The Complete Marches of

John Philip Sousa

Vol. 5 No. 93

Who's Who in Navy Blue

March

(1920)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Who's Who in Navy Blue" (1920)

It is not often that a composer dedicates music to a wooden Indian. Sousa did just that by dedicating this march to Tecumseh, whose stern figurehead adorns Bancroft Hall at the U.S. Naval Academy at Annapolis.

Until a cache of old letters was recently discovered among Sousa family holdings in 1975, there was no proof of a request for this march coming from the student body of the U.S. Naval Academy. From the letters it was learned that a request had been made by Midshipman W. A. Ingram, president of the class of 1920. At that time, it was customary for each class to have its own new song or march to be performed at graduation exercises.

The manner of choosing a title for the march bordered on the comical. Midshipman T. R. Wirth suggested "Ex Scienta Tridens" ("From Science to Sea Power"). Sousa's response to this was that it sounded like a remedy for the flu or a breakfast cereal. He suggested an alternate, "Admirals By and By." Wirth stood firm with his proposal and pointed out that one of Sousa's most famous marches was "Semper Fidelis," also taken from the Latin.

At this point, Sousa apparently was inclined to withdraw his offer to compose the march, but Wirth pleaded with him not to take this course of action. Wirth tried to compromise on a title, offering such names as "Gentlemen Sailors," "Seafarers" and "Admirals All." Sousa did some compromising of his own, and "Who's Who in Navy Blue" became the title.

In recognition of Sousa's contribution to the Navy during World War I—and presumably in appreciation for this composition—he was presented a miniature class ring and made an honorary member of the graduating class of 1921.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 96. Used by permission.

Editorial Notes

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

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

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

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

Introduction (m. 1-8): This is one of the few Sousa marches with a pick-up to the introduction, and the note should be played with good intensity and clarity. The cymbal crashes may be choked in the opening measures to highlight the fanfare calls in the cornets, and the thirty-second notes in m. 4-6 should be played close to the beat and with a vigorous "sweep." A diminuendo is traditionally added to m. 8 to set up the first strain.

First Strain (m. 8-24): Dynamic variety is essential to the success of this first strain. It begins at a *piano* and twice moves to a surprise *fortissimo* before subsiding to *piano* once again. The articulations should be light and crisp in the melody, alternating with the slurred upward runs in bass clarinet, bassoon, and saxophone. (These runs did not have slurs in the original source parts, but it has long been conventional practice to slur them for maximum musical effect; it is likely that they were performed that way during Sousa's time, even though they were not notated as such).

Second Strain (m. 25-42): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet with the pick-up note to m. 26, and clarinets play down one octave first time as indicated. All play at a *piano* dynamic. Although the first time through this strain is typically played softly, the short, bouncy articulation and all accents and capped notes must be preserved. (The decorative figure in m. 38-39 in alto saxophone and bass clarinet was originally slurred in the source parts, but is often played articulated for better effect, as is indicated in this edition). All instruments rejoin with a *subito fortissimo* after the downbeat of m. 41 for the repeat of this strain at the original loud dynamic. Several accents are added to the percussion parts to highlight the energy of this music, including stronger *sfz* accents in m. 33, 38, and 39 second time.

Trio (m. 42-58): Piccolo, E-flat clarinet, cornets, trombones, and battery percussion are tacet once again for the trio, and all others play at a *piano* dynamic. Clarinets are written here one octave lower than the original parts. This trio melody is based on a song of the United States Naval Academy, and the words are included in the solo cornet part for historical reference. Breath marks have been added to the melody in all parts to match with the phrasing of the original song. The capped quarter notes on beat two of m. 55 and 56 are important. Also of note, the slurs in the line found in the bassoon and alto saxophone here in the trio—and again in the final strain—were very inconsistent in the original parts and have been regulated in this edition.

Break Strain (m. 58-78): All instruments rejoin with a *subito fortissimo* on beat two on m. 58. The cymbal crashes through the break strain can be let to ring. The original percussion parts are unclear as to whether cymbals should play or not through the bass drum rolls beginning in m. 68, and in this edition cymbal crashes have been added starting in m. 75, when the rolls finish. A *tutti* diminuendo is added to m.78 first time to set up the final strain.

Final Strain (m. 78-96): E-flat clarinet, cornets, trombones, and cymbals are tacet at m. 79, and all others play at a *piano* dynamic once again. All clarinets are down one octave from the original parts. Piccolo may play the upper woodwind obbligato this time, and the same musical inflections as the trio apply here in all parts. All instruments rejoin with a *subito fortissimo* in m. 94 for the repeat of the break strain. The break is played exactly as before, only this time with a further crescendo in m. 78. Everyone plays the final strain at the original dynamic and in the higher octaves in the clarinets. Two final *sffz* accents in the percussion punctuate the end of the march.

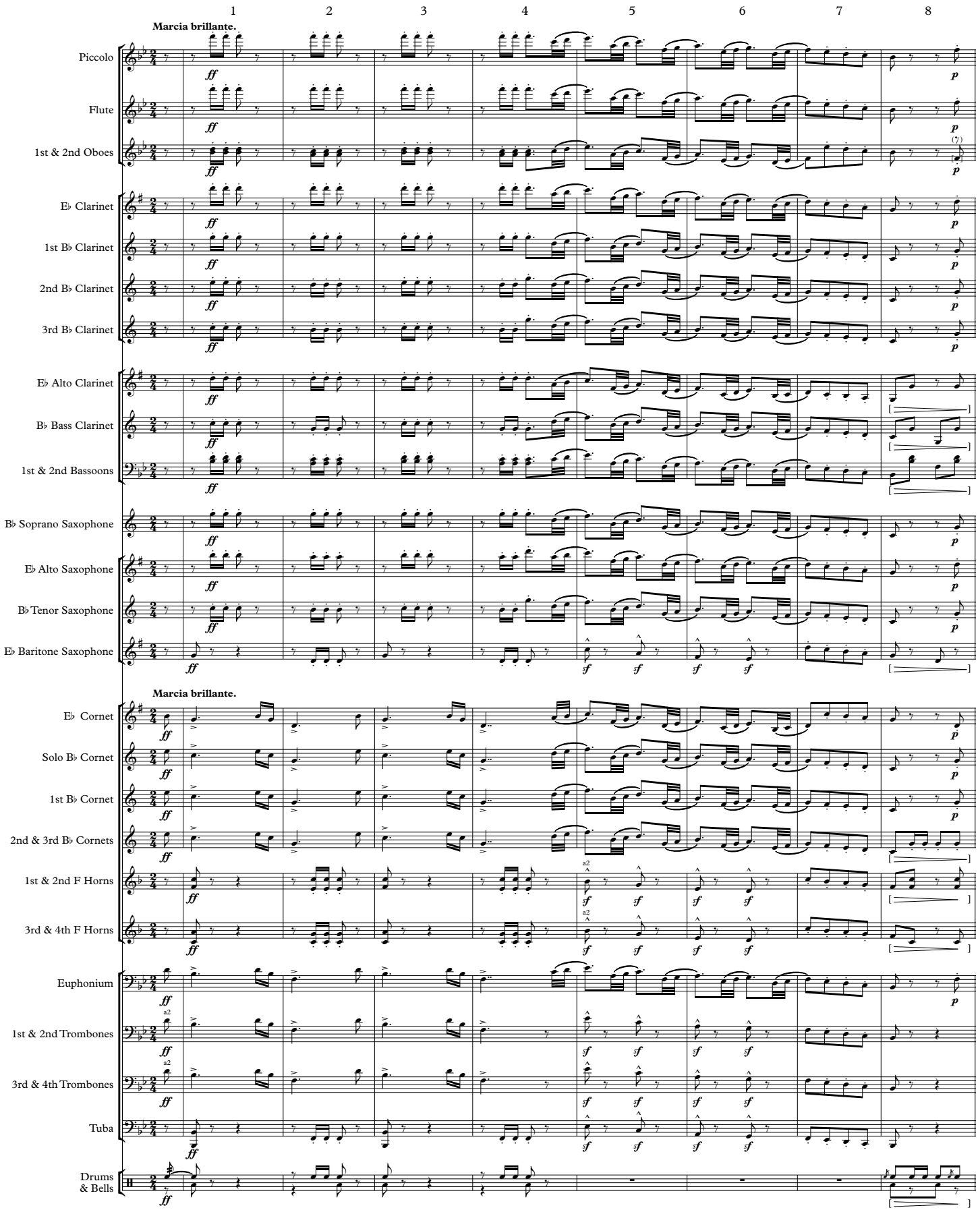
March

WHO'S WHO IN NAVY BLUE

(1920)

JOHN PHILIP SOUSA

Full Score



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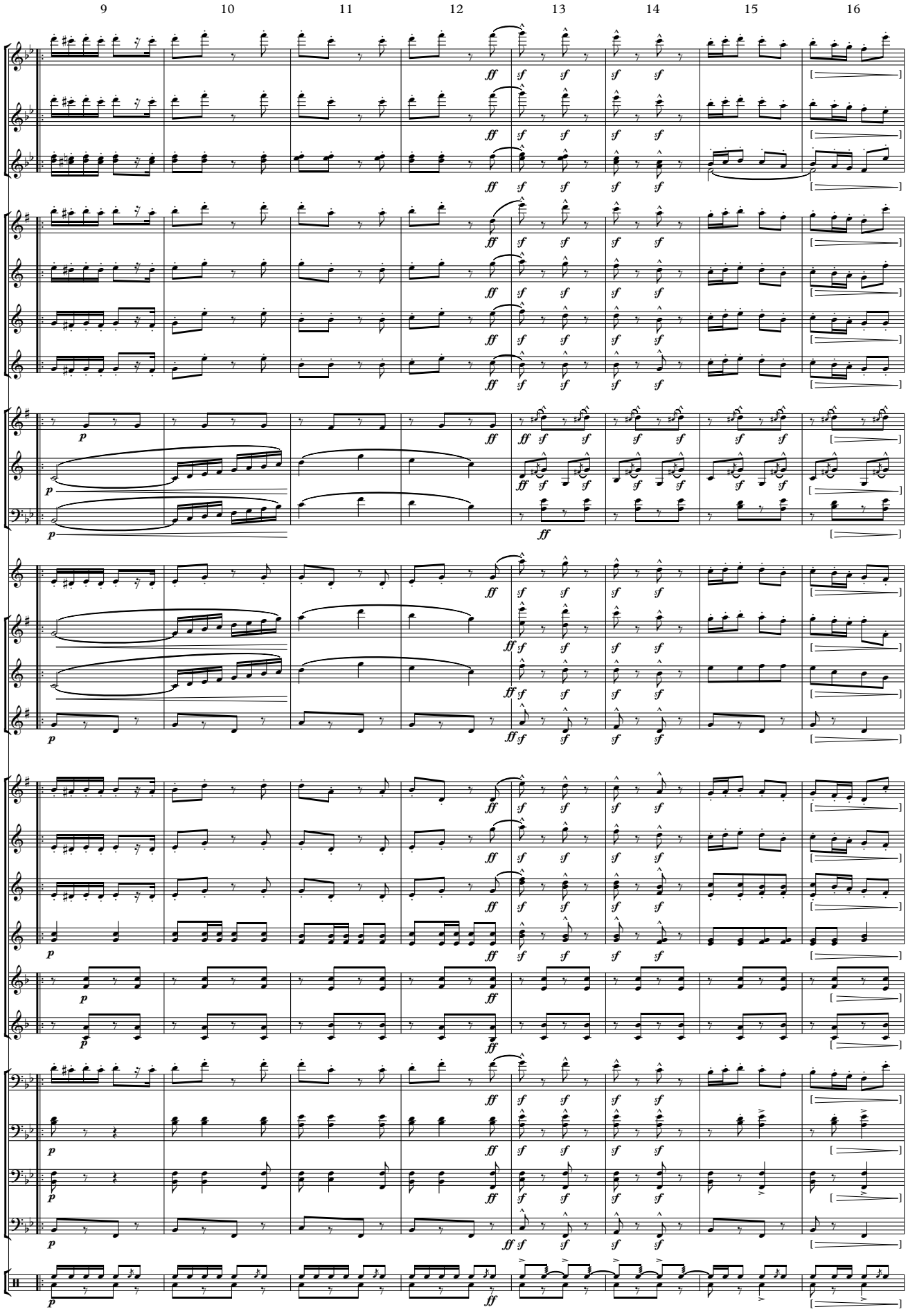
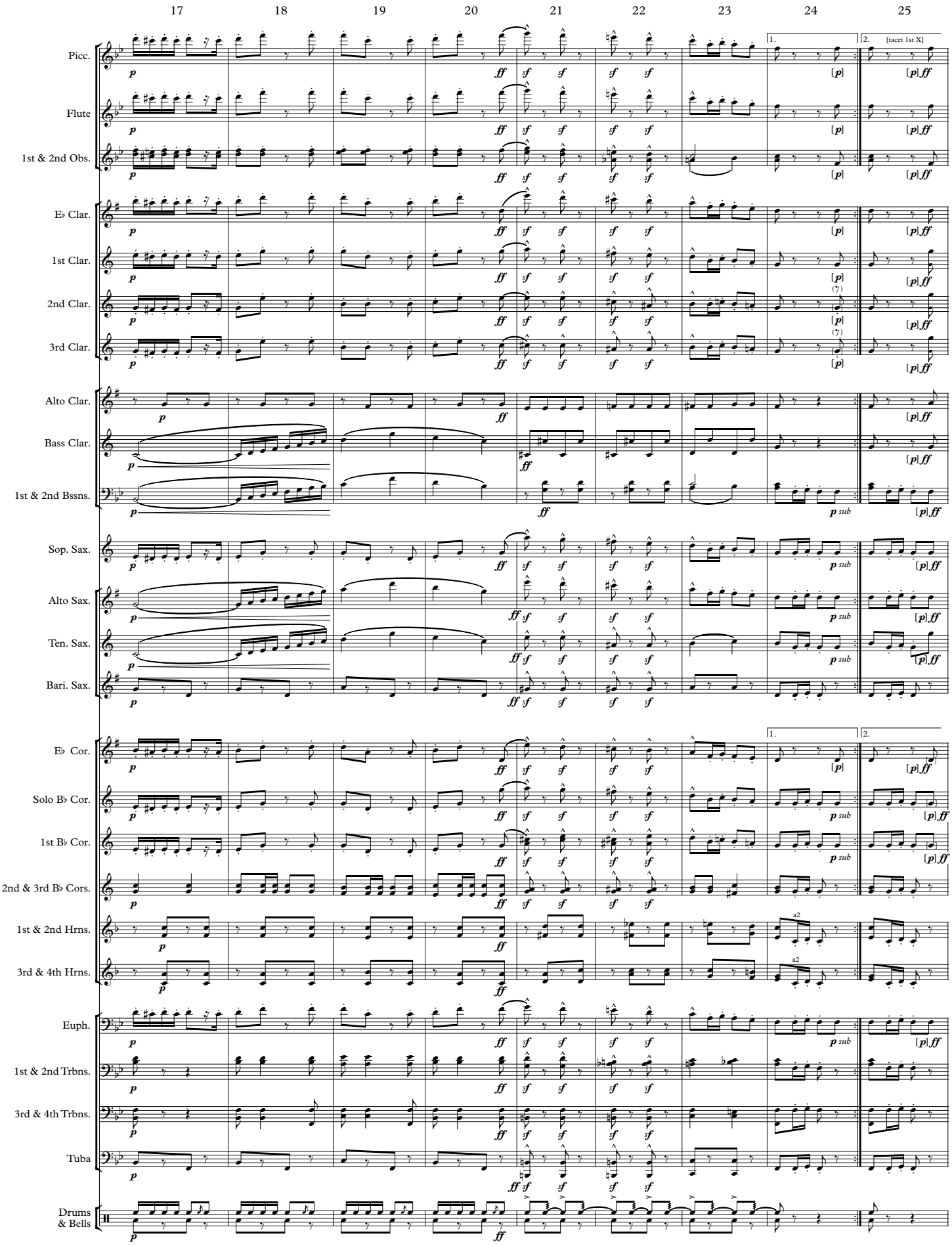
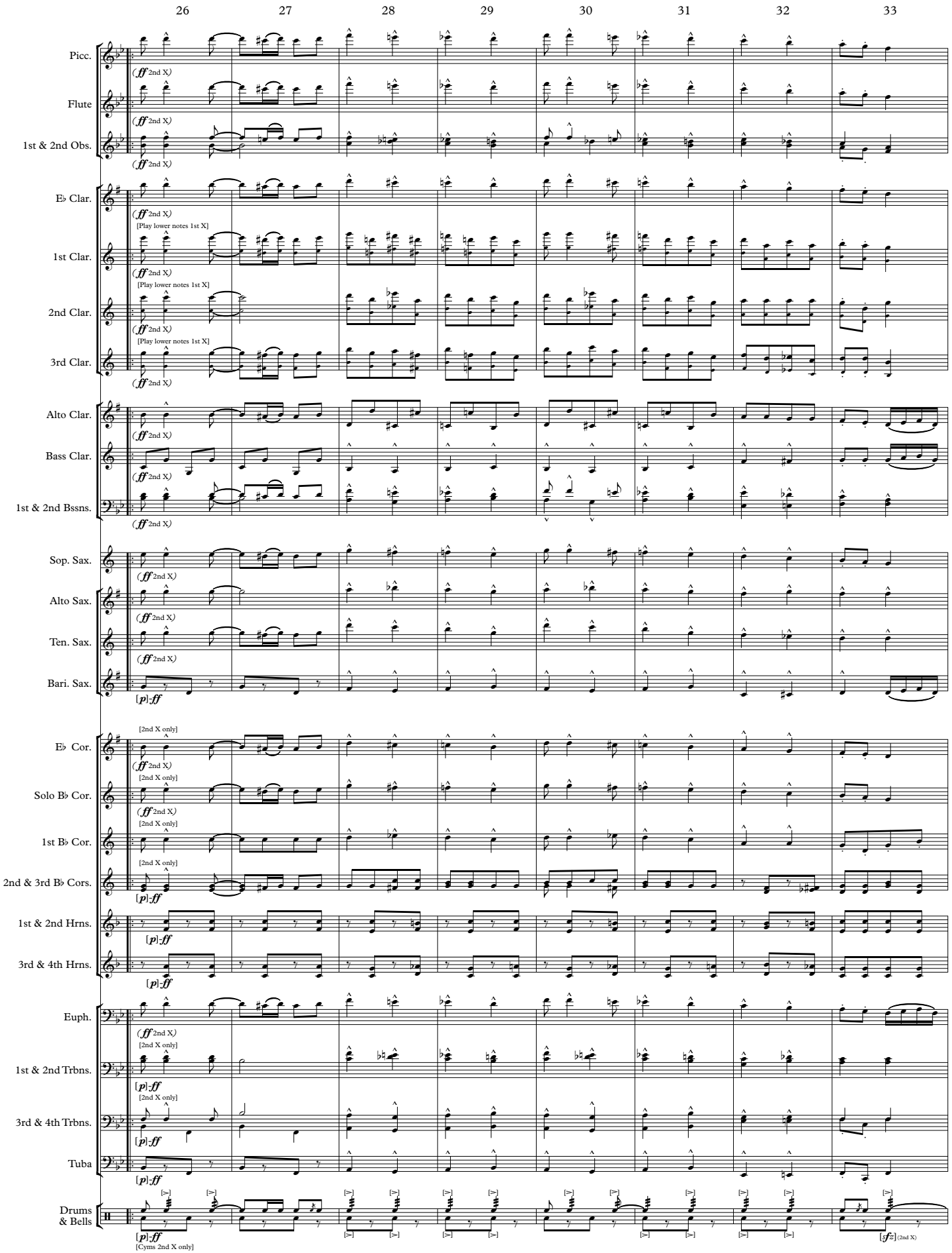
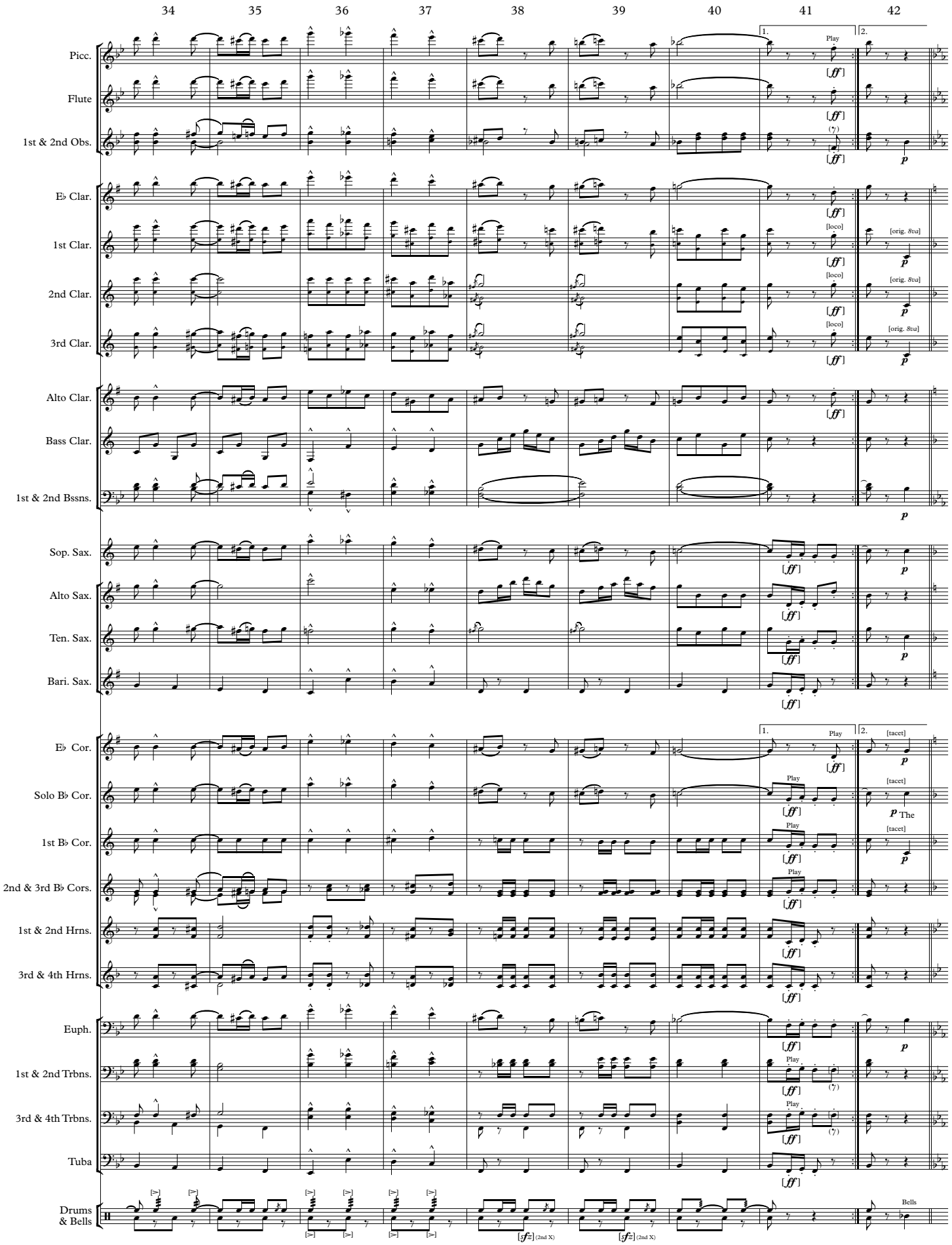
WHO'S WHO IN NAVY BLUE
Full Score



