

From Alaska To Panama

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

A

$\text{♩} = 120$

The musical score is arranged in a standard orchestral format with 15 staves. The instruments are listed on the left side of each staff. The score is divided into three measures by vertical bar lines. The first measure is marked with a dynamic of *ff* (fortissimo). The second measure is marked with a dynamic of *f* (forte). The third measure is marked with a dynamic of *f* (forte). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat major or F minor), and the time signature is common time (C). The tempo is indicated as $\text{♩} = 120$. The score is for a full band, including woodwinds, brass, and percussion.

9

Pic./Fl.

Ob.

Bsns.

Cl. S. & 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

S. Cnt.

Cnt. 1

Cnt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Bar.

Bas.

S. D.

Cym/
B.D.

8^{va}

8^{va}

26

Pic./Fl.
Ob.
Bsns.
Cl. S. & 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
S. Cnt.
Cnt. 1
Cnt. 2 & 3
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3
Euph.
Bar.
Bas.
S. D.
Cym/
B.D.

34

C Trio *legato*

Pic./Fl. *p* *p-pp*

Ob. *p* *p-pp*

Bsns. *p-pp*

Cl. S. & 1 *p* *p-pp*

Cl. 2 *p-pp*

Cl. 3 *p-pp*

B. Cl. *p-pp*

A. Sax. 1 *p* *p-pp*

A. Sax. 2 *p-pp*

T. Sax. *p-pp*

Bari. Sax. *p-pp* woodwinds only)

S. Cnt. *p* *p-pp* woodwinds only)

Cnt. 1 *p* *p-pp*

Cnt. 2 & 3

Hn. 1 & 2 *p-pp*

Hn. 3 & 4 *pp-pp*

Tbn. 1 & 2 *pp-pp*

Tbn. 3 Play when no bassoons *p-pp*

Euph. *p* *p-pp*

Bar. *p* *p-pp*

Bas. *p-pp*

S. D. *p-pp*

Cym/B.D. *p-pp*

42

Pic./Fl. *cresc.* *p - pp*

Ob. *cresc.* *p - pp*

Bsns. *cresc.* *p - pp*

Cl. S. & 1 *cresc.* *p - pp*

Cl. 2 *cresc.* *p - pp*

Cl. 3 *cresc.* *p - pp*

B. Cl. *cresc.* *p - pp*

A. Sax. 1 *cresc.* *p - pp*

A. Sax. 2 *cresc.* *p - pp*

T. Sax. *cresc.* *p - pp*

Bari. Sax. *cresc.* *p - pp*

S. Cnt. *cresc.* *p - pp*

Cnt. 1 *cresc.* *p - pp*

Cnt. 2 & 3 *cresc.* *cresc.* *p - pp*

Hn. 1 & 2 *cresc.* *p - pp*

Hn. 3 & 4 *cresc.* *pp*

Tbn. 1 & 2 *cresc.* *p - pp*

Tbn. 3 *cresc.* *p - pp*

Euph. *cresc.* *p - pp*

Bar. *cresc.* *p - pp*

Bas. *cresc.* *p - pp*

S. D. *cresc.* *p - pp*

Cym/B. D. *cresc.* *p - pp*

D *marcato*

51

1. 2.

cresc. *pp* *f* *cresc.* *poco* *a*

Pic./Fl.

cresc. *pp* *f* *cresc.* *poco* *a*

Ob.

cresc. *pp* *f* *a2* *cresc.* *poco* *a*

Bsns.

cresc. *pp* *f* *cresc.* *poco* *a*

Cl. S. & 1.

cresc. *pp* *f* *cresc.* *poco* *a*

Cl. 2.

cresc. *pp* *f* *cresc.* *poco* *a*

Cl. 3.

cresc. *pp* *f* *cresc.* *poco* *a*

B. Cl.

cresc. *pp* *f* *cresc.* *poco* *a*

A. Sax. 1.

cresc. *pp* *f* *cresc.* *poco* *a*

A. Sax. 2.

cresc. *pp* *f* *cresc.* *poco* *a*

T. Sax.

cresc. *pp* *f* *cresc.* *poco* *a*

Bari. Sax.

cresc. *pp* *f* *cresc.* *poco* *a*

S. Cnt.

cresc. *pp* *f* *cresc.* *poco* *a*

Cnt. 1.

cresc. *pp* *f* *cresc.* *poco* *a*

Cnt. 2 & 3.

cresc. *pp* *f* *cresc.* *poco* *a*

Hn. 1 & 2.

cresc. *pp* *f* *cresc.* *poco* *a*

Hn. 3 & 4.

cresc. *pp* *f* *cresc.* *poco* *a*

Tbn. 1 & 2.

cresc. *pp* *f* *cresc.* *poco* *a*

Tbn. 3.

