The Complete Marches of

John Philip Sousa

Vol. 6 No. 101

Marquette University March

(1924)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

Marquette University March (1924)

On November 16, 1923, in recognition of what Sousa had done for his country in both peace and war, Marquette University bestowed upon him an honorary Doctor of Music degree. It was the first such degree given by that university. Sousa composed this march as an expression of his appreciation and presented the piano manuscript to the university.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 71. 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 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 they 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. 1-4): This introduction should be played strong and crisply articulated, with a clear difference between accented or "capped" notes and the others. Cymbals are choked in m. 4 to set up the first strain.

First Strain (m. 5-21): The dynamic should relax to *mezzo-forte* at the start of the four eighth note pick-ups in m. 4 to effect the crescendo into the first strain. The dynamic suddenly drops to a modified *piano* at the end of m. 8 to set up another dramatic crescendo to the *forte* in m. 13. Added percussion *sfz* accents in m. 5 and 13 highlight the classic Sousa melodic device of emphasizing a beat-two chord after a *tutti* rest.

Second Strain (m. 22-39): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* for the first time through the second strain, beginning with the pick-up notes in m. 21, and all others play in a *mezzo-forte* dynamic. The dynamic drops further in m. 29, followed by a four-measure crescendo back to the base dynamic. All instruments are back in at the original *fortissimo* dynamic on beat 2 of m. 37. The dynamic should drop again the second time through in m. 29 with a crescendo once again, and a *sffz* accent is typically added in percussion at the peak of this crescendo in m. 33, second time only.

Trio (m. 40-58): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* at the trio beginning with the three quarter note pick-ups. Clarinets are marked down one octave from the original parts in this edition. In the original piano score to this march, the trio was marked *Sostenuto e dolce*, and that indication has been added in this edition; the melody should be played expressively and with long notes sustained, like a song. On the repeat, the dynamic should come down further to *pianissimo*, as was Sousa's tradition in his own performance of repeated trio melodies. To emphasize this effect, percussion can be completely silent second time.

Break Strain (m. 59-71): All instruments are back in with the three quarter note pick-ups in m. 58 and with a sudden *fortissimo* dynamic. The *marcato* "capped" notes should be more articulated than the notes surrounding throughout the break strain, and the choked indications in the cymbals leave room for each successive segment of this break strain.

Final Strain (m. 72-89): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more first time through the last strain, and all others play at a *piano* dynamic. Clarinets once again play one octave lower than the original parts first time through. The active and highly

decorative lines in the upper woodwind parts should be played with good rhythmic snap in the dotted figures under the slurs. All voices are back in with the three *fortissimo* quarter notes in m. 87, and the repeat of the break strain is played exactly as before. Just before the last strain this time, a dramatic solo cymbal crash is often added to the downbeat of m. 71, and additional percussion accents are added to m. 75 and 79 along with an even stronger *sffz* accent in m. 83.

