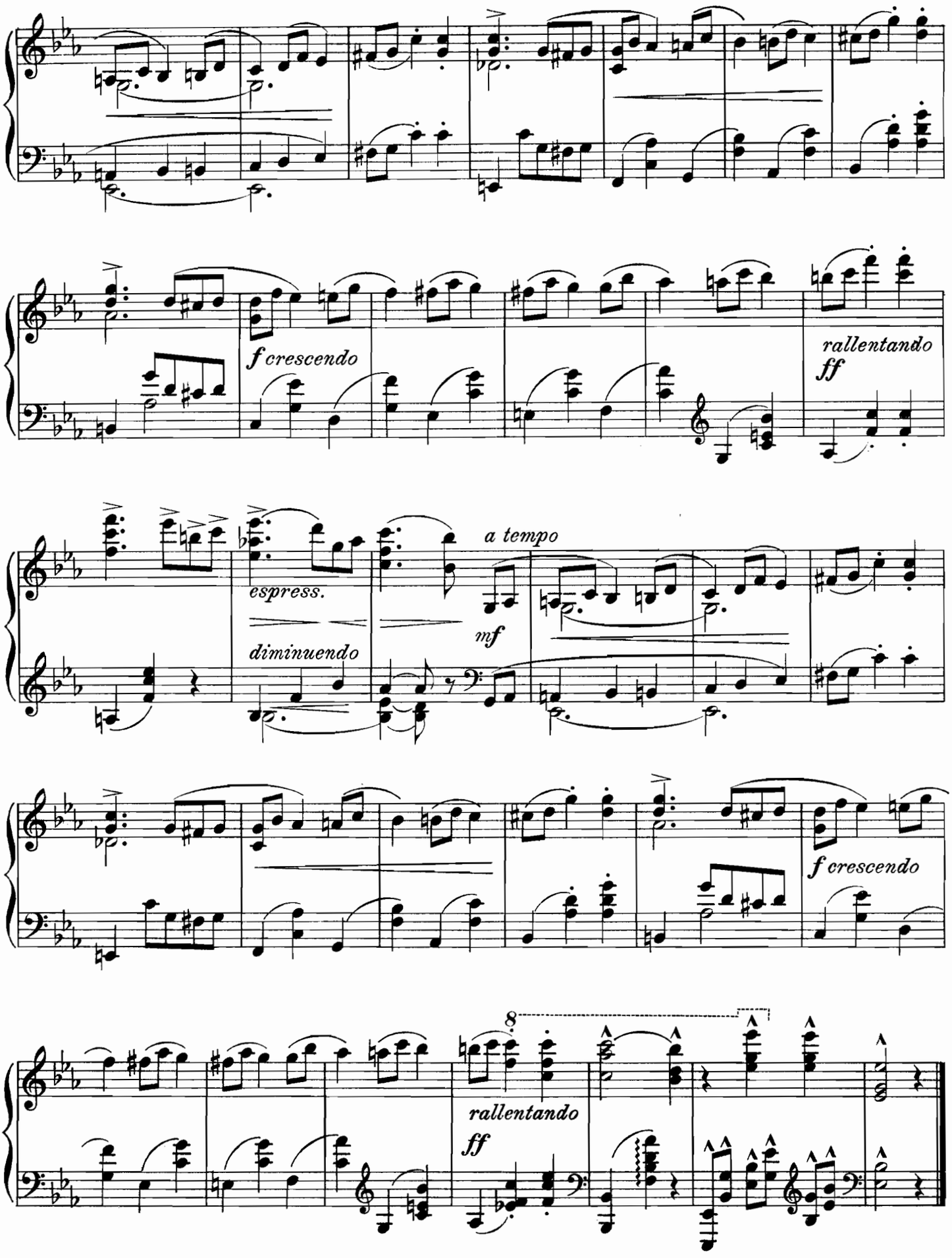
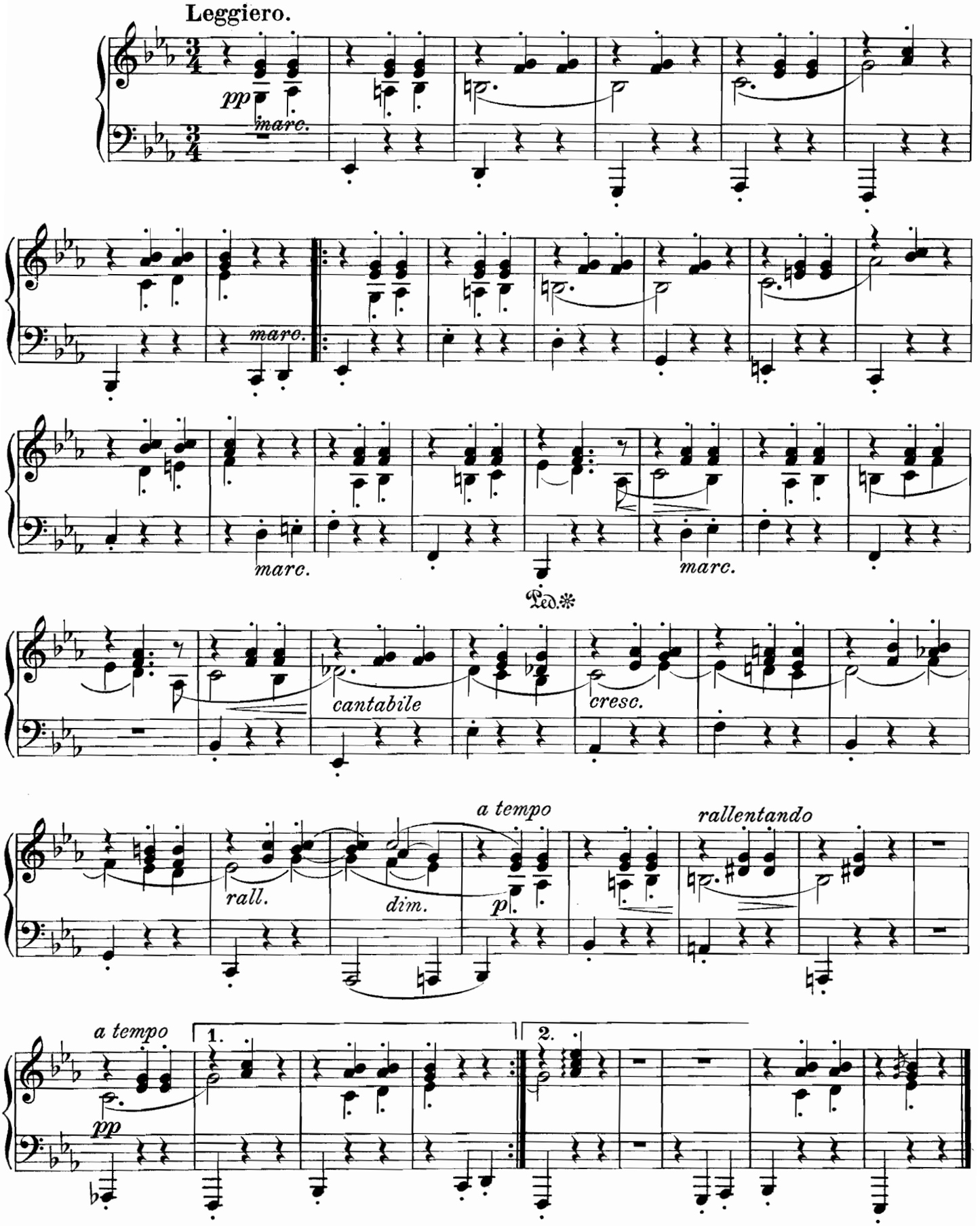

a tempo
sff
sf
f gajo
rall.
a tempo
sff
sf
f
rall. ff
a tempo
sff
sff
ff gajo
rall.
sff a tempo
sff
f crescendo
Ossia.
ff
ff
rit.
a tempo
mf
8


f crescendo
rallentando
ff
espress.
diminuendo
a tempo
mf
f crescendo
8
rallentando
ff
a tempo
sff
sf


f gajo
rall.
a tempo
sff
sf
f
rall.
ff
a tempo
sff
sff
ff gajo
rall.
sff
a tempo
f crescendo
sff
Ossia.
ff
ff
rit.
a tempo
mf
8


f crescendo
rallentando
ff
espress.
diminuendo
a tempo
mf
f crescendo
8
rallentando
ff

8.



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Vorwort.

Unter den russischen Tondichtern der Neuzeit nimmt Peter Tschaïkowsky unbestritten den ersten Rang ein. Denn seine Tonsprache hat Charakter und Eigenart. Durchtränkt von den originellen Rhythmen und Weisen der Lieder seiner Heimath, muthet sie uns zunächst zwar etwas fremdartig an, allein der Reiz dieses Neuen wirkt gar bald anheimelnd, ihr ungewohnter Rhythmus fesselt, die melodischen Wendungen schmeicheln sich dem Ohre ein und die feine Polyphonie und reiche Modulation des Styls nimmt zuletzt unser ganzes Interesse gefangen. Dies gilt nicht nur von seinen grösseren Werken für Kammermusik und Orchester, sondern auch von seinen Claviersachen. Gerade in ihren knapperen Formen prägt sich Tschaïkowsky's originelle Erfindungskraft gar vortheilhaft aus. Da ist keine Spur von hohlem Passagen-Geklingel, da peinigen keine krankhaft überreizten Stimmungen unsere Nerven, sondern schöne Gedanken voll gesunder Kraft und Anmuth wenden sich an unsere musikalische Empfindung und Phantasie in gewählter, wirkungsvoller Tonsprache, gehoben durch einen poetisch klangvollen Claviersatz.

Um nun diese reizenden Tondichtungen in immer weiteren Kreisen der musikalischen Welt einzubürgern, werden davon zwanzig ausgewählt und werden hier, vom Herausgeber nach der Schwierigkeit geordnet, in instructiver Neuausgabe dargeboten. Möge sie durch ihre Anschaulichkeit des Textes beim Unterricht wie beim Privatstudium gute Dienste leisten sowohl für bequeme Ausführung, wie für richtige Auffassung und geschmackvollen Vortrag.

Dresden,

Heinrich Germer.

PREFACE.

Among the Russian tone-poets PETER TSCHAÏKOWSKY takes, undeniably, the first rank, for his musical language has both character and originality. Impregnated as he is with the original rhythms and styles of the songs of his home, they present to us on a first hearing a somewhat strange effect, but the charm of this novelty soon becomes familiar to us, its unusual rhythm fixes our attention, the melodic changes find favour in our ears and the fine polyphony and rich modulation in style, all combine to fix our whole interest. This applies not only to his more important works for Chamber-music and Orchestra but, more particularly, to his *compositions for the Pianoforte.* It is exactly in these smaller works that TSCHAÏKOWSKY shows his original inventive power to the greatest advantage. It is in these that we find no sign of empty tone-phrasing, that we find no indication of unhealthy exaggeration painfully affect our nerves, but only beautiful thoughts, full of healthy power and charm, which are directed to our musical sensibility and phantasy in a choice and effective language of sound, the whole of which is enhanced by its poetical, euphonious pianoforte-phrasing.

In order to make these charming tone-poems more familiar to larger circles in the musical world, *twenty* of them have been selected and these have been arranged by the Editor of this series *in the order of their difficulty* in a *new and instructive edition.* May they render good service by the lucidity of the text, both for tuition and for private study, and at the same time serve to facilitate the performance thereof in a manner combining intelligent understanding and tasteful execution.

Heinrich Germer.

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J'y Pense!

Ritornell.

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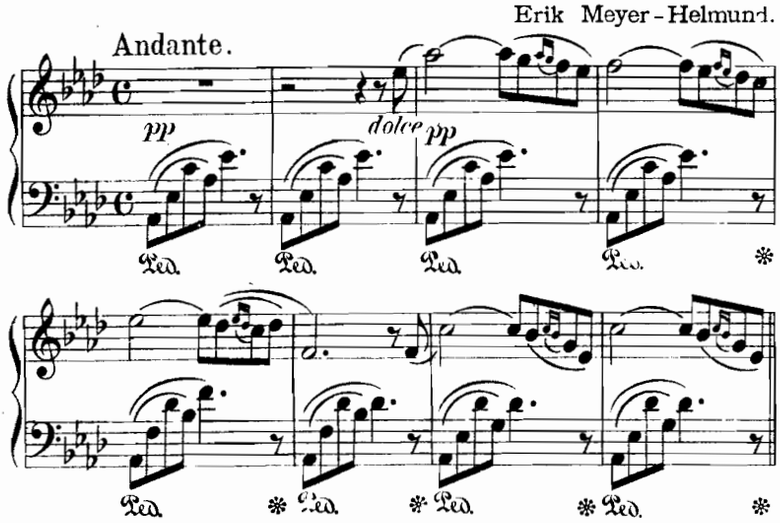

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Troisième Mazurka.

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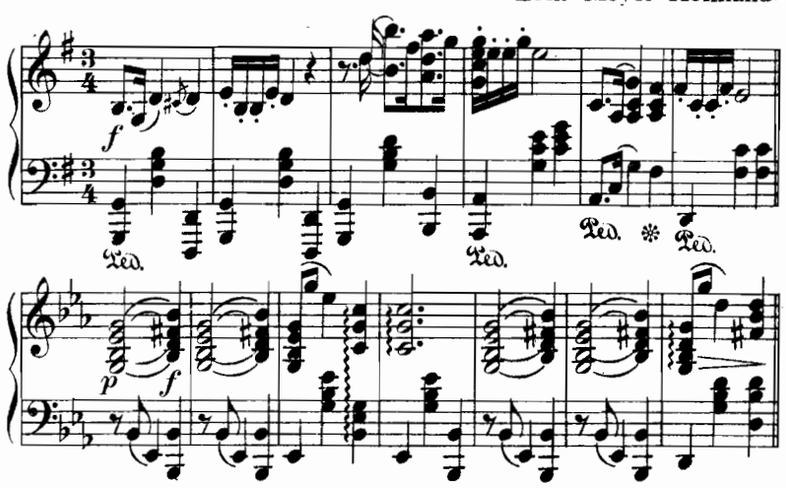

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Am Bach.

Phantasie-Stück.

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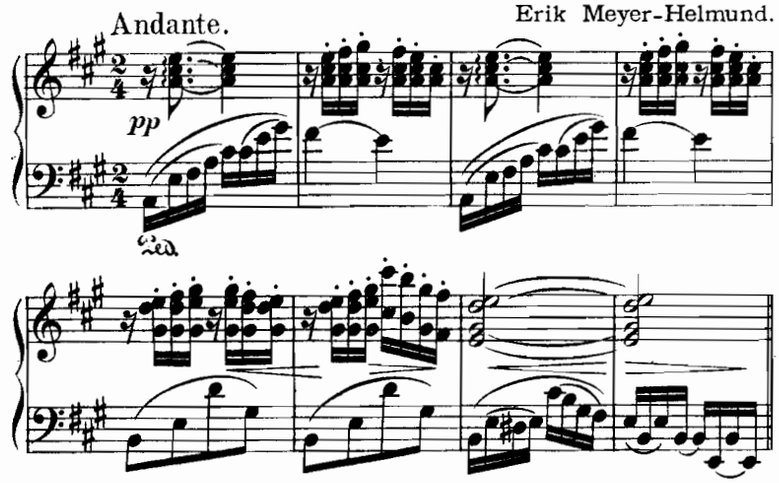

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Chanson Triste.

