

# “Marche Militaire” I.

**D $\flat$  PICCOLO.**

F. Schubert, Op. 51. No 1.  
arr. by L.P. Laurendeau.

Universal  
Band Journl.

Allegro.

500.

The first section of the score is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef and a 6-measure introduction. The music is marked *p* (piano) and *fp* (fortissimo piano). It features a melody with eighth and sixteenth notes, often beamed together. There are several dynamic markings: *f* (forte), *fp*, and *ff* (fortissimo). Section markers A, B, C, and D are placed above the staff. Section B includes first and second endings. The section concludes with a *ff* marking.

The Trio section begins at measure 7 and is marked *p* (piano). It features a melody with eighth notes and rests. Section markers E, F, G, and H are placed above the staff. Section F is marked *pp* (pianissimo). The section concludes with a *p* marking and a *D.C. al* (Da Capo) instruction.

# March Militaire I

Flute **Allegro** **6**

**A** *p* *fp*

14 *f (8vb ossia)* **B** *fp*

23 *fp*

31

40 *f* *ff* **C** *p* *fp* **D**

50 *f*

58 *1.* *2.* **E** *ff* *4* *fine.*

69 **TRIO** *p* **F** **G** *pp*

83 *7*

97 *103* **H** *p* *p* *D.C. al fine.*

# "Marche Militaire" II.

PICCOLO.

F. Schubert, Op. 51, No 2.  
arr. by L.P. Laurendeau.

All<sup>o</sup> molto mod<sup>to</sup>

Universal  
Band Jour<sup>l</sup>.

500.

The first section of the score consists of six staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'All<sup>o</sup> molto mod<sup>to</sup>'. The music features a series of eighth-note patterns, often with trills (tr) and slurs. Dynamics include *ff* (fortissimo) and *p* (piano). There are first and second endings indicated by bracketed lines and repeat signs. The section concludes with a double bar line and a fermata.

TRIO.

The Trio section consists of seven staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo remains 'All<sup>o</sup> molto mod<sup>to</sup>'. The music is characterized by a steady eighth-note accompaniment. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte). There are first and second endings indicated by bracketed lines and repeat signs. The section concludes with a double bar line and a fermata.

D.C. al

# Marche Militaire" I.

OBOE.

F. Schubert, Op. 51, No 1

arr. by L.P. Laurendeau.

Universal  
Band Jour'l.

Allegro.

500.

Musical score for Oboe and Trio of Marche Militaire I. The score is in 2/4 time and B-flat major. It consists of two parts: OBOE and TRIO. The OBOE part has five staves, and the TRIO part has three staves. The score includes various dynamics such as *ff*, *f*, *fp*, and *p*. There are also performance markings like *à 2* and *D.C. al*. The score is marked with rehearsal letters A through H and first endings. The number 500 is written at the beginning of the OBOE part.

6114-

# Marche Militaire" II.

F. Schubert, Op. 51, No 2.

arr. by L.P. Laurendeau.

Allo molto mod<sup>to</sup>

500.

Musical score for Oboe and Trio of Marche Militaire II. The score is in 2/4 time and B-flat major. It consists of two parts: OBOE and TRIO. The OBOE part has four staves, and the TRIO part has two staves. The score includes various dynamics such as *f*, *ff*, *p*, and *pp*. There are also performance markings like *D.C. al*. The score is marked with rehearsal letters A through H and first endings. The number 500 is written at the beginning of the OBOE part.

6114-18<sup>1</sup>/<sub>2</sub> R.E.

Carl Fischer New York.

# "Marche Militaire" I.

F. Schubert, Op. 51, No 1.

arr. by L. P. Laurendeau.

**E♭ CLARINET.**

Universal Band Journ'l. Allegro.

500.

Musical score for E♭ Clarinet, measures 1-56. The score is written in 2/4 time and features a variety of dynamics and articulations. It includes several marked sections: (A) starting at measure 6, (B) starting at measure 11, (C) starting at measure 16, and (D) starting at measure 21. Dynamics range from piano (p) to fortissimo (ff). The piece concludes with a double bar line and repeat sign at measure 56.

