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.

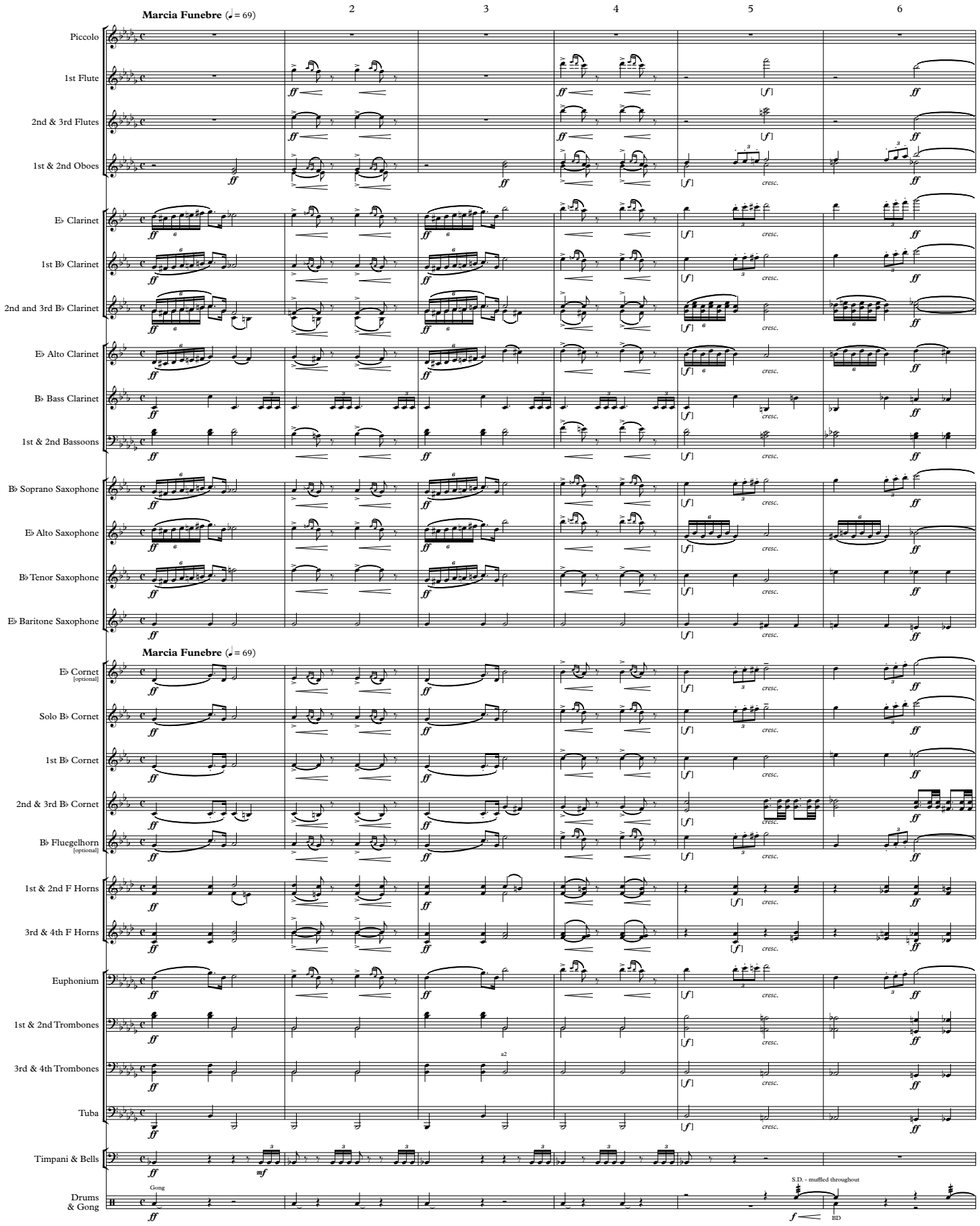
March

THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

Full Score



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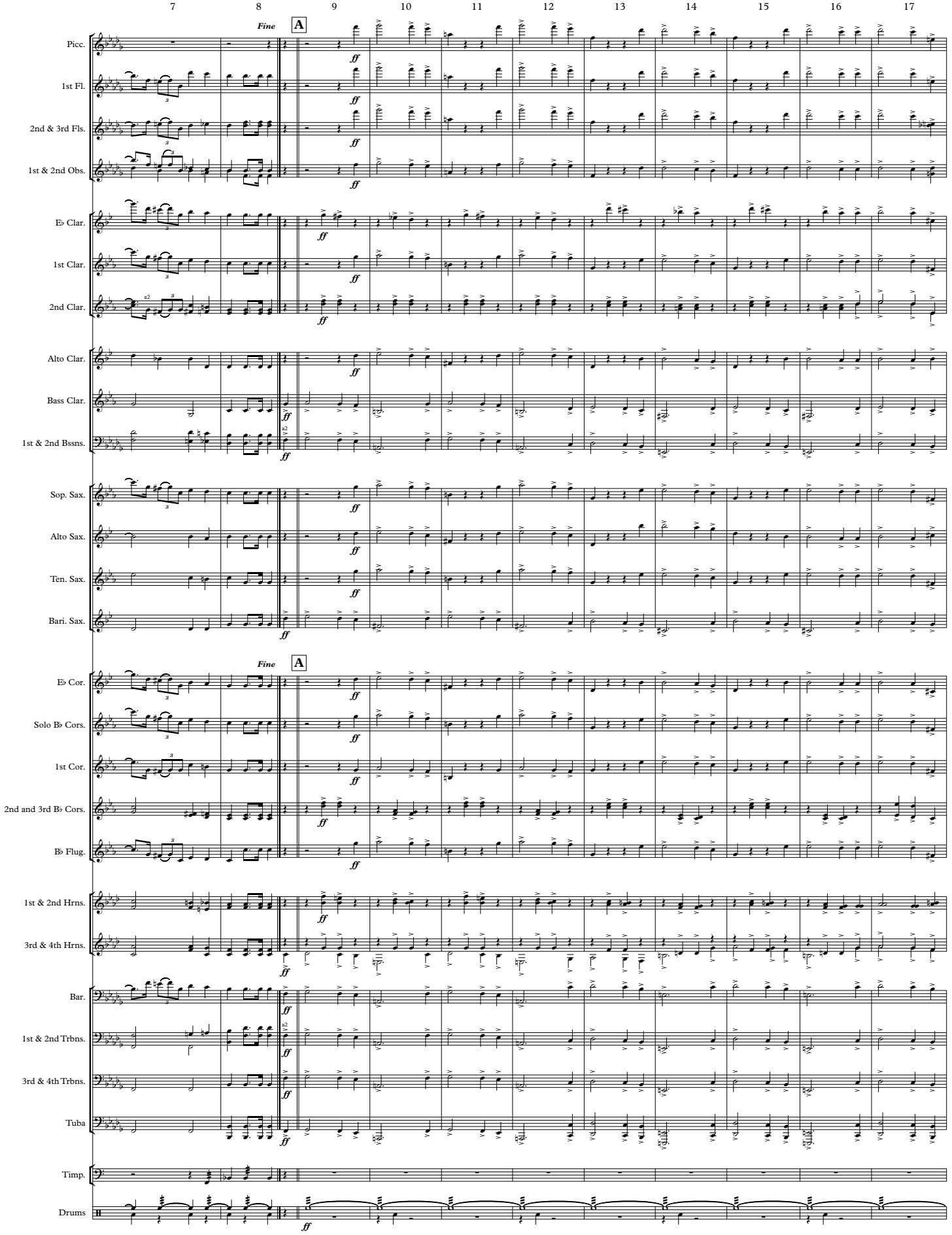
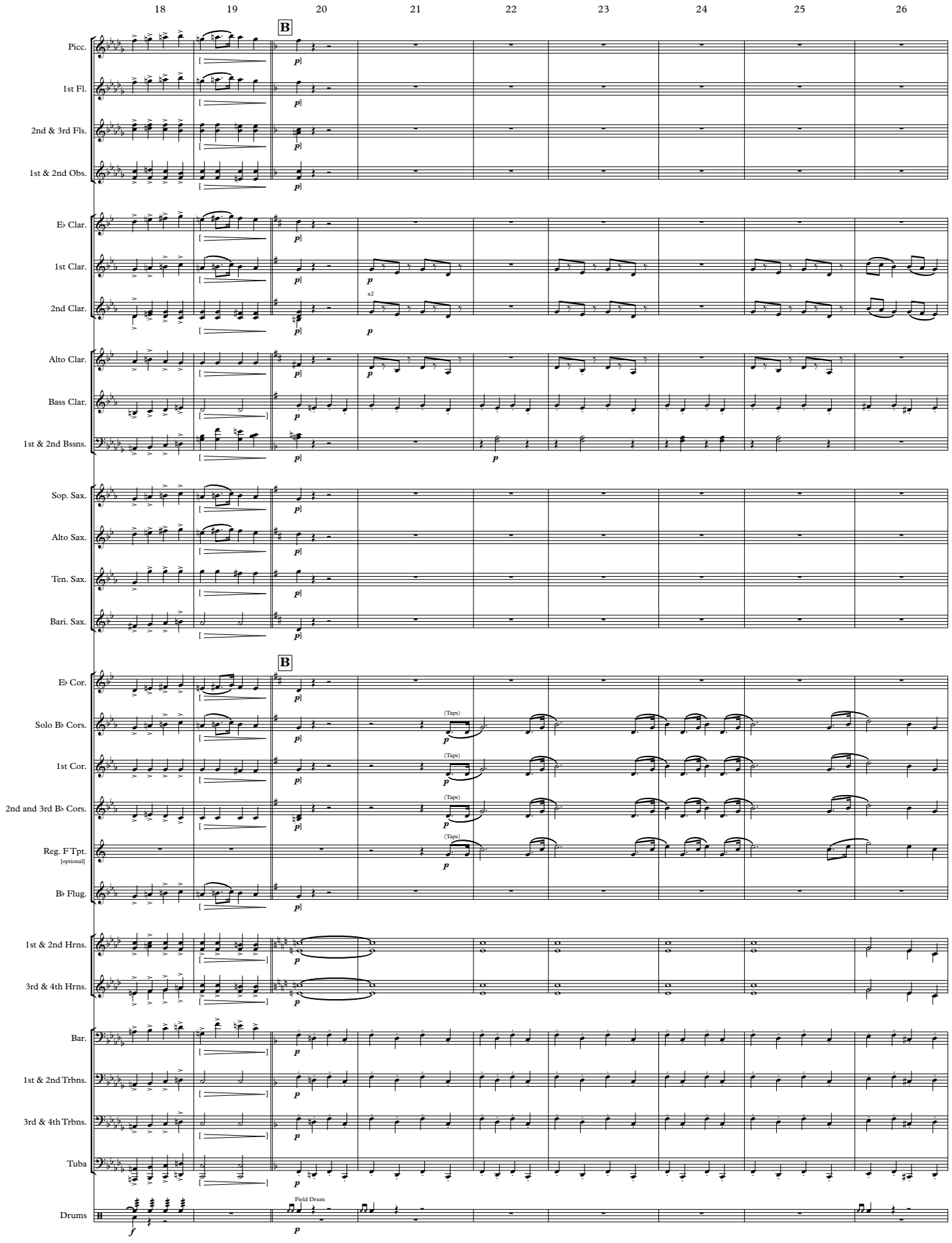
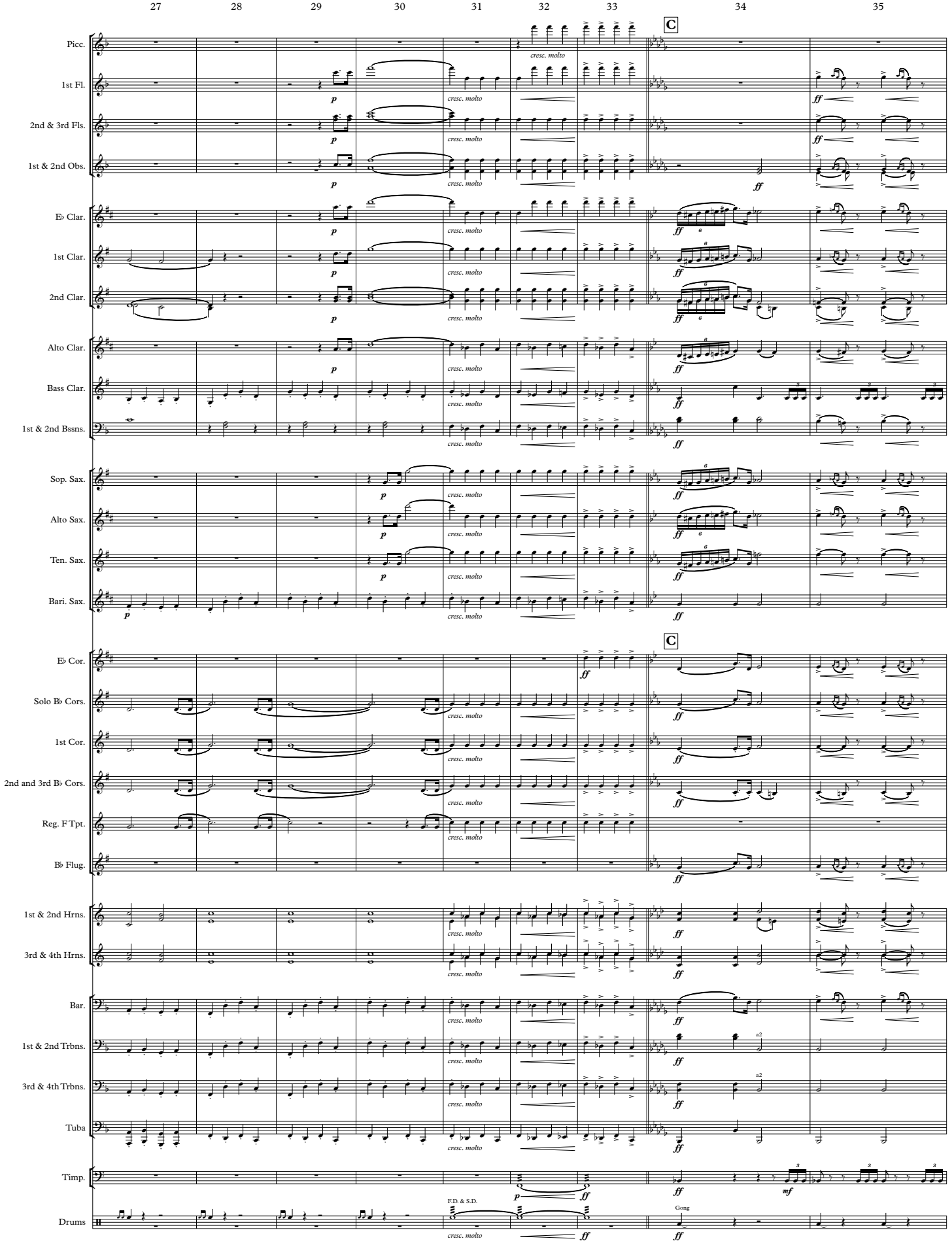
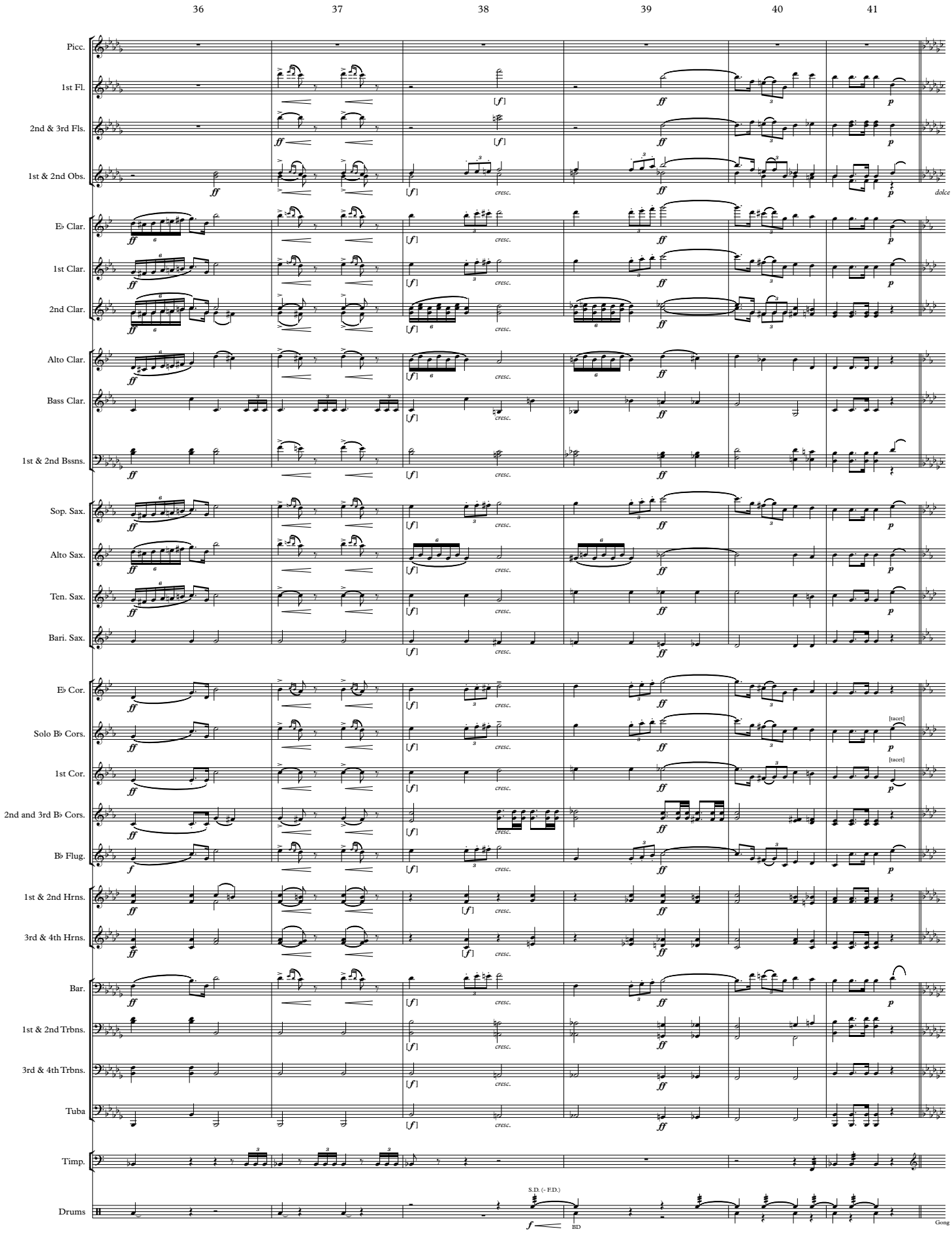
THE GOLDEN STAR
Full Score



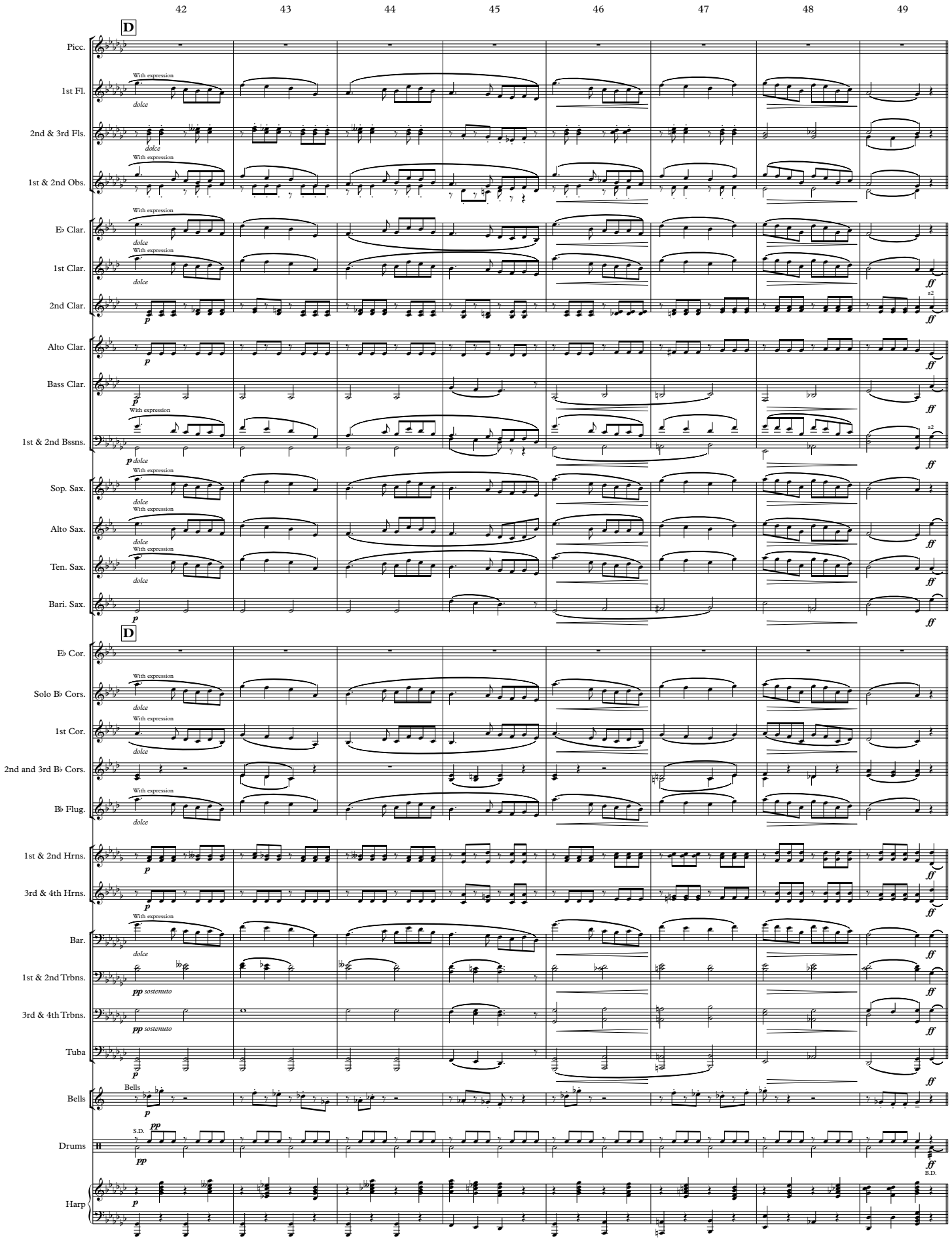

18
19
20
21
22
23
24
25
26
B
Picc.
1st Fl.
2nd & 3rd Fls.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
a2
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
B
E♭ Cor.
Solo B♭ Cors.
1st Cor.
2nd and 3rd B♭ Cors.
Reg. F Tpt.
[optional]
B♭ Flug.
(Taps)
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
Field Drum

