

Looking Upward Suite

John Philip Sousa

edited by
John R. Bourgeois

1 Full Score	2 Cornet 1
3 Flute & Piccolo 1,3	4 Cornet 2,3
3 Flute & Piccolo 2,4	1 Flugelhorn
2 Oboe 1,2	2 Trumpet 1,2
1 English Horn (optional)	2 F Horn 1,2
2 Bassoon 1,2	2 F Horn 3,4
1 Eb Clarinet	4 Trombone 1,2
3 Clarinet 1	2 Trombone 3
3 Clarinet 2	2 Euphonium
3 Clarinet 3	1 Euphonium T.C.
1 Alto Clarinet	5 Tuba
2 Bass Clarinet	1 Percussion 1: Timpani, Tambourine
2 Tenor Saxophone	2 Percussion 2: Sleigh Bells, Whip, Triangle, Bells, Xylophone
1 Baritone Saxophone	1 Percussion 3: Snare Drum, Wood Block, Castanets
	2 Percussion 4: Cymbals, Tambourine, Bass Drum, Tam-Tam

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LOOKING UPWARD SUITE

About This Composition

For most of Sousa's 11 suites, inspiration came from something he saw or read. As for *Looking Upward*, he told news reporters the first movement had been inspired while looking into the heavens one crisp evening while riding a train through South Dakota; the second movement was suggested by an advertisement for the steamship Southern Cross; the third came simply by "gazing into the heavens." The suite is original throughout, although Sousa did borrow two brief themes from his operetta, *Chris and the Wonderful Lamp*.

Sousa's suites were prominently featured in his band concerts, but they do not enjoy great popularity today. One of the reasons for this neglect is because Sousa, like Victor Herbert, could interpret his own music far more effectively than any other conductor. However, Col. Bourgeois' interpretation of this suite has been well received by audiences.

In general, Sousa's suites served admirably as a sort of middle ground between the classics and music for entertainment. Inasmuch as the Sousa-style concert was much different from concerts presented today, it is perhaps understandable that the suites have fallen into a class known as "period music." Some conductors who are champions of Sousa's music are quick to point out that in many cases this categorization is unjustified.

One of the distinguishing features of *Looking Upward* is the pair of drum rolls in the third movement, *Mars and Venus*, which begin as whispers, slowly swell into thunderous roars and then diminish to the original whispers. This unique effect surprised audiences, and since Sousa never left written notes telling what it was intended to represent, an explanation is left to the listener's imagination.

By the Light of the Polar Star (Mvmt. 1)

"Jingle bells, jingle bells,
Jingle all the way,
Oh what fun it is to ride
In a one-horse open sleigh."
– Old song

Under the Southern Cross (Mvmt. 2)

"Above the slim minaret,
Two stars of twilight glow,
The lute and bright castanet
Sound in the dusk below.
Look from thy lattice,
Gulnare, Gulnare.
Stars of twilight glow,
Now through the nearing night
Four stars in glory rise -
Two the pale heavens light.
Two are thy shining eyes."
– Macdonough

Mars and Venus (Mvmt. 3)

"He was a soldier off to war.
She was a sweet young soul.
She sang of love and he of glory,
And together they told
the same old story.
After the drummer's roll, my lad,
After the drummer's roll."
– Old, old song

John R. Bourgeois

The career of Col. Bourgeois, the 25th director of the United States Marine Band, has spanned nine presidential administrations – from Eisenhower to Clinton. He retired from the Marine Corps after serving as the band's director and music advisor to the White House for 17 years.

He joined the Marine Corps in 1956, and he joined "The President's Own" U.S. Marine Band in 1958, serving as a French hornist and staff arranger. He became director of the band in 1979, serving in that capacity until his retirement in 1996.

Under his leadership, the Marine Band presented its first overseas performances. In 1990, Col. Bourgeois led the band on a historic 18-day concert tour of the former Soviet Union. Col. Bourgeois directed 16 national concert tours – a tradition started by John Philip Sousa in 1891.

Since his retirement, he has continued to be extremely active as a guest conductor and clinician, and is also an Artist-in-Residence at his alma mater, Loyola University.

1. By the Light of the Polar Star

John Philip Sousa
edited by John R. Bourgeois

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Fl 1-3 *pp*

Fls. 2-4 *pp*

Obs. 1-2 *pp*

E. Hn. *p*

Bns. 1-2 *p*

E♭ Cl.

