The Complete Marches of

John Philip Sousa

Vol. 5 No. 82

Bullets and Bayonets

March

(1918)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Bullets and Bayonets" (1918)

More than many of Sousa's other marches, this World War I composition has a distinctly military character. In studying the music, Sousa's apparent inspiration by visions of battlefield glory is not difficult to imagine. But perhaps its war-like title accounted for the relative lack of popularity.

There is no record of solicitation by a specific regiment, but the march was dedicated "To the officers and men of the U.S. Infantry."

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 44. 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. 1-16): This extended introduction's martial character is brought out by performing each of the capped quarter notes short with good bounce and accents. Added accents in percussion further highlight the tone. The added crescendos in m. 9 and 11 follow the ascending lines, and the resulting *fortissimo* should be strongly carried through to the first strain.

First Strain (m. 16-33): The dynamic immediately drops to *mezzo-forte* with the pick-up half note to the first strain. After the first six bars at that dynamic, a crescendo leads to *forte* and a percussion accent in m. 24 and then right back down to *mezzo-forte.* The next crescendo should elevate one additional level of intensity to *fortissimo,* along with a stronger *sfz* accent in percussion. The low brass traditionally executes a quick diminuendo in the first ending to lead back to *mezzo-forte* and the entire strain is played exactly the same second time through. Take care that the more lyrical counterline in saxophones can be heard both times.

Second Strain (m. 34-50): Ascending eighth note runs are a feature in this strain, and like the similar material in the introduction, a crescendo is added on each in this edition to highlight this special figure, with the dynamic coming down to *mezzo-forte* each time. At the end of each run, four accents are added in the percussion to provide a "back and forth" dialogue in the music. The last run leads to *fortissimo* and stays there for the remainder of the strain and through the cornet fanfares in m. 46-48, which foreshadow the upcoming break strain. The second strain is then repeated and played exactly the same second time through.

Trio (m. 51-82): All voices immediately drop to *mezzo-piano,* and E-flat clarinet, cornets, and cymbals are tacet. Bells are added to the melody in the trio, and trombones may continue to play softly here. Piccolo has a clever decoration peppered throughout the trio and should play those figures as written. Flutes should leave this to piccolo alone and only join in on the melody afterwards as indicated. A slight added crescendo in m. 65 marks the peak of the phrase and then comes back down to *mezzo-piano.*

Break Strain (m. 82-98): Cornets and regimental trumpets rejoin with the pick-up half note to m. 83 and are also joined by regimental drums. Snare drum and regimental drums go back and forth between playing on the rim and the head as indicated, and triangle is also added to the mix. The off-beat accents are very important in this break strain. A *subito mezzo-forte* is traditionally added to m. 95 to facilitate a significant crescendo over the final four measures but then immediately subsides in m. 98 to *mezzo-piano* for the first time through the last strain.

Final Strain (m. 99-132): E-flat clarinet, cornets/regimental trumpets, trombones, cymbals, and regimental drums are all tacet first time through the last strain, and all others play softly. Piccolo may stay in to play the woodwind obbligato here. All voices re-enter with the pick up half note in m. 130 to repeat the break strain as before, this time with a continued crescendo in m. 98 to a full-throated *fortissimo* last time through the final strain. This time, regimental drums and trumpets are playing their parts and should be clearly heard as a third theme to complement the trio melody and woodwind obbligato. Percussion accents are added throughout this second statement to punctuate key moments in the melody, culminating with two very strong *sffz* notes in m. 124 and 126. The regimental trumpets have one final utterance on the off-beat just before the final measure, and an accent can be added to that note so that it may be heard tying across the measure.

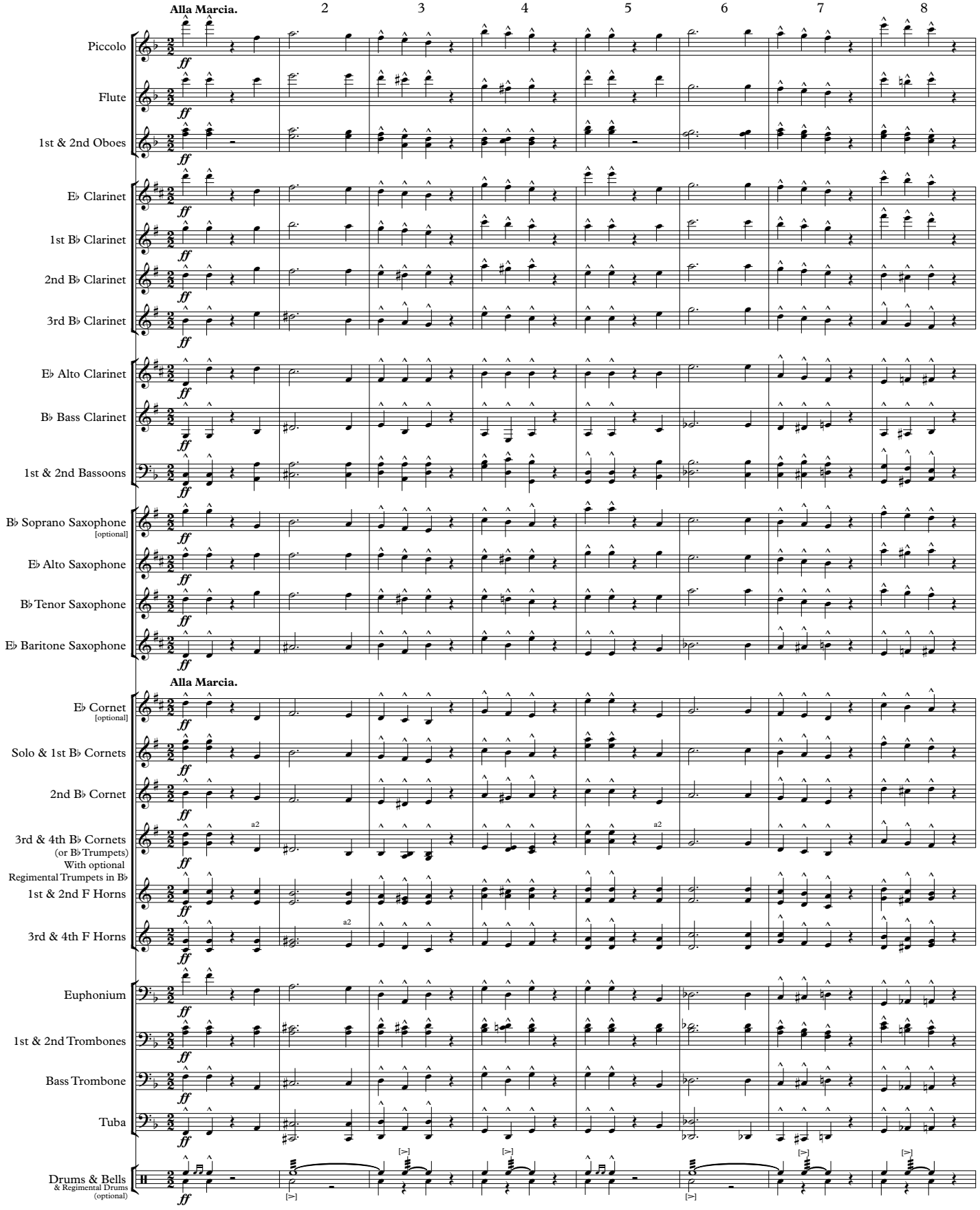
March

BULLETS AND BAYONETS

Full Score

(1918)

JOHN PHILIP SOUSA



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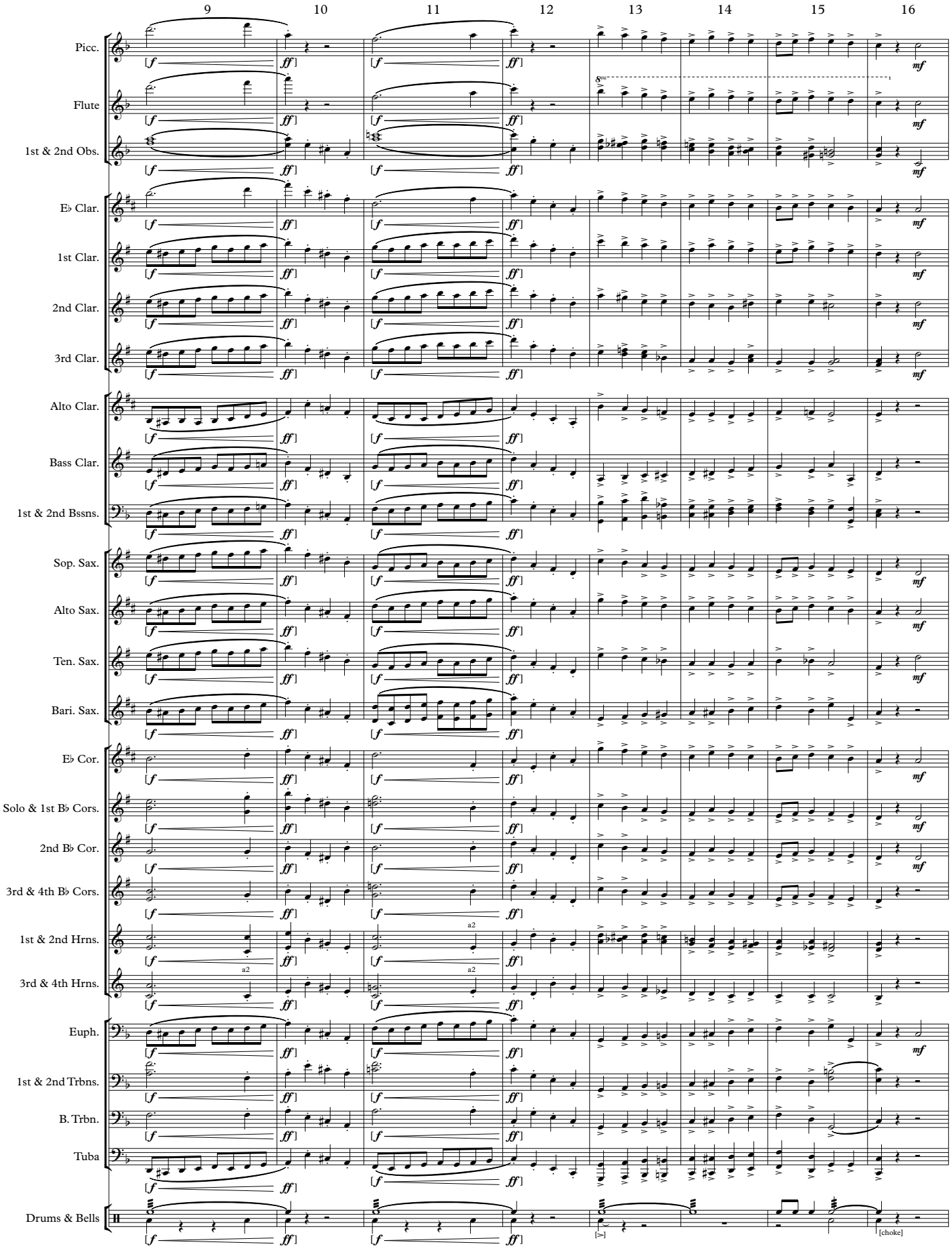
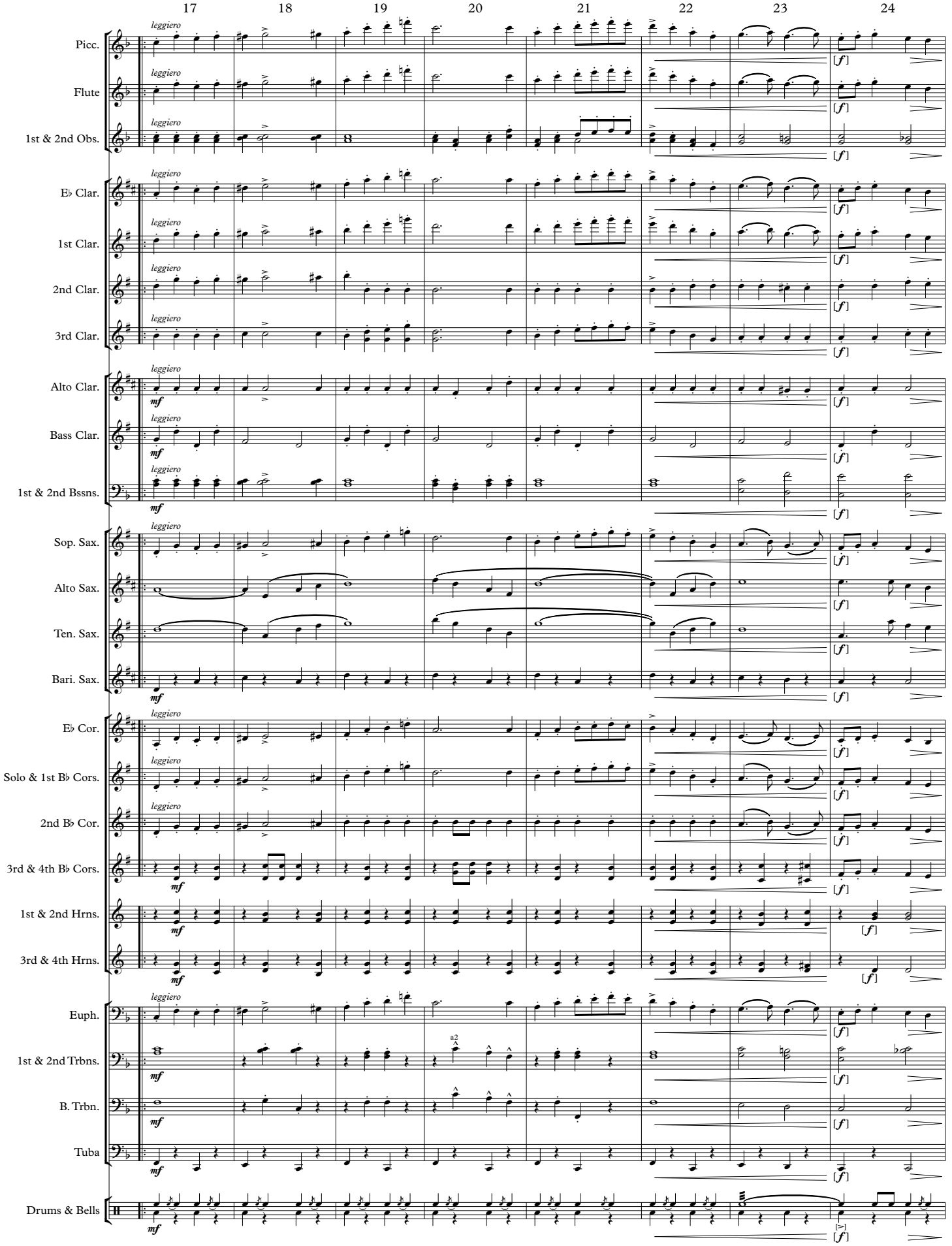
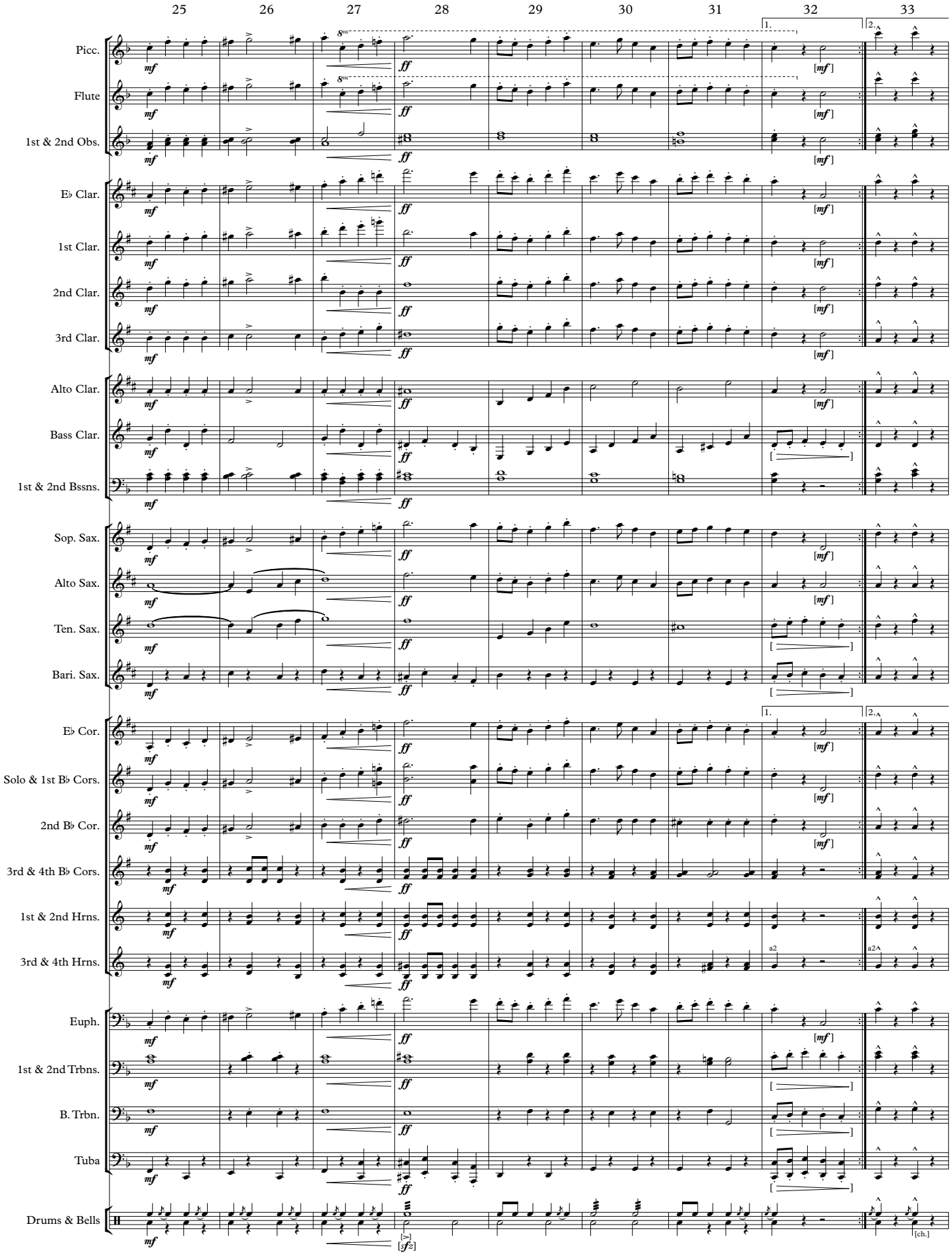
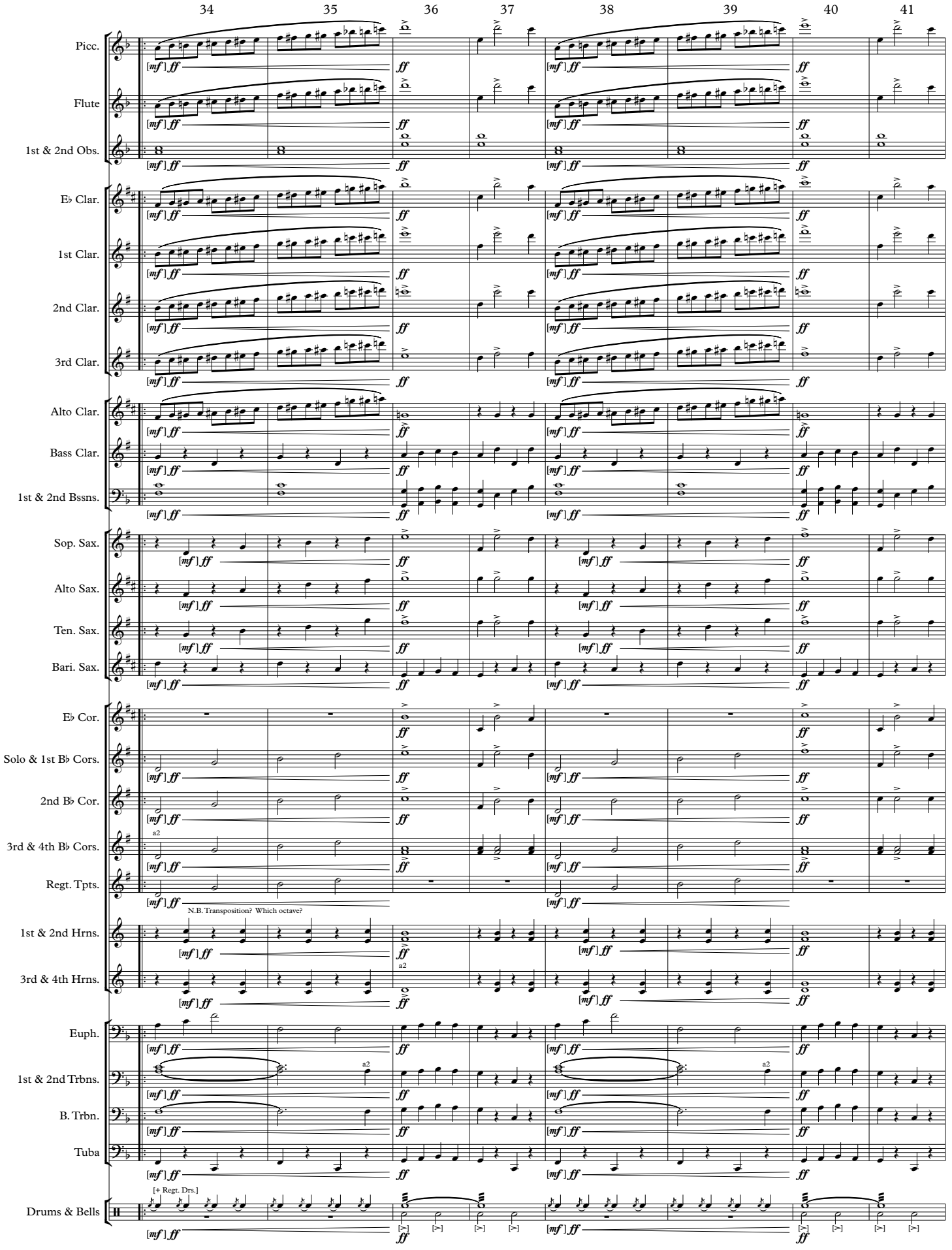

9
10
11
12
13
14
15
16
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
a2
[choke]

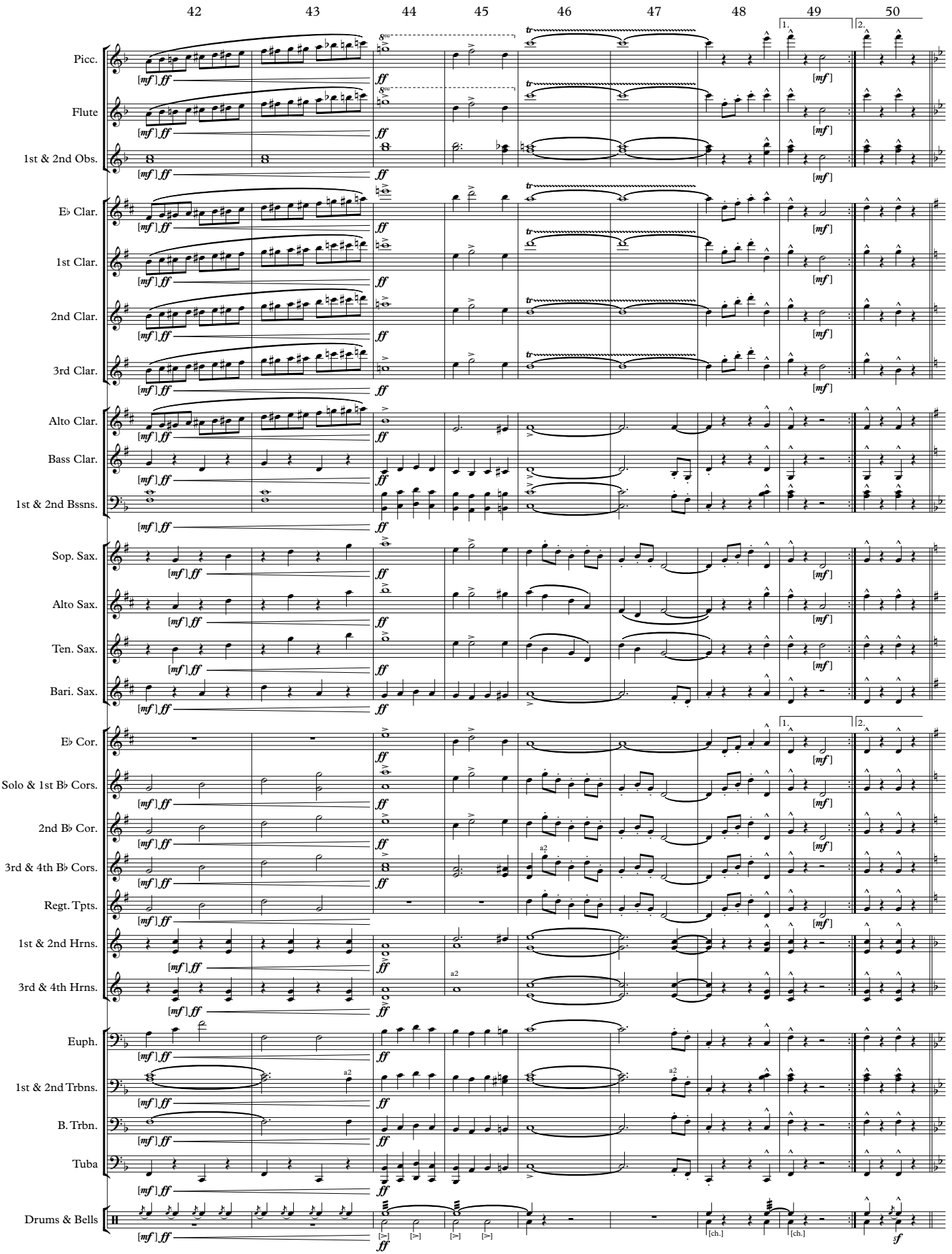
BULLETS AND BAYONETS
Full Score



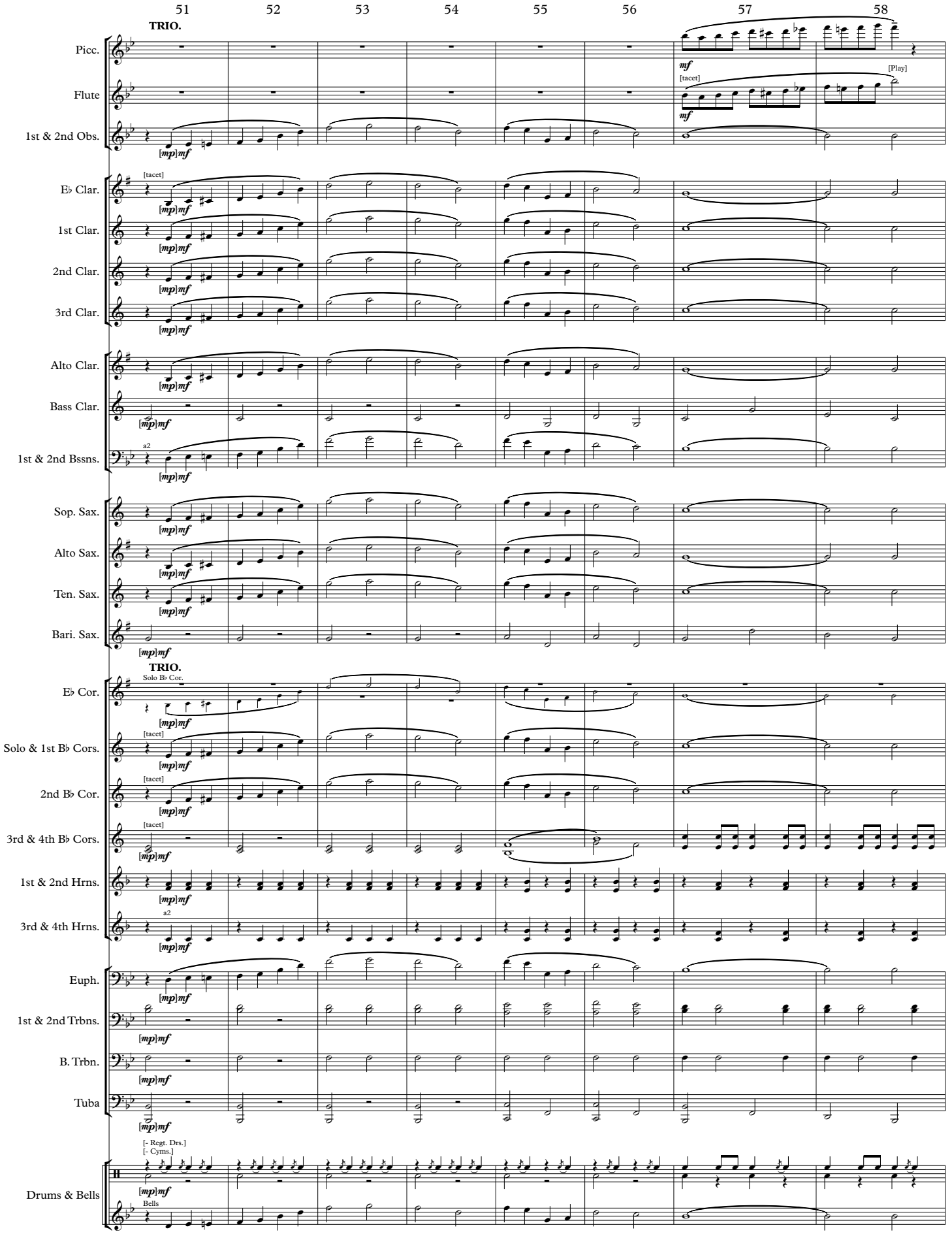

25
26
27
28
29
30
31
32
33
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
mf
ff
[mf]
[sfz]
1.
2.
a2
[ch.]

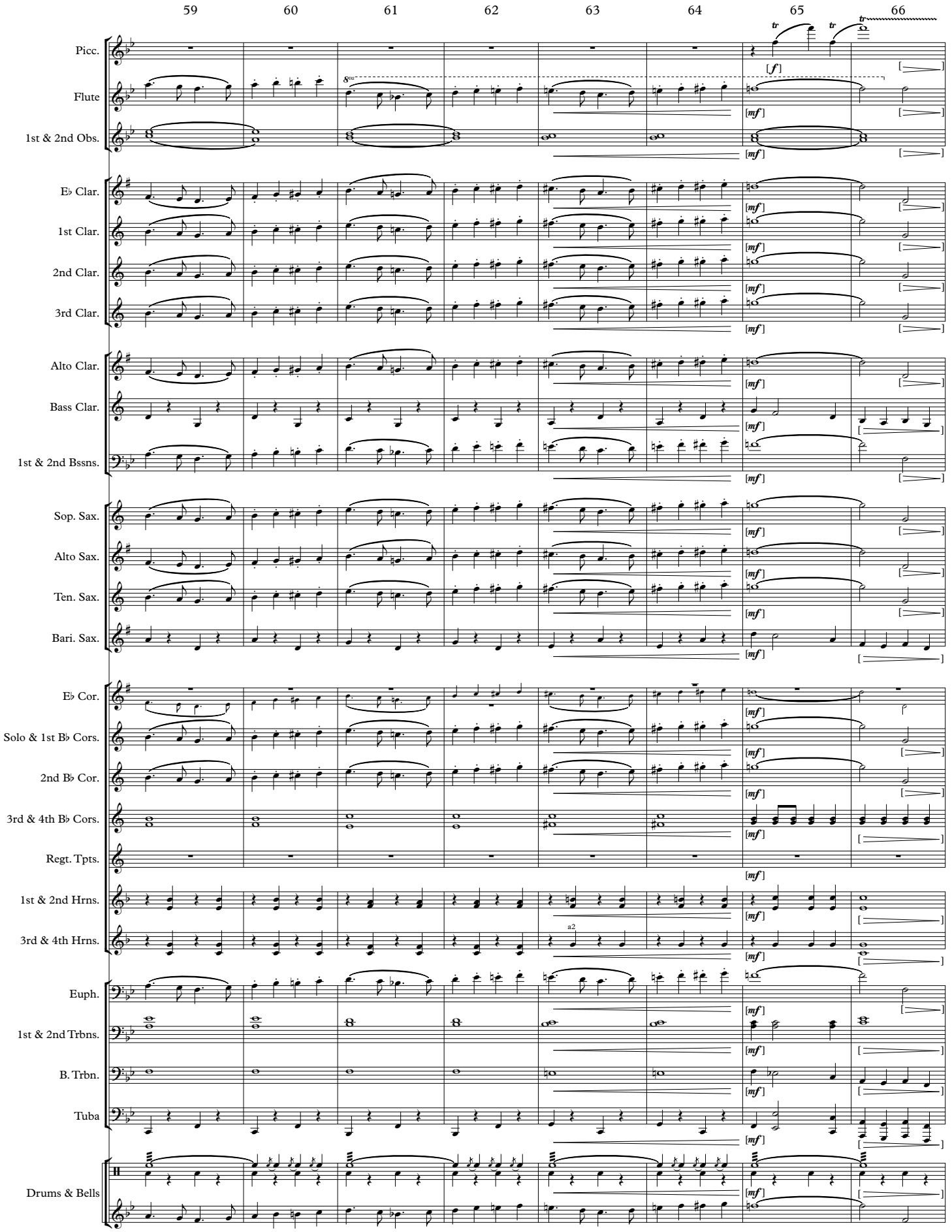
BULLETS AND BAYONETS
Full Score



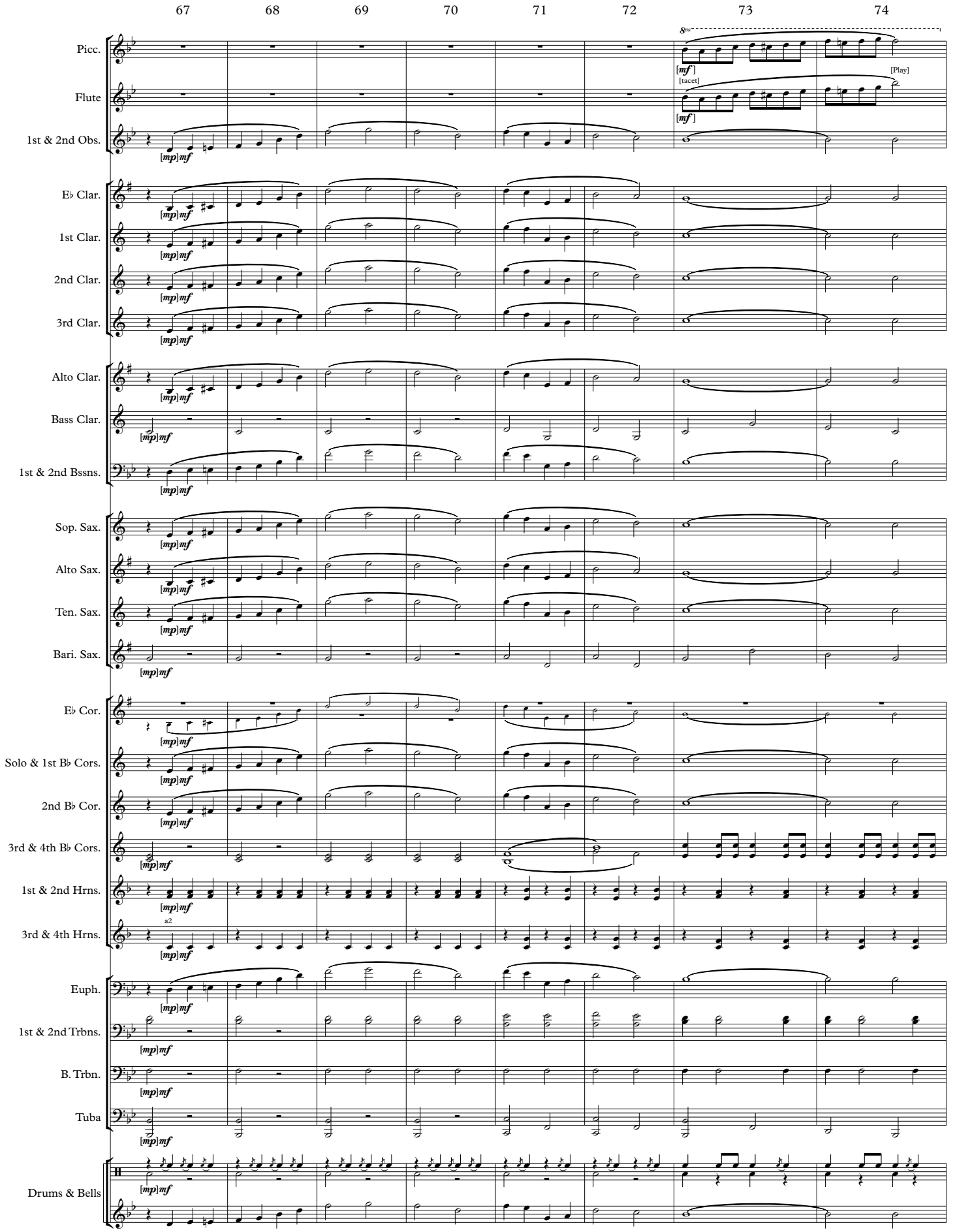

42
43
44
45
46
47
48
49
50
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells