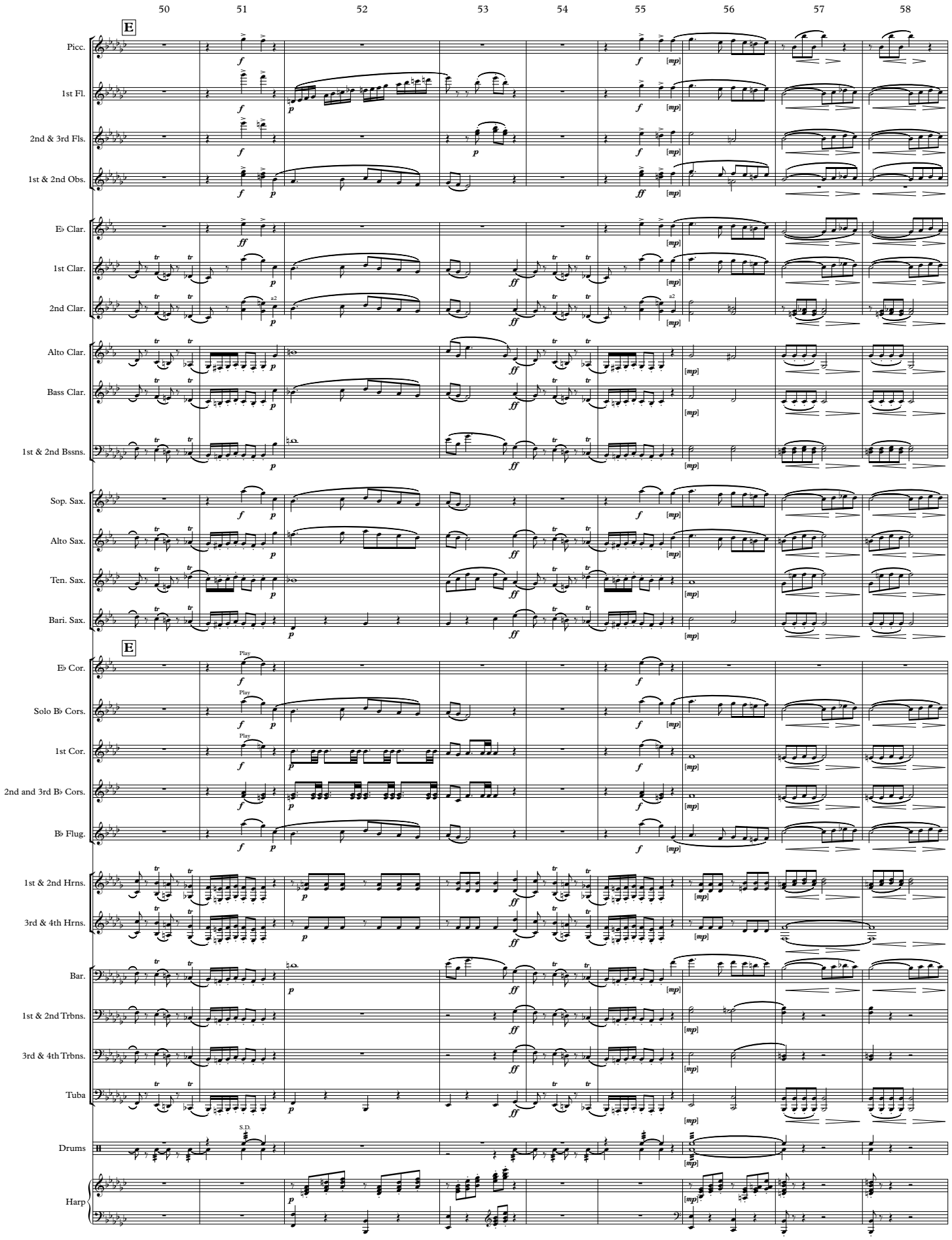
THE GOLDEN STAR
Full Score



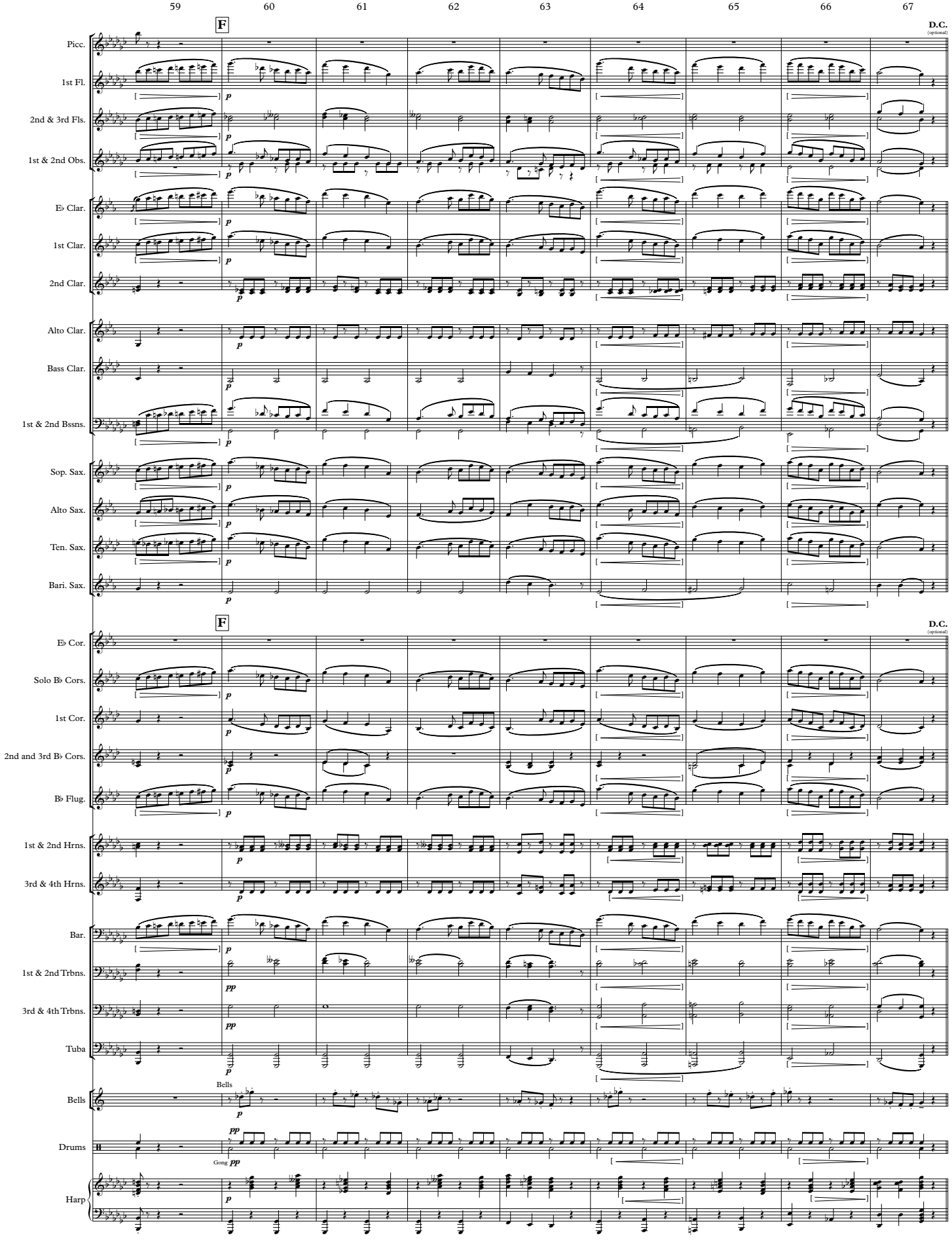

36
37
38
39
40
41
Picc.
1st Fl.
2nd & 3rd Fls.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cors.
1st Cor.
2nd and 3rd B♭ Cors.
B♭ Flug.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Timp.
Drums
dolce
cresc.
[tacet]
S.D. (- F.D.)
BD
Gong

THE GOLDEN STAR
Full Score




50
51
52
53
54
55
56
57
58
E
Picc.
1st Fl.
2nd & 3rd Fls.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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
Drums
Harp
Play
S.D.
a2

THE GOLDEN STAR
Full Score



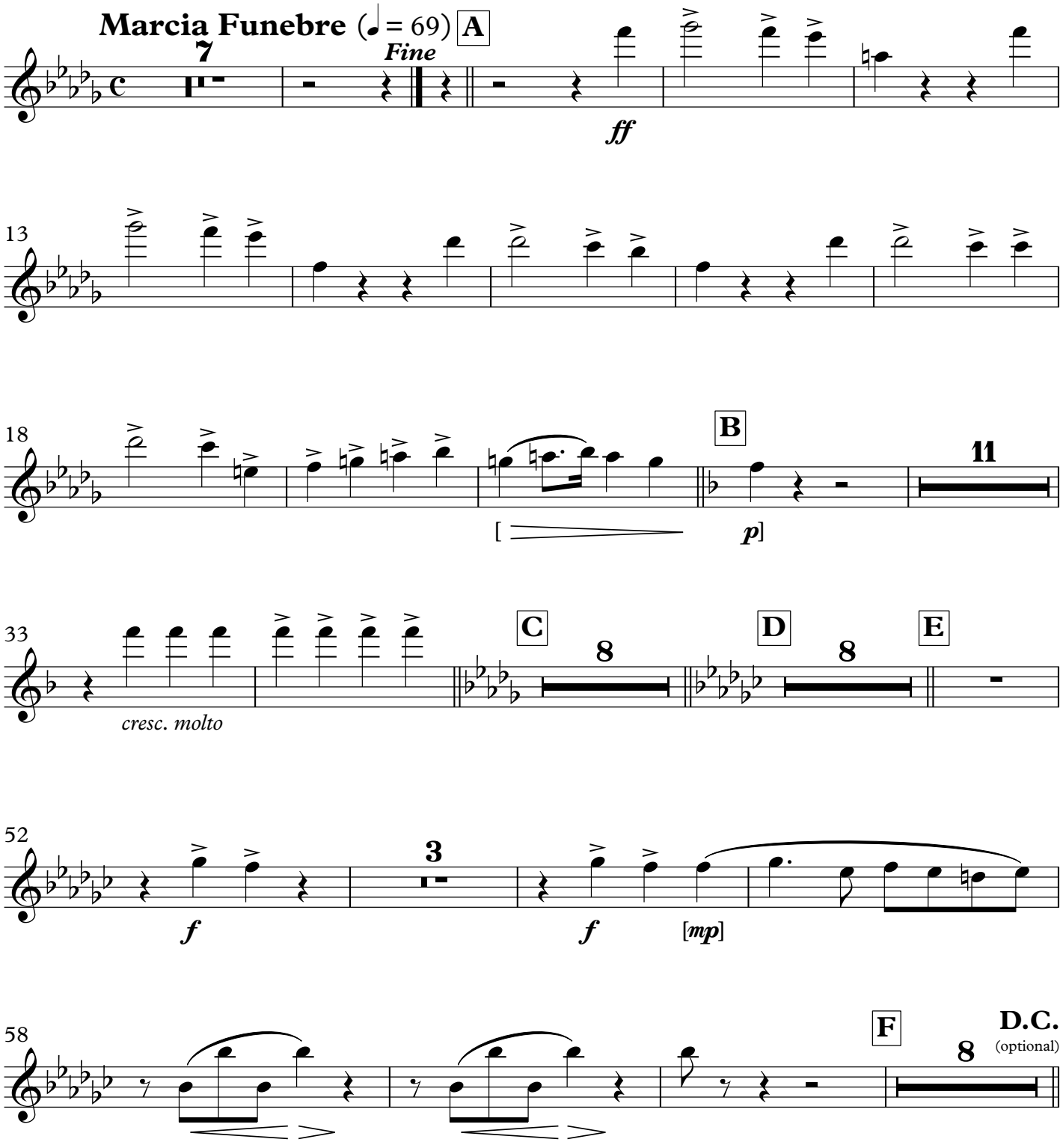
March

THE GOLDEN STAR

(1919)

Piccolo

JOHN PHILIP SOUSA



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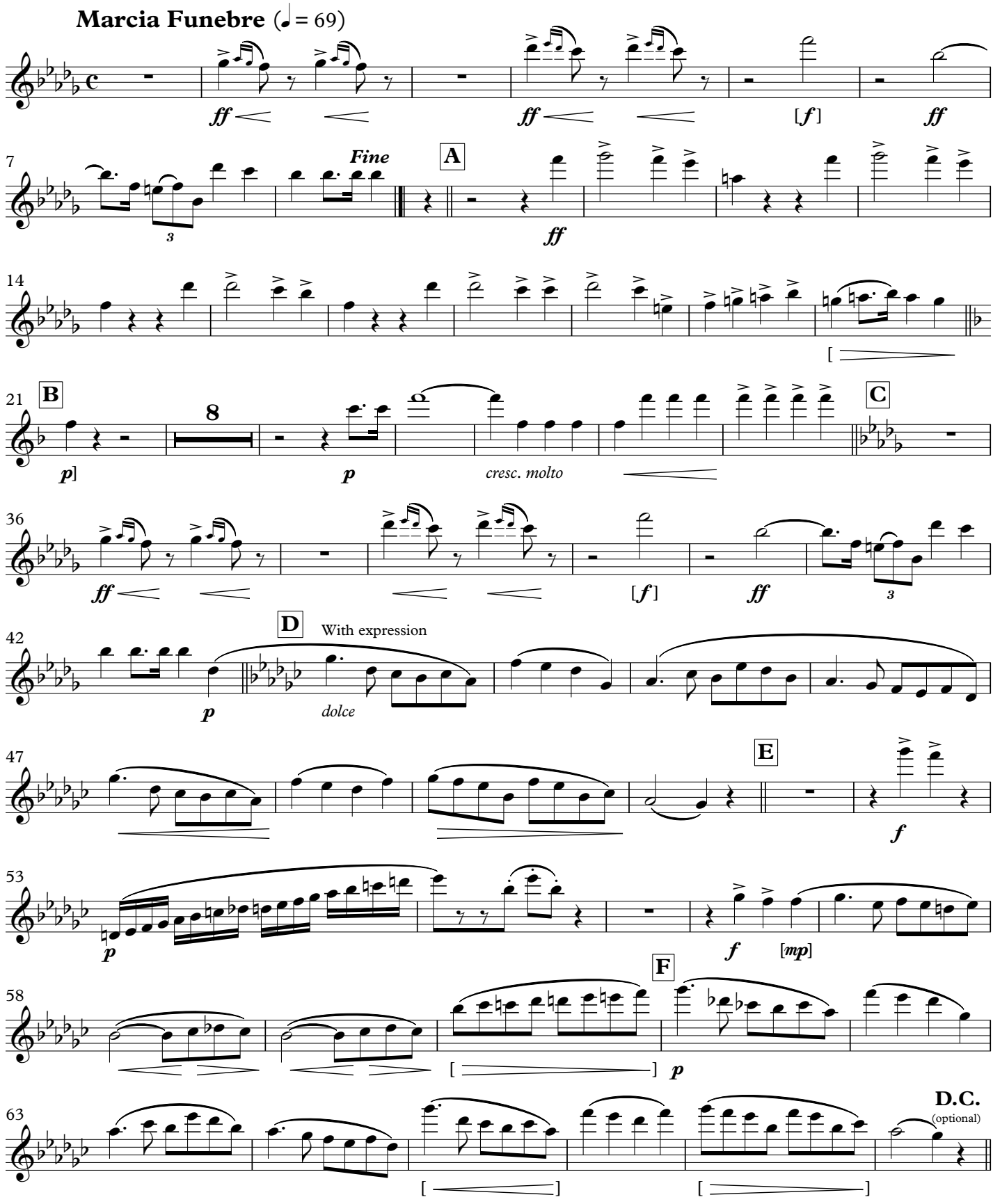
March

THE GOLDEN STAR

(1919)

1st Flute

JOHN PHILIP SOUSA



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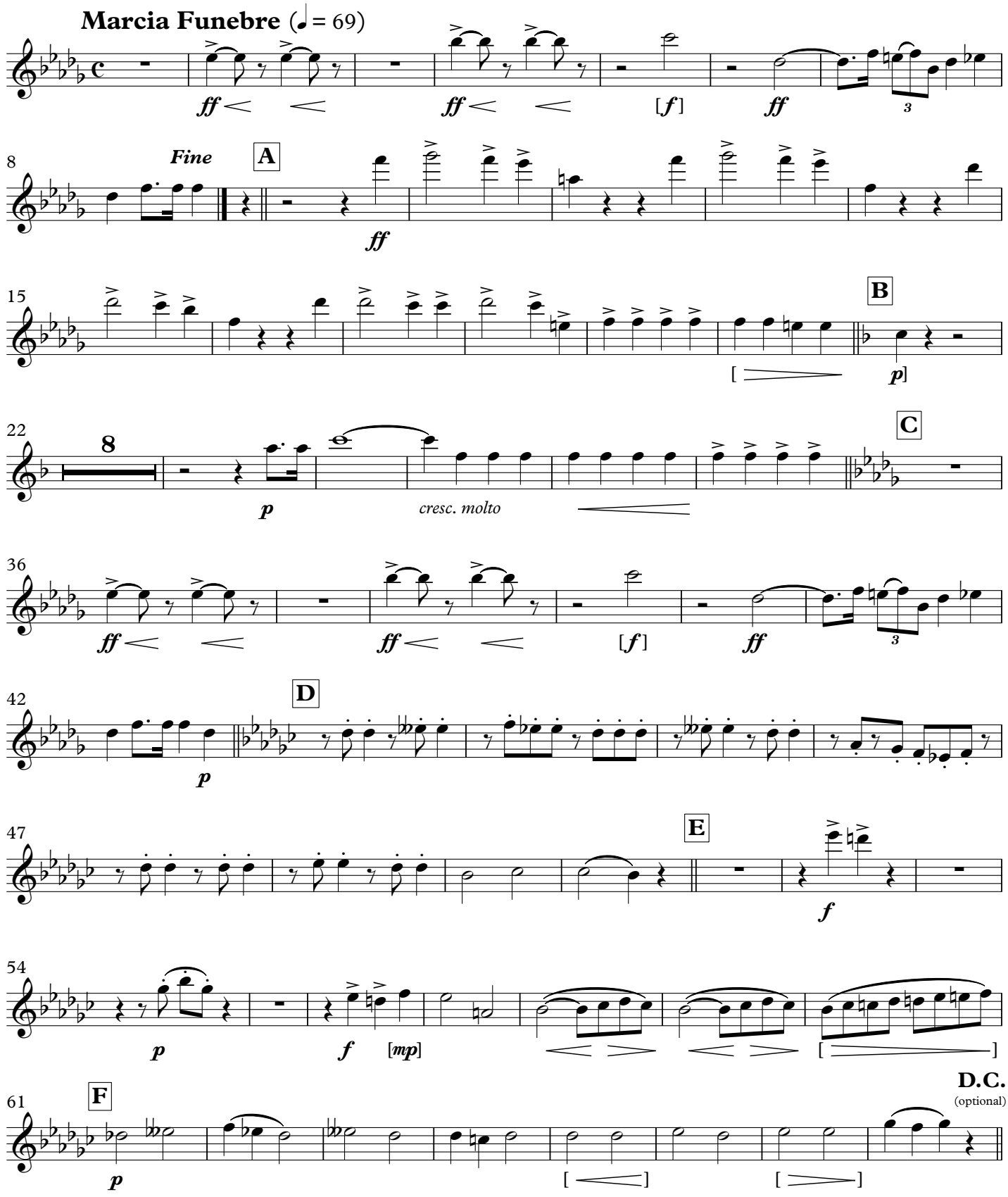
March

THE GOLDEN STAR

(1919)

2nd Flute

JOHN PHILIP SOUSA



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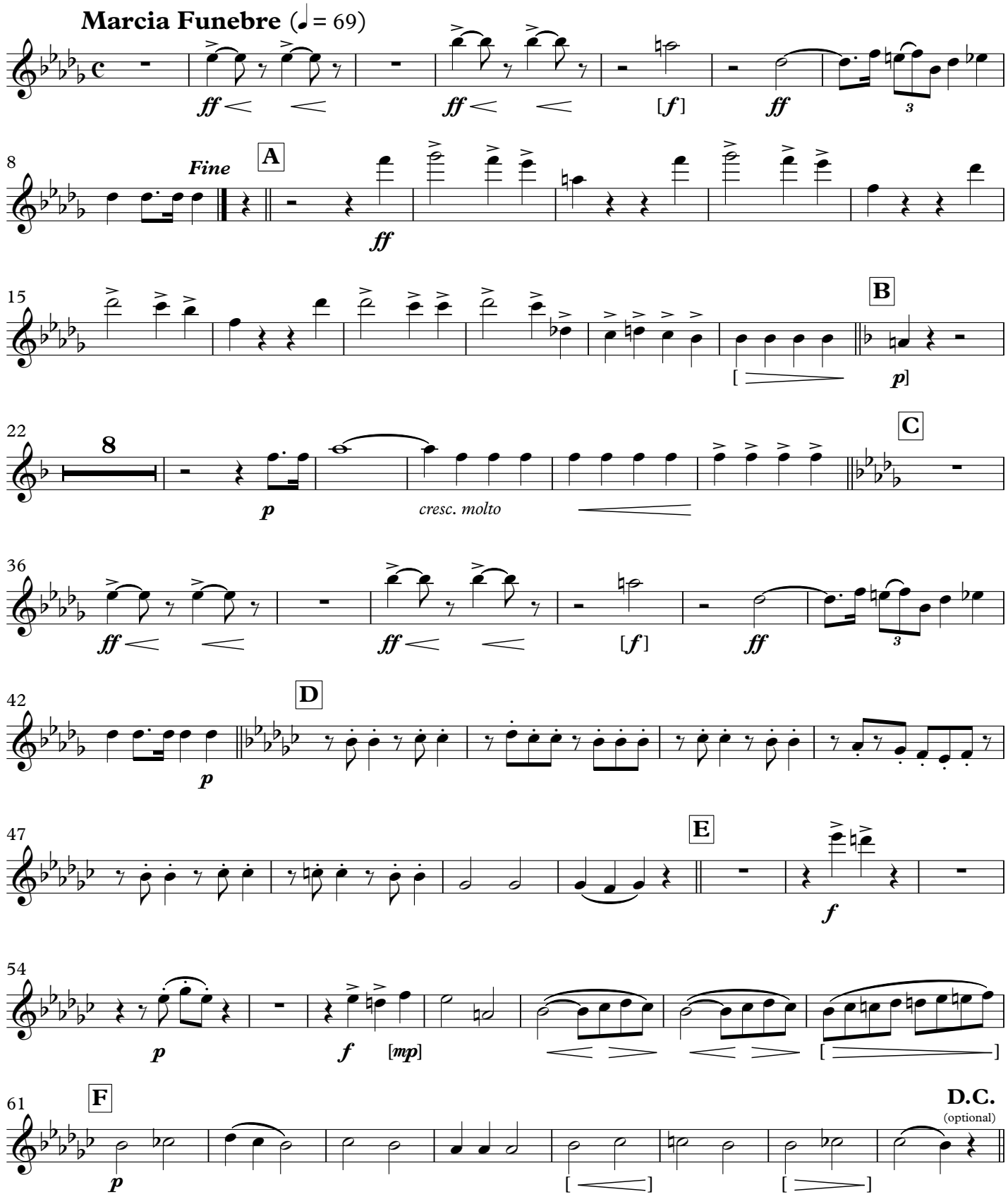
March