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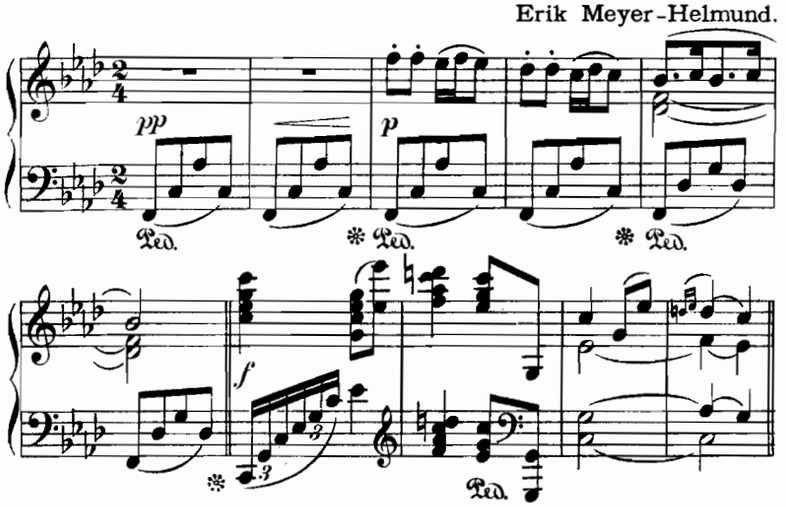

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Valse romantique.

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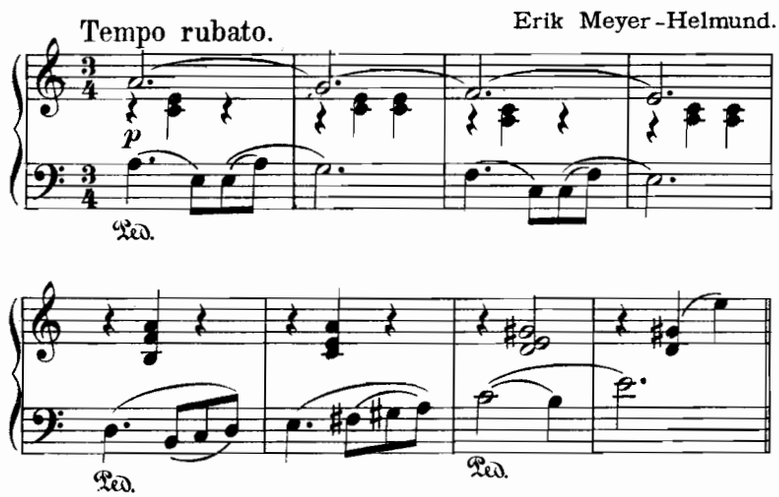

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„Souvenir d'Isola bella."

Menuett.

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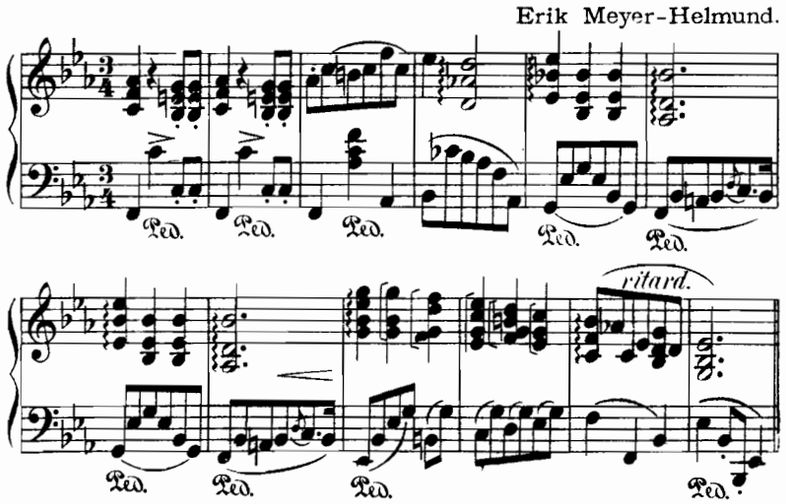

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Andante espressivo.

Wi. Speidel, Op 7

Cantabile.

L'istesso tempo.

poco agitato

Scherzo.

Allegro non troppo, marcato.

non legato

cresc.

L'istesso tempo.

p dolce espress.

Marcia funebre.

Andante maestoso.

ten.

dolce espress.

Espagnole.

Grand Valse.

Angelo Mascharoni

Allegro marc.

m.d.staccato

mf m.s.

Tempo un poco ritenuto.

con stancco

ben sentito la melodia

Scene de Valse.

Introduction.

rit.

riten.

Tempo di Valse.

Erik Meyer-Helmund

espr.

Novellette russe.

Andante.

Erik Meyer-Helmund

ritard.

col

Tempo di Minuetto.

p una corde

rall.

a tempo

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WALTZ-BOOK. VALSES.

BAND II.

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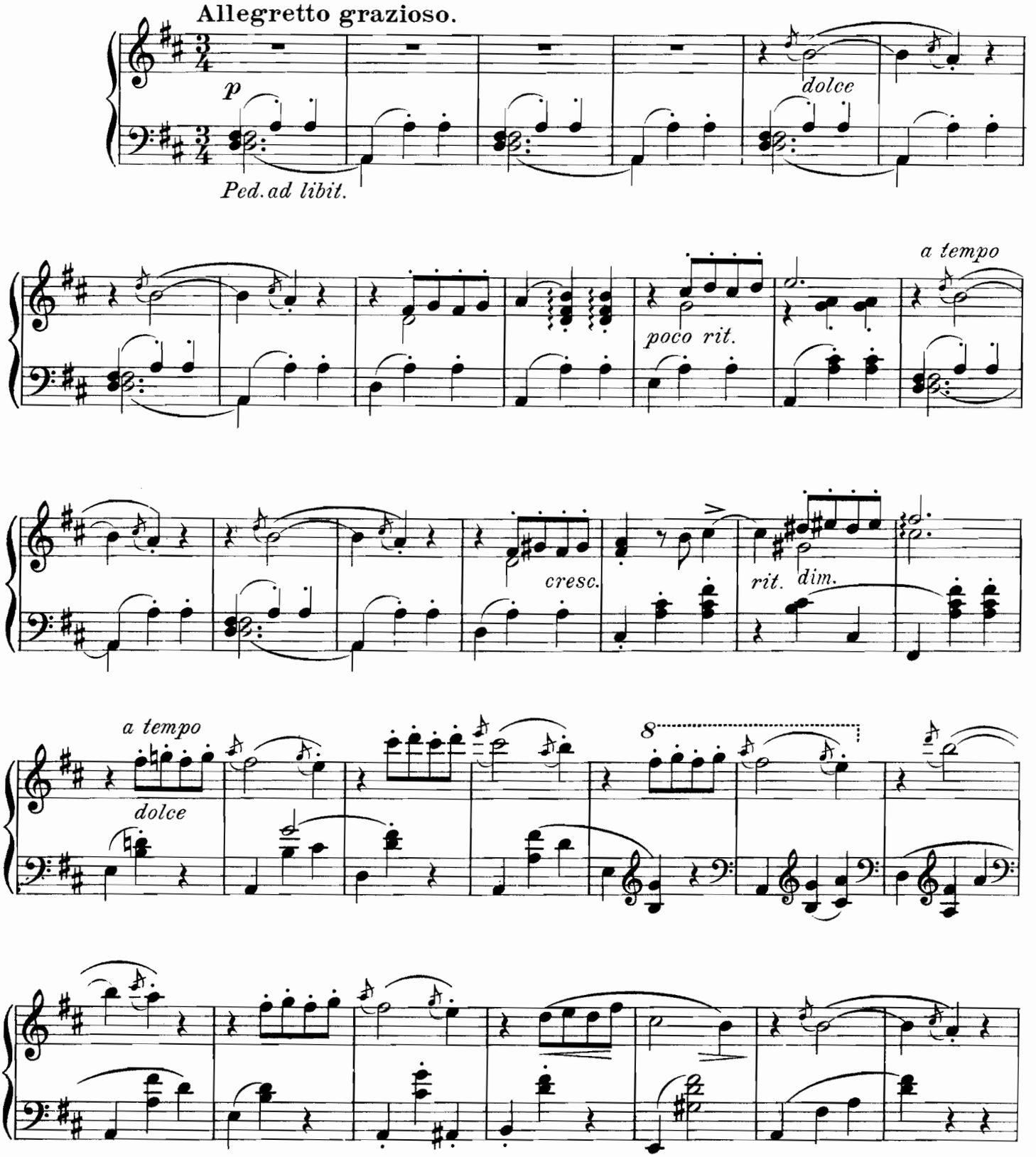

