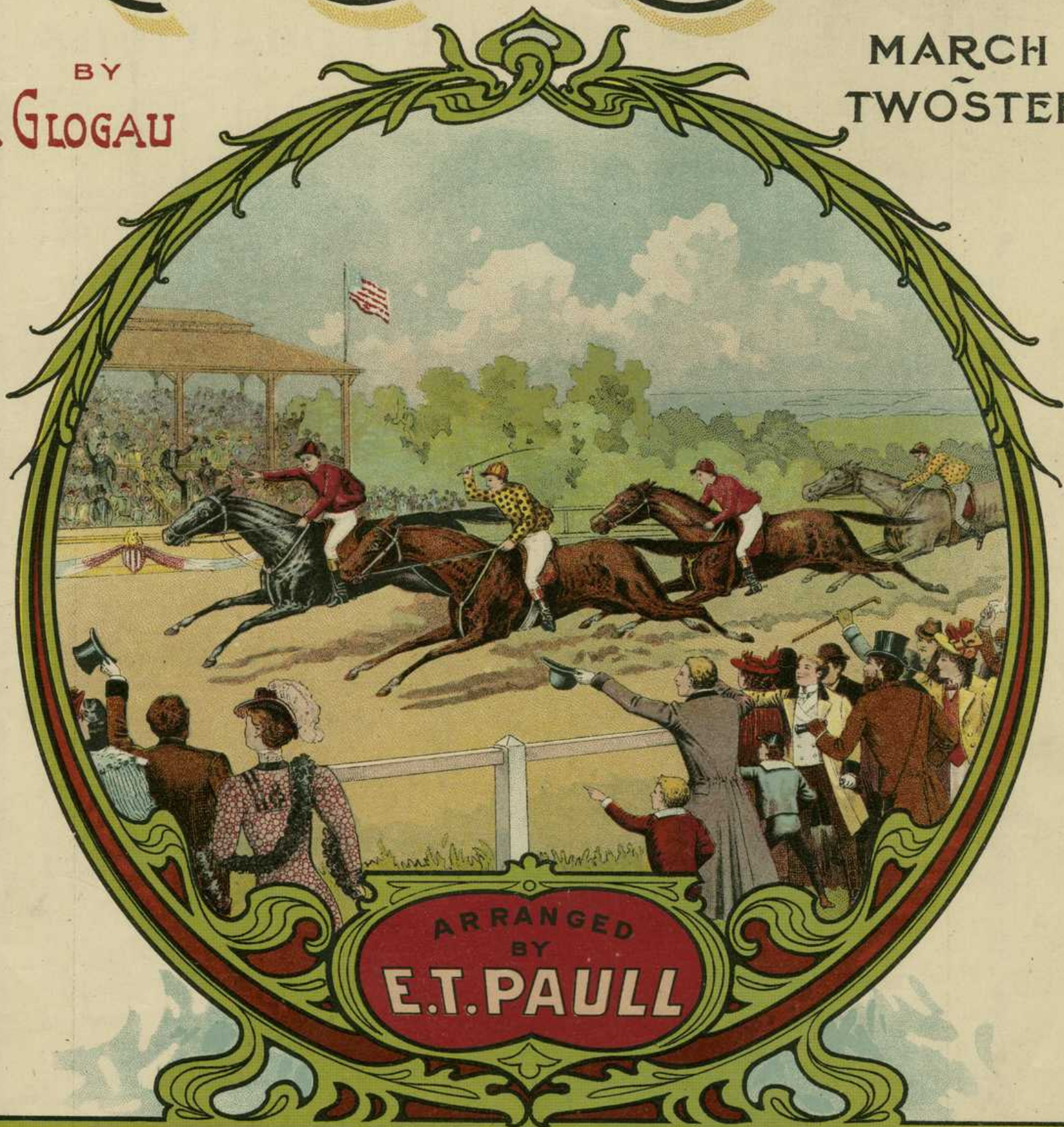


# The Race Course

BY  
**J. GLOGAU**

MARCH  
TWO STEP



ARRANGED  
BY  
**E.T. PAULL**

PUBLISHED BY **E.T. PAULL MUSIC CO.** 46 WEST 28<sup>th</sup> ST.

PHILADELPHIA, PA.  
M. D. SWISHER.

SPRINGFIELD, MASS.  
A. H. GOETTING.

NEW YORK  
NEW YORK MUSIC SUPPLY CO.

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# The Race Course.

March Two Step.

By J. GLOGAN.  
arr. by E.T. Paull.

Tempo di March.

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The first system begins with a forte (*ff*) dynamic. The second system includes a fortissimo (*ffz*) dynamic. The third system features a triplet of eighth notes in the right hand. The fourth system starts with a forte (*f*) dynamic. The fifth system concludes with a forte (*f*) dynamic and a fermata over the final measure, which is marked with an 8.

R-11

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a *ff* dynamic marking. The upper staff contains a melodic line with some slurs and accents. The lower staff features a rhythmic accompaniment of chords and eighth notes.

The second system continues the piece with two staves. It starts with a *ff* dynamic marking. The melodic line in the upper staff continues with similar phrasing and dynamics.

The third system consists of two staves, maintaining the same key signature and dynamics as the previous systems. It begins with a *ff* marking and includes a *f* marking later in the system.

The fourth system consists of two staves. It begins with a *ff* dynamic marking. The piece concludes this section with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

TRIO.

The TRIO section begins with a new key signature of three flats and a 2/4 time signature. It consists of two staves. The music starts with a *ff* dynamic marking and transitions to *mf* later in the system.

The fifth system consists of two staves, continuing the TRIO section. The dynamics remain *mf*.



The first system of musical notation, measures 1-6. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a rhythmic accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat).

The second system of musical notation, measures 7-12. The treble clef staff features a melodic line with some slurs and accents, while the bass clef staff continues the accompaniment. The key signature remains two flats.

The third system of musical notation, measures 13-18. The treble clef staff has a melodic line with a slur over measures 14-15. The bass clef staff has a more active accompaniment with some rests. The key signature remains two flats.

The fourth system of musical notation, measures 19-24. The treble clef staff has a melodic line with a slur over measures 23-24. The bass clef staff has a steady accompaniment. The key signature remains two flats.

The fifth system of musical notation, measures 25-30. The treble clef staff has a melodic line with a slur over measures 28-30. The bass clef staff has a steady accompaniment. The key signature remains two flats.

The sixth system of musical notation, measures 31-36. The treble clef staff has a melodic line with a slur over measures 34-36. The bass clef staff has a steady accompaniment. The key signature remains two flats. The lyrics "cres - cen - do." are written below the treble staff in measures 32-34.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The piece begins with a forte (*ff*) dynamic. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines, with some notes marked with accents (>). The left hand continues with a consistent rhythmic accompaniment.

Third system of musical notation. The right hand has a more active melodic line with frequent eighth-note runs. The left hand maintains the accompaniment, with some notes marked with accents.

Fourth system of musical notation. The right hand continues with intricate chordal and melodic patterns. The left hand accompaniment includes some notes with accents. The system concludes with a fortissimo (*ff*) dynamic marking.

Fifth system of musical notation, marked *a tempo*. The right hand features a more melodic and flowing line. The left hand accompaniment is marked with a forte (*f*) dynamic. The system ends with a fortissimo (*ff*) dynamic marking.

Sixth system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment is marked with a forte (*f*) dynamic. The system concludes with a fortissimo (*ff*) dynamic marking.

Lilly  
 M.  
 Dug  
 3x 59  
 108



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