



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 No. 71

THE
LAMBS'
MARCH

[1914]

FULL  SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

The Lambs' March (1914)

For the 1914 gambol of the celebrated Lambs Club of New York, Sousa composed this march and “The Lambs’ Gambol” overture. He also accompanied a group of club members on a fund-raising tour of the major eastern cities. In each city he led a parade and apparently acted as musical director for their stage presentations.

Once again Sousa lived up to his reputation of not letting his music go to waste; much of “The Lambs’ March” was taken from his unsuccessful 1882 operetta, *The Smugglers*.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 66. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

“The Complete Marches of John Philip Sousa” appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa’s musicians or changes modeled on the customary practices of “The March King” in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa’s marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and “The March King’s” brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-4): The recommended tempo is 120 bpm. It works well to choke the cymbal crash in m. 1 to clear the air for the sharply capped and cleverly accented notes in this introduction. After a final *sfz* in m. 4, the dynamic immediately drops to *piano* for the first strain.

First Strain (m. 4-20): Given the shape of this melody, cymbals may *tacet* for the first half of the strain, only playing as indicated at the peaks of the phrases in m. 8 and 12. Cymbals then return in full to support the *tutti forte* in m. 16. A final *fortissimo* jab is played by the low brass and low winds in m. 20, setting up the *subito piano* for the repeat of the strain. It is played exactly the same both times.

Second Strain (m. 21-39): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time through the second strain and all others suddenly play *piano* starting on beat two of m. 21. Even at the soft dynamic, capped notes and

accents should be short and clearly heard. All instruments rejoin with a *subito fortissimo* in m. 37, and the accents are punctuated this time by percussion. Take special care to bring out the cornet/trumpet fanfares in m. 31-32 second time through.

Trio (m. 39-55): E-flat clarinet, cornets, and ALL percussion except for the bells are typically *tacet* here beginning in m. 39. Trombones may play very softly to support the harmony, and piccolo stays in to play the “call and answer” figures in this trio.

Final Strain (m. 55-87): As in a typical “patrol,” there is no break strain in this march; rather the trio moves right into the final strain. Although this strain was originally marked *fortissimo* beginning at m. 55, the traditional performance practice is to start soft and begin a long crescendo to the end. All of the *tacets* from the trio continue here at m. 55, with the exception that snare drum and bass drum join in at this point. The crescendo peaks at *forte* in m. 71 and all other instruments then rejoin at *fortississimo*, including cymbals on the downbeat of m. 72. Full percussion accents are added to beats two in m. 74 and 78 and a one stronger *sffz* on the downbeat of m. 83.

THE LAMBS' MARCH

(1914)

JOHN PHILIP SOUSA

2 3 4 5 6 7 8 9 10

With martial ardor.

Piccolo *ff* *fz p* *leggiere* *[mf] p*

1st & 2nd Flutes *ff* *fz p* *leggiere* *[mf] p*

1st & 2nd Oboes *ff* *fz p* *leggiere* *[mf] p*

E♭ Clarinet *ff* *fz p* *leggiere* *[mf] p*

Solo & 1st B♭ Clarinets *ff* *fz p* *leggiere* *[mf] p*

2nd & 3rd B♭ Clarinets *ff* *fz p* *leggiere* *[mf] p*

E♭ Alto Clarinet *ff* *fz* *p* *[mf] p*

B♭ Bass Clarinet *ff* *fz* *p* *[mf] p*

1st & 2nd Bassoons *ff* *fz* *p* *[mf] p*

B♭ Soprano Saxophone (optional) *ff* *fz p* *leggiere* *[mf] p*

E♭ Alto Saxophone *ff* *fz* *p* *[mf] p*

B♭ Tenor Saxophone *ff* *fz* *p* *[mf] p*

E♭ Baritone Saxophone *ff* *fz* *p* *[mf] p*

With martial ardor.

E♭ Cornet (optional) *ff* *fz p* *leggiere* *[mf] p*

Solo B♭ Cornet *ff* *fz p* *leggiere* *[mf] p*

1st B♭ Cornet *ff* *fz p* *leggiere* *[mf] p*

2nd & 3rd B♭ Cornets *ff* *fz* *p leggiere* *[mf] p*

1st & 2nd F Horns *ff* *fz* *p* *[mf] p*

3rd & 4th F Horns *ff* *fz* *p* *[mf] p*

Euphonium *ff* *fz* *p* *[mf] p*

1st & 2nd Trombones *ff* *fz* *p* *[mf] p*

Bass Trombone *ff* *fz* *p* *[mf] p*

Tuba *ff* *fz* *p* *[mf] p*

Drums & Bells *f* *[choke]* *fz* *p* *[mf] p*

[Cyms.] [- Cyms.]

