



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 2 No. 34

SEMPER
FIDELIS

MARCH
(1888)

FULL SCORE

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

March, “Semper Fidelis” (1888)

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song “Hail to the Chief.” When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not one. First he composed “Presidential Polonaise” (1886). Then, two years after Arthur’s death, he wrote “Semper Fidelis.”

The march takes its title from the motto of the U.S. Marine Corps: “Semper Fidelis”–“Always Faithful.” The trio is an extension of an earlier Sousa composition, “With Steady Step,” one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it – the officers and men of the U.S. Marine Corps. In Sousa’s own words: “I wrote ‘Semper Fidelis’ one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.”

For the first performance, Sousa demonstrated his flair for theatrics:

“We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the ‘trumpet’ theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly ten extra trumpets were shot in the air, and the ‘theme’ was pealed out in unison. Nothing like it had ever been heard there before – when the great throng on the stand had recovered its surprise, it rose in a body and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.”

“Semper Fidelis” subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march, musically speaking. It became one of his most popular marches, and he once stated that it was the favorite march of Kaiser Wilhelm II of Germany – before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim as a well-known composition. Few knew that it had been sold outright to the publisher for the unbelievably low sum of \$35.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 83. 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.

Semper Fidelis is performed by the United States Marine Band countless times each year and the band has developed a unique performance practice over more than a century of living with this miniature masterpiece. While some of those traditions have evolved over the decades, this edition strives to meld together the original music from the earliest known sources of the march with the most long-standing stylistic elements practiced by “The President’s Own.” Over the years, the Marine Band has often played portions of the published B-flat trumpet parts in their performance of this march, but evidence indicates that these were added in a later edition of the march and were not composed by Sousa. He did not include them in the cornet/trumpet Encore Books and there is no indication that he ever performed this march with those parts. While they have been included in the score in acknowledgment of the fact that they have been a frequent part of the Marine Band’s performance history, the accompanying recording to this edition does not include these trumpet parts. This march also included optional regimental trumpet (bugle) parts in F. These parts are covered entirely by the cornet parts, but it would be appropriate to double the second and third cornet parts on trumpets to add some of the brighter sound regimental trumpets would provide.

Introduction (m. 1-8): Per Frank Simon’s recollections of Sousa’s unique style in frequent performances of this march, the second note in the first and third measure should be accented by all and these second beats very slightly delayed from the previous downbeats. The capped notes in m. 5-9 are in crescendo and the first quarter in m. 8 is played short before the pick-ups to the melody in a *forte* dynamic, coming down slightly from the *fortissimo* of the introduction.

First Strain (m. 9-24): M. 9 and 17 should be treated the same stylistically as m. 1 and 3, with good accents on beat two and a very slight hesitation before each beat two here. The Marine Band typically then softens to *mezzo-forte* for the bulk of this strain before a crescendo back to *forte* in m. 17. The melody once again gets softer in m. 18-19, but then quickly intensifies for the cornet fanfares in m. 21-22 and the low brass answer in *fortissimo* in m. 23-24. The second time through the strain is played exactly as the first.

Second Strain (m. 25-42): A crescendo in m. 25 leads to a strong *fortissimo* in the second strain. This base dynamic alternates with a very slightly softer dynamic for four measures in m. 29-32, but then moves back to the *fortissimo* and a very strong *sffz* in m. 37 followed by sharply accented eighths in all instruments in m. 37-41. The percussion parts have several traditionally added accents in this strain. The cymbal can be let to ring through the measure after the accents in m. 28, 30, and 32. The *sfz* on beat two of m. 33 should be even stronger than the previous accents and the *sffz* with the rest of the band in m. 37 the strongest of all. Sometimes cymbals lay out for two measures after that *sffz*, but if they do play as indicated for those measures, it should be done lightly to allow the cornet and trombone eighth notes to clearly come through.

