

E♭ FLUTE & PICCOLO.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

D.C.

FLUTE & PICCOLO in C

# VIMY RIDGE MARCH.

THOS. BIDGOOD.

The musical score is written for Flute and Piccolo in C, in 2/4 time. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *mf* (mezzo-forte). Performance instructions include *cresc.* (crescendo), *tr* (trill), and *tr* (trill). The score features several first and second endings, marked with "1." and "2.". There are also first and second endings for a section marked "Trio". The score includes various articulations such as accents (>) and slurs. The piece concludes with a double bar line and a repeat sign.

OBOES.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

*ff* *sf* *mf* *cres.* *sf* *sf* *ff* *mf* *Trio.* *f* *sf* *p* *cres.* *p* *cres.* *f* *mf* *cres.* *f* *mf* *ff* *mf* *cres.* *ff* *Grandioso.* *sf* *ff* *D.C.*

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1<sup>st</sup> BASSOON.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score for the 1st Bassoon part of 'Vimy Ridge' consists of ten staves. The key signature is one flat (B-flat major for the bass clef). The score includes various dynamic markings: *ff*, *sf*, *mf*, *f*, *p*, and *cres*. Performance instructions include *Trio.* and *Grandioso.* There are also first and second endings and various ornaments like accents and slurs.

D.C.

2<sup>nd</sup> BASSOON.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score is written for a 2nd Bassoon in a key signature of one flat (B-flat major) and a 2/4 time signature. It consists of ten staves of music. The score begins with a dynamic marking of *ff* (fortissimo) and includes various dynamic markings such as *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), *cres* (crescendo), and *p* (piano). The music features several first and second endings, marked with '1.' and '2.'. A 'Trio' section is indicated by a double bar line and the word 'Trio.' above the staff. The score concludes with a double bar line and the initials 'D.C.' (Da Capo).

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E♭ CLARINETS.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

D.C.

1st B $\flat$  CLARINET.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

ff sf mf  
cres. sf ff  
Trio. mf  
f sf p cres p  
mf f mf  
ff mf  
cres. ff  
ff

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D.C.

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2nd B $\flat$  CLARINET.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

ff sf mf  
cres. sf sf  
ff mf  
Trio.  
f sf p cres.  
p cres. f mf cres.  
ff mf Grandioso. cres. ff  
D.C.



3rd & 4th B♭ CLARINETS.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

*ff* *sf* *mf* *cres.* *sf* *ff* *mf* *Trio.* *sf* *p* *cres.* *p* *f* *mf* *cres.* *f* *mf* *ff* *mf* *cres.* *ff* *sf* *ff*

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D.C.

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B $\flat$  BASS CLARINETS.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

*ff* *sf* *mf* *cres* *sf* *ff* *mf* *ff* *cres* *p* *cres* *f* *mf* *cres* *f* *mf* *cres* *ff* *ff* *D.C.*

E♭ ALTO SAXOPHONE.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

*ff* *sf* *mf* *cres* *sf* *sf* *ff* *mf* *sf* *p* *cres* *cres* *f* *mf* *cres* *ff* *ff* *mf* *Grandioso.* *cres* *ff*

Langley's Practical Saxophone Tutor is the best.

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B $\flat$  TENOR SAXOPHONE.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

*ff* *sf* *mf* *sf* *ff* *cres* *sf* *sf* *ff* *mf* *ff* *sf* *p* *cres* *f* *mf* *cres* *f* *mf* *ff* *cres* *ff* *sf* *ff* *Grandioso.* *sf* *ff*

Trio. 1 2 3 1. 2. 1. 2. 3 3 3 1. 3 2. 1. 2. 3 3 3 3

D.C.

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E♭ BARITONE SAXOPHONE.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

ff > > > > > > sf > mf

sf > cres. sf sf >

ff mf

1. 2. Trio. cres.

p f mf

p cres. f mf

1. 2. cres. ff 3 mf 3 ff 3

ff

D.C.

