



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 5



No. 90

THE
GOLDEN
STAR

MARCH

[1919]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The Golden Star” (1919)

On the front cover of this World War I dirge is the following inscription:

“Dedicated to Mrs. Theodore Roosevelt
In memory of the brave
who gave their lives
That liberty shall not perish.”

Specifically, the march was composed in memory of Theodore Roosevelt and his son Quentin Roosevelt, who was killed in France. Sousa summed up his sentiments in an interview. “It will not be a monetary success. One cannot write from his heart and write for rewards. I was thinking of those fine young boys who will never return.”

The composition was heartily but seriously received immediately after the war but was dropped from the Sousa Band repertoire gradually as the nation returned to normal. “Taps” was included in one section of the march, and this brought about several sorrowful reactions from audiences. At one concert in Reno, Nevada, for instance, women burst into tears and the band could scarcely hear itself play.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 58. 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.

First Strain (m. 1-8): This memorial march does not have a formal introduction, but rather initiates one of the main themes immediately. A typical tempo for these kinds of funeral marches would be 66-72 bpm. The dynamic should drop slightly at m. 5 to facilitate the original crescendo through the following measures. The fanfare figures in second and third cornets should be heard through the texture. The percussion parts are notable in this march, with the addition of gong and

timpani and the use of muffled snare drum throughout, which should be played without snares engaged. Articulations were inconsistent throughout the source material and have been edited and made consistent in this edition.

Second Strain (m. 9-19): Low brass, cornets, and woodwinds trade material in this strain. The articulations and dynamic should remain intense all the way through to the added decrescendo in m. 19.

Third Strain (m. 20-33): It works well to switch to a deeper field drum for this strain to accompany the sounding of “Taps” in the cornets. The smooth articulations marked on the “Taps” figures are original and should be observed, along with the *piano* dynamic, which holds until m. 31. This dynamic and the articulations of the quarter notes intensify for everyone over these three final measures of the strain until the *fortissimo* in m. 34.

Reprise of First Strain (m. 34-41): The first theme returns here and is played exactly as in the opening of the march.

Trio (m. 41-49): A new theme emerges at the key change and some typical Sousa alterations may be employed here. The piccolo is already tacet, but omitting cornets also helps thin the texture. Trombones should play their harmonic underpinnings very softly.

Break Strain (m. 49-55): This section serves as a quasi-break strain, with low brass interjecting at a *subito fortissimo* on the pick-up note to m. 50. These interjections alternate with a soft lyrical fragment, creating a dramatic musical dialogue. Cornets rejoin at a *piano* dynamic, and the ascending sixteenth note run in the flute and cornet fanfare figures in m. 52 should be clearly heard.

Final Strain (m. 55-67): The trio theme returns, this time adding the solo cornet to the melody for a slight change of color. The original parts ended in m. 67, with no indication for a *Da capo*, but it is traditional performance practice to complete the form by returning to the beginning of the march and playing the main funeral theme once more, ending at the marked *Fine* in m. 8.

March

THE GOLDEN STAR

Full Score

(1919)

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69) 2 3 4 5 6

Piccolo

1st Flute

2nd & 3rd Flutes

1st & 2nd Oboes

E♭ Clarinet

1st B♭ Clarinet

2nd and 3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

1st & 2nd Bassoons

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Marcia Funebre (♩ = 69)

E♭ Cornet (optional)

Solo B♭ Cornet

1st B♭ Cornet

2nd & 3rd B♭ Cornet

B♭ Flugelhorn (optional)

1st & 2nd F Horns

3rd & 4th F Horns

Euphonium

1st & 2nd Trombones

3rd & 4th Trombones

Tuba

Timpani & Bells

Drums & Gong

Gong

S.D. - muffled throughout

BD

THE GOLDEN STAR

Full Score

7 8 9 10 11 12 13 14 15 16 17

Fine **A**

Picc. *ff*

1st Fl. *ff*

2nd & 3rd Fls. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Fine **A**

E♭ Cor. *ff*

Solo B♭ Cors. *ff*

1st Cor. *ff*

2nd and 3rd B♭ Cors. *ff*

B♭ Flug. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

3rd & 4th Trbns. *ff*

Tuba *ff*

Timp.

