



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 2 No. 26

SOUND
OFF

MARCH
(1885)

FULL SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, “Sound Off” (1885)

As leader of the U.S. Marine Band, Sousa came under the command of Major George Porter Houston. In Sousa’s eyes, Houston was a stern but fair officer, and this march was dedicated to him. As in the case of “Guide Right,” “Right Forward,” and “Right-Left,” the title was derived from a marching command.

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

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in Volume 2 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. 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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.”

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. 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.

Introduction and First Strain (m. 1-36): To facilitate the change from the *fortissimo* of the beginning to the *forte* of the first strain (m. 4), the Marine Band plays a slight diminuendo in m. 3, but the accents are still important here. The trombone figures in m. 7-8 and 11-12 (doubled by the low clarinet and solo cornet) are truly *fortissimo* each time. M. 21-36 is essentially a written out repeat with a new counter line for the euphonium, bassoon, and low saxophones. It was originally marked *mezzo-forte*, but should be played *forte* and expressively.

Second Strain (m. 36-68): All instruments play *fortissimo* with strong accents. The eighth notes in the second and third cornet should come through the texture throughout. Accents have been added in percussion in m. 44-45 and 52-53 as well as strong *sfz* notes in m. 62 and 64. Of special note, the tie in m. 46-47 for all melodic instruments appeared in only some of the original parts. Given the specific parts in which it appears, the evidence suggests that it probably was intended by Sousa as an interesting variation in this melody, and the Marine Band has indeed performed the march with this tie for most of its history with this march.

Trio (m. 68-84): Traditional performance practice of this march is a bit unusual here. It begins with the conventional alterations, dropping out piccolo, E-flat clarinet, cornets, and trombones. Cymbals are also *tacet* but snare drum and bass drum may continue to play. The dynamic is *mezzo-piano* first time. The deviation from typical performance practice occurs in m. 76 and 83-84, when trombones and cornets re-enter as indicated for their brief interjections. As was Sousa's custom, the repeat of the trio is softer than the first time and the counter line in euphonium, tenor, and baritone saxophone is added the second time a shade louder than the main melody. The brass then play a strong crescendo in m. 85 (second ending) to set up the *fortissimo* of the break-up strain.

Break-up Strain (m. 87-102): Cymbals rejoin here with good accents that ring every other measure. The low brass leads this classic break-up strain with plenty of heft. Be careful to not allow the quarter notes to rush here. After a final strong accent on beat two of m. 102 for all, the dynamic immediately drops to *mezzo-forte* for the first time through the final strain.

Final Strain (m. 103-end): Piccolo, E-flat clarinet, cornets, trombones and cymbals are *tacet* again, and clarinets play down the octave first time as indicated by the small notes. All play *mezzo-forte* only. Cornets and trombones play their interjections again in m. 110 and 117-118 as in the trio. The repeat returns to the break-up strain, played as before, and all play the final strain at *fortissimo* and in the upper octaves second time through.

Full Score

March SOUND OFF

(1885)

JOHN PHILIP SOUSA

March Tempo.

1 2 3 4 5 6 7 8

Flute/Piccolo *ff* *f*

Oboe *ff* *f*

E♭ Clarinet *ff* *f*

Solo or 1st B♭ Clarinet *ff* *f*

2nd B♭ Clarinet *ff* *f*

3rd B♭ Clarinet *ff* *f*

E♭ Alto Clarinet [appears in later edition] *ff* *f*

B♭ Bass Clarinet [appears in later edition] *ff* *f*

Bassoon *ff* *f* [*poco*]

E♭ Alto Saxophone *ff* *f*

B♭ Tenor Saxophone *ff* *f*

E♭ Baritone Saxophone *ff* *f* [*poco*]

March Tempo.

E♭ Cornet [optional] *ff* *f*

Solo B♭ Cornet *ff* *f*

1st B♭ Cornet *ff* *f* Solo

2nd & 3rd B♭ Cornets *ff* *f*

1st & 2nd F Horns [originally E♭ Alto] *ff* *f*

3rd & 4th F Horns [originally E♭ Alto] *ff* *f*

Euphonium [Baritone, B.C.] *ff* *f*

1st & 2nd Trombones *ff* [*poco*] *mf* Solo *ff*

Bass Trombone *ff* [*poco*] *mf* Solo *ff*

Tuba *ff* [*poco*] *f*

Drums S.D. *ff* Cymb. S.D. Cymb.