THE LAMBS' MARCH
Full Score

3

11 12 13 14 15 16 17 18 19 20

Picc. *[mf] > p* *f* *p*

1st & 2nd Flts. *[mf] > p* *f* *p*

1st & 2nd Obs. *[mf] > p* *f* *p*

E♭ Clar. *[mf] > p* *f* *p*

Solo & 1st Clars. *[mf] > p* *f* *p*

2nd & 3rd Clars. *[mf] > p* *f* *p*

Alto Clar. *[mf] > p* *f*

Bass Clar. *[mf] > p* *f* *ff*

1st & 2nd Bsns. *[mf] > p* *f* *ff*

Sop. Sax. *[mf] > p* *f* *p*

Alto Sax. *[mf] > p* *f* *ff*

Ten. Sax. *[mf] > p* *f* *ff*

Bari. Sax. *[mf] > p* *f* *ff*

E♭ Cor. *[mf] > p* *f* *p*

Solo B♭ Cor. *[mf] > p* *f* *p*

1st B♭ Cor. *[mf] > p* *f* *ff* *p*

2nd & 3rd B♭ Cors. *[mf] > p* *f* *ff*

1st & 2nd Hrns. *[mf] > p* *f* *ff*

3rd & 4th Hrns. *[mf] > p* *f* *ff*

Euph. *[mf] > p* *f* *ff*

1st & 2nd Trbns. *[mf] > p* *f* *ff*

B. Trbn. *[mf] > p* *f* *ff*

Tuba *[mf] > p* *f* *ff*

Drums/Bells *[mf] > p* *f* *[ch.]*

[Cyms.] [- Cyms.] *[+ Cyms.]*

THE LAMBS' MARCH

Full Score

21 22 23 24 25 26 27 28 29 30

Picc. *[2.]* *[tacet]* *[p]* *ff* *[ff]* *[2nd X only]*

1st & 2nd Flts. *[p]* *ff* *[ff]*

1st & 2nd Obs. *[p]* *ff* *[ff]* *[tacet]* *[2nd X only]*

E♭ Clar. *[p]* *ff* *[ff]* *[lower notes 1st X]*

Solo & 1st Clars. *(orig. 8va)* *[p]* *ff* *[ff]* *[lower notes 1st X]*

2nd & 3rd Clars. *(orig. 8va)* *[p]* *ff* *[ff]* *[lower notes 1st X]*

Alto Clar. *[p]* *ff*

Bass Clar. *ff* *[p]* *ff*

1st & 2nd Bsns. *ff* *[p]* *ff*

Sop. Sax. *[p]* *ff* *[ff]*

Alto Sax. *[p]* *ff* *[ff]*

Ten. Sax. *ff* *[p]* *ff*

Bari. Sax. *ff* *[p]* *ff*

E♭ Cor. *[2.]* *[tacet]* *[p]* *ff* *[ff]* *[2nd X only]*

Solo B♭ Cor. *[p]* *ff* *[ff]* *[2nd X only]*

1st B♭ Cor. *[p]* *ff* *[ff]* *[2nd X only]*

2nd & 3rd B♭ Cors. *ff* *[p]* *ff* *[2nd X only]*

1st & 2nd Hrns. *ff* *[p]* *ff*

3rd & 4th Hrns. *ff* *[p]* *ff*

Euph. *ff* *[p]* *ff* *[ff]* *[2nd X only]*

1st & 2nd Trbns. *ff* *[p]* *ff* *[ff]* *[2nd X only]*

B. Trbn. *ff* *[p]* *ff* *[ff]* *[2nd X only]*

Tuba *ff* *[p]* *ff*

Drums/Bells *[ch.]* *[p]* *ff* *B.D.* *Cyms. (2nd X)* *B.D.* *Cyms. (2nd X)*

THE LAMBS' MARCH
Full Score

5

31 32 33 34 35 36 37 38 39

Picc. *[ff]* *[Play]* *[ff]* *[2.]* *[flts.]*

1st & 2nd Flts. *[ff]* *[ff]* *p*

1st & 2nd Obs. *[ff]* *[ff]* *p*

E♭ Clar. *[ff]* *[Play]* *[ff]* *[loco]* *[tacet]* *p*

Solo & 1st Clars. *[ff]* *[ff]* *[loco]* *p*

2nd & 3rd Clars. *[ff]* *[ff]* *a2* *p*

Alto Clar. *[ff]* *[ff]*

Bass Clar. *[ff]* *[ff]*

1st & 2nd Bsns. *[ff]* *[ff]*

Sop. Sax. *[ff]* *[ff]* *[Play]* *[tacet]* *p*

Alto Sax. *[ff]* *[ff]*

Ten. Sax. *[ff]* *[ff]*

Bari. Sax. *[ff]* *[ff]*

E♭ Cor. *[ff]* *[ff]* *[1.]* *[Play]* *[ff]* *[2.]* *Solo B♭ Cor.*

Solo B♭ Cor. *[ff]* *[ff]* *[Play]* *[tacet]* *p*

1st B♭ Cor. *[ff]* *[ff]* *[Play]* *[tacet]* *p*

2nd & 3rd B♭ Cors. *[ff]* *[ff]* *[Play]* *[tacet]* *p*

1st & 2nd Hrns. *[ff]* *[ff]*

3rd & 4th Hrns. *[ff]* *[ff]*

Euph. *[ff]* *[ff]* *p*

1st & 2nd Trbns. *[ff]* *[ff]* *a2* *p*

B. Trbn. *[ff]* *[ff]*

Tuba *[ff]* *[ff]*

Drums/Bells *[ff]* *[ff]* *[2nd X]* *[2nd X]* *Bells* *p*

THE LAMBS' MARCH

Full Score

40 41 42 43 44 45 46 47 48

Picc. *p*

1st & 2nd Flts. *p*

1st & 2nd Obs. *p*

E♭ Clar. *p*

Solo & 1st Clars. *p*

2nd & 3rd Clars. *p*

Alto Clar. *p*

Bass Clar. *p*

1st & 2nd Bsns. *p*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

E♭ Cor. *p*

Solo B♭ Cor. *p*

1st B♭ Cor. *p*

2nd & 3rd B♭ Cors. *p* [tacet]

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Euph. *p*

1st & 2nd Trbns. *[pp] p*

B. Trbn. *[pp] p*

Tuba *p*

Drums/Bells *p* (8)

