



The Complete  
Marches of  
JOHN PHILIP SOUSA

VOL. 5 No. 91

COMRADES OF  
THE LEGION  
MARCH  
(1920)

FULL SCORE

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

## March, “Comrades of the Legion” (1920)

Immediately after World War I, Sousa was besieged by such a flood of requests for new marches that he could scarcely have fulfilled them all. One, however, took top priority—a solicitation from the executive staff of the newly formed American Legion. The request was filled promptly. Sousa was enthusiastic about the American Legion because it promoted 100 percent Americanism and because it was a veteran’s group. Little could have appealed to him more. On the first piano manuscript was this notation:

To the American Legion  
Comrades of the Legion

The title was changed on a later manuscript:

To my comrades of the American Legion  
The American Legion March

When the published version appeared, the original title was used. By the time it was printed and distributed, Sousa was an honorary member of five different Legion posts. A recording of the new march was made by the Sousa Band, and half a million copies were sold in advance of the actual pressing. The sale was no doubt helped along because the composition was one of the featured numbers of the 1920 Sousa Band tour.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 46. 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. 1-8):** This colorful introduction contains more interesting musical material than many of Sousa's shorter introductions. The capped notes should be played short and with good accent, and the marked *sf* notes played one notch above the rest. The percussion parts have been slightly edited to highlight these features, including the choked cymbal indications. The harp part is more prominent and independent in this march than most, especially in the trio, and should be included if possible.

**First Strain (m. 8-25):** The dynamic is traditionally dropped to *mezzo-forte* after the downbeat in m. 8 and immediately crescendos to *fortissimo* (the original *fortississimo* is a bit overboard). It is then very effective to come right back down to *mezzo-forte* for the bulk of the phrase and again to *fortissimo* for the second half of the strain. Articulations must be crisp throughout this strain for maximum effect, along with the indicated accents throughout that give the music its unique character. The repeat of the strain is performed exactly as before.

**Second Strain (m. 25-42):** Piccolo, E-flat clarinet, cornets/trumpets, trombones, and cymbals are tacet first time through, and clarinets play one octave lower than the original parts as indicated. All play at a *piano* dynamic first time, but the interesting eighth note runs in flutes, oboe, and saxophone should come through. All instruments rejoin with a *subito fortissimo* after the downbeat of m. 41, and the repeat is played at the original *fortissimo* with clarinets in the original higher octave. Percussion accents are also added second time in m. 29-30, 33-34, and a stronger *sffz* in m. 37.

**Trio (m. 42-58):** Piccolo, E-flat clarinet, cornets/trumpets, and all battery percussion are tacet again for the trio, but trombones may softly play their harmonic support. The omission of all battery percussion creates space for the added bells on the melody and the interesting harp arpeggios. All remaining voices play at a *piano* dynamic, however the indicated accents and caps in the melody are important. The dynamic may expressively rise to *mezzo-piano* at the end of the phrase as indicated.

**Break Strain (m. 58-74):** All instruments are back in after the downbeat of m. 58 at a *subito fortissimo*. A final strong cymbal crash is added to m. 71 at the start of the snare drum/bass drum roll, and everyone executes a decrescendo first time in m. 73-74.

**Final Strain (m. 75-91):** Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time through, clarinets are down one octave again, and all play at a *piano* dynamic. The new counterline in bassoons and saxophones and the return of the harp arpeggios should both be clearly heard. Everyone then rejoins with a *subito fortissimo* after the downbeat of m. 90 for the repeat of the break strain, which is played exactly as before, except this time with a *molto* crescendo and a very slight ritard—if desired—in m. 74. The main tempo returns immediately at m. 75 and all play *fortississimo* to the end of the march. Added percussion accents in the snare drum and a very strong *sffz* in m. 87 for bass drum and cymbals further enhance the vigor in the ending of this fine march.

# March COMRADES OF THE LEGION

Full Score

(1920)

JOHN PHILIP SOUSA

March Tempo.      2      3      4      5      6      7      8

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  
Soprano Saxophone  
E♭ Alto Saxophone  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
E♭ Cornet  
Solo & 1st B♭ Cornets  
2nd B♭ Cornet  
1st & 2nd B♭ Trumpets  
1st & 2nd F Horns  
3rd & 4th F Horns  
Euphonium  
1st & 2nd Trombones  
3rd & 4th Trombones  
Tuba  
Drums & Bells  
Harp

*ff* *mf* *f* *mf* *f* *mf* *f* *mf*

[- Cyms.] [+ Cyms.] [choke] [ch.] [ch.]

COMRADES OF THE LEGION  
Full Score

9 10 11 12 13 14 15 16 17

Picc.  
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.  
E♭ Cor.  
Solo & 1st B♭ Cors.  
2nd B♭ Cor.  
1st & 2nd B♭ Trpts.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Bar.  
1st & 2nd Trbns.  
3rd & 4th Trbns.  
Tuba  
Drums & Bells  
Harp

*mf* [*mf*] [*mf*] [*mf*] [*mf*] [*mf*] [*mf*] [*mf*]  
*sf* [*sf*] [*sf*] [*sf*] [*sf*] [*sf*] [*sf*] [*sf*]

