The Complete Marches of

John Philip Sousa

Vol. 4 — No. 61

IMPERIAL EDWARD

MARCH

(1902)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Imperial Edward" (1902)

On December 1, 1901, while on a tour of England, the Sousa Band played a command performance at Sandringham. In a conversation with the royal family after the concert Sousa requested and received permission to dedicate a march to His Majesty the King. The first draft was completed the following April while Sousa was vacationing at Hot Springs, Virginia, and the new march was premiered by the Sousa Band in Montreal on May 21, 1902. A beautiful illuminated manuscript was made by the John Church Company, publishers of the march, and this was carried to England by George Frederick Hinton, manager of the Sousa Band. This manuscript is now at the British Museum in London. Hidden in the trio of the march is a trombone solo consisting of a fragment of "God Save the King." When the piece was performed by the Sousa Band, it was customary for the trombone section to rise at this point, play the brief solo fortissimo, and then be seated.

For some reason, Sousa revealed his displeasure with the march almost twenty-two years after it was written. In the 1923 Sousa Band programs at Willow Grove was the following quotation:

I have never written a piece of music that I did not feel the inspiration. I have never turned out but one piece that I consider in any manner mechanical. That was "Imperial Edward," the march I dedicated to King Edward on my second [*sic*] command to play before him—and that had to be finished in a hurry. For a part of it I felt an inspiration. For the rest, instead of digging down to the vein of gold, I struck a vein of ashes and used it.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 62. Used by permission.

Editorial Notes

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

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

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

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

Introduction (m. 1-8): The recommended tempo is 118-120 bpm. The accent on beat two of m. 3 should be stronger than the first four half notes of the march and be slightly delayed. The cymbal crashes on the downbeats of m. 5-8 are all choked to leave space for the cornet/trumpet fanfares in those measures.

First Strain (m. 8-25): The pick-up half note to the first strain in m. 8 is usually changed to *mezzo-forte* from the original *fortissimo* to allow for a crescendo in the first three measures of the strain. Beat two of m. 11 is the peak of the phrase and is typically followed by a *sfz* accent in the percussion on the next downbeat. All voices then immediately decrescendo to *piano* and start the dynamic process over again in the second half of the strain.

Second Strain (m. 25-42): This second strain is typically performed with alterations both times, rather than just the first time. Piccolo, E-flat clarinet, cornets, and trombones and cymbals are *tacet* both times, and euphonium and tenor saxophone are also *tacet* the first time only. Clarinets are down one octave form the original both times, and all instruments play at *piano* with a crescendo to *mezzo-forte* in m. 38 as indicated. On the repeat, all parts are played exactly the same except for the addition of the countermelody in euphonium and tenor saxophone.

Trio (m. 42-74): This trio is also unusual in its performance practice. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are still *tacet* at the beginning of the trio, and clarinets remain down the octave. However, in m. 46 and m. 50, cornets and trombones enter for only the four quarter notes indicated, with a poco crescendo, as an answer to the trio melody in the woodwinds. All instruments then re-enter for the crescendo to *forte/fortissimo* in m. 55-58. The whole scheme then repeats beginning with the *subito piano* pick-up note in m. 58, and the trombones have a surprise soli statement of “God Save the King” from m. 60-65, which is suddenly played *forte* over the rest of the band (the trombones may stand for this).

Break Strain (m. 74-86): This short but vigorous break strain ends with a decrescendo in m. 86 leading to a soft statement of the final strain first time through. The cymbal crash in m. 83 should be let to ring all the way to m. 86.

Final Strain (m. 86-103): A new melody is heard for the first time superimposed over the trio melody. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and all remaining voices play in piano. The break strain is not repeated in this march; rather, all instruments rejoin on beat two of m. 102 at *subito forte* and play the last time through the final strain with well-marked articulations. A *sffz* percussion accent is added in m. 94 second time.

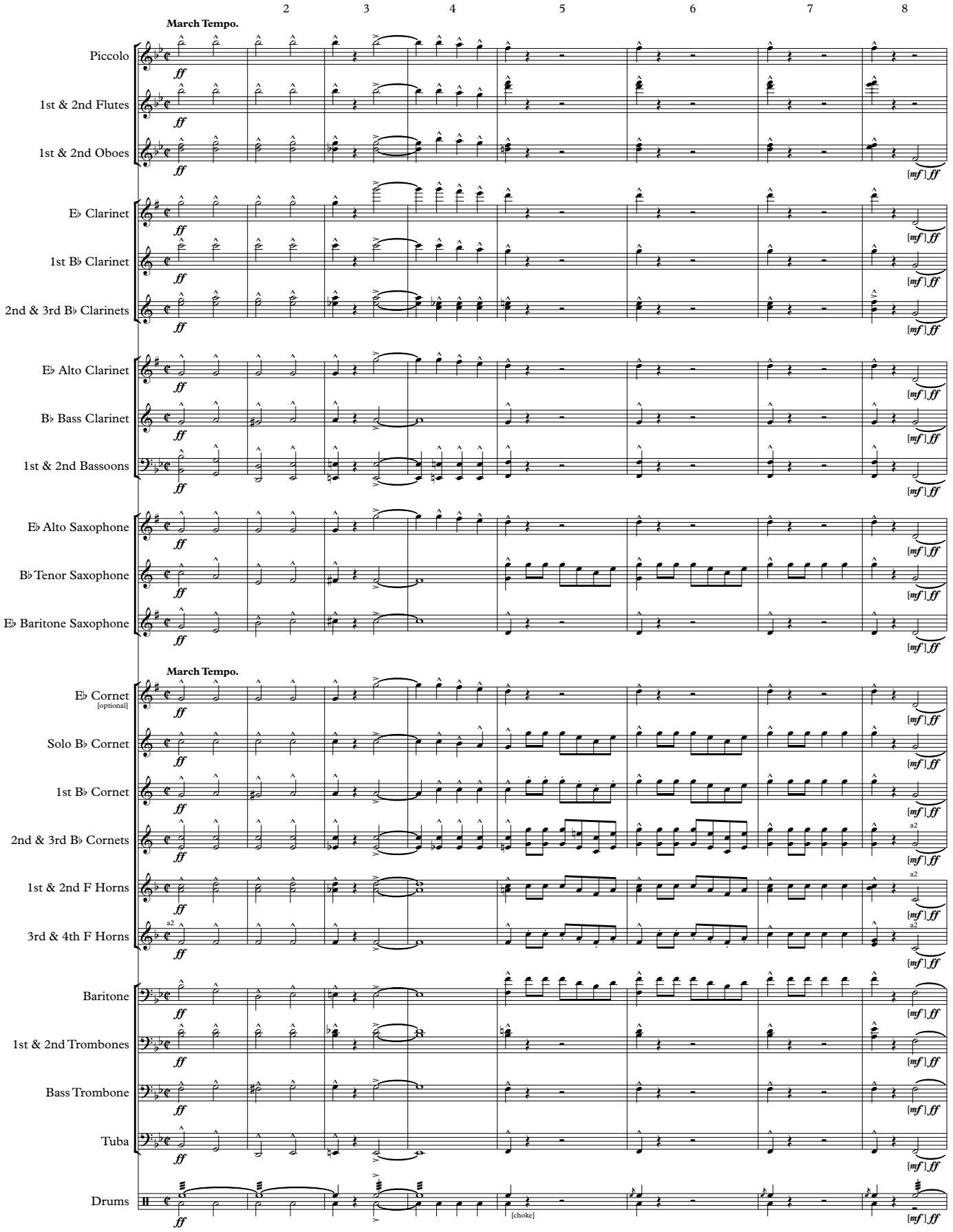
March

IMPERIAL EDWARD

(1902)

Full Score

JOHN PHILIP SOUSA



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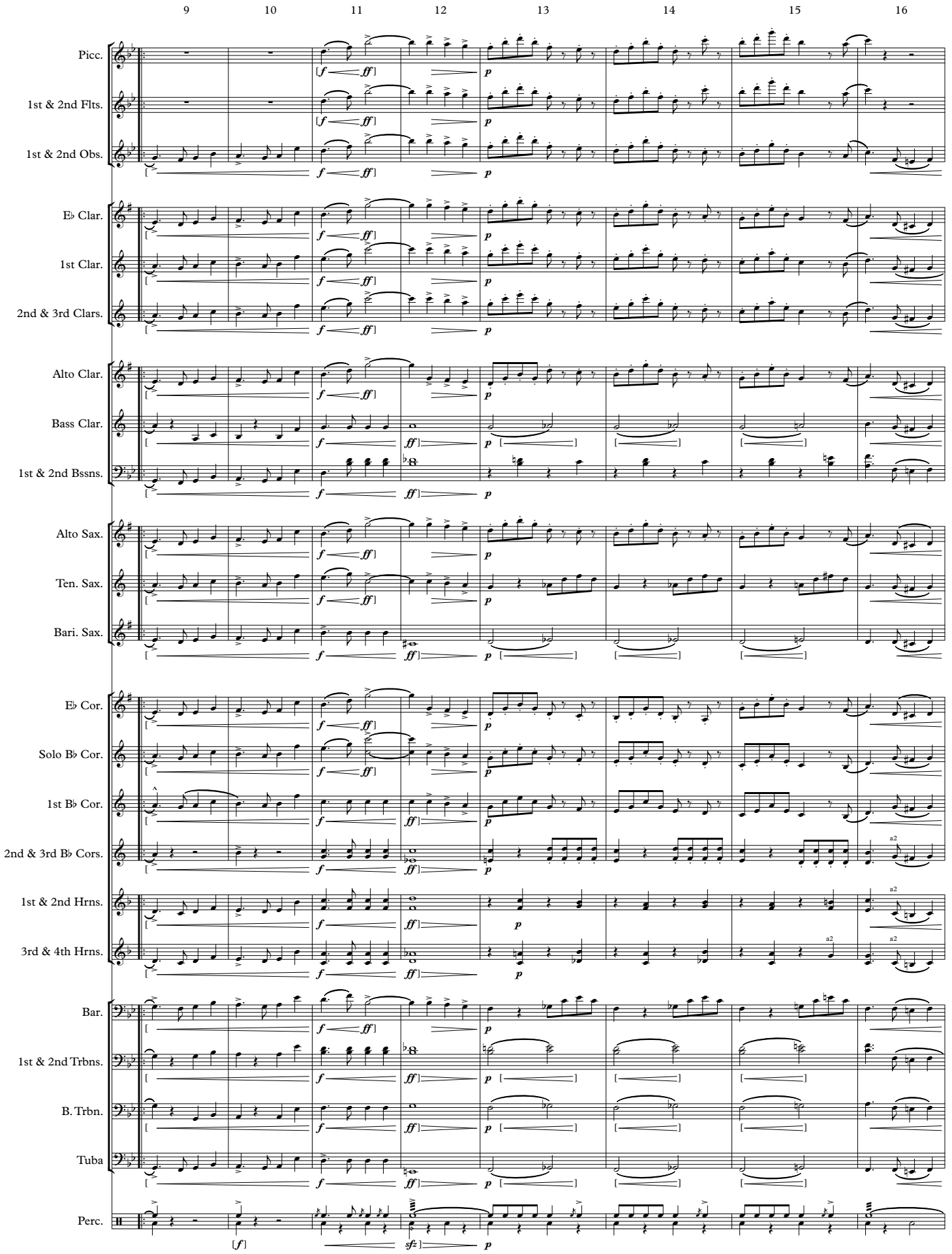
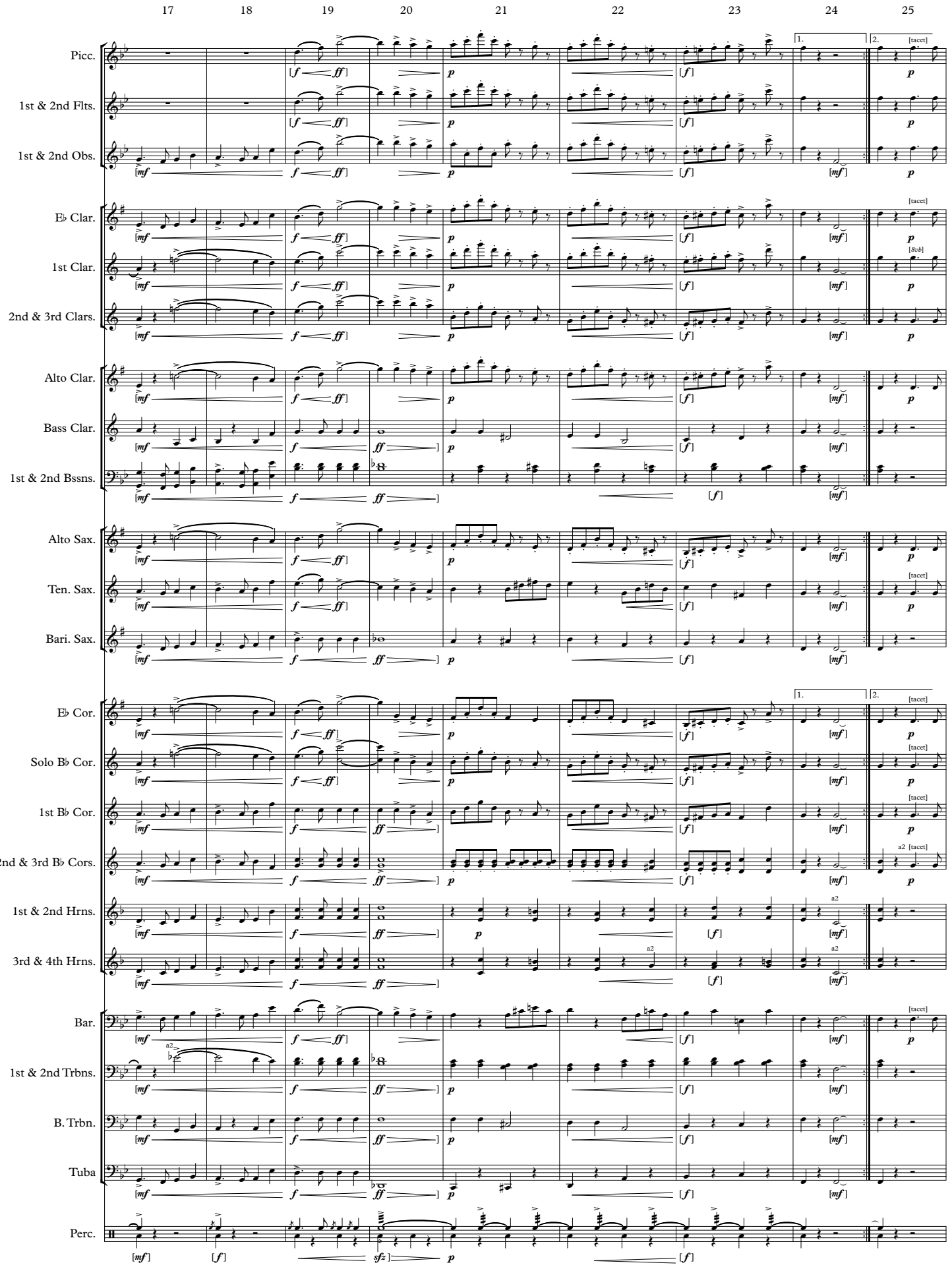
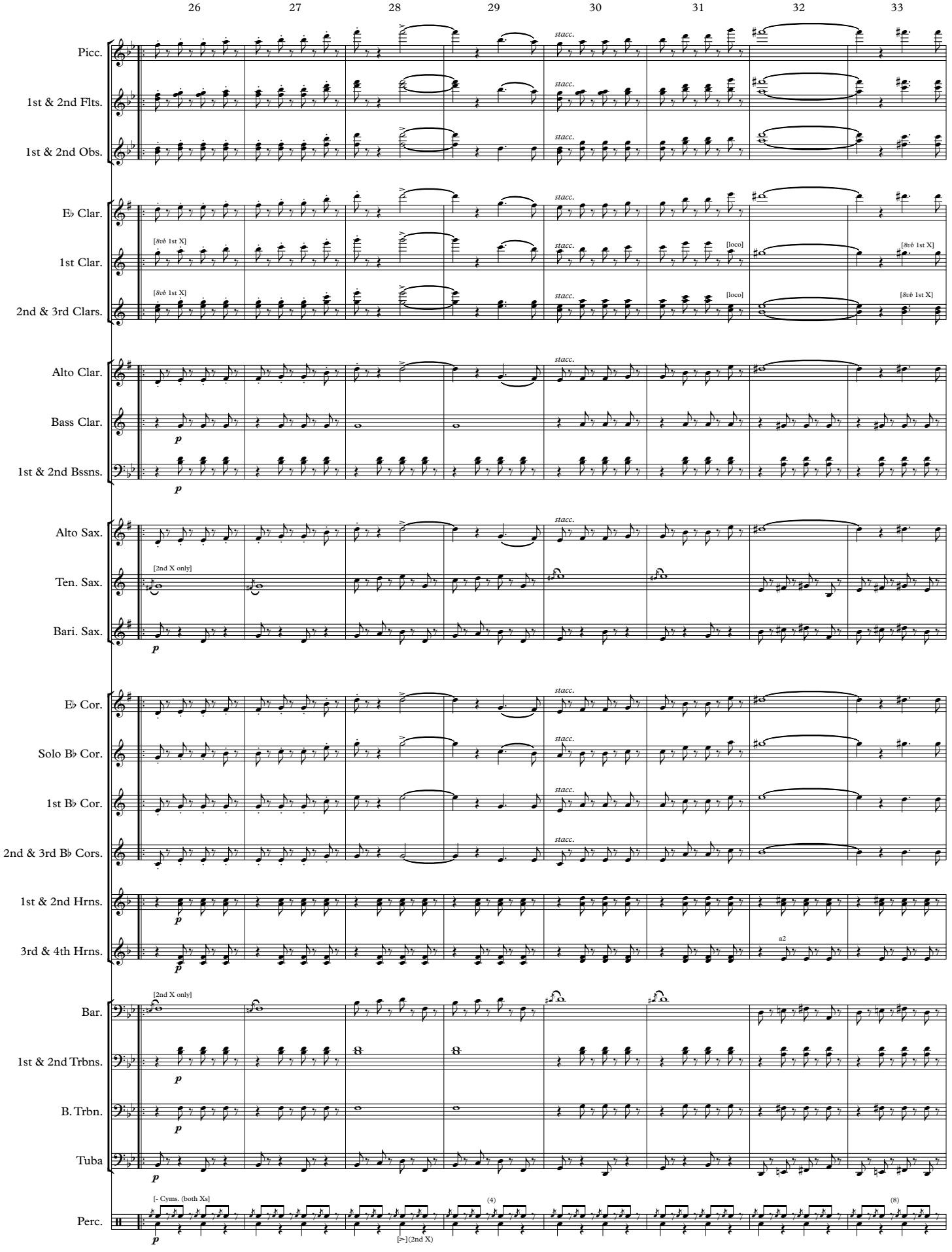
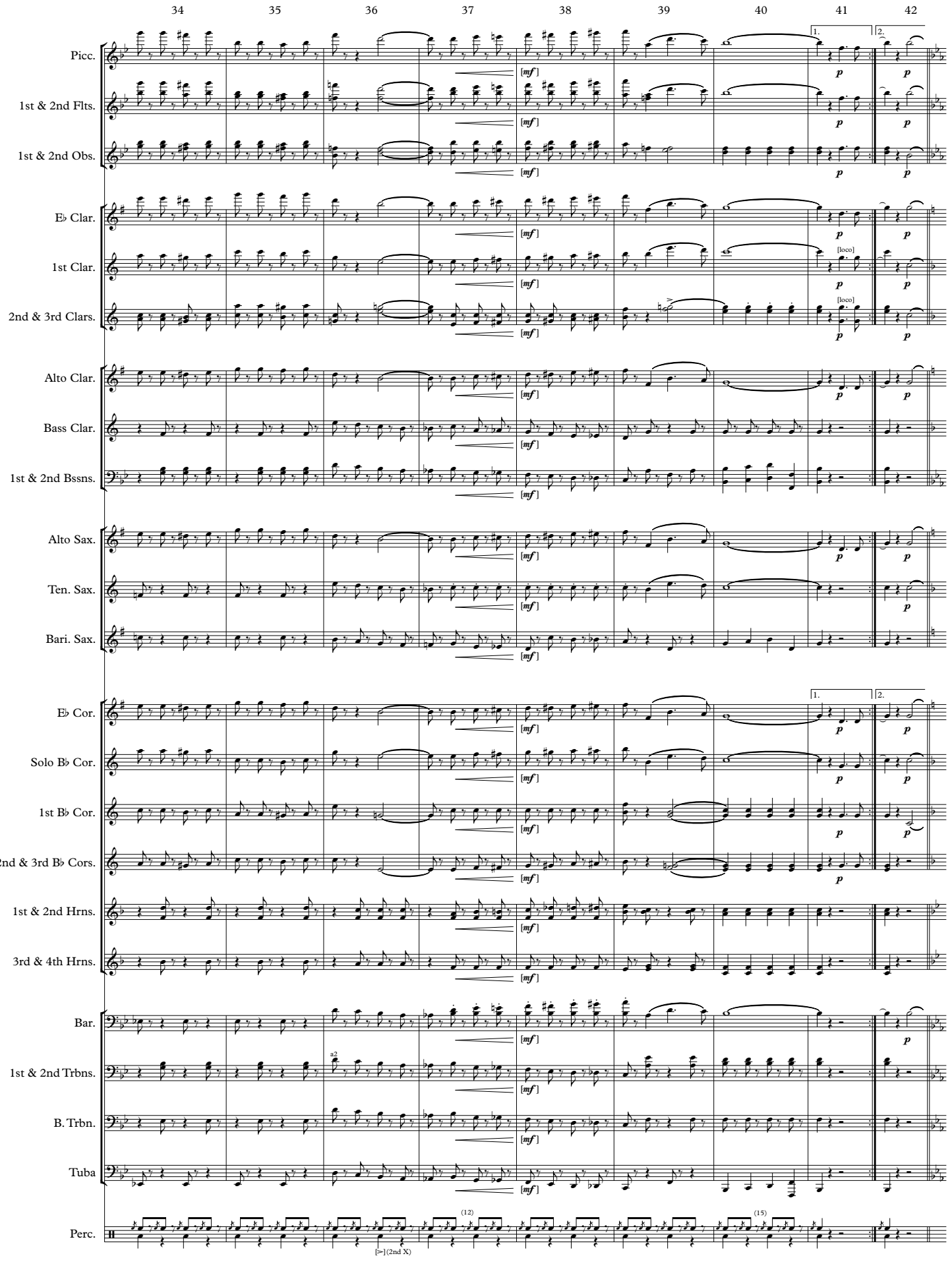
IMPERIAL EDWARD
Full Score

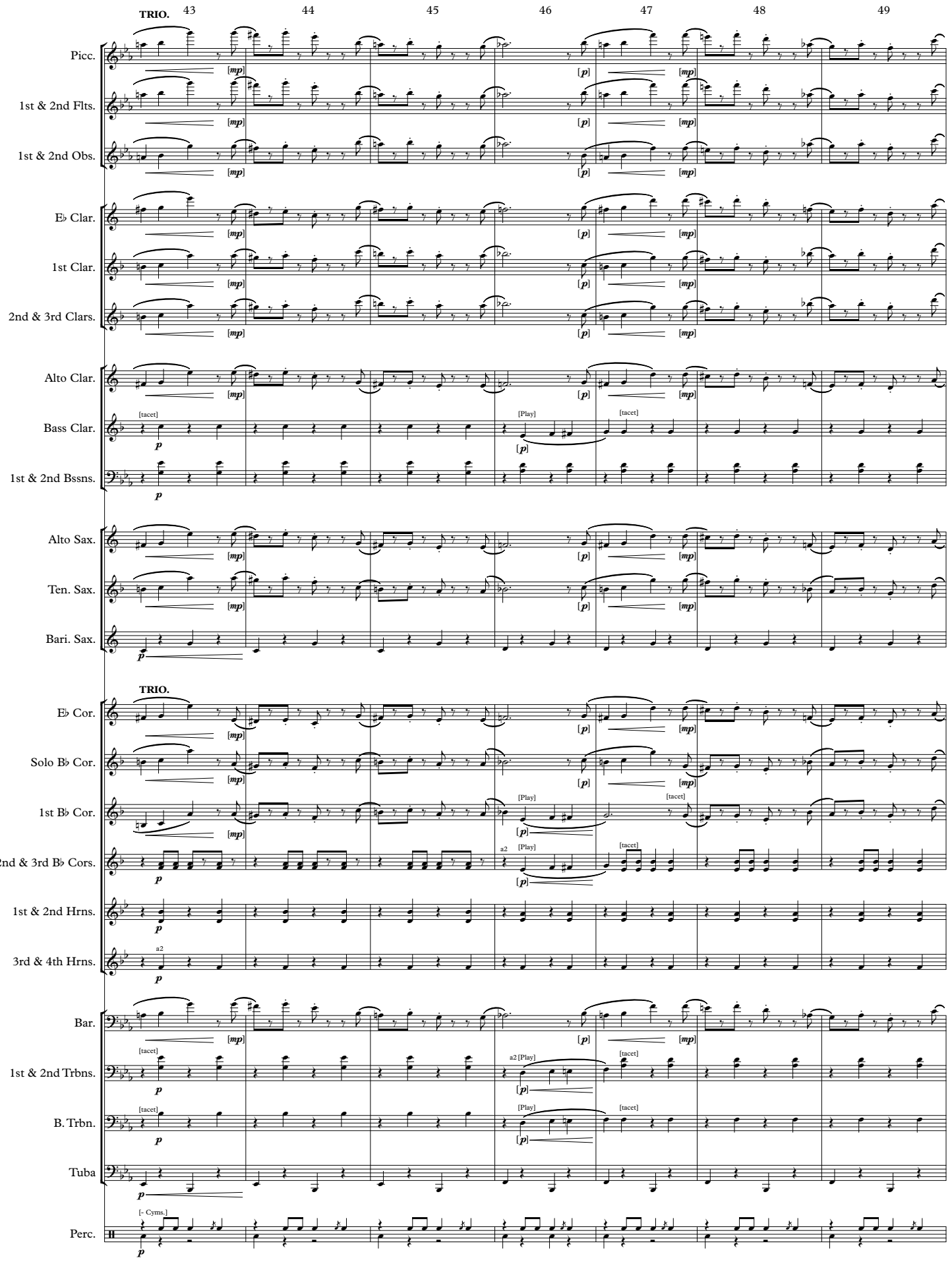


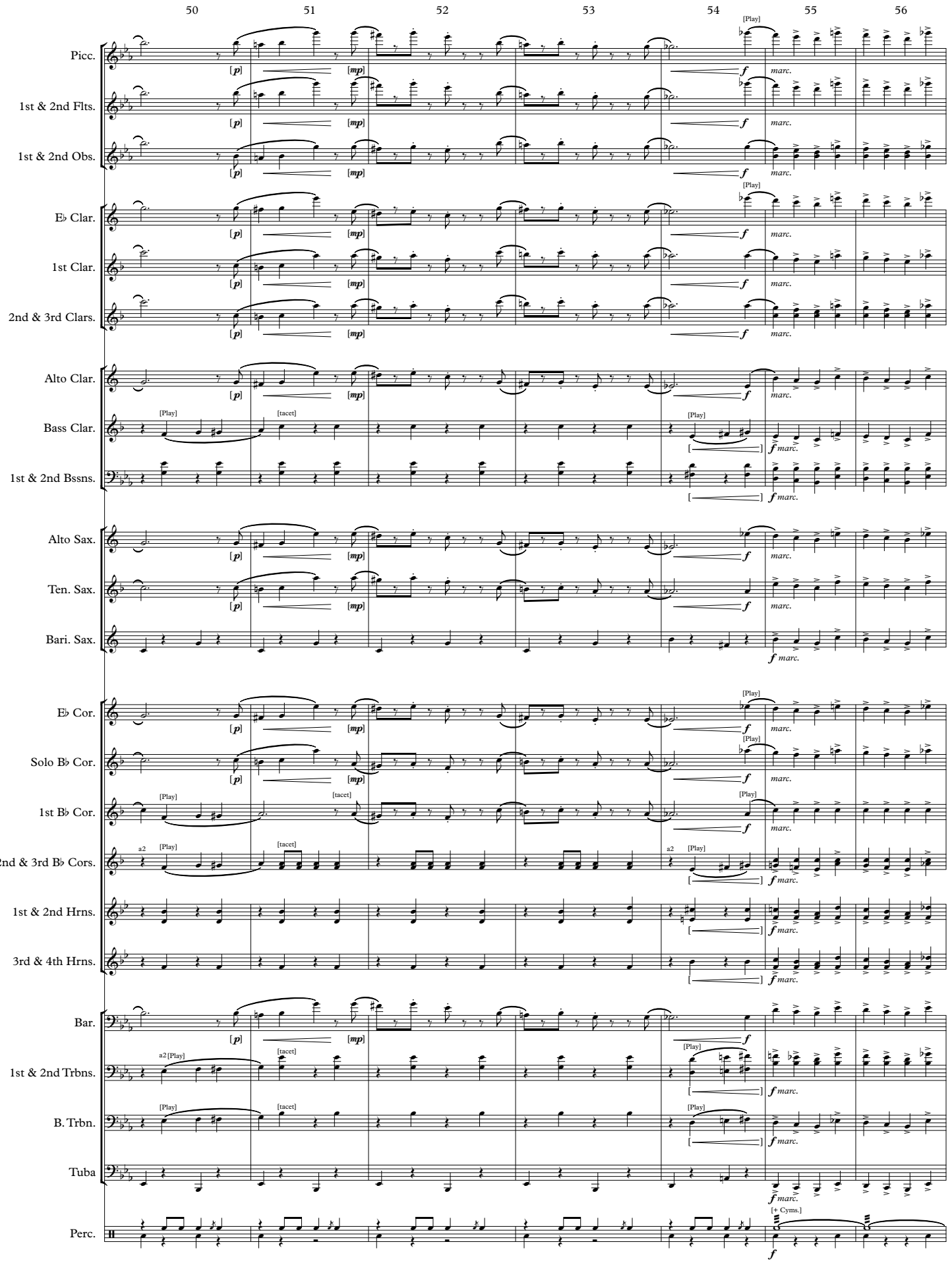

17
18
19
20
21
22
23
24
25
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
1.
2.
[tacet]
a2
8vb

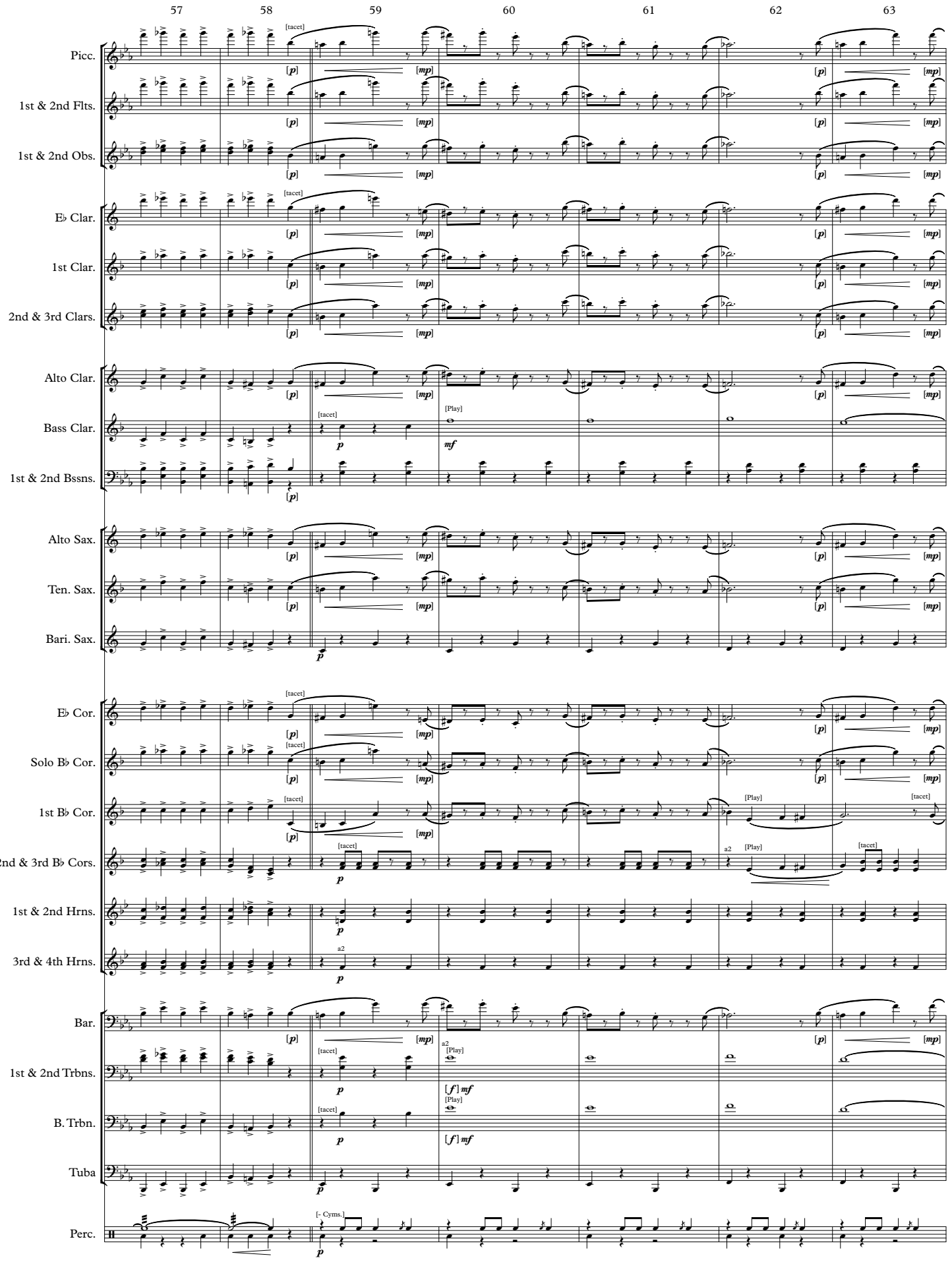
IMPERIAL EDWARD
Full Score

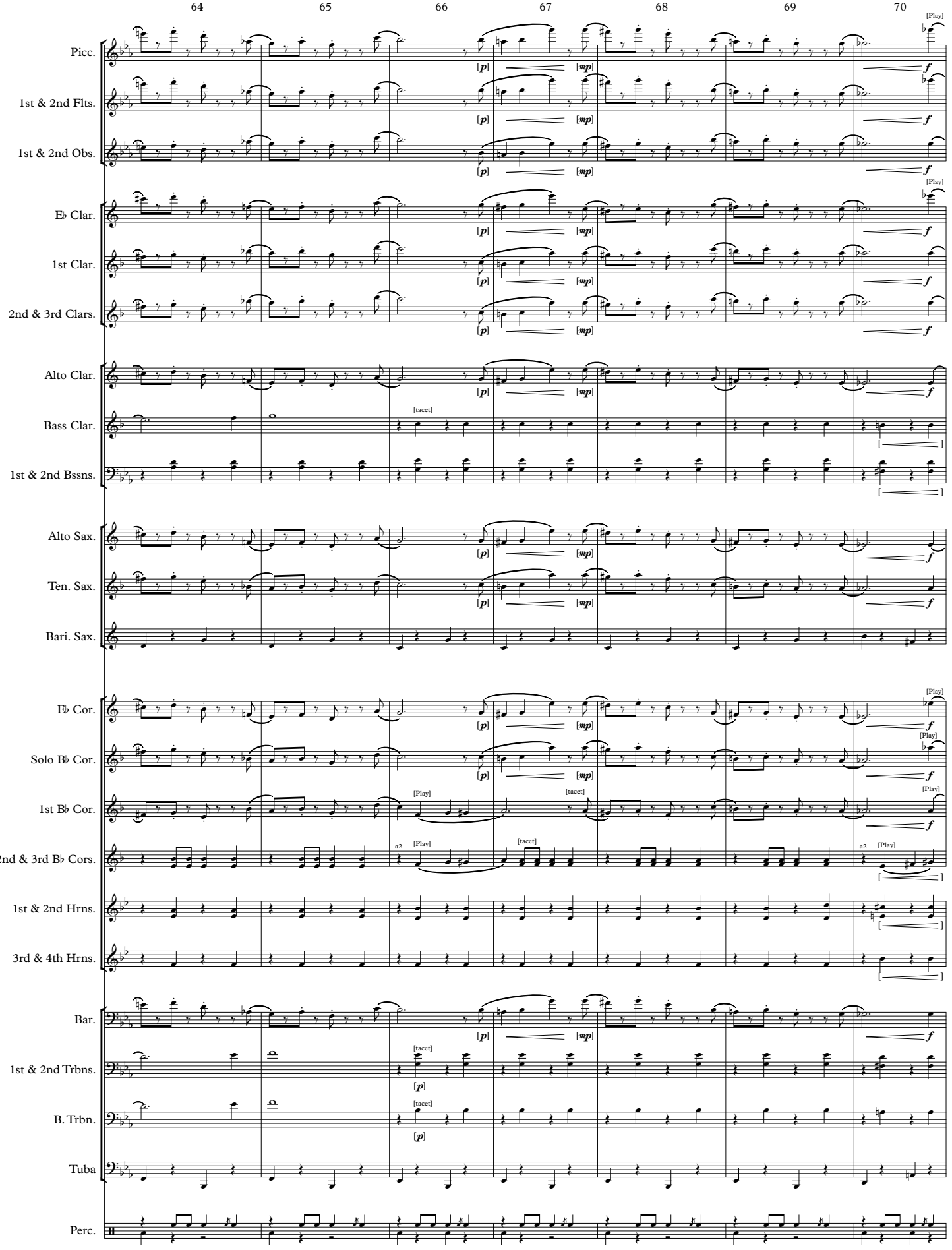


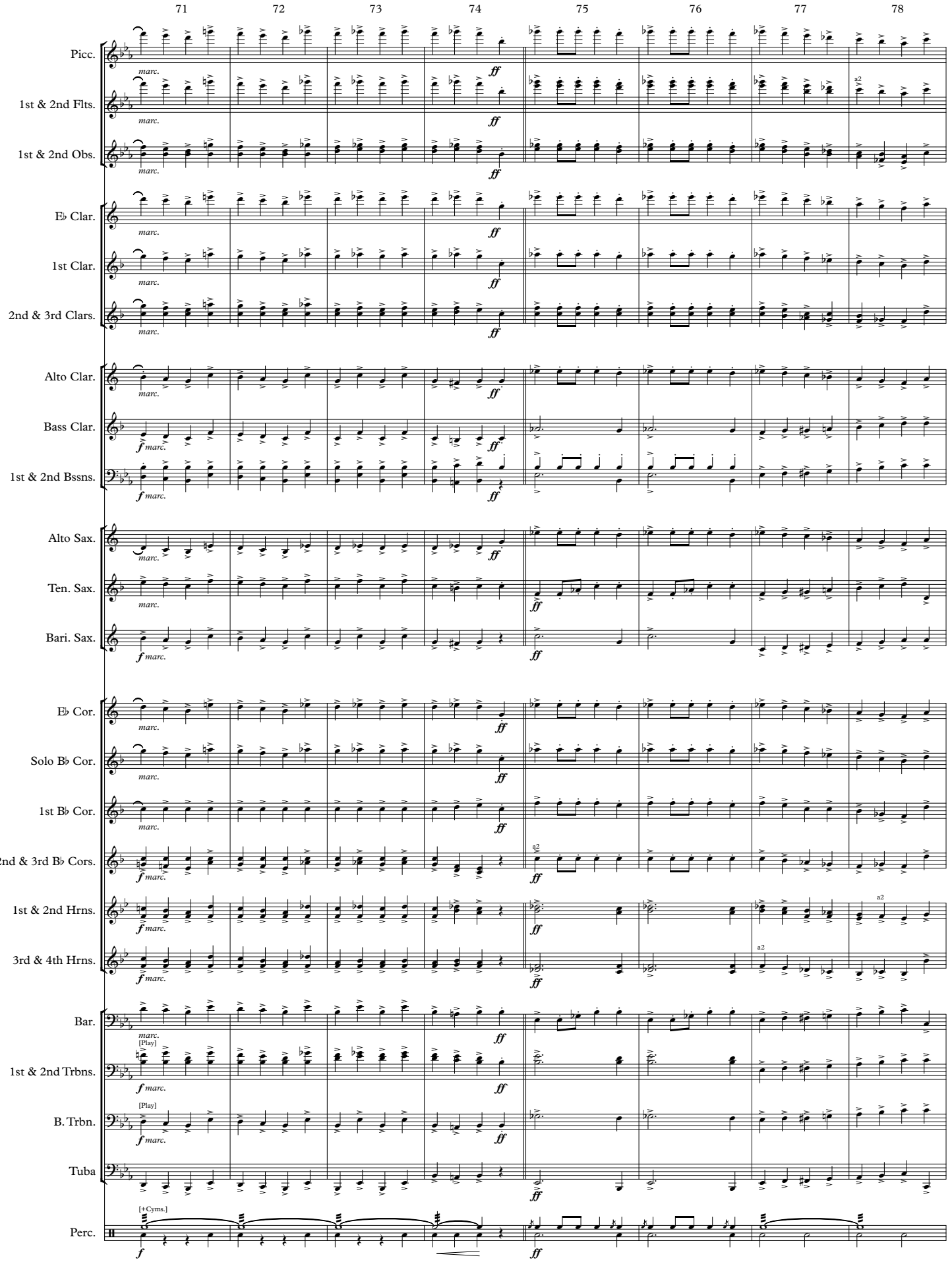

34
35
36
37
38
39
40
41
42
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[mf]
p
1.
2.
[loco]
a2
(12)
(15)
[>](2nd X)

