



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 5



No. 89

WEDDING
MARCH

[1918]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Wedding March (1918)

During World War I, when anti-German feelings were high, representatives of the American Relief Legion asked Sousa to compose a wedding march to replace the music of Wagner and Mendelssohn for American weddings. Sousa fulfilled their request, but his march was forgotten soon after the war ended.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 96. Used by permission.

Editorial Notes

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

"The Complete Marches of John Philip Sousa" appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa's musicians or changes modeled on the customary practices of "The March King" in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa's marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and "The March King's" brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-4): The tempo of this ceremonial march should be 100-108 bpm. The introductory fanfares should be bold but with an articulation that is not too short. Note the addition of timpani to this march, which is original to Sousa.

First Strain (m. 5-12): The *fortissimo* dynamic continues into the first strain. The cymbal crash at the end of the strain may be choked to set up the following fanfares.

Second Strain (m. 13-36): A new set of fanfares leads to the first lyrical theme of the march. Taking the dynamic back to *forte* here allows for a development of m. 13-18 as indicated, which then subsides to a true *piano* by m. 21. Harp and bells now join the texture.

Transition (m. 36-44): A long crescendo begins at m. 36, leading to the *fortissimo* statement of the main theme at m. 44. The articulated figure in oboes, clarinets, and horns should not be played too short.

Reprise of the First Strain (m. 44-51): This is performed exactly as before.

Trio (m. 52-67): This new lyrical theme may move in tempo just a bit. The half note melody should be played expressively with some dynamic freedom but should always return to the base *piano* dynamic. The quarter notes in the accompaniment create a pulse and should not be played too short.

Break Strain and Transition (m. 67-98): This section functions as a break strain before the return of the trio melody, led by the low brass and trumpet/cornet answers. That leads into an extended transition, beginning in m. 84. The original shorthand notation in the trumpet part was unclear as to whether these repeated figures should be triplets or sixteenth notes from here to the D.S. Given the consistent triplet feel of the march and the triplets in the melodic figures, triplets in the trumpets have been notated in this edition. Take care not to allow this transition to crescendo until the gentle swell in m. 97-98.

Final Strain (m. 99-114): The trio melody returns softly in the woodwinds, this time accompanied by a solo cornet and solo euphonium, along with the important harp embellishments. A *subito fortissimo* is played by all on beat four of m. 114, leading into a return to the segno in m. 5. All is played exactly as before, this time taking the coda after m. 42.

Coda (m. 115-136): A molto crescendo to *fortissimo* ushers in the a final strong statement of the trio melody, adding a well-articulated eighth note bass line in the low winds and a chime part that is heard for the first time here. Two different source chime parts exist for this march, and this edition includes the simplified one that is more in keeping with what would likely have been written for the instrument at the time.

Dedicated to the American People

WEDDING MARCH

(1918)

JOHN PHILIP SOUSA

Full Score

1 2 3 4 5 6 7 8

Stately March Tempo.

Piccolo
1st Flute
2nd & 3rd Flutes
1st & 2nd Oboes
E♭ Clarinet
1st B♭ Clarinet
2nd B♭ Clarinet
3rd B♭ Clarinet
E♭ Alto Clarinet
B♭ Bass Clarinet
1st & 2nd Bassoons
B♭ Soprano Saxophone
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Stately March Tempo.

1st Cor.
E♭ Cornet (optional)
1st B♭ Cornet
2nd B♭ Cornet
1st & 2nd B♭ Trumpets
1st Cor. (optional)
Flugelhorn (optional)
1st & 2nd F Horns
3rd & 4th F Horns
1st Cor.
Euphoniums
1st & 2nd Trombones
3rd & 4th Trombones
Tuba
Timpani
Drums
Harp

WEDDING MARCH
Full Score

9 10 11 12 13 14 15 16 17

Picc. *ff*

1st Flt. *ff*

2nd & 3rd Flts. *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*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd B♭ Cor. *ff*

1st & 2nd B♭ Trpts. *ff*

Flugel. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euphs. *ff*

1st & 2nd Trbns. *ff*

3rd & 4th Trbns. *ff*

Tuba *ff*

Timp.

Drums *ff* [choke]

WEDDING MARCH Full Score

18 19 20 21 22 23 24 25 26

21

1st Flute

[p] 1st Flute

2nd & 3rd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

21

Sop. Sax.

In absence of Sop. Sax., play cues.

Alto Sax.

In absence of Sop. Sax., play cues.

Ten. Sax.

Bari. Sax.

E♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

1st & 2nd B♭ Trpts.

Flugel.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euphs.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Glock.

Harp

WEDDING MARCH
Full Score

27 28 29 30 31 32 33 34 35

Picc. 1st Flt. 2nd & 3rd Flts. 1st & 2nd Obs. Eb Clar. 1st Clar. 2nd Clar. 3rd Clar. Alto Clar. Bass Clar. 1st & 2nd Bsns. Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Eb Cor. 1st Bb Cor. 2nd Bb Cor. 1st & 2nd Bb Trpts. Flugel. 1st & 2nd Hrns. 3rd & 4th Hrns. Euphs. 1st & 2nd Trbns. 3rd & 4th Trbns. Tuba Glock. Harp

1st Flute

1st Flute

29

29

p

p

WEDDING MARCH
Full Score

36 37 38 39 40 41 42 43

Picc. *1st Flute* *Play* *mf* *f*

1st Flt. *cresc.* *f*

2nd & 3rd Flts. *Play* *p* *cresc.* *f*

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

E♭ Clar. *cresc.* *f*

1st Clar. *cresc.* *f*

2nd Clar. *cresc.* *f*

3rd Clar. *cresc.* *f*

Alto Clar. *cresc.* *f*

Bass Clar. *cresc.* *f*

1st & 2nd Bsns. *cresc.* *f*

Sop. Sax. *cresc.* *f*

Alto Sax. *cresc.* *f*

Ten. Sax. *cresc.* *f*

Bari. Sax. *cresc.* *f*

E♭ Cor. *f*

1st B♭ Cor. *1st Horn* *f*

2nd B♭ Cor. *2nd Horn* *f*

1st & 2nd B♭ Trpts. *f*

Flugel. *Play* *f*

1st & 2nd Hrns. *p* *cresc.* *f*

3rd & 4th Hrns. *p* *cresc.* *f*

Euphs. *mf* *cresc.* *f*

1st & 2nd Trbns. *p* *cresc.* *f*

3rd & 4th Trbns. *p* *cresc.* *f*

Tuba *cresc.* *f*

Timp. *p* *cresc.* *f*

WEDDING MARCH
Full Score

44 45 46 47 48 49 50 51

Picc. *ff*

1st Flt. *ff*

2nd & 3rd Flts. *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*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd B♭ Cor. *ff*

1st & 2nd B♭ Trpts. *ff*

Flugel. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euphs. *ff*

1st & 2nd Trbns. *ff*

3rd & 4th Trbns. *ff*

Tuba *ff*

Timp. *ff*

Drums *ff*

WEDDING MARCH Full Score

53 54 55 56 57 58 59 60 61

Picc. 52 60

1st Flt.

2nd & 3rd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar. *p with expression*

2nd Clar. *p*

3rd Clar.

Alto Clar. *p*

Bass Clar.

1st & 2nd Bsns. *p*

Sop. Sax.

Alto Sax. *p with expression*

Ten. Sax. *p with expression*

Bari. Sax. *p*

E♭ Cor. 52 60

1st B♭ Cor. *p with expression*

2nd B♭ Cor. *p with expression*

1st & 2nd B♭ Trpts.

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Euphs.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba *p*

Harp *p*

WEDDING MARCH
Full Score

62 63 64 65 66 67 68 69 70

Picc. Flute
1st Flt.
2nd & 3rd Flts.
1st & 2nd Obs.
Eb Clar. Flute
1st Clar. Play
2nd Clar. ff
3rd Clar. ff
Alto Clar. ff
Bass Clar. ff
1st & 2nd Bsns. ff
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor. 68
1st Bb Cor. ff
2nd Bb Cor. ff
1st & 2nd Bb Trpts. ff
1st & 2nd Hrns. ff
3rd & 4th Hrns. ff
Euphs.
1st & 2nd Trbns. ff
3rd & 4th Trbns. pp
Tuba. ff
Drums. ff
Harp.

WEDDING MARCH
Full Score

71 72 73 74 75 76 77 78 79

Flute

Picc.

1st Flt.

2nd & 3rd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

1st & 2nd B♭ Trpts.

Flugel.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euphs.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

p

ff

mf

Flute

1st Clar.

2nd Clar.

3rd Clar.

Sax.

Bari. Sax.

WEDDING MARCH
Full Score

80 81 82 83 84 85 86 87 88

Picc. Flute

1st Flt.

2nd & 3rd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

84

E♭ Cor.

1st B♭ Cor. *ff* 1st Clar. *p* Trpts. *3*

2nd B♭ Cor. *ff* 2nd Clar. *p* Trpts. *3*

1st & 2nd B♭ Trpts. *ff* 3rd Clar. *p* *3*

Flugel. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euphs. *ff*

1st & 2nd Trbns. *ff* Saxes

3rd & 4th Trbns. *ff* 1st & 2nd Trbns. *ff* Bari. Sax.

Tuba *ff*

Drums

WEDDING MARCH

Full Score

89 90 91 92 93 94 95 96 97 98

Picc. *Flute* *poco rit.*

1st Flt.

2nd & 3rd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

1st B♭ Cor. *1st Clar.* *1st & 2nd Hrns.* *Clar.* *Hrns.* *Clar.* *Hrns.* *Clar.* *poco rit.*

2nd B♭ Cor.

1st & 2nd B♭ Trpts.

1st & 2nd Hrns. *1st* *p*

3rd & 4th Hrns. *p*

Euphs.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba *p*

Timp. *p*

WEDDING MARCH
Full Score

100 101 102 103 104

99 *a tempo*

Picc. *pp* *Play*

1st Flt. *pp*

2nd & 3rd Flts. *pp*

1st & 2nd Obs. *pp*

E♭ Clar. *pp*

1st Clar. *pp*

2nd Clar. *pp*

3rd Clar. *pp*

Alto Clar. *pp*

Bass Clar. *pp*

1st & 2nd Bsns. *pp*

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

99 *a tempo*

E♭ Cor. *1st Cor.*

1st B♭ Cor. *Solo*

2nd B♭ Cor. *pp with expression*

1st & 2nd B♭ Trpts. *pp with expression*

Flugel. *pp with expression*

1st & 2nd Hrns. *pp*

3rd & 4th Hrns. *pp*

Euphs. *Solo*

1st & 2nd Trbns. *pp with expression*

3rd & 4th Trbns. *pp*

Tuba *pp*

Glock. *pp*

Harp *pp*

WEDDING MARCH
Full Score

105

106

107

108

109

The musical score is arranged in two systems. The first system (measures 105-109) includes the following parts: Picc., 1st Flt., 2nd & 3rd Flts., 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., 1st Bb Cor., 2nd Bb Cor., 1st & 2nd Bb Trpts., Flugel., 1st & 2nd Hrns., 3rd & 4th Hrns., Euphs., 1st & 2nd Trbns., 3rd & 4th Trbns., Tuba, Glock., and Harp. The second system (measures 107-109) includes: Eb Cor., 1st Bb Cor., 2nd Bb Cor., 1st & 2nd Bb Trpts., Flugel., 1st & 2nd Hrns., 3rd & 4th Hrns., Euphs., 1st & 2nd Trbns., 3rd & 4th Trbns., Tuba, Glock., and Harp. The score features various musical notations including notes, rests, slurs, and dynamic markings.