"SOUND OFF"
Full Score

9 10 11 12 13 14 15 16

Flute/Picc. *[f]*

Oboe *[f]*

E♭ Clar. *[f]*

Solo or 1st B♭ Clar. *[f]*

2nd B♭ Clar. *[f]*

3rd B♭ Clar. *[f]*

Alto Clar. *[f]*

Bass Clar. *[f]*

Bsn. *[f]*

Alto Sax. *[f]*

Ten. Sax. *[f]*

Bari. Sax. *[f]*

E♭ Cor. *[f]*

Solo B♭ Cor. *[f]*

1st B♭ Cor. *[f]*

2nd & 3rd B♭ Cors. *[f]*

1st & 2nd Hrns. *[f]*

3rd & 4th Hrns. *[f]*

Euph. *[f]*

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

B. Trbn. *[mf]* *[ff]* *[mf]* *[ff]*

Tuba *[mf]* *[ff]* *[mf]* *[ff]*

Drums *[S.D.]*

“SOUND OFF”
Full Score

17 18 19 20 21 22 23 24

Flute/Picc. *f*

Oboe *f*

E♭ Clar. *f*

Solo or 1st B♭ Clar. *f*

2nd B♭ Clar. *f*

3rd B♭ Clar. *f*

Alto Clar. *f*

Bass Clar. *f*

Bsn. *f legato*

Alto Sax. *f*

Ten. Sax. *f legato*

Bari. Sax. *f legato*

E♭ Cor. *f*

Solo B♭ Cor. *f*

1st B♭ Cor. *f* Solo

2nd & 3rd B♭ Cors. *f*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Euph. *f* *mf* *legato*

1st & 2nd Trbns. *f* *mf* *ff* Solo

B. Trbn. *f* *mf* *ff* Solo

Tuba *f* *mf*

Drums S.D. B.D. Cymb. *f* S.D. Cymb.

"SOUND OFF"
Full Score

25 26 27 28 29 30 31 32

Flute/Picc. *[f]*

Oboe *[f]*

E♭ Clar. *[f]*

Solo or 1st B♭ Clar. *[f]*

2nd B♭ Clar. *[f]*

3rd B♭ Clar. *[f]*

Alto Clar. *[f]*

Bass Clar. *[f]*

Bssn.

Alto Sax. *[f]*

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

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

B. Trbn. *[mf]* *[ff]* *[mf]* *[ff]*

Tuba

Drums *S.D.* *S.D.*

“SOUND OFF”
Full Score

33 34 35 36 37 38 39 40 41

Flute/Picc. *[f]* *ff*

Oboe *[f]* *ff*

E♭ Clar. *[f]* *ff*

Solo or 1st B♭ Clar. *[f]* *ff*

2nd B♭ Clar. *[f]* *ff*

3rd B♭ Clar. *[f]* *ff*

Alto Clar. *ff*

Bass Clar. *ff*

Bsn. *ff*

Alto Sax. *[f]* *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *[f]* *ff*

B. Trbn. *[f]* *ff*

Tuba *ff* *f*

Drums S.D. *ff* *f*

“SOUND OFF”
Full Score

42 43 44 45 46 47 48 49 50

*See note below

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

*The tie does not appear in all parts of the original edition, but it does appear in more parts than not. Some scholars consider it spurious. If the tie is omitted, it is recommended that players apply the accent and carry the accidental over the bar.

“SOUND OFF”
Full Score

51 52 53 54 55 56 57 58 59

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

“SOUND OFF”
Full Score

60 61 62 63 64 65 66 67 68

Flute/Picc. [mp] [- Picc.]

Oboe [mp]

E♭ Clar. [mp] [tacet]

Solo or 1st B♭ Clar. [mp] [lower notes]

2nd B♭ Clar. [mp] div.

3rd B♭ Clar. [mp]

Alto Clar. [mp]

Bass Clar. [mp]

Bsn. [mp]

Alto Sax. [mp]

Ten. Sax. [mp] [tacet]

Bari. Sax. [mp] [tacet]

E♭ Cor. [mp] [tacet]

Solo B♭ Cor. [mp] [tacet]

1st B♭ Cor. [mp] [tacet]

2nd & 3rd B♭ Cors. [mp] [tacet]

1st & 2nd Hrns. [mp]

3rd & 4th Hrns. [mp]

Euph. [mp] [tacet]

1st & 2nd Trbns. [mp] [tacet]

B. Trbn. [mp] [tacet]

Tuba [mp]

Drums [sfz]

“SOUND OFF”
Full Score

69 70 71 72 73 74 75 76 77

TRIO.

Flute/Picc. *[mp-p]*

Oboe *[mp-p]*

E♭ Clar. *[mp-p]*
[lower notes]

Solo or 1st B♭ Clar. *[mp-p]*
[lower notes]

2nd B♭ Clar. *[mp-p]*
[lower notes]

3rd B♭ Clar. *[mp-p]*
[lower notes]

Alto Clar. *[mp-p]*

Bass Clar. *[mp-p]*

Bsn. *[mp-p]*

Alto Sax. *[mp-p]*

Ten. Sax. [2nd time only] *[mp]*

Bari. Sax. [2nd time only] *[mp]*

TRIO.

E♭ Cor. *[mp-p]*

Solo B♭ Cor. *[mp-p]*

1st B♭ Cor. *[mp-p]* [Play] [tacet] *[mp]*

2nd & 3rd B♭ Cors. *[mp-p]* [Play] [tacet] *[mp]*

1st & 2nd Hrns. *[mp-p]*

3rd & 4th Hrns. *[mp-p]*

Euph. [2nd time only] *[mp]*

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

B. Trbn. *[mp-p]* [Play] [tacet] *[mp]*

Tuba *[mp-p]*

Drums *[mp-p]*
[- Cyms.]