Trio, Drum Break (m. 43-50): Adding a deeper field drum to double the snare drum is effective here. The “stick clicks” can be done with the sticks only, but in the Marine Band they have traditionally been done by hitting the sticks against each other while also contacting the head of the drums.

Trio, continued, Bugle Strain (m. 50-98): The field drum drops out in m. 51 when the regimental bugles enter in *piano*. In Sousa’s concert performances, the bugle parts were played by all cornets and trumpets. The parts indicate that this section can be performed only in the 1-3 valve position using lip slurs to approximate the bugle sound and technique, but the Marine Band typically performs these parts with normal fingerings. Trombones are *tacet* through this section, preparing for their *solis* entrance later on. Some dynamic shaping is added to the low brass at the end of each phrase, but the base dynamic stays soft until m. 66 when the cornets and accompaniment in the low winds and low brass move to *mezzo-forte* and the woodwinds enter at *forte* with their obbligato. The field drum may also rejoin the snare here at m. 66 and a steady *crescendo* is added to all instruments culminating in a *fortissimo* at m. 82. The trombones finally join in with their counter line at a very strong *fortississimo*.

Final Strain (m. 98-end): The dynamic suddenly drops to *mezzo-forte* for all instruments after the downbeat of m. 98, but everyone continues to play. In this final strain, the Marine Band traditionally performs percussion accents in different places the first and second time. First time through, the accents are only of medium strength and occur in m. 101, 103, 105, and 110. The repeat of this strain begins with a *subito fortissimo* in m. 114, adds the field drum once again, and the percussion accents move to m. 102, 104, and 106—all *sfz* this time—and the same final accent in m. 110, this time with a very hefty *sffz*.

March

Flute/Piccolo

SEMPER FIDELIS

JOHN PHILIP SOUSA

March Tempo.

(1888)

The musical score for Flute/Piccolo of 'Semper Fidelis' is written in 6/8 time. It begins with a **ff** dynamic and features several accents and slurs. The piece includes a triplet of eighth notes at measure 7. Dynamics fluctuate throughout, including **[f]**, **f**, **sf**, **[mf]**, **[f]**, **[ff]**, **[f]**, and **[ff]**. Performance instructions include *cresc.*, *poco*, and *fff*. The score contains two first endings and two second endings. Measure numbers 11, 19, 26, 35, 43, 72, 78, 85, 92, 99, and 107 are indicated at the start of their respective staves.

March

SEMPER FIDELIS

JOHN PHILIP SOUSA

Oboe

(1888)

March Tempo.

ff [f]

8 [f] sf [mf]

15 [f] sf [mf] [f]

22 [ff] [f] [f] ff [f]

30 [ff]

39 [f] 8 16 [f] cresc

69 poco a poco [ff]

76 cresc poco a poco

83 ff

91 [mf]

99 (ff)

107 [ff]

March

SEMPER FIDELIS

E♭ Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score for E♭ Clarinet of 'Semper Fidelis' is written in 6/8 time and D major. It begins with a *ff* dynamic and includes various articulations such as accents and slurs. The score is divided into measures, with first and second endings marked at measures 22-23 and 38-39. Dynamics range from *ff* to *mf*. Performance instructions include *cresc.*, *poco*, and *a.* (accanto). The piece concludes with a final *ff* dynamic.

March

SEMPER FIDELIS

Solo or 1st B \flat Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

March

SEMPER FIDELIS

2nd B \flat Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the 2nd B \flat Clarinet part of 'Semper Fidelis' is written in 6/8 time and G major. It begins with a dynamic of *ff* and includes various articulations such as accents and slurs. The score is divided into measures, with measure numbers 9, 17, 25, 34, 43, 61, 70, 77, 84, 91, 98, and 107 marked. Dynamics range from *ff* to *p*. The piece concludes with first and second endings, both marked with *ff*.