THE LAMBS' MARCH
Full Score

7

49 50 51 52 53 54 55 56 57

Picc. *[p]* *ff*

1st & 2nd Flts. *[p]* *ff*

1st & 2nd Obs. *[p]* *ff*

E♭ Clar. *[p]* *ff*

Solo & 1st Clars. *[p]* *ff*

2nd & 3rd Clars. *[p]* *ff*

Alto Clar. *[p]* *ff*

Bass Clar. *[p]* *ff*

1st & 2nd Bsns. *[p]* *ff*

Sop. Sax. *[p]* *ff*

Alto Sax. *[p]* *ff*

Ten. Sax. *[p]* *ff*

Bari. Sax. *[p]* *ff*

E♭ Cor. *[p]* *ff*

Solo B♭ Cor. *[p]* *ff*

1st B♭ Cor. *[p]* *ff*

2nd & 3rd B♭ Cors. *[p]* *ff*

1st & 2nd Hrns. *[p]* *ff*

3rd & 4th Hrns. *[p]* *ff*

Euph. *[p]* *ff*

1st & 2nd Trbns. *[p]* *ff*

B. Trbn. *[p]* *ff*

Tuba *[p]* *ff*

Drums/Bells *[p]* *ff*

(15) *[Play, no Cym.]*

THE LAMBS' MARCH

Full Score

58 59 60 61 62 63 64 65 66 67

Picc. *poco a poco cresc.*

1st & 2nd Flts. *poco a poco cresc.*

1st & 2nd Obs. *poco a poco cresc.*

E♭ Clar. *poco a poco cresc.*

Solo & 1st Clars. *poco a poco cresc.*

2nd & 3rd Clars. *poco a poco cresc.*

Alto Clar. *poco a poco cresc.*

Bass Clar. *poco a poco cresc.*

1st & 2nd Bsns. *poco a poco cresc.*

Sop. Sax. *poco a poco cresc.*

Alto Sax. *poco a poco cresc.*

Ten. Sax. *poco a poco cresc.*

Bari. Sax. *poco a poco cresc.*

E♭ Cor. *poco a poco cresc.*

Solo B♭ Cor. *poco a poco cresc.*

1st B♭ Cor. *poco a poco cresc.*

2nd & 3rd B♭ Cors. *poco a poco cresc.*

1st & 2nd Hrns. *poco a poco cresc.*

3rd & 4th Hrns. *poco a poco cresc.*

Euph. *poco a poco cresc.*

1st & 2nd Trbns. *poco a poco cresc.*

B. Trbn. *poco a poco cresc.*

Tuba *poco a poco cresc.*

Drums/Bells *poco a poco cresc.* ⁽⁸⁾

THE LAMBS' MARCH
Full Score

9

68 69 70 71 72 73 74 75 76 77

Picc. *ff*

1st & 2nd Flts. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

Solo & 1st Clars. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums/Bells *ff* (15) [+ Cyms.]

THE LAMBS' MARCH

Full Score

78 79 80 81 82 83 84 85 86 87

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clars.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

(8)

(15)

[ff]

Detailed description: This is a page from a full score for 'The Lambs' March'. It contains measures 78 through 87. The instruments listed on the left are: Piccolo, 1st & 2nd Flutes, 1st & 2nd Oboes, E♭ Clarinet, Solo & 1st Clarinets, 2nd & 3rd Clarinets, Alto Clarinet, Bass Clarinet, 1st & 2nd Bassoons, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, E♭ Cor Anglais, Solo B♭ Cor Anglais, 1st B♭ Cor Anglais, 2nd & 3rd B♭ Cors, 1st & 2nd Horns, 3rd & 4th Horns, Euphonium, 1st & 2nd Trombones, Baritone Trombone, Tuba, and Drums/Bells. The Drums/Bells part includes a snare drum line with a 'ff' (fortissimo) marking and a '15' indicating a specific drum pattern. The woodwind and brass parts feature various melodic lines, some with slurs and accents. The key signature is one flat (B♭ major or F minor).