cresc. *pp* *f* *cresc.* *poco* *a*

Euph.

cresc. *pp* *f* *cresc.* *poco* *a*

Bar.

cresc. *pp* *f* *cresc.* *poco* *a*

Bas.

cresc. *pp* *f* *cresc.* *poco* *a*

S. D.

cresc. *pp* *f* *cresc.* *poco* *a*

Cym/B.D.

cresc. *pp* *f* *cresc.* *poco* *a*

60

Pic./Fl. *poco* *fff* *ff*

Ob. *poco* *fff* *ff*

Bsns. *poco* *fff* *ff*

Cl. S. & 1 *poco* *fff* *ff*

Cl. 2 *poco* *fff* *ff*

Cl. 3 *poco* *fff* *ff*

B. Cl. *poco* *fff* *ff*

A. Sax. 1 *poco* *fff* *ff*

A. Sax. 2 *poco* *fff* *ff*

T. Sax. *poco* *fff* *ff*

Bari. Sax. *poco* *fff* *ff*

S. Cnt. *poco* *fff* *ff*

Cnt. 1 *poco* *fff* *ff*

Cnt. 2 & 3 *poco* *fff* *ff*

Hn. 1 & 2 *poco* *fff* *ff*

Hn. 3 & 4 *poco* *fff* *ff*

Tbn. 1 & 2 *poco* *fff* *ff*

Tbn. 3 *poco* *fff* *ff*

Euph. *poco* *fff* *ff*

Bar. *poco* *fff* *ff*

Bas. *poco* *fff* *ff*

S. D. *poco* *fff* *ff*

Cym/ B. D. *poco* *fff* *ff*

From Alaska To Panama

March

To the Alaska-Yukon-Pacific Exposition, Seattle, Washinton, 1909

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

Oboe

$\text{♩} = 120$

The musical score is written for Oboe in 2/4 time, with a tempo of 120 beats per minute. It is in the key of B-flat major (two flats). The score is divided into several sections:

- Section A:** Measures 1-10. Starts with a *ff* dynamic, followed by a *f* dynamic. Includes a trill in measure 10.
- Section B:** Measures 11-21. Features a *ff* dynamic and includes trills in measures 12, 14, and 16.
- Section C:** Measures 22-38. Marked *legato*. Starts with a *p - pp* dynamic and includes a *cresc.* marking. Features trills in measures 22 and 24.
- Trio:** Measures 39-46. Marked *legato*. Starts with a *p - pp* dynamic and includes a *cresc.* marking.
- Section D:** Measures 47-55. Marked *marcato*. Starts with a *p - pp* dynamic and includes a *cresc.* marking. Features a *fff* dynamic in measure 54 and a *ff* dynamic in measure 55.
- Section E:** Measures 56-64. Marked *marcato*. Starts with a *cresc.* marking, followed by *poco* and *a* markings. Includes a *fff* dynamic in measure 63 and a *ff* dynamic in measure 64.
- Section F:** Measures 65-70. Starts with a *f* dynamic and includes trills in measures 68 and 70.

Bassoons

From Alaska To Panama

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

The musical score is written for Bassoons in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as $a_2 \text{ } \text{♩} = 120$. The score consists of six staves of music, with measures numbered 12, 22, 31, 39, 54, and 64. The first staff begins with a **ff** dynamic and includes a first ending bracket labeled **A**. The second staff continues the melody with a **f** dynamic and includes a second ending bracket. The third staff starts with a **ff** dynamic and includes a first ending bracket labeled **B**. The fourth staff continues the melody with a **f** dynamic and includes a second ending bracket. The fifth staff is marked **Trio** and begins with a **p - pp** dynamic, featuring a **legato** section with slurs and a **cresc.** marking. The sixth staff starts with a **pp** dynamic, includes a first ending bracket, and then a section marked **D** with a **marcato** tempo and **a₂** dynamic, featuring a **cresc.** marking and a **fff** dynamic. The final staff concludes with a **ff** dynamic and a second ending bracket.

From Alaska To Panama

March

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

Solo & 1st Clarinet in B \flat

♩ = 120

A

ff *f*

9

16 *trm* 1. 2.

22 **B** *trm* *trm* *trm*

31 *trm* 1. 2. *p*

39 **C** *legato* *p - pp* *cresc.*

47 1. 2. *p - pp* *cresc.* *pp* *f*

56 **D** *marcato* *cresc.* *poco* *a* *poco* *fff* 1. 2. *ff*

65 *f*

From Alaska To Panama

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

2nd Clarinet in B \flat

$\text{♩} = 120$

ff **f**

11 *trw* 1. 2.

22 **ff** B

31 1. 2.

