The Complete Marches of

John Philip Sousa

Vol. 6 No. 97

March of the Mitten Men

(1923)

As performed by

"The President's Own" United States Marine Band

March of the Mitten Men (1923)
(Power and Glory)

Thomas E. Mitten was top executive of the Philadelphia Rapid Transit Company, whose trolleys transported throngs of visitors to and from Willow Grove Park. This march was dedicated to both Mitten and his employees; hence the title. Mitten's favorite hymn, "Onward Christian Soldiers," is the basis of the march's trio.

The title was changed from "March of the Mitten Men" to "Power and Glory" for a second edition, and the heading "A fraternal march" was added. This came by direction of James Francis Cooke, president of the publishing company, and he reported that sales then rose significantly.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 70. 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 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 they 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 *marcato* "caps" on many of the notes in this introduction are original and should be played with a vigorous articulation. The cymbal solos in m. 2 and 3 separate from the bass drum part are unique among Sousa introductions.

First Strain (m. 5-21): The dynamic immediately drops to *mezzo-forte* with the pick-up note to the first strain and should be a marked change from the *fortissimo* of the introduction. There is a light and dance-like quality to the first half of these phrases, which then should crescendo to a stronger character in the second half of the phrase at m. 10. This "conversation" repeats once more, and the repeat of the strain is played exactly the same the second time. Accents in the percussion parts have been added in m. 10-12 and in m. 18 to highlight the contrasts.

Second Strain (m. 22-39): Unlike many second strains in Sousa marches, this one is traditionally played the same way both times by the Marine Band. This is largely due to the dynamic contrast that can be built into the melodic variety that exists in the original composition. The opening of this strain has the same character as the introduction, with strong *marcato* accents and a solid *fortissimo* dynamic both times. Traditionally the dynamic then comes down significantly to *mezzo-piano* in m. 29, with a more legato articulation, followed by a dramatic original crescendo back to a *marcato* treatment of the quarter notes to finish the strain. A percussion *sfz* accent is added to beat 2 in m. 24 to emphasize the classic Sousa melodic device following a dramatic *tutti* rest.

Trio I (m. 40-72): This extended trio follows many of the usual traditional alterations. Beginning with the three quarter note pick-ups in m. 39, the dynamic suddenly drops to *piano*, and E-flat clarinet, cornets, and cymbals are *tacet*. (Piccolo is already silent, and trombones may play softly here.) Like the rest of this march, there are two musical characters in this trio. The first is a smoother, song-like melody until m. 47, which then switches to a somewhat more bouncy approach from m. 48-55. An expressive dynamic swell is added to the cadence in m. 54-55 leading into the second half of the trio, and the same shape and contrast is performed again into the next strain.

Trio II (m. 73-104): From this point forward, the march departs from Sousa's more common formats. A second trio is introduced based on the hymn tune "Onward Christian Soldiers." Cornets are back in here and sound the *sostenuto* hymn with all brass, as the percussion drops out. The quarter notes in the woodwinds should be played expressively and not too short. Cymbals and bass drum re-enter in m. 103, and all voices crescendo dramatically into the third strain.

Third Strain (m. 105-136): Both trio melodies are now combined in a *fortissimo* dynamic and a stronger articulation for all. Accents are traditionally added in percussion in m. 113-114, 117-118, 129, and 131 to highlight the unique moments in the first trio melody.

Final Strain (m. 137-152): Sousa then adds one more statement of the hymn tune to end the march, dropping the traditional march feel in favor of a grand style more reminiscent of the music of Richard Wagner. Cymbals drop out, while the snare drum and bass drum execute a solid and sustained roll. Given the musical qualities of this unique strain, it is appropriate to add a slight *ritard* in m. 136 as indicated and play the last strain more *maestoso*, like the recessional in a church service. Cymbals then rejoin the percussion for the final three notes that bring the march to a grand close.

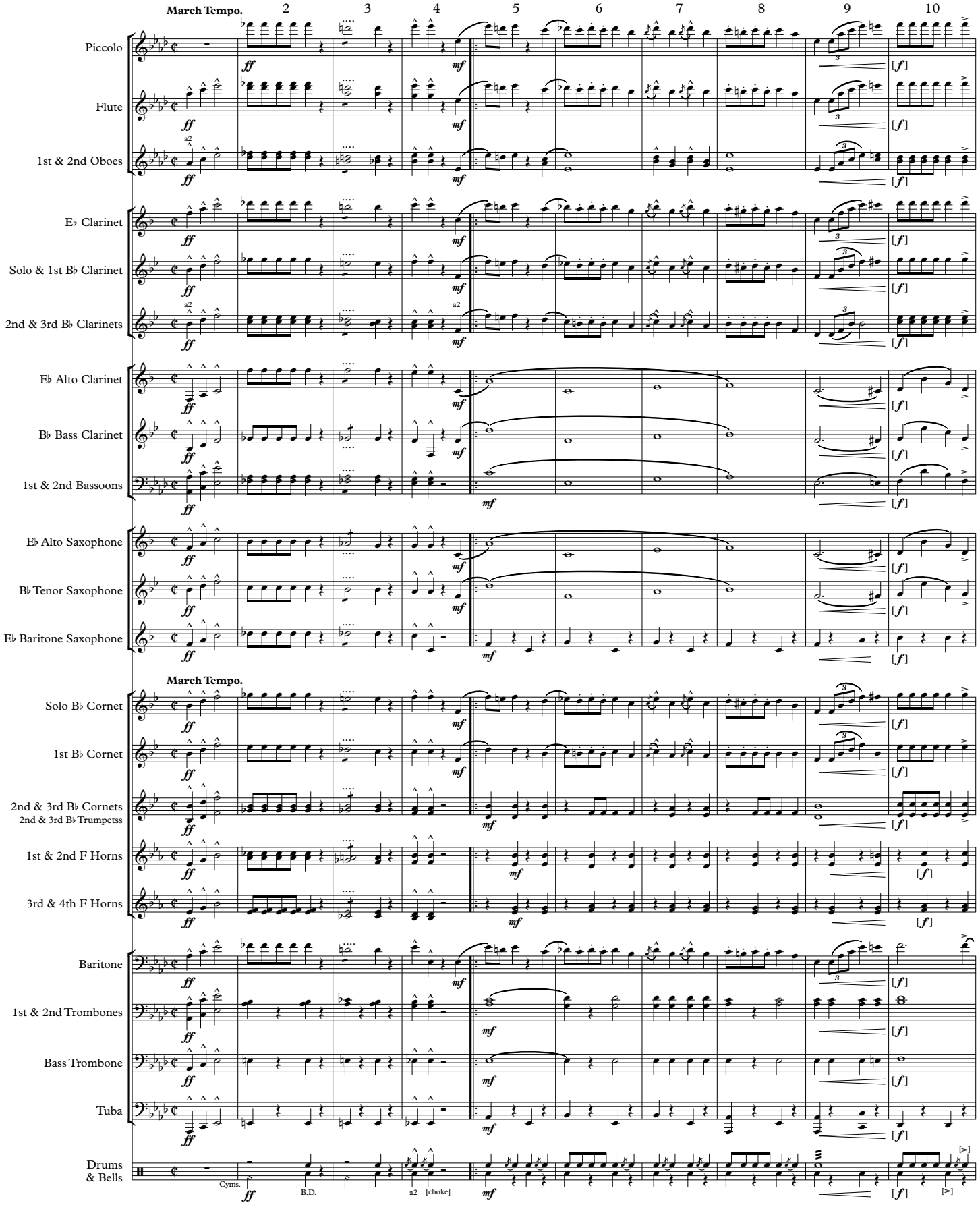
Power and Glory

MARCH of the MITTEN MEN

Full Score

(1923)

JOHN PHILIP SOUSA



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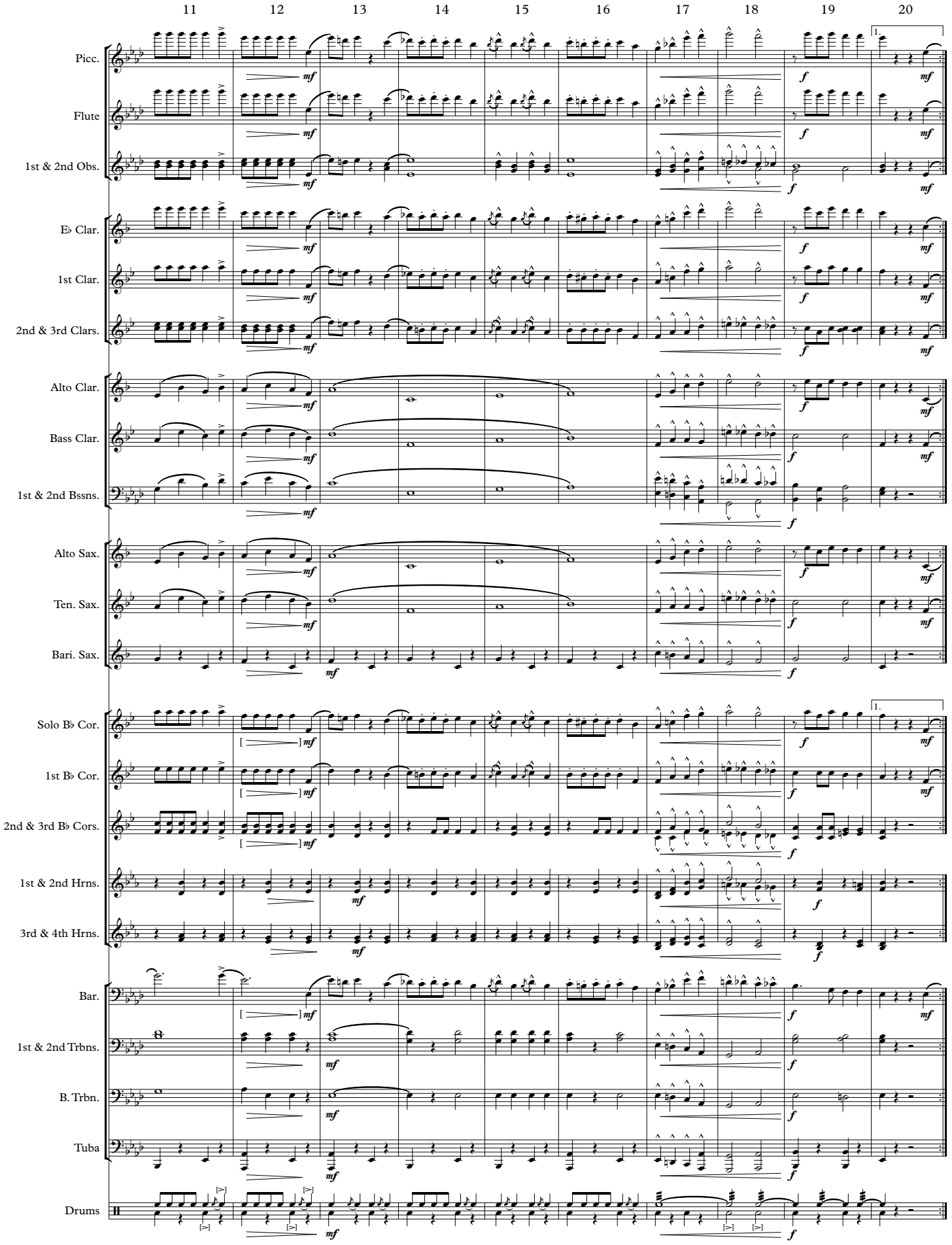
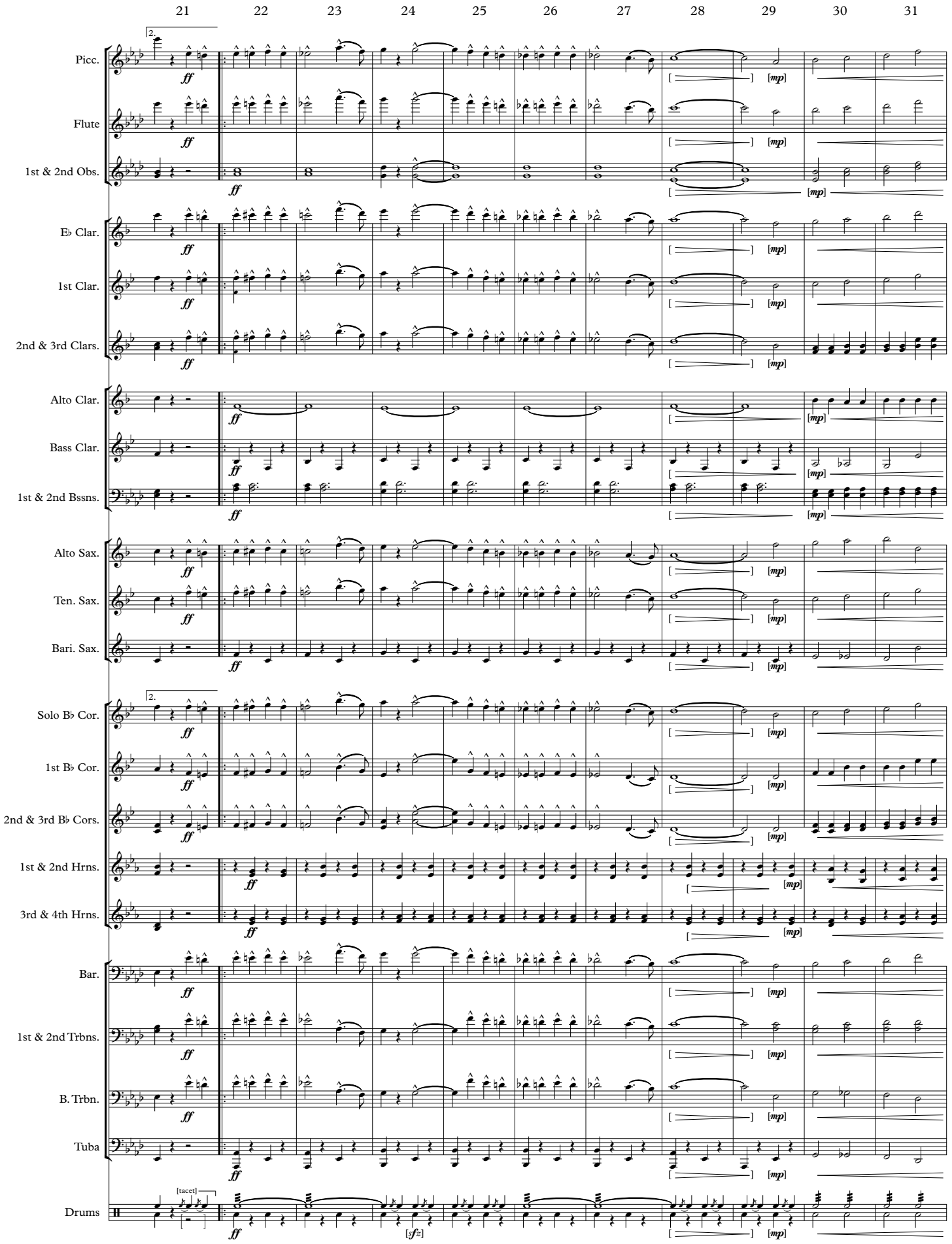
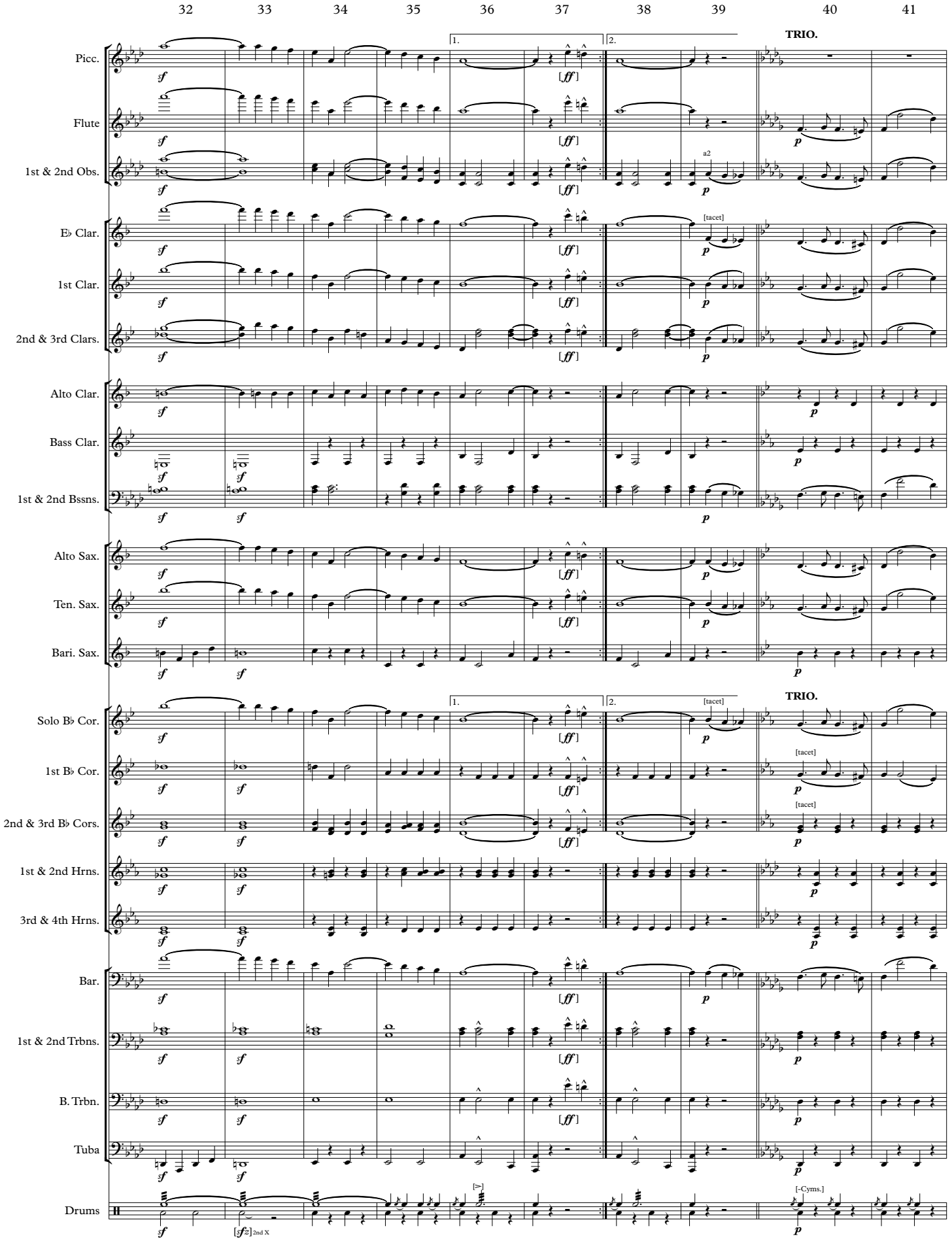
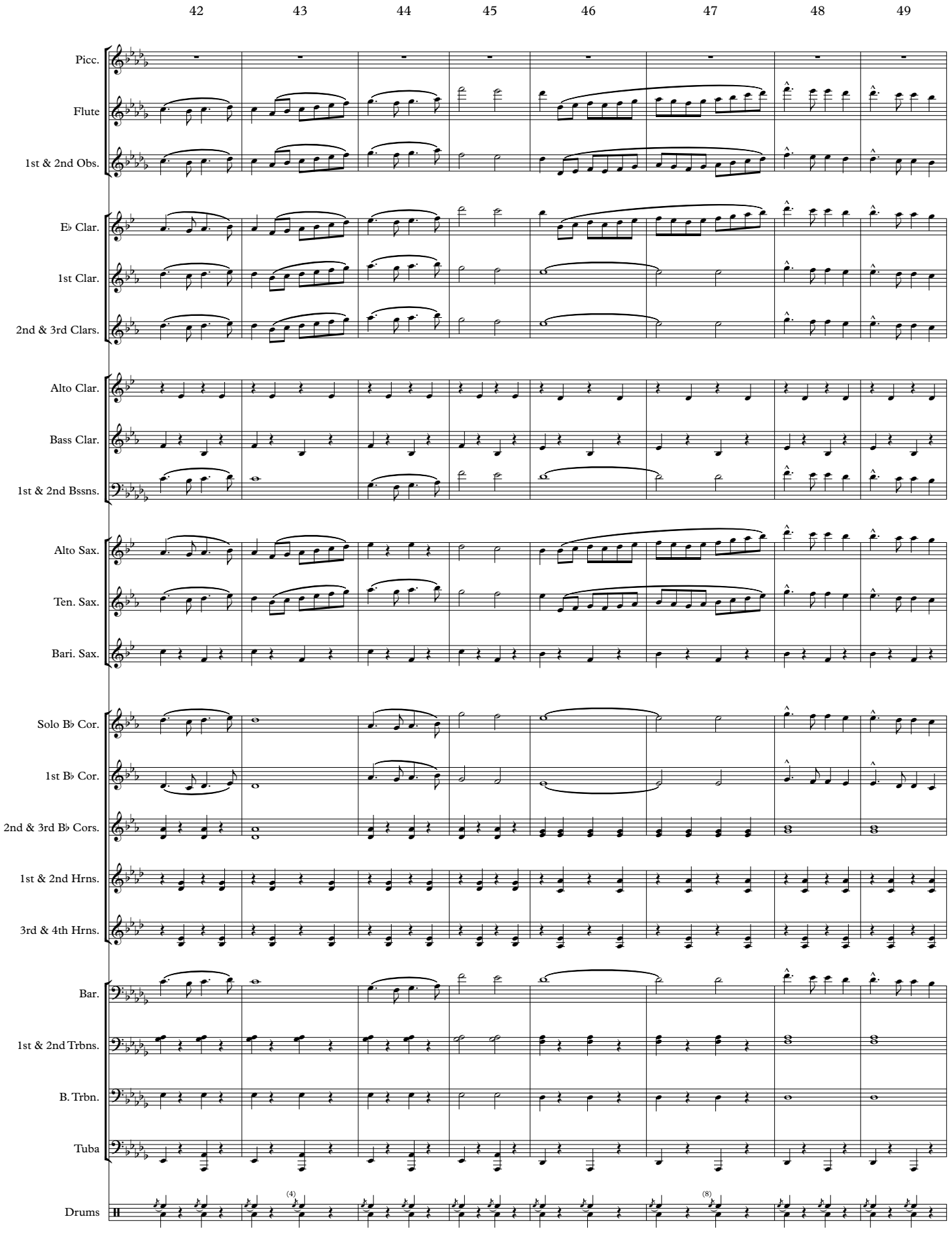

11
12
13
14
15
16
17
18
19
20
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
mf
f
1.

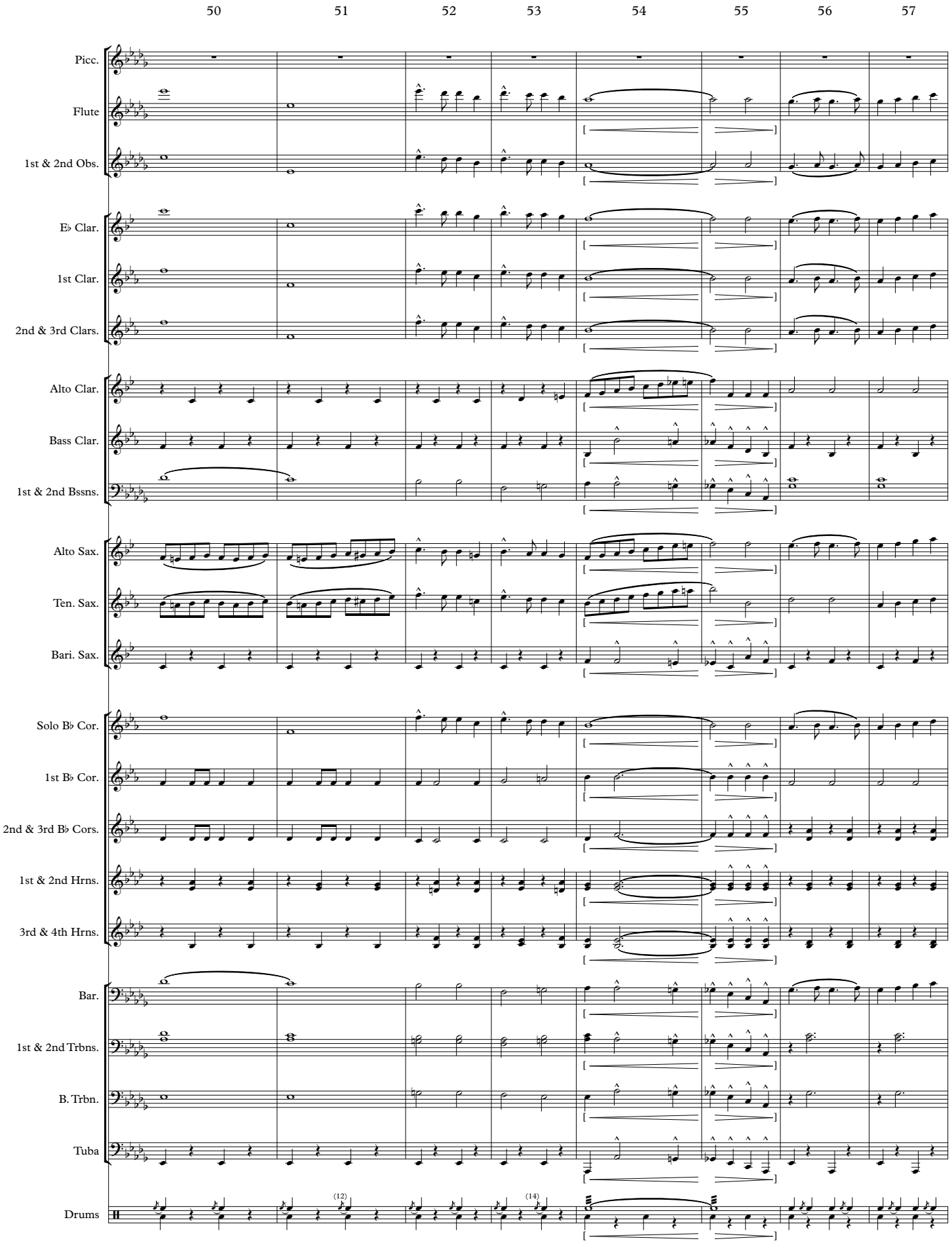
MARCH of the MITTEN MEN
Full Score



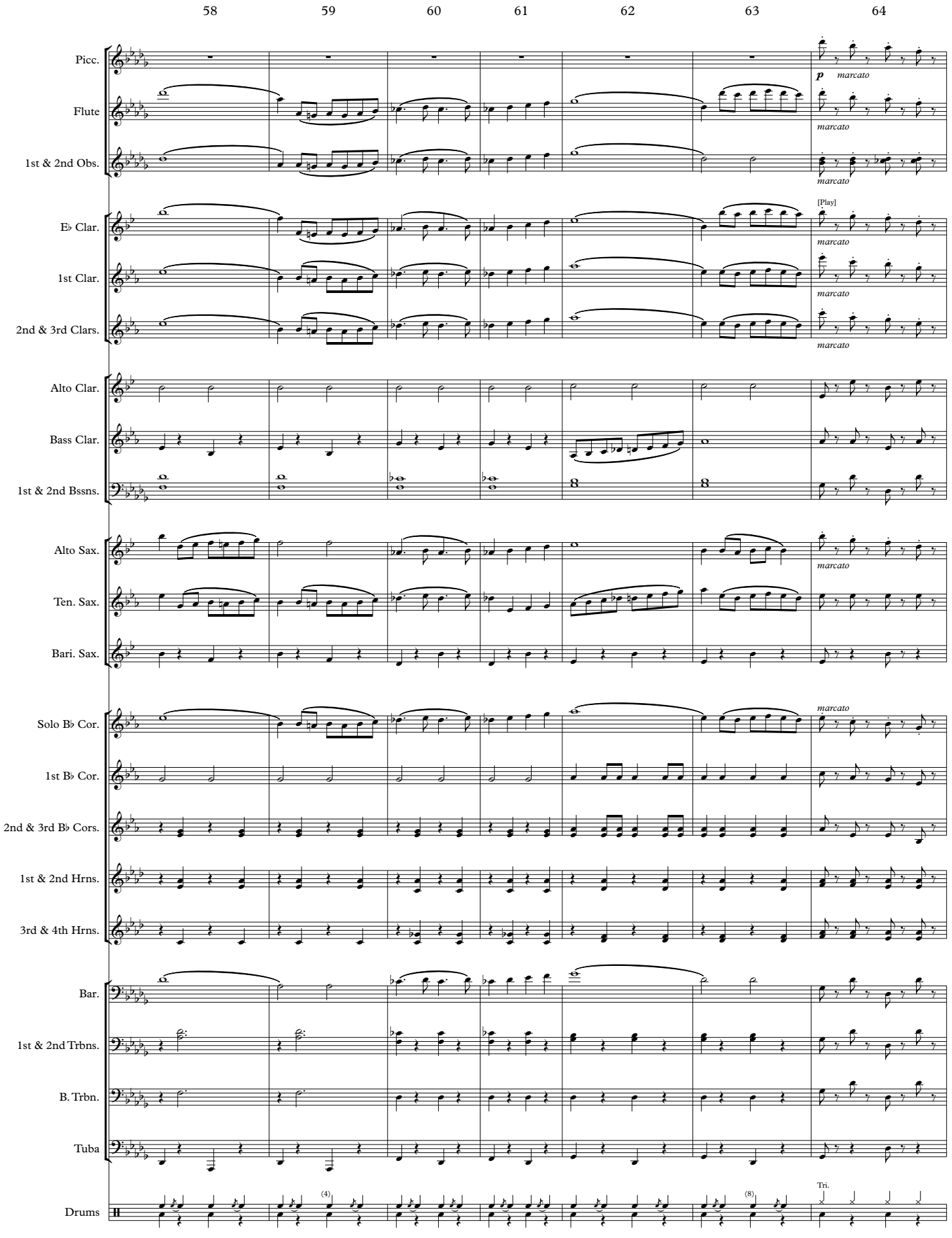

32
33
34
35
36
37
38
39
40
41
TRIO.
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1.
2.
a2
[tacet]
[-Cyms.]
2nd X

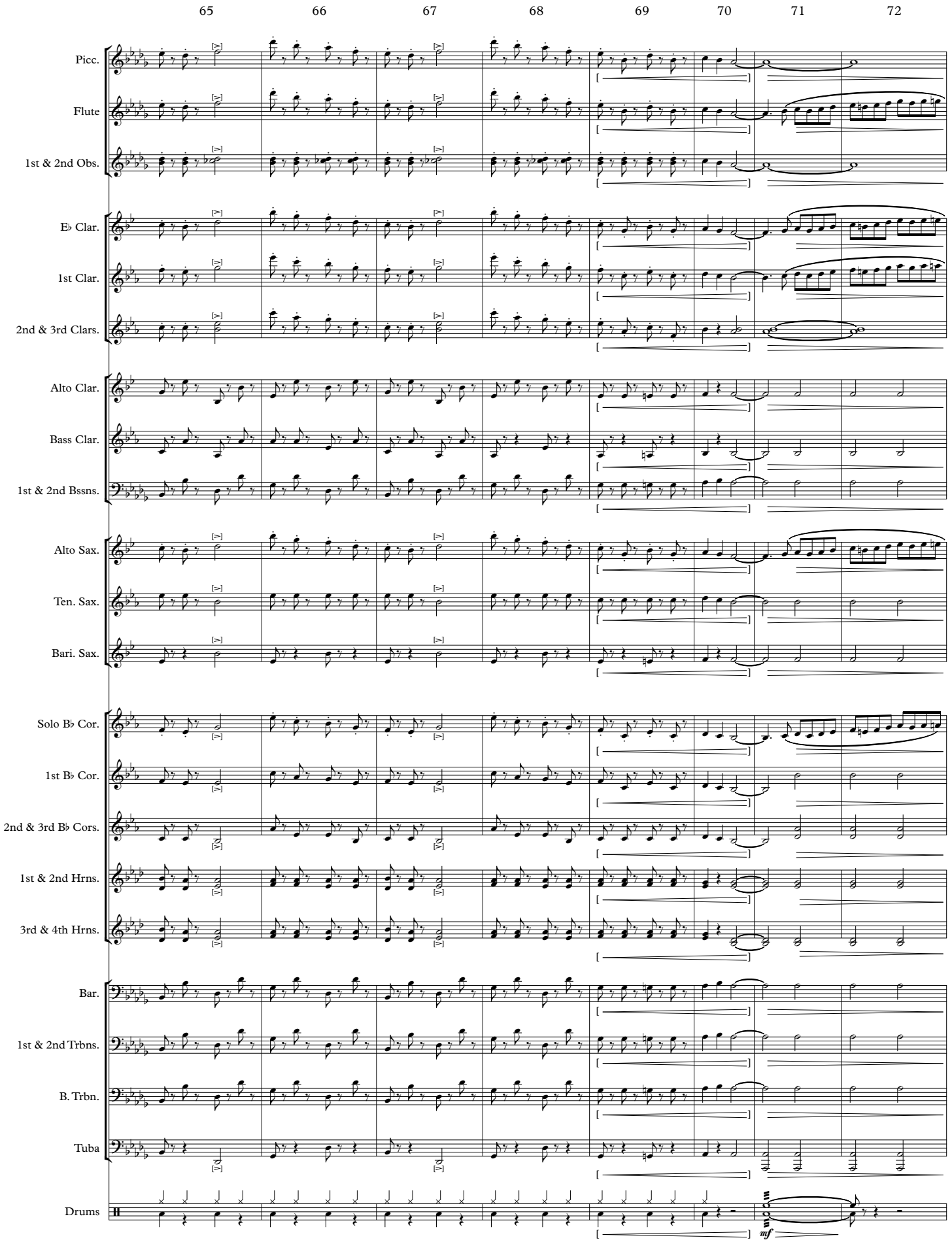
MARCH of the MITTEN MEN
Full Score



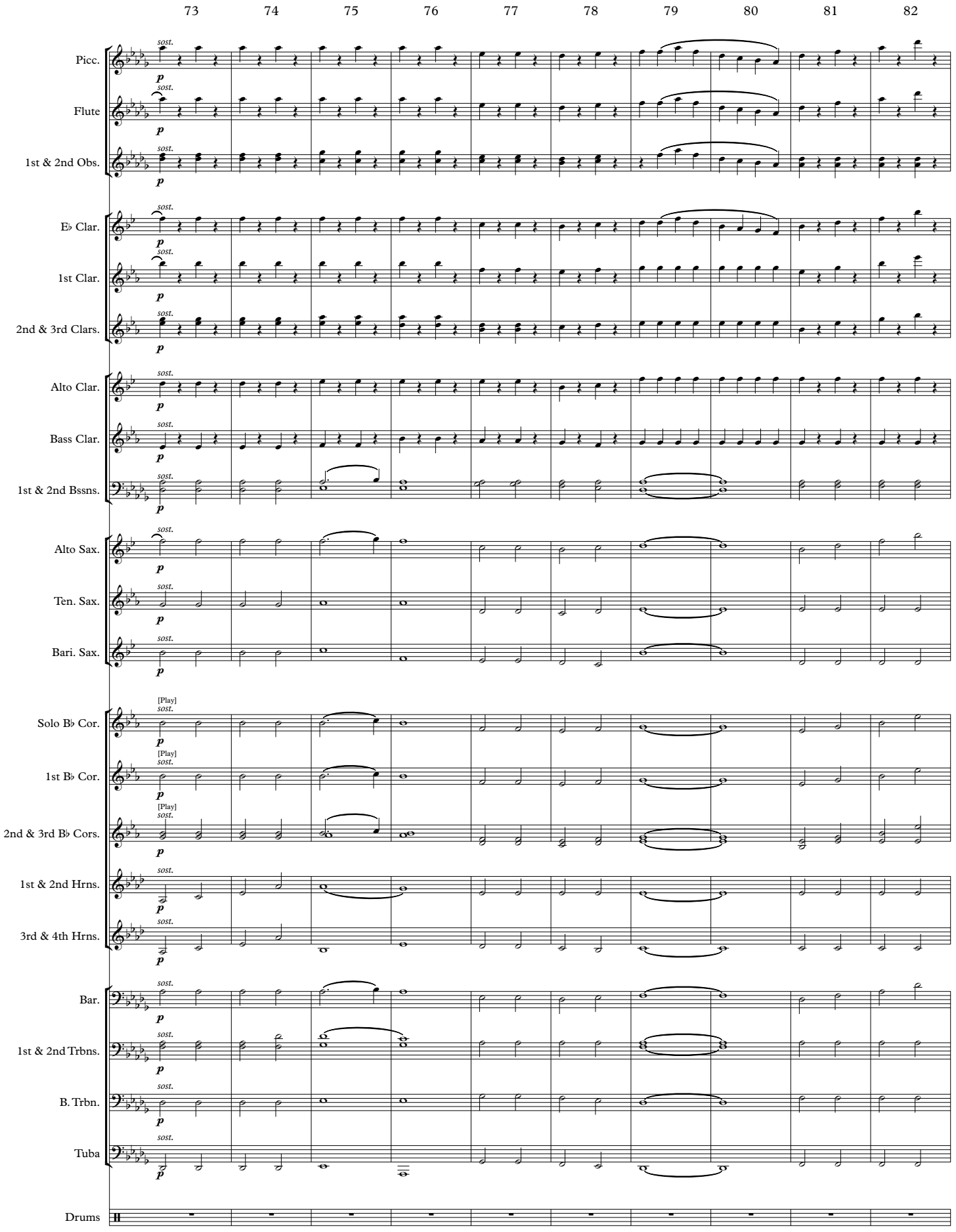

50
51
52
53
54
55
56
57
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
(12)
(14)

