The Complete Marches of

John Philip Sousa

Vol. 5 No. 91

Comrades of the Legion

March

(1920)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Comrades of the Legion" (1920)

Immediately after World War I, Sousa was besieged by such a flood of requests for new marches that he could scarcely have fulfilled them all. One, however, took top priority—a solicitation from the executive staff of the newly formed American Legion. The request was filled promptly. Sousa was enthusiastic about the American Legion because it promoted 100 percent Americanism and because it was a veteran's group. Little could have appealed to him more. On the first piano manuscript was this notation:

> To the American Legion
> Comrades of the Legion

The title was changed on a later manuscript:

> To my comrades of the American Legion
> The American Legion March

When the published version appeared, the original title was used. By the time it was printed and distributed, Sousa was an honorary member of five different Legion posts. A recording of the new march was made by the Sousa Band, and half a million copies were sold in advance of the actual pressing. The sale was no doubt helped along because the composition was one of the featured numbers of the 1920 Sousa Band tour.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 46. Used by permission.

Editorial Notes

Throughout Sousa's career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of "The Complete Marches of John Philip Sousa" were staples in Sousa's regular concert repertoire and were included in the "Encore Books" used by the Sousa Band, which can be found online at https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa's special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

"The Complete Marches of John Philip Sousa" appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa's musicians or changes modeled on the customary practices of "The March King" in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa's marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and "The March King's" brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-8): This colorful introduction contains more interesting musical material than many of Sousa's shorter introductions. The capped notes should be played short and with good accent, and the marked *sf* notes played one notch above the rest. The percussion parts have been slightly edited to highlight these features, including the choked cymbal indications. The harp part is more prominent and independent in this march than most, especially in the trio, and should be included if possible.

First Strain (m. 8-25): The dynamic is traditionally dropped to *mezzo-forte* after the downbeat in m. 8 and immediately crescendos to *fortissimo* (the original *fortississimo* is a bit overboard). It is then very effective to come right back down to *mezzo-forte* for the bulk of the phrase and again to *fortissimo* for the second half of the strain. Articulations must be crisp throughout this strain for maximum effect, along with the indicated accents throughout that give the music its unique character. The repeat of the strain is performed exactly as before.

Second Strain (m. 25-42): Piccolo, E-flat clarinet, cornets/trumpets, trombones, and cymbals are tacet first time through, and clarinets play one octave lower than the original parts as indicated. All play at a *piano* dynamic first time, but the interesting eighth note runs in flutes, oboe, and saxophone should come through. All instruments rejoin with a *subito fortissimo* after the downbeat of m. 41, and the repeat is played at the original *fortissimo* with clarinets in the original higher octave. Percussion accents are also added second time in m. 29-30, 33-34, and a stronger *sffz* in m. 37.

Trio (m. 42-58): Piccolo, E-flat clarinet, cornets/trumpets, and all battery percussion are tacet again for the trio, but trombones may softly play their harmonic support. The omission of all battery percussion creates space for the added bells on the melody and the interesting harp arpeggios. All remaining voices play at a *piano* dynamic, however the indicated accents and caps in the melody are important. The dynamic may expressively rise to *mezzo-piano* at the end of the phrase as indicated.

Break Strain (m. 58-74): All instruments are back in after the downbeat of m. 58 at a *subito fortissimo.* A final strong cymbal crash is added to m. 71 at the start of the snare drum/bass drum roll, and everyone executes a decrescendo first time in m. 73-74.

Final Strain (m. 75-91): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time through, clarinets are down one octave again, and all play at a *piano* dynamic. The new counterline in bassoons and saxophones and the return of the harp arpeggios should both be clearly heard. Everyone then rejoins with a *subito fortissimo* after the downbeat of m. 90 for the repeat of the break strain, which is played exactly as before, except this time with a molto crescendo and a very slight ritard—if desired—in m. 74. The main tempo returns immediately at m. 75 and all play *fortississimo* to the end of the march. Added percussion accents in the snare drum and a very strong *sffz* in m. 87 for bass drum and cymbals further enhance the vigor in the ending of this fine march.

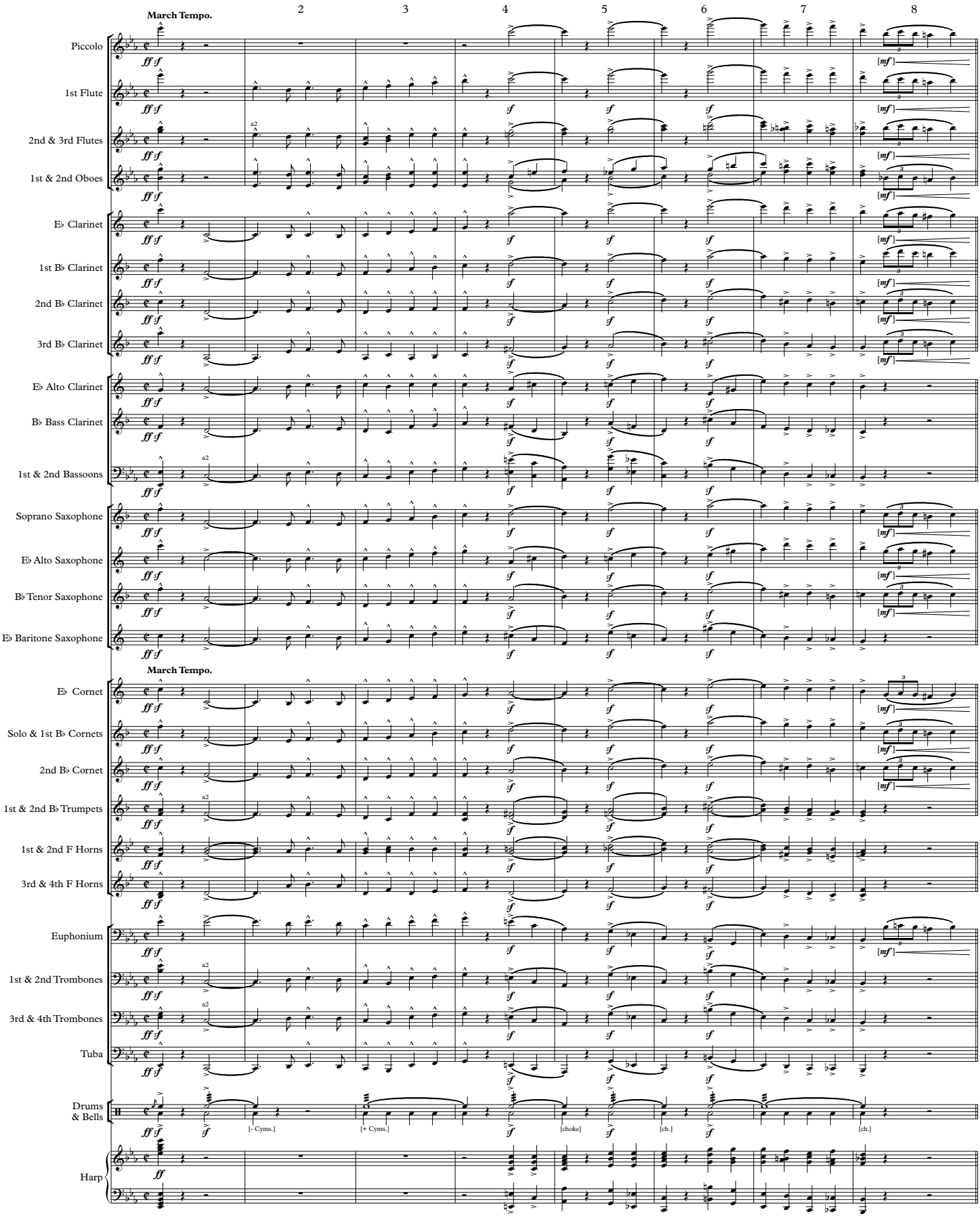
March

COMRADES OF THE LEGION

(1920)

Full Score

JOHN PHILIP SOUSA



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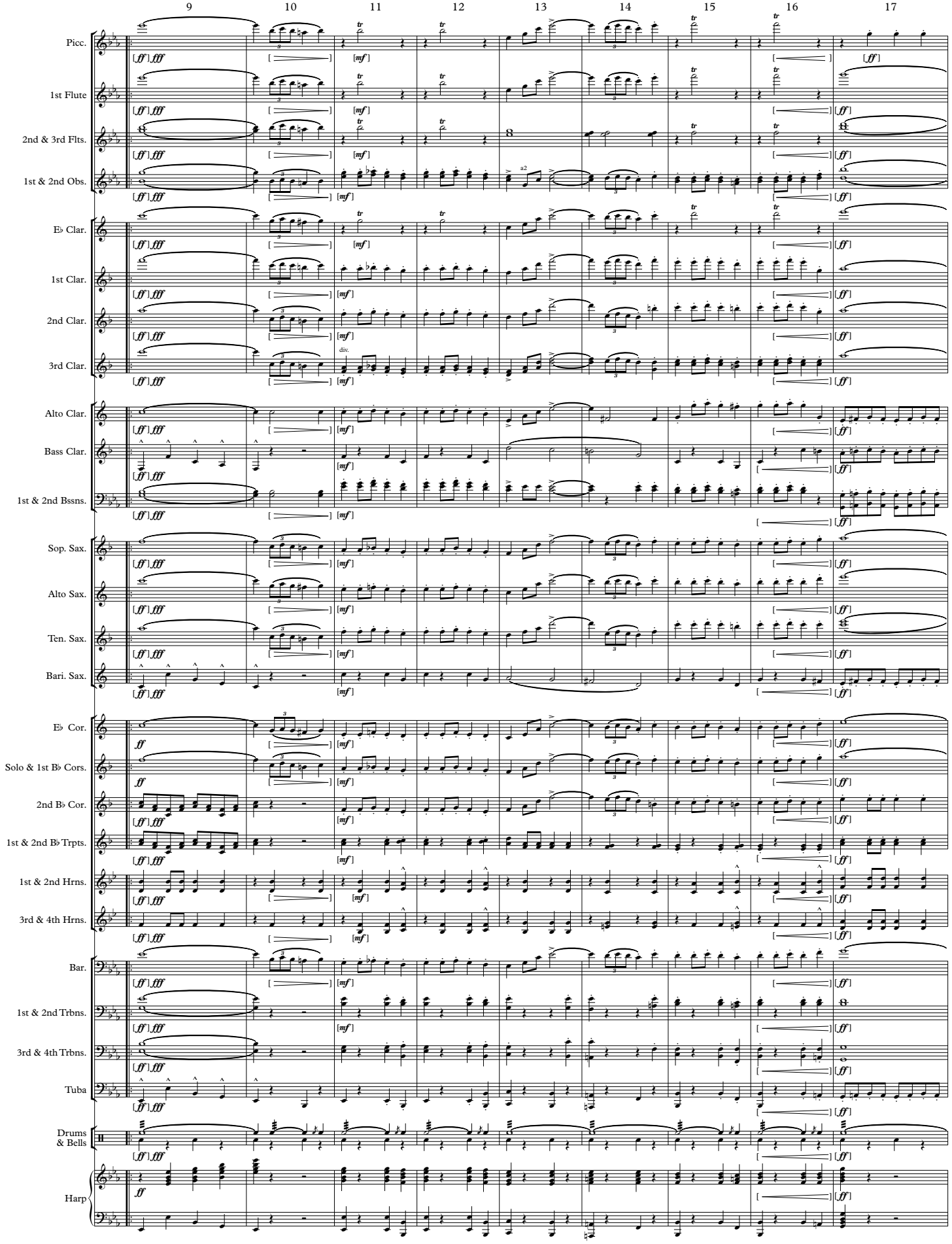
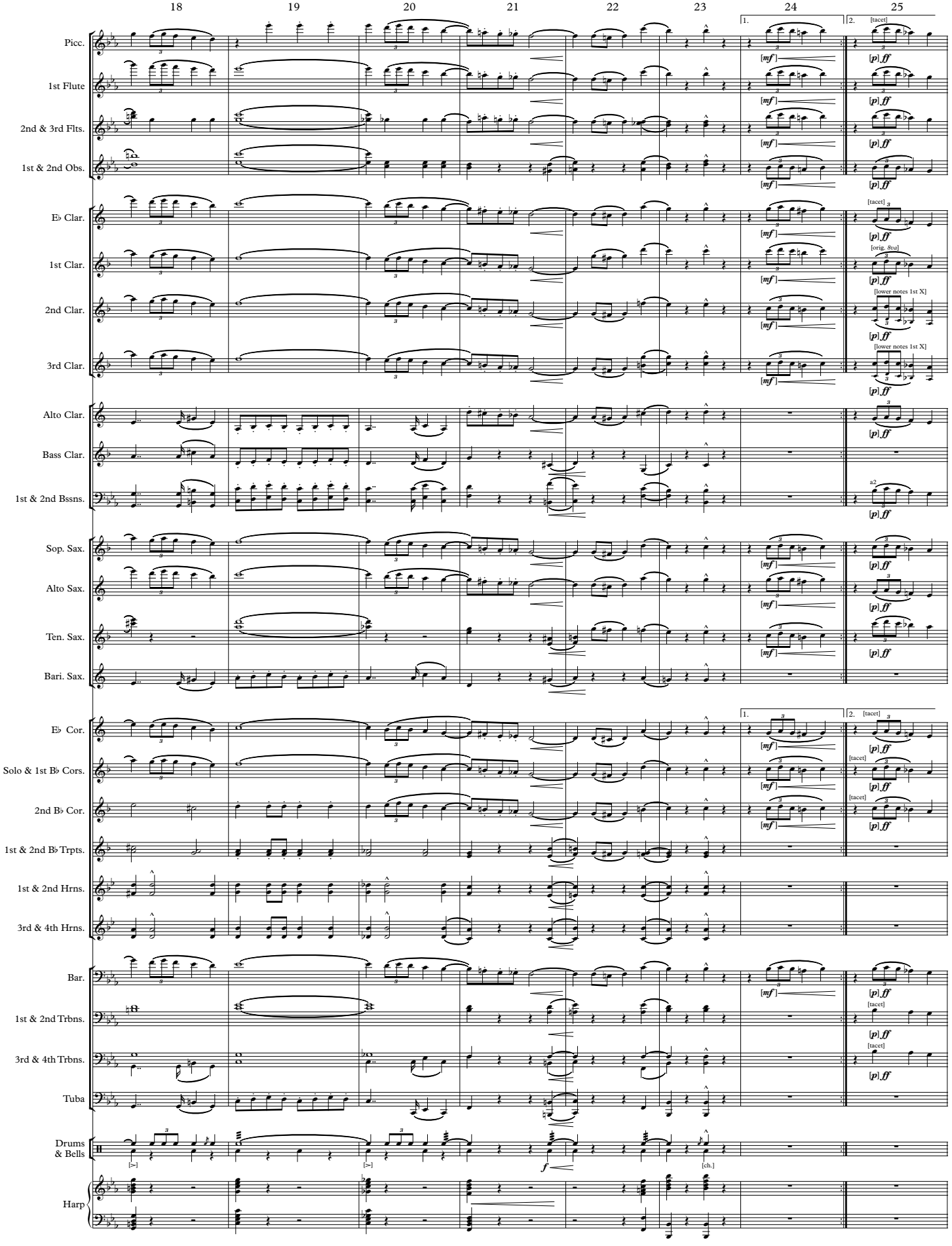
COMRADES OF THE LEGION

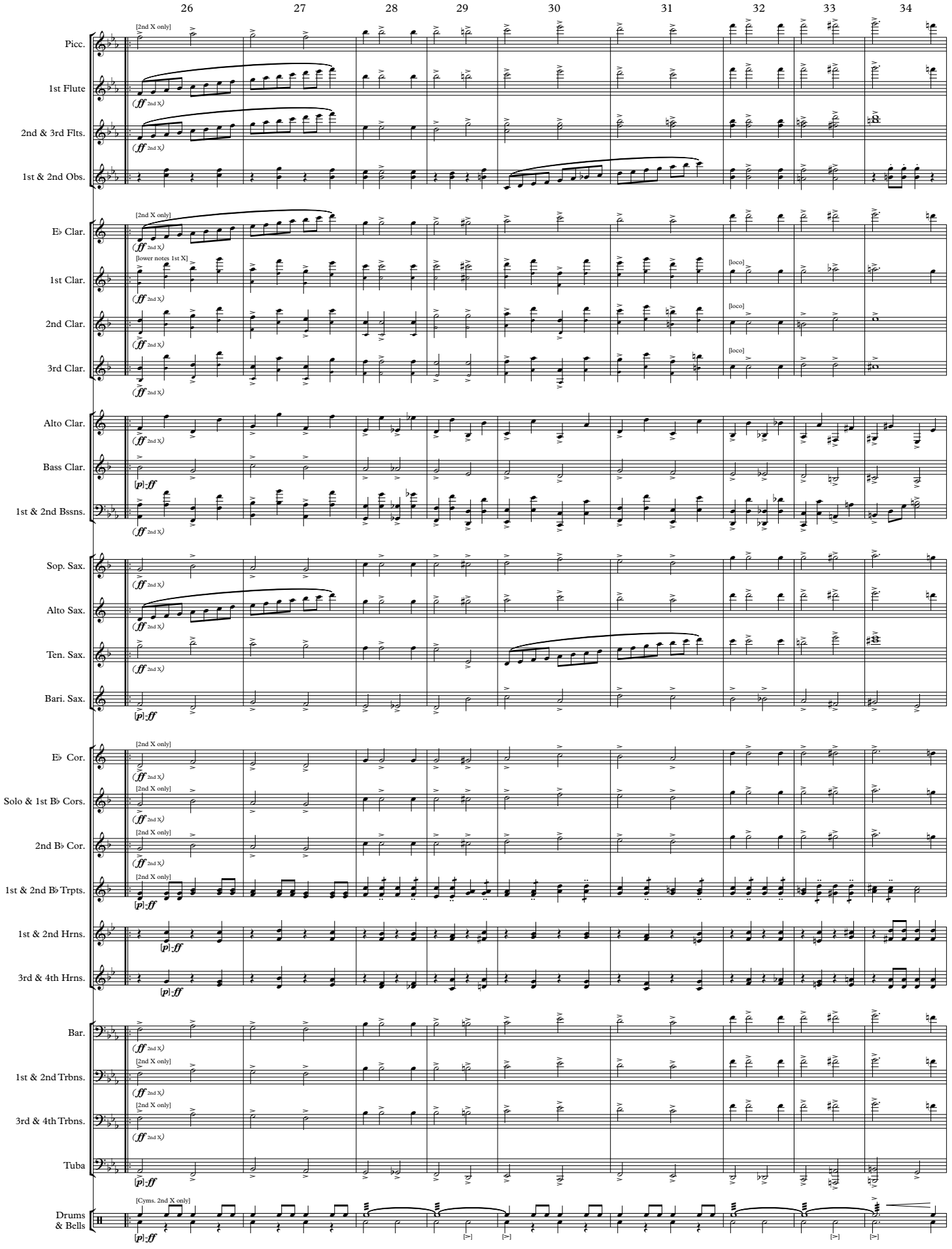
Full Score

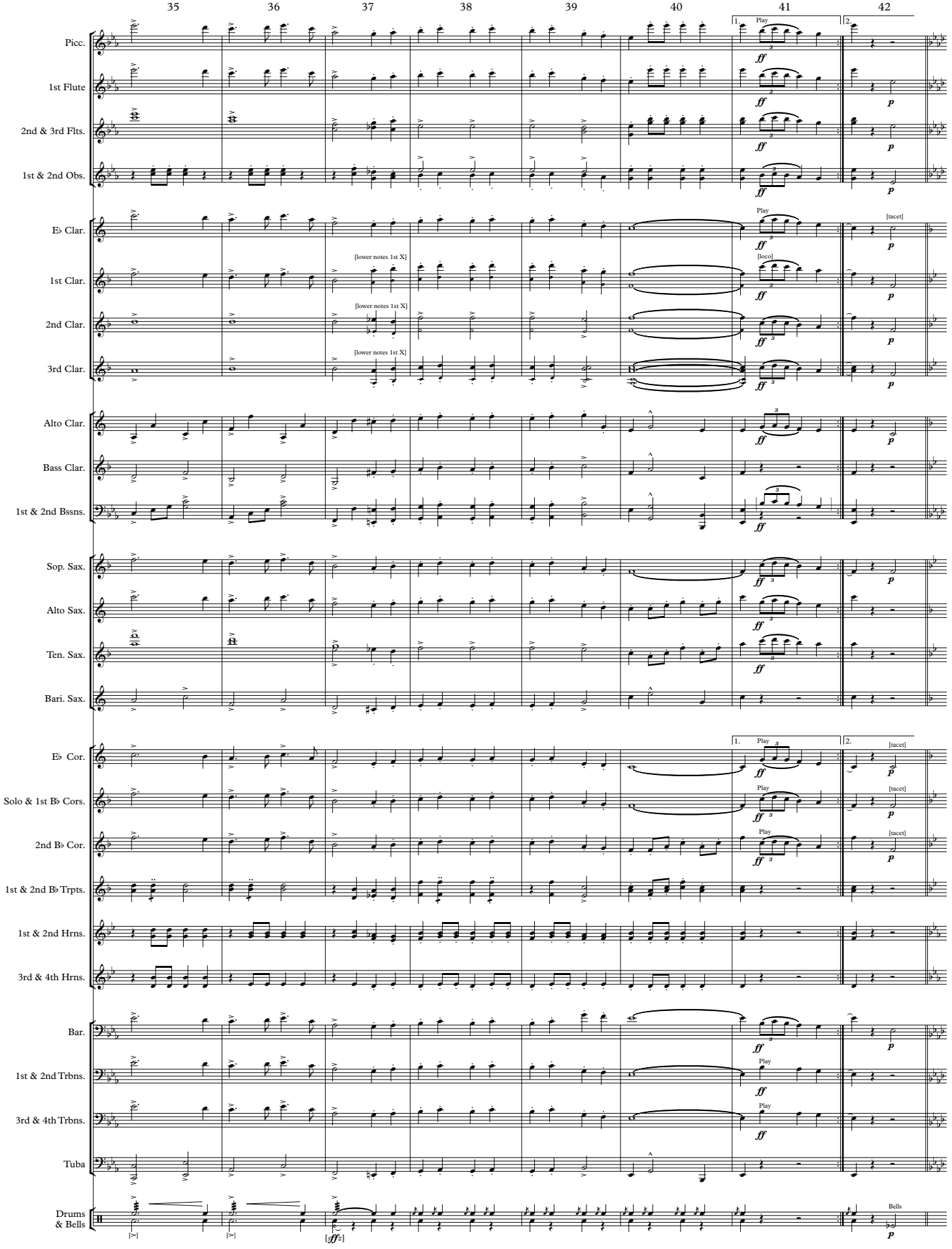



18
19
20
21
22
23
24
25
Picc.
1st Flute
2nd & 3rd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
1st & 2nd B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
Harp
1.
2.
[tacet]
[mf]
[p] ff
[orig. 8va]
[lower notes 1st X]
a2
[>]
[ch.]
f

COMRADES OF THE LEGION

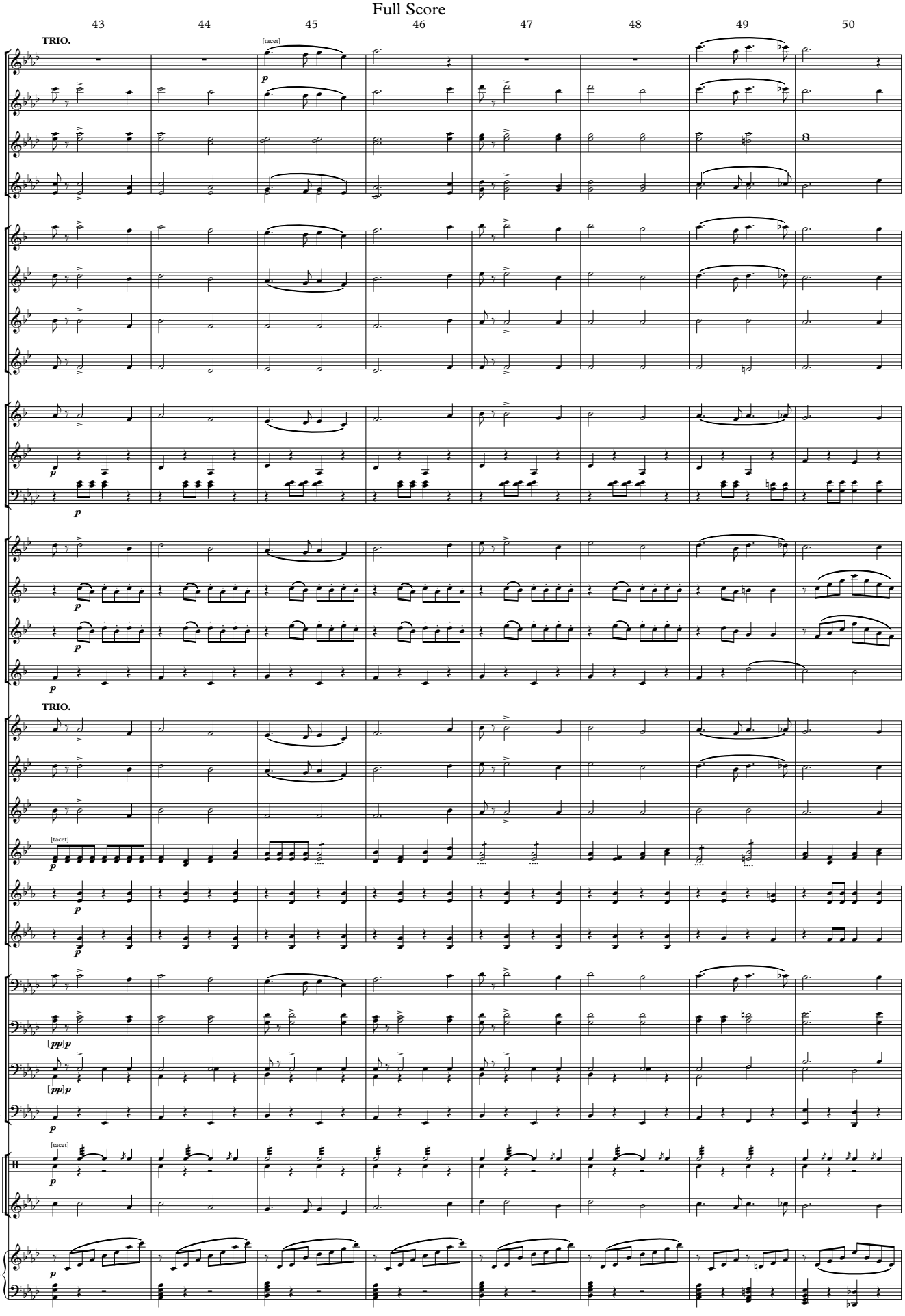
Full Score

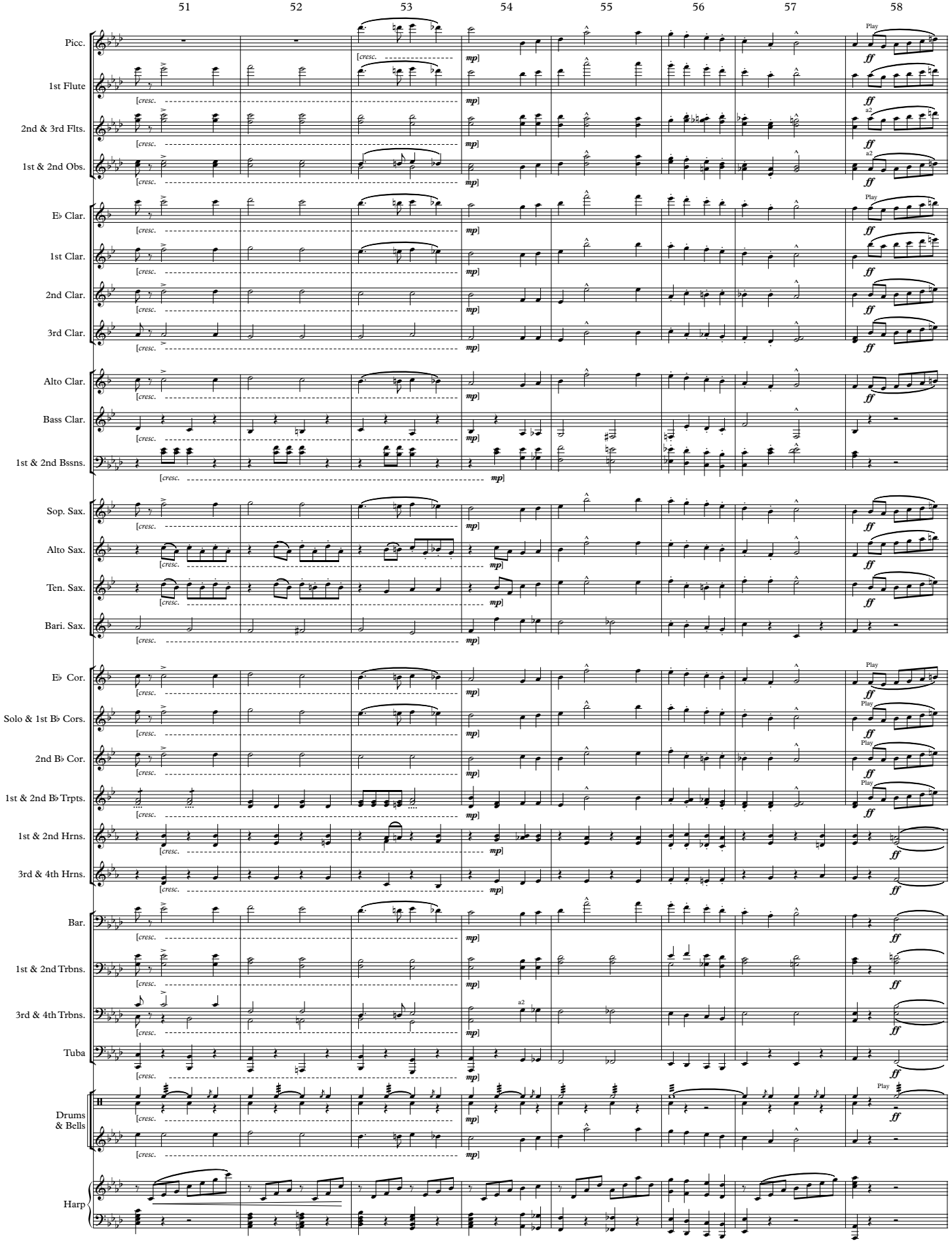



35
36
37
38
39
40
41
42
Picc.
1st Flute
2nd & 3rd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
1st & 2nd B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
Play
[tacet]
[loco]
[lower notes 1st X]
Bells
ff
p