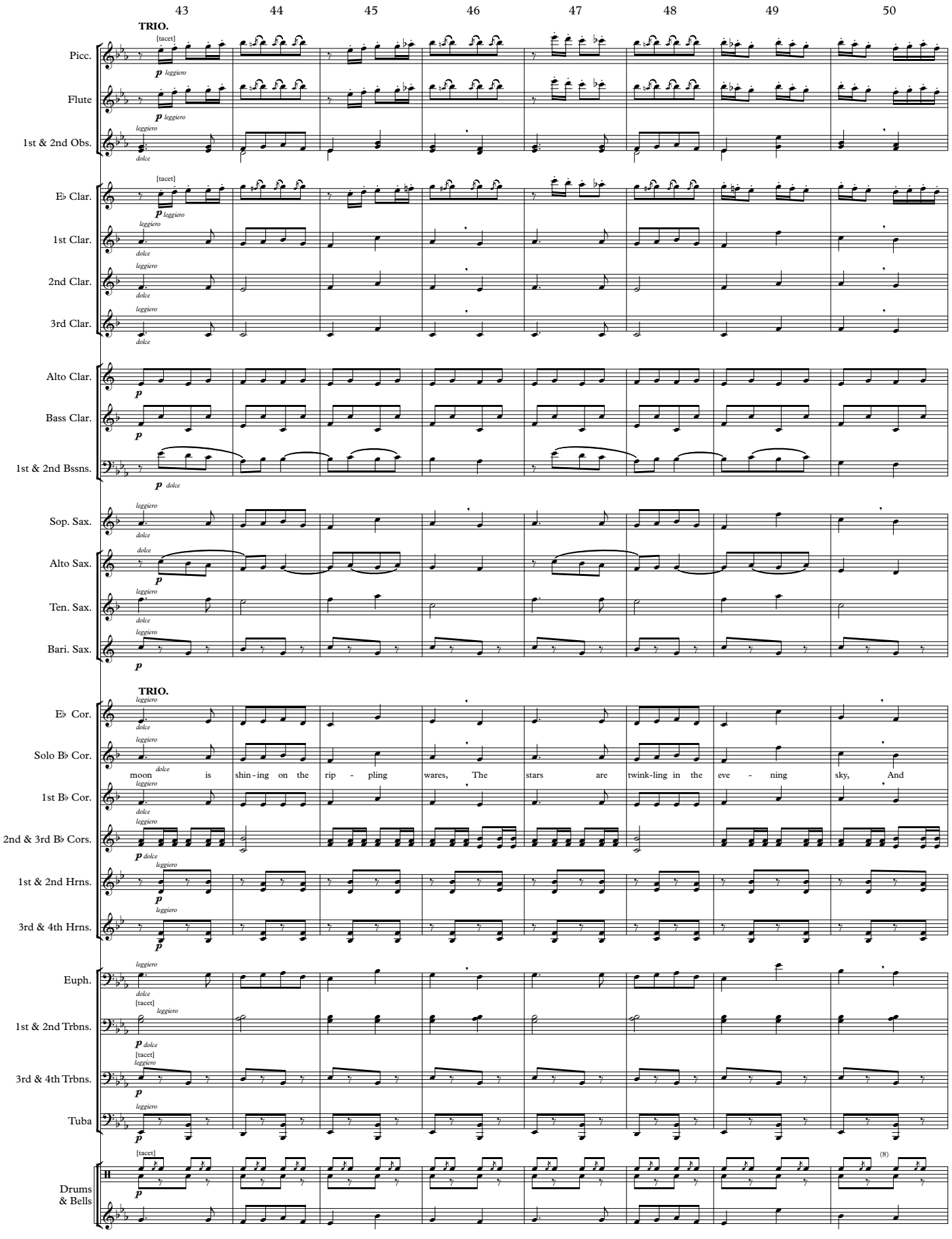

17
18
19
20
21
22
23
24
25
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
1.
2.
[tacet 1st X]
a2

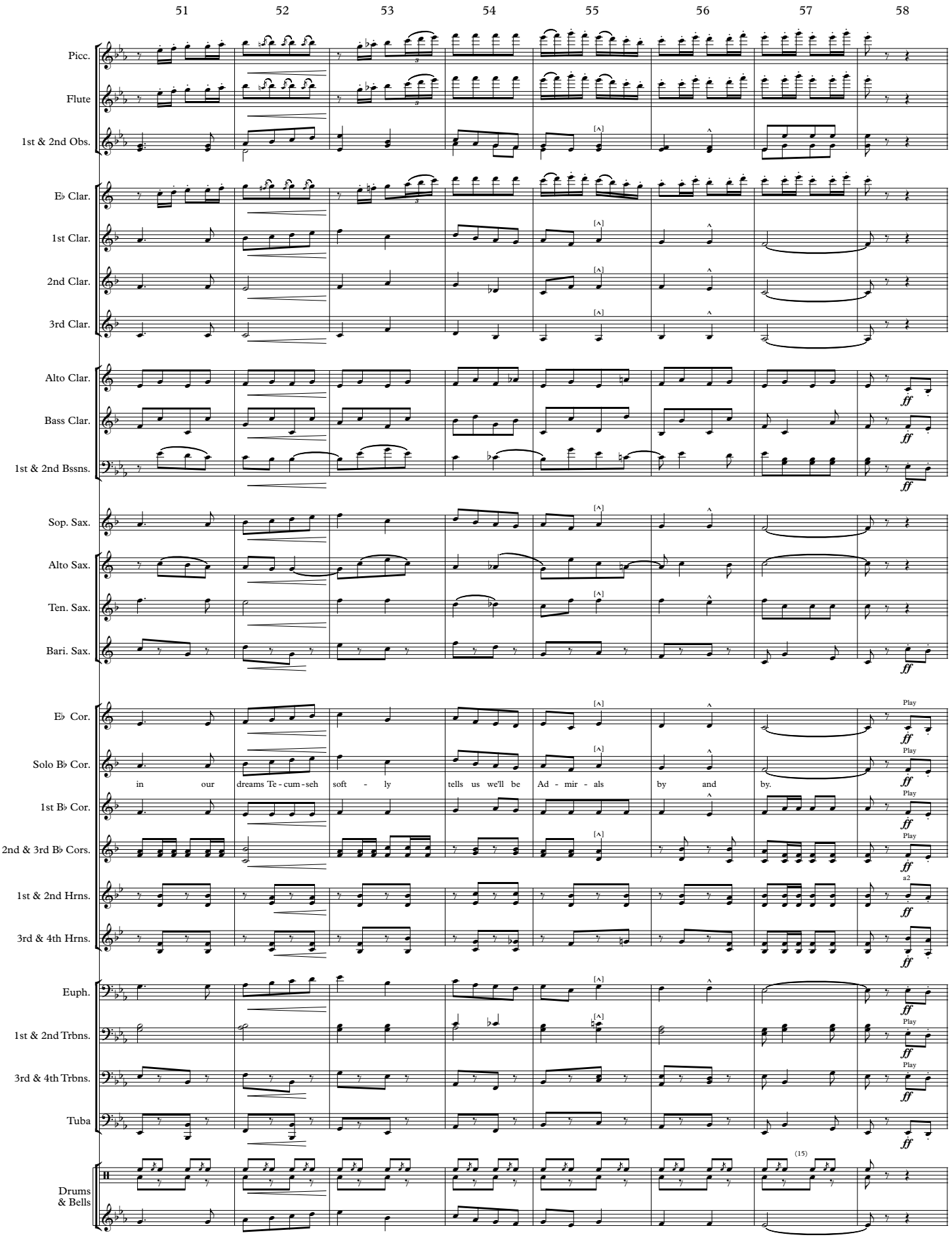
WHO'S WHO IN NAVY BLUE
Full Score



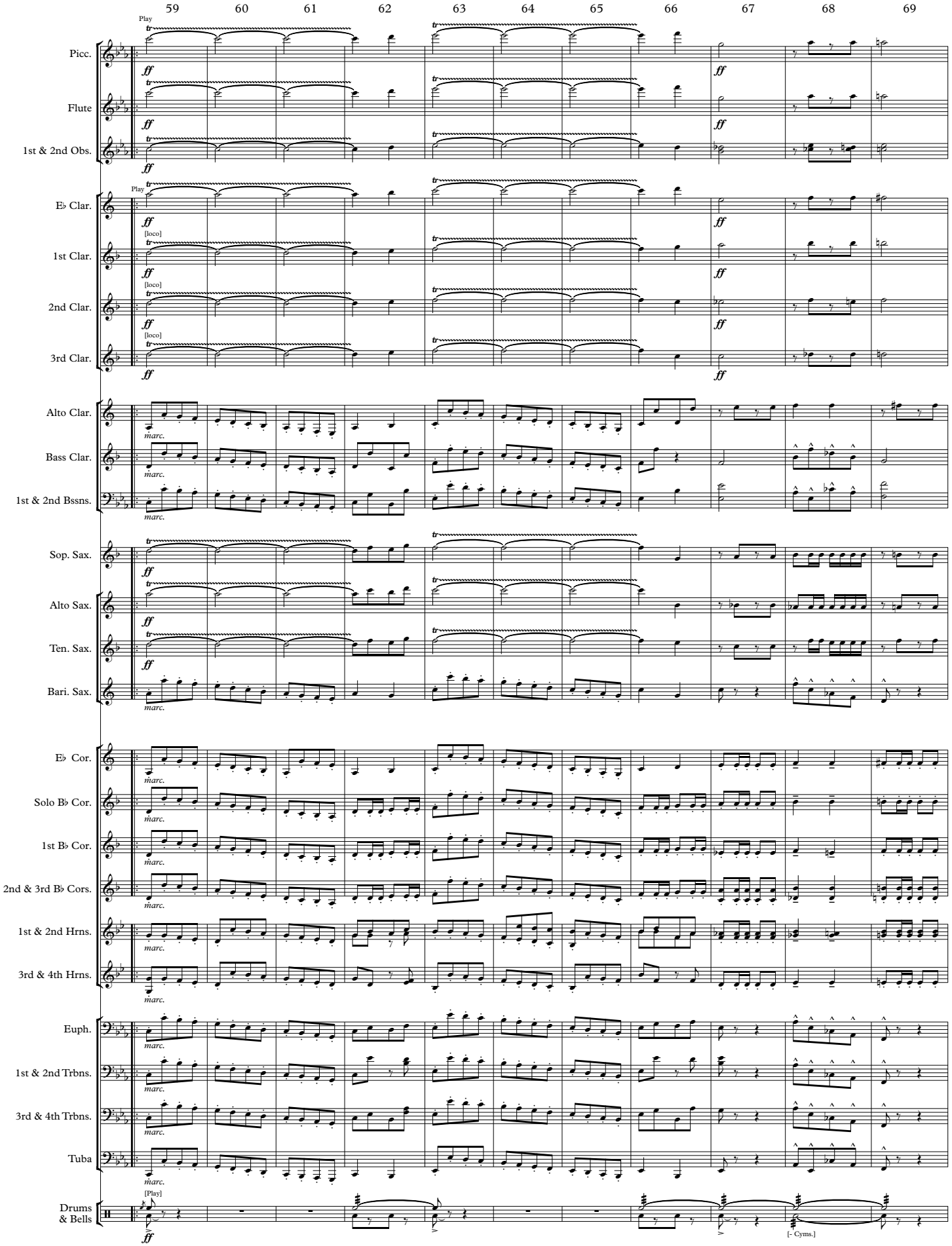

34
35
36
37
38
39
40
41
42
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
1.
2.
Play
[ff]
p
[loco]
[orig. 8va]
[tacet]
The
Bells
[sfz] (2nd X)

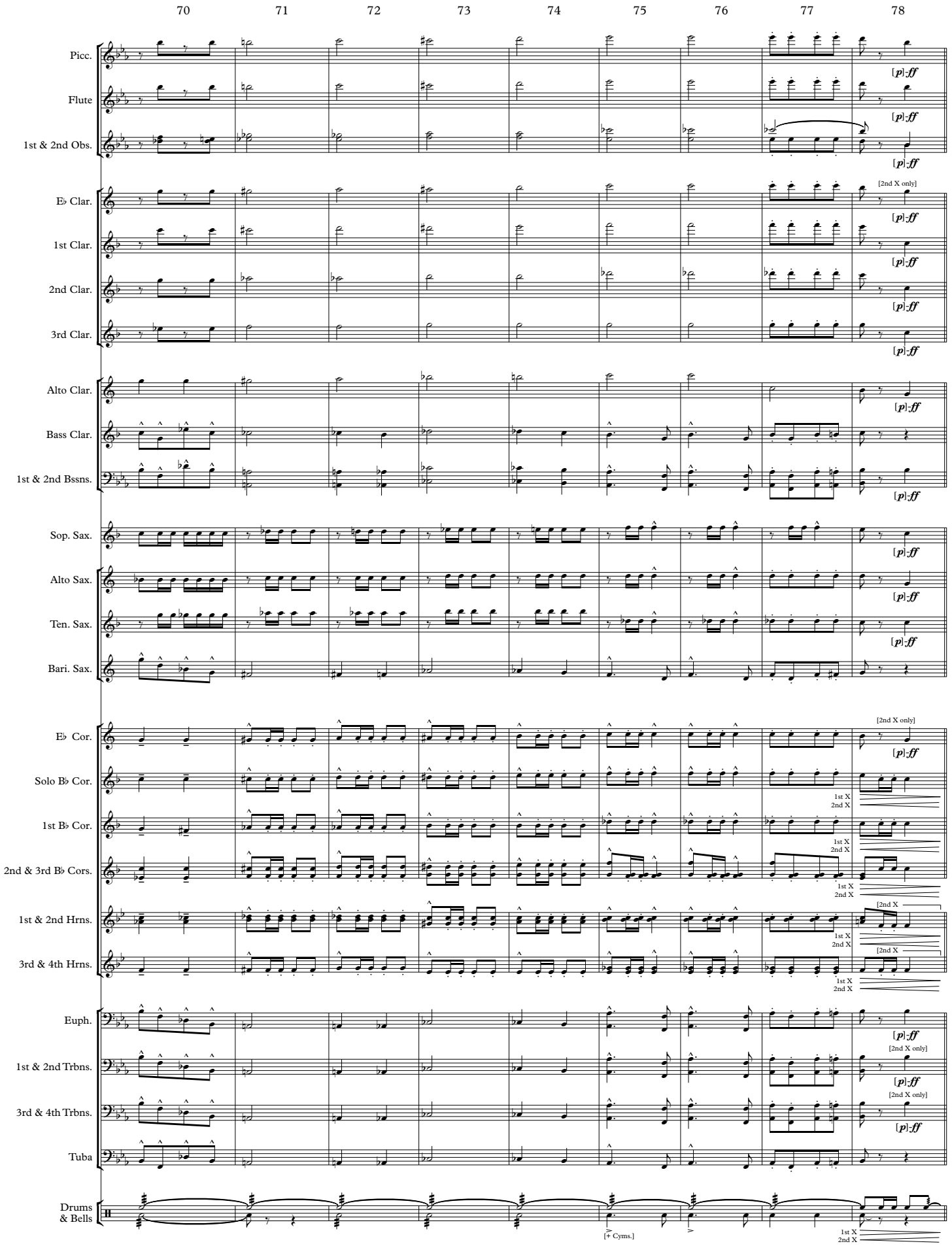
WHO'S WHO IN NAVY BLUE
Full Score




51
52
53
54
55
56
57
58
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
in our dreams Te - cum - seh soft - ly tells us we'll be Ad - mir - als by and by.
ff
Play
a2
(15)

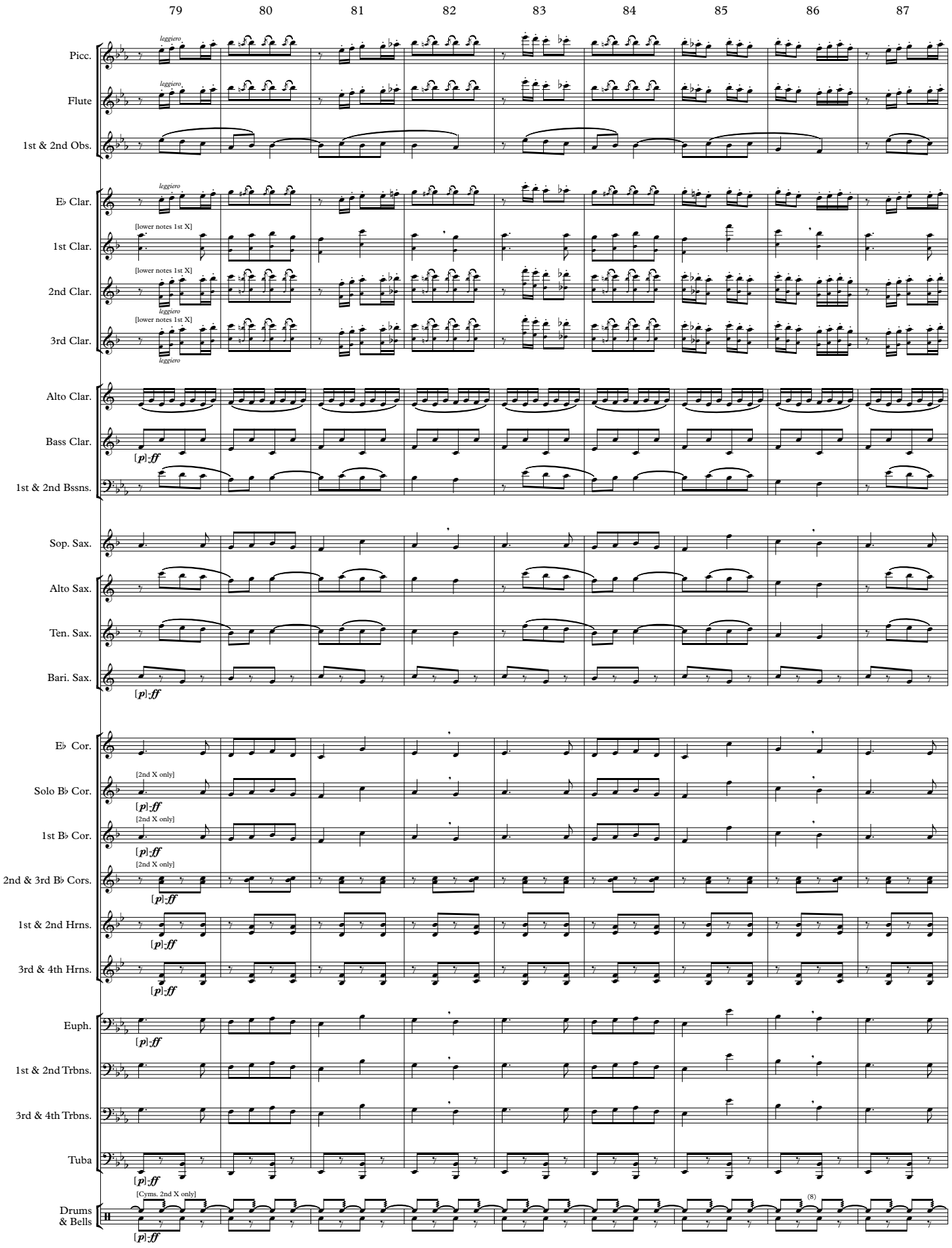
WHO'S WHO IN NAVY BLUE
Full Score

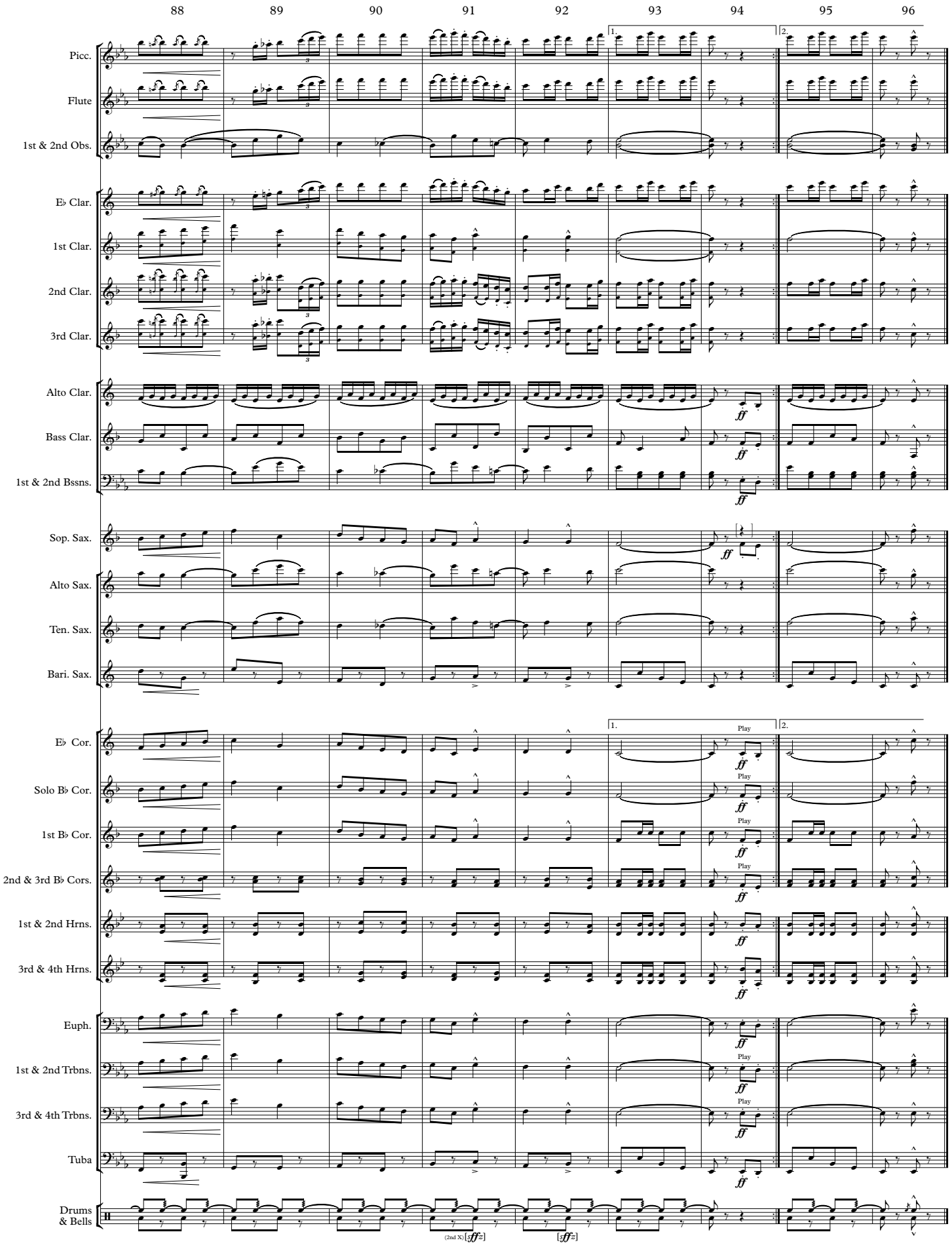



70
71
72
73
74
75
76
77
78
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
[p]:ff
[2nd X only]
1st X
2nd X
[2nd X
[+ Cyms.]

