



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 3



No. 45

ON
PARADE
MARCH
(1892)

FULL  SCORE

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

March, “On Parade” (1892) (“The Lion Tamer”)

Sousa inserted this original march when he orchestrated Goodwin and Stahl’s operetta, *The Lion Tamer*. The march was later published as a separate composition under two titles, “On Parade” and “The Lion Tamer.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 75. Used by permission.

Editorial Notes

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

“The Complete Marches of John Philip Sousa” appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all remaining markings and the original scoring are preserved. Where instruments are added to the original 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.”

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. 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.

Introduction (m. 1-16): This extended intro begins with strong cornet/trumpet fanfares. In many of the marches from this period, the 2nd and 3rd cornet parts are also doubled by one trumpet player on each part. This is especially effective in this march and others with similar fanfare figures. An added accent appears in the percussion on beat two of m. 11, and the dynamic intensity continues through the fz accents in m. 15 and 16.

First Strain (m. 17-48): The dynamic relaxes to mezzo-forte here. The difference between the quarter notes and dotted quarter notes in the melody in m. 29-31 is original and has been preserved in this edition and accompanying recording. The repeat of this strain is also written out in this edition, where a countermelody is added in euphonium, trombones, and low winds.

Second Strain (m. 49-65): This strain starts at fortissimo both times, but a decrescendo and softer section is added in m. 52 for dynamic variety. Two accents are also added in percussion in m. 51 and 59.

Trio (m. 66-84): A two-measure transition with an added decrescendo leads to this unique trio. Given the way this trio is composed, all instruments may continue to play and follow the added dynamic shape in this edition. The one exception here is in the cymbal part, where cymbals alternate between being tacet for four measures and playing for four measures as indicated to highlight the dynamic shape of the phrases. Some of these dynamics appear in the original parts and have been normalized for consistency.

Last Strain (m. 85-116): Sousa's usual dynamic and orchestration alterations can be applied to this final strain, with piccolo, E-flat clarinet, cornets, trombones, and cymbals tacet the first time. All remaining instruments should play at mezzo-piano. The repeat of this strain is written out in this edition, and all instruments are back in after the downbeat of m. 100 with a crescendo to fortissimo. Accents are added to the percussion parts for this second time through that match the accents in the melody.

Da Capo (m. 117-164): This march returns to Sousa's earlier practice of adding da capo indications to many of his marches. The da capo is written out for this edition and removes the repeated strains after the return to the beginning of the march. All other performance elements are played the same as before to the marked Fine.

March ON PARADE

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

Full Score

2 3 4 5 6 7 8

March Tempo.

Flute/Piccolo

1st & 2nd Oboes

E♭ Clarinet

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

E♭ Alto Clarinet
(optional)
(altered Fischer Edition)

B♭ Bass Clarinet

1st & 2nd Bassoons

1st E♭ Alto Saxophone
(altered Fischer Edition)

2nd E♭ Alto Saxophone
(altered Fischer Edition)

B♭ Tenor Saxophone
(altered Fischer Edition)

E♭ Baritone Saxophone
(altered Fischer Edition)

March Tempo.

E♭ Cornet
(optional)

Solo B♭ Cornet

1st B♭ Cornet

2nd & 3rd B♭ Cornets

Solo or 1st F Horn

2nd & 3rd F Horns

Baritone

1st & 2nd Trombones

Bass Trombone

Tuba

Drums

ON PARADE
Full Score

9

10

11

12

13

14

15

16

Flt./Picc.

1st & 2nd Obs.

E \flat Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

E \flat Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

Solo or 1st Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

cresc.

ff

fz

tr

ON PARADE
Full Score

18

19

20

21

22

23

24

17

Flt./Picc. *mf*

1st & 2nd Obs. *mf*

E♭ Clar. *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Alto Clar. *mf*

Bass Clar. *mf*

1st & 2nd Bsns. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

E♭ Cor. *mf*

Solo B♭ Cor. *mf*

1st B♭ Cor. *mf*

2nd & 3rd B♭ Cors. *mf*

Solo or 1st Hrn. *mf*

3rd & 4th Hrns. *mf*

Bar. *mf*

1st & 2nd Trbns. *mf*

B. Trbn. *mf*

Tuba *mf*

Perc. *mf*

ON PARADE
Full Score

25

26

27

28

29

30

31

32

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

Solo or 1st Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

ON PARADE
Full Score

33

34

35

36

37

38

39

40

Flt./Picc. *mf*

1st & 2nd Obs. *mf*

E♭ Clar. *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Alto Clar. *mf*

Bass Clar. *mf*

1st & 2nd Bsns. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

E♭ Cor. *mf*

Solo B♭ Cor. *mf*

1st B♭ Cor. *mf*

2nd & 3rd B♭ Cors. *mf*

Solo or 1st Hrn. *mf*

3rd & 4th Hrns. *mf*

Bar. *mf*

1st & 2nd Trbns. *mf*

B. Trbn. *mf*

Tuba *mf*

Perc. *mf*

ON PARADE
Full Score

41

42

43

44

45

46

47

48

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

Solo or 1st Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

ON PARADE
Full Score

49 50 51 52 53 54 55 56 57

Flt./Picc. *ff* [*mp*] *ff*

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

E♭ Clar. *ff* [*mp*] *ff*

1st Clar. *ff* [*mp*] *ff*

2nd Clar. *ff* [*mp*] *ff*

3rd Clar. *ff* [*mp*] *ff*

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

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

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

1st Alto Sax. *ff* [*mp*] *ff*

2nd Alto Sax. *ff* [*mp*] *ff*

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

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

49

E♭ Cor. *ff* [*mp*] *ff*

Solo B♭ Cor. *ff* [*mp*] *ff* (E♭ Cornet)

1st B♭ Cor. *ff* [*mp*] *ff* (E♭ Cornet)

2nd & 3rd B♭ Cors. *ff* [*mp*] *ff*

Solo or 1st Hrn. *ff* [*mp*] *ff*

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

Bar. *ff* [*mp*] *ff*

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

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

Tuba *ff* [*mp*] *ff*

Perc. *ff* [*mp*] *ff*

ON PARADE
Full Score

58 59 60 61 62 63 64 65

Flt./Picc. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. (E♭ Cornet) *ff*

1st B♭ Cor. (E♭ Cornet) *ff*

2nd & 3rd B♭ Cors. *ff*

Solo or 1st Hrn. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Perc. [*mf*]

ON PARADE
Full Score

66 TRIO. 67 68 69 70 71 72 73 74 75

Flt./Picc. *mf* *cresc.* *f*

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

E♭ Clar. *mf* *cresc.* *f*

1st Clar. *f* *mf* *cresc.* *f*

2nd Clar. *f* *mf* *cresc.* *f*

3rd Clar. *f* *mf* *cresc.* *f*

Alto Clar. *f* *mf* *[mf]* *cresc.* *f*

Bass Clar. *f* *mf* *[mf]* *cresc.* *f*

1st & 2nd Bsns. *f* *mf* *[mf]* *cresc.* *f*

1st Alto Sax. *mf* *cresc.* *f*

2nd Alto Sax. *f* *mf* *cresc.* *f*

Ten. Sax. *f* *mf* *[mf]* *cresc.* *f*

Bari. Sax. *f* *mf* *cresc.* *f*

66 TRIO. Eb Cor. *mf* *cresc.* *f*

Solo B♭ Cor. *mf* *cresc.* *f*

1st B♭ Cor. *mf* *[mf]* *cresc.* *f*

2nd & 3rd B♭ Cors. *f* *mf* *[mf]* *cresc.* *[f]*

Solo or 1st Hrn. *f* *mf* *[cresc.]* *[f]*

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

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

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

B. Trbn. *f* *mf cresc.* *f*

Tuba *f* *mf* *cresc.* *f*

Perc. *f* *mf* *[+ Cyms.]* *[+ Cyms.]* *cresc.* *f*

ON PARADE
Full Score

76 77 78 79 80 81 82 83 84

Flt./Picc. *mf* *tr* *cresc.* *ff* 1. 2. [- Picc.] [*mp*]

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

E♭ Clar. *mf* *tr* *cresc.* *ff* [tacet] [*mp*]

