



The Complete  
Marches

of  
JOHN PHILIP SOUSA

VOL. 5      No. 94

KEEPING STEP  
WITH THE UNION

MARCH  
[ 1921 ]

FULL ♀ SCORE

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

## March, “Keeping Step with the Union” (1921)

The inspiration for this march probably came from an 1855 address by the American congressman and raconteur Rufus Choate. This excerpt from the address is printed on the sheet music: “We join ourselves to no party that does not carry the flag and keep step to the music of the Union.” The composition was dedicated to Mrs. Warren G. Harding, wife of the President, and Sousa added his own patriotic verses.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 66. 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):** Percussion does not play in the first measure of this introduction, making it important for the rest of the band to play with good energy and strong articulation from the first note. The final cymbal crash should be choked to create space for the sixteenth note tag in cornets.

**First Strain (m. 4-21):** The dynamic should immediately drop to *mezzo-forte* for the pick-up note into m. 5. An added swell in m. 11-12 creates some expressive interest, as does the crescendo at the very end of the strain in m. 18, which also allows the cornet sixteenth notes to sound at the same dynamic as the introduction. The dynamic resets to *mezzo-forte* for the repeat, and the strain is played the same way second time through.

**Second Strain (m. 21-38):** This strain does not lend itself to the usual Sousa alterations, and is typically played the same way both time at the original full dynamics. That said, it is best to slightly reduce the starting dynamic and add crescendos

to the figures at m. 21-22 before arriving at *fortissimo*. Accents on the second beats of several measures in this strain also add interest to the line.

**Trio (m. 39-57):** E-flat clarinet, cornets, trombones, and cymbals may tacet at the trio, and all others should play at a *piano* dynamic. It is important to play the quarter notes in the flutes and horns on the short side and add some “swing” to the phrasing of the melody. A slight crescendo may be played in all voices in m. 52 before the repeat of the trio. As is customary for all of Sousa’s repeated trios, the second time through should be played softer than the first. This effect can be further enhanced in this march by dropping second and third clarinets an octave lower and removing battery percussion entirely, while adding bells to the melody, as indicated in this edition.

**Break Strain (m. 57-81):** This is an unusually long and harmonically complex break strain for Sousa, and expressive markings must be carefully followed for maximum effect. All instruments are back in on the pick-up note to m. 58. Capped eighths are played very short and with accents in the *fortissimo* sections, alternating with *piano* interjections by the woodwinds. The rolled suspended cymbal part is best played with sticks. The independent trumpet parts in m. 66-80 must be heard through the loud texture. Percussion accents have been added to the latter half of this strain to mark the development of the material leading into the final strain. A decrescendo is typically played by everyone in the final two measures first time.

**Final Strain (m. 81-99):** Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet leading into the final strain, and all others play at a *piano* dynamic. Since clarinets have the woodwind embellishment and not the straight melody in this march, that part is left entirely to the saxophones first time. The euphonium has the counterline alone first time as well. All instruments rejoin on beat two of m. 97 for the repeat of the break strain, this time with a crescendo in m. 80-81. Two strong *sffz* accents are added to the percussion parts in m. 84 and 92 second time only.

**March**  
**KEEPING STEP WITH THE UNION**

Full Score

(1921)

JOHN PHILIP SOUSA

March Tempo.

2      3      4      5      6      7      8      9      10

11     12     13     14     15     16     17     18     19     20

Piccolo  
1st Flute  
2nd & 3rd Flutes  
1st & 2nd Oboes  
E♭ Clarinet  
1st B♭ Clarinet  
2nd B♭ Clarinet  
3rd B♭ Clarinet  
E♭ Alto Clarinet  
B♭ Bass Clarinet  
1st & 2nd Bassoons  
B♭ Soprano Saxophone  
E♭ Alto Saxophone  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
E♭ Cornet  
Solo or 1st B♭ Cornet  
2nd B♭ Cornet  
1st & 2nd B♭ Trumpets (or 3rd & 4th B♭ Cornets)  
1st & 2nd F Horns  
3rd & 4th F Horns  
Euphonium  
1st & 2nd Trombones  
3rd & 4th Trombones  
Tuba  
Drums & Bells  
Harp

KEEPING STEP WITH THE UNION  
Full Score

3

11      12      13      14      15      16      17      18      19      20

Picc.

1st Flute

2nd & 3rd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo or 1st B<sub>b</sub> Cor.

2nd B<sub>b</sub> Cor.

1st & 2nd B<sub>b</sub> Trpts.  
(or 3rd & 4th B<sub>b</sub> Cors.)

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Harp

## KEEPING STEP WITH THE UNION

Full Score

21            22            23            24            25            26            27            28            29

Picc.

1st Flute

2nd & 3rd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo or 1st B♭ Cor.

2nd B♭ Cor.

1st & 2nd B♭ Trpts.  
(or 3rd & 4th B♭ Cors.)

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Harp

## KEEPING STEP WITH THE UNION

Full Score

30            31            32            33            34            35            36            37            38

Picc.

1st Flute

2nd & 3rd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo or 1st B<sub>b</sub> Cor.

2nd B<sub>b</sub> Cor.

1st & 2nd B<sub>b</sub> Trpts.  
(or 3rd & 4th B<sub>b</sub> Cors.)

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Harp

## KEEPING STEP WITH THE UNION

Full Score

39 40 41 42 43 44 45 46 47 48

TRIO.

Picc.

1st Flute

2nd & 3rd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo or 1st B♭ Cor.

2nd B♭ Cor.

1st & 2nd B♭ Trpts.  
(or 3rd & 4th B♭ Cors.)

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Harp

Detailed description: This is a page from a full orchestra score. It features two identical 'TRIO.' sections. The instrumentation is divided into woodwind groups (Picc., Flutes, Oboes, Clarinets, Bassoon, Saxophones), brass groups (Trumpets, Horns, Trombones, Tuba), and percussion (Drums, Cymbals, Bells). The score uses a mix of dynamic markings such as piano (p), pianissimo (pp), and dynamic instructions like '(pp 2nd X)' and '[tacet]'. Measure numbers 39 through 48 are listed at the top. The music consists of eight staves per section, with each staff containing multiple parts for different instruments.

## KEEPING STEP WITH THE UNION

Full Score

49            50            51            52            53            54            55            56            57

Picc.

1st Flute

2nd & 3rd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo or 1st B♭ Cor.

2nd B♭ Cor.

1st & 2nd B♭ Trpts.  
(or 3rd & 4th B♭ Cors.)

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Drums

Harp

KEEPING STEP WITH THE UNION  
Full Score

58      59      60      61      62      63      64      65      66      67      68

Picc.

1st Flute

2nd & 3rd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo or 1st Bb Cor.

2nd Bb Cor.

1st & 2nd Bb Trpts.  
(or 3rd & 4th Bb Cors.)

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Perc.

Sus. Cym. w/ sticks

[p] — [f]

[p] — [f]

[x] [x]

# KEEPING STEP WITH THE UNION

## Full Score

69 70 71 72 73 74 75 76 77 78 79 80

Picc. [2nd X only]

1st Flute [p]:ff

2nd & 3rd Flts. [p]:ff

1st & 2nd Obs. a2 [p]:ff

E♭ Clar. [2nd X only]

1st Clar. [p]:ff

2nd Clar. [p]:ff

3rd Clar. [p]:ff

Alto Clar. [p]:ff

Bass Clar. [p]:ff

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

Sop. Sax. [p]:ff

Alto Sax. [p]:ff

Ten. Sax. [p]:ff

Bari. Sax. [p]:ff

E♭ Cor. [2nd X only]

Solo or 1st B♭ Cor. [2nd X only]

2nd B♭ Cor. [p]:ff

1st & 2nd B♭ Trpts. (or 3rd & 4th B♭ Cors.) a2 [2nd X only]

1st & 2nd Hrns. a2 [p]:ff

3rd & 4th Hrns. a2 [p]:ff

Euph. [1st X dim., 2nd X cresc.]

1st & 2nd Trbns. [1st X dim., 2nd X cresc.]

3rd & 4th Trbns. [1st X dim., 2nd X cresc.]

Tuba [1st X dim., 2nd X cresc.]

Perc. [- Cyms. 1st X] [1st X 2nd X (w/ accents)]

KEEPING STEP WITH THE UNION  
Full Score

82            83            84            85            86            87            88            89            90

Picc.

1st Flute

2nd & 3rd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar. *(p):ff*

1st & 2nd Bsns. *(p):ff*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax. *[p]:ff*

Eb Cor.

Solo or 1st Bb Cor.

2nd Bb Cor.

1st & 2nd Bb Trpts.  
(or 3rd & 4th Bb Cors.)

1st & 2nd Hrns.

3rd & 4th Hrns. *a2*

Euph.

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

3rd & 4th Trbns. *[p]:ff*  
[2nd X only]

Tuba *[p]:ff*  
[Cyms. 2nd X only]

Perc. *[p]:ff*  
[ff] (2nd X)

Harp *ff*

## KEEPING STEP WITH THE UNION

Full Score

11

91            92            93            94            95            96            97            98            99

Picc.

1st Flute

2nd & 3rd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo or 1st Bb Cor.

2nd Bb Cor.

1st & 2nd Bb Trpts.  
(or 3rd & 4th Bb Cors.)

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Perc.

Harp

March  
**KEEPING STEP WITH THE UNION**

Piccolo

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

1. **2**

**ff**

7 **mf**

13 **2**

[

19 **f** 1. 2. [f] <----> <----> [ff]

24

30

35 1. 2. [f] <---->

40 **TRIO. 14** 1. 2. ff <---->

# KEEPING STEP WITH THE UNION

## Piccolo

2

Sheet music for a wind instrument, likely trumpet or flute, featuring six staves of musical notation with various dynamics and performance instructions.

**Staff 1:** Measure 60: Dynamics *p*, *ff*, *p*. Measure 65: Dynamics *ff*. Measure 71: Measures 77-81: Dynamics *[p] ff*, *1st X dim.*, *2nd X cresc.*, [2nd X only]. Measure 82: Measures 86-90: Measure 91: Measures 95-99: Dynamics *ff*.

