The Complete Marches of John Philip Sousa

Vol. 5 No. 79

THE WHITE ROSE

MARCH

(1917)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The White Rose" (1917)

At a concert by the Sousa Band in York, Pennsylvania, a civic committee requested this Sousa march. The march was to be used at the York Flower Festival, commemorating White Rose Day. The white rose is the emblem of the House of York, in England, from which York, Pennsylvania, took its name. The White Rose Day celebration was canceled, owing to priorities of World War I. Nevertheless, Sousa's march was played at a public concert by combined bands and given some measure of publicity in a recording by the Victor Talking Machine Company. It never became popular, however. By request, Sousa incorporated several themes from the opera *Nittaunis,* composed by York banker C. C. Frick.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 96. 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, which can be found online at https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/. 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. 1-4): The dotted eighth note at the end of the introduction should be played shorter than normal to leave space for the breath mark before the pick-up notes to the first strain.

First Strain (m. 4-20): The dynamic should drop significantly to *mezzo-forte* from the *fortissimo* of the introduction. Accents are added in percussion in m. 13-14 before a *tutti* crescendo swell to *forte* and two more accents leading to *forte* to finish the strain. The repeat returns to *mezzo-forte* and is played exactly the same second time. Sixteenth notes in this strain should be short and crisp, and the unusual sixteenth notes in the horns can be brought to the fore both times.

Second Strain (m. 20-37): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and all others play at a *mezzo-piano* dynamic. Although soft, there should be good articulation and separation between notes, and all

syncopations should be lightly accented. The bassoons have a particularly interesting embellishment in m. 29 and 31. All instruments re-enter after the downbeat in m. 36, with a *subito fortissimo* for the cornets. An accent is added in m. 28 in the percussion parts second time as indicated.

Trio (m. 37-68): This is an especially lyrical and song-like trio melody and should be played expressively and sustained. E-flat clarinet, cornets, and cymbals are tacet, but the piccolo has a few punctuations, and the trombones may play their harmonic underpinnings softly here. The slurs were inconsistent across many of the original parts and have been edited for consistency in this edition. A crescendo is added in m. 64 to a gentle *sf* and diminuendo on the interesting diminished chord in m. 65. The trio ends at a *piano* dynamic for the setup to the break strain.

Break Strain (m. 68-91): The cornets re-enter after the downbeat of m. 68 and immediately crescendo to *fortissimo.* The eighth notes are all sharply articulated here, with accents on all of the capped notes in all voices. All of the cymbal notes may be choked for added drama until m. 78, where the texture changes, and the crashes should ring for the rest of the strain. A *subito mezzo-piano* for everyone (including the percussion rolls in snare drum and bass drum) at the end of m. 87 is very effective after the extended *fortissimo.* For the first statement of the break strain, these bars crescendo to a strong *forte,* but then play a diminuendo in m. 91 first time through the final strain.

Final Strain (m. 92-125): Sousa's marches often call for the first time through the final strain to be played more gently in both dynamic and articulation than the second time, much like the trio. In this particular march, Sousa did not add any of the slurs found in the trio to the final strain either time. However, the style of this melody supports performing with slurs first time only through the last strain. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet, and all others play at *piano.* While the melody is played sustained, the obbligato part in the upper woodwinds should be sprightly and articulate. The cornets re-enter in m. 122 for the repeat of the break strain, performed exactly as before, except with a molto crescendo in m. 91 this time for the *fortississimo* indication last time through. The melody is now played without the slurs and strongly articulated, and a significant *sffz* percussion accent may be added in m. 119.

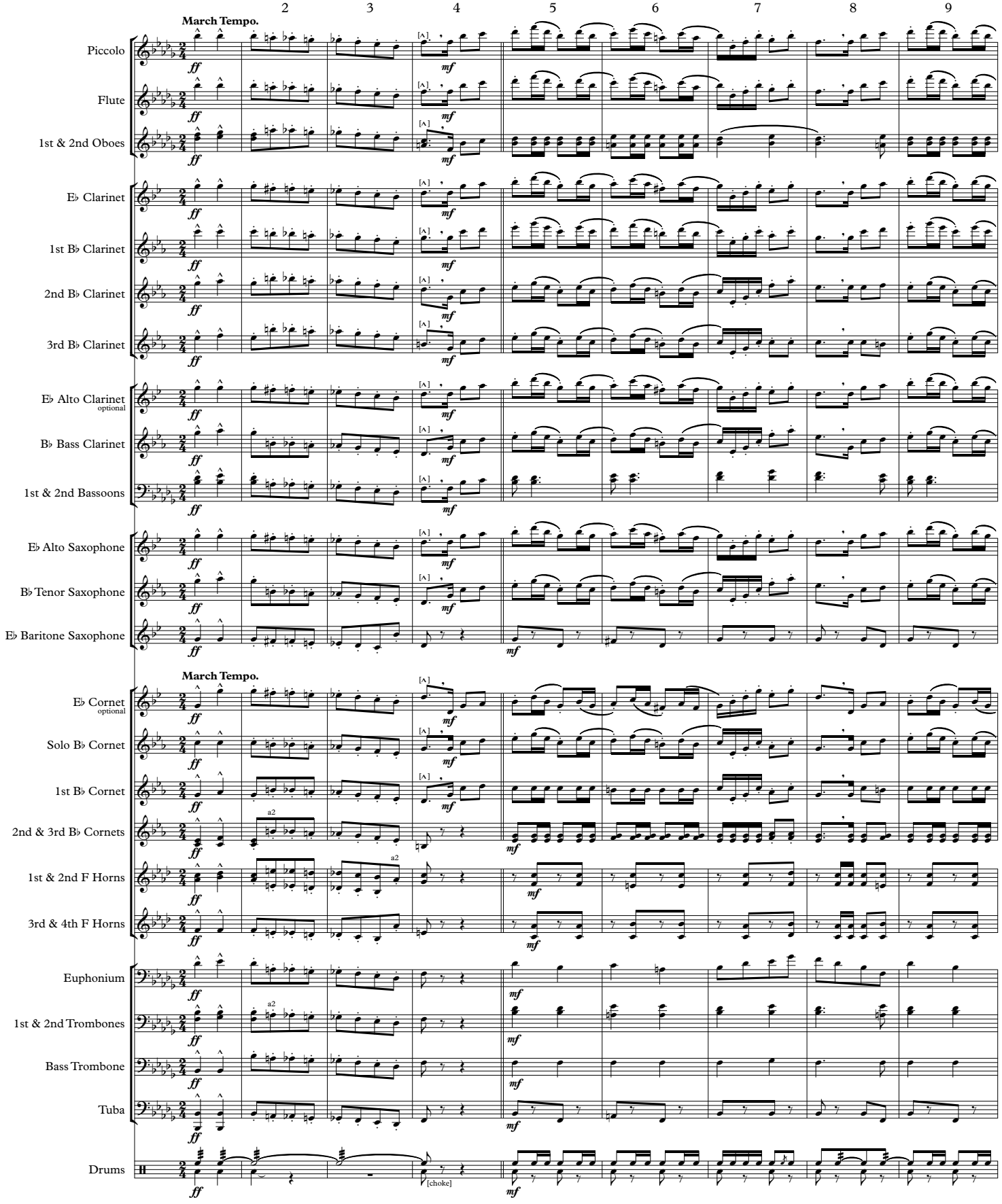
March

THE WHITE ROSE

(1917)

Full Score

JOHN PHILIP SOUSA



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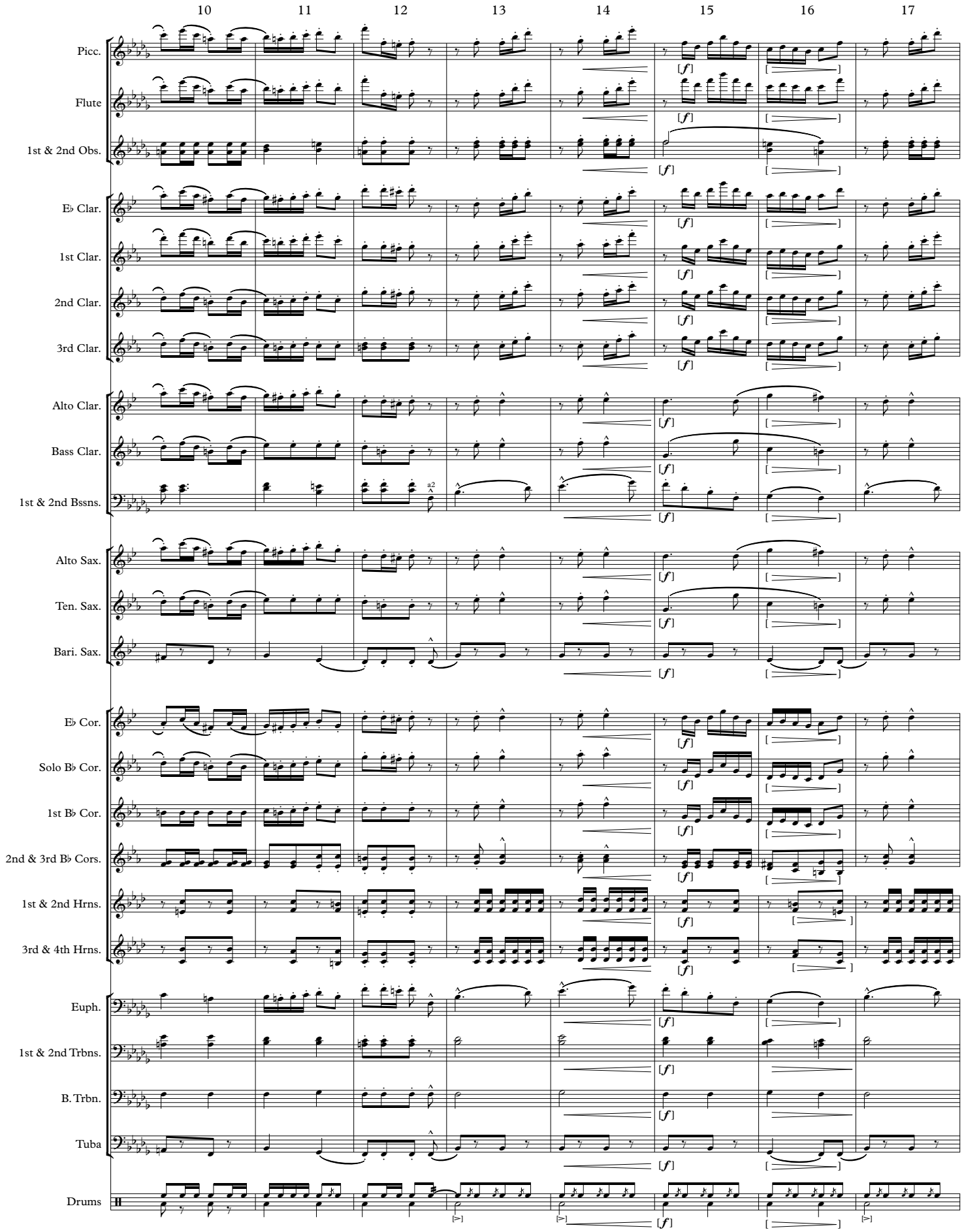
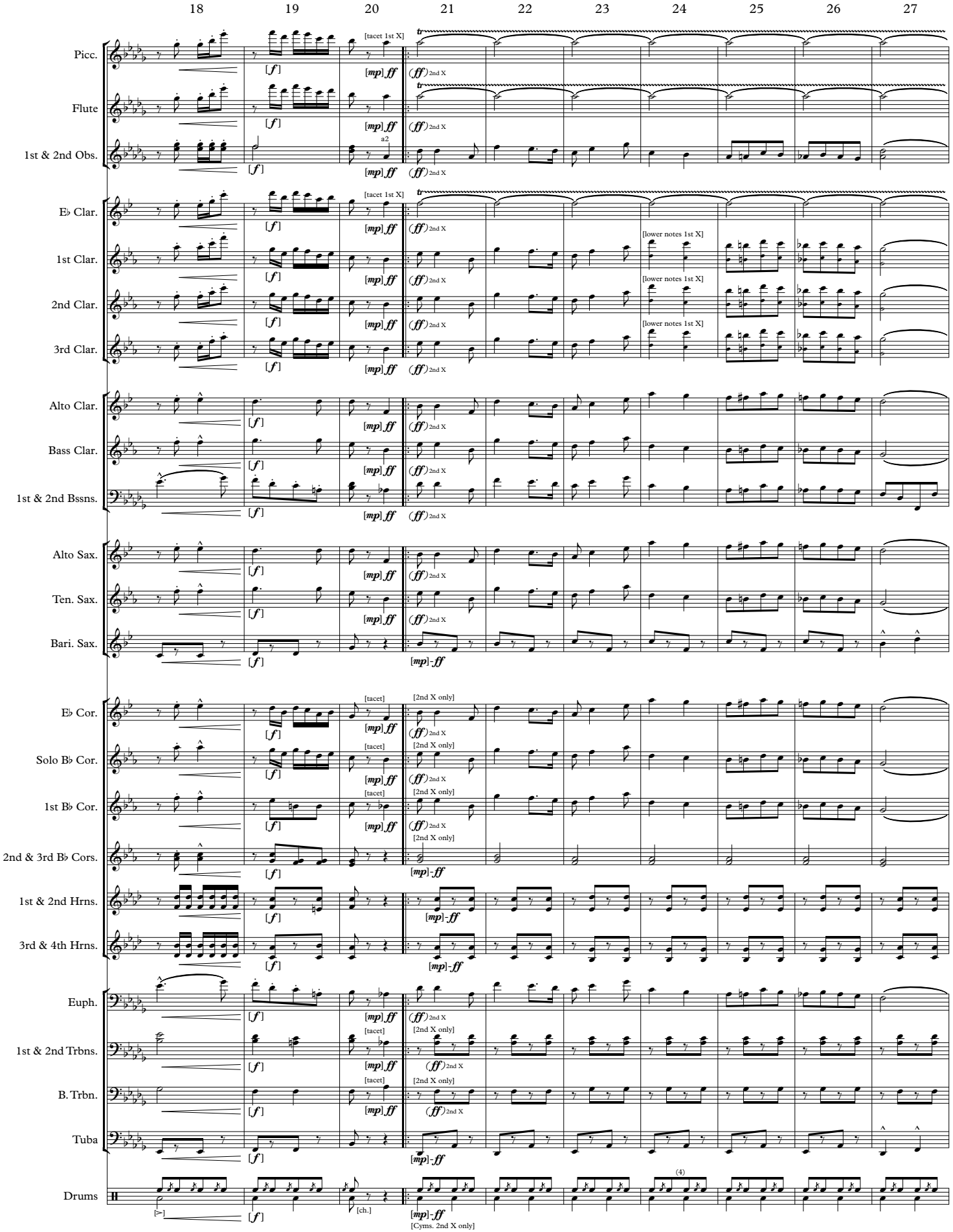
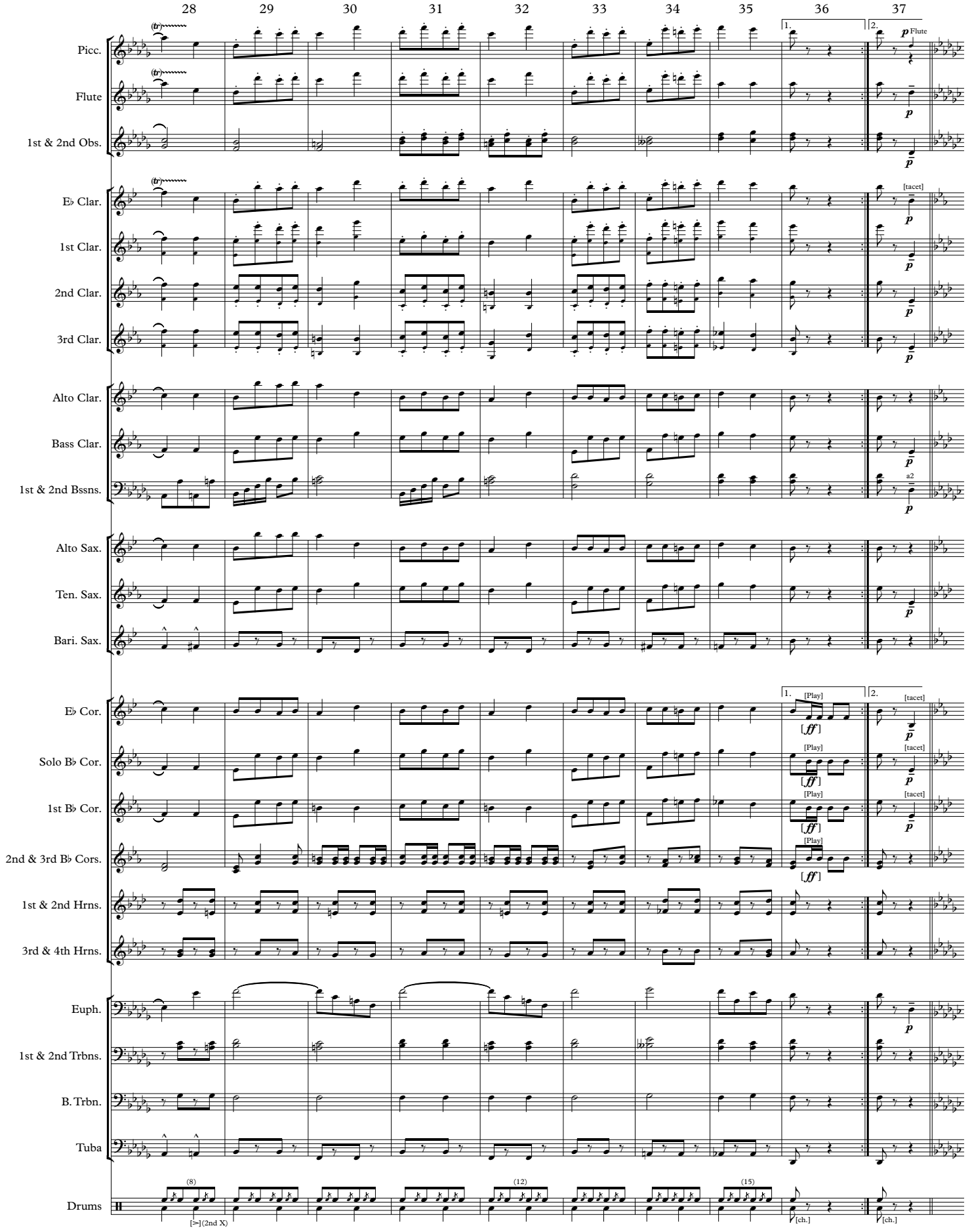
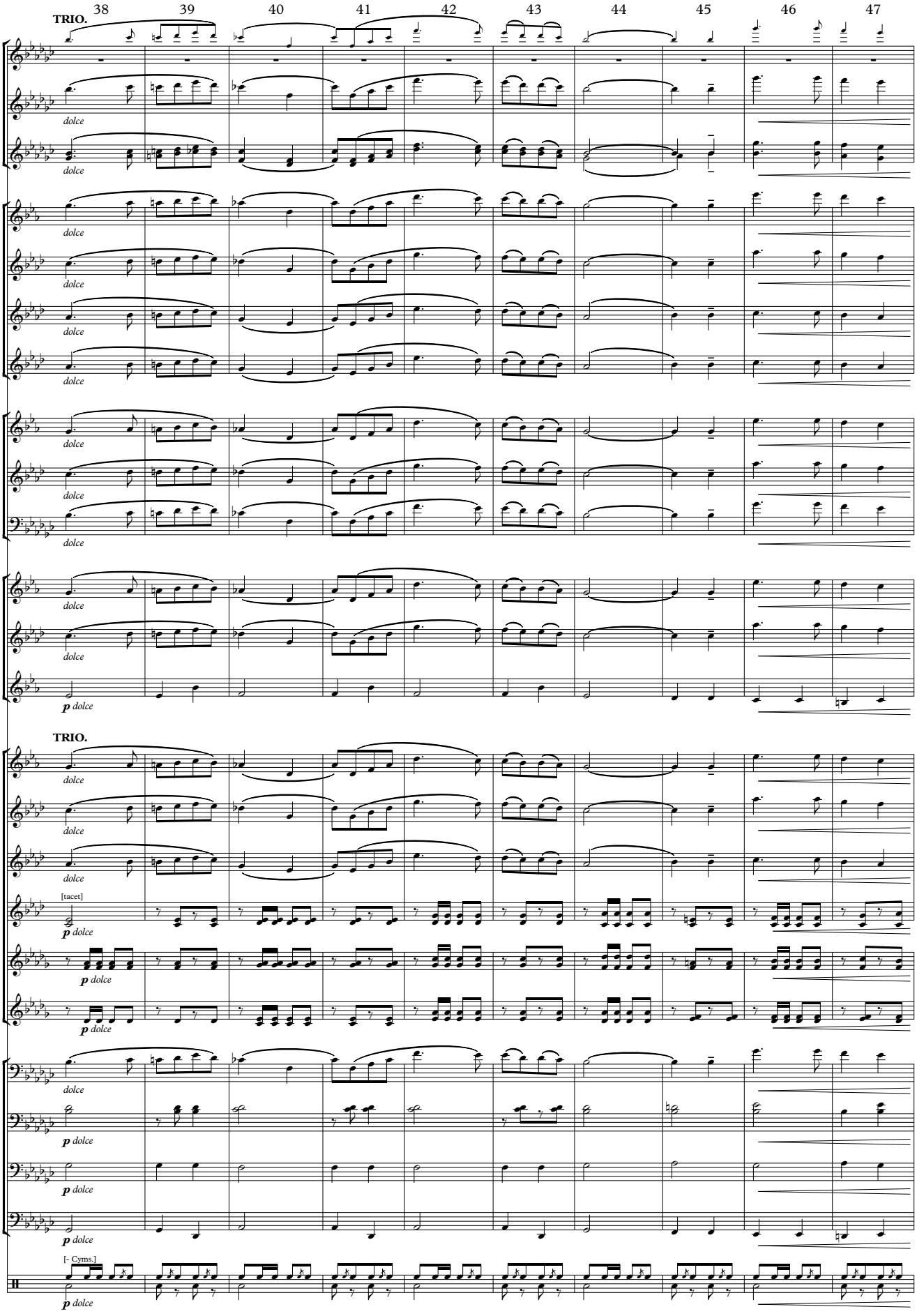

10
11
12
13
14
15
16
17
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[f]
a2

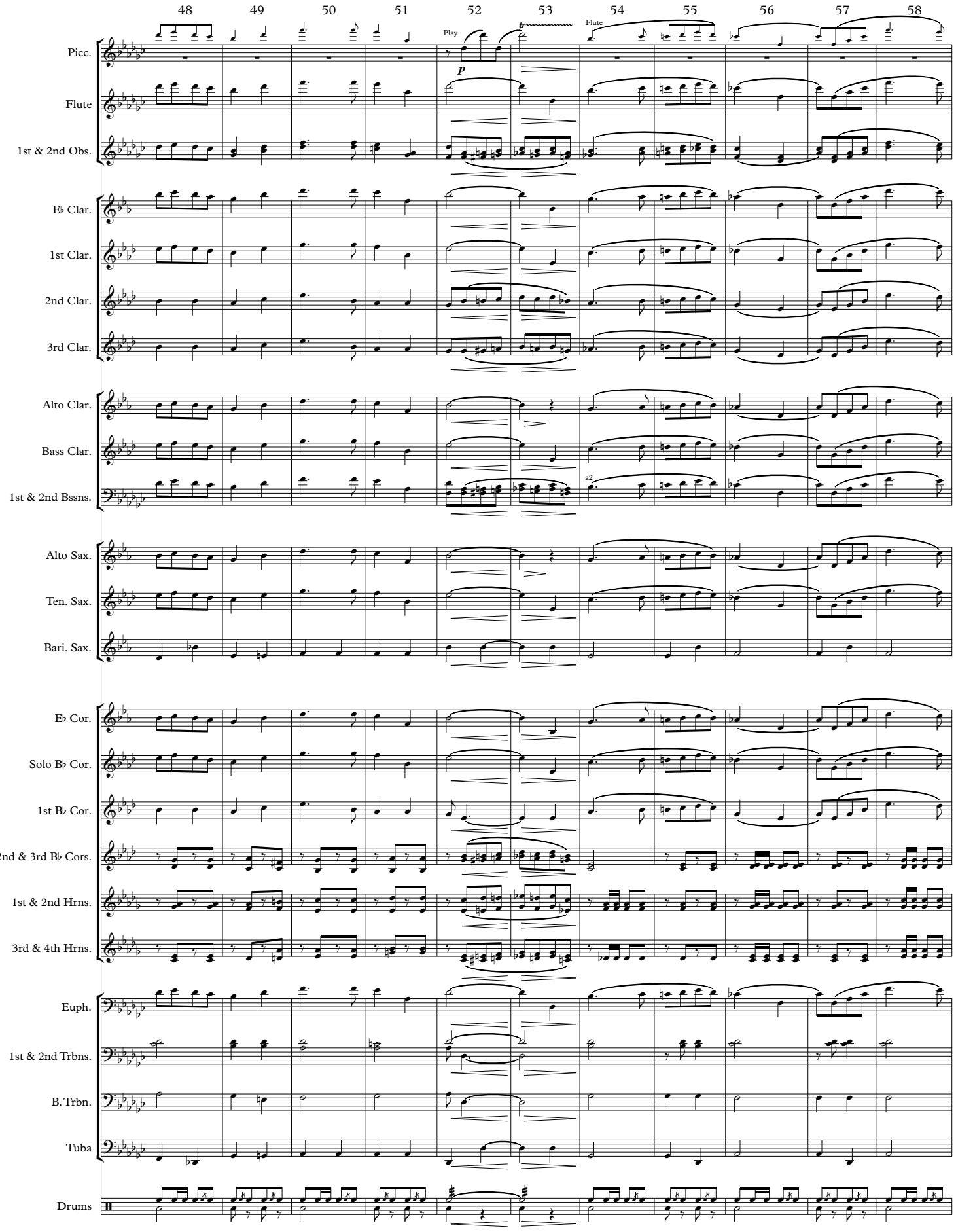
THE WHITE ROSE
Full Score



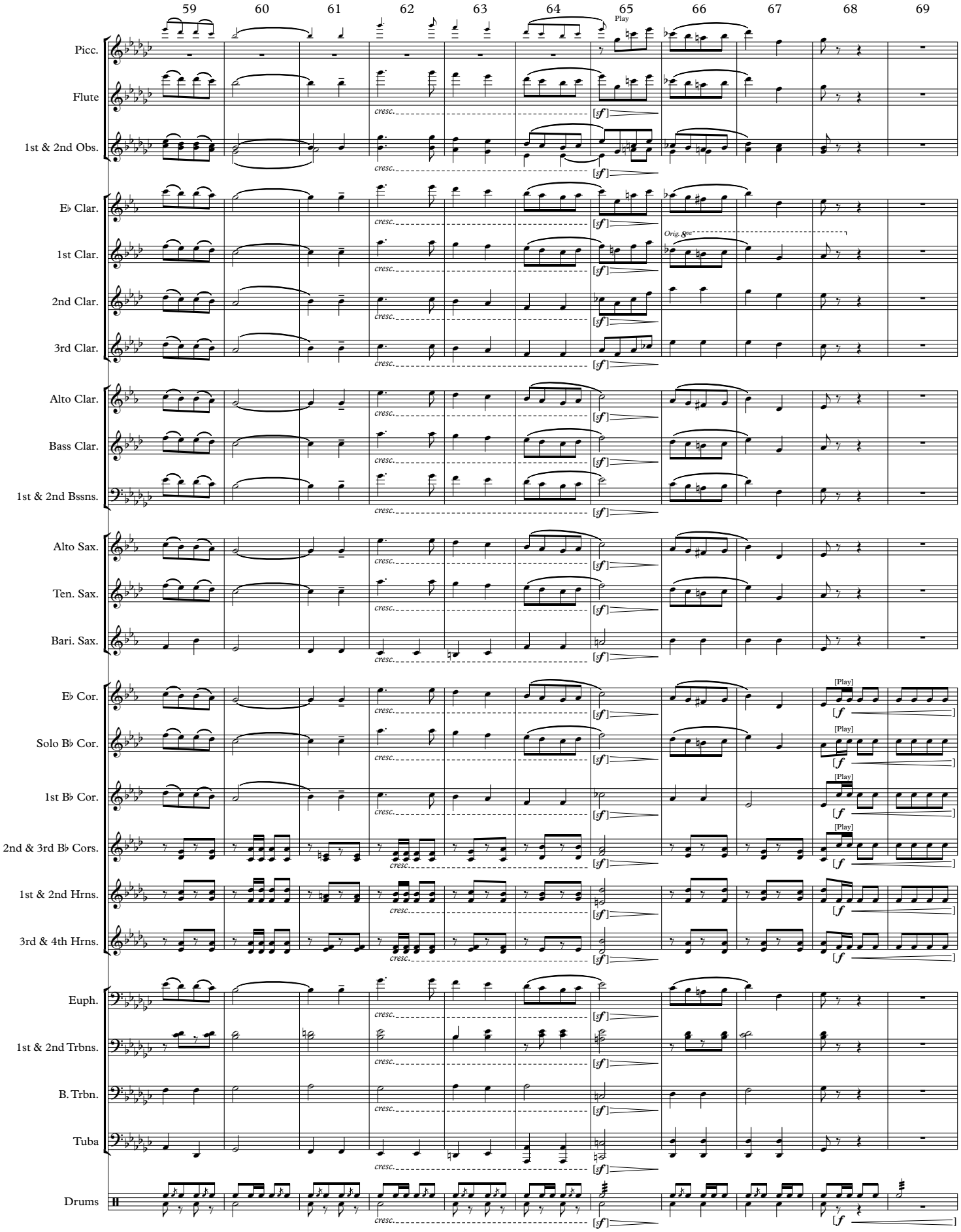

28
29
30
31
32
33
34
35
36
37
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1.
2.
p Flute
[tacet]
a2
[Play]
[ff]
(8)
(12)
(15)
[>] (2nd X)
[ch.]

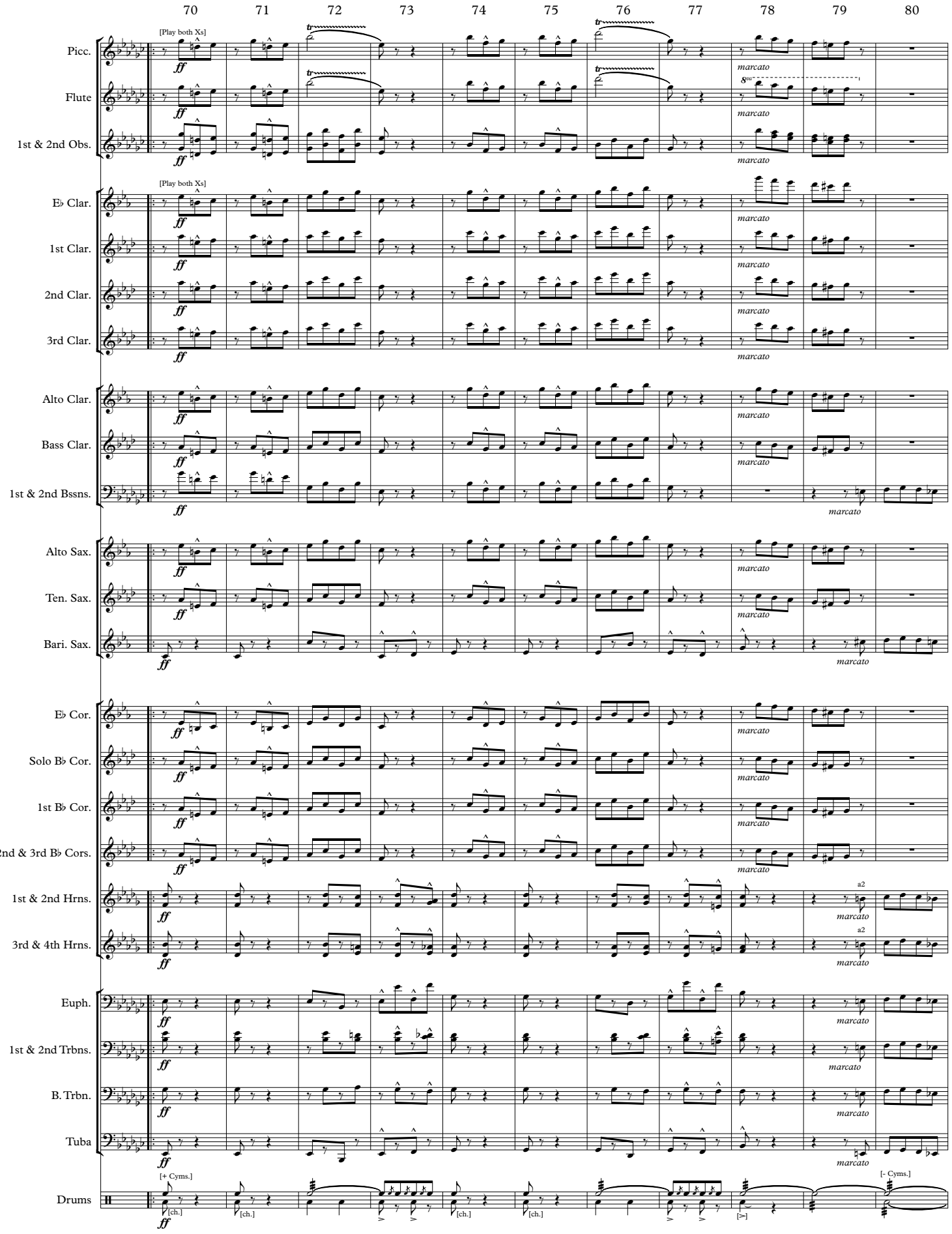
THE WHITE ROSE
Full Score



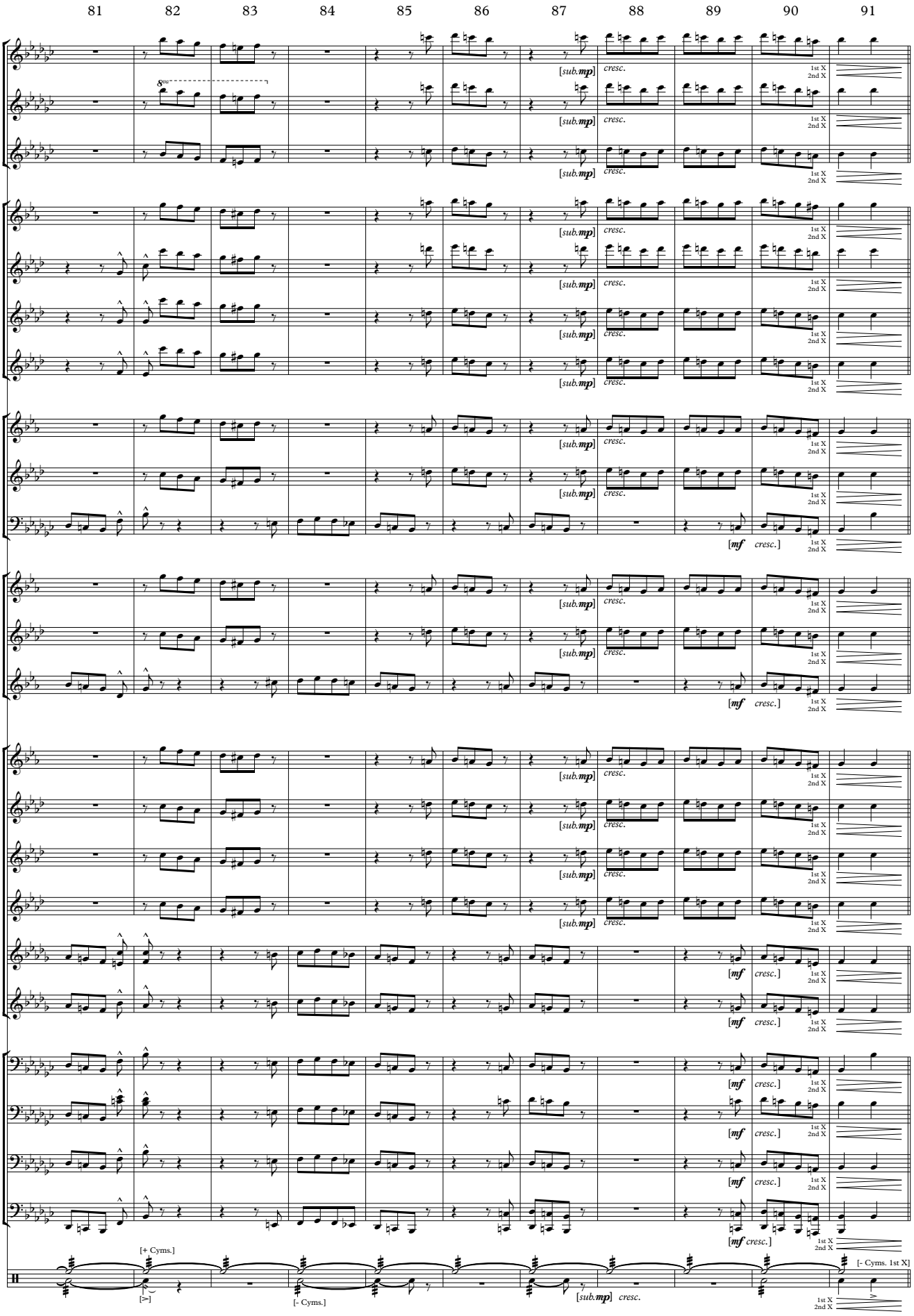

48
49
50
51
52
53
54
55
56
57
58
Play
Flute
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
a2
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

