

North Royalton Community Band

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14713 Ridge Rd.

North Royalton, OH 44133

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Piccolo.

"TO ACTION" MARCH.

J. C. HEED.

The musical score is written for a Piccolo instrument in 2/4 time. It begins with a key signature of one sharp (F#) and a dynamic marking of *ff*. The first staff contains the initial melody. The second and third staves continue the melody with various dynamics including *mf* and *ff*. The fourth staff features a first ending and a second ending. The fifth staff is the start of a **TRIO** section, marked with *ff*. The sixth and seventh staves continue the Trio section with *mf* and *ff* dynamics. The eighth staff includes first and second endings. The ninth and tenth staves conclude the piece with a final *ff* dynamic.

FLUTE

"TO ACTION" MARCH

J. C. HEED

1 *ff* 2 3 4 5 *mf*

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20 1.

21 22 23 24 25 26 *mf*

27 28 29 30 31 32 *ff*

33 34 35 36 37 1. 38 2.

TRIO

39 40 41 42 43 *mif*

"TO ACTION" MARCH-FLUTE

44 Musical notation for measures 44-48. Measure 44 starts with a treble clef and a key signature of two flats. The melody consists of quarter notes and eighth notes. Measure 45 has an 'x' above the first eighth note. Measure 46 has a slur over the last two notes. Measure 47 has a slur over the last two notes. Measure 48 has a slur over the last two notes.

49 Musical notation for measures 49-53. Measure 49 has a slur over the last two notes. Measure 50 has a slur over the last two notes. Measure 51 has a slur over the last two notes. Measure 52 has a slur over the last two notes. Measure 53 has a slur over the last two notes.

54 Musical notation for measures 54-58. Measure 54 has a repeat sign. Measure 55 has a repeat sign. Measure 56 has a repeat sign. Measure 57 has a repeat sign. Measure 58 has a repeat sign.

ff

59 Musical notation for measures 59-63. Measure 59 has a repeat sign. Measure 60 has a repeat sign. Measure 61 has a repeat sign. Measure 62 has a repeat sign. Measure 63 has a repeat sign.

64 Musical notation for measures 64-68. Measure 64 has a repeat sign. Measure 65 has a repeat sign. Measure 66 has a repeat sign. Measure 67 has a repeat sign. Measure 68 has a repeat sign.

69 Musical notation for measures 69-74. Measure 69 has a repeat sign. Measure 70 has a first ending bracket. Measure 71 has a second ending bracket. Measure 72 has a slur over the last two notes. Measure 73 has a slur over the last two notes. Measure 74 has a slur over the last two notes.

fff

75 Musical notation for measures 75-81. Measure 75 has a slur over the last two notes. Measure 76 has a slur over the last two notes. Measure 77 has a slur over the last two notes. Measure 78 has a slur over the last two notes. Measure 79 has a slur over the last two notes. Measure 80 has a slur over the last two notes. Measure 81 has a slur over the last two notes.

82 Musical notation for measures 82-87. Measure 82 has a slur over the last two notes. Measure 83 has a slur over the last two notes. Measure 84 has a slur over the last two notes. Measure 85 has a slur over the last two notes. Measure 86 has a slur over the last two notes. Measure 87 has a slur over the last two notes.

Oboe.

"TO ACTION" MARCH.

J.C. HEED.

ff *mf* *f* *ff* *mf* *ff* *fff*

TRIO.

1. 2. 1. 2.

"TO ACTION" MARCH.

Bassoon.

J.C. HEED.

ff *mf* 1. 2. *ff* *mf* 1. 2. *ff* **TRIO.** *mf* 1. 2. *ff*

PUB. BY H.N. WHITE CLEVELAND, O.

E♭ Clarinet.

"TO ACTION" MARCH.

J.C. HEED.