COMRADES OF THE LEGION

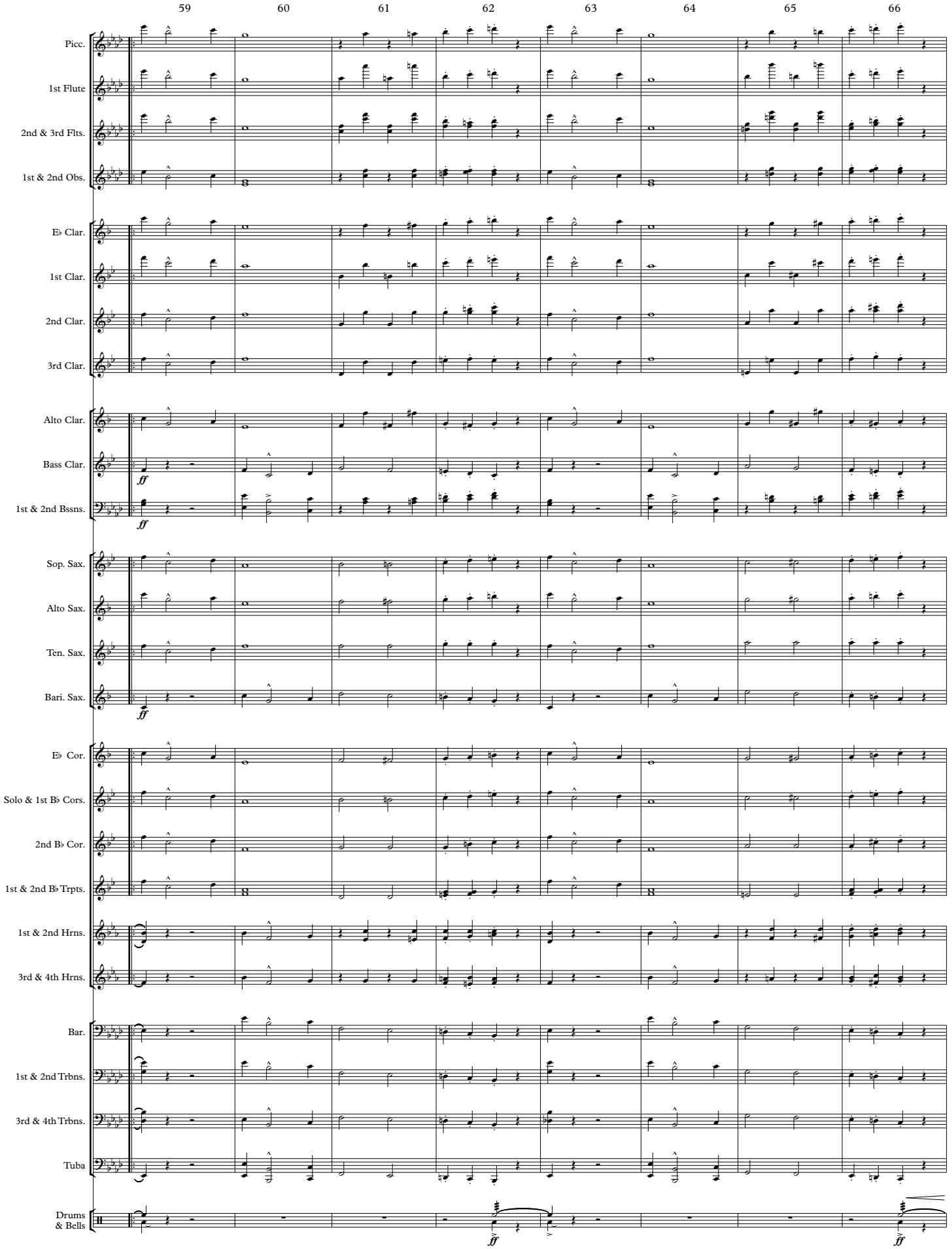
Full Score

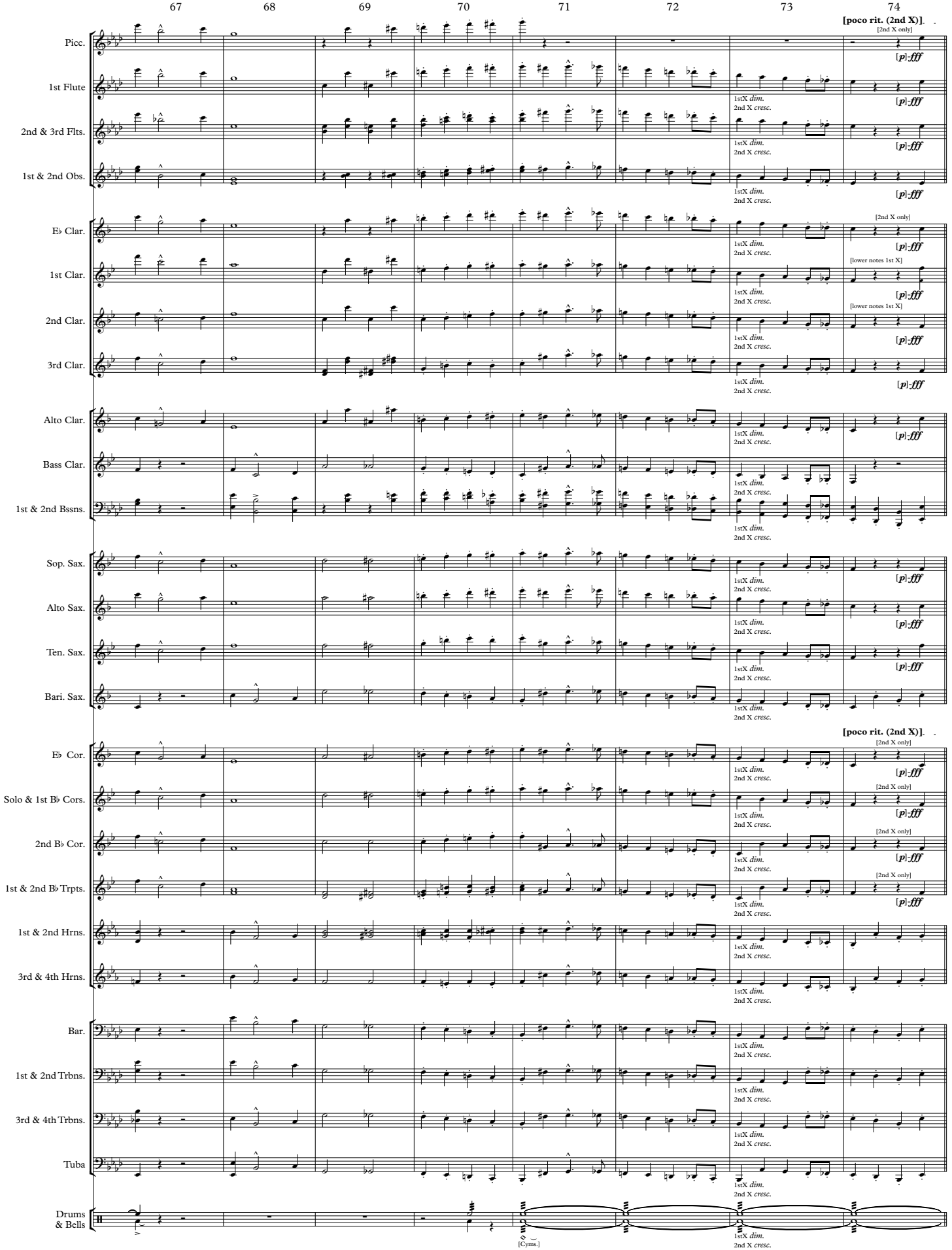



51
52
53
54
55
56
57
58
Picc.
1st Flute
2nd & 3rd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
1st & 2nd B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
Harp
[cresc.
mp
ff
Play
a2

COMRADES OF THE LEGION

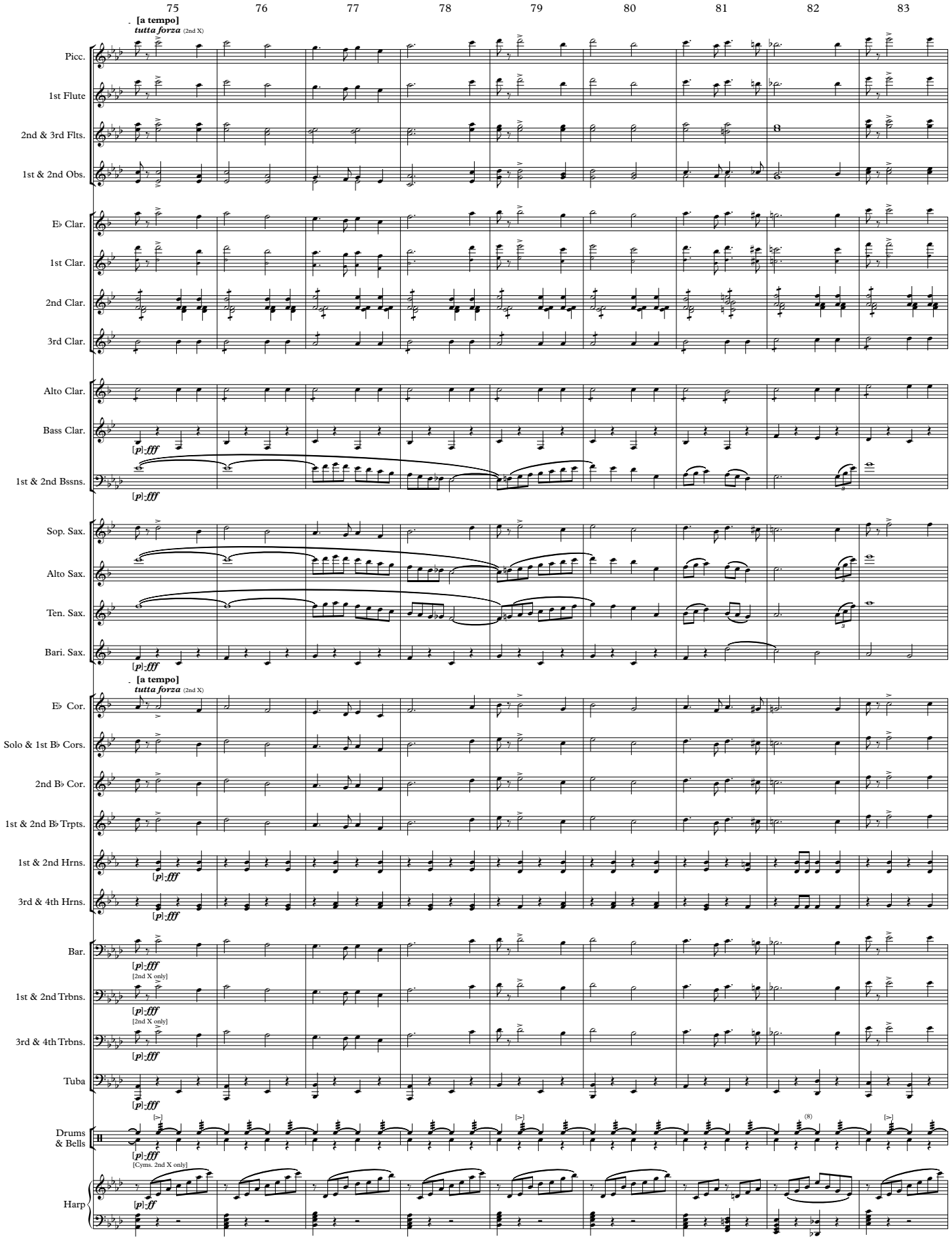
Full Score

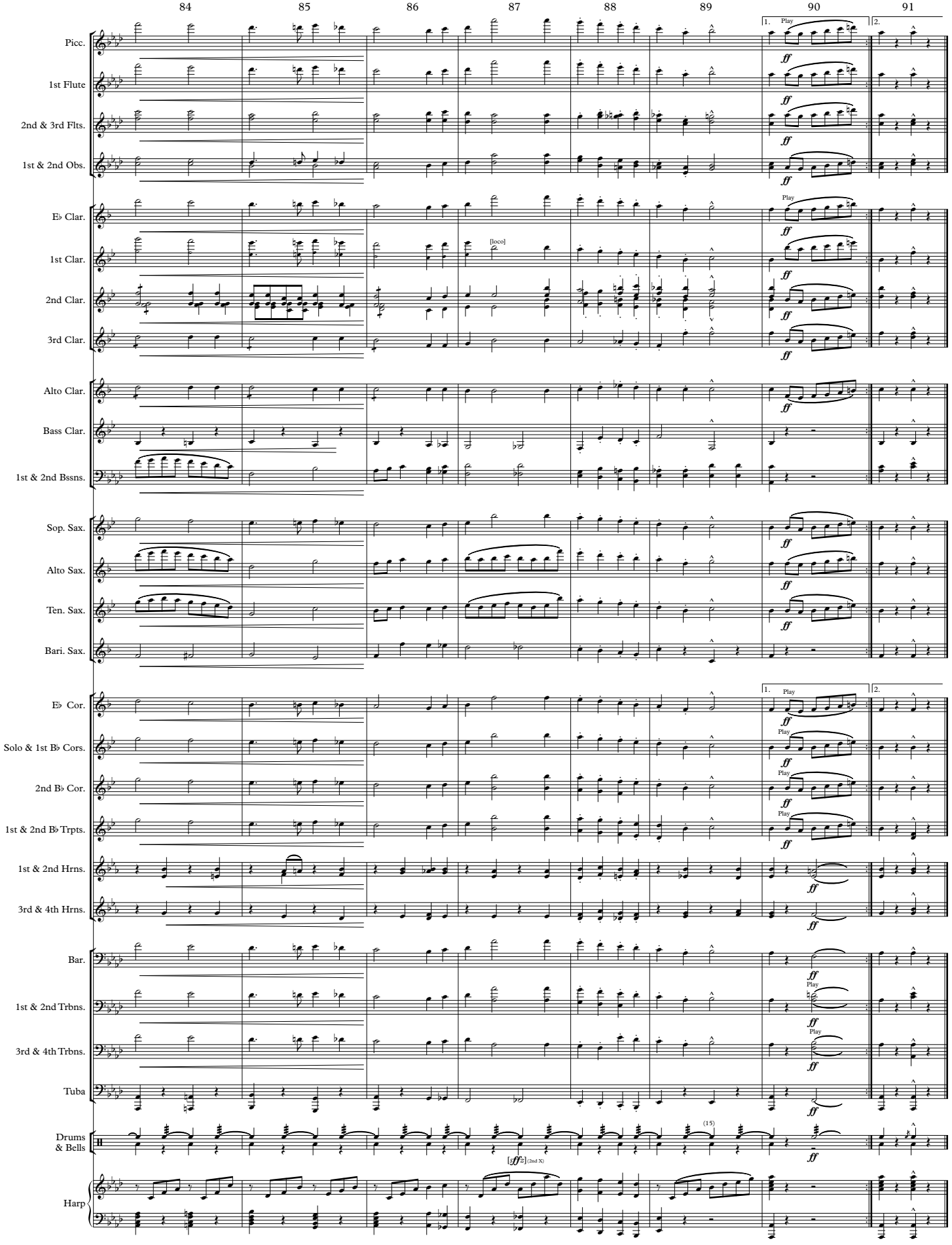



67
68
69
70
71
72
73
74
[poco rit. (2nd X)].
[2nd X only]
Picc.
1st Flute
2nd & 3rd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo & 1st B♭ Cors.
2nd B♭ Cor.
1st & 2nd B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
[p]:fff
1stX dim.
2nd X cresc.
[lower notes 1st X]
[Cyms.]

COMRADES OF THE LEGION

Full Score




84
85
86
87
88
89
90
91
Picc.
1st Flute
2nd & 3rd Flts.
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.
1st & 2nd B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
Harp
1.
2.
Play
ff
[locco]
(15)
(2nd X)

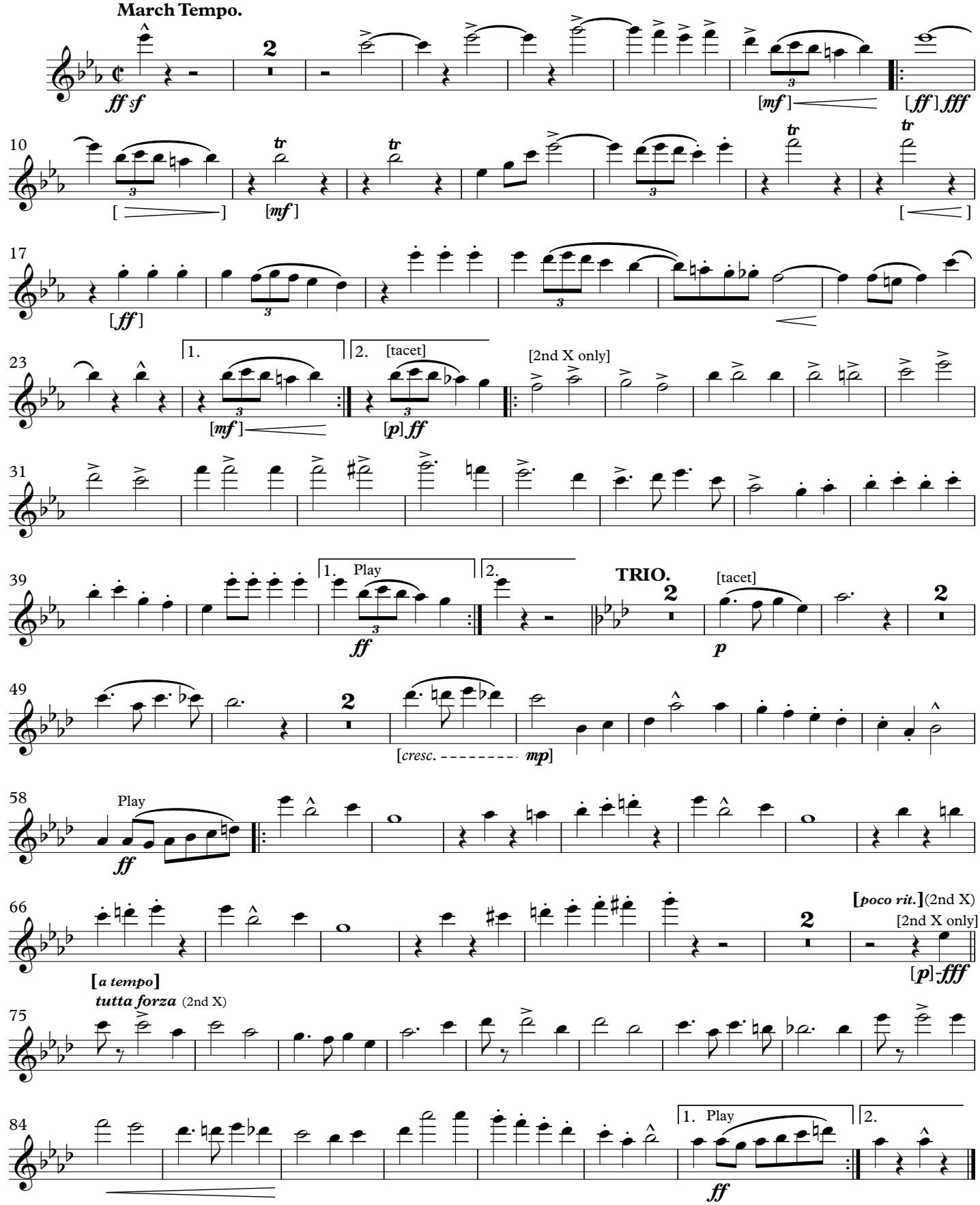
March

COMRADES OF THE LEGION

(1920)

JOHN PHILIP SOUSA

Piccolo



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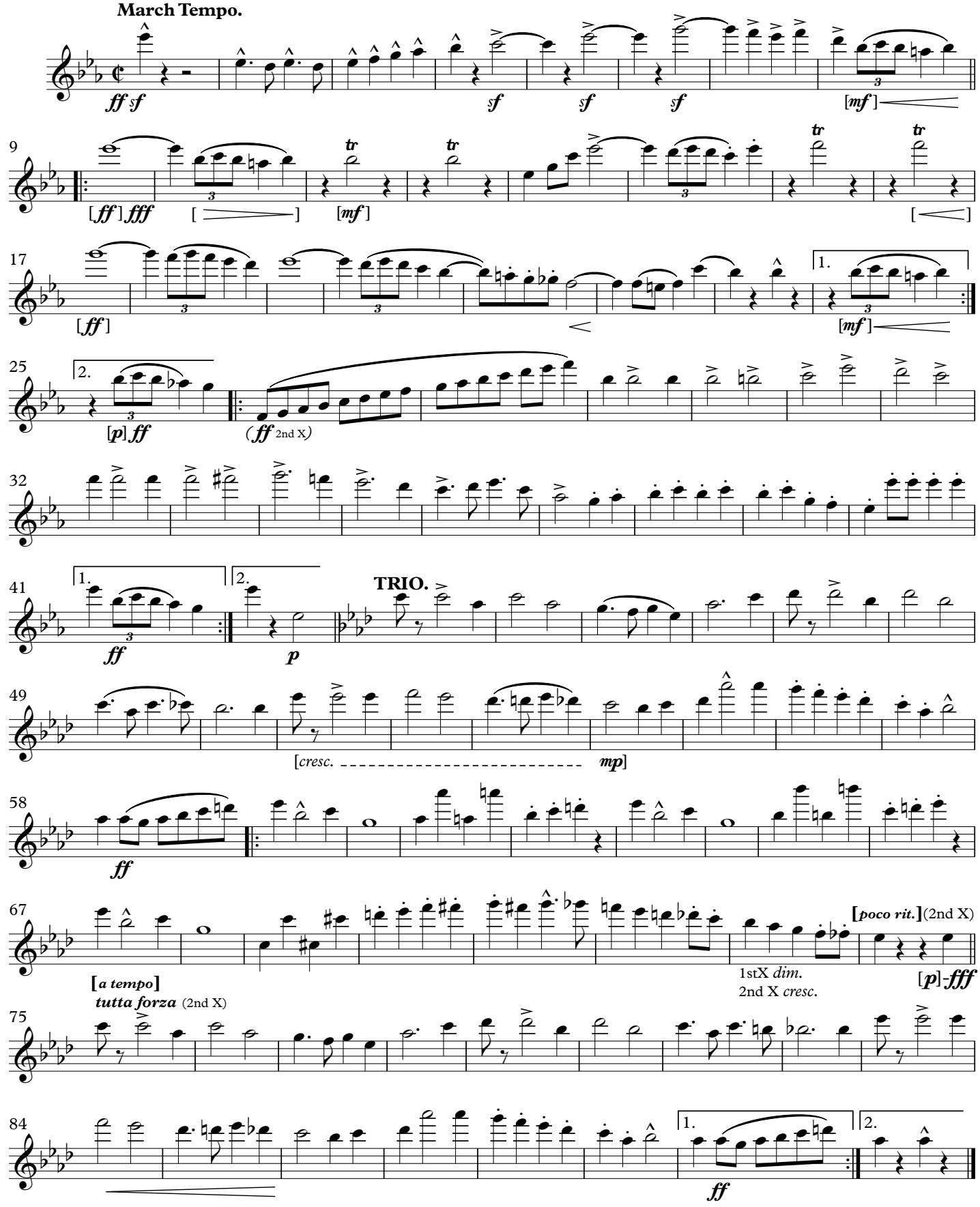
March

COMRADES OF THE LEGION

(1920)