WEDDING MARCH
Full Score

110 111 112 113 114

Picc. *ff* *D.S. al*

1st Flt. *ff*

2nd & 3rd Flts. *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*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff* *D.S. al Play*

1st B♭ Cor. *ff*

2nd B♭ Cor. *ff*

1st & 2nd B♭ Trpts. *ff*

Flugel. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euphs. *ff*

1st & 2nd Trbns. *ff*

3rd & 4th Trbns. *ff*

Tuba *ff*

Timp. *ff*

Glock. *ff*

Harp

WEDDING MARCH
Full Score

⊕ CODA *Grandioso* 116 117 118 119 120 121

Piccolo *f* *ff*

1st Flute *f* *ff*

2nd & 3rd Flutes *f* *ff*

1st & 2nd Oboes *f* *ff*

E♭ Clarinet *f* *ff*

1st B♭ Clarinet *f* *ff*

2nd B♭ Clarinet *f* *ff*

3rd B♭ Clarinet *f* *ff*

E♭ Alto Clarinet *f* *ff* *sim.*

B♭ Bass Clarinet *f* *ff* *sim.*

1st & 2nd Bassoons *f* *ff* *sim.*

B♭ Soprano Saxophone *f* *ff* *sim.*

E♭ Alto Saxophone *f* *ff* *sim.*

B♭ Tenor Saxophone *f* *ff* *sim.*

E♭ Baritone Saxophone *f* *ff* *sim.*

⊕ CODA *Grandioso*

E♭ Cornet *f* *ff*

1st B♭ Cornet *f* *ff*

2nd B♭ Cornet *f* *ff*

1st & 2nd B♭ Trumpets *f* *ff*

Flugelhorn *f* *ff*

1st & 2nd F Horns *f* *ff*

3rd & 4th F Horns *f* *ff*

Euphoniums *f* *ff*

1st & 2nd Trombones *f* *ff*

3rd & 4th Trombones *f* *ff*

Tuba *f* *ff*

Timpani *f*

Tubular Bells *f* *ff* *Tubular Bells*

Drums *f* *ff*

Harp *f* *ff*

WEDDING MARCH
Full Score

122 123 124 125 126 127 128

Picc.
1st Flt.
2nd & 3rd Flts.
1st & 2nd Obs.
Eb Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
1st Bb Cor.
2nd Bb Cor.
1st & 2nd Bb Trpts.
Flugel.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euphs.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Timp.
Tub. Bls.
Drums
Harp

WEDDING MARCH
Full Score

129 130 131 132 133 134 135 136

Picc.
1st Flt.
2nd & 3rd Flts.
1st & 2nd Obs.
Eb Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
1st Bb Cor.
2nd Bb Cor.
1st & 2nd Bb Trpts.
Flugel.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euphs.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Timp.
Tub. Bls.
Drums
Harp

Dedicated to the American People
WEDDING MARCH

Piccolo

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

The musical score is written for a Piccolo in 4/4 time. It begins with a key signature of two flats (B-flat and E-flat) and a tempo marking of "Stately March Tempo." The score consists of ten staves of music. The first staff contains measures 1 through 5, with a repeat sign at the end of measure 5. The second staff contains measures 6 through 10. The third staff contains measures 11 through 20, with a first flute part starting at measure 21. The fourth staff contains measures 24 through 28, with a first flute part starting at measure 29. The fifth staff contains measures 32 through 35, with a first flute part starting at measure 36. The sixth staff contains measures 39 through 43, with a first flute part starting at measure 44. The seventh staff contains measures 48 through 51. The eighth staff contains measures 52 through 60, with a first flute part starting at measure 60. The score includes various musical notations such as triplets, dynamics (ff, f, mf), and articulation marks.

WEDDING MARCH

Piccolo

64 Flute 68

70 Flute 3 Flute

79 Flute 84 tr

87 Flute

95 *poco rit.* 99 *a tempo* Play

102 107 4 2 2 tr *pp* D.S. al C *ff*

C CODA *Grandioso* *f* (————) *ff*

120

126

131 tr tr

Dedicated to the American People
WEDDING MARCH

1st Flute

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5

ff 3 *ff* 3

7

3

12

13

[*f*]*ff* [*<* *ff*]

19

21

[*p*]

25

29

4

3

36

37

cresc.

42

44

f *ff* 3

47

3

52

4

60

4

p

WEDDING MARCH

1st Flute

64 **68**
ff

69 *p*

78

84 *tr*

94 *poco rit.* **99** *a tempo*
pp

102 **107**

109 *D.S. al* *ff*

CODA *Grandioso*
f *ff*

122

129 *8va* *tr*

Dedicated to the American People
WEDDING MARCH

2nd Flute

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 ♩

ff *ff*

6

11

13

[*f*]*ff* [*< ff*]

18

21

1st Flute

24

29

1st Flute

33

36

Play

[*p*] *cresc.*

41

44

f *ff*

46

51

52

60

p

Detailed description: This is a musical score for the 2nd Flute part of the Wedding March. The score is written in 4/4 time and consists of nine staves of music. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Stately March Tempo.' The score includes various musical notations such as triplets, slurs, and dynamic markings. Measure numbers are indicated in boxes above the staff. The piece concludes with a final measure marked with a double bar line and a 4-measure rest.

WEDDING MARCH
2nd Flute

64 68

ff

70 3

p

79 84 tr

tr

87
tr

96 99 a tempo
poco rit.

pp

103 107

tr

109 D.S. al C

ff

C CODA Grandioso

f --- *ff*

121
tr

129 8va

tr

Dedicated to the American People
WEDDING MARCH

3rd Flute

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 



Musical score for 3rd Flute, showing measures 1 through 60. The score is in 4/4 time and B-flat major. It includes various musical notations such as dynamics (*ff*, [*f*], [*p*], *cresc.*, *f*, *ff*, *p*), articulation (accents, slurs), and performance instructions (1st Flute, Play). Measure numbers 6, 11, 13, 18, 21, 24, 29, 33, 36, 41, 44, 46, 51, 52, and 60 are indicated in boxes. The score concludes with a repeat sign and a final measure number 60.

WEDDING MARCH

3rd Flute

64 68

ff

64-68: Musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with slurs and a triplet of eighth notes at measure 68. The dynamic is *ff*.

70 3

p

70-74: Musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with slurs and a triplet of eighth notes at measure 72. The dynamic is *p*.

79 84 tr

79-83: Musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with slurs and a trill at measure 84. The dynamic is *p*.

87

87-91: Musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with slurs and a trill at measure 87.

96 99 a tempo

poco rit. *pp*

96-102: Musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with slurs and a trill at measure 99. The dynamic is *pp*. The tempo marking *poco rit.* is above the staff and *a tempo* is above measure 99.

103 107

103-107: Musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with slurs and a trill at measure 107.

109 D.S. al

ff

109-115: Musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with slurs and a trill at measure 109. The dynamic is *ff*. The marking *D.S. al* is above measure 109.

CODA Grandioso

f *ff*

115-120: Musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with slurs and a trill at measure 115. The dynamic is *f* to *ff*. The marking *Grandioso* is above the staff.

121

121-128: Musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with slurs and a trill at measure 121.

129 tr

tr

129-135: Musical staff with treble clef, key signature of two flats, and common time. It features a melodic line with slurs and trills at measure 129. The dynamic is *tr*.

Dedicated to the American People
WEDDING MARCH

1st Oboe

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

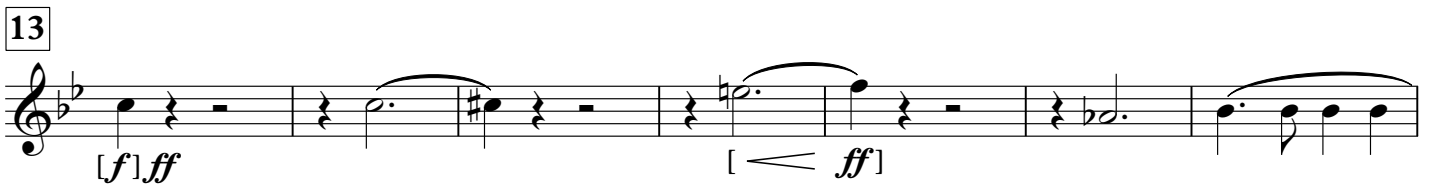
5 



Musical staff 1-6. Measures 1-6. Includes triplets and dynamics *ff*.



Musical staff 7-12. Measures 7-12.



Musical staff 13-19. Measures 13-19. Includes dynamics *[f]*, *ff*, and *[< ff]*.



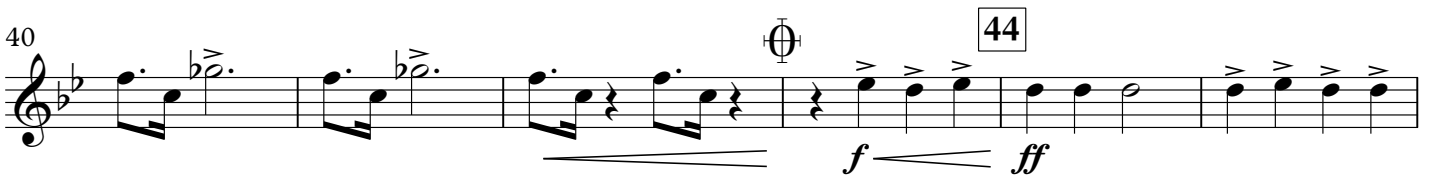
Musical staff 20-26. Measures 20-26. Includes dynamic *p* and hairpins.



Musical staff 27-35. Measures 27-35. Includes hairpins.



Musical staff 36-39. Measures 36-39. Includes dynamic *cresc.*



Musical staff 40-45. Measures 40-45. Includes dynamics *f* and *ff*.



Musical staff 46-51. Measures 46-51.



Musical staff 52-60. Measures 52-60. Includes dynamic *p* and hairpins.

Dedicated to the American People
WEDDING MARCH

2nd Oboe

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5

WEDDING MARCH

2nd Oboe

66 68

ff 3

Musical staff 66-71: Treble clef, key signature of two flats. Measure 66 starts with a rest, followed by a melodic line. Measure 68 is boxed. Measure 71 ends with a triplet of eighth notes.

72

3 *p*

Musical staff 72-80: Treble clef. Measure 72 starts with a triplet of eighth notes. Measure 80 ends with a melodic phrase.

81 84

Musical staff 81-86: Treble clef. Measure 81 starts with a melodic line. Measure 84 is boxed. Measure 86 ends with a melodic phrase.

87

Musical staff 87-93: Treble clef. Measure 87 starts with a melodic line. Measure 93 ends with a melodic phrase.

94 *poco rit.* 99 *a tempo*

pp

Musical staff 94-100: Treble clef. Measure 94 starts with a melodic line. Measure 99 is boxed. Measure 100 ends with a melodic phrase. Dynamics include *poco rit.*, *a tempo*, and *pp*.

101 107

Musical staff 101-108: Treble clef. Measure 101 starts with a melodic line. Measure 107 is boxed. Measure 108 ends with a melodic phrase.

109 *D.S. al* C

ff

Musical staff 109-122: Treble clef. Measure 109 starts with a melodic line. Measure 122 ends with a melodic phrase. Dynamics include *D.S. al* and *ff*.

C CODA *Grandioso*

f C *ff*

Musical staff 123-130: Treble clef. Measure 123 starts with a melodic line. Measure 130 ends with a melodic phrase. Dynamics include *f* and *ff*.

123

Musical staff 123-130: Treble clef. Measure 123 starts with a melodic line. Measure 130 ends with a melodic phrase.

131

Musical staff 131-138: Treble clef. Measure 131 starts with a melodic line. Measure 138 ends with a melodic phrase.

Dedicated to the American People
WEDDING MARCH

E♭ Clarinet

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

The musical score is written for E♭ Clarinet in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Stately March Tempo.'. The score consists of ten staves of music, with measure numbers 6, 11, 13, 18, 21, 24, 29, 31, 36, 39, 44, 49, and 52 indicated. The music features various dynamics including *ff*, *f*, *p*, *cresc.*, and *f*. There are several triplet markings (3) and a quintuplet marking (5). The score includes articulation marks such as accents (>) and slurs. A 'Flute' part is indicated at the end of the score, starting at measure 52. The piece concludes with a final cadence in the key of D major.