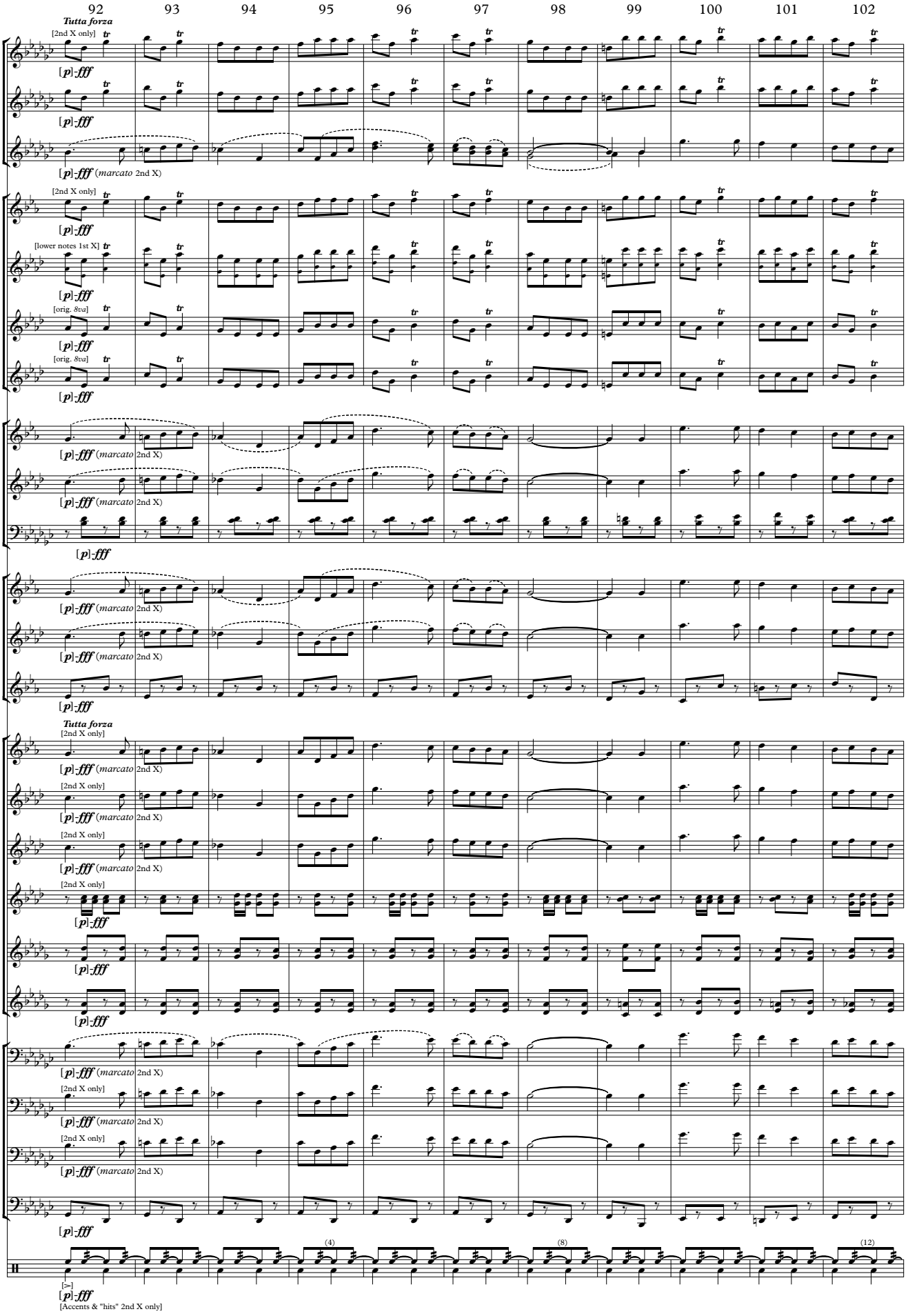
THE WHITE ROSE
Full Score



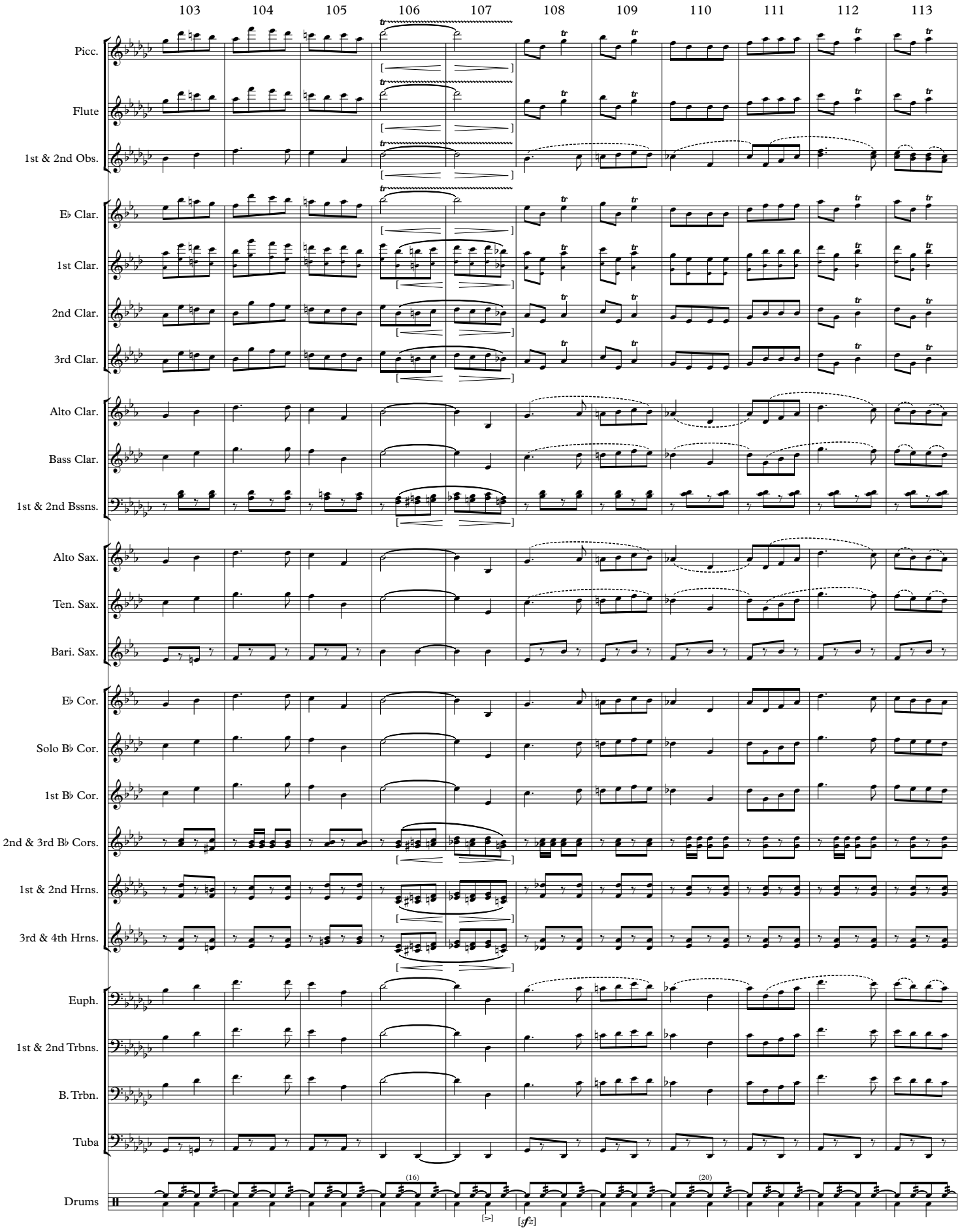

70
71
72
73
74
75
76
77
78
79
80
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[Play both Xs]
[+ Cyms.]
[- Cyms.]
ff
marcato
a2
[ch.]

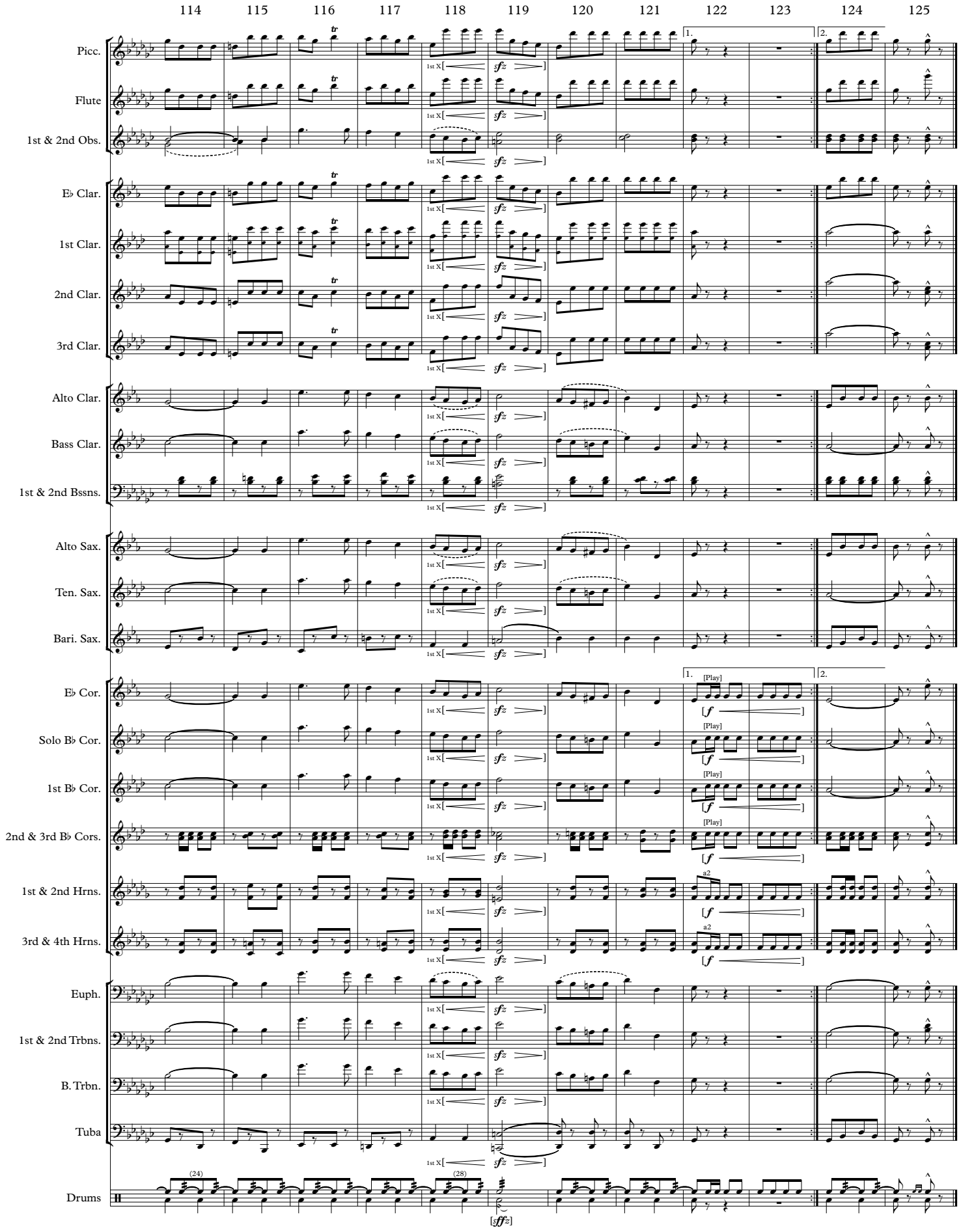
THE WHITE ROSE
Full Score




92
93
94
95
96
97
98
99
100
101
102
Tutta forza
[2nd X only]
Picc.
Flute
1st & 2nd Obs.
[p]-fff (marcato 2nd X)
E♭ Clar.
1st Clar.
[lower notes 1st X]
2nd Clar.
[orig. 8va]
3rd Clar.
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.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
(4)
(8)
(12)
[>]
[Accents & "hits" 2nd X only]

THE WHITE ROSE
Full Score




114
115
116
117
118
119
120
121
122
123
124
125
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
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.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1st X
sfz
1.
2.
[Play]
[f
a2
(24)
(28)
[sffz]

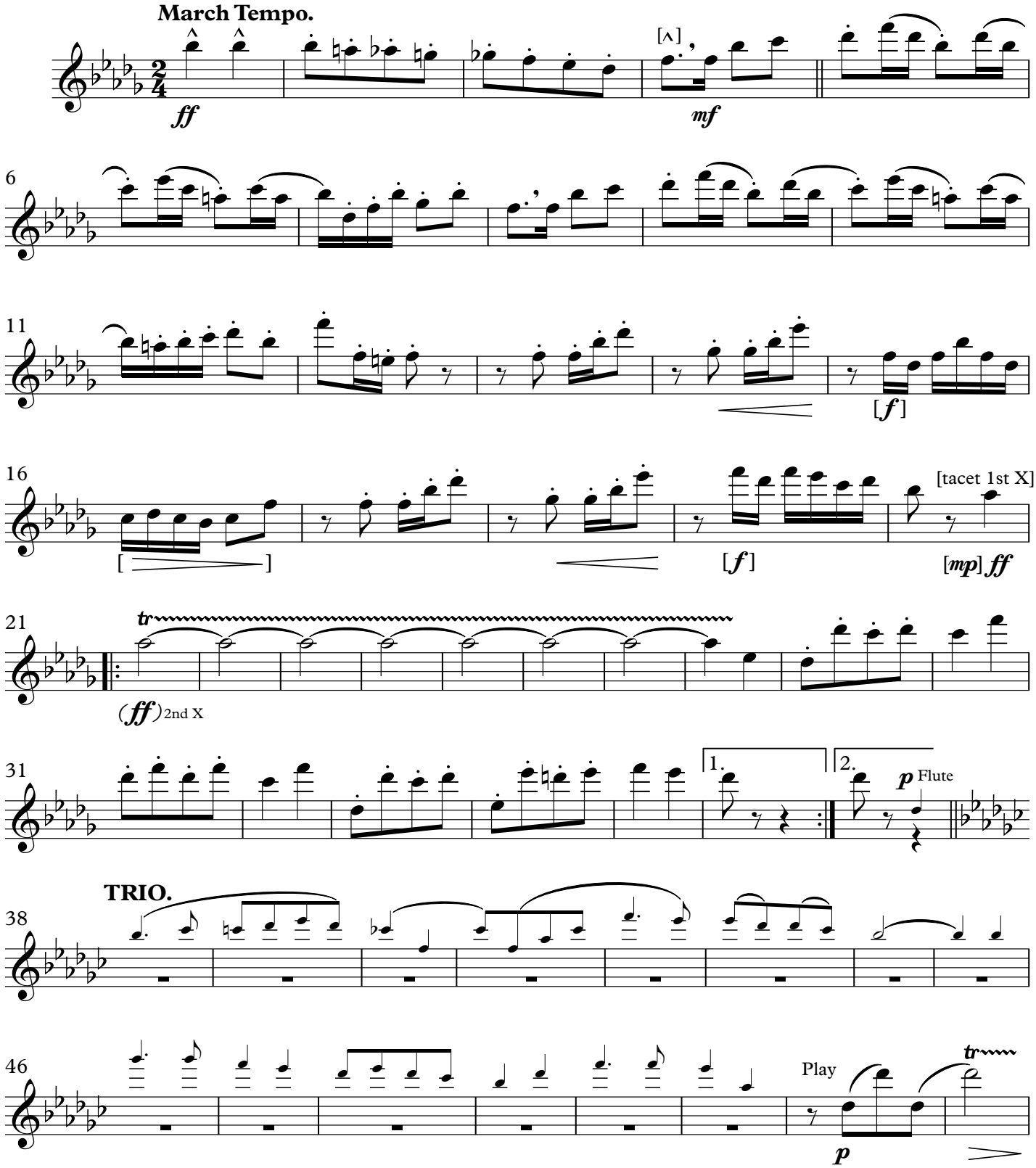
March

THE WHITE ROSE

Piccolo

(1917)

JOHN PHILIP SOUSA



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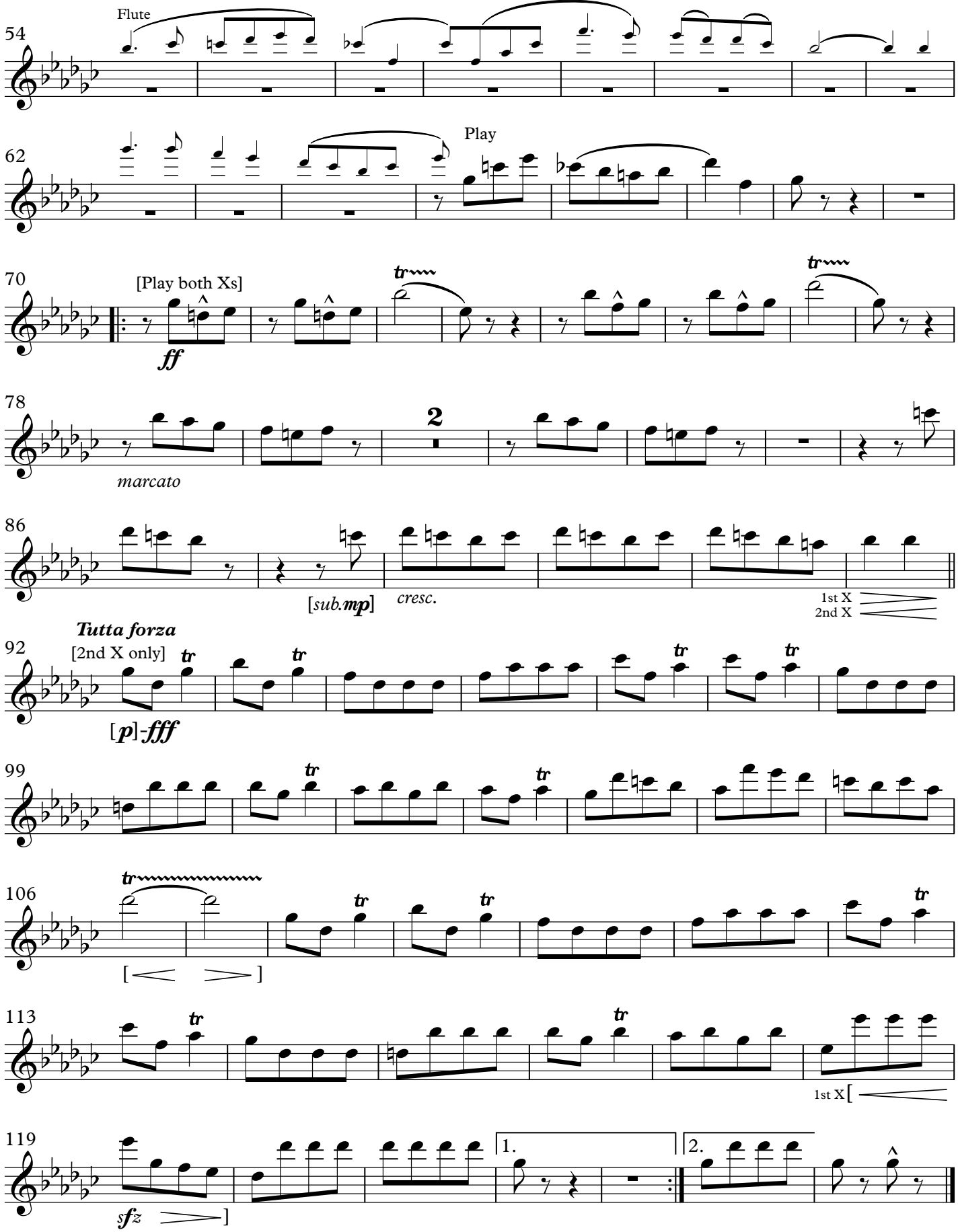
THE WHITE ROSE

Piccolo



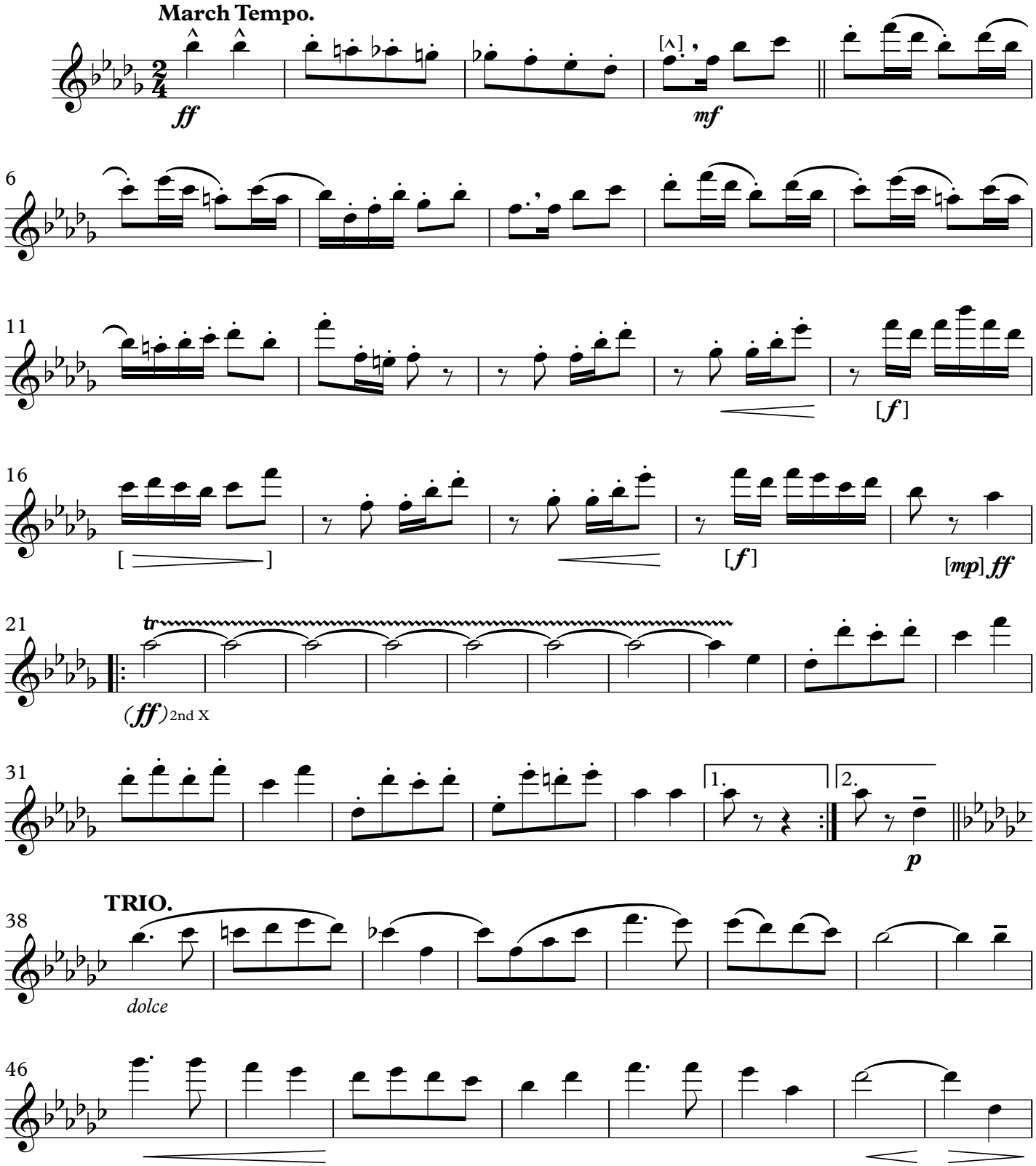
March

THE WHITE ROSE

Flute

(1917)

JOHN PHILIP SOUSA



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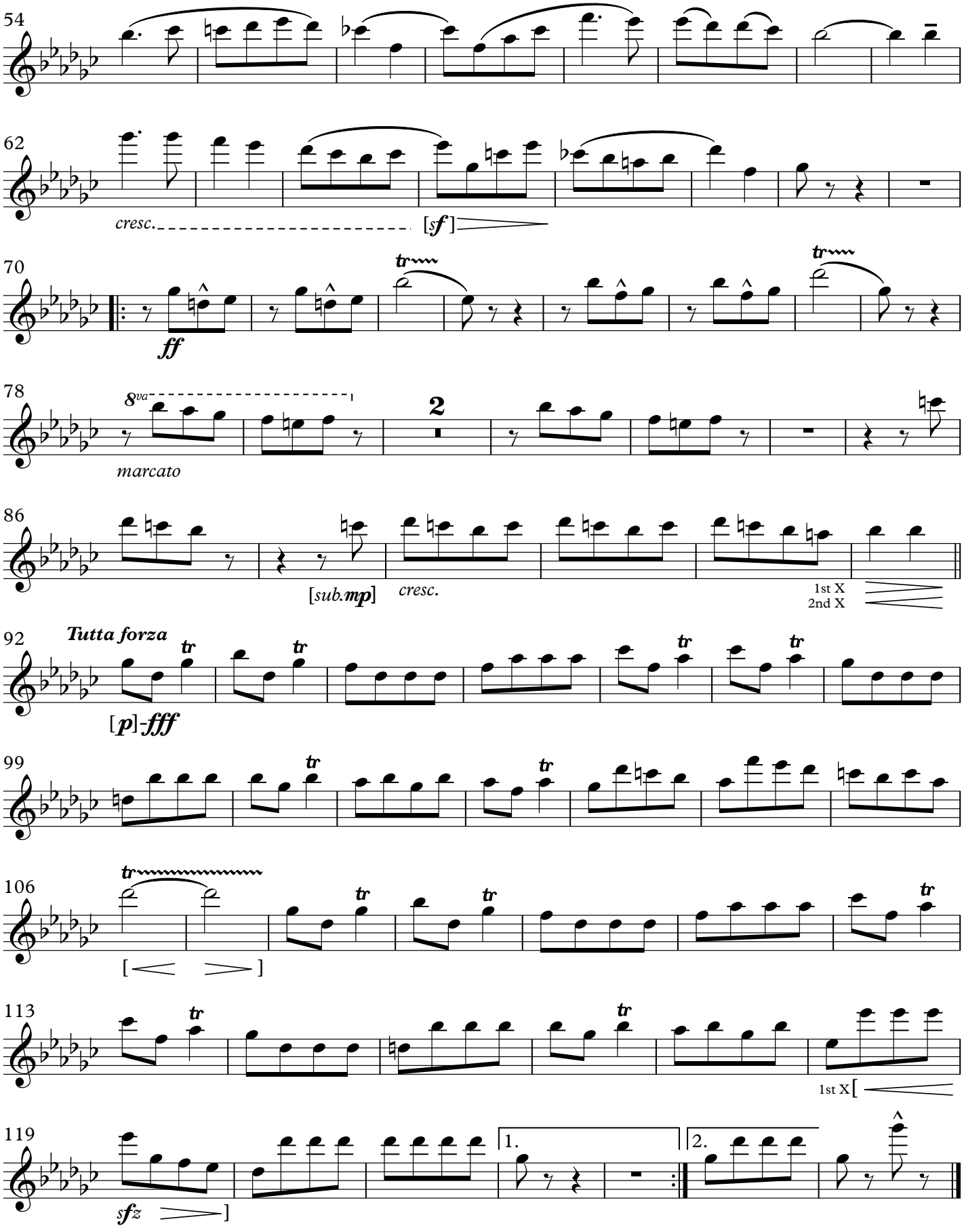
THE WHITE ROSE

Flute



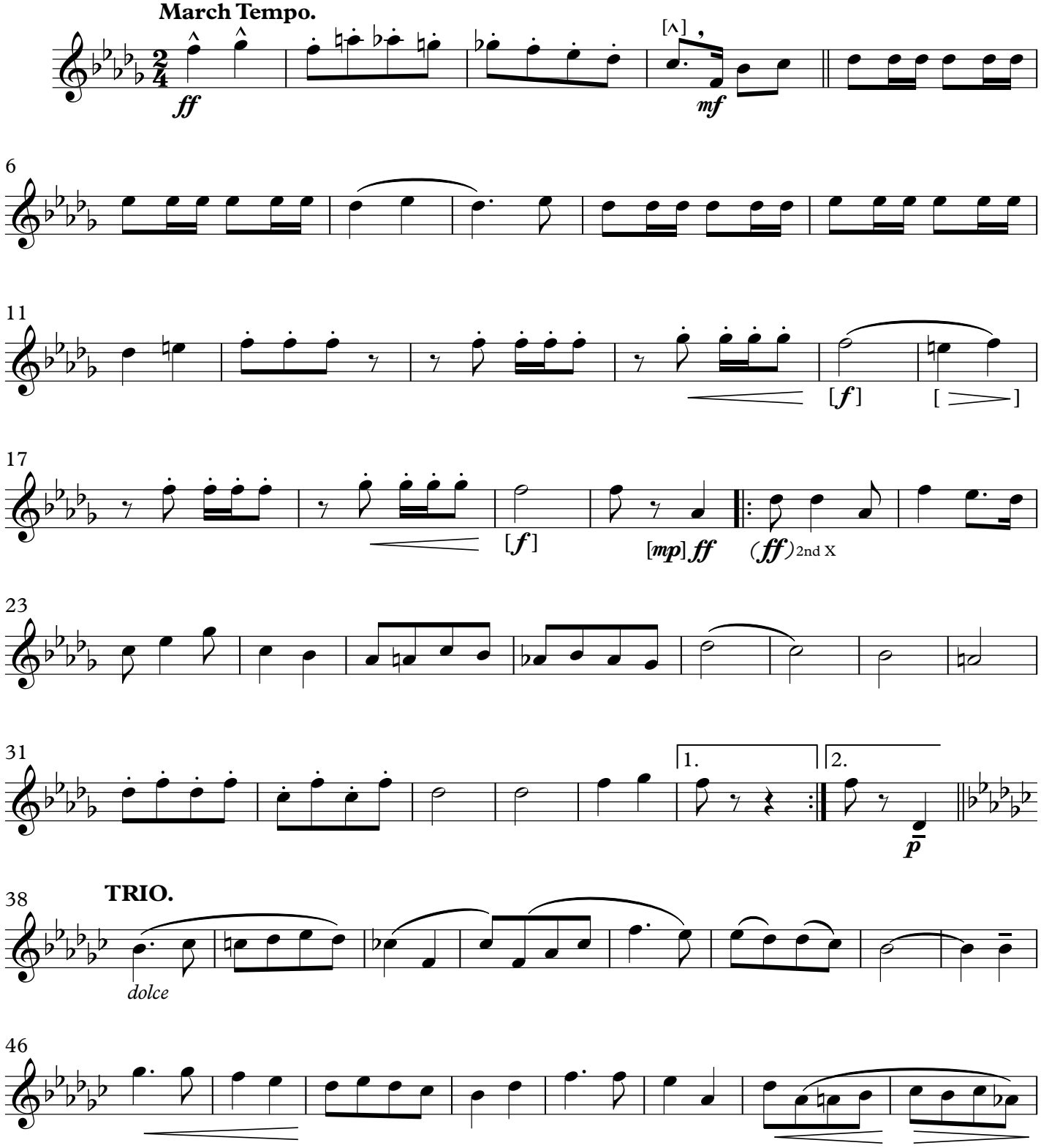
March

THE WHITE ROSE

1st Oboe

(1917)