March  
**KEEPING STEP WITH THE UNION**

(1921)

1st Flute

JOHN PHILIP SOUSA

**March Tempo.**

ff

mf

6

11

[—————] *mf*

16

[—————] *f*

21

[*f*] <———— [*ff*] <

27

33

1.

2.

[*f*] <

39

**TRIO.**

*p - [pp]*

45

KEEPING STEP WITH THE UNION  
1st Flute

2

Sheet music for 1st Flute, page 2, featuring ten staves of musical notation. The key signature is three flats, and the time signature varies between common time and 3/4.

**Measure 51:** 1st X [brackets over notes] [pp]

**Measure 57:** ff < p ff

**Measure 63:** p ff

**Measure 69:** ff

**Measure 75:** ff

**Measure 80:** 1st X dim. 2nd X cresc. [p]-ff

**Measure 85:** tr

**Measure 90:** ff

**Measure 95:** 1. ff < 2. ff

March  
**KEEPING STEP WITH THE UNION**

2nd Flute

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

ff

mf

[—————] *mf* ]

[—————] *f*      *mf*      [i]*f* ]————

[—————] *ff*

[—————] *f* ]————

1.      2.

3.      4.

5.      6.

7.      8.

1.      2.

**TRIO.**

*p - [pp]*

KEEPING STEP WITH THE UNION  
2nd Flute

2

50

[1st X] [pp]

56 2.  
ff < p

61 ff p ff

67

74

80 1st X dim.  
2nd X cresc. [p]-ff

85 tr

90

95 1.  
ff < 2.

This page contains ten staves of musical notation for the 2nd Flute. The key signature is one flat. The music begins at measure 50 with eighth-note pairs followed by sixteenth-note pairs. Measure 56 starts with a dynamic of ff and includes a performance instruction ff <. Measures 61 through 67 show a sequence of eighth-note pairs with dynamic changes between ff, p, and ff. Measure 74 features eighth-note pairs with dynamic ff. Measure 80 includes dynamics 1st X dim. and 2nd X cresc., followed by a dynamic of [p]-ff. Measures 85 and 90 show eighth-note pairs with a dynamic of tr. Measure 95 concludes with a dynamic of ff < followed by a repeat sign and measure 2.

March  
**KEEPING STEP WITH THE UNION**

3rd Flute

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of eight staves of music for the 3rd Flute. The key signature is one flat, and the time signature is 6/8 throughout. The score includes dynamic markings such as **ff**, **mf**, **f**, **mf**, **[f]**, **[ff]**, and **p - [pp]**. Measure numbers 1 through 44 are indicated above the staves. The music features various rhythmic patterns, including eighth and sixteenth-note figures, and includes sections labeled "TRIO." at measure 38 and "1." and "2." for repeat endings.

# KEEPING STEP WITH THE UNION

## 3rd Flute

2

Sheet music for violin and piano, page 10, measures 50-95.

Measure 50: Violin part starts with eighth-note pairs. Dynamic [1st X] is indicated above the first measure. Dynamic [pp] is indicated at the end of the measure.

Measure 56: Violin part continues with eighth-note pairs. Dynamic ff is indicated below the measure. Measure 57 begins with dynamic p.

Measure 61: Violin part continues with eighth-note pairs. Dynamic ff is indicated below the measure. Measure 62 begins with dynamic p. Measure 63 ends with dynamic ff.

Measure 67: Violin part continues with eighth-note pairs.

Measure 74: Violin part continues with eighth-note pairs.

Measure 80: Violin part starts with sixteenth-note pairs. Dynamic 1st X dim. is indicated above the first measure. Dynamic 2nd X cresc. is indicated above the second measure. Dynamic [p]-ff is indicated at the end of the measure.

Measure 85: Violin part continues with sixteenth-note pairs. Dynamic tr is indicated above the third measure.

Measure 90: Violin part continues with sixteenth-note pairs.

Measure 95: Violin part starts with eighth-note pairs. Measure 96 begins with dynamic ff.

**March**  
**KEEPING STEP WITH THE UNION**

1st Oboe

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for the 1st Oboe. The key signature is one flat, and the time signature is 6/8. The score includes dynamic markings such as *ff*, *mf*, *f*, *ff*, and *p - [pp]*. Measure numbers 1 through 43 are indicated above the staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes sections labeled "TRIO." and "1." and "2." indicating different parts of the march.

KEEPING STEP WITH THE UNION  
1st Oboe

2

48

54 1. 2.

[pp]

ff

59

p ff

64

p ff

71

1st X dim.  
2nd X cresc.

[p]-ff

82

88

94 1. 2.

ff

**March**  
**KEEPING STEP WITH THE UNION**

2nd Oboe

(1921)

**JOHN PHILIP SOUSA**

**March Tempo.**

The musical score consists of eight staves of music for the 2nd Oboe. The key signature is one flat, and the time signature is 6/8 throughout. Measure 1 starts with a dynamic ff. Measures 5 and 11 show eighth-note patterns with various slurs and grace notes. Measure 17 begins with a dynamic f, followed by two endings: ending 1 leads to a section labeled "TRIO." at measure 38, while ending 2 continues the march. Measures 22 and 33 show eighth-note patterns with slurs. Measure 38 starts with a dynamic p - [pp]. The score concludes at measure 43.

KEEPING STEP WITH THE UNION  
2nd Oboe

2

48

54 1. 2. [pp] ff < ^

59 p ff

64 p ff

71

77 1st X dim. 2nd X cresc. [p]-ff

82

88

94 1. 2. ff < ^

March  
**KEEPING STEP WITH THE UNION**

(1921)

E♭ Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

ff

mf

6

11

16

21

27

33

39

**TRIO.**  
[tacet]

p - [pp]

45

KEEPING STEP WITH THE UNION  
E♭ Clarinet

2

51

[1st X —————] [pp]

57 Play ff < p ff

63 p ff

69

75

80 [2nd X only]  
1st X dim.  
2nd X cresc. [p]-ff

85 tr

90

95 1. Play 2.  
ff <

The sheet music for E♭ Clarinet features ten staves of musical notation. The first staff begins at measure 51, with a dynamic instruction [1st X —————] followed by [pp]. The second staff begins at measure 57, with a dynamic ff <, followed by p, and then ff. The third staff begins at measure 63, with a dynamic p followed by ff. The fourth staff begins at measure 69. The fifth staff begins at measure 75. The sixth staff begins at measure 80, with dynamics 1st X dim. and 2nd X cresc., followed by [p]-ff. The seventh staff begins at measure 85, with a dynamic tr. The eighth staff begins at measure 90. The ninth staff begins at measure 95, with a dynamic ff <. Various articulations such as slurs, grace notes, and accents are present throughout the piece.

March  
**KEEPING STEP WITH THE UNION**

(1921)

1st B $\flat$  Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music for the 1st B-flat Clarinet part of the march "Keeping Step With the Union" by John Philip Sousa. The music is in 6/8 time and key of B-flat major. The piece begins with a dynamic of ***ff***. Measures 1-5 show a rhythmic pattern of eighth and sixteenth notes. Measure 6 starts with a dynamic of ***mf***. Measures 11-15 continue the rhythmic pattern. Measure 16 begins with a dynamic of ***f***, followed by ***mf***. Measures 21-25 show a dynamic of ***ff***. Measures 27-31 continue the rhythmic pattern. Measure 34 begins with a dynamic of ***f***, followed by ***p***. Measure 40 is labeled **TRIO.** and has a dynamic of **(*pp*)<sub>2nd X</sub>**.

## KEEPING STEP WITH THE UNION

2

1st B $\flat$  Clarinet

46

53

1.  
2.

[pp]

ff <>

60

p

ff

p

ff

66

73

1st X dim.  
2nd X cresc.

[p]-ff

79

84

tr

89

94

1.  
2.

ff <>

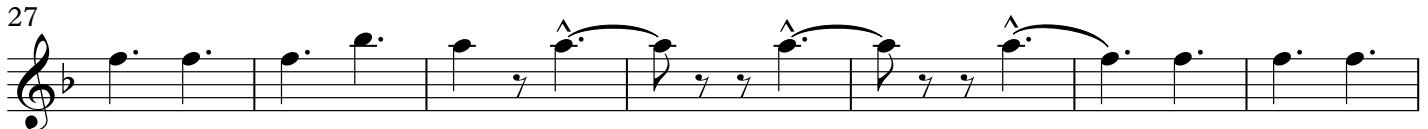
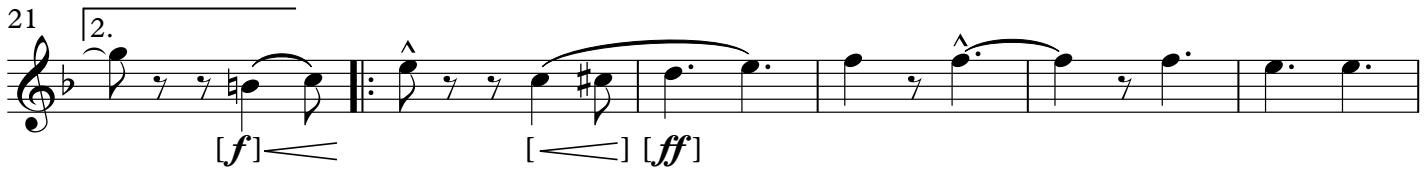
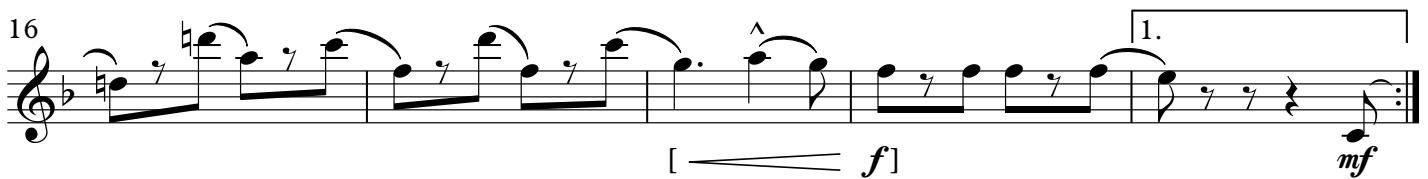
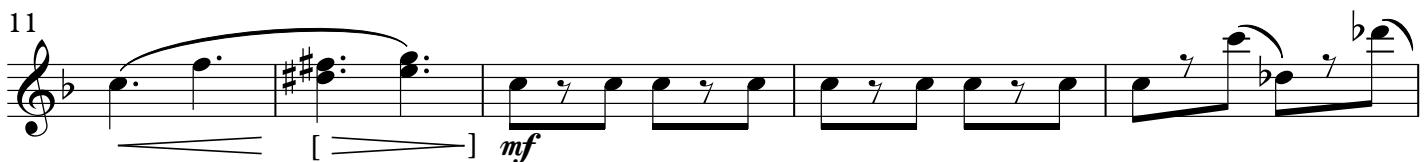
**March**  
**KEEPING STEP WITH THE UNION**

(1921)

2nd B $\flat$  Clarinet

JOHN PHILIP SOUSA

**March Tempo.**



**TRIO.**

[lower notes 2nd X]



## KEEPING STEP WITH THE UNION

2

2nd B♭ Clarinet

46

53

1.

