

THE VIKING MARCH

To my friends, Ervin and Floyd Leslie.

K. L. KING.

CONDUCTOR

496

ff *fz* *Cymb.* *mf*

ff *mf* *Cymb.*

ff *mf*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth notes and rests.

Second system of musical notation, continuing the grand staff from the first system. It includes various musical notations such as slurs, accents, and dynamic markings.

Third system of musical notation, featuring a first ending bracket labeled '1.' and a second ending bracket labeled '2.' leading to a section titled 'TRIO'. The key signature changes to three flats (B-flat, E-flat, and A-flat). The music includes a piano (*p*) dynamic marking and a list of instruments: '2nd & 3rd Cors.', '1st & 2nd Trb's', and 'Barit.'.

Fourth system of musical notation, continuing the grand staff with various musical notations including slurs and accents.

Fifth system of musical notation, continuing the grand staff with various musical notations including slurs and accents.

Sixth system of musical notation, continuing the grand staff with various musical notations including slurs and accents.

First system of piano accompaniment. The right hand features a melodic line with some sustained chords, while the left hand provides a steady bass line with eighth-note patterns.

Second system of piano accompaniment. The right hand continues the melodic development, and the left hand maintains the rhythmic foundation.

Third system of piano accompaniment. Includes a *Cl.* (Clarinet) part in the right hand and a *f Cymb.* (cymbal) part in the left hand. The music features more complex rhythmic patterns and dynamic markings.

Fourth system of piano accompaniment. Includes a *Cymb.* (cymbal) part in the right hand. The texture becomes denser with more active parts in both hands.

Fifth system of piano accompaniment. The right hand has a more active melodic line, and the left hand continues with a rhythmic accompaniment.

Sixth system of piano accompaniment. Includes a *Cymb.* (cymbal) part in the right hand. The system concludes with a section for *Cor & Trb.* (Coronet and Trumpet) and *ff Barit. 2nd & 3rd Cors.* (fortissimo Baritone, 2nd and 3rd Cornets).

Viking

This musical score is for a piece titled "Viking". It is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. There are several trills marked with "tr." above notes in the treble clef. A triplet of eighth notes is marked with a "3" below it in the third system. The piece concludes with a double bar line at the end of the sixth system.

Viking

Piccolo.

THE VIKING MARCH.

K. L. KING.

496

The musical score is written for a piccolo in G major and 2/4 time. It consists of 16 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 'ff' (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf' (mezzo-forte) and 'f' (forte). A 'Trio' section begins on the fourth staff, marked with a 'p' (piano) dynamic. The score concludes with a final cadence on the sixteenth staff.

C L Barnhouse Oskaloosa Iowa

THE VIKING MARCH

K. L. KING

Oboe.

496

ff *fz* *mf* *f* *Trio.* *p-ff* *tr* *tr mmm* *Fine.* *tr* *8*

C. L. Barnhouse, Oskaloosa, Iowa.

D. S. al

Bassoon.

THE VIKING MARCH

K. L. KING

496

ff *fz* *mf*

f

Trio. §
p-ff

f

f

f

f

f

f

C. L. Barnhouse, Oskaloosa, Iowa.

D. S. al

E♭ Clarinet.

THE VIKING MARCH

K. L. KING.

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1st B \flat Clarinet. THE VIKING MARCH.

K. L. KING.

496

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a dynamic marking of *mf*. The middle and bottom staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes various articulations such as accents and slurs.

Trio.

The Trio section consists of eight staves of music. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a dynamic marking of *p*. The remaining seven staves are in bass clef. The music is characterized by a steady, rhythmic accompaniment with frequent sixteenth notes and slurs, creating a consistent harmonic and rhythmic background.

C. L. Barnhouse, Oskaloosa, Iowa.

2^d & 3^d B \flat Clarinets. **THE VIKING MARCH.** K. L. KING.

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Trio.

E♭ Alto Clarinet

THE VIKING MARCH

K.L. KING

496

ff *mf* *f*

Trio *p*

f *f*

3

B♭ Bass Clarinet

THE VIKING MARCH

K.L. KING

496

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

Trio

C.L. Barnhouse, Inc., Oskaloosa, Iowa.

B \flat Soprano
Saxophone.

THE VIKING MARCH.

K.L.KING.

496

ff *fz* *mf* *f* *p-f* *Fino.*

Trio.

1 2

1 *Fino.*

1 2

C.L. Barnhouse, Oskaloosa, Iowa.

D.S. al C

E♭ Alto
Saxophone.

THE VIKING MARCH.

K.L. KING

496

ff *fz* *mf* *f* *p-ff* *f*

1. 2.

Trio.

1. Fine

f

D.S. al

C. L. Barnhouse, Oskaloosa, Iowa.

B \flat Tenor
Saxophone.

THE VIKING MARCH.

K. L. KING.

496

ff *fz* *mf* *f* *p-ff* *f*

Trio.

Fine.

C. L. Barnhouse, Oskaloosa, Iowa.

D. S. al C

E♭ Baritone
Saxophone.

THE VIKING MARCH.

K. L. KING.

496

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

§ Trio.

1 *Fine.*

§

C. L. Barnhouse, Oskaloosa, Iowa.

D. S. al

E♭ Cornet

THE VIKING MARCH.