Drums *ff*

THE GOLDEN STAR
Full Score

27 28 29 30 31 32 33 34 35

Score for measures 27-35, including parts for Picc., 1st Fl., 2nd & 3rd Fls., 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Bb Cors., 1st Cor., 2nd and 3rd Bb Cors., Reg. F/Tpt., Bb Flug., 1st & 2nd Hrns., 3rd & 4th Hrns., Bar., 1st & 2nd Trbns., 3rd & 4th Trbns., Tuba, Timp., and Drums. Dynamics include *p*, *cresc. molto*, and *ff*. A section marked **C** begins at measure 33. The Drums part includes notation for F.D. & S.D., Gong, and *mf*.

THE GOLDEN STAR
Full Score

36

37

38

39

40

41

Picc.

1st Fl.

2nd & 3rd Fls.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cors.

1st Cor.

2nd and 3rd B♭ Cors.

B♭ Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd & 4th Trbns.

Tuba

Temp.

Drums

S.D. (- F.D.)

HD

Gong

THE GOLDEN STAR
Full Score

42

43

44

45

46

47

48

49

D

This page contains the full score for measures 42 through 49 of 'The Golden Star'. The score is written for a large symphony orchestra and includes the following parts:

- Picc.** Piccolo
- 1st Fl.** First Flute
- 2nd & 3rd Fls.** Second and Third Flutes
- 1st & 2nd Obs.** First and Second Oboes
- E♭ Clar.** E-flat Clarinet
- 1st Clar.** First Clarinet
- 2nd Clar.** Second Clarinet
- Alto Clar.** Alto Clarinet
- Bass Clar.** Bass Clarinet
- 1st & 2nd Bsns.** First and Second Bassoons
- Sop. Sax.** Soprano Saxophone
- Alto Sax.** Alto Saxophone
- Ten. Sax.** Tenor Saxophone
- Bari. Sax.** Baritone Saxophone
- E♭ Cor.** E-flat Cor Anglais
- Solo B♭ Cors.** Solo B-flat Cornet
- 1st Cor.** First Cornet
- 2nd and 3rd B♭ Cors.** Second and Third B-flat Cornets
- B♭ Flug.** B-flat Flugelhorn
- 1st & 2nd Hrns.** First and Second Horns
- 3rd & 4th Hrns.** Third and Fourth Horns
- Bar.** Baritone
- 1st & 2nd Trbns.** First and Second Trombones
- 3rd & 4th Trbns.** Third and Fourth Trombones
- Tuba**
- Bells**
- Drums** (S.D. - Snare Drum)
- Harp**

The score includes various performance instructions such as *With expression*, *dolce*, *p* (piano), *pp* (pianissimo), *sostenuto*, and *ff* (fortissimo). A dynamic marking of *ff* is present at the end of measures 48 and 49 for several parts. A section marker 'D' is located at the beginning of measure 42 and measure 50.

THE GOLDEN STAR
Full Score

50 51 52 53 54 55 56 57 58

E

Picc. *f* [*mp*]

1st Fl. *f* [*mp*]

2nd & 3rd Flts. *f* [*mp*]

1st & 2nd Obs. *f* [*mp*]

E♭ Clar. *ff* [*mp*]

1st Clar. *p* [*mp*]

2nd Clar. *p* [*mp*]

Alto Clar. *p* [*mp*]

Bass Clar. *p* [*mp*]

1st & 2nd Bsns. *p* [*mp*]

Sop. Sax. *f* [*mp*]

Alto Sax. *p* [*mp*]

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

Bari. Sax. *p* [*mp*]

E

E♭ Cor. *f* [*mp*]

Solo B♭ Cors. *f* [*mp*]

1st Cor. *f* [*mp*]

2nd and 3rd B♭ Cors. *f* [*mp*]

B♭ Flug. *f* [*mp*]

1st & 2nd Hrns. *p* [*mp*]

3rd & 4th Hrns. *p* [*mp*]

Bar. *p* [*mp*]

1st & 2nd Trbns. *ff* [*mp*]

3rd & 4th Trbns. *ff* [*mp*]

Tuba *p* [*mp*]

Drums *s.d.* [*mp*]

Harp *p* [*mp*]

THE GOLDEN STAR
Full Score

59 60 61 62 63 64 65 66 67

F **D.C.**
(optional)

Picc.
1st Fl.
2nd & 3rd Fls.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

F **D.C.**
(optional)

E♭ Cor.
Solo B♭ Cors.
1st Cor.
2nd and 3rd B♭ Cors.
B♭ Flug.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Bells
Drums
Harp

p *pp* *ppp* *ppp* *pp*

March
THE GOLDEN STAR

(1919)

