

Marching through Tripoli.

Full Band 60¢

Solo B \flat Cornet.

March and Two-Step.

F. PENNINO.

American
Star J'l.

Conductor
Tempo di Marcia.

arr. by G. H. Reeves.

1895.

The musical score is written for a Solo B \flat Cornet in 2/4 time. It begins with a dynamic marking of *f*. The first section is a march, followed by a two-step section. The score includes various dynamic markings: *f*, *ff*, *mf*, *cresc.*, and *p*. A section titled "Royal Italian March" is marked *mf*. The score also includes a TRIO section for Cornets and Trombones, marked *ff* and *p*. The score concludes with a *cresc.* marking and a final *ff* dynamic.

Carl Fischer Edition. **Marching through Tripoli.**

Piccolo.

March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

American
Star J'l.

1895.

The first section of the score is written for piccolo in 2/4 time. It begins with a dynamic of *ff* and includes a *cresc.* marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the passage. A measure rest of 9 measures is indicated in the fourth staff.

The TRIO section begins with a dynamic of *ff* and includes a *p* marking. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the passage. The section concludes with a *cresc.* marking and a final dynamic of *ffz*.

Marching through Tripoli.

Oboe.

March and Two-Step.

F. PENNINO.
arr. by G. H. Reeves.

Tempo di Marcia.

1895.

The musical score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It begins with a dynamic marking of *ff* and a first ending bracket. The score includes various articulation marks such as accents (>) and slurs. The dynamic markings vary throughout, including *mf*, *f*, *ff*, *p*, *f*, and *ffz*. A *cresc.* marking is present in the final measures. The piece concludes with a final flourish marked with an accent (^).

Carl Fischer, New York.

Marching through Tripoli.

March and Two-Step.

Bassoon.

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

1895.

ff mf

f ff mf cresc.

f ff fz

mf ff

TRIO. ff p

mf f ff

cresc. f ffz

Carl Fischer, New York.

E♭ Clarinet.

Marching through Tripoli.

March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

1895.

TRIO.

15792-6

Carl Fischer, New York.

1st B \flat Clarinet. **Marching through Tripoli.**

March and Two-Step.

F. PENNINO.
arr. by G. H. Reeves.

Tempo di Marcia.

1895.

The musical score is written for a 1st B-flat Clarinet in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Tempo di Marcia'. The score is divided into two main sections: the first section (measures 1-18) and the 'TRIO' section (measures 19-36). The first section features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff*, *mf*, *f*, *cresc.*, and *ff*. The 'TRIO' section is characterized by a more melodic and rhythmic pattern, with dynamic markings such as *ff*, *p*, *f*, *mf*, *f*, and *ffz*. The score concludes with a *cresc.* marking and a final *ffz* dynamic.

Carl Fischer Edition. **Marching through Tripoli.**

2nd B \flat Clarinet March and Two-Step.

F. PENNINO.

American Tempo di Marcia.

arr. by G. H. Reeves.

Star J'l.

1895.

ff mf
f ff mf
cresc. f ff
mf
ff
TRIO. ff p
ff mf
f ff
mf ff

Carl Fischer Edition.

Marching through Tripoli.

3rd B \flat Clarinet March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

American Tempo di Marcia.

Star J'l.

1895.

ff mf

f ff mf

cresc. f ff

mf

ff

TRIO. ff p

ff mf

f ff

mf f ff

Carl Fischer, New York.

Carl Fischer Edition

B \flat Bass.

Marching through Tripoli.

March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

(3rd Trombone C)

BASS CLARINET
American Tempo di Marcia.

Star J'l.

2

1895.

The musical score consists of eight staves of music. The first four staves are the main melody, and the last four are a TRIO section. The key signature is one flat (B \flat), and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *f*, *p*, *fz*, and *cresc.*, as well as articulation marks like accents and slurs. A '2' above a staff indicates a second ending. The TRIO section begins with a change in time signature to 3/4.

Carl Fischer, New York.

Carl Fischer Edition. **Marching through Tripoli.**

Soprano Saxophone. March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

American Tempo di Marcia.
Star J'l.

1895.

ff mf f cresc. f ff mf

TRIO. ff p mf f ff

mf cresc. f ffz

Carl Fischer, New York.

Marching through Tripoli.

Alto Saxophone.

