

Carl Fischer Edition.  
Solo B $\flat$  Cornet.

# Independence.

MARCH.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

Full Band 50¢

American  
Star J'l.

1104.

*fz ff fz fz mf*

*cresc. fz fz fz fz p f*

*Fine. fz ff fz ff*

*tr mf*

**TRIO.** *p p mf p*

*mf p cresc.*

**Bass.**

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# Independence. MARCH.

E.M. BAGLEY.

Re-arr. by L.P. Laurendeau.

Piccolo.

American  
Star J'l.

1104.

The musical score is written for Piccolo and consists of two main sections: a main body and a Trio section. The key signature is one sharp (F#) and the time signature is 2/4. The main body begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with various dynamics including *sfz*, *ff*, *mf*, and *f*. There are also accents and a *cresc.* marking. A *Fine.* marking appears in the third staff. The Trio section starts with a double bar line and a first ending bracket. It includes dynamics like *p*, *mf*, and *f*, along with a *cresc.* marking. The score concludes with a double bar line and repeat signs.

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# Independence. MARCH.

Oboe.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

*sfz sfz sfz ff f*

*2 Fine. cresc. sfz sfz sfz sfz sfz p f*

*sfz ff sfz ff*

*1 2 tr mf*

*D.S.al*

TRIO.

*1 p mf p*

*mf p cresc.*

*f p*

*1 2 f*

*ff*

*1 1 2*

Carl Fischer, New York.

# Independence.

## MARCH.

Bassoon.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

The musical score is written for Bassoon and Trio. The Bassoon part begins with a dynamic of *fz* and includes markings for *fz*, *ff*, *mf*, and *cresc.*. The Trio part starts with a dynamic of *p* and includes markings for *mf*, *p*, *cresc. f*, and *p*. The score features various musical notations such as slurs, accents, and dynamic markings. The Bassoon part includes a section marked "Fine." and a section marked "D.S. al". The Trio part includes a section marked "D.S. al". The score is numbered 1104 and includes a key signature of one flat and a common time signature.

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E♭ Clarinet.

# Independence. MARCH.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

*sfz sfz sfz ff mf*

*cresc. Fine. sfz sfz sfz sfz sfz p f*

*ff sfz ff*

*mf*

*D. S. al*

TRIO.

*p mf p*

*cresc. p mf*

*f ff*

1st B $\flat$  Clarinet.

# Independence. MARCH.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

*sfz sfz sfz ff mf*  
*cresc.*  
*Fine.* *sfz sfz sfz sfz sfz p f*

TRIO.

*p p mf p*  
*cresc.* *f p*  
*D.S. al.*

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# 2nd & 3rd B $\flat$ Clarinets.

# Independence:

## MARCH.

E.M. BAGLEY.

Re-arr. by L.P. Laurendeau.

American  
Star J'l.

1104.

The first system of the score consists of four staves of music. The first staff is the treble clef with a key signature of one flat and a common time signature. It begins with a series of eighth notes and quarter notes, marked with accents and dynamic markings such as *fz*, *ff*, and *mf*. The second staff continues the melody with similar rhythmic patterns and dynamics. The third staff features a section marked "Fine." and includes a *cresc.* marking. The fourth staff concludes the system with a double bar line and a *D.S. al* marking.


The TRIO section begins with a double bar line and a key signature change to two flats. It consists of six staves of music. The first staff is marked with a *p* dynamic and includes first and second endings. The second staff continues the melody with a *cresc.* marking and a *f* dynamic. The third staff features a *p* dynamic. The fourth staff includes a *ff* dynamic and first and second endings. The fifth and sixth staves conclude the TRIO section with various rhythmic patterns and dynamics.

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# Independence.

## B $\flat$ Bass.

### MARCH.

(3rd Trombone ) Bass Clarinet

E. M. BAGLEY.

American  
Star J'l.

Re-arr. by L. P. Laurendeau.

1104.