JOHN PHILIP SOUSA



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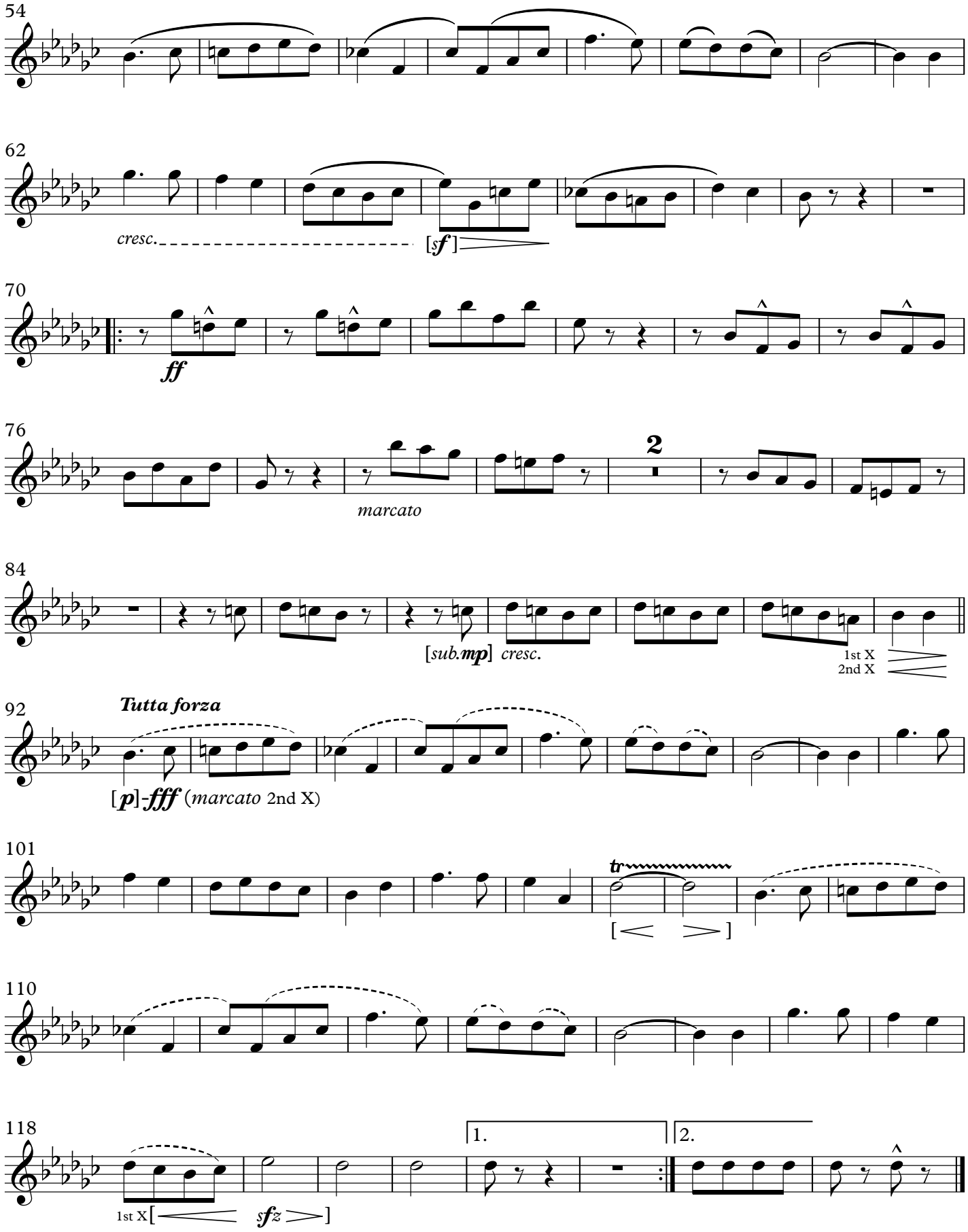
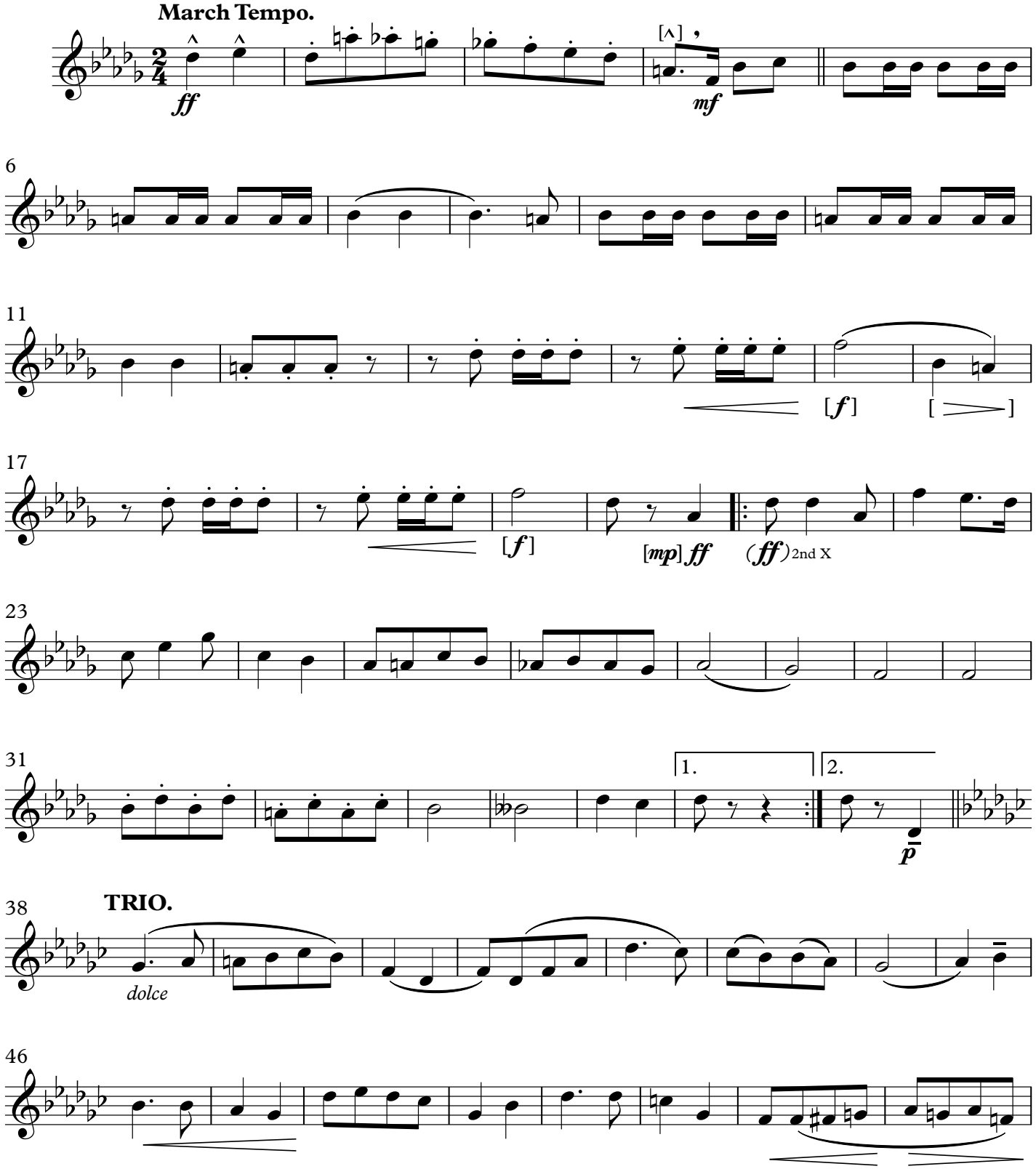
THE WHITE ROSE
1st Oboe



March

THE WHITE ROSE

2nd Oboe (1917) **JOHN PHILIP SOUSA**



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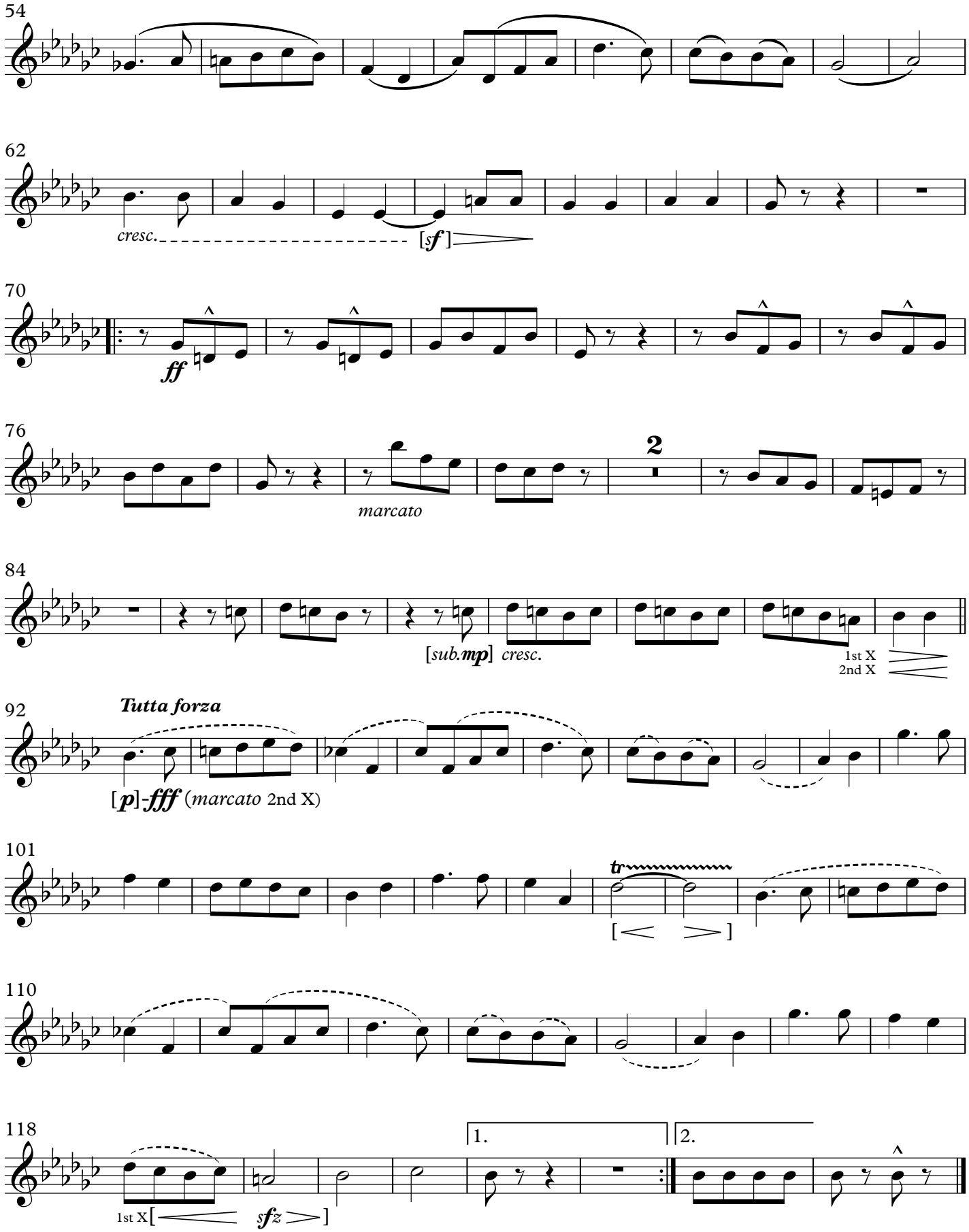
THE WHITE ROSE
2nd Oboe



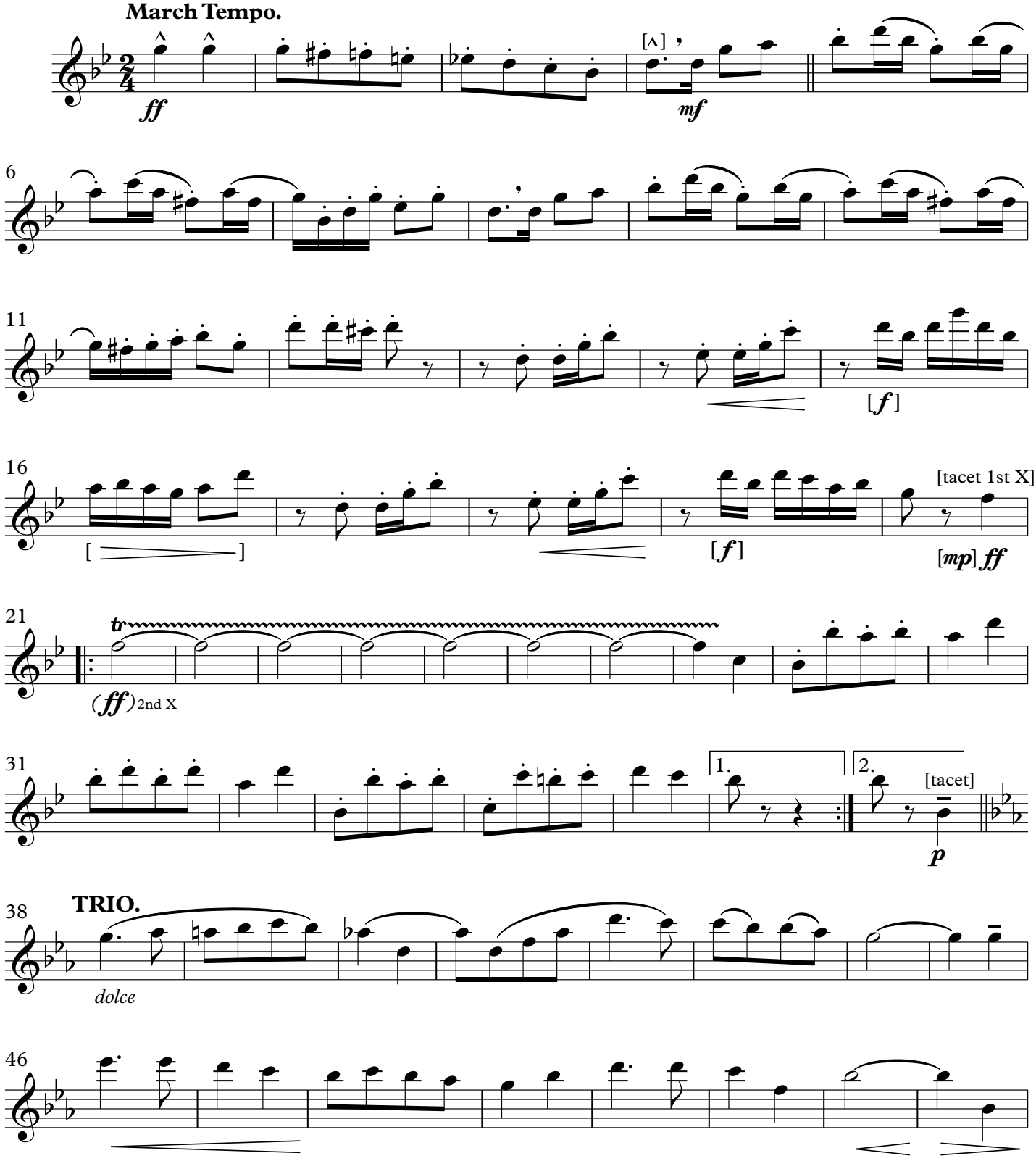
March

THE WHITE ROSE

(1917)

JOHN PHILIP SOUSA

E♭ Clarinet



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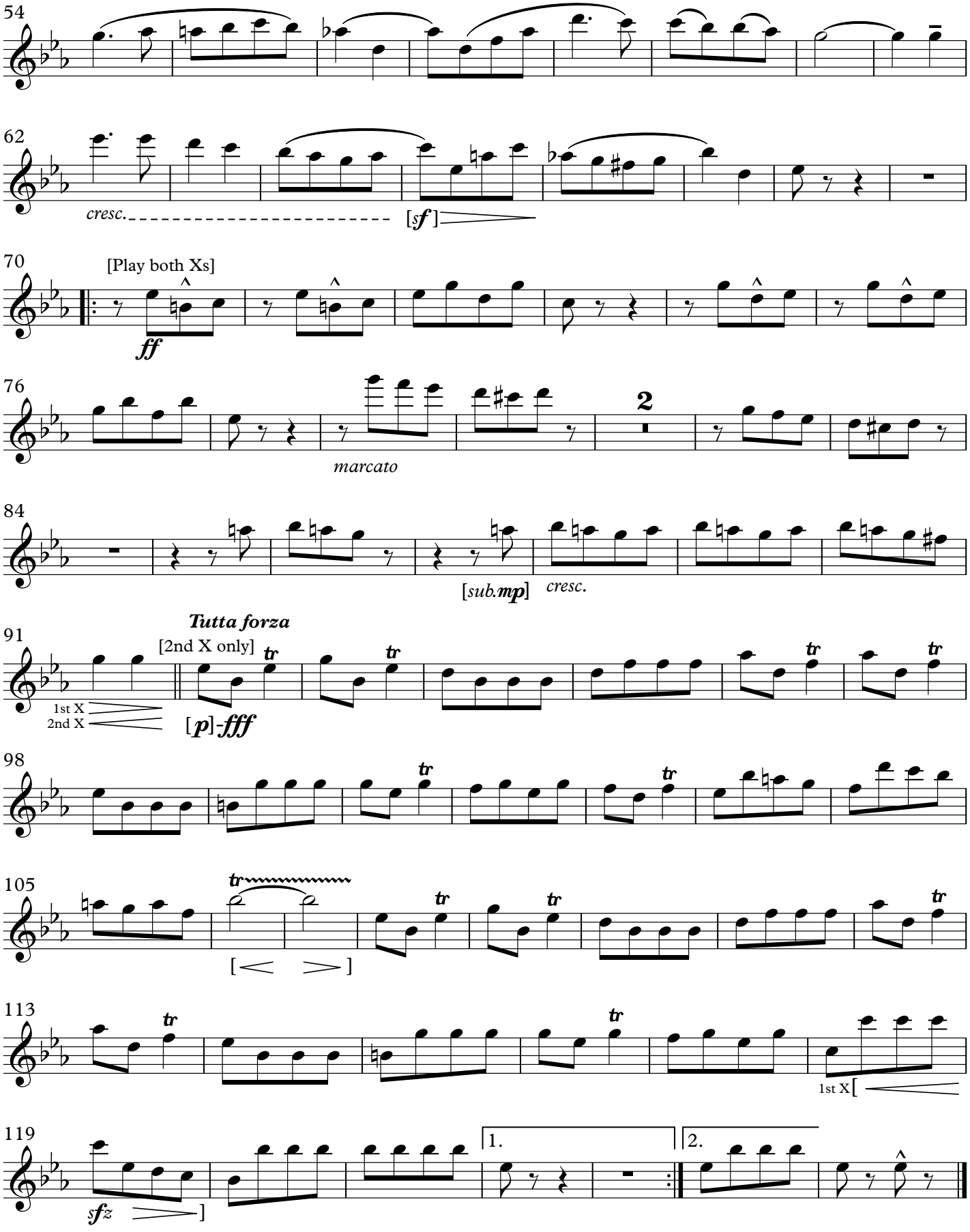
THE WHITE ROSE

E♭ Clarinet



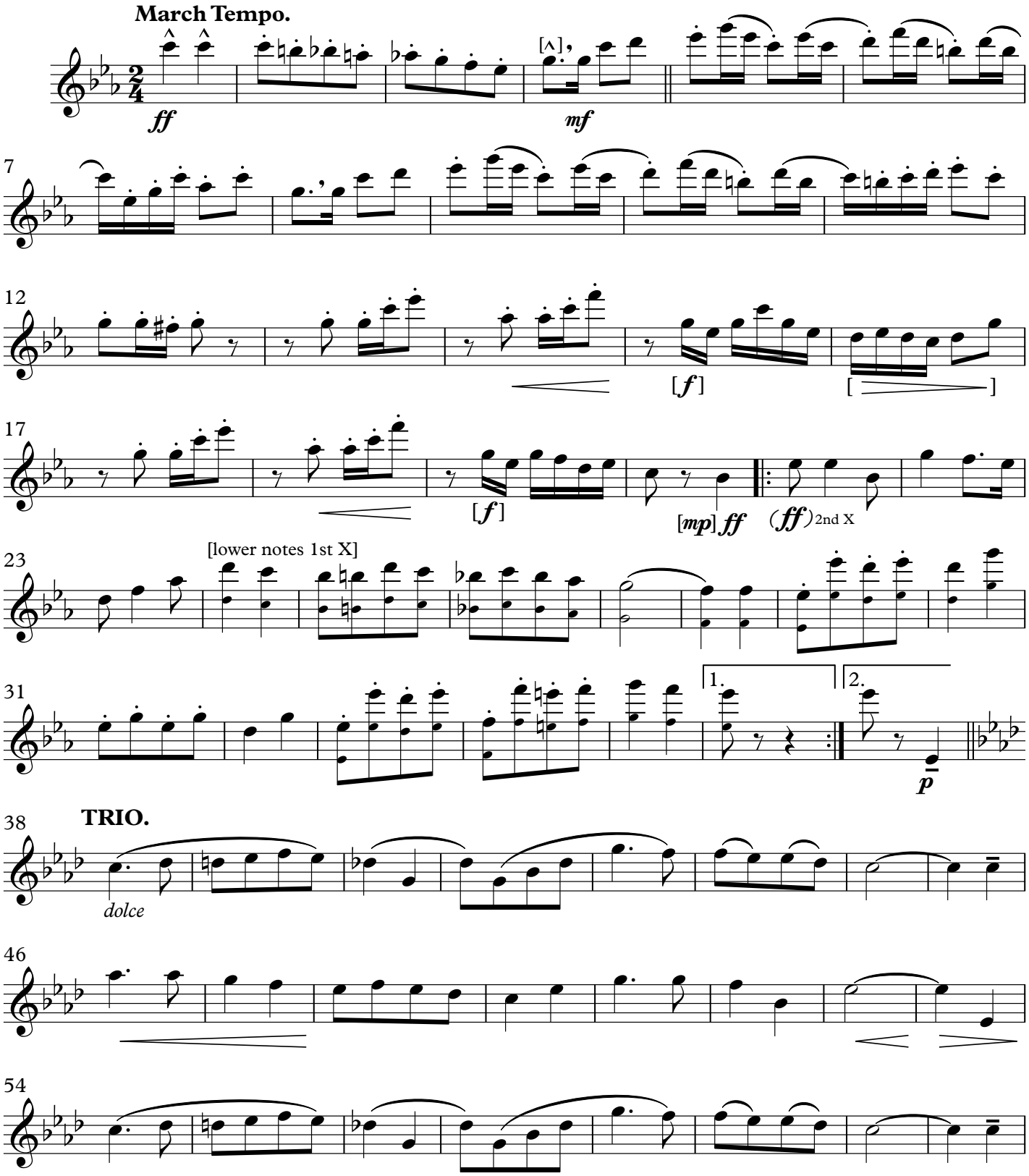
March

THE WHITE ROSE

1st B♭ Clarinet

(1917)

JOHN PHILIP SOUSA



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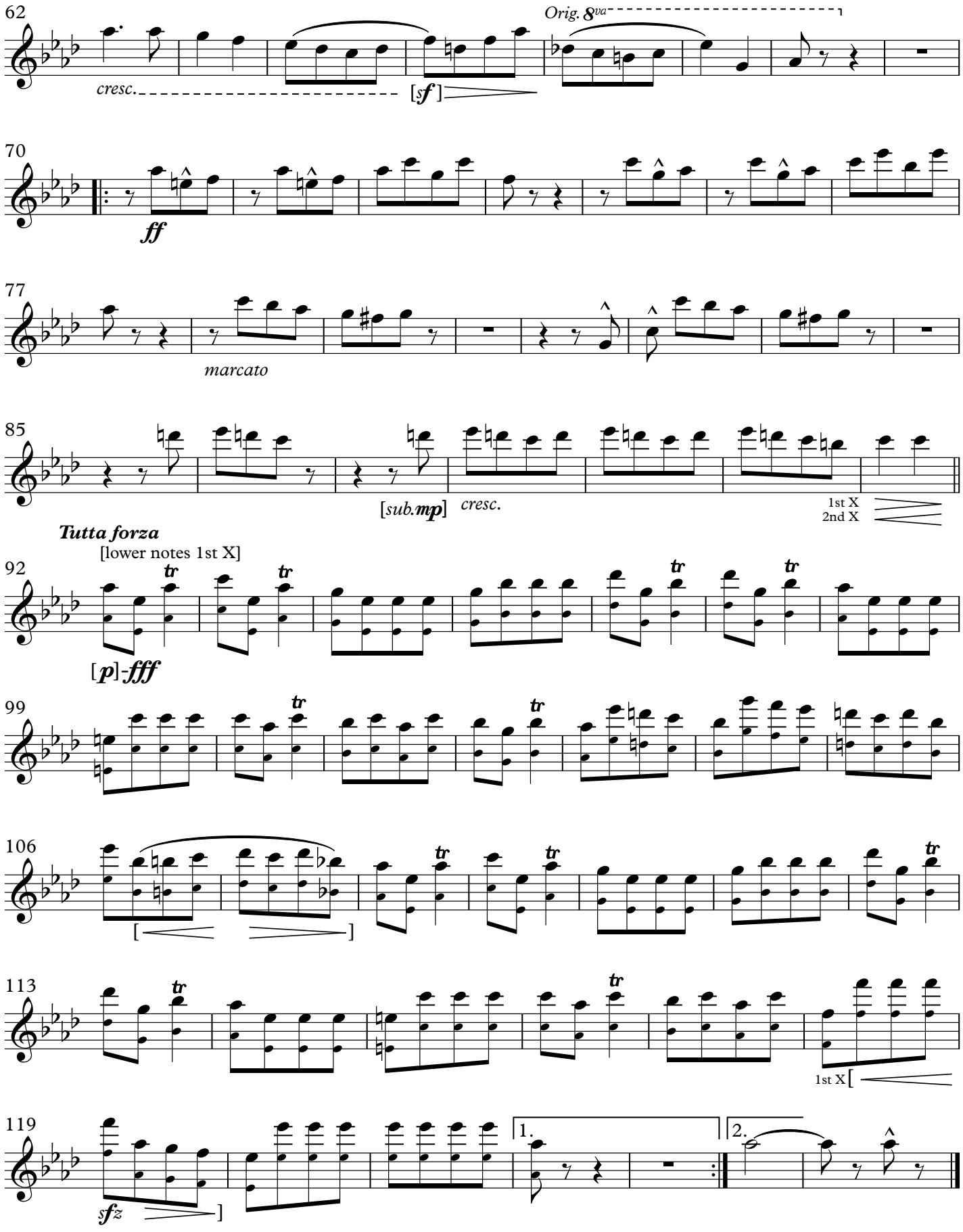
THE WHITE ROSE

1st B♭ Clarinet



March

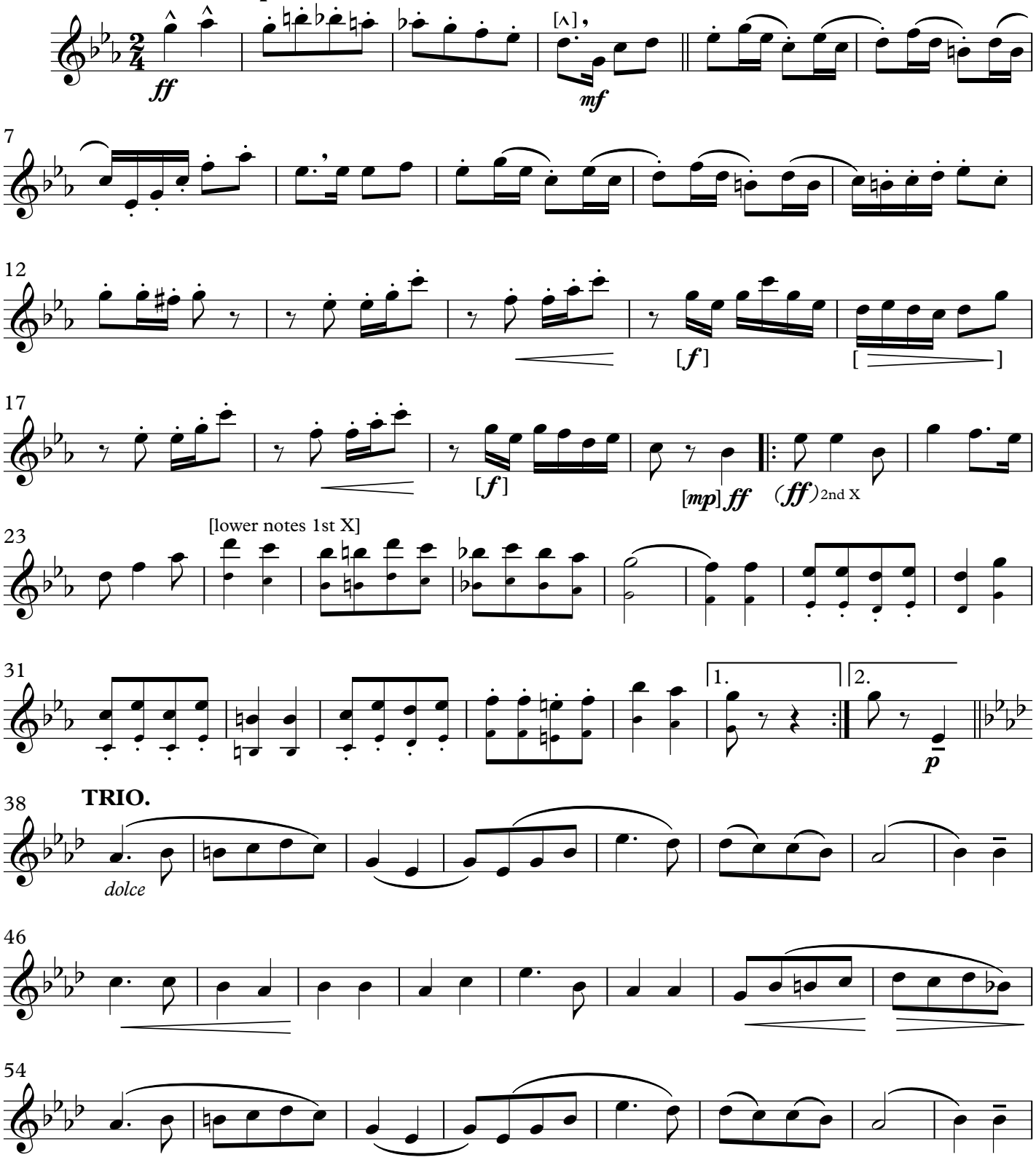
THE WHITE ROSE

(1917)

JOHN PHILIP SOUSA

2nd B♭ Clarinet

March Tempo.



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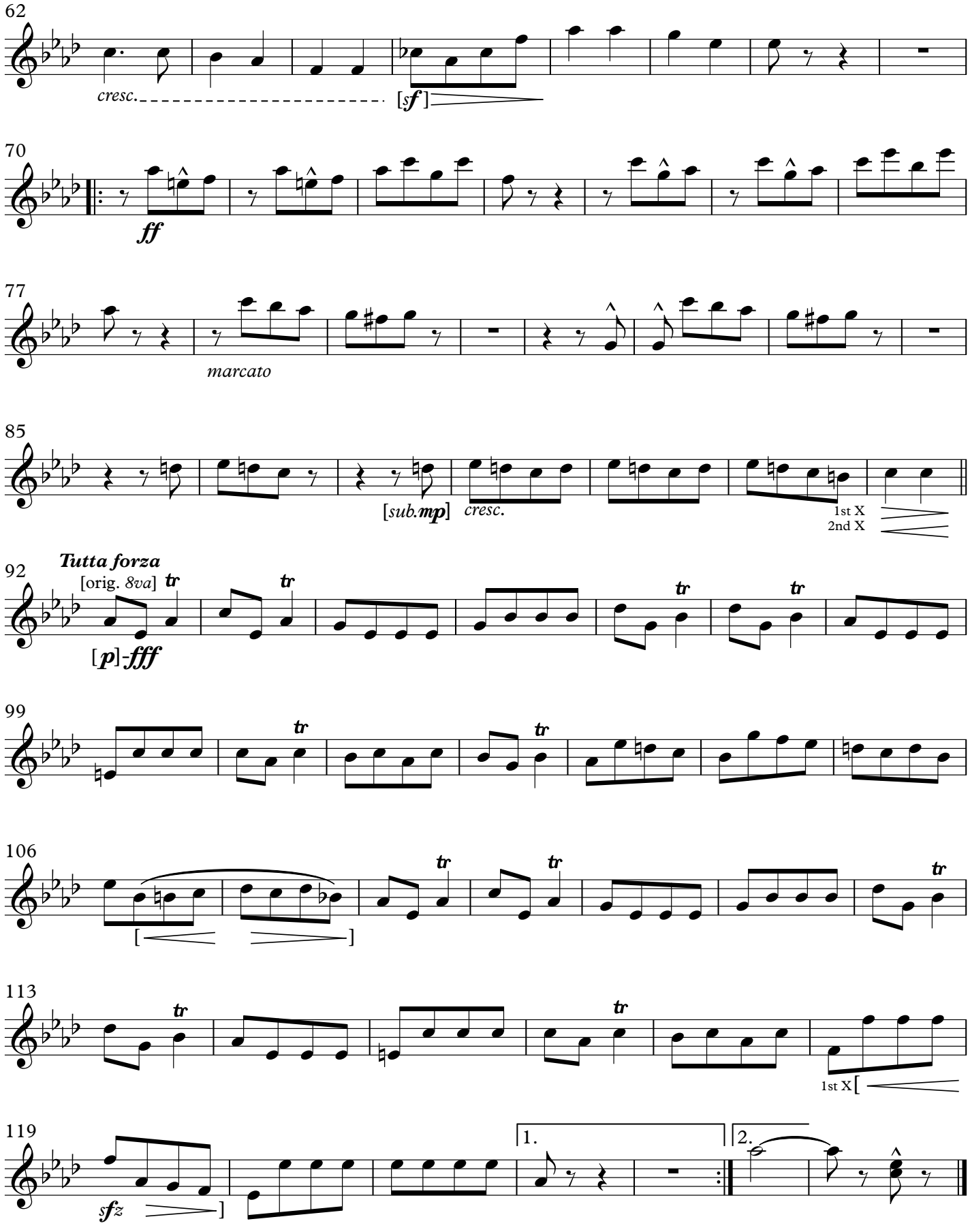
THE WHITE ROSE

2nd B♭ Clarinet



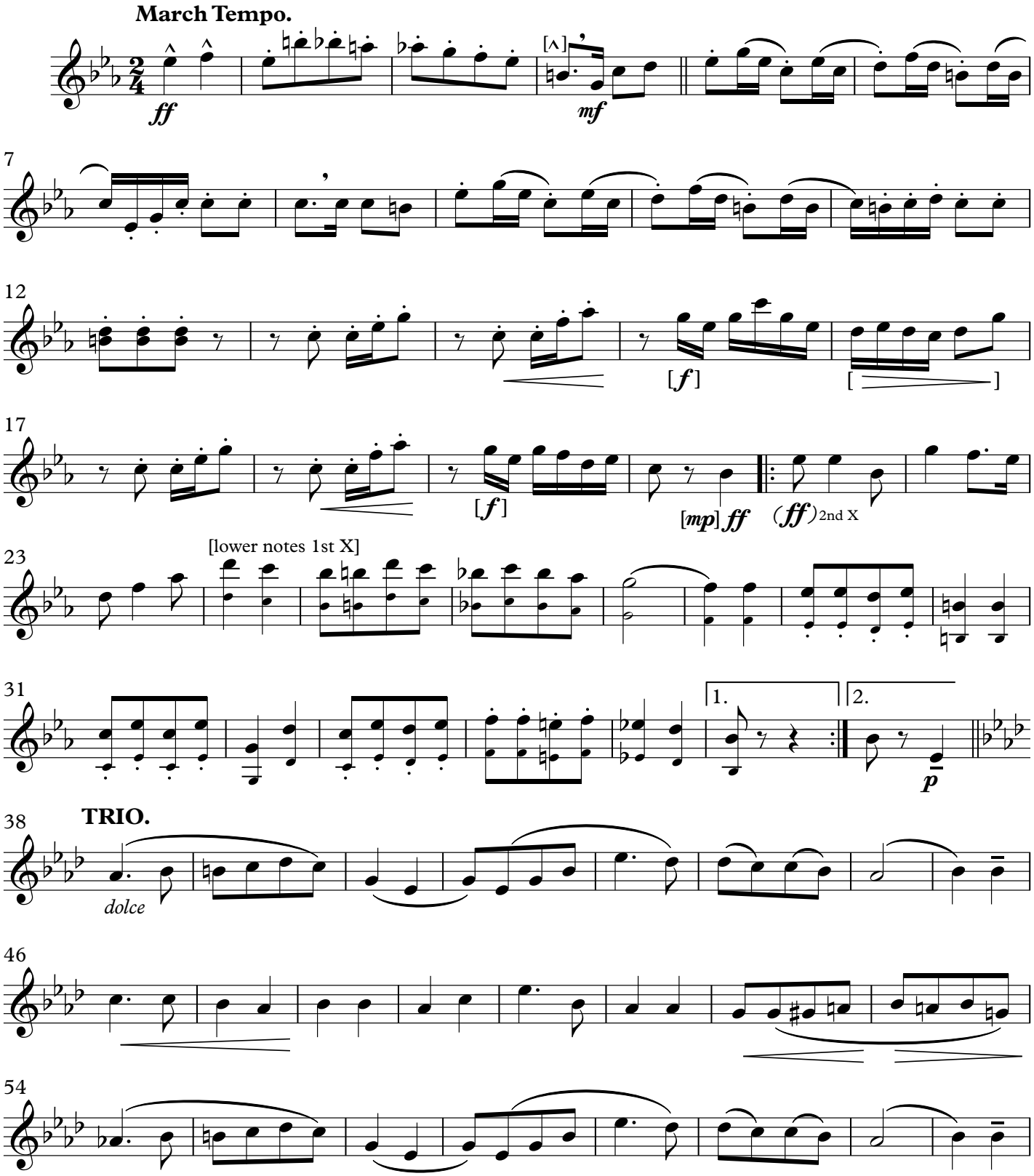
March

THE WHITE ROSE

3rd B♭ Clarinet

(1917)

