

Full Band \$1.50. **Einzugsmarsch der Bojaren.**

Carl Fischer Edition.

**Solo B $\flat$  Cornet.**

Johan Halvorsen.

arr. by L. P. Laurendeau.

Universal  
Band #7.

Tempo di Marcia. ( $\text{♩} = 108$ )

Bassoon & Bar.

Clar.

1318.

The musical score consists of 11 staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music starts with a *pp* dynamic. The second staff continues the melody. The third staff features a *p* dynamic and a triplet of eighth notes. The fourth staff includes a *tr* (trill) and a *mf* dynamic. The fifth staff has a *cresc.* marking. The sixth staff begins with a *f* dynamic and a *cresc. molto* marking. The seventh staff features a *ff* dynamic and a *tr*. The eighth staff also includes a *tr*. The ninth staff continues the melody. The tenth staff has a *pp* dynamic and a triplet of eighth notes. The eleventh staff concludes the piece with a *pp* dynamic.

# Solo B $\flat$ Cornet.

*p*

Dr.  $\Phi$

*ff*

*fz*

*f*

*fz*

*fz*

*pp*

*cresc.*

*f*

*ff*

1 2

Dr.

*ffz*

D.C. al  $\Phi$

CODA.

*ff*

*ffz*

Detailed description: This is a musical score for a Solo B-flat Cornet. It consists of 14 staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *ffz* (fortissimo con sordina). There are also performance instructions like *cresc.* (crescendo), *Dr.* (drum), and *D.C. al* (Da Capo). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The score concludes with a CODA section.

# Einzugsmarsch der Bojaren.

**D $\flat$  Piccolo.**

Johan Halvorsen.  
arr. by L. P. Laurendeau.

Universal  
Band Pl.  
1318. Tempo di Marcia.  
19





# Einzugsmarsch der Bojaren.

Flute.

Johan Halvorsen.  
arr. by L. P. Laurendeau

Universal  
Band J'l.  
1318.

Tempo di Marcia.  
17

The musical score is written for a single flute. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Tempo di Marcia' with a metronome marking of 17. The score is divided into 17 measures. The first measure is marked 'p' (piano). The second measure contains a triplet of eighth notes. The third measure has a trill. The fourth measure is marked 'mf' (mezzo-forte). The fifth measure has a trill. The sixth measure is marked 'f cresc. molto' (forte, crescendo molto). The seventh measure is marked 'ff' (fortissimo). The eighth measure has a trill. The ninth measure has a trill. The tenth measure has a trill. The eleventh measure has a trill. The twelfth measure has a trill. The thirteenth measure has a trill. The fourteenth measure has a trill. The fifteenth measure has a trill. The sixteenth measure has a trill. The seventeenth measure has a trill. The score concludes with a final triplet and a fermata.

# Flute.

*ff*<sup>z</sup> *f* 3 3

*p* 8 3 3

*cresc.* 3 3 3 3

*f* 1 *ff*

3 7 7 *tr* 3

3 6 6 *tr*

*ff*<sup>z</sup> 1 *ff*<sup>z</sup>

*ff*<sup>z</sup> 3 3 3 3

*ff*<sup>z</sup> 1 3 *ff*<sup>z</sup>

*ff*<sup>z</sup> CODA. 3 *ff*<sup>z</sup>

*D. C. al* ⊕

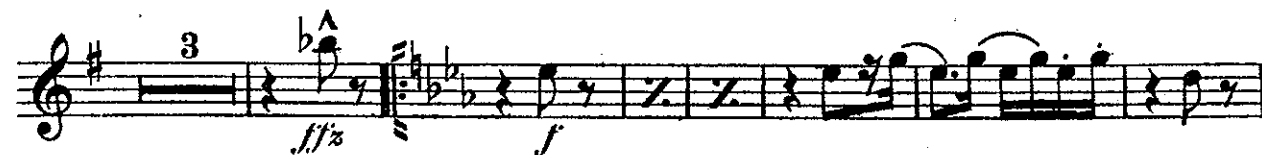
Detailed description: This is a musical score for a flute, consisting of 12 staves of music. The score begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The first staff starts with a dynamic marking of *ff*<sup>z</sup> and features a triplet of eighth notes. The second staff has a dynamic marking of *f* and includes a triplet of eighth notes. The third staff is marked *p* and contains an eighth-note triplet. The fourth staff is marked *cresc.* and features a triplet of eighth notes. The fifth staff is marked *f* and includes a first finger fingering (1) and a dynamic marking of *ff*. The sixth staff has a triplet of eighth notes, a seventh finger fingering (7), and a trill (*tr*). The seventh staff features a triplet of eighth notes and a sixth finger fingering (6). The eighth staff has a dynamic marking of *ff*<sup>z</sup> and includes a first finger fingering (1). The ninth staff is marked *ff*<sup>z</sup> and contains a triplet of eighth notes. The tenth staff is marked *ff*<sup>z</sup> and includes a first finger fingering (1) and a dynamic marking of *ff*<sup>z</sup>. The eleventh staff is marked *ff*<sup>z</sup> and contains a triplet of eighth notes. The twelfth staff is marked *ff*<sup>z</sup> and includes a first finger fingering (1) and a dynamic marking of *ff*<sup>z</sup>. The score concludes with a CODA section in a new key signature of one sharp (F#) and a time signature of 2/4, featuring a triplet of eighth notes and a dynamic marking of *ff*<sup>z</sup>. The instruction *D. C. al* ⊕ is written below the final staff.