Cl. 1 *p*

Cls. 2

Clar. 3 *p*

Alto Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2 *p*

F. Hns. 3-4 *p*

Tbns. 1-2

Tbn. 3

Euph. *p*

Tb. *p*

Timp. *p*

By the Light of the Polar Star - Page 3

Fl 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
E♭ Cl.
Cl. 1
Cls. 2
Clar. 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr.
Tppts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tb.
Timp.
Trgl.

21

Cón brio

(stopped)

(open)

(stopped) +

(open)

Triangle

Sleigh Bells

Sn+Dr

Cym BD

By the Light of the Polar Star - Page 4

21 Con brio

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E. Cl.

Cl. 1

Cl. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

21 Con brio

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

Sl. Bells

Sn. Dr.

Cym. BD

Fl 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
E♭ Cl.
Cl. 1
Cls. 2
Clar. 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr.
Tpts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
B. Tbn.
Euph.
Tb.
Sl. Bells
Sn. Dr.
Cym.
BD

39

Fl 1-3
pp

Fls. 2-4
pp

Obs. 1-2
pp

E. Hn.
pp

Bns. 1-2
pp

E♭ Cl.
pp

Cl. 1
pp

Cts. 2
pp

Clar. 3
pp

Alto Cl.
pp

B. Cl.
pp

A. Sax.
pp

T. Sax.
pp

B. Sax.
pp

Cor. 1
39

Cor. 2-3
p

Fl Hr.
p

Tpts. 1-2
p

F. Hns. 1-2
pp

F. Hns. 3-4
pp

Tbns. 1-2

B. Tbn.

Euph.
p

Tb.
pp

Trgl.
Triangle
p

Wood B.
woodblock (or SD shell)
p

By the Light of the Polar Star - Page 7

Fl 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
Eb Cl.
Cl. 1
Cls. 2
Clar 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr
Tpsts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tb.
Trgl.
Wood B.
BD

(or SD shell)
B.D.

Whip
Sn. Dr.
B.D. & Cym.

55

By the Light of the Polar Star - Page 8

63

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Whip

Sn. Dr.

Cym.

BD

Fl 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
E♭ Cl.
Cl. 1
Cls. 2
Clar 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr
Tpts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbus. 1-2
Tbn. 3
Euph.
Tb.
Whip
Sn. Dr.
Cym.
BD

Whip
Cym
B.D.

Fl. 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Clar. 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr
Tpts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tb.
Timp.
Sn. Dr.
BD

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cls. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Timp.

pp

mute

sfz

p

3

8

84

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cls. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Timp.

The musical score is for a large orchestra and includes parts for woodwinds, brass, and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with dynamic markings (f, ff) and articulation marks (accents) visible. A large diagonal watermark 'Previewart Jones' is overlaid across the page.

94 | **con moto**

94 con moto

Fl 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
E♭ Cl.
Cl. 1
Cls. 2
Clar 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr
Tpts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tb.
Timp.

p
dolce
p
p
p
p
p
p
p
p
dolce
p
dolce
p
f
(open)
p
(open)
p
p
dolce
p

Wingert Jones

[illegible]

Fl 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
Eb Cl.
Cl. 1
Cls. 2
Clar 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr
Tpts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tb.
Bells

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126 **Con brio**

during repeat of this section flutes stagger & change to piccolos playing octave lower until 144

during repeat of this section flutes stagger & change to piccolos playing octave lower until 144

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cls. 2

Clar 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

Sl. Bells

Sn. Dr.

Cym. BD

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

St. Bells

Sn. Dr.

Cym.
BD

144

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Clar 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

Bells

144

Wingert-Jones Publications

By the Light of the Polar Star - Page 19

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Clar 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Bells

Sleigh Bells

160

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E. Cl.

Cl. 1

Cl. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

160

Cot. 1

Cot. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

Whip

Sl. Bells

Sn. Dr.

Cym.

BD

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Whip

Sl. Bells

Sn. Dr.

Cym.

BD

Wingert Jones Publishers

[illegible]

Fl 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Sl. Bells

Sn. Dr.

Cym. BD

[illegible]

2. Beneath The Southern Cross

John Philip Sousa
Edited by John R. Bourgeois

Andante

Flutes 1-3
Piccolo (3)
pp (piccolo tacet until 143)

Flutes 2-4
pp

Oboes 1-2

English Horn

Bassoons 1-2

E♭ Clarinet

Clarinet 1
ppp

Clarinet 2
ppp

Clarinet 3
ppp

Alto Clarinet
ppp

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Andante

Cornet 1

Cornets 2-3

Flugelhorn

Trumpets 1-2

F Horns 1-2

F Horns 3-4

Trombones 1-2

Trombone 3

Euphonium

Tuba

Timpani
Tambourine

Bells
Xylophone
p

Snare Drum
Castanets

Cym
Bass Drum
Tam-Tam
Tambourin

5

Solo
p

Fl. 1-3

Fl. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E. Cl.