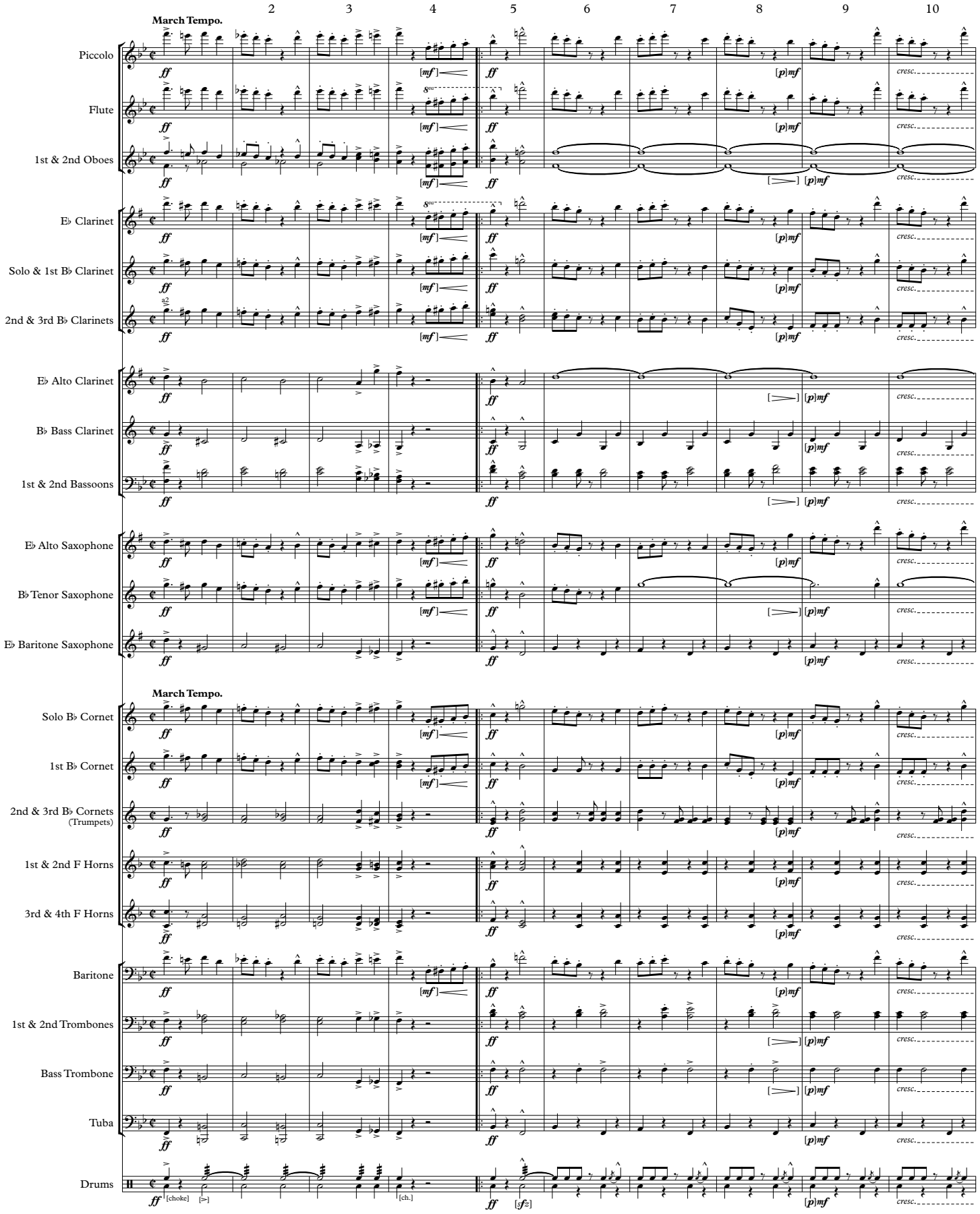
March

MARQUETTE UNIVERSITY

(1924)