# Einzugsmarsch der Bojaren.

Oboe.

Johan Halversen.  
arr. by L. P. Laurendeau.

Universal  
Band 5<sup>1</sup>.  
1318. Tempo di Marcia.







# Einzugsmarsch der Bojaren.

Bassoon.

Johan Halversen.  
arr. by L. P. Laurendeau.

Universal  
Band 3<sup>rd</sup>.  
1318. Tempo di Marcia.

# Einzugsmarsch der Bojaren.

E♭ Clarinet.

Johan Halvorsen.

arr. by L.P. Laurendeau.

Universal  
Band 37.

Tempo di Marcia.

1318.

18

*tr*

*p*

*mf*

*cresc.*

*f cresc. molto.*

*ff*

*tr*

*tr*

*pp*

*p*

*ffz*



# Einzugsmarsch der Bojaren.

1<sup>ST</sup> B $\flat$  Clarinet.

Johan Halversen.  
arr. by L. P. Laurendeau.

Universal Band 3<sup>rd</sup>. Tempo di Marcia.

1318.

The musical score consists of 13 staves of music for the 1st B $\flat$  Clarinet. The piece is in 2/4 time and begins with a key signature of one flat (B $\flat$ ). The first staff starts with a dynamic of *pp* and includes a first ending bracket. The second staff has a *tr* (trill) marking. The third staff has a *p* dynamic. The fourth staff has a *tr* marking. The fifth staff has a *tr* marking. The sixth staff has a *mf* dynamic and a *cresc.* (crescendo) marking. The seventh staff has a *f cresc. molto.* marking. The eighth staff has a *ff* dynamic. The ninth staff has a *tr* marking. The tenth staff has a *tr* marking. The eleventh staff has a *pp* dynamic. The twelfth staff has a *p* dynamic. The thirteenth staff has a *p* dynamic and includes a first ending bracket.

# 1<sup>ST</sup> B $\flat$ Clarinet.

The musical score for the 1st B $\flat$  Clarinet consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations and dynamic markings:

- Staff 1:** Features several triplet markings (3) and slurs. A fermata is present over the final measure.
- Staff 2:** Continues with triplet markings and slurs. A fermata is present over the final measure. Dynamic marking: *ff*z.
- Staff 3:** Features a fermata over the first measure and a dynamic marking of *f*.
- Staff 4:** Features a dynamic marking of *p*.
- Staff 5:** Features a triplet marking (3) and a dynamic marking of *f*.
- Staff 6:** Features a dynamic marking of *cresc.* and a dynamic marking of *f*.
- Staff 7:** Features a dynamic marking of *ff*.
- Staff 8:** Features a slur with a '7' marking and a dynamic marking of *f*.
- Staff 9:** Features a triplet marking (3) and a dynamic marking of *f*.
- Staff 10:** Features a dynamic marking of *f*.
- Staff 11:** Features a dynamic marking of *f*.
- Staff 12:** Features a dynamic marking of *ff*z and a dynamic marking of *ff*z.

The score concludes with a CODA section, marked with a circled cross symbol (⊕) and a dynamic marking of *ff*z. The final measure of the CODA is marked with a circled cross symbol (⊕).

D.C. al ⊕

# Einzugsmarsch der Bojaren.

2<sup>ND</sup> & 3<sup>RD</sup> B $\flat$  Clarinets.

Johan Halvorsen.  
arr. by L.P. Laurendeau.

Universal  
Band 1<sup>st</sup>. Tempo di Marcia.

1318.

*pp*

*tr*

*p*

*tr*

*mf*

*cresc.*

*cresc. molto*

*ff*

*tr*

*tr*

2ND & 3RD B♭ Clarinets.

The musical score consists of 14 staves of music. The first two staves are in the key of A major (two sharps) and 7/8 time. The first staff begins with a *pp* dynamic and a *4* measure rest. The second staff begins with a *p* dynamic. The third staff is in the key of B major (three sharps) and 3/4 time, starting with a *3* measure rest, followed by *ffz* and *f* dynamics. The fourth staff is in the key of B major and 3/4 time. The fifth staff is in the key of B major and 3/4 time, starting with a *p* dynamic. The sixth staff is in the key of B major and 3/4 time, featuring *3* measure rests and *cresc.* dynamics. The seventh staff is in the key of B major and 3/4 time, starting with a *f* dynamic and *ff* dynamics. The eighth staff is in the key of B major and 3/4 time, featuring *3* measure rests. The ninth staff is in the key of B major and 3/4 time, featuring *3* measure rests. The tenth staff is in the key of B major and 3/4 time, featuring *3* measure rests. The eleventh staff is in the key of B major and 3/4 time, featuring *3* measure rests. The twelfth staff is in the key of B major and 3/4 time, featuring *3* measure rests. The thirteenth staff is in the key of B major and 3/4 time, featuring *3* measure rests. The fourteenth staff is in the key of B major and 3/4 time, featuring a *1* measure rest, *ffz* dynamics, and a *3* measure rest. The score concludes with a *CODA.* section in the key of A major (two sharps) and 2/4 time, featuring a *3* measure rest and *ffz* dynamics. The final instruction is *D. C. al* with a circled cross symbol.