“SOUND OFF”
Full Score

78 79 80 81 82 83 84 85 86

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

1. [Play] [Play]
2. [Play] [Play]

mf *mp* *ff*

“SOUND OFF”
Full Score

87 88 89 90 91 92 93 94 95

[+ Picc.]

Flute/Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo or 1st B♭ Clar. *ff*

2nd B♭ Clar. *ff*

3rd B♭ Clar. *ff*

Alto Clar.

Bass Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums *ff*
[+ Cyms.]

“SOUND OFF”
Full Score

96 97 98 99 100 101 102 103 104

Flute/Picc. [Picc. 2nd time only] [mf-ff]

Oboe [mf-ff]

E♭ Clar. [2nd time only] [mf-ff]

Solo or 1st B♭ Clar. [Play lower notes 1st time] [mf-ff]

2nd B♭ Clar. [Play lower notes 1st time] [mf-ff]

3rd B♭ Clar. [Play lower notes 1st time] [mf-ff] [loco]

Alto Clar. [mf-ff]

Bass Clar. [mf-ff]

Bssn. [mf-ff]

Alto Sax. [mf-ff]

Ten. Sax. [mf-ff]

Bari. Sax. [mf-ff]

E♭ Cor. 8^{va} ad lib. [2nd time only] ff [mf-ff]

Solo B♭ Cor. [2nd time only] ff [mf-ff]

1st B♭ Cor. [2nd time only] ff [mf-ff]

2nd & 3rd B♭ Cors. [2nd time only] [mf-ff]

1st & 2nd Hrns. [mf-ff]

3rd & 4th Hrns. [mf-ff]

Euph. [mf-ff]

1st & 2nd Trbns. [2nd time only] [mf-ff]

B. Trbn. [2nd time only] [mf-ff]

Tuba [mf-ff]

Drums [mf-ff] [- Cym. 1st time]

“SOUND OFF”
Full Score

105

106

107

108

109

110

111

112

Flute/Picc.

Oboe

E♭ Clar.

Solo or 1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Alto Clar.

Bass Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

March

SOUND OFF

Flute/Piccolo

JOHN PHILIP SOUSA

(1885)

March Tempo.

The musical score is written for Flute/Piccolo in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'March Tempo.' and includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The score is divided into measures, with measure numbers 7, 13, 18, 23, 28, 34, 40, 47, and 54 indicated at the beginning of their respective staves. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings like *[f]* and hairpins (crescendo and decrescendo) throughout the piece.

SOUND OFF
Flute/Piccolo

62 [- Picc.]
[mp]

69 **TRIO.**
[mp-p]

75

81 1. 2. [+ Picc.]
ff

88

94

100 [Picc. 2nd time only]
[mf-ff]

105 tr^b tr^b tr^b

110

115 1. 2.

March
SOUND OFF

Oboe

(1885)

JOHN PHILIP SOUSA

March Tempo.

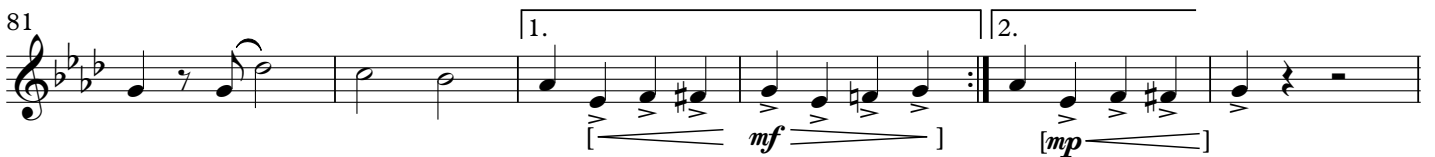
The musical score is written for the Oboe part of the march 'Sound Off' by John Philip Sousa. It is in 2/4 time and the key signature has two flats (B-flat and E-flat). The score consists of nine staves of music, with measure numbers 6, 11, 17, 22, 28, 33, 39, 47, and 55 indicated at the beginning of their respective staves. The first staff begins with a dynamic marking of *ff* and includes an *a2* marking above the first note and two *tr* (trill) markings above the second and third notes. The second staff has a *f* dynamic marking. The third staff has a *f* dynamic marking. The fourth staff has a *f* dynamic marking. The fifth staff has a *f* dynamic marking. The sixth staff has a *f* dynamic marking. The seventh staff has a *ff* dynamic marking. The eighth and ninth staves do not have dynamic markings. The score includes various musical notations such as slurs, ties, and accents.