Full Score

JOHN PHILIP SOUSA



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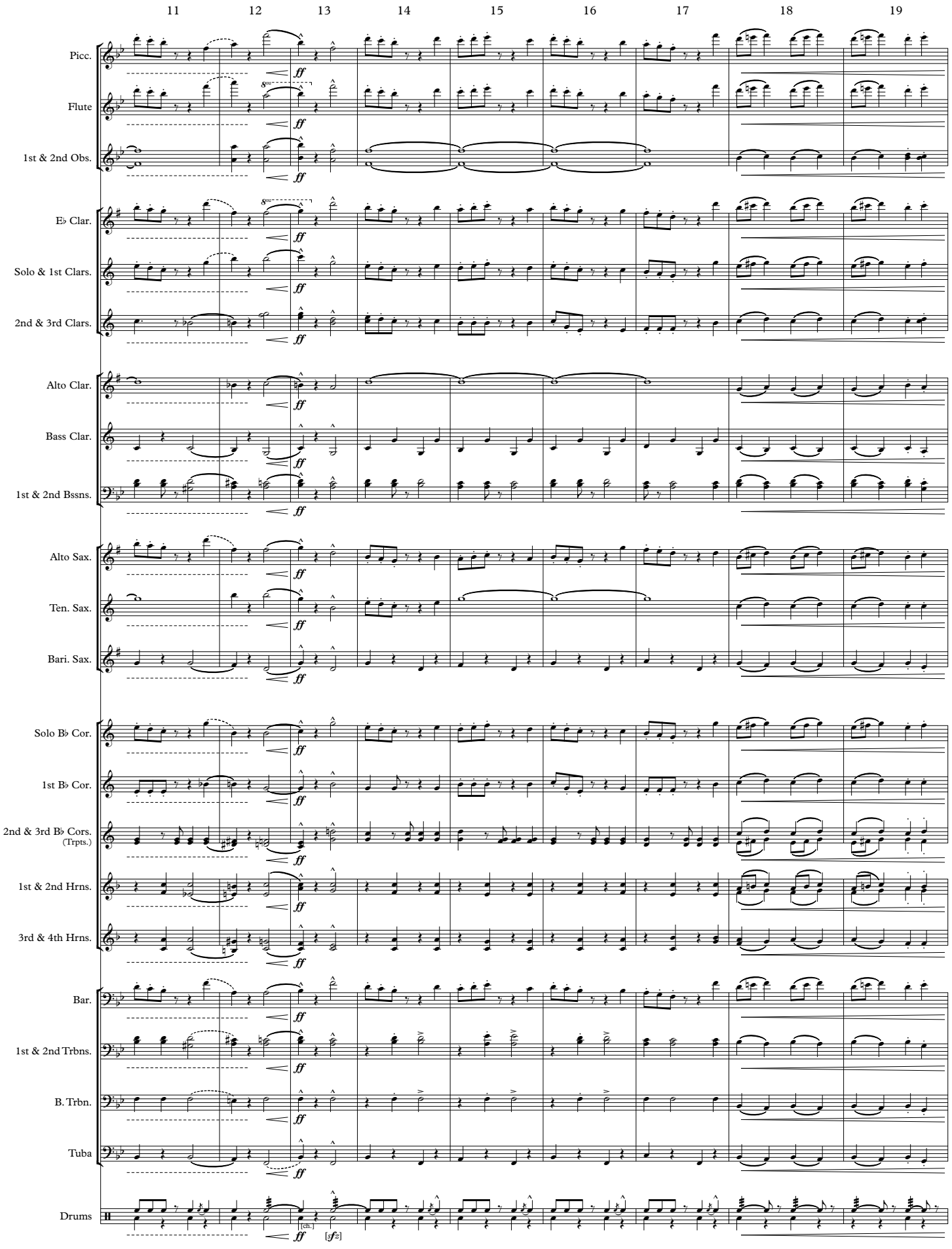
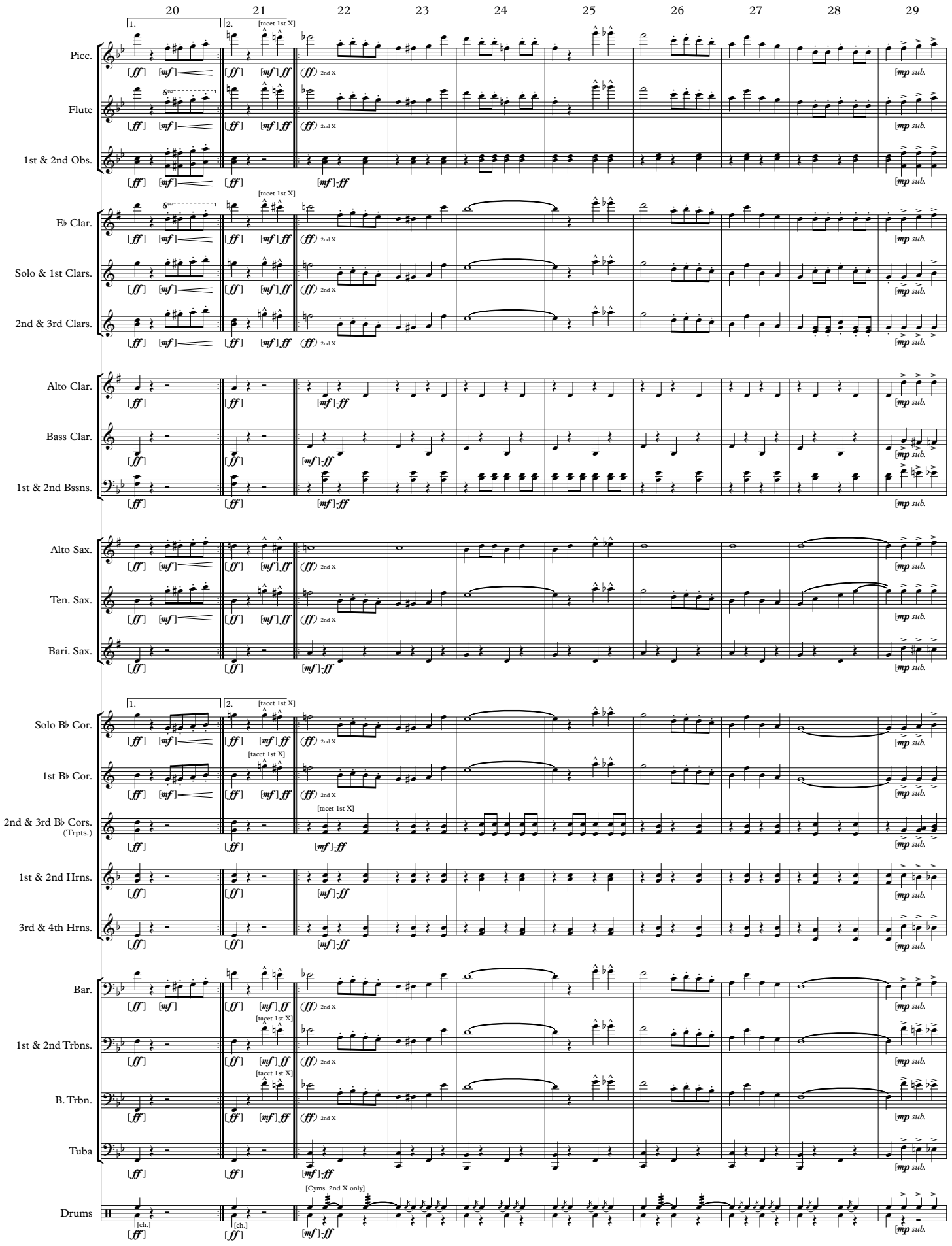
