



The Complete  
Marches  
of  
JOHN PHILIP SOUSA

VOL. 1    No. 1

REVIEW  
MARCH  
(1873)

FULL ♫ SCORE

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

## “Review” (1873)

This was Sousa’s first published march, and it was sold outright to the publisher for one hundred copies of the sheet music. It was called Opus 5 and was dedicated to Colonel William G. Moore of the Washington Light Infantry. In later years, Sousa did not have a very high opinion of the march. To wit: “...Happily for me and for the general public it never became at all popular, and the echoes of the strains have long ago died away. I suppose it is now so deeply buried in oblivion that a 1,000 foot pole could not reach it. It is such a long time since I wrote it that I have no recollection whatever of the air. I did not preserve the manuscript....”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 80. Used by permission.

### Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches 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. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these 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 remaining markings and the original scoring are preserved. 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.”

*Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. In many instances these indications appear side-by-side with the original markings. 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.*

**First Strain (m. 4-36):** The basic dynamic of this strain may be softened slightly to *mezzo-forte* to enhance the *fortissimo* entrance in the second strain (m. 36).

**Trio with transition (m. 58-80):** After two louder strains, this repeated trio benefits from a drop to *piano* and a gradual crescendo leading to *forte* on the repeat.

**Final strain (m. 80-end):** A decrescendo to *piano* for the first time through this last strain follows Sousa’s common practice. Along with this change in dynamic, piccolo, cornets, and trombones should *tacet* first time through. All instruments rejoin after the downbeat of the first ending and play *fortissimo* second time through, starting after the downbeat of m. 79. Percussion may play an accent on beat two of m. 93 during the second time through. The D.C. is then taken with no repeats to the marked *Fine*.

## Full Score

# REVIEW

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

1      2      3      4      5      6      7

Flute/Piccolo  
Oboe (optional)  
Clarinet in E  
Solo & 1st B♭ Clarinet  
2nd B♭ Clarinet  
3rd B♭ Clarinet  
Bassoon (optional)  
Alto Saxophone (optional)  
Tenor Saxophone (optional)  
Baritone Saxophone (optional)

Solo & 1st B♭ Cornets  
2nd B♭ Cornet  
3rd & 4th B♭ Cornets  
1st & 2nd F Horns  
3rd & 4th F Horns  
Baritone  
Euphonium  
1st & 2nd Trombones  
Bass Trombone  
Tuba  
Percussion

REVIEW  
Full Score

3

8                    9                    10                    11                    12                    13                    14                    15

Flt./Picc.

Oboe

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

Bssn.

A. Sax.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

**REVIEW**  
Full Score

16            17            18            19            20            21            22            23

Flt./Picc.      Oboe      Eb Clar.      Solo & 1st Clar.      2nd Clar.      3rd Clar.      Bssn.      A. Sax.      T. Sax.      Bari. Sax.

Solo & 1st Cors.      2nd Cor.      3rd & 4th Cors.      1st & 2nd Hrns.      3rd & 4th Hrns.      Bar.      Euph.      1st & 2nd Trbns.      B. Trbn.      Tuba      Perc.

REVIEW  
Full Score

5

24            25            26            27            28            29            30            31

Flt./Picc.

Oboe

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

Bsns.

A. Sax.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

**REVIEW**  
Full Score

32            33            34            35            36            37            38            39

Flt./Picc.      Oboe      Eb Clar.      Solo & 1st Clar.      2nd Clar.      3rd Clar.      Bssn.      A. Sax.      T. Sax.      Bari. Sax.

Solo & 1st Cors.      2nd Cor.      3rd & 4th Cors.      1st & 2nd Hrns.      3rd & 4th Hrns.

Bar.      Euph.      1st & 2nd Trbns.      B. Trbn.      Tuba      Perc.

REVIEW  
Full Score

7

40            41            42            43            44            45            46            47            48

Flt./Picc.

Oboe

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

Bsns.

A. Sax.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

**REVIEW**  
**Full Score**

49            50            51            52            53            54            55            56            57 *Finé*

*Finé*

Flt./Picc.

Oboe

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

Bsns.

A. Sax.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

REVIEW  
Full Score

9

58      59      60      61      TRIO      62      63      64      65

Flt./Picc.

Oboe

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

Bsns.

