

LE PÈRE DE LA VICTOIRE.

Solo or 1st B \flat Cornet. Father of Victory-March.

L. Ganne.

American Star
Journal.

256.

1st *ff* - 2nd *pp*

f *mf*

f *p* *ff*

p *f* *pp* *2nd time.* *Fine.*

Detailed description: This block contains the first 18 measures of the musical score. It is written for a Solo or 1st Bb Cornet in 2/4 time. The piece begins with a dynamic of *ff* (fortissimo) and then moves to *pp* (pianissimo) for the second measure. The melody is characterized by eighth-note patterns and rests. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff*. There are also performance instructions such as *1st ff - 2nd pp*, *2nd time.*, and *Fine.* at the end of the first system.

TRIO. *ff* *p* *1st* *1st* *2nd time.*

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

Detailed description: This block contains the TRIO section, measures 19 through 30. It is written in 2/4 time. The section begins with a dynamic of *ff* (fortissimo) and then moves to *p* (piano). The melody features a mix of eighth and sixteenth notes. Dynamic markings include *ff*, *p*, *pp* (pianissimo), *p*, *f* (forte), and *mf* (mezzo-forte). Performance instructions include *1st*, *1st*, and *2nd time.* at the end of the second system.

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LE PERE DE LA VICTOIRE.

Piccolo.

Father of Victory-March.

American Star
Journal.

L. Ganne.

256.

pp f

TRIO.

p ff Fine.

Carl Fischer, New York.

D.C. al Fine.

Le Pere De La Victoire

Flute I & Piccolo in C

Father of Victory-March

L. Ganne

ff-pp **2** *pp*

14 *f* *pp* *f* **3** **3** **3** **3** *pp*

27 *f* *p* *tr* **8** **8** **TRIO** **8** *p*

41 **3** *tr* **1.** **2.** **8** **8** *ff* **Fine** *p*

67 **3** **3** *tr* **13** *f* *ff* *f*

112 **3**

126 *ff* **D.C. al Fine**

LE PÈRE DE LA VICTOIRE

Father of Victory-March.

L. Ganne.

Oboe.

American Star
Journal.

256.

First system of musical notation for Oboe. It consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music starts with a dynamic marking of *ff-pp*. The first staff contains measures 1 through 10, with first and second endings indicated by bracketed numbers 1 and 2. The second staff continues with measures 11 through 16, with a dynamic marking of *f* and *pp*. The third staff contains measures 17 through 22, with dynamic markings of *f*, *p*, and *ff*. The fourth staff contains measures 23 through 28, with dynamic markings of *f* and *ff*. The fifth staff concludes the first system with a *Fine.* marking.

Second system of musical notation for Oboe, labeled "TRIO." It consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music starts with a dynamic marking of *p*. The first staff contains measures 29 through 34, with a dynamic marking of *mf*. The second staff continues with measures 35 through 40, with a dynamic marking of *f*. The third staff contains measures 41 through 46, with a dynamic marking of *ff*. The fourth staff contains measures 47 through 52, with a dynamic marking of *ff*. The fifth staff concludes the second system with a *DC.al Fine.* marking.

Carl Fischer, New York.

LE PÈRE DE LA VICTOIRE.

Bassoon.

Father of Victory-March.

L. Ganne.

256.

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

f *pp* *f*

f *p* *Fine.*

TRIO.

p *mf* *f* *pp*

p *mf* *f* *D.S. Trio.*

LE PERE DE LA VICTOIRE.

E♭ Clarinet.

Father of Victory-March.

L. Ganne.

256. 

TRIO. 

LE PERE DE LA VICTOIRE.

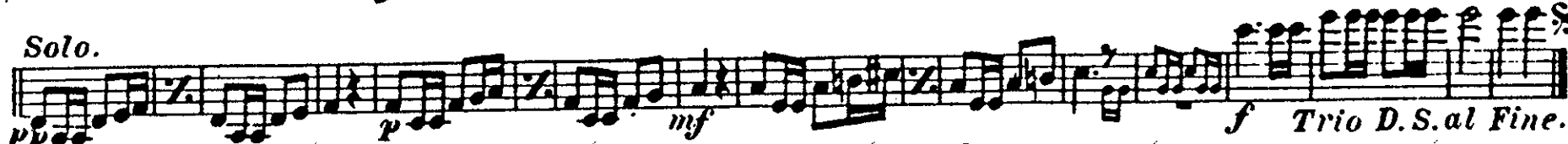
1st B \flat Clarinet.

Father of Victory-March.

L. Ganne.

256. 

TRIO. 

Solo. 

LE PERE DE LA VICTOIRE.

2nd & 3rd B♭ Clarinet. Father of Victory-March.

American Star
Journal

L. Ganne.

256.