1st Flute

JOHN PHILIP SOUSA



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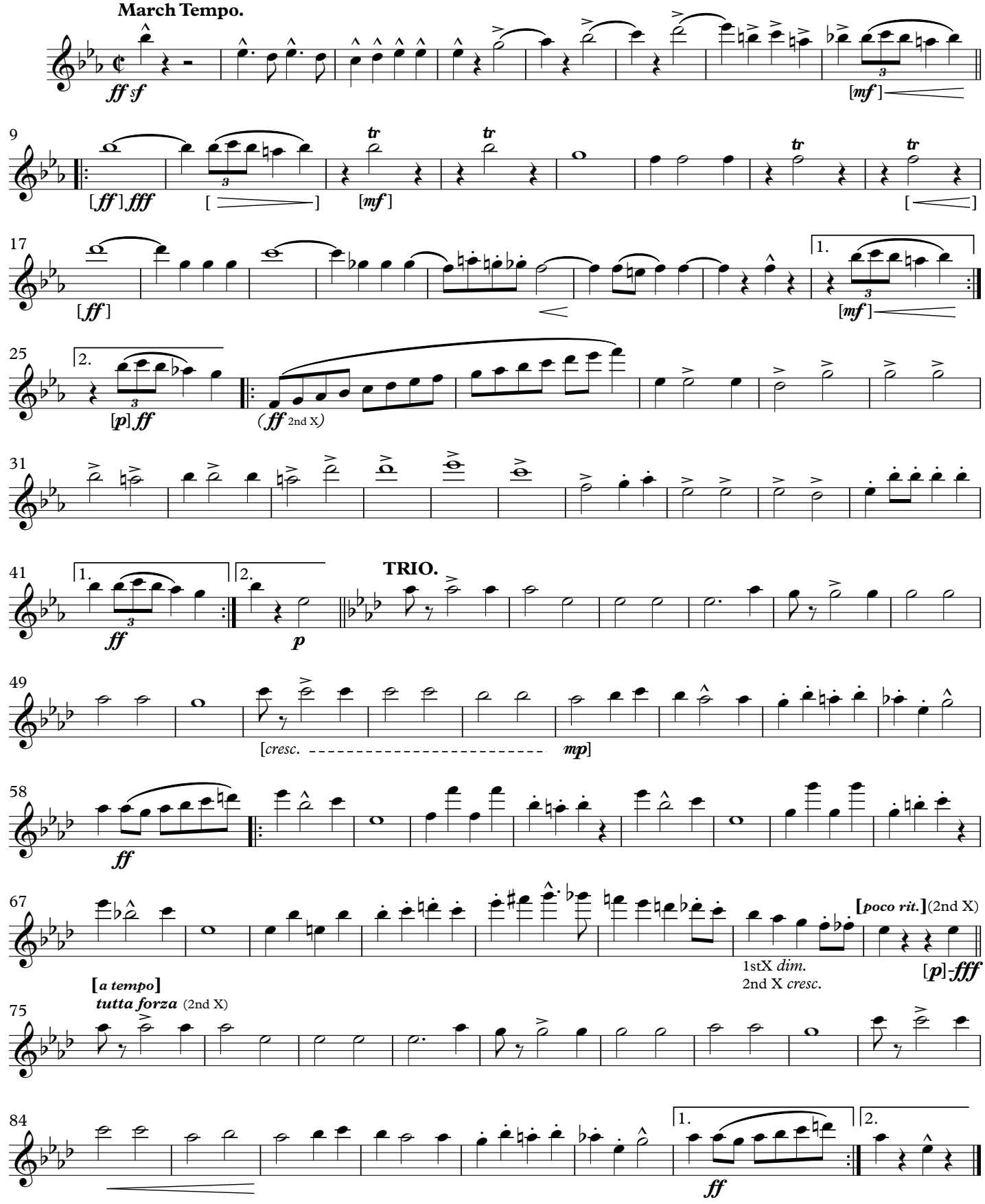
March

COMRADES OF THE LEGION

(1920)

2nd Flute

JOHN PHILIP SOUSA



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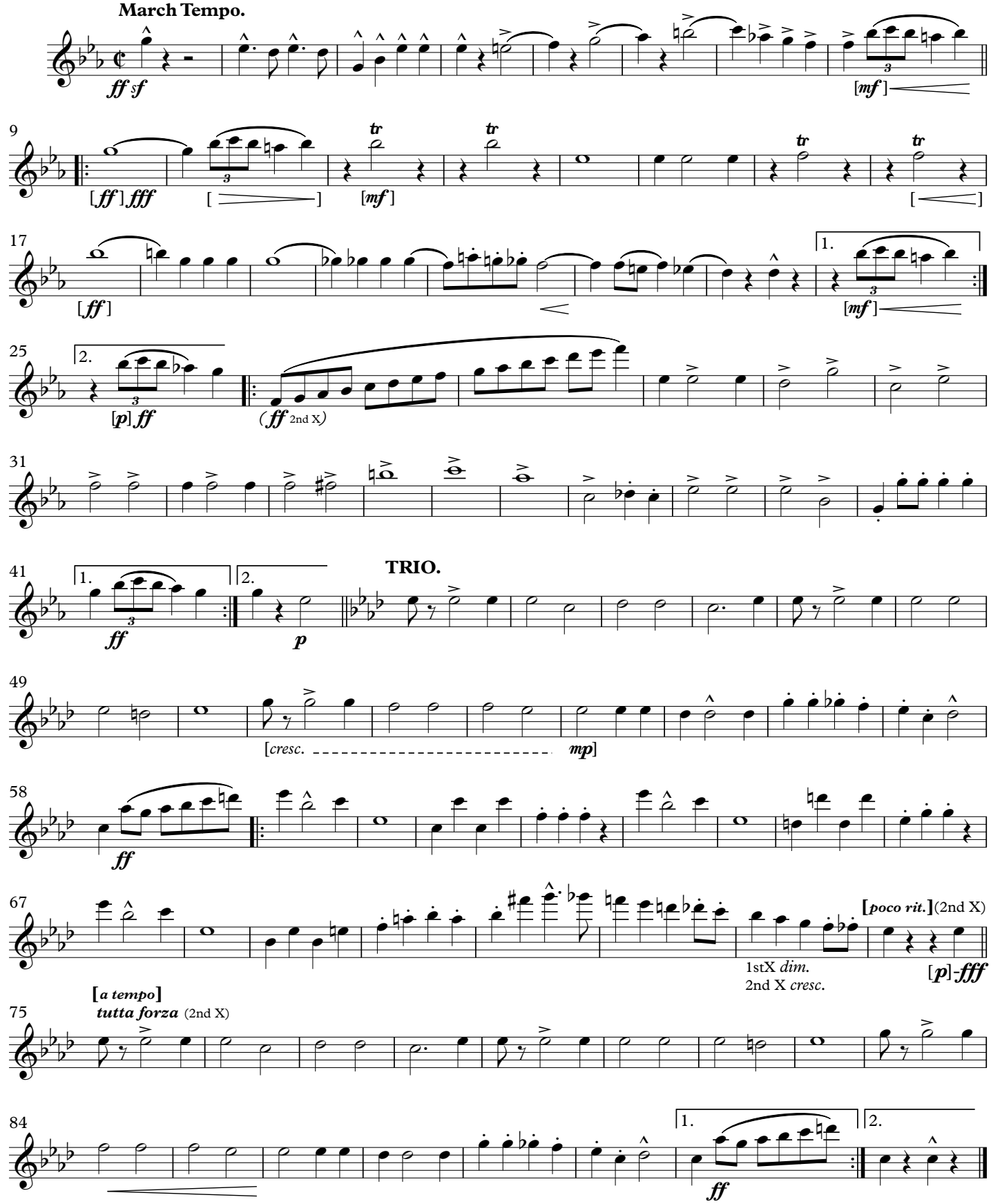
March

COMRADES OF THE LEGION

(1920)

3rd Flute

JOHN PHILIP SOUSA



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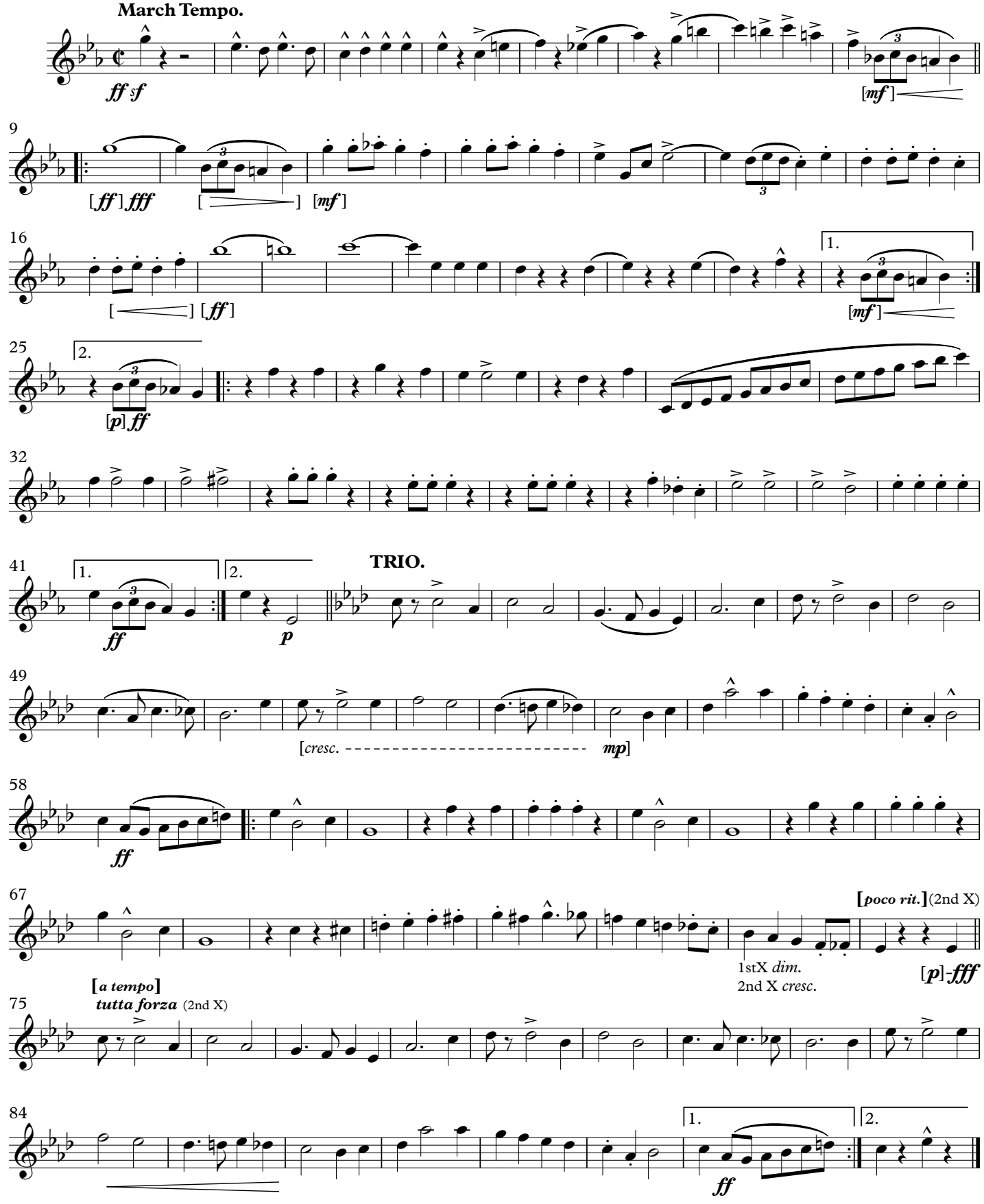
March

COMRADES OF THE LEGION

(1920)

1st Oboe

JOHN PHILIP SOUSA



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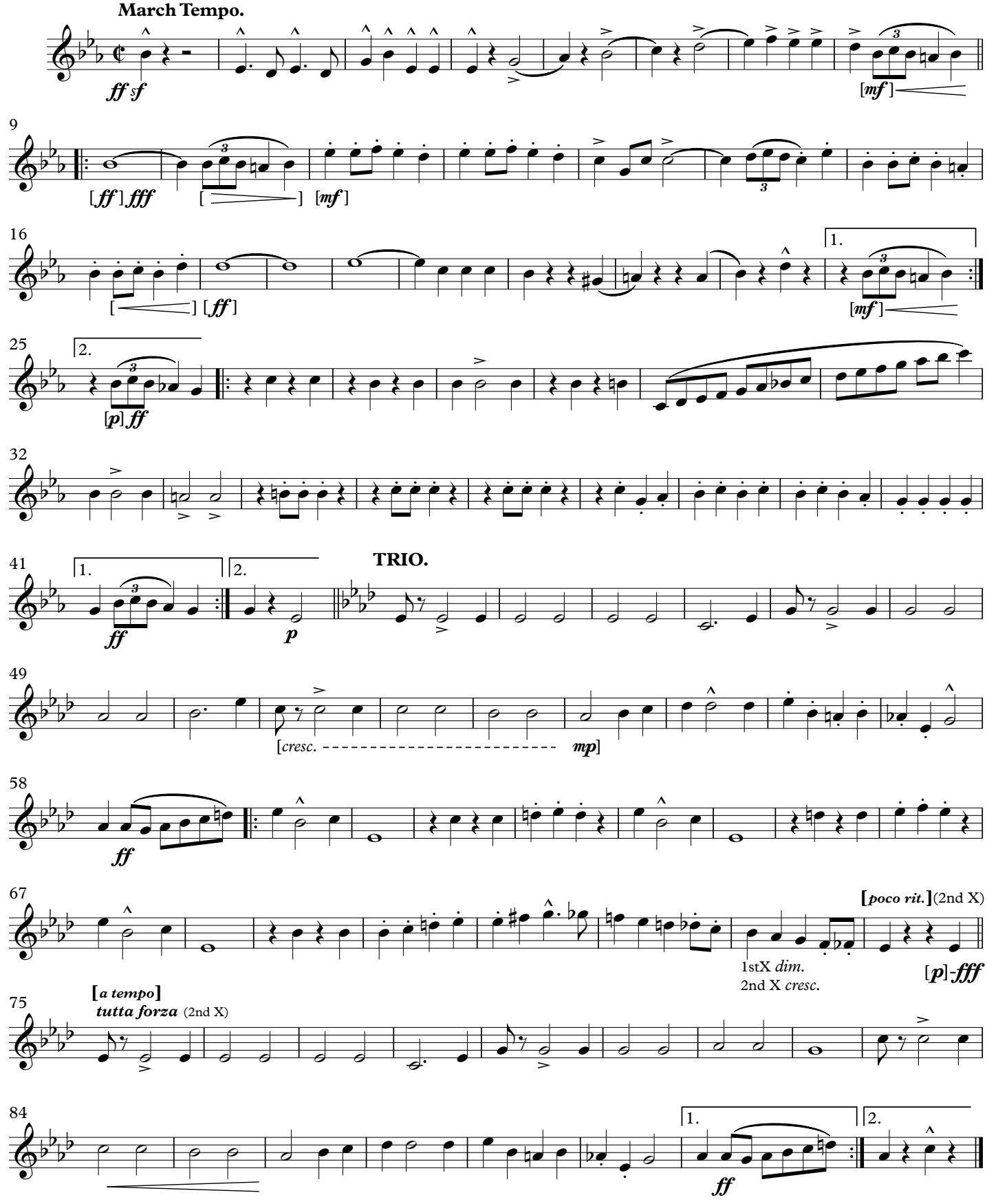
March

COMRADES OF THE LEGION

(1920)

2nd Oboe

JOHN PHILIP SOUSA



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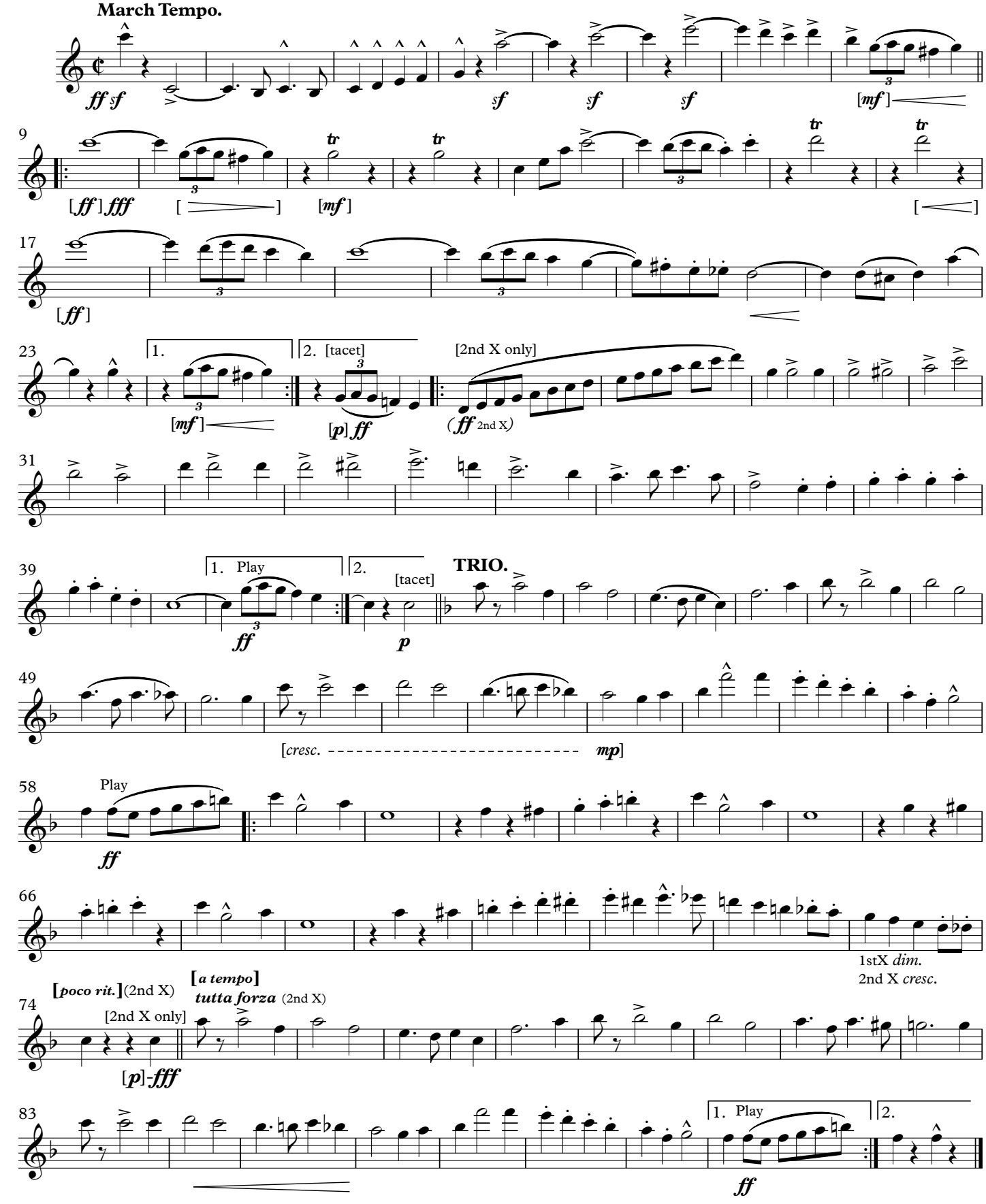
March

COMRADES OF THE LEGION

(1920)

JOHN PHILIP SOUSA

E♭ Clarinet



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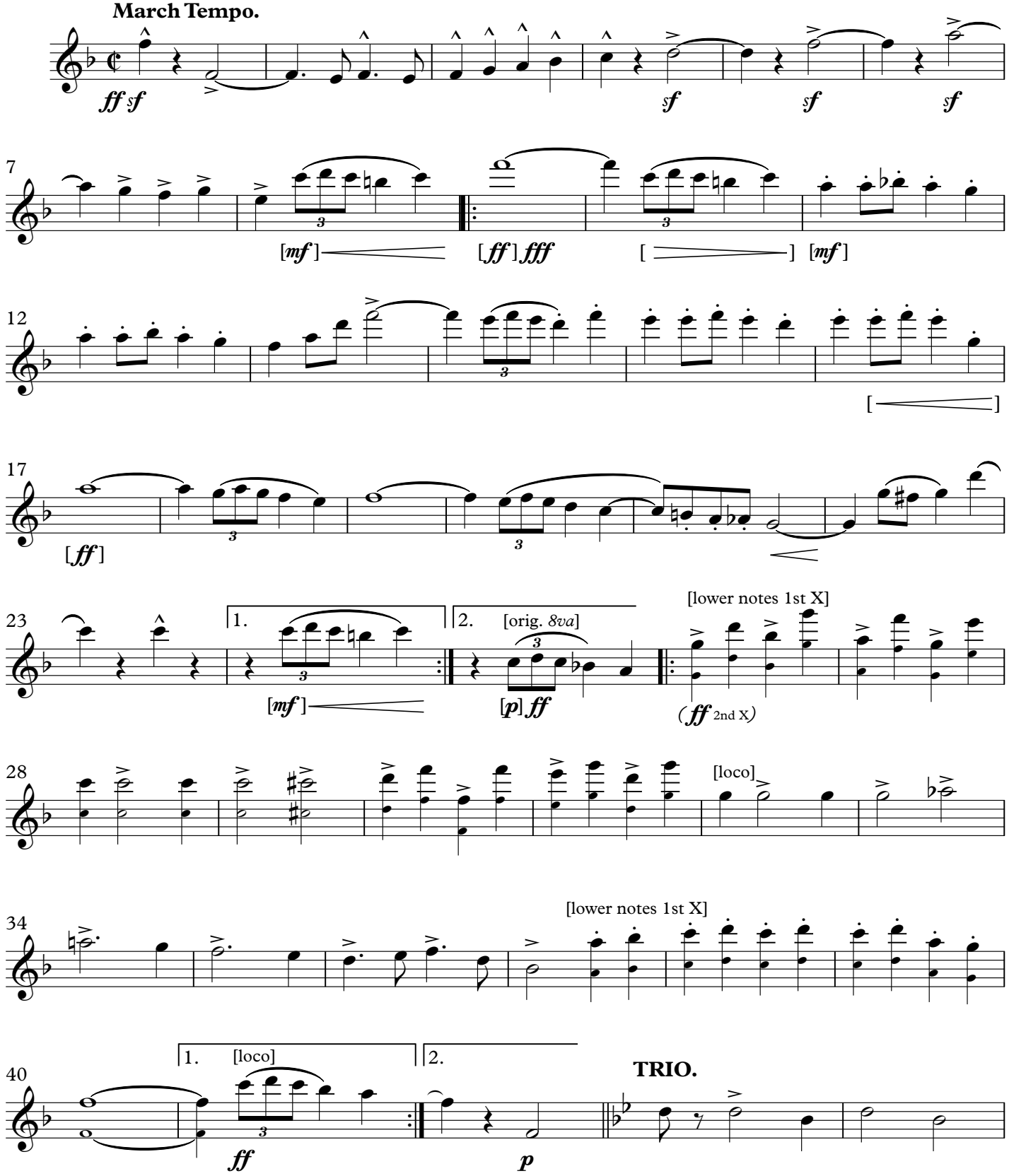
March

COMRADES OF THE LEGION

(1920)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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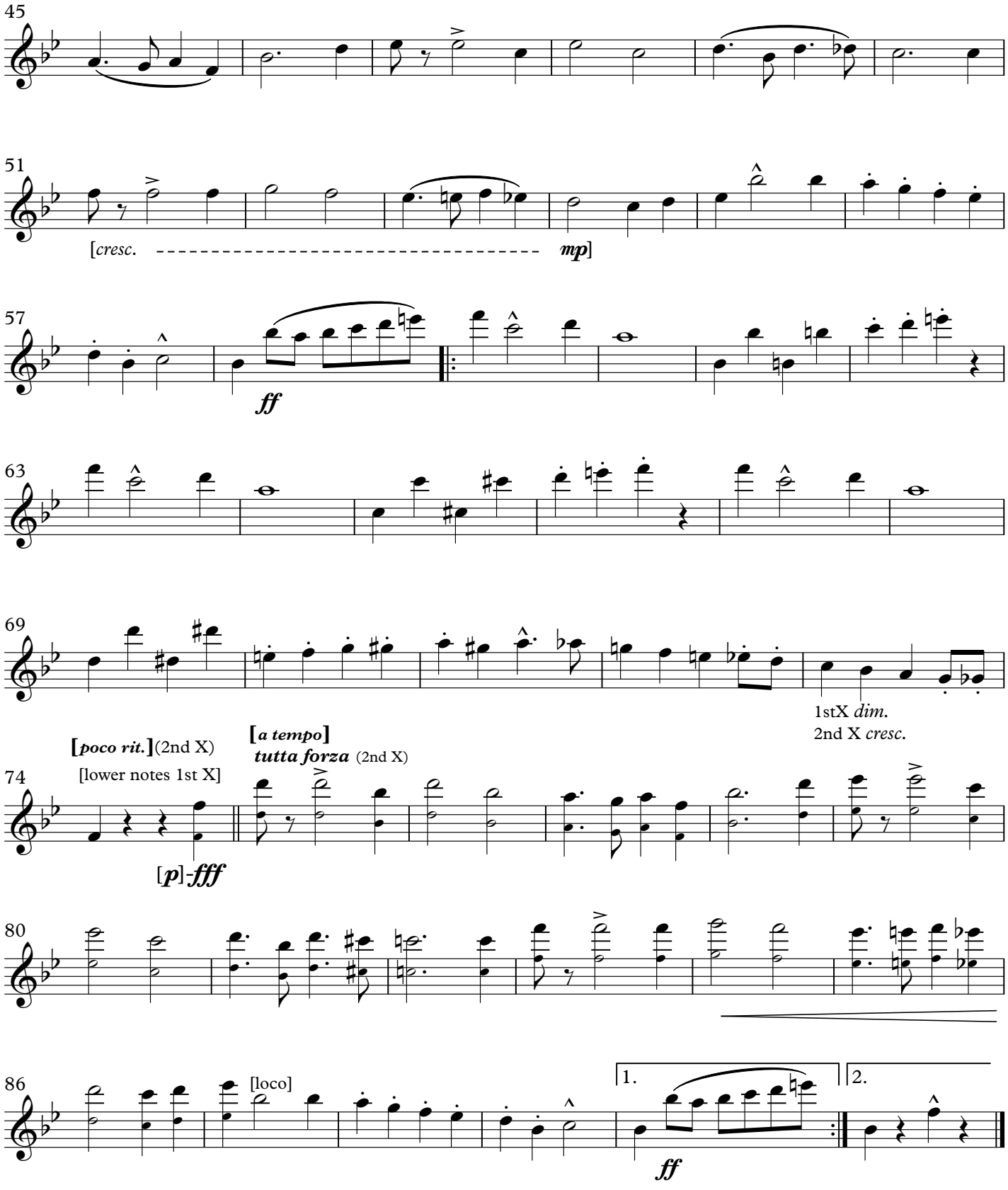
COMRADES OF THE LEGION

