

MEMORIAL MARCH

Solo B♭ Cornet
(Conductor)

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15 *f*

ff

mf

fp

fp

f

mf

ff

TRIO

Bar.

Bass

The musical score is written for a Solo B♭ Cornet and a Trio. The Solo part begins at measure 15 with a treble clef, key signature of two flats, and common time. It features a series of eighth and sixteenth notes, with dynamics ranging from *f* to *ff*. The Trio part enters at measure 16 with a treble clef and a key signature of two flats. It consists of six staves of music, primarily using eighth and sixteenth notes, with dynamics including *mf*, *fp*, and *f*. A 'Bar.' (baritone) part is indicated on the fourth staff of the Trio section. The score concludes with a double bar line and repeat signs.

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D6

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Piccolo

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15

f

tr

ff

TRIO

7

mf

fp

f

ff

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C FLUTE 8^{VA}

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Oboe

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15

The musical score is written for Oboe and Trio. The Oboe part (top staff) begins at measure 15 with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). It features a series of eighth and sixteenth notes, with dynamic markings of *f*, *ff*, and *mf*. The Trio part (bottom staff) also begins at measure 15 with a treble clef, the same key signature, and common time. It includes a variety of rhythmic patterns, including triplets and sixteenth notes, with dynamic markings of *mf*, *fp*, *fz*, and *ff*. The score includes repeat signs and first/second endings for both parts.

f *ff* *mf* *fp* *fz* *ff*

TRIO

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Bassoon

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15

f

1 2

ff

1 2

TRIO

mf

fp

1 2

fz

f

mf

ff

The musical score is written for Bassoon and Trio. The Bassoon part begins at measure 15 and continues through the first two systems. The Trio part begins in the third system. The score includes various musical notations such as treble and bass clefs, a key signature of three flats, a common time signature, and dynamic markings including *f*, *ff*, *mf*, *fp*, *fz*, and *f*. There are also articulation marks like accents and slurs, and repeat signs with first and second endings. The Trio part features many triplets and sixteenth-note patterns.

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Introducing the famous Sextet from "Lucia" **WALTER LEWIS**

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

I. E. Agnew, Des Moines

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2^d B♭ Clarinet

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15

The musical score is written for a 2^d B♭ Clarinet and a Trio. The key signature is B♭ major (two flats) and the time signature is common time (C). The score is divided into two main sections: a solo for the 2^d B♭ Clarinet and a Trio section. The solo section begins with a measure marked '15' and a forte (*f*) dynamic. It features a series of eighth and sixteenth notes, with a first ending (marked '1') and a second ending (marked '2'). The solo section concludes with a *ff* (fortissimo) dynamic. The Trio section begins with a *mf* (mezzo-forte) dynamic and features a series of eighth and sixteenth notes, with a first ending (marked '1') and a second ending (marked '2'). The Trio section concludes with a *ff* (fortissimo) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

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Solo B♭ Clarinet

15

Measures 15-24 of the Solo B♭ Clarinet part. The music is in B-flat major, 2/4 time. It begins with a treble clef and a key signature of two flats. The first measure is marked with a forte (f) dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first and second endings marked with '1' and '2'. The piece concludes with a trill (tr) and a mezzo-forte (mf) dynamic.

TRIO

Measures 25-34 of the Trio part. The music is in B-flat major, 2/4 time. It begins with a mezzo-forte (mf) dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first and second endings marked with '1' and '2'. The piece concludes with a forte (ff) dynamic.

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1st B $\flat$ Clarinet

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15

The musical score is written for a 1st B-flat Clarinet and a Trio. The 1st B-flat Clarinet part begins at measure 15 and continues through measure 40. It features a variety of dynamics including *f*, *ff*, and *mf*, and includes first and second endings. The Trio part begins at measure 16 and continues through measure 40. It features dynamics such as *mf*, *fp*, and *ff*, and includes triplets and first and second endings. The key signature is B-flat major (two flats) and the time signature is common time (C).

