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1906

## Anniversary March

F. Clifton Hayes

*Composer*

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# ANNIVERSARY MARCH

F. CLIFTON HAYES

Tempo giusto di Marcia M.M. ♩ = 120

The musical score is written for piano in G major and 4/4 time. It consists of five systems of music, each with a treble and bass staff. The piece begins with a piano (*p*) dynamic and features several triplet figures. The first system includes a first ending (marked '1') and a second ending (marked '2'). The second system continues with piano and forte (*f*) dynamics. The third system features a first ending (marked '1') and a second ending (marked '2'). The fourth system includes a first ending (marked '1') and a second ending (marked '2'). The fifth system concludes with a piano (*p*) dynamic. The score is marked with various dynamics including *p*, *f*, and *ff*, and includes articulation marks such as accents and slurs.

First system of a piano score. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* and *f*.

TRIO

Second system, labeled 'TRIO'. The right hand has a melodic line with slurs and dynamics *p* and *mf*. The left hand has a bass line with slurs and fingerings. Dynamics include *p* and *mf*.

Third system. The right hand has a melodic line with slurs and dynamics *mf* and *maestoso*. The left hand has a bass line with slurs and fingerings. Dynamics include *mf* and *maestoso*.

Fourth system. The right hand has a melodic line with slurs and dynamics *f*. The left hand has a bass line with slurs and fingerings. Dynamics include *f*.

Fifth system. The right hand has a melodic line with slurs and dynamics *f* and *sf*. The left hand has a bass line with slurs and fingerings. Dynamics include *f* and *sf*.

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the fourth measure. The left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. The right hand continues with a melodic line, featuring a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the fourth measure. The left hand accompaniment remains consistent. Dynamics include piano (*p*) and forte (*f*).

Third system of musical notation. The right hand has a melodic line with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the fourth measure. The left hand accompaniment includes some sixteenth-note patterns. Dynamics include forte (*f*) and piano (*p*).

Fourth system of musical notation. The right hand has a melodic line with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the fourth measure. The left hand accompaniment includes some sixteenth-note patterns. Dynamics include forte (*f*) and piano (*p*).

Fifth system of musical notation. The right hand has a melodic line with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the fourth measure. The left hand accompaniment includes some sixteenth-note patterns. Dynamics include forte (*f*).

Sixth system of musical notation. The right hand has a melodic line with a triplet of eighth notes in the second measure and a triplet of sixteenth notes in the fourth measure. The left hand accompaniment includes some sixteenth-note patterns. Dynamics include piano (*p*) and forte (*f*). The system concludes with a double bar line and a fermata.

Handwritten markings: a large checkmark and the number '6'.

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