

The Rippling Brook.

Polka Mazurka.

arranged for the

PIANO-FORTE.

by

THOMAS BAKER.

New York.
Published by HORACE WATERS, 355 Broadway.

Entered according to act of Congress, in 1854, by Horace Waters, in the Clerk's Office of the District Court of the Southern District of New York.

344.
Deposited in Clerk's Office of S. D. N. Y. Dec. 29. 1854

INTRODUCTION.

Arranged by THOMAS BAKER.

TEMPO
DI
MAZURKA.

f *p dol.* *ff*

p *p*

p

p *Ped*

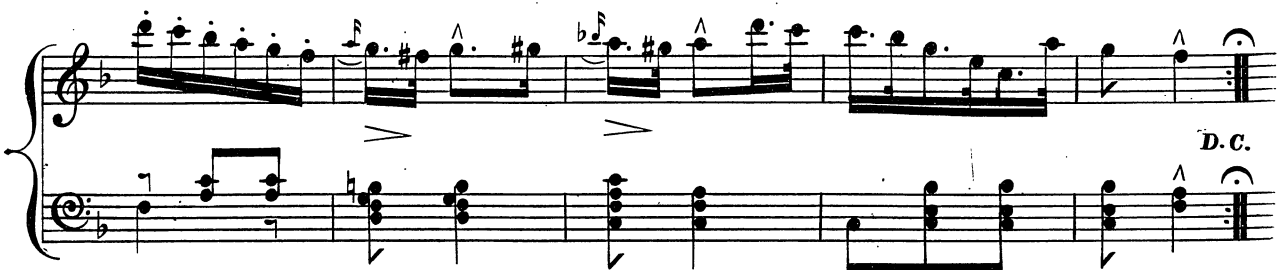
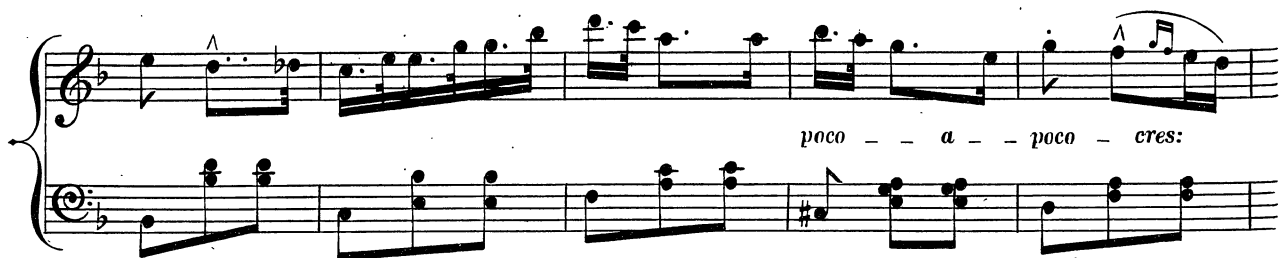
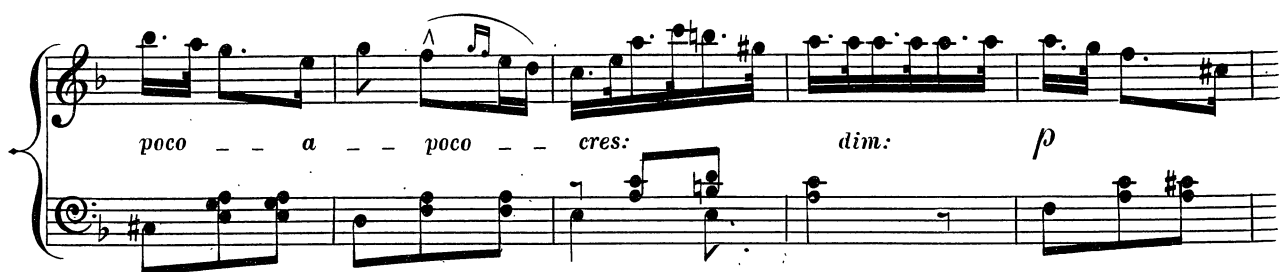
cres *ff* *p* *rallent.*

*

POLKA MAZURKA.

This musical score for "Polka Mazurka" is written for piano and consists of five systems of music. Each system is written for two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is characterized by its dynamic markings and melodic patterns. The first system begins with a piano (*p*) dynamic in the bass staff, while the treble staff starts with a forte (*f*) dynamic. A crescendo hairpin connects the two staves. The second system also features a piano (*p*) dynamic in the bass staff and a forte (*f*) dynamic in the treble staff, with a crescendo hairpin. The third system continues with a piano (*p*) dynamic in the bass staff and a forte (*f*) dynamic in the treble staff, with a crescendo hairpin. The fourth system begins with a piano (*p*) dynamic in the bass staff and a forte (*f*) dynamic in the treble staff, with a crescendo hairpin. The fifth system concludes with a piano (*p*) dynamic in the bass staff and a forte (*f*) dynamic in the treble staff, with a crescendo hairpin. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings (*p*, *f*) and crescendo hairpins.

TRIO.



FINALE:

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in 3/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The voice part is in 3/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written below the voice part. The score includes dynamic markings such as *p* (piano), *f* (forte), *cres* (crescendo), and *cen* (decrescendo). It also includes articulation markings such as *1st* and *2nd* endings. The score concludes with a final chord in the piano part.

G. Kirk, Engraver.

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