

1903

The Midnight Flyer

Frederick W. Hager

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AS SUGGESTED BY
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THE MIDNIGHT FLYER

MARCH-TWO STEP

BY
FREDERICK W. HAGER.



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THE MIDNIGHT FLYER.

MARCH—TWO STEP.

Tempo di Marche.

By FRED'K W. HAGER.
Arranged by E. T. PAULL.

Intro.

The musical score is written for piano and voice. It begins with an 'Intro.' section marked *ff* (fortissimo) in the piano part. The piano part consists of two staves (treble and bass clef) with a key signature of one flat and a 2/4 time signature. The vocal part is written in the treble clef. The lyrics are: 'eres cen do.' This phrase is repeated in the second, fourth, and sixth systems. The piano part includes various dynamics such as *ff*, *p* (piano), *f* (forte), and *ffz* (fortissimo zingando). The vocal part includes accents and slurs. The score concludes with a final cadence in the piano part.

First system of musical notation, featuring a treble and bass clef. The piece is in 3/4 time with a key signature of two flats. The right hand plays chords with accents, and the left hand plays a bass line with slurs and accents. Dynamics include *ff* and *mf*.

Second system of musical notation, continuing the piece. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and slurs. Dynamics include *mf* and *ff*.

Third system of musical notation, showing a continuation of the melodic and harmonic themes. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents. Dynamics include *ff* and *mf*.

Fourth system of musical notation, featuring a more active right hand with chords and slurs. The left hand continues with a bass line and slurs. Dynamics include *ff* and *mf*.

Fifth system of musical notation, showing a melodic line in the right hand with slurs and accents, and a bass line in the left hand with slurs and accents. Dynamics include *mf* and *ff*.

Sixth system of musical notation, concluding the piece. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with slurs and accents. Dynamics include *ff* and *mf*.

Canto marcato.

TRIO.

The first system of music features a piano introduction in the right hand, marked *p*, with a dynamic shift to *fz* in the second measure. The left hand plays a steady eighth-note accompaniment. The key signature has two flats and the time signature is 6/8.

The second system continues the piano introduction, marked *fz*. The right hand features a melodic line with slurs and accents, while the left hand maintains the eighth-note accompaniment.

The third system shows a dynamic shift to *ff* in the right hand, followed by a *p* marking in the final measure. The left hand accompaniment remains consistent.

The fourth system continues the piano introduction with various dynamic markings and articulation in the right hand, including slurs and accents.

The fifth system features a *sva* (sforzando) marking in the right hand and a *fz* marking in the left hand. The piano introduction concludes with a final chord.

The sixth system is a grandioso introduction marked *ff*. The right hand plays a series of chords with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes.

First system of musical notation, featuring a treble and bass clef. The music is marked *ff* (fortissimo) and includes various rhythmic patterns and dynamic markings.

Pomposo.

Second system of musical notation, featuring a treble and bass clef. The music is marked *fff* (fortississimo) and includes various rhythmic patterns and dynamic markings.

Third system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings.

First system of the piano score. The right hand features a complex, rhythmic pattern with many sixteenth notes and slurs. The left hand plays a steady accompaniment of eighth notes. Dynamics include *ff* (fortissimo) and *p* (piano).

Second system of the piano score. The right hand continues with rhythmic patterns. The left hand has a more active line with some slurs. Dynamics include *f* (forte) and *ff*. The lyrics "eres - cen - do." are written below the staff.

Third system of the piano score. The right hand has a melodic line with slurs. The left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte). The lyrics "eres - cen - do." are written below the staff.

Fourth system of the piano score. It features a first ending (1.) and a second ending (2.). The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *fz* (forzando) and *ff* (fortissimo).

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo).

Sixth system of the piano score. It features a first ending (1.) and a second ending (2.). The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *ff* (fortissimo).

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