



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 1 *of* No. 10

RECOGNITION  
MARCH  
[1880]

FULL *of* SCORE

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

## Recognition March (circa 1880)

For many years the only suggestion of this composition's existence was an eleven-measure excerpt which constituted the January 17 entry in Sousa's musical almanac of 1910, *Through the Year with Sousa*. Then in 1970, when Sousa's heirs presented the Library of Congress with manuscripts they had held in storage since 1932, one of the surprises was the discovery of a full set of band parts of an untitled Sousa march. Comparison with the excerpt from *Through the Year with Sousa* showed the march to be none other than the long-lost Recognition March. The parts were in a copyist's hand.

An analysis of the march's form shows it to be of 1880 vintage. It bears no similarity to any of the published Sousa marches of that era, and this gives rise to an interesting speculation. It is entirely possible that "Recognition March" is a revised version of an unpublished march known as "Salutation" (1873). Sousa had written "Salutation" at the age of nineteen for a ceremony in which a new leader of the U. S. Marine Band took command. The new leader had belittled him for his effort. Seven years later, Sousa replaced this same man as leader of the Marine Band. Not being of the inclination to waste music, Sousa may have revised "Salutation" and given it the new name. Thus "Salutation" would then have finally received its "recognition."

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 79. 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. 21-36):** The printed *fortissimo* in m. 32 is the climax of the phrase and works best with an added crescendo and an arrival accent in percussion.

**Second Strain (m. 38-58):** This vigorous strain can be punctuated by percussion accents on some of the arrival notes in melody, especially in m. 40, 48 and 54.

**Third Strain (m. 58-76):** A decrescendo should be played in the cornets leading into the *piano* of the third strain and again in the first ending before the repeat. There is no crescendo marked in the original parts before the *fortissimo* in m. 72, but a one-measure crescendo is recommended rather than a sudden dynamic change here.

**Trio (m. 81-96):** This is the first of Sousa's marches that changes time signature from 6/8 to 2/4 in the trio. After three strains with the full band, this trio benefits from a change in instrumental texture and cornets, trombone, and cymbals may tacet first time. All instruments may rejoin in the first ending for the repeat, although the dynamic should stay soft both times.

**Final strain (m. 98-end):** After the soft trio strain, the final strain should be played full both times while observing the *subito* dynamic changes. The second time through should sound more vigorous than the first and percussion may add accents in m. 101, 105, 117, either both times through or second time only.

Full Score

# March RECOGNITION

(1879)

JOHN PHILIP SOUSA  
Edited from an arrangement by Gay Corrie

1 2 3 4 5 6 7 8 9 10

**March Tempo.**

Piccolo  
Flute  
Oboe (optional)  
Eb Clarinet  
Solo & 1st Bb Clarinets  
2nd Bb Clarinet  
3rd Bb Clarinet  
1st & 2nd Bassoons (optional)  
1st & 2nd Alto Saxophones (optional)  
Tenor Saxophone (optional)  
Baritone Saxophone (optional)  
**March Tempo.**  
Solo & 1st Bb Cornets  
2nd Bb Cornet  
3rd & 4th Bb Cornets  
1st & 2nd F Horns  
3rd & 4th F Horns  
Euphonium  
1st & 2nd Trombones  
Bass Trombone  
Tuba  
Drums

RECOGNITION  
Full Score

11 12 13 14 15 16 17 18 19 20

Picc.

Flt.

Oboe

E♭ Clar.

Solo & 1st Clars.

2nd Clar.

3rd Clar.

1st & 2nd Bsns.

1st & 2nd A. Saxes.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

*p*

*ff*

RECOGNITION  
Full Score

21 22 23 24 25 26 27 28 29

Picc.

Flt.

Oboe

E♭ Clar.

Solo & 1st Clars.

2nd Clar.

3rd Clar.

1st & 2nd Bsns.