THE LAMBS' MARCH

Piccolo

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score for the Piccolo part of "The Lambs' March" is written in 2/2 time with a key signature of two flats (B-flat and E-flat). The score consists of ten staves, each containing a line of music. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes several performance instructions: "With martial ardor." at the beginning, "ff", "fz p", "leggero", "[mf] p", "[mf] p", "f", "p", "[p] ff", "(ff)", "1.", "[Play]", "2.", "Flts.", "TRIO", "Solo", "p", "Flts.", "Solo", "Flts.", "p", "[p] ff", "poco a poco cresc.", "65", "[f] fff", "73", and "80". The score also includes a section marked "2nd X only" and a section marked "[tacet]". The score ends with a double bar line.

THE LAMBS' MARCH

1st Flute

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score for the 1st Flute part of 'The Lambs' March' is written in 2/2 time with a key signature of two flats (B-flat and E-flat). The score consists of ten staves of music, each beginning with a measure number. The notation includes various dynamics, articulation marks, and performance instructions. The piece is divided into a main section and a 'TRIO' section starting at measure 36. The score concludes with a double bar line at measure 80.

Measures 1-6: *ff*, *fz p*, *leggiero*

Measures 7-13: *[mf >] p*

Measures 14-20: *f*, *p*

Measures 21-27: *[p] ff*, *(ff)*

Measures 28-35: *[ff]*, *p*

Measures 36-42: *[ff]*, *p* (TRIO)

Measures 43-49: *[p] ff*

Measures 50-56: *poco a poco cresc.*

Measures 57-64: *[f]*, *fff*

Measures 65-71: *[f]*, *fff*

Measures 72-79: *[f]*, *fff*

Measures 80: *[f]*, *fff*

THE LAMBS' MARCH

2nd Flute

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score for the 2nd Flute part of 'The Lambs' March' is written in 2/2 time with a key signature of two flats (B-flat and E-flat). The score consists of ten staves of music, with measure numbers 7, 14, 21, 28, 36, 43, 50, 57, 65, 72, and 80 indicated at the beginning of their respective staves. The music features various dynamics including *ff* (fortissimo), *fz* (forzando), *p* (piano), *leggiere* (light), *[mf]* (mezzo-forte), *f* (forte), *[p]ff* (piano fortissimo), and *fff* (fortississimo). Performance markings include accents (^), slurs, and hairpins for crescendos and decrescendos. A 'TRIO' section begins at measure 36. The score concludes with a double bar line at the end of the final staff.

