



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 5 No. 85

SABRE AND
SPURS
MARCH
[1918]

FULL SCORE

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

March, “Sabre and Spurs” (1918)

According to the inscription on the sheet music and on both of Sousa’s known manuscripts, this was to be the “March of the American Cavalry.” It was dedicated to the officers and men of the 311th Cavalry, commanded by Colonel George W. K. Kirkpatrick. It is another of Sousa’s World War I efforts which retained its popularity after the war.

Today it may seem amusing that a scroll of appreciation designated Sousa “honorary life member of the Officers’ Mess of the 311th Cavalry.” But in Army terminology of the day this meant that he was made an honorary life member of the regiment, the highest honor they could bestow.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 82. 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, which can be found online at <https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/>. 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 *fortissimo* and *marcato* markings in this vigorous introduction are original to Sousa. The first three cymbal crashes may ring through the bar before the choked crash in the fourth measure to set up the first strain.

First Strain (m. 5-21): After an accented pickup note in m. 4, the first strain immediately drops to *mezzo-forte* in all voices. There are several accents and dynamic variations that are traditionally added to the melody as indicated to enhance the interesting shape of this strain. It is especially effective to pull back the dynamic to *mezzo-piano* in m. 17 to magnify the following crescendo at the end of the strain. This strain is performed exactly the same way both times.

Second Strain (m. 21-38): A further crescendo to *fortissimo* in the second ending in m. 21 ushers in the second strain. In the fourth measure, traditional performance practice is to execute a quick diminuendo to *mezzo-forte* as an answer to the

first four measures and then return back to *fortissimo* for the final eight measures. Accents are added to the percussion in m. 22-23 and 30-31 as indicated to punctuate the intensity of these *fortissimos*.

Trio (m. 38-86): This extended trio takes the form of a bugle strain, complete with simulated horse hoof sounds that may be played on temple blocks or with coconut shells. Variations in orchestration and dynamic are traditionally employed here, as Sousa himself did in his marches that have bugle strains. All voices should start softly with the dotted quarter note pick-up to m. 39, but regimental trumpets should play the bugle call one dynamic higher than the rest. Piccolo, E-flat clarinet, cornets, euphonium, trombones, and all percussion save for the horse hoof sounds are tacet at the beginning of the trio. Accents are typically added on every beat two of the accompaniment as indicated to add a bit of swing and style to this colorful section. On the second statement of the bugle strain at m. 54, the dynamic increases by one. All instruments rejoin including the regimental drums, but cymbals remain tacet. Upper woodwinds now have a new counterline to the bugle call. On the third statement at m. 70, everyone is now in and plays a crescendo to *fortissimo*. Cornets and trombones now have a third melody that is superimposed over the other two. [Note: The published parts have the cornets playing a new melody in m. 55, which is also played by the trombones in m. 71. In Sousa's original manuscript, the cornets do not have this melody here, but rather continue to play the bugle call, and that is what is reflected in this edition.]

Final Strain (m. 86-119): After the long build-up to the *fortissimo* in the trio, the dynamic suddenly drops back down to *piano* on beat two of m. 86, and piccolo, E-flat clarinet, bass clarinet, soprano saxophone, cornets, euphonium, trombones, and all battery percussion and horse hooves are tacet to make way for the unusual xylophone solo. The xylophone plays the melody here with fast rolls on all of the sustained notes as indicated. Clarinets also play down one octave from the original parts as indicated. All instruments rejoin in a sudden *fortissimo* on beat two of m. 118 for the repeat for the last strain, including the return of the horse hoof sounds, but this time without the xylophone, and the rest of the percussion adds the accents indicated throughout, including the big *sffz* hits in m. 90, 106, and 114. The *subito mezzo-forte* in m. 111, followed by a crescendo back to *fortissimo* in m. 114 the last time, adds one final element of drama to the conclusion of this excellent march.

March SABRE AND SPURS

Full Score

JOHN PHILIP SOUSA

(1918)

2 3 4 5 6 7 8 9 10

March Tempo.

Instrumentation: Piccolo, Flute, 1st & 2nd Oboes, E \flat Clarinet, 1st B \flat Clarinet, 2nd & 3rd B \flat Clarinets, E \flat Alto Clarinet (optional), B \flat Bass Clarinet (optional), 1st & 2nd Bassoons, Soprano Saxophone (optional), E \flat Alto Saxophone, B \flat Tenor Saxophone, E \flat Baritone Saxophone, E \flat Cornet (optional), Solo B \flat Cornet, 1st B \flat Cornet, 2nd & 3rd B \flat Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Baritone, 1st & 2nd Trombones, Bass Trombone, Tuba, Drums, Regimental Drums, Horse Hoofs & Xylophone.

Dynamic Markings: *ff marc.*, *mf leggiero*, *cresc.*

Performance Notes: [orig. 8va], [boco]

Drum Part: *ff marc.*, *choke*, *mf leggiero*, *cresc.*

SABRE AND SPURS
Full Score

11 12 13 14 15 16 17 18 19 20

Picc. *f* *mf* *mp* *f*

Flute *f* *mf* *mp* *f*

1st & 2nd Obs. *f* *mf* *mp* *f*

E♭ Clar. *f* *mf* *mp* *f*

1st Clar. *f* *mf* *mp* *f*

2nd & 3rd Clars. *f* *mf* *mp* *f*

Alto Clar. *f* *mf* *mp* *f*

Bass Clar. *f* *mf* *mp* *f*

1st & 2nd Bsns. *f* *mf* *mp* *f*

Sop. Sax. *f* *mf* *mp* *f*

Alto Sax. *f* *mf* *mp* *f*

Ten. Sax. *f* *mf* *mp* *f*

Bari. Sax. *f* *mf* *mp* *f*

E♭ Cor. *f* *mf* *mp* *f*

Solo B♭ Cor. *f* *mf* *mp* *f*

1st B♭ Cor. *f* *mf* *mp* *f*

2nd & 3rd B♭ Cors. *f* *mf* *mp* *f*

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

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

Bar. *f* *mf* *mp* *f*

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

B. Trbn. *f* *mf* *mp* *f*

Tuba *f* *mf* *mp* *f*

Drums
Hoofs
& Xylo. *f* *mf* *mp* *f*

SABRE AND SPURS

Full Score

21 22 23 24 25 26 27 28 29

Picc. *ff* *mf*

Flute *ff* *mf*

1st & 2nd Obs. *ff* *mf*

E♭ Clar. *ff* *mf*

1st Clar. *ff* *mf*

2nd & 3rd Clars. *ff* *mf*

Alto Clar. *ff* *mf*

Bass Clar. *ff* *mf*

1st & 2nd Bsns. *ff* *mf*

Sop. Sax. *ff* *mf*

Alto Sax. *ff* *mf*

Ten. Sax. *ff* *mf*

Bari. Sax. *ff* *mf*

E♭ Cor. *ff* *mf*

Solo B♭ Cor. *ff* *mf*

1st B♭ Cor. *ff* *mf*

2nd & 3rd B♭ Cors. *ff* *mf*

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

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

Bar. *ff* *mf*

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

B. Trbn. *ff* *mf*

Tuba *ff* *mf*

Drums Hoofs & Xylo. *ff* *mf*

SABRE AND SPURS
Full Score

30 31 32 33 34 35 36 37 38

Picc. *ff* [*f*] [*p*] *mf* [tacet]