2.

[*pp*]

*ff*<

60

*p*

*ff*

*p*

65

*ff*

72

79

1st X dim.

2nd X cresc.

[*p*]-*ff*

84

*tr*

89

94

1.

2.

*ff*<

**March**  
**KEEPING STEP WITH THE UNION**

(1921)

3rd B $\flat$  Clarinet

**JOHN PHILIP SOUSA**

**March Tempo.**



6

A continuation of the musical score from measure 6. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

11

A continuation of the musical score from measure 11. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

16

A continuation of the musical score from measure 16. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

21

A continuation of the musical score from measure 21. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

27

A continuation of the musical score from measure 27. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

34

A continuation of the musical score from measure 34. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

40 **TRIO.**

A continuation of the musical score from measure 40. The key signature changes to no sharps or flats. The time signature is 2/4. The dynamic is pp. The music consists of eight measures of eighth-note patterns.

KEEPING STEP WITH THE UNION  
3rd B♭ Clarinet

2

46

53

1. 2.

[pp]

60

*p*

*ff*

*p*

65

*ff*

72

79

1st X dim.  
2nd X cresc.

[*p*]-*ff*

84

*tr*

89

94

1. 2.

*ff* <

March  
**KEEPING STEP WITH THE UNION**

E♭ Alto Clarinet

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of 14 staves of musical notation for E♭ Alto Clarinet. The key signature changes from G major (no sharps or flats) to F major (one sharp) at measure 37, indicated by a key change bracket. Measure numbers are provided at the beginning of each staff. The music includes dynamic markings such as **ff**, **mf**, **f**, **[f]**, **[ff]**, **p**, **(pp 2nd X)**, **pp**, **ff <**, **ff >**, **1st X dim.**, **2nd X cresc.**, and **[p]-ff**. Measure 37 starts the **TRIO.** section, which ends at measure 44. Measures 53 and 62 feature eighth-note patterns with grace marks above the notes. Measures 78 and 89 show rhythmic patterns with sixteenth-note figures. Measure 89 concludes with a dynamic marking of **ff <**.

**March**  
**KEEPING STEP WITH THE UNION**

B♭ Bass Clarinet

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of 12 staves of music for B♭ Bass Clarinet. The key signature is one flat, and the time signature is 6/8 throughout. The score includes dynamic markings such as **ff**, **mf**, **f**, **p**, **pp**, and **dim.**. Performance instructions include **TRIO.** and **1st X**, **2nd X**, **1st X dim.**, and **2nd X cresc.**. The score begins with a forte dynamic (**ff**) and a melodic line featuring eighth and sixteenth notes. It transitions through various sections, including a trio section marked **pp** 2nd X. The bass clarinet part requires some technical skill, particularly in the lower register and during the dynamic changes. The score ends with a final dynamic marking of **ff**.

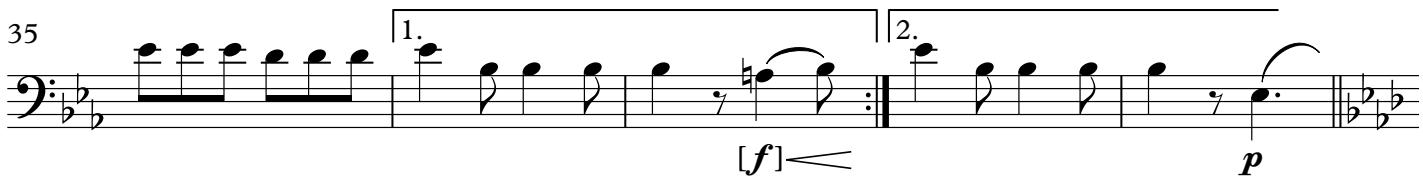
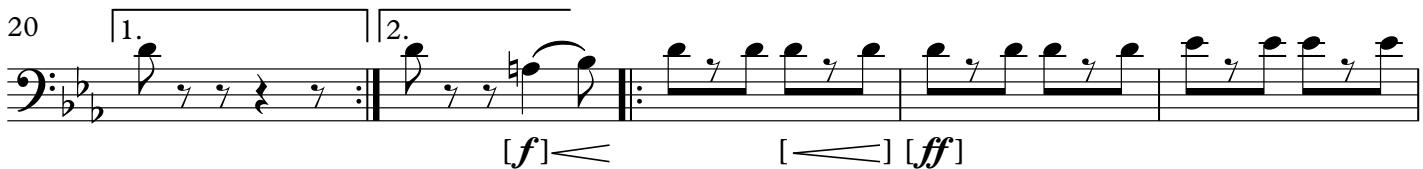
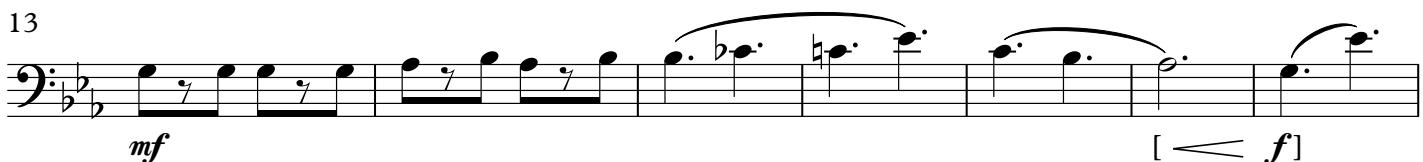
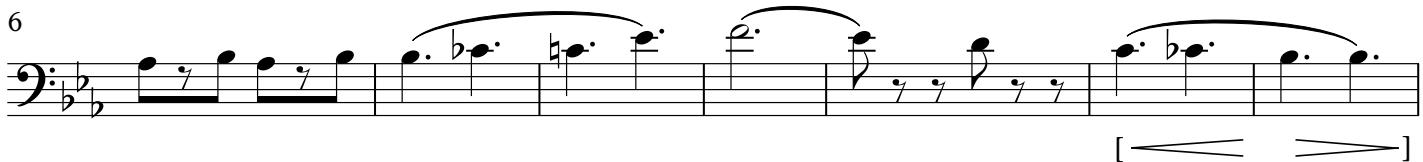
**March**  
**KEEPING STEP WITH THE UNION**

1st Bassoon

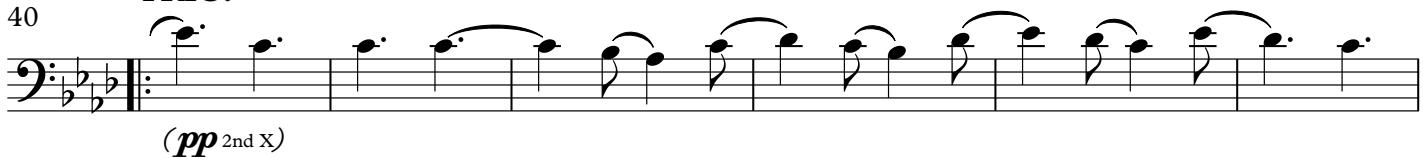
(1921)

JOHN PHILIP SOUSA

**March Tempo.**



**TRIO.**



## KEEPING STEP WITH THE UNION

1st Bassoon

2

46

[1st X <<]

53

[pp]                    ff <<

59

p                    ff

64

p                    ff

70

76

1st X dim.  
2nd X cresc.

82

[p]-ff

88

94

ff <<

March  
**KEEPING STEP WITH THE UNION**

2nd Bassoon

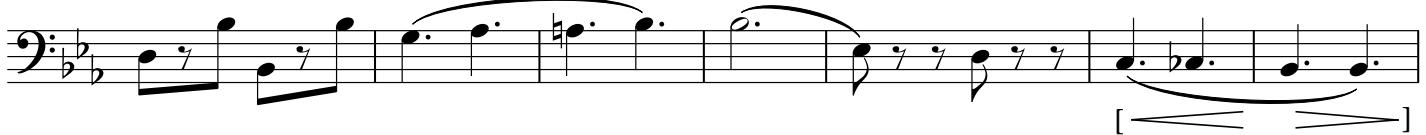
(1921)

JOHN PHILIP SOUSA

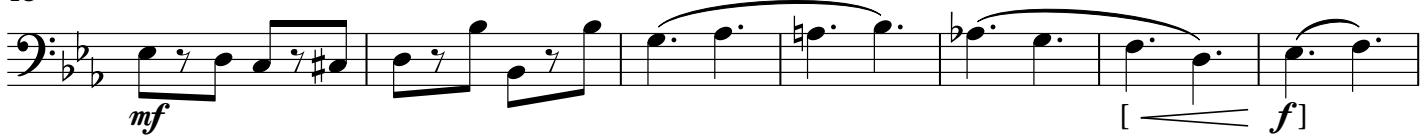
**March Tempo.**



6



13



20



25



30



35



40



KEEPING STEP WITH THE UNION  
2nd Bassoon

2

46

[1st X <<]

53

[pp]                    ff <<

59

p                    ff

64

p                    ff

70

76

[p]-ff

82

ff

88

ff

94

1.                    2.

