



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 5



No. 86

SOLID MEN
TO THE FRONT
MARCH
[1918]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “Solid Men to the Front” (1918)

Although this World War I march has not been as popular as several other Sousa compositions of that era, it is regarded by scholars as one of his better efforts. The title first appeared on the manuscript of the march known as “Wisconsin Forward Forever” but was subsequently used for this march.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 84. Used by permission.

Editorial Notes

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

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

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

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

Introduction (m. 1-4): The half note *ffz* accents on beat two of the first two measures are strongly accented, and the *fortissimo* should carry all the way through the eighth notes in m. 4.

First Strain (m. 4-21): The dynamic then immediately drops to *mezzo-forte* on the pick-up quarter note of the melody in m. 4; however, the capped notes throughout should be played short and with a discernable accent compared to the notes surrounding, including the cymbal solos in m. 7-8 and 11-12. A *tutti* crescendo begins in m. 13, and great care should be taken to play the trading eighth notes evenly across the sections throughout the crescendo to a strong *fortissimo* in m. 18. The *mezzo-forte* returns in the first ending for the repeat, and the strain is played exactly the same second time.

Second Strain (m. 21-53): This second strain is twice as long as the first. Orchestration and dynamic alterations are employed first time, with piccolo, E-flat clarinet, cornets, trombones, and cymbals tacet, clarinets playing down one octave from the original parts as indicated, and all other instruments playing at a *piano* dynamic. The lyrical countermelody in low clarinets, saxophones, and euphonium is as important as the main melody in upper woodwinds.

Beginning in m. 46 of this strain, the capped notes return and should be played with a bit more accent and rhythmic energy than the previous material. All instruments rejoin beginning on beat two of m. 53 and play the repeat of the strain at the original *fortissimo* marking. A *sffz* accent is traditionally added this time in the percussion at m. 36 and the staggered accents in bass drum/cymbals and snare drum beginning in m. 46 are important.

Trio (m. 54-86): Piccolo, E-flat clarinet, cornets, and all battery percussion are once again tacet, beginning with the three quarter note pick-ups of the trio, and bells are added to the melody. Clarinets are written one octave lower than the original parts here, and all voices play at a *piano* dynamic. Trombones traditionally come in and out of this strain as indicated to highlight the repeated chords that are a feature of this trio melody. There is an expressive swell added at the peak of the melody in m. 67-68 that returns to *piano* for the remainder of the trio. In the original parts, the first note of m. 86 was inconsistent, with some instruments playing a quarter note and others playing a dotted quarter; all parts have been given a quarter note in this edition, and traditional performance practice is to play this on the short side to make space for the beginning of the break strain.

Break Strain (m. 86-102): A *subito fortissimo* is executed on the three pick-up notes to m. 87, and all instruments are back in here. A single cymbal crash and bass drum note punctuate the beginning of each four-measure phrase, then every two measures after that. A cymbal solo is sounded on the downbeat of m. 102 both times, the first time through less strong than the last time through.

Final Strain (m. 102-135): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are once again tacet first time through, clarinets play down one octave from the original, and everyone plays in a *piano* dynamic. Bells are once again added to the melody. The slurs have now been removed from this trio melody, and it should be played slightly marked, along with the new obbligato line in the upper woodwinds. Everyone is back in for the pick-up notes to the repeat of the break strain, this time staying at *fortissimo* into the final strain, and the melody is now played well marked. Accents in the percussion highlight the four-note motives starting in m. 105, along with very strong *sffz* accents in m. 117, 131, and 133 at the conclusion of the march.

March

SOLID MEN to the FRONT

Full Score

(1918)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8

Piccolo
Flute
1st & 2nd Oboes
Eb Clarinet
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
1st & 2nd Bassoons
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone

Musical score for the woodwind section, including Piccolo, Flute, Oboes, Clarinets, Bassoons, and Saxophones. Dynamics include *ff*, *ffz*, and *mf*.

Solo & 1st Bb Cornets
2nd Bb Cornet
3rd & 4th Bb Cornets (or Bb Trumpets)
1st & 2nd F Horns
3rd & 4th F Horns
Baritone
1st & 2nd Trombones
3rd & 4th Trombones
Tuba
Drums & Bells

Musical score for the brass and percussion section, including Cornets, Horns, Trombones, Tuba, and Drums & Bells. Dynamics include *ff*, *ffz*, and *mf*. Includes a *Cym. solo* marking.

