

# B♭ CORNET 2<sup>d</sup> REGT CONN. N. G. MARCH.

CONDUCTOR

*Dedicated to Col. S. R. SMITH Officers and men of the 2d. Regt Conn. N.G.*

Drum Corps

D. W. REEVES.

49

*ff* *mf* *ff*

TRIO

*ff* *mf* *ff*

Drum Corps Band Tromb.

*ff* Bugles & Dr. Corps

The "BOSTON" ★★ Cornet - has no equal.

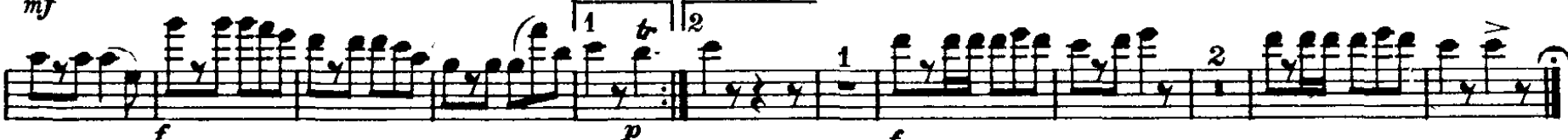
# Flute & Piccolo in C 2nd REGT. CONN. N. G. MARCH

REEVES

P. B. 87 



TRIO 



Piccolo in D $\flat$

# 2nd REGT. CONN. N. G. MARCH

D. W. REEVES

P. B. 87

ff p

1 2

p ff

ff

TRIO

6 1

1 2

p

mf

1 2

f p f

# 2nd REG'T. CONN. N. G. MARCH

Flute in C

D. W. REEVES

P. B. 87

ff p

1 2

3 4 5 6 7 8

1 2

TRIO

6 1

1 2

f p

1 2

f p

# 2nd REGT. CONN. N. G. MARCH

Oboe

D. W. REEVES

P. B. 87

*ff* *mf* *f*

TRIO

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

E♭ Clarinet

# 2nd REGT. CONN. N. G. MARCH,

W. REEVES

P. B. 87

*ff* *p* *sva* *tr* *mf* *ff* *p* *mf* *ff*

TRIO

26184-9<sup>3</sup>/<sub>4</sub>

Carl Fischer Inc., New York.

# 2nd REGT. CONN. N. G. MARCH

Solo or 1st B $\flat$  Clarinet

W. REEVES

P. B. 87

*ff* *p*

*p* *ff*

*ff* *ff* *p*

TRIO

*ff* *ff* *ff* *p*

*ff* *p*

*mf* *p* *ff*

*f* *p* *ff*

1st B $\flat$  CLARINET 2<sup>d</sup> REGT CONN. N. G. MARCH.

D. W. REEVES

49

TRIO





# 2nd REGT. CONN. N. G. MARCH

3rd Bb Clarinet

D. W. EEVES

P.B. 87

ff mf

ff mf ff

TRIO

ff ff ff

mf

mf ff

# 2nd REGT. CONN. N. G. MARCH

E♭ Alto Clarinet

D.W. REEVES

P.B. 87

*ff*

*mf*

*f*

*ff*

TRIO

*ff*

*ff*

*mf*

*ff*

26184-9<sup>3</sup>/<sub>4</sub>

Carl Fischer Inc., New York.

# 2nd REGT. CONN. N. G. MARCH

B♭ Bass Clarinet

D.W. REEVES

P.B. 87

ff mf

1 2

ff

1 2

TRIO 6

ff

1 2

mf

1 2 1 2

f ff

# 2nd REGT. CONN. N. G. MARCH

Bassoon

D. J. JEEVES

P. B. 87

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

TRIO

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

26184-9<sup>3</sup>/<sub>4</sub>

Carl Fischer Inc., New York

# 2nd REGT. CONN. N. G. MARCH

1st E♭ Alto Saxophone

D.W. REEVES

P.B. 87

*ff*

*mf*

*ff* *mf* *ff*

*ff*

TRIO

*ff* *ff*

*ff* *mf*

*ff*

*ff*

# 2nd REGT. CONN. N. G. MARCH

2nd Eb Alto Saxophone

D.W.REEVE

P.B. 87

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

TRIO

6

1 2 1 2

# 2nd REGT. CONN. N. G. MARCH

B♭ Tenor Saxophone

D.W. REEVES

P. B. 87

*ff*

*mf*

*ff*

*ff*

TRIO

*ff*

*ff*

*ff*

*mf*

*f*

*ff*

26184-9<sup>3</sup>/<sub>4</sub>

Carl Fischer Inc., New York.