Piccolo

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69) **A**
Fine

7 *ff*

13

18 **B** **11**

p

33 **C** **8** **D** **8** **E**

cresc. molto

52 **3** **f** **f** **[mp]**

58 **F** **8** **D.C.** (optional)

March THE GOLDEN STAR

(1919)

1st Flute

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

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

Fine **A** *ff*

B *p* *p* *cresc. molto* **C**

ff [*f*] *ff*

D *p* *dolce* *With expression*

E *f*

p *f* [*mp*] **F** *p*

D.C.
(optional)

March THE GOLDEN STAR

(1919)

2nd Flute

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

ff < < ff < < [f] ff 3

8 Fine [A] ff

15 [B] [>] p

22 8 p cresc. molto [C]

36 ff < < ff < < [f] ff 3

42 [D] p

47 [E] f

54 p f [mp]

61 [F] p [>] [>]

D.C.
(optional)

March THE GOLDEN STAR

(1919)

3rd Flute

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

Musical notation for measures 1-7. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a series of eighth notes with accents and slurs. Dynamics include *ff* with hairpins, *[f]*, and *ff*. A triplet of eighth notes is marked with a '3'.

Musical notation for measures 8-14. Measure 8 is marked *Fine* and contains a repeat sign. Measure 9 is the start of section **A**. The music consists of chords with accents. Dynamics include *ff*.

Musical notation for measures 15-21. The music features chords with accents. Dynamics include *p*. Section **B** begins at measure 20.

Musical notation for measures 22-35. Measure 22 has an 8-measure rest. The music features a melodic line with accents and slurs. Dynamics include *p* and *cresc. molto*. Section **C** begins at measure 24.

Musical notation for measures 36-41. The music features eighth notes with accents and slurs. Dynamics include *ff* with hairpins, *[f]*, and *ff*. A triplet of eighth notes is marked with a '3'.

Musical notation for measures 42-46. The music features chords with accents. Dynamics include *p*. Section **D** begins at measure 42.

Musical notation for measures 47-53. The music features chords with accents. Dynamics include *f*. Section **E** begins at measure 47.

Musical notation for measures 54-60. The music features chords with accents and slurs. Dynamics include *p*, *f*, and *[mp]*.

Musical notation for measures 61-68. The music features chords with accents. Dynamics include *p*. Section **F** begins at measure 61. The piece ends with *D.C. (optional)*.

March THE GOLDEN STAR

(1919)

1st Oboe

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

ff *cresc.* [f] 3

6 *Fine* [A] ff

13

20 [B] 8 *cresc. molto*

34 [C] ff [f] 3 *cresc.*

40 [D] With expression *dolce*

45

51 [E] f p ff [mp]

58 [F] p

63 [D.C. (optional)]

March THE GOLDEN STAR

(1919)

2nd Oboe

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

The musical score is written for the 2nd Oboe part of the march 'The Golden Star' by John Philip Sousa. It is in common time (C) and the key signature has three flats (B-flat major or D-flat minor). The tempo is marked 'Marcia Funebre' with a quarter note equal to 69 beats per minute. The score consists of ten staves of music, with measure numbers 6, 13, 20, 34, 40, 45, 51, 58, and 63 indicated at the beginning of their respective staves. The music features various dynamics including fortissimo (ff), piano (p), and mezzo-forte (mf), along with crescendos and decrescendos. There are several repeat signs and first/second endings. Section markers A, B, C, D, and E are placed above the staves. A 'Fine' marking is present above the 6th staff. The score concludes with a 'D.C. (optional)' marking at the end of the 63rd staff.

March

THE GOLDEN STAR

(1919)

E♭ Clarinet

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

5 *[f]* *cresc.* *ff* *Fine* **A** *ff*

12

20 **B** *p* *p* *cresc. molto*

34 **C** *ff* *ff*

38 *[f]* *cresc.* *ff* *p*

43 **D** *With expression* *dolce*

49 **E** *ff* *[mp]*

58 **F** *p*

63 *D.C.* (optional)

March
THE GOLDEN STAR

2nd B \flat Clarinet

(1919)

JOHN PHILIP SOUSA

Marcia Funebre ($\text{♩} = 69$)