Cl. 1

Cls. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Bells

Solo

p

f

13

13

Fl. 1-3

Fl. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cls. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

Bells

Solo

p

f

25

25

Fl. 1-3

Fl. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cls. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

Bells

Wingert-Jones Publications

37 Moderato

Fl. 1-3 *p*

Fl. 2-4 *p*

Obs. 1-2 *p* *a2*

E. Hn. *p*

Bns. 1-2 *p*

E♭ Cl. *p*

Cl. 1 *p*

Cl. 2 *p*

Clar. 3 *p*

Alto Cl. *p*

B. Cl. *p*

A. Sax. 1-2 *p*

T. Sax. *p*

B. Sax. *p*

Cor. 1 *p* *Moderato*

Cor. 2-3 *p*

Fl Hr. *p*

Tpts. 1-2 *p*

F. Hns. 1-2 *p*

F. Hns. 3-4 *p*

Tbns. 1-2 *p*

B. Tbn. *p*

Euph. *p*

Tb. *p*

Cast. *p*

Tam-Tam (Beat with triangle beater) *p*

Castanets *tr* *f*

Symphony No. 6 - Score

47

Fl. 1-3
Fl. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
Eb Cl.
Cl. 1
Cls. 2
Clar. 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.

55

Cor. 1
Cor. 2-3
Fl Hr.
Tpnts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tb.
Cast.

mutes
open
mutes
open
mutes
open
Castanets

Fl. 1-3 *p*

Fl. 2-4 *p*

Obs. 1-2 *a2*

E. Hn. *p*

Bns. 1-2 *p*

Es. Cl. *p*

Cl. 1 *p*

Cl. 2 *p*

Clar. 3 *p*

Alto Cl. *p*

B. Cl. *p*

A. Sax. 1-2 *p*

T. Sax. *p*

B. Sax. *p*

Cor. 1 *p*

Cor. 2-3 *p*

Fl Hr. *p*

Tpts. 1-2 *p*

F. Hns. 1-2 *p*

F. Hns. 3-4 *p*

Tbns. 1-2 *pp*

B. Tbn. *pp*

Euph. *pp*

Tb. *p*

Bells *p*

63

63

71 Allegretto leggiero

Fl. 1-3 *p*

Fl. 2-4 *p*

Obs. 1-2 *p* *a2*

E. Hn. *p*

Bns. 1-2 *p*

E. Cl. *p*

Cl. 1 *p*

Cls. 2 *p*

Clar. 3 *p*

Alto Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

Cor. 1 *p*

Cor. 2-3 *p* *open*

Fl. Hr. *p*

Tpts. 1-2 *p* *open*

F. Hns. 1-2 *p*

F. Hns. 3-4 *p*

Tbns. 1-2 *p*

B. Tbn. *p*

Euph. *p*

Tb. *p*

Tamb. *pp* *Tambourine*

Cast. *tr* *p* *Castanets*

Fl. 1-3 *mp*

Fl. 2-4 *p*

Obs. 1-2 *p*

E. Hn. *p e appassionato*

Bns. 1-2 *p*

E♭ Cl. *p*

Cl. 1 *p e appassionato*

Cl. 2 *p e appassionato*

Clar. 3 *p e appassionato*

Alto Cl. *p*

B. Cl. *p*

A. Sax. *p e appassionato*

T. Sax. *p e appassionato*

B. Sax. *p*

Cor. 1 *p*

Cor. 2-3 *p*

Fl Hr. *mp*

Tpts. 1-2 *p*

F. Hns. 1-2 *p*

F. Hns. 3-4 *p*

Tbns. 1-2 *p*

Tbn. 3 *p*

Euph. *p*

Tb. *p e appassionato*

Tamb. *p*

Cast. *tr*

BD *p*

Bass Drum Only

[illegible]

[illegible]

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The instruments listed on the left side of the page are:

- Fl. 1-3
- Fl. 2-4
- Obs. 1-2
- E. Hn.
- Bns. 1-2
- Cor. 1
- Cl. 1
- Cl. 2
- Clar. 3
- Alto Cl.
- B. Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Cor. 1
- Cor. 2-3
- Fl. Hr.
- Tpts. 1-2
- F. Hns. 1-2
- F. Hns. 3-4
- Tbns. 1-2
- Tbn. 3
- Euph.
- Tb.
- Timpani
- Xylo.
- Cast.
- Tamb.