ff <<

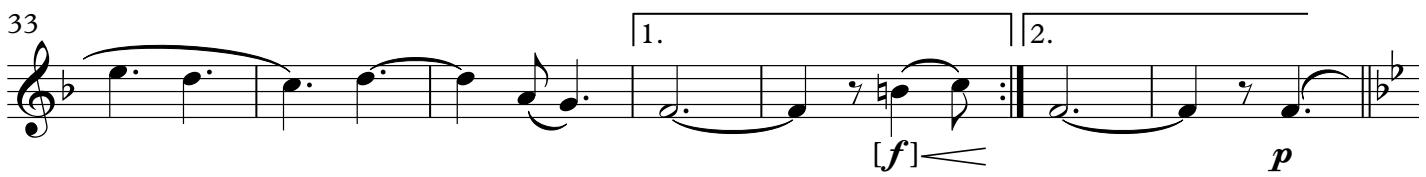
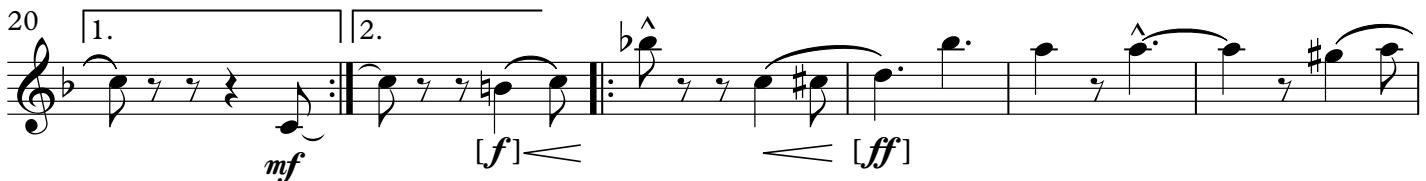
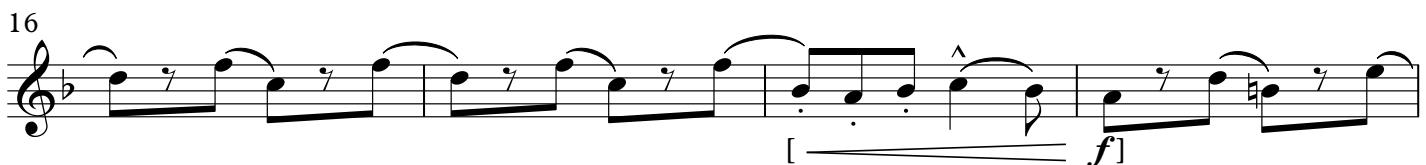
**March**  
**KEEPING STEP WITH THE UNION**

(1921)

B♭ Soprano Saxophone

**JOHN PHILIP SOUSA**

**March Tempo.**



**TRIO.**

40 [1st X only]



KEEPING STEP WITH THE UNION  
B♭ Soprano Saxophone

2

46

[1st X <--->]

53

[tacet]

1.

2.

Play

[pp]

ff <

60

p

ff

p

ff

66

ff

73

ff

79

1st X dim.

2nd X cresc.

[p]-ff

ff

86

ff

93

ff <

1.

2.

**March**  
**KEEPING STEP WITH THE UNION**

(1921)

E♭ Alto Saxophone

**JOHN PHILIP SOUSA**

**March Tempo.**



6

Measures 6-10 of the musical score for E♭ Alto Saxophone. The music continues in 6/8 time with various note heads and stems.

11

Measures 11-15 of the musical score for E♭ Alto Saxophone. The music continues in 6/8 time with various note heads and stems. Measure 11 includes a dynamic instruction **[mf]**.

16

Measures 16-20 of the musical score for E♭ Alto Saxophone. The music continues in 6/8 time with various note heads and stems. Measure 16 includes a dynamic instruction **[f]**.

20

Measures 20-24 of the musical score for E♭ Alto Saxophone. The music continues in 6/8 time with various note heads and stems. Measure 20 includes dynamic instructions **mf**, **[f]**, and **[ff]**.

26

Measures 26-30 of the musical score for E♭ Alto Saxophone. The music continues in 6/8 time with various note heads and stems.

33

Measures 33-37 of the musical score for E♭ Alto Saxophone. The music continues in 6/8 time with various note heads and stems. Measure 33 includes dynamic instructions **[f]** and **p**.

**TRIO.**

40

Measures 40-44 of the musical score for E♭ Alto Saxophone. The music continues in 6/8 time with various note heads and stems. Measure 40 includes dynamic instructions **[1st X only]** and **(pp 2nd X)**.

KEEPING STEP WITH THE UNION  
E♭ Alto Saxophone

2

46

[1st X ]

53

[tacet] | 2. Play | ff <

60

p | ff | p | ff

66

73

79

1st X dim. | 2nd X cresc. | [p]-ff

86

93

< | 1. | 2. | ff <

March  
**KEEPING STEP WITH THE UNION**

(1921)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

**March Tempo.**

ff

mf

9

[mf]

17

[f] 1. 2. mf [f] b^

23

[ff]

31

1. 2. [f] < p

TRIO.

40

[1st X only]

(pp 2nd X)

49

[1st X <] 1. [tacet] 2. Play ff

58

p ff

64

p ff

73

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

82

91

1. 2. ff <

March

# **KEEPING STEP WITH THE UNION**

(1921)

# E♭ Baritone Saxophone

## JOHN PHILIP SOUSA

## **March Tempo.**

Musical score for orchestra, page 10, measures 11-12. The score consists of two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the woodwinds (Oboe, Clarinet). The key signature is one sharp (F# major), and the time signature is common time (indicated by 'C'). Measure 11 starts with a dynamic of ***ff***. The strings play eighth-note patterns, while the woodwinds play sixteenth-note patterns. Measure 12 begins with a dynamic of ***mf***, continuing the rhythmic patterns from measure 11.

Musical score for piano, page 6, measures 1-5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-5 show a sequence of eighth-note patterns: measure 1 (treble) has notes A, G, F, E; measure 2 (treble) has notes B, A, G, F; measure 3 (treble) has notes C, B, A, G; measure 4 (treble) has notes D, C, B, A; measure 5 (treble) has notes E, D, C, B. The bass staff provides harmonic support with notes such as D, G, C, F, and B.

A musical score for piano, page 12, system 1. The score consists of a single treble clef staff. It features a variety of note heads (solid black, open, and hollow) and rests of different lengths. A dynamic marking "mf" is placed under a bracketed section of the music, indicating a moderate dynamic level. The page number "12" is located at the top left.

17 [ *f* ] 1. 2.

The image shows a musical score for a bassoon part. The score consists of four measures. Measures 17 and 18 begin with eighth-note patterns: the first measure has a bass note followed by six eighth notes, and the second measure has a bass note followed by five eighth notes. Measure 19 starts with a bass note followed by three eighth notes. Measure 20 begins with a bass note followed by two eighth notes. Measure 19 is preceded by a dynamic marking [*f*]. Measures 17 and 18 are grouped under a bracket labeled '1.', and measures 19 and 20 are grouped under a bracket labeled '2.'

Musical score for page 22, measures 1-5. The score consists of five staves of music. Measure 1 starts with a forte dynamic [f]. Measure 2 starts with a fortissimo dynamic [ff]. Measures 3 through 5 continue the rhythmic pattern established in measure 1.

A musical score for piano, page 10, system 27. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns grouped by vertical brackets. Measure 27 begins with a dotted quarter note followed by a dotted half note. The melody continues with eighth-note pairs and sixteenth-note patterns, including a grace note indicated by a small 'y' above a note head. The score ends with a double bar line.

40 TRIO.

Musical score for the first section of the piece. The key signature is one flat, and the time signature is common time. The music consists of a single melodic line starting on G4. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The dynamic marking *p - [pp]* is placed below the staff.

KEEPING STEP WITH THE UNION  
E♭ Baritone Saxophone

2

46

52      1.      2.

[1st X]      [pp]      ff<

58

ff<

64

ff

70

76

1st X dim.  
2nd X cresc.

82

[p]-ff

88

94      1.      2.

ff<

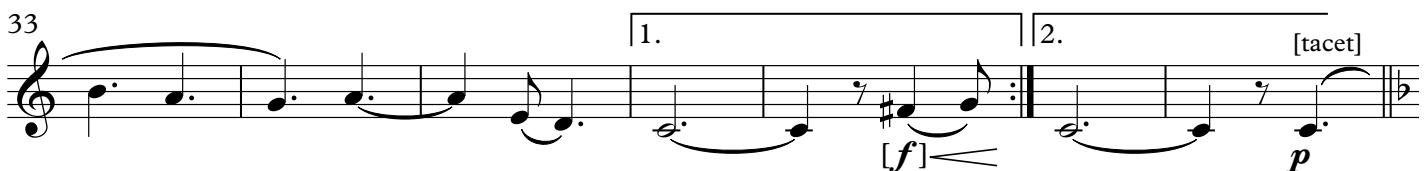
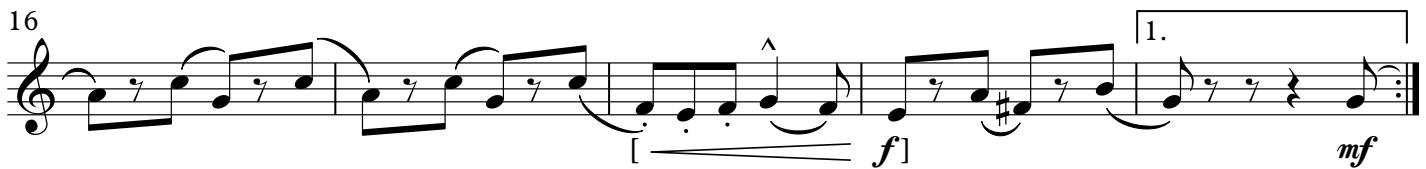
**March**  
**KEEPING STEP WITH THE UNION**

(1921)

E♭ Cornet

**JOHN PHILIP SOUSA**

**March Tempo.**



## KEEPING STEP WITH THE UNION

2

E♭ Cornet

46

52

58

63

69

76

81

[2nd X only]

87

93

**March**  
**KEEPING STEP WITH THE UNION**

(1921)

Solo or 1st B $\flat$  Cornet

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of eight staves of music for Solo or 1st B $\flat$  Cornet. The key signature is one flat, and the time signature is 6/8 throughout. The score includes dynamic markings such as ff, mf, f, ff, and p, as well as performance instructions like (pp 2nd x) and TRIO. Measure numbers 1 through 40 are indicated above the staves. The first staff begins with ff and ends with mf. The second staff starts at measure 6. The third staff starts at measure 11, with a dynamic bracket [mf] under the notes. The fourth staff starts at measure 16, with dynamics [f] and [mf]. The fifth staff starts at measure 21, with dynamics [f] and [ff]. The sixth staff starts at measure 26. The seventh staff starts at measure 33, with dynamics [f] and [tacet]. The eighth staff starts at measure 40, with the instruction TRIO and dynamic (pp 2nd x).

