

PICCOLO.

"King of the Turf"

MARCH.
(Two-Step.)

C. Fischer's Edition.

Fahrback-Tobani.

American Star
Journal.

607.

The musical score is written for Piccolo in G major (one sharp) and 2/4 time. It consists of two main sections: a first section and a Trio section. The first section begins with a key signature change from G major to E major (two sharps). It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *ff*, *mf*, *f*, *p*, and *svq*. There are also first and second endings indicated by bracketed numbers. The Trio section starts with a key signature change back to G major. It includes a *cresc.* (crescendo) marking and continues with complex rhythmic patterns and dynamic markings like *f*, *mf*, *ff*, and *f*. The score concludes with a *Fine.* marking.

Carl Fischer New York.

ff

Fine.

E♭ CLARINET.

"King of the Turf"

MARCH.

(Two-Step.)

Fahrbach-Tobani.

607. *ff* *mf* *f* *mf* *f* *mf* *p* *f* *mf*

TRIO. *f* *mf* *f* *mf* *cresc.* *f* *ff* *f* *ff* *Fine.*

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"King of the Turf"

1st B \flat CLARINET.

MARCH.
(Two-Step.)

Fahrback-Tobani.

607. *ff* *mf* *f* *mf* *p*

TRIO. *f* *mf* *f* *ff* *f* *ff* *Fine.*

2nd B \flat CLARINET.

"King of the Turf"

MARCH.
(Two-Step.)

Fahrbach-Tobani.

607. 

TRIO. 

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3rd B \flat CLARINET.

"King of the Turf"

MARCH.
(Two-Step.)

Fahrback-Tobani.

607.

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

TRIO

f *mf* *cresc.* *f* *ff* *f* *ff* *Fine.*

Carl Fischer New York.

SOPRANO SAXOPHONE. "King of the Turf"

MARCH.

(Two-Step.)

Fahrbach-Tobani.

C. Fischer's Edition.

American Star
Journal.

607.