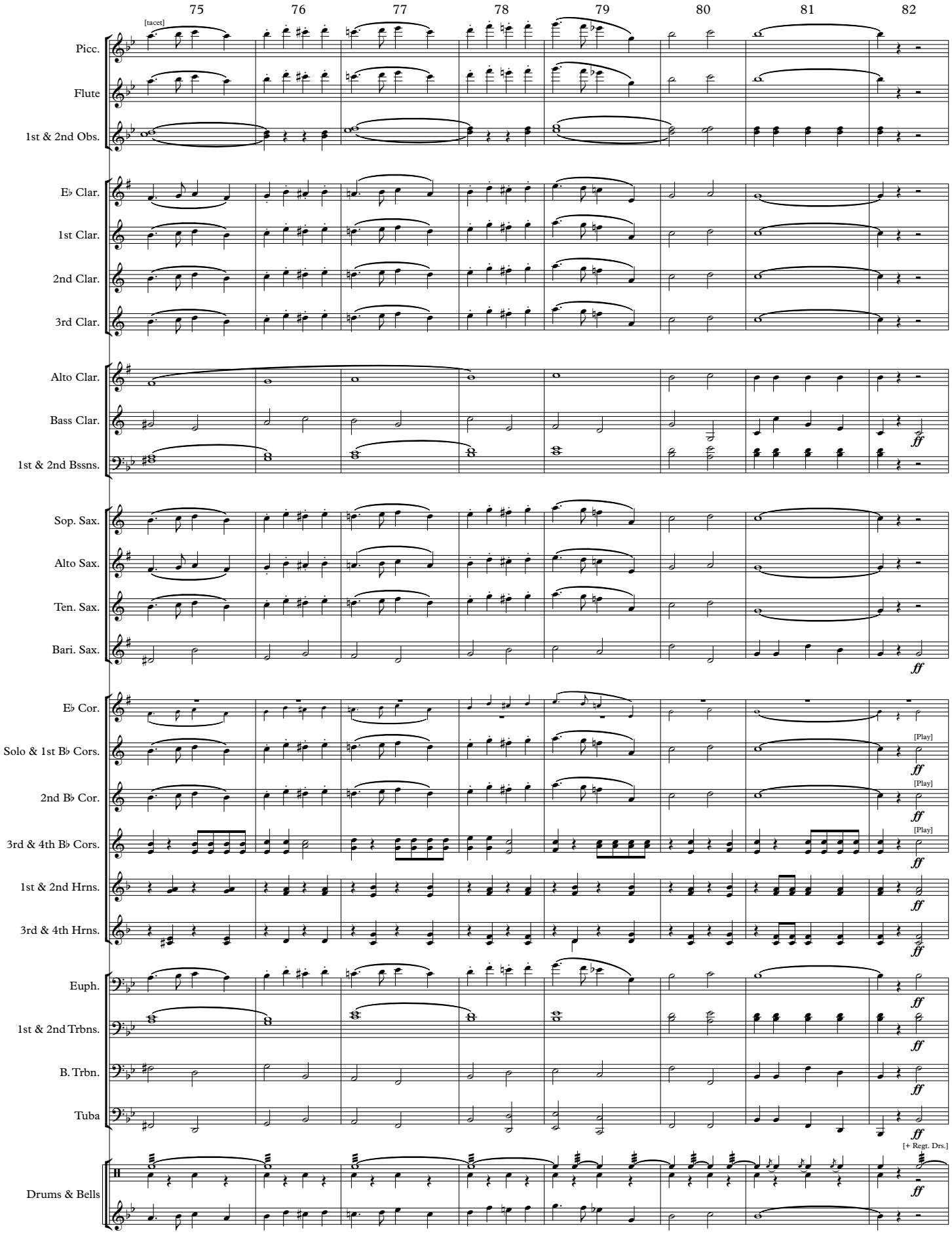
BULLETS AND BAYONETS
Full Score



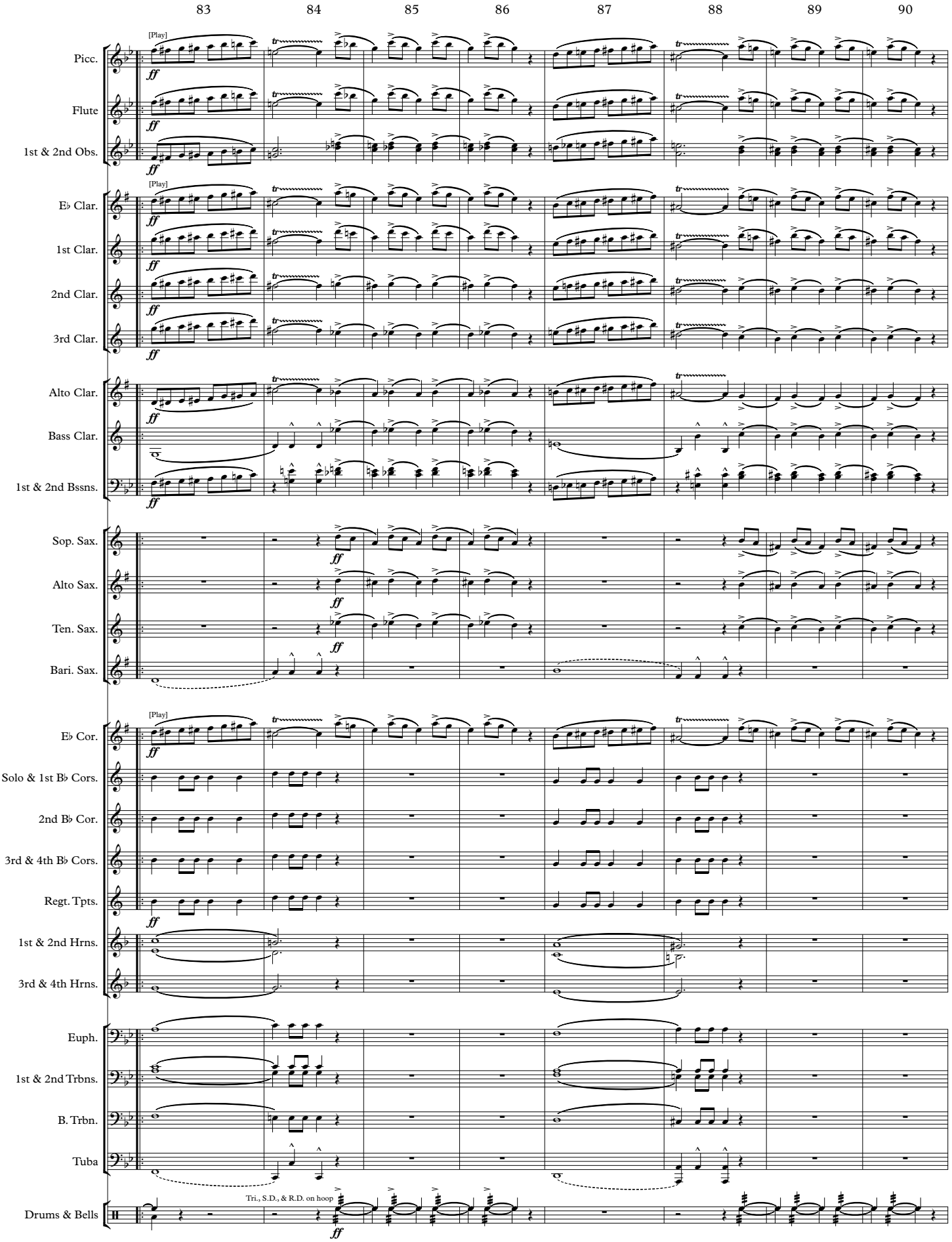

59
60
61
62
63
64
65
66
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
[f]
[mf]
a2

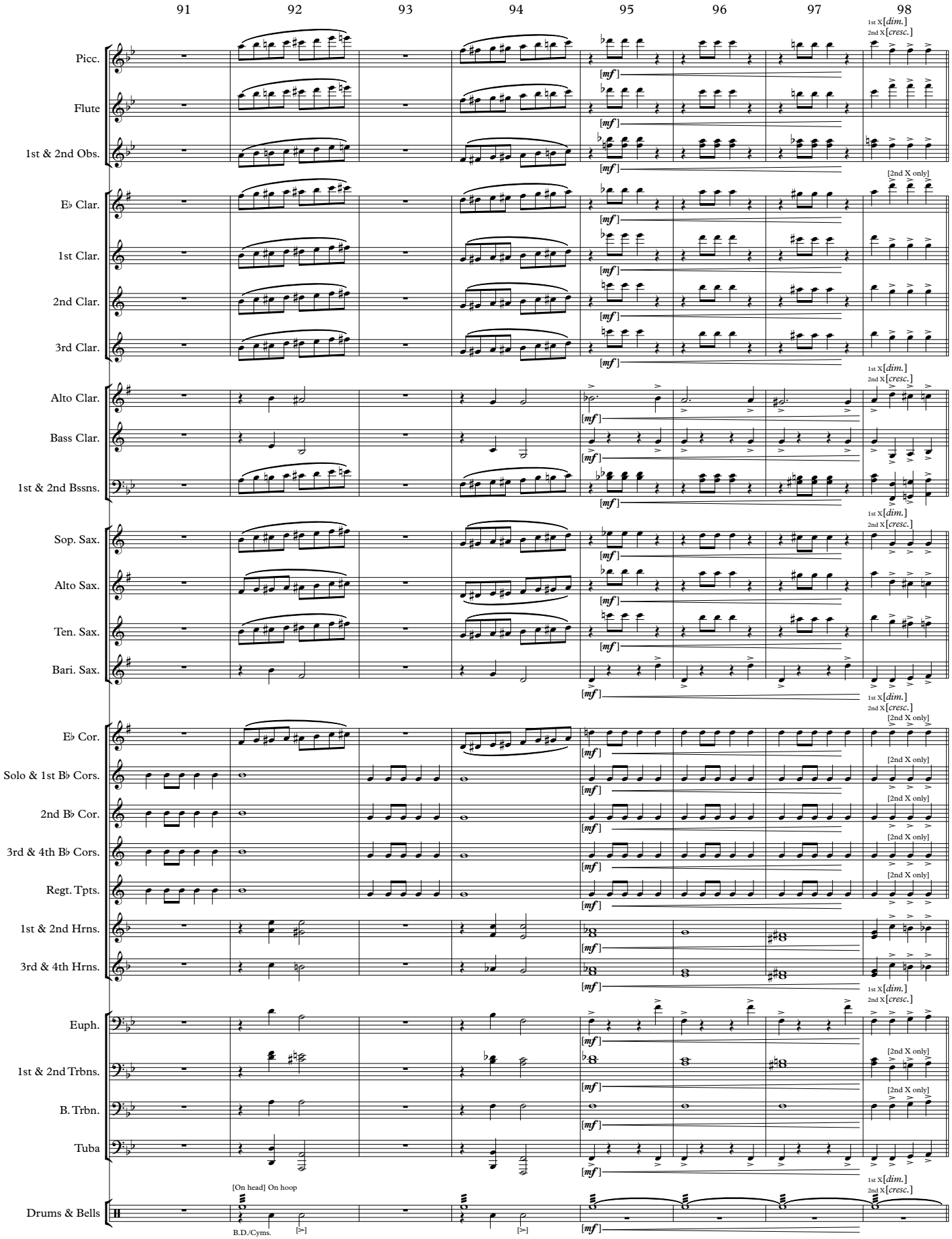
BULLETS AND BAYONETS
Full Score



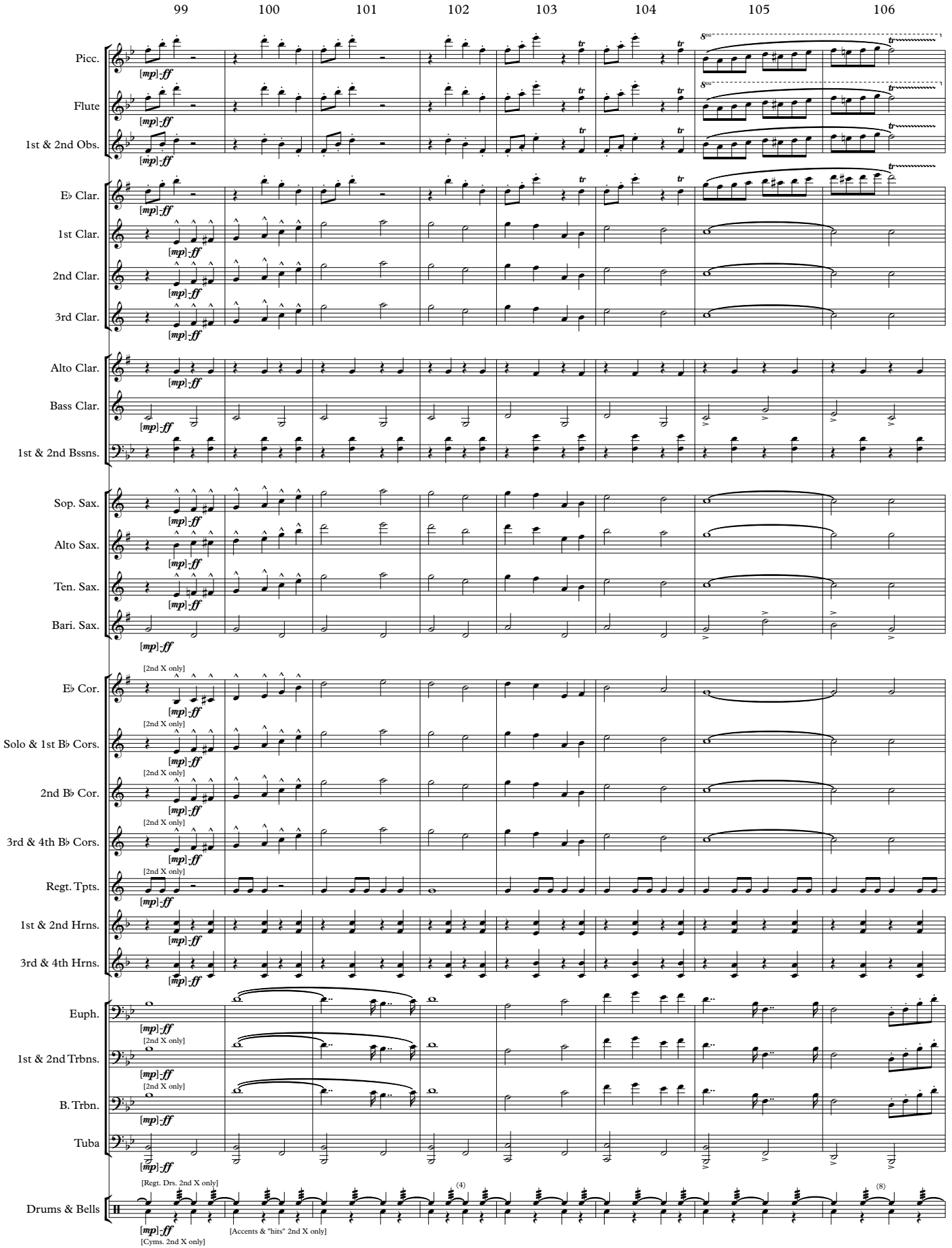

75
76
77
78
79
80
81
82
[tacet]
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
[Play]
[Play]
[Play]
[+ Regt. Drs.]
ff

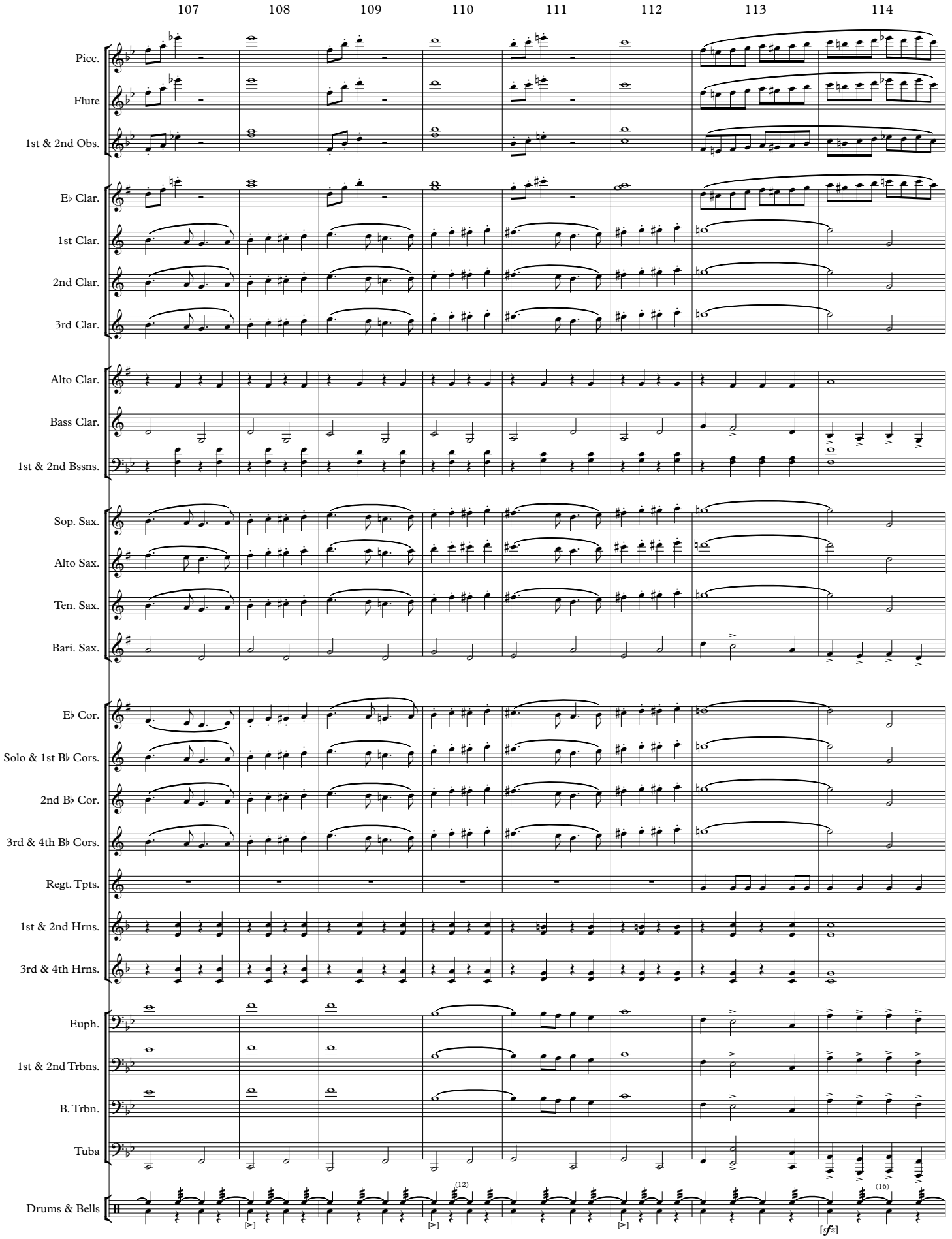
BULLETS AND BAYONETS
Full Score



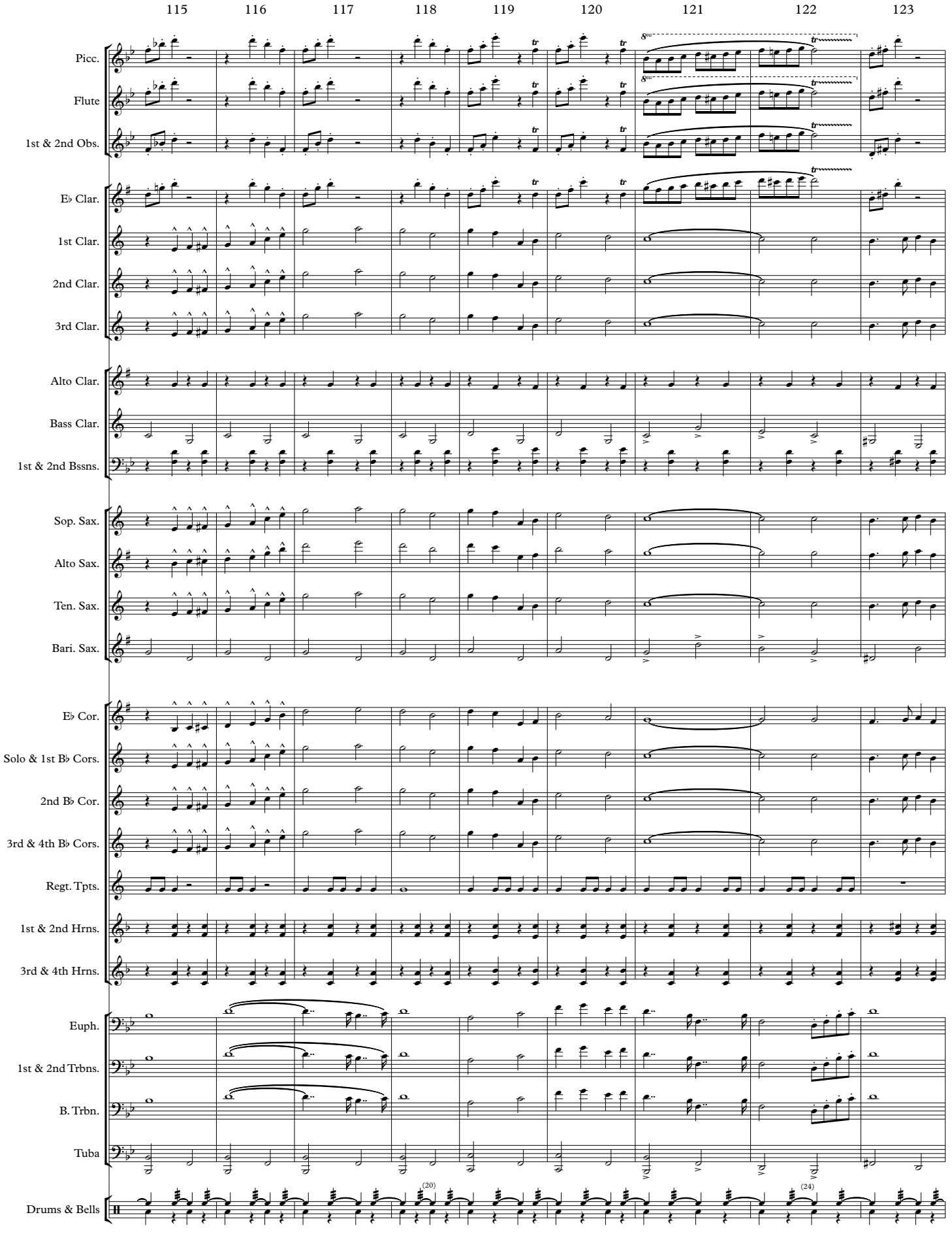

91
92
93
94
95
96
97
98
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
[mf]
1st X [dim.]
2nd X [cresc.]
[2nd X only]
[On head] On hoop
B.D./Cyms.
[>]

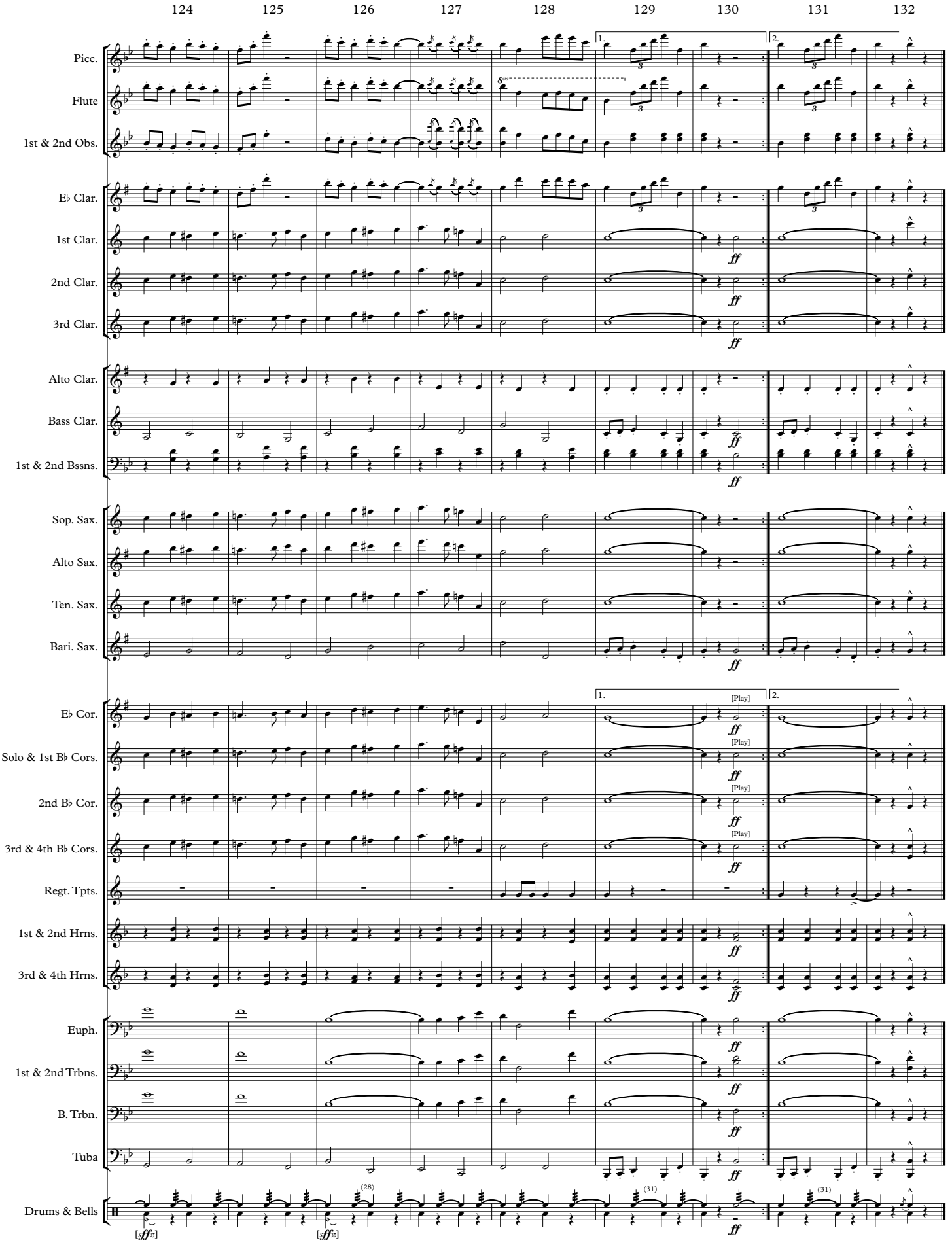
BULLETS AND BAYONETS
Full Score




107
108
109
110
111
112
113
114
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
(12)
(16)
[sfz]

BULLETS AND BAYONETS
Full Score




124
125
126
127
128
129
130
131
132
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
Regt. Tpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
[Play]
(28)
(31)

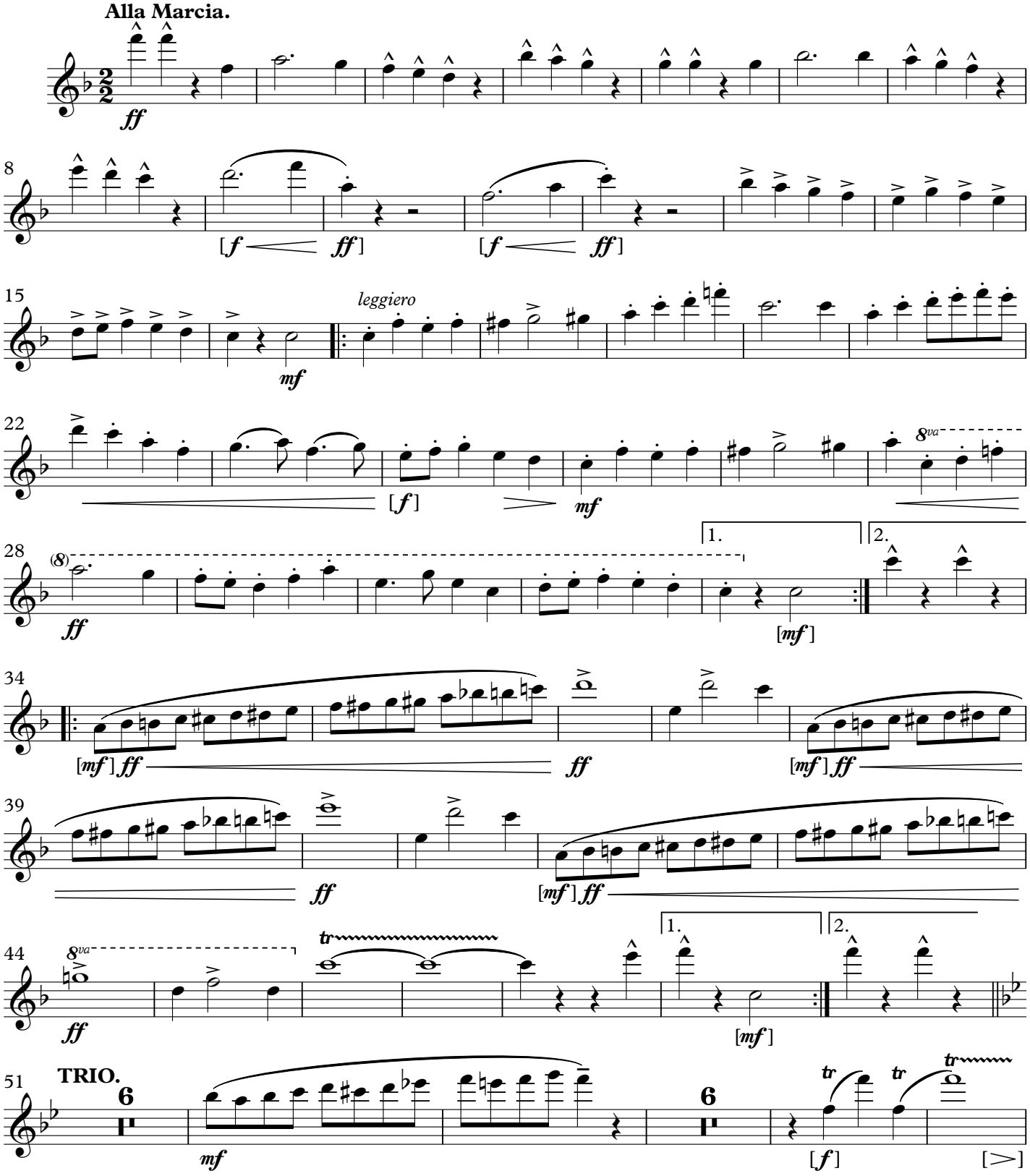
March

BULLETS AND BAYONETS

(1918)

Piccolo

JOHN PHILIP SOUSA



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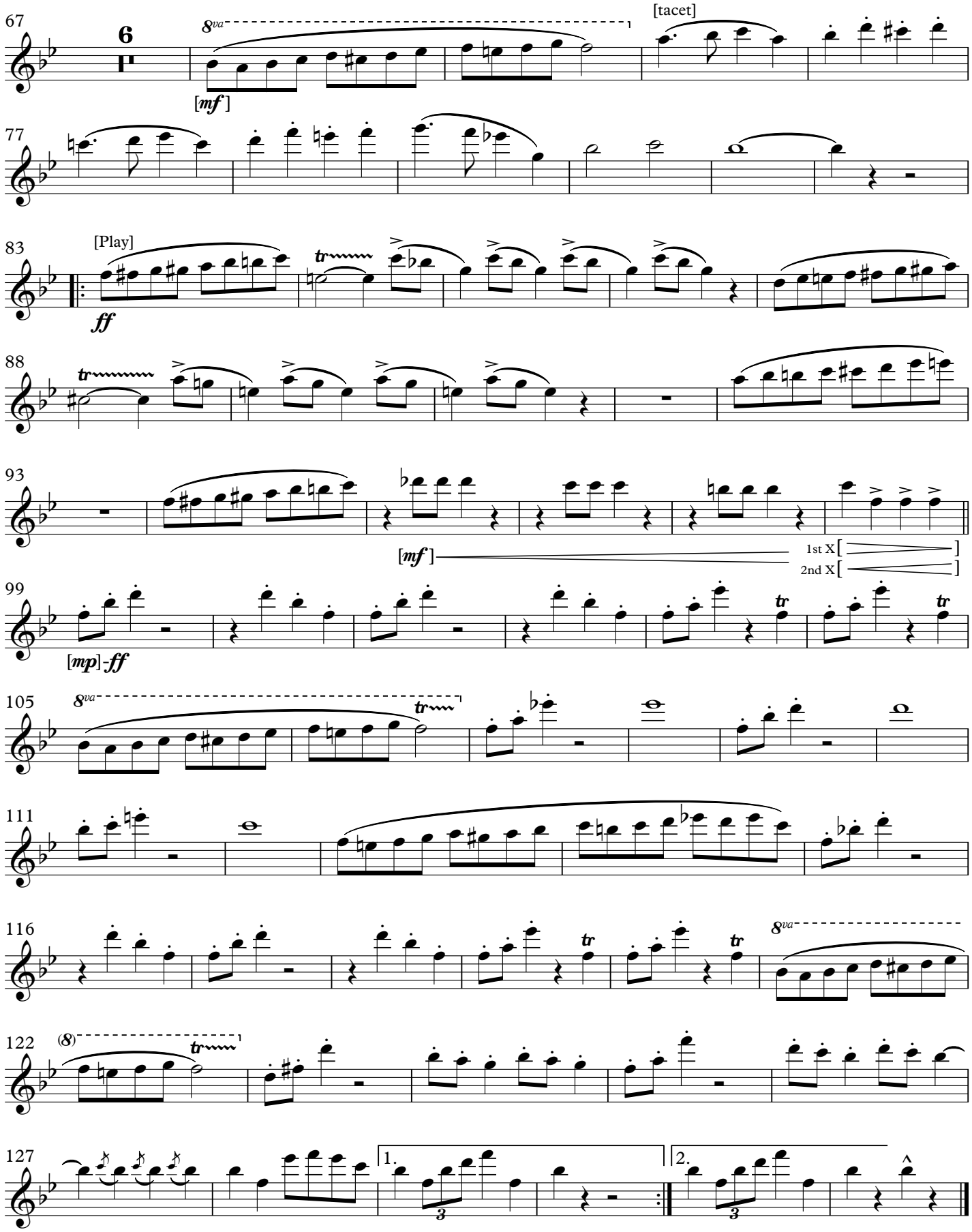
BULLETS AND BAYONETS

Piccolo



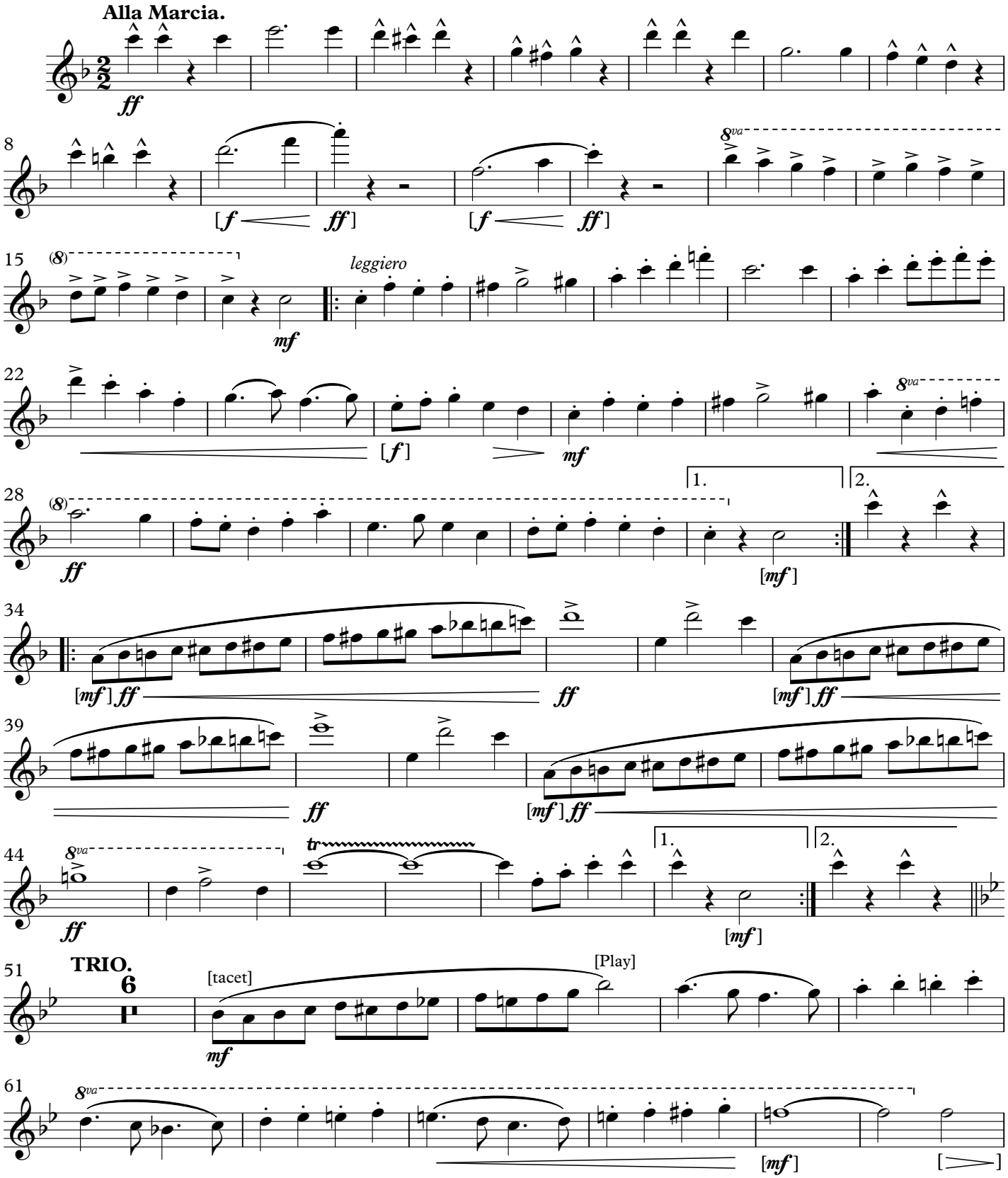
March

BULLETS AND BAYONETS

(1918)

Flute

JOHN PHILIP SOUSA



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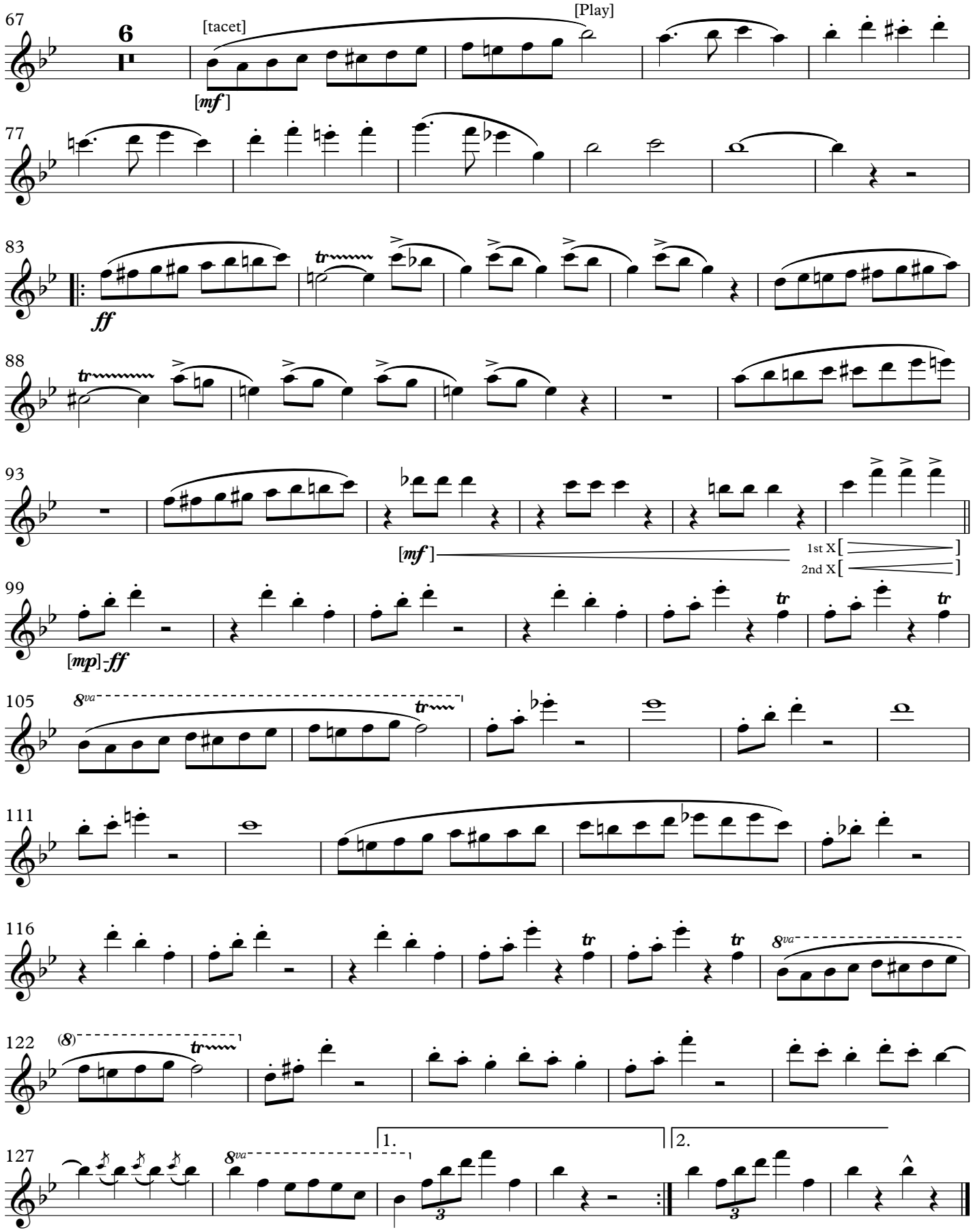
BULLETS AND BAYONETS