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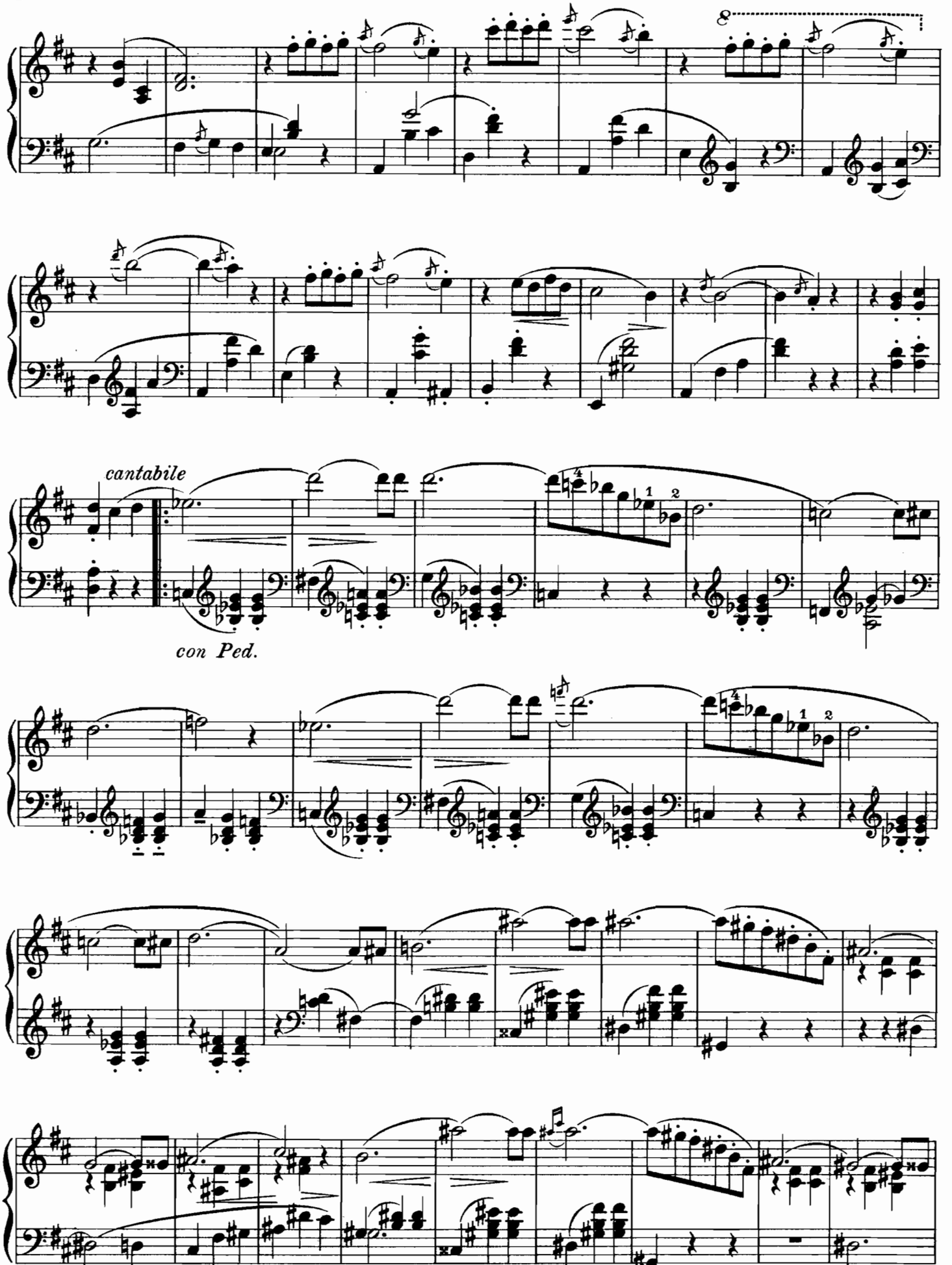
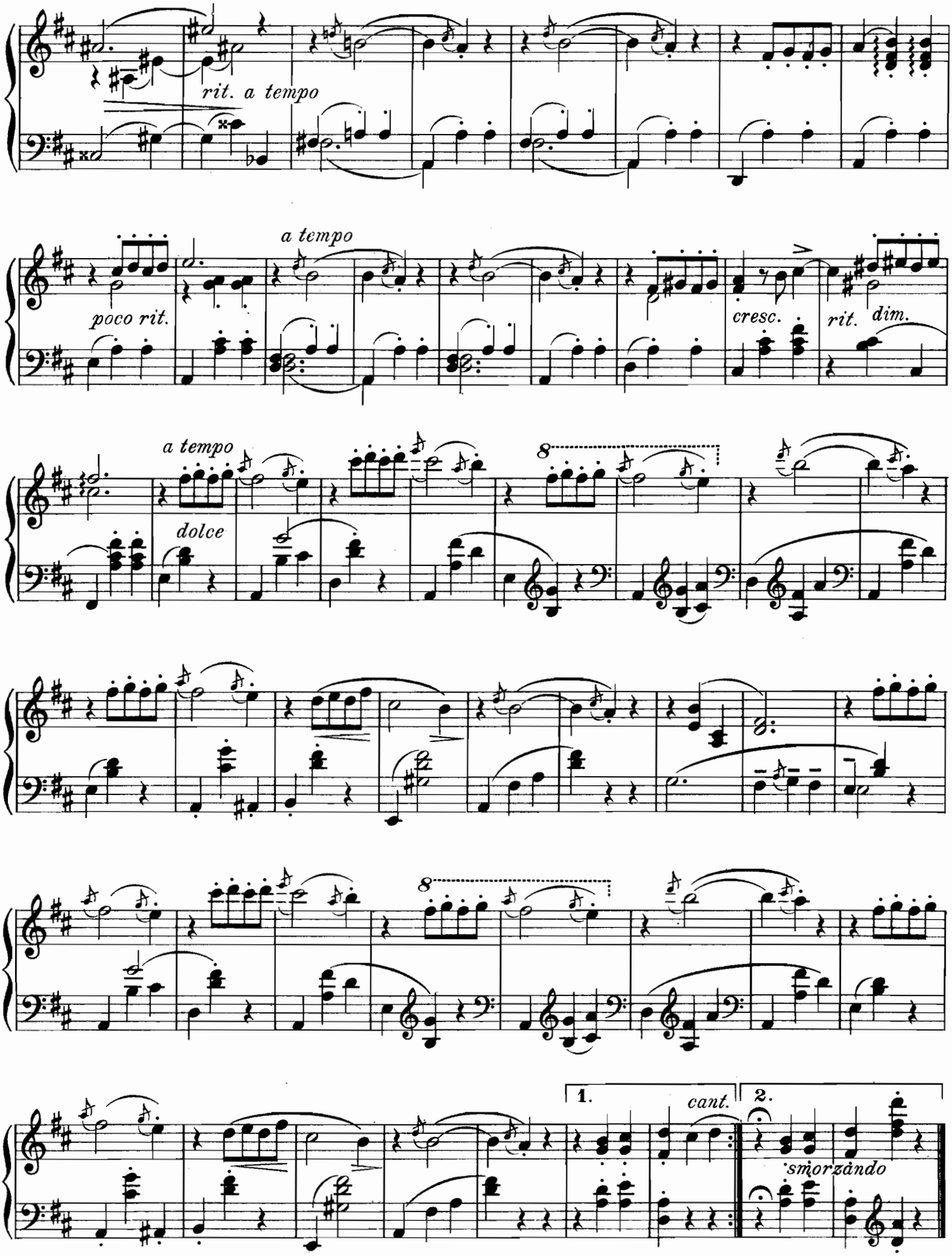
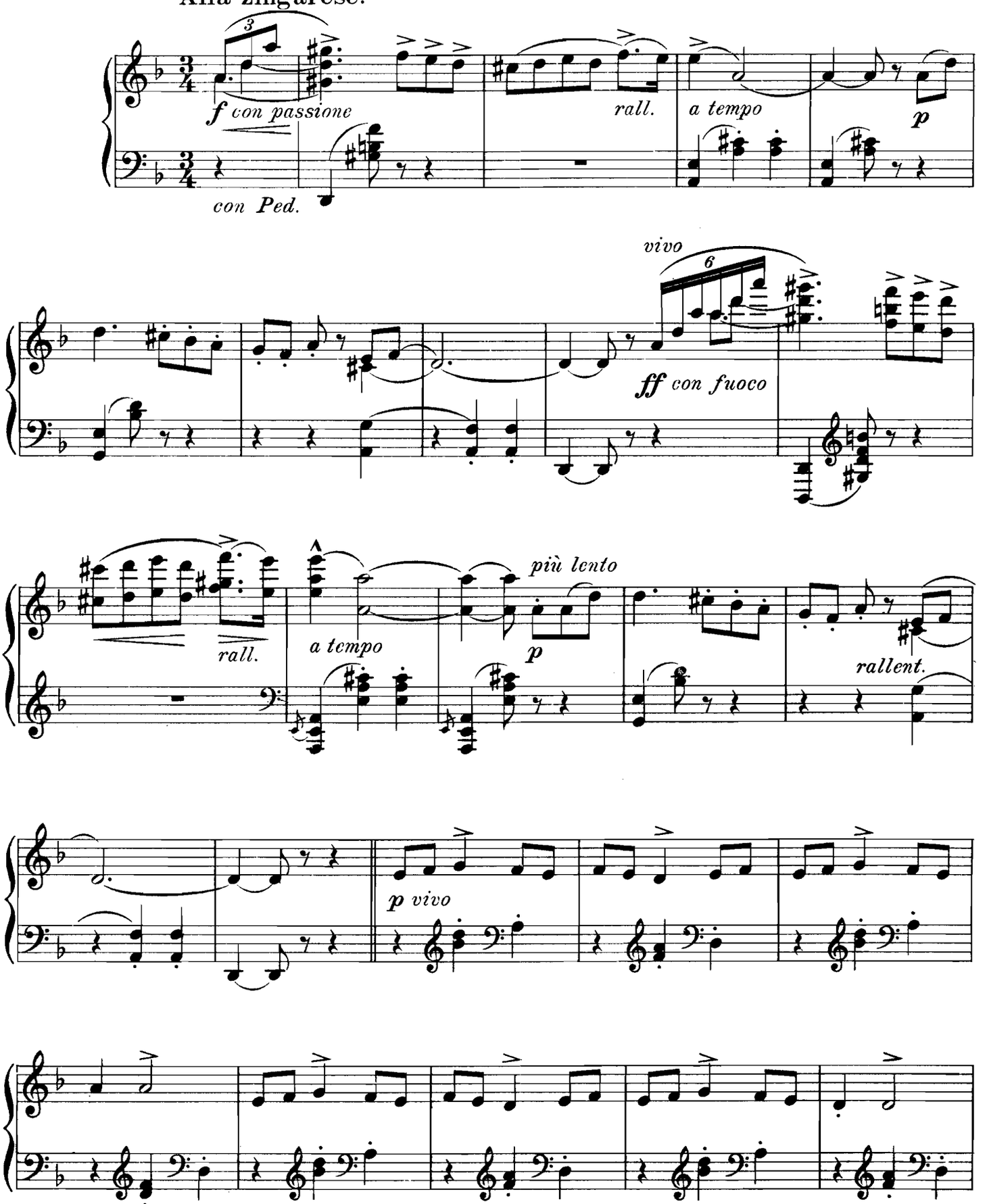

cantabile
con Ped.


rit. a tempo
a tempo
poco rit.
cresc.
rit.
dim.
a tempo
dolce
8
8
1.
cant.
2.
smorzando

2.

Alla zingarese.



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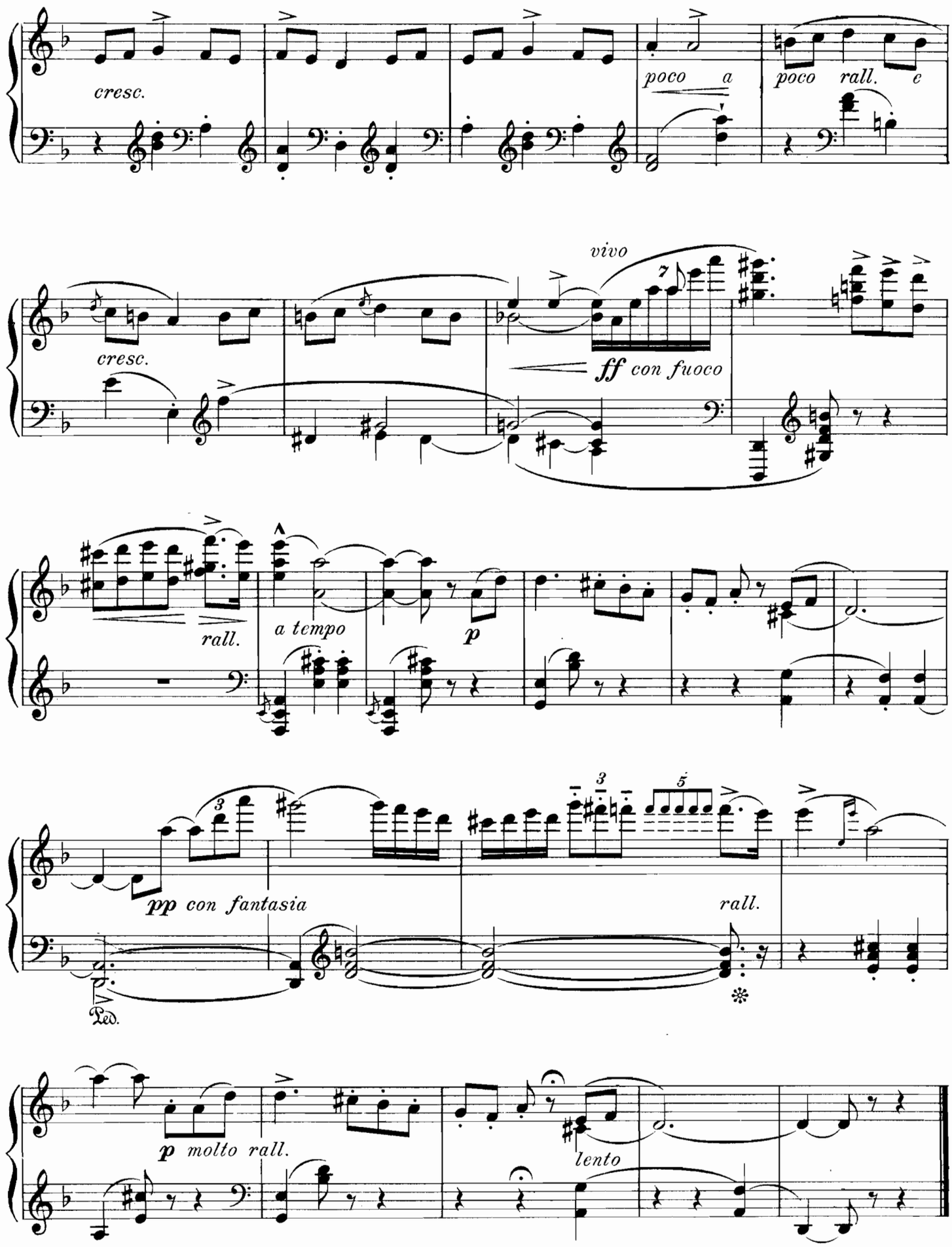
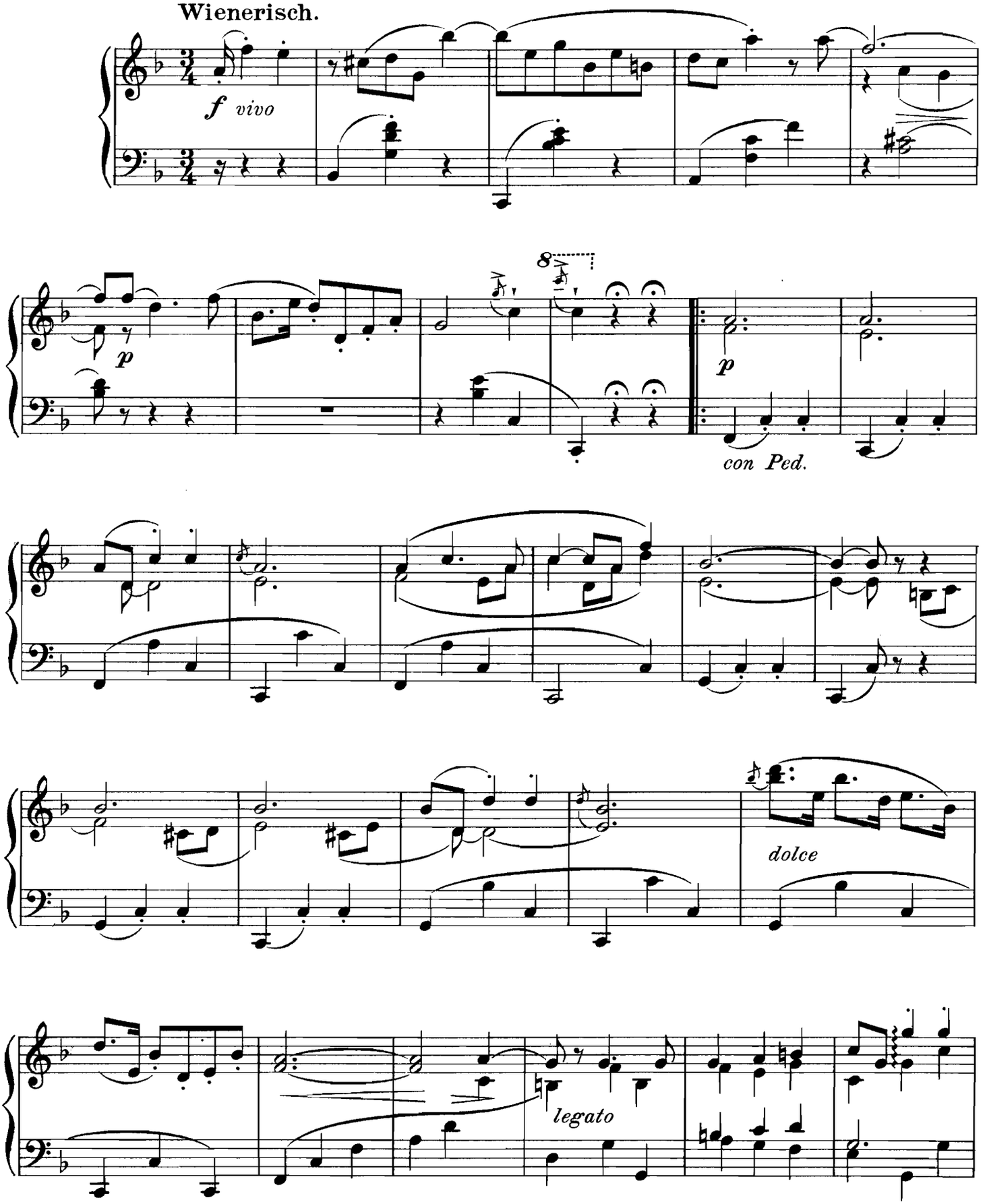

cresc.
poco a
poco rall. e
vivo
cresc.
ff con fuoco
rall.
a tempo
p
pp con fantasia
rall.
Ped.
p molto rall.
lento

3.