Flute *ff* [*f*] [*p*] *mf* [tacet]

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

E♭ Clar. *ff* [*f*] [*p*] *mf* [tacet]

1st Clar. *ff* [*f*] [*p*] *mf* [tacet]

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

Alto Clar. *ff* [*f*] [*p*] *mf* [tacet]

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

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

Sop. Sax. *ff* [*f*] [*p*] *mf* [tacet]

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

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

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

E♭ Cor. *ff* [*f*] [*mp*] *mf* [tacet]

Solo B♭ Cor. *ff* [*f*] [*mp*] *mf* [tacet]

1st B♭ Cor. *ff* [*f*] [*mp*] *mf* [tacet]

2nd & 3rd B♭ Cors. *ff* [*f*] [*mp*] *mf* [tacet]

Regt. Tpts. [*mp*] *mf* [tacet]

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

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

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

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

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

Tuba *ff* [*f*] [*mp*] *mf* [tacet]

Drums Hoofs & Xylo. *ff* [*f*] [*mp*] *mf* [tacet]

SABRE AND SPURS
Full Score

39 40 41 42 43 44 45 46

TRIO.

Picc. [>]poco sim.

Flute [>]poco sim.

1st & 2nd Obs. [>]poco sim.

E \flat Clar. [>]poco sim.

1st Clar. [>]poco sim.

2nd & 3rd Clars. [>]poco sim.

Alto Clar. [>]poco sim.

Bass Clar. [>]poco sim. [p]mf

1st & 2nd Bsns. [>]poco sim. [p]mf

Sop. Sax. [>]poco sim.

Alto Sax. [>]poco sim.

Ten. Sax. [>]poco sim.

Bari. Sax. [p]mf [>]poco sim.

TRIO.

E \flat Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

Regt. Tpts.

1st & 2nd Hrns. [p]mf [>]poco sim.

3rd & 4th Hrns. [p]mf [>]poco sim.

Bar. [p]mf [>]poco sim.

1st & 2nd Trbns. [p]mf [>]poco sim.

B. Trbn. [p]mf [>]poco sim.

Tuba [p]mf [>]poco sim.

Drums Hoofs & Xylo. [p]mf Horse Hoofs 3 3 4 8

SABRE AND SPURS
Full Score

47

48

49

50

51

52

53

54

Picc. *[Play]* *(mf)* *f*

Flute *(mf)* *f*

1st & 2nd Obs. *(mf)* *f*

E♭ Clar. *[Play]* *(mf)* *f*

1st Clar. *(mf)* *f*

2nd & 3rd Clars. *(mf)* *f*

Alto Clar. *(mf)* *f*

Bass Clar. *(mf)* *f*

1st & 2nd Bsns. *(mf)* *f*

Sop. Sax. *(mf)* *f*

Alto Sax. *(mf)* *f*

Ten. Sax. *(mf)* *f*

Bari. Sax. *(mf)* *f*

E♭ Cor. *[Play]* *(mf)* *f*

Solo B♭ Cor. *[Play]* *(mf)* *f*

1st B♭ Cor. *[Play]* *(mf)* *f*

2nd & 3rd B♭ Cors. *[Play]* *(mf)* *f*

Regt. Tpts. *(mf)* *f*

1st & 2nd Hrns. *(mf)* *f*

3rd & 4th Hrns. *(mf)* *f*

Bar. *[Play]* *(mf)* *f*

1st & 2nd Trbns. *(mf)* *f*

B. Trbn. *(mf)* *f*

Tuba *(mf)* *f*

Drums
Hoofs
& Xylo. *[Play]* *(mf)* *f*

SABRE AND SPURS
Full Score

55

56

57

58

59

60

61

62

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar. *[Play]*
(mf) f

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax. *(mp) f*

E♭ Cor. *(*)*
()* Manuscript - Cornets continue playing the regimental trumpet call through measure 86.

Solo B♭ Cor. *(*)*

1st B♭ Cor. *(*)*

2nd & 3rd B♭ Cors. *(*)*

Regt. Tpts. *(Cued in all cornet parts)*

1st & 2nd Hrns. *(mf) f*

3rd & 4th Hrns. *(mf) f*

Bar.

1st & 2nd Trbns. *[Play]*
(mf) f

B. Trbn. *[Play]*
(mf) f

Tuba *(mf) f*

Drums
Hoofs
& Xylo. *[Cyms.]*
mf

SABRE AND SPURS
Full Score

71 72 73 74 75 76 77 78

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *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*

Regt. Tpts. (Cued in 2nd & 3rd Cornets)

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums
Hoofs
& Xylo. *f* *mf* *f*

[+ Cym.] 3 3 4 4 4 4 4 4 8

[*sfz*]

SABRE AND SPURS

Full Score

79 80 81 82 83 84 85 86

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

Flute [2nd X only] *[p, ff]*

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

E♭ Clar. [2nd X only] *[p, ff]*

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

2nd & 3rd Clars. [lower notes 1st X] *[p, ff]*

Alto Clar. *[p, ff]*

Bass Clar. [2nd X only] *[p, ff]*

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

Sop. Sax. [2nd X only] *[p, ff]*

Alto Sax. *[p, ff]*

Ten. Sax. *[p, ff]*

Bari. Sax.

E♭ Cor. [2nd X only] *[p, ff]*

Solo B♭ Cor. [2nd X only] *[p, ff]*

1st B♭ Cor. [2nd X only] *[p, ff]*

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

Regt. Tpts.