1st & 2nd A. Saxes.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

4

RECOGNITION  
Full Score

30 31 32 33 34 35 36 (D.C.) 37

Picc. *ff*

Flt. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo & 1st Clars. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

1st & 2nd Bsns. *ff*

1st & 2nd A. Saxes. *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Solo & 1st Cors. *ff*

2nd Cor. *ff*

3rd & 4th Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

RECOGNITION  
Full Score

38

39

40

41

42

43

44

45

Picc. *ff*  
 8va  
 Flt. *ff*  
 Oboe *ff*  
 E♭ Clar. *ff*  
 Solo & 1st Clars. *ff*  
 2nd Clar. *ff*  
 3rd Clar. *ff*  
 1st & 2nd Bsns. *ff*  
 1st & 2nd A. Saxes. *ff*  
 T. Sax. *ff*  
 Bari. Sax. *ff*  
 Solo & 1st Cors. *ff*  
 2nd Cor. *ff*  
 3rd & 4th Cors. *ff*  
 1st & 2nd Hrns. *ff*  
 3rd & 4th Hrns. *ff*  
 Euph. *ff*  
 1st & 2nd Trbns. *ff*  
 B. Trbn. *ff*  
 Tuba *ff*  
 Drums *ff*  
 [2nd time]

RECOGNITION  
Full Score

46

47

48

49

50

51

52

53

Picc.

Flt.

Oboe

E♭ Clar.

Solo & 1st Clars.

2nd Clar.

3rd Clar.

1st & 2nd Bsns.

1st & 2nd A. Saxes.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums



# RECOGNITION Full Score

54 55 56 57 58 59 60 61 62

Musical score for 'RECOGNITION Full Score' covering measures 54 to 62. The score is written for a full orchestral ensemble and includes the following instruments:

- Picc.
- Flt.
- Oboe
- E♭ Clar.
- Solo & 1st Clars.
- 2nd Clar.
- 3rd Clar.
- 1st & 2nd Bsns.
- 1st & 2nd A. Saxes.
- T. Sax.
- Bari. Sax.
- Solo & 1st Cors.
- 2nd Cor.
- 3rd & 4th Cors.
- 1st & 2nd Hrns.
- 3rd & 4th Hrns.
- Euph.
- 1st & 2nd Trbns.
- B. Trbn.
- Tuba
- Drums

Key features of the score include:

- Measures 54-59: A first ending bracket with a repeat sign and a second ending bracket. The flute and oboe parts feature trills (tr) and grace notes (grace) in measures 56 and 57.
- Measure 60: A double bar line with repeat dots, marking the start of a second ending.
- Measures 61-62: A second ending bracket with a repeat sign.
- Dynamic markings: *p* (piano) is used throughout, often with hairpins.
- Drum part: Includes a specific drum pattern in measure 54 and a note "[Cyms. 2nd time only]" above measure 60.
- Final measure (62): Ends with a double bar line and repeat dots.

RECOGNITION  
Full Score

63 64 65 66 67 68 69 70 71

Picc.

Flt.

Oboe

E♭ Clar.

Solo & 1st Clars.

2nd Clar.

3rd Clar.

1st & 2nd Bsns.

1st & 2nd A. Saxes.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

RECOGNITION  
Full Score

72 73 74 75 76 77 78 79 80

Picc. *ff*

Flt. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo & 1st Clars. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

1st & 2nd Bsns. *ff*

1st & 2nd A. Saxes. *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Solo & 1st Cors. *ff*

2nd Cor. *ff*

3rd & 4th Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

G.P.