THE GOLDEN STAR

(1919)

3rd Flute

JOHN PHILIP SOUSA



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March

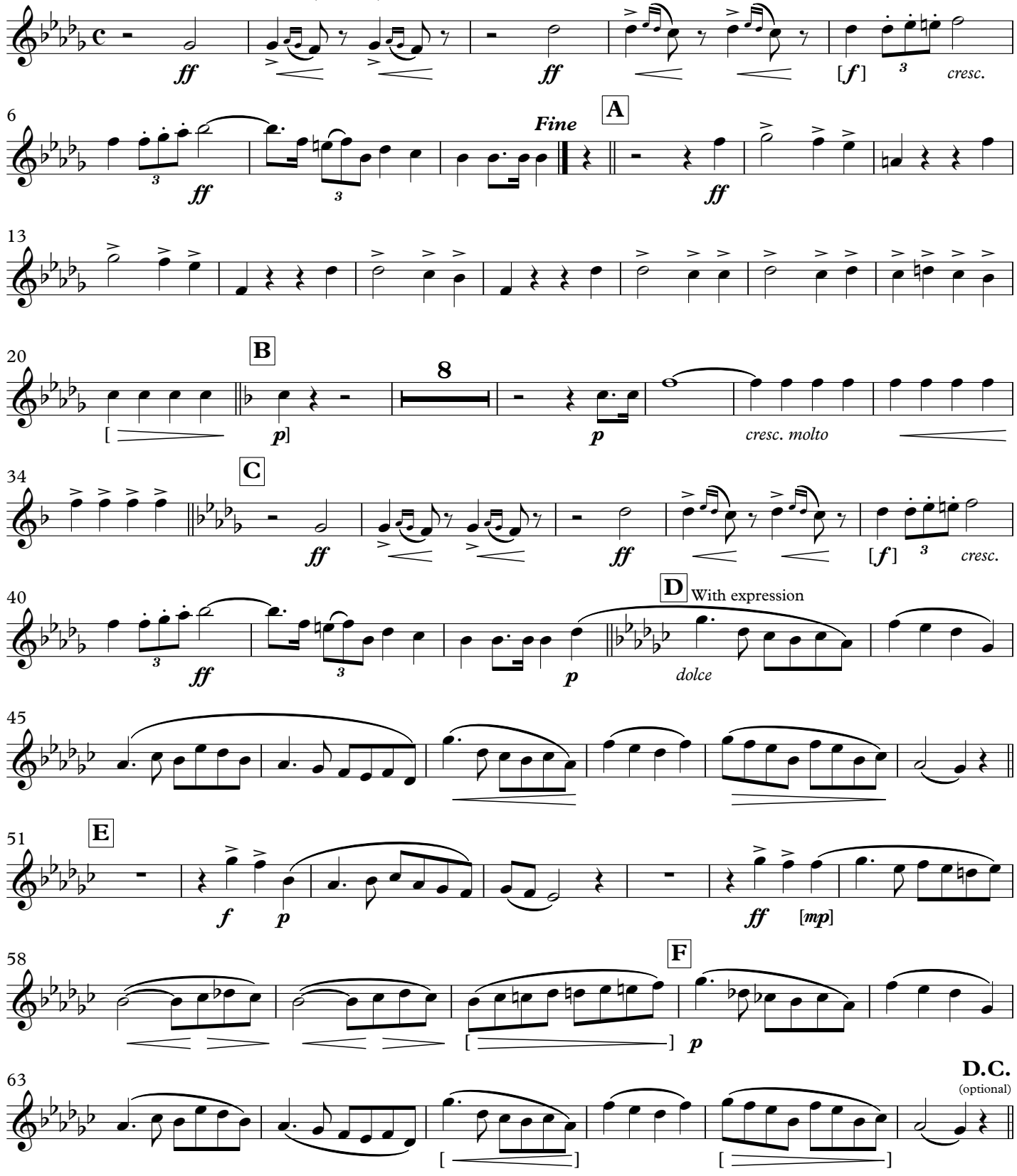
THE GOLDEN STAR

(1919)

1st Oboe

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

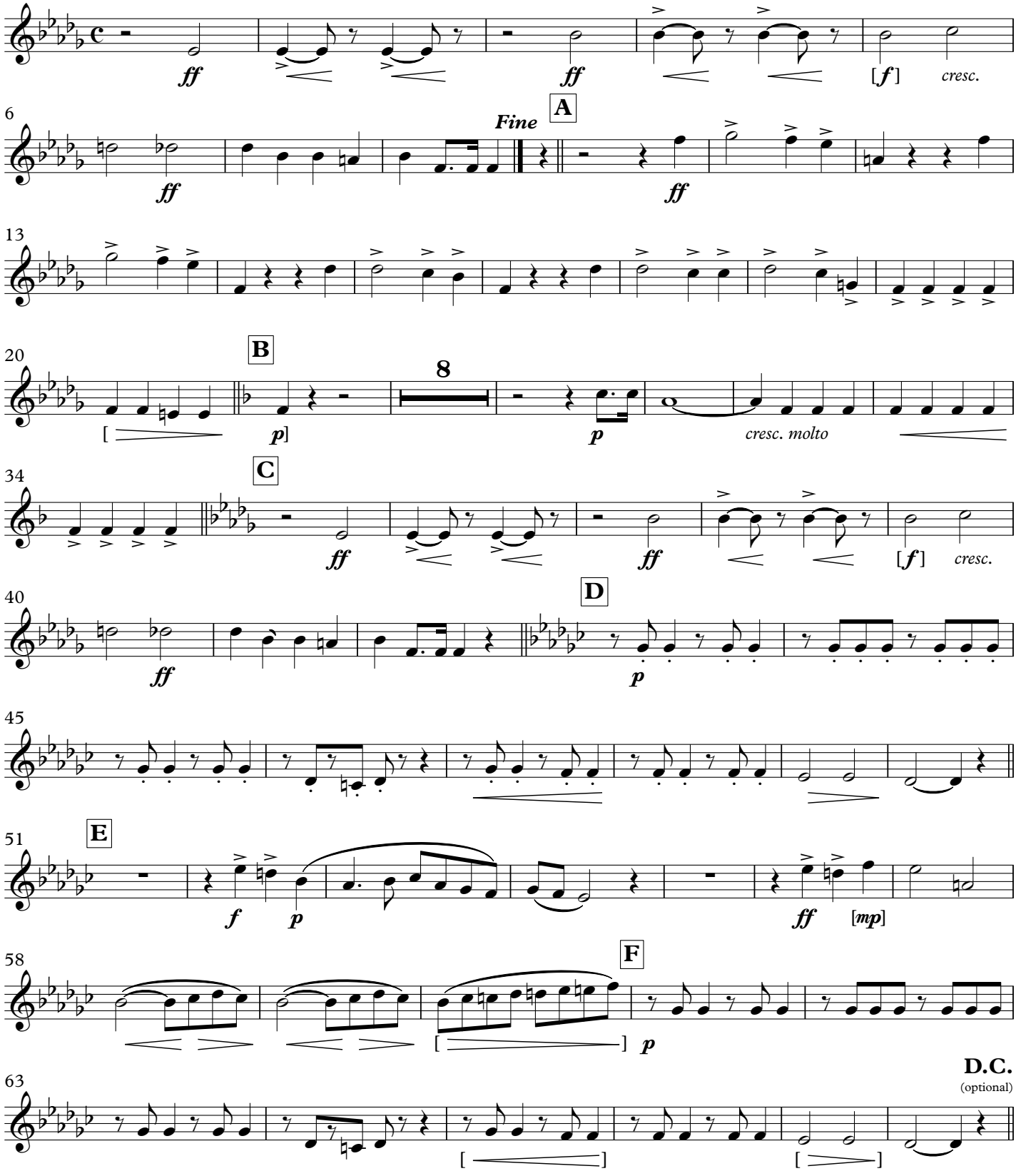
THE GOLDEN STAR

(1919)

2nd Oboe

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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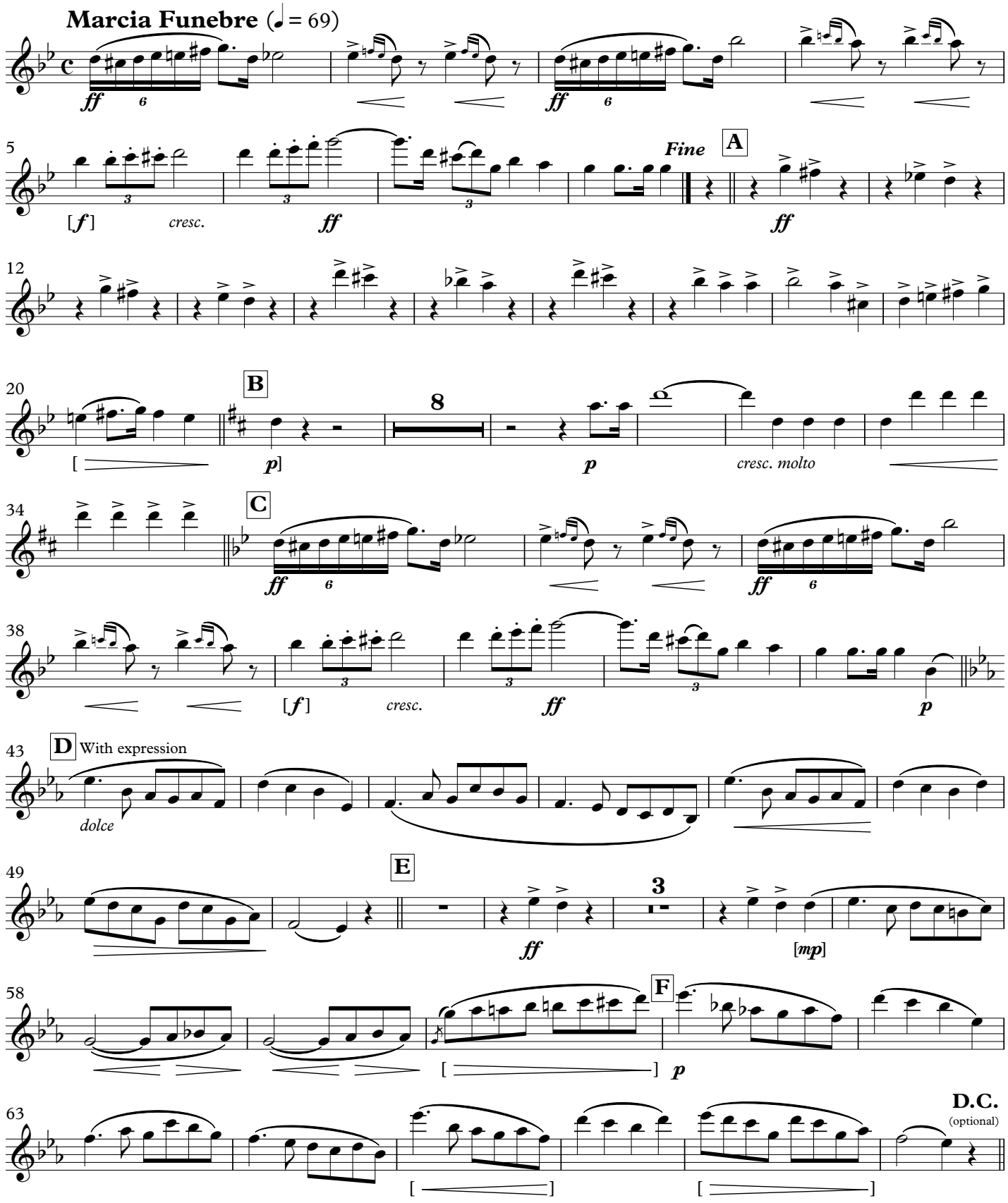
March

THE GOLDEN STAR

(1919)

E♭ Clarinet

JOHN PHILIP SOUSA



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March

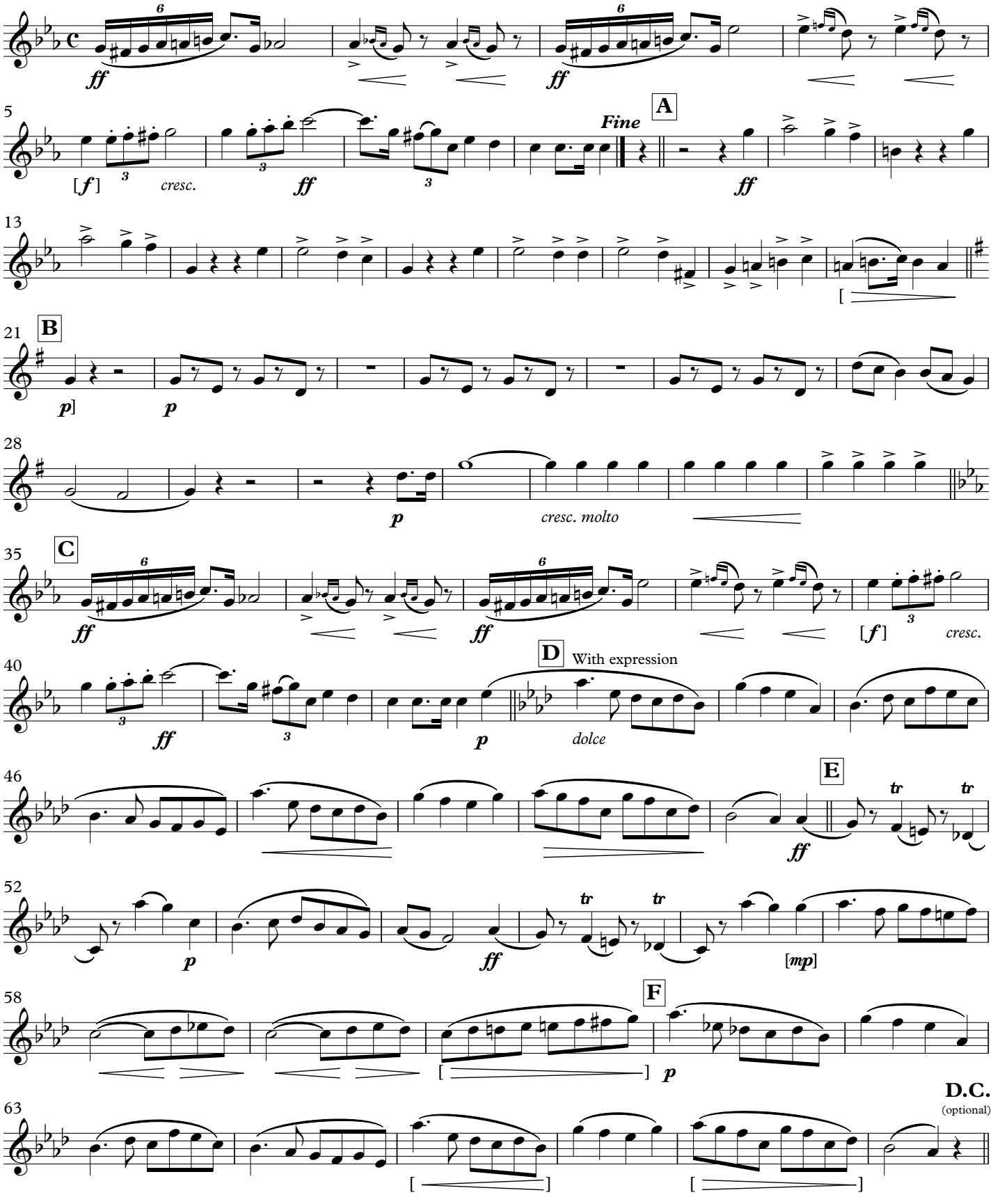
THE GOLDEN STAR

1st B♭ Clarinet

(1919)