WHO'S WHO IN NAVY BLUE

Full Score




88
89
90
91
92
93
94
95
96
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
1.
2.
ff
Play
(2nd X)

March

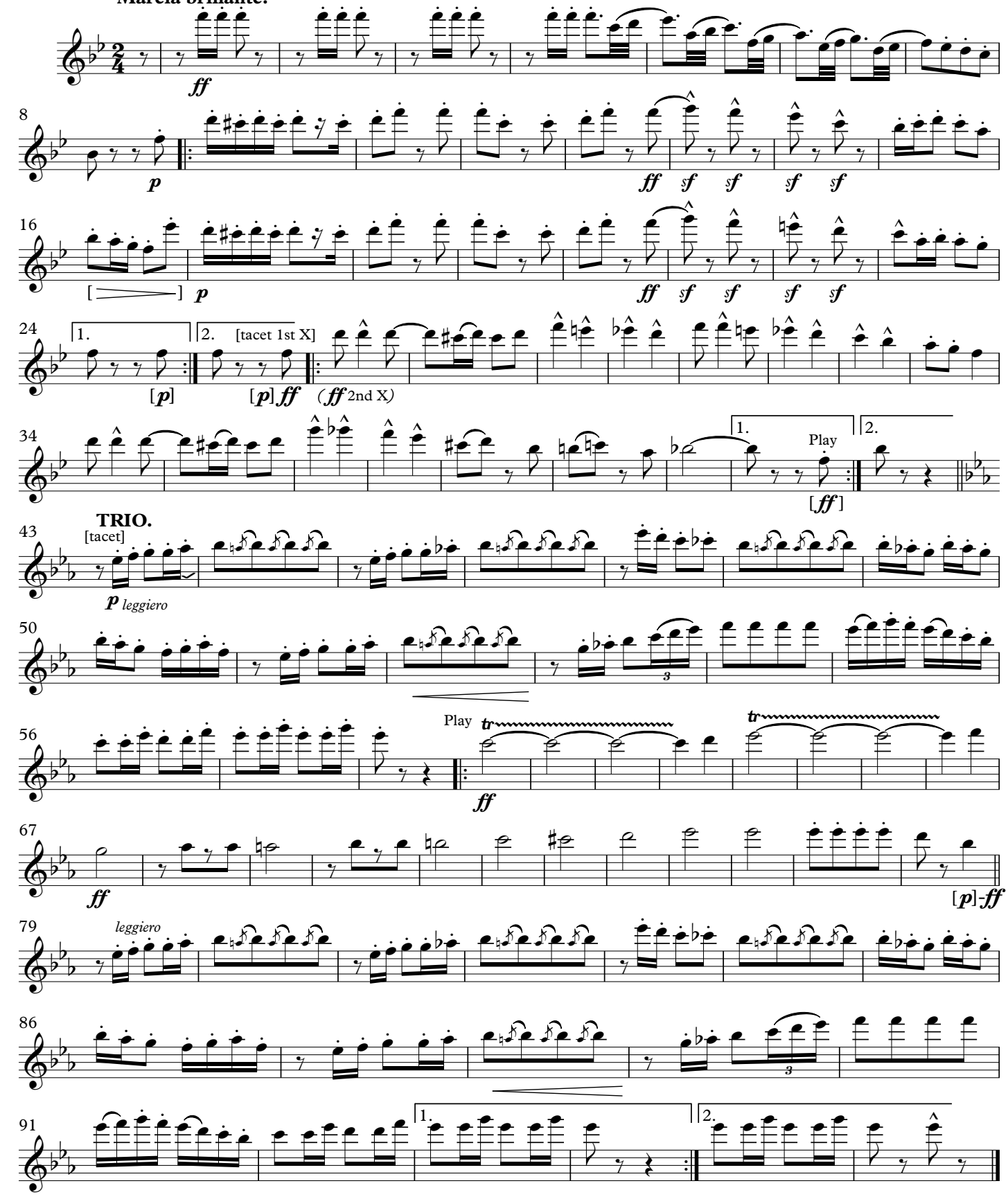
WHO'S WHO IN NAVY BLUE

(1920)

JOHN PHILIP SOUSA

Piccolo

Marcia brillante.



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March

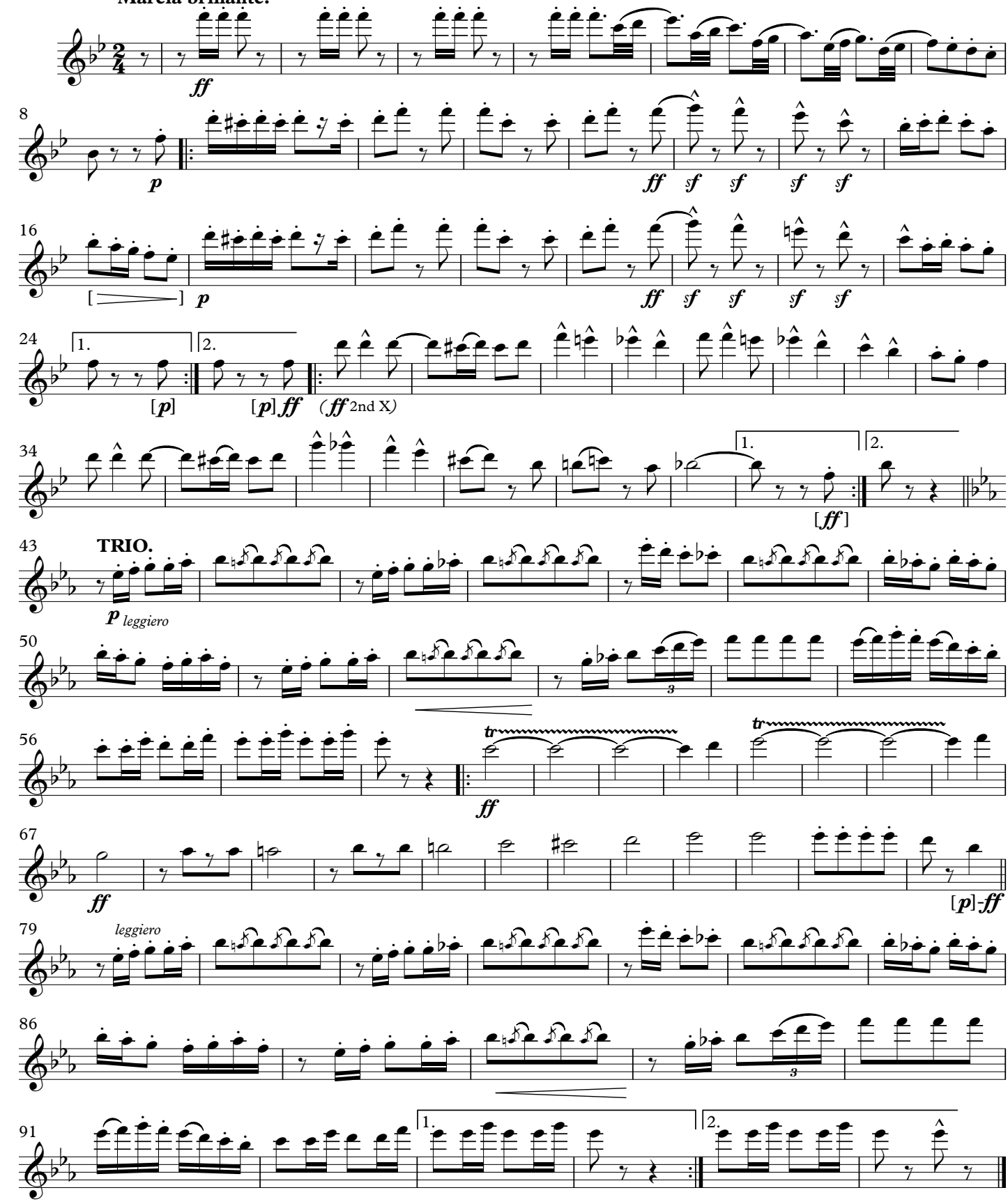
WHO'S WHO IN NAVY BLUE

(1920)

JOHN PHILIP SOUSA

Flute

Marcia brillante.



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March

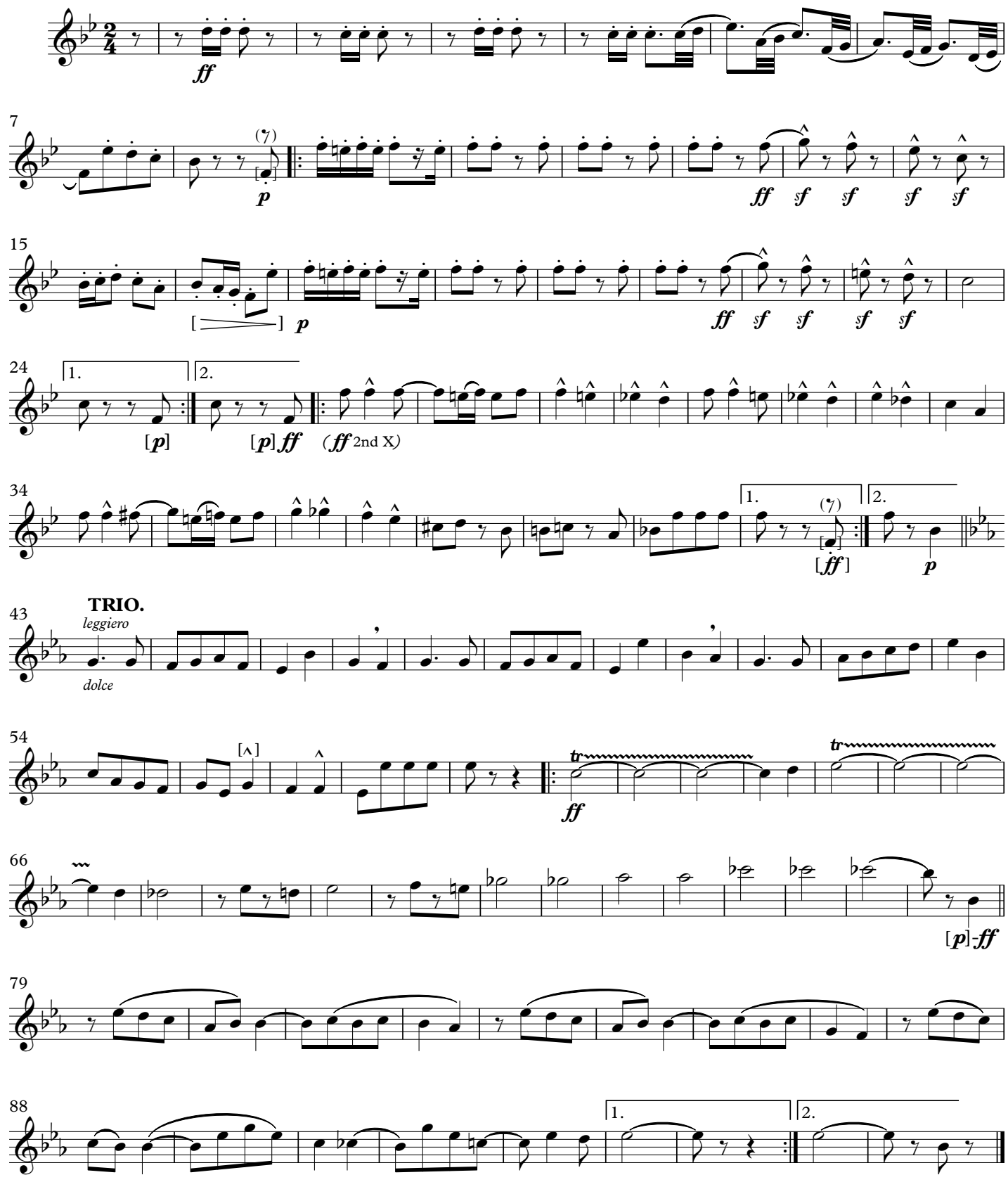
WHO'S WHO IN NAVY BLUE

(1920)

JOHN PHILIP SOUSA

1st Oboe

Marcia brillante.



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March

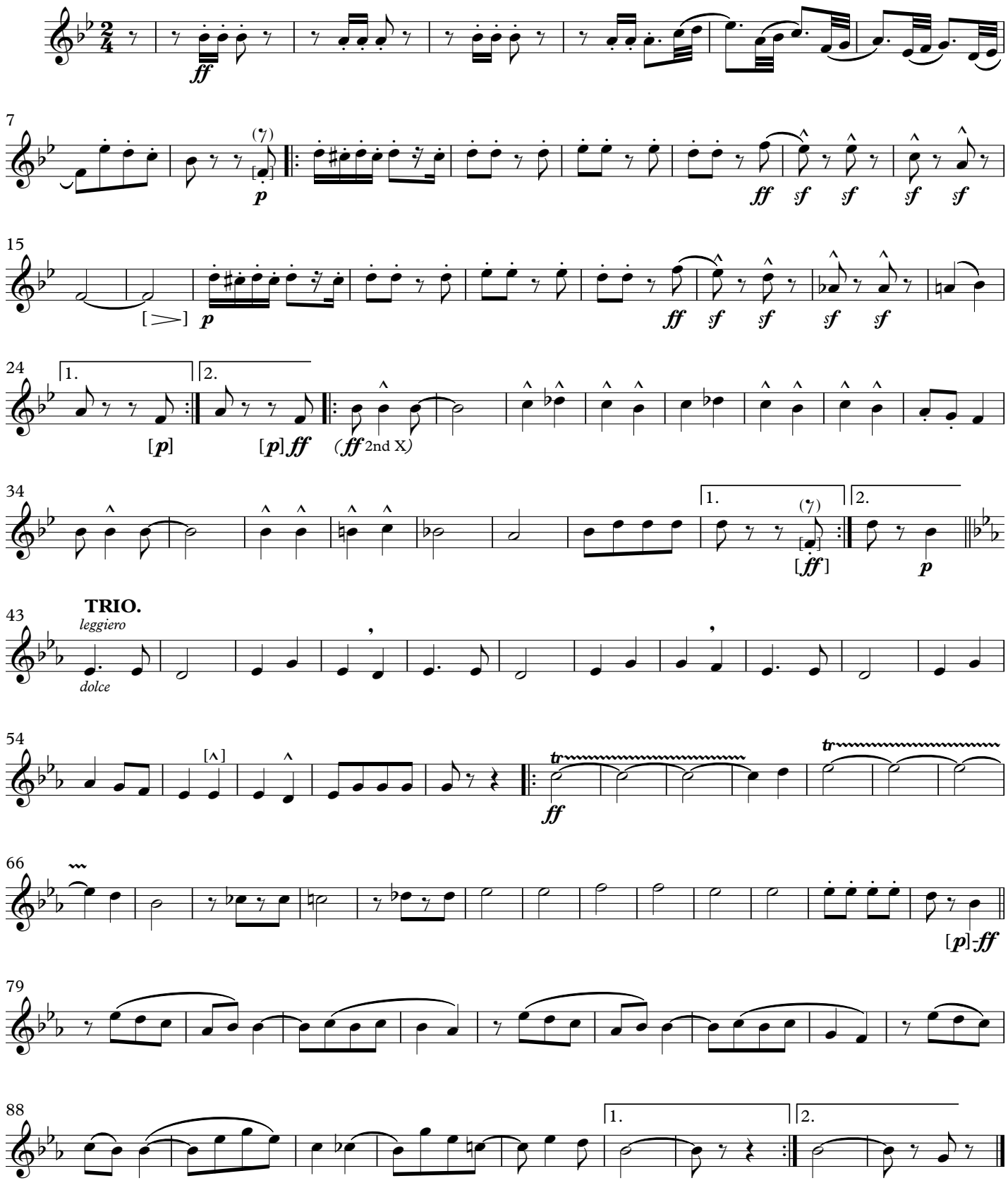
WHO'S WHO IN NAVY BLUE

(1920)

JOHN PHILIP SOUSA

2nd Oboe

Marcia brillante.



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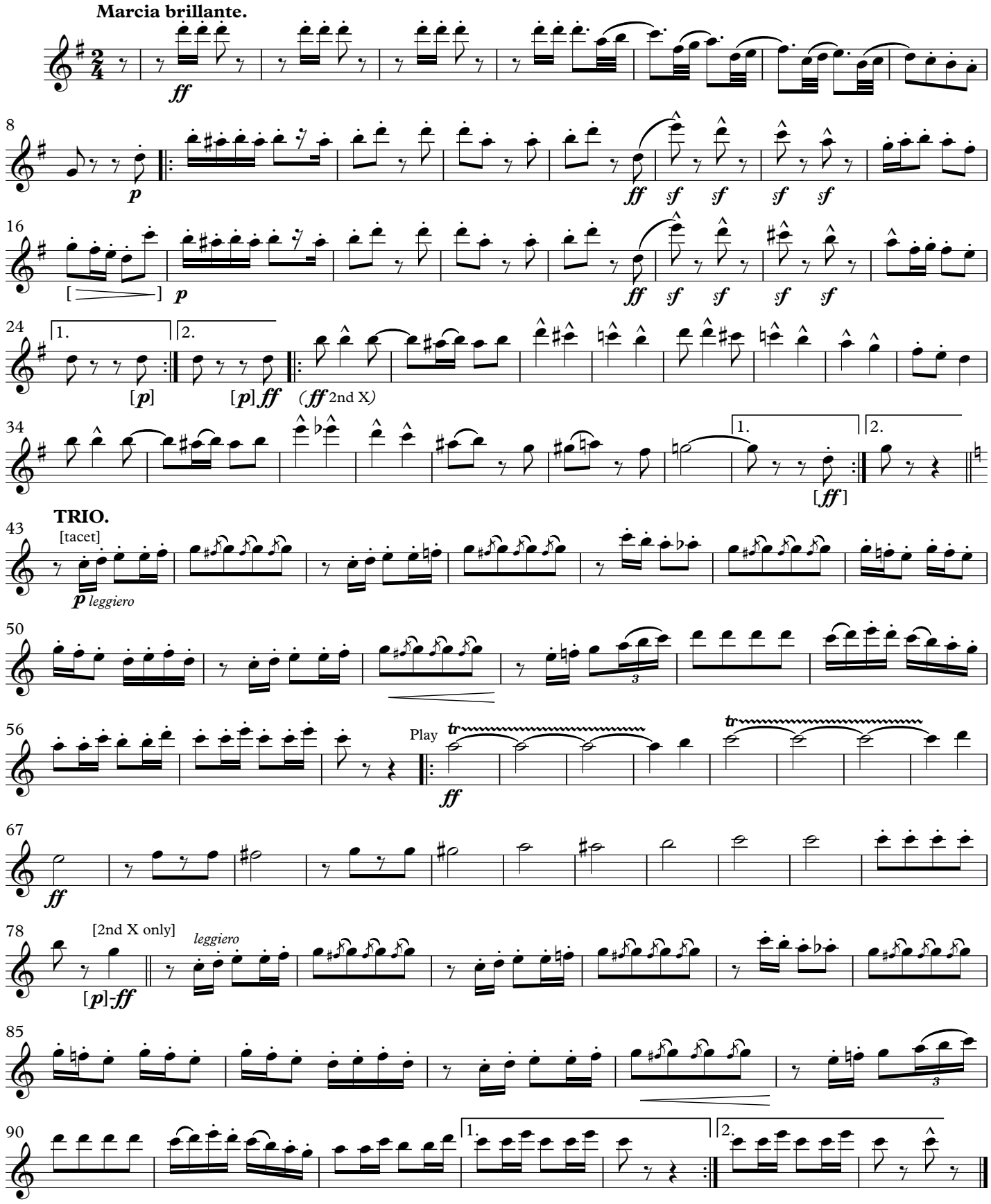
March

WHO'S WHO IN NAVY BLUE

(1920)