Musical score for Trio, measures 57-92. The score is written in 2/4 time and features a variety of dynamics and articulations. It includes several marked sections: (E) starting at measure 57, (F) starting at measure 62, (G) starting at measure 67, and (H) starting at measure 72. Dynamics range from pianissimo (pp) to piano (p). The piece concludes with a double bar line and repeat sign at measure 92.

# "Marche Militaire" II.

**E♭ CLARINET.**

F. Schubert, Op. 51. No 2.

arr. by L.P. Laurendeau.

All<sup>o</sup> molto mod<sup>to</sup>.

Universal  
Band Jour'l.

500.

The first system of the musical score for E♭ Clarinet, measures 1 through 12. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth-note patterns with trills (tr) and accents (>). Dynamic markings include *f* (forte) and *p* (piano). The system concludes with a repeat sign and first/second endings.

The second system of the musical score, labeled "TRIO" at the beginning, measures 13 through 24. It starts with a common time signature (C) and a key signature change to one flat (B♭). The music continues with eighth-note patterns and dynamic markings such as *p*, *pp* (pianissimo), and *f*. The system ends with a *D.C. al* (Da Capo) instruction and a repeat sign.

# "Marche Militaire" I.

1st B $\flat$  CLARINET.

F. Schubert, Op. 51. N $^{\circ}$  1.

arr. by L. P. Laurendeau

Universal  
Band Jour'l.

Allegro.

500.

Musical score for the 1st B $\flat$  Clarinet part, measures 1 through 24. The score is written in a single staff with a treble clef and a key signature of one flat (B $\flat$ ). The time signature is 2/4. The piece is marked "Allegro". The score begins with a dynamic marking of *ff* (fortissimo) and includes various dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo piano). The music features a mix of eighth and sixteenth notes, often beamed together. There are several repeat signs and first/second endings. Circled letters A, B, C, and D mark specific sections of the music.

Musical score for the Trio section, measures 25 through 32. The score is written in a single staff with a treble clef and a key signature of one flat (B $\flat$ ). The time signature is 2/4. The piece is marked "Allegro". The score begins with a dynamic marking of *p* (piano) and includes various dynamic markings such as *f* (forte), *pp* (pianissimo), and *fp* (fortissimo piano). The music features a mix of eighth and sixteenth notes, often beamed together. There are several repeat signs and first/second endings. Circled letters E, F, G, and H mark specific sections of the music.

# "Marche Militaire" II.

1<sup>st</sup> B $\flat$  CLARINET.

F. Schubert, Op. 51. No 2

arr. by L. P. Laurendeau

Universal  
Band Jour'l. *All<sup>o</sup> molto mod<sup>o</sup>*

500.

TRIO.



# "Marche Militaire" I.

2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  CLARINETS.

F. Schubert, Op. 51. No 1.

arr. by L. P. Laurendeau.

Universal  
Band Journl. Allegro.

500.

Musical score for 2nd and 3rd B $\flat$  Clarinets, measures 1-24. The score is written in 2/4 time with a key signature of two flats (B $\flat$  major/D $\flat$  minor). It features a variety of dynamics including *ff*, *p*, *fp*, and *f*. The music includes several first and second endings. Rehearsal marks A, B, C, and D are placed at the beginning of measures 10, 14, 18, and 22 respectively.

Musical score for the Trio section, measures 25-32. The tempo is marked *Andante* and the dynamics are *p* and *pp*. The music consists of a steady eighth-note accompaniment. Rehearsal marks E, F, G, and H are placed at the beginning of measures 25, 27, 29, and 31 respectively. The section concludes with a *D.C. al* marking.

# "Marche Militaire" II.

2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  CLARINETS.

F. Schubert, Op. 51. No 2

arr. by L.P. Laurendeau.

Universal  
Band Journl.

All<sup>o</sup> molto mod<sup>o</sup>

500. 









TRIO. 













D. C. al 

# "Marche Militaire" I.

**B♭ BASS** & **CLARINET**

F. Schubert, Op. 51. No 1

arr. by L.P. Laurendeau.