WEDDING MARCH

E♭ Clarinet

58 60 4 Flute Play *ff*

68 3

77 *p*

84 *tr*

93 *poco rit.* 99 *a tempo* *pp*

101 107

109 *D.S. al* *ff* 3

CODA *Grandioso* *f* *ff*

122

130 *tr* *tr* *fff*

Dedicated to the American People
WEDDING MARCH

1st B \flat Clarinet

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 ff 3 $8va$ 1 $8va$ 3 ff 5 ff

6 3

11 3 $[f] \text{ff}$ $[< \text{ff}]$

18 p 21

24 2 29

32 36 cresc.

38

42 44 f ff 3

47 3

52 p with expression

WEDDING MARCH

1st B \flat Clarinet

59 60

Musical staff 59-65: Treble clef, key signature of two flats. Measure 59 starts with a whole note G \flat . A slur covers measures 60-65. Measure 60 has a boxed number 60. Measure 65 ends with a double bar line.

66 68

Musical staff 66-71: Treble clef. Measure 66 starts with a quarter rest. Measure 67 has a *ff* dynamic. Measure 68 has a boxed number 68. Measures 69-71 contain triplets of eighth notes. Measure 71 ends with a double bar line.

72 3

Musical staff 72-80: Treble clef. Measure 72 starts with a quarter rest. Measure 73 has a boxed number 3. Measures 74-80 contain a triplet of eighth notes followed by a slur. Measure 80 ends with a double bar line.

81 84

Musical staff 81-87: Treble clef. Measure 81 starts with a quarter rest. Measure 84 has a boxed number 84. Measures 85-87 contain a slur over eighth notes. Measure 87 ends with a double bar line.

88

Musical staff 88-94: Treble clef. Measure 88 starts with a quarter rest. Measures 89-94 contain a slur over eighth notes. Measure 94 ends with a double bar line.

95 *poco rit.* 99 *a tempo*

Musical staff 95-101: Treble clef. Measure 95 starts with a quarter rest. Measure 99 has a boxed number 99. Measures 99-101 contain a slur over eighth notes. Measure 101 ends with a double bar line.

102 107

Musical staff 102-108: Treble clef. Measure 102 starts with a quarter rest. Measure 107 has a boxed number 107. Measures 107-108 contain a slur over eighth notes. Measure 108 ends with a double bar line.

109 *D.S. al* 3 *ff*

Musical staff 109-121: Treble clef. Measure 109 starts with a quarter rest. Measure 121 has a boxed number 3. Measures 121-122 contain a slur over eighth notes. Measure 122 ends with a double bar line.

Coda *Grandioso*

Musical staff 122-128: Treble clef. Measure 122 starts with a quarter rest. Measure 128 has a *f* dynamic. Measure 129 has a *ff* dynamic. Measure 129 ends with a double bar line.

122

Musical staff 122-128: Treble clef. Measure 122 starts with a quarter rest. Measures 123-128 contain a slur over eighth notes. Measure 128 ends with a double bar line.

129 *tr* *tr* *fff*

Musical staff 129-135: Treble clef. Measure 129 starts with a quarter rest. Measures 130-135 contain trills. Measure 135 ends with a double bar line.

Dedicated to the American People
WEDDING MARCH

2nd B \flat Clarinet

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

8^{va}-3
ff

8^{va}-3
ff

5

7

13

[f].ff

[< ff]

20

21

p

27

29

33

36

cresc.

40

44

f

ff

46

51

52

p

57

60

Detailed description: This is a musical score for the 2nd B-flat Clarinet part of the Wedding March. The score is written in 4/4 time and consists of 60 measures. It begins with a key signature of one flat (B-flat) and a tempo marking of 'Stately March Tempo.'. The first measure is a whole rest. The second measure contains a triplet of eighth notes (G4, A4, B4) marked '8^{va}-3' and 'ff'. The third measure is another whole rest. The fourth measure contains another triplet of eighth notes (G4, A4, B4) marked '8^{va}-3' and 'ff'. The fifth measure is a whole note G4 with a box containing the number '5'. The sixth measure contains a quarter note G4 with an accent (>) and a quarter note A4 with an accent (>). The seventh measure contains a quarter note B4 with an accent (>) and a quarter note G4 with an accent (>). The eighth measure contains a quarter note F4 with an accent (>) and a quarter note E4 with an accent (>). The ninth measure contains a quarter note D4 with an accent (>) and a quarter note C4 with an accent (>). The tenth measure contains a quarter note B3 with an accent (>) and a quarter note A3 with an accent (>). The eleventh measure contains a quarter note G3 with an accent (>) and a quarter note F3 with an accent (>). The twelfth measure contains a quarter note E3 with an accent (>) and a quarter note D3 with an accent (>). The thirteenth measure contains a quarter note C3 with an accent (>) and a quarter note B2 with an accent (>). The fourteenth measure contains a quarter note A2 with an accent (>) and a quarter note G2 with an accent (>). The fifteenth measure contains a quarter note F2 with an accent (>) and a quarter note E2 with an accent (>). The sixteenth measure contains a quarter note D2 with an accent (>) and a quarter note C2 with an accent (>). The seventeenth measure contains a quarter note B1 with an accent (>) and a quarter note A1 with an accent (>). The eighteenth measure contains a quarter note G1 with an accent (>) and a quarter note F1 with an accent (>). The nineteenth measure contains a quarter note E1 with an accent (>) and a quarter note D1 with an accent (>). The twentieth measure contains a quarter note C1 with an accent (>) and a quarter note B0 with an accent (>). The twenty-first measure contains a quarter note A0 with an accent (>) and a quarter note G0 with an accent (>). The twenty-second measure contains a quarter note F0 with an accent (>) and a quarter note E0 with an accent (>). The twenty-third measure contains a quarter note D0 with an accent (>) and a quarter note C0 with an accent (>). The twenty-fourth measure contains a quarter note B0 with an accent (>) and a quarter note A0 with an accent (>). The twenty-fifth measure contains a quarter note G0 with an accent (>) and a quarter note F0 with an accent (>). The twenty-sixth measure contains a quarter note E0 with an accent (>) and a quarter note D0 with an accent (>). The twenty-seventh measure contains a quarter note C0 with an accent (>) and a quarter note B0 with an accent (>). The twenty-eighth measure contains a quarter note A0 with an accent (>) and a quarter note G0 with an accent (>). The twenty-ninth measure contains a quarter note F0 with an accent (>) and a quarter note E0 with an accent (>). The thirtieth measure contains a quarter note D0 with an accent (>) and a quarter note C0 with an accent (>). The thirty-first measure contains a quarter note B0 with an accent (>) and a quarter note A0 with an accent (>). The thirty-second measure contains a quarter note G0 with an accent (>) and a quarter note F0 with an accent (>). The thirty-third measure contains a quarter note E0 with an accent (>) and a quarter note D0 with an accent (>). The thirty-fourth measure contains a quarter note C0 with an accent (>) and a quarter note B0 with an accent (>). The thirty-fifth measure contains a quarter note A0 with an accent (>) and a quarter note G0 with an accent (>). The thirty-sixth measure contains a quarter note F0 with an accent (>) and a quarter note E0 with an accent (>). The thirty-seventh measure contains a quarter note D0 with an accent (>) and a quarter note C0 with an accent (>). The thirty-eighth measure contains a quarter note B0 with an accent (>) and a quarter note A0 with an accent (>). The thirty-ninth measure contains a quarter note G0 with an accent (>) and a quarter note F0 with an accent (>). The fortieth measure contains a quarter note E0 with an accent (>) and a quarter note D0 with an accent (>). The forty-first measure contains a quarter note C0 with an accent (>) and a quarter note B0 with an accent (>). The forty-second measure contains a quarter note A0 with an accent (>) and a quarter note G0 with an accent (>). The forty-third measure contains a quarter note F0 with an accent (>) and a quarter note E0 with an accent (>). The forty-fourth measure contains a quarter note D0 with an accent (>) and a quarter note C0 with an accent (>). The forty-fifth measure contains a quarter note B0 with an accent (>) and a quarter note A0 with an accent (>). The forty-sixth measure contains a quarter note G0 with an accent (>) and a quarter note F0 with an accent (>). The forty-seventh measure contains a quarter note E0 with an accent (>) and a quarter note D0 with an accent (>). The forty-eighth measure contains a quarter note C0 with an accent (>) and a quarter note B0 with an accent (>). The forty-ninth measure contains a quarter note A0 with an accent (>) and a quarter note G0 with an accent (>). The fiftieth measure contains a quarter note F0 with an accent (>) and a quarter note E0 with an accent (>). The fifty-first measure contains a quarter note D0 with an accent (>) and a quarter note C0 with an accent (>). The fifty-second measure contains a quarter note B0 with an accent (>) and a quarter note A0 with an accent (>). The fifty-third measure contains a quarter note G0 with an accent (>) and a quarter note F0 with an accent (>). The fifty-fourth measure contains a quarter note E0 with an accent (>) and a quarter note D0 with an accent (>). The fifty-fifth measure contains a quarter note C0 with an accent (>) and a quarter note B0 with an accent (>). The fifty-sixth measure contains a quarter note A0 with an accent (>) and a quarter note G0 with an accent (>). The fifty-seventh measure contains a quarter note F0 with an accent (>) and a quarter note E0 with an accent (>). The fifty-eighth measure contains a quarter note D0 with an accent (>) and a quarter note C0 with an accent (>). The fifty-ninth measure contains a quarter note B0 with an accent (>) and a quarter note A0 with an accent (>). The sixtieth measure contains a quarter note G0 with an accent (>) and a quarter note F0 with an accent (>).

WEDDING MARCH

2nd B \flat Clarinet

63 68

ff³

Musical staff 63-68: Treble clef, B-flat major key signature. Measures 63-68. Measure 68 contains a boxed number '68'. Dynamics include *ff* and a triplet of eighth notes.

70

4 2

3 *p*

Musical staff 70-73: Treble clef, B-flat major key signature. Measures 70-73. Measure 70 contains a boxed number '84'. Dynamics include *p*. Fingerings 3, 4, and 2 are indicated.

84

Musical staff 84-90: Treble clef, B-flat major key signature. Measures 84-90. Measure 84 contains a boxed number '84'. Dynamics include *pp*.

91

Musical staff 91-97: Treble clef, B-flat major key signature. Measures 91-97. Dynamics include *pp*.

98 *poco rit.* 99 *a tempo*

pp

Musical staff 98-101: Treble clef, B-flat major key signature. Measures 98-101. Measure 99 contains a boxed number '99'. Dynamics include *poco rit.*, *a tempo*, and *pp*.

102

Musical staff 102-106: Treble clef, B-flat major key signature. Measures 102-106. Dynamics include *pp*.

107

Musical staff 107-110: Treble clef, B-flat major key signature. Measures 107-110. Measure 107 contains a boxed number '107'. Dynamics include *pp*.

111 *D.S. al* $\text{\textcircled{C}}$

ff

Musical staff 111-122: Treble clef, B-flat major key signature. Measures 111-122. Measure 111 contains a boxed number '111'. Dynamics include *ff*. Section ends with *D.S. al* and a Coda symbol.

$\text{\textcircled{C}}$ CODA *Grandioso*

f $\text{\textcircled{C}}$ *ff*

Musical staff 123-130: Treble clef, B-flat major key signature. Measures 123-130. Measure 123 contains a boxed number '123'. Dynamics include *f* and *ff*. Section starts with a Coda symbol.

123

Musical staff 131-130: Treble clef, B-flat major key signature. Measures 131-130. Measure 131 contains a boxed number '131'. Dynamics include *ff*.

131

fff

Musical staff 131-130: Treble clef, B-flat major key signature. Measures 131-130. Measure 131 contains a boxed number '131'. Dynamics include *fff*.