THE LAMBS' MARCH

1st Oboe

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff

fz *p* *leggiero*

7

[mf] *p* *[mf]* *p*

14

f *p*

21

[p] *ff* *(ff)*

29

36

1. 2. **TRIO**

[ff] *p*

43

50

[p] *ff*

58

poco a poco cresc.

66

[f] *fff*

74

81

THE LAMBS' MARCH

2nd Oboe

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff fz p leggiero

7

14

21

29

36

43

50

58

66

74

81

poco a poco cresc.

TRIO

[p] ff *(ff)* *[ff]* *p* *[f]* *fff*

THE LAMBS' MARCH

E♭ Clarinet

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score for the E♭ Clarinet part of 'The Lambs' March' is written in 2/2 time. It begins with a key signature of one flat (B♭) and a tempo/mood instruction 'With martial ardor.' The score is divided into measures, with measure numbers 7, 14, 21, 28, 35, 43, 50, 57, 65, 73, and 80 marked at the start of their respective staves. The notation includes various dynamics such as *ff* (fortissimo), *fz* (forzando), *p* (piano), *leggiere* (light), *mf* (mezzo-forte), and *f* (forte). There are also crescendo and decrescendo hairpins. Performance instructions include 'tacet', '2nd X only', 'TRIO', and 'poco a poco cresc.'. The score features a variety of note values, including eighth, quarter, and half notes, as well as rests and slurs. The key signature changes to two flats (B♭ and E♭) at measure 43. The piece concludes with a final double bar line at measure 80.

THE LAMBS' MARCH

Solo & 1st B♭ Clarinets

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score is written for Solo and 1st B♭ Clarinets. It begins in 2/2 time with a key signature of one flat (B♭). The tempo and mood are indicated as 'With martial ardor.' The score consists of ten staves of music, with measure numbers 7, 14, 21, 28, 36, 43, 50, 58, 65, 73, and 80 marked at the beginning of their respective staves. The music features various dynamics including *ff* (fortissimo), *fz* (forzando), *p* (piano), *leggiere* (light), *[mf >]* (mezzo-forte with accent), *f* (forte), *[p] ff* (piano fortissimo), *(ff)* (fortissimo), *[loco]* (loco), *[f]* (forte), and *fff* (fortississimo). There are also crescendo markings such as *poco a poco cresc..* and *[lower notes 1st X]*. The score includes first and second endings, a 'TRIO' section starting at measure 36, and a 'poco a poco cresc..' section starting at measure 58. The piece concludes with a final cadence at measure 80.

THE LAMBS' MARCH

2nd B♭ Clarinet

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff fz p leggiero

7 [mf] p [mf] p

14 1. p

[lower notes 1st X] f

21 2. (orig. 8va) [p] ff (ff)

28

36 1. [ff] [loco] 2. p TRIO

43

50 [p] ff

57 poco a poco cresc.

65 [f] fff

73

80

THE LAMBS' MARCH

3rd B♭ Clarinet

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff fz p leggiero

7

[mf] p

14

[lower notes 1st X] f

21

[p] ff (ff)

28

36

1. [loco] 2. **TRIO**

[ff] p

43

50

[p] ff

57

poco a poco cresc.

65

[f] fff

73

80

THE LAMBS' MARCH

E♭ Alto Clarinet

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score for the E♭ Alto Clarinet part of 'The Lambs' March' is written in 2/2 time. It begins with a key signature of one flat (B♭) and a tempo/mood instruction 'With martial ardor.' The score is divided into measures, with measure numbers 7, 13, 19, 26, 33, 40, 48, 56, 64, 72, and 80 marked at the start of their respective staves. The notation includes various dynamics such as *ff* (fortissimo), *fz* (forzando), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also articulation marks like accents (^) and slurs. A first and second ending bracket is used between measures 19 and 26. A 'TRIO' section begins at measure 40, marked with a key signature change to two flats (B♭ and E♭). The score concludes with a final measure at measure 80, marked with a forte (*f*) dynamic and an accent (^).

THE LAMBS' MARCH

B♭ Bass Clarinet

(1914)

JOHN PHILIP SOUSA

With martial ardor.

