

8

FL./Pic.
Ob. 1, 2
Bsn.
Cl. S., 1
Cl. 2, 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
S. Cnt.
Cnt. 1
Cnt. 2, 3
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
Tbn. 3
Euph.
Bas.
S. D.
Cym./
B.D.

14

FL./Pic.
Ob. 1, 2
Bsn.
Cl. S., 1
Cl. 2, 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
S. Cnt.
Cnt. 1
Cnt. 2, 3
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
Tbn. 3
Euph.
Bas.
S. D.
Cym./
B.D.

28

FL./Pic.
Ob. 1, 2
Bsn.
Cl. S., 1
Cl. 2, 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
S. Sax.
Cnt. 1
Cnt. 2, 3
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
Tbn. 3
Euph.
Bas.
S. D.
Cym./
B.D.

35

1. **C** 2.

FL./Pic. *mf*

Ob. 1, 2 *mf*

Bsn. *mf*

Cl. S., 1 *mf*

Cl. 2, 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf* Solo

B. Sax. *mf* Solo

S. Cnt. *mf*

Cnt. 1 *mf*

Cnt. 2, 3 *mf*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Bas. *mf*

S. D. *mf*

Cym./B.D. *mf*

42

FL./Pic.
Ob. 1, 2
Bsn.
Cl. S., 1
Cl. 2, 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
S. Cnt.
Cnt. 1
Cnt. 2, 3
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
Tbn. 3
Euph.
Bas.
S. D.
Cym./
B.D.

Solo

Solo

49 D

FL./Pic.
Ob. 1, 2
Bsn.
Cl. S., 1
Cl. 2, 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
S. Cnt.
Cnt. 1
Cnt. 2, 3
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
Tbn. 3
Euph.
Bas.
S. D.
Cym./
B.D.

p
p Sost.
p
p Sost.
p
p Sost.
p Solo
p Solo
p
p
p
p
p Sost.
p
p Sost.
p
p
p

72

E **F**

FL./Pic. *ff* *pp-ff*

Ob. 1, 2 *ff* *pp-ff*

Bsn. *ff* *pp-ff*

Cl. S., 1 *ff* *pp-ff*

Cl. 2, 3 *ff* *pp-ff*

B. Cl. *ff* *pp-ff*

A. Sax. 1 *ff* *pp-ff*

A. Sax. 2 *ff* *pp-ff*

T. Sax. *ff* *pp-ff*

B. Sax. *ff* *pp-ff*

S. Cnt. *ff* *pp-ff*

Cnt. 1 *ff* *pp-ff*

Cnt. 2, 3 *ff* *pp-ff*

Hn. 1, 2 *ff* *pp-ff*

Hn. 3, 4 *ff* *pp-ff*

Tbn. 1, 2 *ff* *pp-ff* Solo

Tbn. 3 *ff* *pp-ff* Solo

Euph. *ff* *pp-ff*

Bas. *ff* *pp-ff*

S. D. *pp-ff*

Cym./B.D. *pp-ff*

80

FL./Pic.
Ob. 1, 2
Bsn.
Cl. S., 1
Cl. 2, 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
S. Cnt.
Cnt. 1
Cnt. 2, 3
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
Tbn. 3
Euph.
Bas.
S. D.
Cym./
B.D.

87

FL./Pic.
Ob. 1, 2
Bsn.
Cl. S., 1
Cl. 2, 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
S. Cnt.
Cnt. 1
Cnt. 2, 3
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
Tbn. 3
Euph.
Bas.
S. D.
Cym./
B.D.

1. 2.

"My Lady Lindy"

March

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

♩ = 100

The musical score is written for Flute/Piccolo in 2/4 time, with a tempo of 100 beats per minute. It consists of eight staves of music, each containing a system of notation. The key signature has one flat (B-flat). The score is divided into sections labeled A through F. Section A (measures 1-11) begins with a forte (ff) dynamic and includes a first ending (1.) and a second ending (2.). Section B (measures 12-21) continues with a forte (ff) dynamic. Section C (measures 22-32) features a fortissimo (ff) dynamic. Section D (measures 33-44) is marked with a piano (p) dynamic. Section E (measures 45-66) returns to a mezzo-forte (mf) dynamic. Section F (measures 67-84) includes a crescendo (cresc.) marking and a fortissimo (ff) dynamic. The score concludes with a first ending (1.) and a second ending (2.) in measures 85-90.