March

SEMPER FIDELIS

3rd B♭ Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

March

SEMPER FIDELIS

E♭ Alto Clarinet
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of ten staves of music. The key signature is two sharps (F# and C#) and the time signature is 6/8. The score includes various dynamic markings such as *ff*, *f*, *mf*, and *sf*, along with performance instructions like *cresc.*, *poco*, and *a.*. There are also first and second endings marked with '1.' and '2.'. The score concludes with a repeat sign and a final double bar line.

March

SEMPER FIDELIS

B♭ Bass Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff f sf [f] [mf] ff [sf] [ff] p poco [mf] f cresc poco a poco [f] cresc poco a poco [ff] [mf] ff

March

SEMPER FIDELIS

1st Bassoon

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a 6/8 time signature. It consists of 11 staves of music, each starting with a measure number. The score includes various dynamic markings such as *ff*, *f*, *mf*, *p*, and *sfz*, as well as performance instructions like *poco*, *cresc*, and *a*. There are also first and second endings marked with '1.' and '2.'. The piece concludes with a final double bar line.

2nd Bassoon

MARCH SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [mf] f f [f] [ff] [mf] [f] [ff] [f] [ff] [ffz] p [poco] [mf] f cresc [poco] a poco poco [f] cresc [poco] a poco poco [ff] [mf] ff [f] [ff] 1. 2. 8 1. 2.

E♭ Alto Saxophone

March

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

March Tempo.

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

8 *f* [*f*] [*mf*] [*f*] [*f*] [*f*]

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

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

37 [*fffz*] [*f*]

67 [*mf*] *f* *cresc.* *poco* *a.* *poco*

75 [*f*] *cresc.* *poco* *a.* *poco*

83 [*ff*]

91 [*mf*]

99 [*ff*]

108 [*ff*]

March

SEMPER FIDELIS

B♭ Tenor Saxophone

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the B♭ Tenor Saxophone part of 'Semper Fidelis' is written in 6/8 time and G major. It begins with a 'March Tempo.' instruction. The score is divided into several systems, each starting with a measure number (8, 17, 25, 34, 43, 57, 65, 73, 81, 89, 97, 107). Dynamics include *ff*, *[f]*, *[mf]*, *[f]*, *sf*, *[mf]*, *f*, *ff*, *[f]*, *[ff]*, *fff*, *[f]*, *[ff]*, *[sfz]*, *[f]*, *p*, *poco*, *[mf]*, *f*, *cresc*, *poco*, *a*, *poco*, *[f]*, *cresc*, *poco*, *a*, *poco*, *[ff]*, *poco*, *[mf]*, *(ff)*, and *[ff]*. Articulations include accents (^) and slurs. The score concludes with first and second endings.

March

SEMPER FIDELIS

E♭ Baritone Saxophone

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [mf] f f [mf] ff [f] ff [sfz] p [mf] f cresc poco a poco [mf] f cresc poco a poco ff [mf-ff] 1. 2. 8

March
SEMPER FIDELIS

E♭ Cornet
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [f]

9 sf [mf]

17 f sf [mf] [f] [ff] [f]

25 [f] [ff] fff [f]

34 [ff] [f]

43 Solo Cor.

61 [f] cresc

70 poco a poco [ff] cresc

77 poco a poco fff

84

91

98 [mf]

107 [ff]

March
SEMPER FIDELIS

Solo B♭ Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [mf] [ff] [f] [ff] fff [f] p [Opt. 1-3 valves] mf cresc poco a poco [f] cresc poco a poco ff [mf] [ff]

March

SEMPER FIDELIS

1st B \flat Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [*f*] [*f*]

9 *sf* [*mf*]

17 *sf* [*mf*] [*f*] [*ff*]

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

32 [*ff*] [*sffz*]

40 [*f*] *p* [Opt. 1-3 valves]

55

66 *mf* *cresc* *poco* *a* *poco* [*f*]

76 *cresc* *poco* *a* *poco* *ff*

87

98 [*mf*]

108 [*ff*]

March

SEMPER FIDELIS

2nd B♭ Cornet
[opt. + Trumpet]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [—————]

9 f sf [—————] [mf]

15 [—————] f sf [—————] [mf] [f] #

22 1. 2. ff

29 [f] [sf] ff [ff]

36 [sffz] 1. 2. 7 [Opt. 1-3 valves] p

51

63 mf cresc poco a poco

74 [f] cresc poco a poco ff

85

98 [mf:ff]

108 1. 2.