JOHN PHILIP SOUSA



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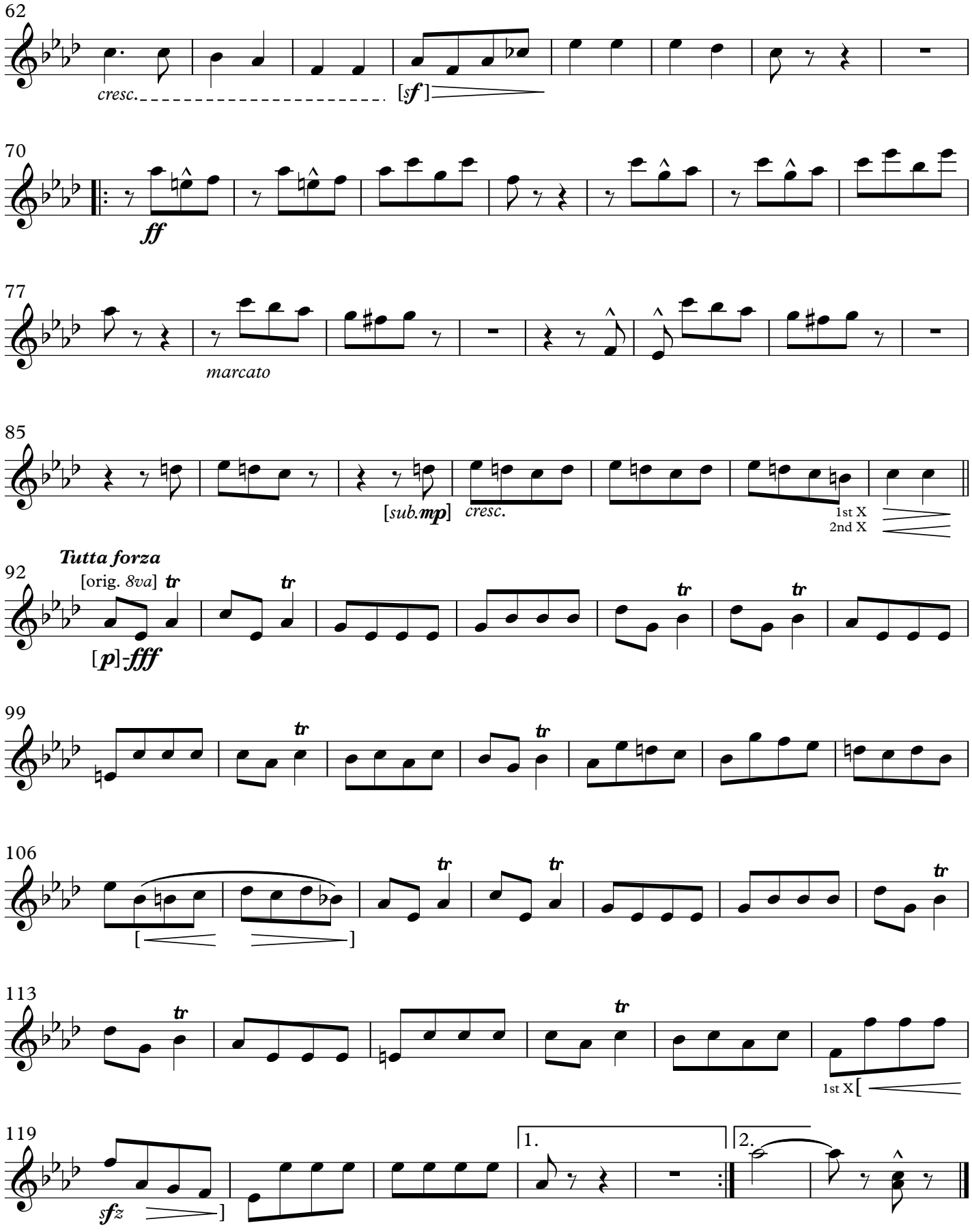
THE WHITE ROSE

3rd B♭ Clarinet



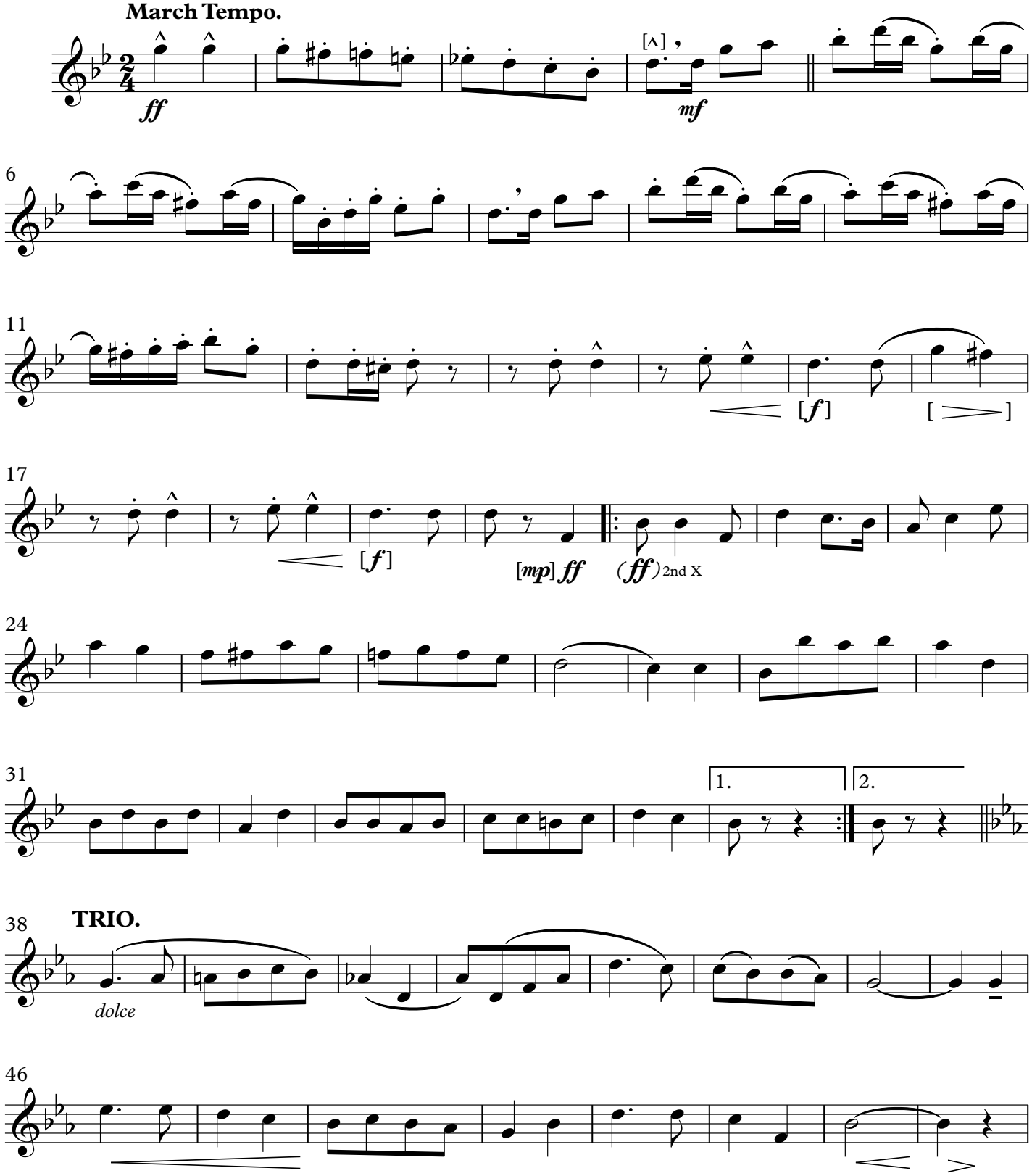
March

THE WHITE ROSE

E♭ Alto Clarinet
optional

(1917)

JOHN PHILIP SOUSA



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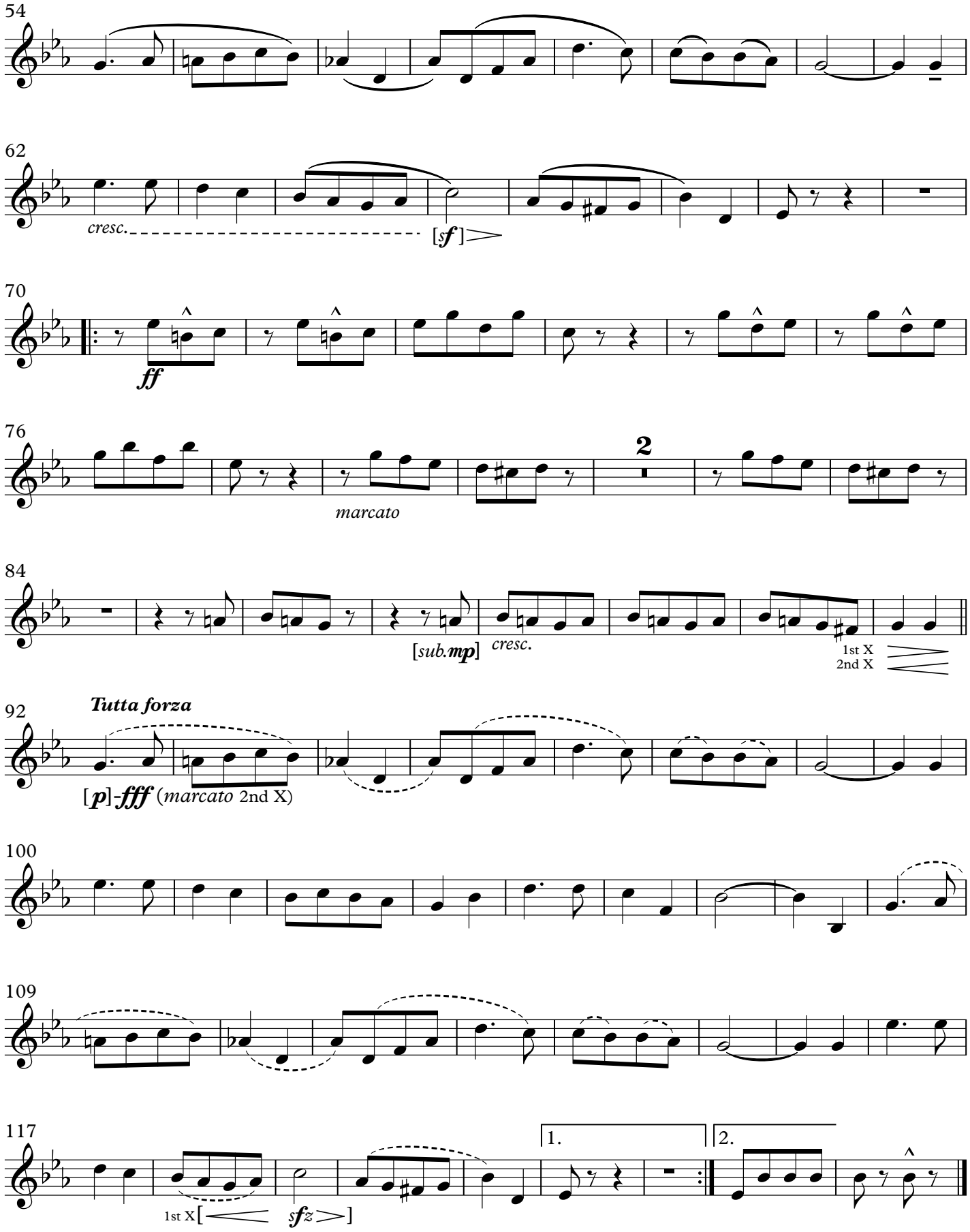
THE WHITE ROSE

E♭ Alto Clarinet



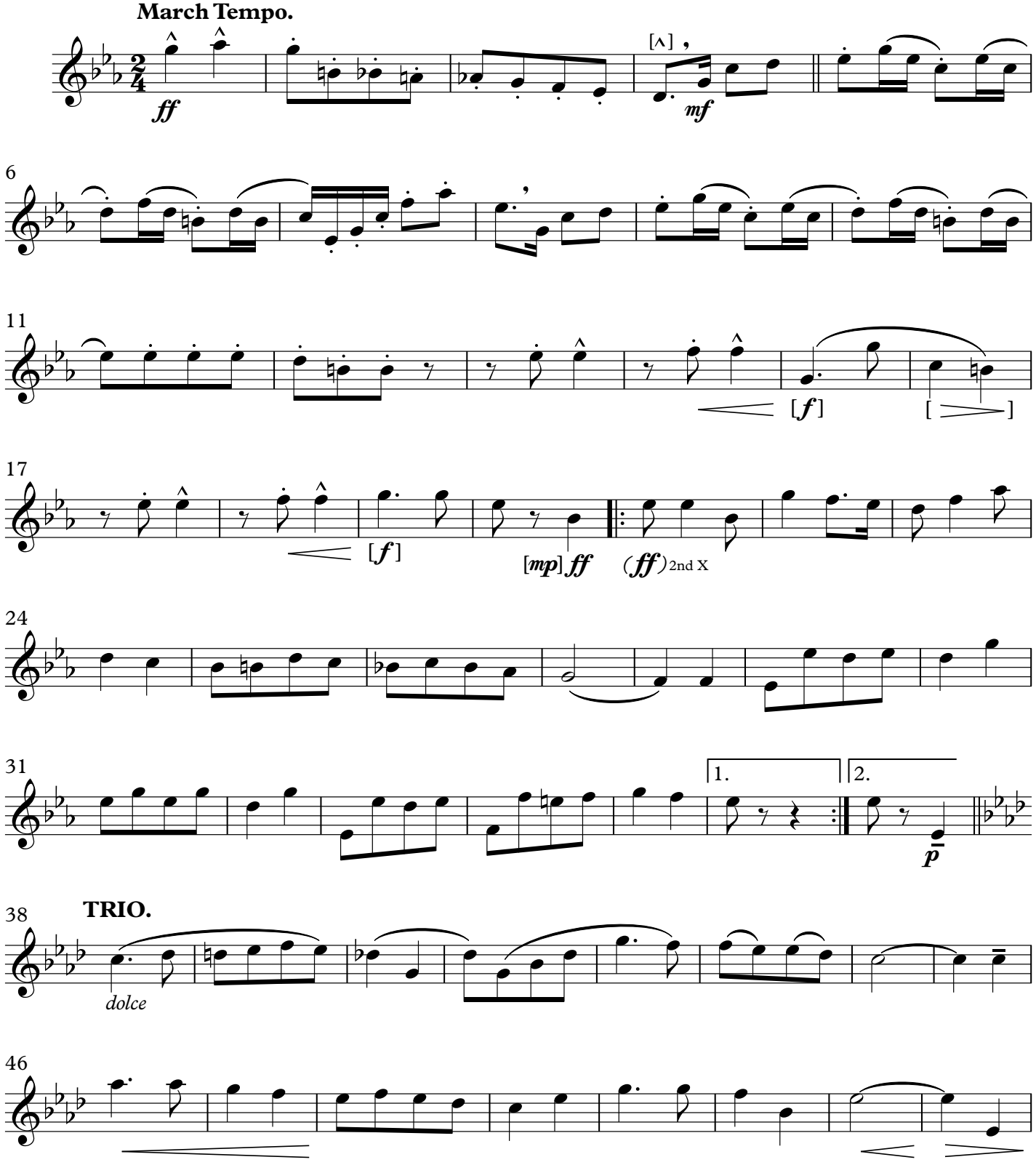
March

THE WHITE ROSE

(1917)

JOHN PHILIP SOUSA

B♭ Bass Clarinet



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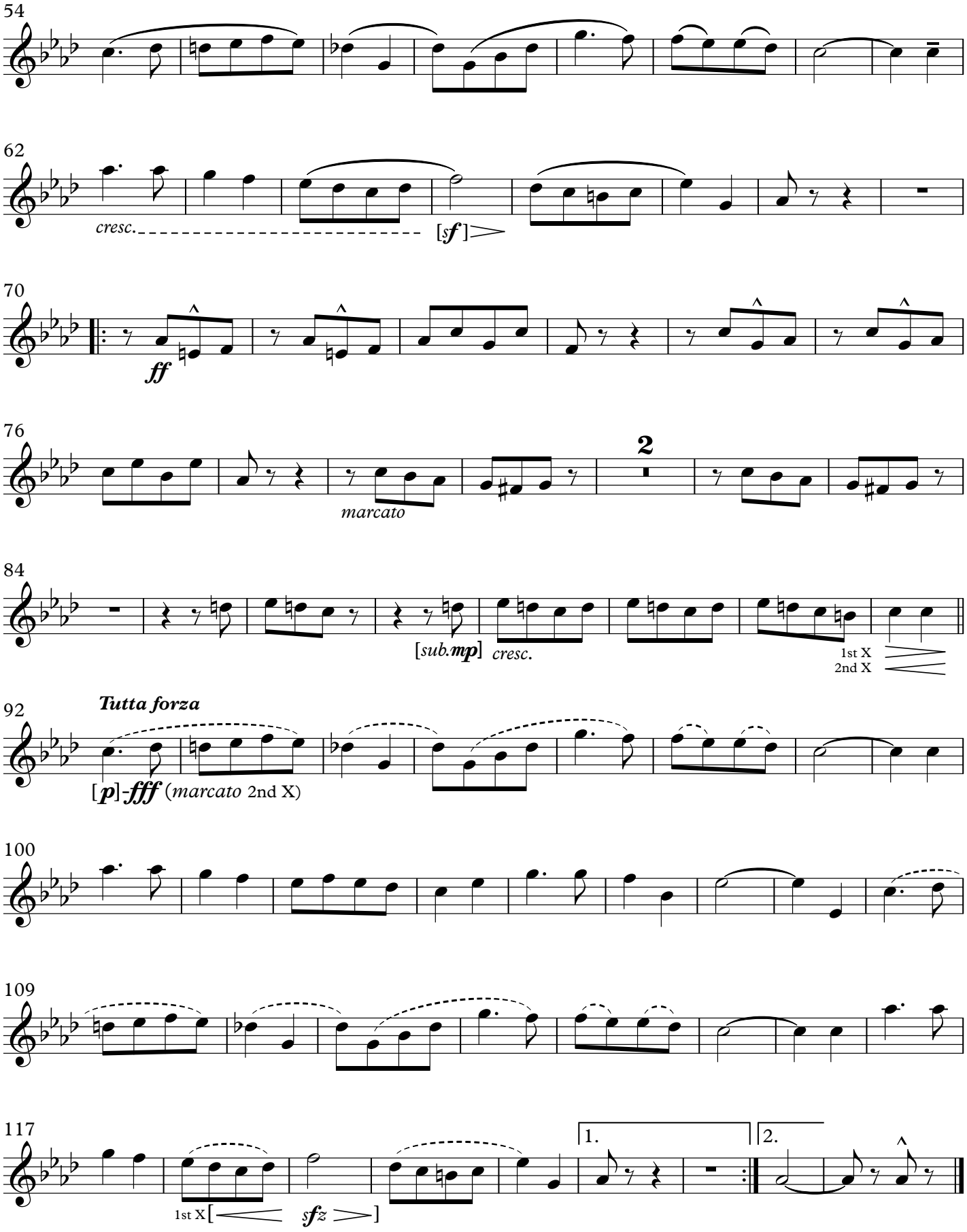
THE WHITE ROSE

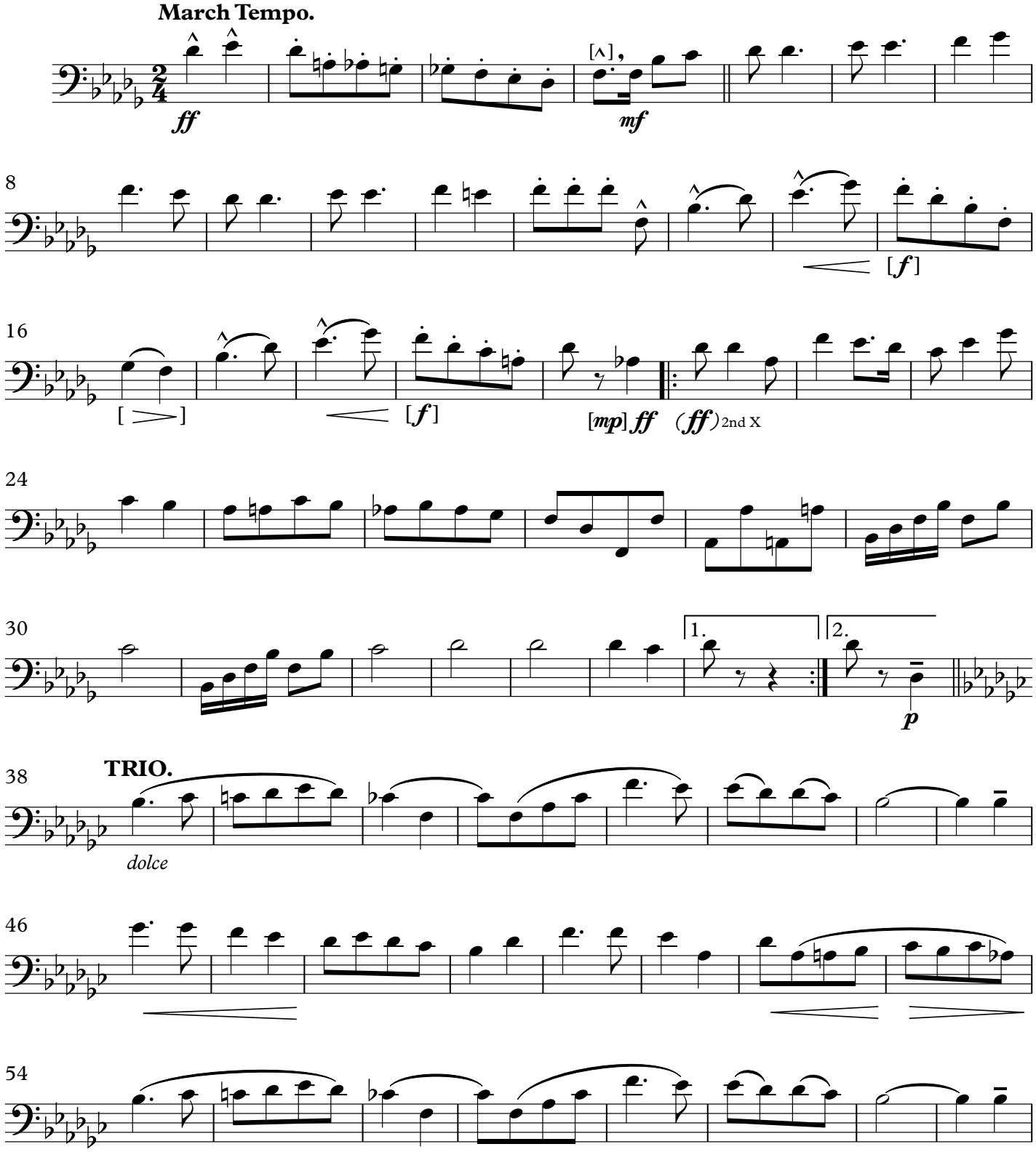
B♭ Bass Clarinet



March

THE WHITE ROSE

1st Bassoon (1917) **JOHN PHILIP SOUSA**



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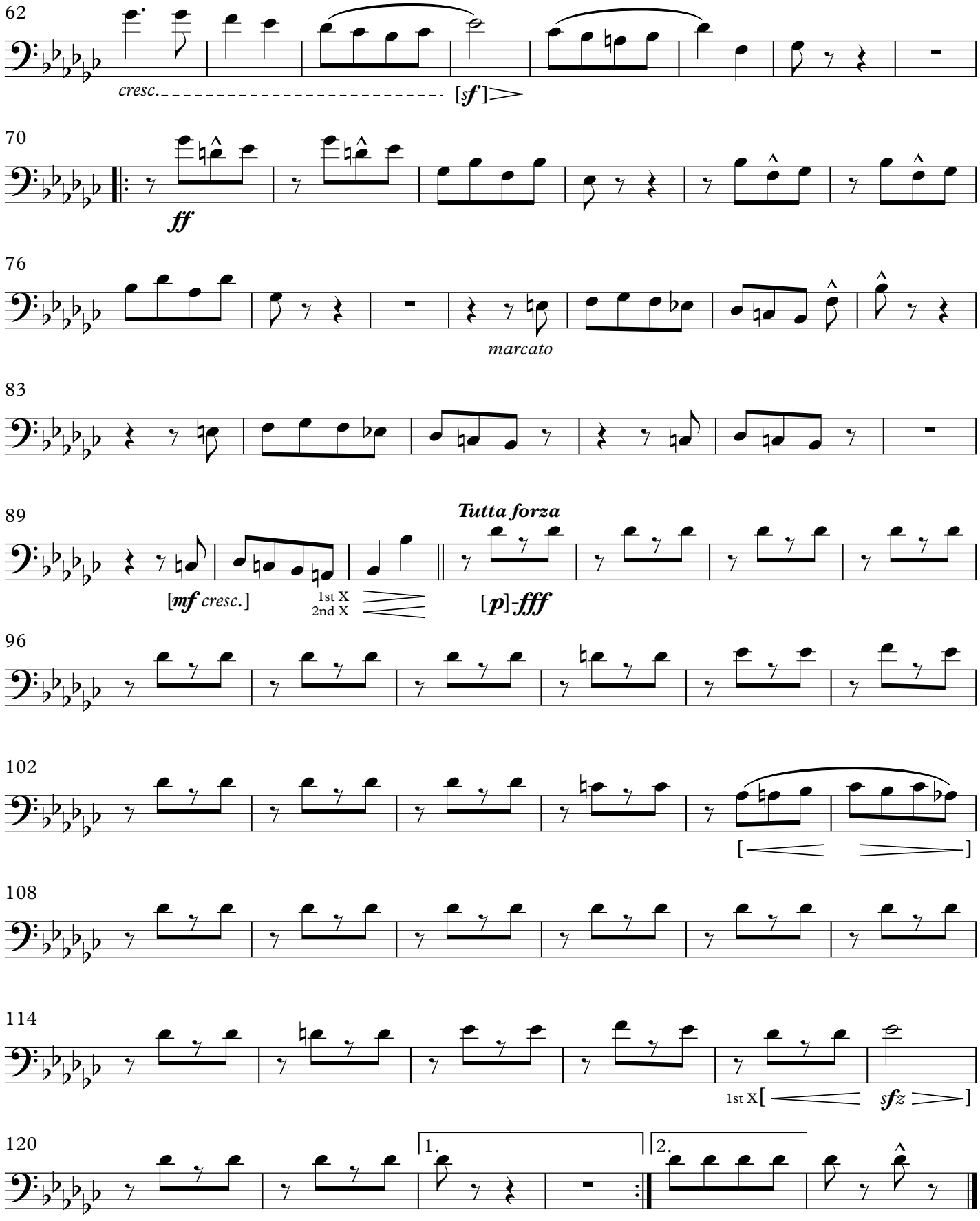
THE WHITE ROSE

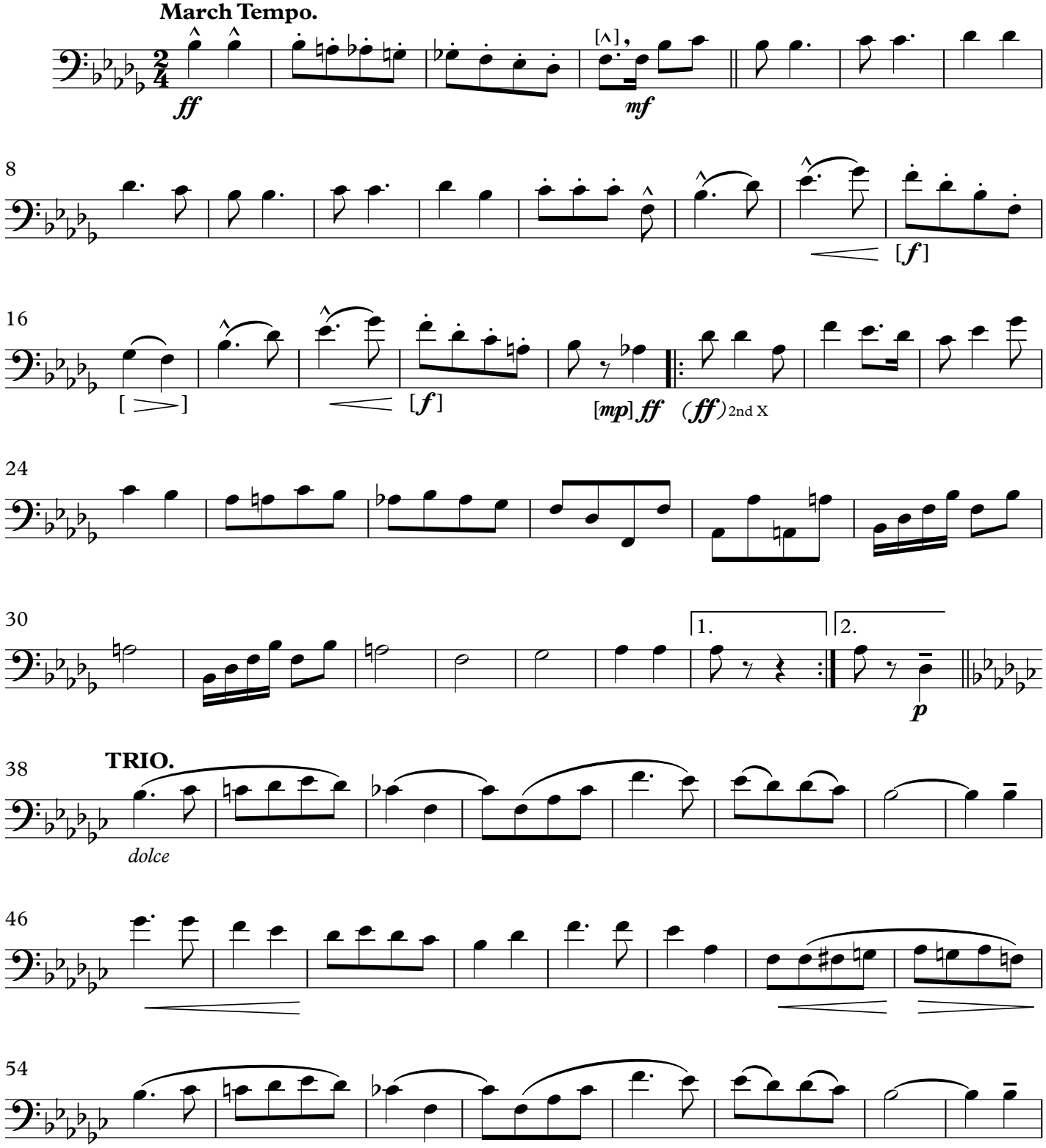
1st Bassoon



March

THE WHITE ROSE

2nd Bassoon (1917) **JOHN PHILIP SOUSA**



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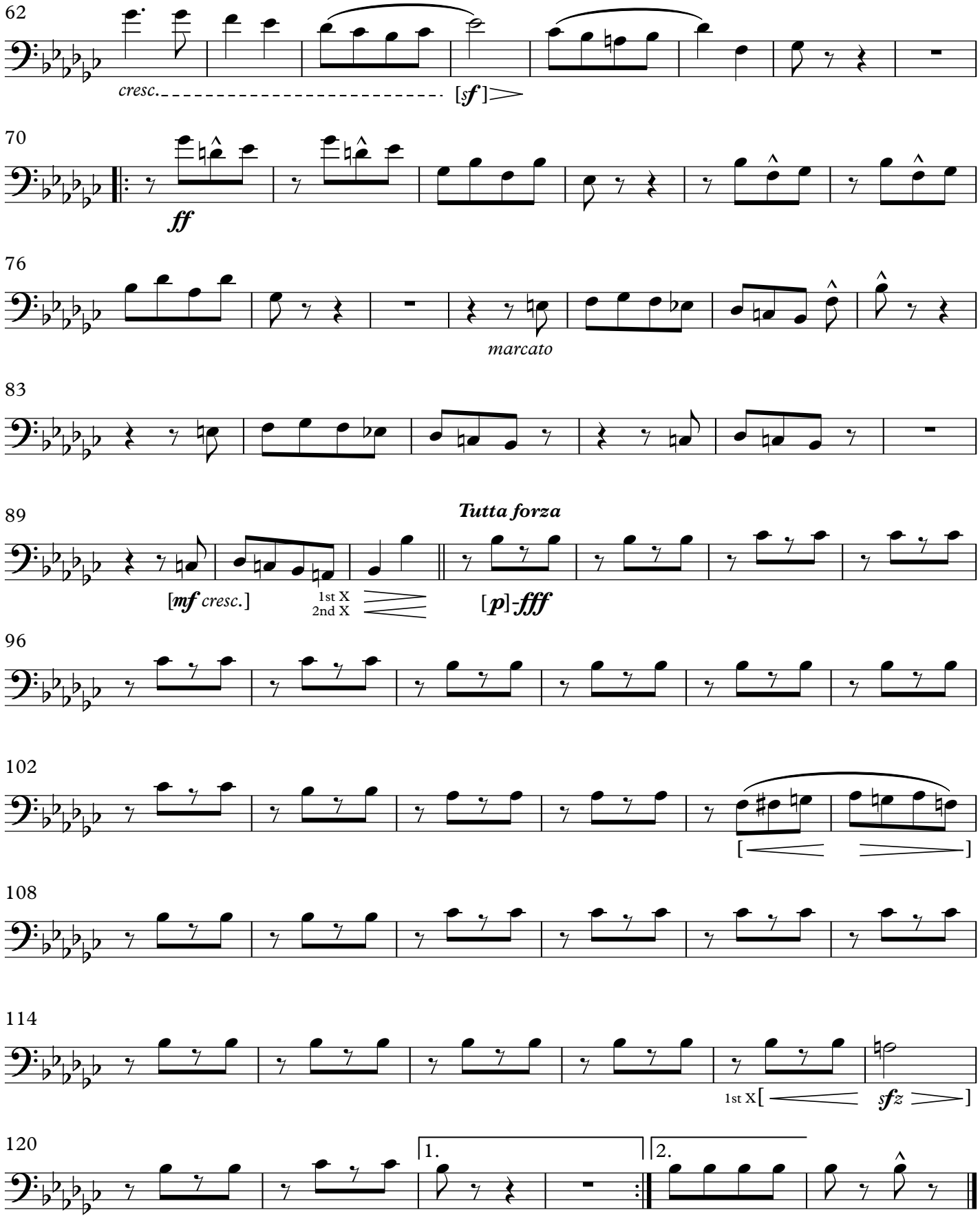
THE WHITE ROSE

