

THE VICTOR MARCH.

Solo B \flat Cornet.

K.L.KING.

457 *f*

Basses. *mf*

f tutti forza.

Trio.

p-ff

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THE VICTOR MARCH.

Piccolo.

K. L. KING

457

Musical score for Piccolo, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *f*. The first staff contains measures 1-4, followed by a double bar line and a measure rest. The second staff contains measures 5-8, with a dynamic marking of *mf* and the instruction *crese.* above the staff. The third staff contains measures 9-12, with a dynamic marking of *f* and the instruction *8va ad lib* above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

Trio.

Musical score for Trio, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *p*. The first staff contains measures 1-4, followed by a double bar line and a measure rest. The second staff contains measures 5-8, with a dynamic marking of *f* and the instruction *tr* above the staff. The third staff contains measures 9-12, with a dynamic marking of *f* and the instruction *tr* above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

C. L. Barnhouse, Oskaloosa, Iowa.

THE VICTOR MARCH

457

p

ff

cresc.

tr

trm

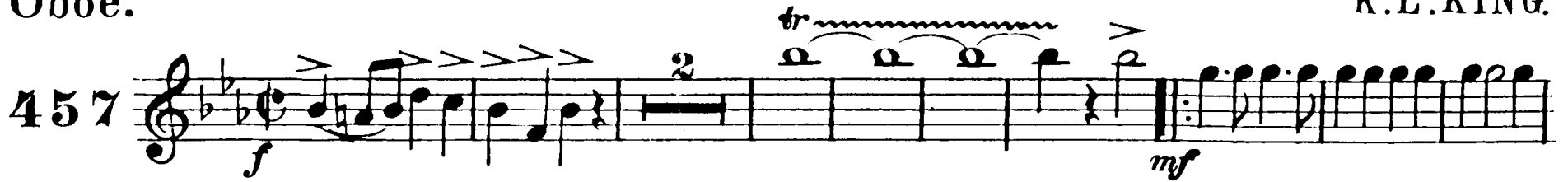
Trio

1 2

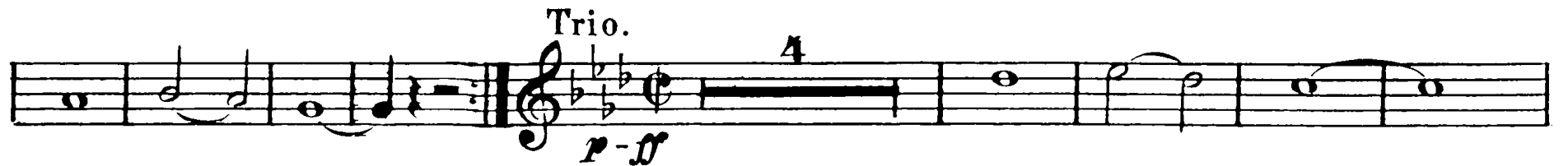
THE VICTOR MARCH.

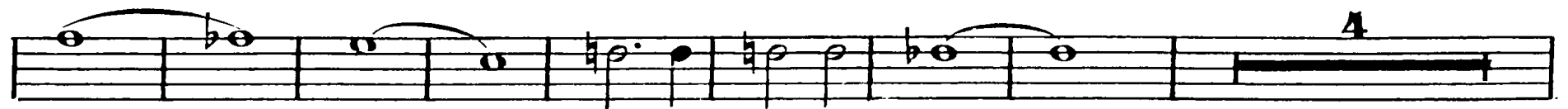
Oboe.

K.L.KING.

457 



Trio. 



C. L. Barnhouse, Oskaloosa, Iowa.

Baritone.
or Bassoon.

THE VICTOR MARCH.

K. L. KING

457

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

Solo.

Trio.

The musical score is written for Baritone or Bassoon in 2/4 time. It begins with a dynamic marking of *f* and includes several performance markings: *Solo.*, *cresc.*, *ff mf Solo.*, and *Trio.*. The score is divided into sections by repeat signs and includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a final flourish.

THE VICTOR MARCH.

E♭ Clarinet.