Flute



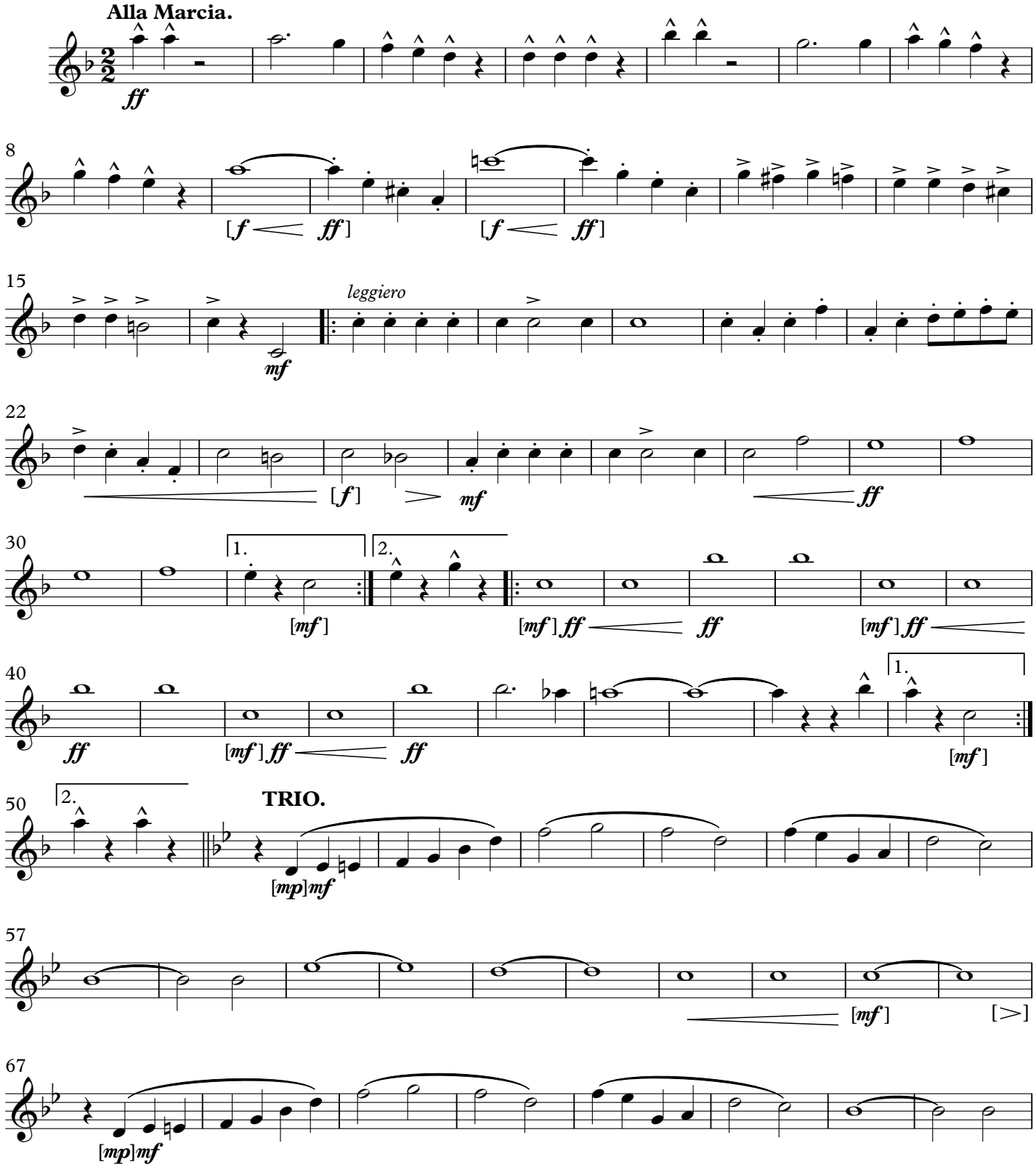
March

BULLETS AND BAYONETS

(1918)

1st Oboe

JOHN PHILIP SOUSA



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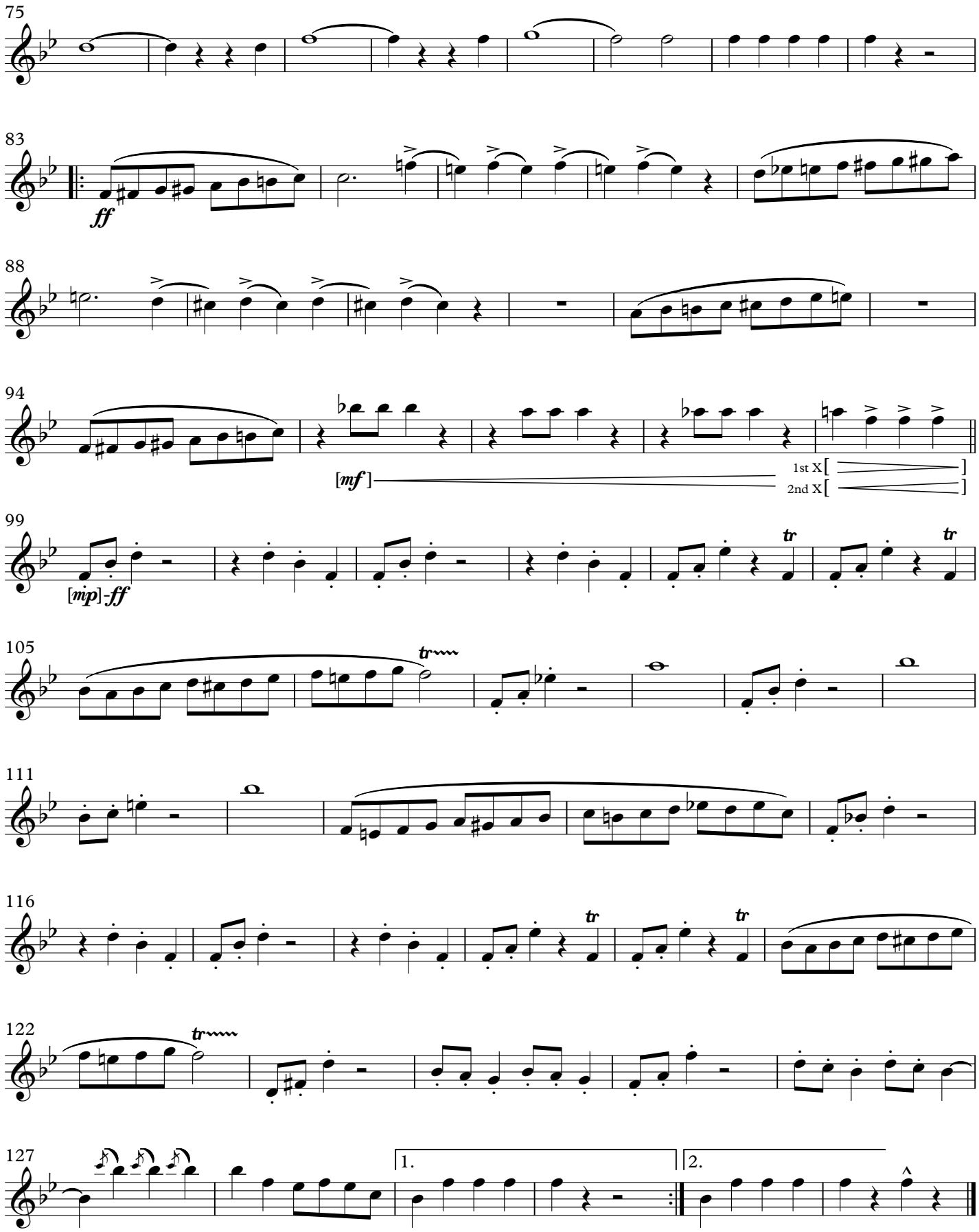
BULLETS AND BAYONETS

1st Oboe



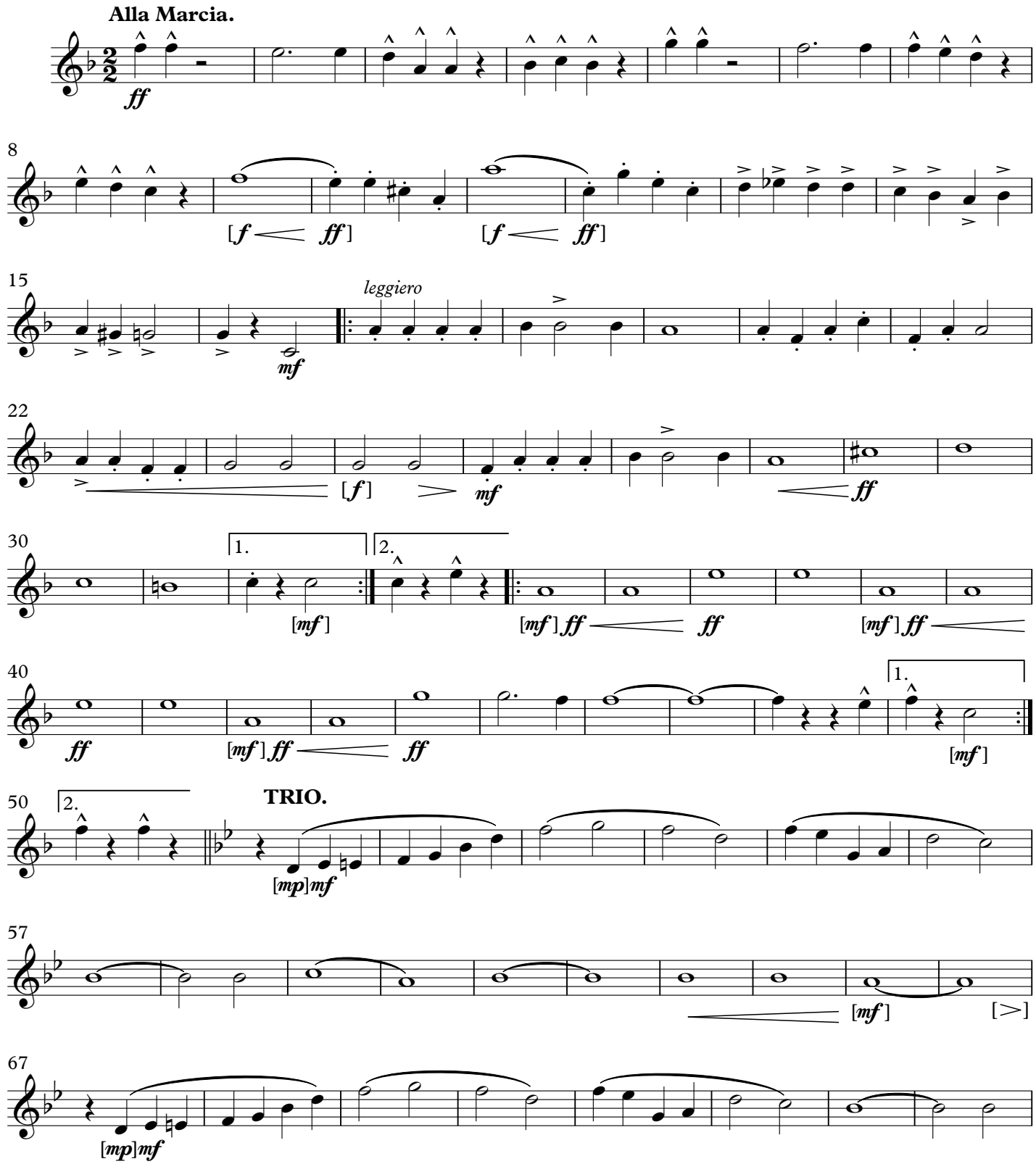
March

BULLETS AND BAYONETS

(1918)

2nd Oboe

JOHN PHILIP SOUSA



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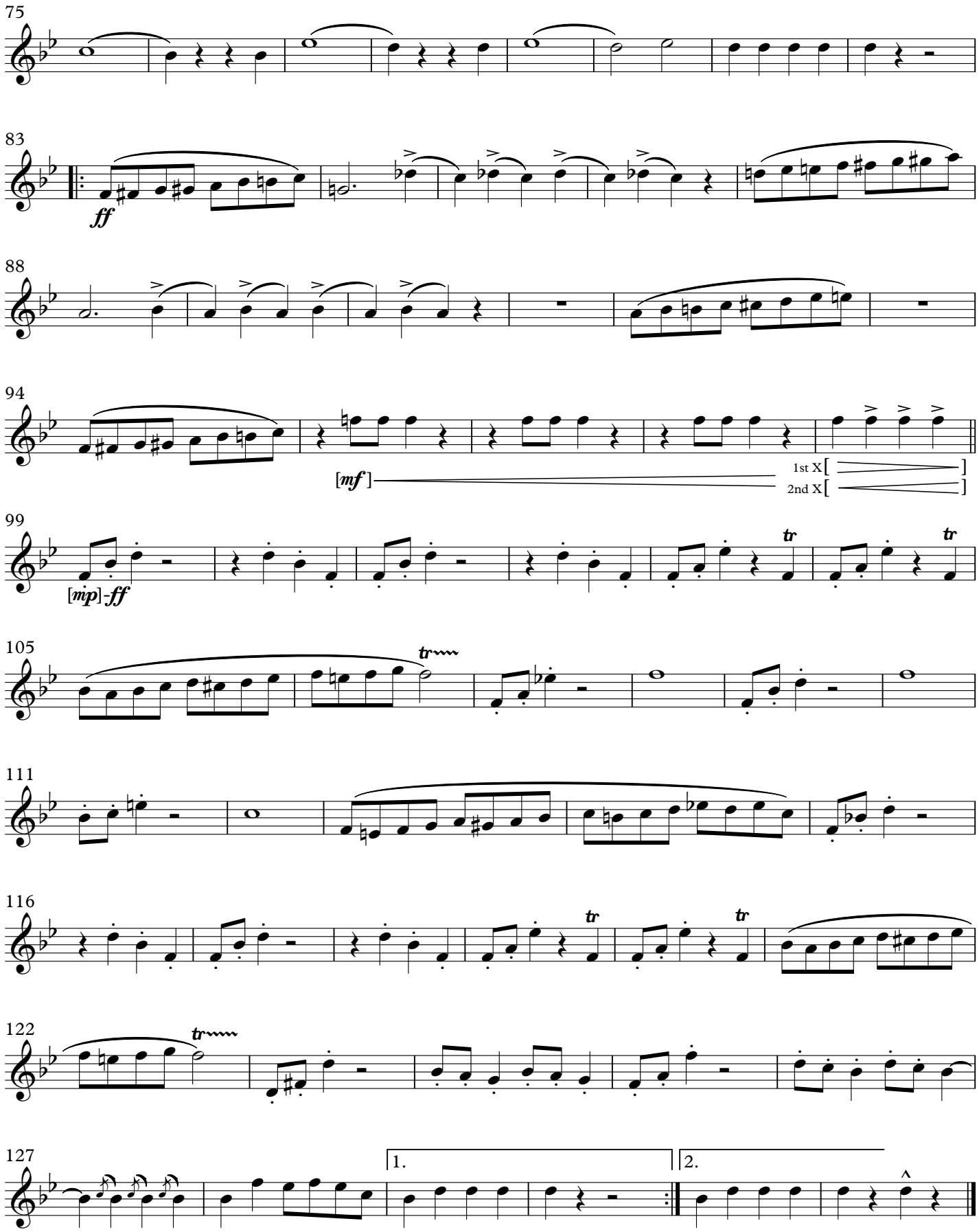
As played by "The President's Own" United States Marine Band

BULLETS AND BAYONETS
2nd Oboe



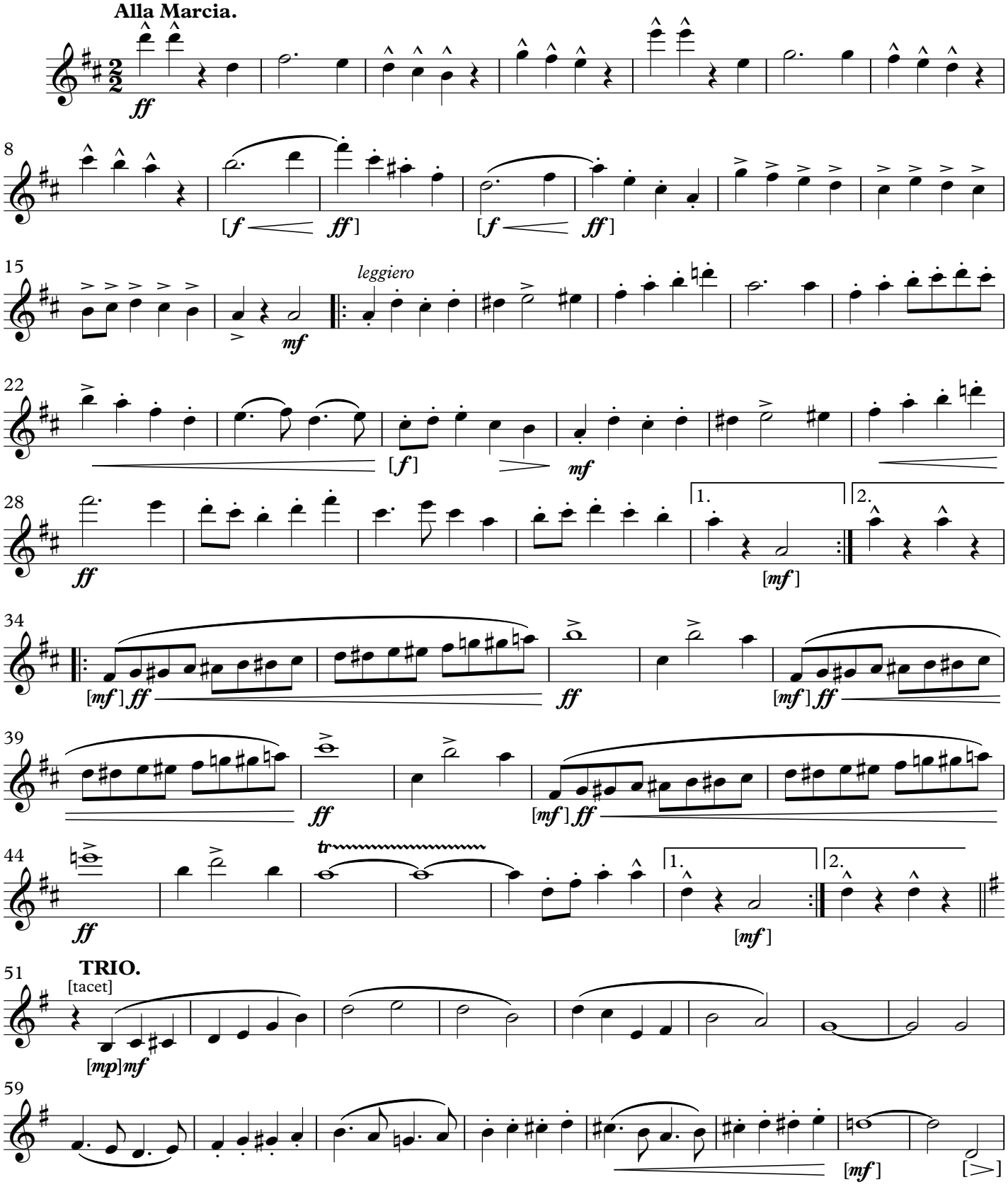
March

BULLETS AND BAYONETS

(1918)

E♭ Clarinet

JOHN PHILIP SOUSA



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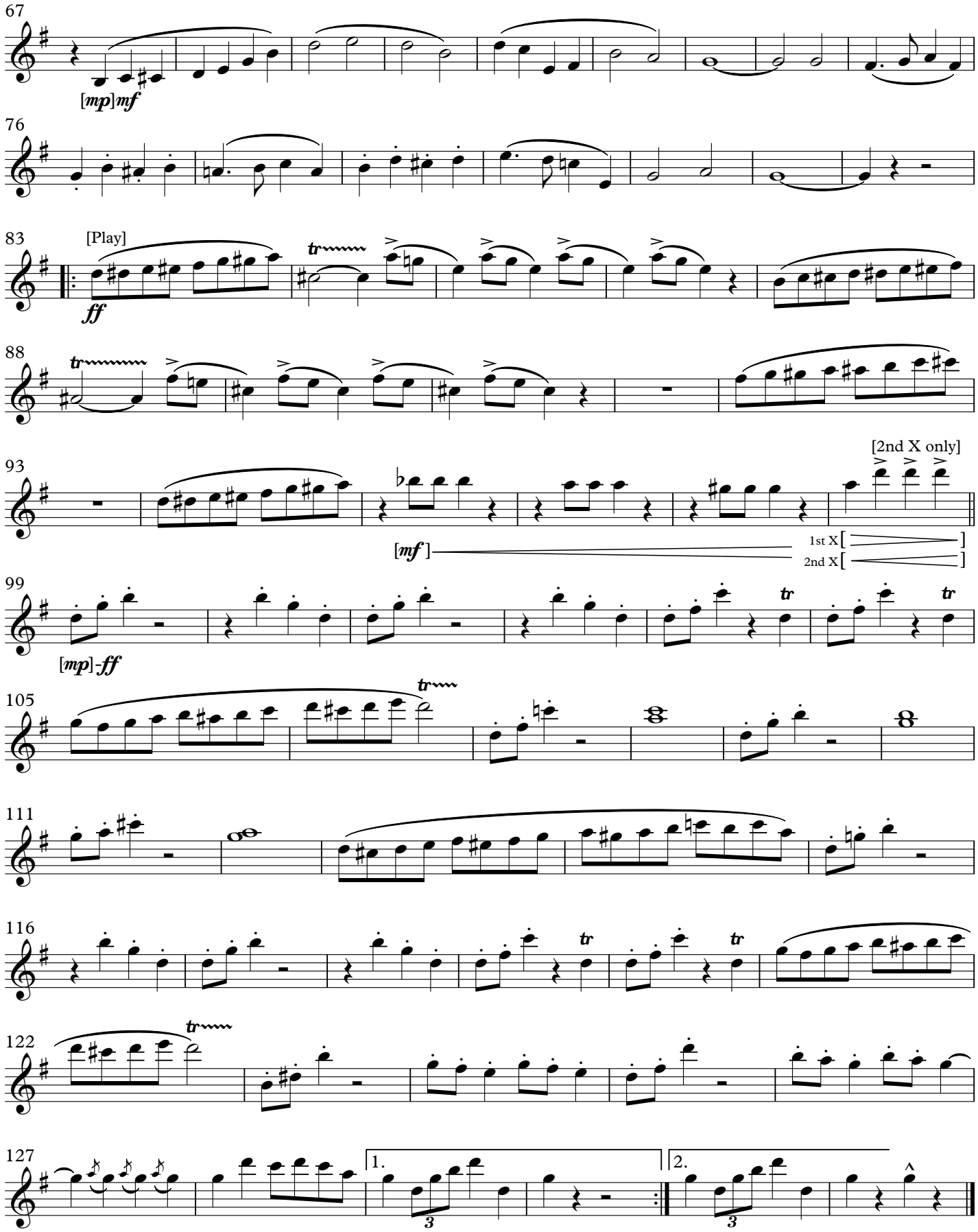
As played by "The President's Own" United States Marine Band

BULLETS AND BAYONETS

E♭ Clarinet



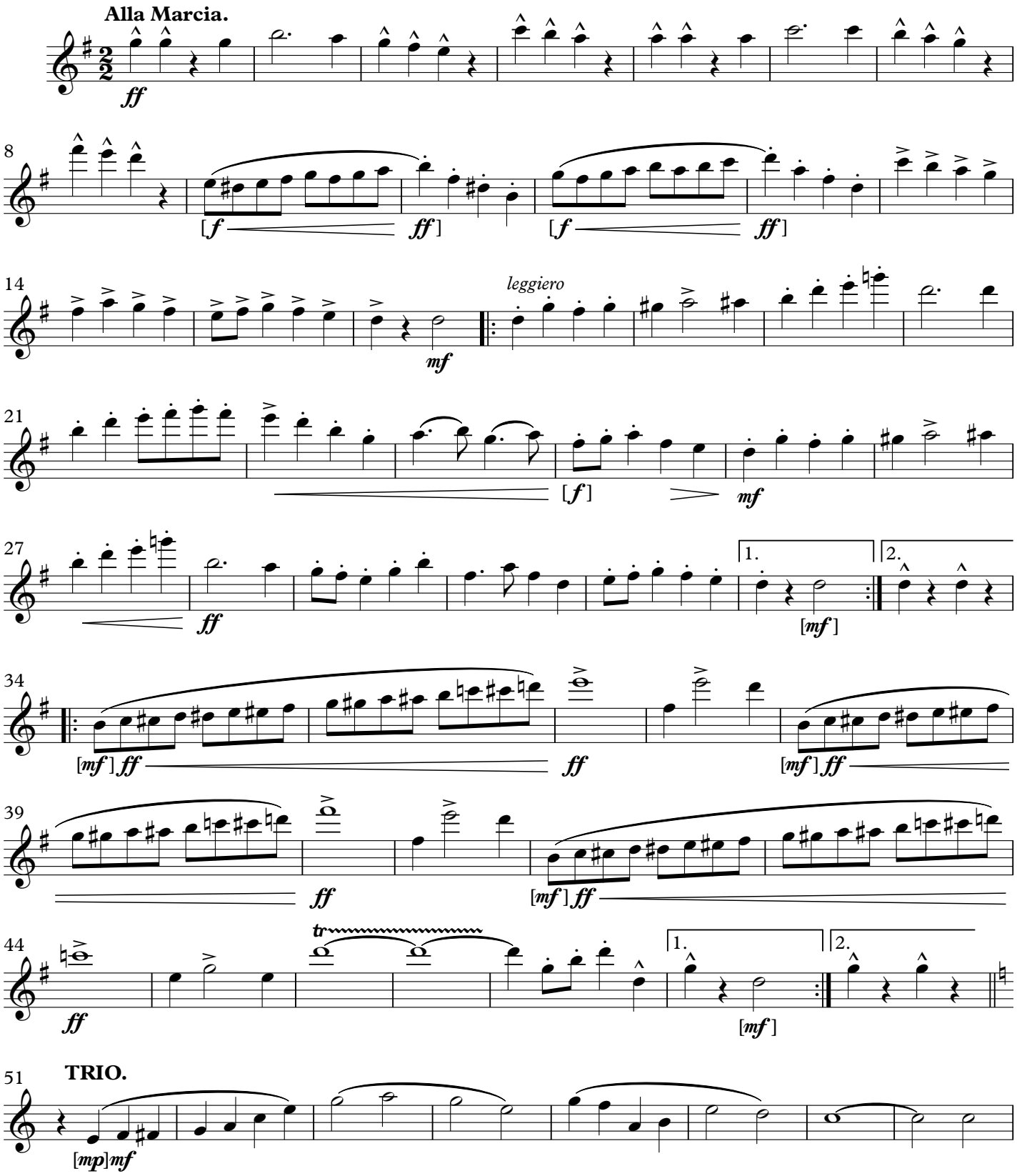
March

BULLETS AND BAYONETS

(1918)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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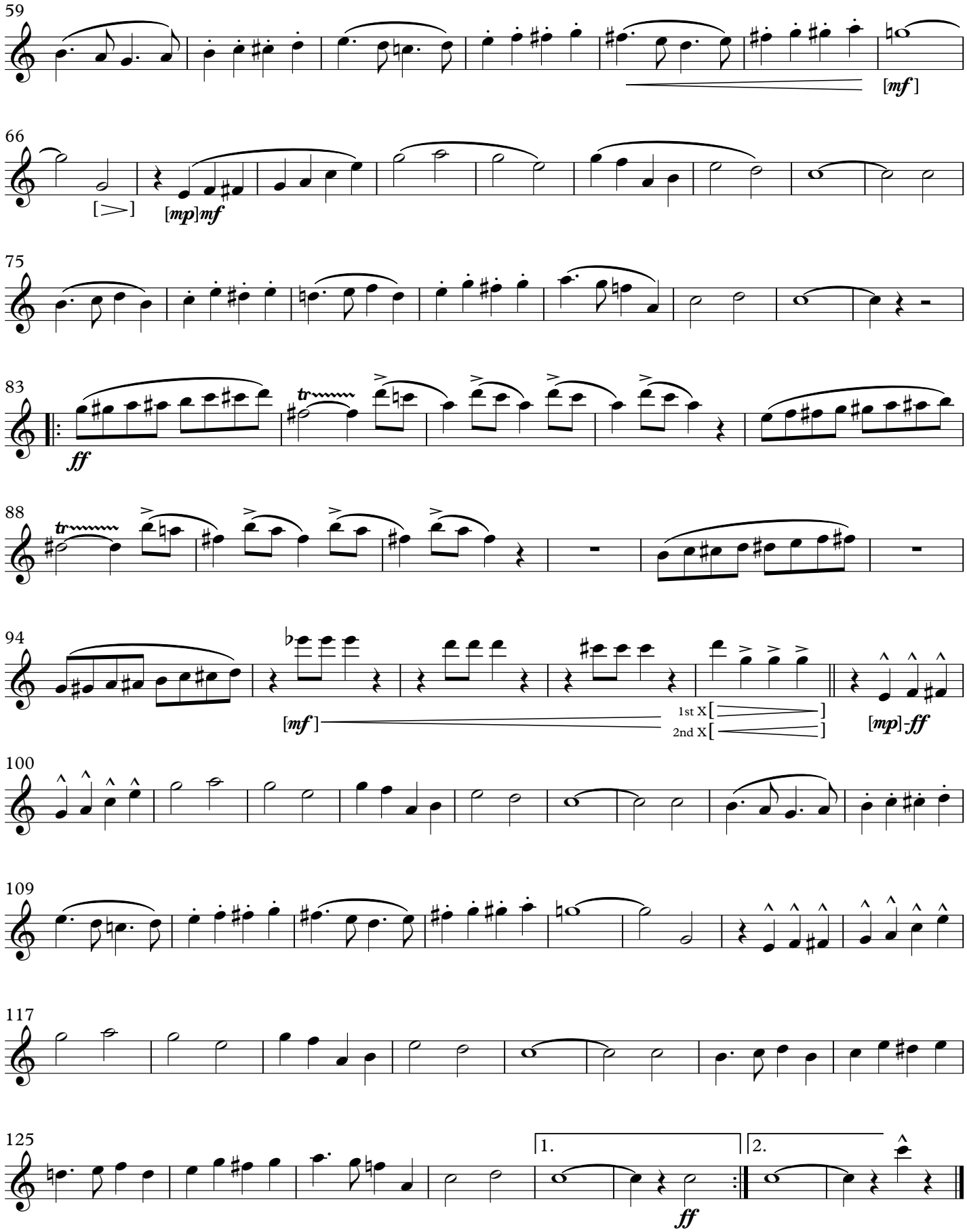
As played by "The President's Own" United States Marine Band

BULLETS AND BAYONETS

1st B♭ Clarinet



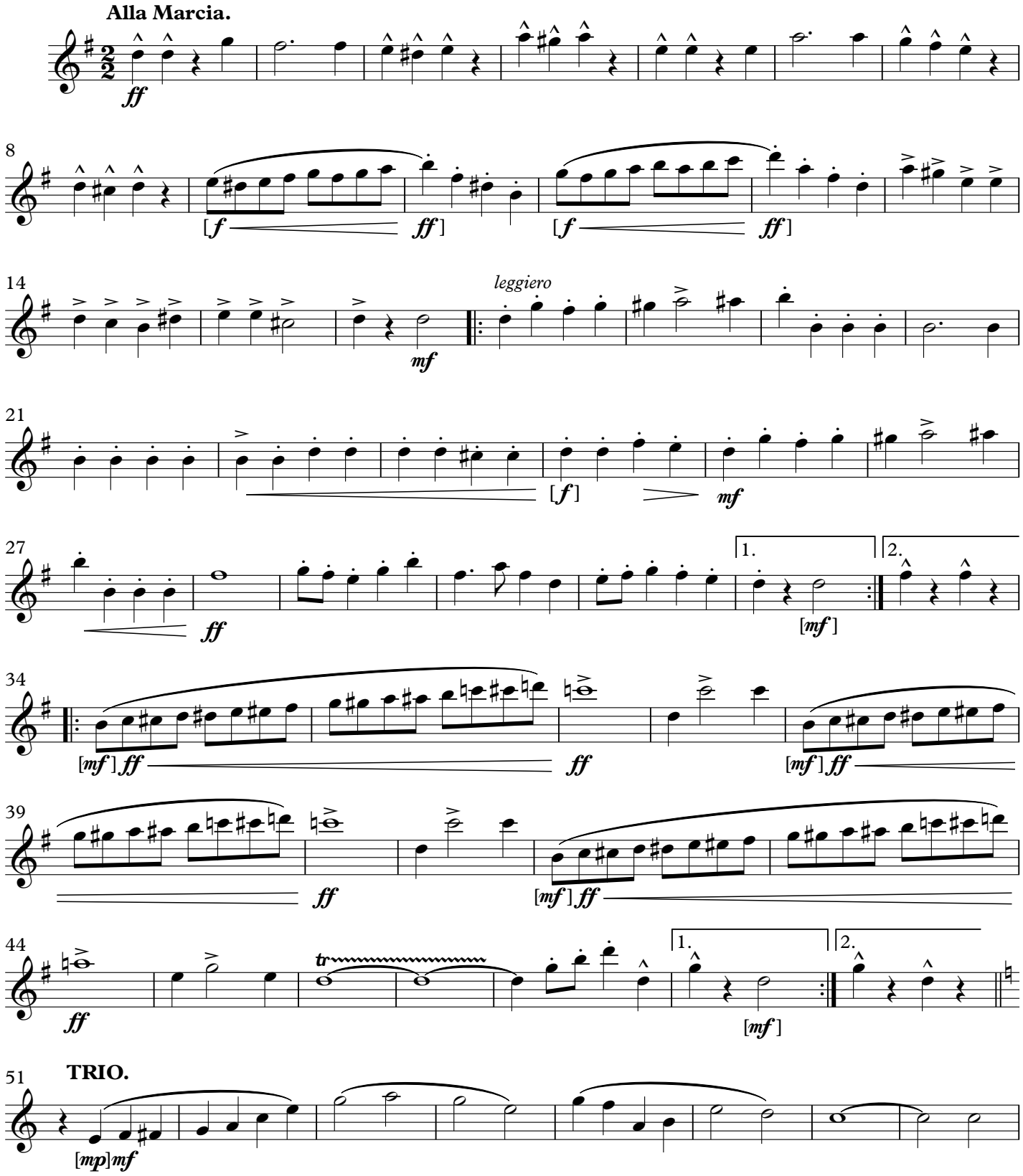
March

BULLETS AND BAYONETS

(1918)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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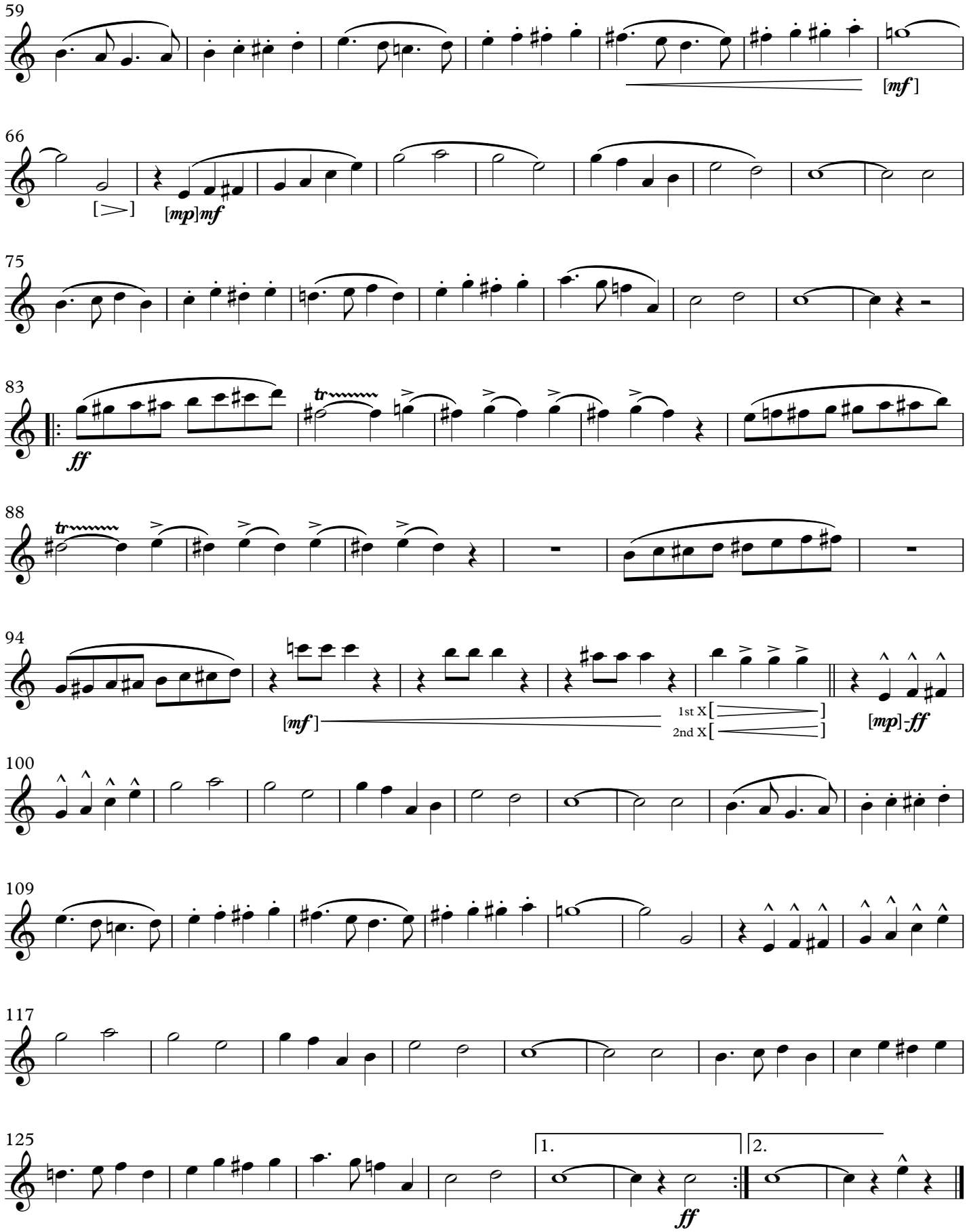
BULLETS AND BAYONETS