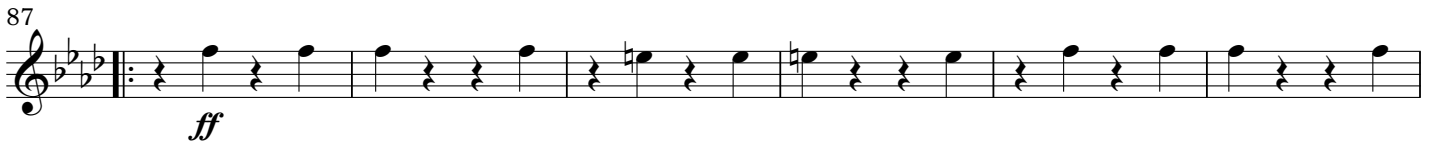
SOUND OFF
Oboe

63  *[mp]*

69 **TRIO.**  *[mp-p]*

75 

81  *[mf]* *[mp]*

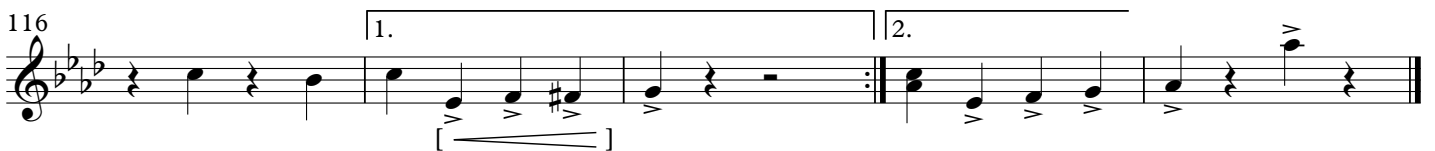
87  *ff*

93 

99  *[mf-ff]*

105 

111 

116 

March

SOUND OFF

E♭ Clarinet

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Clarinet in 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a tempo marking of "March Tempo.". The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *[f]*. The piece concludes with a final cadence on the tenth staff.

SOUND OFF

E♭ Clarinet

62 [mp] [tacet]

69 **TRIO.** [mp-p]

76 [mp-p]

83 1. 2. *ff*

91 [mp-p]

98 [2nd time only] [mf-ff]

104 [mp-p] tr

110 [mp-p] 3

115 1. [Play] 2.

March
SOUND OFF

Solo or 1st B \flat Clarinet

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo or 1st B \flat Clarinet in the key of B \flat major (one flat) and 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes trills (tr) and accents (v). The second staff starts at measure 6 and features a dynamic marking of *f*. The third staff starts at measure 11 and also has a dynamic marking of *f*. The fourth staff starts at measure 17 and includes dynamic markings of *f* and *ff*. The fifth staff starts at measure 23 and has a dynamic marking of *f*. The sixth staff starts at measure 28 and has a dynamic marking of *f*. The seventh staff starts at measure 33 and includes dynamic markings of *f* and *ff*. The eighth staff starts at measure 39. The ninth staff starts at measure 46. The tenth staff starts at measure 54. The score includes various musical notations such as trills, accents, slurs, and dynamic markings.

SOUND OFF
Solo or 1st B♭ Clarinet

62 [lower notes]
[mp]

TRIO.
69 [lower notes both times]
 [mp-p]

76

83 1. 2.
[mp] ff

91

98 [Play lower notes 1st time]
[mf-ff]

104

110

115 1. [loco] 2.
[mp]

March
SOUND OFF

2nd B♭ Clarinet

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B♭ Clarinet in a key signature of one flat (B♭) and a common time signature (C). It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes trills (tr) and accents (v). The second staff starts at measure 6 and features a dynamic marking of *f*. The third staff starts at measure 11 and also features a dynamic marking of *f*. The fourth staff starts at measure 17 and features a dynamic marking of *f*. The fifth staff starts at measure 23 and features a dynamic marking of *f*. The sixth staff starts at measure 28 and features a dynamic marking of *f*. The seventh staff starts at measure 33 and features a dynamic marking of *ff*. The eighth staff starts at measure 39 and features a dynamic marking of *f*. The ninth staff starts at measure 46 and features a dynamic marking of *f*. The tenth staff starts at measure 54 and features a dynamic marking of *f*. The score includes various musical notations such as trills, accents, slurs, and dynamic markings.

SOUND OFF
2nd B \flat Clarinet

62 *div.*
[mp]

69 **TRIO.**
[lower notes]
[mp-p]

76

83 1. 2.
[mp] *ff*

91

98 [Play lower notes 1st time]
[mf-ff]

104

110

115 1. [loco] 2.
[mp]

March
SOUND OFF

3rd B \flat Clarinet

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B \flat Clarinet in 2/4 time. It consists of nine staves of music. The key signature has one flat (B \flat). The score begins with a dynamic marking of *ff* and includes trills (tr) on the first two measures. Subsequent measures feature various dynamics including *f* and *[f]*, and include accents and slurs. The piece concludes with a final chord in the ninth measure.

SOUND OFF
3rd B \flat Clarinet

62

[mp]

69

TRIO.
[lower notes]

[mp-p]

76

83

[mp] *ff*

91

98

[Play lower notes 1st time]

[mf-ff]

104

[loco]

[loco]

110

[loco]

115

[mp]

March
SOUND OFF

E♭ Alto Clarinet

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet in 2/4 time. It begins with a dynamic marking of *ff* and a tempo instruction of "March Tempo." The score consists of ten staves of music, with measure numbers 6, 11, 17, 23, 28, 34, 41, 48, and 55 indicated at the start of each line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* and *ff* are used throughout to indicate volume changes. The key signature has one sharp (F#), and the piece concludes with a final cadence.