Baritone Saxophone

# 2nd Regt. Conn. N. G.

MARCH

D. W. REEVES

49

*ff* *mf*

TRIO

6

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

# 2nd REGT. CONN. N. G. MARCH

B♭ Bass Saxophone  
(B♭ Bass)

D.W. REEVES

P.B. 87

ff mf

1

1 2

ff

1 2

TRIO

6

ff

mf

1 2

1 2

ff

ff

26184-9<sup>3</sup>/<sub>4</sub>

Carl Fischer Inc., New York.

# Solo or 1st B♭ Cornet 2nd REGT. CONN. N. G. MARCH

Full Band \$1.00

D. W. REEVES

Progressive  
Band Ed.  
No. 87

Musical notation for Solo or 1st B♭ Cornet part, measures 1-12. The notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes dynamic markings such as *ff* and *mf*, and features repeat signs with first and second endings. A *Drum Corps mf* marking is present in the second measure.

Musical notation for TRIO part, measures 1-12. The notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes dynamic markings such as *ff* and *mf*, and features repeat signs with first and second endings. Specific instrument markings include *Band*, *Tromb.*, *Dr. Corps*, and *Bugles & Dr. Corps*.

26184- 9 3/4

Published MCMXLIV by Carl Fischer Inc., New York

1<sup>st</sup> B $\flat$  CORNET      2<sup>d</sup> REGT CONN. N. G. MARCH  
or SOPRANO SAXOPHONE

~~W. H. REEVES~~

49 *ff* *mf*

*ff*

1 1 2 *mf ff*

3 1 2

TRIO *ff* 6 *ff* 2 *ff*

2 2 1 2

*mf* 1

3 1 2 1 *ff* *ff*

Why not try a "BOSTON" Cornet - send for catalog.

# 2nd REGT. CONN. N. G. MARCH

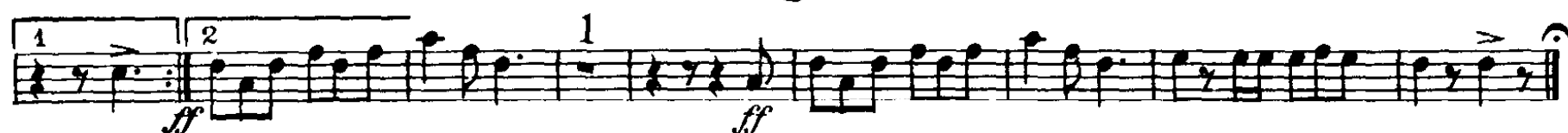
2nd B♭ Cornet  
(Trumpet or Fluegelhorn)

D.W. REEVES

P.B. 87 



TRIO 



# 2<sup>d</sup> REGT CONN. N. G. MARCH.

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

D. W. REEVES.

The musical score is written for 2<sup>d</sup> and 3<sup>d</sup> B $\flat$  Cornets and a Trio. It begins at measure 49. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into three parts: 2<sup>d</sup> & 3<sup>d</sup> B $\flat$  CORNETS and TRIO. The 2<sup>d</sup> & 3<sup>d</sup> B $\flat$  CORNETS part consists of three staves. The TRIO part consists of four staves. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *ff* (fortissimo), *unis* (unison), *p* (piano), and *mf* (mezzo-forte). There are also first and second endings marked with '1' and '2'. A measure number '6' is written above the first staff of the TRIO part.