COMRADES OF THE LEGION

Full Score

18 19 20 21 22 23 24 25

Picc. *[mf]* *[p], ff*

1st Flute *[mf]* *[p], ff*

2nd & 3rd Flts. *[mf]* *[p], ff*

1st & 2nd Obs. *[mf]* *[p], ff*

E♭ Clar. *[mf]* *[p], ff*

1st Clar. *[mf]* *[p], ff* *[orig. 8va]*

2nd Clar. *[mf]* *[p], ff* *[lower notes 1st X]*

3rd Clar. *[mf]* *[p], ff* *[lower notes 1st X]*

Alto Clar. *[p], ff*

Bass Clar. *[p], ff*

1st & 2nd Bsns. *[p], ff* *a2*

Sop. Sax. *[mf]* *[p], ff*

Alto Sax. *[mf]* *[p], ff*

Ten. Sax. *[mf]* *[p], ff*

Bari. Sax. *[p], ff*

E♭ Cor. *[mf]* *[p], ff*

Solo & 1st B♭ Cors. *[mf]* *[p], ff* *[tacet]*

2nd B♭ Cor. *[mf]* *[p], ff* *[tacet]*

1st & 2nd B♭ Trpts. *[p], ff*

1st & 2nd Hrns. *[p], ff*

3rd & 4th Hrns. *[p], ff*

Bar. *[mf]* *[p], ff*

1st & 2nd Trbns. *[p], ff* *[tacet]*

3rd & 4th Trbns. *[p], ff* *[tacet]*

Tuba *[p], ff*

Drums & Bells *[ch.]*

Harp

# COMRADES OF THE LEGION

## Full Score

26 27 28 29 30 31 32 33 34

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc.**: Piccolo, marked *[2nd X only]*.
- 1st Flute** and **2nd & 3rd Flts.**: Flute parts, marked *(ff 2nd X)*.
- 1st & 2nd Obs.**: Oboe parts.
- E♭ Clar.**: E-flat Clarinet, marked *[2nd X only]*.
- 1st Clar.**, **2nd Clar.**, and **3rd Clar.**: Clarinet parts, marked *(ff 2nd X)*. The 1st and 3rd Clarinet parts include *[loco]* markings.
- Alto Clar.**: Alto Clarinet, marked *(ff 2nd X)*.
- Bass Clar.**: Bass Clarinet, marked *[p]-ff*.
- 1st & 2nd Bsns.**: Bassoon parts, marked *(ff 2nd X)*.
- Sop. Sax.**: Soprano Saxophone, marked *(ff 2nd X)*.
- Alto Sax.**: Alto Saxophone, marked *(ff 2nd X)*.
- Ten. Sax.**: Tenor Saxophone, marked *(ff 2nd X)*.
- Bari. Sax.**: Baritone Saxophone, marked *[p]-ff*.
- E♭ Cor.**: E-flat Cor Anglais, marked *[2nd X only]*.
- Solo & 1st B♭ Cors.**: Solo and First B-flat Cornets, marked *(ff 2nd X)*.
- 2nd B♭ Cor.**: Second B-flat Cornet, marked *(ff 2nd X)*.
- 1st & 2nd B♭ Trpts.**: First and Second B-flat Trumpets, marked *[p]-ff*.
- 1st & 2nd Hrns.**: First and Second Horns, marked *[p]-ff*.
- 3rd & 4th Hrns.**: Third and Fourth Horns, marked *[p]-ff*.
- Bar.**: Baritone, marked *(ff 2nd X)*.
- 1st & 2nd Trbns.**: First and Second Trombones, marked *(ff 2nd X)*.
- 3rd & 4th Trbns.**: Third and Fourth Trombones, marked *(ff 2nd X)*.
- Tuba**: Tuba, marked *[p]-ff*.
- Drums & Bells**: Percussion, marked *[Cym. 2nd X only]* and *[p]-ff*.

COMRADES OF THE LEGION  
Full Score

35 36 37 38 39 40 41 42

Picc. *ff* *p*

1st Flute *ff* *p*

2nd & 3rd Flts. *ff* *p*

1st & 2nd Obs. *ff* *p*

E♭ Clar. *ff* *p* [tacet]

1st Clar. [lower notes 1st X] *ff* *p* [tacet]

2nd Clar. [lower notes 1st X] *ff* *p* [tacet]

3rd Clar. [lower notes 1st X] *ff* *p* [tacet]

Alto Clar. *ff* *p*

Bass Clar. *ff* *p*

1st & 2nd Bsns. *ff* *p*

Sop. Sax. *ff* *p*

Alto Sax. *ff* *p*

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

E♭ Cor. *ff* *p* [tacet]

Solo & 1st B♭ Cors. *ff* *p* [tacet]

2nd B♭ Cor. *ff* *p* [tacet]

1st & 2nd B♭ Trpts. *ff* *p*

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

3rd & 4th Hrns. *ff* *p*

Bar. *ff* *p*

1st & 2nd Trbns. *ff* *p*

3rd & 4th Trbns. *ff* *p*

Tuba *ff* *p*

Drums & Bells *ff* *p*



COMRADES OF THE LEGION  
Full Score

43

44

45

46

47

48

49

50

TRIO.

[tacet]

Picc.

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.

TRIO.

E♭ Cor.

Solo & 1st B♭ Cors.

2nd B♭ Cor.

1st & 2nd B♭ Trpts.

[tacet]

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

(pp)p

3rd & 4th Trbns.