Universal  
Band Jour'l.

Allegro.

500.

ff >

f

pp

f

ff >

TRIO.

pp

pp

D.C. al

# "Marche Militaire" II.

F. Schubert, Op. 51. No 2.

arr. by L.P. Laurendeau.

Allo molto modto

500.

f

pp

ff

TRIO.

f

D.C. al

# Marche Militaire" I.

**BASSOON.**

F. Schubert, Op. 51. No 1.  
arr. by L. P. Laurendeau.

Universal  
Band Jour't.

Allegro.

500. 

TRIO. 

# Marche Militaire" II.

F. Schubert, Op. 51. No 2.  
arr. by L. P. Laurendeau.

Allo molto modto

500. 

TRIO. 

Carl Fischer New York.

D.C. al Coda

# "Marche Militaire" I.

SOPRANO SAXOPHONE.

F. Schubert, Op. 51. No 1.  
arr. by L.P. Laurendeau.

Universal  
Band Journl.

Allegro.

500.

ff p fp f fp f ff p f ff

TRIO. p pp D.C. al

# "Marche Militaire" II.

F. Schubert, Op. 51. No 2.  
arr. by L.P. Laurendeau.

Allo molto modto

500.

f ff

TRIO. p f D.C. al

# "Marche Militaire" I.

ALTO SAXOPHONE.

F. Schubert, Op. 51, No 1

arr. by L.P. Laurendeau.

Universal  
Band Jour'l. Allegro.

500.

Musical score for Alto Saxophone and Trio of "Marche Militaire" I. The score is in 2/4 time and consists of two parts: ALTO SAXOPHONE and TRIO. The Alto Saxophone part is marked with dynamics such as *ff*, *f*, *fz*, *p*, and *ff*. The Trio part is marked with dynamics such as *p*, *pp*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. The Alto Saxophone part is marked with circled letters A, B, C, D, and E. The Trio part is marked with circled letters F, G, and H. The score ends with a double bar line and the instruction *D.C. al*.

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# "Marche Militaire" II.

F. Schubert, Op. 51, No 2.

arr. by L.P. Laurendeau.

Allo molto mod<sup>to</sup>

500.

Musical score for Alto Saxophone and Trio of "Marche Militaire" II. The score is in 2/4 time and consists of two parts: ALTO SAXOPHONE and TRIO. The Alto Saxophone part is marked with dynamics such as *f*, *p*, and *ff*. The Trio part is marked with dynamics such as *p*, *pp*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. The Alto Saxophone part is marked with circled letters A, B, C, D, and E. The Trio part is marked with circled letters F, G, and H. The score ends with a double bar line and the instruction *D.C. al*.

Carl Fischer New York.

# "Marche Militaire" I.

TENOR SAXOPHONE.

F. Schubert, Op. 51. No 1.  
arr. by L. P. Laurendeau.

Universal  
Band Jour'n'l.

Allegro.

500.

ff *p* *fp* *f* *p* *f* *ff* *p* *fp* *f* *p* *pp* *p* *D.C. al*

6114-

# "Marche Militaire" II.

F. Schubert, Op. 51. No 2.  
arr. by L. P. Laurendeau.

Allo molto modto

500.

*f* *p* *f* *ff* *p* *pp* *p* *D.C. al*

6114-48 1/2 R.E.

Carl Fischer New York.

# "Marche Militaire" I.

BARITONE SAXOPHONE.

F. Schubert, Op. 51. No 1.

arr. by L. P. Laurendeau.

Universal  
Band Jour'l. Allegro.

500.

TRIO.

6114-

D.C. al

# "Marche Militaire" II.

F. Schubert, Op. 51. No 2.

arr. by L. P. Laurendeau.

Allo molto modto

500.

TRIO.

6114 - 18 1/2

Carl Fischer New York.

f D.C. al



# "Marche Militaire" I.

SOLO B♭ CORNET.

F. Schubert, Op. 51, No 1.

Small Orch. & Pa. \$1.05 | Full Orch. & Pa. \$1.50  
Full Band \$1.50 | Piano acc. 30¢

arr. by L. P. Laurendeau.

