



The Complete  
Marches of  
**JOHN PHILIP SOUSA**

VOL. 6      No. 109

THE  
**MINNESOTA**  
**MARCH**

[1927]

FULL SCORE

AS PERFORMED BY  
“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## **“The Minnesota March” (1927)**

It seems incredible that an institution would refuse a composition by a composer of Sousa’s stature, but this happened in the summer of 1927 in Minneapolis. Clarence W. Spears, coach of the University of Minnesota football team, had verbally requested the march for his school in 1926; the following year the march was formally requested by the alumni organization. When the time came for the dedication of the march at the Minnesota State Fair on September 3, 1927, the delegated alumni representative was out of town, and Lotus D. Coffman, president of the university, was asked to accept Sousa’s manuscript of the march on behalf of the university. He refused, however, because he felt the march should be presented at a university function, not at the state fair, and he was wary of commercial implications. Nevertheless, the dedication ceremony was held, and the Sousa manuscript was accepted by the state fair president.

Sousa used Indian themes in the march, though sparingly, because he had been impressed by the number of Indian names in Minnesota. He later added field drum and bugle parts upon the request of Colonel Frederick G. Stutz, commanding officer of the 206th National Guard Infantry Regiment of Minnesota. The march’s title was chosen in a campus contest, and words were written by student Michael J. Jalma.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 71. 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):** Cymbals are out for this introduction and enter for the first strain. An added *subito mezzo forte* and crescendo for the pick-up to the first strain gives some energy to this rollicking melody.

**First Strain (m. 5-20):** This is a classic Sousa “conversation” strain with dynamic variation creating a dialogue every four bars. In many 6/8 marches, Sousa employs sixteenth note decorations in the 2<sup>nd</sup> and 3<sup>rd</sup> cornet parts, and these figures should be brought out both times. It is permissible to compress those sixteenth notes a bit to keep the energy rolling forward, as long as the overall tempo does not rush.

**Second Strain (m. 21-53):** The repeat is written out in this march, and all instruments play most of the time both times due to the written-in dynamic changes within the strain. Brass and saxophones carry this vigorous accented melody. Accents are added in the percussion at the peak of each phrase in m. 24, 28, 40 and 44. At m. 29, the dynamic comes down to *mezzo forte*, with cymbals and most brass *tacet* to create a texture change for the second half of this melody. This dynamic change happens again at m. 46 to set up a large crescendo and *sffz* on the diminished chord in m. 49. The *fortissimo forza* marking for the final four measures of the strain is Sousa’s original.

**Trio (m. 53-85):** This long-form trio is a flowing, singing melody. As with so many of Sousa’s trio melodies, they should always be played sweetly and expressively. The added dynamics are suggestions toward this goal. E-flat clarinet, cornets, and cymbals are *tacet*, but trombones play lightly with the rest of the battery percussion. Since the piccolo part comes in and out in the original edition, the piccolo can continue to play along with the flute and add some decoration to this strain.

**Break Strain (m. 86-101):** All instruments are back in for the pick-up dotted quarter to the strain, and at the original dynamic of *fortissimo*. This break strain is less of a “dogfight” as is typical, and more of a stately declaration. Musically, it harkens back to the music in the second strain. Take care to keep up the intensity of tone and good accents through the entire strain. A *subito diminuendo* is added on m. 101 leading to the first soft statement of the final strain.

**Final Strain (m. 101-134):** Piccolo, e-flat clarinet, cornets, trombones, and cymbals are out once more, and all others play at *piano* first time. Piccolo plays the first time only where indicated to augment the decorations at the end of each phrase with the flutes. All instruments are back in for the repeat of the break strain and an added crescendo leads to the *fortissimo* of the last strain, second time. The trombones have an especially independent countermelody here and can play to the fore throughout. Added accents in the percussion parts are plentiful to point up this 32-bar melody. They begin in m. 126 and culminate with a *sffz* in m. 129, bringing this terrific march to a rousing conclusion.

# THE MINNESOTA MARCH

Full Score

(1927)

JOHN PHILIP SOUSA

**Musical Score for The Minnesota March (1927) by John Philip Sousa**

The score consists of two systems of music, each containing ten measures. The instruments listed are:

- Measures 1-10:** Piccolo, Flute, 1st & 2nd Oboes, Eb Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, Eb Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons, Soprano Saxophone (optional), Eb Alto Saxophone, B♭ Tenor Saxophone, Eb Baritone Saxophone.
- Measures 11-20:** Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets (Trumpets), 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, 3rd & 4th Trombones, Tuba, Drums.

**March Tempo.**

**Measure 1:** Piccolo ff, Flute ff, 1st & 2nd Oboes ff, Eb Clarinet ff, 1st B♭ Clarinet ff, 2nd B♭ Clarinet ff, 3rd B♭ Clarinet ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Soprano Saxophone ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 2:** Piccolo ff, Flute ff, 1st & 2nd Oboes [sub. mf] ff, Eb Clarinet ff, 1st B♭ Clarinet ff, 2nd B♭ Clarinet ff, 3rd B♭ Clarinet ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Soprano Saxophone ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 3:** Piccolo ff, Flute ff, 1st & 2nd Oboes [sub. mf] ff, Eb Clarinet ff, 1st B♭ Clarinet ff, 2nd B♭ Clarinet ff, 3rd B♭ Clarinet ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Soprano Saxophone ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 4:** Piccolo ff, Flute ff, 1st & 2nd Oboes [sub. mf] ff, Eb Clarinet ff, 1st B♭ Clarinet ff, 2nd B♭ Clarinet ff, 3rd B♭ Clarinet ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Soprano Saxophone ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 5:** Piccolo ff, Flute ff, 1st & 2nd Oboes [sub. mf] ff, Eb Clarinet ff, 1st B♭ Clarinet ff, 2nd B♭ Clarinet ff, 3rd B♭ Clarinet ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Soprano Saxophone ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 6:** Piccolo ff, Flute ff, 1st & 2nd Oboes [sub. mf] ff, Eb Clarinet ff, 1st B♭ Clarinet ff, 2nd B♭ Clarinet ff, 3rd B♭ Clarinet ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Soprano Saxophone ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 7:** Piccolo ff, Flute ff, 1st & 2nd Oboes [sub. mf] ff, Eb Clarinet ff, 1st B♭ Clarinet ff, 2nd B♭ Clarinet ff, 3rd B♭ Clarinet ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Soprano Saxophone ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 8:** Piccolo ff, Flute ff, 1st & 2nd Oboes [sub. mf] ff, Eb Clarinet ff, 1st B♭ Clarinet ff, 2nd B♭ Clarinet ff, 3rd B♭ Clarinet ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Soprano Saxophone ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 9:** Piccolo ff, Flute ff, 1st & 2nd Oboes [sub. mf] ff, Eb Clarinet ff, 1st B♭ Clarinet ff, 2nd B♭ Clarinet ff, 3rd B♭ Clarinet ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Soprano Saxophone ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 10:** Piccolo ff, Flute ff, 1st & 2nd Oboes [sub. mf] ff, Eb Clarinet ff, 1st B♭ Clarinet ff, 2nd B♭ Clarinet ff, 3rd B♭ Clarinet ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Soprano Saxophone ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measures 11-20:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

**Measure 11:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

**Measure 12:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

**Measure 13:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

**Measure 14:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

**Measure 15:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

**Measure 16:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

**Measure 17:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

**Measure 18:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

**Measure 19:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

**Measure 20:** Eb Cornet ff, Solo B♭ Cornet ff, 1st B♭ Cornet ff, 2nd & 3rd B♭ Cornets ff, 1st & 2nd F Horns ff, 3rd & 4th F Horns ff, Euphonium ff, 1st & 2nd Trombones ff, 3rd & 4th Trombones ff, Tuba ff, Drums ff.

THE MINNESOTA MARCH  
Full Score

3

11      12      13      14      15      16      17      18      19      20

Picc.      Flute      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.      Solo Cor.      1st Cor.      2nd & 3rd Cors.      1st & 2nd Hrns.      3rd & 4th Hrns.      Euph.      1st & 2nd Trbns.      3rd & 4th Trbns.      Tuba      Drums

## THE MINNESOTA MARCH

## Full Score

21            22            23            24            25            26            27            28            29

Picc.      ff  
Flute      ff  
1st & 2nd Obs.      ff  
Eb Clar.      ff  
1st Clar.      ff  
2nd Clar.      ff  
3rd Clar.      ff  
Alto Clar.      ff  
Bass Clar.      ff [mf]  
1st & 2nd Bsns.      ff  
Sop. Sax.      ff [mf]  
Alto Sax.      ff  
Ten. Sax.      ff  
Bari. Sax.      ff [mf]  
Eb Cor.      ff [tacet]  
Solo Cor.      ff [tacet]  
1st Cor.      ff [tacet]  
2nd & 3rd Cors.      ff [tacet]  
1st & 2nd Hrns.      ff [tacet]  
3rd & 4th Hrns.      ff [tacet]  
Euph.      ff [mf]  
1st & 2nd Trbns.      ff [tacet]  
3rd & 4th Trbns.      ff [tacet]  
Tuba  
Drums      ff [4] [8] [- Cyms.]

THE MINNESOTA MARCH  
Full Score

5

30            31            32            33            34            35            36            37            38            39

Picc. [mf]

Flute [mf]

1st & 2nd Obs. [mf]

Eb Clar. [mf] [play lower notes]

1st Clar. [mf]

2nd Clar. [mf]

3rd Clar. [mf]

Alto Clar. [mf]

Bass Clar.

