

To My Friend, JAMES SUTTON.

# The Altar of Genius

Conductor  
Solo B $\flat$  Cornet.

## OVERTURE

K. L. KING.

639 *Andante*

*f* *ff* *mf* *p*

SOLO 1st. COR. with Mute

HORN Fl.

SOLO

1st. COR. Mute Brass

SOLO Horn - Bari.

SOLO 1st.

*Con Brio.* *ff* *dim.* *pp*

*Grand March* *f*

The musical score is written for a Solo B-flat Cornet. It begins with a 4/4 time signature and a key signature of one flat. The first section is marked 'Andante' and includes dynamics from *f* to *pp*. It features several solo passages for the B-flat Cornet and other instruments like the Horn, Flute, and Brass. The second section is marked 'Con Brio' and 'Grand March', starting with a forte (*f*) dynamic and featuring a driving, rhythmic melody with many triplets. The score concludes with a final cadence.

*Allegro Furioso*

First section of the score, marked *Allegro Furioso*. It consists of six staves of music in 2/4 time. The melody is highly rhythmic and complex, featuring many slurs and accents. The first staff begins with a dynamic marking of *f*. The section concludes with a *rit. dim.* marking.

*Slow*

*Andante*

Second section of the score, marked *Slow* and *Andante*. It consists of two staves of music in 4/4 time. The melody is more melodic and slower-moving. The first staff begins with a dynamic marking of *p*. The section concludes with a dynamic marking of *pp*.

*Grand March*

Third section of the score, marked *Grand March*. It consists of six staves of music in 4/4 time. The melody is rhythmic and march-like, featuring many triplets and slurs. The first staff begins with a dynamic marking of *dim.* and the section concludes with a dynamic marking of *f*. The section concludes with a *ritone* marking.