The musical score is written for 2nd and 3rd B-flat Clarinet. It consists of 11 staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The music is marked with dynamics such as *ff-pp*, *f*, *mf*, and *p*. There are several measures with double bar lines and the number '2' above them, indicating first and second endings. The score includes various musical notations such as slurs, accents, and articulation marks. The piece concludes with a 'Solo' section marked 'FINE pp' and a final flourish.

Carl Fischer, New York.

D. S. Trio al c.

LE PÈRE DE LA VICTOIRE.

Father of Victory-March.

L. Ganne.

CLARINET
B♭ Bass

256.

ff-pp *f* *p* *f* *p* *ff* *p* *f* *pp* *f* *Fine*

TRIO. *p* *pp* *p* *mf* *f* *ff* *Fine*

Carl Fischer, New York.

LE PÈRE DE LA VICTOIRE.

Soprano Saxophone. Father of Victory-March.

L. Ganne.

American Star
Journal.

256.

First system of musical notation for Soprano Saxophone. It consists of five staves. The first staff begins with a treble clef, a 2/4 time signature, and dynamic markings of *ff-pp* and *f*. It contains various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody with dynamic markings of *f* and *ff*. The third staff features dynamic markings of *ff*, *p*, and *f*. The fourth staff includes dynamic markings of *ff*, *p*, and *ff*, and is marked with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff concludes the system with dynamic markings of *ff* and *p*, and is marked 'Fine.'

Second system of musical notation, labeled 'TRIO.' It consists of five staves. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. The second staff continues the melody with dynamic markings of *pp*, *p*, and *mf*. The third staff features dynamic markings of *ff* and *mf*. The fourth and fifth staves continue the melody with dynamic markings of *mf* and *ff*.

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D.C. al Fine.

LE PÈRE DE LA VICTOIRE.

Alto Saxophone.

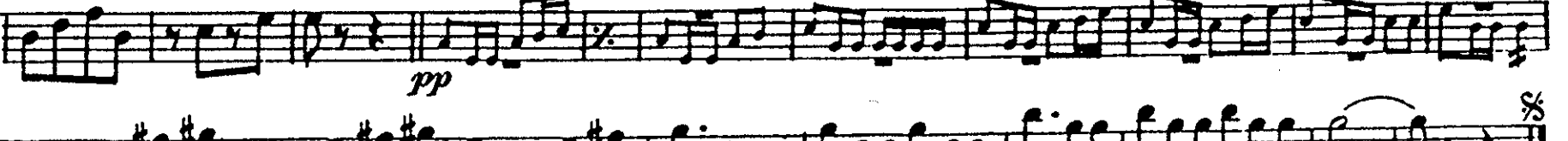
Father of Victory-March.

L. Ganne.

256. 



TRIO. 



LE PÈRE DE LA VICTOIRE.

Tenor Saxophone.

Father of Victory-March.

L. Ganne.

256.

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

p *f* *p* *f*

f *ff* *f*

TRIO. *p* *ff* *mf*

p *pp* *ff*

Carl Fischer, New York.

LE PÈRE DE LA VICTOIRE.

Baritone Saxophone.

Father of Victory-March.

L. Ganne.

256. 

TRIO. 

Carl Fischer New York

LE PÈRE DE LA VICTOIRE.

Solo or 1st B \flat Cornet. Father of Victory-March.

L. Ganne.

American Star
Journal.

256.

The musical score is written for a Solo or 1st B \flat Cornet. It begins with a treble clef and a 2/4 time signature. The first section, marked 'Solo or 1st B \flat Cornet', consists of eight staves of music. The first staff includes the dynamic markings '1st ff-2nd pp' and 'f mf'. The second staff contains a first ending bracket with two endings. The third staff features a triplet of eighth notes marked 'p' and a first ending bracket. The fourth staff has a first ending bracket and a 'ff' dynamic marking. The fifth staff includes a first ending bracket, a 'pp' dynamic marking, and the instruction '2nd time.'. The sixth staff is the beginning of the 'TRIO' section, marked 'p' and 'ff'. The seventh staff has a first ending bracket and a '2nd time.' instruction. The eighth staff includes a first ending bracket, a 'pp' dynamic marking, and a 'p' dynamic marking. The final staff of the score includes a first ending bracket, a 'mf' dynamic marking, a 'f' dynamic marking, and the instruction 'D.S.'. The word 'Fine.' is written at the end of the fifth staff.

LE PÈRE DE LA VICTOIRE.

2nd B \flat Cornet.

Father of Victory-March.

L. Ganne.

256.