Dedicated to the American People
WEDDING MARCH

3rd B \flat Clarinet

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 ff 3 ff

7

13 [f] ff [ff]

20 21 p 2

27 29

33 36 *cresc.*

40 44 f ff

46

52 p

58 60

WEDDING MARCH

3rd B \flat Clarinet

64 68

Musical staff 64-68. Measure 64 starts with a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by quarter notes G \sharp 4, A4, and B4. Measure 65 has quarter notes C5, B4, and A4. Measure 66 has quarter notes G4, F4, and E4. Measure 67 has quarter notes D4, C4, and B3, with a slur over the last two notes. Measure 68 has a triplet of eighth notes G4, A4, and B4, followed by a quarter rest. Dynamics include *ff* at the end of measure 67.

70

Musical staff 70-74. Measure 70 has a whole rest. Measure 71 has a whole rest. Measure 72 has quarter notes G4, A4, and B4, with a slur over the last two notes. Measure 73 has a quarter rest, followed by a quarter note G4. Measure 74 has a quarter note F4. Dynamics include *p* at the end of measure 74.

84

Musical staff 84-88. Measure 84 has quarter notes G4, A4, and B4. Measure 85 has quarter notes C5, B4, and A4. Measure 86 has quarter notes G4, F4, and E4. Measure 87 has quarter notes D4, C4, and B3. Measure 88 has a quarter note G4.

91

Musical staff 91-95. Measure 91 has a quarter rest, followed by a quarter note G4. Measure 92 has a quarter rest, followed by a quarter note A4. Measure 93 has quarter notes B4, A4, and G4, with a slur over the last two notes. Measure 94 has a quarter rest, followed by a quarter note F4. Measure 95 has quarter notes E4, D4, and C4, with a slur over the last two notes.

98 *poco rit.* 99 *a tempo*

Musical staff 98-102. Measure 98 has quarter notes G4, A4, and B4, with a slur over the last two notes. Measure 99 has quarter notes C5, B4, and A4, with a slur over the last two notes. Measure 100 has quarter notes G4, F4, and E4, with a slur over the last two notes. Measure 101 has quarter notes D4, C4, and B3, with a slur over the last two notes. Measure 102 has quarter notes A3, G3, and F3, with a slur over the last two notes. Dynamics include *pp* at the end of measure 99.

102

Musical staff 102-106. Measure 102 has quarter notes G4, A4, and B4, with a slur over the last two notes. Measure 103 has quarter notes C5, B4, and A4, with a slur over the last two notes. Measure 104 has quarter notes G4, F4, and E4, with a slur over the last two notes. Measure 105 has quarter notes D4, C4, and B3, with a slur over the last two notes. Measure 106 has quarter notes A3, G3, and F3, with a slur over the last two notes.

107

Musical staff 107-110. Measure 107 has quarter notes G4, A4, and B4, with a slur over the last two notes. Measure 108 has quarter notes C5, B4, and A4, with a slur over the last two notes. Measure 109 has quarter notes G4, F4, and E4, with a slur over the last two notes. Measure 110 has quarter notes D4, C4, and B3, with a slur over the last two notes.

111 *D.S. al* $\text{\textcircled{C}}$

Musical staff 111-115. Measure 111 has quarter notes G4, A4, and B4, with a slur over the last two notes. Measure 112 has quarter notes C5, B4, and A4, with a slur over the last two notes. Measure 113 has quarter notes G4, F4, and E4, with a slur over the last two notes. Measure 114 has quarter notes D4, C4, and B3, with a slur over the last two notes. Measure 115 has quarter notes A3, G3, and F3, with a slur over the last two notes. Dynamics include *ff* at the end of measure 115.

$\text{\textcircled{C}}$ CODA *Grandioso*

Musical staff 116-122. Measure 116 has quarter notes G4, A4, and B4, with a slur over the last two notes. Measure 117 has a quarter note C5. Measure 118 has a quarter note B4. Measure 119 has a quarter note A4. Measure 120 has a quarter note G4. Measure 121 has a quarter note F4. Measure 122 has a quarter note E4. Dynamics include *f* at the start and *ff* at the end of the staff.

123

Musical staff 123-130. Measure 123 has quarter notes G4, A4, and B4, with a slur over the last two notes. Measure 124 has quarter notes C5, B4, and A4, with a slur over the last two notes. Measure 125 has quarter notes G4, F4, and E4, with a slur over the last two notes. Measure 126 has quarter notes D4, C4, and B3, with a slur over the last two notes. Measure 127 has quarter notes A3, G3, and F3, with a slur over the last two notes. Measure 128 has quarter notes E4, D4, and C4, with a slur over the last two notes. Measure 129 has quarter notes B3, A3, and G3, with a slur over the last two notes. Measure 130 has quarter notes F3, E3, and D3, with a slur over the last two notes.

131

Musical staff 131-135. Measure 131 has a quarter rest, followed by a quarter note G4. Measure 132 has quarter notes A4, B4, and C5, with a slur over the last two notes. Measure 133 has quarter notes B4, A4, and G4, with a slur over the last two notes. Measure 134 has quarter notes F4, E4, and D4, with a slur over the last two notes. Measure 135 has quarter notes C4, B3, and A3, with a slur over the last two notes. Dynamics include *fff* at the end of measure 135.

Dedicated to the American People
WEDDING MARCH

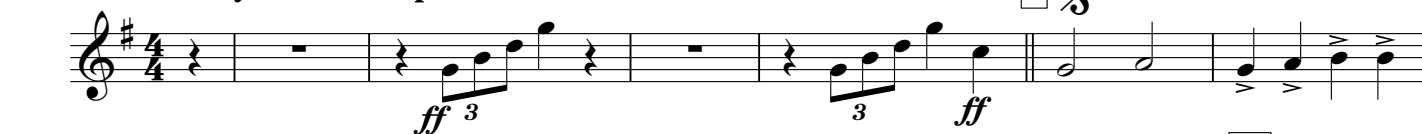
E♭ Alto Clarinet

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 

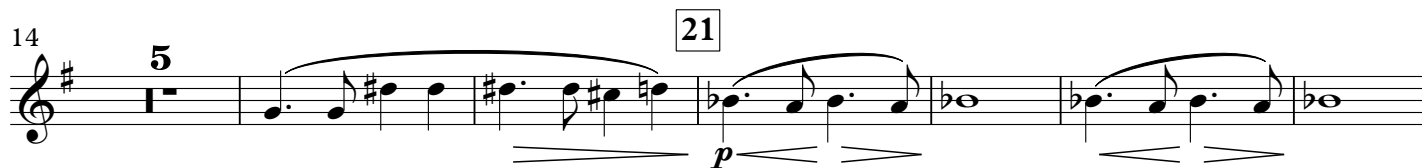


7 13



14 21


5 



25 29



32 36



38 44



45



52

p



59 60



66 68



WEDDING MARCH

E♭ Alto Clarinet

73 **4** **2** **84**
p

87

96 *poco rit.* **99** *a tempo*
pp

101

106 **107**

110

114 *D.S. al* **CODA** *Grandioso* *sim.*
ff *f* *ff*

118

122

126

130 *fff*

Dedicated to the American People
WEDDING MARCH

B♭ Bass Clarinet

(1918)

JOHN PHILIP SOUSA

Stately March Tempo. 5

7

13 5 21 *[f] ff* *p*

25 29

34 36 *cresc.*

43 44

50 *f* *ff* 52

57 *p* 60

64 68 *ff*

71 *p*

WEDDING MARCH

B \flat Bass Clarinet

83 84

90 *poco rit.*

99 *a tempo*
pp

103

107

111 *D.S. al* C
ff

C CODA *Grandioso* *sim.*
f (*ff*)

119

123

127

131

Dedicated to the American People
WEDDING MARCH

1st Bassoon

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

3

5

ff

9

13

[*f*] *ff*

16

21

[*ff*]

p

23

29

36

cresc.

42

44

f *ff*

49

52

4

p

59

60

4

3

ff

WEDDING MARCH
1st Bassoon

68

74

74

4

2

84

p

86

92

poco rit.

99

a tempo

107

D.S. al $\text{\textcircled{C}}$

ff

$\text{\textcircled{C}}$ CODA

Grandioso

f --- *ff*

sim.

119

123

127

131

fff

Dedicated to the American People
WEDDING MARCH

2nd Bassoon


(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 

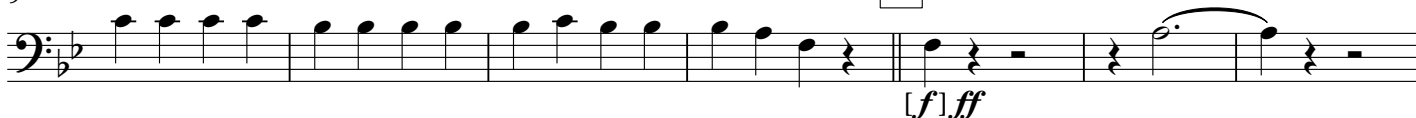
3



ff

9

13



[*f*] *ff*

16

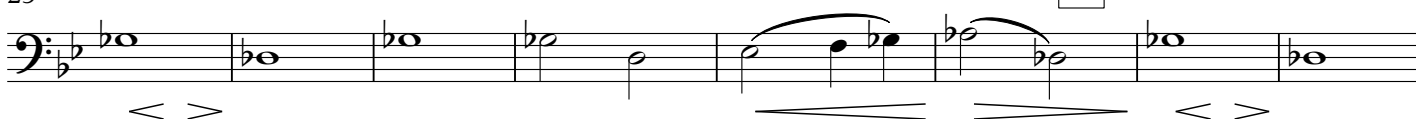
21



[*ff*] *p*

23

29



31

36



cresc.

38

44



f *ff*

45



51

52

4

60

4



p

64

68



ff 3

WEDDING MARCH
2nd Bassoon

71

3 4 2 *p*

84

91

98 *poco rit.* 99 *a tempo*

107 *D.S. al* C *ff*

C CODA *Grandioso* *f* C *ff* *sim.*

119

123

127

131

fff

Dedicated to the American People
WEDDING MARCH

B♭ Soprano Saxophone

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

The musical score is written in 4/4 time and consists of eight staves of music. It begins with a key signature of one flat (B♭) and a common time signature (C). The tempo is marked "Stately March Tempo." The score includes various musical notations such as rests, triplets, dynamics (ff, p, cresc.), and articulation marks. Measure numbers 5, 6, 10, 13, 21, 29, 36, 44, and 47 are indicated in boxes. The piece concludes with a double bar line and a key signature change to one sharp (F#).

WEDDING MARCH
B♭ Soprano Saxophone

52 4 Flute 60 8 68 10

78 84 6 p

92 6 poco rit. 99 1st Clar. a tempo

103 107 7 D.S. al 3 ff

♩ CODA Grandioso f () ff

121

127

132

Dedicated to the American People
WEDDING MARCH

E♭ Alto Saxophone

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 ff 3 3 ff 3

6

11 13 21 In absence of Sop. Sax., play cues. p

24 29

30 36

37 *cresc.*

42 44 f ff 3

47

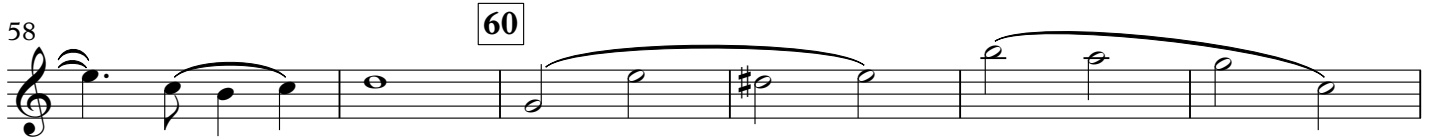
52 p with expression

Detailed description: This is a musical score for the E♭ Alto Saxophone part of the 'Wedding March' by John Philip Sousa. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a 'Stately March Tempo' instruction. The first staff (measures 1-5) features a melodic line with triplets and a dynamic marking of *ff*. A repeat sign with a first ending bracket is shown at measure 5. The second staff (measures 6-10) continues the melodic line with triplets and slurs. The third staff (measures 11-20) includes a section marked '13' and '21' with the instruction 'In absence of Sop. Sax., play cues.' and a dynamic marking of *p*. The fourth staff (measures 21-23) shows a section marked '29'. The fifth staff (measures 24-29) contains a section marked '36'. The sixth staff (measures 30-36) continues the melodic line. The seventh staff (measures 37-41) features a *cresc.* (crescendo) marking. The eighth staff (measures 42-46) includes a section marked '44' with dynamic markings of *f* and *ff*, and a triplet. The ninth staff (measures 47-51) continues the melodic line. The final staff (measures 52-56) begins with a section marked '52' and a dynamic marking of *p* with the instruction 'with expression'.