17-5 Try a "BOSTON" Cornet—the best. *W. H. Cundy Boston. Mass.*

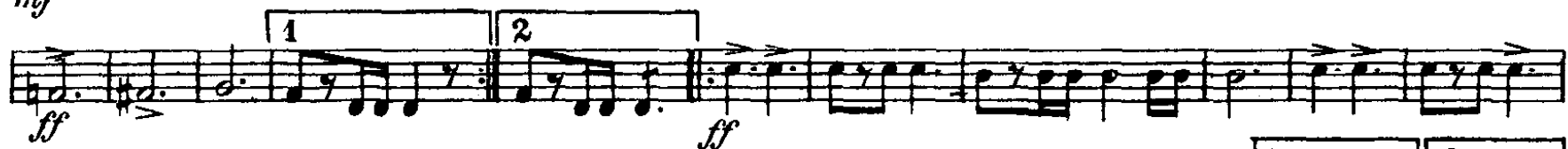
# 2nd REGT. CONN. N. G. MARCH

3rd B $\flat$  Cornet  
(Trumpet)


D. W. REEVES

P.B. 87 







TRIO 





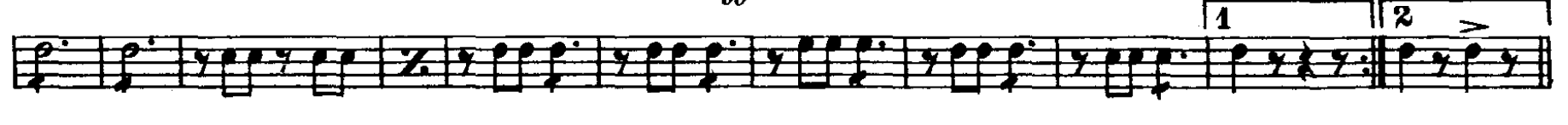


# 2nd REGT. CONN. N. G. MARCH

1st E♭ Horn  
(Alto or Mellophone)

D.W. REEVES

P.B. 87 



TRIO 



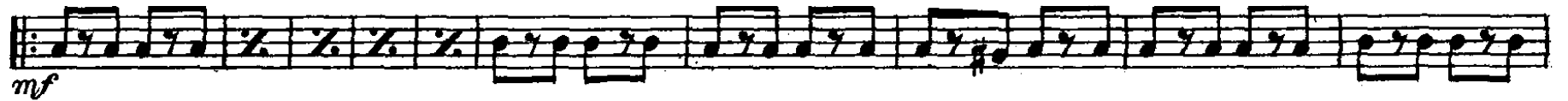


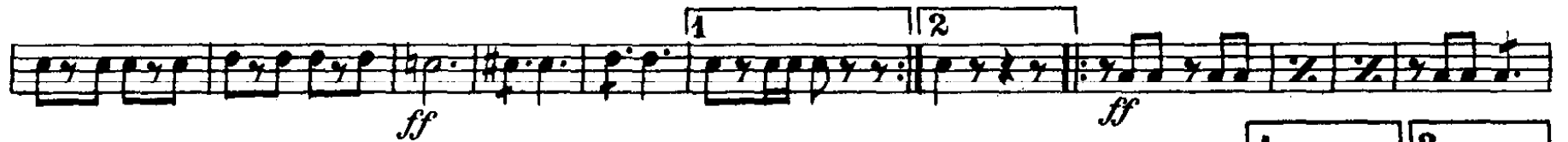
# 2nd REGT. CONN. N. G. MARCH

2nd Eb Horn  
(Alto or Mellophone)