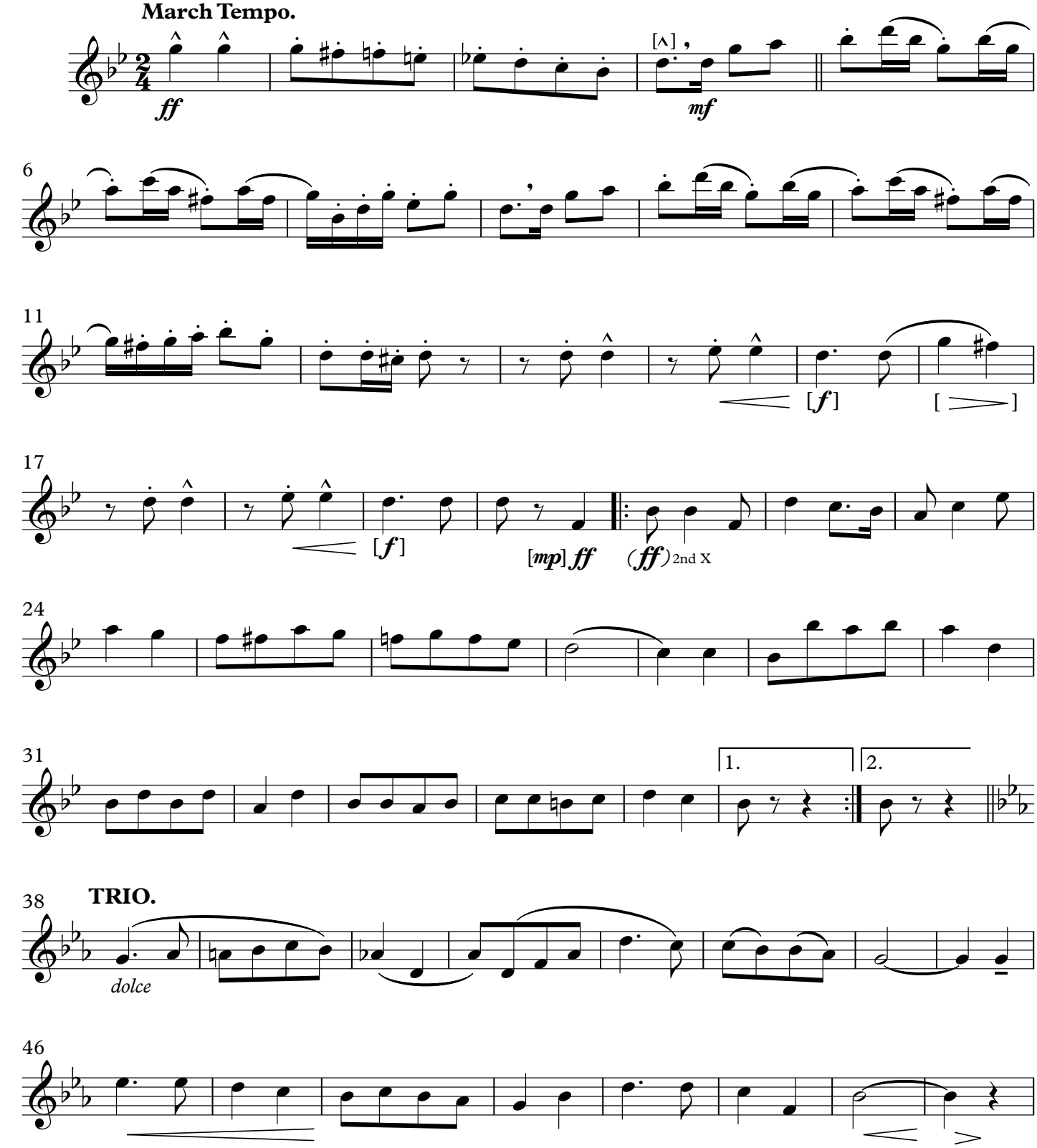
2nd Bassoon



March

THE WHITE ROSE

E♭ Alto Saxophone (1917) **JOHN PHILIP SOUSA**



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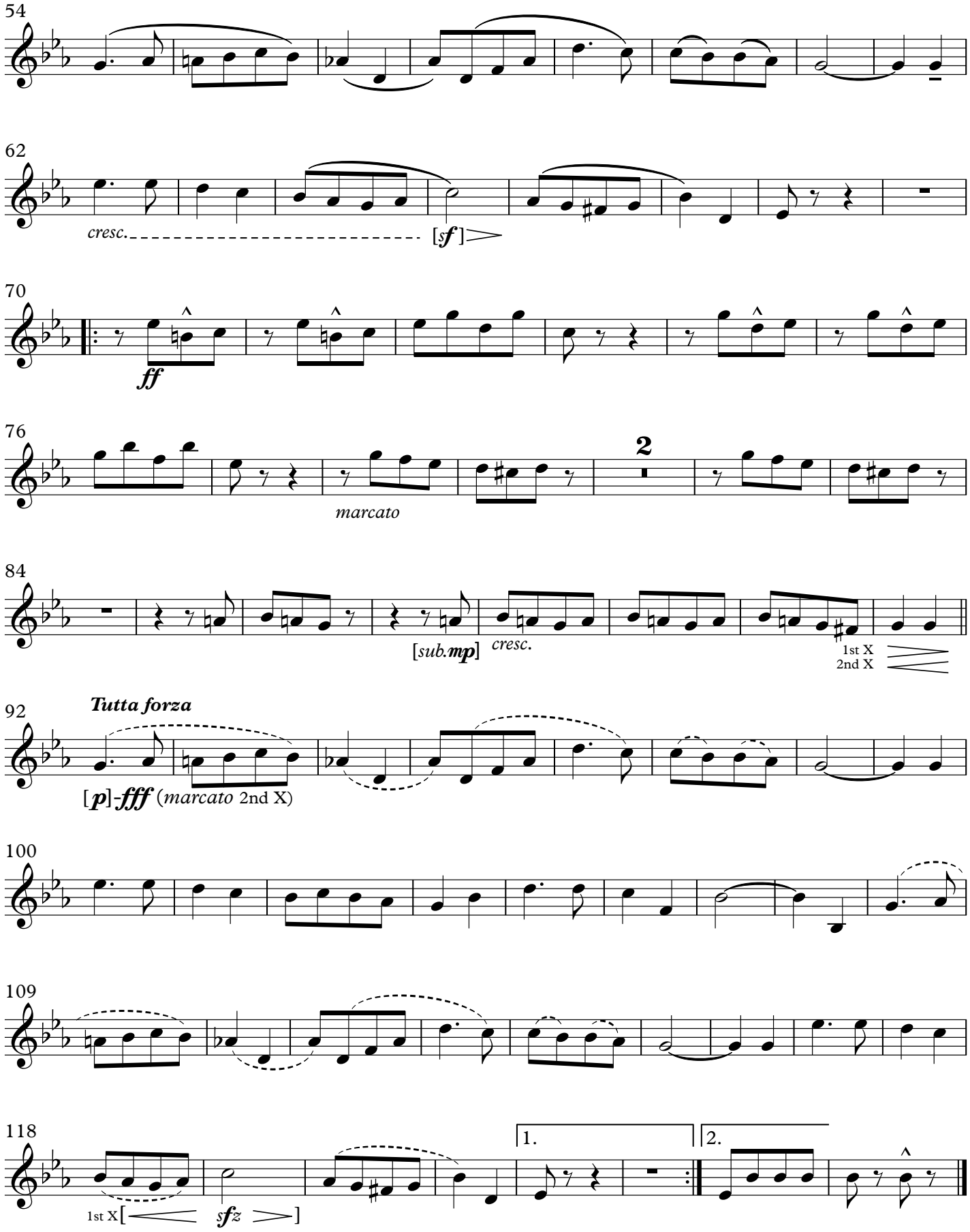
THE WHITE ROSE

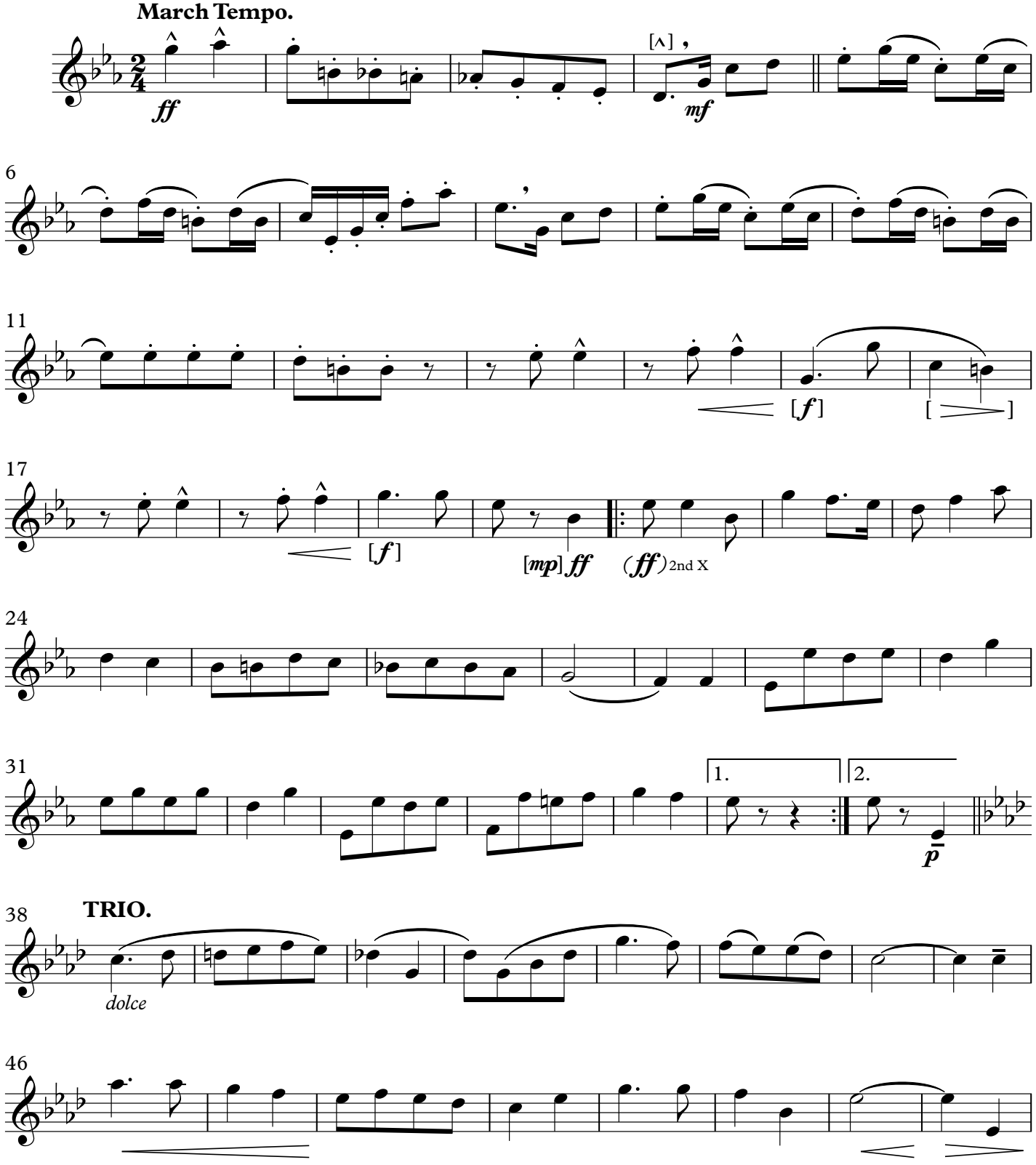
E♭ Alto Saxophone



March

THE WHITE ROSE

B♭ Tenor Saxophone (1917) **JOHN PHILIP SOUSA**



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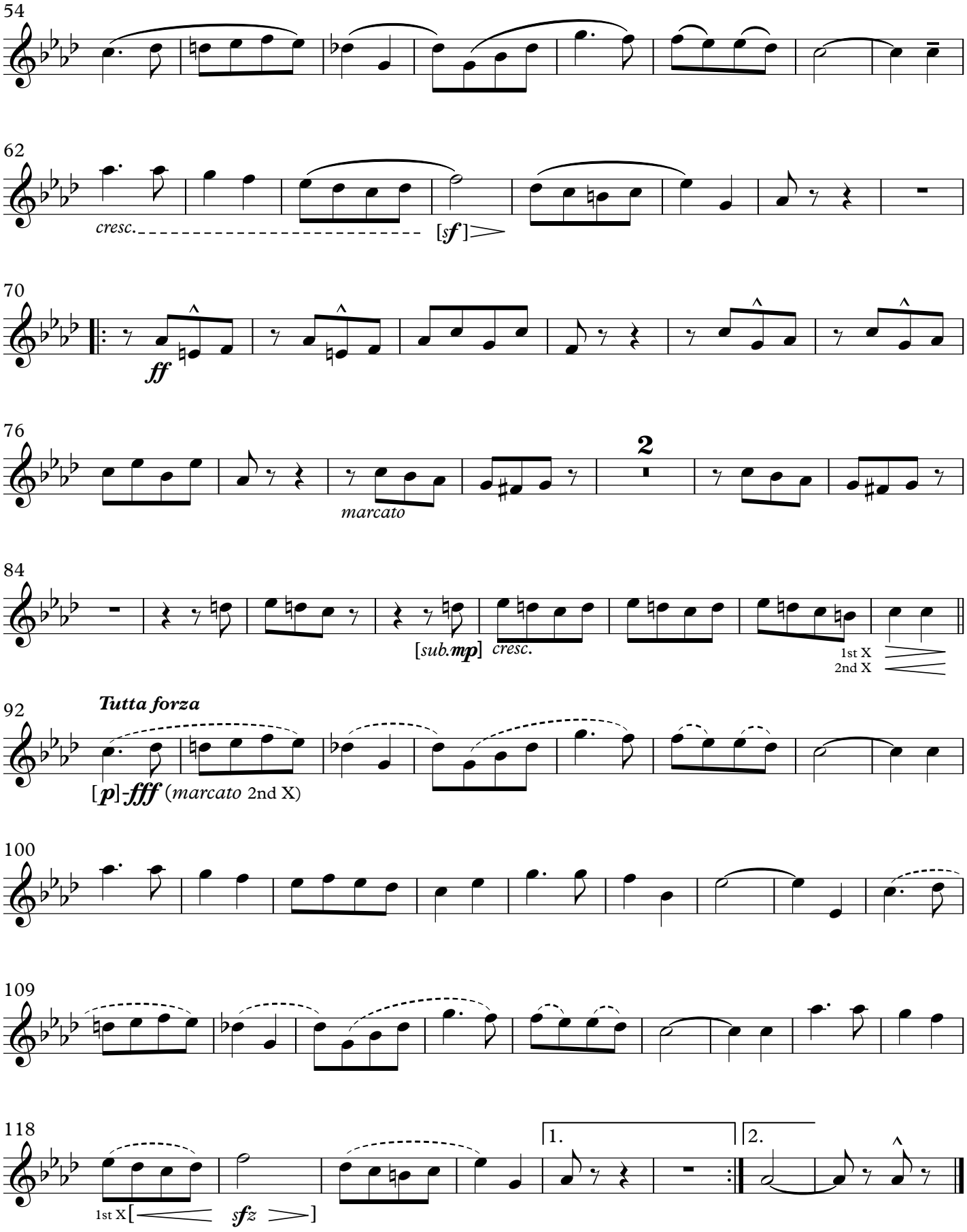
THE WHITE ROSE

B♭ Tenor Saxophone



March

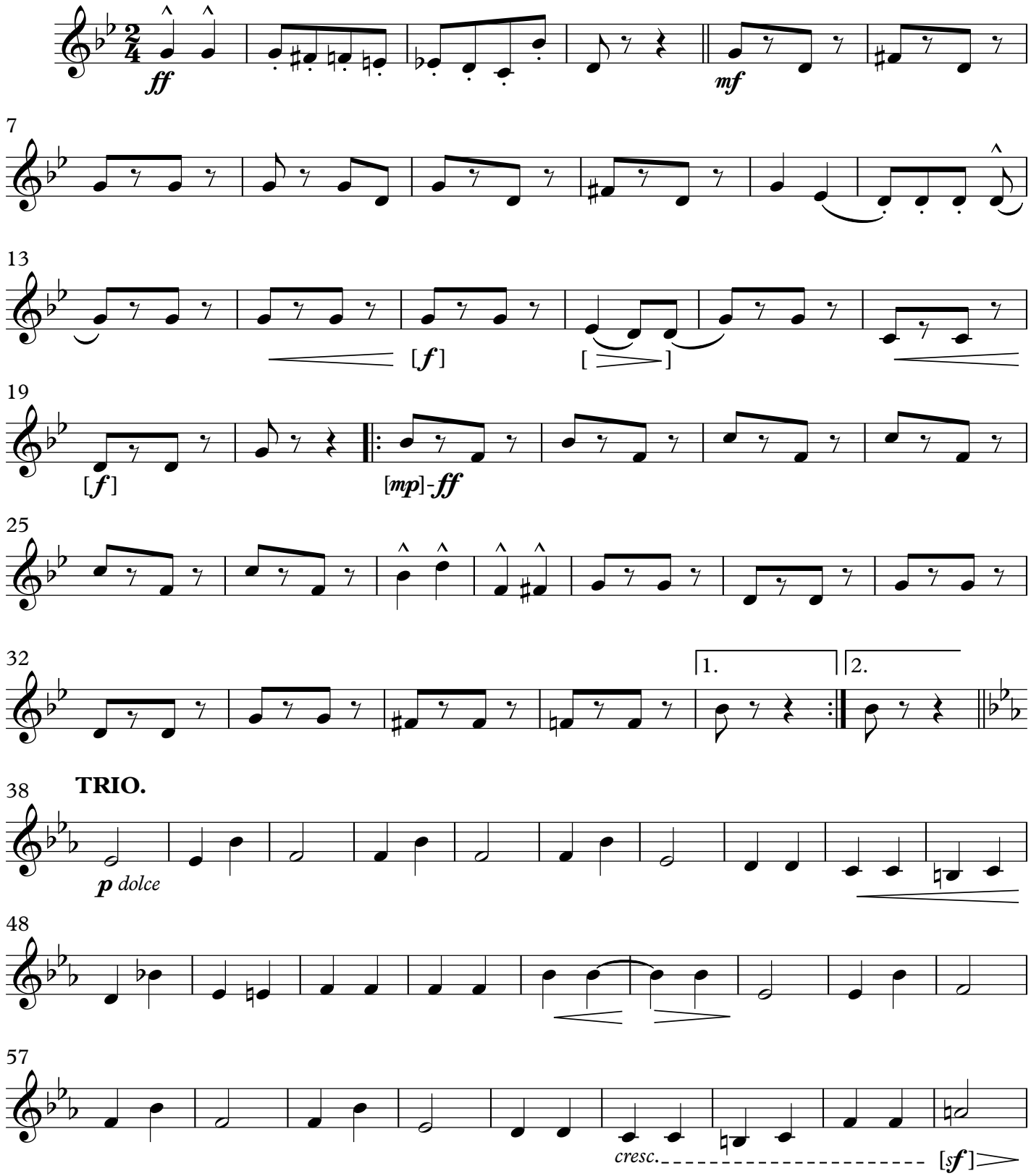
THE WHITE ROSE

(1917)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.



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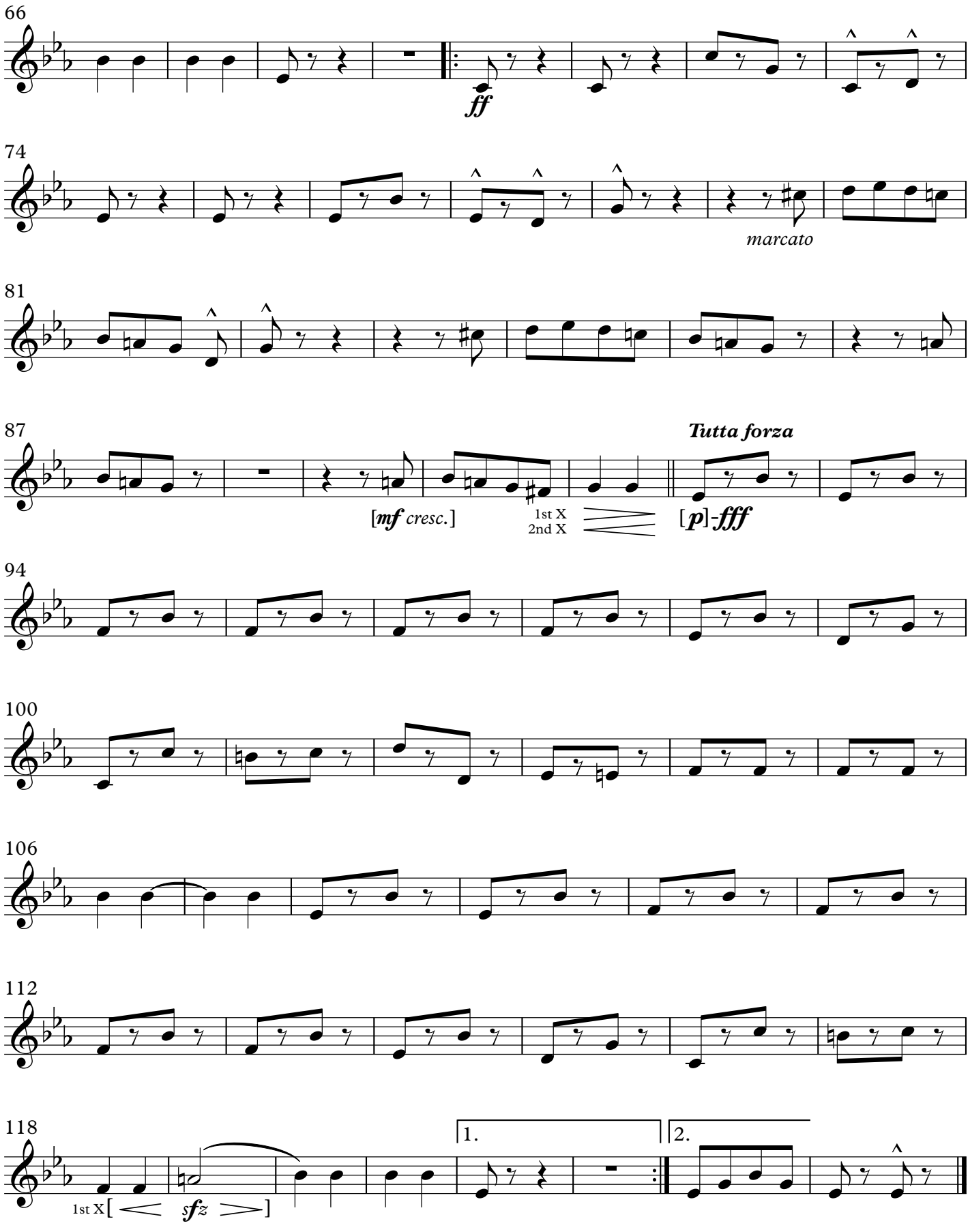
THE WHITE ROSE

E♭ Baritone Saxophone



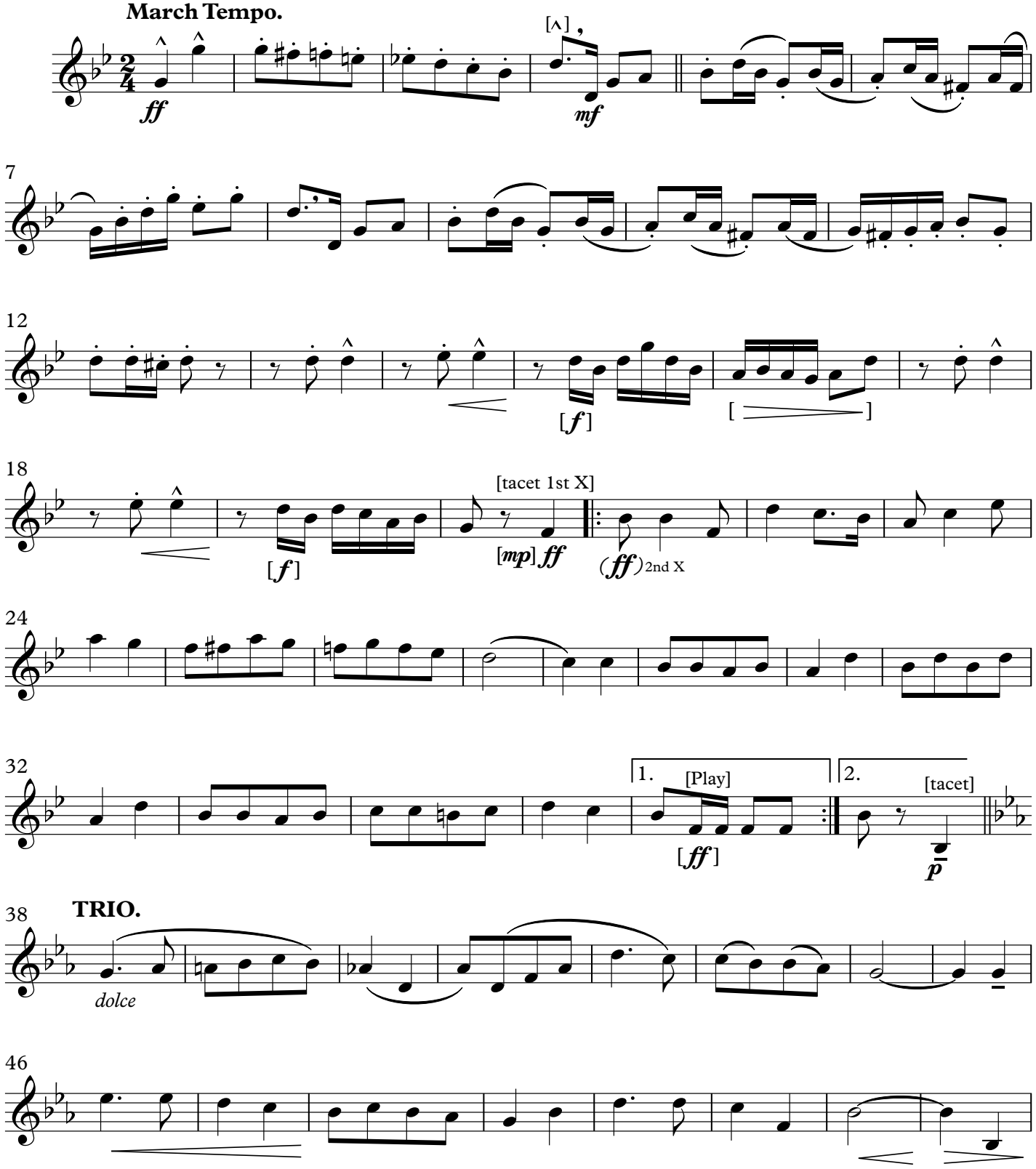
March

THE WHITE ROSE

(1917)

JOHN PHILIP SOUSA

E♭ Cornet
optional



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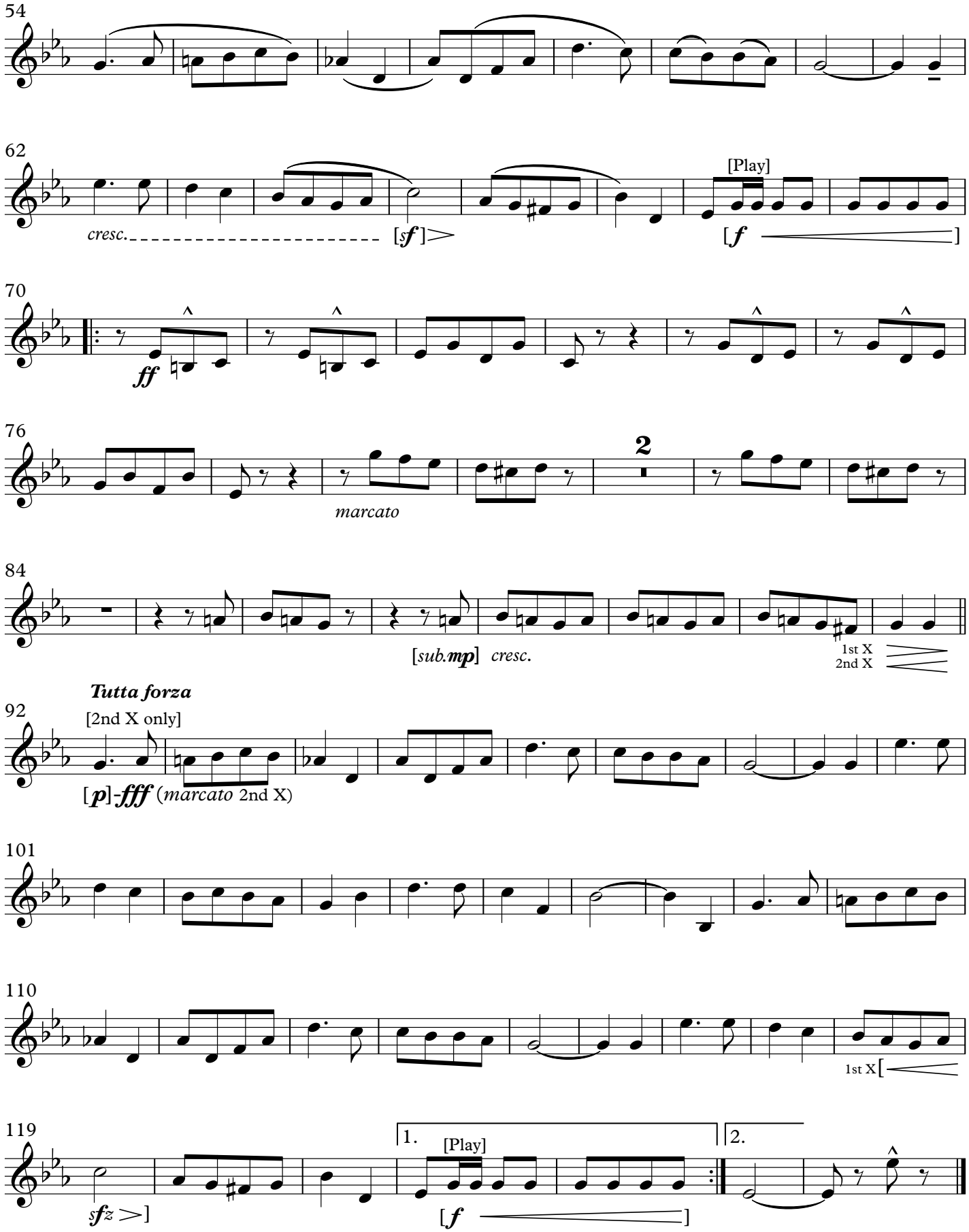
THE WHITE ROSE

E♭ Cornet



March

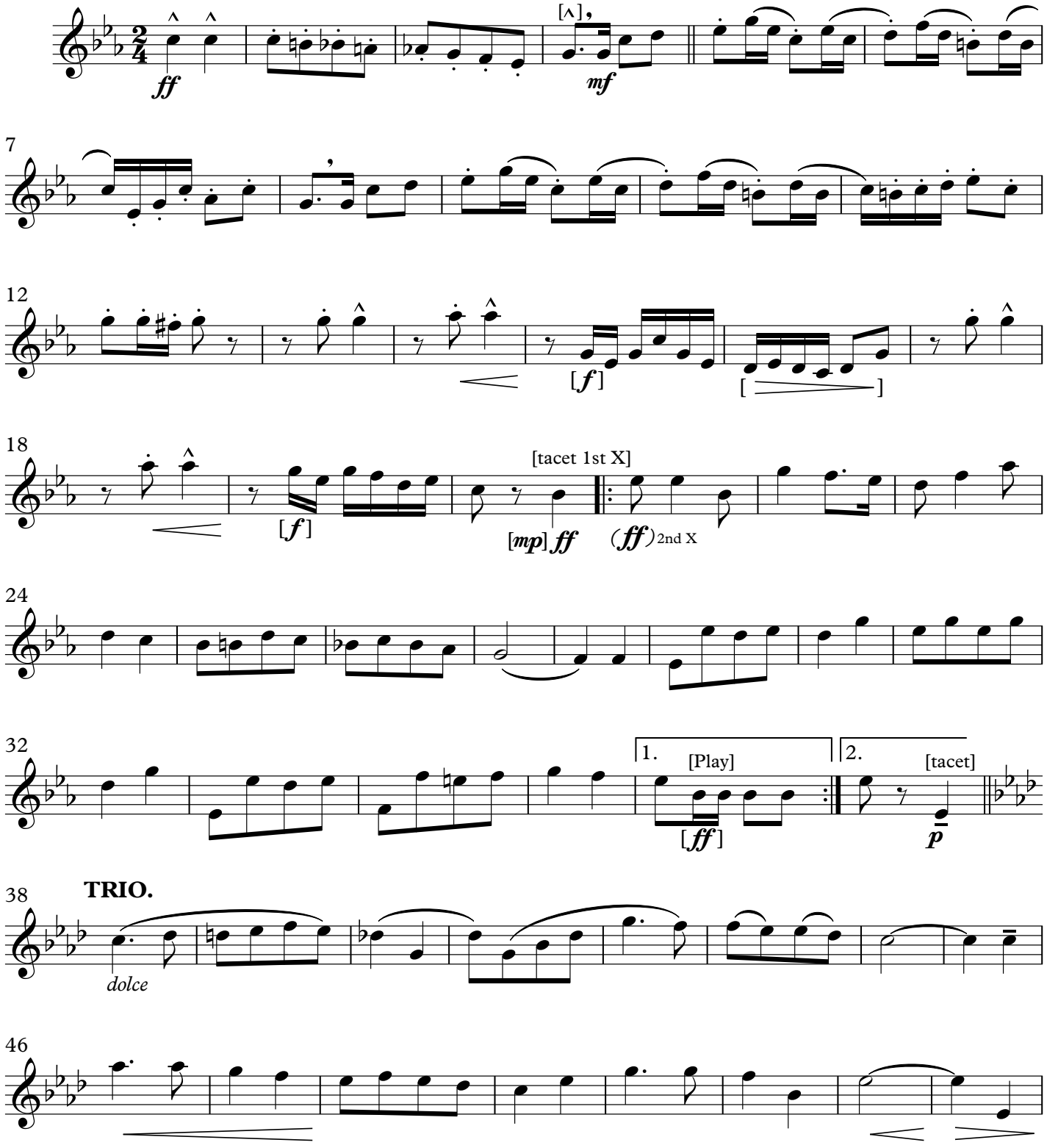
THE WHITE ROSE

(1917)

JOHN PHILIP SOUSA

Solo B♭ Cornet

March Tempo.