SOLID MEN to the FRONT
Full Score

9 10 11 12 13 14 15 16

Picc. *cresc.*

Flute *cresc.*

1st & 2nd Obs. *cresc.*

E♭ Clar. *cresc.*

1st Clar. *cresc.*

2nd Clar. *cresc.*

3rd Clar. *cresc.*

Alto Clar. *cresc.*

Bass Clar. *cresc.*

1st & 2nd Bsns. *cresc.*

Alto Sax. *cresc.*

Ten. Sax. *cresc.*

Bari. Sax. *cresc.*

Solo & 1st Cors. *cresc.*

2nd Cor. *cresc.*

3rd & 4th Cors. *cresc.*

1st & 2nd Hrns. *cresc.*

3rd & 4th Hrns. *cresc.*

Euph. *cresc.*

1st & 2nd Trbns. *cresc.*

B. Trbn. *cresc.*

Tuba *cresc.*

Drums *cresc.*

SOLID MEN to the FRONT
Full Score

17 18 19 20 21 22 23 24

1. 2. [tacet] [2nd X only]

Picc. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

Flute *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

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

E♭ Clar. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

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

2nd Clar. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

3rd Clar. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

Alto Clar. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

Bass Clar. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

1st & 2nd Bsns. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

Alto Sax. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

Ten. Sax. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

Bari. Sax. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

Solo & 1st Cors. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

2nd Cor. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

3rd & 4th Cors. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

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

3rd & 4th Hrns. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

Euph. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

1st & 2nd Trbns. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

B. Trbn. *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

Tuba *ff* [*mf*] [*p*]*ff* [*ff* 2nd X]

Drums *ff* [*mf*] [*p*]*ff* [*ff* 2nd X only]

[Accents & "his" 2nd X only]

SOLID MEN to the FRONT
Full Score

25 26 27 28 29 30 31

Picc.
Flute
1st & 2nd Obs.
E \flat Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

SOLID MEN to the FRONT
Full Score

32

33

34

35

36

37

38

This page of the full score contains measures 32 through 38. The instrumentation includes Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Alto Clarinet, Bass Clarinet, 1st & 2nd Bassoons, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Solo & 1st Cornets, 2nd Cornet, 3rd & 4th Cornets, 1st & 2nd Horns, 3rd & 4th Horns, Euphonium, 1st & 2nd Trombones, Baritone Trombone, Tuba, and Drums. The score features complex rhythmic patterns with many triplets and sixteenth notes. A dynamic marking of *[ff]* is present at the bottom of the page.

SOLID MEN to the FRONT
Full Score

39 40 41 42 43 44 45

Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

SOLID MEN to the FRONT

Full Score

46 47 48 49 50 51 52 53 54

Picc. [ff] [p]

Flute [ff] [p]

1st & 2nd Obs. [ff]

E♭ Clar. [ff] [p]

1st Clar. [ff] [p]

2nd Clar. [ff] [p]

3rd Clar. [ff] [p]

Alto Clar. [p]

Bass Clar. [p]

1st & 2nd Bsns. [p]

Alto Sax. [ff] [p]

Ten. Sax. [ff] [p]

Bari. Sax. [p]

Solo & 1st Cors. [ff] [p]

2nd Cor. [ff] [p]

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

1st & 2nd Hrns. [p]

3rd & 4th Hrns. [p]

Euph. [p]

1st & 2nd Trbns. [p]

B. Trbn. [p]

Tuba [p]

Drums [p]

1. [Play] [ff] [p]

2. [tacet] [p]

Bells [p]

SOLID MEN to the FRONT
Full Score

63

64

65

66

67

68

69

70

Picc. *mp*

Flute *mp*

1st & 2nd Obs. *mp* a2

E \flat Clar. *mp*

1st Clar. *mp*

2nd Clar. *mp*

3rd Clar. *mp*

Alto Clar. *mp*

Bass Clar. *mp*

1st & 2nd Bsns. *mp* a2

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Solo & 1st Cors. *mp*

2nd Cor. *mp*

3rd & 4th Cors. *mp*

1st & 2nd Hrns. *mp*

3rd & 4th Hrns. *mp*

Euph. *mp*

1st & 2nd Trbns. *mp* [accet] [Play]

B. Trbn. *mp* [accet] [Play]

Tuba *mp*

Drums

SOLID MEN to the FRONT
Full Score

71 72 73 74 75 76 77 78

Picc. [p]

Flute [p]

1st & 2nd Obs. [p]

E♭ Clar. [p]

1st Clar. [p]

2nd Clar. [p]

3rd Clar. [p]

Alto Clar. [p]

Bass Clar. [p]

1st & 2nd Bsns. [p]

Alto Sax. [p]

Ten. Sax. [p]

Bari. Sax. [p]

Solo & 1st Cors. [p]

2nd Cor. [p]

3rd & 4th Cors. [p]

1st & 2nd Hrns. [p]

3rd & 4th Hrns. ^{a2} [p]

Euph. [p]

1st & 2nd Trbns. [p] [tacet] [Play]

B. Trbn. [p] [tacet] [Play]

Tuba [p] [Play upper notes]

Drums

SOLID MEN to the FRONT
Full Score

79 80 81 82 83 84 85 86

Picc. *mf*

Flute *mf*

1st & 2nd Obs. *v*

E♭ Clar. *mf*

1st Clar. *v*

2nd Clar. *v*

3rd Clar. *v*

Alto Clar. *v*

Bass Clar. *v* *ff* [upper notes]

1st & 2nd Bsns. *a2* (bring out) *ff*

Alto Sax. *v*

Ten. Sax. *v*

Bari. Sax. *ff*

Solo & 1st Cors. *v*

2nd Cor. *v*

3rd & 4th Cors. *v*

1st & 2nd Hrns. *v*

3rd & 4th Hrns. *v*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums

SOLID MEN to the FRONT
Full Score

87

88

89

90

91

92

93

94

Picc. *[Play]* *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E \flat Clar. *[Play]* *ff*