# Einzugsmarsch der Bojaren.

**B $\flat$  Bass.**

(3rd Trombone)

CLARINET

Universal  
Band J $\acute{r}$ .

Tempo di Marcia.

Johan Halvorsen.

arr. by L.P. Laurendeau.

1318.  $\frac{3}{4}$  18 Bar. Sax.

*mp* *p* *cresc.* *f* *cresc.* *ff* *fz* *p* *cresc.* *f* *cresc.* *ff* *ffz* *ffz*

18  $\oplus$  3 4 8 12

12 3 4 3 4

1  $\oplus$  3 *CODA.* *ffz*



# Einzugsmarsch der Bojaren.

Soprano Saxophone.

Johan Halvorsen.  
arr. by L.P. Laurendeau.

Universal  
Band 1<sup>st</sup>.  
1318. Tempo di Marcia.

18

*p*

*mf* *cresc.*

*f* *cresc.* *ff*

*tr* *tr*

9

*p*

*ff*



# Einzugsmarsch der Bojaren.

Alto Saxophone.

Johan Halvorsen.  
arr. by L.P. Laurendeau.

Universal  
Band 77.  
1318. *Tempo di Marcia.*

18

*p*

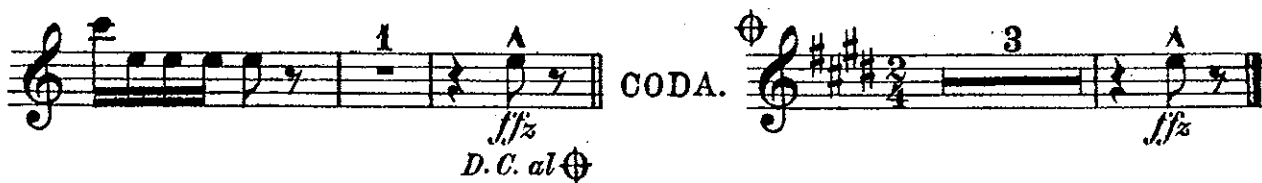
*p* *cresc.*

*f* *cresc. molto*

*ff*

*pp*

# Alto Saxophone.



CODA.

*D.C. al*  $\Phi$

# Einzugsmarsch der Bojaren.

Tenor Saxophone.

Johan Halversen.  
arr. by L. P. Laurendeau.

Universal  
Band J'l.

Tempo di Marcia.

1318.  *pp*

 *p*

 *mf* *cresc.*

 *f* *cresc. molto.*

 *ff*





 *pp* *p*

 *p* 3

# Tenor Saxophone.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The staff begins with a dynamic marking of *ffz* and an accent (^) over the first note. It contains several measures of eighth and sixteenth notes, with some measures marked with a double bar line and repeat dots. A measure number '4' is written above the staff.

Musical staff 2: Treble clef, key signature of one flat (Bb), 4/4 time. The staff contains eighth and sixteenth notes. It ends with a double bar line and a dynamic marking of *pp*.

Musical staff 3: Treble clef, key signature of one flat (Bb), 4/4 time. The staff contains quarter and eighth notes, some with slurs. A dynamic marking of *cresc.* is written below the staff.

Musical staff 4: Treble clef, key signature of one flat (Bb), 4/4 time. The staff contains eighth notes, many of which are beamed in groups of three (triplets). A dynamic marking of *f* is written below the staff.

Musical staff 5: Treble clef, key signature of one flat (Bb), 4/4 time. The staff contains eighth notes, many of which are beamed in groups of three (triplets). A dynamic marking of *ff* is written below the staff.

Musical staff 6: Treble clef, key signature of one flat (Bb), 4/4 time. The staff contains eighth and sixteenth notes.

Musical staff 7: Treble clef, key signature of one flat (Bb), 4/4 time. The staff contains eighth notes, many of which are beamed in groups of three (triplets).

Musical staff 8: Treble clef, key signature of one flat (Bb), 4/4 time. The staff contains eighth notes. A measure number '1' is written above the first measure, and an accent (^) is over the first note. A dynamic marking of *ffz* is written below the staff. Below the staff is the instruction *D.C. al ⊕*. The staff concludes with a double bar line and a circled ⊕ symbol.

Musical staff 9: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The staff begins with a circled ⊕ symbol, followed by a measure number '3' above the first measure and an accent (^) over the first note. A dynamic marking of *ffz* is written below the staff. The staff concludes with a double bar line and a circled ⊕ symbol.

# Einzugsmarsch der Bojaren.

Baritone Saxophone.

Johan Halversen.  
arr. by L. P. Laurendeau.

Universal  
Band II.

Tempo di Marcia.

1318.

pp

16

p

mf

cresc.

f

cresc.

ff

4

8

12

pp

8

4

8

3

p

# Baritone Saxophone.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff begins with a dynamic marking of *ffz* and a fermata. It contains several measures of eighth and sixteenth notes, including a triplet of eighth notes and a four-measure rest marked with a '4' above it. The staff ends with a double bar line.

Musical staff 2: Treble clef, key signature of three sharps. The staff contains eighth and sixteenth notes. It concludes with a double bar line and a dynamic marking of *p*.

Musical staff 3: Treble clef, key signature of three sharps. The staff features a melodic line with eighth notes and a triplet of eighth notes at the end. A *cresc.* marking is placed below the staff.