Oboes

"My Lady Lindy"

March

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

♩ = 100

ff *ffz* *mf* **A**

11

22 **B** *ff-pp*

37 **C** *mf*

49 **D** *p*

61 *mf* *cresc.*

73 **E** *ff* **F** *pp-ff*

84

Bassoon

"My Lady Lindy"

March

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

♩ = 100

ff **A** *mf* *ffz*

12 Solo

22 **B** *ffpp* 1. 2.

38 2. **C** Solo *mf*

55 **D** Sosten. *p* *mf* *cresc.* 1. 2.

72 **E** *ff* **F** *pp-ff*

83 1. 2.

"My Lady Lindy"

March

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

$\text{♩} = 100$

A

ff *ffz* *mf*

12

1. 2.

B

ffpp

22

34

1. 2. **C**

mf

45

D

p *mf* *cresc.*

55

E **F**

70

ff *pp-ff*

82

1. 2.

Clarinet in B \flat 2,3

"My Lady Lindy"

March

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

$\text{♩} = 100$

The musical score is written for Clarinet in B \flat 2 and 3. It consists of six systems of music, each with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as quarter note = 100. The score includes various dynamics such as *ff*, *ffz*, *mf*, *ff-pp*, *p*, and *pp-ff*. It also features articulations like accents and slurs. There are six distinct sections labeled A through F, each with its own key signature change: A (F#), B (D), C (F#), D (F#), E (F#), and F (F#). Section A starts at measure 1 and ends at 11. Section B starts at measure 22 and ends at 32. Section C starts at measure 33 and ends at 44. Section D starts at measure 55 and ends at 71. Section E starts at measure 72 and ends at 82. Section F starts at measure 83 and ends at 92. The score includes first and second endings for several sections, indicated by '1.' and '2.' above the staff lines.

Bass Clarinet

"My Lady Lindy"

March

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

♩ = 100

The musical score is written for Bass Clarinet in 2/4 time, with a key signature of one sharp (F#). It consists of six systems of music, each with a measure number at the beginning. The first system (measures 1-11) starts with a *ff* dynamic and includes a first ending bracket labeled 'A'. The second system (measures 12-21) begins with a 'Solo' marking. The third system (measures 22-37) starts with a *ffpp* dynamic and includes a first ending bracket labeled 'B'. The fourth system (measures 38-54) starts with a *mf* dynamic, includes a 'Solo' marking, and a second ending bracket labeled 'C'. The fifth system (measures 55-71) starts with a *p* dynamic, includes a 'Sosten.' marking, and a first ending bracket labeled 'D'. The sixth system (measures 72-82) starts with a *ff* dynamic and includes a first ending bracket labeled 'E'. The final system (measures 83-90) includes a first ending bracket labeled 'F' and a second ending bracket. Dynamics throughout include *ff*, *ffz*, *mf*, *ffpp*, *mf*, *p*, *cresc.*, and *pp-ff*.

Alto Saxophone 1

"My Lady Lindy"

March

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

Musical score for Alto Saxophone 1 of "My Lady Lindy" March. The score is in 2/4 time with a tempo of quarter note = 100. The key signature has two sharps (F# and C#). The score consists of eight staves of music, each starting with a measure number. Section markers A, B, C, D, E, and F are placed above the staves. Dynamics include *ff*, *ffz*, *mf*, *ffpp*, *p*, *cresc.*, and *pp-ff*. First and second endings are indicated with bracketed numbers 1 and 2. The score includes various musical notations such as slurs, accents, and repeat signs.