39 **Trio** **C** *legato*
p - pp *cresc.* *p - pp* *cresc.* *pp*

55 **D** *marcato*
f *cresc.* *poco* *a* *poco* *fff*

64 **ff** 1. 2.

3rd Clarinet in Bb

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George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

A *ff* *f*

11 *tr* 1. 2.

22 **B** *ff*

30 1. 2.

39 **C** *legato* *p - pp* *cresc.* *p - pp* *cresc.* *pp*

55 **D** *marcato* 2. *f* *cresc.* *poco* *a* *poco* *fff*

64 *ff* 1. 2. *f*

Bass Clarinet in B \flat

To the Alaska-Yukon-Pacific Exposition, Seattle, Washinton, 1909

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$\text{♩} = 120$

A

B

C *legato*

D *marcato*

ff *f* *ff* *p-pp* *ppp* *cresc.* *poco* *a* *poco* *fff* *ff* *f*

1. 2. 1. 2. 1. 2. 1. 2.

Trio

1st Alto Saxophone

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$\text{♩} = 120$

ff *f* *ff* *f* *p* *p - pp* *cresc.* *p - pp* *legato* *Trio* *cresc.* *pp* *f* *marcato* *cresc.* *poco* *a* *poco* *fff* *fff* *f*

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arr. by Gary Gillett & William Roche

2nd Alto Saxophone

$\text{♩} = 120$

ff **A** *f*

11

22 **B** *ff*

31

39 **C** *legato* *p - pp* *cresc.* *p - pp* *cresc.*

54 **D** *marcato* *pp* *f* *cresc.* *poco* *a* *poco* *fff*

64 *ff* *f*

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Tenor Saxophone

$\text{♩} = 120$

ff **f**

11

22 **B** **ff**

31

39 **C** *legato* **p - pp** *cresc.* **p - pp** *cresc.* **pp**

55 **D** *marcato* **f** *cresc.* *poco* *a* *poco* **fff**

64 **ff** **f**

Baritone Saxophone

From Alaska To Panama

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

A *ff* *f*

12 1. 2.

22 **B** *ff*

31 1. 2.

39 **C** *legato 4/4* *p - pp* *cresc.* *p - pp* *cresc.* *pp* 3 1.

55 2. **D** *marcato* *f* *cresc.* *poco* *a* *poco* *fff*

64 1. 2. *ff* *f*

From Alaska To Panama

March

To the Alaska-Yukon-Pacific Exposition, Seattle, Washinton, 1909

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

Solo Cornet in B \flat

$\text{♩} = 120$

11 **A**

ff *f*

22

ff

31 **B**

ff

39

p

47 **C** *legato* (2x woodwinds only)

p - pp *cresc.*

56 **D** *marcato*

p - pp *cresc.* *pp* *f*

65

cresc. *poco* *a* *poco* *fff* *ff*

74

f

1st Cornet in Bb

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$\text{♩} = 120$

A *ff* *f*

11 1. 2.

22 **B** *ff*

30 1. 2. *p*

39 **C** (2x woodwinds only) *legato* *p - pp* *cresc.*

47 *p - pp* *cresc.* 1. 2. *pp* *f*

56 **D** *marcato* *cresc.* *poco* *a* *poco* *fff* *fff*

65 1. 2. *f*

From Alaska To Panama

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George Rosenkrans (1881-1955)
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2nd & 3rd Cornet in B \flat

$\text{♩} = 120$

ff **f** **A**

11

22 **B** **ff**

31

39 **C** *legato* **4** **4** *cresc.* *cresc.* **f**

56 **D** *marcato* *cresc.* *poco* *a* *poco* **fff**

64 **ff** **f**

1. 2. 1. 2. 1. 2.

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From Alaska To Panama

March

George Rosenkrans (1881-1955)
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1st & 2nd Horn in F

$\text{♩} = 120$

A

11

22 **B**

31

39 **C** *legato*

Trio

p - pp *cresc.*

47

p - pp *cresc.*

56 **D** *marcato*

f *cresc.* *poco* *a* *poco* *fff* *ff*

65

f

From Alaska To Panama

March

2nd & 3rd Horn in F

To the Alaska-Yukon-Pacific Exposition, Seattle, Washinton, 1909

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

The musical score is written for 2nd and 3rd Horn in F. It consists of eight staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as quarter note = 120. The score includes various dynamics such as *ff*, *f*, *p - pp*, *cresc.*, *pp*, *f*, and *fff*. It also features articulation marks like accents and slurs, and performance instructions like *legato*, *marcato*, and *a*. There are four distinct sections labeled A, B, C, and D, each with a repeat sign and first/second endings. Section A starts at measure 11, B at 22, C at 39, and D at 56. The score concludes with a final double bar line and repeat sign at the end of the eighth staff.

