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Music Department



Autumn Leaflet

POLKA
IMPROMPTU

for the PIANO-FORTE

BY

ADAM GEIBEL.



AUTUMN LEAFLET

Polka Impromptu.

Allegretto grazioso.

ADAM GEIBEL.

The first system of music is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a treble and bass clef. The melody in the treble clef is marked with a dynamic of *Sva* (Sforzando) and includes a first ending bracket. The bass clef provides a simple harmonic accompaniment.

Polka legato.

The second system continues the piece with a treble and bass clef. The treble clef has a *p* (piano) dynamic marking. The bass clef has a *Ped* (pedal) marking with an asterisk. The music is marked as *Polka legato*.

The third system continues the piece with a treble and bass clef. Both staves have *Ped* (pedal) markings with asterisks. The treble clef has a *f* (forte) dynamic marking.

The fourth system continues the piece with a treble and bass clef. Both staves have *Ped* (pedal) markings with asterisks. The treble clef has a *mf* (mezzo-forte) dynamic marking.

The fifth system continues the piece with a treble and bass clef. Both staves have *Ped* (pedal) markings with asterisks. The treble clef has a *f* (forte) dynamic marking. The system concludes with a double bar line and repeat signs.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first two measures are marked with a piano (*p*) dynamic. The third and fourth measures are marked with a forte (*f*) dynamic and include a 'Ped' (pedal) marking with an asterisk. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

The second system continues the piece. It follows the same two-staff format. The first two measures are marked with piano (*p*). The third measure is marked with forte (*f*) and includes a 'Ped' marking with an asterisk. The fourth measure is marked with piano (*p*) and also includes a 'Ped' marking with an asterisk.

The third system continues the piece. The first two measures are marked with piano (*p*). The third measure is marked with forte (*f*) and includes a 'Ped' marking with an asterisk. The fourth measure is marked with piano (*p*) and also includes a 'Ped' marking with an asterisk.

The fourth system continues the piece. The first two measures are marked with piano (*p*). The third measure is marked with forte (*f*) and includes a 'Ped' marking with an asterisk. The fourth measure is marked with piano (*p*) and also includes a 'Ped' marking with an asterisk. The system concludes with a double bar line.

The fifth system continues the piece. The upper staff has a dashed line above it with the word 'Sua' written above the line. The first measure of the upper staff is marked with a 'Brill.' (brilliant) instruction. The music continues with eighth and sixteenth notes in both staves.

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The musical score is written for piano and consists of five systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system features a melodic line in the right hand with slurs and accents, and a bass line with chords. A bracket labeled 'Sua' spans the first two measures. The second system begins with a piano (*p*) dynamic and includes a forte (*f*) section with a 'Ped' (pedal) instruction and an asterisk. The third and fourth systems follow a similar pattern, alternating between piano and forte dynamics with 'Ped' instructions. The fifth system concludes with a final chord. A first and second ending bracket is present at the top right of the first system.

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Sua-----

Sua-----

mf Ped * Ped * Ped * Ped *

Ped * Ped * Ped * Piu mosso p

mf

Sua-----

Sua-----

THE KING OF PIANO INSTRUCTORS.

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3. The art of fingering, touch, accent, etc., is more fully treated than in average works.
4. It contains full and complete instructions in Harmony and Thorough-bass, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.
5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this too, is peculiar to the work.

6. It is the only piano school which treats at any length, on the proper use of the so-called, and much abused, "loud pedal." On this subject alone, the work is of priceless value to the young student.

7. We find among its contents, the subject of musical form, phrasing, etc., made plain and interesting to the pupil.

8. Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein, Morzkowski and others, with explanatory notes concerning the peculiarities and proper performance of each.

9. And last but not least, is included a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.

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