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

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

Bar. [2nd X only] *[p, ff]*

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

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

Tuba *[p, ff]*

Drums Hoofs & Xylo. *[mf]*

Xylo. (Solo)

SABRE AND SPURS

Full Score

87 88 89 90 91 92 93 94

Tutta forza (2nd X)

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo, Flute, 1st & 2nd Oboes, Eb Clarinet, 1st Clarinet, 2nd & 3rd Clarinets, Alto Clarinet, Bass Clarinet, and 1st & 2nd Bassoons. The middle section includes saxophones: Soprano, Alto, Tenor, and Baritone. The bottom section includes brass and percussion: Eb Cor Anglais, Solo Bb Cor Anglais, 1st Bb Cor Anglais, 2nd & 3rd Bb Cor Anglais, 1st & 2nd Horns, 3rd & 4th Horns, Baritone, 1st & 2nd Trumpets, B. Trombone, and Tuba. The percussion part includes Drums, Hoops, and Xylophone. The score is marked with dynamics such as *ff* (fortissimo), *[p]* (piano), and *mf* (mezzo-forte). There are also performance instructions like *[2nd X only]* and *[1st X only]*. Measure numbers 87 through 94 are indicated at the top. The key signature has one sharp (F#) and the time signature is 2/4.

SABRE AND SPURS
Full Score

95

96

97

98

99

100

101

102

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

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.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Hoofs
& Xylo.

3 3 4 8 (16)

SABRE AND SPURS
Full Score

103 104 105 106 107 108 109 110

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Flute
- 1st & 2nd Obs.
- E♭ Clar.
- 1st Clar.
- 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.
- Bar.
- 1st & 2nd Trbns.
- B. Trbn.
- Tuba
- Drums Hoofs & Xylo.

The score features various musical notations including rests, notes, slurs, and dynamic markings. The percussion part includes triplet and quartet markings (3, 4, 8) and a measure number (24) in the final measure.

SABRE AND SPURS
Full Score

111 112 113 114 115 116 117 118 119

Picc. [2nd X *mf* sub.] *ff* [Play] [*ff*]

Flute [2nd X *mf* sub.] *ff* [Play] [*ff*]

1st & 2nd Obs. [2nd X *mf* sub.] *ff* [*ff*]

E♭ Clar. [2nd X *mf* sub.] *ff* [Play] [*ff*]

1st Clar. [2nd X *mf* sub.] *ff* [loco] [*ff*]

2nd & 3rd Clars. [2nd X *mf* sub.] *ff* [loco] [*ff*]

Alto Clar. [2nd X *mf* sub.] *ff* [Play] [*ff*]

Bass Clar. [2nd X *mf* sub.] *ff* [Play] [*ff*]

1st & 2nd Bsns. [2nd X *mf* sub.] *ff* [Play] [*ff*]

Sop. Sax. [2nd X *mf* sub.] *ff* [Play] [*ff*]

Alto Sax. [2nd X *mf* sub.] *ff* [*ff*]

Ten. Sax. [2nd X *mf* sub.] *ff* [*ff*]

Bari. Sax. [2nd X *mf* sub.] *ff* [*ff*]

E♭ Cor. [2nd X *mf* sub.] *ff* [Play] [*ff*]

Solo B♭ Cor. [2nd X *mf* sub.] *ff* [Play] [*ff*]

1st B♭ Cor. [2nd X *mf* sub.] *ff* [Play] [*ff*]

2nd & 3rd B♭ Cors. [2nd X *mf* sub.] *ff* [*ff*]

Regt. Tpts. [2nd X *mf* sub.] *ff* [*ff*]

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

3rd & 4th Hrns. [2nd X *mf* sub.] *ff* [*ff*]

Bar. [2nd X *mf* sub.] *ff* [Play] [*ff*]

1st & 2nd Trbns. [2nd X *mf* sub.] *ff* [Play] [*ff*]

B. Trbn. [2nd X *mf* sub.] *ff* [Play] [*ff*]

Tuba [2nd X *mf* sub.] *ff* [Play] [*ff*]

Drums Hoofs & Xylo. [2nd X *mf* sub.] *ff* (31) 3 4

March SABRE AND SPURS

Piccolo

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. *mf leggiero*

6 *cresc.*

11 [*f*] [*mf*] [*mp*]

17 [*f*]

22 [*mf*]

30 [*ff*]

37 [*f*] [*p*] *mf* **TRIO.** [*poco*] *sim.*

43

49 [*mf*] *f* [Play]

55

SABRE AND SPURS

Piccolo

61

66

71

ff

77

82

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

87

Tutta forza (2nd X)
(*ff* 2nd X)

93

100

107

[2nd X *mf* sub.]

114

ff [Play] [ff]

March SABRE AND SPURS

Flute

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. *mf leggiero*

6 *cresc.*

11 [*f* > *mf*] [*mp*]

17 [*f*]

22 [*mf*]

30 [*ff*]

37 [*f*] [*p*] *mf* **TRIO.** [*poco*] *sim.*

43

49 [*mf*] *f*

55

SABRE AND SPURS

Flute

61

66

71

ff

77

82

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

87

Tutta forza (2nd X)
(*ff* 2nd X)

93

100

107

[2nd X] *mf* sub.

114

ff [ff]

March
SABRE AND SPURS

1st Oboe

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Oboe part in 6/8 time, featuring a key signature of one flat (B-flat). The piece is marked 'March Tempo.' and includes various dynamic markings and performance instructions. The score is divided into measures 1 through 54, with measure numbers indicated at the start of each line. The first line (measures 1-5) begins with a forte fortissimo (*ff marc.*) dynamic and a marcato accent, followed by a first ending and a second ending marked *mf leggiero*. The second line (measures 6-11) features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The third line (measures 12-16) starts with a forte (*f*) dynamic, transitions to mezzo-forte (*mf*), and ends with mezzo-piano (*mp*). The fourth line (measures 17-21) includes a first ending marked *f* and a second ending. The fifth line (measures 22-28) begins with fortissimo (*ff*) and includes a crescendo to mezzo-forte (*mf*). The sixth line (measures 29-35) starts with fortissimo (*ff*) and includes a first ending marked *f* and a second ending marked *[p] mf*. The seventh line (measures 36-41) is the beginning of the TRIO section, marked *[>] poco* and *sim.*, with a first ending marked *[f]* and a second ending marked *[p] mf*. The eighth line (measures 42-47) continues the TRIO section with a mezzo-forte (*mf*) dynamic. The ninth line (measures 48-53) continues the TRIO section with a mezzo-forte (*mf*) dynamic. The tenth line (measures 54) concludes the piece with a mezzo-forte (*mf*) dynamic.

