

The Hague Conference.

Solo B♭ Cornet.

(For Universal Peace.)

MARCH.

S. B. STAMBAUGH.

1110

unis

fz

Trom.

fz

Bass.

SOLO

TRIO.

pp-f

The musical score is arranged in seven systems. The first system is for the Solo B♭ Cornet, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a dynamic of *fz* and includes accents and slurs. The second system is for the Trombone, marked 'Trom.', with a dynamic of *fz*. The third system is for the Bass, marked 'Bass.', with a dynamic of *fz*. The fourth system is for the Solo part, marked 'SOLO', with a dynamic of *fz*. The fifth system is for the Trio, marked 'TRIO.', with a dynamic of *pp-f*. The sixth and seventh systems continue the Trio part. The score includes various musical notations such as slurs, accents, and first/second endings.

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The Hague Conference.

D \flat Piccolo.

MARCH.

S. B. STAMBAUGH.

1110

ff

f

TRIO.

pp-f

1 12

1 12

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Oboe.

MARCH.

S. B. STAMBAUGH.

1110

ff *f* *ff* *pp-f*

TRIO.

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Bassoon.

MARCH.

S. B. STAMBAUGH.

1110

ff *f*

1 2

TRIO.

pp-f

1 2

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E♭ Clarinet.

MARCH.

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1110

TRIO.

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1st B♭ Clarinets.

MARCH.

S. B. STAMBAUGH.

1110

8va.....

8

tr.

tr.

tr.

tr.

TRIO.

8

tr.

loco

1

2

The Hague Conference.

2d & 3d Clarinets.

MARCH.

S. B. STAMBAUGH.

1110


ff *f* *ff* *pp* *f*

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The Hague Conference.

MARCH.

S. B. STAMBAUGH.

B \flat Bass 
CLARINET

1110



ff

1 2

ff

TRIO.

pp-f

1 2

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Soprano Saxophone.

MARCH.

S. B. STAMBAUGH.

1110

ff *fz* *f*

ff

SOLO.

TRIO.

pp-f

1 2

1 2

The Hague Conference.

E♭ Alto Saxophone.

MARCH.

S. B. STAMBAUGH.

1110

ff *f* *ff* *pp-f*

TRIO.

1 2 1 2

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Tenor Saxophone.

MARCH.

S. B. STAMBAUGH.

1110

ff

ff

TRIO.

pp

The Hague Conference.

Baritone Saxophone.

MARCH.

S. B. STAMBAUGH.

1110

ff

f

ff

TRIO.

pp f

The Hague Conference.

E♭ Cornet.

MARCH.

S. B. STAMBAUGH.

1110

ff

ff

ff

SOLO

SOLO

TRIO.

pp-f

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The Hague Conference.

Solo B♭ Cornet.

(For Universal Peace.)

MARCH.

S. B. STAMBAUGH.

1110 *unis* *fz*

fz Trom.

fz Bass.

SOLO

TRIO.

pp-f

1 2

1 2

1 2

1 2

The musical score is written for Solo B♭ Cornet and Bass. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into several sections: a main march section, a 'SOLO' section, and a 'TRIO' section. The 'SOLO' section is marked with a dynamic of *fz* and includes first and second endings. The 'TRIO' section is marked with a dynamic of *pp-f* and includes first and second endings. The score is numbered 1110 at the beginning. Performance markings include accents (>), slurs, and dynamic markings such as *fz* and *pp-f*. The piece concludes with a final cadence.

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The Hague Conference.

1st B \flat Cornet.

MARCH.

S. B. STAMBAUGH.

1110

ff *f*

1 2

ff

SOLO

1 2

TRIO.

1 2

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2^d & 3^d B \flat Cornets.

MARCH.

S. B. STAMBAUGH.

1110

f

ff

TRIO.

pp-f

The musical score is written for two parts: 2^d & 3^d B \flat Cornets. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first section consists of five staves of music. The first staff starts with a dynamic marking of *f* and includes accents (>) over several notes. The second staff continues the melody. The third and fourth staves feature a complex rhythmic pattern with many beamed notes and a dynamic marking of *ff*. The fifth staff concludes this section with first and second endings. The second section, labeled 'TRIO.', begins on the sixth staff with a key signature change to two flats (B \flat and E \flat) and a 6/8 time signature. It starts with a dynamic marking of *pp-f* and continues for three staves, ending with first and second endings.

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The Hague Conference.

1st & 2d Altos.

MARCH.

S. B. STAMBAUGH.

1110

ff *f* *ff* *f*

TRIO.

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3^d & 4th Altos.