1st & 2nd Bsns. [mf]

Sop. Sax.

Alto Sax. [mf]

Ten. Sax. [mf]

Bari. Sax.

Eb Cor.

Solo Cor.

1st Cor.

2nd & 3rd Cors. [tacet] [mf]

1st & 2nd Hrns. [mf]

3rd & 4th Hrns. a2 [mf]

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums [mf]

(12)

[+Cyms.]

THE MINNESOTA MARCH  
Full Score

40          41          42          43          44          45          46          47          48          49

Picc.

Flute

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.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

THE MINNESOTA MARCH  
Full Score

7

50 51 52 53 TRIO. 54 55 56 57 58

Picc.

Flute

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.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

THE MINNESOTA MARCH  
Full Score

59                    60                    61                    62                    63                    64                    65                    66                    67

Picc.

Flute

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.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

(4)

(8)

THE MINNESOTA MARCH  
Full Score

9

68 69 70 71 72 73 74 75 76

Picc.

Flute

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.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

THE MINNESOTA MARCH  
Full Score

77                    78                    79                    80                    81                    82                    83                    84                    85

Picc.

Flute

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.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

THE MINNESOTA MARCH  
Full Score

11

86      87      88      89      90      91      92      93      94      95

Picc. [Play] *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. [Play] *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.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba *ff*

Drums *ff* [+Cyms.] *(ch.)*

## THE MINNESOTA MARCH

## Full Score

96      97      98      99      100      101      102      103      104      105

Picc.      Flute      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.      Solo Cor.      1st Cor.      2nd & 3rd Cors.      1st & 2nd Hrns.      3rd & 4th Hrns.      Euph.      1st & 2nd Trbns.      3rd & 4th Trbns.      Tuba      Drums

Measure 96: Picc., Flute, 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns.

Measure 97: Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Cor., 1st Cor., 2nd & 3rd Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Euph., 1st & 2nd Trbns., 3rd & 4th Trbns., Tuba.

Measure 98: Picc., Flute, 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns.

Measure 99: Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Cor., 1st Cor., 2nd & 3rd Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Euph., 1st & 2nd Trbns., 3rd & 4th Trbns., Tuba.

Measure 100: Picc., Flute, 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns.

Measure 101: [2nd X only] (Picc., Flute, 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns.) [p]ff (Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Cor., 1st Cor., 2nd & 3rd Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Euph., 1st & 2nd Trbns., 3rd & 4th Trbns., Tuba)

Measure 102: [2nd X only] (Picc., Flute, 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns.) [p]ff (Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Cor., 1st Cor., 2nd & 3rd Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Euph., 1st & 2nd Trbns., 3rd & 4th Trbns., Tuba)

Measure 103: [2nd X only] (Picc., Flute, 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns.) [p]ff (Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Cor., 1st Cor., 2nd & 3rd Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Euph., 1st & 2nd Trbns., 3rd & 4th Trbns., Tuba)

Measure 104: [2nd X only] (Picc., Flute, 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns.) [p]ff (Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Cor., 1st Cor., 2nd & 3rd Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Euph., 1st & 2nd Trbns., 3rd & 4th Trbns., Tuba)

Measure 105: [2nd X only] (Picc., Flute, 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns.) [p]ff (Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Cor., 1st Cor., 2nd & 3rd Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Euph., 1st & 2nd Trbns., 3rd & 4th Trbns., Tuba) [Cyms. 2nd X only] (Drums) [pp]ff (Drums) [Accents and ff 2nd X only] (Drums) [>] (Drums)

THE MINNESOTA MARCH  
Full Score

13

106      107      108      109      [2nd X only] 110      111      112      113      114      [Play both Xs] 115

Picc.

Flute

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.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

THE MINNESOTA MARCH  
Full Score

116      117      118 [2nd X only]      119      120      121      122      123      124 [Play both Xs]      125 [2nd X only]

Picc.

Flute

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 Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

(16)

(20)

(24)

THE MINNESOTA MARCH  
Full Score

15

126      127      128      129      130      131      132      133      134

Picc.

Flute

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 Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

(28)

(31)

[ff]

# THE MINNESOTA MARCH

(1927)

Piccolo

JOHN PHILIP SOUSA

**March Tempo.**

ff [sub. *mf* < *ff*] [*f*]

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

*ff* [*f*]

[*mf* <] *ff*

*tr.* [*mf*] [*< =*] [*> = ff*]

*ff* *forza*

**TRIO.**

*p* Flute [*< =* *= >*]

## THE MINNESOTA MARCH

2

Piccolo

58 [tacet] [Play] Flute > . . . .

66 [Play] tr . . . . Flute . . . .

75 [tacet] [Play] [tacet] > . . . .

82 [mf] sost. 2 [Play] ff

90 2 . . . . > . . . .

98 [2nd X only] [p]-ff [2nd X only]

105 [Play both Xs] [2nd X only]

112 [Play both Xs] tr . . . . [2nd X only]

121 [Play both Xs] [2nd X only]

128 [mf]-ff 1. 2.

# THE MINNESOTA MARCH

(1927)

Flute

JOHN PHILIP SOUSA

**March Tempo.**

ff

[sub. *mf*] < ff [f]

7 [mf] [f]

13 ff [f]

19 [mf] < ff

25

30 [mf] [< >] ff

39

44 [mf] ff *forza*

51 TRIO.  
p [< >]

## THE MINNESOTA MARCH

2

Flute

The sheet music for 'The Minnesota March' for Flute, page 2, contains ten staves of musical notation. The key signature is one flat, and the time signature varies between common time and 2/4.

- Staff 1 (Measures 58-65):** Starts with a trill over two measures. Measure 60 has a dynamic *p*. Measures 61-65 feature slurs and grace notes.
- Staff 2 (Measures 66-72):** Starts with a trill over two measures. Measure 67 has a dynamic *p*. Measures 68-72 feature slurs and grace notes.
- Staff 3 (Measures 75-81):** Measures 75-79 feature slurs and grace notes. Measure 80 starts with a dynamic *mf*, followed by a measure of *sost.* (sustained note).
- Staff 4 (Measures 82-88):** Measures 82-86 feature slurs and grace notes. Measure 87 starts with a dynamic *ff*.
- Staff 5 (Measures 90-96):** Measures 90-94 feature slurs and grace notes. Measure 95 starts with a dynamic *p* followed by *ff*.
- Staff 6 (Measures 98-104):** Measures 98-102 feature slurs and grace notes. Measure 103 starts with a dynamic *p* followed by *ff*.
- Staff 7 (Measures 105-111):** Measures 105-109 feature slurs and grace notes. Measure 110 starts with a dynamic *p* followed by *ff*.
- Staff 8 (Measures 112-118):** Measures 112-116 feature slurs and grace notes. Measure 117 starts with a dynamic *p* followed by *ff*.
- Staff 9 (Measures 121-127):** Measures 121-125 feature slurs and grace notes. Measure 126 starts with a dynamic *p* followed by *ff*.
- Staff 10 (Measures 128-134):** Measures 128-132 feature slurs and grace notes. Measure 133 starts with a dynamic *p* followed by *ff*. The piece concludes with a final dynamic *ff*.

# THE MINNESOTA MARCH

(1927)

1st Oboe

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for the 1st Oboe. The key signature is one flat, and the time signature is common time (indicated by '6'). The music begins with a dynamic of ***ff***. Measures 1-6 show a rhythmic pattern of eighth and sixteenth notes. Measure 7 starts with **[*mf*]**, followed by **[*f*]**. Measures 13-18 continue the rhythmic pattern. Measure 19 begins with **[*mf*]**, followed by **[*ff*]**. Measures 25-30 show a rhythmic pattern of eighth and sixteenth notes. Measure 31 starts with **[< >]**, followed by **[< > *ff*]**. Measures 39-44 show a rhythmic pattern of eighth and sixteenth notes. Measure 44 ends with **[*mf*] *ff forza***. Measures 51-56 show a rhythmic pattern of eighth and sixteenth notes, starting with ***p***. Measure 58 concludes the piece.

THE MINNESOTA MARCH  
1st Oboe

2

66

74

82

90

98

106

114

121

128

# THE MINNESOTA MARCH

(1927)

2nd Oboe

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for the 2nd Oboe. The key signature is one flat, and the time signature is common time (indicated by '8'). The music is divided into sections by measure numbers and section titles. Measure 1-6: The music begins with a rhythmic pattern of eighth and sixteenth notes. Measure 6: Dynamics include ***ff***, [sub. ***mf*** < ***ff***], and [***f***]. Measure 7: Dynamics include [***mf***] and [***f***]. Measure 13: Dynamics include [***ff***] and [***f***]. Measure 19: The section starts with a dynamic of [***mf*** <>] followed by a forte dynamic [***ff***]. Measures 25-30: The music continues with eighth and sixteenth-note patterns. Measure 31: Dynamics include [**<** **>**] and [***ff***]. Measure 39: The music consists of eighth-note patterns. Measure 44: Dynamics include [***mf***] and [***ff forza***]. Measure 51: The section is titled "TRIO." and starts with a dynamic of ***p***. Measures 58-63: The music concludes with eighth-note patterns.