Musical staff 4: Treble clef, key signature of three sharps. The staff is filled with eighth notes, many of which are grouped in triplets. It starts with a dynamic marking of *f* and ends with a dynamic marking of *ff*.

Musical staff 5: Treble clef, key signature of three sharps. The staff continues with eighth notes, many in triplets, and includes accents over some notes.

Musical staff 6: Treble clef, key signature of three sharps. The staff consists of eighth notes, some in triplets, and includes a fermata over the final note.

Musical staff 7: Treble clef, key signature of three sharps. The staff contains eighth notes, some in triplets, and includes a fermata over the final note.

Musical staff 8: Treble clef, key signature of three sharps. The staff features eighth notes with accents and a fermata over the final note.

Musical staff 9: Treble clef, key signature of three sharps. The staff begins with a first ending bracket labeled '1' and a dynamic marking of *ffz*. It includes a *D.C.al* marking. The staff concludes with a CODA section, marked with a circled cross symbol, containing a triplet of eighth notes and a dynamic marking of *ffz*.



# Einzugsmarsch der Bojaren.

**E♭ Cornet.**

(ad lib.)

Johan Halversen.

arr. by L. P. Laurendeau.

Universal Band 3<sup>rd</sup>. **Tempo di Marcia.**

1318. The musical score is written for E♭ Cornet and consists of 13 staves of music. It begins in the key of D major (one sharp) and 2/4 time. The first staff starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The tempo is marked 'Tempo di Marcia'. The score includes various dynamic markings: 'mf' (mezzo-forte), 'cresc.' (crescendo), and 'ff' (fortissimo). There are also markings for 'ffz' (fortissimo zingando) and 'f' (forte). The score features several triplet markings (indicated by a '3' over the notes) and a section marked '18' with a 3/4 time signature. The piece concludes with a 'CODA' section, marked with a '3' and 'ffz'. The number '1318.' is printed at the beginning of the first staff.

# Einzugsmarsch der Bojaren.

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

Johan Halvorsen.  
arr. by L.P. Laurendeau.

Universal  
Band J'l.  
1318. Tempo di Marcia.

The musical score is written for a 1st B $\flat$  Cornet in 2/4 time. It begins with a treble clef and a key signature of one flat. The first staff starts with a whole rest for 18 measures, followed by a series of eighth notes. The second staff contains a first ending marked '1' and a second ending marked '4', with dynamics *mf*, *cresc.*, and *f cresc.*. The third staff features a series of eighth notes with accents and a fortissimo (*ff*) dynamic. The fourth and fifth staves include trills (*tr*) over the final notes of phrases. The sixth and seventh staves continue with eighth-note patterns. The eighth staff concludes with a double bar line, a key signature change to two sharps (F# and C#), and a final phrase marked with a fermata, a '3' (triple), and a *fz* dynamic.

# 1<sup>ST</sup> B $\flat$ Cornet.

Musical staff 1: Treble clef, key signature of two flats (B $\flat$  major/D minor), 2/4 time signature. Starts with a forte (*f*) dynamic and a fermata. The melody consists of eighth-note triplets with accents, followed by a half note. Ends with a fortissimo (*ff*) dynamic and a fermata.

Musical staff 2: Treble clef, key signature of two flats. Continues the melody with eighth-note triplets and accents. Ends with a fortissimo (*ff*) dynamic and a fermata, marked with first and second endings.

Musical staff 3: Treble clef, key signature of two flats. Starts with a measure rest for 12 measures, then begins with a piano (*p*) dynamic and a crescendo (*cresc.*). The melody consists of eighth-note triplets with accents.

Musical staff 4: Treble clef, key signature of two flats. Continues the eighth-note triplet melody with accents. Ends with a fortissimo (*ff*) dynamic and a fermata.

Musical staff 5: Treble clef, key signature of two flats. Continues the eighth-note triplet melody with accents.

Musical staff 6: Treble clef, key signature of two flats. Continues the eighth-note triplet melody with accents.

Musical staff 7: Treble clef, key signature of two flats. Continues the eighth-note triplet melody with accents.

Musical staff 8: Treble clef, key signature of two flats. Continues the eighth-note triplet melody with accents.

Musical staff 9: Treble clef, key signature of two flats. Continues the eighth-note triplet melody with accents.

Musical staff 10: Treble clef, key signature of two flats. Continues the eighth-note triplet melody with accents. Ends with a fortissimo (*ff*) dynamic and a fermata. Below the staff is the instruction "D. C. al  $\Phi$ ".

Musical staff 11: Treble clef, key signature of two sharps (D major/B minor), 2/4 time signature. Starts with a fortissimo (*ff*) dynamic and a fermata. The melody consists of eighth-note triplets with accents. Ends with a fortissimo (*ff*) dynamic and a fermata. Above the staff is the instruction "CODA.".

# Einzugsmarsch der Bojaren.

2<sup>ND</sup> & 3<sup>RD</sup> B $\flat$  Cornets.

Johan Halversen.  
arr. by L. P. Laurendeau.

Universal  
Band 3<sup>VL</sup>. Tempo di Marcia.

1318.

The musical score is written for two parts: 2<sup>ND</sup> & 3<sup>RD</sup> B $\flat$  Cornets. It is in 2/4 time and consists of 13 measures. The key signature has one sharp (F#). The score includes various dynamics such as *p*, *mf*, *cresc.*, *f*, *ff*, *fz*, and *ffz*. It features several triplets and accents. Measure numbers 3, 10, and 12 are indicated. The piece concludes with a CODA section. Performance instructions include "D. C. al  $\Phi$ ".

