



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 1 *of* No. 1

REVIEW
MARCH
(1873)

FULL *of* SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

“Review” (1873)

This was Sousa’s first published march, and it was sold outright to the publisher for one hundred copies of the sheet music. It was called Opus 5 and was dedicated to Colonel William G. Moore of the Washington Light Infantry. In later years, Sousa did not have a very high opinion of the march. To wit: “...Happily for me and for the general public it never became at all popular, and the echoes of the strains have long ago died away. I suppose it is now so deeply buried in oblivion that a 1,000 foot pole could not reach it. It is such a long time since I wrote it that I have no recollection whatever of the air. I did not preserve the manuscript....”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 80. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches 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 cornetist Frank Simon. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these 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 remaining markings and the original scoring are preserved. 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.”

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. In many instances these indications appear side-by-side with the original markings. 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.

First Strain (m. 4-36): The basic dynamic of this strain may be softened slightly to *mezzo-forte* to enhance the *fortissimo* entrance in the second strain (m. 36).

Trio with transition (m. 58-80): After two louder strains, this repeated trio benefits from a drop to *piano* and a gradual crescendo leading to *forte* on the repeat.

Final strain (m. 80-end): A decrescendo to *piano* for the first time through this last strain follows Sousa’s common practice. Along with this change in dynamic, piccolo, cornets, and trombones should tacet first time through. All instruments rejoin after the downbeat of the first ending and play *fortissimo* second time through, starting after the downbeat of m. 79. Percussion may play an accent on beat two of m. 93 during the second time through. The D.C. is then taken with no repeats to the marked *Fine*.

March REVIEW

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

1 2 3 4 5 6 7

March Tempo.

The score is written for a full band in 6/8 time. It features a variety of instruments, each with a specific part. The dynamics range from *ff* (fortissimo) to *[mf] f* (mezzo-forte to fortissimo). The percussion part includes snare drum (S.D.), bass drum (B.D.), and cymbals (Cyms.).

Instrumentation:

- Flute/Piccolo
- Oboe (optional)
- Clarinet in E \flat
- Solo & 1st B \flat Clarinet
- 2nd B \flat Clarinet
- 3rd B \flat Clarinet
- Bassoon (optional)
- Alto Saxophone (optional)
- Tenor Saxophone (optional)
- Baritone Saxophone (optional)
- Solo & 1st B \flat Cornets
- 2nd B \flat Cornet
- 3rd & 4th B \flat Cornets
- 1st & 2nd F Horns
- 3rd & 4th F Horns
- Baritone
- Euphonium
- 1st & 2nd Trombones
- Bass Trombone
- Tuba
- Percussion (S.D., B.D./Cyms.)

REVIEW
Full Score

8 9 10 11 12 13 14 15

Flt./Picc.
Oboe
Eb Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Bssn.
A. Sax.
T. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.

REVIEW
Full Score

16 17 18 19 20 21 22 23

Flt./Picc. *[f] ff* *[sub. mf] f*

Oboe *[f] ff* *[sub. mf] f*

E♭ Clar. *[f] ff* *[sub. mf] f*

Solo & 1st Clar. *[f] ff* *[sub. mf] f*

2nd Clar. *[f] ff* *[sub. mf] f*

3rd Clar. *[f] ff* *[sub. mf] f*

Bsn. *[f] ff* *[mf] f*

A. Sax. *[f] ff* *[sub. mf] f*

T. Sax. *[f] ff* *[mf] f*

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

Solo & 1st Cors. *[f] ff* *[sub. mf] f*

2nd Cor. *[f] ff* *[sub. mf] f*

3rd & 4th Cors. *[f] ff* *[mf] f*

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

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

Bar. *[f] ff* *[mf] f*

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

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

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

Tuba *[f] ff* *[mf] f*

Perc. *[f] ff* *[mf] f*

REVIEW
Full Score

24 25 26 27 28 29 30 31

Flt./Picc. [p]

Oboe [p]

E♭ Clar. [p]

Solo & 1st Clar. [p]

2nd Clar. [p]

3rd Clar. [p]

Bsn. [p]

A. Sax. [p]

T. Sax. [p]

Bari. Sax. [p]

Solo & 1st Cors. [p]

2nd Cor. [p]

3rd & 4th Cors. [p]

1st & 2nd Hrns. [p]

3rd & 4th Hrns. [p]