2nd B♭ Clarinet



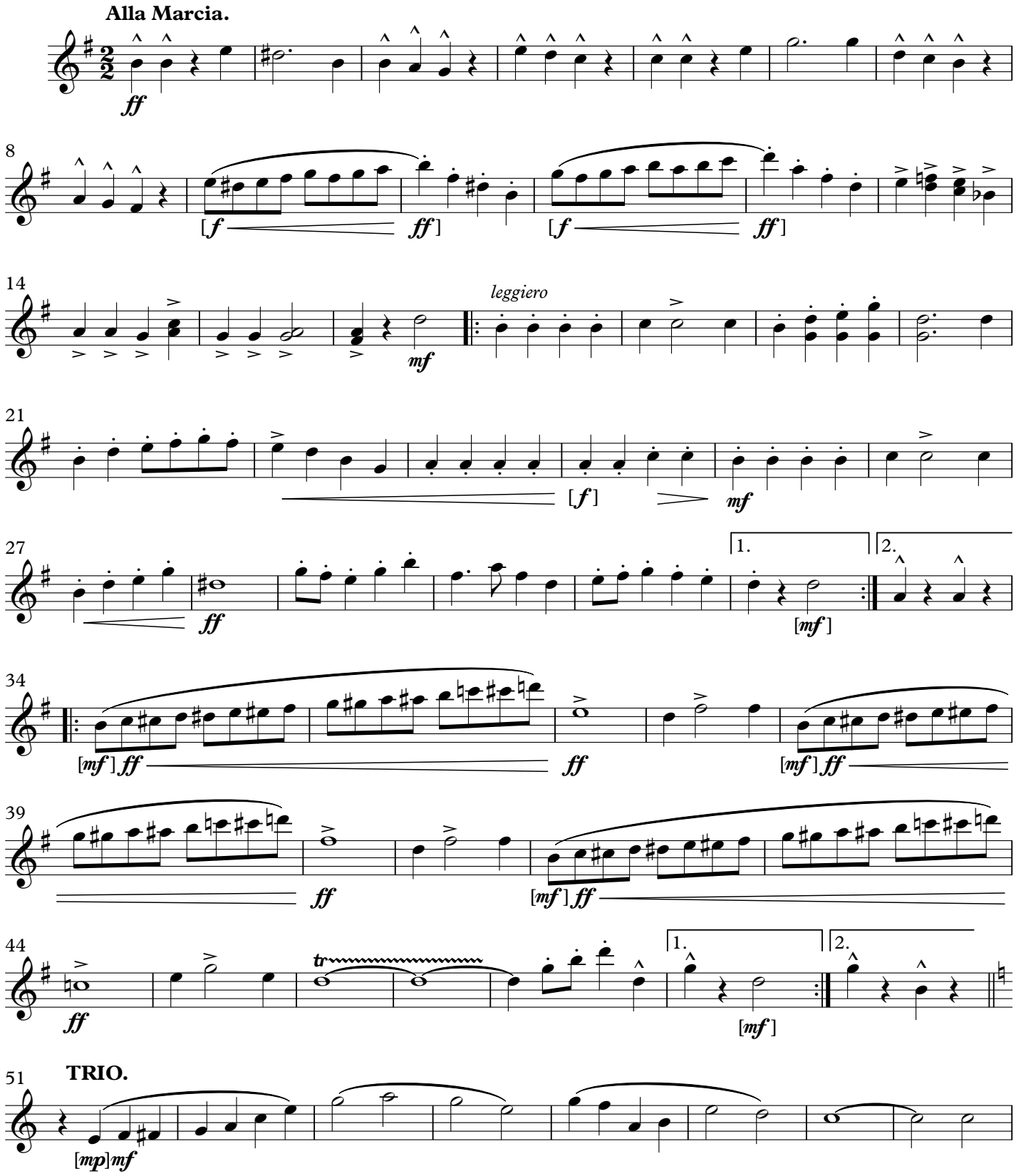
March

BULLETS AND BAYONETS

(1918)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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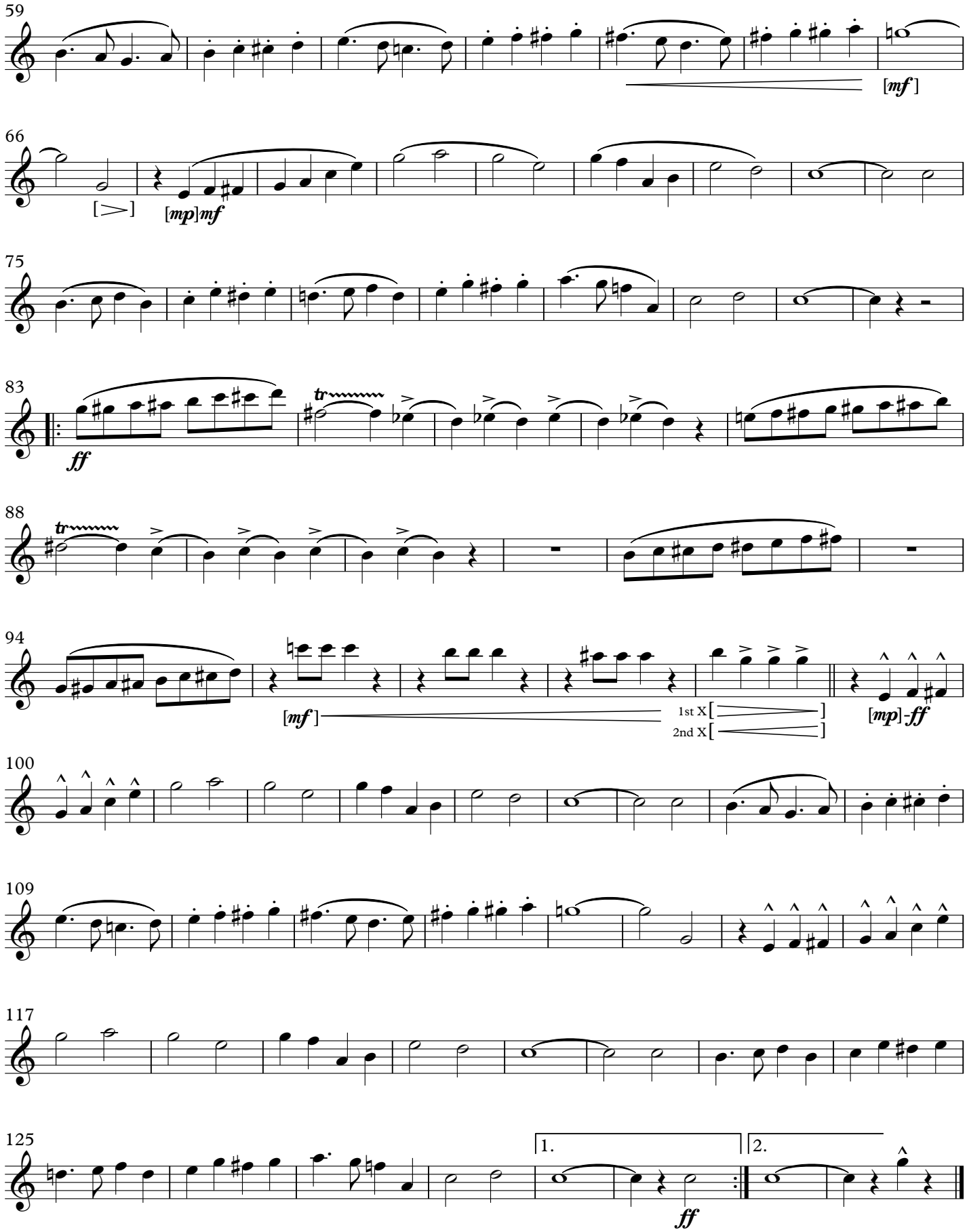
BULLETS AND BAYONETS

3rd B♭ Clarinet



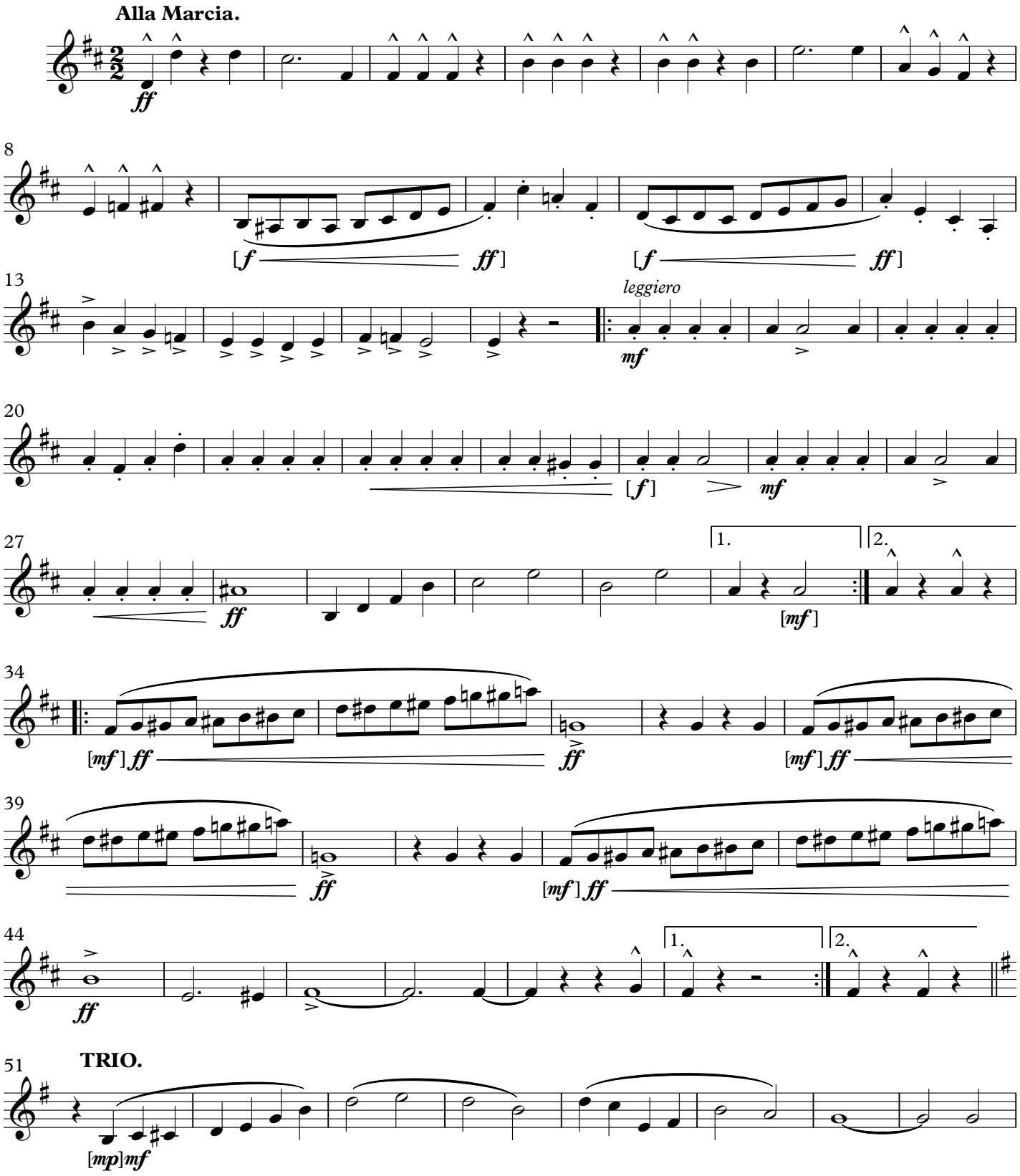
March

BULLETS AND BAYONETS

(1918)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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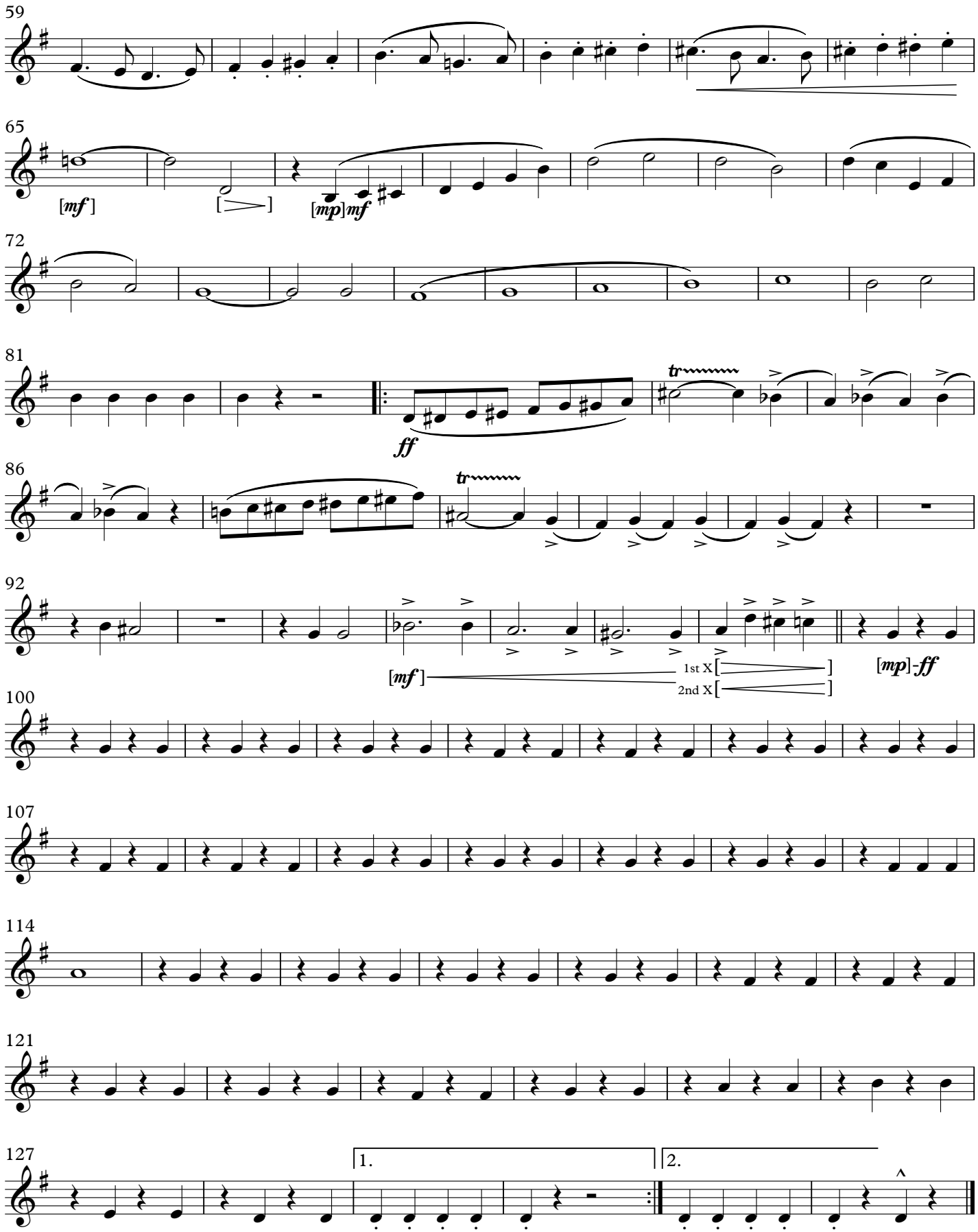
BULLETS AND BAYONETS

E♭ Alto Clarinet



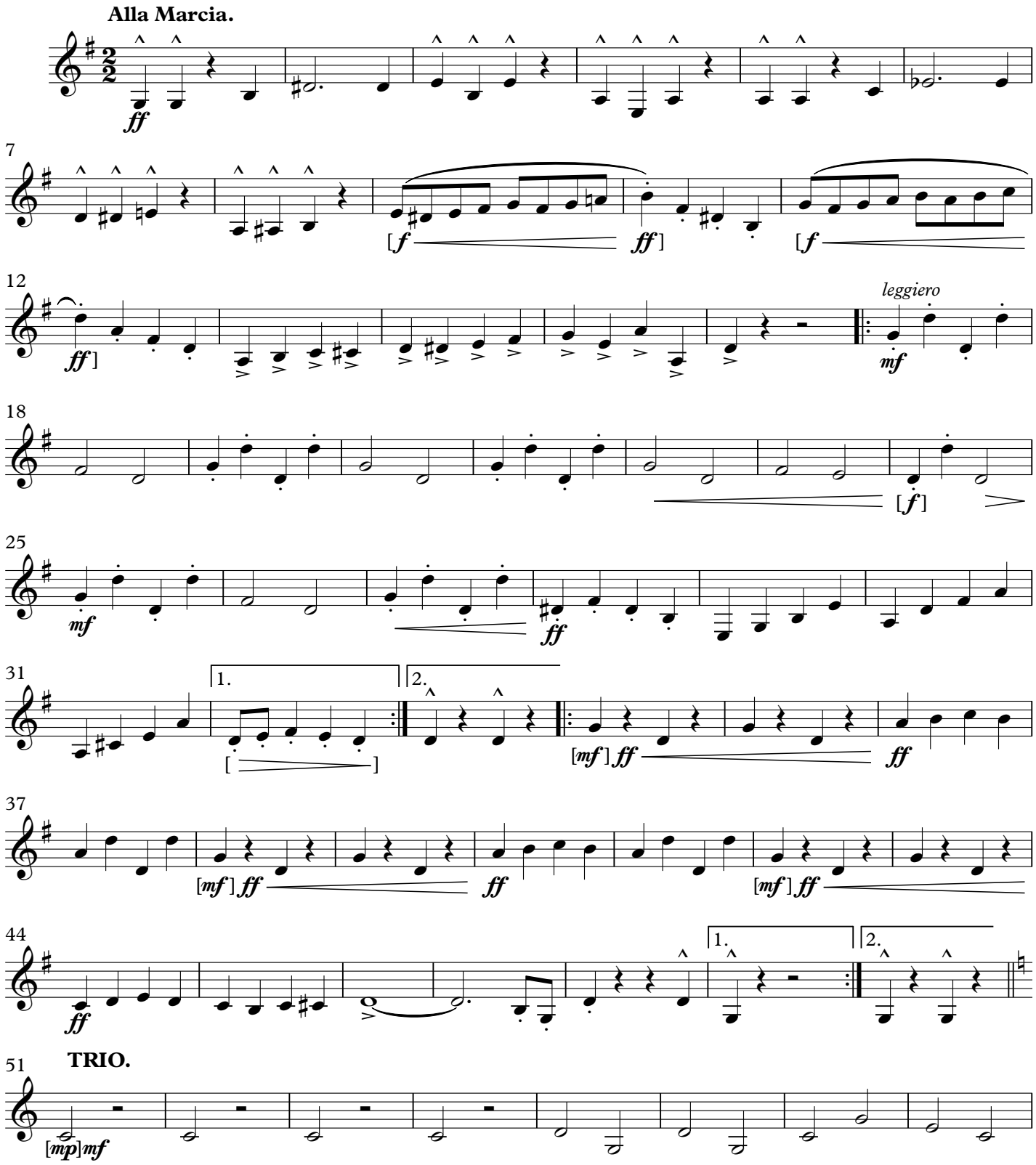
March

BULLETS AND BAYONETS

(1918)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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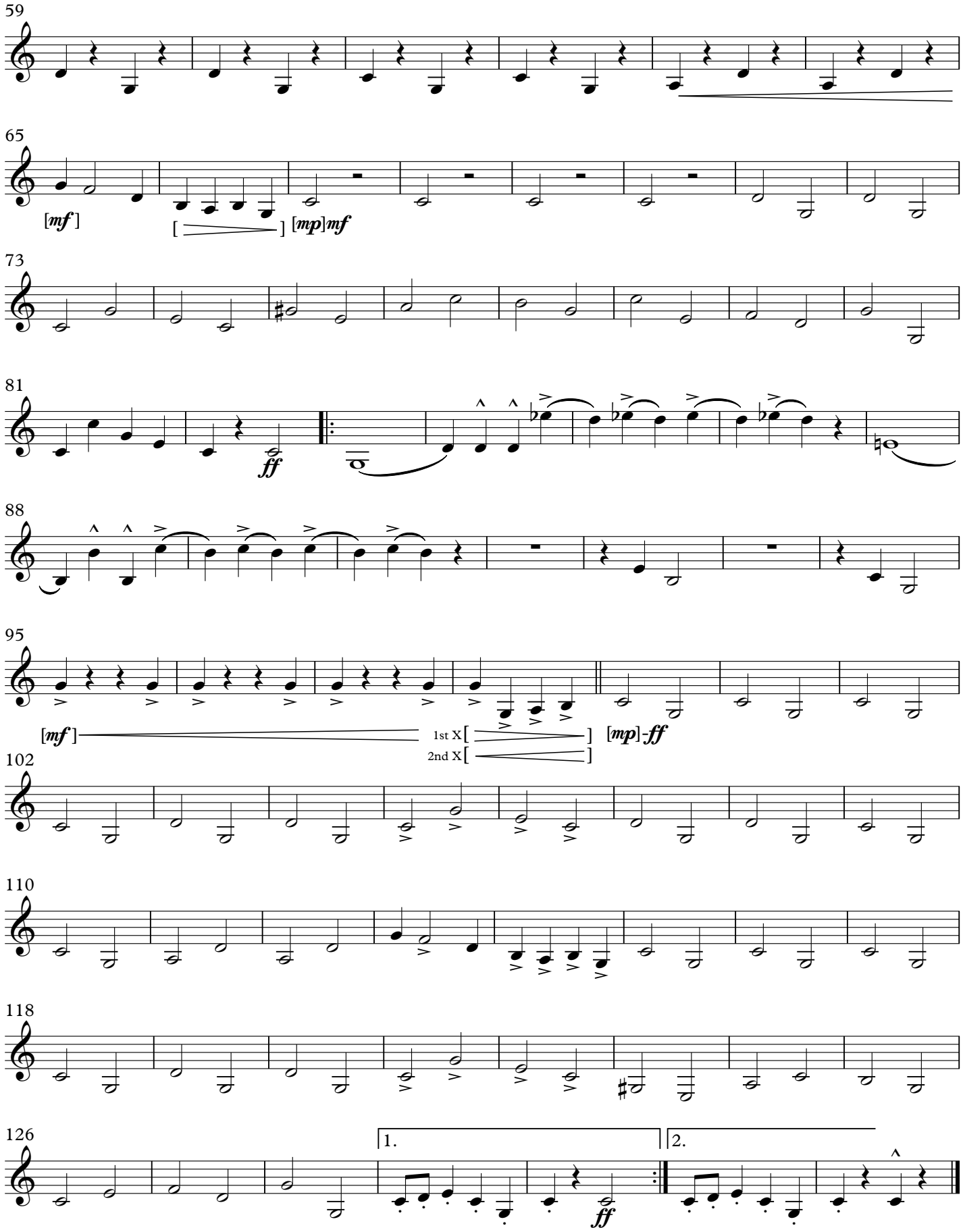
BULLETS AND BAYONETS

B♭ Bass Clarinet



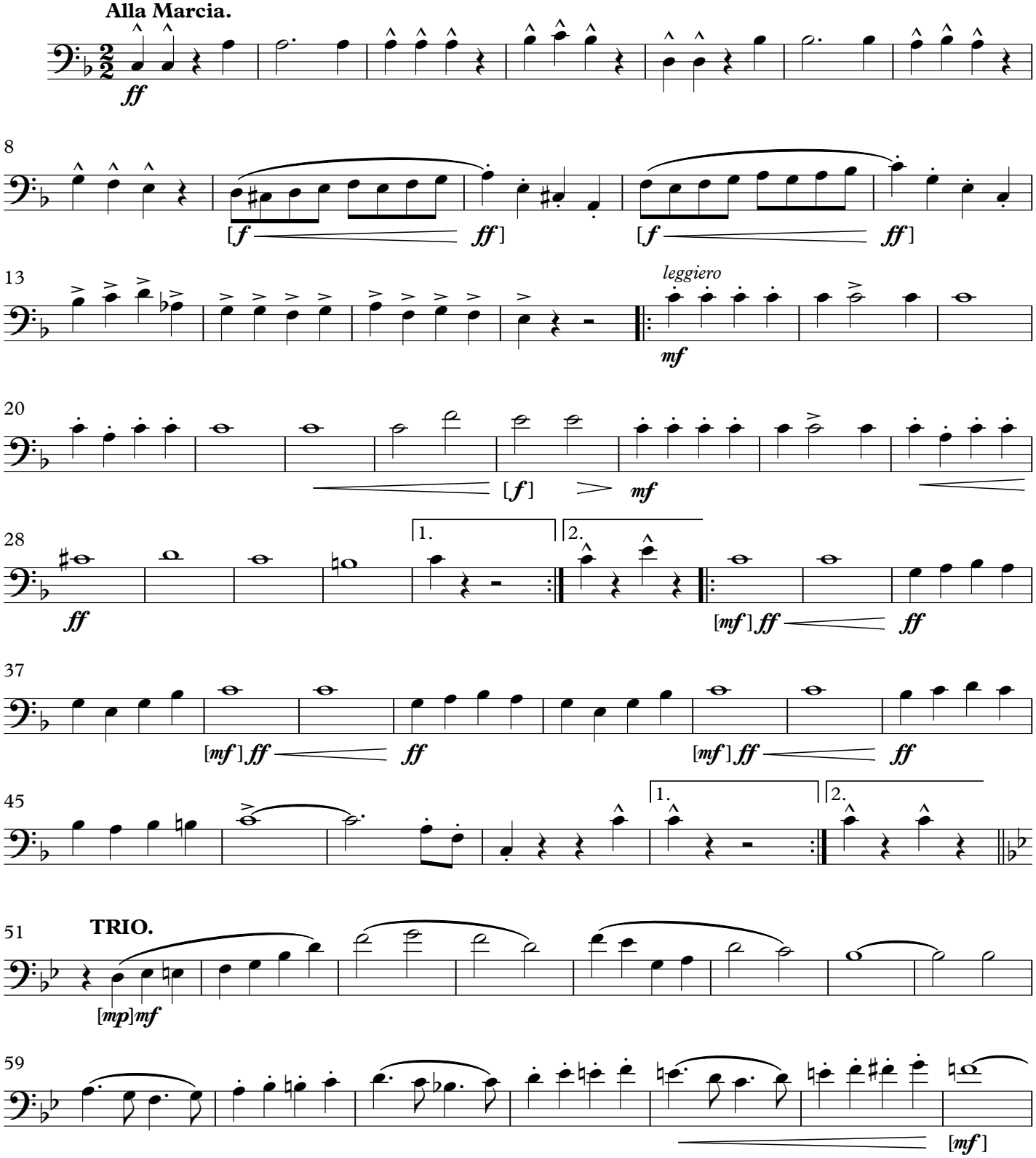
March

BULLETS AND BAYONETS

(1918)

1st Bassoon

JOHN PHILIP SOUSA



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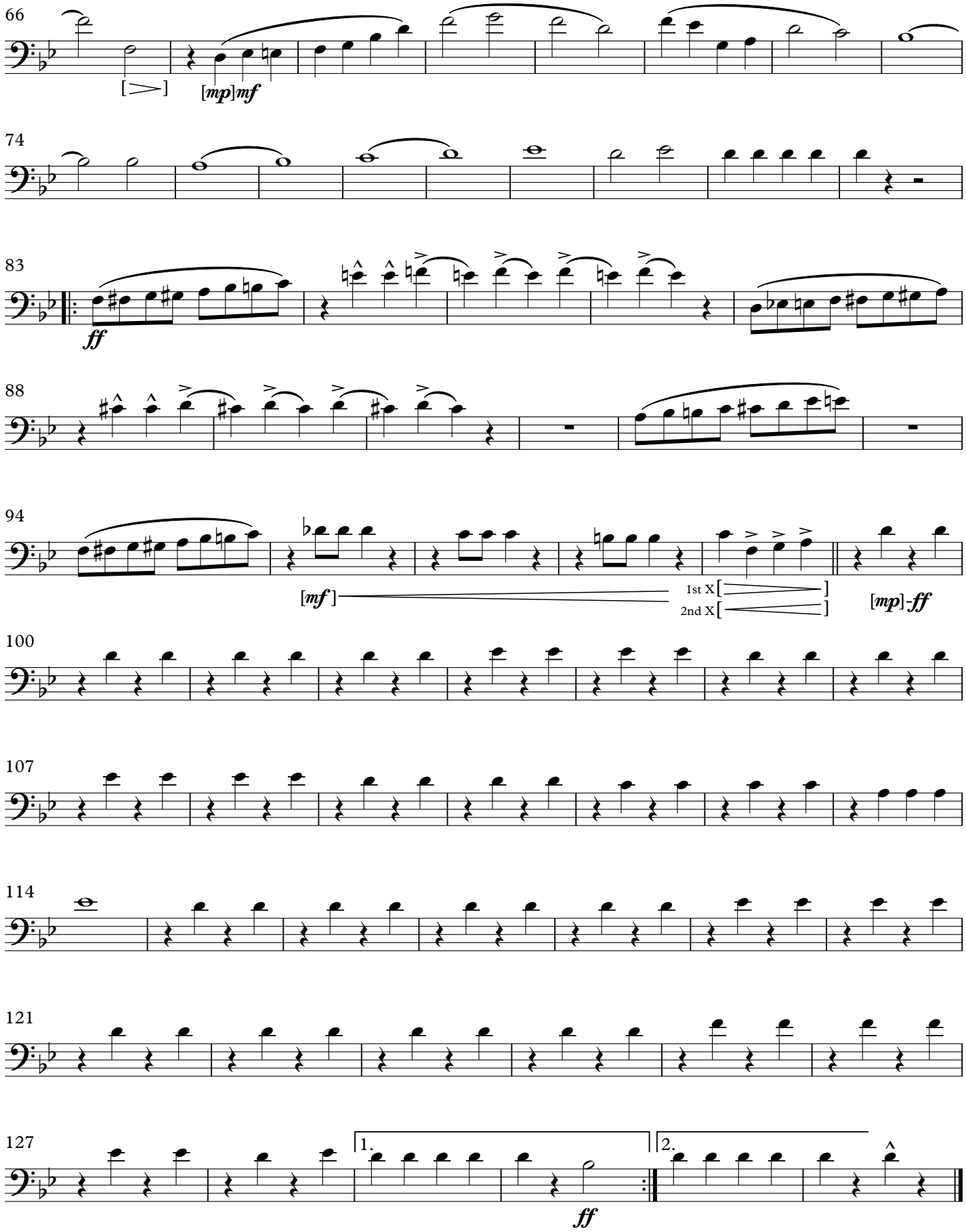
BULLETS AND BAYONETS

1st Bassoon



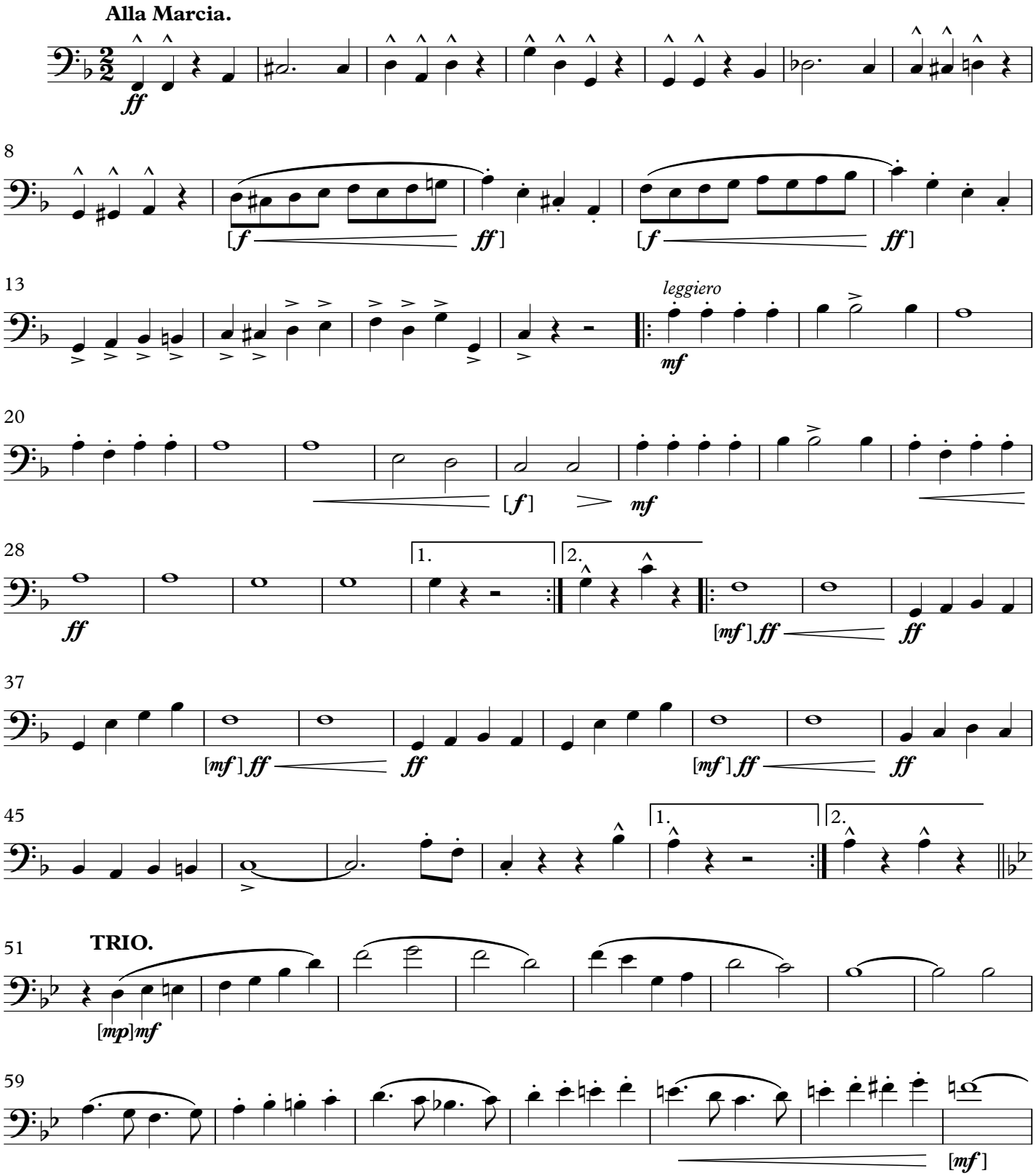
March

BULLETS AND BAYONETS

(1918)

2nd Bassoon

JOHN PHILIP SOUSA



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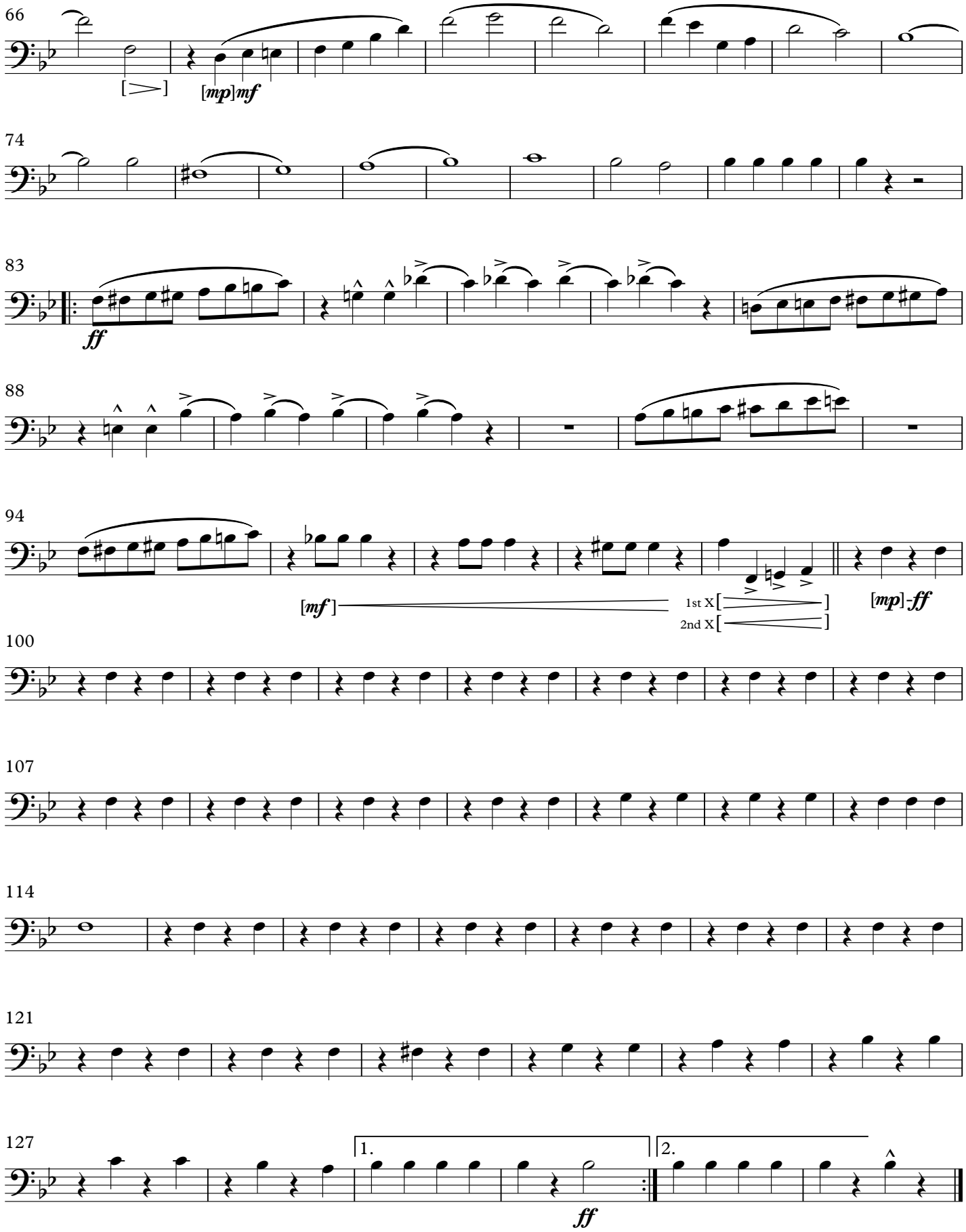
BULLETS AND BAYONETS

2nd Bassoon



March

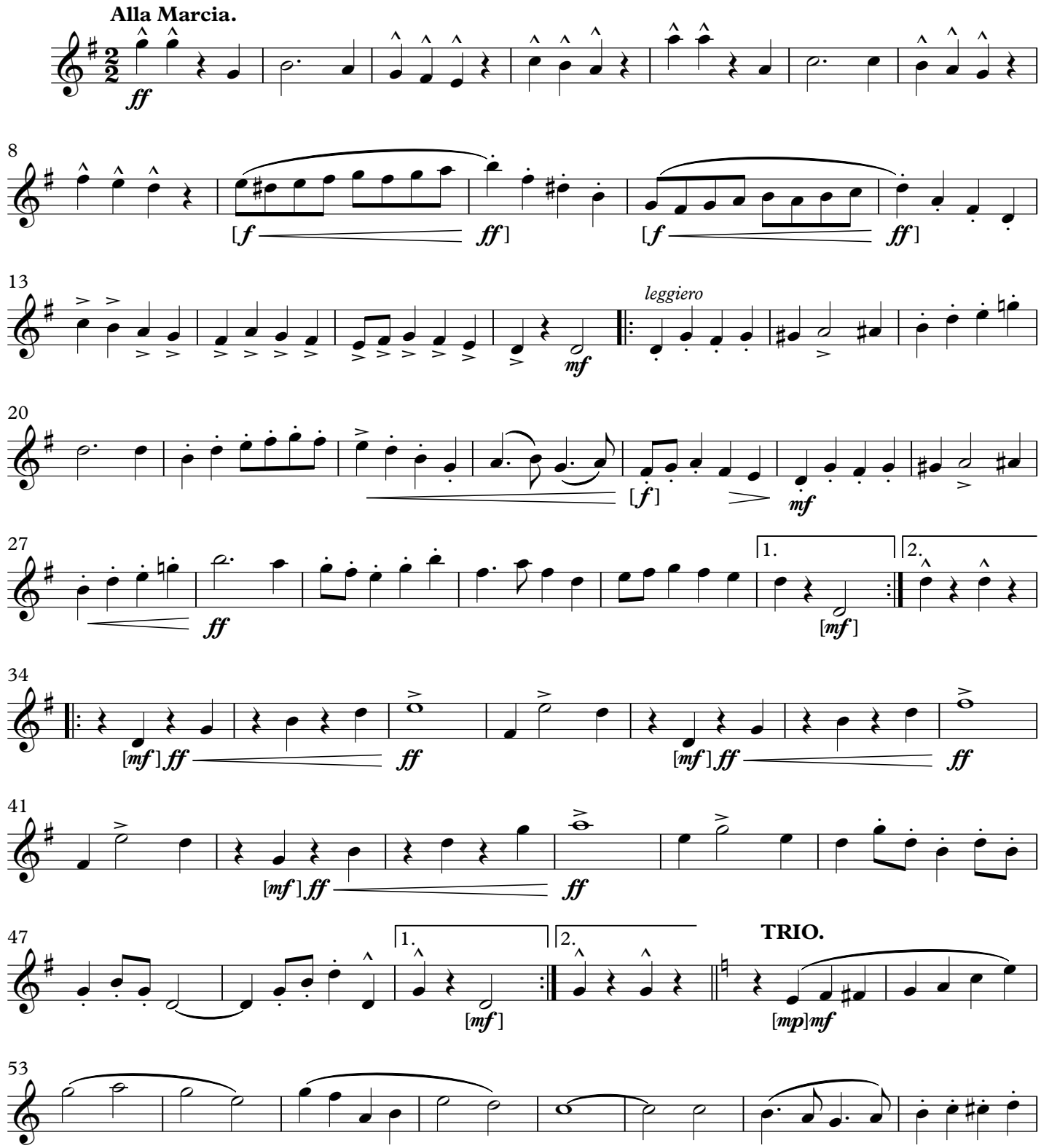
BULLETS AND BAYONETS

(1918)