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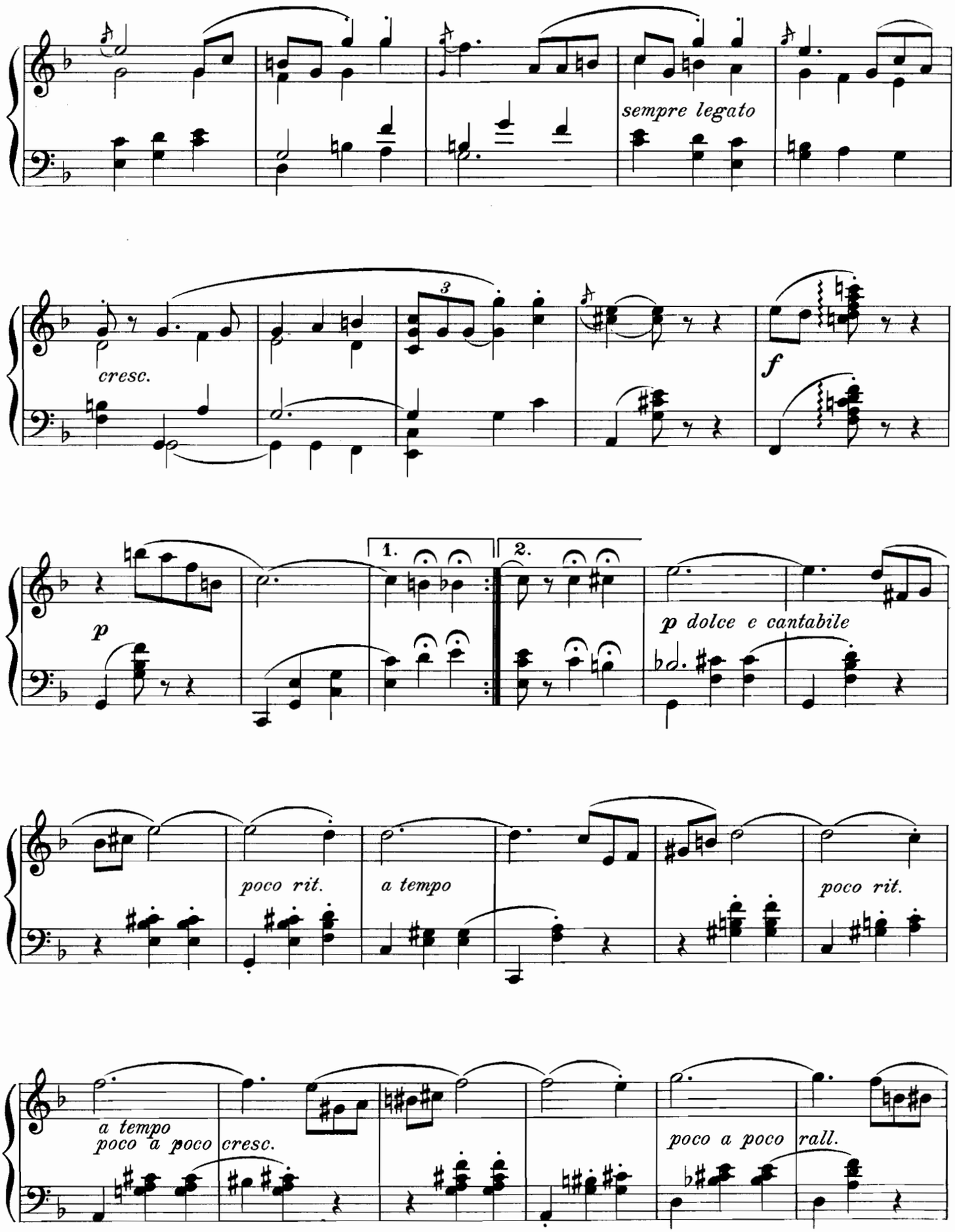
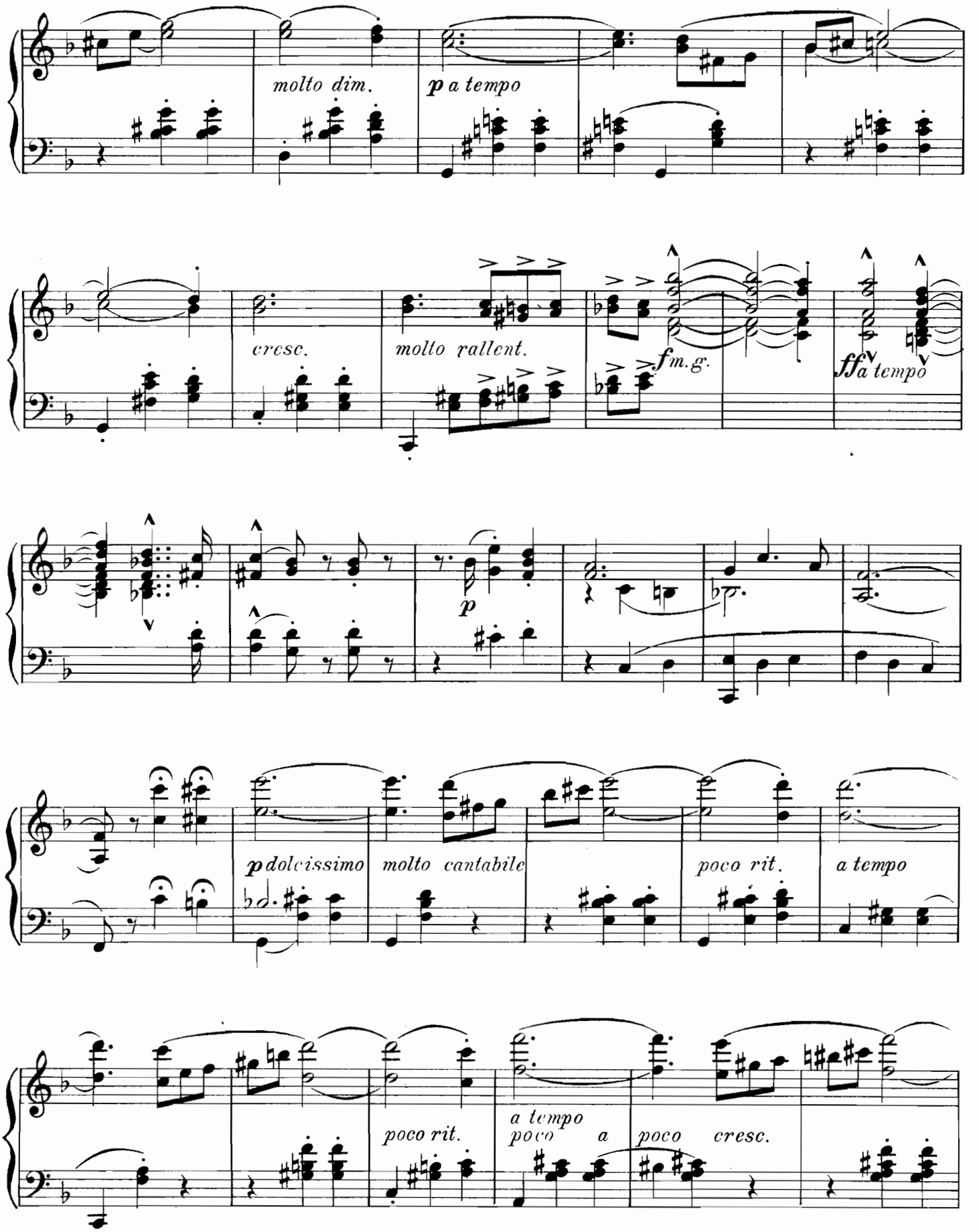
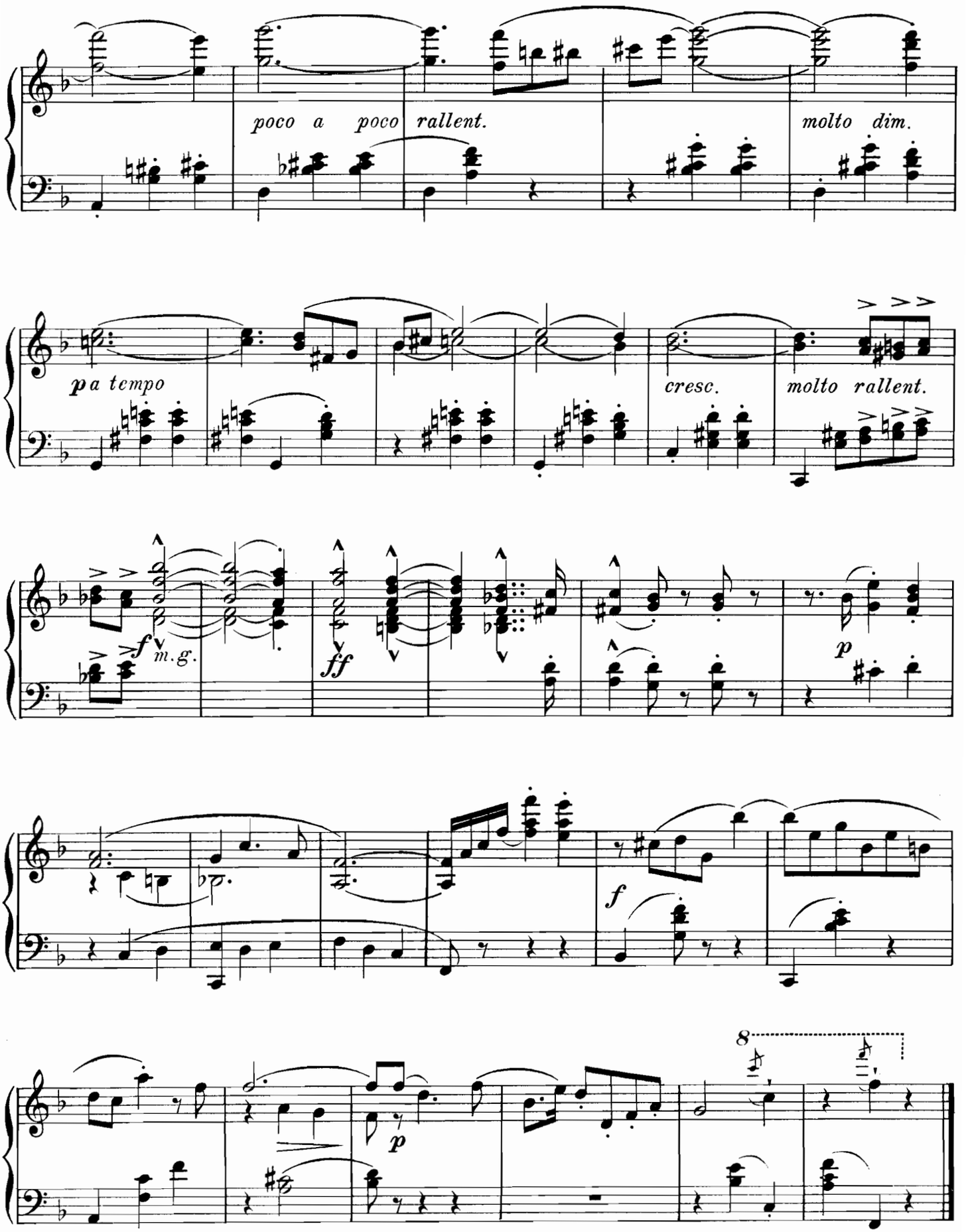
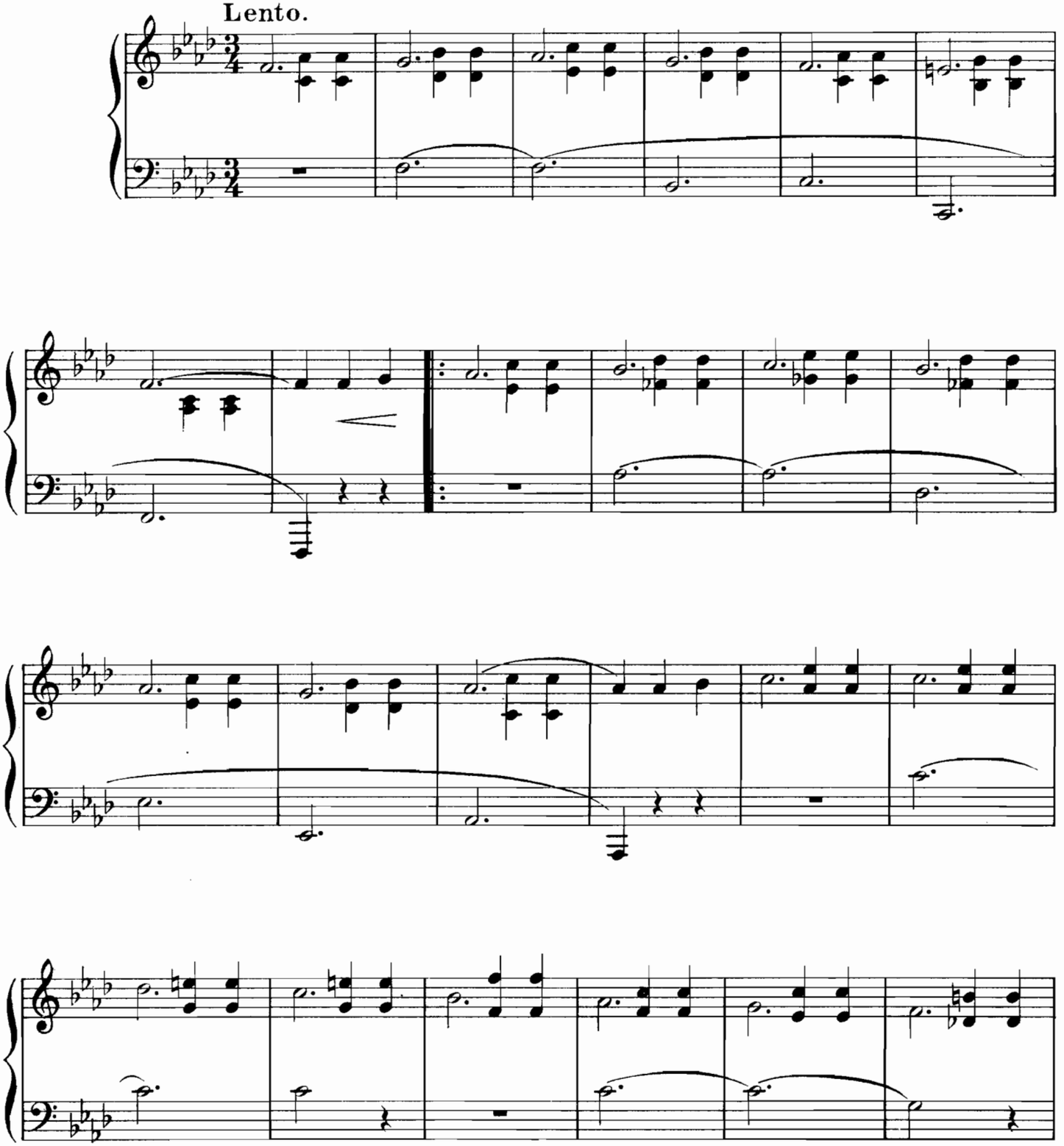

sempre legato
cresc.
f
p
1.
2.
p dolce e cantabile
poco rit.
a tempo
poco rit.
a tempo
poco a poco cresc.
poco a poco rall.


molto dim.
p a tempo
cresc.
molto rallent.
fm.g.
ffa tempo
p
pdolcissimo
molto cantabile
poco rit.
a tempo
poco rit.
a tempo
poco a poco cresc.


poco a poco rallent.
molto dim.
p a tempo
cresc.
molto rallent.
f
m.g.
ff
p
f
8
p

4.