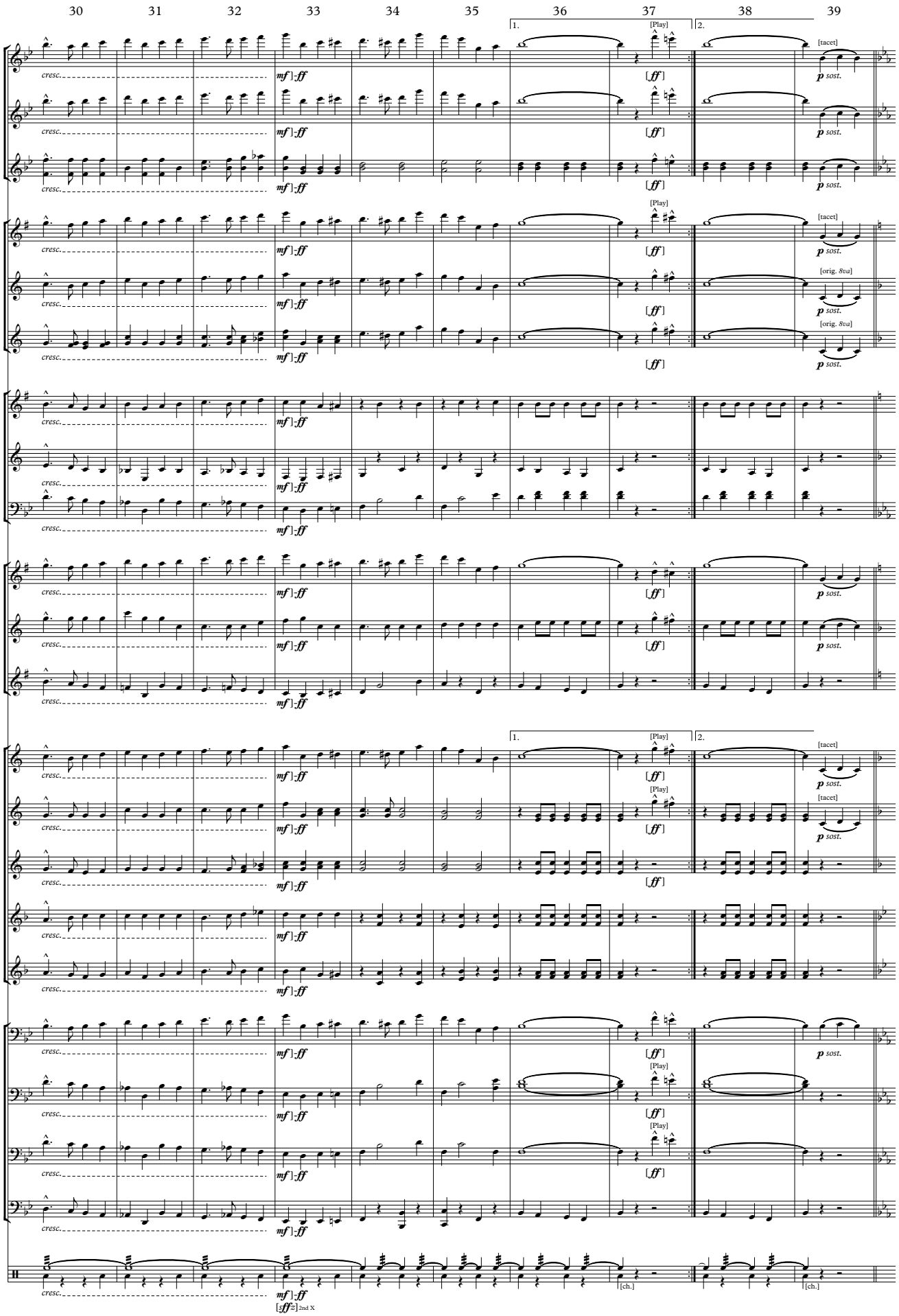
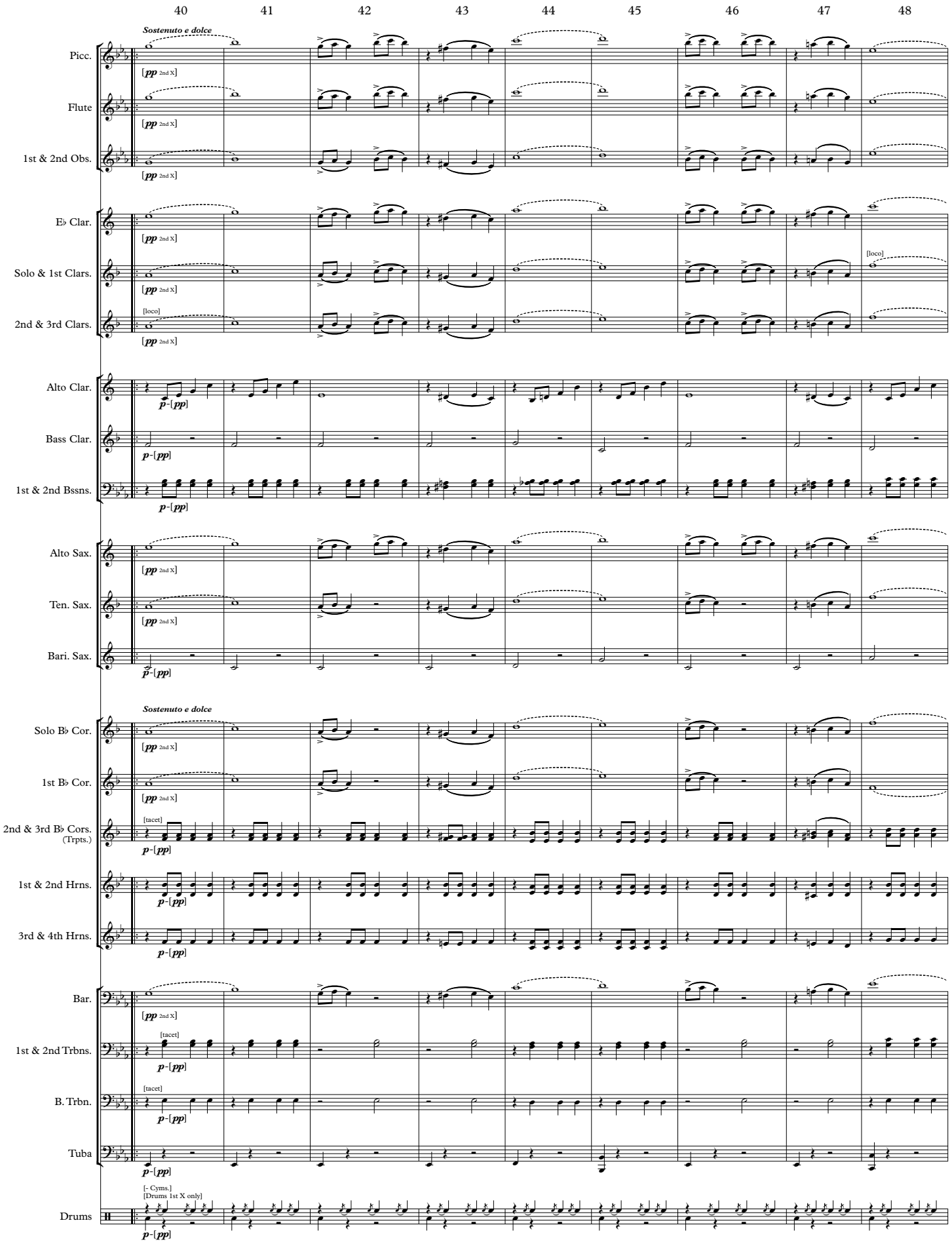

