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Rio Grande : Two Step

Vivian V Bray
Composer

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RIO GRANDE

MARCH - TWO STEP

By

VIVIAN V. BRAY



JEROME H. REMICK & Co.
NEW YORK DETROIT

Kas M
008120
Bray

OUR BURNS.

My Rosary

A new musical setting of the famous poem of Robert Cameron Rogers

by SAMUEL H. SPECK

Andantino

The
hours I spent with thee, dear heart, are as a string of pearl to
me, I count them o'er each one a-part, My Ros - ar - y, my

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Rio Grande

Two Step.

VIVIAN V. BRAY.

The first system of musical notation consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music begins with a *mf* dynamic marking. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Accents are placed over several notes in the right hand.

The second system continues the piece with a *mp - f* dynamic marking. The right hand has a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment of eighth notes.

The third system shows the continuation of the musical theme. The right hand has a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment of eighth notes.

The fourth system continues the musical theme. The right hand has a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment of eighth notes.

The fifth system concludes the piece with a *mp* dynamic marking. The right hand has a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment of eighth notes. The system ends with a double bar line and repeat dots.

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mp

f

f ff

f

f

TRIO.

p molto cresc. f

The first system of music features a treble and bass clef. The treble clef part begins with a melodic line of eighth notes, while the bass clef part provides a steady accompaniment of eighth notes. A dynamic marking of *mp* is placed at the beginning of the system.

The second system continues the piece with more complex rhythmic patterns in the treble clef, including some sixteenth notes. The bass clef part remains consistent with eighth-note accompaniment.

The third system shows a change in the treble clef part, with some notes beamed together and a fermata over the final two notes. The bass clef part continues its accompaniment.

The fourth system introduces a dynamic marking of *ff* (fortissimo) in the treble clef part, which now features a more active melodic line. The bass clef part continues with eighth-note accompaniment.

The fifth system continues the *ff* section with intricate melodic and harmonic textures in both staves.

The sixth system concludes the piece with a final melodic flourish in the treble clef and a cadence in the bass clef. A dynamic marking of *ff* is present at the start of this system.

That Lovin' Two-Step Man

(CUDDLE CUDDLE CUDDLE)

Words by
STANLEY MURPHY

Music by
PERCY WENRICH

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- Moon Bird. The New Indian Song.
- Falling Star. Novelty Song.
- Moon Time. Love Song.
- Bonnie Annie Laurie. Novelty Song.
- If Dreams Come True. High-Class Ballad.
- Love Me, Dreamy Eyes. Novelty Love Song.
- Memories. Love Ballad.

That Lovin' Two-Step Man

Words by
STANLEY MURPHY
CHORUS

Music by
PERCY WENRICH

The musical score is presented in a standard format with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes a chorus with the following lyrics: "Cud-dle, cud-dle, cud-dle, cud-dle, don't let me be— Cud-dle, cud-dle, cud-dle, cud-dle". The score is marked with a tempo of "up to 100" and a dynamic of "p-f".

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