



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 2 No. 22

TRANSIT OF
VENUS

MARCH

[1883]

FULL SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “Transit of Venus” (1883)

It is not known whether or not Sousa witnessed either of the two transits of Venus that occurred in his lifetime, but the phenomenon was the basis for the title of this march and also for one of his three novels.

The march received its première at a concert of the U.S. Marine Band on April 19, 1883, with Sousa conducting. The occasion was the unveiling of a statue of Joseph Henry, first secretary of the Smithsonian Institution, who had died in 1878. Henry, as president of the National Academy of Sciences, had been responsible for proper observation of the transit of Venus in 1874.

There is nothing in Sousa’s or Henry’s memoirs suggesting that the two were personally acquainted, but it is possible because they both lived in Washington at the same time. Inasmuch as several members of the National Academy of Sciences were present at the unveiling of Henry’s statue, it is likely that the march was intended as a salute to both Henry and the Academy.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 90. 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. 1-20): The cymbals should be choked after the crash in the first measure. The *piano* of the first strain is *subito* with quick crescendos to *forte* as indicated. The cymbal crash in m. 17 is also choked to maximize the effect of the percussion dropping out for two beats here. The pick-ups into the repeat are once again *subito piano*.

Second Strain (m. 21-37): The *fortissimo* ending the first strain is carried through to the second. Accents are added in the percussion in m. 24-25 to set up the *subito mezzo-piano* and swell dynamics in the following bars in all instruments except the trill in the flute/piccolo and E-flat clarinet. That change in dynamic should happen again at m. 34-36, even though it was not indicated in the original parts.

Trio (m. 38-70): This extended Trio starts *piano* and the piccolo, E-flat clarinet, cornets, and trombones can be *tacet* for the first part of this section. Sousa reduced the percussion section here to solo triangle. The articulation in the melodic figure starting in m. 44-45 was unclear in the original parts, generally occurring under one bar-long slur. For this edition, the decision was made to treat the two central quarter notes as tied, creating a “Scottish snap” effect that also appears in some of Sousa’s other music. The harmonic center changes in m. 55 and so does the dynamic, growing to *mezzo-forte* after the two bass drum hits in m. 53-54. This shift is a good spot to bring the brass back in at *mezzo-forte* to reinforce the changes here. Snare drum comes back in with a roll in m. 62, bass drum joins with a roll in m. 67, and the cymbals join the bass drum in *crescendo* at m. 69 leading to the final strain.

Final Strain (m. 71-end): All instruments play *fortissimo* with good accents on the dotted quarter notes. The ties have once again been added to the melody starting in m. 76. Flute and piccolo should be sure to make the sixteenths heard at m. 75-77 and again at m. 83-85.

March TRANSIT OF VENUS

(1883)

JOHN PHILIP SOUSA

1 2 3 4 5 6 7 8 9 10

March Tempo.

Flute/Piccolo

Oboe [optional] [G. Corrie]

E♭ Clarinet

1st B♭ Clarinet

2nd & 3rd B♭ Clarinets [optional] [G. Corrie]

B♭ Bass Clarinet [optional] [G. Corrie]

Bassoon [optional] [Baritone]

E♭ Alto Saxophone [optional] [G. Corrie]

B♭ Tenor Saxophone [optional] [G. Corrie]

E♭ Baritone Saxophone [optional] [G. Corrie]

E♭ Cornet

Solo B♭ Cornet

1st B♭ Cornet

2nd B♭ Cornet

Solo F Horn [originally E♭ alto]

1st & 2nd F Horns [originally E♭ alto]

Baritone

1st Trombone

2nd Trombone

Bass Trombone

Tuba

Drums + Triangle

S.D.
B.D./Cyms.

ff *p* *f*

"TRANSIT OF VENUS"
Full Score

11 12 13 14 15 16 17 18 19 20

Flt./Picc. [tr] p ff f [sub p]

Oboe [tr] p ff [sub p]

E \flat Clar. [tr] p ff [sub p]

1st B \flat Clar. [tr] p ff [sub p]

2nd & 3rd B \flat Clars. [tr] p ff

Bass Clar. p ff

Bsns. [tr] p ff [sub p]

Alto Sax. [tr] p ff [sub p]

Ten. Sax. [tr] p ff [sub p]

Bari. Sax. p ff

E \flat Cor. [tr] p ff [sub p]

Solo B \flat Cor. [tr] p ff [sub p]

1st B \flat Cor. [tr] p ff [sub p]