457

The main musical score for the E♭ Clarinet part, measures 1 through 15. It is written on a single staff in treble clef with a key signature of one flat (B♭). The music begins with a dynamic marking of *f* (forte). The first measure contains a series of eighth notes with accents. The second measure has a fermata and a dynamic marking of *2*. The third measure features a trill (tr) over a half note. The fourth measure has a dynamic marking of *crese.* (crescendo). The fifth measure has a dynamic marking of *ff* (fortissimo). The sixth measure has a dynamic marking of *mf* (mezzo-forte). The seventh measure has a dynamic marking of *3* over a triplet of eighth notes. The eighth measure has a dynamic marking of *7* over a pair of eighth notes. The ninth measure has a dynamic marking of *7* over a pair of eighth notes. The tenth measure has a dynamic marking of *7* over a pair of eighth notes. The eleventh measure has a dynamic marking of *7* over a pair of eighth notes. The twelfth measure has a dynamic marking of *7* over a pair of eighth notes. The thirteenth measure has a dynamic marking of *7* over a pair of eighth notes. The fourteenth measure has a dynamic marking of *7* over a pair of eighth notes. The fifteenth measure has a dynamic marking of *7* over a pair of eighth notes. The score includes various musical notations such as accents, trills, and dynamic markings.

Trio.

The Trio section of the musical score, measures 16 through 21. It is written on a single staff in treble clef with a key signature of one flat (B♭). The music begins with a dynamic marking of *p-ff* (piano-fortissimo). The first measure has a dynamic marking of *p-ff*. The second measure has a dynamic marking of *tr* over a half note. The third measure has a dynamic marking of *tr* over a half note. The fourth measure has a dynamic marking of *tr* over a half note. The fifth measure has a dynamic marking of *tr* over a half note. The sixth measure has a dynamic marking of *tr* over a half note. The seventh measure has a dynamic marking of *tr* over a half note. The eighth measure has a dynamic marking of *tr* over a half note. The ninth measure has a dynamic marking of *tr* over a half note. The tenth measure has a dynamic marking of *tr* over a half note. The eleventh measure has a dynamic marking of *tr* over a half note. The twelfth measure has a dynamic marking of *tr* over a half note. The thirteenth measure has a dynamic marking of *tr* over a half note. The fourteenth measure has a dynamic marking of *tr* over a half note. The fifteenth measure has a dynamic marking of *tr* over a half note. The sixteenth measure has a dynamic marking of *tr* over a half note. The seventeenth measure has a dynamic marking of *tr* over a half note. The eighteenth measure has a dynamic marking of *tr* over a half note. The nineteenth measure has a dynamic marking of *tr* over a half note. The twentieth measure has a dynamic marking of *tr* over a half note. The twenty-first measure has a dynamic marking of *tr* over a half note. The score includes various musical notations such as accents, trills, and dynamic markings.

THE VICTOR MARCH.

1st B \flat Clarinet

K.L. KING.

457

The musical score consists of seven staves of music. The first six staves are for the 1st Bb Clarinet part. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. It starts with a forte (f) dynamic and includes markings for slurs, accents (>), and trills (tr). A 'Staccato' (Sta) section is indicated by a dotted line above the staff. The second staff continues the melody with a crescendo (cresc.) and mezzo-forte (mf) dynamic. The third staff features first and second endings. The fourth staff continues the main melody. The fifth staff is the beginning of the 'Trio' section, marked with a piano-forte (p-f) dynamic. The sixth staff continues the Trio melody with trills. The seventh staff concludes the Trio section with first and second endings.

2^d & 3^d
B \flat Clarinets.

THE VICTOR MARCH.

K.L.KING.

457

CRASC. *f*

This staff contains the first line of music. It begins with a treble clef and a key signature of two flats. The music features a series of eighth-note trills, followed by a trill marked 'CRASC.' and a dynamic marking of 'f'. The staff concludes with a repeat sign and two eighth-note chords.

This staff continues the music with eighth-note chords, some of which are beamed together. It ends with a repeat sign and eighth-note chords.