WEDDING MARCH

E♭ Alto Saxophone

58 60



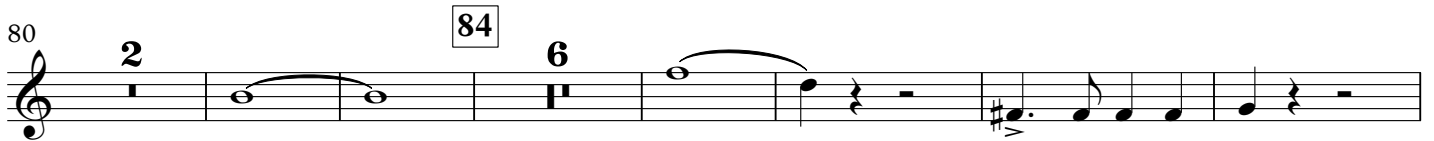
Musical staff 58-60. Treble clef, key signature of one sharp (F#). Measure 58 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 59 has a half note D5, quarter notes E5, and F#5. Measure 60 has a half note G5, quarter notes A5, and B5. A slur covers measures 59 and 60.

64 68 10 *p*



Musical staff 64-70. Treble clef, key signature of one sharp (F#). Measure 64 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 65 has a half note D5, quarter notes E5, and F#5. Measure 66 has a half note G5, quarter notes A5, and B5. Measure 67 has a half note G5, quarter notes F#5, and E5. Measure 68 has a half note D5, quarter notes C5, and B4. Measure 69 has a half note A4, quarter notes G4, and F#4. Measure 70 has a half note E4, quarter notes D4, and C4. A slur covers measures 64-68. A double bar line is at the end of measure 68. A thick black bar covers measures 69-70. The dynamic *p* is written below measure 70.

80 84 2 6



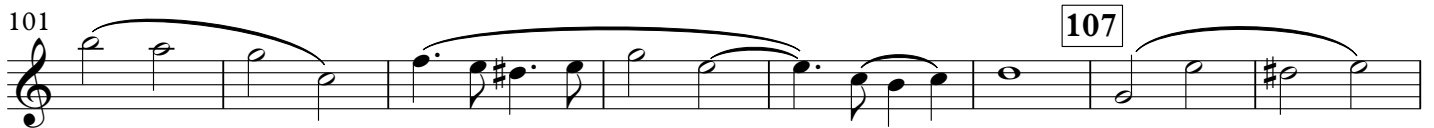
Musical staff 80-86. Treble clef, key signature of one sharp (F#). Measure 80 has a half note G4, quarter notes A4, and B4. Measure 81 has a half note C5, quarter notes B4, and A4. Measure 82 has a half note G4, quarter notes F#4, and E4. Measure 83 has a half note D4, quarter notes C4, and B3. Measure 84 has a half note G3, quarter notes F#3, and E3. Measure 85 has a half note D3, quarter notes C3, and B2. Measure 86 has a half note G2, quarter notes F#2, and E2. A slur covers measures 80-84. A double bar line is at the end of measure 84. A thick black bar covers measures 85-86. The dynamic *p* is written below measure 86.

94 *poco rit.* 99 *a tempo* *pp*



Musical staff 94-100. Treble clef, key signature of one sharp (F#). Measure 94 has a half note G4, quarter notes A4, and B4. Measure 95 has a half note C5, quarter notes B4, and A4. Measure 96 has a half note G4, quarter notes F#4, and E4. Measure 97 has a half note D4, quarter notes C4, and B3. Measure 98 has a half note G3, quarter notes F#3, and E3. Measure 99 has a half note D3, quarter notes C3, and B2. Measure 100 has a half note G2, quarter notes F#2, and E2. A slur covers measures 94-98. A double bar line is at the end of measure 98. A thick black bar covers measures 99-100. The dynamic *pp* is written below measure 100.

101 107



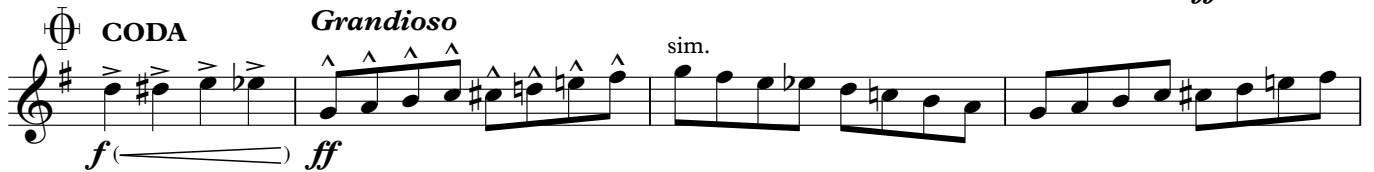
Musical staff 101-107. Treble clef, key signature of one sharp (F#). Measure 101 has a half note G4, quarter notes A4, and B4. Measure 102 has a half note C5, quarter notes B4, and A4. Measure 103 has a half note G4, quarter notes F#4, and E4. Measure 104 has a half note D4, quarter notes C4, and B3. Measure 105 has a half note G3, quarter notes F#3, and E3. Measure 106 has a half note D3, quarter notes C3, and B2. Measure 107 has a half note G2, quarter notes F#2, and E2. A slur covers measures 101-105. A double bar line is at the end of measure 105. A thick black bar covers measures 106-107. The dynamic *pp* is written below measure 107.

109 *D.S. al* $\text{\textcircled{C}}$ *ff*³



Musical staff 109-115. Treble clef, key signature of one sharp (F#). Measure 109 has a half note G4, quarter notes A4, and B4. Measure 110 has a half note C5, quarter notes B4, and A4. Measure 111 has a half note G4, quarter notes F#4, and E4. Measure 112 has a half note D4, quarter notes C4, and B3. Measure 113 has a half note G3, quarter notes F#3, and E3. Measure 114 has a half note D3, quarter notes C3, and B2. Measure 115 has a half note G2, quarter notes F#2, and E2. A slur covers measures 109-113. A double bar line is at the end of measure 113. A thick black bar covers measures 114-115. The dynamic *ff*³ is written below measure 115.

$\text{\textcircled{C}}$ CODA *Grandioso* *f* *ff* *sim.*



Musical staff 116-122. Treble clef, key signature of one sharp (F#). Measure 116 has a half note G4, quarter notes A4, and B4. Measure 117 has a half note C5, quarter notes B4, and A4. Measure 118 has a half note G4, quarter notes F#4, and E4. Measure 119 has a half note D4, quarter notes C4, and B3. Measure 120 has a half note G3, quarter notes F#3, and E3. Measure 121 has a half note D3, quarter notes C3, and B2. Measure 122 has a half note G2, quarter notes F#2, and E2. A slur covers measures 116-120. A double bar line is at the end of measure 120. A thick black bar covers measures 121-122. The dynamic *f* is written below measure 116, *ff* below measure 117, and *sim.* below measure 118.

119



Musical staff 119-125. Treble clef, key signature of one sharp (F#). Measure 119 has a half note G4, quarter notes A4, and B4. Measure 120 has a half note C5, quarter notes B4, and A4. Measure 121 has a half note G4, quarter notes F#4, and E4. Measure 122 has a half note D4, quarter notes C4, and B3. Measure 123 has a half note G3, quarter notes F#3, and E3. Measure 124 has a half note D3, quarter notes C3, and B2. Measure 125 has a half note G2, quarter notes F#2, and E2. A slur covers measures 119-123. A double bar line is at the end of measure 123. A thick black bar covers measures 124-125.

123



Musical staff 123-129. Treble clef, key signature of one sharp (F#). Measure 123 has a half note G4, quarter notes A4, and B4. Measure 124 has a half note C5, quarter notes B4, and A4. Measure 125 has a half note G4, quarter notes F#4, and E4. Measure 126 has a half note D4, quarter notes C4, and B3. Measure 127 has a half note G3, quarter notes F#3, and E3. Measure 128 has a half note D3, quarter notes C3, and B2. Measure 129 has a half note G2, quarter notes F#2, and E2. A slur covers measures 123-127. A double bar line is at the end of measure 127. A thick black bar covers measures 128-129.

127



Musical staff 127-133. Treble clef, key signature of one sharp (F#). Measure 127 has a half note G4, quarter notes A4, and B4. Measure 128 has a half note C5, quarter notes B4, and A4. Measure 129 has a half note G4, quarter notes F#4, and E4. Measure 130 has a half note D4, quarter notes C4, and B3. Measure 131 has a half note G3, quarter notes F#3, and E3. Measure 132 has a half note D3, quarter notes C3, and B2. Measure 133 has a half note G2, quarter notes F#2, and E2. A slur covers measures 127-131. A double bar line is at the end of measure 131. A thick black bar covers measures 132-133.

131 *fff*



Musical staff 131-137. Treble clef, key signature of one sharp (F#). Measure 131 has a half note G4, quarter notes A4, and B4. Measure 132 has a half note C5, quarter notes B4, and A4. Measure 133 has a half note G4, quarter notes F#4, and E4. Measure 134 has a half note D4, quarter notes C4, and B3. Measure 135 has a half note G3, quarter notes F#3, and E3. Measure 136 has a half note D3, quarter notes C3, and B2. Measure 137 has a half note G2, quarter notes F#2, and E2. A slur covers measures 131-135. A double bar line is at the end of measure 135. A thick black bar covers measures 136-137. The dynamic *fff* is written below measure 137.

Dedicated to the American People
WEDDING MARCH

B \flat Tenor Saxophone

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 ♩

7

13 8 21 In absence of Sop. Sax., play cues.

27 29

33 36 *cresc.*

38

43 44 *f* — *ff*

49 52 *p with expression*

55 60

Detailed description: This is a musical score for the B \flat Tenor Saxophone part of the 'Wedding March' by John Philip Sousa. The score is written in 4/4 time and begins with a 'Stately March Tempo' instruction. The first staff starts with a key signature of one flat (B \flat) and a common time signature. It features a series of eighth notes, some beamed in groups of three, with dynamics of *ff*. A first ending bracket labeled '5' with a repeat sign follows. The second staff continues the melody with various articulations and dynamics. The third staff begins with a first ending bracket labeled '8' and a dynamic of *p*. A note above measure 21 indicates 'In absence of Sop. Sax., play cues.' The fourth staff continues with dynamics of *p* and *ff*. The fifth staff includes a *cresc.* marking and a first ending bracket labeled '36'. The sixth staff ends with a repeat sign. The seventh staff starts with a dynamic of *f* and a first ending bracket labeled '44', which includes a dynamic change to *ff*. The eighth staff begins with a dynamic of *p with expression* and a first ending bracket labeled '52'. The final staff starts with a dynamic of *f* and a first ending bracket labeled '60'.

WEDDING MARCH

B \flat Tenor Saxophone

62

68

10

2

84

6

p

92

98

poco rit.

99

a tempo

pp

107

D.S. al C

ff

C CODA

Grandioso

f --- *ff*

sim.

