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.

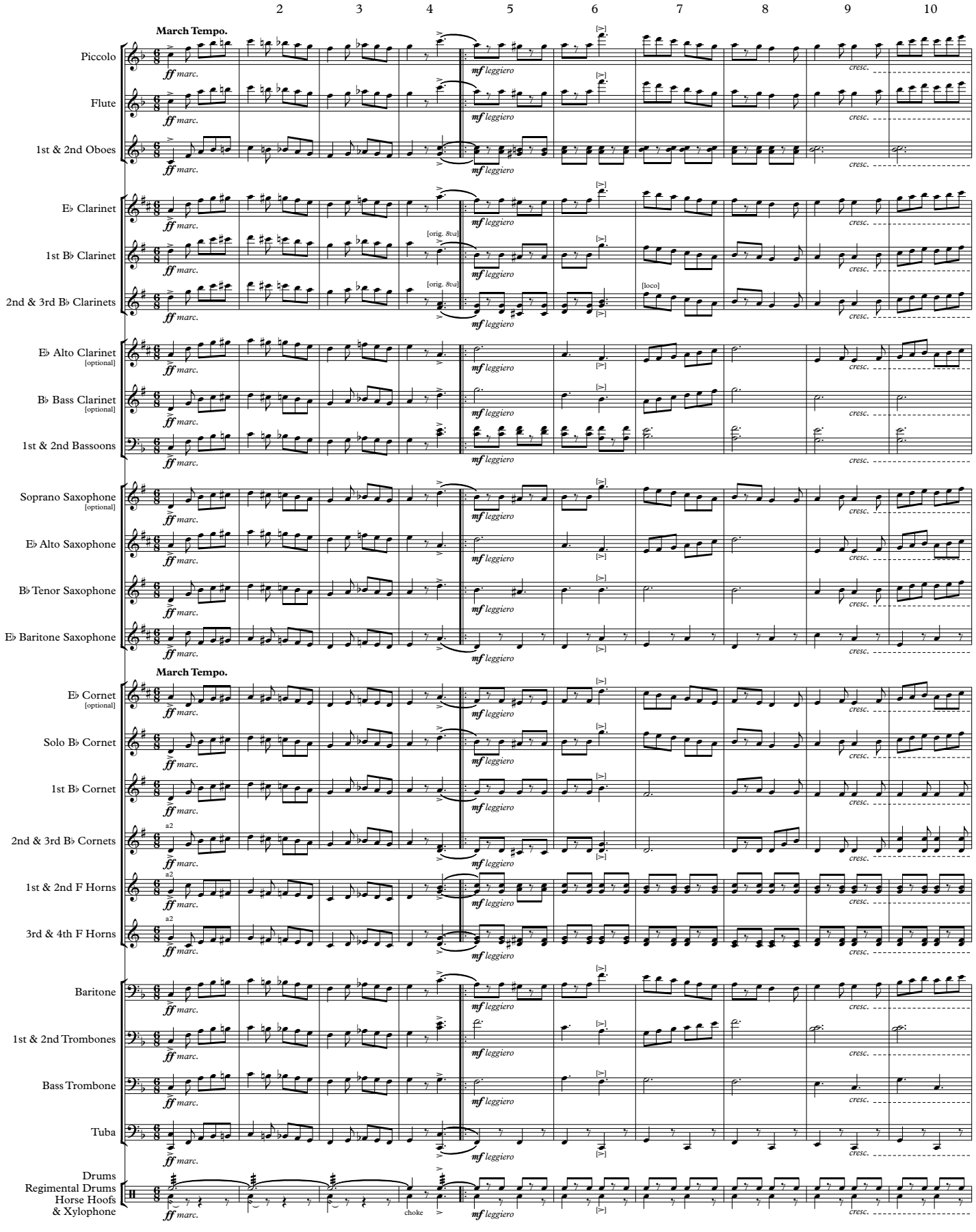
March

SABRE AND SPURS

(1918)

Full Score

JOHN PHILIP SOUSA



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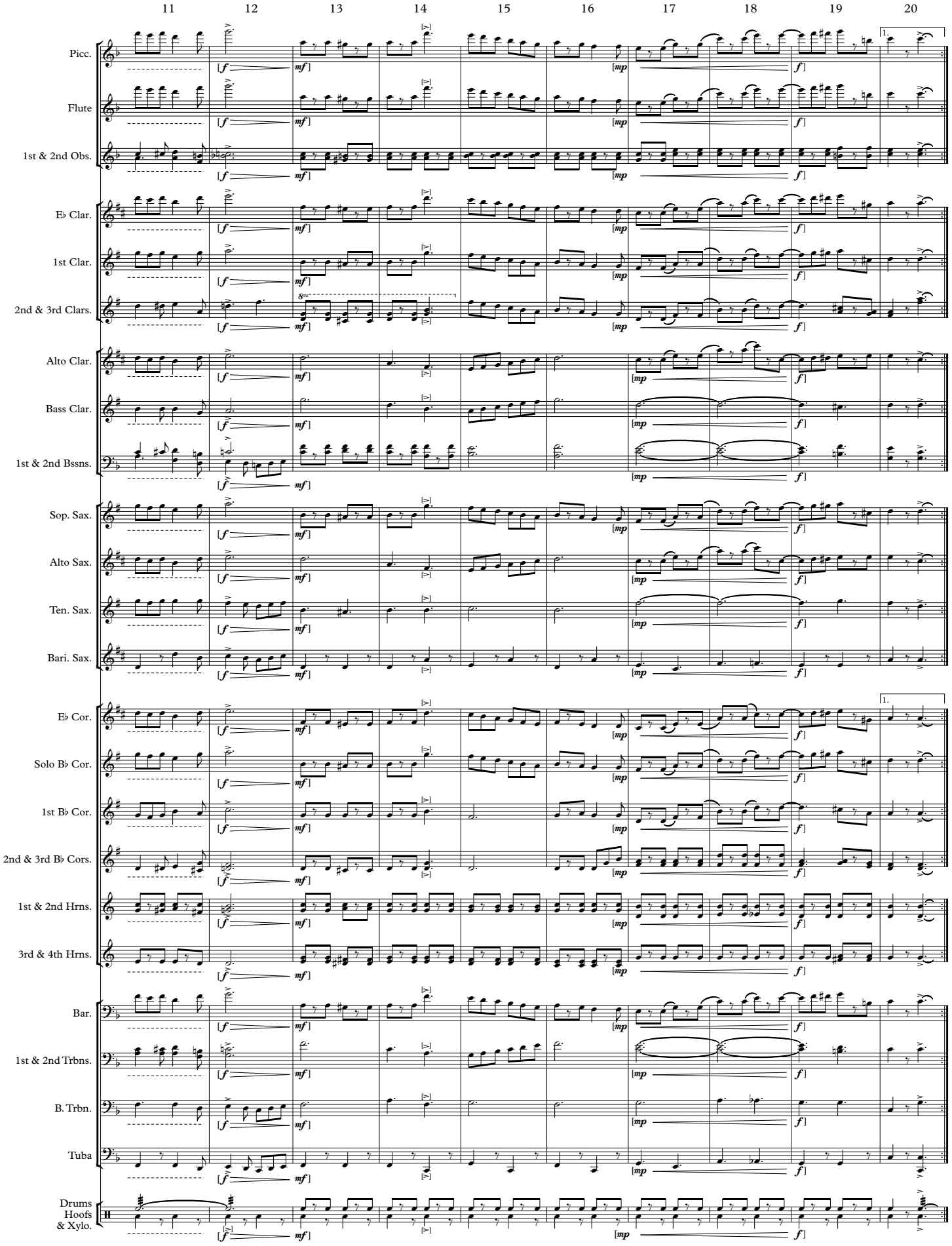
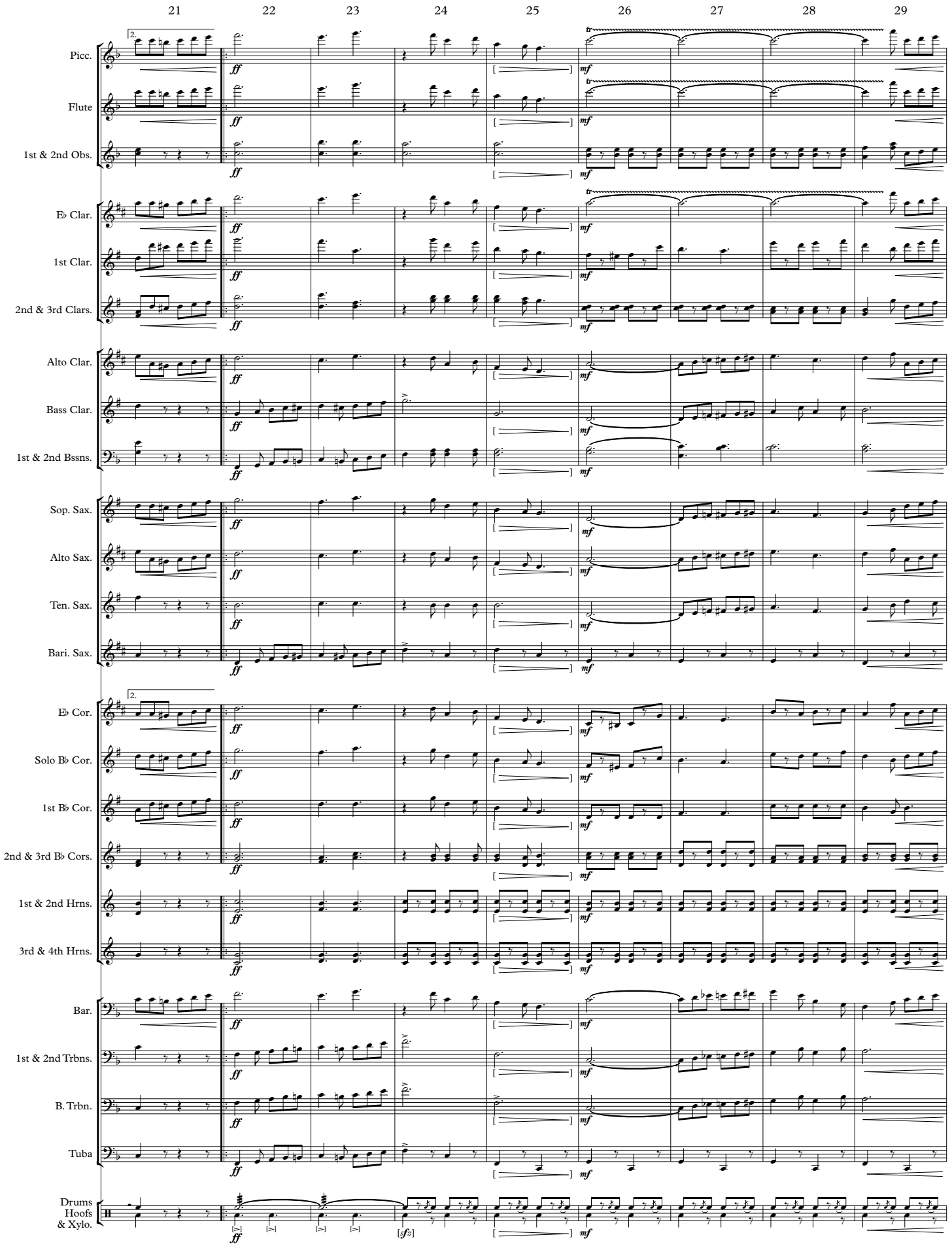
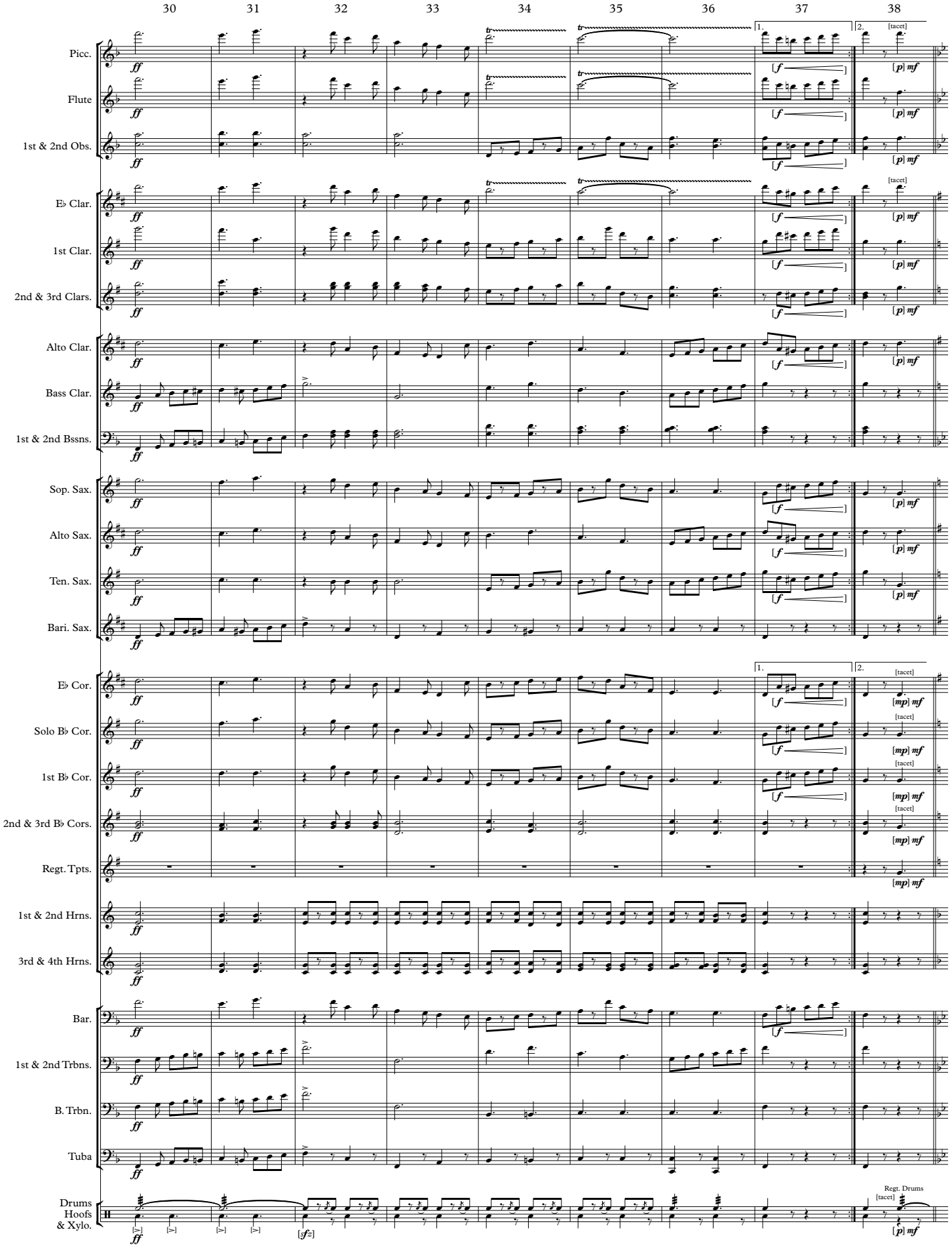

11
12
13
14
15
16
17
18
19
20
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Hoofs
& Xylo.
1.
[f]
[mf]
[mp]
[f]

SABRE AND SPURS
Full Score




30
31
32
33
34
35
36
37
38
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Hoofs
& Xylo.
1.
2.
[tacet]
Regt. Drums
[tacet]

SABRE AND SPURS
Full Score

39 40 41 42 43 44 45 46

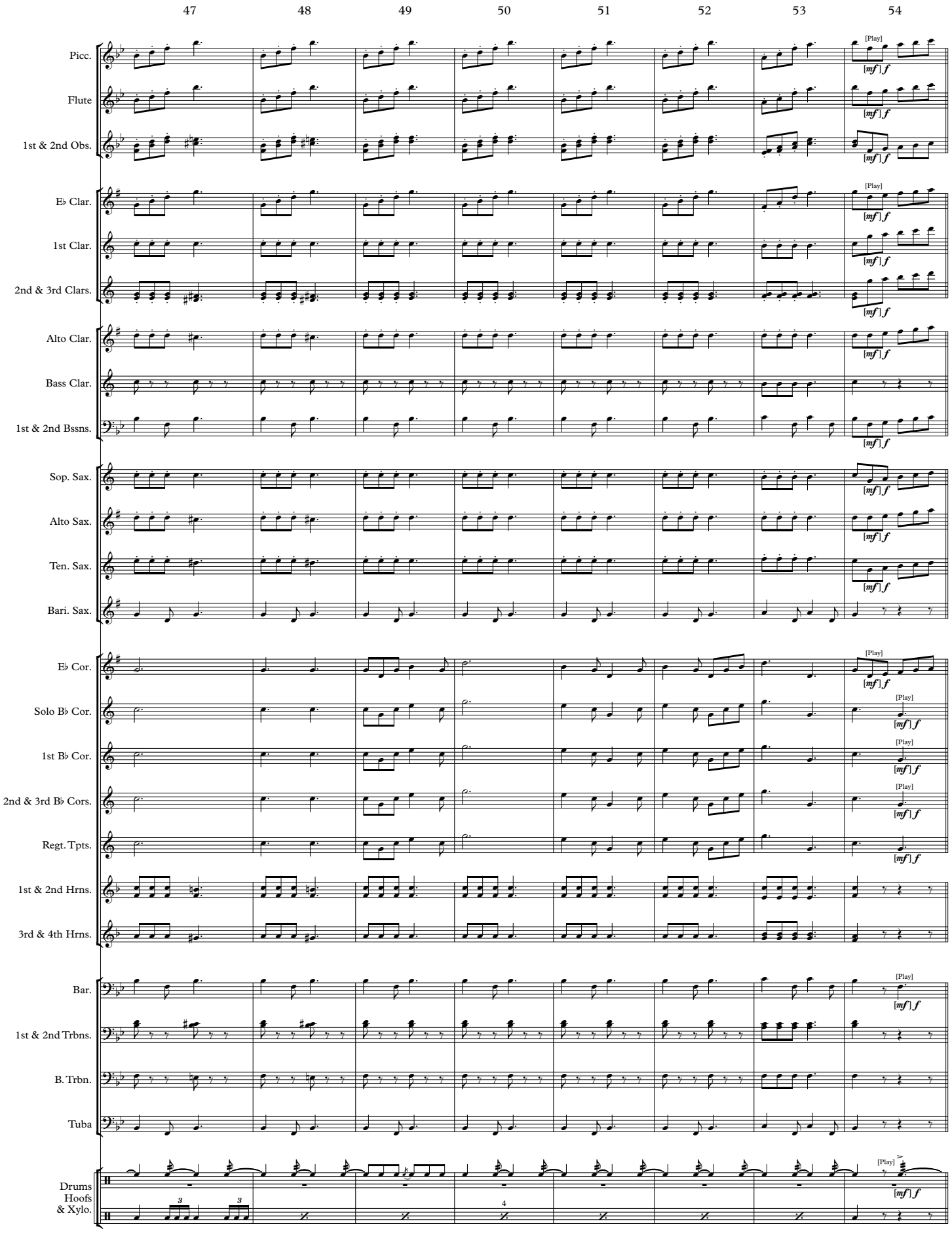
TRIO.

Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

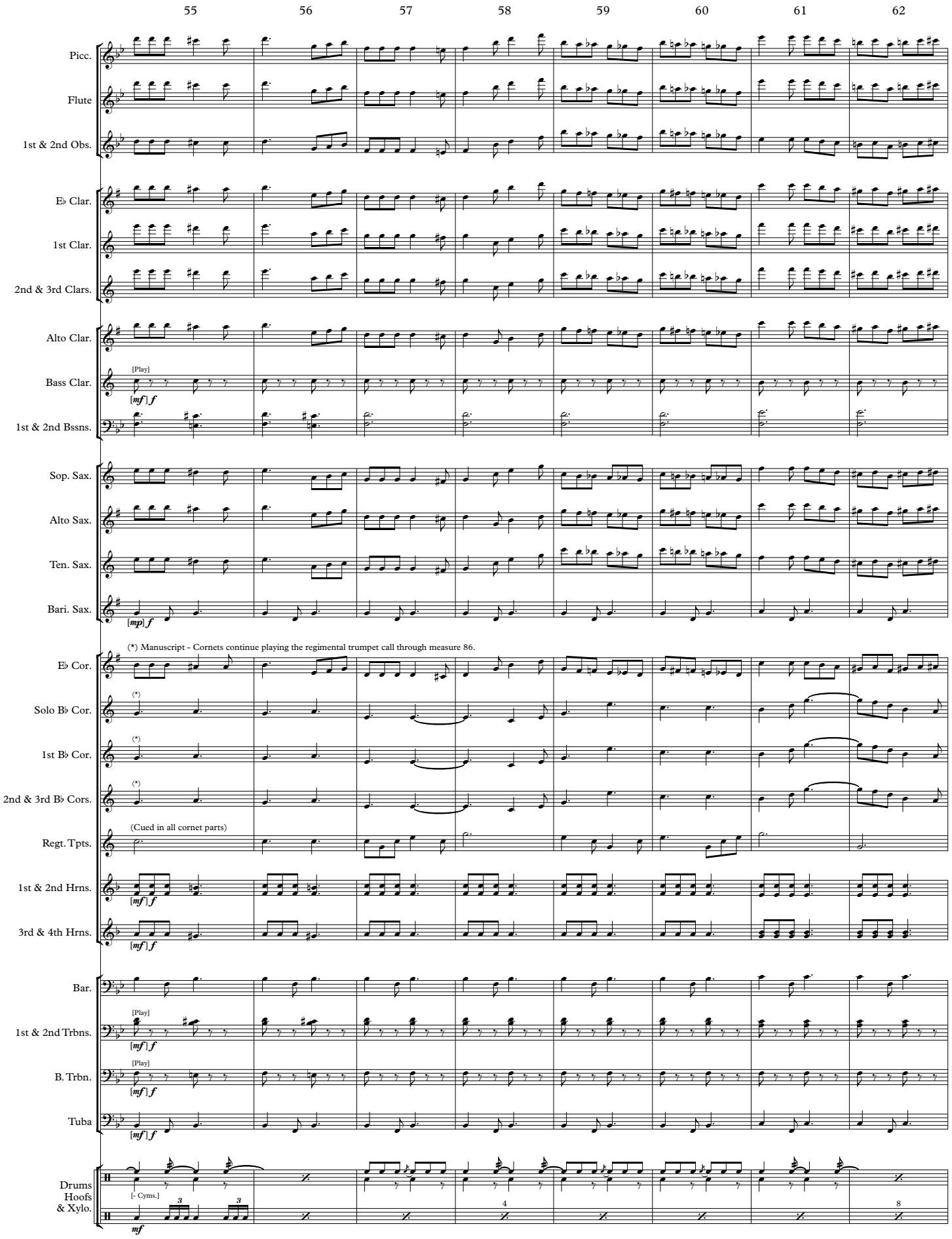
TRIO.

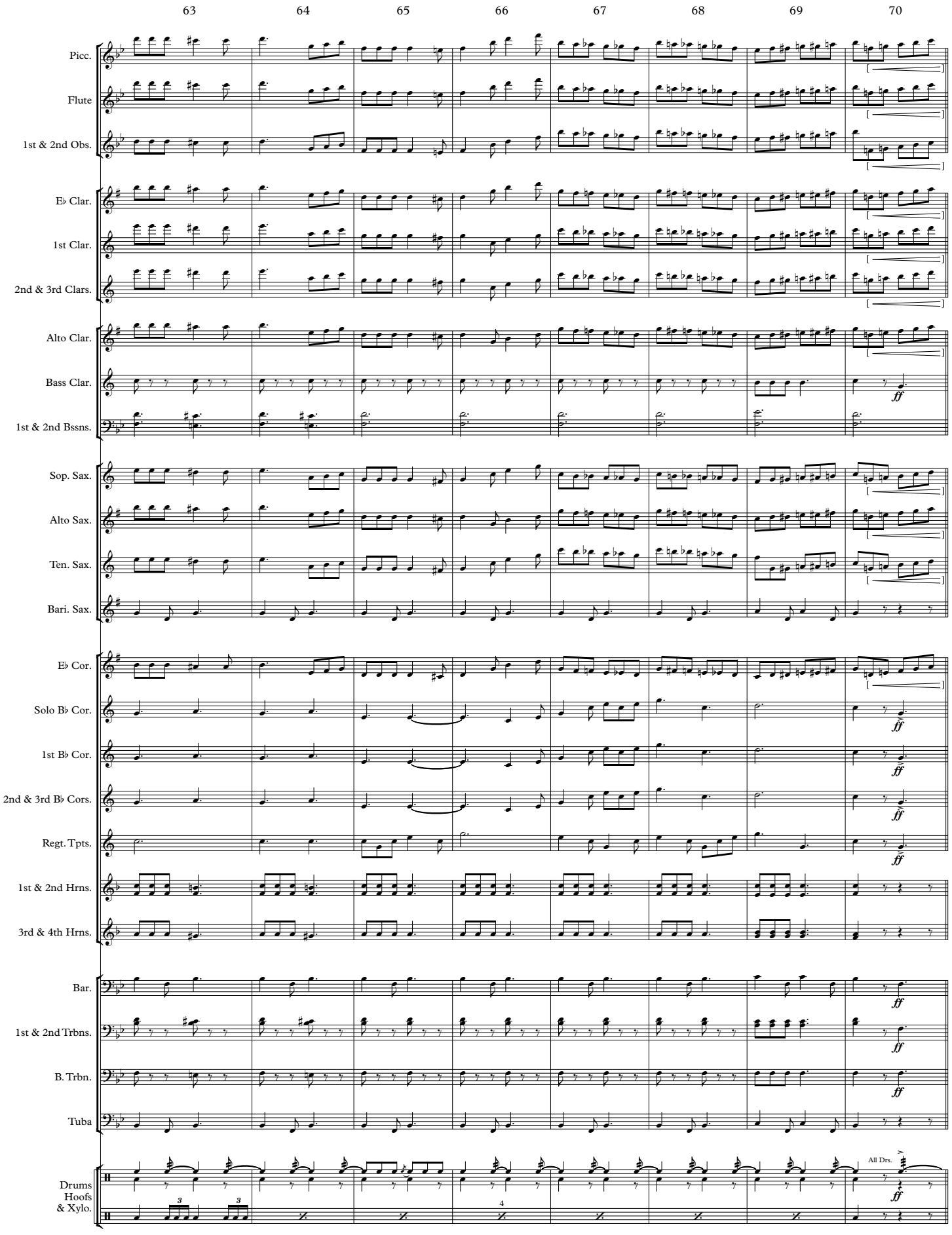
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums Hoofs & Xylo.

Horse Hoofs

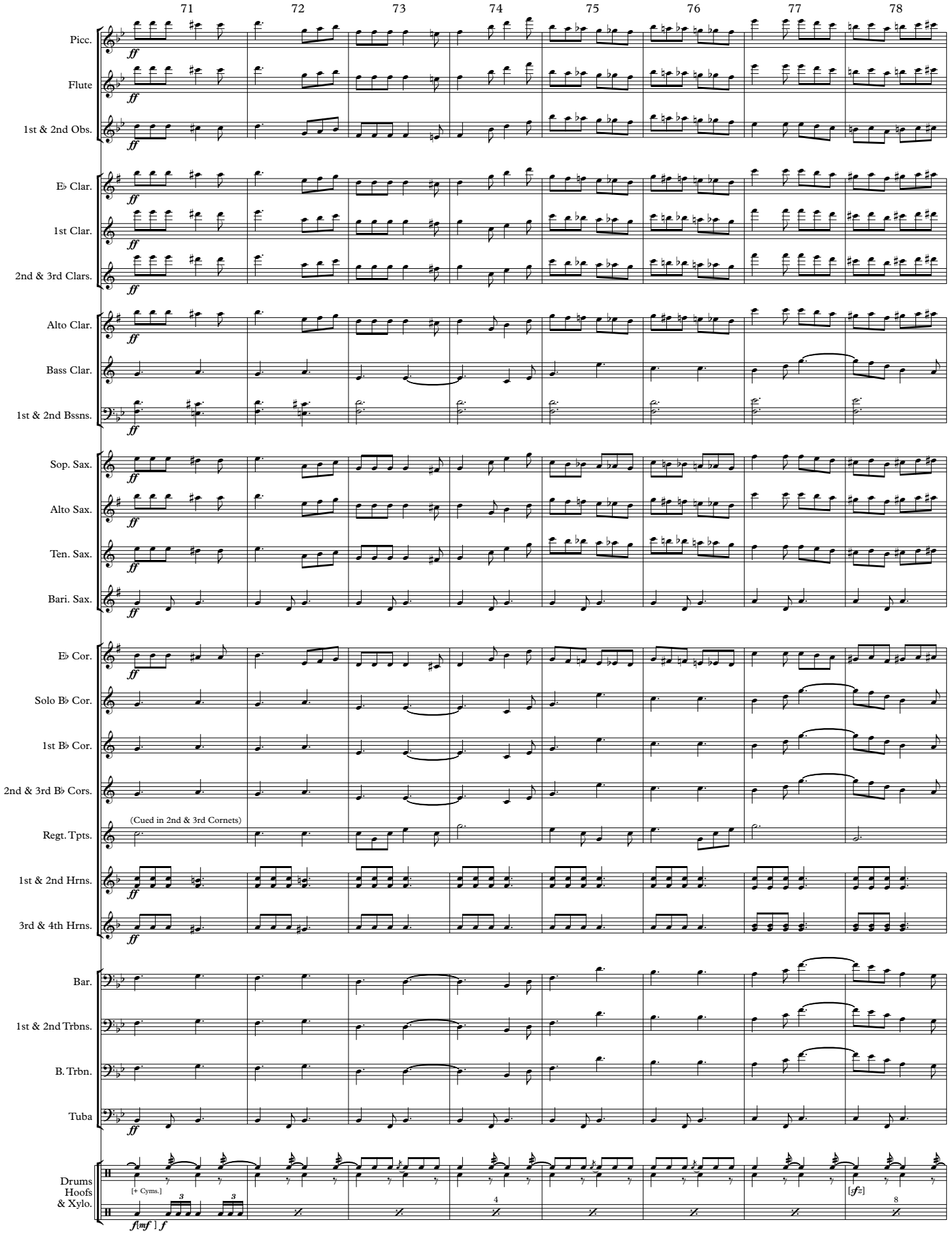

47
48
49
50
51
52
53
54
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Hoofs
& Xylo.
[Play]
[mf] f

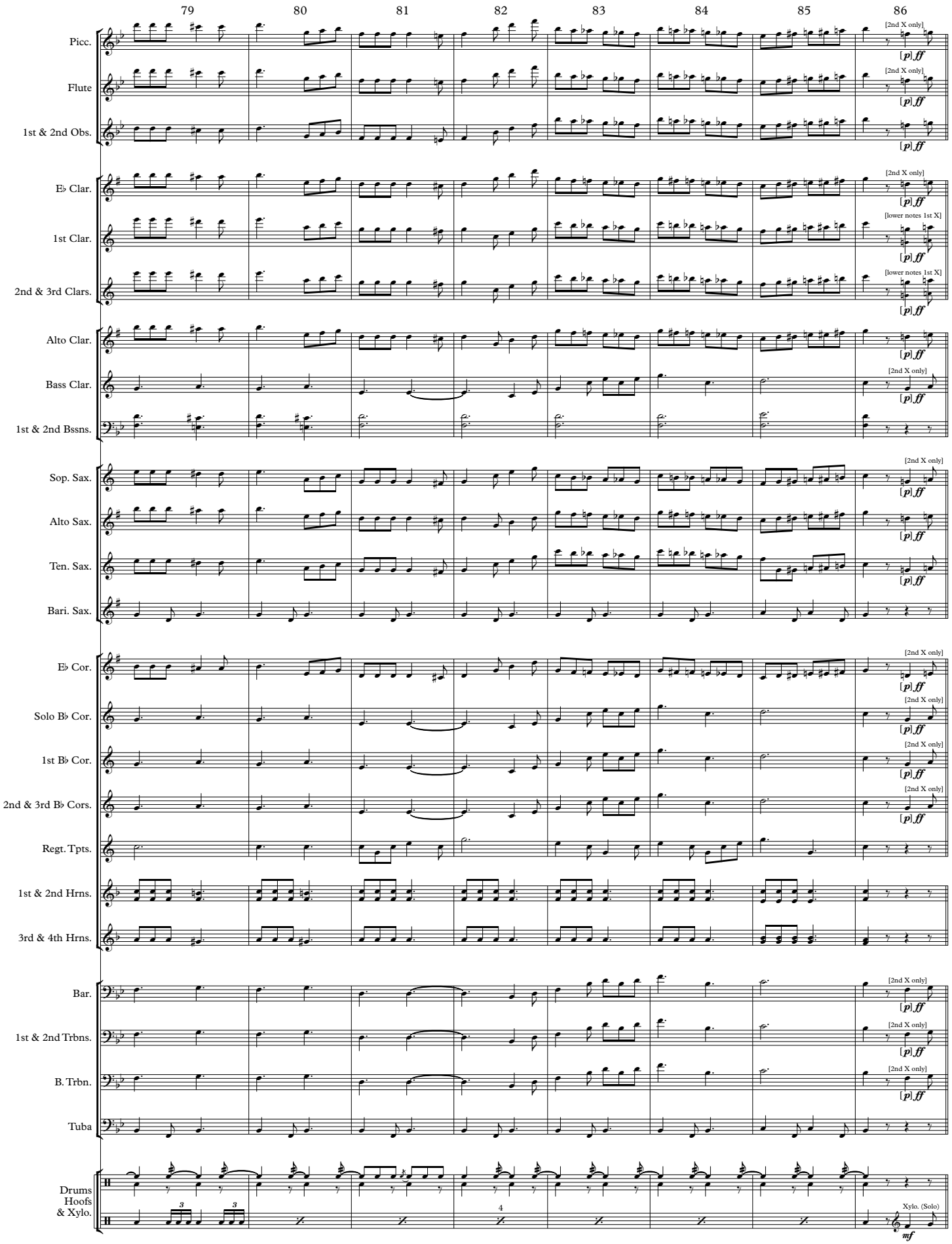
SABRE AND SPURS
Full Score



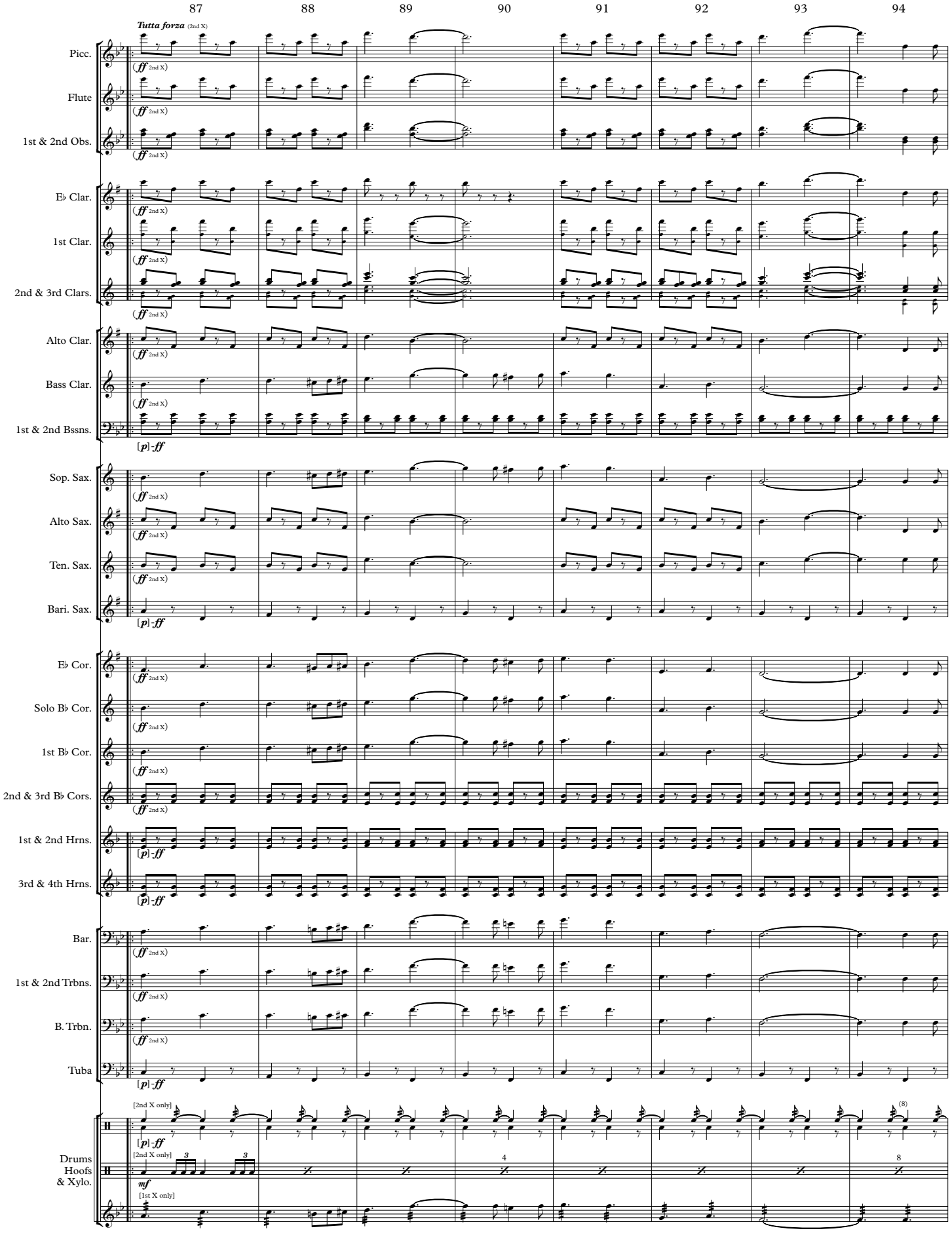

63
64
65
66
67
68
69
70
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Hoofs
& Xylo.
ff
All Drs.
4