7

15

21

28

36

43

50

57

64

71

80

ff

fz

p

[mf]

p

f

[p]ff

ff

[p]ff

p

poco a poco cresc.

[f]

fff

1.

2.

TRIO

1.

2.

THE LAMBS' MARCH

1st Bassoon

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff fz p

7 [mf >] p [mf >] p

14 f

20 1. ff 2. ff [p]-ff

26

33 1. 2.

40 TRIO p

47

54 [p]ff poco a poco cresc.

61

69 [f] fff

79

THE LAMBS' MARCH

2nd Bassoon

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff fz p

7 [mf] p [mf] p

14 f

20 1. ff 2. ff [p] ff

26

33 1. 2.

40 TRIO p

47

55 [p] ff poco a poco cresc..

62

71 [f] fff

80

THE LAMBS' MARCH

B♭ Soprano Saxophone

[optional]

(1914)

JOHN PHILIP SOUSA

With martial ardor.

With martial ardor.

ff *fz* *p* *leggiere*

[mf >] *p* *[mf >]* *p*

f *p*

[p] *ff* *(ff)*

[1.] *[2.]* *[p]* *ff* *(ff)*

[1.] *[2.]* *[Play]* *[tacet]* **TRIO**

[ff] *p*

[Play] *[p]* *ff*

poco a poco cresc..

[f] *fff*

THE LAMBS' MARCH

E♭ Alto Saxophone

(1914)

JOHN PHILIP SOUSA

With martial ardor.

7

13

19

26

34

42

49

56

64

72

80

ff *fz* *p* *[mf]* *p* *p* *f* *ff* *[p]ff* *(ff)* *ff* *[ff]* *p* *[p]ff* *poco a poco cresc.* *[f]* *fff*

TRIO

THE LAMBS' MARCH

B♭ Tenor Saxophone

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score is written for B♭ Tenor Saxophone in 2/2 time. It begins with a key signature of one flat (B♭) and a tempo/mood instruction 'With martial ardor.' The score is divided into measures, with measure numbers 7, 13, 19, 26, 34, 42, 49, 56, 64, 72, and 80 marked at the start of their respective staves. The notation includes various dynamics such as *ff* (fortissimo), *fz* (forzando), *p* (piano), *mf* (mezzo-forte), and *[p]ff* (piano fortissimo). There are also crescendo and decrescendo hairpins. The score features several first and second endings, notably at measures 19-22 and 34-37. A 'TRIO' section begins at measure 34, marked with a key signature change to two flats (B♭ and E♭) and a *p* dynamic. The score concludes with a final measure at measure 80, marked with a *[f]* dynamic.

THE LAMBS' MARCH

E♭ Baritone Saxophone

(1914)

JOHN PHILIP SOUSA

With martial ardor.

7

14

21

28

36

43

50

57

64

71

80

ff *fz* *p* *[mf]* *p* *f* *[p]-ff* *p* *[p]ff* *poco a poco cresc.* *[f]* *fff*

TRIO

1. 2.

The musical score is written for E♭ Baritone Saxophone in 2/4 time. It begins with a key signature of one flat (B♭). The score consists of 80 measures, divided into two systems of four staves each. The first system (measures 1-28) includes a first ending (measures 14-17) and a second ending (measures 21-24). The second system (measures 29-80) includes a first ending (measures 36-39) and a second ending (measures 43-46). The score features various dynamics including fortissimo (ff), fortissimo-zwischen (fz), piano (p), mezzo-forte (mf), and fortissimo-pianissimo ([p]-ff). It also includes performance instructions such as 'With martial ardor.', 'poco a poco cresc.', and 'TRIO'. The key signature changes to two flats (B♭, E♭) at measure 36. The score concludes with a final key signature change to one flat (B♭) at measure 80.

THE LAMBS' MARCH

E♭ Cornet
[optional]

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score for the E♭ Cornet part of 'The Lambs' March' is written in 2/2 time and E-flat major. It consists of 81 measures across ten staves. The score includes various dynamics such as *ff*, *fz*, *p*, *leggiere*, *[mf]*, *[p]*, *[p]ff*, *(ff)*, *[ff]*, *[p]ff*, *[f]*, and *fff*. It also features articulation marks like accents (^) and slurs. Performance instructions include 'With martial ardor.', 'poco a poco cresc..', and 'TRIO'. A first ending is marked with '1.' and a second ending with '2.' and '[2nd X only]'. A section for the Solo B♭ Cor. begins at measure 43. The score concludes with a final double bar line at measure 81.