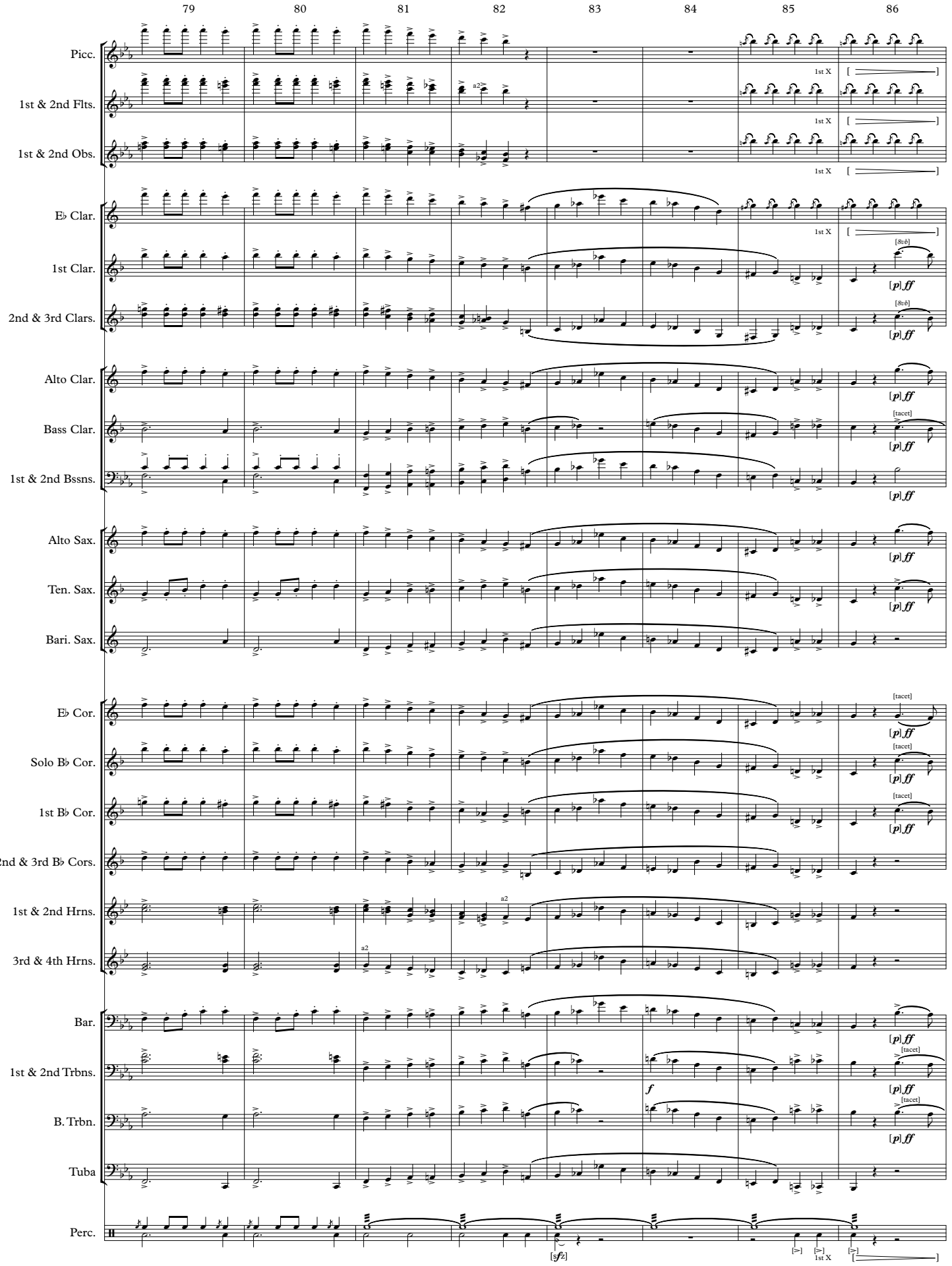

TRIO.
43
44
45
46
47
48
49
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
TRIO.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[mp]
[p]
[tacet]
[Play]
a2
[- Cyms.]

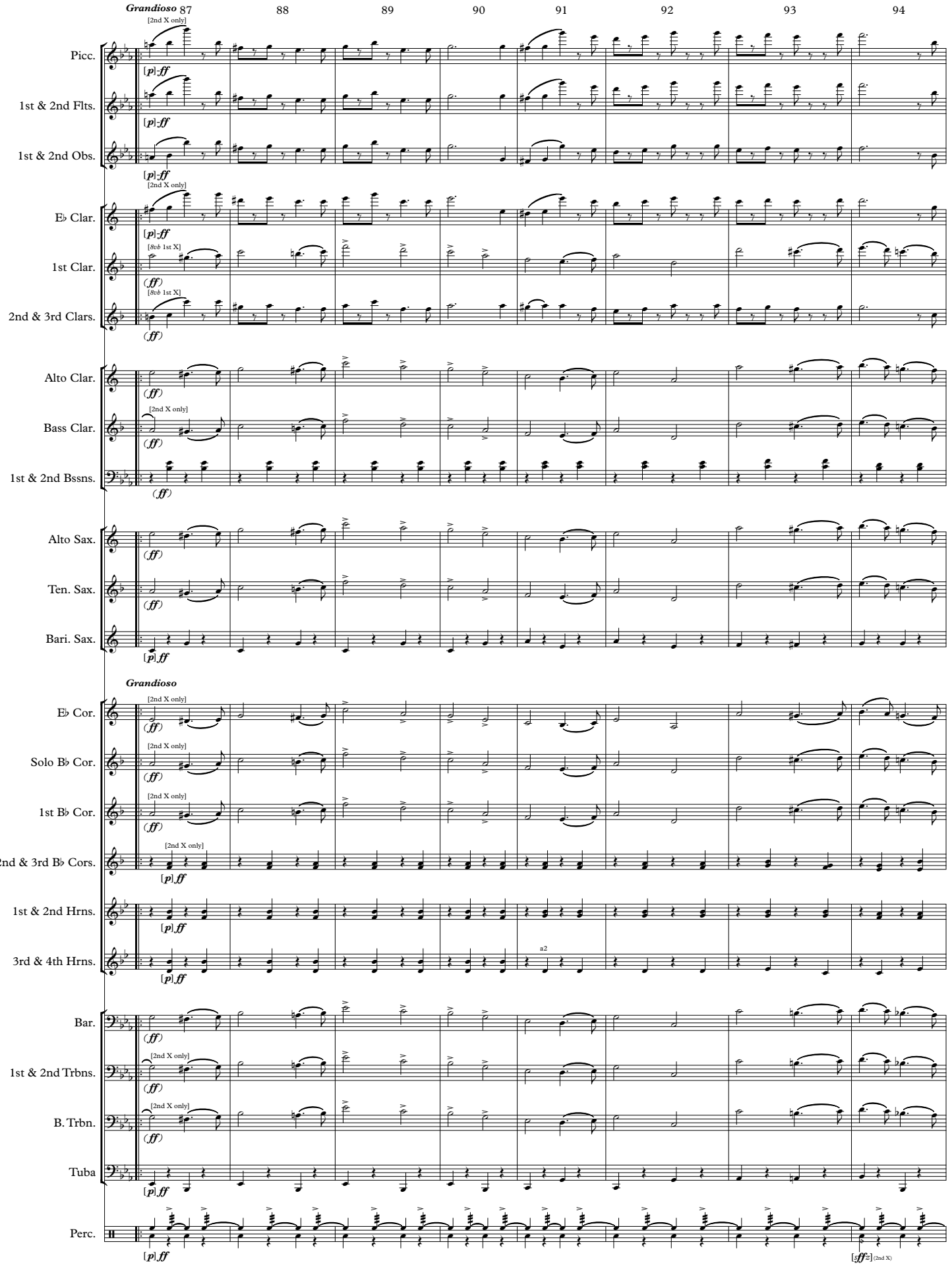

50
51
52
53
54
55
56
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[p]
[mp]
f
marc.
[Play]
[tacet]
a2
[+ Cyms.]

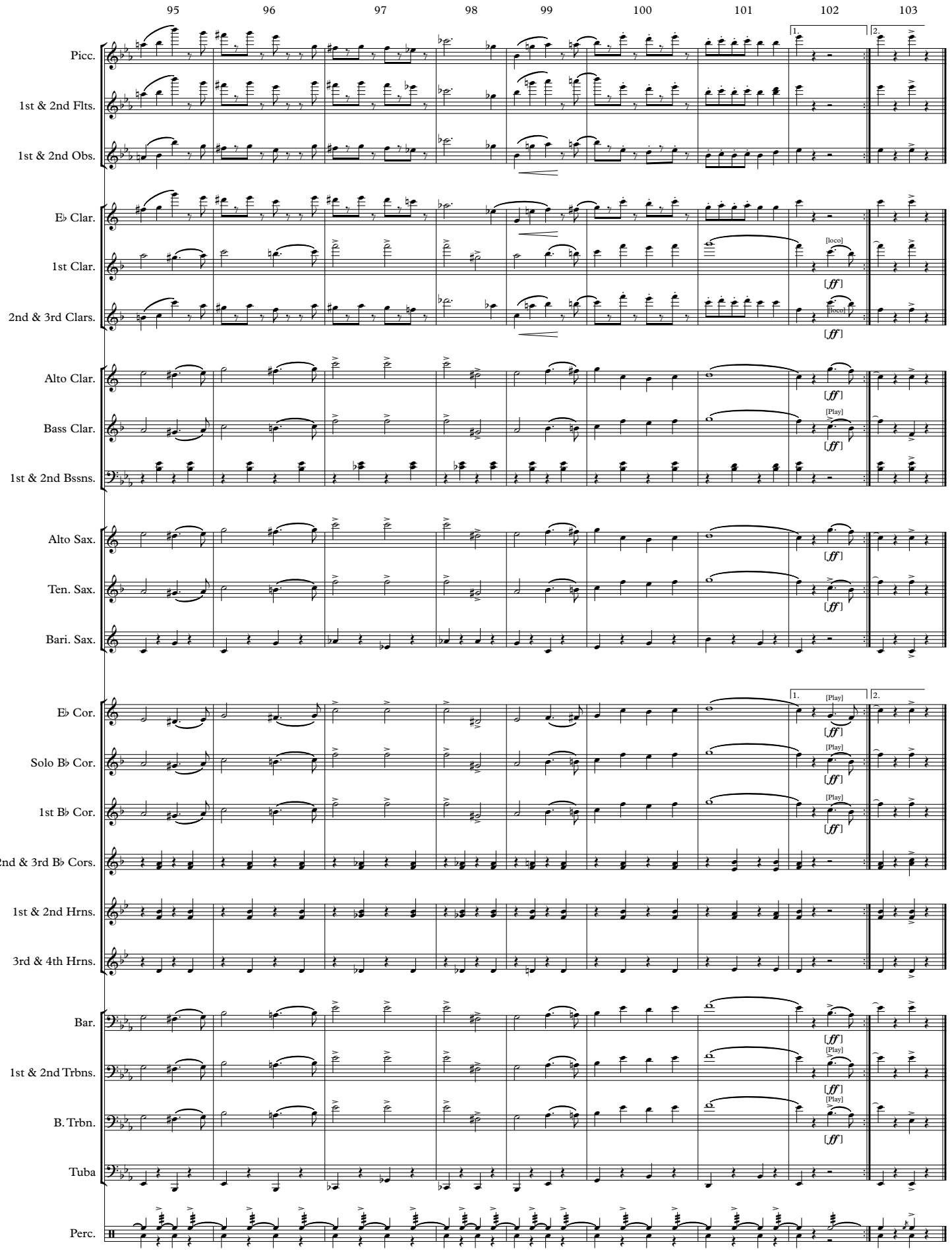

57
58
59
60
61
62
63
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[tacet]
[Play]
[- Cyms.]
a2
[p]
[mp]
[mf]
[f] mf


64
65
66
67
68
69
70
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[Play]
[tacet]
a2
[p]
[mp]
f


71
72
73
74
75
76
77
78
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
marc.
ff
f
a2
[Play]
[+Cyms.]


79
80
81
82
83
84
85
86
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
1st X
a2
[8vb]
[p] ff
[tacet]
f
[sfz]


Grandioso
87
88
89
90
91
92
93
94
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Grandioso
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[2nd X only]
[8vb 1st X]
a2
[p] ff
(ff)
[sff] (2nd X)


95
96
97
98
99
100
101
102
103
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
1.
2.
[loco]
[ff]
[Play]

March

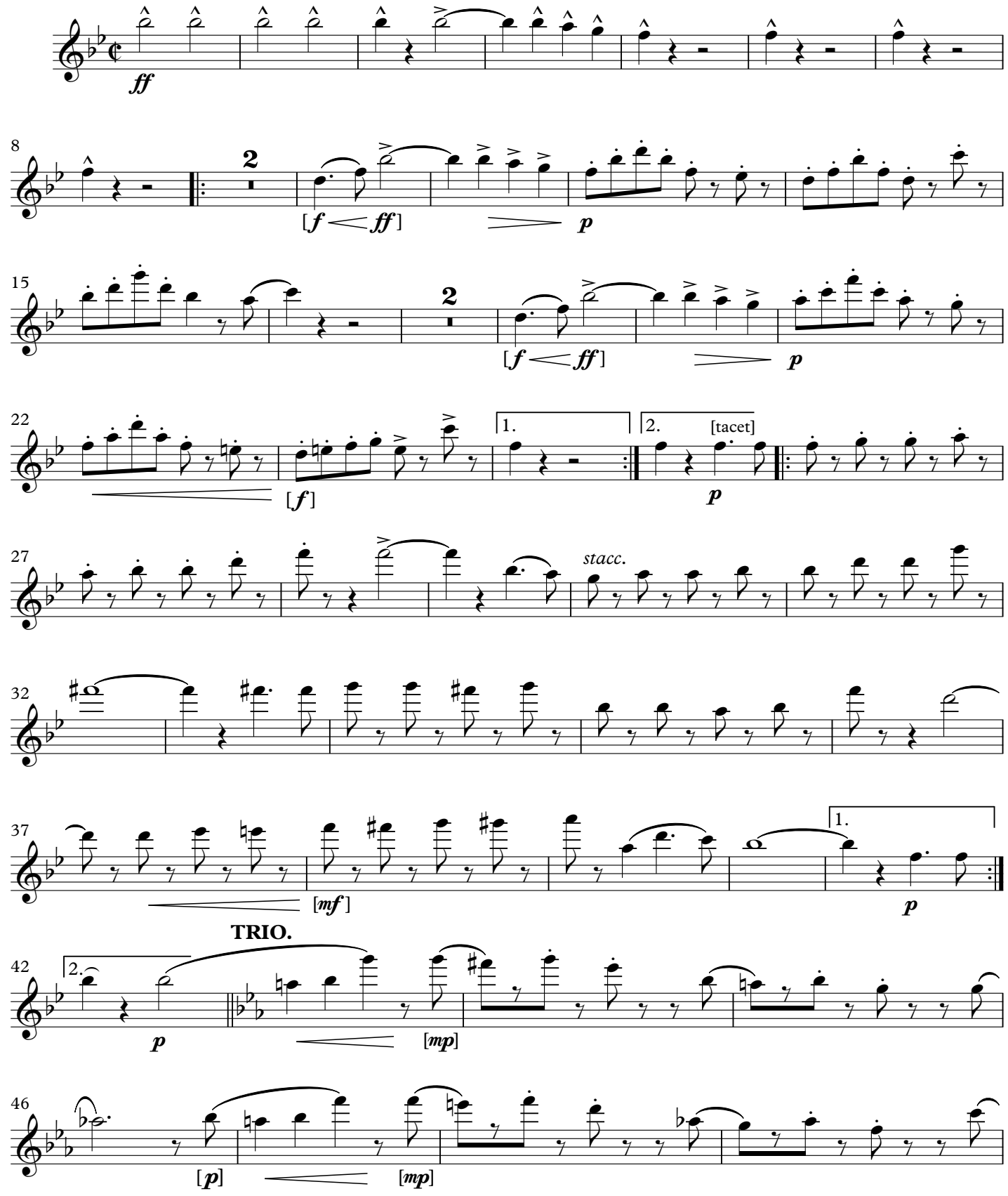
IMPERIAL EDWARD

(1902)

Piccolo

JOHN PHILIP SOUSA

March Tempo.



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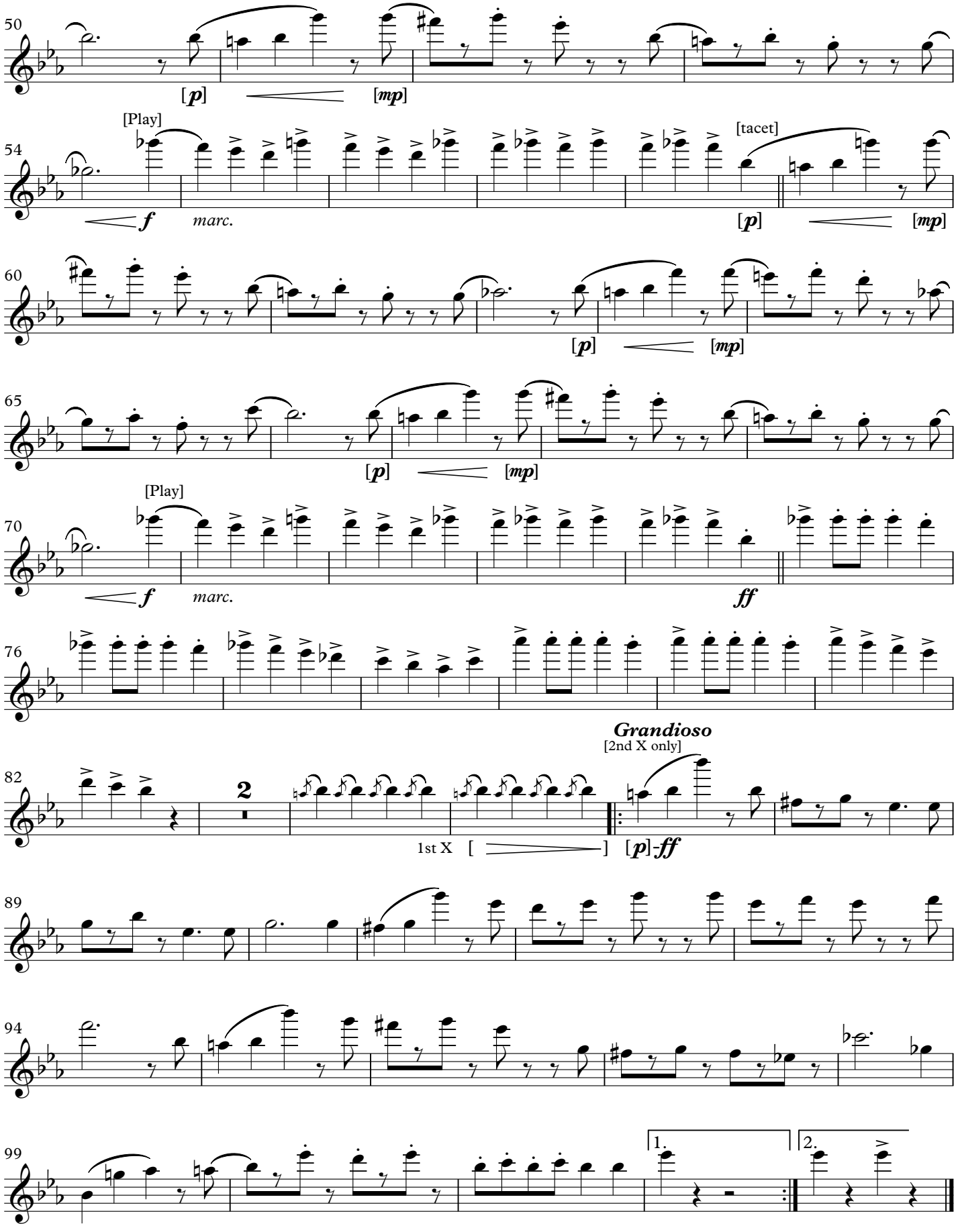

50
[p]
[mp]
54
[Play]
f
marc.
[tacet]
[p]
[mp]
60
[p]
[mp]
65
[p]
[mp]
70
[Play]
f
marc.
ff
76
Grandioso
[2nd X only]
82
2
1st X
[p]-ff
89
94
99
1.
2.

March

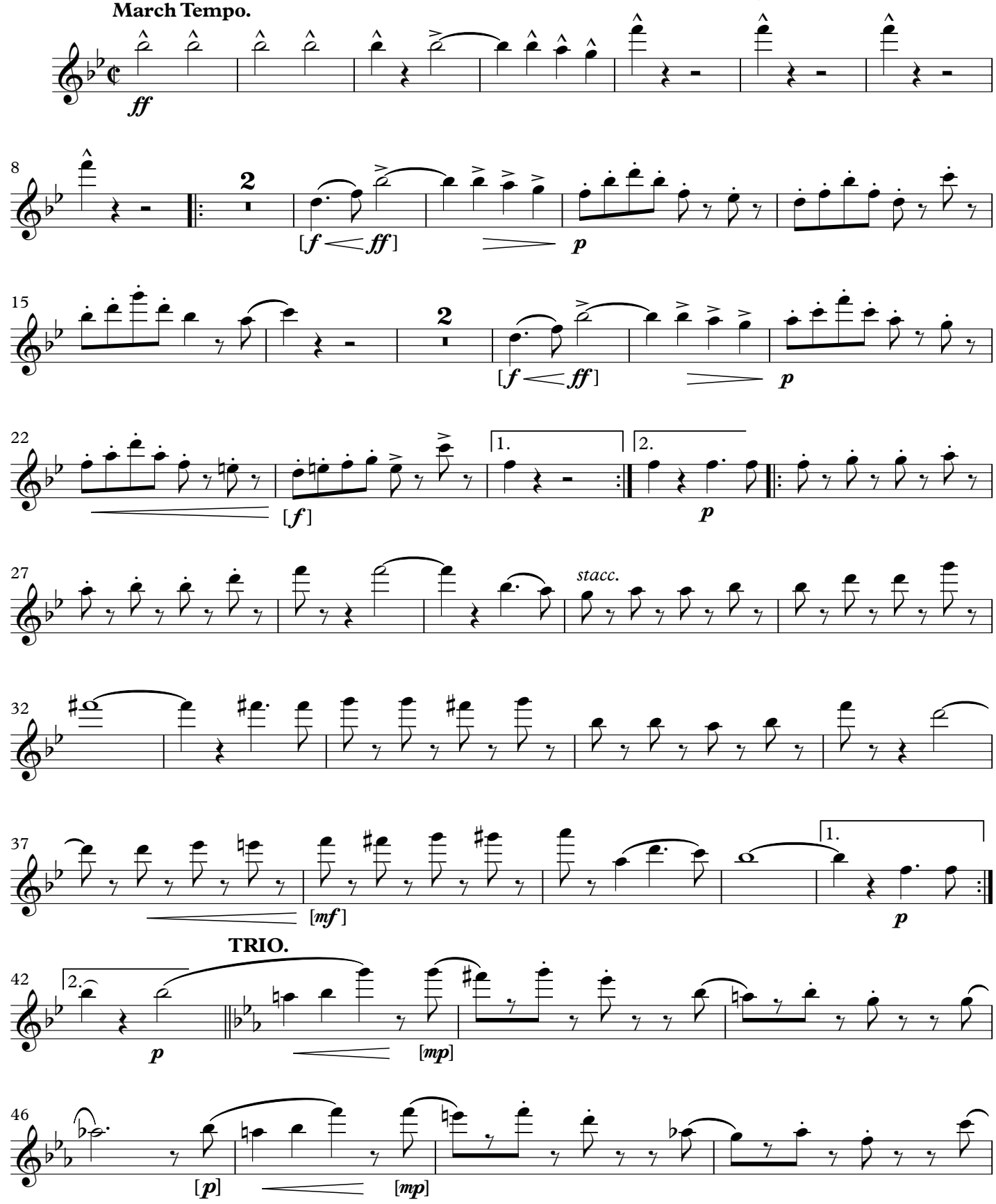
IMPERIAL EDWARD

(1902)

1st Flute

JOHN PHILIP SOUSA

March Tempo.



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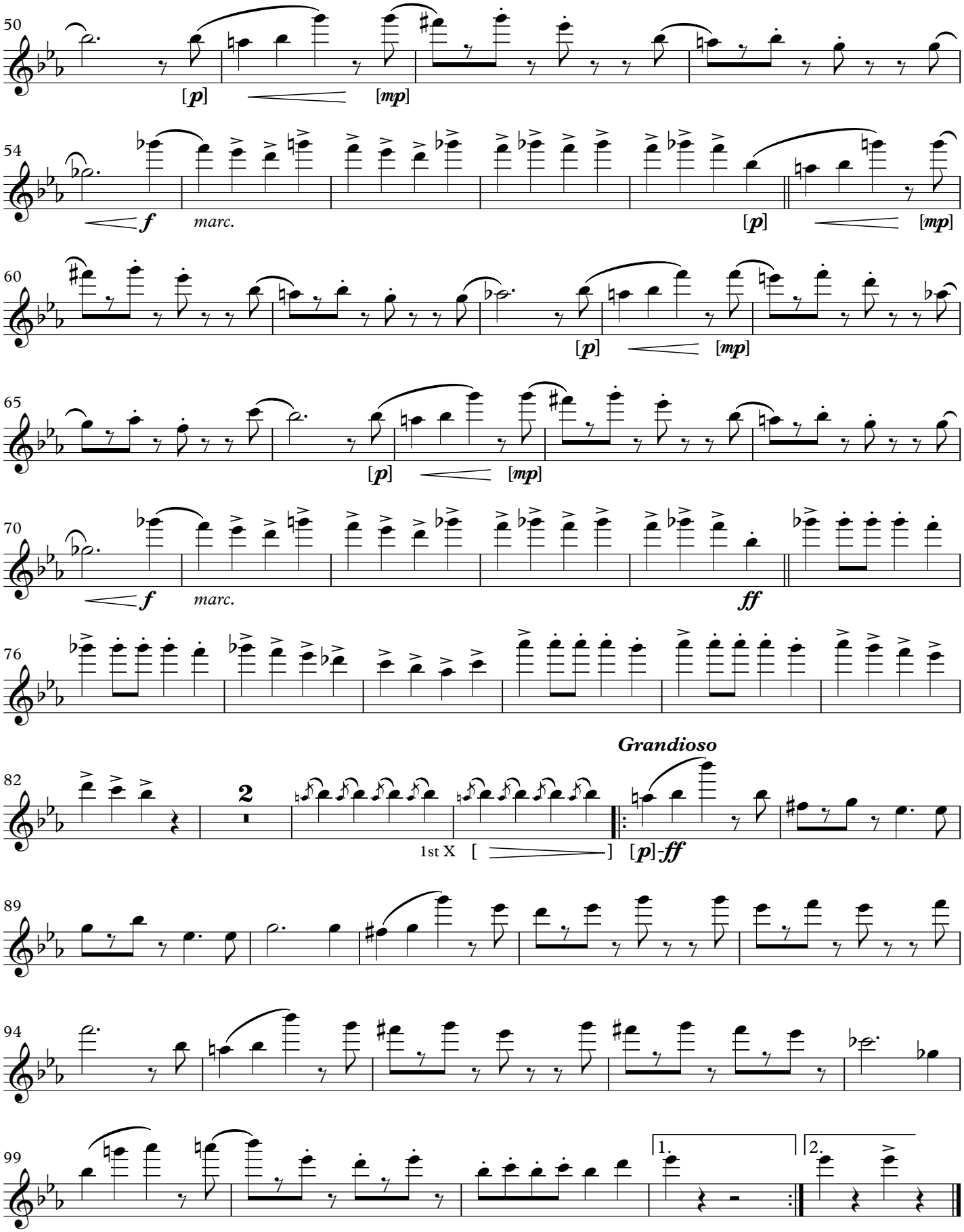

50
[p]
[mp]
54
f
marc.
[p]
[mp]
60
[p]
[mp]
65
[p]
[mp]
70
f
marc.
ff
76
Grandioso
82
2
1st X
[p]-ff
89
94
99
1.
2.

March

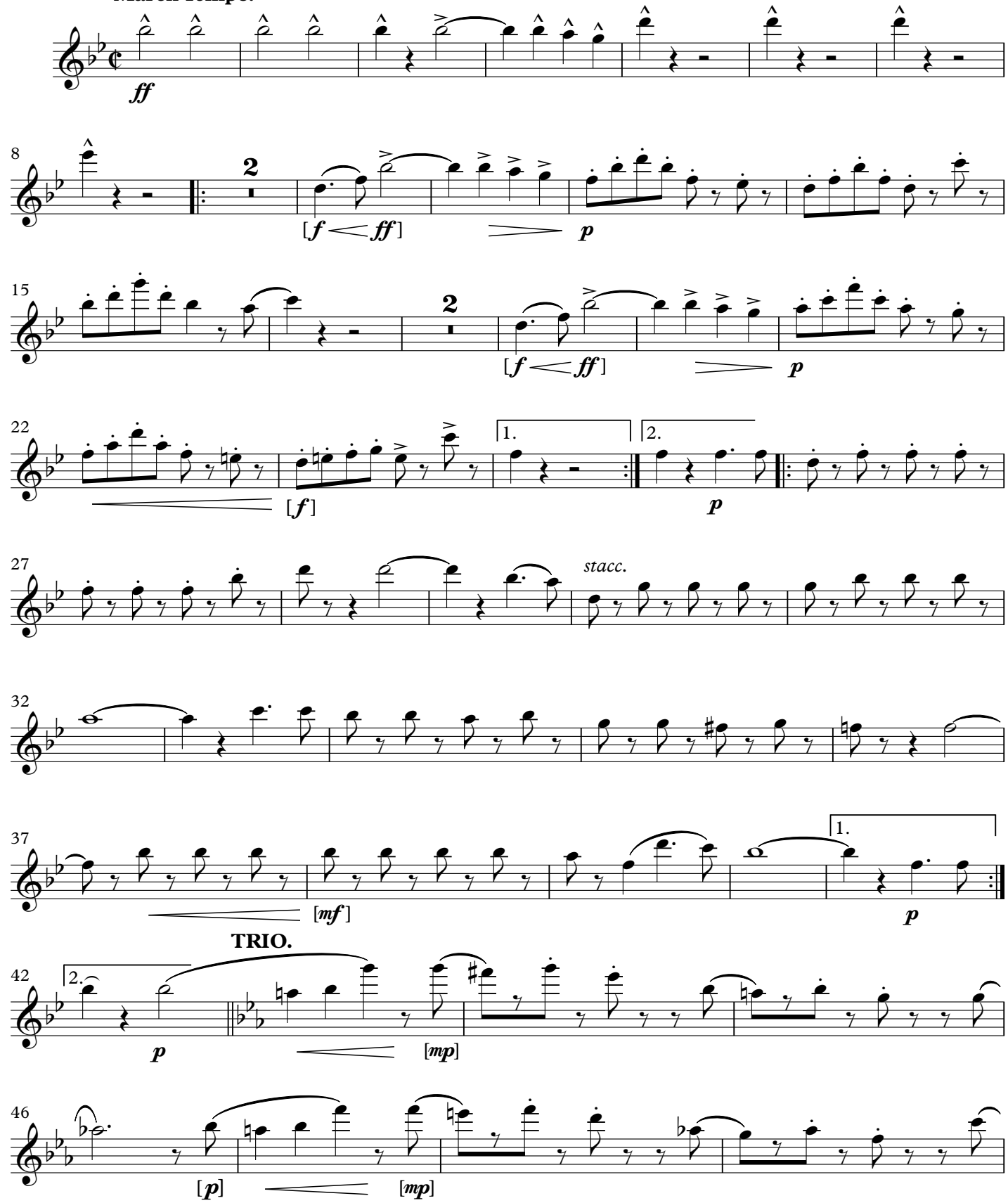
IMPERIAL EDWARD

(1902)

2nd Flute

JOHN PHILIP SOUSA

March Tempo.