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

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2^d B $\flat$ Clarinet

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15 *f*

ff

mf

TRIO *mf*

fp

f

mf

mf

ff

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Soprano Saxophone

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15

The musical score is written for Soprano Saxophone and a Trio. The Soprano Saxophone part begins at measure 15 and continues through measure 30. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Trio part begins at measure 15 and continues through measure 30. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes dynamic markings such as *f*, *ff*, *p*, *mf*, *fp*, and *ff*. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The score is written on a grand staff with a soprano clef for the Saxophone and a bass clef for the Trio. The Trio part includes a section labeled "TRIO" at the beginning. The score ends with a double bar line and a repeat sign.

TRIO

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

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Alto Saxophone

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15

The musical score is written for Alto Saxophone and Trio. The Alto Saxophone part begins at measure 15 and continues through measure 30. It features a variety of dynamics including *f*, *ff*, and *mf*. The Trio part begins at measure 31 and continues through measure 48. It features a variety of dynamics including *mf*, *fp*, *f*, and *ff*. The Trio part includes many triplets and is marked with first and second endings. The Alto Saxophone part includes first and second endings at measures 24-25 and 29-30. The Trio part includes first and second endings at measures 45-46 and 47-48. The Alto Saxophone part ends at measure 30 and the Trio part ends at measure 48.

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

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Tenor Saxophone

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15

The musical score is written for Tenor Saxophone and a Trio. The Tenor Saxophone part begins at measure 15 and continues through measure 30. It features a variety of dynamics including *f*, *ff*, and *mf*, and includes triplet markings. The Trio part begins at measure 16 and continues through measure 30. It includes dynamics such as *mf*, *fp*, and *ff*, and features triplet markings and first/second endings. The score is written in 2/4 time with a key signature of one flat.

f *ff* *mf*

TRIO *mf* *fp* *ff*

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Baritone Saxophone

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15

The musical score is written for Baritone Saxophone and Trio. The Baritone Saxophone part begins at measure 15 and consists of three staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It starts with a forte (*f*) dynamic and includes first and second endings. The second staff continues the melody with a fortissimo (*ff*) dynamic. The third staff concludes the Baritone Saxophone part with a mezzo-forte (*mf*) dynamic. The Trio part begins at measure 16 and consists of four staves. It starts with a mezzo-forte (*mf*) dynamic and includes first and second endings. The fourth staff continues the melody with a fortissimo (*ff*) dynamic. The fifth staff concludes the Trio part with a fortissimo (*ff*) dynamic. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

f *ff* *mf*

TRIO *mf* *fp* *f* *mf* *mf* *ff*

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E♭ Cornet

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15 *f*

1 2 *ff*

mf *mf*

TRIO *mf* *fp* *fp* *mf*

2 3 *fz* 3 *ff*

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1st B♭ Cornet

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15

The musical score is written for two parts: 1st B♭ Cornet and TRIO. The key signature is B-flat major (two flats) and the time signature is common time (C). The 1st B♭ Cornet part begins with a treble clef and a key signature change to B-flat major. It features a series of eighth and sixteenth notes, with dynamic markings of *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The TRIO part also begins with a treble clef and a key signature change to B-flat major. It features a series of eighth and sixteenth notes, with dynamic markings of *mf*, *fp* (fortissimo piano), and *ff*. The score includes various musical notations such as slurs, ties, and repeat signs with first and second endings. The 1st B♭ Cornet part has a first ending marked '1' and a second ending marked '2'. The TRIO part has a first ending marked '1' and a second ending marked '2'. The score concludes with a final cadence.