SABRE AND SPURS

1st Oboe

59

65

70

76

82

87 *Tutta forza* (2nd X)

93

100

107

114

March SABRE AND SPURS

2nd Oboe

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Oboe part of the march 'Sabre and Spurs'. It is in 6/8 time and B-flat major. The score consists of ten staves of music, with measure numbers 6, 12, 17, 22, 29, 36, 42, 48, and 54 indicated at the beginning of their respective staves. The piece begins with a dynamic of *ff marc.* and a *mf leggiero* section. It features various dynamics including *f*, *mf*, *mp*, *ff*, *[p] mf*, and *[mf] f*. There are first and second endings at measures 17-18 and 36-37. A *cresc.* marking is present at measure 6. The *TRIO.* section begins at measure 36, marked *[>] poco sim.*. The score concludes at measure 54.

SABRE AND SPURS
2nd Oboe

59

65

70

76

82

87 *Tutta forza* (2nd X)

93

100

107

114

March SABRE AND SPURS

E♭ Clarinet

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Clarinet in 6/8 time, marked "March Tempo." It consists of ten staves of music. The key signature has two sharps (F# and C#). The score includes various dynamic markings such as *ff marc.*, *mf leggiero*, *cresc.*, *f*, *mf*, *[mp]*, *ff*, *[p] mf*, *[>]poco*, *sim.*, *[mf]*, and *f*. It also features performance instructions like *tr.* (trills), *[y]* (yields), *[f]* (fingerings), and *[Play]*. The score is divided into sections, including a first and second ending at measures 17-18, a *TACET* section at measure 38, and a *TRIO* section starting at measure 39. The piece concludes with a final flourish at measure 55.

SABRE AND SPURS

E♭ Clarinet

61

66

71

ff

77

82

[2nd X only]

[*p*]*ff*

87

Tutta forza (2nd X)

(*ff* 2nd X)

93

100

107

[2nd X *mf* sub.]

114

ff

1. [Play] | 2.

[*ff*]

March
SABRE AND SPURS

1st B \flat Clarinet

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. [*orig. 8va*] [*mf* *leggiero*]

6 *cresc.*

11 [*f* \rightarrow *mf*] [*mp*]

17 [*f*]

22 [*ff*] [*mf*]

29 [*ff*]

36 [*f* \rightarrow [*p*] *mf*] **TRIO.** [*>*] *poco* [*sim.*]

42

48

54 [*mf*] *f*

SABRE AND SPURS

1st B \flat Clarinet

60

66

71

ff

76

82

[lower notes 1st X]

[p] *ff*

Tutta forza (2nd X)

87

(*ff* 2nd X)

93

100

106

[2nd X *mf* sub.]

114

ff

1. [loco] 2.

[*ff*]

March
SABRE AND SPURS

2nd B \flat Clarinet

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. [orig. 8va] *mf leggiero*

6 [loco] *cresc.*

11 *f* *mf* 8va

16 *mp* *f* 1. 2.

22 *ff* *mf*

29 *ff*

36 1. 2. **TRIO.** *sim.* *poco*

42

48

54 *[mf]* *f*

SABRE AND SPURS

2nd B \flat Clarinet

60

66

71

ff

76

82

[lower notes 1st X]

[p] *ff*

87

Tutta forza (2nd X)

(*ff* 2nd X)

93

100

106

[2nd X *mf* sub.]

114

ff

1. [loco] | 2.

[*ff*]

March SABRE AND SPURS

3rd B \flat Clarinet

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. [orig. 8va] *mf leggiero*

6 [loco] *cresc.*

11 *f* *mf* 8va

16 [*mp*] [*f*] 1. 2.

22 *ff* [*mf*]

29 *ff*

36 1. 2. **TRIO.** *sim.* [*f*] [*p*] *mf* [*poco*]

42

48

54 [*mf*] *f*

March
SABRE AND SPURS

E♭ Alto Clarinet
[optional]

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. *mf leggiero* [*>*]

7 *cresc.* [*f* *>* *mf*]

14 [*>*] [*mp* *f*]

20 1. [*>*] 2. [*ff*]

26 [*mf*] [*ff*]

33 1. [*f*] 2. [*p*] *mf*

39 **TRIO.** [*>*] *poco* *sim.*

46

52 [*mf*] *f*

SABRE AND SPURS

E♭ Alto Clarinet

58

63

69

75

80

86

Tutta forza (2nd X)

92

100

107

114

March

SABRE AND SPURS

(1918)

JOHN PHILIP SOUSA

B♭ Bass Clarinet
[optional]

March Tempo.

The musical score is written for B♭ Bass Clarinet in 6/8 time, key of D major. It consists of nine staves of music. The first staff begins with a *ff marc.* dynamic and a *mf leggiero* dynamic. The second staff includes a *cresc.* marking and a dynamic change from *f* to *mf*. The third staff features a dynamic change from *mp* to *f* and includes first and second endings. The fourth staff starts with *ff* and includes a dynamic change to *mf*. The fifth staff begins with *ff*. The sixth staff marks the beginning of the **TRIO.** section, starting with *[p] mf*, *[tacet]*, *[>] poco*, and *sim.* dynamics. The seventh, eighth, and ninth staves continue the rhythmic pattern of the Trio section, with the final staff ending with a *[Play]* instruction and a *[mf] f* dynamic.

March SABRE AND SPURS

1st Bassoon

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Bassoon part in bass clef, 6/8 time, and B-flat major. It consists of nine staves of music. The first staff begins with a dynamic of *ff marc.* and a *mf leggiero* section. The second staff includes a *cresc.* marking and a dynamic change from *f* to *mf*. The third staff features a dynamic change from *mp* to *f* and includes first and second endings. The fourth staff starts with a *ff* dynamic and a *mf* dynamic change. The fifth staff begins with a *ff* dynamic. The sixth staff marks the beginning of the **TRIO.** section with a *[p] mf* dynamic, *[>] poco* marking, and *sim.* instruction. The seventh staff continues the Trio section. The eighth staff continues the Trio section. The ninth staff ends with a dynamic change from *[mf]* to *f*.

SABRE AND SPURS
1st Bassoon

63

ff

72

81

Tutta forza (2nd X)

[*p*]-*ff*

89

94

99

104

109

[2nd X *mf* sub.

114

ff

1. 2.