Eb Clarinet

JOHN PHILIP SOUSA



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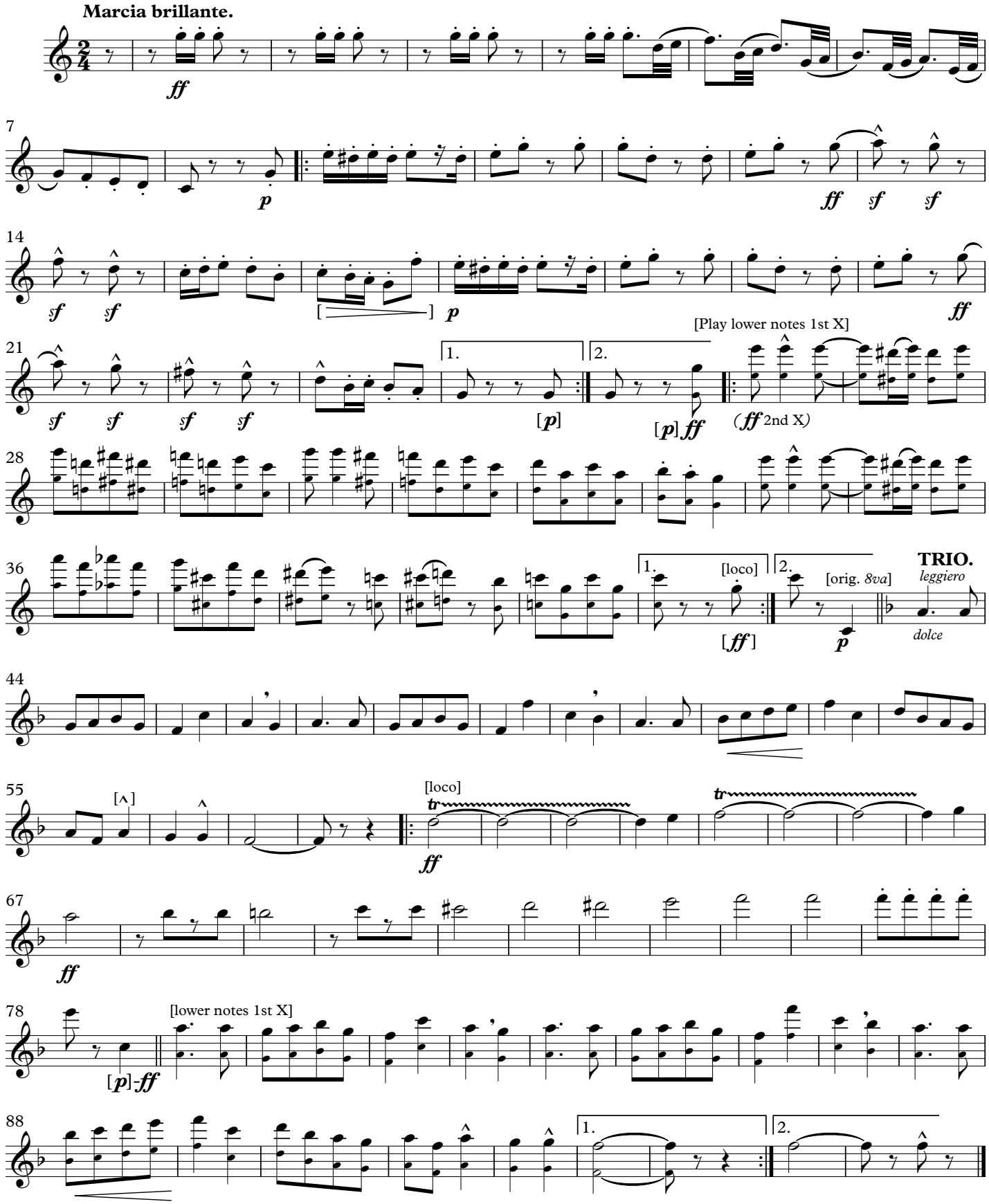
March

WHO'S WHO IN NAVY BLUE

1st B♭ Clarinet

(1920)

JOHN PHILIP SOUSA



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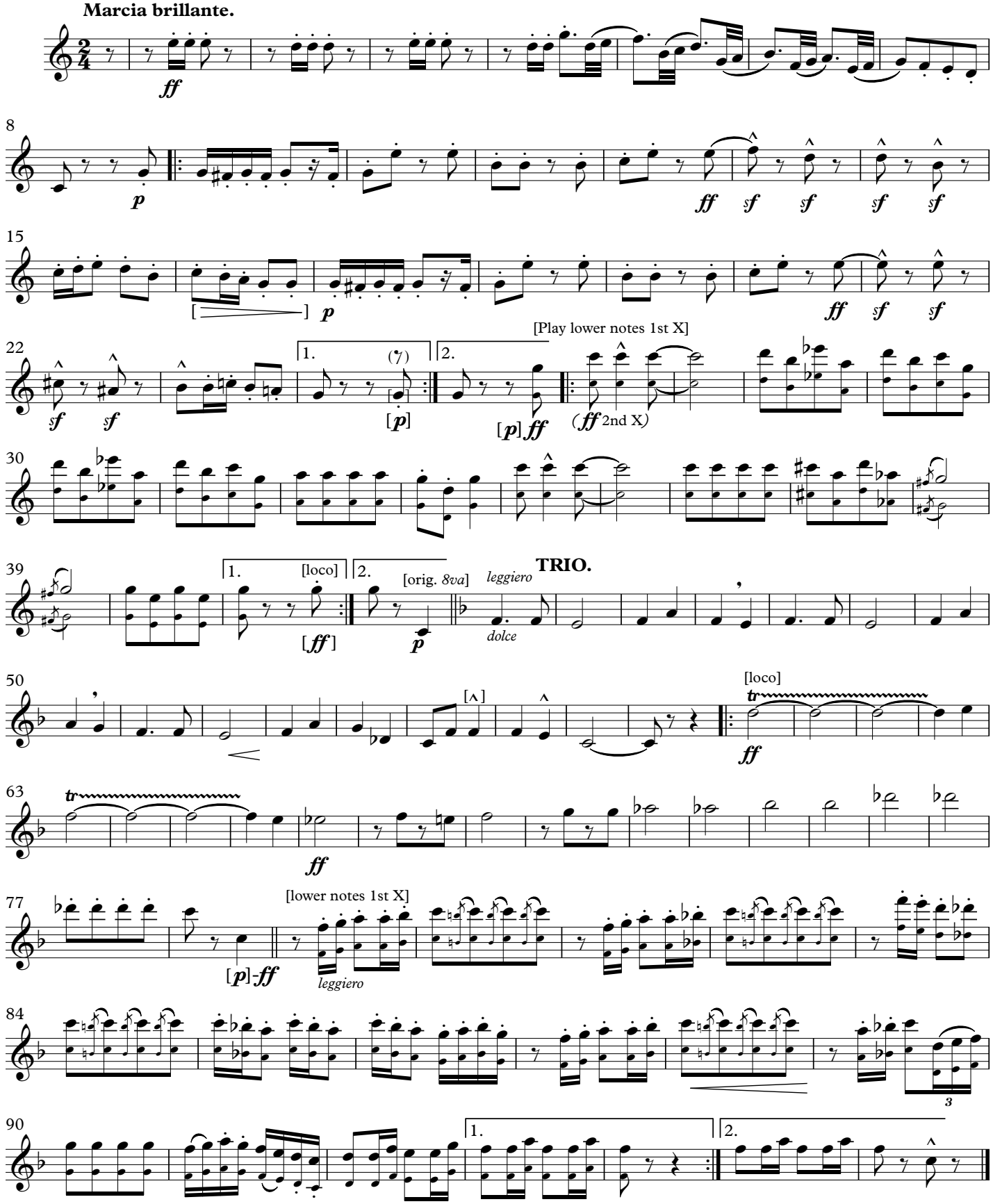
March

WHO'S WHO IN NAVY BLUE

2nd B♭ Clarinet

(1920)

JOHN PHILIP SOUSA



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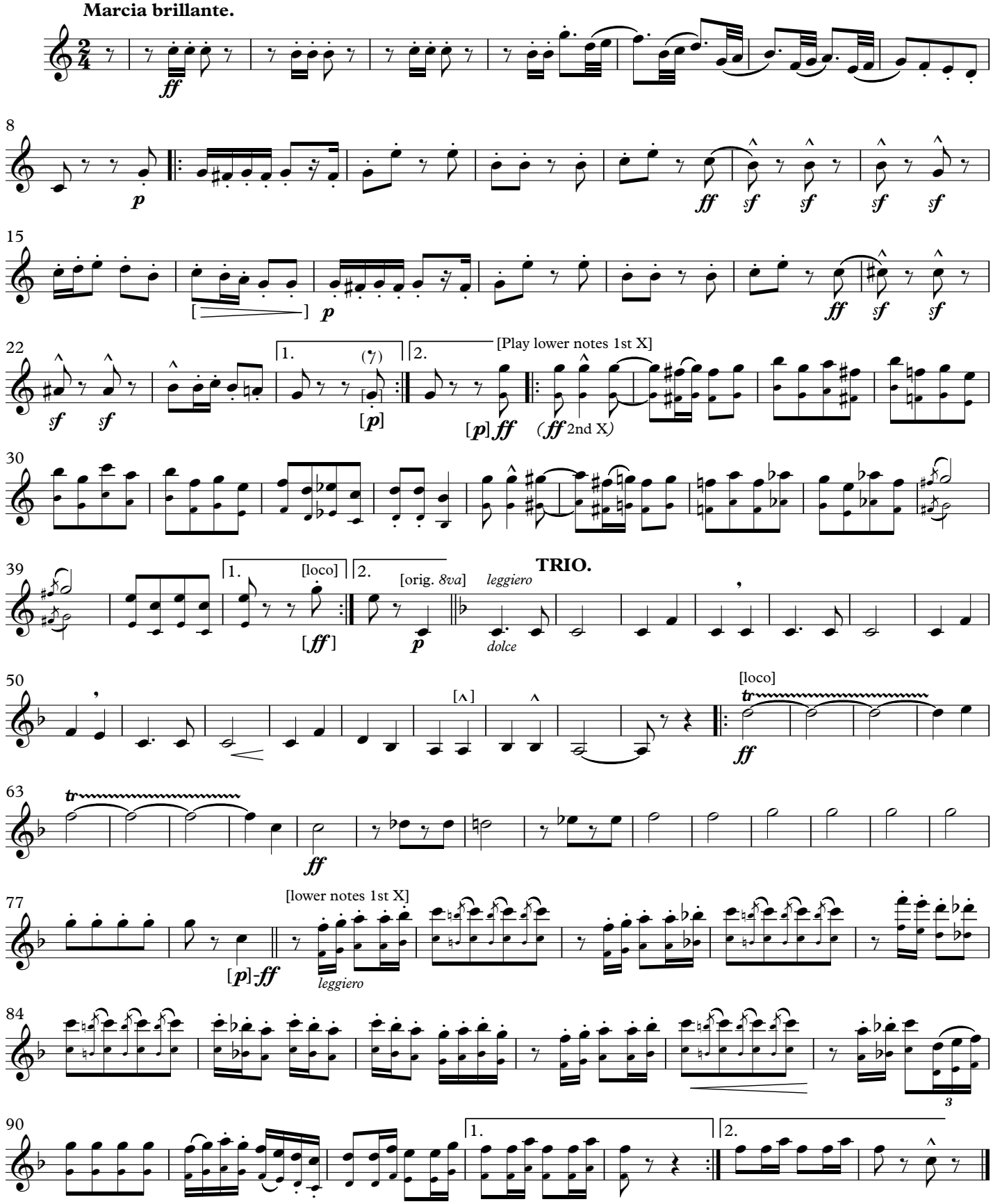
March

WHO'S WHO IN NAVY BLUE

3rd B♭ Clarinet

(1920)

JOHN PHILIP SOUSA



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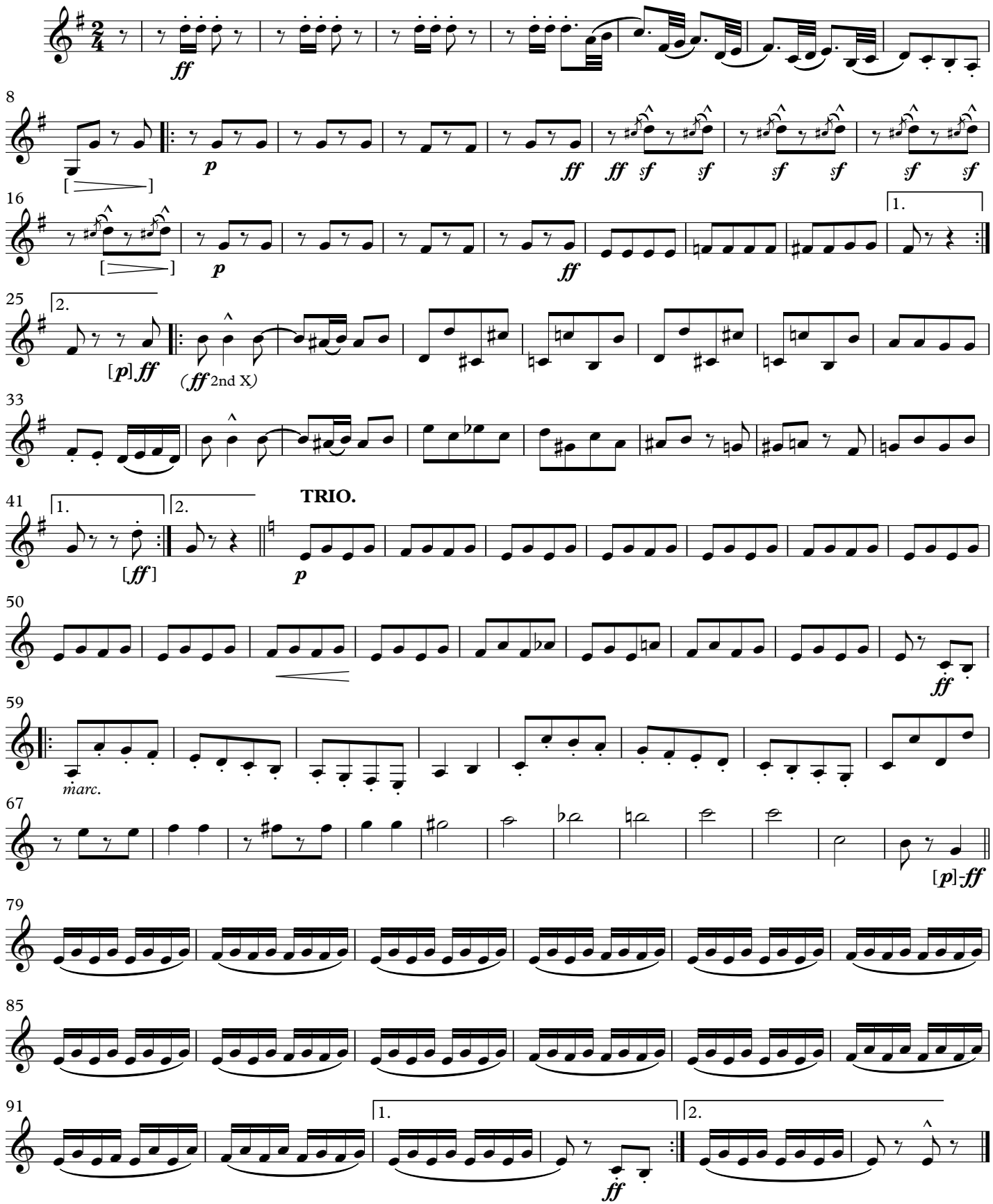
March

WHO'S WHO IN NAVY BLUE

(1920)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



March

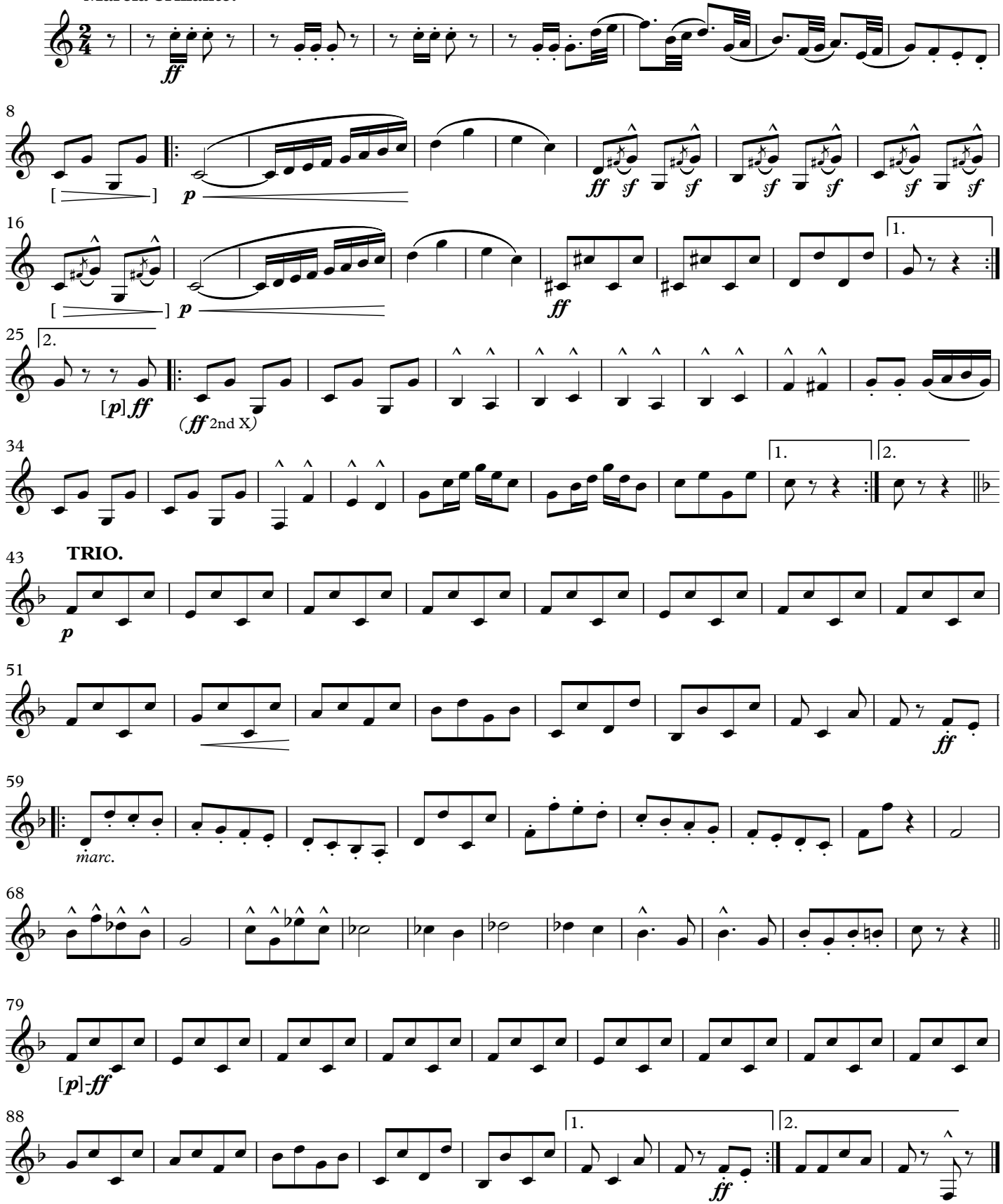
WHO'S WHO IN NAVY BLUE

(1920)

B♭ Bass Clarinet

JOHN PHILIP SOUSA

Marcia brillante.



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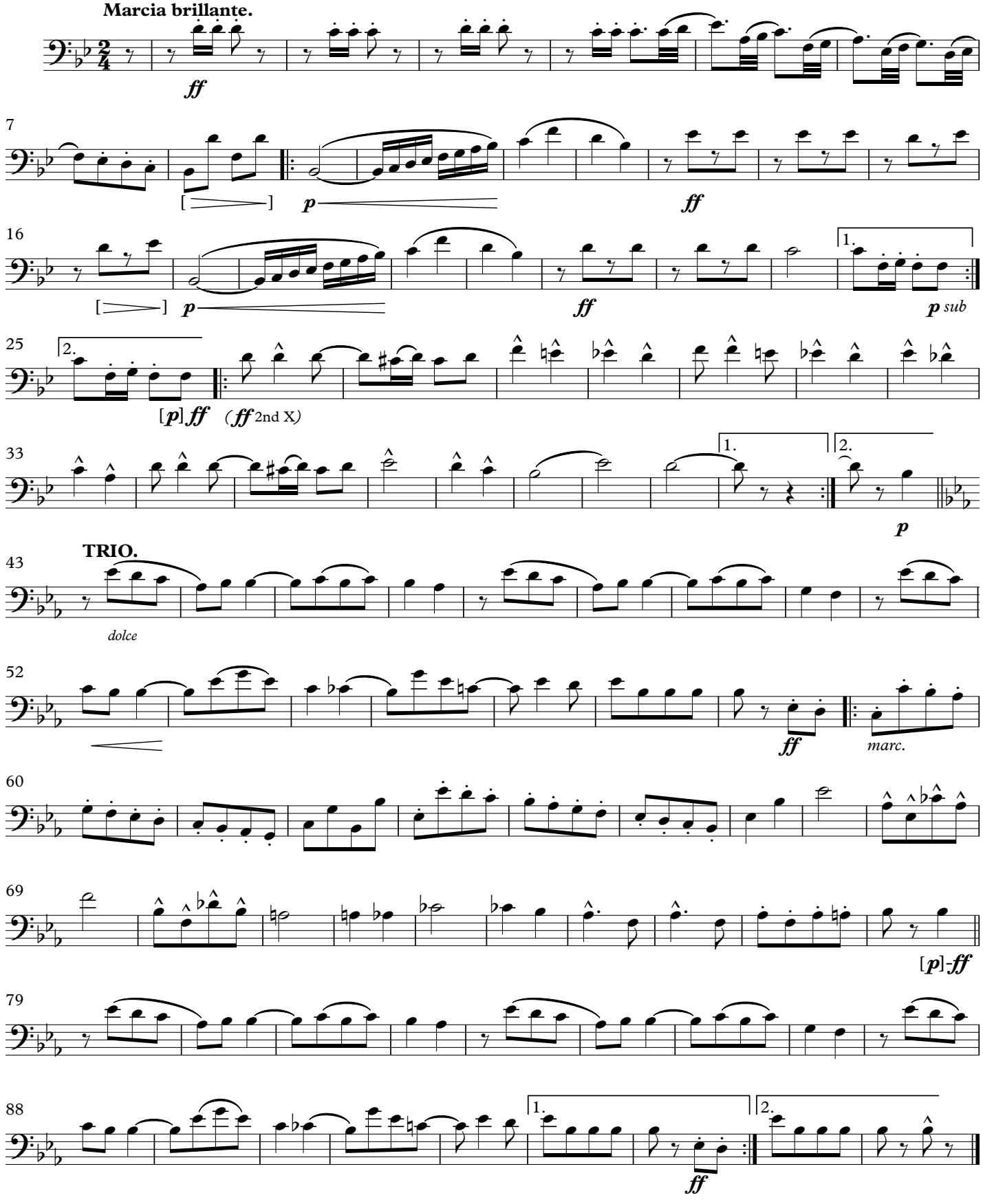
March