11
12
13
14
15
16
17
18
19
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
(Trpts.)
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
ff
8va
[ch.]
[sf]

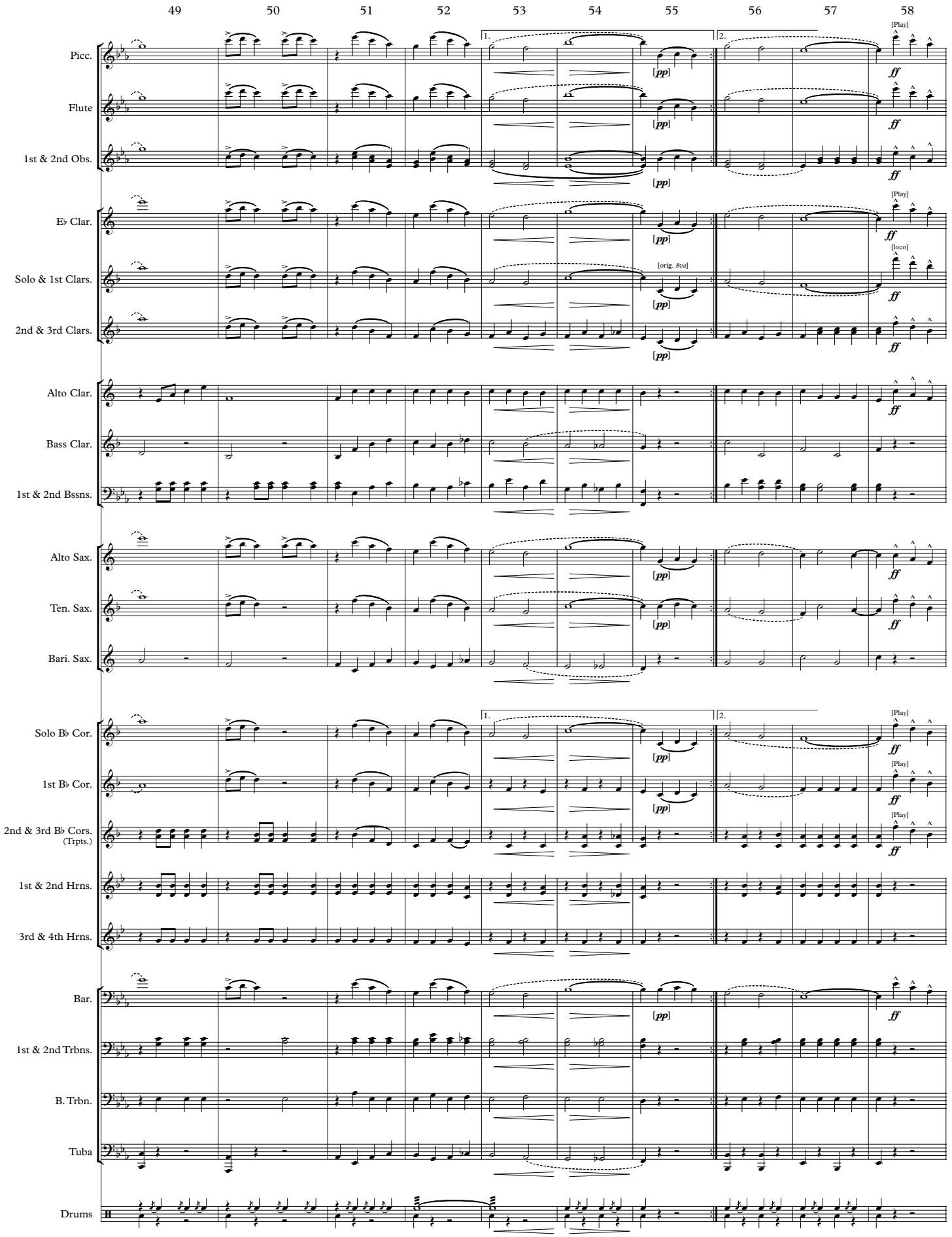
MARQUETTE UNIVERSITY
Full Score