Universal  
Band Sour't.

Allegro.

500. *Clar. 8va*

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

TRIO. *Clar.*

*p* *pp* *p* *pp*

# "Marche Militaire" II.

## SOLO B♭ CORNET.

F. Schubert, Op. 51. No 2.

arr. by L. P. Laurendeau.

Universal Band Jour'l. 500. *All<sup>o</sup> molto mod<sup>to</sup>* *tr*

*ff* *Clar.* *p* *f* *Basses. ff*

TRIO. *Clar.*

*p* *f* *Basses. f* *pp* *f* *Basses. f* *pp* *D.C. al*

# "Marche Militaire" I.

1st B♭ CORNET.

F. Schubert, Op. 51. No 1  
arr. by L. P. Laurendeau.

Universal  
Band Jour'n.

Allegro.

500.

ff p fp/2 p f ff p fp f ff

TRIO. p pp p D.C. al

# "Marche Militaire" II.

F. Schubert, Op. 51. No 2.  
arr. by L. P. Laurendeau.

Allo molto mod<sup>to</sup>

500.

ff p ff p f

TRIO. p 2d Cl. 1 p D.C. al

# "Marche Militaire" I.

2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  CORNETS.

F. Schubert, Op. 51. No 1.  
arr. by L. P. Laurendeau.

Universal  
Band Jour'l.

Allegro.

500.

ff

p

f

fp

1

2

3

pp

f

ff

p

fp

f

1

2

TRIO.

12

2

2

7

4

pp

D. C. al

# "Marche Militaire" II.

2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  CORNETS.

F. Schubert, Op. 51. No 2

arr. by L.P. Laurendeau.

Universal  
Band Jour<sup>l</sup>. *Allo molto mod<sup>to</sup>*

500.

Musical score for 2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  Cornets. The score consists of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *ff*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *ff*. The sixth staff ends with a fermata.

TRIO.

Musical score for the Trio section. It consists of five staves of music. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *p*. The second staff has a dynamic marking of *f*. The third staff is labeled "3<sup>d</sup> Cl." and has a dynamic marking of *p*. The fourth staff has a dynamic marking of *f*. The fifth staff is also labeled "3<sup>d</sup> Cl." and has a dynamic marking of *p*. The score ends with a double bar line and a fermata.

*D. C. al*

# "Marche Militaire" I.

1<sup>st</sup> ALTO.

F. Schubert, Op. 51. No 1

arr. by L.P. Laurendeau.

Universal  
Band Journl.

Allegro.

500.

ff p f pp p f ff p f ff

TRIO.

p pp p p

# "Marche Militaire" II.

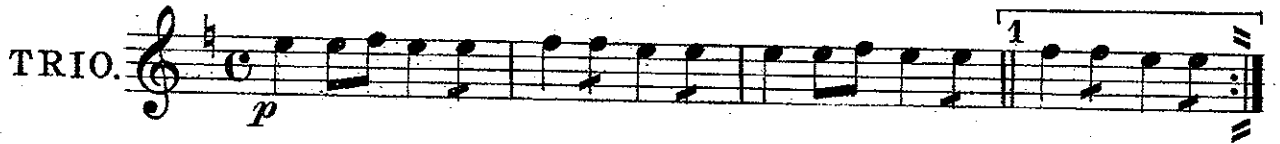
1st ALTO.

F. Schubert, Op. 51, No 2.

arr. by L. P. Laurendeau.

Universal  
Band Jour'l. *All<sup>o</sup> molto mod<sup>to</sup>*

500.



D. C. al

# "Marche Militaire" I.

2nd ALTO.

F. Schubert, Op. 51. No 1.

arr. by L. P. Laurendeau.

Universal Band Jour'l. Allegro.

500.

Musical score for the 2nd Alto part, measures 1-16. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *ff* and includes various dynamics such as *p*, *f*, *pp*, and *ff*. The music features a mix of eighth and sixteenth notes, with some rests and accents. There are first and second endings indicated by bracketed lines with '1' and '2' above them. The piece concludes with a double bar line and a fermata.