1st B♭ Clarinet



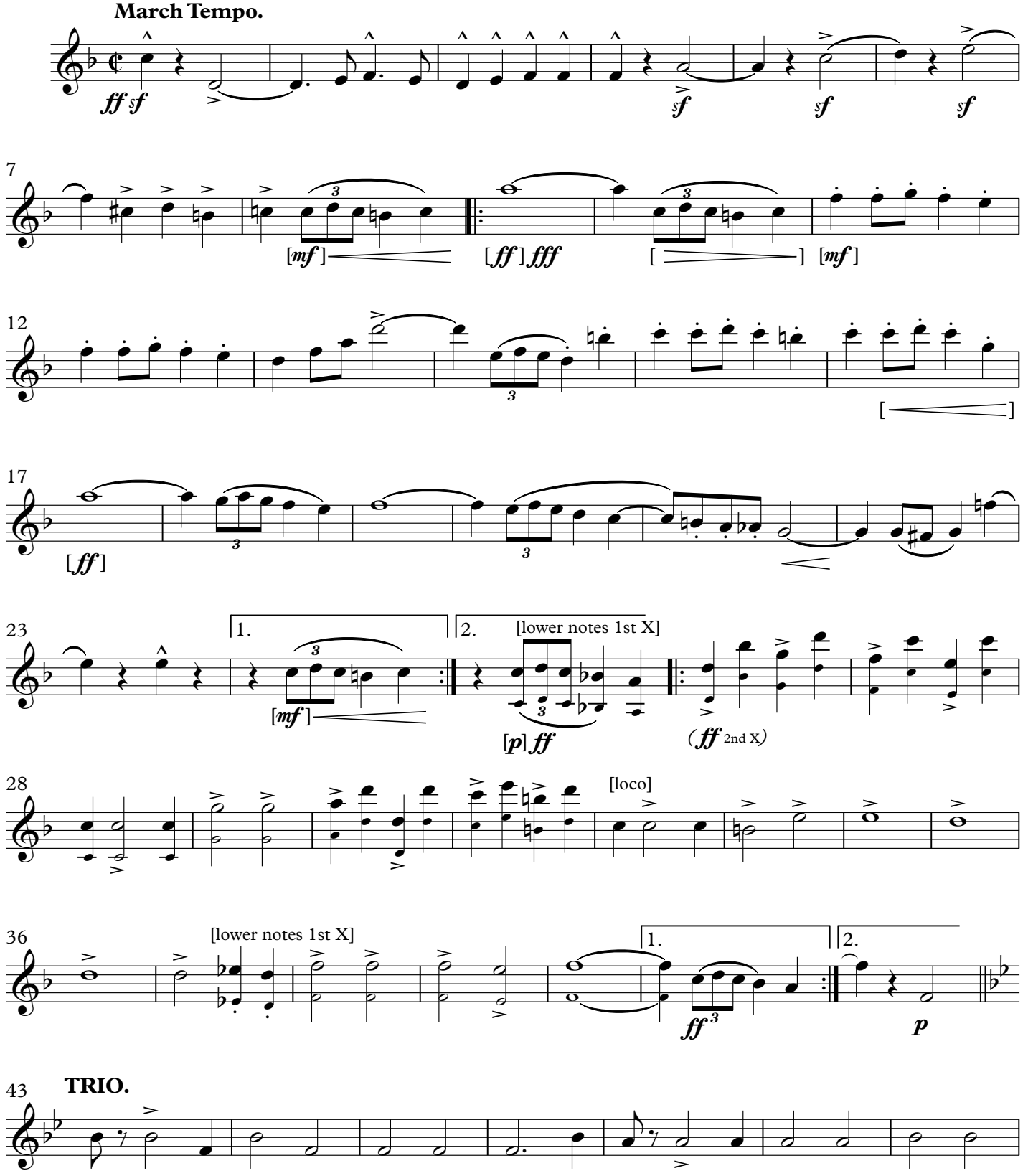
March

COMRADES OF THE LEGION

(1920)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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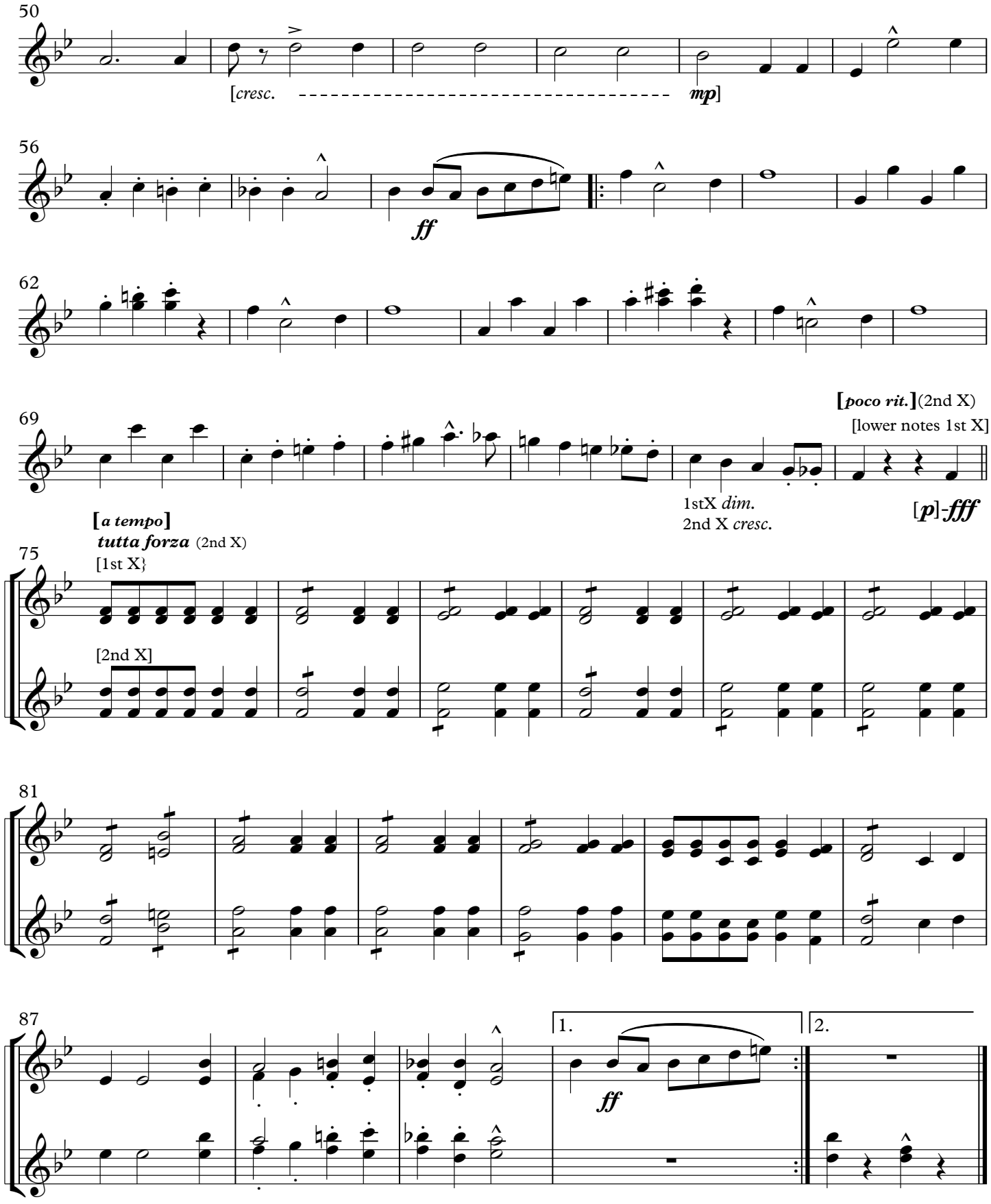
COMRADES OF THE LEGION

2nd B♭ Clarinet



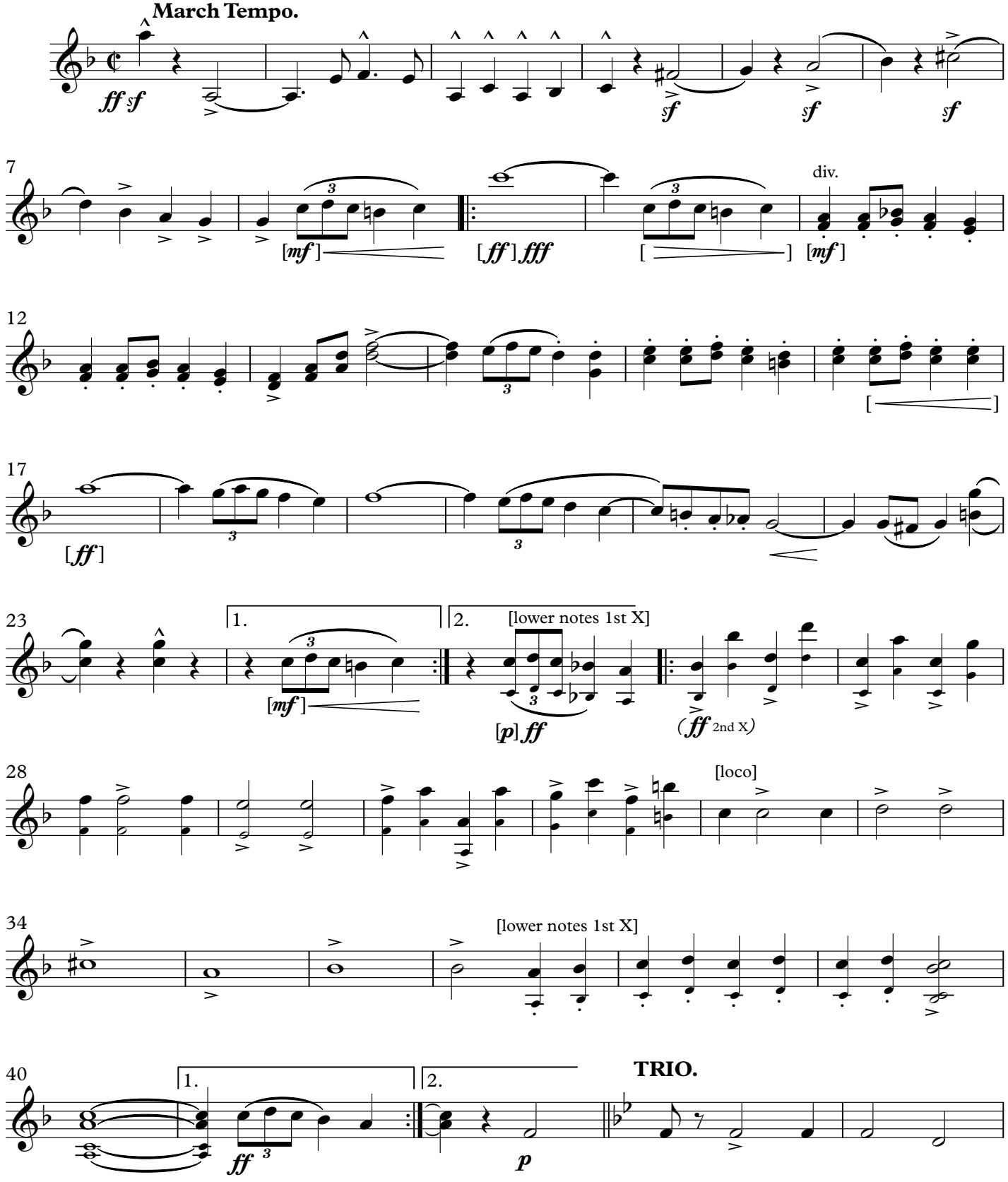
March

COMRADES OF THE LEGION

(1920)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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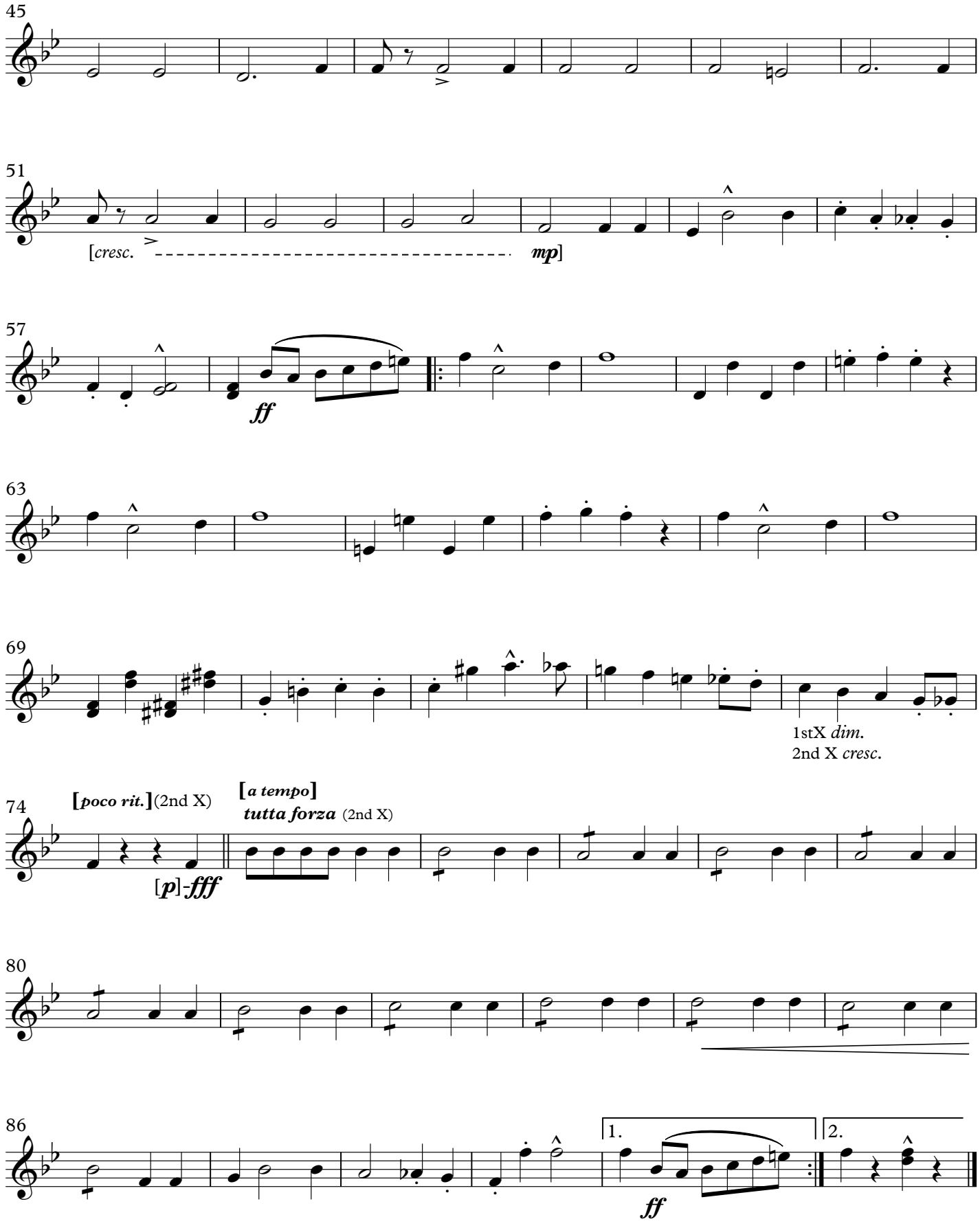
COMRADES OF THE LEGION

3rd B♭ Clarinet



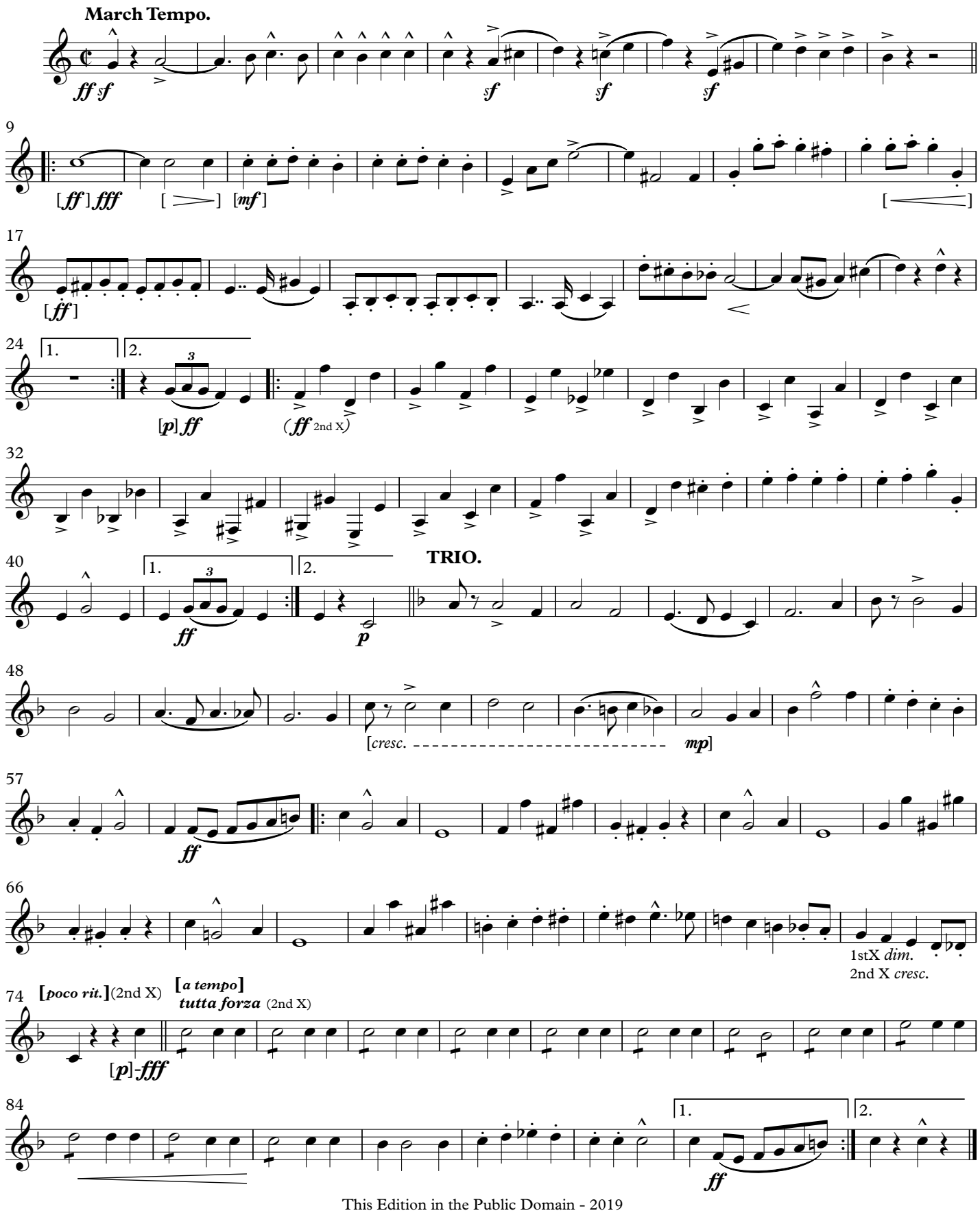
March

COMRADES OF THE LEGION

(1920)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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

March

COMRADES OF THE LEGION

(1920)

B♭ Bass Clarinet

JOHN PHILIP SOUSA

March Tempo.

ff sf

sf *sf* *sf*

9

[*ff*] *fff*

[*mf*]

17

[*ff*]

24

1. 2.

[*p*]-*ff*

34

1. 2.

43

TRIO.

p

51

[*cresc.* ---------- *mp*]

59

ff

68

[*poco rit.*] (2nd X)

1stX *dim.*
2nd X *cresc.*

75

[*a tempo*]
tutta forza (2nd X)

[*p*]-*fff*

84

1. 2.

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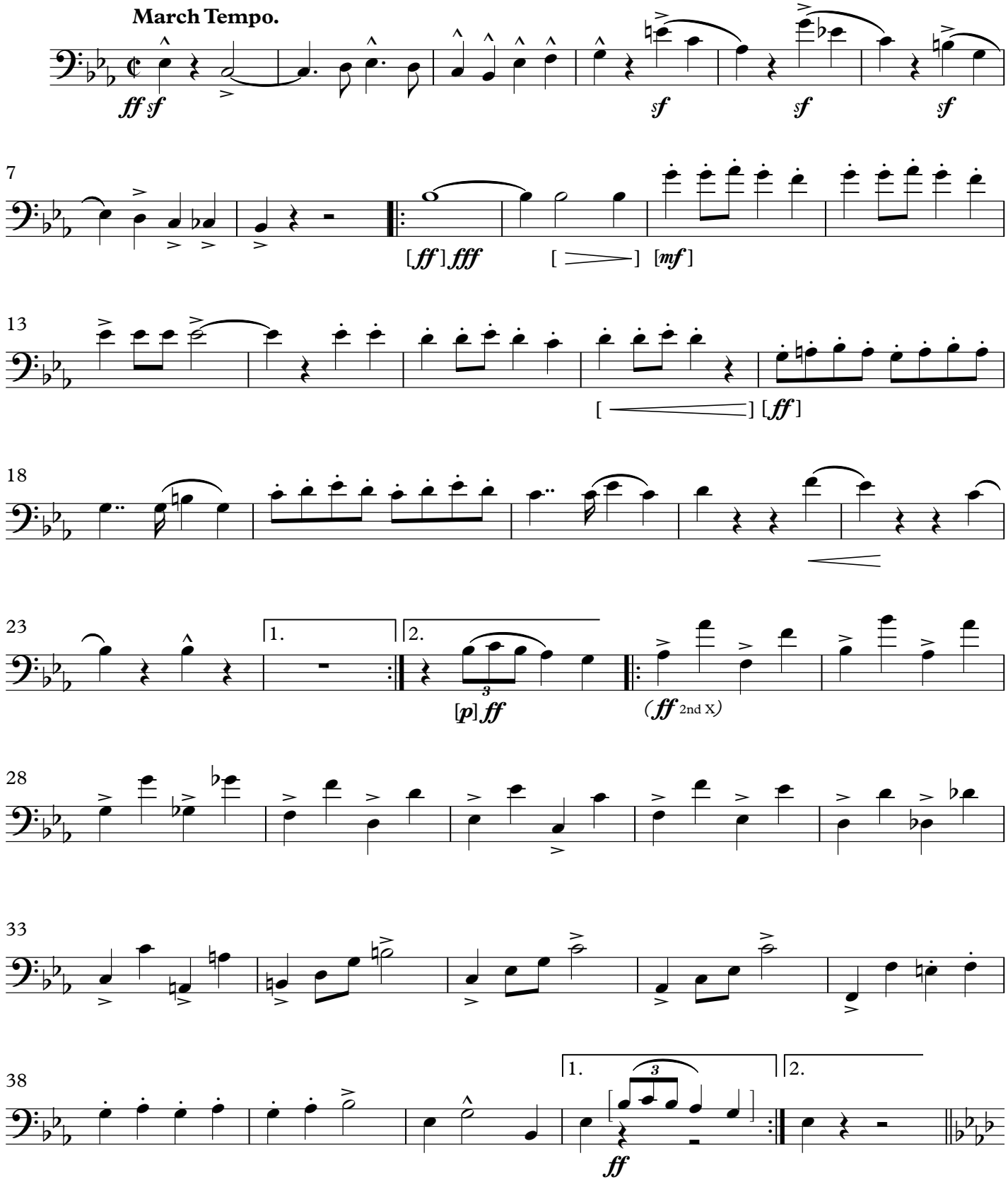
March

COMRADES OF THE LEGION

(1920)

1st Bassoon

JOHN PHILIP SOUSA



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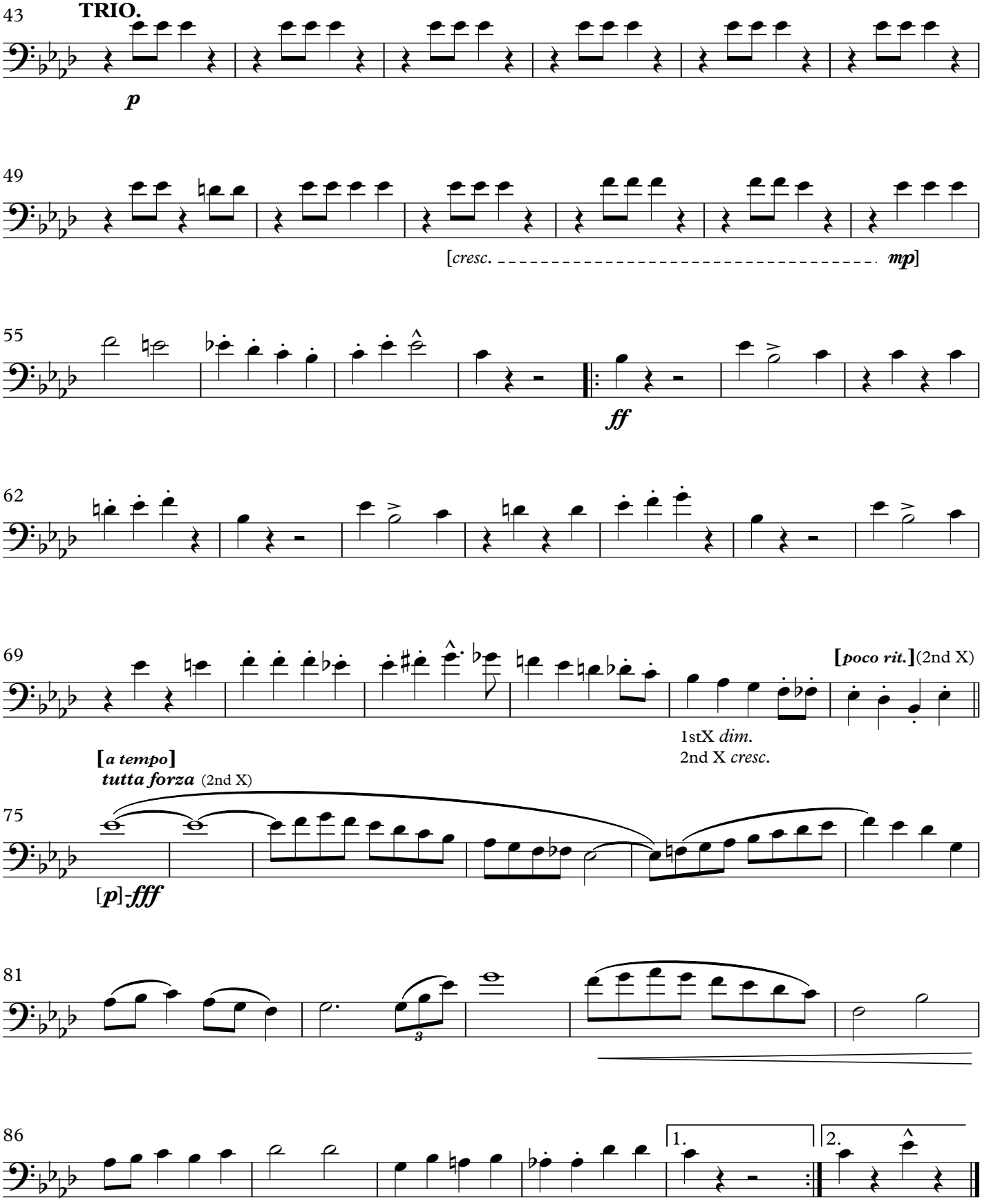
COMRADES OF THE LEGION
1st Bassoon



