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20 **Allegro**

Musical score for measures 20-24. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked **Allegro**. The first system shows measures 20-24. The right hand (treble clef) plays a melody starting on G4, moving stepwise up to D5. The left hand (bass clef) provides accompaniment with chords and single notes. The dynamic marking *mf* is indicated below the first measure of the right hand, and *p* is indicated below the first measure of the left hand.

25

Musical score for measures 25-29. The right hand continues the melody from measure 24, moving stepwise up to A5. The left hand accompaniment continues with chords and single notes. The dynamic marking *p* is indicated below the first measure of the left hand.

30

Musical score for measures 30-34. The right hand continues the melody, moving stepwise up to E6. The left hand accompaniment continues with chords and single notes. The dynamic marking *p* is indicated below the first measure of the left hand.

35

Musical score for measures 35-39. The right hand continues the melody, moving stepwise up to B6. The left hand accompaniment continues with chords and single notes. The dynamic marking *p* is indicated below the first measure of the left hand.

Polka

M. Glinka

Allegretto

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked *Allegretto*. The score is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning of the first staff. The first system (measures 1-4) has a dynamic of *mf* for the melody and *mp* for the accompaniment. The second system (measures 5-8) has a dynamic of *p* for the melody and *mp* for the accompaniment. The third system (measures 9-12) has a dynamic of *f* for the melody and *mf* for the accompaniment. The fourth system (measures 13-14) has a dynamic of *mf* for the melody and *mp* for the accompaniment. The melody consists of eighth and sixteenth notes, often beamed together, with some slurs and accents. The accompaniment consists of chords and single notes in the bass line.