THE LAMBS' MARCH

Solo B♭ Cornet

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score is written for a Solo B♭ Cornet in 2/2 time. It consists of 81 measures across ten staves. The key signature has two flats (B♭ and E♭). The score includes various dynamic markings: *ff* (fortissimo), *fz* (forzando), *p* (piano), *leggiere* (light), *[mf]* (mezzo-forte), *[p]* (piano), *[ff]* (fortissimo), *[p]ff* (piano fortissimo), *[ff]* (fortissimo), *[p]* (piano), *[ff]* (fortissimo), *[p]* (piano), *[ff]* (fortissimo), *[p]ff* (piano fortissimo), *poco a poco cresc.* (poco a poco crescendo), *[f]* (forte), and *fff* (fortississimo). The score also includes articulation marks such as accents (^) and slurs. A first ending bracket spans measures 20-22, with a second ending bracket for measure 22 labeled "[2nd X only]". A "TRIO" section begins at measure 35, marked with a first ending bracket and a "Play" instruction. The score concludes with a double bar line at measure 81.

THE LAMBS' MARCH

1st B♭ Cornet

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff

leggiere

[mf >] p

[mf >] p

f

1. *ff* *p* 2. [tacet] [2nd X only] *[p] ff* (*ff*)

1. [Play] *[ff]* 2. [tacet] *p*

TRIO

[Play] *[p] ff*

poco a poco cresc.

[f] fff

THE LAMBS' MARCH

2nd B♭ Cornet

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score is written for the 2nd B♭ Cornet part of 'The Lambs' March'. It is in 2/2 time and B-flat major. The score consists of ten staves of music, with measure numbers 7, 14, 20, 26, 32, 40, 48, 56, 64, 72, and 80 marked at the beginning of their respective staves. The music begins with a forte (ff) dynamic and a 'With martial ardor.' instruction. It features various dynamics including ff, fz, p, mf, and f, as well as articulation marks like accents and slurs. A 'TRIO' section begins at measure 40, marked with a [tacet] instruction and a p dynamic. The score includes first and second endings at measures 20-22 and 32-34. The piece concludes with a final measure at 80.

7

14

20

26

32

40

48

56

64

72

80

ff *fz* *p* *leggiro*

[mf] *p* *[mf]* *p*

f

1. 2. [2nd X only] *[p]ff*

ff *ff* *[ff]*

TRIO *[tacet]* *p*

[p]ff *poco a poco cresc.*

[f] *fff*

THE LAMBS' MARCH

3rd B♭ Cornet

(1914)

JOHN PHILIP SOUSA

With martial ardor.

7

14

20

26

32

40

48

56

64

72

80

ff

fz

p leggiero

[mf]

p

f

1.

2.

[2nd X only]

ff

[p] ff

[ff]

TRIO

[tacet]

p

[Play]

[p] ff

poco a poco cresc.

[f] fff

THE LAMBS' MARCH

1st F Horn

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff fz p

8

[mf] p

15

f ff

22

[p] ff

29

36

1. 2. TRIO

p

43

51

[p] ff

58

poco a poco cresc.

66

[f] fff

74

81

THE LAMBS' MARCH

2nd F Horn

(1914)

JOHN PHILIP SOUSA

With martial ardor.

8

15

22

29

36

43

51

58

66

74

81

ff *fz* *p* *[mf]* *p* *f* *[p] ff* *ff* *[p] ff* *p* *poco a poco cresc.* *[f]* *fff*

TRIO

1. 2. 1. 2.

THE LAMBS' MARCH

3rd F Horn

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score for the 3rd F Horn part of 'The Lambs' March' is written in 2/2 time with a key signature of two flats (B-flat and E-flat). The score consists of ten staves of music, each beginning with a measure number. The notation includes various dynamics (ff, fz, p, mf, f, [p]ff, [f], fff), articulation (accents, slurs), and performance instructions (triplets, first and second endings). A 'TRIO' section begins at measure 36, marked with a key signature change to one flat (B-flat). The score concludes with a final double bar line at measure 81.