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

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

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

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo & 1st Cors. *[Play]* *ff*

2nd Cor. *[Play]* *ff*

3rd & 4th Cors. *[Play]* *ff*

1st & 2nd Hrns. *a2* *ff*

3rd & 4th Hrns. *a2* *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *[Play]* *ff*

SOLID MEN to the FRONT
Full Score

95 96 97 98 99 100 101 102

Picc. [p:fff] [2nd X only]

Flute [p:fff]

1st & 2nd Obs. [p:fff] [2nd X only]

E♭ Clar. [p:fff] [lower notes 1st X]

1st Clar. [p:fff] [lower notes 1st X]

2nd Clar. [p:fff] [lower notes 1st X]

3rd Clar. [p:fff] [lower notes 1st X]

Alto Clar.

Bass Clar.

1st & 2nd Bsns. [p:fff]

Alto Sax. [p:fff]

Ten. Sax. [p:fff]

Bari. Sax.

Solo & 1st Cors. [p:fff] [2nd X only]

2nd Cor. [p:fff] [2nd X only]

3rd & 4th Cors.

1st & 2nd Hrns. [p:fff]

3rd & 4th Hrns.

Euph. [p:fff] [2nd X only]

1st & 2nd Trbns. [p:fff] [2nd X only]

B. Trbn. [p:fff] [2nd X only]

Tuba [p:fff]

Drums [choke] [choke] [choke] [choke] [Cym. solo] [ch.] 1st X: f 2nd X: fff Bells

SOLID MEN to the FRONT
Full Score

103 104 105 106 107 108 109 110

Picc. *[p:fff]*

Flute *[p:fff]*

1st & 2nd Obs. *[p:fff]*

E♭ Clar. *[p:fff]*

1st Clar. *[p:fff]*

2nd Clar. *[p:fff]*

3rd Clar. *[p:fff]*

Alto Clar. *[p:fff]*

Bass Clar. *[p:fff]*

1st & 2nd Bsns. *[p:fff]*

Alto Sax. *[p:fff]*

Ten. Sax. *[p:fff]*

Bari. Sax. *[p:fff]*

Solo & 1st Cors. *[p:fff]*

2nd Cor. *[p:fff]*

3rd & 4th Cors. *[2nd X only]* *[p:fff]*

1st & 2nd Hrns. *[p:fff]*

3rd & 4th Hrns. *[p:fff]*

Euph. *[p:fff]*

1st & 2nd Trbns. *[p:fff]*

B. Trbn. *[p:fff]*

Tuba *[p:fff]*

Drums *[p:fff]* (Cyms. 2nd X only) (Accents and hits, 2nd X only) (4) (8)

SOLID MEN to the FRONT
Full Score

111 112 113 114 115 116 117 118

Picc.
Flute
1st & 2nd Obs.
Eb Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

SOLID MEN to the FRONT
Full Score

119 120 121 122 123 124 125 126

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

[8th.....1]

[Play upper notes]

(4)

(8)

SOLID MEN to the FRONT
Full Score

127 128 129 130 131 132 133 134 135

Picc.
Flute
1st & 2nd Obs.
Eb Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

March
SOLID MEN to the FRONT

(1918)

Piccolo

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a piccolo in 2/2 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a dynamic of *ff* and includes various articulations such as accents and slurs. The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, 43, 49, and 55 marked. It includes first and second endings, a *tacet* section, and dynamic markings such as *mf*, *[p]ff*, *[ff]*, and *p*. The score concludes with a final cadence in the key signature.

SOLID MEN to the FRONT

Piccolo

63

[mp]

71

[p]

79

87

[Play]

ff

93

100

[2nd X only]

[p]-fff

106

113

119

125

131

1.

2.

March
SOLID MEN to the FRONT

(1918)

JOHN PHILIP SOUSA

Flute

March Tempo.

The musical score is written for a flute in 2/2 time, with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, numbered 1 through 55. The score includes various dynamic markings such as *ff*, *ffz*, *mf*, *cresc.*, *[mf]*, *[p].ff*, *(ff 2nd X)*, and *p*. There are also articulation marks like accents (^) and slurs. The piece features several triplet patterns and repeat sections with first and second endings. The tempo is marked as 'March Tempo.'

7

13

19

25

31

37

43

49

55

March
SOLID MEN to the FRONT

(1918)

1st Oboe

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Oboe part in 2/2 time, featuring a key signature of two flats (B-flat and E-flat). The score consists of nine staves of music, with measure numbers 8, 15, 22, 28, 37, 43, 51, 58, and 67 indicated at the beginning of their respective lines. The piece begins with a dynamic of *ff* and includes various markings such as *ffz*, *mf*, *cresc.*, *[p]-ff*, *[ff]*, *p*, and *[p]*. It features first and second endings at measures 15-18 and 51-54. The score concludes with a final fermata at the end of the ninth staff.

