

Offerecida e dedicada ao M. D. Director e Engenh^o em Chefe das
E.de F. do Prolongamento do Recife ao S. Francisco e Recife a Caruarú
o Ex^{mo} Sen^r D^e Aristides de G. Queiroz
por occasiã da inauguraçã do trecho da Victoria a S. João dos Pombos.

CARUARÚ

POLKA PARA PIANO



por

ERCILIA FROES DE OLIVEIRA.

1886.

Propriedade do editor.

Preço 1. \$ 000.

GRANDE ESTABELECIMENTO
DE
Pianos e Musicas

PRÉALLE & COMP.

(Successores de Victor Préalte).
59. Ruado Barão da Victoria 59.
(Antiga Rua Nova)
PERNAMBUCO.

COLEÇÃO
C. Guerra Peizo

1-III-61

CARUARÚ.

Polka.

Introdução.

Hercilia Fróes d'Oliveira.

Piano.

ff *f* *p* *f*

The introduction is written for piano in 2/4 time. It consists of six measures. The first measure is marked *ff* and features a series of chords in the right hand and a rhythmic pattern in the left hand. The second measure is marked *f*. The third measure is marked *p*. The fourth measure is marked *f*. The fifth and sixth measures continue the rhythmic and harmonic patterns.

Polka.

f *f*

The first part of the polka is written for piano in 2/4 time. It consists of six measures. The first measure is marked *f* and features a series of chords in the right hand and a rhythmic pattern in the left hand. The second measure is marked *f*. The third and fourth measures continue the rhythmic and harmonic patterns. The fifth and sixth measures continue the rhythmic and harmonic patterns.

f *f* *Fim.* *p com expressão*

The second part of the polka is written for piano in 2/4 time. It consists of six measures. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *f* and features a first ending. The fourth measure is marked *f* and features a second ending. The fifth measure is marked *Fim.* and features a final chord. The sixth measure is marked *p com expressão* and features a final chord.

The third part of the polka is written for piano in 2/4 time. It consists of six measures. The first measure is marked *f*. The second measure is marked *f*. The third and fourth measures continue the rhythmic and harmonic patterns. The fifth and sixth measures continue the rhythmic and harmonic patterns.

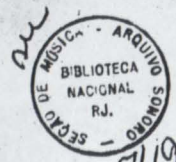
First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Dynamics include *f* (forte).

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

Third system of musical notation, including a trill (*tr*) and first/second ending brackets. Dynamics include *f* (forte) and *p* (piano).

Fourth system of musical notation, featuring complex rhythmic textures and dynamics.

Fifth system of musical notation, concluding the piece with first/second ending brackets, dynamics, and a double bar line with repeat dots.



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