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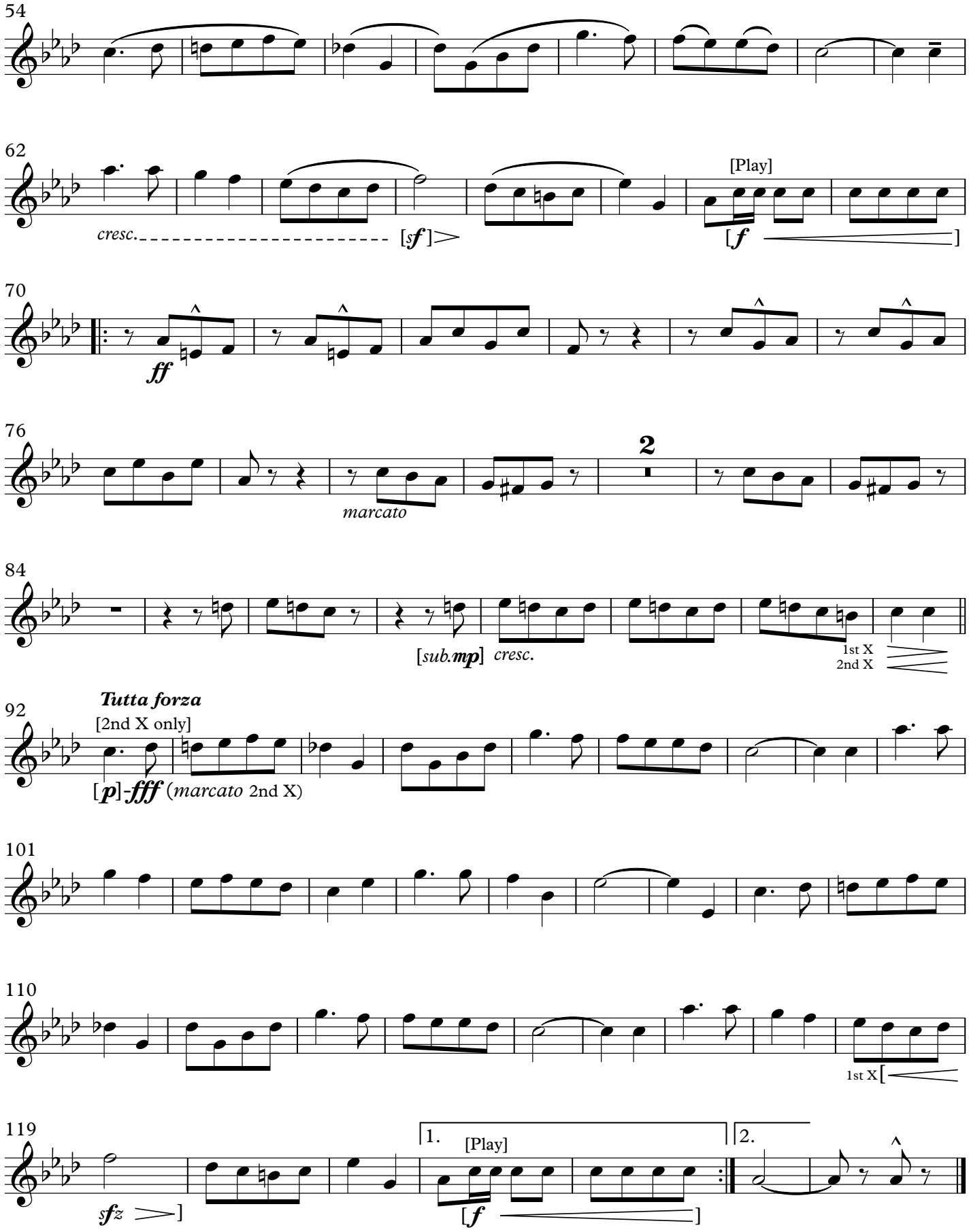
THE WHITE ROSE

Solo B♭ Cornet



March

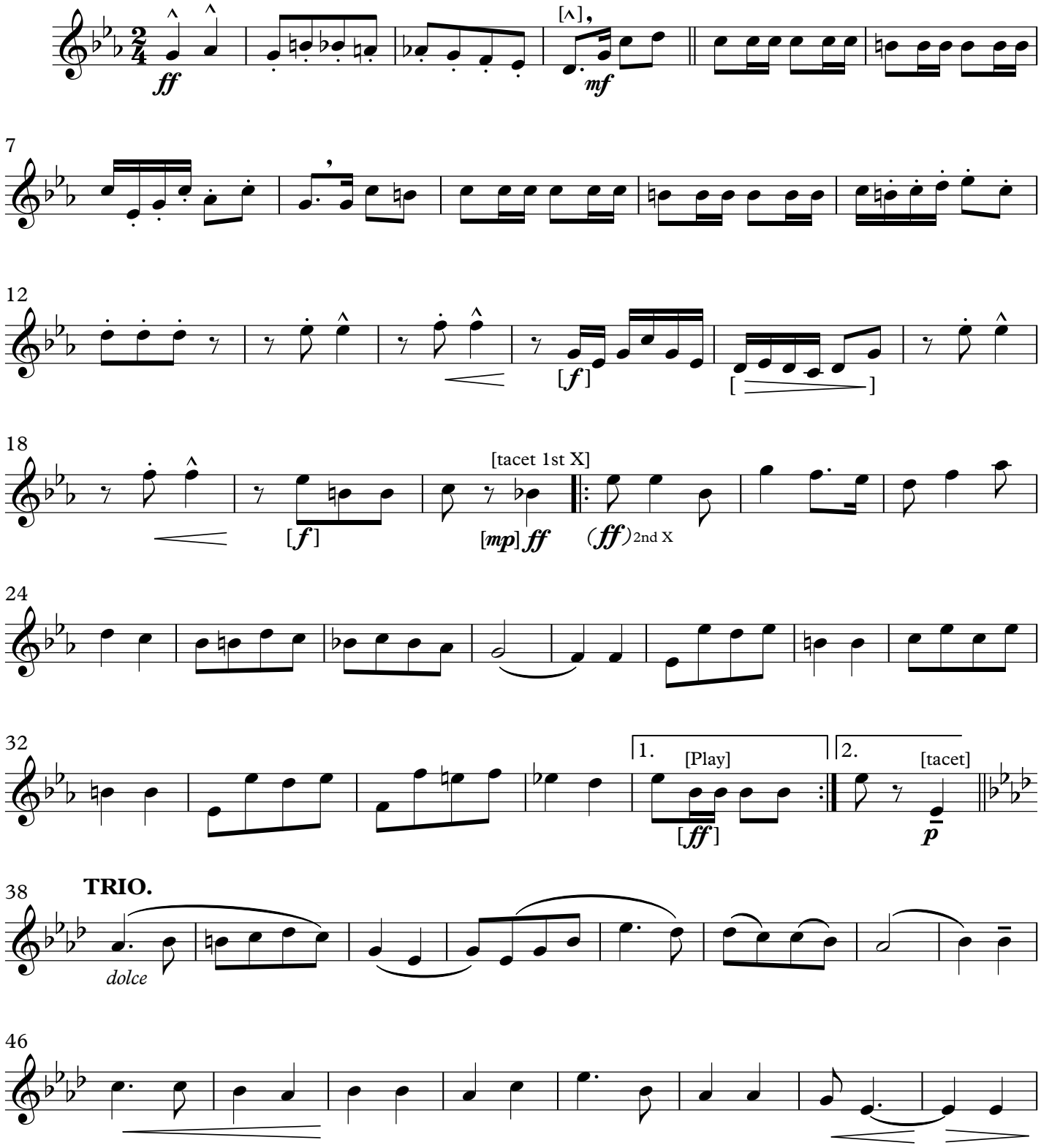
THE WHITE ROSE

(1917)

JOHN PHILIP SOUSA

1st B♭ Cornet

March Tempo.



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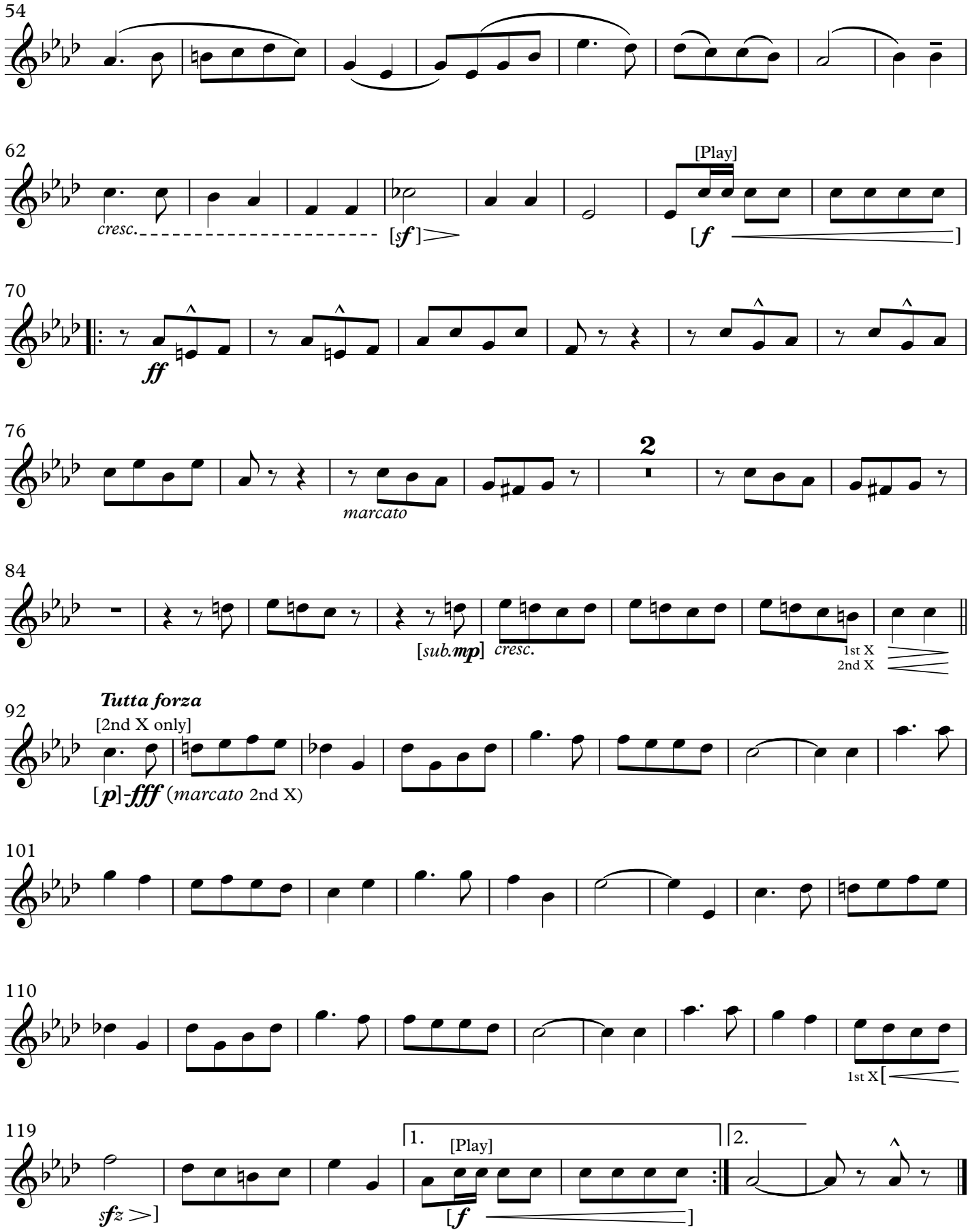
THE WHITE ROSE

1st B♭ Cornet



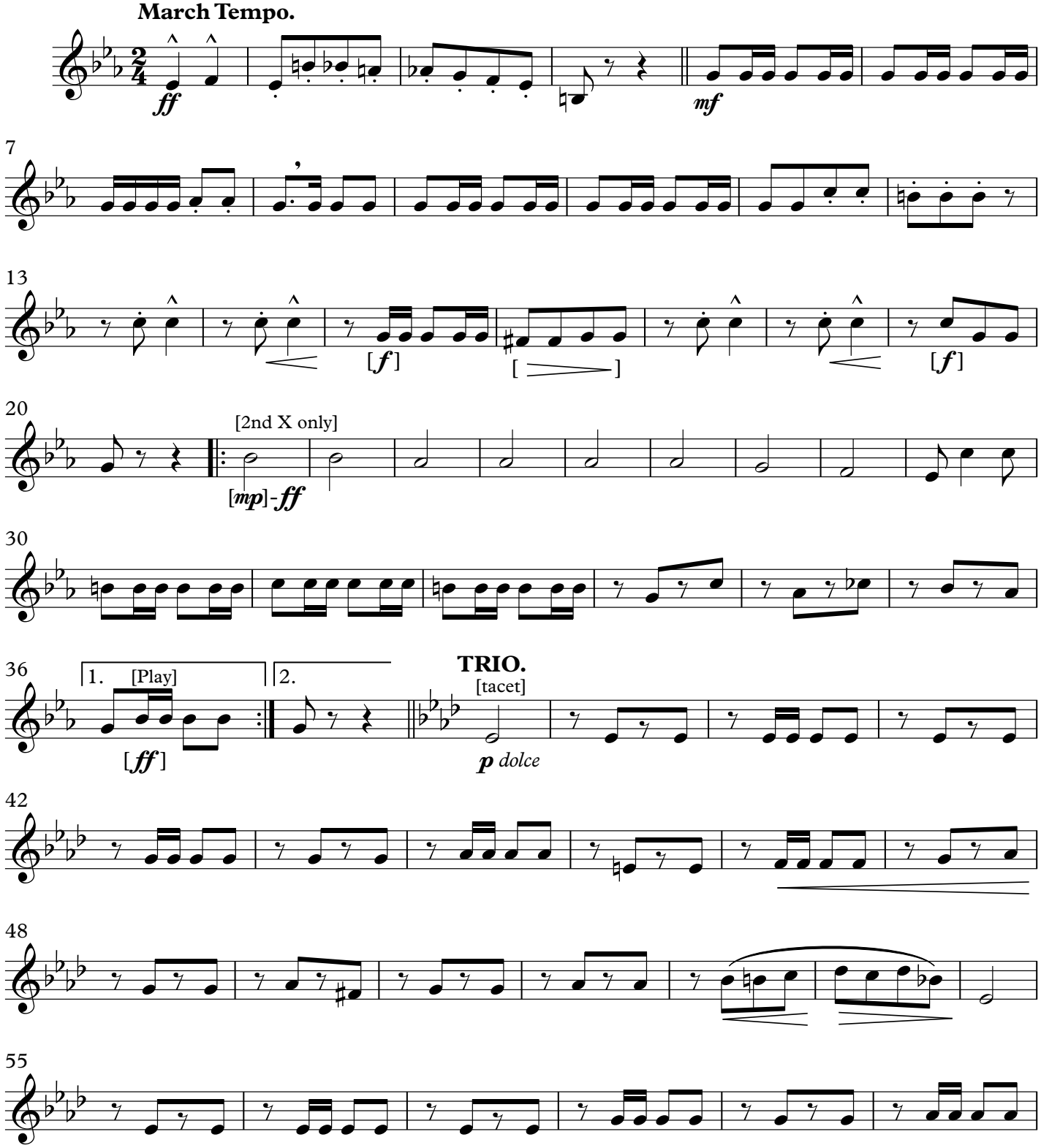
March

THE WHITE ROSE

2nd B♭ Cornet

(1917)

JOHN PHILIP SOUSA



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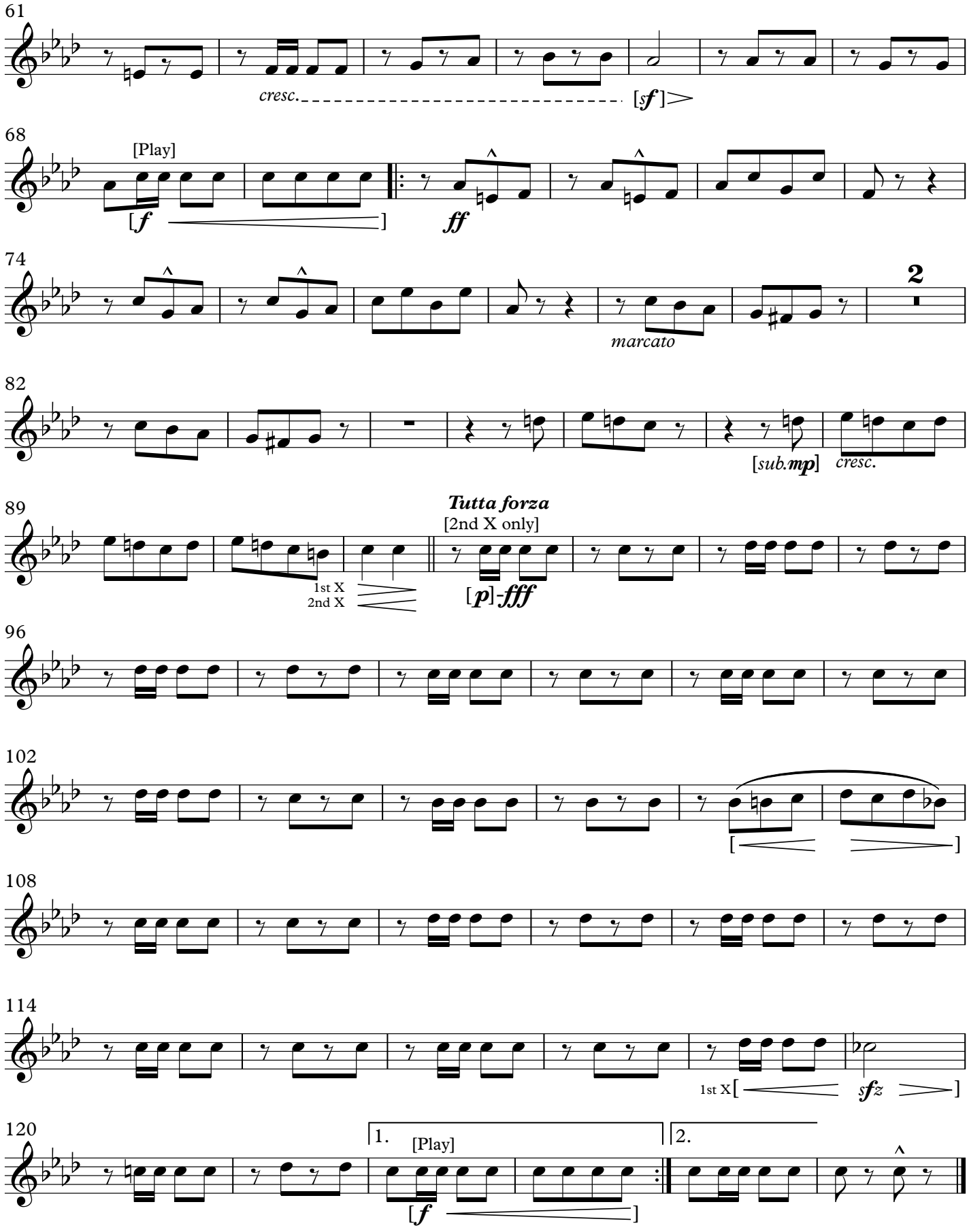
THE WHITE ROSE

2nd B♭ Cornet



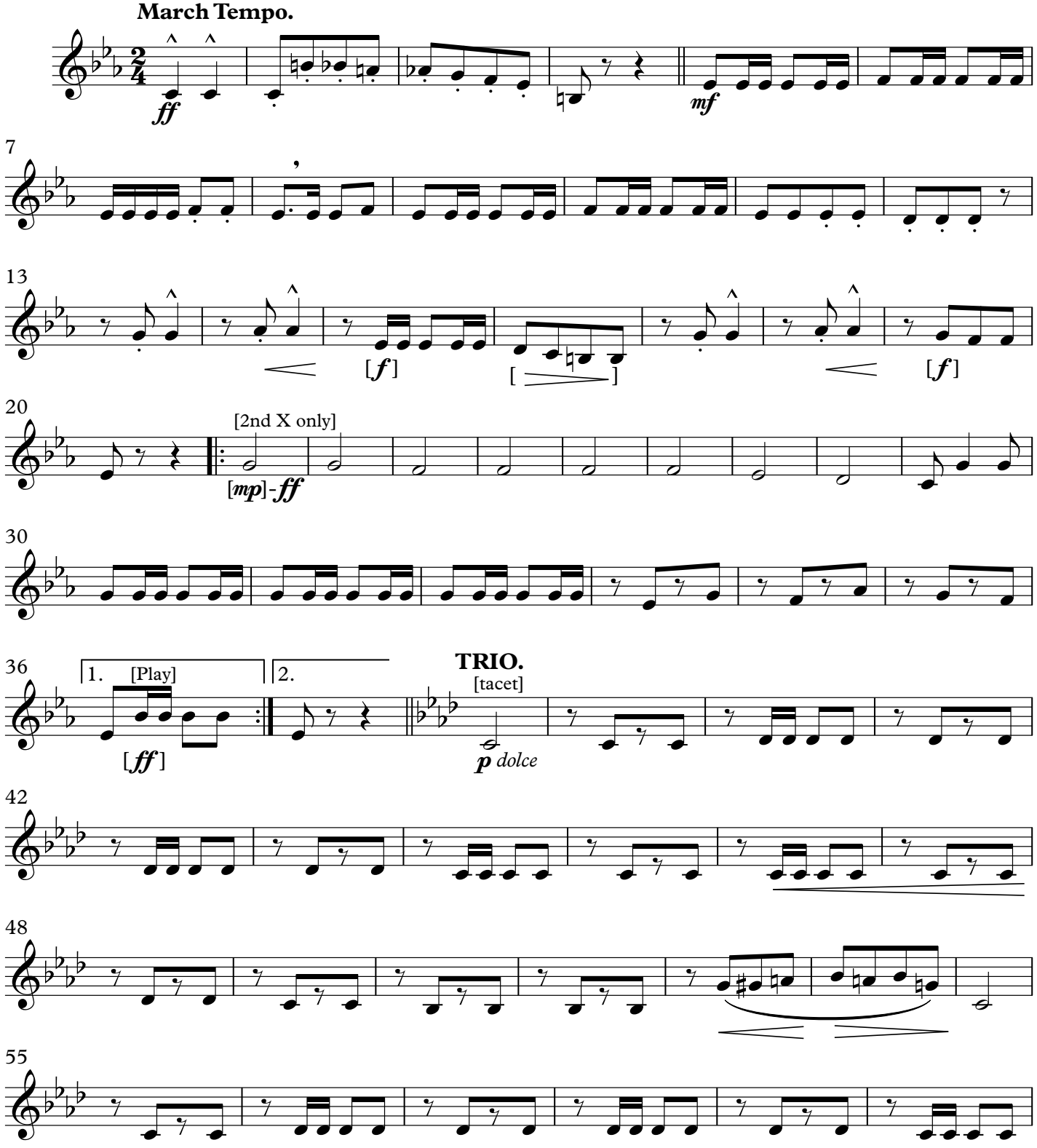
March

THE WHITE ROSE

3rd B♭ Cornet

(1917)

JOHN PHILIP SOUSA



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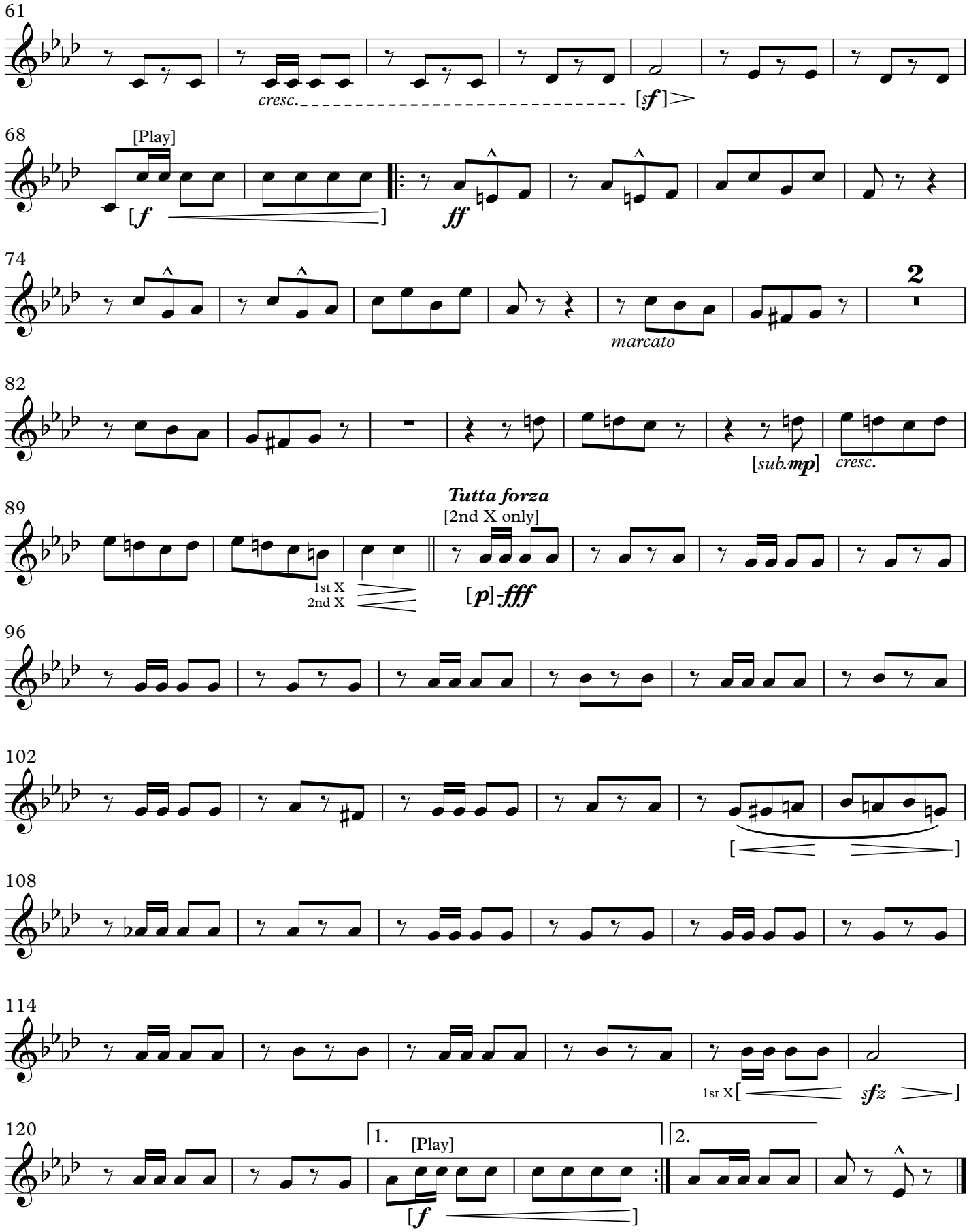
THE WHITE ROSE

3rd B♭ Cornet

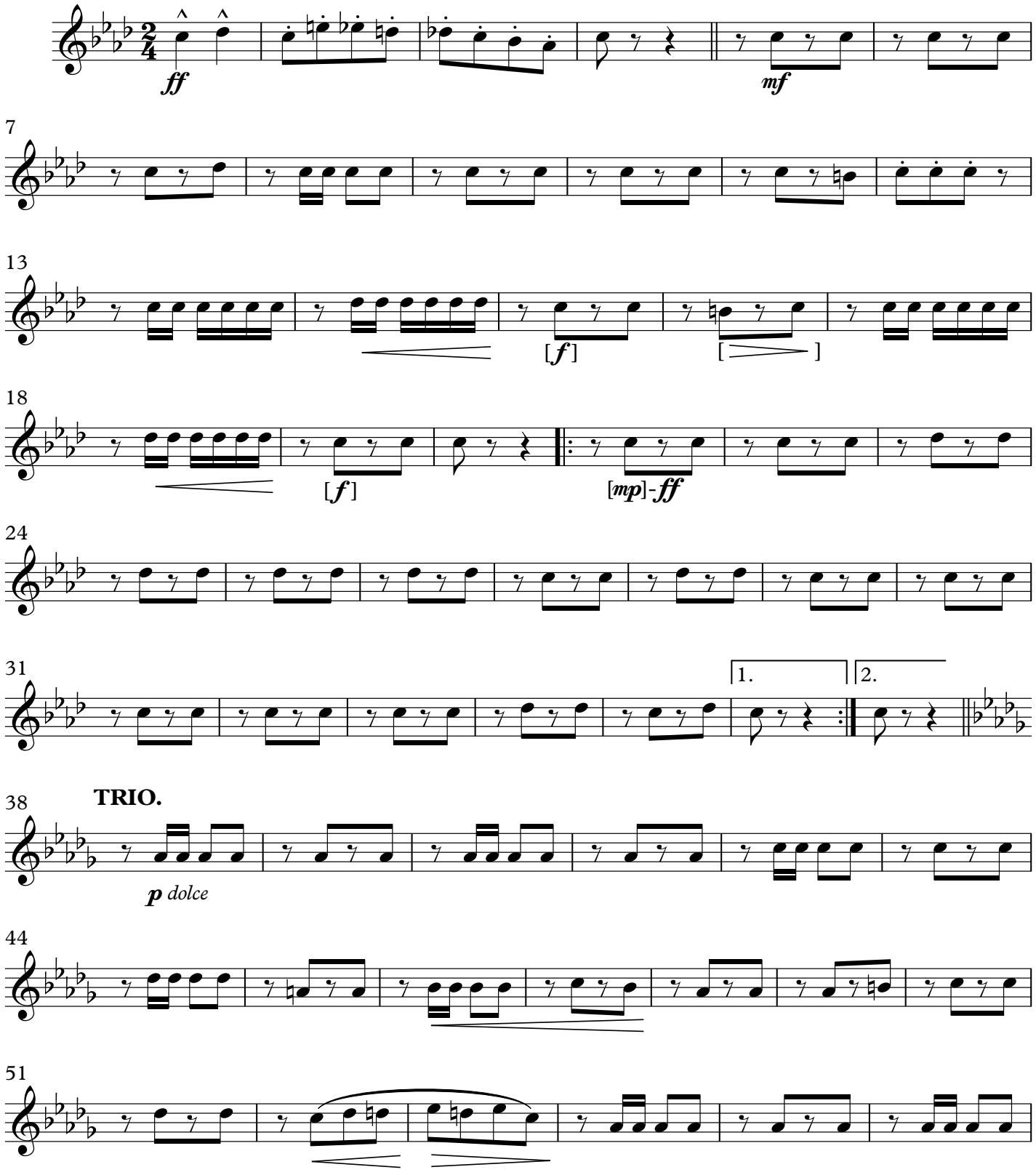


March

THE WHITE ROSE

1st F Horn (1917) **JOHN PHILIP SOUSA**

March Tempo.



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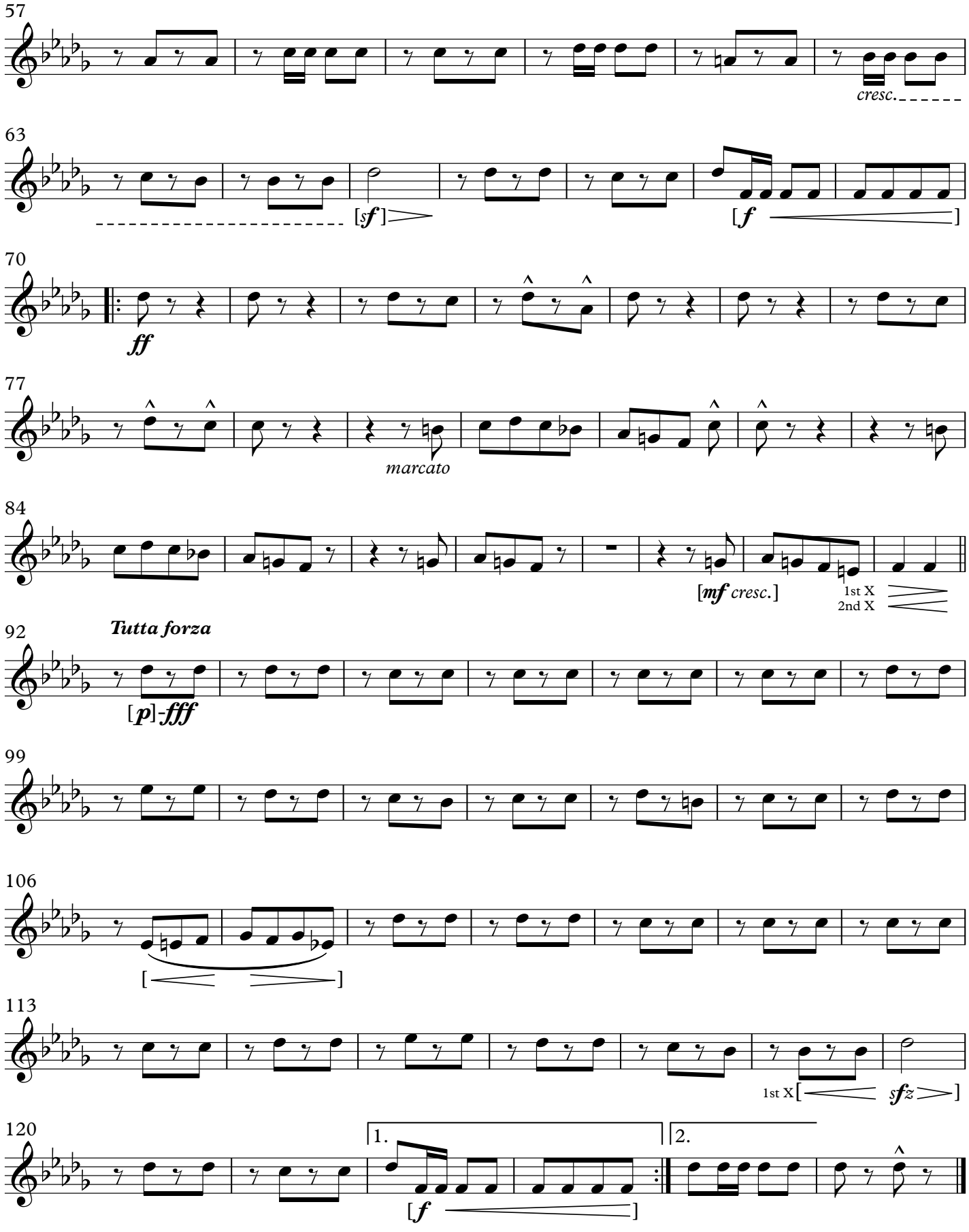
THE WHITE ROSE
1st F Horn



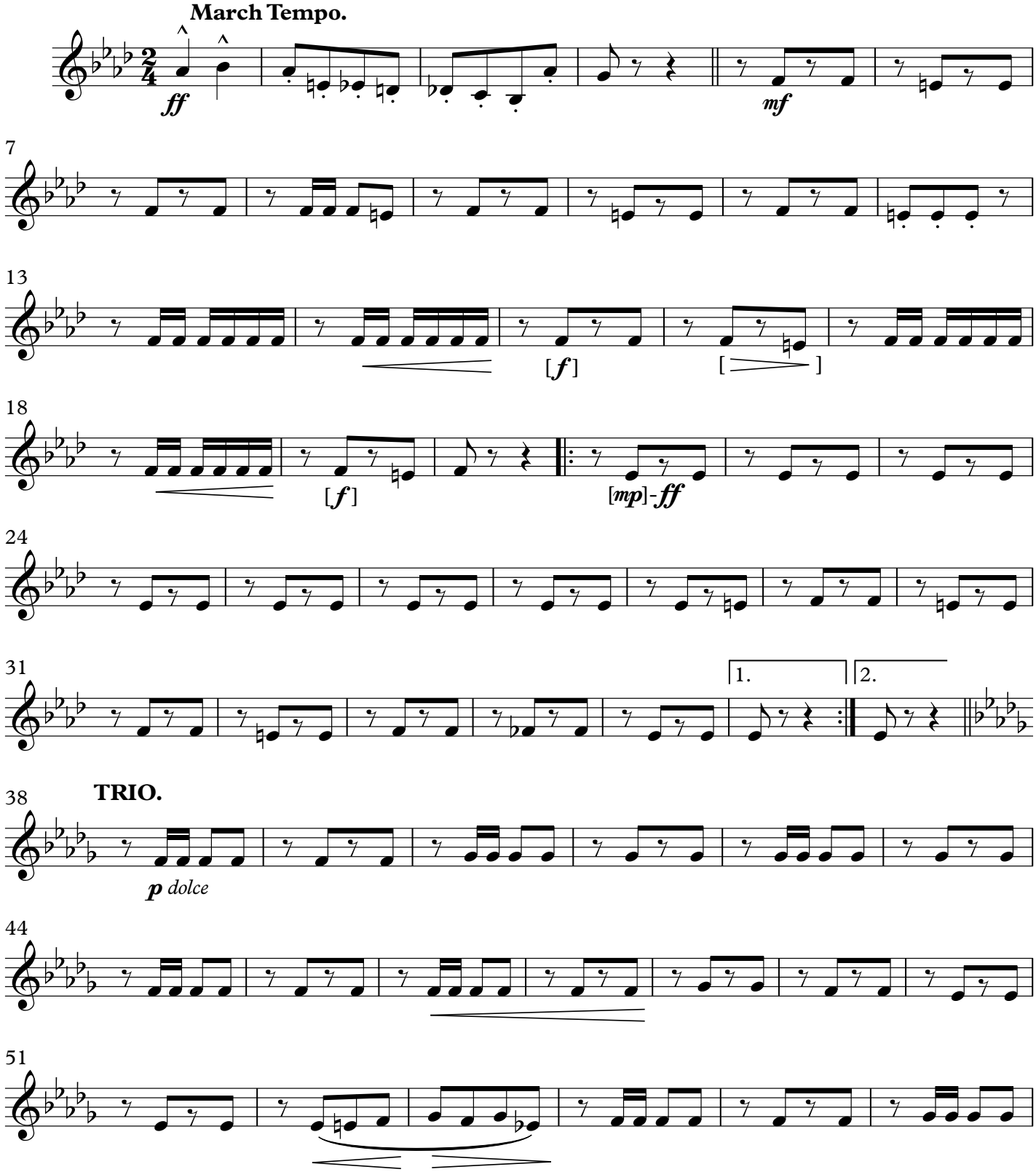
March

THE WHITE ROSE

2nd F Horn

(1917)