RECOGNITION  
Full Score

81 82 83 84 85 86 87 88 89 90

TRIO

**Picc.** *p - [mp]*

**Flt.** *p - [mp]*

**Oboe** *p - [mp]*

**E♭ Clar.** *p - [mp]*

**Solo & 1st Clars.** *p - [mp]*

**2nd Clar.** *p - [mp]*

**3rd Clar.** *p - [mp]*

**1st & 2nd Bsns.**

**1st & 2nd A. Saxes.** *p - [mp]*

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

**Bari. Sax.**

**Solo & 1st Cors.** *p - [mp]*  
2nd time only

**2nd Cor.** *p - [mp]*  
2nd time only

**3rd & 4th Cors.** *p - [mp]*  
2nd time only

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

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

**Euph.** *p - [mp]*  
[tacet both times]

**1st & 2nd Trbns.** *p - [mp]*  
[tacet both times]

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

**Tuba** *p - [mp]*

**Drums** *p - [mp]*

RECOGNITION  
Full Score

91 92 93 94 95 96 97 98 99 100

Picc. [f]-ff  
 Flt. [f]-ff  
 Oboe [f]-ff  
 Eb Clar. [f]-ff  
 Solo & 1st Clars. [f]-ff  
 2nd Clar. [f]-ff  
 3rd Clar. [f]-ff  
 1st & 2nd Bsns. [f]-ff  
 1st & 2nd A. Saxes. [f]-ff  
 T. Sax. [f]-ff  
 Bari. Sax. [f]-ff  
 Solo & 1st Cors. [mp] [f]-ff  
 2nd Cor. [f]-ff  
 3rd & 4th Cors. [mp] [f]-ff  
 1st & 2nd Hrns. [f]-ff  
 3rd & 4th Hrns. [f]-ff  
 Euph. [mp] [f]-ff  
 1st & 2nd Trbns. [mp] [f]-ff  
 B. Trbn. [mp] [f]-ff  
 Tuba [f]-ff  
 Drums [f]-ff

RECOGNITION  
Full Score

101 102 103 104 105 106 107 108 109 110 111 112

Picc. [sub.] p

Flt. [sub.] p

Oboe [sub.] p

E♭ Clar. [sub.] p

Solo & 1st Clars. [sub.] p

2nd Clar. [sub.] p

3rd Clar. [sub.] p

1st & 2nd Bsns. [sub.] p

1st & 2nd A. Saxes. [sub.] p

T. Sax. [sub.] p

Bari. Sax. [sub.] p

Solo & 1st Cors. [sub.] p

2nd Cor. [sub.] p

3rd & 4th Cors. [sub.] p

1st & 2nd Hrns. [sub.] p

3rd & 4th Hrns. [sub.] p

Euph. [sub.] p

1st & 2nd Trbns. [sub.] p

B. Trbn. [sub.] p

Tuba [sub.] p

Drums [2nd time] sim. [sub.] p

RECOGNITION  
Full Score

113 114 115 116 117 118 119 120 121 122 123

Picc. [sub. f:ff]

Flt. [sub. f:ff]

Oboe [sub. f:ff]

Eb Clar. [sub. f:ff]

Solo & 1st Clars. [sub. f:ff]

2nd Clar. [sub. f:ff]

3rd Clar. [sub. f:ff]

1st & 2nd Bsns. [sub. f:ff]

1st & 2nd A. Saxes. [sub. f:ff]

T. Sax. [sub. f:ff]

Bari. Sax. [sub. f:ff]

Solo & 1st Cors. [sub. f:ff]

2nd Cor. [sub. f:ff]

3rd & 4th Cors. [sub. f:ff]

1st & 2nd Hrns. [sub. f:ff]

3rd & 4th Hrns. [sub. f:ff]

Euph. [sub. f:ff]

1st & 2nd Trbns. [sub. f:ff]

B. Trbn. [sub. f:ff]

Tuba [sub. f:ff]

Drums [sub. f:ff]

# March RECOGNITION

(1879)

Piccolo

JOHN PHILIP SOUSA

March Tempo.

ff

10

20

11

ff

1. 8<sup>va</sup> (D.C.)

2.

38

ff

47

1.

tr.

tr.

2.

56

tr.

tr.

p

64

tr.

ff

73

1.

2.

ff

G.P.

81

TRIO

p - [mp]

91

1.

2.

