

AZALIA - POLKA

FOR THE

Piano Forte

COMPOSED & DEDICATED

TO LADY MAKEDENSKY

By

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AZALIA POLKA

par

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INTRODUZIONE

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pp

ff

pp

The introduction is in 2/4 time, key of D major. It features a piano (pp) melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, with a crescendo leading to a fortissimo (ff) section and then returning to piano (pp).

POLKA.

POLKA.

f

Ped. *

Ped. *

Ped. *

Ped. *

cres.

Ped. *

Ped. *

ff

The first system of the polka is in 2/4 time, key of D major. It begins with a forte (f) dynamic. The right hand plays a melody with eighth notes, while the left hand provides a steady bass line. Pedal points are marked with asterisks. The system concludes with a fortissimo (ff) section.

mf

Ped. *

Ped. *

Ped. *

Ped. *

cres.

Ped. *

Ped. *

ff

dim.

f

The second system continues the polka melody. It starts with a mezzo-forte (mf) dynamic. The right hand melody is accompanied by a bass line with pedal points. A crescendo leads to a fortissimo (ff) section, followed by a decrescendo (dim.) and a final forte (f) note.

8a

con fuoco.

Ped. *

Ped. *

7

Ped. *

7

f

The third system is marked with an 8va (octave up) instruction. It begins with a 'con fuoco' (with fire) tempo marking. The right hand melody is more active, featuring sixteenth notes. The left hand has a bass line with pedal points and some triplet markings (7). The system ends with a forte (f) dynamic.

mf

Ped. *

Ped. *

Ped. *

Ped. *

cres.

Ped. *

Ped. *

ff

f

The fourth system continues the polka. It starts with a mezzo-forte (mf) dynamic. The right hand melody is accompanied by a bass line with pedal points. A crescendo leads to a fortissimo (ff) section, followed by a final forte (f) note.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions like "Ped." (pedal) and "cres." (crescendo) are interspersed throughout the score. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The piece concludes with a final system of notation.

8^a

mf Ped. * Ped. * Ped. * Ped. * *f* *cres.* Ped. * *ff* *dim.*

8^a

ff *mf*

8^a

f *cres.* *dim.*

8^a

mf Ped. * Ped. * Ped. * Ped. * *cres.* Ped. * Ped. *

8^a

ff Ped. * *dolce.* *cres.* *ff* *mf* *cres.*

Ped. *

dolce. *f* Ped. * Ped. * Ped. * *f* *cres.* Ped. *

8^a
con passione.

f Ped. * Ped. * Ped. * *fz* Ped. * Ped. * Ped. * *fz* *ff*

dolce. *ff* *dolce.* *f*

Ped. * Ped. * Ped. * Ped. * *f* *cres.* Ped. *

8^a
dolce. *cres.*

8^a
f *scherz.*

8^a
mf. *cres.* *f* Ped. * *dim.* Ped. * Ped. *

8^a

ff Ped. * *dolce.* *cres.* *f* *ff* Ped. * *dolce.* *ff* Ped. *

mf Ped. * Ped. * Ped. * Ped. * *cres.* *ff* Ped. *

mf Ped. * Ped. * Ped. * Ped. * *cres.* * *ff* *dim.* *f*

8^a *con fuoco.* Ped. * Ped. * Ped. * Ped. * *cres.* * *ff* *dim.* *f*

mf Ped. * Ped. * Ped. * Ped. * *cres.* *ff* Ped. * *dim.*

mf Ped. * Ped. * Ped. * Ped. * *cres.* *f* Ped. * *ff* Ped. * *dim.*

8^a *mf* Ped. * Ped. * Ped. * Ped. * *cres.* *f* Ped. * *ff* Ped. * *dim.*