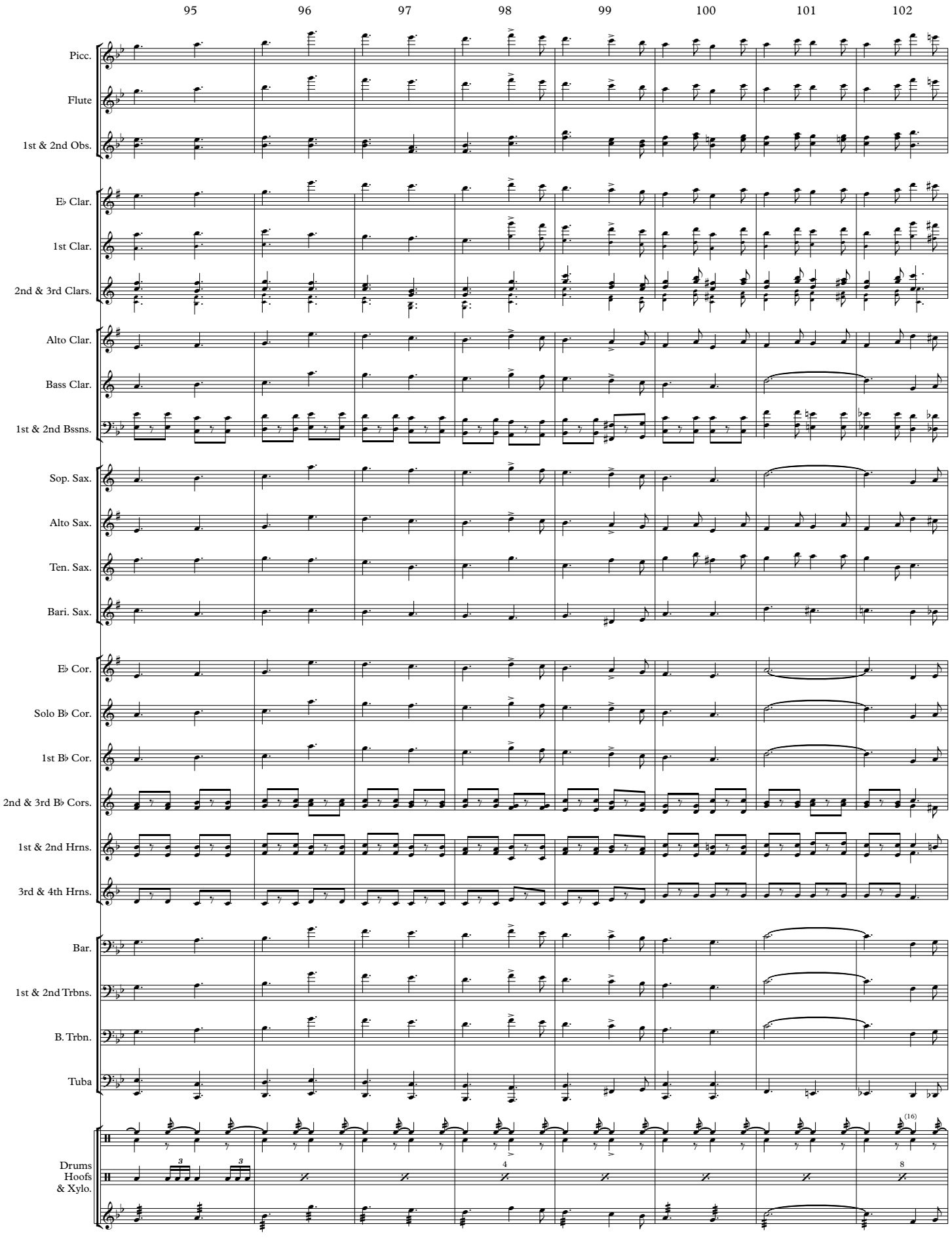
SABRE AND SPURS
Full Score



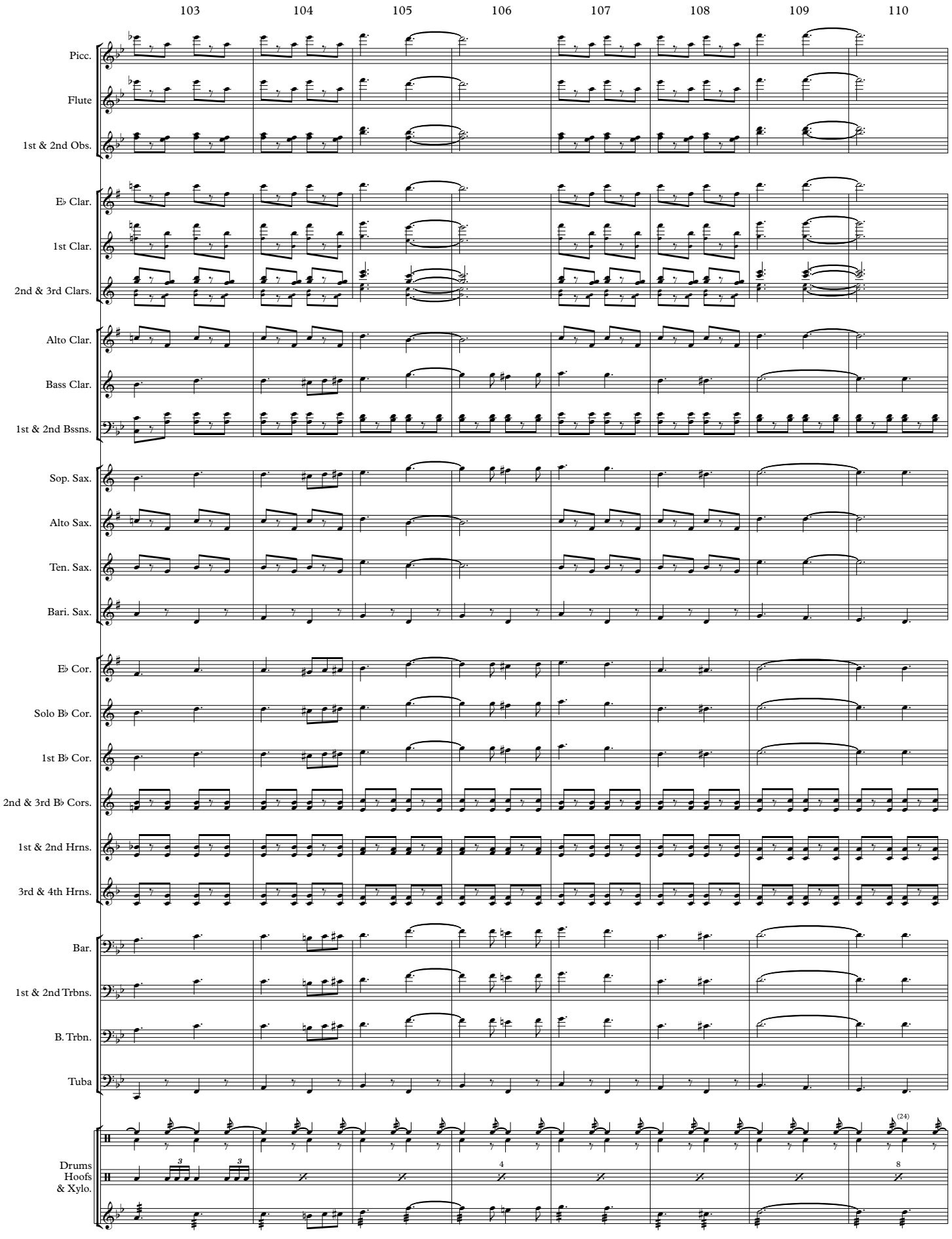

79
80
81
82
83
84
85
86
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Hoofs
& Xylo.
[2nd X only]
[lower notes 1st X]
[p] ff
Xylo. (Solo)
mf

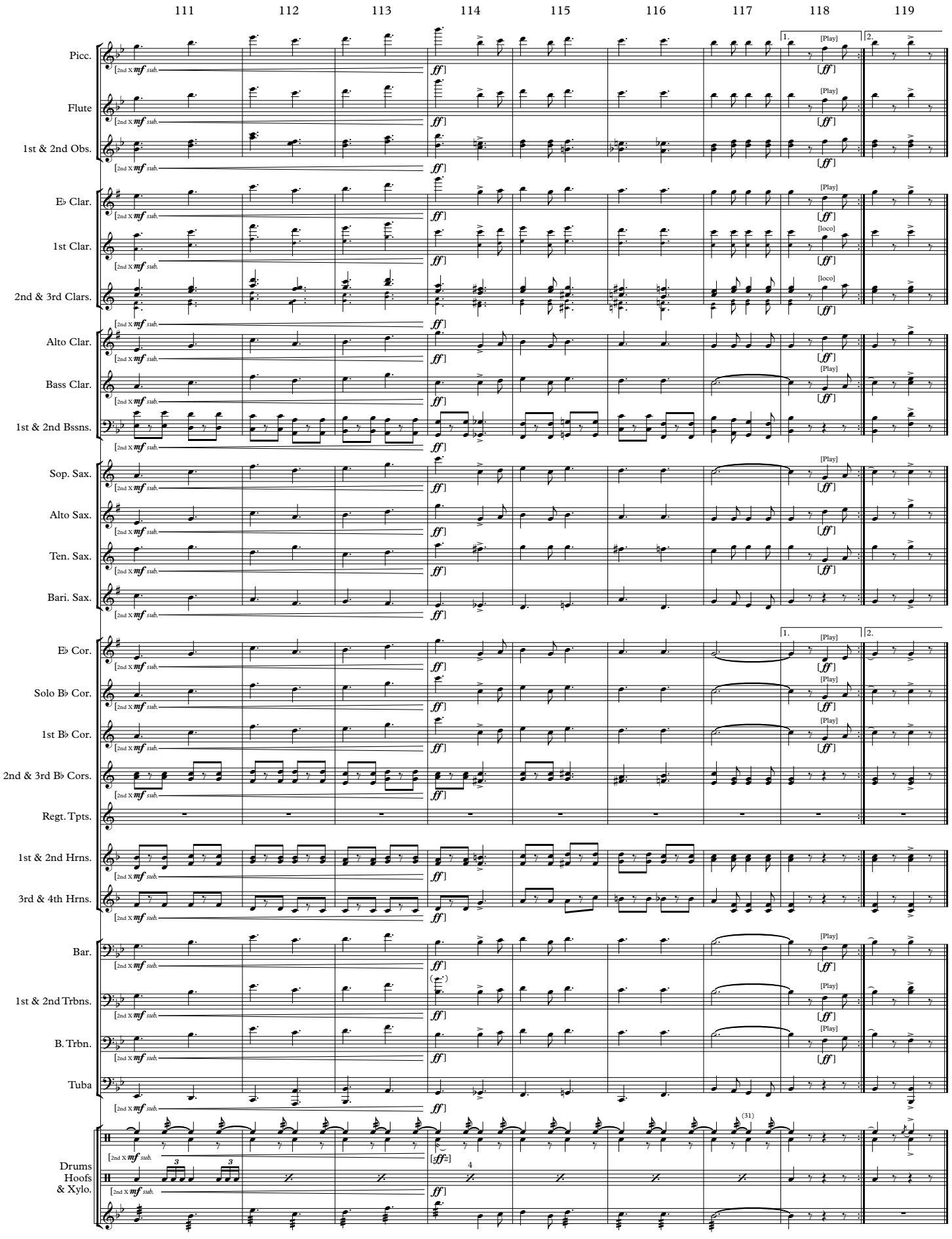
SABRE AND SPURS
Full Score




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 Bssns.
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.
4
8
(16)

SABRE AND SPURS
Full Score




111
112
113
114
115
116
117
118
119
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Hoofs
& Xylo.
[Play]
[loco]
[2nd x mf sub.]
[ff]
[sffz]
1.
2.
(31)

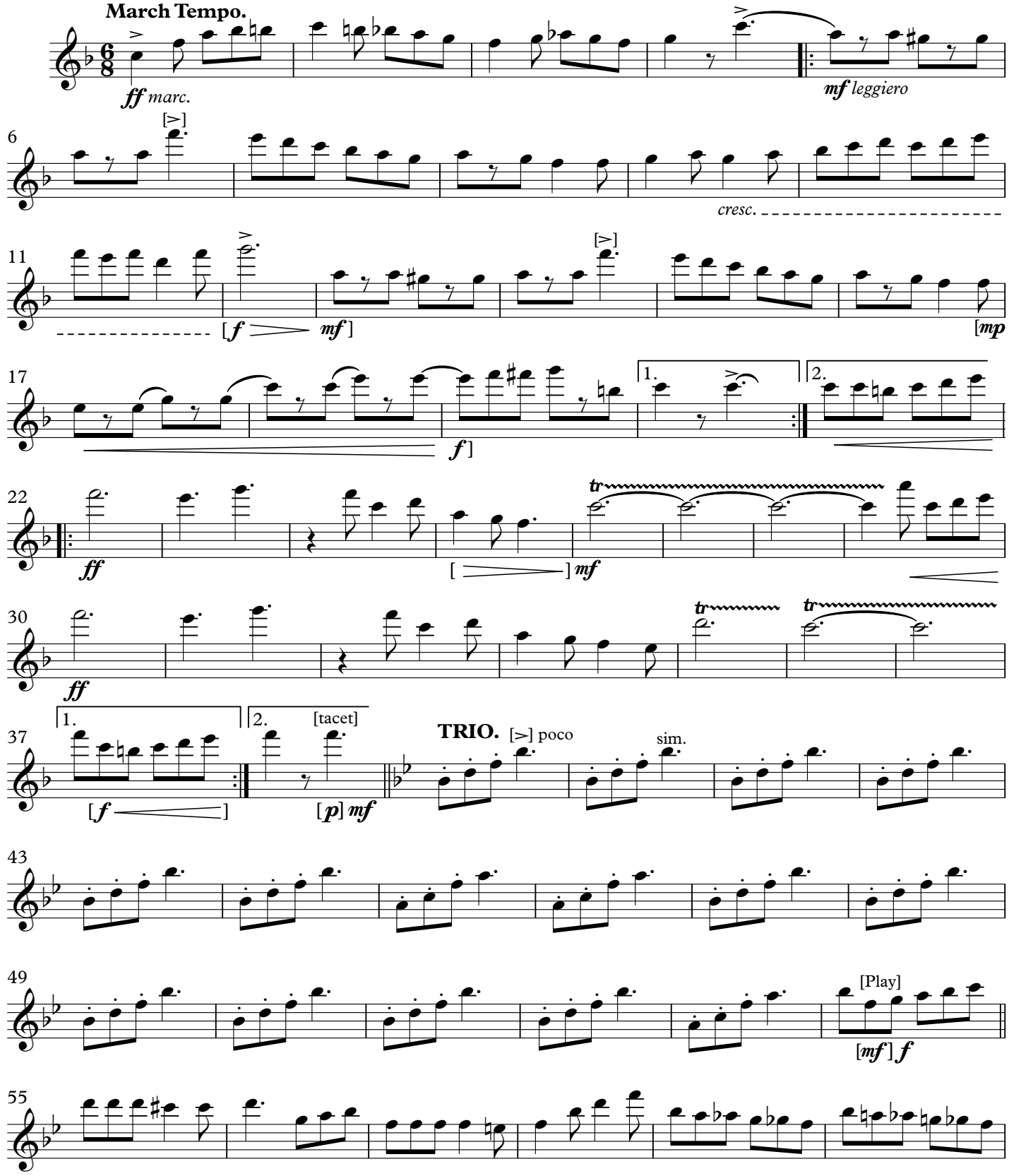
March

SABRE AND SPURS

(1918)

Piccolo

JOHN PHILIP SOUSA



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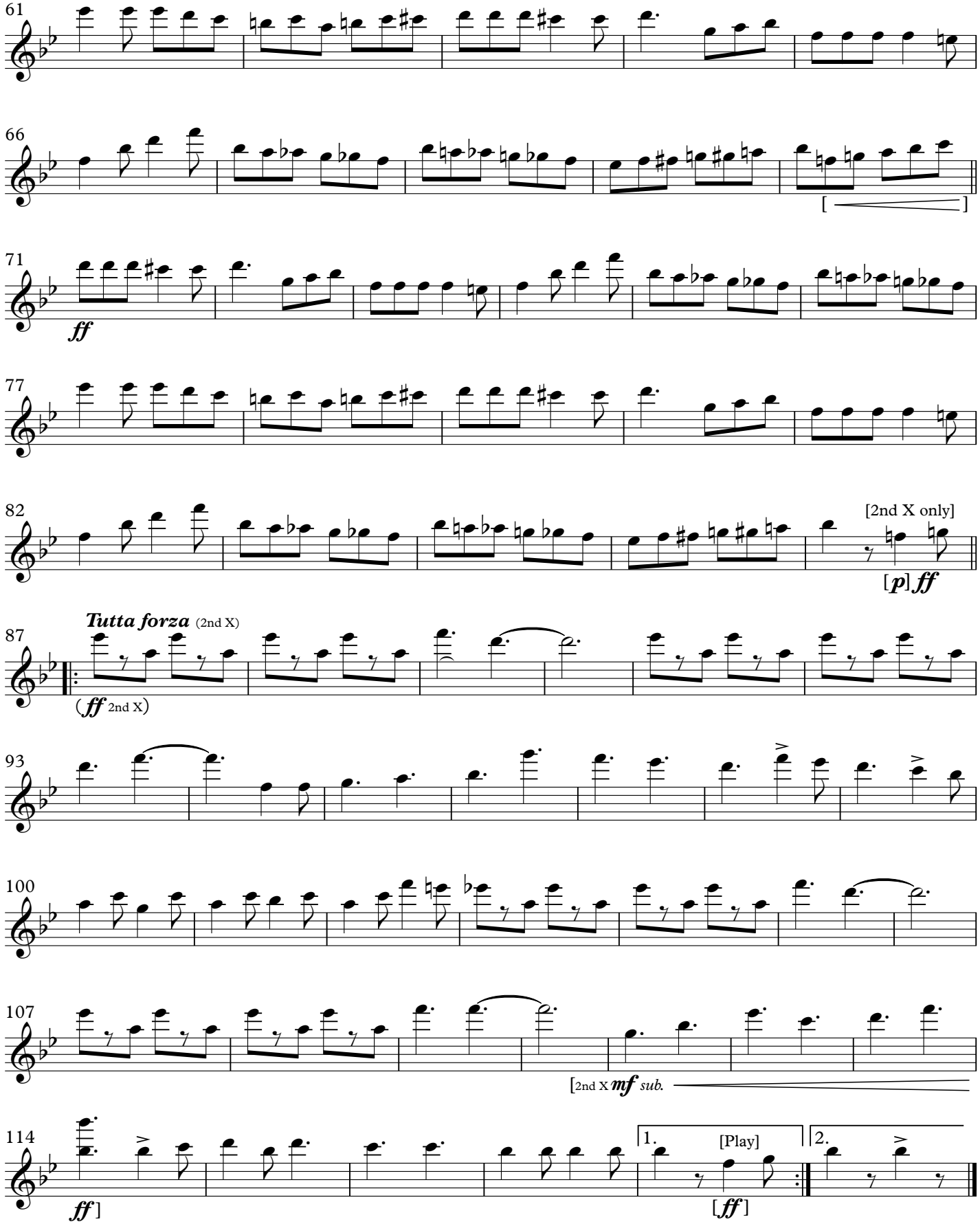
SABRE AND SPURS

Piccolo



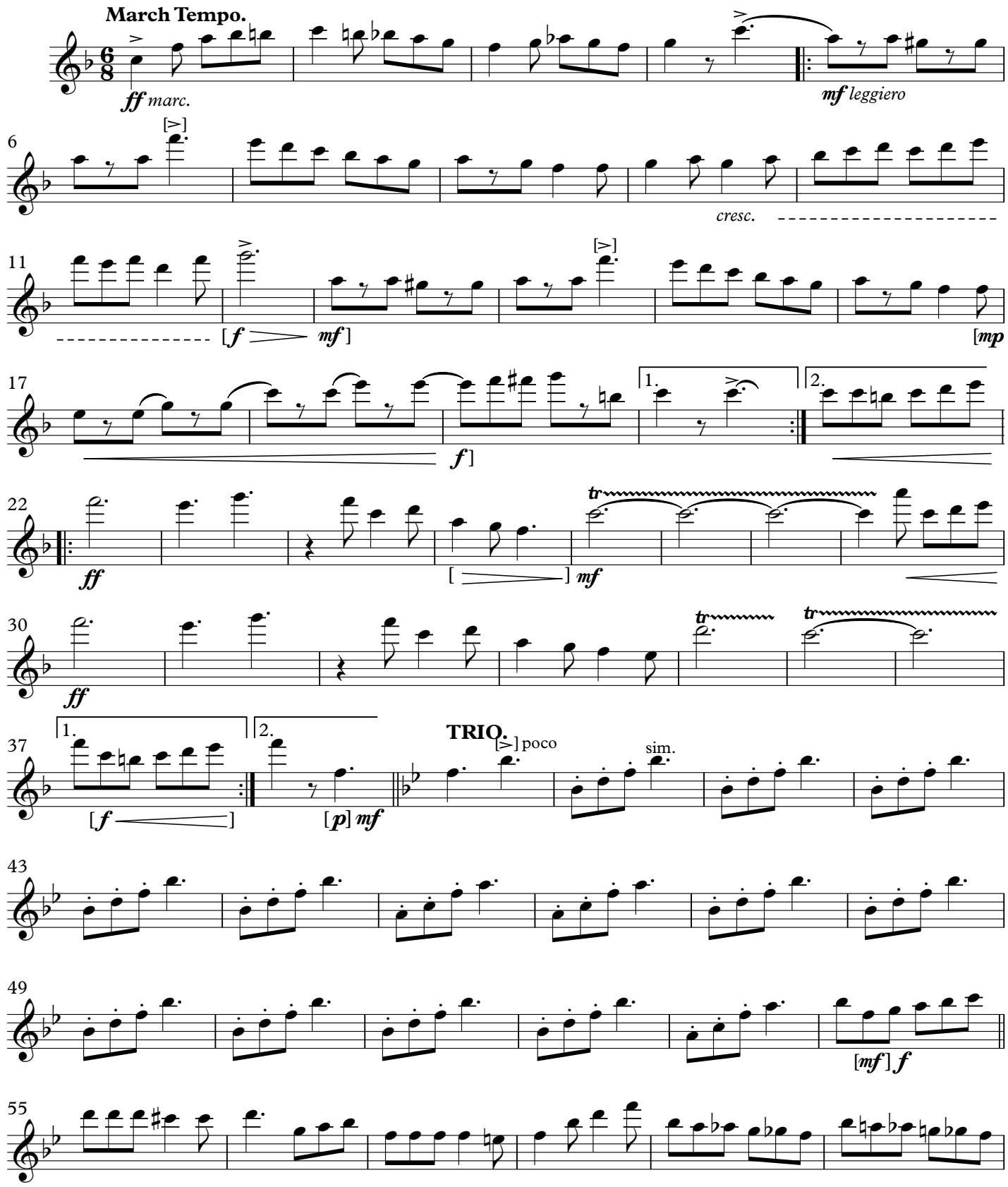
March

SABRE AND SPURS

(1918)

Flute

JOHN PHILIP SOUSA



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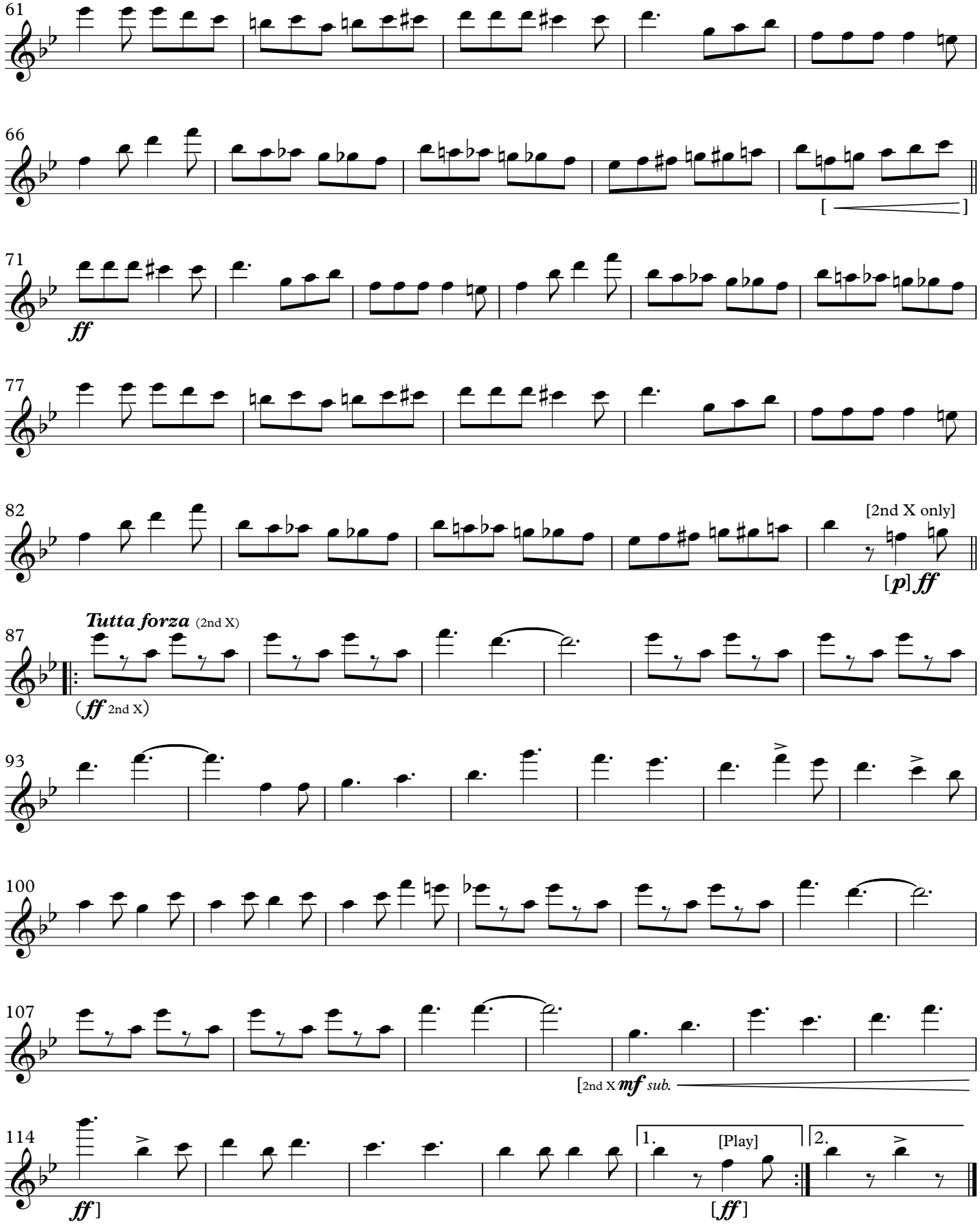
SABRE AND SPURS

Flute



March

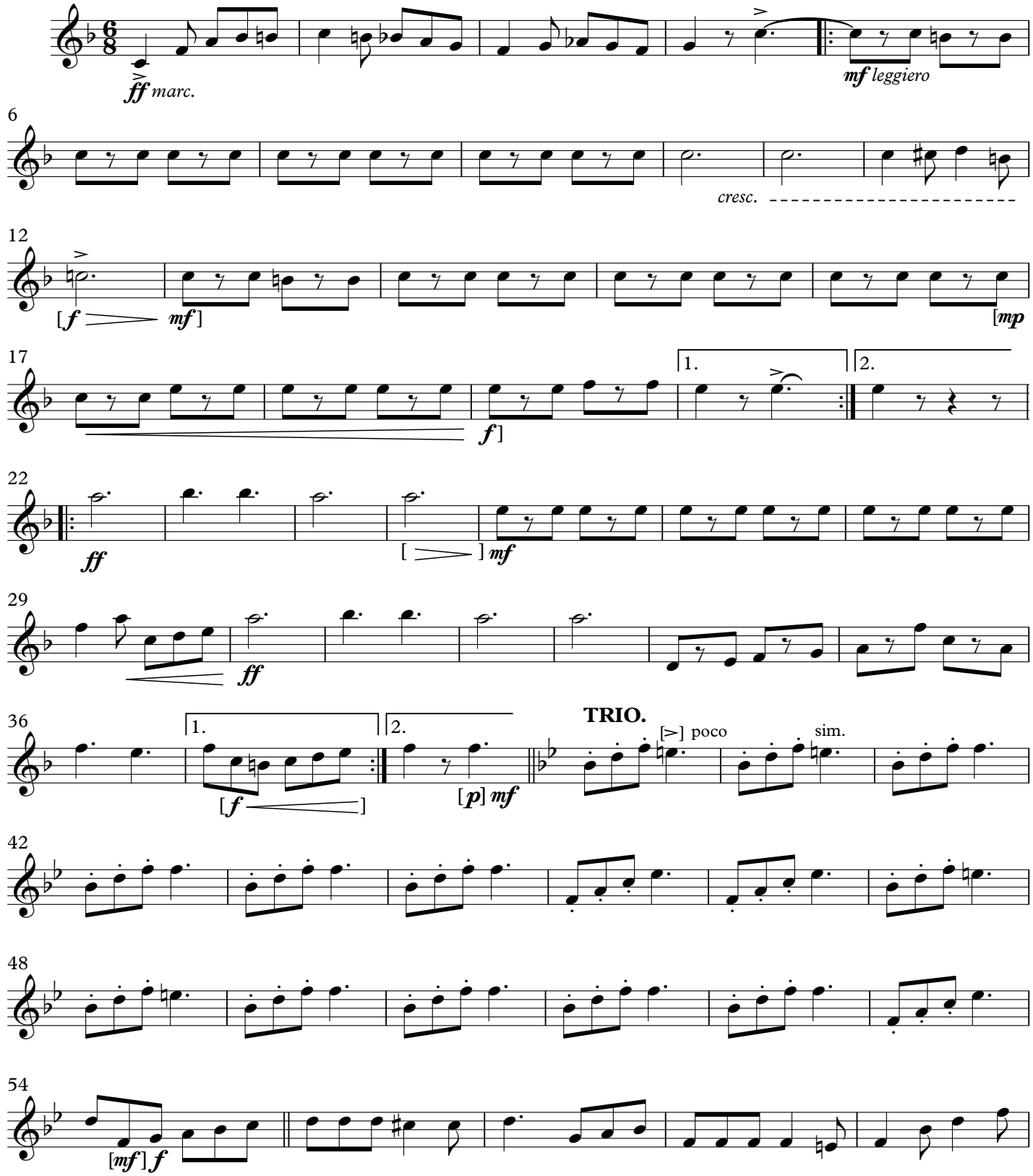
SABRE AND SPURS

1st Oboe

(1918)

JOHN PHILIP SOUSA

March Tempo.



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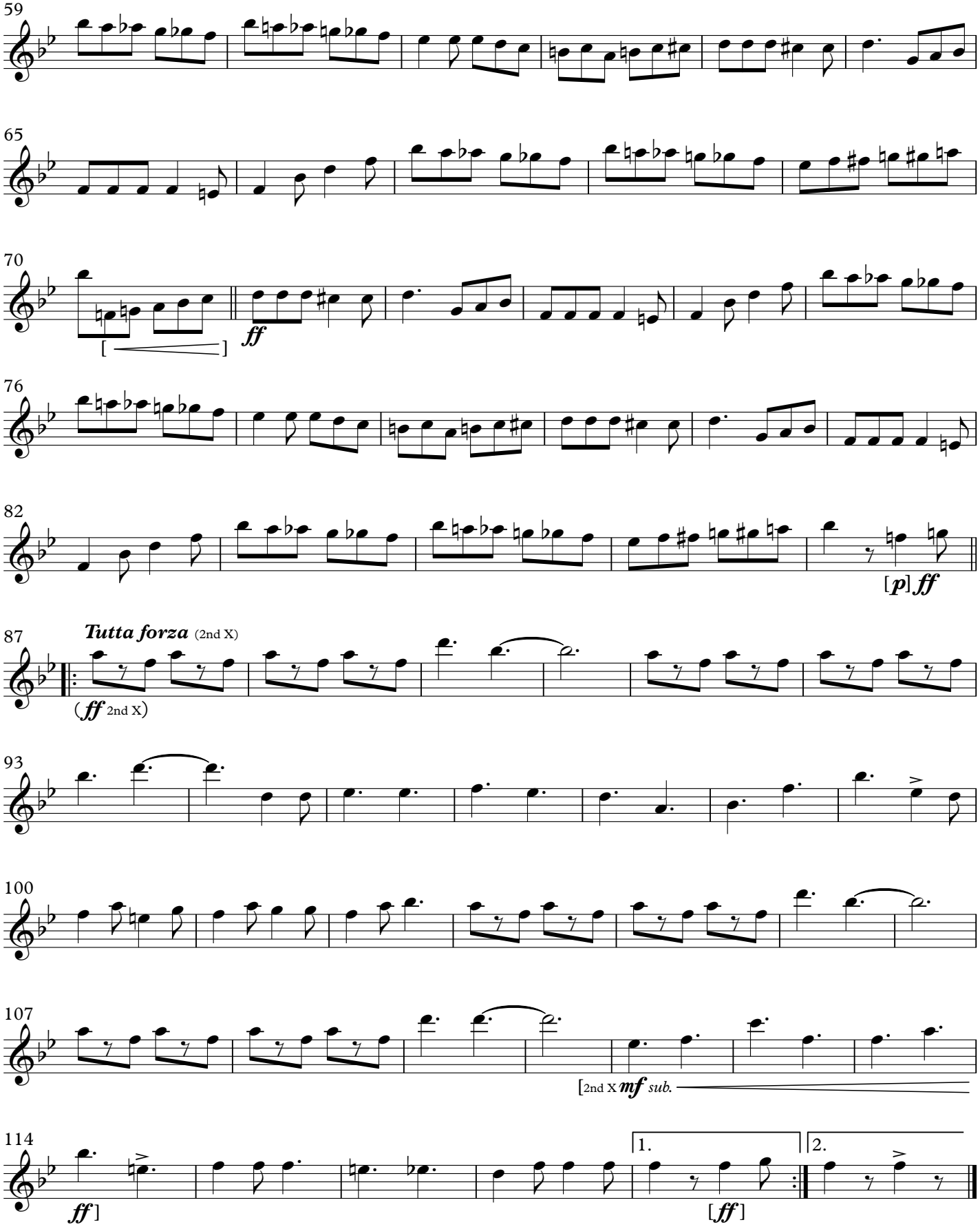
SABRE AND SPURS

1st Oboe



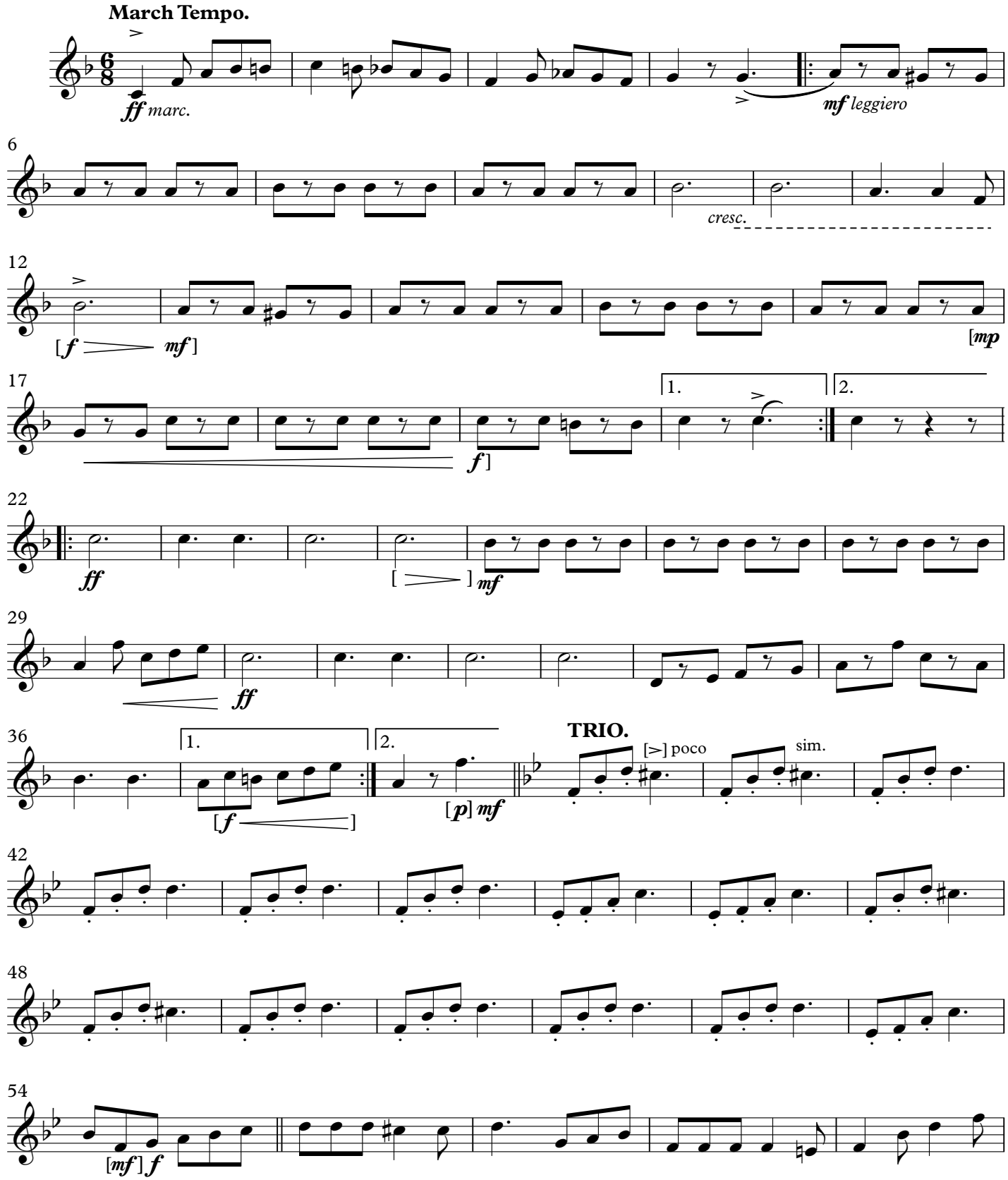
March

SABRE AND SPURS

(1918)