March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia

1895.

ff mf

f ff mf cresc. f

mf ff

mf ff

TRIO. ff p mf

ff mf

mf cresc. f ffz

15792-6

Carl Fischer, New York.

Marching through Tripoli.

Tenor Saxophone.

March and Two-Step.

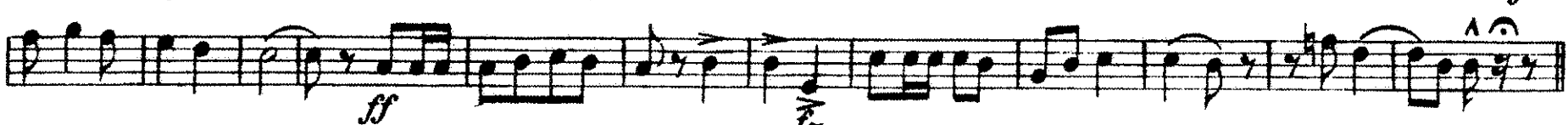
F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

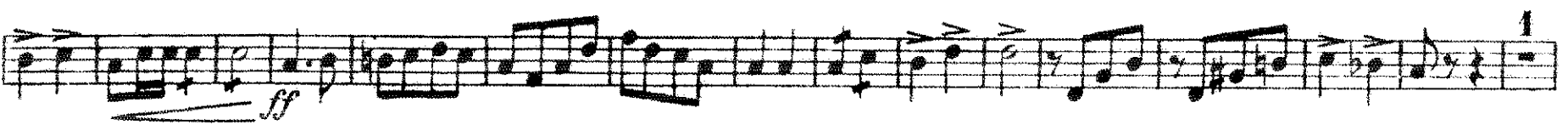
1895. 







TRIO. 







Marching through Tripoli.

Baritone Saxophone. March and Two-Step.

F. PENNINO.

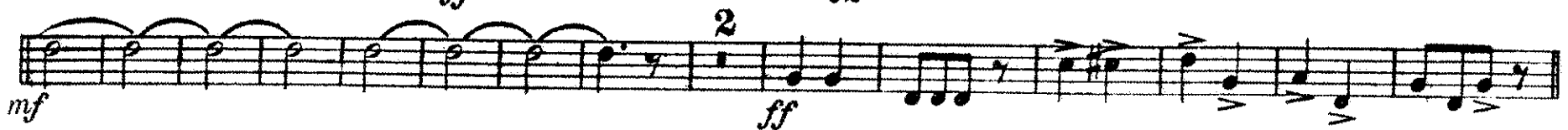
arr. by G. H. Reeves.

Tempo di Marcia.

1895. 

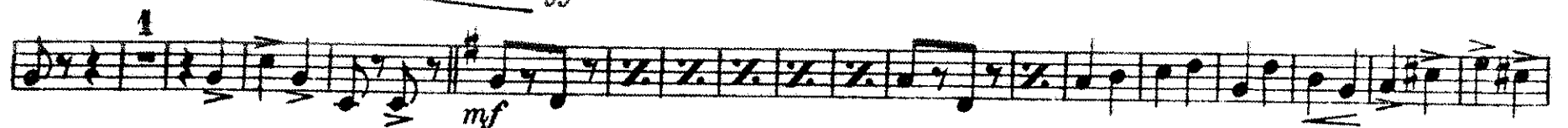






TRIO. 







Carl Fischer, New York.

Carl Fischer Edition. **Marching through Tripoli.**

E♭ Cornet.

March and Two-Step.

F. PENNINO.

arr. by G. H. Reev

American Tempo di Marcia.
Star J'l.

1895.

The musical score is written for E♭ Cornet in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Tempo di Marcia'. The score is divided into two main sections: a main section and a Trio section. The main section consists of 10 staves of music. The first staff starts with a dynamic of *ff* and includes a first ending bracket with a '2' above it. The second staff begins with a dynamic of *f* and includes a first ending bracket with a '2' above it. The third staff starts with a dynamic of *ff* and includes a first ending bracket with a '3' above it. The fourth staff begins with a dynamic of *ff* and includes a first ending bracket with a '1' above it. The fifth staff starts with a dynamic of *ff* and includes a first ending bracket with a '1' above it. The sixth staff begins with a dynamic of *ff* and includes a first ending bracket with a '1' above it. The seventh staff starts with a dynamic of *f* and includes a first ending bracket with a '1' above it. The eighth staff begins with a dynamic of *ff* and includes a first ending bracket with a '1' above it. The ninth staff starts with a dynamic of *mf* and includes a first ending bracket with a '1' above it. The tenth staff begins with a dynamic of *f* and includes a first ending bracket with a '1' above it. The Trio section consists of 4 staves of music. The first staff starts with a dynamic of *ff* and includes a first ending bracket with a '1' above it. The second staff begins with a dynamic of *p* and includes a first ending bracket with a '1' above it. The third staff starts with a dynamic of *ff* and includes a first ending bracket with a '1' above it. The fourth staff begins with a dynamic of *mf* and includes a first ending bracket with a '1' above it. The score includes various musical notations such as accents, slurs, and articulation marks.