SOUND OFF
E♭ Alto Clarinet

62

[mp]

69 **TRIO.**

[mp-p]

75

81

[mf] [mp]

87

94

101

[mf-ff]

108

114

[]

March

SOUND OFF

B \flat Bass Clarinet

JOHN PHILIP SOUSA

(1885)

March Tempo.

The musical score is written for B \flat Bass Clarinet in a single system with nine staves. The key signature is one flat (B \flat) and the time signature is common time (C). The score begins with a dynamic marking of *ff* and includes various articulations such as accents and slurs. A *poco* marking is used to indicate a slight tempo change. The piece concludes with a dynamic marking of *[mp]* and a final cadence in B \flat major.

SOUND OFF
B♭ Bass Clarinet

69 **TRIO.**
[mp-p]

75

81

1. [mf] 2. [mp] ff

87

93

99

[mf-ff]

105

111

116

1. [ff] 2.

March

SOUND OFF

Bassoons

JOHN PHILIP SOUSA

(1885)

March Tempo.

6

ff [*poco*] *f*

6

12

18

f legato

25

33

ff

39

45

51

57

SOUND OFF
Bassoons

63

[mp]

69

TRIO.

[mp-p]

75

81

[mf] [mp] ff

87

93

99

[mf-ff]

105

110

116

[ff]

March

SOUND OFF

E♭ Alto Saxophone

(1885)

JOHN PHILIP SOUSA

March Tempo.

ff

6

11

16

21

25

30

36

43

49

[f]

[f]

[f]

[f]

[f]

[f]

[f]

[f]

[f]

[f]

SOUND OFF
E♭ Alto Saxophone

55

Musical staff 55: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mp, p, mp. Includes accents and slurs.

62

Musical staff 62: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mp. Includes accents and slurs.

69 **TRIO.**

Musical staff 69: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mp-p. Includes slurs.

77

Musical staff 77: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mf. Includes slurs and first ending bracket.

85

Musical staff 85: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mp, ff. Includes slurs and first ending bracket.

91

Musical staff 91: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mp, ff. Includes slurs.

97

Musical staff 97: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mp, ff. Includes slurs.

103

Musical staff 103: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mf-ff. Includes slurs.

109

Musical staff 109: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mf-ff. Includes slurs.

115

Musical staff 115: Treble clef, 4/4 time. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mf-ff. Includes slurs and first/second ending brackets.

March
SOUND OFF

B♭ Tenor Saxophone

(1885)

JOHN PHILIP SOUSA

March Tempo.

ff

poco

f

6

13

20

legato

f

27

34

ff

39

45

51

57

March

SOUND OFF

E♭ Baritone Saxophone

(1885)

JOHN PHILIP SOUSA

March Tempo.

ff

[poco] f

6

12

18

f legato

25

33

ff

39

45

51

57

March
SOUND OFF

E♭ Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet in 2/4 time. It begins with a dynamic marking of *ff* and includes trills (*tr*) on the first two measures. The score is divided into measures 6, 14, 21, 27, 34, 41, 48, and 55. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* and *ff*. The score concludes with a final cadence.

SOUND OFF

E♭ Cornet

62 [tacet]
[mp]

69 **TRIO.**
[mp-p]

75

82 1. [Play] 2. [Play]
[mf] [mp] ff

89

96 ff

103 *8^{va} ad lib.*
[2nd time only]
[mf-ff]

109

115 1. [Play] 2.
[mf]

March
SOUND OFF

Solo B \flat Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B \flat Cornet in 2/4 time. It consists of nine staves of music. The first staff begins with a fortissimo (*ff*) dynamic and includes trills (*tr*) over the first and second measures. The second staff starts at measure 6 and features a second ending bracket over measures 7-8. The third staff starts at measure 14 and includes a second ending bracket over measures 15-16. The fourth staff starts at measure 21 and begins with a forte (*f*) dynamic. The fifth staff starts at measure 27 and includes a second ending bracket over measures 28-29. The sixth staff starts at measure 34 and begins with a fortissimo (*ff*) dynamic. The seventh staff starts at measure 41. The eighth staff starts at measure 49. The ninth staff starts at measure 55 and includes a first ending bracket over measures 56-57. The score concludes with a double bar line at the end of the ninth staff.

SOUND OFF
Solo B♭ Cornet

62 [tacet]

[mp]

69 **TRIO.**

[mp-p]

75

82

[mf] [mp]

89

96

[ff]

103 [2nd time only]

[mf-ff]

109

115

[mp]

March

SOUND OFF

1st B♭ Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Cornet part. It consists of nine staves of music, each starting with a measure number. The key signature is one flat (B♭) and the time signature is common time (C). The score includes various dynamics such as *ff* (fortissimo) and *f* (forte), and markings for *Solo*. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are also some triplet markings. The score ends with a double bar line at the end of the ninth staff.