2nd Oboe

JOHN PHILIP SOUSA



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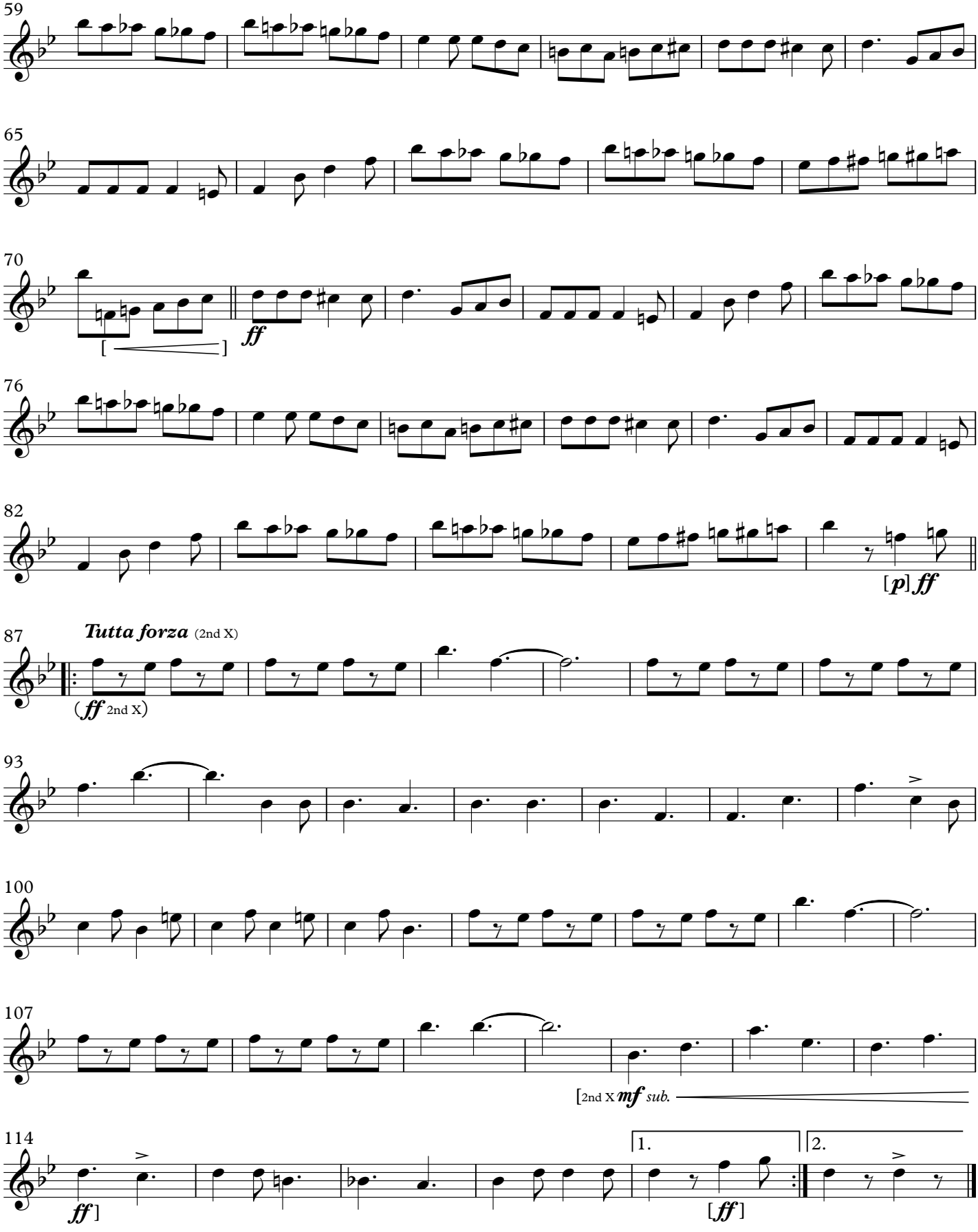
SABRE AND SPURS
2nd Oboe



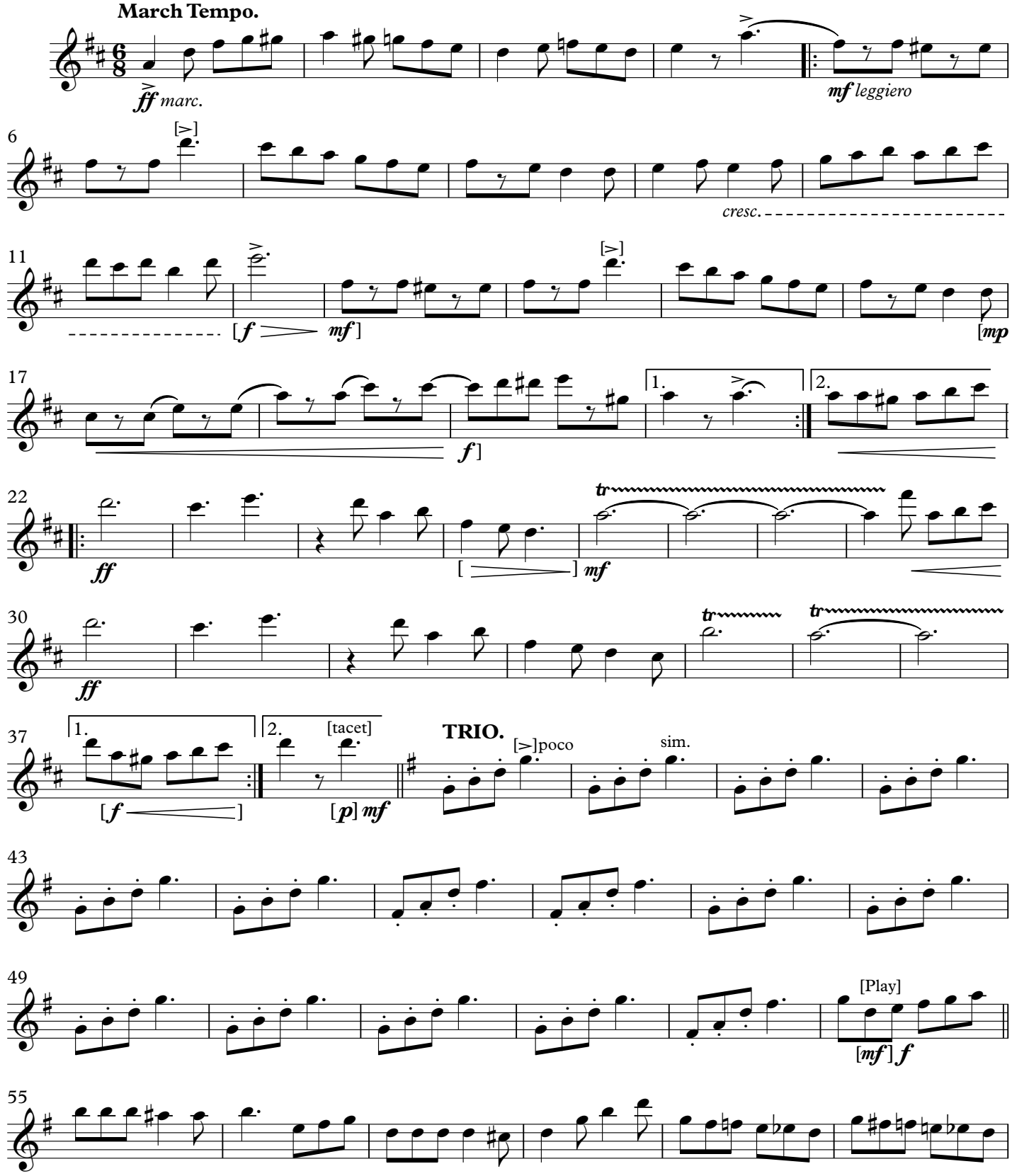
March

SABRE AND SPURS

(1918)

JOHN PHILIP SOUSA

E♭ Clarinet



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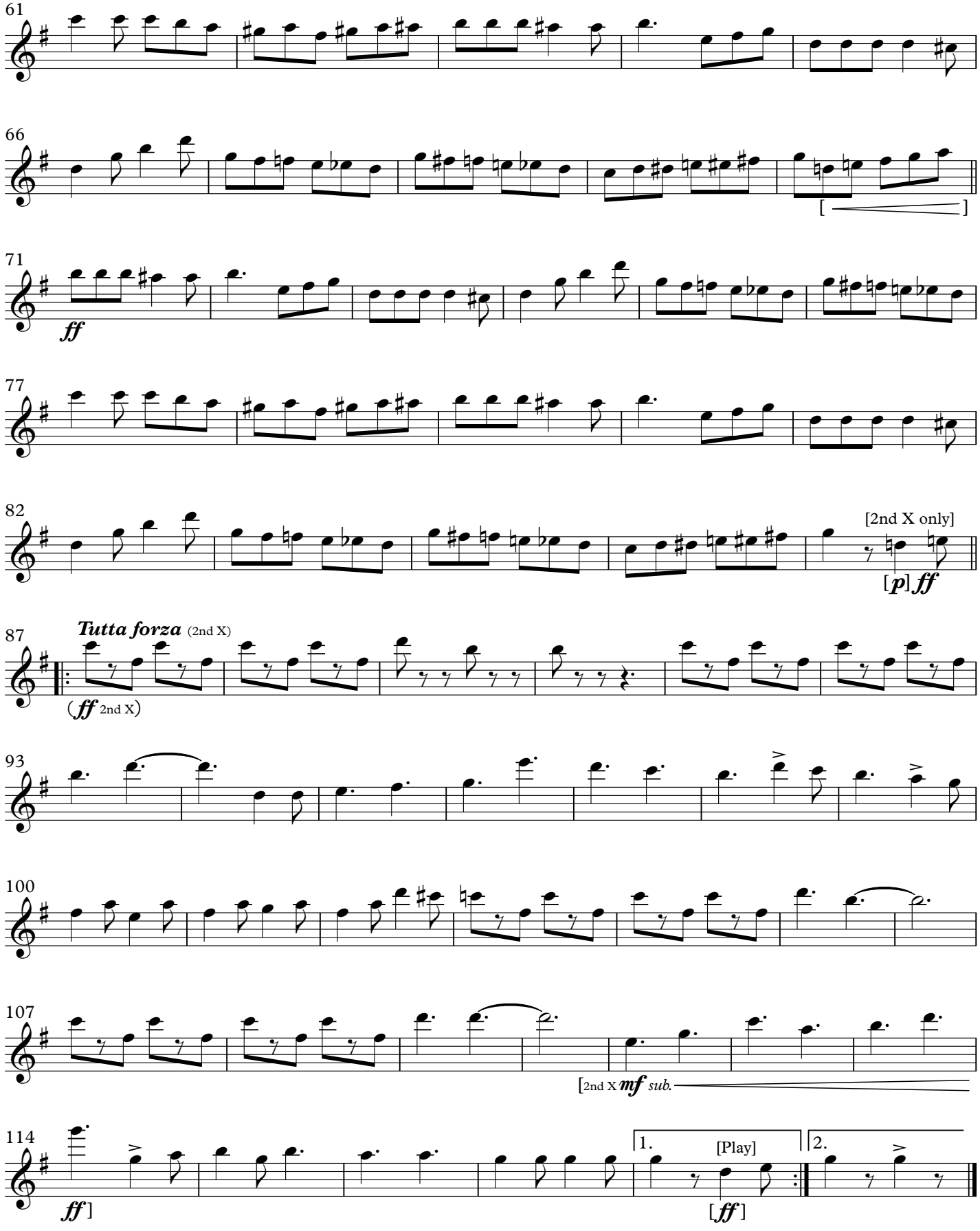
SABRE AND SPURS

E♭ Clarinet



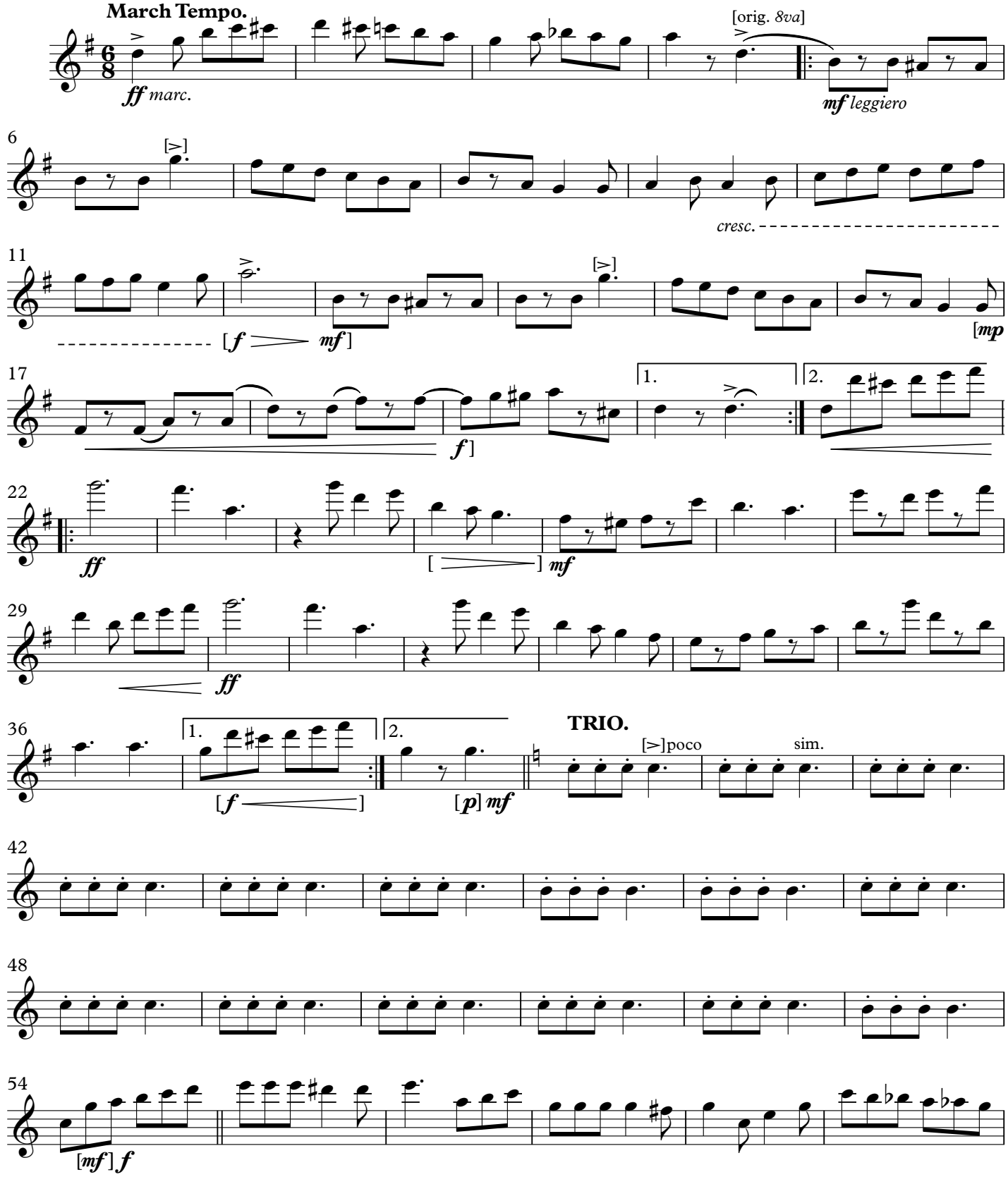
March

SABRE AND SPURS

(1918)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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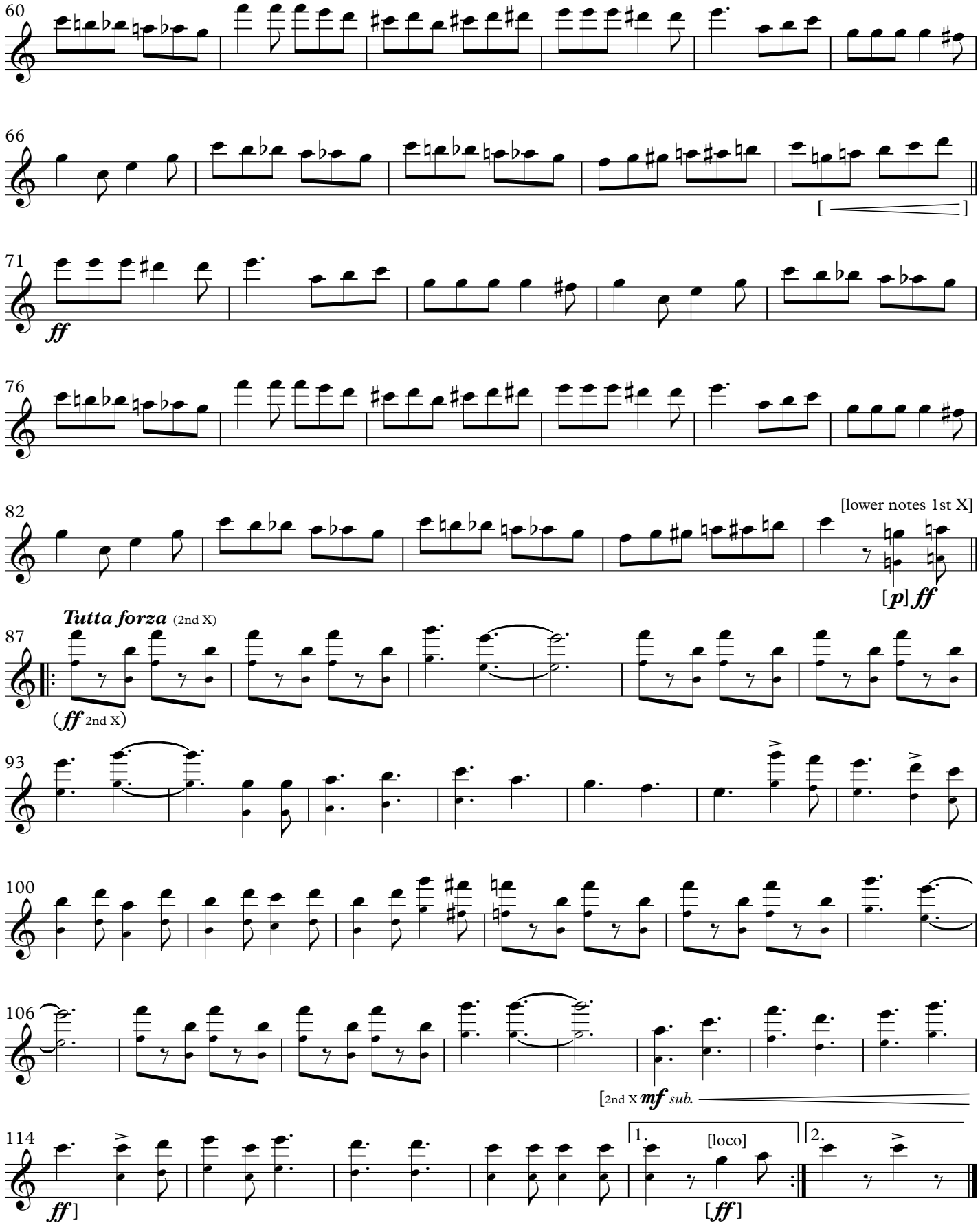
SABRE AND SPURS

1st B♭ Clarinet



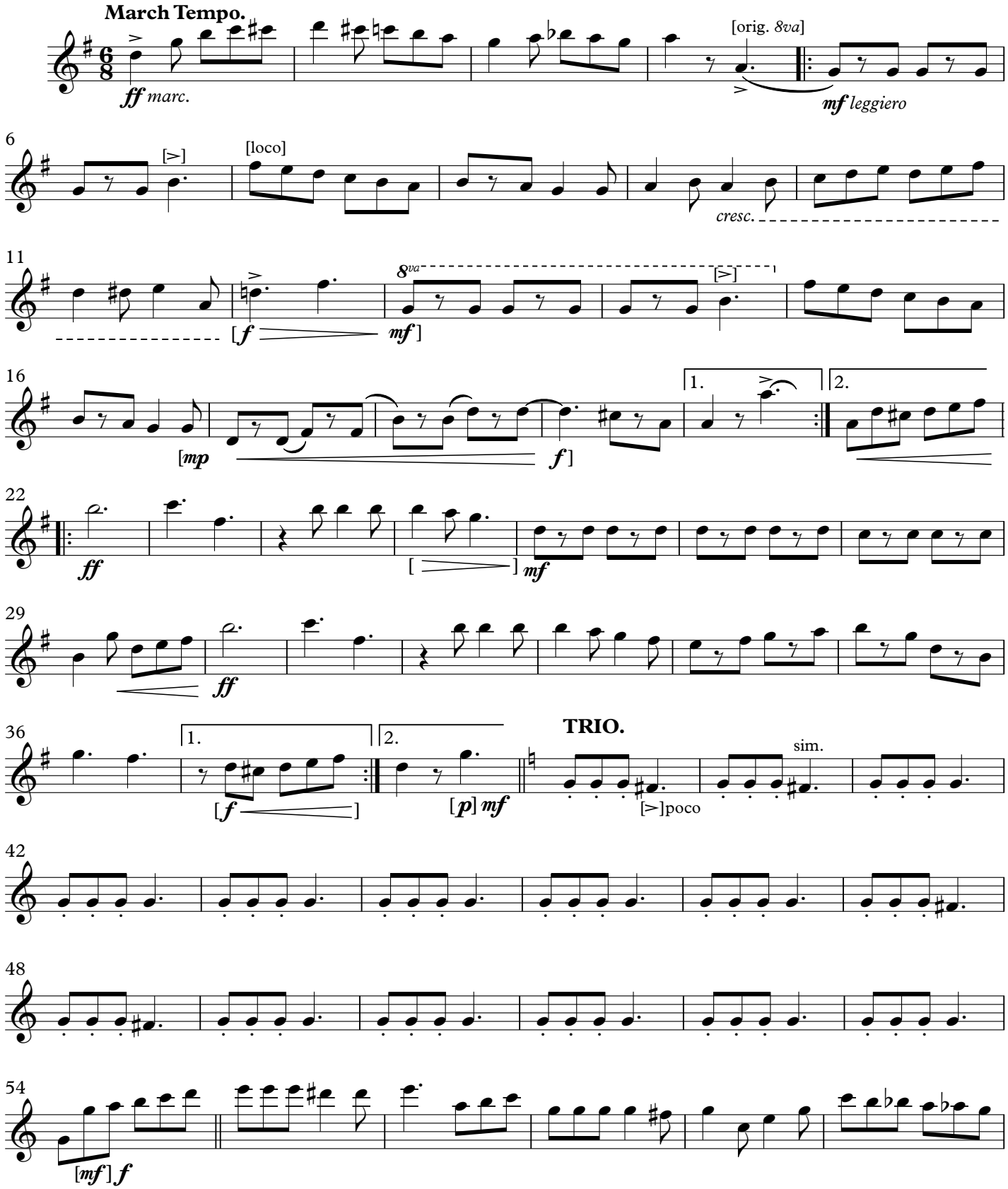
March

SABRE AND SPURS

(1918)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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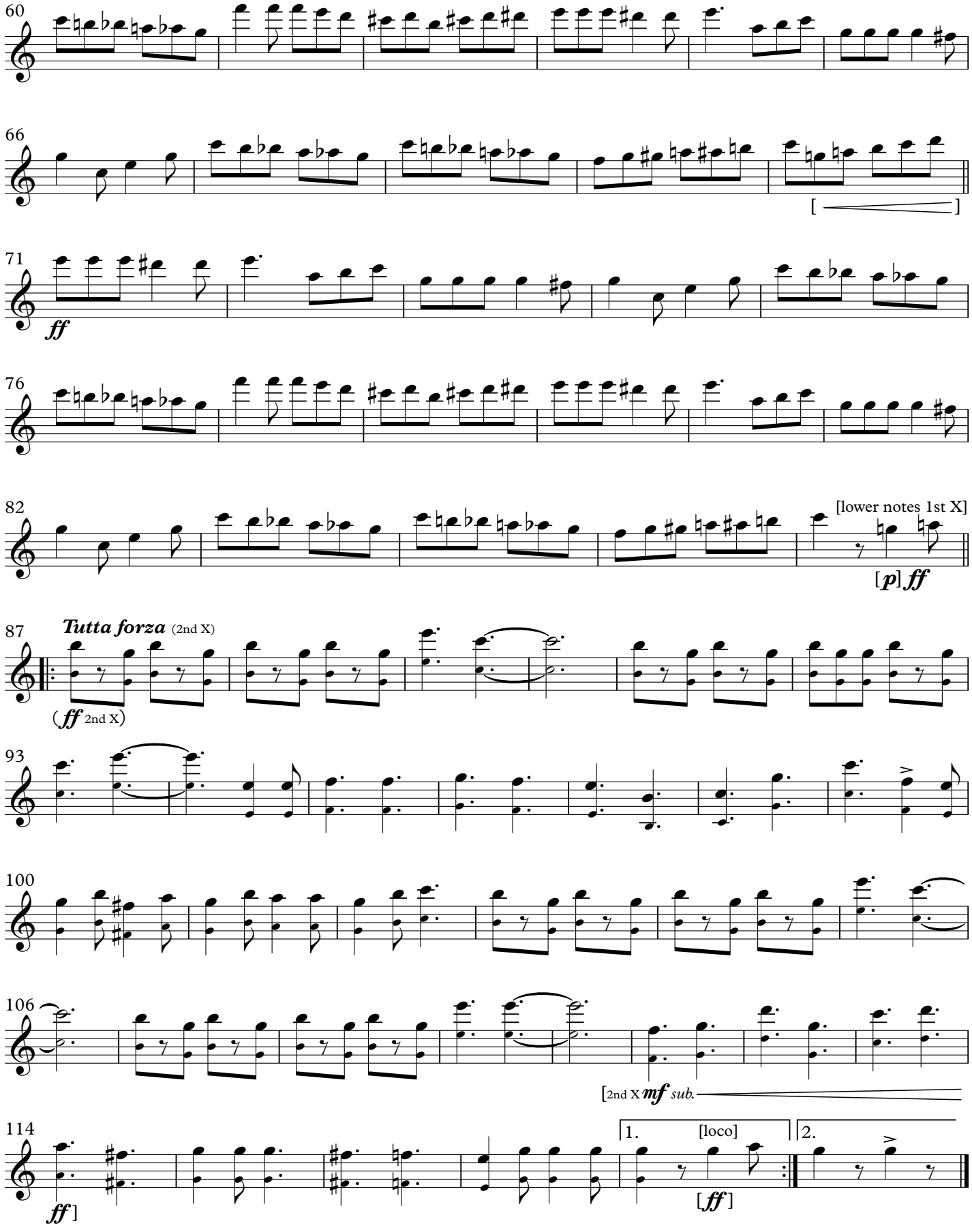
SABRE AND SPURS

2nd B♭ Clarinet



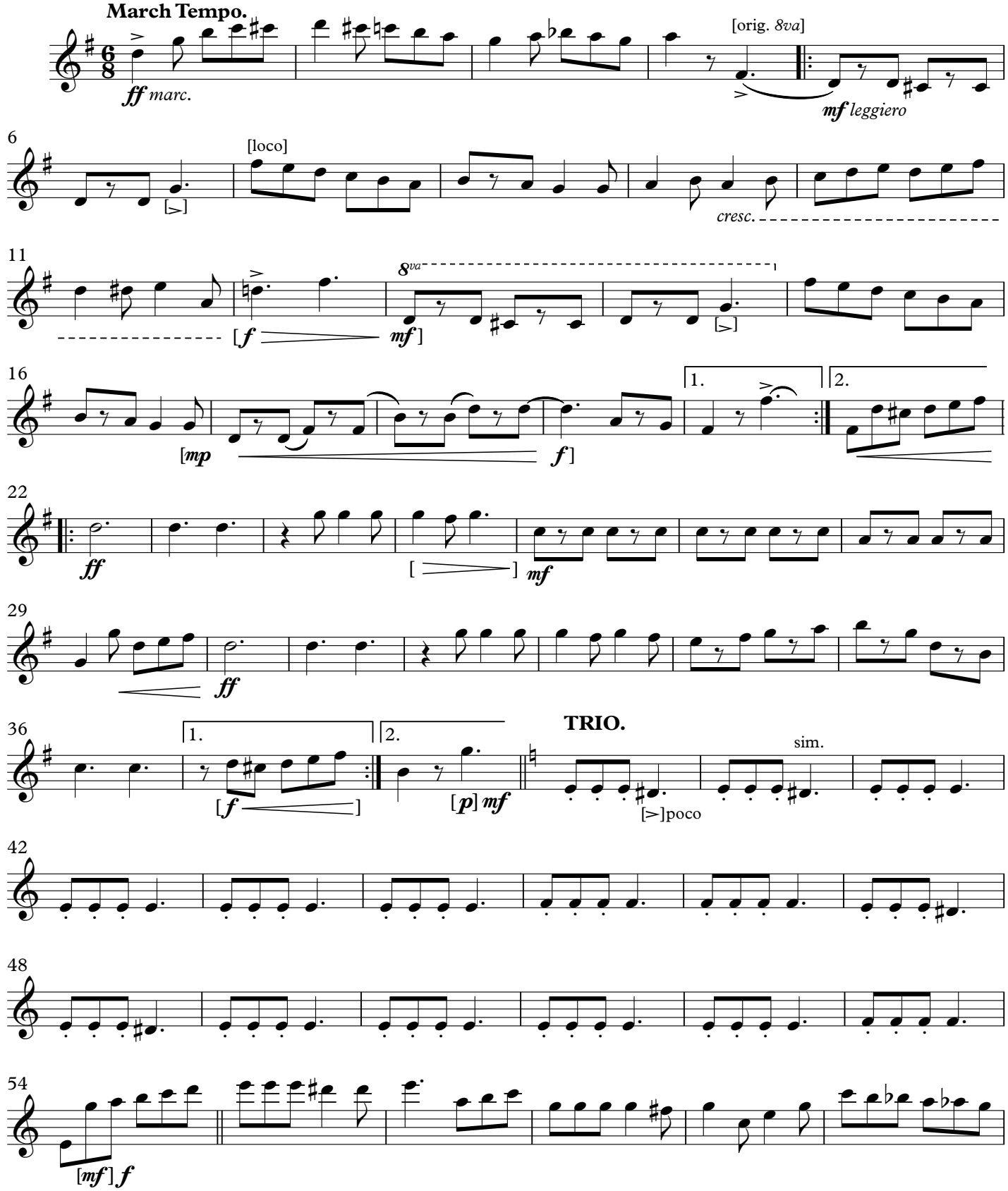
March

SABRE AND SPURS

(1918)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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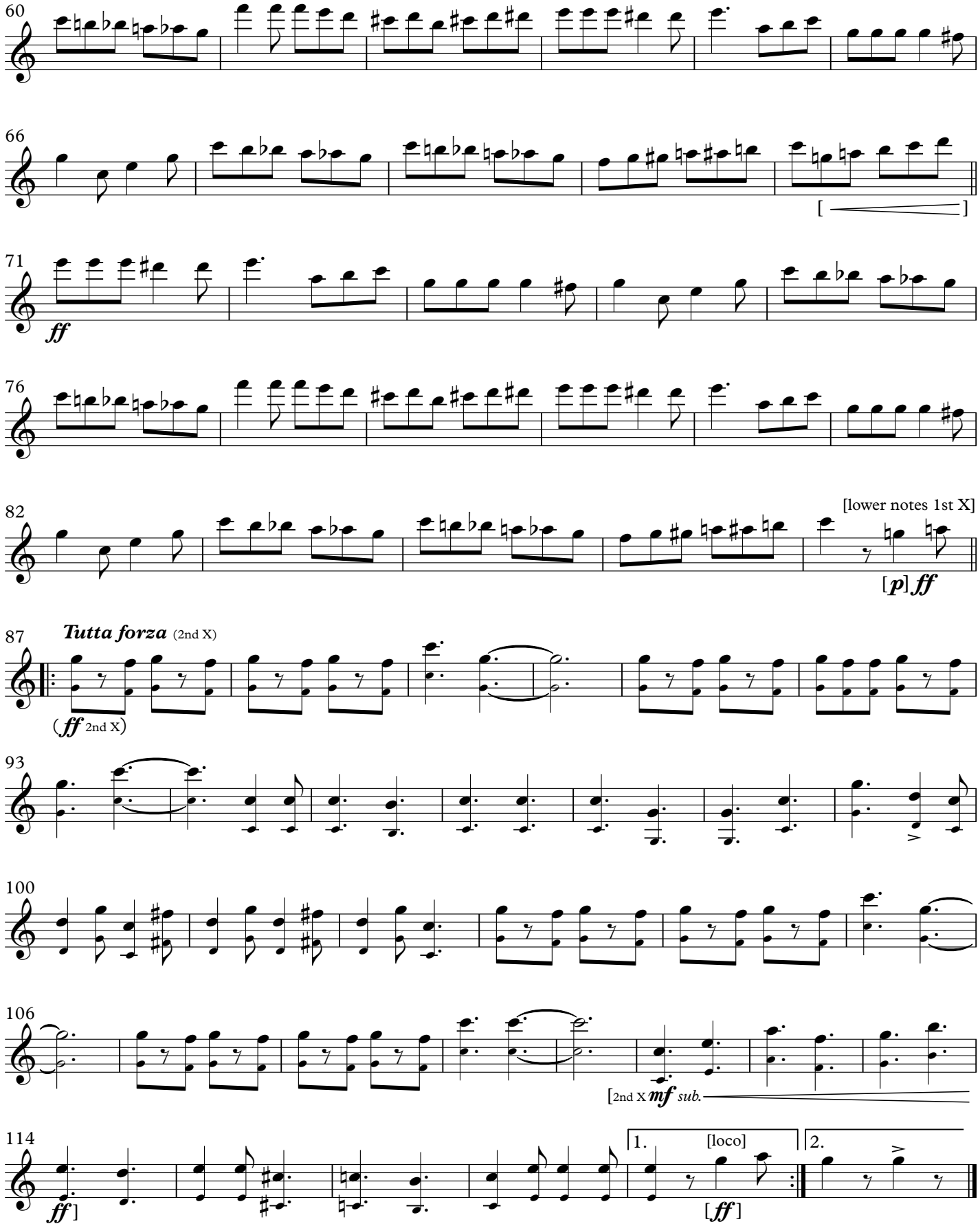
SABRE AND SPURS

3rd B♭ Clarinet



March

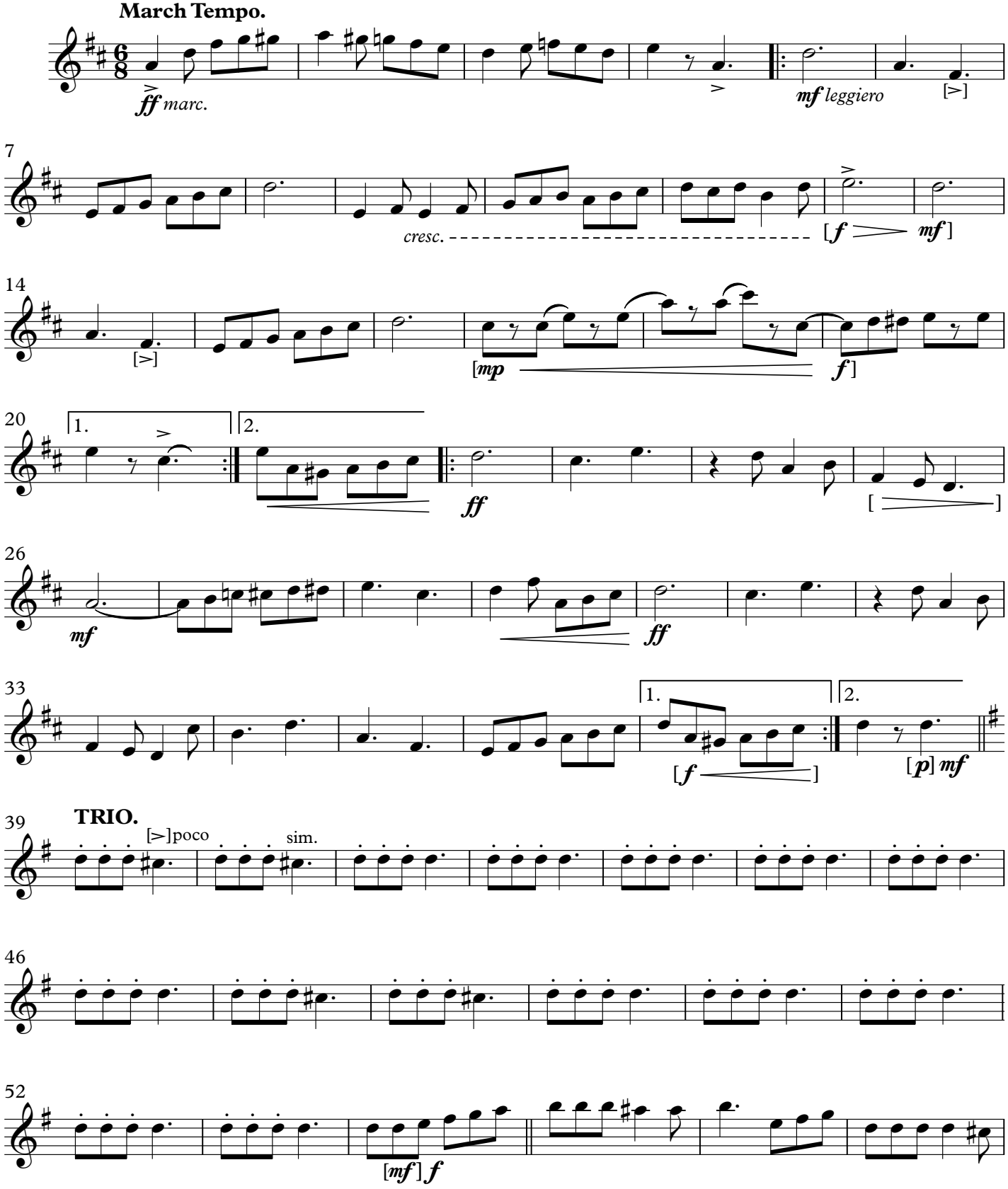
SABRE AND SPURS

(1918)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[optional]

March Tempo.



