

Solo B $\flat$ Cornet.

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Piccolo.

March "Pomposity."

H. A. VANDERCOOK.

Pub. by Leonard Calvin & Co., Chicago.

D.S. al

C Piccolo & Flute

Pomposity

MARCH

H.A. VANDERCOOK

Handwritten musical score for the march "Pomposity" by H.A. Vandercook, featuring C Piccolo & Flute. The score is written on ten staves, organized into three systems. The first system contains the first four staves, the second system contains the next four staves, and the third system contains the final two staves. The music is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics markings include *ff* (fortissimo) and *p-f* (pianissimo-fortissimo). There are also markings for "BVA" (Basso Violoncello) and "BVA drum". The score is divided into sections, with the first section ending at the fourth staff and the second section starting at the fifth staff. The second section is marked "TRIO" and includes a key signature change to one flat (B-flat). The score concludes with a final flourish on the tenth staff.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first staff has a wavy line at the beginning. The second staff has a '3' above a group of notes. The third staff has a 'last' marking above a group of notes. The fourth staff has a 'ff' marking and a 'bva' marking. The fifth staff has a 'bva' marking. The sixth staff has a 'fz' marking and a 'D.S. al' marking.

D.O.M. 10-27-94

March - "Pomposity."

Oboe.

H. A. VANDERCOOK.

The musical score for the Oboe part of the March "Pomposity" is written on eight staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a forte (*f*) dynamic. The second staff includes a first ending bracket. The third staff continues the melodic line. The fourth staff marks the beginning of the TRIO section with a double bar line and a key signature change to one flat (B-flat). The fifth staff continues the music. The sixth staff includes a first ending bracket. The seventh staff begins with a "last" marking and a forte (*ff*) dynamic. The eighth staff concludes the piece with a first ending bracket and a forte (*f*) dynamic.

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D. S. al

March - "Pomposity."

Bassoon.

H. A. VANDERCOOK.

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D. S. al C

E♭ Clarinet.

March "Pomposity."

H. A. VANDERCOOK.

Pub. by Leonard Calvin & Co., Chicago.

D.S. al

March "Pomposity."

1st B $\flat$ Clarinet.

H. A. VANDERCOOK.

The musical score for the 1st B $\flat$ Clarinet part of the March "Pomposity." is written on ten staves. The key signature has two flats (B $\flat$ and E $\flat$), and the time signature is 2/4. The score begins with a *gva* (grace) note on the first staff. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or eight. Dynamic markings include *f* (forte), *ff* (fortissimo), *fz* (forzando), and *p-f* (pizzicato-forte). The score includes first and second endings, marked with '1' and '2'. A section labeled 'TRIO.' begins on the fourth staff, marked with a double bar line and a key signature change to one flat (B $\flat$). The music continues with intricate patterns, including triplets and slurs. The final section of the score is marked 'last' and concludes with a double bar line and a key signature change to one flat. The piece ends with a final *fz* (forzando) marking.

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D. S. al c

2d & 3d B^b Clarinets. March - "Pomposity."

2d & 3d B^b Clarinets.

H. A. VANDERCOOK.

The image displays a page of a musical score, likely for a piano. The score is written in a single system with multiple staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score begins with a piano introduction marked with a forte dynamic (ff). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures of music with a key signature change to three flats. The score includes various musical notations such as dynamics (ff, f, p), articulation (accents, slurs), and fingerings. The Trio section begins with a key signature change to three flats and a time signature change to 3/4. The Trio section is marked with a forte dynamic (ff) and includes a key signature change to three flats. The score concludes with a final measure marked with a forte dynamic (ff) and a key signature change to three flats.

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D.S. al ☺

March "Pomposity."

B $\flat$ Bass
CLARINET

H. A. VANDERCOOK.

ff

ff

ff

TRIO.

p-ff

ff

ff

D.S. al

Pub. by Leonard Calvin & Co., Chicago.

March - "Pomposity."

Soprano Saxophone.

H. A. VANDERCOOK.

The musical score is written for Soprano Saxophone and consists of eight staves. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff begins with a *ff* (fortissimo) dynamic. The second staff includes *ff*, *f*, and *ff* markings. The third staff has first and second endings marked with '1' and '2'. The fourth staff features a *ff* marking and a section labeled 'TRIO.' with a *p-ff* (pianissimo-fortissimo) dynamic. The fifth staff continues the melody. The sixth staff has a first ending marked with '1'. The seventh staff begins with a 'last' marking and a *ff* dynamic. The eighth staff concludes with a *ff* dynamic and a final flourish marked with a cross symbol.

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D.S.al

Alto Saxophone.

Musical score for "The Merry Widow" by Franz Lehár. The score is written for piano and includes various musical notations such as dynamics (ff, f, p, p-ff), articulation (accents, slurs), and fingerings (1, 2, 4). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The score is divided into two systems, each containing three staves. The first system includes a piano introduction and the beginning of the Trio. The second system continues the Trio and ends with a double bar line and repeat signs.

D. S. al ☉

March "Pomposity."

Tenor Saxophone.

H. A. VANDERCOOK.

The musical score is written for Tenor Saxophone and consists of eight staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 1: *ff* (fortissimo), *f* (forte), *f* (forte).
- Staff 2: *ff* (fortissimo), *f* (forte), *ff* (fortissimo), *fz* (forzando), *ff* (fortissimo).
- Staff 3: *ff* (fortissimo), *fz* (forzando), *ff* (fortissimo).
- Staff 4: *ff* (fortissimo), *fz* (forzando), *ff* (fortissimo), *TRIO* (indicated by a double bar line and a new key signature of one flat).
- Staff 5: *p-ff* (pizzicato fortissimo).
- Staff 6: *ff* (fortissimo).
- Staff 7: *ff* (fortissimo).
- Staff 8: *ff* (fortissimo), *fz* (forzando).