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features various musical notations, including notes, rests, and dynamic markings. The dynamic markings include *calando e dim.* (decelerando e diminuendo) and *pp* (pianissimo). The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 2. The instruments are arranged in a standard orchestral layout, with woodwinds in the front, brass in the middle, and percussion in the back.

128

Fl. 1-3

Fl. 2-4

Obs. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

Cl. 1

Cls. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

S. Sax.

Cor. 1

Cor. 2-3

Fl. Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

Timp.

Bells

Cast.

Solo

p

dim.

pp

Bells

p

Fl. 1-3

Fl. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Bells

(1) Solo

p

Wingert-Jones Publications

(Picc. double 8va. lower) 144 picc double loco

Fl. 1-3

Fl. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl. Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Bells

144

f *p* *tr* *8va. flute* *Solo*

152

Fl. 1-3

Fl. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cls. 2

Clar. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

152

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Tamb.

Bells

Sn. Dr.

Cym.

BD

Solo

p

Solo

p

Solo

*rit.**a tempo**f* *rall.**tr.**f**f* *rall.**tr.**ff**tr.**f* *rall.**tr.**f* *rall.**tr.**f* *rall.**tr.**ff**rall.**ff**ff**rall.**ff**ff**ff**rall.**ff**ff**ff**ff**ff**rall.**ff**ff**ff**rall.**ff*Tambourine *a tempo*

[illegible]

D.S. al Coda
(p. 29)

3. Mars and Venus

John Philip Sousa
Edited by John R. Bourgeois

Marziale Brillante

Flutes 1-3 *ff*

Flutes 2-4 *ff*

Oboes 1-2 *ff*

English Horn *ff*

Bassoons 1-2 *ff*

E♭ Clarinet *ff*

Clarinet 1 *ff*

Clarinet 2 *ff*

Clarinet 3 *ff*

Alto Clarinet *ff*

Bass Clarinet *ff*

Alto Saxophone *ff*

Tenor Saxophone *ff*

Baritone Saxophone *ff*

Cornet 1 *ff* **Marziale Brillante**

Cornets 2-3 *ff*

Flugelhorn *ff*

Trumpets 1-2 *ff*

French Horns 1-2 *ff*

F Horns 3-4 *ff*

Trombones 1-2 *ff*

Trombone 3 *ff*

Euphonium *ff*

Tuba *ff*

Timpani *ff*

Bells, Triangle *mf*

Snare Drum *ff*

Cym Bass Dr *ff*

flutter tongue

+ stopped

+ stopped

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

Ev. Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph

Tb.

Timp.

Sn. Dr.

Cym. BD

open

flutter tongue

flutter tongue

flutter tongue

flutter tongue

ff

ff

ff

ff

[illegible]

Mars and Venus - Page 47

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl. Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Timp.

Trgl.

Wingert Jones Publications

33

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

33

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Timp.

Trgl.

Sn. Dr.

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Bells

Sn. Dr.

p

mf

pp

open

Bells

mf

49

Fl. 1-3 *mf*

Fls. 2-4 *mf*

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl. *mf*

B. Cl. *mf*

A. Sax.

T. Sax.

B. Sax.

49

Cor. 1

Cor. 2-3 *mf*

Fl Hr

Tpts. 1-2 *mf*

F. Hns. 1-2

F. Hns. 3-4 *mf*

Tbns. 1-2 *p*

Tbn. 3 *p*

Euph *mf*

Tb.

Bells

Sn. Dr. *pp*

Cym. BD *pp*

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph

Tb.

Bells

Sn. Dr.

Cym. BD

65

solo

ff

mf

65

solo

ff

solo

ff

mf

Fls. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

Ex Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Sn. Dr.

Cym.

BD

Mars and Venus - Page 53

81

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Sn. Dr.

Cym.

BD

[illegible]

103

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Timp.

Sn. Dr.

Cym. BD

[illegible]

Fl. 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
Br Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr.
Tpts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tb.
Sn. Dr.
Cym.
BD

Fl. 1-3

Fis. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E- Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Timp.

Sn. Dr.

Cym.
BD

135

Soli
ff

Soli
ff

Soli
ff

Soli with force
ff

Soli with force
ff

ff

ff

ff

f

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Timp.