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

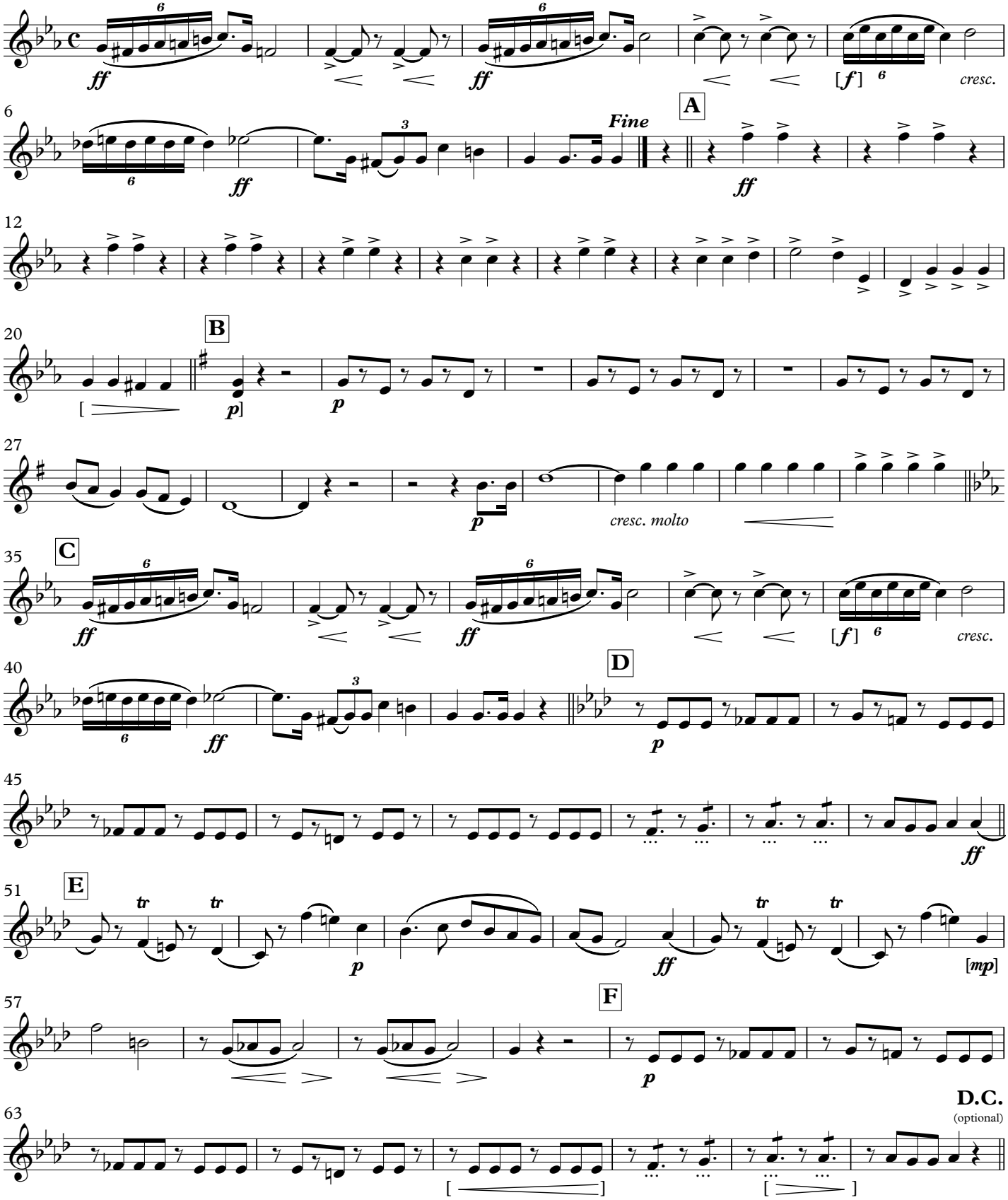
THE GOLDEN STAR

(1919)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

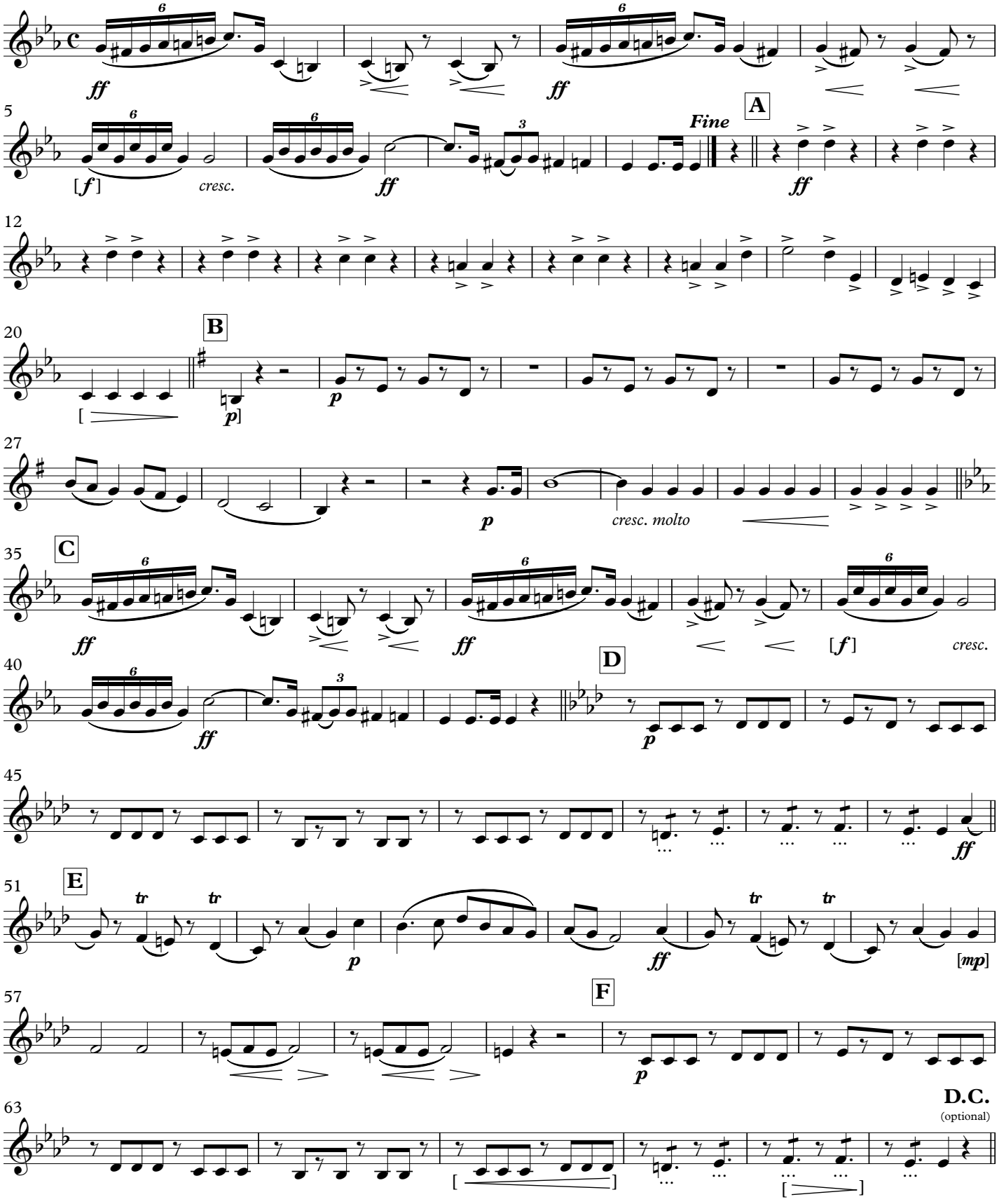
THE GOLDEN STAR

(1919)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

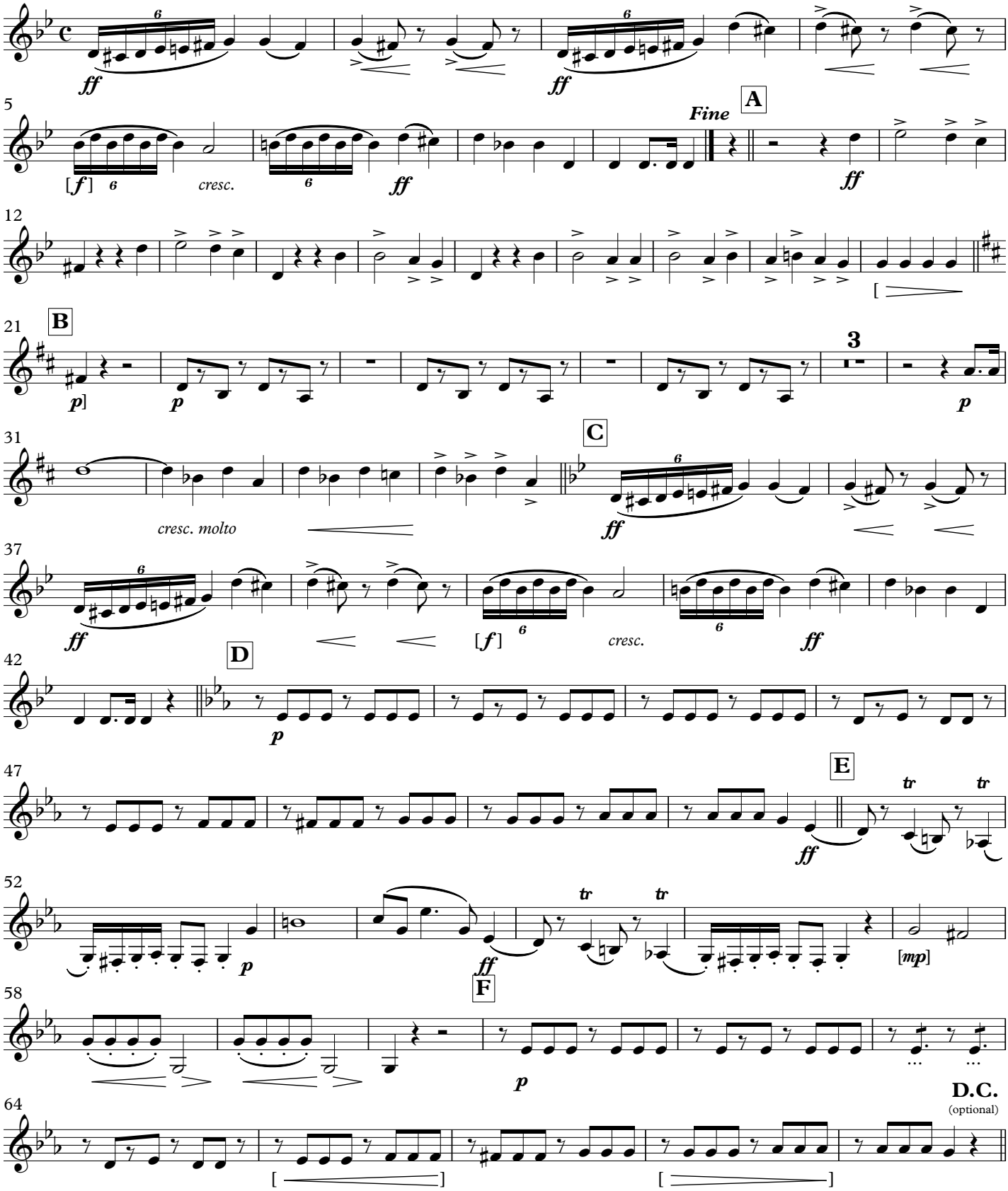
THE GOLDEN STAR

(1919)

E♭ Alto Clarinet

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

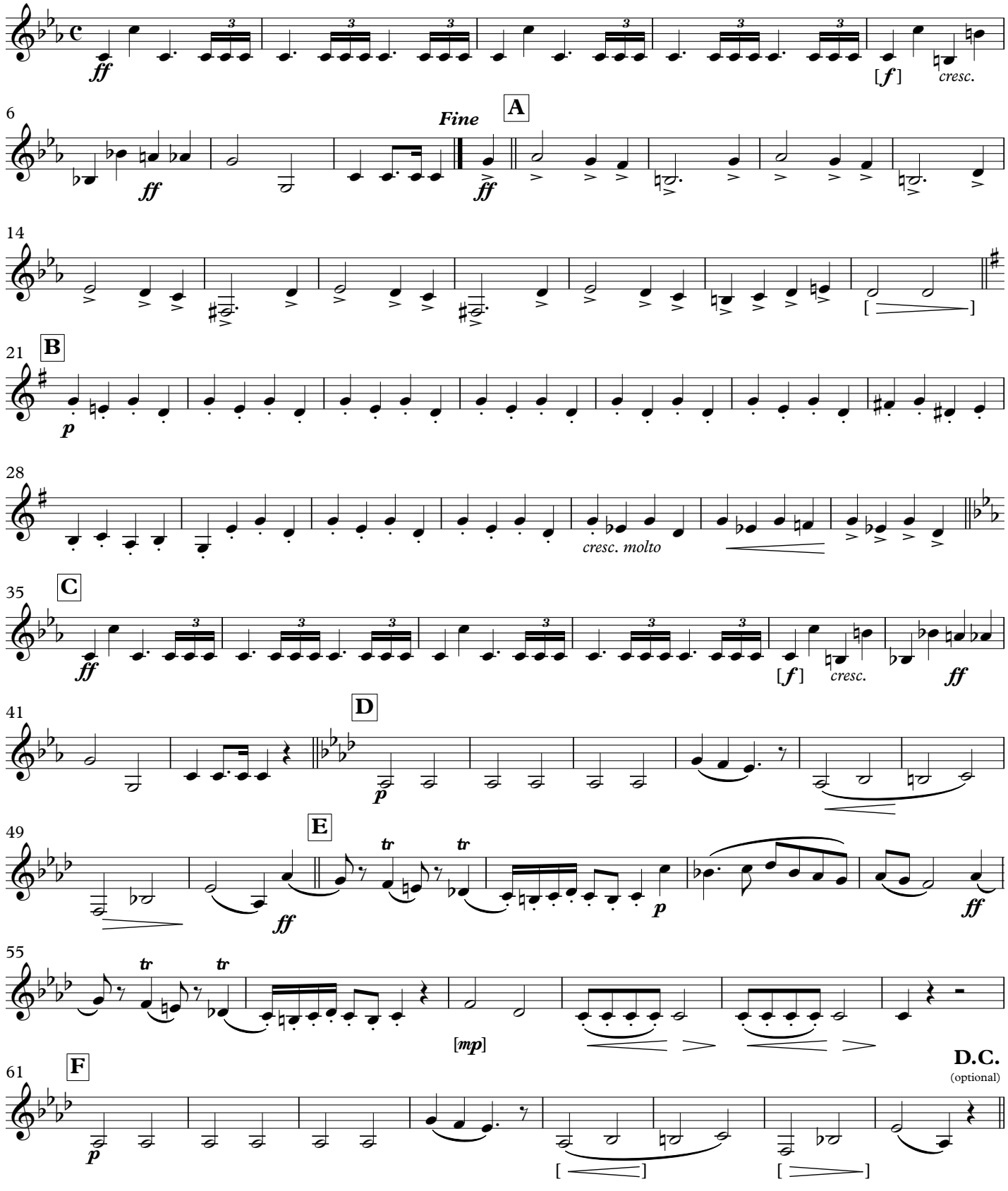
THE GOLDEN STAR

(1919)

B♭ Bass Clarinet

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

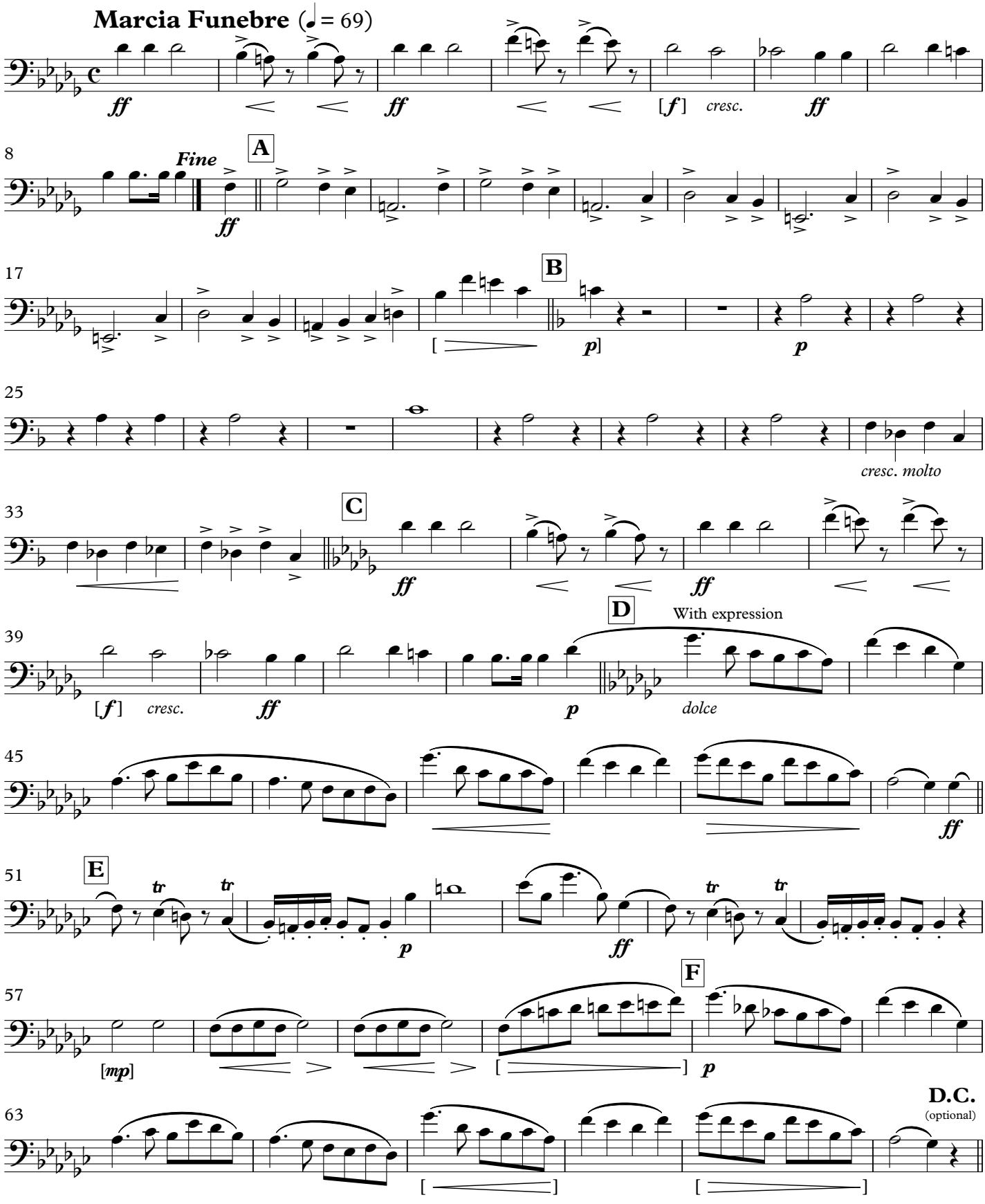
THE GOLDEN STAR

(1919)

1st Bassoon

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

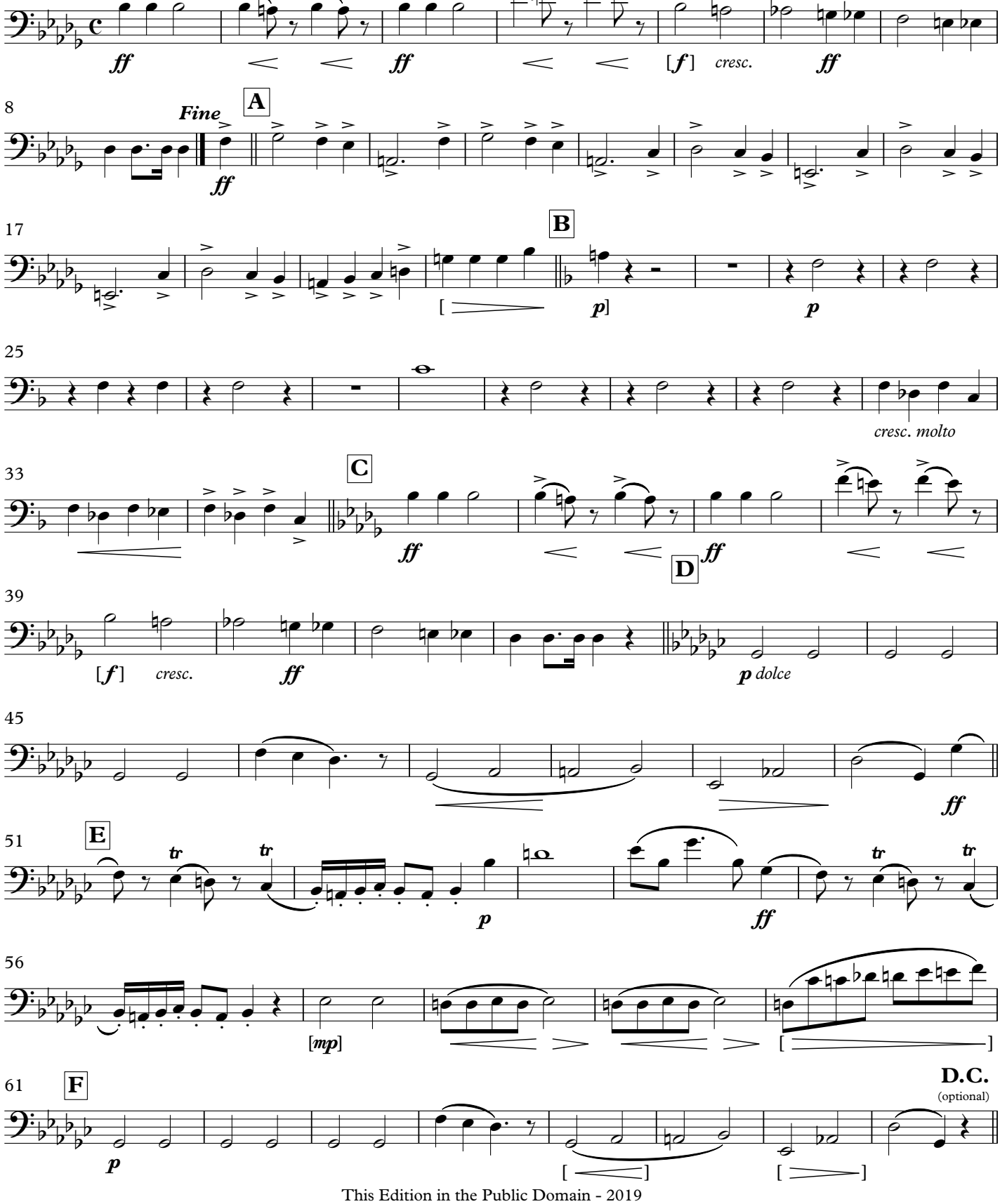
THE GOLDEN STAR

(1919)

2nd Bassoon

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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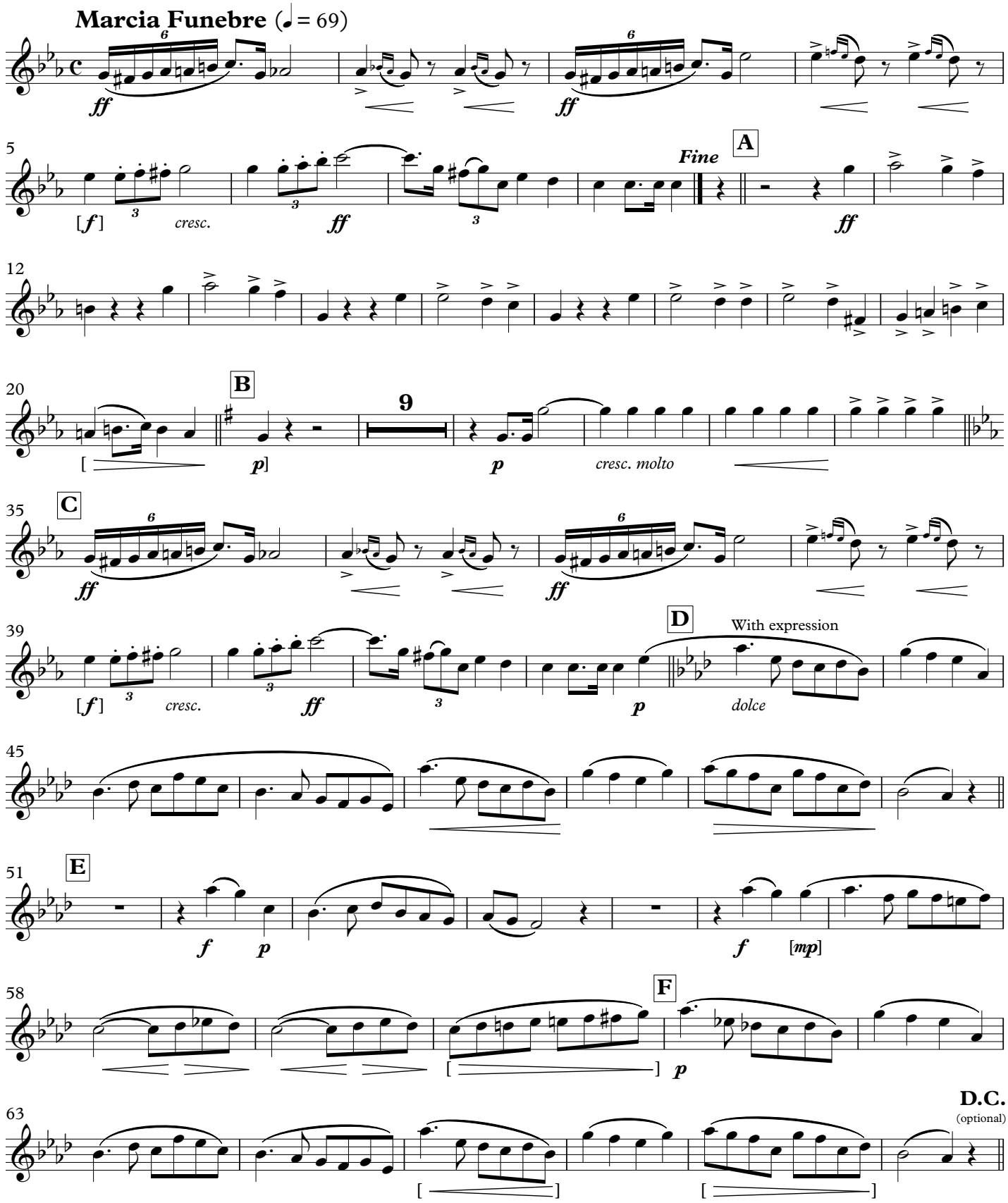
March

THE GOLDEN STAR

(1919)