WHO'S WHO IN NAVY BLUE

(1920)

1st Bassoon

JOHN PHILIP SOUSA



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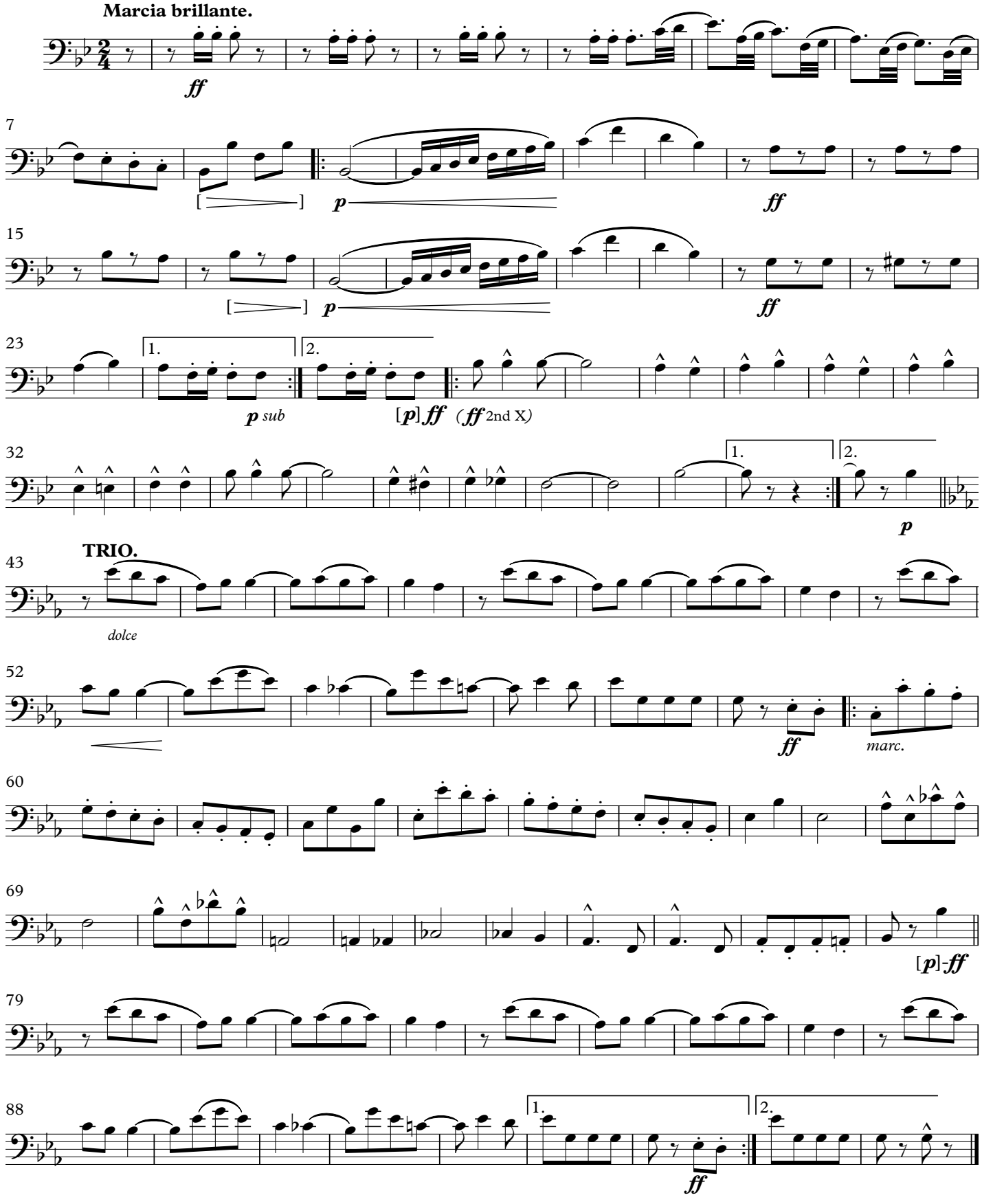
March

WHO'S WHO IN NAVY BLUE

(1920)

2nd Bassoon

JOHN PHILIP SOUSA



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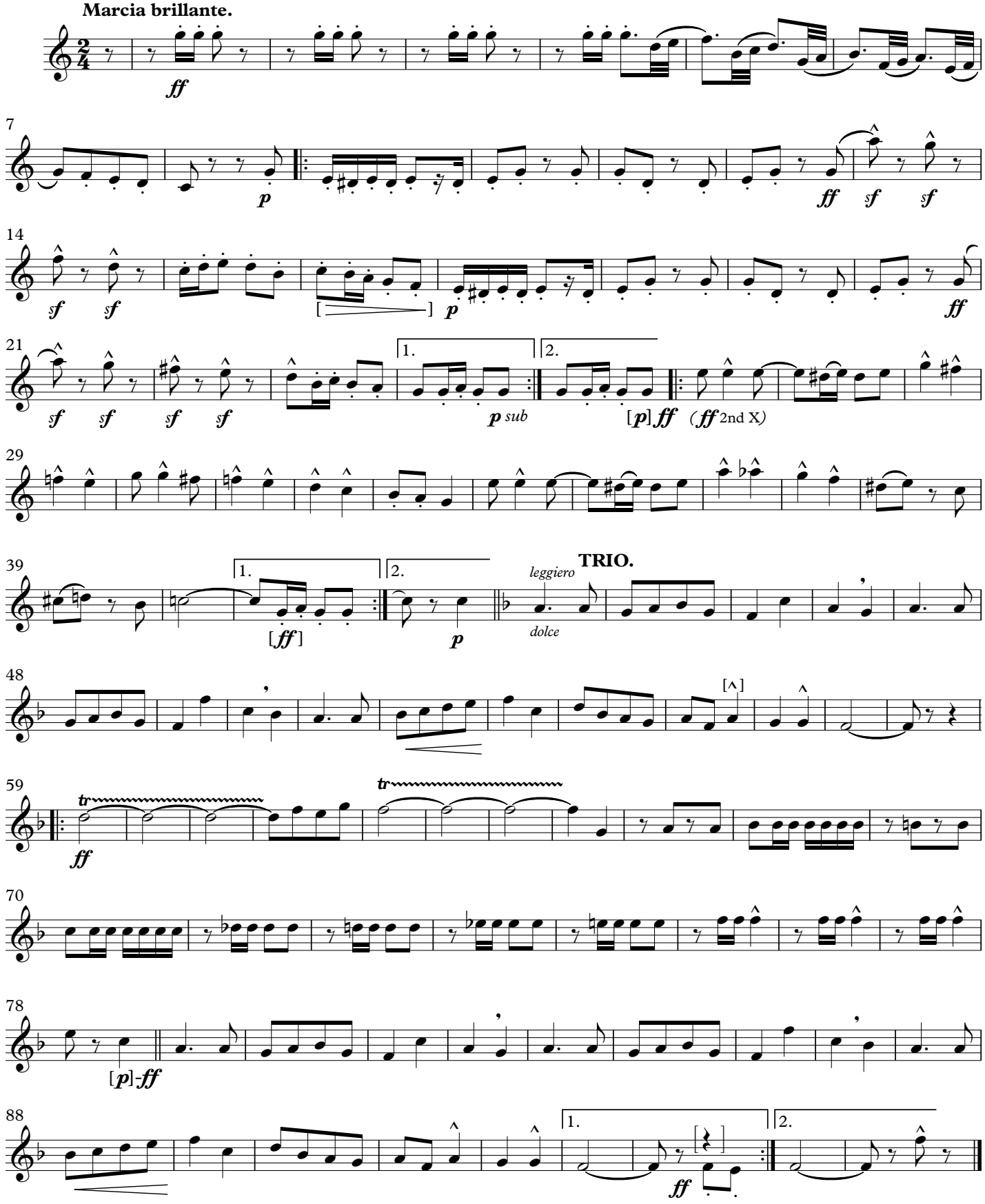
March

WHO'S WHO IN NAVY BLUE

B♭ Soprano Saxophone

(1920)

JOHN PHILIP SOUSA



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

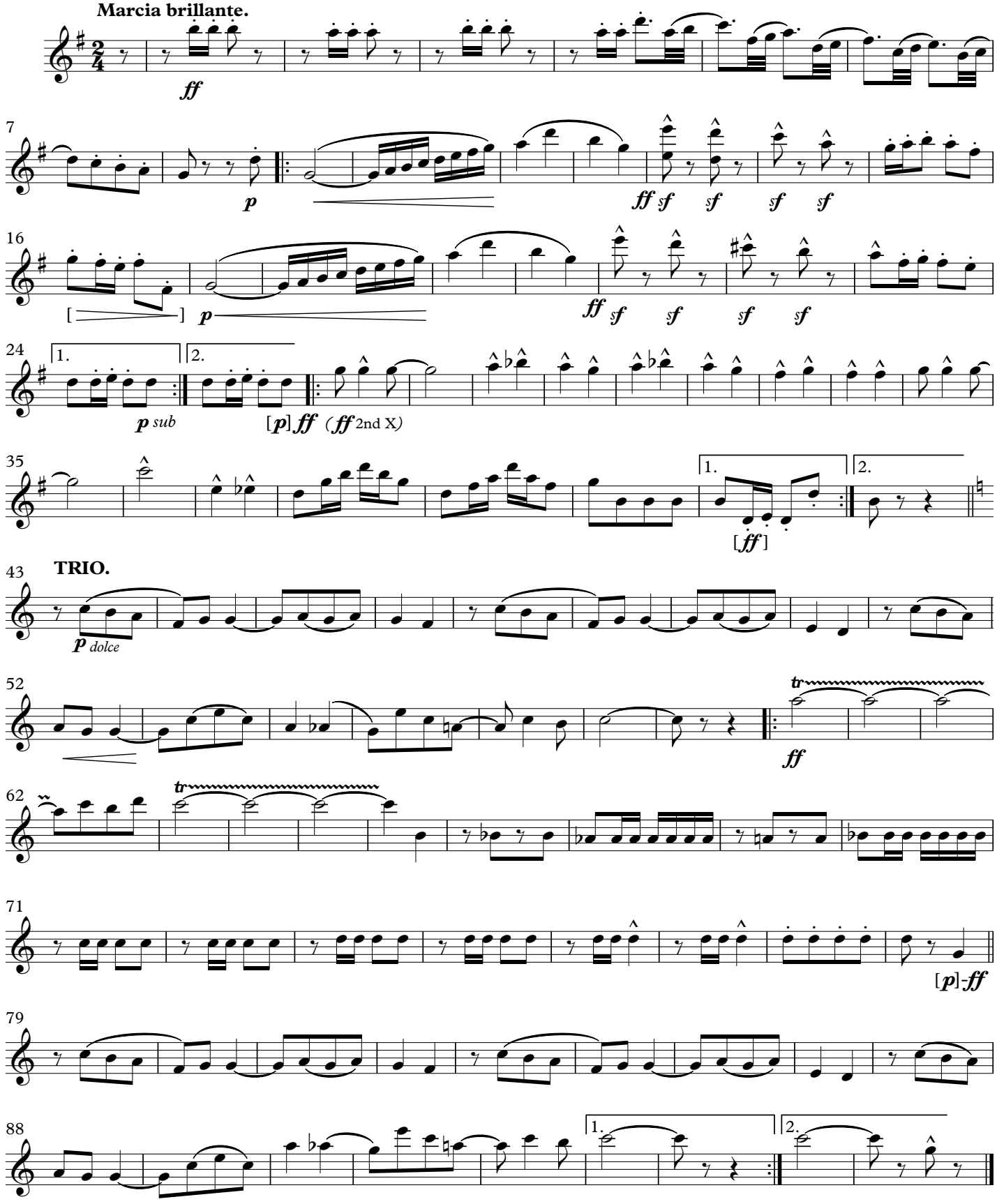
March

WHO'S WHO IN NAVY BLUE

E♭ Alto Saxophone

(1920)

JOHN PHILIP SOUSA



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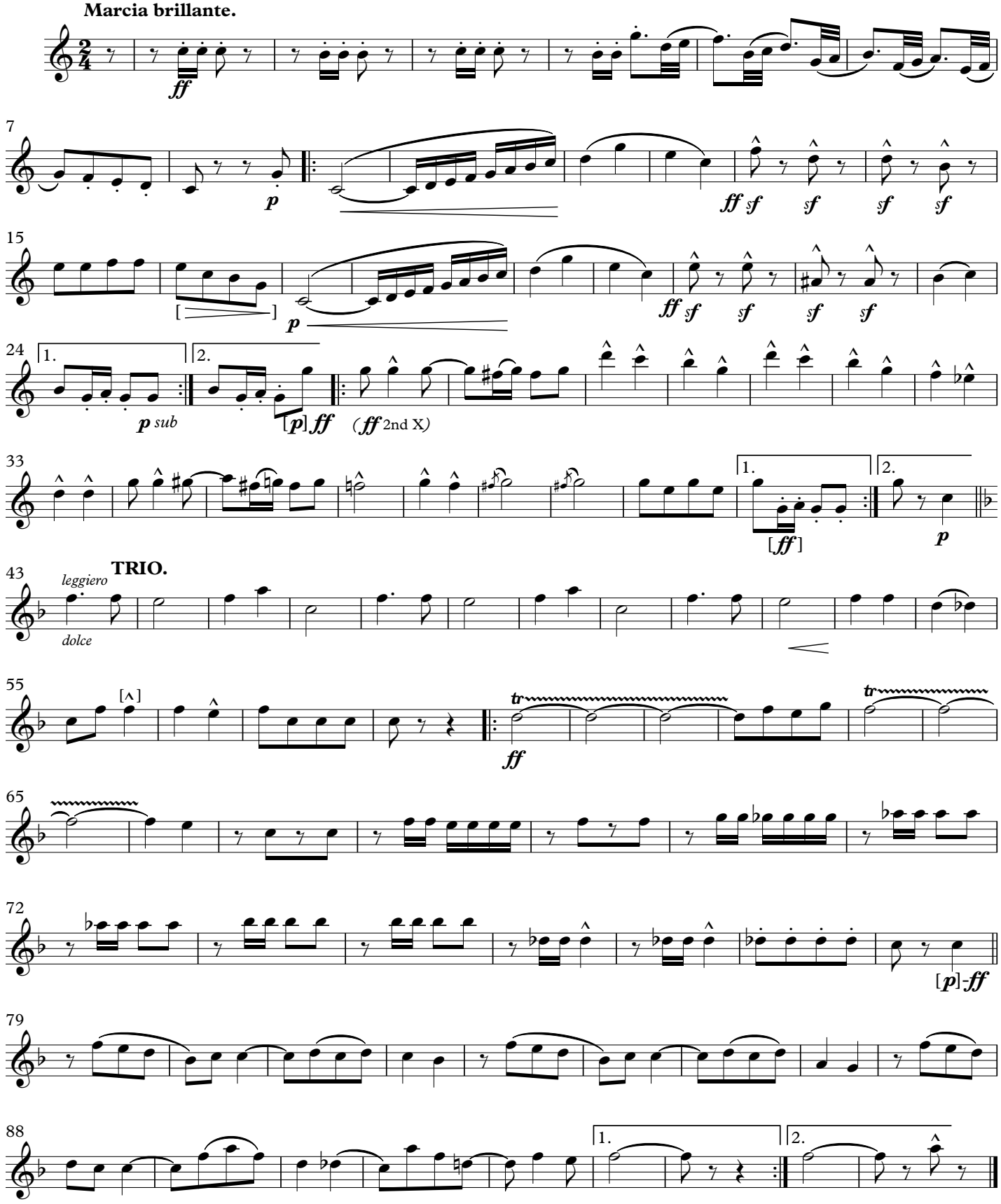
March

WHO'S WHO IN NAVY BLUE

B♭ Tenor Saxophone

(1920)

JOHN PHILIP SOUSA



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March

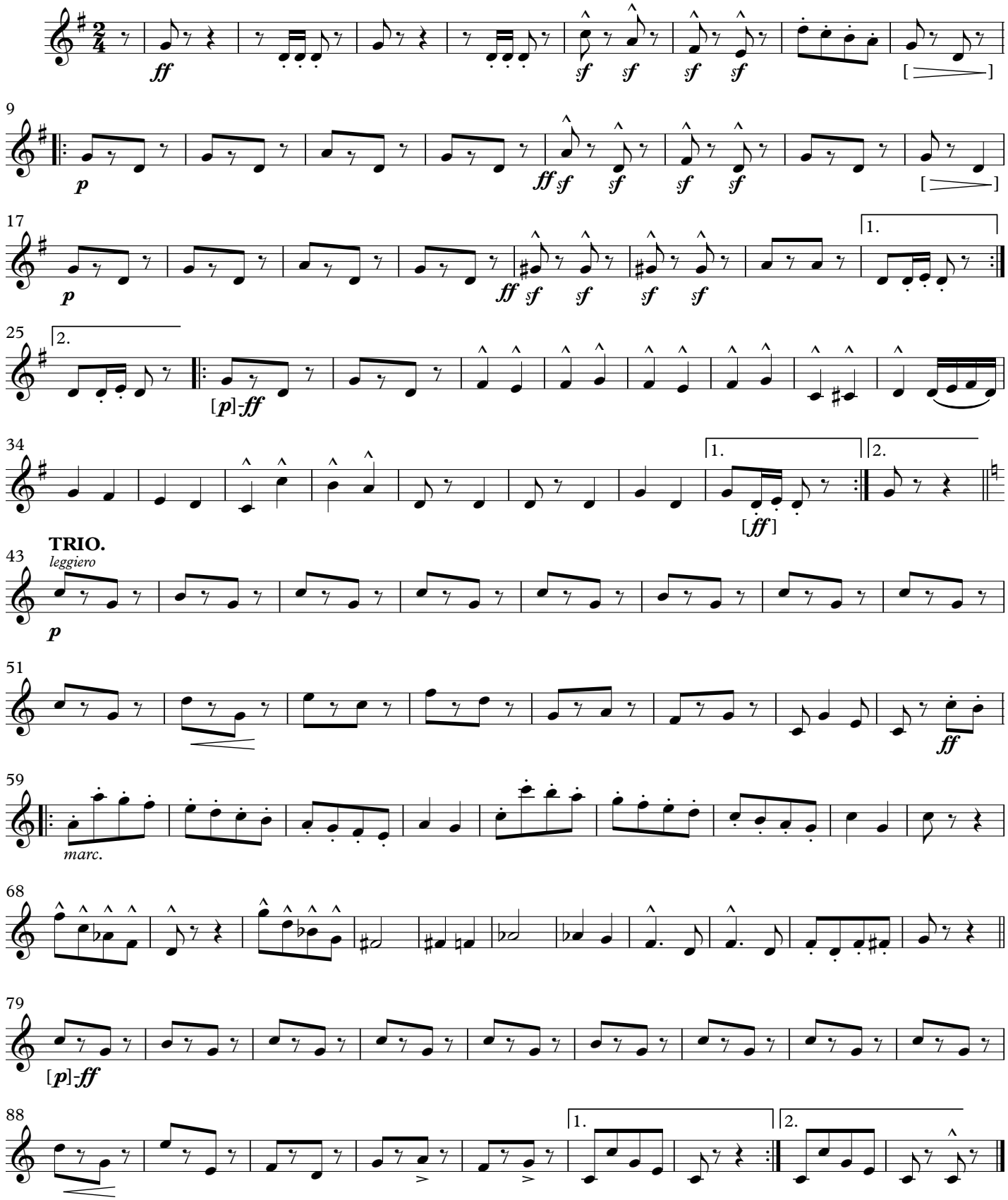
WHO'S WHO IN NAVY BLUE

(1920)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

Marcia brillante.



