The Complete Marches of

John Philip Sousa

Vol. 5 No. 81

Anchor and Star

March

(1918)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Anchor and Star" (1918)

While leading the U.S. Navy Battalion Band at Great Lakes Naval Training Center during World War I, Sousa composed this march and dedicated it "To the U.S. Navy." It is often compared with "Semper Fidelis" because it bears a resemblance in construction, rhythm, key, and contrapuntal devices. Just as "Globe and Eagle" was named after the U.S. Marine Corps emblem, this march was named after the U.S. Navy emblem.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 40. 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. 1-8): This is a classic bugle strain march in the form and style of "Semper Fidelis." The "swing" of the 6/8 should be brought to the fore using the added accents in the first two measures and on beat two of m. 4 and 5 in the horns, trombones, and percussion.

First Strain (m. 8-25): The dynamic drops slightly to *forte* with the pick-up note to m. 9. All of the woodwind eighth notes should be played light and short throughout the strain, and the dotted half notes in the trombones can be very slightly separated. The first cornet has an interesting decoration with the repeated grace notes, and that should be brought out. Added accents in the percussion punctuate the cadences of this strain.

Second Strain (m. 25-41): Low brass leads the way with a *subito fortissimo* in the pick-up notes to m. 26. A quick decrescendo is added in m. 29 to create two characters in this strain. The *fortissimo* returns four bars later and is carried through the end of the strain. The repeated half-step drop in the melody (first seen in m. 27) should always have a slight

accent on it. (This chromatic melodic figure appears in many Sousa marches, most famously in "The Washington Post"). Percussion accents are added on beat two of m. 26, 27, 34, and 35 to set up the surprise stronger *sfz* accent on the downbeat of m. 37. The repeat of the strain is played exactly the same.

Drum Break (m. 42-50): Regimental drums are added to the snare drum part for this eight-measure interlude, and the added accents should be played heavy, especially those that come on the last eighth note of the bar. A diminuendo leads to the beginning of the bugle strain trio.

Trio/Bugle Strain (m. 51-146): This is a very long bugle strain, with the customary addition of themes as it repeats. This edition employs dynamic and instrumental alterations that further highlight the variations, as was customary in Sousa's performance practice of his bugle strain marches. The original *forte* dynamic has been altered to *mezzo-piano* to start at m. 51. The cornets and regimental trumpets sound the first statement of the bugle call. Oboes, E-flat clarinet, euphoniums, trombones, regimental drums, and cymbals are tacet. On the second half of the first statement at m. 67, the dynamic moves to *mezzo-forte,* and oboes, E-flat clarinet, euphoniums, and trombones join. In the next full statement of the call at m. 83, the dynamic moves to the original *forte,* and trombones and euphoniums add a counterline. Cymbals and regimental drums may also rejoin here, and accents are added to the drum parts to vary the texture. At m. 114, all voices move up to *fortissimo.* Second and third cornets continue the bugle call, but solo and first cornets break off to join the counterline in the trombones and euphonium, while upper woodwinds add a third layer of decoration. In the middle of the final time through the bugle strain at m. 131, the percussion increases the intensity of the accents, culminating in a *sffz* in m. 141.

Final Strain (m. 146-163): After the extended crescendo of the bugle strain, a *subito piano* in the five pick-up notes to m. 147 provides a welcome change of pace. Piccolo, E-flat clarinet, cornet, regimental trumpet, trombones, and cymbals should tacet first time. All instruments re-enter with a *subito fortissimo* for the five pick-up notes in the first ending and play the repeat full bore. The regimental trumpet parts should be played to the fore here second time, and the second and third cornet parts have been slightly altered to double the regimental trumpets and reinforce this final bugle call. Added accents and a *sffz* in m. 158 for the percussion help put an exclamation point on the end of the march.

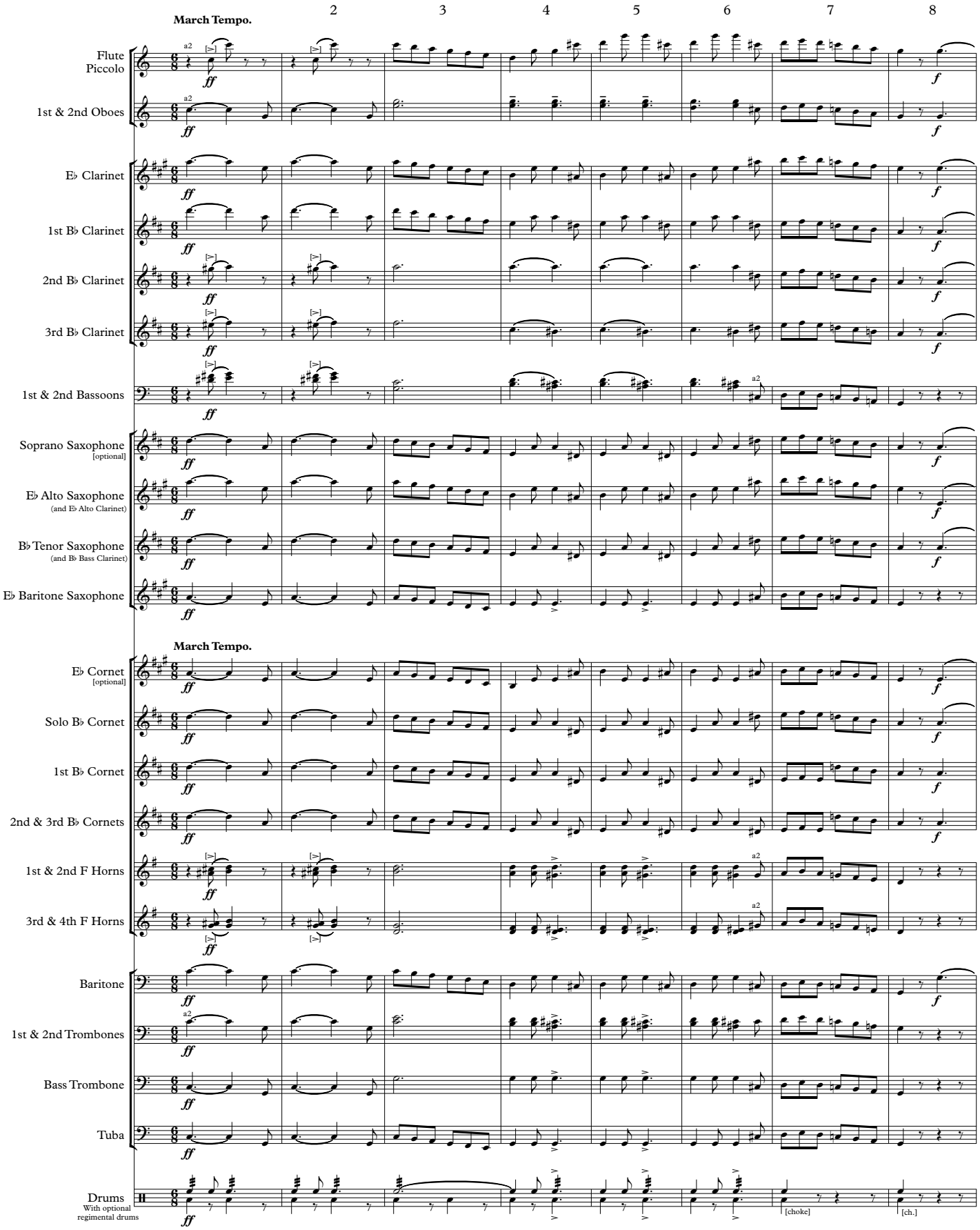
March

ANCHOR AND STAR

(1918)

Full Score

JOHN PHILIP SOUSA



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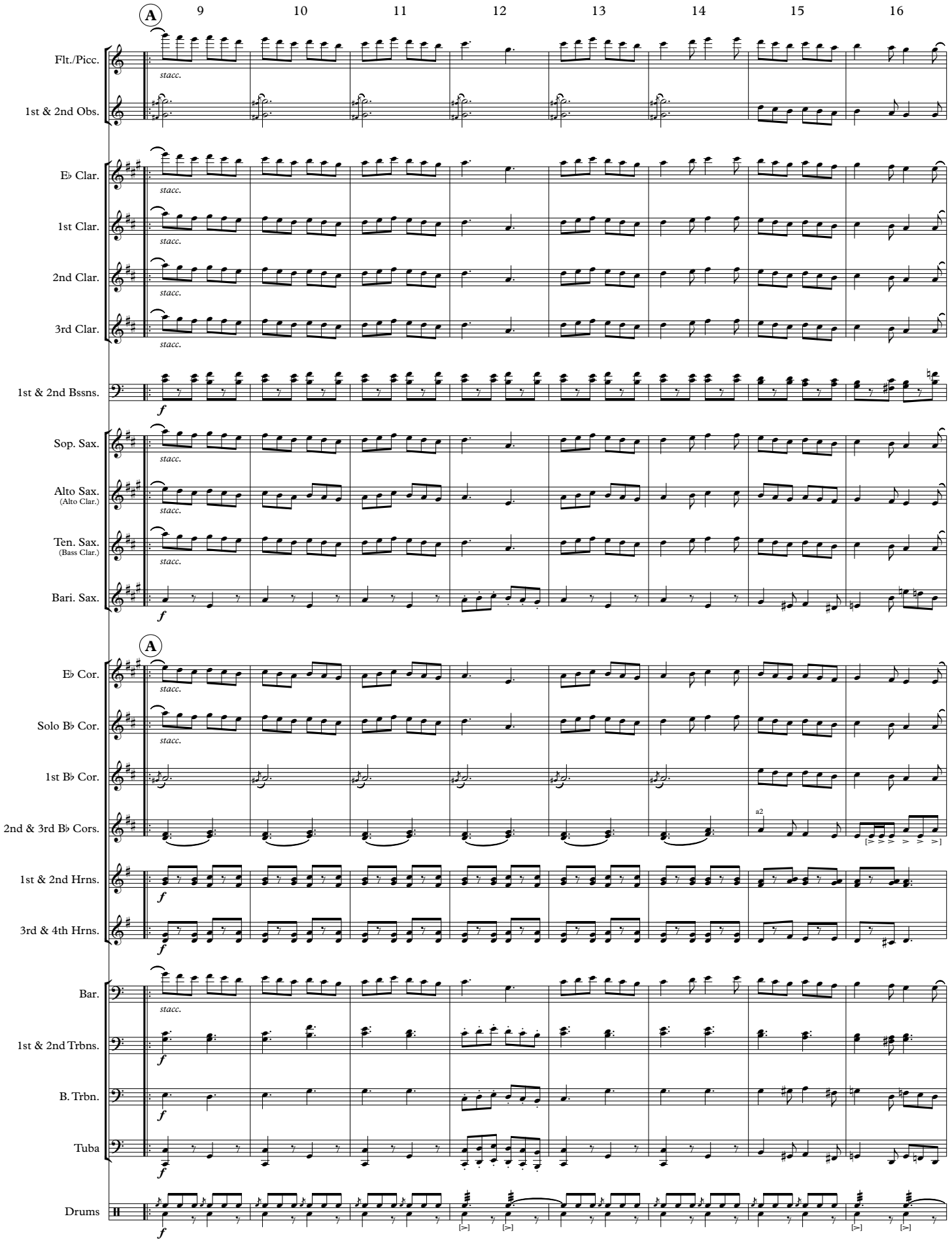
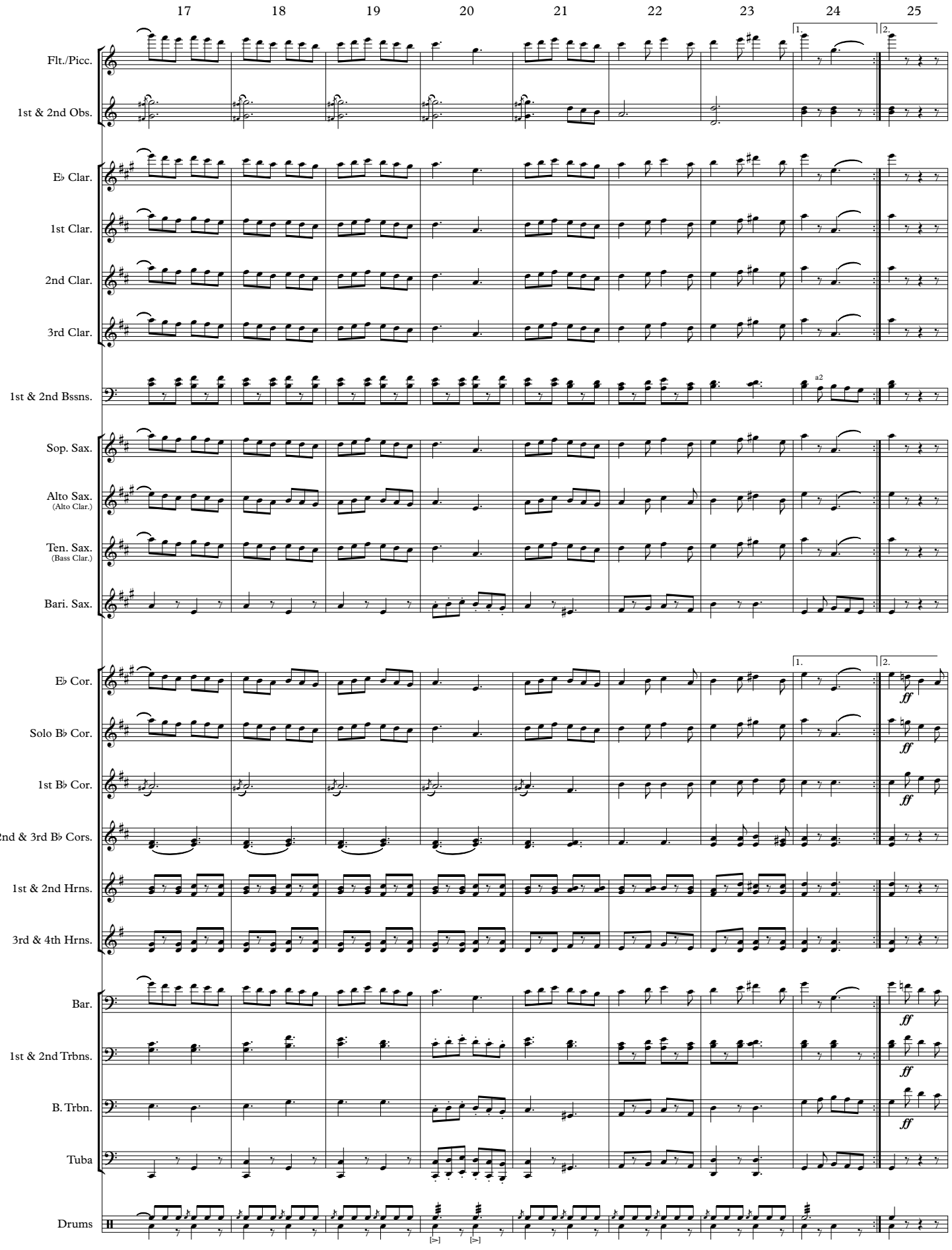
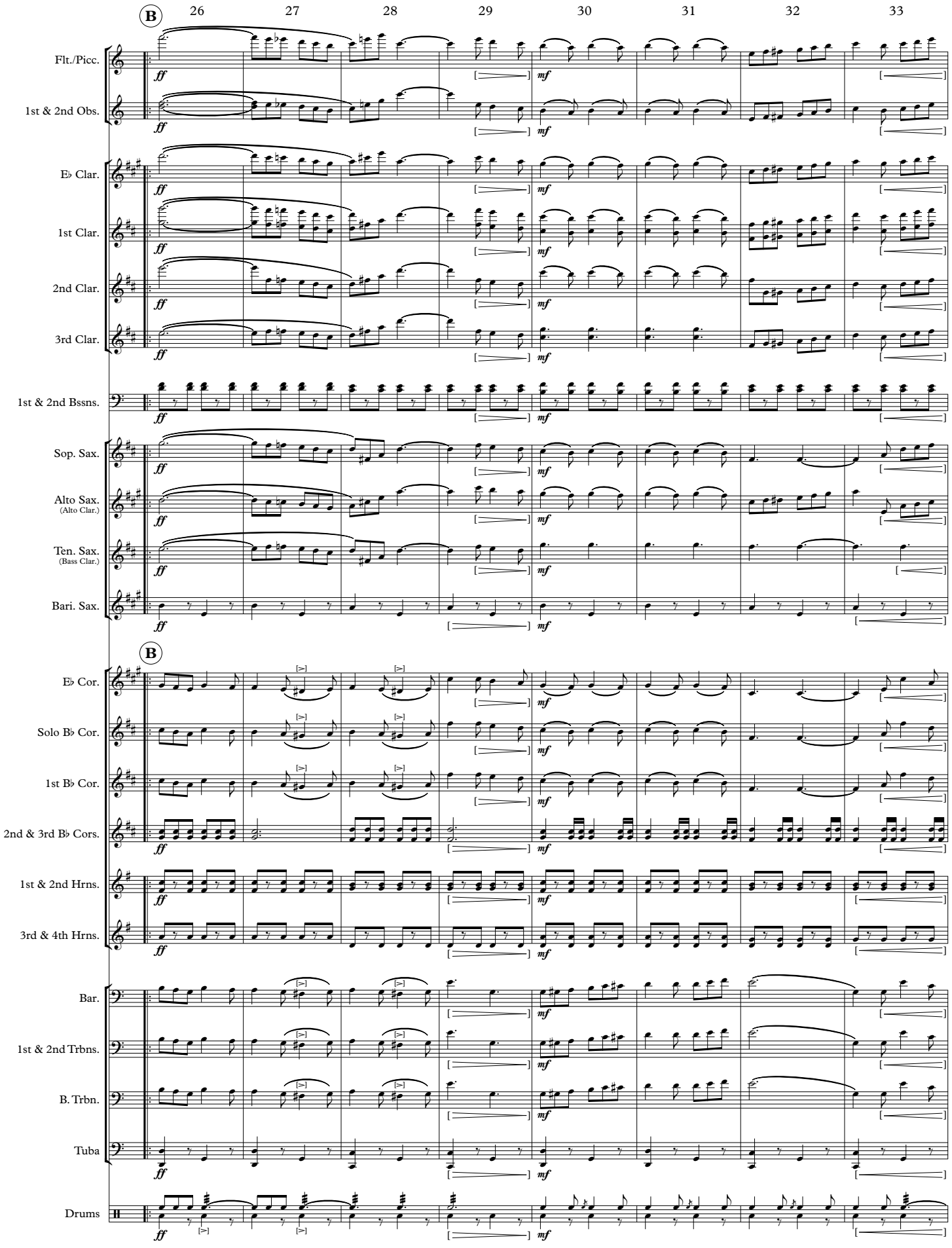
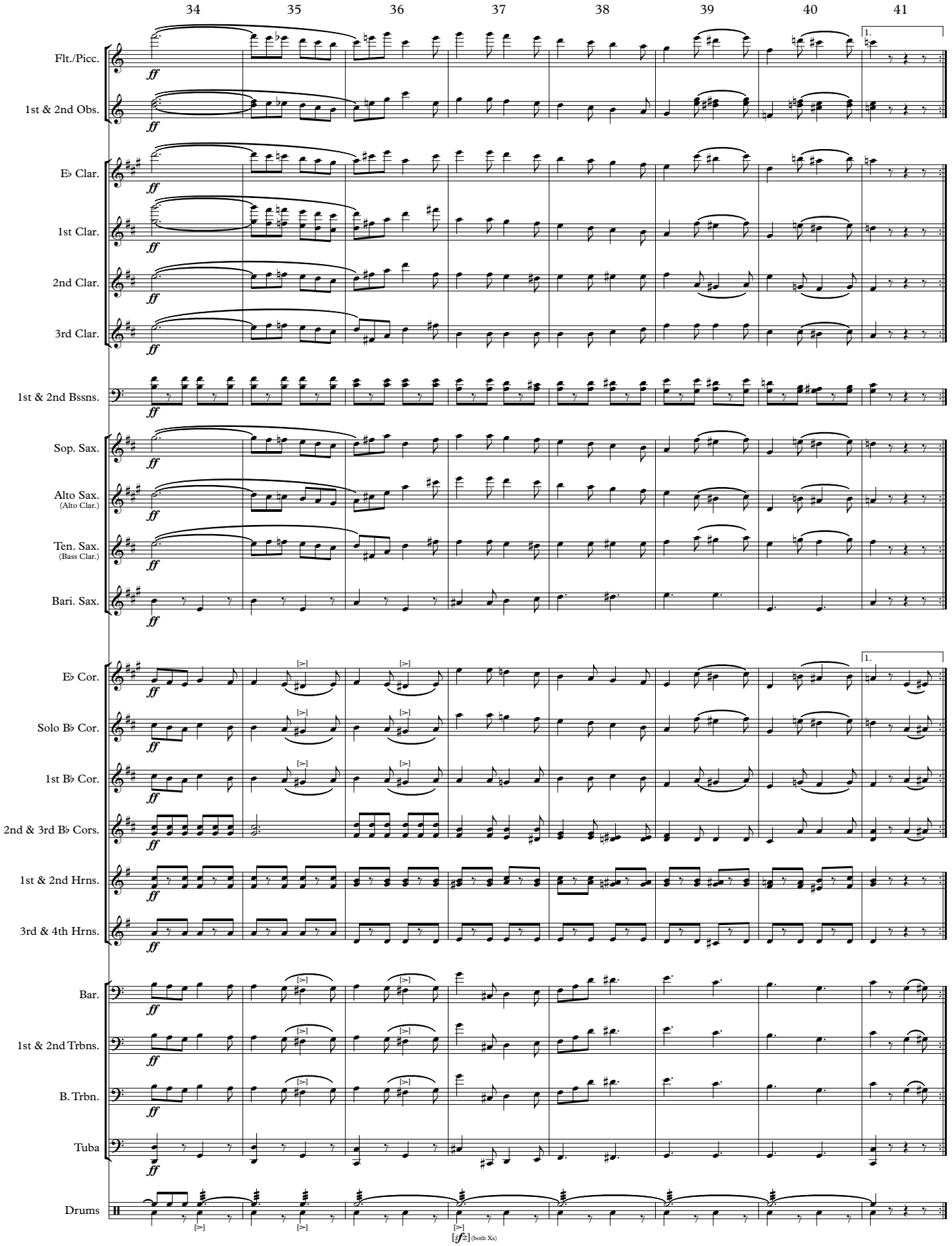
ANCHOR AND STAR
Full Score



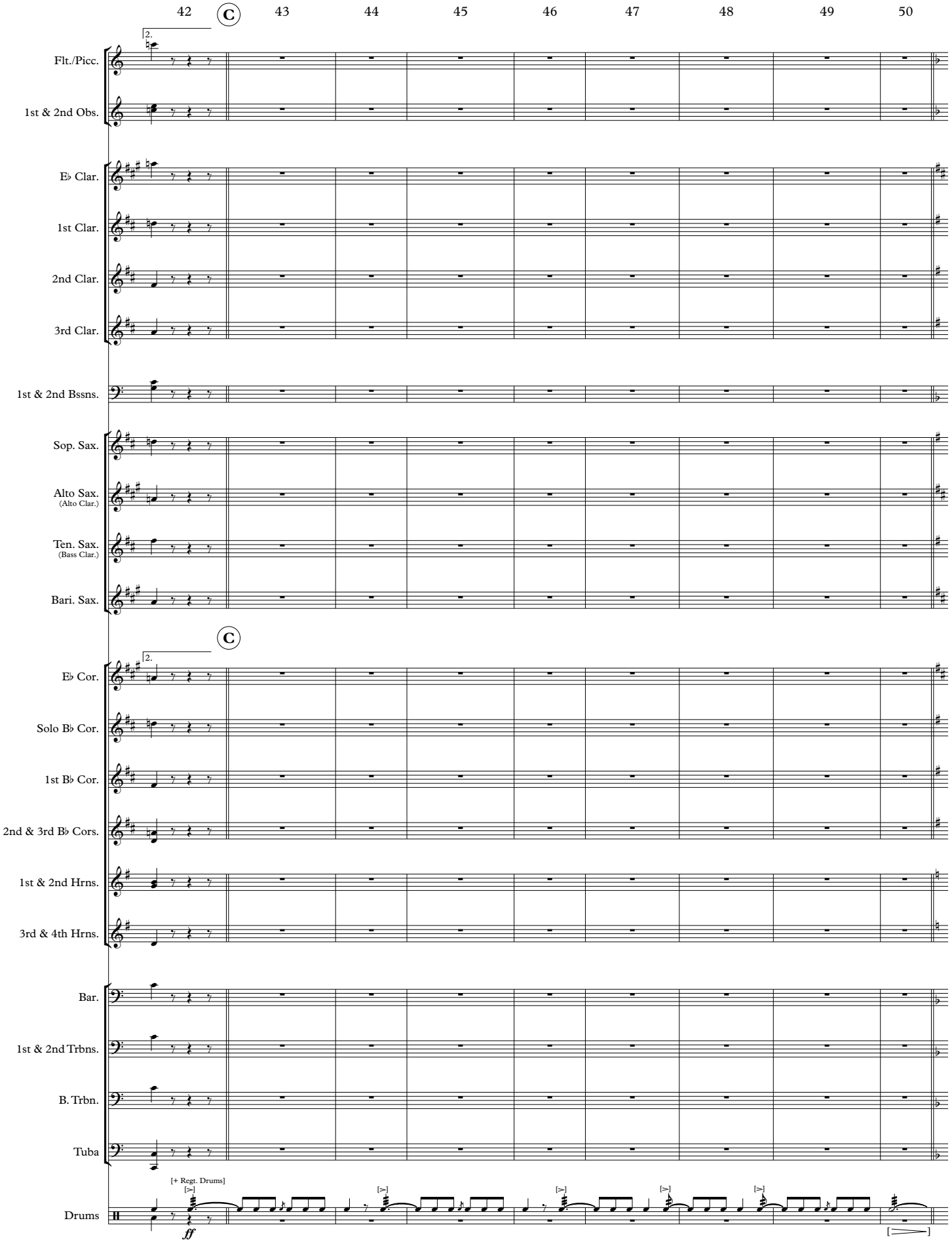

17
18
19
20
21
22
23
24
25
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
a2
Sop. Sax.
Alto Sax.
(Alto Clar.)
Ten. Sax.
(Bass Clar.)
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1.
2.
ff

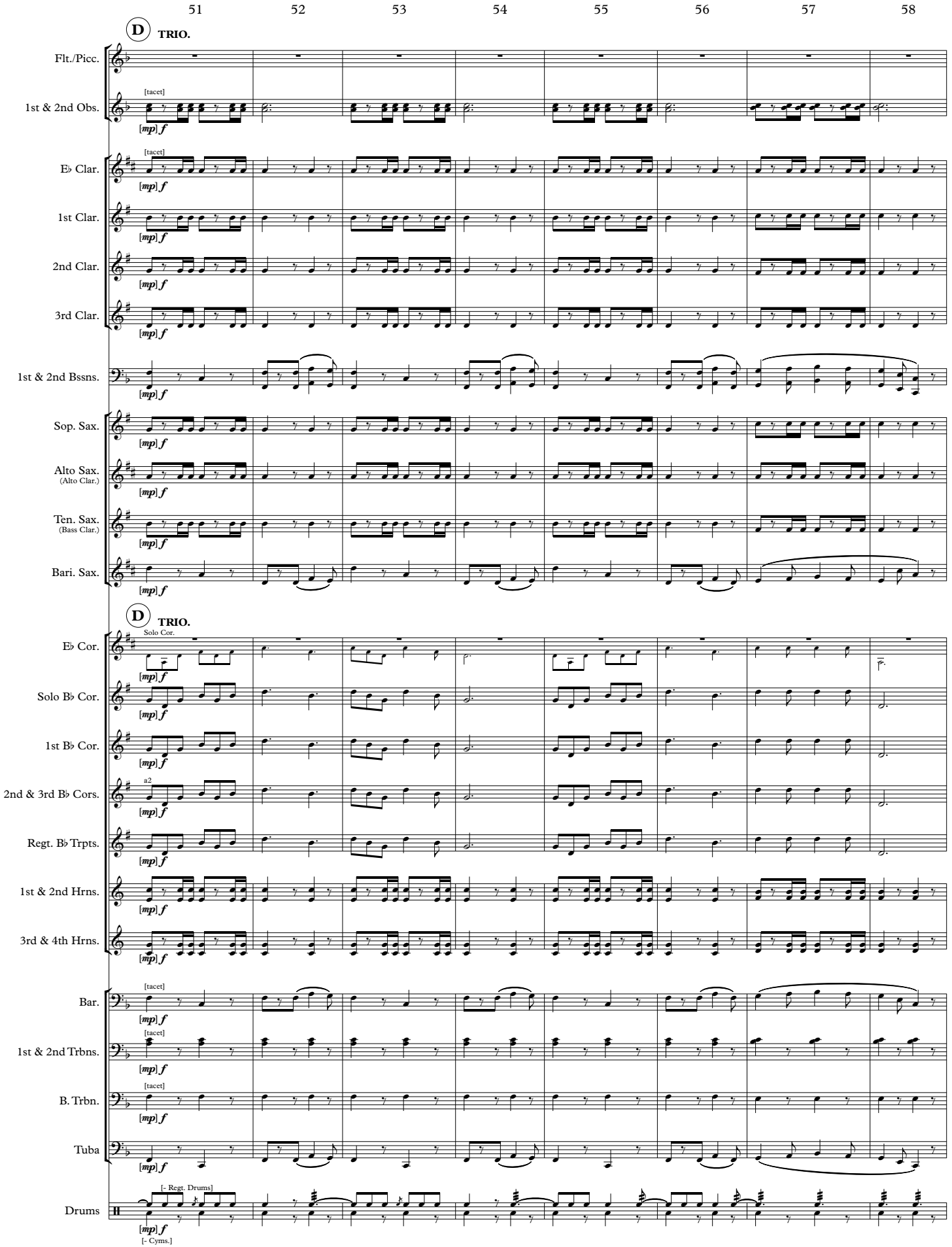
ANCHOR AND STAR
Full Score



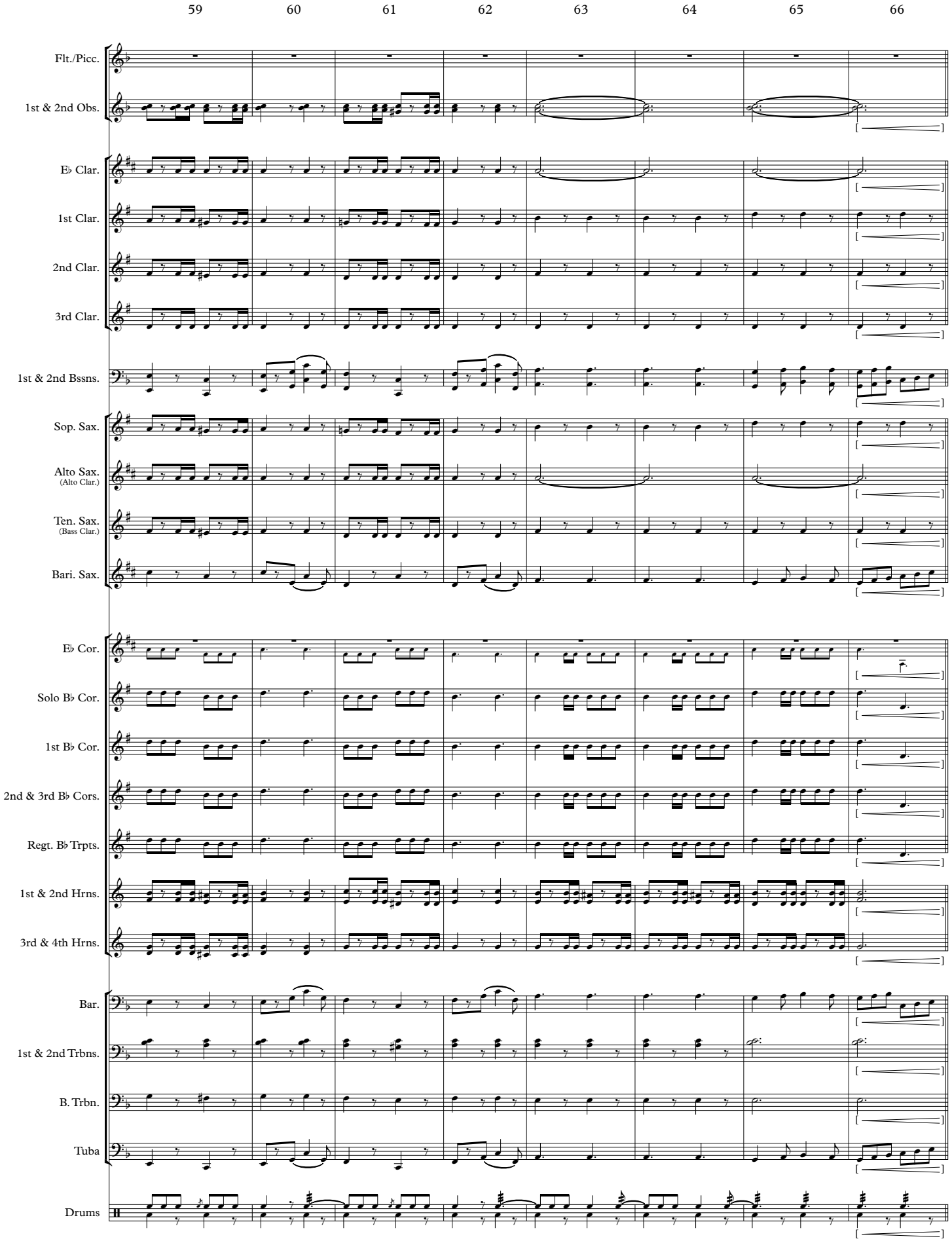

34
35
36
37
38
39
40
41
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
(Alto Clar.)
Ten. Sax.
(Bass Clar.)
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
ff
1.
[sfz] (both Xs)

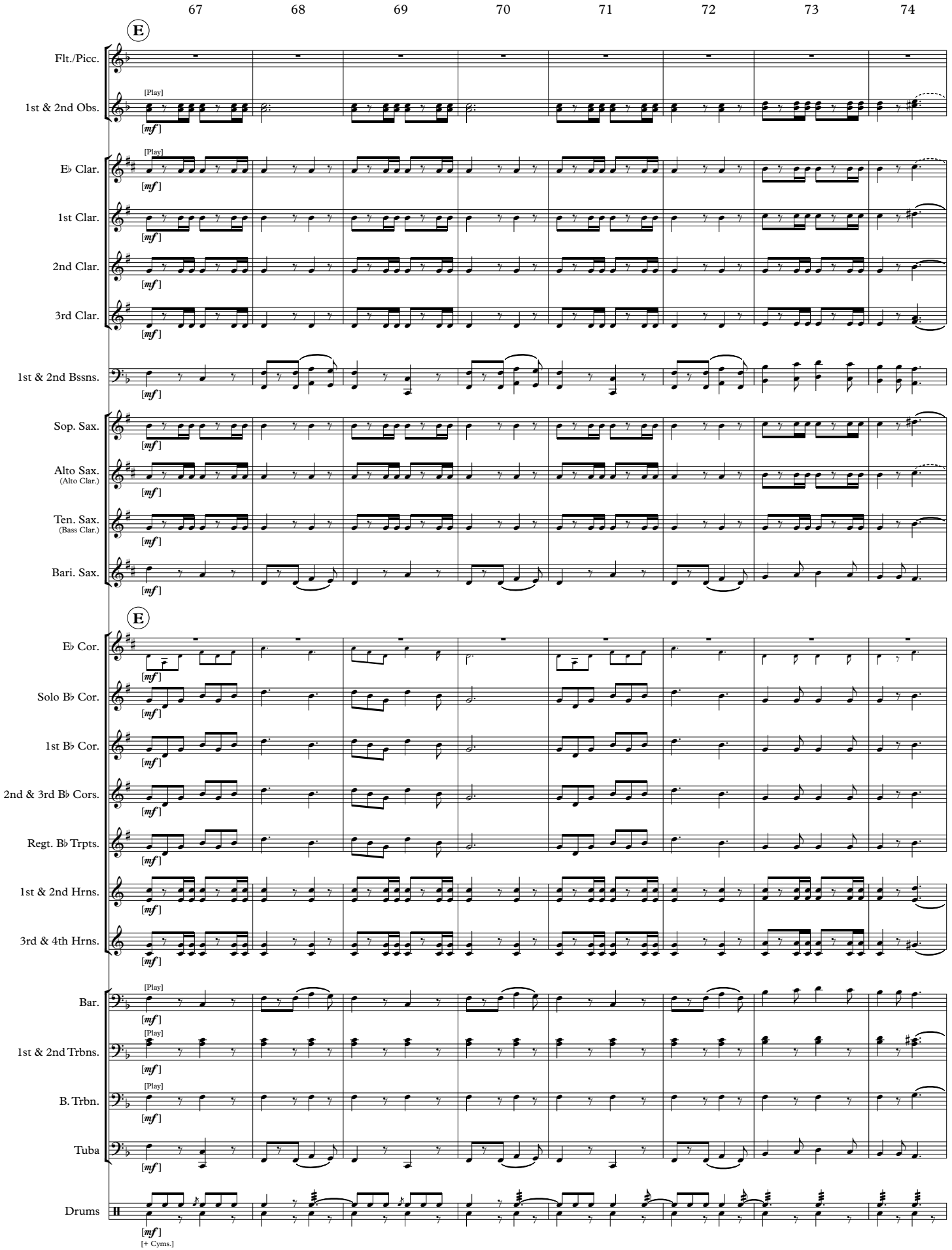
ANCHOR AND STAR
Full Score



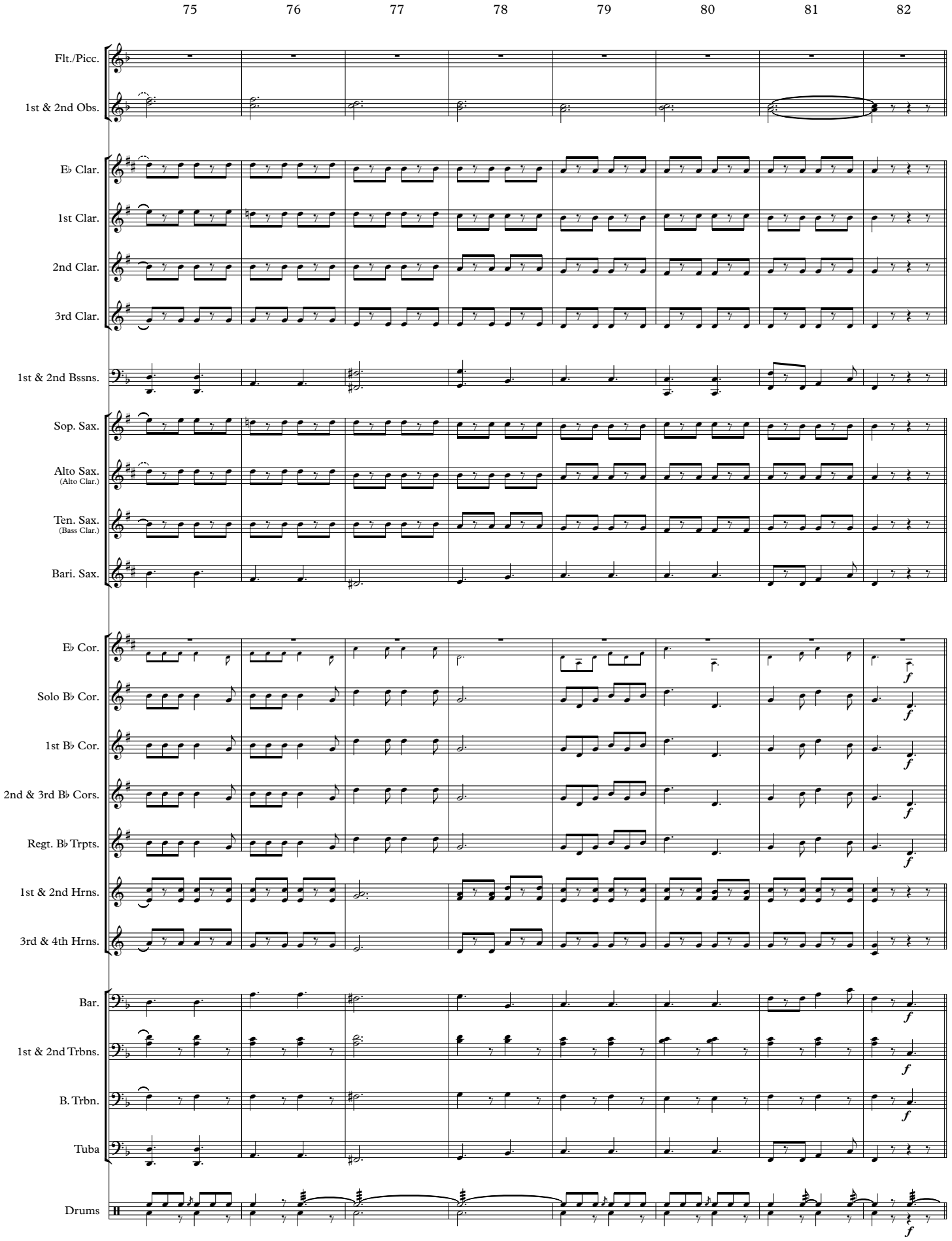

51
52
53
54
55
56
57
58
D
TRIO.
Flt./Picc.
1st & 2nd Obs.
[tacet]
[mp] f
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
(Alto Clar.)
Ten. Sax.
(Bass Clar.)
Bari. Sax.
D
TRIO.
Solo Cor.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
a2
Regt. B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[- Regt. Drums]
[- Cyms.]