(pp)p

Tuba

p

Drums & Bells

[tacet]

Harp

p

The musical score for 'COMRADES OF THE LEGION' Full Score, page 6, covers measures 43 to 50. The score is divided into two 'TRIO' sections. The first 'TRIO' section begins at measure 43 and continues through measure 50. The second 'TRIO' section also begins at measure 43 and continues through measure 50. The instrumentation includes Piccolo, Flutes, Oboes, Clarinets, Saxophones, Cor Anglais, Trumpets, Horns, Trombones, Tuba, Drums & Bells, and Harp. The score includes various musical notations such as dynamics (p, pp), articulation (accents), and performance instructions like [tacet].

COMRADES OF THE LEGION  
Full Score

51

52

53

54

55

56

57

58

Picc. [cresc.] [mp] *ff* Play

1st Flute [cresc.] [mp] *ff*

2nd & 3rd Flts. [cresc.] [mp] *ff* a2

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

E♭ Clar. [cresc.] [mp] *ff* Play

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

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

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

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

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

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

Sop. Sax. [cresc.] [mp] *ff*

Alto Sax. [cresc.] [mp] *ff*

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

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

E♭ Cor. [cresc.] [mp] *ff* Play

Solo & 1st B♭ Cors. [cresc.] [mp] *ff* Play

2nd B♭ Cor. [cresc.] [mp] *ff* Play

1st & 2nd B♭ Trpts. [cresc.] [mp] *ff* Play

1st & 2nd Hrns. [cresc.] [mp] *ff*

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

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

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

3rd & 4th Trbns. [cresc.] [mp] *ff* a2

Tuba [cresc.] [mp] *ff*

Drums & Bells [cresc.] [mp] *ff* Play

Harp [cresc.] [mp] *ff*

COMRADES OF THE LEGION  
Full Score

59 60 61 62 63 64 65 66

Picc.  
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.  
E♭ Cor.  
Solo & 1st B♭ Cors.  
2nd B♭ Cor.  
1st & 2nd B♭ Trpts.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Bar.  
1st & 2nd Trbns.  
3rd & 4th Trbns.  
Tuba  
Drums & Bells

*ff*

*ff*

*ff*

*ff*

# COMRADES OF THE LEGION

## Full Score

67 68 69 70 71 72 73 74

**[poco rit. (2nd X)]**  
[2nd X only]

Picc. **[p]-*fff***

1st Flute **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

2nd & 3rd Flts. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

1st & 2nd Obs. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

E♭ Clar. **[p]-*fff*** [2nd X only]

1st Clar. **[p]-*fff*** [lower notes 1st X]  
1stX *dim.*  
2nd X *cresc.*

2nd Clar. **[p]-*fff*** [lower notes 1st X]  
1stX *dim.*  
2nd X *cresc.*

3rd Clar. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

Alto Clar. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

Bass Clar. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

1st & 2nd Bsns. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

Sop. Sax. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

Alto Sax. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

Ten. Sax. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

Bari. Sax. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

E♭ Cor. **[p]-*fff*** [2nd X only]

Solo & 1st B♭ Cors. **[p]-*fff*** [2nd X only]  
1stX *dim.*  
2nd X *cresc.*

2nd B♭ Cor. **[p]-*fff*** [2nd X only]  
1stX *dim.*  
2nd X *cresc.*

1st & 2nd B♭ Trpts. **[p]-*fff*** [2nd X only]  
1stX *dim.*  
2nd X *cresc.*

1st & 2nd Hrns. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

3rd & 4th Hrns. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

Bar. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

1st & 2nd Trbns. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

3rd & 4th Trbns. **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

Tuba **[p]-*fff***  
1stX *dim.*  
2nd X *cresc.*

Drums & Bells **[p]-*fff***  
[Cym.]  
1stX *dim.*  
2nd X *cresc.*

COMRADES OF THE LEGION  
Full Score

75 76 77 78 79 80 81 82 83

*[a tempo]*  
*tutta forza* (2nd X)

Score details and performance instructions:

- 1st & 2nd Obs.**: [p] *ff*
- 1st & 2nd Bsns.**: [p] *ff*
- Bari. Sax.**: [p] *ff*
- E♭ Cor.**: *[a tempo]*  
*tutta forza* (2nd X)
- 1st & 2nd Hrns.**: [p] *ff*
- 3rd & 4th Hrns.**: [p] *ff*
- Bar.**: [p] *ff*
- 1st & 2nd Trbns.**: [p] *ff* [2nd X only]
- 3rd & 4th Trbns.**: [p] *ff*
- Drums & Bells**: [p] *ff* [Cym. 2nd X only]
- Harp**: [p] *ff*

Additional markings include accents (>) and a circled number (8) above a drum part.

COMRADES OF THE LEGION

Full Score

84 85 86 87 88 89 90 91

Picc. *ff*

1st Flute *ff*

2nd & 3rd Flts. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff* [locol]

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* 1. Play 2.

Solo & 1st B♭ Cors. *ff* Play

2nd B♭ Cor. *ff* Play

1st & 2nd B♭ Trpts. *ff* Play

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff* Play

3rd & 4th Trbns. *ff* Play

Tuba *ff*

Drums & Bells *ff* (5)

Harp *ff* [ff] (2nd X)

# March COMRADES OF THE LEGION

Piccolo

(1920)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Piccolo in the key of B-flat major (two flats) and 2/4 time. It consists of ten staves of music, numbered 1 through 84. The score includes various musical notations such as dynamics (ff, mf, p, mp, fff), articulation (accents, slurs), and performance instructions (tr, tr, 1., 2., [tacet], [poco rit.], [a tempo], tutta forza). The piece features several first and second endings, with the second ending of the first ending being marked '2nd X only'. A 'TRIO' section begins at measure 39, marked with a '2' and a change in dynamics to 'p'. The score concludes with a final first and second ending, with the second ending marked '2nd X only' and a dynamic of '[p]-fff'.