SOLID MEN to the FRONT
1st Oboe

74

81

88

94

100

106

113

119

125

131

March
SOLID MEN to the FRONT

2nd Oboe

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff *ffz* *ffz* *mf*

8 *cresc.*

15 *ff* [*mf*]

22 [*p*]-*ff*

28

37

43

51 [*ff*] *p*

58

67 [*mp*] [*p*]

SOLID MEN to the FRONT
2nd Oboe

74

81

88

94

100

106

113

119

125

131

March
SOLID MEN to the FRONT

(1918)

E♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

ff ffz ffz mf

7

13 *cresc.* *ff*

19 1. 2. [tacet] *[mf] [p]ff (ff 2nd X)*

25

31

37

43

49 1. [Play] 2. [tacet] *[ff] p*

55

SOLID MEN to the FRONT
E♭ Clarinet

63

[*mp*]

Musical staff 63-70: Treble clef, key signature of one flat. Measures 63-70. Dynamics: *mp*. Includes a slur over measures 63-70.

71

[*p*]

Musical staff 71-78: Treble clef, key signature of one flat. Measures 71-78. Dynamics: [*p*]. Includes a slur over measures 71-78.

79

Musical staff 79-86: Treble clef, key signature of one flat. Measures 79-86. Includes accents (>) over notes in measures 79, 80, 81, 82, 83, 84, 85, and 86.

87

[Play] *ff*

Musical staff 87-92: Treble clef, key signature of one flat. Measures 87-92. Dynamics: *ff*. Includes a repeat sign at the beginning and a 'Play' instruction.

93

Musical staff 93-99: Treble clef, key signature of one flat. Measures 93-99. Includes rests in measures 93, 94, 95, 96, 97, 98, and 99.

100

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

Musical staff 100-105: Treble clef, key signature of one flat. Measures 100-105. Dynamics: [*p*]-*fff*. Includes a '2nd X only' instruction and accents (^) over notes in measures 100, 101, 102, 103, 104, and 105.

106

tr

Musical staff 106-112: Treble clef, key signature of one flat. Measures 106-112. Includes trills (*tr*) over notes in measures 106, 107, 108, 109, 110, 111, and 112.

113

tr

Musical staff 113-118: Treble clef, key signature of one flat. Measures 113-118. Includes trills (*tr*) over notes in measures 113, 114, 115, 116, 117, and 118.

119

Musical staff 119-124: Treble clef, key signature of one flat. Measures 119-124. Includes a slur over measures 119-124.

125

Musical staff 125-130: Treble clef, key signature of one flat. Measures 125-130. Includes a slur over measures 125-130.

131

1. 2.

Musical staff 131-136: Treble clef, key signature of one flat. Measures 131-136. Includes first and second endings (1. and 2.) starting at measure 131.

March
SOLID MEN to the FRONT

(1918)

JOHN PHILIP SOUSA

1st B \flat Clarinet

March Tempo.

ff *ff^z* *ff^z* *mf*

7

13 *cresc.* *ff*

19 1. *[mf]* 2. *[orig. 8va]* *[lower notes 1st X]* *[p].ff* *(ff^{2nd X})*

25

30 3 3 3

36

42

48 1. *[loco]* *[ff]*

54 2. *[orig. 8va]* *p*

SOLID MEN to the FRONT

1st B \flat Clarinet

61

[mp]

68

[p]

75

83

[loco]
ff

90

96

[lower notes 1st X]
[p]-fff

103

110

117

124

130

1.
2.

March
SOLID MEN to the FRONT

(1918)

JOHN PHILIP SOUSA

2nd B \flat Clarinet

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 2/2 time signature. The piece starts with a dynamic of *ff* and includes markings for *ff^z* and *mf*. The score is divided into measures, with measure numbers 7, 13, 19, 25, 30, 36, 42, 48, and 54 indicated. It features various musical notations such as accents, slurs, and dynamic changes. A first ending is marked with '1.' and a second ending with '2.' at measure 19. The second ending includes a dynamic of *[p].ff* and a marking for *(ff^{2nd X})*. A *cresc.* marking is shown with a dashed line from measure 13 to measure 19. A *[orig. 8va]* marking is present at measure 19. A *[lower notes 1st X]* marking is present at measure 25. A *[p].ff* marking is present at measure 30. A *[ff]* marking is present at measure 48. A *[orig. 8va]* marking is present at measure 54. A *[loco]* marking is present at measure 48. A *p* marking is present at measure 54.

SOLID MEN to the FRONT
2nd B \flat Clarinet

61

mp

68

[p]

75

83

[loco]
ff

90

96

[lower notes 1st X]
[p]-fff

103

110

117

124

130

1.
2.

March
SOLID MEN to the FRONT

(1918)

JOHN PHILIP SOUSA

3rd B \flat Clarinet

March Tempo.

The musical score is written for the 3rd B \flat Clarinet part. It begins with a treble clef and a 2/2 time signature. The key signature has one flat (B \flat). The score consists of ten staves of music, with measure numbers 7, 13, 19, 25, 30, 36, 42, 48, and 54 indicated at the start of their respective lines. The music features various dynamics including *ff*, *ff^z*, *mf*, *cresc.*, *[mf]*, *[p]*, *[ff]*, and *[ff^{2nd X}]*. There are also performance instructions such as *[orig. 8va]*, *[lower notes 1st X]*, and *[loco]*. The score includes first and second endings, triplets, and various articulations like accents and slurs. The piece concludes with a double bar line and repeat dots.