The musical score is written for a 2nd B \flat Clarinet in a key signature of two flats (B \flat major or D \flat minor) and a common time signature (C). The tempo is marked as $\text{♩} = 69$. The score consists of 63 measures, divided into six systems. The first system (measures 1-6) begins with a fortissimo (*ff*) dynamic and features sixteenth-note runs and accents. The second system (measures 6-12) includes a section marked 'Fine' and a first ending bracket labeled 'A'. The third system (measures 12-20) contains a section marked 'B' with a piano (*p*) dynamic. The fourth system (measures 20-27) continues with a piano (*p*) dynamic and a 'cresc. molto' marking. The fifth system (measures 27-35) includes a section marked 'C' with a fortissimo (*ff*) dynamic. The sixth system (measures 35-40) includes a section marked 'D' with a piano (*p*) dynamic. The seventh system (measures 40-45) continues with a fortissimo (*ff*) dynamic. The eighth system (measures 45-51) includes a section marked 'E' with a piano (*p*) dynamic and trills (*tr*). The ninth system (measures 51-57) includes a section marked 'F' with a piano (*p*) dynamic. The tenth system (measures 57-63) concludes with a fortissimo (*ff*) dynamic and a 'D.C. (optional)' marking.

March
THE GOLDEN STAR

3rd B \flat Clarinet

(1919)

JOHN PHILIP SOUSA

Marcia Funebre ($\text{♩} = 69$)

5 *ff* *ff* *[f]* *cresc.* *ff* *Fine* **A** *ff*

12

20 **B** *p* *[p]*

27 *p* *cresc. molto*

35 **C** *ff* *ff* *[f]* *cresc.*

40 *ff* *p* **D**

45 *ff*

51 **E** *tr* *tr* *p* *ff* *[mp]*

57 **F** *p*

63 *[p]* *[p]* **D.C.**
(optional)

March THE GOLDEN STAR

E♭ Alto Clarinet

(1919)

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

5 *ff* *ff* *Fine* **A** *ff*

12

21 **B** *p* *p* *p* **3**

31 *cresc. molto* *ff* **C**

37 *ff* *ff* *cresc.* *ff* **D**

42 *p* **E** *tr* *tr* *ff*

52 *p* *ff* *tr* *tr* *[mp]* **F**

58 *p*

64 **D.C.**
(optional)

March THE GOLDEN STAR

B \flat Bass Clarinet

(1919)

JOHN PHILIP SOUSA

Marcia Funebre ($\text{♩} = 69$)

The musical score is written for B \flat Bass Clarinet and consists of ten staves of music. The key signature is B \flat major (two flats), and the time signature is common time (C). The tempo is marked as Marcia Funebre with a quarter note equal to 69 beats per minute. The score includes various dynamics such as *ff*, *p*, *mp*, and *f*, as well as articulation marks like accents and slurs. There are several triplet markings (3) throughout the piece. The score is divided into sections labeled A, B, C, D, E, and F. Section A is marked 'Fine' and includes a repeat sign. Section B is marked 'p'. Section C is marked 'ff' and includes a crescendo. Section D is marked 'p'. Section E is marked 'ff' and includes trills (tr). Section F is marked 'p' and includes a deceleration (D.C. optional). The score concludes with a final cadence.

March

THE GOLDEN STAR

1st Bassoon

(1919)

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

ff < < ff [f] cresc. ff

8 *Fine* **A** ff

17 **B** p

25 cresc. molto

33 **C** ff

39 **D** With expression [f] cresc. ff p dolce

45 ff

51 **E** tr tr p ff

57 **F** [mp] p

63 **D.C.** (optional) [mp] p

March

THE GOLDEN STAR

2nd Bassoon

(1919)

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

8 *Fine* **A** *ff*

17 **B** [*p*] *p*

25 *cresc. molto*

33 **C** *ff* **D** *ff*

39 [*f*] *cresc.* *ff* *p dolce*

45 *ff*

51 **E** *p* *ff* *tr*

56 [*mp*]

61 **F** *p* **D.C.** (optional)

March
THE GOLDEN STAR

(1919)