# March COMRADES OF THE LEGION

1st Flute

(1920)

JOHN PHILIP SOUSA

March Tempo.

*ff sf sf sf [mf]*

9 *[ff] fff [mf]* *tr*

17 *[ff]* *[mf]*

25 *[p] ff (ff 2nd X)*

32

41 *ff* *p* **TRIO.**

49 *[cresc. ----- mp]*

58 *ff*

67 *[a tempo]* *tutta forza (2nd X)* *[poco rit.] (2nd X)* *1st X dim.* *2nd X cresc.* *[p] fff*

75

84 *ff*



March  
**COMRADES OF THE LEGION**

2nd Flute

(1920)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Flute part of the march 'Comrades of the Legion'. It consists of ten staves of music in 2/4 time, with a key signature of two flats (B-flat and E-flat). The score includes various dynamic markings such as *ff*, *fff*, *mf*, *p*, *mp*, and *[p]-fff*. It also features performance instructions like 'March Tempo.', 'TRIO.', 'tutta forza', and '[poco rit.]'. The score includes first and second endings, trills, and triplets. The piece concludes with a *ff* dynamic marking.

# March COMRADES OF THE LEGION

3rd Flute

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

*ff sf* [*mf*]

9 [*ff*] *fff* [*mf*] *tr*

17 [*ff*] [*mf*]

25 [*p*] *ff* (*ff* 2nd X)

31

41 **TRIO.** [*ff*] *p*

49 [*cresc.* ..... *mp*]

58 *ff*

67 [*poco rit.*] (2nd X) 1st X *dim.* 2nd X *cresc.* [*p*] *fff*

75 [*a tempo*] *tutta forza* (2nd X)

84 [*ff*]

March  
**COMRADES OF THE LEGION**

1st Oboe

(1920)

JOHN PHILIP SOUSA

March Tempo.

9  
16  
25  
32  
41  
49  
58  
67  
75  
84

*ff sf* [*mf*]

[*ff*] [*fff*] [*mf*]

[*ff*]

[*p*] [*ff*]

**TRIO.**

[*cresc.* ----- *mp*]

[*ff*]

[*poco rit.*] (2nd X)

1st X *dim.* [*p*] [*fff*]  
2nd X *cresc.*

[*a tempo*]  
*tutta forza* (2nd X)

[*ff*]

# March COMRADES OF THE LEGION

2nd Oboe

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

9  
16  
25  
32  
41 **TRIO.**  
49  
58  
67 **[poco rit.] (2nd X)**  
75 **[a tempo] tutta forza (2nd X)**  
84

# March COMRADES OF THE LEGION

E♭ Clarinet

(1920)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Clarinet in 2/4 time. It begins with a dynamic of *ff* and a *March Tempo.* instruction. The score is divided into several systems, each starting with a measure number (9, 17, 23, 31, 39, 49, 58, 66, 74, 83). Dynamics include *ff*, *fff*, *mf*, *p*, *ff*, *mp*, *[p]*, *[p]ff*, *[a tempo]*, *tutta forza*, and *[p]fff*. Performance markings include accents, slurs, trills (*tr*), triplets (*3*), and first/second endings. A **TRIO.** section begins at measure 39. A *cresc.* marking with a dashed line spans from measure 49 to 58. A *[poco rit.]* marking is present at measure 74. The score concludes with a *ff* dynamic and first/second endings.

# March COMRADES OF THE LEGION

(1920)

1st B $\flat$  Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B $\flat$  Clarinet part. It begins with a treble clef, a key signature of one flat (B $\flat$ ), and a common time signature (C). The tempo is marked "March Tempo." The score consists of eight staves of music. The first staff starts with a dynamic of *ff sf*. The second staff begins at measure 7 and includes dynamics *[mf]*, *[ff] fff*, and *[mf]*. The third staff begins at measure 12. The fourth staff begins at measure 17 with a dynamic of *[ff]*. The fifth staff begins at measure 23 and includes first and second endings, with dynamics *[mf]*, *[p] ff*, and *(ff 2nd X)*. The sixth staff begins at measure 28 and includes a *[loco]* marking. The seventh staff begins at measure 34 and includes a *[lower notes 1st X]* marking. The eighth staff begins at measure 40 and includes first and second endings, with dynamics *ff* and *p*. The section is labeled "TRIO." and begins with a key signature change to two flats (B $\flat$  and E $\flat$ ).

COMRADES OF THE LEGION

1st B $\flat$  Clarinet

45

51

57

63

69

74

[poco rit.] (2nd X)  
[lower notes 1st X]

[a tempo]  
tutta forza (2nd X)

1st X dim.  
2nd X cresc.

80

86

[loco]

1. 2.

