

FAUSTINA

MARCH

Solo B \flat Cornet

HARRY L. WATSON

696

Brass unison

f *mf* *SOLO*

cresc. *f* *mf*

Basses *f* *ff* *p* *SOLO*

TRIO *p-f* Trom. 2d time *f-ff* *p-f*

Basses *ff* Horns *ff*

D \flat Piccolo

FAUSTINA

MARCH

HARRY L. WATSON

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mf *f* *mf* *f* *tr* *p* *tr* *tr* *tr* *f* *mf* *f* *TRIO* *ff* *p* *p* *f* *p* *2* *2* *2* *ff* *ff* *f* *ff* *f*

C. L. Barnhouse, Oskaloosa, Iowa.

FAUSTINA

Oboe

MARCH

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

TRIO *p* *f* *p* *f* *ff* *ff* *f* *ff*

C. L. Barnhouse, Oskaloosa, Iowa.

FAUSTINA

Bassoon

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HARRY L. WATSON

696

3

mf

f

mf

1 2

f

mf

f

1

1 2

p

f

ff

p

f

TRIO

p

p

2 4

ff

ff

ff

ff

f

ff

f

C. L. Barnhouse, Oskaloosa, Iowa.

E♭ Clarinet

FAUSTINA

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mf *mf* *SOLO* *tr* *f* *mf* *f* *p* *Picc.* *TRIO* *p* *Picc.* *p* *2* *2* *2* *ff* *f* *ff* *f* *ff* *f*

FAUSTINA

MARCH

1st B \flat Clarinet

HARRY L. WATSON

696

3

mf

2d Cl.

1

mf

f

p

TRIO

p

f

ff

ff

Srva ad lib.

2d & 3d B \flat Clarinets

FAUSTINA

MARCH

HARRY L. WATSON

696

mf

f

mf

f

mf

f

ff

p

TRIO

P unison

f

p

f

ff

f

ff

C. L. Barnhouse, Oskaloosa, Iowa.

Bass Clarinet
3d Trombone
B♭ Bass

FAUSTINA MARCH

HARRY L. WATSON

696

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

TRIO

1 2 1 2 1 2

C. L. Barnhouse, Oskaloosa, Iowa.

Soprano Saxophone

FAUSTINA

MARCH

HARRY L. WATSON

696

Cor's.

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

Cor's.

f *mf* *f* *p*

f *mf* *f* *p*

TRIO

p-f *f* *ff* *p*

f *ff* *p-f*

f *f* *ff* *D.S. al*

2 2 2

The musical score is written for Soprano Saxophone, Cor's, and Trio sections. It consists of eight staves of music. The first staff is for Cor's, starting at measure 696. The second and third staves are also for Cor's. The fourth staff is for the Trio section. The fifth and sixth staves are for the Trio section. The seventh and eighth staves are for the Trio section. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *p-f* (piano-forte). There are also markings for *D.S. al* (Da Capo) and a double bar line with a repeat sign. The music is in 6/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

C. L. Barnhouse, Oskaloosa, Iowa.

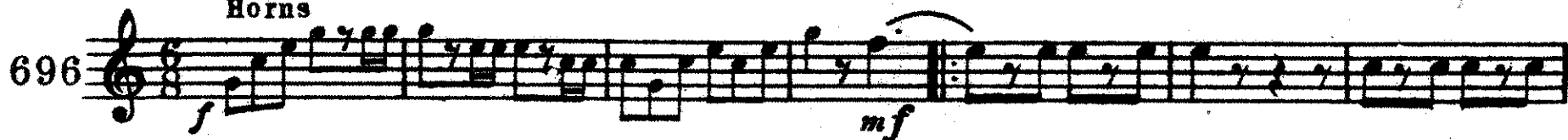
FAUSTINA

MARCH

HARRY L. WATSON

Alto Saxophone

Horns

696 



TRIO 



FAUSTINA

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Tenor Saxophone

696

Trom.

f *mf* *f* *mf* *f* *ff* *p* *p-f* *f-ff* *p-f* *ff* *ff* *ff* *ff* *D.S. al*

C. L. Barnhouse, Oskaloosa, Iowa.

Baritone Saxophone

FAUSTINA

MARCH

HARRY L. WATSON

696

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

C. L. Barnhouse, Oskaloosa, Iowa.

D.S.al

E♭ Cornet

FAUSTINA MARCH

HARRY L. WATSON

696

SOLO

B♭ Cor.

TRIO
2d time only

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

C. L. Barnhouse, Oskaloosa, Iowa.

ff

D.S.al

1st B \flat Cornet

FAUSTINA

MARCH

HARRY L. WATSON

696

cresc. *f* *mf* *mf* SOLO *f*

2d Cor. *mf* *f* *p*

TRIO *p* *ff* *p*

ff 3d Cor. *ff* 3d Cor. *f* *ff* *f*

The musical score is written for three parts: 1st B \flat Cornet, 2nd Cor., and 3rd Cor. The key signature has two flats (B \flat major or D \flat minor) and the time signature is 2/4. The score begins with a 696-measure mark. The 1st B \flat Cornet part starts with a *cresc.* marking, followed by *f*, *mf*, and *mf*. A *SOLO* section is indicated for the 1st B \flat Cornet. The 2nd Cor. part has dynamics of *mf*, *f*, and *p*. The 3rd Cor. part has dynamics of *ff* and *p*. A *TRIO* section is marked for the 3rd Cor. part. The score includes various musical notations such as slurs, accents, and dynamic markings.