A. Sax.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

[Cym. 2nd time only]

## REVIEW Full Score

66 67 68 69 70 71 72

Flt./Picc. [1st time cresc. poco a poco]

Oboe [1st time cresc. poco a poco]

E♭ Clar. [1st time cresc. poco a poco]

Solo & 1st Clar. [1st time cresc. poco a poco]

2nd Clar. [1st time cresc. poco a poco]

3rd Clar. [1st time cresc. poco a poco]

Bsns. [1st time cresc. poco a poco]

A. Sax. [1st time cresc. poco a poco]

T. Sax. [1st time cresc. poco a poco]

Bari. Sax. [1st time cresc. poco a poco]

Solo & 1st Cors. [1st time cresc. poco a poco]

2nd Cor. [1st time cresc. poco a poco]

3rd & 4th Cors. [1st time cresc. poco a poco]

1st & 2nd Hrns. [1st time cresc. poco a poco]

3rd & 4th Hrns. [1st time cresc. poco a poco]

Bar. [1st time cresc. poco a poco]

Euph. [1st time cresc. poco a poco]

1st & 2nd Trbns. [1st time cresc. poco a poco]

B. Trbn. [1st time cresc. poco a poco]

Tuba [1st time cresc. poco a poco]

Perc. [1st time cresc. poco a poco]

REVIEW  
Full Score

11

73            74            75            76            77            78            79

Flt./Picc.

Oboe

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

Bsns.

A. Sax.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

REVIEW  
Full Score

80            81            82            83            84            85            86            87            88

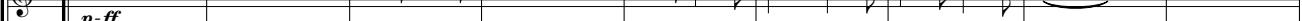
[+ Picc. 2nd time]

Flt./Picc. 

Oboe 

E♭ Clar. 

Solo & 1st Clar. 

2nd Clar. 

3rd Clar. 

Bsns. 

A. Sax. 

T. Sax. 

Bari. Sax. 

[2nd time only]

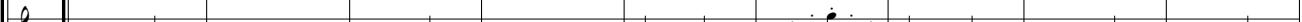
Solo & 1st Cors. 

2nd Cor. 

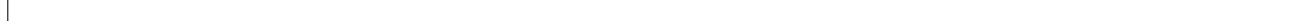
3rd & 4th Cors. 

1st & 2nd Hrns. 

3rd & 4th Hrns. 

Bar. 

Euph. 

1st & 2nd Trbns. 

B. Trbn. 

Tuba 

Perc. 

REVIEW  
Full Score

13

89            90            91            92            93            94            95            96      D.C.  
 (no repeats)

This musical score page displays a complex arrangement for orchestra and band across eight staves. The instruments include Flute/Piccolo, Oboe, Eb Clarinet, Solo & 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Solo & 1st Cors., 2nd Cor., 3rd & 4th Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Bassoon, Euphonium, 1st & 2nd Trbns., Bass Trombone, Tuba, and Percussion. The score spans measures 89 through 96, followed by a repeat ending (D.C.) without repeats. Measure 89 shows entries from Flute/Piccolo, Oboe, Eb Clarinet, Solo & 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Solo & 1st Cors., 2nd Cor., 3rd & 4th Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Bassoon, Euphonium, 1st & 2nd Trbns., Bass Trombone, and Tuba. Measures 90-92 show further entries, including crescendos and dynamic markings like f. Measures 93-95 show more complex patterns with eighth-note figures and dynamic markings like ff. The final section, D.C. (no repeats), begins with a dynamic ff and includes instructions for 'Play' in both endings.

March

# REVIEW

Flute/Piccolo

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

**March Tempo.**

The sheet music consists of 14 staves of musical notation for Flute/Piccolo. The key signature is one flat, and the time signature is mostly common time (indicated by '8'). The music begins with a dynamic of ***ff***. Measures 1-6 show eighth-note patterns with grace notes. Measure 7 starts with a dynamic of ***p***. Measures 8-12 continue the eighth-note patterns. Measure 13 features a dynamic of ***[mf] f***. Measures 14-18 show eighth-note patterns. Measure 19 starts with a dynamic of ***[sub. mf] f***. Measures 20-24 show eighth-note patterns. Measure 25 starts with a dynamic of ***[=] [p]***. Measures 26-30 show eighth-note patterns. Measure 31 starts with a dynamic of ***[f] ff***. Measures 32-36 show eighth-note patterns. Measure 37 starts with a dynamic of ***ff***. Measures 38-42 show eighth-note patterns. Measure 43 starts with a dynamic of ***p***. Measures 44-48 show eighth-note patterns. Measure 49 starts with a dynamic of ***ff***. Measures 50-54 show eighth-note patterns. Measure 55 starts with a dynamic of ***f***. Measures 56-60 show eighth-note patterns. Measure 61 starts with a dynamic of ***[p]-f***. Measures 62-66 show eighth-note patterns. Measure 67 starts with a dynamic of ***tr***. Measures 68-72 show eighth-note patterns. Measure 73 starts with a dynamic of ***p-ff***. Measures 74-78 show eighth-note patterns. Measure 79 starts with a dynamic of ***cresc. poco a poco***. Measures 80-84 show eighth-note patterns. Measure 85 starts with a dynamic of ***f***. Measures 86-90 show eighth-note patterns. Measure 91 starts with a dynamic of ***D.C.*** (no repeats).