# March COMRADES OF THE LEGION

2nd B $\flat$  Clarinet

(1920)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd B $\flat$  Clarinet part. It begins with a treble clef, a key signature of one flat (B $\flat$ ), and a common time signature (C). The tempo is marked "March Tempo." The score consists of eight staves of music. The first staff starts with a dynamic of *ff sf* and includes accents and slurs. The second staff begins at measure 7 and features dynamics of *[mf]*, *[ff]*, *fff*, and *[mf]*, along with a triplet of eighth notes. The third staff starts at measure 12 and includes a triplet of eighth notes. The fourth staff begins at measure 17 and features a dynamic of *[ff]* and a triplet of eighth notes. The fifth staff starts at measure 23 and includes first and second endings, with dynamics of *[mf]*, *[p]ff*, and *(ff 2nd X)*. The sixth staff begins at measure 28 and is marked *[loco]*. The seventh staff starts at measure 36 and includes first and second endings, with dynamics of *ff<sup>3</sup>* and *p*. The eighth staff begins at measure 43 and is marked **TRIO.**



COMRADES OF THE LEGION

2nd B $\flat$  Clarinet

50

[cresc.] ----- [mp]

56

*ff*

62

69

[poco rit.] (2nd X)  
[lower notes 1st X]

[a tempo]  
*tutta forza* (2nd X)  
[1st X}

1st X *dim.*  
2nd X *cresc.*

[p]-*fff*

75

[2nd X}

81

87

1. *ff* 2.

# March COMRADES OF THE LEGION

(1920)

3rd B $\flat$  Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

7

12

17

23

28

34

40

**TRIO.**

COMRADES OF THE LEGION

3rd B $\flat$  Clarinet

45

51

57

63

69

74

80

86

# March COMRADES OF THE LEGION

E♭ Alto Clarinet

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

9  
17  
24  
32  
40 **TRIO.**  
48  
57  
66  
74 **[poco rit.]**(2nd X) **[a tempo]**  
**tutta forza** (2nd X)  
84

# March COMRADES OF THE LEGION

B♭ Bass Clarinet

(1920)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Bass Clarinet in 2/4 time. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'March Tempo.' The score consists of several systems of music, each starting with a measure number. The first system (measures 1-8) starts with a *ff sf* dynamic. The second system (measures 9-16) includes a first ending and a *[mf]* dynamic. The third system (measures 17-23) starts with a *[ff]* dynamic. The fourth system (measures 24-33) includes a first and second ending and a *[p]:ff* dynamic. The fifth system (measures 34-42) includes a first and second ending. The sixth system (measures 43-50) is the start of the 'TRIO' section, marked *p*. The seventh system (measures 51-58) includes a *[cresc.]* marking and a *mp* dynamic. The eighth system (measures 59-67) starts with a *ff* dynamic. The ninth system (measures 68-74) includes a *[poco rit.]* marking and a '(2nd X)' repeat sign. The tenth system (measures 75-83) includes a *[a tempo]* marking, a *tutta forza* marking, and a '(2nd X)' repeat sign. The eleventh system (measures 84-92) starts with a *[p]:fff* dynamic and includes a first and second ending.

# March COMRADES OF THE LEGION

1st Bassoon

(1920)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Bassoon part in bass clef, with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'March Tempo.' The score consists of eight staves of music, with measure numbers 7, 13, 18, 23, 28, 33, and 38 indicated at the beginning of their respective staves. The music features various dynamics including *ff*, *sf*, *f*, *mf*, and *p*. There are also performance markings such as accents (^), slurs, and hairpins. A first ending bracket is present between measures 23 and 27, and a second ending bracket is present between measures 38 and 42. A triplet of eighth notes is marked with a '3' and a slur in measure 39.

COMRADES OF THE LEGION  
1st Bassoon

43 **TRIO.**  

*p*

49  

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

55  

*ff*

62

69  

[*poco rit.*](2nd X)

[*a tempo*]  
*tutta forza* (2nd X)

1st X *dim.*  
2nd X *cresc.*

75  

[*p*]-*fff*

81

86  

1. | 2.

# March COMRADES OF THE LEGION

2nd Bassoon

(1920)

JOHN PHILIP SOUSA

March Tempo.

Musical notation for measures 1-6. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes accents (^) and dynamic markings: *ff sf*, *sf*, *sf*, and *sf*.

7

Musical notation for measures 7-12. Measure 7 has accents (^) and dynamic markings *[ff]*, *fff*, and *[mf]*. Measure 12 features a crescendo hairpin and a dynamic marking of *[mf]*.

13

Musical notation for measures 13-17. Measure 17 includes a dynamic marking of *[ff]*.

18

Musical notation for measures 18-22. Measure 22 includes a dynamic marking of *[ff]*.

23

Musical notation for measures 23-27. Measure 23 includes first and second endings. Measure 24 has a dynamic marking of *[p] ff*. Measure 27 has a dynamic marking of *(ff 2nd X)*.

28

Musical notation for measures 28-32. This section consists of a continuous eighth-note pattern.

33

Musical notation for measures 33-37. This section consists of a continuous eighth-note pattern.

38

Musical notation for measures 38-42. Measure 39 includes a first ending with a triplet of eighth notes and a dynamic marking of *ff*. Measure 42 ends with a key signature change to one flat (B-flat).



COMRADES OF THE LEGION  
2nd Bassoon

43 **TRIO.**

*p*

49

[*cresc.* ----- *mp*]

55

*ff*

62

69 [*poco rit.*](2nd X)

[*a tempo*]  
*tutta forza* (2nd X)

1st X *dim.*  
2nd X *cresc.*

75

[*p*]-*fff*

81

86

1. 2.

March  
**COMRADES OF THE LEGION**

Soprano Saxophone

(1920)

JOHN PHILIP SOUSA

March Tempo.