119

123

127

131

fff

Dedicated to the American People
WEDDING MARCH

E♭ Baritone Saxophone

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5/8

The musical score is written for E♭ Baritone Saxophone in 5/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Stately March Tempo.' and the dynamics start with a forte (ff) section. The score is divided into measures, with measure numbers 8, 13, 21, 29, 36, 43, 49, 55, and 62 indicated. Measure 21 is marked with a piano (p) dynamic and includes accents (< >). Measure 36 is marked with a crescendo (cresc.). Measure 43 is marked with forte (f) and fortissimo (ff) dynamics. Measure 49 is marked with piano (p). Measure 60 is marked with a repeat sign. The score concludes with a double bar line at the end of the final measure.

WEDDING MARCH
E♭ Baritone Saxophone

68 10 2 84 6

p

93 *poco rit.* 99 *a tempo*

pp

100

107

114 *D.S. al* *CODA* *Grandioso* *sim.*

ff *f* *ff* *ff*

118

122

126

130

fff

Dedicated to the American People
WEDDING MARCH

(1918)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

Stately March Tempo.

1st Cor.

5 ♩

6

11 13 8 21 8 29 7 36 7 ♩ 44

45

50 52 8 60 8 68 16 84 14 *poco rit.*

99 *a tempo*
1st Cor.

107 *D.S. al* ♩
Play *ff*

♩ CODA *Grandioso*
f *ff*

122

130

Dedicated to the American People
WEDDING MARCH

1st B♭ Cornet

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

The musical score is written for the 1st B♭ Cornet in 4/4 time. It begins with a dynamic marking of *ff* and features several triplet patterns. Measure numbers 5, 13, 21, 29, 36, 44, 52, and 60 are indicated in boxes. The score includes performance instructions such as *[f]ff*, *p*, and *p with expression*. Specific instrument entries are noted for Sop. Sax. at measure 21, 1st Hrn. at measure 34, and 1st Clar. at measure 52. The piece concludes with a final triplet in measure 60.

WEDDING MARCH

1st B \flat Cornet

66 68

ff

71

76 1st Clar. *p* *ff* 1st Clar. *p*

83 Trpts. 84

89 1st Clar. 1st & 2nd Hrns. Clar. Hrns.

95 Clar. Hrns. Clar. *poco rit.* 99 Solo *a tempo*
pp with expression

102 107

109 *D.S. al $\text{\textcircled{C}}$*
ff

$\text{\textcircled{C}}$ CODA *Grandioso*
f *ff*

122

130 *fff*

Dedicated to the American People
WEDDING MARCH

2nd B \flat Cornet

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5/8

The musical score is written for a 2nd B \flat Cornet in 5/8 time. It consists of nine staves of music, each starting with a measure number in a box. The score includes various musical notations such as triplets, dynamics (ff, f, p), and articulation marks. The key signature has one flat (B \flat), and the tempo is marked 'Stately March Tempo.'.

6

12

13

[f] ff

3

[3 3 ff]

3

3

18

21

Alto Sax.

p

26

29

34

36

2nd Hrn.

42

44

f ff

3

49

52

1st Clar.

p with expression

56

60

WEDDING MARCH

2nd B♭ Cornet

63 68

ff

Musical staff 63-68: Treble clef, B-flat major key signature. Measures 63-68. Measure 68 is boxed. Dynamics include *ff*.

69

Musical staff 69-73: Treble clef, B-flat major key signature. Measures 69-73. Features triplets. Dynamics include *ff*.

74 2nd Clar. *p*

Musical staff 74-79: Treble clef, B-flat major key signature. Measures 74-79. Features triplets. Dynamics include *p*.

80 84

Musical staff 80-85: Treble clef, B-flat major key signature. Measures 80-85. Features triplets. Dynamics include *ff* and *p*. Labels: 2nd Clar., Trpts.

86

Musical staff 86-91: Treble clef, B-flat major key signature. Measures 86-91. Features triplets. Dynamics include *ff*.

92 *poco rit.* 99 *a tempo*

Musical staff 92-105: Treble clef, B-flat major key signature. Measures 92-105. Measure 99 is boxed. Dynamics include *pp with expression*. Label: 6.

106 D.S. al C

Musical staff 106-121: Treble clef, B-flat major key signature. Measures 106-121. Measure 107 is boxed. Dynamics include *ff*. Label: 107.

C CODA *Grandioso*

Musical staff 122-128: Treble clef, B-flat major key signature. Measures 122-128. Dynamics include *f* and *ff*. Features triplets. Label: CODA, Grandioso.

122

Musical staff 122-128: Treble clef, B-flat major key signature. Measures 122-128. Dynamics include *ff*. Features triplets.

129

Musical staff 129-135: Treble clef, B-flat major key signature. Measures 129-135. Dynamics include *fff*. Features triplets.

Dedicated to the American People
WEDDING MARCH

1st B♭ Trumpet

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5

ff 3 3 3 3 ff

6

12 13 [f] ff [3 3 ff]

17 21 Ten. Sax. p

23 29

30 36

37 6 44 f ff

49 52 8 60 7 ff

68 3 3 3 3 3

WEDDING MARCH

1st B♭ Trumpet

73

3 3 3 3 3

78

3rd Clar. *p* *ff* *p* 3 3

84

85

91

6 *poco rit.* 99 *a tempo* *pp*

103

107

109

D.S. al *ff*

CODA *Grandioso* 3 *f* *ff*

120

125

131

fff

Dedicated to the American People
WEDDING MARCH

2nd B♭ Trumpet

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 



5 

6

12  13

17  21

23  29

30  36

37  44

49  52  60  7

 68

ff

WEDDING MARCH

2nd B \flat Trumpet

73



78

3rd Clar. *p*

ff

3rd Clar. *p*

84



85



91

6 *poco rit.* 99 *a tempo*

pp



103

107



109

D.S. al C

ff



C CODA

Grandioso



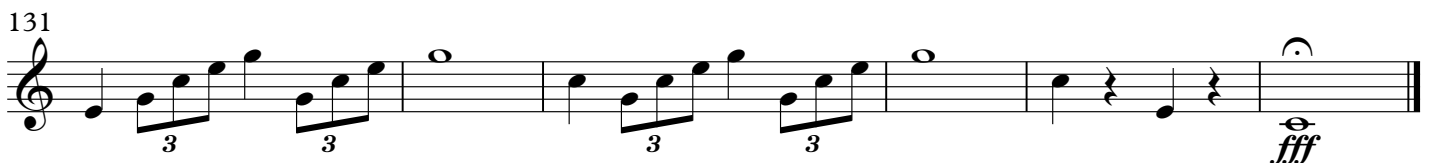
120



125



131



Dedicated to the American People

WEDDING MARCH

Flugelhorn
[optional]

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

1st Cor. 3 *ff* Play 3 *ff*

5

9

13 [*f*]*ff* [*<* *ff*]

19 21 Sop. Sax. *p*

27 29

33 36 6

43 Play *f* *ff* 3

Detailed description: This is a musical score for the Flugelhorn part of 'Wedding March'. The score is written in 4/4 time and consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of eighth-note triplets and rests, marked with a forte (ff) dynamic. The second staff starts at measure 5 and continues with eighth-note patterns and triplets. The third staff begins at measure 9 and includes a triplet of eighth notes. The fourth staff starts at measure 13 and features a dynamic change from [f]ff to [*<* ff]. The fifth staff begins at measure 19 and is marked for the Soprano Saxophone (Sop. Sax.) with a piano (p) dynamic. The sixth staff starts at measure 27 and continues with eighth-note patterns. The seventh staff begins at measure 33 and includes a 6-measure rest. The eighth and final staff starts at measure 43 and features a dynamic change from f to ff, ending with a triplet of eighth notes.

WEDDING MARCH
Flugelhorn

48

Musical staff 48-51: Treble clef, key signature of one flat. Staff 48 starts with a dynamic marking f . Staff 51 ends with a triplet of eighth notes and a dynamic marking 3 .

52

Musical staff 52-55: Treble clef, key signature of one flat. Staff 52-54 contain eighth-note patterns with dynamic markings 8 , 60 , 8 , 68 , 8 . Staff 55 has a dynamic marking ff and a measure with a dynamic marking 2 .

81

Musical staff 81-84: Treble clef, key signature of one flat. Staff 81-84 contain eighth-note patterns with dynamic markings 2 , 84 , 14 . Staff 84 has a dynamic marking pp with expression.

102

Musical staff 102-107: Treble clef, key signature of one flat. Staff 102-107 contain eighth-note patterns with a dynamic marking 107 .

109

Musical staff 109-114: Treble clef, key signature of one flat. Staff 109-114 contain eighth-note patterns with a dynamic marking ff and a triplet of eighth notes.

Coda CODA *Grandioso*

Musical staff 115-120: Treble clef, key signature of one flat. Staff 115-120 contain eighth-note patterns with dynamic markings f and ff .

121

Musical staff 121-127: Treble clef, key signature of one flat. Staff 121-127 contain eighth-note patterns.

128

Musical staff 128-131: Treble clef, key signature of one flat. Staff 128-131 contain eighth-note patterns.

132

Musical staff 132-135: Treble clef, key signature of one flat. Staff 132-135 contain eighth-note patterns with a dynamic marking fff .

Dedicated to the American People
WEDDING MARCH

1st F Horn

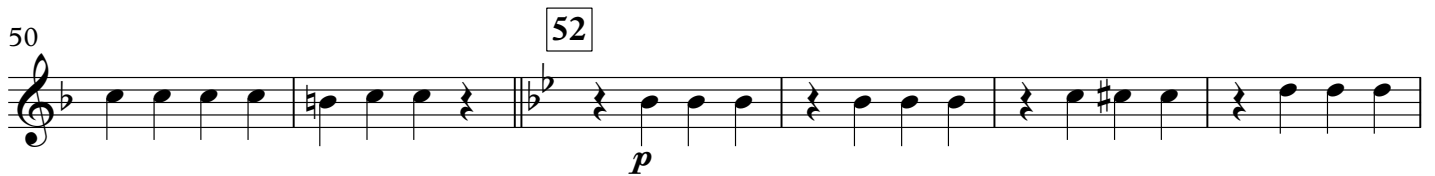
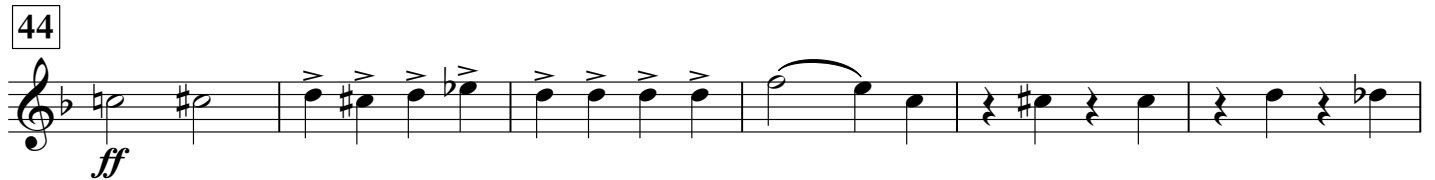
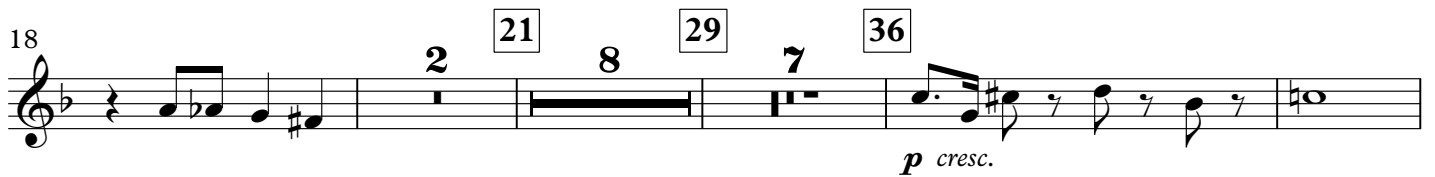
(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

1st Cor.