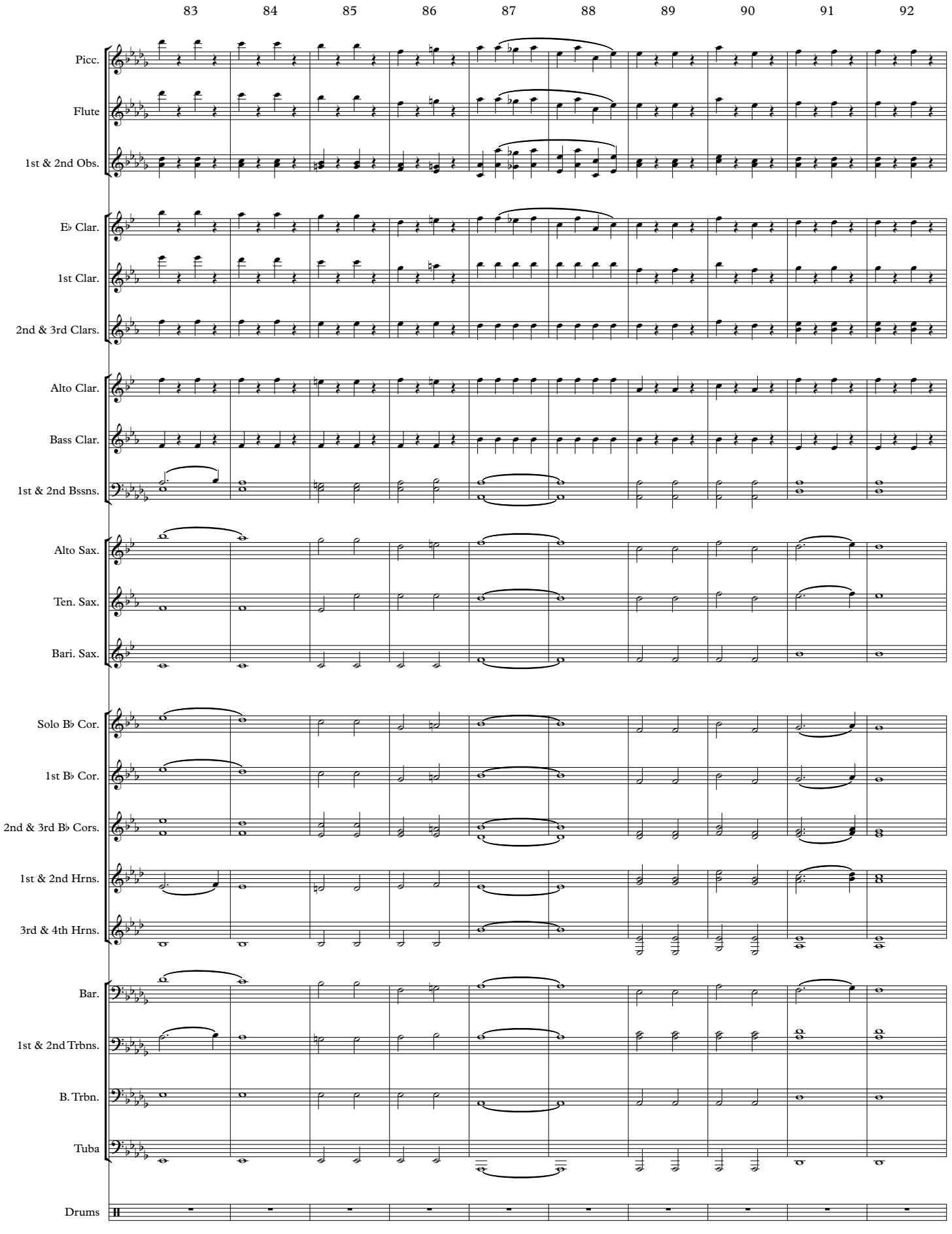
MARCH of the MITTEN MEN
Full Score



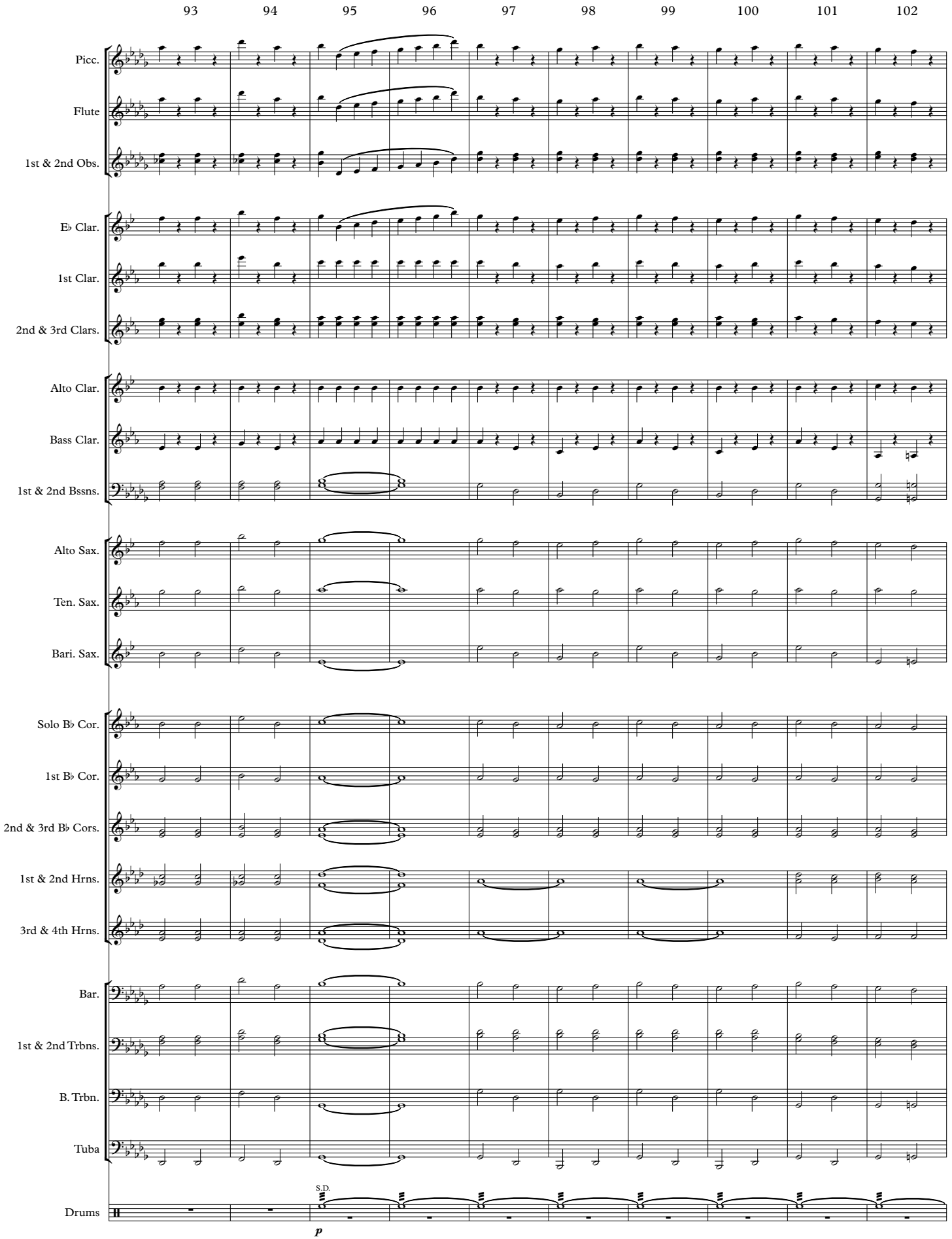

65
66
67
68
69
70
71
72
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
mf

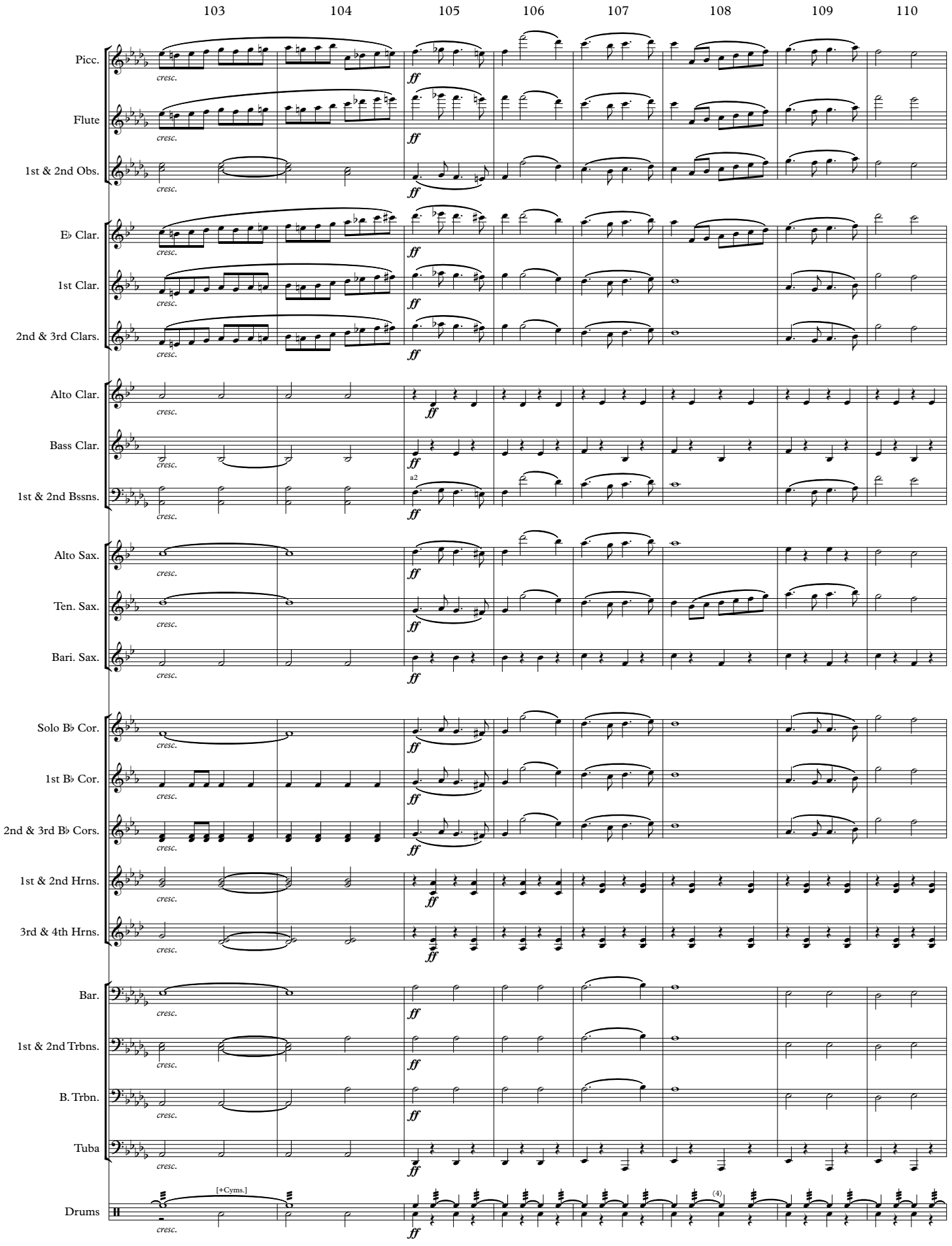
MARCH of the MITTEN MEN
Full Score



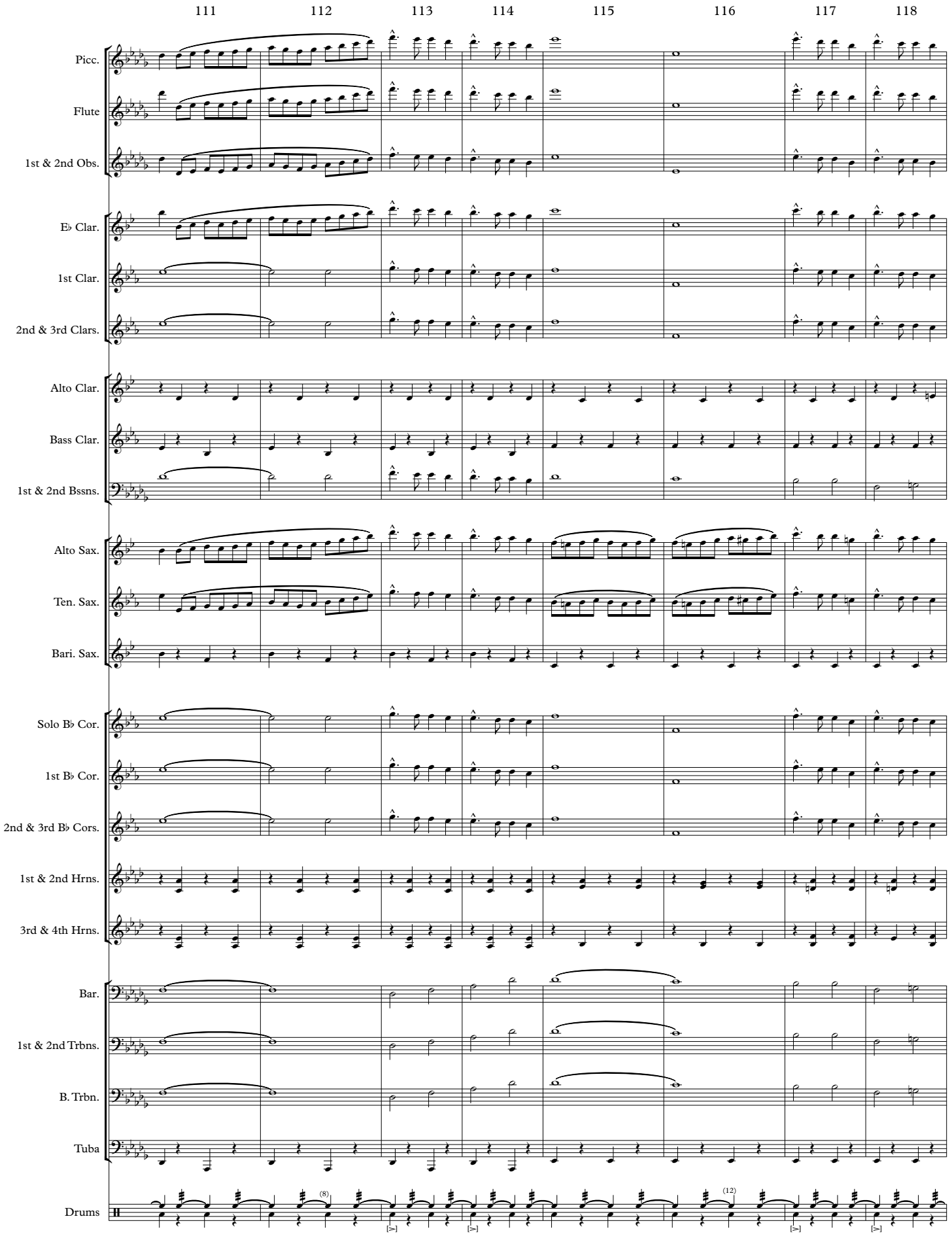

83
84
85
86
87
88
89
90
91
92
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

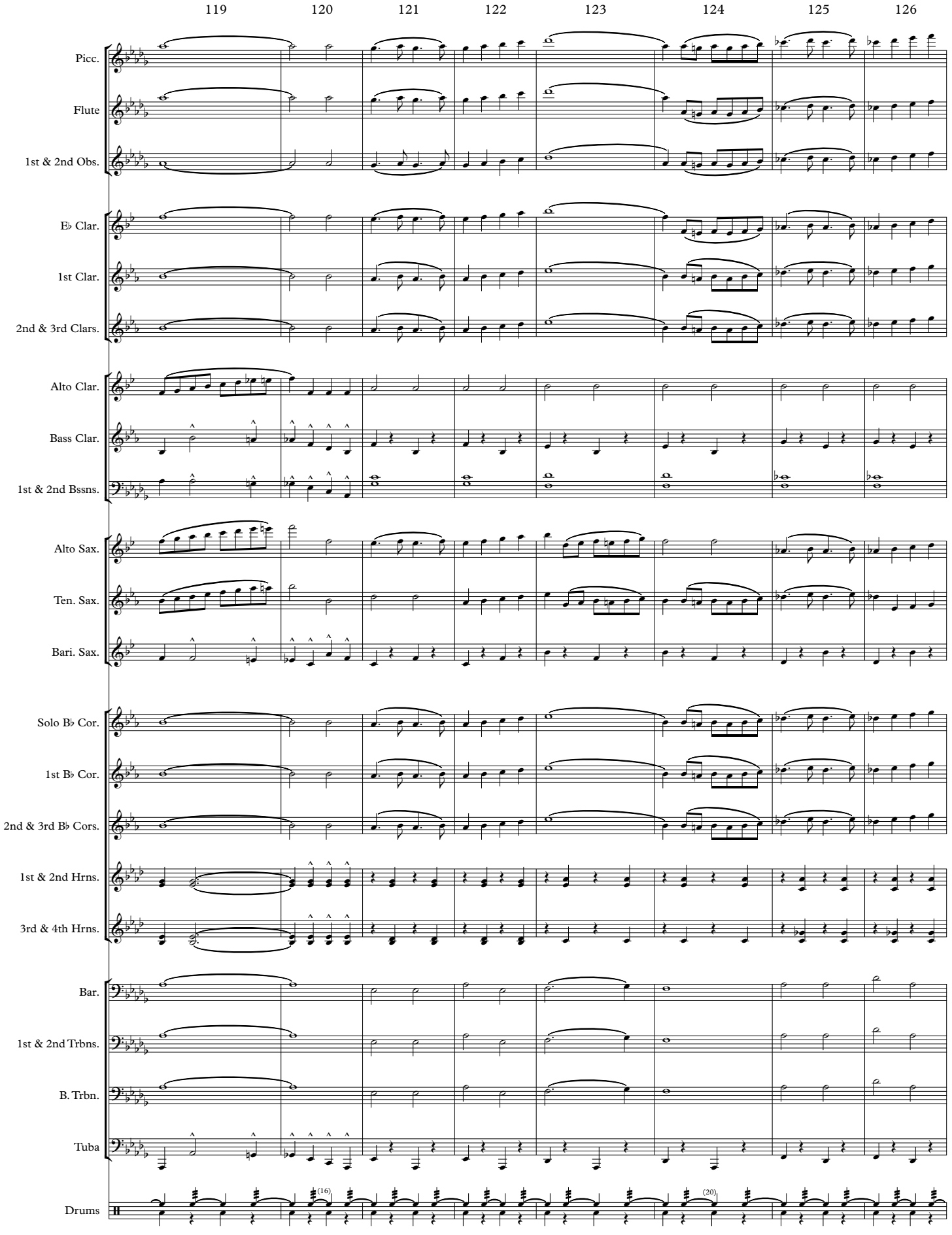
MARCH of the MITTEN MEN
Full Score



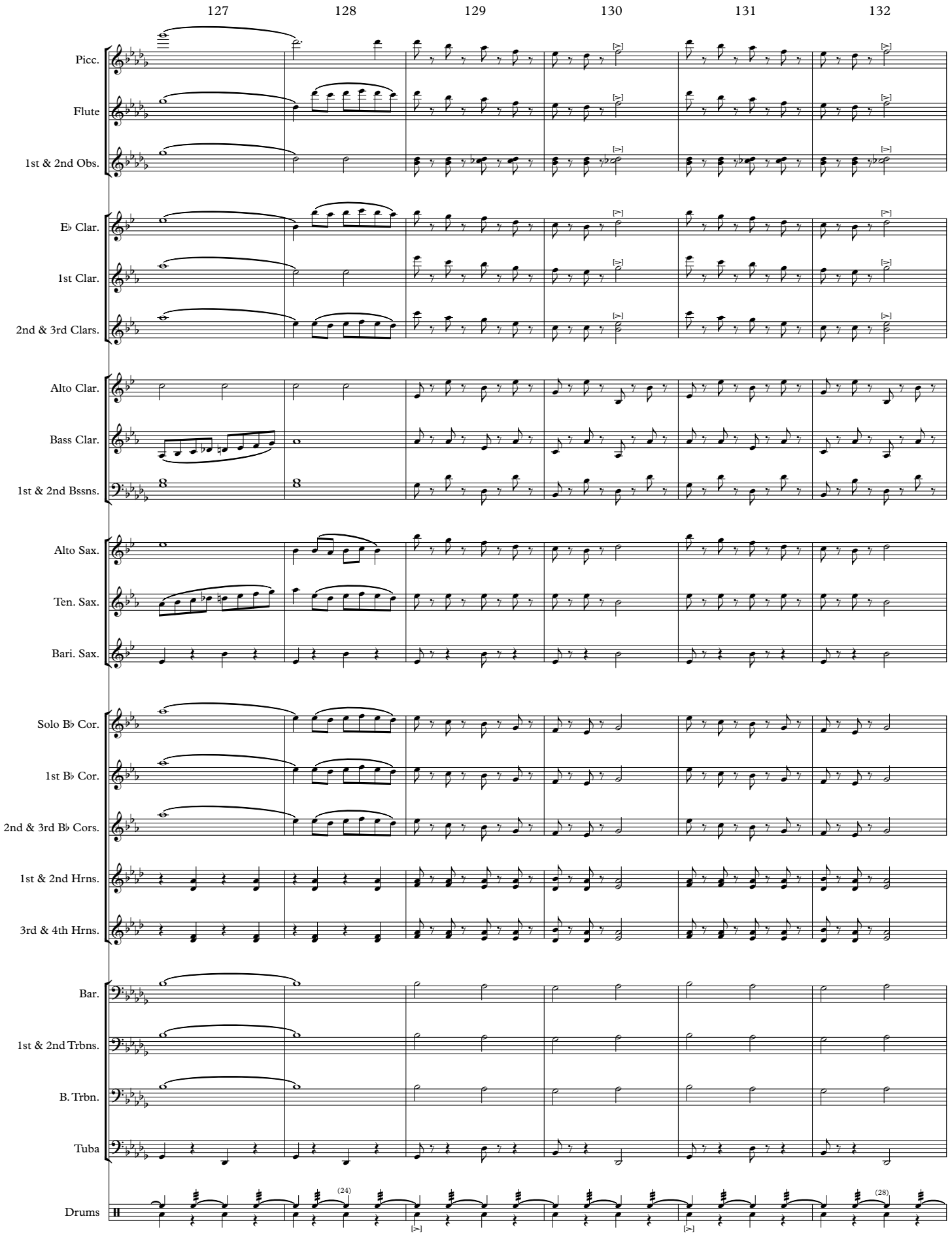

103
104
105
106
107
108
109
110
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
cresc.
ff
a2
[+Cyms.]
(4)

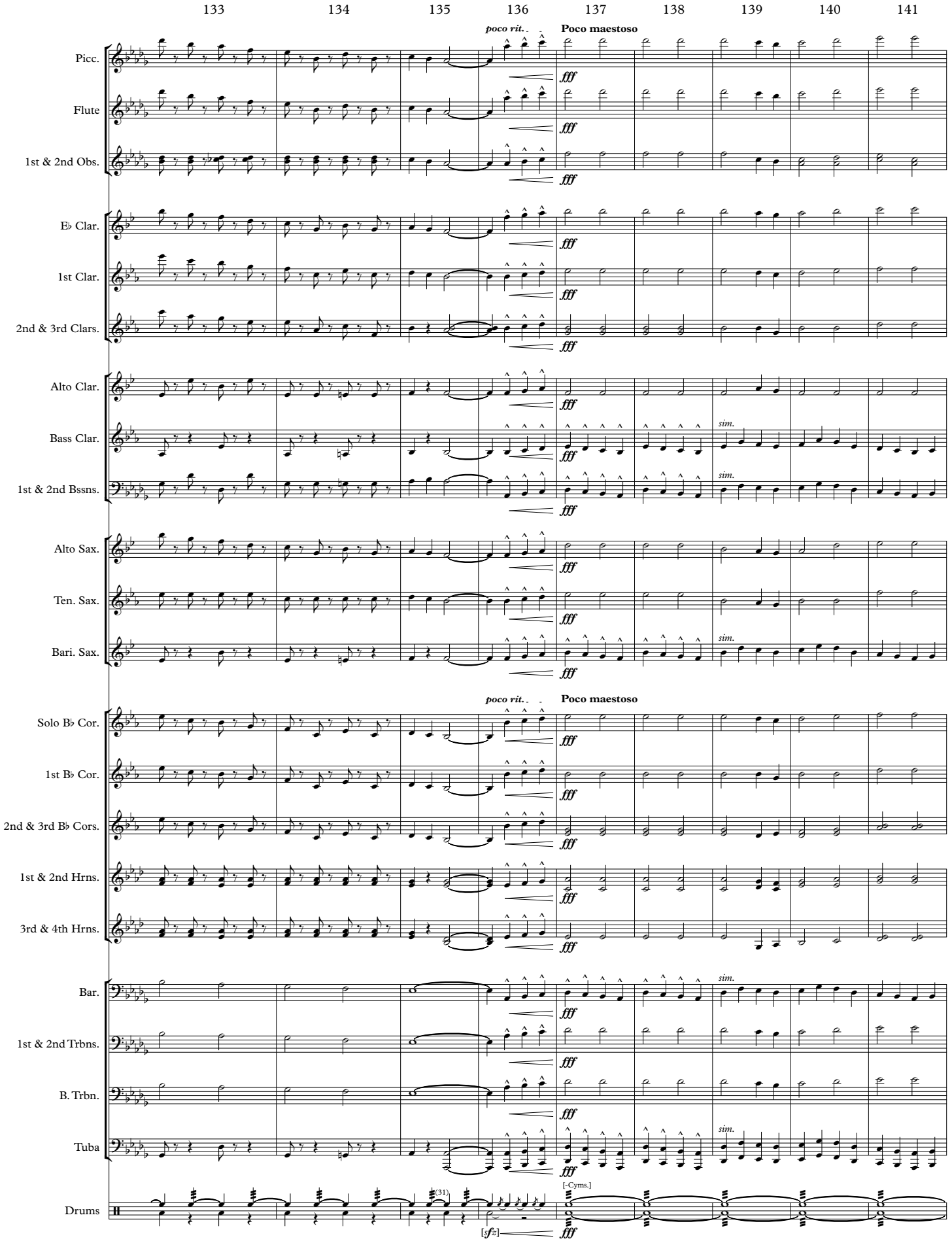
MARCH of the MITTEN MEN
Full Score



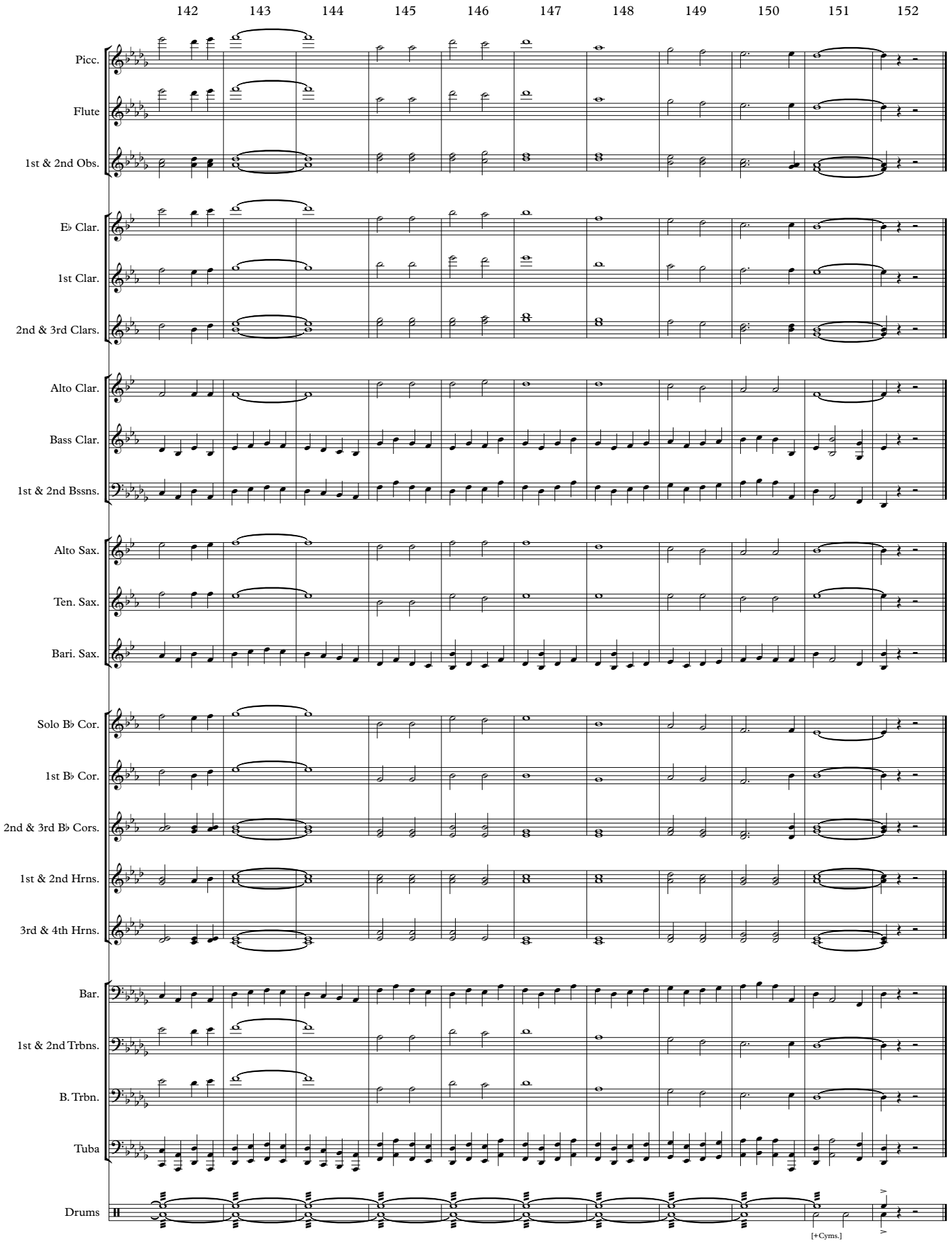

119
120
121
122
123
124
125
126
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
(16)
(20)

MARCH of the MITTEN MEN
Full Score




133
134
135
136
137
138
139
140
141
poco rit.
Poco maestoso
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
fff
sim.
[-Cyms.]
[sfz]

MARCH of the MITTEN MEN
Full Score



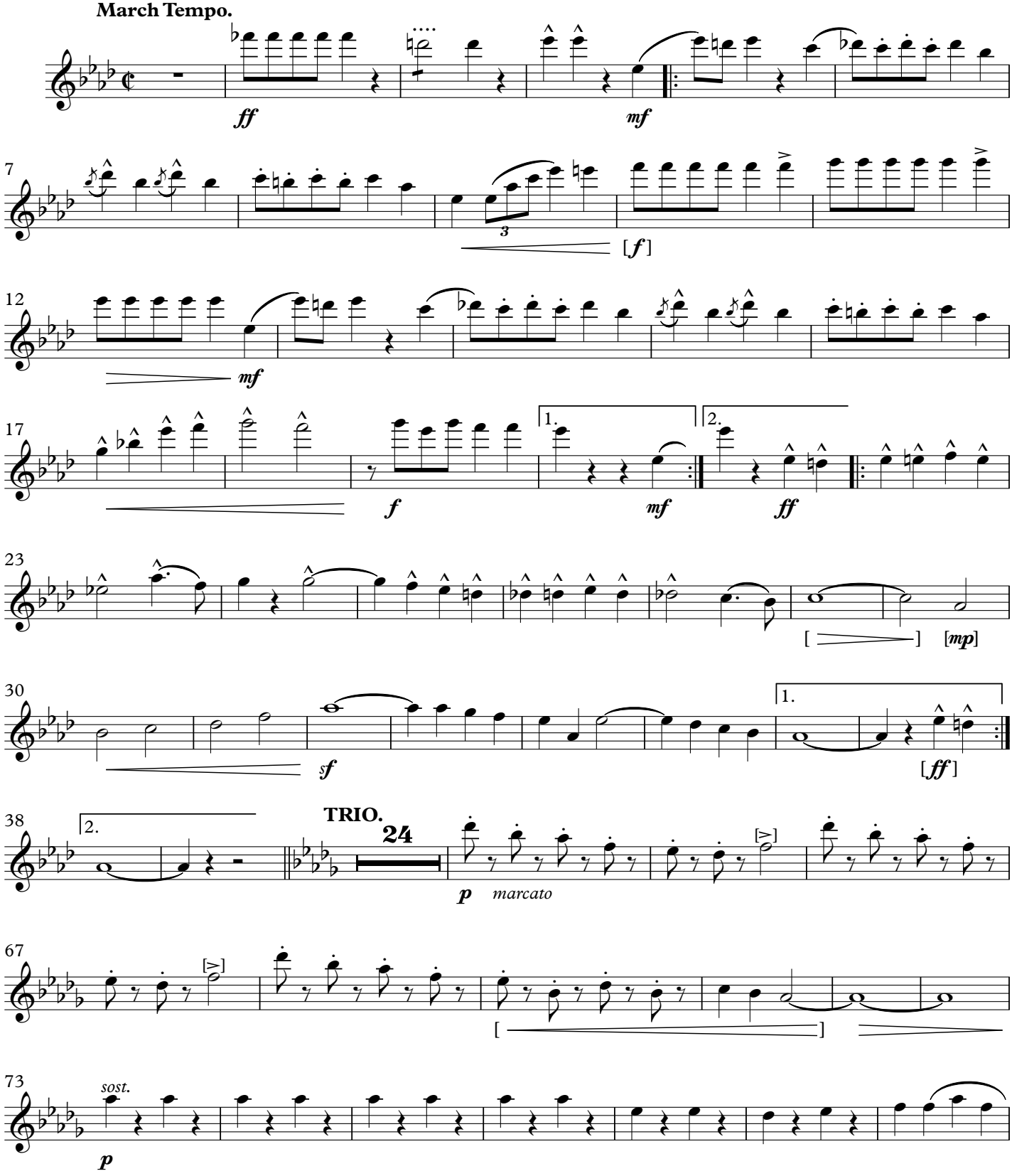
Power and Glory

MARCH of the MITTEN MEN

(1923)