B♭ Soprano Saxophone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

The musical score is written for B♭ Soprano Saxophone in a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The tempo is marked as Marcia Funebre with a quarter note equal to 69 beats per minute. The score consists of ten staves of music, each beginning with a measure number. The first staff (measures 1-4) features sixteenth-note runs with accents and dynamic markings of *ff*. The second staff (measures 5-11) includes a triplet of eighth notes, a *cresc.* marking, and a *ff* dynamic. A first ending bracket labeled [A] spans measures 10-11, ending with a *Fine* instruction. The third staff (measures 12-19) continues with eighth-note patterns and accents. The fourth staff (measures 20-34) begins with a second ending bracket labeled [B], followed by a nine-measure rest, and then a *p* dynamic with a *cresc. molto* marking. The fifth staff (measures 35-38) features another sixteenth-note run with accents and *ff* dynamics. The sixth staff (measures 39-44) includes a triplet, a *cresc.* marking, a *ff* dynamic, and a *p* dynamic with a *dolce* marking and the instruction "With expression". The seventh staff (measures 45-50) continues with eighth-note patterns and accents. The eighth staff (measures 51-57) includes a first ending bracket labeled [E], with dynamics of *f*, *p*, *f*, and *[mp]*. The ninth staff (measures 58-62) features a sixteenth-note run with accents and a *p* dynamic, ending with a first ending bracket labeled [F]. The tenth staff (measures 63-68) continues with eighth-note patterns and accents, ending with a first ending bracket labeled [] and a *D.C. (optional)* instruction.

March THE GOLDEN STAR

(1919)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

ff 6 **ff** 6

5 **[f]** *cresc.* **ff** **Fine** **A** **ff**

12

20 **B** **p** **p** *cresc. molto*

35 **C** **ff** 6 **ff** 6

39 **[f]** *cresc.* **ff** **D** *With expression* **p** *dolce*

44

49 **E** **ff** **p** *tr* *tr*

54 **ff** **[mp]**

59 **F** **p**

64 **D.C.**
(optional)

March THE GOLDEN STAR

(1919)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

5 *ff* *cresc.* *ff* *ff* *Fine* **A**

13

20 **B** *p* *p* *cresc. molto*

35 **C** *ff* *ff* *f* *cresc.*

40 **D** *ff* *p* *dolce* *With expression*

46 **E** *ff* *tr* *tr*

52 *p* *ff* *tr* *tr* *[mp]*

58 **F** *p*

63 *[mp]* **D.C.** (optional)

March THE GOLDEN STAR

(1919)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

The musical score is written for E♭ Baritone Saxophone in a single system with ten staves. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is Marcia Funebre with a quarter note equal to 69 beats per minute. The score begins with a dynamic of *ff* and includes various markings such as *[f]*, *cresc.*, *ff*, *Fine*, *p*, *cresc. molto*, *[mp]*, and *p*. It features six boxed lettered sections: A (measures 7-13), B (measures 21-32), C (measures 33-38), D (measures 39-44), E (measures 45-51), and F (measures 56-61). Trills (tr) are indicated in measures 48, 50, 51, and 60. The score concludes with a *D.C. (optional)* marking in measure 62. Performance directions include slurs, accents, and dynamic hairpins.

March

THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

Marcia Funebre (♩ = 69)

Musical staff 1: Marcia Funebre (♩ = 69). Measures 1-4. Dynamics: *ff*. Accents and slurs are present.

Musical staff 2: Measures 5-9. Dynamics: [*f*], *cresc.*, *ff*. Includes a triplet and a "Fine" marking.

Musical staff 3: Measure 10. Section A. Dynamics: *ff*. Includes accents.

Musical staff 4: Measures 16-20. Includes accents and slurs.

Musical staff 5: Measures 21-25. Section B, 12-measure rest, Section C. Dynamics: *p]*, *ff*. Includes accents.

Musical staff 6: Measures 37-40. Dynamics: *ff*, [*f*], *cresc.*, *ff*. Includes accents and slurs.

Musical staff 7: Measures 41-45. Section D (8-measure rest), Section E. Includes a triplet.

Musical staff 8: Measures 52-56. Dynamics: *f*, *f*. Includes "Play" marking, 3-measure rest, 4-measure rest, Section F (8-measure rest), and D.C. (optional).

March
THE GOLDEN STAR

(1919)

Solo B \flat Cornet

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

The musical score is written for a Solo B \flat Cornet in a single system with ten staves. The key signature is B \flat major (two flats), and the time signature is common time (C). The tempo is marked as ♩ = 69. The score begins with a dynamic of *ff* and includes various articulations such as accents and slurs. It features several repeat signs and dynamic changes, including *[f]*, *cresc.*, *p*, *pp*, *p dolce*, and *[mp]*. The score is divided into sections labeled A, B, C, D, and E. Section A is marked "Fine" and includes a repeat sign. Section B is marked "(Taps)" and includes a dynamic of *p*. Section C is marked "With expression" and includes a dynamic of *p dolce*. Section D is marked "D.C. (optional)" and includes a dynamic of *p*. Section E is marked "Play" and includes a dynamic of *f*. The score concludes with a final cadence.