B♭ Soprano Saxophone

JOHN PHILIP SOUSA



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March

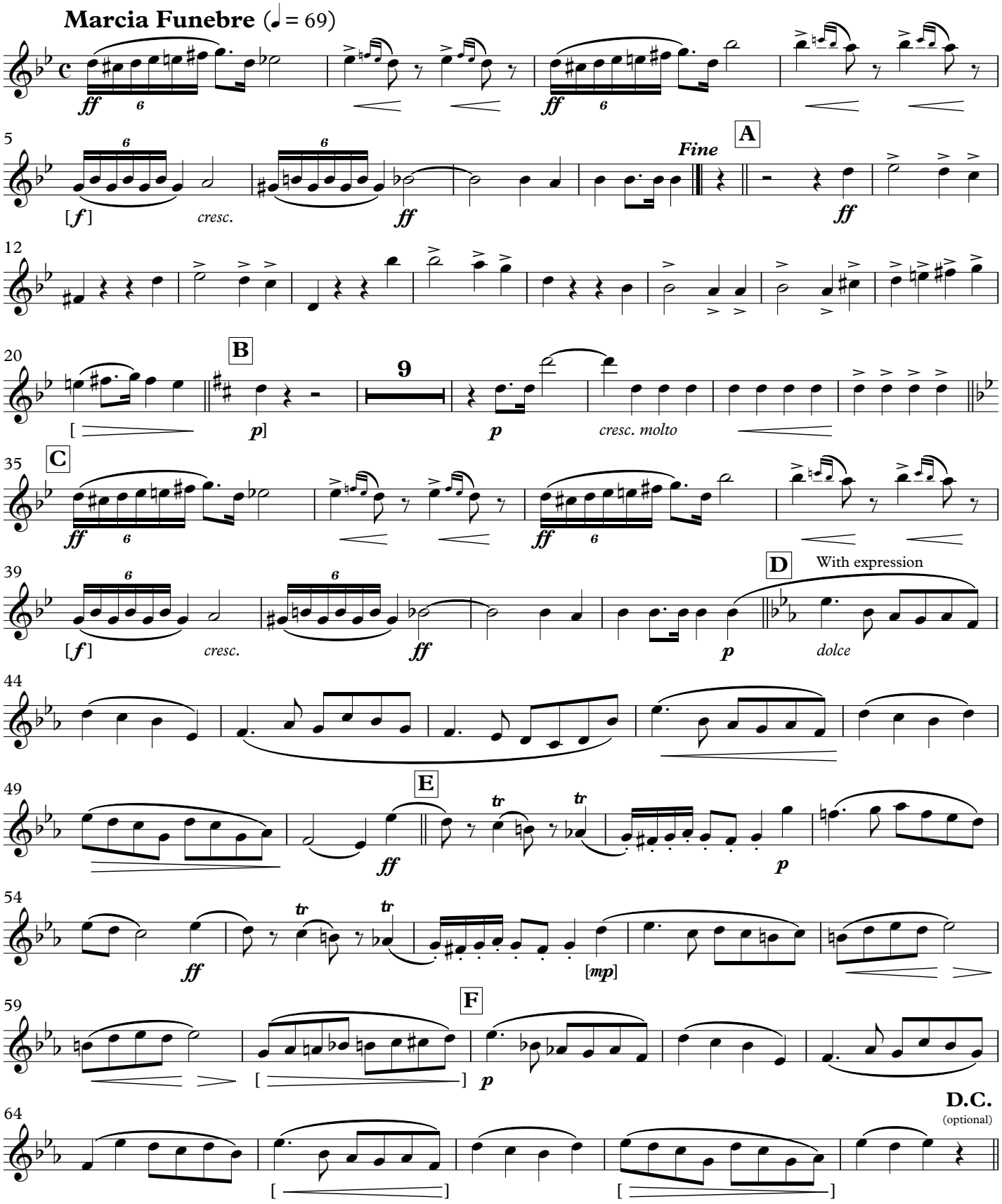
THE GOLDEN STAR

(1919)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

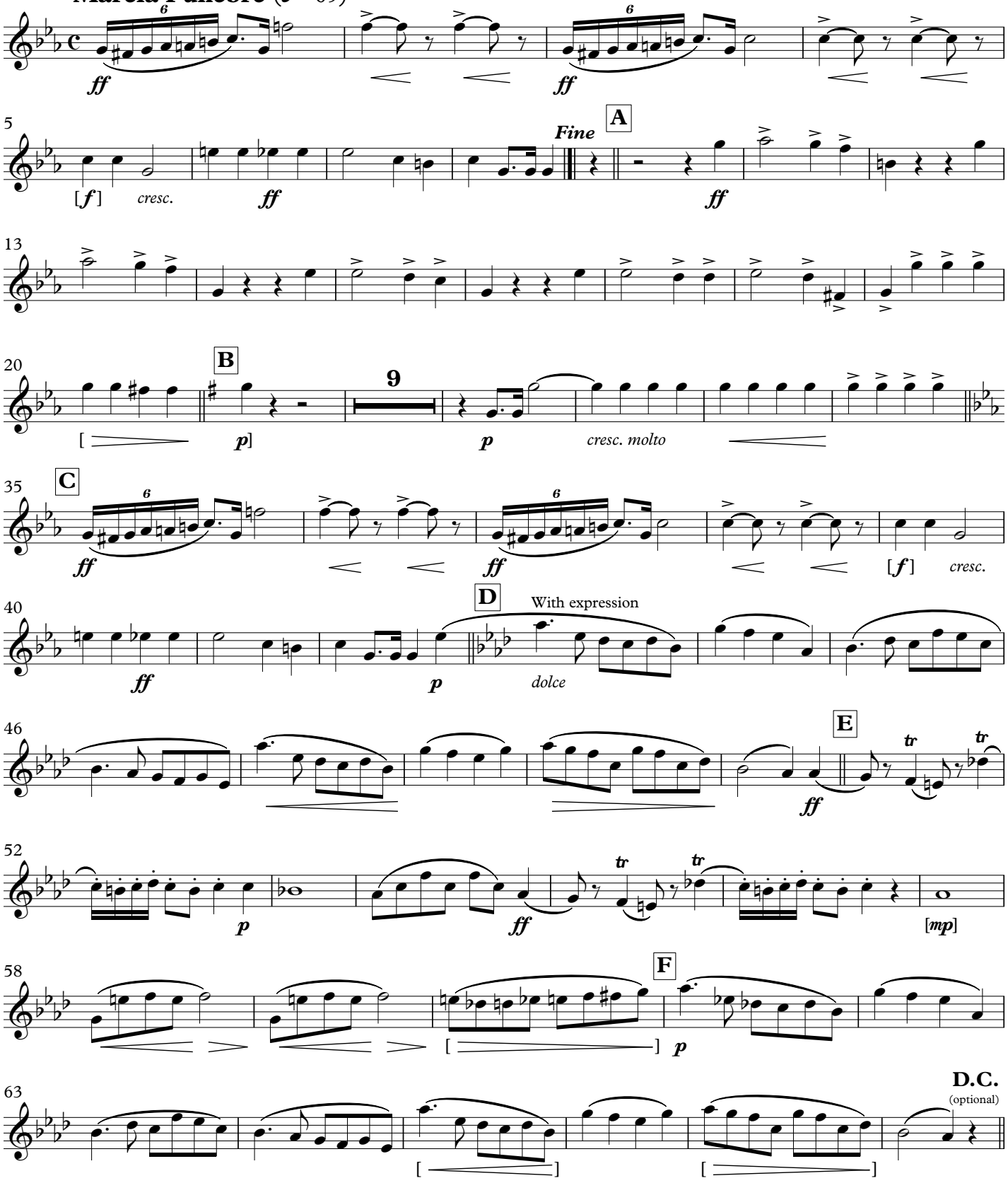
THE GOLDEN STAR

(1919)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

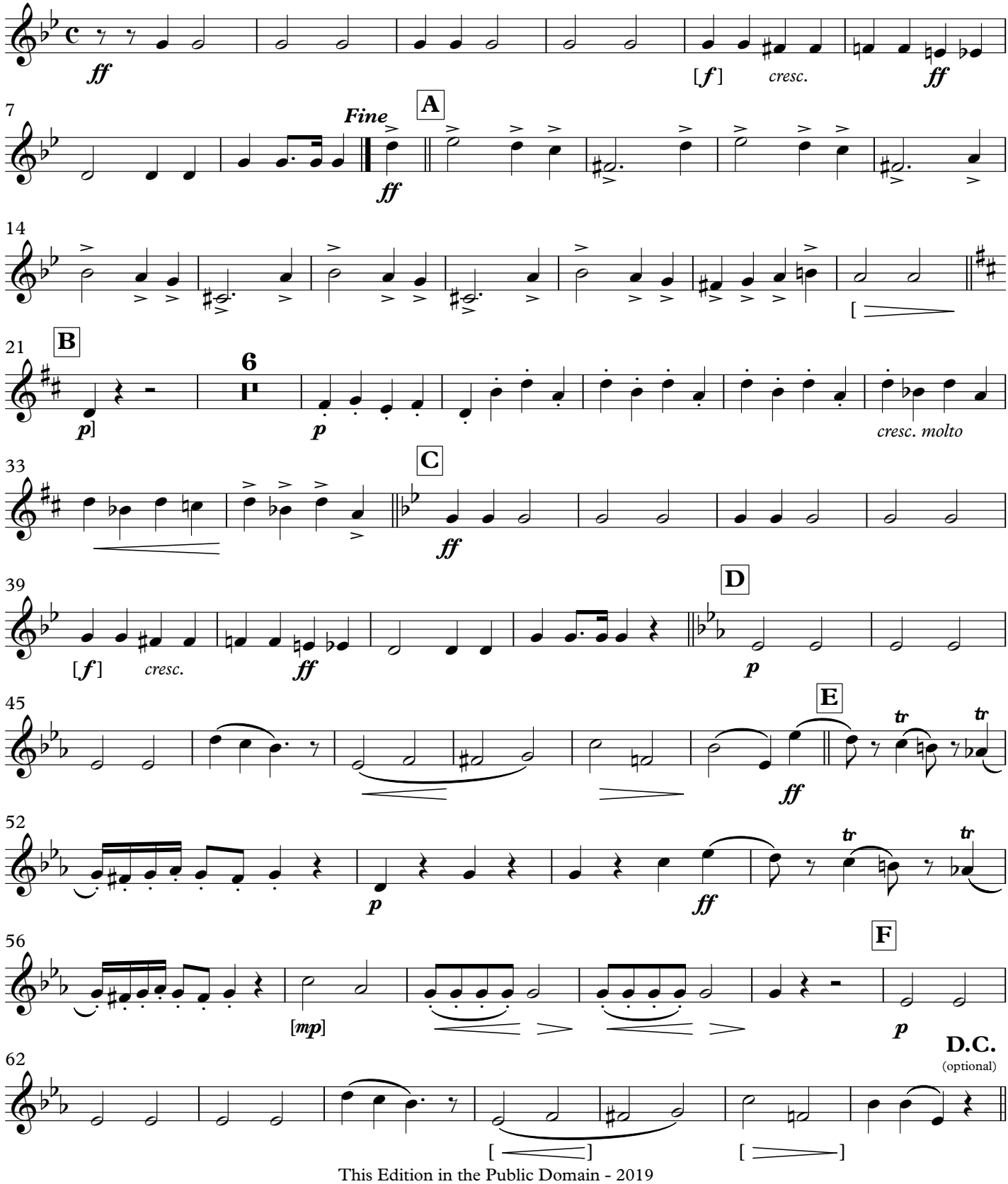
THE GOLDEN STAR

(1919)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

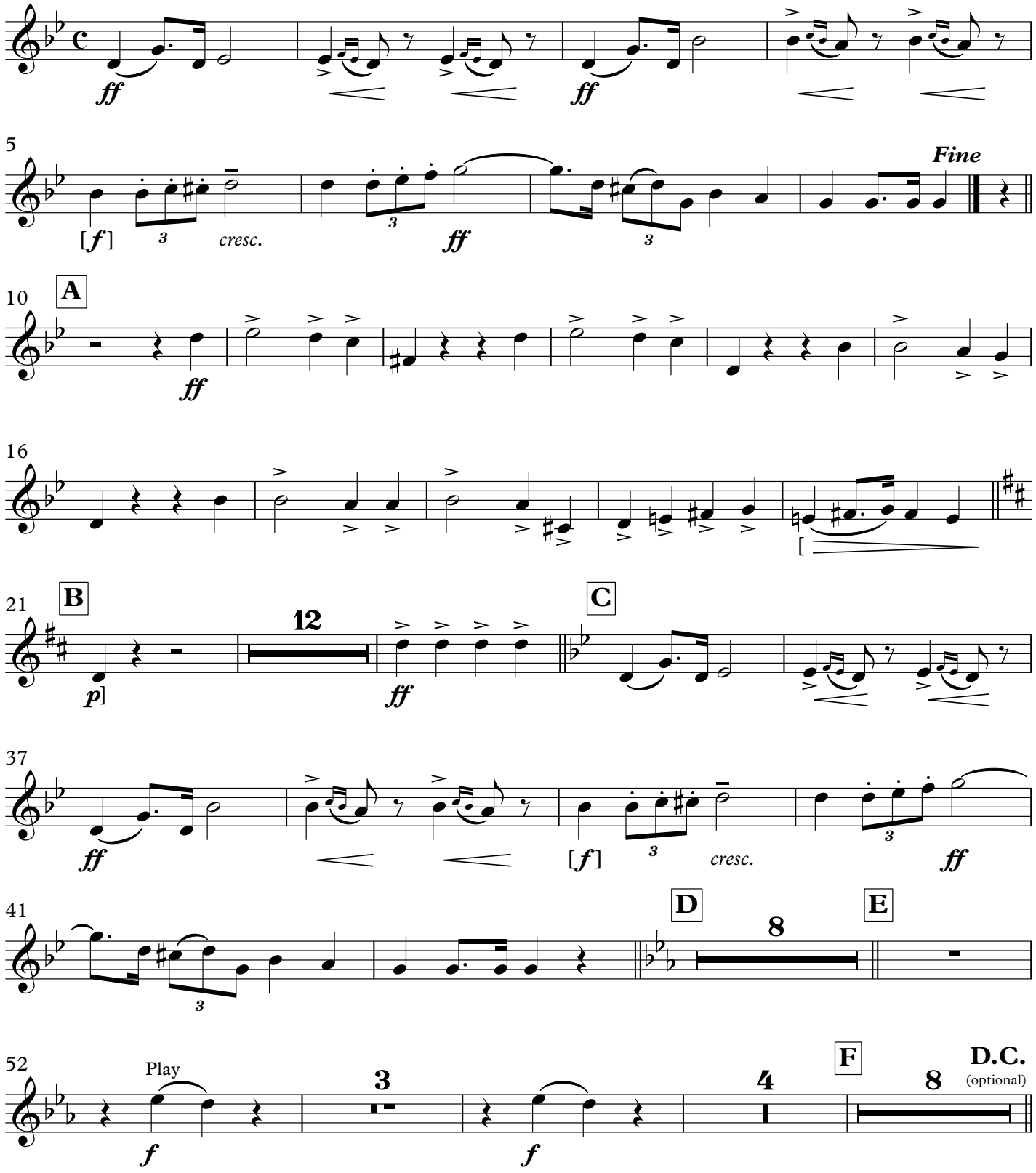
THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

Marcia Funebre (♩ = 69)



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March

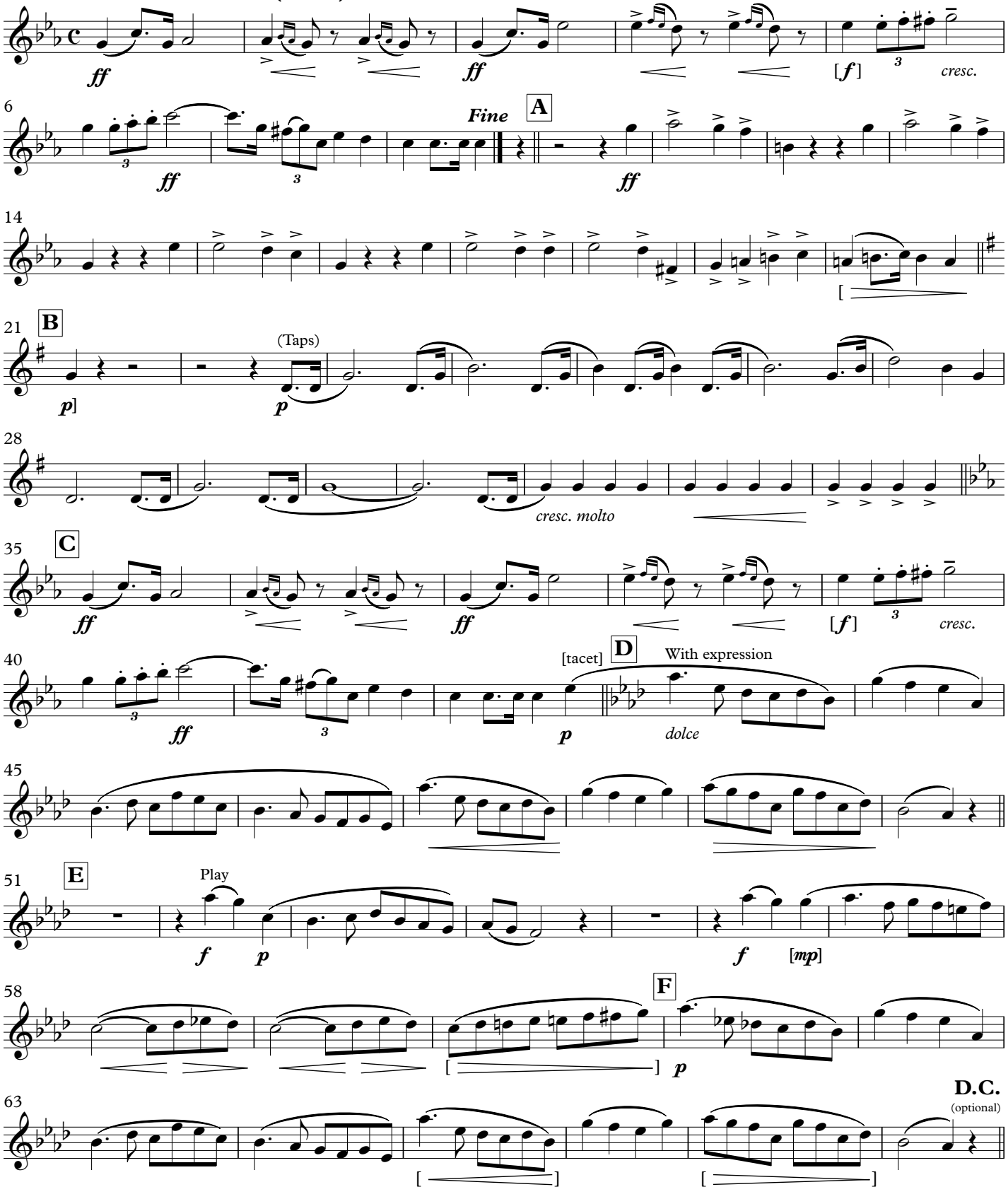
THE GOLDEN STAR

(1919)

Solo B♭ Cornet

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

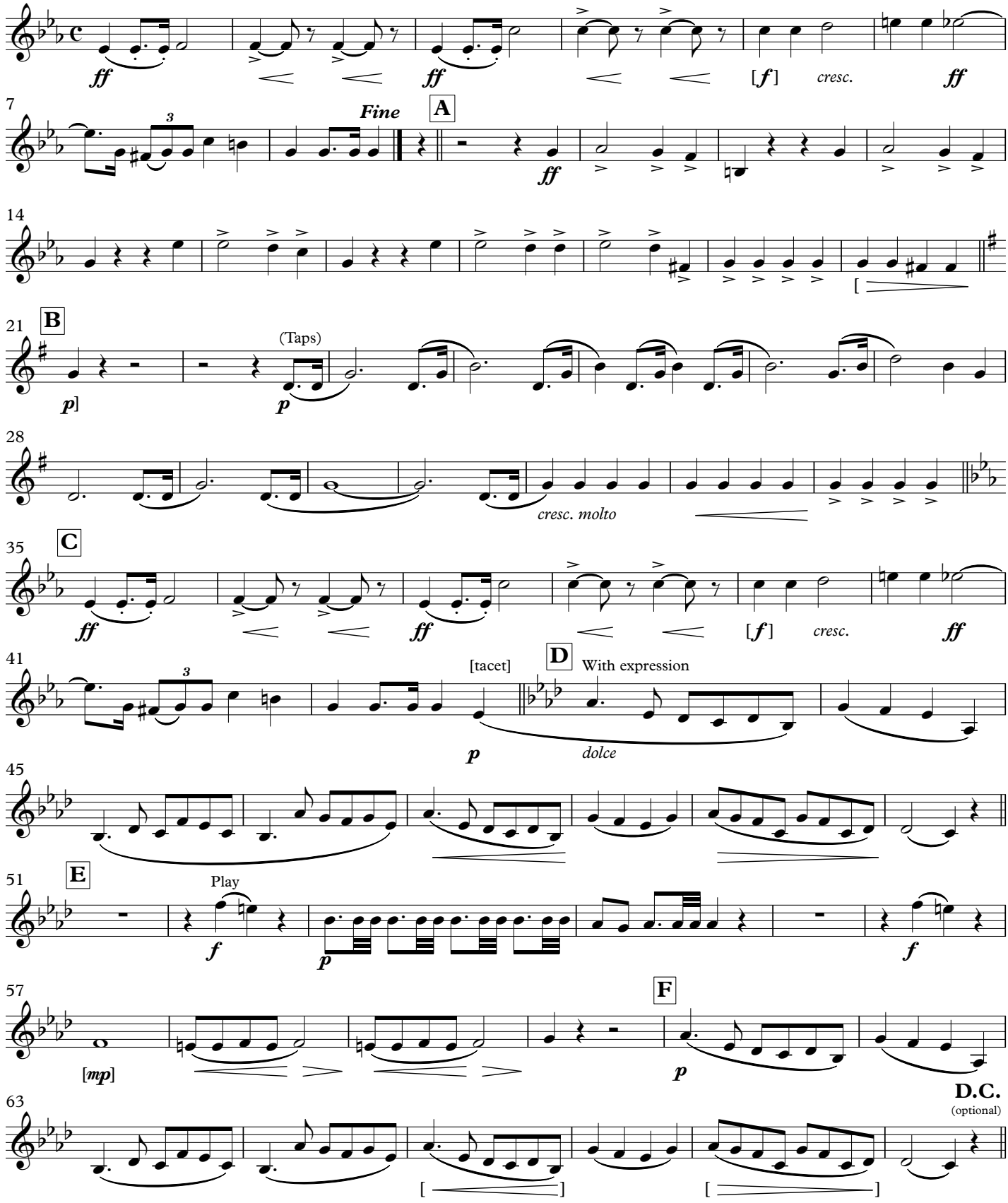
THE GOLDEN STAR

(1919)