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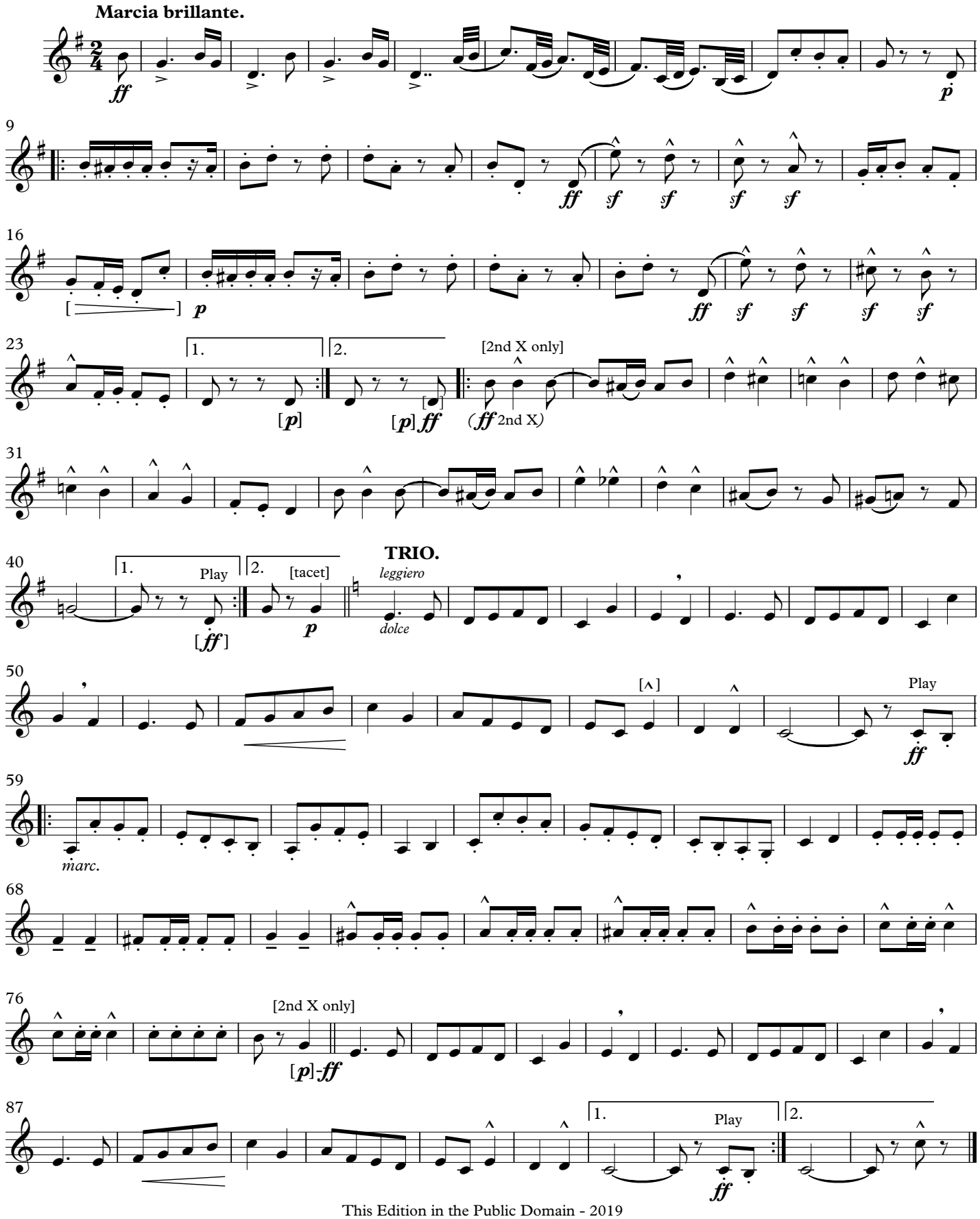
March

WHO'S WHO IN NAVY BLUE

(1920)

E♭ Cornet

JOHN PHILIP SOUSA



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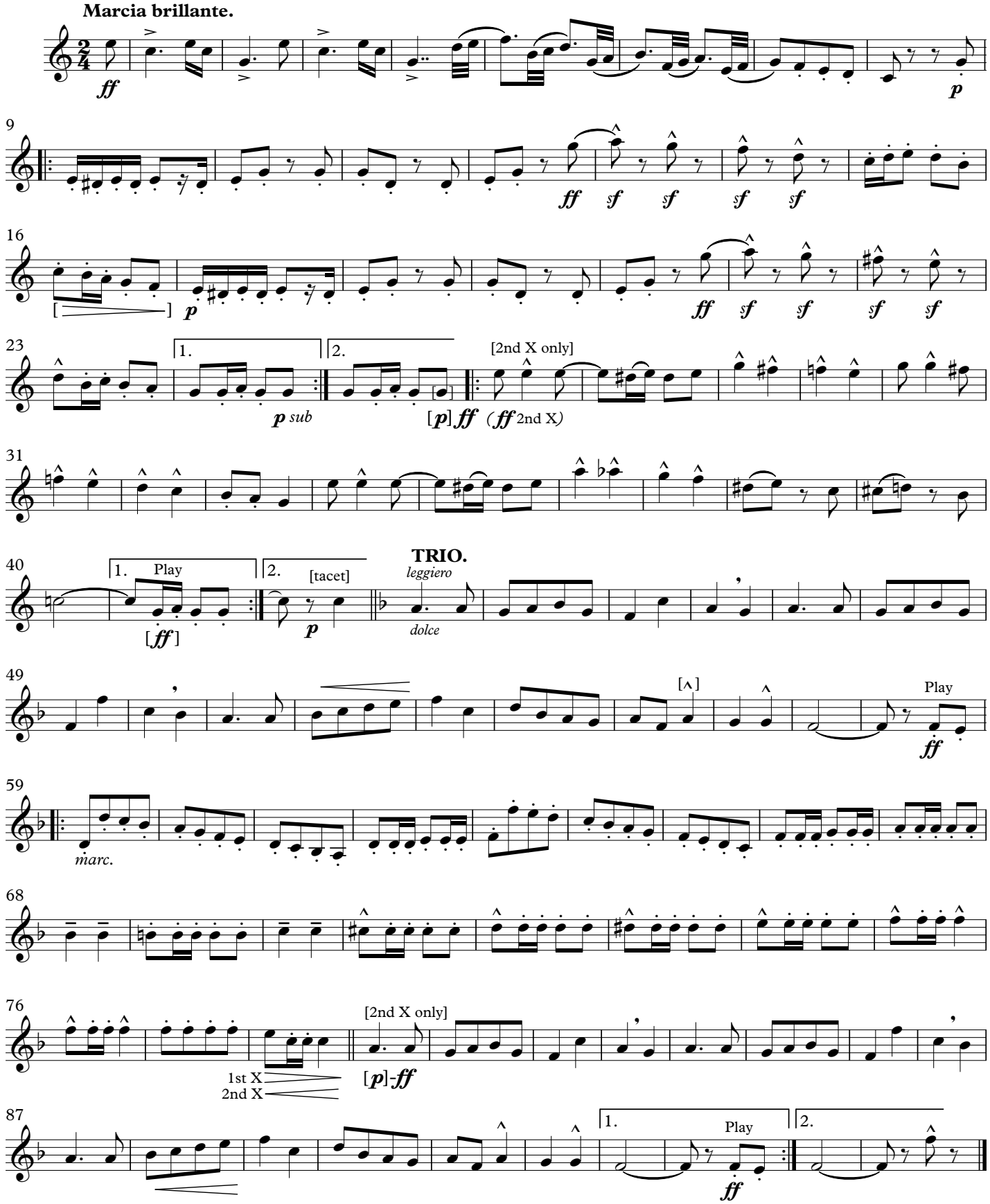
March

WHO'S WHO IN NAVY BLUE

(1920)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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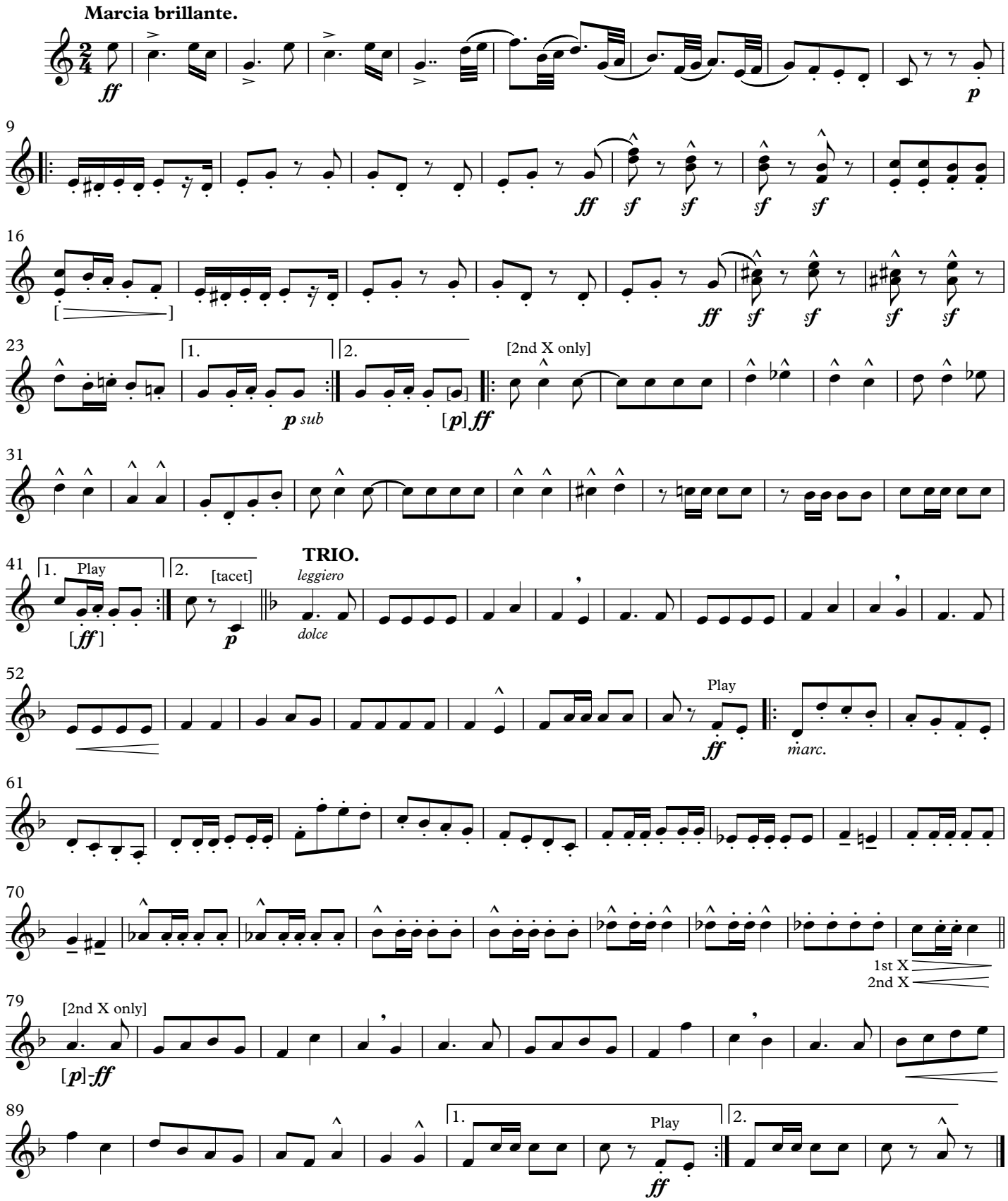
March

WHO'S WHO IN NAVY BLUE

(1920)

1st B♭ Cornet

JOHN PHILIP SOUSA



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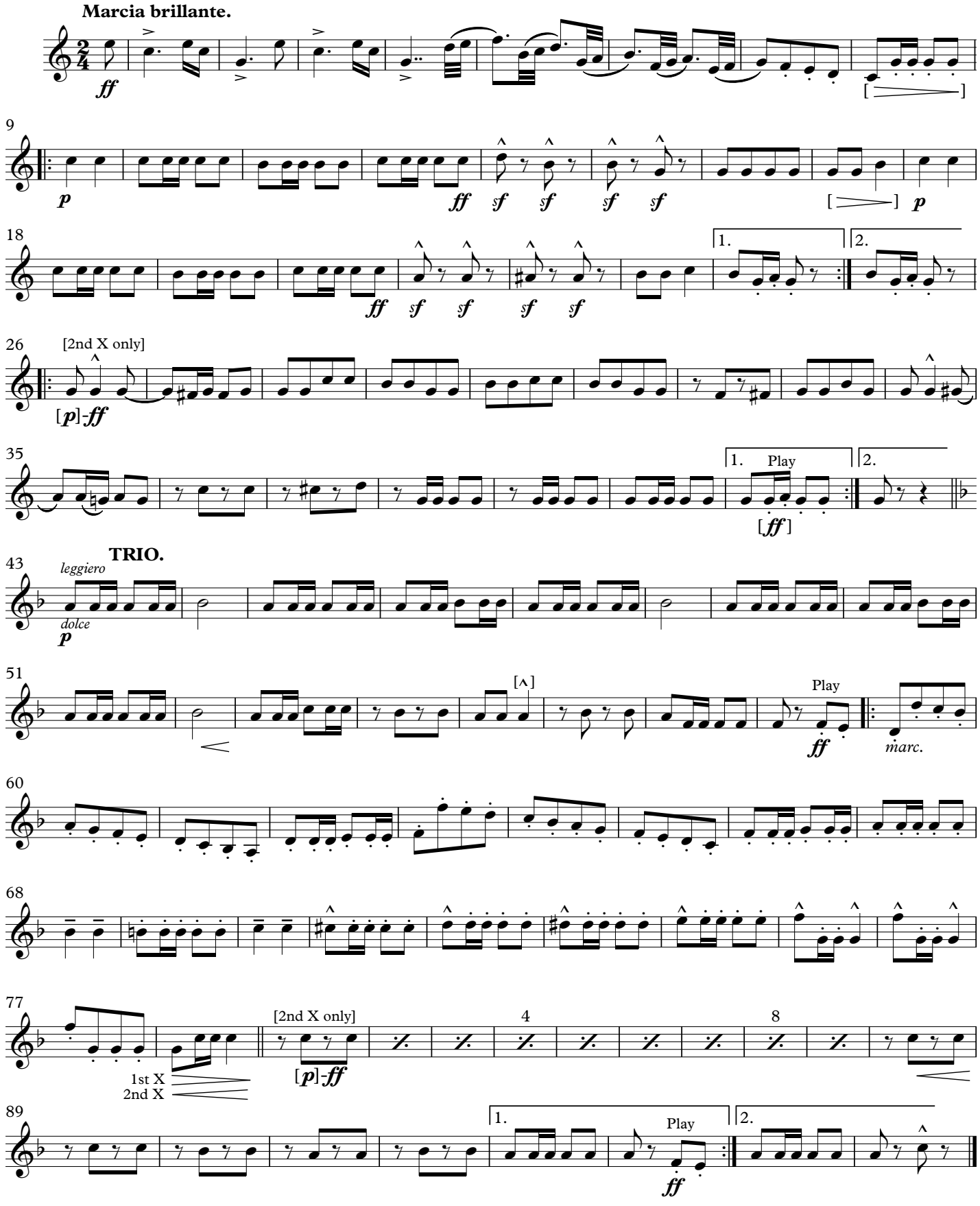
March

WHO'S WHO IN NAVY BLUE

(1920)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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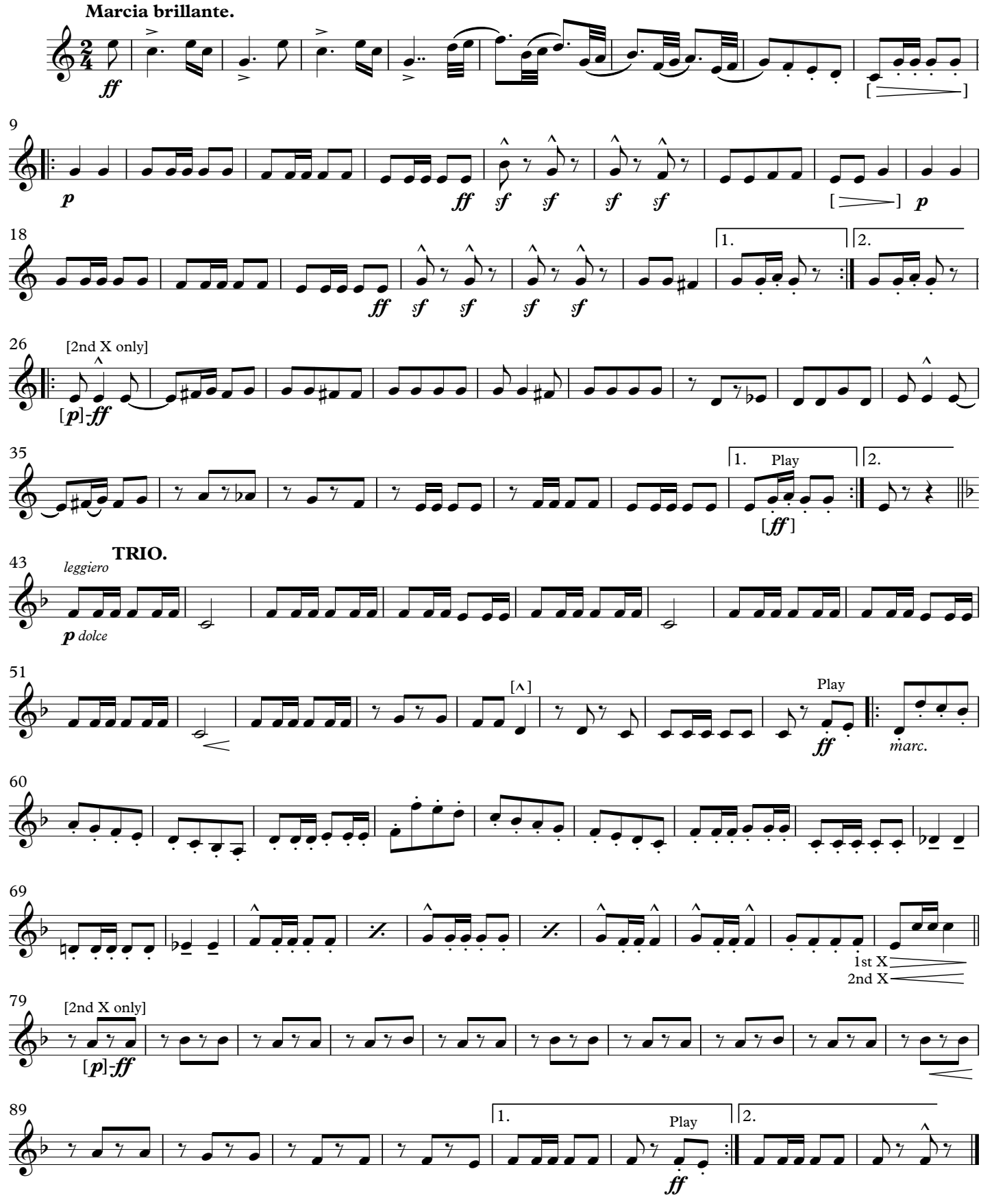
March

WHO'S WHO IN NAVY BLUE

3rd B♭ Cornet

(1920)

JOHN PHILIP SOUSA



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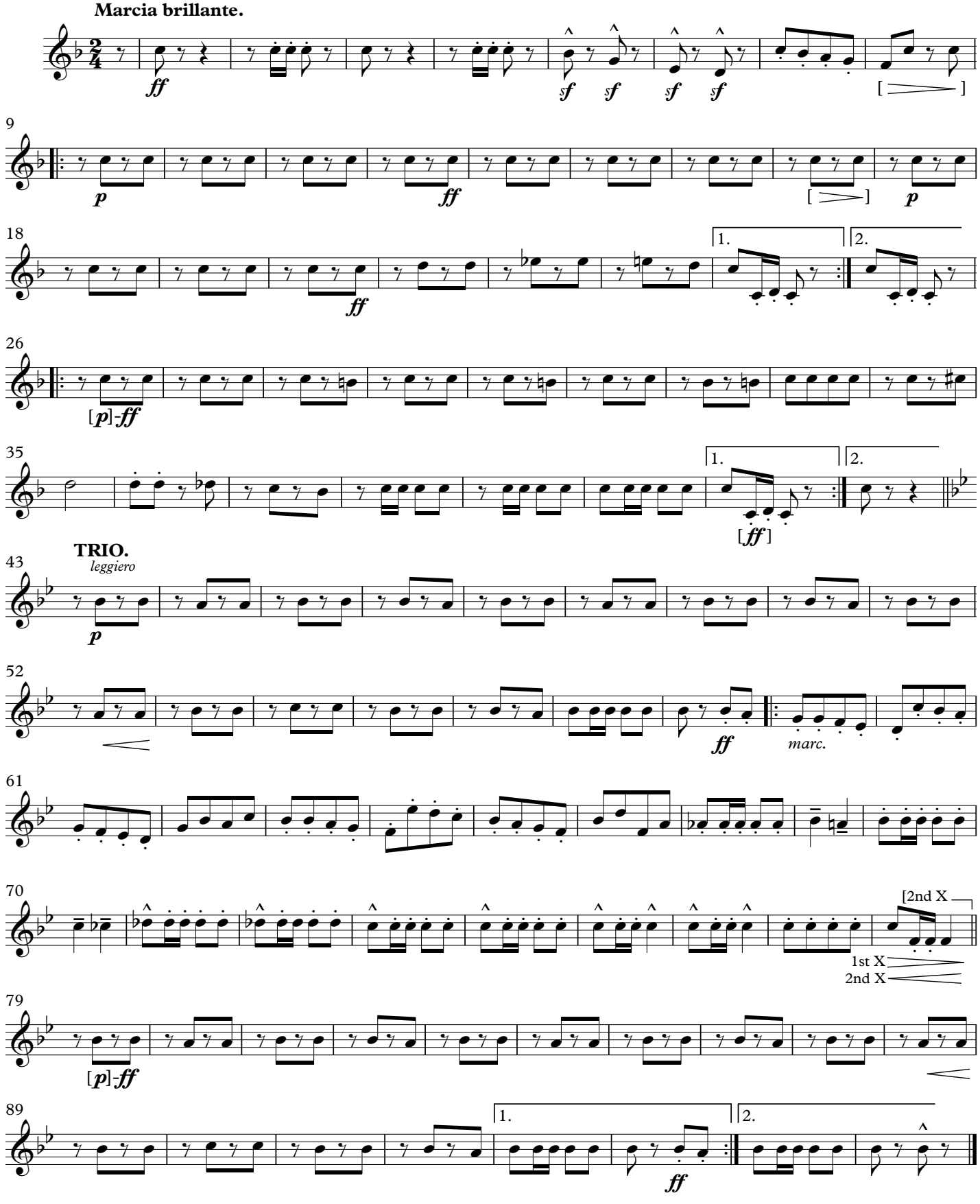
March

WHO'S WHO IN NAVY BLUE

1st F Horn

(1920)