The musical score is written for E♭ Clarinet in 2/4 time. It consists of ten staves of music. The first four staves contain the main melody with dynamic markings of *ff*, *mf*, and *f*. The fifth staff is labeled "TRIO" and begins with a *mf* dynamic. The score includes first and second endings in several places, marked with "1." and "2.". The piece concludes with a *fff* dynamic marking.

PUB. BY H.N. WHITE CLEVELAND, O.

1st. B \flat Clarinet.

"TO ACTION" MARCH.

J.C. HEED.

The musical score is written for a single B-flat Clarinet part. It begins with a treble clef and a 2/4 time signature. The first staff starts with a *ff* dynamic and contains a series of eighth and sixteenth notes. The second staff continues the melody with a *mf* dynamic. The third staff features a first ending and a second ending. The fourth staff includes a *ff* dynamic and a *mf* dynamic. The fifth staff is labeled 'TRIO' and begins with a *mf* dynamic. The sixth staff has a *ff* dynamic. The seventh staff includes first and second endings. The eighth staff has a *fff* dynamic. The ninth and tenth staves continue the piece with various dynamics and articulations.

PUB. BY H.N. WHITE CLEVELAND, O.

2d. Bb Clarinet.

"TO ACTION" MARCH.

J.C. HEED.

ff *mf* *f* *mf* *ff* *TRIO.* *mf* *ff* *fff*

PUB. BY H.N. WHITE CLEVELAND, O.

"TO ACTION" MARCH.

Soprano Saxophone.

J.C. HEED.

The musical score for Soprano Saxophone is written in 2/4 time. It begins with a *ff* dynamic and a series of eighth and sixteenth notes. The first staff ends with a *mf* dynamic. The second staff features a first ending marked '1.' and a *f* dynamic. The third staff starts with a second ending marked '2.', followed by a *ff* dynamic and a TRIO section. The TRIO section begins with a first ending marked '1.', a second ending marked '2.', and a *ff* dynamic. The fourth staff continues with a *mf* dynamic and a triplet of eighth notes. The fifth staff features a *mf* dynamic and a triplet of eighth notes. The sixth staff is a continuous eighth-note pattern. The seventh staff has a first ending marked '1.', a second ending marked '2.', and a *ff* dynamic. The eighth staff concludes the piece with a *ff* dynamic.

"TO ACTION" MARCH.

Alto Saxophone.

J.C. HEED.

The musical score is written for Alto Saxophone in 6/8 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece starts with a *ff* dynamic and includes various articulations such as accents and slurs. A *mf* dynamic appears in the second measure of the first staff. The second staff features a *f* dynamic and includes first and second endings. The third staff starts with *ff* and includes a *mf* dynamic. The fourth staff contains a *TRIO* section marked with a '3' and a *mf* dynamic. The fifth staff begins with a *R* (ritardando) marking and ends with a *ff* dynamic. The sixth staff continues with a *ff* dynamic. The seventh staff includes first and second endings and a *ff* dynamic. The eighth staff concludes the piece with a *ff* dynamic and a final flourish.

PUB. BY H.N. WHITE CLEVELAND, O.

"TO ACTION" MARCH.

Tenor Saxophone.

J.C. HEED.

The musical score is written for Tenor Saxophone and consists of eight staves. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The piece begins with a *ff* dynamic and features various rhythmic patterns including eighth and sixteenth notes, often with accents. The score includes dynamic markings such as *ff*, *mf*, and *f*. A section labeled "TRIO" begins on the fourth staff, marked with *mf*. The score concludes with first and second endings on the seventh staff, both marked with *ff*.

PUB. BY N.W. WHITE CLEVELAND, O.

"TO ACTION" MARCH.

Baritone Saxophone.