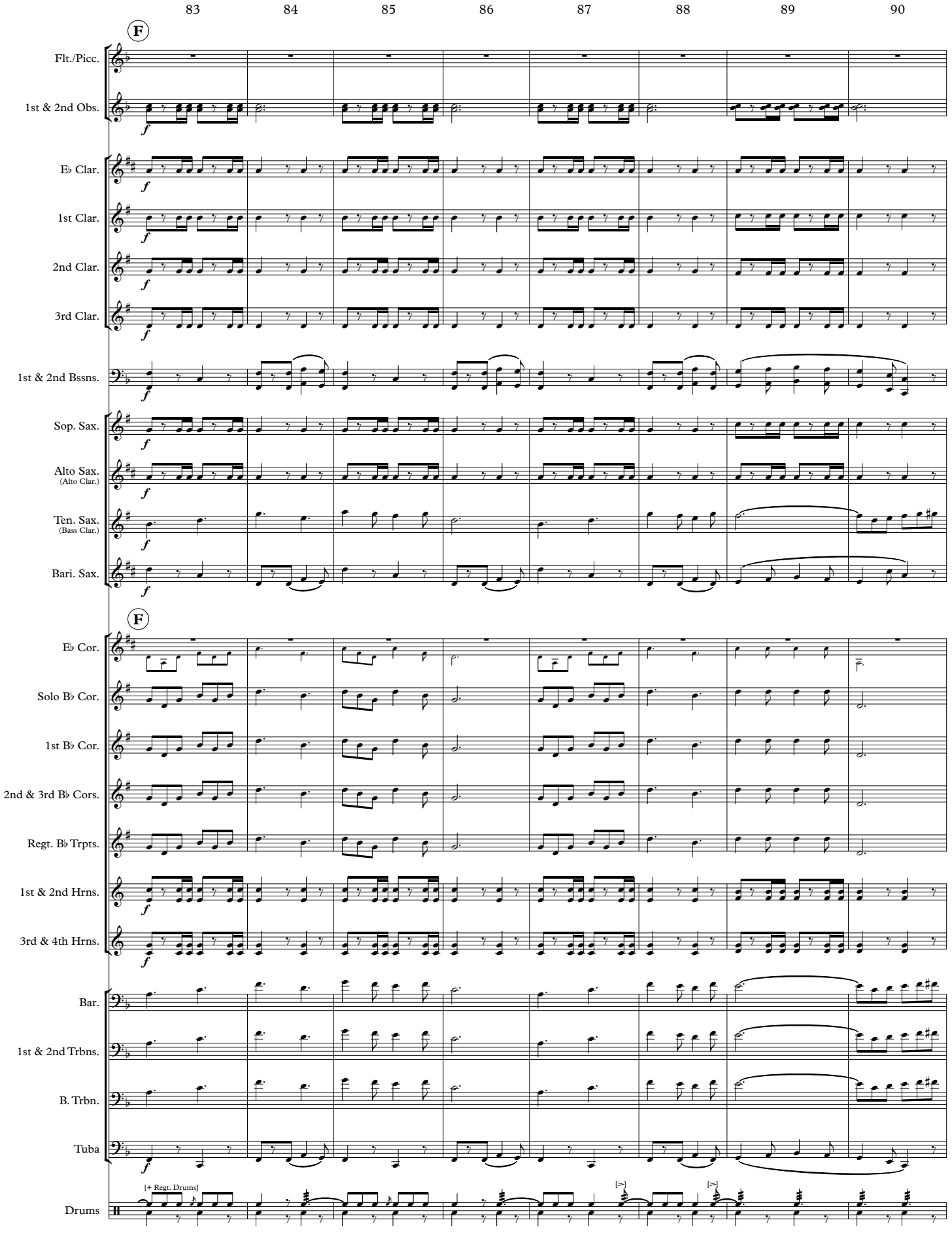
ANCHOR AND STAR
Full Score



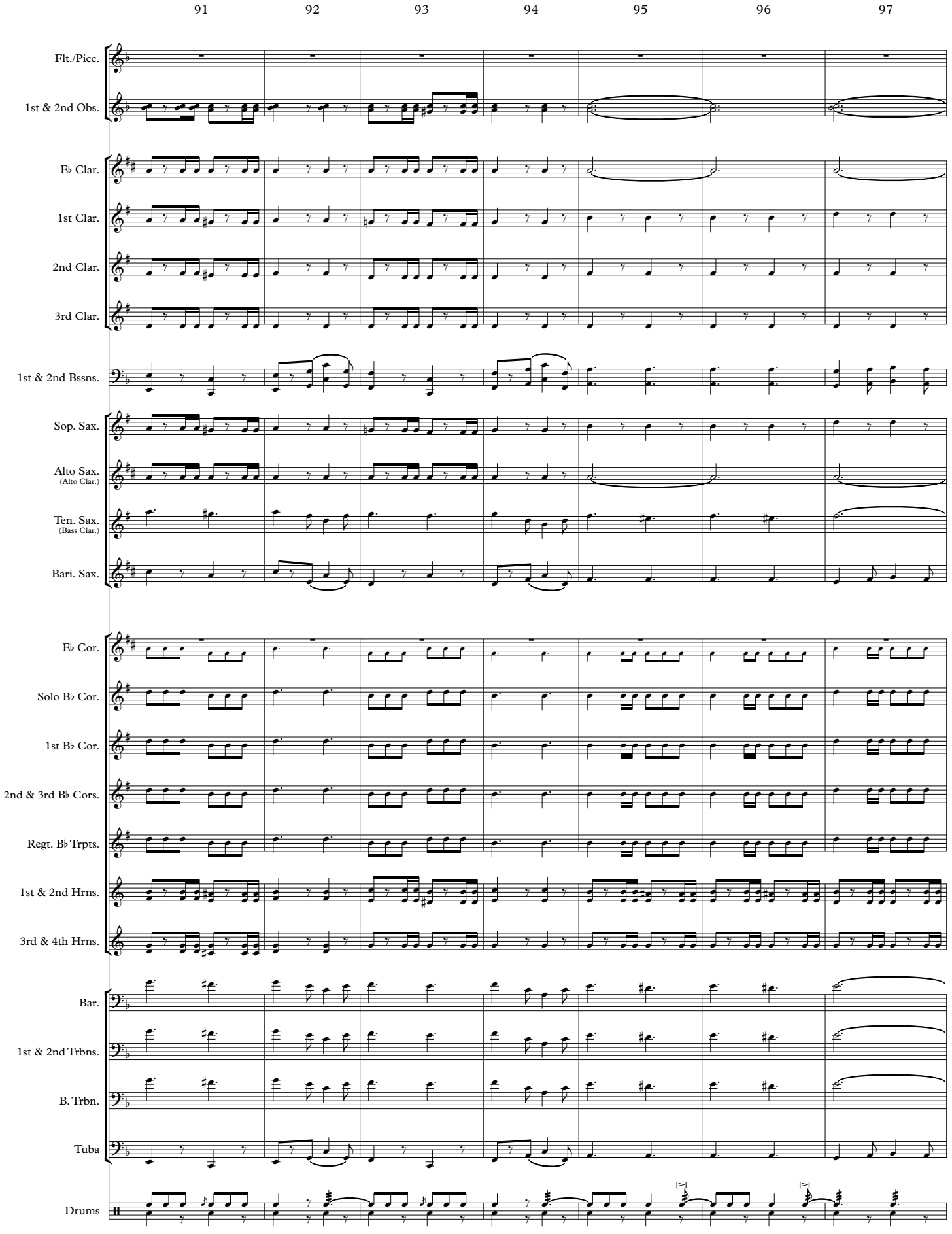

67
68
69
70
71
72
73
74
E
Flt./Picc.
1st & 2nd Obs.
[Play]
[mf]
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
(Alto Clar.)
Ten. Sax.
(Bass Clar.)
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[+ Cyms.]

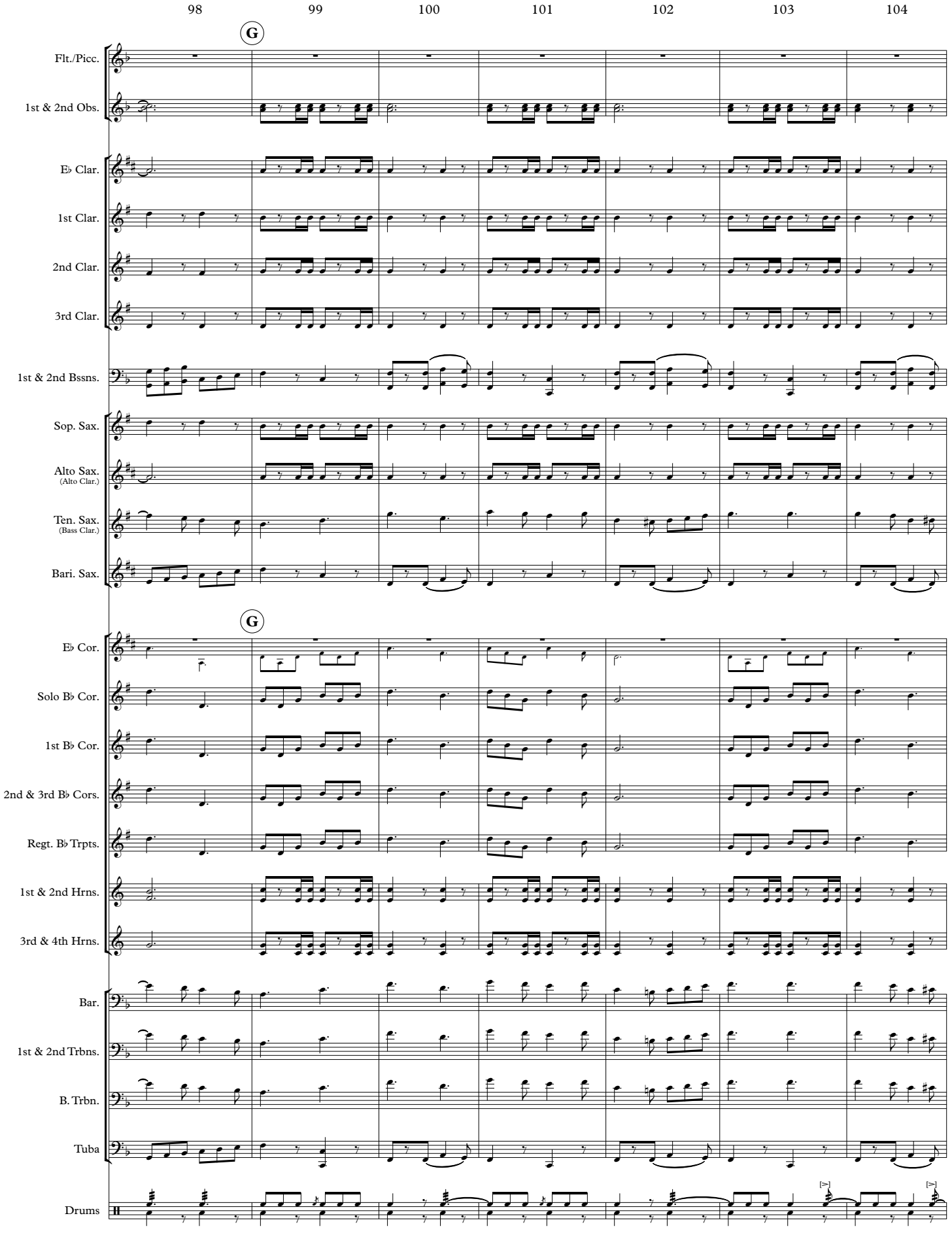
ANCHOR AND STAR
Full Score




83
84
85
86
87
88
89
90
F
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
(Alto Clar.)
Ten. Sax.
(Bass Clar.)
Bari. Sax.
F
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[+ Regt. Drums]

ANCHOR AND STAR
Full Score

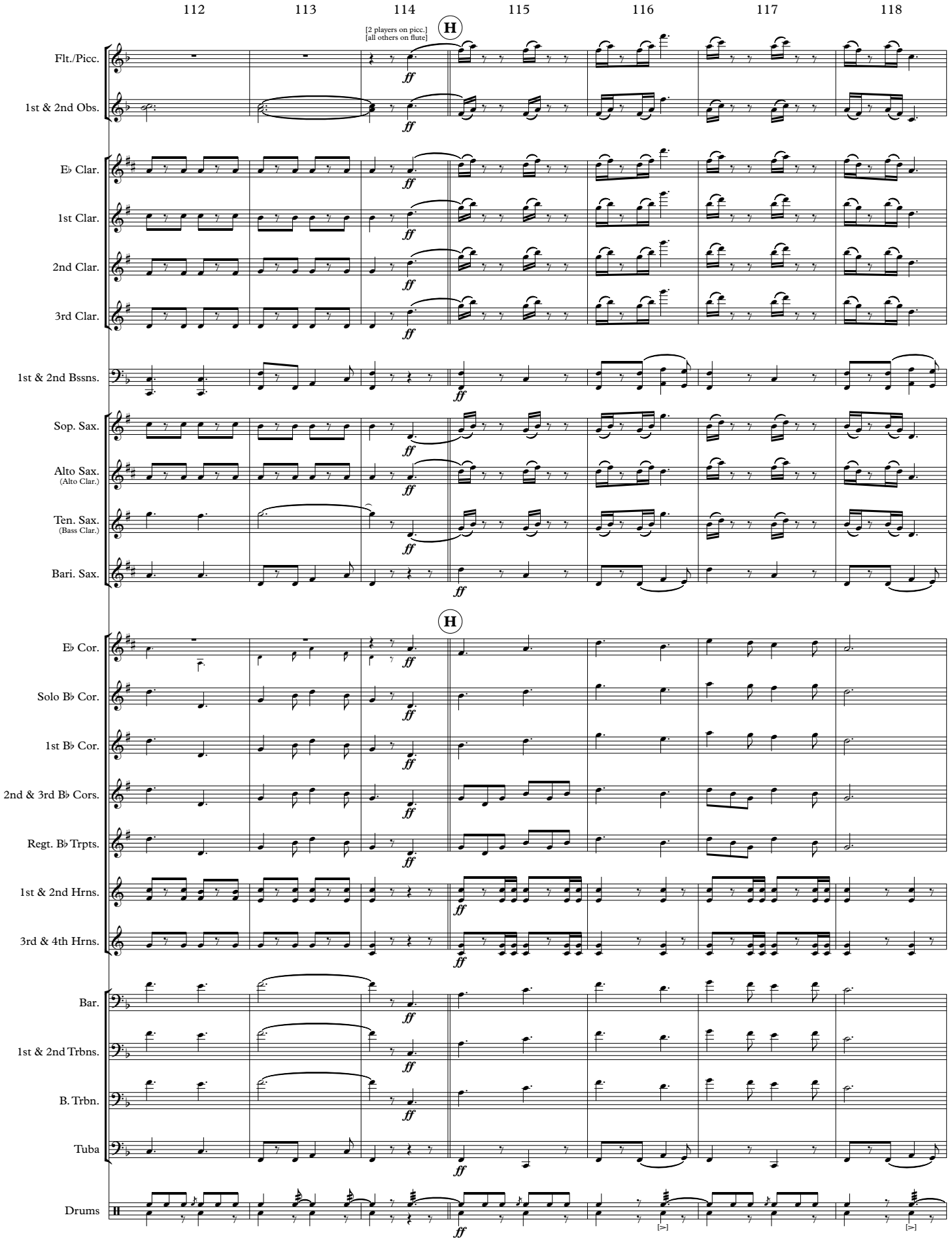



98
99
100
101
102
103
104
G
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
(Alto Clar.)
Ten. Sax.
(Bass Clar.)
Bari. Sax.
G
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

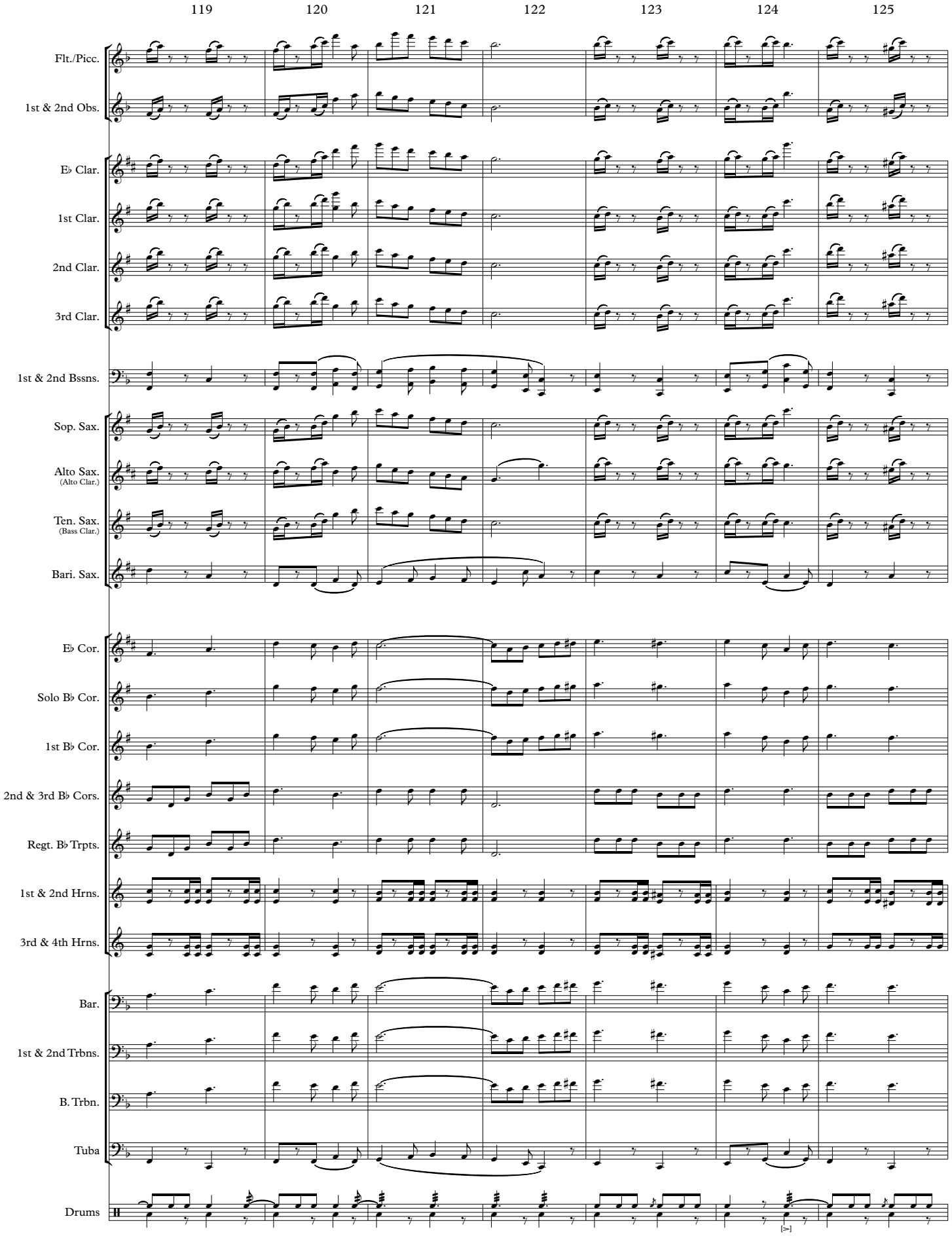
ANCHOR AND STAR
Full Score

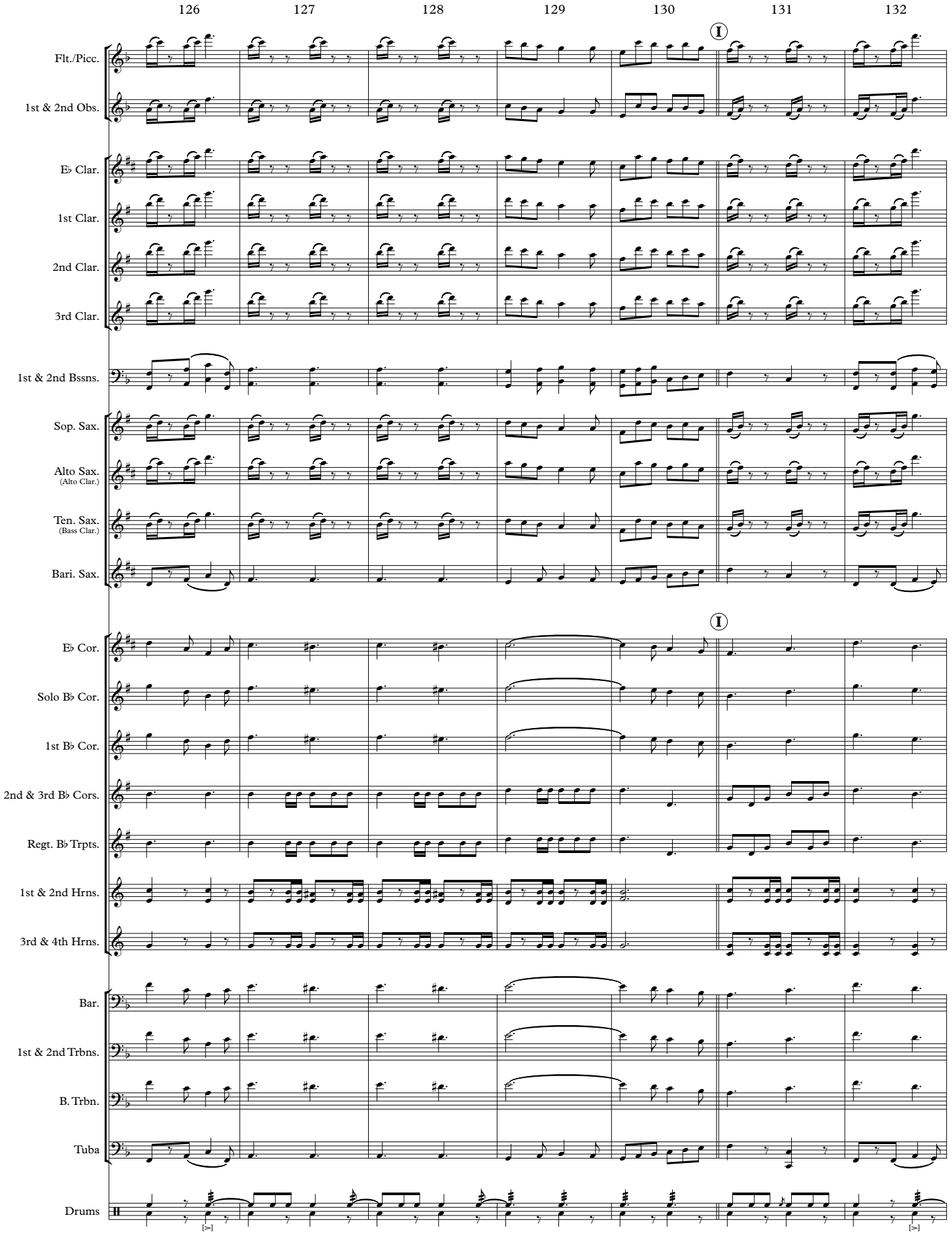
105 106 107 108 109 110 111

Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax. (Alto Clar.)
Ten. Sax. (Bass Clar.)
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

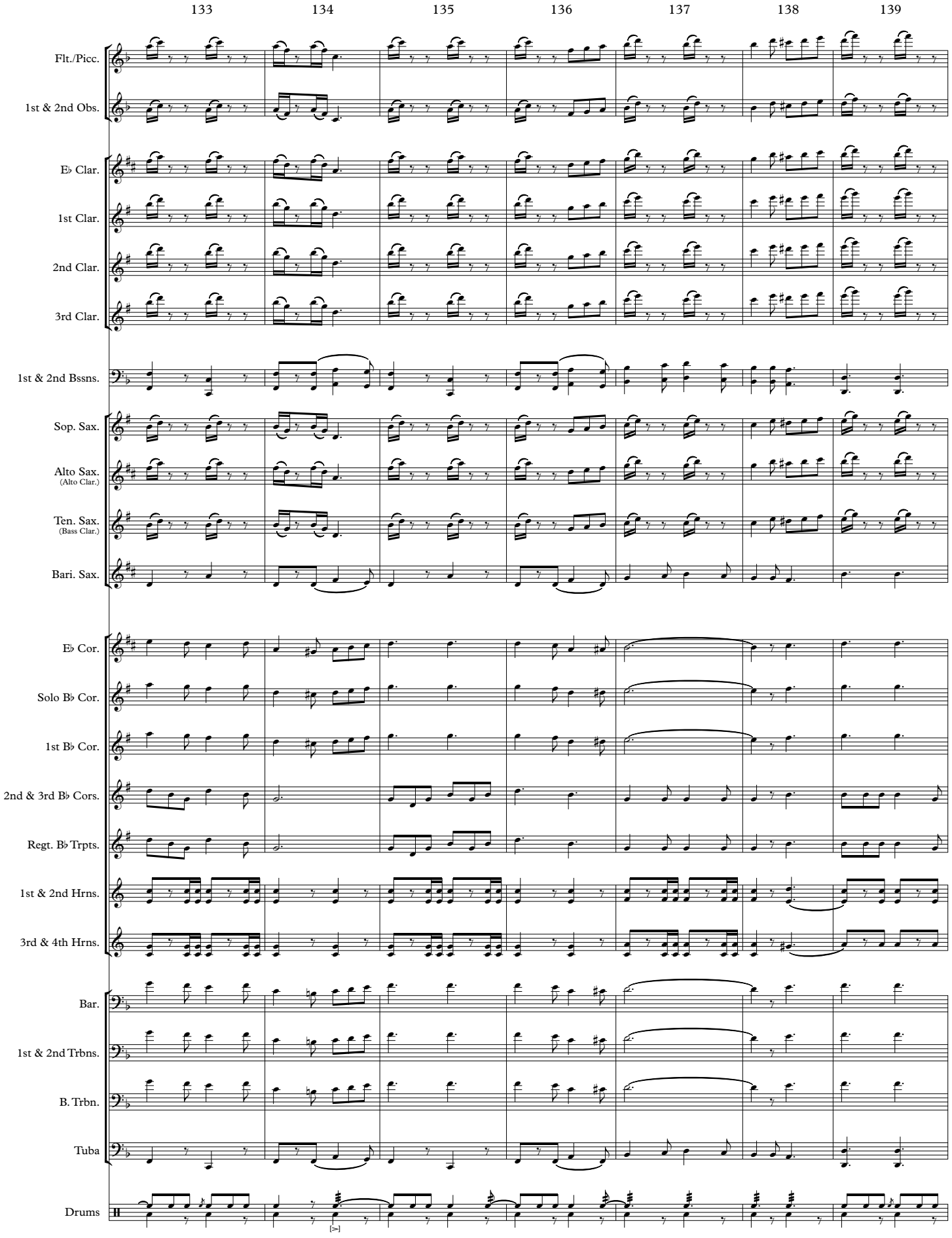

112
113
114
115
116
117
118
H
[2 players on picc.]
[all others on flute]
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
(Alto Clar.)
Ten. Sax.
(Bass Clar.)
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
ff

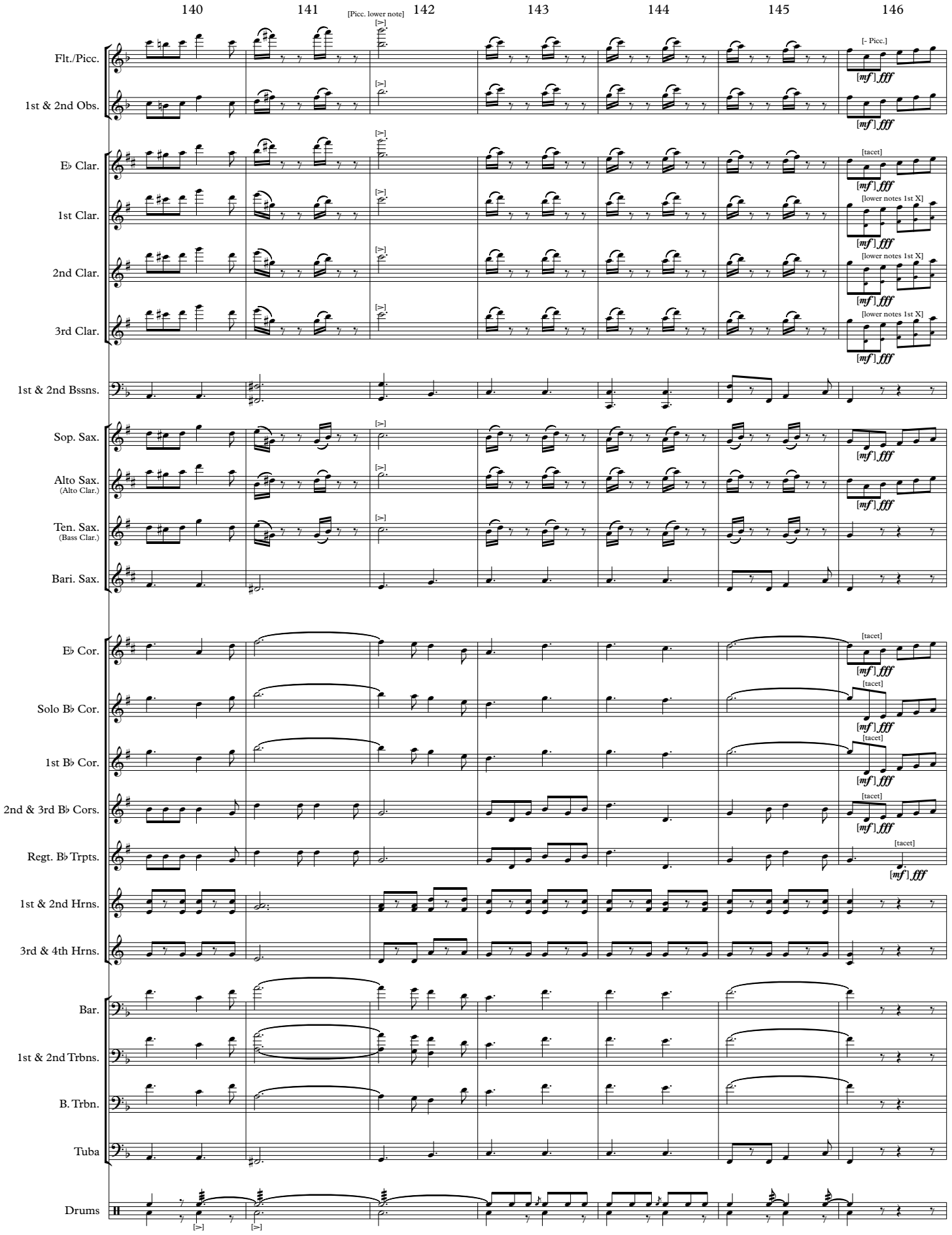
ANCHOR AND STAR
Full Score



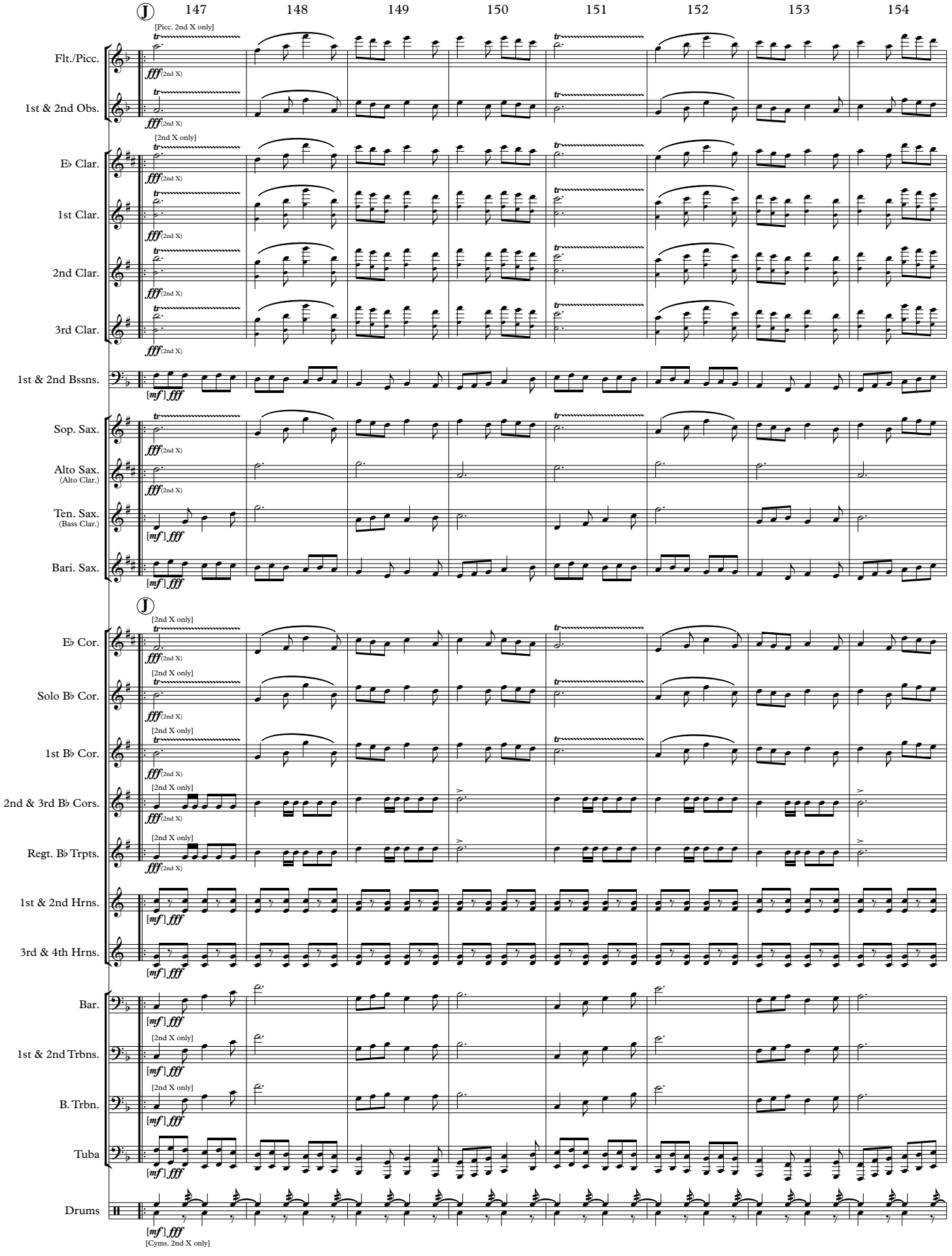

126
127
128
129
130
I
131
132
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
(Alto Clar.)
Ten. Sax.
(Bass Clar.)
Bari. Sax.
I
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

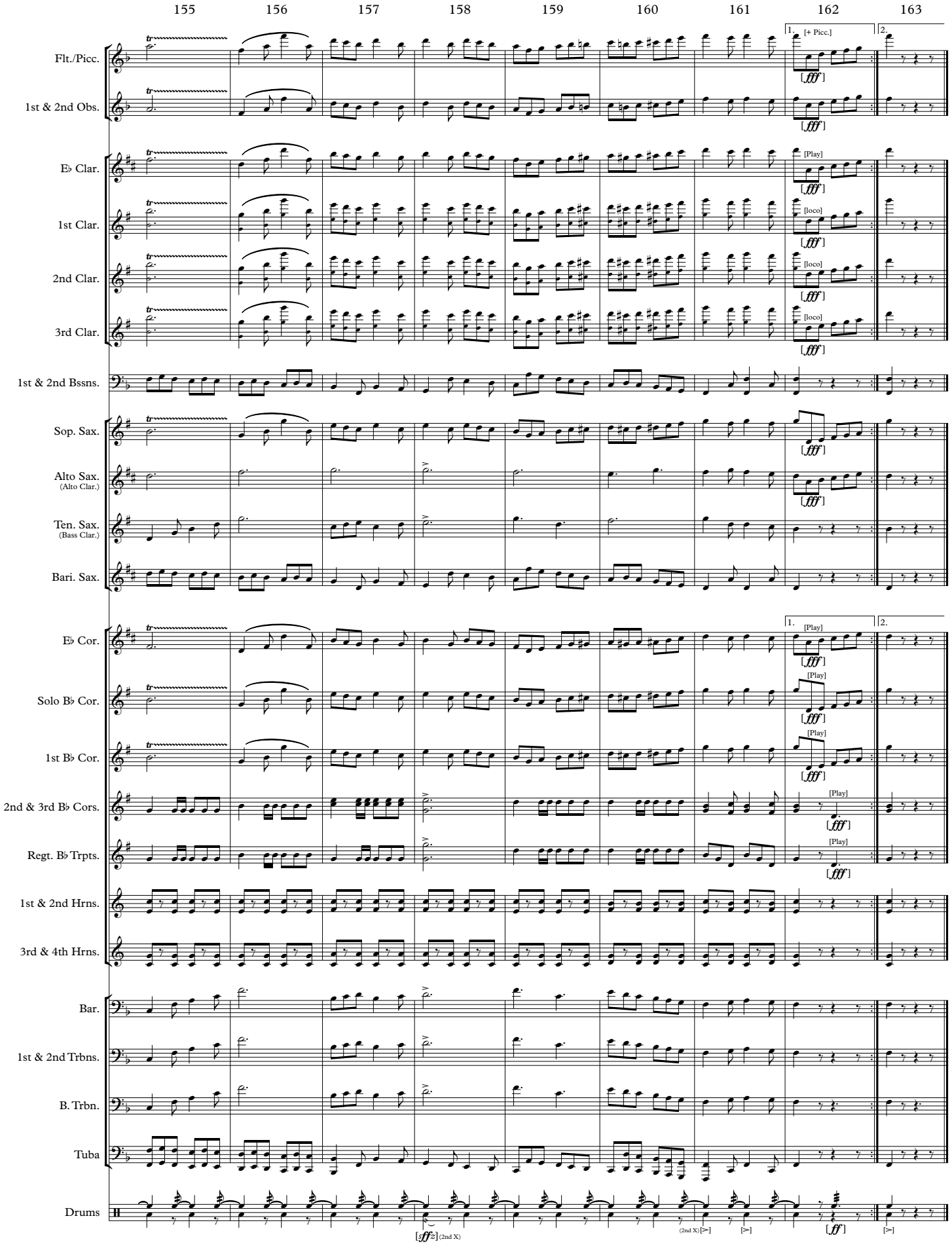
ANCHOR AND STAR
Full Score




140
141
[Picc. lower note]
142
143
144
145
146
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
(Alto Clar.)
Ten. Sax.
(Bass Clar.)
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[- Picc.]
[tacet]
[lower notes 1st X]
[mf] fff

ANCHOR AND STAR
Full Score




155
156
157
158
159
160
161
162
163
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
(Alto Clar.)
Ten. Sax.
(Bass Clar.)
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
Regt. B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1.
2.
[+ Picc.]
[Play]
[loco]
[fff]
[ff]
[sffz] (2nd X)
(2nd X)

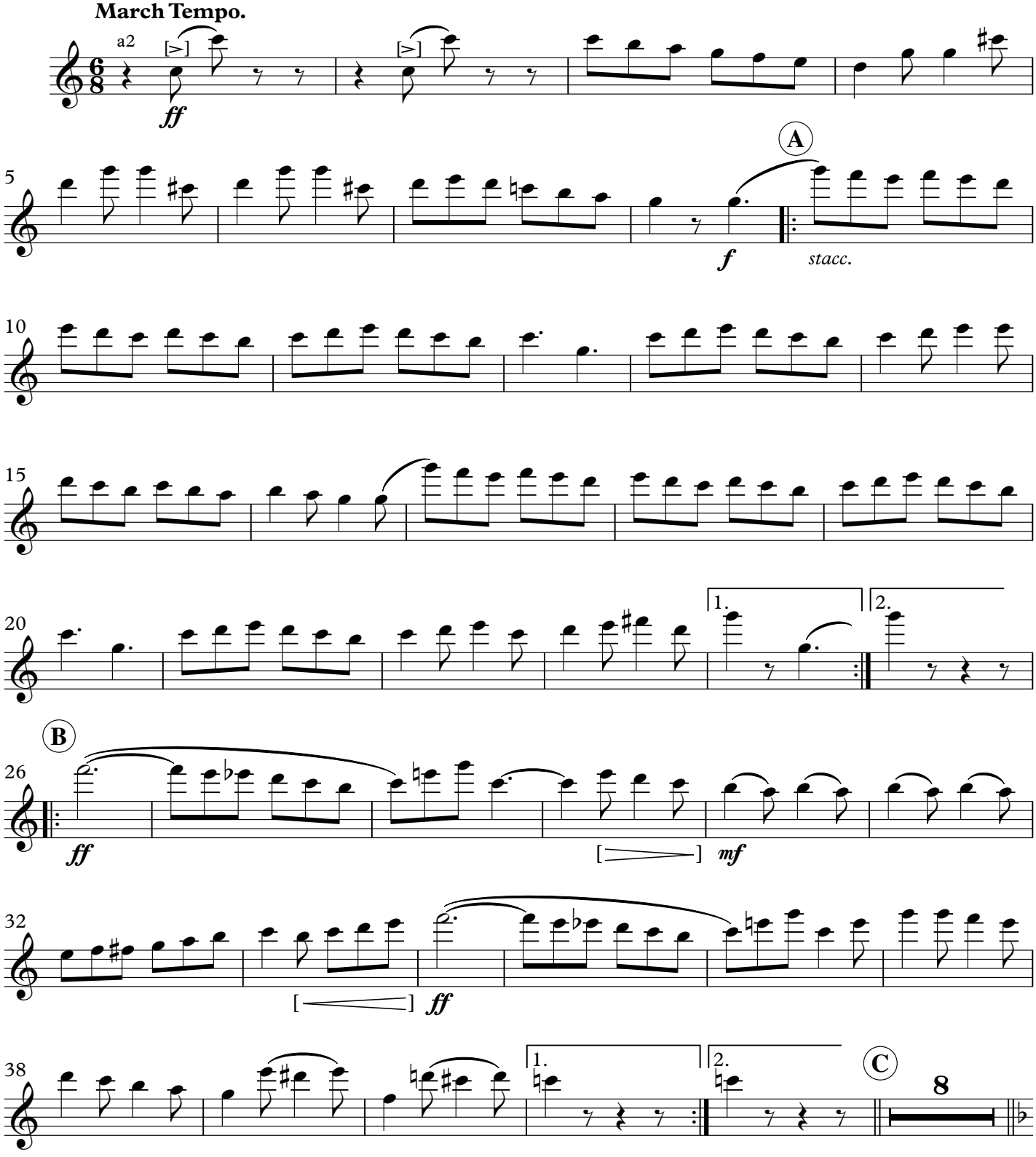
March

ANCHOR AND STAR

(1918)

Flute/Piccolo

JOHN PHILIP SOUSA



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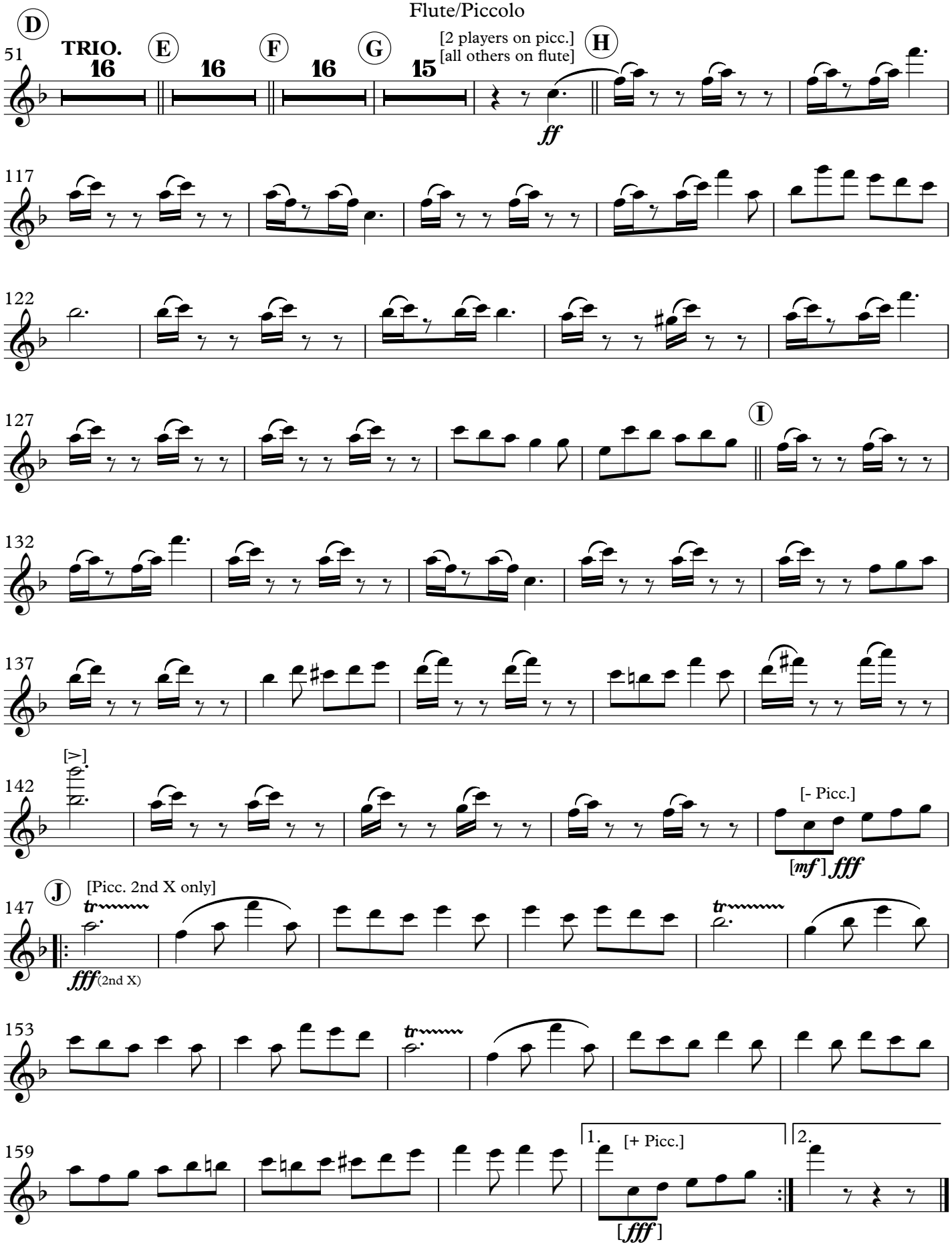
ANCHOR AND STAR