JOHN PHILIP SOUSA



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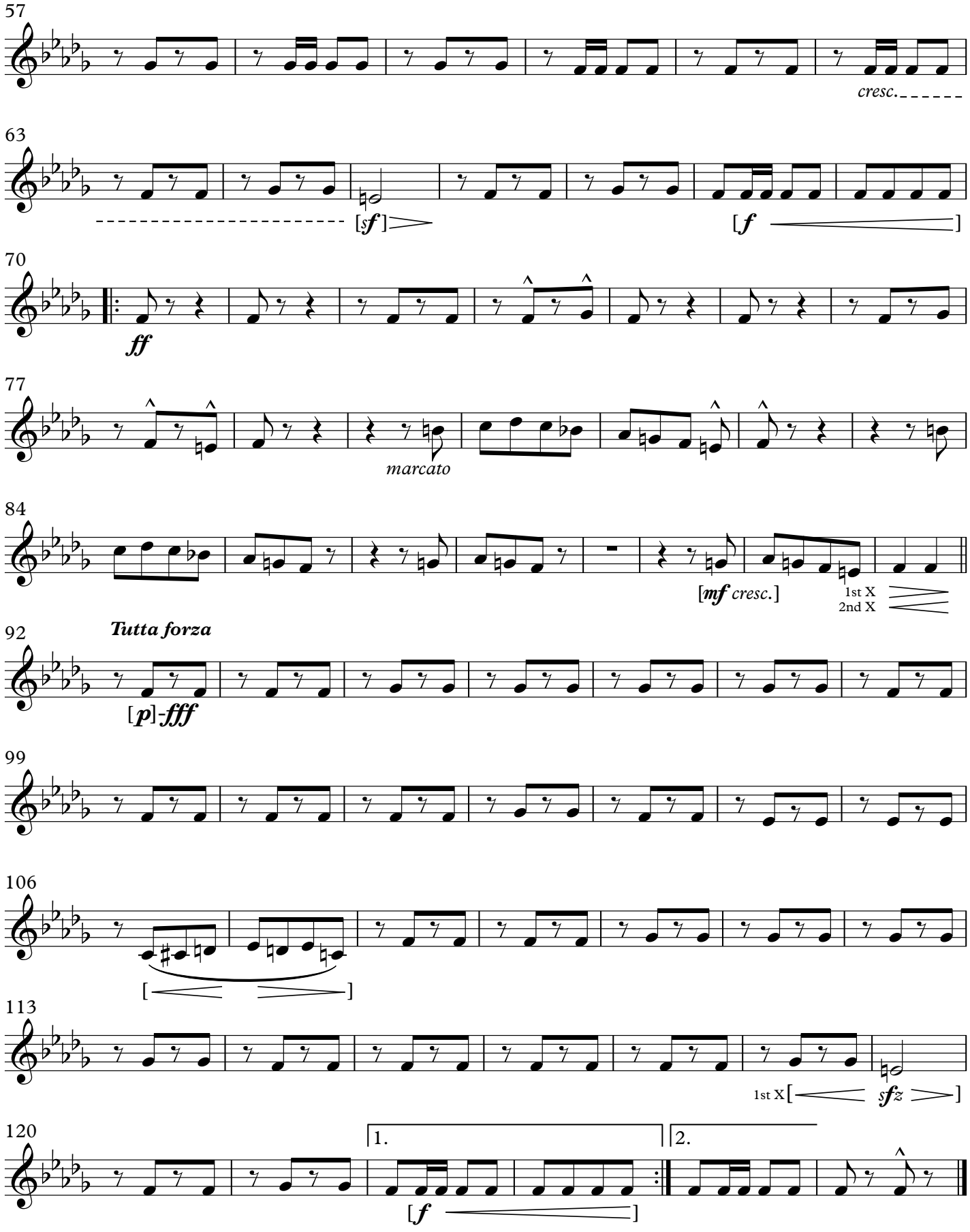
THE WHITE ROSE
2nd F Horn

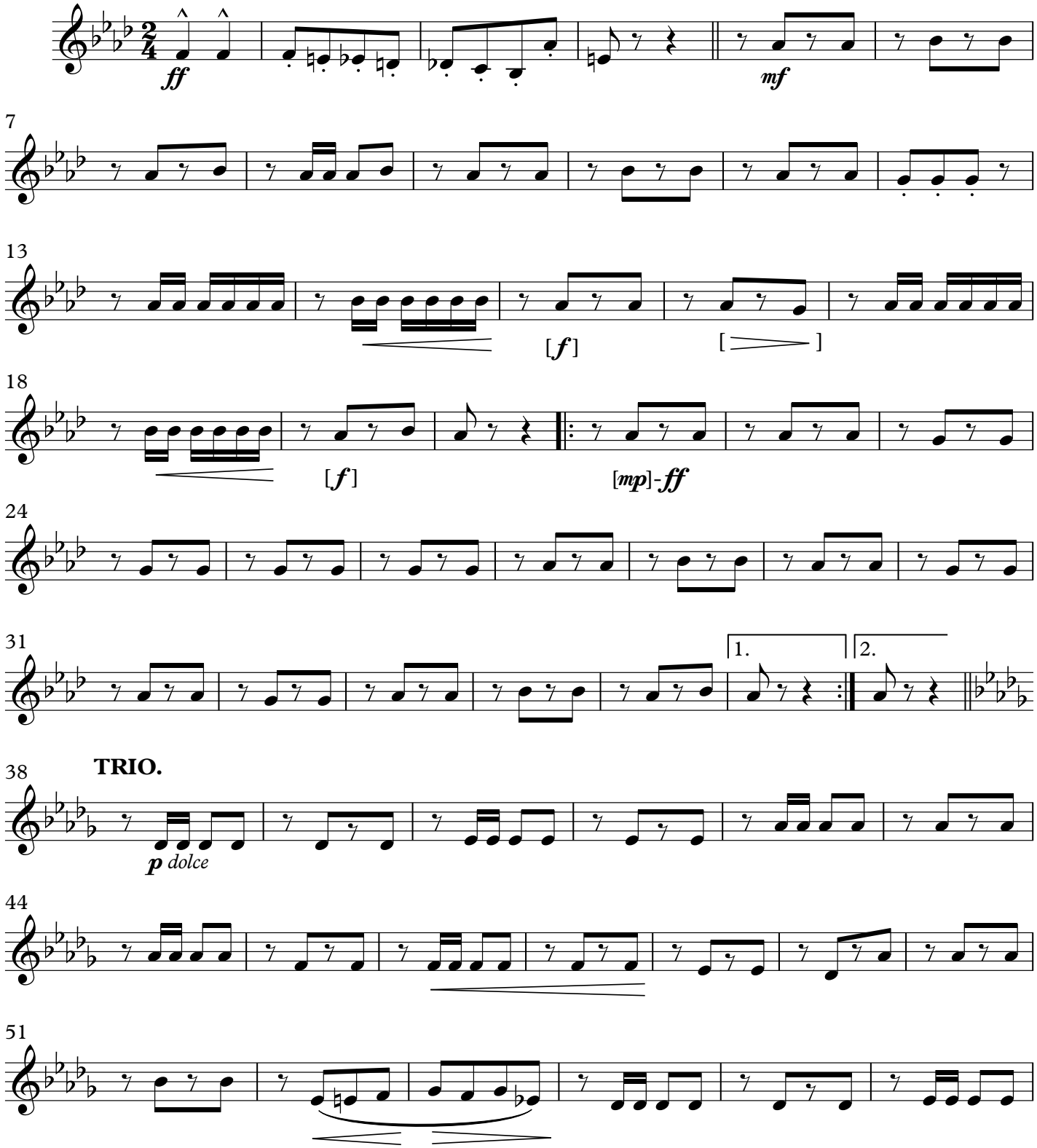


March

THE WHITE ROSE

3rd F Horn (1917) **JOHN PHILIP SOUSA**

March Tempo.



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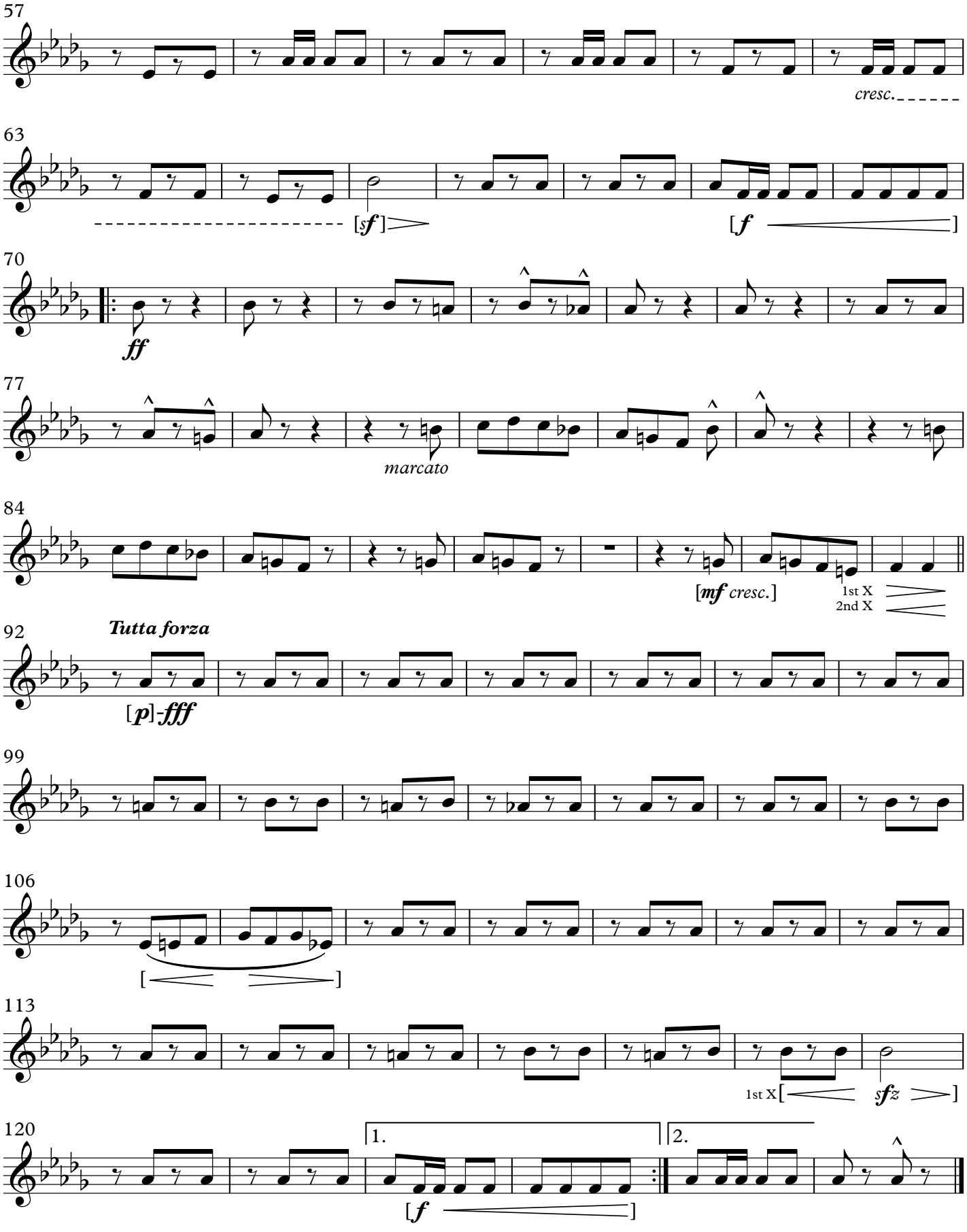
THE WHITE ROSE
3rd F Horn



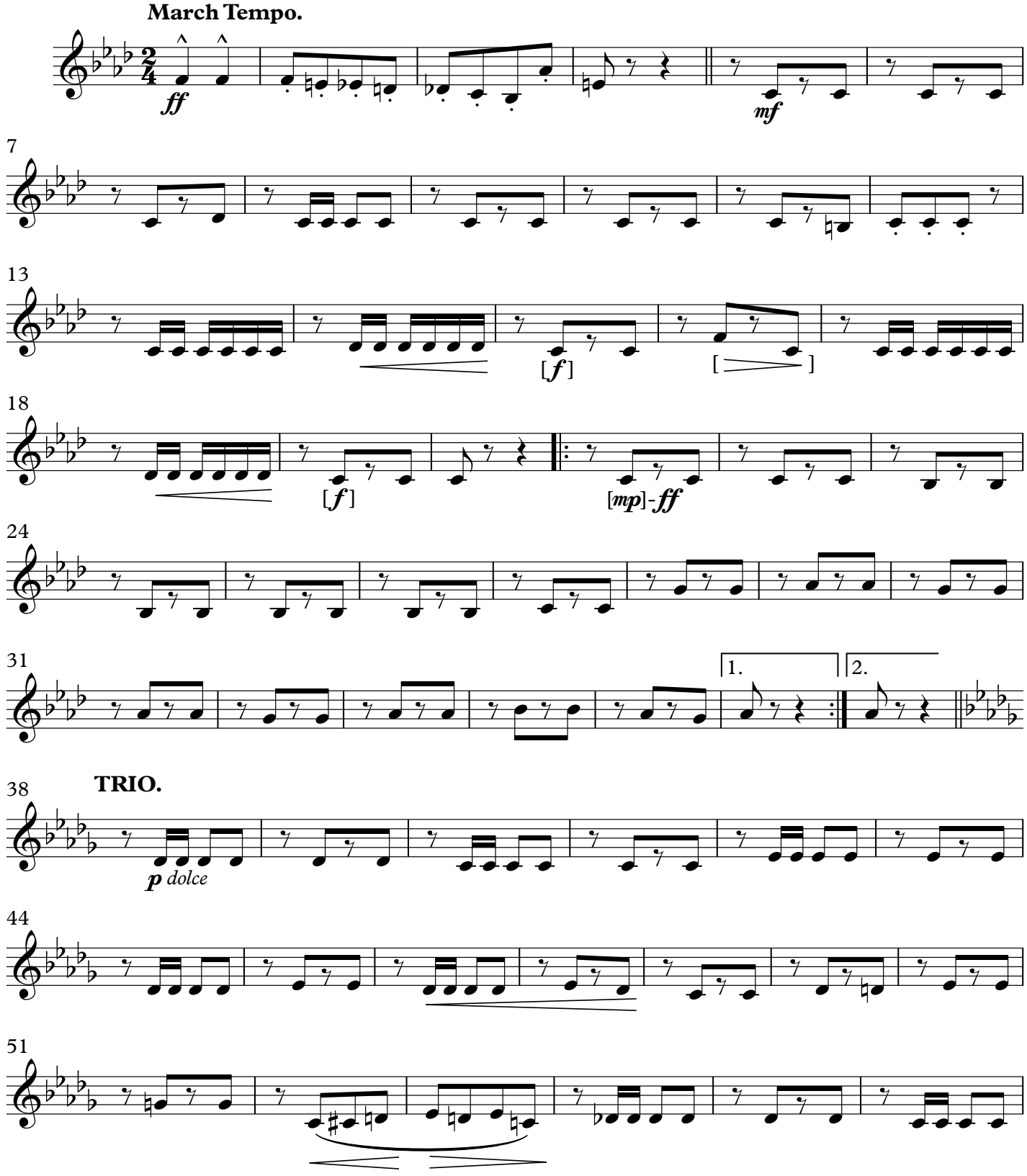
March

THE WHITE ROSE

4th F Horn

(1917)

JOHN PHILIP SOUSA



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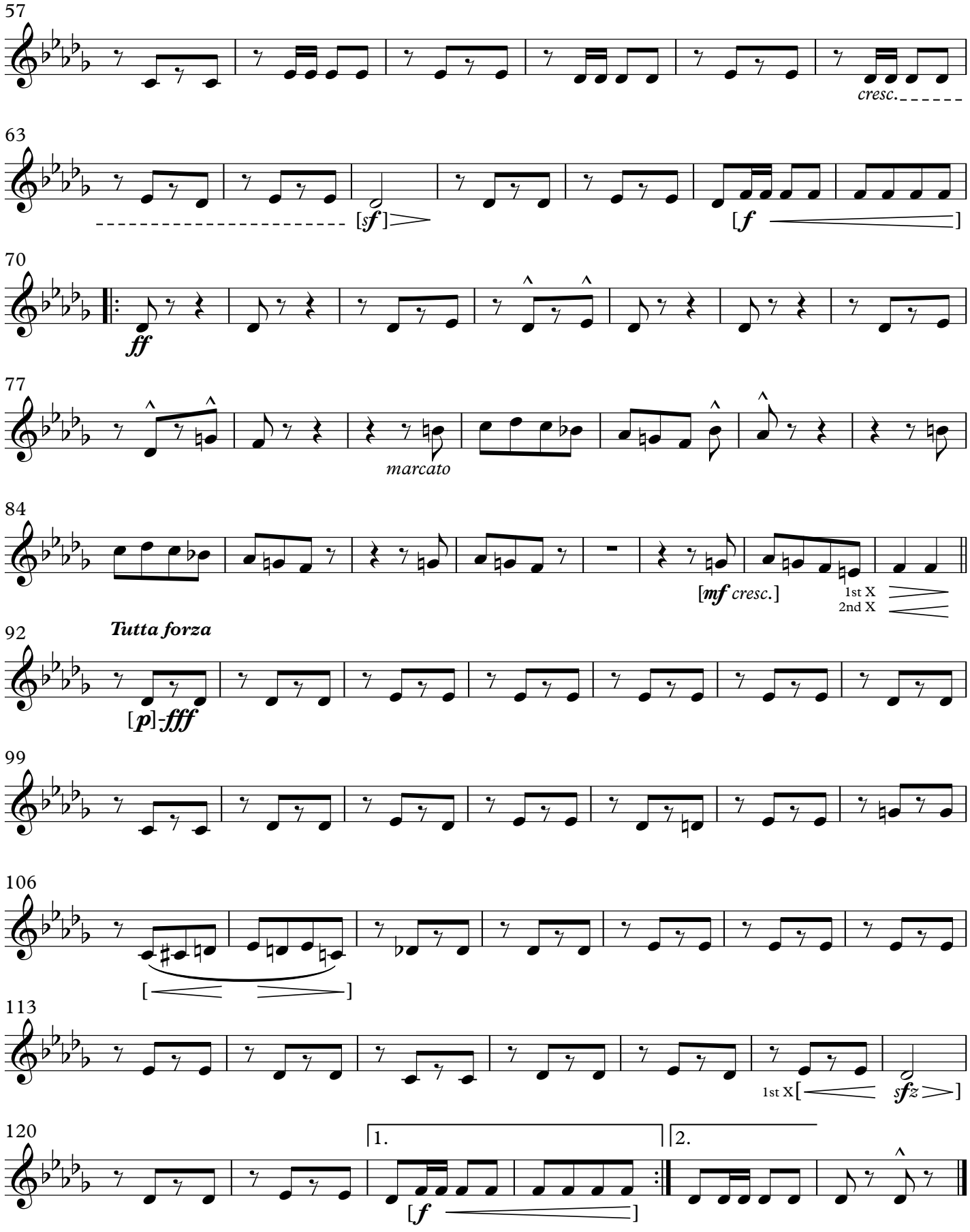
THE WHITE ROSE
4th F Horn



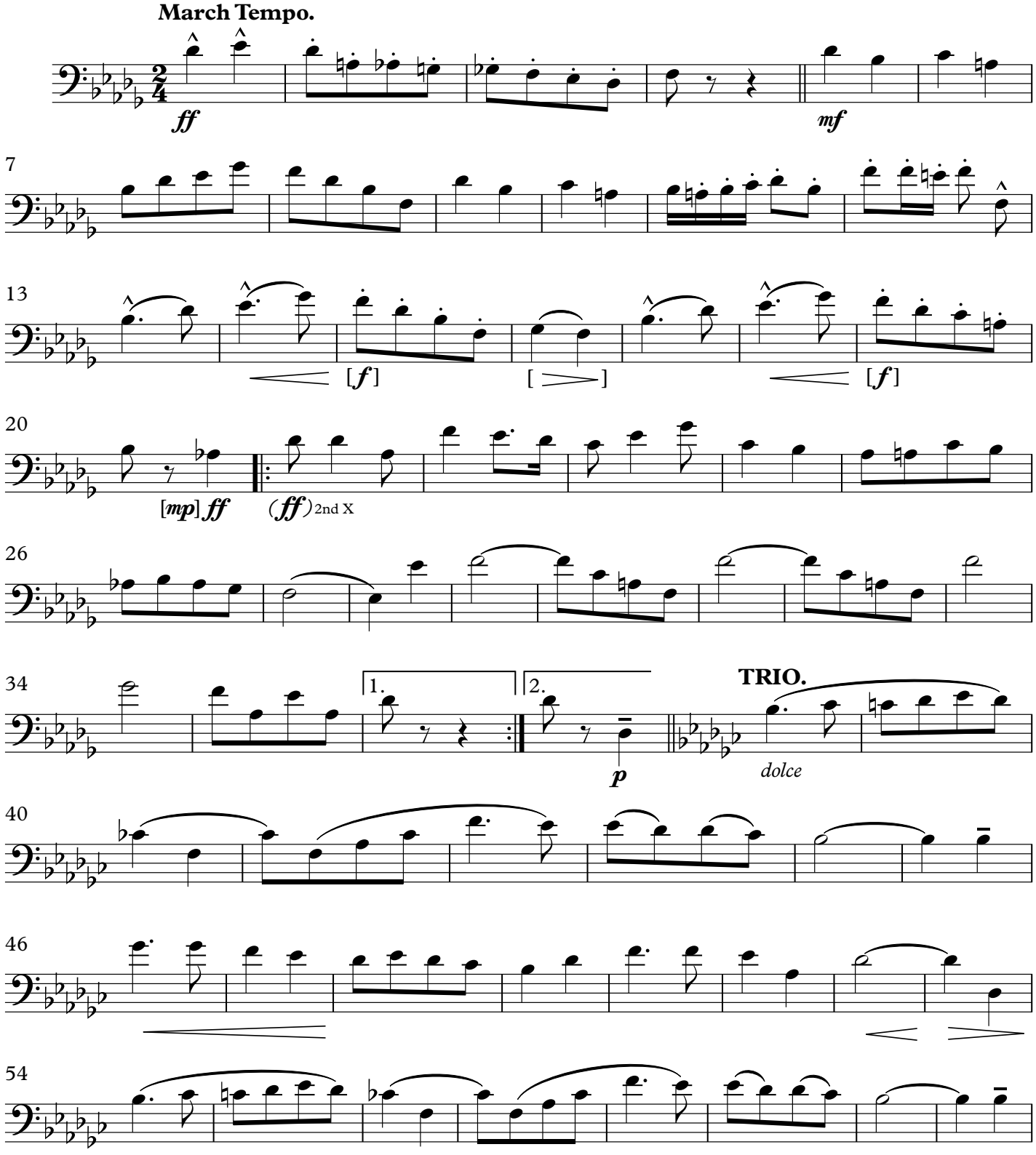
March

THE WHITE ROSE

Euphonium

(1917)

JOHN PHILIP SOUSA



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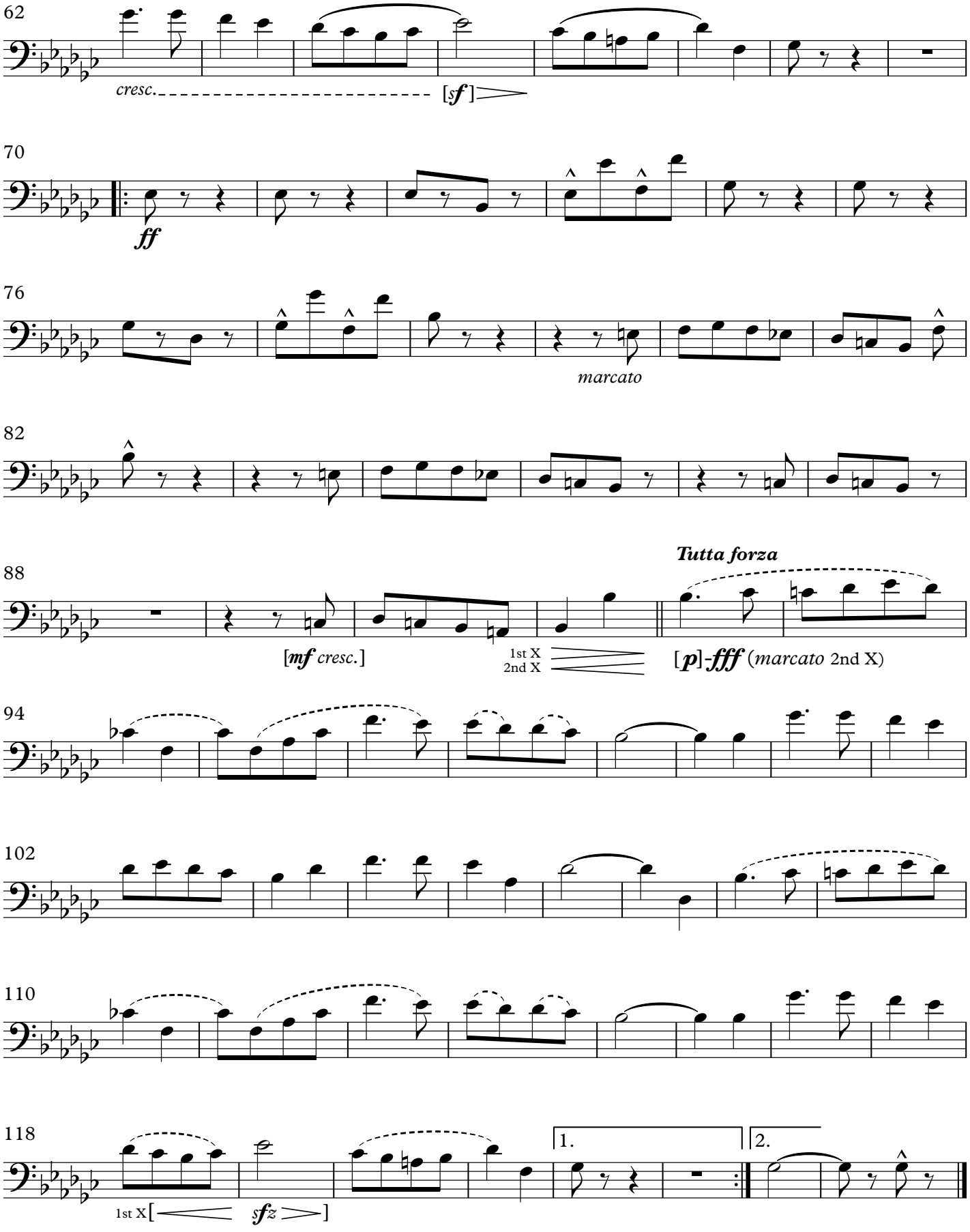
THE WHITE ROSE
Euphonium



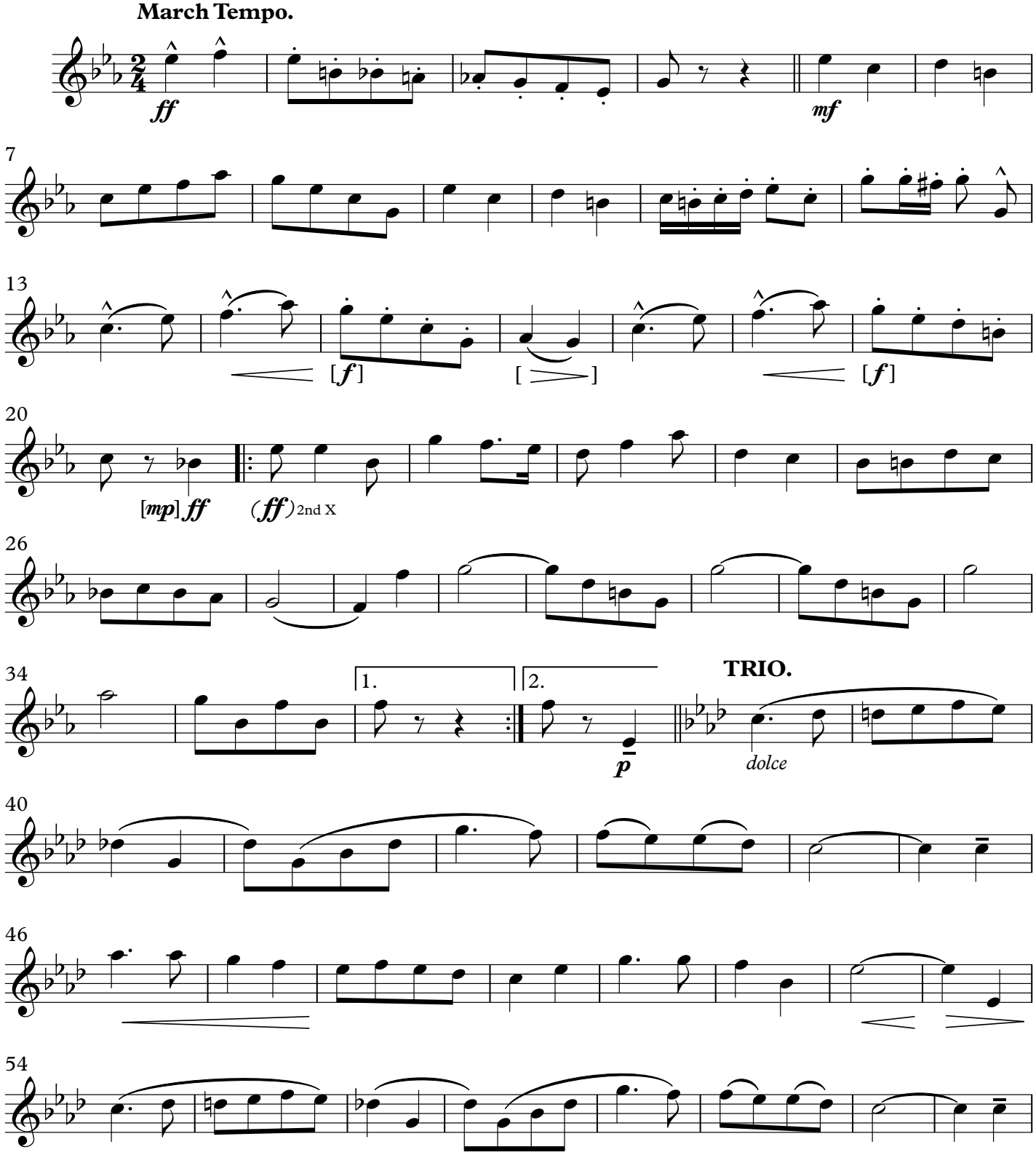
March

THE WHITE ROSE

Baritone, T.C.

(1917)

JOHN PHILIP SOUSA



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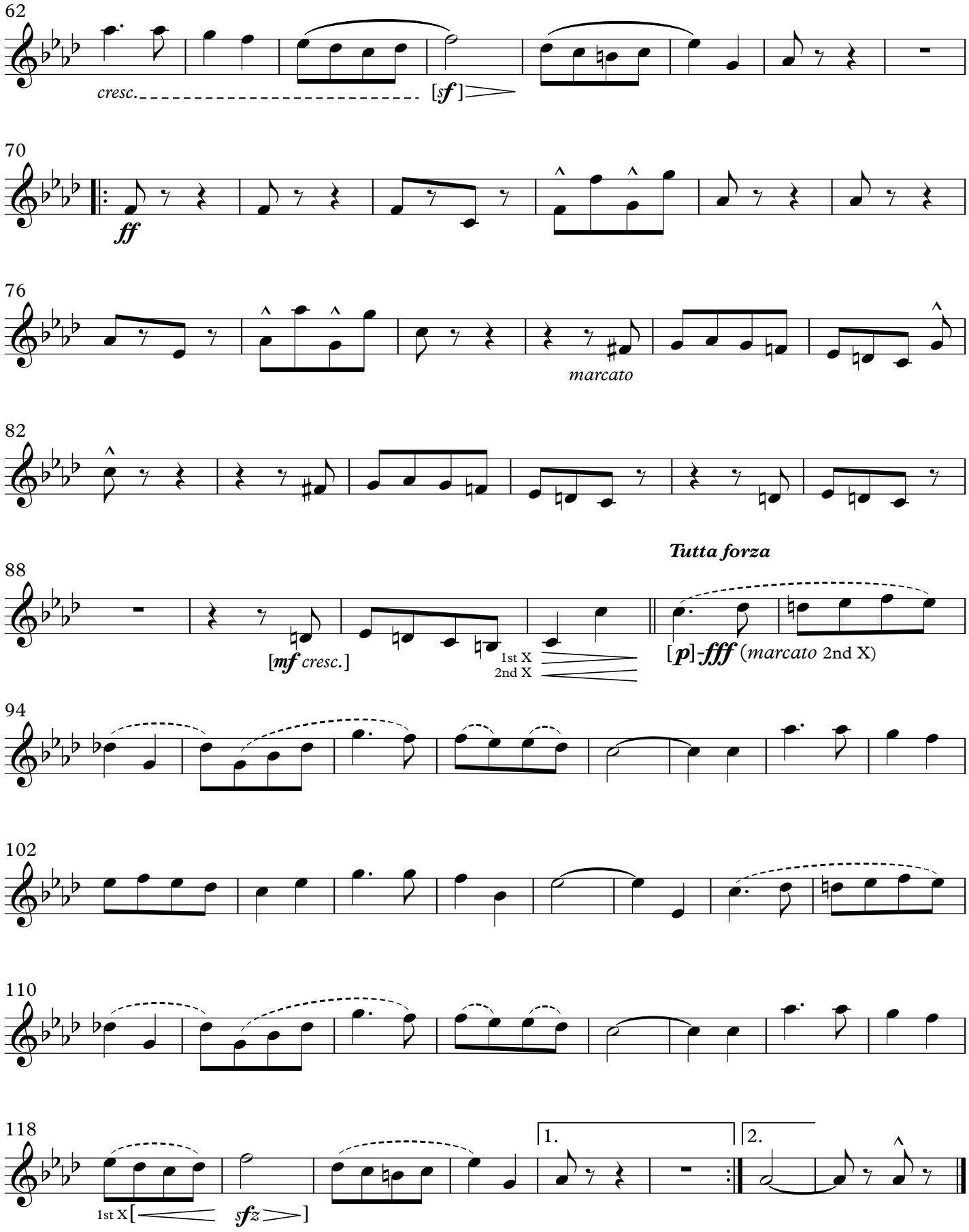
THE WHITE ROSE

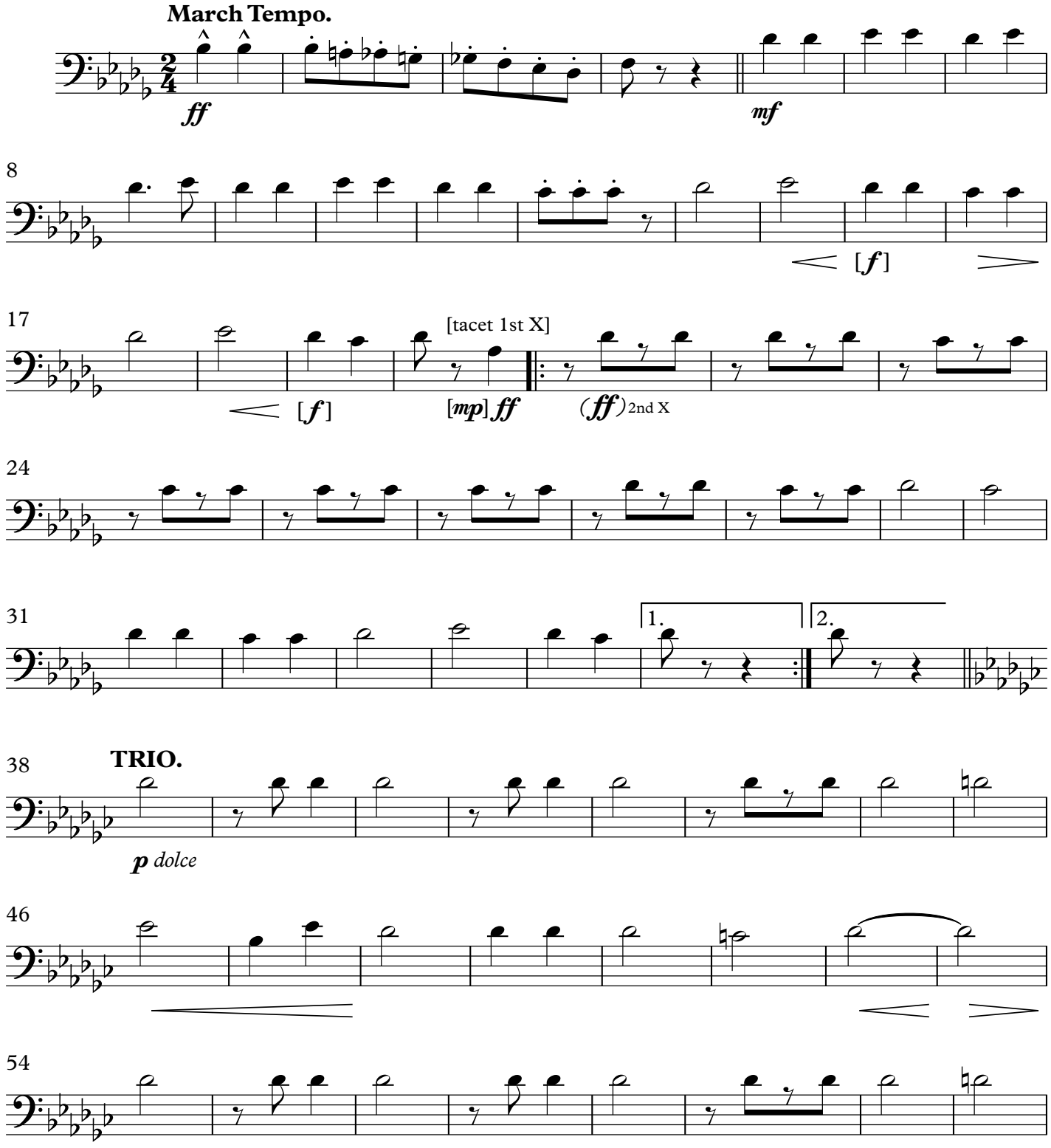
Baritone, T.C.