From Alaska To Panama

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George Rosenkrans (1881-1955)
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1st & 2nd Trombone

$\text{♩} = 120$

ff **A** f

11 ff

22 **B**

31

39 **C** legato p - pp cresc. p - pp

48 cresc. pp

56 **D** marcato f cresc. poco a poco fff ff

65 f

3rd Trombone

From Alaska To Panama

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

5
A
ff *f*

12
1. 2.

22
B
ff

31
1. 2.

39
C *legato* **4**
cresc. *p - pp* *cresc.* *pp*

55
2. **D** *marcato*
f *cresc.* *poco* *a* *poco* *fff*

64
1. 2.
ff *f*

Euphonium

From Alaska To Panama

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George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

The musical score is written for Euphonium in a 2/4 time signature with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into several systems, each starting with a measure number. The first system (measures 1-11) begins with a *ff* dynamic and includes a first ending bracket labeled 'A'. The second system (measures 12-21) continues the melody and includes a second ending bracket. The third system (measures 22-30) starts with a first ending bracket labeled 'B'. The fourth system (measures 31-38) includes a second ending bracket. The fifth system (measures 39-46) is marked 'Trio' and 'legato', starting with a *p - pp* dynamic and including a *cresc.* marking. The sixth system (measures 47-55) continues the Trio section with *p - pp* dynamics and includes first and second ending brackets. The seventh system (measures 56-64) is marked 'D' and 'marcato', starting with a *cresc.* marking and including *poco*, *a*, and *poco* dynamics, as well as *fff* and *ff* dynamics. The eighth system (measures 65-72) concludes the piece with a first ending bracket and a *f* dynamic.

To the Alaska-Yukon-Pacific Exposition, Seattle, Washinton, 1909

Baritone

From Alaska To Panama

March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

A *ff* *f*

12 *ff*

22 **B**

31 *p*

39 **C** *legato* *p - pp* *cresc.*

47 *p - pp* *pp* *f*

56 **D** *marcato* *cresc.* *poco* *a* *poco* *fff* *ff*

65 *f*

Bass

From Alaska To Panama

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George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

A

12 *ff* *f*

1. 2.

22 **B**

ff

31

1. 2.

39 **C** *legato*

Trio *p-pp* *cresc.*

47 *p-pp* *cresc.* *pp*

1. 2.

56 **D** *marcato*

f *cresc.* *poco* *a* *poco* *fff* *ff*

65 *f*

1. 2.

Snare Drum
Cymbals/ Bass Drum

To the Alaska-Yukon-Pacific Exposition, Seattle, Washinton, 1909

From Alaska To Panama

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

March

The score is written for Snare Drum (S.D.), Cymbals (Cym.), and Bass Drum (B.D.). It begins with a tempo of 120 beats per minute and a 2/4 time signature. The piece is divided into sections A, B, C, and D. Section A (measures 1-11) features a snare drum melody with accents and dynamics of *ff* and *f*. Section B (measures 22-29) continues the snare drum melody with *ff* dynamics. Section C (measures 39-50) is marked *legato Trio* and includes dynamics of *p-pp*, *cresc.*, and *p-pp*. Section D (measures 51-61) is marked *marcato* and includes dynamics of *f*, *cresc.*, *poco*, and *a*. The final section (measures 62-72) features a snare drum melody with *fff* and *ff* dynamics. The score includes various musical notations such as accents, slurs, and dynamic markings.

Snare Drum

To the Alaska-Yukon-Pacific Exposition, Seattle, Washinton, 1909

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$\text{♩} = 120$

ff **A** **f**

12

22 **B** **ff**

31

39 **C** *legato* **p-pp** *cresc.*

47 **p-pp** *cresc.* **pp**

56 **D** *marcato* **f** *cresc.* *poco* *a* *poco* **fff** **ff**

65 **f**

From Alaska To Panama

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George Rosenkrans (1881-1955)
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Cymbals/ Bass Drum

♩ = 120

2

ff

A

f

12

22 **B**

ff

31

39 **C** *legato*

Trio

p-pp

cresc.

47

p-pp

cresc.

pp

56 **D** *marcato*

f

cresc.

poco

a

poco

fff

ff

65

f

Detailed description: This is a musical score for Cymbals and Bass Drum. It is written in 2/4 time with a tempo of 120 beats per minute. The score is divided into several sections: Section A (measures 1-11), Section B (measures 12-21), Section C (measures 22-30), and Section D (measures 31-65). Section C is marked as a 'Trio' and 'legato'. The score includes various dynamics such as fortissimo (ff), piano-ppianissimo (p-pp), and fortississimo (fff), as well as crescendos and accents. There are also first and second endings indicated by bracketed lines with '1.' and '2.' labels. The notation uses cymbal and bass drum symbols (H and O) with stems and flags to indicate rhythmic patterns.