Piccolo

JOHN PHILIP SOUSA



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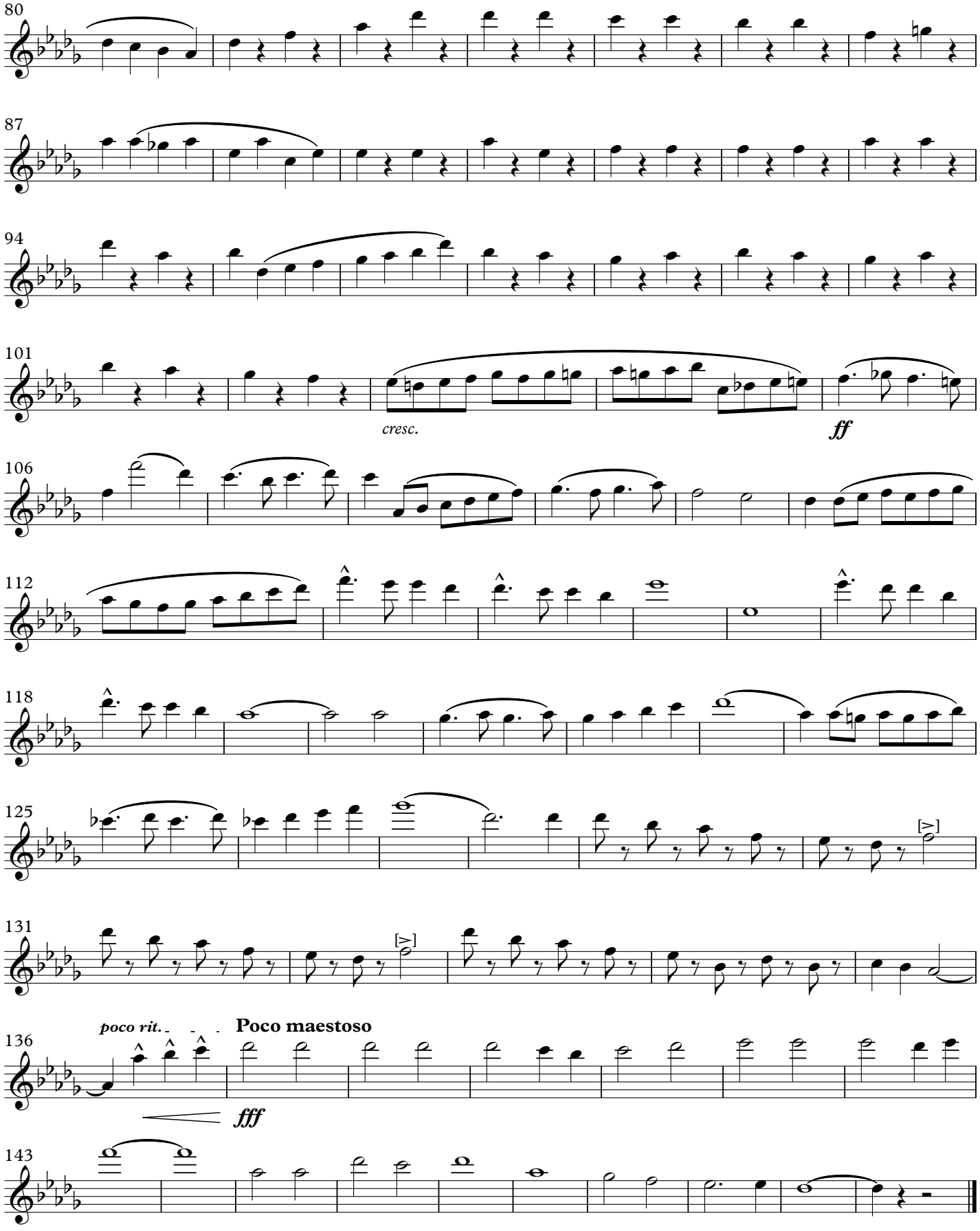

80
87
94
101
cresc.
ff
106
112
118
125
131
poco rit.
Poco maestoso
136
fff
143

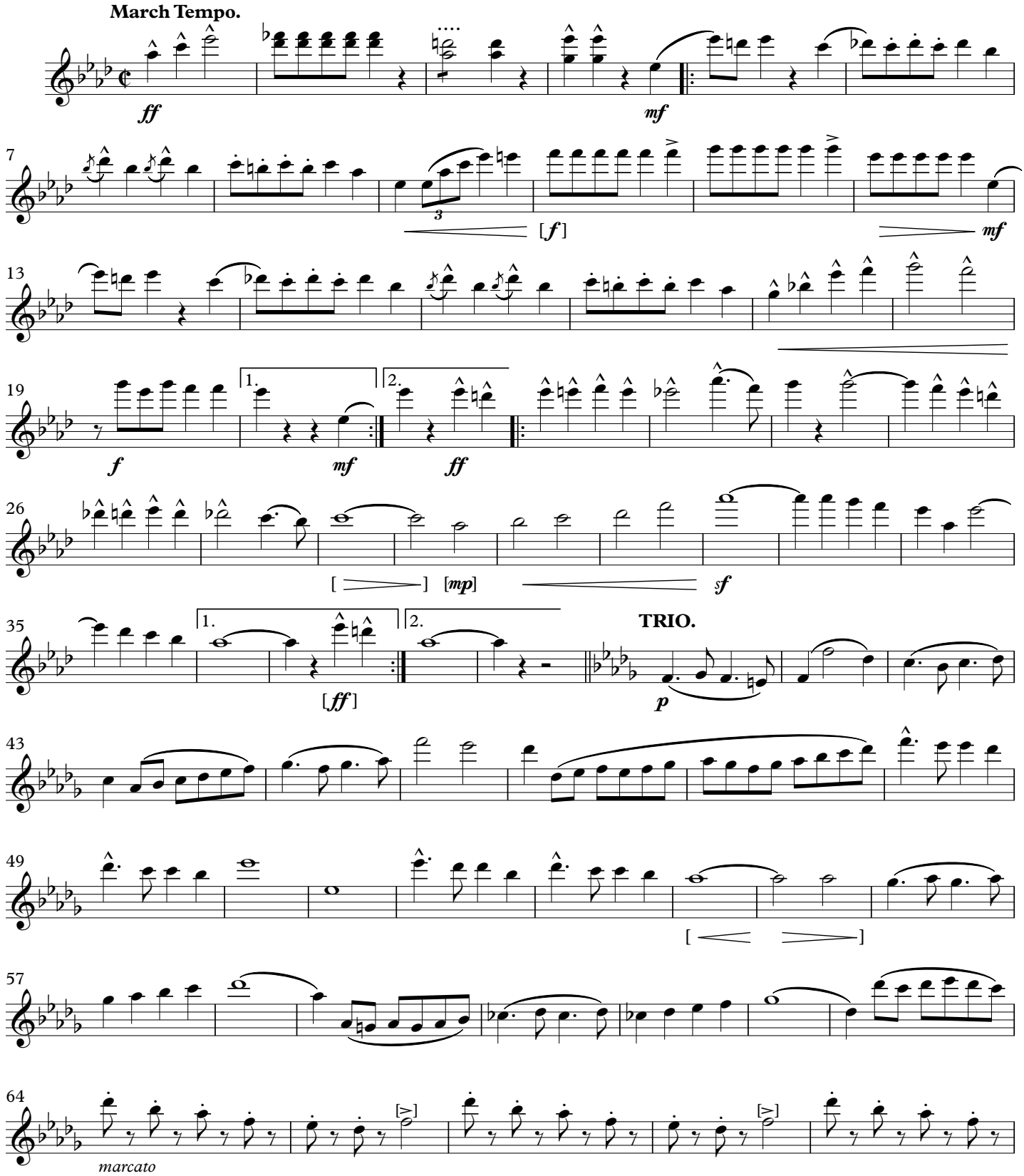
Power and Glory

MARCH of the MITTEN MEN

(1923)

Flutes

JOHN PHILIP SOUSA



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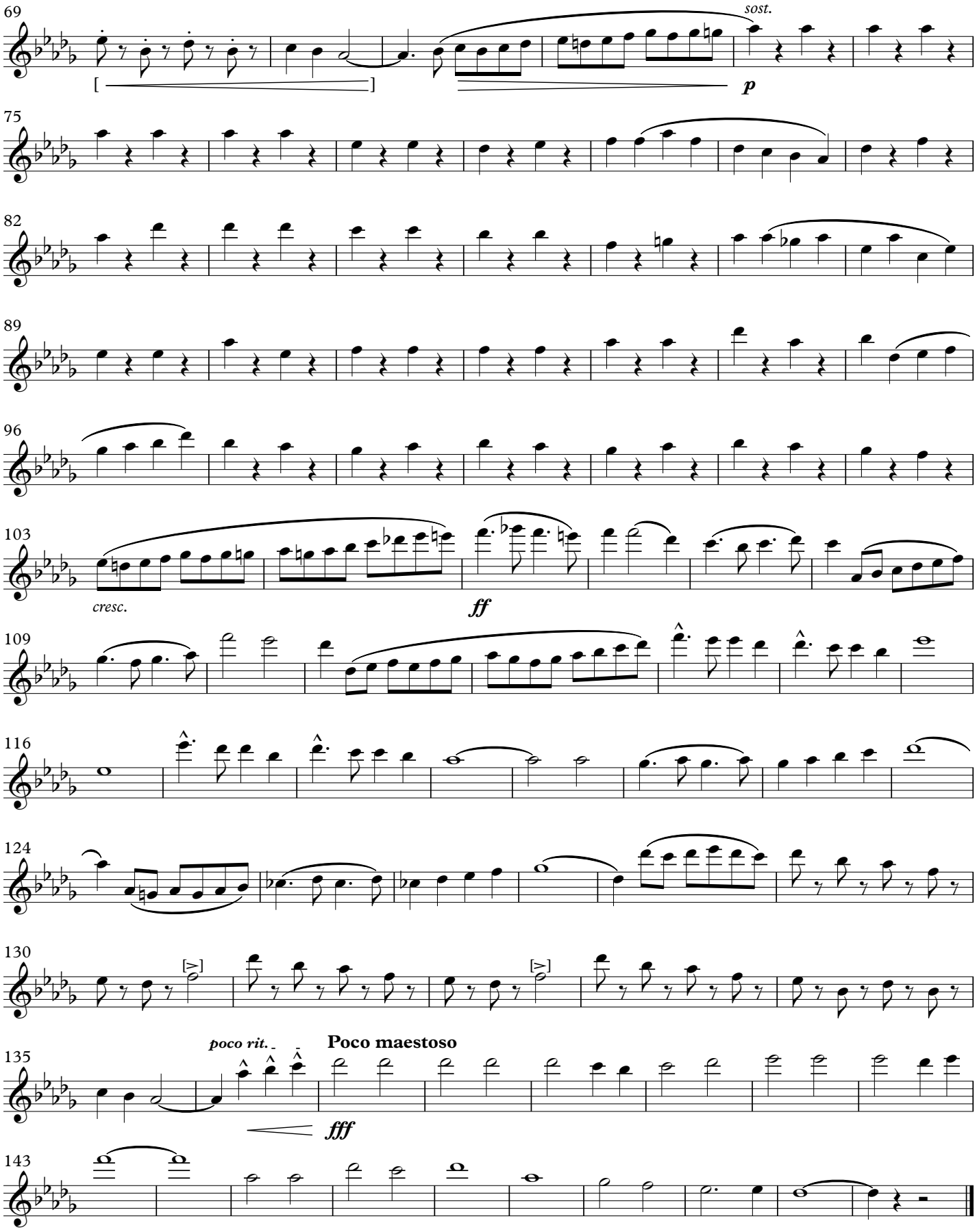

69
sost.
p
75
82
89
96
103
cresc.
ff
109
116
124
130
135
poco rit.
Poco maestoso
fff
143

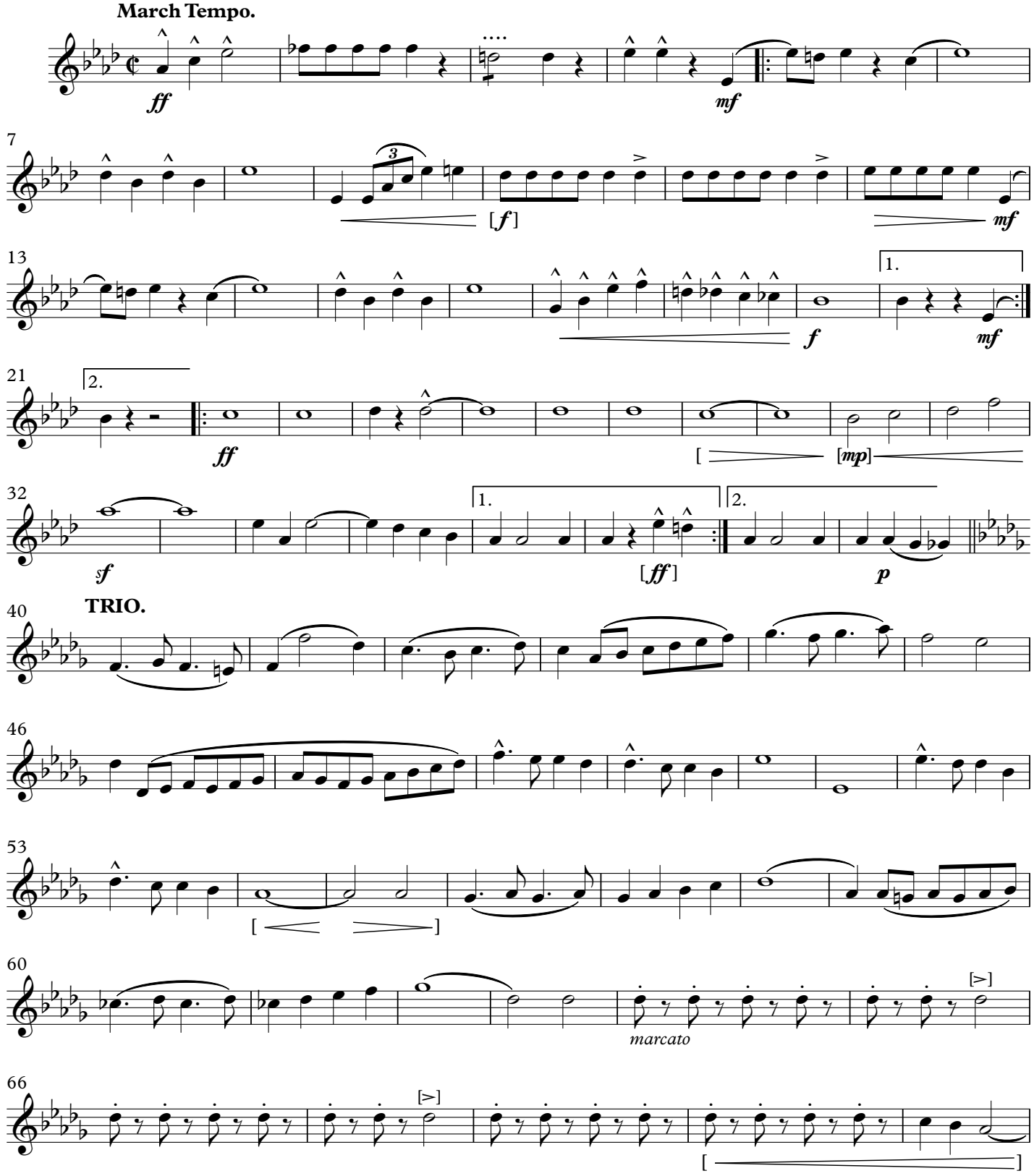
Power and Glory

MARCH of the MITTEN MEN

(1923)

1st Oboe

JOHN PHILIP SOUSA



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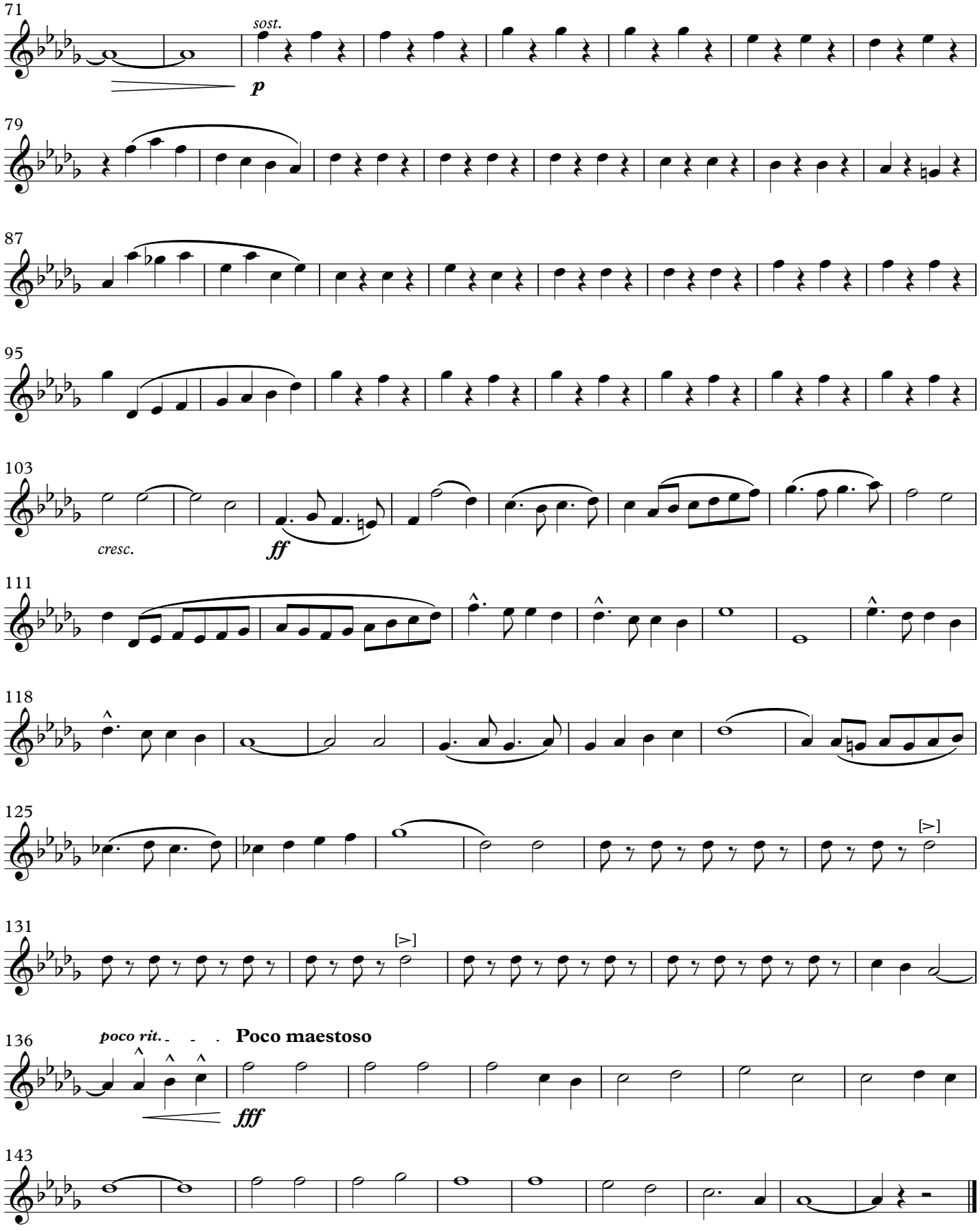

71
sost.
p
79
87
95
103
cresc.
ff
111
118
125
[>]
131
[>]
136
poco rit.
Poco maestoso
fff
143

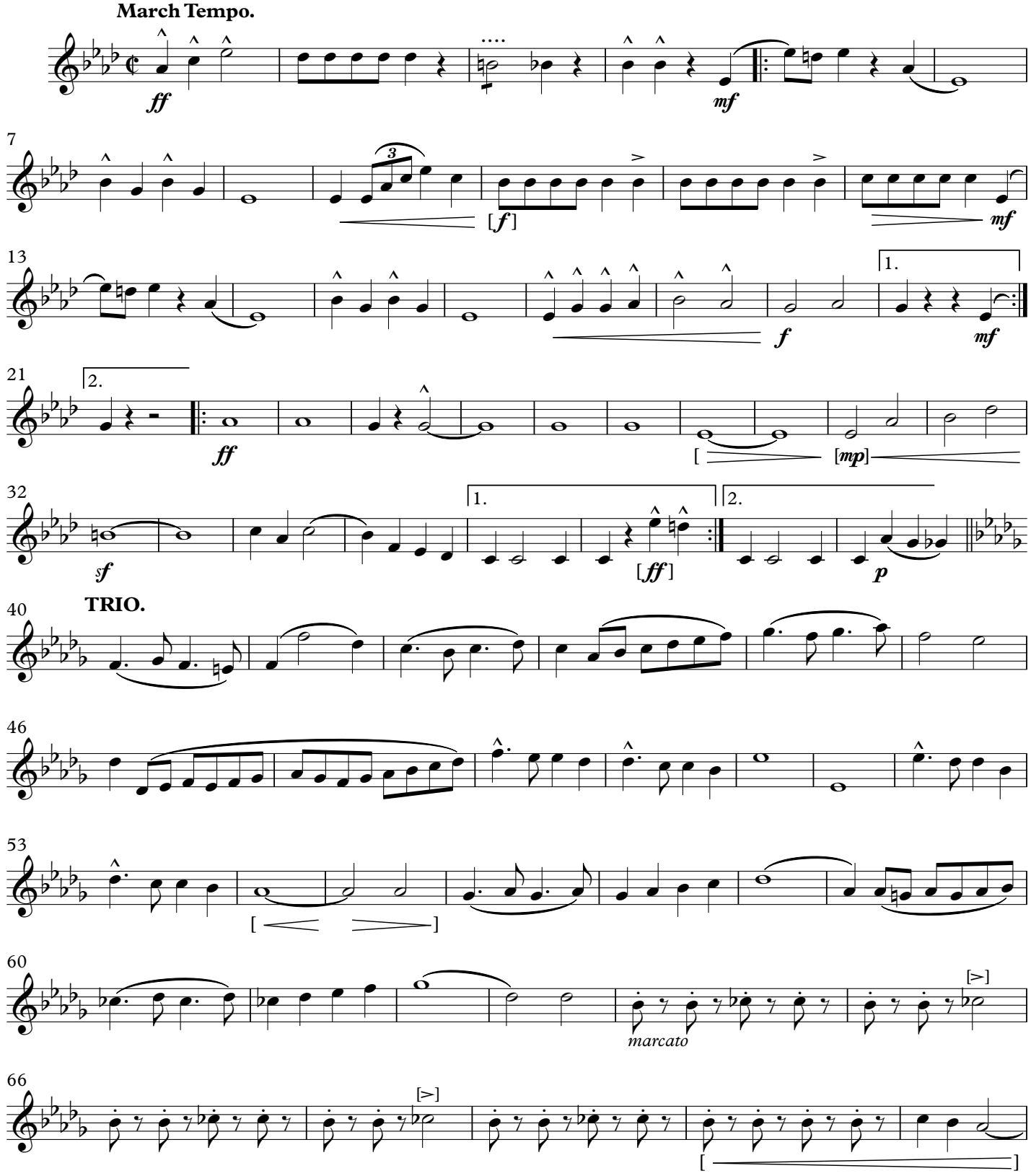
Power and Glory

MARCH of the MITTEN MEN

(1923)

2nd Oboe

JOHN PHILIP SOUSA



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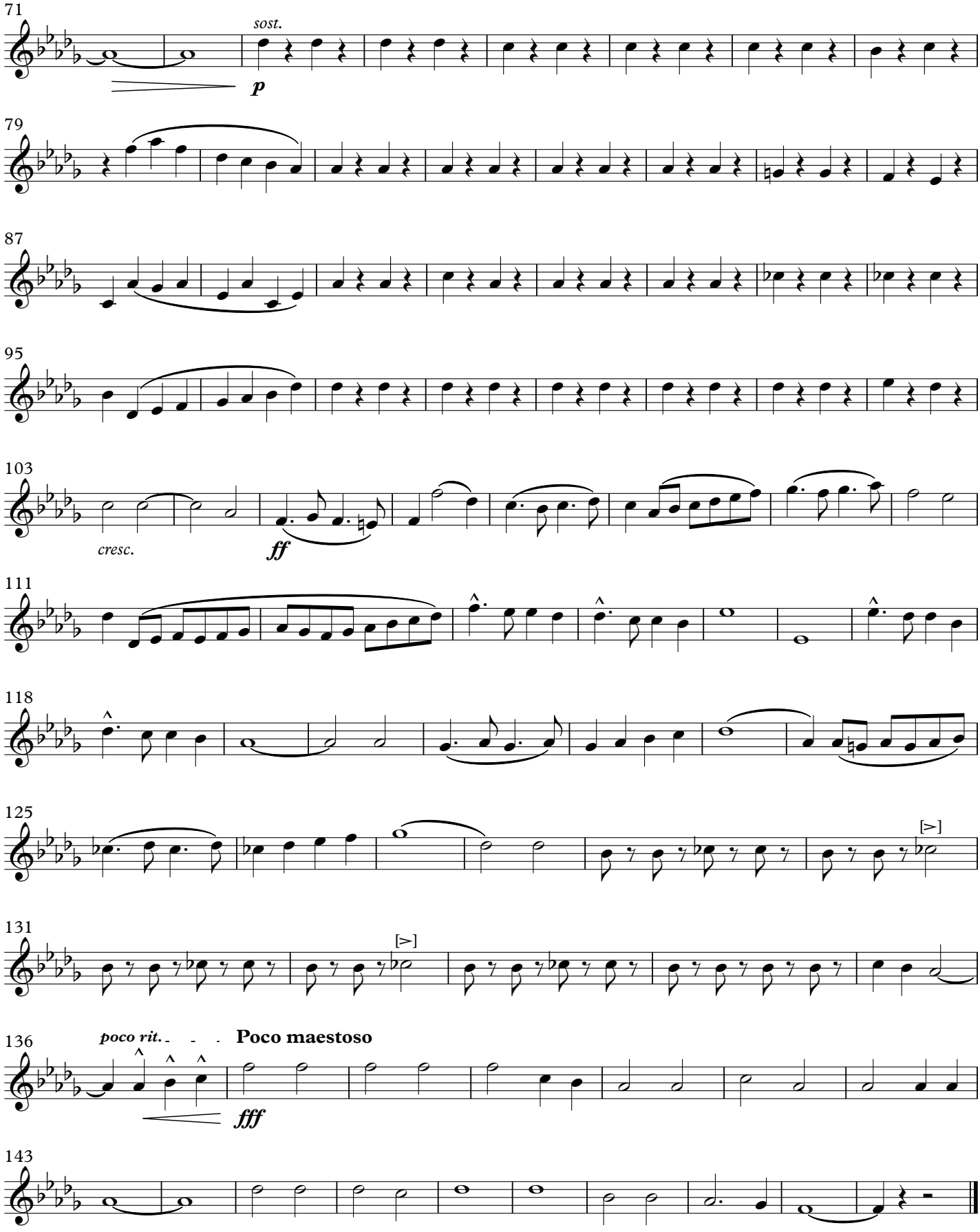

71
sost.
p
79
87
95
103
cresc.
ff
111
118
125
[>]
131
[>]
136
poco rit.
Poco maestoso
fff
143

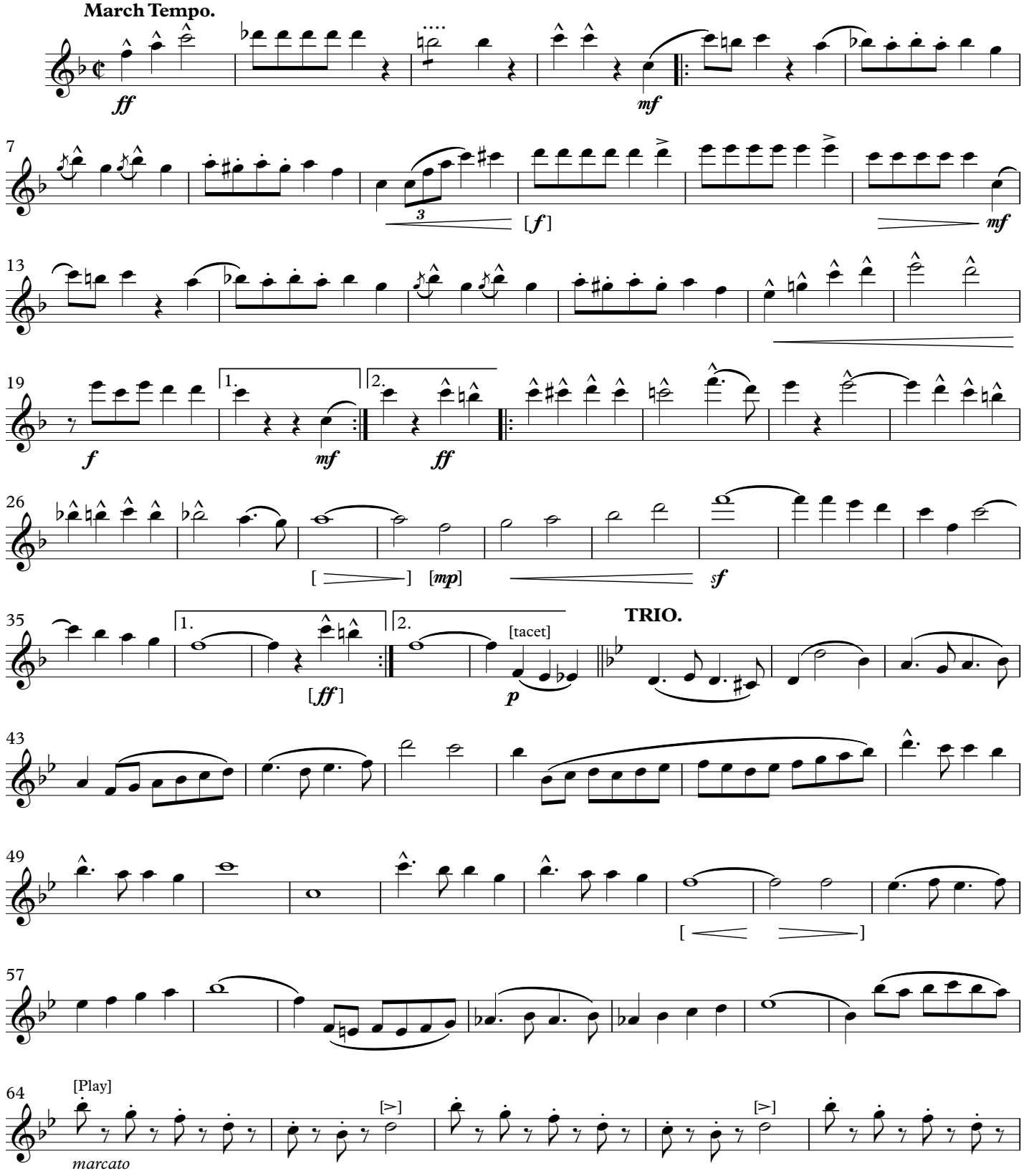
Power and Glory

MARCH of the MITTEN MEN

(1923)

E♭ Clarinet

JOHN PHILIP SOUSA



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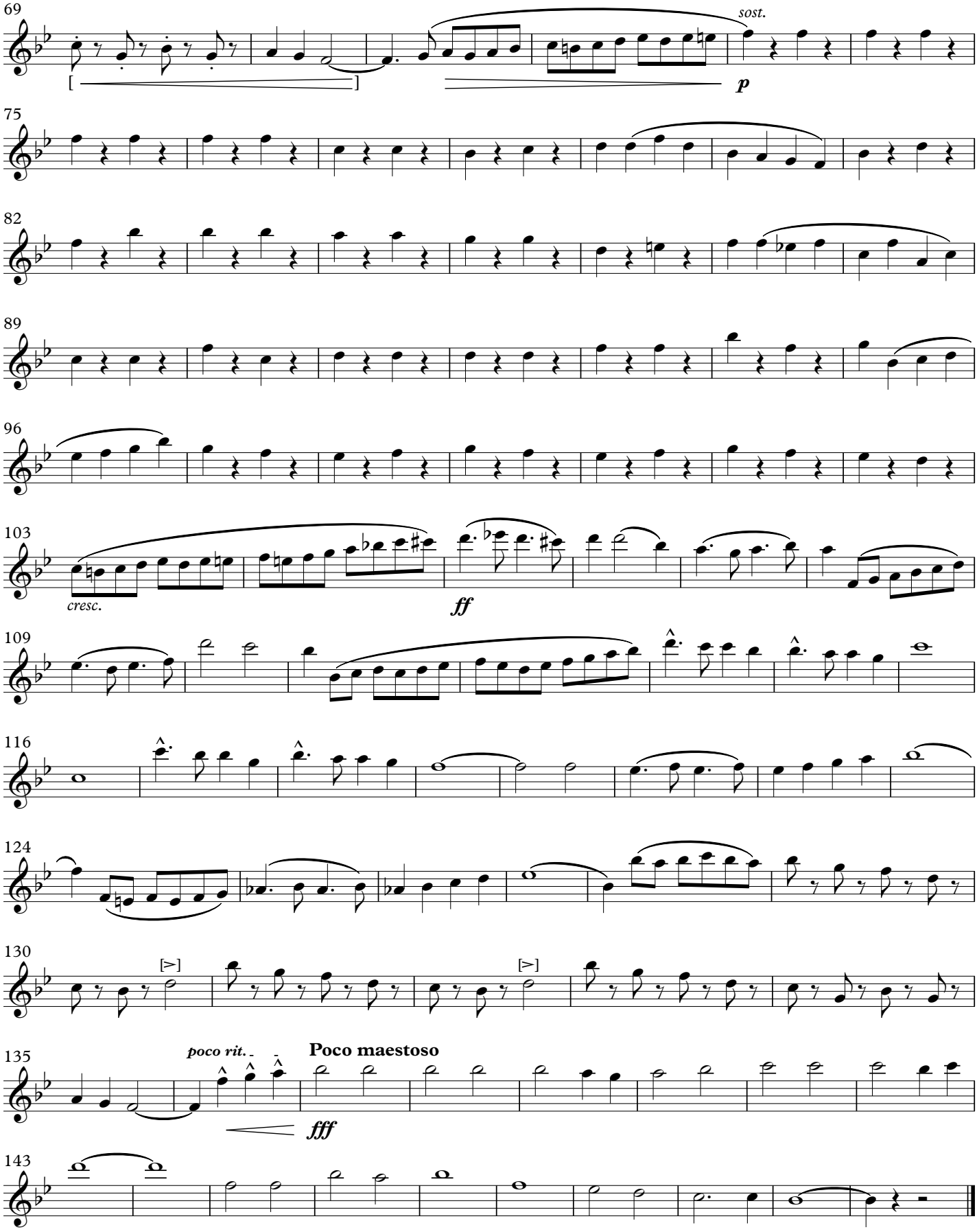

69
sost.
p
75
82
89
96
103
cresc.
ff
109
116
124
130
135
poco rit.
Poco maestoso
fff
143

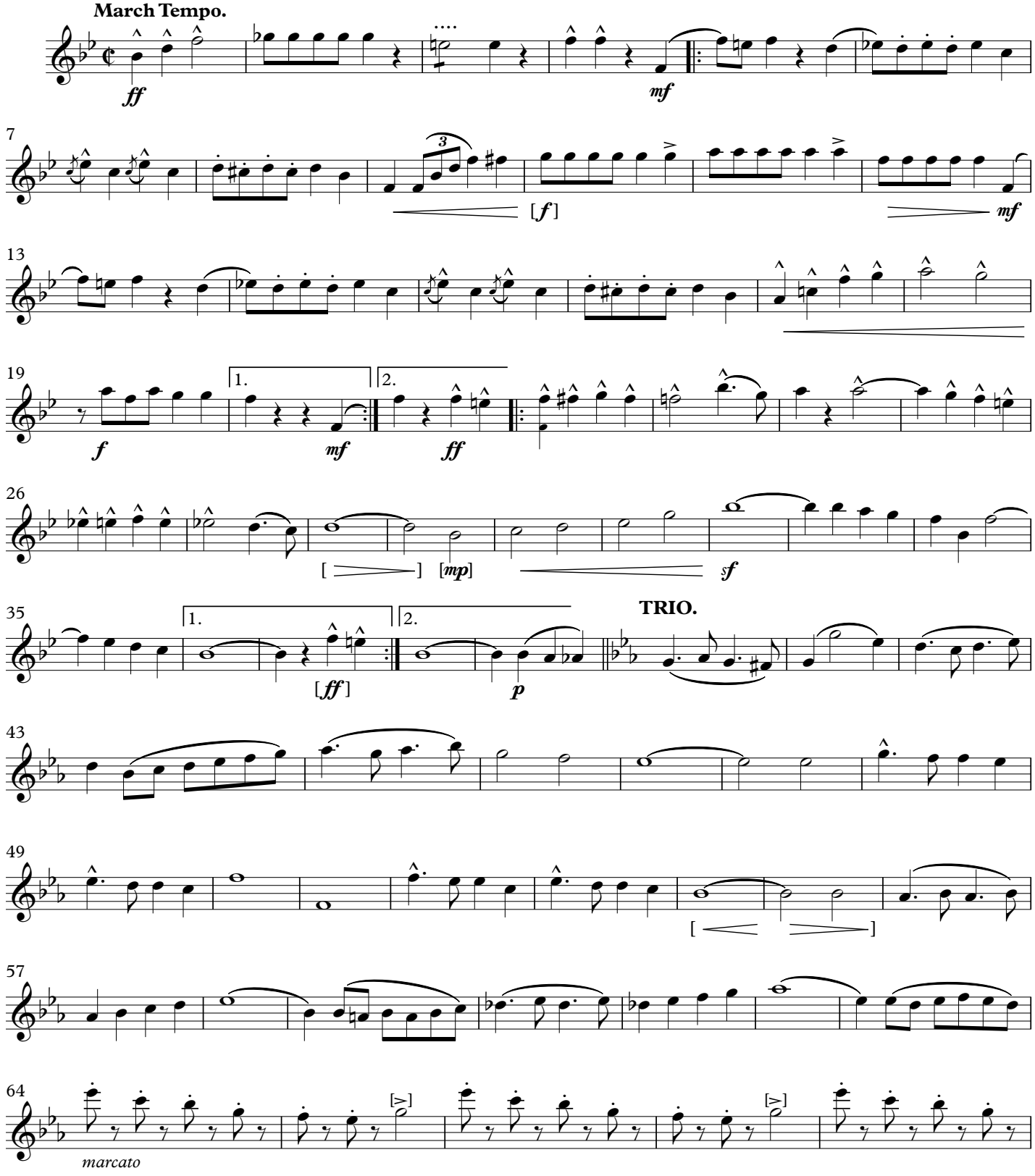
Power and Glory

MARCH of the MITTEN MEN

(1923)