8

15

22

29

36

43

51

58

66

74

81

ff *fz* *p* *[mf]* *p* *f* *ff* *[p]ff* *p* *[p]ff* *poco a poco cresc.* *[f]* *fff*

TRIO

THE LAMBS' MARCH

4th F Horn

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff fz p

8

[mf] p [mf] p

15

1. 2.

f ff ff

22

[p] ff

29

3 1.

38

2. TRIO p

45

52

[p] ff poco a poco cresc.

59

66

[f] fff

74

81

THE LAMBS' MARCH

Euphonium

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score is written for Euphonium in 2/2 time, key of B-flat major. It consists of 80 measures. The score is divided into two main sections: the first 39 measures and the 'TRIO' section starting at measure 40. The first section includes measures 1-6, 7-12, 13-18, 19-24, 25-31, and 32-39. The 'TRIO' section includes measures 40-47, 48-55, 56-63, 64-71, 72-79, and 80. The score features various dynamics including *ff*, *fz*, *p*, *[mf >]*, *f*, *[p]ff*, *(ff)*, *[ff]*, *p*, *[p]ff*, *poco a poco cresc.*, *[f]*, and *fff*. There are also articulation marks such as accents (^) and slurs. The score includes repeat signs and first/second endings at measures 19-24 and 32-39. The key signature changes to B-flat major at measure 40.

THE LAMBS' MARCH

Baritone, T.C.

(1914)

JOHN PHILIP SOUSA

With martial ardor.

The musical score is written for Baritone, T.C. in 2/2 time. It begins with a key signature of one flat (B-flat) and a tempo/mood instruction of 'With martial ardor.' The score is divided into measures, with measure numbers 7, 13, 19, 25, 32, 40, 48, 56, 64, 72, and 80 marked at the start of their respective lines. The notation includes various dynamics such as *ff* (fortissimo), *fz* (forzando), *p* (piano), *[mf >]* (mezzo-forte with accent), *f* (forte), *[p]ff* (piano fortissimo), and *(ff)* (fortissimo). There are also crescendo markings like *poco a poco cresc.* and *[f] fff*. The score features several first and second endings, indicated by '1.' and '2.' above the staff. The piece concludes with a final double bar line at measure 80.

THE LAMBS' MARCH

1st Trombone

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff fz p

8

[mf] p [mf] p

15

f ff ff

22

[2nd X only] [p] ff

30

1.

38

2.

TRIO

[pp] p

47

[p] ff

56

poco a poco cresc.

64

[f] fff

72

80

THE LAMBS' MARCH

2nd Trombone

(1914)

JOHN PHILIP SOUSA

With martial ardor.

ff fz p

8

[mf] p [mf] p

15

f ff ff

22

[2nd X only] [p] ff

30

1.

38

2. TRIO

[pp] p

47

[p] ff

56

poco a poco cresc.

64

[f] fff

72

80

THE LAMBS' MARCH

Bass Trombone

(1914)

JOHN PHILIP SOUSA

With martial ardor.

8

15

22 [2nd X only]

30

38 TRIO

47

56 poco a poco cresc.

64

72

80

ff *fz* *p* *[mf]* *p* *f* *ff* *[p]ff* *[pp]* *p* *[p]ff* *poco a poco cresc.* *[f]* *fff*

THE LAMBS' MARCH

Tuba

(1914)

JOHN PHILIP SOUSA

With martial ardor.

8

ff *fz* *p*

15

[mf] *p* *[mf]* *p*

21

f *ff*

28

36

1. 2. **TRIO** *p*

43

51

[p] *ff*

58

poco a poco cresc.

66

[f] *fff*

74

81

THE LAMBS' MARCH

(1914)

Drums & Bells

JOHN PHILIP SOUSA

With martial ardor.

7

13

19

25

31

38

TRIO
[tacet]

Bells

f [choke] *fz* *p* [- Cyms.] *mf* [- Cyms.] *p* *mf* [- Cyms.] *p* *f* [+ Cyms.] *[p] ff* [Cyms. 2nd X only] B.D. Cyms. (2nd X) B.D. Cyms. (2nd X) (2nd X) (2nd X)

THE LAMBS' MARCH
Drums & Bells

44

(8)

50

(15)

56 [Play, no Cyms.]

[p] ff poco a poco cresc.

61

(8)

66

(15)

[f]

72 [+ Cyms.]

ff

[>]

78

(8)

[>]

83

(15)

[sfz]