# Einzugsmarsch der Bojaren.

1<sup>ST</sup> & 2<sup>ND</sup> Eb Horns.

(Eb Altos.)

Johan Halversen.  
arr. by L. P. Laurendeau.

Universal  
Band 3<sup>rd</sup>.

Tempo di Marcia.

1318.

18

The musical score consists of 13 staves of music for 1st and 2nd Eb Horns. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *p*, *mf*, *cresc.*, *f*, *ff*, and *pp*. It features several articulations including accents (^), slurs, and breath marks (⊕). There are also numerical markings for measures, such as 4, 3, and 3. The score concludes with a CODA section marked with a circled cross (⊕) and a final dynamic of *ff*.

# Einzugsmarsch der Bojaren.

3RD & 4TH Eb Horns.  
(Eb Altos.)

Johan Halversen.  
arr. by L.P. Laurendeau.

Universal Band 1<sup>st</sup>. Tempo di Marcia.

1318. The musical score is written for 3rd and 4th Eb Horns (Eb Altos) in 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Tempo di Marcia'. The score is numbered '1318.' and '18'. The first staff starts with a dynamic of 'p' (piano) and a fermata. The second staff has a 'cresc.' (crescendo) marking. The third staff features a 'ff' (fortissimo) dynamic and includes first, second, and third endings. The fourth staff has a 'pp' (pianissimo) dynamic. The fifth staff has a 'fz' (forzando) dynamic. The sixth staff has a 'f' (forte) dynamic. The seventh staff has a 'pp' dynamic. The eighth staff has a 'cresc.' marking. The ninth staff has a 'f' dynamic. The tenth staff has a 'ff' dynamic. The eleventh staff has a '3' (triple) marking. The twelfth staff has a '3' marking. The thirteenth staff has a '3' marking. The fourteenth staff has a '3' marking. The fifteenth staff has a '3' marking. The sixteenth staff has a '3' marking. The seventeenth staff has a '3' marking. The eighteenth staff has a '3' marking. The nineteenth staff has a '3' marking. The twentieth staff has a '3' marking. The twenty-first staff has a '3' marking. The twenty-second staff has a '3' marking. The twenty-third staff has a '3' marking. The twenty-fourth staff has a '3' marking. The twenty-fifth staff has a '3' marking. The twenty-sixth staff has a '3' marking. The twenty-seventh staff has a '3' marking. The twenty-eighth staff has a '3' marking. The twenty-ninth staff has a '3' marking. The thirtieth staff has a '3' marking. The thirty-first staff has a '3' marking. The thirty-second staff has a '3' marking. The thirty-third staff has a '3' marking. The thirty-fourth staff has a '3' marking. The thirty-fifth staff has a '3' marking. The thirty-sixth staff has a '3' marking. The thirty-seventh staff has a '3' marking. The thirty-eighth staff has a '3' marking. The thirty-ninth staff has a '3' marking. The fortieth staff has a '3' marking. The forty-first staff has a '3' marking. The forty-second staff has a '3' marking. The forty-third staff has a '3' marking. The forty-fourth staff has a '3' marking. The forty-fifth staff has a '3' marking. The forty-sixth staff has a '3' marking. The forty-seventh staff has a '3' marking. The forty-eighth staff has a '3' marking. The forty-ninth staff has a '3' marking. The fiftieth staff has a '3' marking. The fifty-first staff has a '3' marking. The fifty-second staff has a '3' marking. The fifty-third staff has a '3' marking. The fifty-fourth staff has a '3' marking. The fifty-fifth staff has a '3' marking. The fifty-sixth staff has a '3' marking. The fifty-seventh staff has a '3' marking. The fifty-eighth staff has a '3' marking. The fifty-ninth staff has a '3' marking. The sixtieth staff has a '3' marking. The sixty-first staff has a '3' marking. The sixty-second staff has a '3' marking. The sixty-third staff has a '3' marking. The sixty-fourth staff has a '3' marking. The sixty-fifth staff has a '3' marking. The sixty-sixth staff has a '3' marking. The sixty-seventh staff has a '3' marking. The sixty-eighth staff has a '3' marking. The sixty-ninth staff has a '3' marking. The seventieth staff has a '3' marking. The seventy-first staff has a '3' marking. The seventy-second staff has a '3' marking. The seventy-third staff has a '3' marking. The seventy-fourth staff has a '3' marking. The seventy-fifth staff has a '3' marking. The seventy-sixth staff has a '3' marking. The seventy-seventh staff has a '3' marking. The seventy-eighth staff has a '3' marking. The seventy-ninth staff has a '3' marking. The eightieth staff has a '3' marking. The eighty-first staff has a '3' marking. The eighty-second staff has a '3' marking. The eighty-third staff has a '3' marking. The eighty-fourth staff has a '3' marking. The eighty-fifth staff has a '3' marking. The eighty-sixth staff has a '3' marking. The eighty-seventh staff has a '3' marking. The eighty-eighth staff has a '3' marking. The eighty-ninth staff has a '3' marking. The ninetieth staff has a '3' marking. The hundredth staff has a '3' marking. The hundred and first staff has a '3' marking. The hundred and second staff has a '3' marking. The hundred and third staff has a '3' marking. The hundred and fourth staff has a '3' marking. The hundred and fifth staff has a '3' marking. The hundred and sixth staff has a '3' marking. The hundred and seventh staff has a '3' marking. The