THE MINNESOTA MARCH  
2nd Oboe

2

66

74

82

90

98

106

114

121

128

# THE MINNESOTA MARCH

(1927)

E♭ Clarinet

JOHN PHILIP SOUSA

**Musical Score for E♭ Clarinet**

**March Tempo.**

**Measure 1:** Treble clef, 6/8 time, dynamic ff. Measure 2: ff. Measure 3: [sub. *mf* < ff]. Measure 4: [f].

**Measure 7:** [mf]. Measure 8: [f]. Measure 9: [f].

**Measure 13:** ff. Measure 14: [f].

**Measure 19:** [mf <] ff. Measures 20-21: ff.

**Measure 25:** ff.

**Measure 30:** [mf]. Measures 31-32: ff.

**Measure 39:** ff.

**Measure 44:** [mf] ff *forza*.

**Measure 51:** [tacet] p. Measures 52-53: ff.

**Section:** TRIO.

The music is written in 6/8 time throughout. The instrumentation is for E♭ Clarinet. The dynamic range includes ff, f, mf, and p. Performance instructions include 'March Tempo.', 'ff', '[sub. mf < ff]', '[f]', '[mf <]', 'ff', '[f]', '[mf <]', 'ff', 'ff', '[tacet] p', and 'ff'. The section 'TRIO.' is indicated at the end of the piece.

## THE MINNESOTA MARCH

2

E♭ Clarinet

58

66

75

82

*mf*]    *sost.*    2    *[Play]*    *ff*

90

98

105

112

121

128

[*mf*]-*ff*

# THE MINNESOTA MARCH

(1927)

1st B $\flat$  Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for 1st B-flat Clarinet. The key signature is one flat, and the time signature is mostly common time (indicated by '6/8'). The music is divided into measures numbered 1 through 51. Measure 1 starts with a dynamic of ***ff***. Measures 2-6 show a rhythmic pattern of eighth and sixteenth notes. Measure 7 begins with a dynamic of ***mf***. Measures 8-12 continue the rhythmic pattern. Measure 13 starts with ***ff***, followed by ***f***. Measures 14-18 continue the pattern. Measure 19 starts with ***mf***, followed by ***ff***. Measures 20-24 continue the pattern. Measure 25 starts with a dynamic of ***mf***, followed by a instruction to play lower notes. Measures 26-30 continue the pattern. Measure 31 starts with a dynamic of ***ff***, followed by ***ff***. Measures 32-36 continue the pattern. Measure 37 starts with ***ff***. Measures 38-42 continue the pattern. Measure 43 starts with ***mf***, followed by ***ff forza***. Measures 44-48 continue the pattern. Measure 49 starts with ***p***. Measures 50-51 are labeled **TRIO.**

## THE MINNESOTA MARCH

2

1st B $\flat$  Clarinet

58

66

74

82

92

98

106

114

121

128

*mf*] sost.

**2**

**ff**

[<-->]

[<-->]

[<-->]

[<-->]

**1.**

**2.**

*mf*] ff

# THE MINNESOTA MARCH

(1927)

## 2nd B $\flat$ Clarinet

JOHN PHILIP SOUSA

## **March Tempo.**

Musical score for the first section of the piece. The key signature is one sharp (F# major). The time signature is 6/8. The dynamic is ff. The melody consists of eighth-note patterns. Measure 1 starts with two eighth notes followed by a sixteenth note. Measures 2-3 show a pattern of eighth notes with grace notes. Measures 4-5 continue this pattern. Measure 6 begins with a sixteenth note followed by a eighth-note pattern. Measures 7-8 show a eighth-note pattern. Measures 9-10 show a eighth-note pattern. Measures 11-12 show a eighth-note pattern. Measures 13-14 show a eighth-note pattern. Measures 15-16 show a eighth-note pattern. Measures 17-18 show a eighth-note pattern. Measures 19-20 show a eighth-note pattern. Measures 21-22 show a eighth-note pattern. Measures 23-24 show a eighth-note pattern. Measures 25-26 show a eighth-note pattern. Measures 27-28 show a eighth-note pattern. Measures 29-30 show a eighth-note pattern. Measures 31-32 show a eighth-note pattern. Measures 33-34 show a eighth-note pattern. Measures 35-36 show a eighth-note pattern. Measures 37-38 show a eighth-note pattern. Measures 39-40 show a eighth-note pattern. Measures 41-42 show a eighth-note pattern. Measures 43-44 show a eighth-note pattern. Measures 45-46 show a eighth-note pattern. Measures 47-48 show a eighth-note pattern. Measures 49-50 show a eighth-note pattern. Measures 51-52 show a eighth-note pattern. Measures 53-54 show a eighth-note pattern. Measures 55-56 show a eighth-note pattern. Measures 57-58 show a eighth-note pattern. Measures 59-60 show a eighth-note pattern. Measures 61-62 show a eighth-note pattern. Measures 63-64 show a eighth-note pattern. Measures 65-66 show a eighth-note pattern. Measures 67-68 show a eighth-note pattern. Measures 69-70 show a eighth-note pattern. Measures 71-72 show a eighth-note pattern. Measures 73-74 show a eighth-note pattern. Measures 75-76 show a eighth-note pattern. Measures 77-78 show a eighth-note pattern. Measures 79-80 show a eighth-note pattern. Measures 81-82 show a eighth-note pattern. Measures 83-84 show a eighth-note pattern. Measures 85-86 show a eighth-note pattern. Measures 87-88 show a eighth-note pattern. Measures 89-90 show a eighth-note pattern. Measures 91-92 show a eighth-note pattern. Measures 93-94 show a eighth-note pattern. Measures 95-96 show a eighth-note pattern. Measures 97-98 show a eighth-note pattern. Measures 99-100 show a eighth-note pattern.

7

13

Musical score for piano, page 15, measures 15-16. The score shows a treble clef, a key signature of one flat, and a common time signature. Measure 15 starts with a dynamic of ***ff***. Measures 15 and 16 consist of sixteenth-note patterns followed by eighth-note patterns, with a dynamic of ***f*** indicated in measure 16.

19

25

A musical score for piano, page 25, featuring eight measures of music. The key signature is one sharp (F# major), and the time signature is common time (indicated by a 'C'). The music consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 1 starts with a half note in the bass staff followed by eighth-note pairs in the treble staff. Measures 2-4 show eighth-note patterns in both staves. Measures 5-8 continue the eighth-note patterns, with measure 8 concluding with a dynamic instruction [mf]. The score is written on five-line staves.

31

31

[  
ff]

40

A musical score for a single melodic line. The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The score consists of two staves. The top staff begins with a half note followed by a quarter note, both with stems pointing down. This is followed by a series of eighth notes: a sharp, a flat, another sharp, a flat, a sharp, a flat, a sharp, a flat. The bottom staff begins with a half note followed by a quarter note, both with stems pointing up. This is followed by a series of eighth notes: a sharp, a flat, another sharp, a flat, a sharp, a flat, a sharp, a flat.

46

A musical score for piano in treble clef. The first five measures show a melodic line with dynamic markings: [mf] followed by a measure with three eighth-note pairs, then ff forza followed by a measure with two eighth-note pairs. The final measure shows a dynamic p at the end of the line.

54 TRIO.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a dotted half note followed by a dotted quarter note. Measure 12 begins with a eighth note followed by a sixteenth note. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf).

## THE MINNESOTA MARCH

2

2nd B♭ Clarinet

Musical score for 2nd B♭ Clarinet, featuring ten staves of music with various dynamics and performance instructions:

- Staff 1 (Measures 62-67): Dynamics [— —] p.
- Staff 2 (Measure 70): Dynamics [— —]
- Staff 3 (Measure 78): Dynamics [ <— mf ] sost.
- Staff 4 (Measure 86): Dynamics ff, 2 measures.
- Staff 5 (Measure 94): Dynamics [— —] [— —] [p] ff.
- Staff 6 (Measure 102): Dynamics [— —]
- Staff 7 (Measure 110): Dynamics [— —] [— —]
- Staff 8 (Measure 118): Dynamics [— —]
- Staff 9 (Measure 127): Dynamics [ <— mf ] ff, 1. 2.

# THE MINNESOTA MARCH

(1927)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for 3rd B♭ Clarinet. The key signature is one flat, and the time signature is 6/8 throughout. The music is divided into measures numbered 1 through 54. Measure 1 starts with a dynamic of ***ff***. Measures 2-6 show a rhythmic pattern of eighth and sixteenth notes. Measure 7 begins with a dynamic of **[*mf*]**, followed by **[*f*]**. Measures 8-12 continue the rhythmic pattern. Measure 13 starts with **[*ff*]**, followed by **[*f*]**. Measures 14-18 continue the pattern. Measure 19 begins with **[*mf* << ]**, followed by **[*ff*]**. Measures 20-24 continue the pattern. Measure 25 starts with a dynamic of **[*mf*]**. Measures 26-30 continue the pattern. Measure 31 starts with a dynamic of **[> *ff*]**. Measures 32-36 continue the pattern. Measure 37 starts with a dynamic of **[> *ff*]**. Measures 38-42 continue the pattern. Measure 43 starts with a dynamic of **[*mf* — *ff* *forza*]**, followed by **[*p*]**. Measures 44-48 continue the pattern. Measure 49 starts with a dynamic of **[<< = ]**. Measures 50-54 begin the **TRIO.**

## THE MINNESOTA MARCH

2

3rd B $\flat$  Clarinet

62

70

78

86

94

102

110

118

127

# THE MINNESOTA MARCH

(1927)

E♭ Alto Clarinet  
[optional]

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for E♭ Alto Clarinet. The key signature varies throughout the piece, including G major, F major, and B-flat major. The time signature is mostly common time (indicated by '8'). The score includes dynamic markings such as **ff**, **mf**, **f**, **fforza**, and **p**. Measure numbers are provided at the beginning of each staff: 1, 7, 13, 19, 26, 36, 44, 52, 58, and 64. The piece begins with a rhythmic pattern of eighth and sixteenth notes. Measures 7 through 18 show a continuous line of eighth and sixteenth notes with various dynamics. Measure 19 features a melodic line with a change in key and dynamics. Measures 26 through 36 show a steady eighth-note pattern. Measure 44 introduces a dynamic **fforza**. The section labeled "TRIO." begins at measure 52 with a dynamic **p**. Measures 58 and 64 conclude the piece with a rhythmic pattern.