Marching through Tripoli.

1st B \flat Cornet.

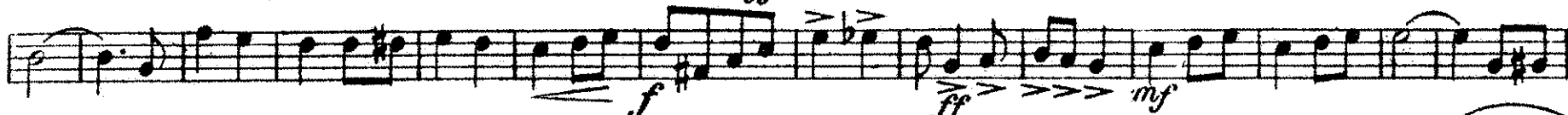
March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

1895. 



TRIO. 



Marching through Tripoli.

2nd B \flat Cornet.

March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

1895.

TRIO.

Marching through Tripoli.

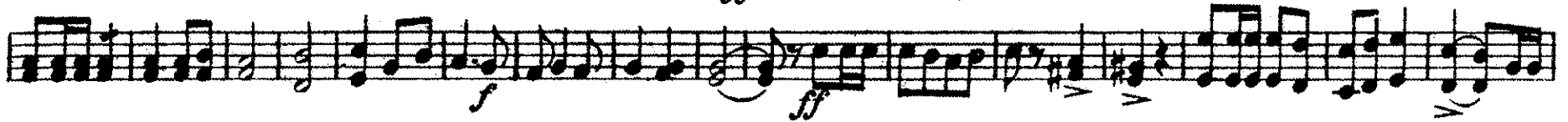
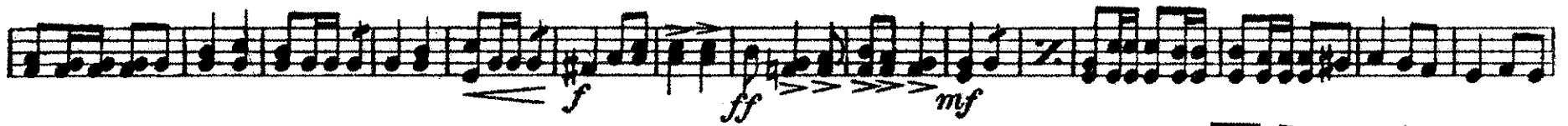
3rd B \flat Cornet

March and Two-Step.

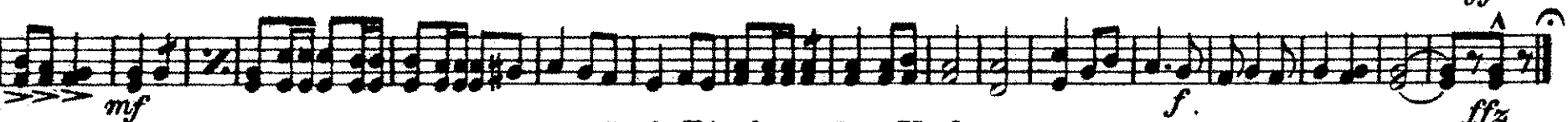
F. PENNINO.
arr. by G. H. Reeves.

Tempo di Marcia.

1895. 



TRIO. 



Marching through Tripoli.

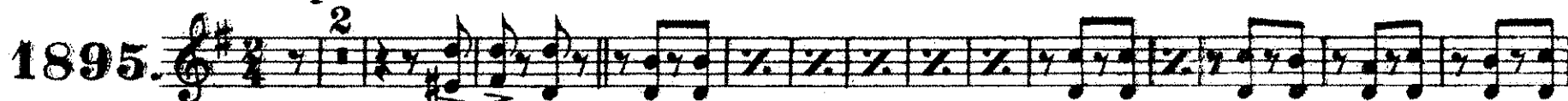
1st E \flat Horn

March and Two-Step.