# March REVIEW

Oboe  
(optional)

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

8

16

24

33

44

54

62 TRIO

70 [1st time cresc. poco a poco]

78

88 cresc.

[mf] *f*

[sub. *mf*] *f*

[*p*] *p*

*ff*

*ff*

*f*

*3*

*3*

*ff*

*f*

*1.*

*2.*

*1.*

*f*

*1.*

*2.*

*D.C.*  
(no repeats)

# March REVIEW

E♭ Clarinet

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**Musical Score:**

**March Tempo.**

The musical score for E♭ Clarinet consists of 12 staves of music. The key signature is one sharp (F#). The time signature is mostly common time (indicated by '8'). Dynamics include **ff**, **[mf]**, **f**, **p**, **[sub. mf]**, **[f] ff**, **[sub. mp]**, **fp**, **tr**, **mf**, **f**, **ff**, **[1.]**, **Finé**, **2.**, **TRIO**, **[p]-f**, **1st time cresc. poco a poco**, **2.**, **p-ff**, **cresc.**, **1.**, **2.**, **D.C.**, and **(no repeats)**. Articulations include slurs, grace notes, and accents. Performance instructions include 'March Tempo.', 'TRIO', and 'D.C. (no repeats)'.

March

# REVIEW

Solo & 1st B $\flat$  Clarinet

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

**March Tempo.**

The sheet music consists of 14 staves of musical notation for Solo & 1st B $\flat$  Clarinet. The key signature changes throughout the piece, including G major, F major, E major, D major, C major, B major, A major, and G major. The time signature is mostly common time (indicated by '6/8' in the first staff). Dynamics include ff, f, mf, sub. mf, p, ff, fp, sub. mp, tr, and cresc. Various performance techniques are indicated by slurs, grace notes, and slurs with 'v' or '8va' above them. The piece includes sections labeled 'Finé' (at measure 54), 'TRIO' (at measure 62), and 'D.C.' (no repeats) at the end. Measure numbers are provided at the beginning of each staff.

March Tempo.

ff [mf] *f*

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

[*p*] [f] ff

ff [sub. *mp*] — *fp* *p*

*tr* *tr* *tr* *tr* *mf* *f*

*ff* [1.] [2.] *f* Finé

**TRIO** [*p*] *f*

[1st time *cresc. poco a poco*] *f*

*p*-*ff*

*cresc.* *f* *ff* [1.] [2.] **D.C.** (no repeats)

# March REVIEW

2nd B $\flat$  Clarinet

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

ff [mf] *f*

8 >= *p*

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

22 [ ]

29 [p] < [f] ff

36 ff [sub. mp] < fp *solo* *p*

45 (8) tr tr tr tr mf < *f*

54 ff 1. 2. Finé *f*

62 TRIO [p]-*f* tr

70 [1st time cresc. poco a poco] 1. *f*

78 2. <= *p-f*

88 cresc. 1. *f* ff 2. D.C. (no repeats)

# March REVIEW

3rd B $\flat$  Clarinet

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

ff [mf] **f**

8 > p

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

22 [ ]

29 [p] < [f] ff

37 ff [sub. mp] < fp **p** 8va tr tr

47 (8) tr tr mf f ff

56 1. 2. Finé [p]-f

64 tr tr [1st time cresc. poco a poco]

72 tr 1. 2. f

80 p-ff

88 cresc. f ff D.C. (no repeats)

# March REVIEW

Bassoon  
(optional)

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

The sheet music consists of 12 staves of music for Bassoon. The key signature is mostly B-flat major. The time signature is 6/8 throughout. Dynamics include **ff**, **f**, **mf**, **p**, **fp**, and **tr** (trill). The music includes sections labeled **TRIO** and **Finé**. The bassoon part is optional, indicated by the note '(optional)' above the title. The music is edited from an arrangement by Gay Corrie.