Solo & 1st B♭ Clarinet

JOHN PHILIP SOUSA



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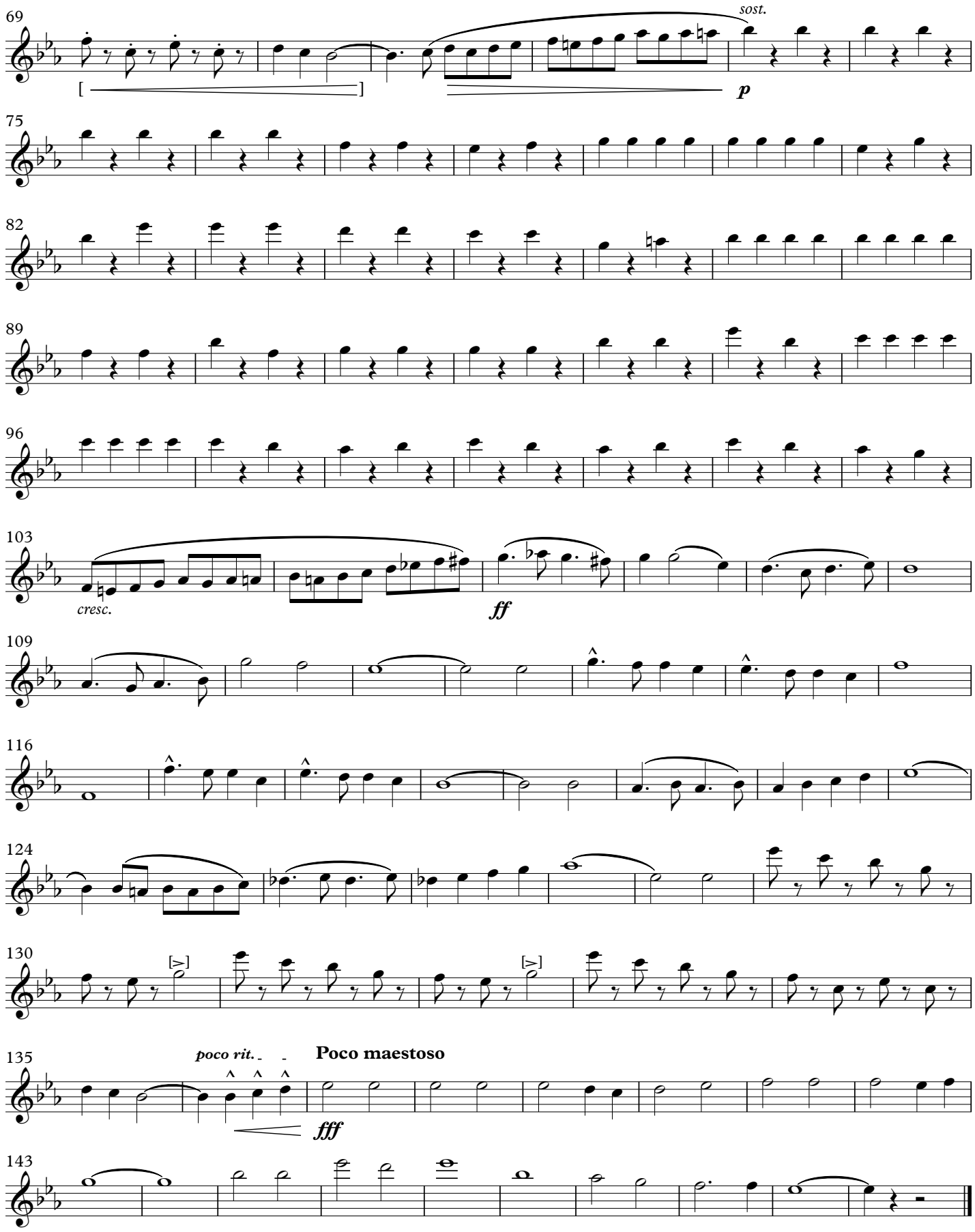
69
sost.
p
75
82
89
96
103
cresc.
ff
109
116
124
130
135
poco rit.
Poco maestoso
fff
143

Power and Glory

MARCH of the MITTEN MEN

(1923)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

a2 *ff*

a2 *mf*

7 [*f*] *mf*

13

19 1. *mf* 2. *ff*

25 [*mp*] *sf*

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

TRIO.

40

47

56

63 *marcato*

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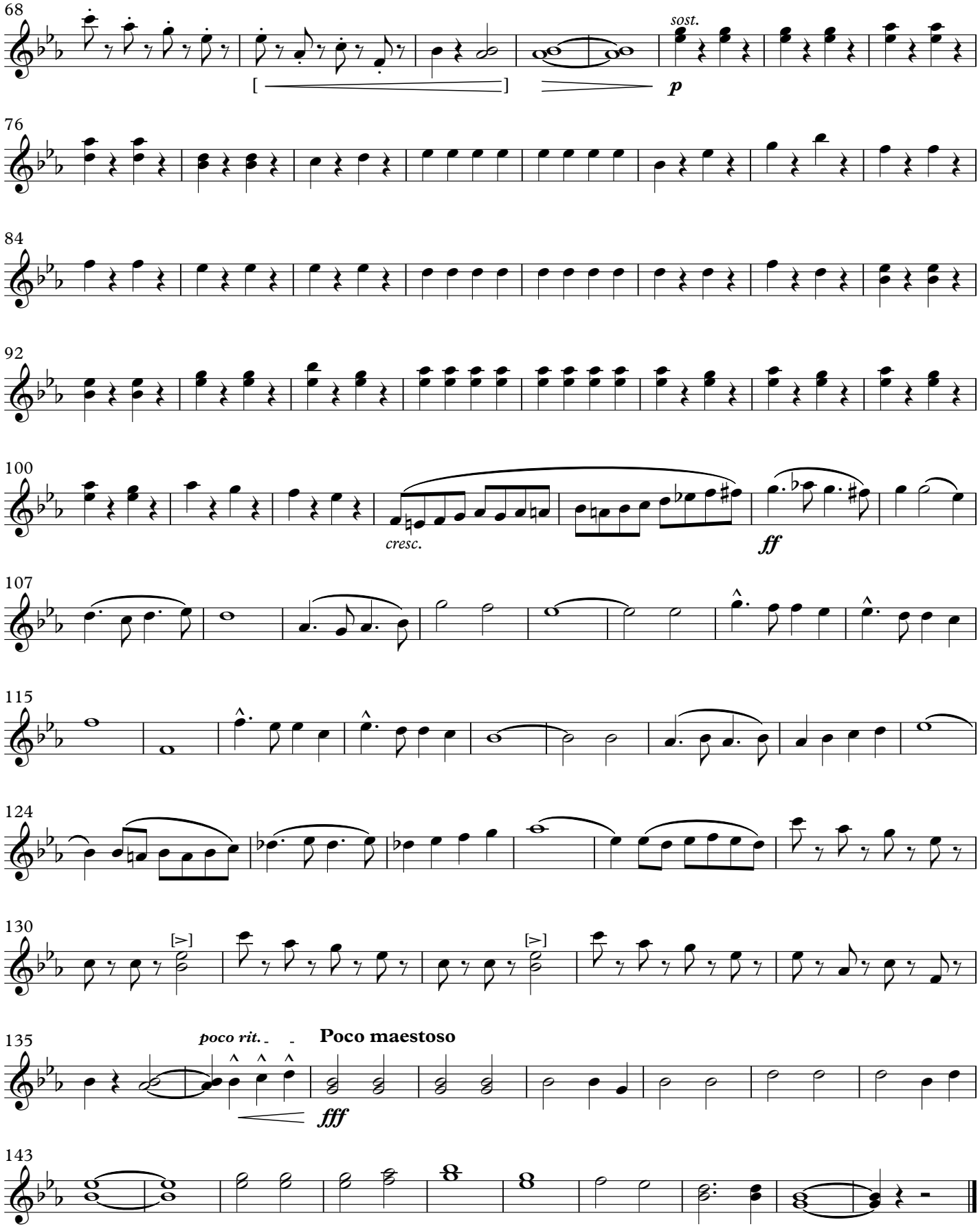
As played by "The President's Own" United States Marine Band


68
sost.
p
76
84
92
100
cresc.
ff
107
115
124
130
135
poco rit.
Poco maestoso
fff
143

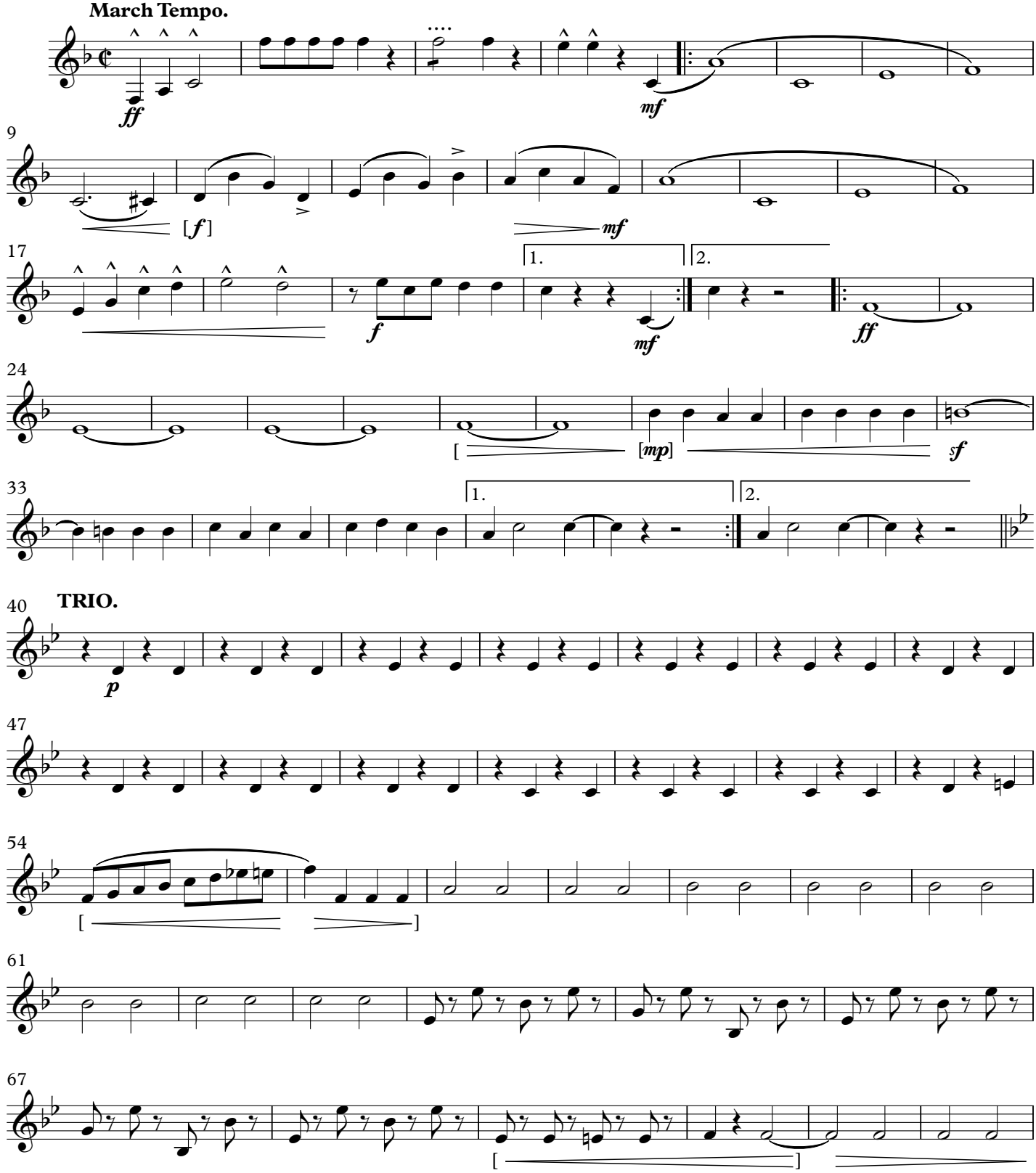
Power and Glory

MARCH of the MITTEN MEN

(1923)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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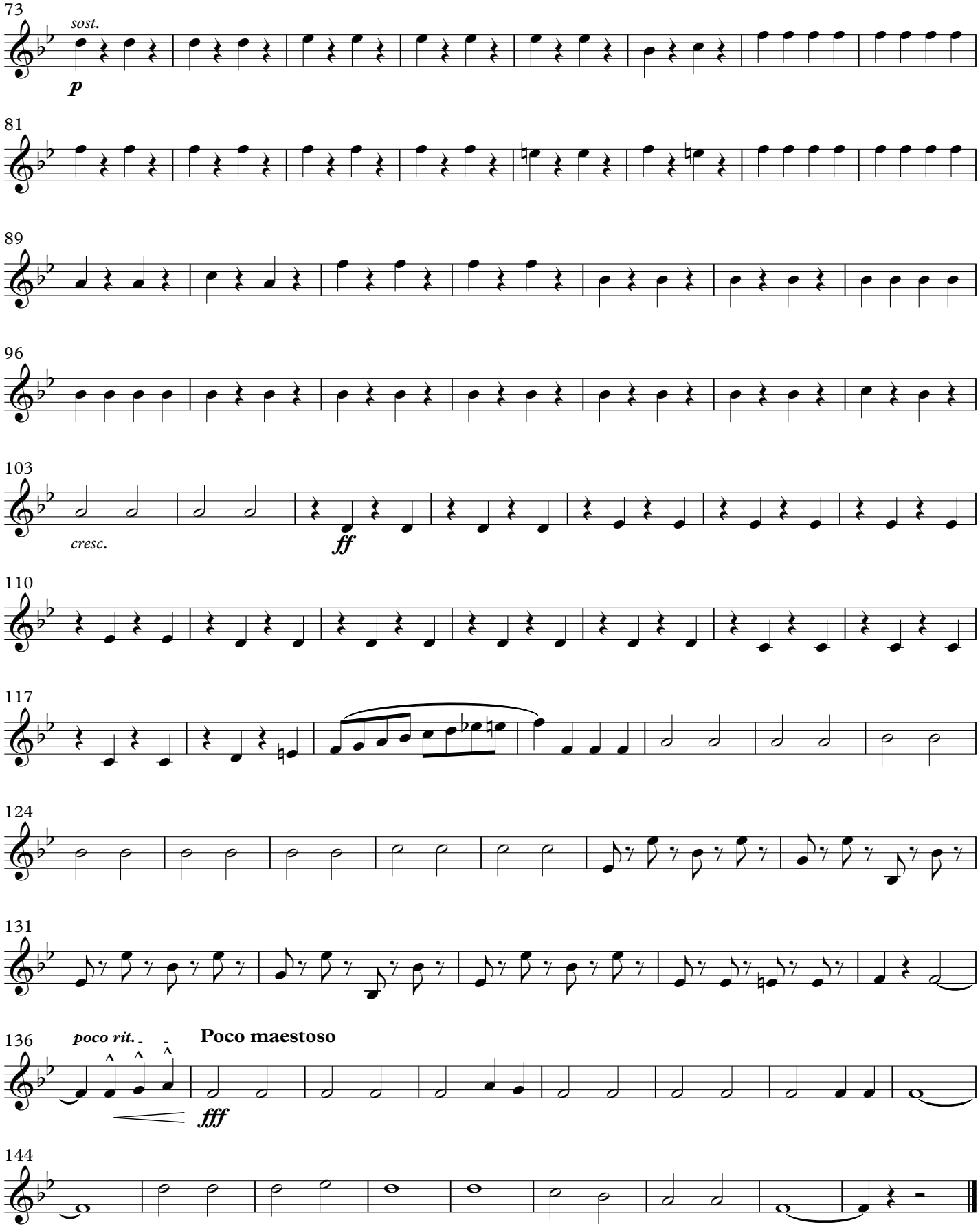

73
sost.
p
81
89
96
103
cresc.
ff
110
117
124
131
136
poco rit.
Poco maestoso
fff
144

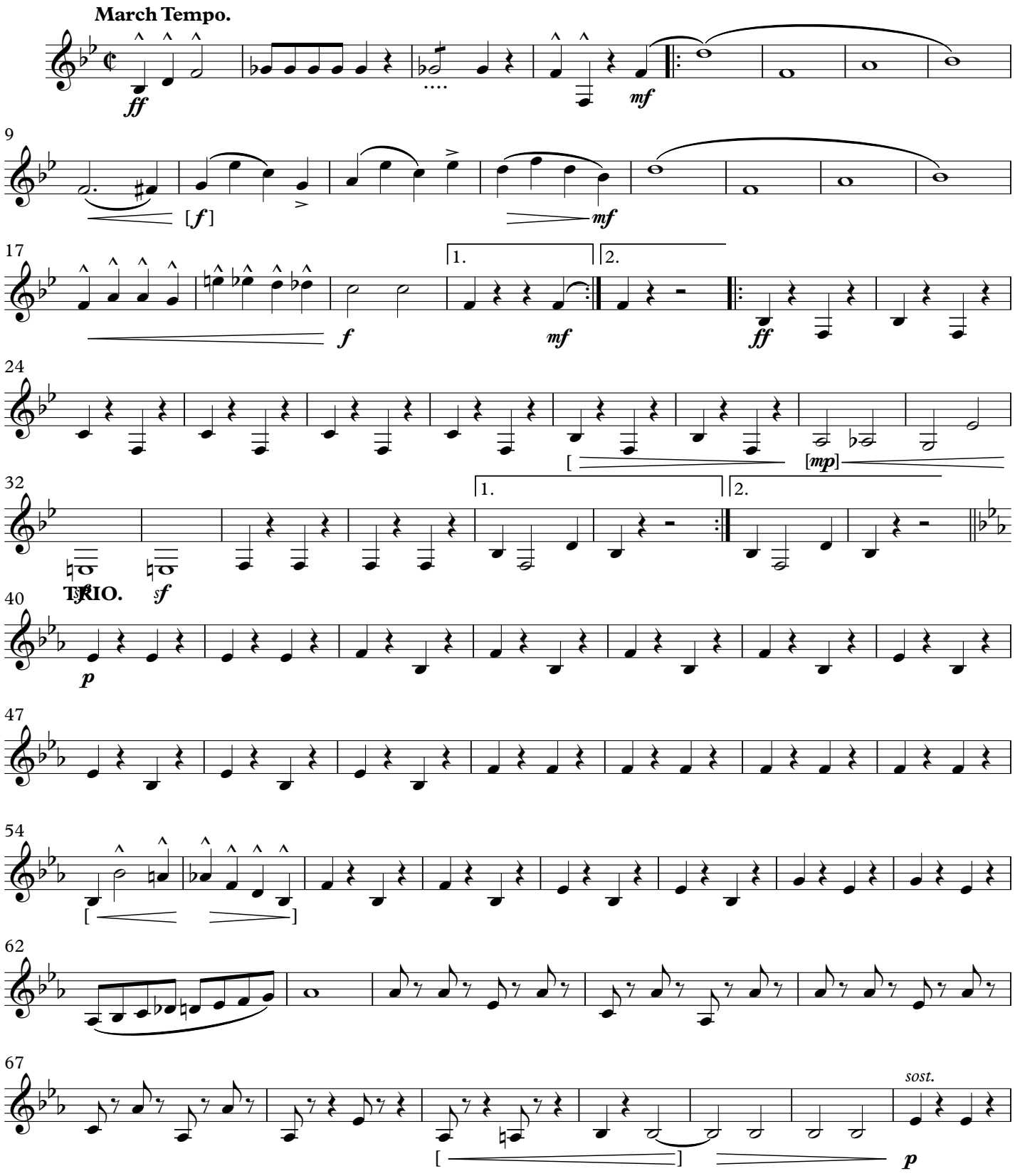
Power and Glory

MARCH of the MITTEN MEN

(1923)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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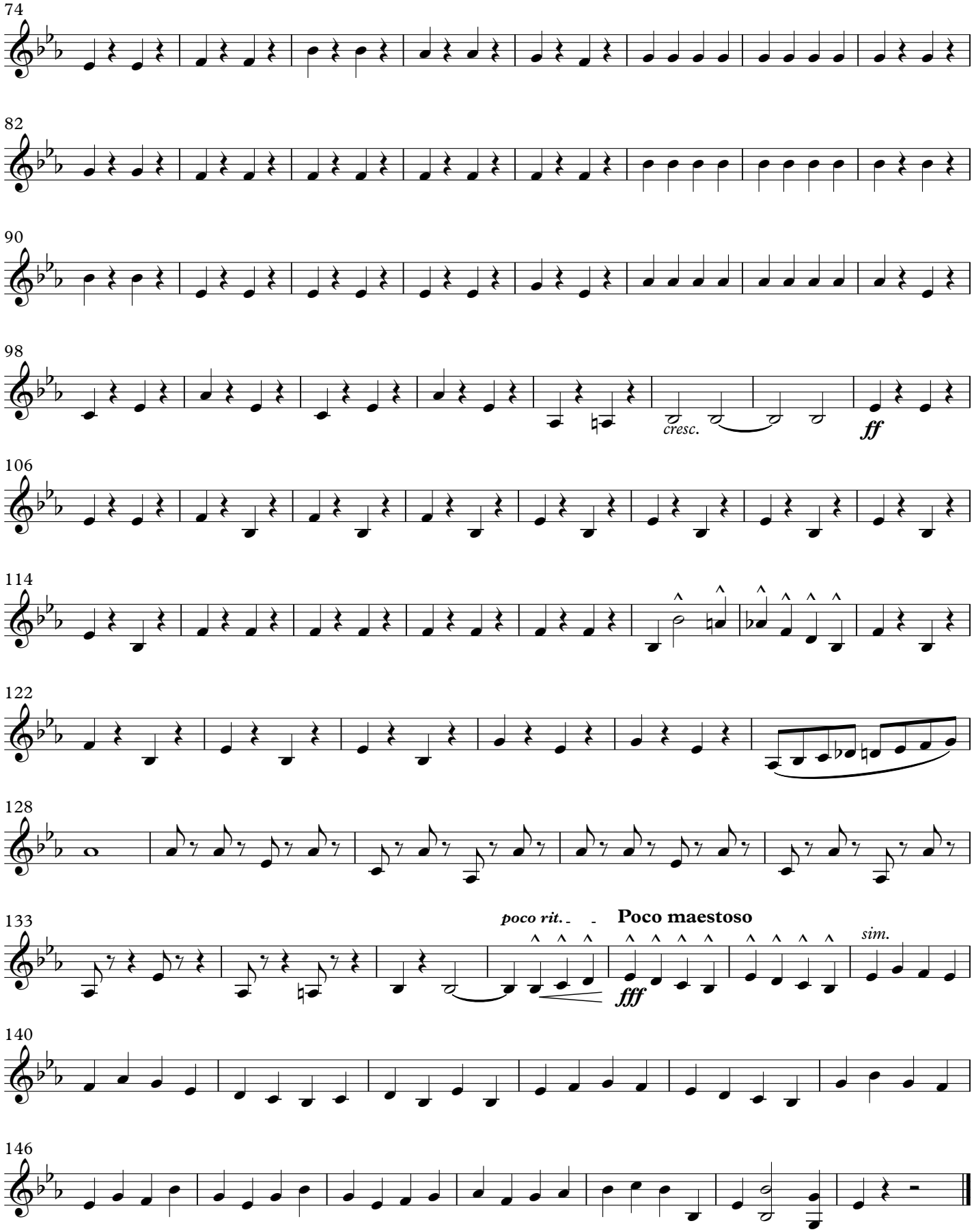

74
82
90
98
cresc.
ff
106
114
122
128
133
poco rit.
Poco maestoso
fff
sim.
140
146

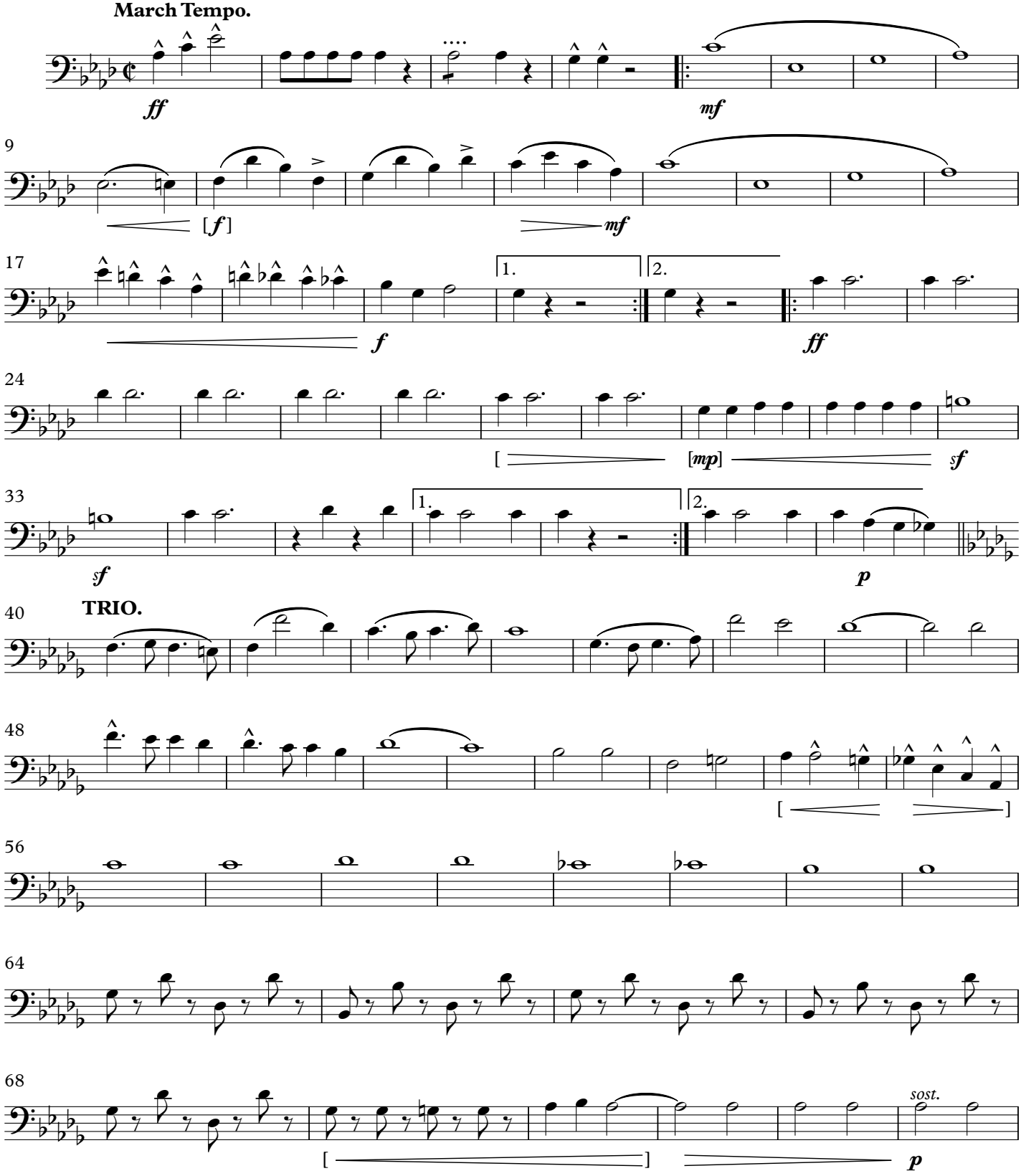
Power and Glory

MARCH of the MITTEN MEN

(1923)

1st Bassoon

JOHN PHILIP SOUSA



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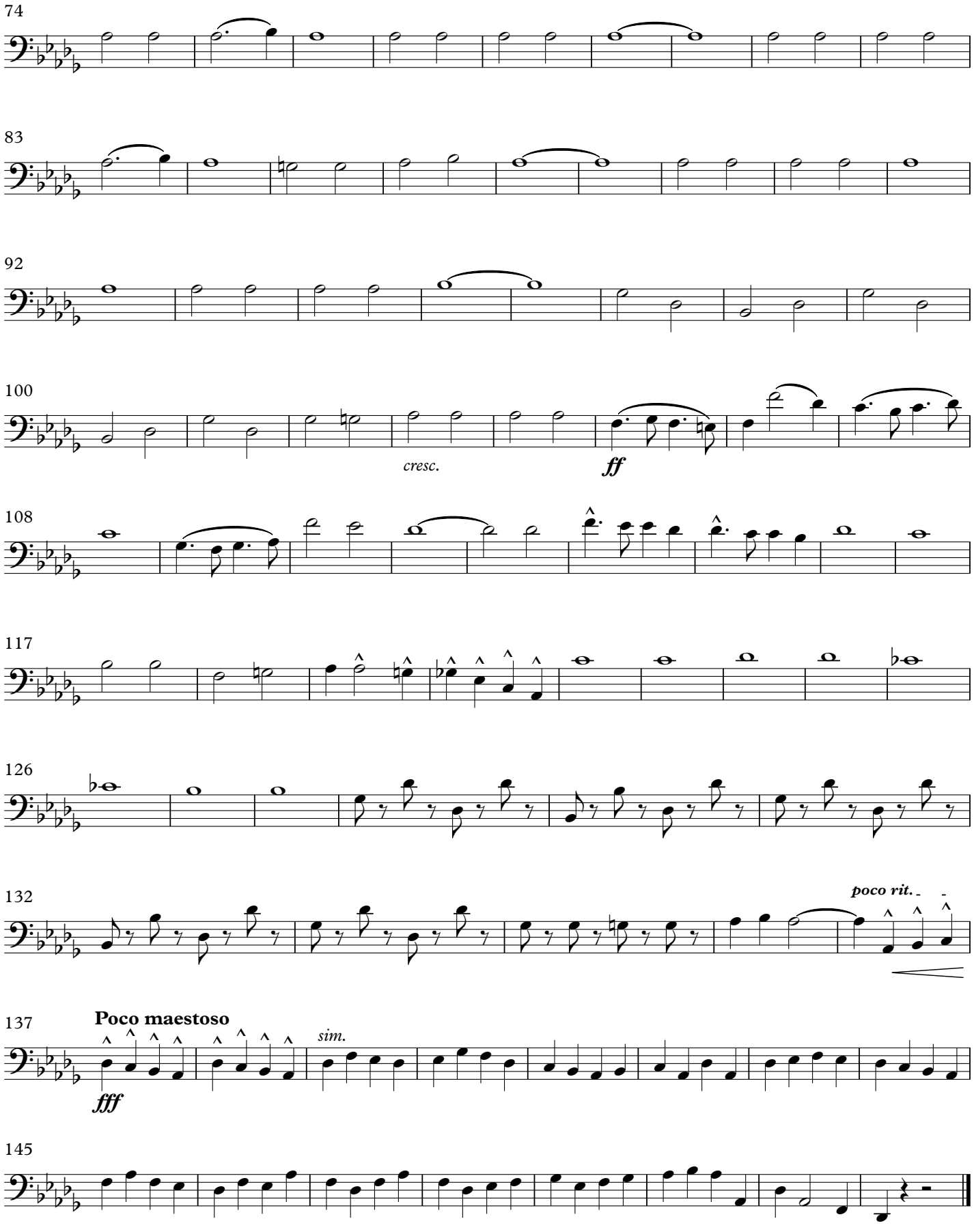

74
83
92
100
cresc.
ff
108
117
126
132
poco rit.
137
Poco maestoso
fff
sim.
145

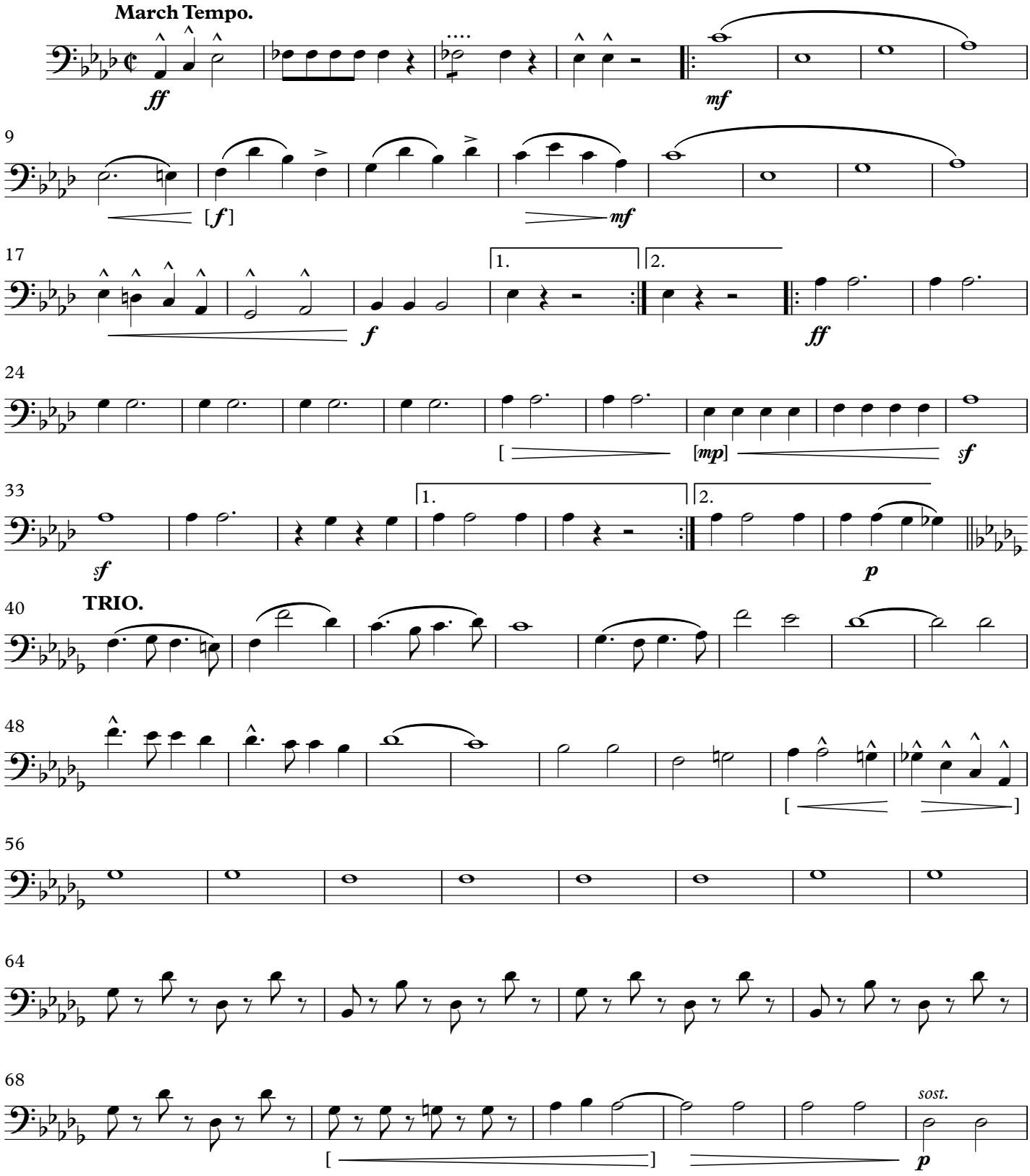
Power and Glory

MARCH of the MITTEN MEN

(1923)