The musical score is written for a 2nd B \flat Cornet and a Trio. The 2nd B \flat Cornet part consists of six staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The music is marked with dynamics such as *1st ff-2nd pp*, *f*, *mf*, and *p*. It includes various musical notations like slurs, accents, and triplets. A *Solo.* section is indicated in the fifth staff. The piece concludes with a *Fine.* marking. The Trio part consists of four staves of music, starting with a treble clef and a 2/4 time signature. It is marked with dynamics like *f*, *ff*, and *pp*. The Trio part ends with a *D.S. TRIO* marking.

1st ff-2nd pp *f* *mf* *p*

f *p* *f* *pp* *f* *Fine.*

TRIO. *f* *ff* *pp* *f* *mf*

D.S. TRIO

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LE PÈRE DE LA VICTOIRE.

3rd B \flat Cornet.

Father of Victory-March.

L. Ganne.

256.

ff-pp *f* *mf* *p* *f* *f* *ff* *Fine.*

TRIO.

p *mf* *f* *f* *f* *f* *D. C. al Fine.*

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1st E^b Alto.

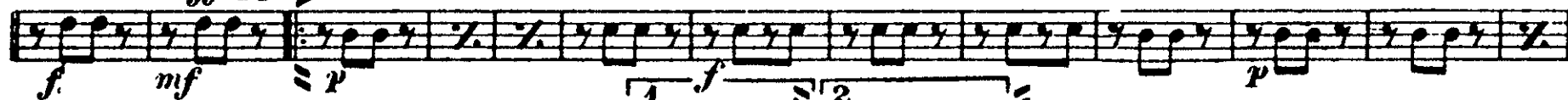
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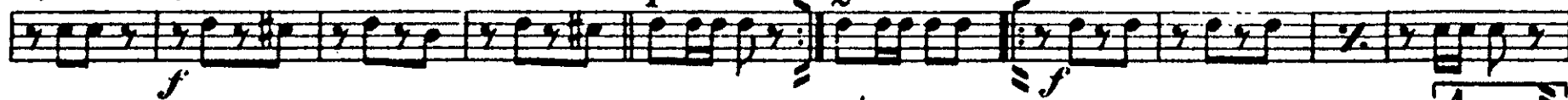
Father of Victory-March.

L. Ganne.

American Star
Journal. Solo.

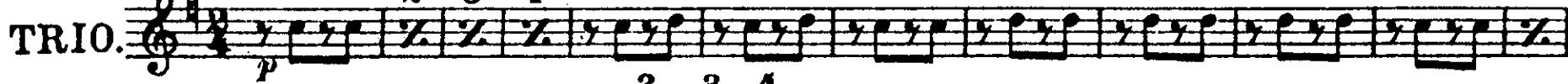
256. 

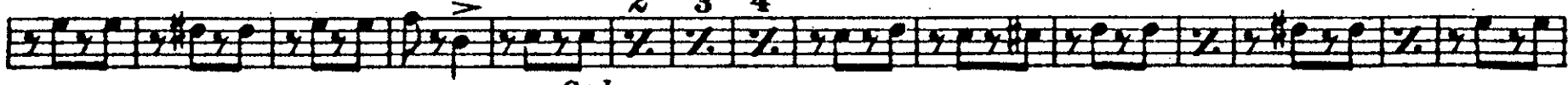




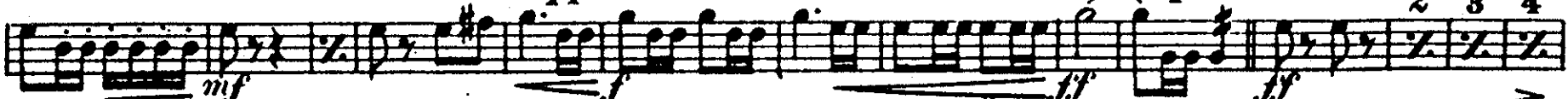


Solo. 

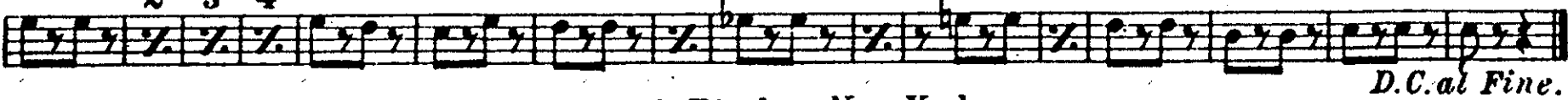
TRIO. 



Solo. 







Carl Fischer, New York.

D.C. al Fine.

LE PÈRE DE LA VICTOIRE.

2nd & 3rd E♭ Alto.

Father of Victory-March.

L. Ganne.

256.

The musical score is written for two parts: 256 and TRIO. The 256 part consists of six staves of music, starting with a dynamic of *ff-pp* and ending with *f* and *Fine*. The TRIO part consists of six staves of music, starting with a dynamic of *p* and ending with *ff* and *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

Carl Fischer, New York.