Sn. Dr.

Cym.

BD

157 Andante con sentimento

Fl. 1-3 *rall. e dim.* *p*

Fls. 2-4 *rall. e dim.* *p*

Obs. 1-2 *rall. e dim.* *p* Solo *p*

E. Hn. *rall. e dim.* *p* *pp*

Bns. 1-2 *rall. e dim.* *p*

E♭ Cl. *rall. e dim.* *p*

Cl. 1 *rall. e dim.* *p*

Cl. 2 *rall. e dim.* *p* *pp*

Cl. 3 *rall. e dim.* *p* *pp*

Alto Cl. *rall. e dim.* *p* *pp*

B. Cl. *rall. e dim.* *p* *pp*

A. Sax. *rall. e dim.* *p* *pp*

T. Sax. *rall. e dim.* *p* *pp*

B. Sax. *rall. e dim.* *p* *pp*

157 Andante con sentimento

Cor. 1

Cor. 2-3

Fl Hr

Tpts 1-2

F. Hns. 1-2 *rall. e dim.* *p*

F. Hns 3-4 *rall. e dim.* *p*

Tbns. 1-2

B. Tbn.

Euph

Tb.

Timp.

Fl. 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr.
Tpts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
B. Tbn.
Euph.
Tb.

[illegible]

[illegible]

Fl. 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr.
Tpts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tb.
Sn. Dr.
BD

194

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph

Tb.

Sn. Dr.

BD

Fl. 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
E- Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr.
Tpts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tb.
Timp.
Sn. Dr.
BD

201 Allegro con fuoco

Mars and Venus - Page 67

Fl. 1-3 *ff*

Fls. 2-4 *ff*

Obs. 1-2 *ff*

E. Hn. *ff*

Bns. 1-2 *ff*

B♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Alto Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

201 Allegro con fuoco

Cor. 1 *ff*

Cor. 2-3 *ff*

Fl Hr *ff*

Tpts. 1-2 *ff*

F. Hns. 1-2 *ff*

F. Hns. 3-4 *ff*

Tbns. 1-2 *ff*

Tbn. 3 *ff*

Euph *ff*

Tb. *ff*

Timp. *ff*

Sn. Dr. *ff*

BD *ff*

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn

Bns. 1-2

E. Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph

Tb

Timp

Sn. Dr.

BD

209

Soli a2

ff

Soli a2

ff

Soli a2

ff

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph

Tb.

Timp.

Sn. Dr.

Cym.
BD

imitate cannon

imitate cannon

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E. Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Timp.

Sn. Dr.

Cym. BD

233

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

233

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tb.

Timp.

Sn. Dr.

BD

solo long roll

pp < *ff* > *pp* < *ff* > *pp*

241 Marziale

251

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E. Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

241 Marziale

Cor. 1

Cor. 2-3

Fl Hr

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph

Tb.

Timp.

Sn. Dr.

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Ft Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

Timp.

Sr. Dr.

**Cym.
BD**

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

Timp.

Sn. Dr.

Cym. BD

8^{va}

275

283

Fl. 1-3

Fls. 2-4

Obs. 1-2

E. Hn.

Bns. 1-2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

A. Sax.

T. Sax

B. Sax.

Cor. 1

Cor. 2-3

Fl Hr.

Tpts. 1-2

F. Hns. 1-2

F. Hns. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tb.

Timp.

Sn. Dr.

Cym. BD

FL 1-3
Fls. 2-4
Obs. 1-2
E. Hn.
Bns. 1-2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Cor. 1
Cor. 2-3
Fl Hr.
Tpts. 1-2
F. Hns. 1-2
F. Hns. 3-4
Tbns. 1-2
Tbn. 3
Euph.
Tb.
Timp.
Su. Dr.
Cym.
BD

The musical score is written for a large orchestra. The woodwind section includes Flutes 1-3, Flutes 2-4, Oboes 1-2, English Horn, Bassoons 1-2, E♭ Clarinet, Clarinets 1-3, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Cornet 1, Cornets 2-3, Flugelhorn, Trumpets 1-2, French Horns 1-2, French Horns 3-4, Trombones 1-2, Trombone 3, Euphonium, and Tuba. The percussion section includes Timpani, Snare Drum, Cymbals, and Bass Drum. The score is marked with 'ff' (fortissimo) and 'ffz' (fortissimo zingando) dynamics. A large diagonal watermark 'Winnet Jones Publications' is visible across the page.