2nd Bassoon

JOHN PHILIP SOUSA



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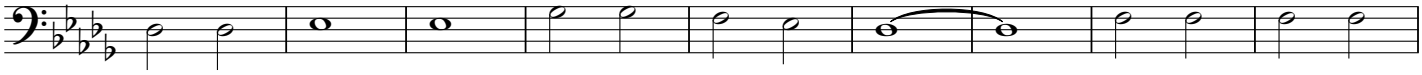
As played by "The President's Own" United States Marine Band

74



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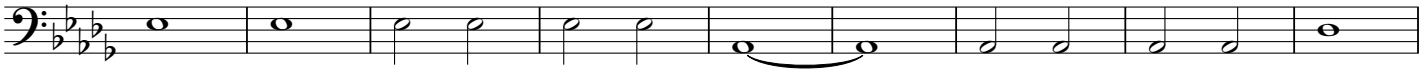

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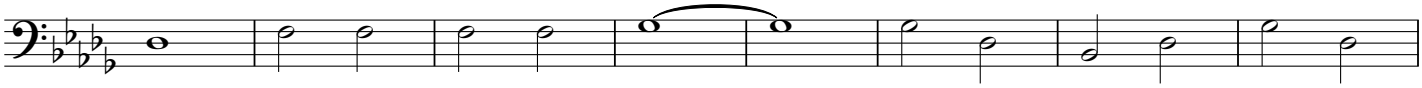

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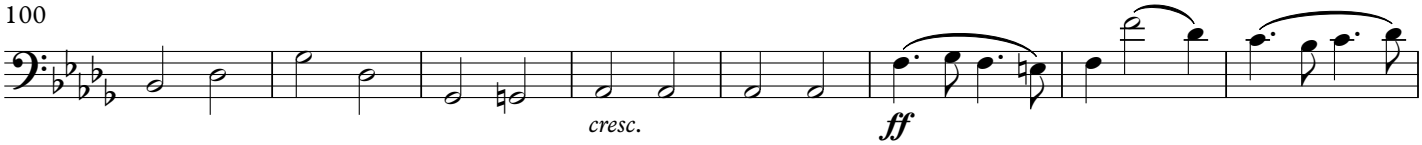

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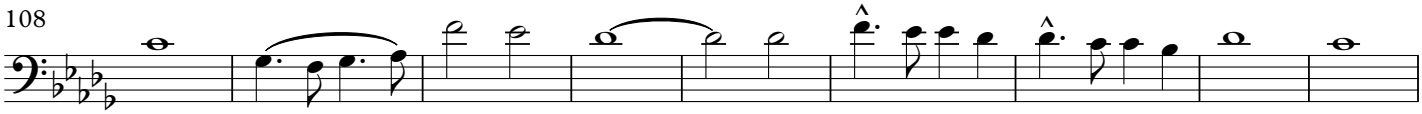

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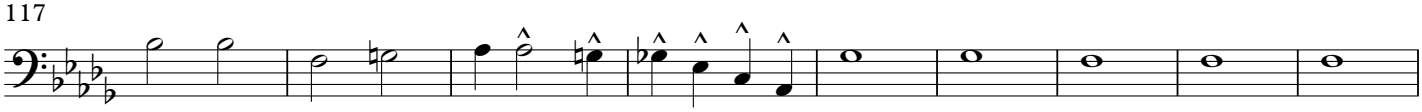

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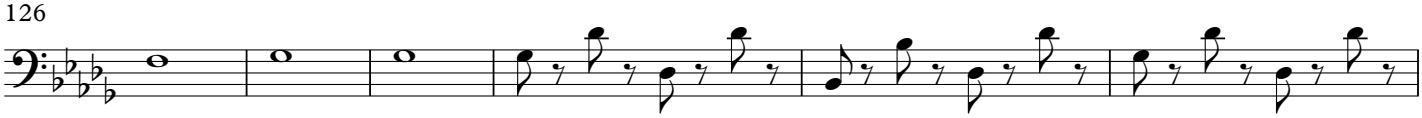

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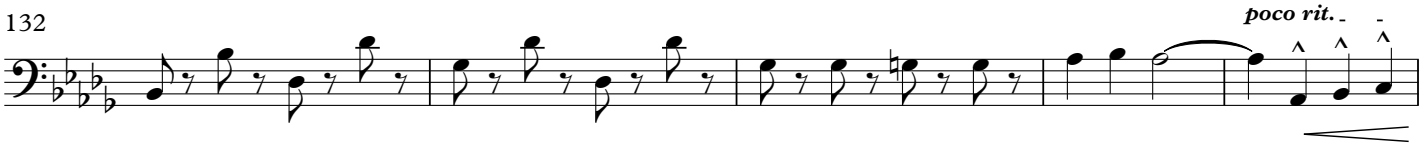

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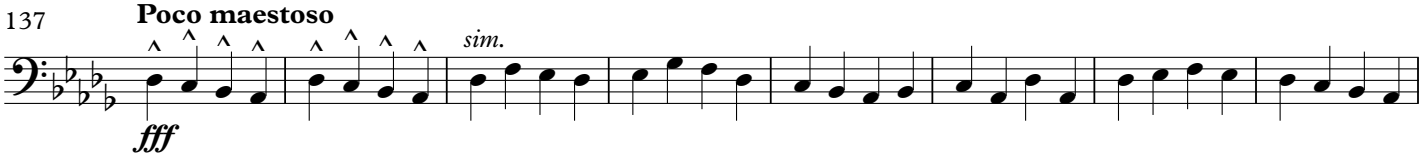

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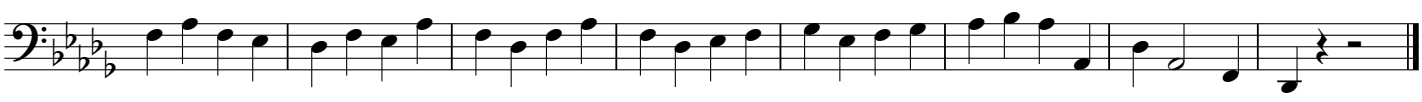


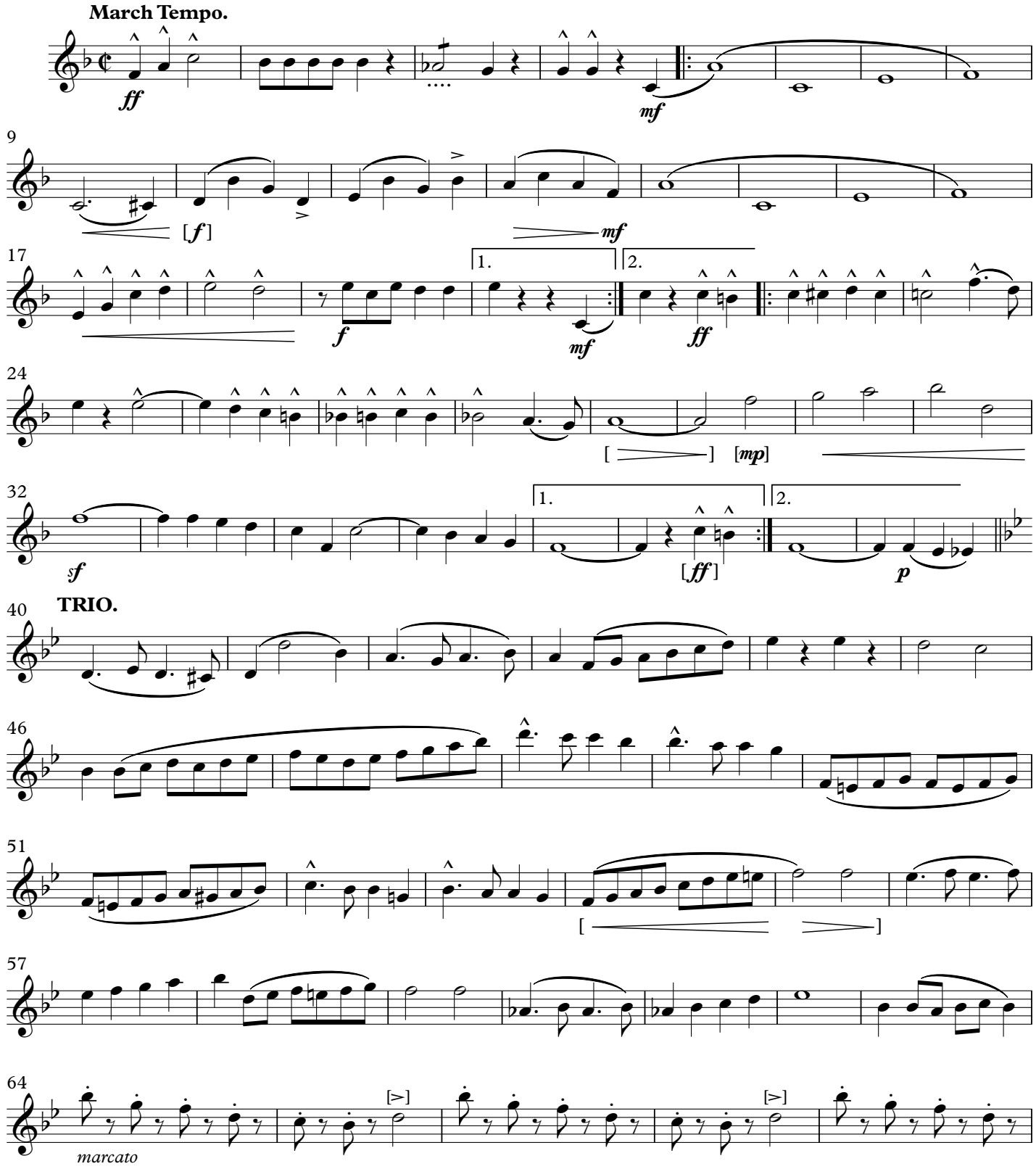
Power and Glory

MARCH of the MITTEN MEN

(1923)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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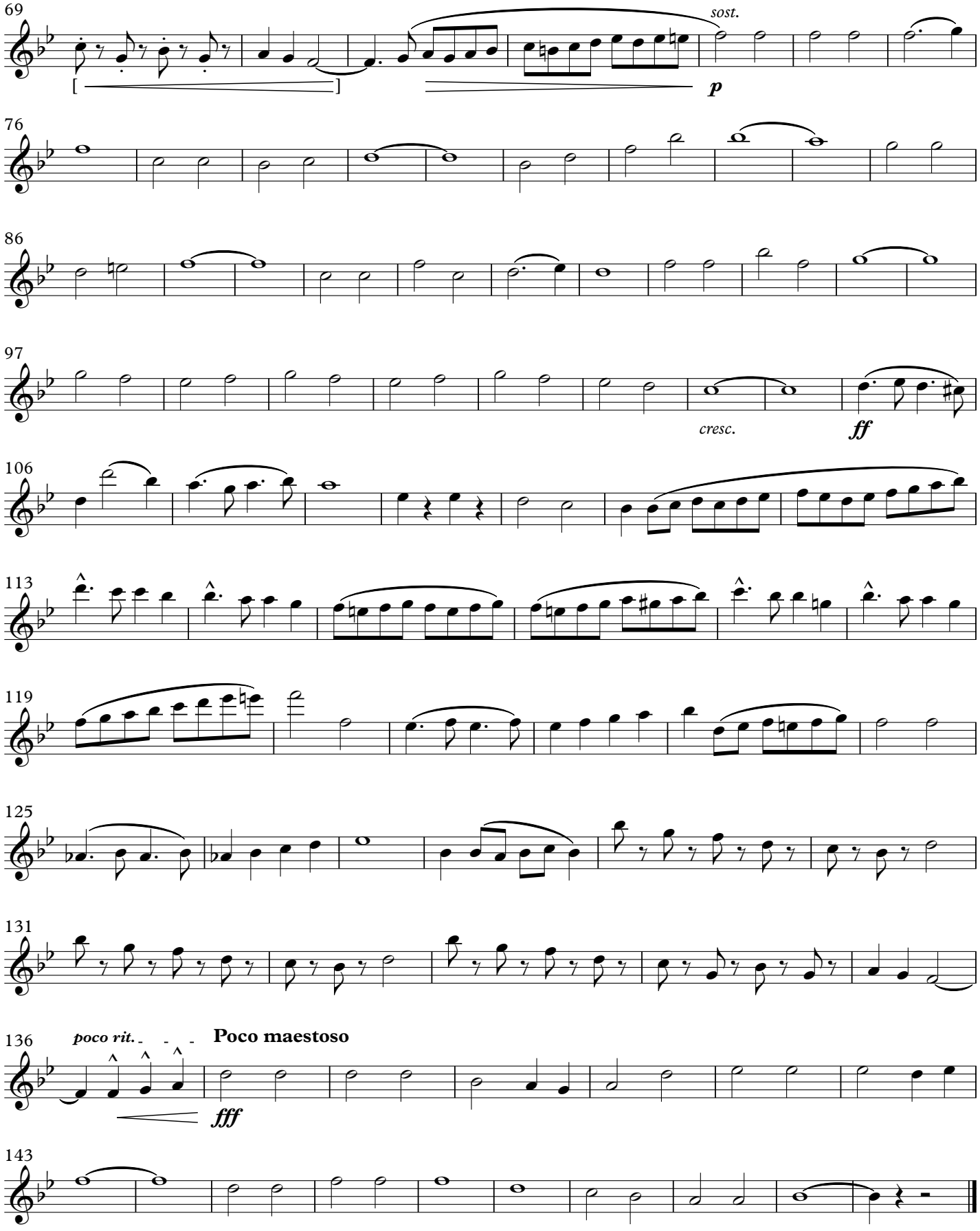

69
sost.
p
76
86
97
cresc.
ff
106
113
119
125
131
136
poco rit.
Poco maestoso
fff
143

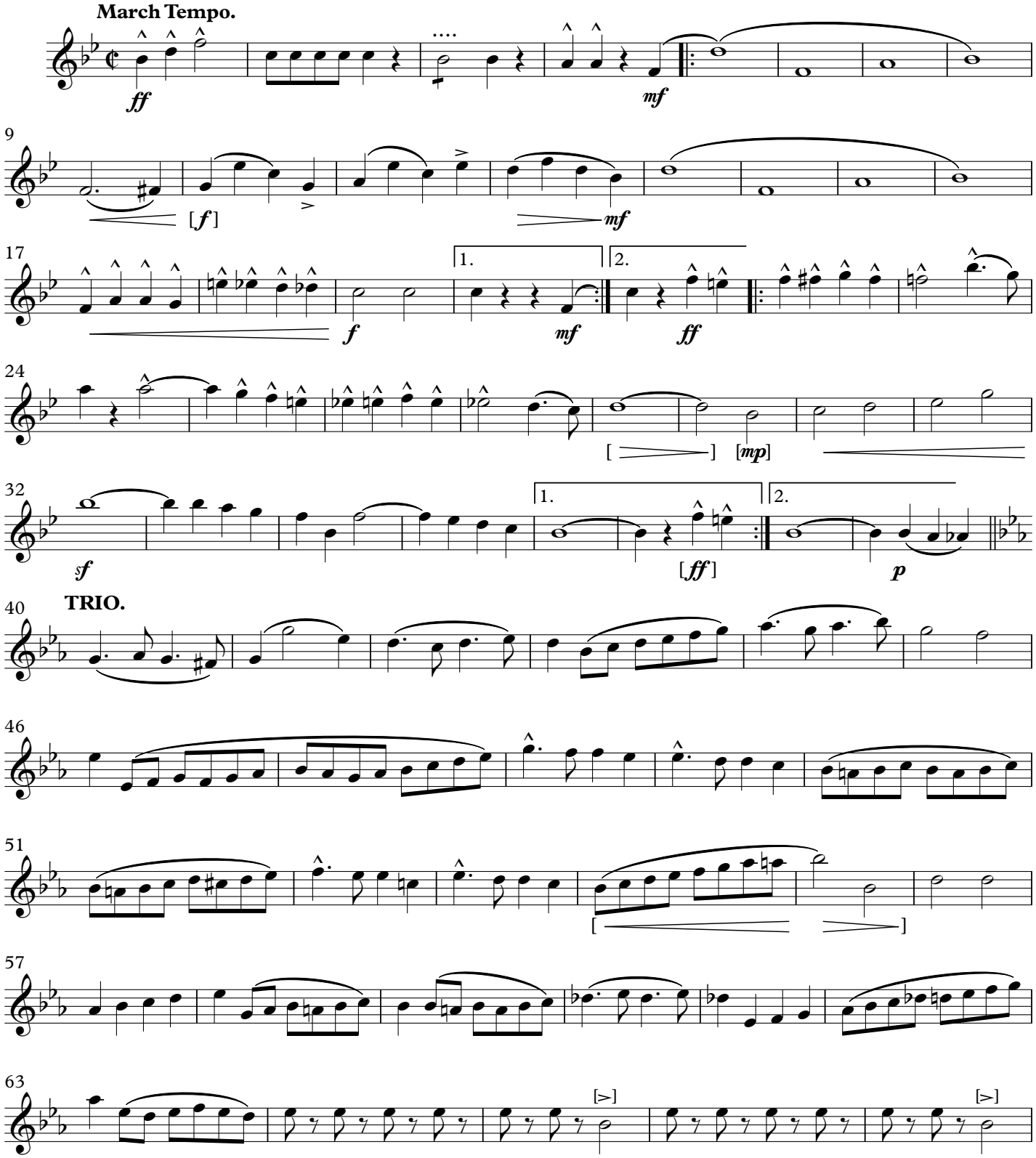
Power and Glory

MARCH of the MITTEN MEN

(1923)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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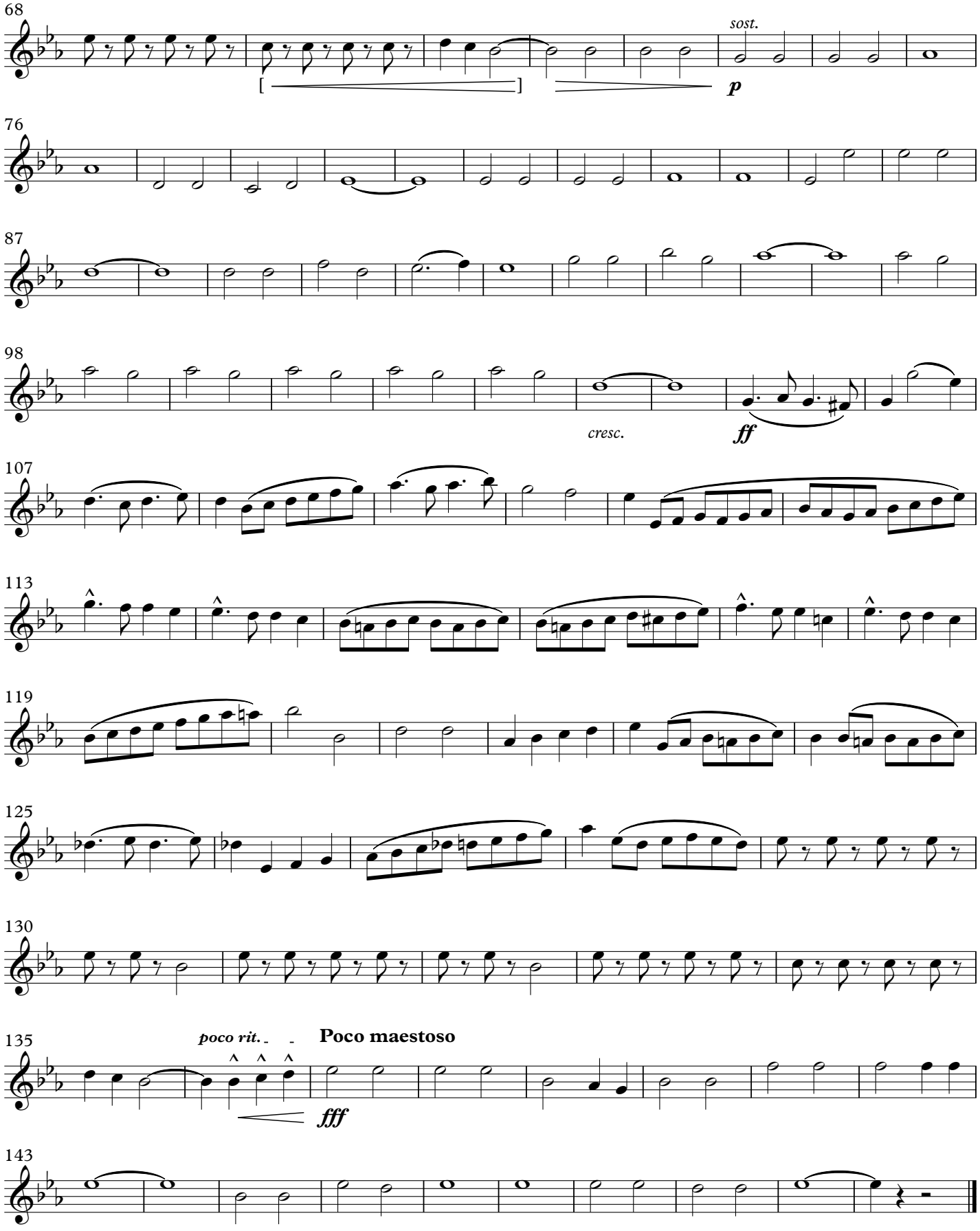

68
sost.
p
76
87
98
cresc.
ff
107
113
119
125
130
135
poco rit.
Poco maestoso
fff
143

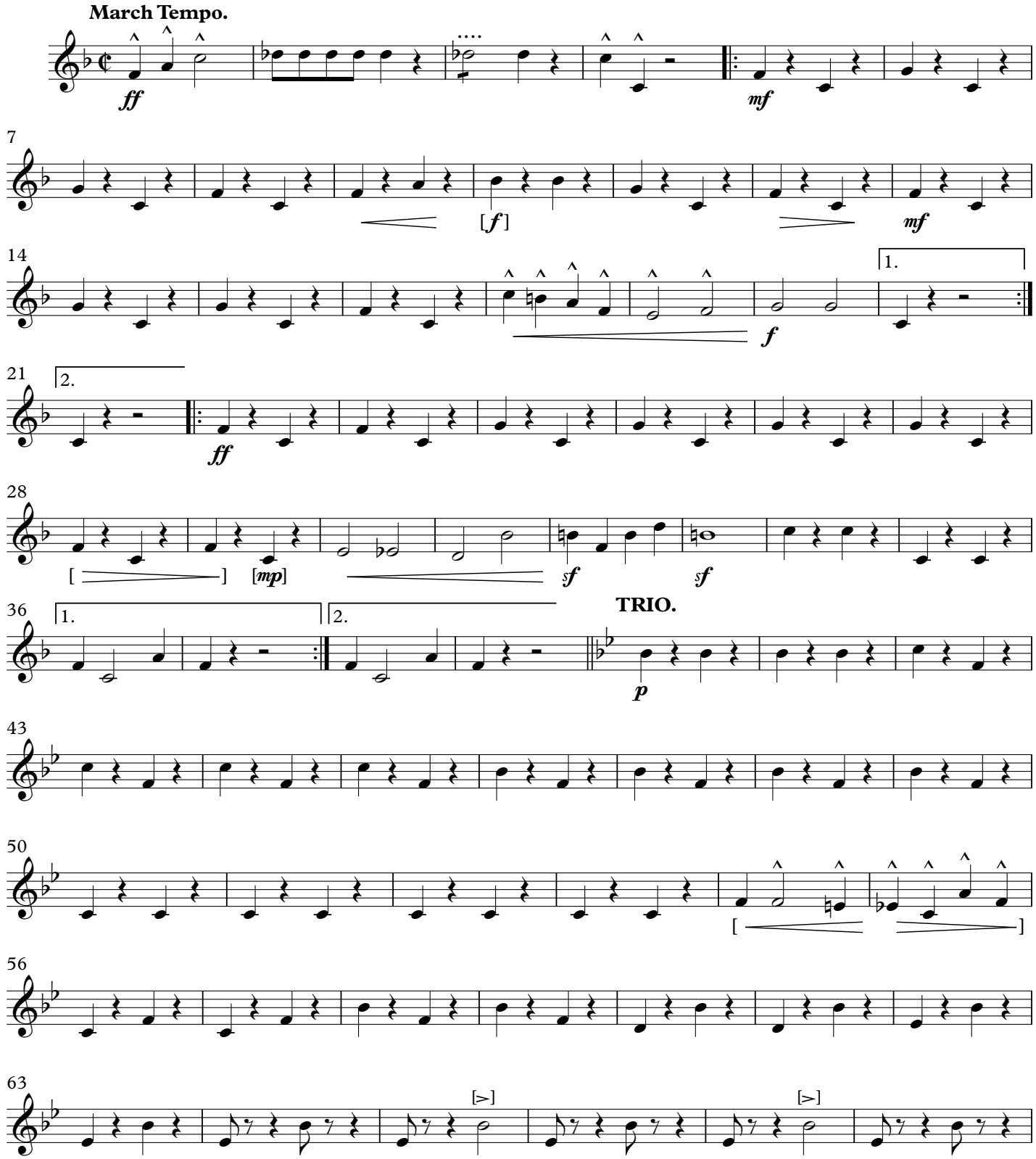
Power and Glory

MARCH of the MITTEN MEN

(1923)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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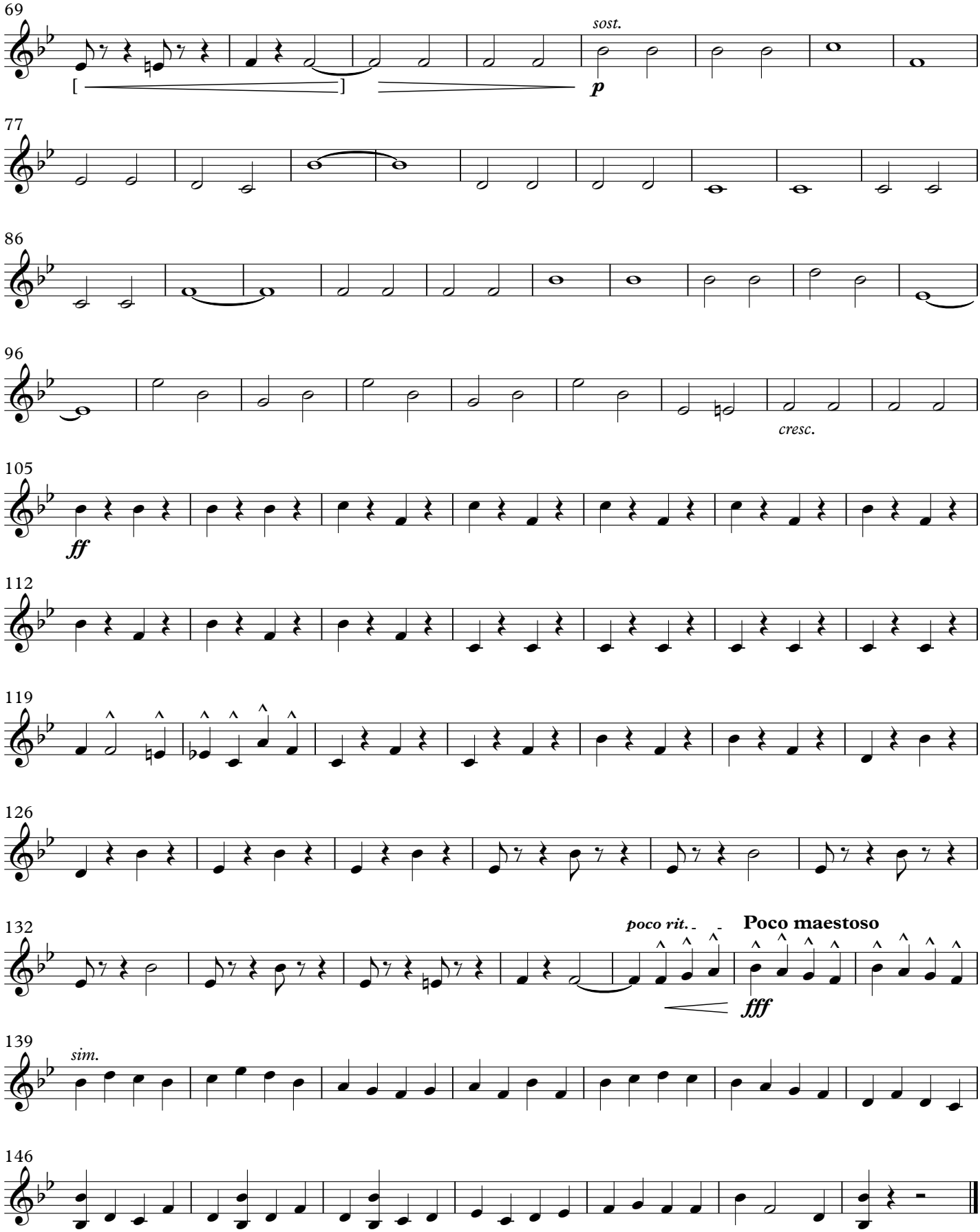

69
sost.
p
77
86
96
cresc.
105
ff
112
119
126
132
poco rit.
Poco maestoso
fff
139
sim.
146

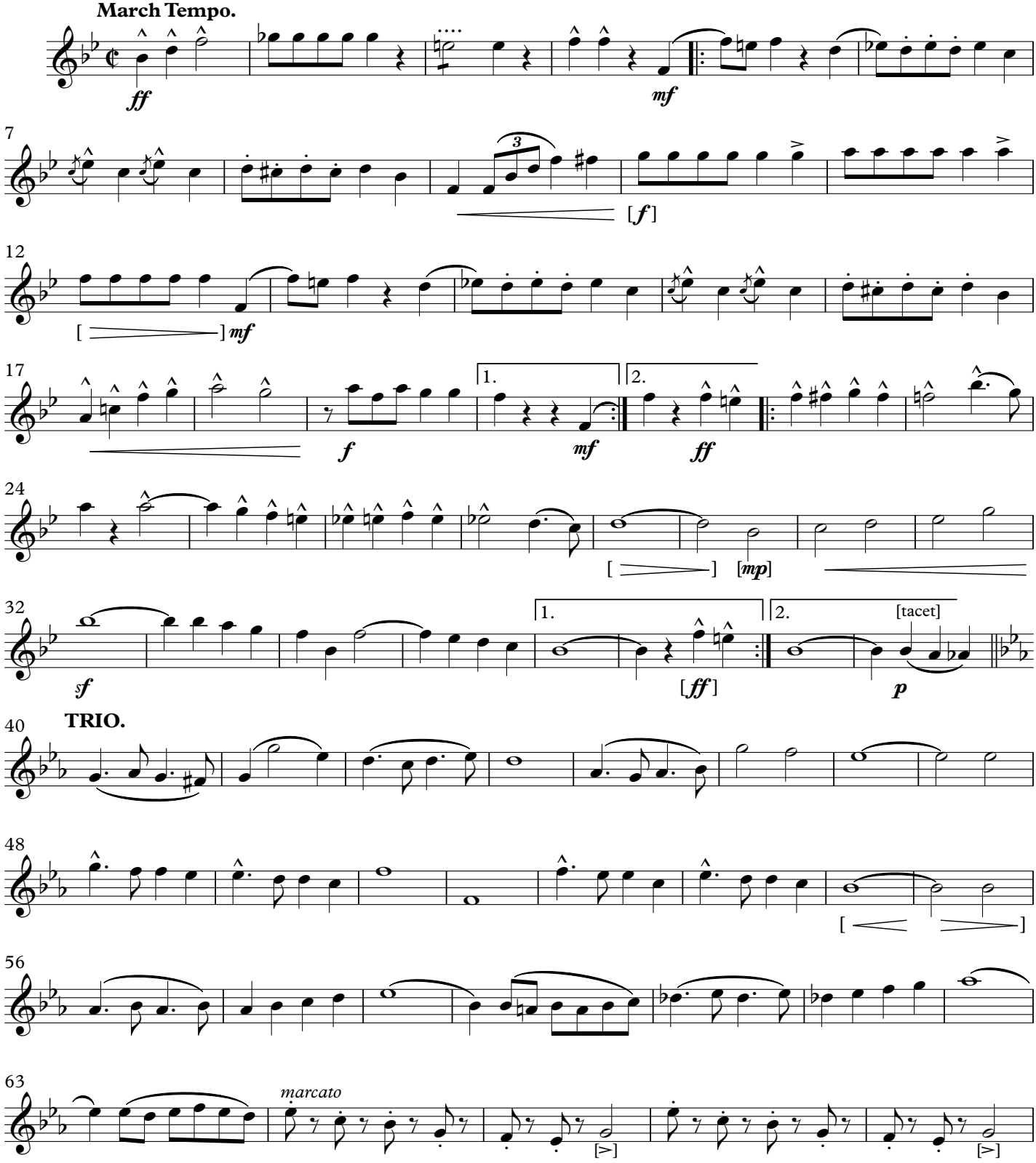
Power and Glory

MARCH of the MITTEN MEN

(1923)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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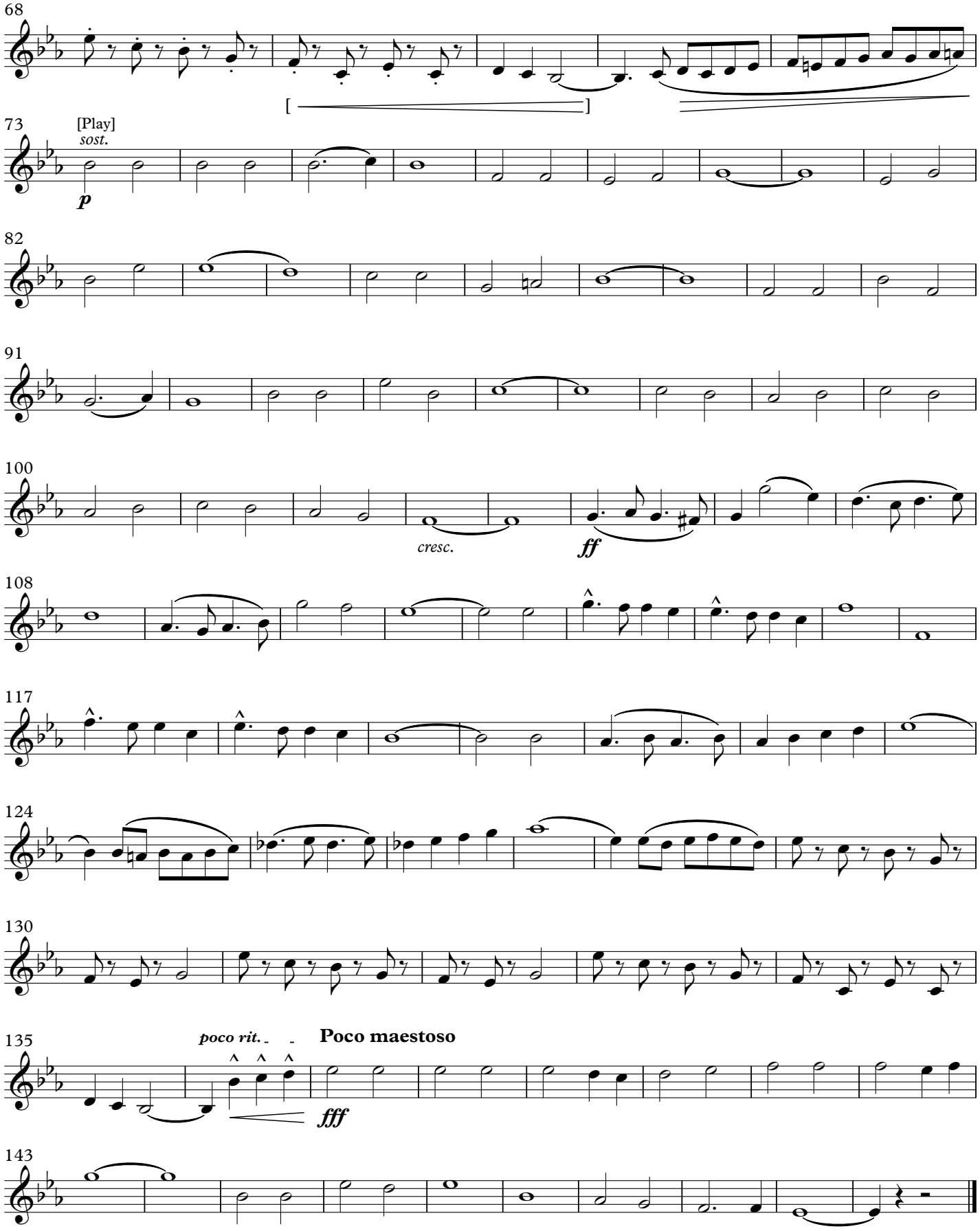