Bar. [p]

Euph. [p]

1st & 2nd Trbns. [p]

B. Trbn. [p]

Tuba [p]

Perc. [p]

REVIEW
Full Score

32 33 34 35 36 37 38 39

Flt./Picc. *f, ff* *ff*

Oboe *f, ff* *ff*

E♭ Clar. *f, ff* *ff*

Solo & 1st Clar. *f, ff* *ff* *Spiccato*

2nd Clar. *f, ff* *ff*

3rd Clar. *f, ff* *ff*

Bssn. *f, ff* *ff*

A. Sax. *f, ff* *ff*

T. Sax. *f, ff* *ff*

Bari. Sax. *f, ff* *ff*

Solo & 1st Cors. *f, ff* *ff*

2nd Cor. *f, ff* *ff*

3rd & 4th Cors. *f, ff* *ff*

1st & 2nd Hrns. *f, ff* *ff*

3rd & 4th Hrns. *f, ff* *ff*

Bar. *f, ff* *ff*

Euph. *f, ff* *ff*

1st & 2nd Trbns. *f, ff* *ff*

B. Trbn. *f, ff* *ff*

Tuba *f, ff* *ff*

Perc. *f, ff* *ff*

REVIEW
Full Score

40 41 42 43 44 45 46 47 48

Flt./Picc. *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Oboe *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

E♭ Clar. [*sub. mp*] *fp* [*fp*] *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

Solo & 1st Clar. [*sub. mp*] *fp* [*fp*] *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

2nd Clar. [*sub. mp*] *fp* [*fp*] *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

3rd Clar. [*sub. mp*] *fp* [*fp*] *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

Bssn. *fp* [*fp*] *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

A. Sax. [*sub. mp*] *fp* [*fp*] *p*

T. Sax. [*sub. mp*] *fp* [*fp*] *p*

Bari. Sax. *fp* [*fp*]

Solo & 1st Cors. [*sub. mp*] *fp* [*fp*] *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

2nd Cor. [*sub. mp*] *fp* [*fp*] *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

3rd & 4th Cors. *fp* [*fp*] *p*

1st & 2nd Hrns. [*sub. mp*] *fp* [*fp*] *p*

3rd & 4th Hrns. [*sub. mp*] *fp* [*fp*] *p*

Bar. [*sub. mp*] *fp* [*fp*] *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

Euph. [*sub. mp*] *fp* [*fp*] *p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *mf*

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

B. Trbn. *fp* [*fp*] *p*

Tuba *fp* [*fp*] *p*

Perc. [*sub. mp*] *fp* *fp* *p*

REVIEW
Full Score

49 50 51 52 53 54 55 56 57 *Finé*

Flt./Picc. *f* *ff*

Oboe *f* *ff*

E♭ Clar. *f* *ff*

Solo & 1st Clar. *f* *ff*

2nd Clar. *f* *ff*

3rd Clar. *f* *ff*

Bssn. *f* *ff*

A. Sax. *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

Bari. Sax. *mf* *f* *ff*

Solo & 1st Cors. *f* *ff*

2nd Cor. *f* *ff*

3rd & 4th Cors. *mf* *f* *ff*

1st & 2nd Hrns. *mf* *f* *ff*

3rd & 4th Hrns. *mf* *f* *ff*

Bar. *f* *ff*

Euph. *f* *ff*

1st & 2nd Trbns. *mf* *f* *ff*

B. Trbn. *mf* *f* *ff*

Tuba *mf* *f* *ff*

Perc. *mf* *f* *ff*

Finé

REVIEW
Full Score

58 59 60 61 62 63 64 65

Flt./Picc. *f* [p]-*f* *tr*

Oboe *f* [p]-*f*

E♭ Clar. *f* [p]-*f* *tr*

Solo & 1st Clar. *f* [p]-*f* *tr*

2nd Clar. *f* [p]-*f* *tr*

3rd Clar. *f* [p]-*f* *tr*

Bsn. *f* [p]-*f*

A. Sax. *f* [p]-*f*

T. Sax. *f* [p]-*f*

Bari. Sax. *f* [p]-*f*

Solo & 1st Cors. *f* [p]-*f*

2nd Cor. *f* [p]-*f*

3rd & 4th Cors. *f* [p]-*f*

1st & 2nd Hrns. *f* [p]-*f*

3rd & 4th Hrns. *f* [p]-*f*

Bar. *f* [p]-*f*

Euph. *f* [p]-*f*

1st & 2nd Trbns. *f* [p]-*f*

B. Trbn. *f* [p]-*f*

Tuba *f* [p]-*f*

Perc. *f* [Cym. 2nd time only] [p]-*f*

TRIO

REVIEW
Full Score

66 67 68 69 70 71 72

Flt./Picc. *tr* [1st time *cresc. poco a poco*]