## THE MINNESOTA MARCH

2

E♭ Alto Clarinet

The sheet music consists of 13 staves of musical notation for E♭ Alto Clarinet. The key signature is one sharp (F#). The tempo is marked as 70 BPM at the beginning. Measure 70 starts with a dynamic *p*. Measures 75 and 81 follow, with measure 81 containing a dynamic *mf* and a *sost.* instruction. Measure 88 begins with a dynamic *ff*. Measure 95 features slurs and grace notes. Measure 102 includes a dynamic [*p*]-*ff*. Measures 108 and 113 show rhythmic patterns with eighth and sixteenth notes. Measure 119 has a dynamic [*p*]-*ff*. Measure 124 includes a dynamic [*p*]-*ff*. Measure 130 concludes with a dynamic [*mf*]-*ff*, followed by a first ending section (1.) and a second ending section (2.). The music is divided into measures by vertical bar lines and staff lines.

# THE MINNESOTA MARCH

(1927)

B♭ Bass Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for B♭ Bass Clarinet. The key signature is one flat, and the time signature is 6/8. The score includes dynamic markings such as **ff**, **[mf]**, **[f]**, and **[ff]**. Measure numbers 1 through 54 are indicated at the beginning of each staff. The music features various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The score concludes with a bass clef, a key signature of two sharps, and a dynamic marking of **p**.

## THE MINNESOTA MARCH

2

B♭ Bass Clarinet

61

68

75

83 2  
ff

90 2

98 1st X  
2nd X [p]-ff

105

113

121

128 1.  
2. ^

[ < mf ]-ff

# THE MINNESOTA MARCH

(1927)

1st Bassoon

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for the 1st Bassoon. The key signature is one flat, and the time signature is mostly common time (indicated by '8'). The score includes dynamic markings such as **ff**, **mf**, **f**, **ff forza**, and **p**. Measure numbers 1 through 66 are indicated at the beginning of each staff. The first staff starts with a forte dynamic (**ff**). Measures 9 and 18 begin with **mf** dynamics. Measure 18 includes first and second endings. Measure 26 features a dynamic marking of **[mf] <>**. Measure 36 begins with a dynamic of **[ff]**. Measure 45 includes a dynamic of **ff forza**. Measure 54 is labeled **TRIO.** and starts with a piano dynamic (**p**). Measure 60 begins with a dynamic of **[ff]**. Measure 66 ends with a dynamic of **p**.

THE MINNESOTA MARCH  
1st Bassoon

2

72

78

85

95

104

110

116

122

129

[Measure 72] Bassoon part: eighth-note patterns.

[Measure 78] Bassoon part: sixteenth-note patterns with grace notes.

[Measure 85] Bassoon part: eighth-note pairs with dynamic ff.

[Measure 95] Bassoon part: slurs and dynamics [p] ff.

[Measure 104] Bassoon part: eighth-note patterns.

[Measure 110] Bassoon part: eighth-note patterns with a bracket under the last measure.

[Measure 116] Bassoon part: eighth-note pairs with slurs.

[Measure 122] Bassoon part: eighth-note patterns with grace notes.

[Measure 129] Bassoon part: eighth-note patterns with dynamic mf ff, followed by endings 1 and 2.

# THE MINNESOTA MARCH

(1927)

2nd Bassoon

JOHN PHILIP SOUSA

**March Tempo.**



9



18



26



36



45



54      **TRIO.**



60



66



THE MINNESOTA MARCH  
2nd Bassoon

2

72

[Measures 72-77]

78

[Measures 78-83]

85

[Measures 85-90]

95

[Measures 95-99]

104

[Measures 104-109]

110

[Measures 110-113]

116

[Measures 116-121]

122

[Measures 122-125]

129

[Measures 129-133]

# THE MINNESOTA MARCH

(1927)

Soprano Saxophone

[optional]

JOHN PHILIP SOUSA

**March Tempo.**



7

This staff continues the march tempo. It features eighth-note patterns and sixteenth-note figures. The dynamic [mf] is indicated at the beginning of the staff. The section ends with a dynamic [f].

13

This staff begins with a dynamic ff. It contains eighth-note patterns and sixteenth-note figures. The dynamic [f] is indicated at the beginning of the staff. The section ends with a dynamic ff.

19

This staff begins with a dynamic ff. It features eighth-note patterns and sixteenth-note figures. The dynamic [mf] is indicated at the beginning of the staff. The section ends with a dynamic ff.

27

This staff begins with a dynamic ff. It contains eighth-note patterns and sixteenth-note figures. The dynamic [mf] is indicated at the beginning of the staff. The section ends with a dynamic ff.

36

This staff begins with a dynamic ff. It features eighth-note patterns and sixteenth-note figures. The dynamic ff is indicated at the beginning of the staff.

46

This staff begins with a dynamic ff forza. It contains eighth-note patterns and sixteenth-note figures. The dynamic ff forza is indicated at the beginning of the staff. The section ends with a dynamic p.

54

This staff begins with a dynamic ff. It features eighth-note patterns and sixteenth-note figures. The dynamic ff is indicated at the beginning of the staff.

THE MINNESOTA MARCH  
Soprano Saxophone

2

The sheet music consists of eight staves of musical notation for Soprano Saxophone. The key signature is one flat, and the time signature varies between common time and 2/4.

- Staff 1 (Measures 62-68):** The melody begins with eighth-note patterns. Measure 62 ends with a dynamic **p**. Measures 63-68 feature slurs and grace notes.
- Staff 2 (Measures 70-75):** Measures 70-75 continue the melodic line with eighth-note patterns and slurs. Measure 70 includes dynamics [**p** **p**].
- Staff 3 (Measures 78-83):** Measures 78-83 show more complex rhythms with sixteenth-note patterns. Measure 80 has a dynamic [**mf**]. Measure 83 is marked **sost.**
- Staff 4 (Measures 86-91):** Measures 86-91 feature eighth-note patterns with slurs. Measure 86 starts with **ff**, followed by two measures of eighth-note pairs. Measures 88-89 are marked with the number **2**.
- Staff 5 (Measures 95-100):** Measures 95-100 continue the eighth-note patterns. Measure 95 includes dynamics [**p** **ff**]. Measures 96-97 are marked with slurs and grace notes.
- Staff 6 (Measures 104-109):** Measures 104-109 show eighth-note patterns with slurs. Measures 106-107 are marked with slurs and grace notes.
- Staff 7 (Measures 112-117):** Measures 112-117 continue the eighth-note patterns. Measures 114-115 are marked with slurs and grace notes.
- Staff 8 (Measures 120-128):** Measures 120-125 show eighth-note patterns with slurs. Measure 124 includes dynamics [**mf** **ff**]. Measures 126-128 conclude the piece with a final dynamic **ff**.

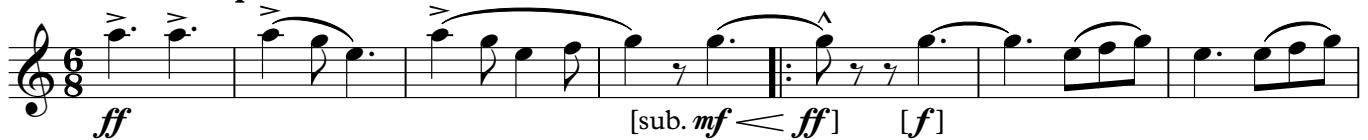
# THE MINNESOTA MARCH

(1927)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

**March Tempo.**



8

The score continues with a dynamic of ***mf*** indicated by a bracket and a fermata. The dynamic changes to ***f*** indicated by a bracket and a fermata. The dynamic changes to ***ff*** indicated by a bracket and a fermata. The dynamic changes to ***f*** indicated by a bracket and a fermata.

15

The score continues with a dynamic of ***mf*** indicated by a bracket and a fermata. The dynamic changes to ***ff*** indicated by a bracket and a fermata. The dynamic changes to ***mf*** indicated by a bracket and a fermata.

21

The score continues with a dynamic of ***ff*** indicated by a bracket and a fermata.

29

The score continues with a dynamic of ***mf*** indicated by a bracket and a fermata. The dynamic changes to ***ff*** indicated by a bracket and a fermata.

38

The score continues with a dynamic of ***ff*** indicated by a bracket and a fermata.

46

The score continues with a dynamic of ***ff*** indicated by a bracket and a fermata. The dynamic changes to ***p*** indicated by a bracket and a fermata.