7

14

21

28

35

41

49

56

SOUND OFF
1st B \flat Cornet

63

[tacet]
[mp]

69 **TRIO.**

[mp-p]

75

[Play] [tacet]
[mp]

82

1. [Play] 2. [Play]
[mf] [mp] ff

88

95

102

[2nd time only]
ff [mf-ff]

109

[Play] [2nd time only]
[mp]

115

1. [Play] 2.
[mp]

March
SOUND OFF

2nd B \flat Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Cornet in the key of B \flat major (one flat) and 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes accents (>) over the first and third notes. A double bar line with repeat dots follows. The second staff starts at measure 7. The third staff starts at measure 13. The fourth staff starts at measure 19 and includes a dynamic marking of *f*. The fifth staff starts at measure 25. The sixth staff starts at measure 32 and includes a dynamic marking of *ff*. The seventh staff starts at measure 37. The eighth staff starts at measure 43. The ninth staff starts at measure 50. The tenth staff starts at measure 57 and includes accents (>) over the last six notes.

SOUND OFF
2nd B \flat Cornet

63 [tacet]
[mp]

69 **TRIO.**
[mp-p]

74 [Play] [tacet]
[mp]

80 1. [Play]
mf

85 2. [Play]
[mp] ff

91

97

103 [2nd time only]
[mf-ff]

109 [Play] [2nd time only]
[mp]

115 1. [Play] 2.
mf

March
SOUND OFF

3rd B \flat Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B \flat Cornet in 2/4 time. It consists of ten staves of music. The first staff begins with a *ff* dynamic marking and includes accents and slurs. A double bar line with repeat dots appears after the first measure of the second staff. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* and *ff* are used throughout. The piece concludes with a final *ff* dynamic marking on the tenth staff.

SOUND OFF
3rd Bb Cornet

63 [tacet] [mp]

69 **TRIO.** [mp-p]

74 [Play] [tacet] [mp]

80 1. [Play] [mf]

85 2. [Play] [mp] [ff]

91

97

103 [2nd time only] [mf-ff]

109 [Play] [2nd time only] [mp]

115 1. [Play] 2. [mp]

March

SOUND OFF

1st F Horn

[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part of the march 'Sound Off'. It consists of ten staves of music, each beginning with a measure number (7, 13, 19, 25, 31, 37, 43, 50, 56). The key signature is one flat (B♭) and the time signature is 2/4. The score includes various musical notations such as dynamics (ff, f), accents (>), slurs, and a repeat sign. The first staff starts with a fortissimo (ff) dynamic and features a melodic line with accents. The second staff through the sixth staff consist of rhythmic patterns of quarter notes with stems pointing up. The seventh staff continues this pattern but includes accents on the final two notes. The eighth staff features a melodic phrase with a slur and a fortissimo (ff) dynamic. The ninth staff continues with rhythmic patterns and a slur. The tenth staff concludes with a melodic phrase and a fortissimo (ff) dynamic.

SOUND OFF
1st F Horn

63

[mp]

69 **TRIO.**

[mp-p]

75

81

1. 2.

[mp]

86

ff

91

97

103

[mf-ff]

109

115

1. 2.

March

SOUND OFF

2nd F Horn

[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd F Horn, originally an E♭ Alto. It is in 2/4 time and B-flat major. The score consists of ten staves of music. The first staff begins with a *ff* dynamic marking and includes accents and slurs. The second staff starts at measure 7. The third staff starts at measure 13. The fourth staff starts at measure 19 and includes a *f* dynamic marking. The fifth staff starts at measure 25. The sixth staff starts at measure 31 and includes a *ff* dynamic marking. The seventh staff starts at measure 37. The eighth staff starts at measure 43. The ninth staff starts at measure 50. The tenth staff starts at measure 56. The score concludes with a double bar line at the end of the final staff.

SOUND OFF
2nd F Horn

63

[mp]

69 **TRIO.**

[mp-p]

75

81

1. 2. [mp]

86

ff

91

97

103

[mf-ff]

109

115

1. 2. [mf-ff]

March

SOUND OFF

3rd F Horn
[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in treble clef with a key signature of two flats (B♭ and E♭) and a common time signature (C). It consists of ten staves of music. The first staff begins with a *ff* dynamic marking and includes accents over the first two notes. The second staff starts at measure 7. The third staff starts at measure 13. The fourth staff starts at measure 19 and includes a *f* dynamic marking. The fifth staff starts at measure 25. The sixth staff starts at measure 31 and includes a *ff* dynamic marking. The seventh staff starts at measure 37. The eighth staff starts at measure 43. The ninth staff starts at measure 50. The tenth staff starts at measure 56 and includes accents over the final three notes.

SOUND OFF
3rd F Horn

63

[mp]

69 **TRIO.**

[mp-p]

74

80

1. 2. [mp]

86

ff

92

98

103

[mf-ff]

109

115

1. 2. [ff]

March

SOUND OFF

4th F Horn

[originally E \flat Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 4th F Horn. It begins with a treble clef, a key signature of two flats (B \flat and E \flat), and a common time signature (C). The tempo is marked 'March Tempo.' The score consists of ten staves of music. The first staff contains the initial melodic phrase, starting with a fortissimo (*ff*) dynamic and featuring slurs and accents. The second staff begins at measure 7. The third staff begins at measure 13. The fourth staff begins at measure 19 and includes a fortissimo (*f*) dynamic marking. The fifth staff begins at measure 25. The sixth staff begins at measure 31 and ends with a fortissimo (*ff*) dynamic marking. The seventh staff begins at measure 37. The eighth staff begins at measure 43. The ninth staff begins at measure 50. The tenth staff begins at measure 56 and concludes with a fortissimo (*ff*) dynamic marking. The music is primarily composed of quarter and eighth notes with rests, typical of a marching band part.