March

THE WHITE ROSE

1st Trombone (1917) **JOHN PHILIP SOUSA**



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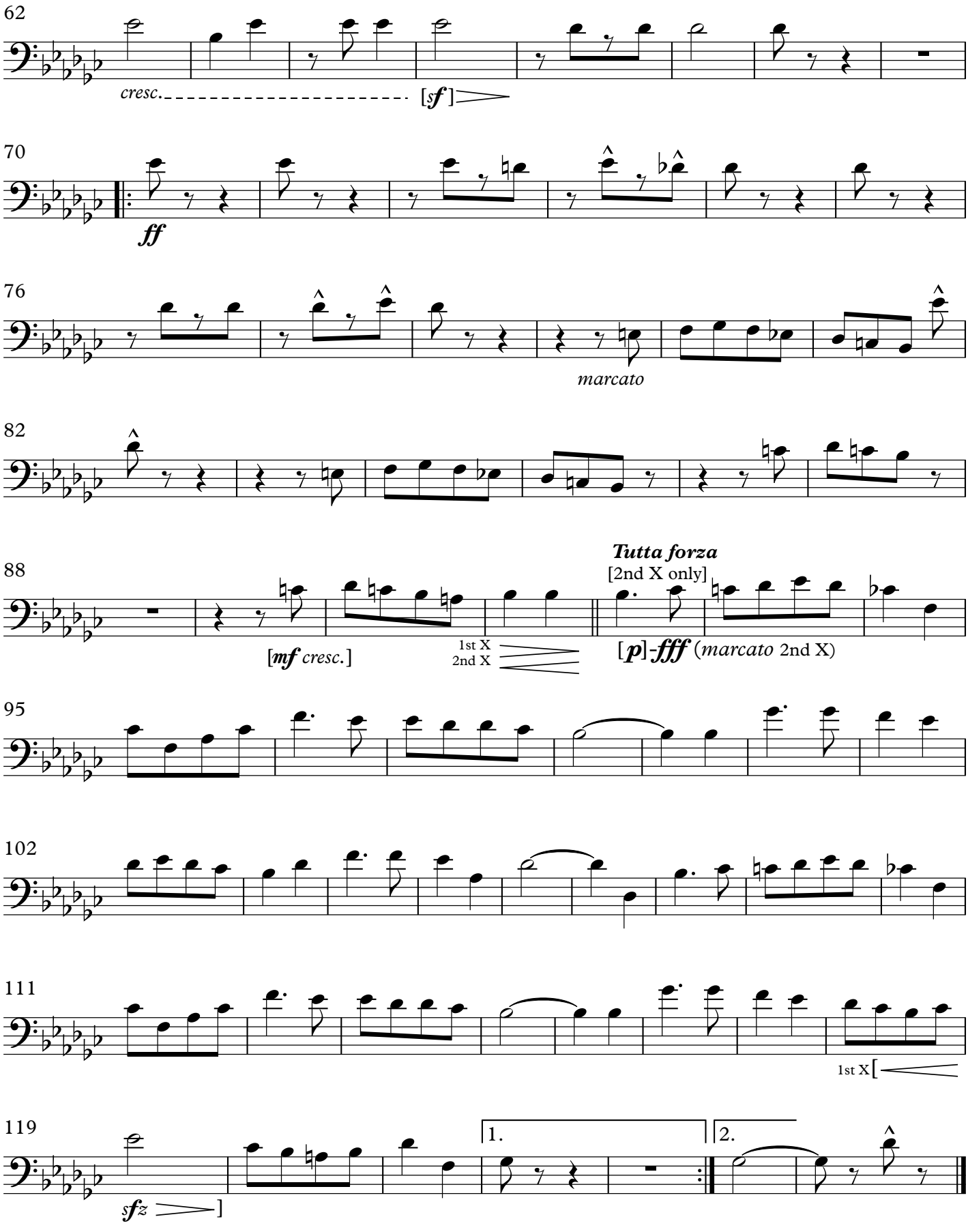
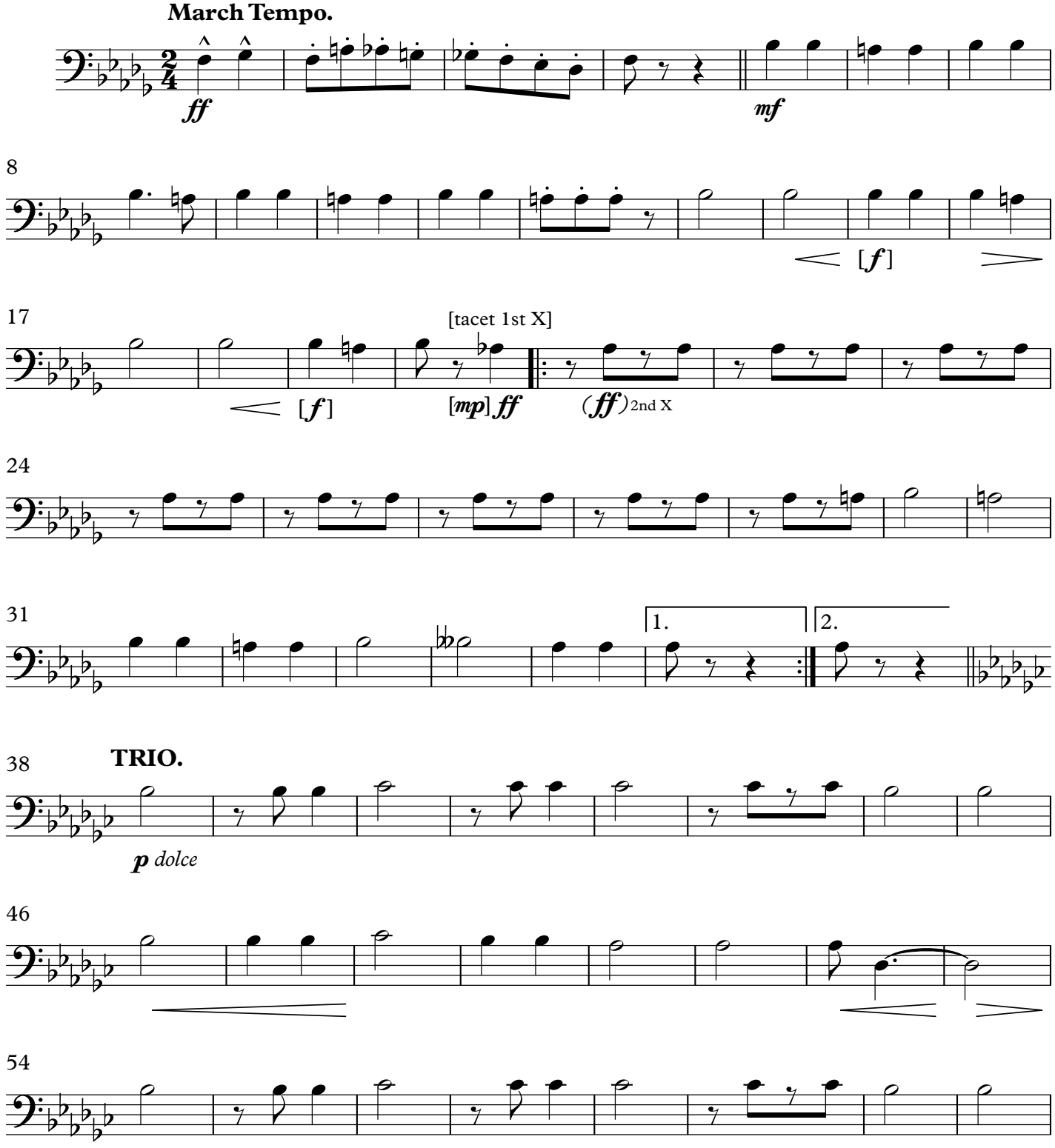
THE WHITE ROSE
1st Trombone



March

THE WHITE ROSE

2nd Trombone (1917) **JOHN PHILIP SOUSA**



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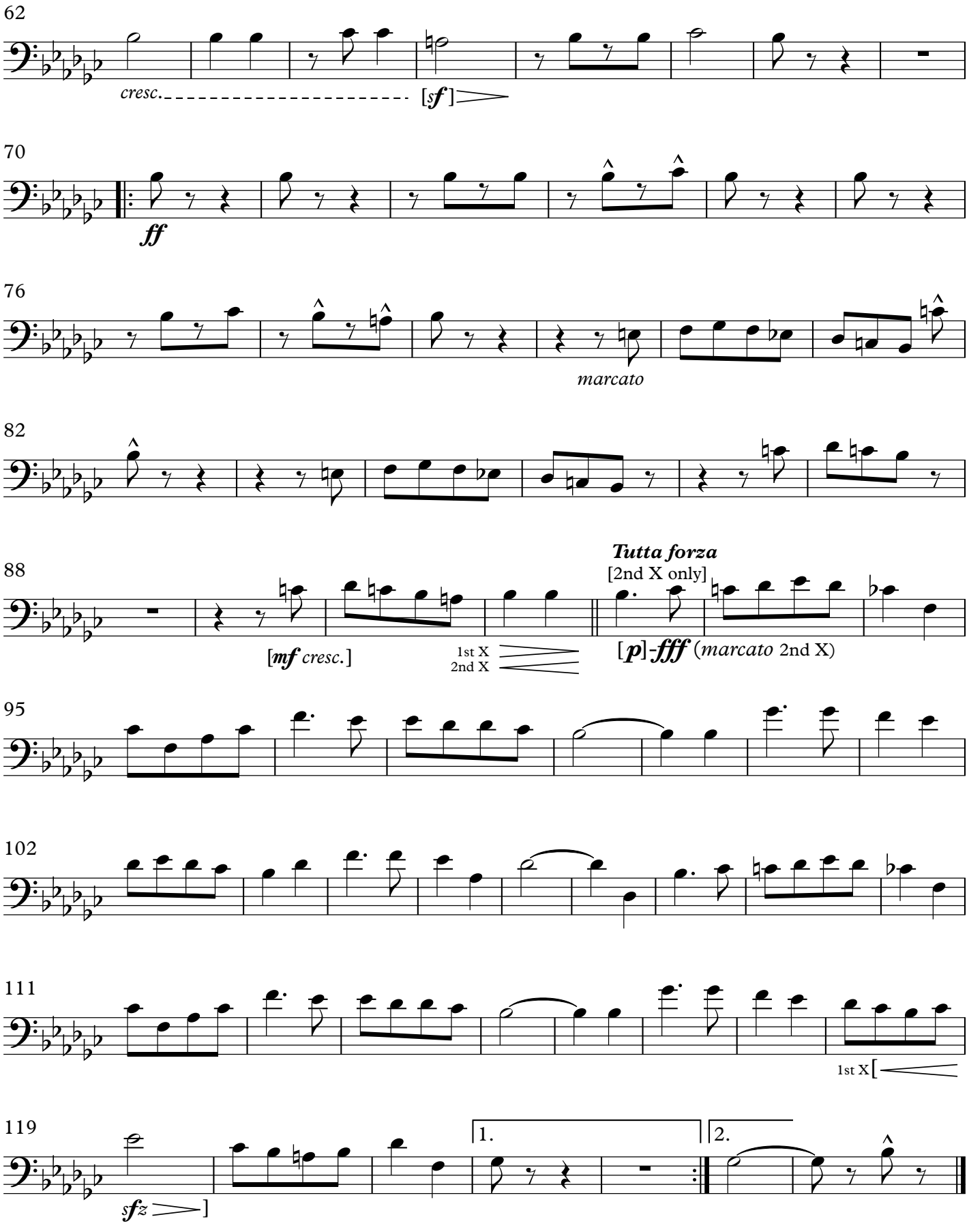
THE WHITE ROSE
2nd Trombone

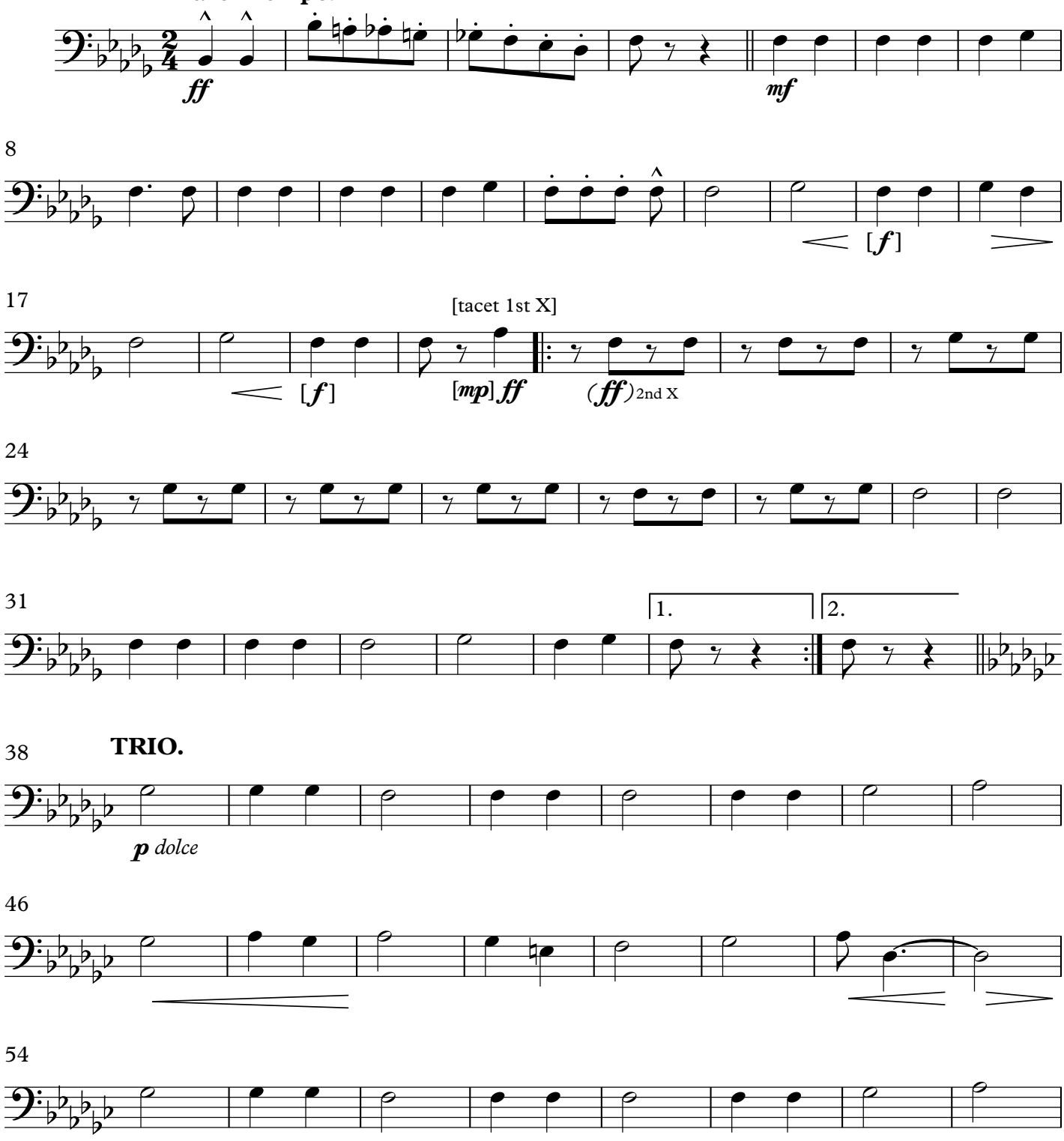


March

THE WHITE ROSE

Bass Trombone (1917) **JOHN PHILIP SOUSA**

March Tempo.



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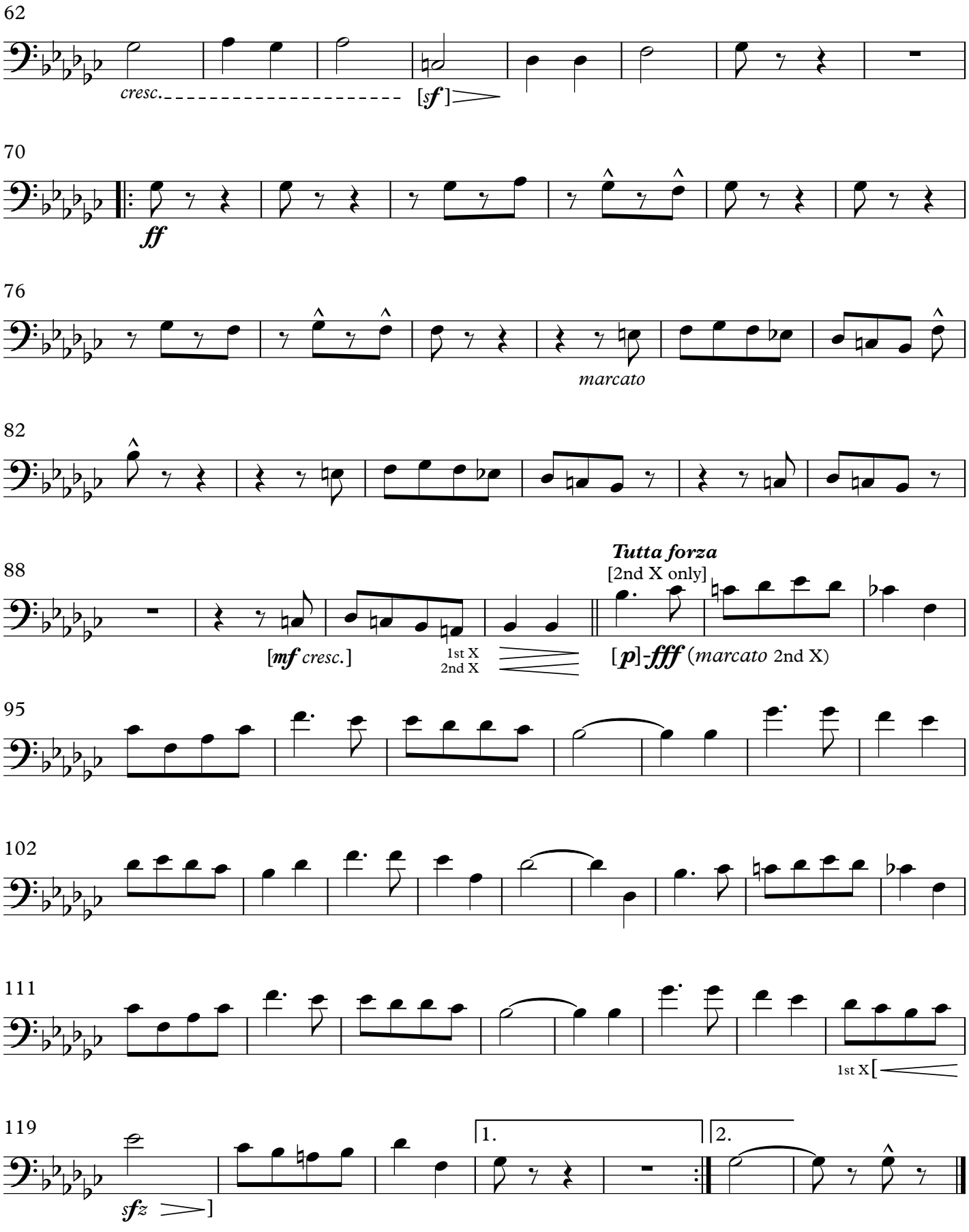
THE WHITE ROSE
Bass Trombone



March

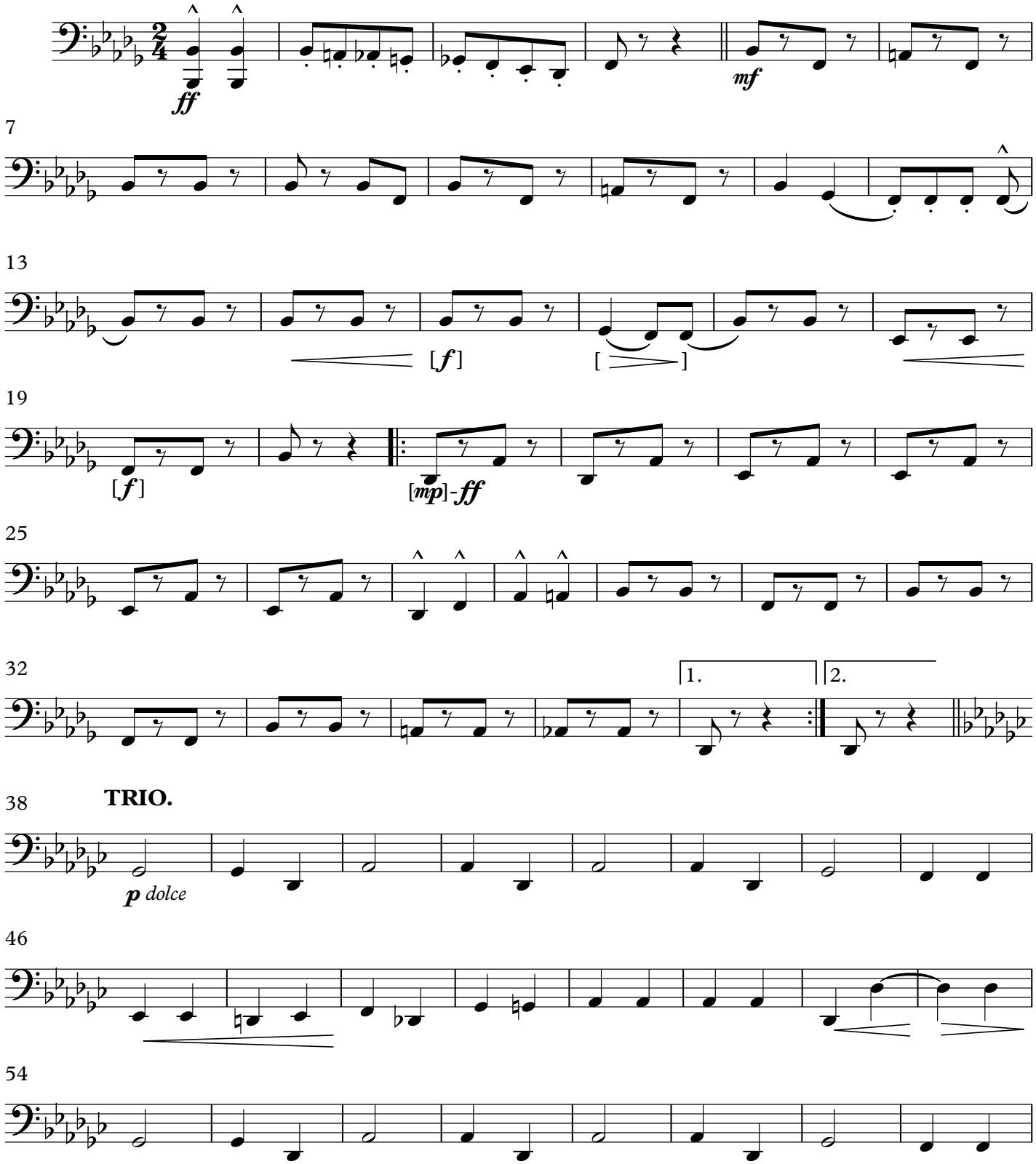
THE WHITE ROSE

Tuba

(1917)

JOHN PHILIP SOUSA

March Tempo.



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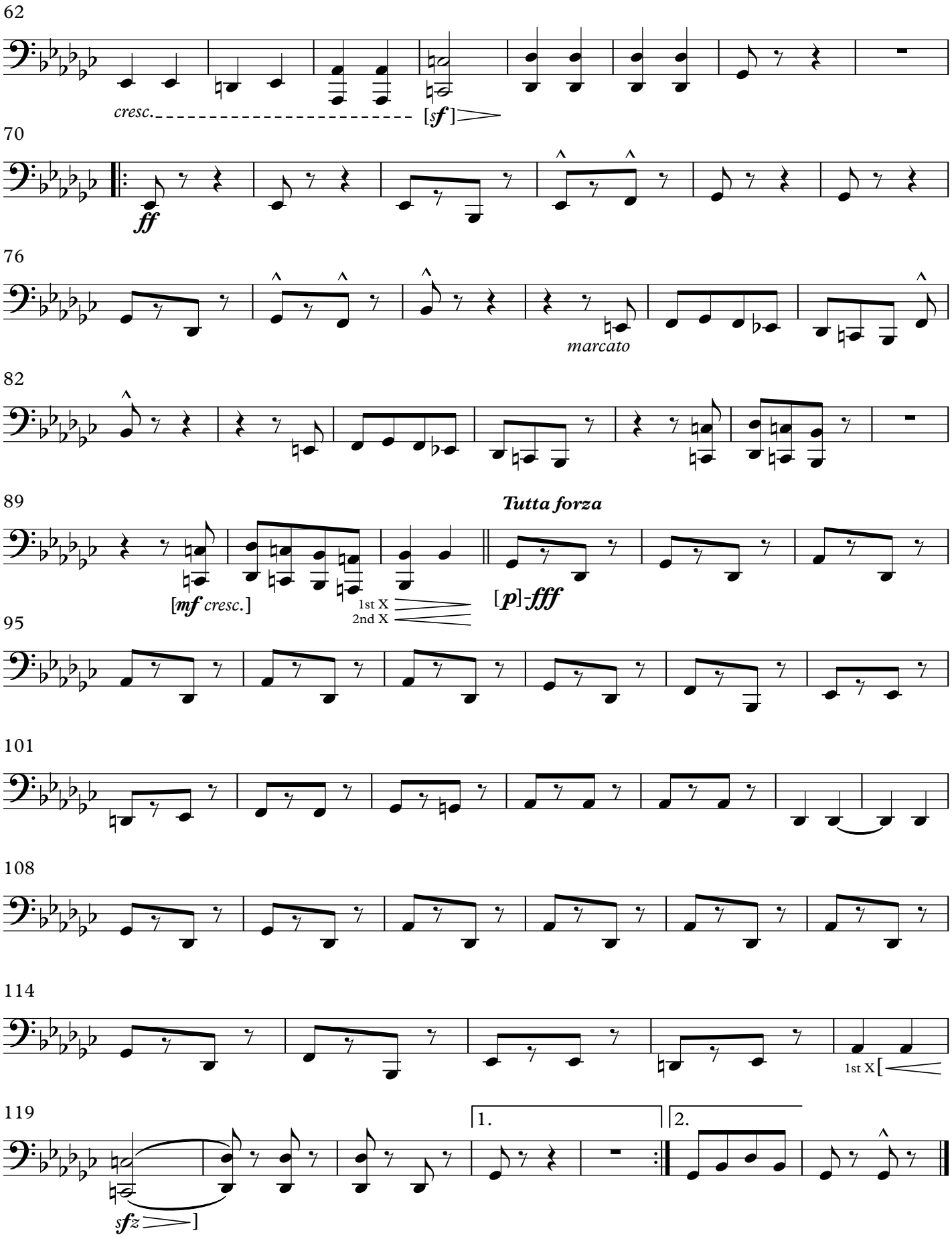
THE WHITE ROSE
Tuba



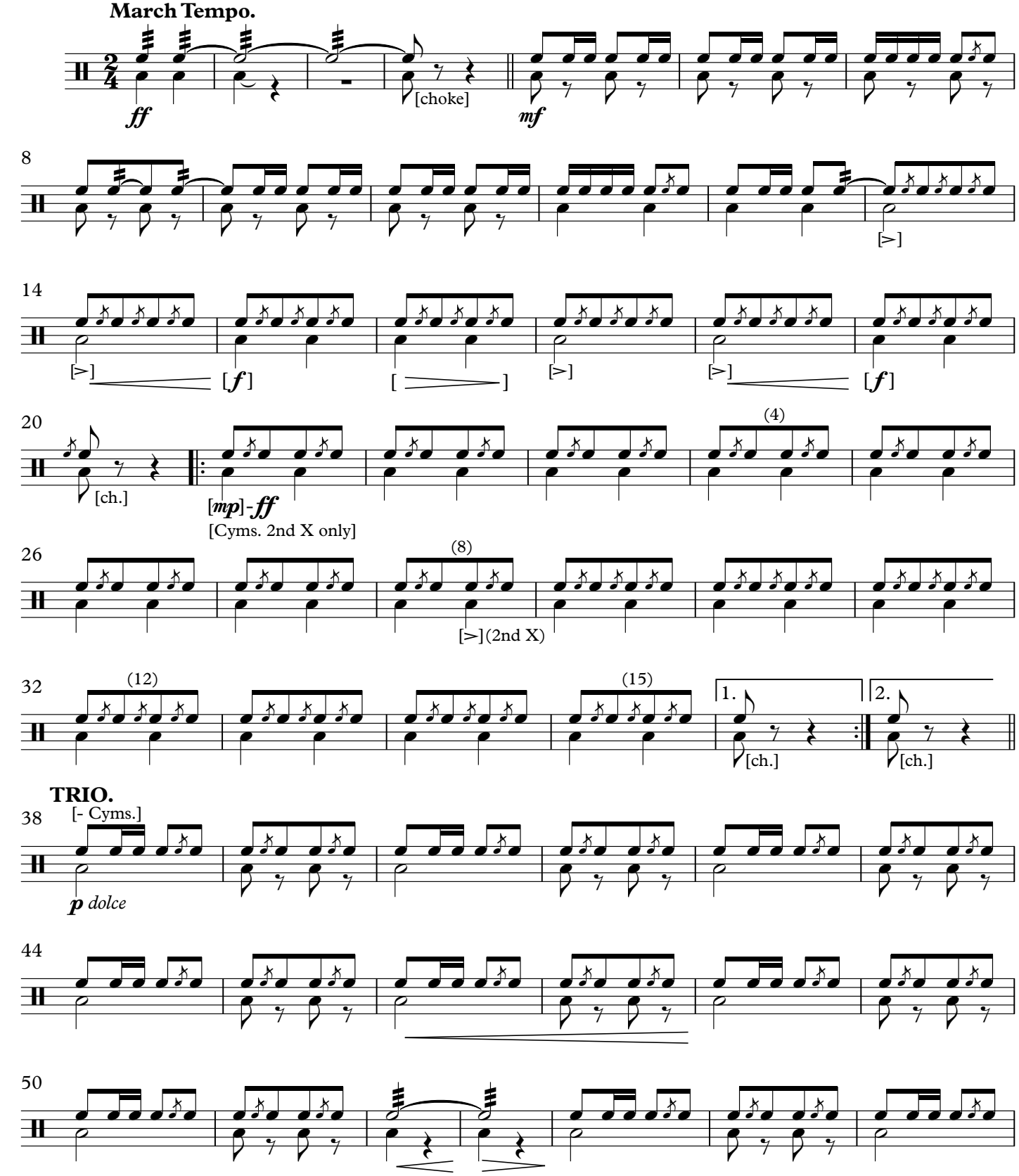
March

THE WHITE ROSE

Drums

(1917)

JOHN PHILIP SOUSA



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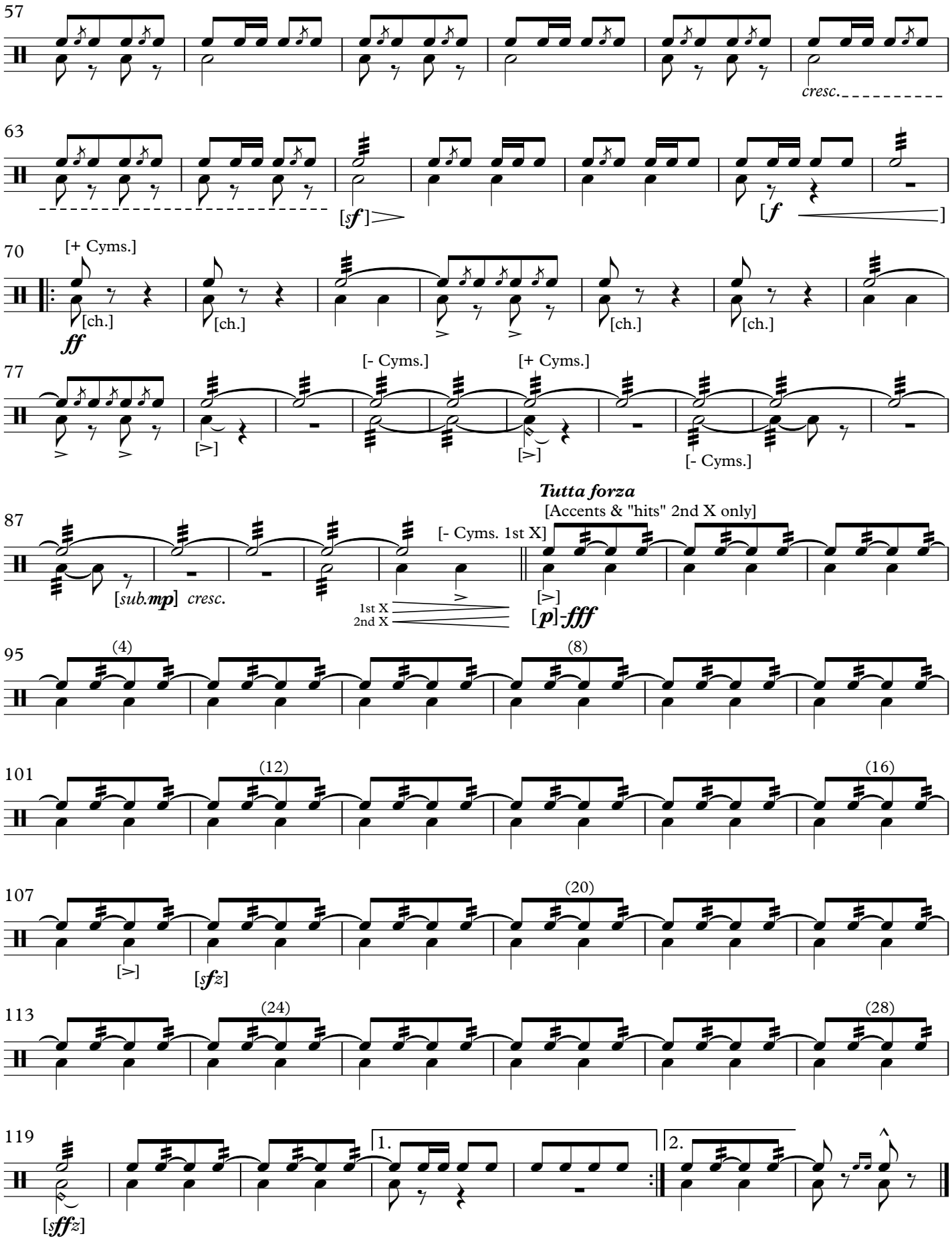
THE WHITE ROSE
Drums