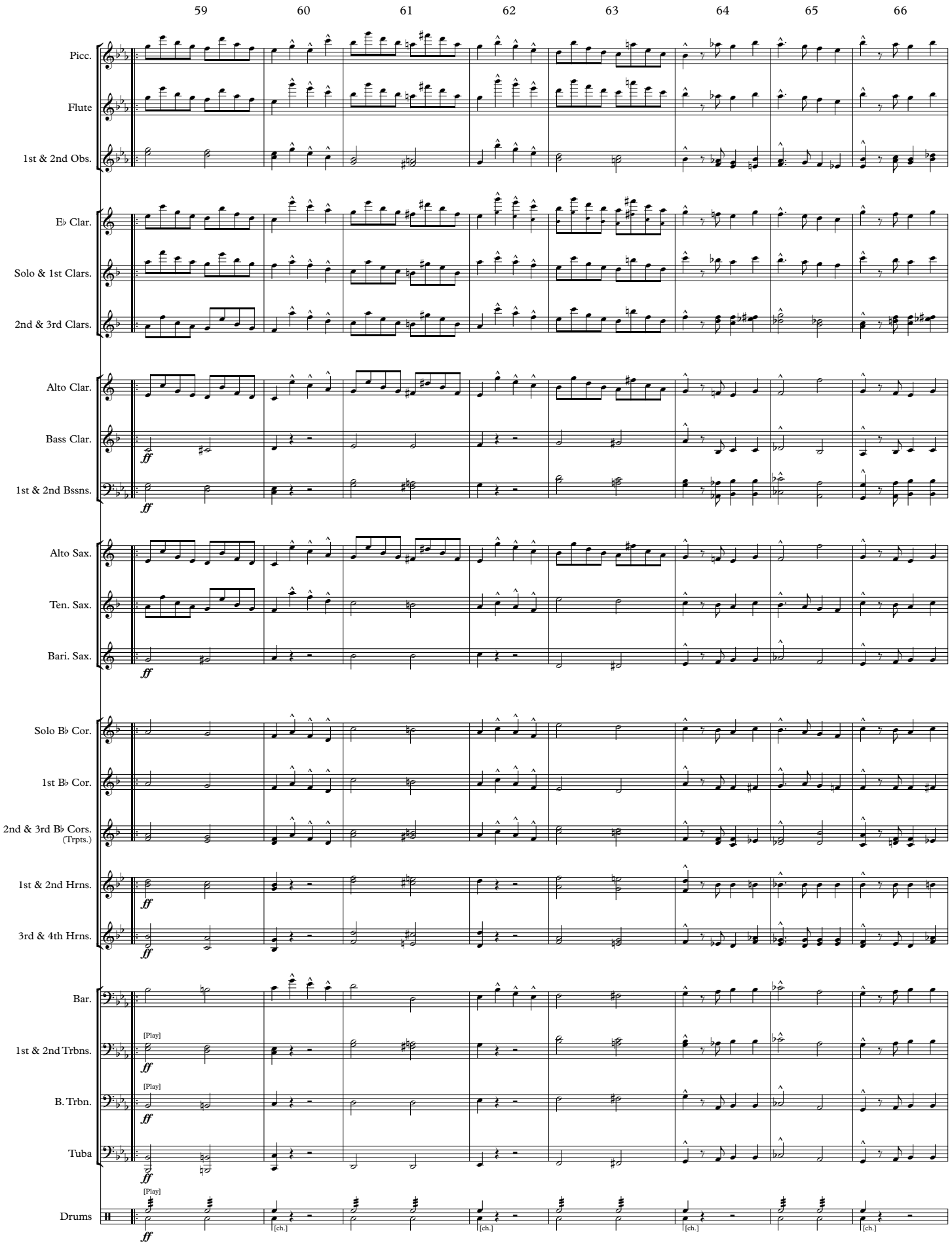

30
31
32
33
34
35
36
37
38
39
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
(Trpts.)
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
cresc.
mf]:ff
[ff]
[Play]
[tacet]
p sost.
[orig. 8va]
[ch.]
[sffz] 2nd X