JOHN PHILIP SOUSA

B♭ Soprano Saxophone

[optional]



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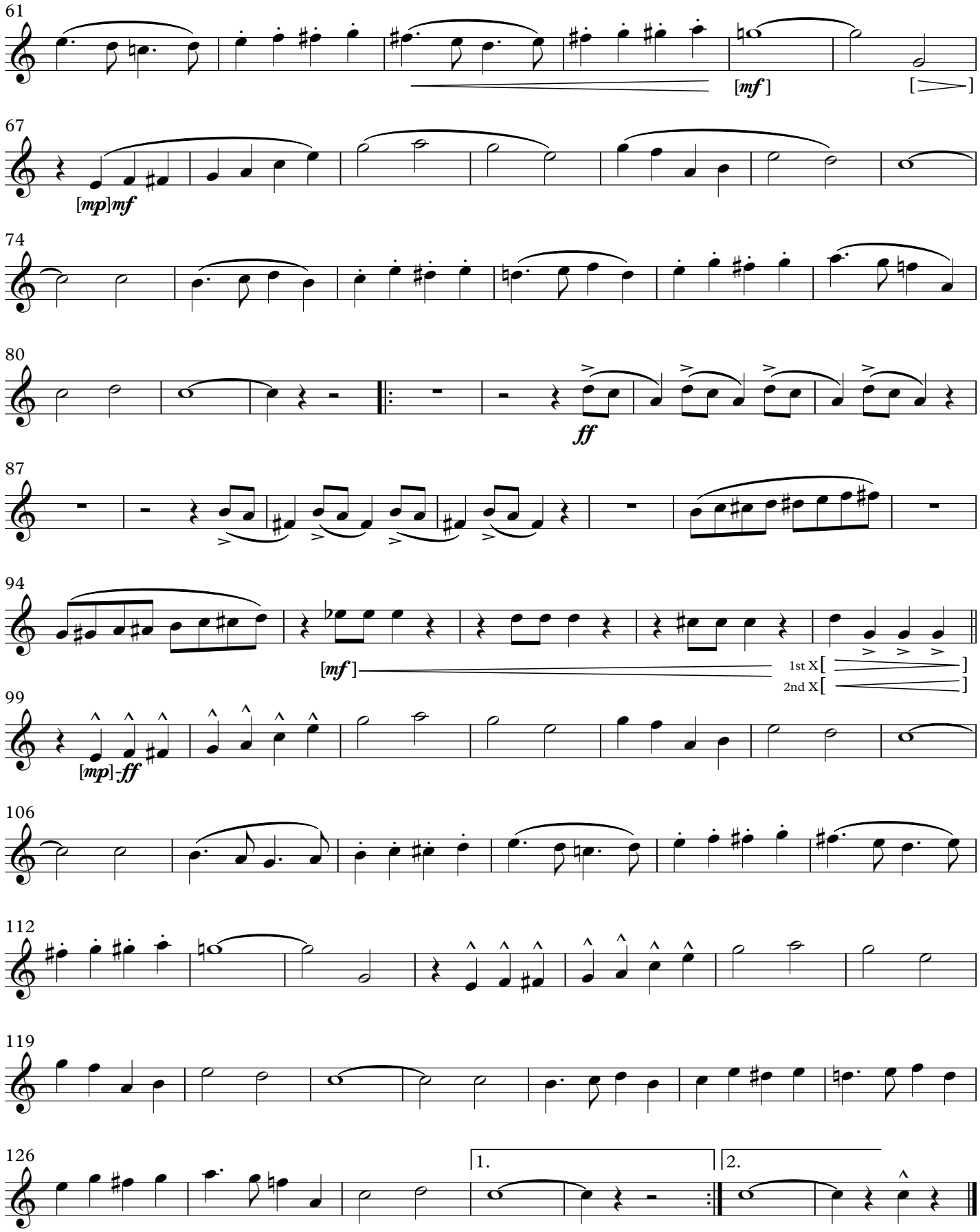
BULLETS AND BAYONETS

B♭ Soprano Saxophone



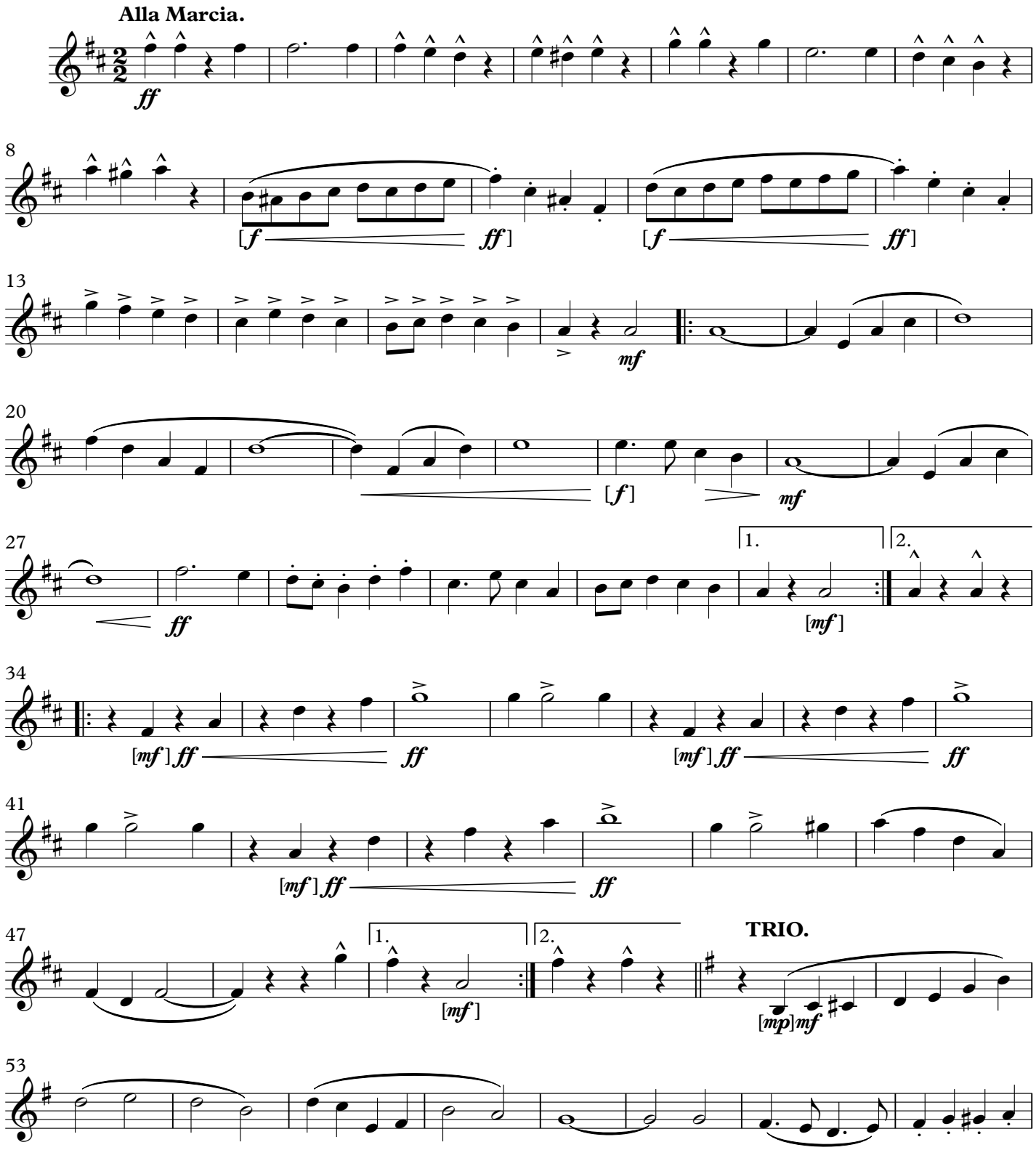
March

BULLETS AND BAYONETS

(1918)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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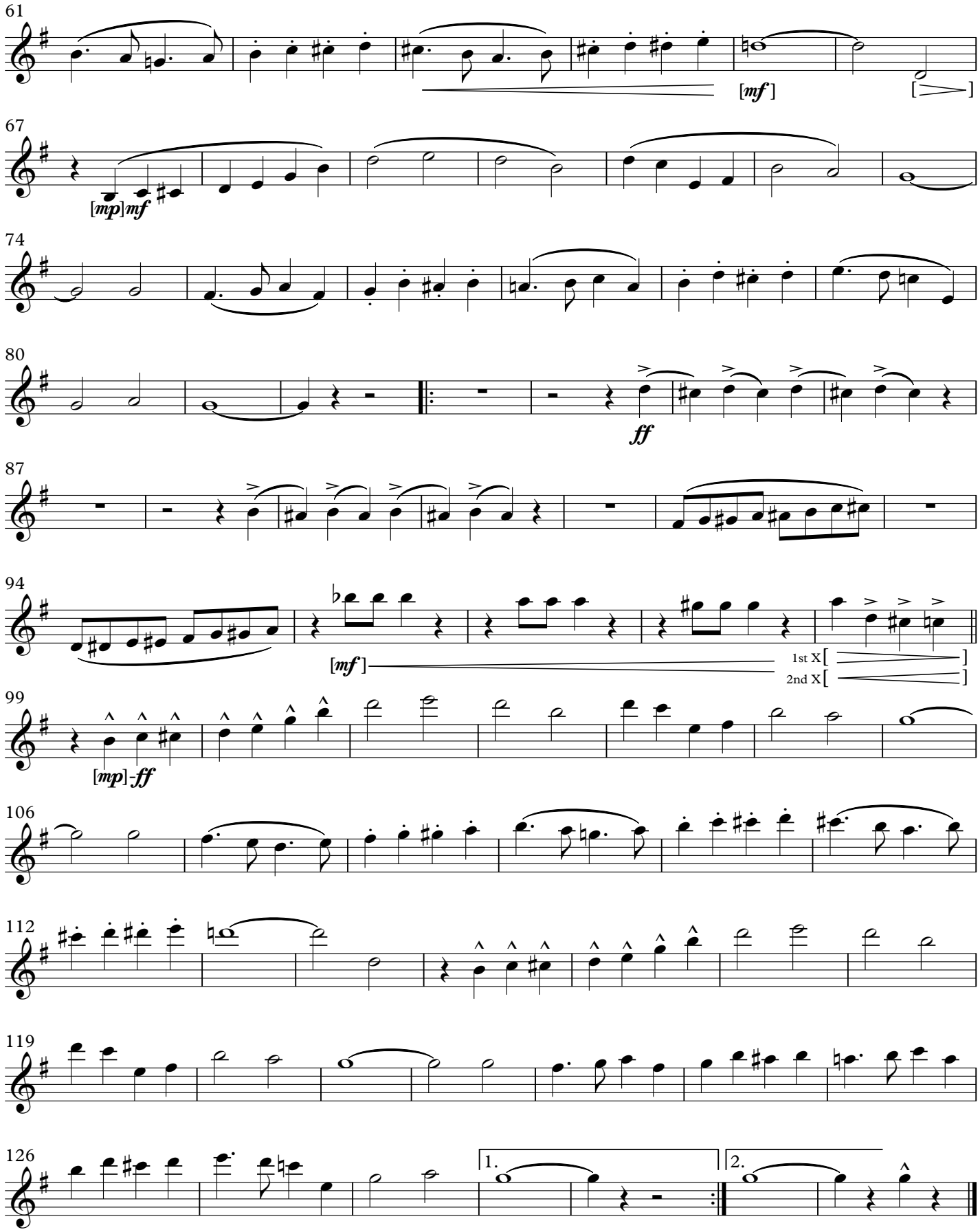
BULLETS AND BAYONETS

E♭ Alto Saxophone



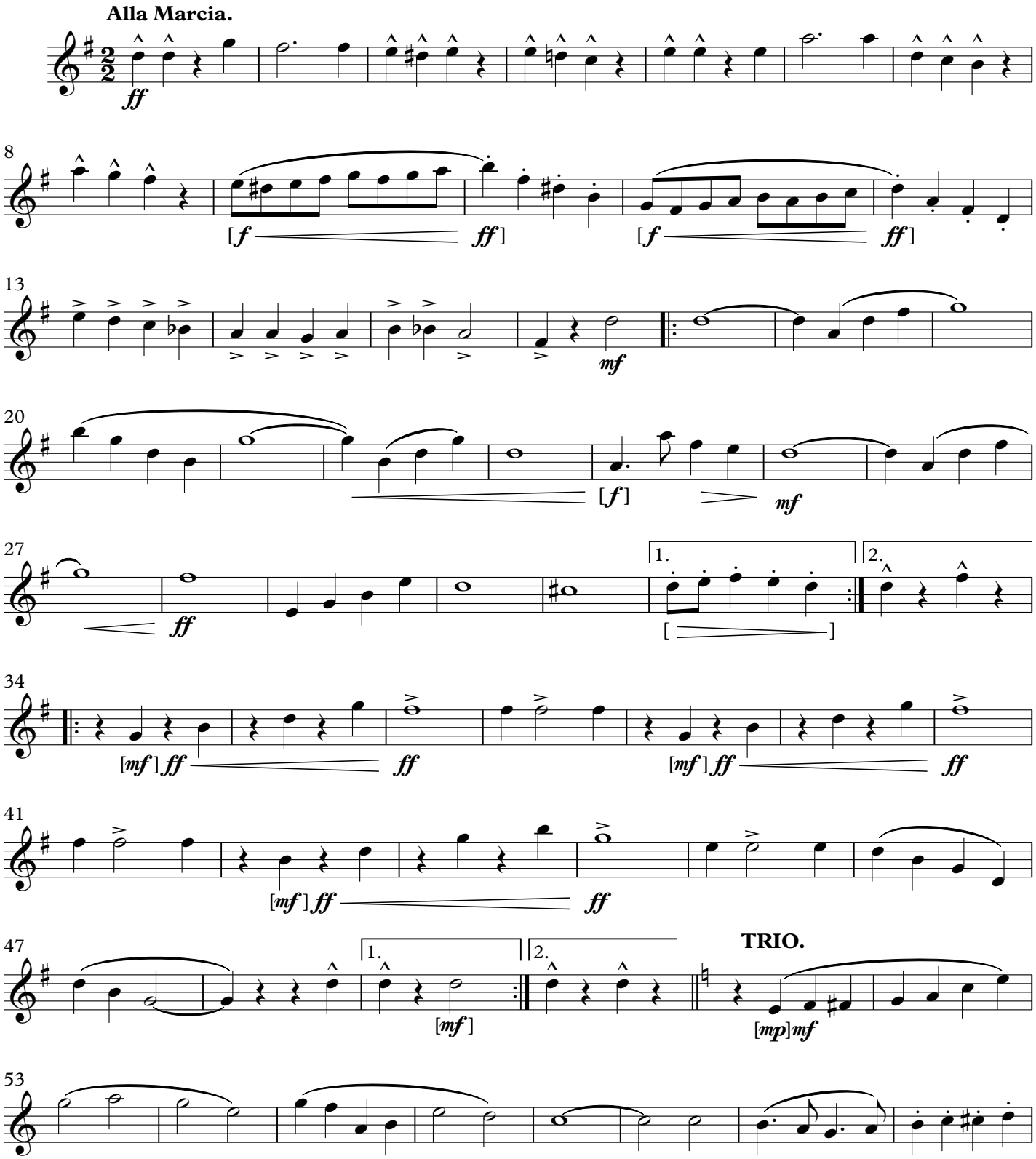
March

BULLETS AND BAYONETS

(1918)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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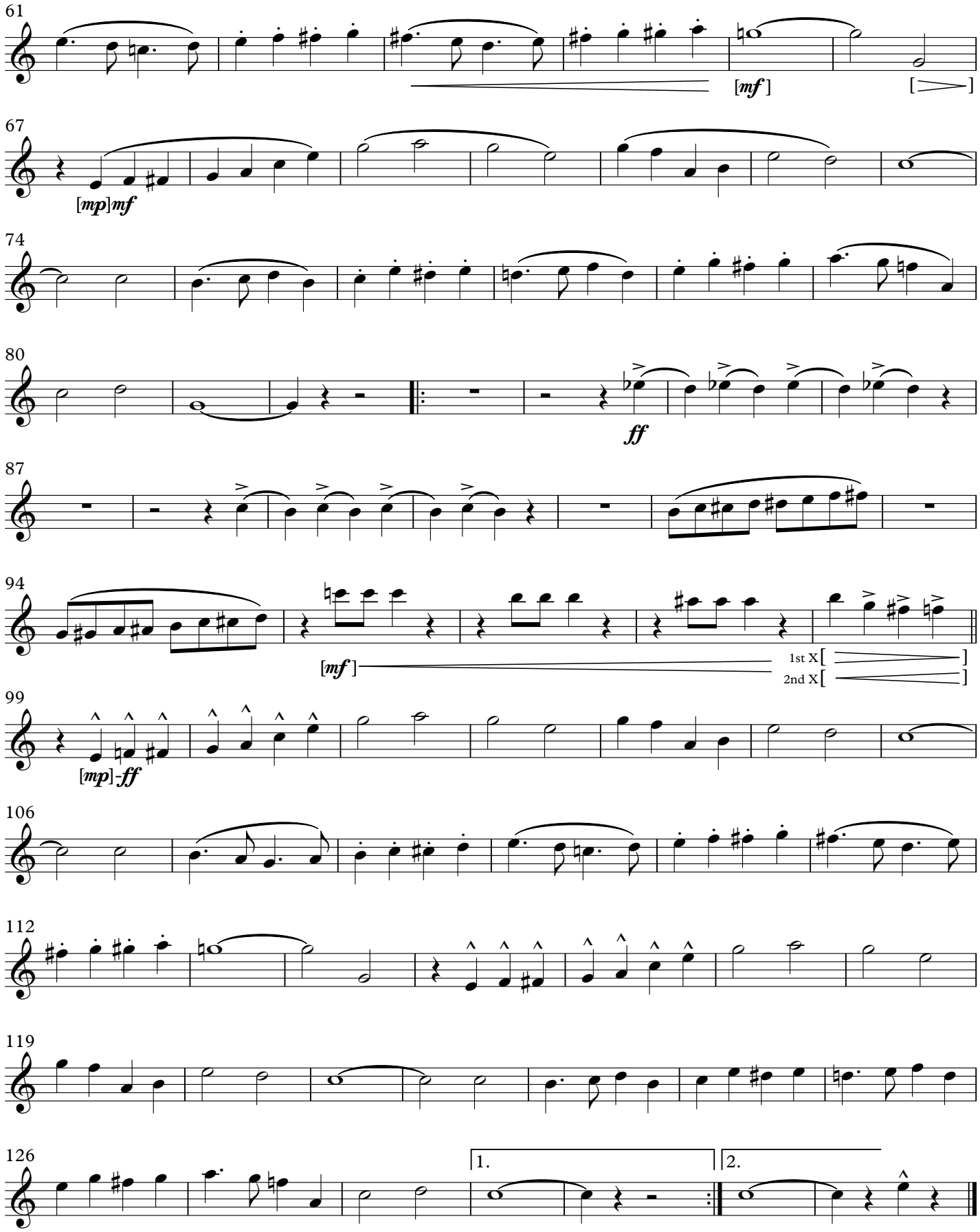
BULLETS AND BAYONETS

B♭ Tenor Saxophone



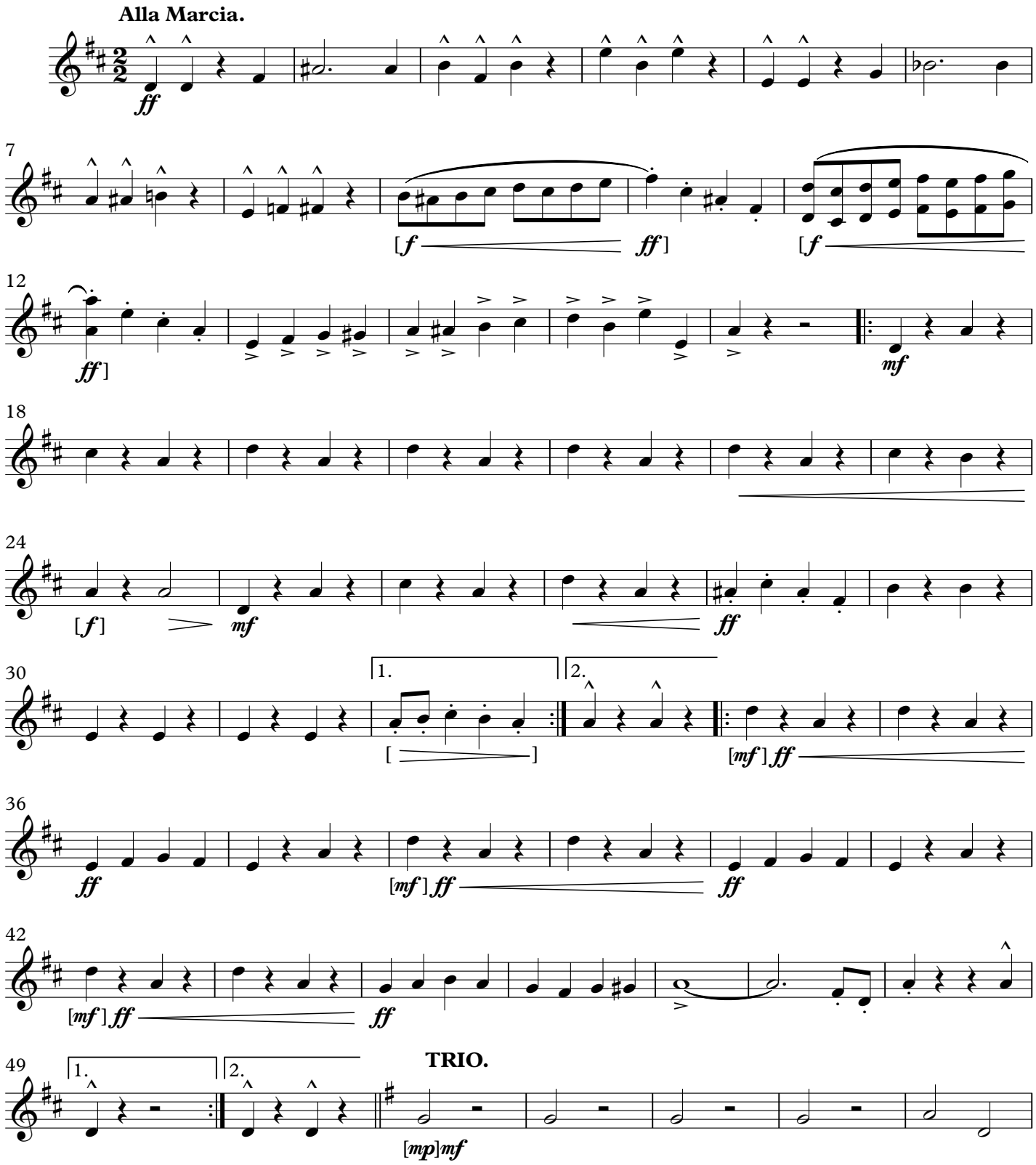
March

BULLETS AND BAYONETS

(1918)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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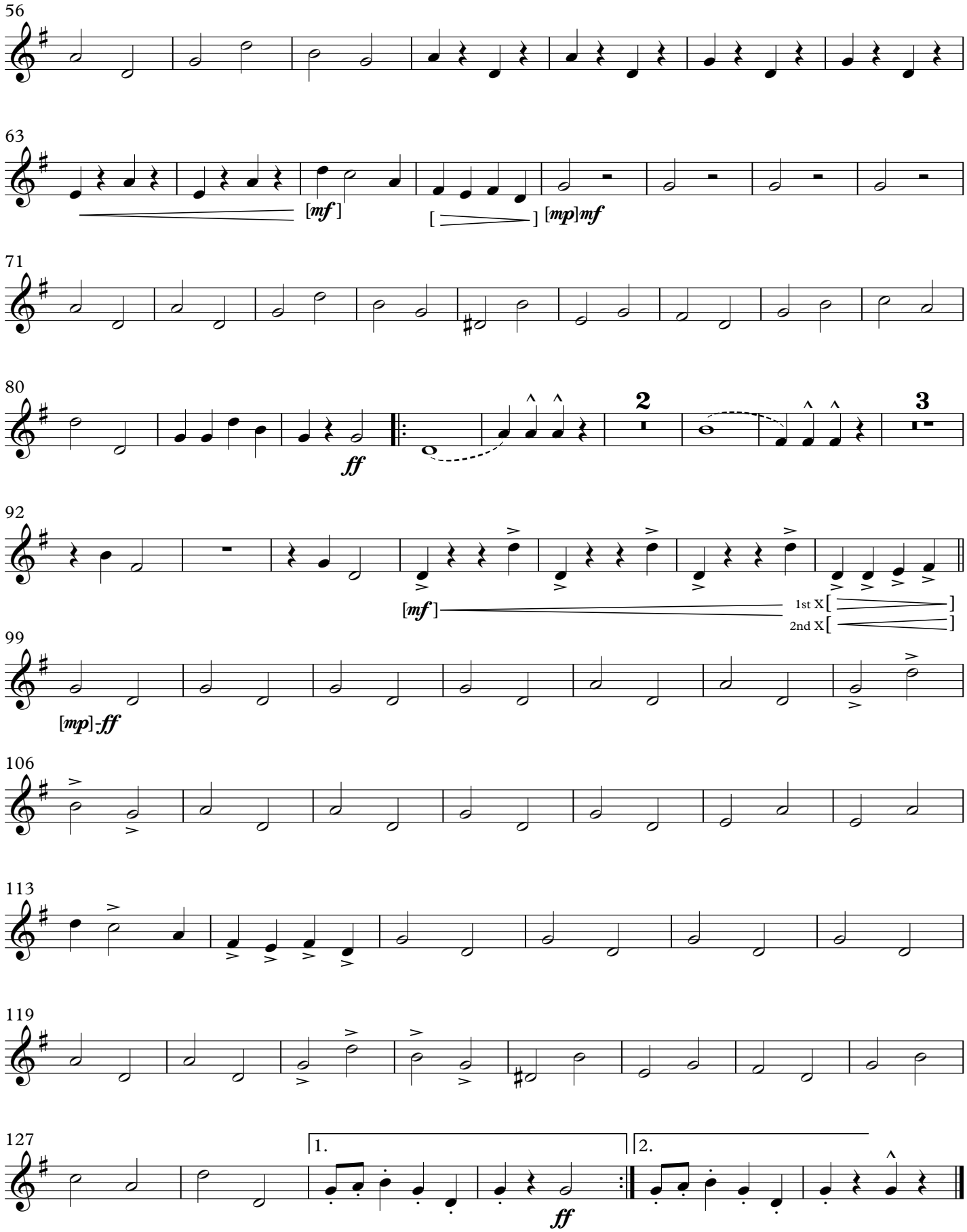
BULLETS AND BAYONETS

E♭ Baritone Saxophone



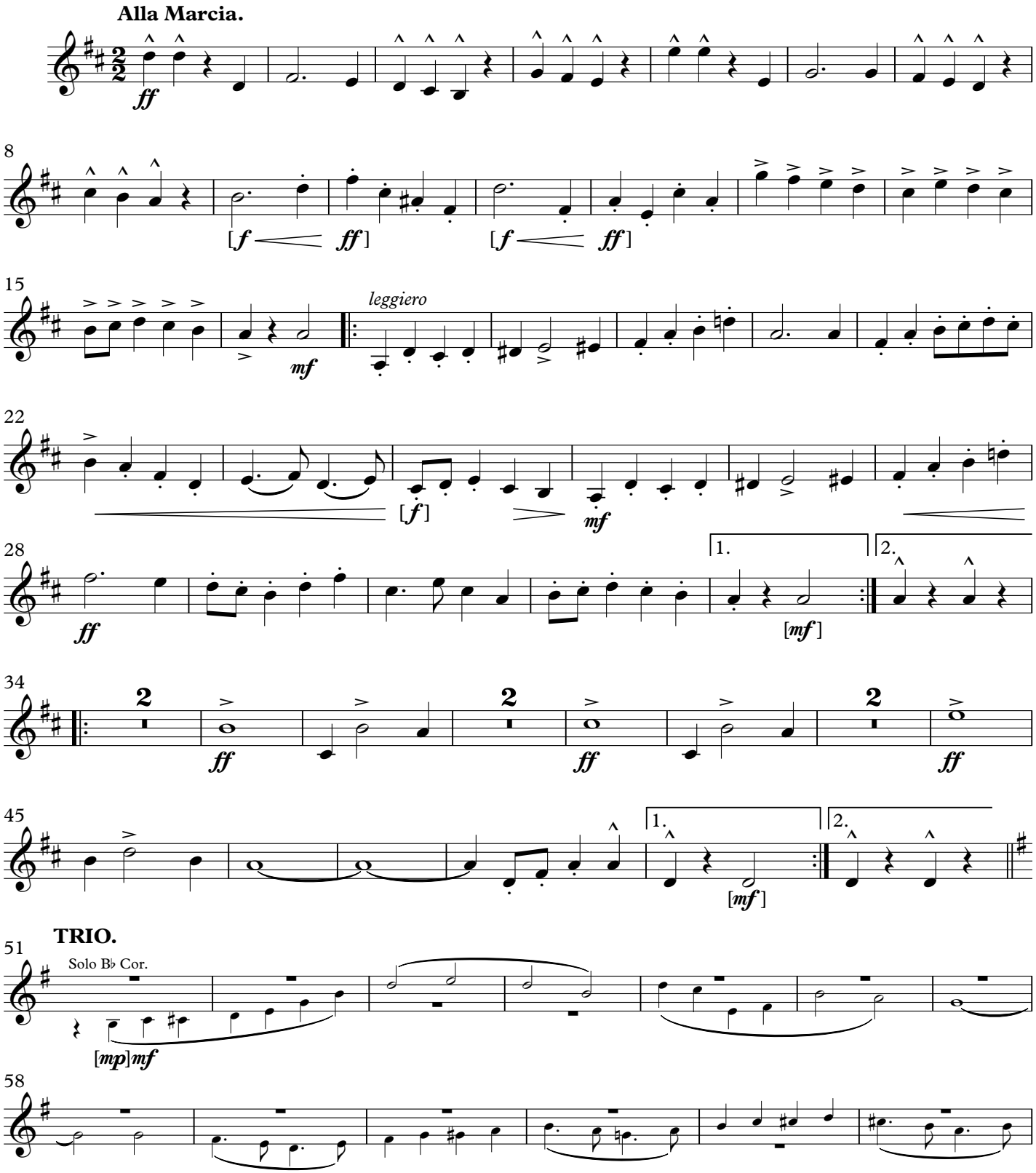
March

BULLETS AND BAYONETS

(1918)

E♭ Cornet
[optional]

JOHN PHILIP SOUSA



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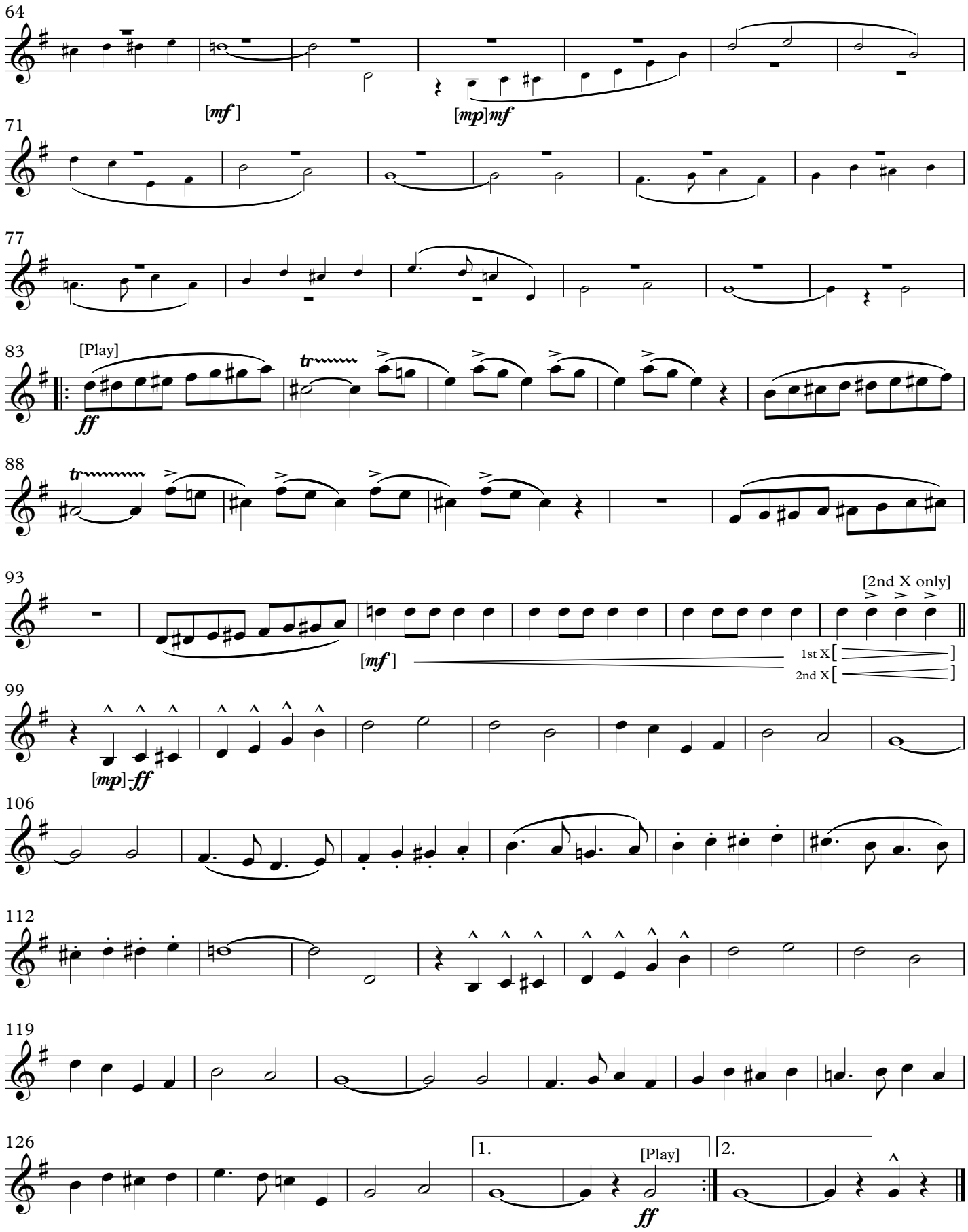
BULLETS AND BAYONETS

E♭ Cornet



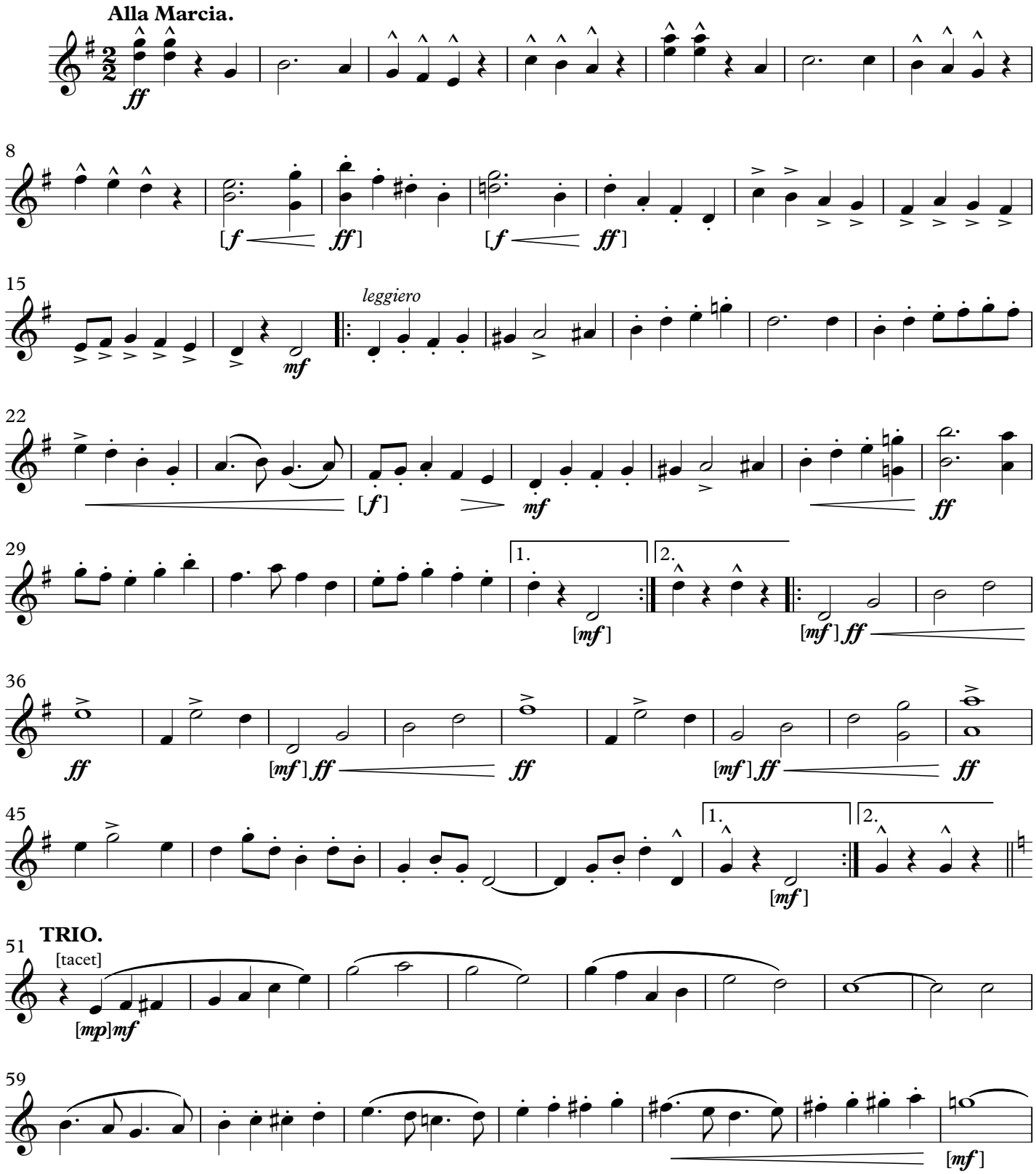
March

BULLETS AND BAYONETS

(1918)