KEEPING STEP WITH THE UNION  
Solo or 1st B♭ Cornet

2

46

52 1. 2. Play  
[1st X] [pp] ff

58 p ff

63 p ff

69 ff

76 1st X dim.  
2nd X cresc.

81 [2nd X only]  
[p]-ff

87

93 1. 2. Play ff

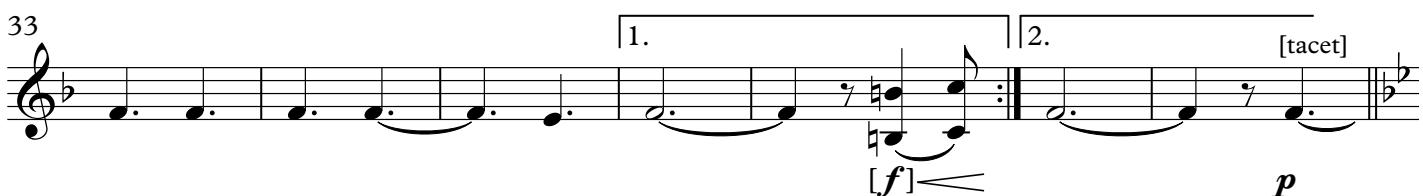
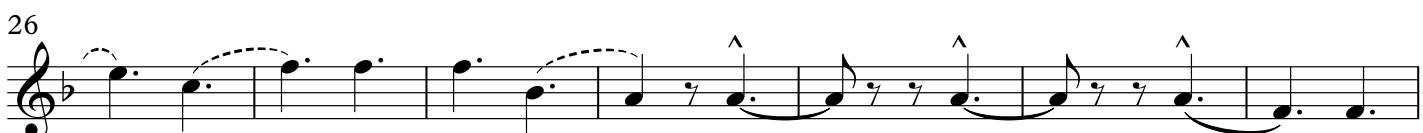
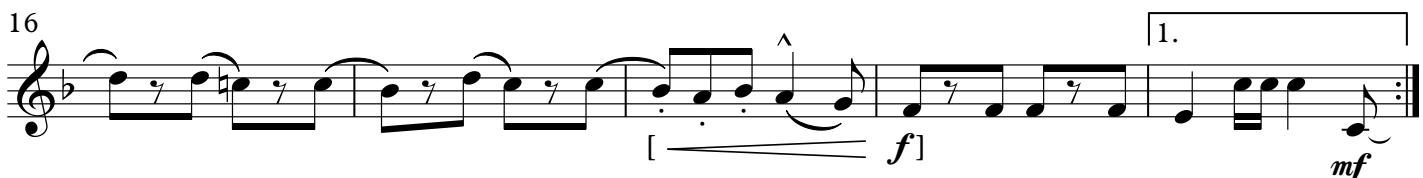
**March**  
**KEEPING STEP WITH THE UNION**

(1921)

2nd B $\flat$  Cornet

JOHN PHILIP SOUSA

**March Tempo.**



KEEPING STEP WITH THE UNION  
2nd B♭ Cornet

2

46

52

[1.]

[2.]

Play

[1st X ——————]

[pp]

ff <

58

p

ff

63

p

ff

69

1st X dim.

2nd X cresc.

76

[2nd X only]

[p]-ff

81

87

93

1.

Play

2.

ff <

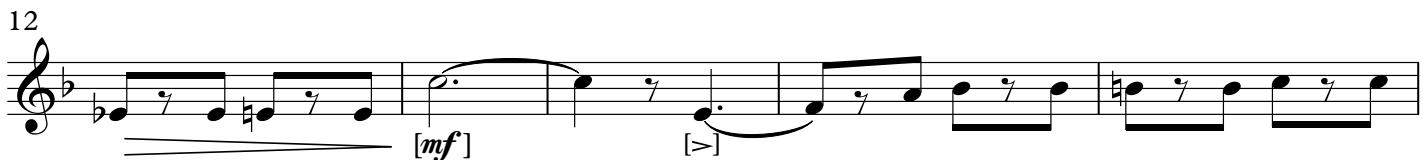
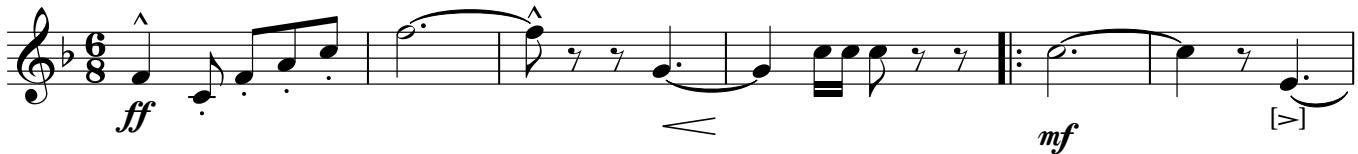
**March**  
**KEEPING STEP WITH THE UNION**

1st B $\flat$  Trumpet  
(or 3rd B $\flat$  Cornet)

(1921)

JOHN PHILIP SOUSA

**March Tempo.**



## KEEPING STEP WITH THE UNION

2

1st B♭ Trumpet

44

50 1.  
[1st X] [pp]

56 2. Play ff < p

61 ff p ff

66 [bring out]

72

79 1st X dim.  
2nd X cresc. [p]-ff

86

93 1. Play ff < 2.

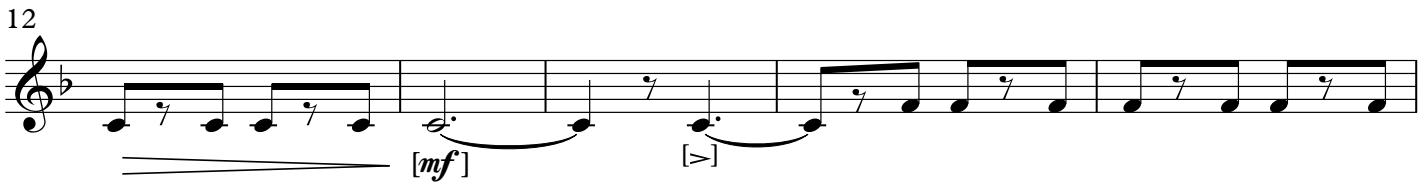
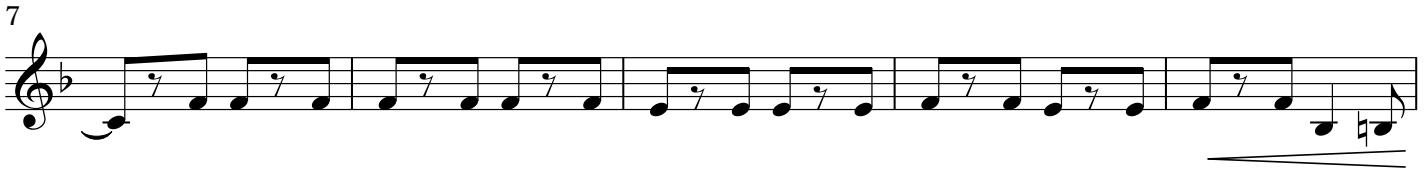
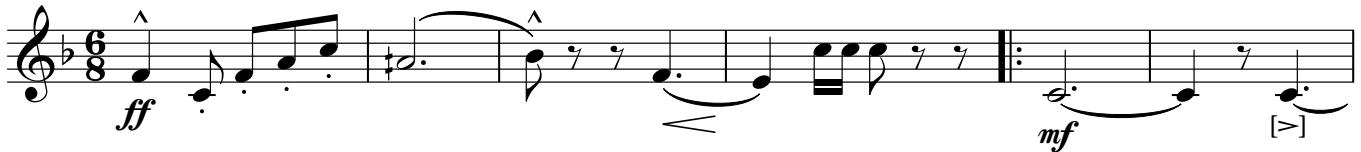
**March**  
**KEEPING STEP WITH THE UNION**

2nd B $\flat$  Trumpet  
(or 4th B $\flat$  Cornet)

(1921)

JOHN PHILIP SOUSA

**March Tempo.**



## KEEPING STEP WITH THE UNION

2

2nd B♭ Trumpet

44

50

1.

[1st X]

[***pp***]

56

2.

Play

***ff***

***p***

61

***ff***

***p***

***ff***

66

[bring out]

72

79

1st X dim.

[2nd X only]

2nd X cresc.

[***p***-]***ff***

86

93

1.

Play

2.

***ff***

March

# KEEPING STEP WITH THE UNION

(1921)

## 1st F Horn

# **JOHN PHILIP SOUSA**

## **March Tempo.**

Musical score for orchestra, page 10, measures 11-12. The score shows two staves. The top staff starts with a dynamic *ff*, followed by eighth-note patterns and a melodic line with grace notes. The bottom staff begins with a dynamic *mf*, followed by eighth-note patterns. Measures end with double bar lines.

7

12

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. It contains measures 11 through 12. Measure 11 starts with a half note followed by eighth-note pairs. Measure 12 begins with a dotted half note, followed by eighth-note pairs. The bottom staff uses a bass clef and has a key signature of one flat. It contains measures 11 through 12. Measure 11 starts with a half note followed by eighth-note pairs. Measure 12 begins with a dotted half note, followed by eighth-note pairs. A dynamic marking "mf" is placed below the bass staff between the two measures.