68
73
[Play]
sost.
p
82
91
100
cresc.
ff
108
117
124
130
135
poco rit.
Poco maestoso
fff
143

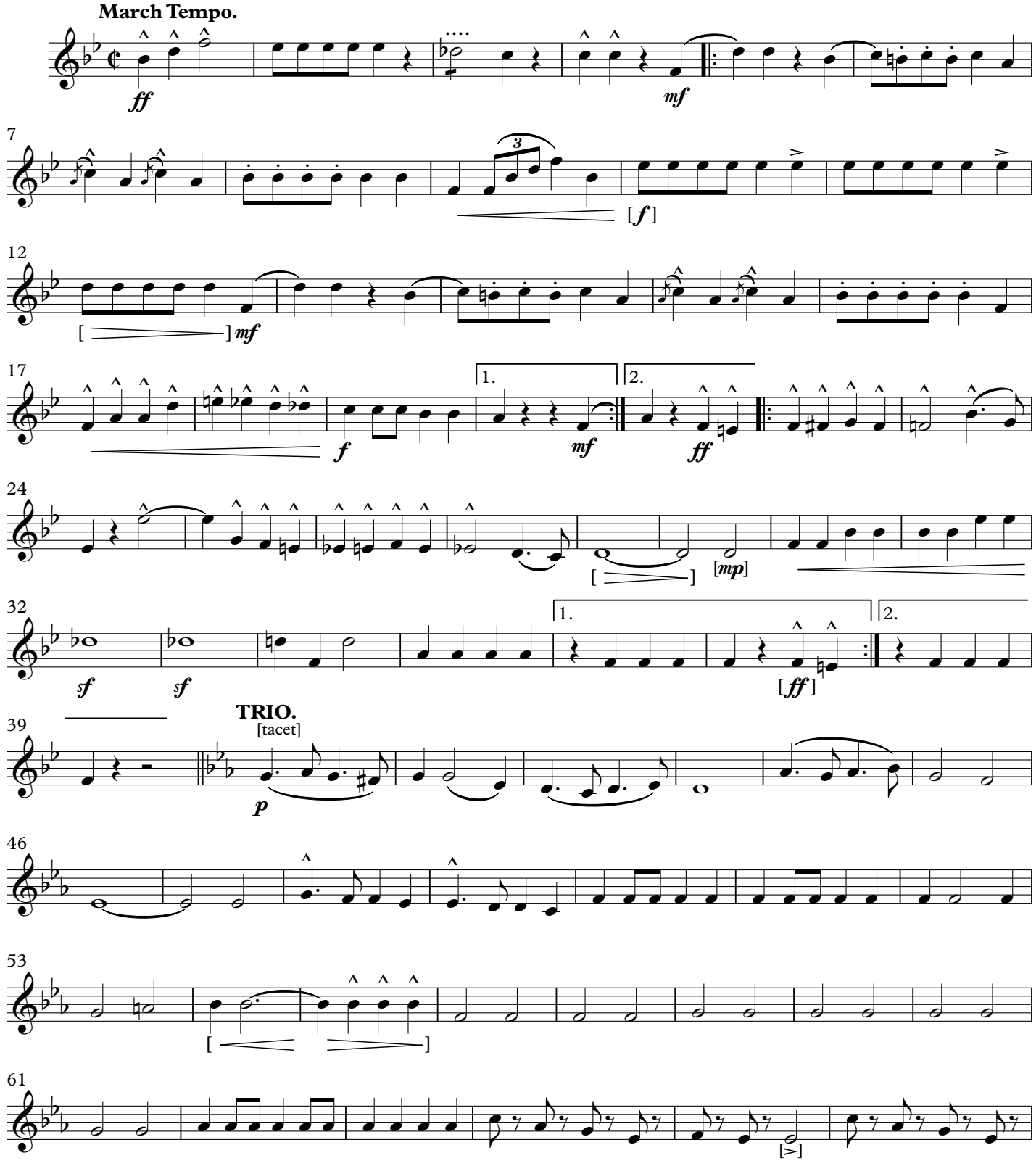
Power and Glory

MARCH of the MITTEN MEN

(1923)

1st B♭ Cornet

JOHN PHILIP SOUSA



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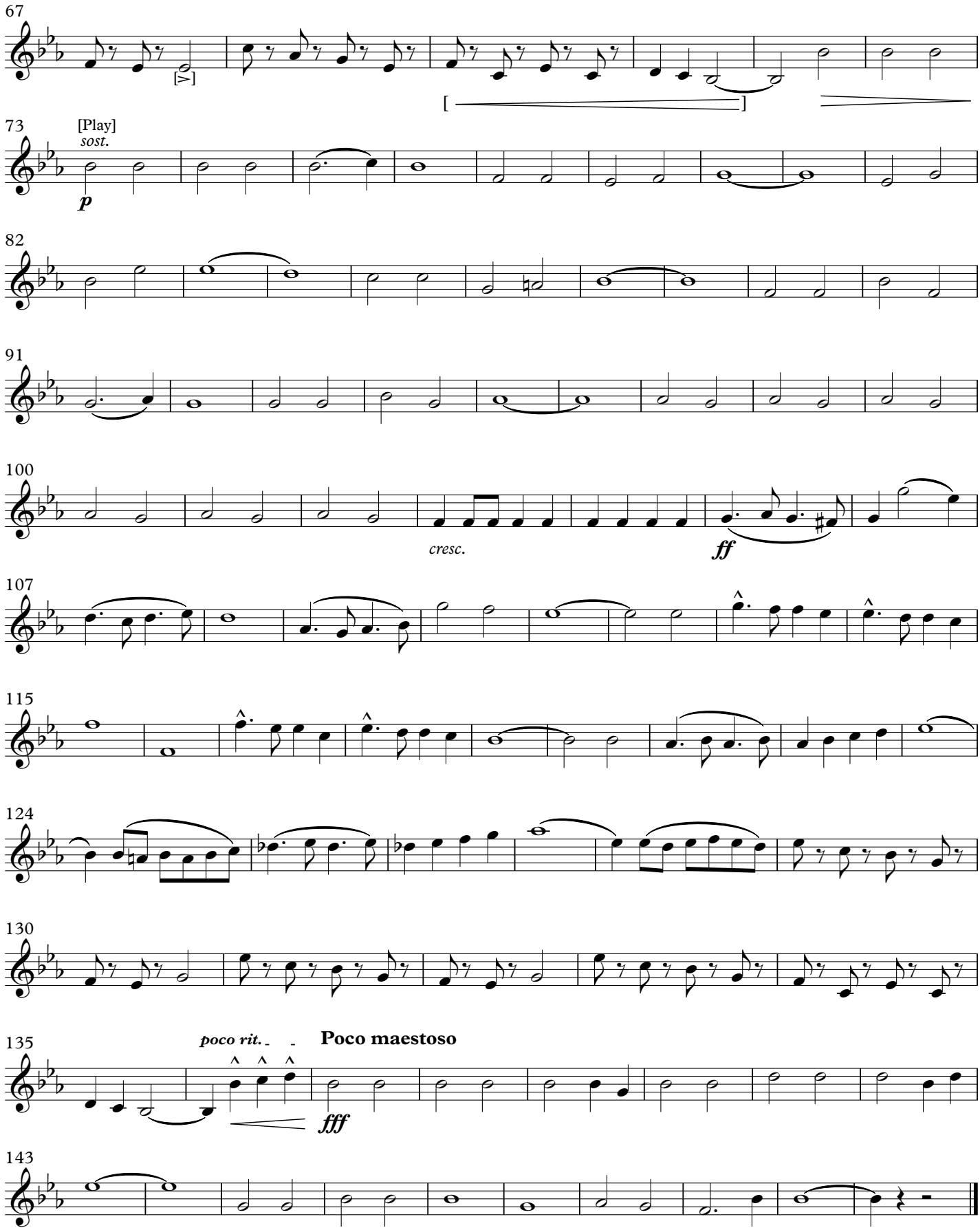
As played by "The President's Own" United States Marine Band


67
[>]
[ ]
73
[Play]
sost.
p
82
91
100
cresc.
ff
107
115
124
130
135
poco rit.
Poco maestoso
fff
143

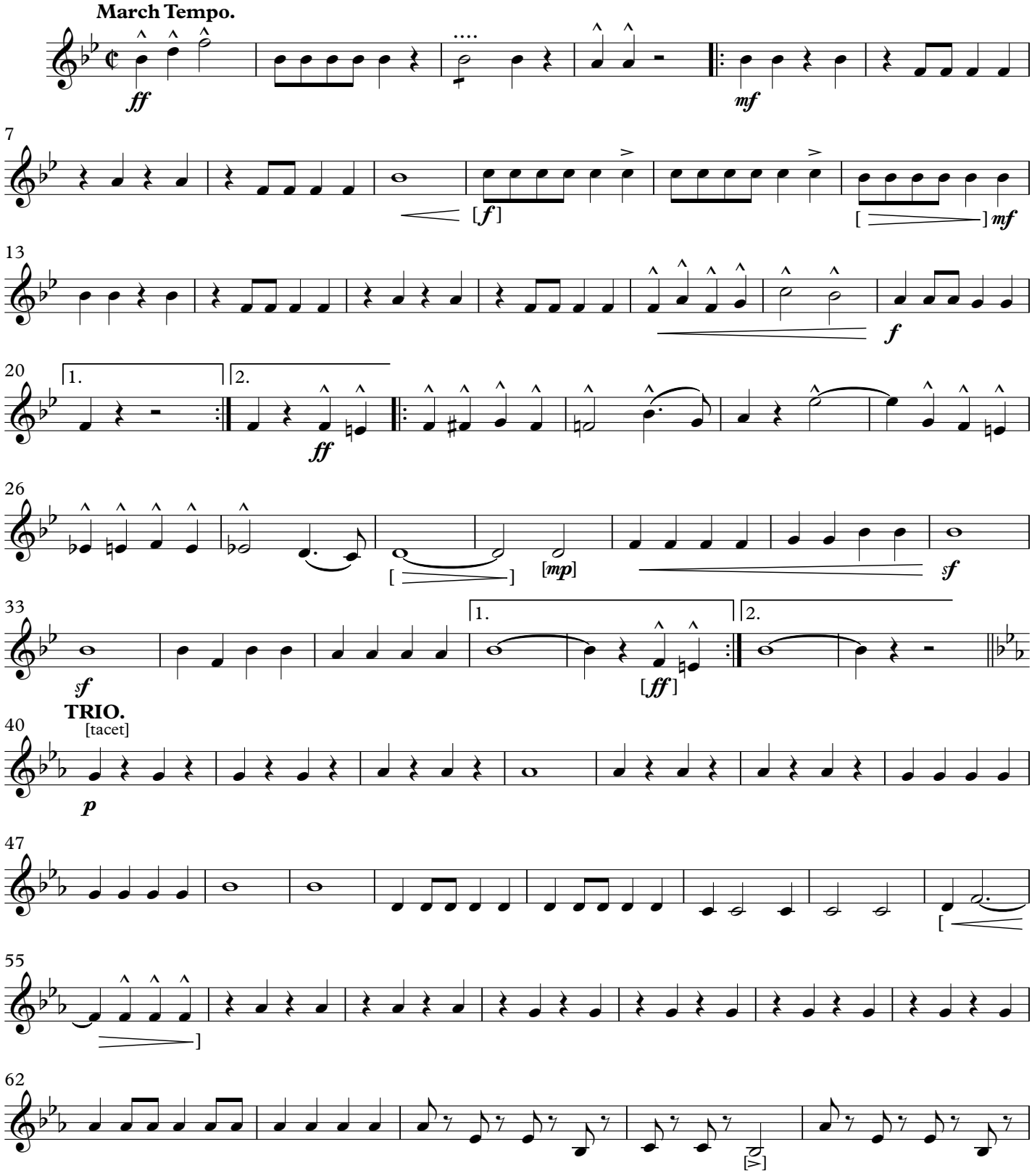
Power and Glory

MARCH of the MITTEN MEN

(1923)

JOHN PHILIP SOUSA

2nd B♭ Cornet
(Trumpet)



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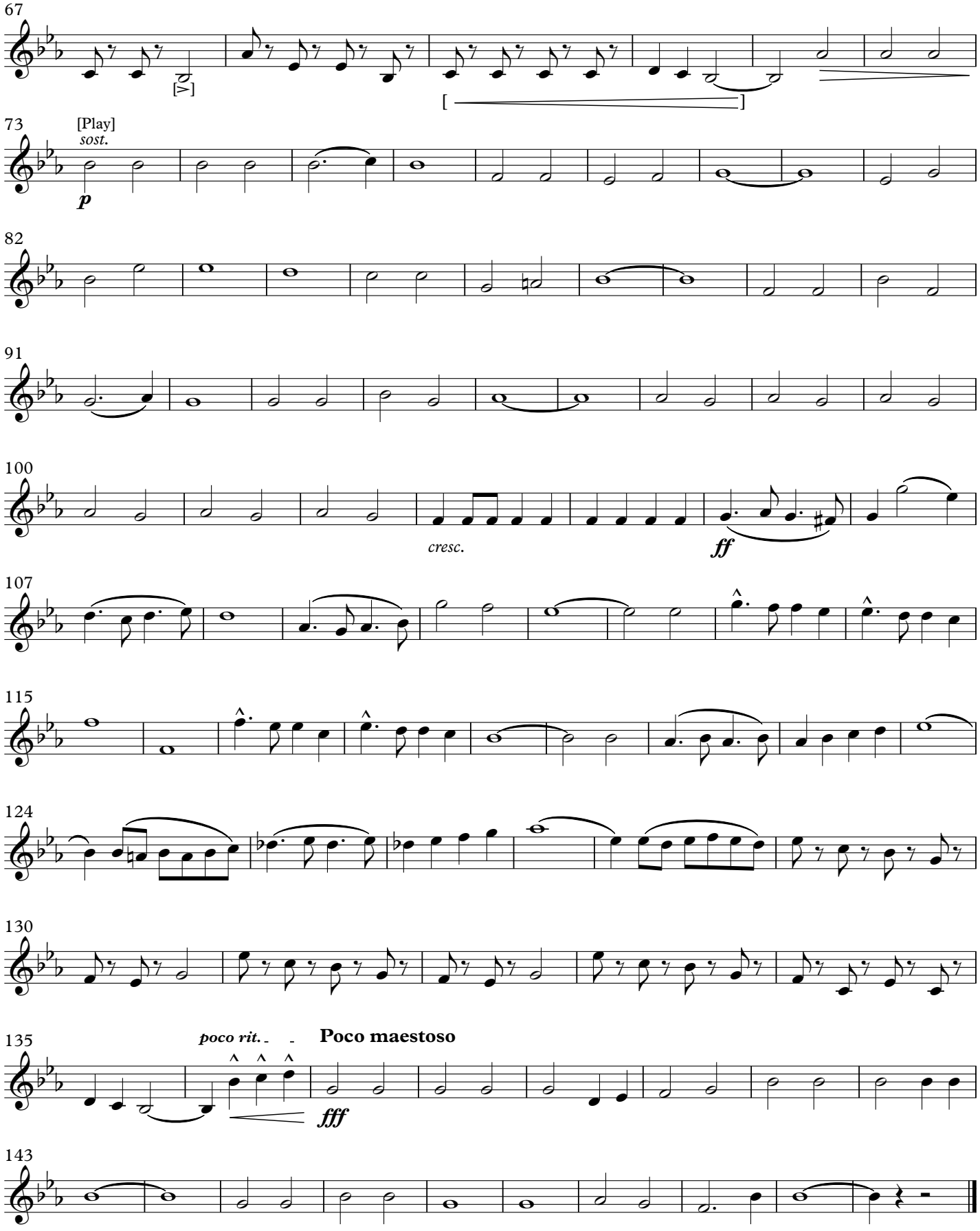
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[>]
[
]
73
[Play]
sost.
p
82
91
100
cresc.
ff
107
115
124
130
135
poco rit.
Poco maestoso
fff
143

Power and Glory

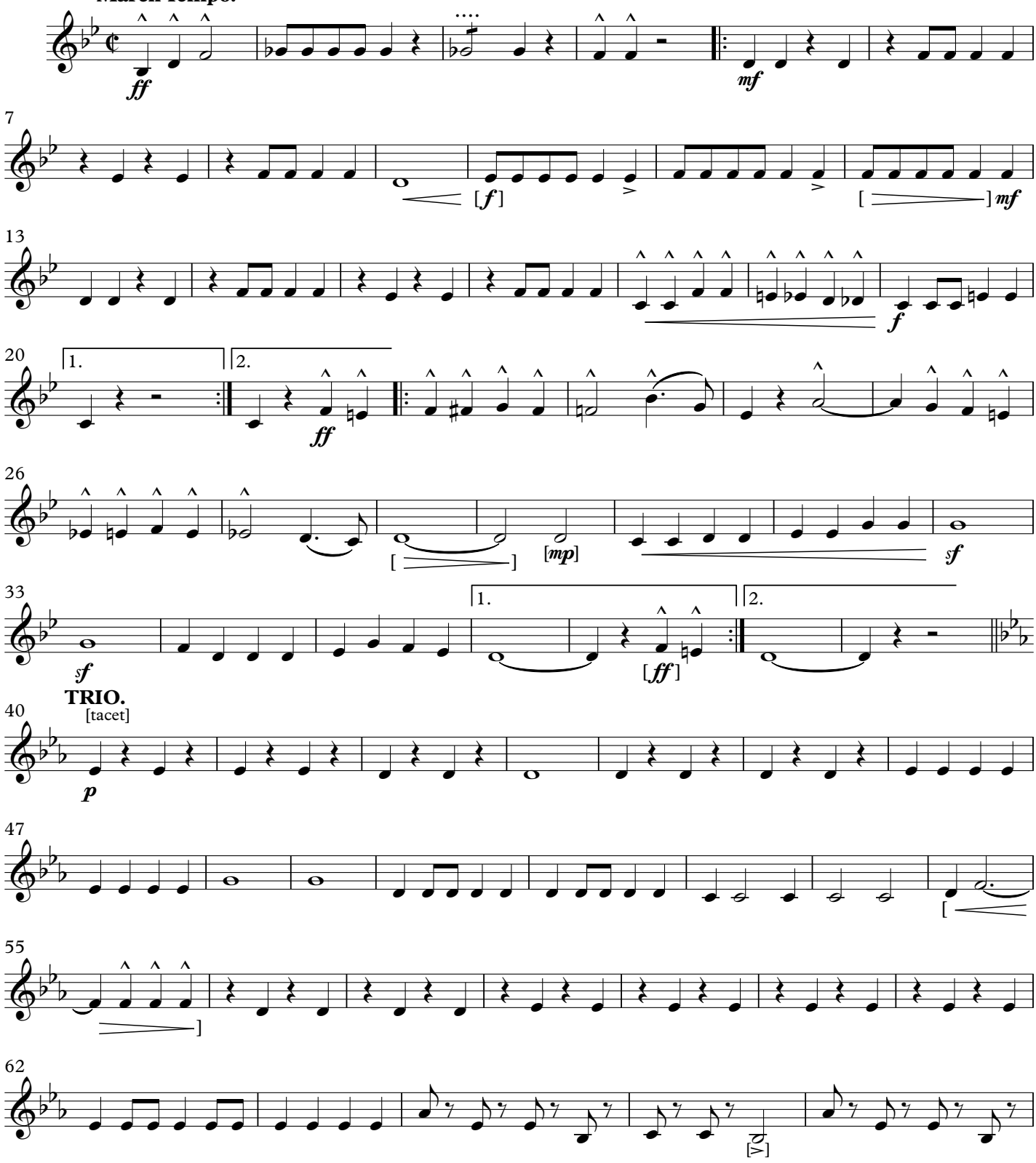
MARCH of the MITTEN MEN

(1923)

JOHN PHILIP SOUSA

3rd B♭ Cornet
(Trumpet)

March Tempo.



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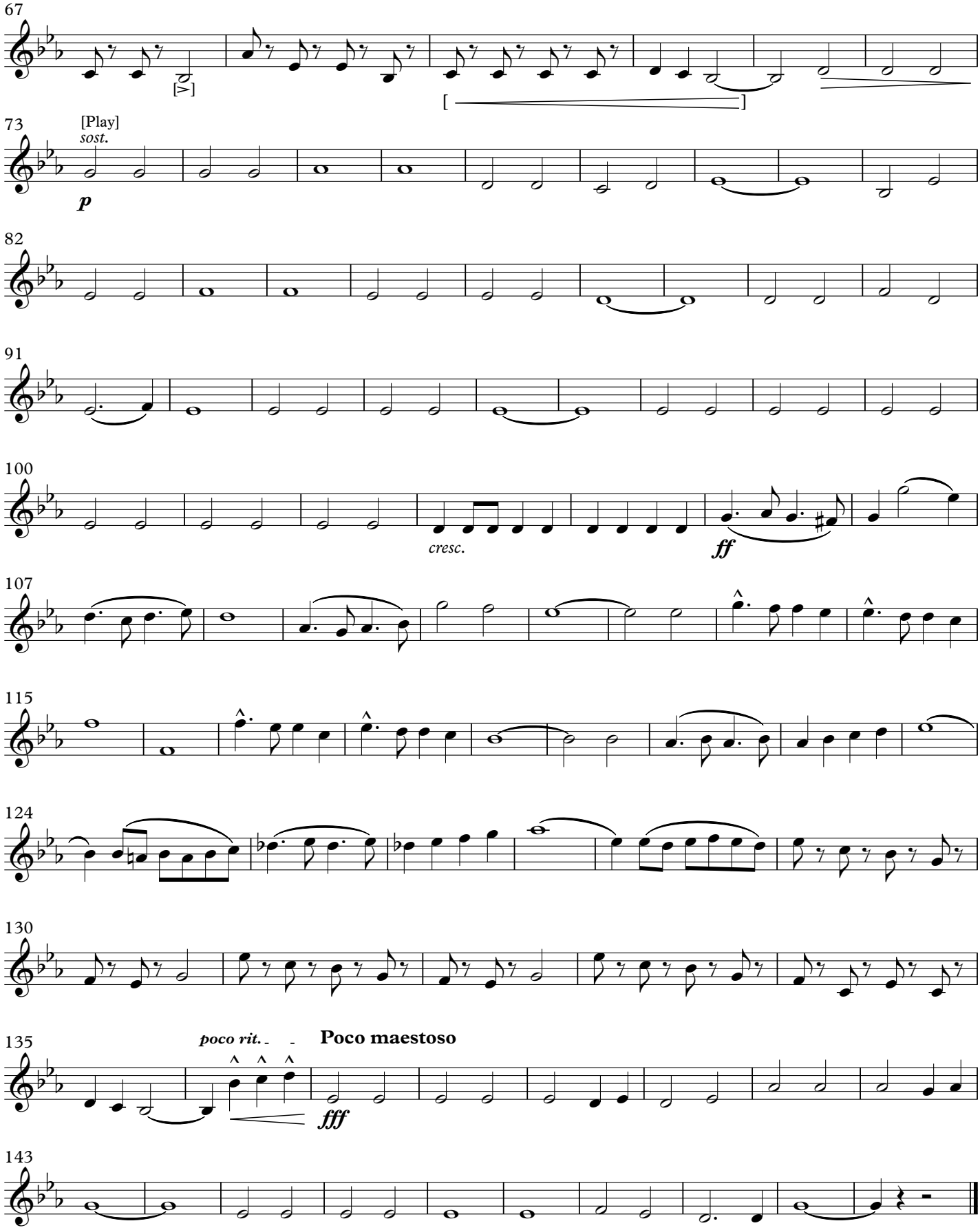
As played by "The President's Own" United States Marine Band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[>]
[
]
73
[Play]
sost.
p
82
91
100
cresc.
ff
107
115
124
130
135
poco rit.
Poco maestoso
fff
143

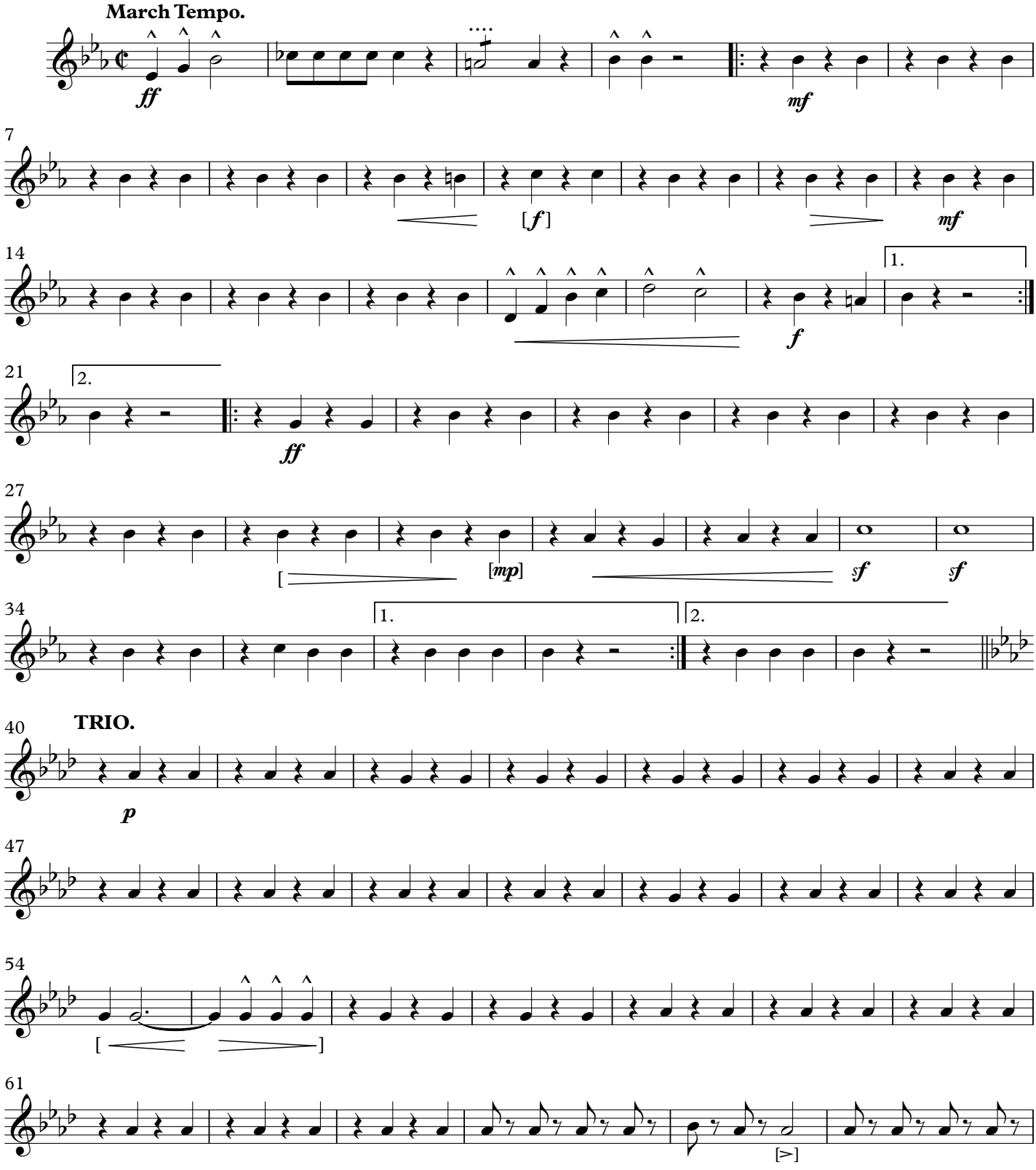
Power and Glory

MARCH of the MITTEN MEN

(1923)

1st F Horn

JOHN PHILIP SOUSA



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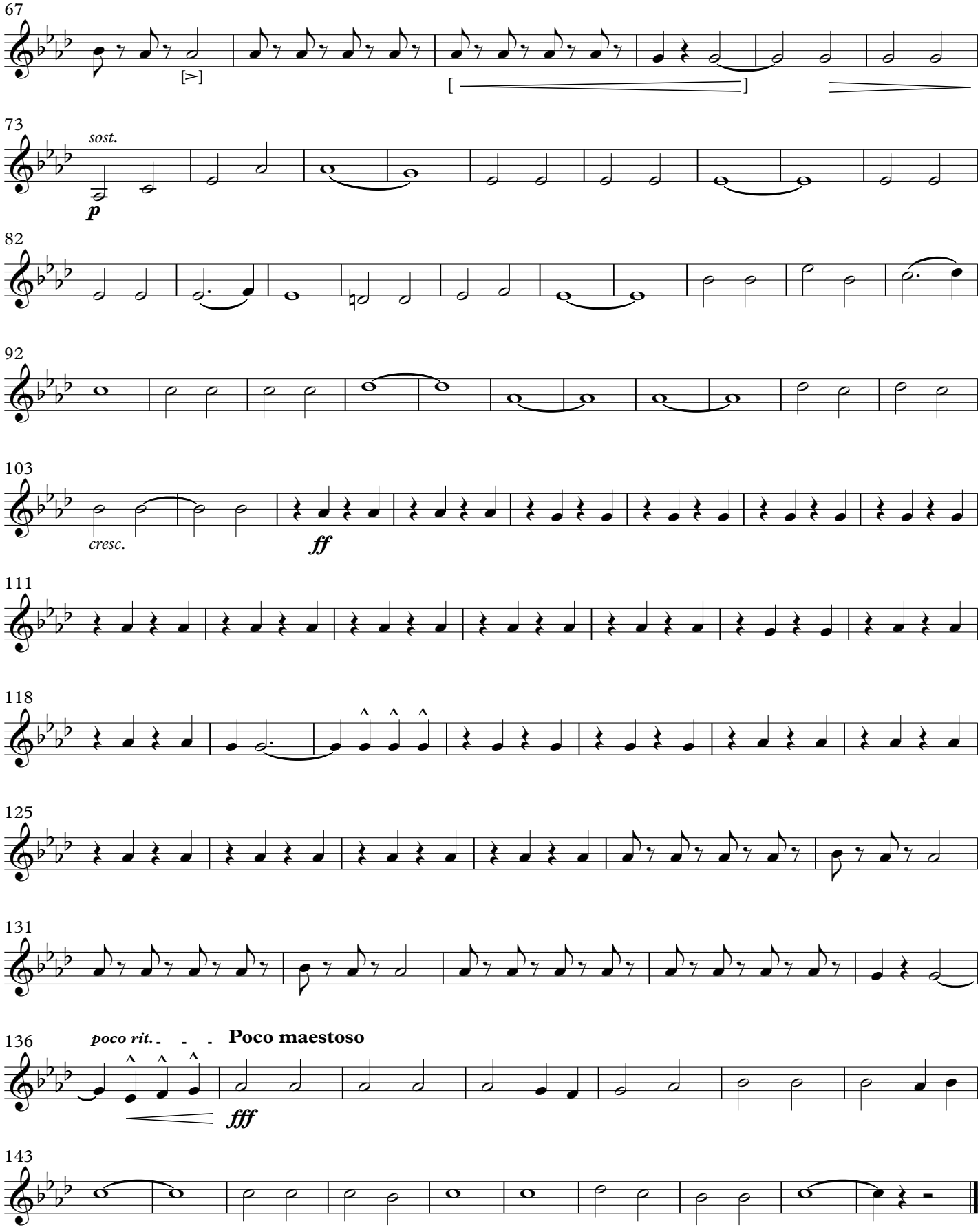

67
73
sost.
p
82
92
103
cresc.
ff
111
118
125
131
136
poco rit.
Poco maestoso
fff
143

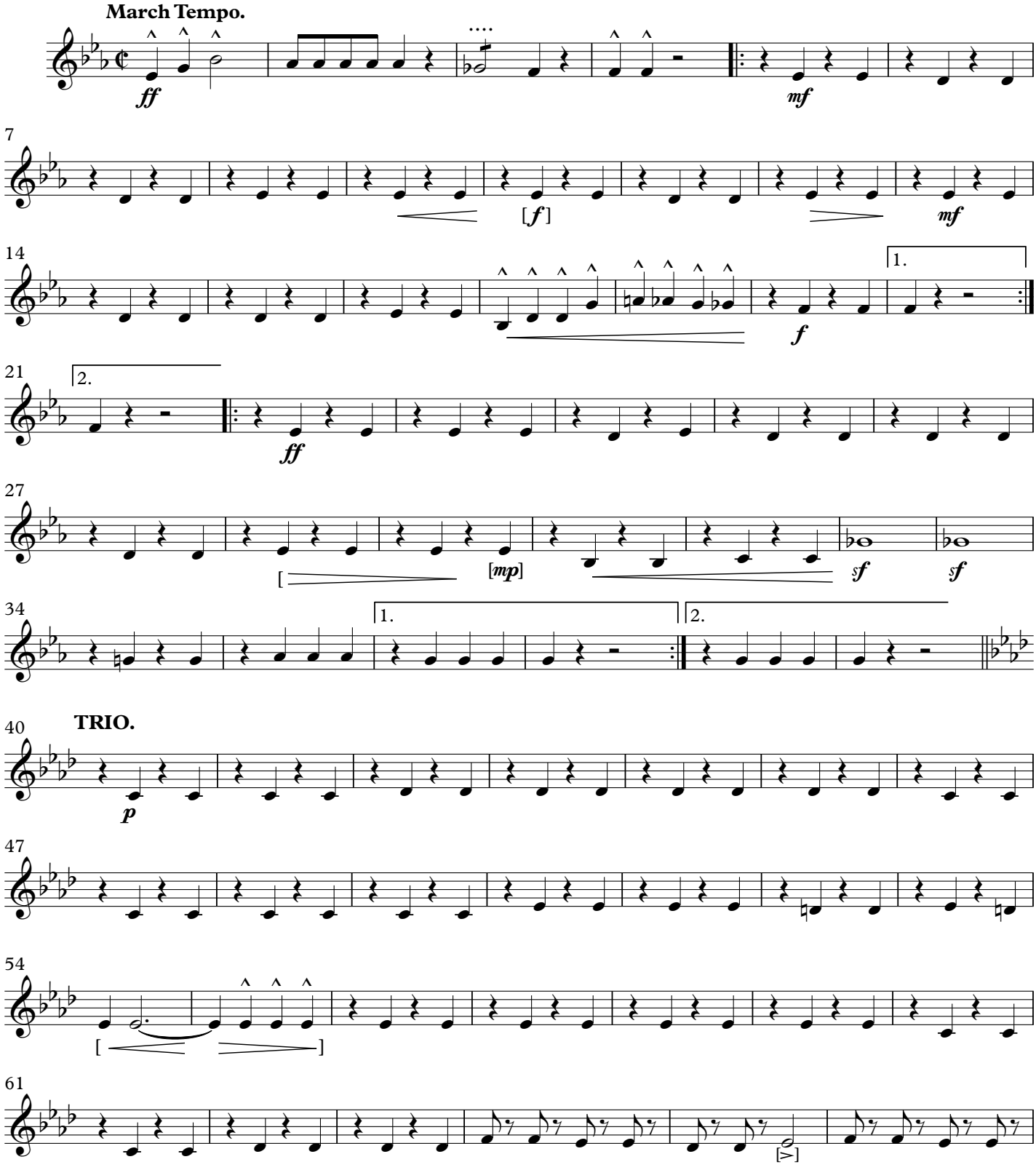
Power and Glory

MARCH of the MITTEN MEN

(1923)