Flute/Piccolo



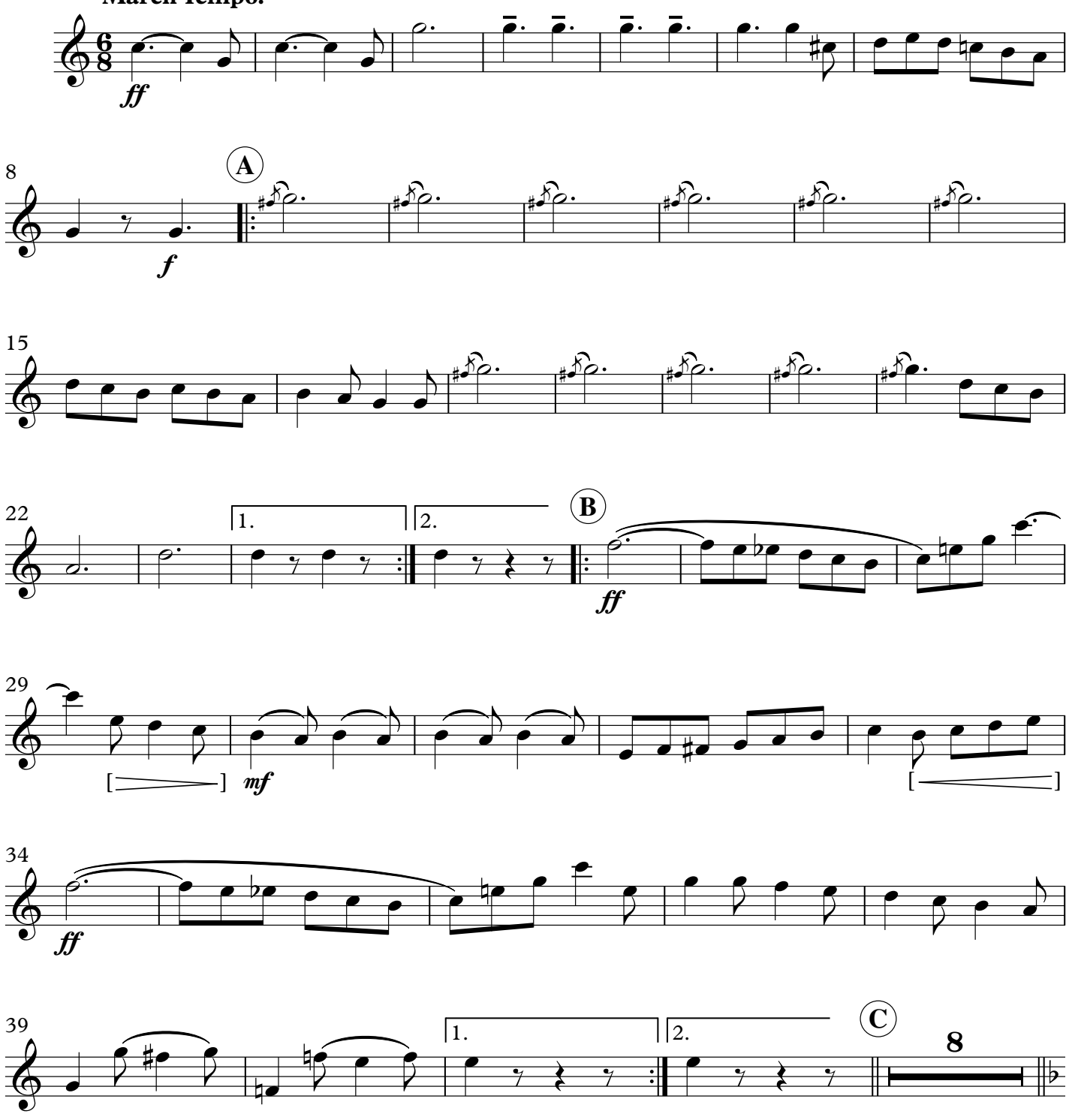
March

ANCHOR AND STAR

(1918)

1st Oboe

JOHN PHILIP SOUSA



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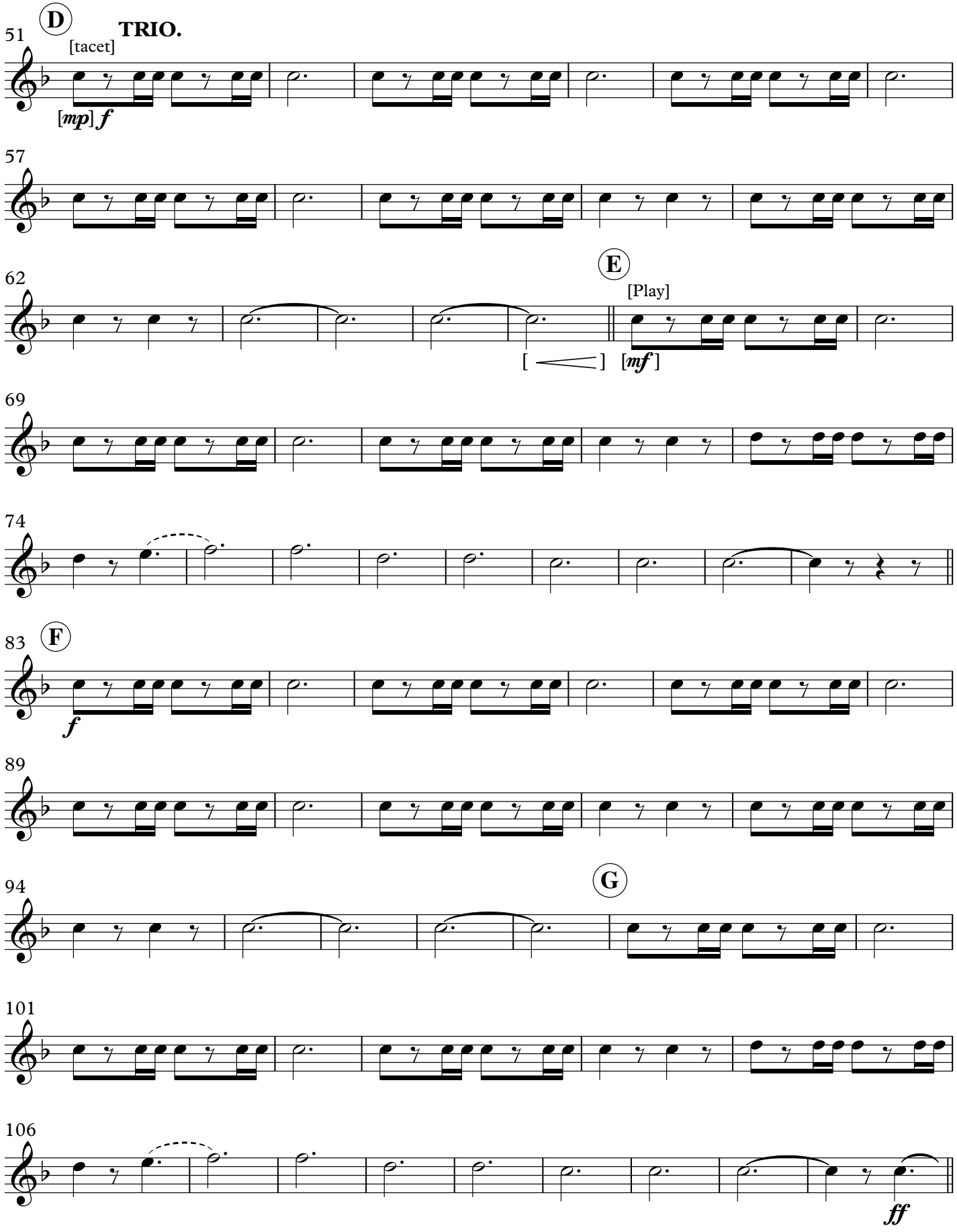
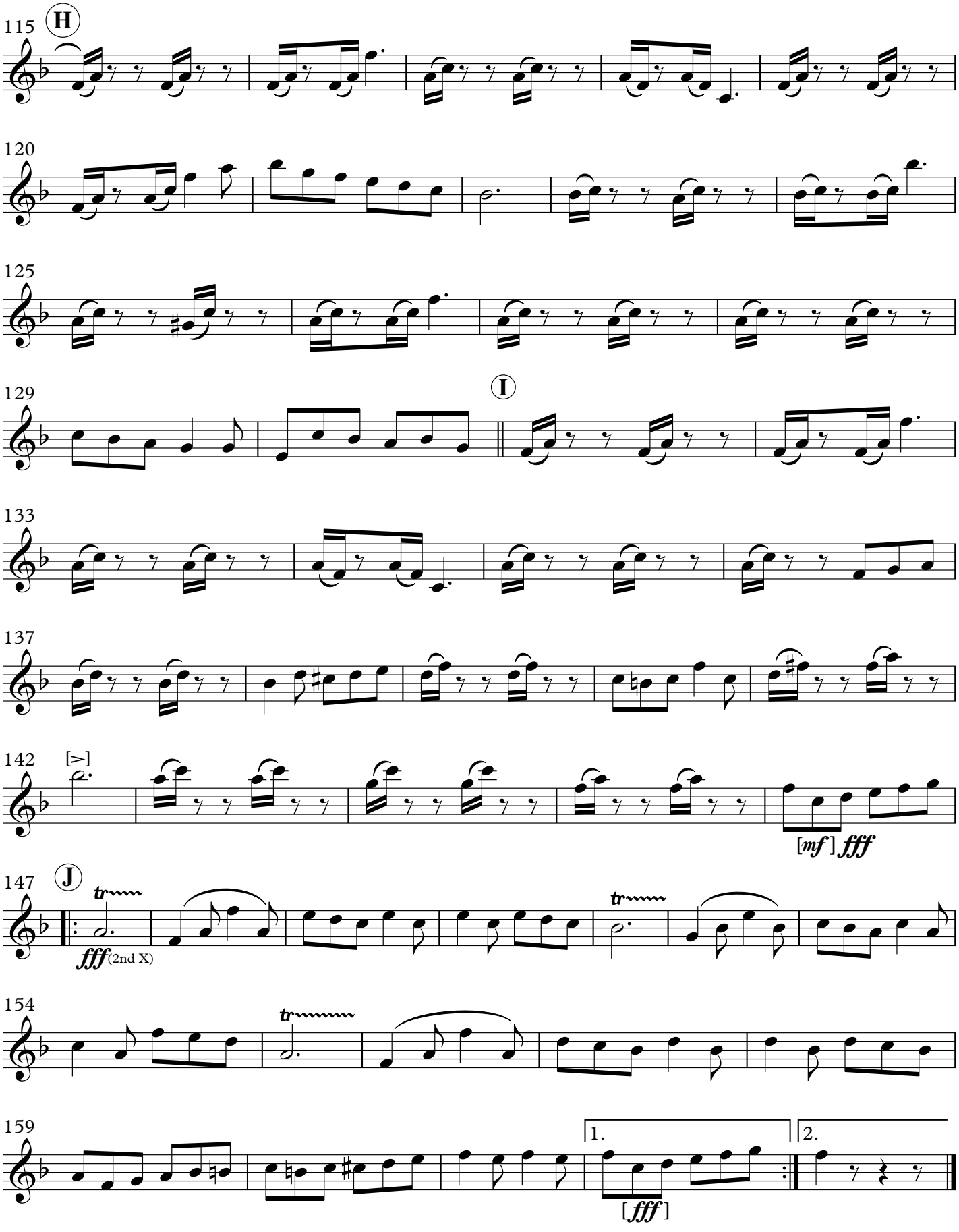
ANCHOR AND STAR
1st Oboe




115
H
120
125
129
I
133
137
142
[>]
[mf] fff
147
J
tr
fff (2nd X)
154
159
1.
2.
[fff]

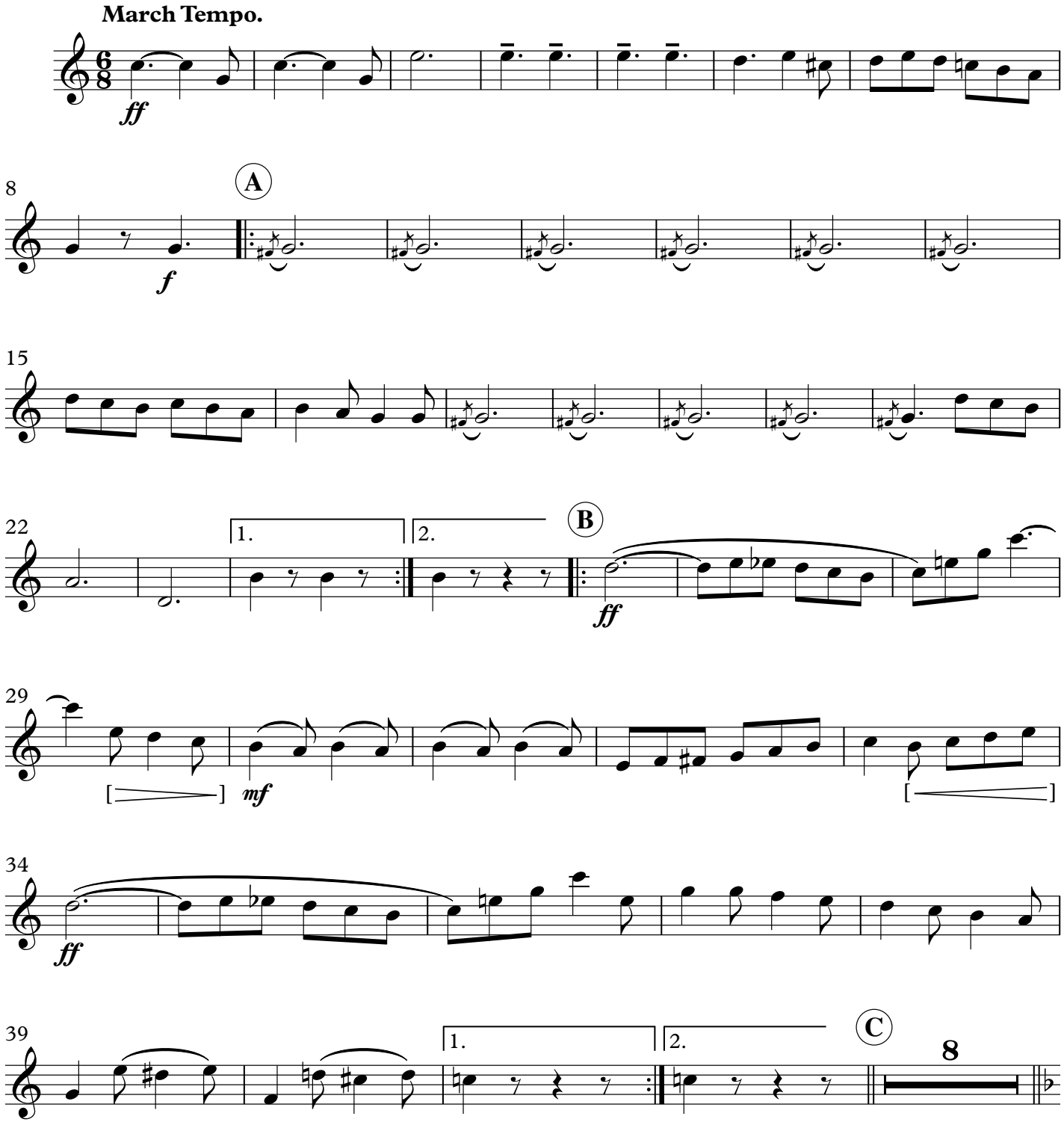
March

ANCHOR AND STAR

(1918)

2nd Oboe

JOHN PHILIP SOUSA



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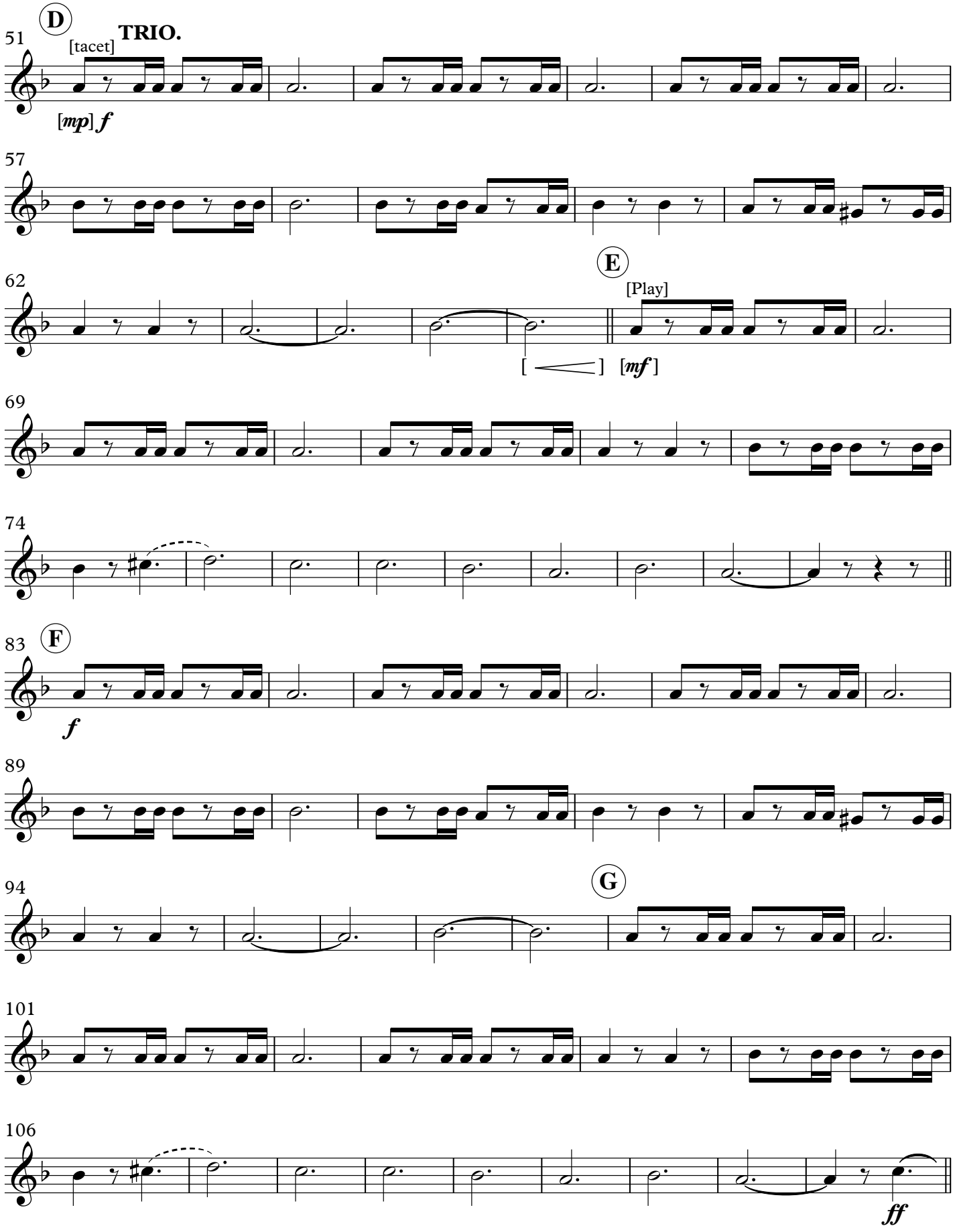
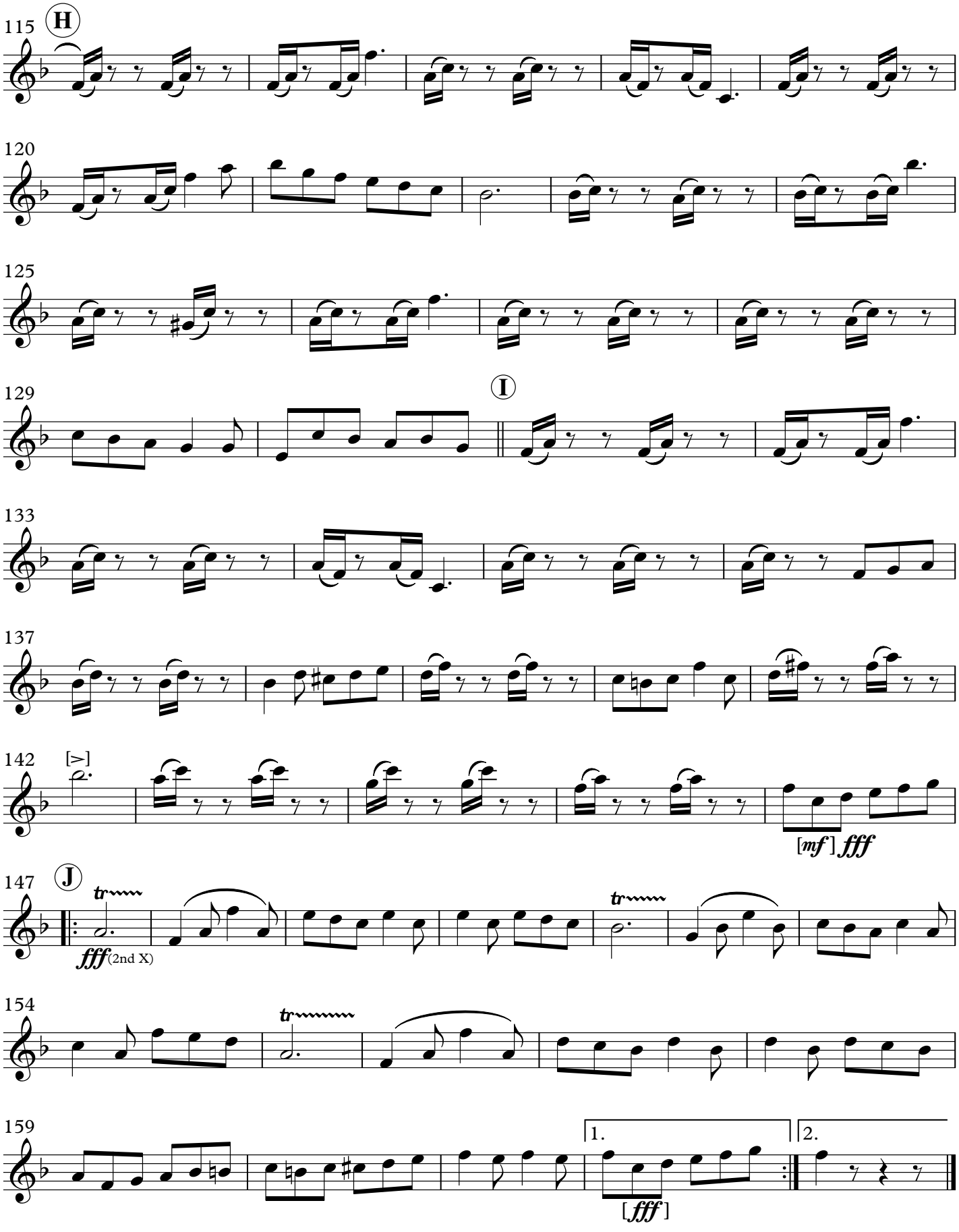
ANCHOR AND STAR
2nd Oboe




115
H
120
125
129
I
133
137
142
[>]
[mf] fff
147
J
tr
fff (2nd X)
154
159
1.
2.
[fff]

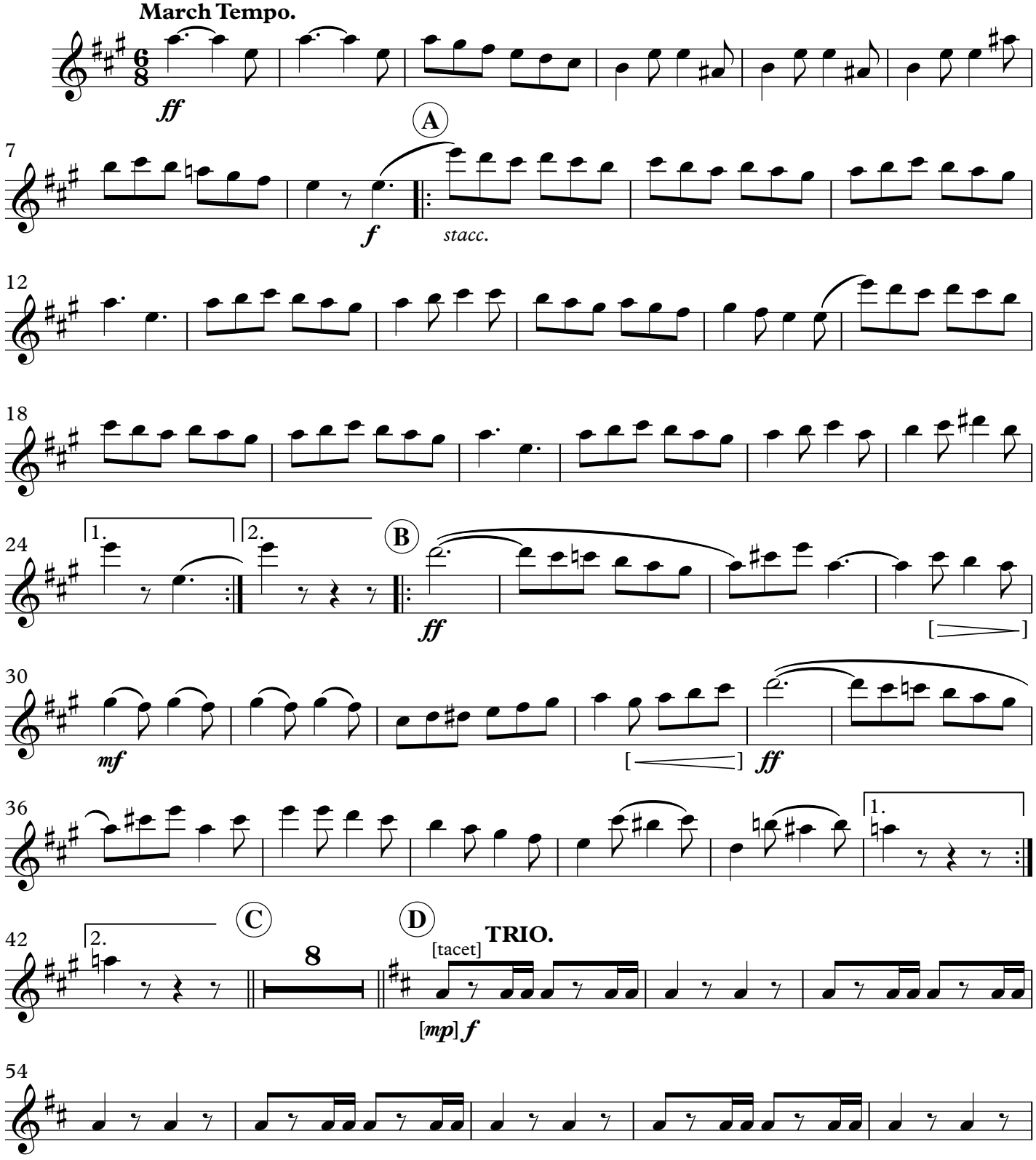
March

ANCHOR AND STAR

(1918)

JOHN PHILIP SOUSA

E♭ Clarinet



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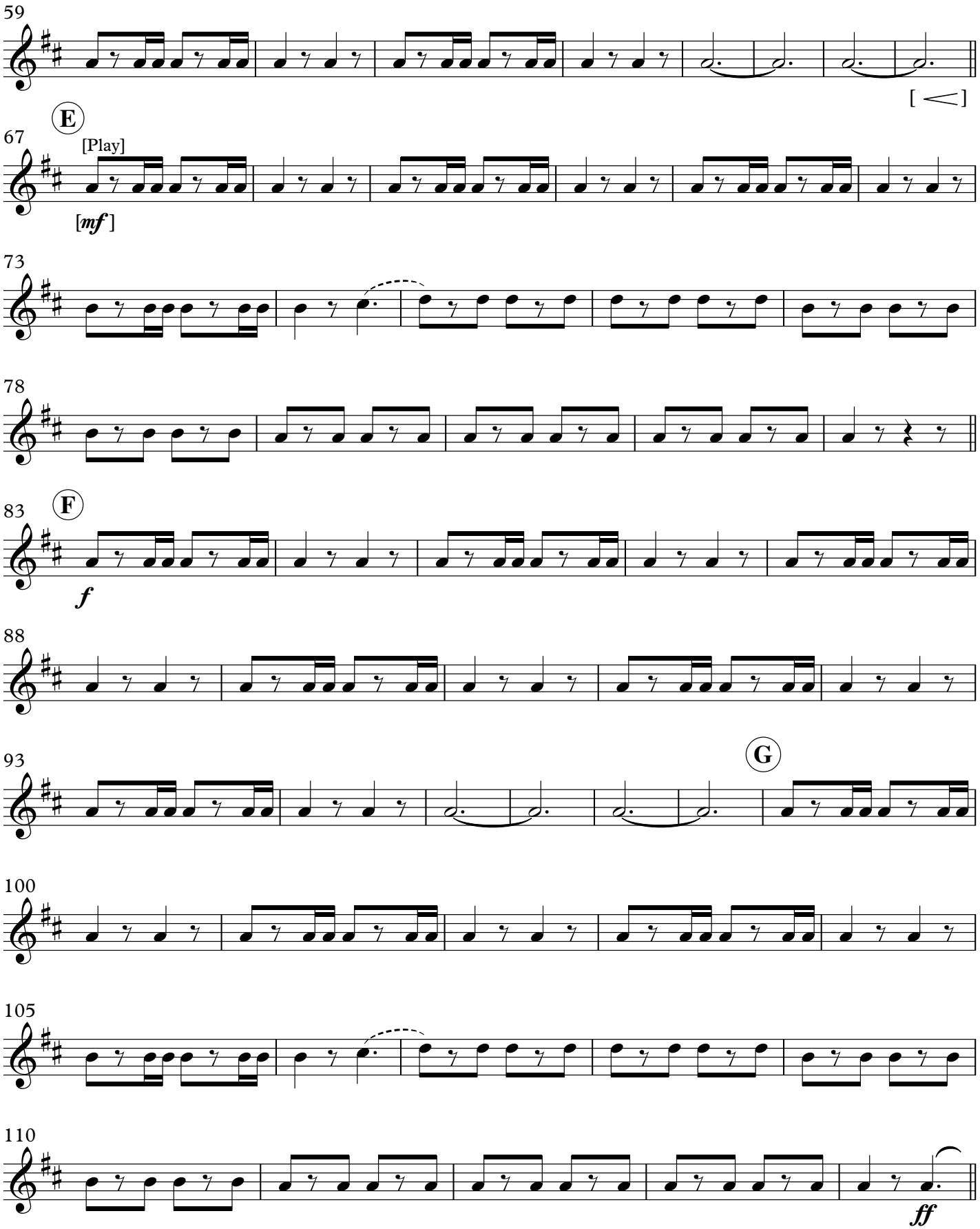
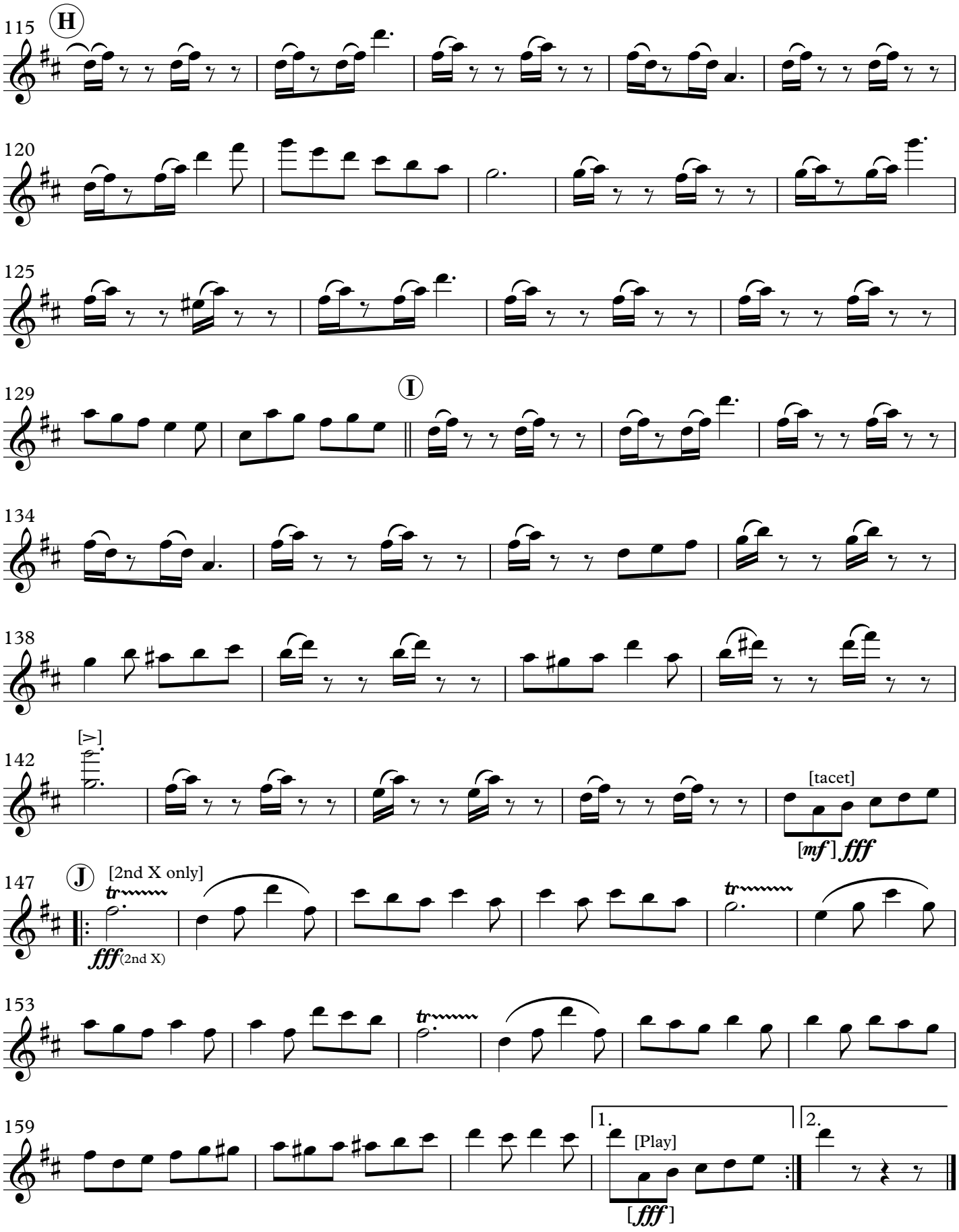
ANCHOR AND STAR

E♭ Clarinet




115
H
120
125
129
I
134
138
142
[>]
[tacet]
[mf] fff
147
J
[2nd X only]
tr
fff (2nd X)
153
159
1.
2.
[Play]
[fff]

March

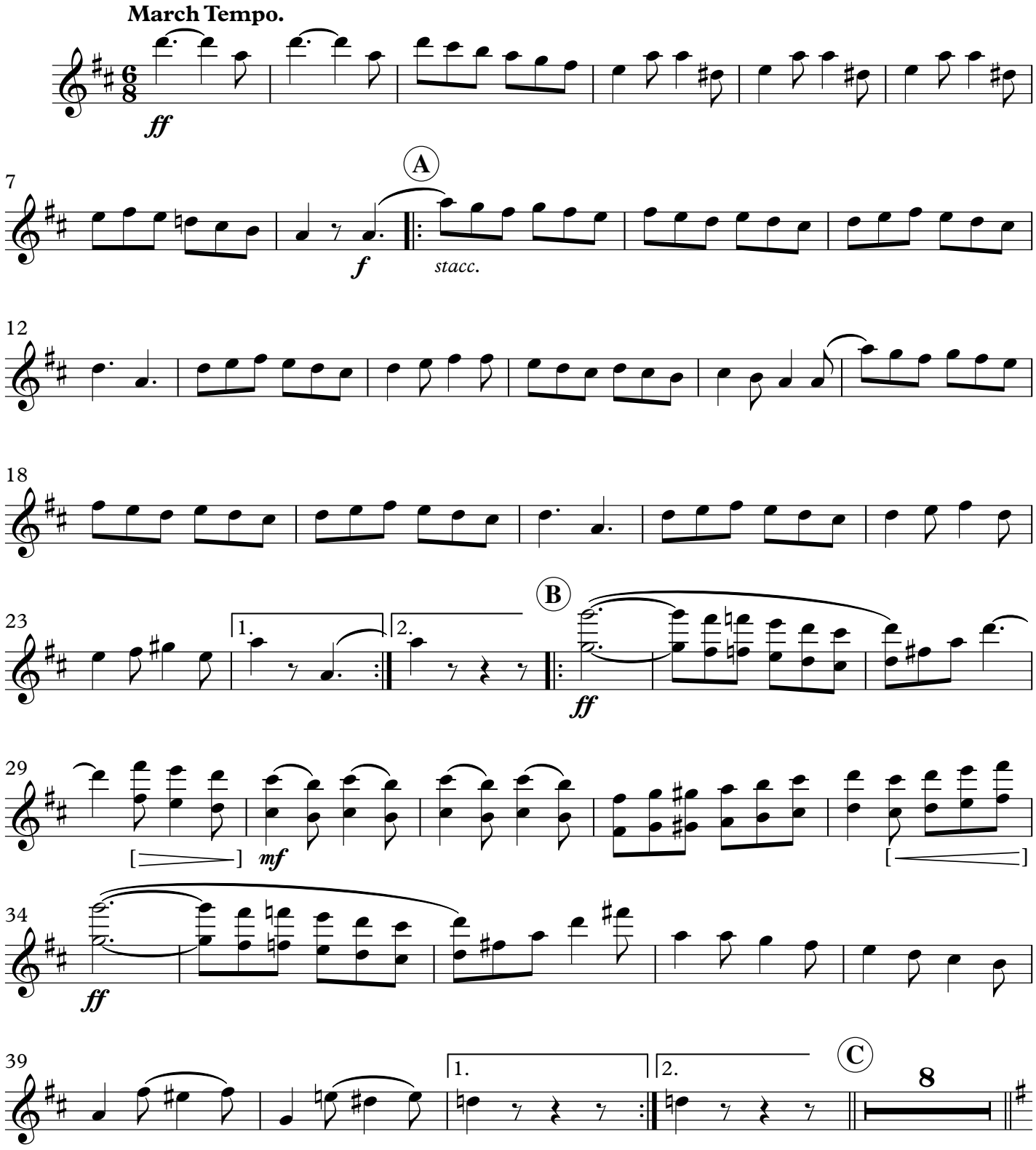
ANCHOR AND STAR

(1918)

JOHN PHILIP SOUSA

1st B♭ Clarinet

March Tempo.