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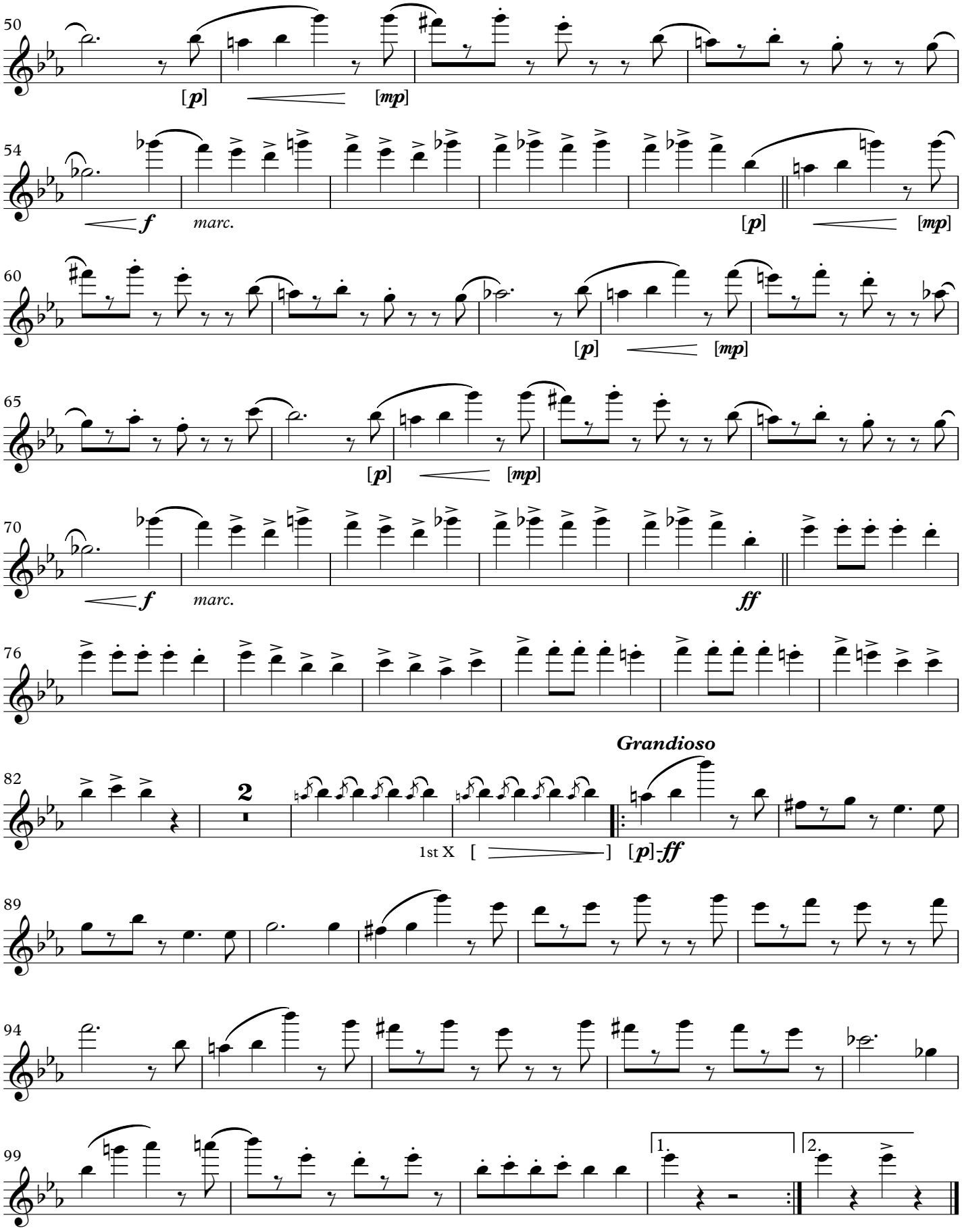

50
[p]
[mp]
54
f
marc.
[p]
[mp]
60
[p]
[mp]
65
[p]
[mp]
70
f
marc.
ff
76
Grandioso
82
2
1st X
[p]-ff
89
94
99
1.
2.

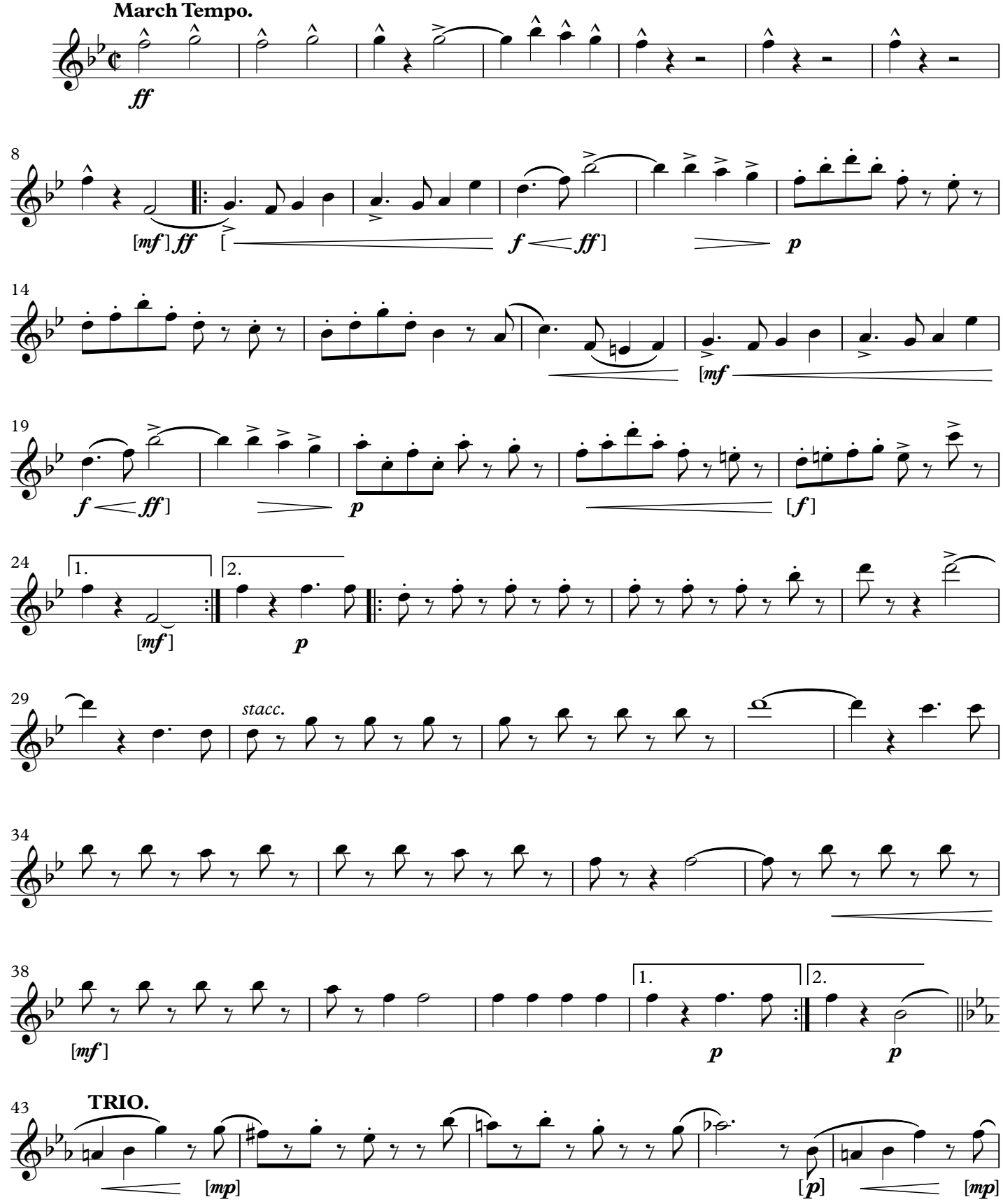
March

IMPERIAL EDWARD

(1902)

1st Oboe

JOHN PHILIP SOUSA



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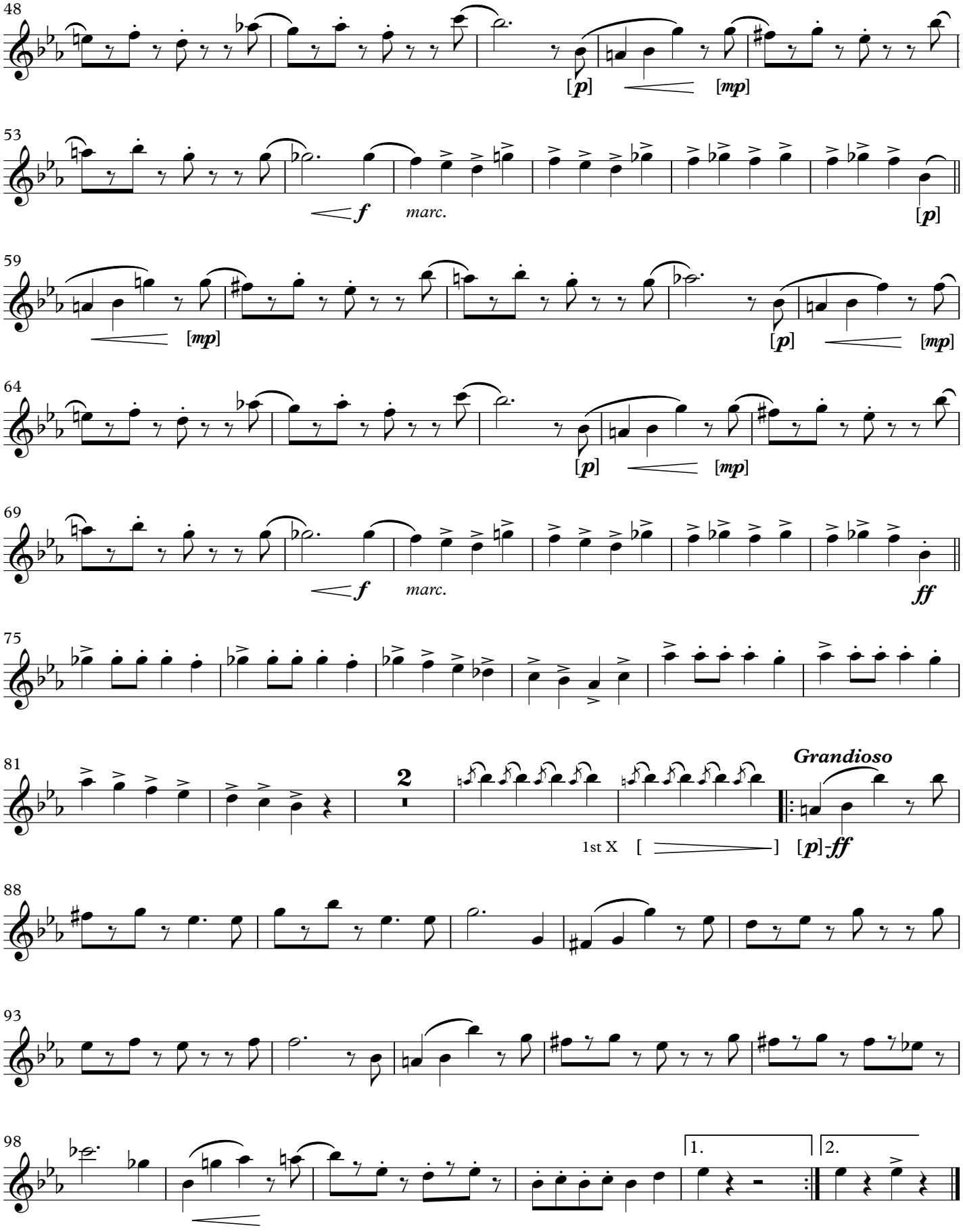

48
[p]
[mp]
53
f
marc.
[p]
59
[mp]
[p]
[mp]
64
[p]
[mp]
69
f
marc.
ff
75
81
2
Grandioso
1st X
[p]-ff
88
93
98
1.
2.

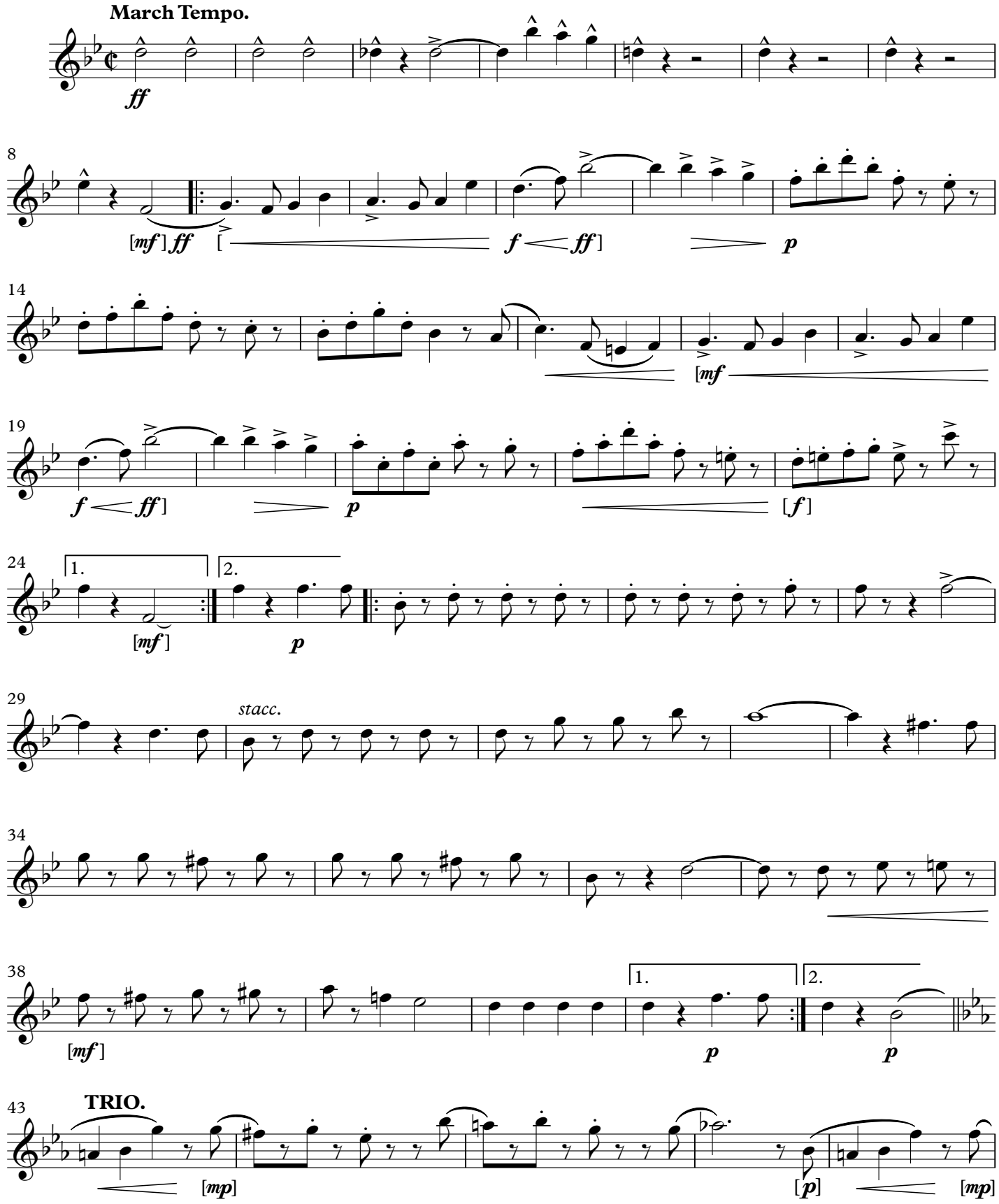
March

IMPERIAL EDWARD

(1902)

2nd Oboe

JOHN PHILIP SOUSA



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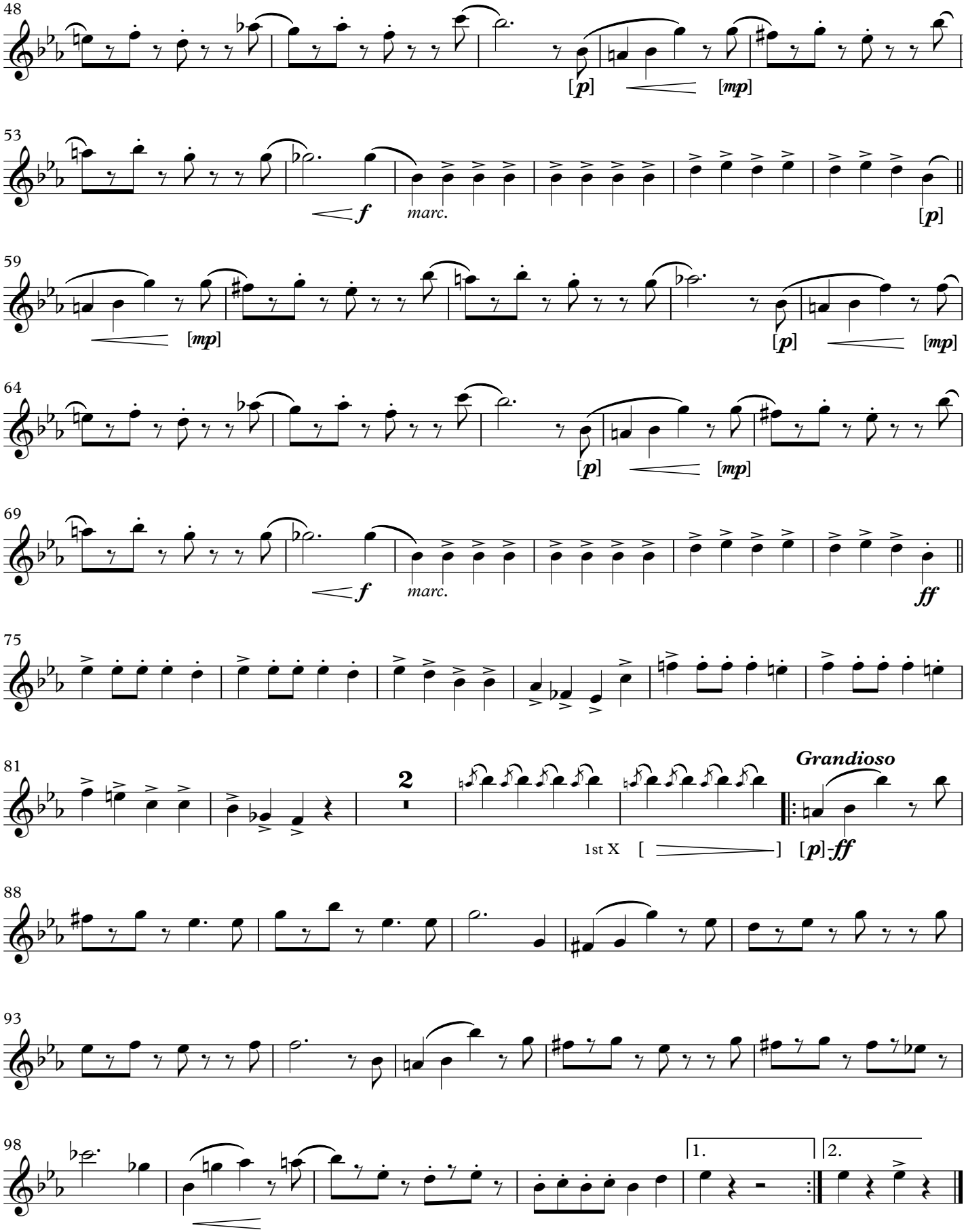
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[mp]
53
f
marc.
[p]
59
[mp]
[p]
[mp]
64
[p]
[mp]
69
f
marc.
ff
75
81
2
Grandioso
1st X
[p]-ff
88
93
98
1.
2.

March

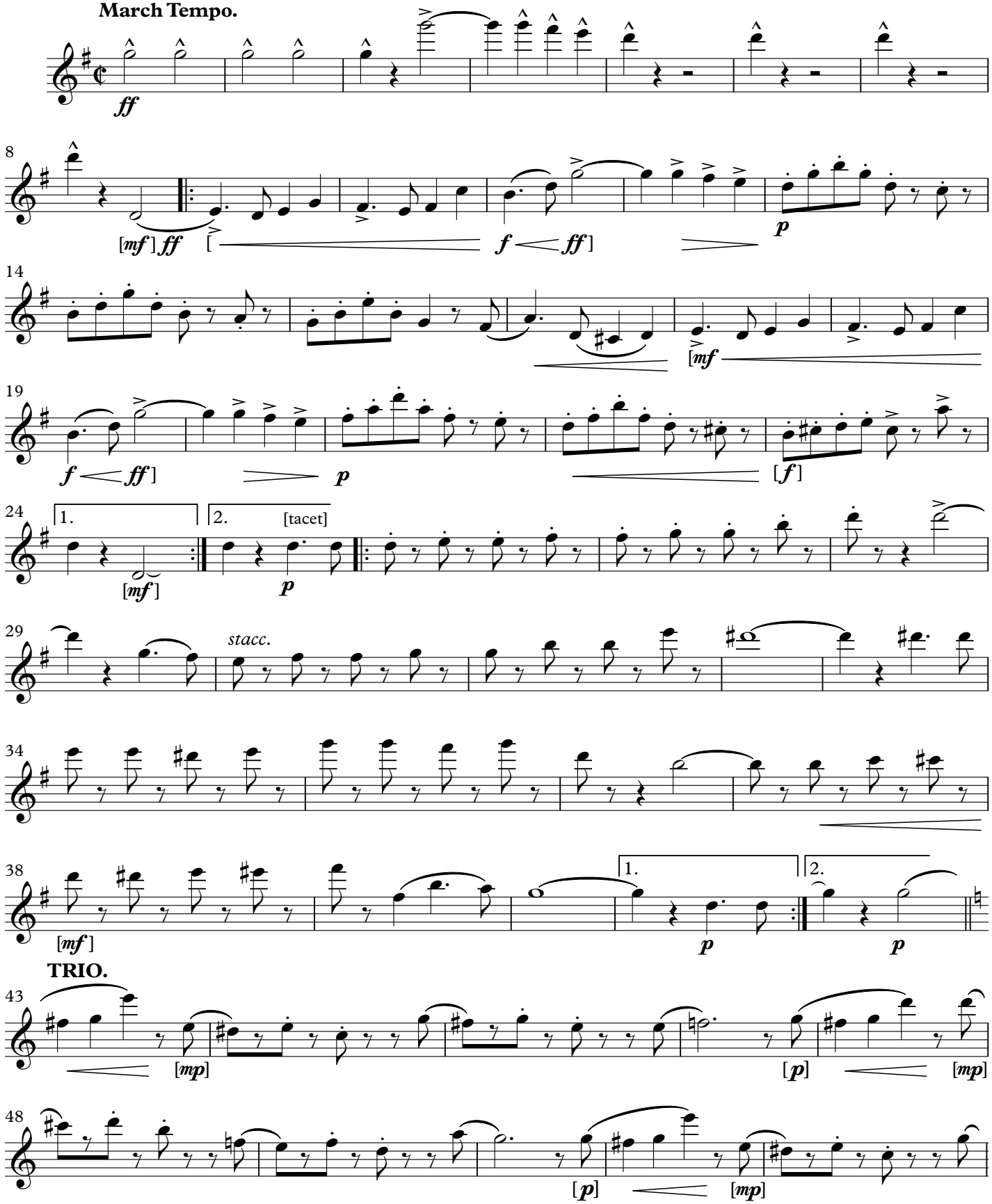
IMPERIAL EDWARD

(1902)

E♭ Clarinet

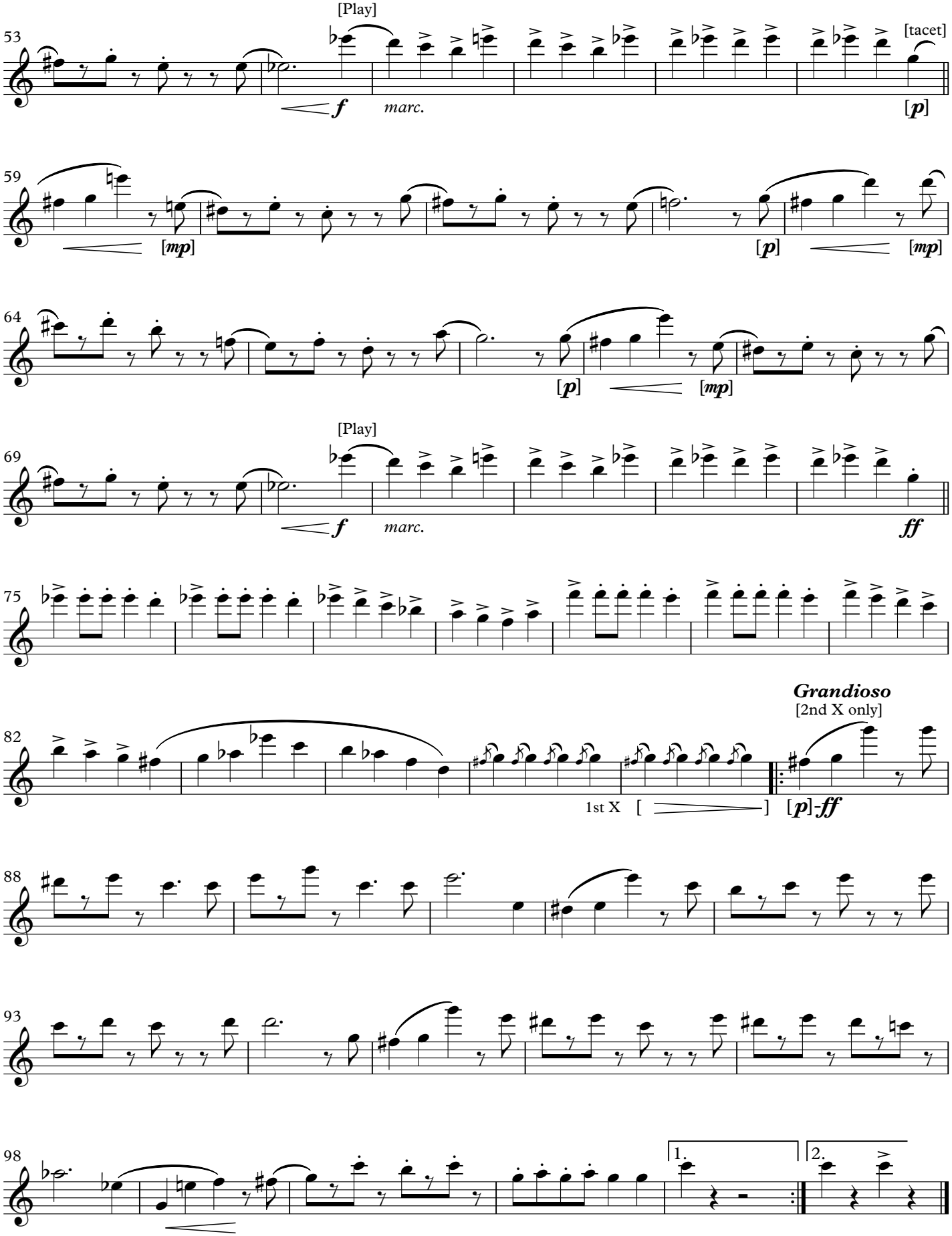
JOHN PHILIP SOUSA

March Tempo.



This Edition in the Public Domain - 2018

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


[Play]
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f
marc.
[tacet]
[p]
59
[mp]
[p]
[mp]
64
[p]
[mp]
[Play]
69
f
marc.
ff
75
Grandioso
[2nd X only]
82
1st X
[p]-ff
88
93
98
1.
2.

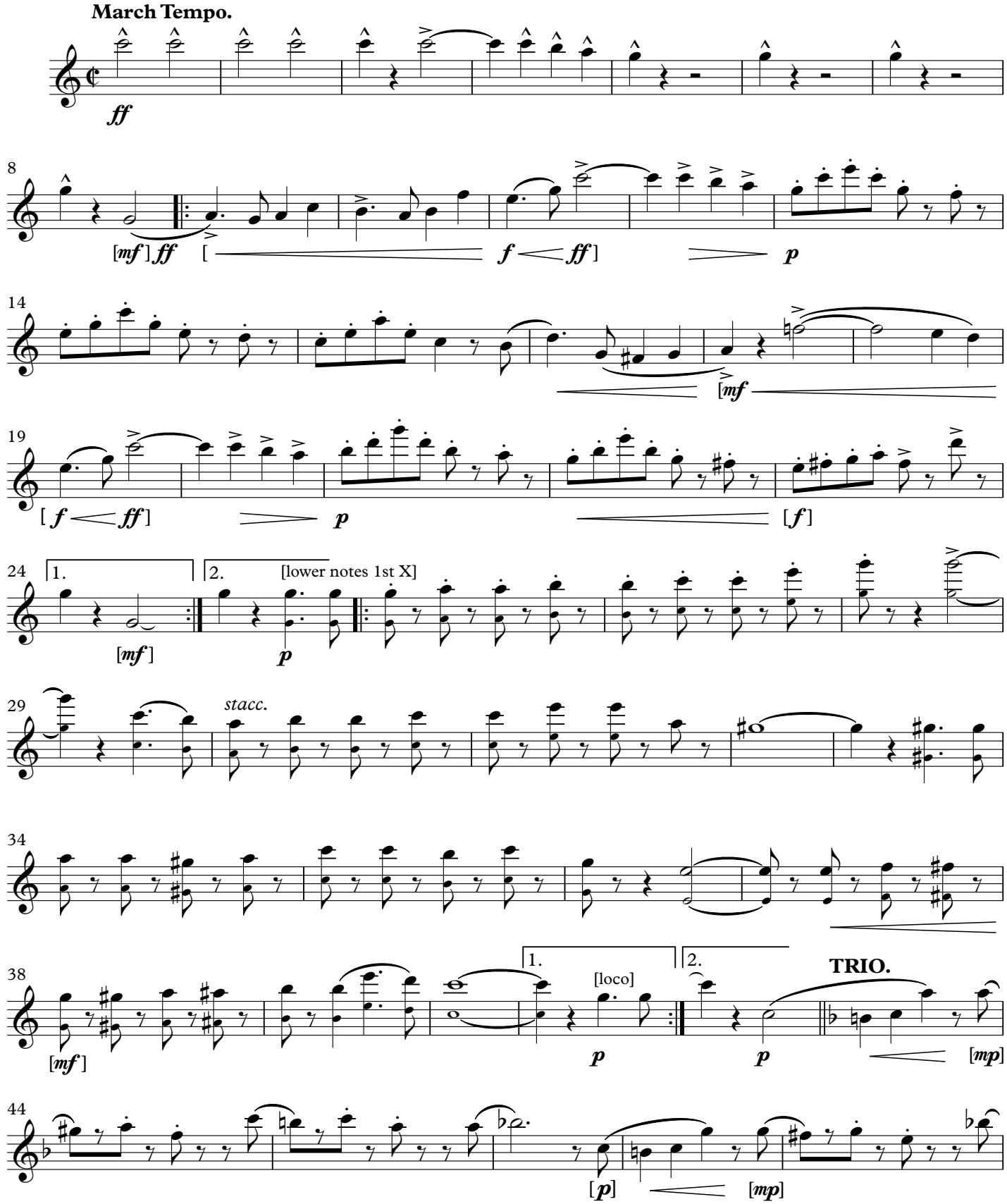
March

IMPERIAL EDWARD

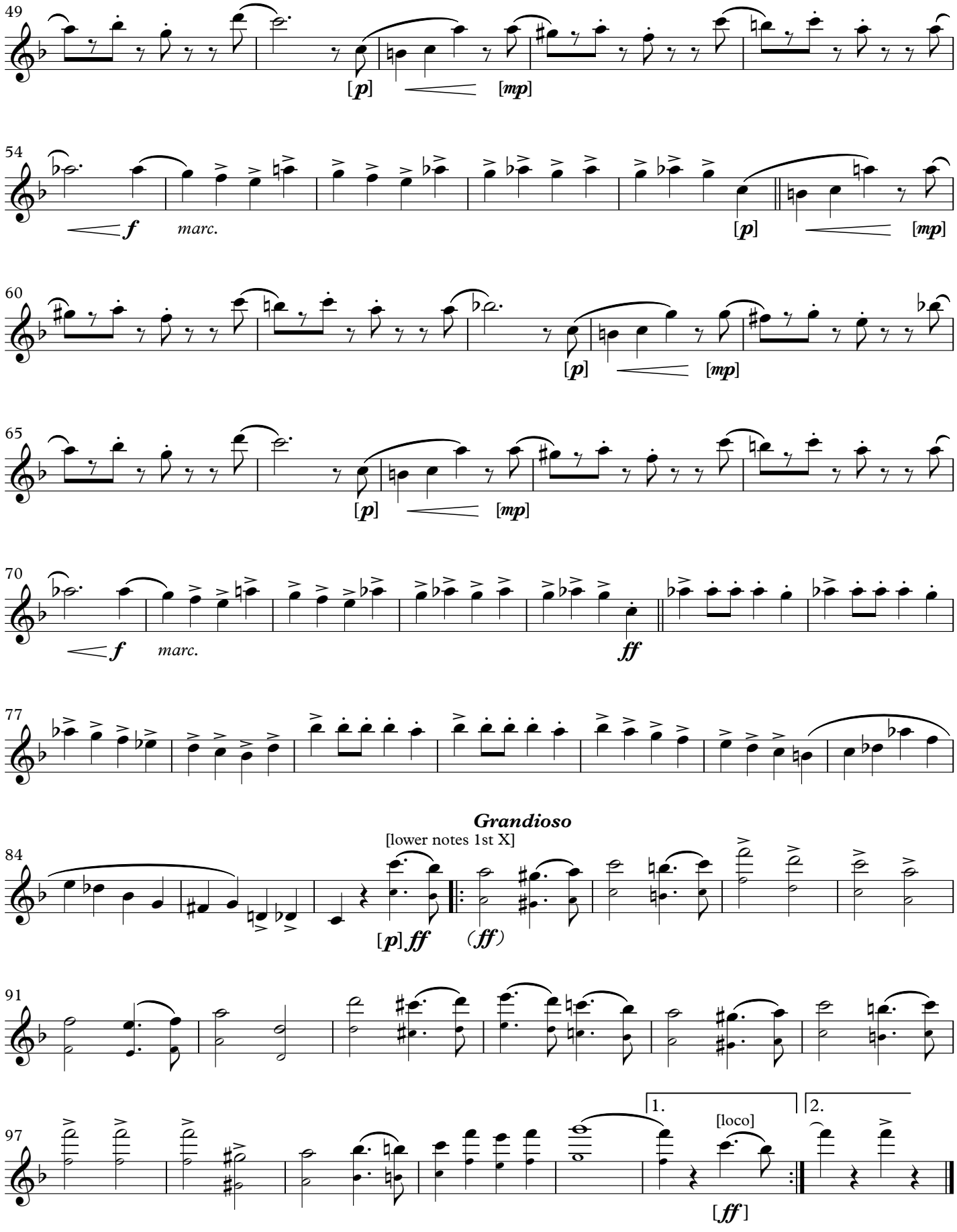
(1902)

1st B♭ Clarinet

JOHN PHILIP SOUSA



This Edition in the Public Domain - 2018
As played by "The President's Own" United States Marine Band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[p]
[mp]
54
f
marc.
[p]
[mp]
60
[p]
[mp]
65
[p]
[mp]
70
f
marc.
ff
77
Grandioso
[lower notes 1st X]
84
[p] ff
(ff)
91
97
1.
2.
[loco]
[ff]