1st B♭ Cornet

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

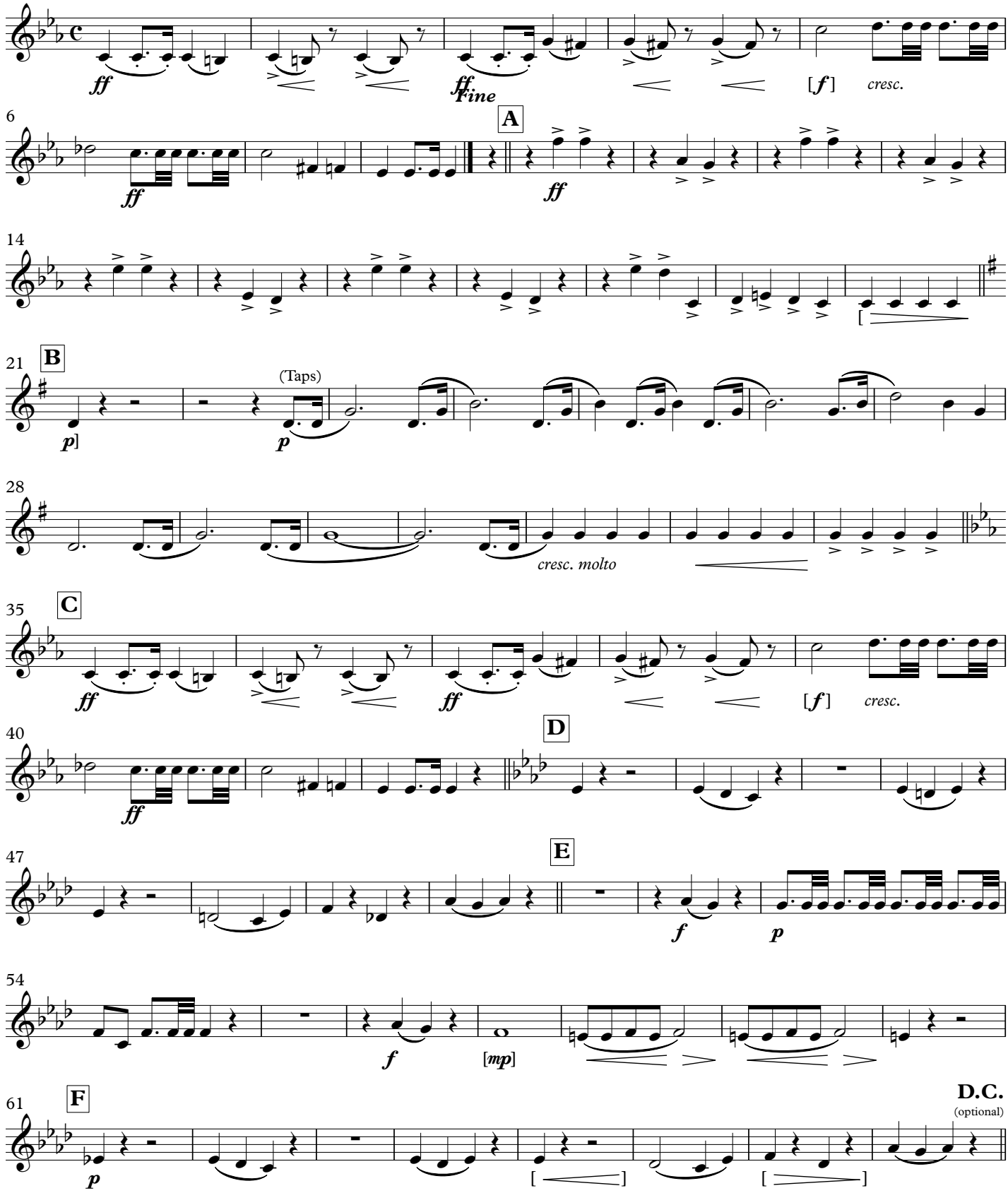
THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

2nd B♭ Cornet

Marcia Funebre (♩ = 69)



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March

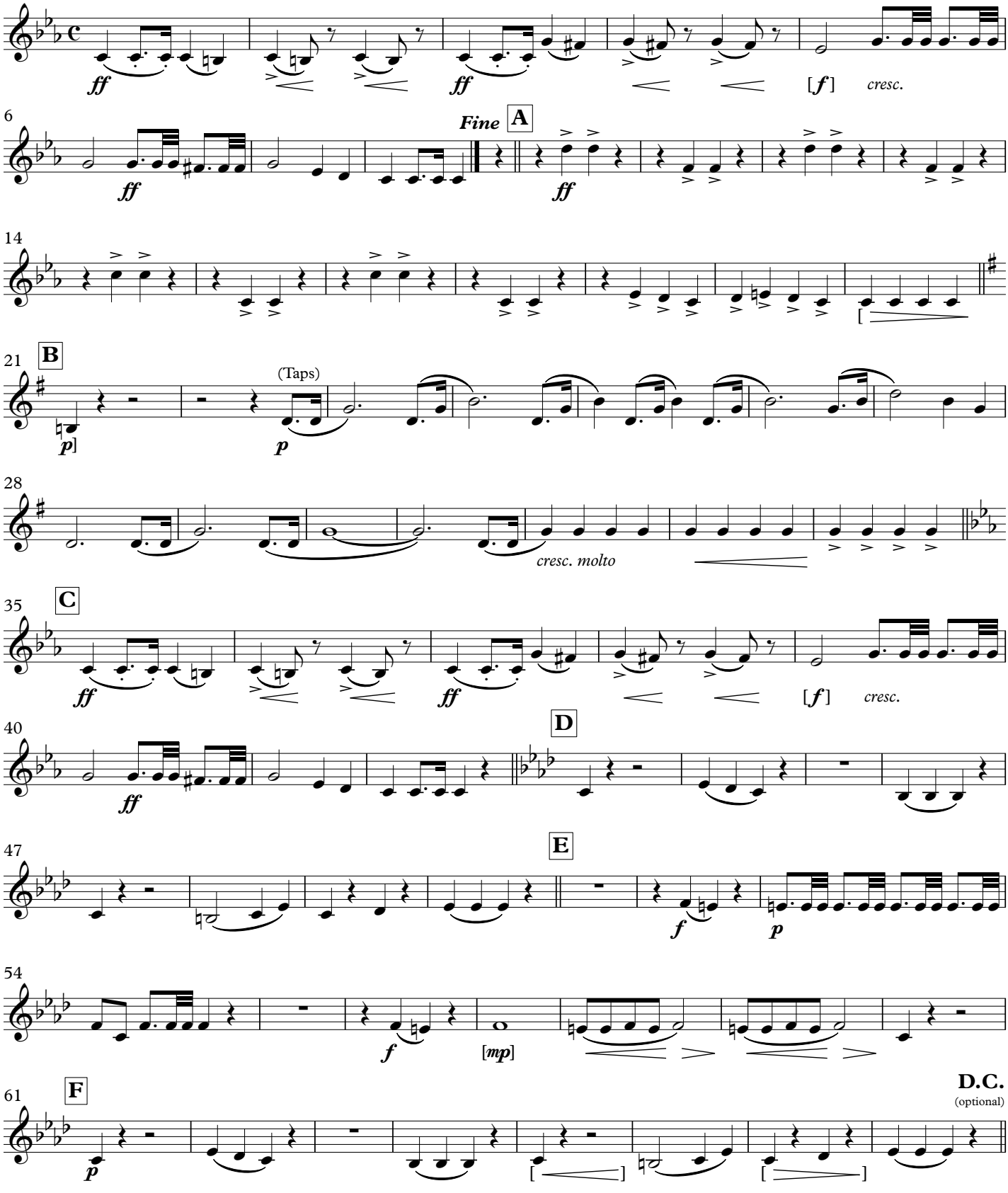
THE GOLDEN STAR

(1919)

3rd B♭ Cornet

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

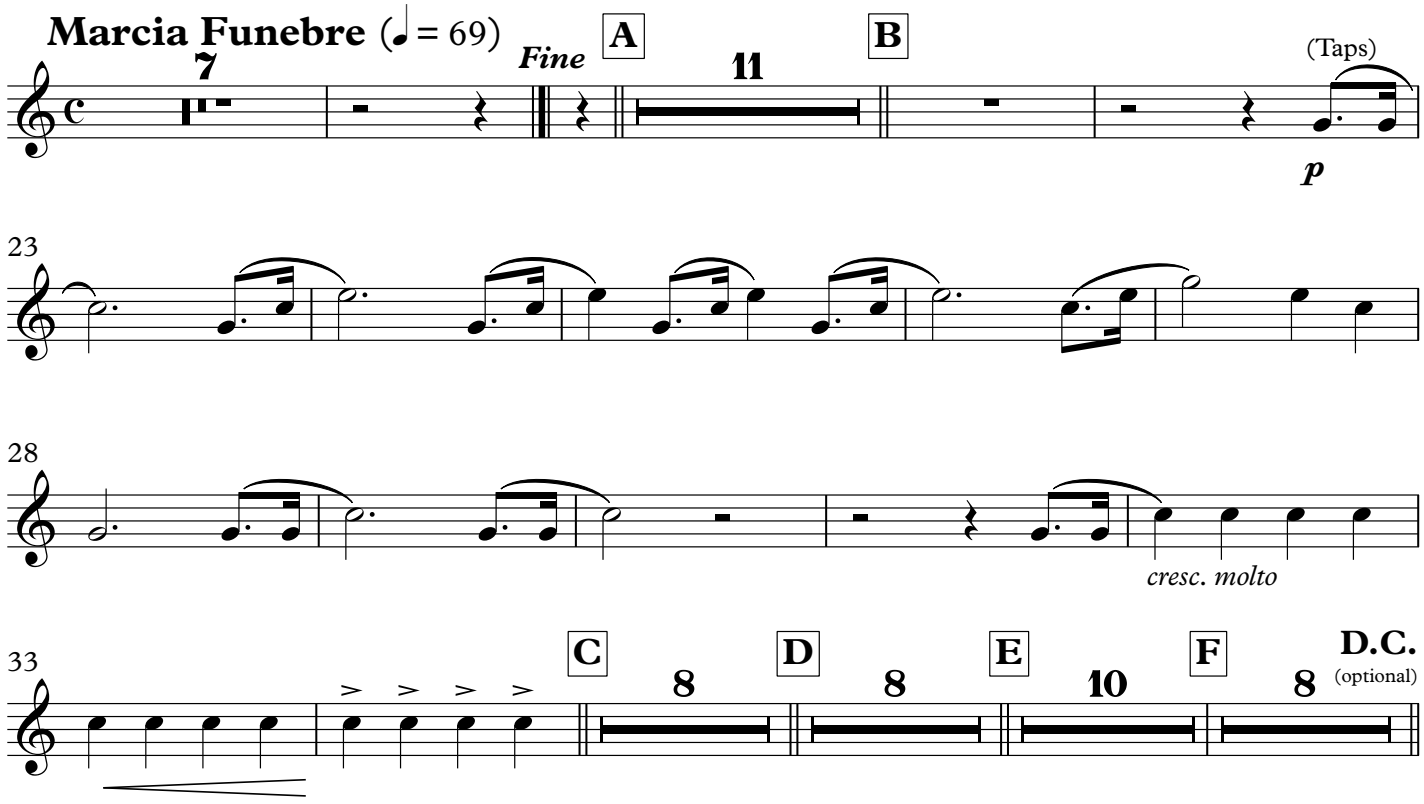
THE GOLDEN STAR

(1919)

Regimental F Trumpet

[optional]

JOHN PHILIP SOUSA



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March

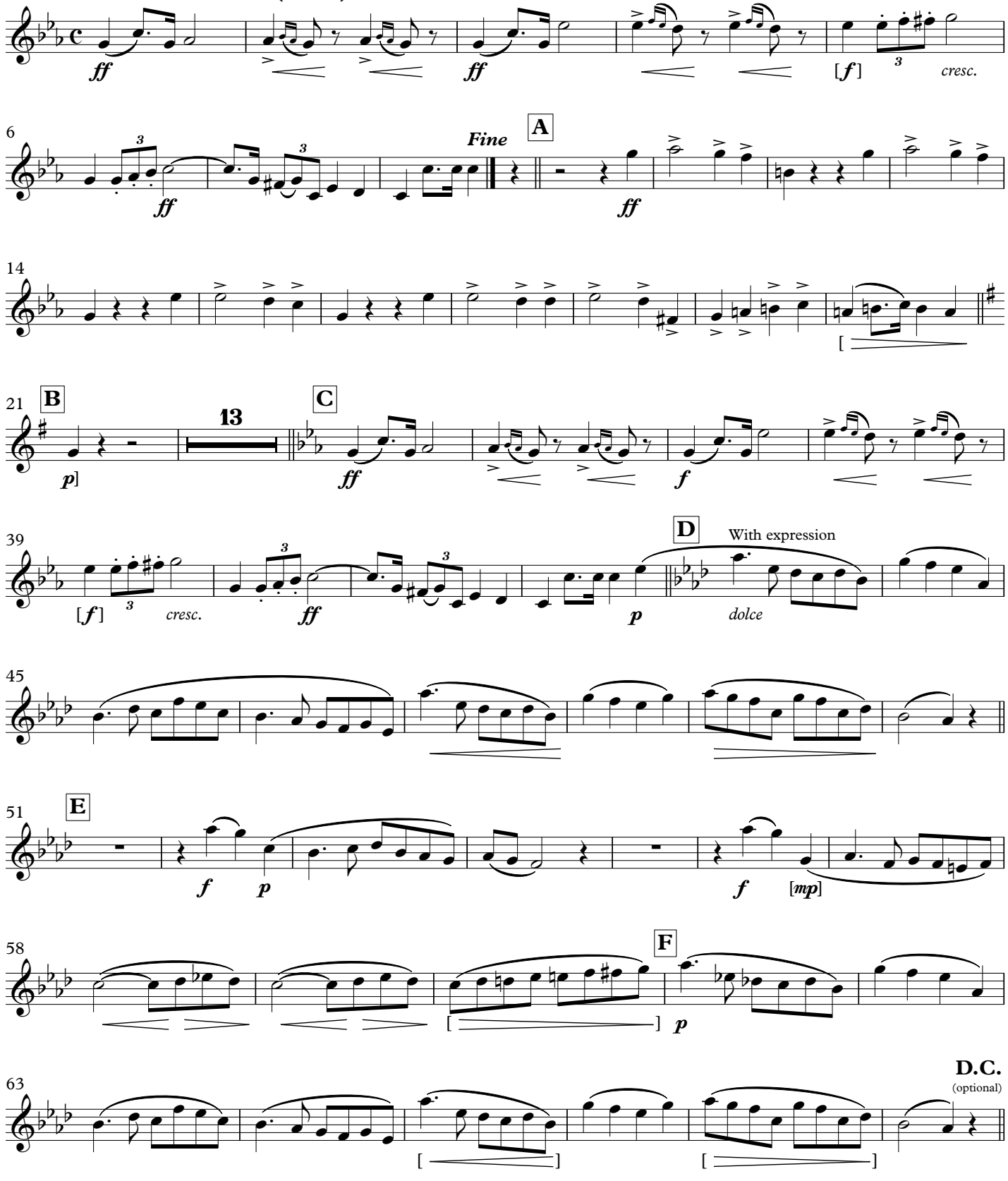
THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

B♭ Fluegelhorn
[optional]

Marcia Funebre (♩ = 69)



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March

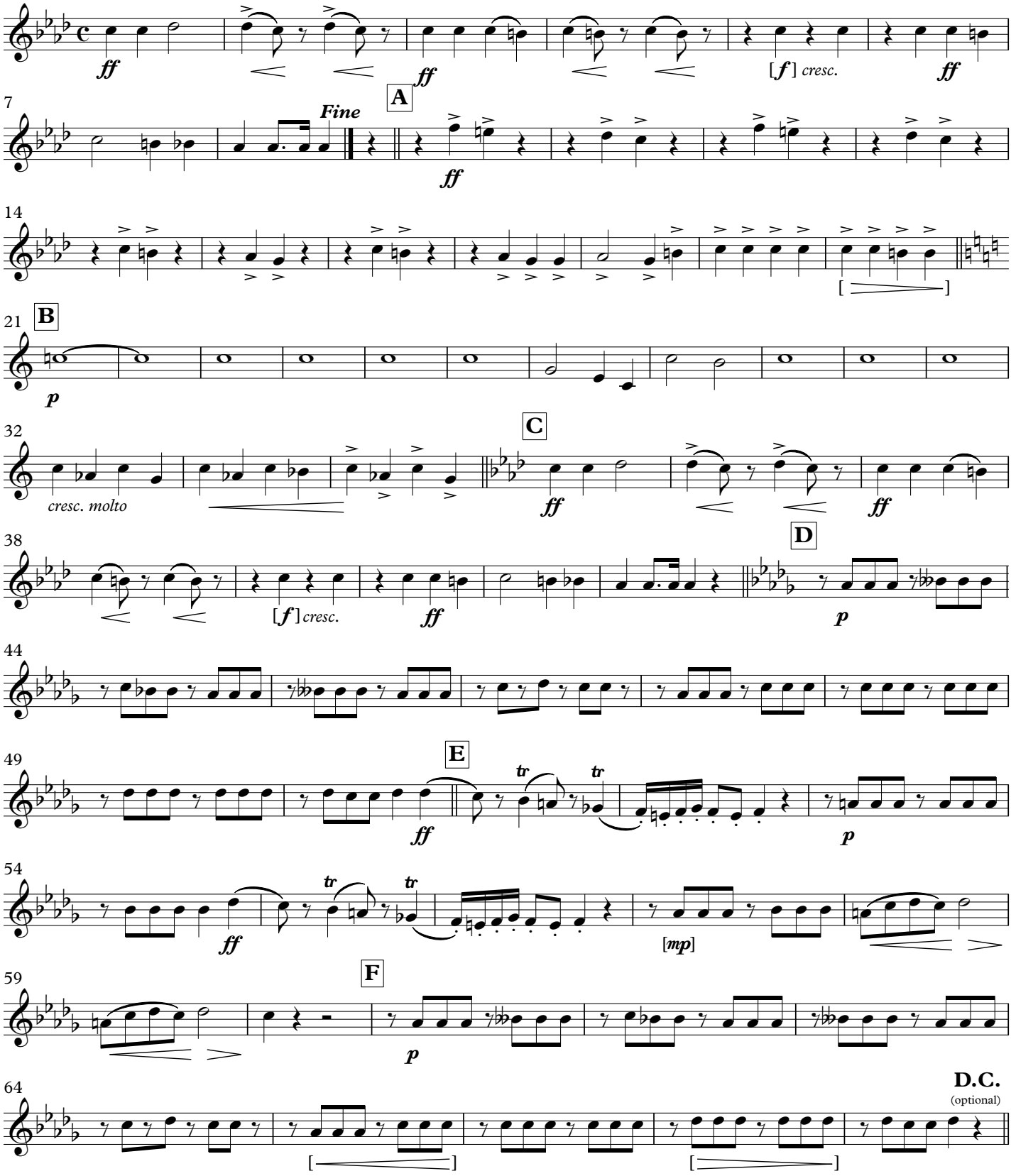
THE GOLDEN STAR

(1919)

1st F Horn

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

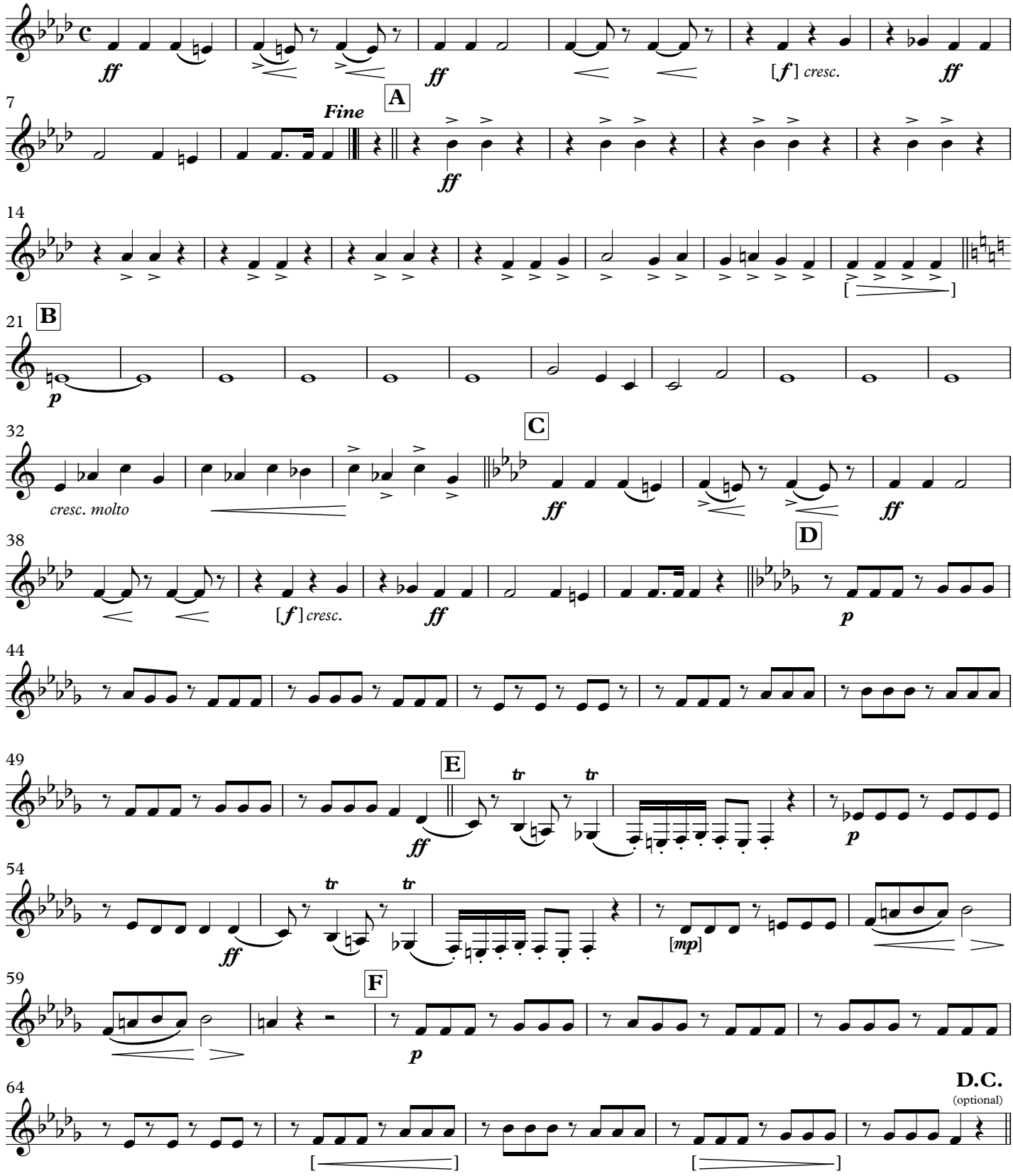
THE GOLDEN STAR

(1919)