5 



WEDDING MARCH
1st F Horn

68

Musical staff 68-75. Treble clef, key signature of two flats. Measure 68 starts with a quarter rest, followed by a quarter note G4, a quarter rest, and a triplet of eighth notes A4, B4, C5. Measure 69 has a quarter rest, a quarter note D5, and a quarter rest. Measure 70 has a quarter rest, a quarter note E5, and a quarter rest. Measure 71 has a quarter rest, a quarter note F5, and a quarter rest. Measure 72 has a quarter rest, a quarter note G5, and a quarter rest. Measure 73 has a quarter rest, a quarter note A5, and a quarter rest. Measure 74 has a quarter rest, a quarter note B5, and a quarter rest. Measure 75 has a quarter rest, a quarter note C6, and a quarter rest. There are fingerings '3' above the triplet in measure 68 and '2' above the final note in measure 75. A '3' is written below the triplet in measure 73.

Musical staff 76-83. Treble clef, key signature of two flats. Measure 76 starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 77 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 78 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 79 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 80 has a quarter note G5, a quarter note F5, and a quarter note E5. Measure 81 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 82 has a quarter note A4, a quarter note G4, and a quarter note F4. Measure 83 has a quarter note E4, a quarter note D4, and a quarter note C4. There are fingerings '2' above the notes in measures 78, 82, and 83. A '7' is written above the final note in measure 83. Dynamics *ff* are written below measures 76 and 79.

84

Musical staff 91-95. Treble clef, key signature of two flats. Measure 91 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 92 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 93 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 94 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 95 has a quarter note G5, a quarter note F5, and a quarter note E5. Dynamics *p* are written below measures 91 and 93.

Musical staff 96-102. Treble clef, key signature of two flats. Measure 96 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 97 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 98 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 99 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 100 has a quarter note G5, a quarter note F5, and a quarter note E5. Measure 101 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 102 has a quarter note A4, a quarter note G4, and a quarter note F4. Dynamics *pp* are written below measure 100. Tempo markings *poco rit.* and *a tempo* are written above measures 99 and 100.

107

Musical staff 103-108. Treble clef, key signature of two flats. Measure 103 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 104 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 105 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 106 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 107 has a quarter note G5, a quarter note F5, and a quarter note E5. Measure 108 has a quarter note D5, a quarter note C5, and a quarter note B4.

Musical staff 109-118. Treble clef, key signature of two flats. Measure 109 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 110 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 111 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 112 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 113 has a quarter note G5, a quarter note F5, and a quarter note E5. Measure 114 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 115 has a quarter note A4, a quarter note G4, and a quarter note F4. Measure 116 has a quarter note E4, a quarter note D4, and a quarter note C4. Measure 117 has a quarter note B3, a quarter note A3, and a quarter note G3. Measure 118 has a quarter note F3, a quarter note E3, and a quarter note D3. Dynamics *ff* are written below measure 118. The marking *D.S. al* is written above measure 118.

CODA *Grandioso*

Musical staff 120-125. Treble clef, key signature of two flats. Measure 120 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 121 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 122 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 123 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 124 has a quarter note G5, a quarter note F5, and a quarter note E5. Measure 125 has a quarter note D5, a quarter note C5, and a quarter note B4. Dynamics *f* and *ff* are written below measures 120 and 122 respectively.

Musical staff 126-130. Treble clef, key signature of two flats. Measure 126 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 127 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 128 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 129 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 130 has a quarter note G5, a quarter note F5, and a quarter note E5.

Musical staff 131-135. Treble clef, key signature of two flats. Measure 131 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 132 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 133 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 134 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 135 has a quarter note G5, a quarter note F5, and a quarter note E5.

Musical staff 136-140. Treble clef, key signature of two flats. Measure 136 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 137 has a quarter note D5, a quarter note E5, and a quarter note F5. Measure 138 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 139 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 140 has a quarter note G5, a quarter note F5, and a quarter note E5. Dynamics *fff* are written below measure 140.

Dedicated to the American People
WEDDING MARCH

2nd F Horn

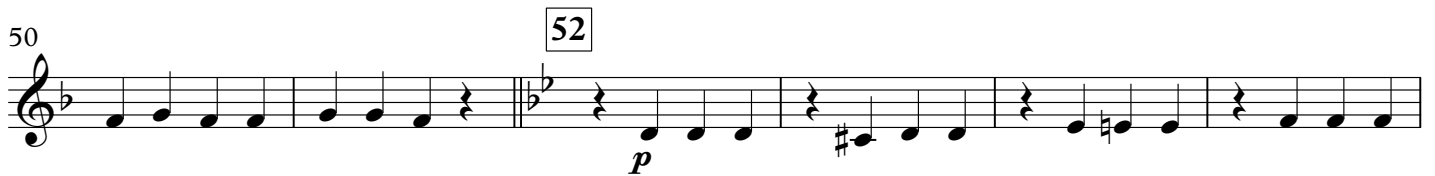
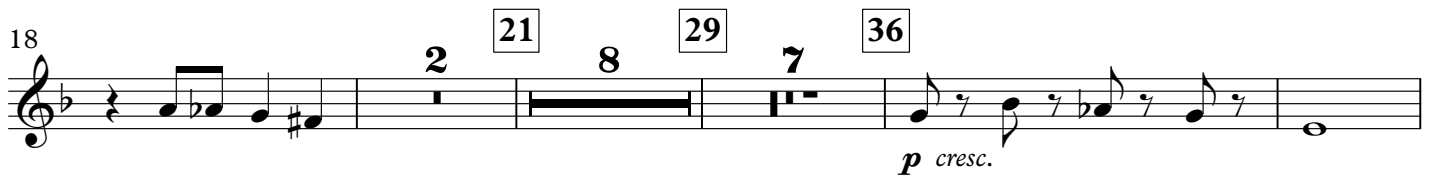
(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

1st Cor.

5 



WEDDING MARCH

2nd F Horn

68

Musical staff 68-75: Treble clef, key signature of two flats. Measures 68-75. Includes a triplet of eighth notes in measure 68 and a fermata in measure 75.

Musical staff 76-83: Treble clef, key signature of two flats. Measures 76-83. Includes a fermata in measure 76, a dynamic marking of *ff*, and a fermata in measure 83.

Musical staff 84-90: Treble clef, key signature of two flats. Measures 84-90. Includes a dynamic marking of *p* and a fermata in measure 90.

Musical staff 91-98: Treble clef, key signature of two flats. Measures 91-98. Includes a dynamic marking of *pp* and a tempo change instruction: *poco rit.* 99 *a tempo*.

Musical staff 99-106: Treble clef, key signature of two flats. Measures 99-106. Includes a dynamic marking of *pp* and a fermata in measure 106.

Musical staff 107-108: Treble clef, key signature of two flats. Measures 107-108. Includes a dynamic marking of *ff* and a fermata in measure 108.

Musical staff 109-119: Treble clef, key signature of two flats. Measures 109-119. Includes a dynamic marking of *ff*, a tempo change instruction: *Grandioso*, and a fermata in measure 119.

Musical staff 120-125: Treble clef, key signature of two flats. Measures 120-125. Includes a dynamic marking of *f* and a fermata in measure 125.

Musical staff 126-130: Treble clef, key signature of two flats. Measures 126-130. Includes a dynamic marking of *ff* and a fermata in measure 130.

Musical staff 131-135: Treble clef, key signature of two flats. Measures 131-135. Includes a dynamic marking of *fff* and a fermata in measure 135.

Dedicated to the American People
WEDDING MARCH

3rd F Horn

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

1st Cor.

5 



ff *3* *3* *ff* *3* *ff*

6

12 **13** [*f*], *ff* [*ff*]

18 **21** *2* **8** **29** *7* **36** *p* *cresc.*

38 *f*

44 *ff*

50 **52** *p*

56 **60**

62 *ff* *3*

WEDDING MARCH
3rd F Horn

68

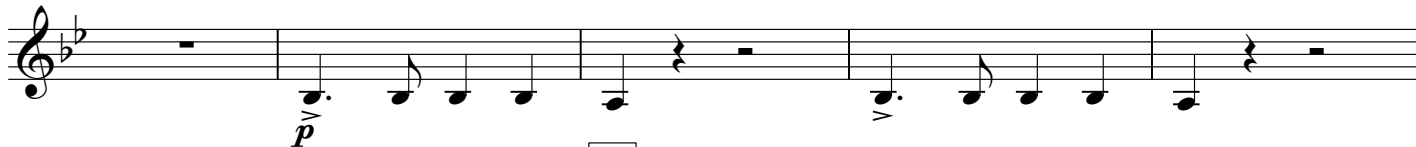


76



84

91



96



103



107

109



⊕ CODA

Grandioso



120



126



131



Dedicated to the American People
WEDDING MARCH

4th F Horn

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 



WEDDING MARCH
4th F Horn

68

Musical staff 68-75: Treble clef, key signature of two flats. Measures 68-75. Includes a triplet of eighth notes in measure 70 and a fermata in measure 75. A '2' above the staff indicates a second ending.

Musical staff 76-83: Treble clef, key signature of two flats. Measures 76-83. Includes a fermata in measure 83. A '2' above the staff indicates a second ending. A '7' above the staff indicates a seventh ending. Dynamics: *ff*.

84

Musical staff 91-95: Treble clef, key signature of two flats. Measures 91-95. Includes a fermata in measure 95. Dynamics: *p*.

Musical staff 96-102: Treble clef, key signature of two flats. Measures 96-102. Includes a fermata in measure 102. Dynamics: *pp*. Text: *poco rit.* [99] *a tempo*.

107

Musical staff 103-108: Treble clef, key signature of two flats. Measures 103-108. Includes a fermata in measure 108.

Musical staff 109-118: Treble clef, key signature of two flats. Measures 109-118. Includes a fermata in measure 118. Dynamics: *ff*. Text: *D.S. al* with a double bar line and repeat sign.

CODA

Grandioso

Musical staff 120-125: Treble clef, key signature of two flats. Measures 120-125. Includes a fermata in measure 125. Dynamics: *f* and *ff*.

Musical staff 126-130: Treble clef, key signature of two flats. Measures 126-130. Includes a fermata in measure 130.

Musical staff 131-135: Treble clef, key signature of two flats. Measures 131-135. Includes a fermata in measure 135.

Musical staff 136-140: Treble clef, key signature of two flats. Measures 136-140. Includes a fermata in measure 140. Dynamics: *fff*.

Dedicated to the American People
WEDDING MARCH

Euphoniums

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

1st Cor. 3

ff

ff 3

5

3

10

13

[*f*].*ff*

15

[*ff*]

21

Bari. Sax.

29

36

p

37

3

mf cresc.

f

ff

44

45

3

WEDDING MARCH
Euphoniums

49 52 8 60 7

Musical staff 49-52 in bass clef, key of B-flat major. Measures 49-52 contain eighth and sixteenth notes with slurs and a triplet in measure 51. Measure 52 is a whole rest.

67 68 2 2

Musical staff 67-70 in bass clef, key of B-flat major. Measure 67 is a whole rest. Measures 68-70 contain eighth notes with slurs and a triplet in measure 69. Measure 70 is a whole rest. Dynamics: *ff*.

76 84 14 poco rit.

Musical staff 76-84 in bass clef, key of B-flat major. Measures 76-84 contain eighth notes with slurs and a triplet in measure 79. Measure 84 is a whole rest. Dynamics: *ff*. Tempo: *poco rit.*

99 Solo a tempo

Musical staff 99-106 in bass clef, key of B-flat major. Measures 99-106 contain half notes with slurs. Dynamics: *pp with expression*.

106 107

Musical staff 106-113 in bass clef, key of B-flat major. Measures 106-113 contain half notes with slurs. Dynamics: *pp with expression*.