K. L. KING.

496

ff *fz* *mf* *f* *p-ff* *f* *f* *f* *f* *f*

Trio. *Fino.*

Solo B \flat Cornet. THE VIKING MARCH.

To my friends, Ervin and Floyd Leslie.

K. L. KING.

496

ff *fz* *mf*

f

p-ff Trio.

Fine.

D.S. al

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1st B \flat Cornet.

THE VIKING MARCH.

K. L. KING.

496

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

1 2

Trio.

1 *Fine.*

D.S.al

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2^d & 3^d B \flat Cornets. **THE VIKING MARCH.**

K. L. KING.

496

ff *fx* *mf* *p* *ff*

Trio.

C. L. Barnhouse, Oskaloosa, Iowa.

1st & 2d Eb Altos. **THE VIKING MARCH.**

K. L. KING.

496

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

Trio.

3^d & 4th E_b Altos. THE VIKING MARCH.

K. L. KING.

496

ff *fz* *mf* *f* *p-ff* *f*

1 *Fine.* *f* *D.S. al*

C. L. Barnhouse, Oskaloosa, Iowa.

D. S. al

THE VIKING MARCH.

1st & 2nd F Horns

To my friends, Ervin and Floyd Leslie.

K. L. KING.

496

The musical score is written for 1st and 2nd F Horns. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is 4/4. The score starts with a dynamic of *ff* (fortissimo) and includes accents and slurs. A first ending bracket is present over the final two measures of the first system. The second system begins with a dynamic of *f* (forte) and includes the marking 'TRIO' with a double bar line and repeat sign. The third system starts with a dynamic of *p-ff* (pianissimo-fortissimo). The score concludes with a first ending bracket, a 'Fine' marking, and a double bar line. The final measure is marked with a double bar line and a repeat sign. The dynamic *f* is also present in the final system.

ff *fz* *mf* *f* *p-ff* *f*

TRIO

1. 2.

1. Fine

D.S.al

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THE VIKING MARCH

To my friends, Ervin and Floyd Leslie.

K. L. KING

3rd & 4th F Horns

496

ff *fz* *mf* *f*

TRIO $\%$

p-ff

1. Fine

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D.S. al \odot

THE VIKING MARCH.

1st & 2^d B \flat Tenors.

K. L. KING.

496

The musical score is written for 1st and 2nd B \flat Tenors and a Trio. It begins with a treble clef and a key signature of two flats (B \flat major or D \flat minor). The tempo is marked with a common time signature (C). The score is divided into two main sections: a vocal section for the tenors and a piano section for the trio. The vocal section starts with a dynamic marking of *ff* (fortissimo) and includes various dynamics such as *mf* (mezzo-forte) and *f* (forte). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano section, marked *p* (piano), consists of chords and arpeggiated figures. The score concludes with a final cadence.

C L Barnhouse, Oskaloosa, Iowa

3^d Trombone
or B \flat Bass.

THE VIKING MARCH.

K. L. KING.

496

ff *ff* *mf* *f*

Trio.
p

f *ff*

C. L. Barnhouse Oskaloosa Iowa.

1st & 2^d Trombones. **THE VIKING MARCH.**

K. L. KING.

496

ff *fz* *mf*

Trio. *p*

C.L. Barnhouse, Oskaloosa, Iowa.

3^d Trombone.

THE VIKING MARCH.

K. L. KING.

496

The main musical notation for the 3rd Trombone part consists of three staves. The first staff begins with a dynamic marking of *ff* and includes various articulations such as accents and slurs. The second staff features dynamics of *fz*, *mf*, and *f*. The third staff concludes with a *f* dynamic. The music is written in a key signature of two flats and a 2/4 time signature.

Trio.

The Trio section consists of six staves of music. The first staff begins with a dynamic marking of *p*. The music is characterized by sustained notes with slurs and accents. The key signature and time signature remain consistent with the main piece.

C. L. Barnhouse Oskaloosa Iowa.

Baritone.

THE VIKING MARCH.

K. L. KING.

496

ff *fz* *mf* *f*

Trio.
p

ff

C. L. Barnhouse, Oskaloosa, Iowa.

THE VIKING MARCH.

Baritone.

K. L. KING.

496

ff *fz* *mf* *f*

Trio.

p *f* *ff*

C. L. Barnhouse Oskaloosa Iowa.

Basses.

THE VIKING MARCH.

K. L. KING.

496

ff *f* *mf* *f* *p-ff* *Fine.* *D. S. al*

C. L. Barnhouse, Oskaloosa, Iowa.

THE VIKING MARCH.

Drums.

K. L. KING.

496

ff *Cym. fz* *ff* *Cym.* *Trio.* *p* *On Shell.* *Dr.* *f Cym.* *Cym.* *Cym. ff* *Cym.* *Cym.* *Cym.*

2 3 4 5 6 7 8 9 10 11 12
1 2
2 3 4 5 6 7 8 9 10 11 12
1 2 3 4 5 6 7 8
2 3 4 5 6 7 8 9 10 11 12
2 3 4 5 6 7 8 9 10 11 12
2 3 4 5 6 7 8 9 10 11 12
2 3 4 5 6 7 8 9 10 11 12
2 3 4 5 6 7 8 9 10 11 12

C. L. Barnhouse, Oskaloosa, Iowa.