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ANCHOR AND STAR

1st B♭ Clarinet

51 **D** **TRIO.**

[*mp*] ***f***

57

63 **E**

[ ] [***mf***]

70

76

82 **F**

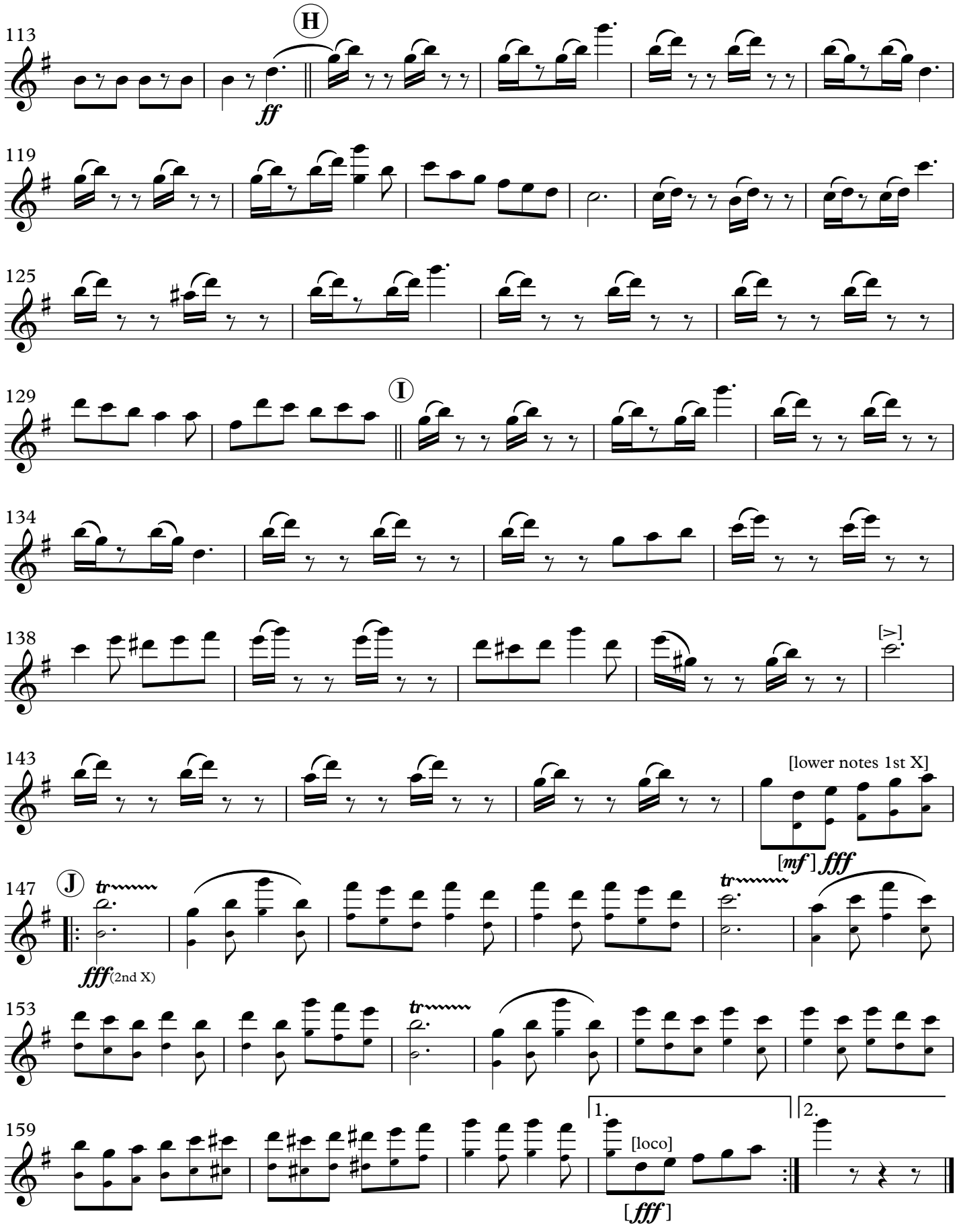
f

88

94 **G**

101

107


113
H
ff
119
125
129
I
134
138
[>]
143
[lower notes 1st X]
[mf] fff
147
J
tr
fff (2nd X)
153
159
1.
2.
[loco]
[fff]

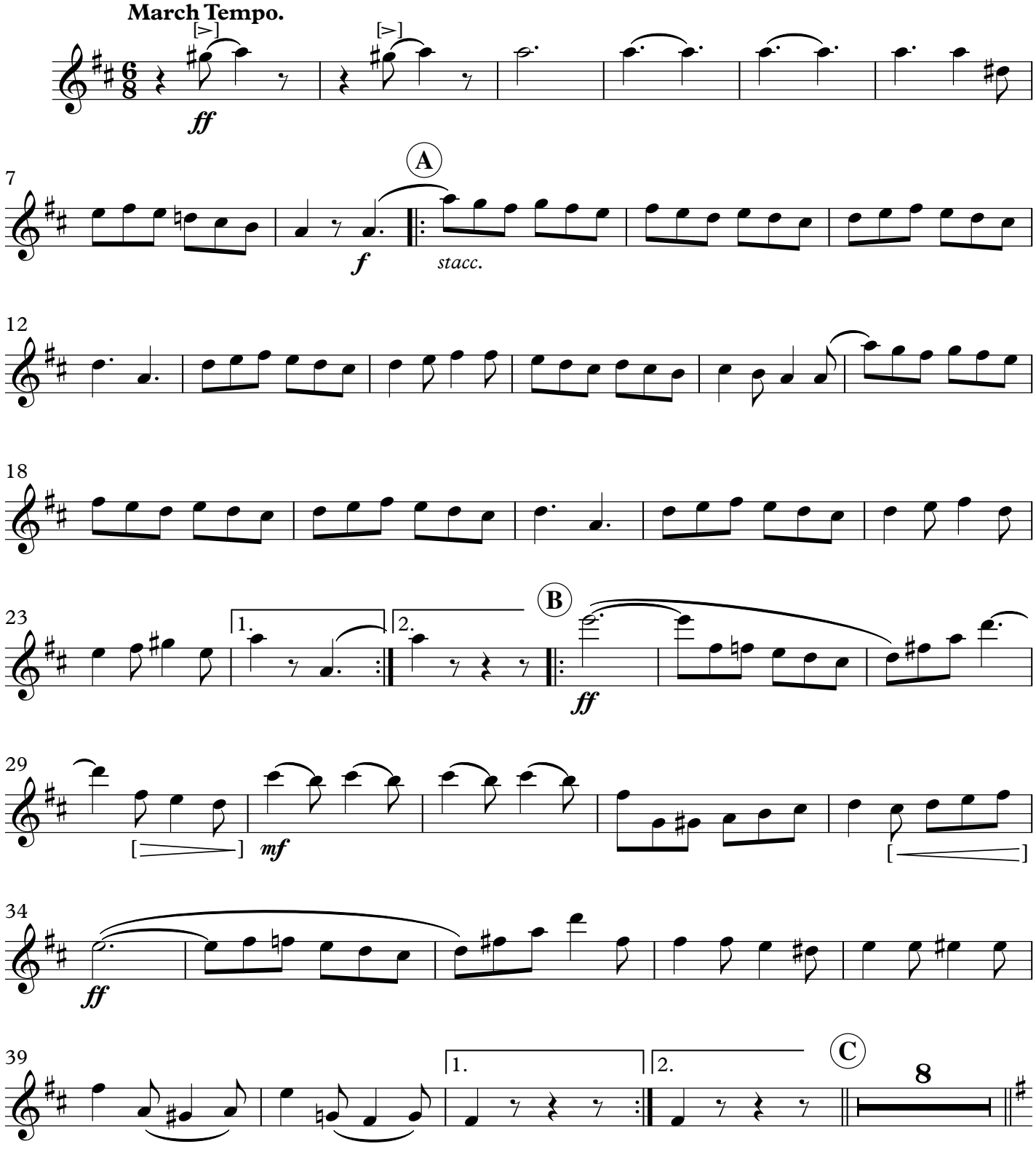
March

ANCHOR AND STAR

(1918)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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ANCHOR AND STAR

2nd B♭ Clarinet

51 **D** **TRIO.**

[*mp*] ***f***

57

63 **E**

[ ] [***mf***]

70

76

82 **F**

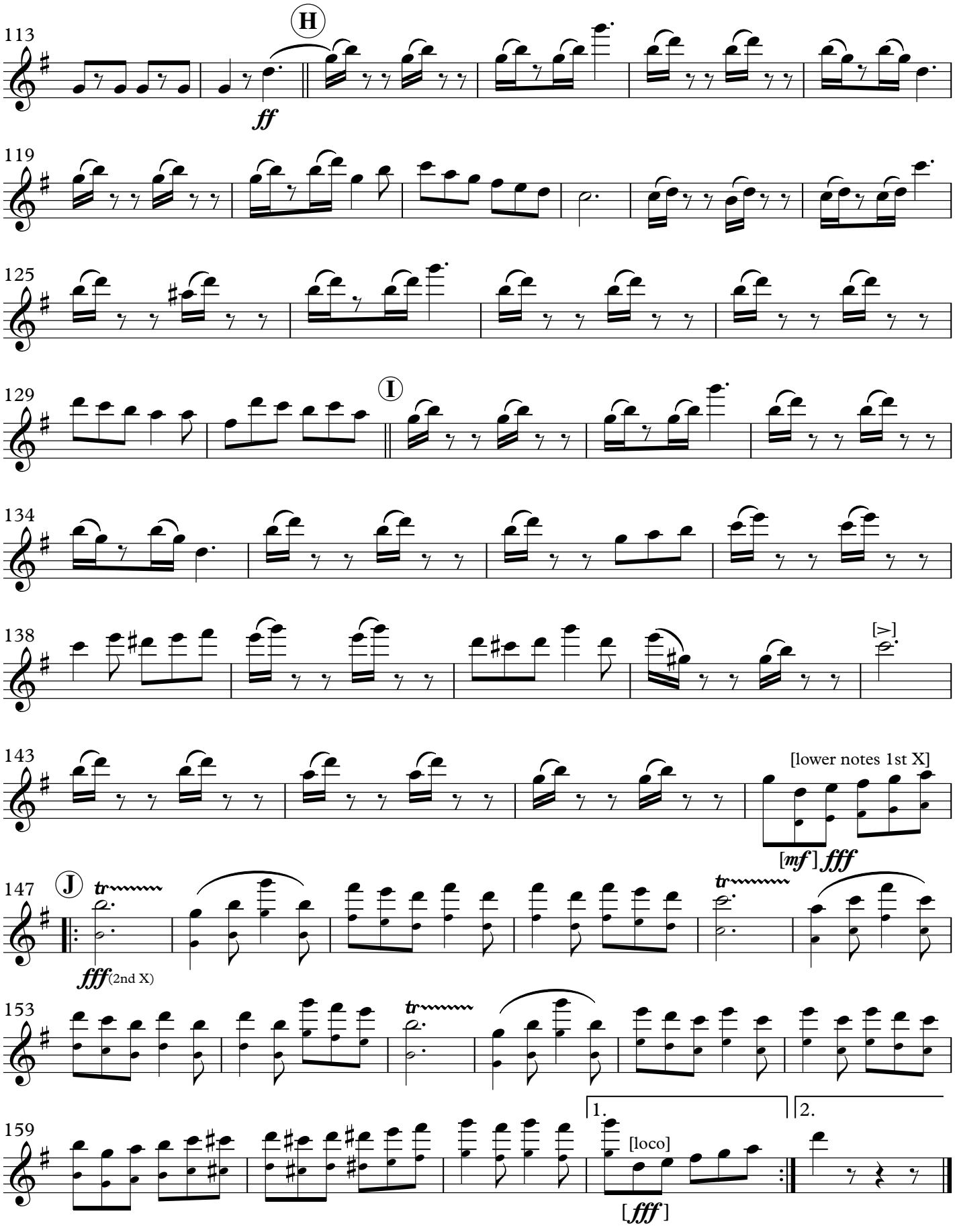
f

88

94 **G**

101

107


113
H
ff
119
125
129
I
134
138
[>]
143
[lower notes 1st X]
[mf] fff
147
J
tr
fff (2nd X)
153
159
1.
2.
[loco]
[fff]

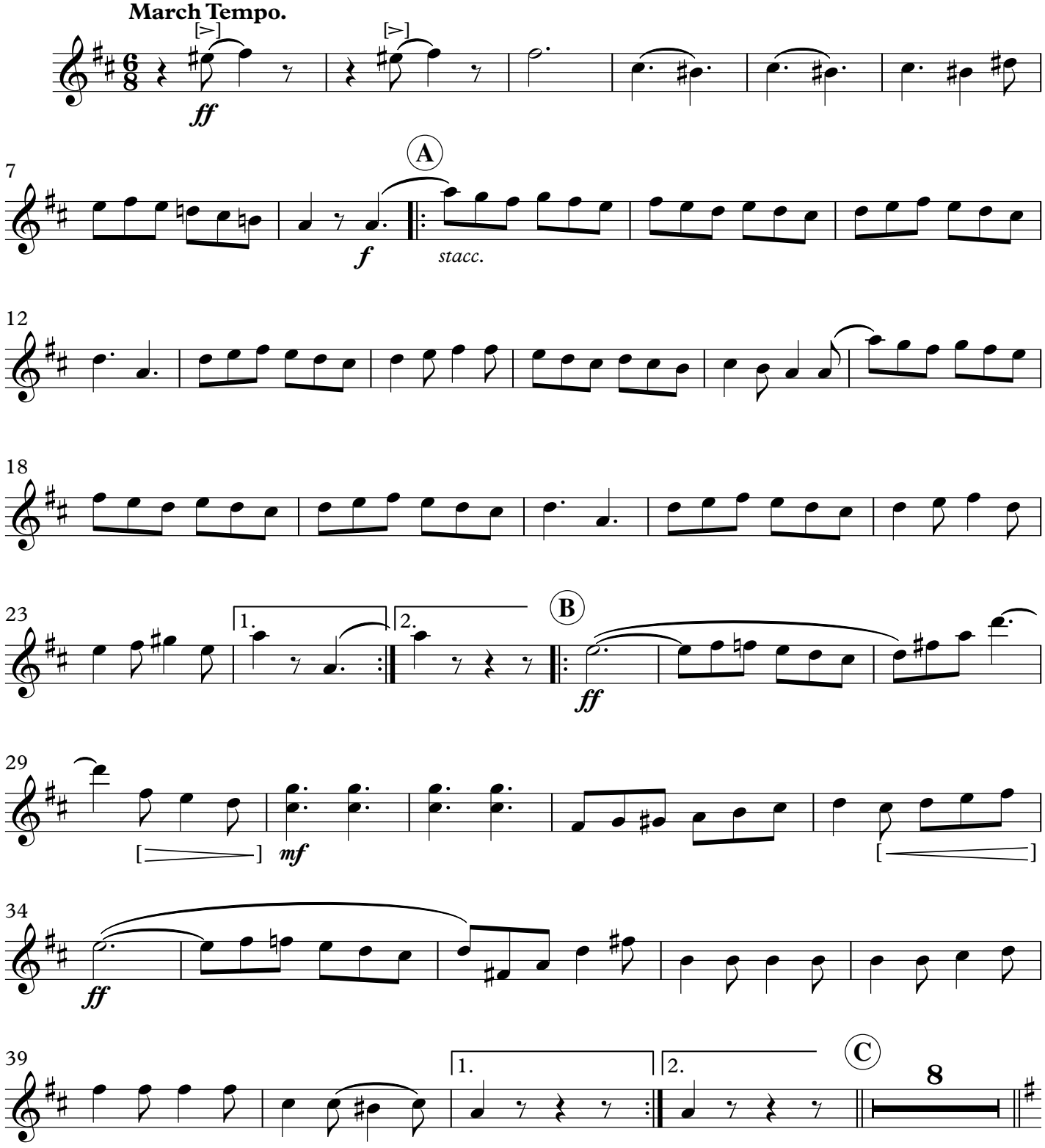
March

ANCHOR AND STAR

(1918)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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ANCHOR AND STAR

3rd B♭ Clarinet

51 **D** **TRIO.**

[*mp*] ***f***

57

63 **E**

[ ] [***mf***]

70

76

82 **F**

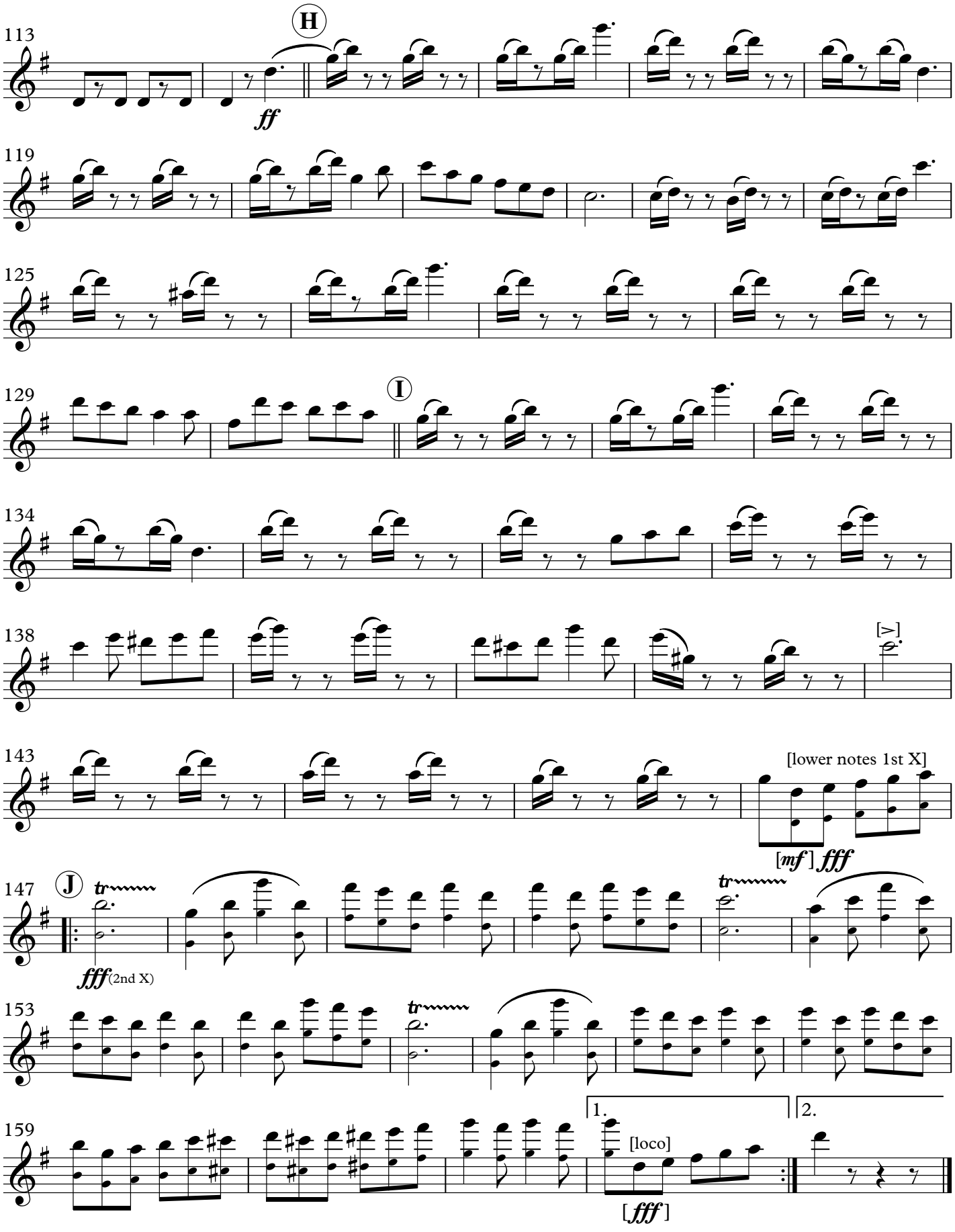
f

88

94 **G**

101

107


113
H
ff
119
125
129
I
134
138
[>]
143
[lower notes 1st X]
[mf] fff
147
J
tr
fff (2nd X)
153
159
1.
2.
[loco]
[fff]

March

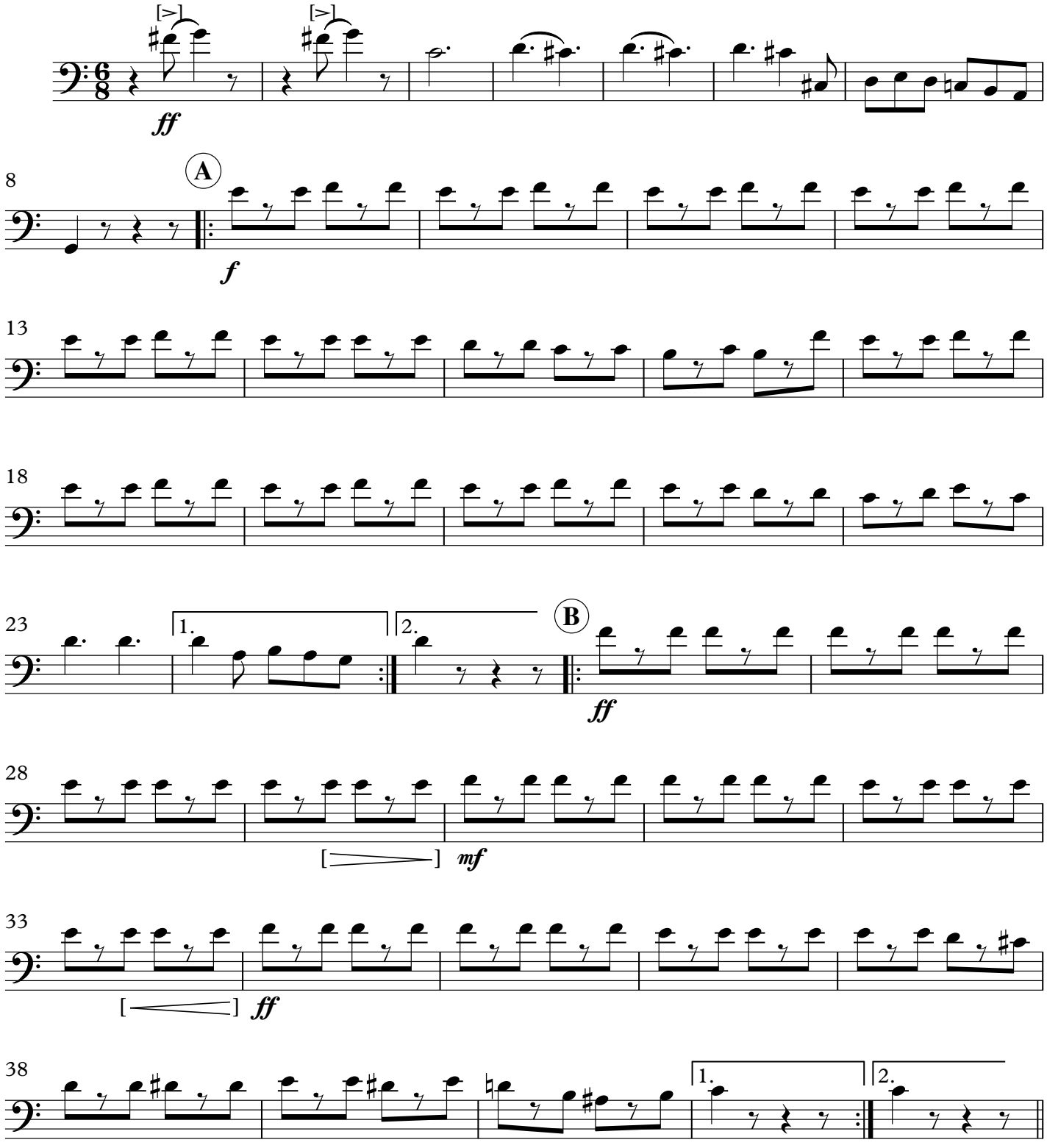
ANCHOR AND STAR

(1918)

1st Bassoon

JOHN PHILIP SOUSA

March Tempo.



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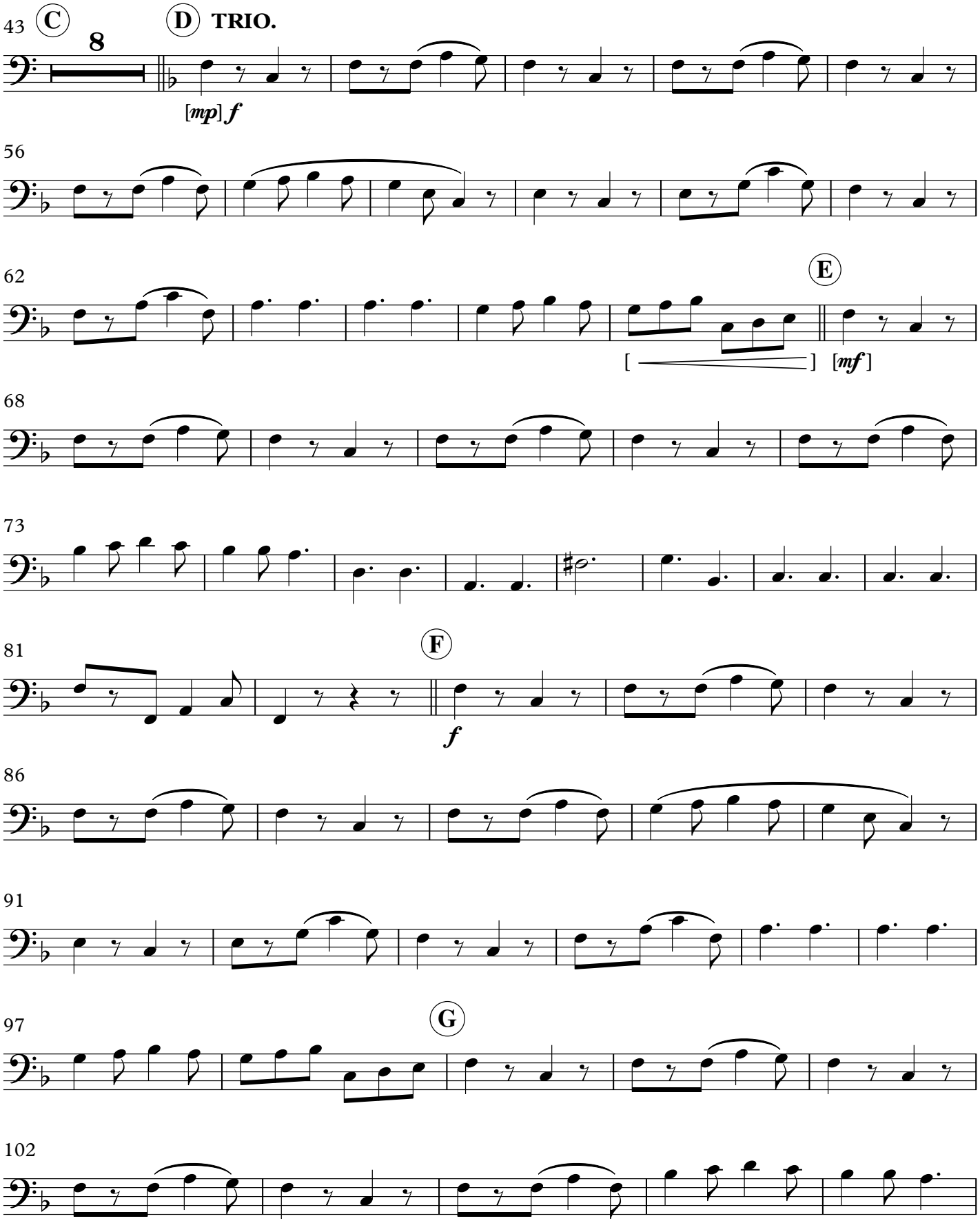
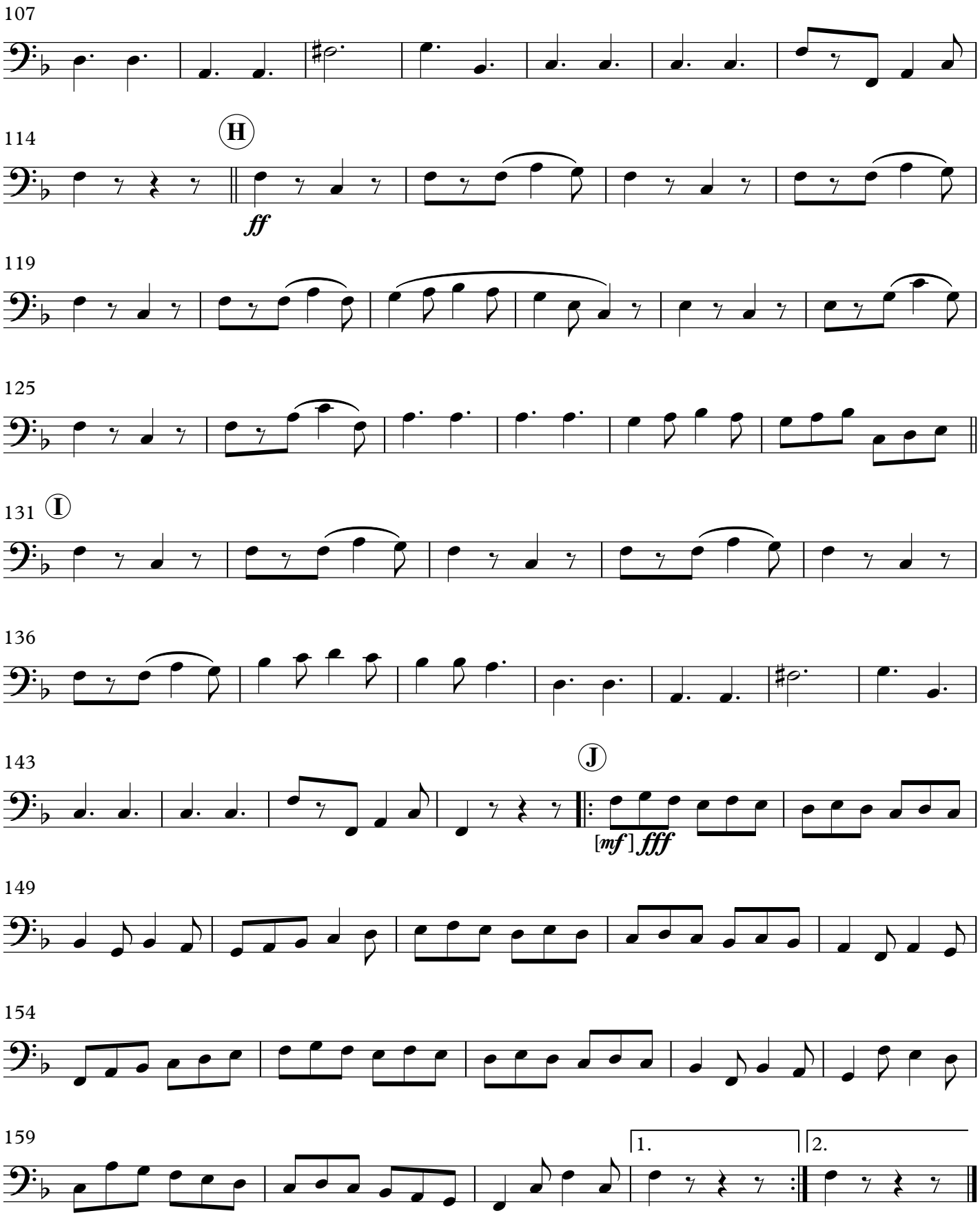
ANCHOR AND STAR
1st Bassoon




107
114
H
ff
119
125
131
I
136
143
J
[mf] fff
149
154
159
1.
2.

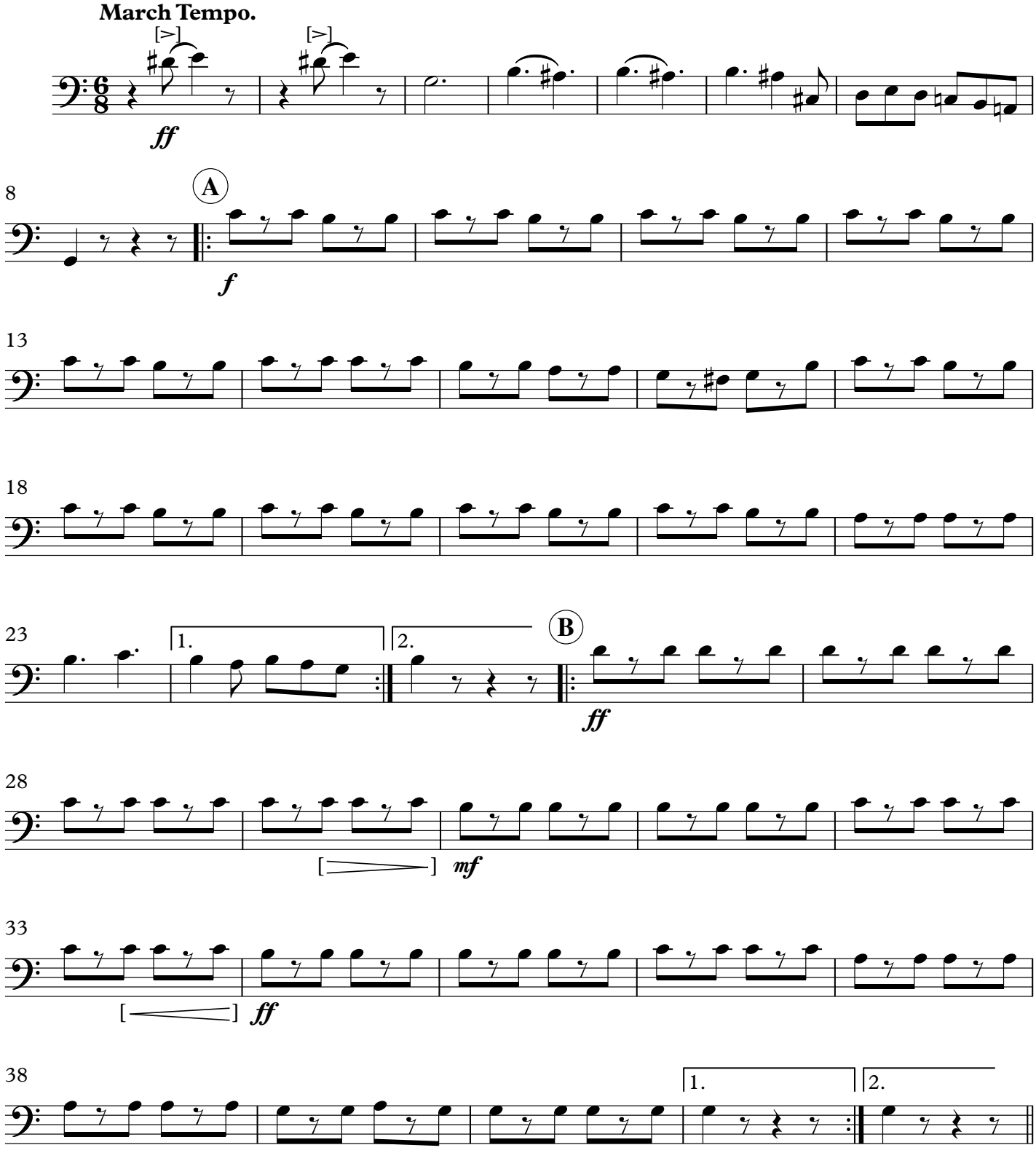
March

ANCHOR AND STAR

(1918)

2nd Bassoon

JOHN PHILIP SOUSA



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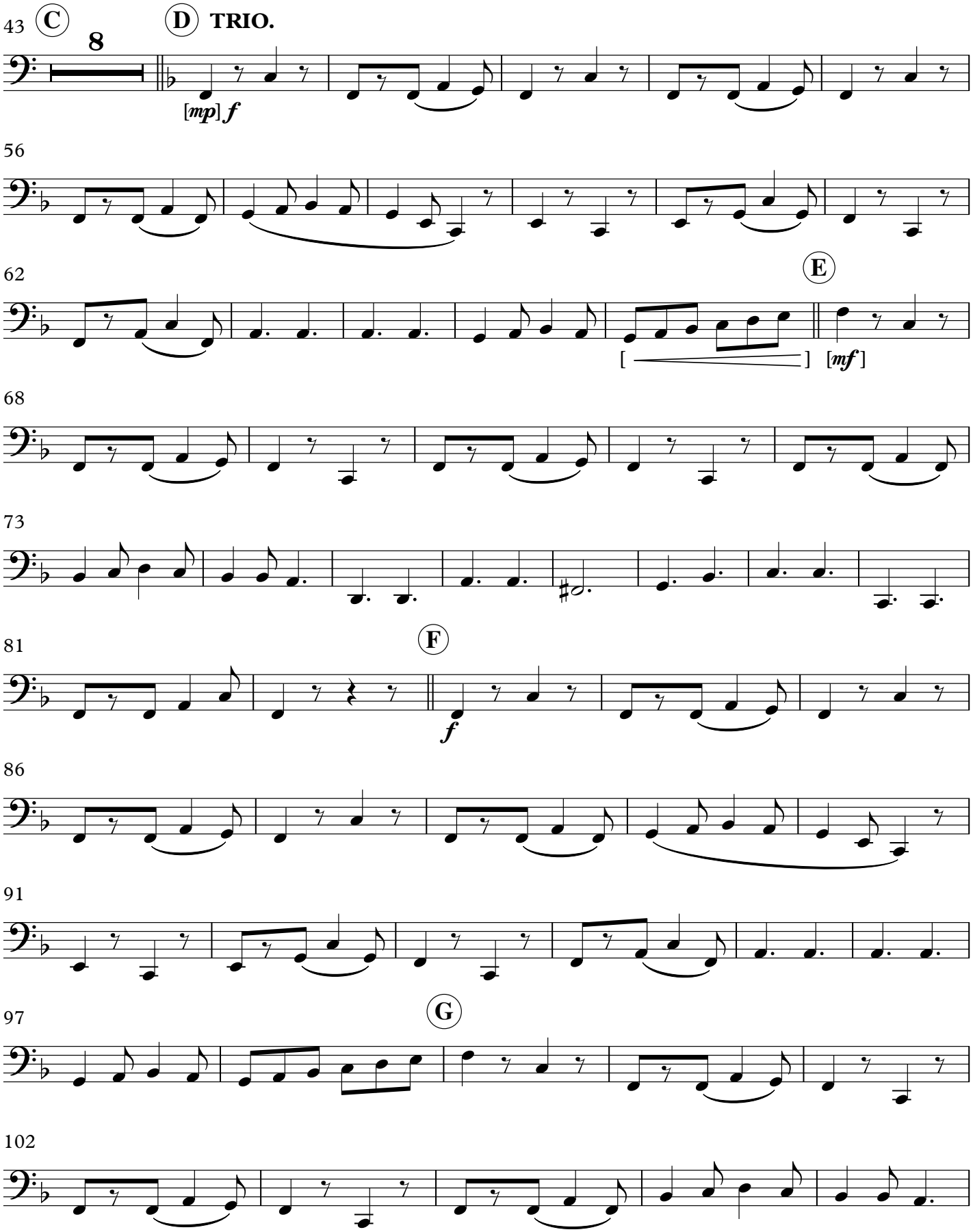
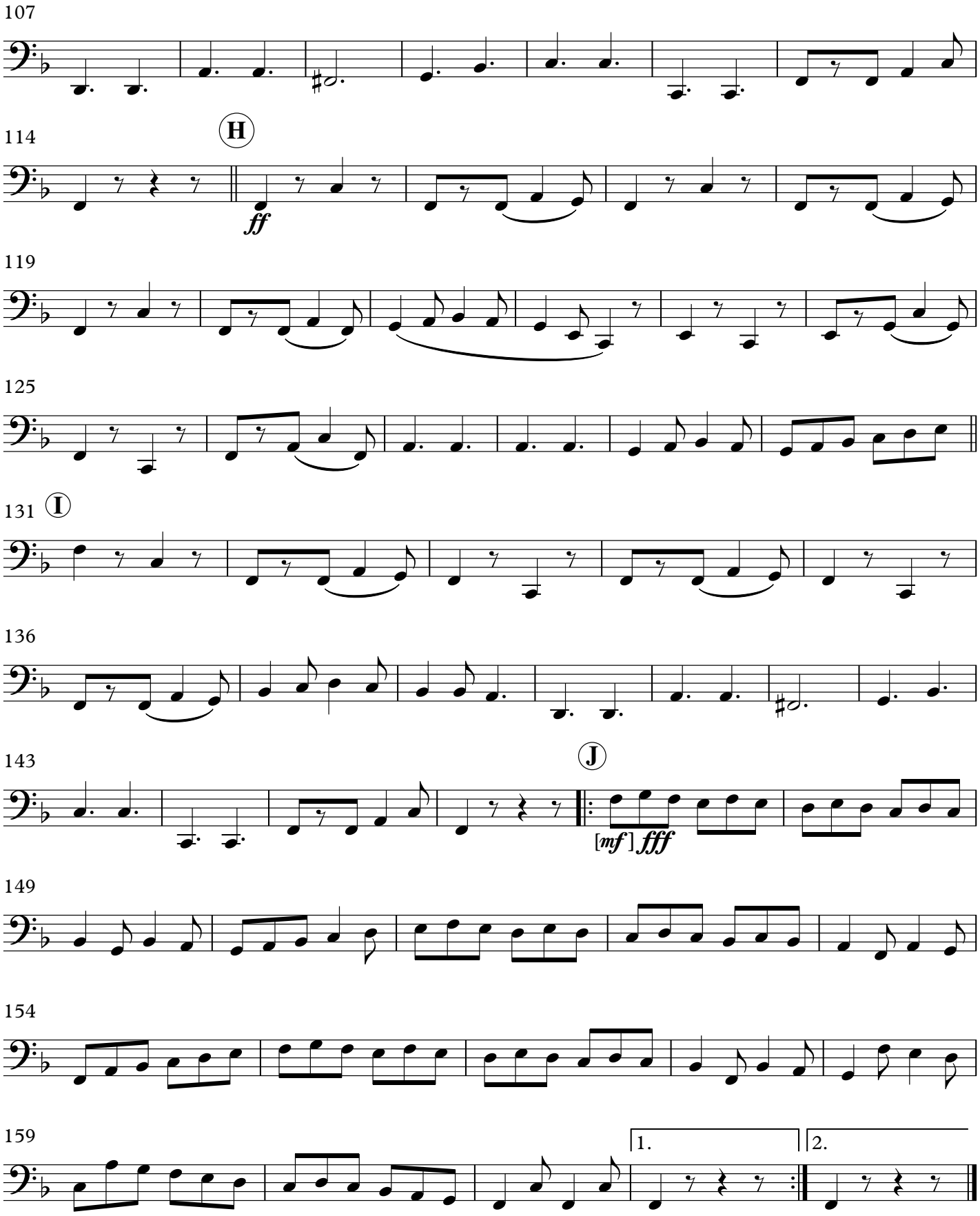
ANCHOR AND STAR
2nd Bassoon




107
114
H
ff
119
125
131
I
136
143
J
[mf] fff
149
154
159
1.
2.

March

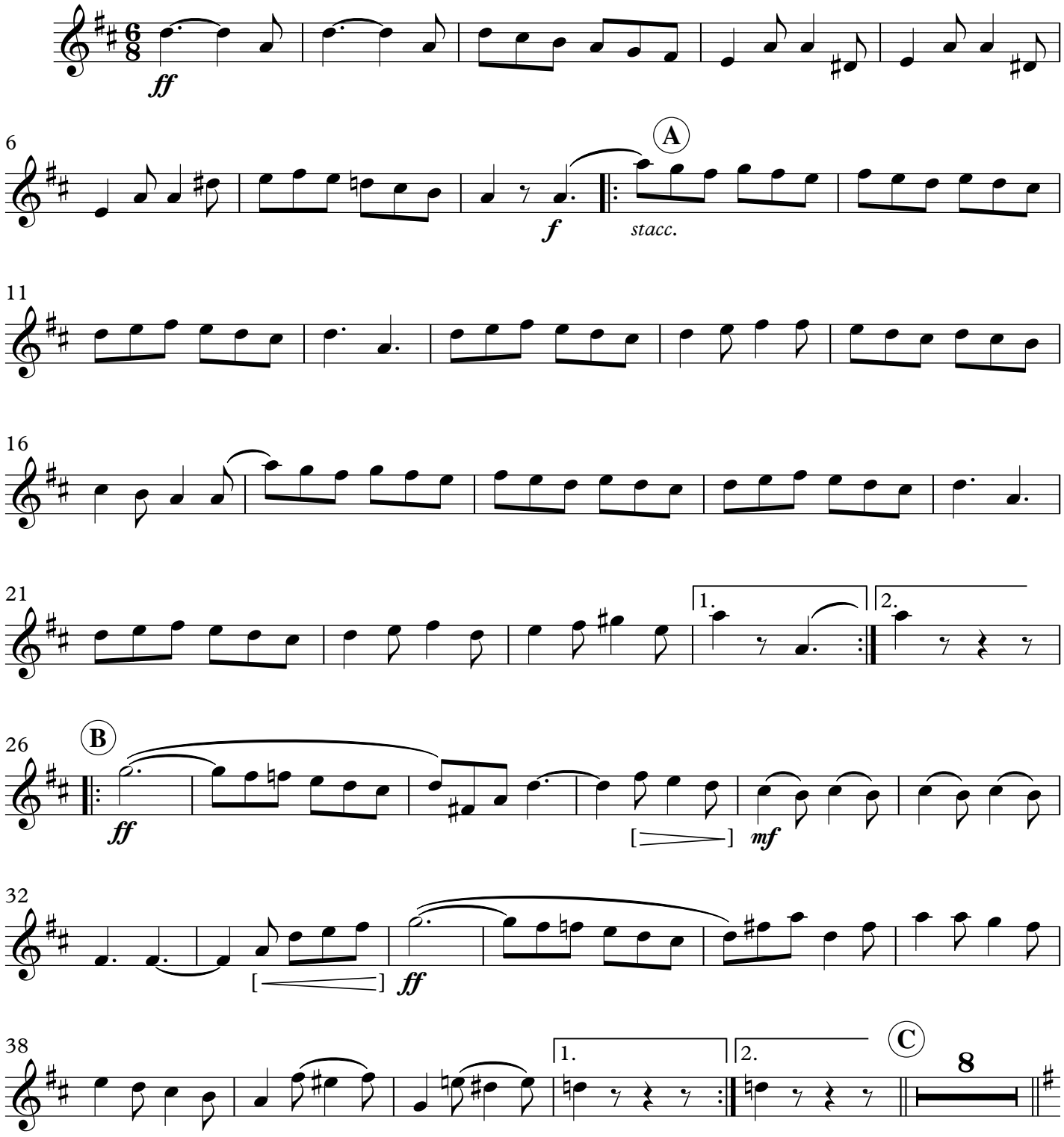
ANCHOR AND STAR

(1918)