Oboe [1st time *cresc. poco a poco*]

E♭ Clar. *tr* [1st time *cresc. poco a poco*]

Solo & 1st Clar. *tr* [1st time *cresc. poco a poco*]

2nd Clar. *tr* [1st time *cresc. poco a poco*]

3rd Clar. *tr* [1st time *cresc. poco a poco*]

Bsn. [1st time *cresc. poco a poco*]

A. Sax. [1st time *cresc. poco a poco*]

T. Sax. [1st time *cresc. poco a poco*]

Bari. Sax. [1st time *cresc. poco a poco*]

Solo & 1st Cors. [1st time *cresc. poco a poco*]

2nd Cor. [1st time *cresc. poco a poco*]

3rd & 4th Cors. [1st time *cresc. poco a poco*]

1st & 2nd Hrns. [1st time *cresc. poco a poco*]

3rd & 4th Hrns. [1st time *cresc. poco a poco*]

Bar. [1st time *cresc. poco a poco*]

Euph. [1st time *cresc. poco a poco*]

1st & 2nd Trbns. [1st time *cresc. poco a poco*]

B. Trbn. [1st time *cresc. poco a poco*]

Tuba [1st time *cresc. poco a poco*]

Perc. [1st time *cresc. poco a poco*]

REVIEW
Full Score

73 74 75 76 77 78 79

Flt./Picc. *f* *f* *f* *f* [- Picc.]

Oboe *f* *f* *f* *f*

E♭ Clar. *f* *f* *f* *f*

Solo & 1st Clar. *f* *f* *f* *f*

2nd Clar. *f* *f* *f* *f*

3rd Clar. *f* *f* *f* *f*

Bsn. *f* *f* *f* *f*

A. Sax. *f* *f* *f* *f*

T. Sax. *f* *f* *f* *f*

Bari. Sax. *f* *f* *f* *f*

Solo & 1st Cors. *f* *f* *f* *f*

2nd Cor. *f* *f* *f* [tacet]

3rd & 4th Cors. *f* *f* *f* *f*

1st & 2nd Hrns. *f* *f* *f* *f*

3rd & 4th Hrns. *f* *f* *f* *f*

Bar. *f* *f* *f* *f*

Euph. *f* *f* *f* *f*

1st & 2nd Trbns. *f* *f* *f* [tacet]

B. Trbn. *f* *f* *f* [tacet]

Tuba *f* *f* *f* *f*

Perc. *f* *f* *f* *f*

REVIEW
Full Score

80 81 82 83 84 85 86 87 88

[+ Picc. 2nd time]

Flt./Picc. *p-ff*

Oboe *p-ff*

E♭ Clar. *p-ff*

Solo & 1st Clar. *p-ff*

2nd Clar. *p-ff*

3rd Clar. *p-ff*

Bsn. *p-ff*

A. Sax. *p-ff*

T. Sax. *p-ff*

Bari. Sax. *p-ff*

[2nd time only]

Solo & 1st Cors. *p-ff*

2nd Cor. *p-ff*

3rd & 4th Cors. *p-ff*

1st & 2nd Hrns. *p-ff*

3rd & 4th Hrns. *p-ff*

Bar. *p-ff*

Euph. *p-ff*

[2nd time only]

1st & 2nd Trbns. *p-ff*

[2nd time only]

B. Trbn. *p-ff*

Tuba *p-ff*

Perc. *p-ff*

REVIEW
Full Score

89

90

91

92

93

94

95

96

D.C.
(no repeats)

Flt./Picc. *cresc.* *f* 1. 2.

Oboe *cresc.* *f*

E♭ Clar. *cresc.* *f*

Solo & 1st Clar. *cresc.* *f* *ff*

2nd Clar. *cresc.* *f* *ff*

3rd Clar. *cresc.* *f* *ff*

Bsn. *cresc.* *f*

A. Sax. *cresc.* *f* *ff*

T. Sax. *cresc.* *f* *ff*

Bari. Sax. *cresc.* *f*

Solo & 1st Cors. *cresc.* *f* 1. [Play] *ff* 2.