The musical score is written for Soprano Saxophone in G major (one sharp) and 2/4 time. It consists of two main sections: a main body and a Trio. The main body begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a *ff* (fortissimo) dynamic and features a melodic line with eighth and sixteenth notes. The second staff continues the melody with a *mf* (mezzo-forte) dynamic. The third staff introduces a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff continues the melody with a *mf* dynamic. The fifth staff features a *f* (forte) dynamic and ends with a double bar line. The Trio section begins on the sixth staff with a treble clef and a key signature of one sharp. It starts with a *f* dynamic and features a melodic line with eighth and sixteenth notes. The seventh staff continues the melody with a *mf* dynamic. The eighth staff features a *cresc.* (crescendo) marking and ends with a double bar line. The ninth staff continues the melody with a *f* dynamic. The tenth staff features a *ff* dynamic and ends with a double bar line. The eleventh staff continues the melody with a *f* dynamic. The twelfth staff features a *ff* dynamic and ends with a double bar line. The thirteenth staff continues the melody with a *f* dynamic. The fourteenth staff features a *ff* dynamic and ends with a double bar line. The fifteenth staff continues the melody with a *f* dynamic. The sixteenth staff features a *ff* dynamic and ends with a double bar line. The seventeenth staff continues the melody with a *f* dynamic. The eighteenth staff features a *ff* dynamic and ends with a double bar line. The nineteenth staff continues the melody with a *f* dynamic. The twentieth staff features a *ff* dynamic and ends with a double bar line. The twenty-first staff continues the melody with a *f* dynamic. The twenty-second staff features a *ff* dynamic and ends with a double bar line. The twenty-third staff continues the melody with a *f* dynamic. The twenty-fourth staff features a *ff* dynamic and ends with a double bar line. The twenty-fifth staff continues the melody with a *f* dynamic. The twenty-sixth staff features a *ff* dynamic and ends with a double bar line. The twenty-seventh staff continues the melody with a *f* dynamic. The twenty-eighth staff features a *ff* dynamic and ends with a double bar line. The twenty-ninth staff continues the melody with a *f* dynamic. The thirtieth staff features a *ff* dynamic and ends with a double bar line. The thirty-first staff continues the melody with a *f* dynamic. The thirty-second staff features a *ff* dynamic and ends with a double bar line. The thirty-third staff continues the melody with a *f* dynamic. The thirty-fourth staff features a *ff* dynamic and ends with a double bar line. The thirty-fifth staff continues the melody with a *f* dynamic. The thirty-sixth staff features a *ff* dynamic and ends with a double bar line. The thirty-seventh staff continues the melody with a *f* dynamic. The thirty-eighth staff features a *ff* dynamic and ends with a double bar line. The thirty-ninth staff continues the melody with a *f* dynamic. The fortieth staff features a *ff* dynamic and ends with a double bar line. The forty-first staff continues the melody with a *f* dynamic. The forty-second staff features a *ff* dynamic and ends with a double bar line. The forty-third staff continues the melody with a *f* dynamic. The forty-fourth staff features a *ff* dynamic and ends with a double bar line. The forty-fifth staff continues the melody with a *f* dynamic. The forty-sixth staff features a *ff* dynamic and ends with a double bar line. The forty-seventh staff continues the melody with a *f* dynamic. The forty-eighth staff features a *ff* dynamic and ends with a double bar line. The forty-ninth staff continues the melody with a *f* dynamic. The fiftieth staff features a *ff* dynamic and ends with a double bar line. The fifty-first staff continues the melody with a *f* dynamic. The fifty-second staff features a *ff* dynamic and ends with a double bar line. The fifty-third staff continues the melody with a *f* dynamic. The fifty-fourth staff features a *ff* dynamic and ends with a double bar line. The fifty-fifth staff continues the melody with a *f* dynamic. The fifty-sixth staff features a *ff* dynamic and ends with a double bar line. The fifty-seventh staff continues the melody with a *f* dynamic. The fifty-eighth staff features a *ff* dynamic and ends with a double bar line. The fifty-ninth staff continues the melody with a *f* dynamic. The sixtieth staff features a *ff* dynamic and ends with a double bar line. The sixty-first staff continues the melody with a *f* dynamic. The sixty-second staff features a *ff* dynamic and ends with a double bar line. The sixty-third staff continues the melody with a *f* dynamic. The sixty-fourth staff features a *ff* dynamic and ends with a double bar line. The sixty-fifth staff continues the melody with a *f* dynamic. The sixty-sixth staff features a *ff* dynamic and ends with a double bar line. The sixty-seventh staff continues the melody with a *f* dynamic. The sixty-eighth staff features a *ff* dynamic and ends with a double bar line. The sixty-ninth staff continues the melody with a *f* dynamic. The seventieth staff features a *ff* dynamic and ends with a double bar line. The seventy-first staff continues the melody with a *f* dynamic. The seventy-second staff features a *ff* dynamic and ends with a double bar line. The seventy-third staff continues the melody with a *f* dynamic. The seventy-fourth staff features a *ff* dynamic and ends with a double bar line. The seventy-fifth staff continues the melody with a *f* dynamic. The seventy-sixth staff features a *ff* dynamic and ends with a double bar line. The seventy-seventh staff continues the melody with a *f* dynamic. The seventy-eighth staff features a *ff* dynamic and ends with a double bar line. The seventy-ninth staff continues the melody with a *f* dynamic. The eightieth staff features a *ff* dynamic and ends with a double bar line. The eighty-first staff continues the melody with a *f* dynamic. The eighty-second staff features a *ff* dynamic and ends with a double bar line. The eighty-third staff continues the melody with a *f* dynamic. The eighty-fourth staff features a *ff* dynamic and ends with a double bar line. The eighty-fifth staff continues the melody with a *f* dynamic. The eighty-sixth staff features a *ff* dynamic and ends with a double bar line. The eighty-seventh staff continues the melody with a *f* dynamic. The eighty-eighth staff features a *ff* dynamic and ends with a double bar line. The eighty-ninth staff continues the melody with a *f* dynamic. The ninetieth staff features a *ff* dynamic and ends with a double bar line. The ninety-first staff continues the melody with a *f* dynamic. The ninety-second staff features a *ff* dynamic and ends with a double bar line. The ninety-third staff continues the melody with a *f* dynamic. The ninety-fourth staff features a *ff* dynamic and ends with a double bar line. The ninety-fifth staff continues the melody with a *f* dynamic. The ninety-sixth staff features a *ff* dynamic and ends with a double bar line. The ninety-seventh staff continues the melody with a *f* dynamic. The ninety-eighth staff features a *ff* dynamic and ends with a double bar line. The ninety-ninth staff continues the melody with a *f* dynamic. The hundredth staff features a *ff* dynamic and ends with a double bar line. The piece concludes with a *Fine.* marking.

Carl Fischer New York.

"King of the Turf"

TENOR SAXOPHONE.

MARCH.
(Two-Step.)

Fahrbach-Tobani.

607.

The musical score is written for Tenor Saxophone and a Trio. The Tenor Saxophone part consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a *ff* dynamic and includes a first ending bracket. The second staff continues the melody with a *mf* dynamic and a triplet of eighth notes. The third staff features a double bar line with first and second endings, marked with *mf* and *p* dynamics. The fourth staff concludes the Tenor Saxophone part with a *f* dynamic and a first ending bracket. The Trio part consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a *f* dynamic and includes a first ending bracket. The second staff continues the melody with a *mf* dynamic and a first ending bracket. The third staff features a double bar line with first and second endings, marked with *f* and *ff* dynamics. The fourth staff concludes the Trio part with a *ff* dynamic and a first ending bracket. The score is marked with various dynamics including *ff*, *mf*, *f*, *p*, and *ff*. The piece ends with a *Fine* marking.

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

Carl Fischer New York.

"King of the Turf"

BARITONE SAXOPHONE.

MARCH.
(Two-Step.)

Fahrbach-Tobani.

607. 

TRIO. 

Carl Fischer New York.

E♭ CORNET.

"King of the Turf"

C. Fischer's Edition.
American Star
Journal.

MARCH.
(Two-Step.)