Solo & 1st B♭ Cornet

JOHN PHILIP SOUSA



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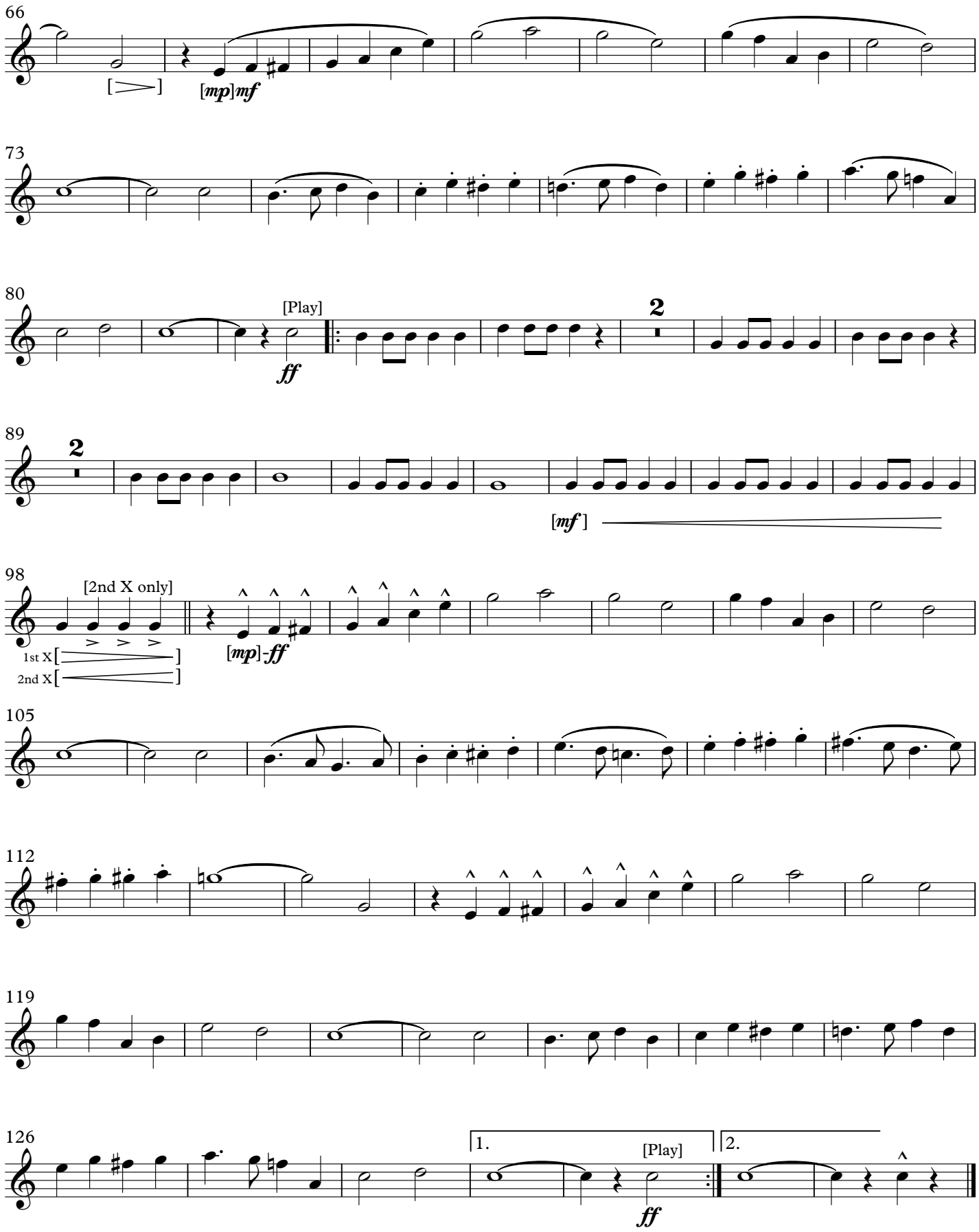
BULLETS AND BAYONETS

Solo & 1st B♭ Cornet



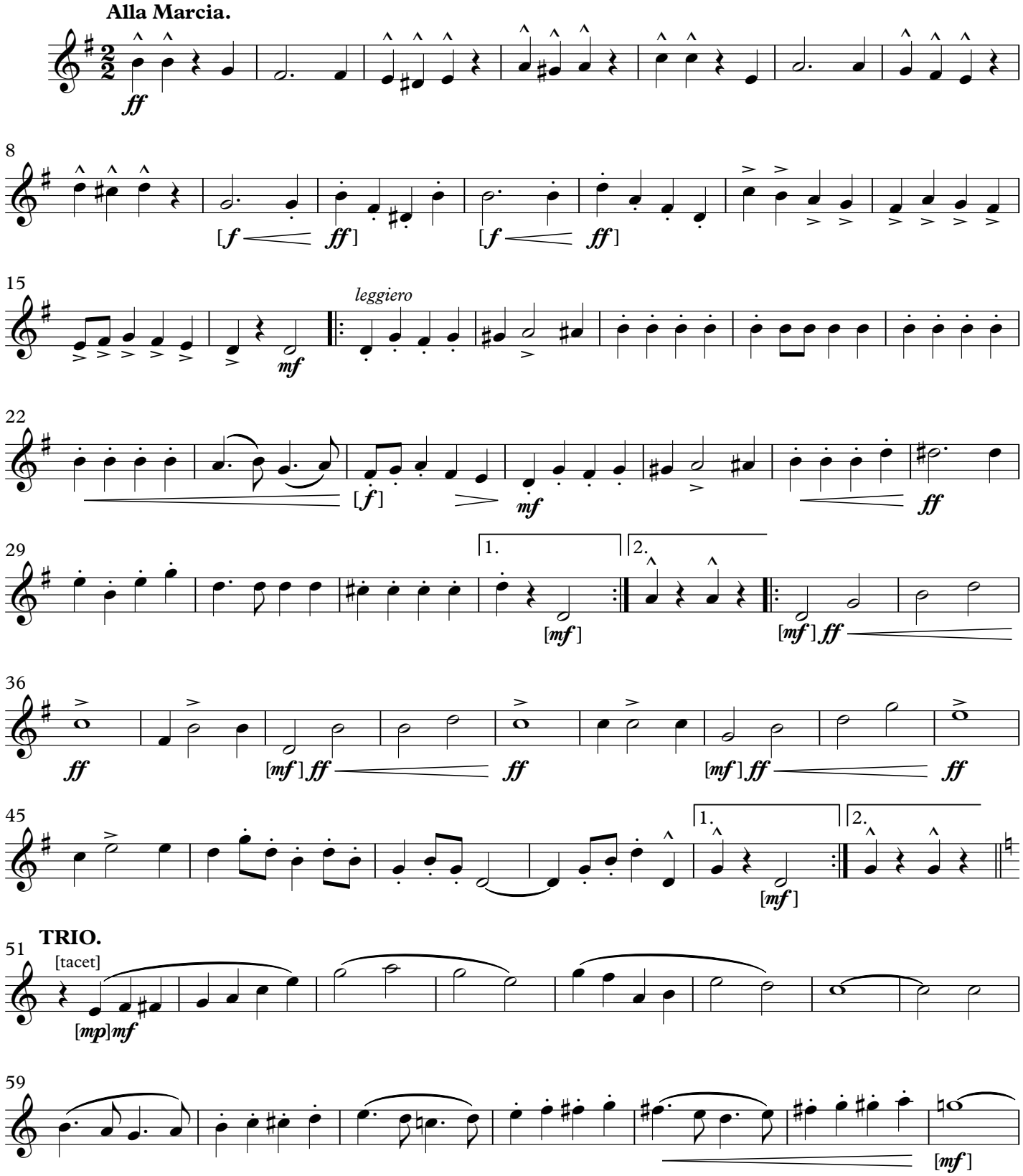
March

BULLETS AND BAYONETS

(1918)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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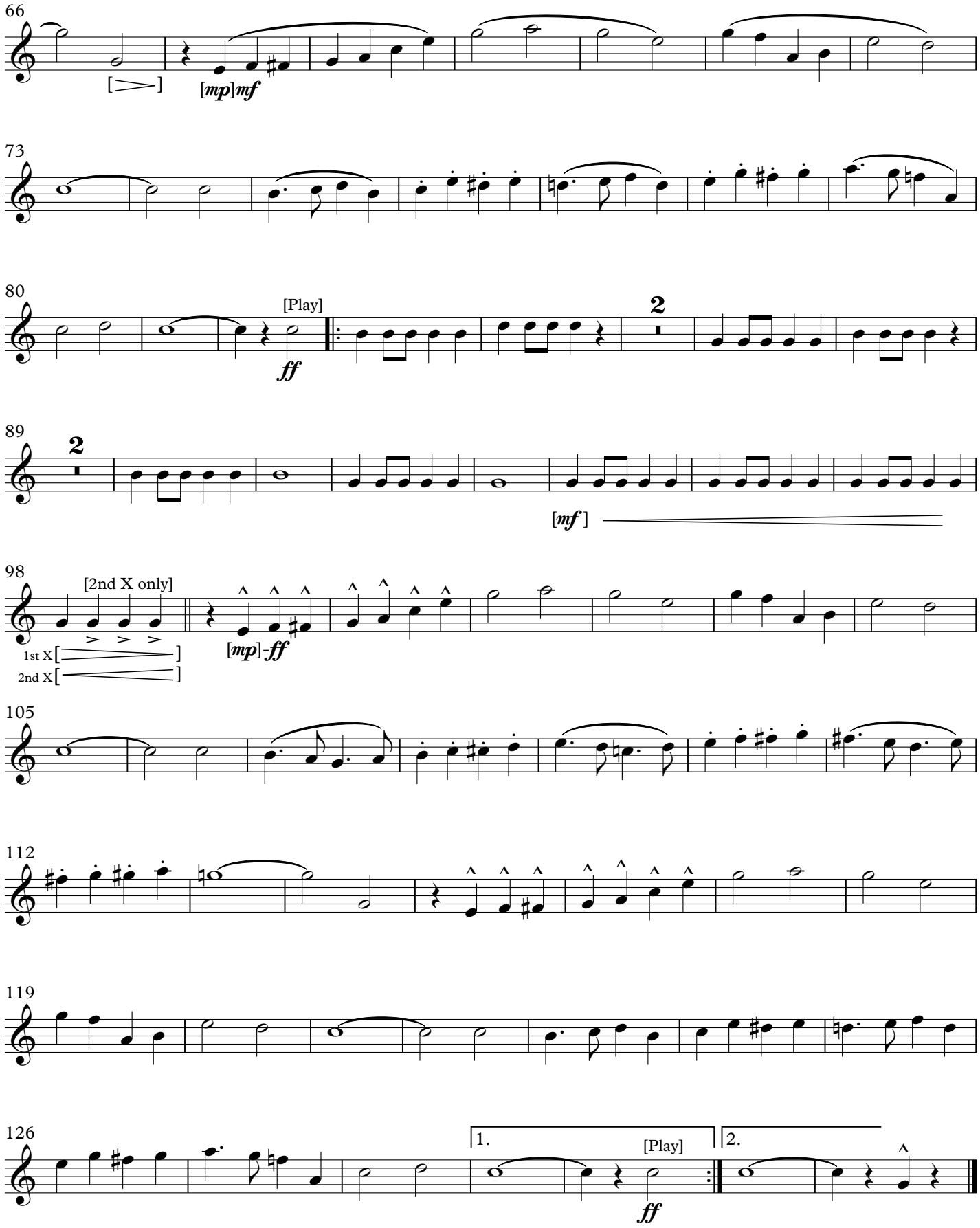
BULLETS AND BAYONETS

2nd B♭ Cornet



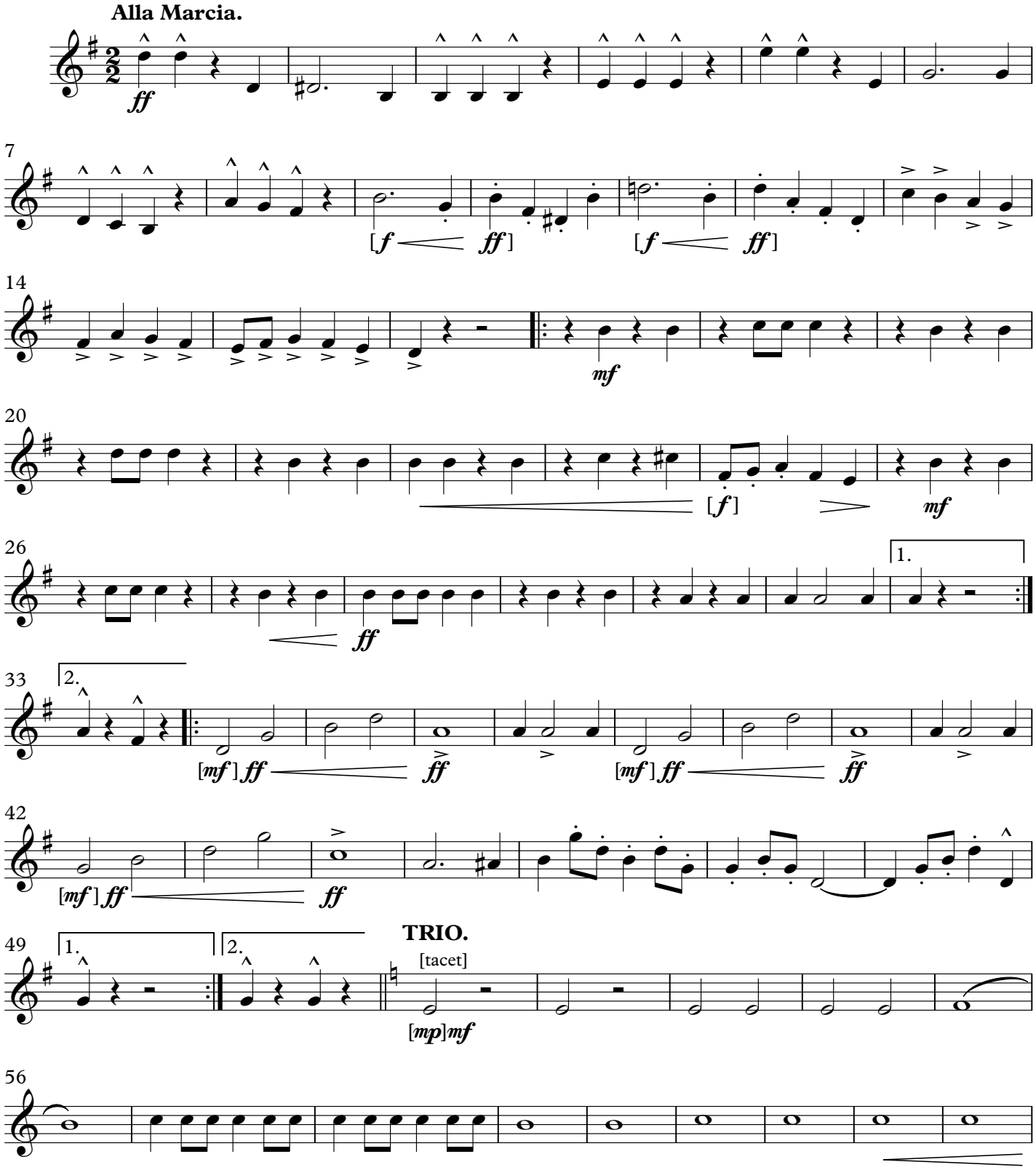
March

BULLETS AND BAYONETS

(1918)

3rd B♭ Cornet
(or B♭ Trumpet)

JOHN PHILIP SOUSA



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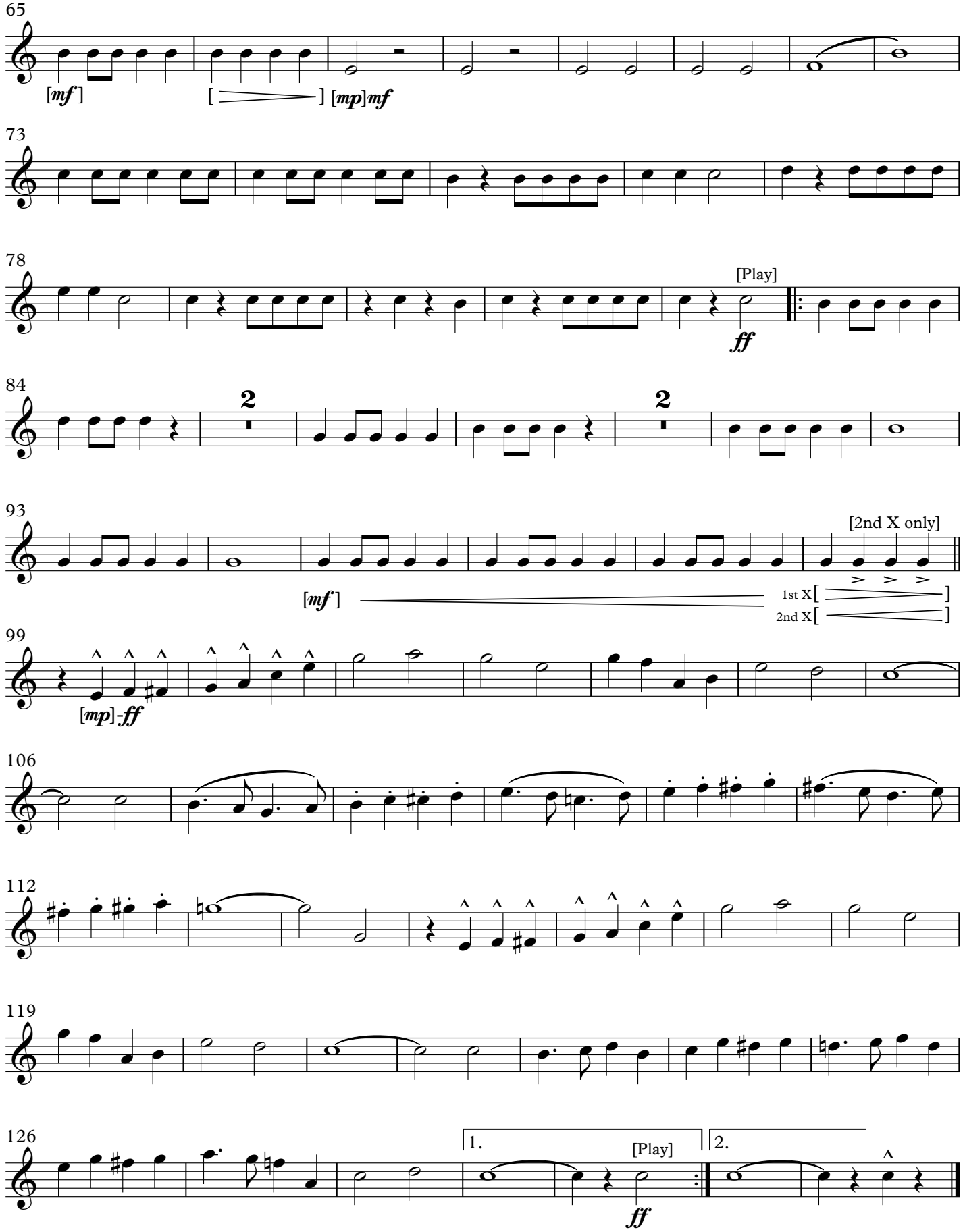
BULLETS AND BAYONETS

3rd B♭ Cornet



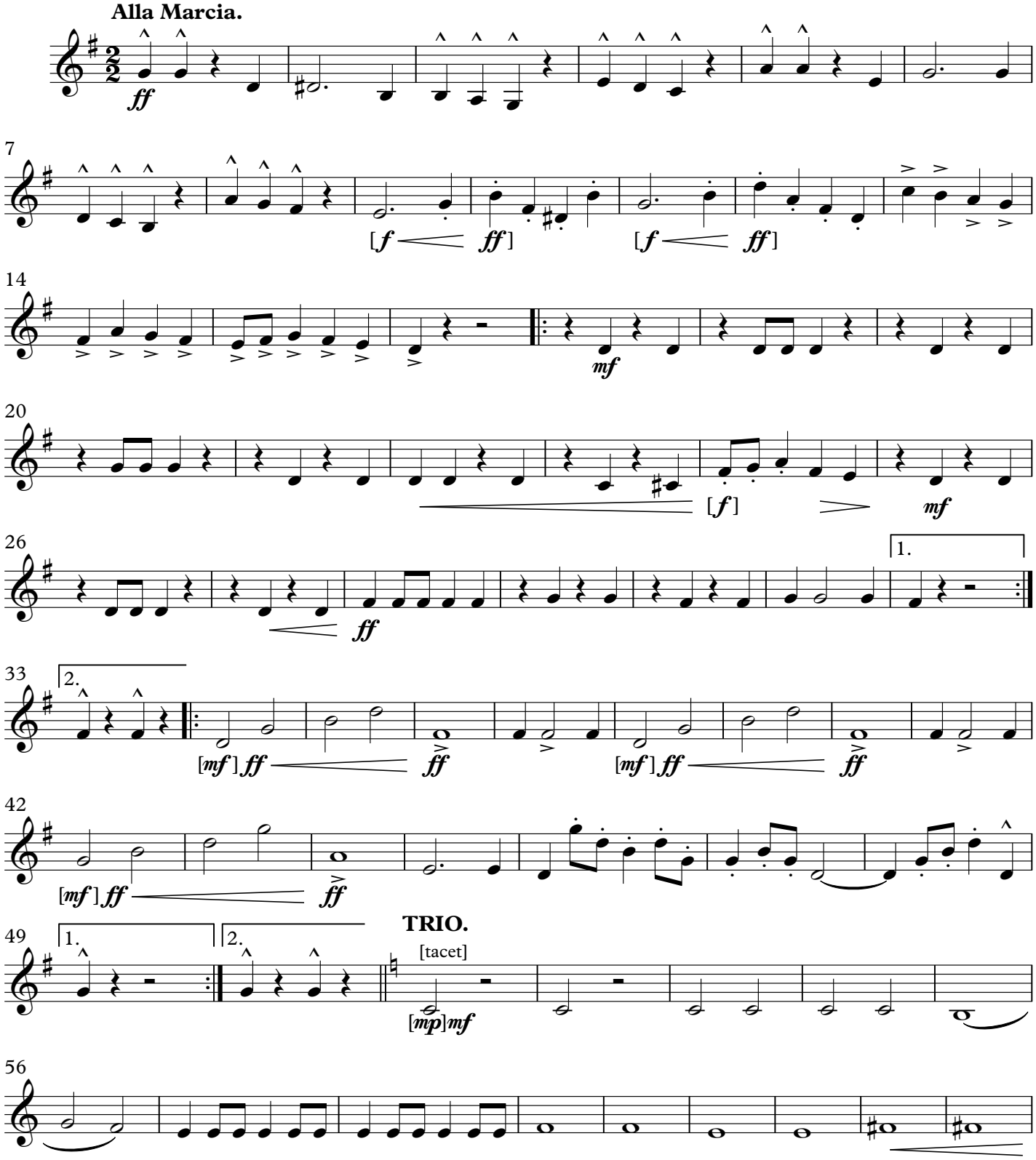
March

BULLETS AND BAYONETS

(1918)

4th B♭ Cornet
(or B♭ Trumpet)

JOHN PHILIP SOUSA



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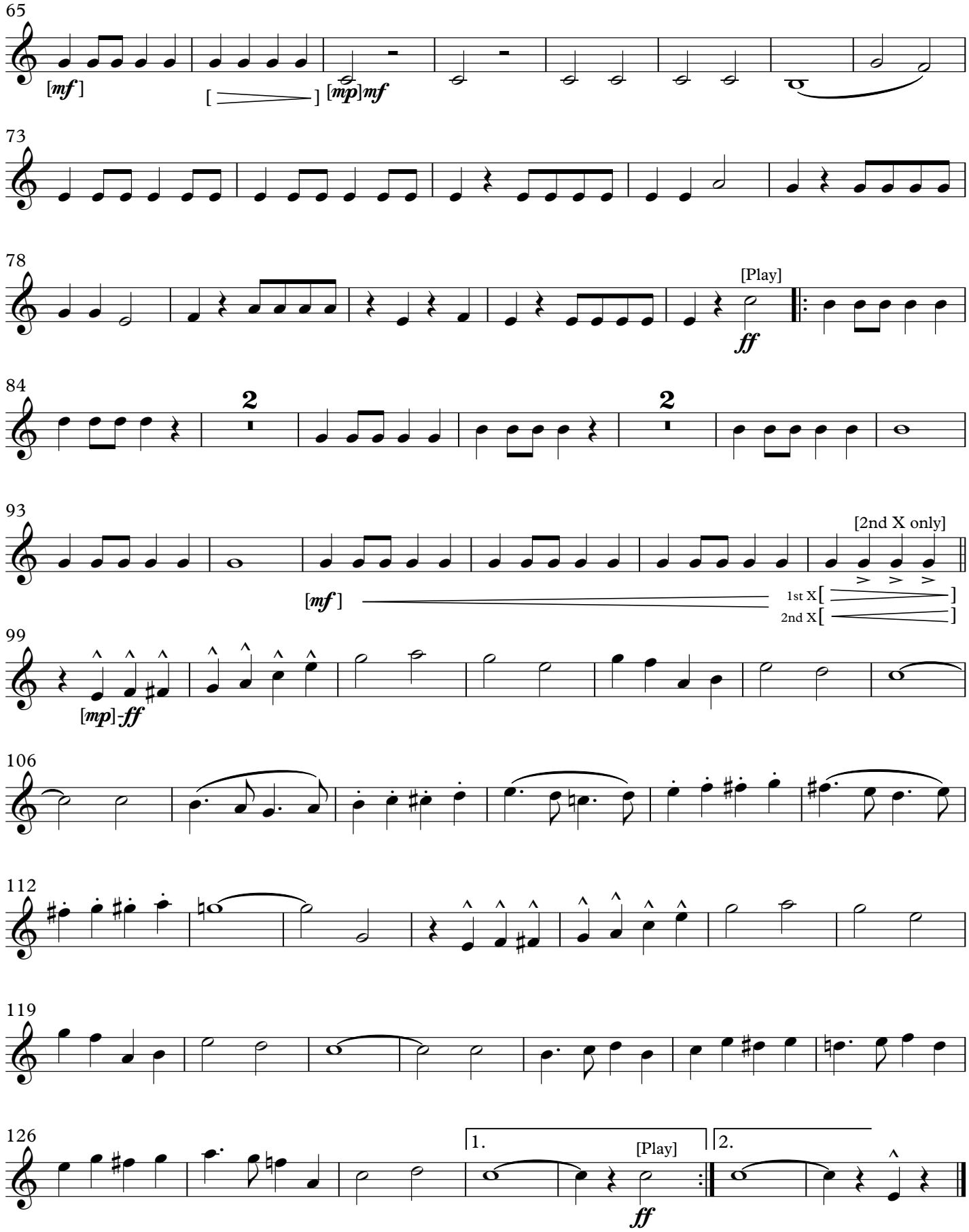
BULLETS AND BAYONETS

4th B♭ Cornet



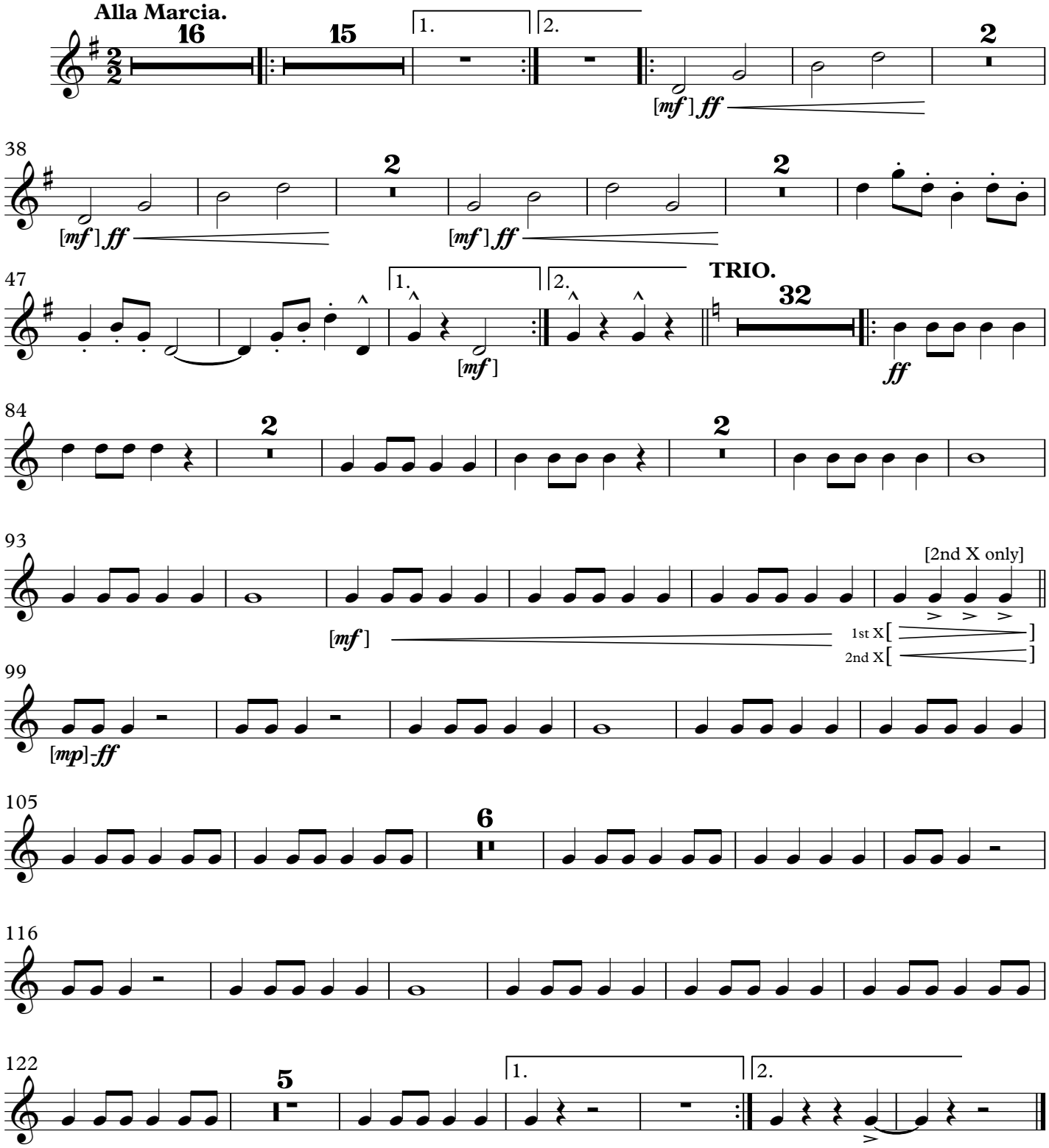
March

BULLETS AND BAYONETS

(1918)

Regimental Trumpets in B♭

JOHN PHILIP SOUSA



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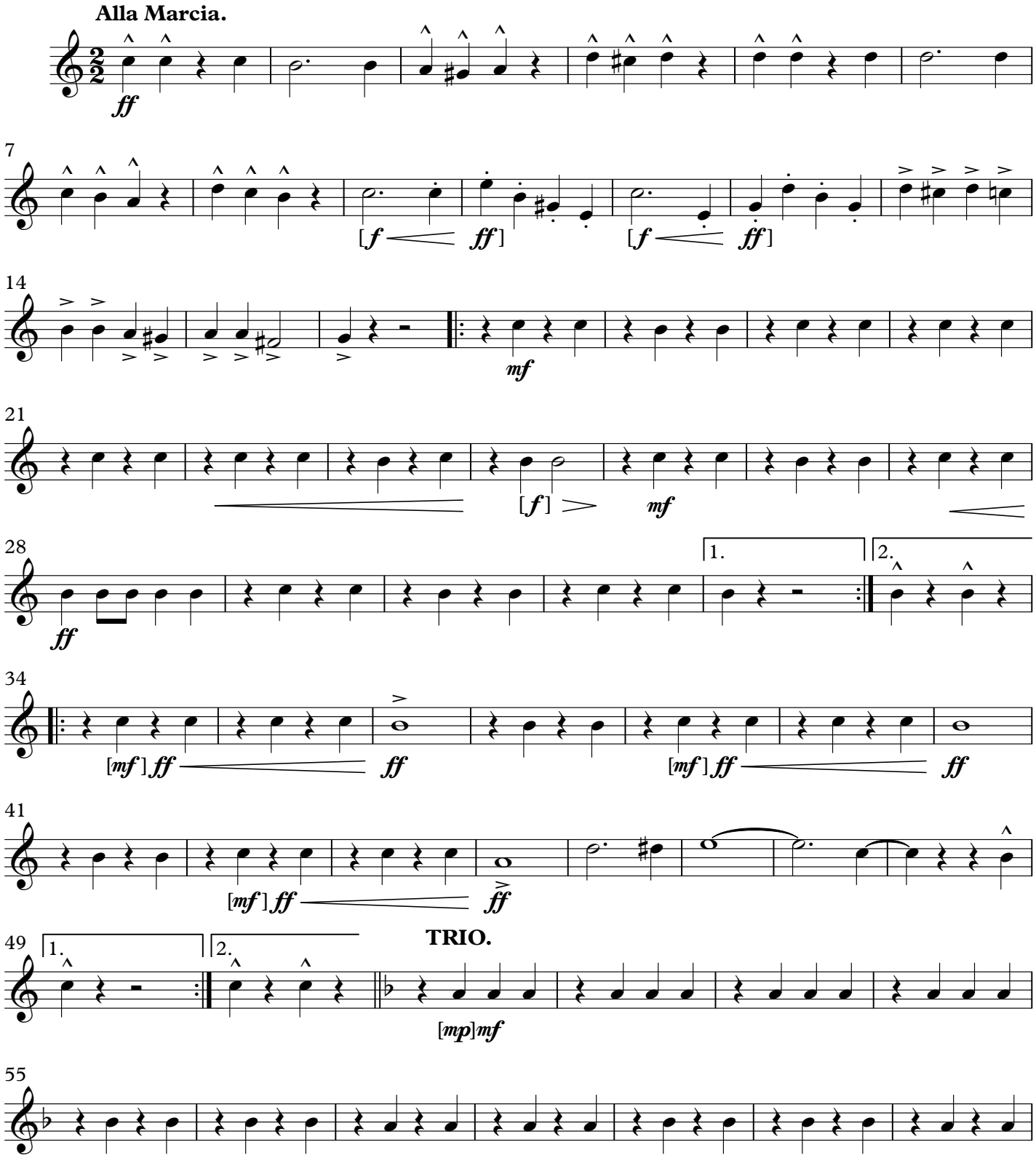
March

BULLETS AND BAYONETS

(1918)

1st F Horn

JOHN PHILIP SOUSA



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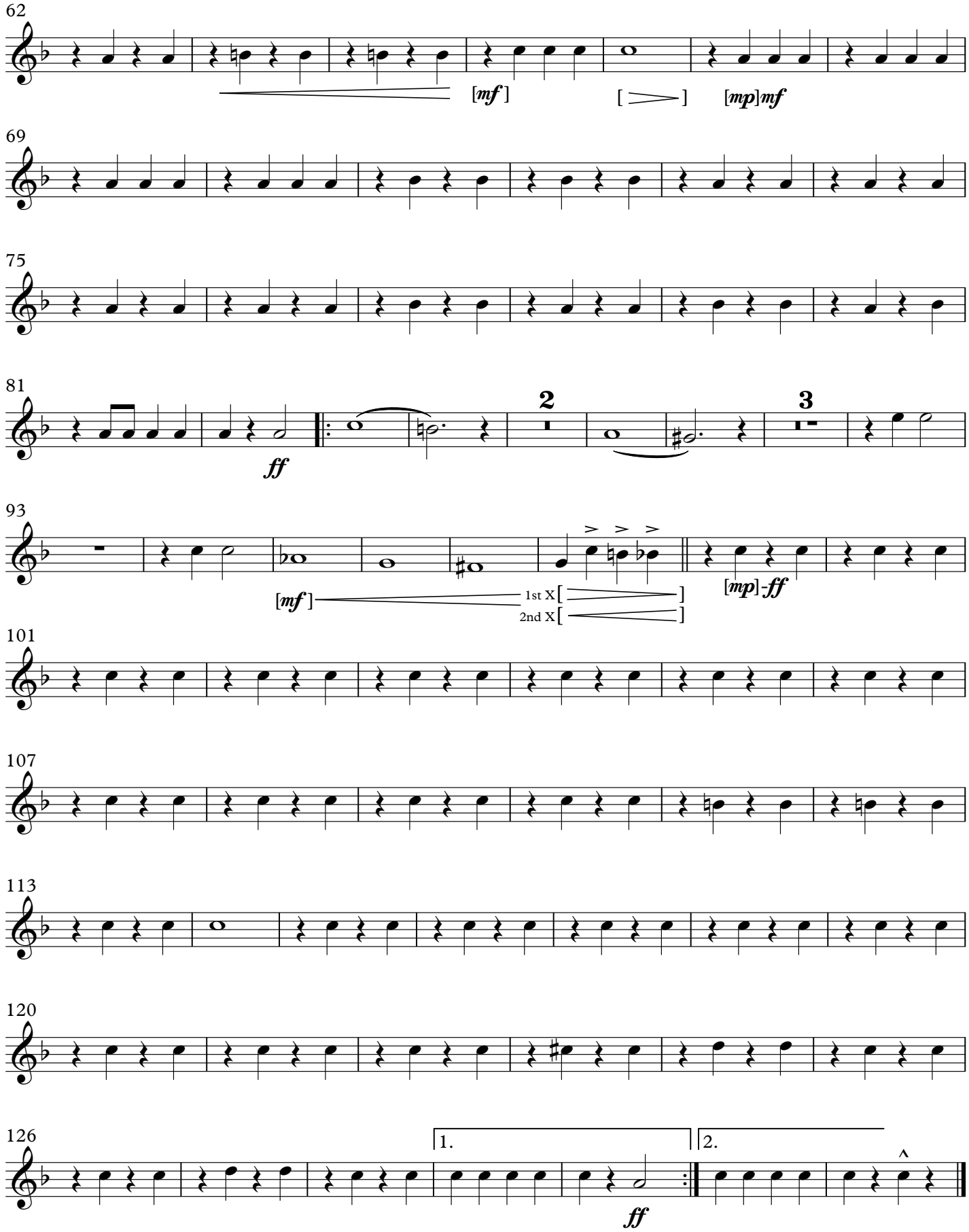
BULLETS AND BAYONETS