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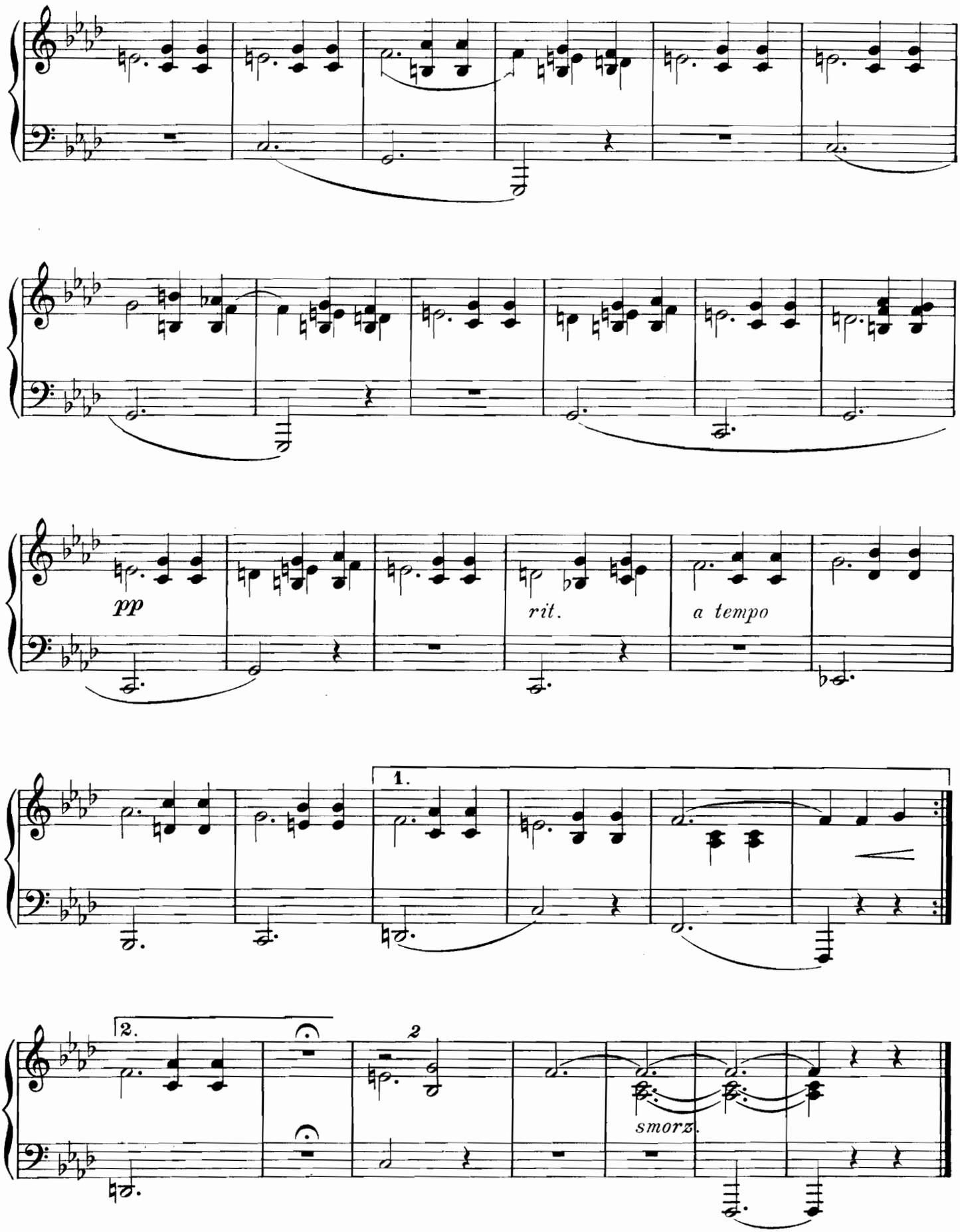
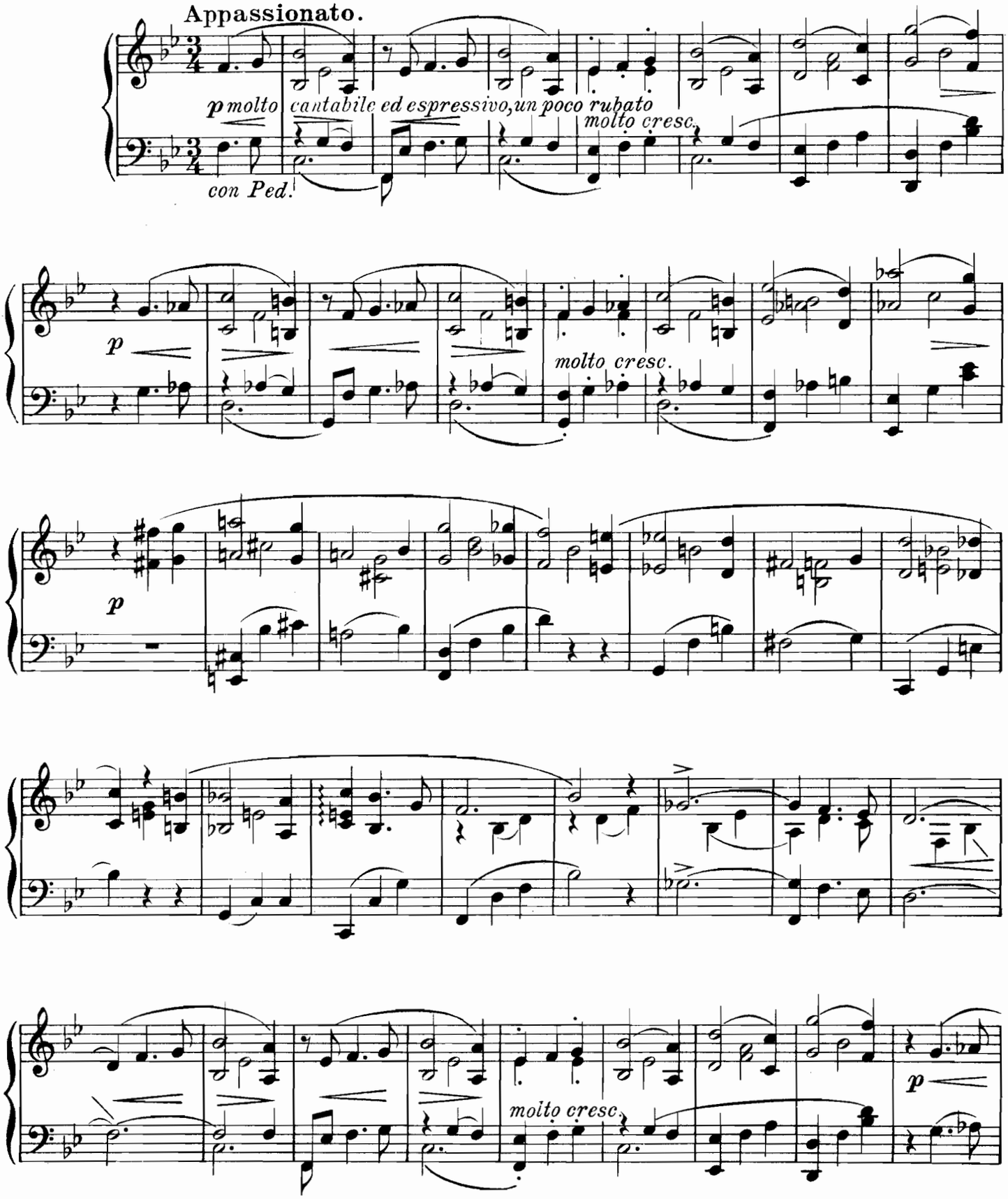

pp
rit.
a tempo
1.
2.
2
smorz.

5.