J. C. HEED.

The musical score is written for Baritone Saxophone in 2/4 time. It begins with a treble clef and a key signature of one flat (Bb). The first staff starts with a *ff* dynamic and a *>* accent. The second staff continues with a *mf* dynamic and includes first and second endings. The third staff features *ff*, *mf*, and *ff* dynamics. The fourth staff is the start of the TRIO section, marked with a *mf* dynamic and a key signature change to two flats (Bb and Eb). The fifth staff continues the TRIO with a *ff* dynamic. The sixth staff includes first and second endings and a *ff* dynamic. The seventh staff concludes with a *ff* dynamic. The eighth staff is the final line of the piece.

"TO ACTION" MARCH.

E♭ Cornet.

J.C. HEED.

ff *mf* *f* *ff* *mf* *ff* *fff*

TRIO.

1 2 1 2 1. 2.

PIR BY H.N.WHITE CLEVELAND-O

"TO ACTION" MARCH.

Solo B \flat Cornet.

J. C. HEED.

122 *ff* *mf* *f* 1. 2. *ff* *mf* 1. 2. *ff* *mf* *fff*

"TO ACTION" MARCH.

J.C. HEED.

1st. B♭ Cornet.

The musical score for the 1st. B♭ Cornet part of "TO ACTION" MARCH is written on eight staves. The key signature is one flat (B♭) and the time signature is 2/4. The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). It features first and second endings, a TRIO section, and a final *fff* (fortississimo) section. The notation includes eighth and sixteenth notes, rests, and slurs.

PIUR BY H.N.WHITE CLEVELAND.O.

"TO ACTION" MARCH.

2d. & 3rd. Bb Cornets.

J. C. HEED.

The musical score is written for two parts: 2d. and 3rd. Bb Cornets. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The music starts with a *ff* dynamic and includes first and second endings. The second staff continues the melody with a *f* dynamic and also includes first and second endings. The third staff features a *ff* dynamic and includes first and second endings. The fourth staff is divided into sections: a *mf* section with first and second endings, a *TRIO* section for the 2d. Cor. with a *mf* dynamic, and a *Duo* section for the Solo. The fifth staff continues the *ff* section. The sixth staff includes first and second endings and a *Solo Duo* section with a *fff* dynamic. The seventh staff continues the *fff* section. The eighth staff concludes the piece with a *ff* dynamic.

PIR BY H.N.WHITE CLEVELAND, O.

"TO ACTION" MARCH.

1st. or Solo Alto.

J.C. HEED.

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

1. 2. 1. 2. TRIO. 1. 2.

PUB. BY H.N. WHITE CLEVELAND, O.

2d. & 3rd. Altos.

"TO ACTION" MARCH.

J. C. HEED.

The musical score is written for two alto parts (2d. & 3rd. Altos) in 2/4 time. It consists of seven staves of music. The key signature has one sharp (F#). The score includes various dynamics and articulations:

- Staff 1: *ff* (fortissimo), *mf* (mezzo-forte)
- Staff 2: *f* (forte)
- Staff 3: *ff* (fortissimo), *mf* (mezzo-forte), *ff* (fortissimo)
- Staff 4: *mf* (mezzo-forte), **TRIO.** (Trio section), *ff* (fortissimo)
- Staff 5: *ff* (fortissimo)
- Staff 6: *fff* (fortississimo)
- Staff 7: *fff* (fortississimo)

Articulations include accents (>) and slurs. There are first and second endings marked with "1." and "2." in several places. The Trio section begins with a double bar line and a key signature change to two flats (Bb and Eb).

PUB. BY H. N. WHITE CLEVELAND, O.

1st. & 2d. Tenors. "TO ACTION" MARCH.

J. C. HEED.

ff *mf* *f* *mf* *ff* *TRIO.* *mf* *ff* *fff*

PUB. BY H. N. WHITE CLEVELAND, O.

1st. & 2d. Trombones: "TO ACTION" MARCH.