54

The score continues with a dynamic of ***ff*** indicated by a bracket and a fermata. The dynamic changes to ***p*** indicated by a bracket and a fermata.

## THE MINNESOTA MARCH

2

E♭ Alto Saxophone

Musical score for E♭ Alto Saxophone, titled "THE MINNESOTA MARCH". The score consists of eight staves of musical notation, each with a key signature of one sharp (F#) and a tempo of 62, 70, 78, 86, 95, 104, 112, 120, and 128 respectively. The music includes dynamic markings such as *f*, *ff*, *p*, *mf*, and *sost.*. Articulation marks like accents and slurs are present throughout. Performance instructions include measure grouping brackets and a fermata at the end of staff 8. Measure 86 features two endings, labeled 1 and 2, with dynamics *ff* and *p* respectively. Measures 95 and 104 show a transition with *p*-*ff* dynamics. Staff 128 concludes with a repeat sign and endings 1 and 2.

# THE MINNESOTA MARCH

(1927)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

**March Tempo.**



7

Staff 7 of the musical score. The dynamic changes to [mf] at the beginning of the measure. The dynamic changes to [f] in the middle of the measure. The dynamic changes to ff at the end of the measure.

13

Staff 13 of the musical score. The dynamic changes to ff at the beginning of the measure. The dynamic changes to [f] in the middle of the measure. The dynamic changes to ff at the end of the measure.

20

Staff 20 of the musical score. The dynamic changes to ff at the beginning of the measure. The dynamic changes to ff in the middle of the measure. The dynamic changes to ff at the end of the measure.

26

Staff 26 of the musical score. The dynamic changes to ff at the beginning of the measure. The dynamic changes to ff in the middle of the measure. The dynamic changes to ff at the end of the measure.

34

Staff 34 of the musical score. The dynamic changes to ff at the beginning of the measure. The dynamic changes to ff in the middle of the measure. The dynamic changes to ff at the end of the measure.

42

Staff 42 of the musical score. The dynamic changes to ff at the beginning of the measure. The dynamic changes to ff in the middle of the measure. The dynamic changes to ff at the end of the measure.

49

Staff 49 of the musical score, labeled TRIO. The dynamic changes to ff forza at the beginning of the measure. The dynamic changes to p in the middle of the measure. The dynamic changes to ff at the end of the measure.

## THE MINNESOTA MARCH

2

B♭ Tenor Saxophone

56

64

72

80

mf

sost.

2

ff

89

2

96

p

ff

103

111

120

127

mf

ff

1.

2.

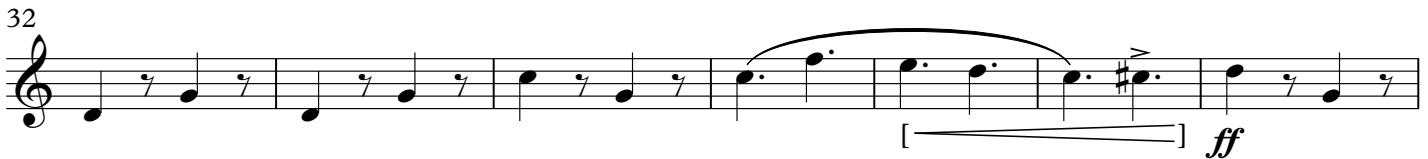
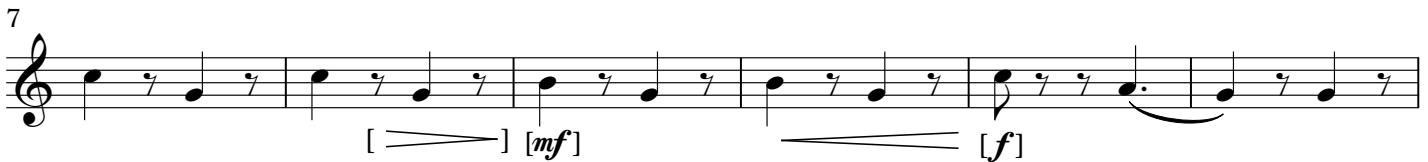
# THE MINNESOTA MARCH

(1927)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

**March Tempo.**



## THE MINNESOTA MARCH

2

E♭ Baritone Saxophone

60

67

74

83

92

99

106

112

120

127

1.  
2.

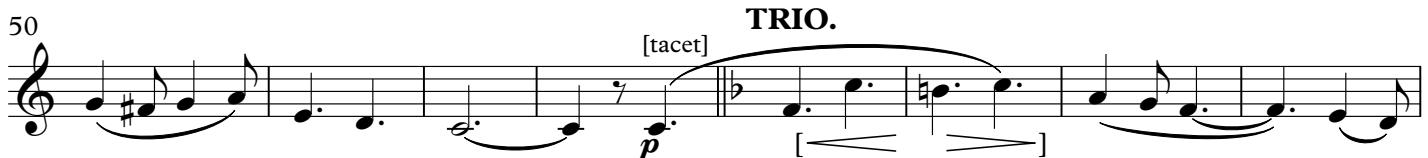
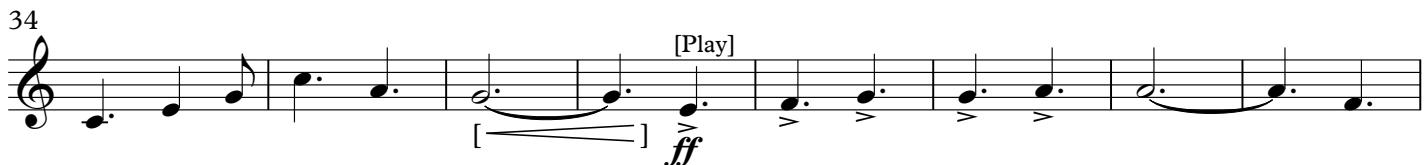
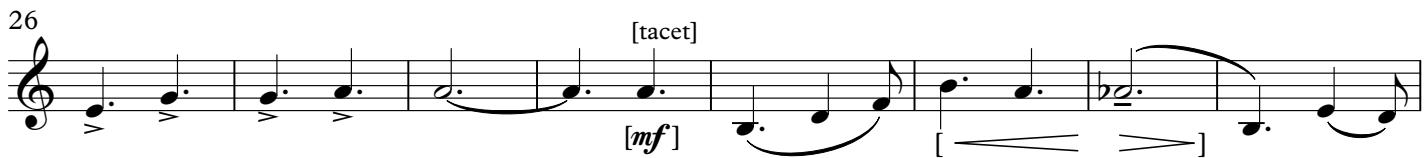
# THE MINNESOTA MARCH

(1927)

E♭ Cornet  
[optional]

JOHN PHILIP SOUSA

**March Tempo.**



**TRIO.**

## THE MINNESOTA MARCH

2

E♭ Cornet

58

66

73

81

[Play]

*mf*

*sost.*

*ff*

89

97

[2nd X only]

*p*

*ff*

104

112

120

128

[*mf*] *ff*

*ff*

The sheet music for 'The Minnesota March' for E♭ Cornet is presented in ten staves. The key signature is one flat, and the time signature is common time. The music begins at measure 58 and ends at measure 128. Various dynamics are indicated throughout, including *mf*, *p*, *sost.*, *ff*, and [Play]. Articulations such as slurs and grace notes are also present. Performance instructions like '[2nd X only]' and '[1. [Play] 2.]' are included. Measure 81 contains a measure repeat sign. Measures 127 and 128 show a transition from a forte dynamic back to a piano dynamic.

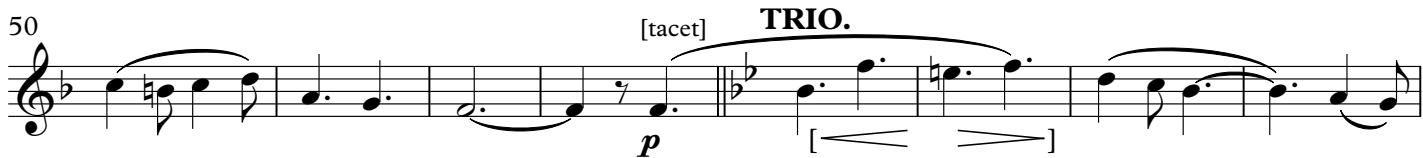
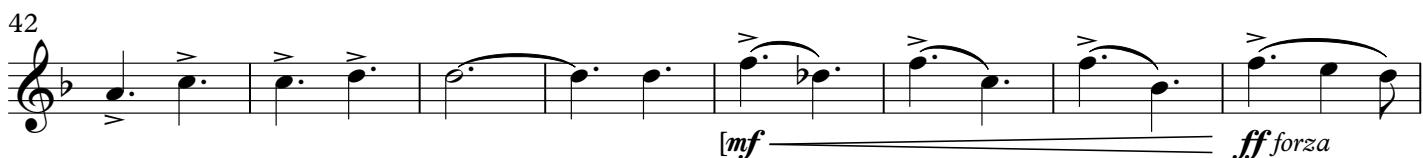
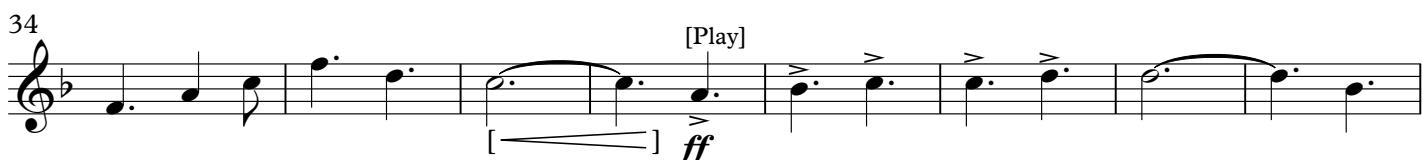
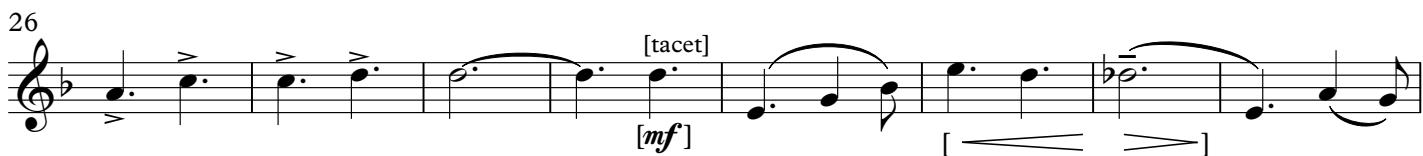
# THE MINNESOTA MARCH