2nd F Horn

JOHN PHILIP SOUSA



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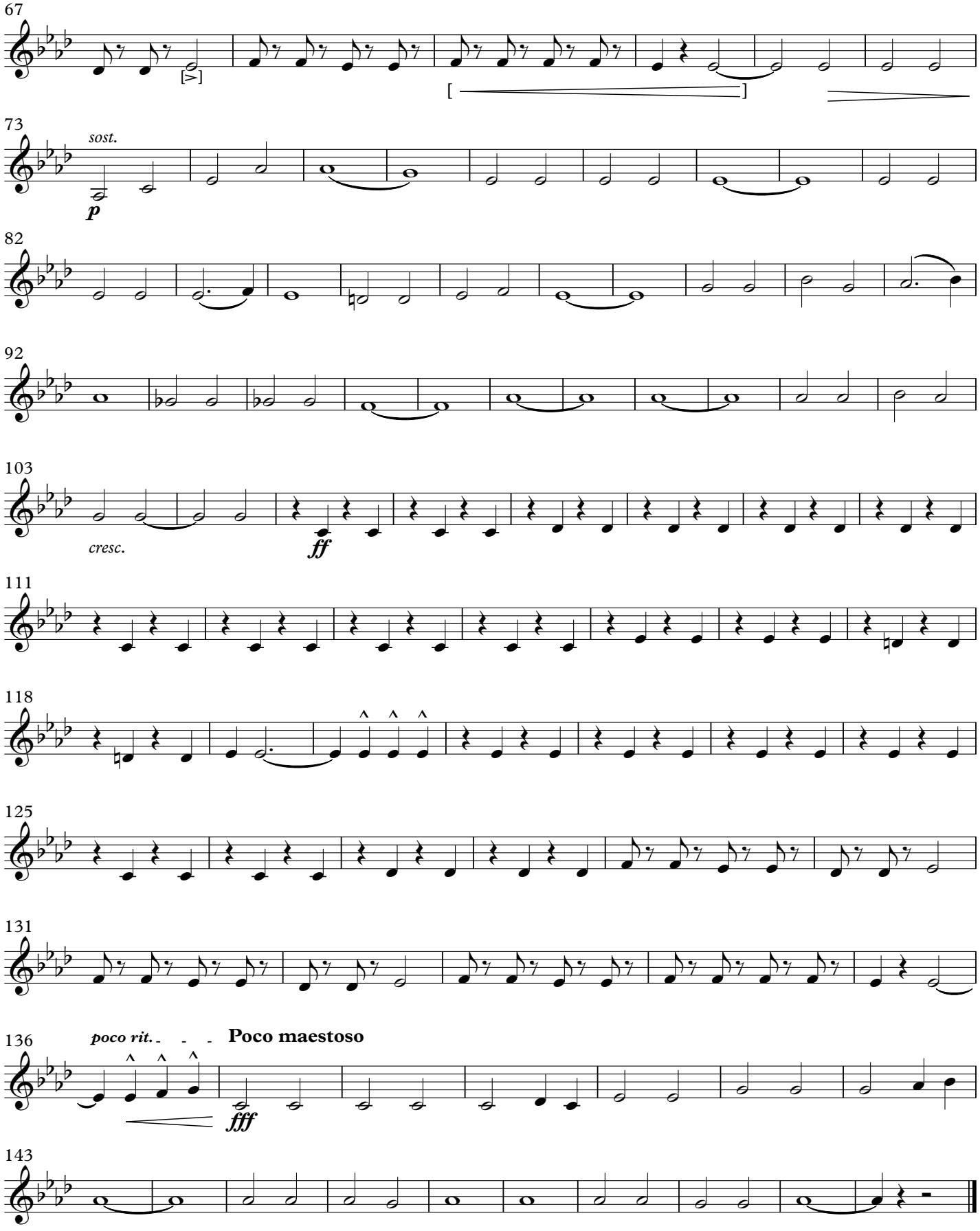
As played by "The President's Own" United States Marine Band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73
sost.
p
82
92
103
cresc.
ff
111
118
125
131
136
poco rit.
Poco maestoso
fff
143

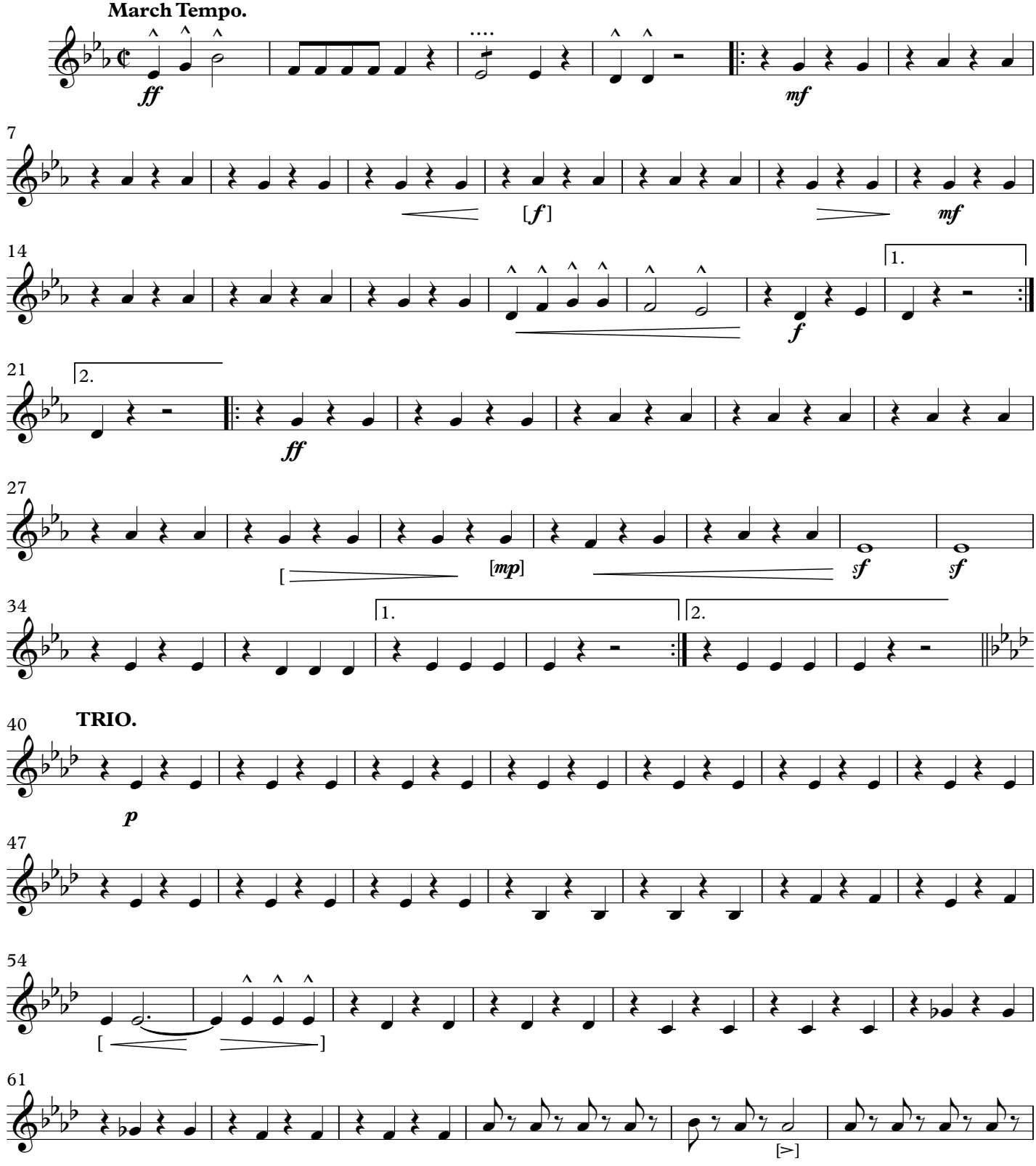
Power and Glory

MARCH of the MITTEN MEN

(1923)

3rd F Horn

JOHN PHILIP SOUSA



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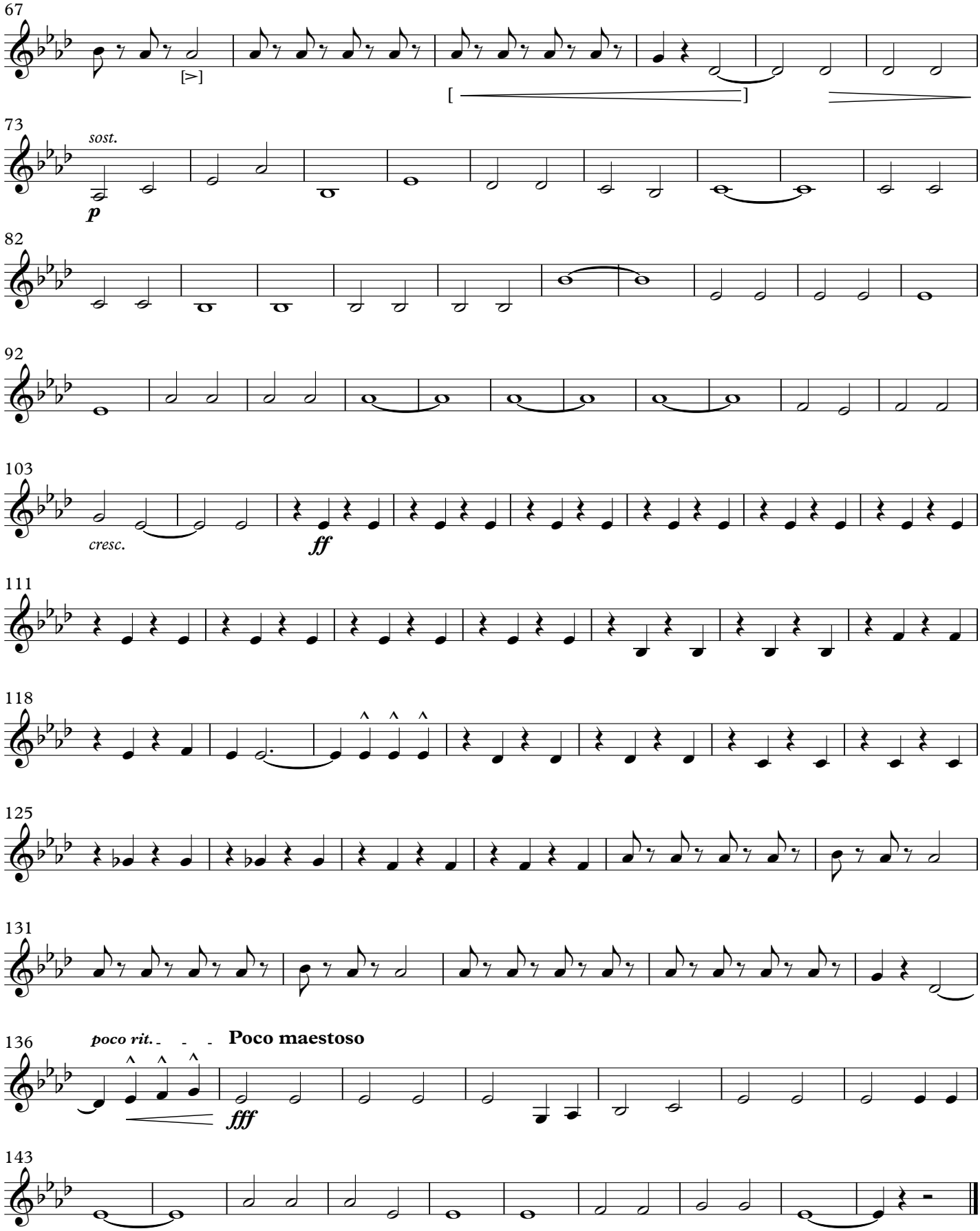
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[>]
[
]
73
sost.
p
82
92
103
cresc.
ff
111
118
125
131
136
poco rit.
Poco maestoso
fff
143

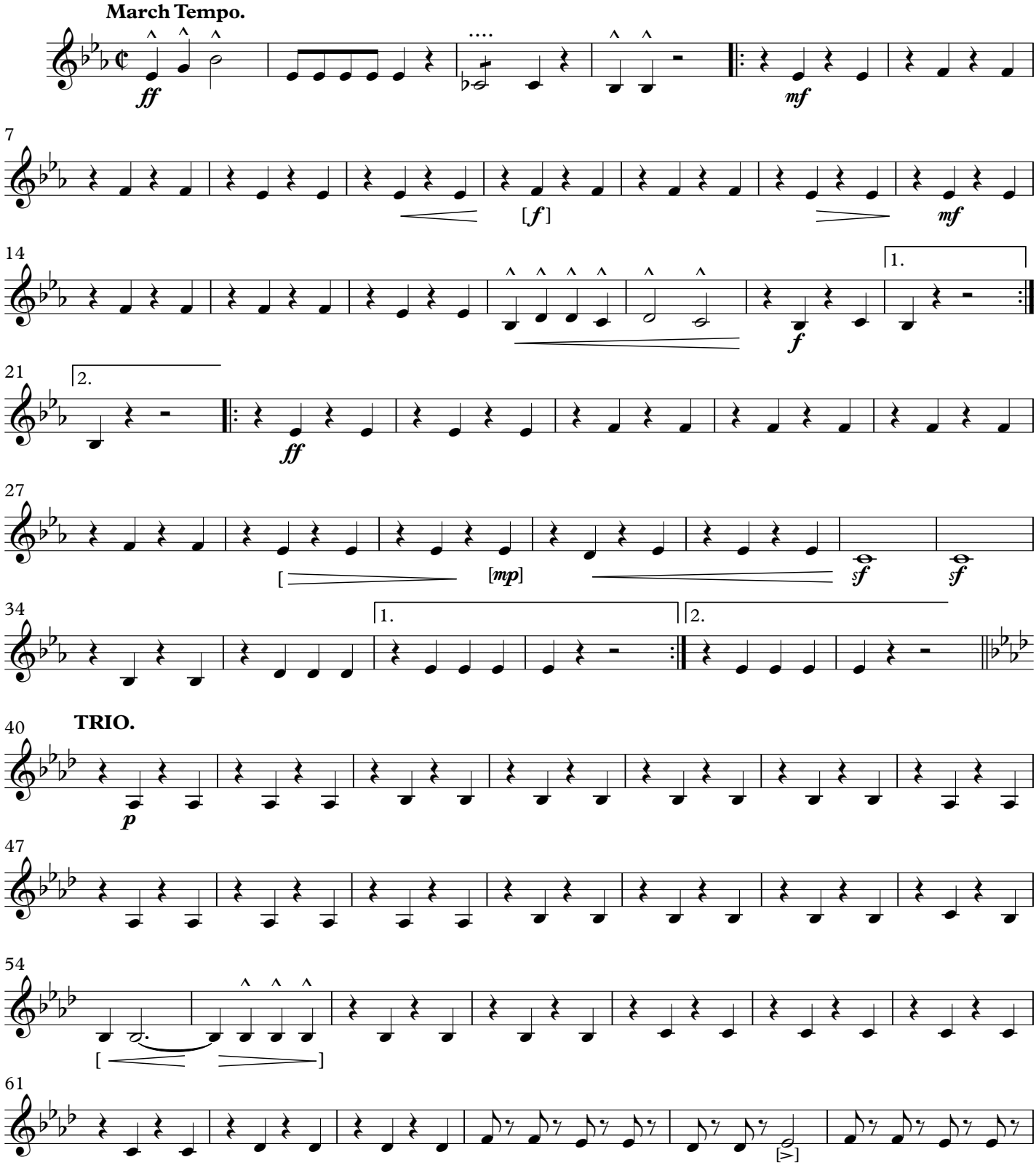
Power and Glory

MARCH of the MITTEN MEN

(1923)

4th F Horn

JOHN PHILIP SOUSA



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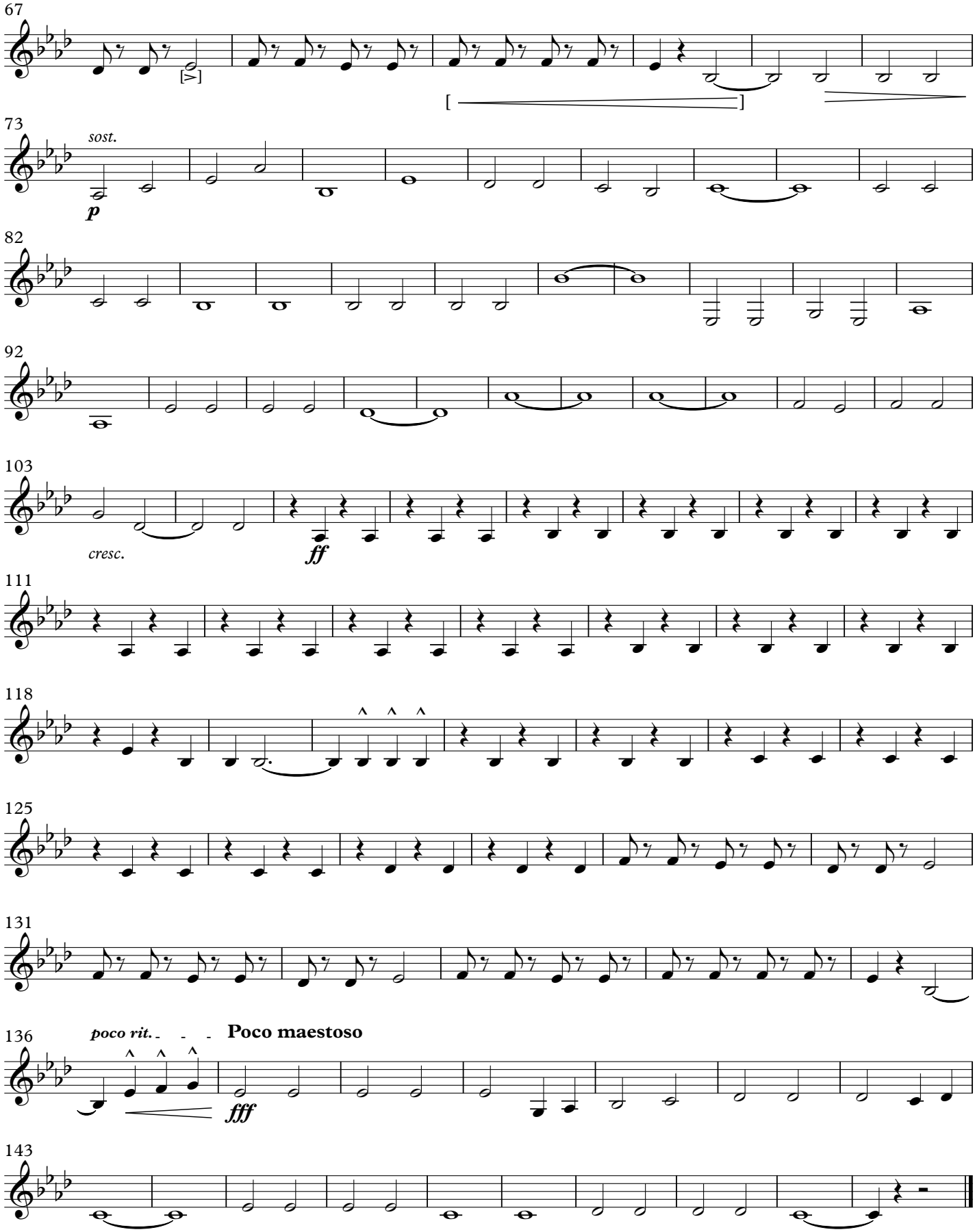
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73
sost.
p
82
92
103
cresc.
ff
111
118
125
131
136
poco rit.
Poco maestoso
fff
143

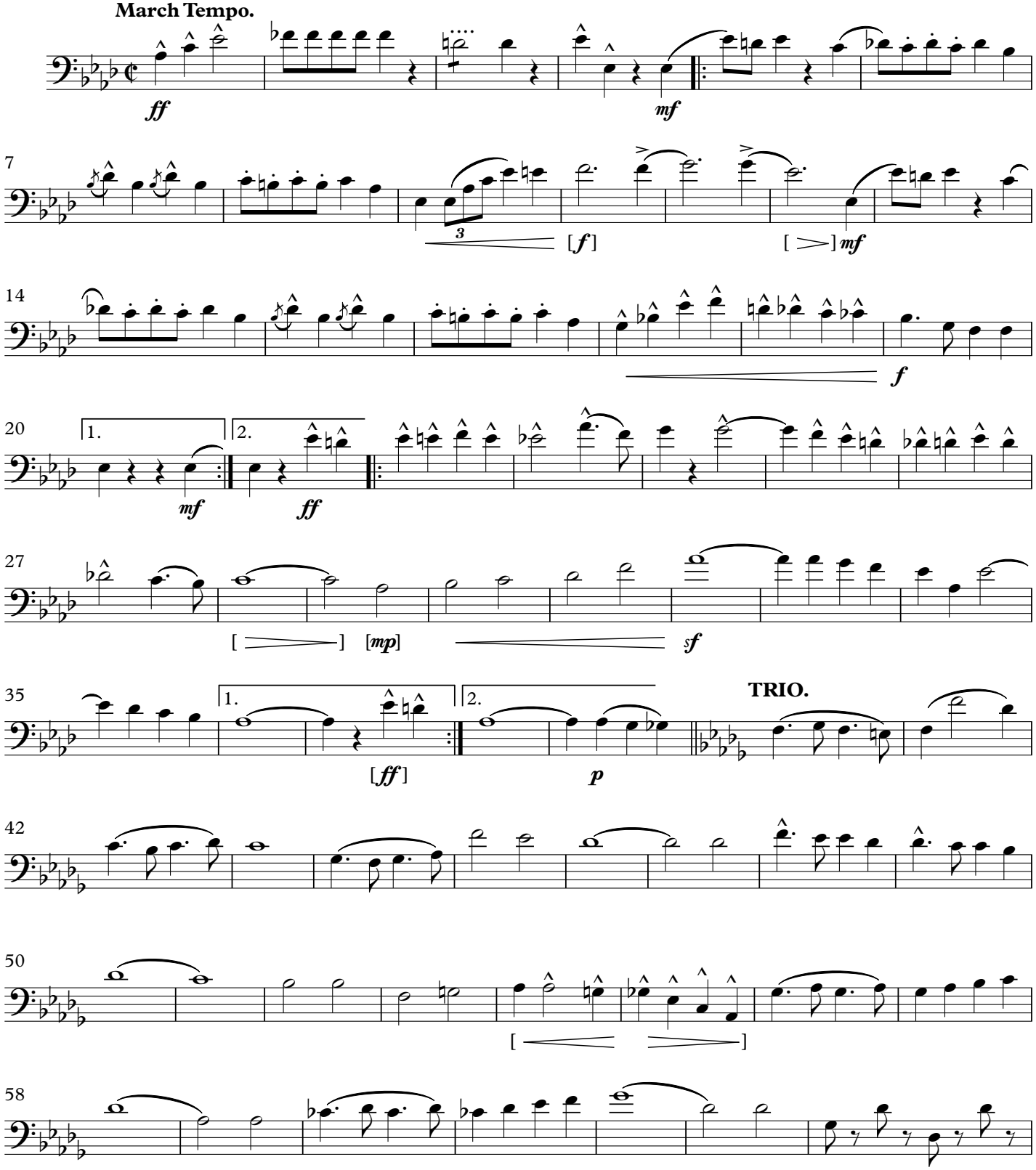
Power and Glory

MARCH of the MITTEN MEN

(1923)

Baritone

JOHN PHILIP SOUSA



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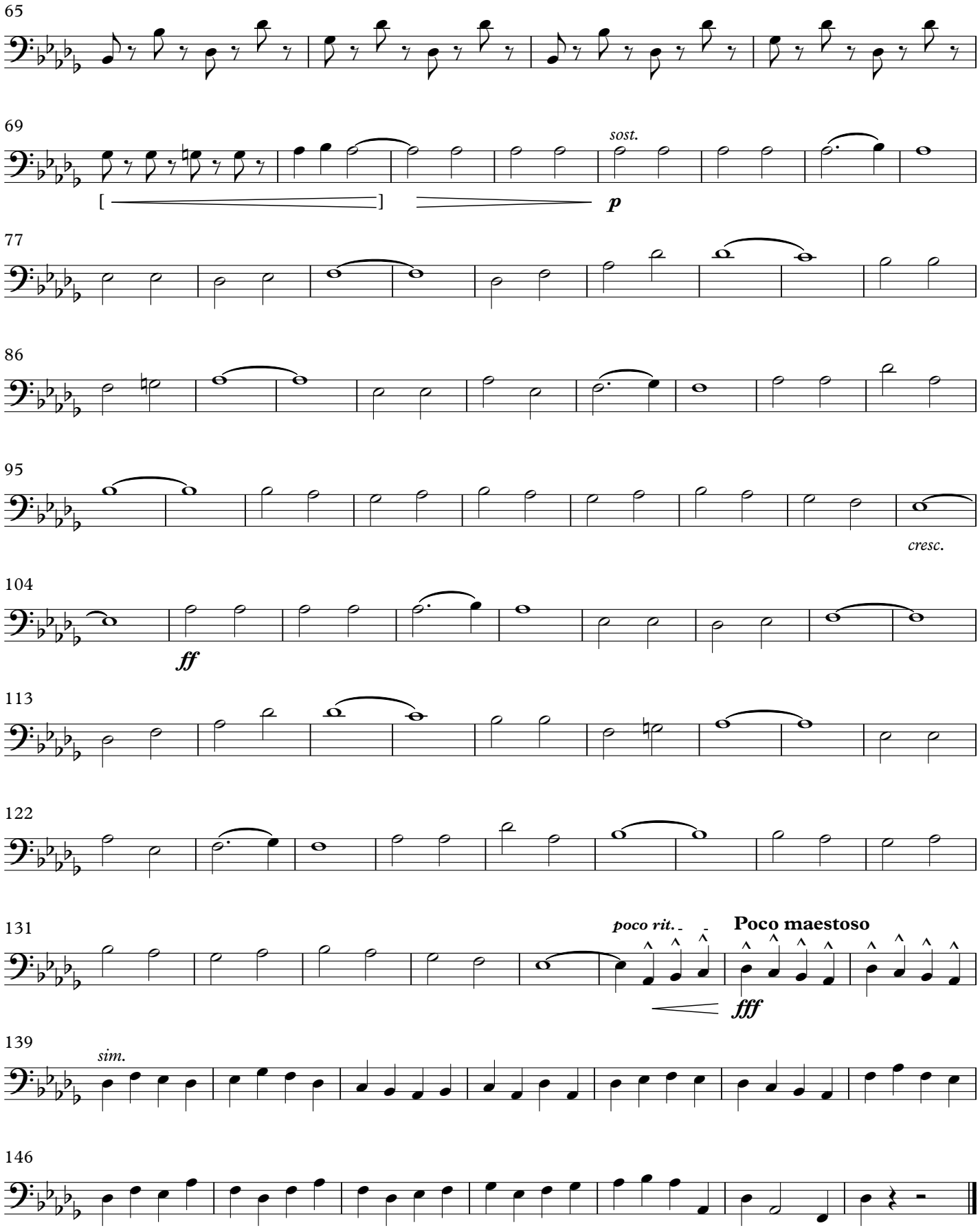

65
69
sost.
p
77
86
95
cresc.
104
ff
113
122
131
poco rit.
Poco maestoso
fff
139
sim.
146

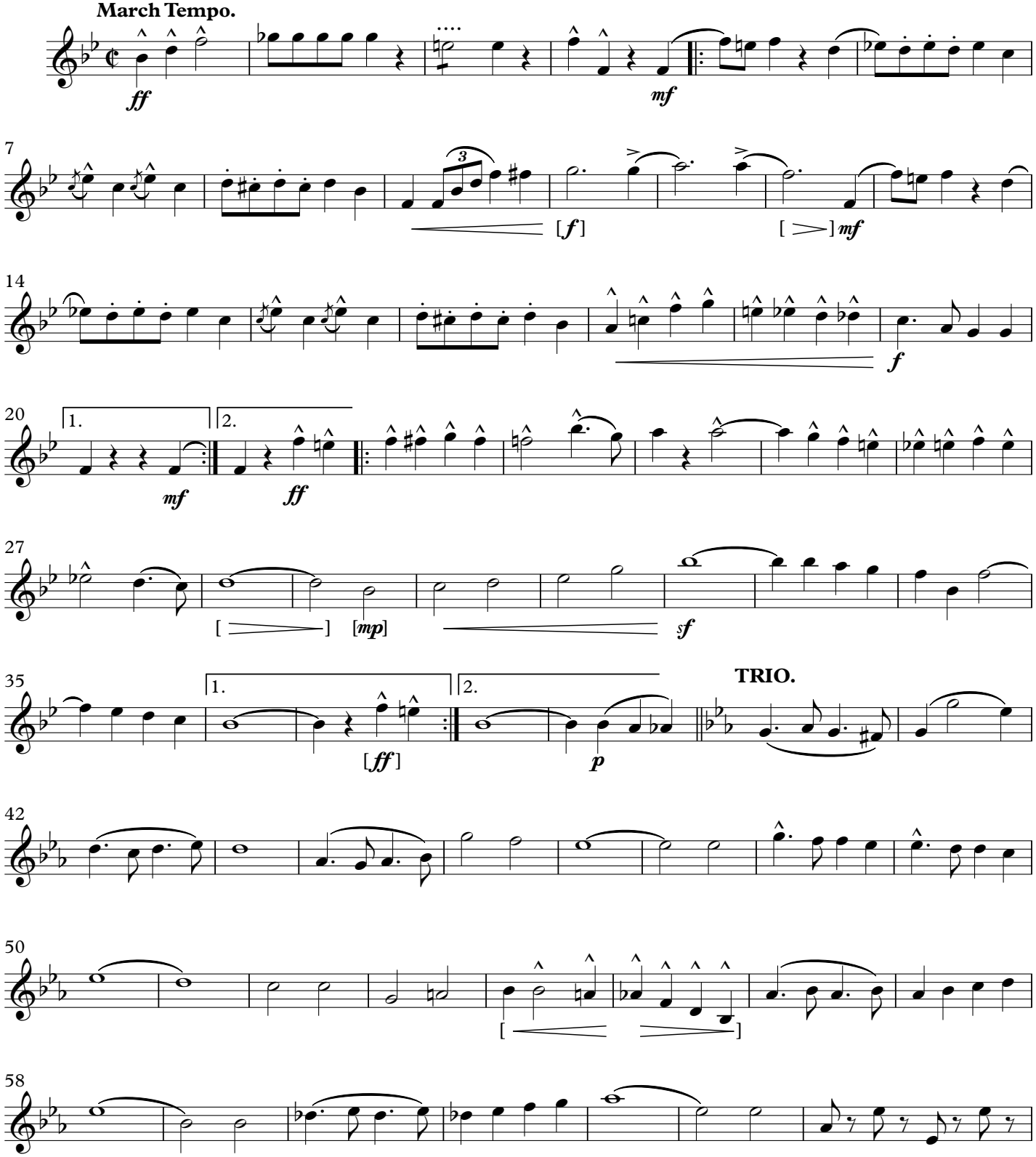
Power and Glory

MARCH of the MITTEN MEN

(1923)

Baritone, T.C.

JOHN PHILIP SOUSA



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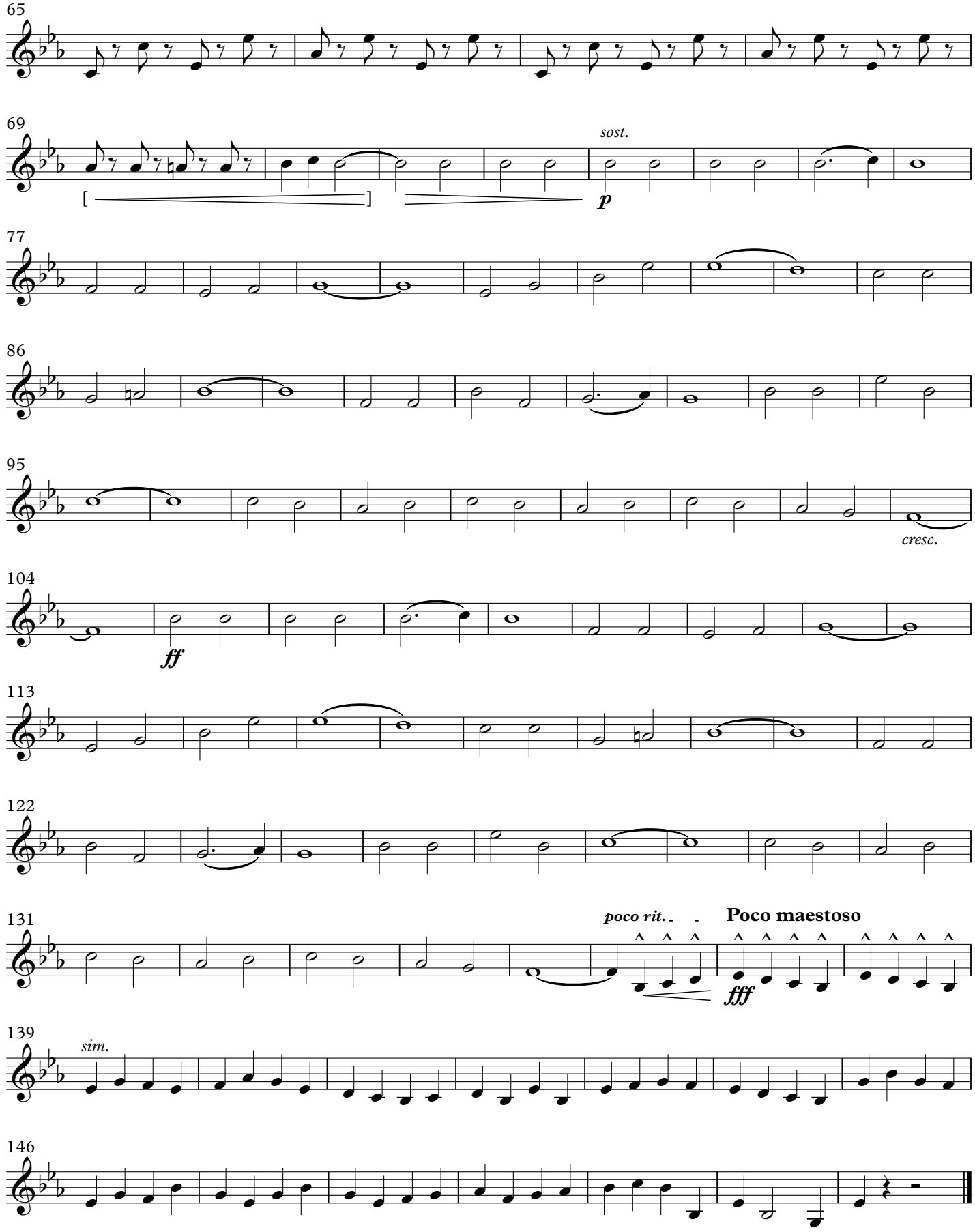

65
69
sost.
p
77
86
95
cresc.
104
ff
113
122
131
poco rit.
Poco maestoso
fff
139
sim.
146

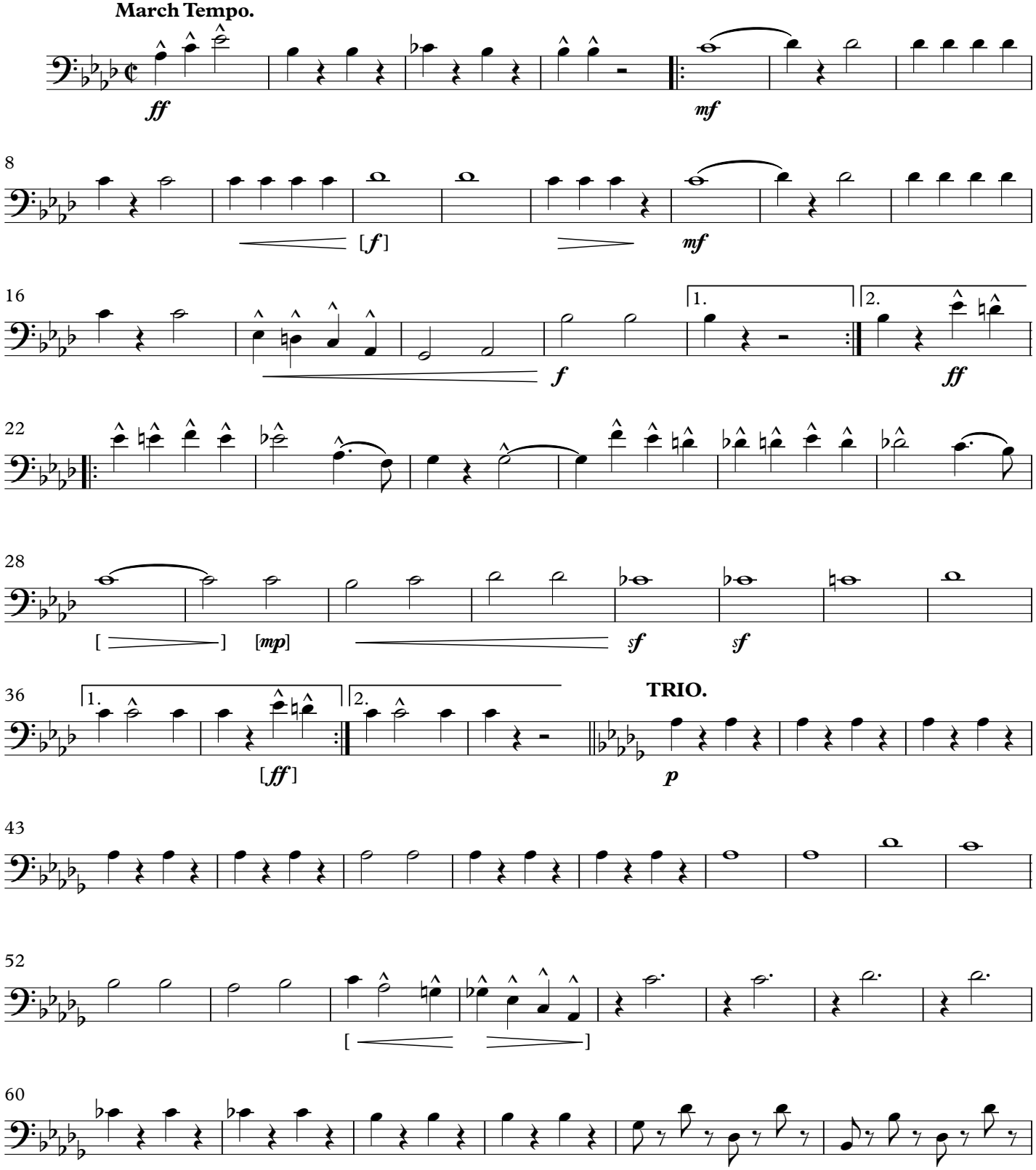
Power and Glory

MARCH of the MITTEN MEN

(1923)