1st Clar. *mf* *cresc.* *ff* [*mp*]

2nd Clar. *mf* *cresc.* *ff* [*mp*]

3rd Clar. *mf* *cresc.* *ff* [*mp*]

Alto Clar. *mf* [*mf*] *cresc.* (*ff*)

Bass Clar. *mf* *cresc.* (*ff*)

1st & 2nd Bsns. *mf* [*mf*] *cresc.* (*ff*)

1st Alto Sax. *mf* *cresc.* *ff* [*mp*]

2nd Alto Sax. *mf* *cresc.* *ff*

Ten. Sax. *mf* [*mf*] *cresc.* *ff*

Bari. Sax. *mf* *cresc.* (*ff*)

E♭ Cor. *mf* *tr* *cresc.* *ff* 1. 2. [tacet] [*mp*]

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

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

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

Solo or 1st Hrn. *mf* [*cresc.*] (*ff*)

3rd & 4th Hrns. *mf* [*cresc.*] (*ff*)

Bar. *mf* [*mf*] *cresc.* (*ff*)

1st & 2nd Trbns. 1. *mf* [*mf*] *cresc.* (*ff*)

B. Trbn. *mf* *cresc.* *ff*

Tuba *mf* *cresc.* *ff*

Perc. [- Cyms.] [*mf*] [*cresc.*] [*ff*] [+ Cyms.]

ON PARADE
Full Score

85 86 87 88 89 90 91 92

Flt./Picc.

1st & 2nd Obs. *[mp]*

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar. *[mp]*

Bass Clar. *[mp]*

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

1st Alto Sax.

2nd Alto Sax. *[mp]*

Ten. Sax. *[mp]*

Bari. Sax. *[mp]*

85

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

Solo or 1st Hrn. *[mp]*

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

Bar. *[mp]* *[tacet]*

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

B. Trbn. *[mp]* *[tacet]*

Tuba *[mp]*

Perc. *[mp]* [- Cyms.]

ON PARADE
Full Score

93

94

95

96

97

98

99

100

Flt./Picc. [cresc.] [mf] [mf] [+ Picc.]

1st & 2nd Obs. [cresc.] [mf]

E♭ Clar. [cresc.] [mf] [mf] [Play]

1st Clar. [cresc.] [mf]

2nd Clar. [cresc.] [mf]

3rd Clar. [cresc.] [mf] f

Alto Clar. [cresc.] [mf] f

Bass Clar. [cresc.] [mf] f

1st & 2nd Bsns. [cresc.] [mf] f

1st Alto Sax. [cresc.] [mf]

2nd Alto Sax. [cresc.] [mf] f

Ten. Sax. [cresc.] [mf] f

Bari. Sax. [cresc.] [mf] f

E♭ Cor. [cresc.] [mf] [mf] [Play]

Solo B♭ Cor. [cresc.] [mf] [mf] [Play]

1st B♭ Cor. [cresc.] [mf] [mf] [Play]

2nd & 3rd B♭ Cors. [cresc.] [mf] f [mf] [Play]

Solo or 1st Hrn. [cresc.] [mf] f

3rd & 4th Hrns. [cresc.] [mf] f

Bar. [cresc.] [mf] f

1st & 2nd Trbns. [cresc.] [mf] f

B. Trbn. [cresc.] [mf] f

Tuba [cresc.] [mf] f

Perc. [cresc.] [mf] f

ON PARADE
Full Score

101 102 103 104 105 106 107 108

Flt./Picc. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

101

E♭ Cor. *f*

Solo B♭ Cor. *f*

1st B♭ Cor. *f*

2nd & 3rd B♭ Cors. *f*

Solo or 1st Hrn. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*
[Play]

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

B. Trbn. *ff*

Tuba *ff*

Perc. *ff*
[+ Cyms.]

ON PARADE
Full Score

109

110

111

112

113

114

115

116

Flt./Picc. *cresc.* *ff* *fz*

1st & 2nd Obs. [*cresc.*] [*ff*] *fz*

E♭ Clar. *cresc.* *ff* *fz*

1st Clar. *cresc.* *ff* *fz*

2nd Clar. *cresc.* *ff* *fz*

3rd Clar. *cresc.* *ff* *fz* *fz*

Alto Clar. *ff* [*cresc.*] *fz* *fz*

Bass Clar. *ff* [*cresc.*] *fz* *fz*

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

1st Alto Sax. [*cresc.*] *fz*

2nd Alto Sax. [*cresc.*] *fz* *fz*

Ten. Sax. *ff* [*cresc.*] *fz* *fz*

Bari. Sax. *ff* *fz* *fz*

E♭ Cor. [*cresc.*] *fz*

Solo B♭ Cor. [*cresc.*] *fz*

1st B♭ Cor. [*cresc.*] *fz*

2nd & 3rd B♭ Cors. *cresc.* *ff* *fz* *fz*

Solo or 1st Hrn. [*cresc.*] *ff* *fz* *fz*

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

Bar. *ff* [*cresc.*] *ff* *fz* *fz*

1st & 2nd Trbns. *ff* [*cresc.*] *ff* *fz* *fz*

B. Trbn. *ff* [*cresc.*] *fz* *fz*

Tuba *ff* [*cresc.*] *fz*

Perc. [*cresc.*] *ff*

ON PARADE
Full Score

117

118

119

120

121

122

123

124

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

117

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

Solo or 1st Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

ON PARADE
Full Score

125

126

127

128

129

130

131

132

Flt./Picc. *cresc.* *ff* *fz* *fz*

1st & 2nd Obs. *cresc.* *ff* *fz* *fz*

E \flat Clar. *cresc.* *ff* *fz* *fz*

1st Clar. *cresc.* *ff* *fz* *fz*

2nd Clar. *cresc.* *ff* *fz* *fz*

3rd Clar. *cresc.* *ff* *fz* *fz*

Alto Clar. *cresc.* *ff* [*fz*] *fz*

Bass Clar. *cresc.* *ff* [*fz*] *fz*

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

1st Alto Sax. *cresc.* *fz* *fz*

2nd Alto Sax. [*cresc.*] *ff* *fz* *fz*

Ten. Sax. [*cresc.*] *ff* *fz* *fz*

Bari. Sax. *cresc.* *ff* [*fz*] *fz*

E \flat Cor. *cresc.* *ff* *fz* *fz*

Solo B \flat Cor. *cresc.* *ff* *fz* *fz*

1st B \flat Cor. *cresc.* *ff* *fz* *fz*

2nd & 3rd B \flat Cors. *cresc.* *ff* *fz* *fz*

Solo or 1st Hrn. *cresc.* *ff* *fz* *fz*

3rd & 4th Hrns. *cresc.* *ff* *fz* *fz*

Bar. *cresc.* *ff* *fz* *fz*

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

B. Trbn. *cresc.* *ff* *fz* *fz*

Tuba *cresc.* *ff* *fz* *fz*

Perc. *ff* *fz* *fz*

ON PARADE
Full Score

133

134

135

136

137

138

139

140

Flt./Picc. *mf*

1st & 2nd Obs. *mf*

E♭ Clar. *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Alto Clar. *mf*

Bass Clar. *mf*

1st & 2nd Bsns. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

E♭ Cor. *mf*

Solo B♭ Cor. *mf*

1st B♭ Cor. *mf*

2nd & 3rd B♭ Cors. *mf*

Solo or 1st Hrns. *mf*

3rd & 4th Hrns. *mf*

Bar. *mf*

1st & 2nd Trbns. *mf*

B. Trbn. *mf*

Tuba *mf*

Perc. *mf*

ON PARADE
Full Score

141

142

143

144

145

146

147

148

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

Solo or 1st Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

ON PARADE
Full Score

149 150 151 152 153 154 155 156

Flt./Picc. *ff* [*mp*]

1st & 2nd Obs. *ff*

E♭ Clar. *ff* [*mp*]

1st Clar. *ff* [*mp*]

2nd Clar. *ff* [*mp*]

3rd Clar. *ff* [*mp*]

Alto Clar. *ff* [*mp*]

Bass Clar. *ff* [*mp*]

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

1st Alto Sax. *ff* [*mp*]

2nd Alto Sax. *ff* [*mp*]