(1927)

Solo B $\flat$  Cornet

JOHN PHILIP SOUSA

**March Tempo.**



## THE MINNESOTA MARCH

2

Solo B♭ Cornet

58

66

73

81

89

97

104

112

120

128

# THE MINNESOTA MARCH

(1927)

1st B $\flat$  Cornet

JOHN PHILIP SOUSA

**March Tempo.**



7

Continuation of the musical score from measure 7. The dynamic changes to **[*mf*]** at the beginning of measure 8. Measure 9 begins with a dynamic of **[*f*]**. Measure 10 ends with a fermata over the first note of the next measure.

13

Continuation of the musical score from measure 13. The dynamic changes to **[*ff*] [*f*]** at the beginning of measure 14. Measure 15 begins with a dynamic of **[*f*]**. Measure 16 ends with a fermata over the first note of the next measure.

19

Continuation of the musical score from measure 19. The dynamic changes to **[*mf* <>] [tacet]** at the beginning of measure 20. Measure 21 begins with a dynamic of **[*ff*]**. Measures 22-23 show a rhythmic pattern of eighth and sixteenth notes.

26

Continuation of the musical score from measure 26. The dynamic changes to **[*mf*] [tacet]** at the beginning of measure 27. Measure 28 begins with a dynamic of **[<> ><]**. Measures 29-30 show a rhythmic pattern of eighth and sixteenth notes.

34

Continuation of the musical score from measure 34. The dynamic changes to **[<> ><] *ff*** at the beginning of measure 35. Measure 36 begins with a dynamic of **[Play]**. Measures 37-38 show a rhythmic pattern of eighth and sixteenth notes.

42

Continuation of the musical score from measure 42. The dynamic changes to **[*mf*]** at the beginning of measure 43. Measure 44 begins with a dynamic of **[> >]**. The dynamic changes to ***ff* *forza*** at the beginning of measure 45.

50

Continuation of the musical score from measure 50. The dynamic changes to **[*p*]** at the beginning of measure 51. The section is labeled **TRIO.** and **[tacet]**.

## THE MINNESOTA MARCH

2

1st B♭ Cornet

58

66

75

82

[Play]

*mf*

*ff*

88

95

[2nd X only]

*p*-*ff*

102

111

*ff*

[Play]

120

129

*mf*-*ff*

1. [Play] 2.

*ff*

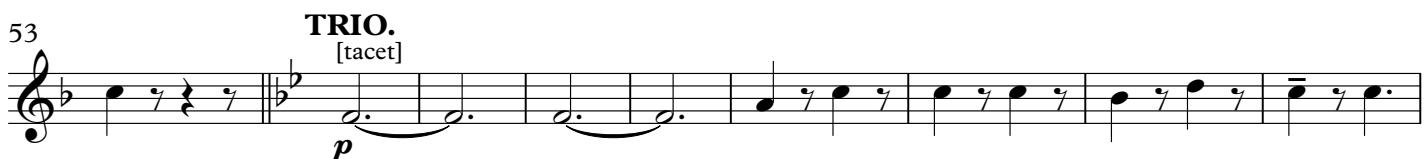
# THE MINNESOTA MARCH

(1927)

2nd B $\flat$  Cornet  
[Trumpets]

JOHN PHILIP SOUSA

**March Tempo.**



## THE MINNESOTA MARCH

2

2nd B♭ Cornet

62

68

77

84

92

100

108

114

123

129

[Play]

*p*

*mf*

*ff*

[2nd X only]

*p*-*ff*

1. [Play] 2. *ff*

The musical score for 'The Minnesota March' for 2nd B♭ Cornet is presented in ten staves. Staff 1 (measures 62-67) shows eighth-note patterns with a bracket under the last measure. Staff 2 (measure 68) starts with a dynamic *p*. Staff 3 (measure 77) includes a dynamic *mf* and a bracket under the last measure. Staff 4 (measure 84) features sixteenth-note patterns with a dynamic *ff* and a bracket under the last measure. Staff 5 (measure 92) has a dynamic *ff* and a bracket under the last measure. Staff 6 (measure 100) includes a dynamic *p*-*ff* and a bracket under the first measure. Staff 7 (measure 108) shows eighth-note patterns. Staff 8 (measure 114) includes a dynamic *ff* and a bracket under the last measure. Staff 9 (measure 123) shows eighth-note patterns. Staff 10 (measure 129) concludes with a dynamic *ff* and a bracket under the first measure, followed by a dynamic *ff* and a dynamic *p*.

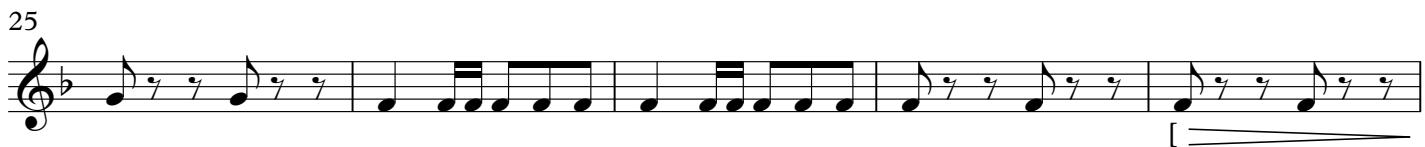
# THE MINNESOTA MARCH

(1927)

3rd B $\flat$  Cornet  
[Trumpets]

JOHN PHILIP SOUSA

**March Tempo.**



**TRIO.**

[tacet]



## THE MINNESOTA MARCH

2

3rd B♭ Cornet

62

68

77

84 [Play] *ff*

92

100 [2nd X only] *p*-*ff*

108

114 [—————] [= >] [—————]

123

129 [—————] *mf*-*ff* 1. [Play] 2. *ff*

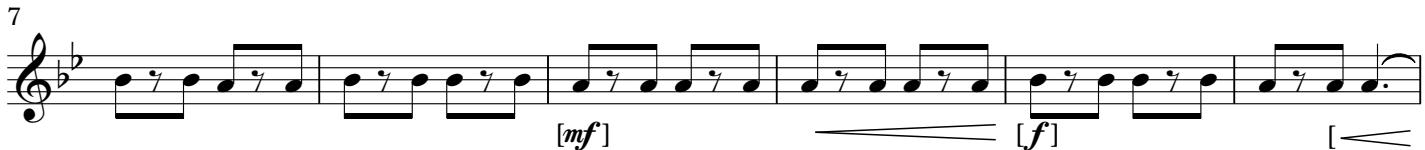
# THE MINNESOTA MARCH

(1927)

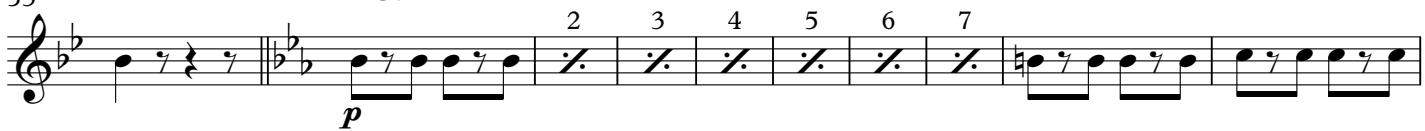
1st F Horn

JOHN PHILIP SOUSA

**March Tempo.**



**TRIO.**



THE MINNESOTA MARCH  
1st F Horn

2



70

p

2 3 4 5

79

[————— mf] 2 3

ff

86

[—————]

95

[p] ff

102

2 3 4 5 6 7

112

[—————] [—————]

120

2 3

128

[————— mf] ff 2 3

[————— ff] 1. 2. ^

# THE MINNESOTA MARCH

(1927)

2nd F Horn

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 2nd F Horn. The key signature is one flat, and the time signature is 6/8 throughout. The score begins with a dynamic of ***ff***. Measure 7 starts with a dynamic of **[*mf*]**, followed by **[*f*]**. Measure 13 starts with **[*ff*] [*f*]**. Measures 20 and 21 are marked "1." and "2." respectively, with a dynamic of ***ff*** at the start of measure 21. Measure 26 starts with **[*mf*]**, followed by **2 3 4**. Measure 34 starts with **[*ff*]**. Measure 40 is a continuous line of eighth-note patterns. Measure 46 starts with **[*mf*]**, followed by ***ff* forza**. Measure 52 is labeled **TRIO.** with a dynamic of ***p***. Measures 60 through 68 continue the eighth-note pattern.