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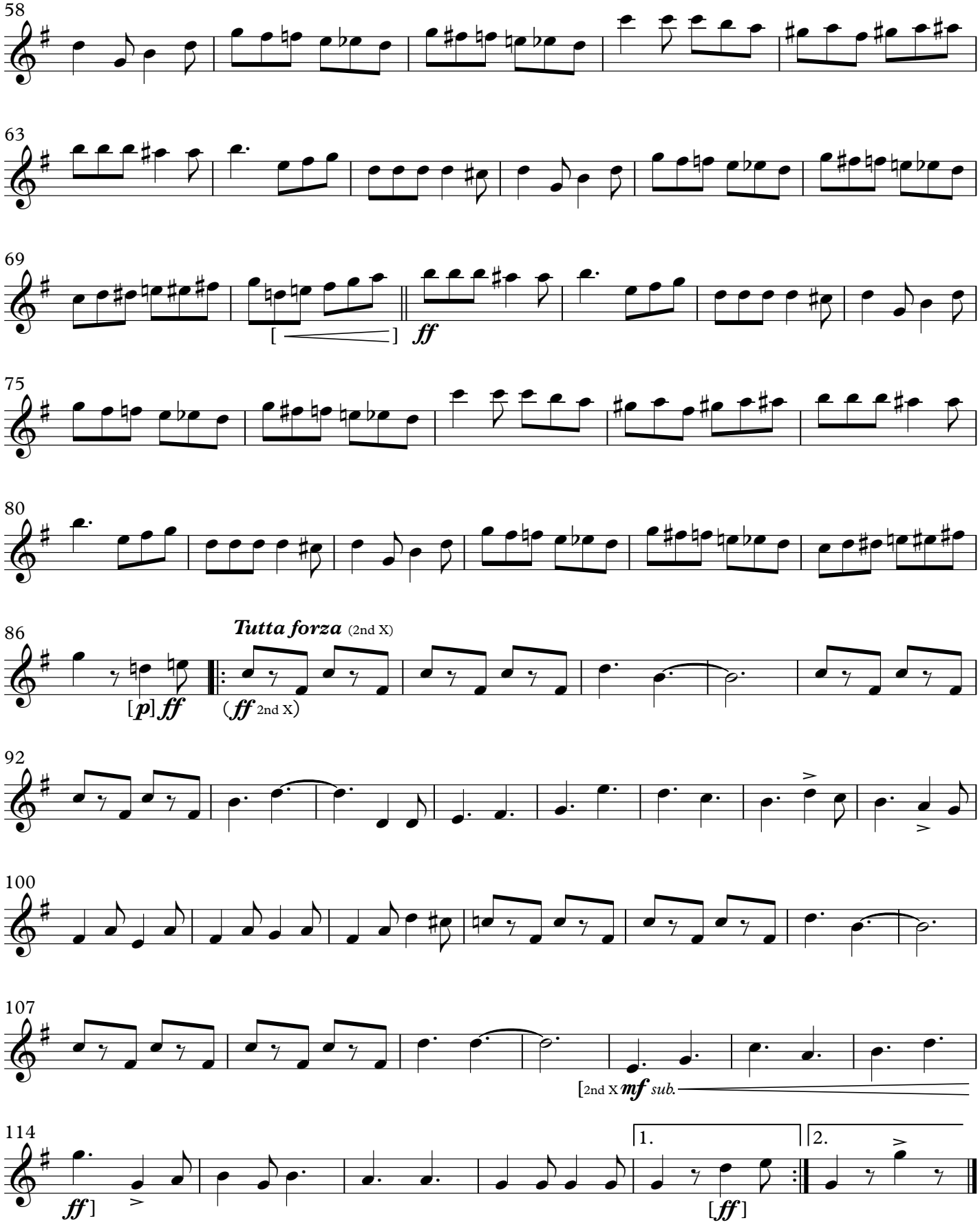
SABRE AND SPURS

E♭ Alto Clarinet



March

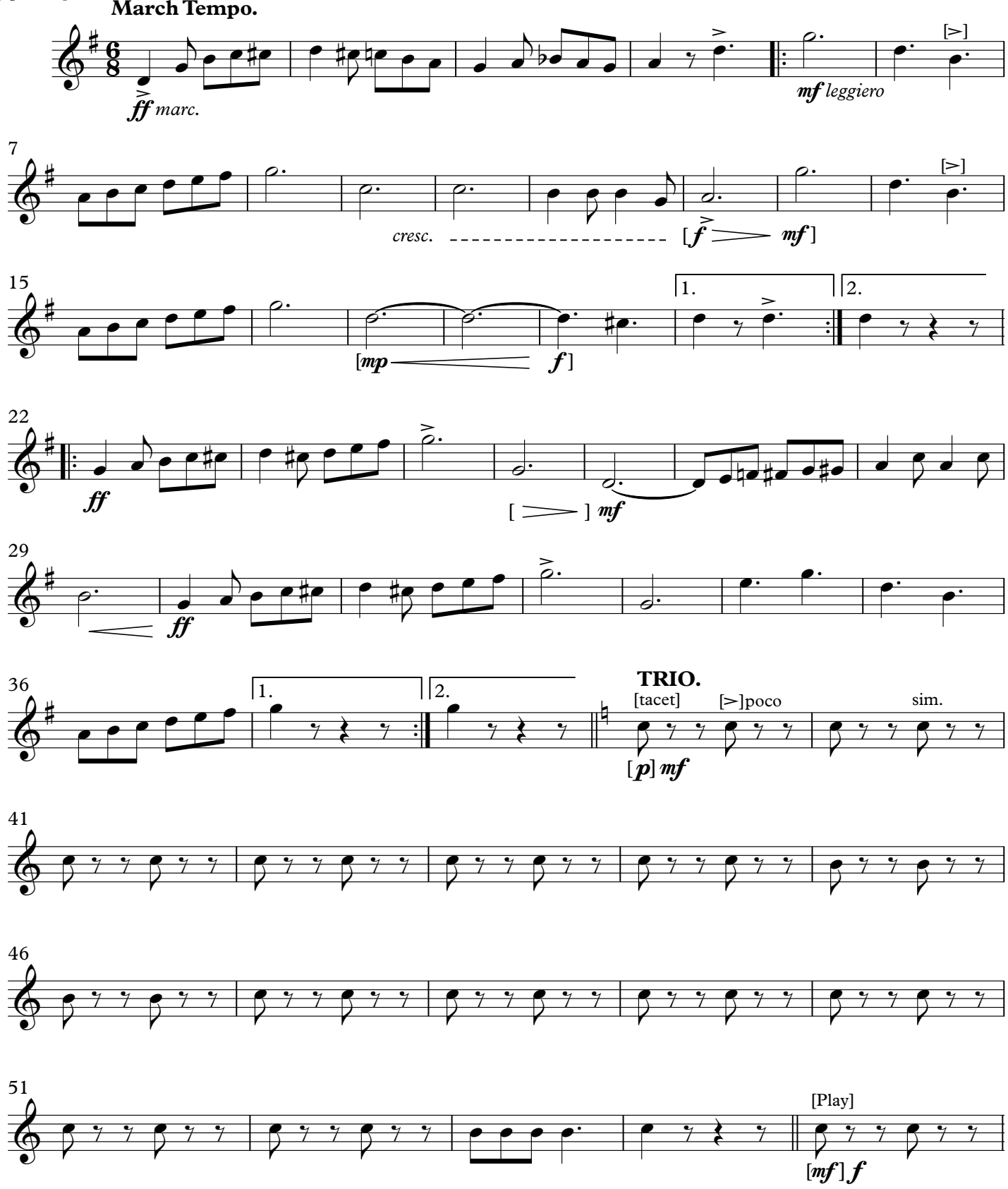
SABRE AND SPURS

(1918)

JOHN PHILIP SOUSA

B♭ Bass Clarinet
[optional]

March Tempo.



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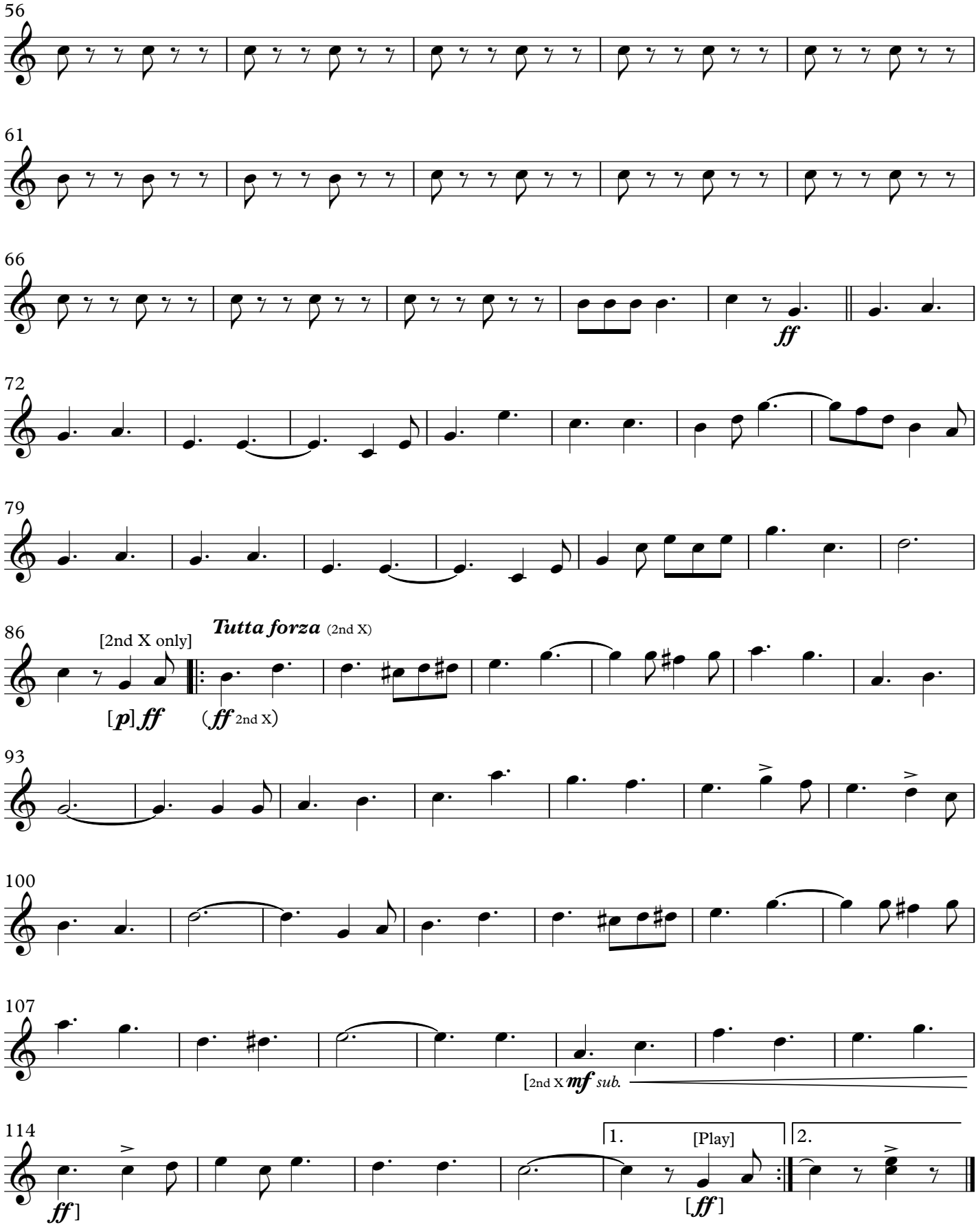
SABRE AND SPURS

B♭ Bass Clarinet



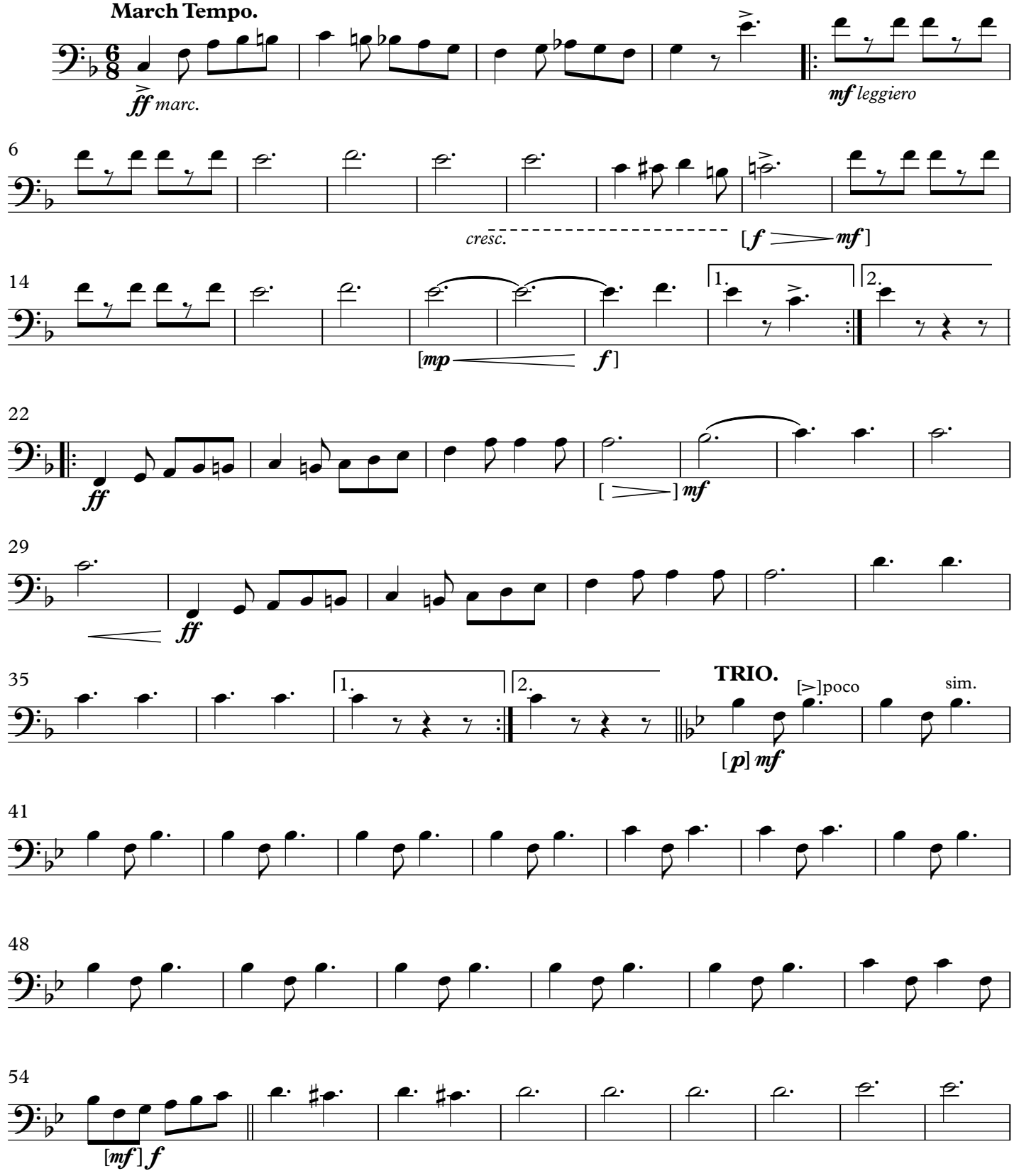
March

SABRE AND SPURS

(1918)

1st Bassoon

JOHN PHILIP SOUSA



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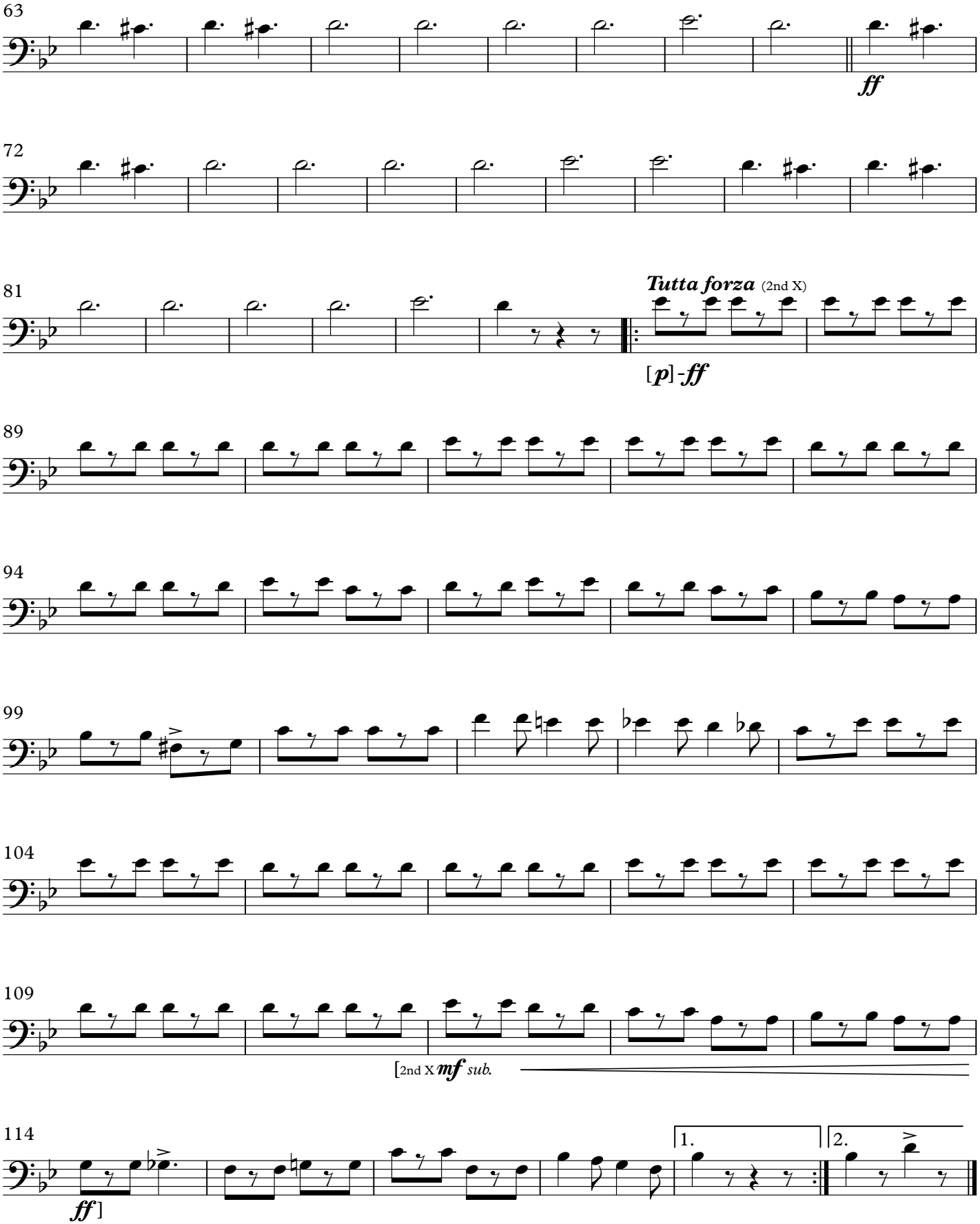
SABRE AND SPURS

1st Bassoon



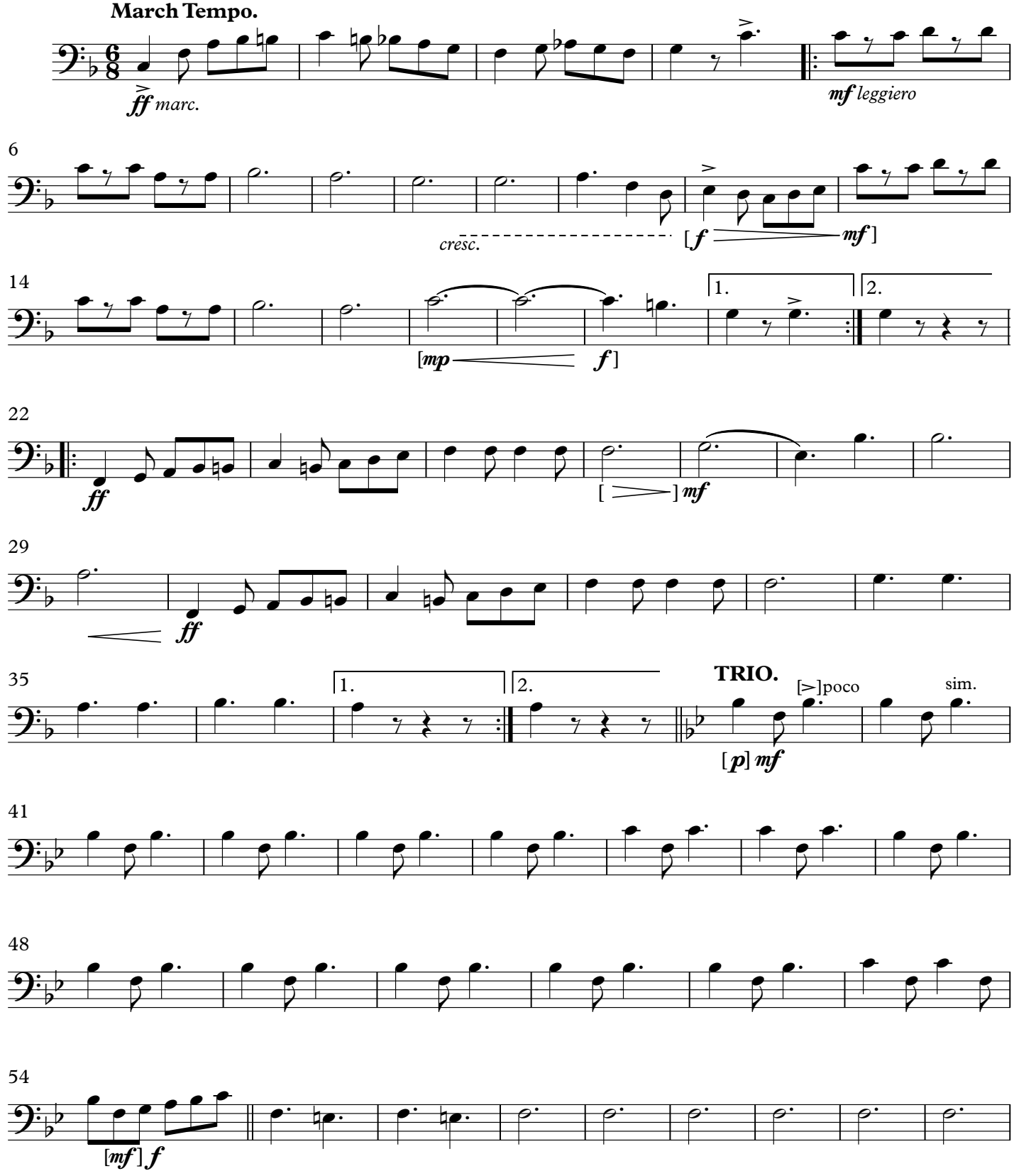
March

SABRE AND SPURS

(1918)

2nd Bassoon

JOHN PHILIP SOUSA



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SABRE AND SPURS
2nd 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

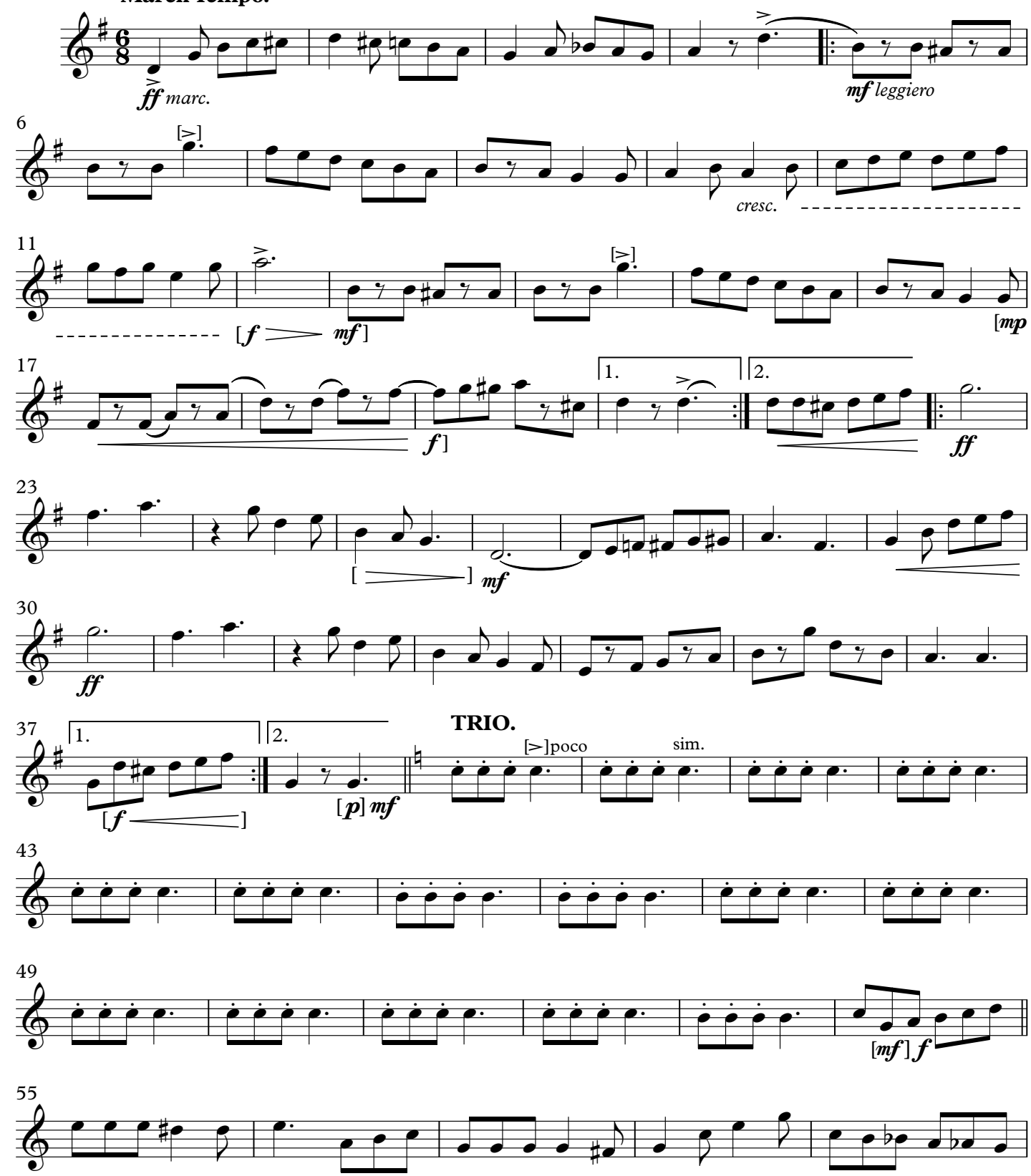
(1918)

Soprano Saxophone

[optional]

JOHN PHILIP SOUSA

March Tempo.



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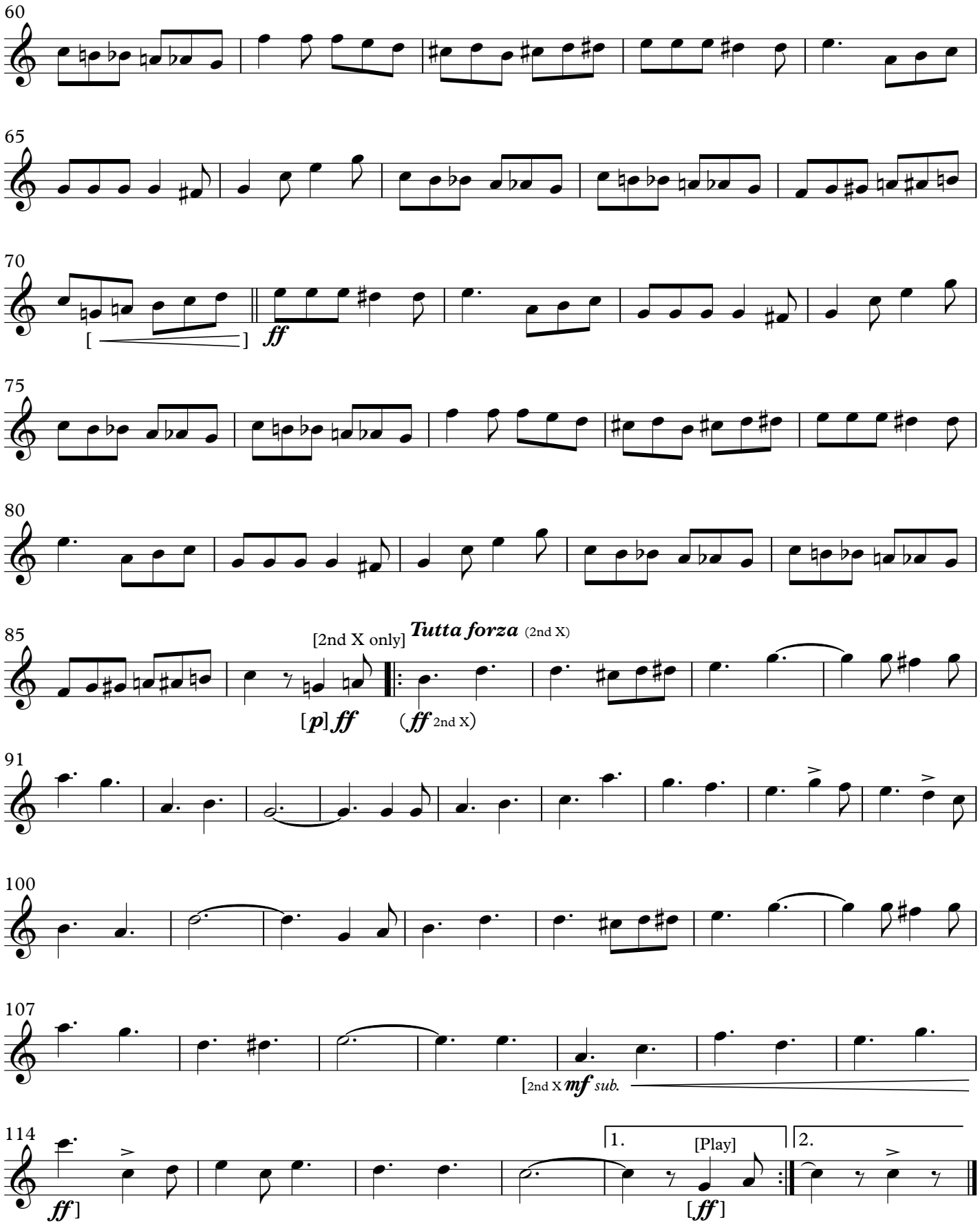
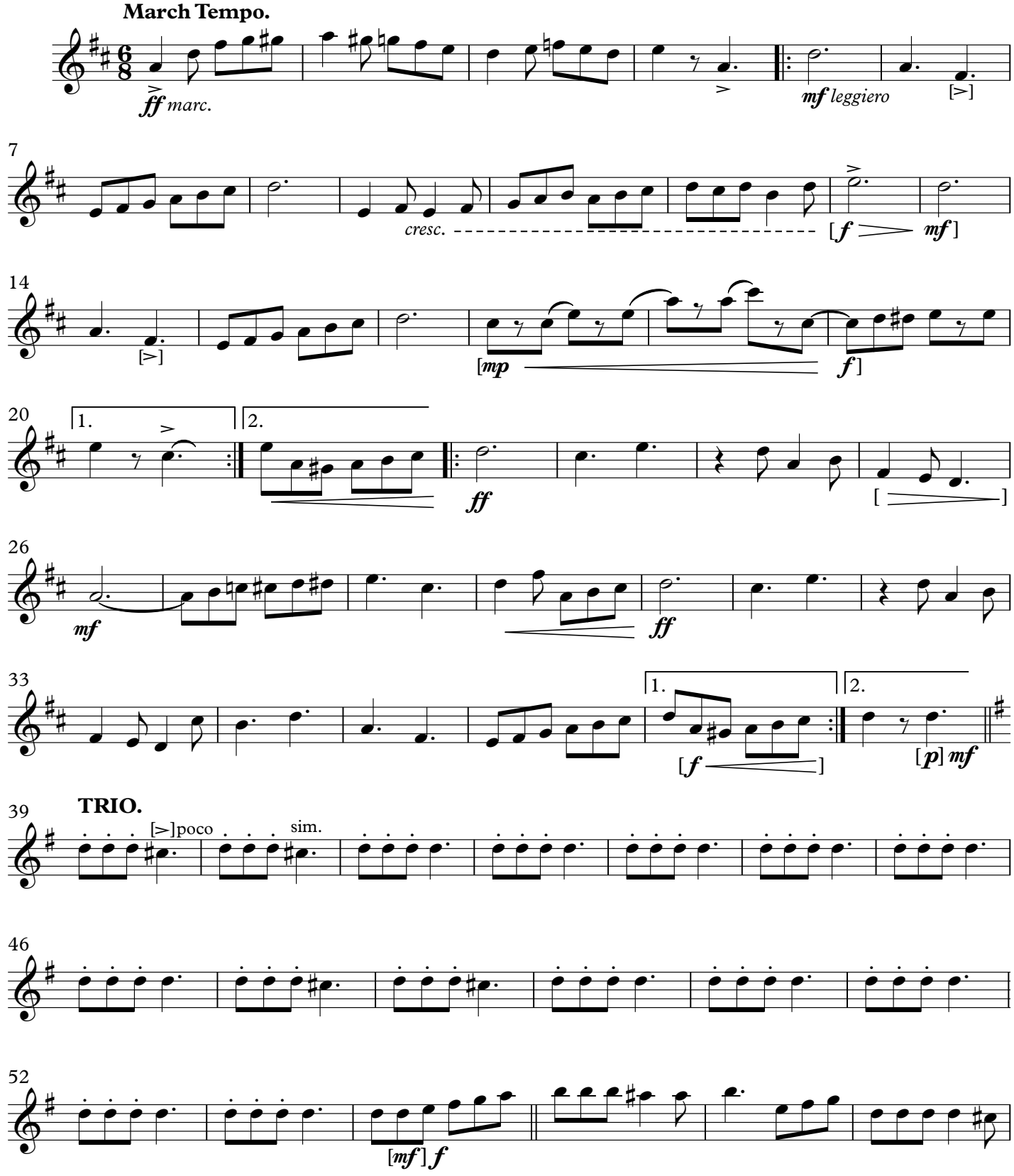
SABRE AND SPURS
Soprano Saxophone



