

Respectfully dedicated to C. M. B.

THE LILLIPUTIAN BAZAAR.

MARCH TWO-STEP.

Joseph F. Lamb.

PIANO.

INTROD.

ff

The first system of music is the piano introduction. It consists of two staves, treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a forte fortissimo (*ff*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system of music continues the piece. It features a melody in the right hand with eighth-note runs and rests, and a bass line in the left hand with eighth-note accompaniment. The dynamic is marked *f*.

The third system of music continues the piece. It features a melody in the right hand with eighth-note runs and rests, and a bass line in the left hand with eighth-note accompaniment. The dynamic is marked *f*. A *cresc.* marking is present at the end of the system.

The fourth system of music continues the piece. It features a melody in the right hand with eighth-note runs and rests, and a bass line in the left hand with eighth-note accompaniment. The dynamic is marked *f*. A *cresc.* marking is present at the end of the system.

The fifth system of music continues the piece. It features a melody in the right hand with eighth-note runs and rests, and a bass line in the left hand with eighth-note accompaniment. The dynamic is marked *f*. A *cresc.* marking is present at the end of the system.

The sixth system of music continues the piece. It features a melody in the right hand with eighth-note runs and rests, and a bass line in the left hand with eighth-note accompaniment. The dynamic is marked *f*. A *cresc.* marking is present at the end of the system.

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2nd time f

p

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic and a *2nd time f* marking above the first measure. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

This system continues the musical piece with two staves. It features a variety of dynamics and articulation marks, including accents and slurs, particularly in the bass staff. The treble staff continues with melodic lines, and the bass staff provides a steady accompaniment.

This system concludes with two staves and includes first and second endings. The first ending is marked with a '1.' and a repeat sign, leading to a different section. The second ending is marked with a '2.' and a repeat sign. The music ends with a double bar line.

TRIO. *2nd time f*

p

This system marks the beginning of the TRIO section. It starts with a 4/4 time signature and a piano (*p*) dynamic. The music is written for two staves, with a more rhythmic and chordal texture compared to the previous sections.

This system continues the TRIO section with two staves. The music maintains the 4/4 time signature and piano dynamic, featuring a consistent accompaniment pattern in the bass staff and melodic fragments in the treble staff.

This system concludes the TRIO section with two staves. The music ends with a double bar line, marking the end of this section.

First system of a musical score. The right hand (treble clef) features a complex, rhythmic melody with many beamed notes. The left hand (bass clef) provides a steady accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the first measure of the left hand.

Second system of the musical score. The right hand continues with its intricate melodic line, while the left hand maintains its accompaniment. The key signature changes to one flat in the second measure.

Third system of the musical score. The right hand has a more melodic and less rhythmic passage. The left hand features a steady accompaniment. A dynamic marking of *cresc.* (crescendo) is placed above the right hand in the second measure.

Fourth system of the musical score. The right hand returns to a complex, rhythmic texture. The left hand continues with its accompaniment. A dynamic marking of *f* (forte) is present in the second measure of the left hand.

Fifth system of the musical score. The right hand has a more melodic and less rhythmic passage. The left hand continues with its accompaniment. The key signature changes to one flat in the second measure.

Sixth system of the musical score. The right hand has a more melodic and less rhythmic passage. The left hand features a steady accompaniment. A dynamic marking of *cresc.* (crescendo) is placed above the right hand in the second measure. The system concludes with a double bar line and fermatas on the final notes of both hands.

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The Bonnie Briar Bush, MARCH TWO-STEP - - - *Ian Kilmaster*

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