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E♭ SOPRANO CORNET.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score is written for E♭ Soprano Cornet. It features ten staves of music. The piece begins with a series of eighth and sixteenth notes, marked with accents and dynamic markings of *ff*, *sf*, and *mf*. There are several trills and slurs throughout. A 'Trio' section is indicated on the fourth staff, which starts with a *mf* dynamic and includes first and second endings. The music continues with various dynamics including *f*, *ff*, *cres*, *p*, and *mf*. There are also markings for *hr* (hairpins) and multiple triplet figures. The piece concludes with a series of eighth and sixteenth notes, marked with accents.

SOLO B $\flat$  CORNET.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score is written for a solo B $\flat$  cornet. It begins with a dynamic of *ff* and features a variety of articulations and dynamics throughout. Key markings include *sf*, *mf*, *cres.*, *f*, *p*, and *Grandioso*. A section labeled 'Trio' includes a 'Horn' part. The score concludes with a *D.C.* (Da Capo) instruction.

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

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

*ff* *sf* *mf* *cres.* *sf* *sf* *ff* *mf* *dr* *f* *sf* *p* *cres.* *p* *cres.* *f* *mf* *cres.* *f* *mf* *ff* *mf* *cres.* *ff* *Grandioso.* *sf* *ff*



2<sup>nd</sup> B $\flat$  CORNET.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score for the 2nd B $\flat$  Cornet part of 'Vimy Ridge' is written in 2/4 time. It begins with a fortissimo (ff) dynamic and includes various dynamic markings such as sf, mf, ff, p, and crescendos. The score features a 'Trio' section and a 'Grandioso' section. The piece concludes with a D.C. (Da Capo) instruction.

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D.C.

3rd & 4th Bb CORNETS.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score is written for 3rd and 4th Bb Cornets. It begins with a treble clef and a key signature of one flat (Bb). The time signature is 2/4. The score is divided into several sections:

- Staff 1:** Starts with a *ff* dynamic, followed by *sf* and *mf*. It ends with a repeat sign and first/second endings.
- Staff 2:** Features *sf*, *cres*, and *sf* dynamics. It includes first and second endings.
- Staff 3:** Starts with *ff*, followed by *mf* and *ff*.
- Staff 4:** Includes *sf*, *p*, and *cres* dynamics. A *Trio* section begins with a key signature change to two flats (Bb and Eb).
- Staff 5:** Starts with *p*, followed by *cres* and *mf*.
- Staff 6:** Features *cres*, *f*, and *mf* dynamics. It contains several triplet markings (3).
- Staff 7:** Includes *ff*, *mf*, *cres*, and *ff* dynamics. It also has triplet markings.
- Staff 8:** Starts with *sf* and *ff* dynamics.
- Staff 9:** Continues with *ff* dynamics.
- Staff 10:** Ends with *ff* dynamics.

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D.C.

# VIMY RIDGE.

TRUMPETS Sib. (Bb)

MARCH.

THOS BIDGOOD.

D.C.

SOLO E♭ SAXHORN. (E♭ Alto.)

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score is written for a solo E♭ saxhorn (E♭ alto). It begins with a dynamic of *ff* and includes various markings such as *sf*, *mf*, *f*, *p*, and *cres.* (crescendo). The score features a 'Trio' section starting on the third staff. There are first and second endings marked with '1' and '2'. The piece concludes with a final flourish marked *ff*.

SOLO E♭ SAXHORN.(in F)

# VIMY RIDGE MARCH.

THOS. BIDGOOD.

The musical score is written for a solo E♭ saxhorn in F. It begins with a dynamic of *ff* and includes various articulations such as accents and slurs. The score is divided into sections, including a *Trio* section marked with *mf*. Dynamics range from *ff* (fortissimo) to *p* (piano). Performance instructions include *cresc.* (crescendo), *sf* (sforzando), and *f* (forte). The score features several triplet markings (3) and first/second endings (1., 2.). The piece concludes with the instruction *D.C.* (Da Capo).