The musical score is written for B $\flat$  Bass and consists of two main sections: a main melody and a Trio section. The main melody is in 2/4 time and begins with a treble clef. It features a series of eighth and sixteenth notes, with dynamic markings of *fz*, *ff*, *cresc.*, *fz*, *fz*, *fz*, *fz*, *fz*, and *f*. The melody includes first and second endings and concludes with a double bar line and repeat sign. The Trio section is also in 2/4 time and begins with a treble clef. It starts with a *p* dynamic and includes markings for *mf* and *p*. The Trio section also features first and second endings and concludes with a double bar line and repeat sign. The score includes various musical notations such as slurs, accents, and dynamic markings.



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# Independence.

Soprano Saxophone.

MARCH.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

American  
Star J'l.

1104.

First system of musical notation for Soprano Saxophone. It consists of four staves. The first staff begins with a treble clef and a 2/4 time signature. The music is in G major. Dynamics include *fz*, *ff*, and *mf*. The second staff contains a *cresc.* marking and a *Fine.* marking. The third and fourth staves continue the melodic line with various dynamics and articulation marks.

TRIO. section of the musical score, consisting of four staves. It begins with a treble clef and a 2/4 time signature. The music is in G major. Dynamics include *p*, *mf*, *f*, and *ff*. The section features a variety of rhythmic patterns and articulation marks, including slurs and accents.

# Independence. MARCH.

Alto Saxophone.

E.M.BAGLEY.

Re-arr. by L.P.Laurendeau.

1104.

*fz fz fz ff mf*

*1 2 Fine. cresc. fz fz fz fz*

*fz p fz f fz ff*

*1 2 mf D.S.al*

TRIO.

*2 1 1 p mf p*

*mf p cresc. f p*

*1 2 f ff*

*1 2*

# Independence. MARCH.

Tenor Saxophone.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

*sfz sfz mf*

*cresc. sfz sfz sfz sfz sfz p*

*2 Fine.*

*1*

*D.S.al*

TRIO.

*2 1 p mf p*

*1 cresc. f p*

*1 2 f ff*

*1 2*

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# Independence. MARCH.

Baritone Saxophone.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

*fz fz mf*

*cresc. fz fz fz fz p*

*fz fz ff*

*D.S. al*

TRIO.

*p*

*mf cresc. f p*

*ff*

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# Independence.

## E♭ Cornet.

### MARCH.

E. M. BAGLEY.

Re arr. by L. P. Laurendeau.

American  
Star J'l.

1104.

*sva ad lib.*

The first section of the march is written on a single staff in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes with various dynamics: *fz*, *ff*, *mf*, *cresc.*, and *Fine.* There are also first and second endings indicated by bracketed lines.

The TRIO section begins on a new staff. It is marked *p* (piano) and features a melody of eighth notes. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). A *D.S. al.* (Da Capo) marking is present. The section includes first and second endings and concludes with a trill (*tr.*) and a *mf* dynamic.

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# Independence. MARCH.

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

E. M. BAGLEY.

Re arr. by L. P. Laurendeau.

1104.

*fz ff fz fz mf*

*2 Fine. cresc. fz fz fz fz p*

*fz ff fz ff*

*1 2 mf D.S. al.*

TRIO. *p mf p cresc.*

*f p*

*ff*

*1 1 2*

# Independence.

2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  Cornets

MARCH.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

Musical score for 2nd and 3rd B $\flat$  Cornets, measures 1104-1108. The score consists of four staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melodic line with various dynamics including *fz*, *ff*, *fz*, *fz*, *mf*, and *p*. The second staff continues the melody with dynamics *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, and *p*. The third staff features a more rhythmic accompaniment with dynamics *fz*, *ff*, *fz*, and *ff*. The fourth staff provides a harmonic accompaniment with dynamics *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, and *p*. The section concludes with a double bar line and repeat signs.

TRIO. 1st Cor

Musical score for 1st Cornet, measures 1109-1114. The score consists of six staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melodic line with dynamics *p*, *mf*, *p*, and *p*. The second staff continues the melody with dynamics *mf* and *p*. The third staff features a more rhythmic accompaniment with dynamics *f* and *p*. The fourth staff continues the melody with dynamics *ff*. The fifth and sixth staves provide harmonic accompaniment with dynamics *f* and *p*. The section concludes with a double bar line and repeat signs.