Soprano Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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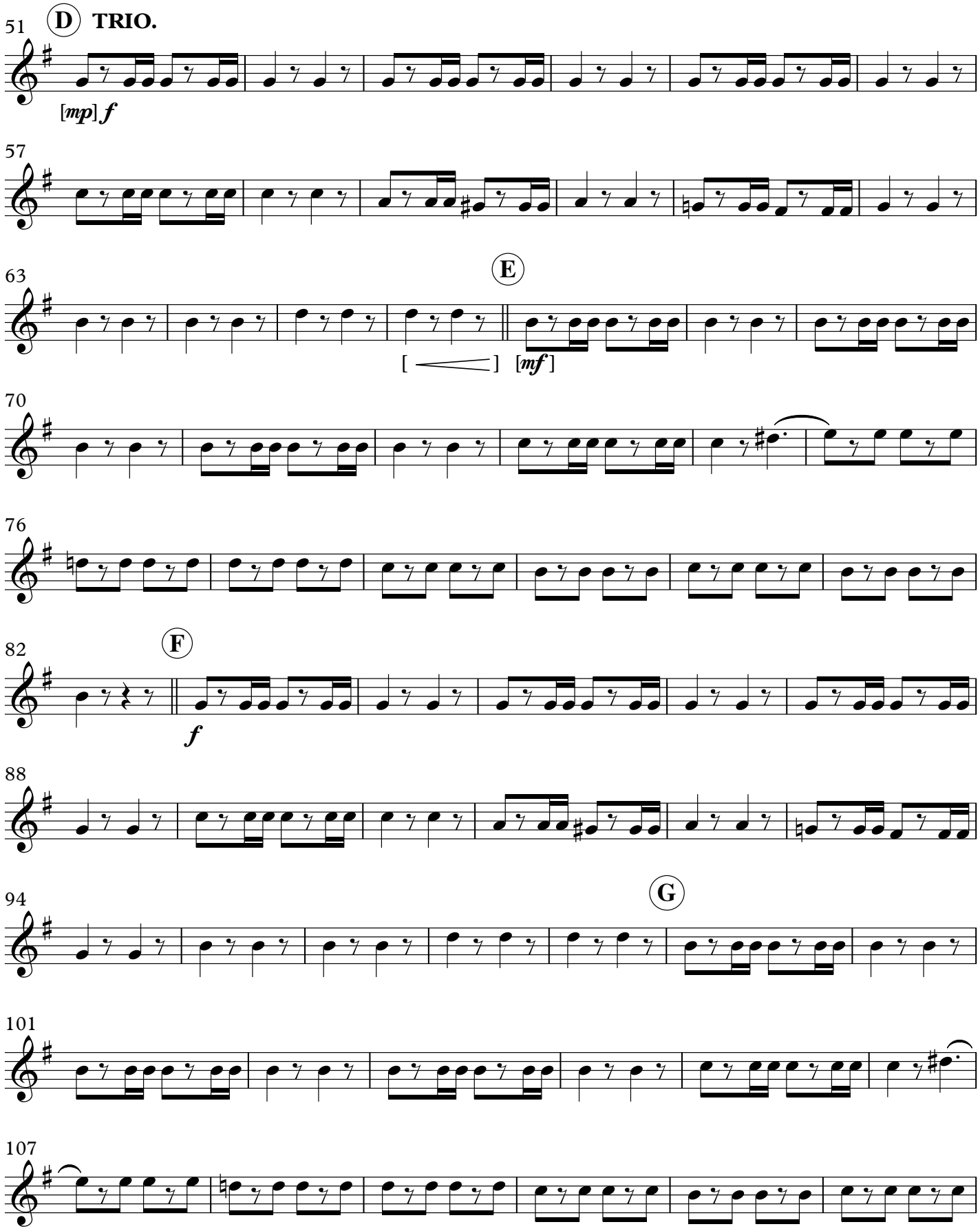
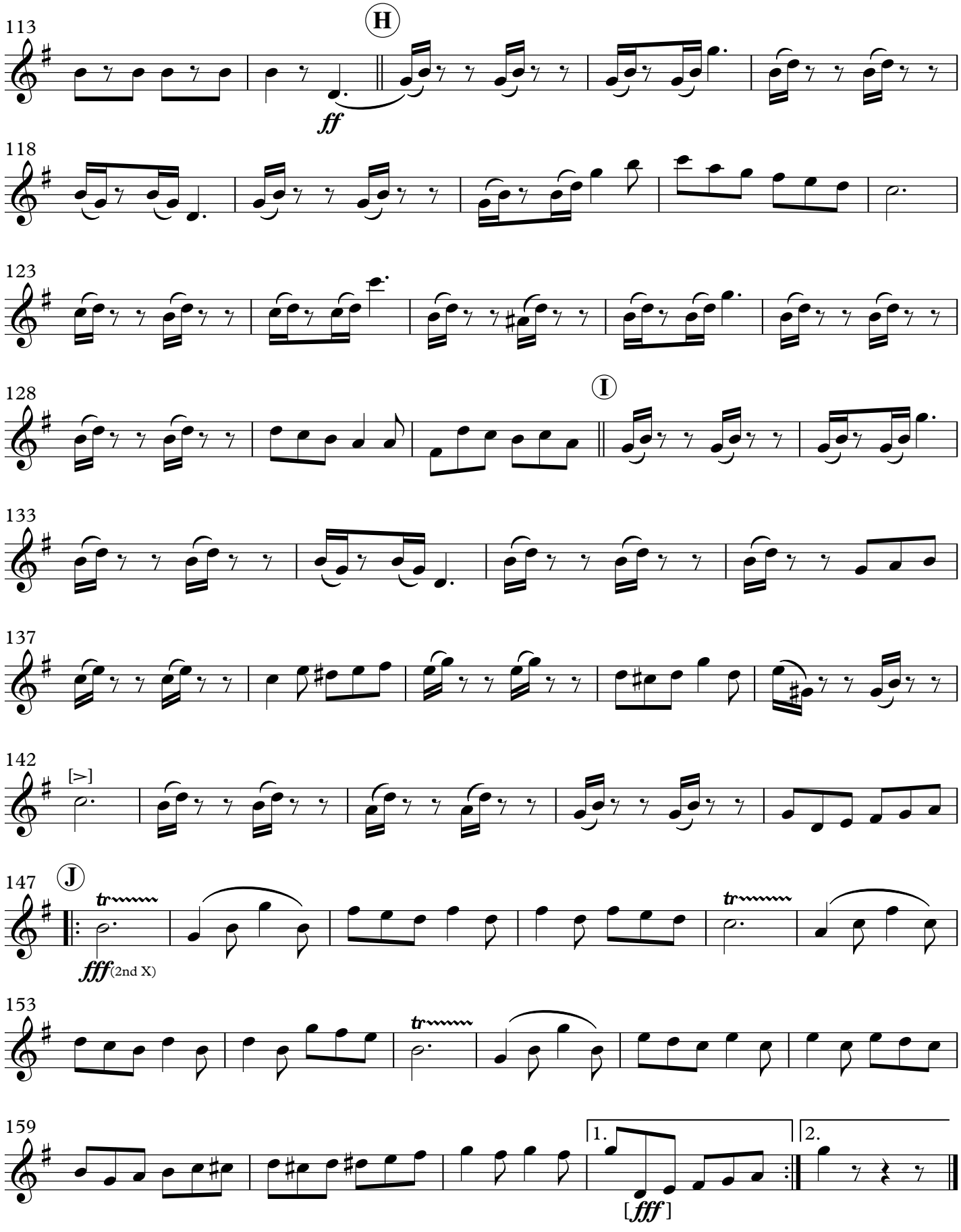
ANCHOR AND STAR
Soprano Saxophone




113
H
ff
118
123
128
I
133
137
142
[>]
147
J
tr
fff (2nd X)
153
tr
159
1.
2.
[fff]

March

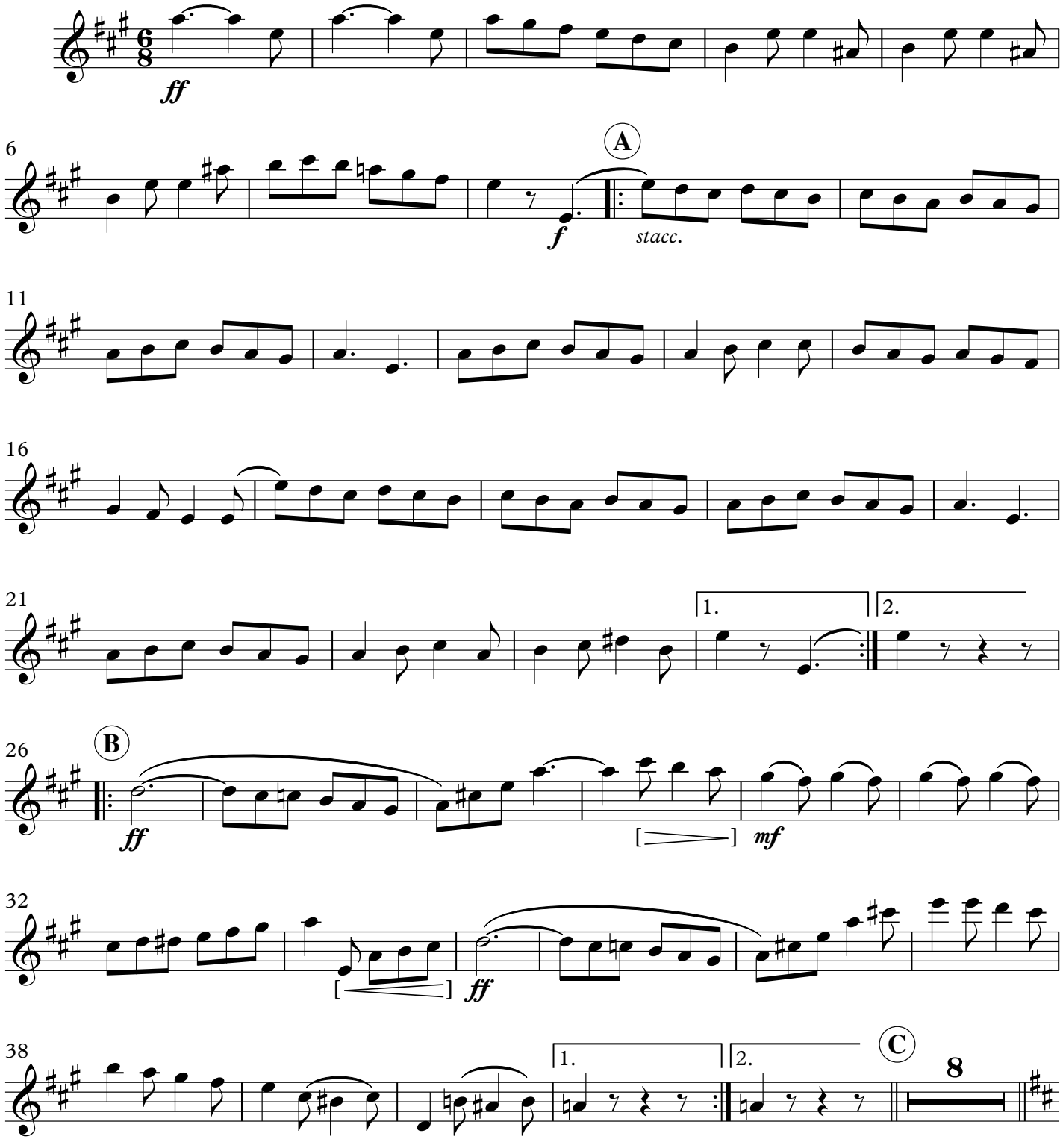
ANCHOR AND STAR

(1918)

E♭ Alto Saxophone
(and E♭ Alto Clarinet)

JOHN PHILIP SOUSA

March Tempo.



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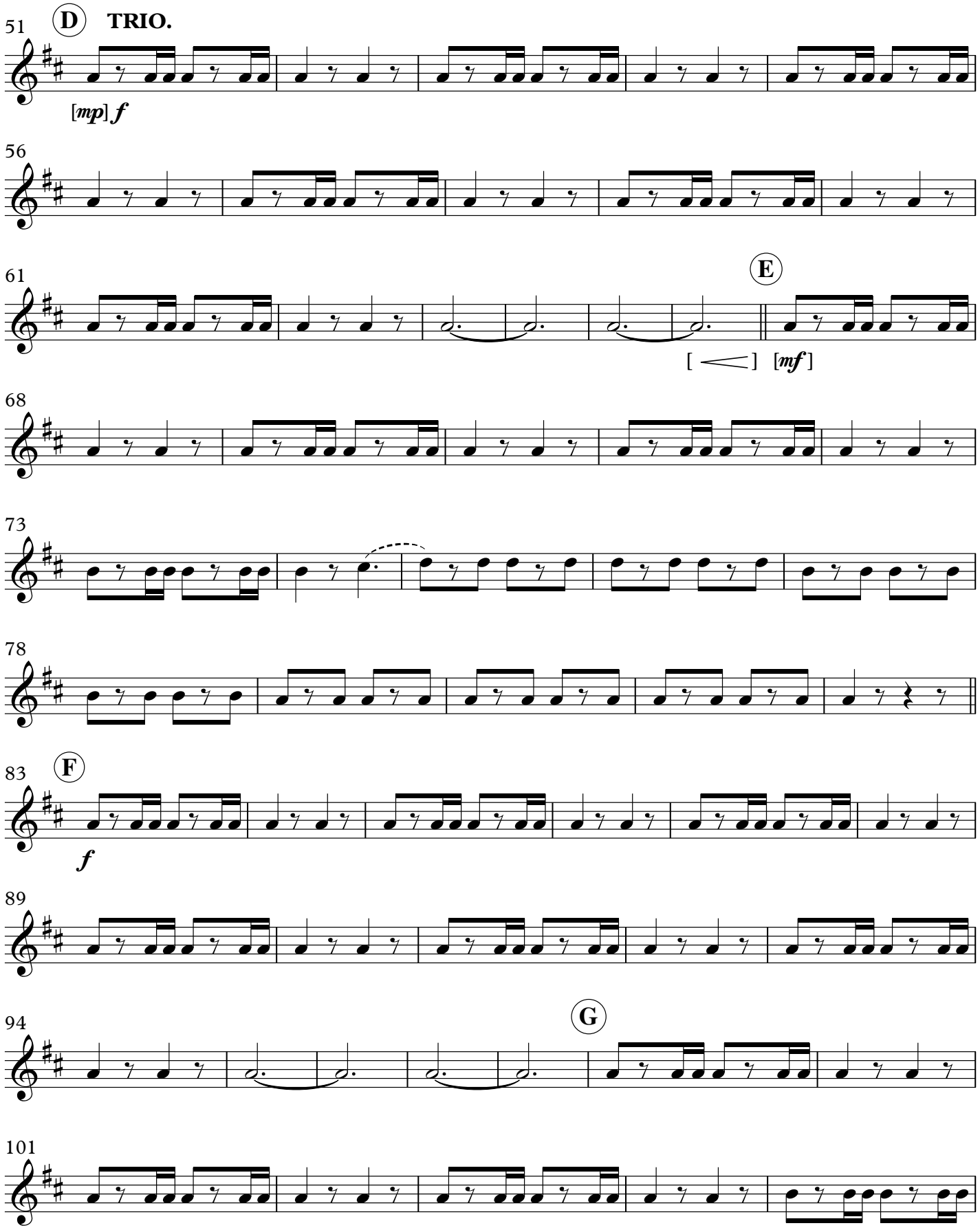
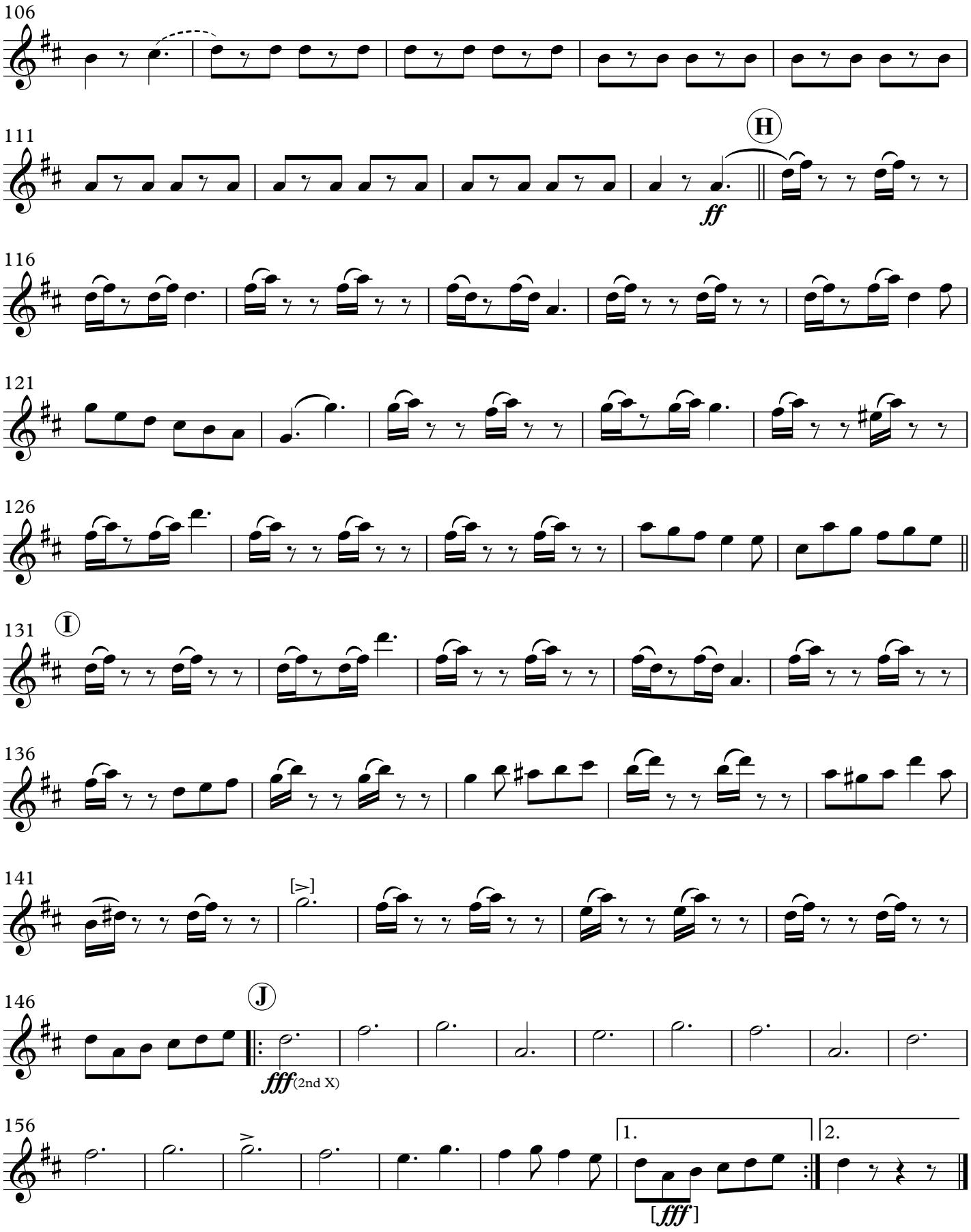
ANCHOR AND STAR

E♭ Alto Saxophone




106
111
H
ff
116
121
126
131
I
136
141
[>]
146
J
fff (2nd X)
156
>
1.
2.
[fff]

March

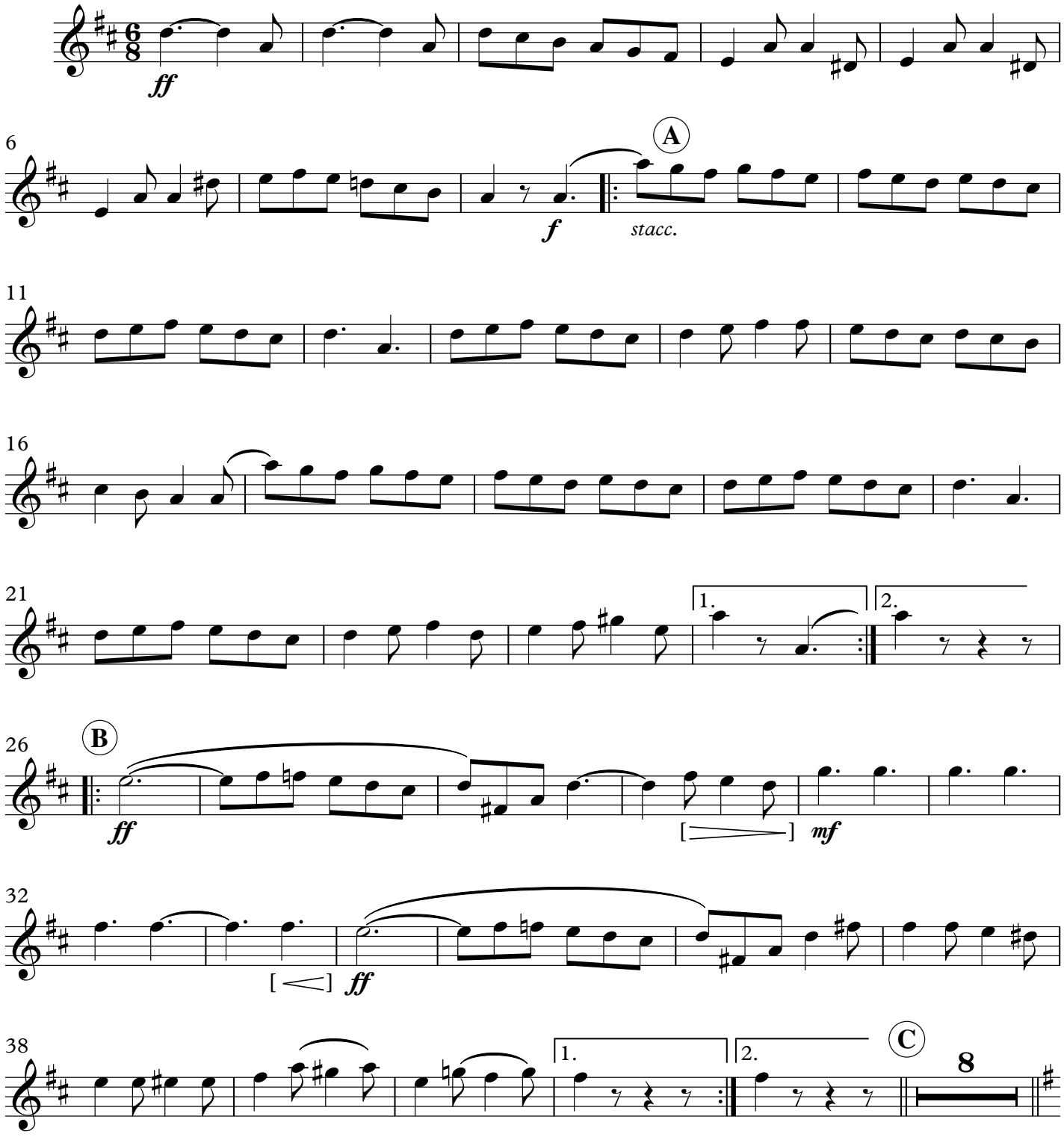
ANCHOR AND STAR

(1918)

JOHN PHILIP SOUSA

B♭ Tenor Saxophone
(and B♭ Bass Clarinet)

March Tempo.



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ANCHOR AND STAR

B♭ Tenor Saxophone

51 **D** **TRIO.**

[*mp*] ***f***

56

61

[ ]

67 **E**

[***mf***]

72

77

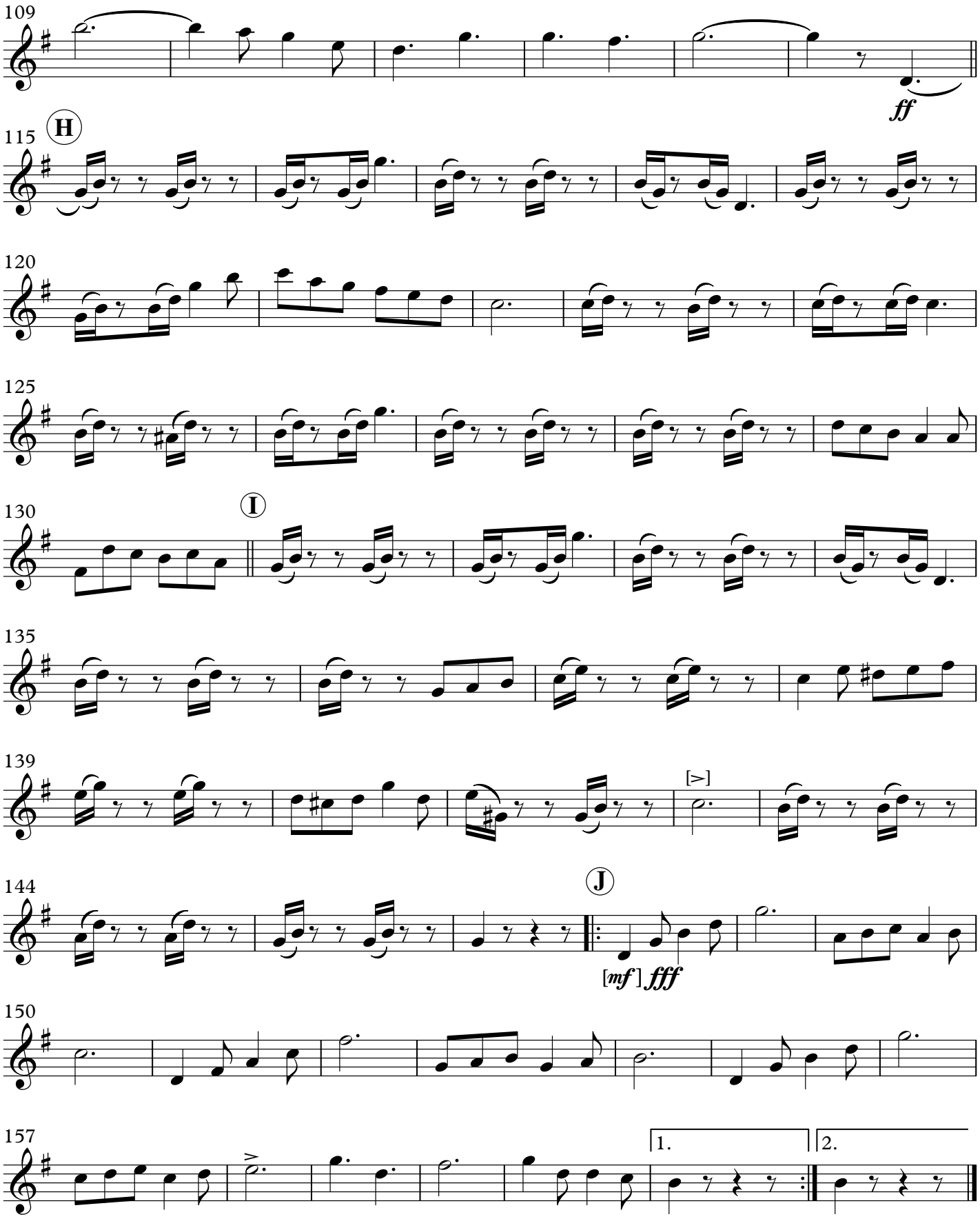
82 **F**

f

89

95 **G**

102


109
ff
115
H
120
125
130
I
135
139
[>]
144
J
[mf] fff
150
157
1.
2.

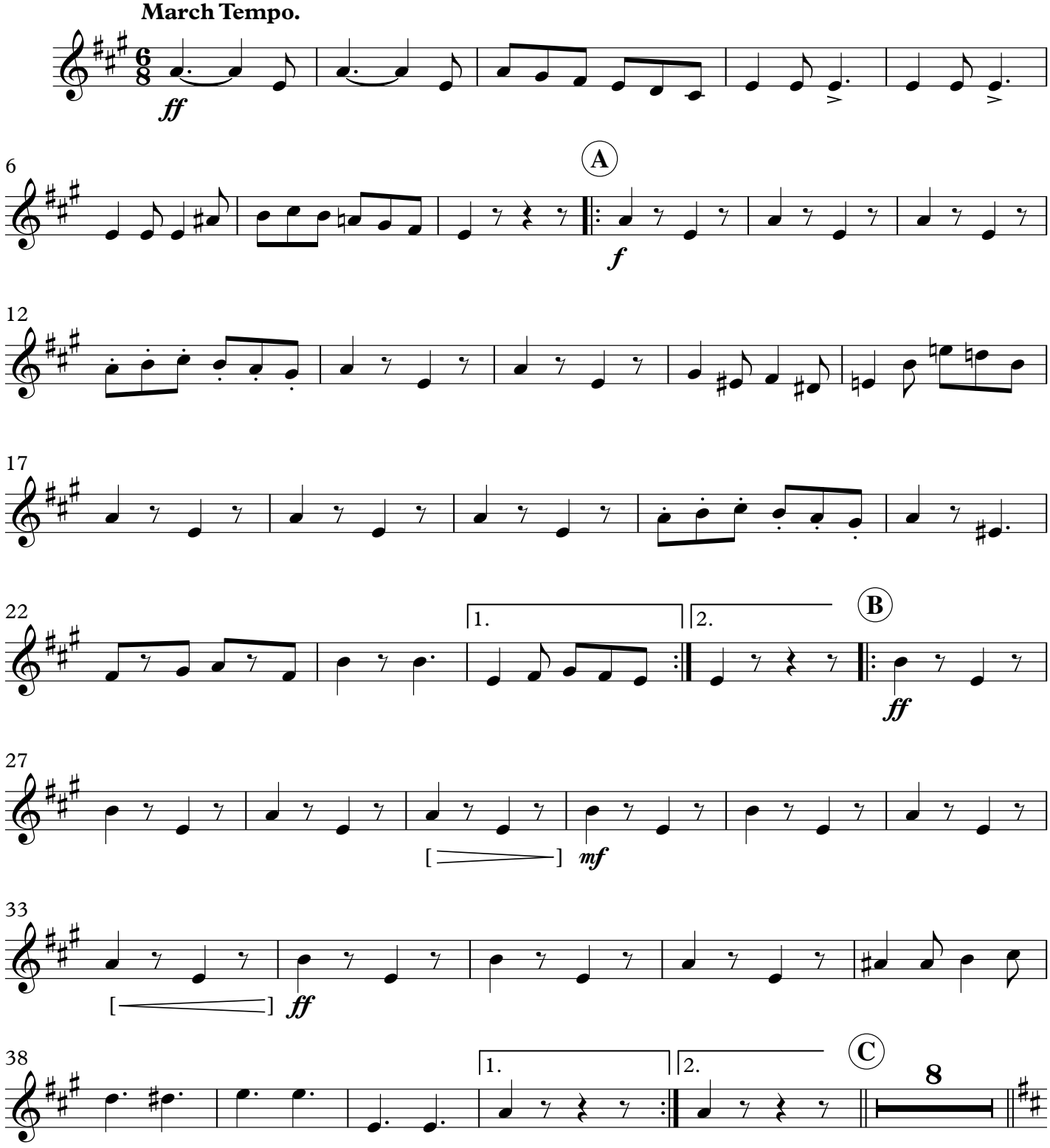
March

ANCHOR AND STAR

(1918)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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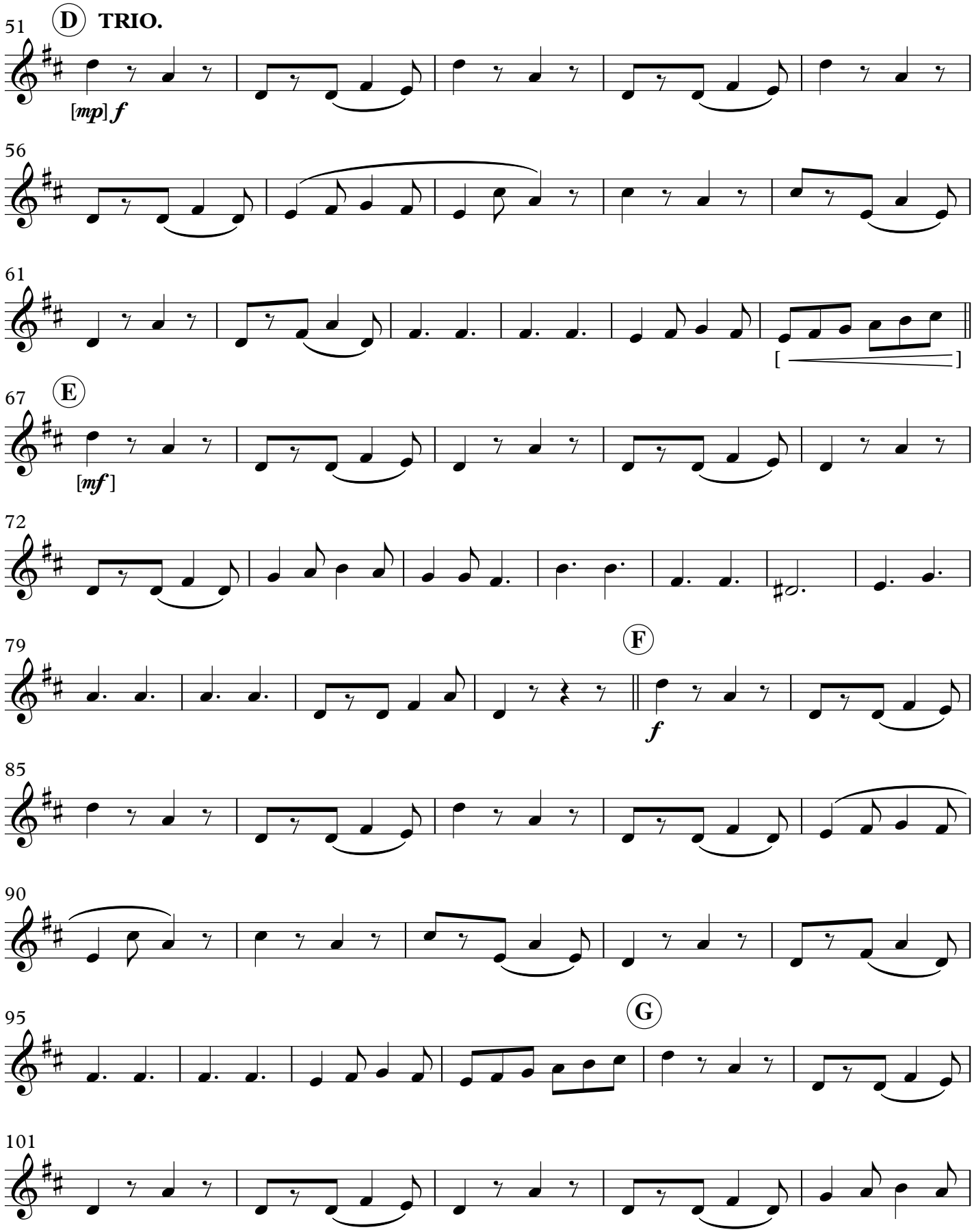
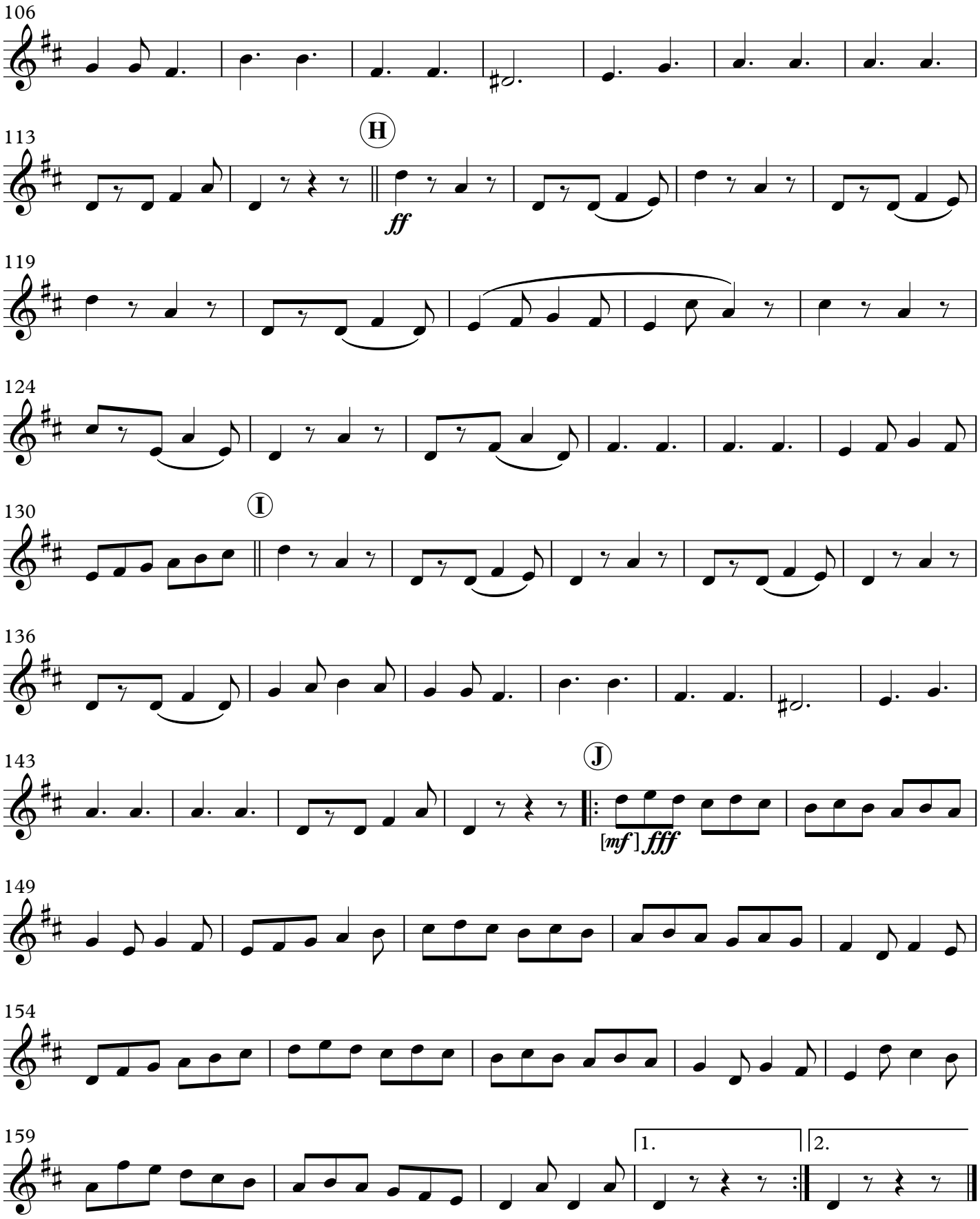
ANCHOR AND STAR

E♭ Baritone Saxophone




106
113
H
ff
119
124
130
I
136
143
J
[mf] fff
149
154
159
1.
2.

March

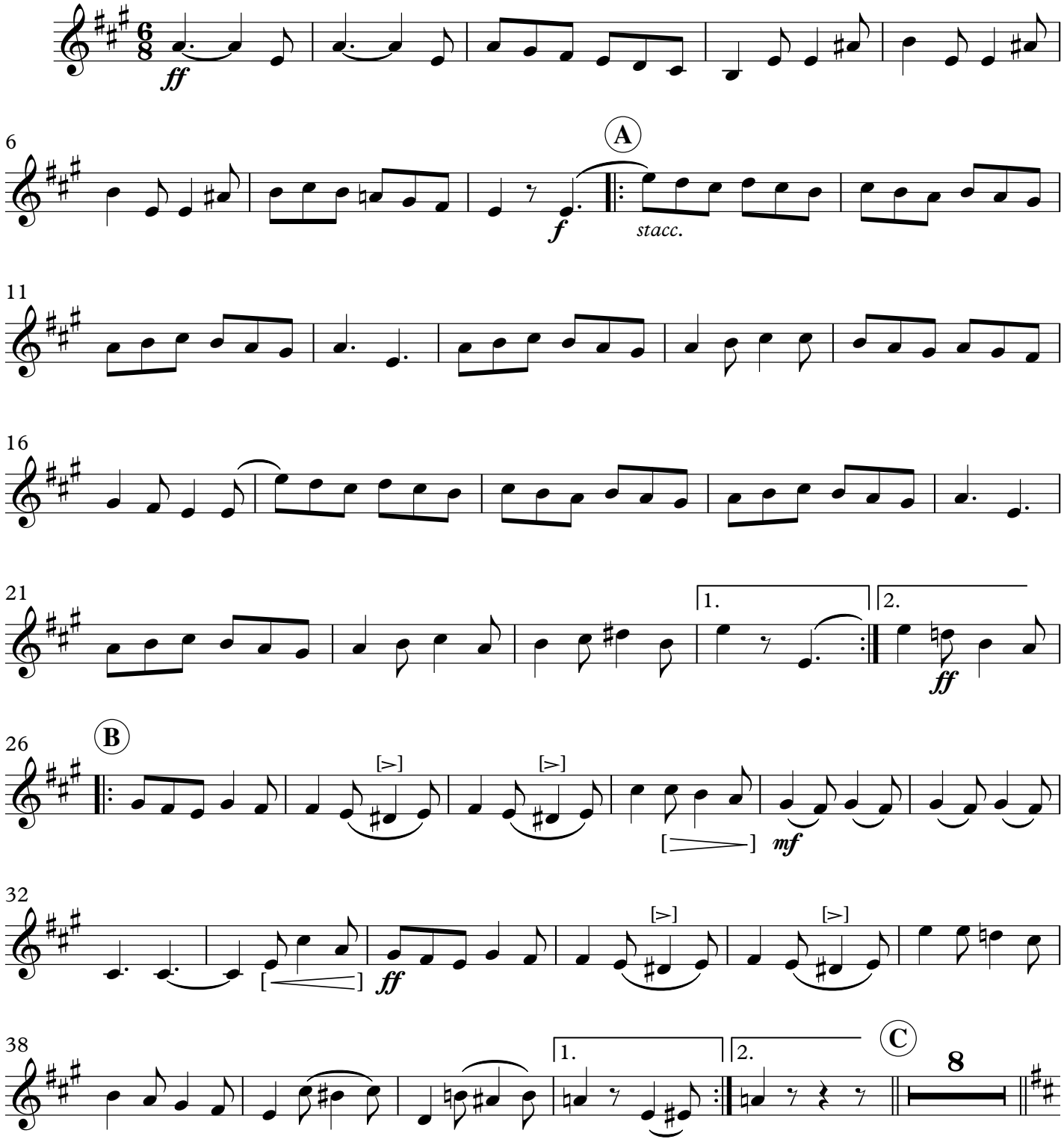
ANCHOR AND STAR

(1918)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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ANCHOR AND STAR

E♭ Cornet

51 **D** **TRIO.**

Solo Cor.

[*mp*] ***f***

56

62

[ ]

67 **E**

[***mf***]

72

77

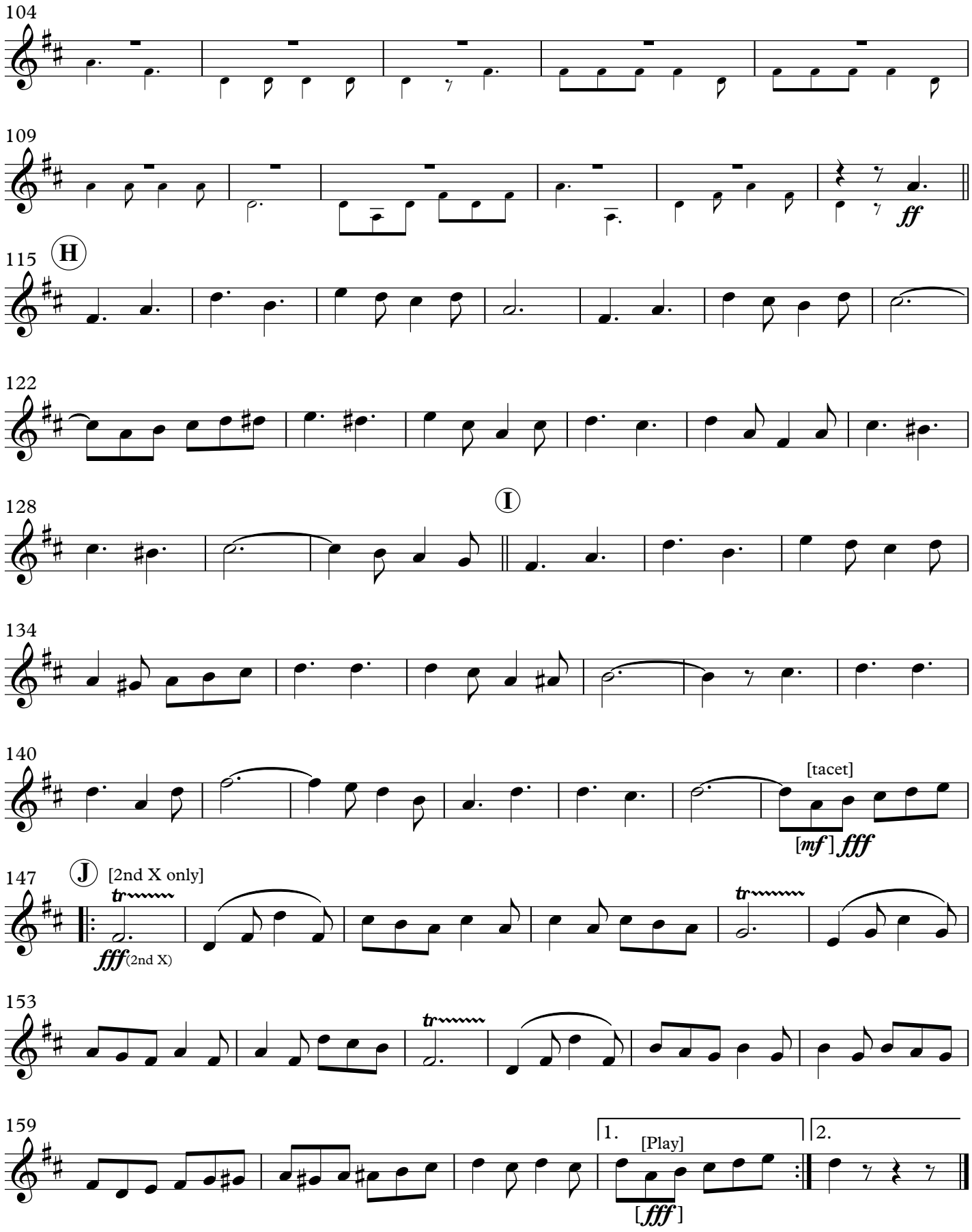
f

83 **F**

88

93

98 **G**


104
109
ff
115
H
122
128
I
134
140
[tacet]
[mf] fff
147
J
[2nd X only]
tr
fff (2nd X)
153
159
1.
[Play]
[fff]
2.