March
SOLID MEN to the FRONT

(1918)

JOHN PHILIP SOUSA

E♭ Alto Clarinet

March Tempo.

The musical score is written for E♭ Alto Clarinet in 2/2 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'March Tempo.' and the dynamics are *ff*, *ffz*, *ffz*, and *mf*. The second staff starts at measure 7. The third staff starts at measure 13 and includes a *cresc.* marking with a dashed line leading to *ff*. The fourth staff starts at measure 20 and features first and second endings. The fifth staff starts at measure 26 and includes a *[p]-ff* marking. The sixth staff starts at measure 32. The seventh staff starts at measure 38. The eighth staff starts at measure 44. The ninth staff starts at measure 51 and includes first and second endings, ending with a *p* dynamic. The tenth staff starts at measure 57 and consists of a continuous eighth-note pattern.

March
SOLID MEN to the FRONT

(1918)

B♭ Bass Clarinet

JOHN PHILIP SOUSA

March Tempo.

7

13

19

26

32

38

44

50

57

ff *ff^z* *mf*

cresc. *ff*

1. 2. [do not play]

[*p*]-*ff*

1. 2.

p

Detailed description: This is a musical score for the B♭ Bass Clarinet part of the march 'Solid Men to the Front' by John Philip Sousa. The score is written in 2/2 time and begins with a 'March Tempo.' instruction. The key signature has one flat (B♭). The piece starts with a dynamic of *ff* and features several accents (^) over notes. A first ending is marked at measure 19, with the second ending labeled '[do not play]'. A *cresc.* (crescendo) is indicated between measures 13 and 19, leading to a *ff* dynamic. A *[p]-ff* dynamic marking appears at measure 26. The score concludes with a first ending at measure 50, followed by a key signature change to two flats (B♭ and E♭) and a *p* (piano) dynamic.

March

SOLID MEN to the FRONT

(1918)

1st Bassoon

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Bassoon part in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). The score consists of ten staves of music, with measure numbers 7, 13, 18, 24, 30, 36, 42, 49, and 55 indicated at the beginning of their respective staves. The music features various dynamics including *ff*, *ffz*, *cresc.*, *[p]-ff*, and *p*. There are also first and second endings at measures 18-21 and 49-52. The score includes many slurs and accents, and the key signature changes to three flats (B-flat, E-flat, and A-flat) at the end of the piece.

SOLID MEN to the FRONT
1st Bassoon

62

[mp]

69

[p]

75

(bring out)

81

ff

87

ff

94

ff

101

[p]-fff

108

ff

115

ff

122

ff

129

[ff]

March
SOLID MEN to the FRONT

2nd Bassoon

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes accents (^) over several notes. The second staff starts at measure 7. The third staff starts at measure 13 and includes a *cresc.* marking. The fourth staff starts at measure 18 and features first and second endings, with a *[p]-ff* dynamic marking. The fifth staff starts at measure 24. The sixth staff starts at measure 30. The seventh staff starts at measure 36. The eighth staff starts at measure 42. The ninth staff starts at measure 49 and includes first and second endings, with a *p* dynamic marking. The tenth staff starts at measure 55.

SOLID MEN to the FRONT
2nd Bassoon

62

[*mp*]

69

[*p*]

75

(bring out)

81

ff

87

ff

94

ff

101

[*p*] - *fff*

108

ff

115

ff

122

ff

129

[*ff*]

March
SOLID MEN to the FRONT

(1918)

JOHN PHILIP SOUSA

E♭ Alto Saxophone

March Tempo.

7

13 *cresc.* *ff*

19 1. 2. *[mf]* *[p] ff* (*ff* 2nd X)

24

31 3 3 3 3

36

42

49 1. 2. *[ff]* *p*

55 [Play upper notes]

SOLID MEN to the FRONT

E♭ Alto Saxophone

62

[*mp*]

69

[*p*]

75

83

ff

91

99

[*p*] *fff*

107

115

[8^{vb}]

122

(8)-----]

129

1. 2.

March
SOLID MEN to the FRONT

(1918)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.

7

13 *cresc.* *ff*

19 1. 2. *[mf]* *[p]ff* (*ff* 2nd X)

24

31

38

44

51 1. 2. *[ff]* *p* [play upper notes]

57

SOLID MEN to the FRONT
B♭ Tenor Saxophone

65

[*mp*] [*p*]

72

79

87

ff

94

102

[*p*] - *fff*

108

116

123

129

1. 2.

March
SOLID MEN to the FRONT

(1918)

JOHN PHILIP SOUSA

E♭ Baritone Saxophone

March Tempo.