1st E♭ HORN.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score for the 1st E♭ Horn part of 'Vimy Ridge' is written in 2/4 time. It begins with a *ff* dynamic and includes various articulation marks such as accents and slurs. The score features several dynamic changes, including *sf*, *mf*, *p*, *f*, and *ff*, as well as crescendos. A 'Trio' section is marked on the fourth staff. The piece concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

2nd E $\flat$  HORN.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score for the 2nd E $\flat$  Horn part of 'Vimy Ridge' is written in 2/4 time. It begins with a dynamic of *ff* and includes various dynamic markings such as *sf*, *mf*, *p*, and *ff* throughout. The score features several slurs, accents, and crescendo markings. A Trio section is indicated on the fourth staff. The piece concludes with a *D.C.* (Da Capo) instruction.

3rd E♭ HORN.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score for the 3rd E♭ Horn part of the VIMY RIDGE MARCH is written in 2/4 time. It begins with a dynamic of *ff* and includes several accents. The first ending is marked with *sf* and *mf*. The second ending is marked with *sf*. The Trio section begins with a dynamic of *mf* and includes a *p* dynamic. The score features various dynamics including *ff*, *sf*, *mf*, *p*, *f*, and *ff*, along with crescendos and accents. It also includes first and second endings, a Trio section, and triplets.

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D.C.



4th Eb HORN.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score for the 4th Eb Horn part of 'Vimy Ridge' is written in 4/4 time. It begins with a dynamic of *ff* and includes various markings such as accents, *sf*, *mf*, *cres.*, *p*, *f*, and *ff*. The score features first and second endings, a 'Trio' section, and a section with triplets. The piece concludes with 'D.C.' (Da Capo).

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# VIMY RIDGE

## MARCH.

1st F HORN

THOS. BIDGOOD.

The musical score for the 1st F Horn part of the 'Vimy Ridge March' is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The score consists of ten staves of music. It begins with a dynamic marking of *ff* (fortissimo) and includes various dynamic changes such as *sf* (sforzando), *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), *p* (piano), and *ff* again. The score features several first and second endings, a section labeled 'Trio' starting on the fourth staff, and multiple triplet markings (indicated by a '3' above the notes). The piece concludes with a *ff* dynamic and a 'D.C.' (Da Capo) instruction.

3rd F HORN

# VIMY RIDGE

MARCH.

THOS. BIDGOOD.

The musical score for the 3rd F Horn part of the VIMY RIDGE MARCH is written in 2/4 time and consists of ten staves. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *ff*, *sf*, *mf*, *f*, *mf*, *p*, and *cresc.*. It also features articulations like accents and slurs, and performance instructions such as *Trio* and *D.C.*. The score contains several first and second endings, a *Trio* section, and a section with a *(4)* measure rest. The piece concludes with a *D.C.* (Da Capo) instruction.

# VIMY RIDGE

## MARCH.

2nd F HORN

THOS. BIDGOOD.

The musical score for the 2nd F Horn part of the Vimy Ridge March is written in 2/4 time and consists of ten staves. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *ff*, *sf*, *mf*, *f*, *p*, and *cresc.*. It features several first and second endings, a section labeled "Trio" with a key signature change to one flat (B-flat), and numerous triplets. The piece concludes with the instruction "D.C." (Da Capo).

# VIMY RIDGE MARCH.

4rd F HORN

THOS. BIDGOOD.

The musical score for the 4th F Horn part of the Vimy Ridge March is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The score consists of 12 staves of music. It begins with a dynamic marking of *ff* and includes various dynamic markings such as *sf*, *mf*, *cresc.*, *f*, *p*, and *ff* throughout. The score features several first and second endings, a section labeled "Trio" starting on the fourth staff, and a section with a repeat sign and a fourth ending marked "(4)". The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

1st TROMBONE.  $\text{B}\flat$

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

*ff* *sf* *mf* *sf* *cres.* *sf* *sf* *ff* *mf* *Trio.* *sf* *p* *p* *cres.* *f* *mf* *cres.* *f* *mf* *ff* *mf* *cres.* *ff* *sf* *ff*

