



AUTO RACE

MARCH & TWO-STEP

BY

PERGY WENRICH.

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McKinley Music Co.
CHICAGO NEW YORK

Our Latest Instrumental Successes

<p>"ONE WONDERFUL NIGHT" <i>(You Told Me You Loved Me)</i> WALTZES CLARENCE M. JONES</p> <p><i>Vivace Moderato</i></p>	<p>"DREAM WALTZ" FROM <i>Tales of Hoffmann</i> L. V. BÉTHOVEN ARR. BY HENRI KLICKMANN</p> <p><i>Allegro Moderato</i></p>	<p>HESITATION WALTZ <i>Delice e legato</i></p>
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AUTO RACE

MARCH.

By PERCY WENRICH.

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system begins with a forte (*f*) dynamic. The second system begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 5) and accents (>) in the right hand. The final system includes first and second endings.

First system of musical notation, featuring a piano introduction with a forte (*f*) dynamic marking. The music is written in treble and bass clefs, showing a rhythmic pattern of eighth notes and chords.

Second system of musical notation, continuing the piano introduction with similar rhythmic patterns and dynamics.

Third system of musical notation, including first and second endings. The first ending leads to the second ending, which concludes the section.

TRIO.

Start of the Trio section, marked mezzo-forte (*mf*) and mezzo-fortissimo (*mf-ff*). The music is written in treble and bass clefs, showing a rhythmic pattern of eighth notes and chords.

Continuation of the Trio section, showing further rhythmic patterns and dynamics.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth-note patterns. The lower staff is in bass clef and features a steady eighth-note accompaniment with occasional chords. The key signature has one flat.

The second system continues the piece and includes two endings. The first ending is marked '1.' and the second ending is marked '2.'. A fortissimo (*ff*) dynamic marking is present in the second ending. The notation includes various rhythmic values and chordal structures.

The third system shows a continuation of the musical themes. The upper staff features more complex melodic lines with some slurs, while the lower staff maintains a consistent eighth-note accompaniment. The key signature remains one flat.

The fourth system contains a repeat sign at the beginning of the upper staff. The notation includes a variety of rhythmic patterns and chordal textures. The lower staff continues with its eighth-note accompaniment.

The fifth system concludes the piece with two endings, marked '1.' and '2.'. The notation includes a final cadence and a key signature change to two flats. The lower staff ends with a final chord and a fermata.

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