113 D.S. al Coda CODA Grandioso

Musical staff 113-118 in bass clef, key of B-flat major. Measures 113-118 contain eighth notes with slurs and a triplet in measure 114. Measure 118 is a whole rest. Dynamics: *ff*. Markings: *D.S. al Coda*, *CODA*, *Grandioso*.

118

Musical staff 118-125 in bass clef, key of B-flat major. Measures 118-125 contain half notes with slurs. Dynamics: *ff*.

125

Musical staff 125-131 in bass clef, key of B-flat major. Measures 125-131 contain half notes with slurs. Dynamics: *ff*.

131

Musical staff 131-138 in bass clef, key of B-flat major. Measures 131-138 contain eighth notes with slurs and a triplet in measure 134. Measure 138 is a whole rest. Dynamics: *fff*.

Dedicated to the American People
WEDDING MARCH

Baritones, T.C.

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

1st Cor. 3 *ff* 3 3 3 *ff*

5

10 13 [*f*].*ff*

15 [*ff*]

21 Bari. Sax.

29 36 *p*

37 3 44 *mf cresc.* *f* *ff*

45

WEDDING MARCH

Baritones, T.C.

49 52 8 60 7

67 68 2 3 2

76 84 2 14 *poco rit.*

99 *a tempo*
Solo
pp with expression

106 107

113 *D.S. al* C C CODA *Grandioso*
ff *f* *ff*

118

125

131 *fff*

Dedicated to the American People
WEDDING MARCH

1st Trombone

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

The musical score is written for the 1st Trombone part in bass clef, 4/4 time, and B-flat major. It consists of eight staves of music. The first staff begins with a 3-measure rest, followed by a 5-measure rest, and then a series of eighth notes with accents. The second staff continues with eighth notes and a 13-measure rest. The third staff features a crescendo leading to a fortissimo (ff) dynamic. The fourth staff includes a 21-measure rest, an 8-measure rest, a 29-measure rest, and a 7-measure rest, ending with a piano (p) dynamic and a crescendo. The fifth staff contains a 38-measure rest. The sixth staff starts with a 44-measure rest and continues with eighth notes and accents. The seventh staff includes a 52-measure rest, an 8-measure rest, a 60-measure rest, and a 4-measure rest, ending with a pianissimo (pp) dynamic. The eighth staff begins with a 68-measure rest and continues with eighth notes and accents.

WEDDING MARCH
1st Trombone

74 **2** *ff* Saxes. *ff*

82 Saxes. **84** **14** *poco rit.* **99** *a tempo* *pp*

102 **107**

108

114 *D.S. al* C C CODA *Grandioso* *ff* *f* *ff*

119

126

131 *fff*

Dedicated to the American People

WEDDING MARCH

2nd Trombone

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5

3 *ff*

8 [f] *ff*

14 [*ff*]

19 21 8 29 7 36 *p cresc.*

38

44 *ff*

50 52 8 60 4 *pp*

67 68 *ff*

WEDDING MARCH
2nd Trombone

74 *ff* **2** Saxes. *ff*

82 Saxes. **84** **14** *poco rit.* **99** *a tempo* *pp*

102 **107**

108

114 *D.S. al* C C CODA *Grandioso* *ff* *f* (—) *ff*

119

126

131 *fff*

Dedicated to the American People

WEDDING MARCH

3rd Trombone

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5

3 *ff*

8

13

[*f*]*ff*

14

[*ff*]

19

21

8

29

7

36

p cresc.

38

44

ff

50

52

8

60

4

pp

67

68

ff

WEDDING MARCH
3rd Trombone

74 **2** Bari. Sax. 1st & 2nd Trbns.
ff

82 Bari. Sax. **84** **14** poco rit. **99** a tempo *pp*

102 **107**

108

114 D.S. al Φ Φ CODA Grandioso *ff* *f* (\longleftarrow) *ff*

119

125

131 *fff*

Dedicated to the American People
WEDDING MARCH

4th Trombone

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 



3 *ff*

8 13 [*f*]*ff*

14 [*ff*]

19 21 8 29 7 36 *p cresc.*

38 

44 *ff*

50 52 8 60 4 *pp*

67 68 *ff*

WEDDING MARCH
4th Trombone

74 **2** Bari. Sax. 1st & 2nd Trbns.
ff

82 Bari. Sax. **84** **14** poco rit. **99** a tempo *pp*

102 **107**

108

114 D.S. al $\text{\textcircled{C}}$ $\text{\textcircled{C}}$ CODA Grandioso *ff* *f* (---) *ff*

119

125

131 *fff*

Dedicated to the American People
WEDDING MARCH

Tuba

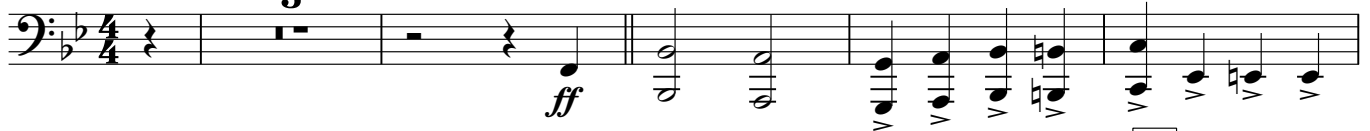
(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 

3



ff

8

13



[f]ff

14

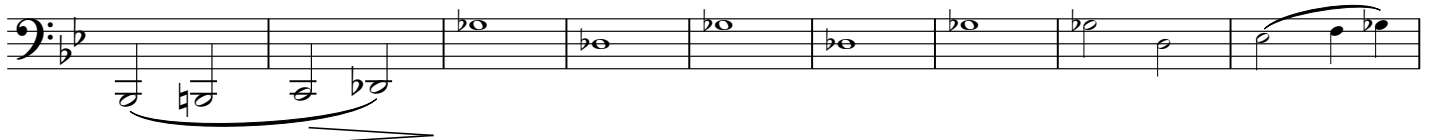


[ff]

19

21

Bari. Sax.



p

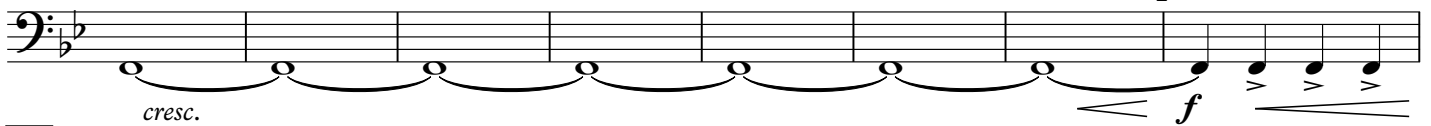
28

29



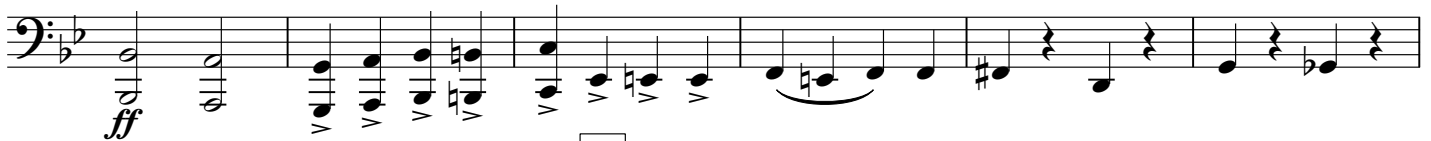
p

36



cresc. f

44



ff

50

52



p

56

60



WEDDING MARCH

Tuba

62

68

78

94

102

109

CODA

Grandioso

120

126

131

Dedicated to the American People
WEDDING MARCH

Timpani

(1918)

JOHN PHILIP SOUSA

Stately March Tempo.

5 ♩

3 ♩ ff 6 ♩

13 8 21 8 29 7 36

p *cresc.*

40 44 6 ♩ ff

52 8 60 8 68 16 84 6

90 p

97 *poco rit.* 99 *a tempo* 8 107 7 ♩ ff *D.S. al*

♩ CODA *Grandioso*

7 ♩ 7 ♩ f

132

Dedicated to the American People
WEDDING MARCH

Glockenspiel
Tubular Bells

(1918)

JOHN PHILIP SOUSA

Stately March Tempo. 5 

14 6 21 Oboe Glockenspiel
[p]

25 2 29 3

36 7 44 1st Flt. 3

48 4 52 Alto Sax. 4 60 8

68 1st Cor. 12

84 7 1st Hrn.


WEDDING MARCH
Glockenspiel, Tubular Bells

95 **2** *poco rit.* **99** *a tempo*
pp

101

105 **107**

109

113 *D.S. al*  **CODA** *Grandioso*
Tubular Bells
ff

118

125

131

Dedicated to the American People
WEDDING MARCH

Drums

(1918)

JOHN PHILIP SOUSA

Stately March Tempo. $\frac{5}{8}$

4 S.D. B.D./Cyms. *ff*

9 [choke]

13 8 21 8 29 7

36 7 44 *ff*

49 3 52 8 60 8 68 Cym. *ff*

69

77 3 3 84 14 *poco rit.* 99 *a tempo* 107 7 *D.S. al*

CODA *Grandioso*

6 7 *ff*

132

Dedicated to the American People
WEDDING MARCH

Harp

(1918)

JOHN PHILIP SOUSA

Stately March Tempo. 5 *S*
1st Cor.

13 1st Cor. *3*

14 21 *p*

25

29 *3*

36 *7* $\text{\textcircled{C}}$ 44 1st Flt. *3*

WEDDING MARCH

Harp

47 52

4 4 *p*

55

60

65 68 84 16 7 1st Hrn. 16 7

92 2 *poco rit.* 2

WEDDING MARCH

Harp

99 *a tempo*

pp

Measures 99-100: Treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth notes and a slur. The left hand has a simple accompaniment of quarter notes and rests. The dynamic marking *pp* is present.

101

Measures 101-102: Continuation of the melodic line in the right hand and accompaniment in the left hand.

103

Measures 103-104: Continuation of the melodic line in the right hand and accompaniment in the left hand.

105

Measures 105-106: Continuation of the melodic line in the right hand and accompaniment in the left hand.

107

Measures 107-108: Continuation of the melodic line in the right hand and accompaniment in the left hand.

109

Measures 109-110: Continuation of the melodic line in the right hand and accompaniment in the left hand.

WEDDING MARCH
Harp

111

Musical notation for measures 111-112. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 111 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. Measure 112 continues the melodic line in the right hand and has a bass line with a whole note chord.

113

Musical notation for measures 113-114. Measure 113 continues the melodic line in the right hand and has a bass line with a whole note chord. Measure 114 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. The piece concludes with a double bar line and a key signature change to one flat (B-flat).

D.S. al $\text{\textcircled{C}}$

$\text{\textcircled{C}}$ CODA *Grandioso*

Musical notation for measures 115-119. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 115 starts with a whole rest in the right hand and a bass line with a whole note chord. Measure 116 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. Measure 117 continues the melodic line in the right hand and has a bass line with a whole note chord. Measure 118 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. Measure 119 continues the melodic line in the right hand and has a bass line with a whole note chord.

ff

120

Musical notation for measures 120-124. Measure 120 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. Measure 121 continues the melodic line in the right hand and has a bass line with a whole note chord. Measure 122 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. Measure 123 continues the melodic line in the right hand and has a bass line with a whole note chord. Measure 124 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord.

125

Musical notation for measures 125-129. Measure 125 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. Measure 126 continues the melodic line in the right hand and has a bass line with a whole note chord. Measure 127 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. Measure 128 continues the melodic line in the right hand and has a bass line with a whole note chord. Measure 129 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord.

130

Musical notation for measures 130-134. Measure 130 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. Measure 131 continues the melodic line in the right hand and has a bass line with a whole note chord. Measure 132 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. Measure 133 continues the melodic line in the right hand and has a bass line with a whole note chord. Measure 134 features a melodic line in the right hand with a slur over the first two notes, and a bass line with a whole note chord. The piece concludes with a double bar line and a key signature change to one flat (B-flat).