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

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

149

E♭ Cor. *ff* [*mp*]

Solo B♭ Cor. *ff* [*mp*] (E♭ Cornet)

1st B♭ Cor. *ff* [*mp*] (E♭ Cornet)

2nd & 3rd B♭ Cors. *ff* [*mp*]

Solo or 1st Hrn. *ff* [*mp*]

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

Bar. *ff* [*mp*]

1st & 2nd Trbns. *ff* [*mp*] a²

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

Tuba *ff* [*mp*]

Perc. *ff* [*mf*] [*mp*]

ON PARADE
Full Score

157 158 159 160 161 162 163 164

Flt./Picc. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff* (E♭ Cornet)

1st B♭ Cor. *ff* (E♭ Cornet)

2nd & 3rd B♭ Cors. *ff*

Solo or 1st Hrn. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Perc. *ff* [92]

March ON PARADE

Flute/Piccolo

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

13 *f* *f* *cresc.*

20 *ff* *fz* *fz* *mf*

27 *fz*

33 *mf*

39

45 *ff*

52 *[mp]* *ff*

58 *ff*

65 *ff* *mf* *tr* *tr* *tr* *tr*

72 *cresc.* *f* *mf*

78 *tr* *tr* *cresc.* *ff*

ON PARADE
Flute/Piccolo

84 ^{2.} [- Picc.] **85** *[mp]*

90

97 *cresc.* *[mf]* **101** *[+ Picc.]* *[mf]* *ff*

103 *ff*

109 *cresc.* *ff*

116 **117** *fz* *f* *f*

127 *cresc.* *ff* *fz* *fz > mf* **133**

134

140

146 **149** *ff*

153 *[mp]* *ff*

159 *ff*

Detailed description: This is a musical score for a Flute/Piccolo part titled "ON PARADE". The score is written in a single system with ten staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece begins at measure 84 with a second ending bracket and a box containing the number 85. The first staff starts with a mezzo-piano (*[mp]*) dynamic. The second staff continues the melody with accents and triplets. The third staff includes a crescendo (*cresc.*) leading to a mezzo-forte (*[mf]*) dynamic, followed by a box with the number 101 and a fortissimo (*ff*) dynamic. The fourth staff continues with triplets and accents, ending with a fortissimo (*ff*) dynamic. The fifth staff features a crescendo (*cresc.*) and fortissimo (*ff*) dynamic. The sixth staff starts with a fortissimo (*fz*) dynamic, followed by a box with the number 117, and continues with fortissimo (*f*) dynamics. The seventh staff begins with a crescendo (*cresc.*) and fortissimo (*ff*) dynamic, followed by fortissimo (*fz*) and fortissimo (*fz > mf*) dynamics, and a box with the number 133. The eighth staff continues with fortissimo (*fz*) dynamics. The ninth staff starts with a fortissimo (*ff*) dynamic and a box with the number 149. The tenth staff begins with a mezzo-piano (*[mp]*) dynamic and a fortissimo (*ff*) dynamic. The final staff ends with a fortissimo (*ff*) dynamic.

March ON PARADE

1st & 2nd Oboes

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

11

17

27

33

39

49

55

61

66 TRIO.

73

79

f

cresc.

ff

fz

mf

mf

ff

ff

mf

cresc.

f

mf

cresc.

ff

ON PARADE
1st & 2nd Oboes

85

[mp]

92

[cresc.]

98

101

[mf] ff

104

111

[cresc.] [ff]

117

f

127

cresc. ff fz

133

mf

144

149

ff

153

ff

159

ff

March ON PARADE

E♭ Clarinet

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

12 *f* *f* *tr* *fz* *fz* *mf* **17**

18

24

30 *fz* *mf* **33**

36

42

48 *ff* [*mp*]

49

54 *ff*

60 **1.**

65 *ff* **66 TRIO.** *mf* *tr* *tr* *tr* *tr*

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

ON PARADE
E♭ Clarinet

78 *tr* *tr* *cresc.* *ff*

84 *[tacet]* *[mp]* **85** *ff*

90 *ff*

97 *cresc.* *[mf]* *[Play]* **101** *ff*

103 *ff*

109 *cresc.* *ff*

116 **117** *fz* *f* *f* *ff*

127 *cresc.* *ff* *fz* *fz > mf* **133**

134

140

146 **149** *ff*

153 *[mp]* *ff*

159 *ff*

March ON PARADE

1st B \flat Clarinet

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B \flat Clarinet part. It begins with a treble clef, a key signature of two flats (B \flat and E \flat), and a 3/4 time signature. The tempo is marked "March Tempo." and the dynamics start at *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 3, 12, 17, 18, 24, 30, 33, 36, 42, 48, 49, 54, 60, 65, 66, and 72 are indicated. A trill (tr) is marked above measure 17. A first ending bracket is shown above measures 60-65, and a second ending bracket is shown below measures 65-72. The section starting at measure 66 is labeled "TRIO." and features a key signature change to one flat (B \flat).

ON PARADE
1st B♭ Clarinet

78 *cresc.* *ff*

84 *[mp]* 85 3 3

90 3 3 3

97 *cresc.* *[mf]* 101 *ff*

103 3 3 3 *ff*

109 *cresc.* *ff*

116 117 3 2 *fz* *f* *f*

127 *cresc.* *ff* *fz* *fz* *mf* 133

134

140

146 149 *ff*

153 *[mp]* *ff*

159 *ff*

Detailed description: This is a page of a musical score for the 1st B♭ Clarinet part of a piece titled "ON PARADE". The score consists of 12 staves of music, numbered 78 to 159. The key signature is B-flat major (two flats). The music features various dynamics including *mp* (mezzo-piano), *cresc.* (crescendo), *ff* (fortissimo), *fz* (forzando), and *mf* (mezzo-forte). There are several triplet markings (indicated by a '3' over a group of notes) and a trill (marked 'tr'). The score includes first and second endings, with the first ending starting at measure 78 and the second ending starting at measure 84. Measure numbers 85, 101, 117, 133, 149, and 153 are highlighted in boxes. The music is written in a standard staff with a treble clef and a key signature of two flats.

March ON PARADE

2nd B♭ Clarinet

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

12

18

24

30

36

42

48

54

60

65

72

f *f* *cresc.* *ff* *fz* *fz* *mf* *fz* *mf* *ff* [*mp*] *ff* *ff* *f* *mf* *cresc.* *f* [*mf*]

3 2 17 33 49 66 TRIO. 1. 2.

ON PARADE
2nd B \flat Clarinet

78 *cresc.* *ff* 1.

84 2. 85 [mp] 3

90 3

97 101 *cresc.* [mf] *ff*

103 3 *ff*

109 *cresc.* *ff*

116 117 3 2 *fz* *f* *f*

127 *cresc.* *ff* *fz* *fz* > *mf* 133

134

140

146 149 *ff*

153 [mp] *ff*

159 *ff*

Detailed description: This is a musical score for the 2nd B-flat Clarinet part of a piece titled "ON PARADE". The score consists of 12 staves of music, numbered 78 to 159. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features various dynamics including *cresc.*, *mp*, *fz*, *f*, *ff*, and *mf*. There are several first and second endings marked with "1." and "2.". Rehearsal marks are indicated by boxed numbers: 85, 101, 117, 133, and 149. The score includes triplets, slurs, and accents. The piece concludes with a final *ff* dynamic.

March ON PARADE

3rd B♭ Clarinet

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

12 *f* *f* *fz* *fz* *mf*

17

19 *cresc.* *ff* *fz* *fz* *mf*

25

31 *fz* *mf*

33

37

43

49 *ff* [*mf*]

55 *ff*

61 *ff*

66 **TRIO.** *f* *mf* *cresc.*

73 *f* [*mf*]

ON PARADE
3rd B \flat Clarinet

80 1. 2. 85
cresc. *ff* [*mp*]

87 *3* *3*

92 *3* *cresc.*

98 101 [*mf*] *fz* *ff* *3*

104 *3* *ff*

110 *3* *cresc.* *ff* *fz* *fz*

117 *3* *f* *2* *f*

128 *cresc.* *ff* *fz* 133 *fz* *mf*

135

141

147 149 *ff*

153 [*mp*] *ff*

159 *ff*

March ON PARADE

E♭ Alto Clarinet
[optional - altered Fischer Edition]

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

3
f

11
cresc. *ff* [*fz*] *fz*

17
mf

25
33
[*fz*] *mf*

35

43
49
ff

53
[mp] [*fz*] *ff*

59
1. 2.
ff

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

74
f [*>*] *mf* [*mf*] [*>*] *cresc.*

ON PARADE
E♭ Alto Clarinet

82 1. 2. 85
[ff] [mp]

88

94 [cresc.] [mf] fz

101 ff

107 ff

113 [cresc.] fz fz f 117 3

122 2 f cresc.