March
SABRE AND SPURS

2nd Bassoon

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff marc.* and a *mf leggiero* marking at the end. The second staff includes a *cresc.* marking and dynamics of *[f mf]*. The third staff features dynamics of *[mp f]* and first/second endings. The fourth staff starts with *ff* and includes a *[>] mf* marking. The fifth staff begins with a decrescendo and *ff*. The sixth staff marks the beginning of the **TRIO.** section with dynamics of *[p] mf*, *[>] poco*, and *sim.*. The seventh and eighth staves continue the rhythmic pattern of the Trio. The ninth staff ends with dynamics of *[mf] f*.

SABRE AND SPURS

2nd Bassoon

63



72



81

Tutta forza (2nd X)

89



94



99



104



109



114



March
SABRE AND SPURS

Soprano Saxophone
[optional]

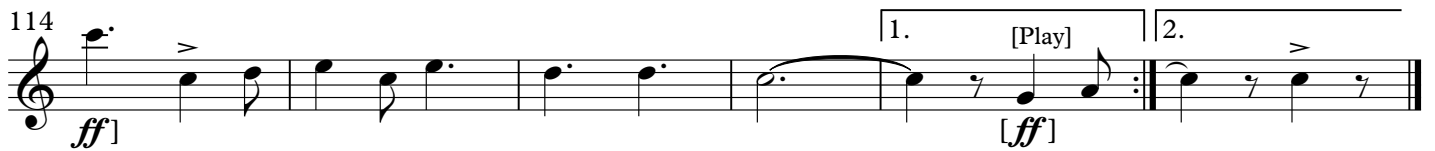
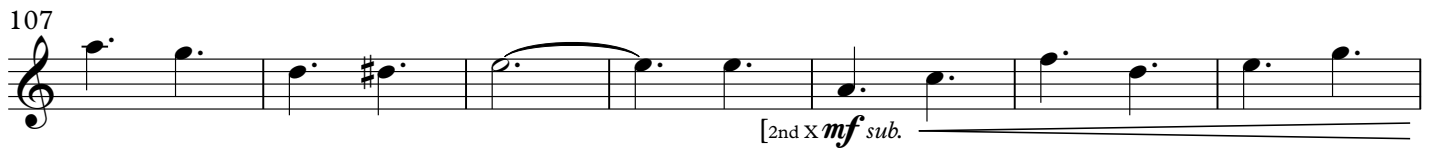
(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. *mf leggiero*
6 *cresc.*
11 [*f* > *mf*] [*mp*]
17 [*f*] [*ff*]
23 [*mf*]
30 [*ff*]
37 **TRIO.** [*f*] [*p*]*mf* [>]*poco* *sim.*
43
49 [*mf*]*f*
55

SABRE AND SPURS
Soprano Saxophone



March
SABRE AND SPURS

E♭ Alto Saxophone

(1918)

JOHN PHILIP SOUSA

March Tempo.

7

14

20

26

33

39 **TRIO.**

46

52

ff marc. *mf leggiero* [*>*]

cresc. [*f* *>* *mf*]

[*mp* *f*]

[*ff*]

mf *ff*

[*f* *p mf*]

[*>*] *poco* *sim.*

[*mf*] *f*

SABRE AND SPURS

E♭ Alto Saxophone

58

63

69

75

80

86

Tutta forza (2nd X)

92

100

107

114

March SABRE AND SPURS

B♭ Tenor Saxophone

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Tenor Saxophone in 6/8 time, with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a dynamic of *ff marc.* and a *mf leggiero* marking. The second staff includes a *cresc.* marking and a *[f]* dynamic. The third staff features a *mf]* dynamic, a *[mp — f]* dynamic range, and first and second endings. The fourth staff starts with *ff* and includes a *[mf]* dynamic. The fifth staff has a *ff* dynamic. The sixth staff begins the **TRIO.** section with a *[f]* dynamic, a *[p] mf* dynamic, and a *[>] poco* marking. The seventh staff is marked *sim.*. The eighth staff has a *[mf] f* dynamic. The ninth staff has a *[mf] f* dynamic. The tenth staff continues the melodic line.

SABRE AND SPURS
B \flat Tenor Saxophone

63

68

73

78

83

88

94

101

107

114

March

SABRE AND SPURS

E♭ Baritone Saxophone

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Baritone Saxophone in 6/8 time, with a key signature of two sharps (F# and C#). The piece is in 3/4 time signature. The score consists of ten staves of music, with measure numbers 6, 12, 18, 24, 30, 36, 42, and 49 indicated at the beginning of their respective staves. The music features various dynamics including *ff marc.*, *mf leggiero*, *cresc.*, *f*, *mf*, *mp*, *f*, *ff*, *mf*, *[p] mf*, and *sim.*. There are also performance markings such as *[>]*, *[f marc.]*, *[mp]*, *[p] mf*, and *[>] poco*. The score includes first and second endings at measures 18-21 and 36-39. A section labeled **TRIO.** begins at measure 36, where the key signature changes to one sharp (F#). The piece concludes with a double bar line at the end of the final staff.

SABRE AND SPURS
E♭ Baritone Saxophone

55

[*mf*] *f*

62

69

ff

75

81

87 ***Tutta forza*** (2nd X)

[*pp*] *ff*

93

100

107

[2nd X *mf*] *sub.*

114

ff

March SABRE AND SPURS

E♭ Cornet
[optional]

(1918)

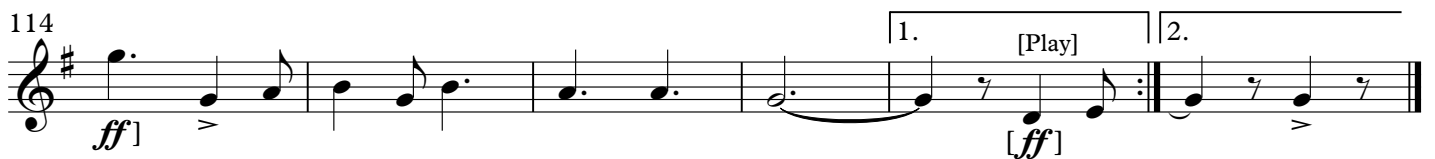
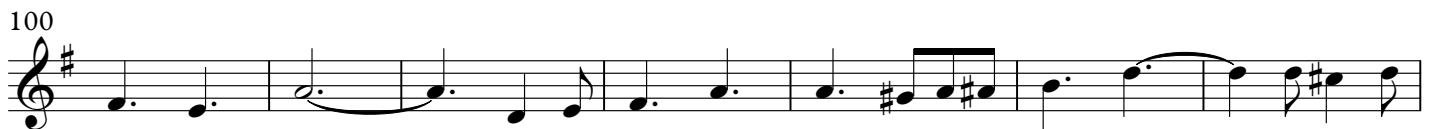
JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet in 6/8 time, with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a *ff marc.* dynamic and a *mf leggiero* dynamic. The second staff includes a *cresc.* marking. The third staff features a dynamic change from *f* to *mf* and ends with a *[mp]* dynamic. The fourth staff has a first and second ending, with a *f* dynamic. The fifth staff starts with *ff* and includes a *[mf]* dynamic. The sixth staff continues with *ff*. The seventh staff has a first ending with *[f]* and a second ending marked *[mp] mf*. The eighth staff is the start of the **TRIO.** section, marked *[mp] mf*. The ninth staff continues the trio. The tenth staff starts with a *[Play]* marking and a *[mf] f* dynamic.