THE MINNESOTA MARCH  
2nd F Horn

2

65

2

[  
] *p*

72 3 4

79

[  
] *mf*

85

*ff*

94

[  
] [*p*]-*ff*

102 2 3 4

110

116

[  
] [  
]

123

129

[  
] *mf*-*ff*

1.  
2.  
*ff*

# THE MINNESOTA MARCH

(1927)

3rd F Horn

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 3rd F Horn. The key signature is one flat, and the time signature is mostly common time (indicated by '6'). The score includes dynamic markings such as **ff**, **[ff]**, **[f]**, **[mf]**, and **p**. Measure numbers are provided at the beginning of each staff: 2, 8, 14, 21, 28, 34, 40, 46, and 52. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 21 starts with a forte dynamic **ff**. Measures 28 and 34 both end with a dynamic **[ff]**. Measure 46 ends with a dynamic **ff forza**. Measure 52 begins with a dynamic **p**.

**TRIO.**

THE MINNESOTA MARCH  
3rd F Horn

2

60

68

77

83

91

100

108

116

123

129

This musical score page contains ten staves of music for the 3rd F Horn. The key signature is one flat, and the time signature is common time. Measure 60 starts with eighth-note pairs followed by measure numbers 2, 3, 4, and 5. Measure 68 features a dynamic marking of *p*. Measure 77 includes a dynamic marking of *mf*. Measure 83 has a dynamic marking of *ff*. Measure 91 shows eighth-note pairs with downward strokes. Measure 100 includes a dynamic marking of [*p*] *ff*. Measure 108 continues with eighth-note pairs. Measure 116 includes dynamic markings of [*p*] [ *mf* ]. Measure 123 shows eighth-note pairs with downward strokes. Measure 129 concludes with a dynamic marking of *ff*, followed by endings 1 and 2.

# THE MINNESOTA MARCH

(1927)

4th F Horn

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 4th F Horn. The key signature is one flat, and the time signature is 6/8 throughout. The score includes dynamic markings such as **ff**, **f**, **mf**, **ff forza**, and **p**. Measure numbers are indicated at the beginning of each staff: 8, 14, 20, 26, 33, 39, 46, 52, and 60. The score begins with a forte dynamic (**ff**) followed by a dynamic change to **[ff] [f]**. Measures 8 through 14 show a rhythmic pattern of eighth and sixteenth notes. Measures 20 and 21 are marked with first and second endings. Measure 20 starts with **ff**. Measures 33 through 39 feature a sustained dynamic of **[mf]** followed by a dynamic change to **[ff]**. Measure 46 includes a dynamic marking of **ff forza**. Staff 52 is labeled "TRIO." and has a dynamic marking of **p**. The score concludes with measures 60 through 65.

THE MINNESOTA MARCH  
4th F Horn

2

66

74

80

86

94

102

110

116

123

129

# THE MINNESOTA MARCH

(1927)

Euphonium

JOHN PHILIP SOUSA

**March Tempo.**

The music is in 6/8 time, key signature is B-flat major (two flats). The score consists of ten staves of music with various dynamics and performance instructions. The first staff starts with ***ff***. The second staff begins at measure 7 with **[*mf*]**, followed by a dynamic bracket [***f***] and another dynamic bracket. The third staff begins at measure 13 with ***ff*** and **[*f*]**. The fourth staff begins at measure 19 with **[*mf* <]**, followed by ***ff***. The fifth staff begins at measure 27 with **[*mf*]**, followed by a dynamic bracket [**< >**]. The sixth staff begins at measure 36 with a dynamic bracket [***ff***]. The seventh staff begins at measure 44 with **[*mf* —]**, followed by ***ff forza***. The eighth staff begins at measure 52 with ***p***, followed by a dynamic bracket [**< >**]. The ninth staff begins at measure 60 with a dynamic bracket [***ff***].

THE MINNESOTA MARCH  
Euphonium

2

68

[<---->] *p*

76

[<---->] *mf*

83

*sost.* *ff*

90

[<---->]

97

[<---->] [<---->] *[p] ff*

104

112

[<---->] [<---->]

120

[<---->] *mf* *ff*

128

[<---->] *ff*

The music is in common time and uses a bass clef. Key signatures include one flat and one sharp. Measures 68-75, 76-82, 83-91, 92-98, 99-105, 106-114, 115-121, 122-128, and 129-135 are present in the score. Measure 136 is indicated by a double bar line at the end of the page.

# THE MINNESOTA MARCH

(1927)

Baritone, T.C

JOHN PHILIP SOUSA

**March Tempo.**



THE MINNESOTA MARCH  
Baritone, T.C

2

The sheet music consists of ten staves of musical notation for Baritone, T.C. The key signature is one flat, and the time signature varies between common time and 6/8. The music includes dynamic markings such as *p*, *mf*, *sost.*, and *ff*. Performance instructions like slurs, grace notes, and fermatas are also present. The page number 2 is located in the top right corner.

68

76

83

90

97

104

112

120

128

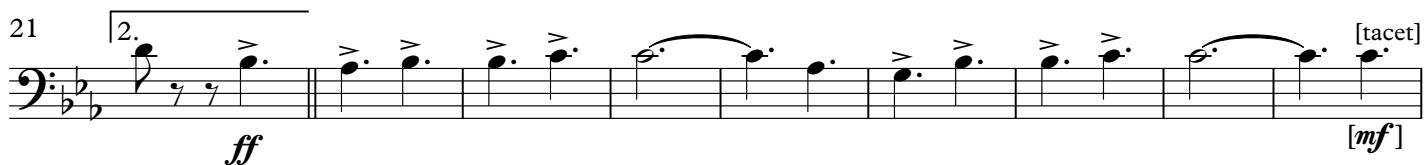
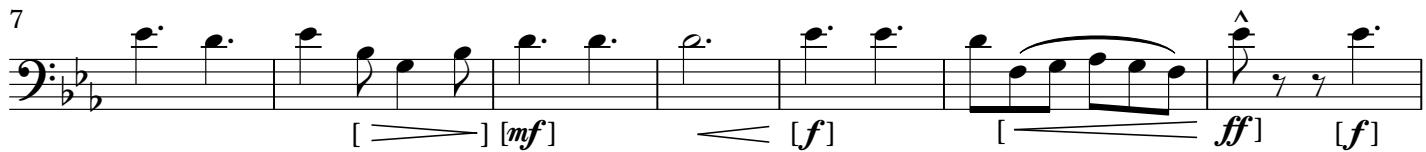
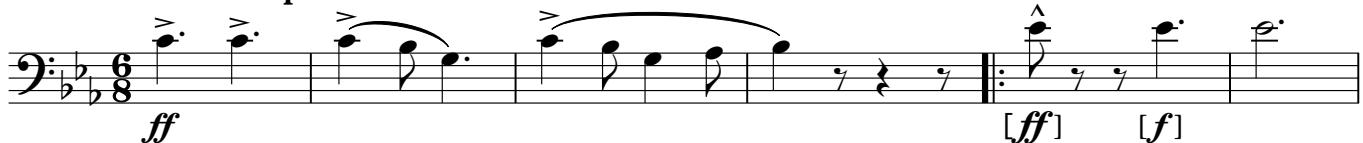
# THE MINNESOTA MARCH

(1927)

1st Trombone

JOHN PHILIP SOUSA

**March Tempo.**



**TRIO.**

*[lightly]*



THE MINNESOTA MARCH  
1st Trombone

2

58

66 [—————] **p**

74 [—————] **mf**

83 *sost.* **ff**

91 [—————]

98 [2nd X only] [**p**]-**ff**

106

113 *poco*

121

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

The musical score for 'The Minnesota March' for the 1st Trombone consists of ten staves of music. The key signature is three flats. The score begins at measure 58 with eighth-note patterns. Measure 66 includes dynamics [p] and measure 74 includes dynamics [mf]. Measure 83 features sustained notes with dynamic ff and a sost. instruction. Measure 91 has dynamics [—————]. Measure 98 includes dynamics [2nd X only] and [p]-ff. Measure 113 includes dynamics poco. Measure 121 shows eighth-note patterns. Measure 128 includes dynamics 1. [Play] 2. ff.