2nd B \flat Cor. [tr] p ff

Solo Hrn. [tr] p ff

1st & 2nd Hrns. [tr] p ff

Bar. [tr] p ff [sub p]

1st Trbn. p ff

2nd Trbn. p ff

B. Trbn. p ff

Tuba p ff

Drums p f

“TRANSIT OF VENUS”
Full Score

21

22

23

24

25

26

27

28

29

The musical score is arranged in a standard orchestral layout. The top section contains the woodwinds and saxophones: Flt./Picc., Oboe, Eb Clar., 1st Bb Clar., 2nd & 3rd Bb Clars., Bass Clar., Bssn., Alto Sax., Ten. Sax., and Bari. Sax. The middle section contains the brass instruments: Eb Cor., Solo Bb Cor., 1st Bb Cor., 2nd Bb Cor., Solo Hrn., and 1st & 2nd Hrns. The bottom section contains the percussion: Bar., 1st Trbn., 2nd Trbn., B. Trbn., Tuba, and Drums. The score is in 4/4 time with a key signature of two flats. Measure 21 begins with a first ending bracket. Dynamics are marked as *ff* (fortissimo) and *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and articulation marks.

"TRANSIT OF VENUS"
Full Score

30 31 32 33 34 35 36 37 38

Flt./Picc. *ff* [*mp*] [*f*] [*ff*] [*p*] [- Picc.]

Oboe *ff* [*mp*] [*f*] [*ff*] [*p*]

E♭ Clar. *ff* [*mp*] [*f*] [*ff*] [*p*] [tacet]

1st B♭ Clar. *ff* [*mp*] [*f*] [*ff*] [*p*]

2nd & 3rd B♭ Clars. *ff* [*mp*] [*f*] [*ff*] [*p*]

Bass Clar. *ff* [*mp*] [*f*] [*ff*] [*p*]

Bssn. *ff* [*mp*] [*f*] [*ff*] [*p*]

Alto Sax. *ff* [*mp*] [*f*] [*ff*] [*p*]

Ten. Sax. *ff* [*mp*] [*f*] [*ff*] [*p*]

Bari. Sax. *ff* [*mp*] [*f*]

E♭ Cor. *ff* [*mp*] [*f*] [*ff*] [*p*] [tacet]

Solo B♭ Cor. *ff* [*mp*] [*f*] [*ff*] [*p*] [tacet]

1st B♭ Cor. *ff* [*mp*] [*f*] [*ff*] [*p*] [tacet]

2nd B♭ Cor. *ff* [*mp*] [*f*] [*ff*] [*p*] [tacet]

Solo Hrn. *ff* [*mp*] [*f*]

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

Bar. *ff* [*mp*] [*f*] [*ff*] [*p*]

1st Trbn. *ff* [*mp*] [*f*]

2nd Trbn. *ff* [*mp*] [*f*]

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

Tuba *ff* [*mp*] [*f*]

Drums *ff* [*mp*] [*f*]

“TRANSIT OF VENUS”
Full Score

TRIO.

39

40

41

42

43

44

45

46

Flt./Picc. *p*

Oboe *p*

E♭ Clar. *p*

1st B♭ Clar. *p*

2nd & 3rd B♭ Clars.

Bass Clar. *p*

Bssn.

Alto Sax.

Ten. Sax.

Bari. Sax. *p*

TRIO.

E♭ Cor. *p*

Solo B♭ Cor. *p*

1st B♭ Cor. *p*

2nd B♭ Cor. *p*

Solo Hrn. *p*

1st & 2nd Hrns. *p*

Bar.

1st Trbn. [tacet] *p*

2nd Trbn. [tacet] *p*

B. Trbn. [tacet] *p*

Tuba *p*

Drums Triangle *p*

4 8

"TRANSIT OF VENUS"
Full Score

47 48 49 50 51 52 53 54

Flt./Picc.
Oboe
Eb Clar.
1st Bb Clar.
2nd & 3rd Bb Clars.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd Bb Cor.
Solo Hrn.
1st & 2nd Hrns.
Bar.
1st Trbn.
2nd Trbn.
B. Trbn.
Tuba
Drums

12
B.D. [mp] [mf]

“TRANSIT OF VENUS”
Full Score

55 56 57 58 59 60 61 62

Flt./Pic. *mf*

Oboe *mf*

E♭ Clar. *mf*

1st B♭ Clar. *mf*

2nd & 3rd B♭ Clars. *mf*

Bass Clar. *mf*

Bsns. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

E♭ Cor. *mf* [Play]

Solo B♭ Cor. *mf* [Play]

1st B♭ Cor. *mf* [Play]

2nd B♭ Cor. *mf* [Play]

Solo Hrn. *mf*

1st & 2nd Hrns. *mf*

Bar. *mf*

1st Trbn. *mf* [Play]

2nd Trbn. *mf* [Play]

B. Trbn. *mf* [Play]

Tuba *mf*

Drums *mf* Triangle 4 S.D. *p*

"TRANSIT OF VENUS"
Full Score

63 64 65 66 67 68 69 70

Flt./Picc. [t] [+ Picc.]