March

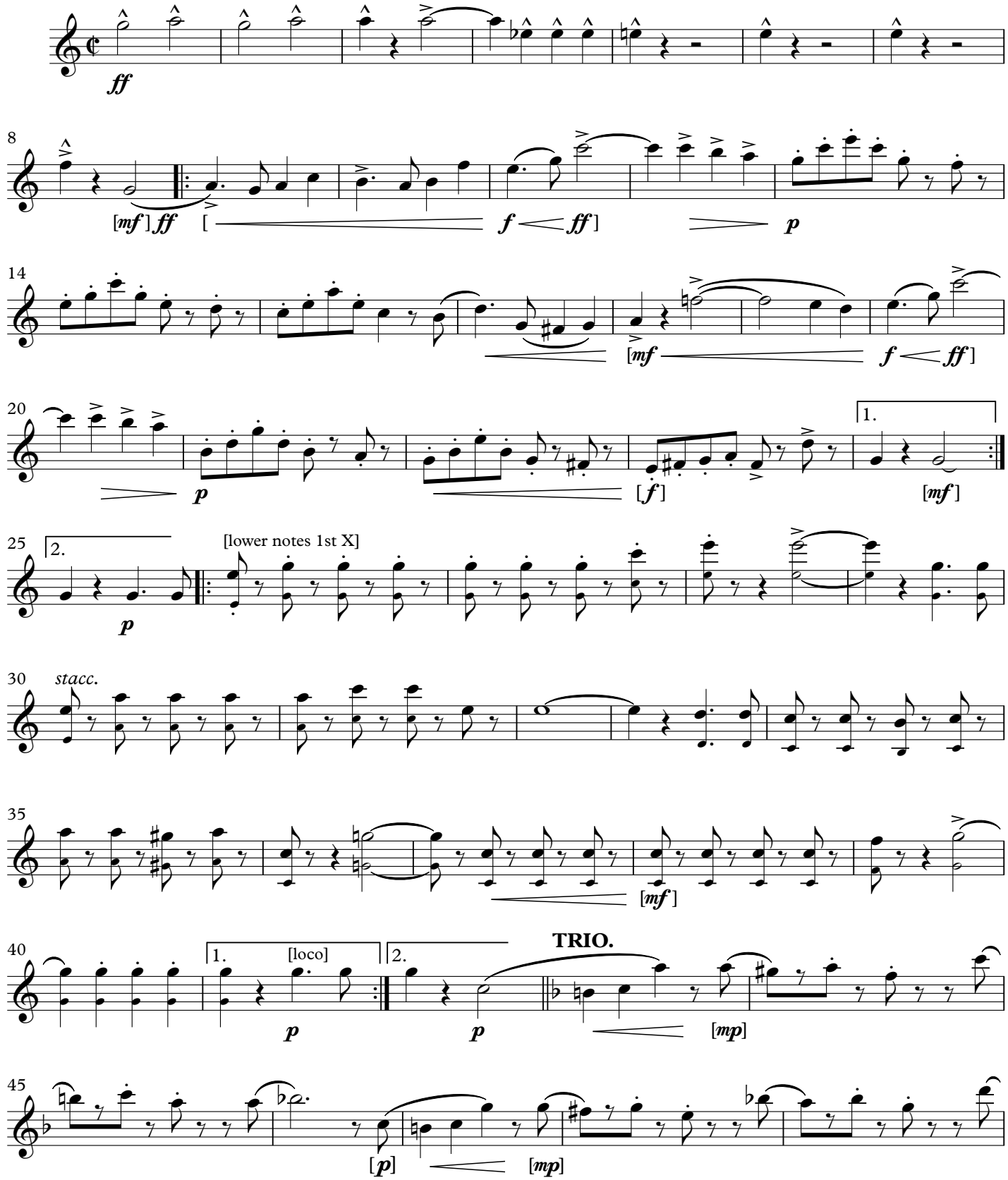
IMPERIAL EDWARD

(1902)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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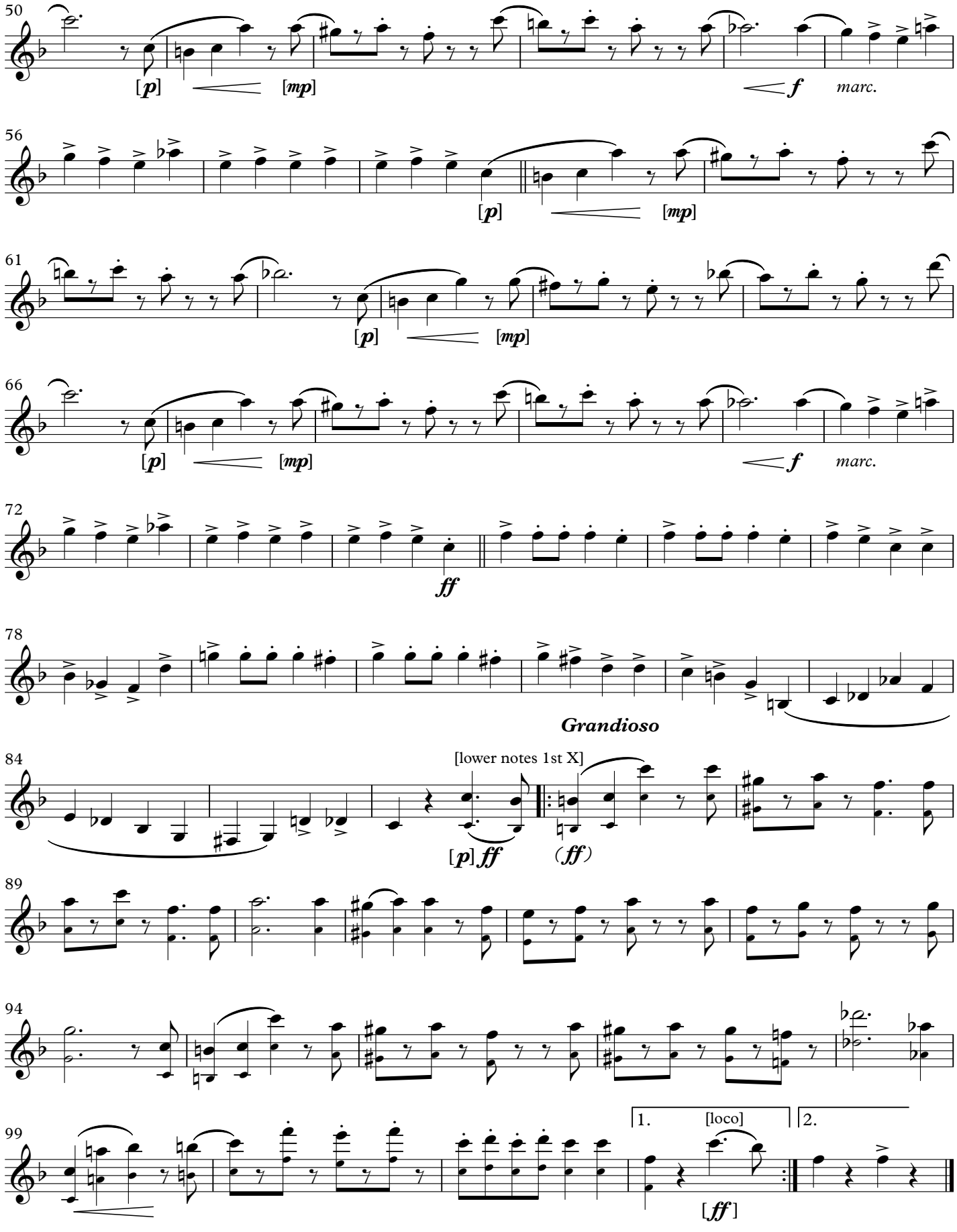
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[p]
[mp]
f
marc.
56
[p]
[mp]
61
[p]
[mp]
66
[p]
[mp]
f
marc.
72
ff
78
Grandioso
84
[lower notes 1st X]
[p] ff
(ff)
89
94
99
1.
[loco]
2.
[ff]

March

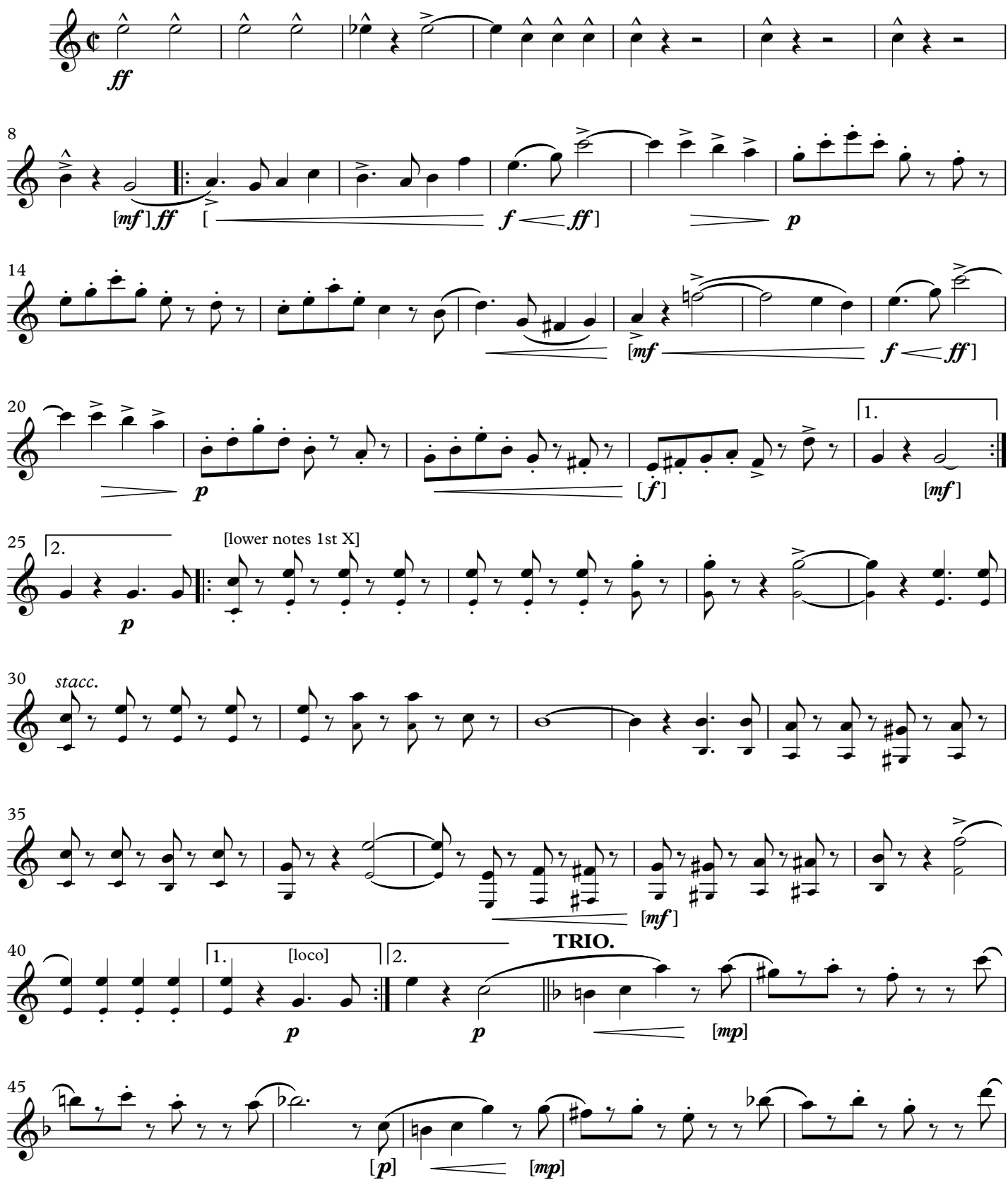
IMPERIAL EDWARD

(1902)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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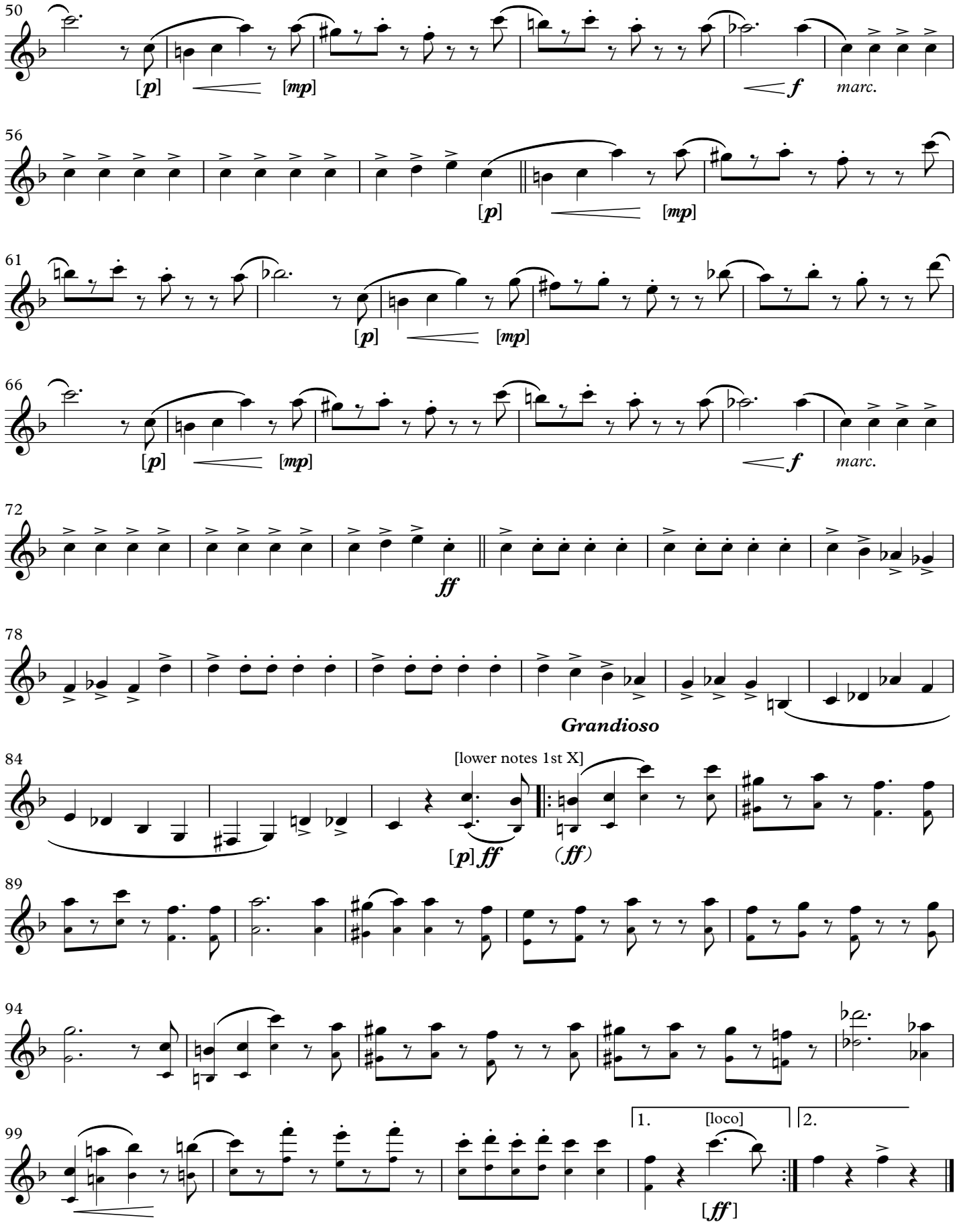
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[mp]
f
marc.
56
[p]
[mp]
61
[p]
[mp]
66
[p]
[mp]
f
marc.
72
ff
78
Grandioso
84
[lower notes 1st X]
[p] ff
(ff)
89
94
99
1.
[loco]
2.
[ff]

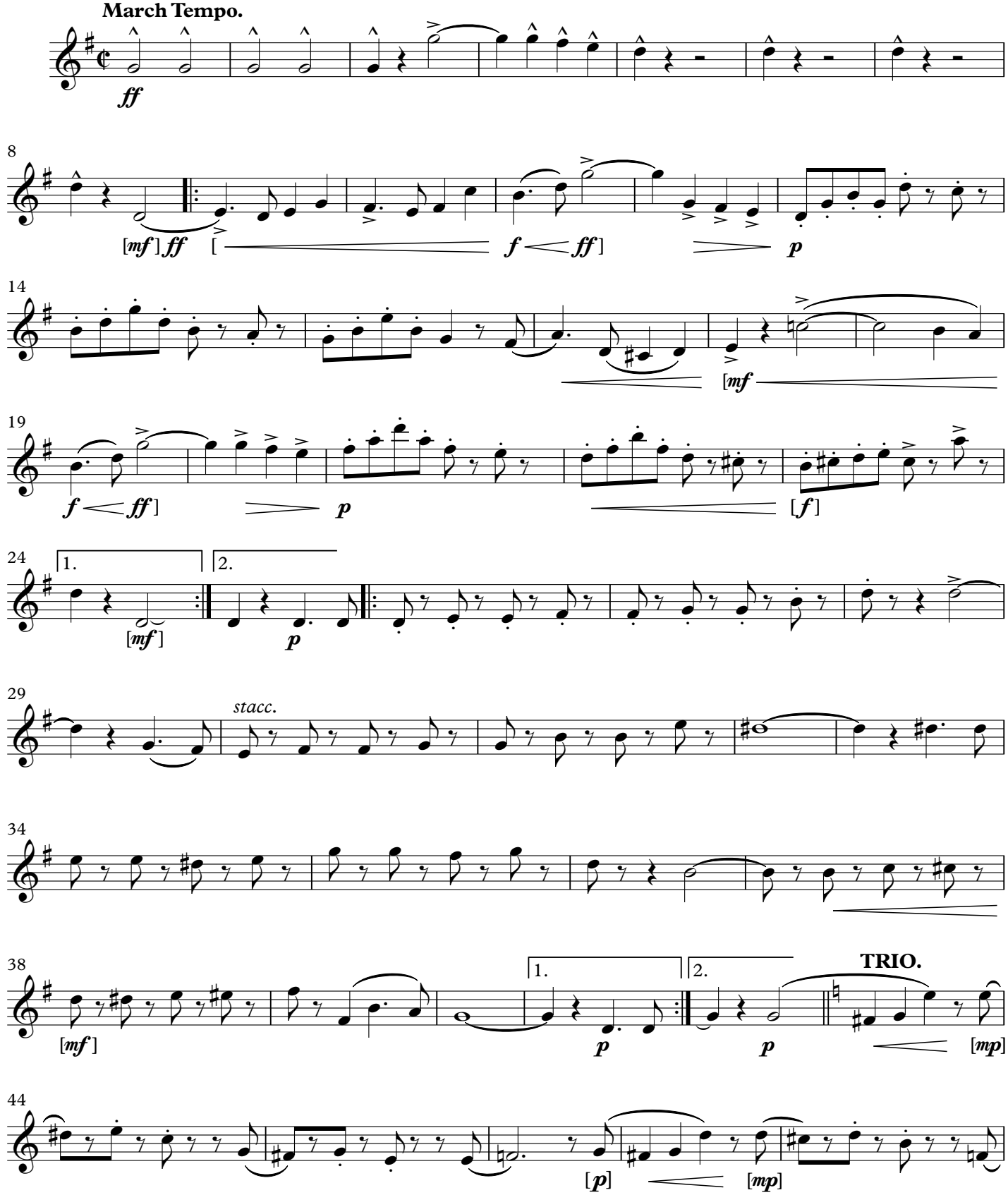
March

IMPERIAL EDWARD

(1902)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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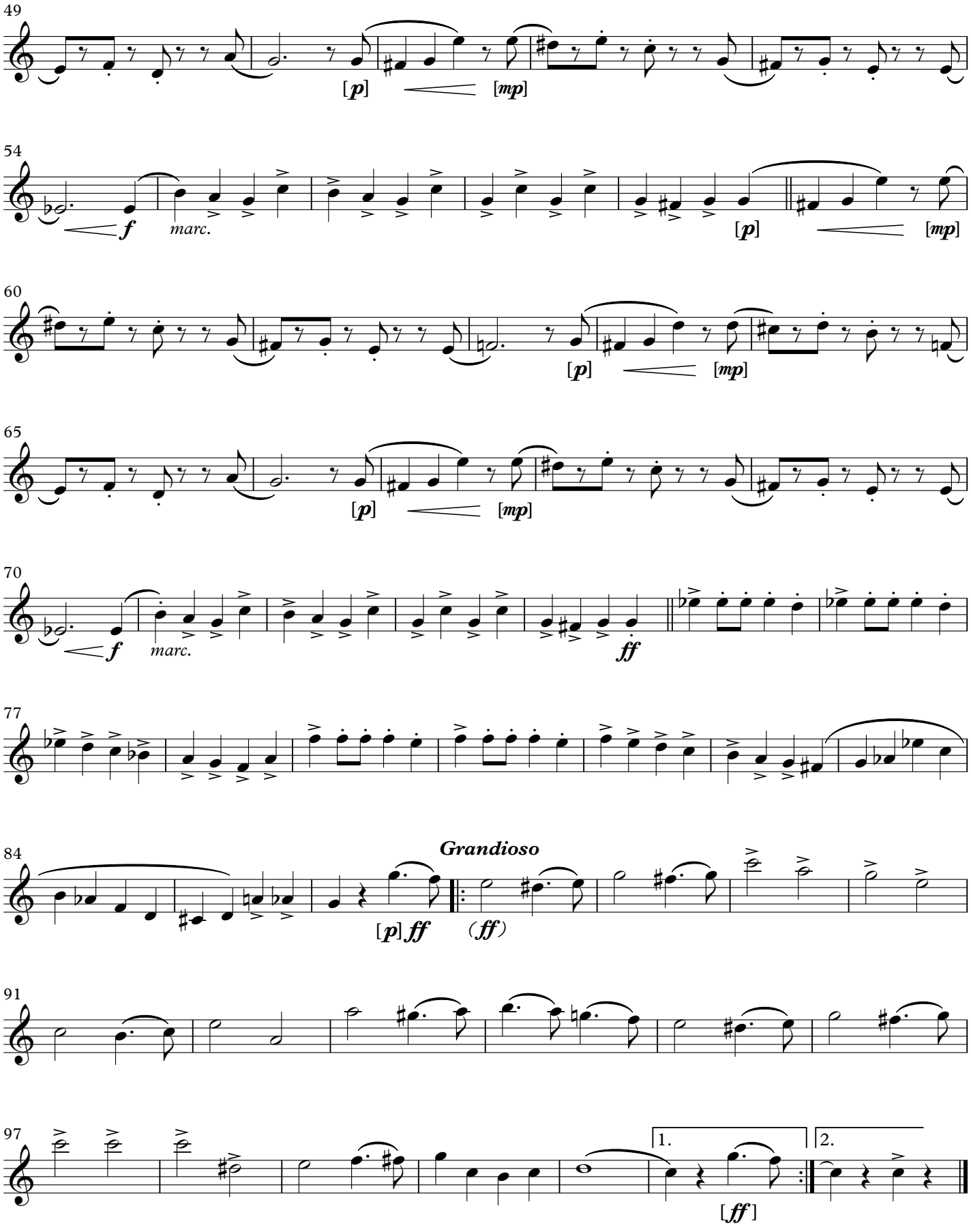

49
[p]
[mp]
54
f
marc.
[p]
[mp]
60
[p]
[mp]
65
[p]
[mp]
70
f
marc.
ff
77
84
Grandioso
[p] ff
(ff)
91
97
1.
2.
[ff]

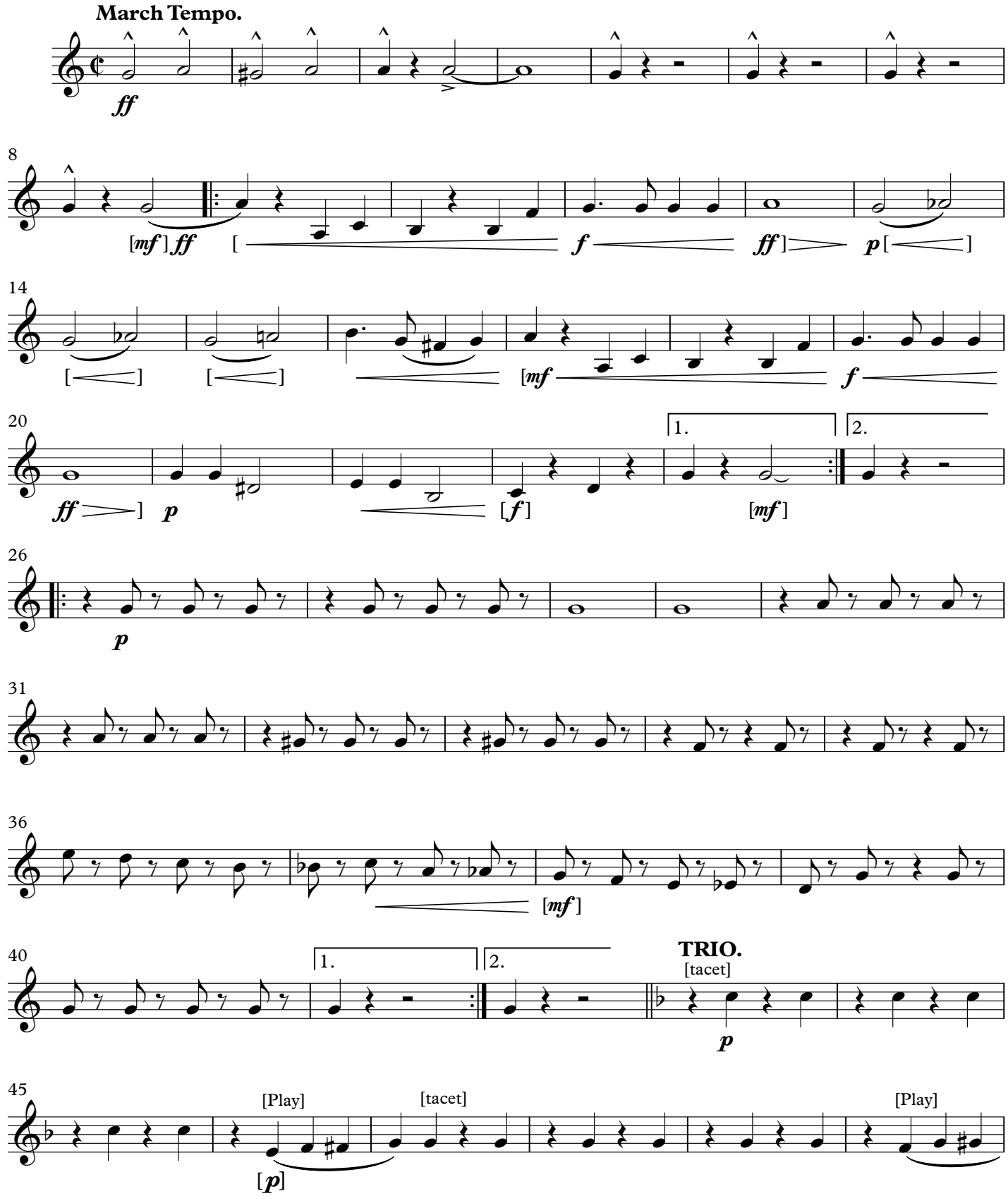
March

IMPERIAL EDWARD

(1902)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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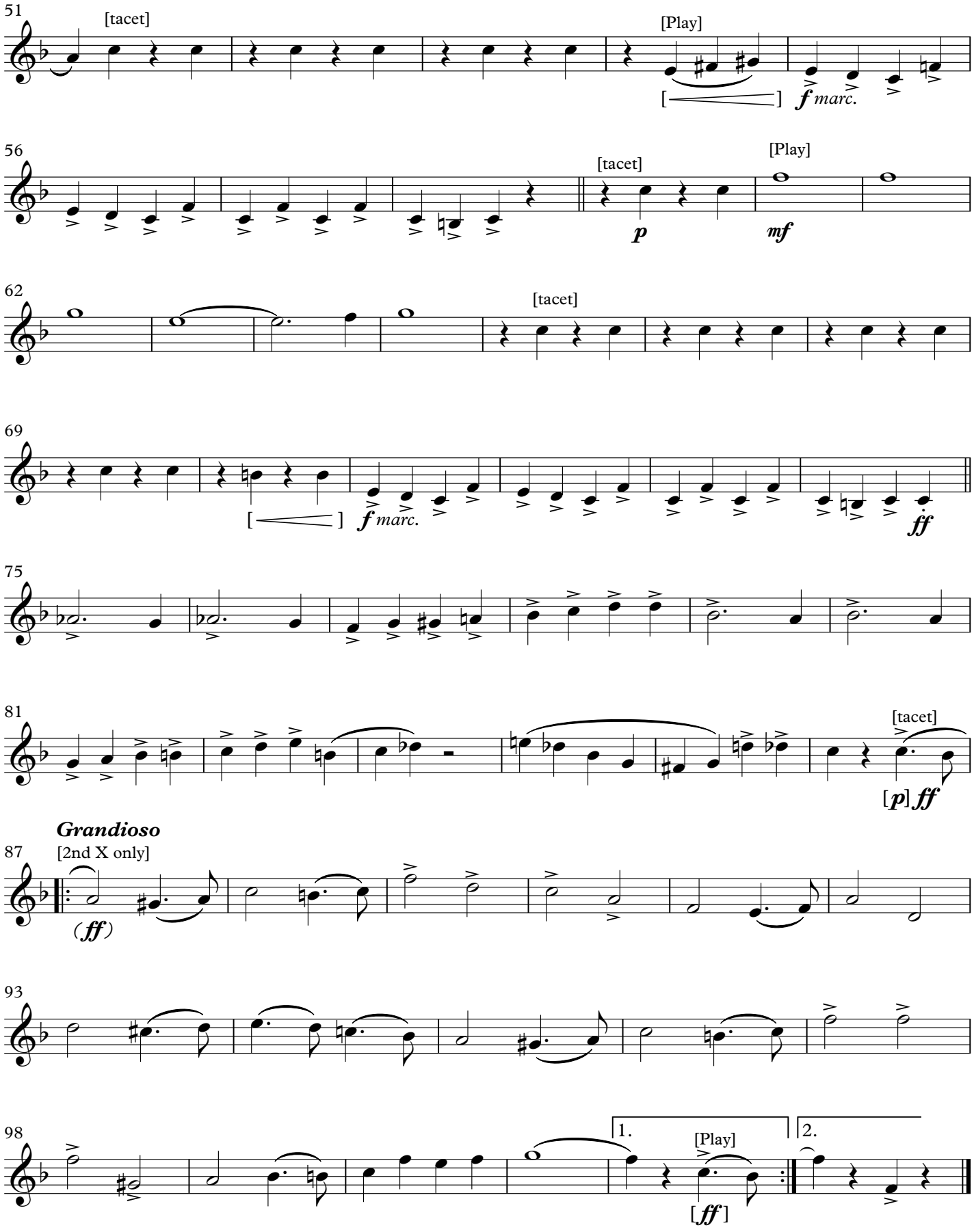

51
[tacet]
[Play]
f marc.
56
[tacet]
[Play]
p
mf
62
[tacet]
69
f marc.
ff
75
81
[tacet]
[p] ff
Grandioso
87
[2nd X only]
(ff)
93
98
1.
[Play]
[ff]
2.

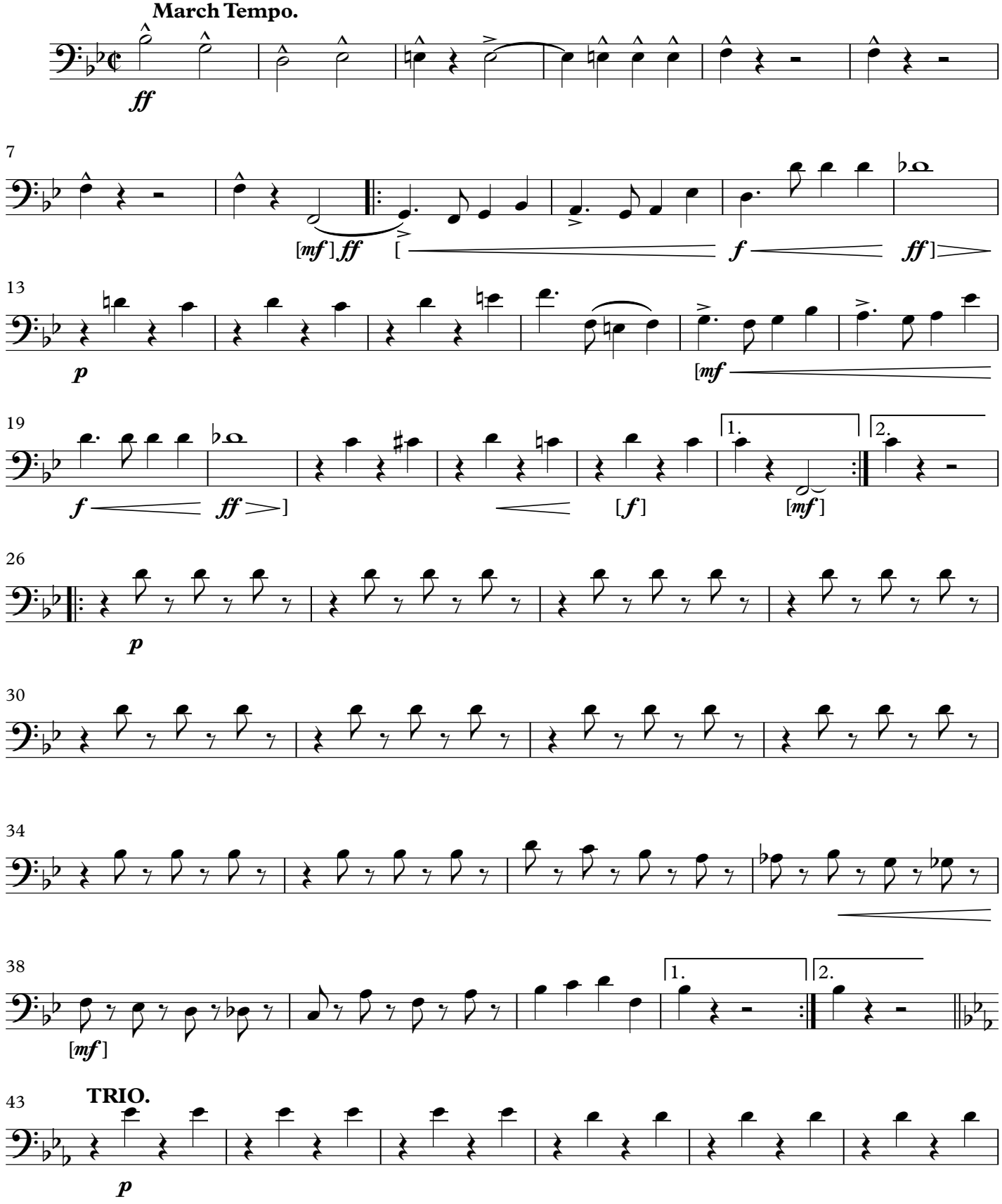
March

IMPERIAL EDWARD

(1902)

1st Bassoon

JOHN PHILIP SOUSA



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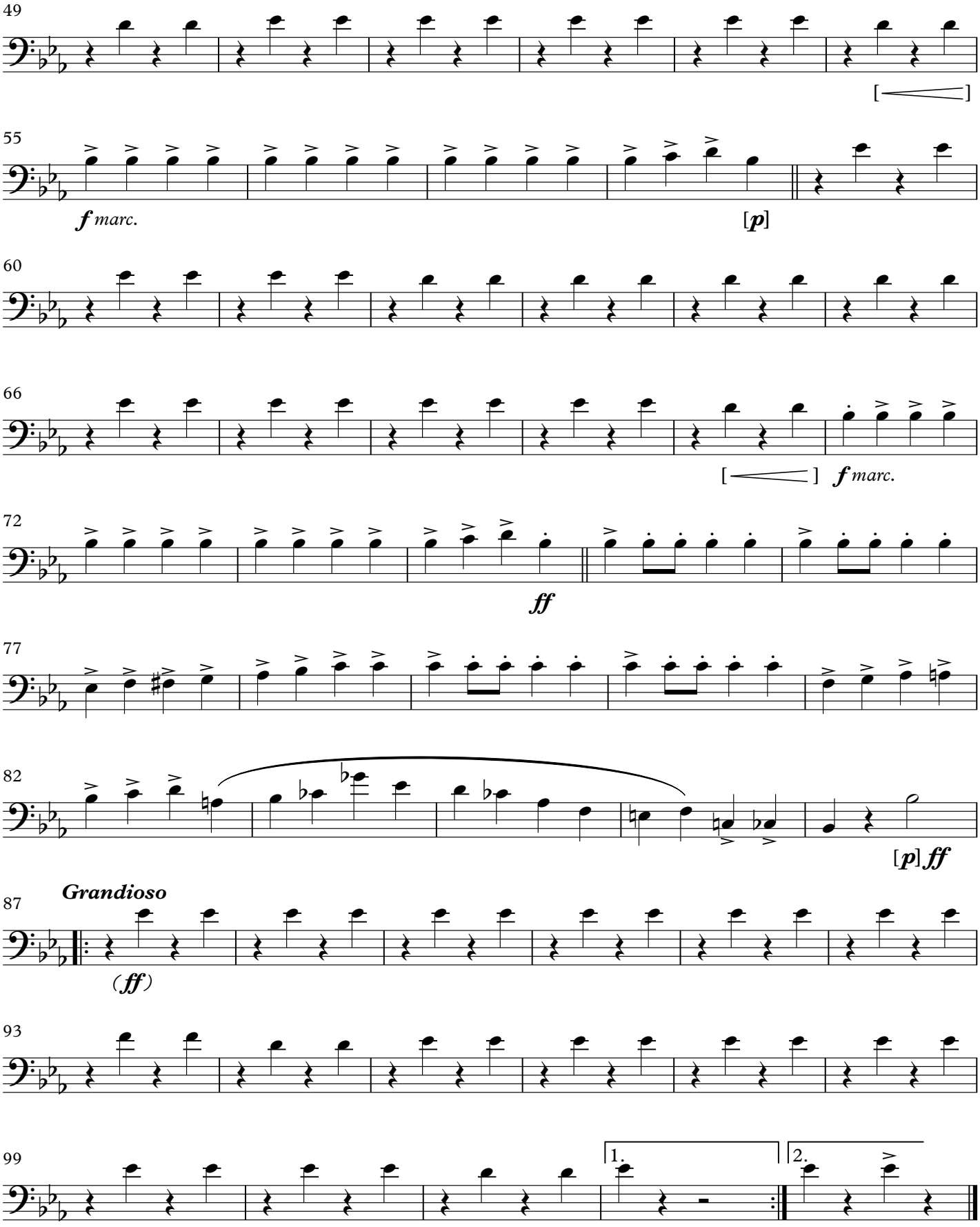

49
[ ]
55
f marc.
[p]
60
66
[ ] f marc.
72
ff
77
82
[p] ff
87
Grandioso
(ff)
93
99
1.
2.

March

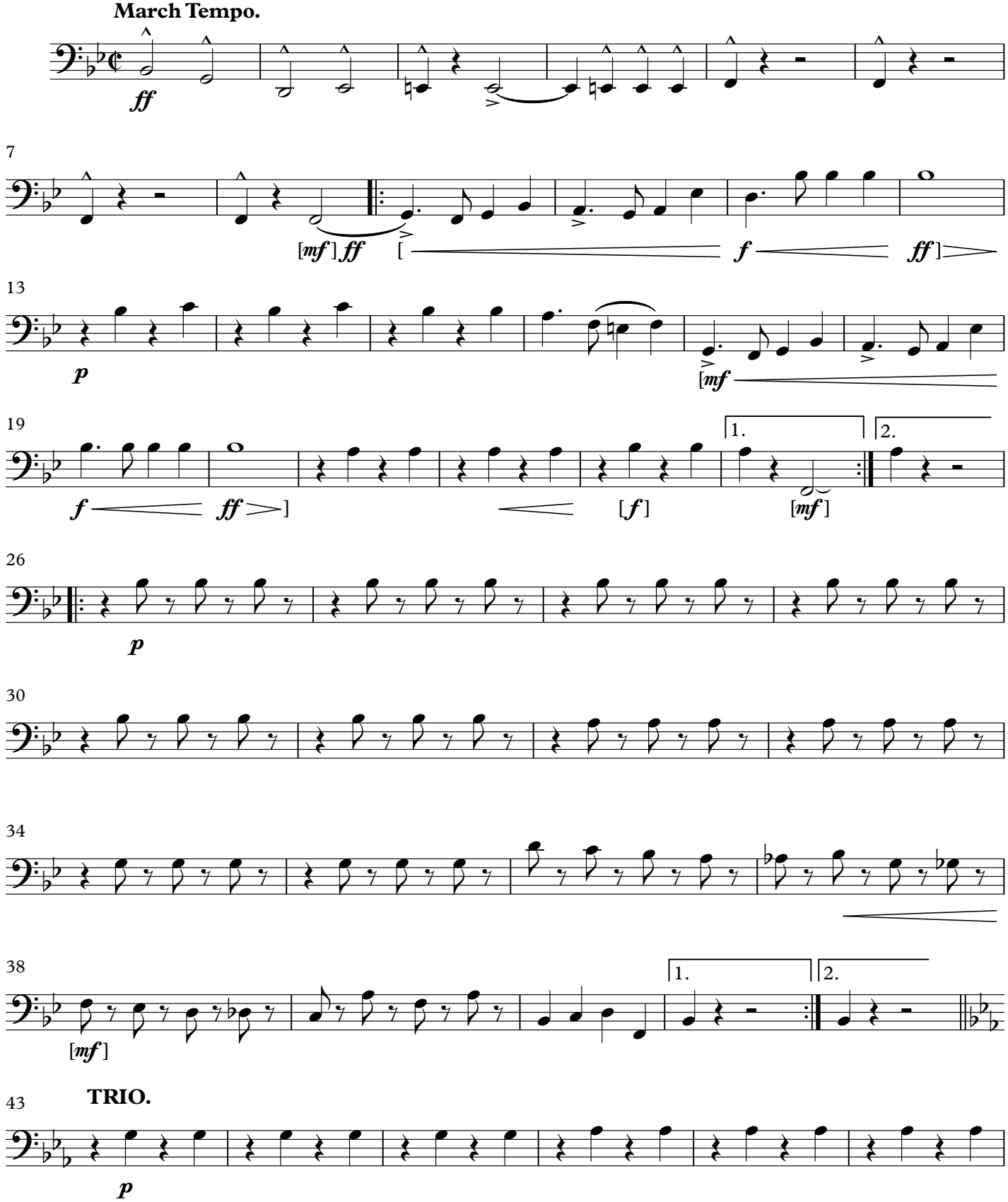
IMPERIAL EDWARD

(1902)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.