F. PENNINO.

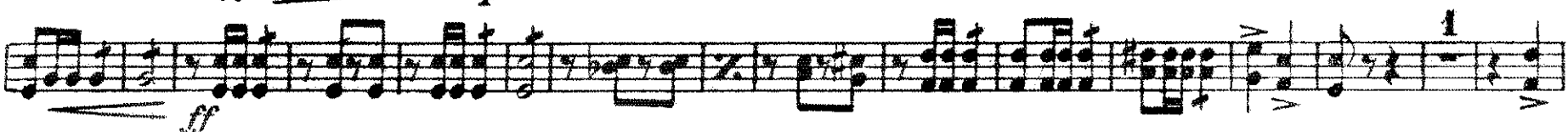
arr. by G. H. Reeves.

Tempo di Marcia.

1895. 



TRIO. 



Carl Fischer, New York.

Marching through Tripoli.

2nd E \flat Horn

March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

1895.

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

TRIO. *ff* *p* *ff* *mf* *f* *cresc.* *f* *ffz*

Carl Fischer, New York.

Marching through Tripoli.

3rd E \flat Horn

March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

1895.

The musical score is written for a 3rd E-flat Horn and consists of 11 staves. The first five staves represent the 'March' section, and the last six staves represent the 'TRIO' section. The key signature is one flat (B-flat major for the horn), and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *f*, *p*, and *cresc.*, as well as articulation marks like accents and slurs. There are also some performance instructions like '2' and '1' above notes. The piece concludes with a double bar line and a final *ffz* marking.

Carl Fischer, New York.

Marching through Tripoli.

4th E \flat Horn

March and Two-Step.

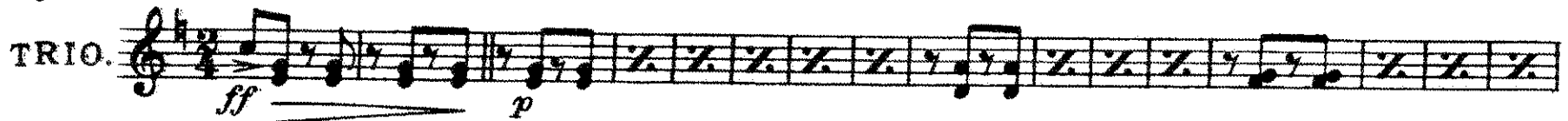
F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

1895. 



TRIO. 



Carl Fischer, New York.

Marching through Tripoli.

1st & 2nd Trombone. March and Two-Step.

F. PENNINO.
arr. by G. H. Reeves.

Tempo di Marcia.

1895.

TRIO.

f *ff* *mf* *cresc.*

mf *ff*

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

Carl Fischer, New York.

3rd Trombone.
(B \flat Bass J .)

Marching through Tripoli.
March and Two-Step.

F. PENNINO.
arr. by G. H. Reeves.

Tempo di Marcia.

1895. The musical score is written for a 3rd Trombone in B-flat bass clef, 2/4 time. It begins with a dynamic of *ff* and a tempo marking of 'Tempo di Marcia'. The score is divided into two main sections: a 'March' section and a 'Two-Step' section. The 'March' section consists of the first four staves, featuring a mix of eighth and sixteenth notes with various dynamics including *f*, *ff*, *mf*, and *fz*. The 'Two-Step' section begins with the 'TRIO' marking on the fifth staff, characterized by a slower tempo and a more melodic line with dynamics like *ff* and *p*. The score concludes with a final flourish marked *ffz*. The number '1895.' is printed at the beginning of the first staff.

Carl Fischer Edition

B \flat Bass.

(3rd Trombone )

Marching through Tripoli.

March and Two-Step.