Fahrbach-Tobani.

607.

The musical score is written for E♭ Cornet in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first section, marked with dynamics *ff*, *mf*, and *f*, consists of several measures of music, including a first and second ending. The second section, marked *mf* and *p*, continues the melody. The third section, marked *f*, includes first and second endings. The TRIO section begins with a treble clef and a key signature of one sharp. It starts with a *mf* dynamic, followed by a *cresc.* (crescendo) leading to a *f* dynamic. The TRIO section includes first and second endings, with a *ff* dynamic at the end. The score concludes with a *Fine* marking.

SOLO or 1st B \flat CORNET. "King of the Turf"

C. Fischer's Edition.
American Star
Journal.

MARCH.
(Two-Step.)

Fahrbach - Tobani.

607.

The musical score is written for a Solo or 1st B \flat Cornet. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'MARCH' and the style is '(Two-Step)'. The composer is 'Fahrbach - Tobani'. The score is divided into two main sections: a 'SOLO' section and a 'TRIO' section. The 'SOLO' section consists of 12 measures, starting with a forte (ff) dynamic and ending with a mezzo-forte (mf) dynamic. The 'TRIO' section begins at measure 13 and continues for 24 measures, starting with a forte (f) dynamic and ending with a fine. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (ff, mf, f, p, cresc., ff, Fine). There are also first and second endings indicated by bracketed numbers 1 and 2.

1st E \flat ALTO.

"King of the Turf"

MARCH.
(Two-Step.)

Fahrbach-Tobani.

607. *ff* *mf* *f* *mf* *ff* *mf* *f* *p* *f* *ff* *f* *1* *2*

TRIO. *f* *mf* *cresc.* *f* *1* *2* *ff* *f* *ff* *Fine.*

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2nd E \flat ALTO.

MARCH.

Fahrbach-Tobani.

[illegible]

Carl Fischer New York.

3rd & 4th E♭ ALTOS.

"King of the Turf"

MARCH.

C. Fischer's Edition.

(Two-Step.)

Fahrbach-Tobani.

American Star

Journal

607.

The musical score is written for 3rd and 4th E-flat Altos. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The main melody is marked with dynamics *ff*, *mf*, *f*, *mf*, *f*, and *p*. It includes first and second endings. The Trio section is marked "TRIO." and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It is marked with dynamics *f*, *mf*, *cresc.*, *f*, and *ff*. The Trio section also includes first and second endings. The score concludes with a *ff* dynamic and a "Fine." marking.

Carl Fischer New York.

ff

Fine.

BARITONE.

"King of the Turf"

MARCH.
(Two-Step.)

Fahrbach-Tobani.

607.

The musical score is written for Baritone and Trio parts. The Baritone part consists of four staves, and the Trio part consists of four staves. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings include *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). The score also includes first and second endings, indicated by '1' and '2' above the staves. The Baritone part begins with a treble clef and a key signature of one flat. The Trio part begins with a bass clef and a key signature of one flat. The score concludes with a *Fine.* marking.

Carl Fischer New York. *ff*

Fine.

BARITONE 

"King of the Turf"

MARCH.
Two-Step.

Fahrbach-Tobani.

607.  *ff* *mf* *f* *ff* *mf* *p*



TRIO.  *f* *mf* *cresc.* *f* *ff* *f* *ff* *Fine.*



Carl Fischer New York.

1st & 2nd TROMBONE.

"King of the Turf"

MARCH.
(Two-Step.)

Fahrbach - Tobani.

607.

TRIO.

"King of the Turf"

MARCH.

(Two-Step.)

Fahrbach-Tobani.

3rd TROMBONE.

607. *ff* *mf*

ff *ff* *p* *f*

TRIO. *f* *mf* *cresc.* *f* *ff*

ff *f* *ff* *Fine.*

BASSES.

MARCH.
(*Two-Step.*)

Fahrbach - Tobani.

607. **TRIO.**

ff *mf* *f* *ff* *p* *f* *cresc.* *mf* *f* *ff*

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Fine.

B \flat BASS

"King of the Turf"

MARCH.

Two-Step.

C. Fischer's Edition
American Star
Journal.

Fahrbach-Tobani.

607.

The musical score is written for a bass instrument in B-flat major (one sharp) and 2/4 time. It consists of two main sections: a solo section and a trio section. The solo section begins with a double bar line and a repeat sign, followed by a first ending bracket. The trio section is marked 'TRIO.' and begins with a double bar line and a repeat sign, followed by a first ending bracket. The score includes various dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *p* (piano), and *cresc.* (crescendo). The piece concludes with a final double bar line and the word 'Fine.'

Carl Fischer New York.

"King of the Turf"

MARCH.

(Two-Step.)

Fahrbach-Tobani.

B \flat TENORS

607. *ff* *mf* *f* *ff* *f* *p*

TRIO.

f *mf* *cresc.* *f* *ff* *f* *ff* *Fine.*

Drums.

"King of the Turf"

MARCH.
(Two-Step.)

Fahrbach-Tobani.

607. *ff*

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