SABRE AND SPURS

E♭ Cornet



March SABRE AND SPURS

Solo B \flat Cornet

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. *mf leggiero*

7 *cresc.* *f*

13 *mf* *mp*

19 *f* *ff*

26 *mf* *ff*

33 *f* *[mp] mf* *[tacet]*

39 **TRIO.**

47 *[mf]* *f* *[Play]*

55 (Original manuscript)

SABRE AND SPURS

Solo B♭ Cornet

61

67

ff

73

80

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

87 *Tutta forza* (2nd X)

(*ff* 2nd X)

95

103

111

[2nd X] *mf* sub. *ff* [1. [Play] 2.] *ff*

March SABRE AND SPURS

1st B♭ Cornet

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Cornet part. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'March Tempo.' The score consists of nine staves of music. The first staff starts with a dynamic of *ff marc.* and includes a first ending. The second staff has a *cresc.* marking and ends with a *f* dynamic. The third staff starts with *mf* and includes a first ending. The fourth staff starts with *f* and includes a first ending. The fifth staff starts with *mf* and includes a first ending. The sixth staff starts with *f* and includes a first ending. The seventh staff starts with *[f]* and includes a first ending. The eighth staff is the beginning of the 'TRIO' section, starting with a *[mf]* dynamic. The ninth staff is the end of the piece, starting with a *[mf]* dynamic and ending with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

SABRE AND SPURS

1st B \flat Cornet

61

Musical notation for measures 61-66. The top staff contains a melodic line with a dotted quarter note, a half note, and a quarter note. The bottom staff contains a bass line with eighth and quarter notes.

67

Musical notation for measures 67-72. The top staff contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with eighth and quarter notes. Dynamic markings *ff* are present in measures 70 and 71.

73

Musical notation for measures 73-79. The top staff contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with eighth and quarter notes.

80

Musical notation for measures 80-86. The top staff contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with eighth and quarter notes. A dynamic marking *[p] ff* is present at the end of the system.

87 *Tutta forza* (2nd X)

Musical notation for measures 87-94. The top staff contains a melodic line with eighth and quarter notes. A dynamic marking *(ff 2nd X)* is present at the beginning of the system.

95

Musical notation for measures 95-102. The top staff contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with eighth and quarter notes.

103

Musical notation for measures 103-110. The top staff contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with eighth and quarter notes.

111

Musical notation for measures 111-116. The top staff contains a melodic line with eighth and quarter notes. The bottom staff contains a bass line with eighth and quarter notes. Dynamic markings *[2nd X mf sub.]* and *ff* are present. A first ending bracket labeled "1. [Play]" and a second ending bracket labeled "2." are also present.

March SABRE AND SPURS

2nd B♭ Cornet

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B♭ Cornet in 6/8 time, featuring a key signature of one sharp (F#). The piece is marked "March Tempo." and includes various dynamic markings and performance instructions. The score is divided into several systems, with measure numbers 6, 13, 19, 26, 32, 39, 48, 55, and 61 indicated. The first system begins with a *ff marc.* marking and a first ending. The second system includes a *cresc.* marking and a *f* dynamic. The third system features *mf* dynamics and a *mp* dynamic. The fourth system has a first ending, a *f* dynamic, and a *ff* dynamic. The fifth system includes a *mf* dynamic and a *ff* dynamic. The sixth system has a first ending, a *[mp] mf* dynamic, and a *[tacet]* instruction. The seventh system is the start of the **TRIO.** section, marked with *[mf] f* dynamics. The eighth system includes a *[Play]* instruction and *[mf] f* dynamics. The ninth system is marked "(Original manuscript)" and the tenth system continues the music.

SABRE AND SPURS

2nd B \flat Cornet

67

ff

74

81

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

87 *Tutta forza* (2nd X)

(*ff* 2nd X)

92

97

102

108

[2nd X *mf* sub.]

114

ff]

1. 2.

March SABRE AND SPURS

3rd B \flat Cornet

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B \flat Cornet in G major, 6/8 time. It consists of ten staves of music. The first staff (measures 1-6) begins with a *ff marc.* dynamic and a first ending. The second staff (measures 7-12) features a *cresc.* marking and ends with a *f* dynamic. The third staff (measures 13-18) includes a *mf* dynamic and a *mp* dynamic. The fourth staff (measures 19-25) contains two first endings, with the first ending marked *f* and the second ending marked *ff*. The fifth staff (measures 26-31) shows a dynamic shift from *mf* to *ff*. The sixth staff (measures 32-38) includes two first endings, with the second ending marked *[mp] mf* and *[tacet]*. The seventh staff (measures 39-47) is the beginning of the **TRIO.** section, marked *[mf]* and *f*. The eighth staff (measures 48-54) continues the trio with a *[Play]* marking and a *[mf] f* dynamic. The ninth staff (measures 55-60) is labeled "(Original manuscript)" and shows a different melodic line. The tenth staff (measures 61-66) continues the original manuscript line.

SABRE AND SPURS

3rd B♭ Cornet

67

ff

ff

Detailed description: This system contains measures 67 through 73. It features a grand staff with two staves. The music consists of eighth and sixteenth notes, with some rests. A double bar line is present after measure 70. The dynamic marking *ff* appears above the staff in measure 71 and below the staff in measure 72.

74

Detailed description: This system contains measures 74 through 80. It features a grand staff with two staves. The music continues with eighth and sixteenth notes and rests.

81

[2nd X only]

[p]ff

Detailed description: This system contains measures 81 through 86. It features a grand staff with two staves. The music includes eighth and sixteenth notes. A double bar line is at the end of measure 86. The dynamic marking *[p]ff* is located at the bottom right of the system. The instruction *[2nd X only]* is written above the staff in measure 86.