March
THE GOLDEN STAR

(1919)

1st B♭ Cornet

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

The musical score is written for a 1st B♭ Cornet in a single system. It begins with a treble clef, a key signature of two flats (B♭ and E♭), and a common time signature (C). The tempo is marked as Marcia Funebre with a quarter note equal to 69 beats per minute. The score consists of 63 measures, divided into several sections labeled A through F. Section A (measures 7-13) features a melodic line with dynamics ranging from fortissimo (ff) to crescendo (cresc.) and fortissimo (ff). Section B (measures 21-27) includes a section marked '(Taps)' with a piano (p) dynamic. Section C (measures 35-40) returns to the main melodic theme with dynamics from ff to [f] and cresc. Section D (measures 41-44) is marked 'With expression' and includes a [tacet] instruction. Section E (measures 51-56) features a rhythmic pattern with dynamics from f to p. Section F (measures 57-62) continues the melodic line with dynamics from [mp] to p. The score concludes with a 'D.C. (optional)' instruction at the end of measure 63. Various performance markings such as accents, slurs, and hairpins are used throughout the piece.

March THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

2nd B♭ Cornet

Marcia Funebre (♩ = 69)

Musical staff 1: Treble clef, key signature of three flats, common time. Measures 1-5. Dynamics: *ff*, *ff* *Fine*, [*f*] *cresc.*

Musical staff 2: Treble clef, key signature of three flats, common time. Measures 6-13. Dynamics: *ff*, *ff*. Section marker **A**.

Musical staff 3: Treble clef, key signature of three flats, common time. Measures 14-20. Dynamics: *ff*.

Musical staff 4: Treble clef, key signature of one sharp, common time. Measures 21-27. Dynamics: *p*, *p*. Section marker **B**. (Taps) marking.

Musical staff 5: Treble clef, key signature of one sharp, common time. Measures 28-34. Dynamics: *cresc. molto*.

Musical staff 6: Treble clef, key signature of three flats, common time. Measures 35-39. Dynamics: *ff*, *ff*, [*f*] *cresc.*

Musical staff 7: Treble clef, key signature of three flats, common time. Measures 40-46. Dynamics: *ff*. Section marker **D**.

Musical staff 8: Treble clef, key signature of three flats, common time. Measures 47-53. Dynamics: *f*, *p*. Section marker **E**.

Musical staff 9: Treble clef, key signature of three flats, common time. Measures 54-60. Dynamics: *f*, [*mp*]. Section marker **F**.

Musical staff 10: Treble clef, key signature of three flats, common time. Measures 61-68. Dynamics: *p*. Section marker **F**. **D.C.** (optional) marking.

March THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

3rd B♭ Cornet

Marcia Funebre (♩ = 69)

Musical notation for measures 1-5. The key signature is three flats (B♭, E♭, A♭) and the time signature is common time (C). The music features a series of eighth and sixteenth notes with slurs and accents. Dynamics include *ff* and *[f] cresc.*

Musical notation for measures 6-13. Measure 6 starts with *ff*. Measure 11 is marked **Fine** and **A**. Measure 12 starts with *ff*. The music includes slurs and accents.

Musical notation for measures 14-20. The music consists of quarter and eighth notes with slurs and accents.

Musical notation for measures 21-27. Measure 21 is marked **B**. Measure 22 includes the instruction *(Taps)*. Dynamics include *p* and *p*. The music features slurs and accents.

Musical notation for measures 28-34. The music consists of quarter and eighth notes with slurs and accents. Dynamics include *cresc. molto*.

Musical notation for measures 35-39. Measure 35 is marked **C**. The music features slurs and accents. Dynamics include *ff* and *[f] cresc.*

Musical notation for measures 40-46. Measure 40 is marked **D**. Measure 40 starts with *ff*. The music includes slurs and accents.

Musical notation for measures 47-53. Measure 47 is marked **E**. Measure 52 starts with *f* and *p*. The music includes slurs and accents.