SOUND OFF
4th F Horn

63

[mp]

69 **TRIO.**

[mp-p]

74

80

1. 2. [mp]

86

ff

92

98

103

[mf-ff]

109

115

1. 2. [ff]

March

SOUND OFF

Euphonium

[Baritone, B.C.]

(1885)

JOHN PHILIP SOUSA

March Tempo.

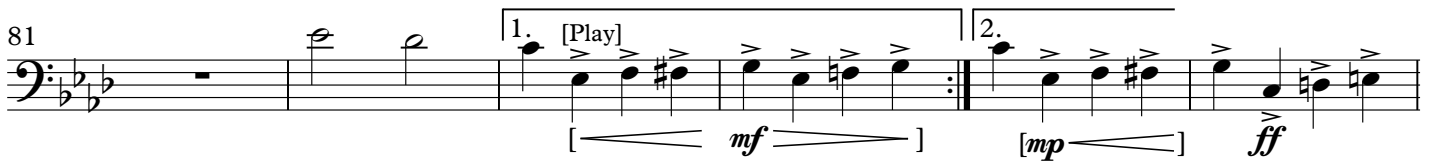
The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes a crescendo hairpin leading to a *f* dynamic, with the word *poco* written below the hairpin. The second staff is marked with a measure rest '7'. The third staff is marked with a measure rest '13'. The fourth staff begins with a *legato* marking and a dynamic marking of *[f]mf*. The fifth staff continues the *legato* phrasing. The sixth staff ends with a *ff* dynamic marking. The seventh staff begins with a measure rest '37'. The eighth staff begins with a measure rest '44'. The ninth staff begins with a measure rest '50'. The tenth staff begins with a measure rest '56'. The score includes various musical notations such as slurs, accents, and dynamic markings.

SOUND OFF
Euphonium

63  [tacet]
[mp]

69 **TRIO.** [2nd time only]  [mp]

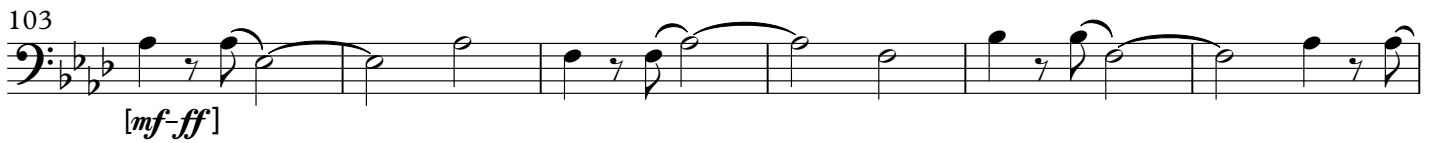
75 

81  1. [Play] [mf] 2. [mp] [ff]

87 

92 

98 

103  [mf-ff]

109 

115  1. [ff] 2.

March

SOUND OFF

Baritone, T.C.

(1885)

JOHN PHILIP SOUSA

March Tempo.

7

13

19 *legato*

25 [*f*] *mf*

31 *ff*

37

44

50

56

SOUND OFF
Baritone, T.C.

63 [tacet]
[mp]

69 **TRIO.** [2nd time only]
[mp]

75

81 1. [Play] 2.
[mf] [mp] ff

87

92

98

103 [mf-ff]

109

115 1. 2.
[ff]

March

SOUND OFF

1st Trombone

(1885)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part in bass clef, 2/4 time, and B-flat major. It consists of nine staves of music. The first staff begins with a dynamic of *ff* and includes a *poco* decrescendo leading to a *mf* dynamic. The second staff is marked *Solo* and features dynamics of *ff*, *[mf]*, *[ff]*, and *[mf]*. The third staff has dynamics of *[ff]*, *[f]*, and *mf*. The fourth staff is also marked *Solo* and has dynamics of *ff*, *[mf]*, *[ff]*, and *[mf]*. The fifth staff has dynamics of *[ff]*, *[f]*, and *ff*. The sixth staff through the eighth staff consist of rhythmic patterns of eighth and sixteenth notes. The ninth staff continues these rhythmic patterns.

SOUND OFF
1st Trombone

62 [tacet] [mp]

69 **TRIO.** [mp-p]

74 [Play] [tacet] [mp]

80 1. [Play] [mf]

85 2. [Play] [mp] [ff]

90

96

103 [2nd time only] [mf-ff]

109 [Play] [2nd time only] [mp]

115 1. [Play] [ff] 2.

March

SOUND OFF

2nd Trombone

(1885)

JOHN PHILIP SOUSA

March Tempo.

ff [*poco*] *mf*

7

Solo
ff [*mf*] [*ff*] [*mf*]

15

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

23

Solo
ff [*mf*] [*ff*] [*mf*]

31

[*ff*] [*f*] *ff*

38

44

50

56

SOUND OFF
2nd Trombone

62 [tacet] [mp]

69 TRIO. [mp-p]

74 [Play] [tacet] [mp]

80 1. [Play] [mf]

85 2. [Play] [mp] [ff]

90

96

103 [2nd time only] [mf-ff]

109 [Play] [2nd time only] [mp]

115 1. [Play] [ff] 2.