J. C. HEED.

The musical score is written for two trombones and consists of seven staves. The key signature has one flat (B-flat) and the time signature is 6/8. The piece begins with a *ff* dynamic and includes several accents. The first staff starts with *ff* and transitions to *mf*. The second staff features a *f* dynamic and includes first and second endings. The third staff has *ff*, *mf*, and *ff* dynamics. The fourth staff is marked *TRIO.* and *mf*. The fifth staff has a *ff* dynamic. The sixth staff includes first and second endings. The seventh staff features a *fff* dynamic. The score is filled with various musical notations including eighth notes, sixteenth notes, and rests, with many notes having accents.

"TO ACTION" MARCH.

3rd. Trombone.

J. C. HEED.

The musical score for the 3rd Trombone part of "TO ACTION" MARCH is written in bass clef with a key signature of one flat and a 6/8 time signature. The score consists of ten staves of music. The first staff begins with a *ff* dynamic marking, followed by a *mf* marking. The second staff has a *f* marking. The third staff has *ff*, *mf*, and *ff* markings. The fourth staff is the start of the TRIO section, marked *mf*. The fifth staff has a *ff* marking. The sixth staff has a *ff* marking. The seventh staff has a *ff* marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff has a *ff* marking. The score includes first and second endings in the second and seventh staves. The TRIO section begins in the fourth staff with a change in key signature to two flats and a change in time signature to 6/8.

PUB. BY H. N. WHITE CLEVELAND, O

Baritone.

"TO ACTION" MARCH.

J.C. HEED.

The musical score is written for Baritone and Trio parts. The Baritone part is in 6/8 time and consists of seven staves. It begins with a *ff* dynamic and includes first and second endings. The Trio part is in 7/8 time and consists of four staves, starting with a *mf* dynamic and also featuring first and second endings. The score includes various musical notations such as slurs, accents, and dynamic markings.

PUB. BY H.N. WHITE CLEVELAND, O.

Baritone.

"TO ACTION" MARCH.

J. C. HEED.

The musical score is written for Baritone and Trio. It consists of 12 staves of music. The Baritone part is on the top six staves, and the Trio part is on the bottom six staves. The key signature is one flat (B-flat) and the time signature is 6/8. The score includes various dynamic markings such as *ff*, *mf*, and *fff*, as well as articulation marks like accents and slurs. There are two first and second endings in the Baritone part, one in the second staff and one in the seventh staff. The Trio part begins with a *TRIO.* marking and a *ff* dynamic. The music is a march, characterized by its rhythmic patterns and strong accents.

PUB. BY H. N. WHITE CLEVELAND, O.

"TO ACTION" MARCH.

Tuba.

J. C. HEED.

The musical score is written for a Tuba in bass clef, 6/8 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a fermata. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *ff* and includes first and second endings. The fifth staff has a dynamic marking of *ff* and includes the word "TRIO." above the staff. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *fff* and includes first and second endings. The ninth staff has a dynamic marking of *fff*. The score concludes with a double bar line and repeat signs.

PUB. BY H. N. WHITE CLEVELAND, O.

"TO ACTION" MARCH.

B♭ Bass.

J.C. HEED.

The musical score is written for a B♭ Bass in 6/8 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a fermata over the first two notes. The second staff has a dynamic marking of *mf* and a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The third staff has dynamic markings of *f* and *ff*. The fourth staff is the start of the 'TRIO' section, marked with *mf* and a key signature change to B♭ major. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *ff* and a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *ff*. The tenth staff concludes the piece with a final cadence.

PUB. BY H.N. WHITE, CLEVELAND, O.

"TO ACTION" MARCH.

J.C. HEED.

Drums.

The musical score is written for drums on a single staff in 6/8 time. It begins with a key signature of one sharp (F#) and a dynamic marking of *ff*. The score consists of several measures, including first and second endings. A section labeled "TRIO." begins with a key signature change to one flat (Bb) and a dynamic marking of *mf*. The score concludes with a final *ff* dynamic marking.

PUB. BY H.N. WHITE CLEVELAND, O.