

An General Grant.

GRAND
ALOP
PAS REDOUBLÉ *DE CONCERT*
PAR
SEVEN OCTAVES.
L. M. GOTTSCHALK.

H. F. Greene Engf.

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HURRAH:

GALOP.

SEVEN OCTAVES.
L. M. Gottschalk.

Allegro Brillante.

f con fuoco. *leggiere.*

sva.

sva.

ff *p leggiere. brillante.* *ff*

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving bass lines. Dynamics include piano (*p*) and fortissimo (*ff*). A first ending bracket labeled *8va.* spans the final two measures of the system.

Second system of the piano score. The right hand continues with a melodic line, and the left hand features a more active bass line. Dynamics range from fortissimo (*ff*) to fortississimo (*fff*). A first ending bracket labeled *8va.* is present in the first two measures.

Third system of the piano score. The right hand has a melodic line with slurs, and the left hand has a steady bass line. Dynamics include fortissimo (*ff*) and piano (*p*). A first ending bracket labeled *8va.* covers the last two measures.

Fourth system of the piano score. The right hand features a melodic line with slurs, and the left hand has a bass line with chords. Dynamics include piano (*p*) and fortissimo (*ff*). A first ending bracket labeled *8va.* is in the first two measures.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a bass line. Dynamics include fortissimo (*ff*) and fortissimo con fuoco (*f con fuoco*). A first ending bracket labeled *8va.* is in the first two measures.

leggiere. *f*

sen. *ff*

Grandioso.

f marziale.

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First system of a piano score in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. A dynamic marking of *f* (forte) is present in the second measure.

Second system of the piano score, continuing the melodic and harmonic development in the right and left hands.

Third system of the piano score, showing further progression of the musical themes.

Fourth system of the piano score, featuring dynamic markings of *f* and *p* (piano) in the right hand.

Fifth system of the piano score, concluding with dynamic markings of *f* and *p*. A *rit.* (ritardando) marking is indicated above the right hand in the fourth measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The right hand plays a complex, rhythmic pattern of chords and single notes, while the left hand provides a steady accompaniment of chords. Dynamic markings include *f* and *p*.

Second system of musical notation, continuing the piece. The right hand features a series of chords and melodic fragments, with dynamic markings of *f* and *fff*. The left hand continues with a consistent accompaniment.

Third system of musical notation, showing further development of the musical themes. The right hand has a more active role with moving lines, while the left hand remains accompanimental.

Fourth system of musical notation, leading towards the end of the page. The right hand has a more melodic and rhythmic focus, with a *fff* marking near the end. The left hand accompaniment is consistent.

Fifth system of musical notation, the final system on the page. The right hand features a series of chords and melodic lines, with a *f con fuoco.* marking. The left hand accompaniment is consistent.

First system of a piano score. The right hand features a melodic line with eighth notes and some grace notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *f* (forte) is present in the second measure.

Second system of the piano score. The right hand continues with a melodic line, including a trill-like figure. The left hand maintains the accompaniment. A dynamic marking of *f* is visible in the second measure.

Third system of the piano score. The right hand has a melodic line with some grace notes. The left hand accompaniment includes a *ff* (fortissimo) marking in the fifth measure. The system concludes with a *sva.* (sforzando) marking above the final notes.

Fourth system of the piano score. The right hand features a melodic line with a *sva.* marking above it in the third measure. The left hand accompaniment includes a *ff* marking in the fourth measure.

Fifth system of the piano score. The right hand has a melodic line with a *sva.* marking above it in the third measure. The left hand accompaniment includes *p* (piano) markings in the first and fifth measures, and a *ff* marking in the third measure.

sva.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *sva.* is present at the beginning.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A dynamic marking of *f* is visible in the right hand.

Third system of the piano score. The right hand has a melodic line with some chromaticism, and the left hand continues with the accompaniment.

Fourth system of the piano score. The right hand features a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *f* is present in the left hand.

sva.

Fifth system of the piano score, concluding the page. The right hand has a melodic line, and the left hand features a series of chords. Dynamic markings of *ff* are present in the left hand. The system ends with a double bar line.

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