Musical score for the TRIO part, measures 1-16. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It begins with a dynamic marking of *p* and includes various dynamics such as *pp* and *p*. The music consists of eighth notes and rests, with some accents and slurs. There are first and second endings indicated by bracketed lines with '1' and '2' above them. The piece concludes with a double bar line and a fermata.



# "Marche Militaire" II.

2<sup>nd</sup> ALTO.

F. Schubert, Op. 51. No 2.

arr. by L. P. Laurendeau.

Universal  
Band Jour<sup>l</sup>.

500.

All<sup>o</sup> molto mod<sup>to</sup>

The main musical score for the 2nd Alto part consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "All<sup>o</sup> molto mod<sup>to</sup>". The first measure is marked with a forte dynamic (*f*). The second staff contains a first ending bracket with a repeat sign and a dynamic marking of *p* (piano). The third staff continues the melody. The fourth staff features a first ending bracket with a dynamic marking of *ff* (fortissimo). The fifth staff concludes the main section with a fermata.

TRIO.

The Trio section of the musical score consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked with a piano dynamic (*p*). The second staff contains a first ending bracket with a dynamic marking of *f* (forte). The third staff continues the melody and includes a dynamic marking of *pp* (pianissimo). The fourth staff features a dynamic marking of *f* (forte). The fifth staff concludes the Trio section with a dynamic marking of *pp* (pianissimo).

D. C. al

# "Marche Militaire" I.

3<sup>rd</sup> & 4<sup>th</sup> ALTOS.

F. Schubert, Op. 51. N<sup>o</sup> 1.

arr. by L. P. Laurendeau

Universal  
Band Jour'n'l

Allegro.

500.

The first system of the musical score consists of eight staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is marked with dynamics *ff* and *p*. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. There are first and second endings indicated by bracketed numbers 1 and 2. The piece concludes with a double bar line and repeat signs.

The Trio section begins with a treble clef, a 2/4 time signature, and a key signature of one flat (Bb). It consists of five staves of music. The dynamics are marked *p* and *pp*. The notation features a steady eighth-note accompaniment in the lower staves and a more melodic line in the upper staves. The section ends with a double bar line and repeat signs.

# "Marche Militaire" II.

3<sup>rd</sup> & 4<sup>th</sup> ALTOS.

F. Schubert, Op. 51. N<sup>o</sup> 2.

arr. by L. P. Laurendeau.

Universal  
Band Jour'l.

500.

All<sup>o</sup> molto mod<sup>o</sup>

The first three staves of music for the 3rd and 4th Altos. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a dynamic marking of *f*. The second staff begins with a dynamic marking of *p* and features a repeat sign with first and second endings. The third staff continues with a dynamic marking of *ff* and includes first and second endings. The fourth staff concludes the section with a fermata.

TRIO.

The Trio section, consisting of seven staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff starts with a dynamic marking of *p*. The second staff features first and second endings and a dynamic marking of *f*. The third staff continues with a dynamic marking of *f*. The fourth staff begins with a dynamic marking of *pp* and a key signature change to one flat (F), with a dynamic marking of *p* later in the staff. The fifth staff starts with a dynamic marking of *f*. The sixth staff continues with a dynamic marking of *pp* and a key signature change to one sharp (F#), with a dynamic marking of *p* later in the staff. The seventh staff concludes the section with a dynamic marking of *pp*.

D. C. al

# "Marche Militaire" I.

1st & 2nd TENORS

F. Schubert, Op. 51. No 1.  
arr. by L.P. Laurendeau.

Universal  
Band Journl.

Allegro.

500.

Musical score for Tenors and Trio. The Tenors part (500.) is in 2/4 time, starting with a *ff* dynamic and marked *Allegro*. It features a series of eighth-note patterns with accents and dynamic markings including *f*, *pp*, and *ff*. The Trio part (3rd & 4th Altos) is in 4/4 time, starting with a *pp* dynamic. It consists of a steady eighth-note accompaniment with dynamic markings of *pp* and *f*. The score includes first and second endings for both parts and concludes with a *D.C.al* instruction.