hundred and eighth staff has a '3' marking. The hundred and ninth staff has a '3' marking. The hundred and tenth staff has a '3' marking. The hundred and eleventh staff has a '3' marking. The hundred and twelfth staff has a '3' marking. The hundred and thirteenth staff has a '3' marking. The hundred and fourteenth staff has a '3' marking. The hundred and fifteenth staff has a '3' marking. The hundred and sixteenth staff has a '3' marking. The hundred and seventeenth staff has a '3' marking. The hundred and eighteenth staff has a '3' marking. The hundred and nineteenth staff has a '3' marking. The hundred and twentieth staff has a '3' marking. The hundred and twenty-first staff has a '3' marking. The hundred and twenty-second staff has a '3' marking. The hundred and twenty-third staff has a '3' marking. The hundred and twenty-fourth staff has a '3' marking. The hundred and twenty-fifth staff has a '3' marking. The hundred and twenty-sixth staff has a '3' marking. The hundred and twenty-seventh staff has a '3' marking. The hundred and twenty-eighth staff has a '3' marking. The hundred and twenty-ninth staff has a '3' marking. The hundred and thirtieth staff has a '3' marking. The hundred and thirty-first staff has a '3' marking. The hundred and thirty-second staff has a '3' marking. The hundred and thirty-third staff has a '3' marking. The hundred and thirty-fourth staff has a '3' marking. The hundred and thirty-fifth staff has a '3' marking. The hundred and thirty-sixth staff has a '3' marking. The hundred and thirty-seventh staff has a '3' marking. The hundred and thirty-eighth staff has a '3' marking. The hundred and thirty-ninth staff has a '3' marking. The hundred and fortieth staff has a '3' marking. The hundred and forty-first staff has a '3' marking. The hundred and forty-second staff has a '3' marking. The hundred and forty-third staff has a '3' marking. The hundred and forty-fourth staff has a '3' marking. The hundred and forty-fifth staff has a '3' marking. The hundred and forty-sixth staff has a '3' marking. The hundred and forty-seventh staff has a '3' marking. The hundred and forty-eighth staff has a '3' marking. The hundred and forty-ninth staff has a '3' marking. The hundred and fiftieth staff has a '3' marking. The hundred and fifty-first staff has a '3' marking. The hundred and fifty-second staff has a '3' marking. The hundred and fifty-third staff has a '3' marking. The hundred and fifty-fourth staff has a '3' marking. The hundred and fifty-fifth staff has a '3' marking. The hundred and fifty-sixth staff has a '3' marking. The hundred and fifty-seventh staff has a '3' marking. The hundred and fifty-eighth staff has a '3' marking. The hundred and fifty-ninth staff has a '3' marking. The hundred and sixtieth staff has a '3' marking. The hundred and sixty-first staff has a '3' marking. The hundred and sixty-second staff has a '3' marking. The hundred and sixty-third staff has a '3' marking. The hundred and sixty-fourth staff has a '3' marking. The hundred and sixty-fifth staff has a '3' marking. The hundred and sixty-sixth staff has a '3' marking. The hundred and sixty-seventh staff has a '3' marking. The hundred and sixty-eighth staff has a '3' marking. The hundred and sixty-ninth staff has a '3' marking. The hundred and seventieth staff has a '3' marking. The hundred and seventy-first staff has a '3' marking. The hundred and seventy-second staff has a '3' marking. The hundred and seventy-third staff has a '3' marking. The hundred and seventy-fourth staff has a '3' marking. The hundred and seventy-fifth staff has a '3' marking. The hundred and seventy-sixth staff has a '3' marking. The hundred and seventy-seventh staff has a '3' marking. The hundred and seventy-eighth staff has a '3' marking. The hundred and seventy-ninth staff has a '3' marking. The hundred and eightieth staff has a '3' marking. The hundred and eighty-first staff has a '3' marking. The hundred and eighty-second staff has a '3' marking. The hundred and eighty-third staff has a '3' marking. The hundred and eighty-fourth staff has a '3' marking. The hundred and eighty-fifth staff has a '3' marking. The hundred and eighty-sixth staff has a '3' marking. The hundred and eighty-seventh staff has a '3' marking. The hundred and eighty-eighth staff has a '3' marking. The hundred and eighty-ninth staff has a '3' marking. The hundred and ninetieth staff has a '3' marking. The hundred and ninety-first staff has a '3' marking. The hundred and ninety-second staff has a '3' marking. The hundred and ninety-third staff has a '3' marking. The hundred and ninety-fourth staff has a '3' marking. The hundred and ninety-fifth staff has a '3' marking. The hundred and ninety-sixth staff has a '3' marking. The hundred and ninety-seventh staff has a '3' marking. The hundred and ninety-eighth staff has a '3' marking. The hundred and ninety-ninth staff has a '3' marking. The hundredth staff has a '3' marking. The score concludes with a 'CODA.' section, marked 'ffz' (forzando) and 'D.C. al Fine'.

# Einzugsmarsch der Bojaren.

1ST & 2ND Trombones.  
(Bb Tenors)

Johan Halversen,  
arr. by L.P. Laurendeau.

Universal  
Band No.

Tempo di Marcia.