March

SABRE AND SPURS

E♭ Alto Saxophone (1918) **JOHN PHILIP SOUSA**



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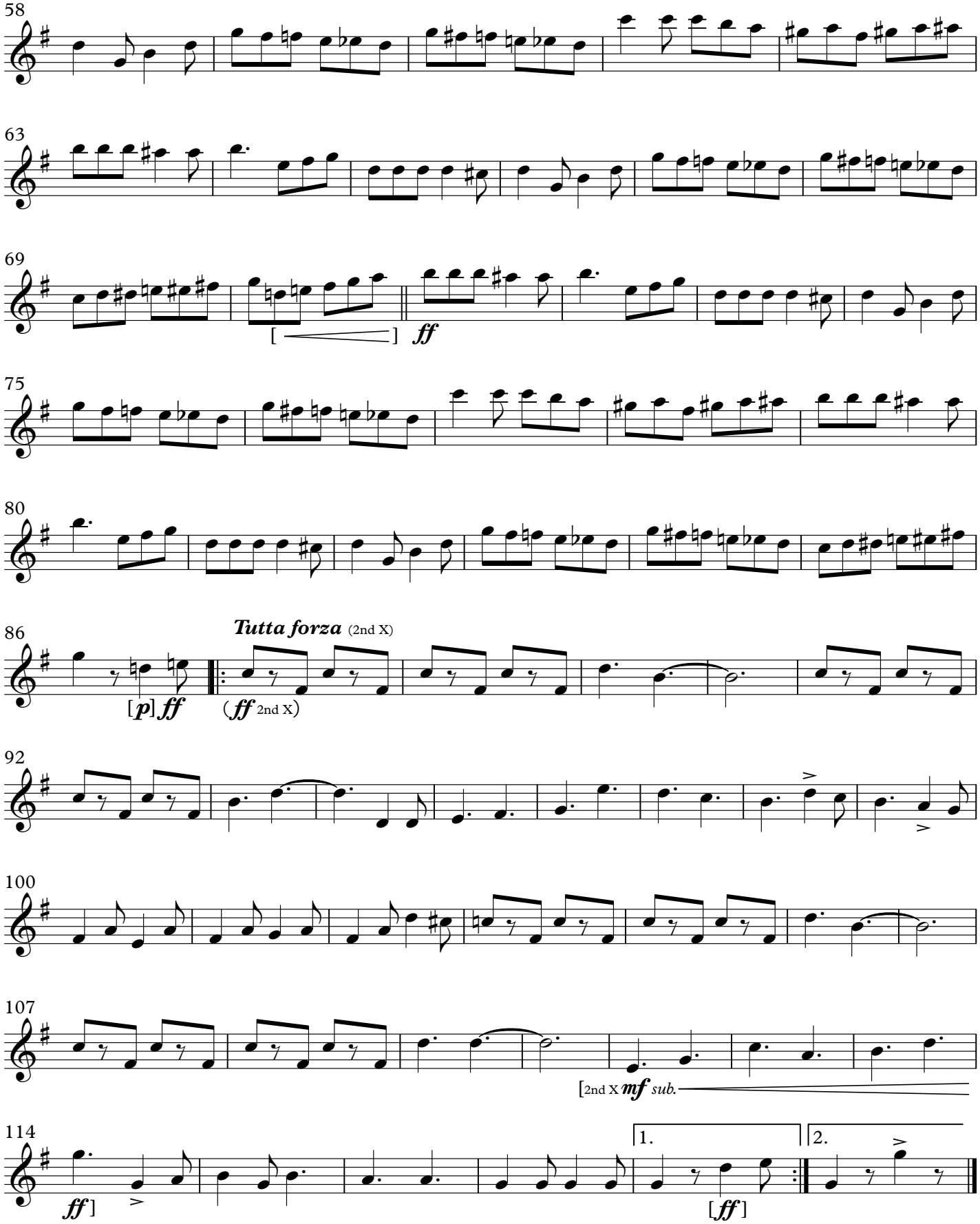
SABRE AND SPURS

E♭ Alto Saxophone



March

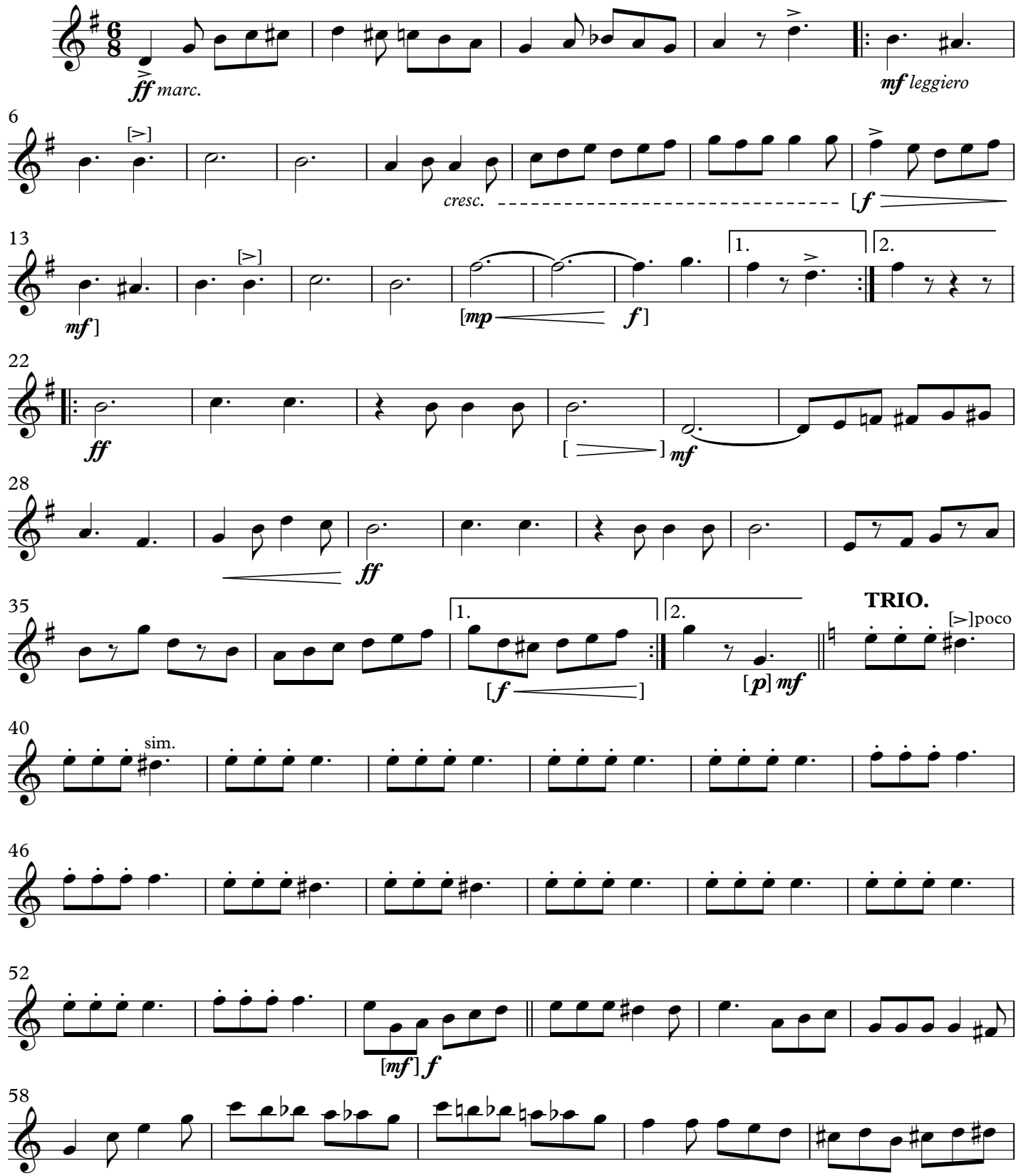
SABRE AND SPURS

(1918)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.



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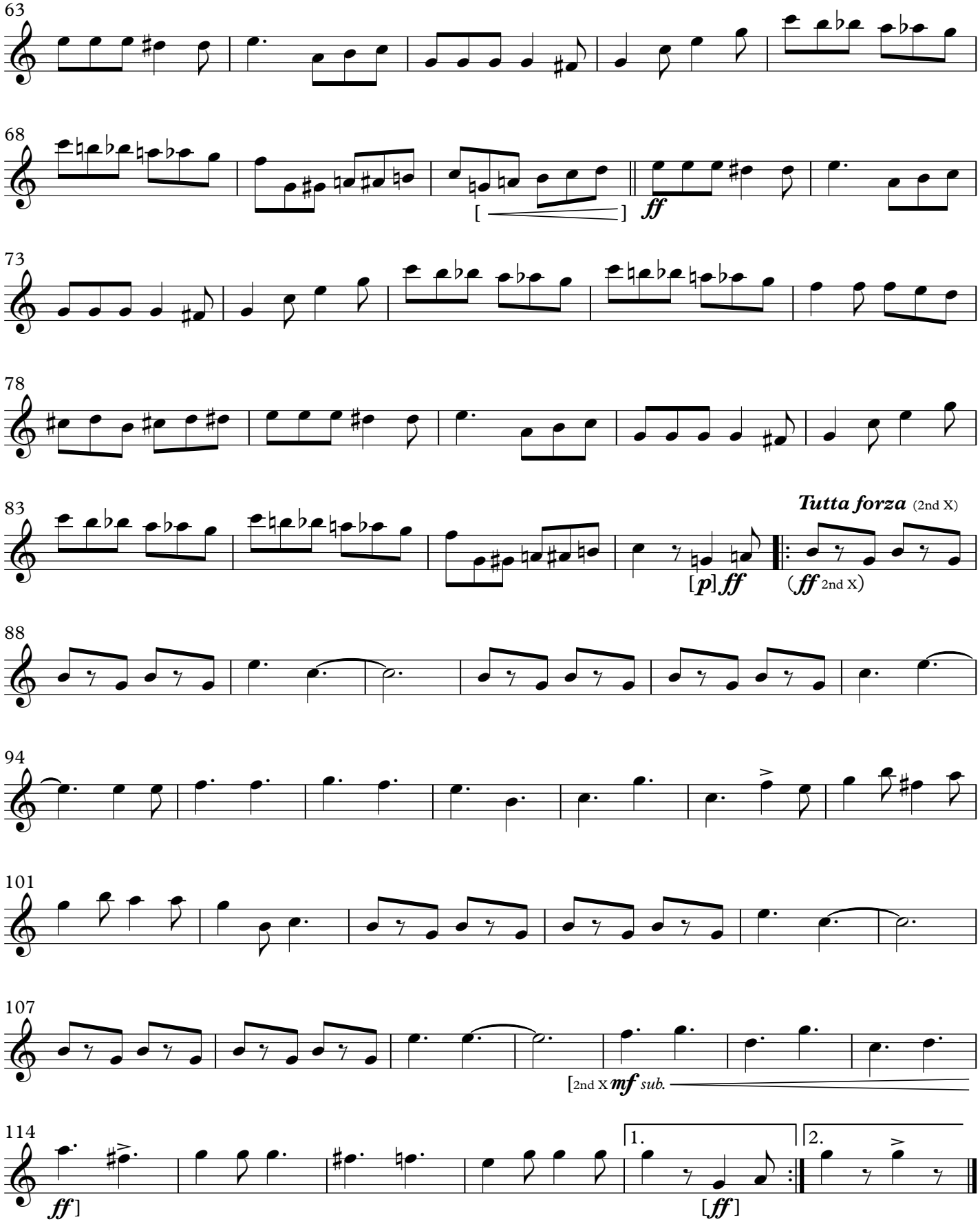
SABRE AND SPURS

B♭ Tenor Saxophone



March

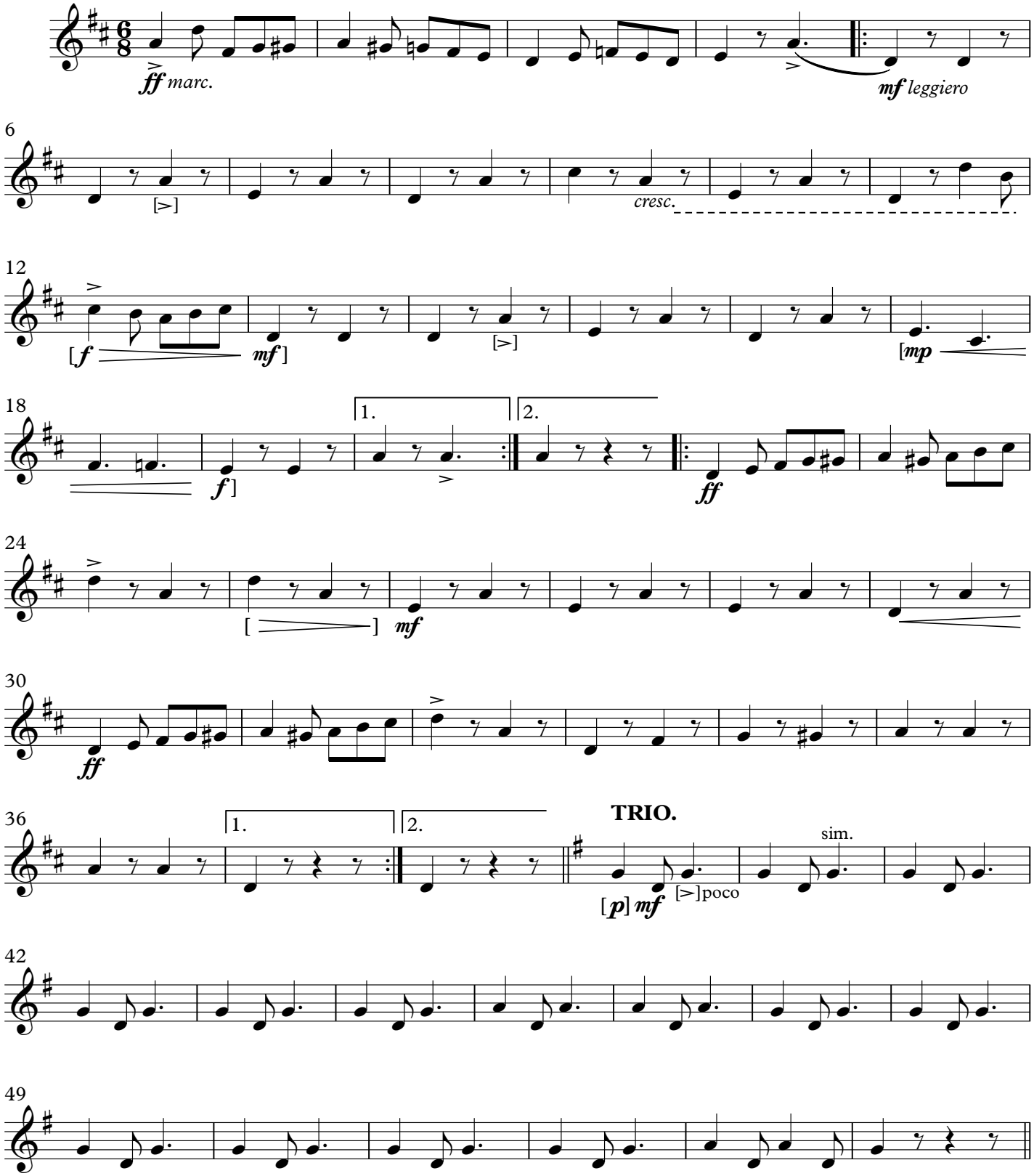
SABRE AND SPURS

(1918)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.



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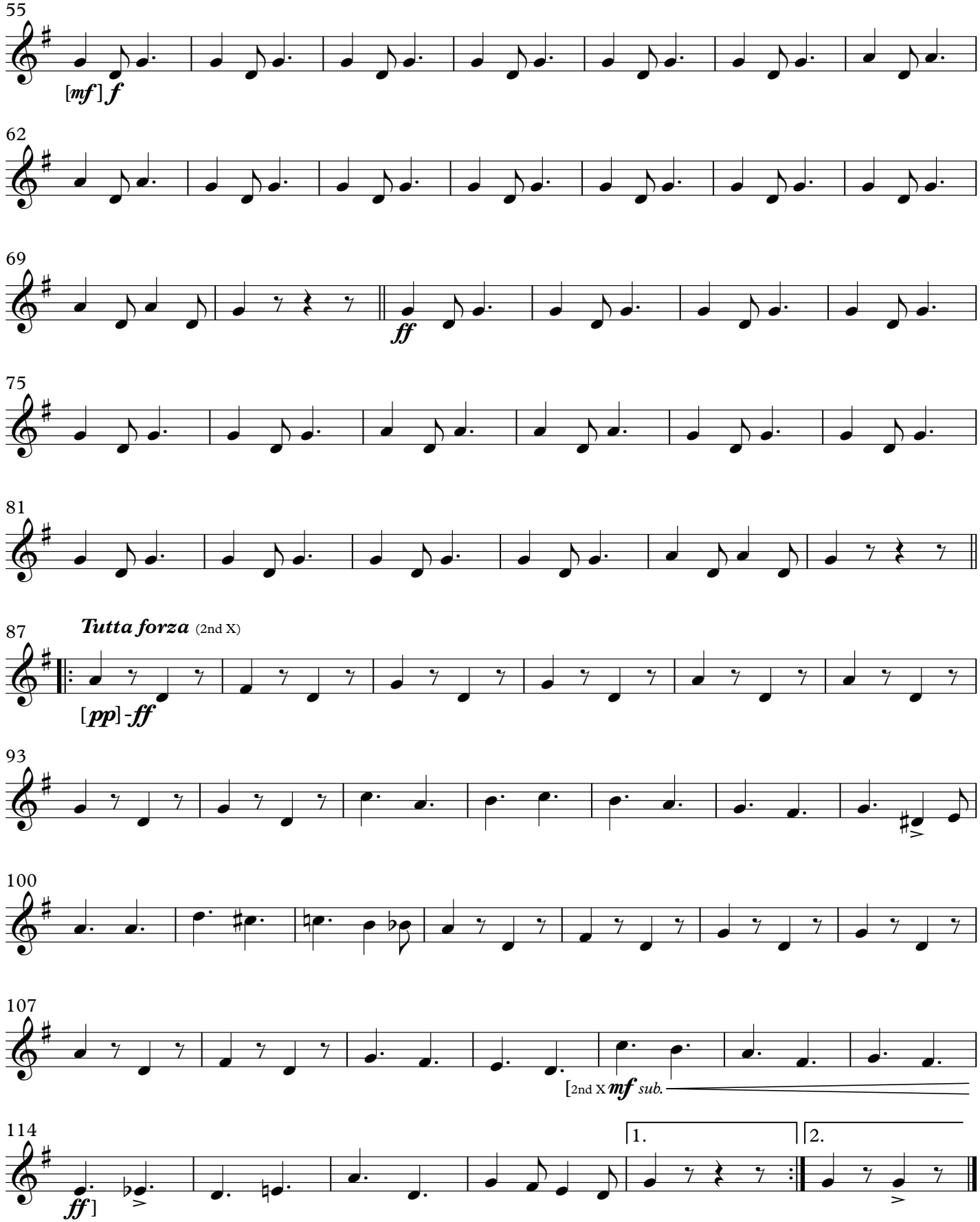
SABRE AND SPURS

Eb Baritone Saxophone



March

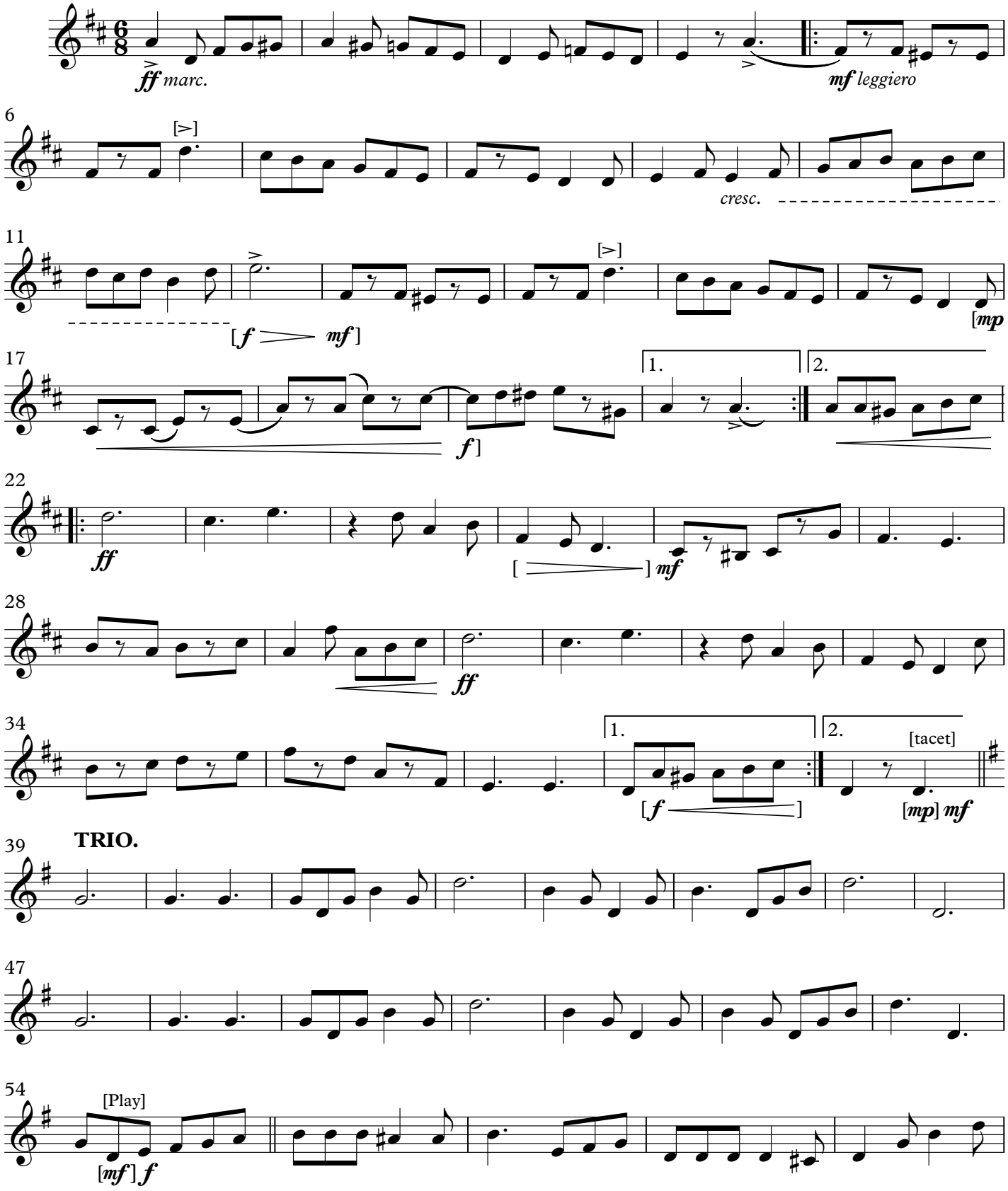
SABRE AND SPURS

E♭ Cornet
[optional]

(1918)

JOHN PHILIP SOUSA

March Tempo.



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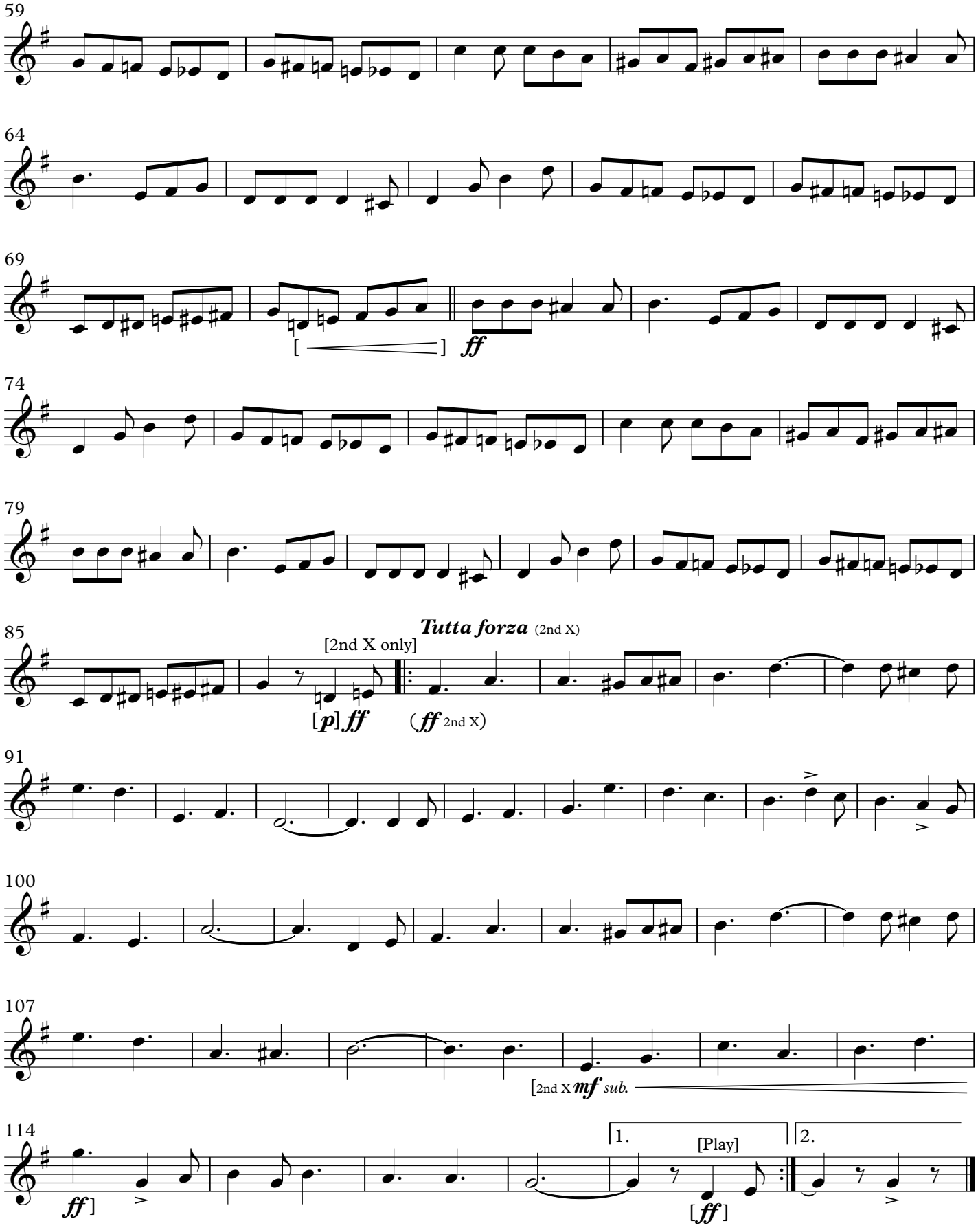
SABRE AND SPURS

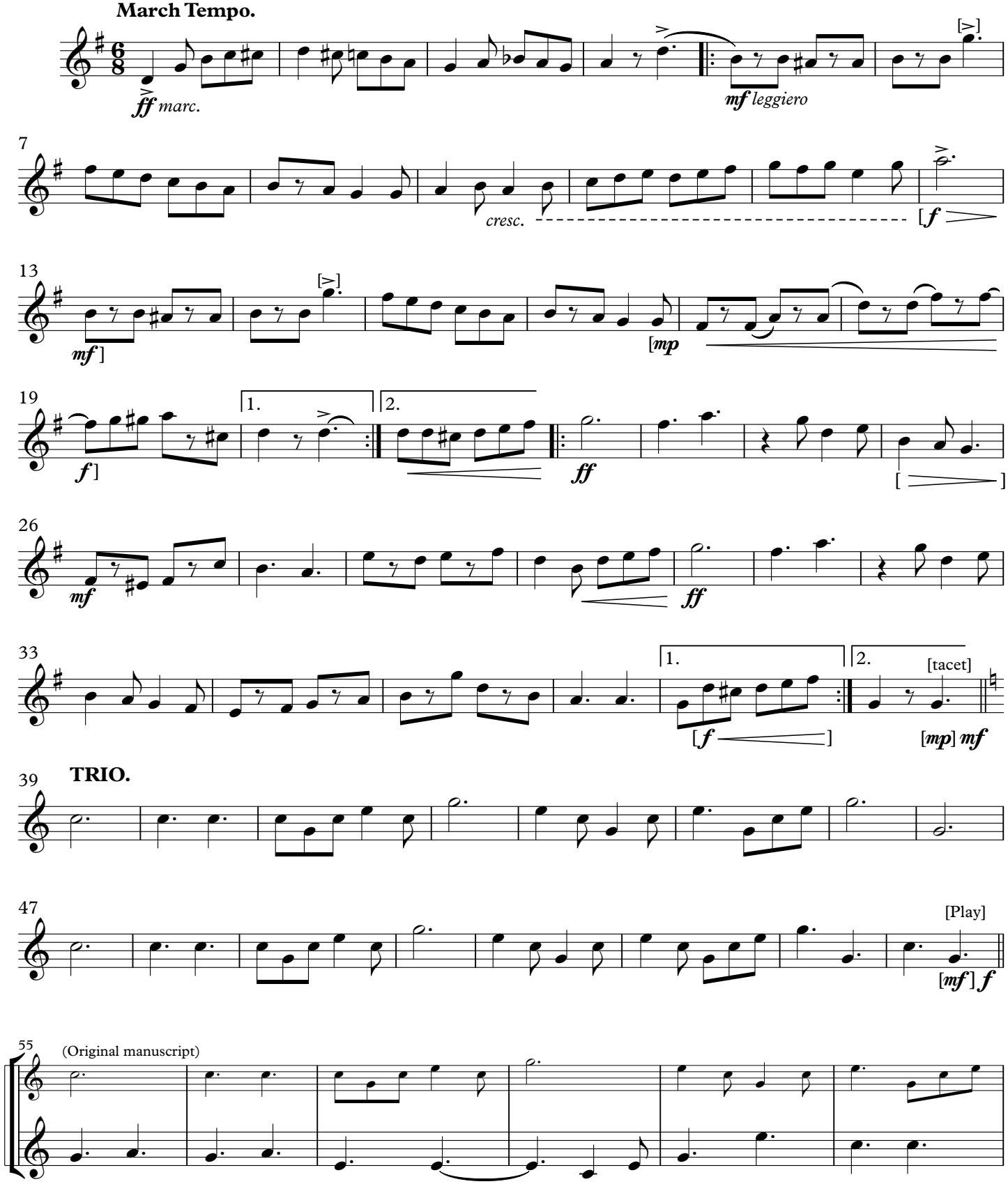
E♭ Cornet



March

SABRE AND SPURS

Solo B♭ Cornet (1918) **JOHN PHILIP SOUSA**



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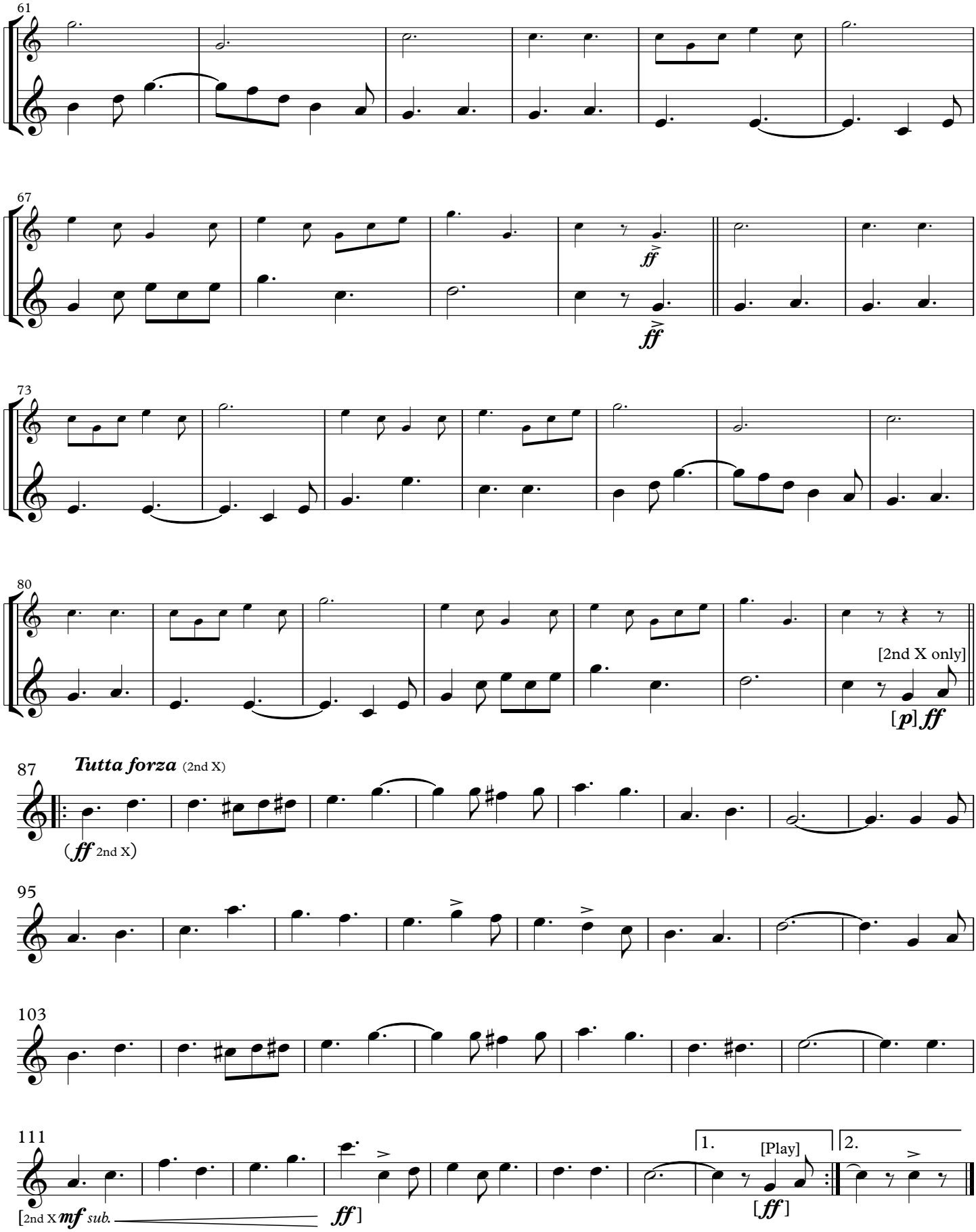
SABRE AND SPURS

Solo B♭ Cornet

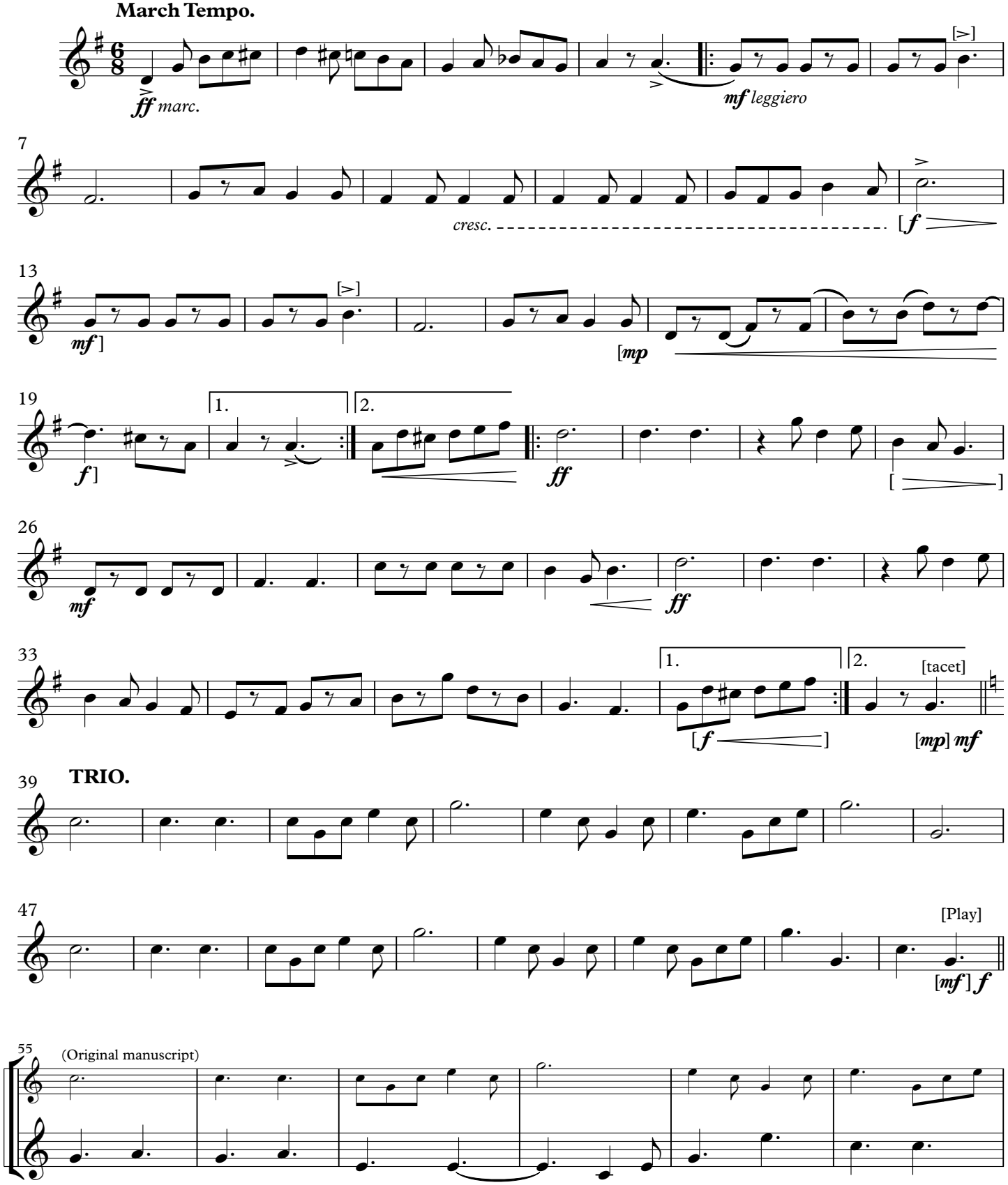


March

SABRE AND SPURS

1st B♭ Cornet (1918) **JOHN PHILIP SOUSA**

March Tempo.