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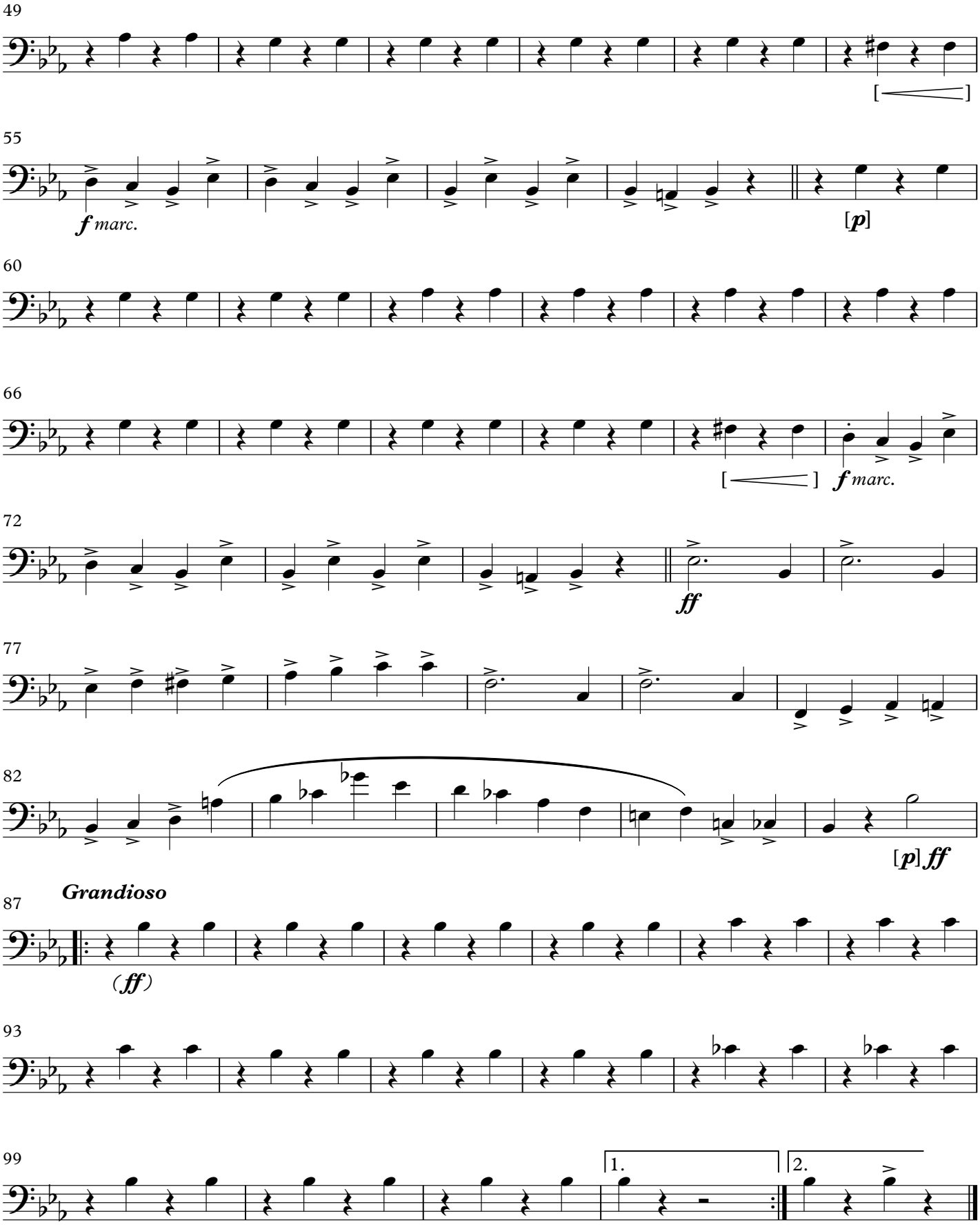

49
[ ]
55
f marc.
[p]
60
66
[ ]
f marc.
72
ff
77
82
[p] ff
Grandioso
87
(ff)
93
99
1.
2.

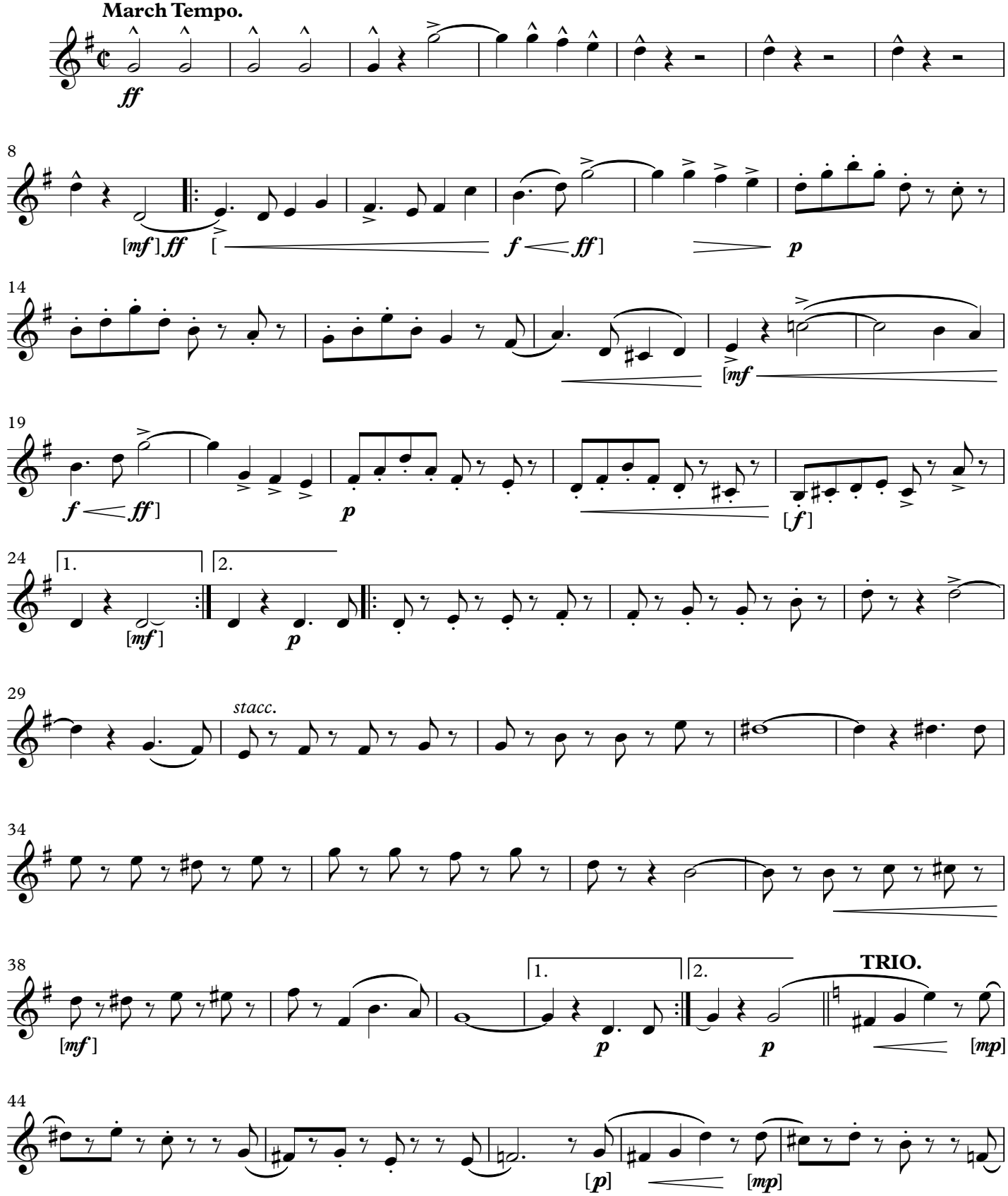
March

IMPERIAL EDWARD

(1902)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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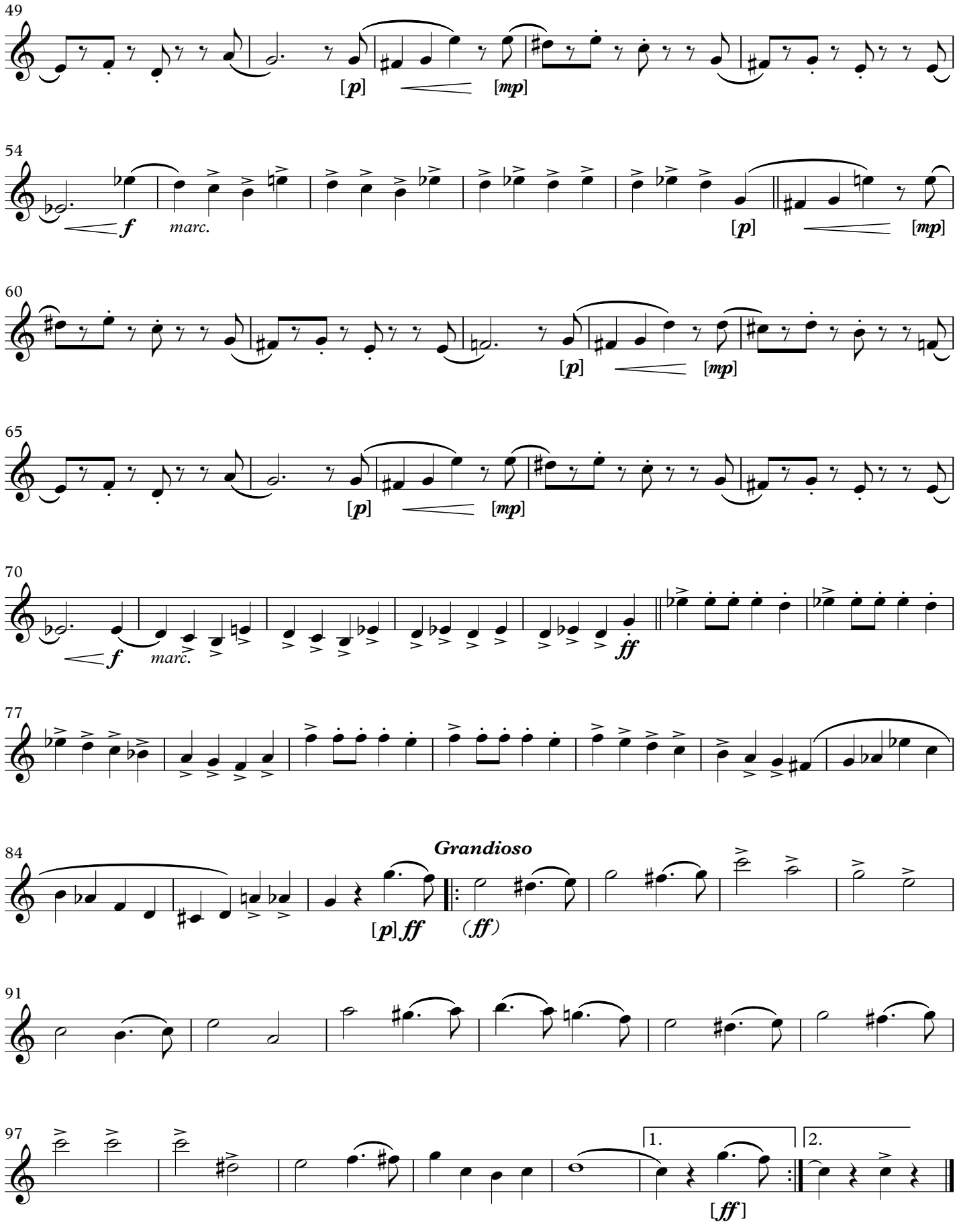
As played by "The President's Own" United States Marine Band


49
[p]
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54
f
marc.
[p]
[mp]
60
[p]
[mp]
65
[p]
[mp]
70
f
marc.
ff
77
84
Grandioso
[p] ff
(ff)
91
97
1.
2.
[ff]

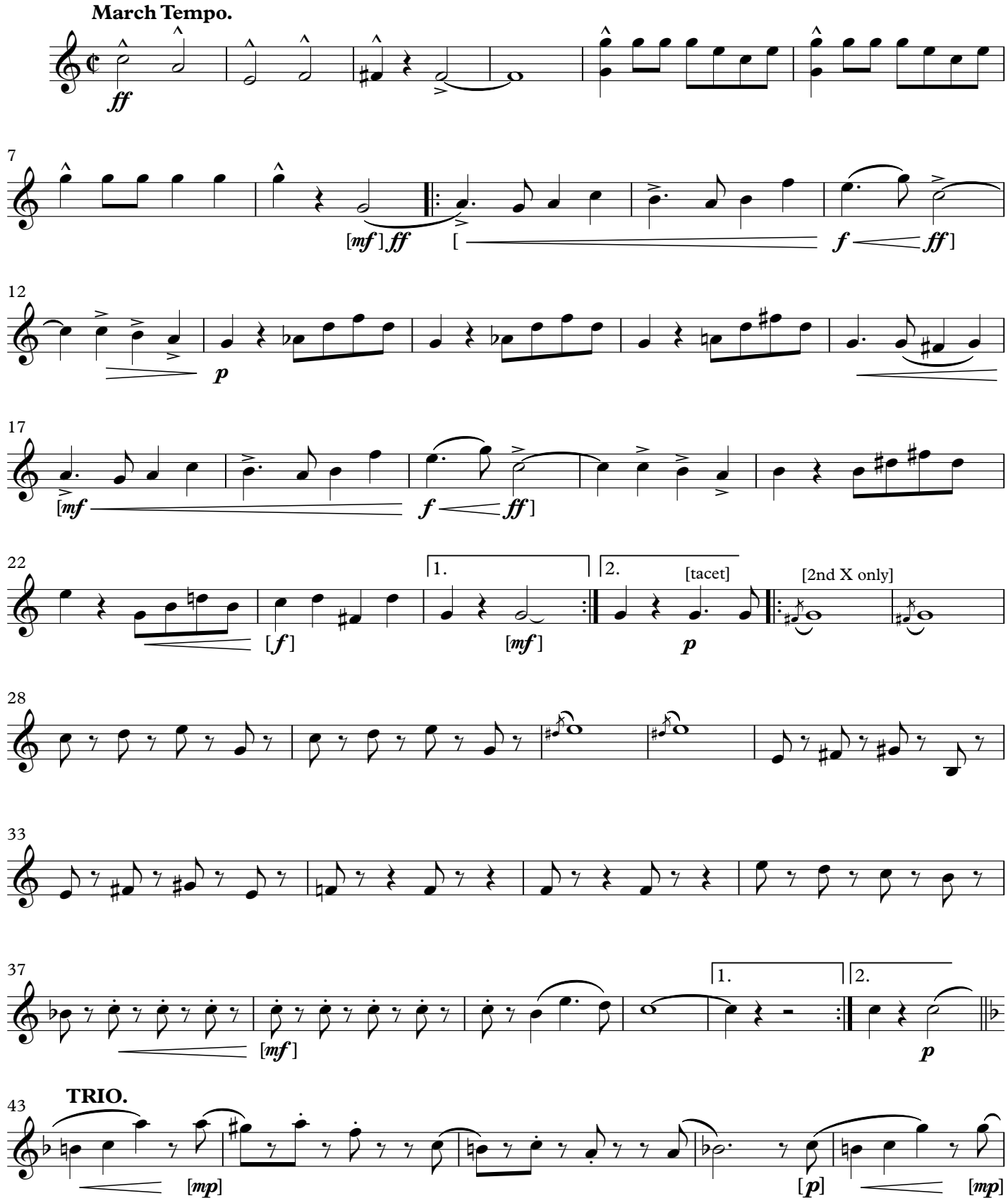
March

IMPERIAL EDWARD

(1902)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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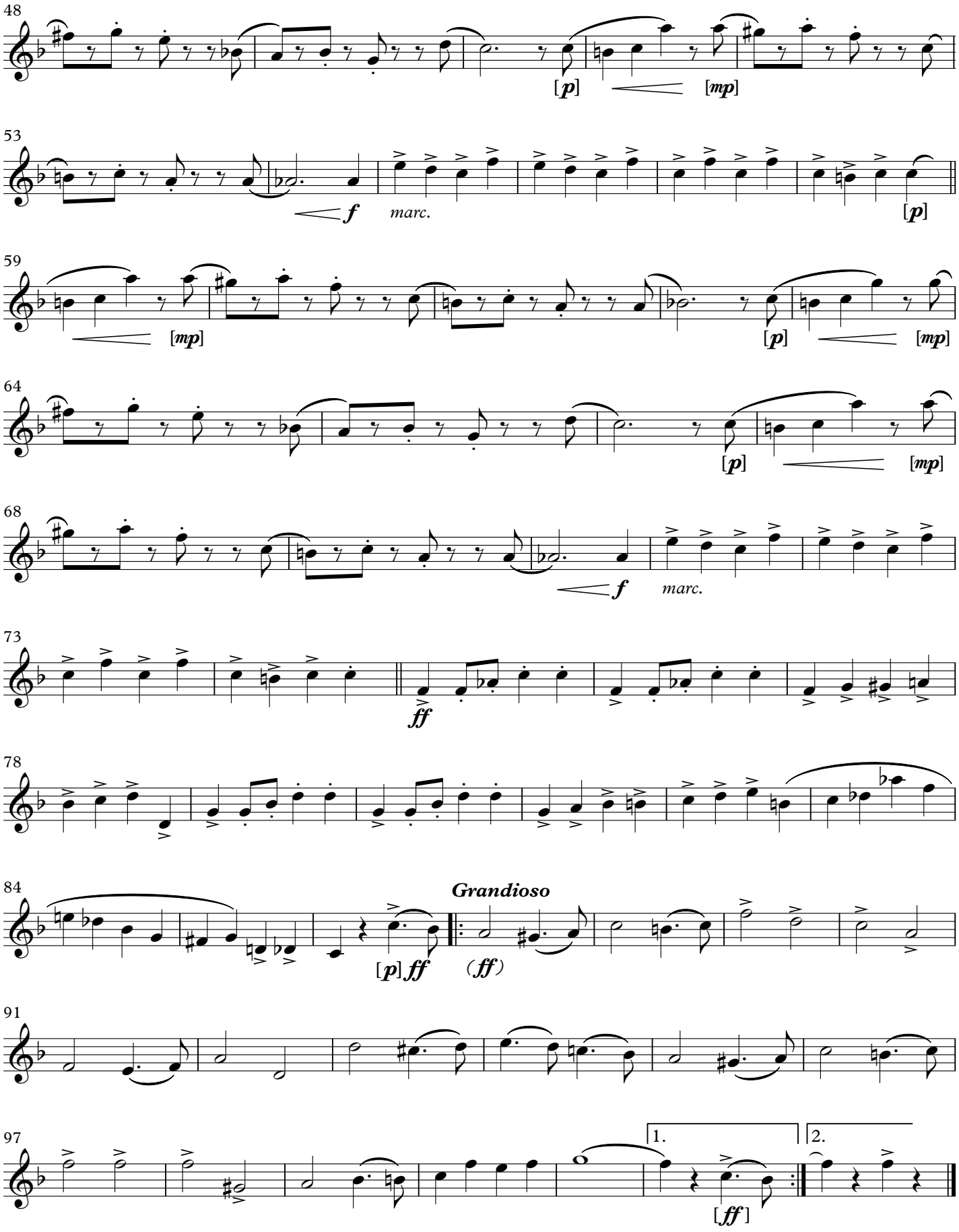
As played by "The President's Own" United States Marine Band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[p]
[mp]
53
f
marc.
[p]
59
[mp]
[p]
[mp]
64
[p]
[mp]
68
f
marc.
73
ff
78
84
Grandioso
[p] ff
(ff)
91
97
1.
2.
[ff]

March

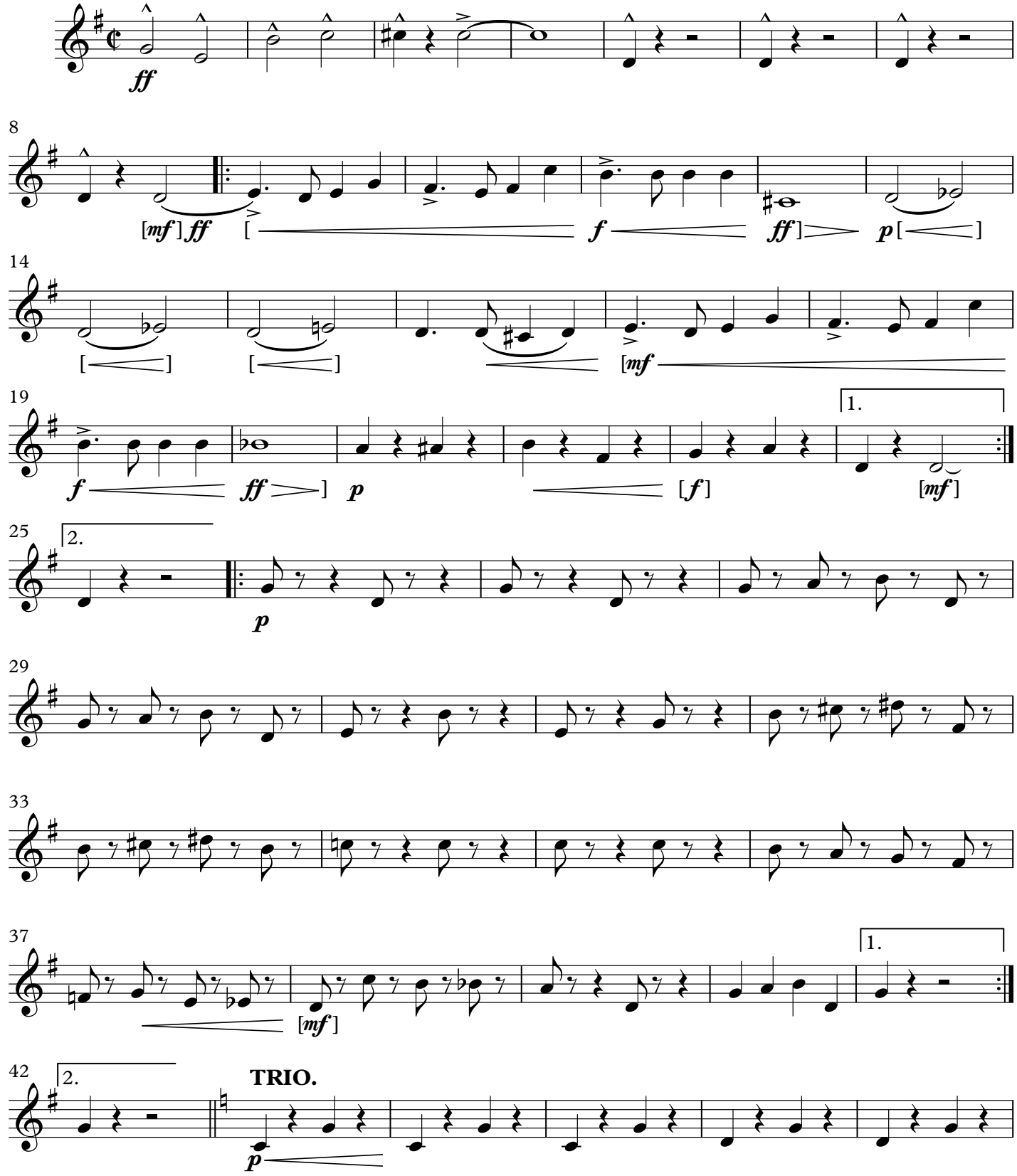
IMPERIAL EDWARD

(1902)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.



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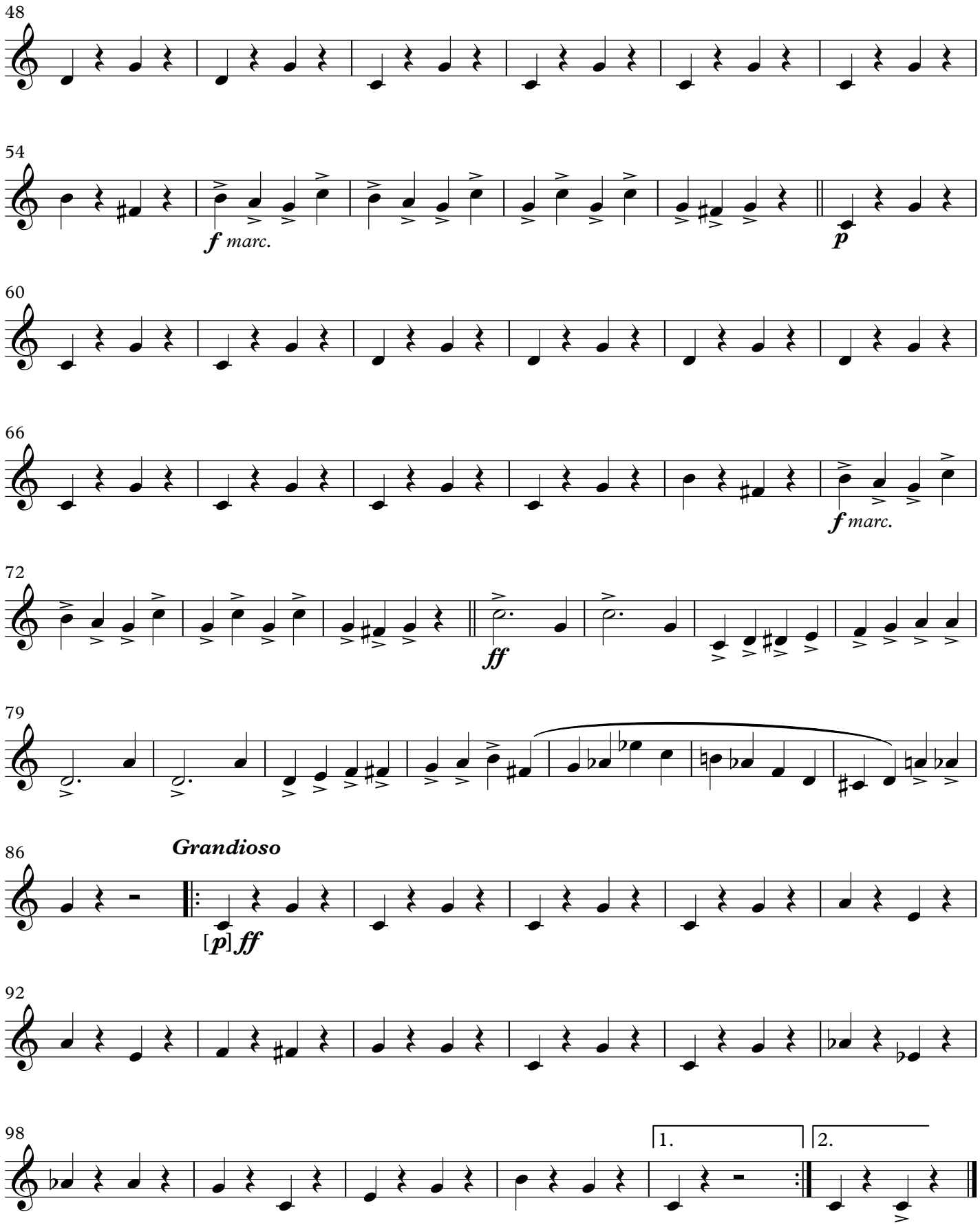

48
54
f marc.
p
60
66
f marc.
72
ff
79
86
Grandioso
[p] ff
92
98
1.
2.

March

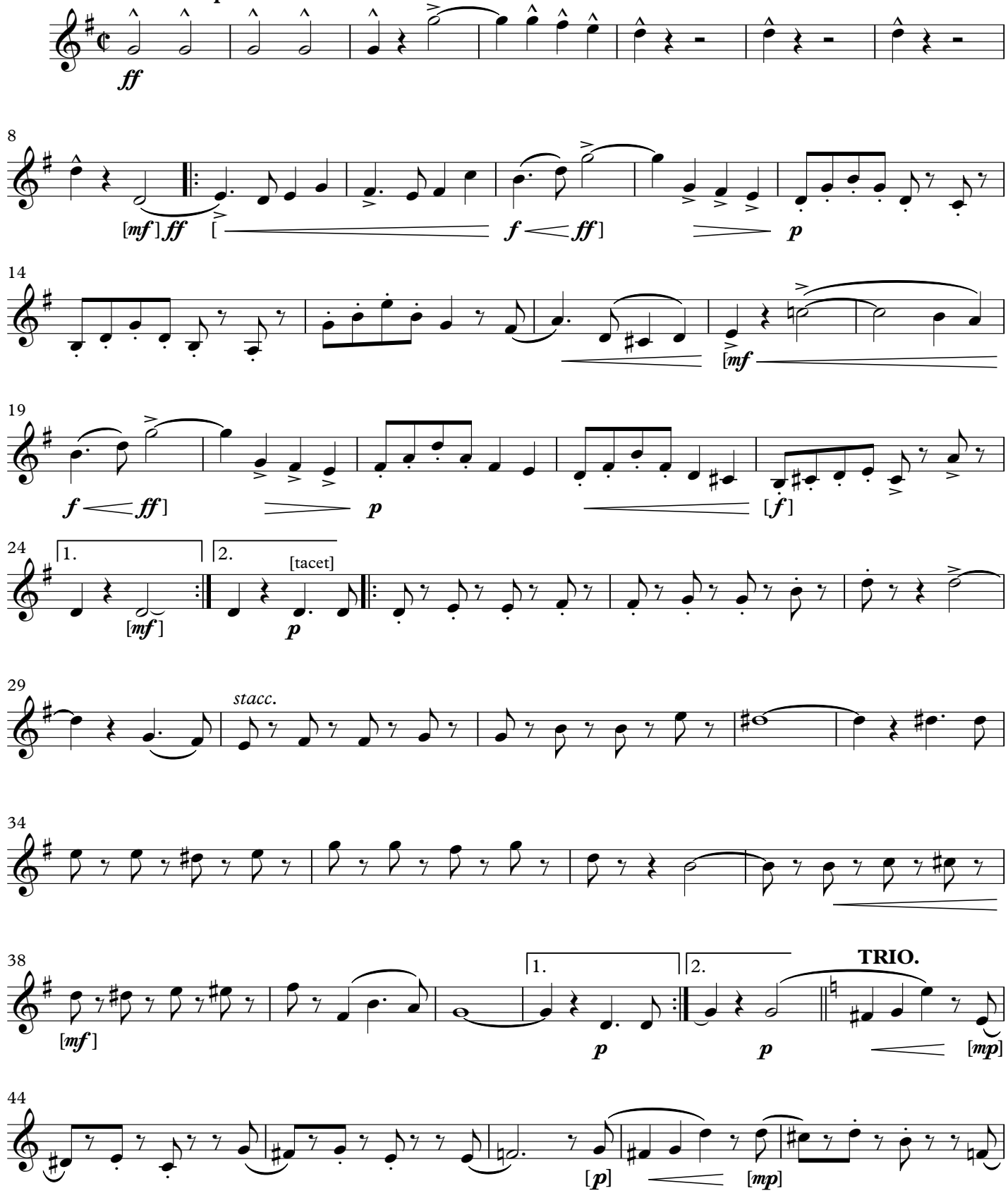
IMPERIAL EDWARD

(1902)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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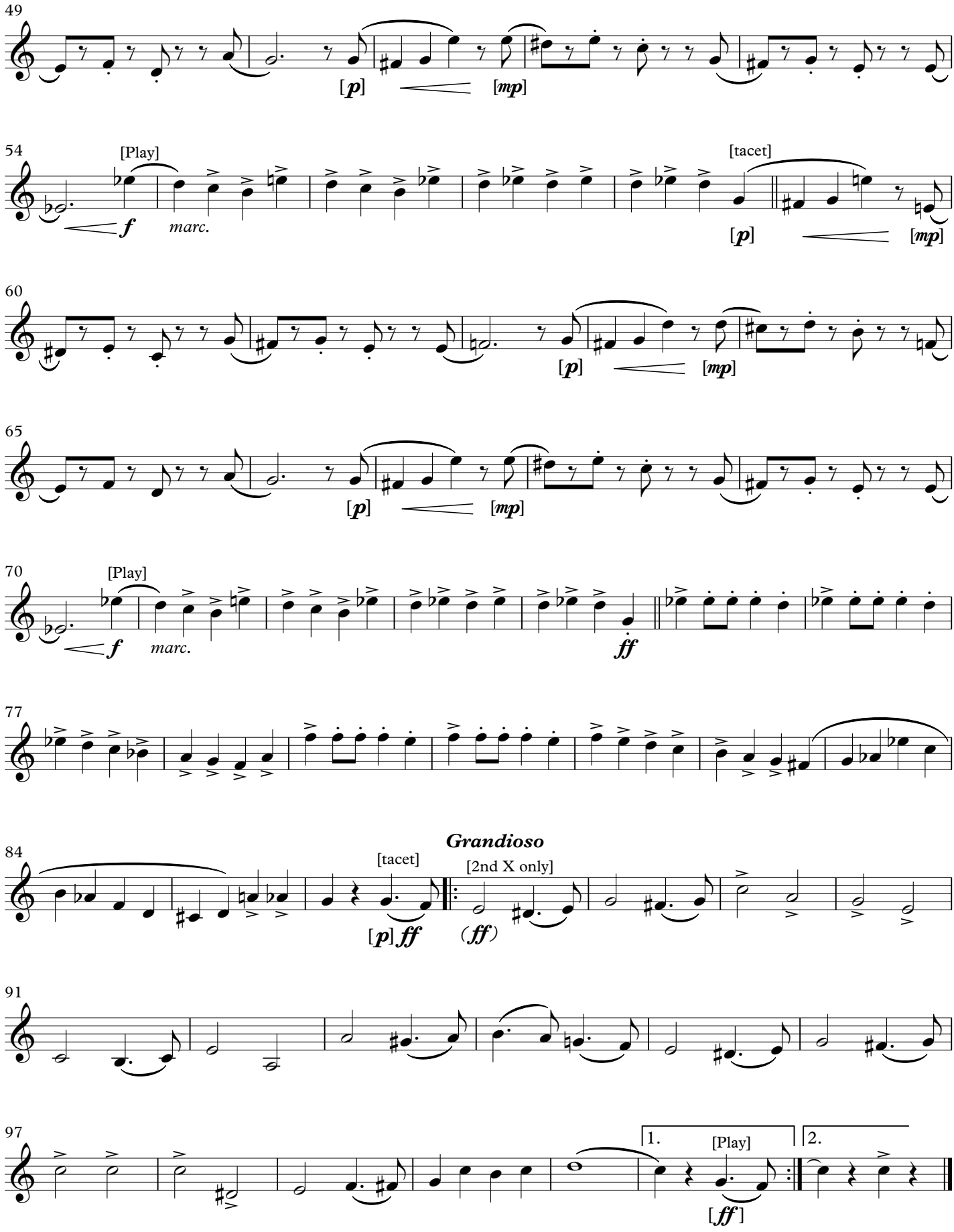
As played by "The President's Own" United States Marine Band


49
[p]
[mp]
54
[Play]
f
marc.
[tacet]
[p]
[mp]
60
[p]
[mp]
65
[p]
[mp]
70
[Play]
f
marc.
ff
77
Grandioso
84
[tacet]
[p] ff
[2nd X only]
(ff)
91
97
1.
[Play]
[ff]
2.