87 *Tutta forza* (2nd X)

(ff 2nd X)

Detailed description: This system contains measures 87 through 91. It features a single staff with eighth notes. A repeat sign is at the beginning. The dynamic marking *(ff 2nd X)* is written below the staff. The instruction *Tutta forza* (2nd X) is written above the staff.

92

Detailed description: This system contains measures 92 through 96. It features a single staff with eighth notes.

97

Detailed description: This system contains measures 97 through 101. It features a single staff with eighth notes.

102

Detailed description: This system contains measures 102 through 107. It features a single staff with eighth notes.

108

[2nd X mf sub.]

Detailed description: This system contains measures 108 through 113. It features a single staff with eighth notes. A double bar line is at the end of measure 113. The dynamic marking *[2nd X mf sub.]* is written below the staff.

114

ff

1. 2.

Detailed description: This system contains measures 114 through 118. It features a single staff with eighth notes. A double bar line is at the end of measure 118. The dynamic marking *ff* is written below the staff. First and second endings are indicated by brackets and numbers 1 and 2 above the staff.

March
SABRE AND SPURS

Regimental Trumpets in B \flat

(1918)

JOHN PHILIP SOUSA

March Tempo.

Solo B \flat Cor.

15 1.

21 2. Solo B \flat Cor. 11 1.

38 2. TRIO. [mp] mf

45

52 [mf] f

59

66 ff

72

78

85 Tutta forza (2nd X) 31 1. 2.

March
SABRE AND SPURS

1st F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. mf leggiero

6 cresc.

11 [f] > mf [mp]

17 1. 2. f ff

23 [mf]

29 ff

35 1. 2. TRIO. [p] mf [>]poco sim.

41

47

53 [mf] f

SABRE AND SPURS

1st F Horn

59

65

71

ff

77

83

Tutta forza (2nd X)

[*p*]-*ff*

89

94

99

104

109

[2nd X *mf* sub.]

114

ff

1. | 2.

March
SABRE AND SPURS

2nd F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd F Horn in 6/8 time. It consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The initial dynamics are *ff marc.* (fortissimo marcato), which transitions to *mf leggiero* (mezzo-forte leggiero) after a first ending. The second staff continues with a *cresc.* (crescendo) marking. The third staff features a dynamic range from *[f]* to *mf*, ending with *[mp]* (mezzo-piano). The fourth staff includes first and second endings, with dynamics *f* and *ff*. The fifth staff has a *mf* dynamic. The sixth staff begins with *ff*. The seventh staff marks the beginning of the **TRIO.** section, with dynamics *[p] mf*, *[>] poco*, and *sim.* (sforzando). The eighth and ninth staves continue the Trio section. The tenth staff ends with a dynamic of *[mf] f*.

SABRE AND SPURS
2nd F Horn

59

65

71

ff

77

83

Tutta forza (2nd X)

[*p*]-*ff*

89

94

99

104

109

[2nd X *mf sub.*

114

ff

1. | 2.

March SABRE AND SPURS

3rd F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the march 'Sabre and Spurs' by John Philip Sousa. It is in 6/8 time and consists of 53 measures. The score is divided into several systems, each starting with a measure number. The first system (measures 1-5) begins with a dynamic of *ff marc.* and a *mf leggiero* section. The second system (measures 6-10) features a *cresc.* marking. The third system (measures 11-16) includes dynamics of *f*, *mf*, and *[mp]*. The fourth system (measures 17-22) contains first and second endings, with dynamics of *f* and *ff*. The fifth system (measures 23-28) has a *mf* dynamic. The sixth system (measures 29-34) starts with a *ff* dynamic. The seventh system (measures 35-40) is the beginning of the **TRIO.** section, marked *[p] mf*, *[>] poco*, and *sim.*. The eighth system (measures 41-46) continues the trio. The ninth system (measures 47-52) continues the trio. The tenth system (measures 53) ends with a *[mf] f* dynamic.

SABRE AND SPURS

3rd F Horn

59

65

71

ff

77

83

Tutta forza (2nd X)

[*p*]-*ff*

89

94

99

104

109

[2nd X *mf* sub.]

114

ff

March
SABRE AND SPURS

4th F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in 6/8 time and consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The initial dynamics are *ff marc.* (fortissimo marcato), which transitions to *mf leggiero* (mezzo-forte leggiero) after a first ending. The second staff continues with a *cresc.* (crescendo) marking. The third staff features a dynamic range from *f* (forte) to *mf* (mezzo-forte) and ends with *mp* (mezzo-piano). The fourth staff includes first and second endings, with dynamics *f* and *ff* (fortissimo). The fifth staff has a *mf* (mezzo-forte) dynamic. The sixth staff begins with *ff* (fortissimo). The seventh staff marks the beginning of the **TRIO.** section, with dynamics *[p] mf* (piano mezzo-forte), *[>] poco* (poco), and *sim.* (simile). The eighth and ninth staves continue the Trio section. The tenth and final staff concludes with a dynamic of *[mf] f* (mezzo-forte forte).

SABRE AND SPURS
4th F Horn

59

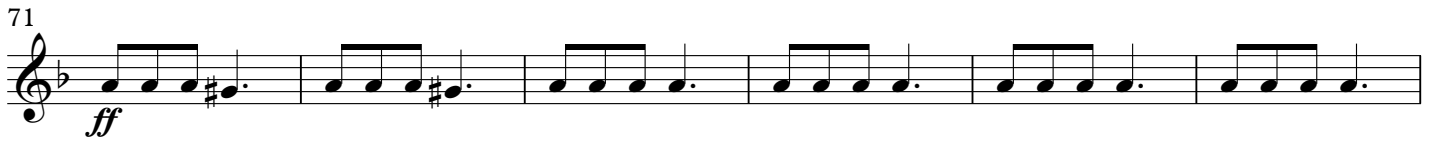


65



71

ff



77



83

Tutta forza (2nd X)




89



94



99



104



109

[2nd X *mf sub.*



114

ff

1. | 2.



March SABRE AND SPURS

Baritone

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff marc.* and a *mf leggiero* marking. The second staff includes a *cresc.* marking. The third staff features dynamics of *[f > mf]* and *[mp]*. The fourth staff has a *f* marking and first/second endings. The fifth staff starts with *ff* and includes a *[mf]* marking. The sixth staff has a *ff* marking. The seventh staff includes first/second endings and a *[f]* marking. The eighth staff is the start of the **TRIO.** section, marked *[p] mf*, with dynamics of *[>poco]* and *sim.* The ninth staff continues the Trio section.