130 133 ff [fz] fz mf

138 149 4 ff

150 [mp]

157 ff

Detailed description: This is a page of a musical score for E♭ Alto Clarinet, covering measures 82 to 157. The music is written in a single staff with a treble clef and a key signature of two flats (B♭ and E♭). The score includes various musical notations such as dynamics (ff, mp, mf, fz, cresc.), articulation (accents, slurs), and performance instructions (first and second endings, repeat signs). Measure numbers are placed at the beginning of each line, and specific measure numbers (85, 101, 117, 133, 149) are enclosed in boxes. The piece concludes with a final measure (157) marked with a double bar line and a fermata.

March ON PARADE

B♭ Bass Clarinet

("The Lion Tamer")

JOHN PHILIP SOUSA

(1892)

March Tempo.

The musical score is written for B♭ Bass Clarinet in 2/4 time. It begins with a key signature of two flats (B♭ and E♭) and a common time signature (C). The tempo is marked 'March Tempo.' The score is divided into measures, with measure numbers 11, 17, 24, 31, 38, 44, 49, 51, 59, 66, and 73 indicated. The piece features several dynamic markings: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *mp* (mezzo-piano). There are also crescendo and decrescendo markings. The score includes a triplet of eighth notes at the beginning, followed by a section with a 3-measure rest and a 2-measure rest. A 'TRIO' section begins at measure 66 with a key signature change to three flats (B♭, E♭, and A♭). The score concludes with a final key signature change to two flats (B♭ and E♭).

ON PARADE
B♭ Bass Clarinet

80 1. 2. 85
cresc. [*ff*] [*mp*]

87

94 [*cresc.*] [*mf*] *fz*

101 *ff*

108 *ff* [*cresc.*]

114 117 3 2
fz *fz* *f*

124 *f* *cresc.* *ff*

131 133 [*fz*] *fz* *mf*

138

144 149 *ff*

151 [*mp*] *ff*

158 *ff*

March ON PARADE

1st & 2nd Bassoons

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

11

17

24

31

37

43

49

55

62

66 TRIO.

68

ON PARADE
1st & 2nd Bassoons

76 *mf* *[mf]* *cresc.* *[ff]* 1.

84 2. 85 *[mp]*

91 *[cresc.]*

98 101 *[mf]* *fz* *ff*

105 *ff*

113 *[cresc.]* *fz* *fz* *f* 3 *a2* 2

124 *f* *[cresc.]* *ff*

131 133 *[fz]* *fz* *mf*

138

144 149 *ff*

151 *[mf]* *[mp]* *[ff]*

158 *ff*

March ON PARADE

1st E♭ Alto Saxophone

[altered Fischer Edition]

("The Lion Tamer")

JOHN PHILIP SOUSA

(1892)

March Tempo.

The musical score is written for the 1st E♭ Alto Saxophone part. It begins with a treble clef, a key signature of two flats (B♭ and E♭), and a 2/4 time signature. The tempo is marked 'March Tempo.' and the dynamics start with a forte (*f*) dynamic. The score is divided into measures, with measure numbers 11, 17, 23, 28, 33, 38, 43, 49, 56, 63, and 71 indicated. Measure 17 is the start of the first ending, and measure 66 is the start of the 'TRIO' section, which is marked with a second ending bracket and a *mf* dynamic. The score concludes with a *mf* dynamic and a *cresc.* marking.

ON PARADE
1st Eb Alto Saxophone

78 *cresc.* *ff* 1. 2. [*mp*]

85 3 3 3

92 3 [*cresc.*]

99 [*mf*] 101 *ff* 3

105 3 3

112 [*cresc.*] *fz* 117 3 *f*

122 2 *f* *cresc.*

131 *fz* *fz* > *mf* 133

138

144 149 *ff*

151 [*mp*] *ff*

158 *ff*

Detailed description: This is a page of a musical score for the 1st Eb Alto Saxophone part of a piece titled "ON PARADE". The page contains ten staves of music, numbered 78 to 158. The key signature is Bb major (two flats). The score includes various musical notations such as dynamics (crescendo, fortissimo, mezzo-forte, piano), articulation (accents, slurs), and performance instructions (first and second endings). Measure numbers are placed in boxes above the staves. There are also some boxed numbers (85, 101, 117, 133, 149) that likely refer to specific measures or sections. The music features a mix of eighth and sixteenth notes, with some triplet markings. The dynamics range from mezzo-forte to fortissimo.

March ON PARADE

2nd E♭ Alto Saxophone

[altered Fischer Edition]

("The Lion Tamer")

(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd E♭ Alto Saxophone. It begins with a treble clef, a key signature of two flats (B♭ and E♭), and a common time signature (C). The tempo is marked 'March Tempo.' The score consists of ten staves of music. The first staff starts with a 3-measure rest, followed by a half note G3, a half note A3, and a quarter rest. The second staff continues with a half note B♭3, a half note C4, and a quarter rest. The third staff begins with a 17-measure rest, followed by a half note D4, a half note E4, and a quarter rest. The fourth staff starts with a half note F4, a half note G4, and a quarter rest. The fifth staff begins with a half note A4, a half note B♭4, and a quarter rest. The sixth staff starts with a half note C5, a half note D5, and a quarter rest. The seventh staff begins with a half note E5, a half note F5, and a quarter rest. The eighth staff starts with a half note G5, a half note A5, and a quarter rest. The ninth staff begins with a half note B♭5, a half note C6, and a quarter rest. The tenth staff starts with a half note D6, a half note E6, and a quarter rest. The score includes various dynamics such as *f*, *ff*, *mf*, and *mp*, as well as articulation marks like accents and slurs. A 'TRIO' section begins at measure 66, marked with a key signature change to one flat (B♭) and a dynamic of *f*. The score concludes with a final cadence in the key of B♭.

ON PARADE
2nd E♭ Alto Saxophone

80 *cresc.* *ff* 1. 2. 85 [*mp*]

87 3

94 3 [*cresc.*] [*mf*] *fz*

101 *ff* 3

108 3 [*cresc.*]

115 117 3 2 *fz* *fz* *f* *f*

126 [*cresc.*] *ff* *fz* *fz* 133

134

142 3 149 *ff*

152 [*mp*] [*ff*]

158 *ff*

Detailed description: This is a musical score for the 2nd E♭ Alto Saxophone part of a piece titled "ON PARADE". The score consists of ten staves of music, numbered 80 through 158. The key signature is B-flat major (two flats). The music features various dynamics including *cresc.*, *ff*, [*mp*], [*cresc.*], [*mf*], *fz*, and [*ff*]. There are several first and second endings, with the first ending starting at measure 80 and the second ending starting at measure 85. Measure numbers 80, 85, 87, 94, 101, 108, 115, 117, 126, 133, 134, 142, 149, 152, and 158 are marked at the beginning of their respective staves. The score includes triplets, slurs, and accents throughout.

March ON PARADE

B♭ Tenor Saxophone

[altered Fischer Edition]

("The Lion Tamer")

(1892)

JOHN PHILIP SOUSA

March Tempo.

