

Solo B $\flat$  Cornet. **MARCH-PONDEROSO.**  
To Mr. OTTO BOHLEN, *Clarinetist, Canton, Ohio.*

K. L. KING.

467

*Trio.* *Bar. and Cl.* *Bass.* *Cl. Var.*

Piccolo.

# MARCH-PONDEROSO.

K.L.KING.

467

The musical score is written for Piccolo and Trio. The Piccolo part (measures 467-500) is in 2/4 time with a key signature of two sharps (F# and C#). It features a series of sixteenth-note runs, often beamed in groups of six. Dynamics include *f*, *mf*, and *f*. The Trio part (measures 501-514) is in 2/4 time with a key signature of one sharp (F#). It begins with a *f* dynamic and includes a *cresc.* marking. The Trio part consists of two staves, each with a sequence of 14 measures marked with numbers 2 through 14, followed by a final melodic phrase. The score includes various musical notations such as slurs, accents, and dynamic markings.

C.L. Barnhouse, Oskaloosa, Iowa.

# MARCH-PONDEROSO

C Flute

K.L. KING

467

*ff* *mf* *f*

Trio

1 2 1 3 3 1 2

1 32

2 3 4 5 6 7 8 9 10 11 12 13 14

*ff*

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# MARCH-PONDEROSO.

K. L. KING.

Bassoon.

467

The musical score is written for Bassoon in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 12 staves of music. The first staff begins with measure 467 and includes dynamic markings of *mf*, *p*, and *f*. The second staff features a *f* dynamic and a *Trio.* section starting with a repeat sign and first/second endings. The third staff has a *p* dynamic. The fourth and fifth staves are primarily chordal accompaniment. The sixth staff includes a *f* dynamic. The seventh staff has a *cresc.* marking. The eighth and ninth staves continue the chordal accompaniment. The tenth and eleventh staves conclude the piece with a *f* dynamic. The score is filled with various musical notations including eighth and sixteenth notes, rests, slurs, and dynamic markings.

C. L. Barnhouse, Oskaloosa, Iowa.

E♭ Clarinet.

# MARCH-PONDEROSO.

K. L. KING.

467

1

mf

1 21

f

1 2

Trio.

f

1 32

1

f

cresc.

2 3 4 5 6 7 8 9 10 11 12 13 14

2 3 4 5 6 7 8 9 10 11 12 13

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# MARCH-PONDEROSO.

K. L. KING.

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

467

1

*mf*

*f*

Trio.

*f*

1 *dolce.*

*p*

1 2 3 4 5 6 7 8 9 10 11 12 13 14

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# MARCH-PONDEROSO

E♭ Alto Clarinet

K.L. KING

467

*ff*

*p*

*f*

*tr*

*tr*

*tr*

*ff*

Trio

# MARCH-PONDEROSO

E♭ Bass Clarinet

K.L. KING

467

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



E♭ Alto  
Saxophone.

# MARCH-PONDEROSO.

K. L. KING.

467 *ff*

*mf* *f*

*f* Trio.

*p* *f* *tr* *tr* *tr*

*cresc.* *ff*

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B $\flat$  Tenor  
Saxophone.

# MARCH-PONDEROSO.

K. L. KING.

467

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

E♭ Baritone  
Saxophone.

# MARCH-PONDEROSO.

K. L. KING.

467

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

Trio.

C. L. Barnhouse, Oskaloosa, Iowa.

E♭ Cornet

# MARCH-PONDEROSO.

K.L.KING.

467

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

1st B $\flat$  Cornet.

# MARCH - PONDEROSO.

K. L. KING.

467

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

1 2 1 2 1 32

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# MARCH-PONDEROSO.

2<sup>d</sup> & 3<sup>d</sup> B $\flat$  Cornets.

K. L. KING.

467

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

Trio. 32

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1<sup>st</sup> & 2<sup>d</sup> Eb Horns

# MARCH-PONDEROSO.

K. L. KING.

467 *unison.*

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

3<sup>d</sup> & 4<sup>th</sup> E<sup>b</sup> Horns **MARCH-PONDEROSO.**

K. L. KING.

467

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

Trio.

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2nd Horn in F

# MARCH - PONDEROSO.

K.L. KING.

ff

p

mf

1. 2.

f

1. 2.

TRIO

f

p

p

f

ffz

cresc.

ff

3rd Horn in F

# MARCH - PONDEROSO.

K.L. KING.