March

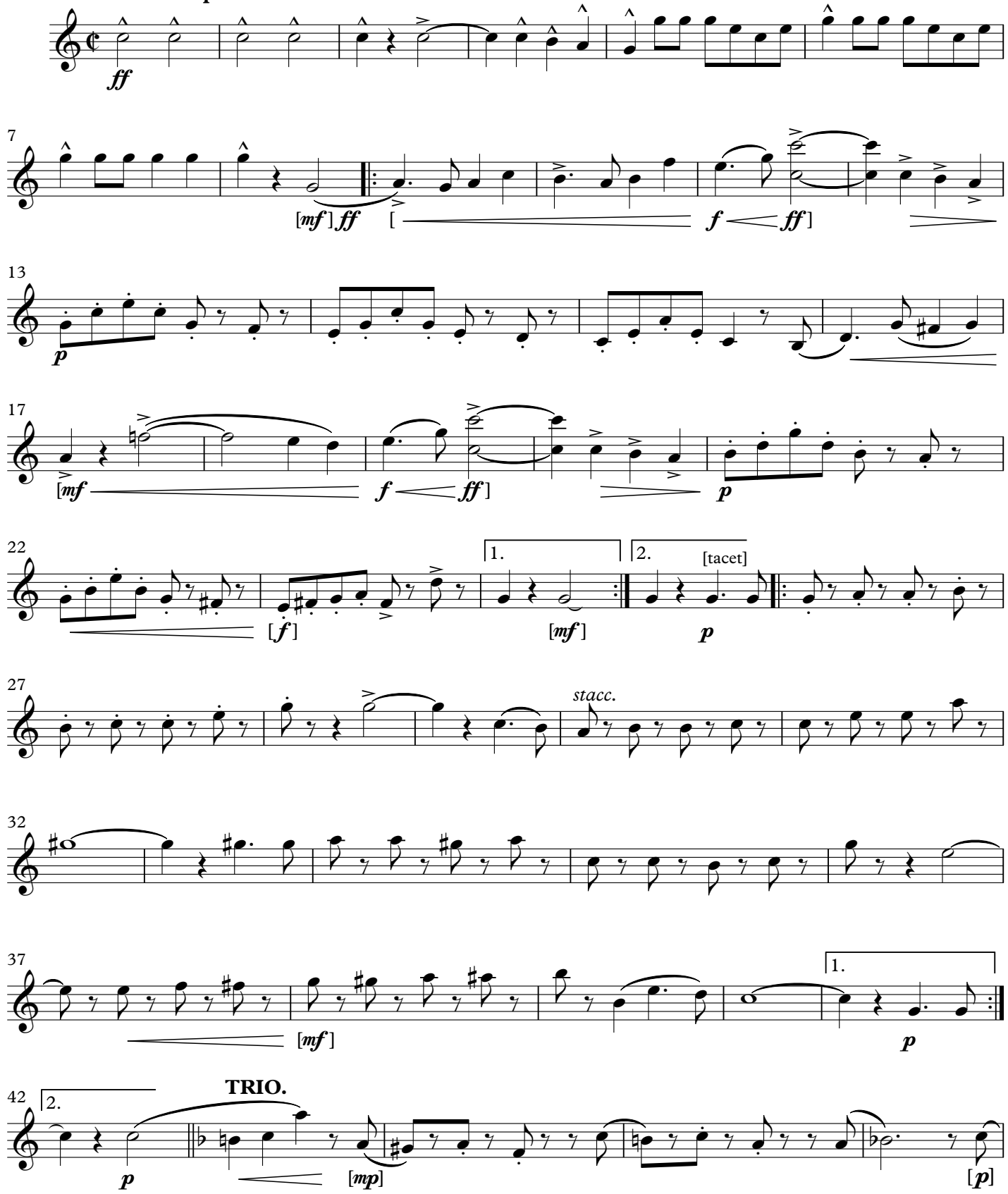
IMPERIAL EDWARD

(1902)

Solo B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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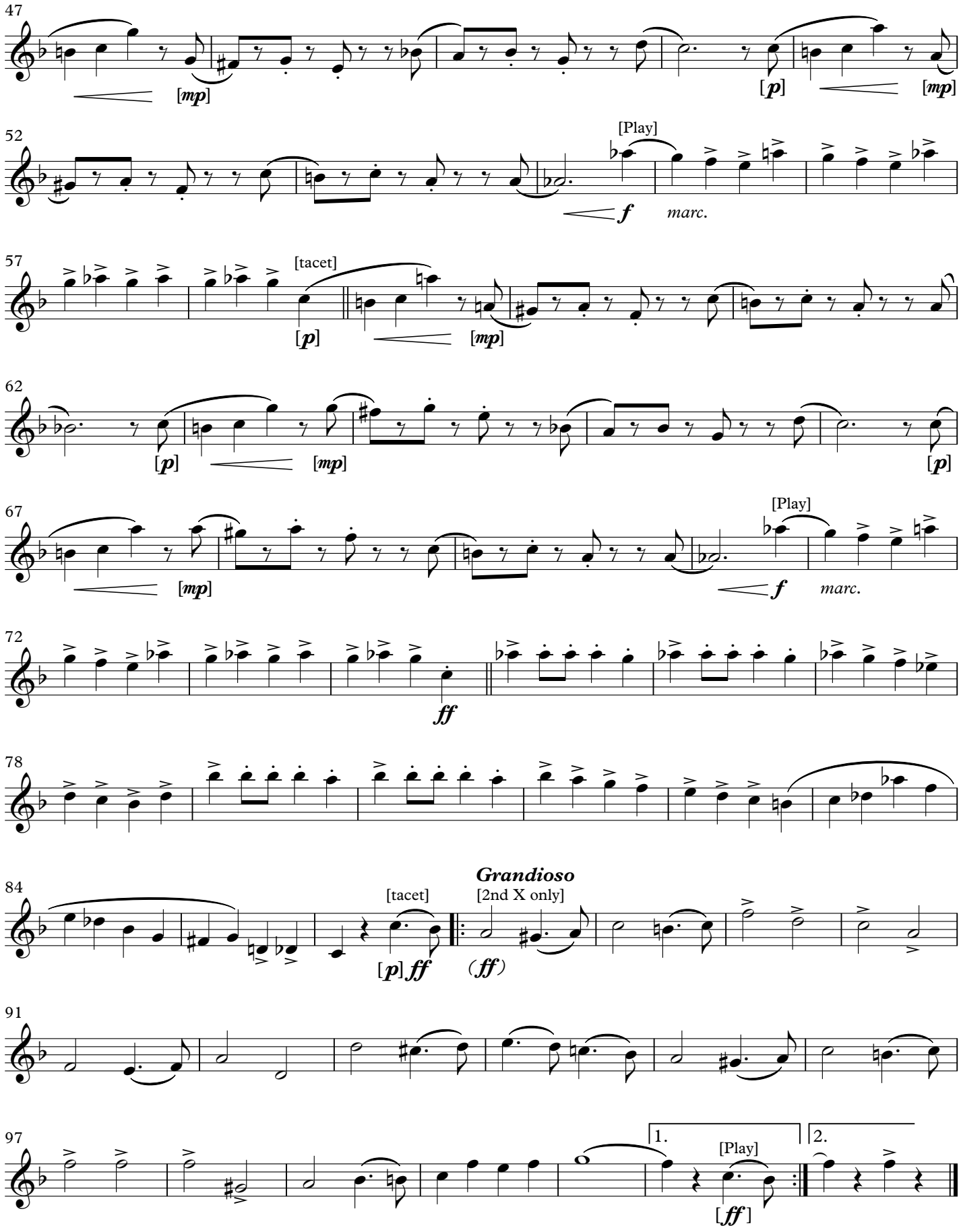

47
[mp]
[p]
[mp]
52
[Play]
f
marc.
57
[tacet]
[p]
[mp]
62
[p]
[mp]
[p]
67
[mp]
[Play]
f
marc.
72
ff
78
84
Grandioso
[2nd X only]
[tacet]
[p] ff
(ff)
91
97
1.
2.
[Play]
[ff]

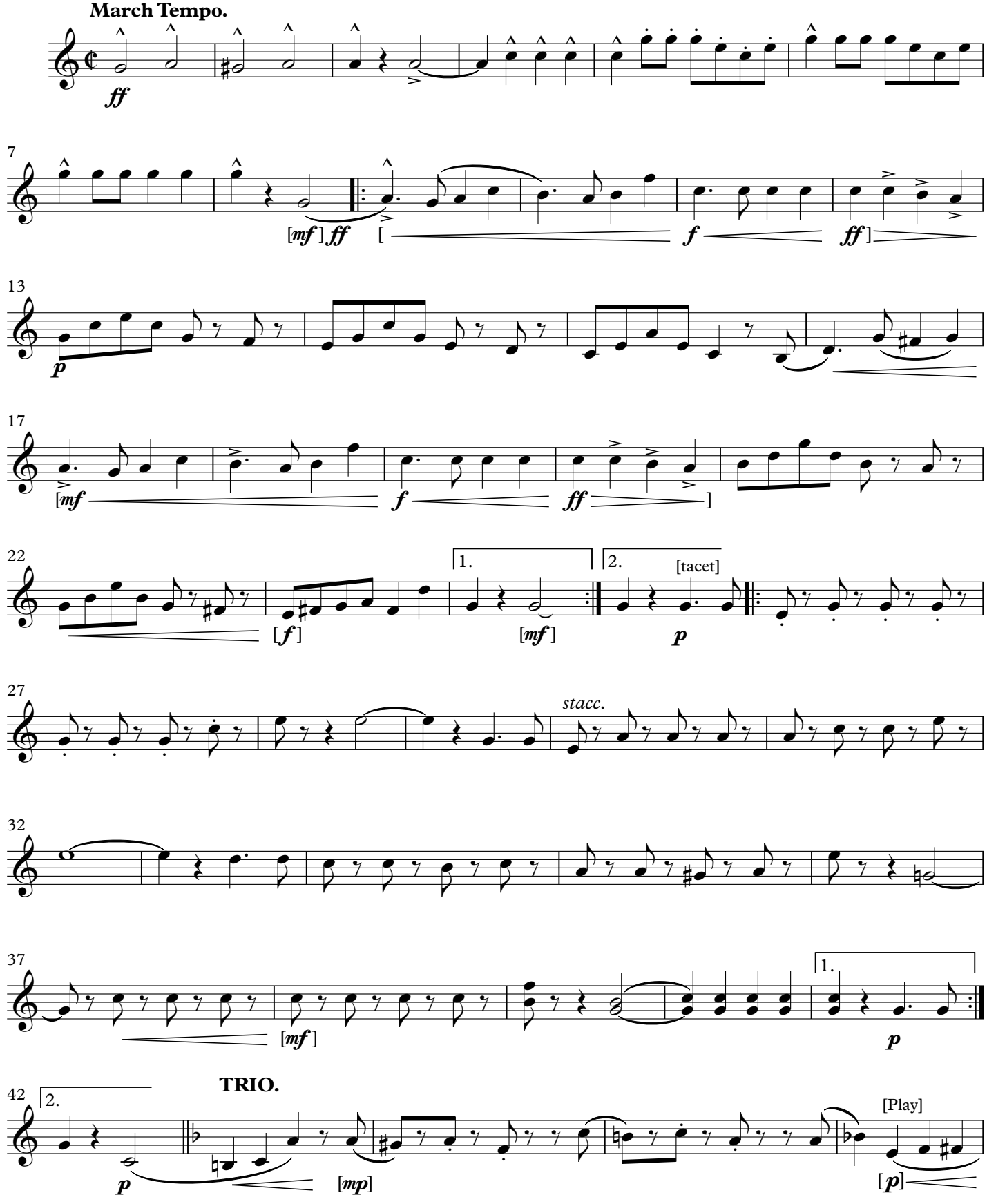
March

IMPERIAL EDWARD

(1902)

1st B♭ Cornet

JOHN PHILIP SOUSA



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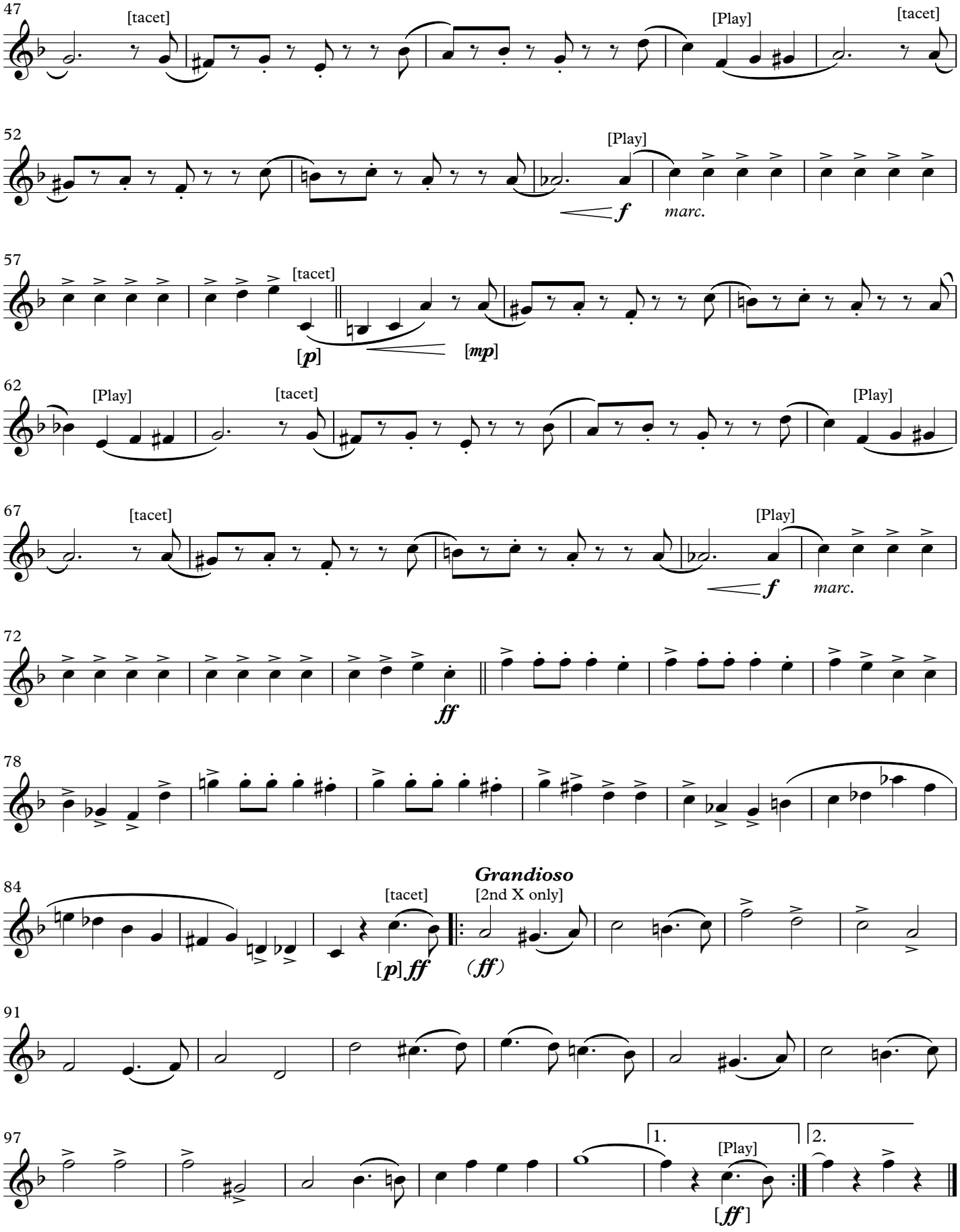

47
[tacet]
[Play]
[tacet]
52
[Play]
f
marc.
57
[tacet]
[p]
[mp]
62
[Play]
[tacet]
[Play]
67
[tacet]
[Play]
f
marc.
72
ff
78
84
Grandioso
[2nd X only]
[tacet]
[p] ff
(ff)
91
97
1.
2.
[Play]
[ff]

March

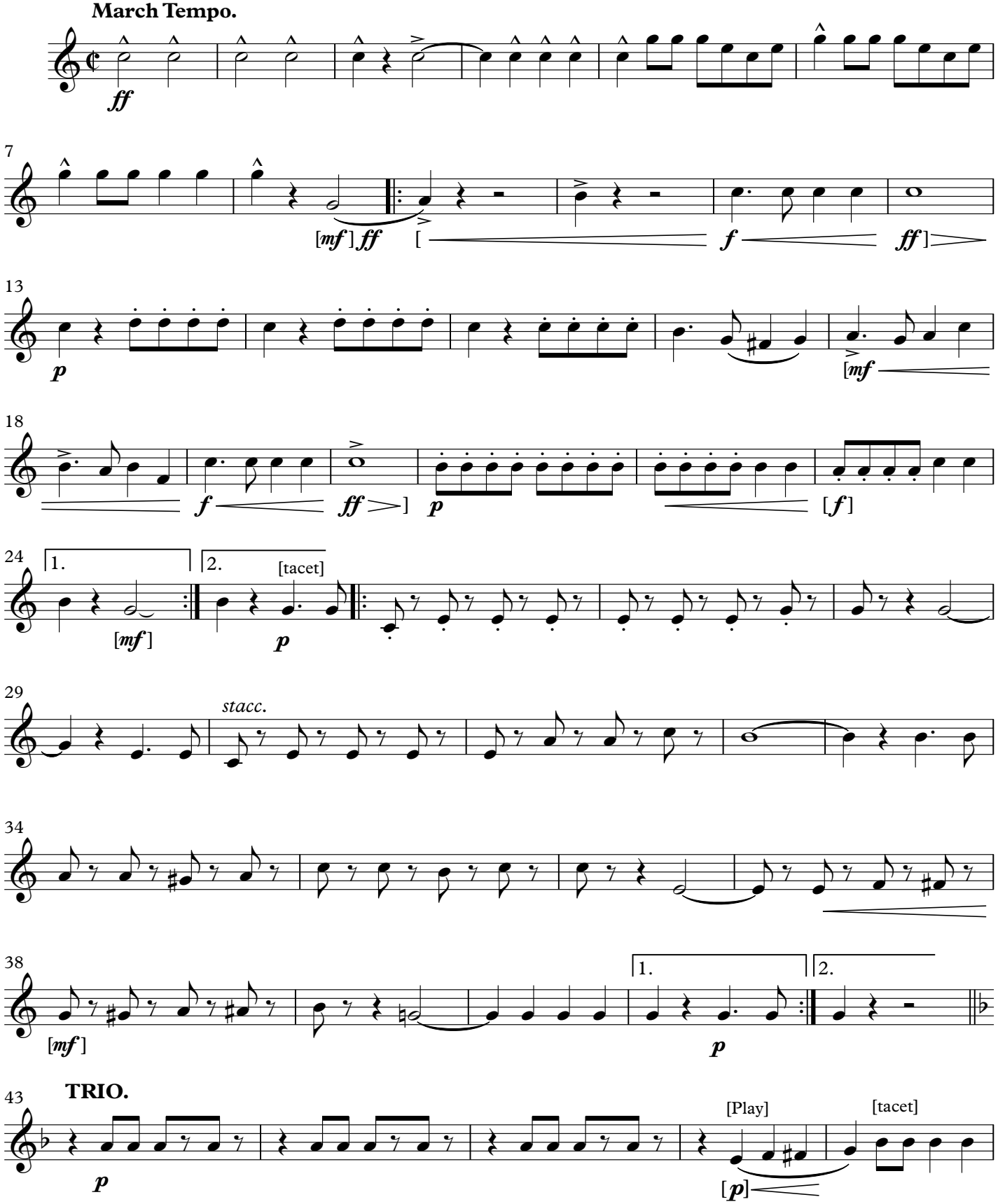
IMPERIAL EDWARD

(1902)

2nd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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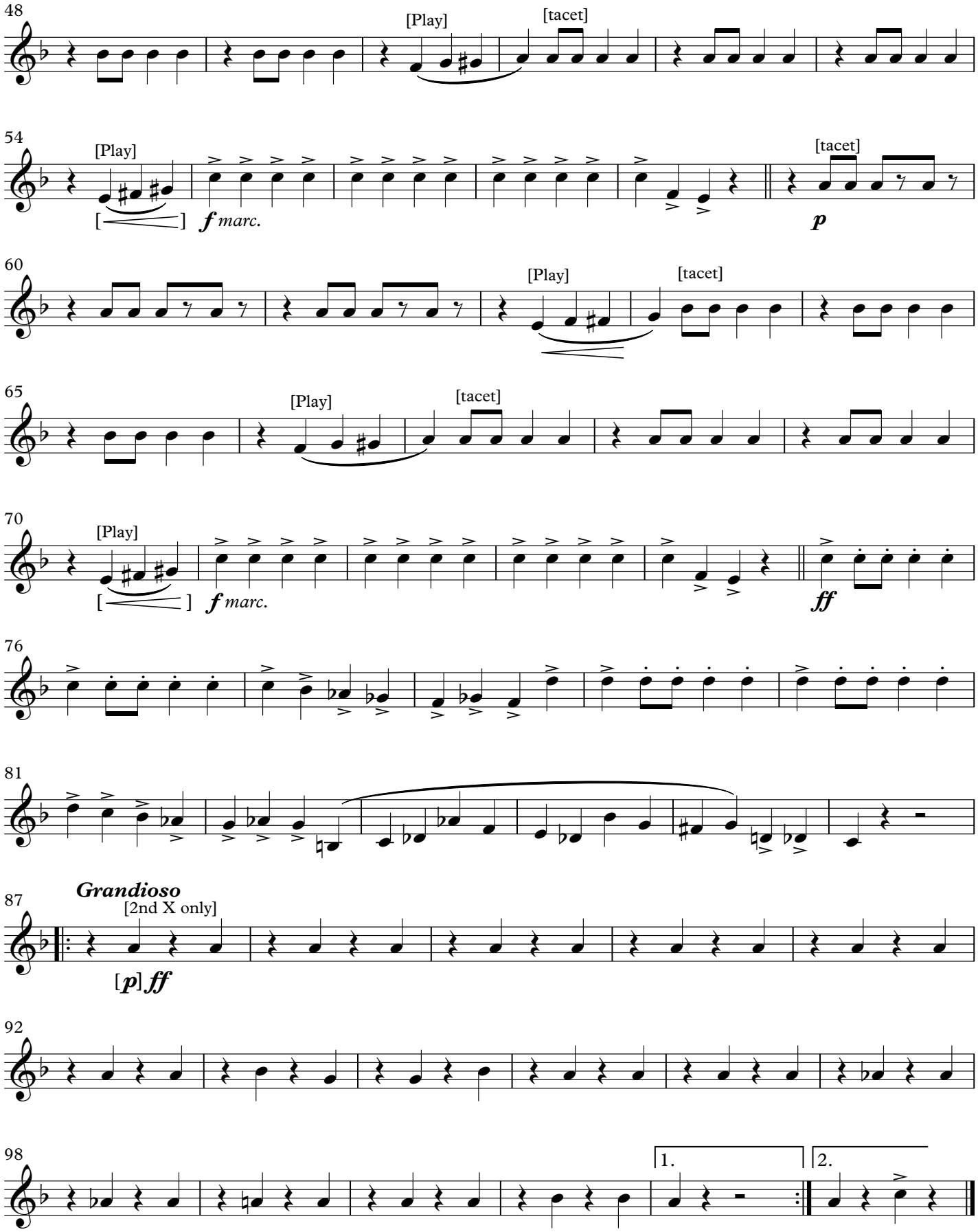

48
[Play]
[tacet]
54
[Play]
[tacet]
f marc.
p
60
[Play]
[tacet]
65
[Play]
[tacet]
70
[Play]
f marc.
ff
76
81
87
Grandioso
[2nd X only]
[p] ff
92
98
1.
2.

March

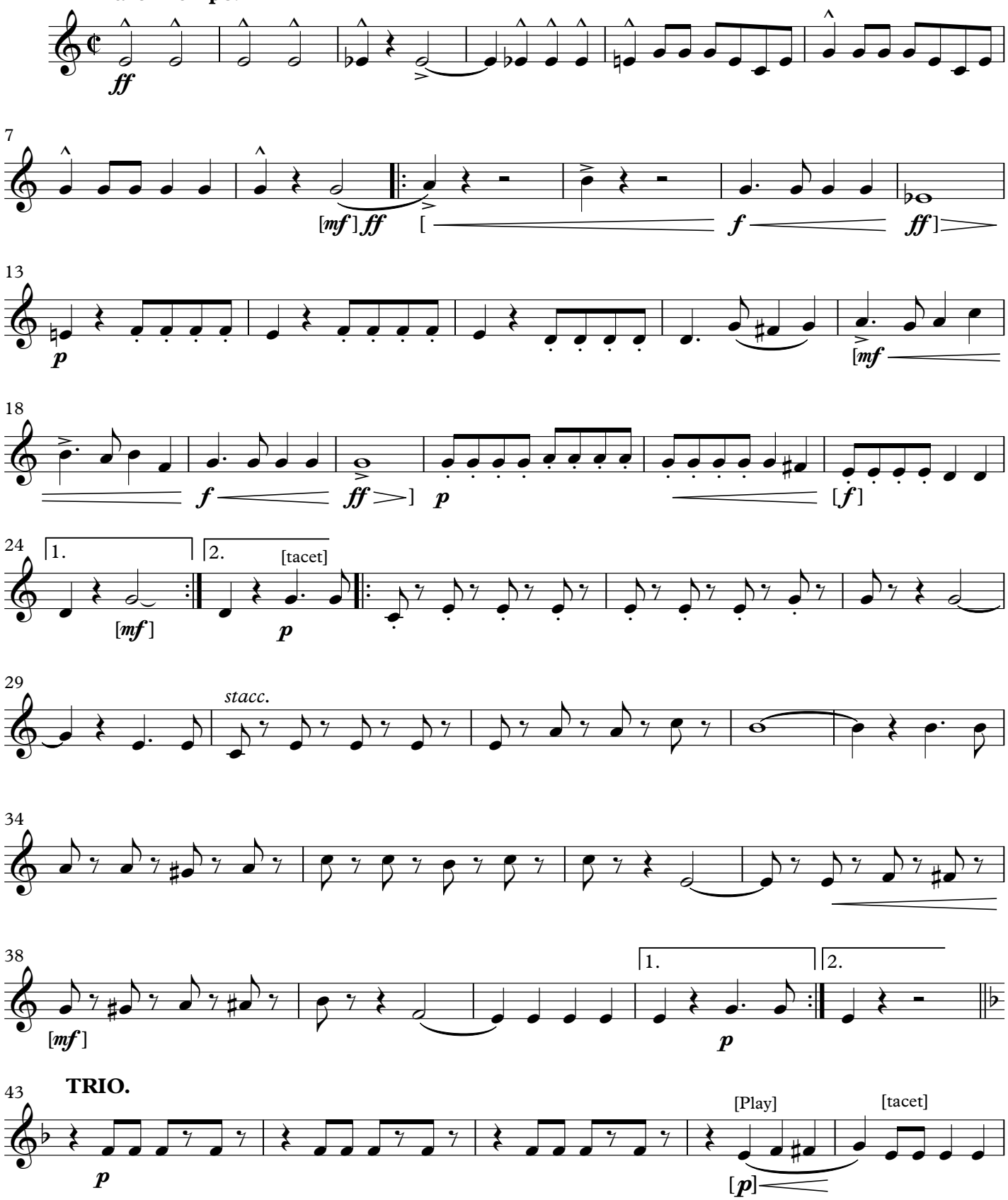
IMPERIAL EDWARD

(1902)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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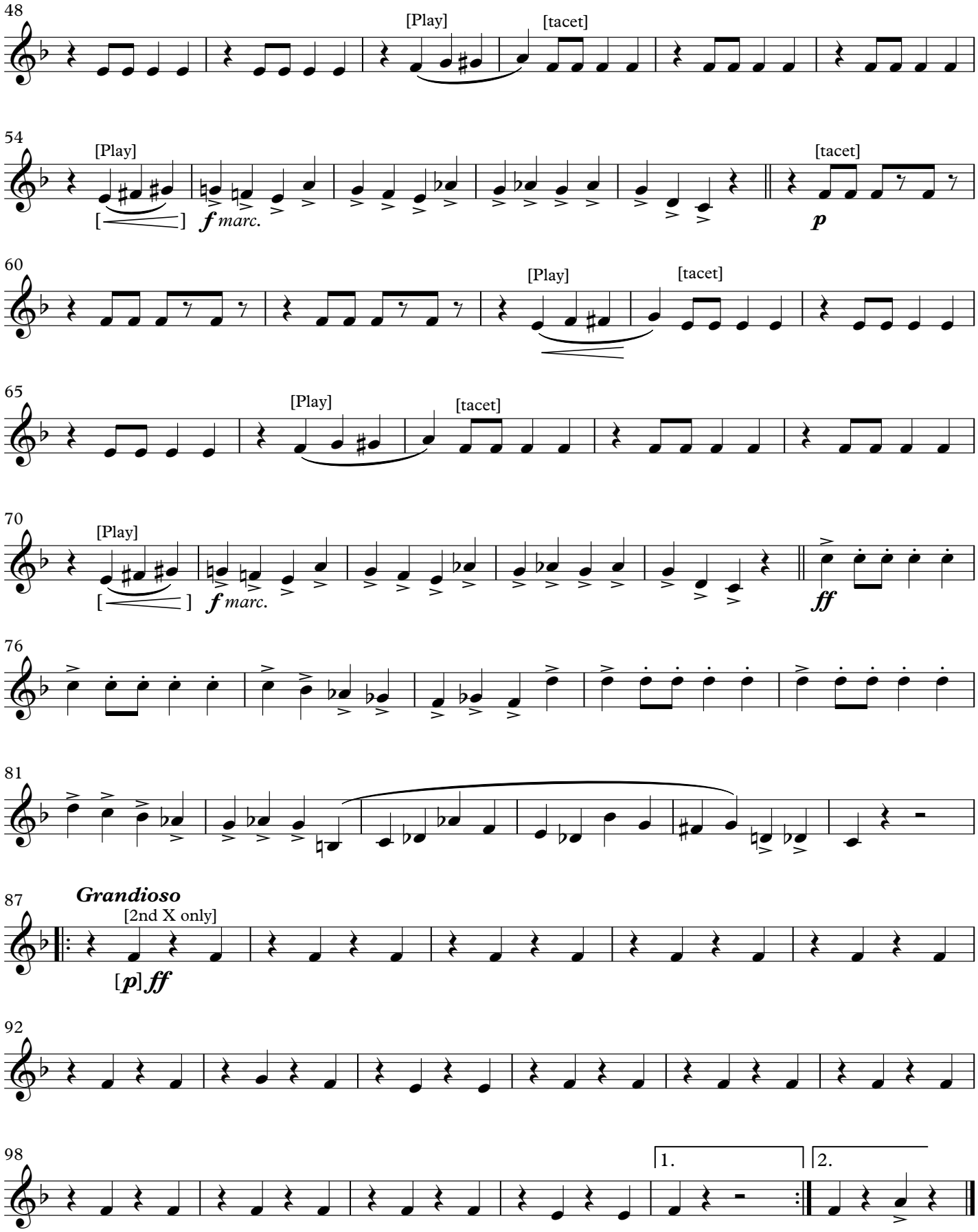
As played by "The President's Own" United States Marine Band


48
[Play]
[tacet]
54
[Play]
[tacet]
f marc.
p
60
[Play]
[tacet]
65
[Play]
[tacet]
70
[Play]
f marc.
ff
76
81
87
Grandioso
[2nd X only]
[p] ff
92
98
1.
2.

March

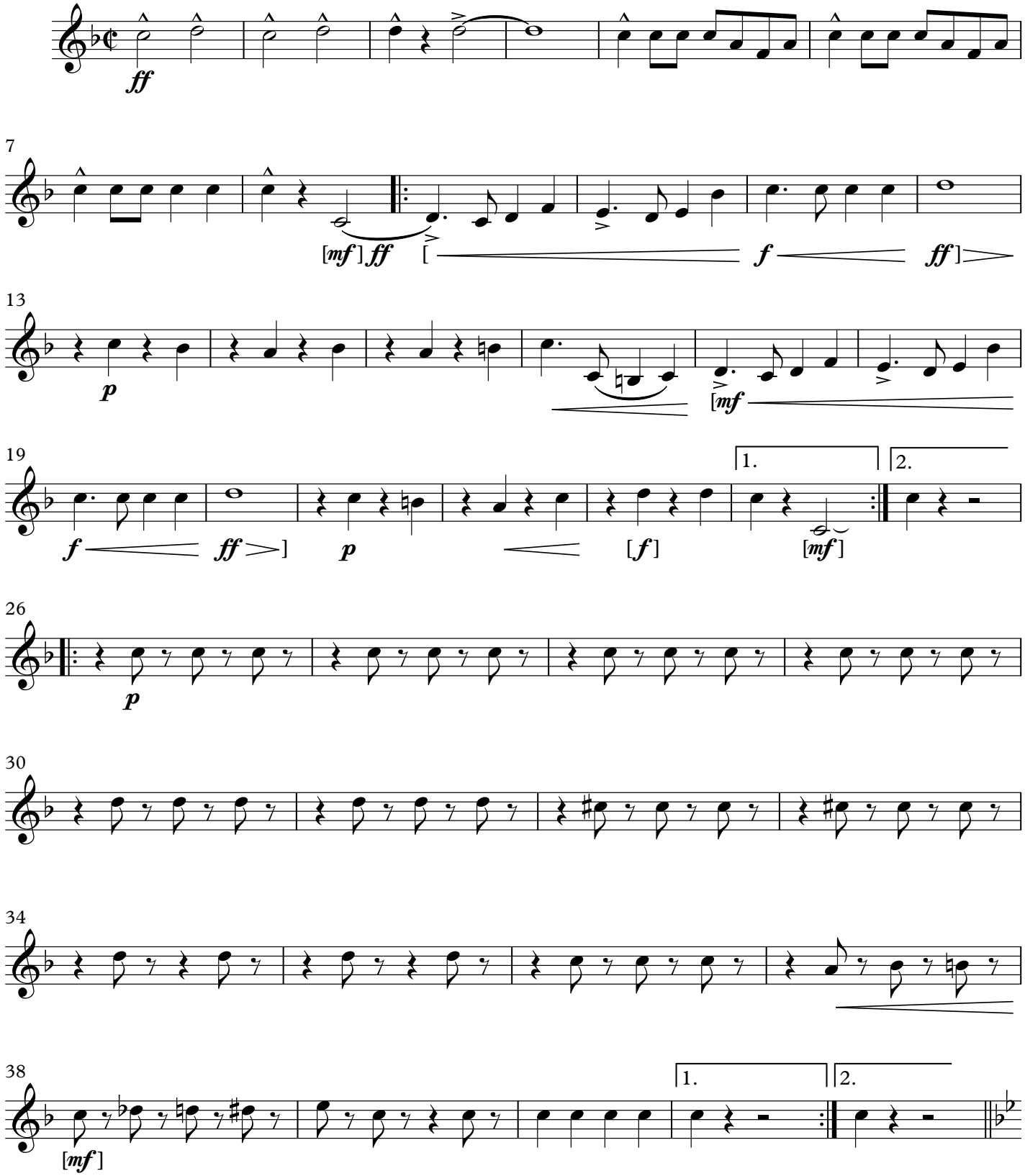
IMPERIAL EDWARD

(1902)

1st F Horn

JOHN PHILIP SOUSA

March Tempo.