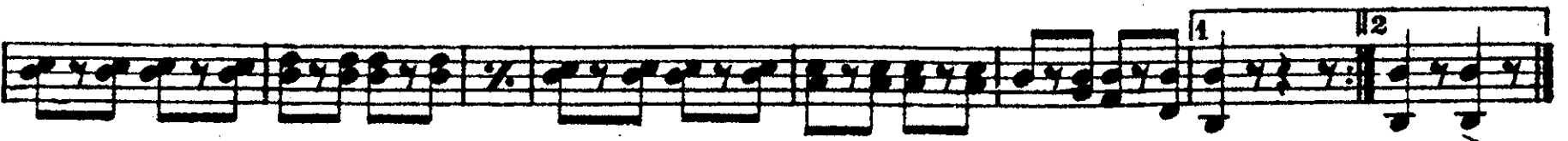
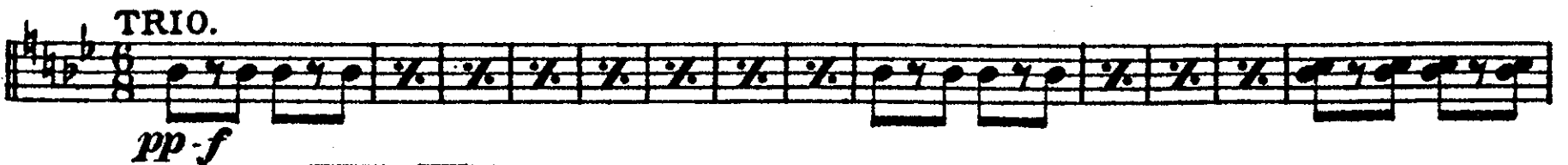
MARCH.

S. B. STAMBAUGH.

1110



TRIO.



The Hague Conference.

Tenors.

MARCH.

S. B. STAMBAUGH.

1110

ff

f

ff

f

TRIO.

pp-f

f

f

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B \flat Bass 

MARCH.

S. B. STAMBAUGH.

1110 



TRIO. 



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Trombones b :

MARCH.

S. B. STAMBAUGH.

1110

ff *f* *ff*

TRIO.
pp *f*

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B \flat Bass 9:.

MARCH.

S. B. STAMBAUGH.

1110

ff

f

ff

This section consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It starts with a forte fortissimo (*ff*) dynamic and features a series of eighth-note runs with accents. The second staff continues the melodic line with similar rhythmic patterns. The third staff includes first and second endings, marked with '1' and '2' above the staff, and concludes with a forte fortissimo (*ff*) dynamic.

TRIO.

pp-f

This section consists of three staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, and A-flat), and a 6/8 time signature. It starts with a piano fortissimo (*pp-f*) dynamic and features a more melodic line with slurs. The second staff continues the melodic line with similar rhythmic patterns. The third staff includes first and second endings, marked with '1' and '2' above the staff, and concludes with a forte (*f*) dynamic.

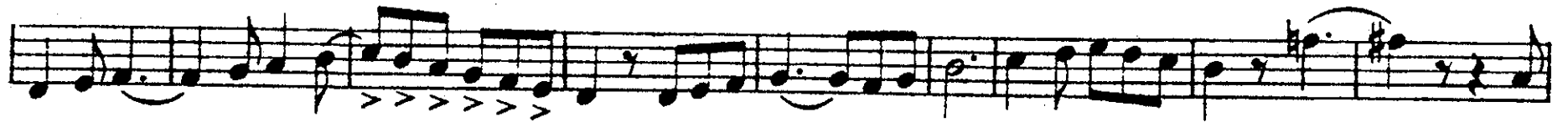
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Baritone  **The Hague Conference.**

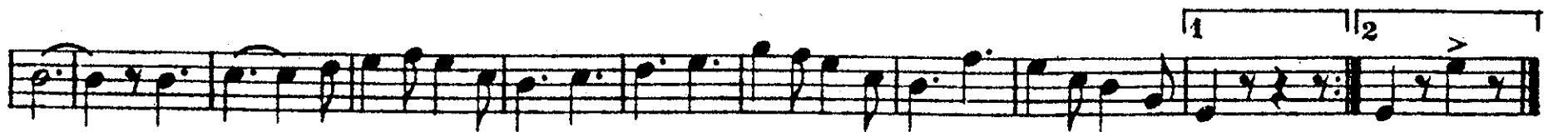
MARCH.

S. B. STAMBAUGH.

1110 



TRIO 



The Hague Conference.

Baritone B^1 .

MARCH.

S. B. STAMBAUGH.

1110

ff *f* *ff* *ff*

TRIO.

1 2 1 2

The Hague Conference.

Basses.

MARCH.

S. B. STAMBAUGH.

1110

ff

pp f

TRIO.

1 2

1 2

1 2

1 2

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Drums.

MARCH.

S. B. STAMBAUGH

1110

The musical score is divided into two main sections. The first section, labeled '1110', is for drums and consists of five staves of music. The notation includes various rhythmic patterns, accents, and dynamic markings such as *f* and *ff*. The second section, labeled 'TRIO.', is for piano and consists of three staves of music. It begins with a dynamic marking of *pp-f* and features a melodic line with slurs and a key signature of one sharp (F#). The score concludes with first and second endings in the final measure of the piano section.

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