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# PICK POCKET POLKA

POLKA  
ANGLAISE



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# G. ALLIER

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# PICK-POCKET-POLKA

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POLKA ANGLAISE

POUR PIANO



GABRIEL ALLIER

Mouv<sup>t</sup> de Polka

INTRODUCTION

*ff*

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The musical score consists of five systems of two staves each (treble and bass clef). The first system begins with a forte (*f*) dynamic. The second system includes first and second endings, marked *1<sup>a</sup>* and *2<sup>a</sup>*, and a fortissimo (*sf*) dynamic. The third system is marked *louré* and *II*, with a fortissimo (*sf*) dynamic. The fourth system is marked *sf*. The fifth system is marked *TRIO*, *III*, *ff*, and *sec*. The piece concludes with a *Sifflet* (whistle) instruction.

1<sup>re</sup> fois *ff* 2<sup>e</sup> fois *pp*

*cresc.*

*ff* Sifflet

*cresc.* *ff* 1<sup>a</sup> 2<sup>a</sup>

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a series of sixteenth-note runs in the treble clef, with a dynamic marking of *ff* (fortissimo) in the bass clef. The bass clef part includes triplet markings over groups of three notes.

Second system of musical notation, continuing the piece. It features similar sixteenth-note patterns in both the treble and bass clefs, with triplet markings in the bass clef.

Third system of musical notation. The treble clef part has a dynamic marking of *sf* (sforzando) and includes a *louré* marking above the notes. The bass clef part has a dynamic marking of *fff* (fortississimo) and includes *sf* markings.

Fourth system of musical notation, showing further development of the sixteenth-note textures in both hands.

Fifth system of musical notation, the final system on the page, concluding with a *sf* dynamic marking in the bass clef.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of chords and melodic lines. A dynamic marking of *f* (forte) is present in the second measure. There are accents (^) over the notes in the third and fourth measures.

The second system continues the piece. It includes two endings: a first ending (1<sup>a</sup>) and a second ending (2<sup>a</sup>). The first ending leads back to an earlier section, while the second ending concludes the system. The notation includes various rhythmic values and articulation marks.

The third system is marked *lourd* (heavy) and *sf* (sforzando). It features a prominent bass line with chords and a treble line with melodic fragments. The dynamic *sf* is used multiple times to indicate accents.

The fourth system continues the musical development. It features a mix of chords and melodic lines in both staves. The dynamic *sf* is used again to highlight specific notes.

The fifth system concludes the piece. It features a final melodic phrase in the treble and a supporting bass line. The system ends with a fermata over the final notes. A dynamic marking of *sf* is present.



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