SABRE AND SPURS
Baritone

52

[Play]
[mf] *f*

59

66

ff

73

80

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

87 *Tutta forza* (2nd X)

(*ff* 2nd X)

94

101

108

[2nd X *mf* sub.]

114

[ff] [Play] [ff]

March SABRE AND SPURS

Baritone, T.C.

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. *mf leggiero*

6 *cresc.*

11 [*f* \rightarrow *mf*] [*mp*]

17 [*f*]

22 [*mf*]

28 [*ff*]

34 [*f*]

TRIO.

39 [*p*] *mf* [*tacet*] [*>*] *poco* *sim.*

45

SABRE AND SPURS

Baritone, T.C.

52 [Play]

59

66

73

80 [2nd X only]

87 **Tutta forza** (2nd X)

94

101

108

114

March SABRE AND SPURS

1st Trombone

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff marc.* and a *mf leggiero* marking later in the staff. The second staff includes a *cresc.* marking and a dynamic change from *f* to *mf*. The third staff shows a dynamic range from *mp* to *f* and includes first and second endings. The fourth staff starts with *ff* and includes a dynamic change to *mf*. The fifth staff begins with a decrescendo leading to *ff*. The sixth staff marks the beginning of the **TRIO.** section, starting with *[p] mf* and including markings for *[tacet]*, *[>] poco*, and *sim.*. The seventh staff continues the rhythmic pattern. The eighth staff continues the rhythmic pattern. The ninth staff ends with a *[Play]* marking and a dynamic change from *[mf]* to *f*.

SABRE AND SPURS
1st Trombone

56

61

66

ff

72

79

86

[2nd X only] *Tutta forza* (2nd X)

[*p*]*ff* (*ff* 2nd X)

93

100

107

[2nd X *mf* sub.]

114

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

March SABRE AND SPURS

2nd Trombone

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff marc.* and a *mf leggiero* marking later in the staff. The second staff includes a *cresc.* marking and a dynamic change from *f* to *mf*. The third staff shows a dynamic range from *mp* to *f* and includes first and second endings. The fourth staff starts with *ff* and includes a dynamic change to *mf*. The fifth staff begins with a decrescendo leading to *ff*. The sixth staff marks the beginning of the **TRIO.** section with a *[p] mf* dynamic, including *[tacet]*, *[>]poco*, and *sim.* markings. The seventh, eighth, and ninth staves continue the rhythmic pattern of the Trio section, with the final staff ending with a *[Play]* instruction and a dynamic of *[mf] f*.

SABRE AND SPURS

2nd Trombone

56

61

66

ff

72

79

86

[2nd X only] *Tutta forza* (2nd X)

[*p*]*ff* (*ff* 2nd X)

93

100

107

[2nd X *mf* sub.]

114

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

March
SABRE AND SPURS

Bass Trombone

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff marc. *mf leggiero*

7

cresc. [*f*] [*mf*]

15

[*mp*] [*f*]

22

ff [*mf*]

29

ff

36

TRIO. [*tacet*] [*poco*] *sim.*
[*p*] *mf*

41

46

51

[*Play*] [*mf*] *f*

SABRE AND SPURS
Bass Trombone

56

61

66

ff

72

79

86

[2nd X only] *Tutta forza* (2nd X)

[*p*]*ff* (*ff* 2nd X)

93

100

107

[2nd X *mf* sub.

114

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

March SABRE AND SPURS

Tuba

(1918)

JOHN PHILIP SOUSA

March Tempo.

6 *ff marc.* *mf leggiero*

12 *cresc.*

17 [*f* *mf*]

22 [*mp* *f*]

28 *ff* [*mf*]

33 [*ff*]

39 **TRIO.** *sim.* [*p*] *mf* [*>*] *poco*

45

51 [*mf*] *f*

Detailed description: This is a musical score for the Tuba part of the march 'Sabre and Spurs' by John Philip Sousa. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. It consists of 51 measures. The first section (measures 6-33) is marked 'March Tempo.' and includes dynamic markings such as *ff marc.*, *mf leggiero*, *cresc.*, [*f* *mf*], [*mp* *f*], and *ff*. It features a first and second ending at measures 22-23 and 33-34. The second section (measures 39-51) is marked 'TRIO.' and includes dynamic markings like [*p*] *mf*, [*>*] *poco*, and [*mf*] *f*. The score includes various musical notations such as accents, slurs, and repeat signs.

March SABRE AND SPURS

Drums

Drums, Regimental Drums,
Horse Hoofs, & Xylophone

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a drum set and includes parts for Regimental Drums, Horse Hoofs, and Xylophone. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into several systems, each starting with a measure number. The first system (measures 1-6) begins with a *ff marc.* dynamic and includes a 'choke' instruction. The second system (measures 7-12) features a *cresc.* marking and ends with a *f* dynamic. The third system (measures 13-18) starts with a *mf* dynamic. The fourth system (measures 19-24) includes first and second endings, with dynamics of *f* and *ff*. The fifth system (measures 25-31) starts with a *mf* dynamic and ends with a *ff* dynamic. The sixth system (measures 32-37) begins with a *[sfz]* dynamic and includes a first ending. The seventh system (measures 38-42) is the 'TRIO' section, starting with a *[p] mf* dynamic for the Regt. Drums and *mf* for the Horse Hoofs. The eighth system (measures 43-48) continues the Trio with a *8* dynamic for the Xylophone.

ff marc. choke mf leggiero

7 cresc. f

13 mf

19 1. 2. f ff [sfz]

25 mf ff

32 [sfz] 1.

38 Regt. Drums [p] mf TRIO. Horse Hoofs 3 3 4 mf

43 8

SABRE AND SPURS

Drums

2

[Play]

49

12

[mf] f

55

[- Cyms.] 3 3 4

mf

60

8

65

12

All Drs. >

ff

71

[+ Cyms.] 3 3 4

ff

76

[sfz] 8

81

12

Xylo. (Solo)

mf

SABRE AND SPURS

Drums

Tutta forza (2nd X)

87 [2nd X only]

[p]-ff
[2nd X only]

mf
[1st X only]

4

4

3 3

94

8

8

12

101

16

20

4

108

8

[2nd X] *mf sub.*

24

[2nd X] *mf sub.*

[*sfz*] 28

ff

115

1.

2.