

MARCH **THE WHITE CITY.** W. PANNELL.  
HENRY POTTER & Co. 36/38, West St. Charing Cross Rd. LONDON. W.C. 2.  
No 379. Eb Piccolo.

The musical score is written for Eb Piccolo and consists of ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as trills (tr), accents (acc), and dynamic markings (p-f, p-f, p-f, p-f, p-f, p-f, p-f, p-f, p-f, p-f). There are also first and second endings (1., 2.) and a section marked 'Trio' with a change in key signature to two sharps (F# and C#). The score concludes with first and second endings and a 'D.C.' (Da Capo) instruction.

# THE WHITE CITY.

MARCH.

HENRY POTTER & Co. 36/38, West St., Charing Cross Rd. LONDON. W.C.2.

W. PANSELL.

No 379.

1st B $\flat$  Flute.

The musical score is written for a 1st B-flat Flute. It consists of ten staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a dynamic marking of *p-f*. The third staff has a dynamic marking of *cres.*. The fourth staff has a dynamic marking of *p-f*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *p-f*. The seventh staff has a dynamic marking of *p-f*. The eighth staff has a dynamic marking of *p-f*. The ninth staff has a dynamic marking of *p-f*. The tenth staff has a dynamic marking of *p-f*. The score includes first and second endings, and a TRIO section starting at the sixth staff. The piece concludes with a double bar line and the initials *D.C.*

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*D.C.*

MARCH.  
No. 379.

THE WHITE CITY.  
HENRY POTTER & CO. 36/38, West St. Charing Cross Rd. LONDON. W.C.2.

W. PANNELL.

2nd Bb Flute.

*unis*

*ff* *p-ff*

1. 2.

1. 2.

*ff*

TRIO.

1. 2.

D.C.

# THE WHITE CITY.

W. PANNELL.

MARCH.  
No 379.

HENRY POTTER & Co. 36/38, West St. Charing Cross Rd., LONDON. W.C.2.

3rd Bb Flute.

*unis.*  
*ff* *p-f*

*A* *1.* *2.* *ff* *TRIO.* *p-f* *1.* *2.* *3.* *D.C.*

MARCH.  
No. 379.

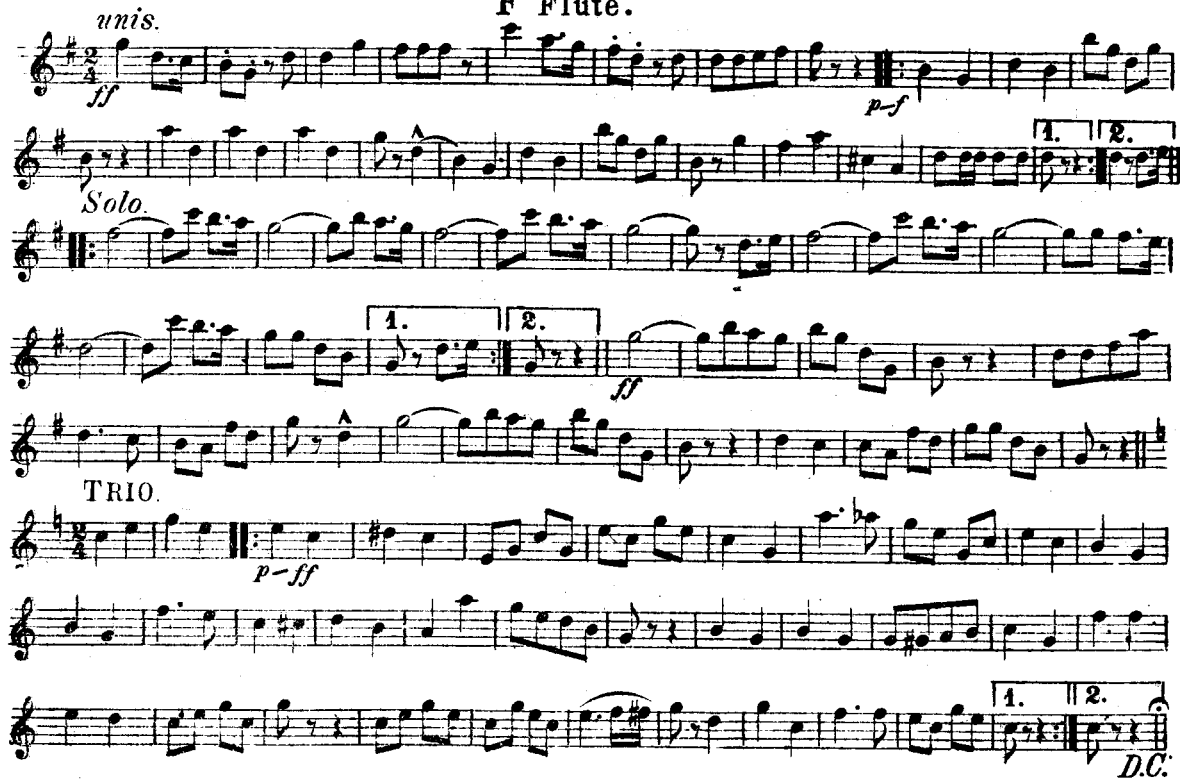
# THE WHITE CITY.

HENRY POTTER & Co. 36/38, West St. Charing Cross Rd, LONDON. W.C.2.

W. PANSELL.

F Flute.

*unis.*



*ff* *p-f*

*Solo.*

1. 2.

1. 2.

*ff*

TRIO.

*p-ff*

1. 2.

D.C.

# THE WHITE CITY.

W. FANNELL.

MARCH. HENRY POTTER & Co. 36/38, West St. Charing Cross Rd. LONDON. W.C. 2.  
No 379. *E<sup>b</sup> Flute.*

*ff* *p-ff* 1. 2.

*Solo* *ff* 1. 2. *ff*

TRIO *p-ff*

MARCH.  
No 379.

# THE WHITE CITY.

HENRY POTTER & Co. 36/38, West St. Charing Cross Rd. LONDON.W.C.2. W. PANNELL.

BASS B $\flat$  FLUTE.

*unis*

*ff*

*p-f*

*Solo*

*ff*

1.

2.

TRIO.

*p-f*

*Solo vari*

1.

2.

*D.C.*

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W. PANNELL.

## SIDE DRUM.

The musical score is written on ten staves. The first staff is for the Side Drum, starting with a *ff* dynamic. The second staff is for Tenor Drums, starting with a *p-f* dynamic. The third staff contains two first endings, numbered 1 and 2, with measures 1 through 6 indicated. The fourth staff continues the Side Drum part with a *ff* dynamic. The fifth staff is the beginning of the TRIO section, marked *ff*. The sixth staff is for Solo Drum & Tenors, marked *p-f*. The seventh, eighth, and ninth staves continue the Solo Drum & Tenors part. The tenth staff concludes the piece with a *DC.* (Da Capo) instruction.



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W. PANNELL.

No. 379.

## BASS DRUM.

The musical score is written for Bass Drum in 2/4 time. It consists of seven staves of music. The first staff begins with a *ff* dynamic and a first ending marked with a '1' and an accent. The second staff has measures 4, 8, and 12 marked with accents. The third staff has measures 1, 2, 3, 4, 6, 8, 10, 12, and 14 marked with accents. The fourth staff has measures 1, 4, and 8 marked with accents. The fifth staff is the start of the TRIO section, marked with *ff* and a first ending marked with a '1' and an accent. The sixth staff has measures 8, 12, and 16 marked with accents. The seventh staff has measures 4, 8, and 12 marked with accents. The piece concludes with a double bar line and repeat dots.