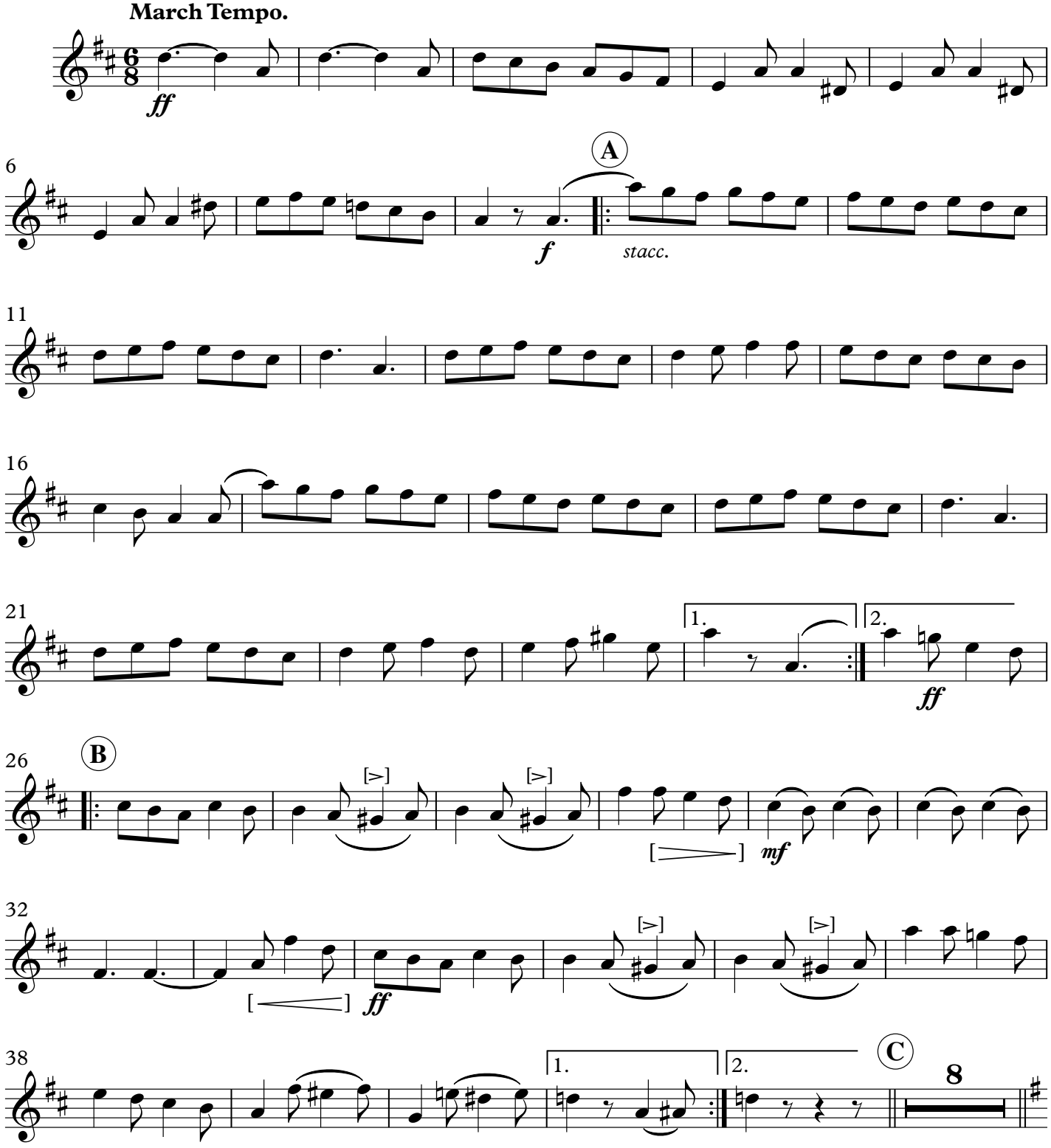
March

ANCHOR AND STAR

(1918)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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ANCHOR AND STAR

Solo B♭ Cornet

51 **D** **TRIO.**

[*mp*] ***f***

56

62

[ ]

67 **E**

[*mf*]

73

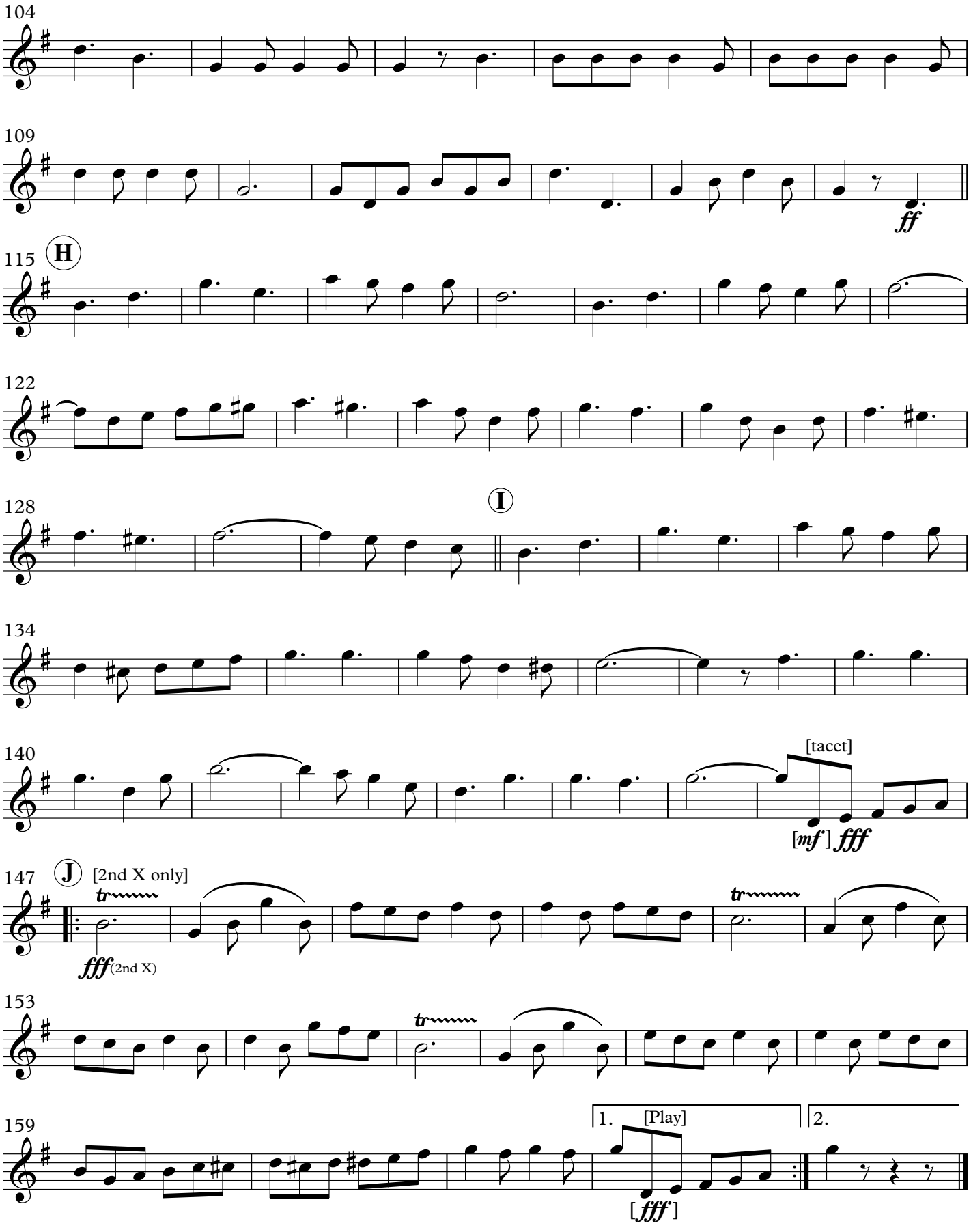
79 **F**

f

86

93

98 **G**


104
109
ff
115
H
122
128
I
134
140
[tacet]
[mf] fff
147
J
[2nd X only]
tr
fff (2nd X)
153
159
1.
[Play]
2.
[fff]

March

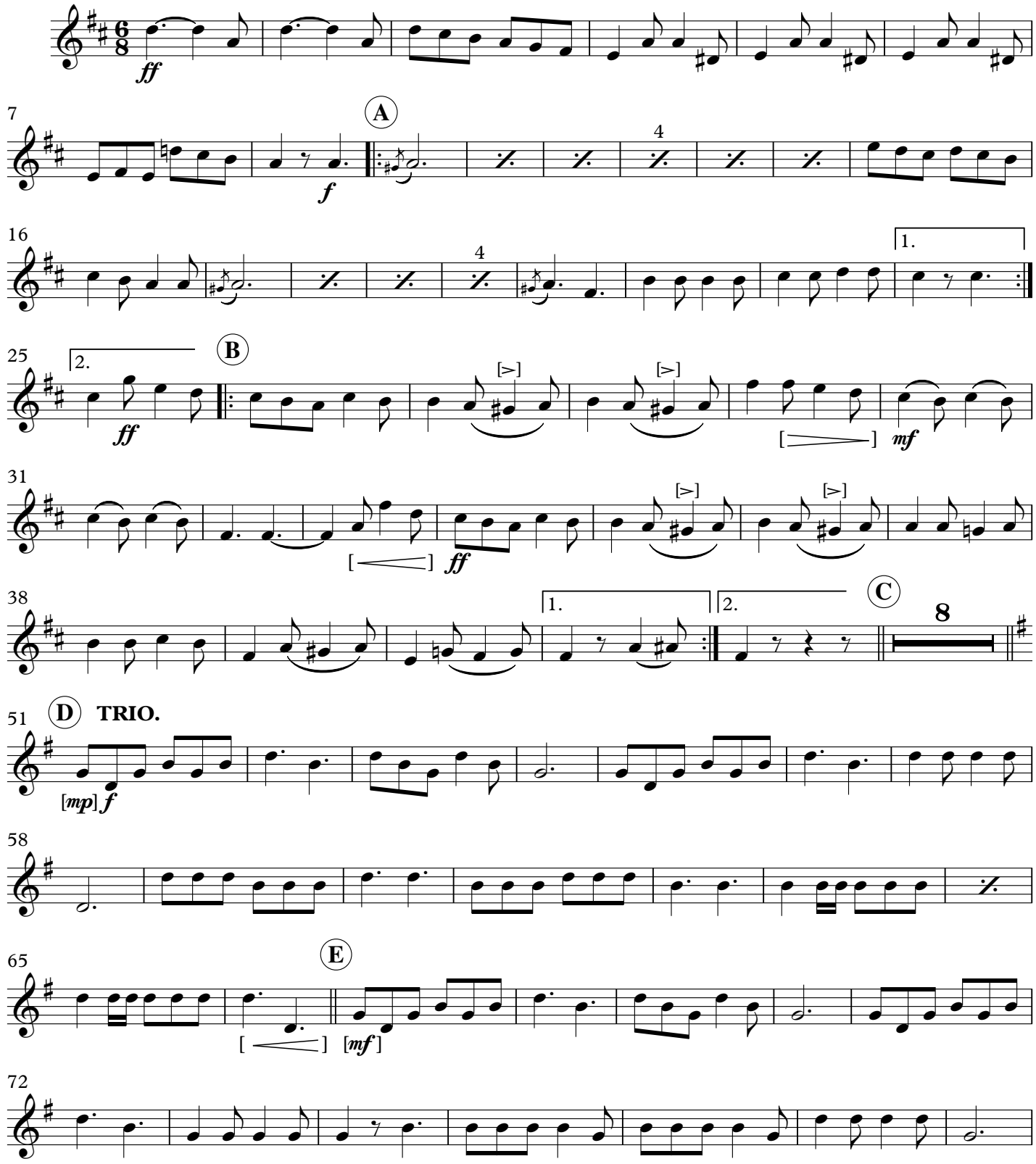
ANCHOR AND STAR

1st B♭ Cornet

(1918)

JOHN PHILIP SOUSA

March Tempo.



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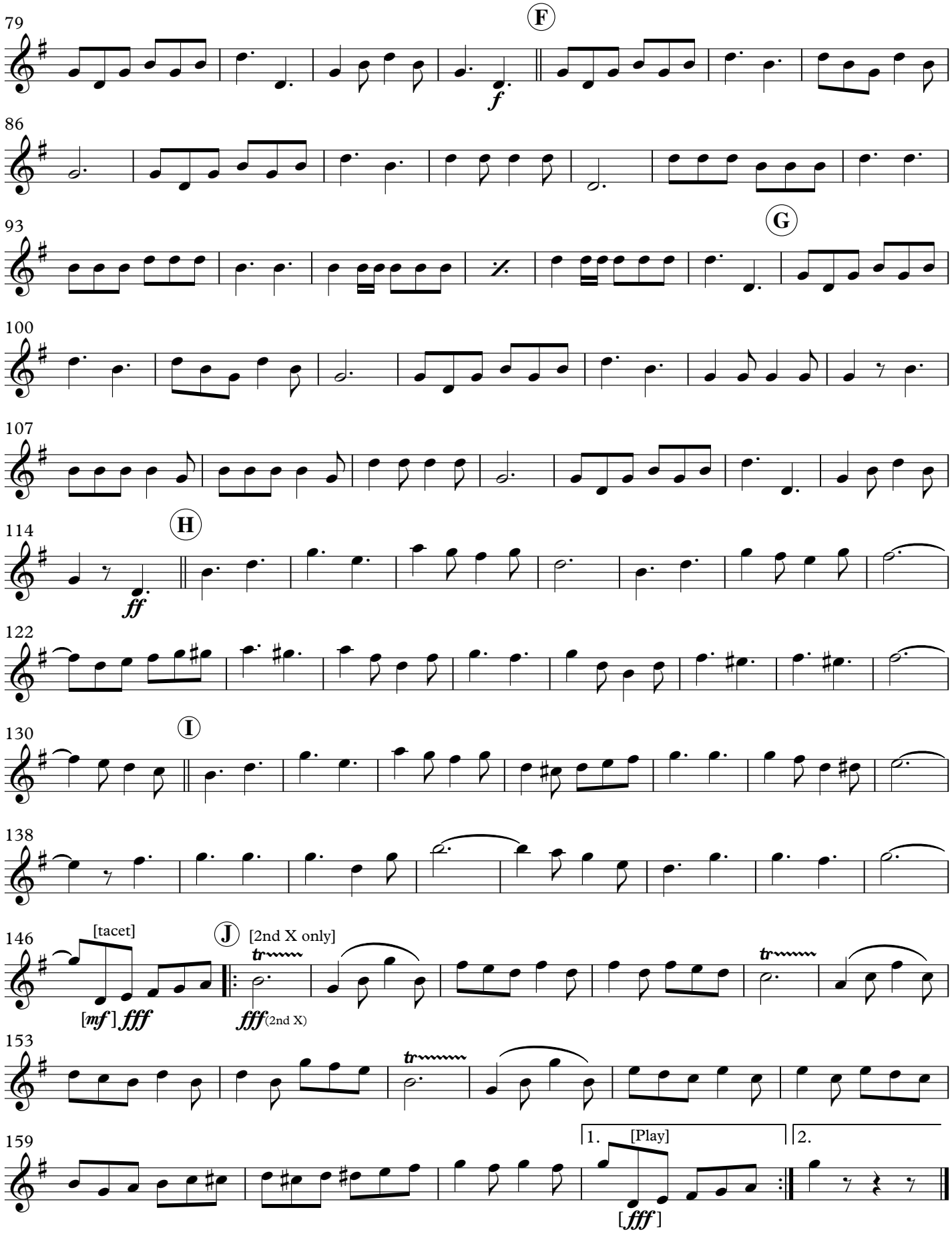
ANCHOR AND STAR

1st B♭ Cornet



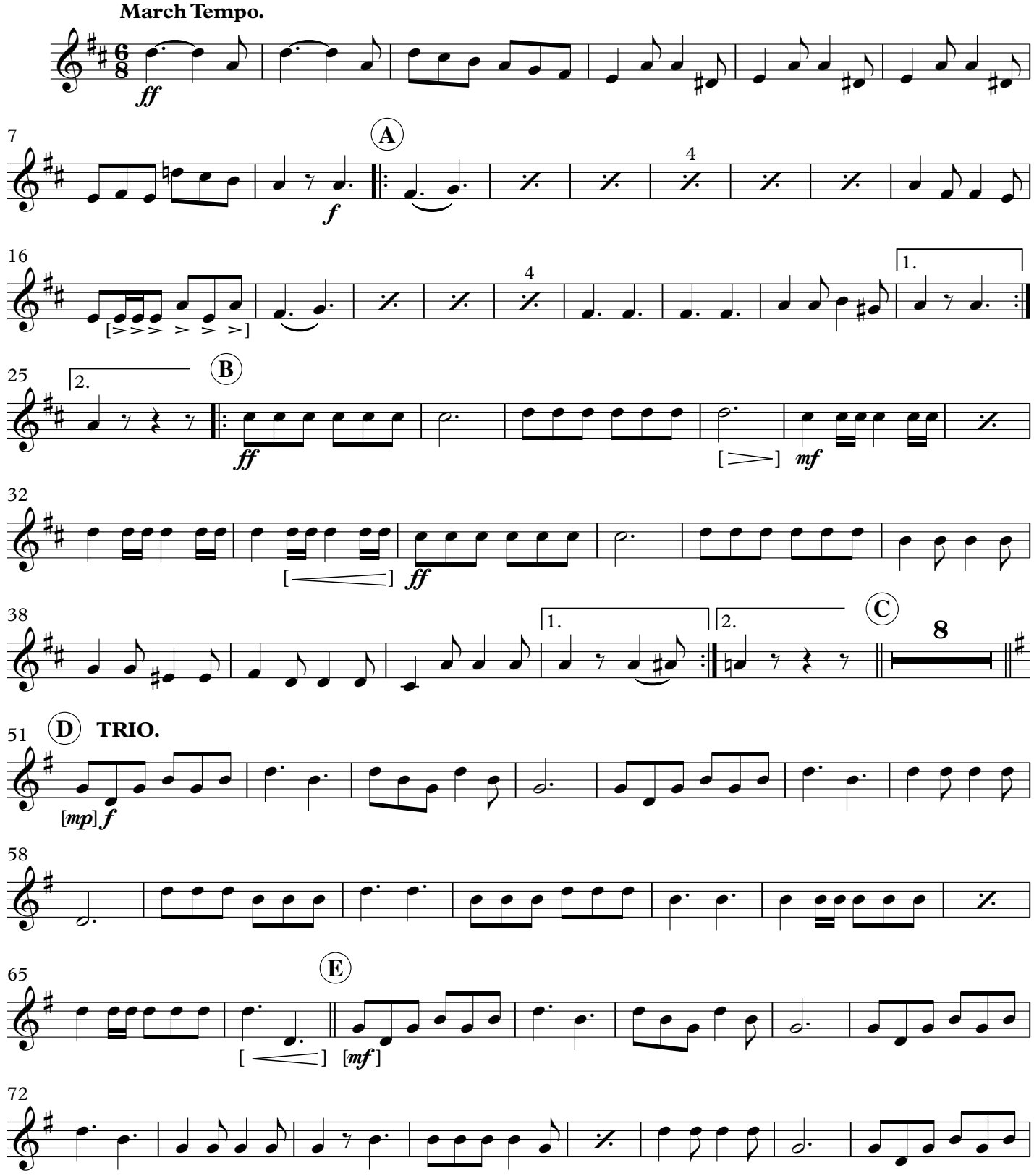
March

ANCHOR AND STAR

2nd B♭ Cornet

(1918)

JOHN PHILIP SOUSA



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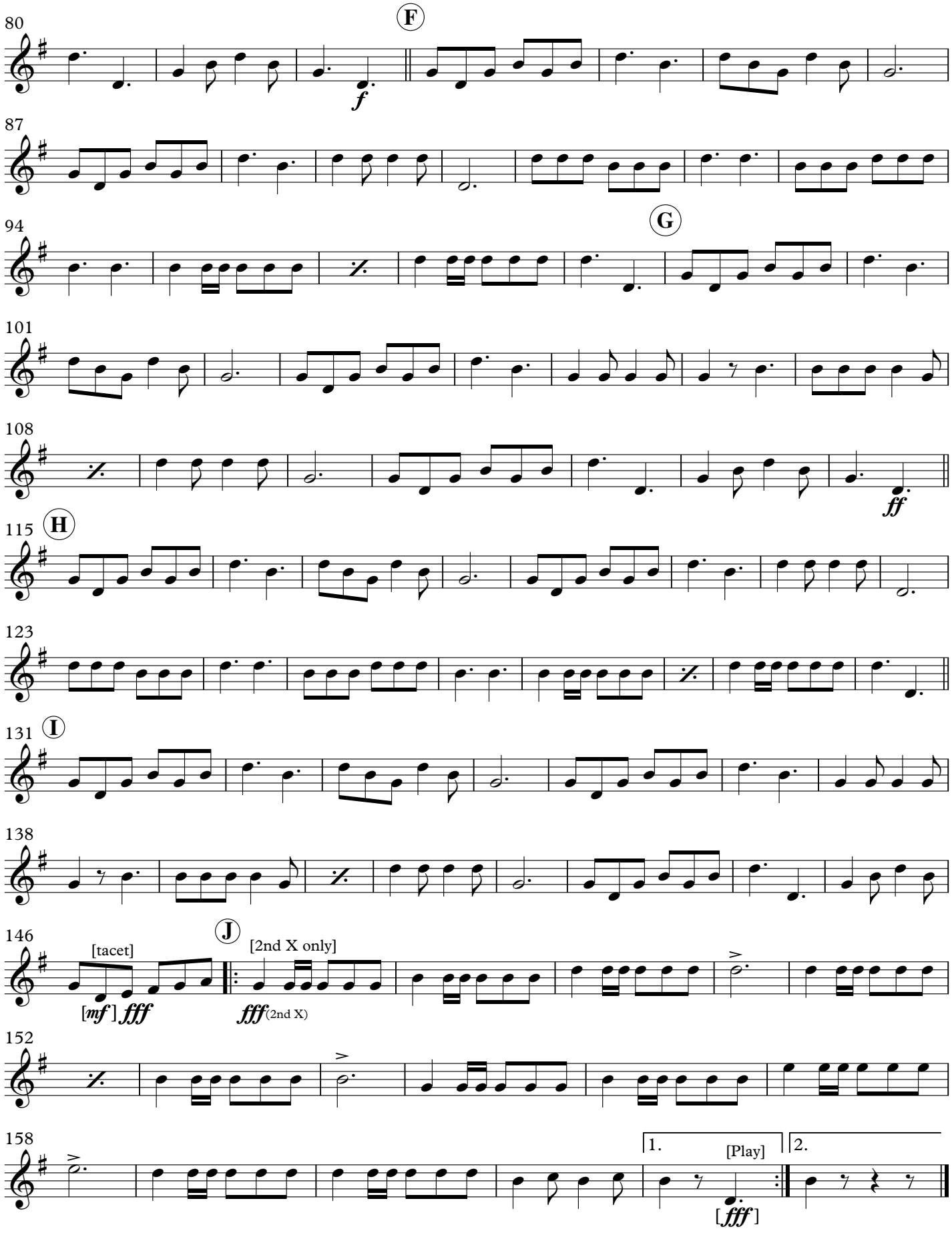
ANCHOR AND STAR

2nd B♭ Cornet



March

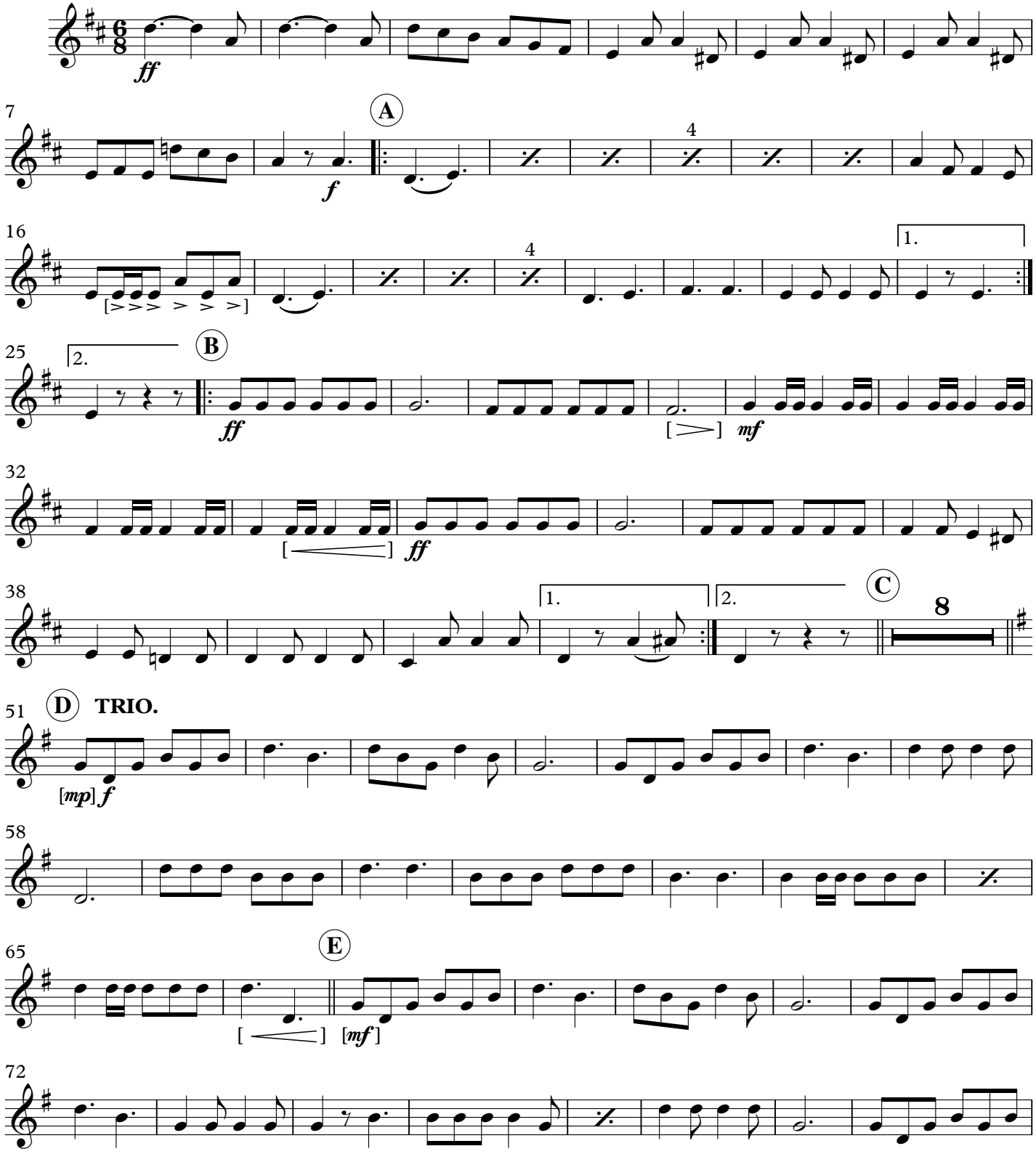
ANCHOR AND STAR

3rd B♭ Cornet

(1918)

JOHN PHILIP SOUSA

March Tempo.



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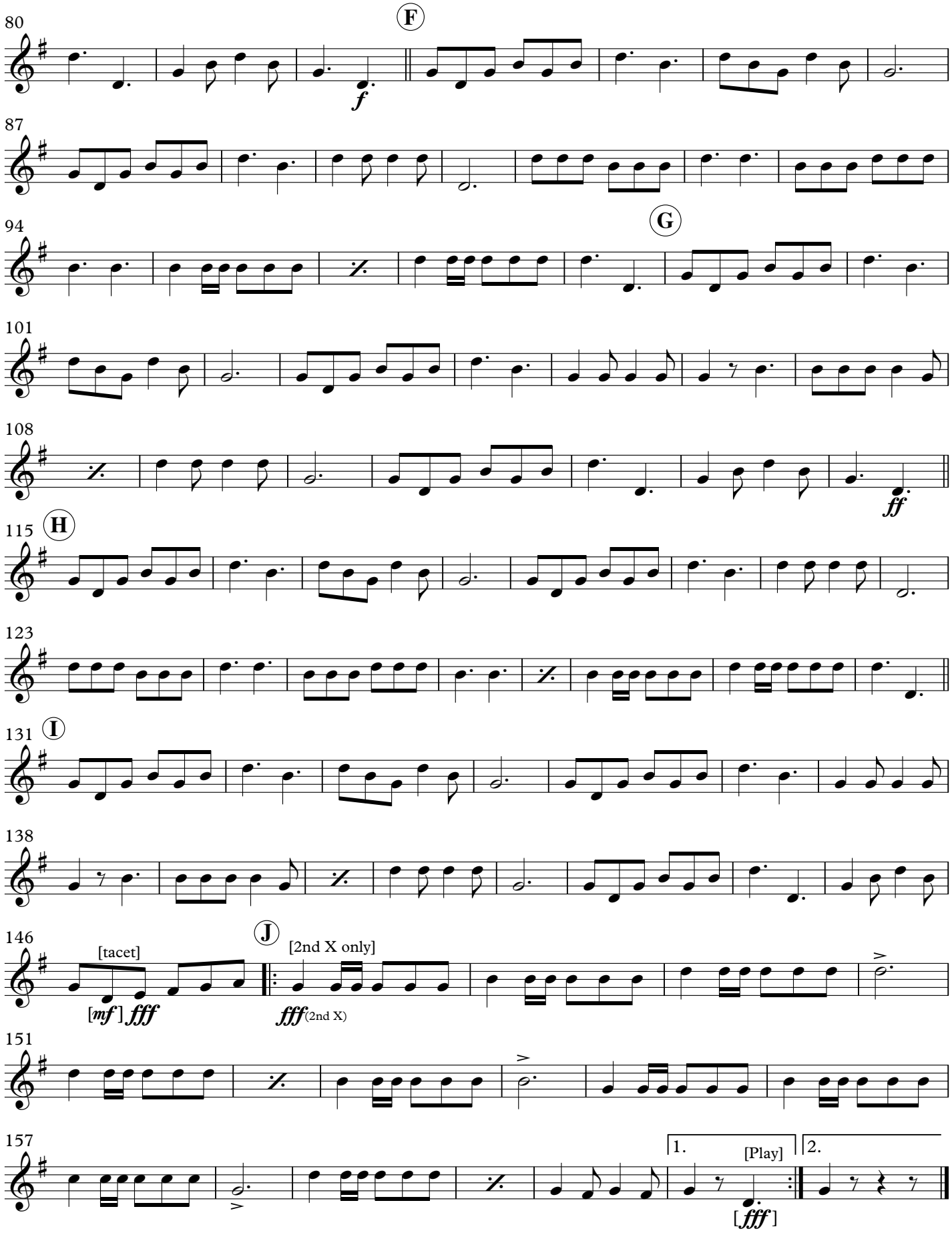
ANCHOR AND STAR

3rd B♭ Cornet



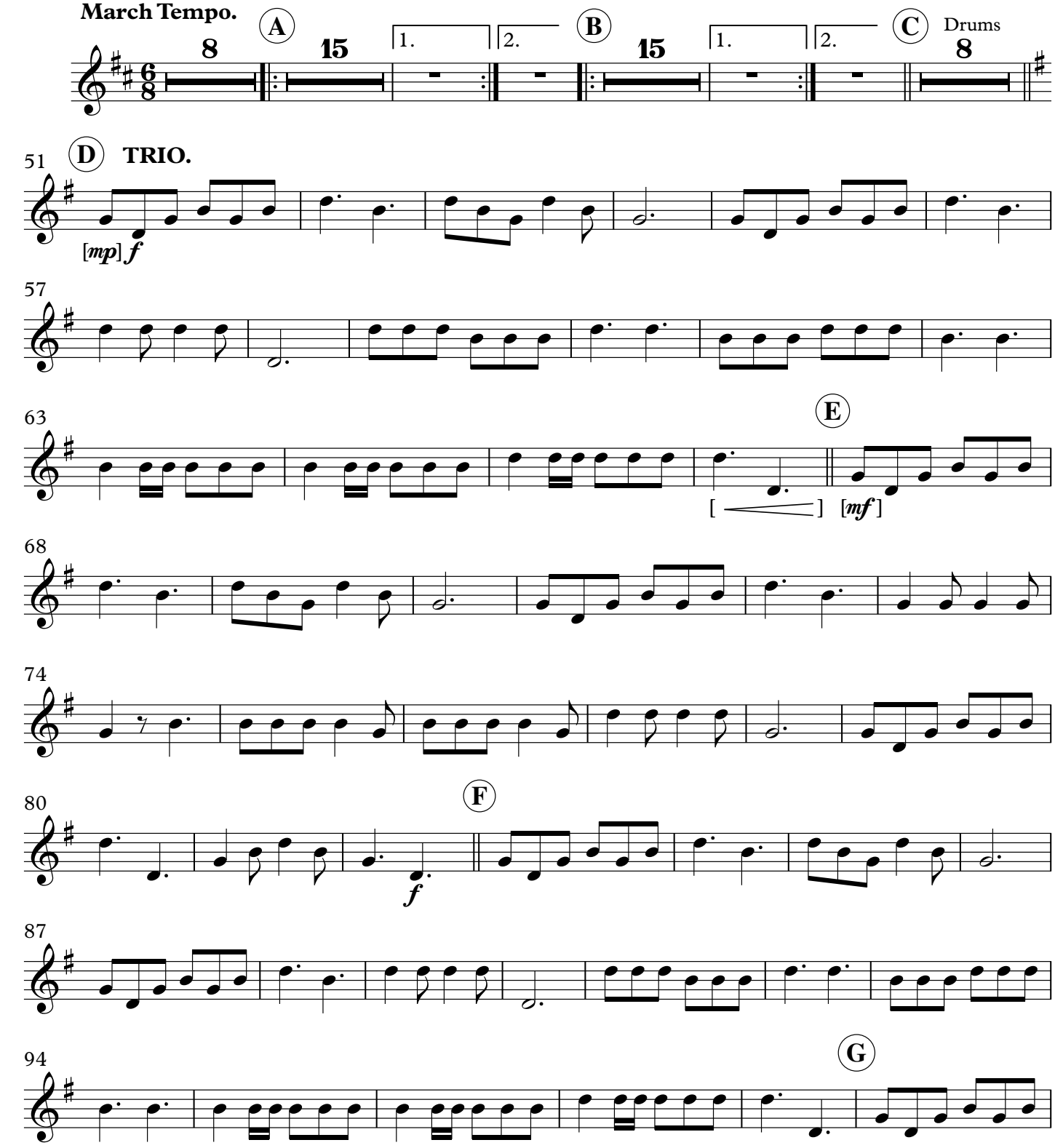
March

ANCHOR AND STAR

(1918)

Regimental Trumpets in B♭

JOHN PHILIP SOUSA



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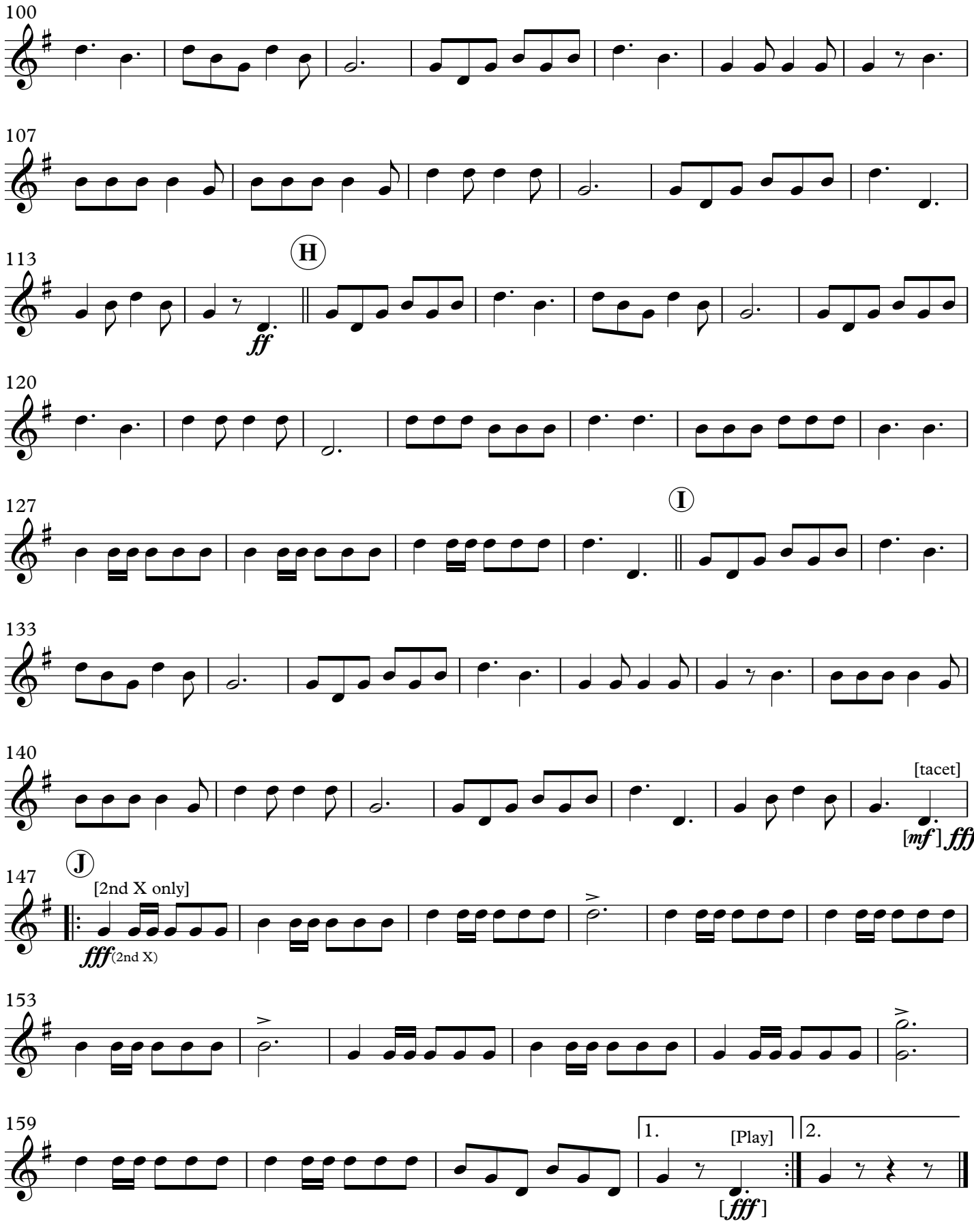
ANCHOR AND STAR

Regimental Trumpets in B♭



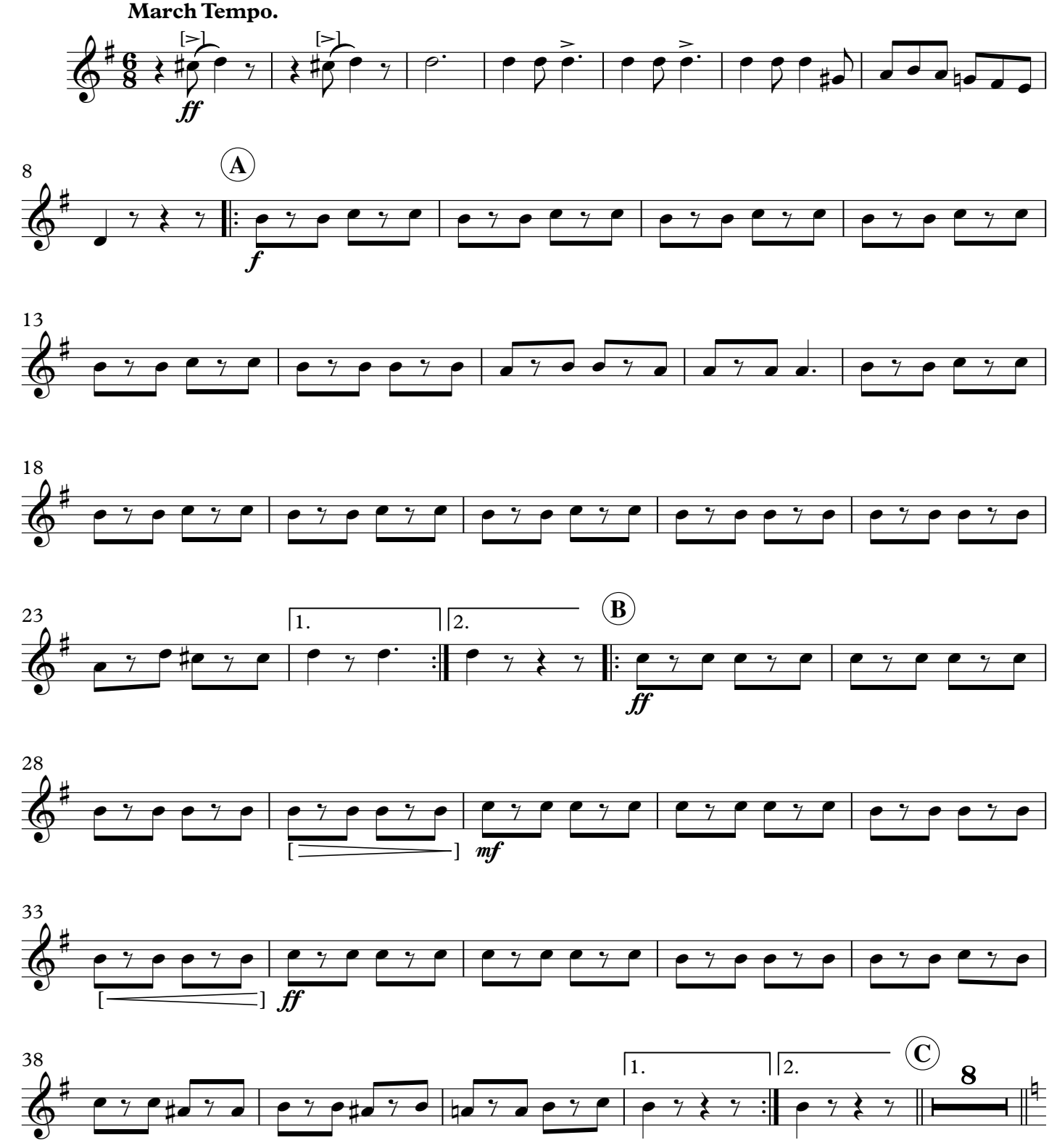
March

ANCHOR AND STAR

(1918)

1st F Horn

JOHN PHILIP SOUSA



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ANCHOR AND STAR
1st F Horn

51 **D** **TRIO.**

[*mp*] ***f***

57

62

[ ]

67 **E**

[***mf***]

72

78

83 **F**

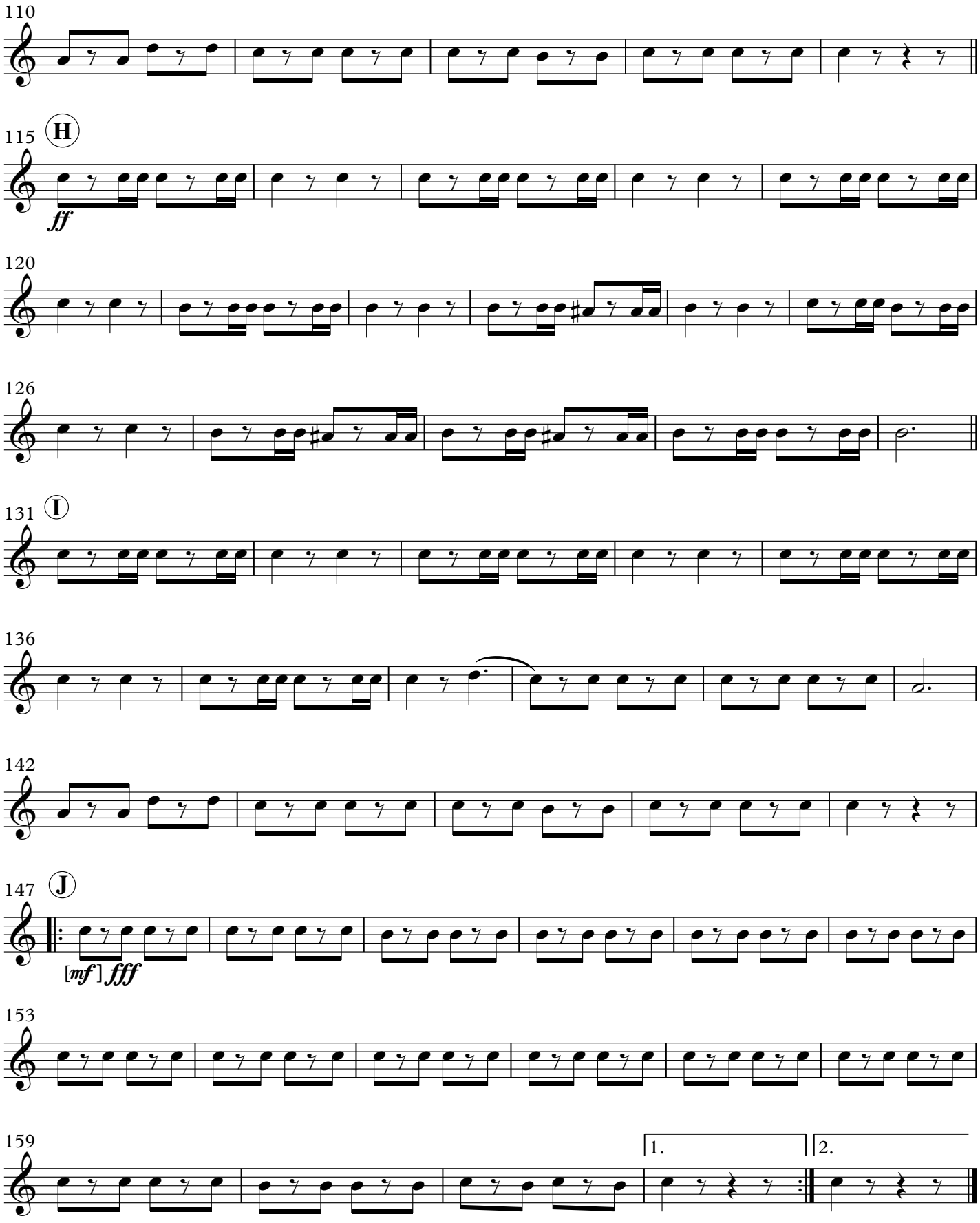
f

88

93

99 **G**

104


110
115
H
ff
120
126
131
I
136
142
147
J
[mf] fff
153
159
1.
2.