9  
16  
23  
31  
40 **TRIO.**  
48  
57  
66 *[poco rit.]* (2nd X)  
75 *[a tempo]* *tutta forza* (2nd X)  
84

# March COMRADES OF THE LEGION

(1920)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Saxophone in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'March Tempo.' The score consists of seven staves of music. The first staff starts with a dynamic of *ff sf* and includes accents and slurs. The second staff begins at measure 7, featuring triplets and dynamics of *[mf]*, *[ff]*, *fff*, and *[mf]*. The third staff starts at measure 13, with a dynamic of *[ff]*. The fourth staff begins at measure 19, including first and second endings and a dynamic of *[mf]*. The fifth staff starts at measure 25, with dynamics of *[p] ff* and *(ff 2nd X)*. The sixth staff begins at measure 30. The seventh staff starts at measure 37, including first and second endings and a dynamic of *ff*.

COMRADES OF THE LEGION

E♭ Alto Saxophone

43 TRIO.

Musical staff 43-46: Treble clef, key signature of two flats, 4/4 time. Measures 43-46 contain a rhythmic pattern of eighth notes with stems pointing up, starting with a dynamic marking of *p*.

Musical staff 47-50: Treble clef, key signature of two flats, 4/4 time. Measures 47-50 continue the rhythmic pattern, with a slur over measures 49-50.

Musical staff 51-54: Treble clef, key signature of two flats, 4/4 time. Measures 51-54 continue the rhythmic pattern. A dashed line indicates a crescendo from *cresc.* to *mp*.

Musical staff 55-58: Treble clef, key signature of two flats, 4/4 time. Measures 55-58 feature a melodic line with accents (^) and a dynamic marking of *ff*.

Musical staff 59-60: Treble clef, key signature of two flats, 4/4 time. Measures 59-60 feature a melodic line with accents (^).

Musical staff 61-68: Treble clef, key signature of two flats, 4/4 time. Measures 61-68 feature a melodic line with accents (^). Dynamic markings include *[a tempo]*, *tutta forza* (2nd X), *[poco rit.]* (2nd X), *1st X dim.*, *2nd X cresc.*, and *[p]-fff*.

Musical staff 69-74: Treble clef, key signature of two flats, 4/4 time. Measures 69-74 feature a melodic line with accents (^) and a dynamic marking of *ff*.

Musical staff 75-80: Treble clef, key signature of two flats, 4/4 time. Measures 75-80 feature a melodic line with accents (^) and a dynamic marking of *ff*.

Musical staff 81-86: Treble clef, key signature of two flats, 4/4 time. Measures 81-86 feature a melodic line with accents (^) and a dynamic marking of *ff*. A first ending bracket covers measures 84-85, and a second ending bracket covers measures 85-86.

# March COMRADES OF THE LEGION

(1920)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Tenor Saxophone in 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a common time signature (C). The tempo is marked 'March Tempo.' and the dynamics are *ff sf*. The second staff starts at measure 7 and includes dynamics *[mf]*, *[ff]*, *fff*, and *[mf]*. The third staff starts at measure 13 and includes *[ff]*. The fourth staff starts at measure 19 and includes *[mf]*. The fifth staff starts at measure 25 and includes *[p] ff* and *(ff 2nd X)*. The sixth staff starts at measure 30. The seventh staff starts at measure 37 and includes *ff*. The score features various musical notations including accents, slurs, triplets, and dynamic hairpins.

COMRADES OF THE LEGION

B $\flat$  Tenor Saxophone

43 **TRIO.**  

*p*

47

51  

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

55  

*ff*

61

69  

[*poco rit.*] (2nd X)

[*a tempo*]  
*tutta forza* (2nd X)

1st X *dim.*  
 2nd X *cresc.*

[*p*]-*fff*

75

81

87  

*ff*

# March COMRADES OF THE LEGION

E♭ Baritone Saxophone

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

9

17

23

33

41 **TRIO.**

49

58

67 **[poco rit.]** (2nd X)

75 **[a tempo]**  
**tutta forza** (2nd X)

83

# March COMRADES OF THE LEGION

E♭ Cornet  
[optional]

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

9

16

24 1. [mf] 2. [p]ff [ff 2nd X]

32

41 1. Play 3 ff 2. [tacet] p **TRIO.**

49 [cresc. ----- mp]

58 Play ff

67 [poco rit.] (2nd X) [2nd X only] 1st X dim. 2nd X cresc. [p]-fff

75 [a tempo] **tutta forza** (2nd X)

84 1. Play ff 2.



# March COMRADES OF THE LEGION

Solo or 1st B♭ Cornet

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

9  
16  
24  
32  
41  
49  
58  
67  
75  
84

**TRIO.**

*ff sf* *f* *sf* *sf* [*mf*]  
*ff* [*mf*]  
[*ff*]  
1. [*mf*] 2. [*p*]*ff* (*ff* 2nd X)  
*ff* 3 [*p*] *ff* (*ff* 2nd X)  
*ff* 3 [*p*]  
1. Play *ff* 3 2. [*tacet*] *p*  
[*cresc.*] *mp*  
Play *ff*  
[*poco rit.*] (2nd X) [2nd X only] [*p*]*fff*  
1st X *dim.* 2nd X *cresc.*  
[*a tempo*] *tutta forza* (2nd X)  
1. Play *ff* 2.

# March COMRADES OF THE LEGION

2nd B $\flat$  Cornet

(1920)

JOHN PHILIP SOUSA

March Tempo.