March Tempo.

ff [mf] f

9 > p

17 [f] ff [mf] f

26 [=][p] < [f] ff

35 ff fp

43 p > > > > mf

52 1. 2. Finé f

60 TRIO [=] [p]-f

69 [1st time cresc. poco a poco] f

78 2. p-ff

87 cresc. 1. 2. f D.C. (no repeats)

**March**

# **REVIEW**

**Alto Saxophone**  
(optional)

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

The sheet music consists of 12 staves of musical notation for Alto Saxophone. The music is in 6/8 time and G major. Key changes occur at measure 36 and 80. Dynamics include **ff**, **mf**, **f**, **p**, and **cresc.**. Performance instructions include **March Tempo.**, **Finé**, **TRIO**, and **D.C. (no repeats)**. Measure numbers 8, 15, 22, 29, 36, 46, 56, 64, 72, 80, and 89 are marked along the left margin.

**March**

# REVIEW

Tenor Saxophone  
(optional)

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

9

17

25

34

43

54

62 TRIO

70

78

88

[1st time cresc. poco a poco]

cresc.

f

[ff]

[mf] f

[p]

[sub. mp] fp

[=] [p]

< [f] ff

Finé

[1.]

[2.]

D.C.  
(no repeats)

# March REVIEW

Baritone Saxophone  
(optional)

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

The musical score for Baritone Saxophone of "REVIEW" by John Philip Sousa is presented in 12 staves. The key signature is G major (one sharp). The time signature varies between common time and 6/8. Dynamics include **ff**, **f**, **[mf]**, **p**, **[f] ff**, **[mf] f**, **[p]**, **ff**, **f**, **fp**, **mf**, **ff**, **[p]-f**, **cresc.**, **p-ff**, **D.C.**, and **Finé**. Performance instructions include **TRIO**, **1.**, **2.**, and **no repeats**. The score is edited from an arrangement by Gay Corrie.

March

# REVIEW

Solo & 1st B $\flat$  Cornets

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

**March Tempo.**

The musical score consists of two staves of music for Solo & 1st B $\flat$  Cornets. The first staff begins at measure 8 with a dynamic of ff. It features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, with dynamics such as [mf] f, p, [f] ff, [sub. mf] f, and [p]. Measure 29 includes a dynamic of [f] ff. Measures 43 and 50 show trills and dynamics of p, f, ff, [sub. mp], fp, and mf. The score concludes with a Finé and a Trio section starting at measure 66. The Trio section includes a dynamic of [p]-f and a instruction [1st time cresc. poco a poco]. The final section ends with a dynamic of p-ff and a D.C. (no repeats).

**March  
REVIEW**

2nd B $\flat$  Cornet

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

8

15

22

29

36

45

54

62 TRIO

70

79

88

[1st time cresc. poco a poco]

[tacet] [2nd time only]

cresc.

1. [Play] 2. ff

D.C. (no repeats)

**March**  
**REVIEW**

3rd B $\flat$  Cornet

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

The sheet music consists of 14 staves of musical notation for 3rd B-flat Cornet. The key signature changes throughout the piece, including G major, F major, E major, D major, C major, B-flat major, A major, and G major. The time signature is mostly common time (indicated by '6/8' in the first staff). Dynamics and performance instructions include:

- Measure 1: **ff**, **[mf] f**
- Measure 9: **p**
- Measure 17: **[f] ff**, **[mf] f**
- Measure 25: **[p]**
- Measure 32: **[f] ff**, **ff**
- Measure 40: **fp**, **p**
- Measure 49: **mf**, **f**, **ff**, **TRIO**
- Measure 57: **2.**, **Finé**, **f**, **[p]-f**
- Measure 65: **[1st time cresc. poco a poco]**
- Measure 73: **f**, **1.**, **2.**, **[2nd time only]**, **p-ff**
- Measure 81
- Measure 89: **cresc.**, **f**, **1.**, **2.**, **D.C.**, **(no repeats)**