JOHN PHILIP SOUSA



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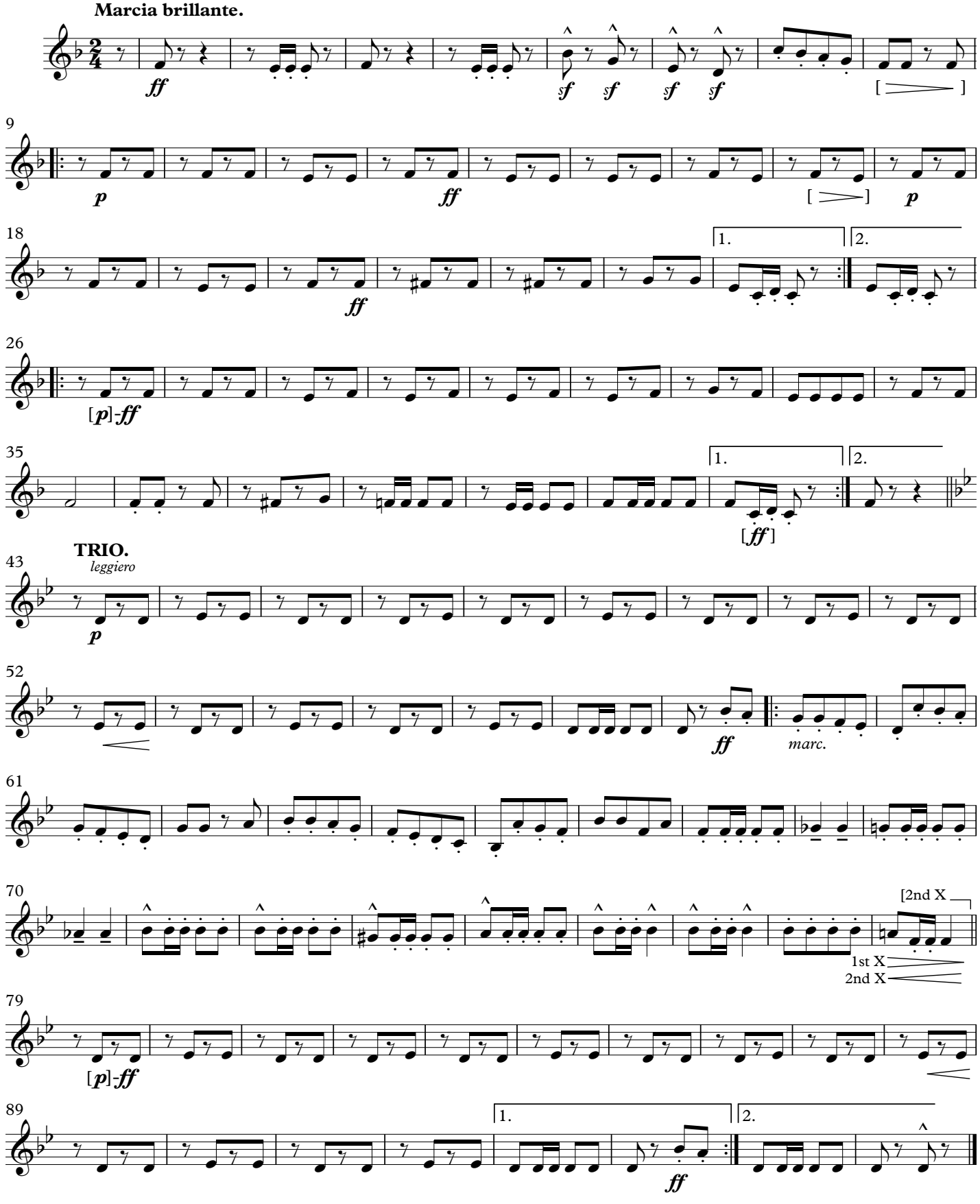
March

WHO'S WHO IN NAVY BLUE

2nd F Horn

(1920)

JOHN PHILIP SOUSA



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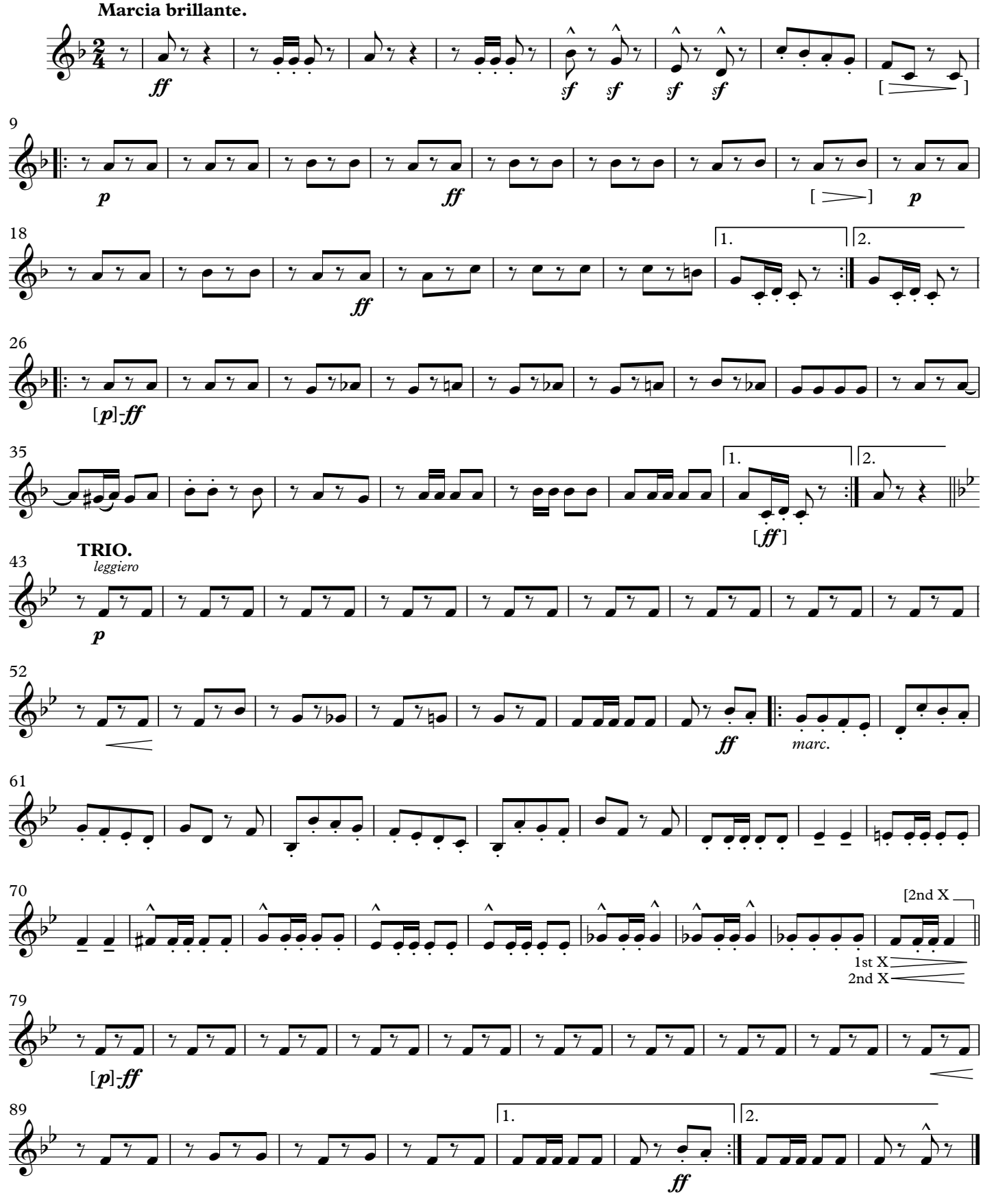
March

WHO'S WHO IN NAVY BLUE

3rd F Horn

(1920)

JOHN PHILIP SOUSA



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March

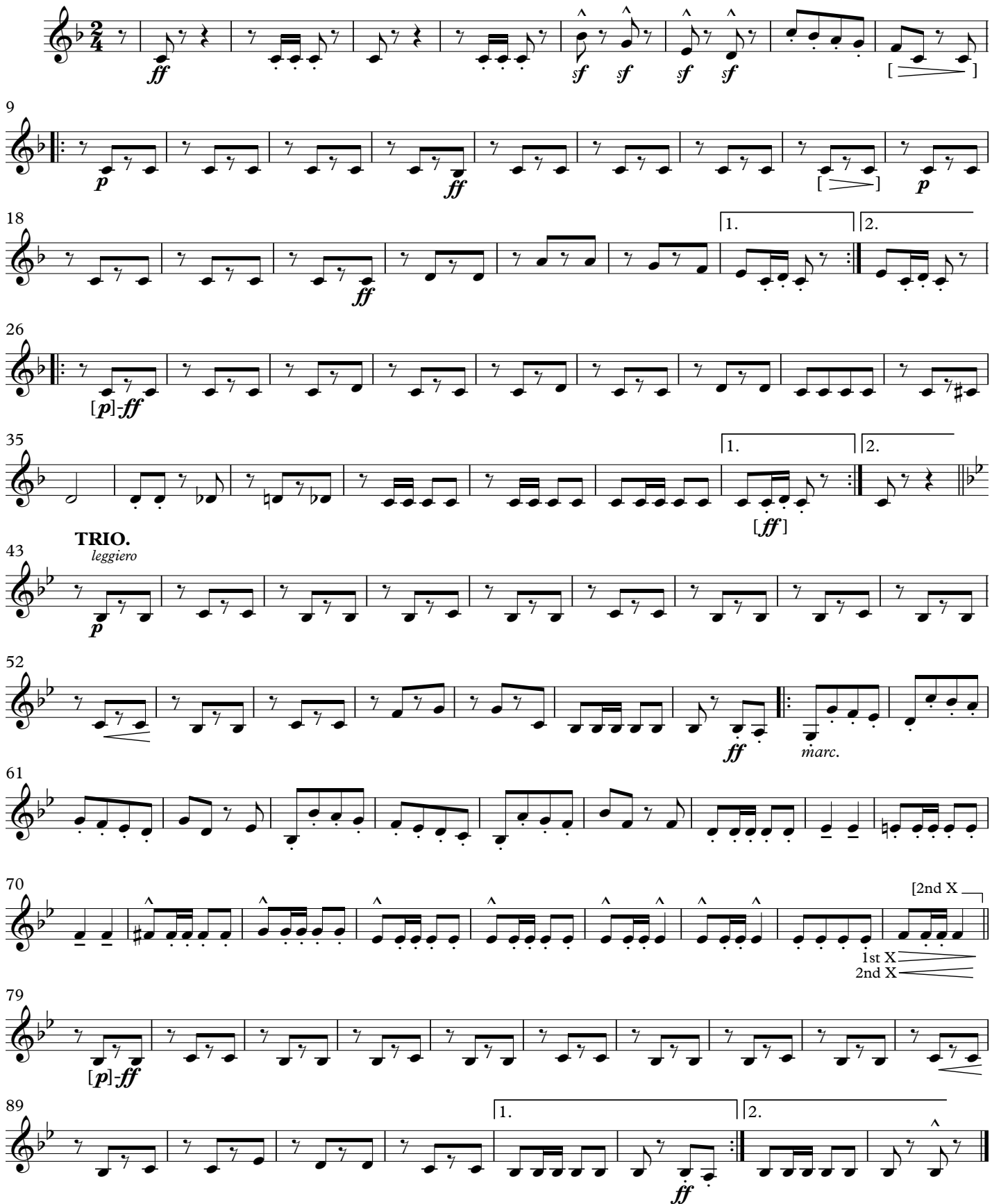
WHO'S WHO IN NAVY BLUE

4th F Horn

(1920)

JOHN PHILIP SOUSA

Marcia brillante.



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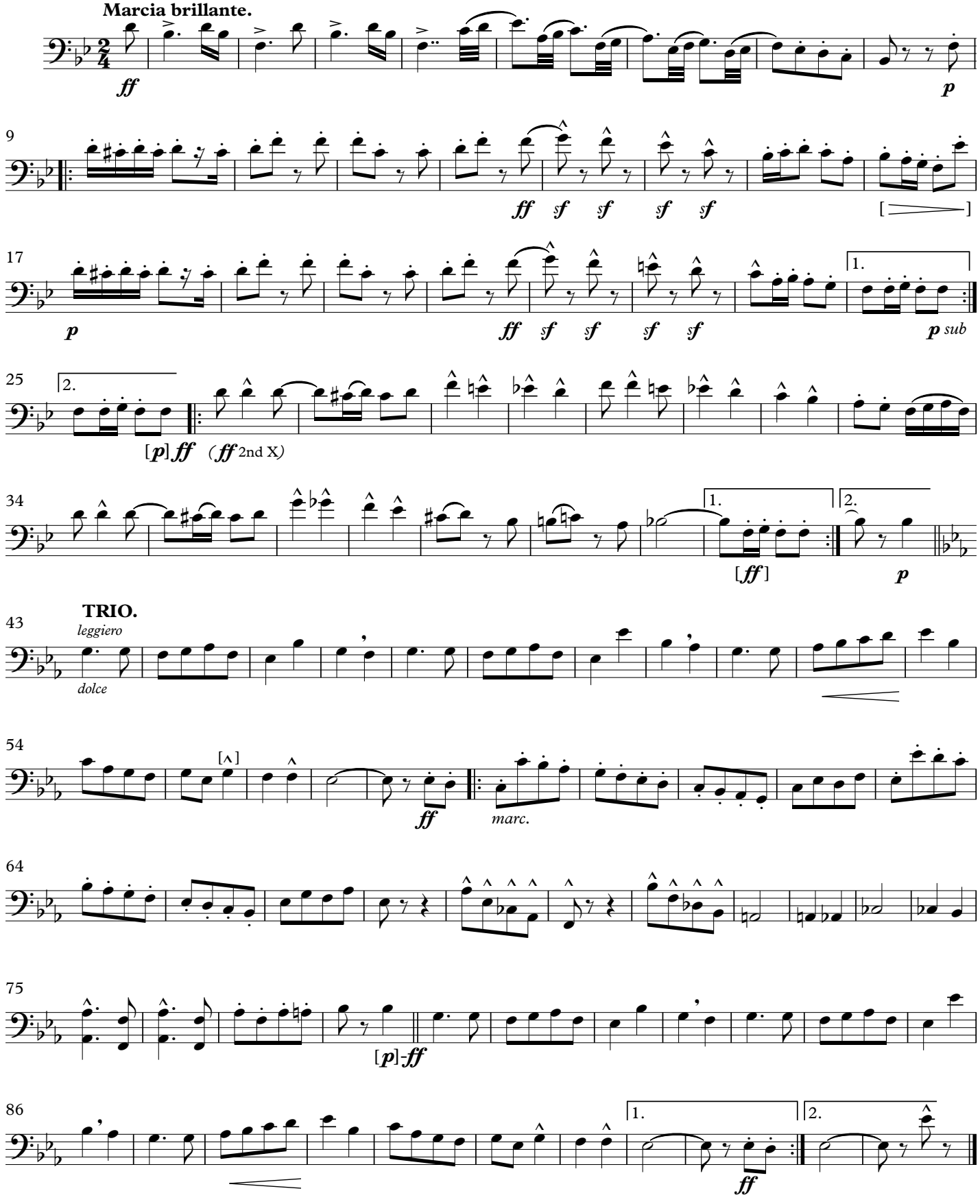
March

WHO'S WHO IN NAVY BLUE

Euphonium

(1920)

JOHN PHILIP SOUSA



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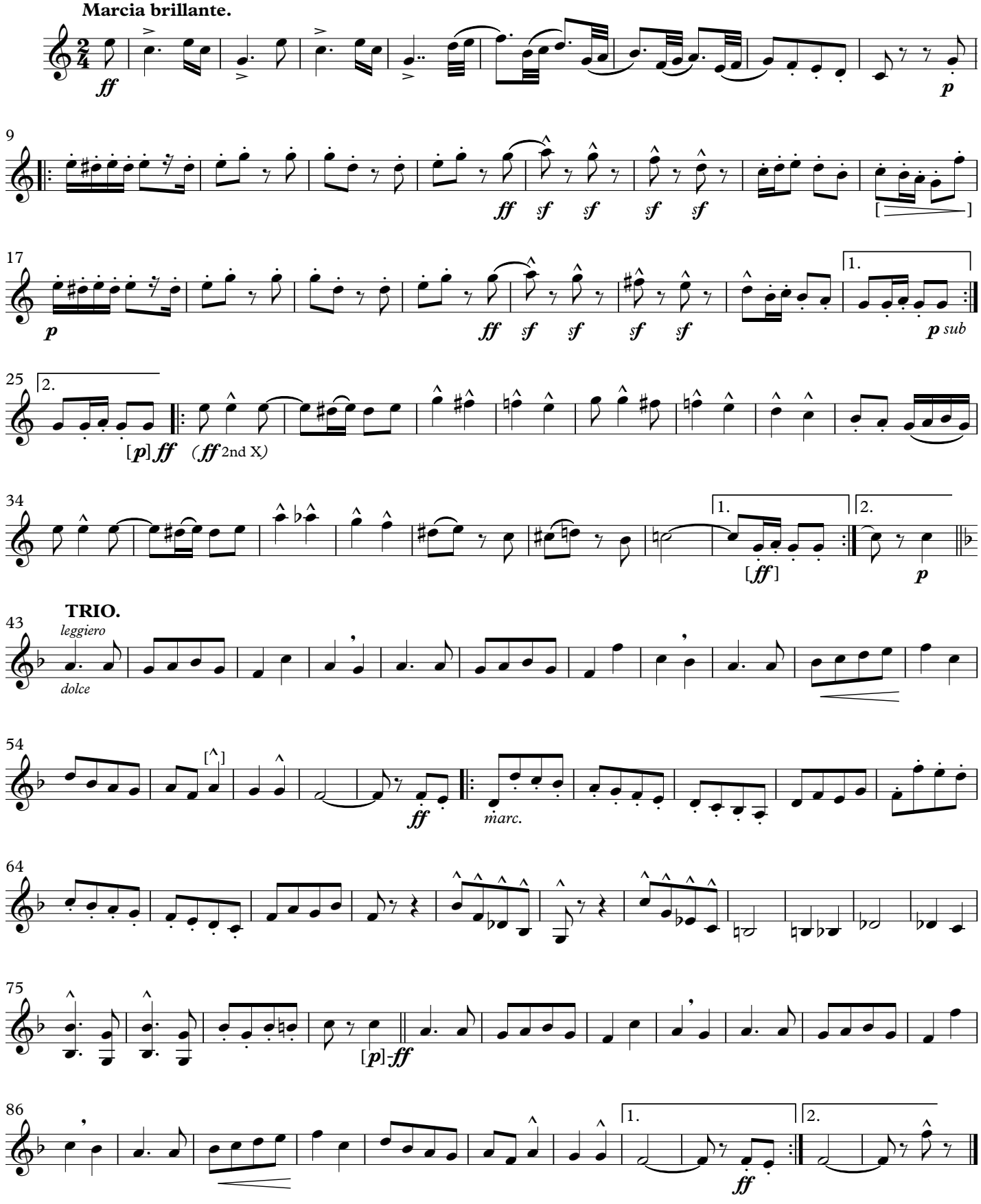
March

WHO'S WHO IN NAVY BLUE

Baritone, T.C.

(1920)

JOHN PHILIP SOUSA



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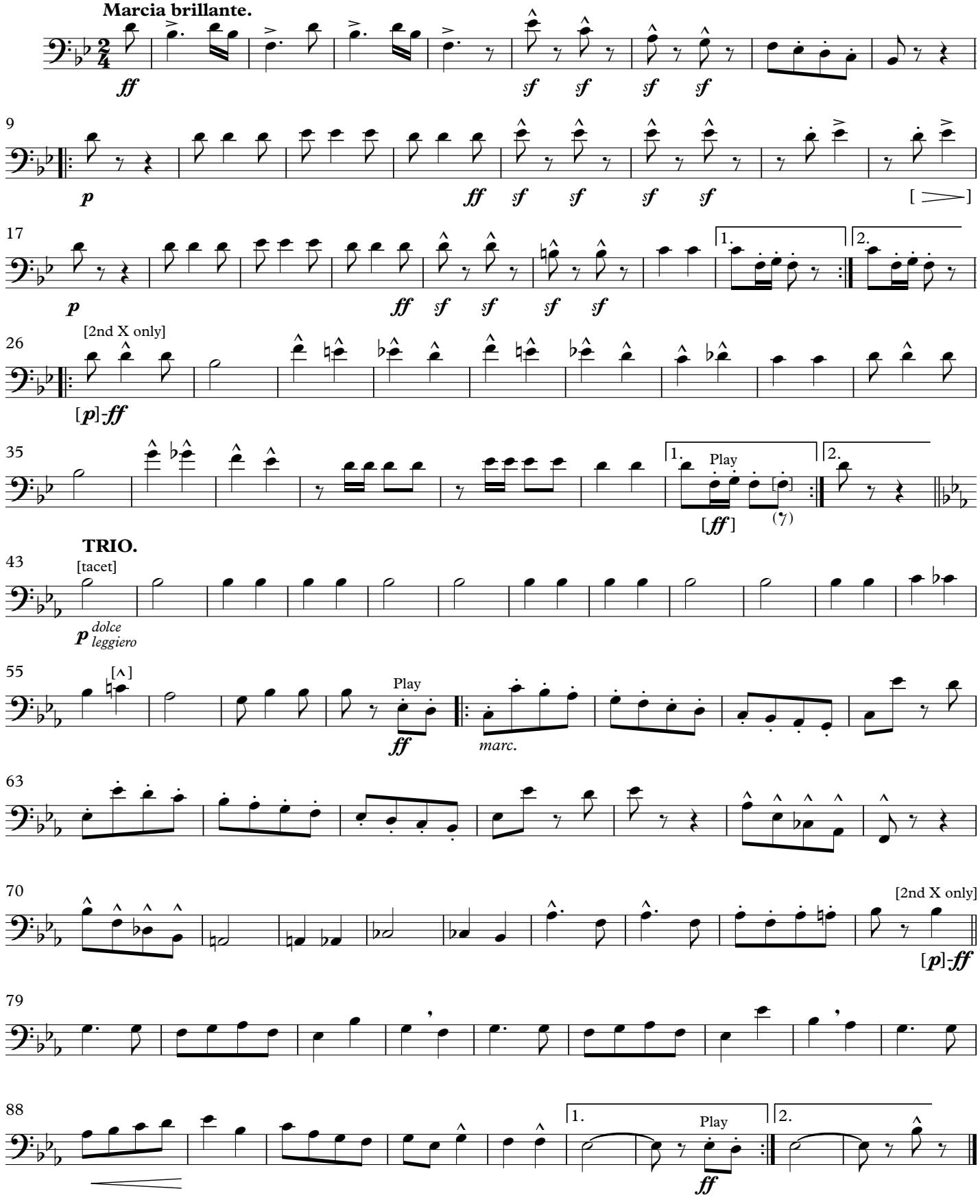
March

WHO'S WHO IN NAVY BLUE

1st Trombone

(1920)