2nd Cor. *cresc.* *f* [Play] *ff*

3rd & 4th Cors. *cresc.* *f*

1st & 2nd Hrns. *cresc.* *f*

3rd & 4th Hrns. *cresc.* *f*

Bar. *cresc.* *f* *ff*

Euph. *cresc.* *f* *ff* [Play]

1st & 2nd Trbns. *cresc.* *f* *ff*

B. Trbn. *cresc.* *f*

Tuba *cresc.* *f*

Perc. *f*

March REVIEW

Flute/Piccolo

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff *[mf] f* *p* *[sub. mf] f* *[p]* *[f] ff* *ff* *p* *f* *ff* *f* **TRIO** *[p]-f* *f* *p-ff* *f* *cresc.* *f* **D.C.**
(no repeats)

March REVIEW

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

Oboe
(optional)

March Tempo.

8

16

24

33

44

54

62

70

78

88

ff [*mf*] *f*

p

< [*f*] *ff* [*sub. mf*] *f*

[*p*]

[*f*] *ff* *ff*

p *f*

ff *Finé* *f*

[*p*]-*f*

cresc. *f*

D.C.
(no repeats)

March REVIEW

E♭ Clarinet

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [*mf*] *f*

8 *p*

15 [*f*] *ff* [*sub. mf*] *f*

22

29 [*p*] [*f*] *ff*

37 *ff* [*sub. mp*] *fp* *p* *tr* *tr*

46 *tr* *tr* *mf* *f*

54 *ff* *f* *Finé*

62 **TRIO** [*p*] *f* *tr* *tr* *tr* *tr*

70 [*1st time cresc. poco a poco*] *f* *tr* *tr* *tr* *tr* *1.*

78 *2.* *p-ff*

88 *cresc.* *f* *1.* *2.*

D.C.
(no repeats)

March

REVIEW

Solo & 1st B \flat Clarinet

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

8

15 *8va* *p* [f] ff [sub. mf] f

22

29 [p] *8va* [f] ff

36 ff [sub. mp] *p* *8va*

45 *tr* *tr* *tr* *tr* mf *f*

54 *ff* *f* *Finé*

62 **TRIO** [p]-f *tr* *tr* *tr* *tr*

70 [1st time *cresc. poco a poco*] *f*

78 [2.] *p*-ff

88 [1.] [2.] *f* *ff*

D.C.
(no repeats)

March

REVIEW

JOHN PHILIP SOUSA

2nd B \flat Clarinet

(1873)

Edited from an arrangement by Gay Corrie

March Tempo.

The musical score is written in 6/8 time and consists of 90 measures. It includes various dynamic markings such as *ff*, *[mf] f*, *p*, *[f] ff*, *[sub. mf] f*, *[p]*, *ff*, *[sub. mp] < fp*, *p*, *mf*, *f*, *[p]-f*, *[1st time cresc. poco a poco]*, *f*, *p ff*, *cresc.*, and *f*. The score also features trills (*tr*) and first/second endings. A *8va* marking is present at measure 36. The piece concludes with a *D.C. (no repeats)* instruction.

March REVIEW

3rd B \flat Clarinet

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [*mf*] *f*

8 *p*

15 [*f*] *ff* [*sub. mf*] *f*

22 []

29 [*p*] [*f*] *ff*

37 *ff* [*sub. mp*] *f* *p* *8va tr tr*

47 (8) *tr tr* *mf* *f* *ff*

56 1. 2. *Finé* *f* *TRIO* [*p*] *f* *tr*

64 *tr* *tr* *tr* *tr* *tr* *tr*

72 *tr* *tr* 1. 2. *f* *[1st time cresc. poco a poco]*

80 *p-ff*

88 *cresc.* *f* *ff* 1. 2.

D.C.
(no repeats)

March

REVIEW

Bassoon

(optional)

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

ff [*mf*] *f*

9 *p*

17 [*f*] *ff* [*mf*] *f*

26 [*p*] [*f*] *ff*

35 *ff* *fp*

43 *p* *mf*

52 [*f*] *ff* *f* *Finé*

60 **TRIO** [*p*] *f*

69 [1st time *cresc. poco a poco*] *f*

78 [*p*] *ff*

87 [*cresc.*] *f*

D.C.
(no repeats)

March

REVIEW

Alto Saxophone

(optional)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

(1873)

March Tempo.