March  
**REVIEW**

4th B $\flat$  Cornet

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

**March Tempo.**

The musical score consists of 12 staves of music for 4th B-flat Cornet. The key signature changes throughout the piece, including G major, F major, E major, D major, C major, B-flat major, A major, G major, and F major. The time signature is mostly common time (indicated by '6/8' in the first staff). Dynamics include **ff**, **f**, **mf**, **p**, **fp**, **ff**, **f**, **ff**, **mf**, **1.**, **2.**, **Finé**, **TRIO**, **[p]-f**, **cresc. poco a poco**, **1.**, **2.**, **[2nd time only]**, **f**, **p-ff**, **cresc.**, **1.**, **2.**, and **D.C.** (no repeats). Measure numbers 9, 17, 25, 32, 40, 49, 57, 65, 73, 81, and 89 are indicated at the beginning of each staff. Measure 57 starts with a 2-measure pickup followed by a 2-measure repeat sign. Measure 65 starts with a 2-measure pickup followed by a 2-measure repeat sign. Measure 73 starts with a 2-measure pickup followed by a 2-measure repeat sign. Measure 81 starts with a 2-measure pickup followed by a 2-measure repeat sign. Measure 89 starts with a 2-measure pickup followed by a 2-measure repeat sign.

# March REVIEW

1st F Horn

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

March Tempo.

ff

[>] *p*

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

[>] *p* < [f] *ff*

*ff* [sub. *mp*] < *fp*

*p* *mf* *f*

*ff*

*f*

**TRIO**

[*p*-*f*]

[1st time *cresc. poco a poco*] *f*

*p-ff*

*cresc.* *f*

1. 2.

D.C.  
(no repeats)

# March REVIEW

2nd F Horn

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

The musical score for the 2nd F Horn part of "REVIEW" is presented in 12 staves. The key signature is mostly common time (indicated by a 'C') with some changes in staff 37 and 54. The tempo is marked as "March Tempo".

- Staff 1:** Dynamics include ***ff***, **[*mf*] *f***, and **[*f*] *ff***.
- Staff 2:** Dynamics include ***p*** and **[*f*] *ff***.
- Staff 3:** Dynamics include **[*mf*] *f***.
- Staff 4:** Dynamics include **[>][*p*]** and **<[*f*] *ff***.
- Staff 5:** Dynamics include ***ff***, **[*sub. mp*]**, and ***fp***.
- Staff 6:** Dynamics include ***p***, ***mf***, and ***f***.
- Staff 7:** Dynamics include ***ff***, ***f***, and ***Finé***.
- Staff 8:** Dynamics include **[*p*]-*f*** and ***f***.
- Staff 9:** Dynamics include **[1st time *cresc. poco a poco*]** and ***f***.
- Staff 10:** Dynamics include ***p*-*ff*** and ***f***.
- Staff 11:** Dynamics include ***cresc.*** and ***f***.
- Staff 12:** Dynamics include ***D.C.*** and **(no repeats)**.

# March REVIEW

3rd F Horn

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

**March Tempo.**

The sheet music consists of 11 staves of musical notation for 3rd F Horn. The key signature is common time (indicated by a 'C'). The music includes dynamic markings such as **ff**, **f**, **p**, **[mf]**, **[f]**, **ff**, **sub. mp**, **fp**, **p**, **mf**, **f**, **ff**, **1st time cresc. poco a poco**, **f**, **p-ff**, **cresc.**, **f**, **1.**, **2.**, **Finé**, **D.C.**, and **(no repeats)**. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 9, 18, 27, 36, 45, 54, 62, 72, 80, and 89 are indicated at the beginning of each staff.

# March REVIEW

4th F Horn

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

The musical score for the 4th F Horn part of 'REVIEW' is presented in 12 staves. The key signature is mostly common time (indicated by a 'C') with occasional changes. The tempo is marked 'March Tempo.' at the beginning. Dynamics include **ff**, **f**, **p**, **mf**, **sub. mp**, **fp**, **ff**, **ff**, **p**, **mf**, **f**, **cresc. poco a poco**, **p-ff**, **f**, and **D.C. (no repeats)**. Performance instructions like '1.', '2.', 'Finé', and 'TRIO' are also included. Measure numbers 9, 18, 27, 35, 43, 53, 61, 70, 79, and 88 are marked along the left side of the staves.

# March REVIEW

Baritone

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

9

17

26

35

44

52

59

67

75

82

89

**TRIO**

[1st time cresc. poco a poco]

1. 2. Finé

**D.C.**  
(no repeats)

# March REVIEW

Euphonium

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

The sheet music for Euphonium consists of 14 staves of musical notation. Measure 6 starts with a dynamic of ***ff***. Measures 7-8 show a transition with **[*mf*] *f***. Measure 9 begins with ***p***. Measures 17-26 show a section starting with **[*f*] *ff*** and ending with **[*mf*] *f***. Measure 35 starts with ***ff*** and ends with **[*sub. mp*] < *fp***. Measure 44 starts with ***p*** and ends with ***mf***. Measure 52 starts with **< *f*** and ends with ***ff***, leading to a **Finé**. Measure 59 starts with a dynamic of **[*p*-*f*]**. Measure 67 starts with **[1st time *cresc. poco a poco*]**. Measure 75 starts with ***f*** and ends with ***p-ff***. Measure 82 starts with ***cresc.*** Measure 89 starts with ***f*** and ends with ***ff***, followed by **D.C. (no repeats)**.