2nd F Horn

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

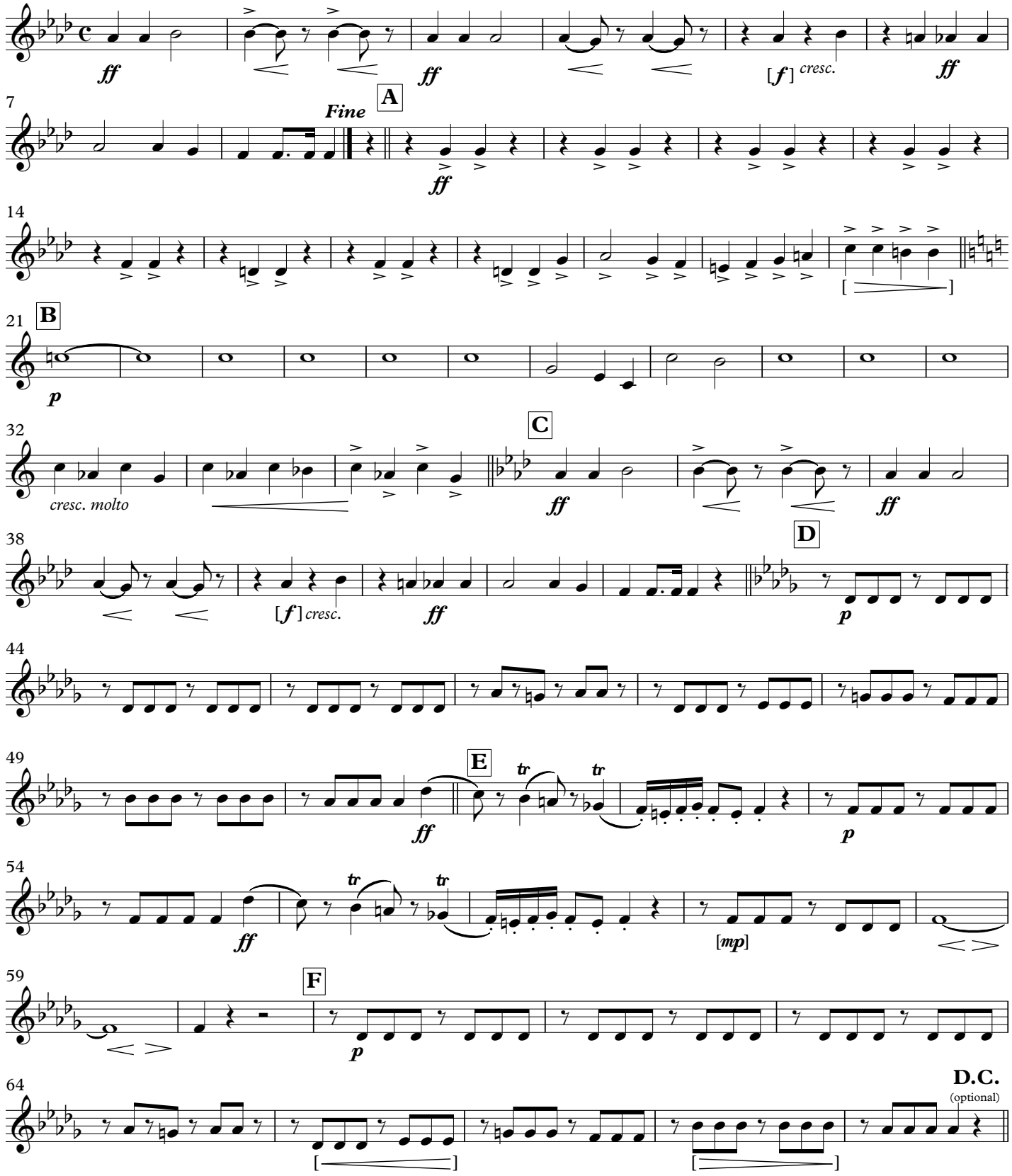
THE GOLDEN STAR

(1919)

3rd F Horn

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

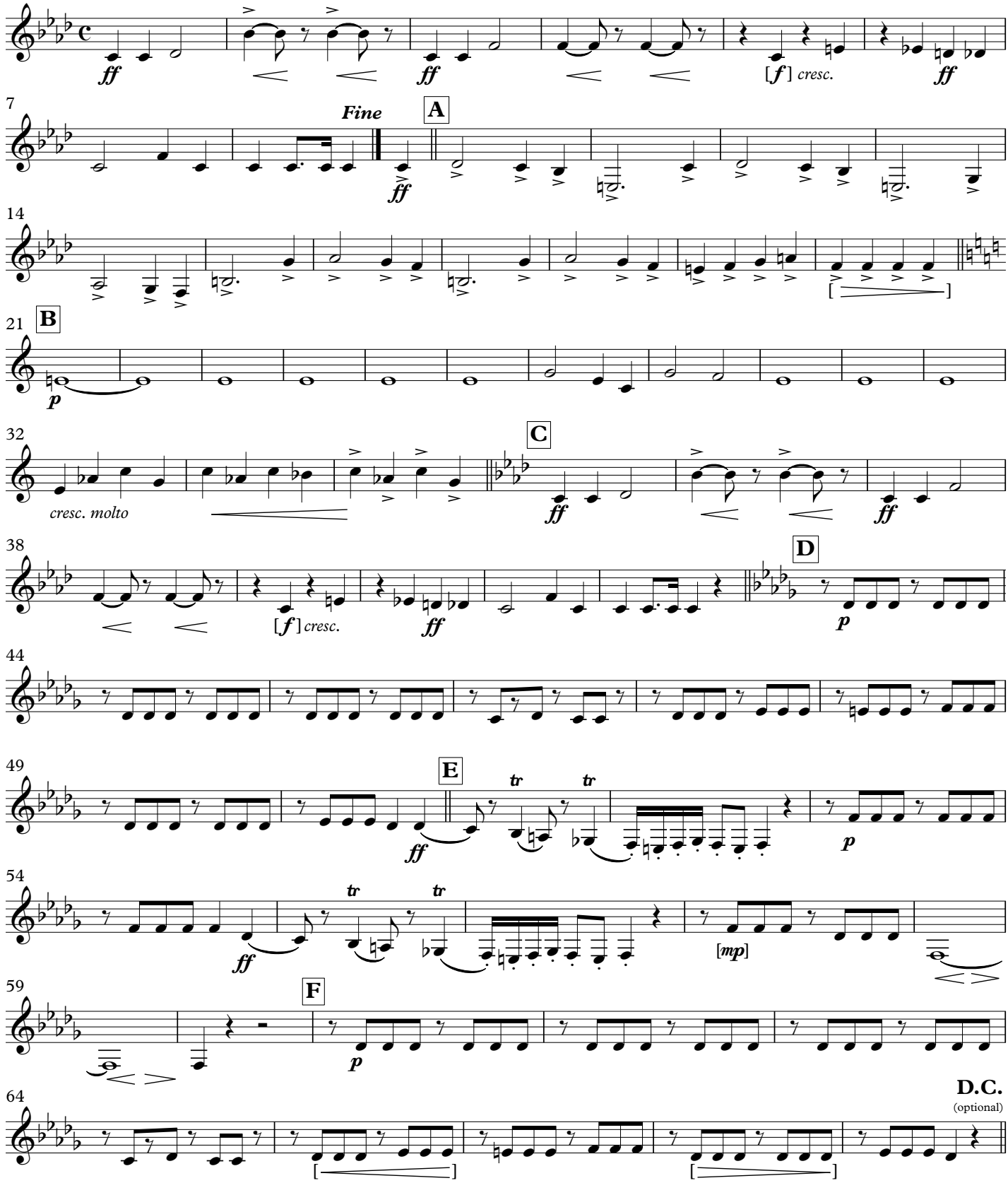
THE GOLDEN STAR

(1919)

4th F Horn

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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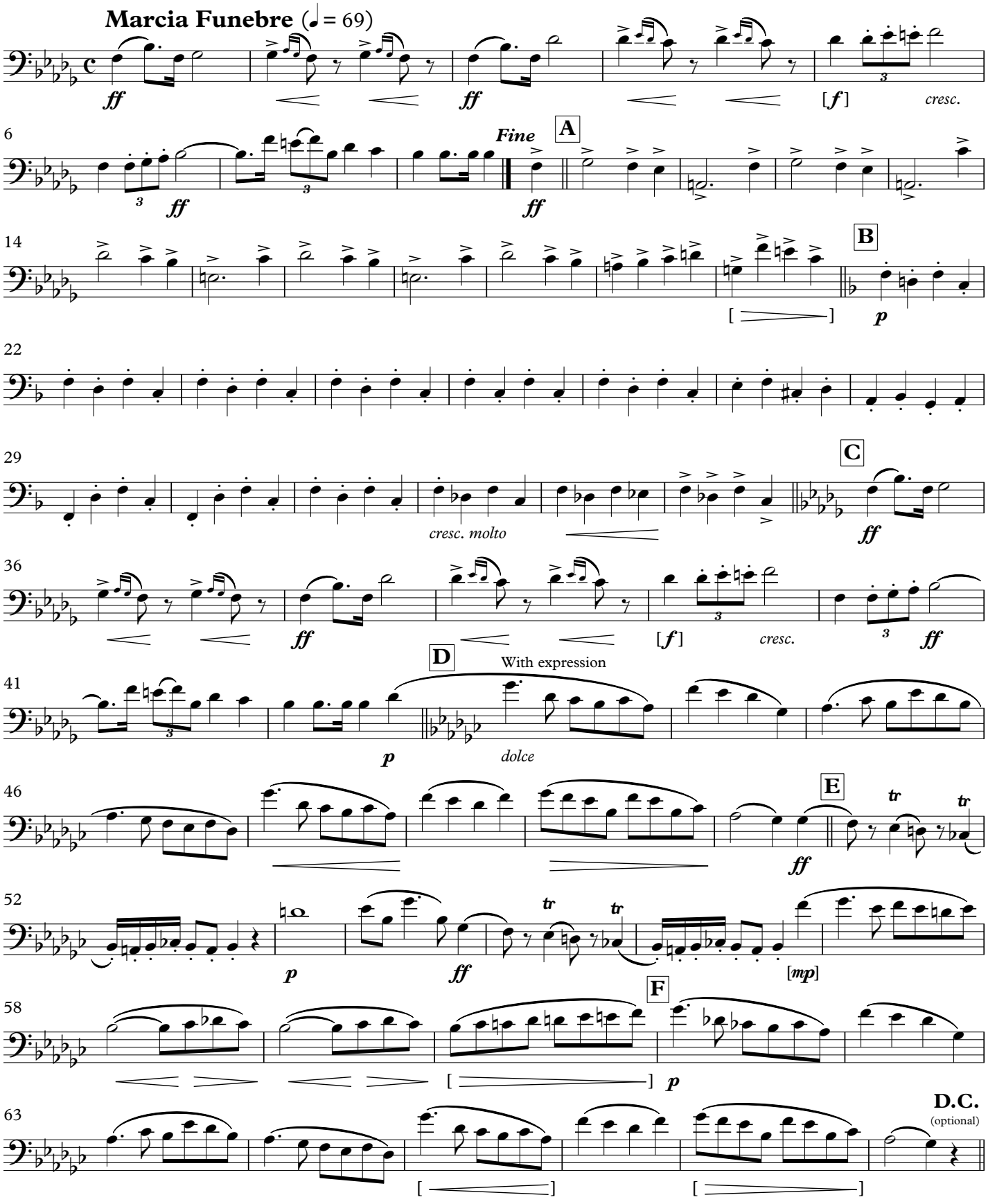
March

THE GOLDEN STAR

(1919)

Euphonium

JOHN PHILIP SOUSA



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March

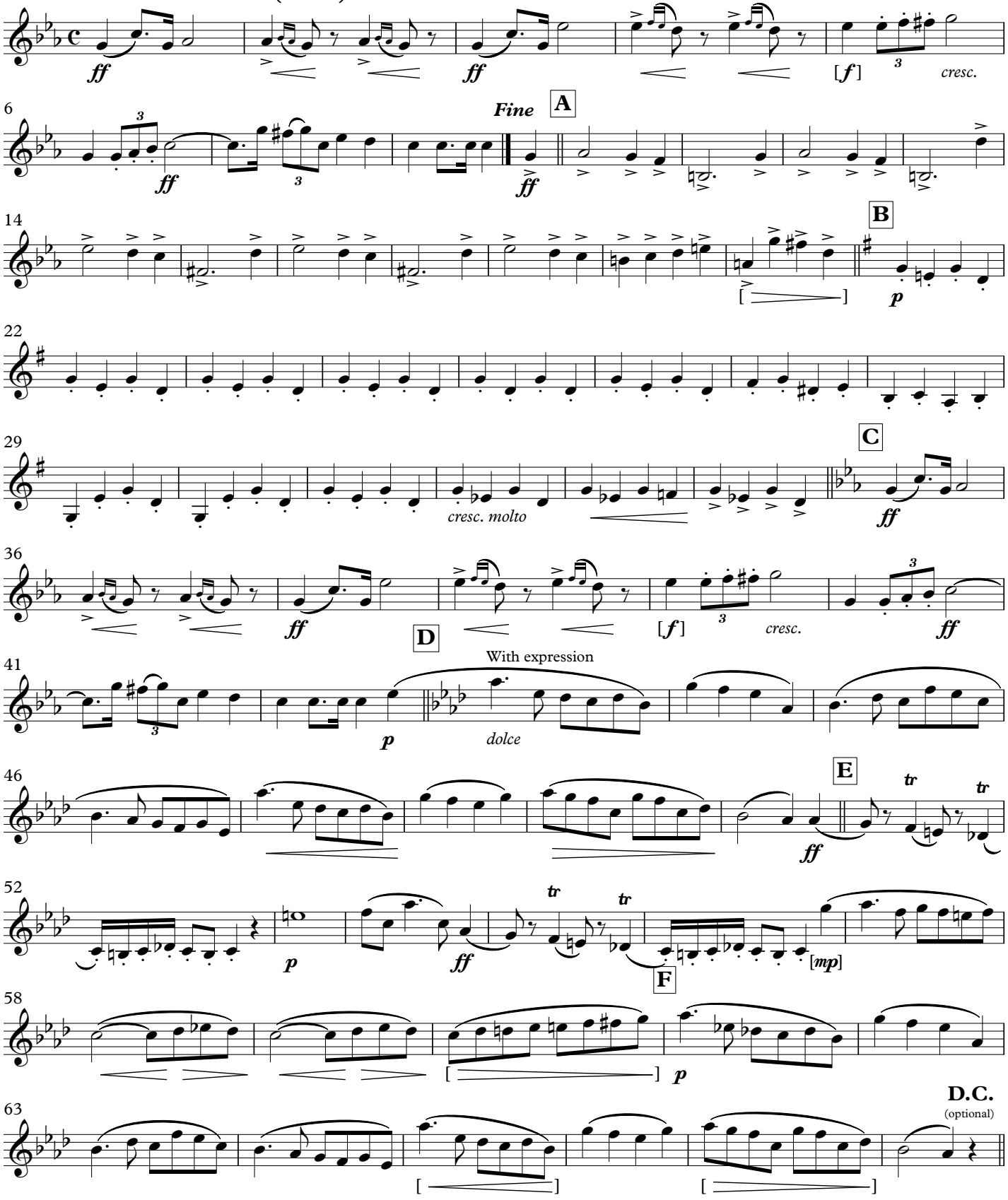
THE GOLDEN STAR

(1919)

Euphonium, T.C.

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

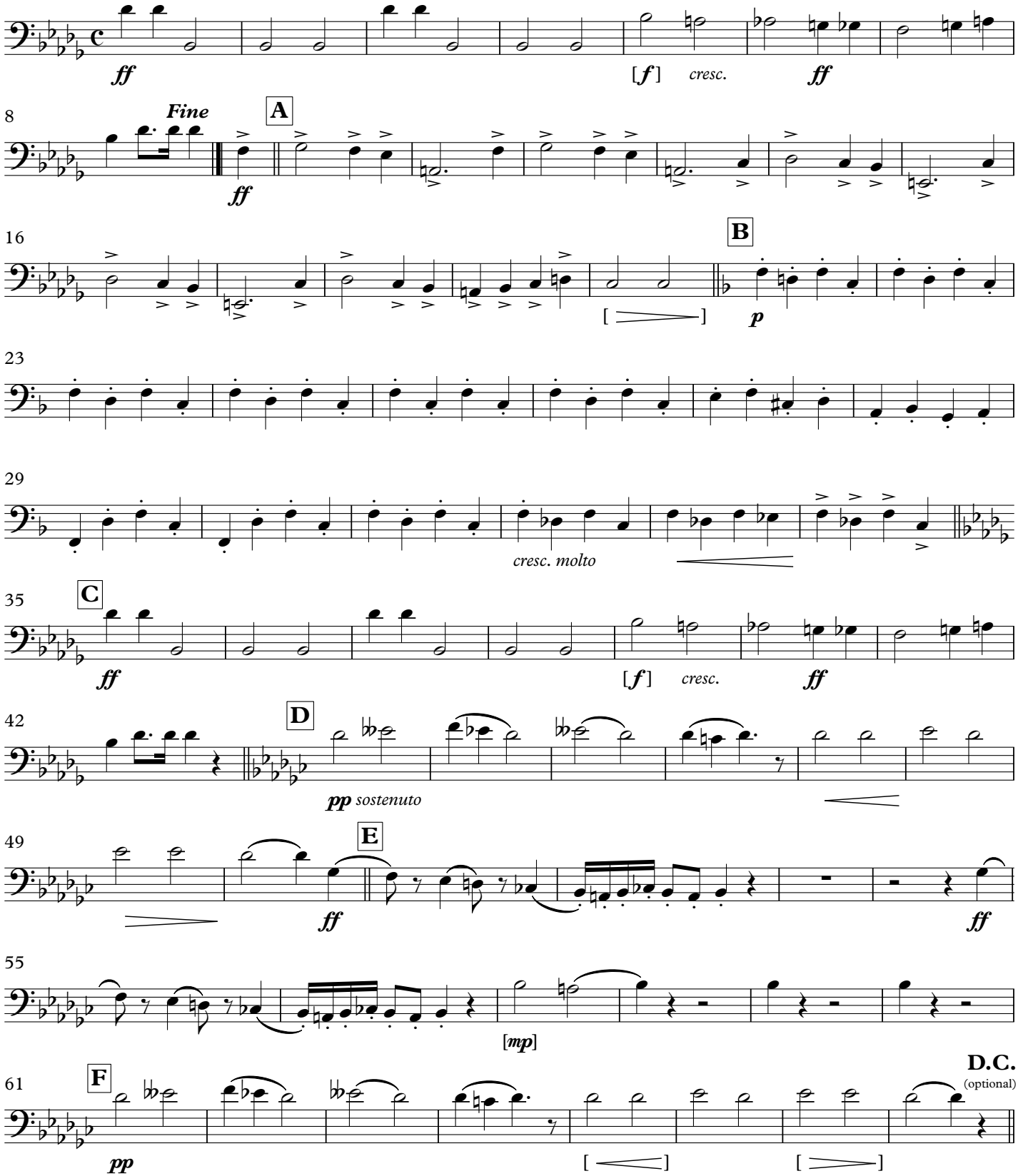
THE GOLDEN STAR

(1919)

1st Trombone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

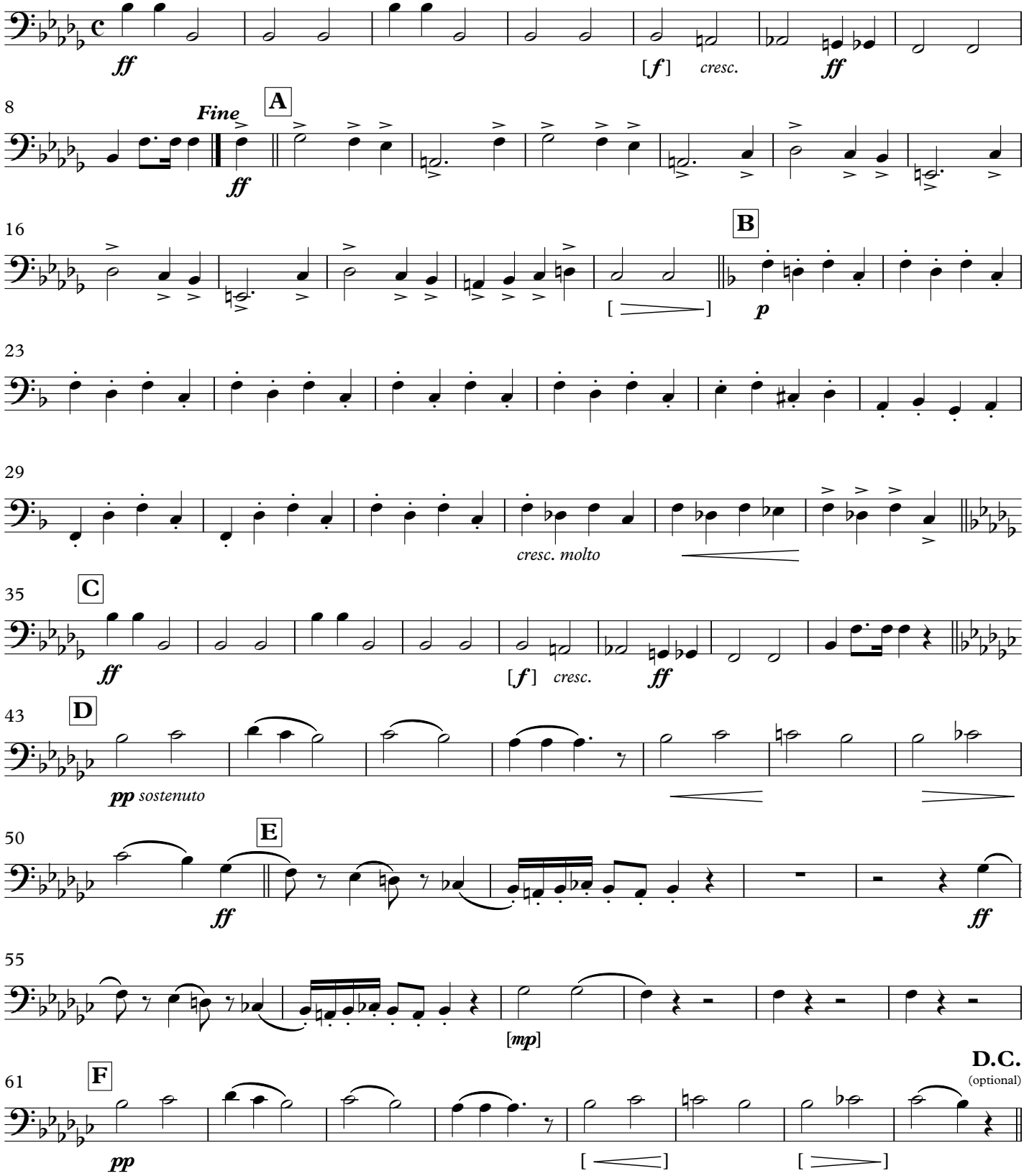
THE GOLDEN STAR

(1919)