1st F Horn



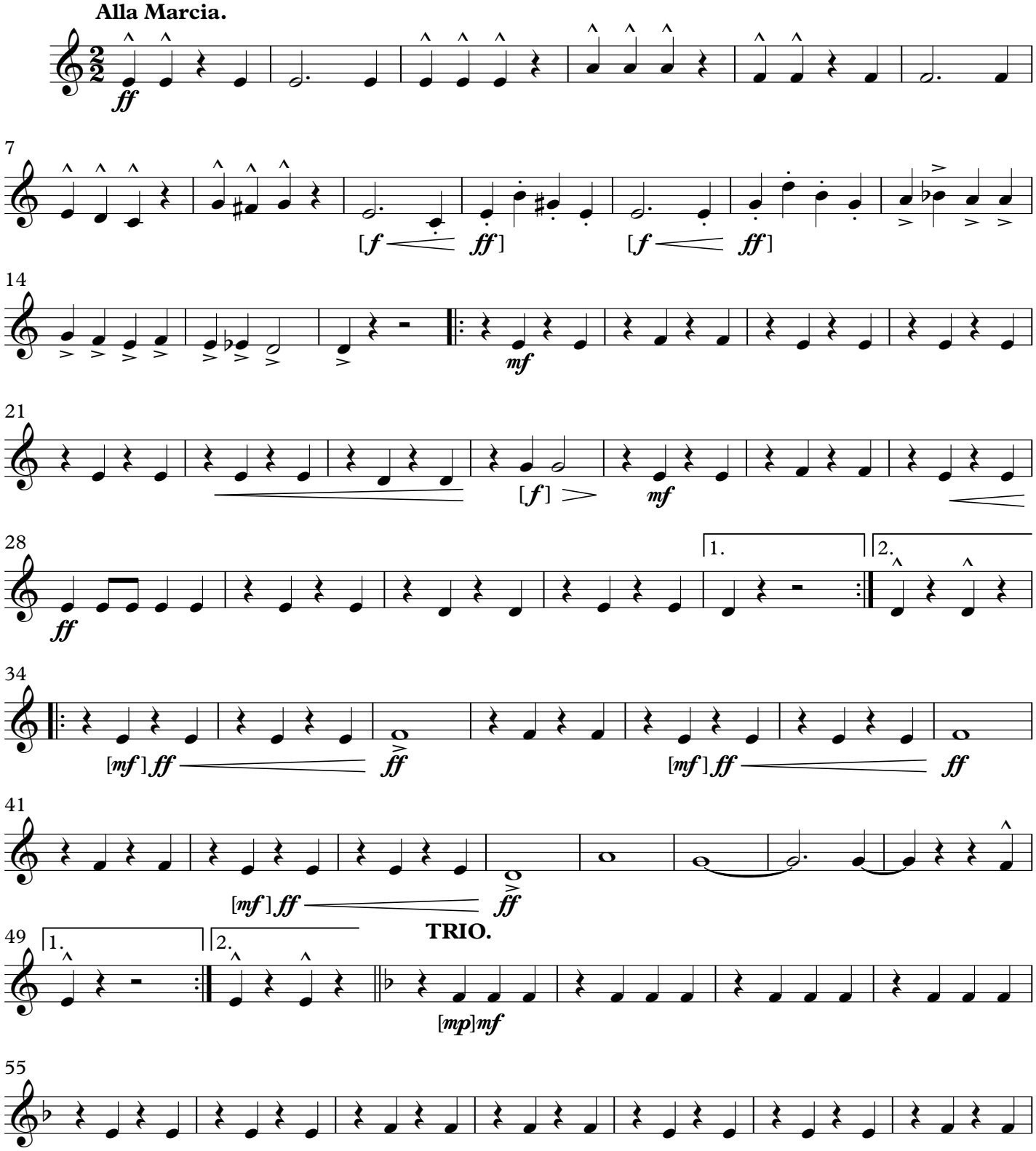
March

BULLETS AND BAYONETS

(1918)

2nd F Horn

JOHN PHILIP SOUSA



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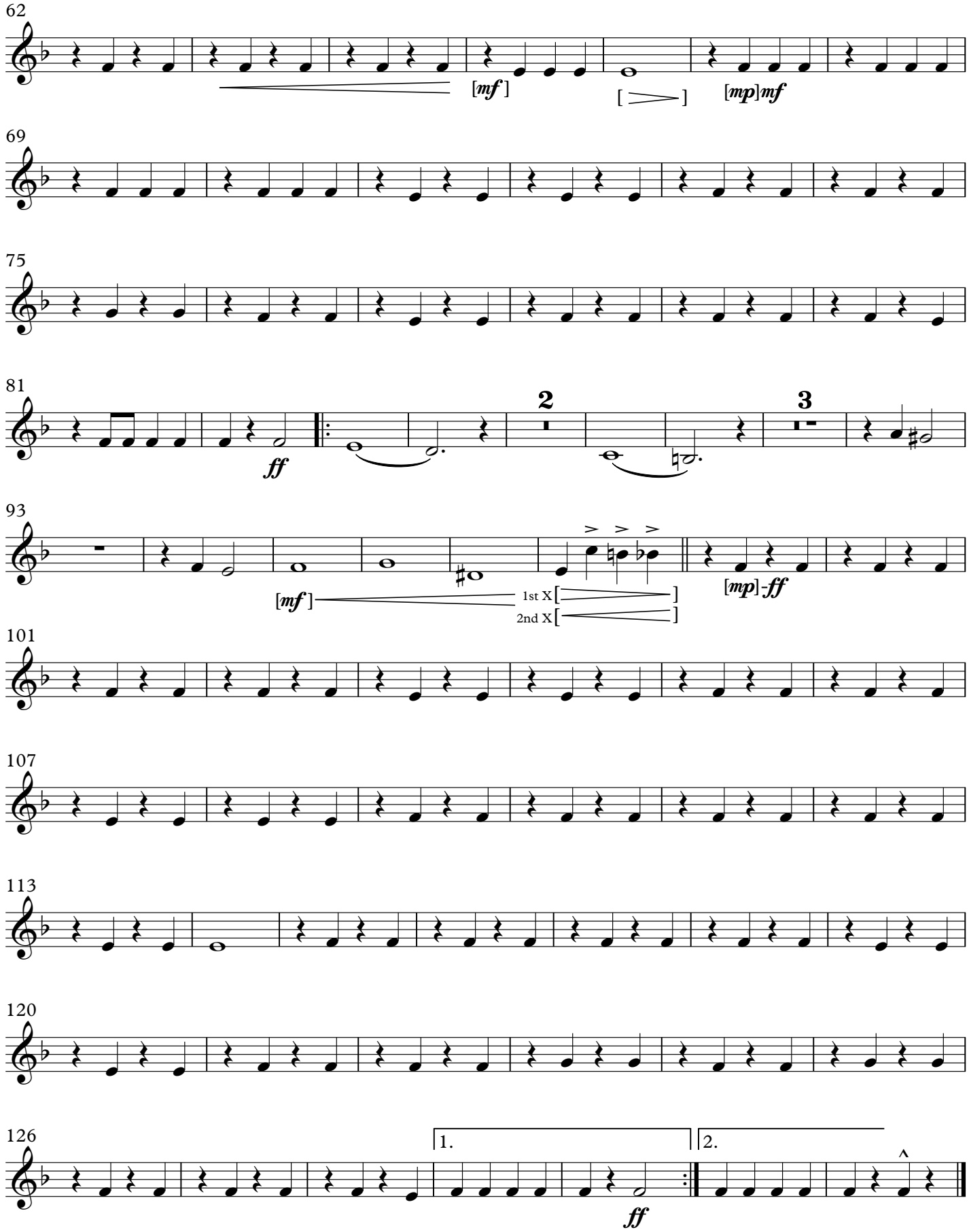
BULLETS AND BAYONETS

2nd F Horn



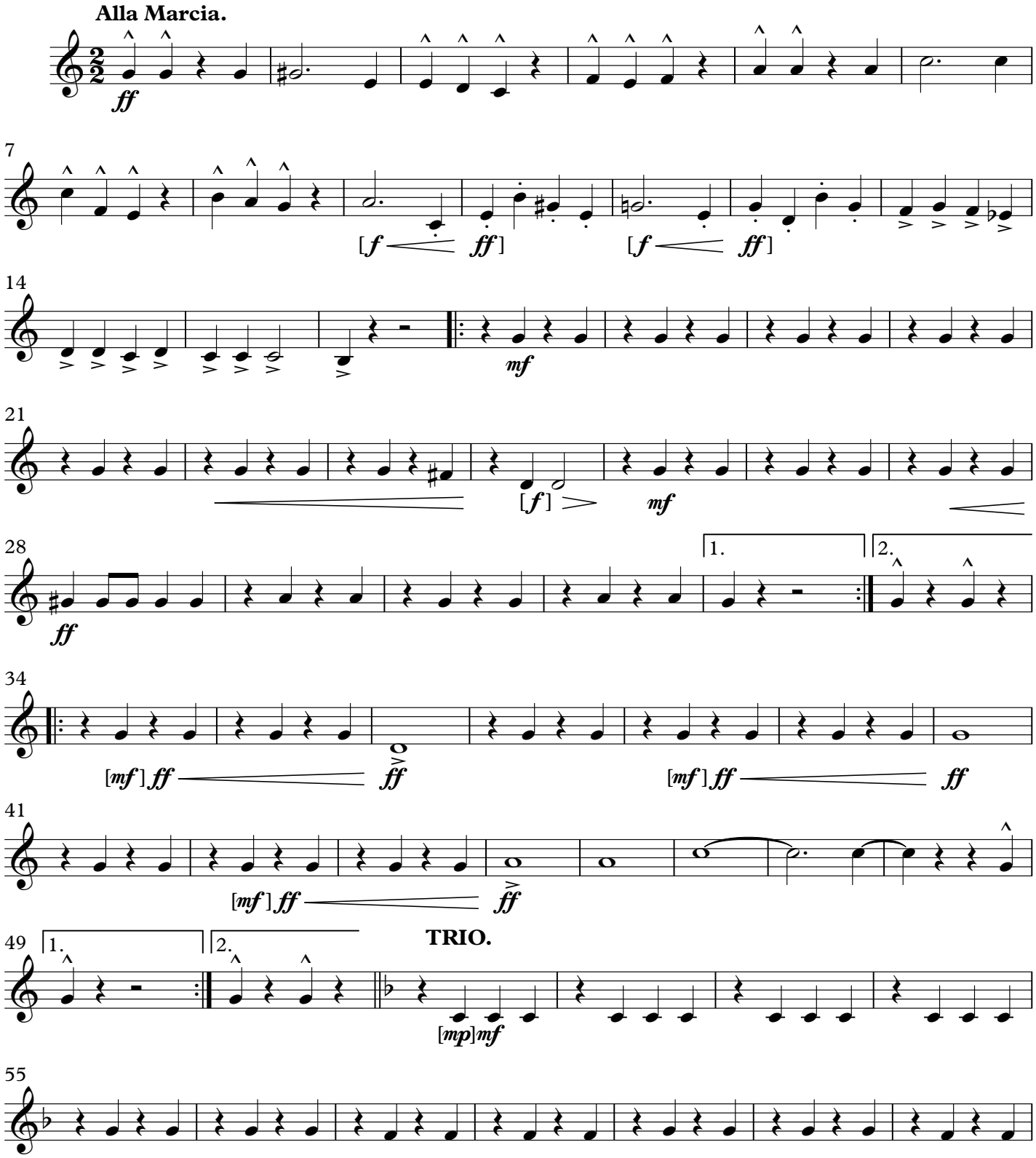
March

BULLETS AND BAYONETS

(1918)

3rd F Horn

JOHN PHILIP SOUSA



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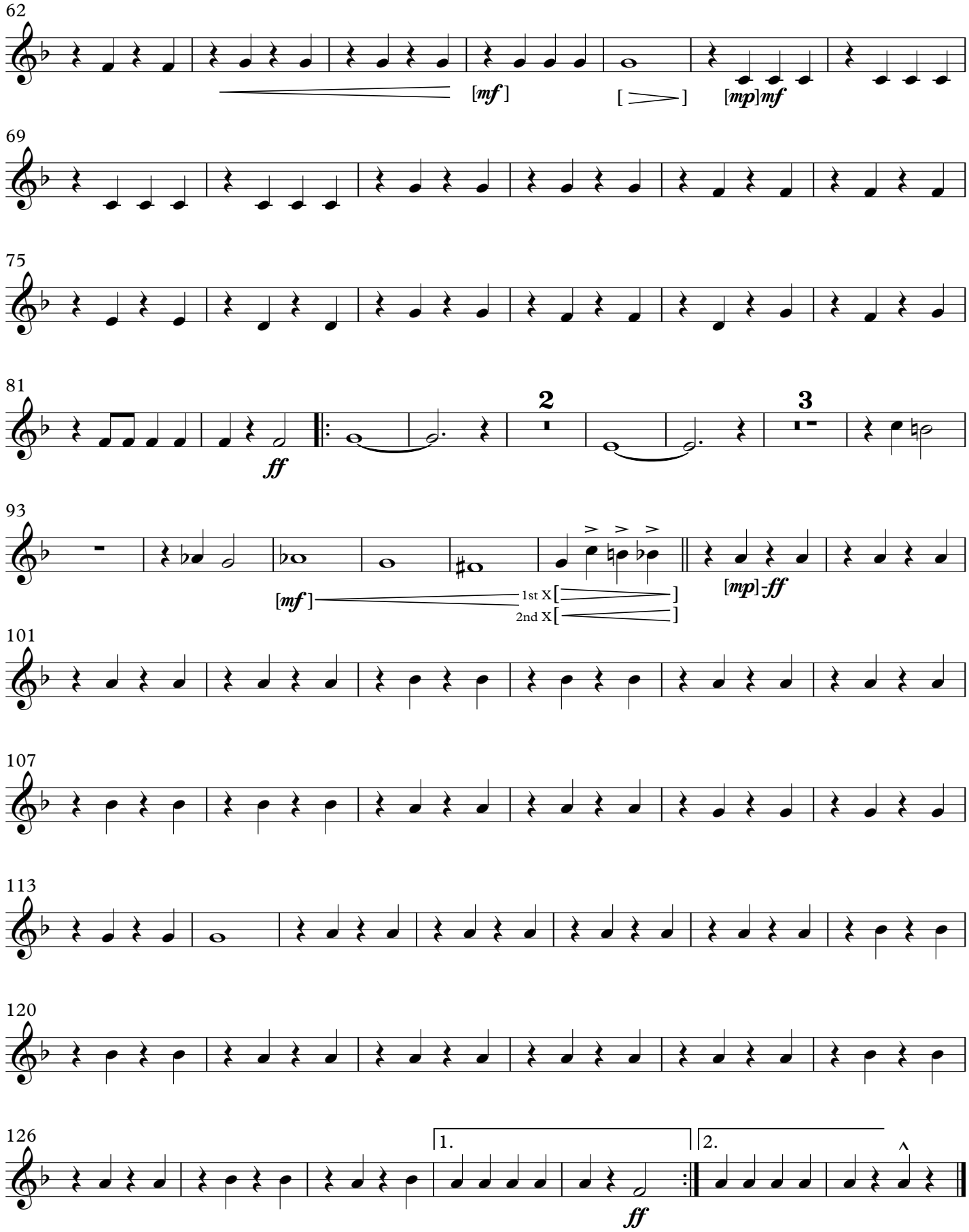
BULLETS AND BAYONETS

3rd F Horn



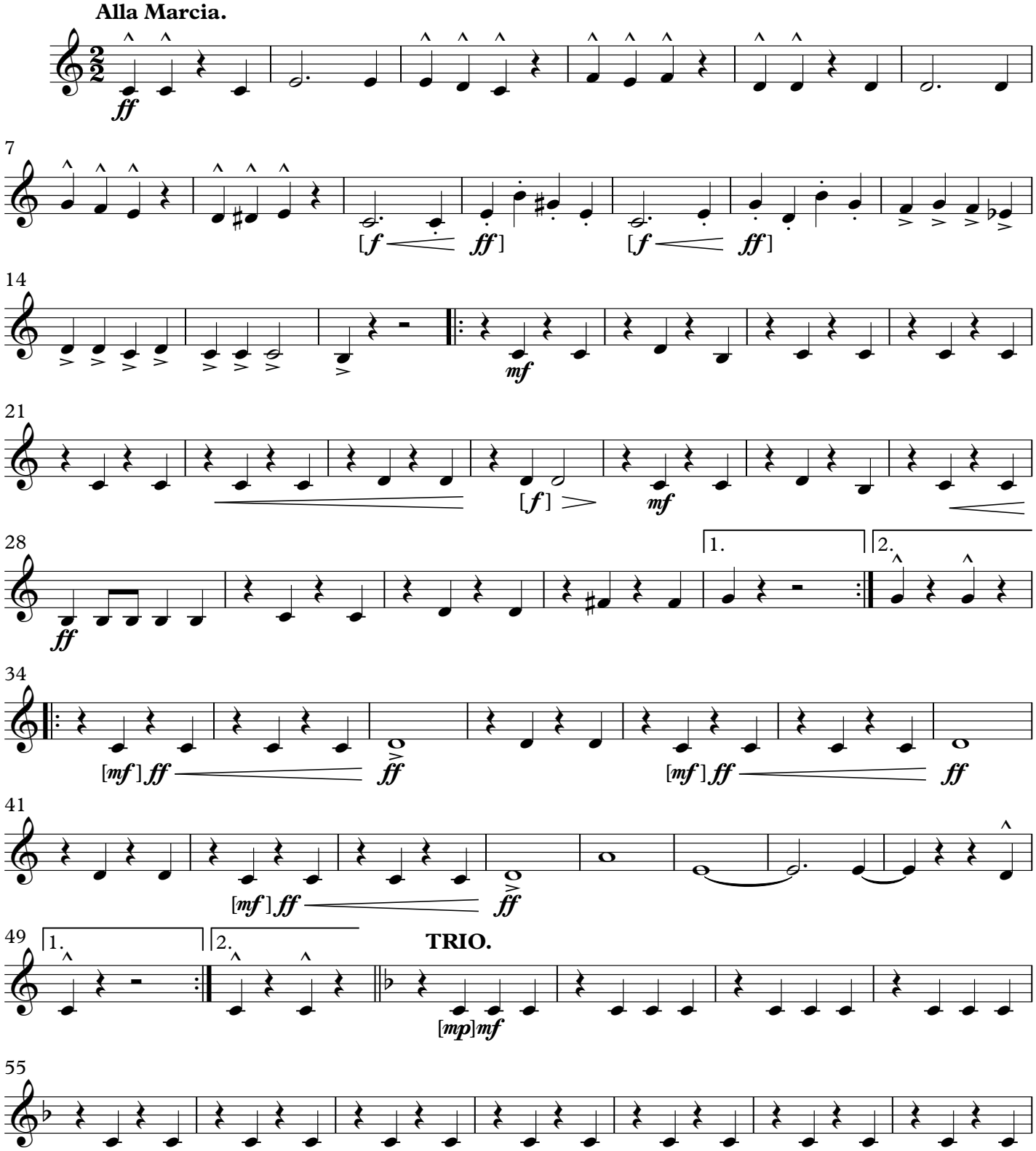
March

BULLETS AND BAYONETS

(1918)

4th F Horn

JOHN PHILIP SOUSA



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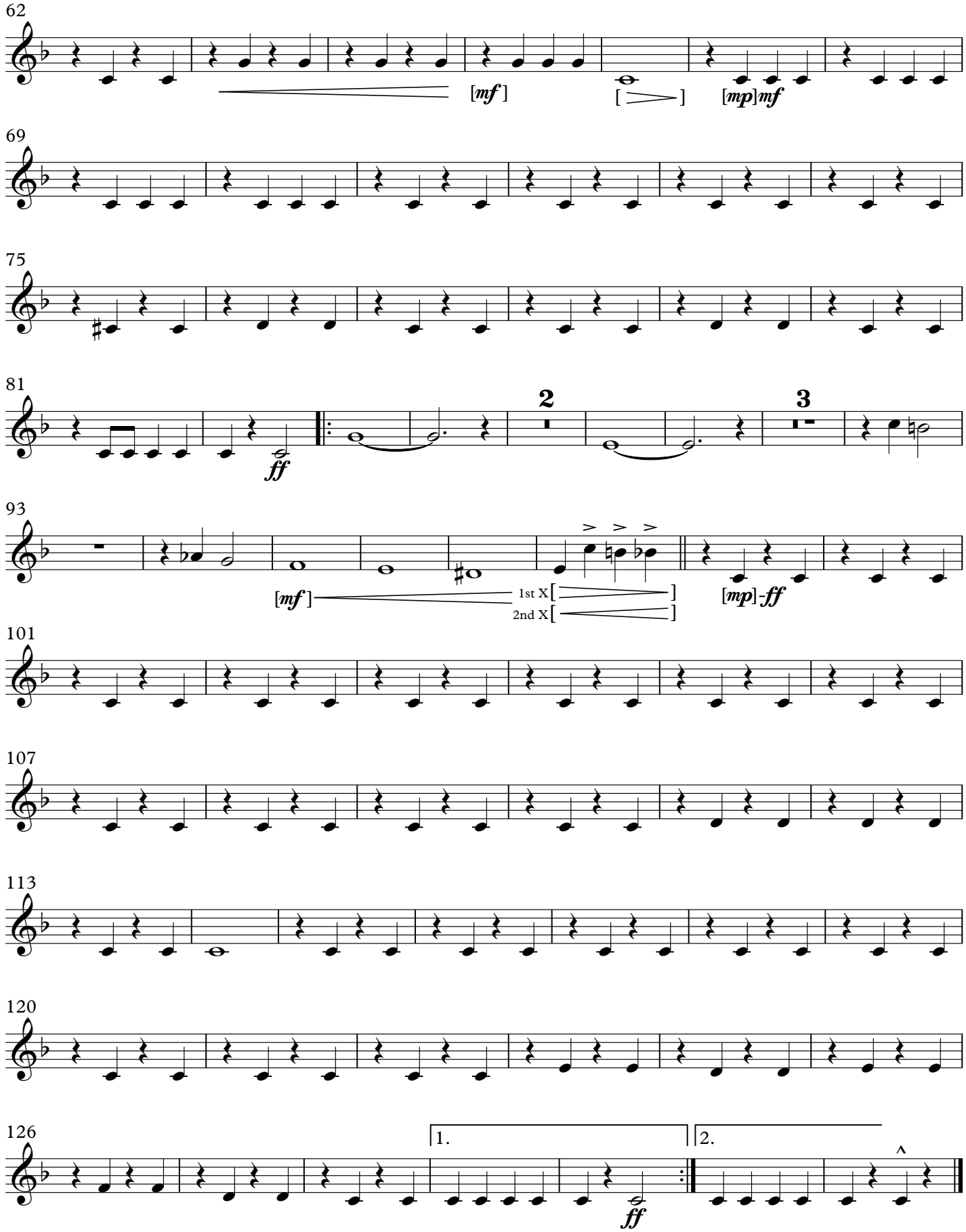
BULLETS AND BAYONETS

4th F Horn



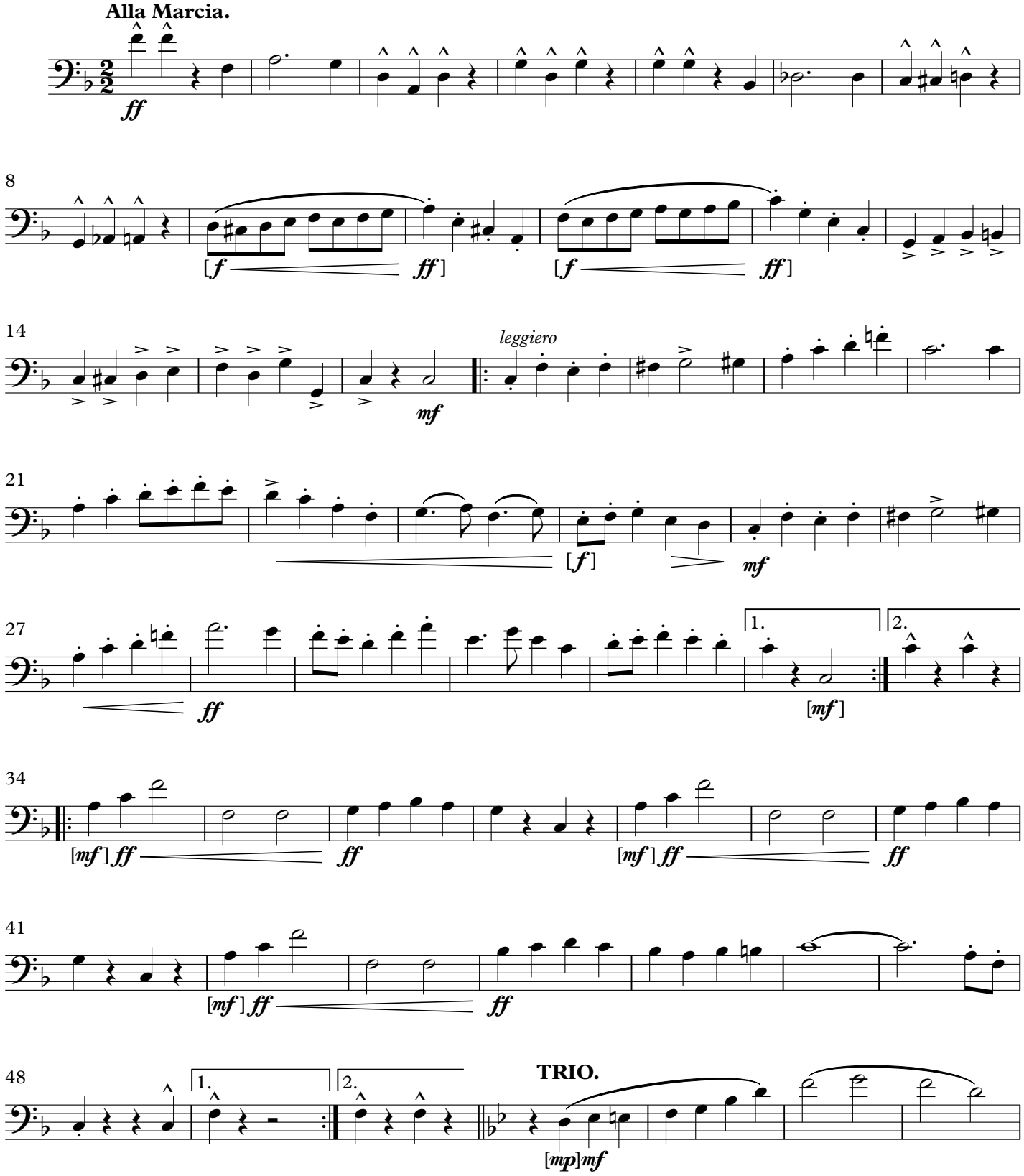
March

BULLETS AND BAYONETS

(1918)

Euphonium

JOHN PHILIP SOUSA



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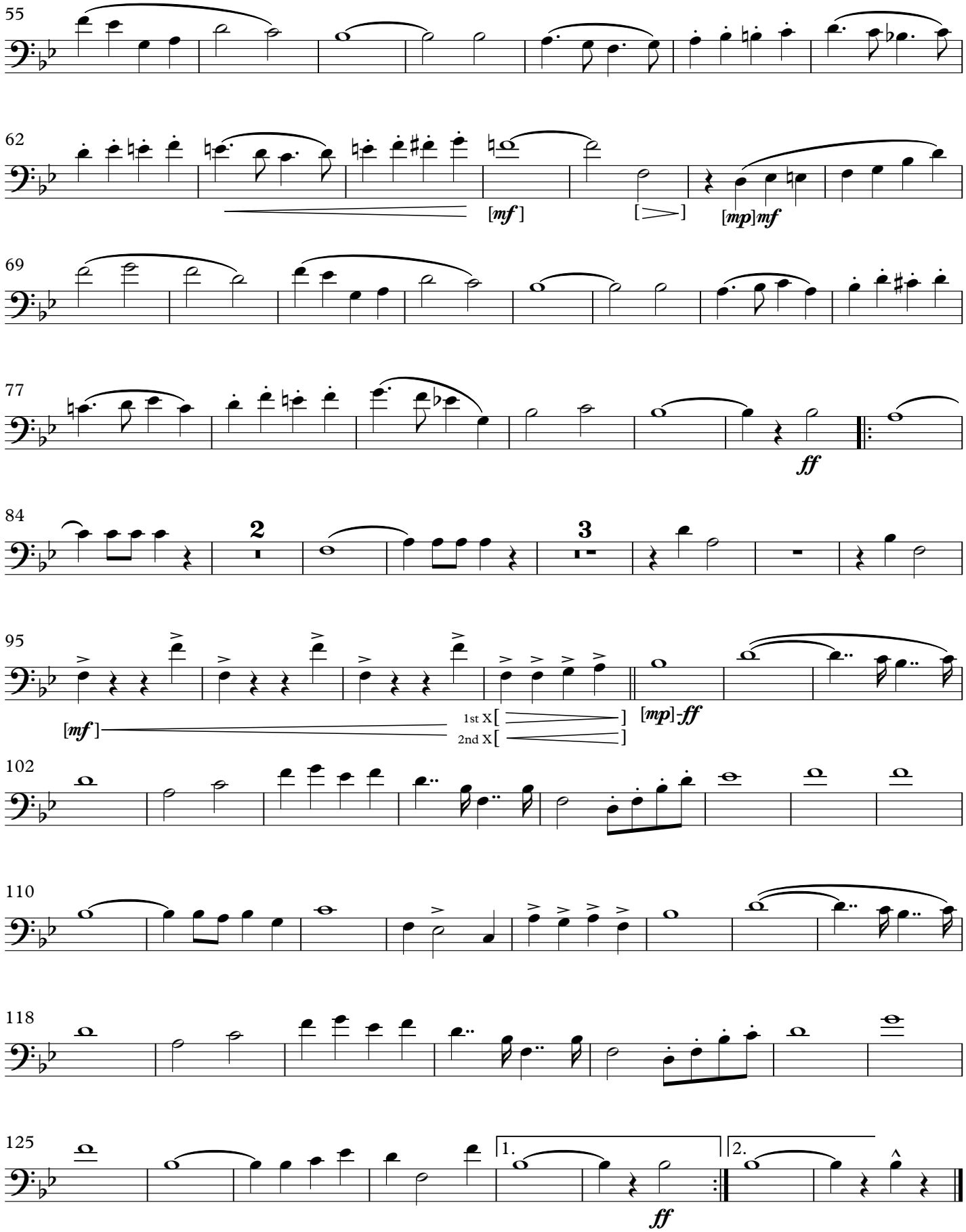
BULLETS AND BAYONETS

Euphonium



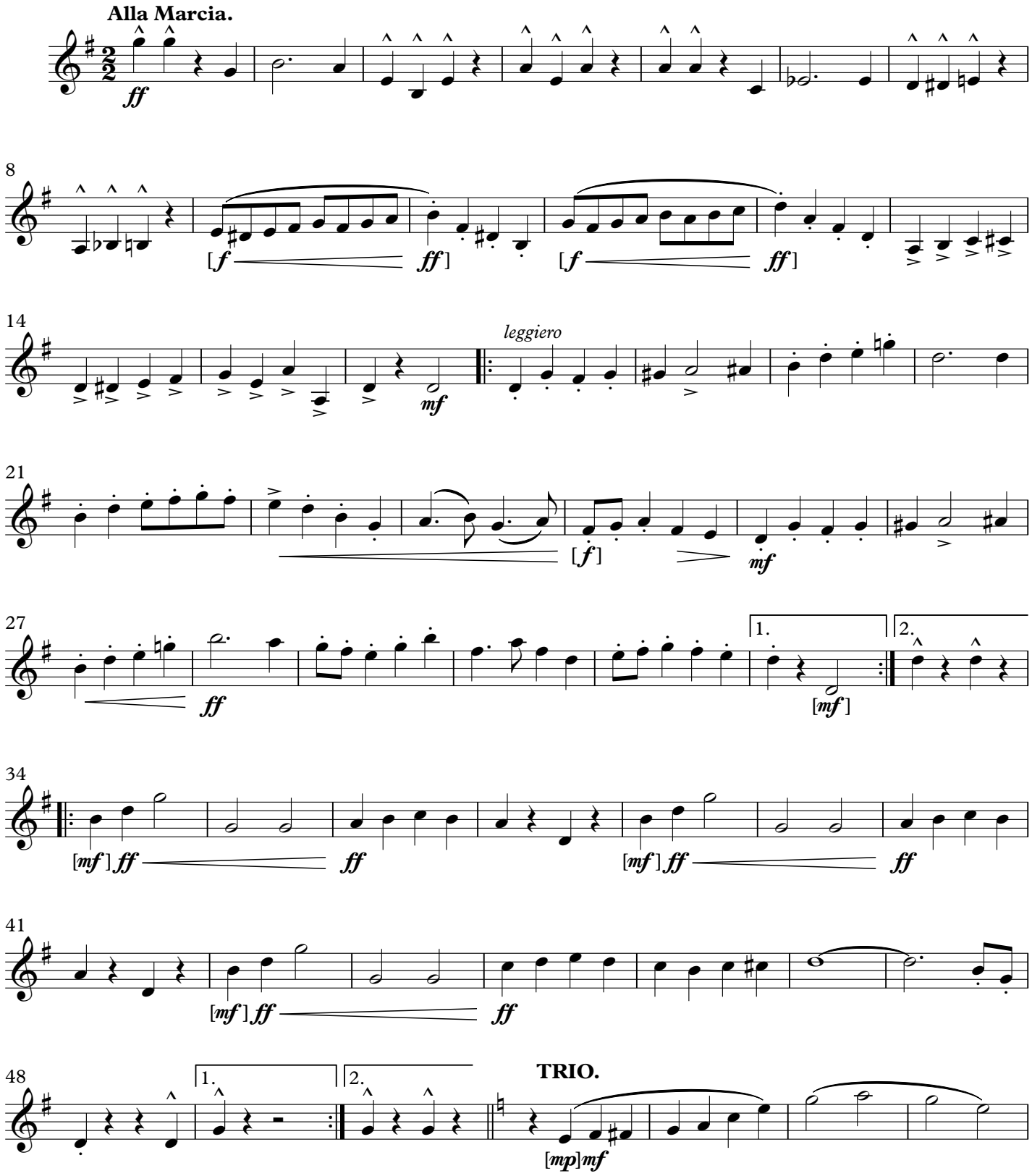
March

BULLETS AND BAYONETS

(1918)

Baritone, T.C.

JOHN PHILIP SOUSA



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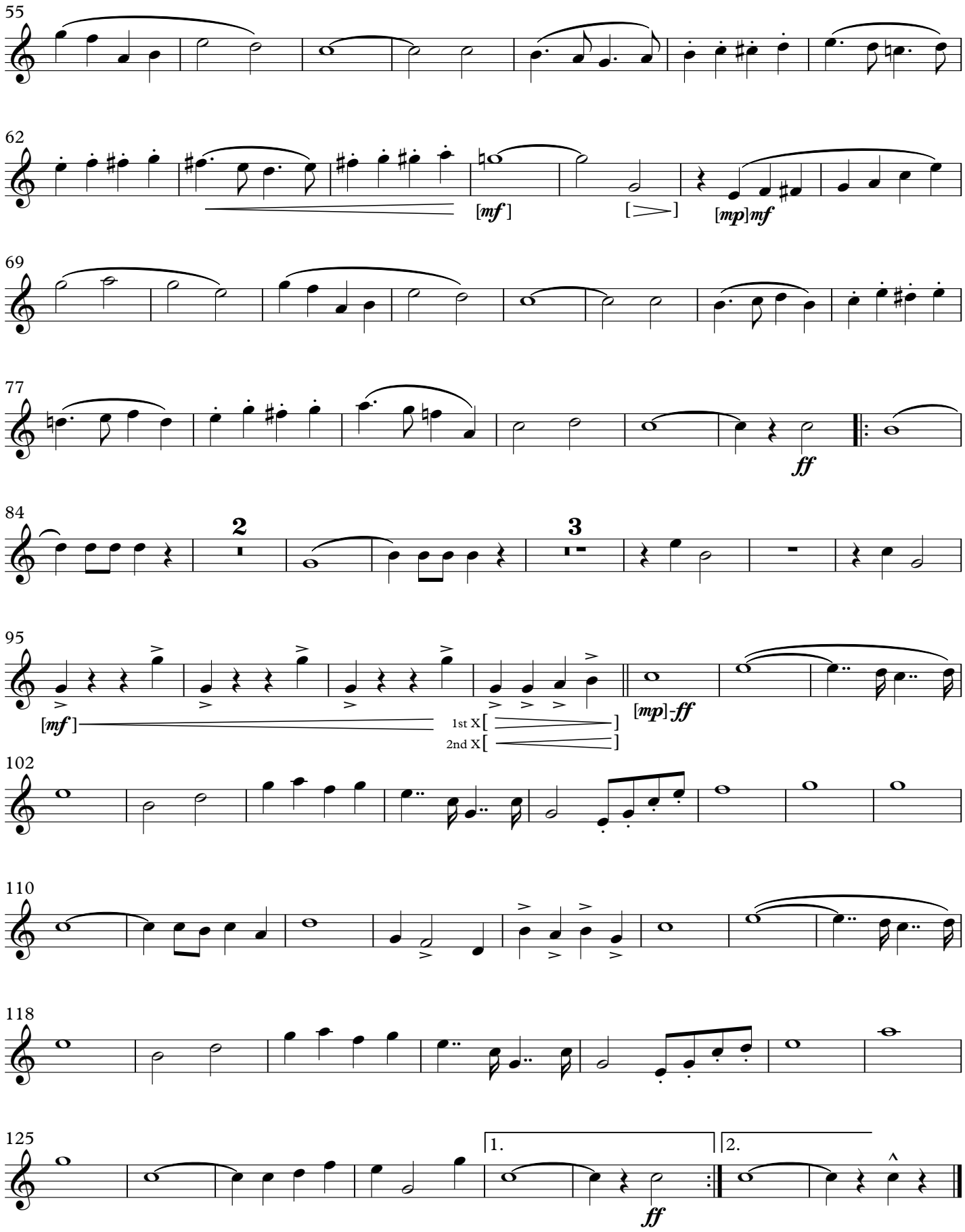
BULLETS AND BAYONETS
Baritone, T.C.