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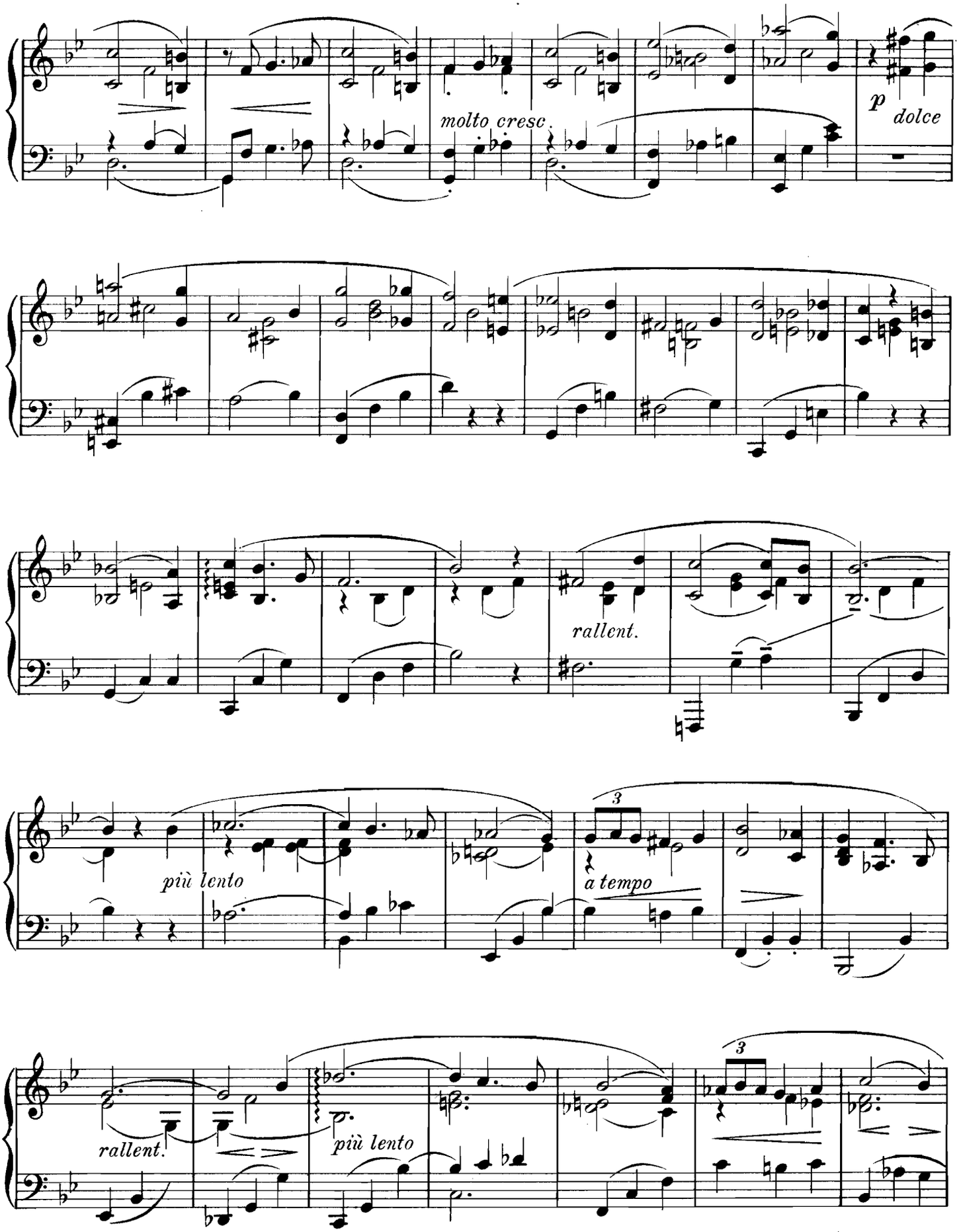
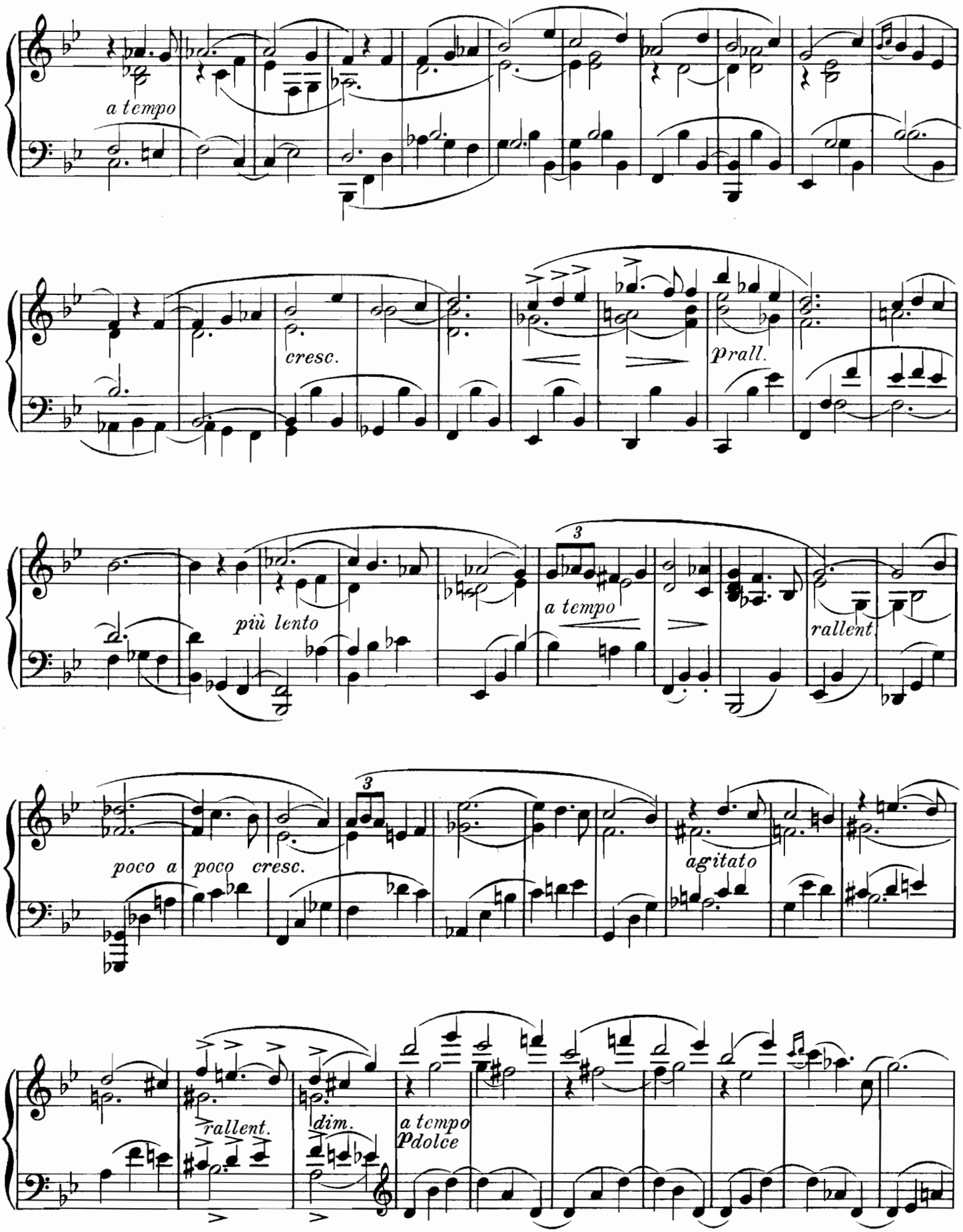
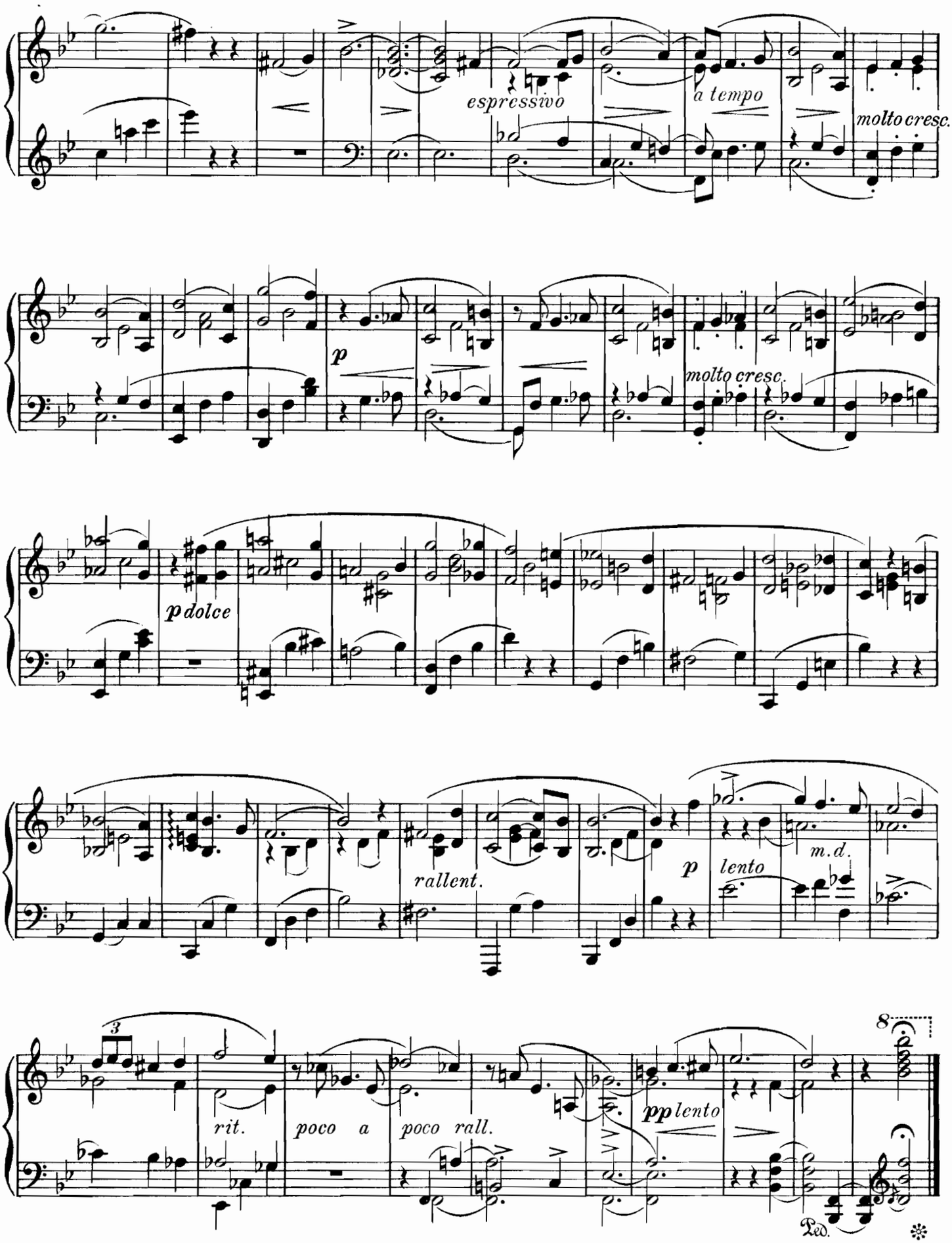
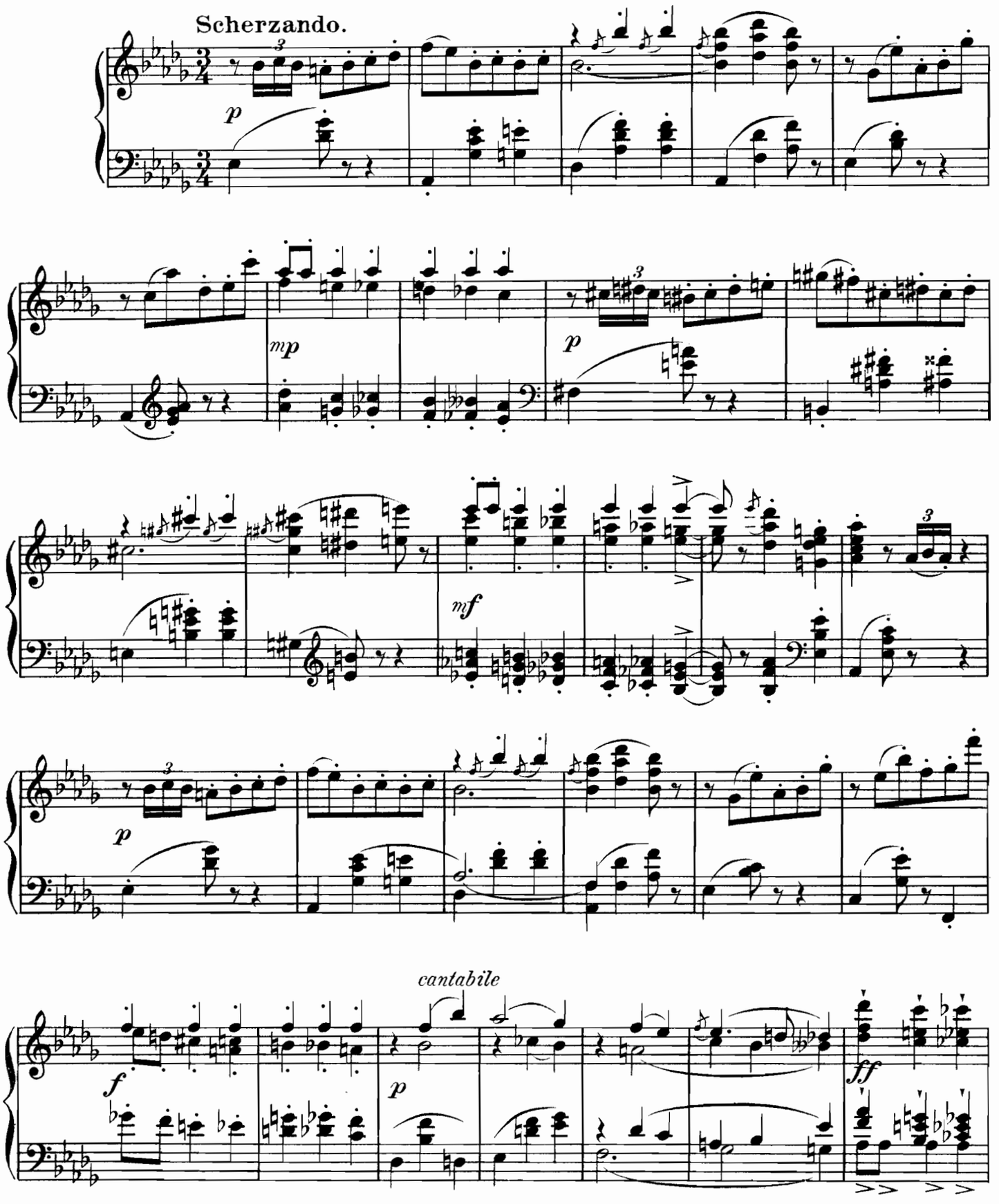
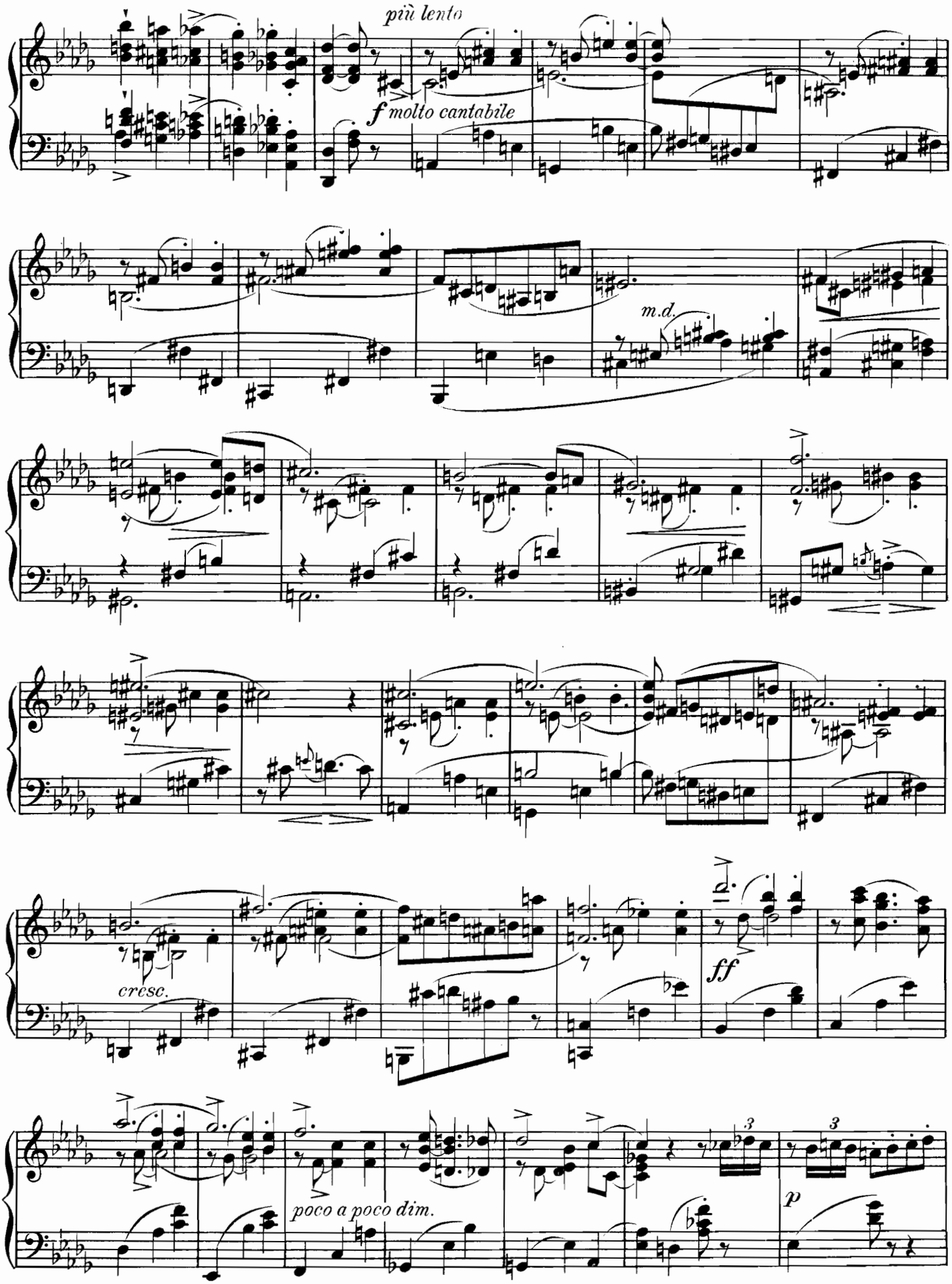

molto cresc.
p dolce
rallent.
più lento
3
a tempo
rallent.
più lento
3

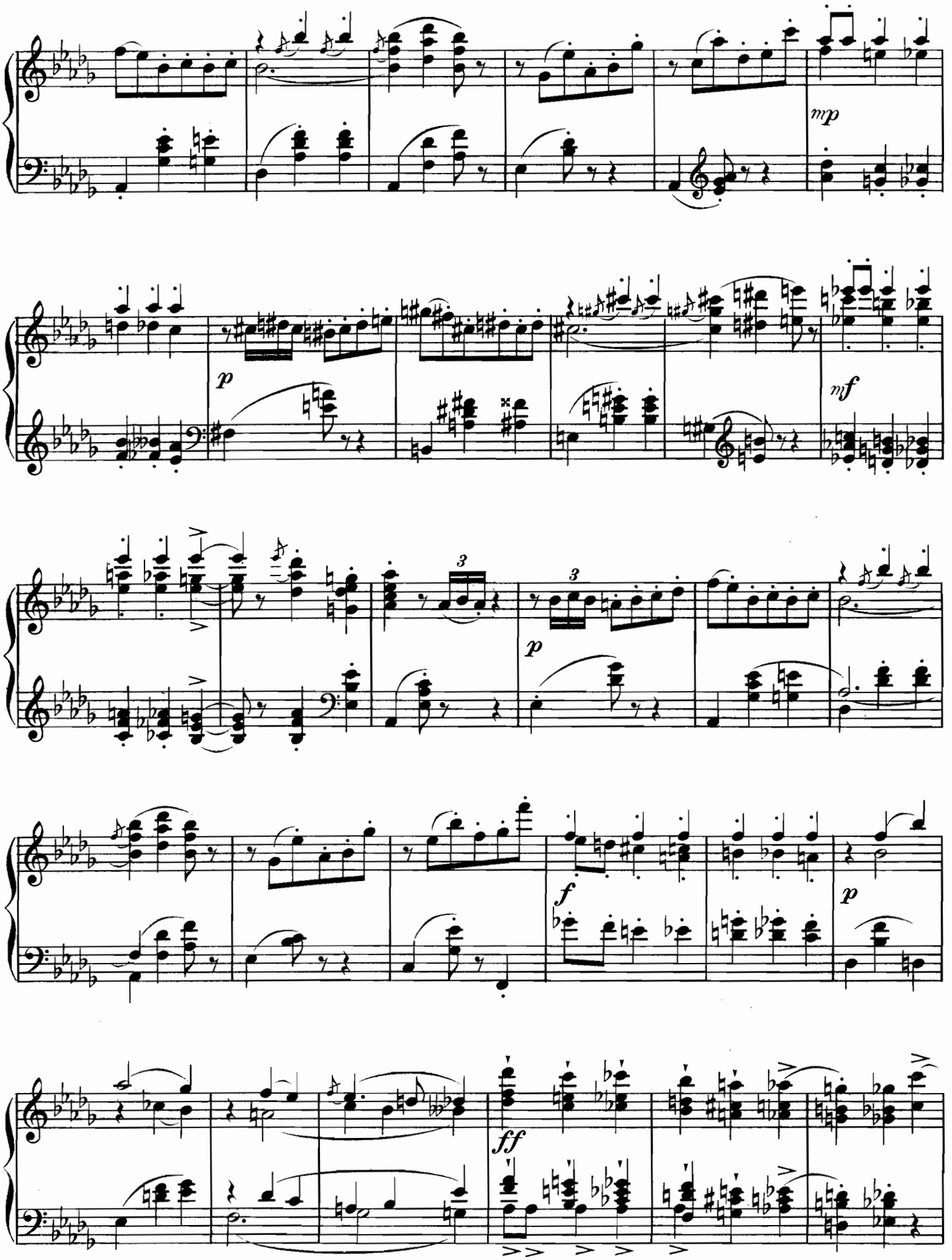

a tempo
cresc.
prall.
più lento
a tempo
rallent.
poco a poco cresc.
agitato
rallent.
dim.
a tempo
Pdolce