2nd Trombone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

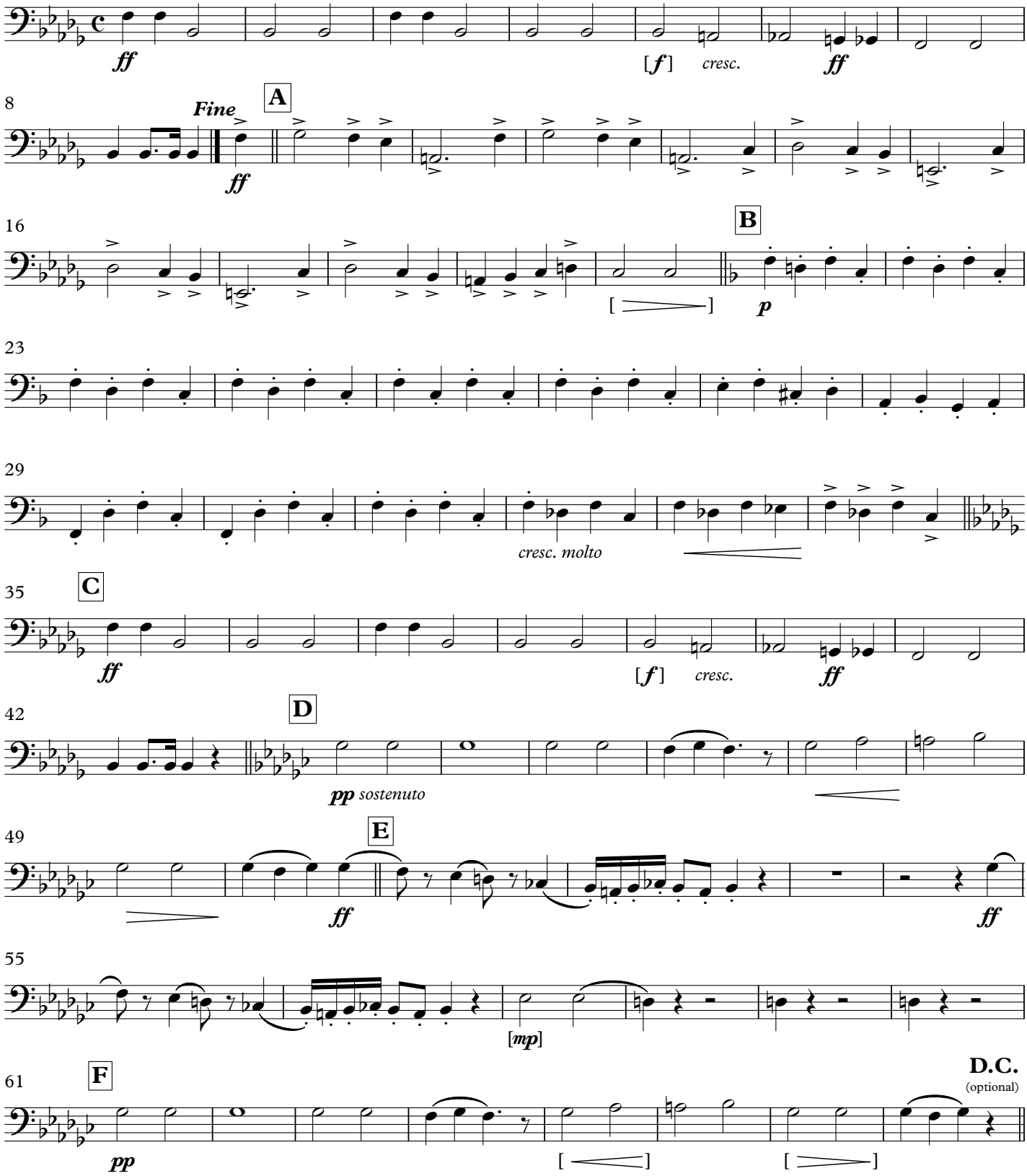
THE GOLDEN STAR

(1919)

3rd Trombone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

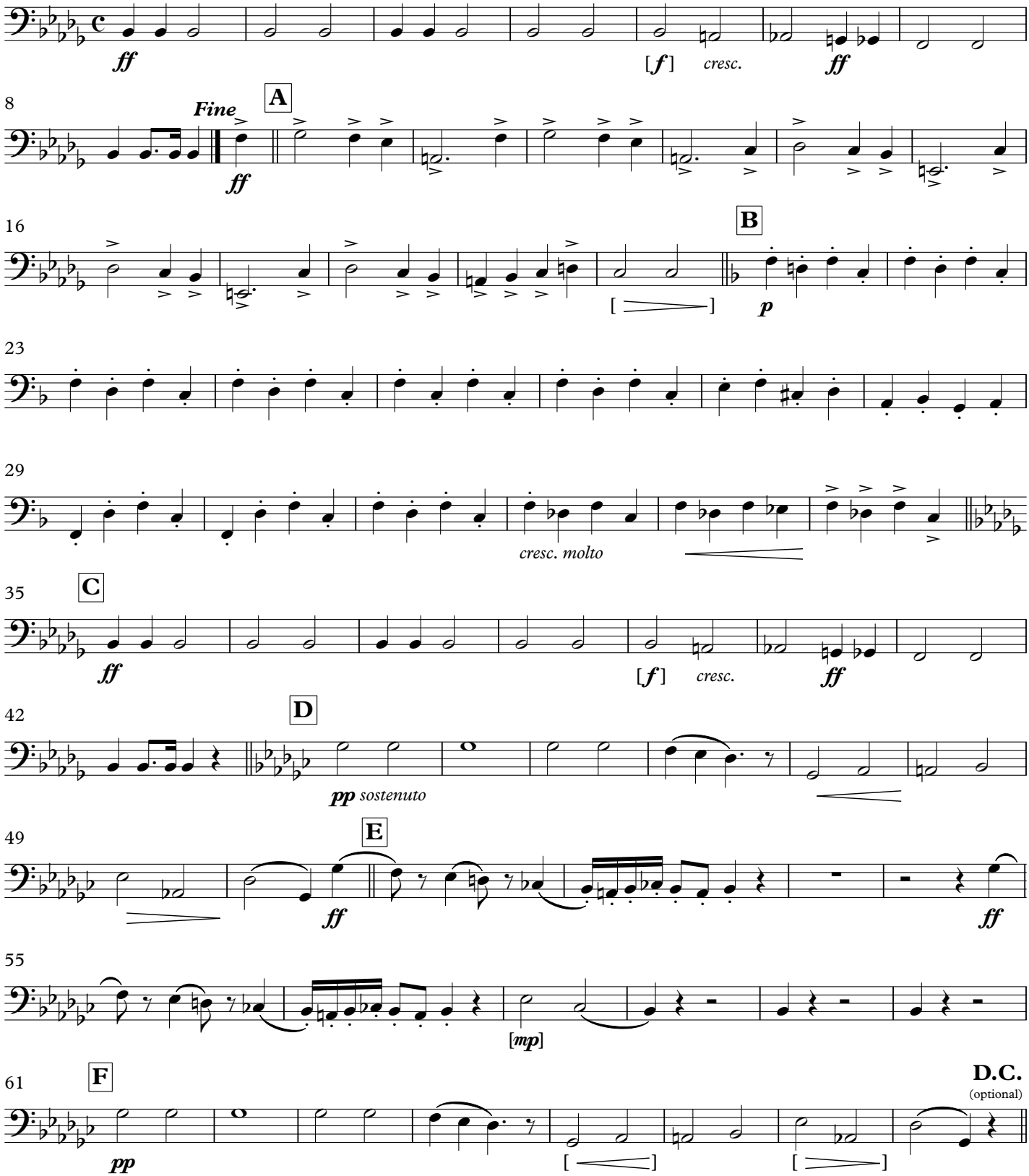
THE GOLDEN STAR

(1919)

4th Trombone

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

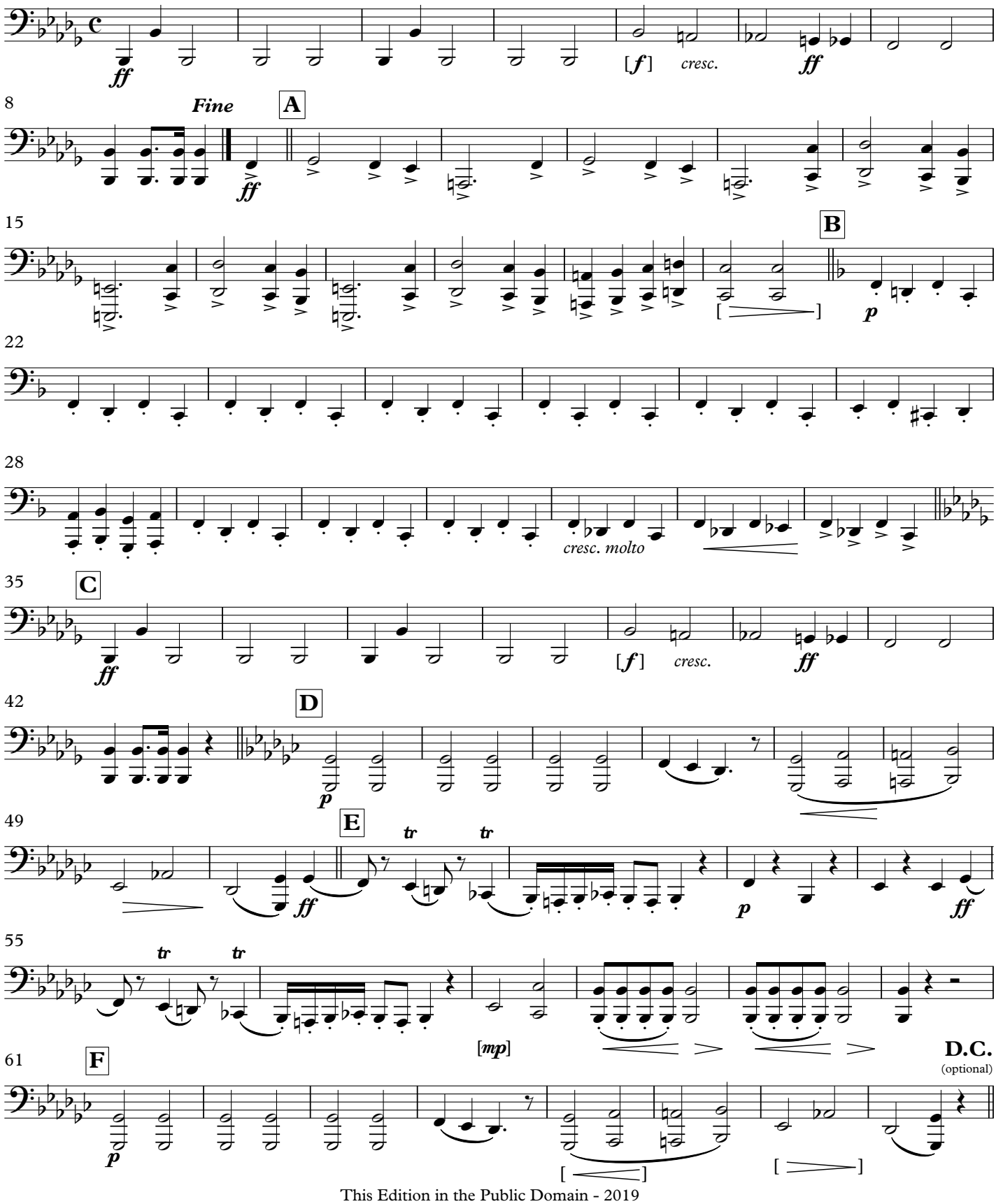
THE GOLDEN STAR

(1919)

Tuba

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)



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March

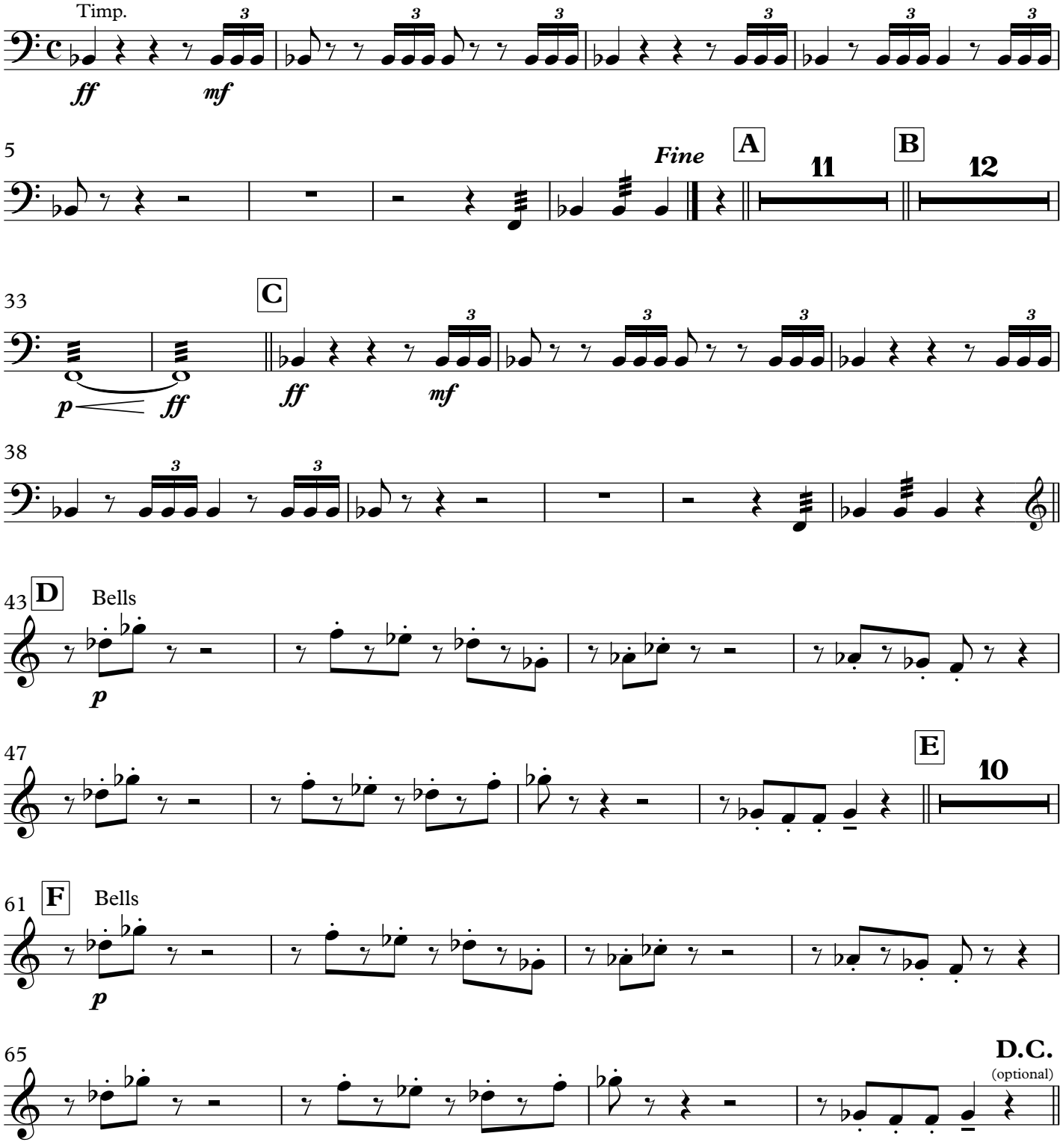
THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

Timpani
Bells

Marcia Funebre (♩ = 69)



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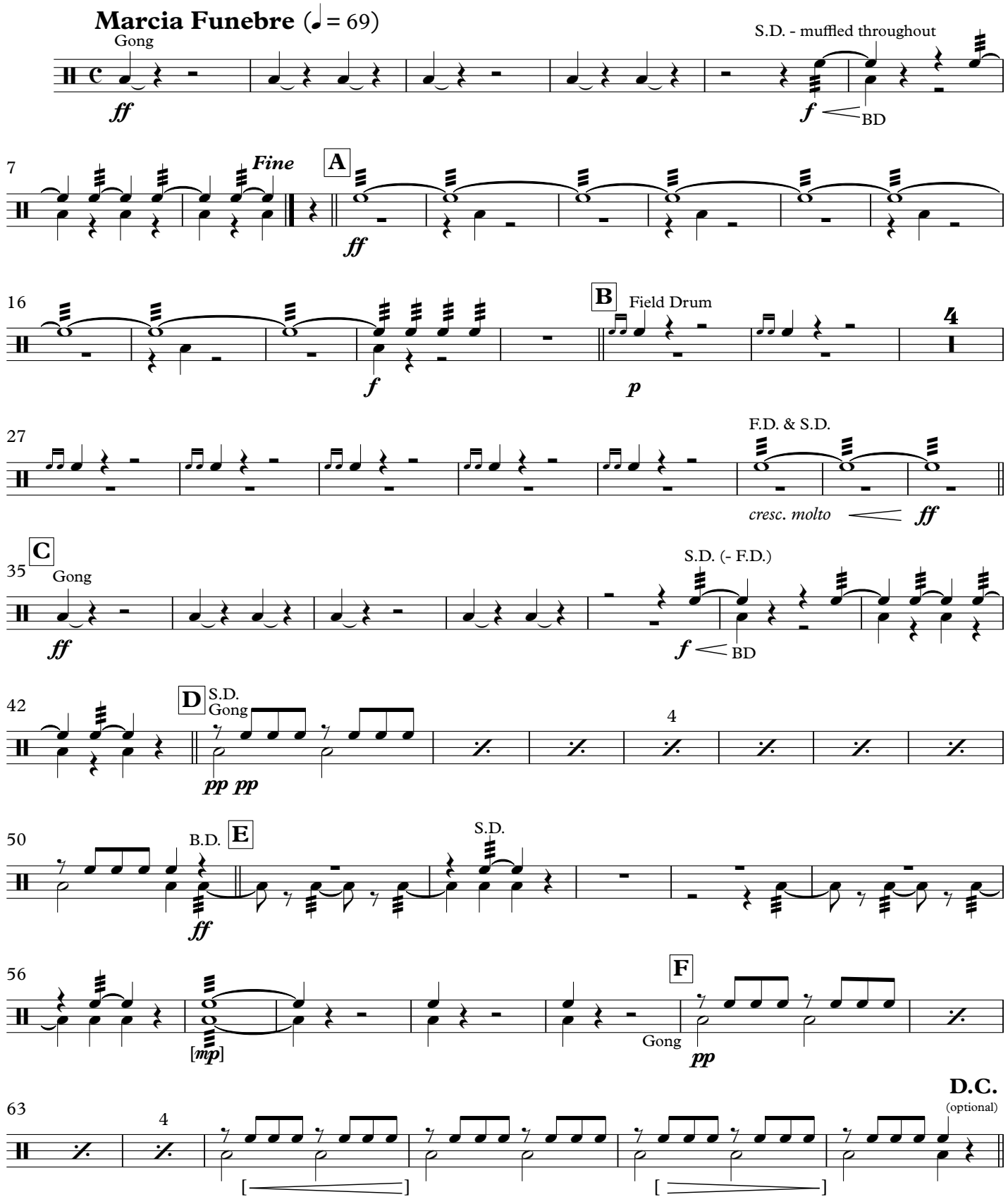
March

THE GOLDEN STAR

(1919)

Drums & Gong

JOHN PHILIP SOUSA



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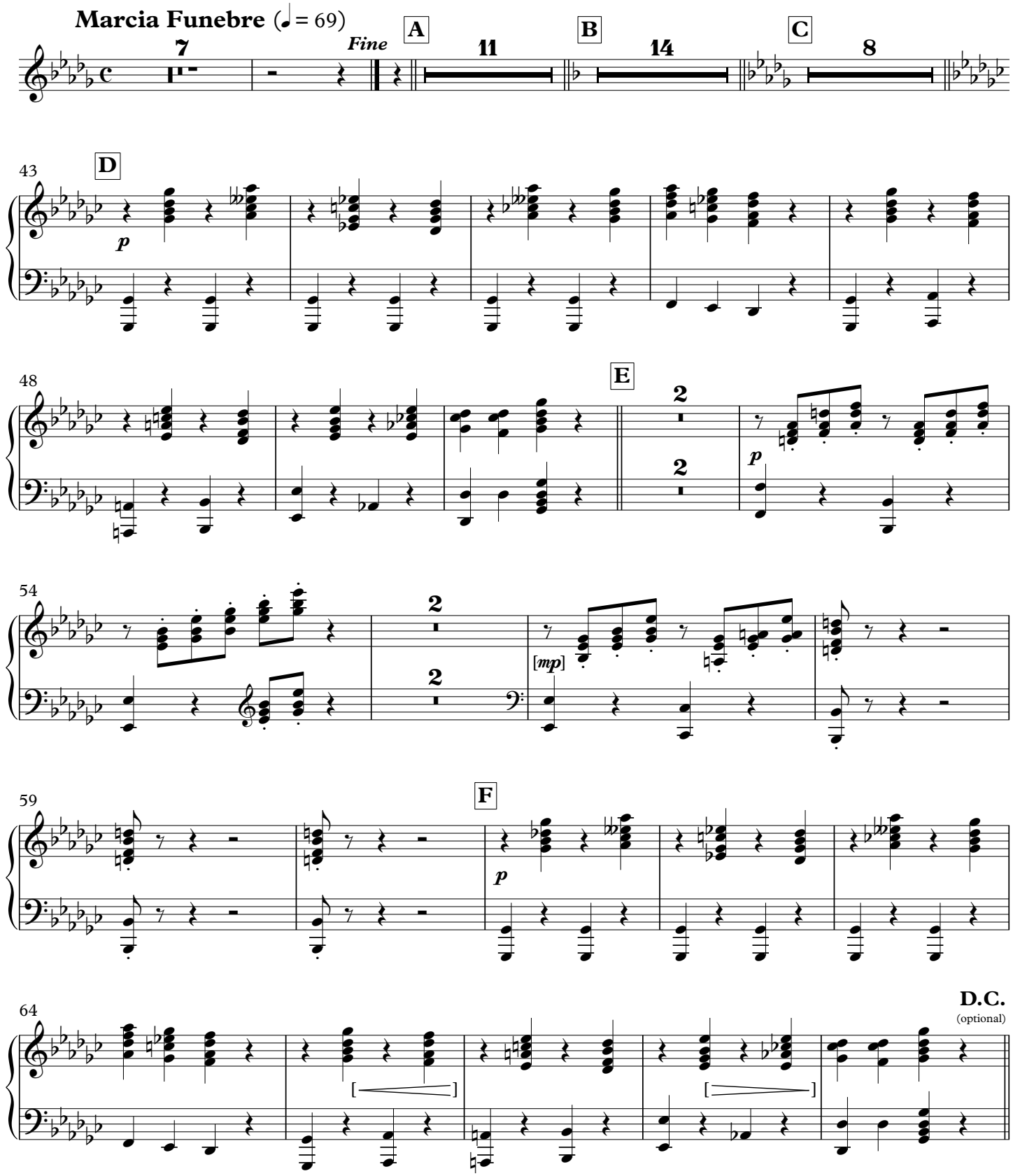
March

THE GOLDEN STAR

(1919)

Harp

JOHN PHILIP SOUSA



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