3 *f* 2 *f*

11 [*cresc.*] *ff* *fz*

17 *mf*

25 3 [*fz*] *mf*

34

40

46 49 *ff*

52 [*>*] [*mp*] [*ff*]

59 1. 2. *ff*

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

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

ON PARADE
Bb Tenor Saxophone

82 *ff* 1. 2. 85 [*mp*]

89

97 [*cresc.*] [*mf*] *fz* *ff* 101

105 *ff*

113 [*cresc.*] *fz* *fz* *f* 117 3 2

124 *f* [*cresc.*] *ff*

131 *fz* *fz* *mf* 133

138

144 149 *ff*

150 [*>*] [*mp*]

157 *ff* *ff*

Detailed description: This is a page of musical notation for a Bb Tenor Saxophone. It contains ten staves of music, numbered 82 through 157. The key signature is three flats (Bb, Eb, Ab). The music features various dynamics including fortissimo (ff), mezzo-forte (mf), and sforzando (fz). There are also dynamic markings like [cresc.] and [mp]. The score includes first and second endings at measures 82-85 and 117-119. Measure 117 has a triplet of eighth notes. The notation includes slurs, accents, and dynamic hairpins. The piece concludes with a double bar line at measure 157.

March ON PARADE

E♭ Baritone Saxophone
[altered Fischer Edition]

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Baritone Saxophone and consists of ten staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score includes various musical notations such as dynamics (f, mf, ff, cresc.), articulation (accents, slurs), and performance instructions (trios, first and second endings). Measure numbers 11, 17, 24, 31, 33, 38, 45, 49, 52, 60, 66, and 73 are indicated at the beginning of their respective staves. The piece concludes with a double bar line and repeat signs.

ON PARADE
E♭ Baritone Saxophone

80 1. 2. 85

cresc. *[ff]* *[mp]*

87

95 101

[cresc.] *[mf]* *fz* *ff*

102

ff

110 117 3

[cresc.] *fz* *fz*

120 2

f *f* *cresc.*

129 133

ff *[fz]* *fz* *mf*

136

143 149

ff

150

[>] *[mp]* *[<]* *ff*

158

ff

Detailed description: This is a musical score for E♭ Baritone Saxophone, spanning measures 80 to 158. The music is written in a single staff with a treble clef and a key signature of two flats (B♭ major or D♭ minor). The score includes various dynamic markings such as *cresc.*, *[ff]*, *[mp]*, *[mf]*, *fz*, *f*, and *ff*. There are also performance instructions like *[>]* and *[<]*. The score is divided into sections with first and second endings, and a third ending. Measure numbers 80, 87, 95, 102, 110, 120, 129, 136, 143, 150, and 158 are indicated at the start of their respective lines. Boxed measure numbers 85, 101, 117, and 133 are also present. The piece concludes with a double bar line at measure 158.

March ON PARADE

E♭ Cornet
[optional]

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet and consists of 11 staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score begins with a 3-measure rest followed by a 2-measure rest, both marked with a forte (*f*) dynamic. The first staff contains measures 1 through 11. The second staff starts at measure 12 and includes a *cresc.* marking, a *ff* dynamic, a trill (*tr*) in measure 16, and a *fz* dynamic. The third staff starts at measure 19. The fourth staff starts at measure 25. The fifth staff starts at measure 31 and includes a *fz* dynamic. The sixth staff starts at measure 37. The seventh staff starts at measure 43. The eighth staff starts at measure 48 and includes a *ff* dynamic and a *[mp]* dynamic. The ninth staff starts at measure 55 and includes a *ff* dynamic. The tenth staff starts at measure 62 and is labeled 'TRIO' with a 2-measure rest. The eleventh staff starts at measure 68 and includes a *mf* dynamic and a *cresc.* marking. The final staff starts at measure 74 and includes a *f* dynamic and a *mf* dynamic. The score is marked with various dynamics including *f*, *ff*, *fz*, *mf*, *[mp]*, and *mf*. It also features trills (*tr*) and a *cresc.* marking.

ON PARADE
E♭ Cornet

80 1. 85 2. [tacet]

cresc. *ff* [*mp*]

86

93 [*cresc.*] [*mf*]

100 [Play] 101 [*mf*] *f*

106

112 117 [*cresc.*] *fz* *f* 3

122 *f* *cresc.* *ff* 2

131 133 *fz* *fz* *mf* *tr*

138

144 149 [*mp*] *ff* 2

152 [*mp*] *ff*

158 2 *ff*

Detailed description: This is a musical score for an E♭ Cornet, spanning measures 80 to 158. The score is written in a single system with ten staves. The key signature is B-flat major (two flats). The music features various dynamics including *cresc.*, *ff*, *mf*, *f*, *fz*, and *tr*. There are several first and second endings marked with boxed numbers (85, 101, 117, 133, 149). Measure 85 has a first ending and a second ending marked [tacet]. Measure 101 is marked [Play]. Measure 117 has a triplet of eighth notes. Measure 122 has a second ending. Measure 133 has a trill. Measure 149 has a second ending. The score concludes with a final measure (158) marked with a second ending.

March ON PARADE

Solo B \flat Cornet

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B \flat Cornet in the key of B \flat major (two flats) and 2/4 time. It consists of 74 measures across ten staves. The score begins with a dynamic marking of *f* (forte) and a 'March Tempo.' instruction. The first staff (measures 1-7) features a rhythmic pattern of eighth and sixteenth notes. The second staff (measures 8-16) includes a trill (tr) and dynamic markings of *cresc.*, *ff*, and *fz*. The third staff (measures 17-21) contains a first ending bracket (17) and dynamic markings of *fz* and *mf*. The fourth staff (measures 22-27) continues the melodic line. The fifth staff (measures 28-34) includes a second ending bracket (33) and dynamic markings of *fz* and *mf*. The sixth staff (measures 35-40) continues the melody. The seventh staff (measures 41-48) includes a third ending bracket (49) and dynamic markings of *ff* and *[mp]*. The eighth staff (measures 49-53) continues the melody. The ninth staff (measures 54-59) includes a fourth ending bracket (60) and dynamic markings of *ff* and *[mp]*. The tenth staff (measures 60-65) includes a first ending bracket (66) and dynamic markings of *ff*, *mf*, and *cresc.*. The eleventh staff (measures 66-73) includes a second ending bracket (74) and dynamic markings of *f*, *mf*, and *cresc.*. The score concludes with a final cadence.

ON PARADE
Solo B♭ Cornet

82 *ff* [1.] [2.] [tacet] 85 *[mp]* 3

88 3 3

95 [Play] *[cresc.]* *[mf]* *[mf]*

101 *f* 3 3

107 3 *[cresc.]*

114 117 *fz* *f*

120

127 *cresc.* *ff* *fz* *fz* *mf* 133 *tr*

134

140

146 149 *ff*

153 (E♭ Cornet) *[mp]* *ff*

159 (E♭ Cornet) *ff*

Detailed description: This is a musical score for a Solo B♭ Cornet, spanning measures 82 to 159. The music is in 2/4 time and features a variety of dynamics and articulations. It begins with a first ending (1.) and a second ending (2.) marked [tacet]. The score includes several triplet figures and dynamic markings such as *ff*, *[mp]*, *[cresc.]*, *fz*, and *tr*. Measure numbers 82, 85, 88, 95, 101, 107, 114, 117, 120, 127, 133, 134, 140, 146, 149, 153, and 159 are clearly marked. The piece concludes with a final *ff* dynamic.

March ON PARADE

1st B♭ Cornet

("The Lion Tamer")
(1892)

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 two flats (B♭ and E♭), and a common time signature. The tempo is marked 'March Tempo.' and the dynamic is *f*. The score consists of 11 staves of music. The first staff starts with a *f* dynamic. The second staff includes a *cresc.* marking and a *tr* (trill) on the final note. The third staff has a first ending bracket labeled '17' and dynamics *fz* and *mf*. The fourth staff continues the melody. The fifth staff has a second ending bracket labeled '33' and dynamics *fz* and *mf*. The sixth staff continues the melody. The seventh staff has a third ending bracket labeled '49' and dynamics *ff* and *[mp]*. The eighth staff is labeled '(E♭ Cornet)' and has a *ff* dynamic. The ninth staff is also labeled '(E♭ Cornet)' and has a first ending bracket labeled '1.'. The tenth staff is labeled '66 TRIO.' and has a second ending bracket labeled '2.' with dynamics *ff*, *mf*, *[mf]*, and *cresc.*. The eleventh staff continues the Trio section with dynamics *f*, *mf*, *[mf]*, and *cresc.*

ON PARADE
1st B♭ Cornet

82 **ff** [] [mp] 85

88 3 3

95 [Play] [cresc.] [mf] [mf]

101 **f** 3 3

107 3 [cresc.]