17

Musical score for orchestra, page 10, measures 11-12. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of  $\frac{1}{8}$ . It contains six measures of music. The bottom staff shows a bass clef and a key signature of one flat. Measures 11 and 12 begin with a dynamic of  $f$ . Measures 11 and 12 end with a repeat sign and a double bar line.

22

A musical score in G clef and common time. The melody consists of eighth-note pairs. The first two pairs have a dynamic of [f] (forte). The next two pairs have a dynamic of [wedge] (diminuendo), followed by a dynamic of [ff] (fortissimo). This pattern repeats three times.

27

A musical score for a single melodic line. The key signature is one flat, indicating F major or A minor. The time signature is common time (indicated by 'C'). The melody consists of eighth-note pairs followed by sixteenth-note pairs. There are six measures in total. Measure 1: Two eighth notes (B) followed by two sixteenth notes (B, A). Measure 2: Two eighth notes (B) followed by two sixteenth notes (A, G). Measure 3: Two eighth notes (A) followed by two sixteenth notes (A, G). Measure 4: Two eighth notes (A) followed by two sixteenth notes (G, F#). Measure 5: Two eighth notes (G) followed by two sixteenth notes (G, F#). Measure 6: Two eighth notes (G) followed by two sixteenth notes (F#, E).

32

A musical score for piano, featuring a treble clef and a key signature of one flat. The score consists of ten measures of music, each consisting of two half notes followed by a measure rest. The first measure ends with a repeat sign and a '1.' above it, indicating the beginning of the first section.

## TRIO.

37 \_\_\_\_\_ 2.

Musical score for piano, page 112, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 11 starts with a quarter note followed by a half note. Measure 12 starts with a quarter note followed by a half note. The dynamic marking *p - [pp]* is placed below the bass staff.

## KEEPING STEP WITH THE UNION

2

1st F Horn

42

48

54

60

67

75

82

88

94

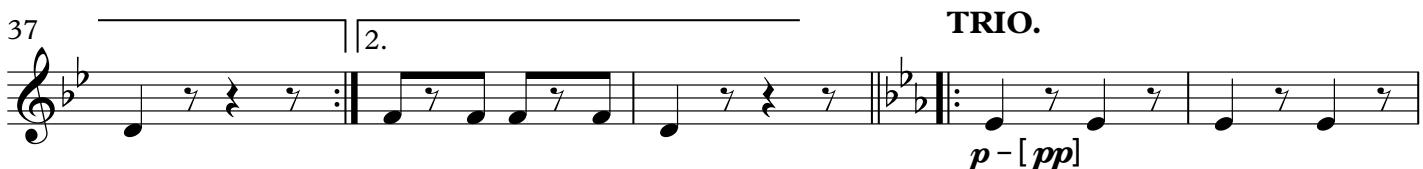
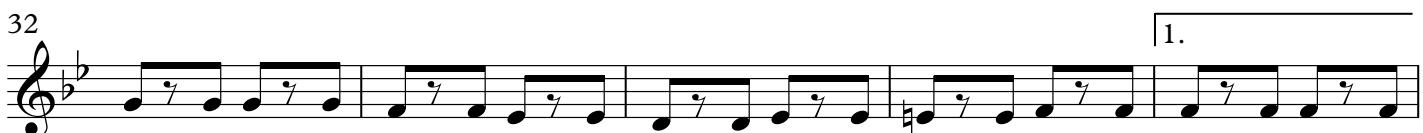
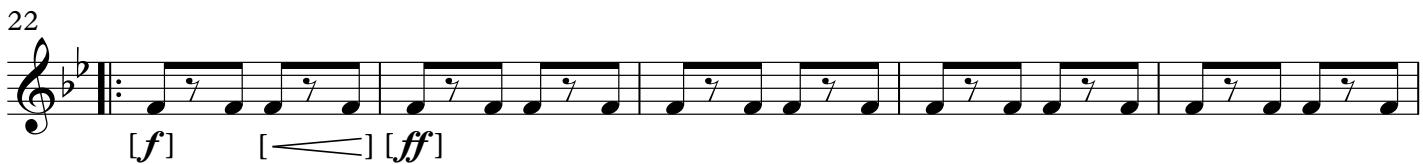
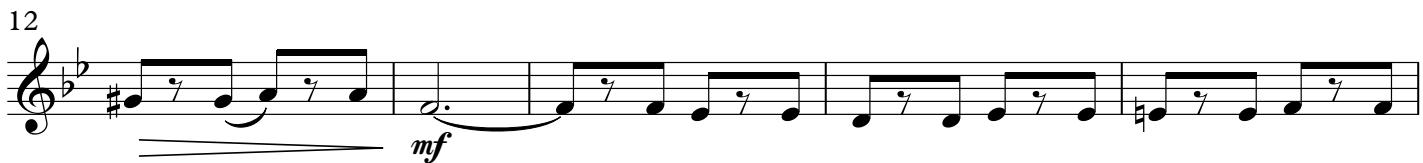
**March**  
**KEEPING STEP WITH THE UNION**

2nd F Horn

(1921)

**JOHN PHILIP SOUSA**

**March Tempo.**



KEEPING STEP WITH THE UNION  
2nd F Horn

2



48

8 eighth-note pairs with stems pointing right, followed by a measure of 8 eighth-note pairs with stems pointing left. A bracket labeled "1st X" points to the first note of the second measure.

54

2-measure section. Measure 1 (1.) has 8 eighth-note pairs with stems pointing right, dynamic [pp]. Measure 2 (2.) has 8 eighth-note pairs with stems pointing left, dynamic ff.

60

8 eighth-note pairs with stems pointing right, followed by a measure of 8 eighth-note pairs with stems pointing left, dynamic ff.

67

8 eighth-note pairs with stems pointing right, followed by a measure of 8 eighth-note pairs with stems pointing left.

75

8 eighth-note pairs with stems pointing right, followed by a measure of 8 eighth-note pairs with stems pointing left, dynamic [p]-ff.

1st X dim.  
2nd X cresc.

82

8 eighth-note pairs with stems pointing right, in common time, treble clef, and a key signature of two flats.

88

8 eighth-note pairs with stems pointing right, in common time, treble clef, and a key signature of two flats.

94

2-measure section. Measure 1 (1.) has 8 eighth-note pairs with stems pointing right, dynamic ff. Measure 2 (2.) has 8 eighth-note pairs with stems pointing left.

March

# KEEPING STEP WITH THE UNION

### 3rd F Horn

(1921)

JOHN PHILIP SOUSA

## **March Tempo.**

The musical score consists of two staves. The top staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It features a dynamic marking ***ff***. The melody starts with a dotted half note followed by eighth notes. The second measure contains a dotted quarter note and eighth notes. The third measure has a dotted half note and eighth notes. The fourth measure contains a dotted quarter note and eighth notes. The fifth measure contains a dotted half note and eighth notes. The sixth measure contains a dotted half note and eighth notes. The bottom staff begins with a bass clef, a key signature of one flat, and a 6/8 time signature. It features a dynamic marking ***mf***. The melody starts with a dotted half note followed by eighth notes. The second measure contains a dotted quarter note and eighth notes. The third measure has a dotted half note and eighth notes. The fourth measure contains a dotted quarter note and eighth notes.

7

A musical staff in G clef and common time. It begins with two eighth notes followed by a quarter note, then continues with pairs of eighth notes. This pattern repeats three times, followed by a single eighth note. The final measure shows a sixteenth-note pair.

12

A musical score for piano in G major, indicated by a treble clef and a key signature of one sharp. The melody begins with a series of eighth and sixteenth notes. A dynamic instruction *mf* (mezzo-forte) is placed below the staff, enclosed in brackets. The melody continues with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note, and so on.

17

A musical score for orchestra, page 12, featuring two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 120. The bottom staff shows a bass clef, a key signature of one flat, and a tempo marking of 108. Measure 11 starts with eighth-note pairs followed by eighth-note triplets. Measure 12 begins with eighth-note triplets, followed by eighth-note pairs, and concludes with eighth-note pairs. The dynamic *f* is indicated in measure 11.

22

A musical score consisting of a single melodic line on a staff. The key signature is one flat. The melody consists of eighth-note pairs. The first two pairs are marked with a dynamic of **[f]**. The next two pairs are grouped by a bracket and marked with a dynamic of **[ff]**. The final four pairs return to the **[f]** dynamic.

27

A musical staff in treble clef and a key signature of one flat (B-flat). The staff consists of eight measures. Each measure begins with an eighth note followed by a grace note (a sixteenth note) on the same pitch. This pattern repeats four times. In the fifth measure, there is a single eighth note followed by a grace note. This pattern continues for the remaining three measures.

32

A musical score for piano, featuring a treble clef staff with a key signature of one flat. The score consists of eight measures of music, each consisting of two eighth-note pairs. Measure 1: (F, A), (D, G). Measure 2: (F, A), (D, G). Measure 3: (F, A), (D, G). Measure 4: (F, A), (D, G). Measure 5: (E, G), (C, F). Measure 6: (E, G), (C, F). Measure 7: (E, G), (C, F). Measure 8: (E, G), (C, F). The score is labeled "11." at the top right.

37

## TRIO.

||Z.

*p - [pp]*

KEEPING STEP WITH THE UNION  
3rd F Horn

2

42

A musical staff in G clef, two flats, and common time. It consists of six measures of eighth notes followed by a repeat sign.

48

A musical staff in G clef, two flats, and common time. It consists of six measures of eighth notes followed by a repeat sign. A bracket labeled "1st X" with a double-headed arrow spans the first six measures.

54

A musical staff in G clef, two flats, and common time. It features two measures grouped by a brace, labeled "1." and "2.". Measure 1 has a dynamic of [pp]. Measure 2 has a dynamic of ff. Measures 3-6 are indicated by a repeat sign.

60

A musical staff in G clef, two flats, and common time. It consists of six measures. Measures 1-2 have dynamics sf and ff. Measures 3-6 have dynamics sf and ff.

67

A musical staff in G clef, two flats, and common time. It consists of six measures. Measures 1-2 have dynamics ff. Measures 3-6 have dynamics ff.

75

A musical staff in G clef, two flats, and common time. It consists of six measures. Measures 1-2 have dynamics ff. Measures 3-6 have dynamics ff. A dynamic instruction "[p]-ff" is placed at the end of the staff, with "1st X dim." above it and "2nd X cresc." below it.