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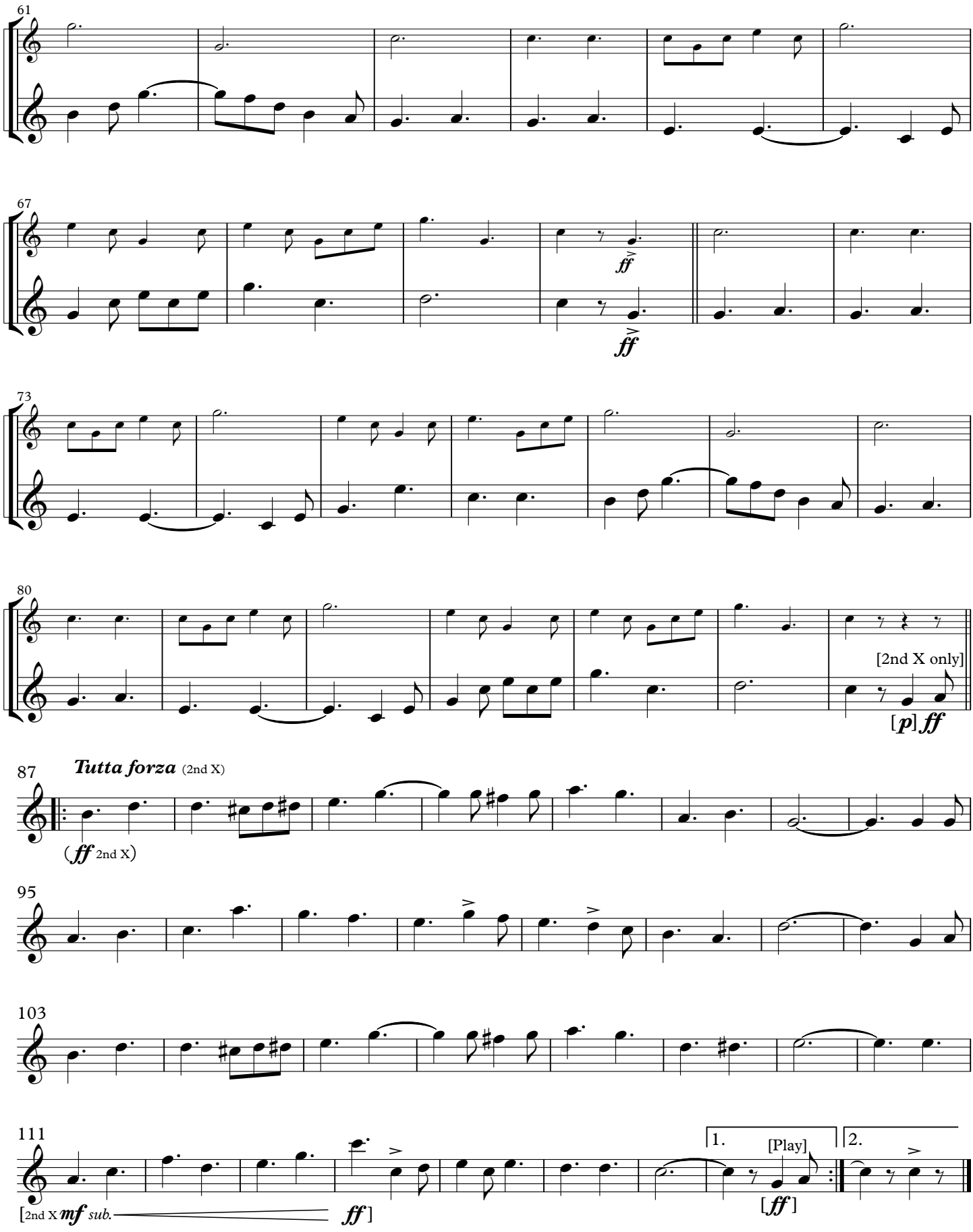
SABRE AND SPURS

1st B♭ Cornet

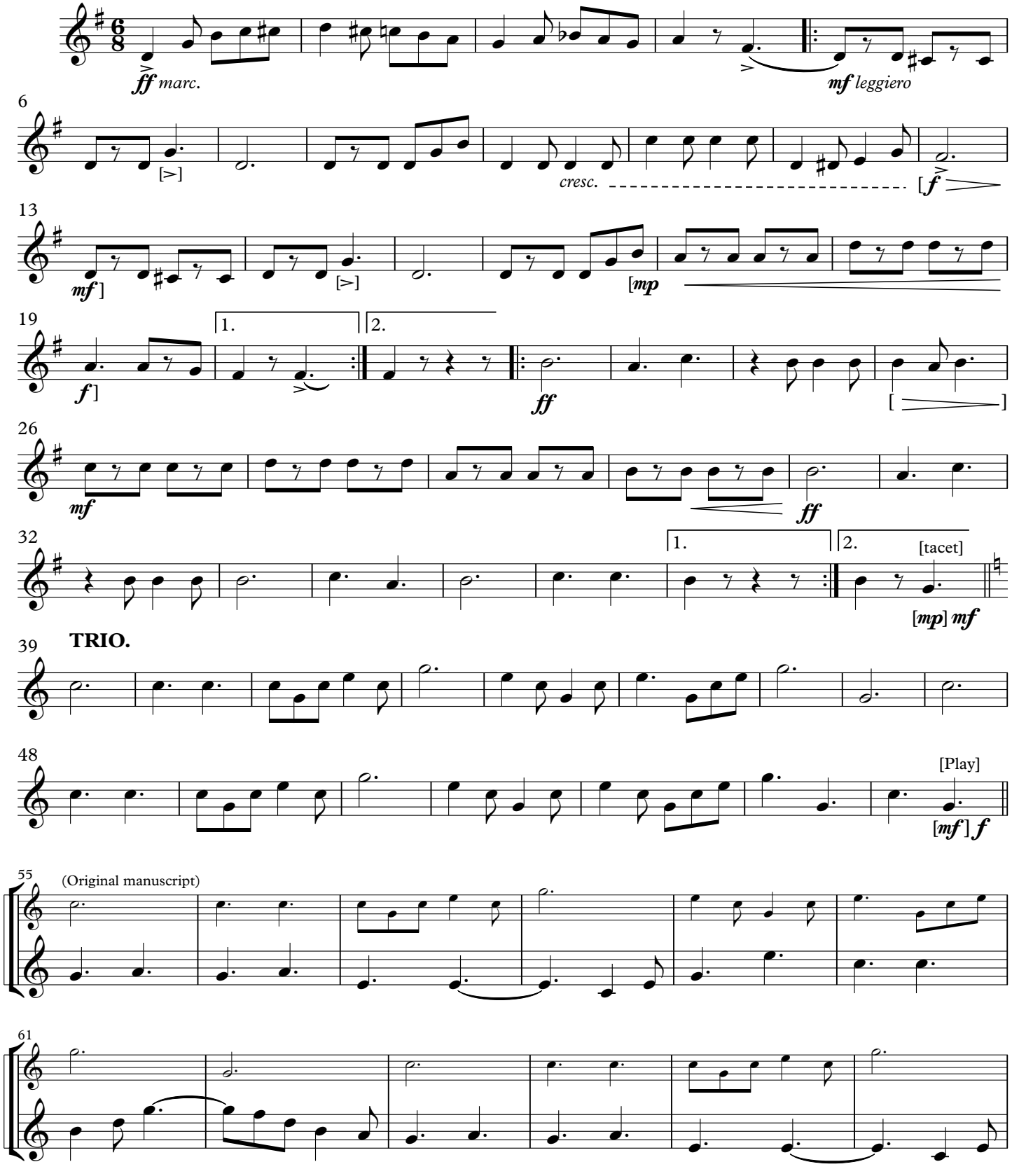


March

SABRE AND SPURS

2nd B♭ Cornet (1918) **JOHN PHILIP SOUSA**

March Tempo.



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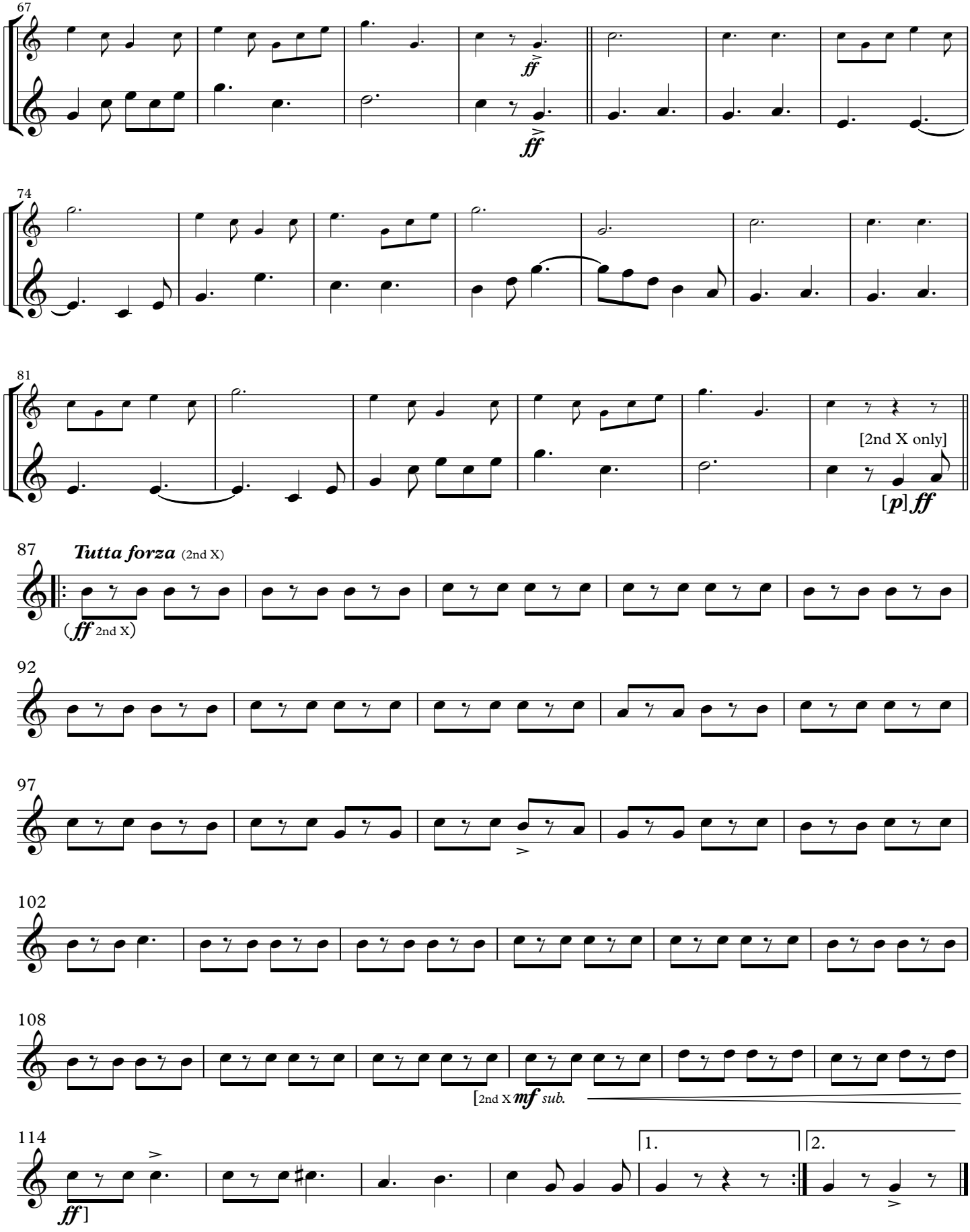
SABRE AND SPURS

2nd B♭ Cornet

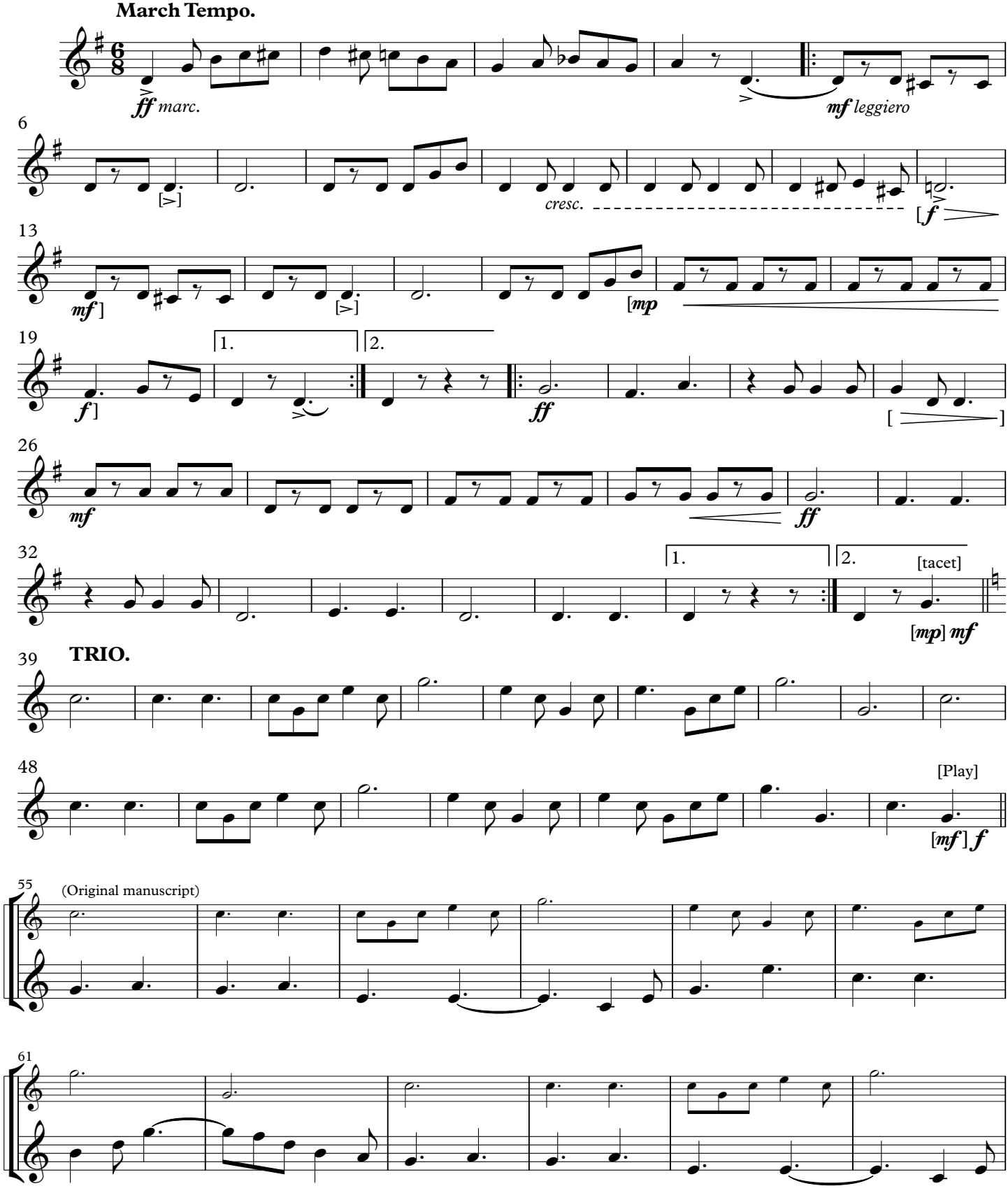


March

SABRE AND SPURS

3rd B♭ Cornet (1918) **JOHN PHILIP SOUSA**

March Tempo.



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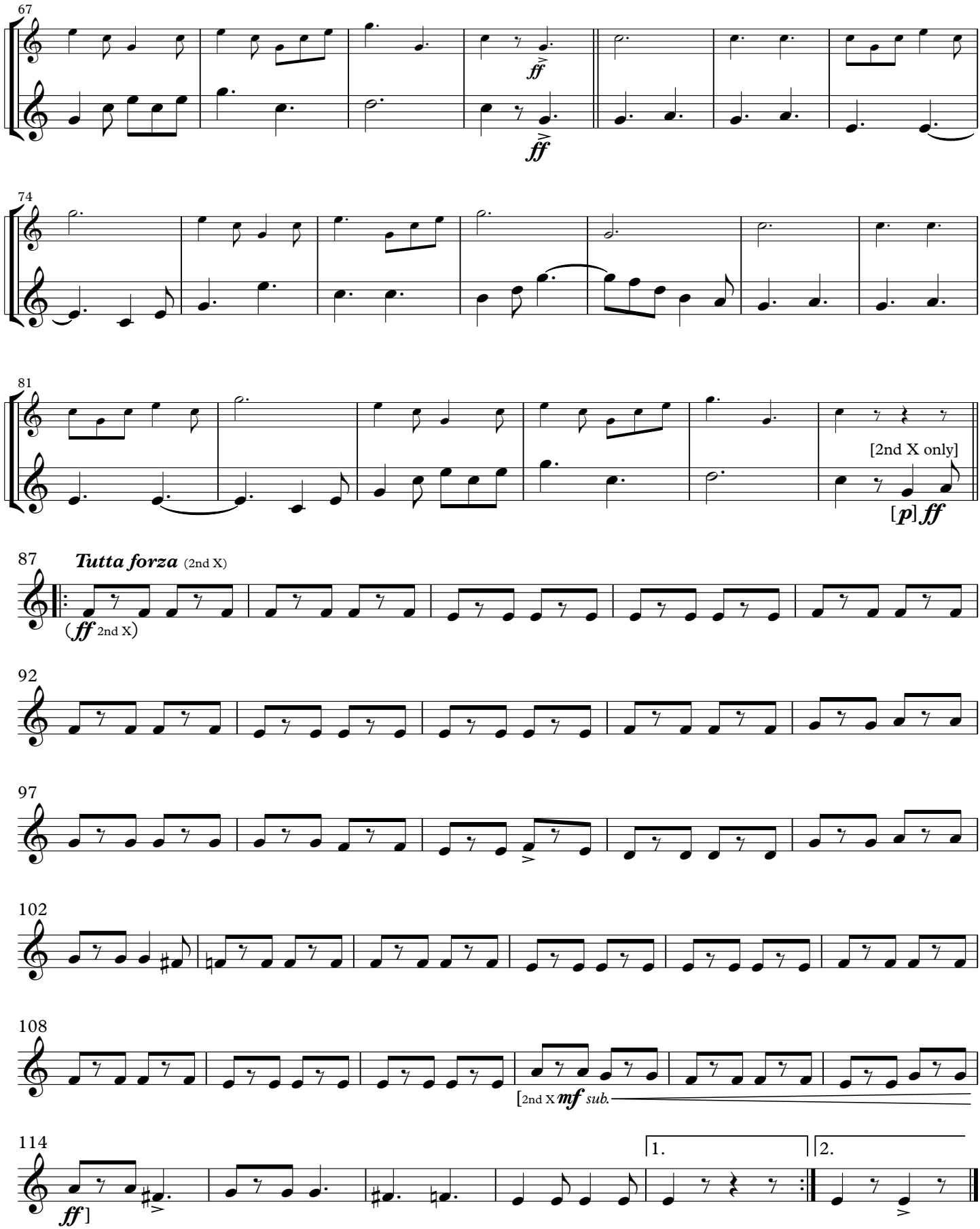
SABRE AND SPURS

3rd B♭ Cornet



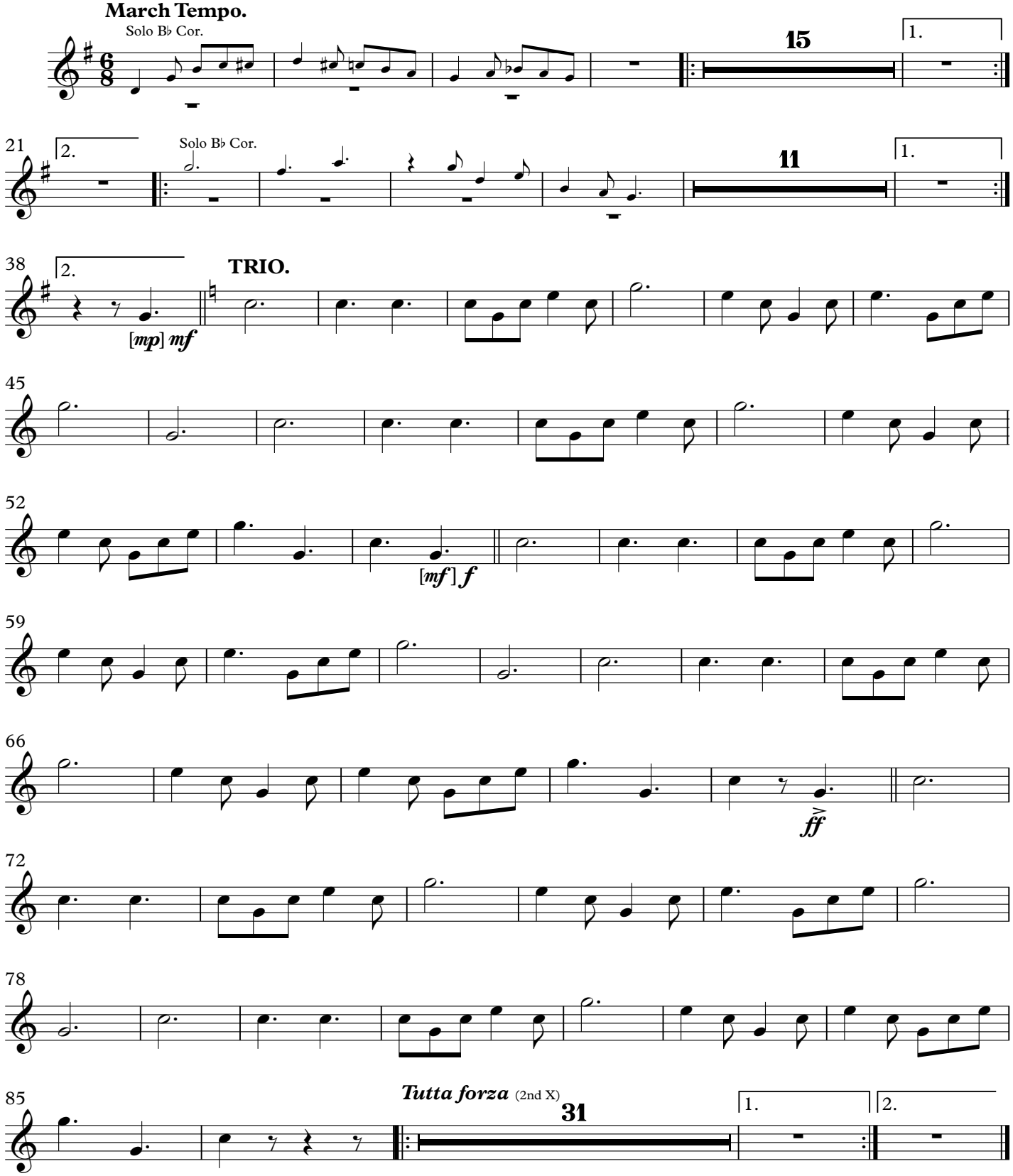
March

SABRE AND SPURS

(1918)

Regimental Trumpets in B♭

JOHN PHILIP SOUSA



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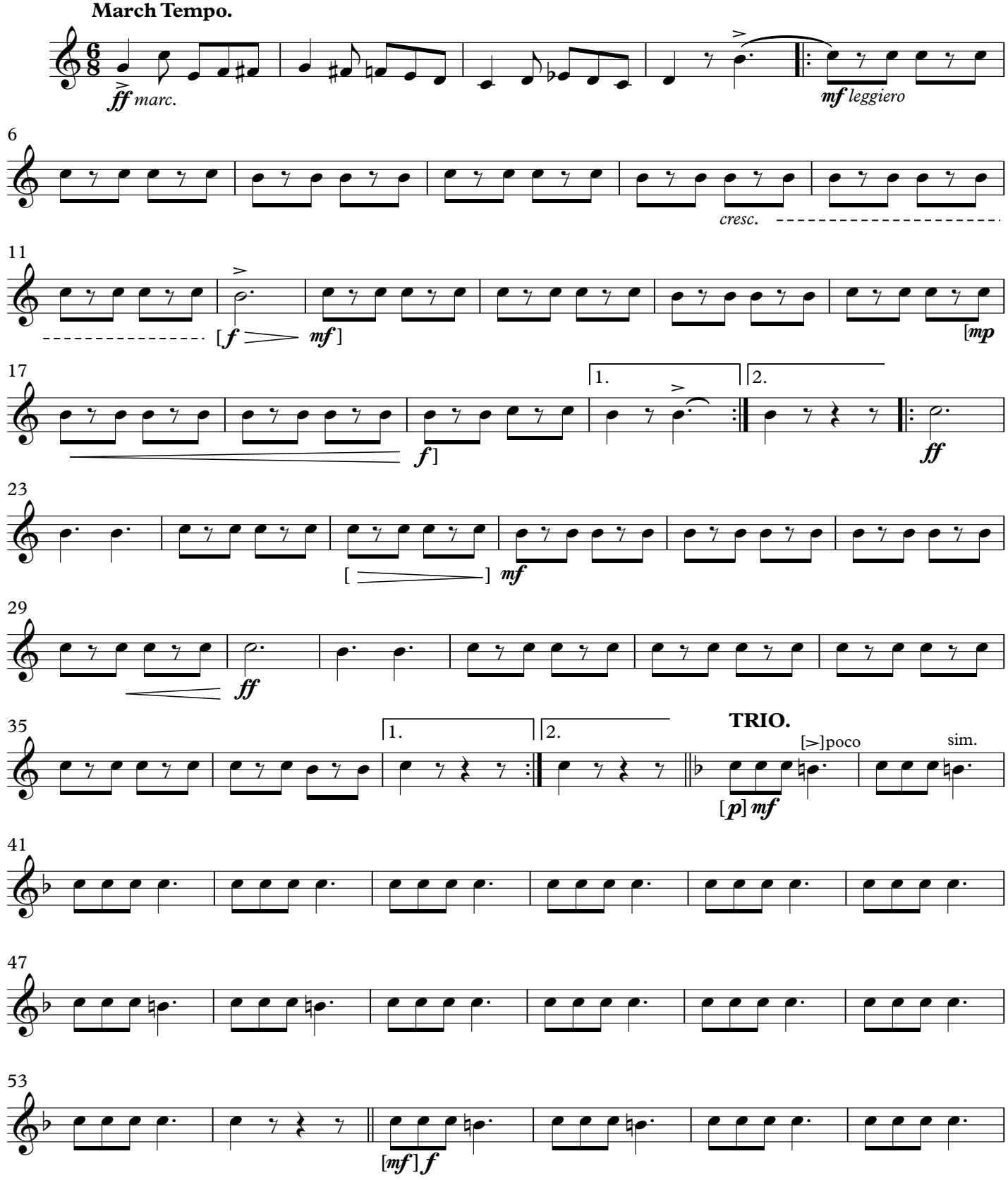
March

SABRE AND SPURS

1st F Horn

(1918)

JOHN PHILIP SOUSA



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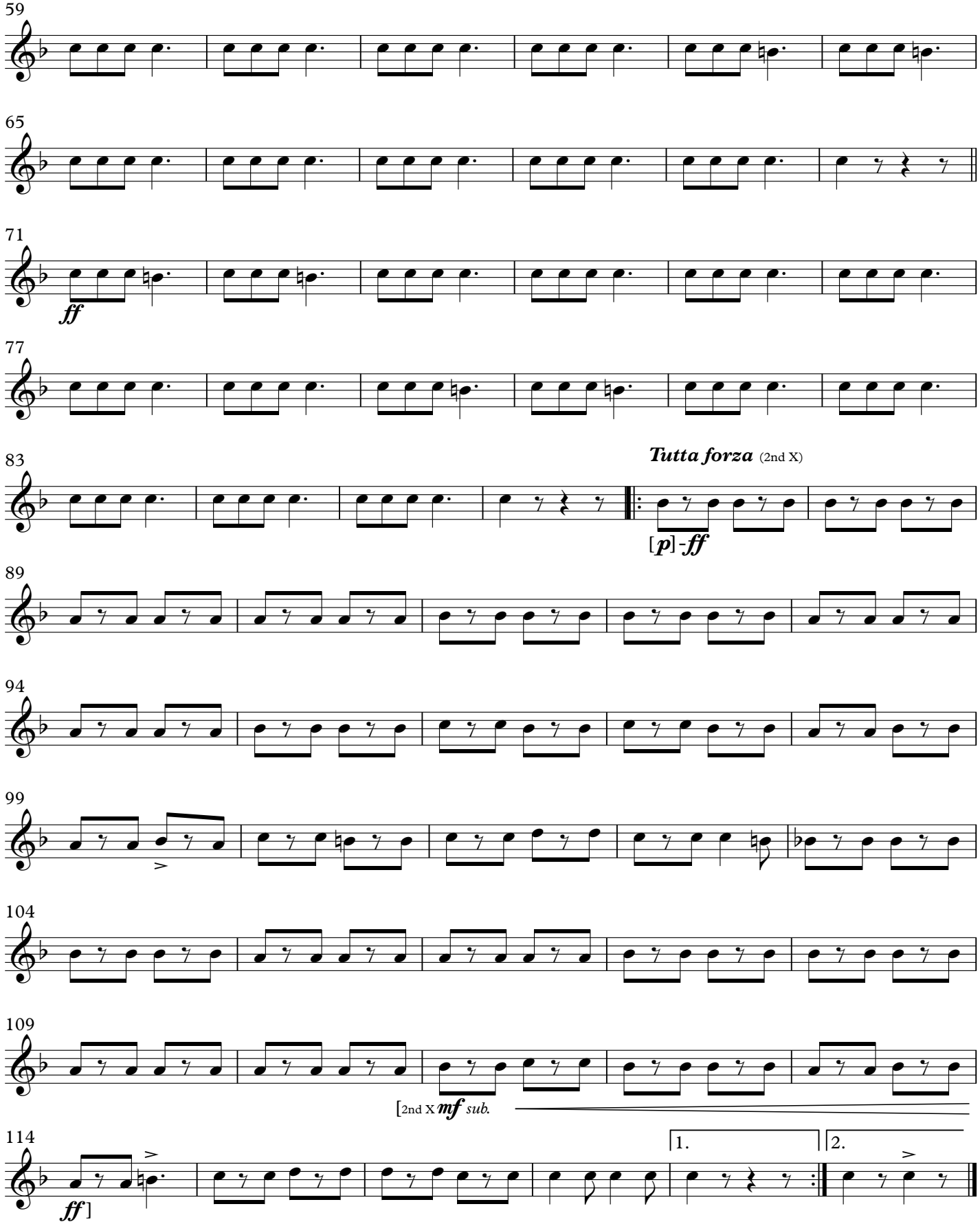
SABRE AND SPURS
1st F Horn



March

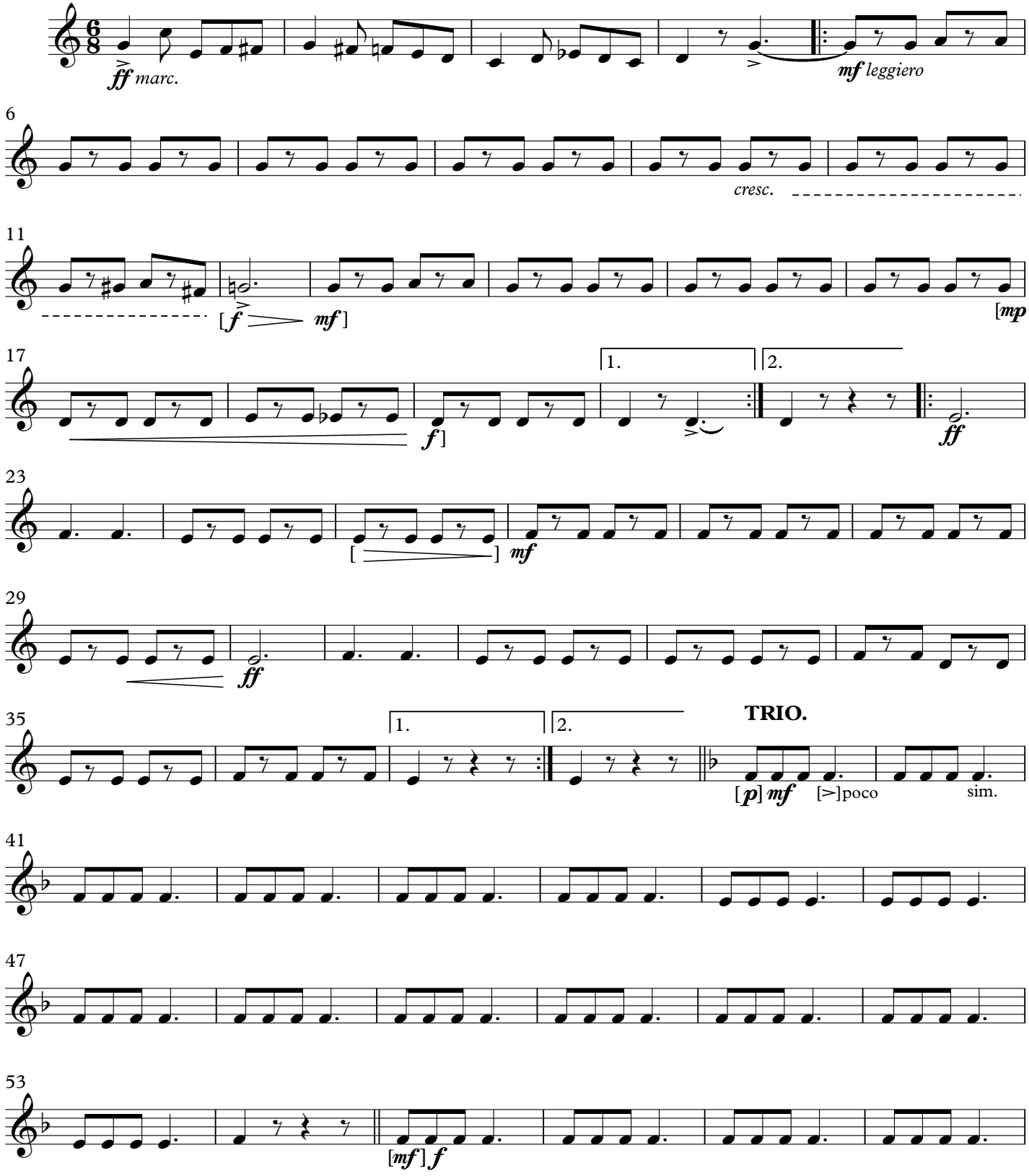
SABRE AND SPURS

2nd F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.