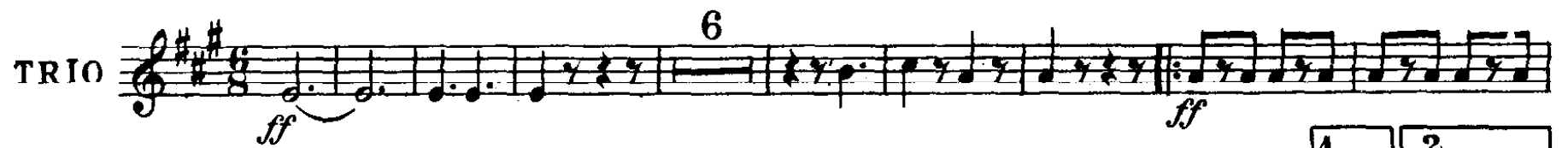
D. W. REEVES

P. B. 87 

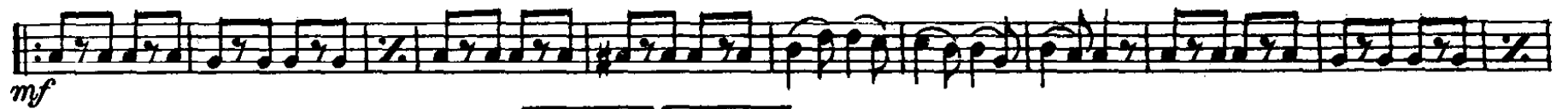






TRIO 







26184-9<sup>3</sup>/<sub>4</sub>

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# 2nd REGT. CONN. N. G. MARCH

3rd Eb Horn  
(Alto or Mellophone)

D.W. REEVES

P. B. 87 

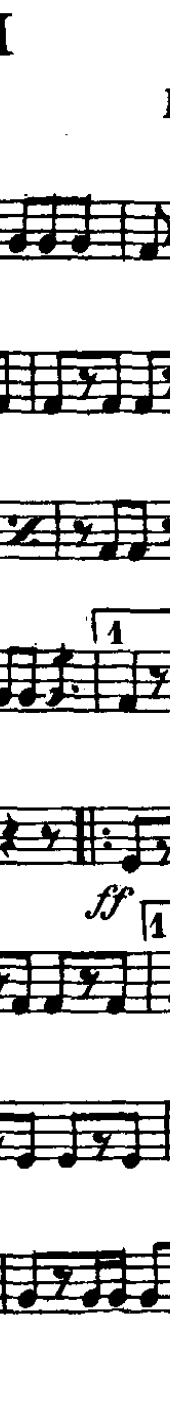






TRIO 







26184-9<sup>3</sup>/<sub>4</sub>

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2<sup>d</sup> & 3<sup>d</sup> E $\flat$  ALTOS

# 2<sup>d</sup> REGT CONN. N.G. MARCH

D.W. REEVES.

49

*ff* *mf*

*ff* *ff*

TRIO.

*ff* *ff* *mf*

*ff*

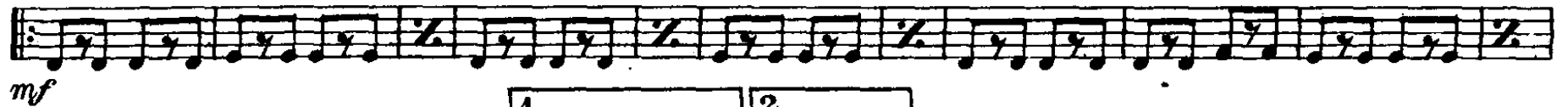
The "BOSTON" Alto is best of all. *W. H. Cundy, Boston, Mass.*

# 2nd REGT. CONN. N. G. MARCH

4th Eb Horn  
(Alto or Mellophone)

D.W.REEVES

P. B. 87 

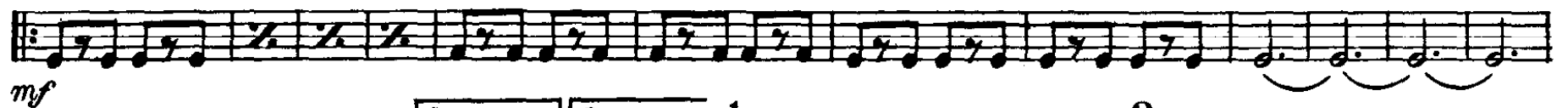






TRIO 







26184-9<sup>3</sup>/<sub>4</sub>

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# 2nd REGT. CONN. N. G. MARCH

1st Trombone  $\text{b}$

D.W.REEVES

P.B. 87

*ff* *mf* *f* *ff* *ff* *Solo* *ff* *ff* *mf* *ff* *ff*

26184-9<sup>3</sup>/<sub>4</sub>

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3<sup>d</sup> TROMBONE  
or B $\flat$  BASS.