# March REVIEW

Trombone 1

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

**March Tempo.**

The sheet music for Trombone 1 consists of 12 staves of musical notation. Staff 1 starts at measure 1 with a dynamic of ***ff***. Staff 2 starts at measure 10 with a dynamic of ***p***, followed by ***[f] ff***. Staff 3 starts at measure 19 with a dynamic of ***[mf] f***. Staff 4 starts at measure 28 with a dynamic of ***[p]***, followed by ***< [f] ff*** and ***ff***. Staff 5 starts at measure 37 with a dynamic of ***fp***, followed by ***p***. Staff 6 starts at measure 46 with a dynamic of ***mf***, followed by ***f*** and ***ff***. Staff 7 starts at measure 55 with a dynamic of ***f***. Staff 8 starts at measure 62 with a dynamic of ***[p]-f***, followed by ***[1st time cresc.]***. Staff 9 starts at measure 71 with a dynamic of ***f***, followed by ***[tacet]***. Staff 10 starts at measure 80 with a dynamic of ***p-ff***. Staff 11 starts at measure 88 with a dynamic of ***cresc.***, followed by ***< f***, ***ff***, and ***D.C. (no repeats)***. The title "TRIO" is written above staff 62.

# March REVIEW

Trombone 2

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

10

19

28

37

46

55

62

71

80

88

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# March REVIEW

Bass Trombone

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

**March Tempo.**

The sheet music for Bass Trombone features ten staves of musical notation. Staff 1 starts with a dynamic ***ff***. Staff 2 begins at measure 10 with a dynamic ***p***, followed by **[*mf*] *f***. Staff 3 starts at measure 19 with **[*mf*] *f***. Staff 4 begins at measure 27 with **[*p*]**, followed by **< [*f*] *ff***. Staff 5 starts at measure 36 with ***ff***, followed by ***fp***. Staff 6 begins at measure 45 with ***p***, followed by ***mf***, ***f***, and ***ff***. Staff 7 starts at measure 55 with a first ending (1.) and a second ending (2.). The first ending leads to ***f***. The second ending leads to **[*p*-*f*]**. Staff 8 begins at measure 62 with **TRIO** written above it. It includes dynamics **[*p*-*f*]** and **[1st time cresc.]**. Staff 9 starts at measure 71 with **poco a poco]**, followed by ***f*** and **[tacet]**. Staff 10 begins at measure 80 with **[2nd time only]** and ***p-ff***. Staff 11 starts at measure 88 with **cresc.**, followed by **< *f***, **1.**, **2.**, and **D.C. (no repeats)**.

**March  
REVIEW**

Tuba

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

The sheet music for Tuba consists of 14 staves of musical notation. The key signature is one flat, and the time signature is common time (indicated by '6'). The music starts with a dynamic of ***ff***. Measures 9 through 40 show various rhythmic patterns and dynamics, including ***mf***, ***p***, and ***[f] ff***. Measure 41 begins with ***fpp***, followed by ***p*** and ***mf***. The section ends with a ***ff*** dynamic. Measures 51 through 58 show a transition with ***f***, ***ff***, and a **TRIO** section. Measures 59 through 66 show a continuation with ***p-f*** dynamics. Measures 67 through 74 show a section with ***[1st time cresc. poco a poco]***. Measures 75 through 82 show a section with ***f*** and ***p-ff*** dynamics. Measures 83 through 90 show a section with ***cresc.*** and ***f*** dynamics. The piece concludes with a **D.C.** (no repeats) instruction.

# March REVIEW

Percussion

(1873)

**JOHN PHILIP SOUSA**

Edited from an arrangement by Gay Corrie

**March Tempo.**

S.D.  
**ff** B.D./Cyms. **[mf] f**

**[f] ff**

**[sub. mp] fp** **p**

**ff**

**TRIO** **[p]-f**

**[1st time cresc. poco a poco]**

**f**

**D.C.** (no repeats)

**Finé**