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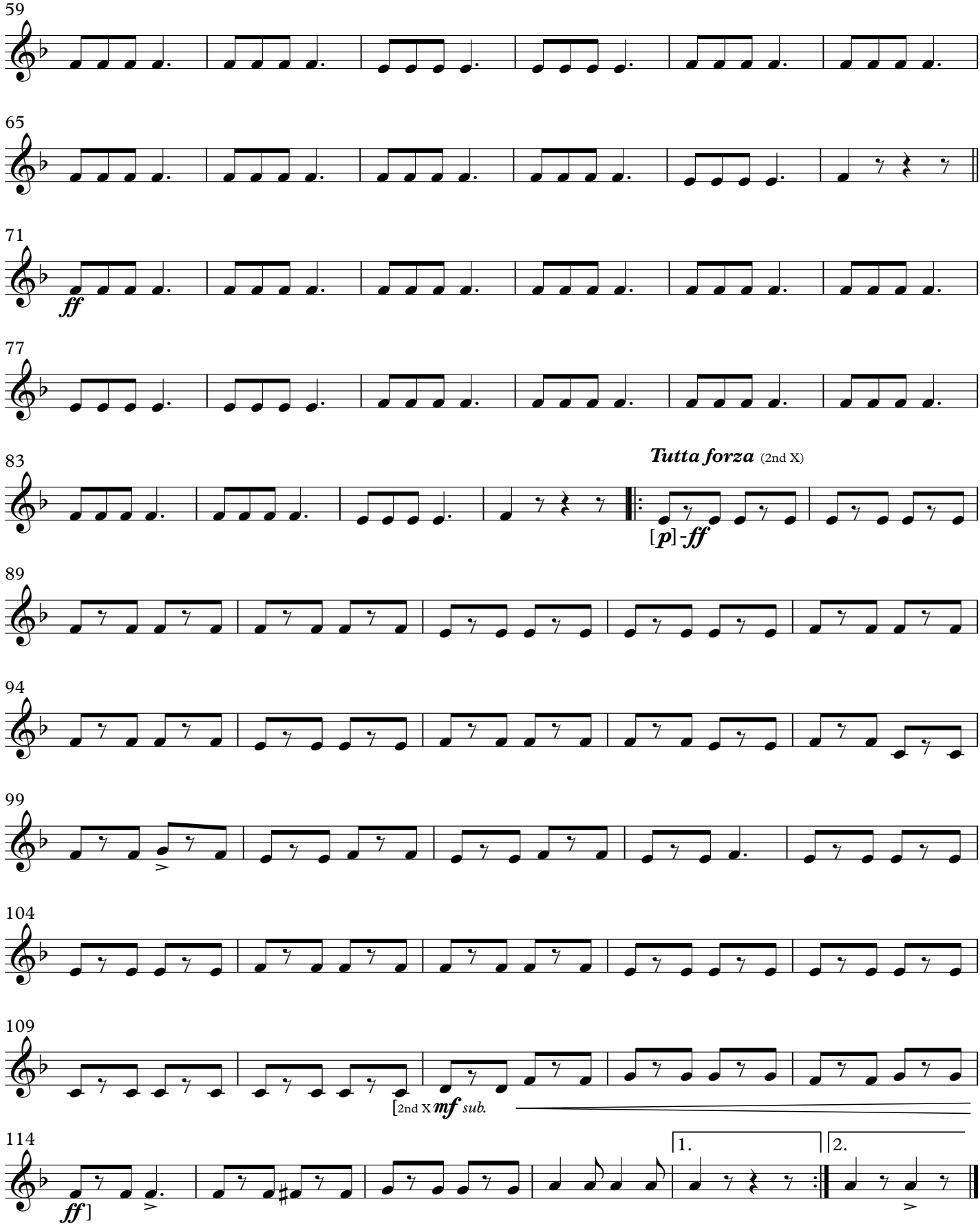
SABRE AND SPURS
2nd F Horn



March

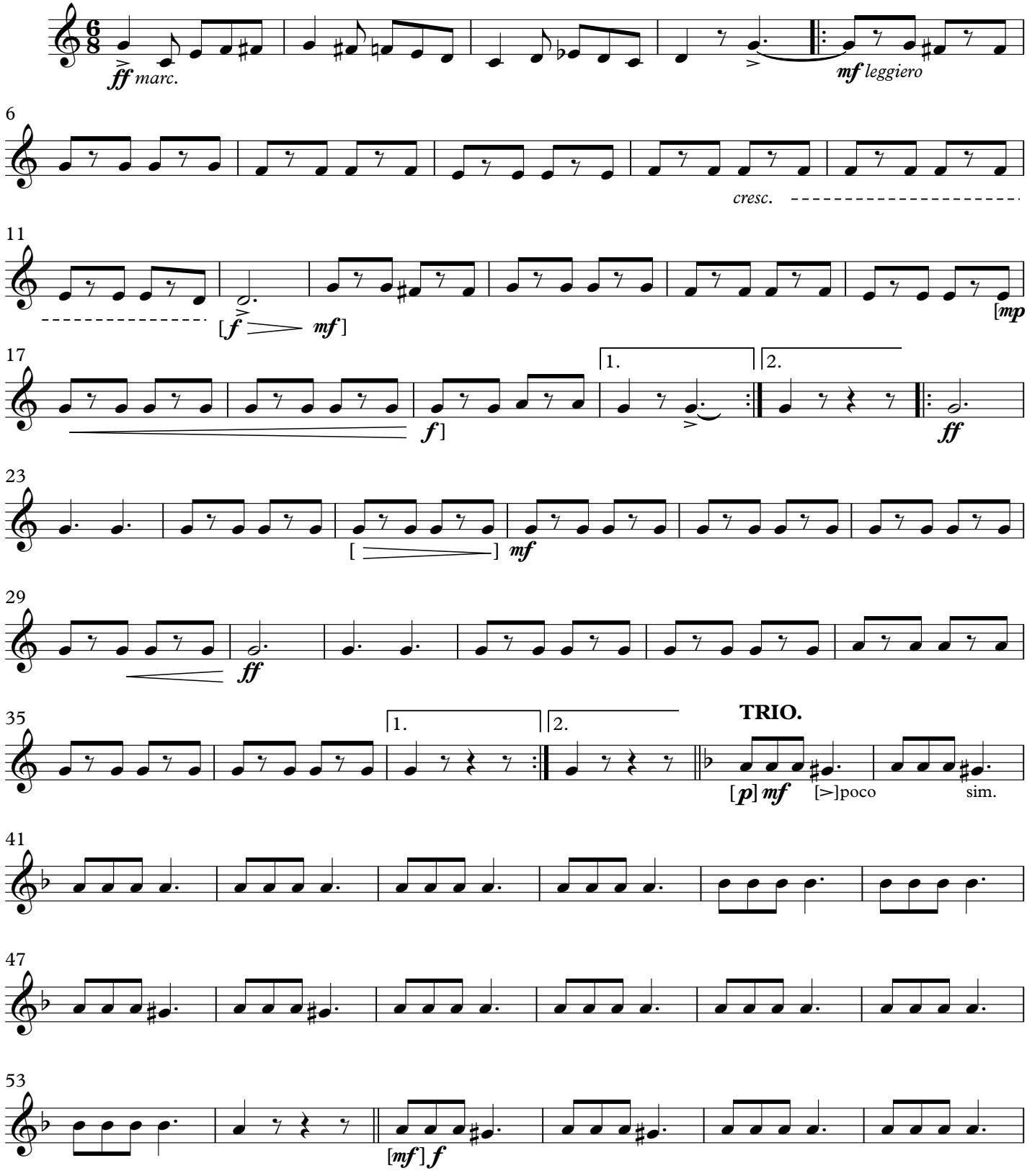
SABRE AND SPURS

3rd F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.



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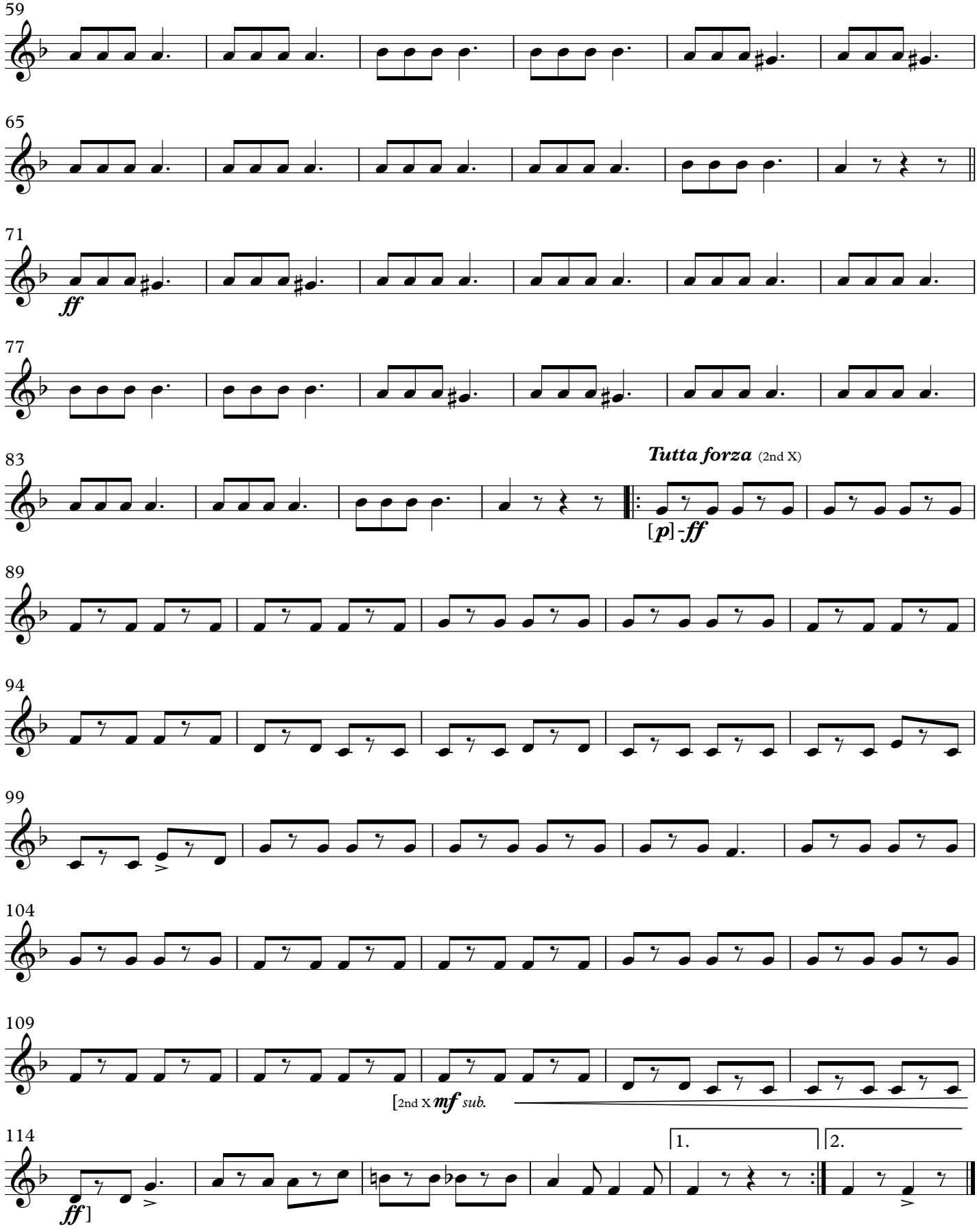
SABRE AND SPURS
3rd F Horn



March

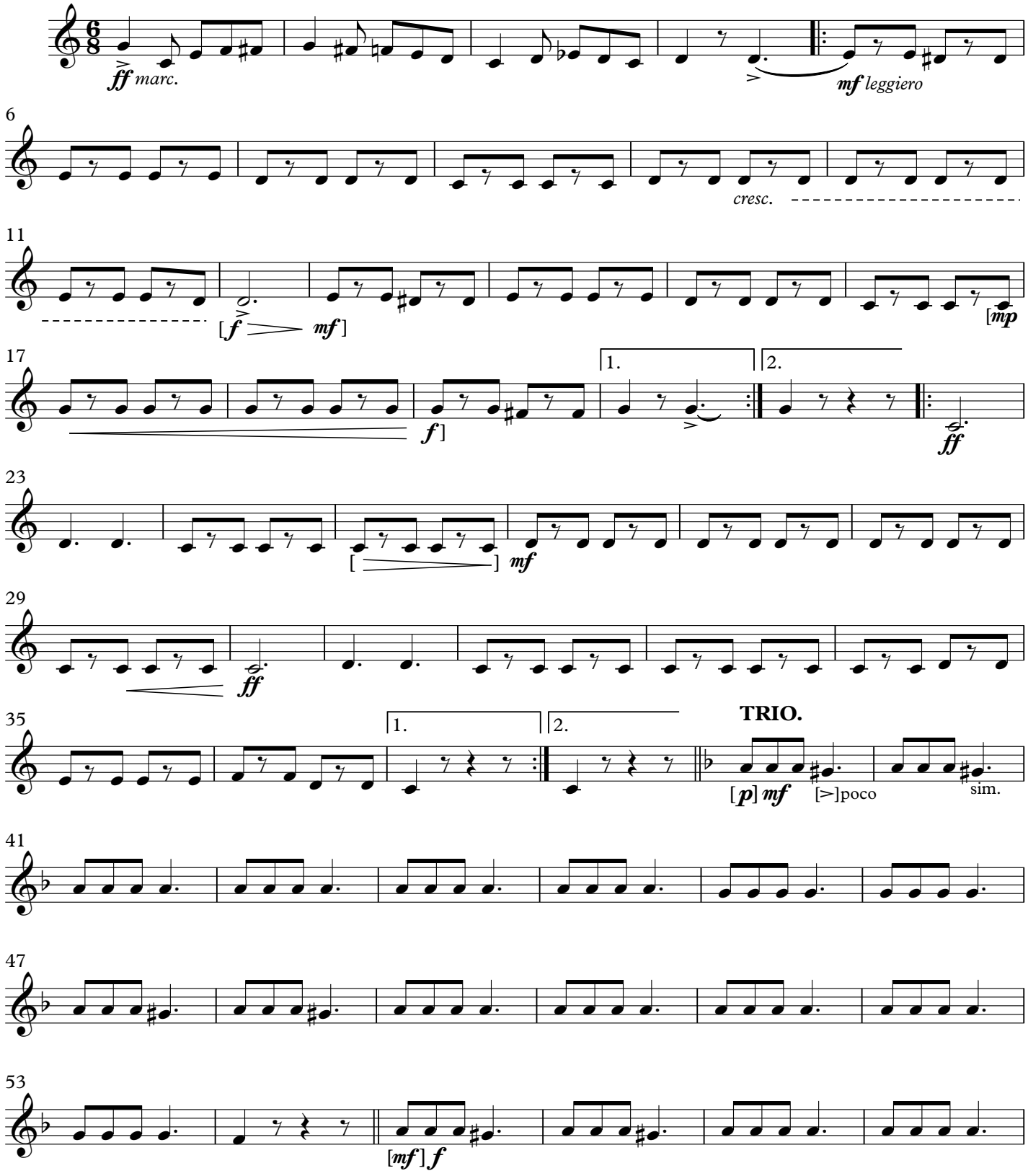
SABRE AND SPURS

4th F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.



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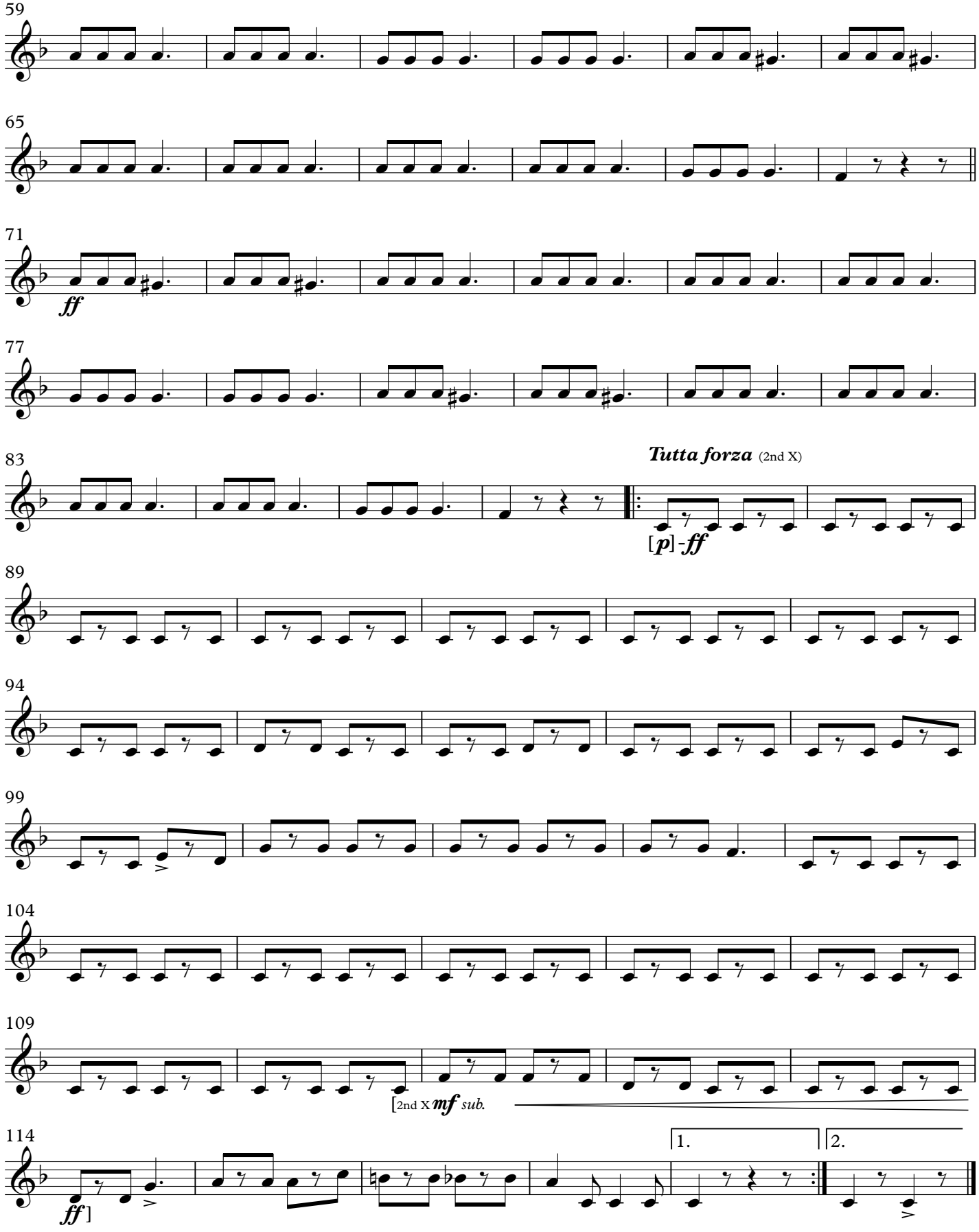
SABRE AND SPURS
4th F Horn



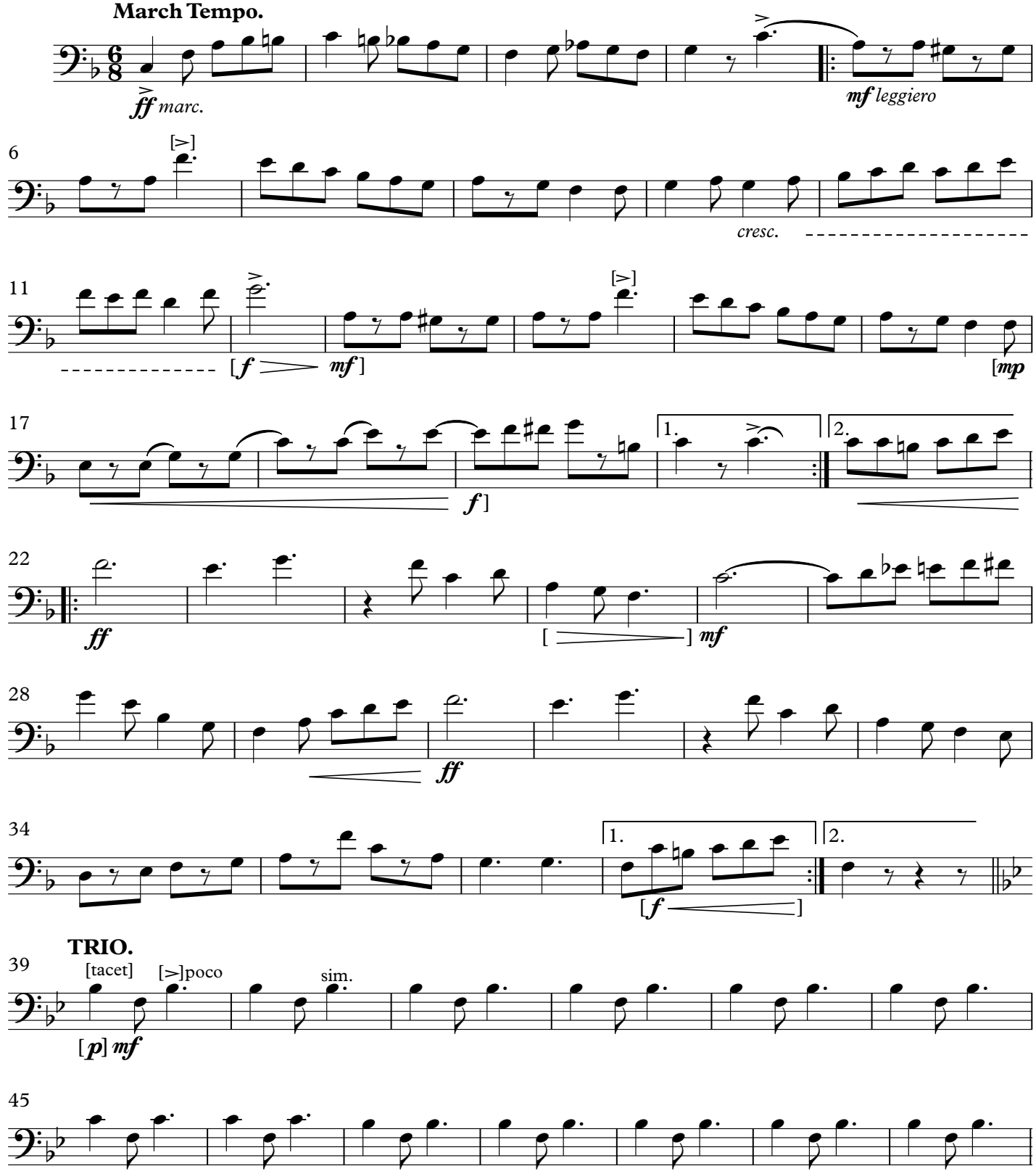
March

SABRE AND SPURS

(1918)

Baritone

JOHN PHILIP SOUSA



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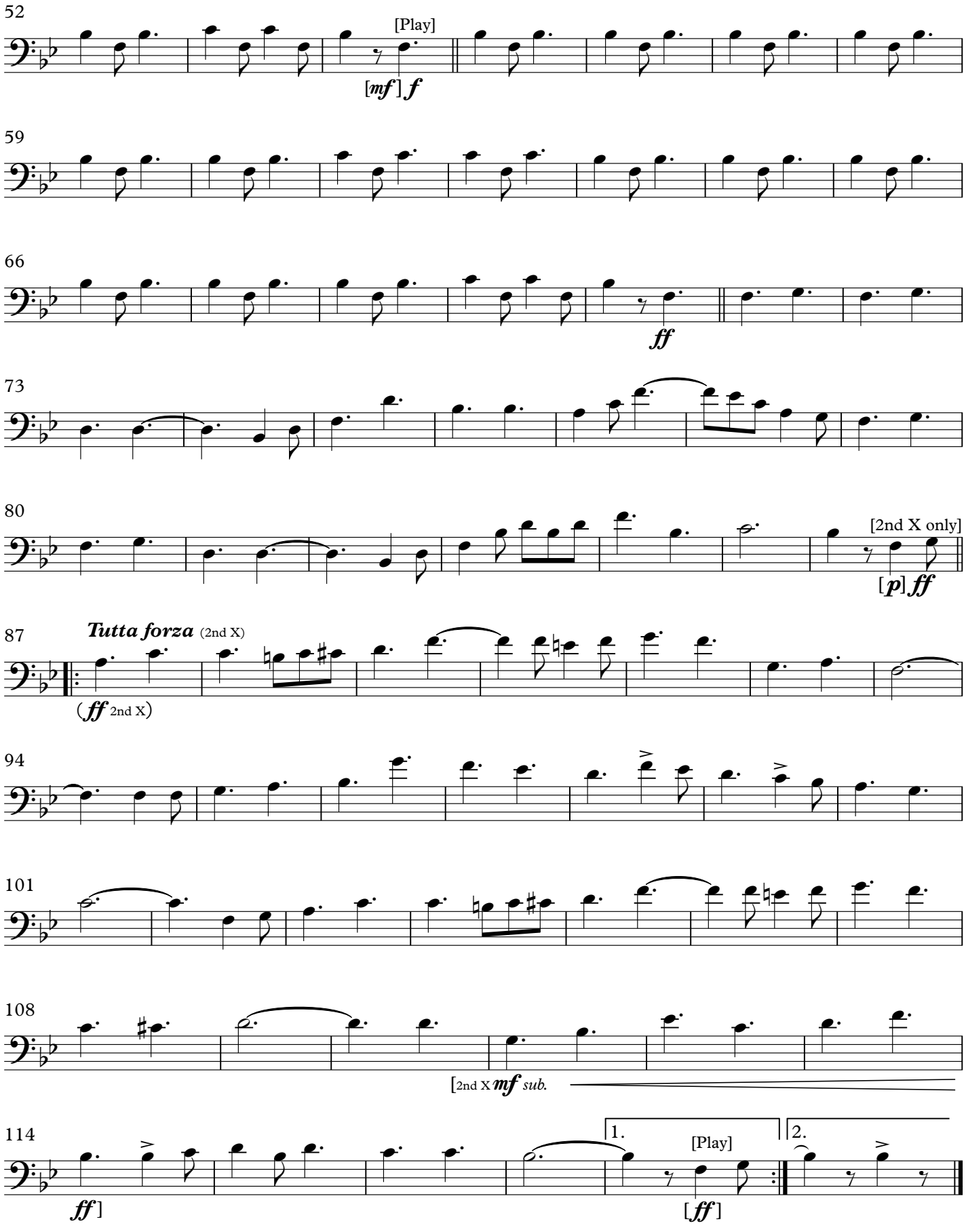
SABRE AND SPURS

Baritone



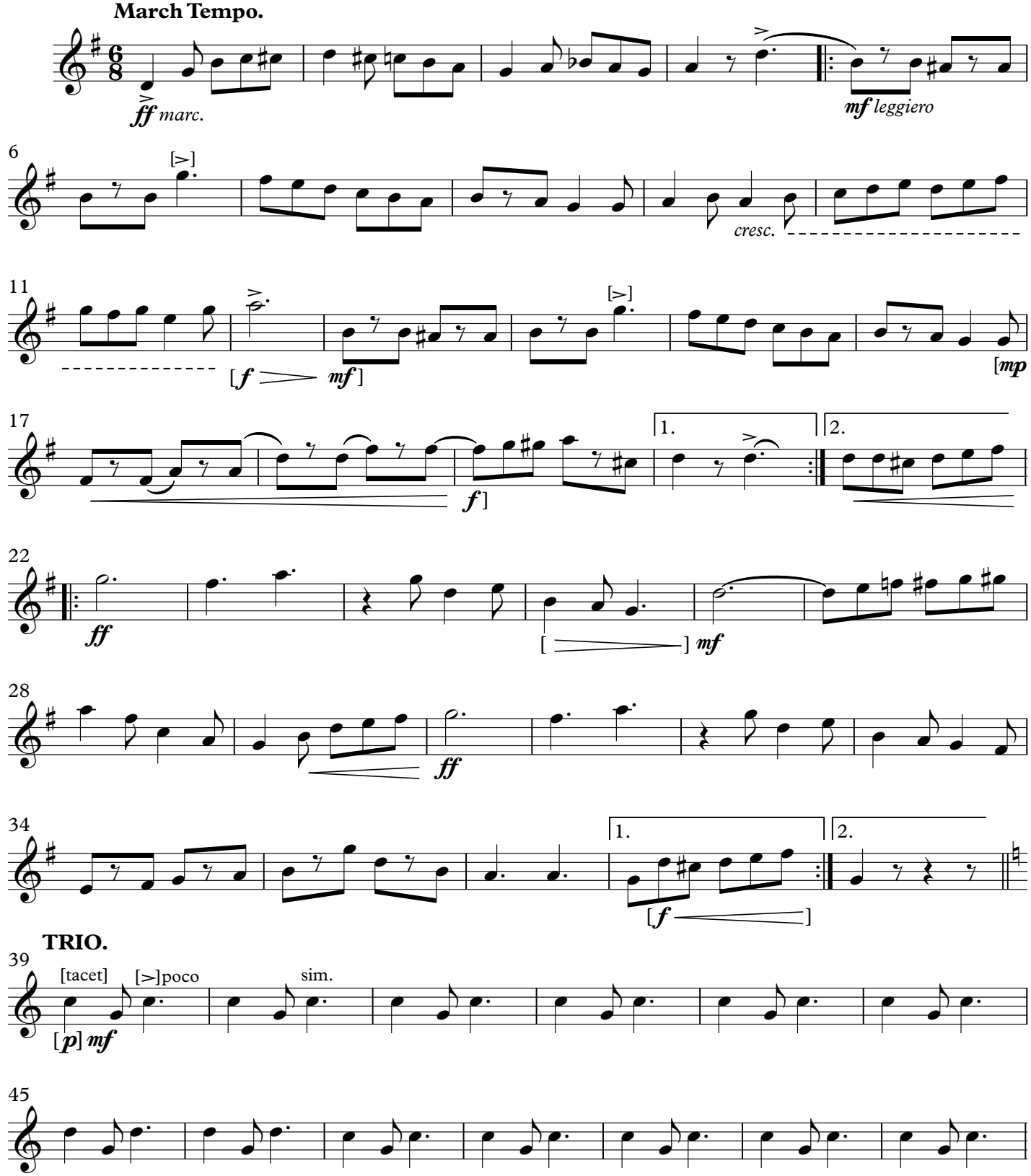
March

SABRE AND SPURS

Baritone, T.C.

(1918)

JOHN PHILIP SOUSA



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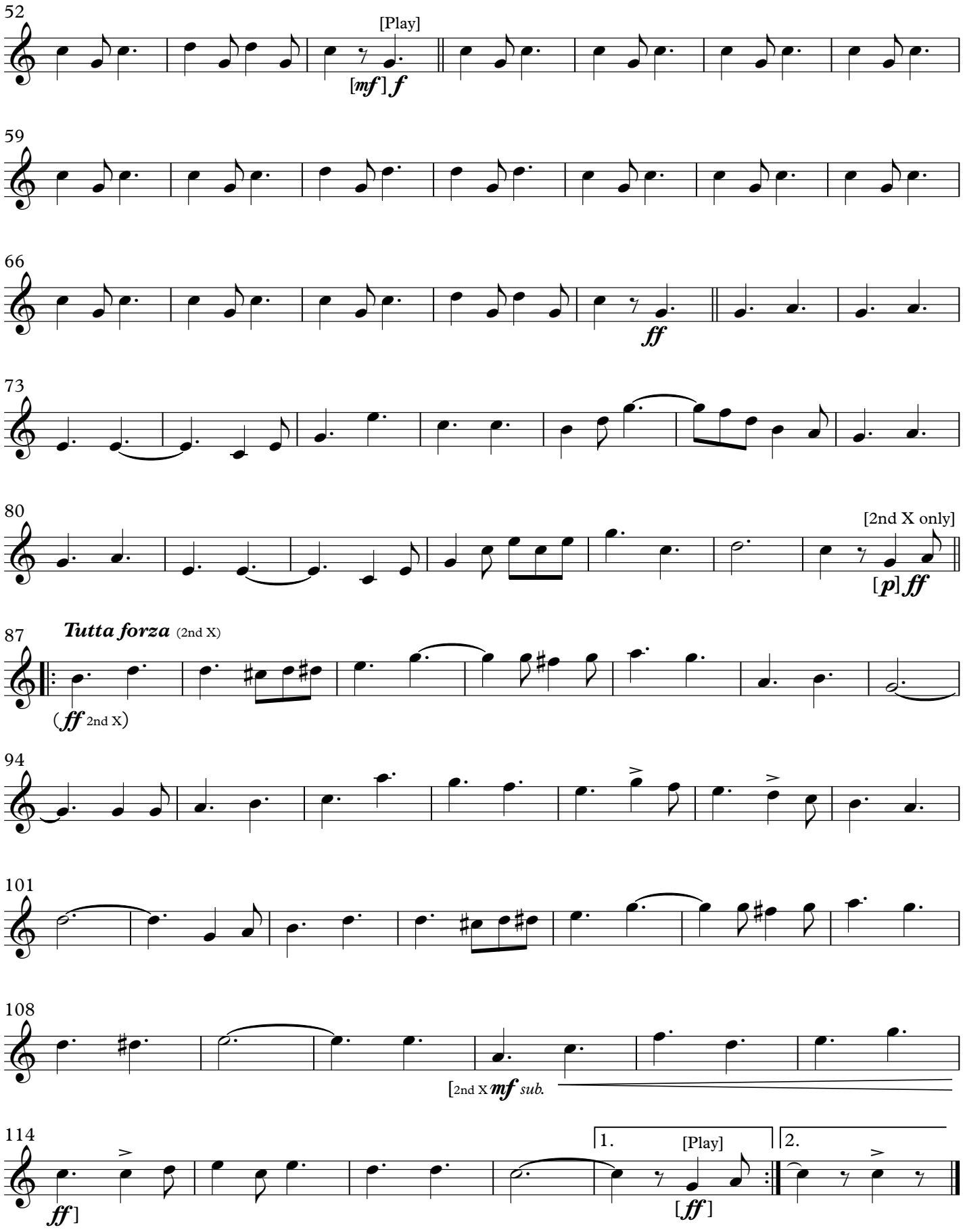
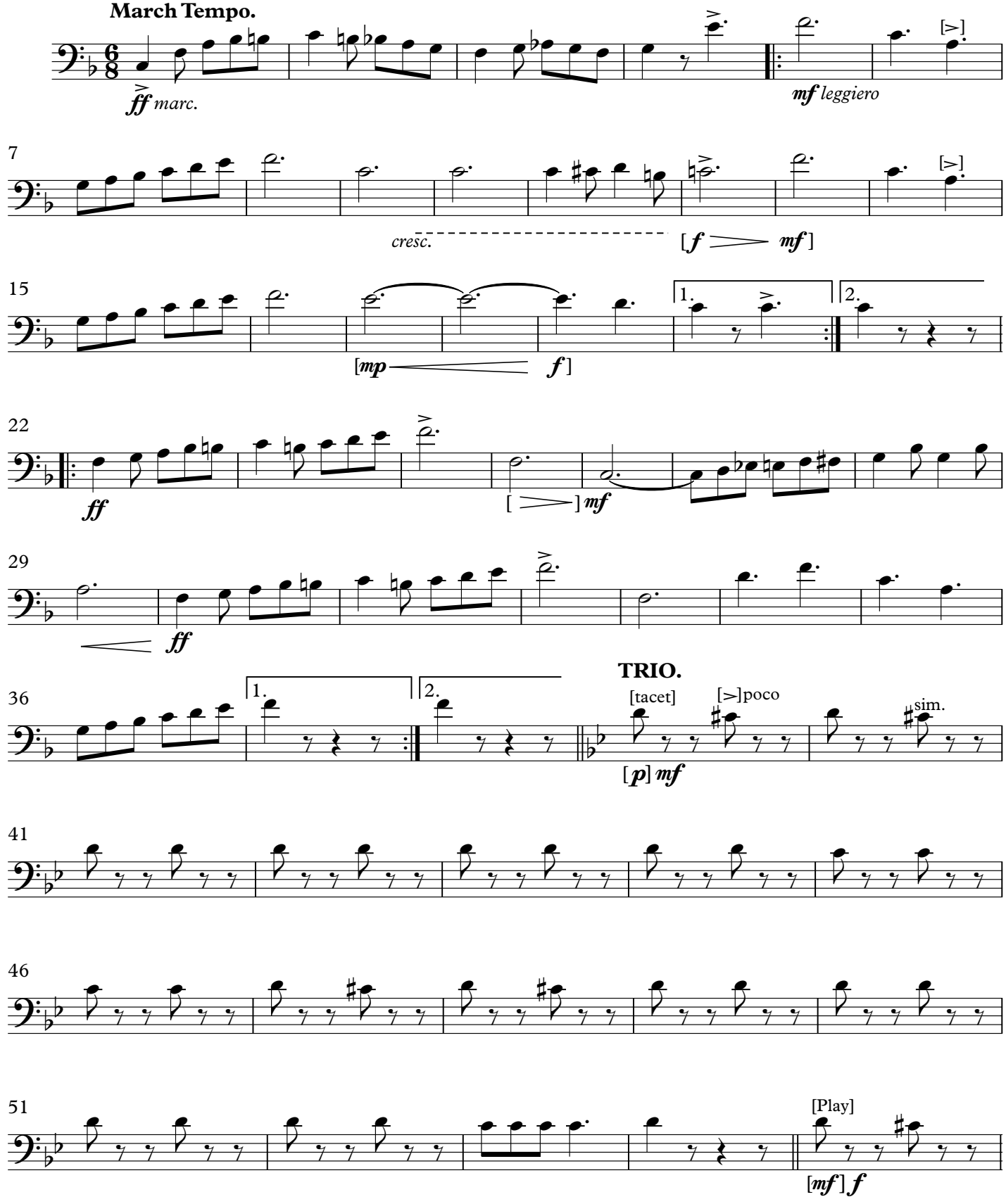
SABRE AND SPURS
Baritone, T.C.