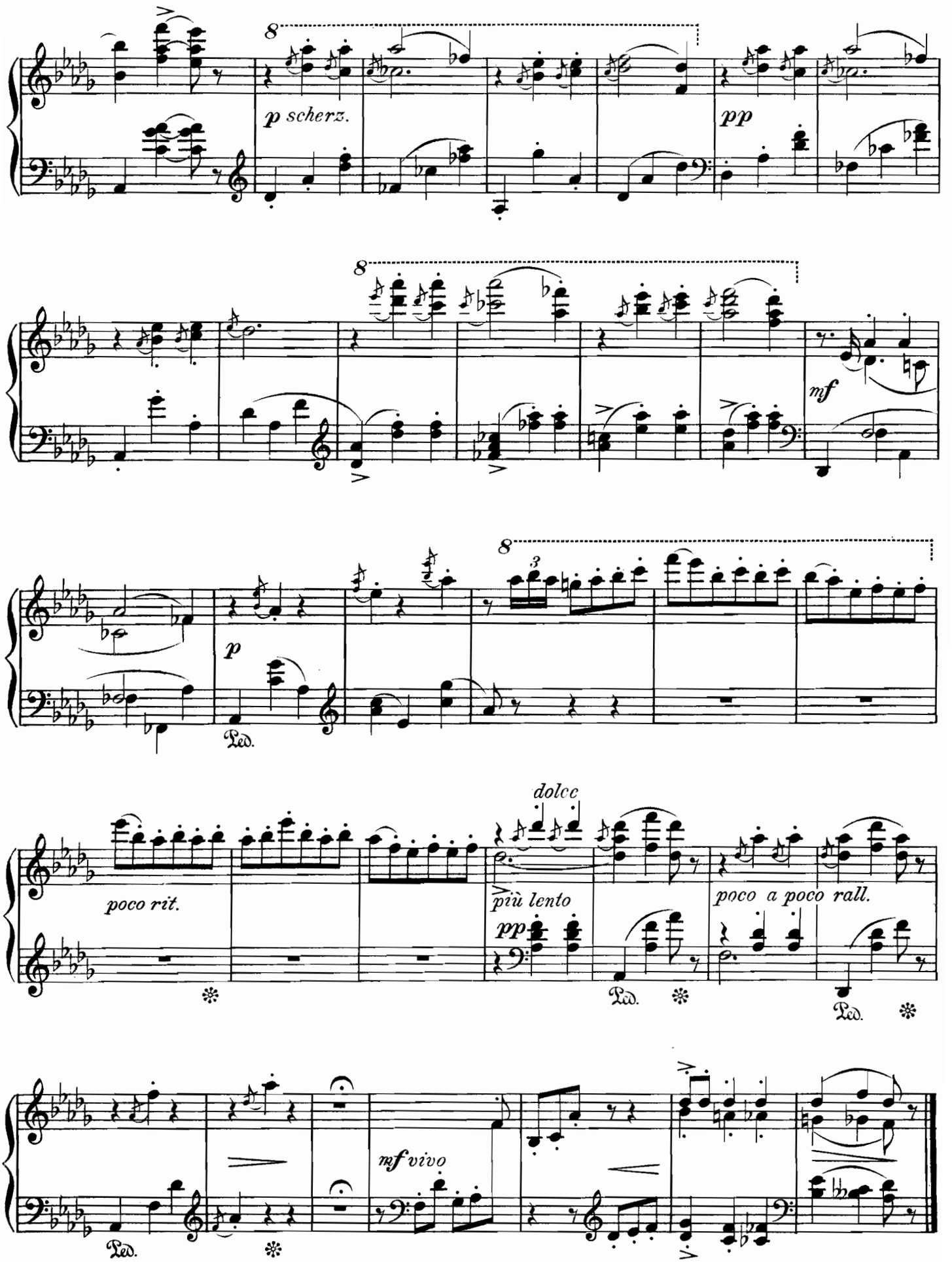

espressivo
a tempo
molto cresc.
p
molto cresc.
p dolce
rallent.
p
lento
m.d.
3
rit.
poco a
poco rall.
pp lento
8
Ped.

6.



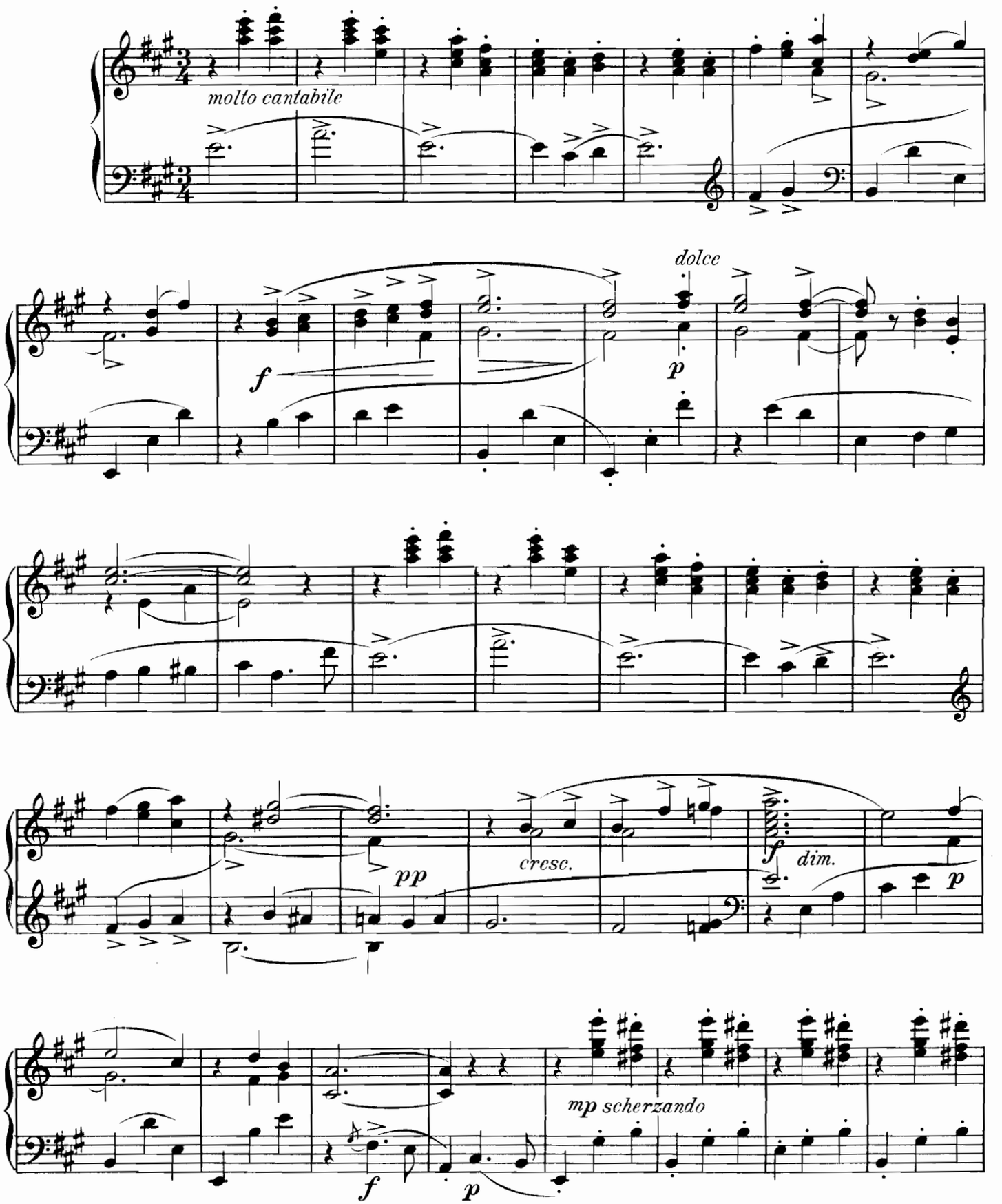

più lento
f molto cantabile
m.d.
cresc.
ff
poco a poco dim.
p

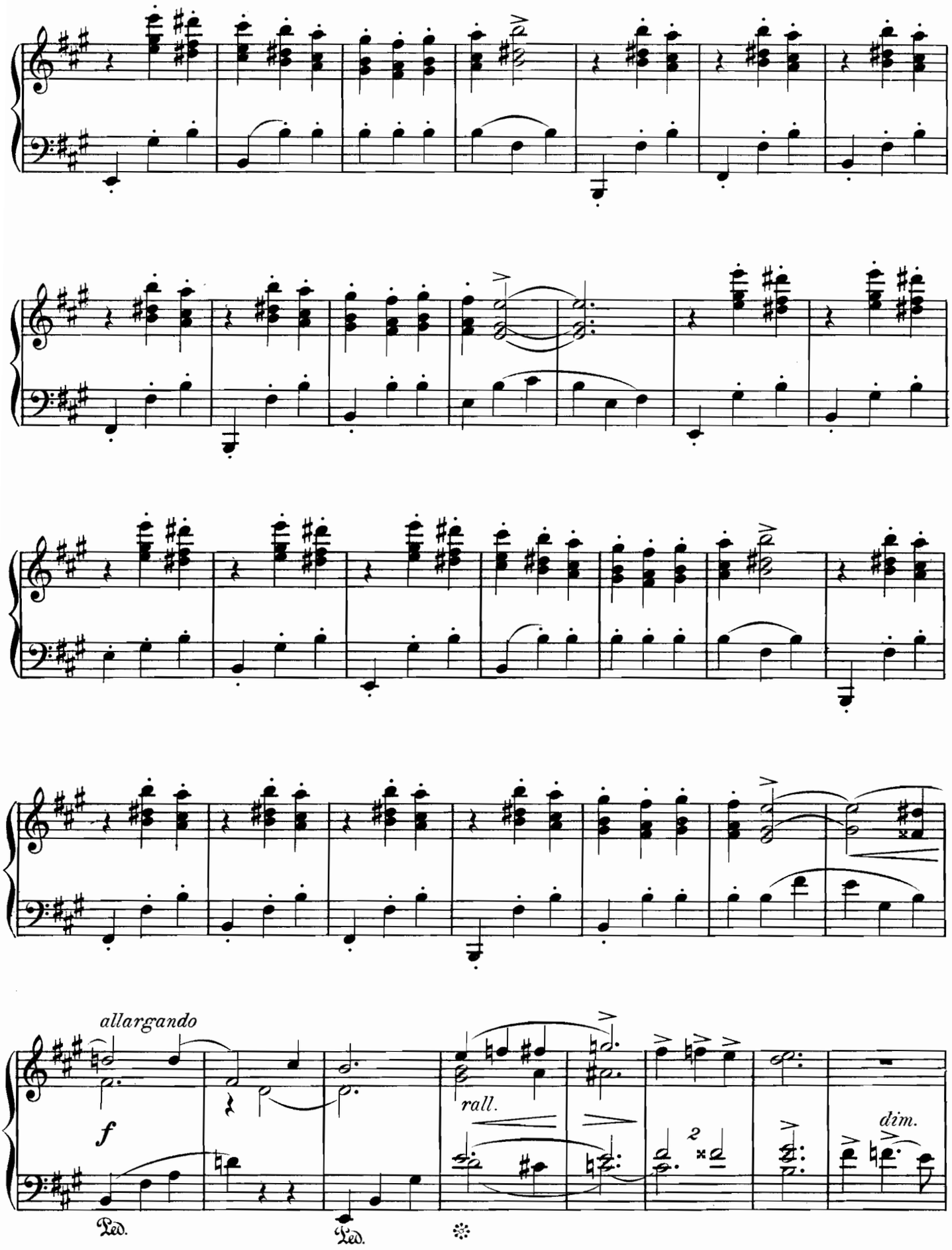

mp
p
mf
3
3
p
f
p
ff

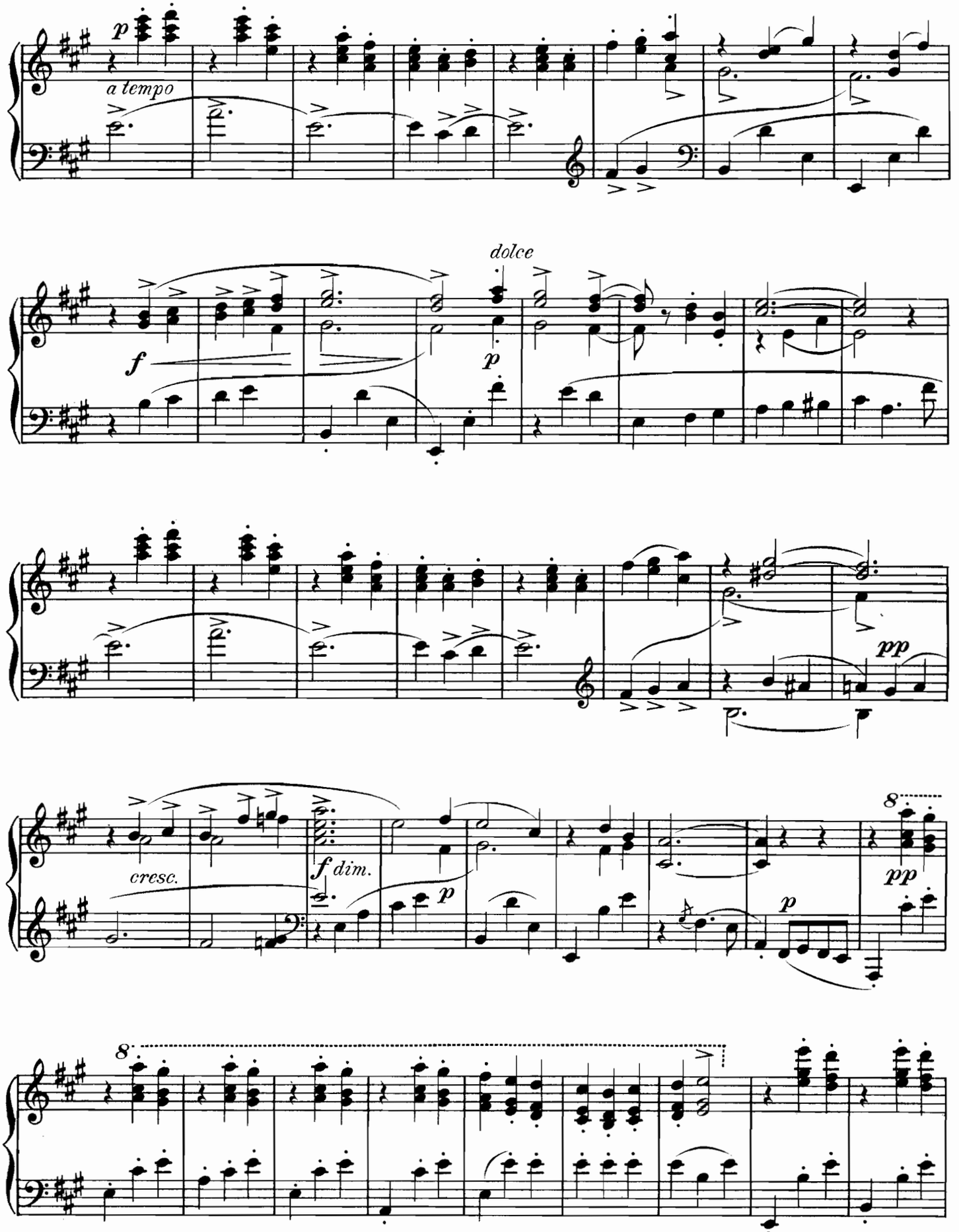

8
p scherz.
pp
8
mf
8
3
p
Ped.
dolce
poco rit.
più lento
pp
poco a poco rall.
Ped.
Ped.
mf vivo
Ped.