114 117 **fz** **f**

120

127 **cresc.** **ff** **fz** **fz** **mf** 133 **tr**

134

140

146 149 **ff** []

153 (E♭ Cornet) [mp] **ff**

159 (E♭ Cornet) **ff**

Detailed description: This is a musical score for the 1st B♭ Cornet part of a piece titled "ON PARADE". The score is written in a single system with 12 staves of music. The key signature is three flats (B♭, E♭, A♭) and the time signature is 2/4. The piece begins at measure 82 with a dynamic marking of **ff**. It features several first and second endings, with the second ending starting at measure 85 and marked [tacet] and [mp]. There are numerous triplets throughout the score, particularly in measures 88, 95, 101, 107, 114, 127, and 149. Dynamic markings include **ff**, **f**, **fz**, **mf**, and **cresc.**. Performance instructions include [Play] and [tr]. The score concludes at measure 159 with a final **ff** dynamic. A note in measure 153 indicates that the instrument is an E♭ Cornet.

March ON PARADE

2nd B♭ Cornet

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B♭ Cornet in a key signature of two flats (B♭ and E♭) and a common time signature (C). The piece is in 2/4 time and consists of 84 measures. The score is divided into several systems, with measure numbers 7, 14, 21, 28, 35, 42, 49, 56, 63, 69, and 77 marked at the beginning of their respective lines. The music begins with a dynamic marking of *f* (forte) and a *cresc.* (crescendo) marking. A first ending bracket spans measures 17 to 20, with a dynamic marking of *mf* (mezzo-forte). A second ending bracket spans measures 33 to 36, with a dynamic marking of *mf*. A third ending bracket spans measures 49 to 52, with a dynamic marking of *ff* (fortissimo). A fourth ending bracket spans measures 63 to 66, with a dynamic marking of *ff*. A fifth ending bracket spans measures 69 to 72, with a dynamic marking of *mf*. A sixth ending bracket spans measures 77 to 80, with a dynamic marking of *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

ON PARADE
2nd B♭ Cornet

84 2. [tacet] 85
[mp]

90

96 101 [Play]
cresc. [mf] fz [mf] f

103

109 cresc. ff fz

116 117
fz f

122 cresc.

129 133
ff fz fz mf

136

143 149
ff

150 [>] [mp]

157 ff ff

Detailed description: This is a musical score for a 2nd B♭ Cornet, spanning measures 84 to 157. The music is written in a single staff with a treble clef and a key signature of three flats (B♭, E♭, A♭). The score includes various musical notations such as dynamics (mp, mf, fz, ff, cresc.), articulation (accents, slurs), and performance instructions (tacet, Play). Measure numbers are enclosed in boxes: 85, 101, 117, 133, and 149. The piece features several triplet markings and a second ending bracket at the beginning. The dynamics range from mezzo-piano to fortissimo, with frequent crescendos and accents.

March ON PARADE

3rd B♭ Cornet

("The Lion Tamer")

JOHN PHILIP SOUSA

(1892)

March Tempo.

The musical score is written for a 3rd B♭ Cornet. It begins with a treble clef, a key signature of two flats (B♭ and E♭), and a common time signature. The tempo is marked 'March Tempo.' and the dynamics start with a forte (*f*) dynamic. The score is divided into measures, with measure numbers 7, 14, 21, 28, 35, 42, 49, 56, 63, 69, and 77 indicated. Measure 17 contains a first ending bracket. Measure 66 is the start of the 'TRIO' section. The score includes various dynamic markings such as *ff*, *fz*, *mf*, *mp*, *f*, *cresc.*, and *[mf]*. There are also performance instructions like *[mf]* and *[cresc.]* in brackets, and *[ff]* in a box. The score concludes with a first ending bracket and a double bar line.

ON PARADE
3rd B♭ Cornet

84 2. [tacet] 85
[mp]

90

96 [Play] 101
cresc. [mf] fz [mf] f

103

109 cresc. ff fz

116 117
fz f

122 cresc.

129 133
ff fz fz mf

136

143 149
ff

150 [\triangleright] [mp]

157 ff ff

Detailed description: This is a musical score for the 3rd B♭ Cornet part of a piece titled "ON PARADE". The score consists of 11 staves of music, numbered 84 to 157. The key signature is B-flat major (two flats). The music features various dynamics including [mp], [mf], fz, f, ff, and cresc. (crescendo). There are several triplet markings (3) and a first ending bracket (2.) at the beginning. Performance instructions include [tacet] and [Play]. The score ends with a double bar line at measure 157.

March ON PARADE

Solo or 1st F Horn

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

3
f

11
cresc. *ff* *fz*

17
mf

24

31
fz *mf*

33

38

45
ff

49

52
[*mp*] [*ff*]

59
1. 2. *ff*

66 TRIO.
f [*mf*] [*cresc.*]

73
[*f*] [*mf*] [*cresc.*]

ON PARADE
Solo or 1st F Horn

81 1. 85 2.

[ff] [mp]

Detailed description: Musical staff 81-85. Starts with a treble clef and a key signature of three flats. Measure 81 has a dynamic marking of [ff]. A first ending bracket covers measures 82-84, with a second ending bracket covering measures 85-88. Measure 85 has a dynamic marking of [mp].

89

Detailed description: Musical staff 89-96. Continuation of the piece with various note values and rests.

97 101

[cresc.] [mf] fz ff

Detailed description: Musical staff 97-104. Measure 97 has a crescendo marking [cresc.]. Measure 98 has a dynamic marking of [mf]. Measure 99 has a dynamic marking of fz. Measure 101 has a dynamic marking of ff.

105

Detailed description: Musical staff 105-112. Continuation of the piece.

113 117 3 2

cresc. ff fz fz f

Detailed description: Musical staff 113-123. Measure 113 has a crescendo marking [cresc.]. Measure 115 has a dynamic marking of ff. Measure 116 has a dynamic marking of fz. Measure 117 has a dynamic marking of f. Measure 118 has a dynamic marking of f. Measure 119 has a dynamic marking of f. Measure 120 has a dynamic marking of f. Measure 121 has a dynamic marking of f. Measure 122 has a dynamic marking of f. Measure 123 has a dynamic marking of f.

124

f cresc. ff fz

Detailed description: Musical staff 124-131. Measure 124 has a dynamic marking of f. Measure 125 has a dynamic marking of f. Measure 126 has a dynamic marking of f. Measure 127 has a dynamic marking of f. Measure 128 has a dynamic marking of f. Measure 129 has a dynamic marking of f. Measure 130 has a dynamic marking of f. Measure 131 has a dynamic marking of f.

132 133

fz mf

Detailed description: Musical staff 132-138. Measure 132 has a dynamic marking of fz. Measure 133 has a dynamic marking of mf. Measure 134 has a dynamic marking of mf. Measure 135 has a dynamic marking of mf. Measure 136 has a dynamic marking of mf. Measure 137 has a dynamic marking of mf. Measure 138 has a dynamic marking of mf.

139

Detailed description: Musical staff 139-145. Continuation of the piece.

146 149

ff

Detailed description: Musical staff 146-152. Measure 146 has a dynamic marking of ff. Measure 147 has a dynamic marking of ff. Measure 148 has a dynamic marking of ff. Measure 149 has a dynamic marking of ff. Measure 150 has a dynamic marking of ff. Measure 151 has a dynamic marking of ff. Measure 152 has a dynamic marking of ff.

153

[mp] [ff]

Detailed description: Musical staff 153-158. Measure 153 has a dynamic marking of [mp]. Measure 154 has a dynamic marking of [mp]. Measure 155 has a dynamic marking of [mp]. Measure 156 has a dynamic marking of [mp]. Measure 157 has a dynamic marking of [mp]. Measure 158 has a dynamic marking of [mp].

159

ff

Detailed description: Musical staff 159-165. Measure 159 has a dynamic marking of ff. Measure 160 has a dynamic marking of ff. Measure 161 has a dynamic marking of ff. Measure 162 has a dynamic marking of ff. Measure 163 has a dynamic marking of ff. Measure 164 has a dynamic marking of ff. Measure 165 has a dynamic marking of ff.