Musical notation for measures 54-60. Measure 54 starts with *f* and *[mp]*. The music includes slurs and accents.

Musical notation for measures 61-68. Measure 61 is marked **F**. Measure 61 starts with *p*. The music includes slurs and accents. Dynamics include *[mp]*. The piece ends with **D.C.** (optional).

March
THE GOLDEN STAR

(1919)

Regimental F Trumpet
[optional]

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69) *Fine* **A** **B** (Taps) *p*

7

23

28

33

C 8 **D** 8 **E** 10 **F** 8 **D.C.** (optional)

cresc. molto

March THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

B \flat Fluegelhorn
[optional]

Marcia Funebre (♩ = 69)

ff *ff* [*f*] *cresc.*

6 *ff* *ff* **Fine** **A**

21 **B** *p* **13** **C** *ff* *f*

39 [*f*] *cresc.* *ff* *p* *dolce* **D** *With expression*

51 **E** *f* *p* *f* [*mp*]

58 **F** *p*

63 **D.C.**
(optional) *p*

March THE GOLDEN STAR

(1919)

1st F Horn

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

ff *<* *<* *ff* *<* *<* [*f*] *cresc.* *ff*

7 *Fine* **A** *ff*

14 []

21 **B** *p*

32 **C** *cresc. molto* *ff* *ff*

38 **D** [*f*] *cresc.* *ff* *p*

44

49 **E** *ff* *tr* *tr* *p*

54 *ff* [*mp*]

59 **F** *p*

64 **D.C.**
(optional)

March THE GOLDEN STAR

(1919)

2nd F Horn

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

ff *[f] cresc.* *ff* *Fine* **A** *ff* *p* *cresc. molto* **C** *ff* **D** *[f] cresc.* *ff* *p* **E** *tr* *tr* *ff* *p* **F** *tr* *tr* *ff* *[mp]* *p* **D.C.**
(optional)

March THE GOLDEN STAR

(1919)

3rd F Horn

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

The musical score is written for the 3rd F Horn part of the march 'The Golden Star' by John Philip Sousa. It is in common time (C) and the key signature has three flats (B-flat major or D-flat minor). The tempo is marked as Marcia Funebre with a quarter note equal to 69 beats per minute. The score consists of ten staves of music, each starting with a measure number. The first staff begins with a fortissimo (ff) dynamic. The second staff includes a 'Fine' marking and a boxed section labeled 'A'. The third staff continues with fortissimo dynamics. The fourth staff starts with a piano (p) dynamic and a boxed section labeled 'B'. The fifth staff begins with a 'cresc. molto' marking and a boxed section labeled 'C'. The sixth staff starts with fortissimo dynamics and a boxed section labeled 'D'. The seventh staff continues with fortissimo dynamics. The eighth staff begins with fortissimo dynamics and trills (tr) and ends with a piano (p) dynamic. The ninth staff starts with fortissimo dynamics and trills and ends with a mezzo-piano (mp) dynamic. The tenth staff begins with a piano (p) dynamic and a boxed section labeled 'F'. The final staff concludes with a 'D.C. (optional)' marking. Various musical notations such as accents, slurs, and dynamic markings are used throughout the score.

March

THE GOLDEN STAR

(1919)

4th F Horn

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

The musical score is written for the 4th F Horn part of the march 'The Golden Star' by John Philip Sousa. It is in the key of F major (one flat) and common time (C). The tempo is marked as Marcia Funebre with a quarter note equal to 69 beats per minute. The score consists of 64 measures, divided into 11 systems. The first system (measures 1-6) begins with a fortissimo (ff) dynamic and includes accents and slurs. The second system (measures 7-13) ends with a 'Fine' marking and a repeat sign, followed by a section labeled 'A' (measures 14-20). The third system (measures 21-31) begins with a piano (p) dynamic and is labeled 'B'. The fourth system (measures 32-37) includes a 'cresc. molto' marking and a section labeled 'C' (measures 38-43). The fifth system (measures 44-48) includes a section labeled 'D' (measures 49-53). The sixth system (measures 49-58) includes a section labeled 'E' (measures 54-58) with trills (tr) and a mezzo-forte (mf) dynamic. The seventh system (measures 59-63) includes a section labeled 'F' (measures 64-68) with a piano (p) dynamic. The eighth system (measures 64-68) includes a section labeled 'D.C. (optional)'.