The musical score is written for E♭ Baritone Saxophone in 2/2 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'March Tempo.' and the dynamics are *ff*, *ff^z*, *ff^z*, and *mf*. The second staff starts at measure 8 and includes a *cresc.* marking. The third staff starts at measure 15 and features a first and second ending. The fourth staff starts at measure 22 and is marked *[p]-ff*. The fifth staff starts at measure 29. The sixth staff starts at measure 36. The seventh staff starts at measure 42. The eighth staff starts at measure 48 and includes a first and second ending. The ninth staff starts at measure 55 and is marked *p*. The tenth staff starts at measure 62 and includes a *[mp]* marking.

SOLID MEN to the FRONT
E♭ Baritone Saxophone

69

[p]

76

83

ff

89

96

103

[p]-*fff*

110

117

123

130

1. [ff] 2.

March
SOLID MEN to the FRONT

(1918)

Solo & 1st B \flat Cornets

JOHN PHILIP SOUSA

March Tempo.

ff *ff^z* *ff^z* *mf*

7

13 *cresc.* *ff*

19 1. [*mf*] 2. [tacet] [2nd X only] [*p*] *ff* (*ff* 2nd X)

25 *div.*

31 3 3 3

37

42 *div.*

48 1. [Play] [*ff*]

54 2. [tacet] *p*

SOLID MEN to the FRONT
Solo & 1st B♭ Cornets

61

[mp]

69

[p]

76

84

[Play]
ff

91

97

[2nd X only]
[p]-fff

104

112

120

128

1. 2.

March
SOLID MEN to the FRONT

(1918)

2nd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

ff *ff^z* *ff^z* *mf*

7

13 *cresc.* *ff*

19 1. *[mf]* 2. *[tacet]* [2nd X only] *[p] ff* (*ff* 2nd X)

25 *div.*

31 *3* *3* *3*

37

42 *div.*

48 1. *[Play]* *[ff]*

54 2. *[tacet]* *p*

SOLID MEN to the FRONT
2nd B♭ Cornet

61

[*mp*]

69

[*p*]

76

84

[Play] *ff*

91

97

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

104

112

120

128

1. 2.

March
SOLID MEN to the FRONT

(1918)

JOHN PHILIP SOUSA

3rd B \flat Cornet
(or B \flat Trumpet)

March Tempo.

8

16

22

28

34

40

46

53

59

ff *ff^z* *ff^z* *mf*

cresc.

1. 2. [tacet]

[p]*ff*

[2nd X only] (*ff*^{2nd X})

3 3 3

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

March
SOLID MEN to the FRONT

4th B \flat Cornet
(or B \flat Trumpet)

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff ff^z ff^z mf

8

cresc.-----

16 1. 2. [tacet] [p]ff

22 [2nd X only] (ff^{2nd X})

28 3 3 3

34

40

46

53 1. [Play] [ff] 2. [tacet] p

59

SOLID MEN to the FRONT
4th B♭ Cornet

65

[mp] [p]

72

78

84

[Play] [ff]

90

96

[2nd X only] [p]-fff

104

110

116

123

March
SOLID MEN to the FRONT

1st F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). The piece is in 2/2 time and consists of 60 measures. The score is divided into systems of five measures each, with measure numbers 7, 14, 20, 26, 33, 40, 47, 54, and 60 indicated at the beginning of their respective systems. The music features various dynamics including fortissimo (ff), fortissimo zaccato (ffz), mezzo-forte (mf), piano (p), and piano fortissimo ([p]ff). There are also accents (^) and a crescendo (cresc.) marking. The score includes first and second endings, with the second ending starting at measure 20 and ending at measure 26. A bracketed instruction "[do not play]" is placed under the second ending's first measure. The piece concludes with a first ending at measure 47 and a second ending at measure 54.

SOLID MEN to the FRONT
1st F Horn

67

mp [*p*]

74

80

87

ff

94

101

[*p*]-*fff*

108

115

122

129

1. 2.

March
SOLID MEN to the FRONT

2nd F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd F Horn in 2/2 time, featuring a key signature of two flats (B-flat and E-flat). The piece is in 2/2 time and is marked 'March Tempo.' The score consists of ten staves of music, with measure numbers 7, 14, 20, 26, 33, 40, 47, 54, and 60 indicated at the beginning of their respective staves. The notation includes various dynamics such as *ff*, *ffz*, *mf*, *[p]ff*, and *p*, as well as articulation marks like accents (^) and slurs. A first and second ending are present between measures 20 and 26. A 'do not play' instruction is placed under a measure in the second ending. A 'cresc.' marking with a dashed line is at the end of the 7th staff. The score concludes with a double bar line and repeat dots at the end of the 10th staff.

SOLID MEN to the FRONT
2nd F Horn

67

mp [*p*]

74

80

87

ff

94

101

[*p*]-*fff*

108

115

122

129

1. 2. ^

March
SOLID MEN to the FRONT

3rd F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd F Horn in 2/2 time, featuring a key signature of two flats (B-flat and E-flat). The piece is in 2/2 time and is marked 'March Tempo.' The score consists of ten staves of music, with measure numbers 7, 14, 20, 26, 33, 40, 47, 54, and 60 indicated at the beginning of their respective staves. The notation includes various dynamics such as *ff*, *ffz*, *mf*, *cresc.*, *[p]ff*, and *p*. There are also accents (^) and a 'do not play' instruction in brackets. The score includes first and second endings, with first endings marked '1.' and second endings marked '2.'. The piece concludes with a double bar line and repeat dots.