March

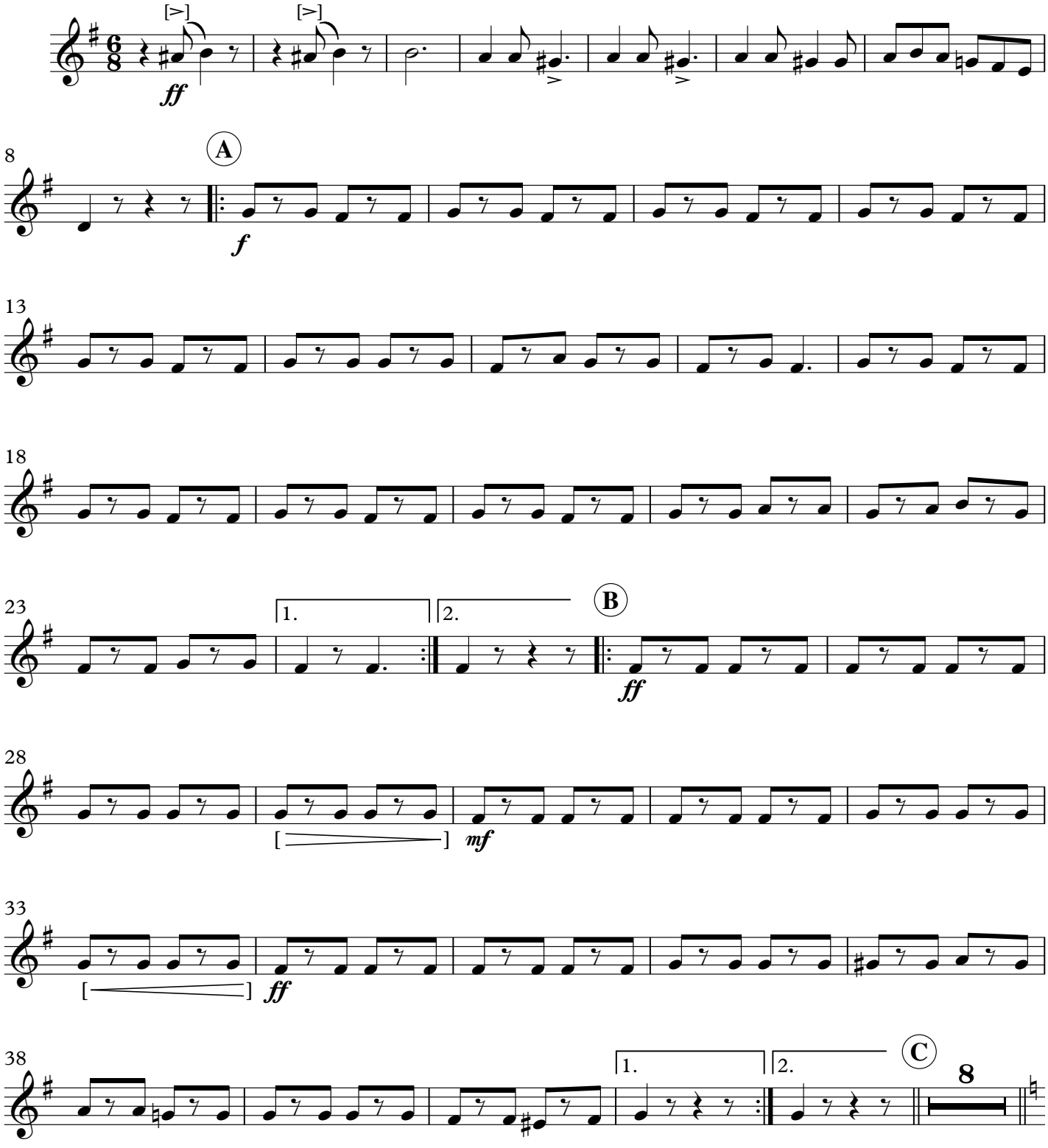
ANCHOR AND STAR

(1918)

2nd F Horn

JOHN PHILIP SOUSA

March Tempo.



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ANCHOR AND STAR
2nd F Horn

51 **D** **TRIO.**

[*mp*] ***f***

57

62

[ ]

67 **E**

[***mf***]

72

78

83 **F**

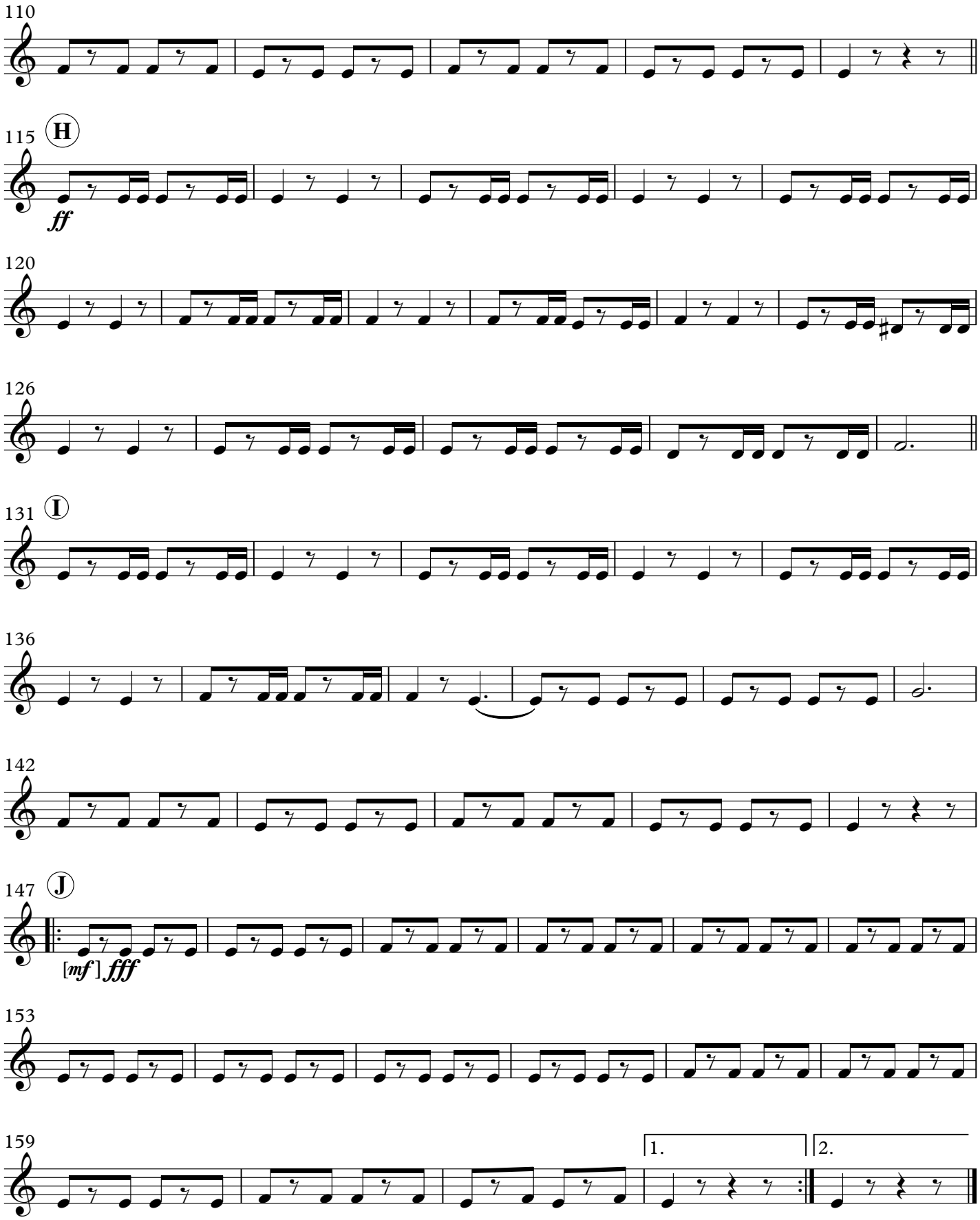
f

88

93

99 **G**

104


110
115
H
ff
120
126
131
I
136
142
147
J
[mf] fff
153
159
1.
2.

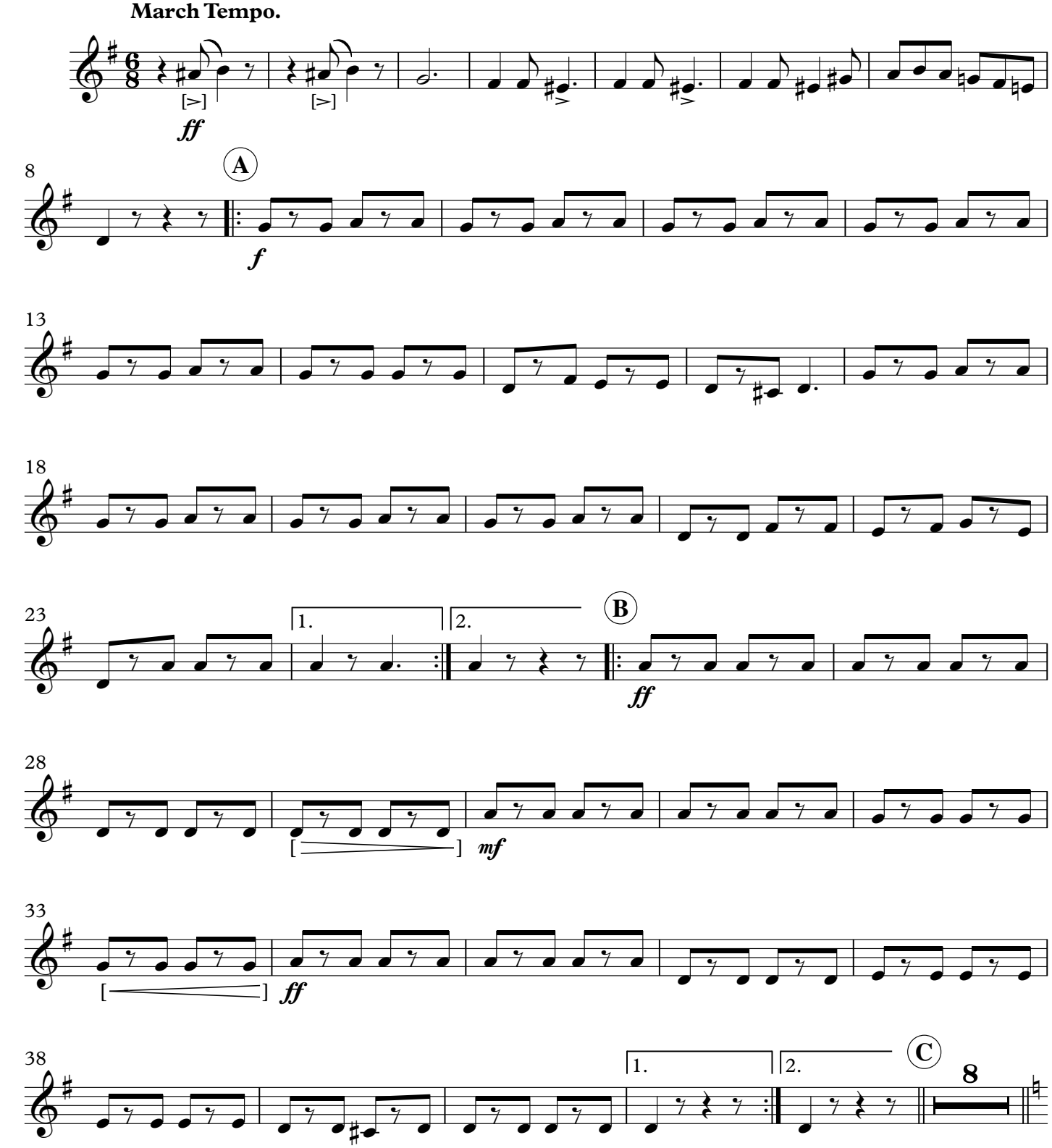
March

ANCHOR AND STAR

(1918)

3rd F Horn

JOHN PHILIP SOUSA



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ANCHOR AND STAR
3rd F Horn

51 **D** **TRIO.**

[*mp*] ***f***

57

62

[ ]

67 **E**

[***mf***]

72

78

83 **F**

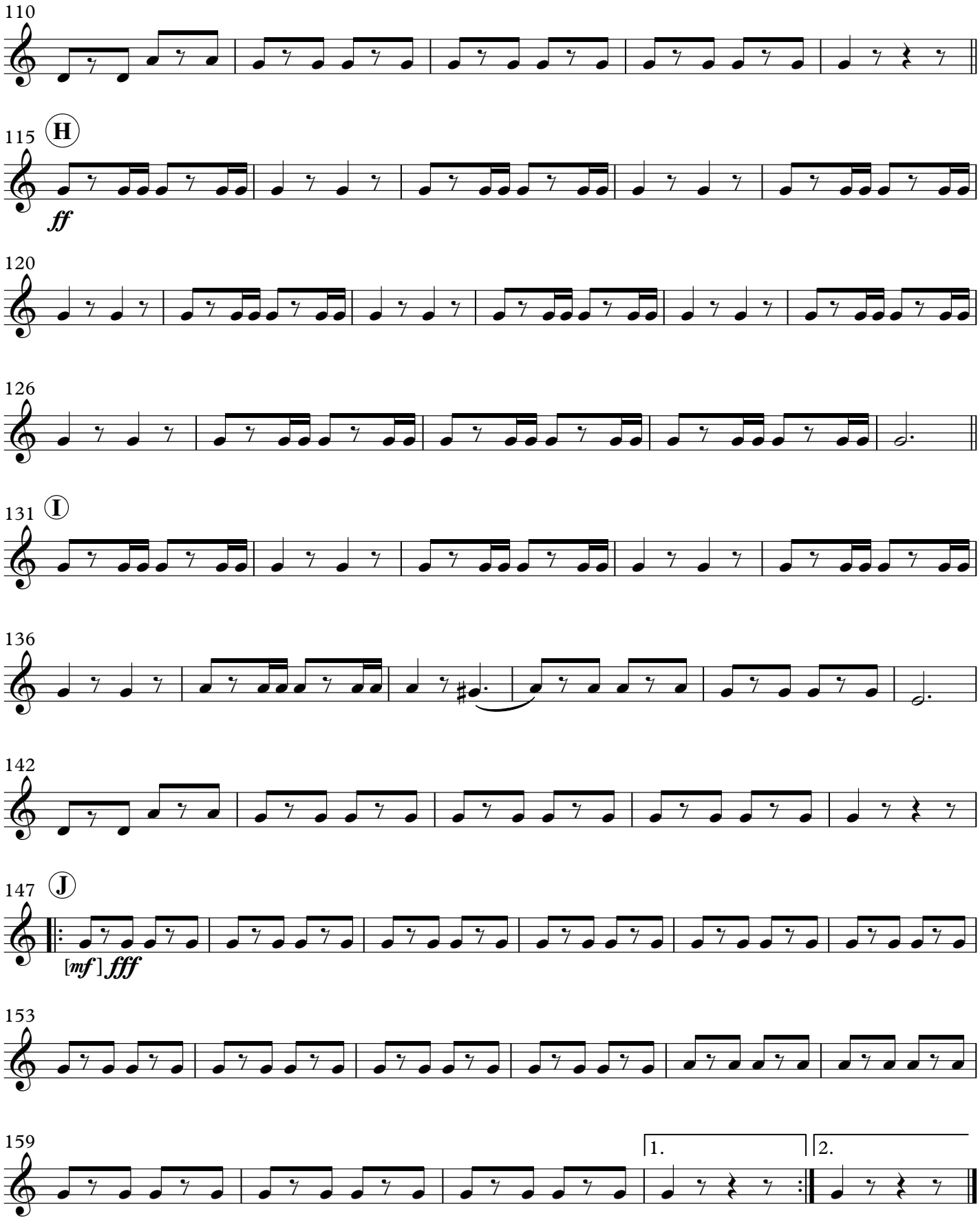
f

88

93

99 **G**

104


110
115
H
ff
120
126
131
I
136
142
147
J
[mf] fff
153
159
1.
2.

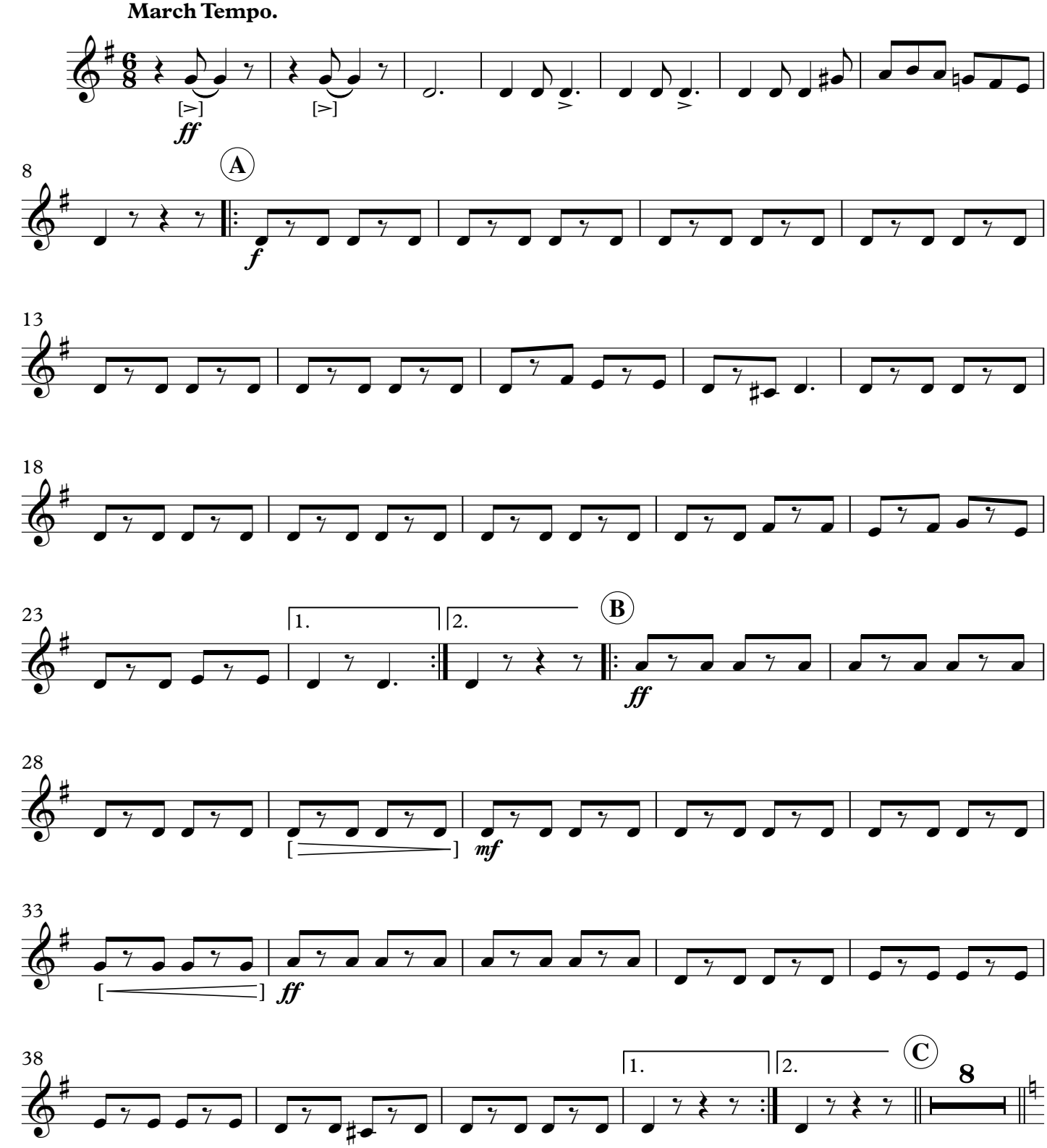
March

ANCHOR AND STAR

(1918)

4th F Horn

JOHN PHILIP SOUSA



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ANCHOR AND STAR
4th F Horn

51 **D** **TRIO.**

[*mp*] *f*

57

62

[ ]

67 **E**

[*mf*]

72

78

83 **F**

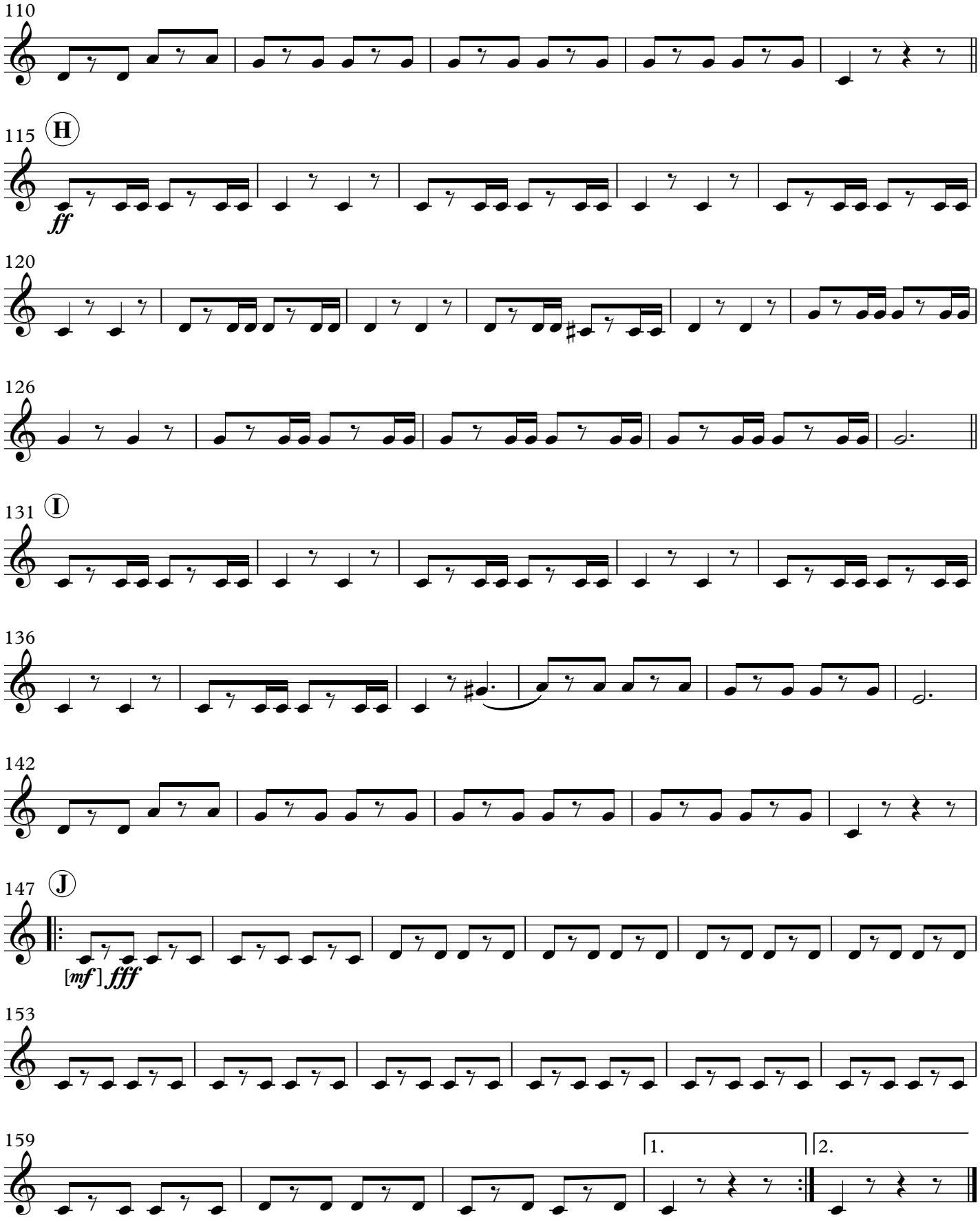
f

88

93

99 **G**

104


110
115
H
ff
120
126
131
I
136
142
147
J
[mf] fff
153
159
1.
2.

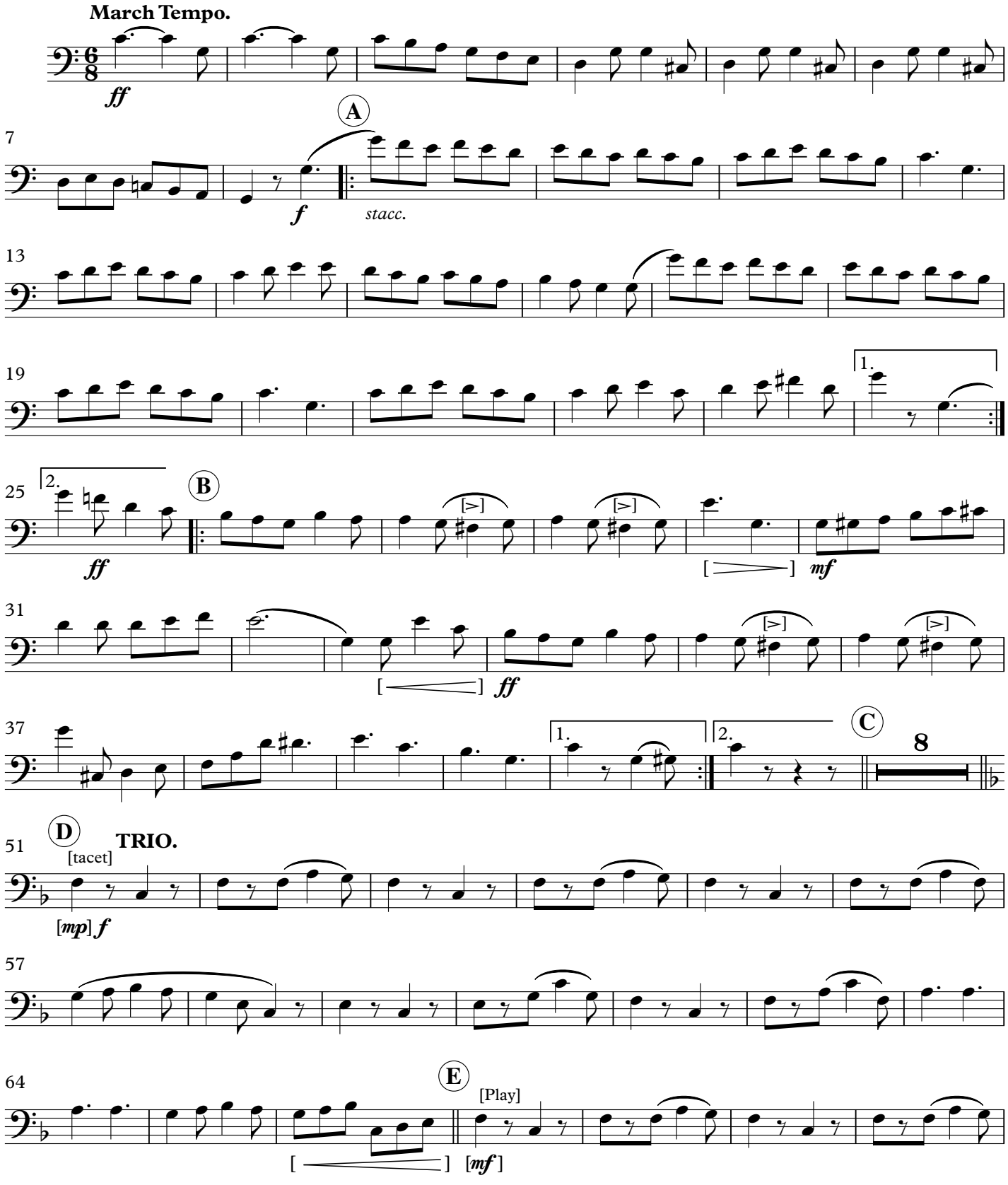
March

ANCHOR AND STAR

(1918)

Baritone

JOHN PHILIP SOUSA



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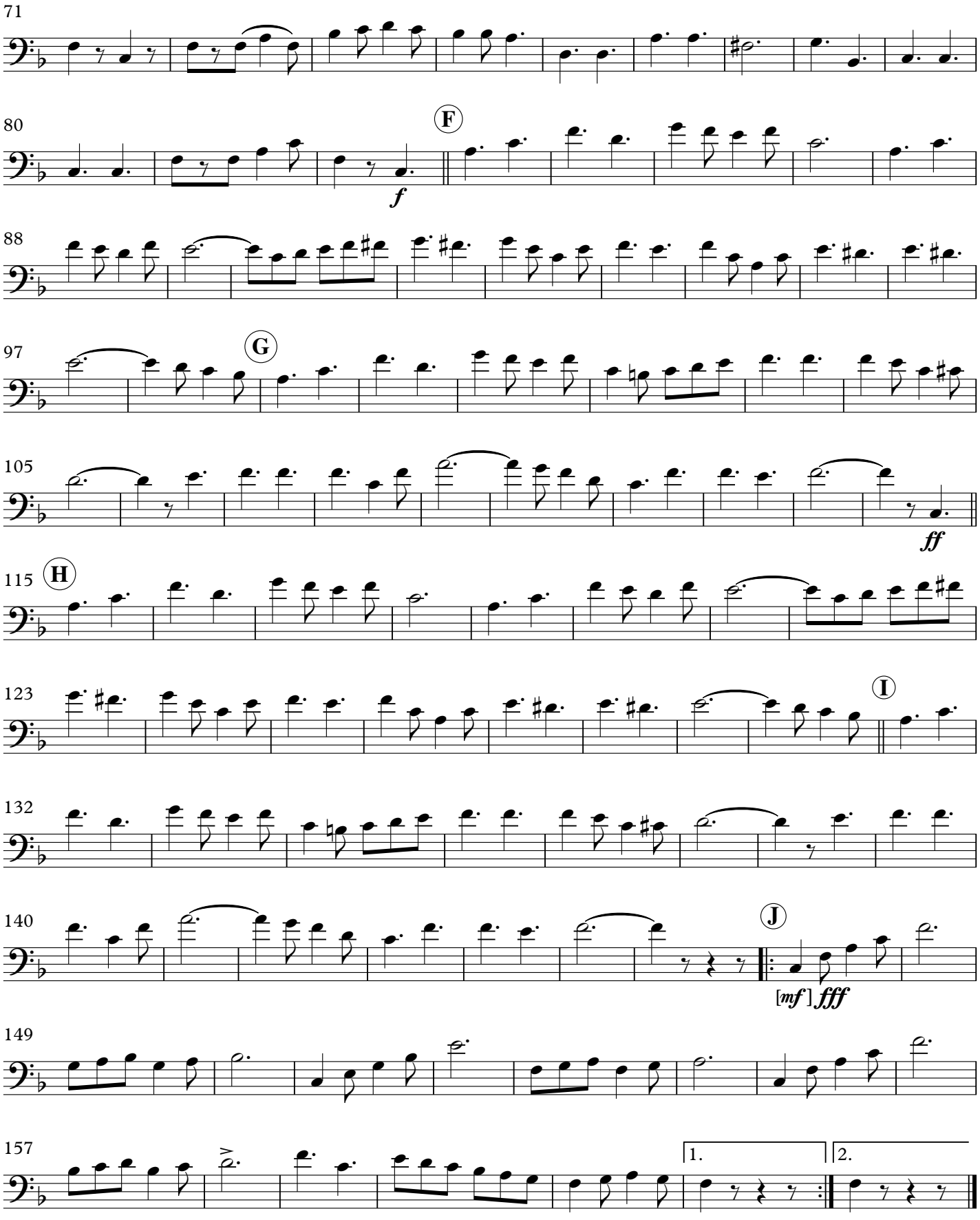
ANCHOR AND STAR
Baritone



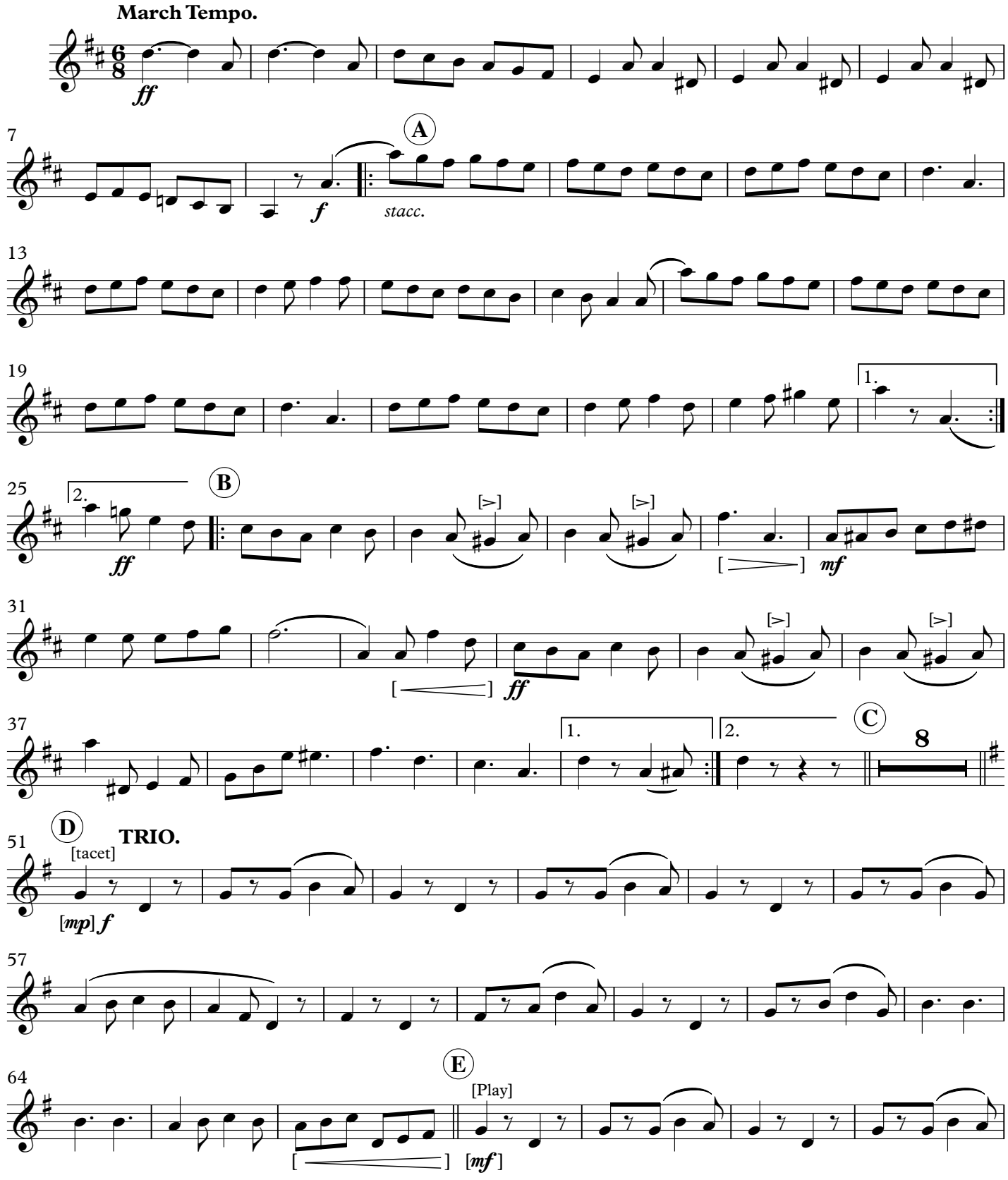
March

ANCHOR AND STAR

(1918)

Baritone, T.C.

JOHN PHILIP SOUSA



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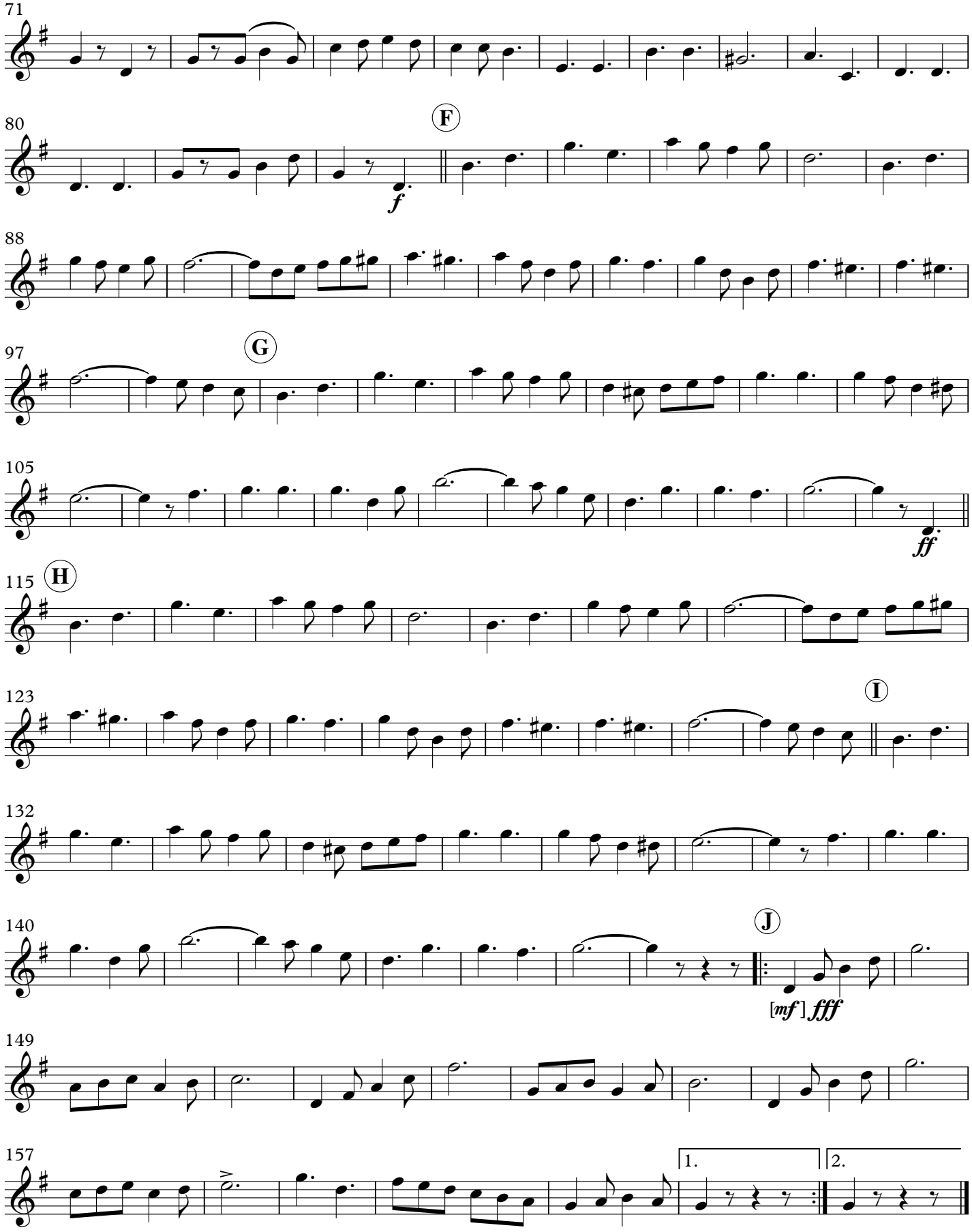
ANCHOR AND STAR
Baritone, T.C.