Oboe

E♭ Clar. [Play] [t]

1st B♭ Clar. [t]

2nd & 3rd B♭ Clars. [t]

Bass Clar. [t]

Bssn.

Alto Sax. [t]

Ten. Sax.

Bari. Sax.

E♭ Cor. [t]

Solo B♭ Cor. [t]

1st B♭ Cor.

2nd B♭ Cor.

Solo Hrn.

1st & 2nd Hrns.

Bar. [t]

1st Trbn. [t]

2nd Trbn. [t]

B. Trbn. [t]

Tuba [t]

Drums [t]

B.D. only [mf] + Cyms.

“TRANSIT OF VENUS”
Full Score

71 72 73 74 75 76 77 78

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

1st B♭ Clar. *ff*

2nd & 3rd B♭ Clars. *ff*

Bass Clar. *ff*

Bssn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd B♭ Cor. *ff*

Solo Hrn. *ff*

1st & 2nd Hrns. *ff*

Bar. *ff*

1st Trbn. *ff*

2nd Trbn. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

"TRANSIT OF VENUS"
Full Score

79 80 81 82 83 84 85 86

Flt./Pic.
Oboe
Eb Clar.
1st Bb Clar.
2nd & 3rd Bb Clars.
Bass Clar.
Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd Bb Cor.
Solo Hrn.
1st & 2nd Hrns.
Bar.
1st Trbn.
2nd Trbn.
B. Trbn.
Tuba
Drums

4

March
TRANSIT OF VENUS

Flute/Piccolo

(1883)

JOHN PHILIP SOUSA

March Tempo.

9

16

23

32

39 **TRIO.**

45

51

62

74

81

ff *p* *f* [*>*] *p* [*sub p*] *ff* *ff* [*mp*] [*mp*] [*f*] [*ff*] [*p*] [*mf*] [*+ Picc.*] *ff*

March

TRANSIT OF VENUS

Oboe

[optional part added by Gay Corrie]

(1883)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7 *f* [*>*] *p*

13 *ff*

19 [1. *[sub p]* *ff* *ff* 2.]

25 [*mp* < > < >] *ff*

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

39 **TRIO.** *p*

49 [*mf*]

59

68 *ff*

77

March

TRANSIT OF VENUS

E♭ Clarinet

(1883)

JOHN PHILIP SOUSA

March Tempo.

ff p

7 *f* [*>*] p

14 *ff*

20 1. [sub p] 2. *ff* [mp] tr

29 *ff* [mp] [*<*] *f*

37 1. [*ff*] 2. [tacet] *p* **TRIO.** *p*

43 tr

50 tr *mf*

57

67 [Play] tr *ff*

77 tr

March

TRANSIT OF VENUS

1st B \flat Clarinet

March Tempo.

(1883)

JOHN PHILIP SOUSA

The musical score is written for the 1st B \flat Clarinet part. It begins in the key of B \flat major (two flats) and 6/8 time. The score consists of 11 staves of music, with measure numbers 7, 14, 20, 27, 34, 40, 46, 52, 61, 71, and 79 indicated at the start of their respective staves. The piece features a variety of dynamics, including fortissimo (ff), piano (p), mezzo-forte (mf), mezzo-piano (mp), and piano (p). There are also dynamic markings such as [sub p], [mp < >], [f], [ff], and [p]. The score includes first and second endings, a section marked 'TRIO.' starting at measure 34, and several trills (tr.) marked above notes. The piece concludes with a final cadence at measure 80.

March

TRANSIT OF VENUS

2nd B \flat Clarinet

[optional part added by Gay Corrie]

(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Clarinet in 6/8 time. It consists of 11 staves of music. The key signature has two flats (B \flat and E \flat). The score includes various dynamic markings such as *ff*, *p*, *f*, *mp*, *mf*, and *ff*. There are also articulation marks like accents and slurs. The piece features a first and second ending at measures 20-25 and 32-38. A section labeled "TRIO." begins at measure 39. The score concludes with a final cadence at measure 78.

