

CORNET SOLOS

PIANO ACCOMPANIMENT

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THE WASHINGTON POST MARCH.

SOUSA.

SOLO CORNET in B \flat .

The musical score is written for a Solo Cornet in B-flat and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff features a dynamic marking of *mf*. The third staff has a dynamic marking of *f*. The fourth staff includes first and second endings, with a dynamic marking of *ff*. The fifth staff continues the melodic line. The sixth staff also includes first and second endings. The seventh staff continues the melodic line. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff includes first and second endings, with an accent mark (^) over the final note.

THE WASHINGTON POST MARCH.

SOUSA.

PIANO.

SOLO CORNET in B \flat .

The musical score is arranged in four systems, each with a Solo Cornet part (top staff) and a Piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as *ff*, *mf*, and *p*, and features first and second endings. The piano part consists of chords and rhythmic patterns, while the cornet part features a melodic line with various articulations and slurs.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment in grand staff format (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes and chords, with some rests indicated by a '7' symbol.

The second system continues the musical piece. It features a dynamic marking of *f* (forte) at the beginning of the piano accompaniment. The melodic line continues with various note values and rests, while the piano accompaniment maintains its rhythmic accompaniment.

The third system includes first and second endings. The melodic line is marked with *p* (piano) and features a trill-like ornament. The piano accompaniment also has a *p* marking. The system concludes with a double bar line and repeat signs for the first and second endings.

The fourth system continues the piano accompaniment with a consistent rhythmic pattern of eighth notes and chords. The melodic line above it features a series of eighth notes and rests, with some slurs indicating phrasing.

The fifth system concludes the piece with first and second endings. The melodic line starts with a *p* marking and ends with a *ff* (fortissimo) marking. The piano accompaniment also features a *ff* marking in the final section. The system ends with a double bar line and repeat signs.

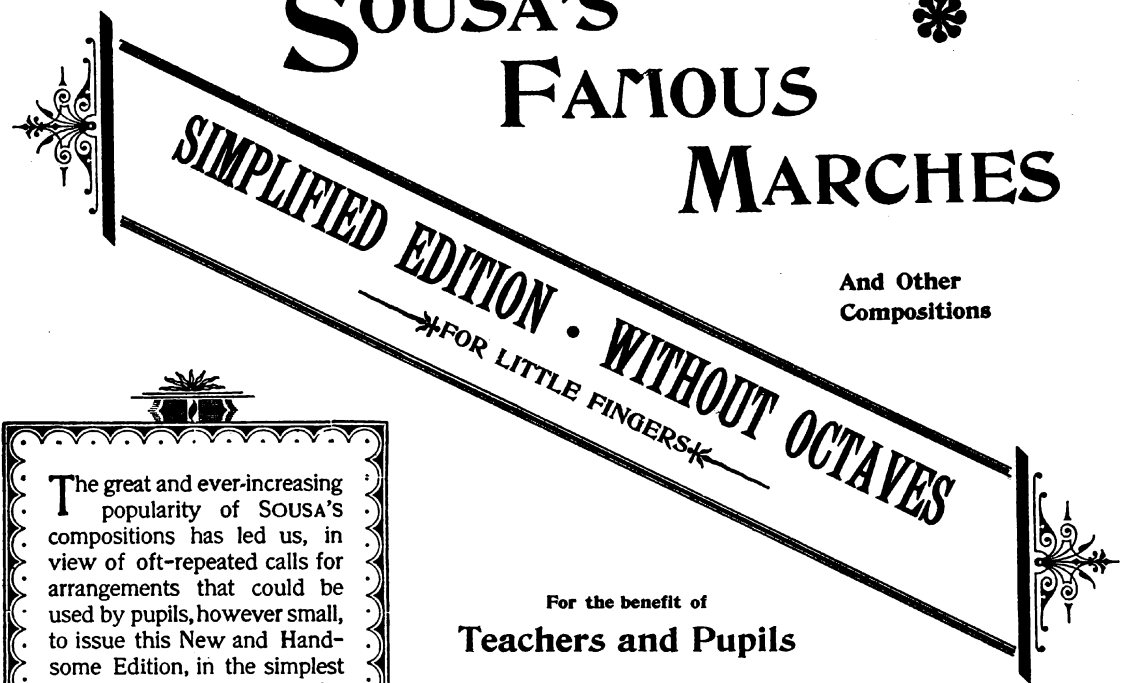
First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 2/4 time and features a melody in the upper staff and accompaniment in the lower staves. A dynamic marking of *ff* is present in the lower left. A repeat sign is at the beginning, and a first ending bracket is at the end.

Second system of the musical score. It continues the melody and accompaniment from the first system. The dynamic marking *ff* is present in the lower left. The system concludes with a repeat sign.

Third system of the musical score. It continues the melody and accompaniment. The system concludes with a repeat sign.

Fourth system of the musical score, featuring a first and second ending. The first ending is marked with a '1.' and the second ending with a '2.'. The system concludes with a repeat sign and a final cadence.

SOUSA'S FAMOUS MARCHES

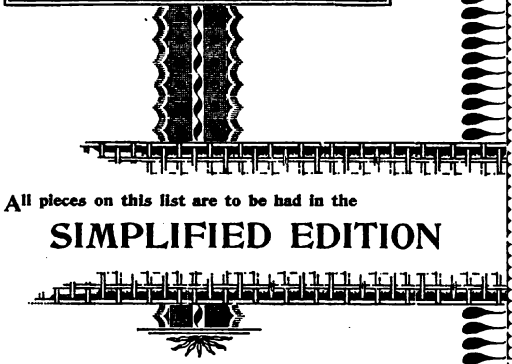


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