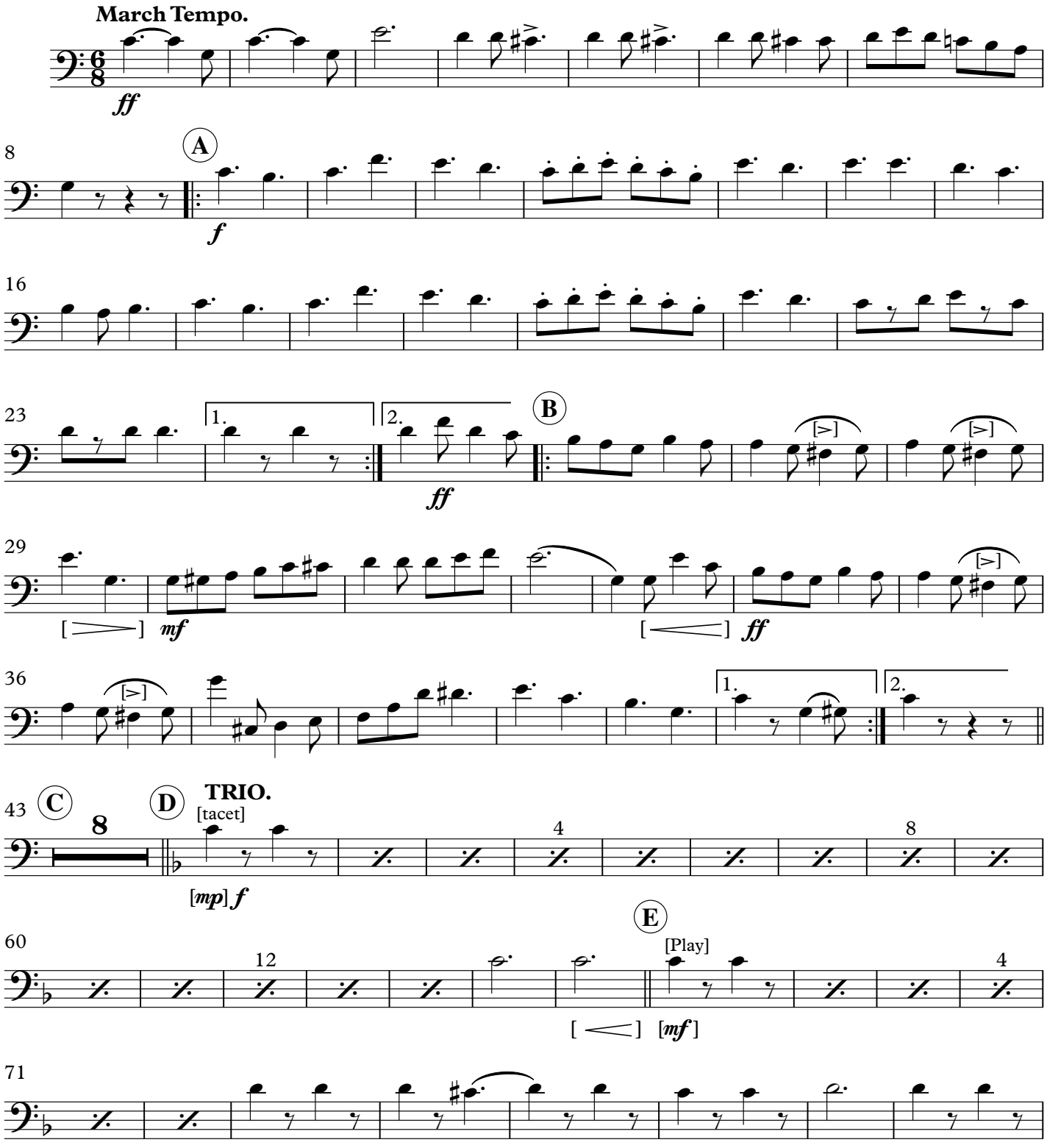
March

ANCHOR AND STAR

(1918)

1st Trombone

JOHN PHILIP SOUSA



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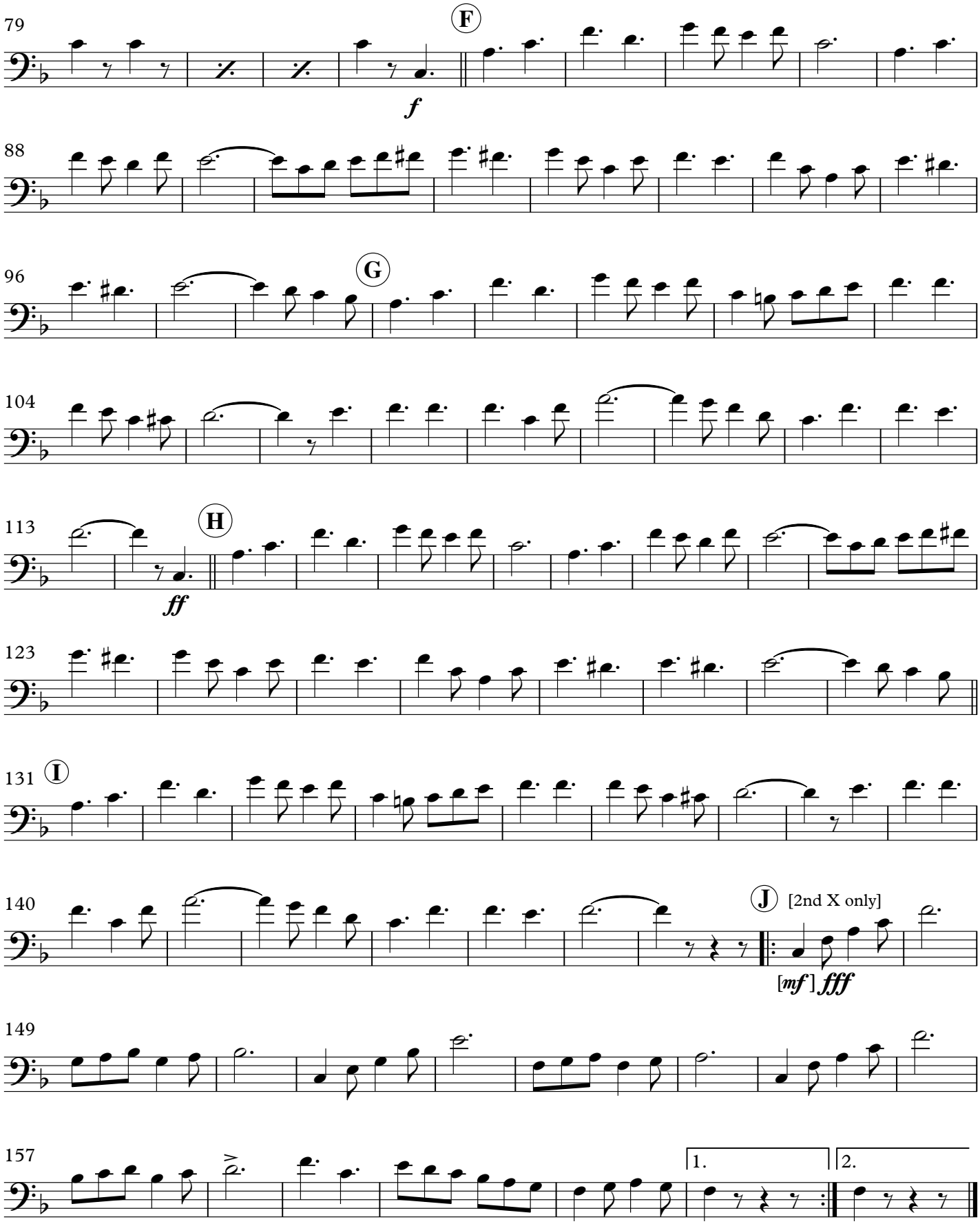
ANCHOR AND STAR
1st Trombone



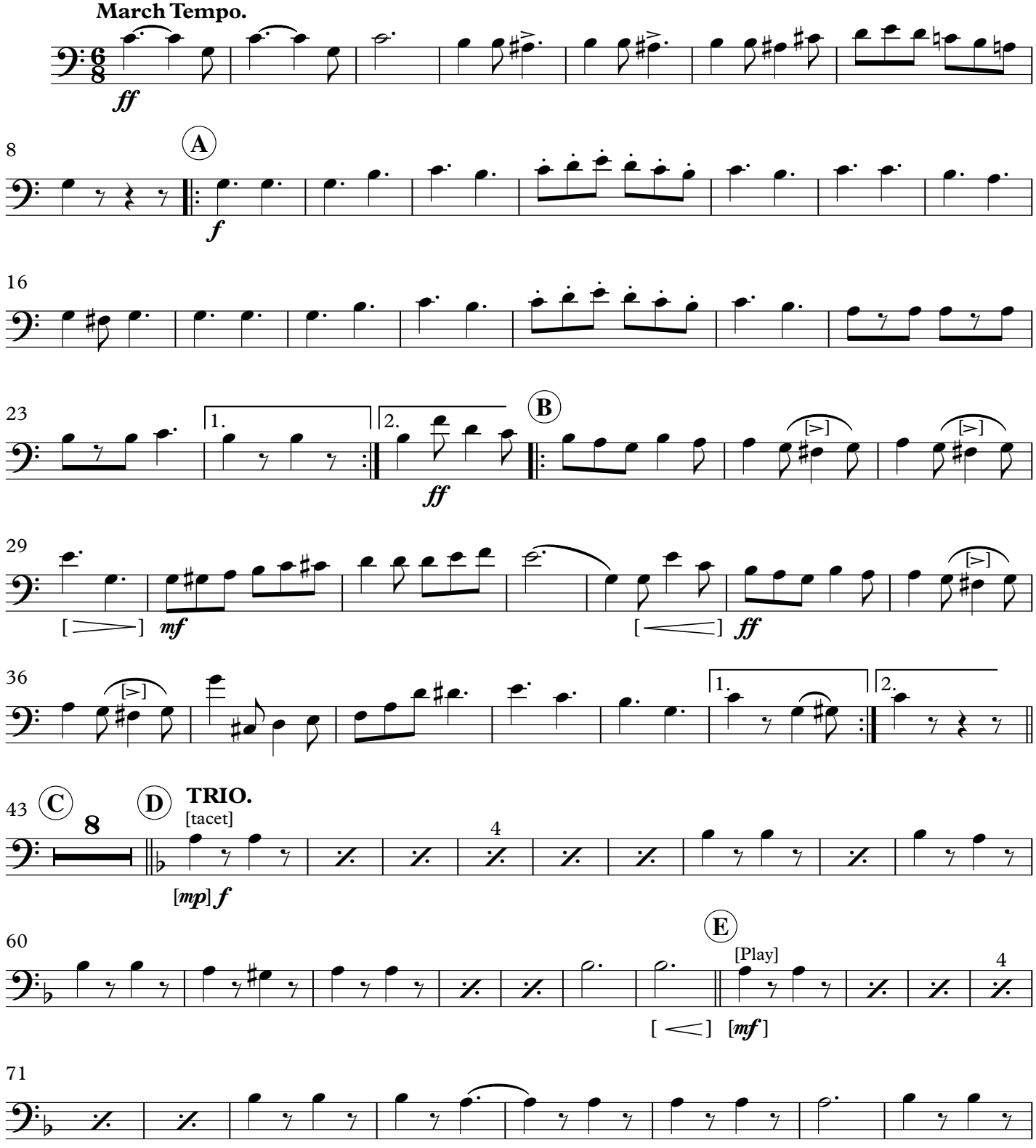
March

ANCHOR AND STAR

(1918)

2nd Trombone

JOHN PHILIP SOUSA



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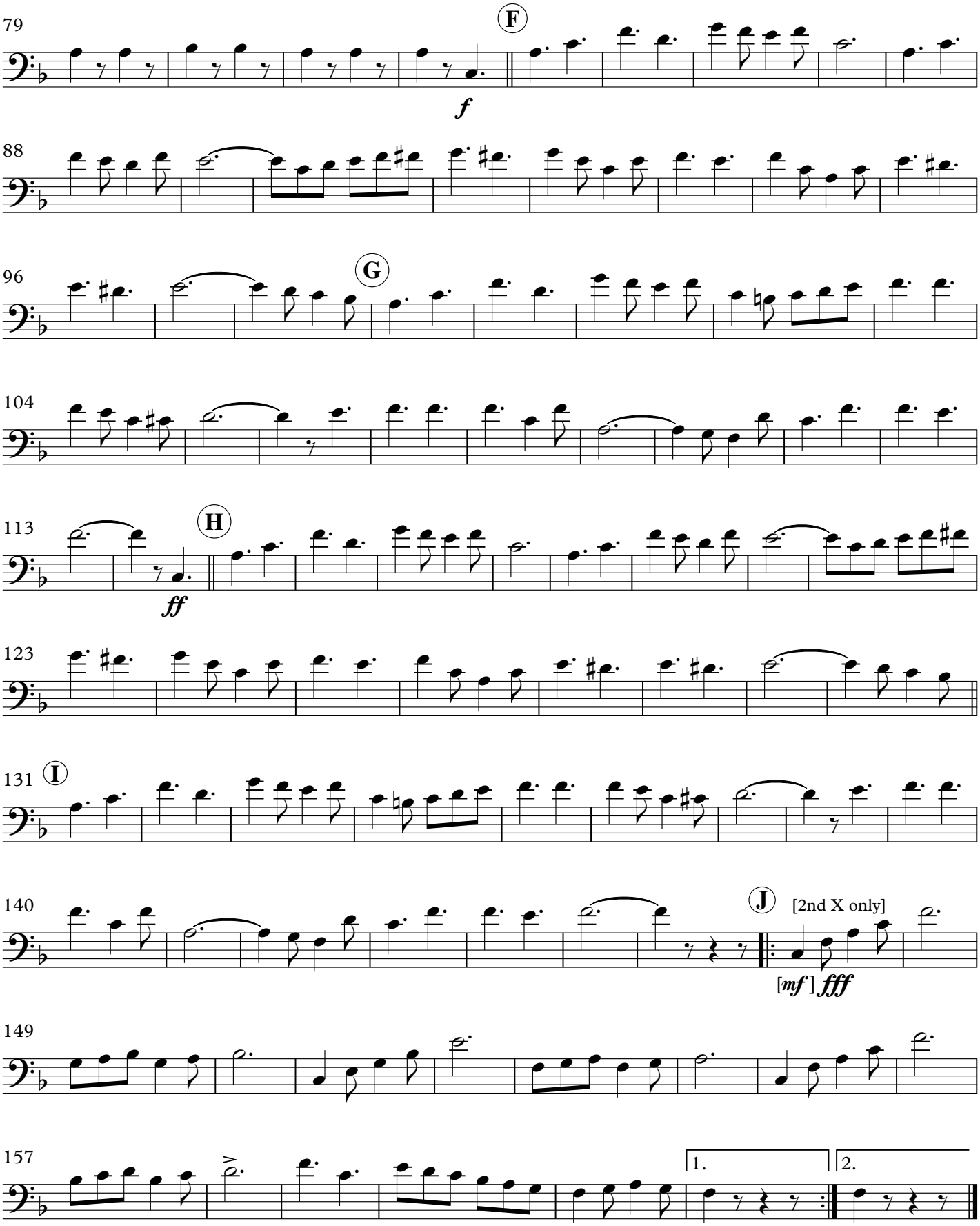
ANCHOR AND STAR
2nd Trombone



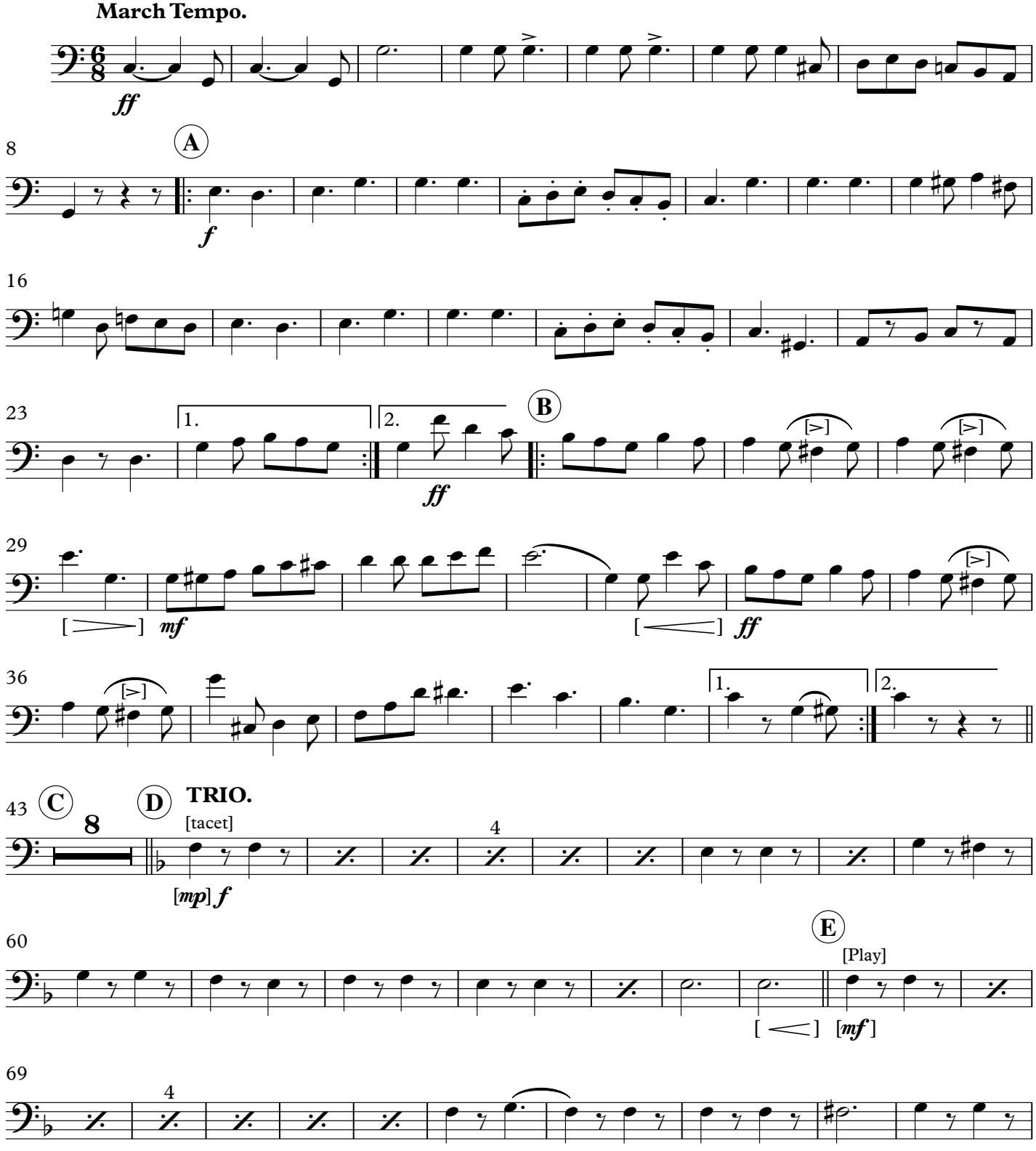
March

ANCHOR AND STAR

(1918)

Bass Trombone

JOHN PHILIP SOUSA



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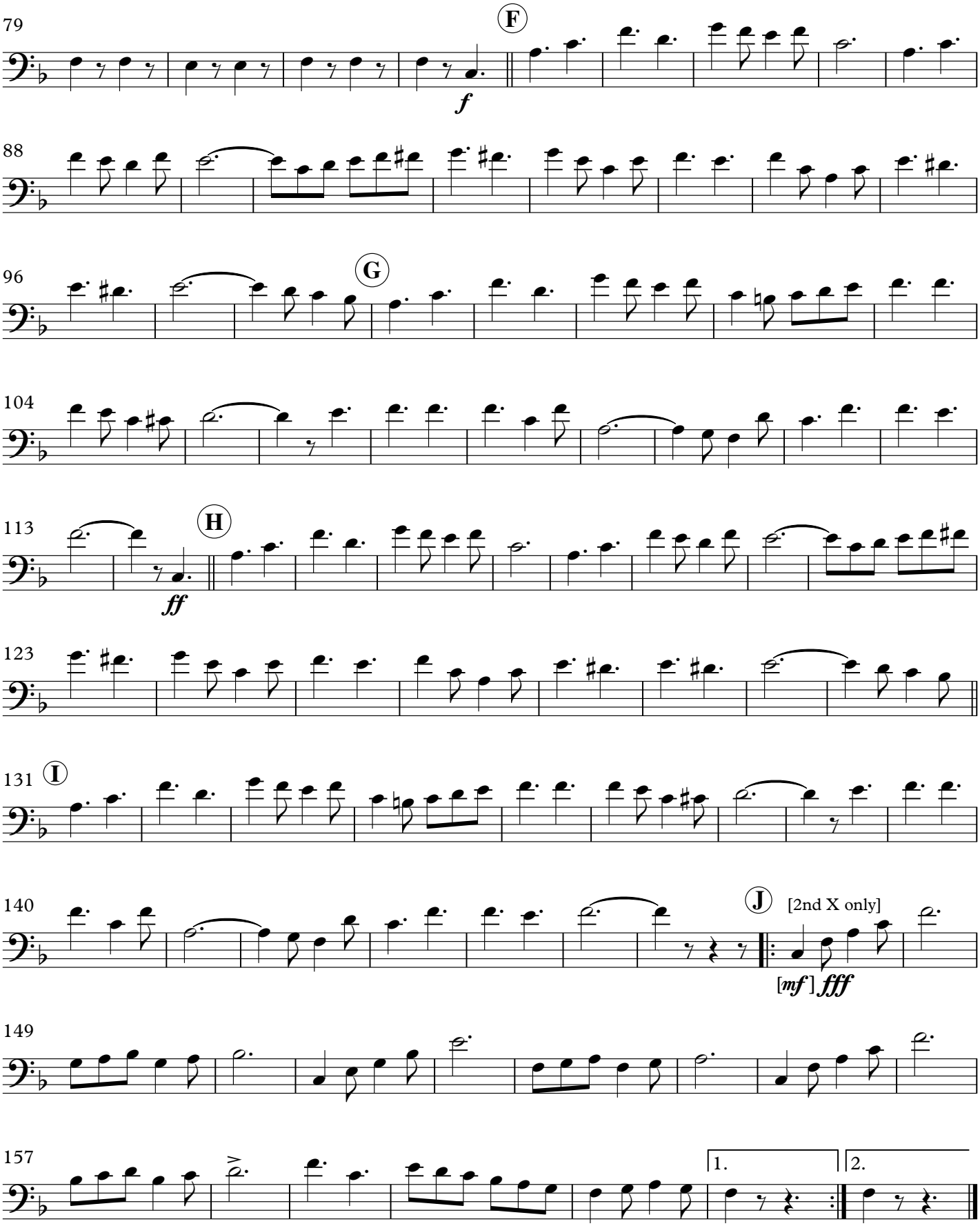
ANCHOR AND STAR

Bass Trombone



March

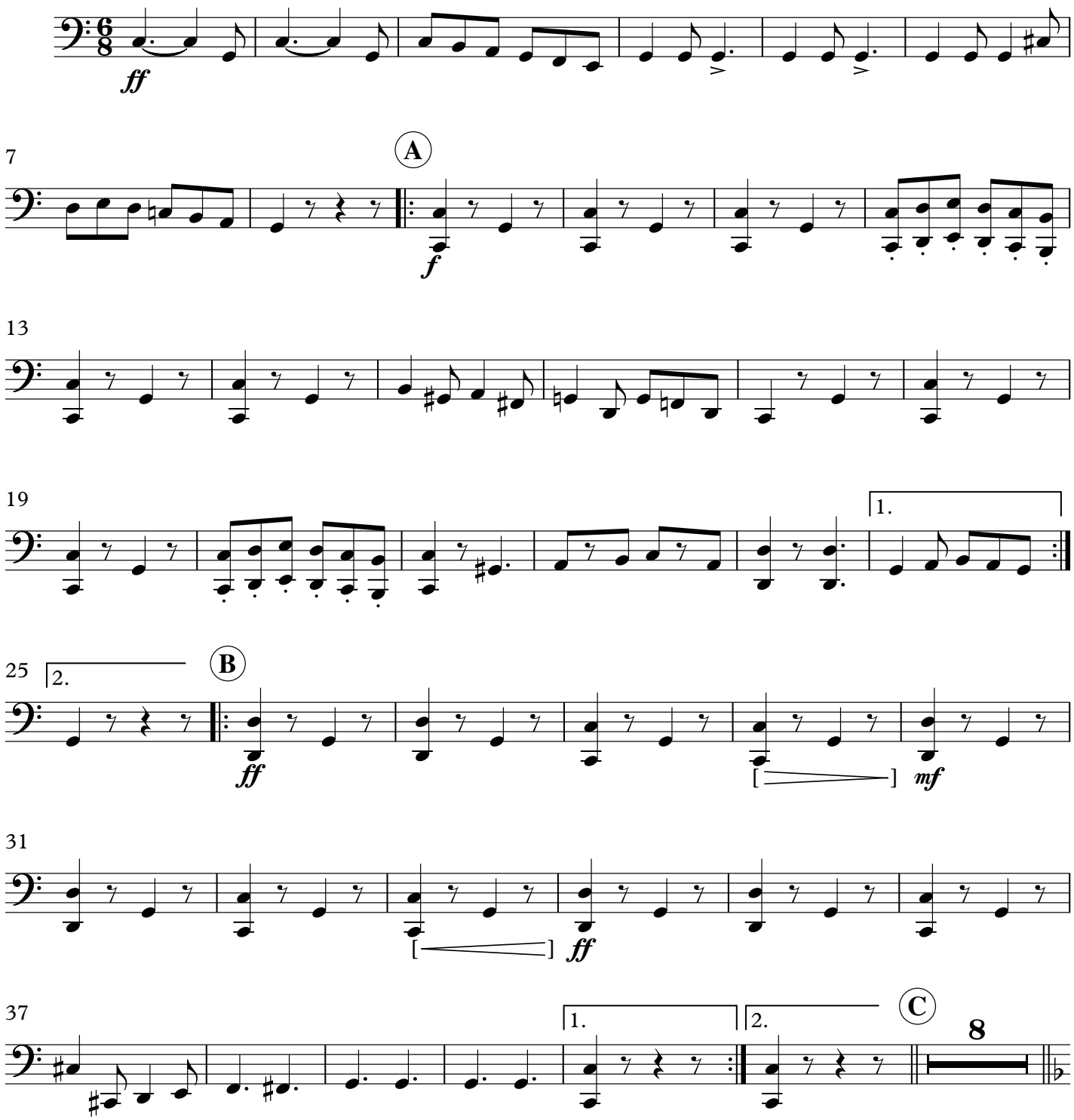
ANCHOR AND STAR

(1918)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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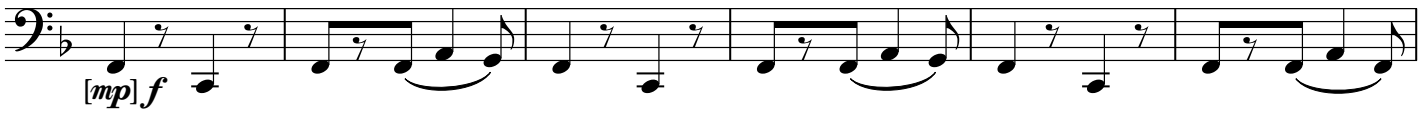
ANCHOR AND STAR
Tuba

51 **D** **TRIO.**



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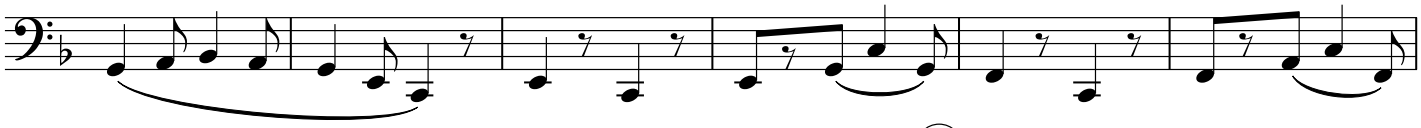
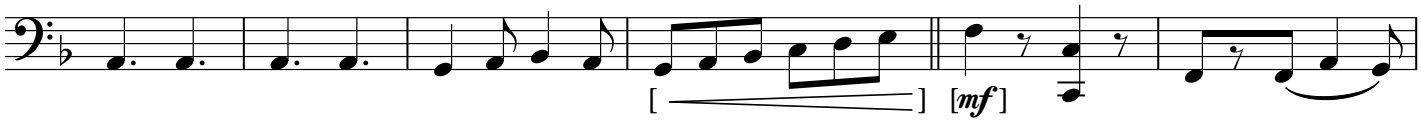


63 **E**



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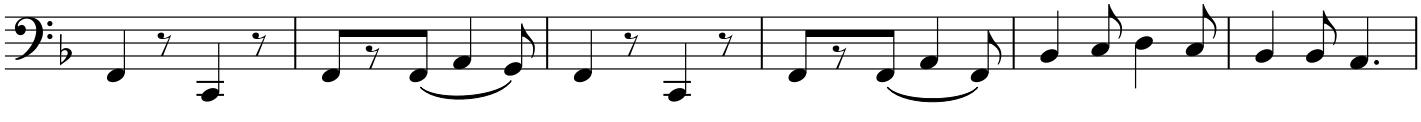

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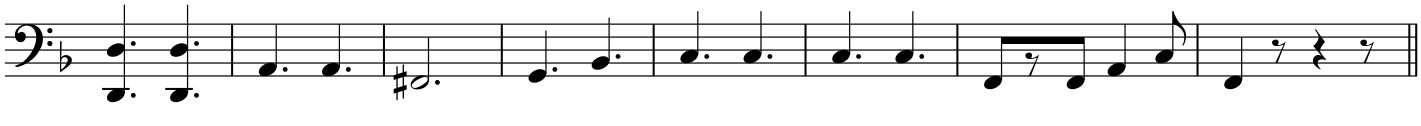
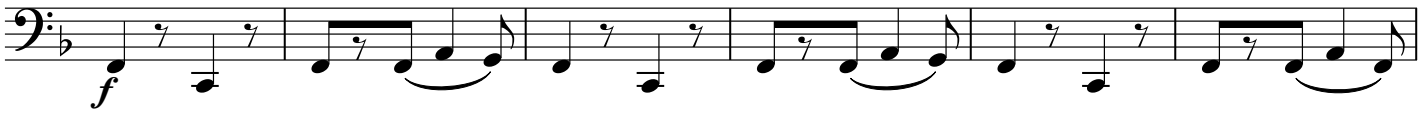


83 **F**



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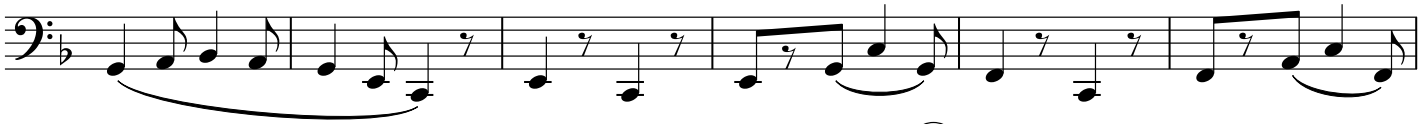
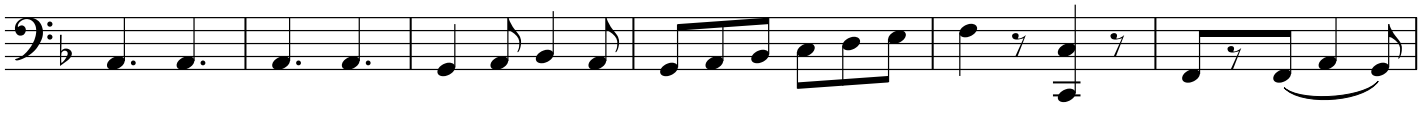


95 **G**



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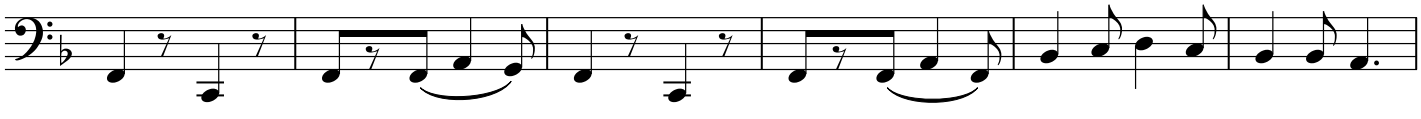

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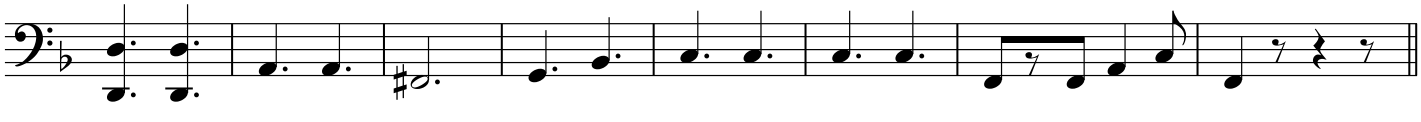
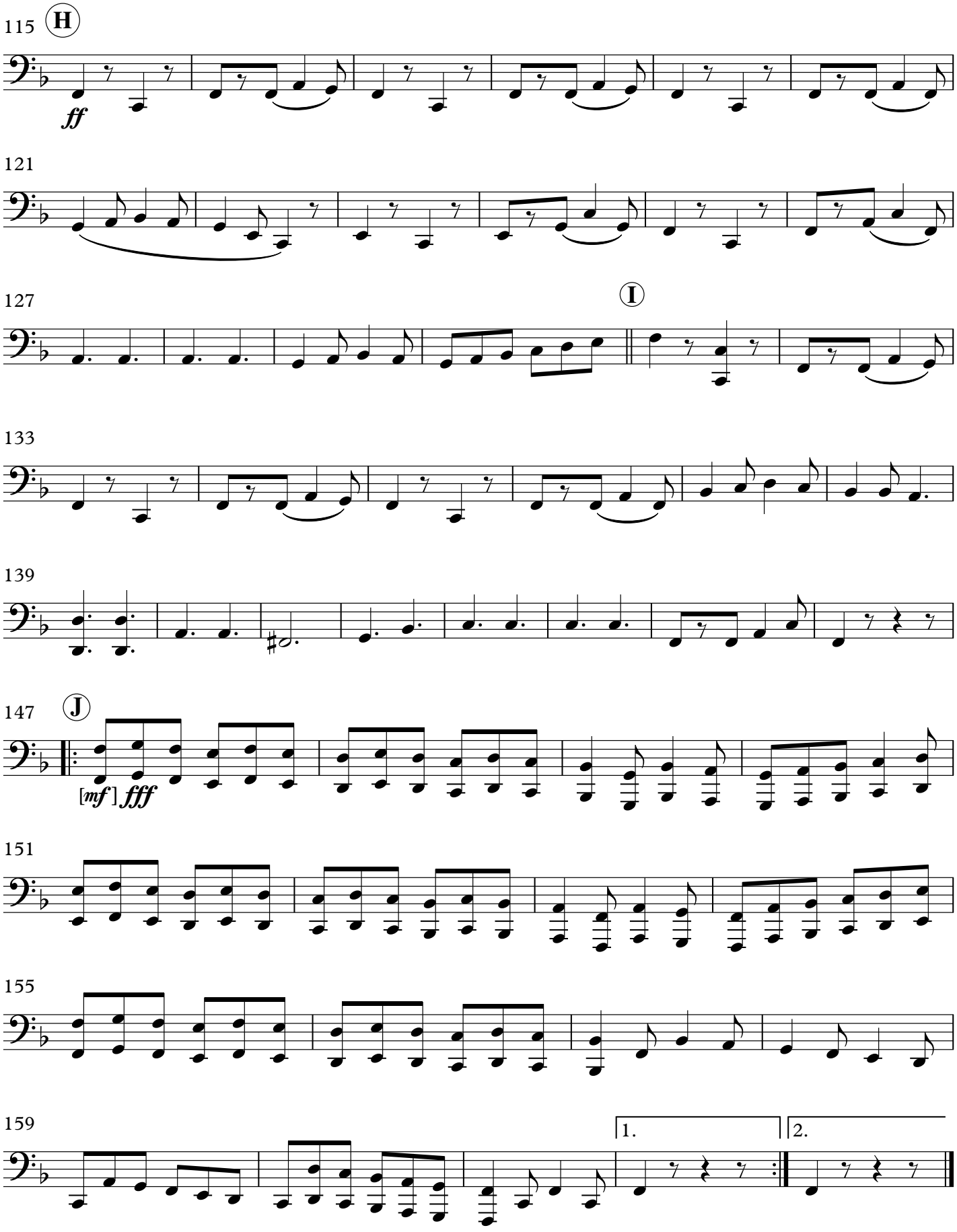



115
H
ff
121
127
I
133
139
147
J
[mf] fff
151
155
159
1.
2.

March

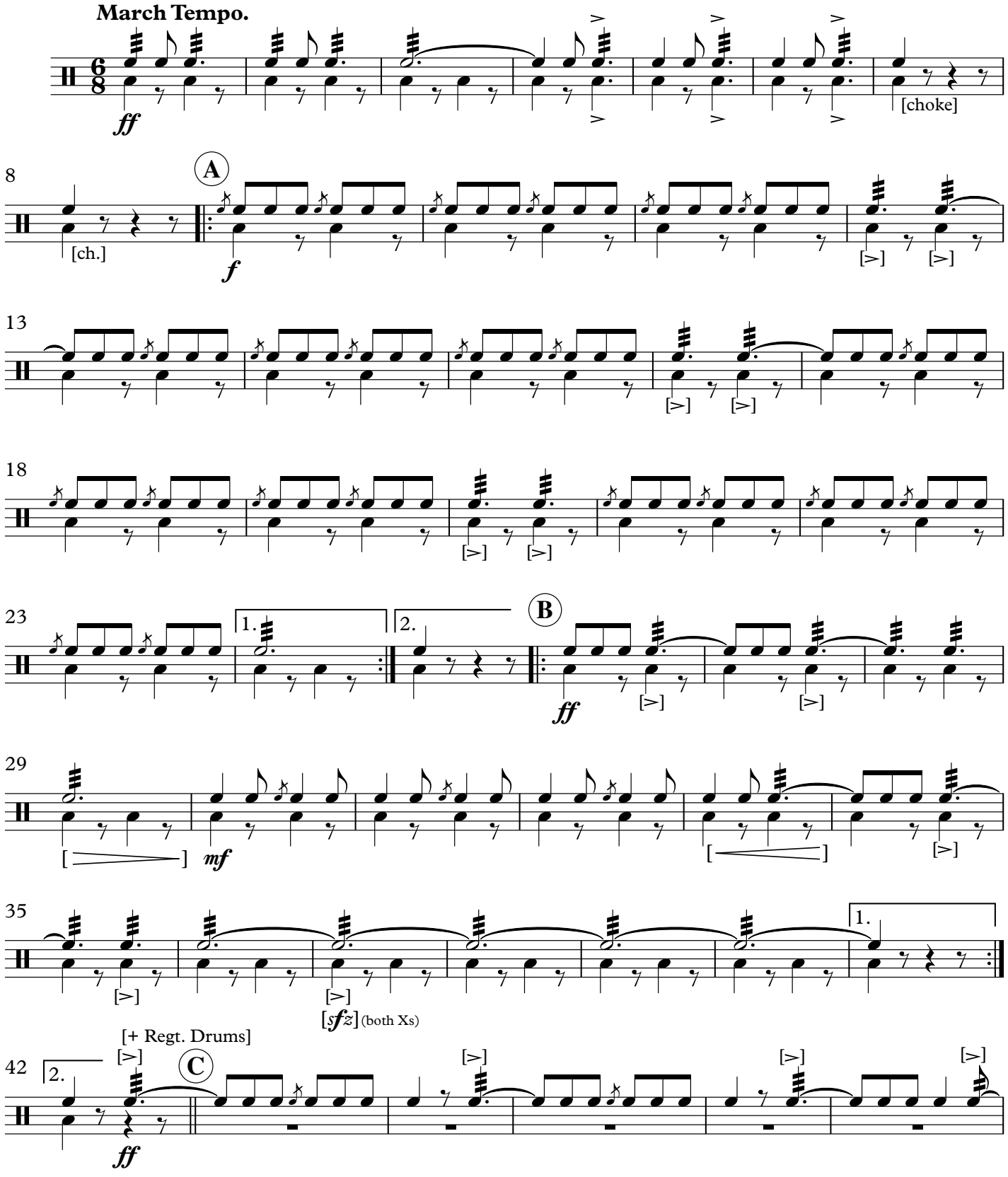
ANCHOR AND STAR

(1918)

JOHN PHILIP SOUSA

Drums
With optional
regimental drums

March Tempo.



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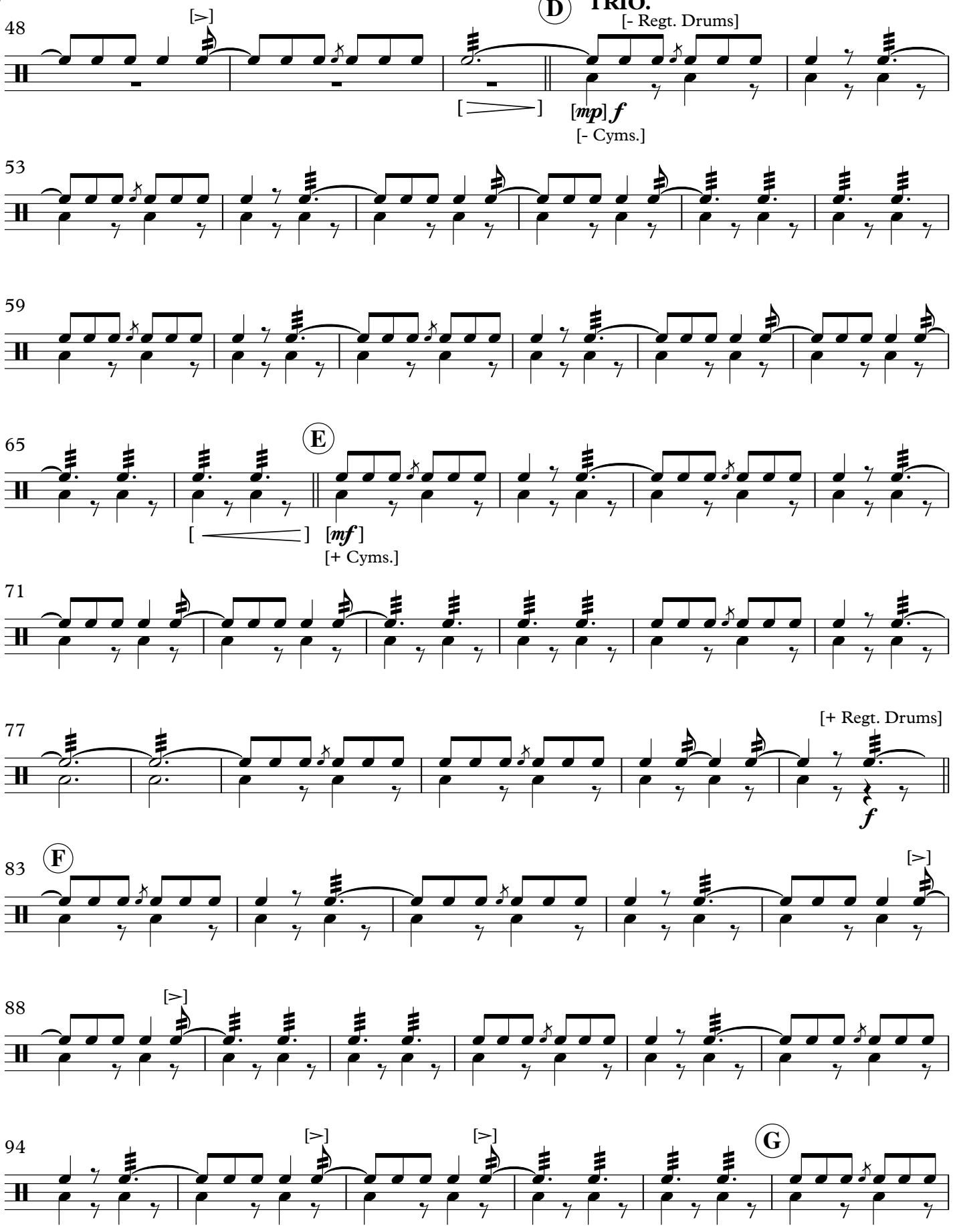
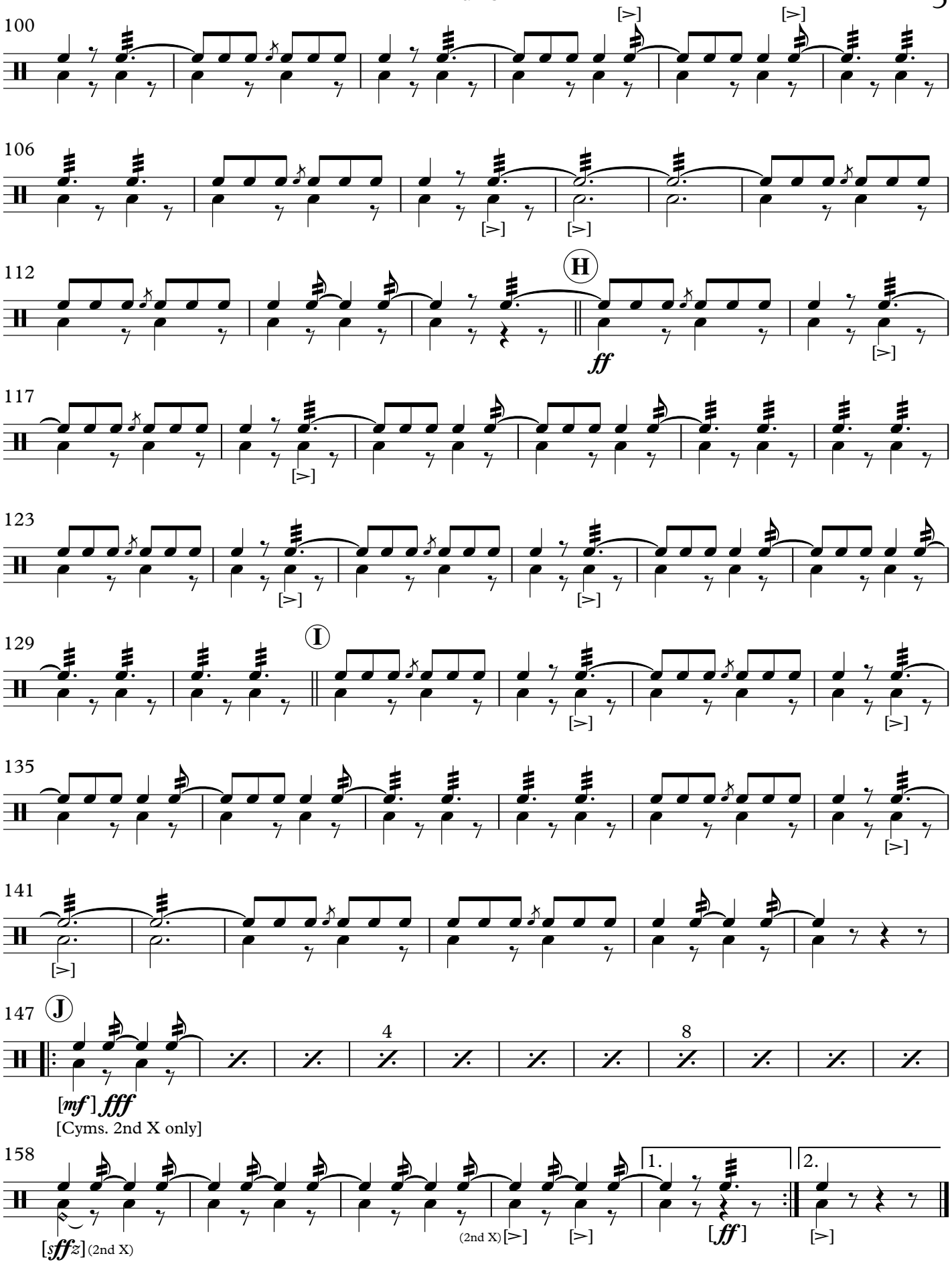
ANCHOR AND STAR

Drums




100
106
112
H
ff
117
123
129
I
135
141
147
J
4
8
[mf] fff
[Cyms. 2nd X only]
158
1.
2.
[sffz] (2nd X)
(2nd X)
[ff]