March ON PARADE

2nd F Horn

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd F Horn in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of 11 staves of music. The score begins with a 3-measure rest followed by a half note G3, then a 2-measure rest followed by a half note G3. The first staff includes dynamic markings of *f* and *fz*. The second staff includes *cresc.*, *ff*, and *fz*. The third staff starts with a boxed measure number 17 and a dynamic marking of *mf*. The fourth staff starts with a boxed measure number 24. The fifth staff starts with a boxed measure number 31, includes a *fz* marking with a wedge, and a *mf* marking. The sixth staff starts with a boxed measure number 38. The seventh staff starts with a boxed measure number 45, includes a *ff* marking, and a repeat sign. The eighth staff starts with a boxed measure number 52, includes *[mp]* and *[ff]* markings with wedges. The ninth staff starts with a boxed measure number 59, includes first and second endings, and a *ff* marking. The tenth staff starts with a boxed measure number 66, is labeled "TRIO.", and includes *f*, *mf*, and *[cresc.]* markings. The eleventh staff starts with a boxed measure number 73, includes *[f]*, *mf*, and *[cresc.]* markings.

ON PARADE
2nd F Horn

81 1. 2. 85

[ff] [mp]

Musical staff 81-85: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 81 starts with a dynamic marking of [ff]. A first ending bracket spans measures 82-84, and a second ending bracket spans measures 85-88. Measure 85 has a dynamic marking of [mp].

89

Musical staff 89-96: Treble clef, key signature of three flats. Measures 89-96 contain a series of eighth notes and quarter notes.

97 101

[cresc.] [mf] fz ff

Musical staff 97-104: Treble clef, key signature of three flats. Measure 97 has a dynamic marking of [cresc.]. Measure 101 has a dynamic marking of ff. There are also markings for [mf] and fz.

105

ff

Musical staff 105-112: Treble clef, key signature of three flats. Measure 105 has a dynamic marking of ff. The staff contains a series of eighth notes and quarter notes.

113 117 3 2

cresc. ff fz fz f

Musical staff 113-123: Treble clef, key signature of three flats. Measure 113 has a dynamic marking of cresc. Measure 117 has a dynamic marking of ff. There are also markings for fz and f. Measures 118-123 contain a triplet of eighth notes and a pair of eighth notes.

124

f cresc. ff fz

Musical staff 124-131: Treble clef, key signature of three flats. Measure 124 has a dynamic marking of f. Measure 125 has a dynamic marking of cresc. Measure 126 has a dynamic marking of ff. Measure 127 has a dynamic marking of fz. The staff contains a series of eighth notes and quarter notes.

132 133

fz mf

Musical staff 132-138: Treble clef, key signature of three flats. Measure 132 has a dynamic marking of fz. Measure 133 has a dynamic marking of mf. The staff contains a series of eighth notes and quarter notes.

139

Musical staff 139-145: Treble clef, key signature of three flats. Measures 139-145 contain a series of eighth notes and quarter notes.

146 149

ff

Musical staff 146-152: Treble clef, key signature of three flats. Measure 146 has a dynamic marking of ff. The staff contains a series of eighth notes and quarter notes.

153

[mp] [ff]

Musical staff 153-158: Treble clef, key signature of three flats. Measure 153 has a dynamic marking of [mp]. Measure 158 has a dynamic marking of [ff]. The staff contains a series of eighth notes and quarter notes.

159

ff

Musical staff 159-165: Treble clef, key signature of three flats. Measure 159 has a dynamic marking of ff. The staff contains a series of eighth notes and quarter notes.

March ON PARADE

3rd F Horn

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the march "On Parade" by John Philip Sousa. It is in 2/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. It features a triplet of eighth notes followed by a quarter note, then a half note, and a quarter note. The first measure has a dynamic marking of *f*. The second staff continues with a melodic line, marked *cresc.* and *ff*. The third staff starts with a boxed measure number 17 and a dynamic marking of *mf*. The fourth staff begins at measure 24. The fifth staff starts with a boxed measure number 33 and a dynamic marking of *mf*. The sixth staff begins at measure 38. The seventh staff starts with a boxed measure number 49 and a dynamic marking of *ff*. The eighth staff begins at measure 52 and includes dynamic markings of *[mp]* and *[ff]*. The ninth staff starts with a boxed measure number 59 and includes first and second endings, with a dynamic marking of *ff*. The tenth staff begins at measure 66, marked "TRIO.", and includes dynamic markings of *f*, *mf*, and *[cresc.]*. The eleventh staff starts at measure 73 and includes dynamic markings of *[f]*, *mf*, and *[cresc.]*.

ON PARADE
3rd F Horn

81 85

Musical staff 81-85. Measure 81 starts with a dynamic marking of *[ff]*. A first ending bracket spans measures 82-84, and a second ending bracket spans measures 85-88. A dynamic marking of *[mp]* appears at the start of measure 85.

89

Musical staff 89-96. This staff contains measures 89 through 96.

97 101

Musical staff 97-104. Measure 97 has a *[cresc.]* marking. Measure 99 has a *[mf]* marking. Measure 101 has a *ff* marking. Measure 102 has a *fz* marking.

105

Musical staff 105-112. Measure 107 has a *ff* marking.

113 117

Musical staff 113-123. Measure 113 has a *cresc.* marking. Measure 117 has a *f* marking. Measure 118 has a *fz* marking. Measure 119 has a *fz* marking. Measure 120 has a *fz* marking. Measure 121 has a *f* marking. Measure 122 has a *fz* marking. Measure 123 has a *fz* marking.

124

Musical staff 124-131. Measure 124 has a *f* marking. Measure 125 has a *fz* marking. Measure 126 has a *fz* marking. Measure 127 has a *fz* marking. Measure 128 has a *fz* marking. Measure 129 has a *fz* marking. Measure 130 has a *fz* marking. Measure 131 has a *fz* marking.

132 133

Musical staff 132-138. Measure 132 has a *fz* marking. Measure 133 has a *mf* marking.

139

Musical staff 139-145. This staff contains measures 139 through 145.

146 149

Musical staff 146-152. Measure 149 has a *ff* marking.

153

Musical staff 153-158. Measure 153 has a *[mp]* marking. Measure 157 has a *[ff]* marking.

159

Musical staff 159-165. Measure 165 has a *ff* marking.

March ON PARADE

Baritone

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

3

f

2

f

11

cresc.

ff

fz

fz

17

mf

22

27

fz

33

mf

39

45

49

ff

51

[>] [*mp*] [*ff*]

59

1. 2.

ff

66 TRIO.

f

mf

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

ON PARADE
Baritone

74

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

82

1. 2. **85**
[*ff*] [*mp*]

89

97

[*cresc.*] [*mf*] *fz* *ff* **101**

105

113

[*cresc.*] *ff* *fz* *fz* *f* **117**

122

f *cresc.* **2**

130

ff *fz* *fz* *mf* **133**

136

142

149

ff [*mf*] [*mf*]

157

ff *ff* **157**

March ON PARADE

Baritone, T.C.

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

3

f

2

11

cresc.

ff

fz

fz

17

mf

22

27

fz

33

mf

39

45

49

ff

51

[>] *[mp]*

[<] *ff*

59

1. 2.

ff

66

TRIO.

f

mf >

[mf] [>]

cresc.

ON PARADE
Baritone, T.C.

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

82 1. 2. 85 [*ff*] [*mp*]

89

97 101 [*cresc.*] [*mf*] *fz* *ff*

105 *ff*

113 117 3 [*cresc.*] *ff* *fz* *fz* *f*

122 2 *f* *cresc.*

130 133 *ff* *fz* *fz* *mf*

136

142

149 149 [*mf*] [*mf*]

157 *ff*

Detailed description: This is a musical score for a Baritone, T.C. on page 2, covering measures 74 to 157. The score is written in a single system with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music features various dynamics including fortissimo (ff), mezzo-forte (mf), piano (p), and crescendo (cresc.). There are several first and second endings marked with '1.' and '2.' and measure numbers in boxes (85, 101, 117, 133, 149). The notation includes slurs, accents, and dynamic hairpins. The piece concludes with a final fortissimo (ff) dynamic.