# THE MINNESOTA MARCH

(1927)

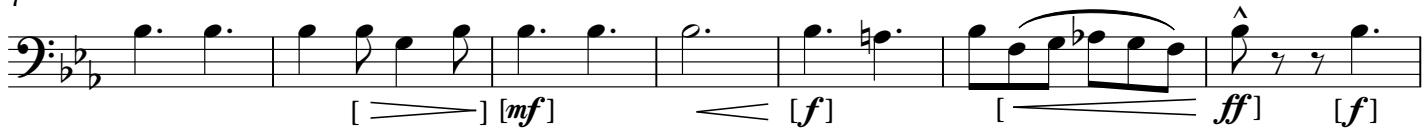
2nd Trombone

JOHN PHILIP SOUSA

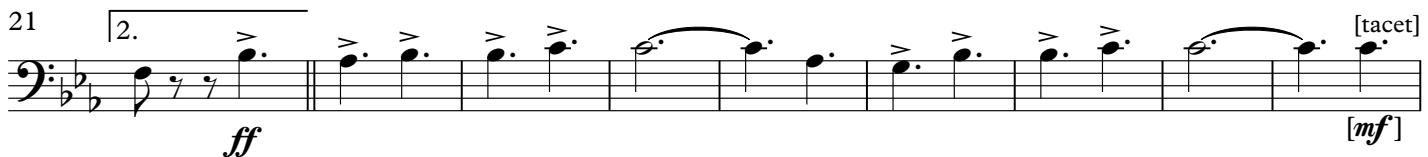
**March Tempo.**



7



14



**TRIO.**

*[lightly]*



THE MINNESOTA MARCH  
2nd Trombone

2

58

66 [—————] **p**

74 [—————] [ $\leftarrow \overbrace{\quad}$  **mf**]

83 *sost.* **ff**

91 [ $\leftarrow \overbrace{\quad}$   $\leftarrow \overbrace{\quad}$   $\leftarrow \overbrace{\quad}$   $\leftarrow \overbrace{\quad}$ ]

98 [ $\leftarrow \overbrace{\quad}$ ] [2nd X only] [**p**]-**ff**

106

113 *poco*

121

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

The musical score for 'The Minnesota March' for the 2nd Trombone consists of eight staves of music. The key signature is one flat (B-flat) throughout. Measure 58 begins with eighth-note pairs. Measure 66 features a dynamic 'p' over a sixteenth-note pattern. Measure 74 includes slurs and a dynamic 'mf'. Measure 83 has a 'sost.' instruction and a dynamic 'ff'. Measure 91 shows eighth-note patterns with slurs and dynamics. Measure 98 includes a dynamic 'p' followed by 'ff' and a note instruction '2nd X only'. Measure 106 continues the eighth-note patterns. Measure 113 is marked 'poco' and shows eighth-note pairs. Measure 121 continues the eighth-note patterns. Measure 128 concludes with a dynamic 'ff'.

# THE MINNESOTA MARCH

(1927)

3rd Trombone

JOHN PHILIP SOUSA

**March Tempo.**

Musical score for 3rd Trombone, page 1. Key signature: B-flat major (two flats). Time signature: 6/8. Dynamics: **ff**, **[ff]**, **[f]**. Measures 1-6.

7

Measures 7-13. Dynamics: **[mf]**, **[f]**, **[ff]**, **[f]**.

14

Measures 14-20. Dynamics: **[mf]**, **[f]**. Measure 14 ends with a repeat sign and two endings. Ending 1 continues with **[f]**. Ending 2 begins with **ff** and ends with **[mf]**.

Measures 21-27. Dynamics: **ff**, **[mf]**. Measure 21 starts with a dynamic of **ff**. Measure 27 ends with **[mf]** and a instruction [tacet].

Measures 30-36. Dynamics: **[mf]**, **[Play]**, **[ff]**. Measure 30 starts with **[mf]** and ends with **[Play]**. Measure 36 ends with **[ff]**.

Measures 38-44. Dynamics: **[mf]**, **ff forza**. Measure 38 starts with **[mf]** and ends with **ff forza**.

Measures 46-52. Dynamics: **[mf]**, **ff forza**. Measure 46 starts with **[mf]** and ends with **ff forza**.

Measures 52-58. Dynamics: **p**. Measure 52 starts with **p**. Measure 58 ends with **p**.

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As played by "The President's Own" United States Marine Band

THE MINNESOTA MARCH  
3rd Trombone

2

58

66

74

83

91

98

106

113

121

128

# THE MINNESOTA MARCH

(1927)

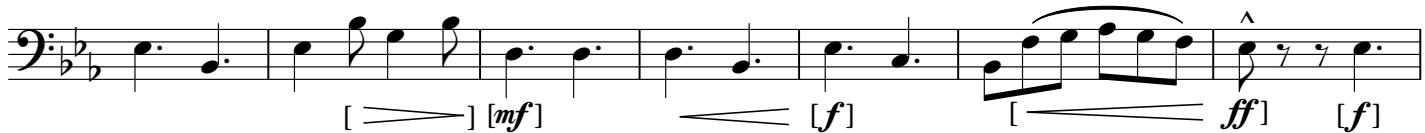
4th Trombone

JOHN PHILIP SOUSA

**March Tempo.**



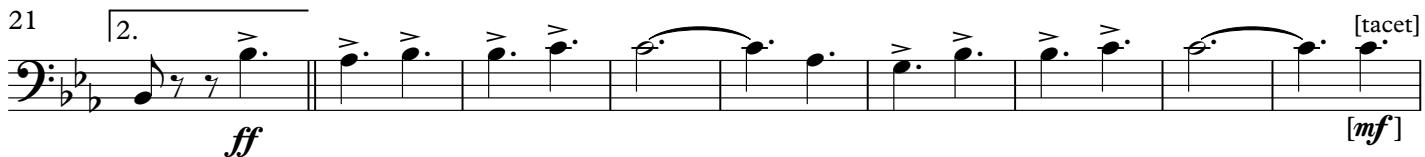
7



14



21



30



38



46



52

**TRIO.**

[*lightly*]



THE MINNESOTA MARCH  
4th Trombone

2

58

66

[p]

74

[mf]

83

*sost.*

*ff*

91

[2nd X only]

1st X

2nd X

[p]-ff

106

113

*poco*

121

128

1. [Play]

2.

*ff*

# THE MINNESOTA MARCH

(1927)

Tuba

JOHN PHILIP SOUSA

**March Tempo.**



8



15



22



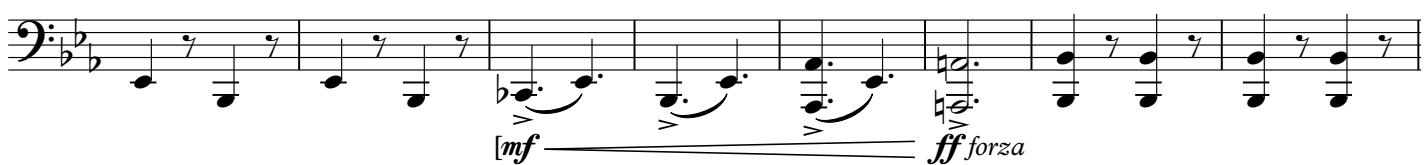
29



36



44



52



**TRIO.**

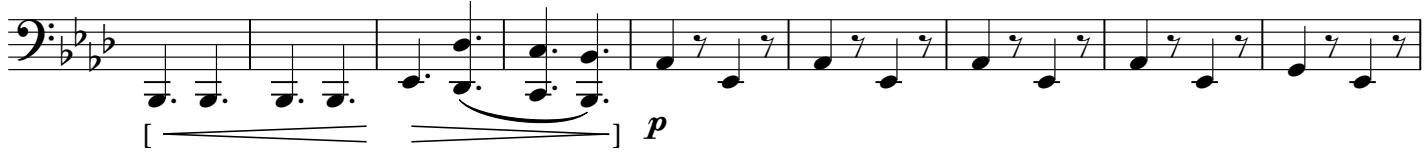
THE MINNESOTA MARCH  
Tuba

2

58



66



75



84



90



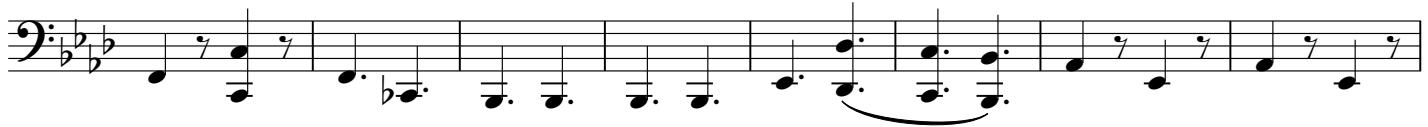
98



105



112



120



128



# THE MINNESOTA MARCH

(1927)

Drums

JOHN PHILIP SOUSA

**March Tempo.**

Without Cyms.

The sheet music for Drums of "The Minnesota March" consists of eight staves of musical notation. Staff 1 (measures 1-7) starts with a dynamic of ***ff***, followed by a measure of rests. Measures 3-7 include dynamics ***f*** and ***f*** with performance instructions "[choke]" and "[ch.]". Staff 2 (measures 8-14) includes dynamics ***mf*** and ***ff*** with performance instructions "[>]" and "[>]". Staff 3 (measures 15-20) includes dynamics ***f*** and ***f*** with performance instructions "[>]" and "[>]". Staff 4 (measures 21-28) includes dynamics ***ff*** and ***mf*** with performance instructions "[>]" and "[>]". Staff 5 (measures 29-36) includes dynamics ***ff*** and ***ff*** with performance instructions "[+Cyms.]". Staff 6 (measures 37-44) includes dynamics ***ff*** and ***ff*** with performance instructions "[>]" and "[>]". Staff 7 (measures 45-52) includes dynamics ***sfz*** and ***sfz***. The music is in common time (indicated by a "C") and measures 1-7 are in 6/8 time.

## THE MINNESOTA MARCH

2

## TRIO.

54 [- Cyms.]

**Drums**

**pp**

64 5 6 7 8 *poco* 2 3 4

76 *poco* 2 3 4

86 *ff* [+Cyms.]

93 3 1st X  
2nd X

102 [Cyms. 2nd X only] 2 3 4 5

[**pp**]-**ff** [Accents and *sffz* 2nd X only]

111 6 7 8 9 10 (16) 2

120 3 (20) 2 3 4 2

128 (28) 2 3 1. 2. ^

[*sffz*]