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## Waves Of The Ocean : Grand Marche De Concert

Chas. D Blake

*Composer*

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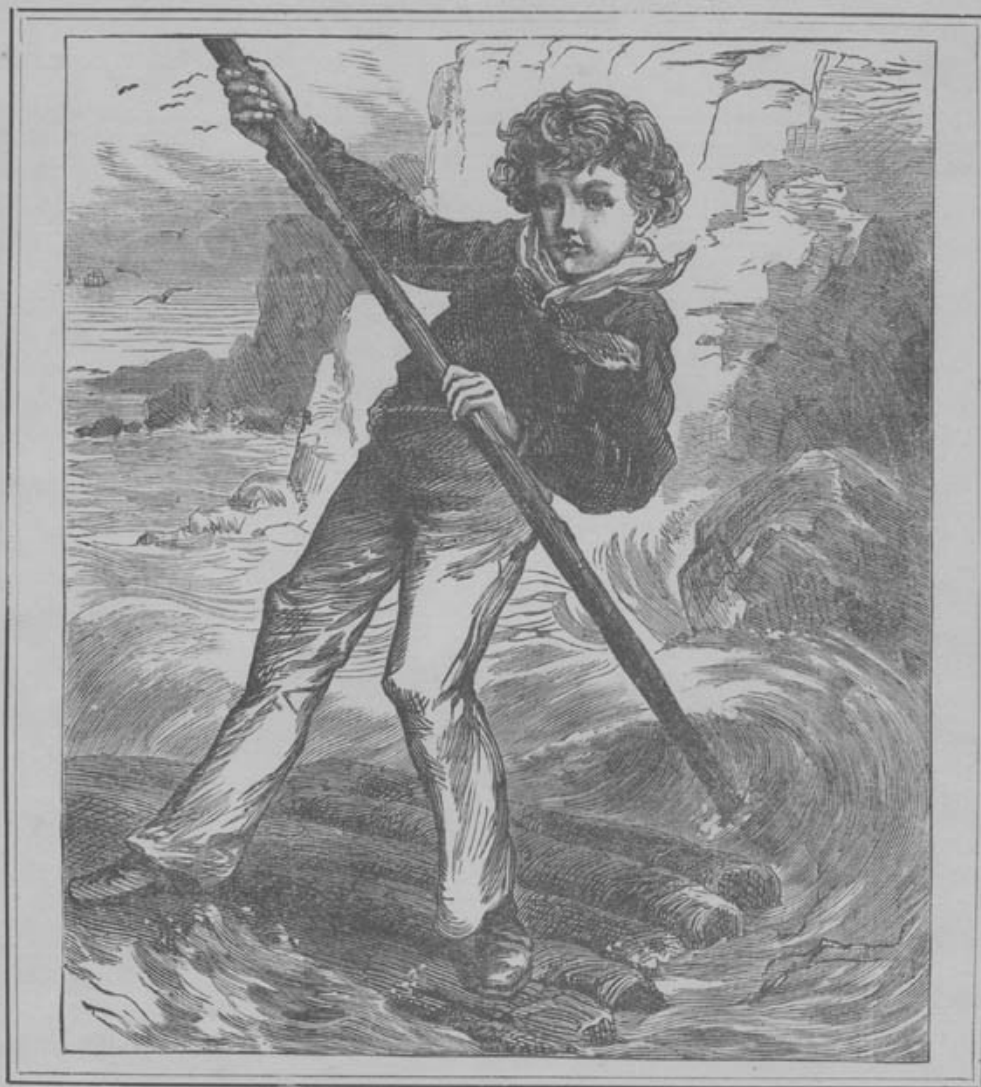
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# WAVES OF THE OCEAN

MARCH

By CHAS. D. BLAKE.



45

*W. A. Evans & Bro., Publishers,*

New York: Philadelphia: Chicago: St. Louis Mo.:

19 Park Place. 920 Chestnut St. 113 Adams. 307 Pine, cor. Third St.

Main Office, 50 Bromfield St., Boston, Mass.

Kas-M.  
001233  
Blake

# WAVES OF THE OCEAN.

GRAND MARCHÉ DE CONCERT.

Com. par CHAS. D. BLAKE.

*Maestoso.*

INTRADA

The Intrada section is written for piano in a key with three flats (B-flat major or D-flat minor) and 4/4 time. It begins with a *Maestoso* tempo marking. The music features a steady, rhythmic pattern in the right hand, often with triplets, and a more complex, syncopated bass line. The piece concludes with a final chord.

This section continues the piano accompaniment. It features a *cres.* (crescendo) marking. The right hand has a melodic line with many slurs and accents, while the left hand provides a harmonic foundation with chords and single notes.

This section includes a *Ped.* (pedal) marking. The right hand has a melodic line with many slurs and accents, while the left hand provides a harmonic foundation with chords and single notes. The section ends with a *Ped. \* Ped. \* Ped.* marking.

*Tempo di marcia.*

*legato.*

This section begins with a *Tempo di marcia* (March tempo) marking. The right hand has a melodic line with many slurs and accents, while the left hand provides a harmonic foundation with chords and single notes. The section includes a *cres.* (crescendo) marking and ends with a *ff* (fortissimo) marking.

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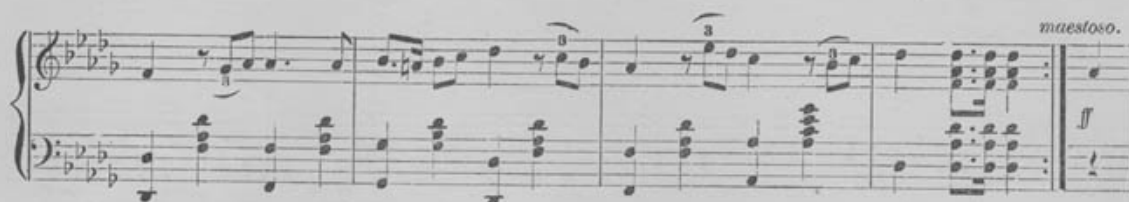
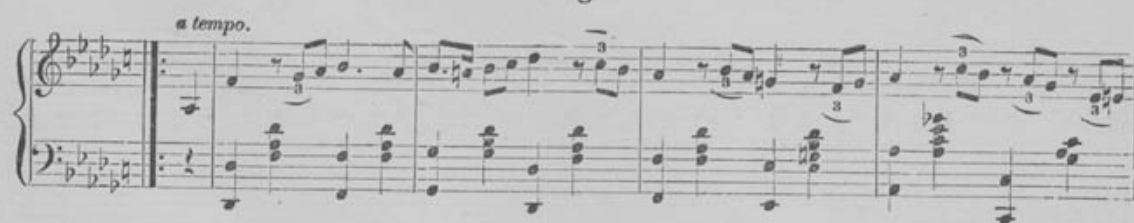


Waves of the Ocean March—d.

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## TRIO.

*Marcato melodia.*







This page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat). The notation is primarily composed of chords and arpeggiated figures, typical of a piano accompaniment. The first system includes some melodic lines in the treble clef. The second system features a prominent arpeggiated figure in the bass clef. The third system continues with dense chordal textures. The fourth and fifth systems show a mix of sustained chords and moving lines, with the fifth system ending in a final chord. The paper is aged and shows some wear along the edges.