

NO

3-OCT 31
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ED. AMBUHL!

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MORCEAUX DE SALON!

OPUS 20.

No. 1.

No. 2.

No. 3.

PUBLISHED BY

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PAR

E. AMBUEL.

OP. 20.

- №1. IMPROMPTU POLKA.
- 2. POLKA HONNE.
- 3. BONDOLINE.



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POLKA IONIC.

E. AMBUHL. op. 20. No. 2.

Molto allegro.

mf *leggieriss.* *ten.* *ten.*

mf *Ped* *Ped*

Ped *Ped*

S. *S.* *S.* *S.*

No. 2.

First system of the musical score. The right hand features a complex, rapid melodic line with slurs and accents, marked with *sfz* (sforzando) at the beginning and end. The left hand provides a steady accompaniment of chords, marked with *ff* (fortissimo) in the first measure.

Second system of the musical score. The right hand continues with intricate melodic patterns, including a *mf* (mezzo-forte) dynamic marking. The left hand includes *Ped* (pedal) markings and asterisks indicating specific chordal textures.

Third system of the musical score. The right hand maintains its melodic intensity with slurs and accents. The left hand continues with chordal accompaniment, featuring *Ped* markings and asterisks.

Fourth system of the musical score. The right hand features a more melodic and flowing line. The left hand is marked with *dolce.* (dolce) and *p* (piano) dynamics, along with *Ped* markings and asterisks.

Fifth system of the musical score. The right hand continues with a melodic line, and the left hand features *dolce.* and *Ped* markings. The system concludes with a double bar line.

First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand consists of a steady accompaniment of chords, with several measures marked with a double asterisk (**). A "Ped" (pedal) instruction is present in the first measure.

Second system of musical notation. The right hand continues with slurred notes. The left hand accompaniment is marked with a forte dynamic (*ff*) in the first measure and a *cresc.* (crescendo) marking in the fifth measure.

Third system of musical notation. The right hand includes slurs and accents. The left hand accompaniment features a *tutta forza.* (tutti) marking in the first measure, followed by *dim.* (diminuendo) and *dolce.* (dolce) markings. Pedal markings are present in the third and fourth measures.

Fourth system of musical notation. The right hand continues with slurred notes. The left hand accompaniment is marked with a *dolce.* (dolce) dynamic in the fifth measure. Pedal markings are present in the first and fourth measures.

Fifth system of musical notation. The right hand continues with slurred notes. The left hand accompaniment features a *dolce.* (dolce) dynamic in the fifth measure. Pedal markings are present in the first and third measures.

First system of musical notation. The treble clef staff contains a melody with a dynamic marking of *mf* and a *ten.* (tension) marking. The bass clef staff is mostly empty.

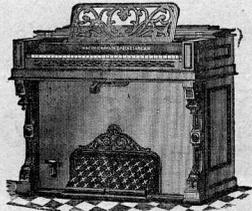
Second system of musical notation. The treble clef staff continues the melody with a dynamic marking of *mf*. The bass clef staff has a *Ped.* (pedal) marking and asterisks indicating specific notes.

Third system of musical notation. The treble clef staff features a melody with a *mf* dynamic and a *ten.* marking. The bass clef staff contains a series of chords.

Fourth system of musical notation. The treble clef staff has a melody with a *sfz* (sforzando) dynamic marking and a *ten.* marking. The bass clef staff has a *sfz* marking and a *ten.* marking.

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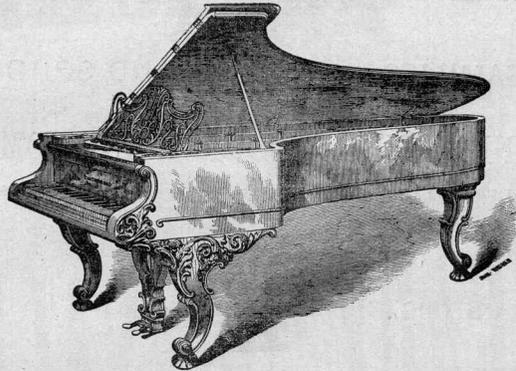
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