D. C. al Fine.

Le Pere De La Victoire

Father of Victory-March

L. Ganne

1st F Horn

The musical score is written for the 1st F Horn in a 2/4 time signature with a key signature of one flat (B-flat). It consists of nine staves of music. The score begins with a *Solo* marking and a dynamic range from *ff-pp*. The first staff (measures 1-13) features a melodic line with dynamics *ff*, *mf*, and *p*. The second staff (measures 14-27) continues the melody with dynamics *f* and *p*, ending with a first and second ending bracket. The third staff (measures 28-43) has dynamics *f* and *p*, also ending with a first ending bracket. The fourth staff (measures 44-57) includes a *Solo* marking, dynamics *f* and *pp*, and a *Fine* marking. The fifth staff (measures 58-74) is marked *TRIO* and *p*. The sixth staff (measures 75-88) features a *Solo* marking and dynamics *pp* and *f*. The seventh staff (measures 89-103) has dynamics *p*, *mf*, *f*, and *ff*. The eighth staff (measures 104-119) is marked *ff*. The ninth staff (measures 120-127) concludes the piece with a *D.C. al Fine* instruction.

Le Pere De La Victoire

Father of Victory-March

L. Ganne

2nd & 3rd F Horn

Musical score for 2nd & 3rd F Horn, featuring dynamics such as *ff-pp*, *f*, *mf*, *p*, *ff*, *mf*, *pp*, *f*, *pp*, *f*, *mf*, *ff*, and *f*. The score includes a TRIO section starting at measure 44 and concludes with *D.C. al Fine*. The piece is in 2/4 time and B-flat major.

LE PÈRE DE LA VICTOIRE.

1st Trombone:

Father of Victory-March.

L. Ganne.

American Star
Journal.

256.

1st *ff*-2nd *pp*

p *f* *p* *f*

ff *p* *f*

ff *pp* *f* *Fine.*

TRIO.

p

pp *p*

mf *f*

ff *p*

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D.C. al Fine.

LE PÈRE DE LA VICTOIRE.

2nd Trombone

Father of Victory-March.

L. Ganne.

256.

1st *ff* - 2nd *pp*

p *f* *p* *f* *f* *pp* *ff* *Fine.*

TRIO.

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

ff

D.C. al Fine.

LE PÈRE DE LA VICTOIRE.

Father of Victory-March.

1st & 2nd Tenors

L. Ganne.

256.

ff-pp
p *f* *p*
f *p*
ff *pp* *f* *Fine.*
TRIO. *p* *p* *à 2*
p *mf* *f*
ff

Carl Fischer, New York.

D.C. al Fine.

LE PÈRE DE LA VICTOIRE.

Father of Victory-March.

L. Ganne.

B \flat Bass $\text{\textcircled{C}}$.

256. *ff-pp* *f* *p* *f* *p* *ff* *p* *f* *pp* *f* *Fine*

TRIO. *p* *pp* *p* *mf* *f* *ff* *Fine*

Carl Fischer, New York.

D. Cat Fine

LE PÈRE DE LA VICTOIRE.

Baritone 

Father of Victory-March.

L. Ganne.

256. *Solo.*
f-pp

TRIO. 

LE PÈRE DE LA VICTOIRE.

Baritone ♫

Father of Victory-March.

L. Ganne.

256. *Solo.*
ff-pp

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

f

f *p* *f*

f *pp* *f* *Fine*

TRIO. *p* *ff*

Solo. *pp*

p *mf* *f*

Carl Fischer, New York.

Trio D.S. al Fine.

LE PÈRE DE LA VICTOIRE.

Basses.

Father of Victory-March.

L. Ganne.

256.

ff-pp *f* *p* *mf* *ff* *p* *ff* *f* *pp* *pp* *ff* *Fine.*

TRIO. *p* *ff* *p* *ff* *f* *pp* *pp* *ff* *Fine.*

mf *f* *Solo.* *ff*

Carl Fischer, New York.

D.S. Trio.

LE PÈRE DE LA VICTOIRE.

Drums.

Father of Victory-March.

L. Ganne.

The musical score is written for drums and a trio. It begins with a 'Solo' section for the drums, marked with a bass clef and a 2/4 time signature. The tempo is 256. The drum part includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics range from *ff* to *pp*. The score includes a 'Trgl.' (trill) and 'Dr.' (drum) section. The 'TRIO' section follows, featuring a complex rhythmic pattern with multiple measures of rests and notes. Dynamics include *ff*, *pp*, and *f*. The score concludes with a 'Fine' marking. The bottom section includes instructions for 'ff without Cymb.' and 'ff with Cymb.'.

Carl Fischer, New York.

D. C. al Fine.