9

15

22

30

39

47

57

66

74

84

**TRIO.**

*[p]-fff* *[a tempo]* *tutta forza* (2nd X)

*[p]* *fff* *[p]* *ff* *(ff)* 2nd X

*ff* *3* *p* *[cresc.]* *mp* *ff* *3* *[p]* *fff* *[a tempo]* *tutta forza* (2nd X) *[p]* *fff* *ff*

1st X *dim.*  
2nd X *cresc.*

# March COMRADES OF THE LEGION

1st B♭ Trumpet

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

9  
17  
26 [2nd X only]  
34  
43 **TRIO.** [tacet]  
51  
59  
69 [poco rit.] (2nd X) [a tempo] [2nd X only] **tutta forza** (2nd X)  
76  
84

*ff f f f*  
*[ff] fff [mf]*  
*[ff]*  
*[p] ff*  
*[cresc.] mp ff*  
*[p] fff*

# March COMRADES OF THE LEGION

2nd B♭ Trumpet

(1920)

JOHN PHILIP SOUSA

March Tempo.

9

17

26

34

43 **TRIO.**  
[tacet]

51

59

69

76

84

*ff* *sf* *f* *f*

[*ff*] *fff* [*mf*]

[*ff*]

[*p*]-*ff* [2nd X only]

1. 2.

**TRIO.**  
[tacet] *p*

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

1. 2.

[*poco rit.*] (2nd X) [*a tempo*] (2nd X only) *tutta forza* (2nd X)

1st X *dim.*  
2nd X *cresc.* [*p*]-*fff*

1. Play 2.

*ff*

# March COMRADES OF THE LEGION

1st F Horn

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

9  
17  
26  
34  
42 **TRIO.**  
51  
59  
67  
74  
84

*ff* *f* *f* *f*  
[*ff*] *fff* [*mf*]  
[*ff*]  
[*p*] *ff*  
1. 2.  
2. **TRIO.** 4  
*p*  
[*cresc.*] *mp* *ff*  
1st X *dim.*  
2nd X *cresc.*  
[*poco rit.*] (2nd X) [*a tempo*]  
*tutta forza* (2nd X) 4  
[*p*] *fff*  
1. 2.  
*ff*

# March COMRADES OF THE LEGION

2nd F Horn

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

9  
17  
26  
35  
43 **TRIO.**  
52  
59  
67  
75 **[a tempo] tutta forza (2nd X)**  
84

*ff* *f* *f* *f* *[ff]* *fff* *[mf]* *[ff]* *[p]-ff* *p* *[cresc. ---]* *mp* *ff* *[poco rit.] (2nd X)* *1st X dim.* *2nd X cresc.* *[a tempo] tutta forza (2nd X)* *[p]-fff* *ff*

# March COMRADES OF THE LEGION

3rd F Horn

(1920)

JOHN PHILIP SOUSA

March Tempo.

9  
17  
26  
34  
41 1. 2. **TRIO.**  
50  
58  
67 1st X *dim.* 2nd X *cresc.* [*poco rit.*] (2nd X)  
75 [*a tempo*] *tutta forza* (2nd X)  
84

# March COMRADES OF THE LEGION

4th F Horn

(1920)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *f* *f* *f* *f*

17 [*ff*] *fff* [*>*] [*mf*] [*<*]

26 [*ff*]

34 [*p*] *ff*

42 [*p*] *ff* [*cresc.* ---]

52 [*mp*] *ff*

60

68 [*poco rit.*] (2nd X)  
1st X *dim.*  
2nd X *cresc.*

75 [*a tempo*] *tutta forza* (2nd X)  
[*p*] *fff*

84 [*ff*]



# March COMRADES OF THE LEGION

Euphonium

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

9  
16  
24  
32  
41  
49  
58  
67  
75  
84

*ff* *f* *f* *f* [*mf*]

[*ff*] *fff* [*mf*]

[*ff*]

[*mf*] [*p*] *ff* (*ff* 2nd X)

**TRIO.**

[*ff*] *p*

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

*ff*

[*poco rit.*] (2nd X)

1st X *dim.*  
2nd X *cresc.*

[*a tempo*]  
*tutta forza* (2nd X)

[*p*] *fff*

*ff*

# March COMRADES OF THE LEGION

Baritone, T.C.

(1920)

JOHN PHILIP SOUSA

**March Tempo.**

9

16

24

32

41

49

58

67

75

84

**TRIO.**

*ff* *fff* [*mf*] [*mf*] [*ff*] [*mf*] [*mf*] [*p*] [*ff*] (*ff* 2nd X) [*cresc.* ----- *mp*] [*poco rit.*] (2nd X) [*a tempo*] *tutta forza* (2nd X) [*p*] *fff* [*ff*]

March  
**COMRADES OF THE LEGION**

1st Trombone

(1920)

JOHN PHILIP SOUSA

March Tempo.

8 *ff sf sf sf*

17 *[ff] fff [mf]* 1. 2. [tacet] *[p] ff*

26 [2nd X only] *(ff 2nd X)*

35 1. Play 2. *ff*

43 **TRIO.** *[pp] p*

51 *[cresc. ----- mp] ff*

59

68 *[poco rit.] (2nd X)* 1st X *dim.* 2nd X *cresc.*

75 [2nd X only] *[p]-fff*

84 1. Play 2. *ff*

March  
**COMRADES OF THE LEGION**

2nd Trombone

(1920)

JOHN PHILIP SOUSA

March Tempo.