The musical score for the 3rd Horn in F part of the March 'Ponderoso' by K.L. King is written in 2/4 time and consists of ten staves. The key signature has one flat (Bb). The score includes various dynamic markings and articulations:

- Staff 1: *ff*, accents (>), *p*, *mf*, first and second endings.
- Staff 2: *f*, accents (>), first and second endings.
- Staff 3: *f*, accents (>), *p*, first and second endings.
- Staff 4: *f*, accents (>), *p*.
- Staff 5: *f*.
- Staff 6: *ff*, accents (>).
- Staff 7: *cresc.*, *ff*.
- Staff 8: *ff*.
- Staff 9: *ff*, accent (>).

4th Horn in F

# MARCH - PONDEROSO.

K.L. KING.

The musical score is written for a 4th Horn in F. It begins with a dynamic of *ff* and includes accents (>) and slurs. The first staff ends with a repeat sign and first/second endings. The second staff starts at measure 14 and includes a dynamic of *p*. The third staff starts at measure 28 and includes a dynamic of *mf*. The fourth staff, labeled 'TRIO' and starting at measure 41, includes dynamics of *f*, *p*, and *p*. The fifth staff starts at measure 54. The sixth staff starts at measure 68 and includes a dynamic of *f*. The seventh staff starts at measure 82 and includes a dynamic of *ff*. The eighth staff starts at measure 97 and includes a dynamic of *ff* and a *cresc.* marking. The ninth staff starts at measure 110. The tenth staff starts at measure 123 and ends with a double bar line and repeat sign.

1st & 2d  
Bb Tenors.

# MARCH-PONDEROSO.

K. L. KING.

467

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



3<sup>d</sup> Trombone  
or B $\flat$  Bass.

MARCH-PONDEROSO.

K. L. KING.

467

The first system of music consists of three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a dynamic marking of *f* and features a series of eighth-note runs with accents. The middle and bottom staves continue the melodic line with various dynamics including *p*, *mf*, and *f*. The system concludes with a double bar line and repeat signs.

Trio.

The Trio section begins with a treble clef and a key signature of one sharp. It starts with a dynamic marking of *f* and features a series of eighth-note runs with accents. The music continues with various dynamics including *p*, *f*, and *ff*. The section concludes with a double bar line and repeat signs.

Grandioso.

The Grandioso section begins with a treble clef and a key signature of one sharp. It starts with a dynamic marking of *f* and features a series of eighth-note runs with accents. The music continues with various dynamics including *ff* and *cresc.* (crescendo). The section concludes with a double bar line and repeat signs.

1<sup>st</sup> & 2<sup>d</sup>  
Trombones.

# MARCH-PONDEROSO.

K. L. KING.

467

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

Trio. *f* *p* *p*

*f* *Grandioso.* *ff*

*cresc.* *ff* *p*

C. L. Barnhouse, Oskaloosa, Iowa.

3<sup>d</sup> Trombone.

MARCH-PONDEROSO.

K.L.KING.

467

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

Trio. *f* *p* *p* *f* *ff*

*cresc.* *ff* Grandioso.

C. L. Barnhouse, Oskaloosa, Iowa.

# MARCH-PONDEROSO.

Baritone.

K.L.KING.

467

*f* *p* *Solo. mf* *f* *Trio. f* *Solo. p* *f* *Solo.* *f* *ff* *Grandioso. ff* *cresc.*

C.L. Barnhouse, Oskaloosa, Iowa.

Baritone.

# MARCH-PONDEROSO.

K.L.KING.

467

*Solo. mf*

*Trio. f*

*Solo. p*

*ff Grandioso.*

*cresc.*

C.L. Barnhouse, Oskaloosa, Iowa.

Basses.

# MARCH-PONDEROSO.

K.L. KING.

467

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

Trio.

C.L. Barnhouse, Oskaloosa, Iowa.

Drums.

# MARCH-PONDEROSO.

K. L. KING.

467

The musical score is written for a drum set in bass clef with a common time signature (C). It begins with a dynamic marking of *ff*. The first system contains two staves of music. The second system includes a first ending bracket with two endings, followed by a *p* dynamic marking and a *mf* marking. The third system features a *f* dynamic marking and a section labeled "Trio." with a *p* marking. The fourth system contains a series of rhythmic patterns numbered 2 through 11, with a *p* marking. The fifth system continues with patterns numbered 6 through 12, with a *f* marking. The sixth system is marked "Grandioso." and includes a *ff* dynamic marking and a *cresc.* (crescendo) marking. The seventh system continues with a *ff* marking. The eighth system features a *ff* marking. The score concludes with a final cadence.

C. L. Barnhouse, Oskaloosa, Iowa.