"My Lady Lindy"

March

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

♩ = 100

A

ff *ffz* *mf*

17 **B**

ff-pp

33 **C**

mf

49 **D** Sosten.

p

63 *mf* *cresc.*

73 **E** **F**

ff *pp-ff*

84

Detailed description: This is a musical score for Alto Saxophone 2, titled "My Lady Lindy" March. The score is in 2/4 time with a key signature of one sharp (F#). It begins with a tempo marking of quarter note = 100. The piece is divided into six sections labeled A through F. Section A (measures 1-16) starts with a fortissimo (ff) dynamic and includes a first ending and a second ending. Section B (measures 17-32) features a dynamic range from fortissimo-pianissimo (ff-pp) and includes a first ending and a second ending. Section C (measures 33-48) is marked mezzo-forte (mf) and includes a first ending and a second ending. Section D (measures 49-62) is marked piano (p) and includes a sostenuto (Sosten.) instruction. Section E (measures 73-76) returns to fortissimo (ff). Section F (measures 77-83) features a dynamic range from pianissimo-fortissimo (pp-ff) and includes a first ending and a second ending. The score concludes at measure 84.

Tenor Saxophone

"My Lady Lindy"

March

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

♩ = 100

The musical score is written for Tenor Saxophone in 2/4 time, with a key signature of one sharp (F#). It consists of six staves of music, each containing a different section of the piece. Section A (measures 1-11) begins with a *ff* dynamic and includes a *ffz* (fortissimo with accent) and a *mf* (mezzo-forte) section. Section B (measures 12-21) features a *ffpp* (fortissimo pianissimo) dynamic. Section C (measures 22-37) is marked *mf*. Section D (measures 38-54) starts with a *p* (piano) dynamic and includes a *cresc.* (crescendo) section. Section E (measures 55-71) begins with a *ff* dynamic. Section F (measures 72-81) is marked *pp-ff* (pianissimo to fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. Rehearsal marks A, B, C, D, E, and F are placed above the staves. First and second endings are indicated by bracketed lines with '1.' and '2.' labels.

Baritone Saxophone

"My Lady Lindy"

March

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

$\text{♩} = 100$

A Solo
ff *ffz* *mf*

12

B Solo
ff-pp

22

38 **C** Solo
mf

55 **D** Solo
p *mf* *cresc.*

71 **E** Solo **F**
ff *pp-ff*

82

"My Lady Lindy"

March

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

♩ = 100

A

B

C

D

E

F

Cornet in B♭ 1

"My Lady Lindy"

March

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

♩ = 100

A

B

C

D

E

F

ff, ffz, mf, ff-pp, mf, p, mf, cresc., pp-ff

"My Lady Lindy"

March

Cornet in B \flat 2,3

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

$\text{♩} = 100$

The musical score is written for two parts of Cornet in B-flat (2 and 3). It is in 2/4 time with a tempo of quarter note = 100. The key signature has one sharp (F#). The score consists of five sections labeled A through E, with measure numbers 11, 22, 37, 46, 55, 72, and 83 marking the beginning of sections or phrases. Dynamics include *ff*, *ffz*, *mf*, *ffpp*, *pp*, *cresc.*, and *pp-ff*. Articulations such as accents (>) and slurs are used throughout. Section A (measures 11-21) starts with *ff* and includes a first and second ending. Section B (measures 22-36) features a rhythmic pattern with accents. Section C (measures 37-45) begins with *ffpp* and includes a first and second ending. Section D (measures 46-54) starts with *pp* and includes a first and second ending. Section E (measures 55-82) begins with *ff* and includes a first and second ending. The score concludes with a final first and second ending (measures 83-92).