82

A musical staff in G clef, two flats, and common time. It consists of six measures of eighth notes followed by a repeat sign.

88

A musical staff in G clef, two flats, and common time. It consists of six measures of eighth notes followed by a repeat sign.

94

A musical staff in G clef, two flats, and common time. It features two measures grouped by a brace, labeled "1." and "2.". Measure 1 has a dynamic of ff. Measure 2 has a dynamic of ff.

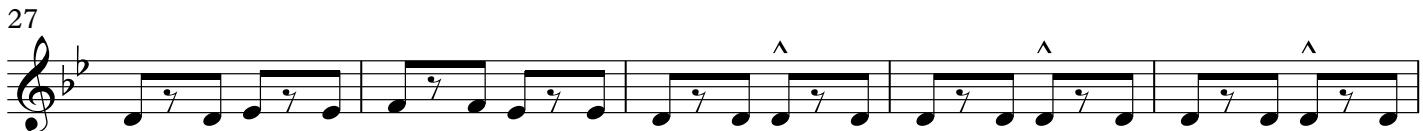
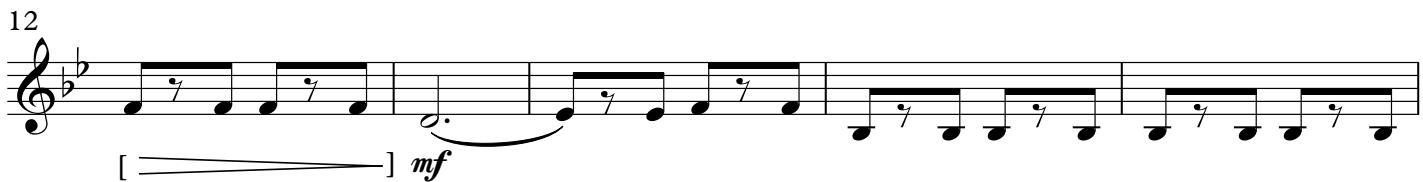
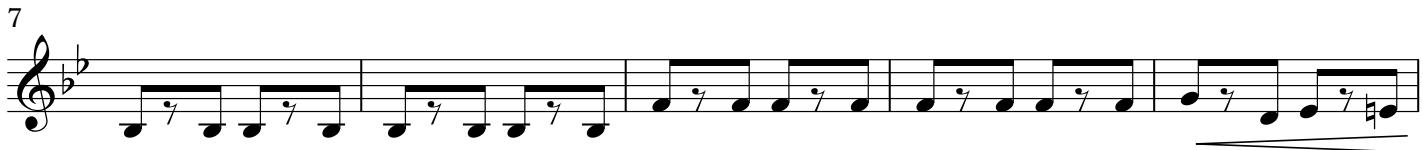
**March**  
**KEEPING STEP WITH THE UNION**

4th F Horn

(1921)

**JOHN PHILIP SOUSA**

**March Tempo.**



**TRIO.**



KEEPING STEP WITH THE UNION  
4th F Horn

2

42

12 eighth notes in common time, treble clef, and key signature of two flats.

48

12 eighth notes in common time, treble clef, and key signature of two flats. Dynamic: [1st X].

54

12 eighth notes in common time, treble clef, and key signature of two flats. Measure 1: [pp]. Measure 2: ff. Measures are separated by a double bar line with repeat dots.

60

12 eighth notes in common time, treble clef, and key signature of two flats. Measure 1: sf. Measure 2: ff. Measures are separated by a double bar line with repeat dots.

67

12 eighth notes in common time, treble clef, and key signature of two flats. Measure 1: sf. Measure 2: ff. Measures are separated by a double bar line with repeat dots.

75

12 eighth notes in common time, treble clef, and key signature of two flats. Measure 1: 1st X dim. Measure 2: 2nd X cresc. Measures are separated by a double bar line with repeat dots.

82

12 eighth notes in common time, treble clef, and key signature of two flats.

88

12 eighth notes in common time, treble clef, and key signature of two flats.

94

12 eighth notes in common time, treble clef, and key signature of two flats. Measure 1: ff. Measure 2: ff. Measures are separated by a double bar line with repeat dots.

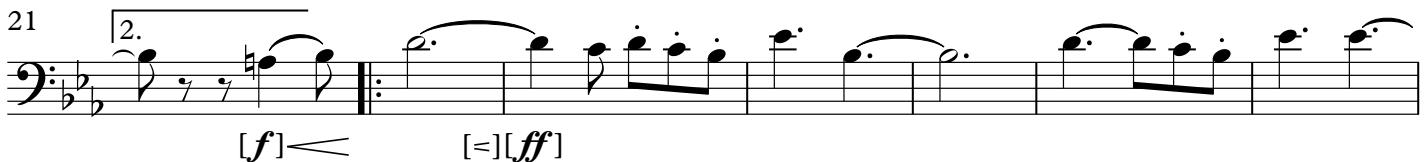
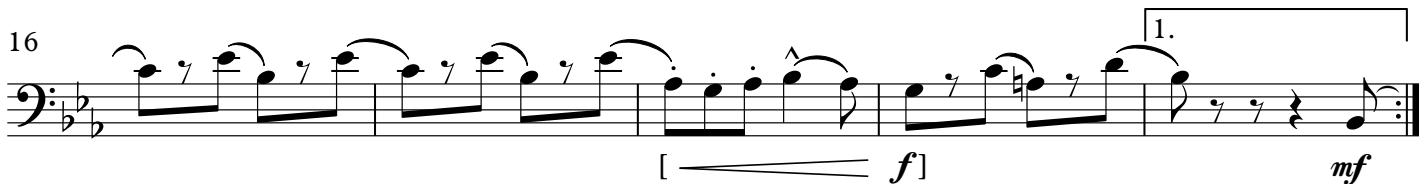
March  
**KEEPING STEP WITH THE UNION**

Euphonium

(1921)

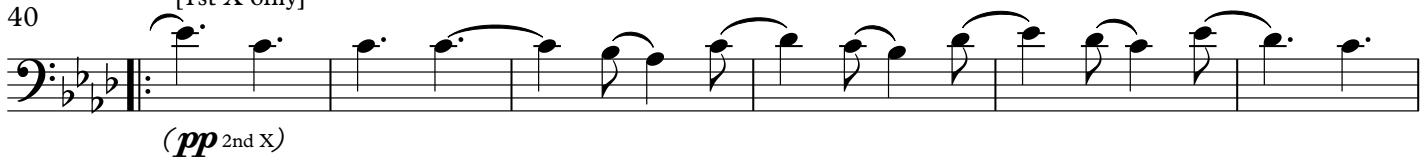
JOHN PHILIP SOUSA

**March Tempo.**



**TRIO.**

[1st X only]



# KEEPING STEP WITH THE UNION

## Euphonium

2

46

[1st X <--]

53 1. [tacet] 2. Play

[pp] ff <

59 sf ff <

65 ff

71

76 1st X dim.  
2nd X cresc.

82 [p]-ff ff <

92 1. 2. ff <

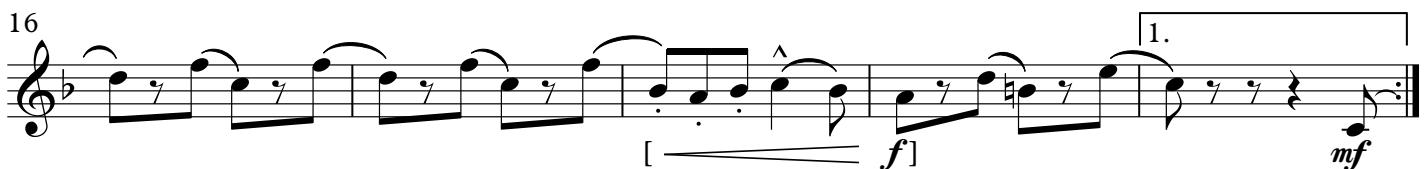
**March**  
**KEEPING STEP WITH THE UNION**

Baritone, T.C.

(1921)

**JOHN PHILIP SOUSA**

**March Tempo.**



**TRIO.**

[1st X only]



# KEEPING STEP WITH THE UNION

## Baritone, T.C.

2

46 [1st X <--]

53 1. [tacet] 2. Play  
[pp] ff <

59 sf ff <

65 sf ff

71

76 1st X dim.  
2nd X cresc.

82 [p]-ff

92 1. 2. ff <

**March**  
**KEEPING STEP WITH THE UNION**

1st Trombone

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

ff < mf

[f] < [f] < [=][ff]

**TRIO.**  
[tacet]  
**p - [pp]**

**Play** ff <

sf ff <

ff

1st X dim.  
2nd X cresc.

[2nd X only] [p]-ff

ff <

March  
**KEEPING STEP WITH THE UNION**

2nd Trombone

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score for the 2nd Trombone part of 'Keeping Step with the Union' includes the following details:

- Measure 1:** Dynamics ***ff*** followed by a crescendo to ***mf***.
- Measure 8:** Dynamics ***mf***.
- Measure 17:** Dynamics **[*f*]**, ***mf***, ***f***, ***ff***.
- Measure 26:** Dynamics ***f***.
- Measure 36:** Dynamics ***f***, ***p*** - ***pp***. The section is labeled **TRIO. [tacet]**.
- Measure 44:** Dynamics ***p***.
- Measure 51:** Dynamics ***pp***, ***ff***. The section is labeled **Play**.
- Measure 58:** Dynamics ***sf***, ***ff***.
- Measure 65:** Dynamics ***f***, ***ff***.
- Measure 73:** Dynamics ***1st X dim.***, ***2nd X cresc.***.
- Measure 81:** Dynamics **[*p*]-*ff***.
- Measure 90:** Dynamics ***ff***.