March THE GOLDEN STAR

(1919)

Euphonium

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

ff *ff* [*f*] *cresc.*

6 *ff* *ff* **A** *Fine*

14 [*p*] **B**

22

29 *cresc. molto* *ff* **C**

36 *ff* [*f*] *cresc.* *ff*

41 *p* *dolce* **D** *With expression*

46 *ff* **E** *tr* *tr*

52 *p* *ff* [*mp*]

58 *p* **F**

63 **D.C.** (optional)

March THE GOLDEN STAR

(1919)

Euphonium, T.C.

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

ff *ff* [*f*] *cresc.*

6 *ff* *Fine* **A**

14 **B** *p*

22

29 *cresc. molto* **C** *ff*

36 *ff* **D** [*f*] *cresc.* *ff*

41 *p* *dolce* *With expression*

46 **E** *tr* *tr* *ff*

52 *p* *ff* [*mp*] **F**

58 *p*

63 **D.C.** (optional)

March

THE GOLDEN STAR

(1919)

1st Trombone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

8

ff [*f*] *cresc.* *ff*

8

Fine **A**

ff

16

B

[*p*]

23

29

cresc. molto

35

C

ff [*f*] *cresc.* *ff*

42

D

pp sostenuto

49

E

ff *ff*

55

[*mp*]

61

F

pp [*pp*] [*pp*]

D.C.
(optional)

March THE GOLDEN STAR

(1919)

2nd Trombone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

ff [f] *cresc.* ff

8 *Fine* **A** ff

16 **B** p

29 *cresc. molto*

35 **C** ff [f] *cresc.* ff

43 **D** *pp sostenuto*

50 **E** ff

55 **F** [mp]

61 **F** *pp* **D.C.** (optional)

March THE GOLDEN STAR

(1919)

3rd Trombone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

ff [*f*] *cresc.* *ff*

8 *Fine* **A** *ff*

16 **B** [*mf*] *p*

23

29 *cresc. molto*

35 **C** *ff* [*f*] *cresc.* *ff*

42 **D** *pp sostenuto*

49 **E** *ff* *ff*

55 [*mp*]

61 **F** *pp* **D.C.** (optional)

March THE GOLDEN STAR

(1919)

4th Trombone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

8

ff [*f*] *cresc.* *ff*

8

Fine **A**

ff

16

B

[*p*]

23

29

cresc. molto

35

C

ff [*f*] *cresc.* *ff*

42

D

pp sostenuto

49

E

ff *ff*

55

[*mp*]

61

F

pp

D.C.
(optional)

March THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

Tuba

Marcia Funebre (♩ = 69)

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of ten staves of music, each starting with a measure number. The score includes various dynamics such as *ff*, *f*, *cresc.*, *p*, and *mp*. It also features performance markings like *Fine*, *tr* (trills), and *D.C. (optional)*. Section markers A, B, C, D, E, and F are placed above the staves. The music includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

March

THE GOLDEN STAR

(1919)

Timpani
Bells

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

5

Timp.

ff *mf*

5

Fine **A** **11** **B** **12**

33

C

p *ff* *ff* *mf*

38

43 **D** Bells

p

47 **E** **10**

61 **F** Bells

p

65 **D.C.**
(optional)

March THE GOLDEN STAR

(1919)

Drums & Gong

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

The musical score is written on a single staff with a C-clef and a common time signature. It consists of nine measures of music, each with a measure number and specific performance instructions. The score includes various dynamic markings, articulation marks, and performance directions for different drum parts.

Measure 1: Gong, *ff*. *S.D. - muffled throughout*. *f* < BD

Measure 7: *Fine*. *ff*. **A**

Measure 16: *f*. *p*. **B** Field Drum. 4

Measure 27: *cresc. molto* < *ff*. *F.D. & S.D.*

Measure 35: *ff*. *S.D. (- F.D.)*. *f* < BD. **C** Gong

Measure 42: *pp pp*. 4. **D** S.D. Gong

Measure 50: *ff*. *B.D.* **E** S.D.

Measure 56: *[mp]*. *Gong*. *pp*. **F**

Measure 63: 4. **D.C.** (optional)

March
THE GOLDEN STAR

(1919)

Harp

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

7 *Fine* **A** 11 **B** 14 **C** 8

43 **D**

48 **E** 2 2 *p*

54 2 2 [*mp*]

59 **F** *p*

64 **D.C.** (optional)