



*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 arranged in two systems. The first system includes:

- 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)

The second system includes:

- 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.)

Dynamic markings include *ff*, *[mf]*, and *f*. A first ending bracket is shown above the first staff in measure 2.

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*

Bssn. *[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*

1. 2. *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* [- Picc.]

Oboe *f*

E♭ Clar. *f*

Solo & 1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bari. Sax. *f*

Solo & 1st Cors. *f*

2nd Cor. *f* [tacet]

3rd & 4th Cors. *f*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Bar. *f*

Euph. *f*

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

B. Trbn. *f* [tacet]

Tuba *f*

Perc. *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*