March  
**KEEPING STEP WITH THE UNION**

3rd Trombone

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score for the 3rd Trombone part of 'Keeping Step with the Union' is presented in 12 staves. The key signature is B-flat major (two flats). The time signature is mostly common time (indicated by '8'). The score includes dynamic markings such as **ff**, **mf**, **f**, **[f]**, **p**, **[pp]**, **ff<**, **s**, **ff<**, **1st X**, **2nd X**, **1st X dim.**, **2nd X cresc.**, and **Play**. Articulation marks like dots and dashes are also present. Performance instructions include 'March Tempo.', '[tacet]', '[2nd X only]', and '1. 2.' over certain measures. Measure numbers 8, 17, 26, 36, 44, 51, 58, 65, 73, 81, and 90 are indicated at the beginning of each staff.

March  
**KEEPING STEP WITH THE UNION**

4th Trombone

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for the 4th Trombone. 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**, **mf**, **f**, **[f] <**, **[<][ff]**, **p - [pp]**, **1st X**, **2nd X**, **Play**, **ff <**, **s>f**, **ff <**, **1st X dim.**, **2nd X cresc.**, and **[p]-ff**. The score also features first and second endings, a **TRIO.** section (marked **[tacet]**), and specific performance instructions like **Play** above certain measures. Measure numbers are provided at the beginning of each staff: 8, 17, 25, 34, 42, 49, 56, 63, 71, and 79.

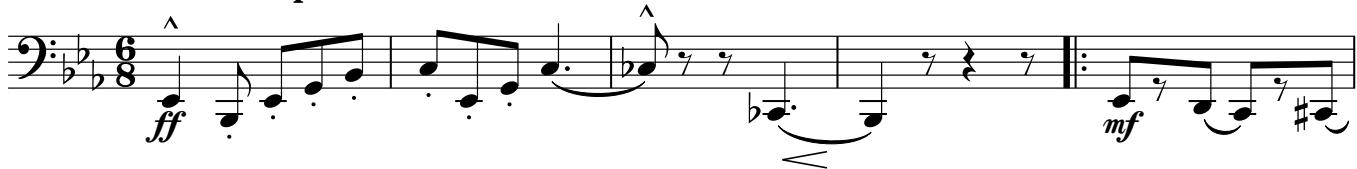
March  
**KEEPING STEP WITH THE UNION**

Tuba

(1921)

JOHN PHILIP SOUSA

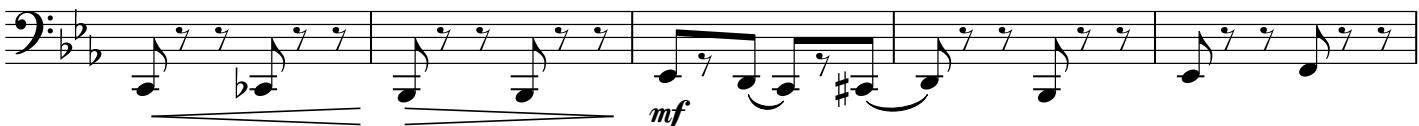
**March Tempo.**



6



11



16



21



26



32



38



## KEEPING STEP WITH THE UNION

2

Tuba

43

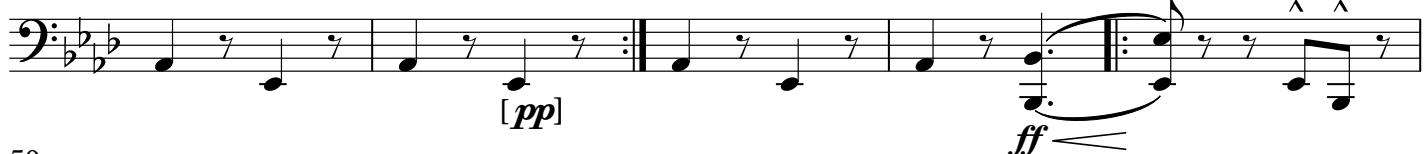


48



54 1.

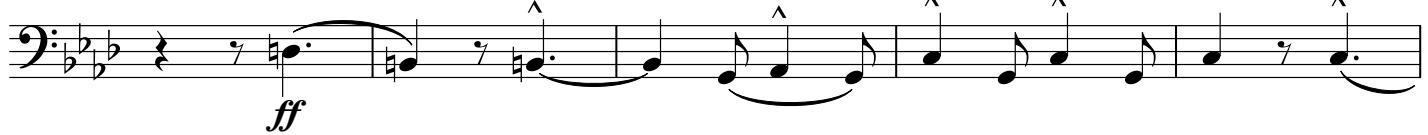
2.



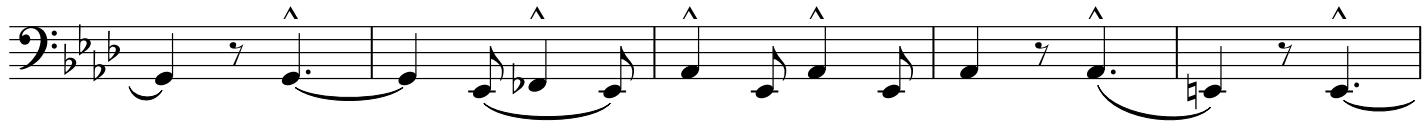
59



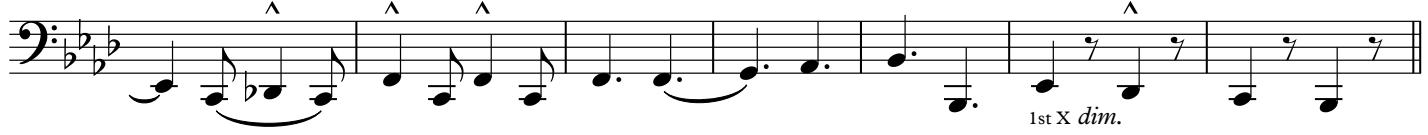
65



70

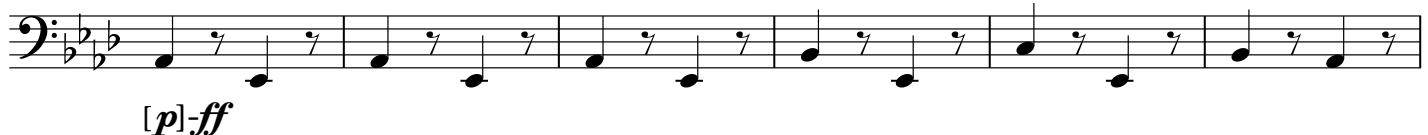


75



2nd X cresc.

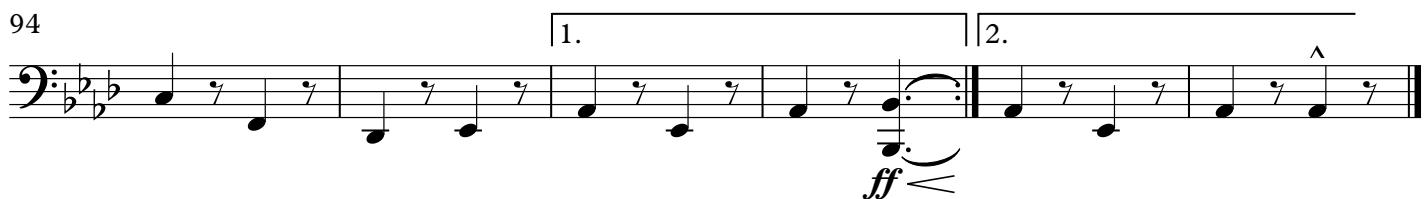
82



88



94



March  
**KEEPING STEP WITH THE UNION**

Drums & Bells

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of eight staves of music. Staff 1 (Measures 1-30) shows a rhythmic pattern of eighth and sixteenth notes with dynamic markings ***ff***, [choke], [ch.], and ***mf***. Staff 2 (Measures 7-12) continues the pattern with a dynamic bracket [**>**]. Staff 3 (Measures 13-18) shows a similar pattern with a dynamic bracket [**mf**]. Staff 4 (Measures 19-25) includes first and second endings, with dynamics [**f**] and [**>**]. Staff 5 (Measures 26-30) shows a rhythmic pattern with dynamics [**4**] and [**7**]. Staff 6 (Measures 31-38) includes first and second endings, with dynamics [**v**], [**>**], and [**f**]. Staff 7 (Measures 39-45) starts with a dynamic ***p*** followed by a dynamic bracket [***pp***], with a note "Bells (2nd X only)". Staff 8 (Measures 46-52) concludes the piece.

# KEEPING STEP WITH THE UNION

## Drums & Bells

52

[1st X] [tacet] [2.] Play *ff*

58 Sus.Cym. w/ sticks *ff* [p] [f]

64 [v] [v] [v] [p] [f]

70 [v] [v] [v] [v] [v]

76 [Cyms. 2nd X only] 1st X [v] 2nd X [v] (w/ accents)

82 [p]-*ff* [*sffz*] (2nd X)

88 [*sffz*] (2nd X)

94 1. [pp] 2. *ff*

March  
**KEEPING STEP WITH THE UNION**

Harp

(1921)

JOHN PHILIP SOUSA

**March Tempo.**

Musical score for Harp, March Tempo, measures 1-18. The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat). Measure 1 starts with a whole note followed by a half note. Measures 2-3 show eighth-note patterns. Measures 4-5 show eighth-note patterns with dynamics: *mf* and *f*. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show eighth-note patterns. Measures 16-17 show eighth-note patterns. Measure 18 ends with a half note.

Musical score for Harp, March Tempo, measures 19-23. The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat). Measure 19 starts with a half note followed by eighth-note patterns. Dynamic [*f*] is indicated. Measures 20-21 show eighth-note patterns. Measures 22-23 show eighth-note patterns. Measure 24 ends with a half note.

Musical score for Harp, March Tempo, measures 24-28. The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat). Measures 24-28 show eighth-note patterns.

Musical score for Harp, March Tempo, measures 29-35. The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat). Measures 29-35 show eighth-note patterns.

Musical score for Harp, TRIO section, measures 36-42. The score consists of two staves: Treble and Bass. The key signature changes to three flats (E-flat). Measure 36 starts with a half note followed by eighth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 show eighth-note patterns. Measure 41 starts with a half note followed by eighth-note patterns. Measure 42 ends with a half note.

KEEPING STEP WITH THE UNION  
Harp

2

42

43

44

45

46

47

48

[1st X]

54

1.

2.

24

24

ff

83

84

85

86

87

88

89

95

1.

2.