This staff features eighth-note runs with accents and trills. It includes first and second endings marked with '1' and '2'. A dynamic marking of 'f' is present.

This staff continues with eighth-note runs and trills, including first and second endings marked with '1' and '2'.

Trio.

P-ff

This staff marks the beginning of the Trio section. It starts with a treble clef and a key signature of two flats. The music consists of quarter and eighth notes with a dynamic marking of 'P-ff'.

This staff continues the Trio section with eighth-note chords and trills.

This staff concludes the Trio section with eighth-note chords and trills, including first and second endings marked with '1' and '2'.

C. L. Barnhouse, Oskaloosa, Iowa.

1st B \flat Cornet. THE VICTOR MARCH.

or Soprano Saxophone.

K. L. KING.

457

cresc. *mf*

Trio.

p - *ff*

C. L. Barnhouse, Oskaloosa, Iowa.

8
E♭ Alto Saxophone
or Alto Clarinet

THE VICTOR MARCH

K. L. KING

457 *f*

mf

f

Trio

p

ff

8
Bb Tenor Saxophone
or Bass Clarinet

THE VICTOR MARCH

K. L. KING

457

f *cresc.*

mf

mf

mf

Trio

p-f

3^d Trombone.
or Baritone Saxophone.

THE VICTOR MARCH.

K.L.KING.

457

f Solo. *cresc.* *f* Trio. *D Grandioso.*

C. L. Barnhouse, Oskaloosa, Iowa.

1st B \flat Cornet. THE VICTOR MARCH.

or Soprano Saxophone.

K. L. KING.

457

f *cresc.* *mf*

Trio.

p-II

C. L. Barnhouse, Oskaloosa, Iowa.

2^d & 3^d
B \flat Cornets.

THE VICTOR MARCH.

K. L. KING.

457

f *cresc.* *mf*

f *Trio.* *p-f*

C. L. Barnhouse, Oskaloosa, Iowa.

1st & 2^d

THE VICTOR MARCH.

K. L. KING.

E♭ Altos.

4 5 7

f *cresc.* *mf*

Trio. *p-f*

C. L. Barnhouse, Oskaloosa, Iowa.

3^d & 4th
E♭ Altos.

THE VICTOR MARCH.

K. L. KING.

457

f *cresc.* *mf* *f* *Trio.* *p-ff* *f*

C. L. Barnhouse, Oskaloosa, Iowa.

1st & 2d

THE VICTOR MARCH.

Trombones.

K.L.KING.

457

f Solo. *cresc.* *ff*

f tutti forza. Trio. *ff Grandioso.*

C. L. Barnhouse, Oskaloosa, Iowa.

3^d Trombone.
or Baritone Saxophone.

THE VICTOR MARCH.

K.L.KING.

457

f Solo. *cresc.* Trio. *D Grandioso.*

C. L. Barnhouse, Oskaloosa, Iowa.

Baritone.
or Tenor Saxophone

THE VICTOR MARCH.

K. L. KING.

4 5 7

Solo. *f* *cresc.* *mf* *Solo.* *Trio.*

C. L. Barnhouse, Oskaloosa, Iowa.

Baritone.
or Bassoon.

THE VICTOR MARCH.

K. L. KING

457

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

Solo.

Trio.

The musical score is written for Baritone or Bassoon in 2/4 time. It begins with a dynamic marking of *f* and includes a first ending marked with a '2'. The piece features several *Solo.* sections and a *Trio.* section. Dynamics range from *f* to *ff* and *mf*. Performance markings include accents, slurs, and hairpins. The score concludes with a double bar line and repeat dots.

THE VICTOR MARCH.

Basses.

K. L. KING.

457

f

Solo.

cresc.

Solo.

Trio.

p-f

C. L. Barnhouse, Oskaloosa, Iowa.

THE VICTOR MARCH.

Drums.

K. L. KING.

4

457

f

cresc.

Cym. mf

Cym.

f

Trio.

P-D

7 8 9 10 11 12

2 3 4

5 6 7 8 9 10 11 12

1 2

C. L. Barnhouse, Oskaloosa, Iowa.