2<sup>nd</sup> TROMBONE.  $\frac{12}{8}$

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score for the 2nd Trombone part of 'Vimy Ridge' is written in 12/8 time. It begins with a *ff* dynamic and features several accents. The first staff includes a *sf* marking and a *cres.* leading to a *sf* dynamic. The second staff starts with *ff* and includes a *mf* marking. The third staff is marked *sf* and includes a *p* dynamic. The fourth staff begins with *p* and includes a *cres.* leading to *f* and then *mf*. The fifth staff starts with *f* and includes a *mf* marking. The sixth staff begins with a *ff* dynamic and includes a *cres.* leading to *ff*. The seventh staff starts with *ff* and includes a *ff* marking. The eighth staff begins with *ff* and includes a *ff* marking. The ninth staff starts with *ff* and includes a *ff* marking. The tenth staff begins with *ff* and includes a *ff* marking. The eleventh staff starts with *ff* and includes a *ff* marking. The score includes first and second endings, a Trio section, and various dynamic markings such as *ff*, *sf*, *mf*, *p*, *f*, *mf*, *cres.*, and *ff*.

1<sup>st</sup> TROMBONE.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score for the 1st Trombone part of the VIMY RIDGE MARCH is written in bass clef with a key signature of one flat. It consists of ten staves of music. The score includes various dynamic markings such as *ff*, *sf*, *mf*, *p*, *f*, and *cres.* (crescendo). There are also first and second endings marked with '1.' and '2.'. A section labeled 'Trio.' begins on the fourth staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a final cadence on the tenth staff.

D.C.



2<sup>nd</sup> TROMBONE.

# VIMY RIDGE.

## MARCH.

THOS. BIDGOOD.

The musical score is written for a 2nd Trombone in bass clef with a key signature of one flat (Bb) and a common time signature (C). It consists of ten staves of music. The score includes various dynamic markings such as *ff*, *sf*, *mf*, *f*, *p*, *cres.*, and *sf*. It also features articulation marks like accents (>) and slurs. The piece includes first and second endings, a section marked 'Trio', and triplets. The notation includes eighth and sixteenth notes, rests, and repeat signs.

# VIMY RIDGE.

BASS TROMBONE.

MARCH.

THOS. BIDGOOD.

The musical score for Bass Trombone is written in bass clef with a key signature of one flat. It features a variety of dynamics and articulation marks. The first staff begins with a *ff* dynamic and includes accents. The second staff has a *sf* dynamic and a *cres.* marking. The third staff is marked *ff* and includes a *mf* dynamic and a *Trio.* section. The fourth staff has a *sf* dynamic and a *p* dynamic. The fifth staff has a *cres.* marking and a *f* dynamic. The sixth staff has a *mf* dynamic. The seventh staff has a *ff* dynamic and a *cres.* marking. The eighth staff has a *ff* dynamic. The ninth staff has a *ff* dynamic. The tenth staff has a *ff* dynamic. The score concludes with a double bar line and repeat signs.

B♭ EUPHONIUM. 

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.



The musical score consists of ten staves of music. The first staff begins with a *ff* dynamic and includes accents. The second staff features a *cres* (crescendo) and *sf* (sforzando) markings, along with first, second, and third endings. The third staff starts with *mf* and *ff* dynamics. The fourth staff is marked 'Trio.' and begins with *f* and *p* dynamics, followed by a *cres* and *p*. The fifth staff includes *cres*, *f*, and *mf* dynamics. The sixth staff has *mf* and *cres* markings. The seventh staff starts with *ff* and *mf*, followed by *cres* and *ff*. The eighth staff is marked 'Grandioso.' and begins with *ff*. The ninth and tenth staves continue the melodic line with various dynamics and articulation.

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D.C.