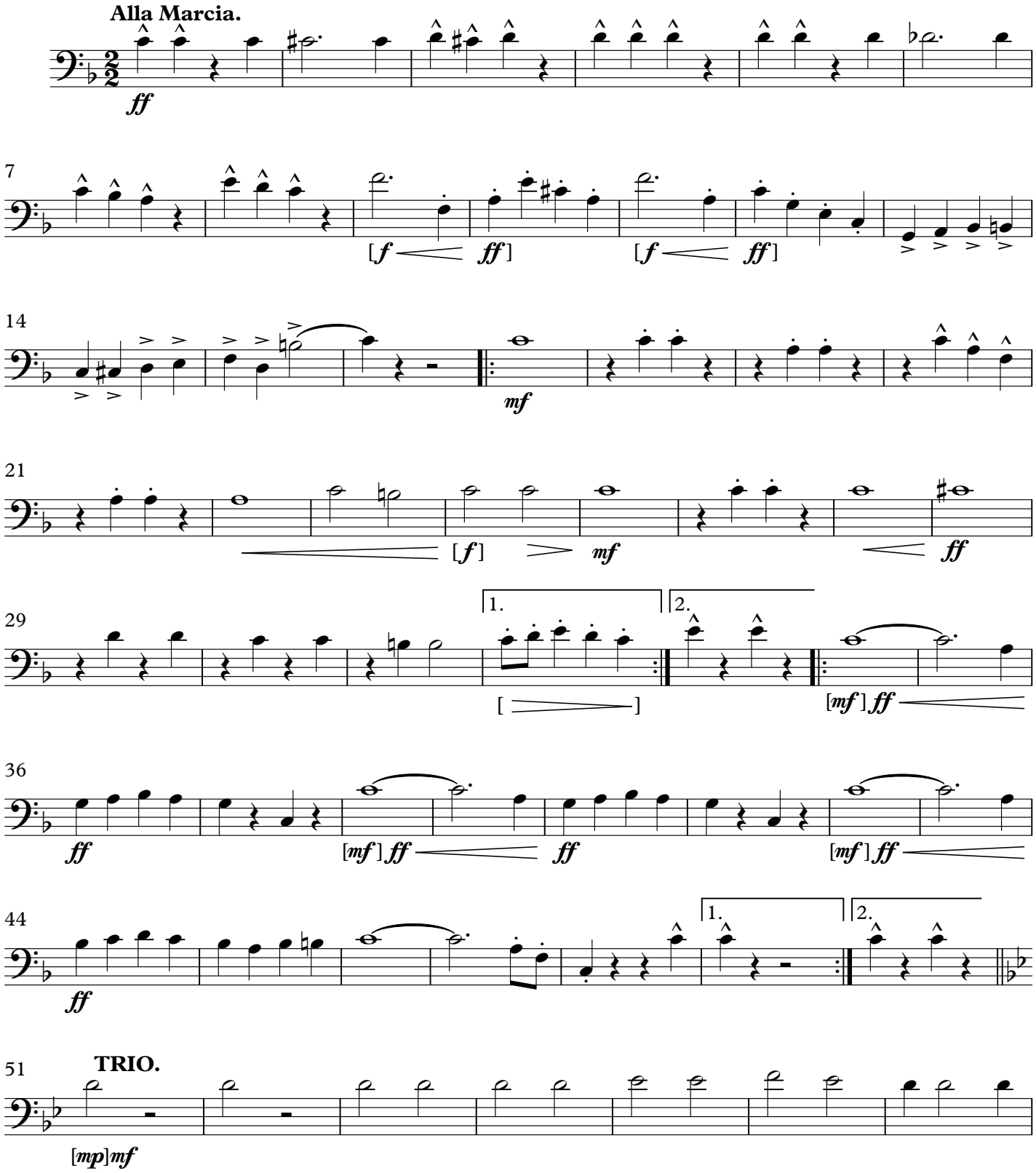
March

BULLETS AND BAYONETS

(1918)

1st Trombone

JOHN PHILIP SOUSA



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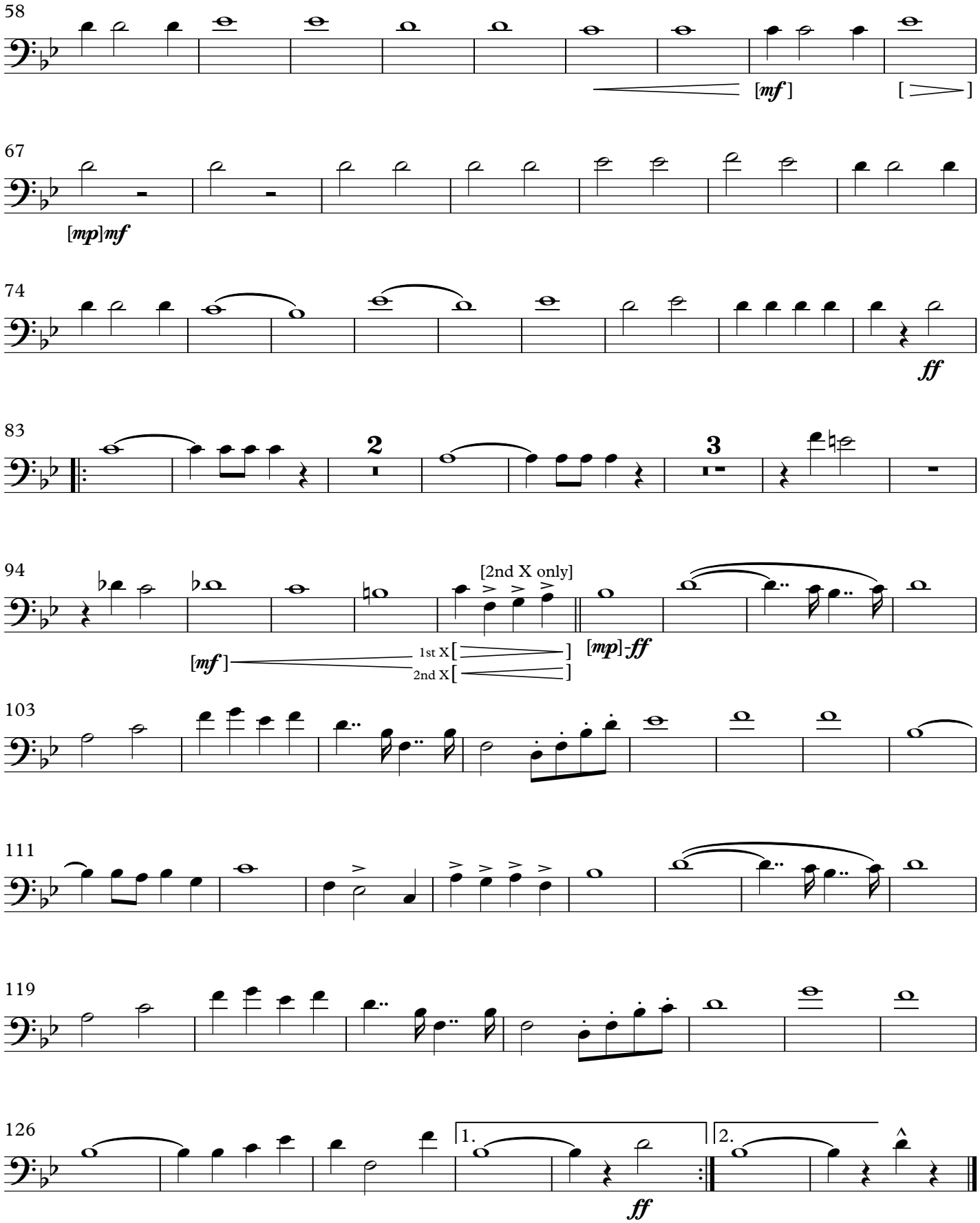
BULLETS AND BAYONETS
1st Trombone



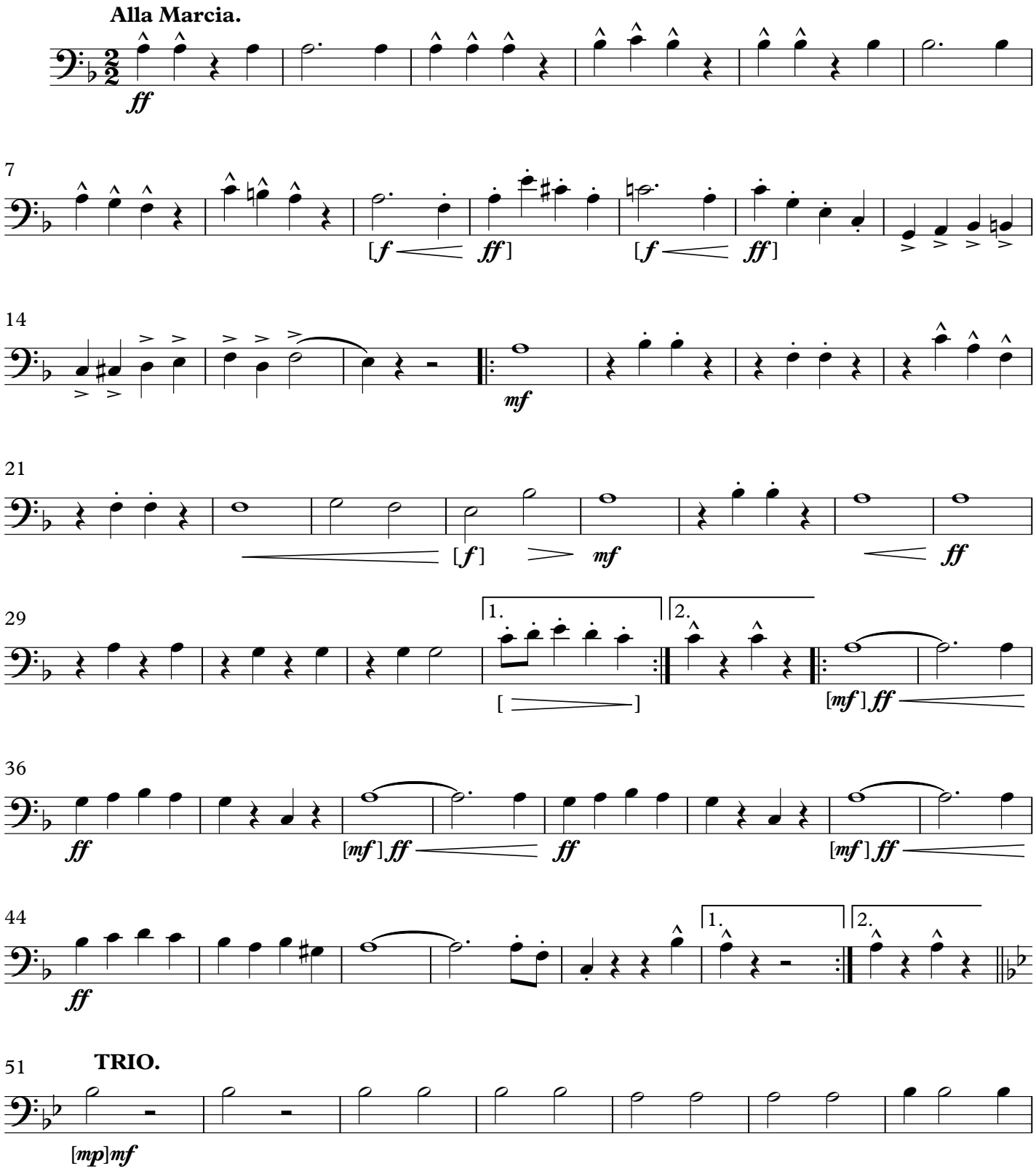
March

BULLETS AND BAYONETS

(1918)

2nd Trombone

JOHN PHILIP SOUSA



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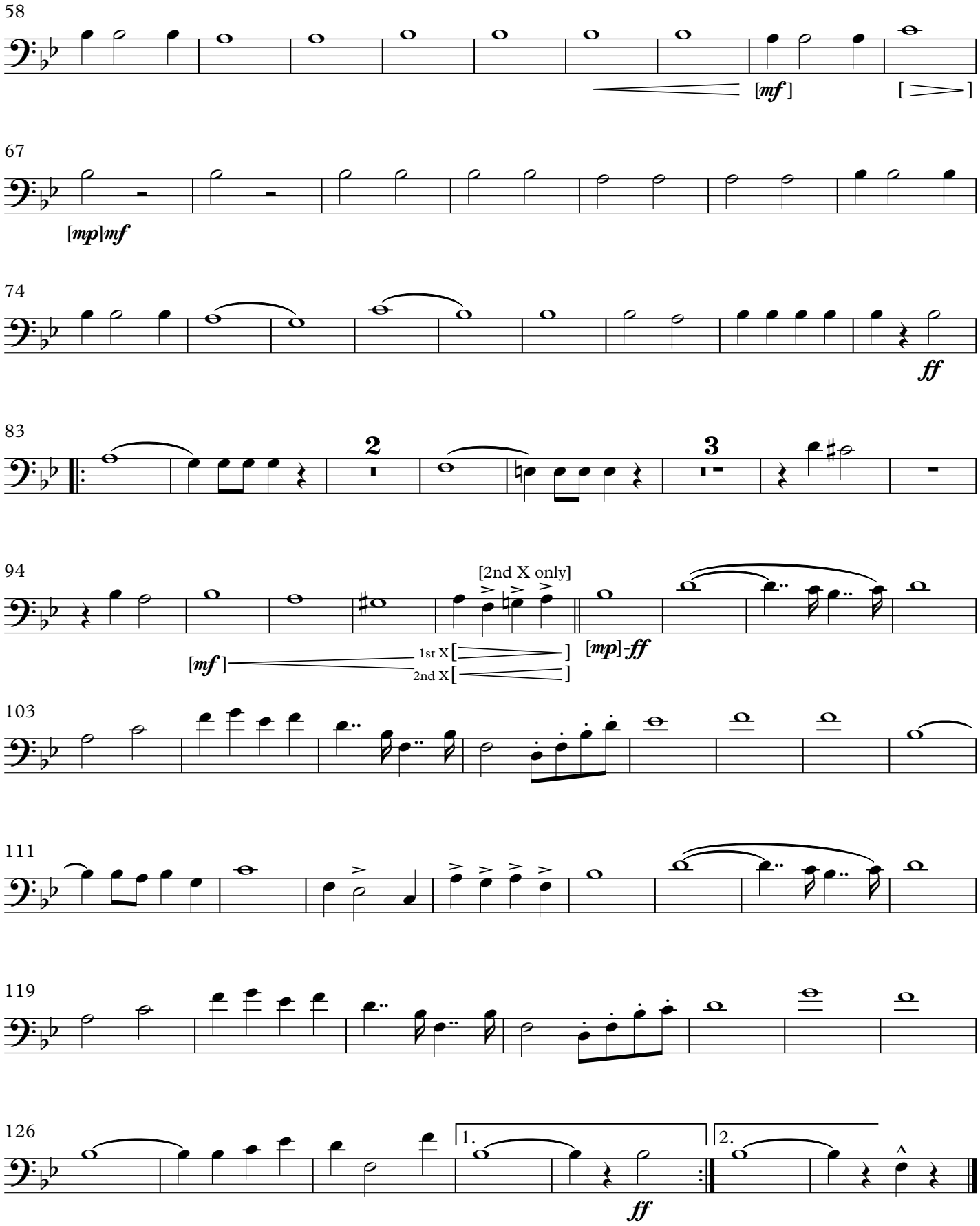
BULLETS AND BAYONETS
2nd Trombone



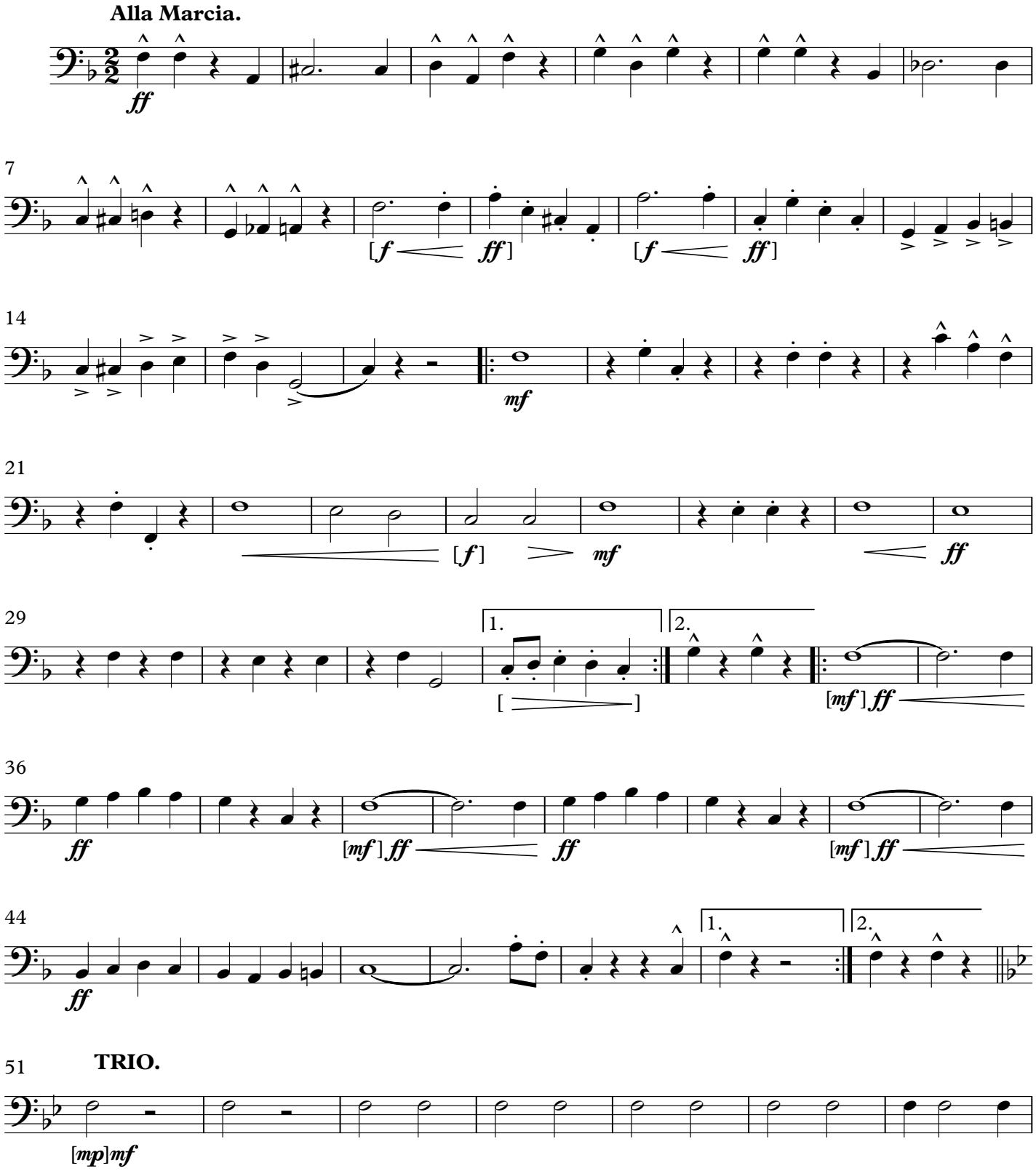
March

BULLETS AND BAYONETS

(1918)

Bass Trombone

JOHN PHILIP SOUSA



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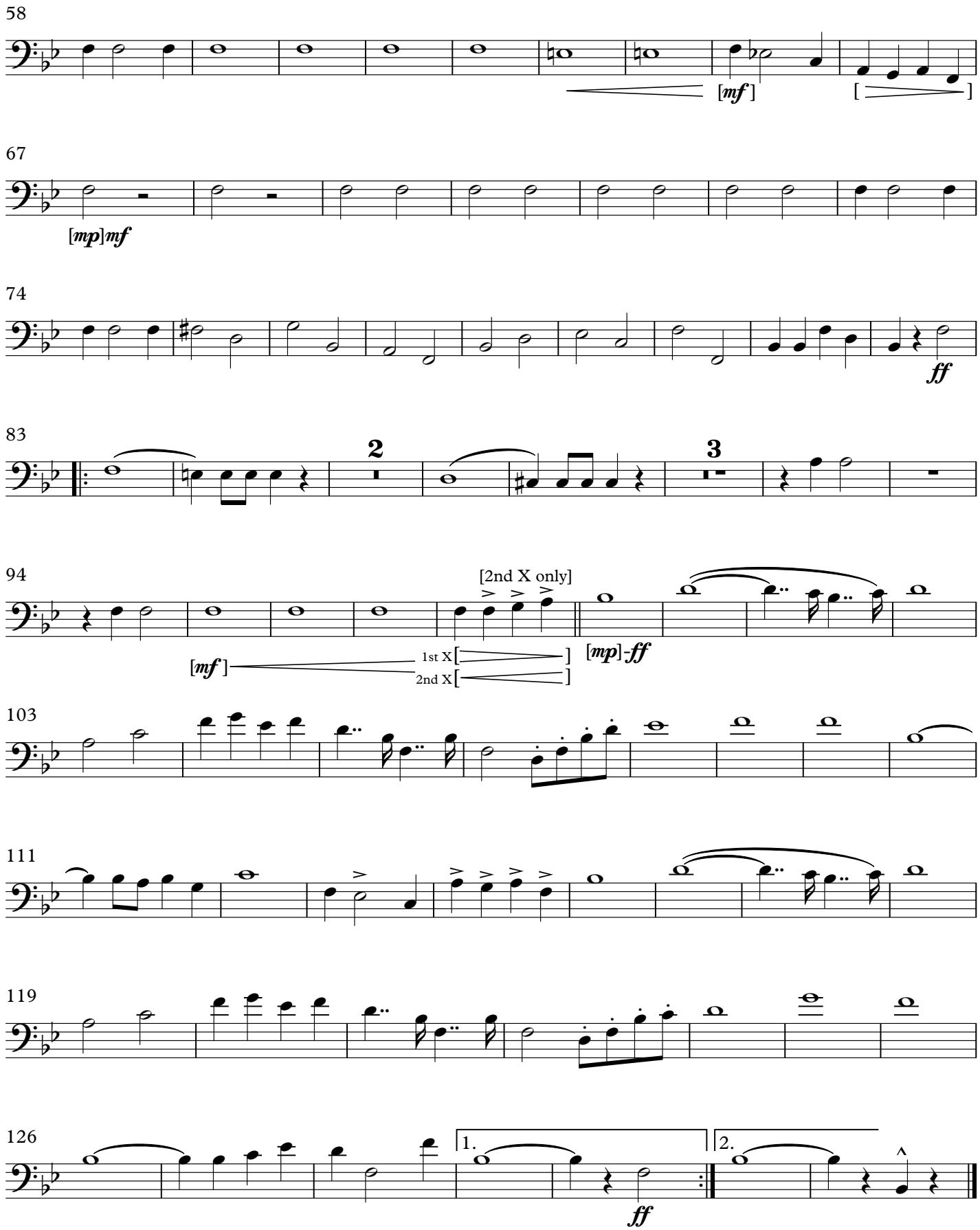
BULLETS AND BAYONETS
Bass Trombone



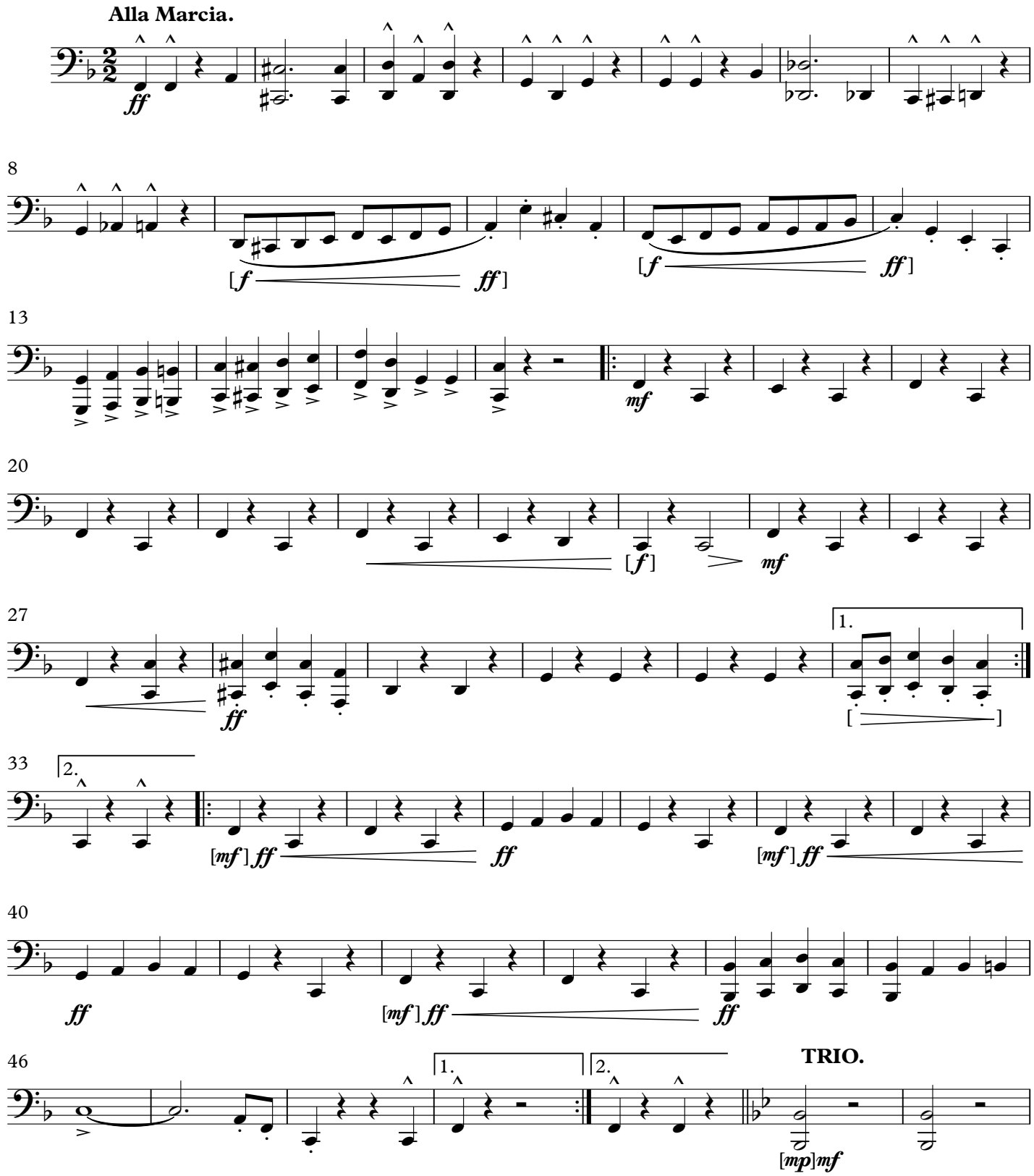
March

BULLETS AND BAYONETS

(1918)

Tuba

JOHN PHILIP SOUSA



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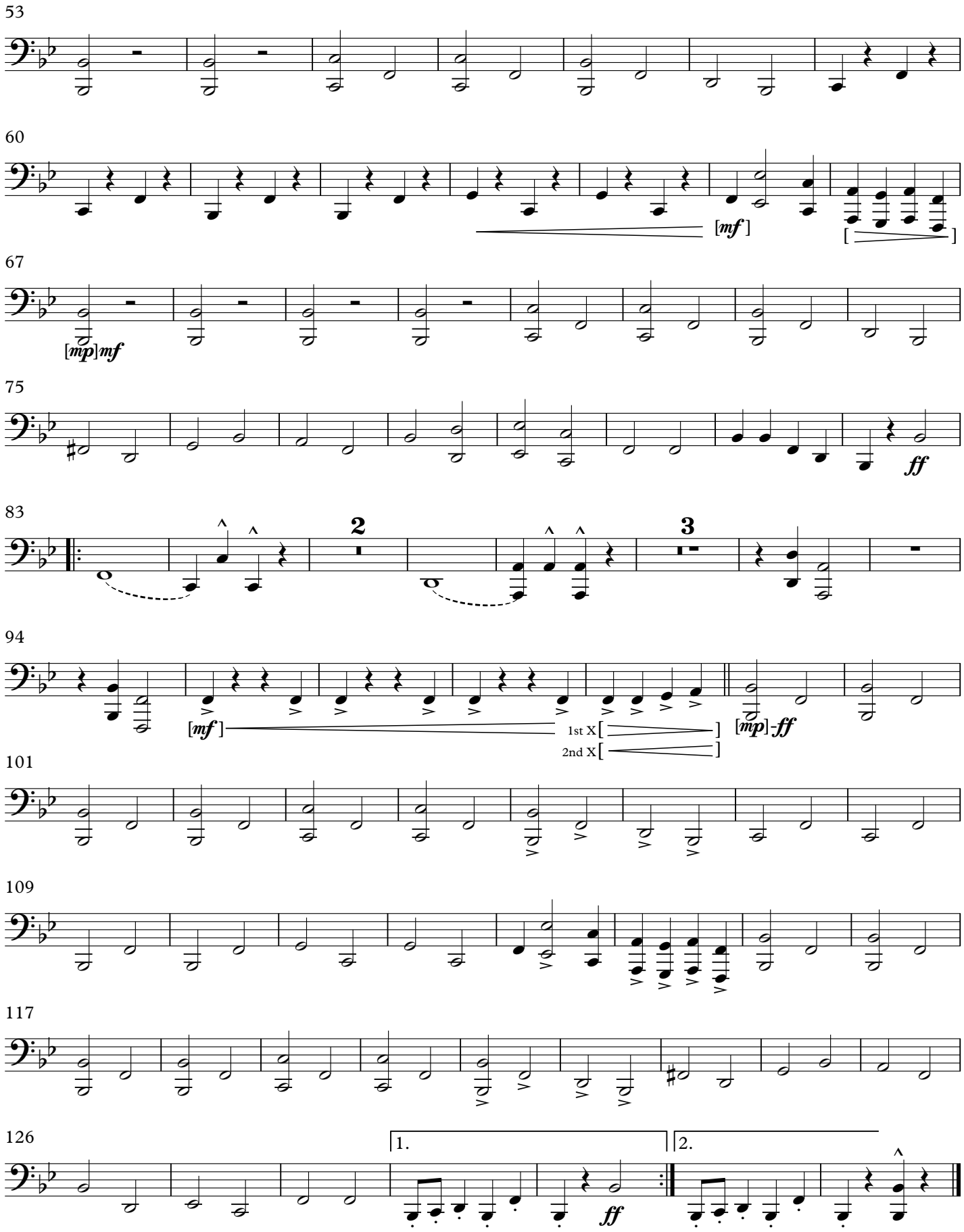
BULLETS AND BAYONETS
Tuba



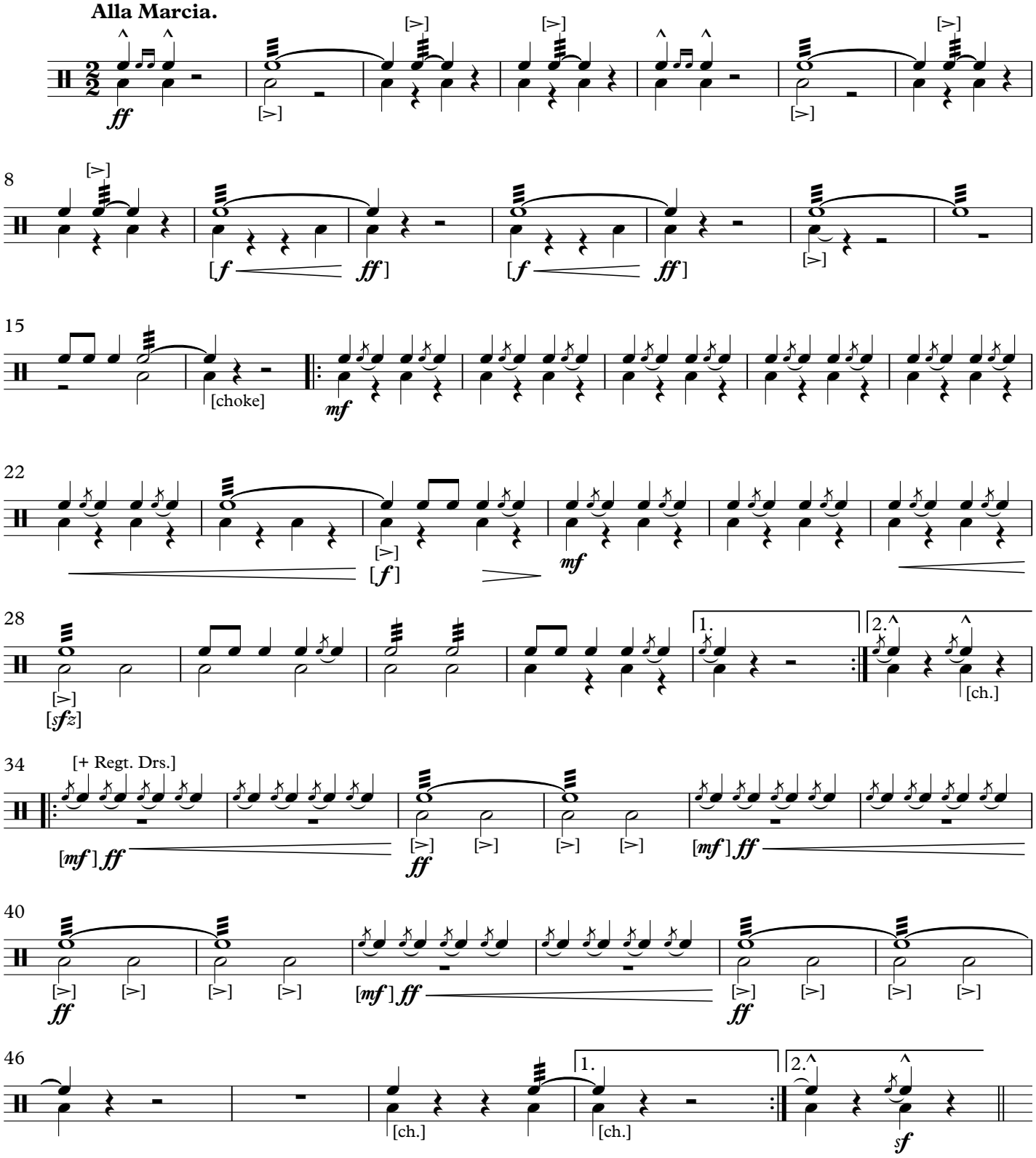
March

BULLETS AND BAYONETS

(1918)

JOHN PHILIP SOUSA

Drums & Bells
& Regimental Drums
(optional)



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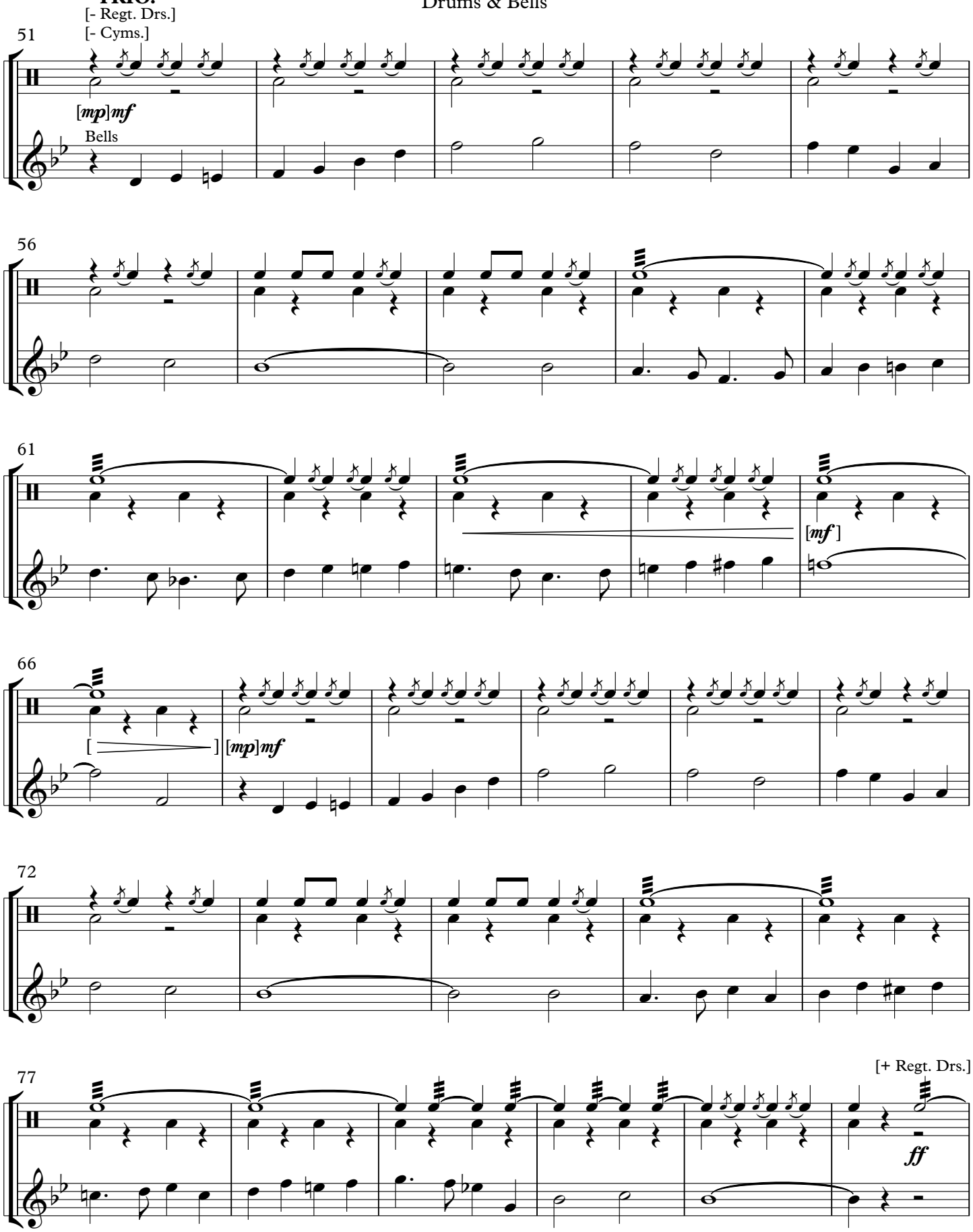
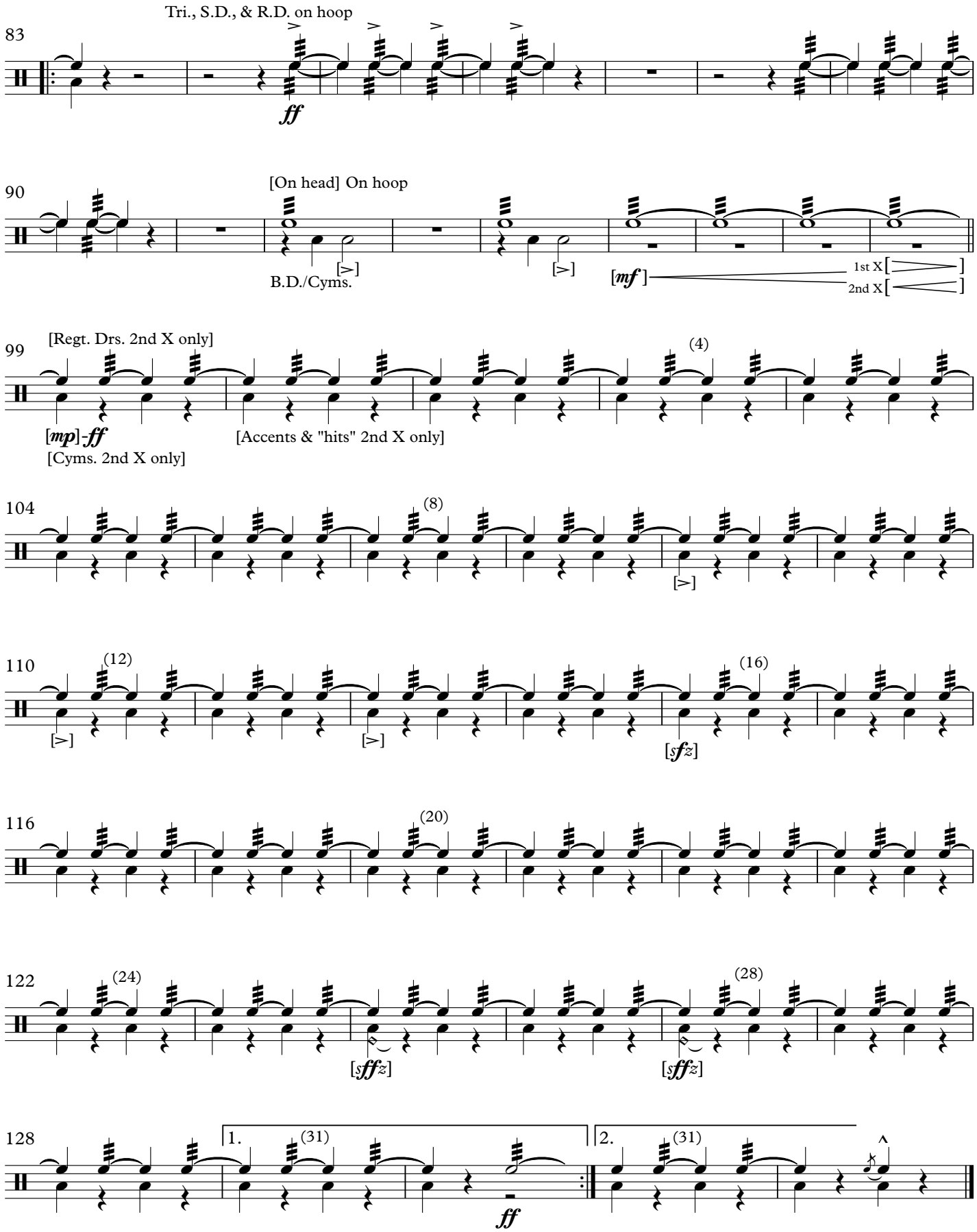
BULLETS AND BAYONETS
Drums & Bells




83
Tri., S.D., & R.D. on hoop
ff
90
[On head] On hoop
B.D./Cyms.
[mf]
1st X
2nd X
99
[Regt. Drs. 2nd X only]
[mp]-ff
[Cyms. 2nd X only]
[Accents & "hits" 2nd X only]
(4)
104
(8)
110
(12)
(16)
[sfz]
116
(20)
122
(24)
(28)
[sffz]
128
1.
2.
(31)
ff