F. PENNINO.

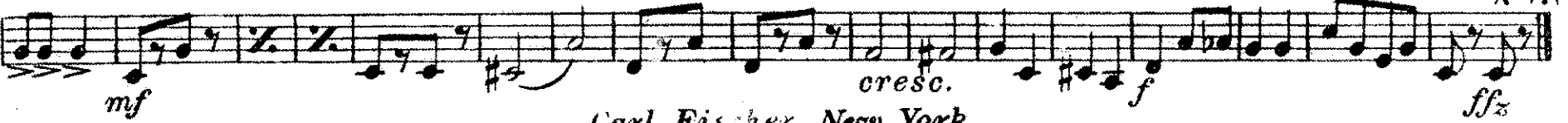
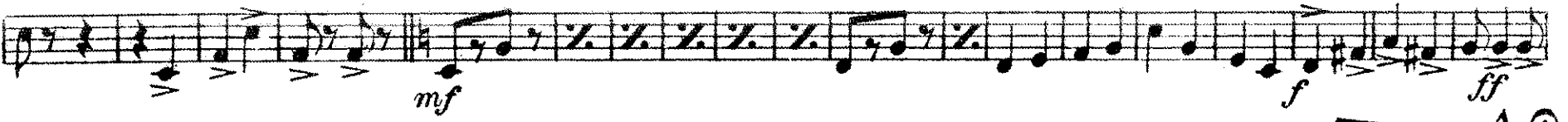
arr. by G. H. Reeves.

American Tempo di Marcia.
Star J'l.

1895. 



TRIO. 



Carl Fischer, New York.

Marching through Tripoli.

Baritone 

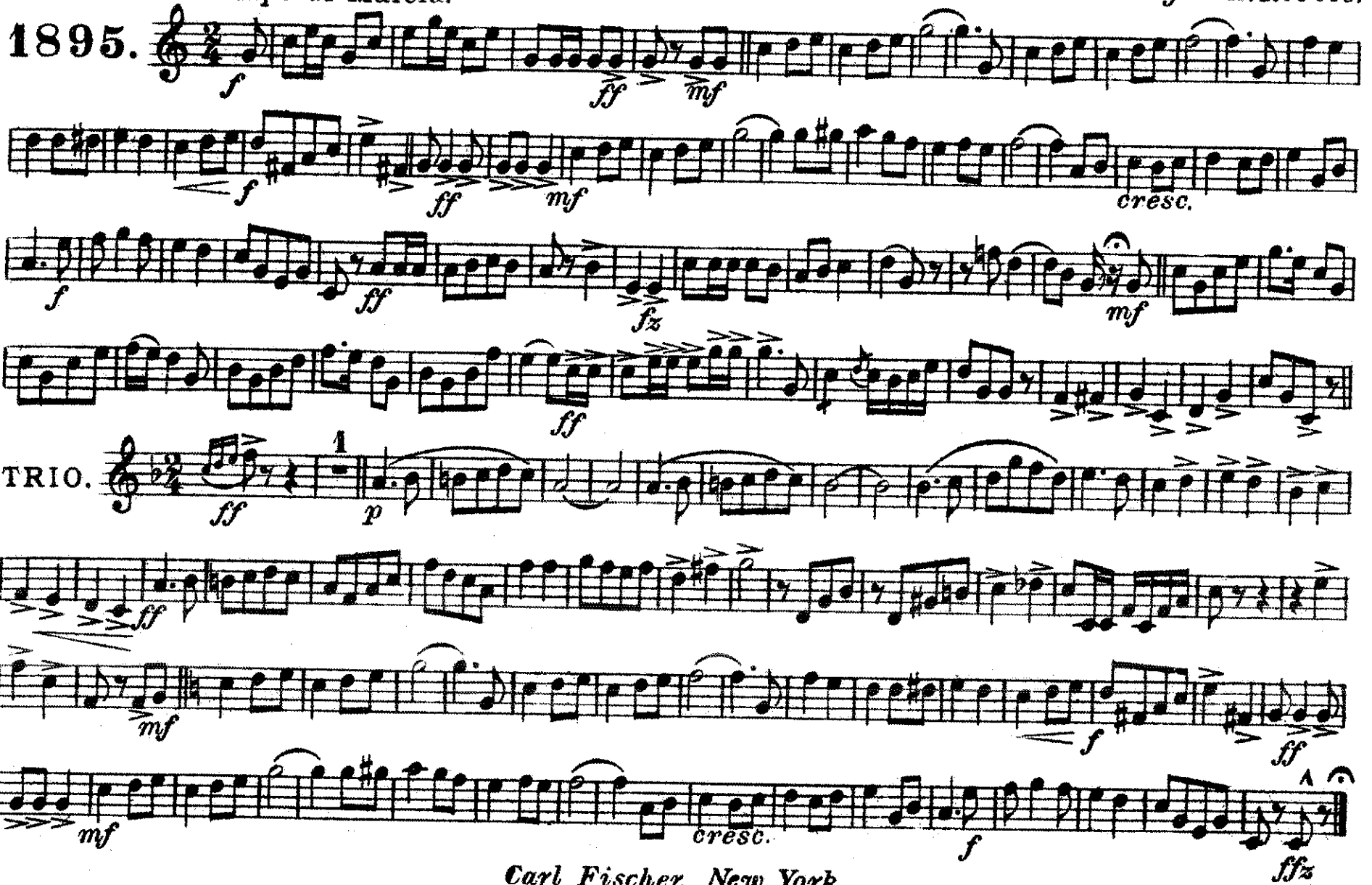
March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