SOLID MEN to the FRONT
3rd F Horn

67

mp [*p*]

74

80

87

ff

94

101

[*p*]-*fff*

108

115

122

129

1. 2.

March
SOLID MEN to the FRONT

4th F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 4th F Horn in 2/2 time, featuring a key signature of two flats (B-flat and E-flat). The piece is in 2/2 time and consists of 60 measures. The score is divided into systems of five measures each, with measure numbers 7, 14, 20, 26, 33, 40, 47, 54, and 60 indicated at the beginning of their respective lines. The music begins with a dynamic of *ff* (fortissimo) and includes various articulations such as accents (^) and slurs. A first ending bracket spans measures 20-25, with a second ending starting at measure 21. A bracket labeled "[do not play]" covers measures 21-22. Dynamics vary throughout, including *ffz*, *mf*, *[p]ff*, and *p*. A *cresc.* (crescendo) marking is present at the end of measure 13. The score concludes with a first ending bracket over measures 47-53, ending with a double bar line and repeat dots.

SOLID MEN to the FRONT
4th F Horn

67

mp [*p*]

74

80

87

ff

94

101

[*p*]-*fff*

108

115

122

129

1. 2.

March

SOLID MEN to the FRONT

(1918)

Baritone

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Baritone instrument in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). The score consists of ten staves of music, with measure numbers 7, 13, 18, 24, 31, 37, 44, 51, and 57 indicated at the beginning of their respective staves. The music features various dynamics including *ff*, *ffz*, *mf*, *cresc.*, *[mf]*, *[p]-ff*, and *p*. There are also first and second endings marked with '1.' and '2.'. The notation includes eighth notes, quarter notes, and half notes, with some notes marked with accents (^).

SOLID MEN to the FRONT

Baritone

65

[*mp*] [*p*]

Measures 65-71: Bass clef, key signature of two flats. Measures 65-68 feature a melodic line with a bar line and a dynamic marking of *mp*. Measures 69-71 continue the melodic line with a dynamic marking of *p*.

72

Measures 72-78: Bass clef, key signature of two flats. Measures 72-75 feature a melodic line with a bar line. Measures 76-78 continue the melodic line.

79

Measures 79-86: Bass clef, key signature of two flats. Measures 79-83 feature a melodic line with a bar line. Measures 84-86 continue the melodic line with a dynamic marking of *ff*.

87

Measures 87-92: Bass clef, key signature of two flats. Measures 87-90 feature a melodic line with a bar line. Measures 91-92 continue the melodic line.

93

Measures 93-99: Bass clef, key signature of two flats. Measures 93-96 feature a melodic line with a bar line. Measures 97-99 continue the melodic line.

100

Measures 100-106: Bass clef, key signature of two flats. Measures 100-103 feature a melodic line with a bar line. Measures 104-106 continue the melodic line with a dynamic marking of *[p]-fff*.

107

Measures 107-114: Bass clef, key signature of two flats. Measures 107-110 feature a melodic line with a bar line. Measures 111-114 continue the melodic line.

115

Measures 115-121: Bass clef, key signature of two flats. Measures 115-118 feature a melodic line with a bar line. Measures 119-121 continue the melodic line.

122

Measures 122-128: Bass clef, key signature of two flats. Measures 122-125 feature a melodic line with a bar line. Measures 126-128 continue the melodic line.

129

Measures 129-135: Bass clef, key signature of two flats. Measures 129-132 feature a melodic line with a bar line. Measures 133-135 continue the melodic line with a dynamic marking of *[ff]* and first/second endings.

March
SOLID MEN to the FRONT

Baritone, T.C.

(1918)

JOHN PHILIP SOUSA

March Tempo.

ff ffz ffz mf

7

13 *cresc.*

18 *ff* [1.] [2.] [mf] [p]-ff

24

31

37

44

51 [1.] [2.] p

57

SOLID MEN to the FRONT
Baritone, T.C.

65

[*mp*] [*p*]

72

79

ff

87

93

100

[*p*] - *fff*

107

115

122

129

1. 2. *ff*

March
SOLID MEN to the FRONT

1st Trombone

(1918)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part in bass clef, 2/2 time, and B-flat major. It consists of nine staves of music. The first staff begins with a dynamic of *ff* and includes accents (^) over several notes. The second staff starts at measure 8 and features a *cresc.* marking. The third staff starts at measure 15 and includes a first ending bracket labeled '1.' and a dynamic of *ff*. The fourth staff starts at measure 21 and includes a second ending bracket labeled '2. [do not play]' and a dynamic of *[p]ff*. The fifth staff starts at measure 28 and includes a dynamic of *[p]ff*. The sixth staff starts at measure 36. The seventh staff starts at measure 44. The eighth staff starts at measure 51 and includes first and second ending brackets, a *[tacet]* marking, and a dynamic of *p*. The ninth staff starts at measure 58 and includes *[tacet]* and *[Play]* markings.