1st Trombone

JOHN PHILIP SOUSA



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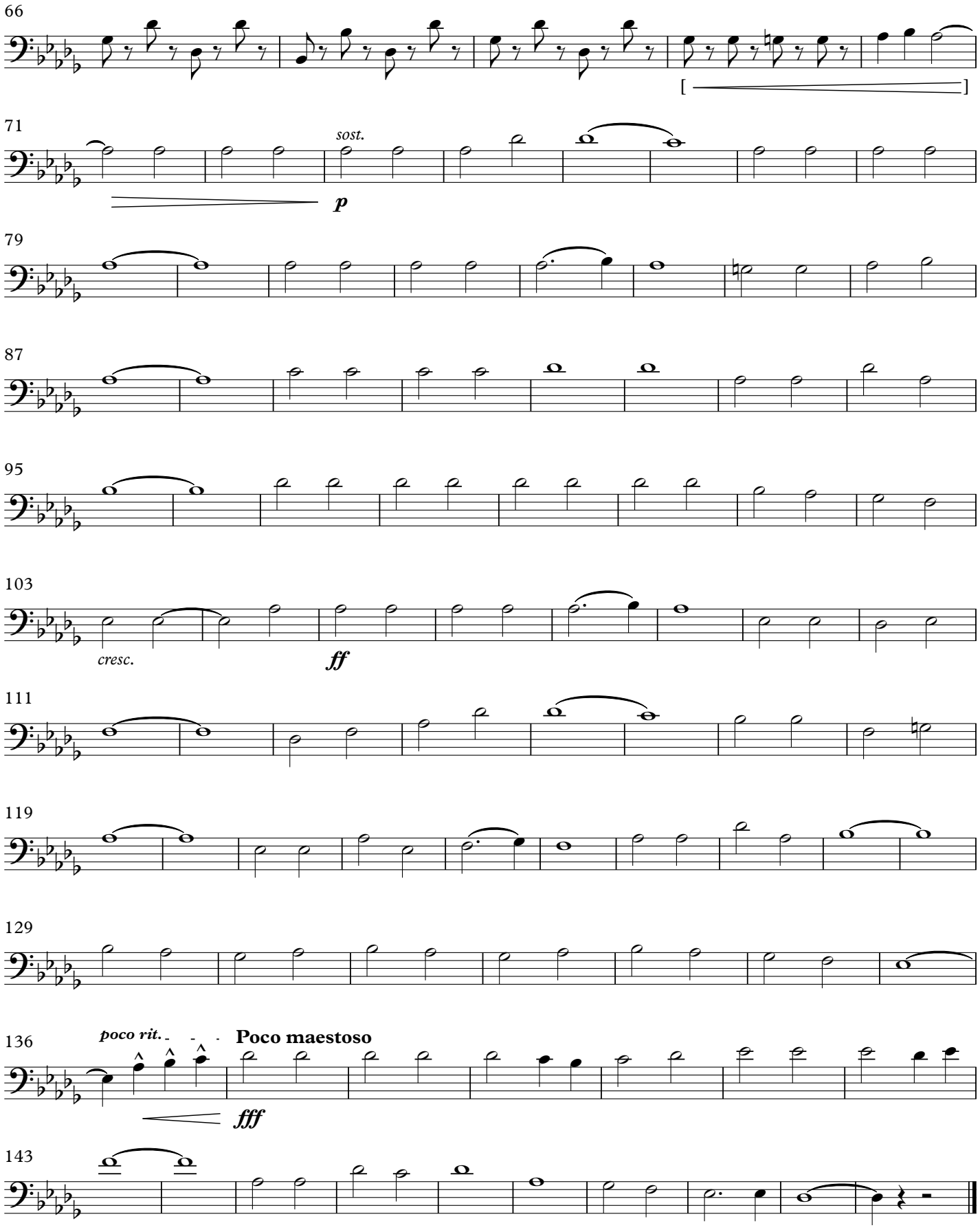

66
71
sost.
p
79
87
95
103
cresc.
ff
111
119
129
136
poco vit.
Poco maestoso
fff
143

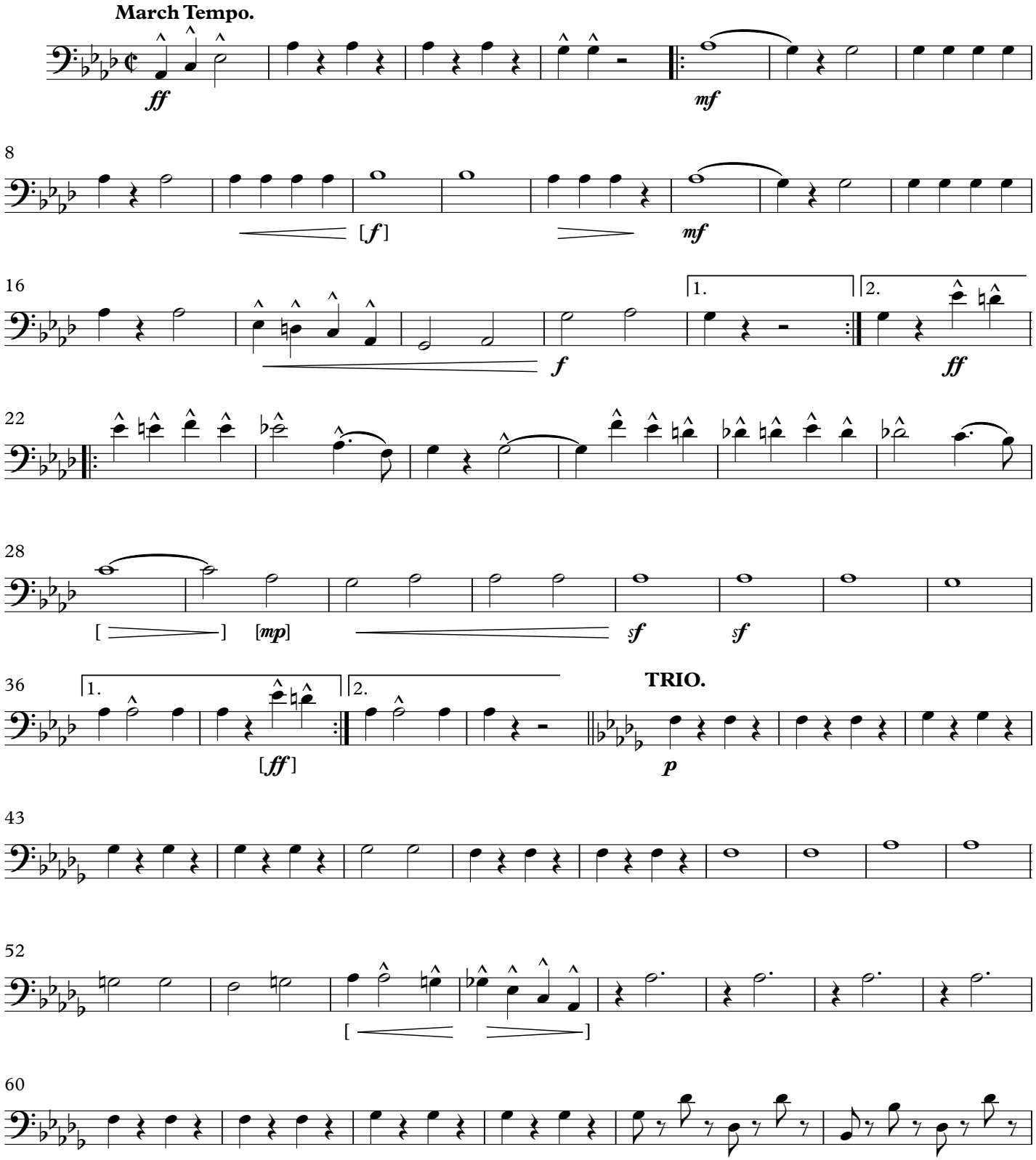
Power and Glory

MARCH of the MITTEN MEN

(1923)

2nd Trombone

JOHN PHILIP SOUSA



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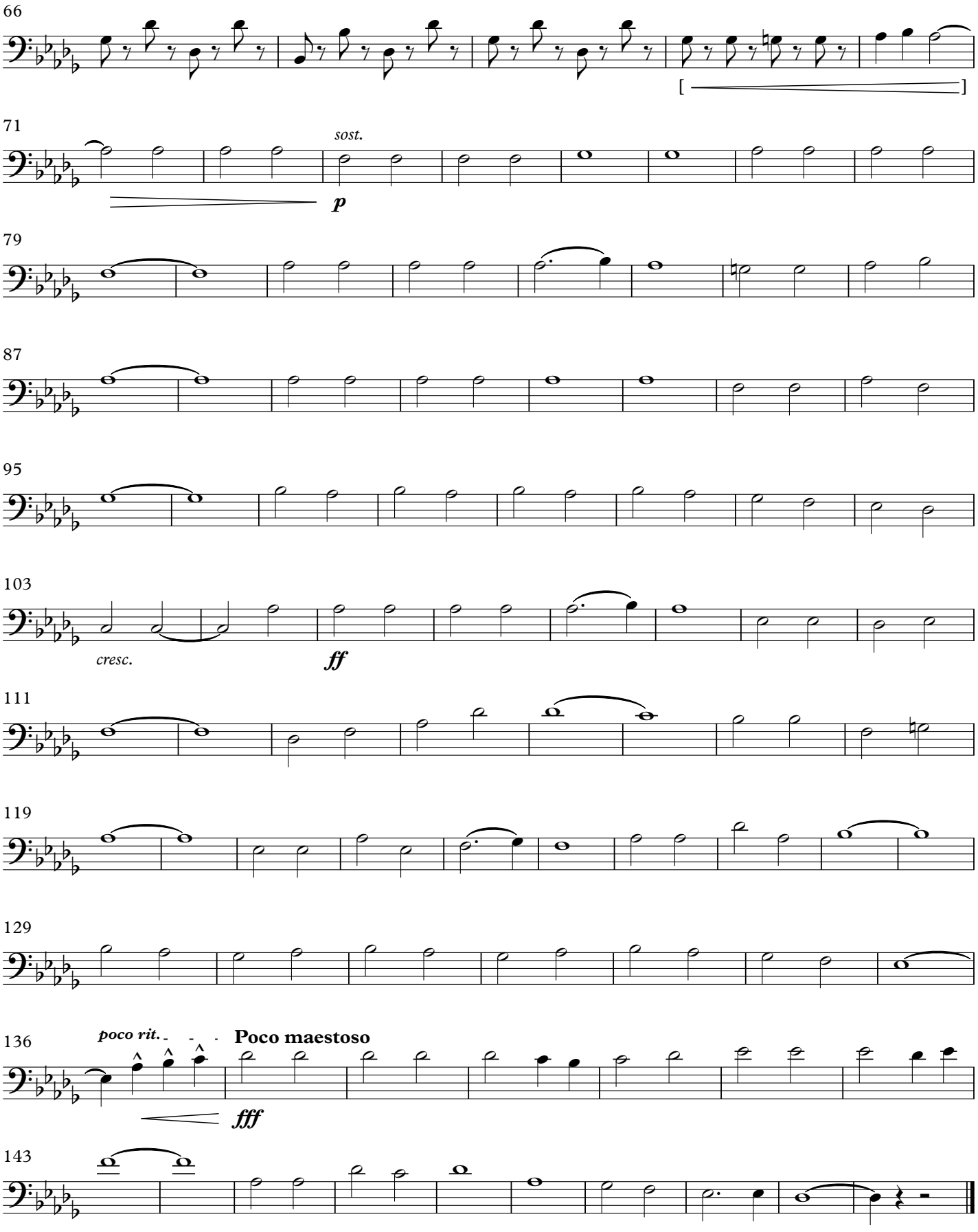

66
71
sost.
p
79
87
95
103
cresc.
ff
111
119
129
136
poco vit.
Poco maestoso
fff
143

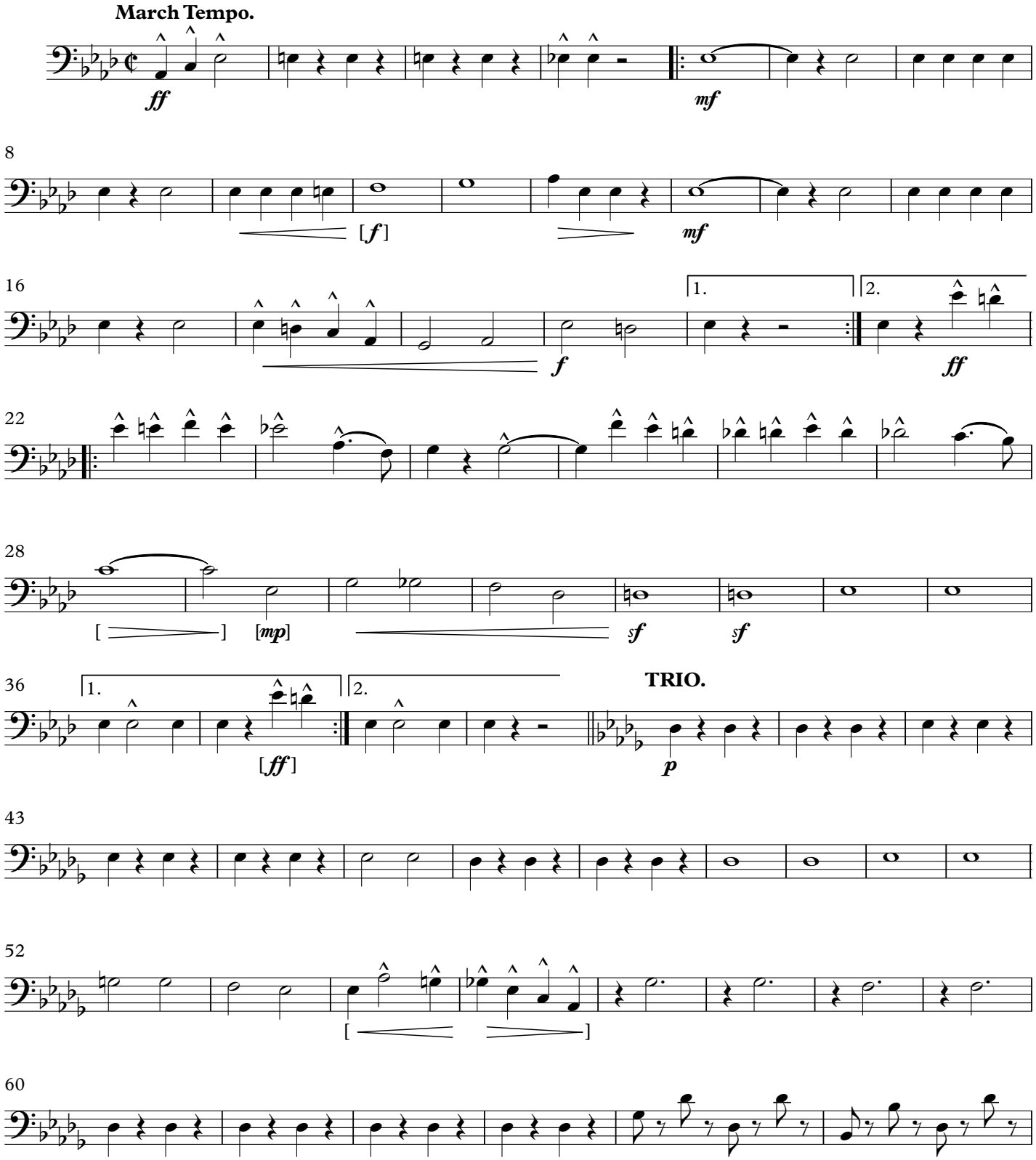
Power and Glory

MARCH of the MITTEN MEN

(1923)

Bass Trombone

JOHN PHILIP SOUSA



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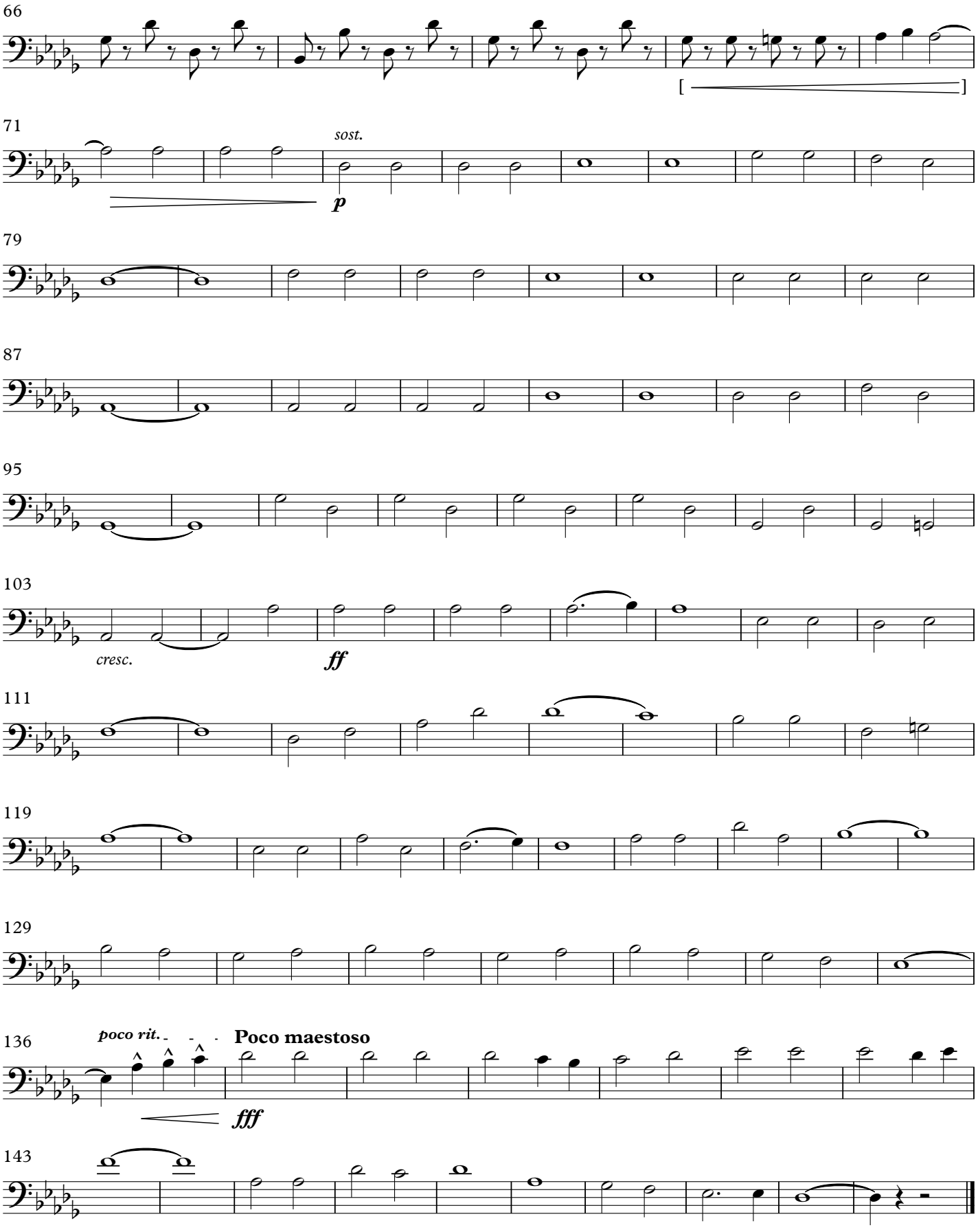

66
71
sost.
p
79
87
95
103
cresc.
ff
111
119
129
136
poco vit.
Poco maestoso
fff
143

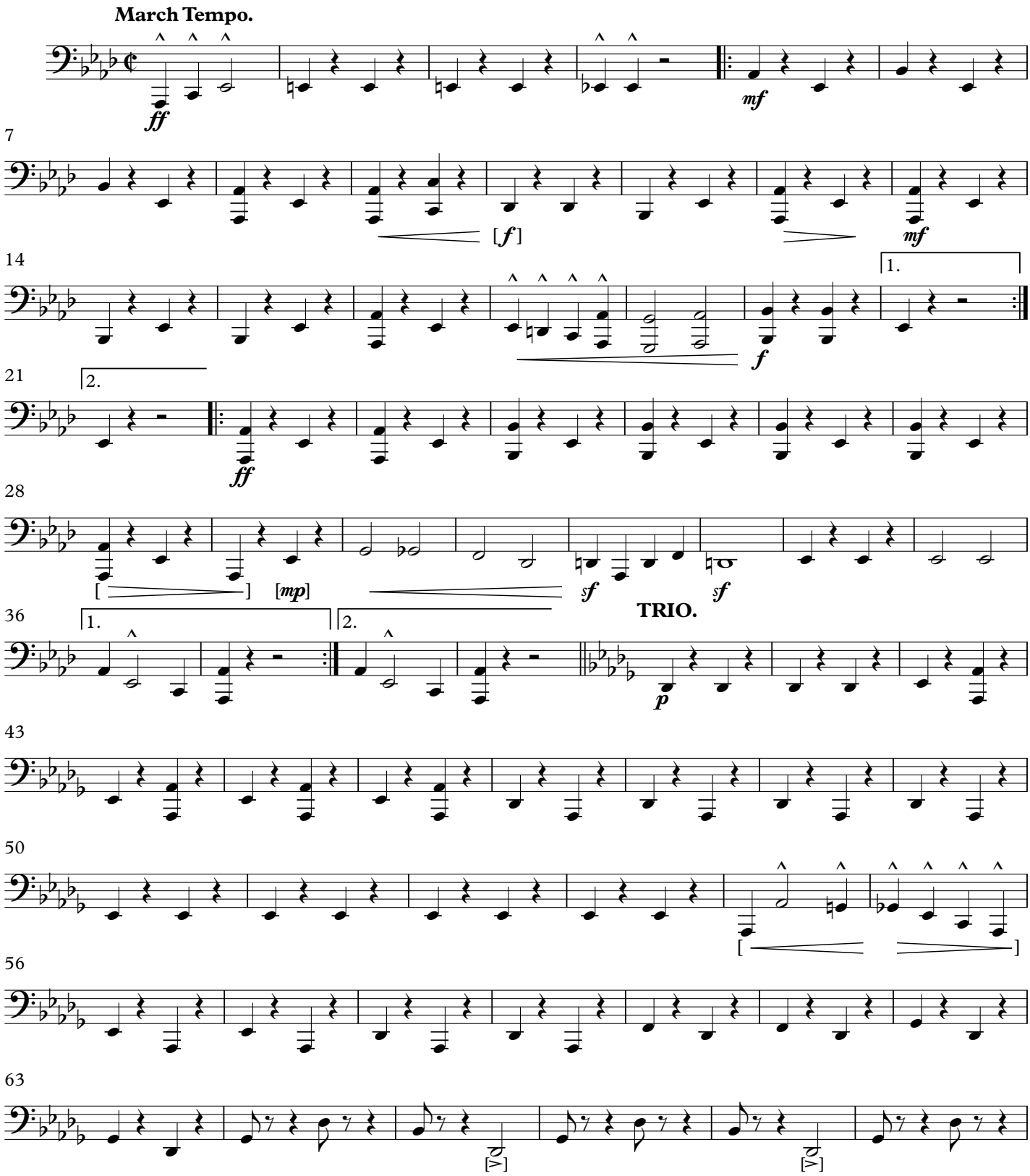
Power and Glory

MARCH of the MITTEN MEN

(1923)

Tuba

JOHN PHILIP SOUSA



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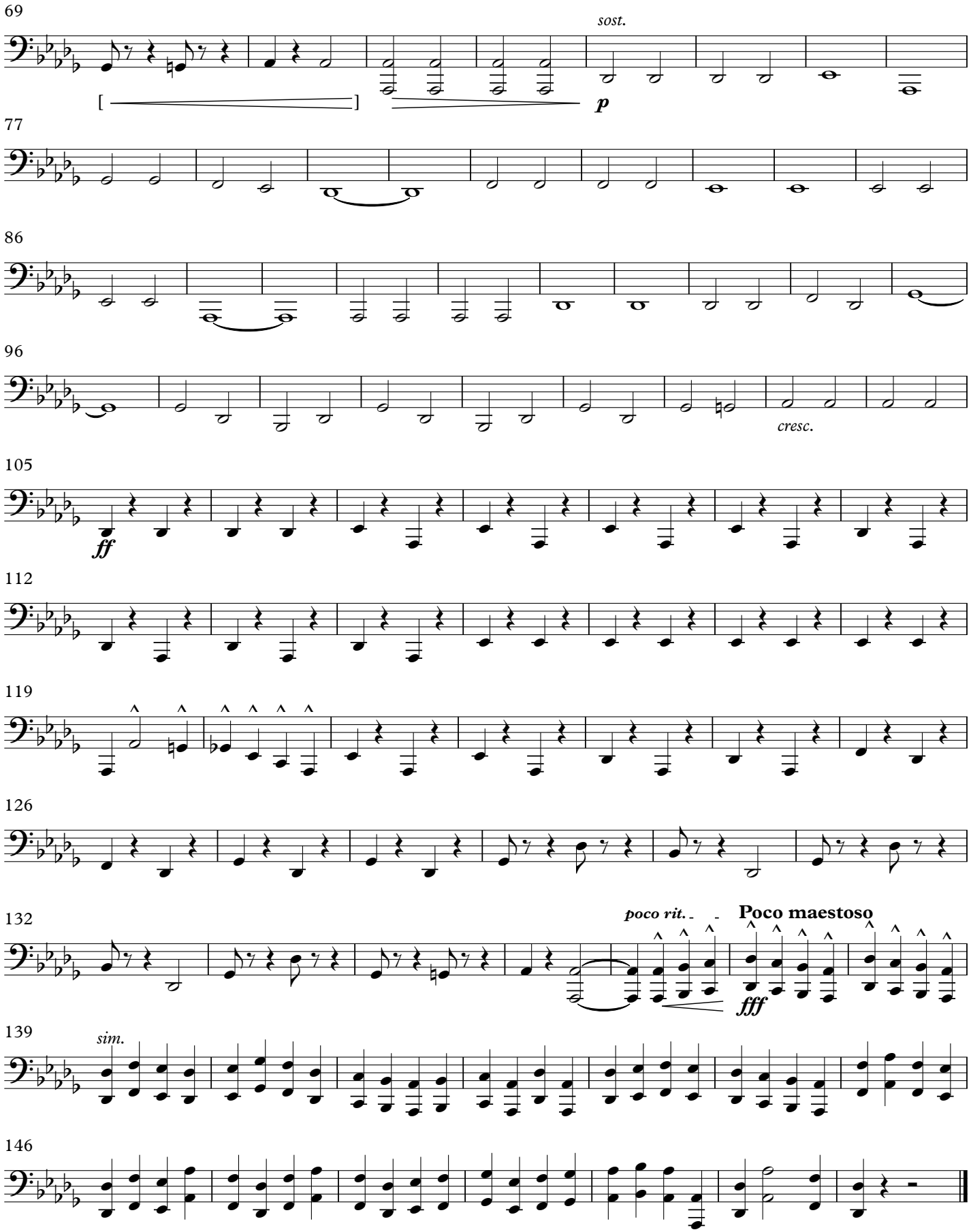

69
sost.
p
77
86
96
cresc.
105
ff
112
119
126
132
poco rit.
Poco maestoso
fff
139
sim.
146

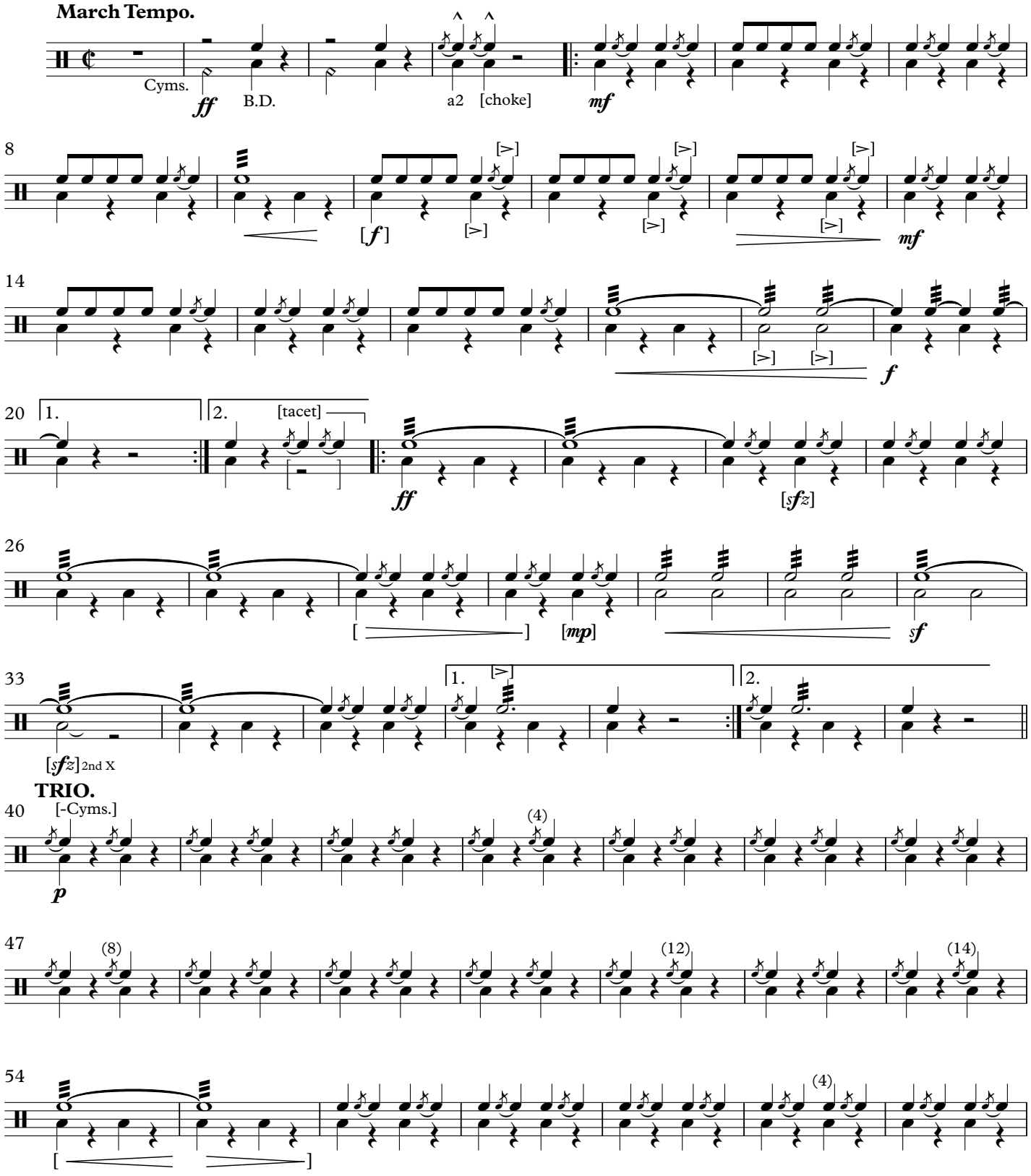
Power and Glory

MARCH of the MITTEN MEN

(1923)

Drums & Bells

JOHN PHILIP SOUSA



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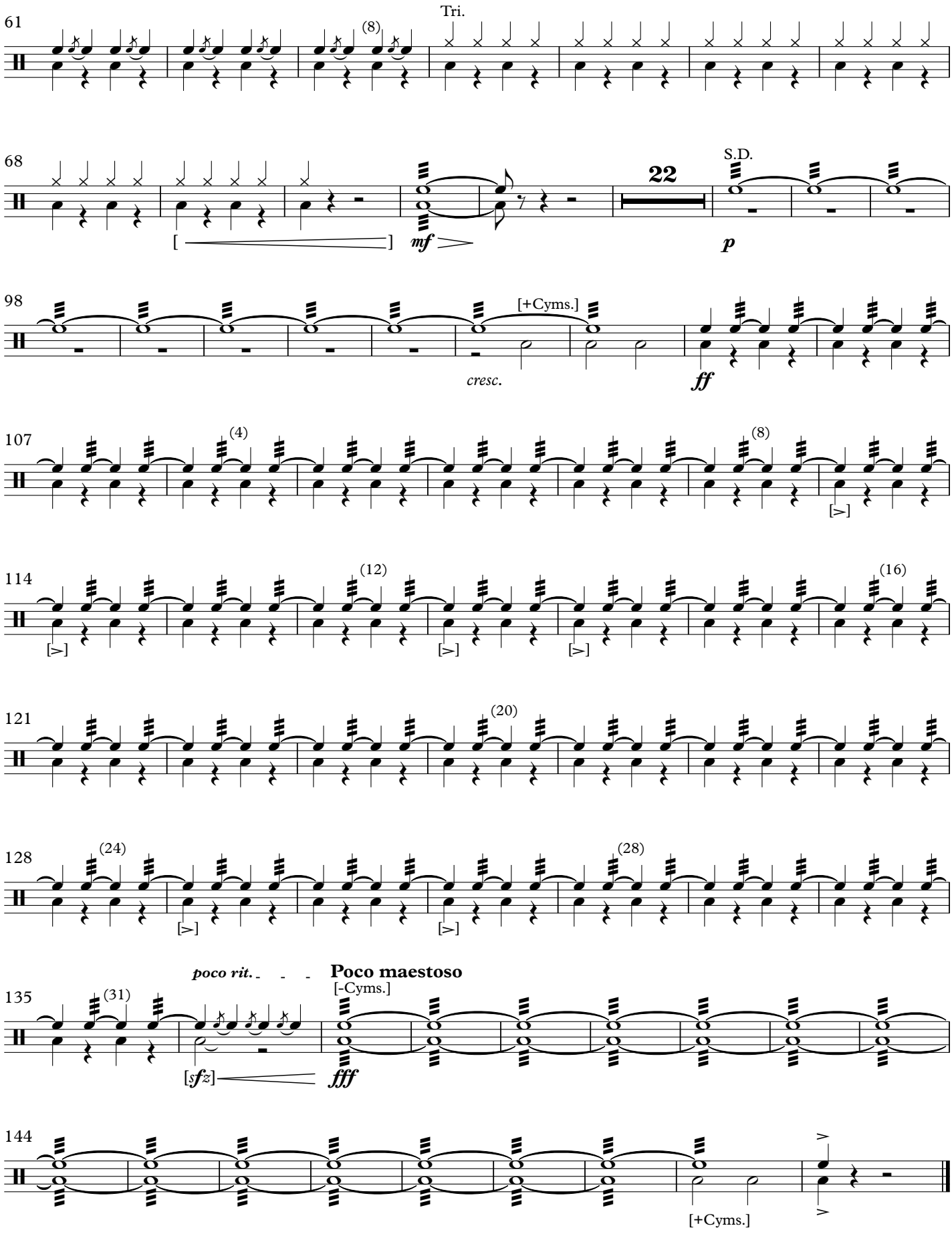
Tri.
61
(8)
68
22
S.D.
[
]
mf
p
98
[+Cyms.]
cresc.
ff
107
(4)
(8)
[>]
114
(12)
(16)
[>]
121
(20)
128
(24)
(28)
poco rit.
Poco maestoso
[-Cyms.]
135
(31)
[sfz]
fff
144
[+Cyms.]