JOHN PHILIP SOUSA



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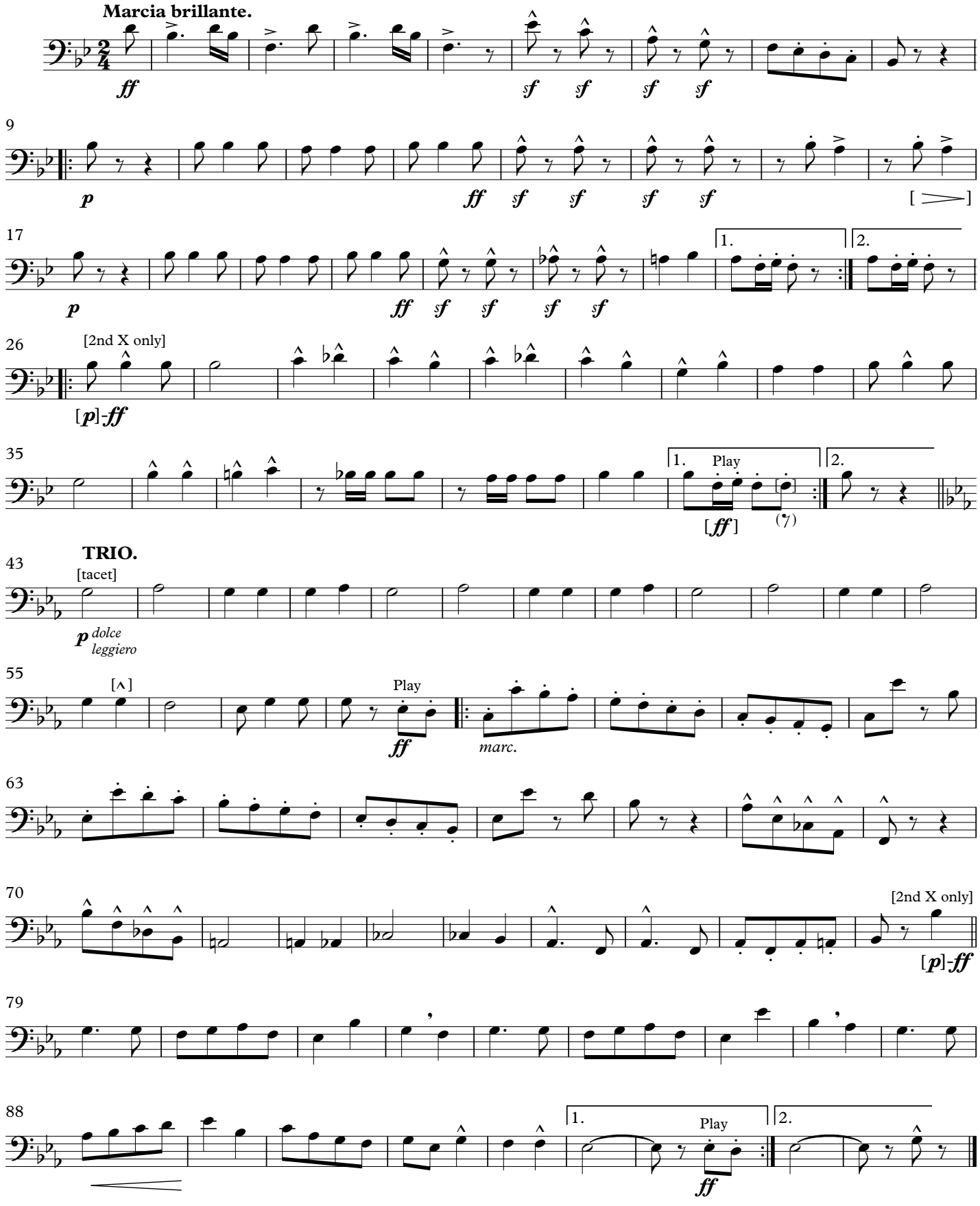
March

WHO'S WHO IN NAVY BLUE

2nd Trombone

(1920)

JOHN PHILIP SOUSA



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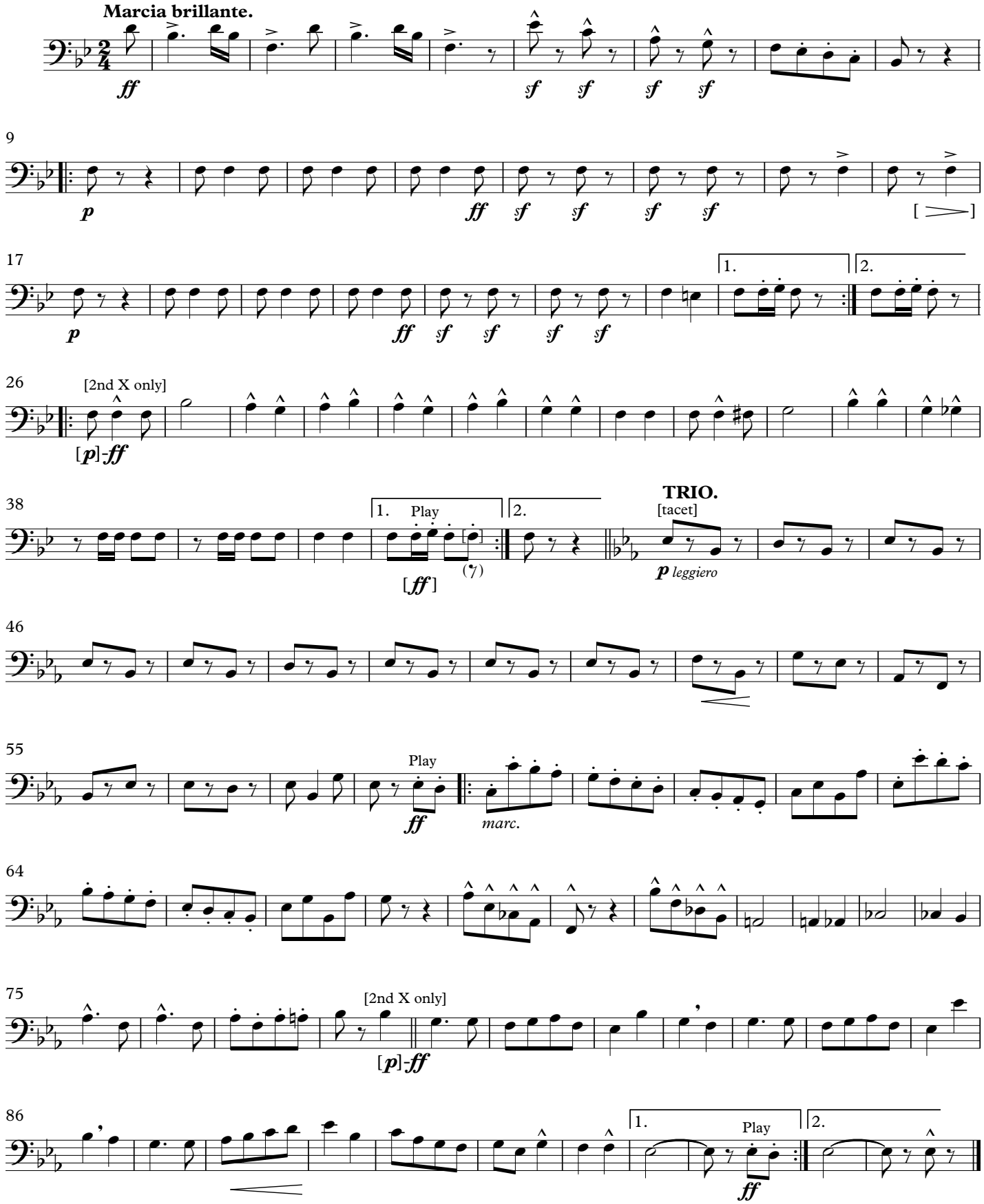
March

WHO'S WHO IN NAVY BLUE

3rd Trombone

(1920)

JOHN PHILIP SOUSA



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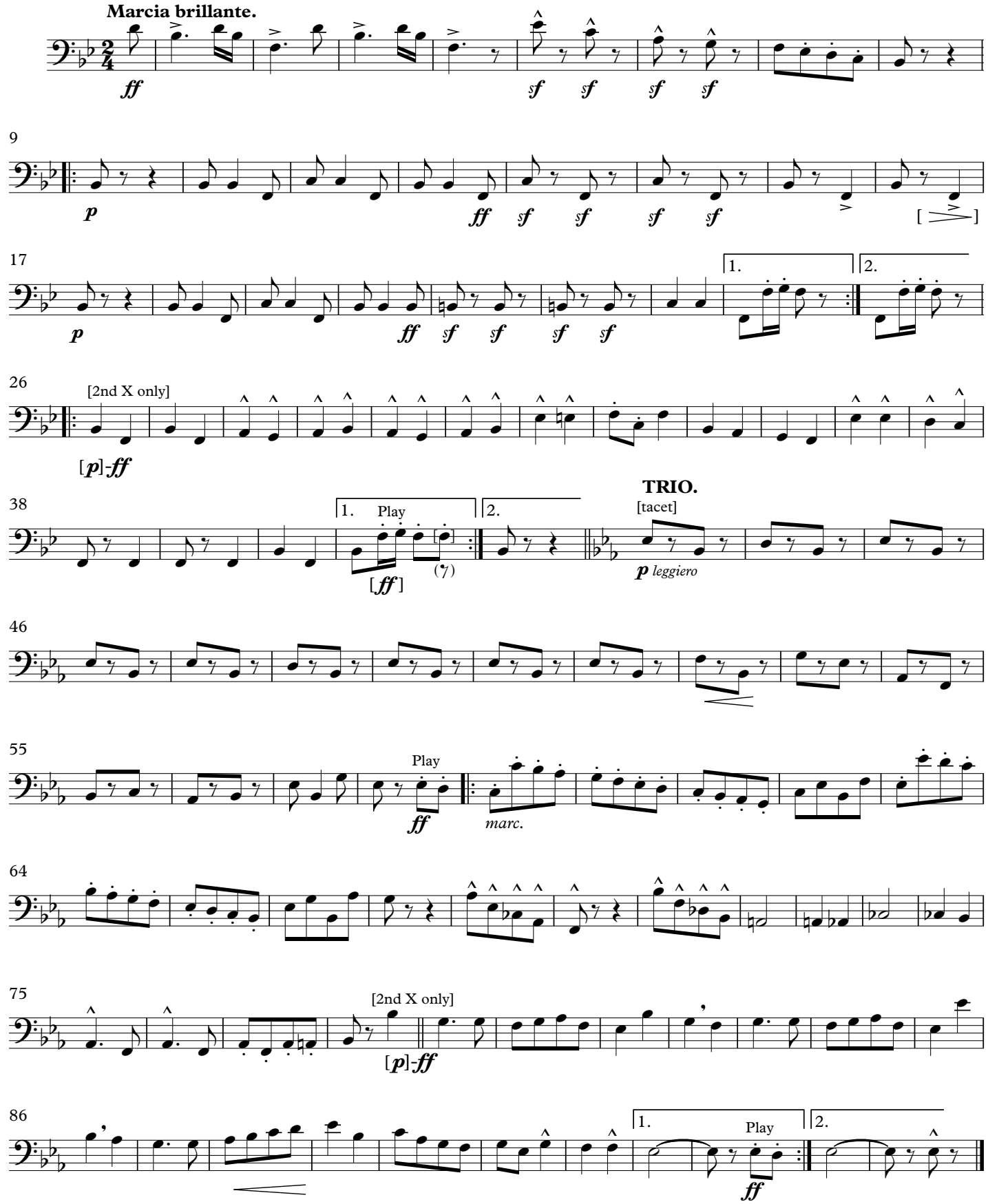
March

WHO'S WHO IN NAVY BLUE

4th Trombone

(1920)

JOHN PHILIP SOUSA



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March

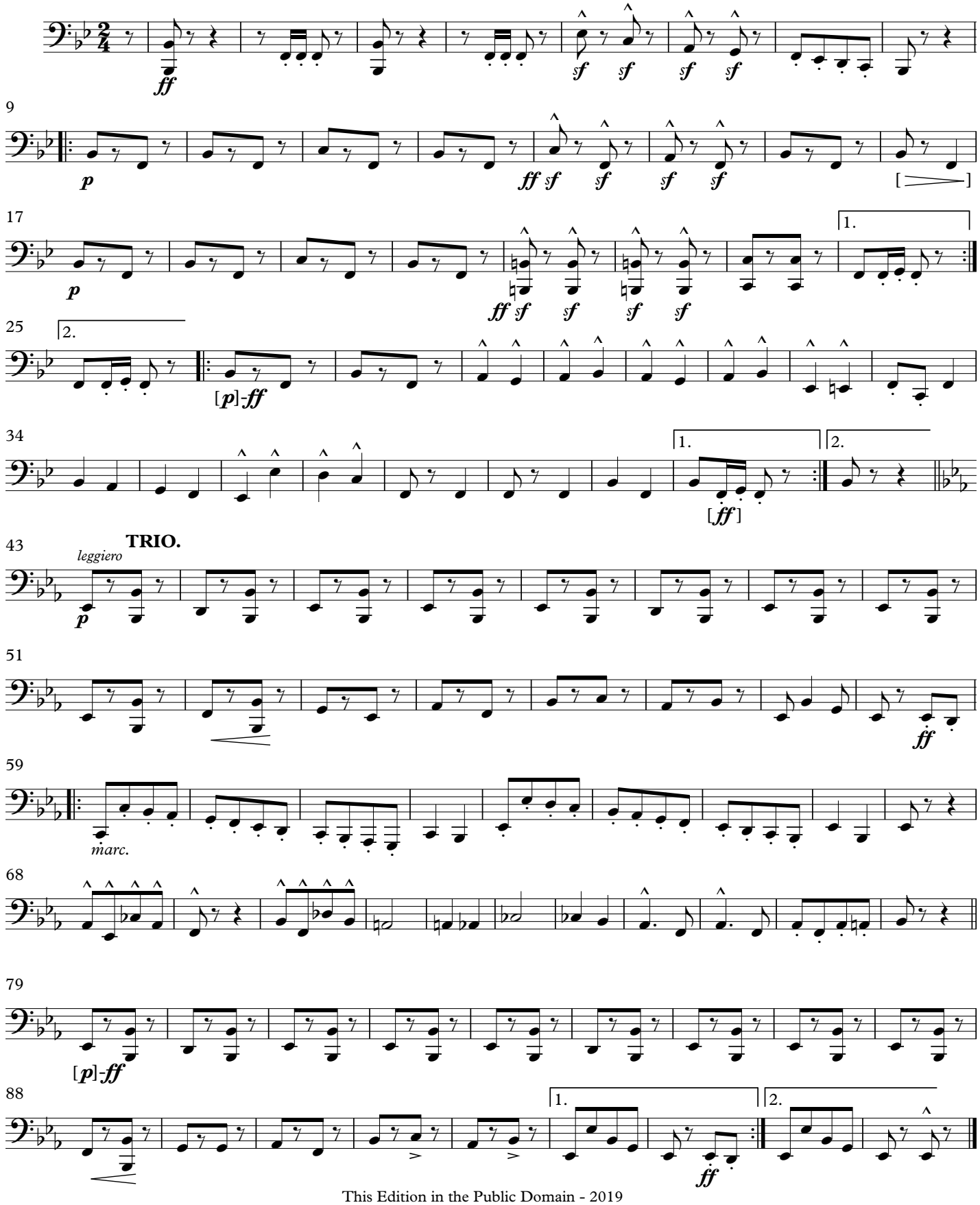
WHO'S WHO IN NAVY BLUE

Tuba

(1920)

JOHN PHILIP SOUSA

Marcia brillante.



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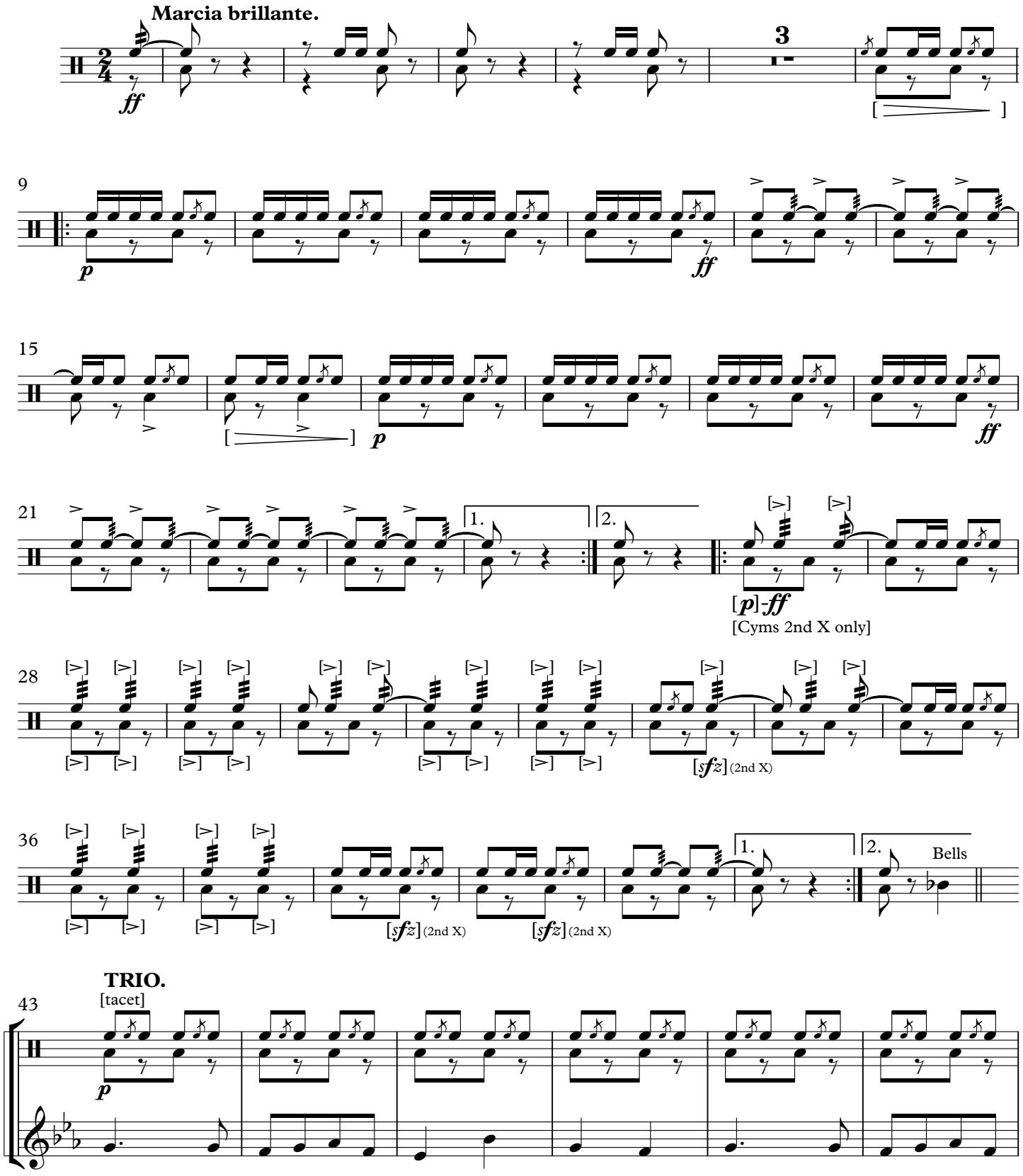
March

WHO'S WHO IN NAVY BLUE

(1920)

JOHN PHILIP SOUSA

Drums & Bells



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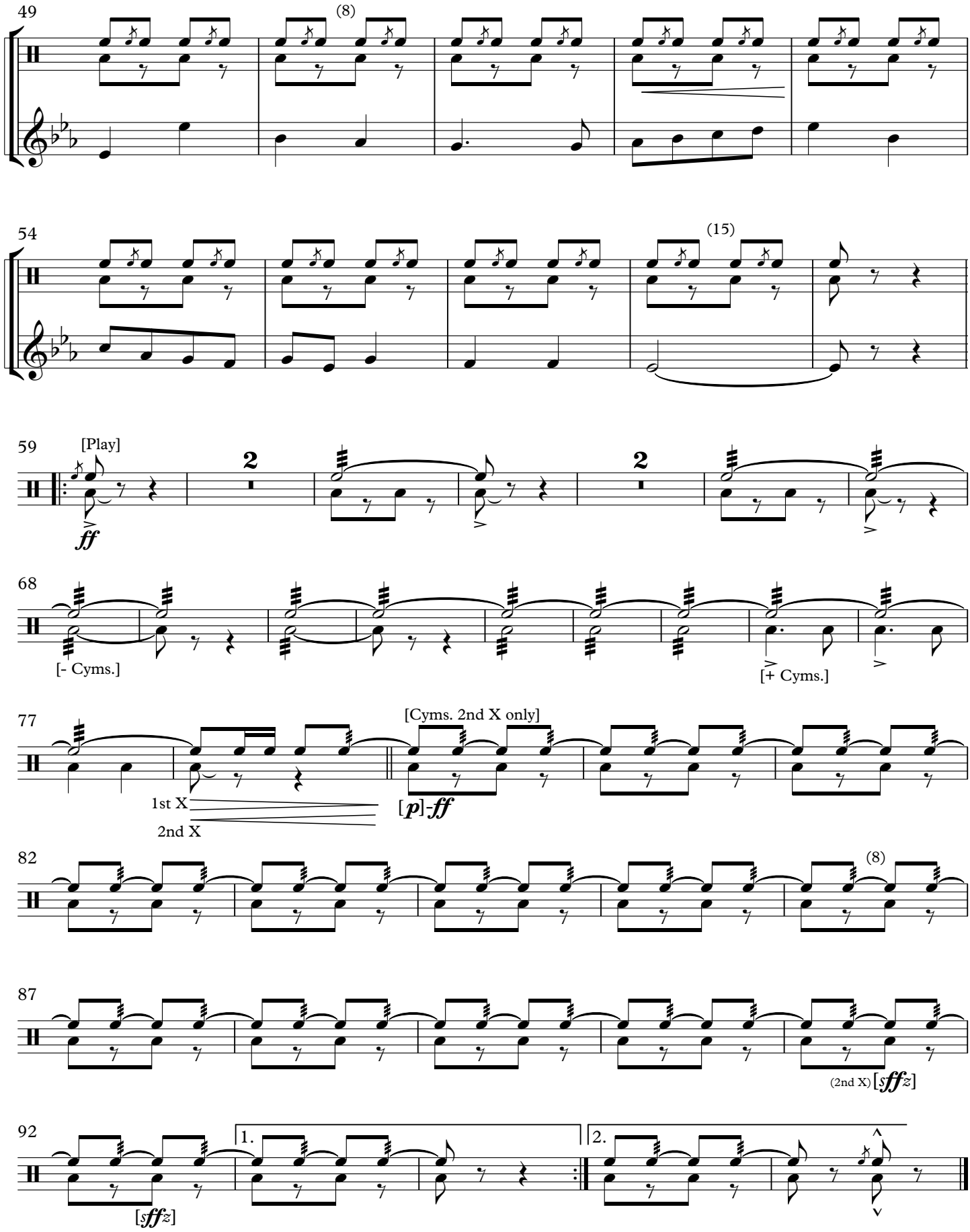
WHO'S WHO IN NAVY BLUE

Drums & Bells