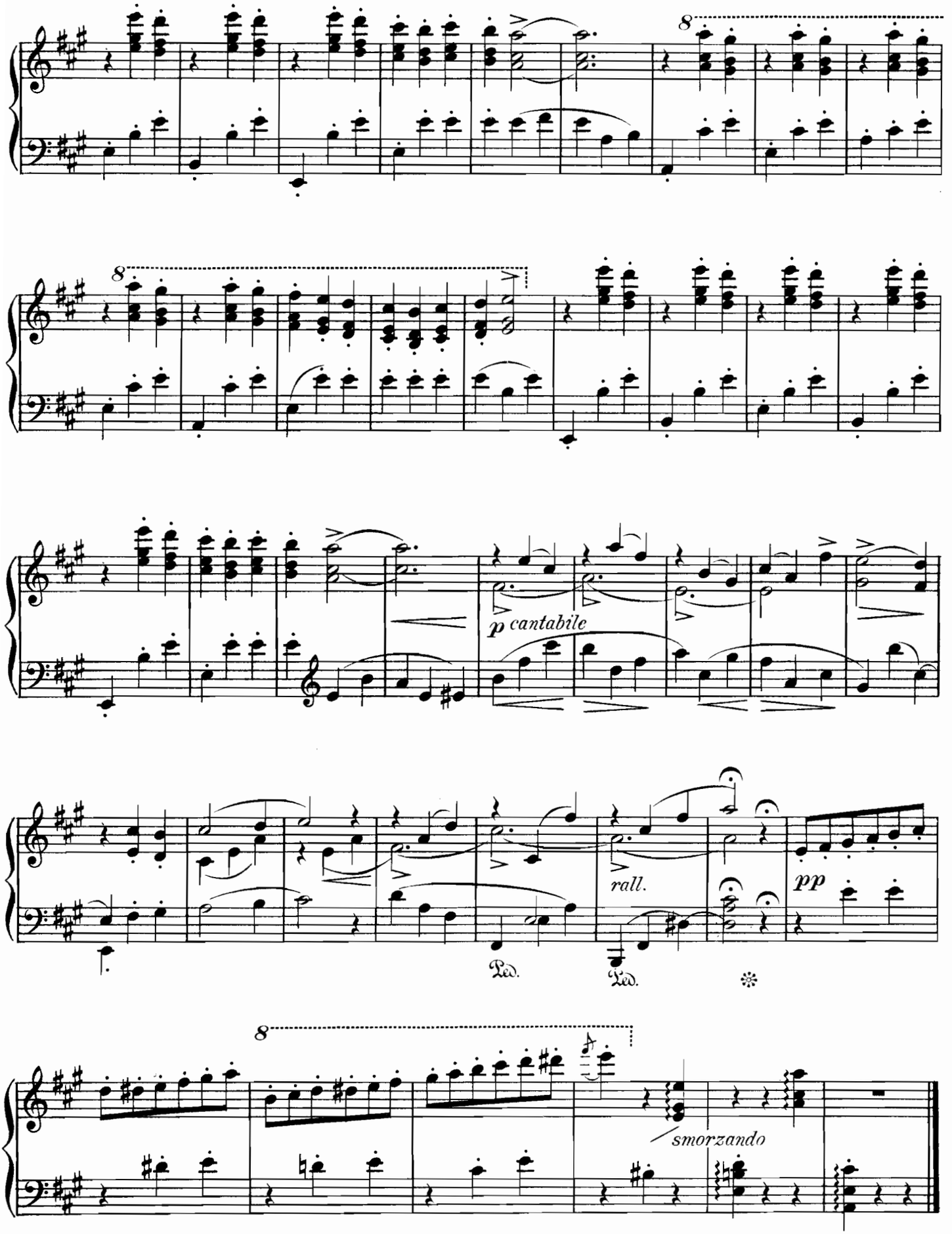
7.

Alla serenata.




allargando
f
rall.
dim.
2
Ped.
Ped.


p
a tempo
dolce
f
p
pp
cresc.
f dim.
p
p
pp
8
8


8
8
p cantabile
rall.
pp
Ped.
Ped.
8
smorzando

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Vorwort.

Unter den russischen Tondichtern der Neuzeit nimmt Peter Tschaïkowsky unbestritten den ersten Rang ein. Denn seine Tonsprache hat Charakter und Eigenart. Durchtränkt von den originellen Rhythmen und Weisen der Lieder seiner Heimath, muthet sie uns zunächst zwar etwas fremdartig an, allein der Reiz dieses Neuen wirkt gar bald anheimelnd, ihr ungewohnter Rhythmus fesselt, die melodischen Wendungen schmeicheln sich dem Ohre ein und die feine Polyphonie und reiche Modulation des Styls nimmt zuletzt unser ganzes Interesse gefangen. Dies gilt nicht nur von seinen grösseren Werken für Kammermusik und Orchester, sondern auch von seinen Claviersachen. Gerade in ihren knapperen Formen prägt sich Tschaïkowsky's originelle Erfindungskraft gar vortheilhaft aus. Da ist keine Spur von hohlem Passagen-Geklingel, da peinigen keine krankhaft überreizten Stimmungen unsere Nerven, sondern schöne Gedanken voll gesunder Kraft und Anmuth wenden sich an unsere musikalische Empfindung und Phantasie in gewählter, wirkungsvoller Tonsprache, gehoben durch einen poetisch klangvollen Claviersatz.

Um nun diese reizenden Tondichtungen in immer weiteren Kreisen der musikalischen Welt einzubürgern, werden davon zwanzig ausgewählt und werden hier, vom Herausgeber nach der Schwierigkeit geordnet, in instructiver Neuausgabe dargeboten. Möge sie durch ihre Anschaulichkeit des Textes beim Unterricht wie beim Privatstudium gute Dienste leisten sowohl für bequeme Ausführung, wie für richtige Auffassung und geschmackvollen Vortrag.

Dresden,

Heinrich Germer.

PREFACE.

Among the Russian tone-poets PETER TSCHAÏKOWSKY takes, undeniably, the first rank, for his musical language has both character and originality. Impregnated as he is with the original rhythms and styles of the songs of his home, they present to us on a first hearing a somewhat strange effect, but the charm of this novelty soon becomes familiar to us, its unusual rhythm fixes our attention, the melodic changes find favour in our ears and the fine polyphony and rich modulation in style, all combine to fix our whole interest. This applies not only to his more important works for Chamber-music and Orchestra but, more particularly, to his *compositions for the Pianoforte.* It is exactly in these smaller works that TSCHAÏKOWSKY shows his original inventive power to the greatest advantage. It is in these that we find no sign of empty tone-phrasing, that we find no indication of unhealthy exaggeration painfully affect our nerves, but only beautiful thoughts, full of healthy power and charm, which are directed to our musical sensibility and phantasy in a choice and effective language of sound, the whole of which is enhanced by its poetical, euphonious pianoforte-phrasing.

In order to make these charming tone-poems more familiar to larger circles in the musical world, *twenty* of them have been selected and these have been arranged by the Editor of this series *in the order of their difficulty* in a *new and instructive edition.* May they render good service by the lucidity of the text, both for tuition and for private study, and at the same time serve to facilitate the performance thereof in a manner combining intelligent understanding and tasteful execution.

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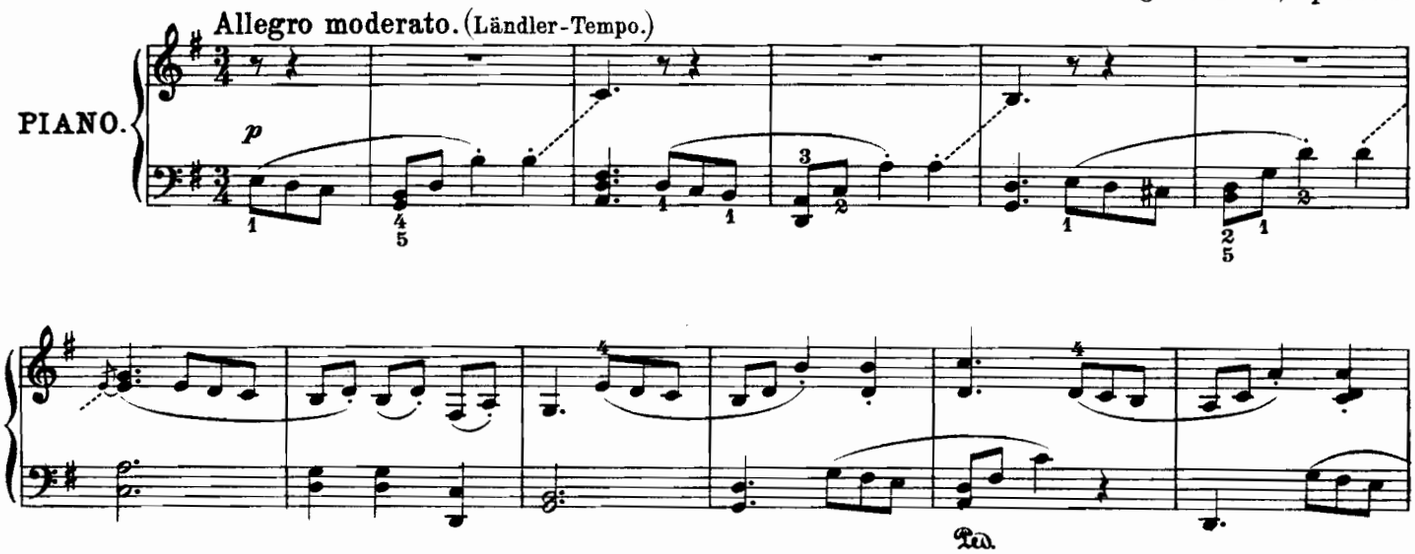

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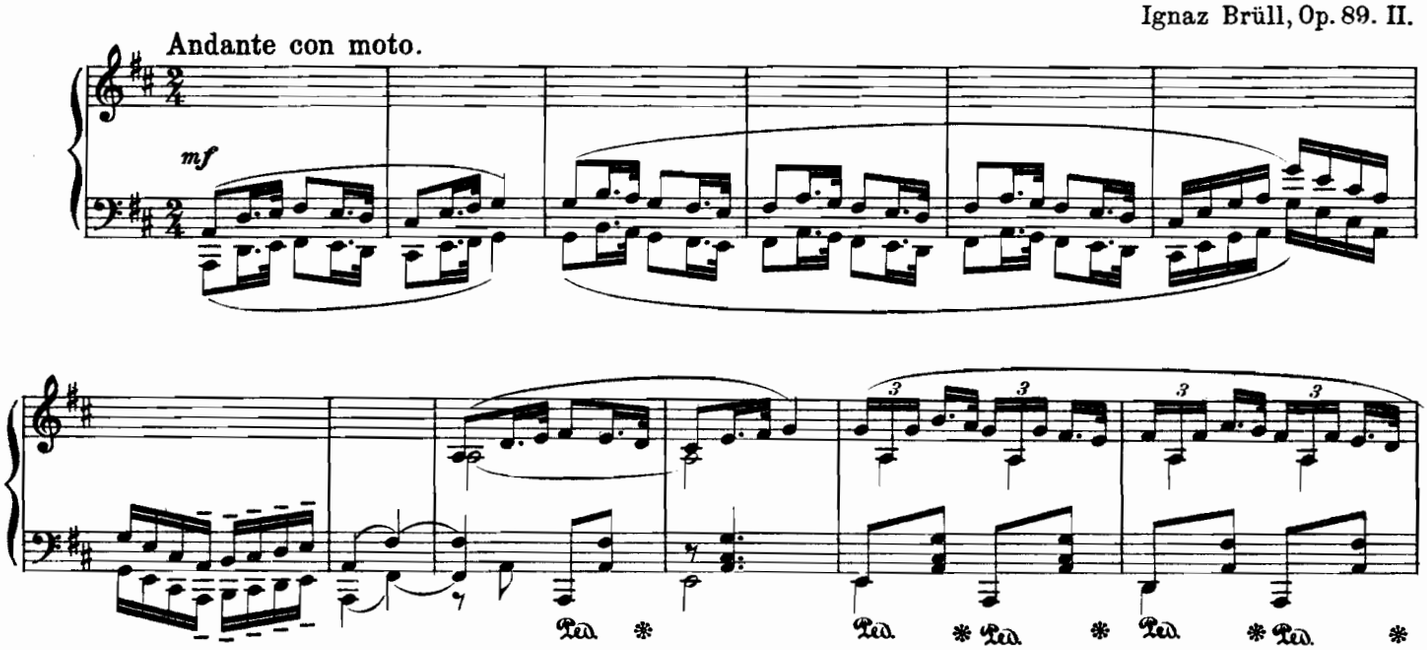
In slavischer Weise.

Ignaz Brüll, Op. 89. II.



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Andante espressivo.

Cantabile.

L'istesso tempo.

poco agitato

Wi. Speidel, O.

Scherzo.

Allegro non troppo, marcato.

non legato

cresc.

L'istesso tempo.

p dolce espress.

Marcia funebre.

Andante maestoso.

ten.

dolce espress.

Espagnole.

Grand Valse.

Allegro marc.

m.d.staccato

Angelo Maschat

Tempo un poco ritenuto.

con stancco

ben sentito la melodia

Scene de Valse.

Introduction.

rit.

riten.

Tempo di Valse.

Erik Meyer-Helm

espr.

Novellette russe.

Andante.

Erik Meyer-Helm

ritard.

col

Menuet.

Tempo di Minuetto.

una corde

rall.

a tempo