[f]-ff

102

[sub.]p

[sub.]ff

114

1.

2.



# March RECOGNITION

Flute

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a single flute part in 6/8 time, with a key signature of three flats (B-flat major or D-flat minor). The score is divided into several systems, each containing a staff of music with various annotations. The first system (measures 1-10) begins with a dynamic marking of *ff* and includes an *8va* marking above the staff. The second system (measures 11-20) features a dynamic marking of *p* and includes a first ending bracket. The third system (measures 21-28) contains a series of slurs and accents. The fourth system (measures 29-36) includes a first ending bracket and a dynamic marking of *ff*. The fifth system (measures 37-45) features a second ending bracket and a dynamic marking of *ff*. The sixth system (measures 46-54) includes a first ending bracket, a trill (*tr.*) marking, and a dynamic marking of *p*. The seventh system (measures 55-62) contains a trill (*tr.*) marking and a dynamic marking of *p*. The eighth system (measures 63-71) includes a trill (*tr.*) marking and a dynamic marking of *ff*. The ninth system (measures 72-80) features a first ending bracket, a second ending bracket, and a dynamic marking of *ff*. The tenth system (measures 81-88) is marked as the beginning of the **TRIO** section in 2/4 time, with a dynamic marking of *p - [mp]*. The eleventh system (measures 89-97) includes a first ending bracket, a second ending bracket, and a dynamic marking of *[sub.]p*. The twelfth system (measures 98-107) features a dynamic marking of *[f]-ff* and a dynamic marking of *[sub.]p*. The thirteenth system (measures 108-111) includes a first ending bracket, a second ending bracket, and a dynamic marking of *[sub.]ff*.

# March RECOGNITION

(1879)

JOHN PHILIP SOUSA

Oboe  
(optional)

March Tempo.

ff

12

4

p

23

31

[ ] ff

38

ff

48

1.

tr.

tr.

2.

tr.

57

p

65

[<] ff

73

1.

2.

ff

G.P.

81

TRIO

p - [mp]

92

1.

2.

[f]-ff

103

[sub.] p

[sub.] ff

114

1.

2.

# March RECOGNITION

E♭ Clarinet

(1879)

JOHN PHILIP SOUSA

March Tempo.

8<sup>va</sup>  
*ff*

11 (8)

21

29 *ff* 1. (D.C.) 8<sup>va</sup>

37 2. *ff*

46 1. *tr.* *tr.* 2.

55 *tr.* *tr.* *p*

63 *tr.*

72 1. 2. *ff* G.P.

81 = TRIO *p - [mp]*

89 1. 2.

98 [*f*]-*ff* [*sub.*] *p*

111 [*sub. f. ff*] 1. 2.

# March RECOGNITION

Solo & 1st B $\flat$  Clarinets

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff*

10

19 *p*

27 *ff*

35 1. (D.C.) 2. *ff*

43 4 1. *tr.* *tr.*

54 2. *tr.* *tr.* *p*

62 *tr.*

71 1. 2. *ff* *ff*

79 G.P. TRIO *p* - [*mp*]

88 1. 2.

98 [*f*]-*ff* [*sub.*]*p*

111 1. 2.

[*sub.*]*fff*

March  
**RECOGNITION**

2nd B $\flat$  Clarinet

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff*

10

*p*

20

*p*

28

1. (D.C.)

*ff*

37

2.

*ff*

47

1. *tr.* *tr.* 2.

56

*tr.* *tr.* *p*

64

*ff*

73

1. 2. G.P.

*ff*

81

**TRIO**

*p - [mp]*

90

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

100

[*sub.*]*p*

112

1. 2. [*sub.*]*ff*

# March RECOGNITION

3rd B♭ Clarinet

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B♭ Clarinet in 6/8 time. It consists of 112 measures across 11 staves. The key signature has two flats (B♭ and E♭). The score includes various dynamics such as *ff*, *p*, *mp*, and *[sub. f-ff]*. It features first and second endings, a *G.P.* (Grave Part) section, and a *TRIO* section starting at measure 81. The score is marked with *March Tempo.* and includes performance instructions like *[sub.]p* and *[sub. f-ff]*.