2<sup>d</sup> REGT CONN. N. G. MARCH.

D. W. REEVES

49 *ff* *mf* *ff* *ff* *ff* *ff* *mf* *ff* *ff* *ff*

1 2 Trombone. *ff* B $\flat$  Bass

TRIO. 6 Tromb. *ff* *ff* *ff*

1 2 *mf* 1 2 1 2

You should try the "BOSTON" Trombone—is best of all.

W. H. Cundy Boston, Mass

1<sup>st</sup> TROMBONE  2<sup>d</sup> REGT CONN. N. G. MARCH.

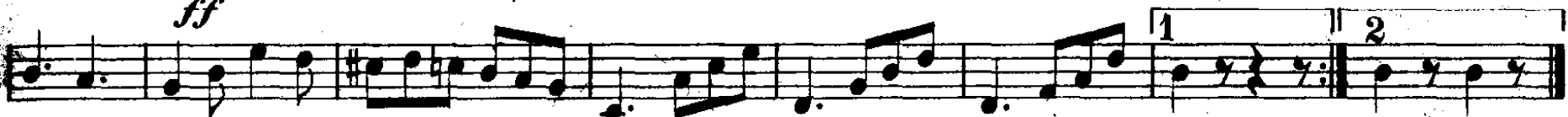
D. W. REEVES

49 





2 



TRIO 








Try the "BOSTON" new model Trombone. W. H. Cundy Boston. Mass



2<sup>d</sup> TROMBONE  2<sup>d</sup> REGT CONN. N.G. MARCH.

D. W. REEVES.

49 *ff*

*mf*

*f* *ff*

2 *ff*


1 2

TRIO 6 *ff* Solo

*mf* 1 2 1 *ff* 2 *ff*

W. H. Cundy Boston, Mass

# 2nd REGT. CONN. N. G. MARCH

3rd Trombone   
(Bb Bass)

D.W. REEVES

P.B. 87



ff mf

1

1 2

ff

1 2

TRIO

6


ff ff ff

mf

ff

1 2 1 2

# 2nd REGT. CONN. N. G. MARCH

Baritone 

D.W. REEVES

P.B. 87 

*ff* *mf* *ff* *ff* *ff* *ff*

TRIO 

*ff* *ff* *ff* *mf* *ff* *ff*



1 *Solo* *mf*

1 2

1 2

6

1 2

1 2

1 2

1 2

26184-9<sup>3</sup>/<sub>4</sub>

Carl Fischer Inc., New York.

# 2nd REGT. CONN. N. G. MARCH

Baritone  $\text{b}$

D.W. REEVES

P.B. 87

1 Solo

*ff* *mf*

1 2

*ff*

1 2

TRIO

6

*ff* *ff* *ff*

1 2

*mf* *ff*

1 2

26184-9 $\frac{3}{4}$

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# 2nd REGT. CONN. N. G. MARCH

Basses

D. W. REEVES

P. B. 87

*ff* *mf*

*f* *ff*

TRIO *ff* *f* *ff*

*mf* *f* *ff*

26184-9<sup>3</sup>/<sub>4</sub>

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# 2nd REGT. CONN. N. G. MARCH

Drums

D.W. REEVES

P. B. 87 *ff* *Solo* Dr. Corps

*mf* Dr. Corps *ff*

*ff* Solo Dr. Corps

Dr. Corps *ff*

*mf*

Dr. Corps *ff*

*ff*

The musical score is written on a bass clef staff in 6/8 time. It begins with a dynamic of *ff* and includes a *Solo* section for the Dr. Corps. The score is divided into several systems, each containing a main melodic line and a corresponding drum line. The drum lines are marked with various dynamics such as *mf* and *ff*, and include articulations like trills (*tr*) and accents (*>*). Rehearsal marks with first and second endings are present throughout the piece.

*ff*  
26184-9<sup>3</sup>/<sub>4</sub>

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