March

SEMPER FIDELIS

3rd B♭ Cornet
[opt. + Trumpet]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [mf] f sf [mf] [f] [ff] ff [ff] [sf] ff [ff] [sfz] p [Opt. 1-3 valves] mf cresc poco a poco [f] cresc poco a poco ff [mf-ff] 1. 2. 7 [Opt. 1-3 valves]

March

SEMPER FIDELIS

1st B♭ Trumpet

[optional]
[added in later edition]

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the 1st B♭ Trumpet part of 'Semper Fidelis' is written in 6/8 time and G major. It begins with a dynamic of *ff* and includes various markings such as *[f]*, *[mf]*, *[ff]*, *[sfz]*, *p*, *mf*, *cresc*, *poco*, *a*, *ff*, and *[mf-ff]*. The score features several first, second, and third endings, as well as a section marked 'Opt. 1-3 valves' starting at measure 50. The piece concludes with a final double bar line.

March

SEMPER FIDELIS

2nd B♭ Trumpet

[optional]
[added in later edition]

(1888)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

32

50 [Opt. 1-3 valves]

59

69

79

89

99

109

[f] [mf] [ff] [p] [mf] [cresc] [poco] [a] [ff] [mf:ff] [1.] [2.]

March

SEMPER FIDELIS

1st F Horn

[originally Eb Altos]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [mf] [f] [ff] [f] [ff] [p] [mf] [f] [fff] [mf ff] [f]

cresc *poco* *a* *poco*

cresc *poco* *a* *poco*

March

SEMPER FIDELIS

2nd F Horn

[originally E♭ Altos]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [mf] f sf [mf] [f] ff

f sf [mf] f

[mf] [f] ff

f [f] sf

[ff] [sffz]

p

mf cresc poco a poco

[f] cresc poco a poco

fff

[mf-ff]

ff

March

SEMPER FIDELIS

3rd F Horn

[originally E♭ Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

Musical notation for measures 1-8. Dynamics: *ff*, *sf*, *f*, [*f*].

Musical notation for measures 9-16. Dynamics: *f*, *sf*, [*mf*].

Musical notation for measures 17-24. Dynamics: *f*, [*mf*], [*f*], *ff*. Includes first ending bracket.

Musical notation for measures 25-32. Dynamics: *f*, [*f*]. Includes second ending bracket.

Musical notation for measures 33-41. Dynamics: *sf*, [*ff*], [*sfz*]. Includes first and second ending brackets.

Musical notation for measures 42-56. Dynamics: *p*. Includes an 8-measure rest.

Musical notation for measures 57-64. Dynamics: *p*.

Musical notation for measures 65-72. Dynamics: *mf*, *cresc*, *poco*, *a*.

Musical notation for measures 73-80. Dynamics: *poco*, [*f*], *cresc*, *poco*, *a*.

Musical notation for measures 81-88. Dynamics: *poco*, *fff*.

Musical notation for measures 89-96. Dynamics: *fff*.

Musical notation for measures 97-107. Dynamics: [*mf-ff*]. Includes 4-measure and 8-measure rests.

Musical notation for measures 108-115. Dynamics: *ff*. Includes first and second ending brackets.

March

SEMPER FIDELIS

4th F Horn

[originally E♭ Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff sf f [f] [mf] ff [f] ff [ff] [sfz] p mf cresc poco a poco [f] cresc poco a poco fff [mf-ff] ff

9 18 26 35 51 59 67 75 83 91 99 109

1. 2. 4 8

March

SEMPER FIDELIS

Euphonium

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [f]

9 f [mf] f

19 [mf] [f] ff [f] [f] [ff] [fff]

29 [f] [ff] [sffz]

39 [f] p

54 poco

62 [mf] f cresc

70 poco a poco [f] cresc

78 poco a poco ff

87

98 [mf] (ff)

108 [ff]

March SEMPER FIDELIS

Baritone, T.C.