# March RECOGNITION

1st & 2nd Bassoons  
(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

9

18 *p*

29 *ff*

36 1. (D.C.) 2. *ff*

45 1. *ff*

54 2. *p*

63 [*ff*]

74 1. 2. *ff* G.P.

81 *TRIO* 15 1. 2. [*f*]-*ff*

104 [*sub.*]*p* [*sub.*]*ff*

114 1. 2. [*ff*]

# March RECOGNITION

1st Alto Saxophone  
(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Alto Saxophone part of the march 'Recognition'. It begins in 6/8 time with a dynamic marking of *ff*. The score consists of 111 measures, divided into several systems. The first system (measures 1-8) features a melody with eighth and sixteenth notes. The second system (measures 9-17) continues the melody. The third system (measures 18-24) includes a dynamic marking of *p* and features a series of slurs and accents. The fourth system (measures 25-31) continues the melody. The fifth system (measures 32-39) includes a dynamic marking of *ff* and features a first ending (1.) and a 'D.C.' (Da Capo) instruction. The sixth system (measures 40-50) includes a dynamic marking of *ff* and features a first ending (1.). The seventh system (measures 51-59) includes a dynamic marking of *ff* and features a second ending (2.). The eighth system (measures 60-68) includes a dynamic marking of *p* and features a first ending (1.). The ninth system (measures 69-76) includes a dynamic marking of *ff* and features a first ending (1.). The tenth system (measures 77-85) includes a dynamic marking of *p - [mp]* and features a 'G.P.' (Grave Part) instruction and a 'TRIO' section in 2/4 time. The eleventh system (measures 86-97) includes a dynamic marking of *[f]-ff* and features a first ending (1.). The twelfth system (measures 98-107) includes a dynamic marking of *[sub.]p* and features a first ending (1.). The thirteenth system (measures 108-111) includes a dynamic marking of *[sub.]f-ff* and features a first ending (1.).



# March RECOGNITION

2nd Alto Saxophone  
(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

ff

9

18 *p* *p*

25

32 *ff* 1. (D.C.) 2. *ff*

40 1.

51 2.

60 *p*

69 1. 2. *ff* *ff*

77 G.P.  $\text{♩} = \text{♩}$  TRIO *p - [mp]*

86 1. 2.

98 [*f*]-*ff* [*sub.*]*p*

111 1. 2. [*sub.*]*ff*

March

# RECOGNITION

Tenor Saxophone

(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

ff

9

17 *p* *p* < > < >

29 < > < > [*ff*] 1. (D.C.) 2.

38 *ff* 1.

50 2.

60 *p* [*ff*]

72 1. 2. *ff* *ff* G.P.

81 *p* - [*mp*] TRIO

92 1. 2. [*f*] - *ff*

102 [*sub.*] *p*

113 [*f*:*ff*] 1. 2.

# March RECOGNITION

Baritone Saxophone

(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Baritone Saxophone and consists of 114 measures. It begins in 6/8 time and features a variety of dynamics and articulations. The score includes first and second endings, a key signature change to B-flat major, and a section marked 'TRIO' in 2/4 time. The piece concludes with a grandioso section in 2/4 time.

Measures 1-8: *ff*

Measures 9-16: *ff*

Measures 17-28: *p*

Measures 29-37: *ff*

Measures 38-46: *ff*

Measures 47-55: *ff*

Measures 56-65: *p*

Measures 66-73: *ff*

Measures 74-80: *ff*

Measures 81-104: *[f]-ff*

Measures 105-113: *[sub.]p*

Measures 114: *[fff]*

# March RECOGNITION

Solo & 1st B $\flat$  Cornets

(1879)

JOHN PHILIP SOUSA

March Tempo.