The musical score is written for Alto Saxophone in 6/8 time. It begins with a **ff** dynamic and includes various dynamic markings such as **[mf]**, **f**, **p**, **[f]**, **ff**, **[sub. mf]**, **[p]**, **[f]**, **ff**, **[sub. mp]**, **fp**, **p**, **mf**, **f**, **ff**, **[p]-f**, **[1st time cresc. poco a poco]**, **f**, **[p]-f**, **ff**, and **cresc.**. The score includes first and second endings, a **Finé** section, and a **TRIO** section starting at measure 56. The piece concludes with a **D.C. (no repeats)** instruction.

March REVIEW

Tenor Saxophone
(optional)

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

9

17

25

34

43

54

62 **TRIO**

70

78

88

ff [*mf*] *f* *p* [*f*] *ff* [*mf*] *f* [*p*] < [*f*] *ff* [*sub. mp*] < *fp* *p* *mf* < *f* [*p*] *ff* *f* [*p*] *f* [*1st time cresc. poco a poco*] *f* [*2.*] *p-ff* [*1.*] [*2.*] *cresc.* *f* *ff* **D.C.**
(no repeats)

March REVIEW

Baritone Saxophone
(optional)

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

9
16
23
30
37
45
53
61
70
78
87

ff [*mf*] *f*
p
[*f*] *ff* [*mf*] *f*
[*p*]
[*f*] *ff*
ff *fp*
mf
f *ff* *f*
TRIO
[*p*] - *f*
[1st time *cresc. poco a poco*] *f*
p-ff
cresc. *f*
1. 2. *Finé*
1. 2. **D.C.**
(no repeats)

March

REVIEW

Solo & 1st B♭ Cornets

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

The musical score is written in 6/8 time and consists of 9 staves of music. It includes various dynamic markings such as *ff*, *[mf] f*, *p*, *[f] ff*, *[sub. mf] f*, *[p]*, *[f] ff*, *ff*, *[sub. mp] fp*, *p*, *tr*, *mf*, *f*, *ff*, *f*, *[p]-f*, *[1st time cresc. poco a poco]*, *f*, *p-ff*, *cresc.*, *f*, *ff*, and *D.C. (no repeats)*. The score also features repeat signs with first and second endings, and trill markings (*tr*).

March REVIEW

2nd B♭ Cornet

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

p

[f] ff [sub. mf] f

[p] [f] ff

ff [sub. mp] fp p

tr mf f

ff f Finé

62 TRIO [p]-f

70 [1st time cresc. poco a poco] f

79 [tacet] [2nd time only] p-ff

88 cresc. f ff

1. [Play] 2. ff

D.C. (no repeats)

March REVIEW

3rd B \flat Cornet

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

p

[f] ff [mf] f

[p]

[f] ff ff

fp p

mf f ff

TRIO

f [p]-f

[1st time *cresc. poco a poco*]

f p-ff

cresc. f

D.C. (no repeats)

March

REVIEW

JOHN PHILIP SOUSA

4th B \flat Cornet

(1873)

Edited from an arrangement by Gay Corrie

March Tempo.

9

17

25

32

40

49

57 *Finé* **TRIO**

65 [1st time *cresc. poco a poco*]

73 [1. | 2. [2nd time only]

81

89 *cresc.* [1. | 2.]

D.C.
(no repeats)

March
REVIEW

1st F Horn

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [*mf*] *f*

9 *p* [*f*] *ff*

18 [*mf*] *f*

28 [*p*] [*f*] *ff*

36 *ff* [*sub. mp*] *fp*

45 *p* *mf* *f*

54 *ff* *f* *Finé*

62 **TRIO** [*p*] *f*

70 [*1st time cresc. poco a poco*] *f*

79 *p-ff*

88 *cresc.* *f*

1. 2. **D.C.**
(no repeats)

March
REVIEW

2nd F Horn

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [*mf*] *f*

9 4 *p* [*f*] *ff*

18 [*mf*] *f* 4

28 [*p*] [*f*] *ff*

37 *ff* [*sub. mp*] *fp*

45 *p* *mf* *f*

54 1. 2. *Finé* *f*

62 **TRIO** 4 [*p*] *f*

70 [1st time *cresc. poco a poco*] *f*

78 2. 4 *p-ff*

88 *cresc.* *f* 1. 2. **D.C.**
(no repeats)

