

Polka des Glaneuses

7-25
BSS

COMPOSITIONS

POUR PIANO-FORTE PAR

JULES EGGHARD.

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LE JET D'EAU.....	Op. 76.....	<i>Impromptu de Salon.</i>	5
LA PRIMEVÈRE.....	Op. 87.....	<i>Spring Flower.</i>	3
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VIVE LE CHAMPAGNE.....	Op. 147.....	<i>Bacchanalian Song.</i>	5
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PROFOND AMOUR.....	Op. 167.....		4
MA BIEN-AIMÉE.....	Op. 182.....		4
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AMOROSA.....	Op. 187.....	<i>Romance Italienne.</i>	5
LES CHASSEURS!.....	Op. 194.....	<i>Ancien choeur de chasse.</i>	6
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LA CLOCHETTE DU HAMEAU.....	Op. 228.....	<i>The Castle Bell.</i>	6
PETITE ANGE!.....	Op. 232.....	<i>Little Angel.</i>	5
FEUILLES D'OR.....	Op. 242.....	<i>Leaves of Gold.</i>	5
PAOLA VALSE GRACIEUSE.....	Op. 245.....		4
IL M'AIME TANT!.....	Op. 251.....	<i>He loves me much.</i>	6

PHILADELPHIA:

PUBLISHED BY **F.A. NORTH & CO.** 1026 CHESTNUT ST.

NEW YORK:
W. A. POND & CO.

DETROIT:
J. P. WEISS.

NASHVILLE, TENN.:
R. DORMAN.

BALTIMORE:
W. C. MILLER.

ST. LOUIS:
BALMER & WEBER.

786.2
H258p
1880
MUS-ETR

POLKA DES GLANEUSES

OP. 90.

JULES EGGHARD.

Vivace assai.

PIANO.

f *m.g.* *m.g.* *m.g.* *p*

p *cres-*

dim *p*

p *cres*

mf

3

mf *m.d.* *m.d.* *dim.*
pp *pp*

p

p *cres.* *dim.* *f*

mf *f*

mf *m.d.* *m.d.* *dim.* *rit.*
pp *pp*

604608

a tempo.

First system of musical notation, measures 1-4. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and some grace notes, while the left hand provides a steady accompaniment of eighth notes. A first ending bracket is visible in measure 4.

Second system of musical notation, measures 5-8. The dynamics shift to *cres.* (crescendo) in measure 5, reaching a forte (*f*) dynamic in measure 6, and then a mezzo-forte (*mf*) dynamic in measure 7. The right hand continues with melodic lines, and the left hand maintains the accompaniment.

Third system of musical notation, measures 9-12. The dynamics start with a pianissimo (*pp*) in measure 9, move to a mezzo-forte (*mf*) in measure 10, and then to a piano (*p*) dynamic in measure 11, ending with a *cres.* (crescendo) in measure 12. The right hand has a prominent melodic line with slurs.

Fourth system of musical notation, measures 13-16. The dynamics include a forte (*f*) in measure 13, a mezzo-forte (*mf*) in measure 14, and a pianissimo (*pp*) in measure 15. A first ending bracket is present in measure 16. The right hand features a complex melodic line with many slurs.

Fifth system of musical notation, measures 17-20. The dynamics include a mezzo-forte (*mf*) in measure 17, a piano (*p*) in measure 18, a *cres.* (crescendo) in measure 19, and a forte (*f*) in measure 20. The right hand continues with melodic lines, and the left hand provides accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with a '3' and a '+' sign. The bass clef staff contains a harmonic accompaniment. Dynamics include *pp* and *fz*. A fermata is present over the final measure.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents, marked with a '3' and a '+' sign. The bass clef staff contains a harmonic accompaniment. Dynamics include *fz* and *cres*. A fermata is present over the final measure.

Third system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamics include *pp*, *fz*, *p*, and *cres*. A fermata is present over the final measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with an 'S'. The bass clef staff contains a harmonic accompaniment. Dynamics include *fz* and *pp*. A fermata is present over the final measure.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with an 'S'. The bass clef staff contains a harmonic accompaniment. Dynamics include *fz*. A fermata is present over the final measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *mf* and *pp*. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. It features dynamic markings *p* and *cres*. The right hand has a melodic line with a slur and an accent, and the left hand continues the accompaniment.

Third system of musical notation, showing a change in the right hand's texture with more complex chords and a melodic line. Dynamic marking *p* is present. The left hand accompaniment remains consistent.

Fourth system of musical notation, featuring a melodic line in the right hand with a slur and an accent. Dynamic markings *p* and *dim* are used. The left hand accompaniment continues.

Fifth system of musical notation, showing a melodic line in the right hand with a slur and an accent. Dynamic marking *p* is present. The left hand accompaniment continues.

Sixth system of musical notation, featuring a melodic line in the right hand with a slur and an accent. Dynamic markings *p* and *cres* are used. The left hand accompaniment continues.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Second system of musical notation, including dynamic markings such as *mf*, *m.d.*, *dim.*, and *molto rit.*

Third system of musical notation, starting with the tempo marking *p a tempo.*

Fourth system of musical notation, featuring a *cres.* marking.

Fifth system of musical notation, including a *mf* marking.

Sixth system of musical notation, ending with a double bar line and dynamic markings like *f* and *ff*.

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