TRIO

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1st B $\flat$ Trumpet
(2^d Cornet)

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15

f

ff

mf

TRIO

mf

fp

fp

fz

mf

mf

ff

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1st B $\flat$ Trumpet
(2^d Cornet)

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15 

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WALTER LEWIS

2^d B♭ Trumpet
(3^d Cornet)

15

f *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

TRIO

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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1st Eb Horn
(Alto)

15

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2^d E $\flat$ Horn
(Alto)

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WALTER LEWIS

15 *f*

ff

1 1¹/₂ Cor. *mf*

TRIO *mf*

f p *f p*

1 Cor. 1¹/₂ *mf* *mf*

ff

The musical score is written for a 2nd E-flat Horn (Alto) and a Trio. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The 2nd E-flat Horn part begins with a forte (f) dynamic and includes a double bar line with repeat signs. The Trio part begins with a mezzo-forte (mf) dynamic and includes a double bar line with repeat signs. The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as f, ff, mf, and p. There are also first and second endings marked with 1 and 1 1/2, and a section marked Cor. (Corno). The score concludes with a final double bar line and repeat signs.

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3^d E $\flat$ Horn
(Alto)

15

f

ff

TRIO

mf

f *p* *f* *p*

fz *mf* *3* *3* *3* *3*

ff *3*

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4th E $\flat$ Horn
(Alto)

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WALTER LEWIS

15 *f*

ff

TRIO *mf*

f *p* *f* *p*

fz *mf* 3 3 3 3

ff 3 3 3 3

The musical score is written for a 4th E-flat Horn (Alto) part. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff starts with a measure rest followed by a series of eighth and sixteenth notes, marked with a forte (*f*) dynamic. The second staff continues with similar rhythmic patterns, including a section marked *ff* (fortissimo). The third staff shows a change in dynamics and includes a repeat sign. The fourth staff is labeled 'TRIO' and begins with a mezzo-forte (*mf*) dynamic. The fifth staff features a variety of dynamics, including *f* (forte), *p* (piano), and *fz* (forzando). The sixth staff includes a first and second ending, with the second ending marked *mf* and featuring triplets. The seventh staff continues with triplets and a variety of dynamics. The eighth staff concludes with a double bar line and a repeat sign.

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1st & 2^d Tenors

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WALTER LEWIS

15

The musical score is written for 1st & 2nd Tenors and a Trio. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first staff, for the 1st & 2nd Tenors, starts with a forte (*f*) dynamic and features a series of chords and eighth notes. The second staff continues this melody with a crescendo leading to a fortissimo (*ff*) section. The third staff concludes the first section with a double bar line. The fourth staff, labeled 'TRIO', begins with a piano (*p*) dynamic and features a more melodic line. The fifth staff continues the trio melody with dynamics of *fp*, *pp*, *fp*, *pp*, and *p*. The sixth staff introduces a new melodic line with a forte (*f*) dynamic and includes a first ending bracket. The seventh staff continues the melody with a mezzo-forte (*mf*) dynamic and includes a second ending bracket. The eighth staff features a series of triplets and concludes with a fortissimo (*ff*) dynamic. The ninth staff continues the melody with a fortissimo (*ff*) dynamic and concludes with a double bar line.

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1st & 2d Trombones

15

f *ff*

TRIO

p *fp* *pp* *f* *mf* *ff*

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B $\flat$ Bass

15

f *ff*

TRIO

p *fp* *pp* *mf*

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3d Trombone 

15  *f*



TRIO  *p*



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WALTER LEWIS

Baritone

15

Baritone part, measures 15-24. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes triplets, slurs, and dynamic markings *f* and *ff*. There are first and second endings indicated by bracketed numbers 1 and 2.

TRIO

Trio part, measures 25-38. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes triplets, slurs, and dynamic markings *mf*, *fp*, *fz*, and *ff*. There are first and second endings indicated by bracketed numbers 1 and 2.

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Baritone 

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WALTER LEWIS

15  C 

f *ff*

1 2

TRIO  C 

mf *fp* *ff* *mf*

1 2 3

ff

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Basses

Introducing the famous Sextet from "Lucia"

WALTER LEWIS

15

f *ff*

TRIO

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

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Drums

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WALTER LEWIS

15

f *ff*

TRIO

p (Play only when marching)

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