C. L. Barnhouse, Oskaloosa, Iowa.

2^d & 3^d B \flat Cornets

FAUSTINA

MARCH

HARRY L. WATSON

696

cresc. *f* *mf* *SOLI*

f *mf* *f* *p* *1* *2*

f *mf* *f* *p* *1* *2*

f *ff* *p* *1* *2*

TRIO *f* *ff* *p* *3* *2*

p *3* *2* *ff* *f* *unison*

ff *ff* *f*

C. L. Barnhouse, Oskaloosa, Iowa.

FAUSTINA

1st & 2d Eb Horns

MARCH

HARRY L. WATSON

696

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

TRIO

p-f *f-ff* *p-f*

ff *ff* *ff* *ff*

unison

ff *ff* *ff* *ff*

C. L. Barnhouse, Oskaloosa, Iowa.

D.S. al

3d & 4th Eb Horns

FAUSTINA MARCH

HARRY L. WATSON

696

The musical score consists of eight staves of music. The first staff begins with a treble clef and a 6/8 time signature. Dynamics include *f*, *mf*, and *f*. The second staff continues with *f* and *mf*. The third staff starts with *f* and *p*. The fourth staff features *f*, *ff*, *p*, and *f*. The fifth staff is labeled "TRIO" and begins with a 6/8 time signature and a *p-f* dynamic. The sixth staff includes *f-ff* and *p-f*. The seventh staff continues with *f-ff*. The eighth staff features *ff* dynamics and includes first and second endings. The piece concludes with a double bar line and a repeat sign.

1st & 2d Trombones

FAUSTINA

MARCH

HARRY L. WATSON

696

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

TRIO

1 2 1 2

2 4

C. L. Barnhouse, Oskaloosa, Iowa.

3^d Trombone $\text{B}\flat$ Bass

FAUSTINA

MARCH

HARRY L. WATSON

696

The musical score is written for a 3rd Trombone in B-flat Bass clef. It begins with a treble clef and a 6/8 time signature. The piece is marked with various dynamics including *f*, *mf*, *f*, *ff*, *p*, and *ff*. It features several first and second endings, a 'TRIO' section starting at measure 10, and a final section with a 4-measure rest. The score is densely notated with eighth and sixteenth notes, rests, and slurs.

C. L. Barnhouse, Oskaloosa, Iowa.

1st & 2d Trombones
Tenors

FAUSTINA

MARCH

HARRY L. WATSON

696

The musical score is written for 1st and 2nd Trombones Tenors. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked with a common time signature (C). The score consists of ten staves of music. The first staff starts with a dynamic marking of *f* (forte) and a *mf* (mezzo-forte) marking. The second staff has *f* and *mf* markings. The third staff includes first and second endings, marked with '1' and '2'. The fourth staff has *mf* and *f* markings. The fifth staff is the start of the 'TRIO' section, marked with *p* (piano) and *ff* (fortissimo) markings. The sixth staff has *ff* markings. The seventh staff has *ff* markings. The eighth staff has *ff* and *f* markings. The ninth staff has *f* markings. The tenth staff has *f* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

C. L. Barnhouse, Oskaloosa, Iowa.

3^d Trombone
B \flat Bass


FAUSTINA MARCH

HARRY L. WATSON

696

The musical score is written for a 3rd Trombone in B-flat Bass clef, 2/4 time. It consists of 10 staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The score includes various dynamics such as *f*, *mf*, *p*, and *ff*, along with articulation marks like accents and slurs. There are first and second endings marked with '1' and '2'. A 'TRIO' section begins on the fifth staff, characterized by a change in rhythm to a dotted quarter note followed by an eighth note. The piece concludes with a final flourish on the tenth staff.

C. L. Barnhouse, Oskaloosa, Iowa.

Baritone 

FAUSTINA

MARCH

HARRY L. WATSON

696



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

SOLO

TRIO SOLO

1 2

1 2

2 4

C. L. Barnhouse, Oskaloosa, Iowa

Baritone B

FAUSTINA

MARCH

HARRY L. WATSON

696

f *mf* *f* *mf* *f*

f *mf* *f* *mf* *f*

f *mf* *f* *mf* *f*

f *mf* *f* *mf* *f*

TRIO SOLO

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

p *f* *f* *f* *f*

ff *ff* *ff* *ff* *ff*

f *ff* *f*

f *ff* *f*

Basses

FAUSTINA

MARCH

HARRY L. WATSON

696

3

mf

f

p

ff

p

p-f

f-f

p-f

ff

ff

TRIO

1 2

1 2

2 4

ff

C. L. Barnhouse, Oskaloosa, Iowa.

D. S. al

Drums

FAUSTINA MARCH

HARRY L. WATSON

696

The musical score consists of ten staves of music. The first staff is in bass clef with a 6/8 time signature and a key signature of one sharp (F#). It begins with a dynamic marking of *mf* and a tempo marking of 3. The second staff continues the melody with dynamics of *mf*, *mf*, *f*, and *mf*. The third staff features a *p* dynamic. The fourth staff includes first and second endings. The fifth staff is marked *f* and includes a *TRIO* section with dynamics of *ff* and *p*. The sixth staff starts with *p-f* and includes dynamics of *f-ff* and *p-f*. The seventh staff has dynamics of *f-ff* and *p-f*. The eighth staff includes *Cym.* (Cymbal) markings. The ninth staff also includes *Cym.* markings. The tenth staff concludes with a *Cym.* marking and a final dynamic of *f*.

1211-6-d *f*

f C. L. Barnhouse, Oskaloosa, Iowa. *f*

D.S. al C