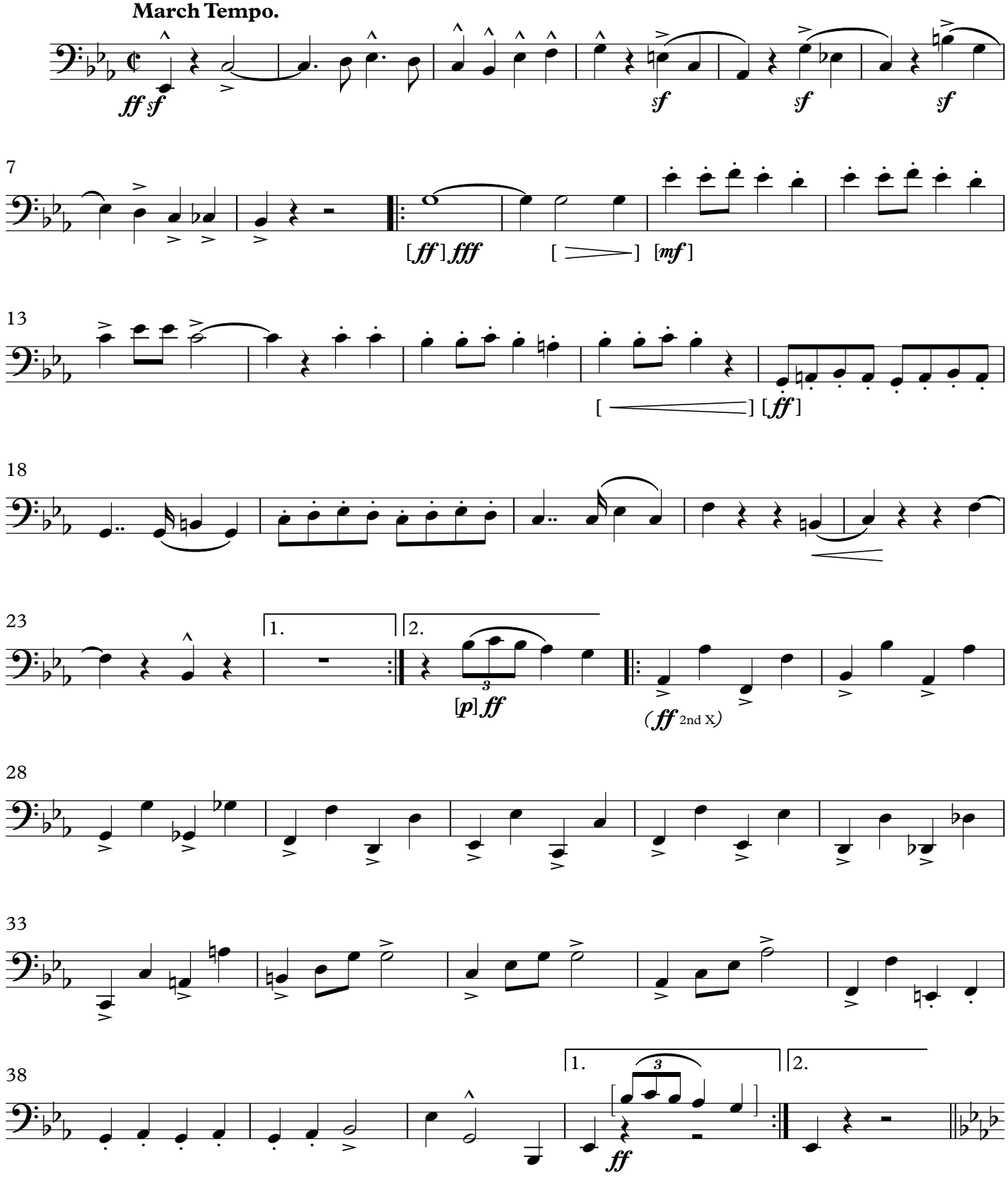
March

COMRADES OF THE LEGION

(1920)

2nd Bassoon

JOHN PHILIP SOUSA



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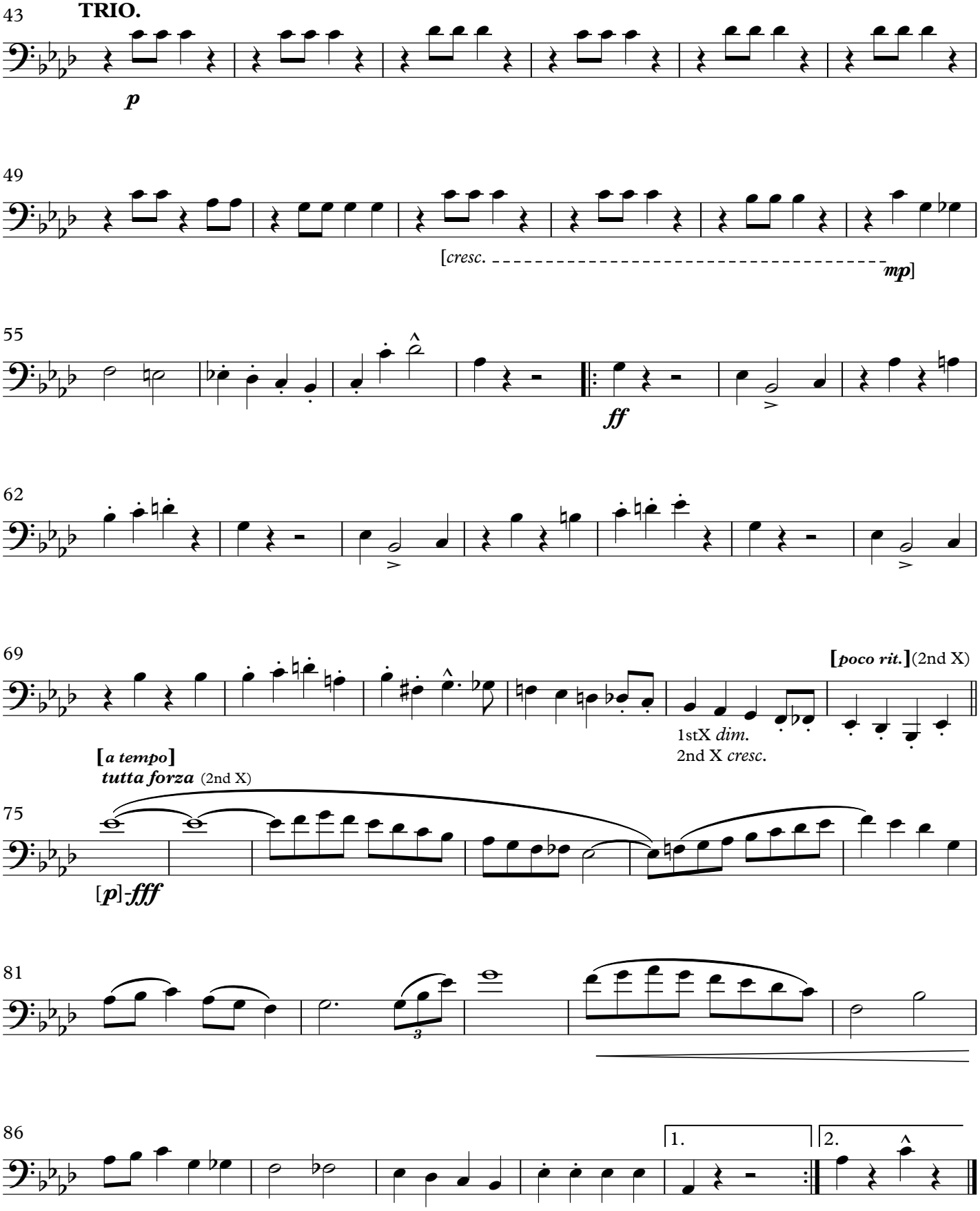
COMRADES OF THE LEGION
2nd Bassoon



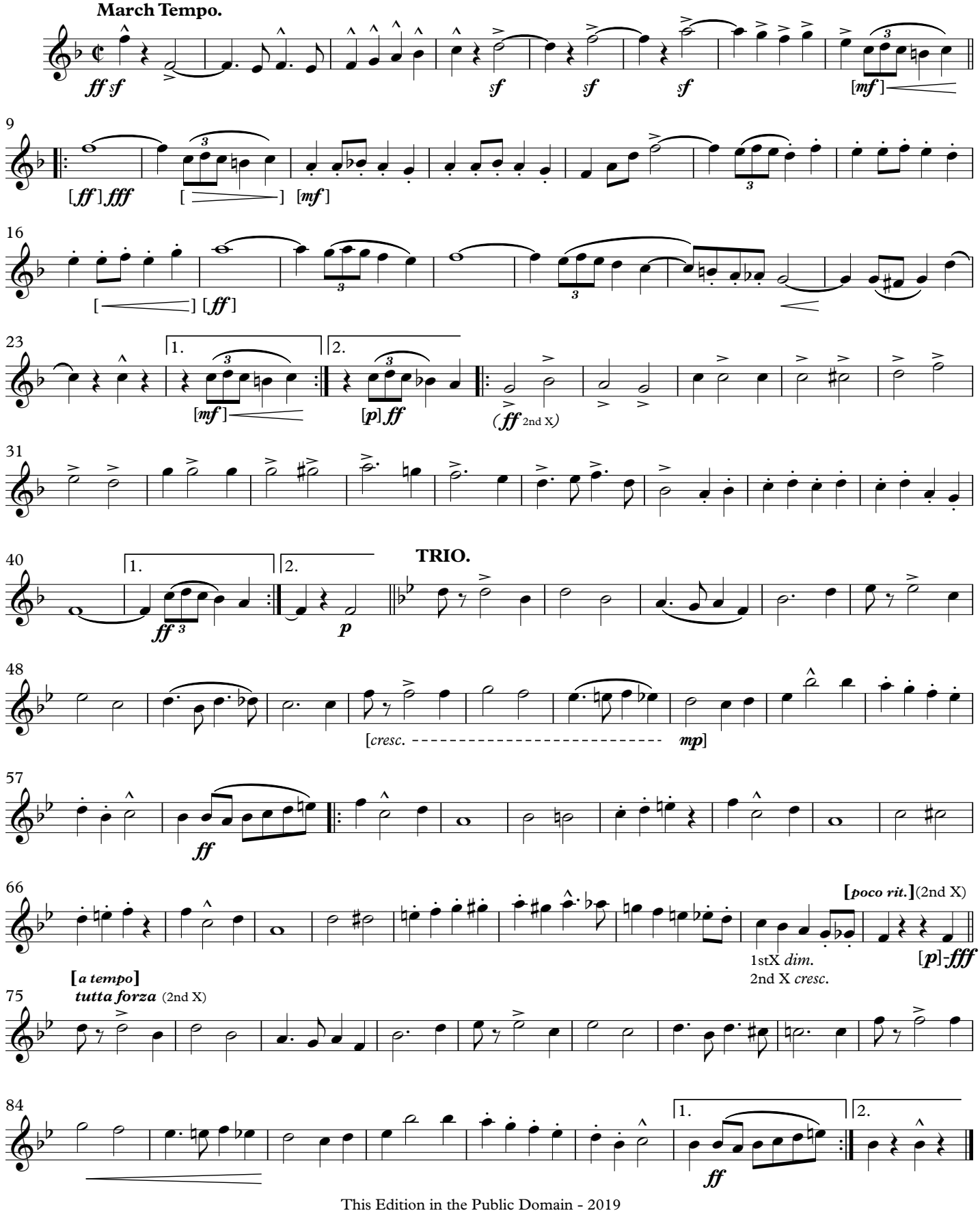
March

COMRADES OF THE LEGION

(1920)

Soprano Saxophone

JOHN PHILIP SOUSA



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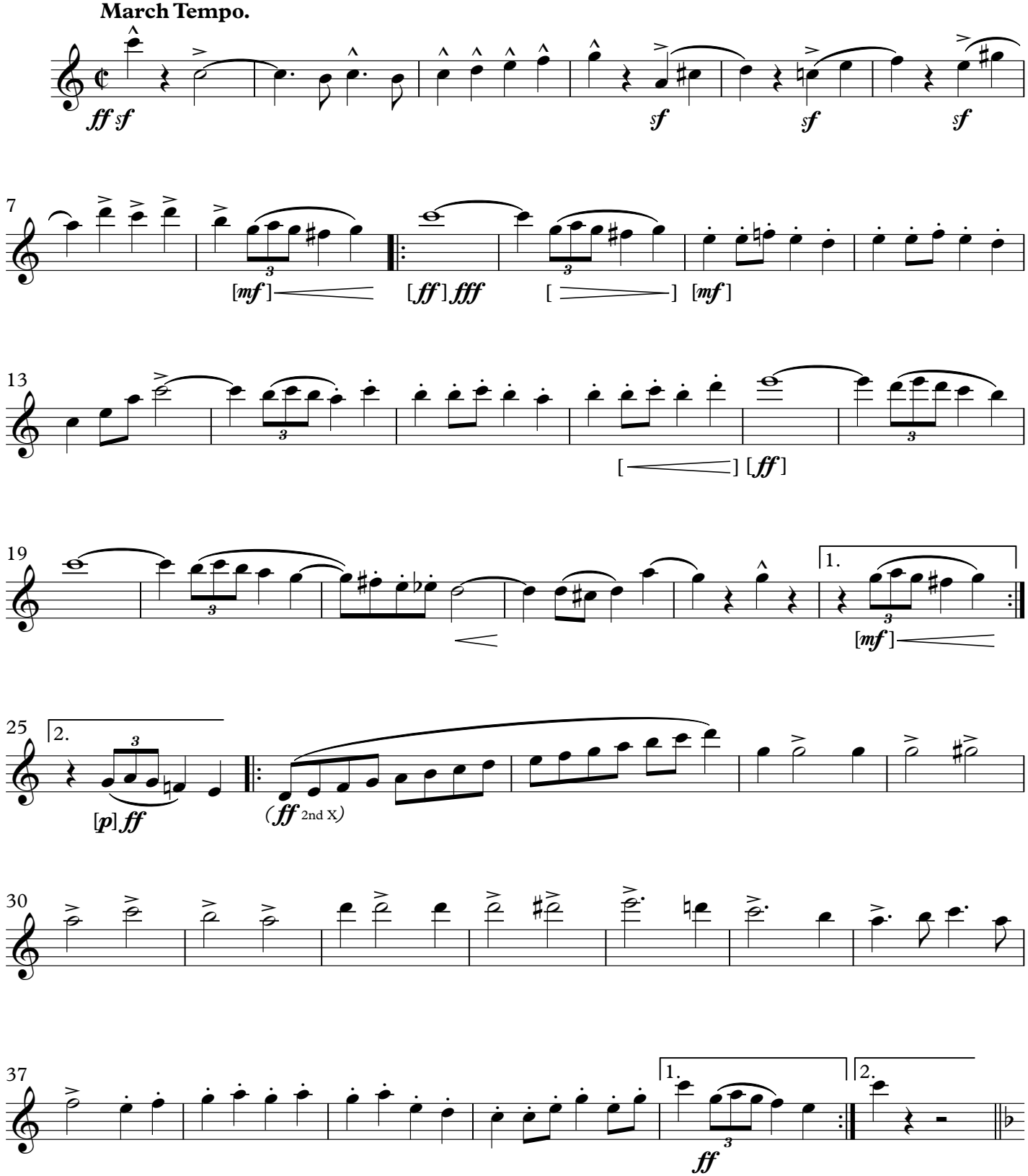
March

COMRADES OF THE LEGION

(1920)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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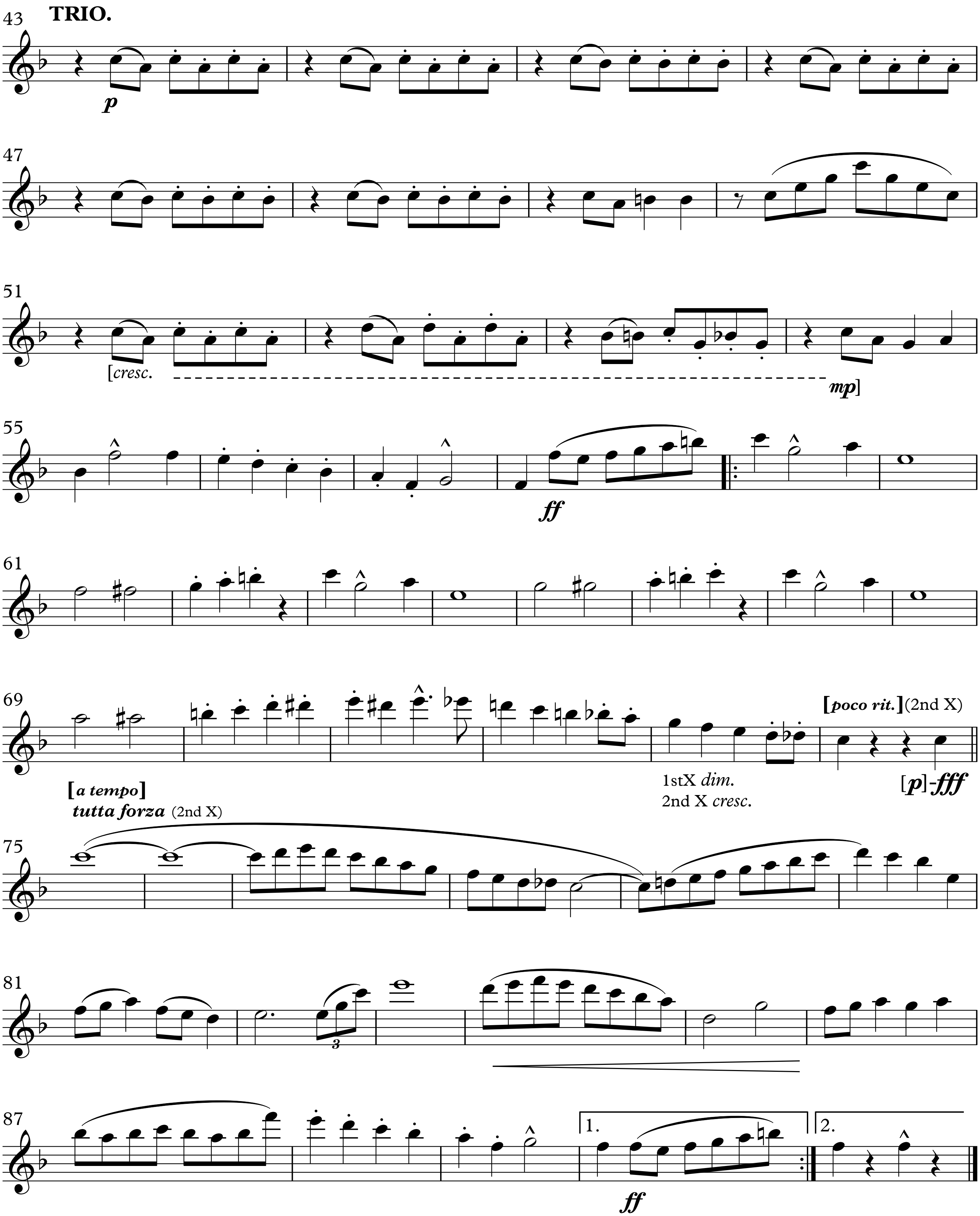

43
TRIO.
p
47
51
[cresc.
mp]
55
ff
61
69
[poco rit.](2nd X)
[a tempo]
tutta forza (2nd X)
1stX dim.
2nd X cresc.
[p]-fff
75
81
3
87
1.
2.
ff

March

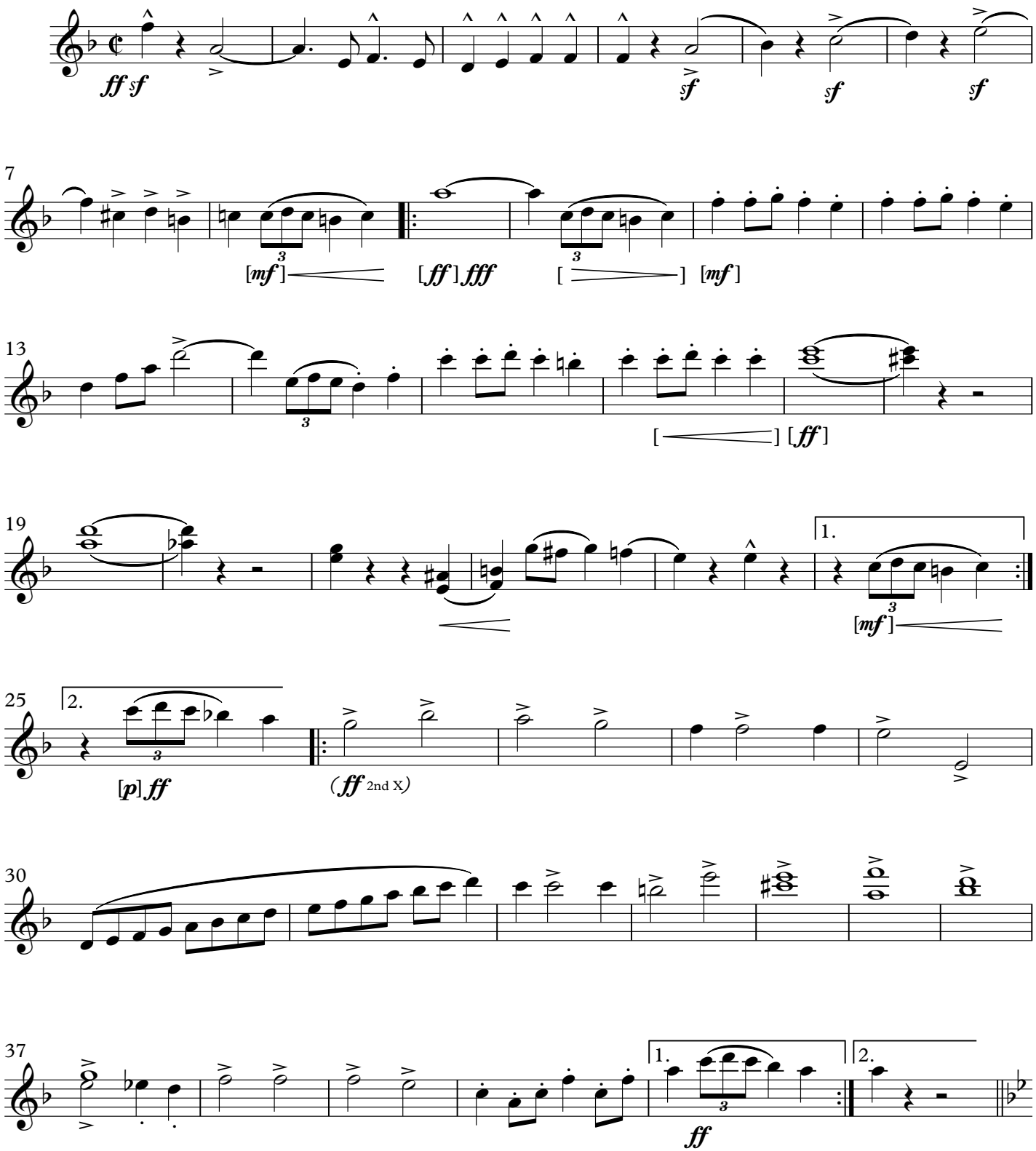
COMRADES OF THE LEGION

(1920)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.