1318.

18 3rd Horn.

The musical score is written in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of 18 measures. The notation includes various dynamics such as *pp*, *f*, *ff*, *ppp*, *fz*, *p*, *cresc.*, and *ffz*. There are also performance markings like *unis.* and *D.C. al φ*. The score features several triplets and accents. A section labeled "3rd Horn" begins at measure 18. The piece concludes with a "CODA" section. The number "1318." is printed at the beginning of the first staff.

# Einzugsmarsch der Bojaren.

3<sup>RD</sup> Trombone.  
(Bb Bass)

Johan Halvorsen.  
arr. by L.P. Laurendeau.

Universal  
Band n<sup>o</sup>.

Tempo di Marcia.

18

Bar. Sax.

1318.

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. It consists of 18 measures, with a CODA section starting at measure 15. The score includes various dynamics such as *mp*, *p*, *cresc.*, *f*, *ff*, and *ffz*. There are also performance markings like accents ( $\wedge$ ) and slurs. Measure numbers 18, 4, 8, 12, 18, 12, and 3 are indicated above the staff. The CODA section is marked with a circled cross symbol ( $\oplus$ ) and a 3-measure rest.



# Einzugsmarsch der Bojaren.

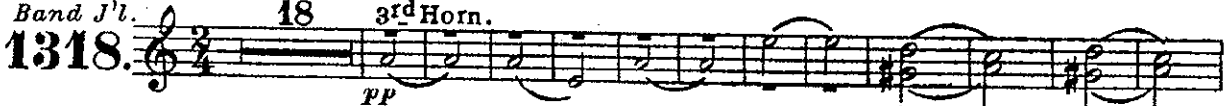
1ST & 2ND Tenors.

(Trombones)

Universal Band J'l. **18** 3rd Horn.

Johan Halversen.

arr. by L.P. Laurendeau.

1318. 







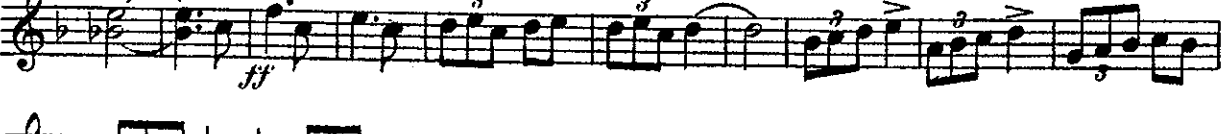


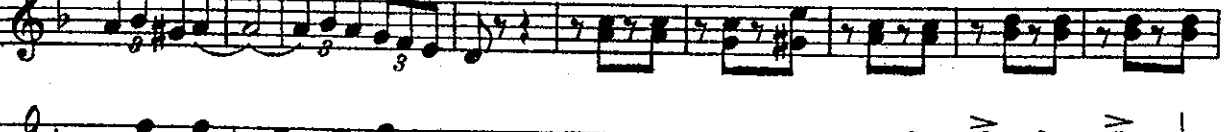


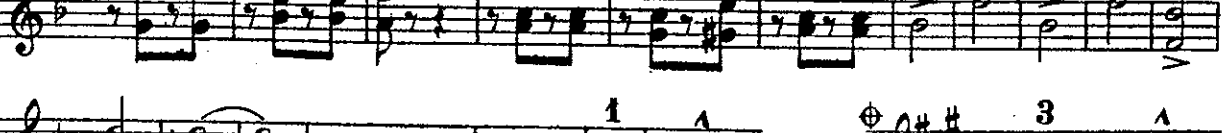


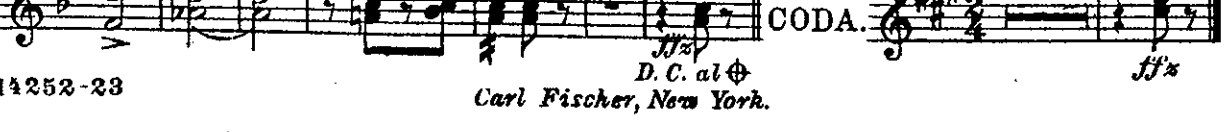












# Einzugsmarsch der Bojaren.

3<sup>RD</sup> Trombone.  
(B $\flat$  Bass)

Johan Halvorsen.  
arr. by L.P. Laurendeau.

Universal Band N<sup>o</sup>. 1318. Tempo di Marcia.

18 Bar. Sax.

The musical score is written in bass clef with a key signature of two flats (B $\flat$  and E $\flat$ ) and a 2/4 time signature. It consists of 18 measures. The notation includes various dynamics such as *pp*, *p*, *cresc.*, *f*, *ff*, and *ffz*. There are also performance markings like accents ( $\wedge$ ) and slurs. Measure numbers 18, 4, 8, 12, 3, and 4 are indicated above the staff. The score concludes with a CODA section, marked with a circled cross symbol ( $\oplus$ ), and includes the instruction *D.C. al  $\oplus$* .

# Einzugsmarsch der Bojaren.

Baritone 

Johan Halversen  
arr. by L. P. Laurendeau

Universal  
Band N<sup>o</sup>.

Tempo di Marcia.

1318.