EUPHONIUM. (Baritone)

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

ff sf mf sf

cres sf sf ff

mf sf ff

Trio. sf p cresc p

cres f cresc

f mf

ff mf cresc ff

Grandioso. ff

ff

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D.C.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

1st B $\flat$  BARITONE. (B $\flat$  Tenor)

*ff* *sf* *mf* *sf* *cres* *sf* *sf* *ff* *mf* *ff* *mf* *Trio.* *sf* *p* *cres* *p* *cres* *f* *mf* *cres* *f* *mf* *f* *mf* *ff* *ff* *mf* *cres* *ff* *Grandioso.* *ff* *D.C.*

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2<sup>nd</sup> B $\flat$  BARITONE. (B $\flat$  Tenor.)

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score is written for a 2<sup>nd</sup> B $\flat$  Baritone (B $\flat$  Tenor) and consists of ten staves of music. The key signature has two flats (B $\flat$  major or D $\flat$  minor) and the time signature is 2/4. The score includes various dynamic markings: *ff*, *sf*, *mf*, *p*, *f*, and *cres.* (crescendo). There are also first and second endings, a section marked "Trio.", and triplets. The piece concludes with "D.C." (Da Capo).

B♭ BASS. 

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.



*ff sf mf*

*sf cres sf*

*ff mf sf*

*sf p cres*

*p cres f mf*

*cres f mf*

*ff mf cres ff*

*ff*

*D.C.*

E♭ BOMBARDON.

# VIMY RIDGE.

MARCH.

THOS. BIDGOOD.

The musical score is written for E♭ Bombardon in 2/4 time. It features ten staves of music. The first staff begins with a *ff* dynamic and includes accents. The second staff has *sf* and *mf* dynamics, with a *cres.* leading to *sf*. The third staff starts with *ff* and *mf*. The fourth staff is the start of the *Trio*, marked *sf* and *p*, with a *cres.* leading to *f*. The fifth staff begins with *p* and *f*. The sixth staff has *cres.*, *f*, and *mf*. The seventh staff features *ff*, *mf*, *cres.*, and *ff*, with triplet markings. The eighth staff has *ff*. The ninth and tenth staves continue the rhythmic pattern. The piece ends with a double bar line and the initials *D.C.*

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# VIMY RIDGE.

BOMBARDON.(Tuba.)

MARCH.

THOS. BIDGOOD.

The musical score is written for Bombardon (Tuba) and consists of ten staves. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various dynamic markings: *ff*, *sf*, *mf*, *p*, *f*, and *cres.* (crescendo). There are also performance instructions such as *Trio.* and first/second endings. The piece concludes with a double bar line and the initials *D.C.*

SIDE DRUM.

# VIMY RIDGE. MARCH.

THOS. BIDGOOD.

The musical score is written for a side drum in 2/4 time. It begins with a *ff* dynamic and includes various markings such as *sf*, *mf*, *cres.*, *f*, *p*, *ff*, *mf*, *f*, *ff*, *mf*, *cres.*, *sf*, and *ff*. The score features several first and second endings, a *Trio* section, and multiple triplet markings. The piece concludes with a final *ff* dynamic.

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# VIMY RIDGE.

BASS DRUM.

MARCH.

THOS. BIDGOOD.

The musical score for the Bass Drum part of 'Vimy Ridge' is written on ten staves. It begins with a key signature of one flat and a 2/4 time signature. The notation consists of quarter and eighth notes, often beamed together, with various dynamic markings and performance instructions. The score includes first and second endings, a Trio section, and specific instructions for cymbal use and solo passages. The dynamics range from *ff* (fortissimo) to *p* (piano), with accents and crescendos used for emphasis.

& Cymbals. no Cymb.

*ff* > > > > > > > *sf* > *mf*

*sf* > & Cymb. *cres.* *sf* > *sf* >

*ff* & Cymb. *mf* *sf* >

1. 2. Trio. *sf* > *p* no Cymb. *cres.*

*p* *f* & Cymb. Cymb. Solo. *mf*

1. *f* *mf* no Cymb.

2. *ff* & Cymb. *mf* *cres.* *sf* & Cymb. *ff* >

*ff*

Cymb. Solo.