"My Lady Lindy"

March

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

♩ = 100

A

B

C

D

E

F

Horn in F 3,4

"My Lady Lindy"

March

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

$\text{♩} = 100$

A

B

C

D

E

F

Trombone 1, 2

"My Lady Lindy"

March

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

♩ = 100

The musical score is written for Trombone 1 and 2 in a 2/4 time signature with a key signature of one flat (B-flat). The tempo is marked as ♩ = 100. The score consists of eight staves of music, each with a measure number at the beginning. The first staff (measures 1-10) starts with a *ff* dynamic and includes a *Solo* section and a first ending. The second staff (measures 11-21) continues the melody with a *ffz* dynamic and a second ending. The third staff (measures 22-37) features a *ff-pp* dynamic range and another *Solo* section. The fourth staff (measures 38-54) has a *mf* dynamic and includes a first ending. The fifth staff (measures 55-66) begins with a *p* dynamic and a *Sosten.* marking, followed by a *mf* section. The sixth staff (measures 67-76) includes a *cresc.* marking, a *ff* dynamic, and two *Solo* sections. The seventh staff (measures 77-85) has a *pp-ff* dynamic range and a *Solo* section. The eighth staff (measures 86-90) concludes with a first ending. Various musical notations such as slurs, ties, and dynamic markings are used throughout the score.

Trombone 3

"My Lady Lindy"

March

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

♩ = 100

5
ff *ffz* *mf* **A**

12

22 **B** *ff-pp*

38 **C** *mf*

55 **D** *p* *mf*

66 *cresc.* **E** *ff*

77 **F** Solo *pp-ff*

86

Euphonium

"My Lady Lindy"

March

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

$\text{♩} = 100$

ff *ffz* *mf* **A** Solo

12 1. 2.

22 **B** *ff-pp* 1. 2.

39 **C** *mf*

55 **D** Sosten. *p* *mf* *cresc.* 1. 2.

73 **E** *ff*

77 **F** *pp-ff* 1. 2.

Bass

"My Lady Lindy"

March

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

♩ = 100

11

22

38

47

55

67

77

86

"My Lady Lindy"

March

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

Snare Drum

Cymbals/ Bass Drum $\text{♩} = 100$

Section A: Measures 1-17. Snare Drum and Cymbals/Bass Drum parts. Includes a 3-measure rest for both instruments. Dynamics: *ffz*, *mf*.

Section B: Measures 18-33. Snare Drum and Cymbals/Bass Drum parts. Dynamics: *ffz*, *mf*, *ff-pp*. Includes first and second endings.

Section C: Measures 34-49. Snare Drum and Cymbals/Bass Drum parts. Dynamics: *mf*, *ff-pp*, *mf*. Includes first and second endings.

Section D: Measures 50-61. Snare Drum and Cymbals/Bass Drum parts. Dynamics: *p*, *p*.

Section E: Measures 62-72. Snare Drum and Cymbals/Bass Drum parts. Dynamics: *mf*, *cresc.*. Includes first and second endings.

Section F: Measures 73-84. Snare Drum and Cymbals/Bass Drum parts. Includes a 4-measure rest for both instruments. Dynamics: *pp-ff*, *pp-ff*.

Section G: Measures 85-92. Snare Drum and Cymbals/Bass Drum parts. Dynamics: *pp-ff*. Includes first and second endings.

Snare Drum

"My Lady Lindy"

March

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

♩ = 100

3

A

ffz *mf*

12

22 **B**

ff-pp

39 **C**

mf

55 **D**

p *mf*

64

cresc.

73 **E**

4

77 **F**

pp-ff

"My Lady Lindy"

March

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

♩ = 100

The musical score is written for Cymbals and Bass Drum in 2/4 time. It consists of seven staves of music, each with a double bar line and a repeat sign at the end. The score is divided into sections labeled A through F. Section A (measures 1-15) features a triplet of eighth notes on the cymbal and a bass drum pattern. Section B (measures 16-26) includes first and second endings. Section C (measures 39-52) is a continuous pattern. Section D (measures 53-67) features a dynamic range from *p* to *mf* and includes accents. Section E (measures 68-81) includes first and second endings with a 2-measure rest. Section F (measures 82-90) features a dynamic range from *pp-ff* and includes accents. The score includes various dynamic markings such as *ffz*, *mf*, *ffpp*, *mf*, *p*, *mf*, and *cresc.*, as well as articulation marks like accents and slurs.