# Independence.

1st & 2nd Eb Horns.  
(Eb Altos.)

MARCH.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104

*fz* 3rd Cor. *fz* *ff* *mf* 3rd Cor. *cresc.* *fz* *fz* *fz* *fz*

1 2 *Fine.*

*fz* *p* *fz* *ff*

1 2 *D.S. al*

TRIO.

*p* *p* *mf* *p*

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

1 2 *ff* *p*

1 2

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3rd & 4th Eb Horns.  
(Eb Altos.)

# Independence.

## MARCH.

E. M. BAGLEY.  
Re-arr. by L. P. Laurendeau.

1104.

*sf sf ff mf*

*cresc. sf sf sf sf sf*

*2 Fine. sf p sf*

*1 2 D.S.al*

TRIO.

*p p mf p*

*mf p cresc. f p*

*1 2 ff*

*1 2*

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1st & 2nd Trombones.  
(Bb Tenors ♭)

Independence.  
MARCH.

E. M. BAGLEY.  
Re arr. by L. P. Laurendeau.

1104.

*fz fz ff mf*

*Fine. cresc. fz fz fz fz fz f*

*fz fz ff*

*D.S. al*

TRIO.

*p p mf p*

*mf p cresc. f p*

*ff*

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# Independence. MARCH.

3<sup>rd</sup> Trombone.  
(B $\flat$  Bass  $\text{B}$ .)

E. M. BAGLEY.  
Re-arr. by L. P. Laurendeau.

1104. 

*fz fz fz ff mf*

*cresc. fz fz fz fz fz f*

*fz fz ff*

*Fine.*

*D. S. al $\text{c}$*

TRIO. 

*p mf p*

*cresc. f p*

*ff*

1st & 2nd Tenors.

(Trombones )

Independence.  
MARCH.

E. M. BAGLEY.

Re arr. by L. P. Laurendeau.

1104. 

*fz fz ff mf*

*cresc. fz fz fz fz fz f*

*Fine.*

*D.S. al.*

TRIO. 

*p p mf p*

*cresc. p*

*ff ff*

Carl Fischer Edition.

B $\flat$  Bass.

(3rd Trombone  $\text{tr}$ )

American  
Star J'l.

# Independence.

## MARCH.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

The musical score is written for a B $\flat$  Bass (3rd Trombone) in 2/4 time. It consists of two main sections: a main melody and a Trio section. The main melody begins with a dynamic of *fz* and includes markings for *ff*, *cresc.*, and *f*. It features first and second endings. The Trio section starts with a dynamic of *p* and includes markings for *mf* and *f*, ending with a *D.S. al* marking. The score is marked with various dynamics, accents, and articulations throughout.

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# Independence.

## MARCH.

Baritone ♭:

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature. It consists of two main parts: a Baritone part and a Trio part. The Baritone part begins with a dynamic of *fz* and includes markings for *ff*, *mf*, *cresc.*, and *p*. It features first and second endings and concludes with a *Fine.* marking. The Trio part starts with a *Solo.* marking and a dynamic of *p*, followed by *mf*, *cresc.*, *f*, and *p*. It also includes first and second endings and a *D.S.al* marking. The score is densely notated with various musical symbols such as accents, slurs, and dynamic markings.

Carl Fischer, New York.

# Independence. MARCH.

Basses.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

*fz* *ff* *mf* *cresc.* *fz* *fz* *fz* *fz* *fz* *f* *Fine.* *ff* *D.S.al*

TRIO.

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

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# Independence. MARCH.

Drums.

E. M. BAGLEY.

Re-arr. by L. P. Laurendeau.

1104.

*sfz sfz ff p*

*cresc. sfz sfz sfz sfz sfz f*

*Fine.*

*f ff*

*D.S. al*

TRIO.

*p cresc. mf p cresc.*

*mf p cresc. f p*

*ff*

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