# "Marche Militaire" II.

F. Schubert, Op. 51. No 2.  
arr. by L.P. Laurendeau.


Allo molto modto

500.

Musical score for Tenors and Trio. The Tenors part (500.) is in 2/4 time, starting with a *f* dynamic and marked *Allo molto modto*. It features a series of eighth-note patterns with accents and dynamic markings including *f* and *pp*. The Trio part (3rd & 4th Altos) is in 4/4 time, starting with a *pp* dynamic. It consists of a steady eighth-note accompaniment with dynamic markings of *pp* and *f*. The score includes first and second endings for both parts and concludes with a *D.C.al* instruction.

# Marche Militaire I

**B♭ BASS** 

(3rd Trombone)  Allegro.

F. Schubert, Op. 51, No 1

arr. by L.P. Laurendeau.

U 500. 

**A** 

**B** 

**C** 

**D** 

**E** 

**F** 

**G** 

**H** 

6114- D.C. al 

# "Marche Militaire" II.

F. Schubert, Op. 51, No 2.

arr. by L.P. Laurendeau.

500. 

**TRIO.** 









f D.C. al 

Carl Fischer New York.

# "Marche Militaire" I.

1st & 2nd TROMBONES:

F. Schubert, Op. 51. No 1.

arr. by L.P. Laurendeau.

Universal  
Band Jour'l.

Allegro.

500. *ff* *f*

1 2 3

*pp* *f*

8

1 2

*ff* *f*

1 2

*ff*

- 3d & 4h Altos -

TRIO. *pp*

*pp* *pp*

2 2 2

4 *pp* *pp*

*D.C.al*

# "Marche Militaire" II.

F. Schubert, Op. 51. No 2.

arr. by L.P. Laurendeau.

Allo molto mod<sup>to</sup>

500. *f* *pp*

*f* *pp*

1

2 *ff*

TRIO. *pp* *f*

1 2 3 1 2 1

*f* *D.C.al*

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*f* *D.C.al*

# "Marche Militaire" I.

3<sup>rd</sup> TROMBONE.

F. Schubert, Op. 51. No 1.

arr. by L.P. Laurendeau.

Universal  
Band Journl.

Allegro.

500.

*ff* *f* *pp* *f* *ff* *pp* *pp* *D.C. al*

# "Marche Militaire" II.

F. Schubert, Op. 51. No 2.

arr. by L.P. Laurendeau.

Allo molto modto

500.

*f* *pp* *ff* *f* *f* *f* *D.C. al*

# "Marche Militaire" I.

BARITONE 

F. Schubert, Op. 51, No 1.

arr. by L.P. Laurendeau.

Universal  
Band Jour'l.

Allegro.

500.



Musical score for Baritone part, measures 1-18. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a dynamic marking of *ff* and includes various dynamics such as *p*, *sf*, *f*, *pp*, and *ff*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings indicated by bracketed lines and repeat signs.

TRIO.



Musical score for Trio part, measures 19-27. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a dynamic marking of *p* and includes various dynamics such as *pp* and *p*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings indicated by bracketed lines and repeat signs.



# "Marche Militaire" II.

BARITONE 

F. Schubert, Op. 51, No 2.  
arr. by L.P. Laurendeau.

Universal  
Band Jour'l.

All<sup>o</sup> molto mod<sup>o</sup>

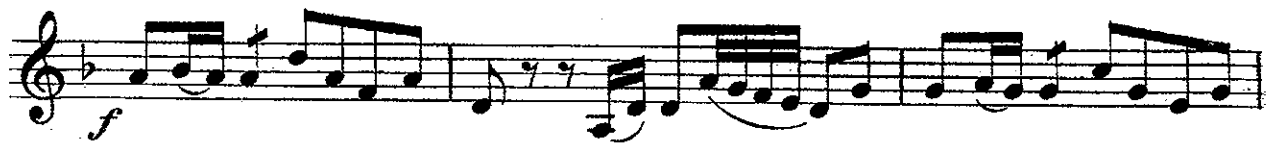
500.