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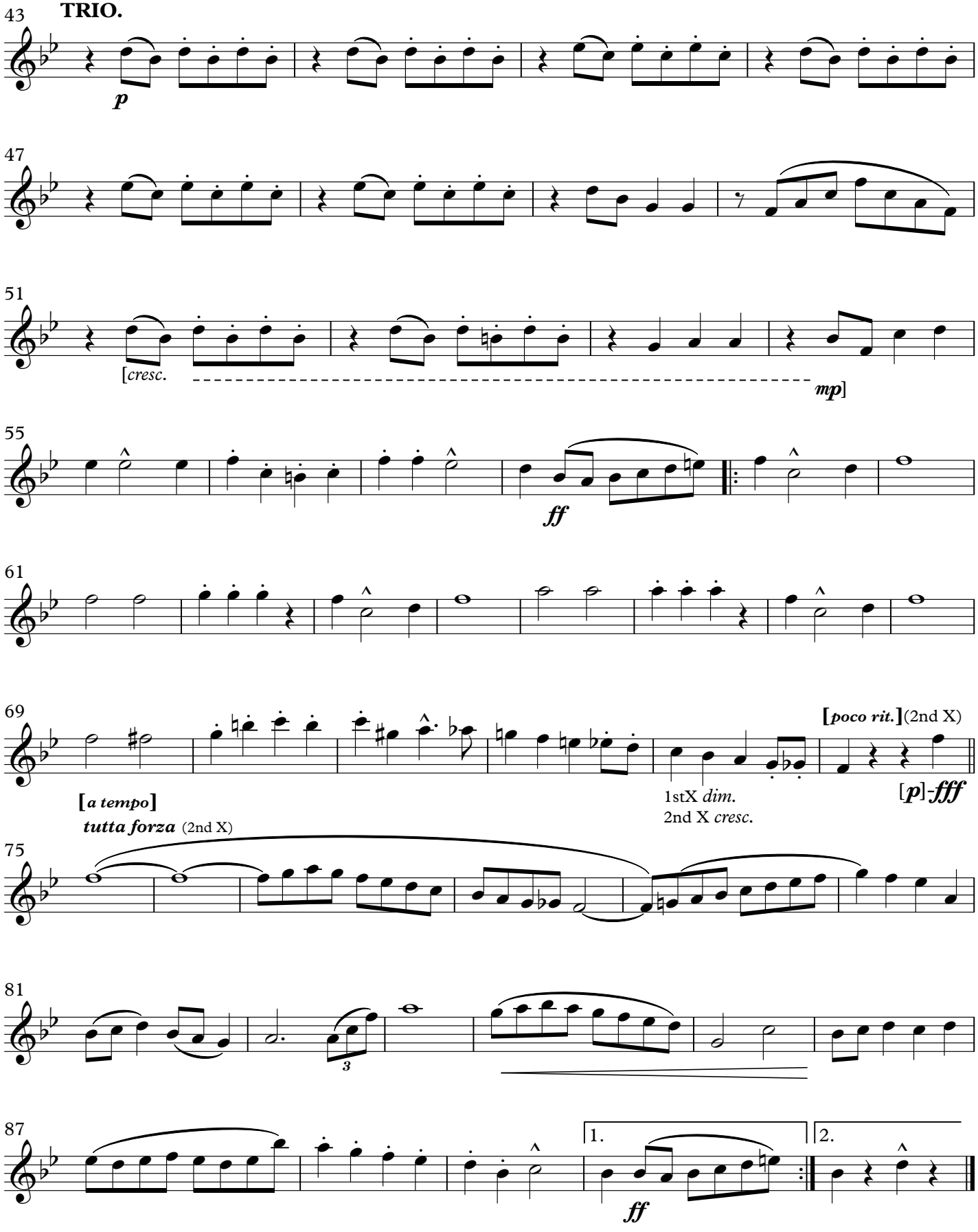
COMRADES OF THE LEGION

B♭ Tenor Saxophone



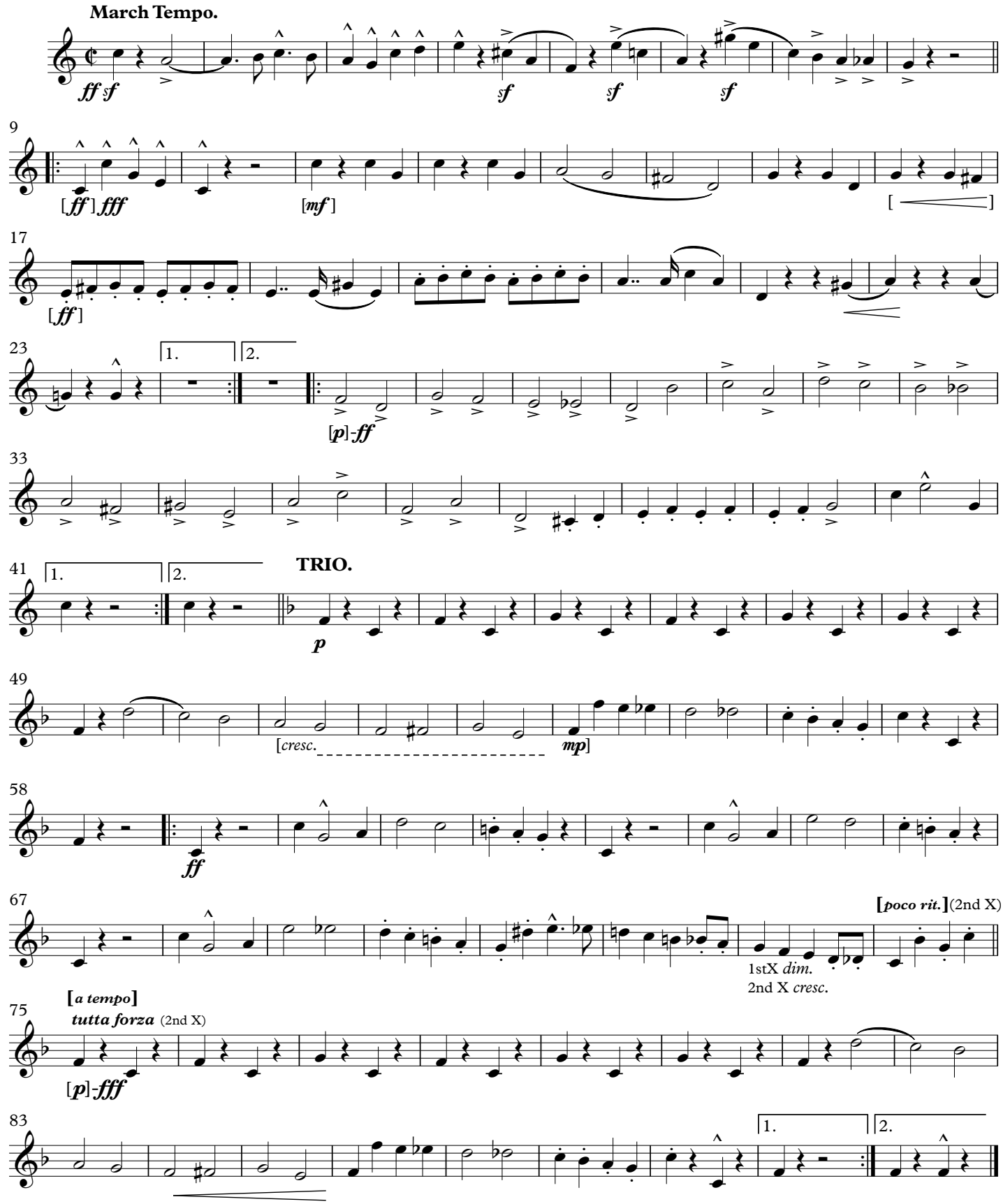
March

COMRADES OF THE LEGION

(1920)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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March

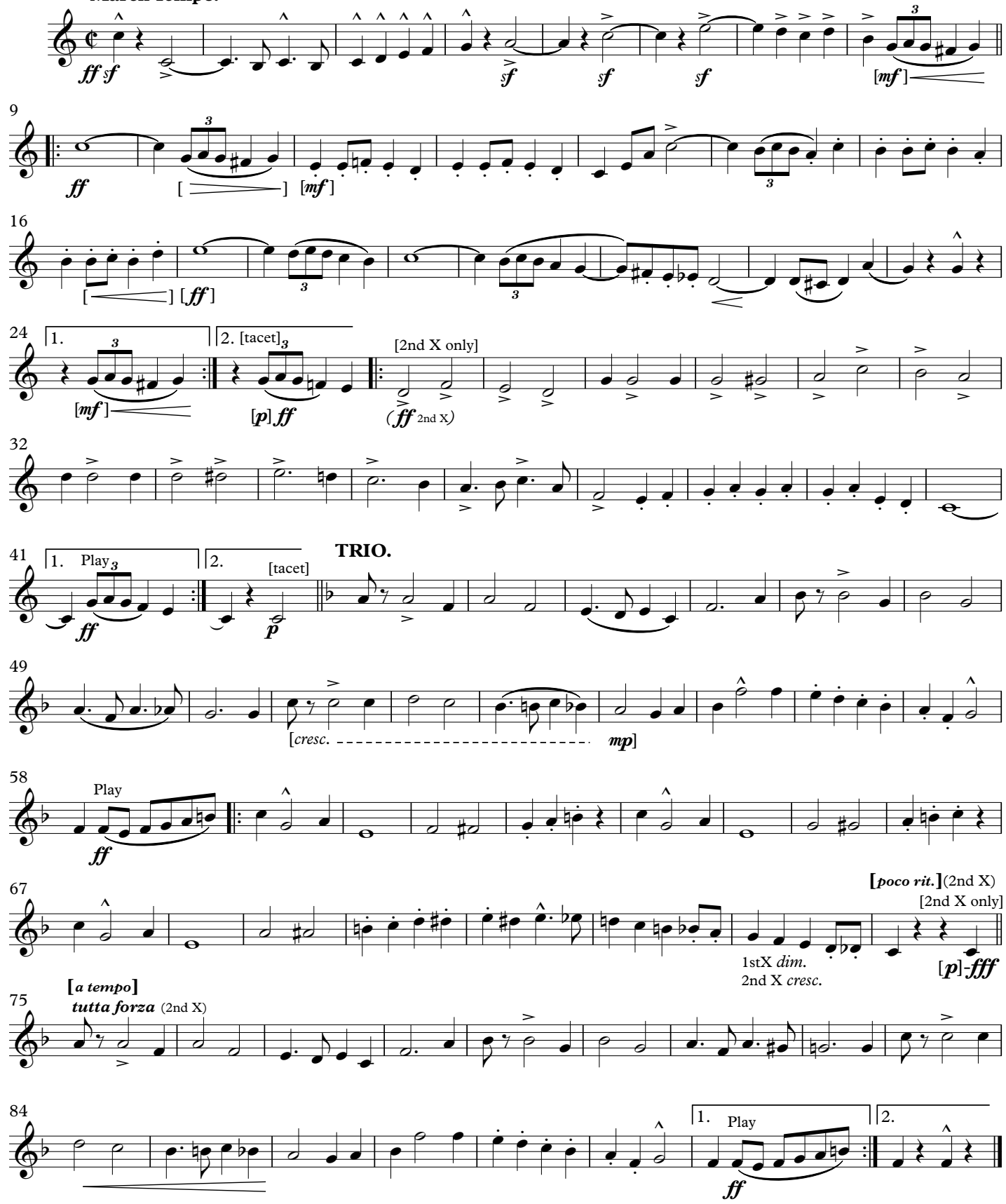
COMRADES OF THE LEGION

(1920)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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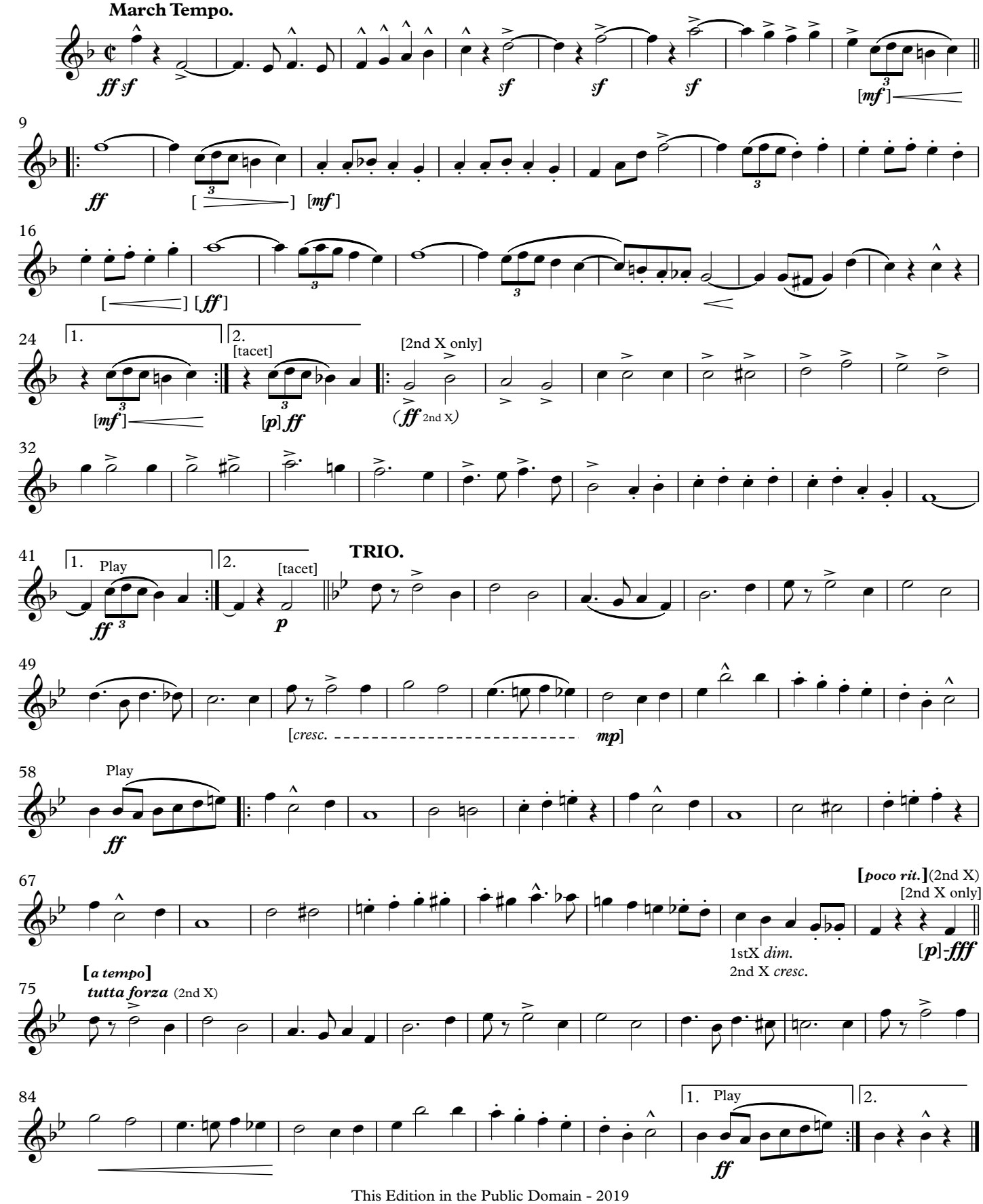
March

COMRADES OF THE LEGION

(1920)

Solo or 1st B♭ Cornet

JOHN PHILIP SOUSA



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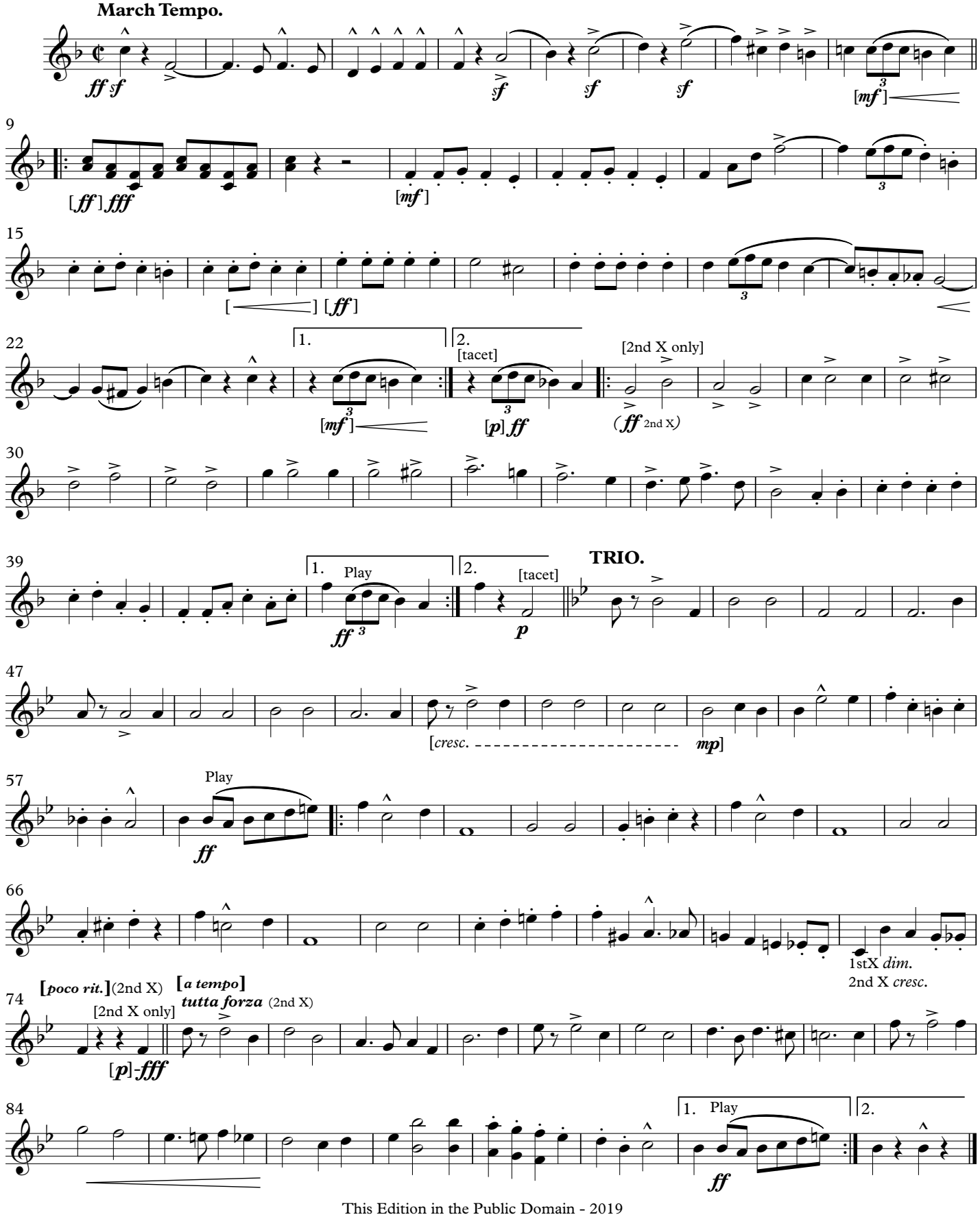
March

COMRADES OF THE LEGION

(1920)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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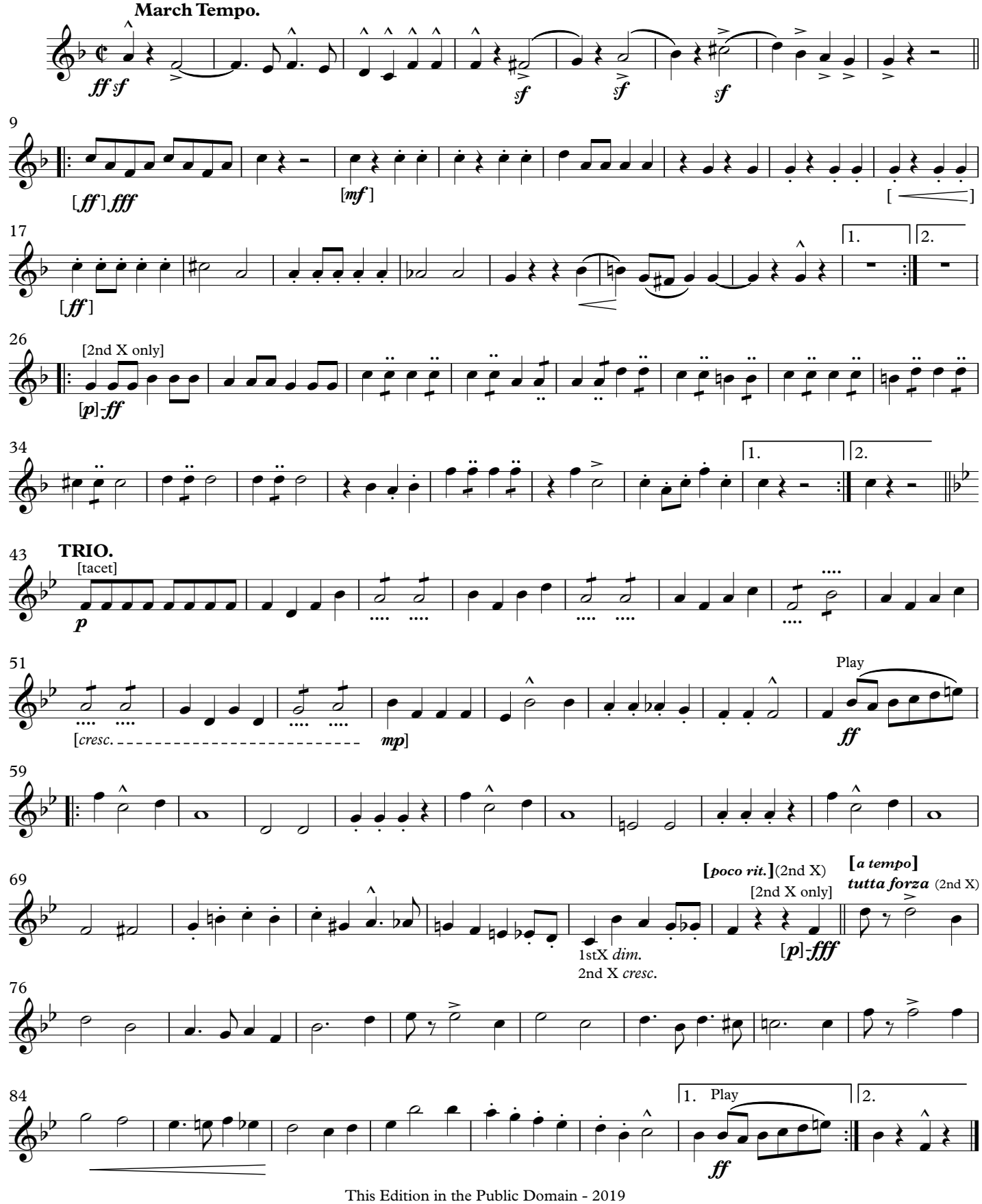
March

COMRADES OF THE LEGION

(1920)

1st B♭ Trumpet

JOHN PHILIP SOUSA



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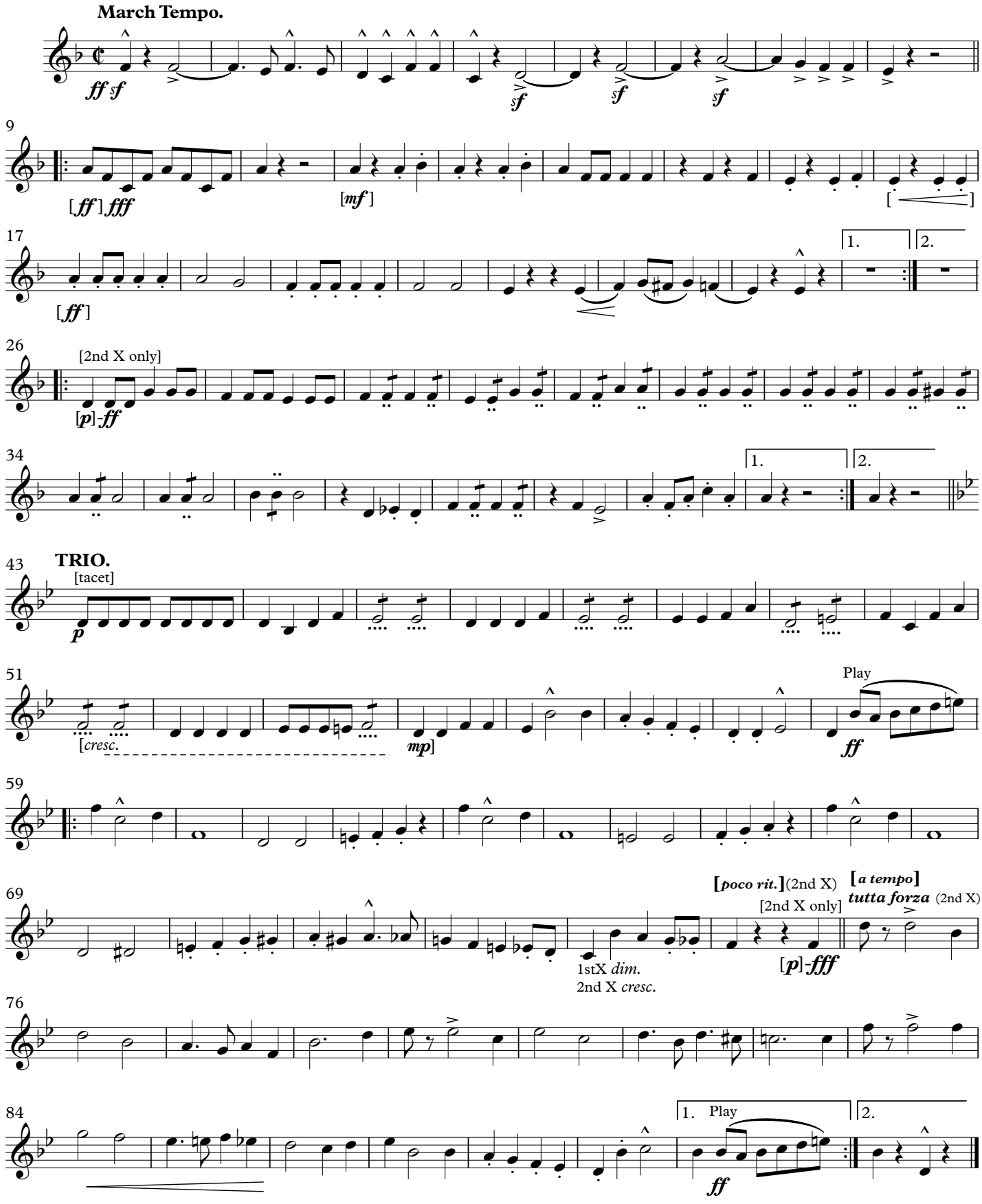
March

COMRADES OF THE LEGION

(1920)

2nd B♭ Trumpet

JOHN PHILIP SOUSA



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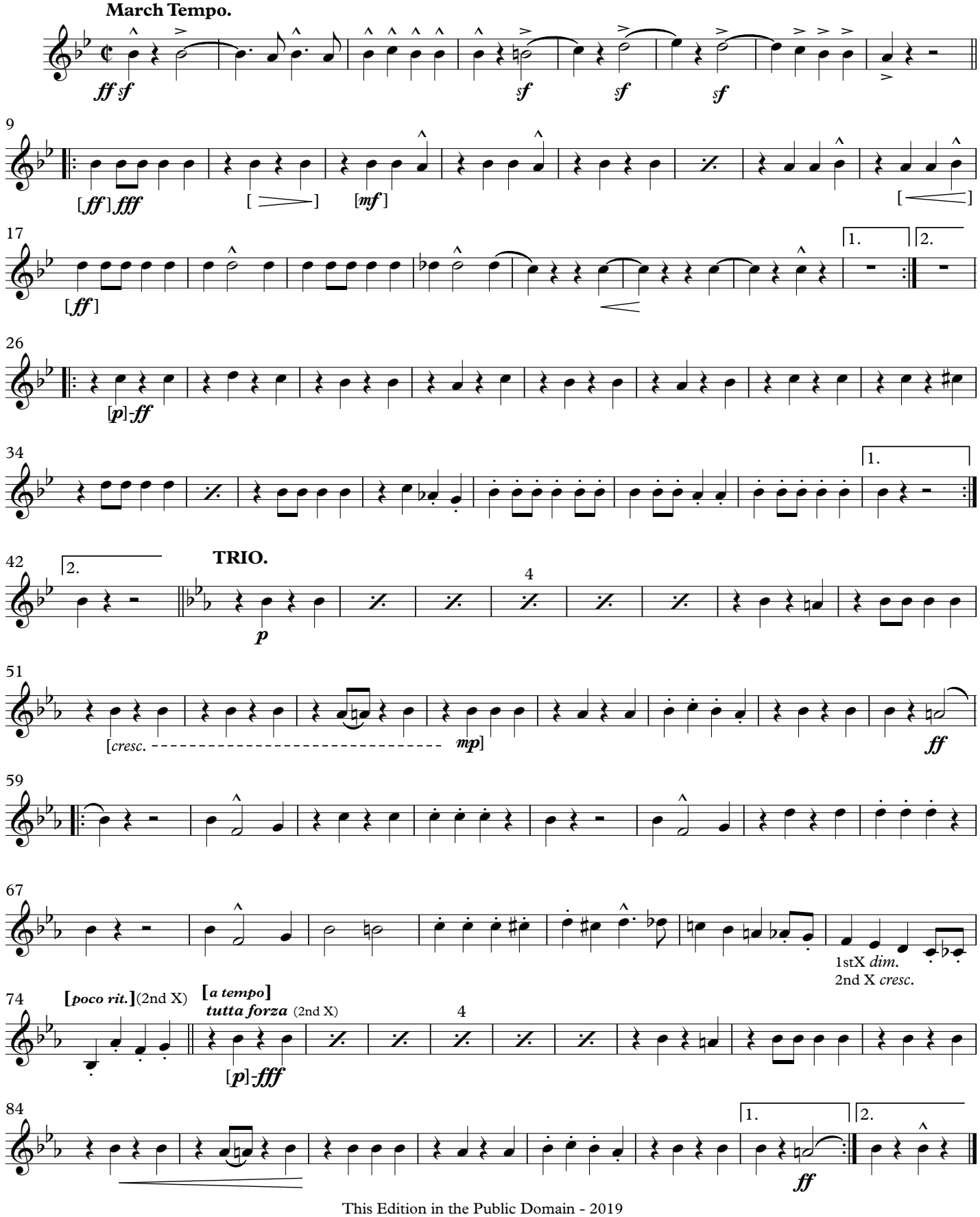
March