March REVIEW

3rd F Horn

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [*mf*] *f*

9 *p* [*f*] *ff*

18 [*mf*] *f*

27 [*p*] [*f*] *ff*

36 *ff* [*sub. mp*] *fp*

45 *p* *mf* *f*

54 *ff* *f* *Finé*

62 **TRIO** [*p*] - *f* [1st time *cresc. poco a poco*]

72 [*f*]

80 *p* - *ff*

89 *cresc.* *f* [*f*]

D.C.
(no repeats)

March
REVIEW

4th F Horn

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

9
18
27
35
43
53
61 **TRIO**
70
79
88

ff [*mf*] *f* *p* [*f*] *ff* [*p*] [*f*] *ff* [*sub. mp*] *fp* *p* *mf* *f* *f* *ff* [*p*] *f* [*p*] *f* [*1st time cresc. poco a poco*] *f* *p-ff* *cresc.* *f*

1. 2. *Finé*

1. 2.

1. 2.

D.C.
(no repeats)

March

REVIEW

Baritone

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

p

[f] ff [mf] f

[p] [f] ff

ff [sub. mp] fp

p tr tr mf

f ff

1. 2. *Finé* f

TRIO [p]-f

[1st time *cresc. poco a poco*]

1. 2. f p-ff

cresc. f ff

D.C.
(no repeats)

March

REVIEW

Euphonium

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

p

[f] ff [mf] f

[p]

[f] ff

ff [sub. mp] fp

p tr tr mf

f ff Finé f

TRIO [p] f

[1st time cresc. poco a poco]

f p-ff

cresc. f ff

D.C.
(no repeats)

March REVIEW

Trombone 1

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [*mf*] *f*

10 *p* [*f*] *ff*

19 [*mf*] *f*

28 [*p*] < [*f*] *ff* *ff*

37 *fp* *p*

46 *mf* *f* *ff*

55 1. 2. *Finé* *f* [*mf*] *f*

62 **TRIO** [*p*]-*f* [1st time *cresc.*]

71 *poco a poco* *f* [2. [tacet]

80 [2nd time only] *p-ff*

88 *cresc.* *f* *ff* 1. Play 2. **D.C.**
(no repeats)

March REVIEW

Trombone 2

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [*mf*] *f*

10 *p* [*f*] *ff*

19 [*mf*] *f*

28 [*p*] [*f*] *ff* *ff*

37 *fp* *p*

46 *mf* *f* *ff*

55 1. 2. *Finé* *f* [*p*]

62 TRIO [*p*] *f* [1st time *cresc.*]

71 *poco a poco* *f* [tacet]

80 [2nd time only] *p-ff*

88 *cresc.* *f* *ff* 1. Play 2. D.C. (no repeats)

March REVIEW

Bass Trombone

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [*mf*] *f*

10 *p* [*f*] *ff*

19 [*mf*] *f*

27 [*p*] [*f*] *ff*

36 *ff* *fp*

45 *p* *mf* *f* *ff*

55 1. 2. *Finé* *f*

62 TRIO [*p*] - *f* [1st time *cresc.*]

71 [*poco a poco*] *f* [tacet]

80 [2nd time only] *p* - *ff*

88 *cresc.* *f* 1. 2. D.C. (no repeats)

March

REVIEW

Tuba

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

9 *ff* [*mf*] *f*

16 *p*

24 [*f*] *ff* [*mf*] *f*

32 [*p*]

41 [*f*] *ff* *ff*

51 *fp* *p* *mf*

59 *f* *ff* *f* **TRIO**

67 [*p*] *f*

75 [*p*] *f* *p-ff*

82

89 *cresc.* *f* **D.C.**
(no repeats)

March REVIEW

Percussion

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

S.D.
ff B.D./Cyms. [*mf*] *f*

9 *p*

17 [*f*] *ff* [*mf*] *f*

25 [*p*]

33 [*f*] *ff* *ff*

40 [*sub. mp*] *fp* *p* *Finé*

49 *mf* *ff* [*p*]-*f* [Cym. 2nd time only] **TRIO**

66 [1st time *cresc. poco a poco*]

73 *f*

80 *p-ff*

88 *f* **D.C.**
(no repeats)