March

TRANSIT OF VENUS

3rd B \flat Clarinet

[optional part added by Gay Corrie]

(1883)

JOHN PHILIP SOUSA

March Tempo.

7

14

20

26

32

39 **TRIO.**

48

58

69

78

March

TRANSIT OF VENUS

B \flat Bass Clarinet

[optional part added by Gay Corrie]

(1883)

JOHN PHILIP SOUSA

March Tempo.

ff p

8 f p

17 ff ff

25 mp ff

32 mp f

39 TRIO. p

47

55 mf

61

69 ff

78

March
TRANSIT OF VENUS

Bassoon
[optional]

(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *p* marking later in the staff. The second staff has a *f* marking and a *p* marking. The third staff has a *ff* marking. The fourth staff has a *[sub p]* marking, a *ff* marking, and a *p* marking. The fifth staff has a *[mp]* marking and a *ff* marking. The sixth staff has a *[mp]* marking, a *[f]* marking, a *[ff]* marking, and a *p* marking. The seventh staff is labeled **TRIO.** and has a *mf* marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff ends with a double bar line and repeat signs.

March

TRANSIT OF VENUS

E♭ Alto Saxophone

[optional part added by Gay Corrie]

(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Saxophone in 6/8 time. It consists of ten staves of music. The key signature has two flats (B♭ and E♭). The score includes various dynamic markings such as *ff*, *p*, *f*, *[sub p]*, *[mp]*, *[f]*, *[ff]*, and *[mf]*. There are also performance instructions like *<*, *>*, *[>]*, and *tr*. The score is divided into sections, with a 'TRIO' section starting at measure 39. The piece concludes with a double bar line at the end of the final staff.

March

TRANSIT OF VENUS

B \flat Tenor Saxophone

(1883)

JOHN PHILIP SOUSA

[optional part added by Gay Corrie]

March Tempo.

7

13

19

25

32

39 **TRIO.**

49

59

68

78

March
TRANSIT OF VENUS

E♭ Baritone Saxophone

(1883)

JOHN PHILIP SOUSA

[optional part added by Gay Corrie]

March Tempo.

The musical score is written for E♭ Baritone Saxophone in 6/8 time. It consists of ten staves of music. The key signature has two flats (B♭ and E♭). The score includes various dynamic markings such as *ff*, *p*, *mp*, and *mf*, along with crescendos and decrescendos. There are first and second endings at measures 17-20 and 32-35. A section labeled 'TRIO.' begins at measure 39. The piece concludes with a double bar line at the end of the final staff.

March

TRANSIT OF VENUS

E♭ Cornet

(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet in 6/8 time. It consists of ten staves of music. The key signature has two flats (B♭ and E♭). The score includes various dynamic markings such as *ff*, *p*, *f*, *[sub p]*, *[mp]*, *[f]*, *[ff]*, and *[mf]*. It also features performance instructions like *[>]*, *[<]*, *[tr]*, and *[Play]*. The piece is divided into sections, with the **TRIO.** section beginning at measure 39. The score concludes with a double bar line at the end of the final staff.

March TRANSIT OF VENUS

Solo B \flat Cornet

(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B \flat Cornet in 6/8 time, featuring various dynamics and articulations. The score is divided into measures 1-6, 7-13, 14-19, 20-25, 26-31, 32-38, 39-48, 49-58, 59-68, 69-77, and 78-84. Dynamics include *ff*, *p*, *f*, *[sub p]*, *[mp]*, *[f]*, *[ff]*, and *[mf]*. Articulations include accents (>), slurs, and trills (tr). The score includes first and second endings, a *[tacet]* section, and a *[Play]* instruction. The key signature is B \flat major (two flats), and the piece concludes with a double bar line.

March TRANSIT OF VENUS

1st B \flat Cornet

(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B \flat Cornet part. It begins with a treble clef, a key signature of two flats (B \flat and E \flat), and a 6/8 time signature. The tempo is marked 'March Tempo.' The score consists of ten staves of music. The first staff starts with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The second staff includes a forte (*f*) dynamic and a piano (*p*) dynamic with an accent (>). The third staff features a fortissimo (*ff*) dynamic. The fourth staff has first and second endings, with dynamics including [sub *p*], *ff*, and an accent (>). The fifth staff includes mezzo-piano (*mp*) and fortissimo (*ff*) dynamics with accents (>). The sixth staff has first and second endings, with dynamics including [mp], [f], and [ff], and a [tacet] marking. The seventh staff is the start of the 'TRIO' section, marked with a piano (*p*) dynamic. The eighth staff includes a mezzo-forte (*mf*) dynamic and a [Play] marking. The ninth staff features a fortissimo (*ff*) dynamic. The tenth staff concludes the piece with a final cadence.