COMRADES OF THE LEGION

(1920)

1st F Horn

JOHN PHILIP SOUSA



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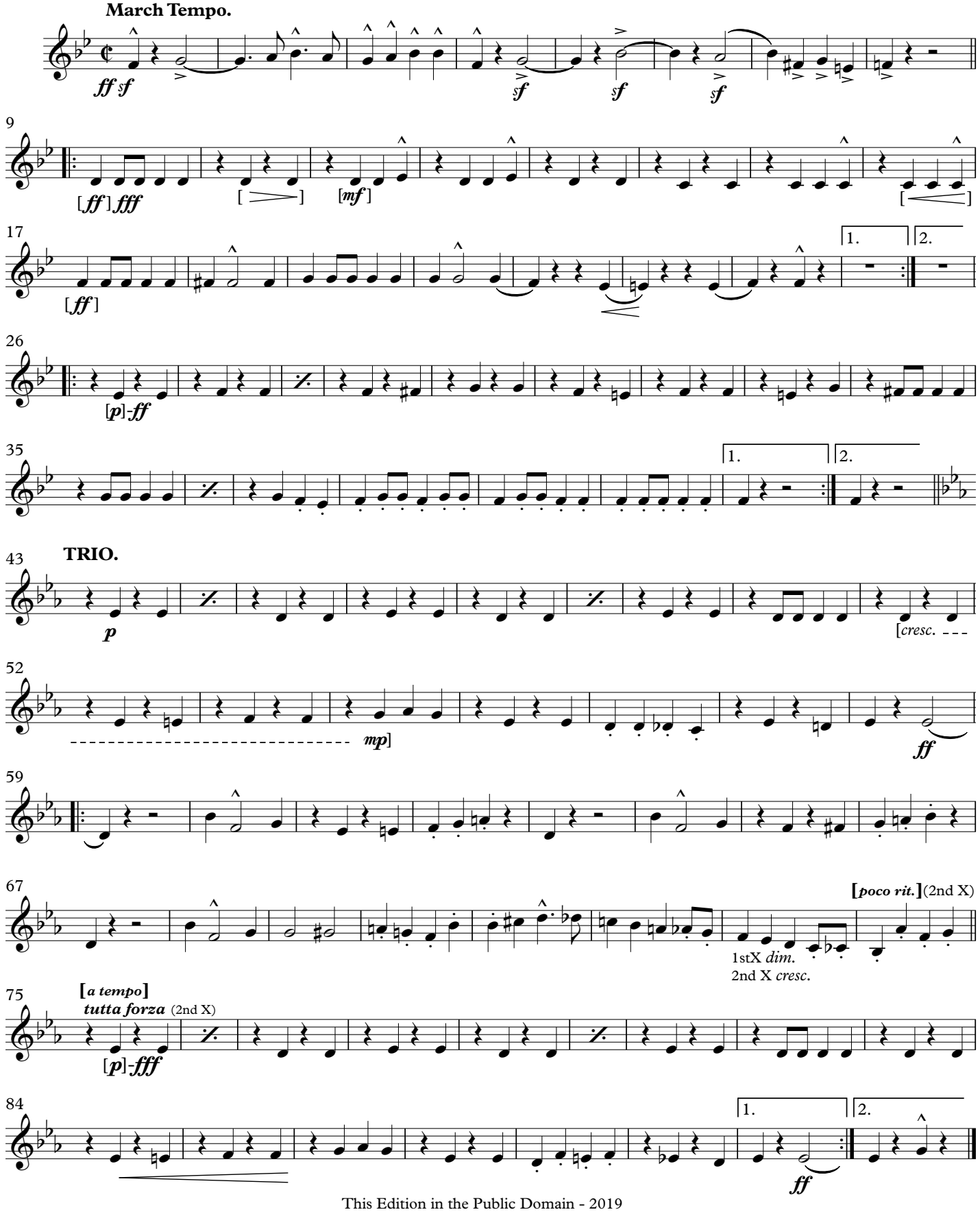
March

COMRADES OF THE LEGION

(1920)

2nd F Horn

JOHN PHILIP SOUSA



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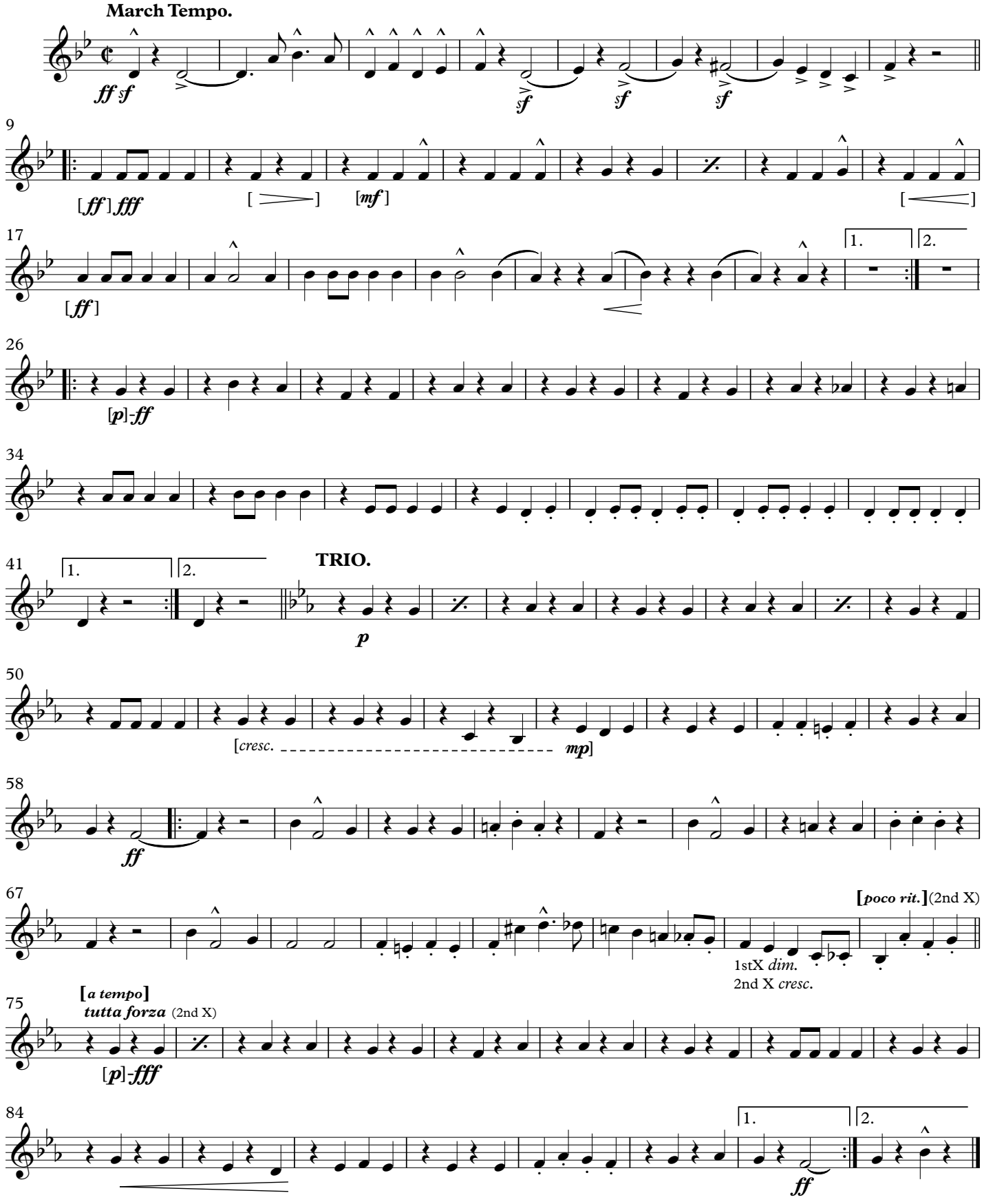
March

COMRADES OF THE LEGION

(1920)

3rd F Horn

JOHN PHILIP SOUSA



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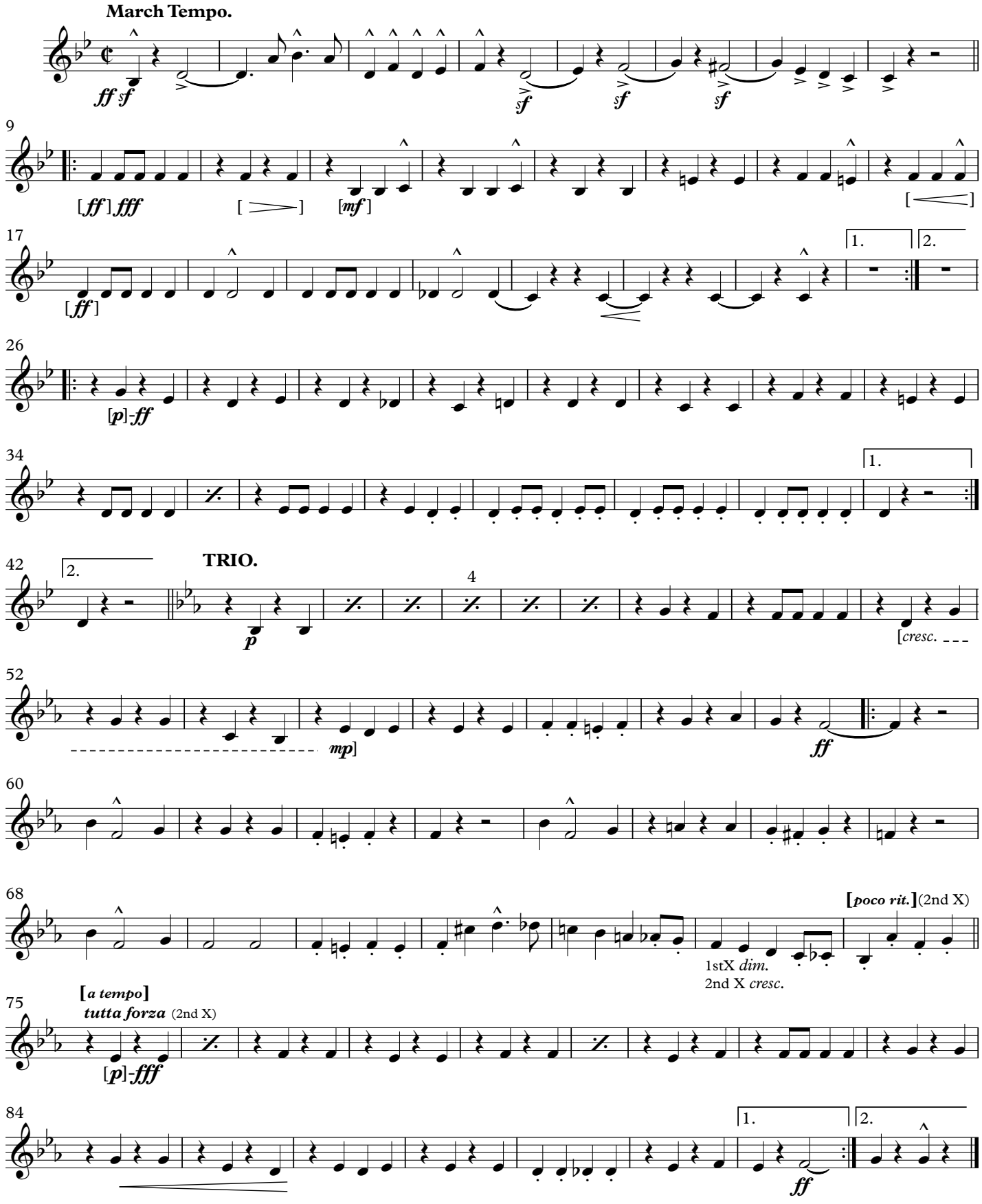
March

COMRADES OF THE LEGION

(1920)

4th F Horn

JOHN PHILIP SOUSA



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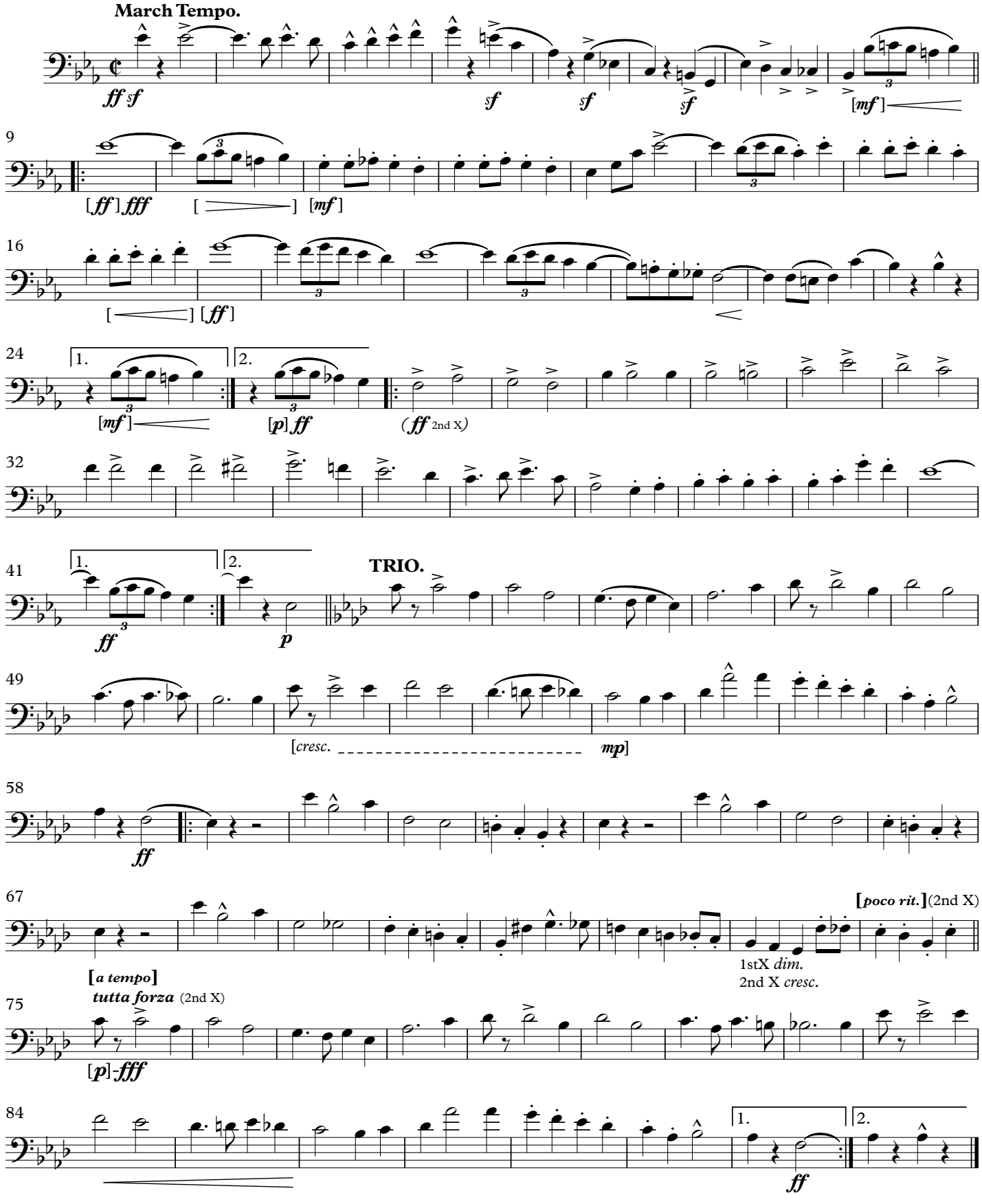
March

COMRADES OF THE LEGION

(1920)

Euphonium

JOHN PHILIP SOUSA



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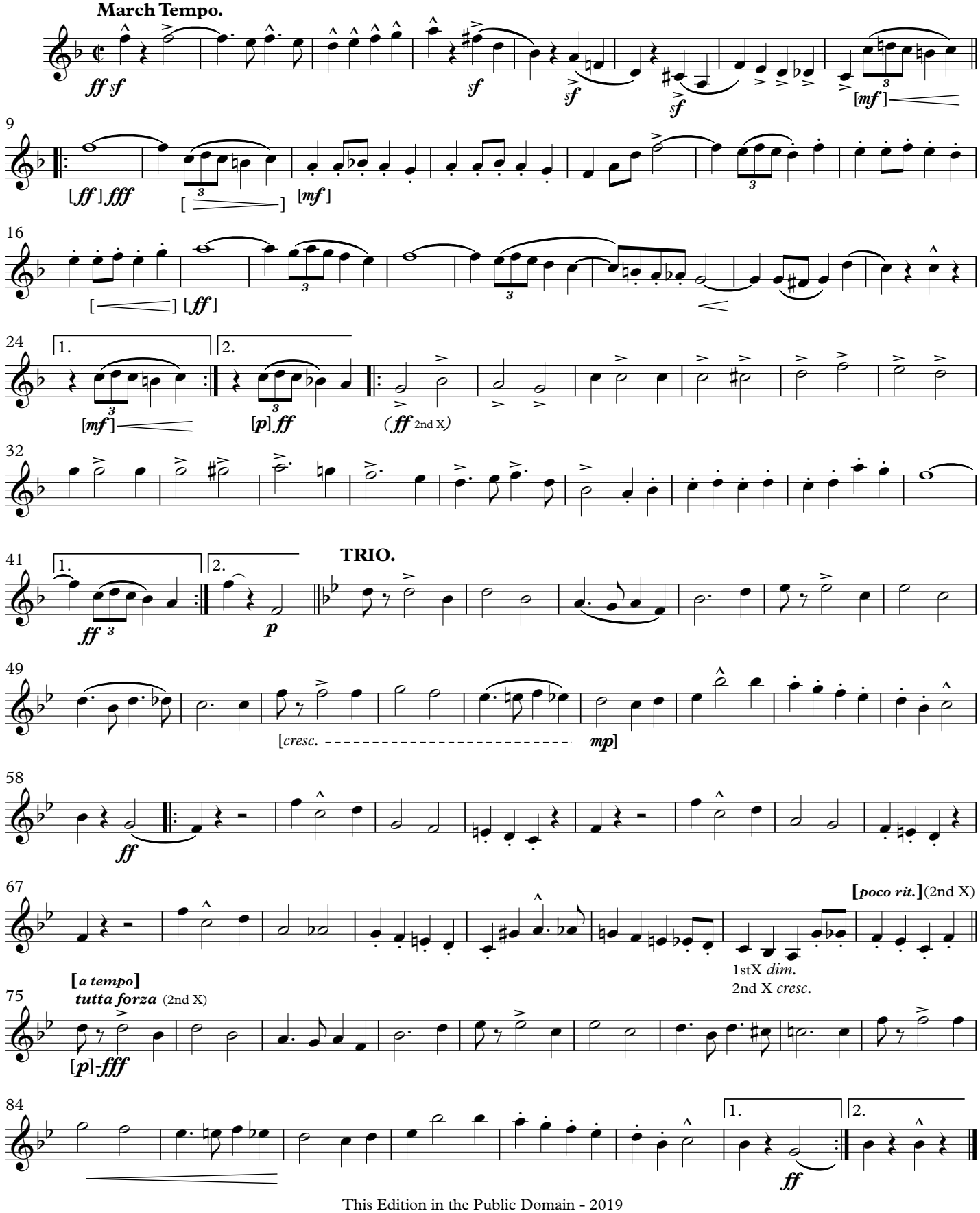
March

COMRADES OF THE LEGION

Baritone, T.C.

(1920)

JOHN PHILIP SOUSA



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March

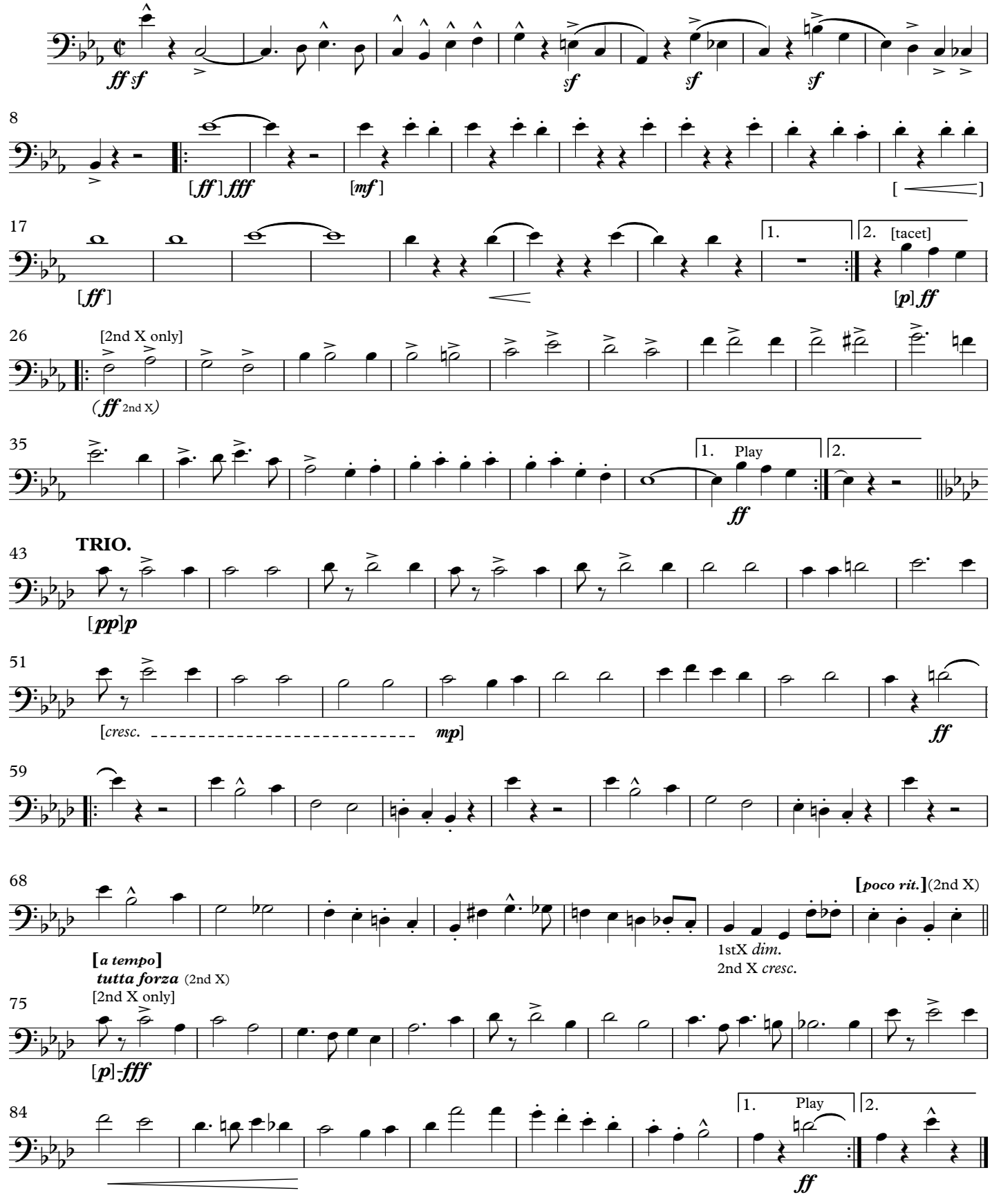
COMRADES OF THE LEGION

(1920)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.