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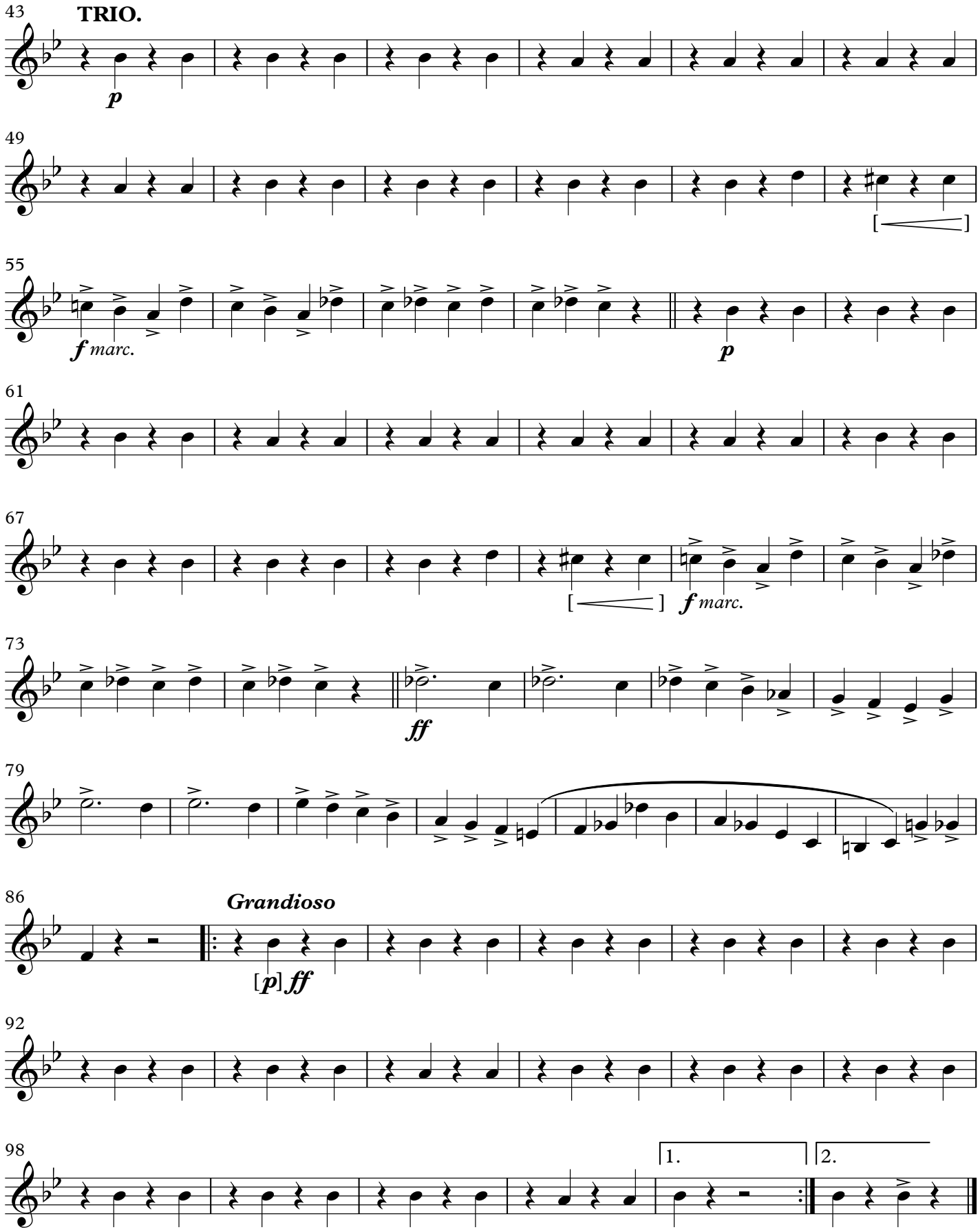

43
TRIO.
p
49
55
f marc.
p
61
67
f marc.
73
ff
79
86
Grandioso
[p] ff
92
98
1.
2.

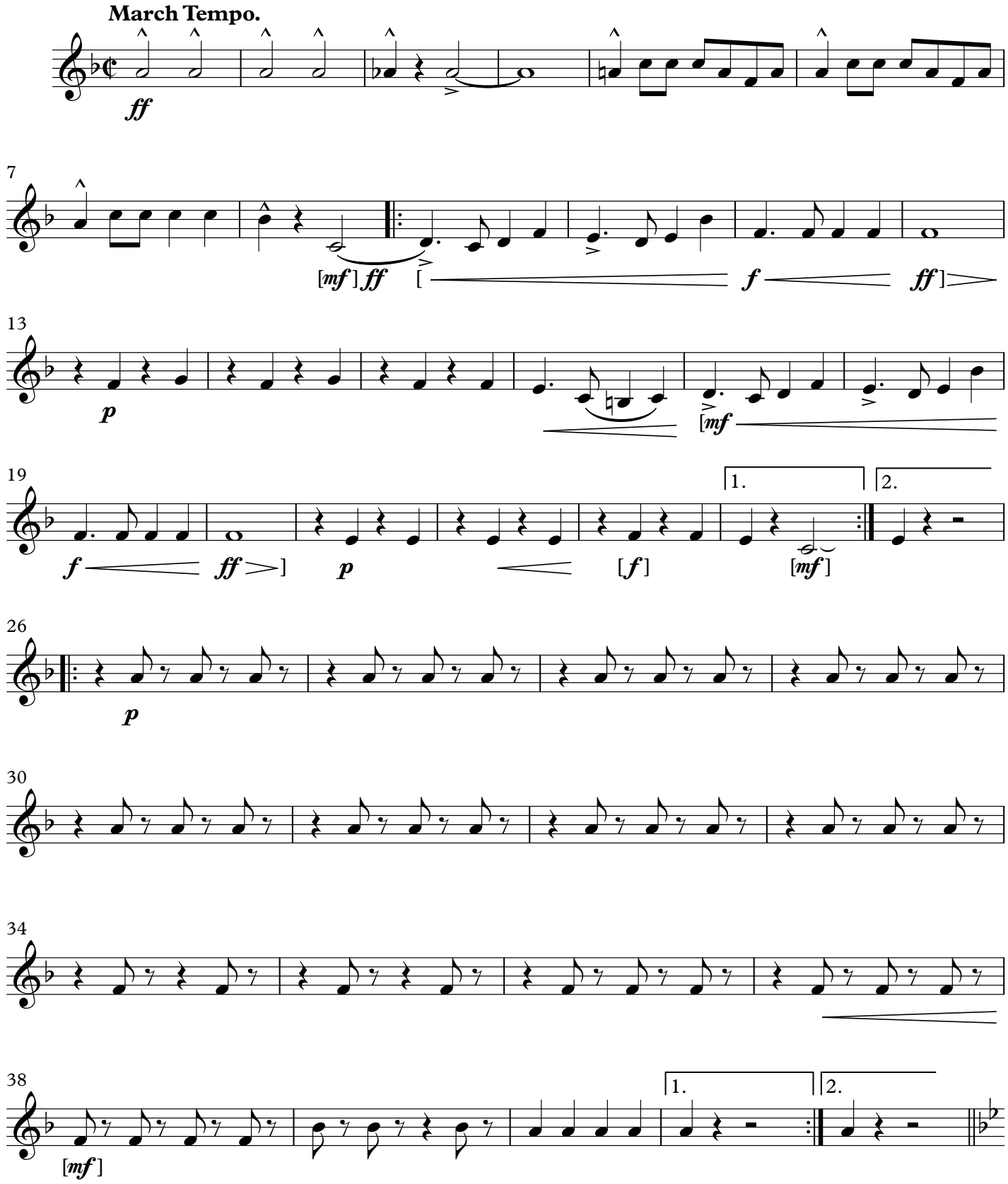
March

IMPERIAL EDWARD

(1902)

2nd F Horn

JOHN PHILIP SOUSA



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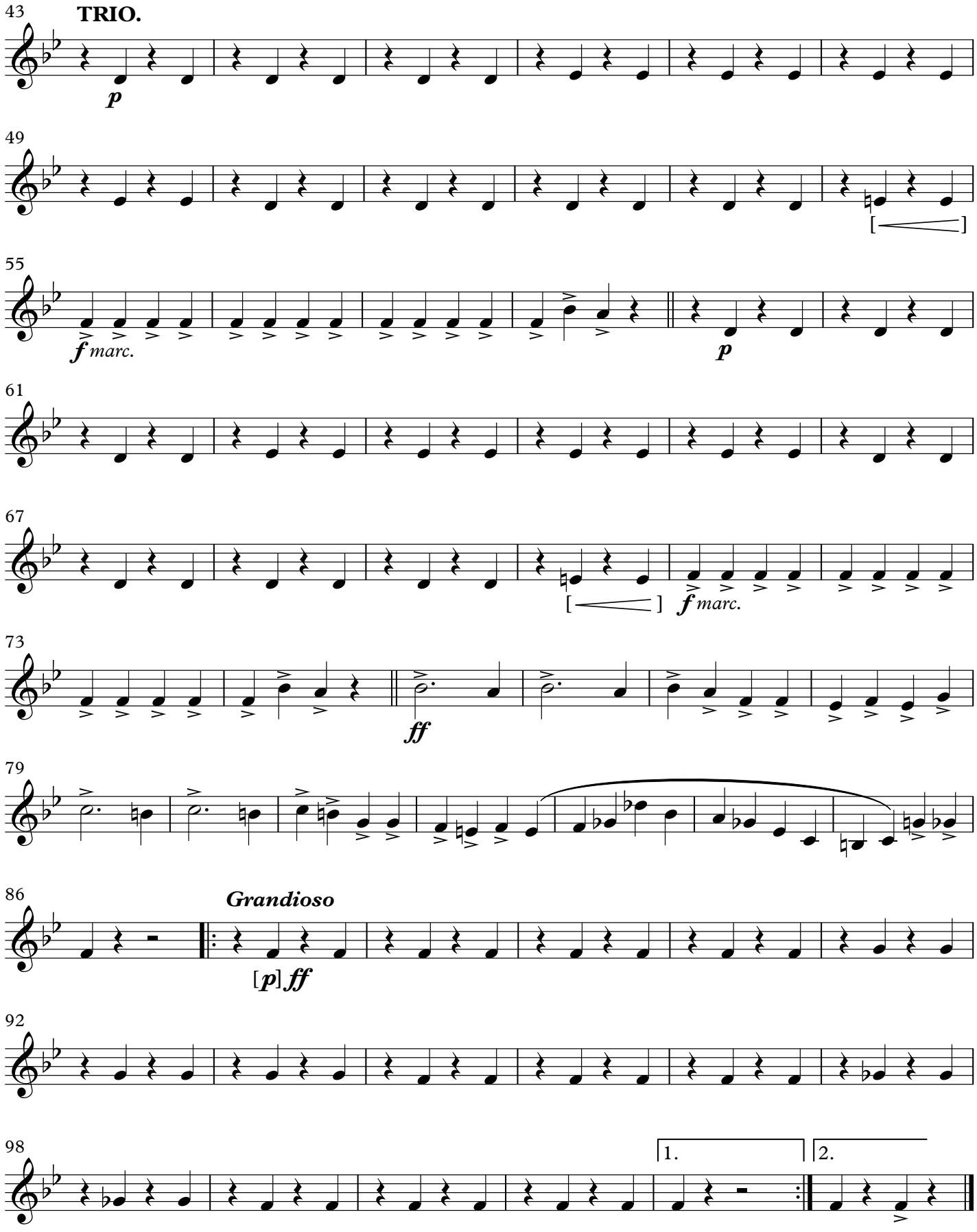

43
TRIO.
p
49
[ ]
55
f marc.
p
61
67
[ ]
f marc.
73
ff
79
86
Grandioso
[p] ff
92
98
1.
2.

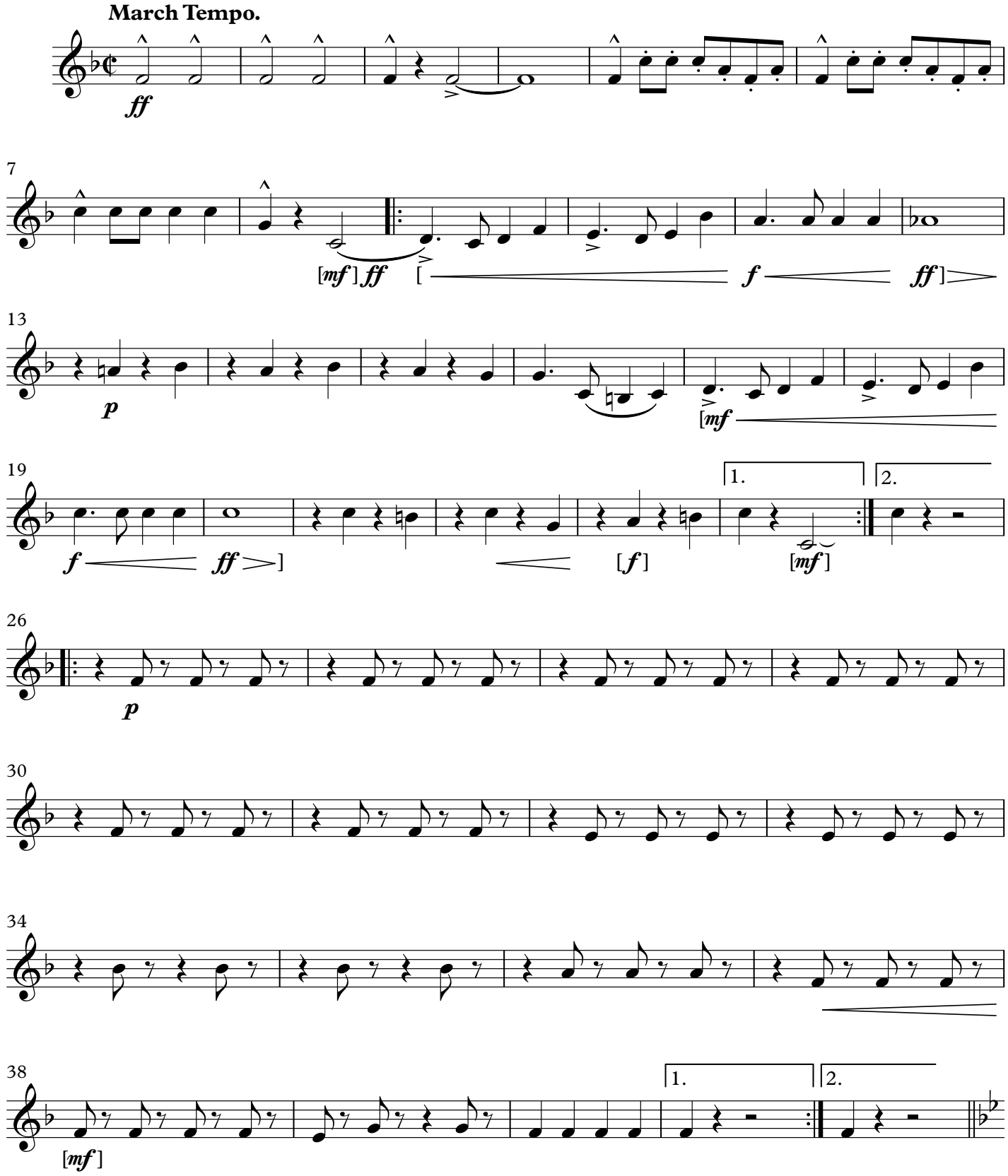
March

IMPERIAL EDWARD

(1902)

3rd F Horn

JOHN PHILIP SOUSA



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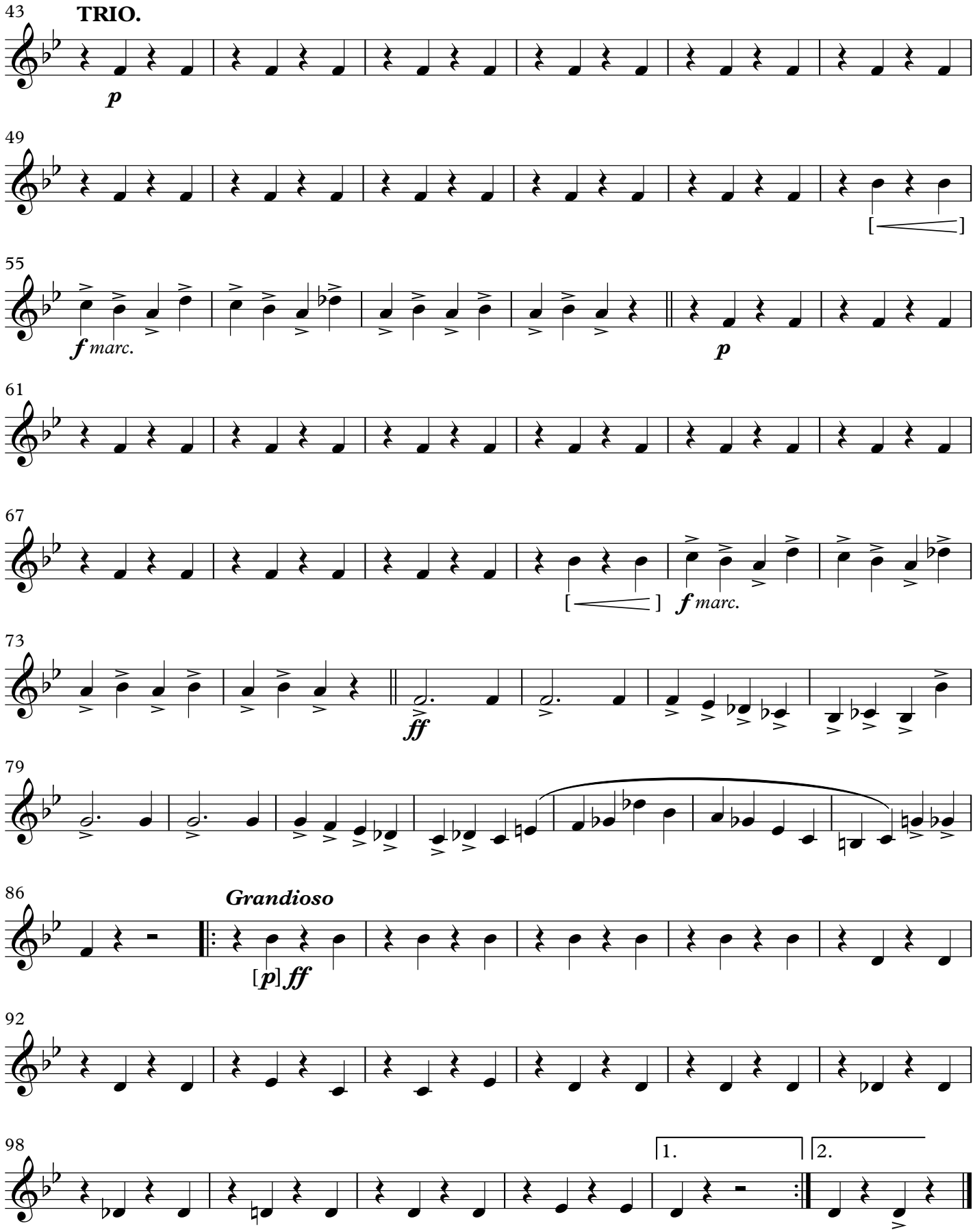

43
TRIO.
p
49
55
f marc.
p
61
67
f marc.
73
ff
79
86
Grandioso
[p] ff
92
98
1.
2.

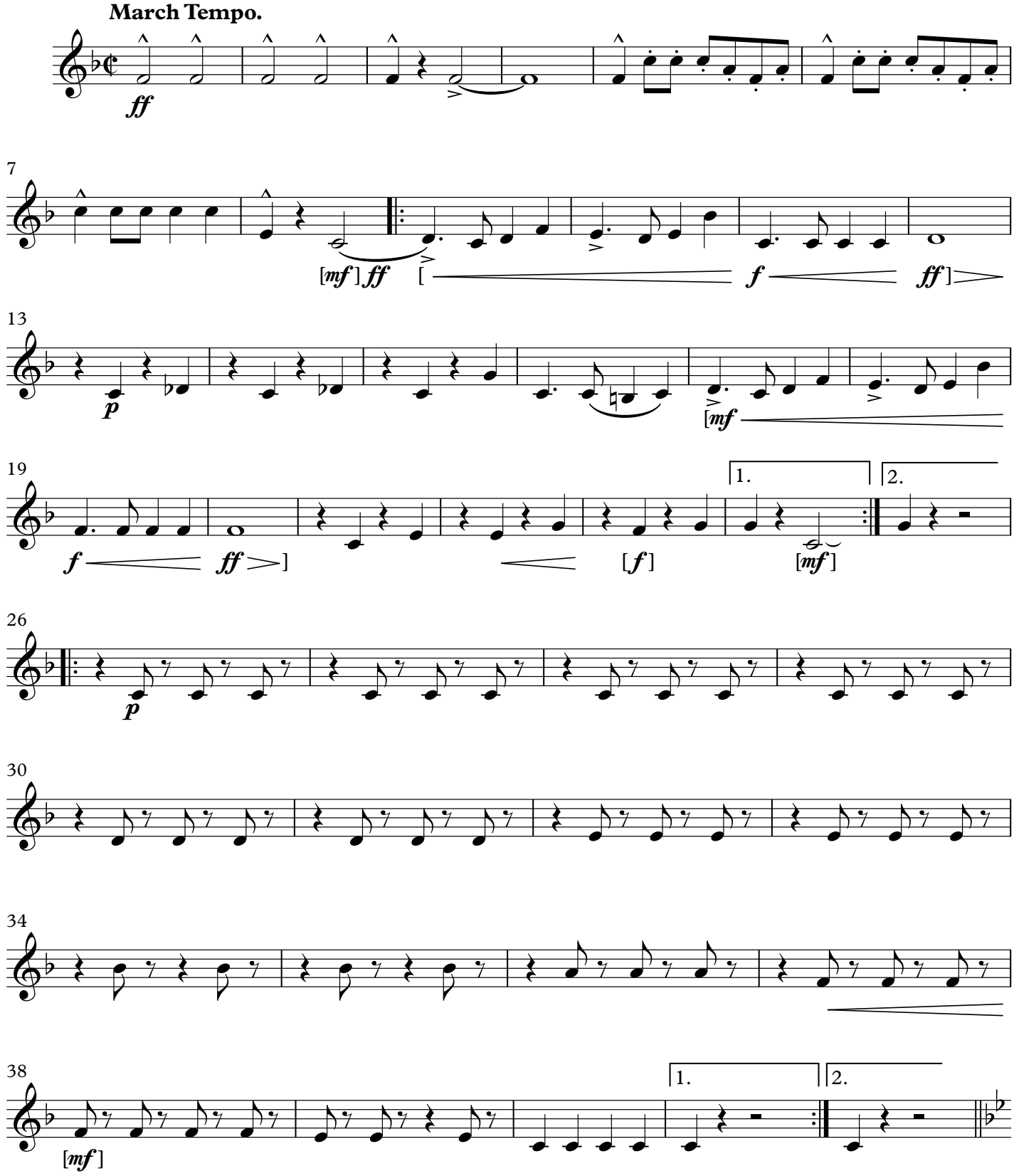
March

IMPERIAL EDWARD

(1902)

4th F Horn

JOHN PHILIP SOUSA



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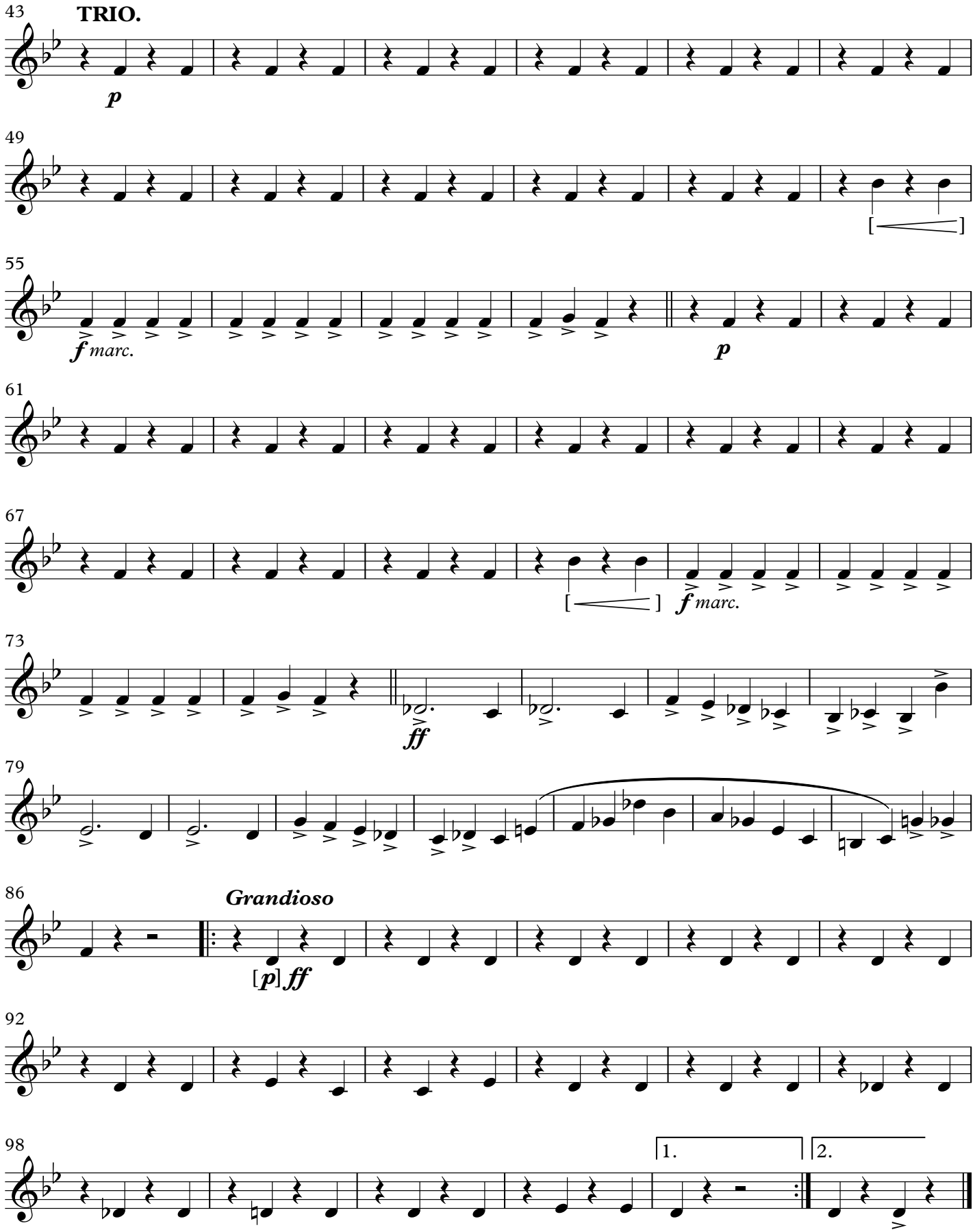

43
TRIO.
p
49
55
f marc.
p
61
67
f marc.
73
ff
79
86
Grandioso
[p] ff
92
98
1.
2.

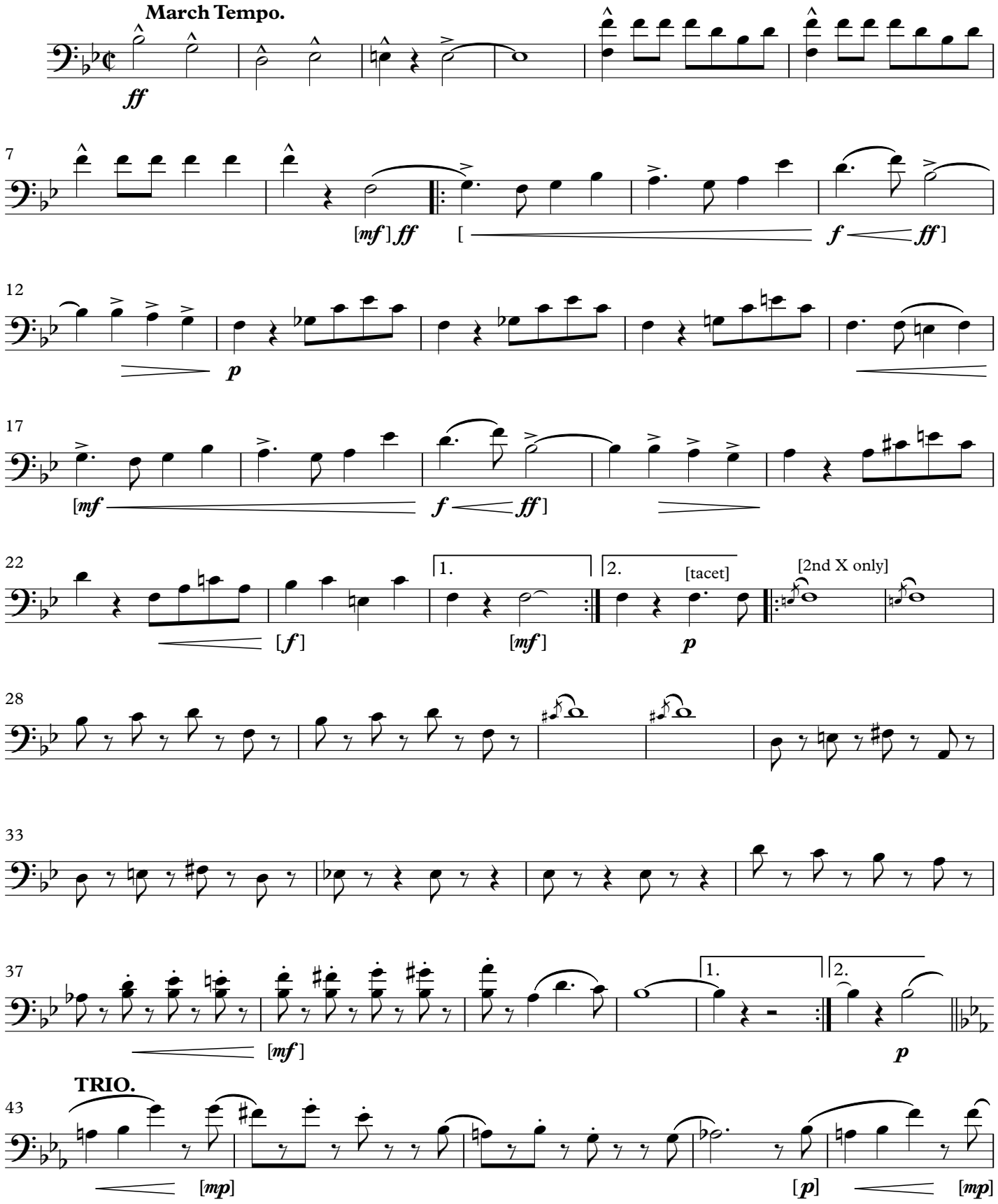
March

IMPERIAL EDWARD

(1902)

Baritone

JOHN PHILIP SOUSA



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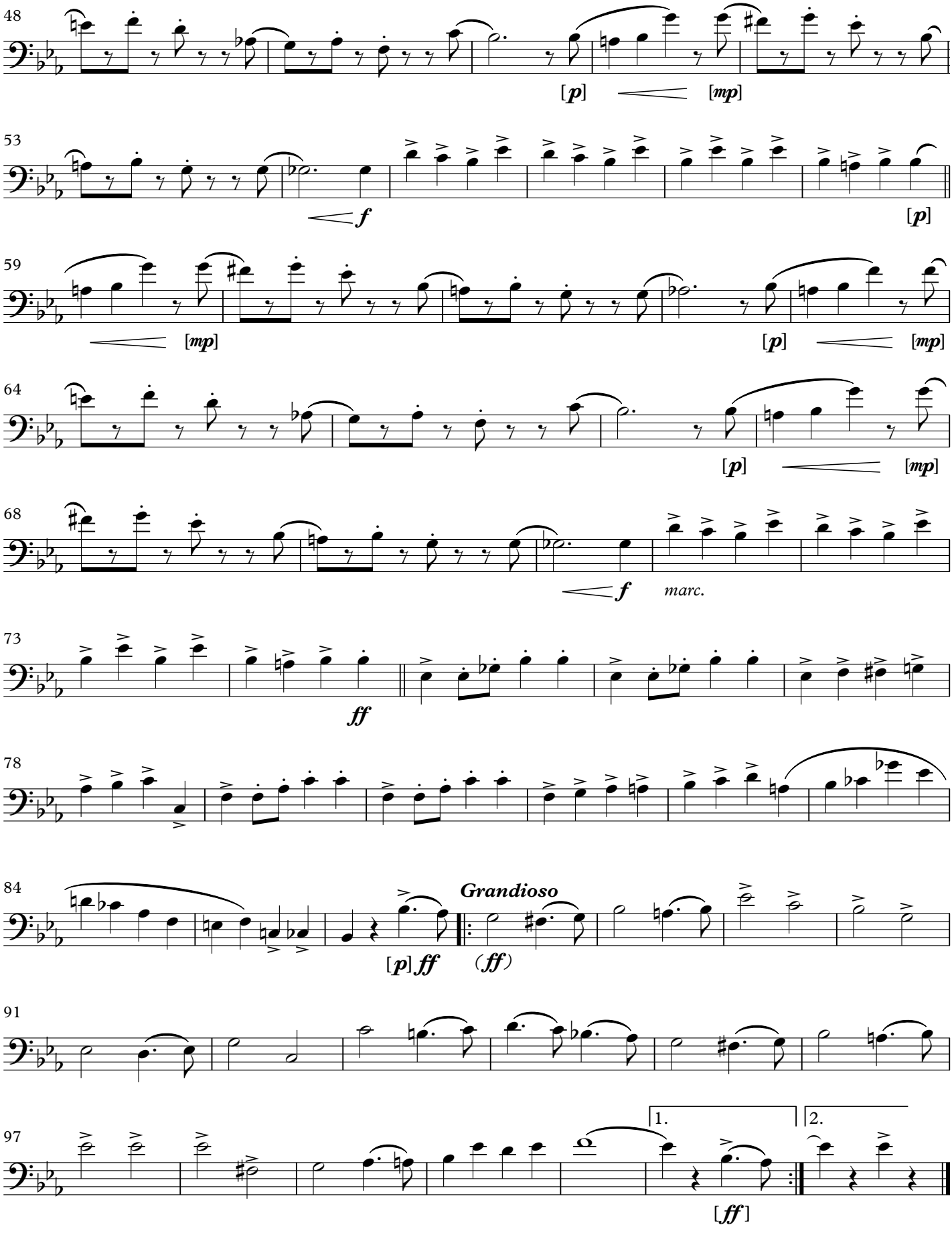

48
[p]
[mp]
53
f
[p]
59
[mp]
[p]
[mp]
64
[p]
[mp]
68
f
marc.
73
ff
78
84
Grandioso
[p] ff
(ff)
91
97
1.
2.
[ff]

March

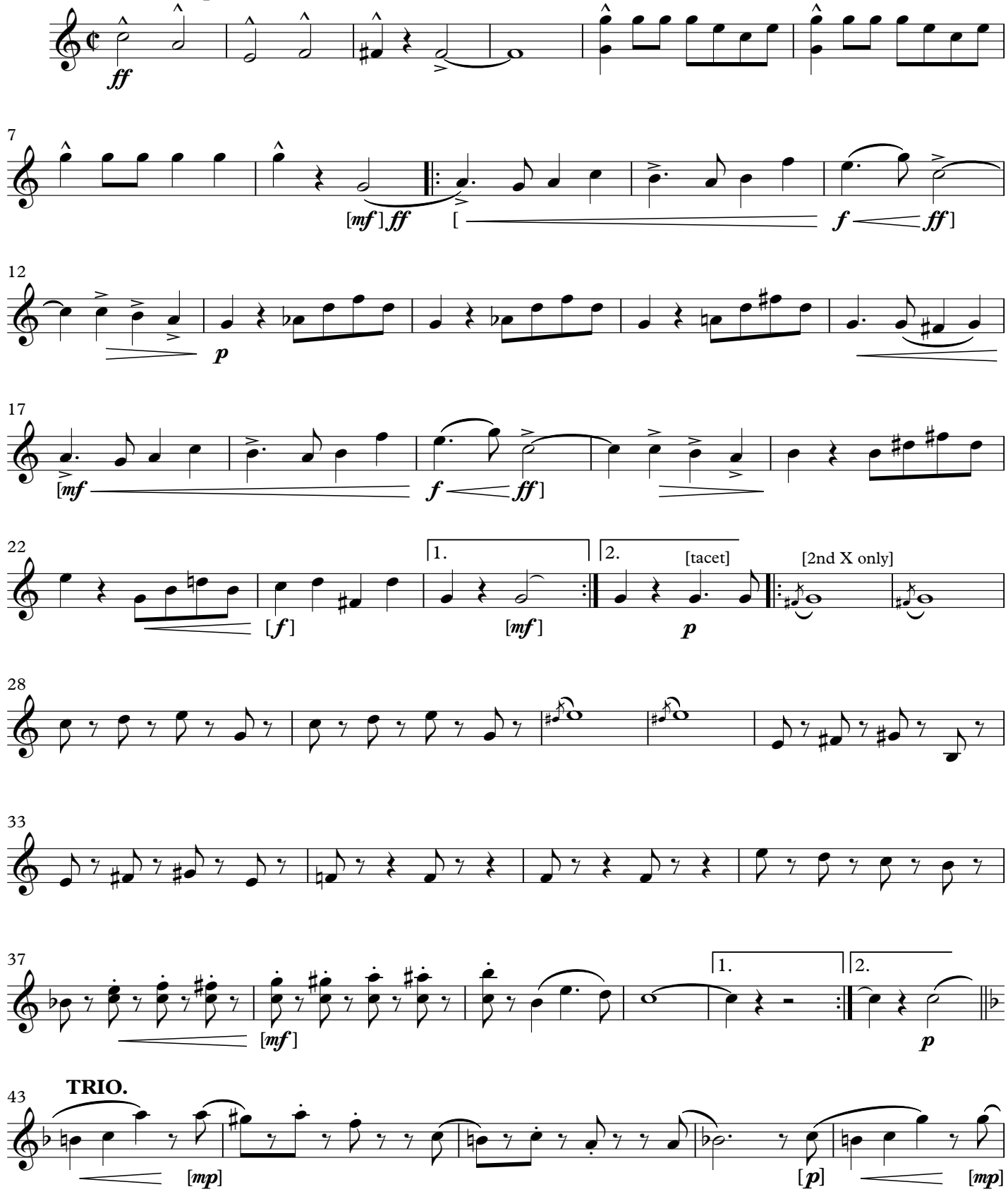
IMPERIAL EDWARD

(1902)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.