March
TRANSIT OF VENUS

2nd B \flat Cornet

(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Cornet in 6/8 time. It consists of ten staves of music. The key signature has two flats (B \flat and E \flat). The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *[>]* (accent). It also features first and second endings, a TRIO section starting at measure 39, and a [tacet] instruction. The score concludes with a double bar line.

March

TRANSIT OF VENUS

Solo F Horn

[originally E♭ alto]

(1883)

JOHN PHILIP SOUSA

March Tempo.

7

13

19

26

33

39 **TRIO.**

48

57

64

71

79

March

TRANSIT OF VENUS

1st F Horn

[originally E♭ alto]

(1883)

JOHN PHILIP SOUSA

March Tempo.

ff

p

f

[>] p

ff

1.

2.

ff

[mp < > < >]

ff

33

1.

2.

[mp < > < >] [< > f]

39

TRIO.

p

46

53

[< >] mf

60

67

ff

74

80

March

2nd F Horn

[originally E \flat alto]

TRANSIT OF VENUS

(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd F Horn in 6/8 time. It consists of 80 measures across ten staves. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *f* (forte), *[>] p*, *[<] p*, *[<] ff*, *[>] ff*, *[<] mp*, *[<] ff*, *[>] [mp < > < >]*, *[<] f*, *p*, *[<] mf*, and *ff*. There are first and second endings at measures 14-20 and 33-38. A 'TRIO' section begins at measure 39. The score concludes with a double bar line at measure 80.

March
TRANSIT OF VENUS

Baritone

(1883)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7 *f* [*>*] *p*

13 *ff*

19 [*sub p*] *ff*

26 [*mp* < > < >] *ff*

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

39 **TRIO.**

47 [*<*] *mf*

57

69 *ff*

78

March
TRANSIT OF VENUS

Baritone, T.C.

(1883)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7 *f* [*>*] *p*

13 *ff*

19 1. 2. [*sub p*] *ff*

26 [*mp* < > < >] *ff*

33 1. 2. [*mp* < > < >] [*f*] [*ff*] [*p*]

39 **TRIO.**

47 [*<*] *mf*

57

69 *ff*

78

March

TRANSIT OF VENUS

1st Trombone

(1883)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part in bass clef, 6/8 time, and B-flat major. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *p* marking later. The second staff has *f* and *p* markings. The third staff has *ff* markings. The fourth staff has *mp* and *ff* markings with dynamic hairpins. The fifth staff has *mp* and *f* markings with dynamic hairpins. The sixth staff is marked **TRIO.** with a *p* dynamic and a [tacet] instruction. The seventh staff has a [Play] instruction and a *mf* dynamic. The eighth staff has a *ff* dynamic. The ninth staff has a *ff* dynamic. The tenth staff concludes the piece.

March TRANSIT OF VENUS

2nd Trombone

(1883)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

8 *f* *p*

16 *ff* *ff*

24 [*mp* < > < >] < *ff*

32 [*mp* < > < >] [*f*]

TRIO.

39 [tacet] *p*

46

53 [Play] [*mf*]

60

67 *ff*

74

80

March
TRANSIT OF VENUS

Bass Trombone

(1883)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

8 *f* *p*

17 *ff* *ff*

25 [*mp*] *ff*

32 [*mp*] [*f*]

TRIO. [tacet] *p*

47

55 [*Play*] *mf*

61

69 *ff*

78

March
TRANSIT OF VENUS

Tuba

(1883)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7 *f* *p*

15 *ff* 1. 2.

22 *ff* [*mp* < > < > < > < >]

28 *ff*

34 1. 2. [*mp* < > < > < > < >] [*f* >]

39 **TRIO.** *p*

47 [< >]

55 *mf*

63

71 *ff*

79

March TRANSIT OF VENUS

Drums

+Triangle

(1883)

JOHN PHILIP SOUSA

March Tempo.

S.D.
B.D./Cyms.

ff **p**

9 **f** **p**

16 **f** 1. 2.

22 **ff** [**>**] [**>**] [**>**] [**>**] [**mp** <> <>] < **ff**

31 [**>**] [**>**] [**>**] [**mp** <> <>] [**f**]

TRIO.

Triangle

39 **p** 4 8 12

51 B.D. [**mp**] [**mf**] **mf** Triangle 4

62 S.D. **p** [**mf**] + Cyms. B.D. only

71 **ff** 4

79