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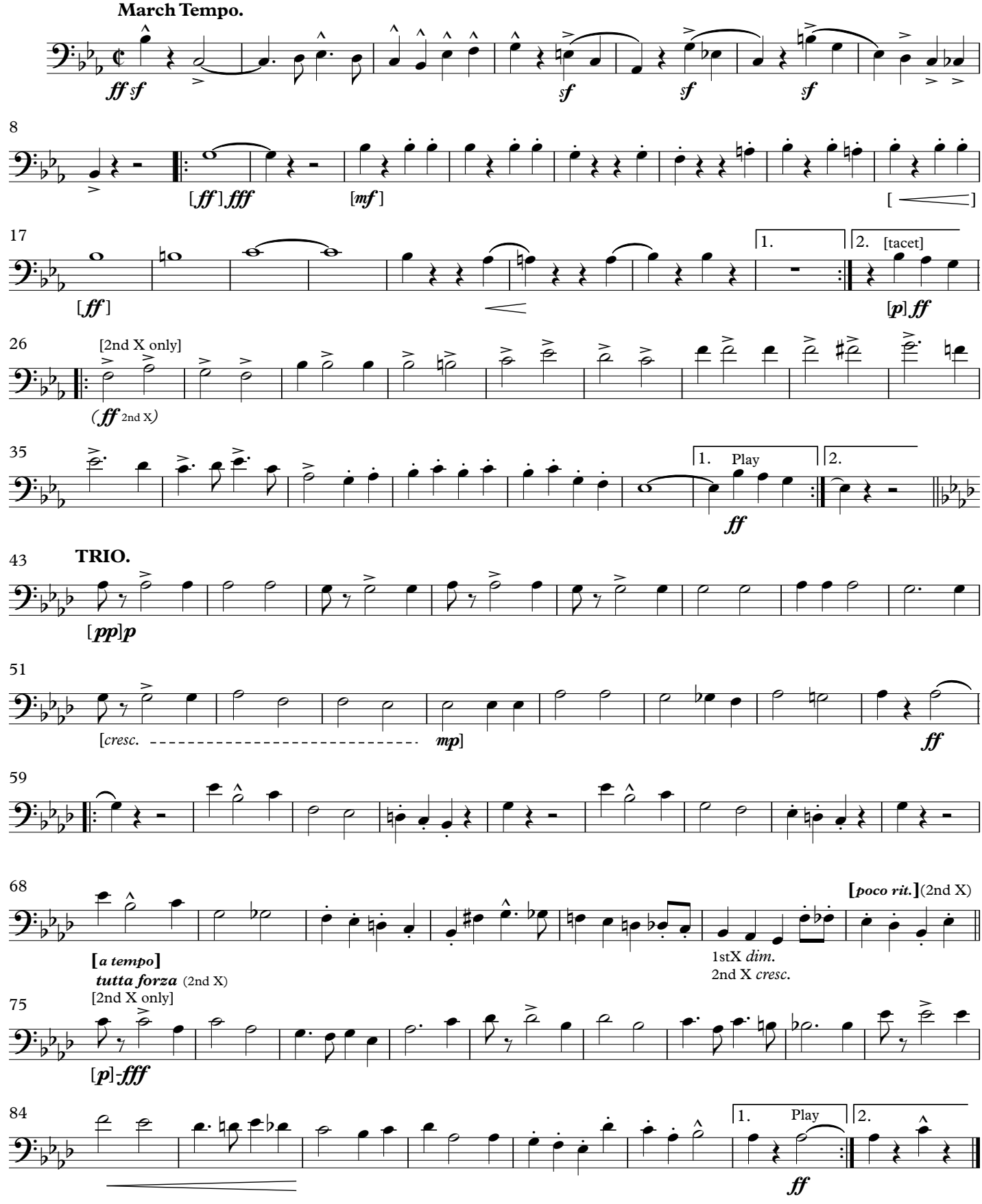
March

COMRADES OF THE LEGION

(1920)

2nd Trombone

JOHN PHILIP SOUSA



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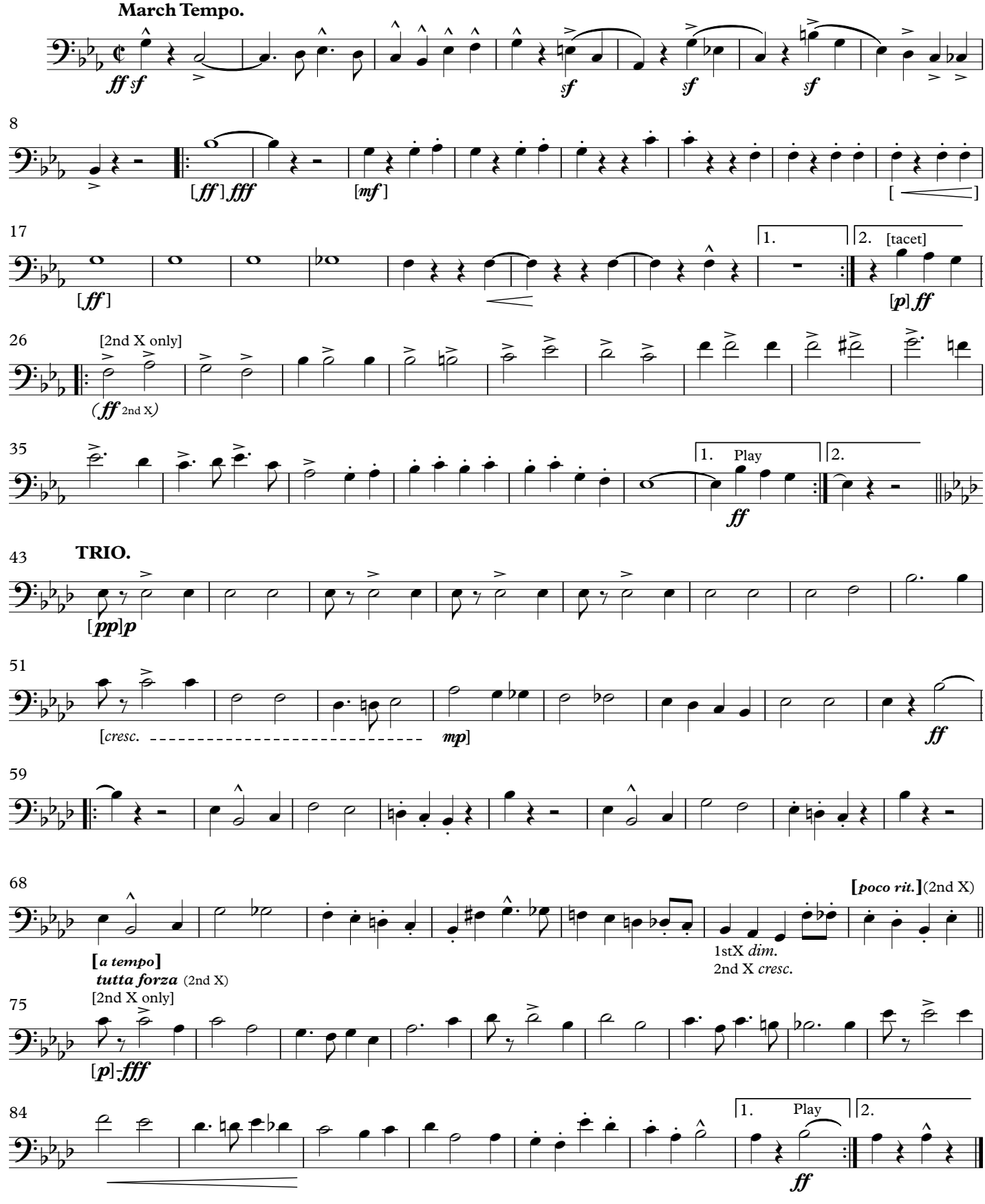
March

COMRADES OF THE LEGION

(1920)

3rd Trombone

JOHN PHILIP SOUSA



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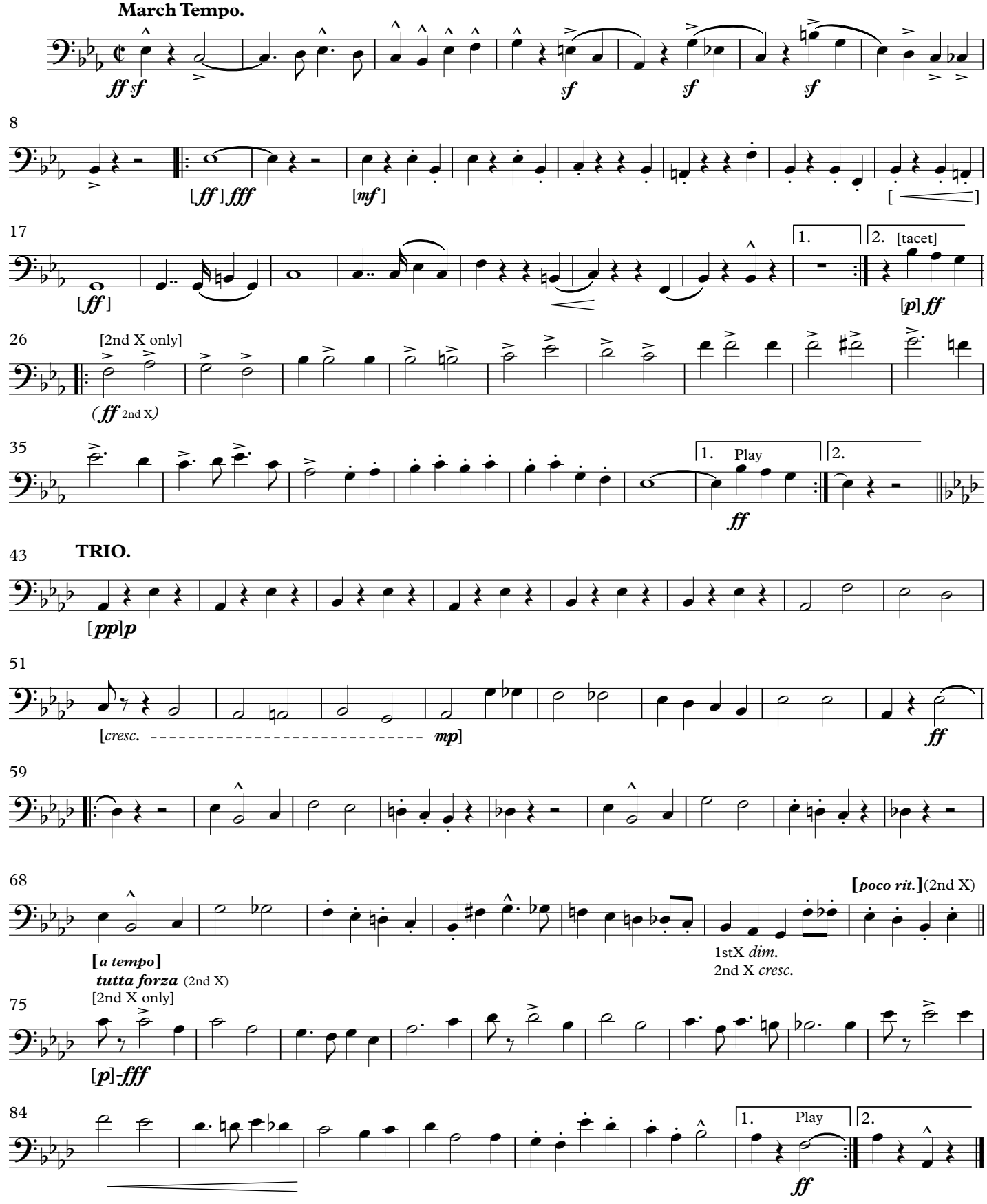
March

COMRADES OF THE LEGION

(1920)

4th Trombone

JOHN PHILIP SOUSA



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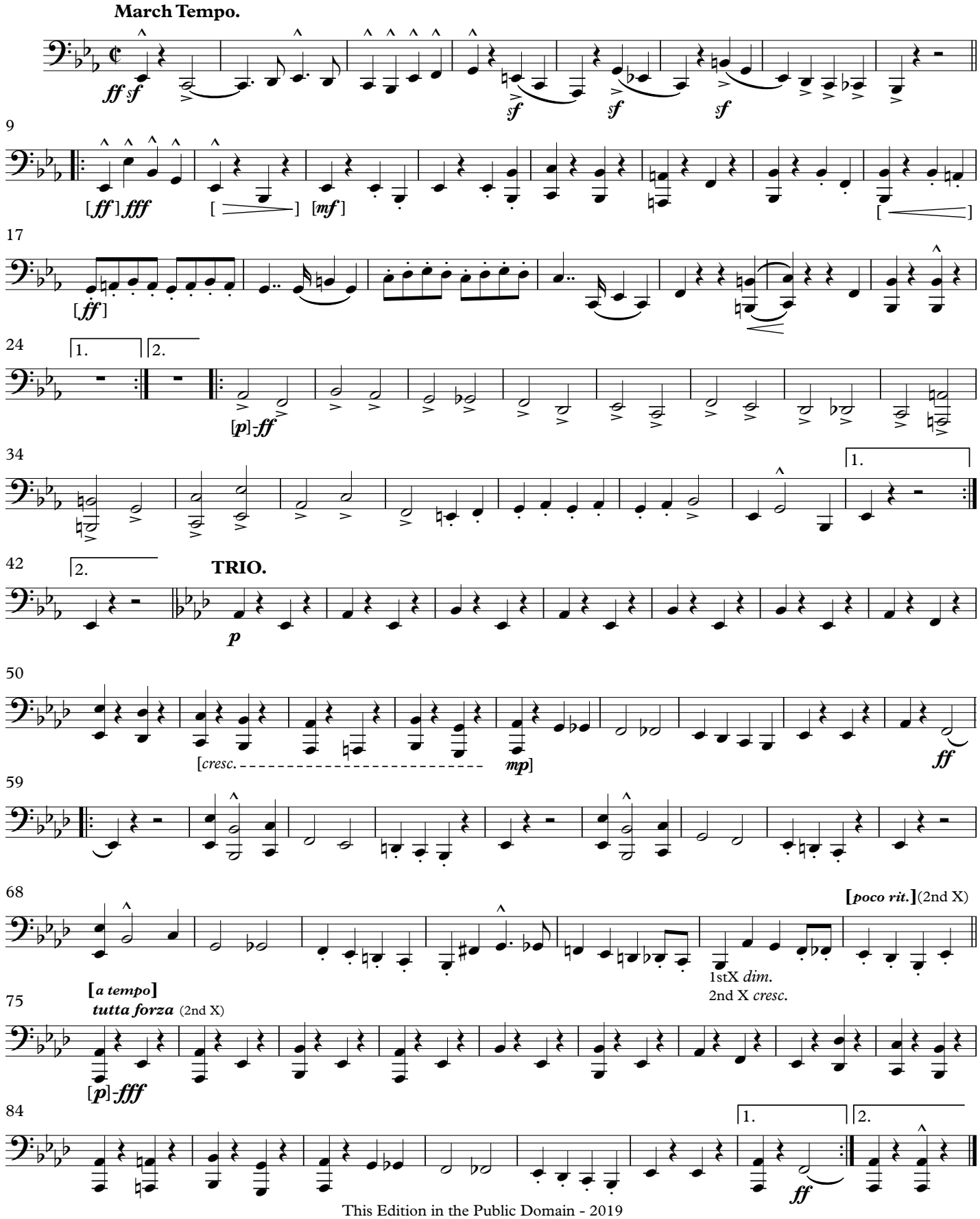
March

COMRADES OF THE LEGION

(1920)

Tuba

JOHN PHILIP SOUSA



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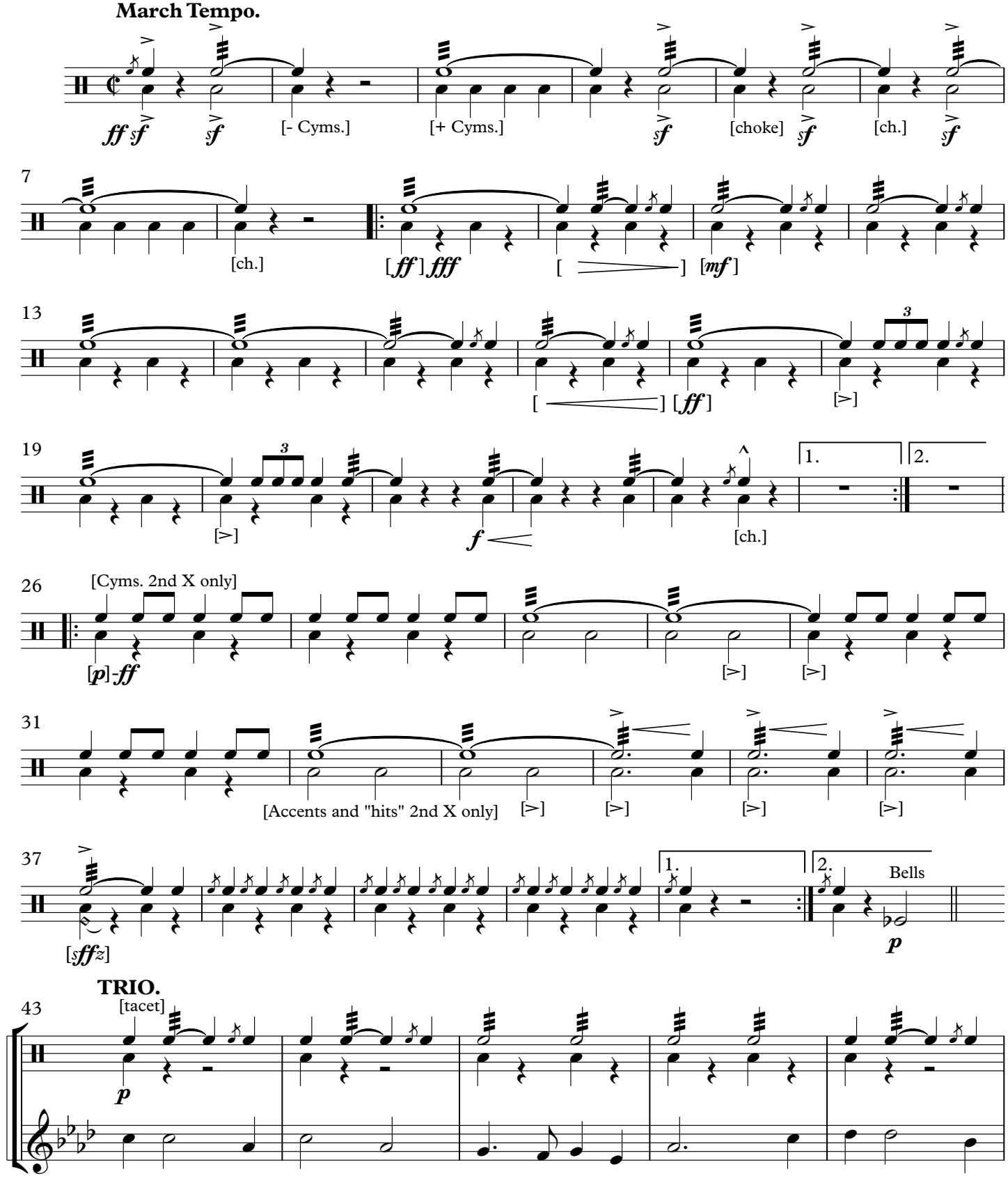
March

COMRADES OF THE LEGION

(1920)

Drums & Bells

JOHN PHILIP SOUSA



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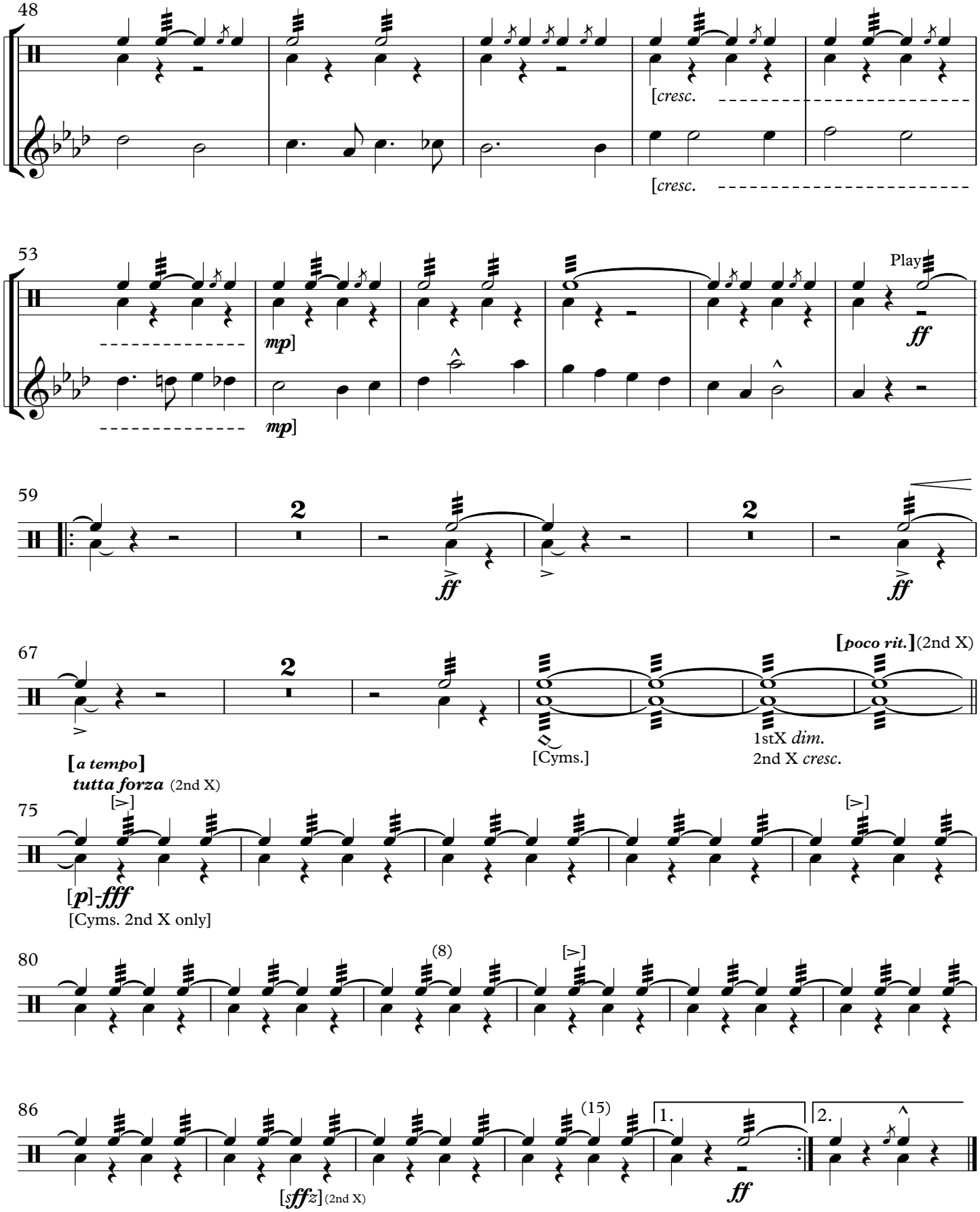
COMRADES OF THE LEGION
Drums & Bells



March

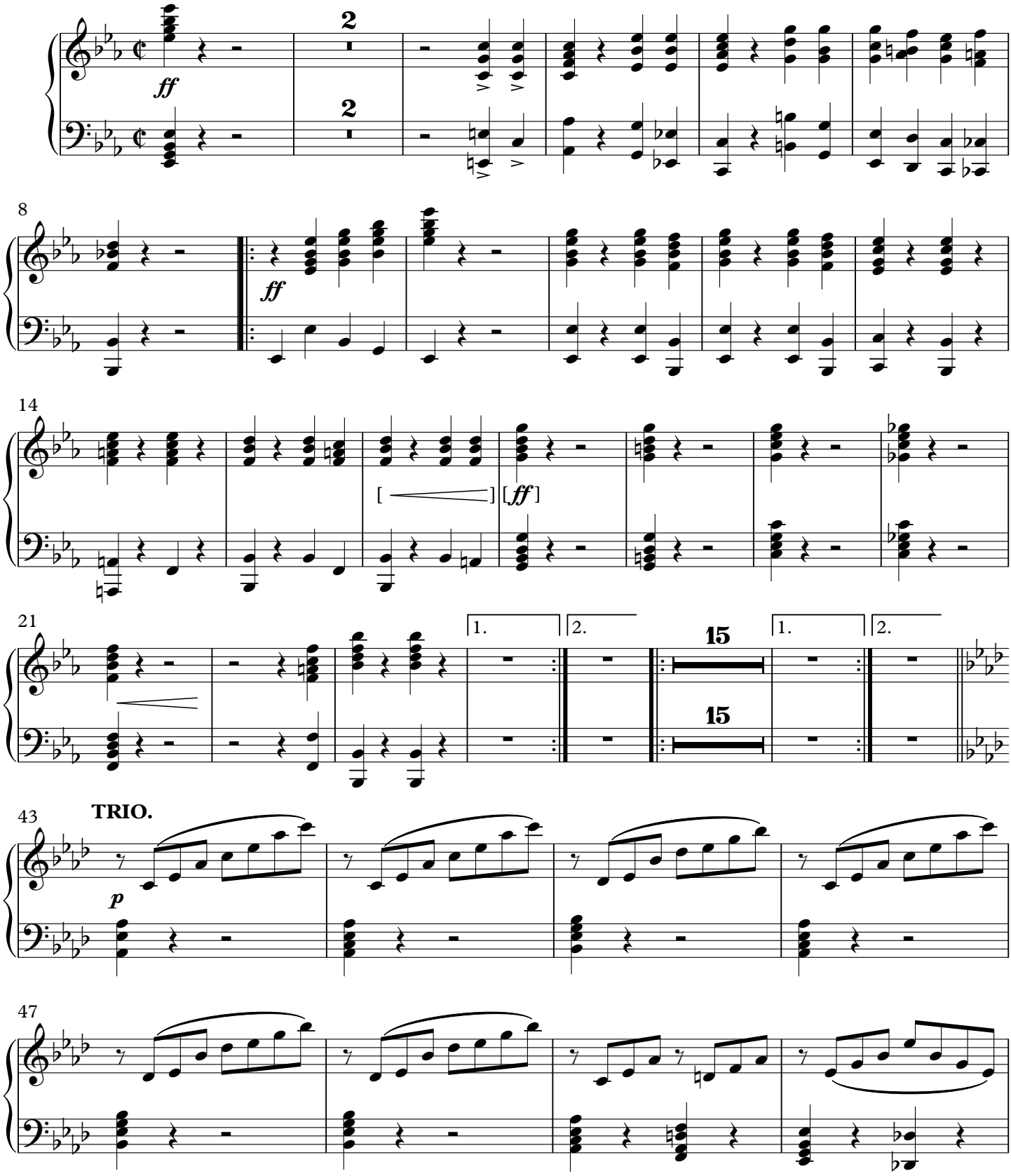
COMRADES OF THE LEGION

(1920)

Harp

JOHN PHILIP SOUSA

March Tempo.



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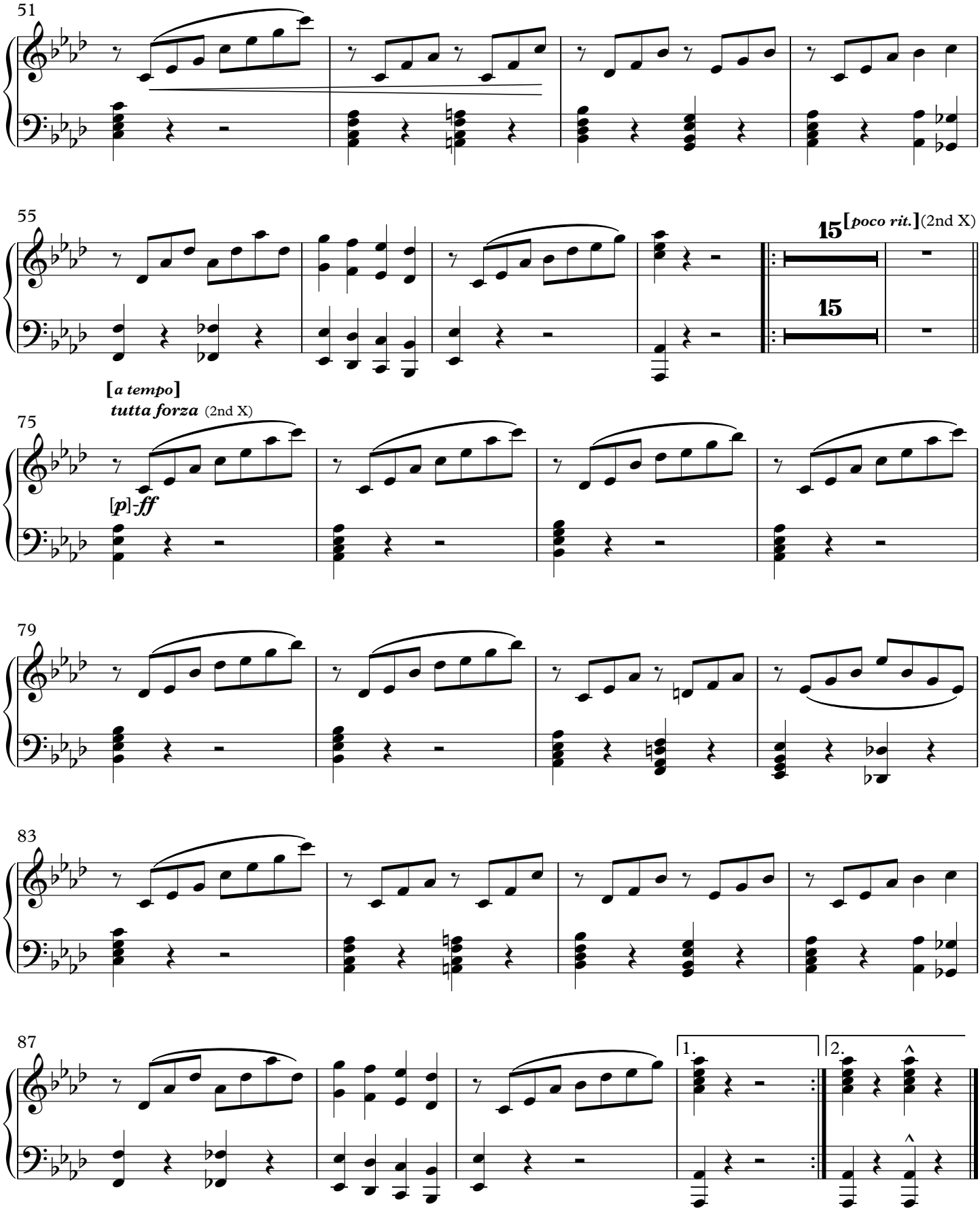
COMRADES OF THE LEGION
Harp