*pp*



*mf* *cresc.*



*f* *cresc.* *sf*

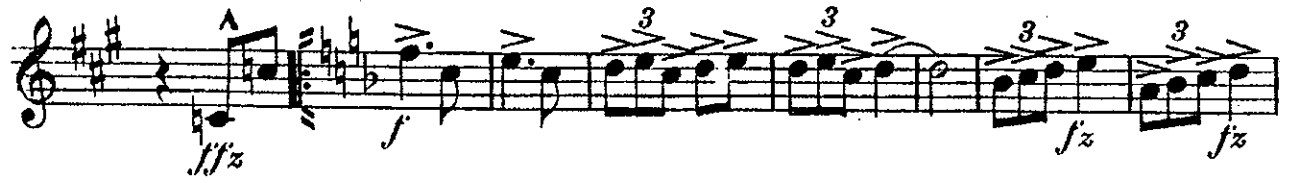


1 Bassoon.  
*pp*



*p*

# Baritone



Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff begins with a *ffz* dynamic marking. It features a series of eighth notes with accents and slurs, including several triplet markings (3) and a *fz* dynamic marking.



Musical staff 2: Treble clef, key signature of one flat (Bb). The staff contains eighth notes with accents and slurs, including triplet markings (3) and a *fz* dynamic marking. The staff concludes with first and second endings.



Musical staff 3: Treble clef, key signature of one flat (Bb). The staff features a series of eighth notes with slurs, starting with a *pp* dynamic marking and ending with a *cresc.* marking.



Musical staff 4: Treble clef, key signature of one flat (Bb). The staff contains eighth notes with slurs and triplet markings (3), starting with a *f* dynamic marking and ending with a *ff* dynamic marking.



Musical staff 5: Treble clef, key signature of one flat (Bb). The staff features eighth notes with slurs and triplet markings (3).



Musical staff 6: Treble clef, key signature of one flat (Bb). The staff contains eighth notes with slurs and triplet markings (3).



Musical staff 7: Treble clef, key signature of one flat (Bb). The staff features eighth notes with slurs.



Musical staff 8: Treble clef, key signature of one flat (Bb). The staff concludes with a first ending, a *ffz* dynamic marking, and the instruction *D. C. al *. This is followed by a CODA section in a key signature of two sharps (F# and C#) and a 2/4 time signature, featuring a triplet of eighth notes and a *ffz* dynamic marking.

# Einzugsmarsch der Bojaren.

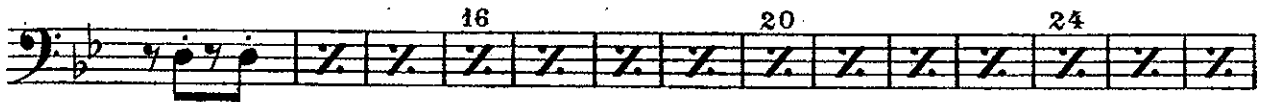
Baritone 9:

Johan Halversen.  
arr. by L. P. Laurendeau.

Universal  
Band 37.

Tempo di Marcia.

1318. 













1 Bassoon.



# Baritone 9:

Musical staff 1: Bass clef, key signature of two flats (B-flat, E-flat), 2/4 time signature. The staff begins with a dynamic marking of *ffz* and a fermata over the first measure. It contains several triplet markings (3) and accents (>). The dynamic markings *f*, *fz*, and *fz* are present.

Musical staff 2: Continuation of the previous staff, featuring triplet markings (3) and accents (>). It concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

Musical staff 3: Bass clef, key signature of two flats, 2/4 time signature. The staff begins with a dynamic marking of *pp* and ends with a *cresc.* marking.

Musical staff 4: Bass clef, key signature of two flats, 2/4 time signature. The staff features triplet markings (3) and accents (>). It includes dynamic markings *f*, *cresc.*, and *ff*.

Musical staff 5: Bass clef, key signature of two flats, 2/4 time signature. The staff features triplet markings (3) and accents (>).

Musical staff 6: Bass clef, key signature of two flats, 2/4 time signature. The staff features triplet markings (3) and accents (>).

Musical staff 7: Bass clef, key signature of two flats, 2/4 time signature. The staff features triplet markings (3) and accents (>).

Musical staff 8: Bass clef, key signature of two flats, 2/4 time signature. The staff features triplet markings (3) and accents (>). It includes a first ending bracket labeled '1' and a dynamic marking of *ffz*. The staff concludes with the word 'CODA.' and a key signature change to one flat (B-flat), 2/4 time signature, with a dynamic marking of *ffz* and a fermata over the final measure. Below the staff, the instruction 'D.C. al ⊕' is written.

# Einzugsmarsch der Bojaren.

Basses.

Johan Halversen.

arr. by L. P. Laurendeau.

Universal  
Band 5<sup>th</sup>.

Tempo di Marcia.

1318.

pp

16

p

mf

cresc.

f

cresc.

ff

pp

p

3

fz

f

pp

cresc.

f

cresc.

ff

ff

ff

1

4

3

4

CODA

ffz

D.C. al

# Einzugsmarsch der Bojaren.

Drums.

Johan Halversen.  
arr. by L. P. Laurendeau.

Universal  
Band 1<sup>st</sup>.  
1318. **26**  
Tempo di Marcia.

*p* Cymb. *p cresc.*

*ff* Dr. & Cymb.

17 *Solo.* *ff*

13 13

*f* *cresc.* *ff*

*Solo.* Cymb. Dr. & Cymb.

CODA. *Solo.* *ff*

*ffz*

D. C. al  $\oplus$