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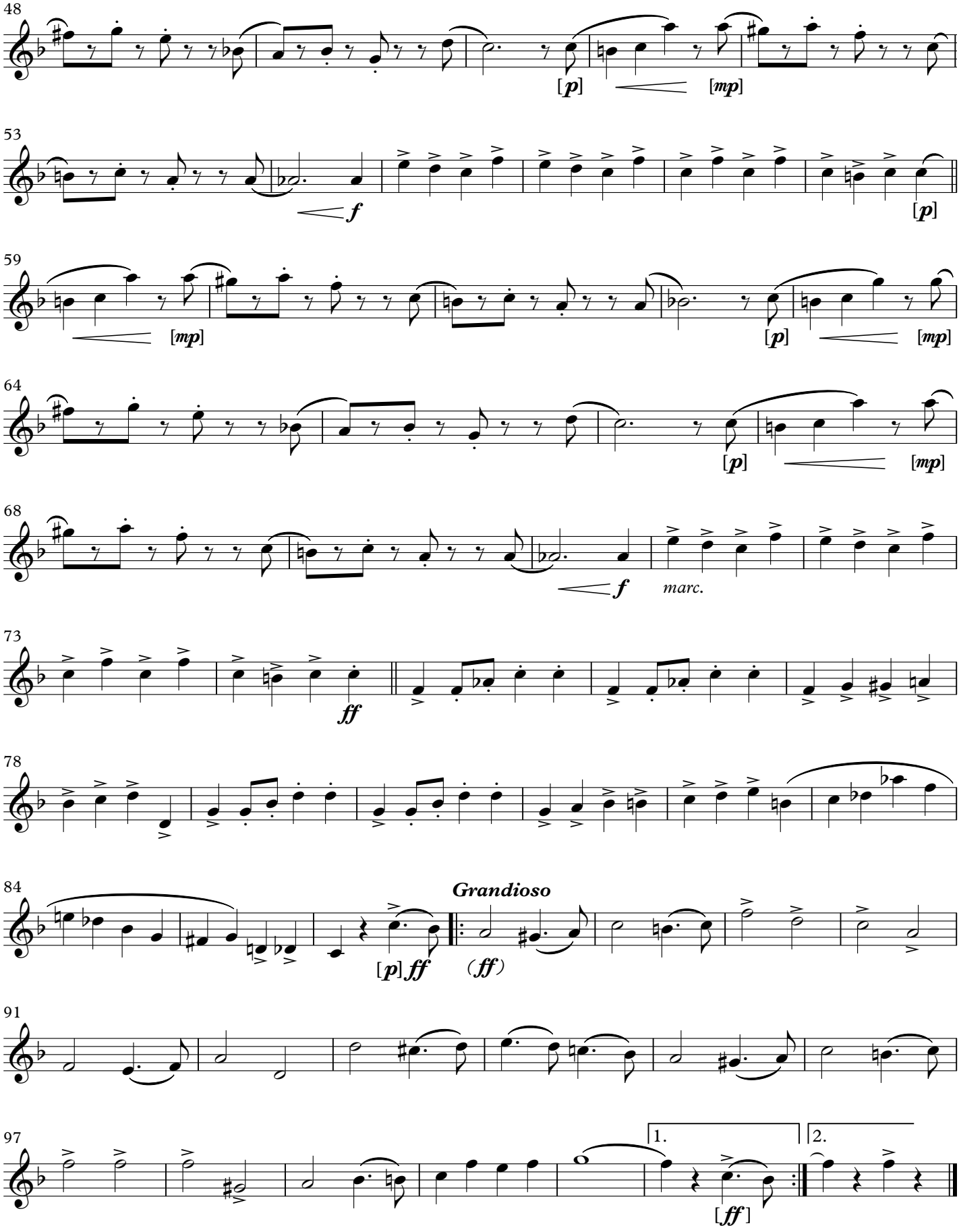

48
[p]
[mp]
53
f
[p]
59
[mp]
[p]
[mp]
64
[p]
[mp]
68
f
marc.
73
ff
78
84
Grandioso
[p] ff
(ff)
91
97
1.
2.
[ff]

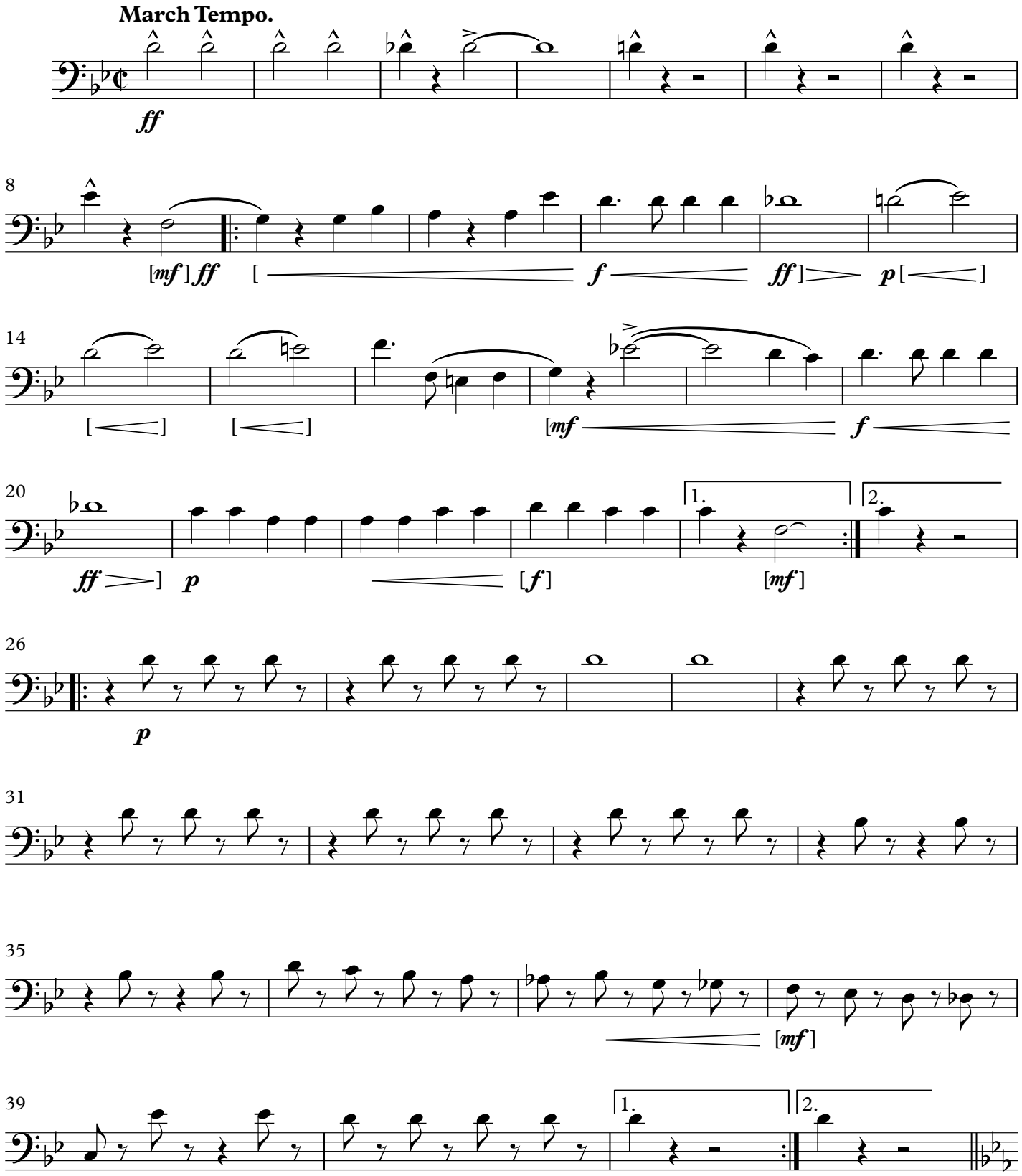
March

IMPERIAL EDWARD

(1902)

1st Trombone

JOHN PHILIP SOUSA



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As played by “The President’s Own” United States Marine Band

TRIO.

43 [tacet] [Play] [tacet]

p [*p*]

49 [Play] [tacet]

54 [Play]

[ ] *f marc.*

59 [tacet] [Play] [tacet]

p [*f*] *mf* [*p*]

67 [Play]

f marc.

73

ff

79

f

85 [tacet] ***Grandioso*** [2nd X only]

[*p*] *ff* (*ff*)

91

97 1. [Play] 2.

[*ff*]

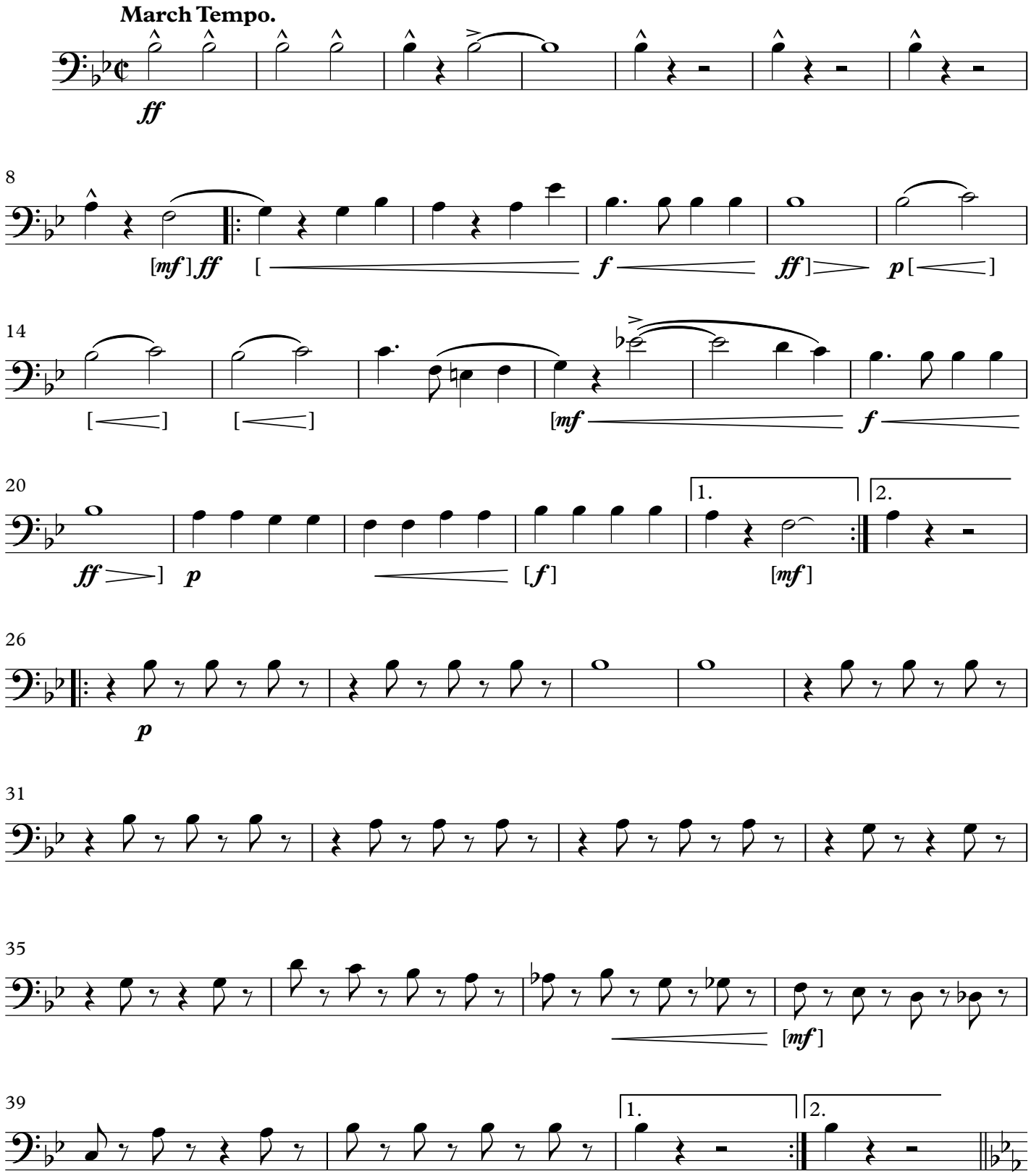
March

IMPERIAL EDWARD

(1902)

2nd Trombone

JOHN PHILIP SOUSA



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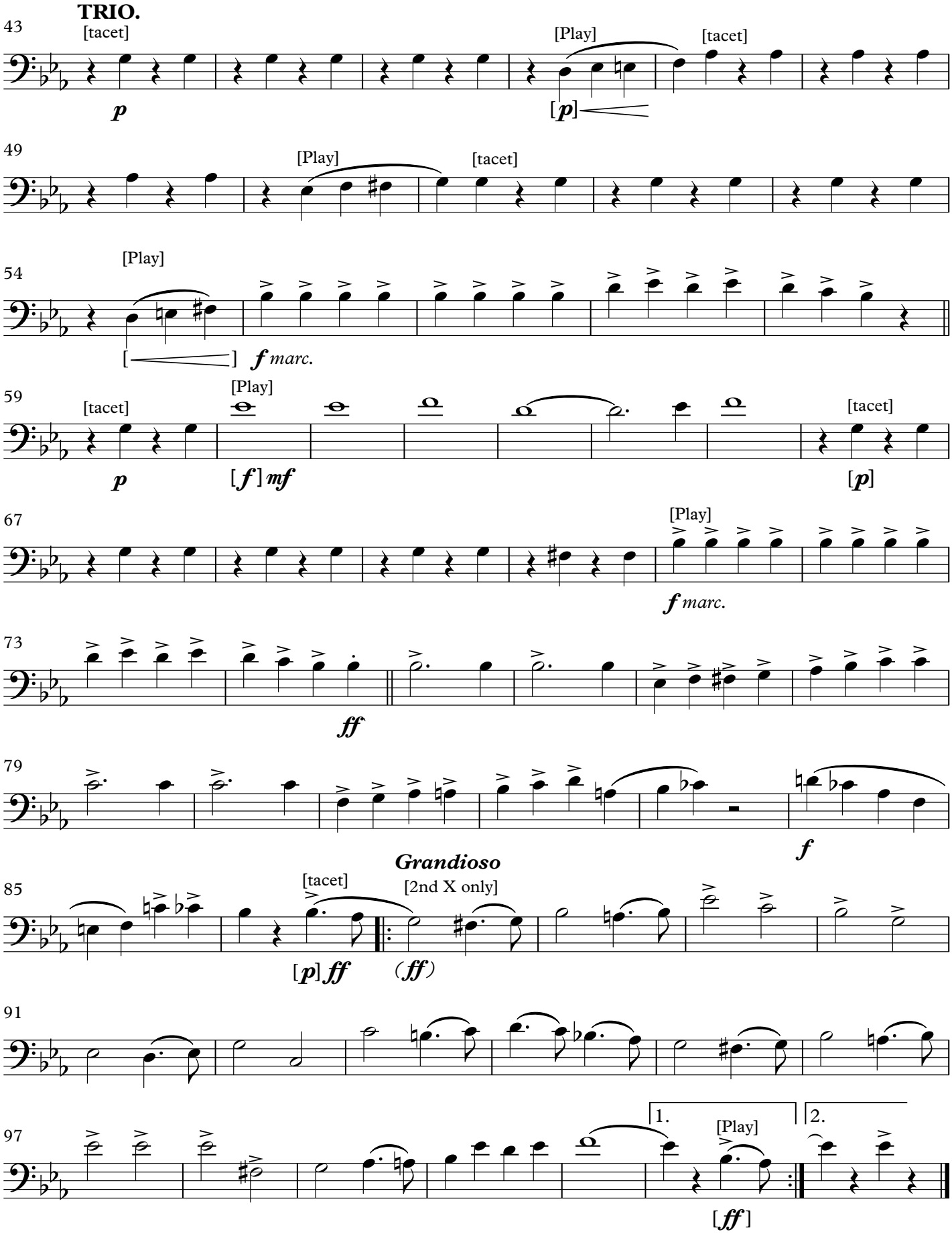

TRIO.
43
[tacet]
[Play]
[tacet]
p
[p]
49
[Play]
[tacet]
54
[Play]
[ ]
f marc.
59
[tacet]
[Play]
[tacet]
p
[f] mf
[p]
67
[Play]
f marc.
73
ff
79
f
Grandioso
85
[tacet]
[2nd X only]
[p] ff
(ff)
91
97
1.
2.
[Play]
[ff]

March

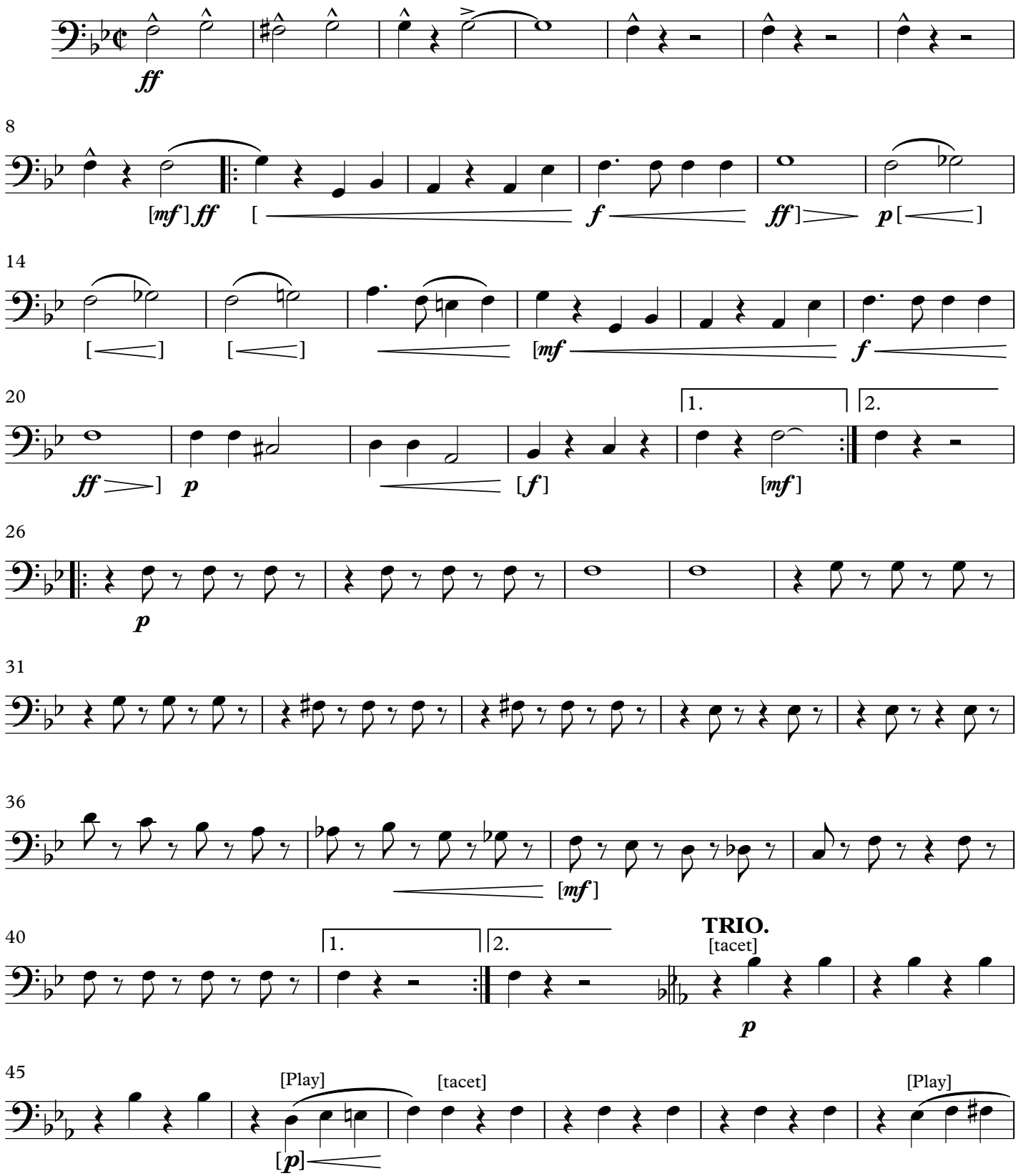
IMPERIAL EDWARD

(1902)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.



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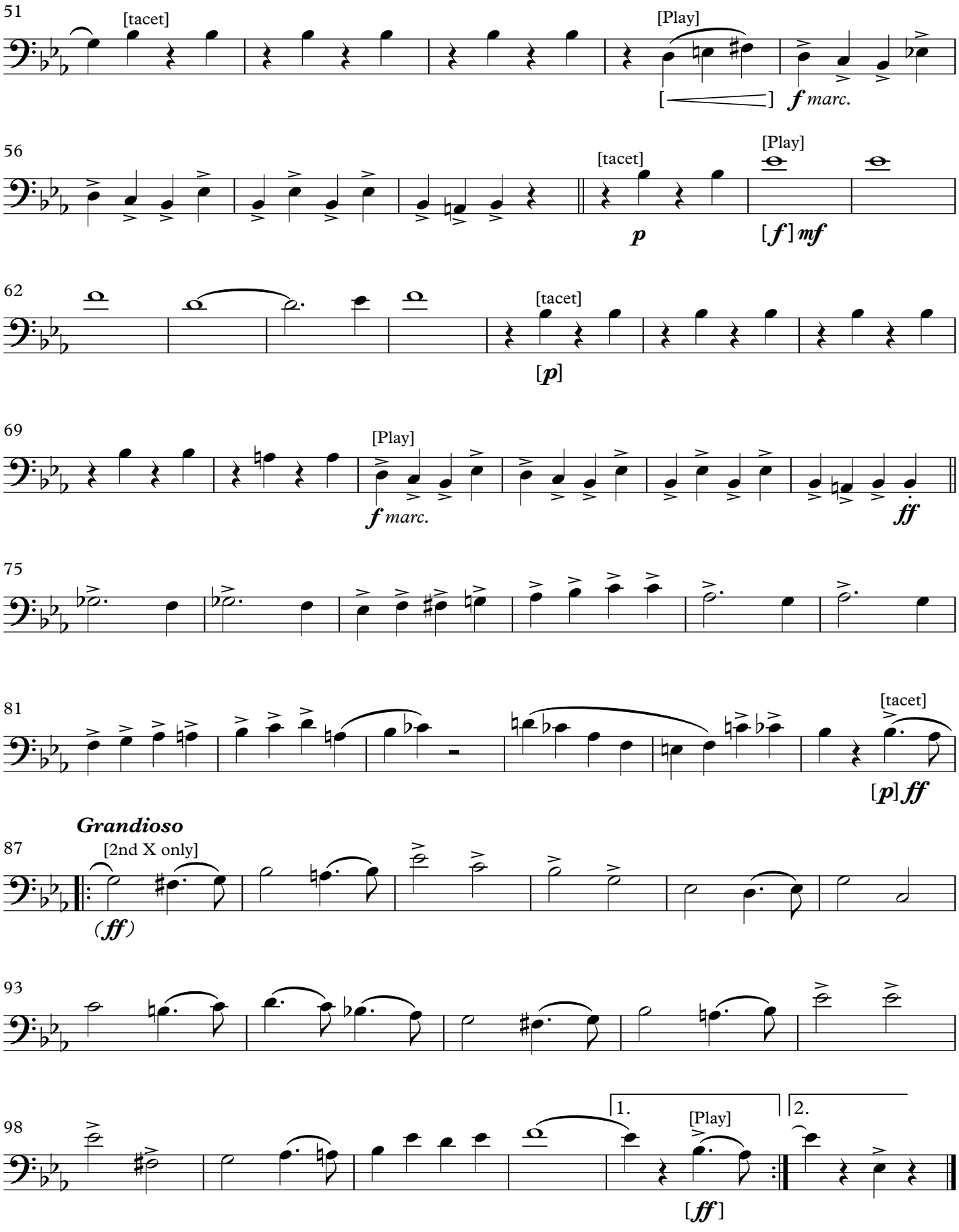

51
[tacet]
[Play]
[ ]
f marc.
56
[tacet]
[Play]
p
[f] mf
62
[tacet]
[p]
69
[Play]
f marc.
ff
75
81
[tacet]
[p] ff
Grandioso
87
[2nd X only]
(ff)
93
98
1.
2.
[Play]
[ff]

March

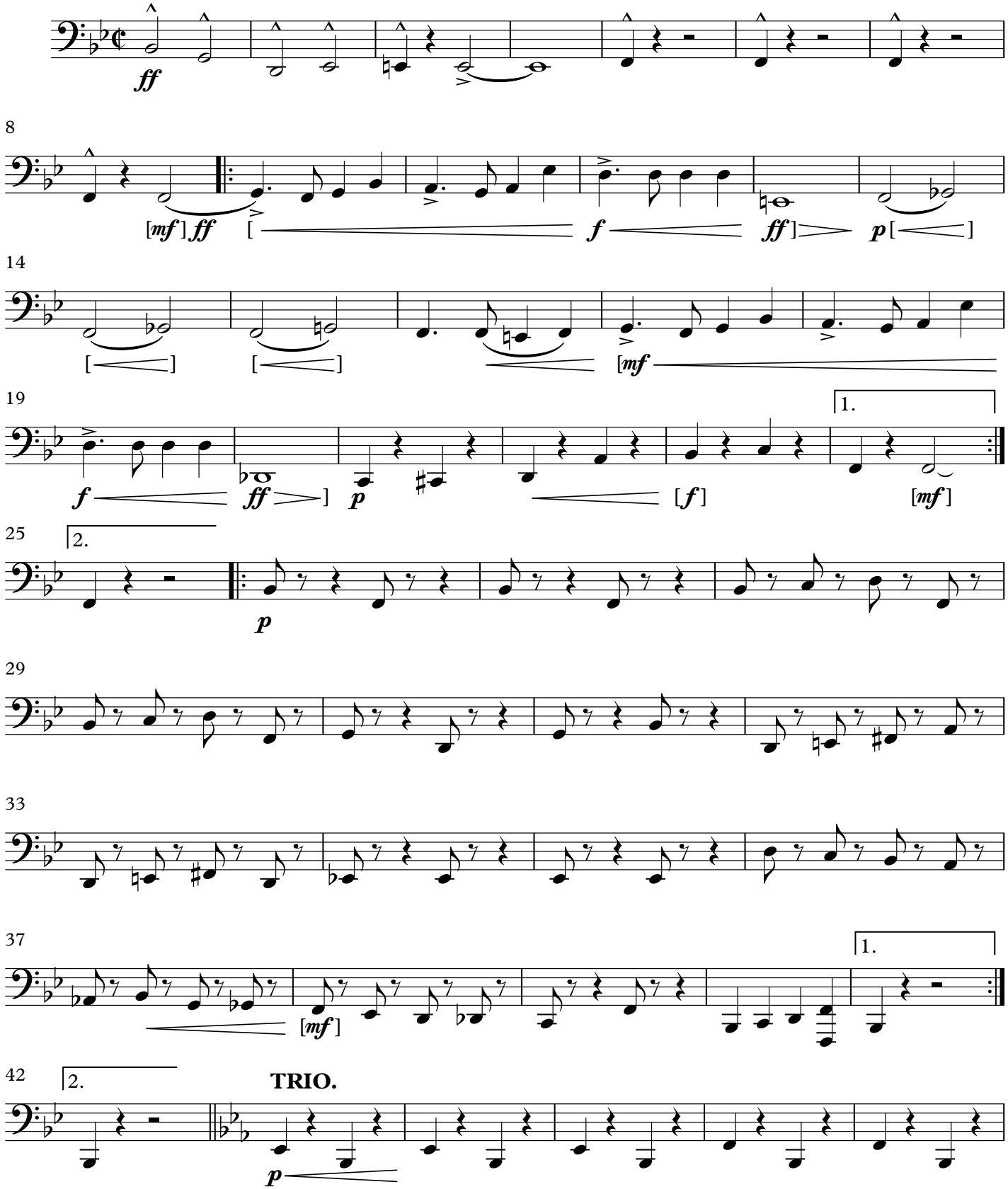
IMPERIAL EDWARD

(1902)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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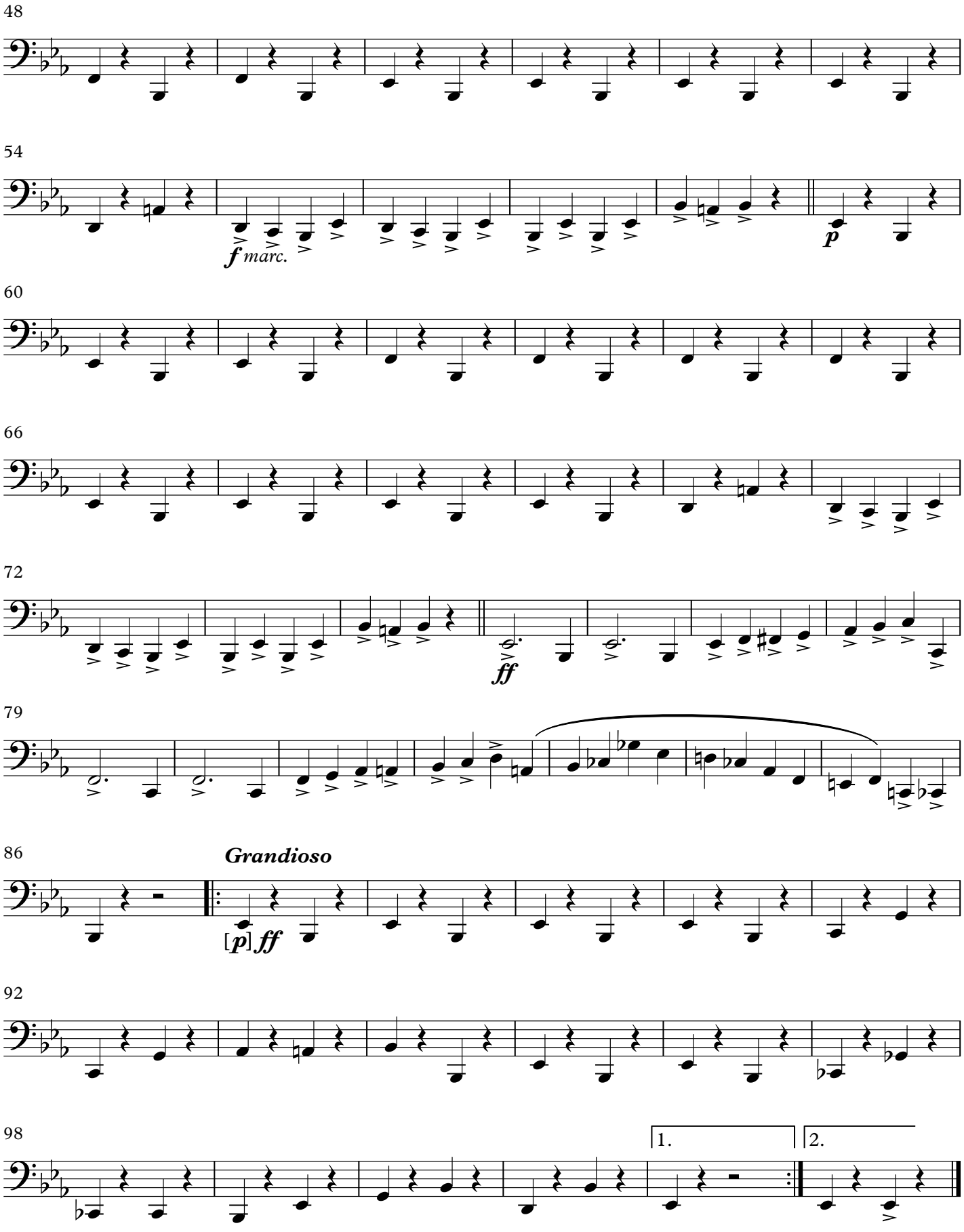

48
54
f marc.
p
60
66
72
ff
79
86
Grandioso
[p] ff
92
98
1.
2.

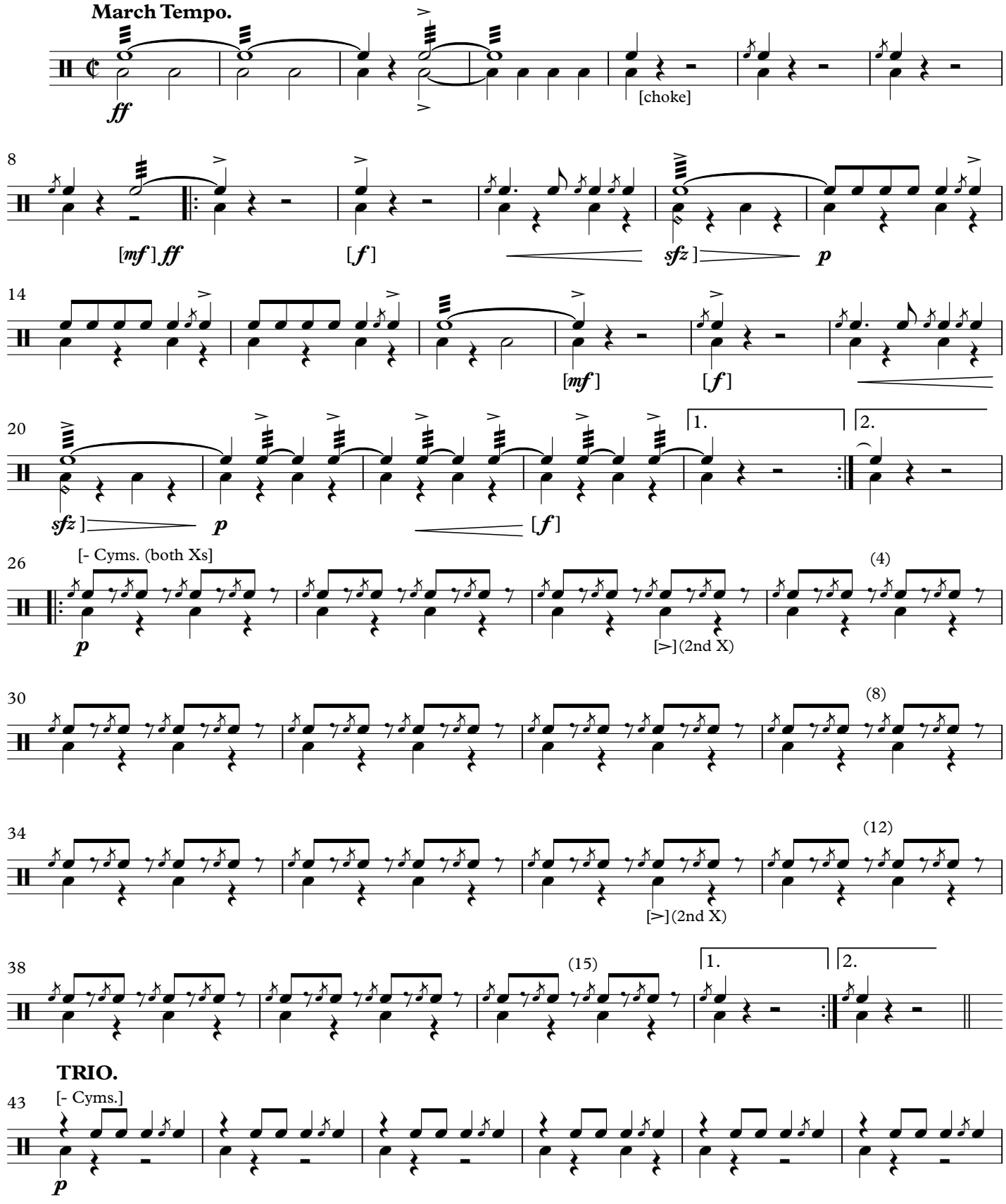
March

IMPERIAL EDWARD

(1902)

Drums

JOHN PHILIP SOUSA



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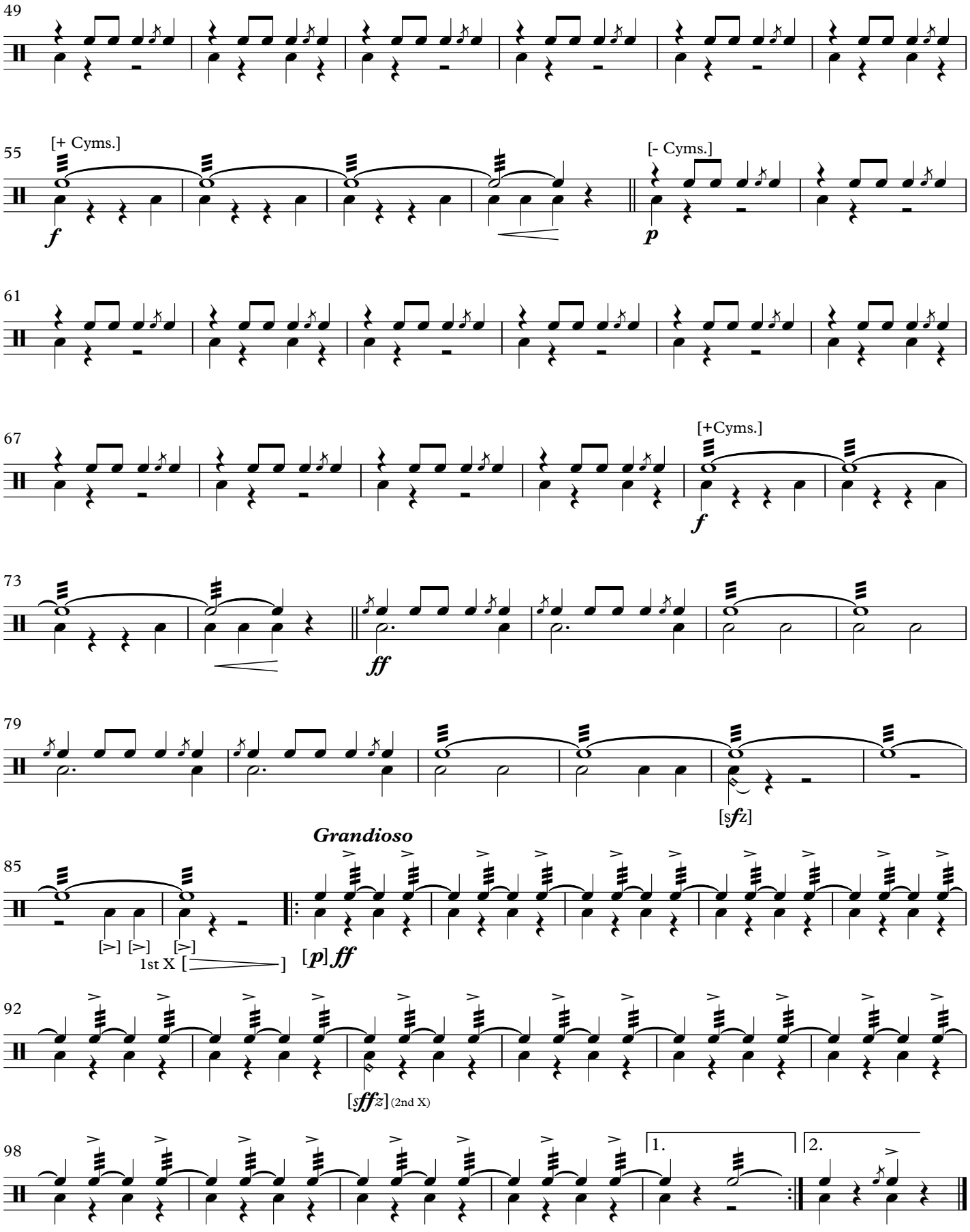
49
55
[+ Cyms.]
f
[- Cyms.]
p
61
67
[+Cyms.]
f
73
ff
79
[sfz]
Grandioso
85
[>] [>] [>]
1st X [ ]
[p] ff
92
[sffz] (2nd X)
98
1.
2.