

MARGH AND TWO STEP

UNITED NATIONS



ARRANGED

BY E.T. PAULL

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E. T. PAULL MUSIC CO., 243 West 42nd Street, New York.

United Nations March and Two Step

W. A. COREY
arranged by E. T. Paull

The musical score is written for piano and consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 6/8. The first system begins with a dynamic marking of *f* and ends with a *fz* marking. The second system begins with a dynamic marking of *f*. The score includes various musical notations such as eighth notes, sixteenth notes, and chords, along with dynamic markings like *f*, *fz*, and accents (>).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines with accents and slurs.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in the grand staff.

Third system of musical notation, showing a change in the bass line with a key signature change to one flat (B-flat) in the second measure.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) in the first measure and various chordal textures.

Fifth system of musical notation, continuing the melodic and harmonic development.

Sixth system of musical notation, concluding the page with a final chordal structure.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with chords and eighth notes. Dynamic markings include accents (>) and a forte (f) marking.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures with various rhythmic patterns and dynamic markings.

Third system of musical notation, showing further development of the musical themes. The bass line continues with rhythmic accompaniment.

Fourth system of musical notation, concluding the section. The music ends with a final chord in the bass and a melodic phrase in the treble.

TRIO

Fifth system of musical notation, marking the beginning of the TRIO section. The time signature changes to 2/4. The music starts with a forte (f) dynamic and includes a mezzo-forte (mf) dynamic marking. The bass line has a steady eighth-note accompaniment.

Sixth system of musical notation, continuing the TRIO section. The music features a melodic line in the treble and a bass line with chords and eighth notes.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines with accents (v) above notes. A dynamic marking of *f* (forte) is present in the lower staff.

Second system of musical notation, continuing the grand staff. It includes dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte). The notation shows complex chordal textures and melodic movement.

Third system of musical notation, continuing the grand staff. The music features dense chordal textures and melodic lines with accents.

Fourth system of musical notation, continuing the grand staff. It includes a dynamic marking of *f* (forte). The notation shows complex chordal textures and melodic movement.

Fifth system of musical notation, continuing the grand staff. It includes a dynamic marking of *ff* (fortissimo). The notation shows complex chordal textures and melodic movement.

Bass marcato
Octaves ad lib.

The first system of music features a treble clef with a key signature of two flats and a 7/8 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The instruction "Bass marcato" is written above the first measure, and "Octaves ad lib." is written below the first measure.

The second system continues the piece with similar rhythmic patterns. The right hand has more complex chordal textures, and the left hand maintains its eighth-note accompaniment. There are various dynamic markings and accents throughout the system.

The third system includes a long, sustained chord in the right hand that spans across several measures. The left hand continues with its eighth-note accompaniment. The notation includes various articulation marks like accents and slurs.

The fourth system shows a continuation of the musical themes. The right hand features a mix of chords and melodic fragments, while the left hand provides a consistent rhythmic foundation. The system concludes with a final chord in the right hand.

The fifth and final system on the page. It features a series of chords in the right hand, some with accents, and a final melodic phrase. The left hand continues with its eighth-note accompaniment until the end of the piece.

United Nations 5

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OF

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NAPOLEON'S LAST CHARGE--March-Gallop.

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This is positively one of the Greatest March Compositions ever written. Mr. Paull spent nearly two years on this piece, to have it the best published. It represents the downfall of Napoleon, the mighty conqueror of Europe, at the Battle of Waterloo. It has been made descriptive throughout, and represents the Bugle Call to Arms, Cavalry Call, Army Marching and Forming Line of Battle, Band Playing and Cannonading; Cavalry Advancing; Horses Galloping; Clash of Arms, Death in the Sunken Trench, etc. Every one who plays or uses music in any way should certainly have a copy of this great piece.

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