March ON PARADE

1st Trombone

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a 3-measure rest, followed by a 2-measure rest, and then a series of notes. Dynamics include *f* and *ff*. The second staff starts at measure 11 and includes a *cresc.* marking. The third staff starts at measure 17, marked with a boxed '17'. The fourth staff starts at measure 24. The fifth staff starts at measure 31, marked with a boxed '33', and includes a dynamic change from *fz* to *mf*. The sixth staff starts at measure 37. The seventh staff starts at measure 43. The eighth staff starts at measure 49, marked with a boxed '49', and includes dynamics *ff*, [*>*], and [*mf*]. The ninth staff starts at measure 56, marked with [*<*] *ff*. The tenth staff starts at measure 63, marked with a boxed '66' and 'TRIO.', and includes dynamics *ff*, *f*, [*>*] *mf*, and [*mf*]. The eleventh staff starts at measure 70, marked with [*>*] *cresc.*, *f*, [*>*] *mf*, and [*mf*].

ON PARADE
1st Trombone

78 [>] *cresc.* [*ff*] [>]

1. 2.

85 [85] [tacet] [*mp*]

93 [*cresc.*] [*mf*] *fz*

101 [101] [Play] [*ff*] [*ff*]

110 [*cresc.*] [*ff*] *fz* [*fz*]

117 [117] 3 2 [*f*] [*f*]

127 [*cresc.*] [*ff*] [*fz*] [*mf*] [133]

134

140

145 [149] [*ff*]

151 [>] [*mp*] [>]

157 [*ff*] [*ff*]

March ON PARADE

2nd Trombone

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

3

2

f *f*

11

cresc. *ff*

17 17

24

31 33

fz \triangleright *mf*

37

43

49 49

ff [\triangleright] [*mp*]

56

[\triangleleft] *ff*

63 66 TRIO.

1. 2.

ff *f* [\triangleleft] *mf* \triangleright [*mf*]

70

Play

cresc. *f* [\triangleleft] [*mf*] \triangleright [*mf*]

Ist Trbn.

ON PARADE
2nd Trombone

78 *Play* *cresc.* [*ff*] 1. 1st Trbn. 2.

85 [85] [tacet] [*mp*]

93 [*cresc.*] [*mf*] *fz*

101 [101] [Play] [*ff*] [*ff*]

110 [*cresc.*] [*ff*] [*fz*] [*fz*]

117 [117] 3 2 [*f*] [*f*]

127 [*cresc.*] [*ff*] [*fz*] [*mf*] [133]

134

140

145 [149] [*ff*]

151 [*mp*]

157 [*ff*] [*ff*]

March ON PARADE

Bass Trombone

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

3

f

2

f

11

cresc.

ff

fz

17

mf

24

31

33

fz > *mf*

38

45

49

ff

52

[>] [*mp*] [<] *ff*

60

1. 2.

ff

66 TRIO.

4

f

mf cresc.

f

76

4

1. 2.

85

[*tacet*]

mf cresc.

ff

[*mp*]

ON PARADE
Bass Trombone

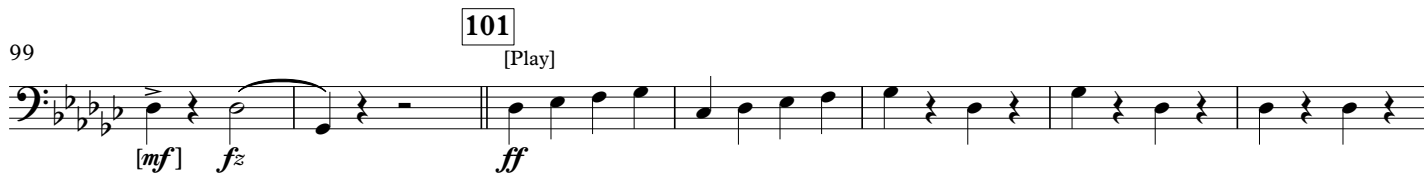
86



92



99



106



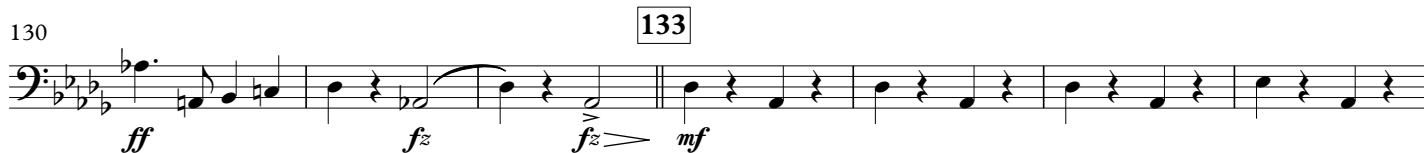
113



122



130



137



144



151



158



March ON PARADE

Tuba

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

3

2

11

f *f*

cresc. *ff* *fz*

17

mf

24

31

33

fz *mf*

38

45

49

ff

53

[*mp*] [*ff*]

60

1. 2.

ff

66 TRIO.

f *mf* *cresc.*

73

f [*mf*]

ON PARADE
Tuba

80 1. 85 2.

cresc. *ff* [*mp*]

Detailed description: This block contains the first staff of music, measures 80 through 85. It begins with a bass clef and a key signature of three flats. The music consists of quarter notes and rests. A first ending bracket spans measures 84 and 85, with a second ending bracket below it. Dynamics include a crescendo leading to fortissimo (ff) and then mezzo-piano (mp).

87

Detailed description: This block contains the second staff of music, measures 87 through 93. It continues the rhythmic pattern of quarter notes and rests. Dynamics are consistent with the previous staff.

94 101

[cresc.] [*mf*] *fz*

ff

Detailed description: This block contains the third and fourth staves of music, measures 94 through 101. The third staff features a crescendo leading to mezzo-forte (mf) and fortissimo (fz), followed by a decrescendo. The fourth staff starts with fortissimo (ff). A first ending bracket spans measures 100 and 101.

108

ff [*cresc.*]

Detailed description: This block contains the fifth staff of music, measures 108 through 116. It features fortissimo (ff) dynamics and a crescendo leading to fortissimo (fz).

115 117

fz *f* *f*

Detailed description: This block contains the sixth staff of music, measures 115 through 124. It includes fortissimo (fz) and fortissimo (f) dynamics. A first ending bracket spans measures 117 and 118, with a '3' above it. A second ending bracket spans measures 123 and 124, with a '2' above it.

125

cresc. *ff*

Detailed description: This block contains the seventh staff of music, measures 125 through 132. It features a crescendo leading to fortissimo (ff).

131 133

fz *fz* *mf*

Detailed description: This block contains the eighth staff of music, measures 131 through 137. It features fortissimo (fz) and mezzo-forte (mf) dynamics.

138

Detailed description: This block contains the ninth staff of music, measures 138 through 148. It continues the rhythmic pattern of quarter notes and rests.

145 149

ff

Detailed description: This block contains the tenth staff of music, measures 145 through 151. It features fortissimo (ff) dynamics.

152

[*mf*] [*ff*]

Detailed description: This block contains the eleventh staff of music, measures 152 through 158. It features mezzo-piano (mp) and fortissimo (ff) dynamics.

159

ff

Detailed description: This block contains the twelfth staff of music, measures 159 through 165. It features fortissimo (ff) dynamics.

March ON PARADE

Drums

("The Lion Tamer")
(1892)

JOHN PHILIP SOUSA

March Tempo.

3

2

12

17

20

27

33

34

41

48

49

54

60

66 TRIO.

74

f

fz

mf

ff

[*sfz*]

[*mp*]

[*ff*]

[*sfz*]

[- Cyms.]

[+ Cyms.]

cresc.

4

4

ON PARADE
Drums

82 *ff* *mp* [85] [- Cyms.]

89 4 [101]

97 [*fz*] [*ff*] [+ Cyms.]

104

110 [*sffz*]

[117] 3 2 [*f*]

128 [*fz*] [*fz*] [*mf*] [133]

136

142

[149] [*ff*] [*sfz*] [*mp*]

155 [*ff*] [*sfz*]

160