8 *ff sf* *f* *f* *f*

17 *[ff]* *fff* *[mf]* *[p]* *ff*

26 [2nd X only] *(ff 2nd X)*

35 1. Play 2. *ff*

43 **TRIO.** *[pp]p*

51 *[cresc. ----- mp]* *ff*

59

68 *[poco rit.]* (2nd X) *[a tempo]* *tutta forza* (2nd X) *[2nd X only]* 1st X *dim.* 2nd X *cresc.*

75 *[p]-fff*

84 1. Play 2. *ff*

March  
**COMRADES OF THE LEGION**

3rd Trombone

(1920)

JOHN PHILIP SOUSA

March Tempo.

8

17

26

35

43 **TRIO.**

51

59

68

75

84

*ff* *f* *f* *f*

[*ff*] [*fff*] [*mf*] [*ff*] [*p*] [*ff*]

[*ff*]

(*ff* 2nd X)

*ff*

[*pp*] *p*

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

[*poco rit.*] (2nd X)

[*a tempo*] *tutta forza* (2nd X)

[2nd X only] [*p*]-*fff*

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

March  
**COMRADES OF THE LEGION**

4th Trombone

(1920)

JOHN PHILIP SOUSA

March Tempo.

8 *ff sf* *f* *f* *f*

17 *[ff]* *[fff]* *[mf]* *[p]* *ff*

26 *[ff]* *[p]* *ff*

35 *ff*

43 **TRIO.**

51 *[pp]* *p*

59 *[cresc. ----- mp]* *ff*

68 *[a tempo]* *tutta forza* (2nd X) *[poco rit.]* (2nd X) *1st X dim.* *2nd X cresc.*

75 *[2nd X only]* *[p]* *fff*

84 *ff*

# March COMRADES OF THE LEGION

Tuba

(1920)

JOHN PHILIP SOUSA

March Tempo.

9 *ff sf*

17 [*ff*] *fff* [*mf*]

24 [*ff*]

34 [*p*] *ff*

42 [*p*]

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

59 [*poco rit.*] (2nd X)

75 [*a tempo*] *tutta forza* (2nd X) 1st X *dim.* 2nd X *cresc.*

84 [*p*] *fff*

1. 2.

# March COMRADES OF THE LEGION

Drums & Bells

(1920)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Drums and Bells in 2/4 time. It consists of 43 measures, divided into a main section and a Trio section. The main section includes measures 1-25, with a repeat sign at measure 13. The Trio section begins at measure 43. The score includes various dynamic markings such as *ff*, *sf*, *f*, *mf*, *p*, and *pp*, as well as performance instructions like "[Cyms.]", "[choke]", "[ch.]", "[Accents and 'hits' 2nd X only]", and "[tacet]". There are also first and second endings at measures 19-20 and 37-38. The key signature has one flat (B-flat), and the tempo is marked "March Tempo."

7

13

19

26

31

37

43

**TRIO.**  
[tacet]

Bells  
*p*



COMRADES OF THE LEGION  
Drums & Bells

48

[cresc.]

[cresc.]

53

*mp*

*ff*

Play

*mp*

59

*ff*

*ff*

67

*[a tempo]*  
*tutta forza* (2nd X)

[Cyms.]

*[poco rit.]* (2nd X)

1st X *dim.*  
2nd X *cresc.*

75

*[p]-fff*

[Cyms. 2nd X only]

80

(8)

*[poco rit.]* (2nd X)

86

(15)

*[sffz]* (2nd X)

*ff*

1. 2.

# March COMRADES OF THE LEGION

Harp

(1920)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Harp in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of six systems of music, each with a treble and bass staff. The first system (measures 1-7) begins with a fortissimo (*ff*) dynamic and includes a first ending bracket over measures 2-3. The second system (measures 8-13) also features a fortissimo (*ff*) dynamic. The third system (measures 14-20) includes a crescendo hairpin and a fortissimo (*ff*) dynamic. The fourth system (measures 21-32) contains two first ending brackets, each with a '1.' and '2.' marking, and a repeat sign. The fifth system (measures 33-46) is the beginning of the 'TRIO' section, marked with a piano (*p*) dynamic. The sixth system (measures 47-50) continues the Trio section. The score concludes with a double bar line and repeat sign at the end of the final system.

COMRADES OF THE LEGION  
Harp

51

Musical notation for measures 51-54. Treble clef has a melodic line with slurs and accents. Bass clef has a harmonic accompaniment of chords and single notes.

55

15 [*poco rit.*] (2nd X)

15

Musical notation for measures 55-64. Measure 64 is a double bar line with a repeat sign. The number 15 is written above and below the staff.

75

[*a tempo*]  
*tutta forza* (2nd X)

[*p*]-*ff*

Musical notation for measures 75-82. Treble clef has a melodic line with slurs and accents. Bass clef has a harmonic accompaniment of chords and single notes.

79

Musical notation for measures 79-86. Treble clef has a melodic line with slurs and accents. Bass clef has a harmonic accompaniment of chords and single notes.

83

Musical notation for measures 83-90. Treble clef has a melodic line with slurs and accents. Bass clef has a harmonic accompaniment of chords and single notes.

87

1.

2.

Musical notation for measures 87-94. Measures 93-94 are first and second endings. The first ending leads back to measure 87, and the second ending leads to a final cadence.