



TO THE AMERICAN NATION.



GRANT FUNERAL MARCH



—COMPOSED FOR THE—

 PIANO-FORTE. 

—BY—

Chevalier A. de Kontski.

Op. 326.



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GRANT FUNERAL MARCH.

Chevalier de Kotski. Op. 326.

Allegro moderato assai. ♩ - 100.

ff Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

ff Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped.

in octaves ad lib. Ped. Ped. Ped. Ped. Ped. *in octaves ad lib.* Ped. Ped. Ped. Ped. Ped. *

Ped. Ped. Ped. Ped. Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 1: Treble and bass staves. Bass line features a complex rhythmic pattern with triplets and sixteenth notes. Pedal markings are present. Dynamics include *ff* and *f*. Fingerings are indicated with numbers 1-5. A 'Ped. Or' marking is present.

System 2: Treble and bass staves. Bass line continues with rhythmic patterns. Pedal markings are present. Dynamics include *f*. Fingerings are indicated.

System 3: Treble and bass staves. Treble line features a melodic line with slurs and accents. Bass line has rhythmic accompaniment. Dynamics include *ff* and *fz*. Pedal markings are present.

System 4: Treble and bass staves. Treble line features a melodic line with slurs and accents. Bass line has rhythmic accompaniment. Dynamics include *ff* and *fz*. Pedal markings are present.

System 5: Treble and bass staves. Treble line features a melodic line with slurs and accents. Bass line has rhythmic accompaniment. Dynamics include *ff*. A section is marked 'stacc.' and 'in octaves ad lib.'. Pedal markings are present.

System 6: Treble and bass staves. Treble line features a melodic line with slurs and accents. Bass line has rhythmic accompaniment. Dynamics include *ff*. Pedal markings are present.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of chords. Fingerings are indicated with numbers 1-5. Pedal markings are present below the bass staff. A dynamic marking of *ff* is visible.

Second system of the piano score, continuing the melodic and accompanimental lines. It includes various fingerings and pedal markings.

TRIO.

cantabile

Third system, the beginning of the Trio section. The tempo is marked *cantabile* and the dynamics are *pp*. The right hand has a more lyrical melody, and the left hand provides a steady accompaniment. Pedal markings are used throughout.

Fourth system of the Trio section, featuring intricate fingerings and a mix of melodic and accompanimental parts.

Fifth system of the Trio section, continuing the musical development with various articulations and pedal effects.

Sixth and final system of the Trio section on this page. It concludes with a final cadence and includes the page number 761 - 5.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The right hand plays a series of chords and arpeggios, while the left hand plays a rhythmic accompaniment of chords. Pedal markings (*Ped.*) are present under the first, second, third, fifth, sixth, and seventh measures. A small asterisk (*) is located between the third and fourth measures.

Second system of musical notation. The right hand continues with arpeggiated figures, and the left hand maintains the accompaniment. Pedal markings (*Ped.*) are present under the first, second, third, fourth, fifth, sixth, and seventh measures. The system concludes with a *ff* dynamic marking and a triplet of eighth notes in the right hand.

Third system of musical notation. The right hand features more complex arpeggiated patterns with fingerings (1, 2, 3, 4) indicated. The left hand accompaniment includes triplet markings. The system starts with a *ff* dynamic and includes a *cres.* (crescendo) marking with a dashed line. Pedal markings (*Ped.*) are present under the first, second, third, fourth, fifth, sixth, seventh, and eighth measures.

Fourth system of musical notation. The right hand has a melodic line with a *cen* (crescendo) marking and a *do* (diminuendo) marking. The left hand accompaniment includes triplet markings and fingerings. The system starts with a *ff* dynamic and ends with a *ffz* (fortissimo zingando) dynamic. Pedal markings (*Ped.*) are present under the first, second, third, fourth, fifth, sixth, seventh, eighth, and ninth measures. An asterisk (*) is located between the sixth and seventh measures.

Fifth system of musical notation. The right hand continues with arpeggiated figures and a melodic line. The left hand accompaniment includes triplet markings and fingerings. The system starts with a *ff* dynamic and ends with a *ff* dynamic. Pedal markings (*Ped.*) are present under the first, second, third, fourth, fifth, sixth, seventh, eighth, and ninth measures. An asterisk (*) is located between the second and third measures.

ff fz ff

Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. Ped.

stacc.

Ped. Ped. Ped. in octaves ad lib. * Ped. Ped. Ped. Ped. Ped.

p ff

Ped. Ped. Ped. Ped. Ped. Ped. 5 4 3 * Ped. 5 4 2 * Ped.

ff p

Ped. Ped. Ped. 3 5 4 1 2 * Ped. 5 4 1 2 * Ped. Ped. Ped. * Ped.

ff p

Ped. * Ped. Ped. * Ped.

This piece is one of five that appeared in Kunkel's Musical Review for Sep. 1885.

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