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# GALOP BACHIQUE.

(ASCHER.)

Arranged by CARL WAGNER.

*ALLO. VIVACE.*

*poco rit.*

*a tempo.*

*f* *p* *f* *ten.* *p*

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9,423-3.

Musical notation for the first system, measures 1-6. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a complex melodic line with many accidentals and fingerings (1, 2, 3, 4). Above the staff, there are markings for fingerings and a sequence of 'x' symbols: 'x 2 1 x 2 x 2 1 x 2'. The left hand provides a steady accompaniment with chords and single notes. Dynamics include *f* and *fp*. A *rall.* marking is present at the end of the system.

Musical notation for the second system, measures 7-12. The right hand continues with a rhythmic pattern of eighth notes, with some chords. Above the staff, there are 'x 2' markings. The left hand accompaniment remains consistent. Dynamics include *p*.

Musical notation for the third system, measures 13-18. The right hand has a melodic line with a *Sva* (Sustained Vibrato) marking over the final notes. Above the staff, there are 'x 2' markings. The left hand accompaniment continues. Dynamics include *f* and *p*.

Musical notation for the TRIO section, measures 19-24. The right hand features a melodic line with various fingerings (1, 2, 3, 4) and some accidentals. The left hand accompaniment consists of a steady eighth-note pattern. Dynamics include *f*.

Musical notation for the final system, measures 25-28. The right hand has a melodic line with fingerings and a sequence of 'x' symbols. Above the staff, there are markings for '1st. 2.' and '2d.'. The left hand accompaniment continues. Dynamics include *f*.

First system of musical notation (measures 1-8). The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with various ornaments (accents, slurs) and fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). The left hand provides a steady accompaniment of eighth notes. Dynamics include *sf* (sforzando) and *p* (piano).

Second system of musical notation (measures 9-16). The right hand continues with melodic patterns and ornaments, including a triplet in measure 10. The left hand accompaniment remains consistent. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation (measures 17-24). The right hand features a series of eighth-note patterns with slurs and ornaments. The left hand accompaniment continues with eighth notes. Dynamics include *f* (forte) and *p* (piano).

Fourth system of musical notation (measures 25-32). The right hand has a melodic line with ornaments and slurs. The left hand accompaniment includes a triplet in measure 28. Dynamics include *f* (forte) and *sf p* (sforzando piano). The system concludes with a *rit.* (ritardando) marking.

Fifth system of musical notation (measures 33-40). The right hand features a melodic line with ornaments and slurs. The left hand accompaniment continues with eighth notes. Dynamics include *p* (piano). The system begins with a *tempo.* (tempo) marking.

Sixth system of musical notation (measures 41-48). The right hand has a melodic line with ornaments and slurs. The left hand accompaniment continues with eighth notes. Dynamics include *f* (forte). The system concludes with a *Sya* (Sya) marking.