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D.S.al

March "Pomposity."

Baritone Saxophone.

H. A. VANDERCOOK.

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

1 2 **TRIO.** 1 1

D.S. al

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E♭ Cornet.

H. A. VANDERCOOK.

ff

f

Trom.

ff

ff

ff

Basses.

1

2

TRIO.

p-ff

1

last

ff

ff

ff

D.S. al

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D.S. al ☉

March "Pomposity."

Solo B♭ Cornet.

H.A. VANDERCOOK.

The musical score is written for a band and includes the following parts and markings:

- Solo B♭ Cornet:** The top staff, featuring a melodic line with various dynamics including *ff* (fortissimo) and *f* (forte).
- Trom.:** The second staff, featuring a rhythmic accompaniment with *ff* and *fz* (forzando) markings.
- Basses:** The third staff, featuring a rhythmic accompaniment with *ff* and *fz* markings.
- Cornets Basses:** The fourth staff, featuring a rhythmic accompaniment with *ff* and *fz* markings.
- TRIO reeds:** The fifth staff, featuring a melodic line with *p* (piano) and *ff* markings.
- Bass:** The sixth staff, featuring a rhythmic accompaniment with *ff* and *fz* markings.
- Bass:** The seventh staff, featuring a rhythmic accompaniment with *ff* and *fz* markings.

The score includes various musical notations such as notes, rests, beams, and slurs, as well as dynamic markings like *ff*, *f*, *fz*, *p*, and *p-ff*. There are also first and second endings marked with '1' and '2'.

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March "Pomposity."

1st B $\flat$ Cornet.

H. A. VANDERCOOK.

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

TRIO.

last *ff* *fz*

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D.S.al

March -“Pomposity.”

2d & 3d B♭ Cornets.

H. A. VANDERCOOK.

Musical score for "The Merry Widow" waltz, featuring a piano introduction and a Trio section. The score is written for piano and includes various musical notations such as dynamics (*ff*, *f*, *p-ff*), articulation (accents), and fingerings (1, 2). The Trio section begins with a key signature change to B-flat major and a 3/4 time signature.

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D.S. al

March - "Pomposity."

1st & 2d Altos.

H. A. VANDERCOOK.

ff

f

ff

fz

ff

1

Cor.

1

2

TRIO.

p-ff

ff

Cor.

fz

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D.S. al

March -“Pomposity.”

3d & 4th Altos.

H. A. VANDERCOOK.

Musical score for "The Merry Widow" waltz, featuring piano and orchestra parts. The score is written in 3/4 time and includes various dynamics and articulations.

The piano part (top staves) includes dynamics such as *ff* (fortissimo), *f* (forte), and *ffz* (fortissimo zingando). It features a key signature of one flat (B-flat) and a common time signature of 3/4. The piano part includes a section marked "TRIO" and a section marked "p-ff" (pianissimo-fortissimo).

The orchestra part (bottom staves) includes dynamics such as *ff* (fortissimo) and *ffz* (fortissimo zingando). It features a key signature of one flat (B-flat) and a common time signature of 3/4. The orchestra part includes a section marked "TRIO" and a section marked "p-ff" (pianissimo-fortissimo).

The score includes various musical notations, including notes, rests, and articulations. The piano part includes a section marked "TRIO" and a section marked "p-ff" (pianissimo-fortissimo). The orchestra part includes a section marked "TRIO" and a section marked "p-ff" (pianissimo-fortissimo).

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D. S. al 

March - "Pomposity."

1st & 2d Trombones.

H.A. VANDERCOOK.

ff

f

ff

fz

ff

TRIO

p

ff

ff

1

1

fz

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D.S. al

March "Pomposity."

3d Trombone.

H. A. VANDERCOOK.

ff f ff f ff p-ff ff ff

TRIO.

1 1

ff

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D. S. al

Baritone. 

March - "Pomposity."

H. A. VANDERCOOK.



ff f ff f ff f

1 2              

March "Pomposity."

H. A. VANDERCOOK.

Baritone. $\text{b}^{\flat}$:

The musical score is written for a Baritone instrument in a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first staff begins with a **ff** (fortissimo) dynamic. The second staff includes a first ending bracket labeled '1'. The third staff also features a **ff** dynamic. The fourth staff marks the beginning of the **TRIO** section with a double bar line and a key signature change to one flat (B-flat). The fifth staff includes a **p-ff** (pianissimo-fortissimo) dynamic marking. The sixth staff continues the melodic line. The seventh staff features a **ff** dynamic. The eighth staff includes first ending brackets labeled '1' and ends with a **ff** dynamic and a repeat sign. The score is characterized by a rhythmic and melodic march style.

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D.S.al C

Basses.

Musical score for "The Merry Widow" by Franz Lehár. The score is written for piano and includes various musical notations such as dynamics (ff, f, p), articulation (accents, slurs), and a key signature change to B-flat major. The Trio section begins with a double bar line and the word "TRIO."

$f_z \geq$
D. S. al $\cap$

March "Pomposity."

Drums.

H. A. VANDERCOOK.

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

2 1 2 **TRIO.**

2 2 **Cymbal Solo.**

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D.S. *al*