11

21

28

36 1. (D.C.) 2. *ff*

46 1. 2.

57 *p*

65 *ff*

73 1. 2. *ff* G.P.

81  $\text{♩} = \text{♩}$  TRIO 2nd time only *p - [mp]*

91 1. [Play] 2. *[mp]* *[f]-ff*

101 *[sub.]p*

112 1. 2. *[sub.]ff*

# March RECOGNITION

2nd B♭ Cornet

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

19 *p*

28 *ff* 1. (D.C.)

37 *ff* 2.

48 1. 2.

58 *p*

65 *ff*

73 1. 2. G.P.

81 *p - [mp]* TRIO 2nd time only

90 1. 2. *[f] - ff*

100 *[sub.] p*

112 1. 2. *[sub.] f - ff*

# March RECOGNITION

3rd B♭ Cornet

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff*

11

*p* *p*

21

29

37

*ff*

47

58

*p*

66

*ff*

76

*ff*

**TRIO**  
2nd time only  
*p - [mp]*

85

95

106

*[mp]* *[f]-ff* *[sub.]p*

115

*[fff]*

# March RECOGNITION

4th B $\flat$  Cornet

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 4th B $\flat$  Cornet in 6/8 time. It begins with a dynamic marking of *ff* and a *March Tempo.* instruction. The score is divided into systems, with measure numbers 11, 21, 30, 38, 51, 60, 68, 77, 86, 96, 107, and 115 indicated. The piece features various dynamics including *ff*, *p*, *mp*, and *[sub.]p*. It includes first and second endings, a *(D.C.)* (Da Capo) section, and a *G.P.* (Grave Play) section. A *TRIO* section begins at measure 77, marked *2nd time only* and *p - [mp]*, with a time signature change to 2/4. The score concludes with a final *[f-ff]* dynamic marking.

# March RECOGNITION

JOHN PHILIP SOUSA

(1879)

March Tempo.

ff

9

18 *p*

26 *p* *ff*

34 1. (D.C.) 2. *ff*

41 1.

49 2.

57 *p* 4

67 4 1. 2. *ff* *ff*

77 G.P. TRIO *p - [mp]* 4

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

100 [*sub.*]*p*

112 [*sub.*]*ff* 1. 2.



# March RECOGNITION

2nd F Horn

(1879)

JOHN PHILIP SOUSA

March Tempo.

9

18 *p*

26 *p* < > < >

34 1. (D.C.) | 2. *ff*

41 1.

49 2.

57 *p* 4

67 4 [*ff*] 1. 2. *ff*

77 G.P. *p* - [*mp*] TRIO 4

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

100 [*sub.*] *p*

112 1. 2. [*sub.*] *f-ff*

# March RECOGNITION

3rd F Horn

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

18 *p*

26 *p* < > < >

34 1. (D.C.) 2. *ff*

41 1.

49 2.

57 *p* 4

67 4 [*ff*] 1. 2. *ff*

77 G.P. TRIO *p - [mp]*

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

100 [*sub.*] *p*

112 1. 2. [*sub.*] *f:ff*

# March RECOGNITION

4th F Horn

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 4th F Horn part of the March 'Recognition' by John Philip Sousa. It is in 6/8 time and begins with a dynamic marking of *ff*. The score consists of 112 measures, divided into several systems. The first system (measures 1-8) features a melody with eighth notes and rests, marked *ff*. The second system (measures 9-17) continues the melody, marked *p*. The third system (measures 18-25) includes a first ending (1. (D.C.)) and a second ending (2.), marked *p* and *ff*. The fourth system (measures 26-33) continues the melody, marked *ff*. The fifth system (measures 34-40) includes a first ending (1.) and a second ending (2.), marked *ff*. The sixth system (measures 41-48) continues the melody, marked *ff*. The seventh system (measures 49-56) includes a first ending (1.) and a second ending (2.), marked *ff*. The eighth system (measures 57-66) includes a first ending (1.) and a second ending (2.), marked *p*. The ninth system (measures 67-76) includes a first ending (1.) and a second ending (2.), marked *ff*. The tenth system (measures 77-87) includes a first ending (1.) and a second ending (2.), marked *p-mp*. The eleventh system (measures 88-97) includes a first ending (1.) and a second ending (2.), marked *[f]-ff*. The twelfth system (measures 98-107) includes a first ending (1.) and a second ending (2.), marked *[sub.]p*. The thirteenth system (measures 108-117) includes a first ending (1.) and a second ending (2.), marked *[sub.]ff*.