March

Bass Trombone

SOUND OFF

(1885)

JOHN PHILIP SOUSA

March Tempo.

ff [*poco*] *mf*

7

Solo

ff [*mf*] [*ff*] [*mf*]

15

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

23

Solo

ff [*mf*] [*ff*] [*mf*]

31

[*ff*] [*f*] *ff*

38

44

50

56

SOUND OFF
Bass Trombone

62 [tacet]
[mp]

69 **TRIO.**
[mp-p]

74 [Play] [tacet]
[mp]

80 1. [Play]
[mf]

85 2. [Play]
[mp] [ff]

90

96

103 [2nd time only]
[mf-ff]

109 [Play] [2nd time only]
[mp]

115 1. [Play] 2.
[ff]

March

SOUND OFF

Tuba

JOHN PHILIP SOUSA

(1885)

March Tempo.

Musical notation for measures 1-6. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes dynamic markings: *ff* at the beginning, a crescendo hairpin leading to *f* at the end of the first phrase, and a *poco* marking under the second phrase.

7

Musical notation for measures 7-13. The notation consists of eighth notes with stems pointing up, alternating between the two bass staves.

14

Musical notation for measures 14-19. The notation consists of eighth notes with stems pointing up, alternating between the two bass staves.

20

Musical notation for measures 20-25. The notation includes a dynamic marking of *mf* in measure 22. The notation consists of eighth notes with stems pointing up, alternating between the two bass staves.

26

Musical notation for measures 26-32. The notation consists of eighth notes with stems pointing up, alternating between the two bass staves.

33

Musical notation for measures 33-39. The notation includes dynamic markings of *ff* and *f*. The notation consists of eighth notes with stems pointing up, alternating between the two bass staves.

40

Musical notation for measures 40-46. The notation consists of eighth notes with stems pointing up, alternating between the two bass staves.

47

Musical notation for measures 47-53. The notation consists of eighth notes with stems pointing up, alternating between the two bass staves.

54

Musical notation for measures 54-60. The notation consists of eighth notes with stems pointing up, alternating between the two bass staves.

SOUND OFF
Tuba

61

[mp]

This staff contains measures 61 through 68. It begins with a double bar line and a repeat sign. The music consists of a series of chords, each marked with a 'v' (vibrato) and a 'd' (dynamic). The dynamics are marked as [mp] at the end of the staff.

TRIO.

69

[mp-p]

This staff contains measures 69 through 74. It begins with a double bar line and a repeat sign. The music consists of a series of chords, each marked with a 'v' (vibrato) and a 'd' (dynamic). The dynamics are marked as [mp-p] at the beginning of the staff.

75

This staff contains measures 75 through 81. It begins with a double bar line and a repeat sign. The music consists of a series of chords, each marked with a 'v' (vibrato) and a 'd' (dynamic).

82

1. 2.

[mf] [mp] ff

This staff contains measures 82 through 87. It features two first endings, labeled '1.' and '2.'. The music consists of a series of chords, each marked with a 'v' (vibrato) and a 'd' (dynamic). The dynamics are marked as [mf], [mp], and ff at different points in the staff.

88

This staff contains measures 88 through 93. It begins with a double bar line and a repeat sign. The music consists of a series of chords, each marked with a 'v' (vibrato) and a 'd' (dynamic).

94

This staff contains measures 94 through 100. It begins with a double bar line and a repeat sign. The music consists of a series of chords, each marked with a 'v' (vibrato) and a 'd' (dynamic).

101

[mf-ff]

This staff contains measures 101 through 107. It begins with a double bar line and a repeat sign. The music consists of a series of chords, each marked with a 'v' (vibrato) and a 'd' (dynamic). The dynamics are marked as [mf-ff] at the beginning of the staff.

108

This staff contains measures 108 through 113. It begins with a double bar line and a repeat sign. The music consists of a series of chords, each marked with a 'v' (vibrato) and a 'd' (dynamic).

114

1. 2.

[ff]

This staff contains measures 114 through 120. It features two first endings, labeled '1.' and '2.'. The music consists of a series of chords, each marked with a 'v' (vibrato) and a 'd' (dynamic). The dynamics are marked as [ff] at the end of the staff.

March

SOUND OFF

Drums

(1885)

JOHN PHILIP SOUSA

March Tempo.

The drum score is written on ten staves, each representing a 4-measure phrase. The notation includes various drum parts: S.D. (Snare Drum), B.D./Cyms. (Bass Drum/Cymbals), and Cymb. (Cymbal). Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and accents. Some measures include repeat signs (slashes with dots) and a 4-measure rest. The piece concludes with a double bar line and a common time signature (C).

SOUND OFF
Drums

TRIO.

69 4

[*mp-p*]
[- Cyms.]

77

85 2.

ff
[+ Cyms.]

92

99

[*mf-ff*]
[- Cyms. 1st time]

105

110

115

1. 2.