

RESPECTFULLY DEDICATED TO THE QUEBEC BICYCLE CLUB.

C. W. A.

MARCH



SOUVENIR OF THE C.W.A. MEET AT QUEBEC. JULY 1ST 1896.

BY

JOS. VEZINA.

BANDMASTER R. C. A.

LAVIGUEUR & HUTCHISON
Editors.

Entered according to Act of the Parliament of Canada in the year 1896 by LAVIGUEUR & HUTCHISON at the Department of Agriculture.

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Respectfully dedicated to the Quebec Bicycle Club.

C. W. A. MARCH.

JOS. VEZINA,
Bandmaster R. C. A.

Allegro Marcia. (♩ = 112)

PIANO.

ff

fz

fz

8^{va} bassa.

8

marcato

fz

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4 00 700 CON

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. 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 *mf* is present in the first measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in the right and left hands.

Third system of musical notation. It includes dynamic markings of *f* and *fz*. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

Fourth system of musical notation, featuring a dynamic marking of *ff* and a complex texture with many beamed notes in both hands.

Fifth system of musical notation. It includes a dynamic marking of *marcato* and a fermata over a measure in the right hand.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, with a dynamic marking of *fz* (forzando) appearing. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with two staves. It features a mix of chords and melodic lines in both the treble and bass clefs, maintaining the complex texture established in the first system.

The third system shows further development of the piano accompaniment. The upper staff has more active melodic lines, while the lower staff continues with a dense harmonic texture of chords and moving bass lines.

TRIO.

Marcato il canto.

The Trio section begins with two staves. The upper staff starts with a dynamic marking of *pp* (pianissimo). The music is characterized by a more rhythmic and chordal texture compared to the previous sections, with a clear 6/8 time signature.

The final system of the Trio section shows a dynamic shift. The upper staff features a *f* (forte) marking, while the lower staff concludes with a *p* (piano) marking. The music ends with a series of chords and a final melodic flourish.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex texture with many beamed notes and dynamic markings. A forte (*f*) marking is present in the second measure, and a piano (*p*) marking is in the third measure. The key signature has one flat.

Second system of musical notation, continuing the piece. It features a similar complex texture with many beamed notes. A forte (*f*) marking is present in the fourth measure, and another *f* marking is in the seventh measure. The key signature has one flat.

Third system of musical notation, continuing the piece. It features a similar complex texture with many beamed notes. The key signature has one flat.

Fourth system of musical notation, continuing the piece. It features a similar complex texture with many beamed notes. A fortissimo (*ff*) marking is present in the first measure. The key signature has one flat.

Fifth system of musical notation, continuing the piece. It features a similar complex texture with many beamed notes. The key signature has one flat.

tutta forza
ff *ff* *marcatissimo*

fz *p* *fz* *p*

fz *fz*

fz
D. C.



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