SOLID MEN to the FRONT
1st Trombone

65 [Play] [tacet]

[*mp*] [*p*]

72 [Play]

79

86 *ff*

94

101 [2nd X only] [*p*]:*fff*

108

116

123

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

SOLID MEN to the FRONT
2nd Trombone

65 [Play] [tacet]

[mp] [p]

72 [Play]

79

86 ff

94

101 [2nd X only] [p]:fff

108

116

123

129 [Play] [ff]

SOLID MEN to the FRONT
3rd Trombone

65 [Play] [tacet]

[mp] [p]

72 [Play]

79

86

94

101 [2nd X only] [p]:fff

108

116

123

129 [Play] [ff]

March
SOLID MEN to the FRONT

4th Trombone

(1918)

JOHN PHILIP SOUSA

March Tempo.

Musical staff 1: Bass clef, 2/2 time signature, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *ff*, *ffz*, *ffz*, *mf*.

8

Musical staff 2: Bass clef, 2/2 time signature, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *cresc.*

15

Musical staff 3: Bass clef, 2/2 time signature, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *ff*.

21

Musical staff 4: Bass clef, 2/2 time signature, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *[p]ff*.

28

Musical staff 5: Bass clef, 2/2 time signature, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

36

Musical staff 6: Bass clef, 2/2 time signature, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

44

Musical staff 7: Bass clef, 2/2 time signature, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

51

Musical staff 8: Bass clef, 2/2 time signature, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p*.

58

Musical staff 9: Bass clef, 2/2 time signature, key signature of two flats. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

SOLID MEN to the FRONT
4th Trombone

65 [Play] [tacet]

[mp] [p]

72 [Play]

[Play]

79

86 ff

94

101 [2nd X only] [p]:fff

108

116

123

129 [Play] [ff]

March
SOLID MEN to the FRONT

(1918)

Tuba

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *ff^z* *ff^z* *mf*

15 *cresc.*

21 *ff*

28 *[p]-ff*

35

41

48 *p*

54

60

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes accents (^) over the first four notes. The second staff has a *cresc.* marking. The third staff has a first ending bracket labeled '1.' and a *ff* dynamic. The fourth staff has a second ending bracket labeled '2.' and a *[p]-ff* dynamic. The fifth staff continues the rhythmic pattern. The sixth staff has a first ending bracket labeled '1.' and accents (^) over the last two notes. The seventh staff has a *p* dynamic. The eighth staff has a second ending bracket labeled '2.'. The ninth and tenth staves continue the piece.

SOLID MEN to the FRONT
Tuba

67

mp *[p]*

Musical staff for measures 67-73. The key signature has three flats. The staff contains a series of quarter notes with rests, followed by a melodic line of eighth notes. Dynamics include *mp* and *[p]*.

74

[Play upper notes]

Musical staff for measures 74-80. The staff contains a melodic line of eighth notes with a slur over the first four measures. A bracket indicates to play the upper notes. Dynamics include *[p]*.

81

ff

Musical staff for measures 81-86. The staff contains a series of quarter notes with rests, followed by a melodic line of eighth notes with accents. Dynamics include *ff*.

87

Musical staff for measures 87-94. The staff contains a series of quarter notes with rests, followed by a melodic line of eighth notes with accents. Dynamics include *ff*.

95

Musical staff for measures 95-102. The staff contains a series of quarter notes with rests, followed by a melodic line of eighth notes with accents. Dynamics include *ff*.

103

[p] *fff*

Musical staff for measures 103-109. The staff contains a series of quarter notes with rests, followed by a melodic line of eighth notes. Dynamics include *[p]* and *fff*.

110

Musical staff for measures 110-116. The staff contains a series of quarter notes with rests, followed by a melodic line of eighth notes. Dynamics include *fff*.

117

Musical staff for measures 117-122. The staff contains a series of quarter notes with rests, followed by a melodic line of eighth notes. Dynamics include *fff*.

123

[Play upper notes]

Musical staff for measures 123-128. The staff contains a melodic line of eighth notes with a slur over the first four measures. A bracket indicates to play the upper notes. Dynamics include *fff*.

129

1. *[ff]* 2.

Musical staff for measures 129-135. The staff contains a series of quarter notes with rests, followed by a melodic line of eighth notes with accents. Dynamics include *[ff]*.

March
SOLID MEN to the FRONT

(1918)

Drums & Bells

JOHN PHILIP SOUSA

March Tempo. Cym. solo

ff ffz ffz [choke] *mf*

8 *cresc.*

15 *ff*

22 [Cyms. 2nd X only] *[p]-ff* [Accents & "hits" 2nd X only]

28

34 [*ffz*]

41

48

SOLID MEN to the FRONT
Drums & Bells

54 [tacet]

Bells

p

59

64

69

75

81

87 [Play]

ff

SOLID MEN to the FRONT
Drums & Bells

95

[choke] [choke] [choke] [ch.]

102

[Cym. solo] [Cyms. 2nd X only] (4)

f 1st X
[sfz] 2nd X
Bells [1st X only]

[p]-*fff* [Accents and 'hits', 2nd X only]

108

(8) (12)

115

[*sfz*]

122

(4) (8)

129

(12) [sfz] [sfz] 1. 2.