# March RECOGNITION

Baritone, T.C.

(1879)

JOHN PHILIP SOUSA

March Tempo.

8va  
*ff*

9  
8va  
*ff*

17  
*p*

26  
*ff*

33  
1. (D.C.) 2.  
*ff*

42  
1.  
*p*

54  
2.  
*p*

64

72  
1. 2. G.P.  
*ff*

81 TRIO  
*p - [mp]*

91  
1. 2.  
*[mp]* *[f]-ff*

102  
*[sub.] p*

113  
*[sub.] f-ff*

# March RECOGNITION

Euphonium

(Baritone, B.C.)

(1879)

JOHN PHILIP SOUSA

March Tempo.

8va  
*ff*

9 8va  
*ff*

17 2  
*p* < > < >

26 < > < > [*ff*]

33 1. 8va (D.C.) 2. [*ff*]

42 1. [*ff*]

54 2. [*p*]

64 [*ff*]

73 1. 2. G.P. [*ff*]

81 TRIO [*mp*]

91 1. 2. [*mp*] < [*f*]-*ff*

102 [*sub.*]*p*

113 1. 2. [*sub.*]*ff*

# March RECOGNITION

1st Trombone

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff*

9

*ff*

17

*p* < > < >

27

< > < > [*ff*]

35

1. (D.C.) 2. *ff*

43

1. 2. 4

54

*p*

64

4 [*ff*]

74

1. 2. [*ff*]

G.P.

81

TRIO [tacet both times] 4

*p - [mp]*

93

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

102

[*sub.*]*p*

113

1. 2. [*sub. f*]-*ff*

# March RECOGNITION

2nd Trombone

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

17 *p* < > < >

27 < > < > [*ff*]

35 1. (D.C.) 2. *ff*

43 1. 2. *ff*

54 2. *p* 4

64 4 [*ff*]

74 1. 2. *ff* G.P. 2/4

81 **TRIO** [tacet both times] *p - [mp]* 4

93 1. 2. [Play] [*f*]-*ff*

102 [*sub.*]*p*

113 [*sub.*]*ff* 1. 2.

# March RECOGNITION

Bass Trombone

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

17 *ff*

27 *p*

35 *ff*

43 *ff*

54 *p*

64 *ff*

74 *ff* G.P.

81 **TRIO**  
[tacet both times]  
*p - [mp]*

93 *[f]-ff*

102 *[sub.]p*

113 *[sub.]ff*



# March RECOGNITION

Tuba

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

17 *ff*

27 *p*

36 1. (D.C.) 2. *ff*

44 1. *ff*

54 2. *p*

64 4 *ff*

73 1. 2. *ff* G.P.

81 TRIO *p - [mp]*

92 1. 2. *[f]-ff*

103 *[sub.]p*

113 1. 2. *[sub.]ff*

# March RECOGNITION

Drums

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a drum set in 6/8 time. It consists of 110 measures, divided into several systems. The score includes various dynamics such as *ff*, *p*, *f*, and *mp*, as well as performance instructions like *[sub.]* and *sim.*. There are also markings for *[2nd time]* and *[Cyms. 2nd time only]*. The score features first and second endings, a *(D.C.)* section, and a *TRIO* section starting at measure 75, which changes to 2/4 time. The piece concludes with a final cadence at measure 110.