March

SABRE AND SPURS

1st Trombone (1918) **JOHN PHILIP SOUSA**



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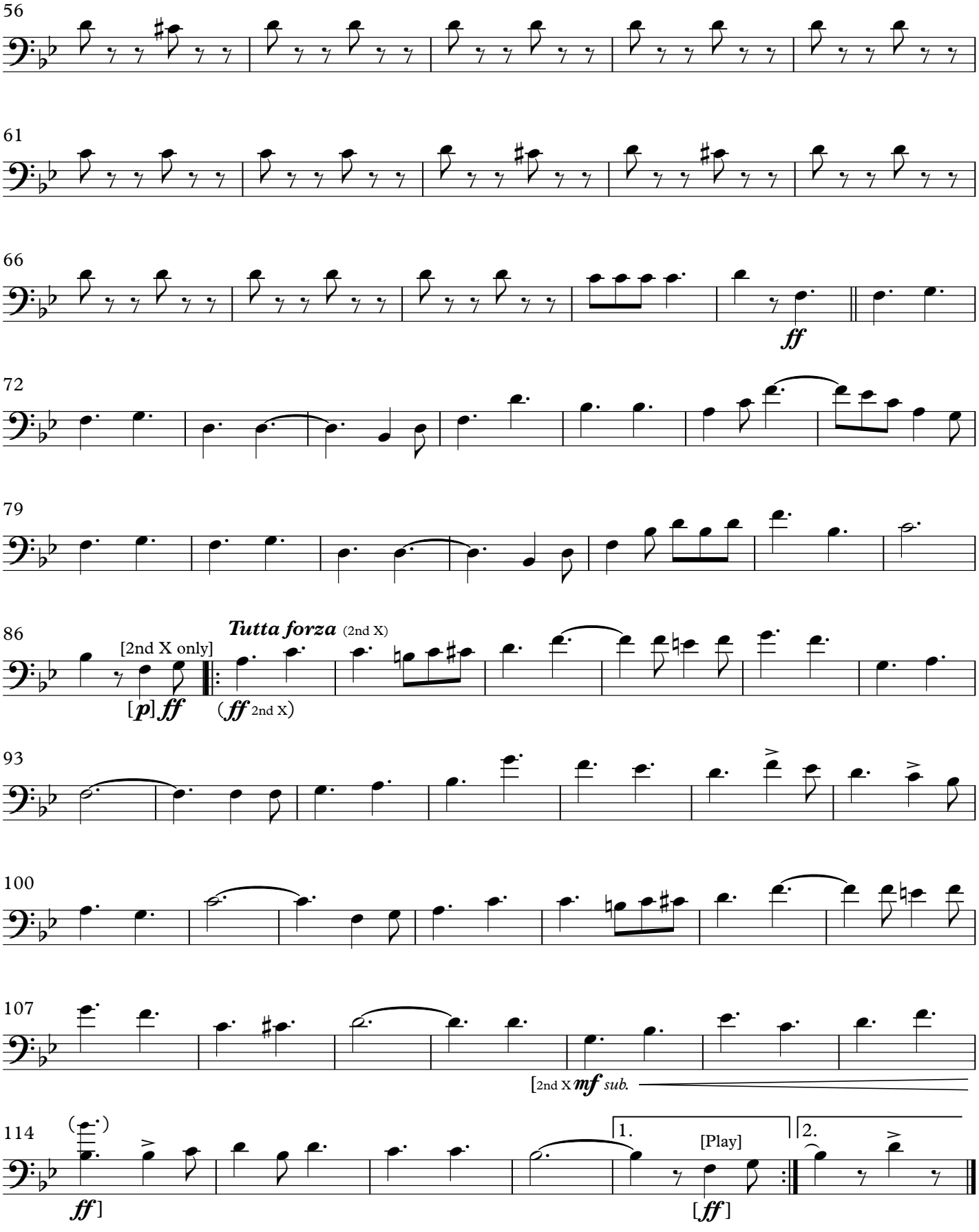
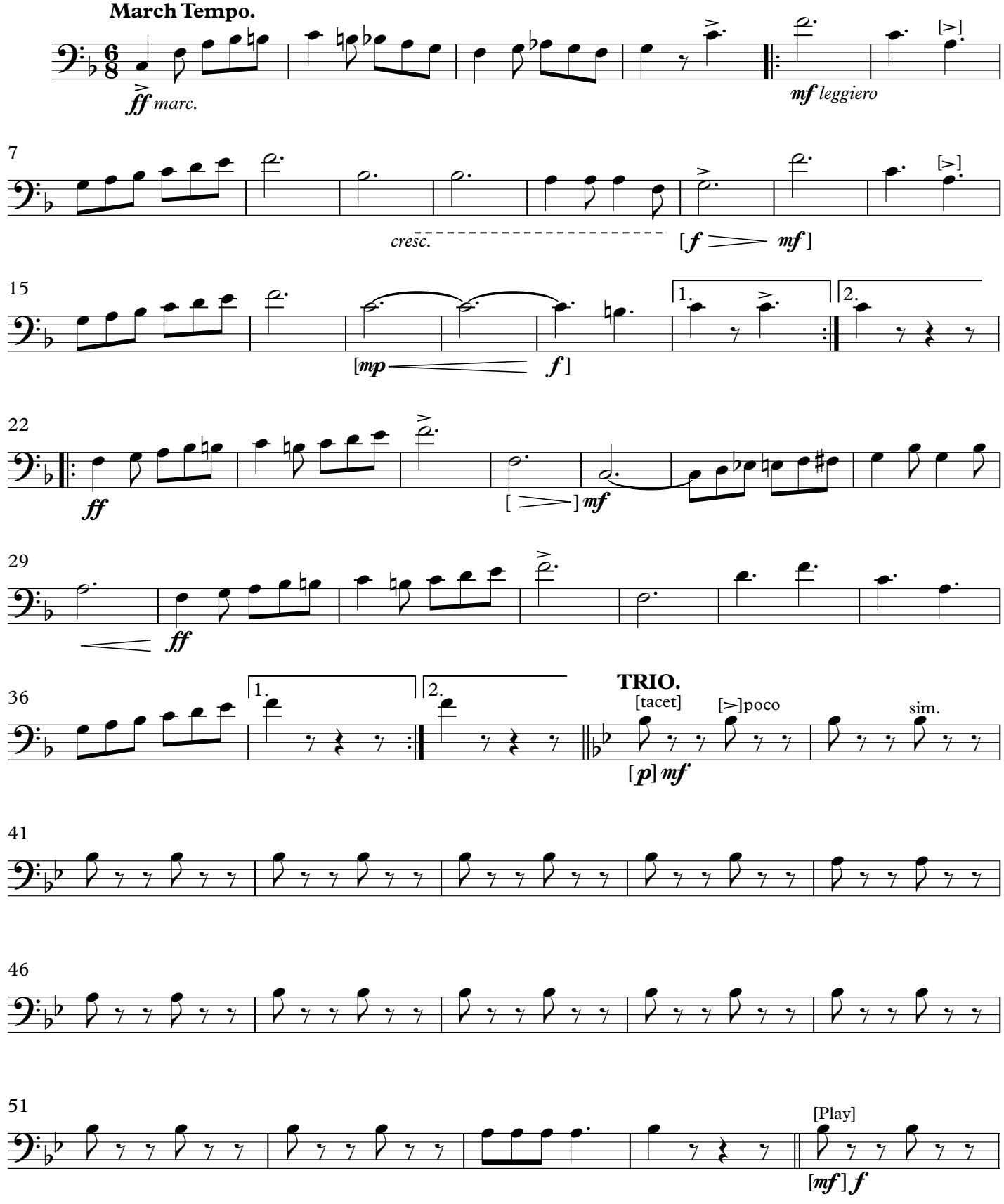
SABRE AND SPURS
1st Trombone



March

SABRE AND SPURS

2nd Trombone (1918) **JOHN PHILIP SOUSA**



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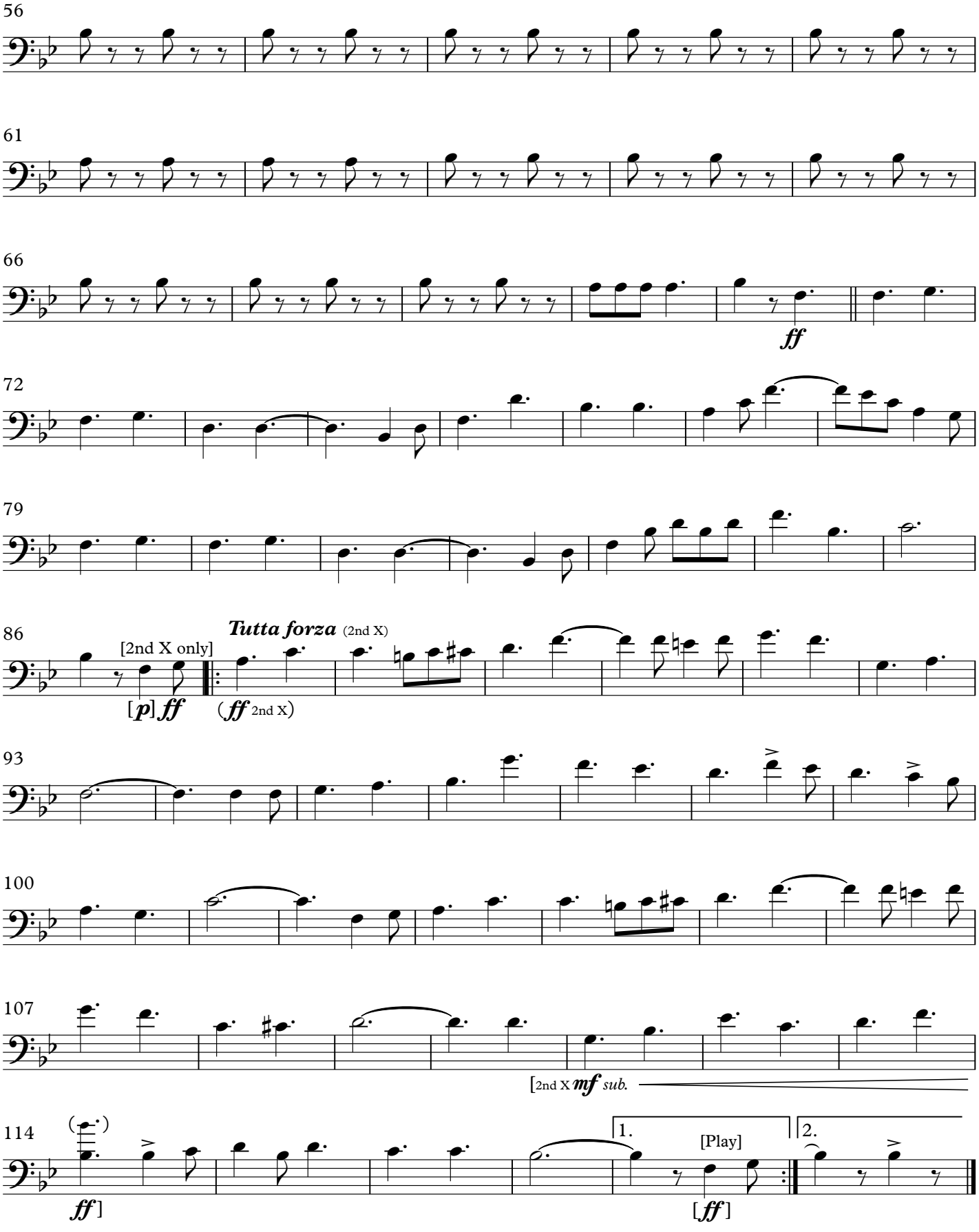
SABRE AND SPURS
2nd Trombone

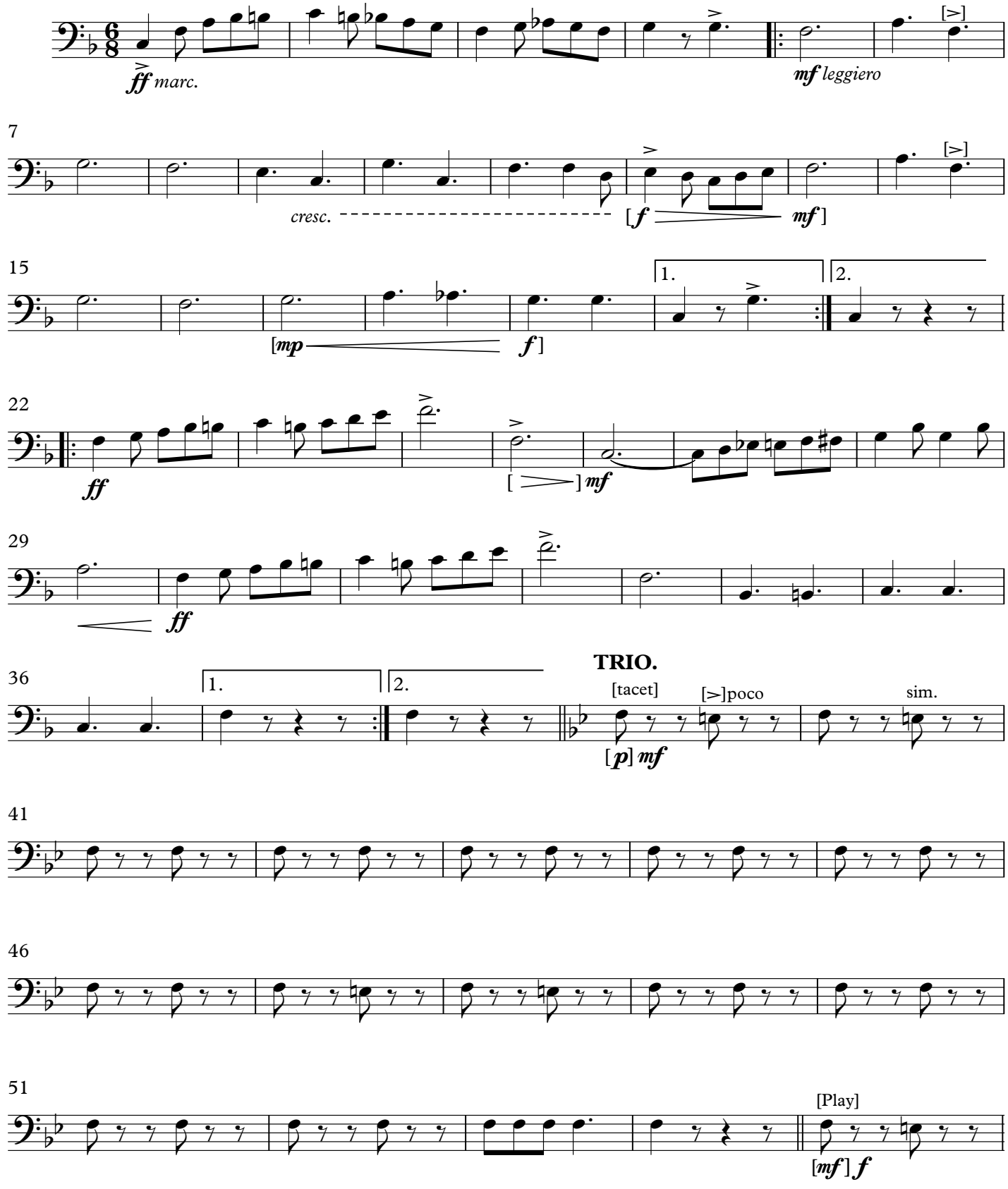


March

SABRE AND SPURS

Bass Trombone (1918) **JOHN PHILIP SOUSA**

March Tempo.



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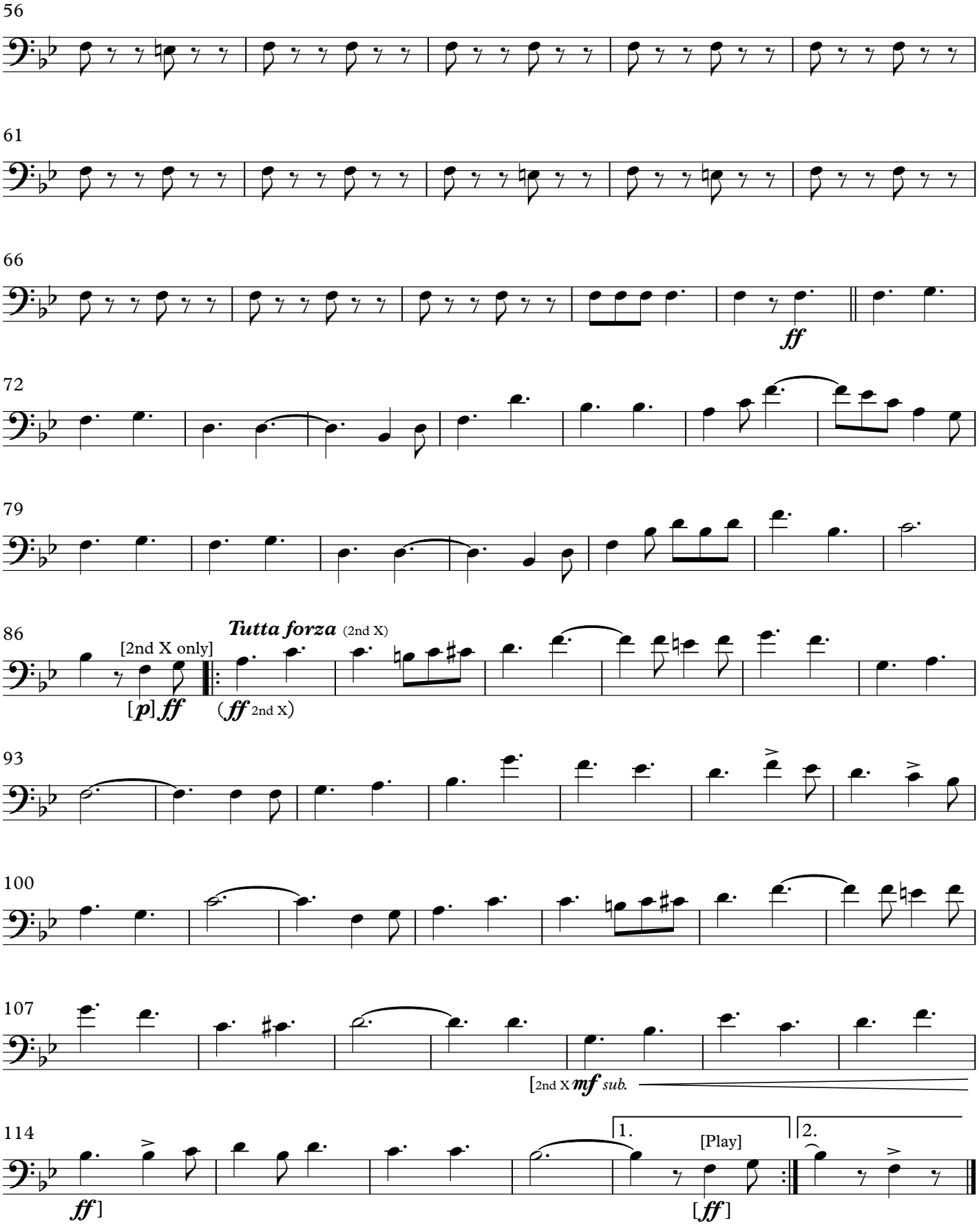
SABRE AND SPURS
Bass Trombone



March

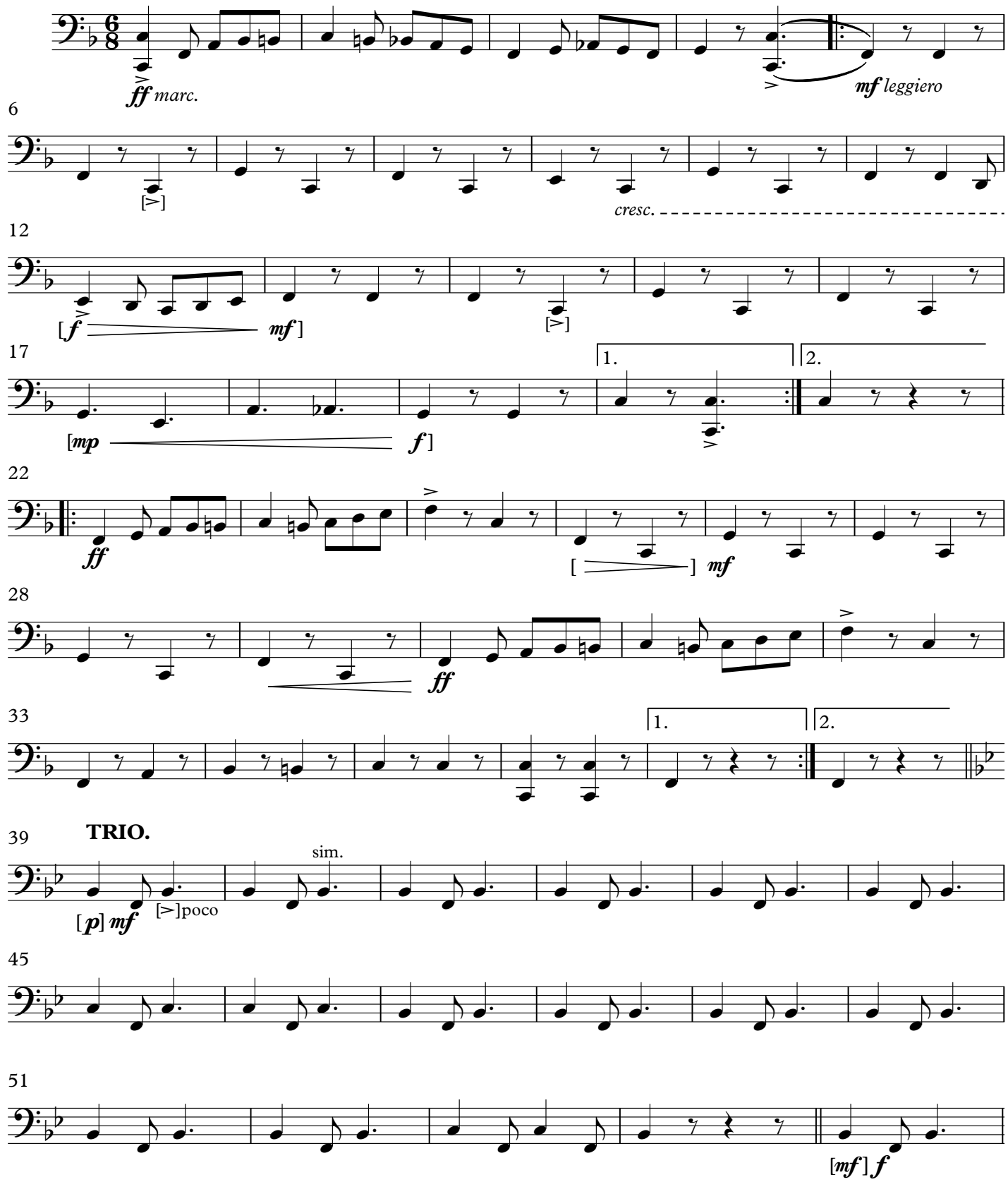
SABRE AND SPURS

(1918)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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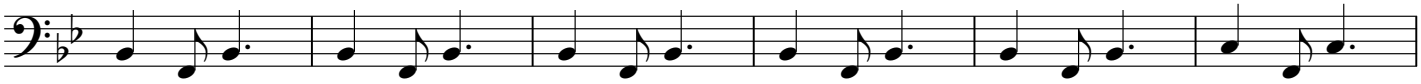
SABRE AND SPURS
Tuba

56



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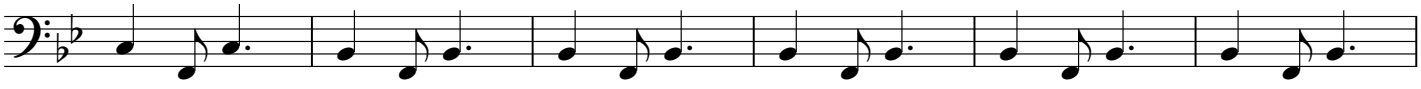

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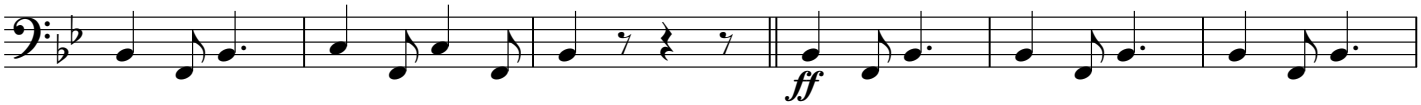

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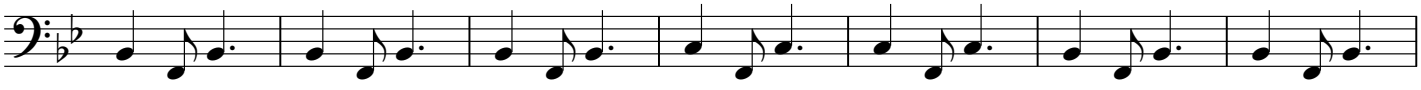

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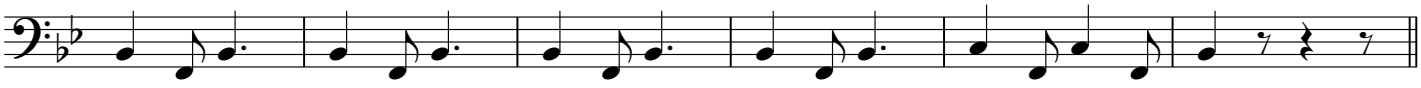

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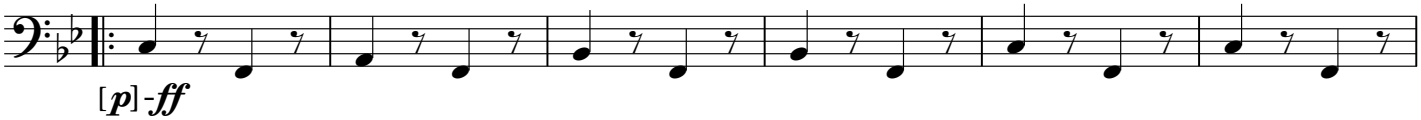

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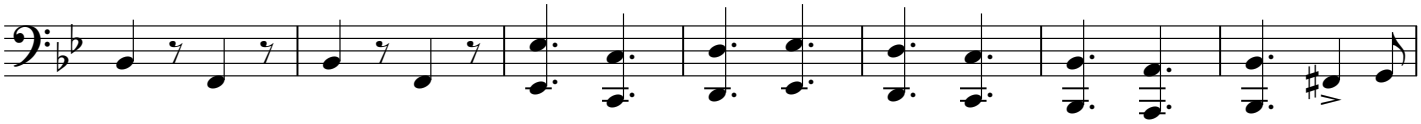

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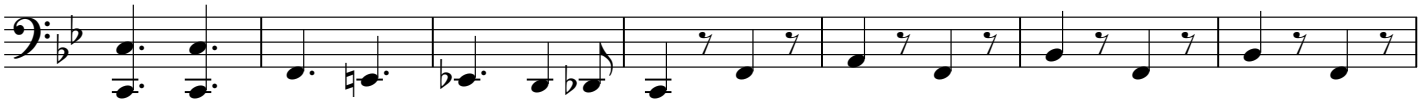

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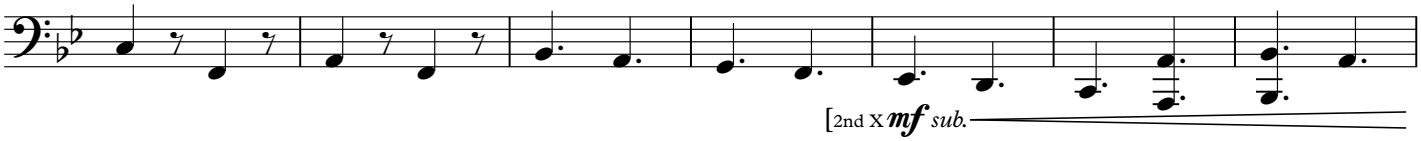

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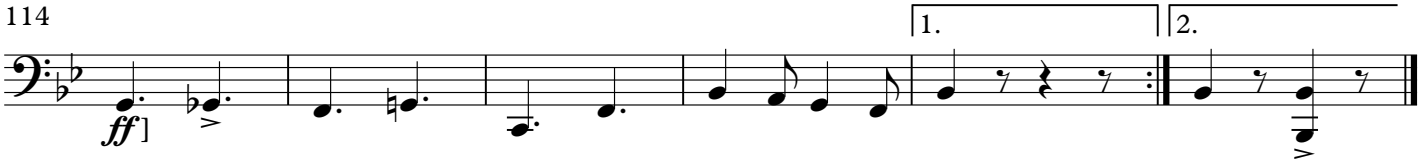


March

SABRE AND SPURS

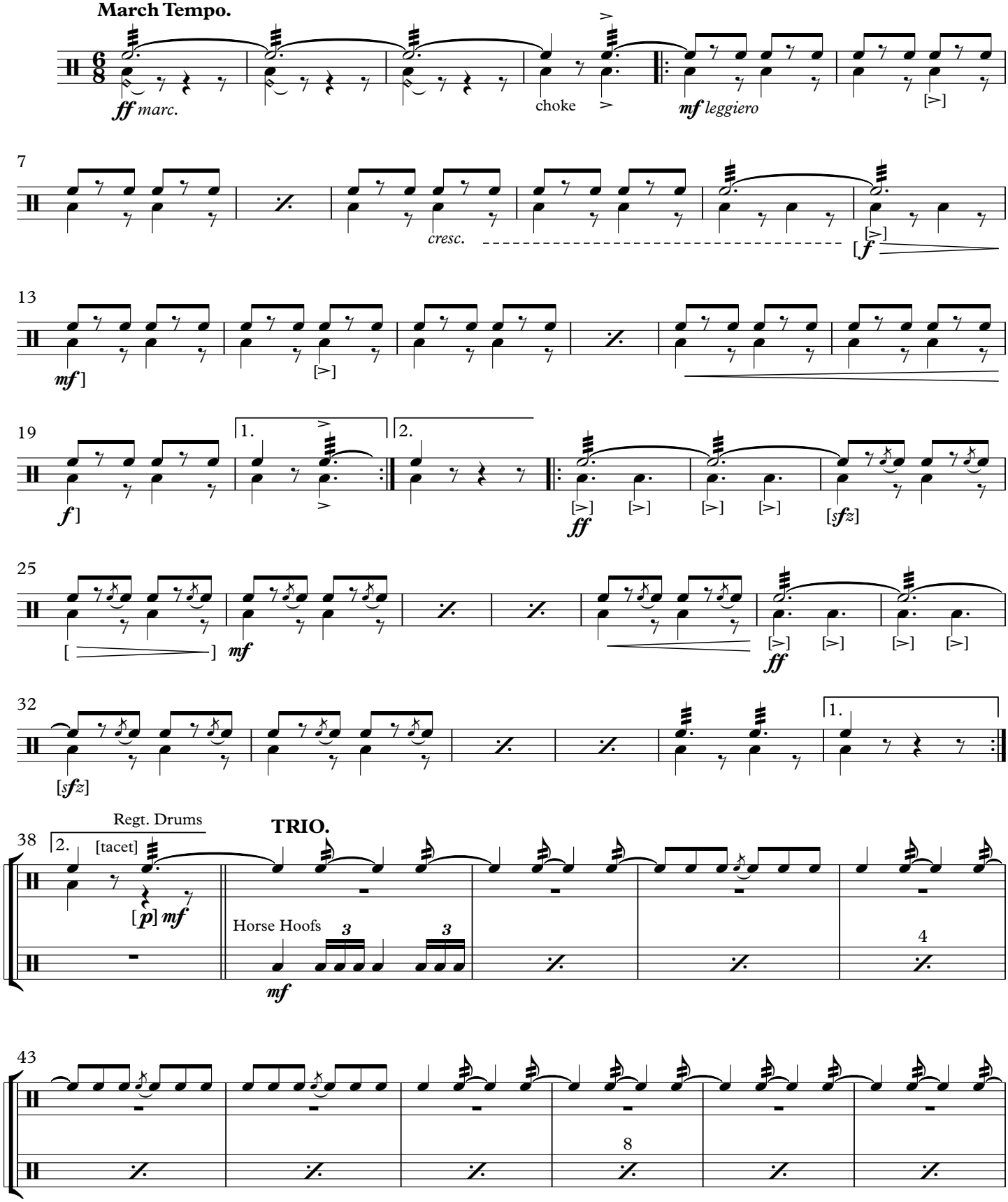
(1918)

JOHN PHILIP SOUSA

Drums

Drums, Regimental Drums, Horse Hoofs, & Xylophone

March Tempo.



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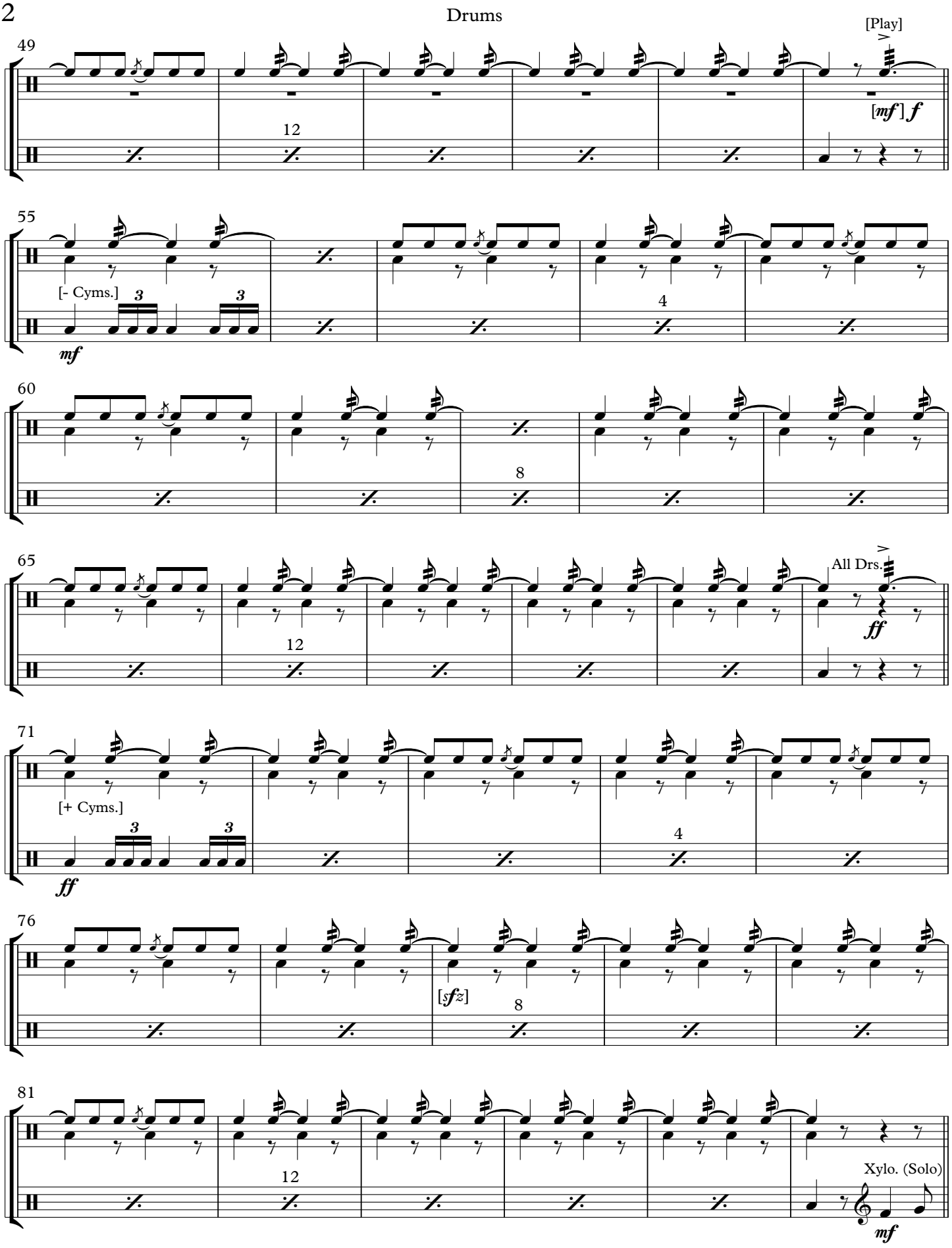
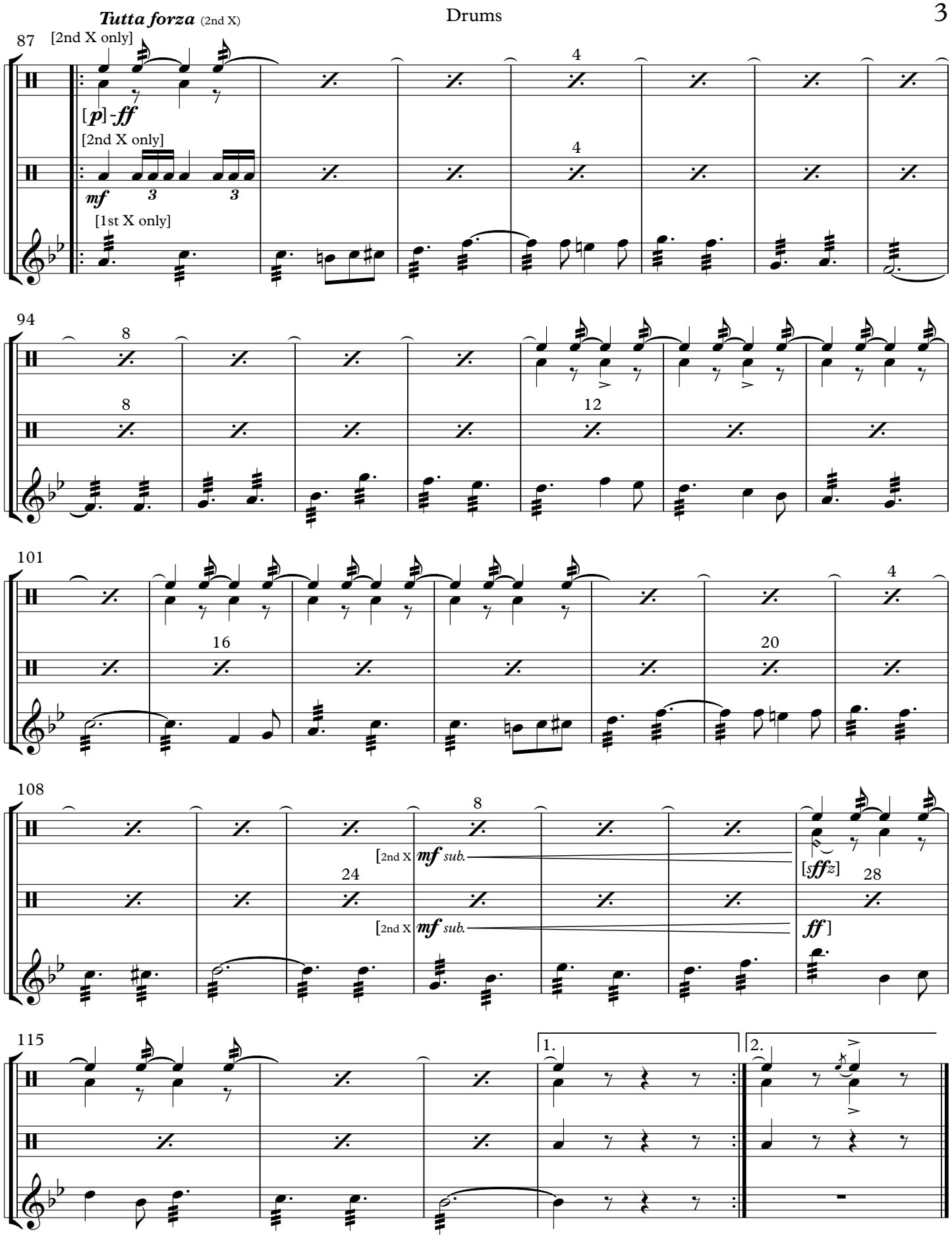
SABRE AND SPURS

Drums




Tutta forza (2nd X)
87
[2nd X only]
[p] - ff
[2nd X only]
mf
3
3
[1st X only]
4
4
94
8
8
12
101
16
20
4
108
8
[2nd X
mf sub.
24
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mf sub.
[sffz]
28
ff]
115
1.
2.