First system of musical notation for Baritone. It consists of five staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *f*. The tempo is marked *All<sup>o</sup> molto mod<sup>o</sup>*. The music features a series of eighth and sixteenth notes, with a dynamic marking of *p* at the end of the first staff. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *p*. The fourth and fifth staves contain first and second endings, with a dynamic marking of *ff* in the fourth staff.

TRIO. 

TRIO section starting with a treble clef, a common time signature, and a dynamic marking of *p*. The music features a series of eighth and sixteenth notes, with a dynamic marking of *f* at the end of the first staff. The second staff has a dynamic marking of *pp*. The third staff has a dynamic marking of *p*. The fourth and fifth staves contain first and second endings, with a dynamic marking of *f* in the fifth staff.



Second staff of the Trio section, featuring a dynamic marking of *f*.

Bassoon. 


Bassoon part starting with a treble clef, a common time signature, and a dynamic marking of *pp*. The music features a series of eighth and sixteenth notes, with a dynamic marking of *p* at the end of the first staff. The second staff has a dynamic marking of *f*.



Second staff of the Bassoon part, featuring a dynamic marking of *f*.

Bassoon. 

Bassoon part starting with a treble clef, a common time signature, and a dynamic marking of *pp*. The music features a series of eighth and sixteenth notes, with a dynamic marking of *p* at the end of the first staff. The second staff has a dynamic marking of *f*.

D.C. al 

# "Marche Militaire" I.

BARITONE  $\text{F}$

F. Schubert, Op. 51. No 1.  
arr. by L.P. Laurendeau.

Universal  
Band Tour.

Allegro.

500.

Musical score for Baritone part, measures 1-18. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. It begins with a dynamic marking of *ff* (fortissimo) and includes various dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo). The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing slurs and accents. There are first and second endings indicated by bracketed lines with '1' and '2' above them.

Musical score for Trio part, measures 1-4. The score is written in bass clef with a key signature of two flats and a time signature of 2/4. It begins with a dynamic marking of *p* (piano). The music consists of eighth notes, some beamed together, with slurs and accents. There are first and second endings indicated by bracketed lines with '1' and '2' above them.

# "Marche Militaire" II.

BARITONE  $\text{F}$

F. Schubert, Op. 51. N<sup>o</sup> 2.

arr. by L. P. Laurendeau.

Universal  
Band Jour'l.

All<sup>o</sup> molto mod<sup>to</sup>

500.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of two main parts: a Baritone part and a Bassoon part. The Baritone part begins with a dynamic of *f* and includes first and second endings. The Bassoon part begins with a dynamic of *pp* and includes first and second endings. The score concludes with a *D. C. al* marking and a repeat sign.

*f* *p* *ff* *p* *pp* *f* *pp* *p* *D. C. al*

# "Marche Militaire" I.

BASSES.

F. Schubert, Op. 51, No 1.

arr. by L. P. Laurendeau.

Universal  
Band Journl.

Allegro.

500.

ff

p

sf

f

pp

p

f

ff

p

sf

f

ff

TRIO.

p

pp

p

# "Marche Militaire" II.

BASSES.

F. Schubert, Op. 51, No 2.

arr. by L. P. Laurendeau.

Universal  
Band Sour'l.

All<sup>o</sup> molto mod<sup>to</sup>

500.



TRIO.



D. C. al

# "Marche Militaire" I.

DRUMS.

F. Schubert, Op. 51. No 1.

arr. by L. P. Laurendeau.

Universal  
Band Journl.

Allegro.

500. *f* 

*f* 

*fz* *p* *Triangle.* 

*f* *Dr.* 

*f* 

*f* 

TRIO. *p* 

*p* 

*D.C.al* 

# "Marche Militaire" II.

F. Schubert, Op. 51. No 2.

arr. by L. P. Laurendeau.

All<sup>o</sup> molto mod<sup>to</sup>

500. *f* 

*ff* 

TRIO. *p* *Triangle.* *Dr.* *f* *p* *Triangle.* 

*D.C.al* 