1895.



TRIO.

Carl Fischer, New York.

Marching through Tripoli.

March and Two-Step.

Baritone b

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

1895.

TRIO.

The musical score is written for Baritone in a 2/4 time signature. The 1895 section consists of five staves of music. The first staff begins with a dynamic of *f* and includes accents and slurs. The second staff features dynamics of *f*, *ff*, and *mf*, with a *cresc.* marking. The third staff starts with *f* and *ff*, followed by *fz* and *mf*. The fourth staff continues with *ff*. The fifth staff is the start of the TRIO section, marked with *ff* and *p*. The TRIO section consists of four staves. The first staff of the TRIO has *ff* dynamics. The second staff has *mf*. The third staff has *f*. The fourth staff has *ffz*. Dynamics like *cresc.* and *f* are also present in the TRIO section.

Carl Fischer, New York.

Marching through Tripoli.

Basses.

March and Two-Step.

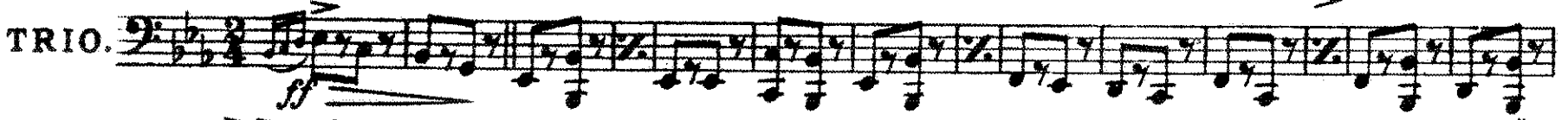
F. PENNINO.

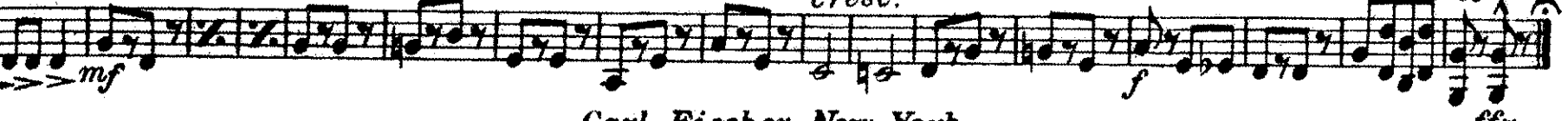
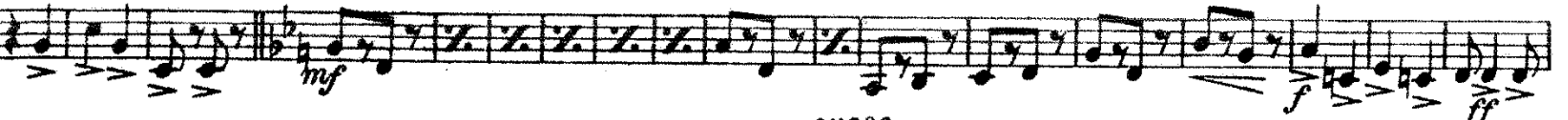
arr. by G. H. Reeves.

Tempo di Marcia.

1895. 



TRIO. 



Carl Fischer, New York.

Marching through Tripoli.

Drums.

March and Two-Step.

F. PENNINO.

arr. by G. H. Reeves.

Tempo di Marcia.

1895.

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

TRIO.

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

ff

Carl Fischer, New York.