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [f]

9 sf [mf] f

19 [mf] [f] ff [f] [f] fff

29 [f] [ff] [sffz]

39 [f] p

54 [poco]

62 [mf] f cresc

70 ..poco ..a ..poco [f] cresc

78 ..poco ..a ..poco ff

87

98 [mf] (ff)

108 fff [ff]

1st Trombone

March SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff f f [f] []

9 [f] f [] [mf] [] f []

19 [mf] [] [f] ff ff

28 [f] sf [ff] [sffz]

39 1. 2. 8 [tacet] p

56 [poco]

66 [mf] f cresc ... poco ... a ... poco [] [f]

76 [Play] cresc ... poco ... a ... poco fff

86

96 [mf] (ff)

107 1. 2. fff [ff]

2nd Trombone

March

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff **f** **f** [**f**] [—]
 9 [**f**] **f** [—] [**mf**] [—] **f** [—]
 19 [**mf** —] [**f**] **ff** 1. 2. **ff**
 28 [**f**] **f** [**ff**] [**fff**]
 39 1. 2. 8 [tacet] **p**
 56 [— poco —]
 66 [**mf**] **f** *cresc* *poco* *a* *poco* [—] [**f**]
 76 *cresc* *poco* *a* *poco* [Play] **fff**
 86
 97 [**mf**] (**ff**)
 107 **fff** 1. 2. [**ff**]

Bass Trombone

March

SEMPER FIDELIS

JOHN PHILIP SOUSA

(1888)

March Tempo.

Musical score for Bass Trombone of the march "Semper Fidelis" by John Philip Sousa. The score is written in bass clef with a 6/8 time signature. It consists of ten staves of music with various dynamics and performance markings.

Dynamics and markings include: *ff*, *sf*, [*f*], [*mf*], [*f*], [*ff*], [*sfz*], [*p*], [*tacet*], [*mf*], [*f*], [*fff*], [*mf*], [*ff*], [*mf*], [*f*], [*fff*], [*mf*], [*ff*].

Performance markings include: *poco*, *cresc.*, *poco*, *a.*, *[Play]*, *1.*, *2.*, *7*.

March

SEMPER FIDELIS

Tuba

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff f [f] [mf] [f] [ff] [mf] [ff] [sffz] p [mf] f [f] [fff] [mf:ff]

cresc..... poco a poco

cresc..... poco a poco

1. 2. 8

1. 2.

March

SEMPER FIDELIS

Drums

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for two drum parts: Snare Drum (S.D.) and Bass Drum/Cymbals (B.D./Cyms.). The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into measures, with measure numbers 9, 17, 23, 29, 35, 43, 51, and 57 indicated. Dynamics include *ff*, *sf*, *f*, [*f*], [*mf*], [*ffz*], [*p*], and [*poco*]. Performance instructions include "Solo *", "Stick clicks", "Cyms opt.", and "+ Cyms.". The score features various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings. A first and second ending are present at measures 23-24 and 35-36. A "Solo *" section begins at measure 35. A "Stick clicks" section is marked with 'x' in measures 43-44. A "poco" section is marked in measures 57-58. The score concludes with a double bar line at measure 58.

* Snare Drum plus Field Drum

SEMPER FIDELIS
Drums

63 [+ F.D.]
[mf] **f** *cresc*

69 *poco* *a* *poco*

75 **f** *cresc* *poco* *a*

81 *poco* **ff**

87

93

99 [F.D. 2nd X only] **[mf:ff]** 1st x 2nd x **[sfz]** 1st x 2nd x **[sfz]**

105 1st x 2nd x **[sfz]** 1st x > 2nd x **[fffz]**

111 1. 2.