

1899

The Man Behind the Gun

John Philip Sousa

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"The Man behind the Gun"

MARCH

from "Chris and the Wonderful Lamp."



By
JOHN PHILIP SOUSA.

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The
John Church Company.
Cincinnati, Chicago,
New York, Leipsic,
London.

The Man behind the Gun.

MARCH.

From "Chris and the Wonderful Lamp"

JOHN PHILIP SOUSA.

Tempo di Marcia.

The musical score is written for piano and bass in 2/4 time, with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system begins with a piano dynamic (*f*) and includes accents (^) over several notes. A first ending bracket spans the final two measures of the system. The second system continues the melodic and harmonic development. The third system features a key signature change to two sharps (F# and C#) in the final two measures. The fourth system concludes with a first ending bracket and a piano dynamic (*f*) marking.

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First system of musical notation. The treble clef staff begins with a dynamic marking of *ff*. The music features a series of chords and melodic lines in both staves, with a slur over the first few notes of the treble staff.

Second system of musical notation. The treble clef staff contains a slur over the first two measures. The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff features a slur over the first measure and an accent (^) over a note in the second measure. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a slur over the first measure and a second ending bracket (2.) over the last two measures. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff starts with an accent (^) over a chord and a slur over the last two measures. The bass clef staff continues the accompaniment.

First system of musical notation. Treble clef, 2/4 time signature, key signature of one sharp (F#). The right hand features a melodic line with accents and slurs, while the left hand provides a steady accompaniment. Dynamic markings *sf* and *f* are present.

Second system of musical notation. Continuation of the piece. The right hand has a more complex melodic passage with slurs and accents. A dynamic marking *sf* is visible.

Third system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking *sf* is present.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. A dynamic marking *sf* is present.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment becomes more dense. A dynamic marking *cresc. molto.* is present.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, some with slurs and accents. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes and chords. A dynamic marking of *f* is present in the middle of the system.

The second system continues the piece with similar notation. The upper staff has more complex chordal structures, and the lower staff maintains the eighth-note accompaniment. There are several slurs and accents throughout the system.

The third system shows a continuation of the musical themes. The upper staff features a melodic line with slurs and accents, while the lower staff provides a steady accompaniment. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

The fourth system begins with a dynamic marking of *ff* (fortissimo) in the lower staff. The upper staff continues with complex chordal textures, and the lower staff has a consistent eighth-note accompaniment. Slurs and accents are used to highlight specific notes and phrases.

The fifth and final system on the page concludes the piece. It features similar notation to the previous systems, with complex chords in the upper staff and a rhythmic accompaniment in the lower staff. The system ends with a double bar line and a fermata over the final note.

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