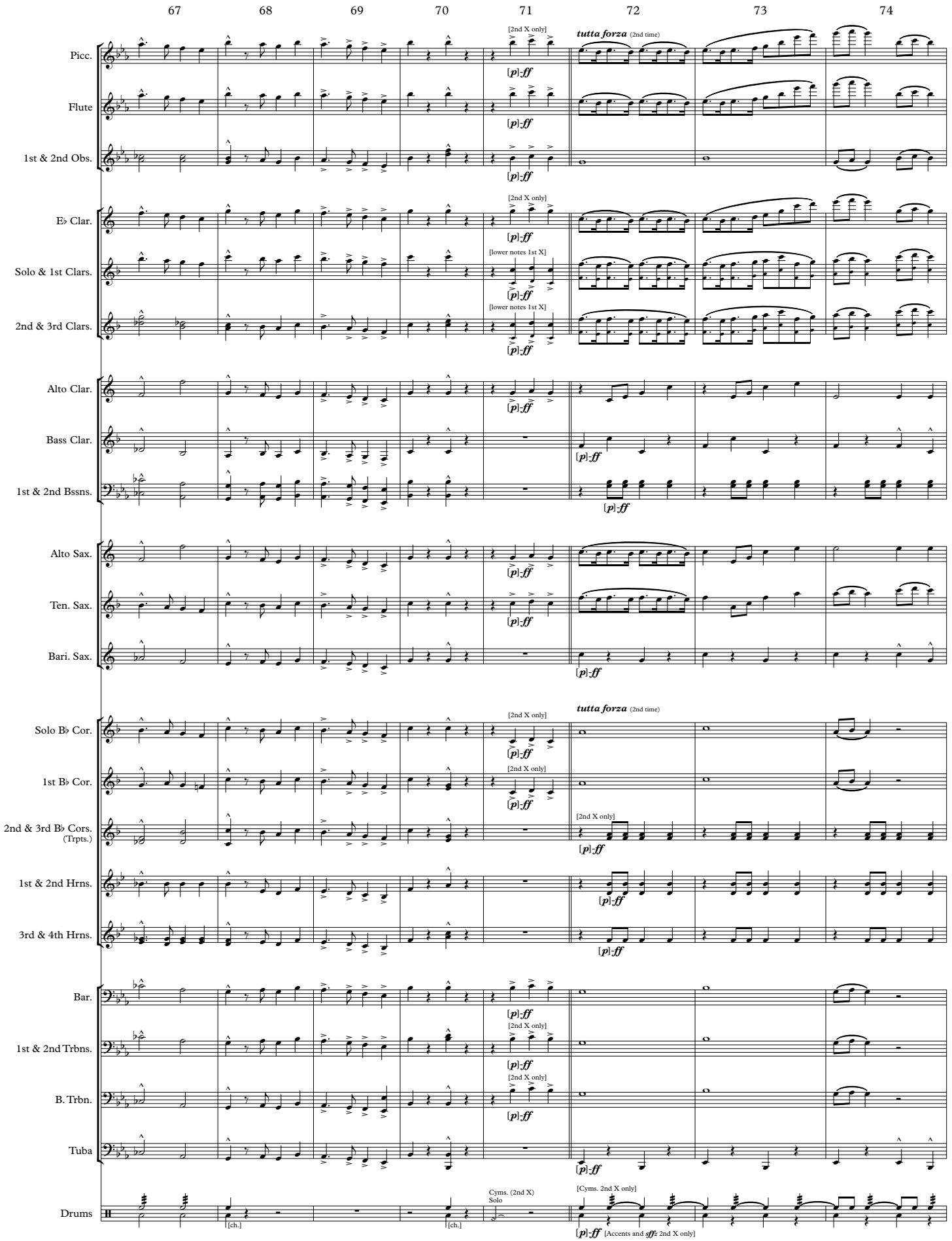
MARQUETTE UNIVERSITY
Full Score



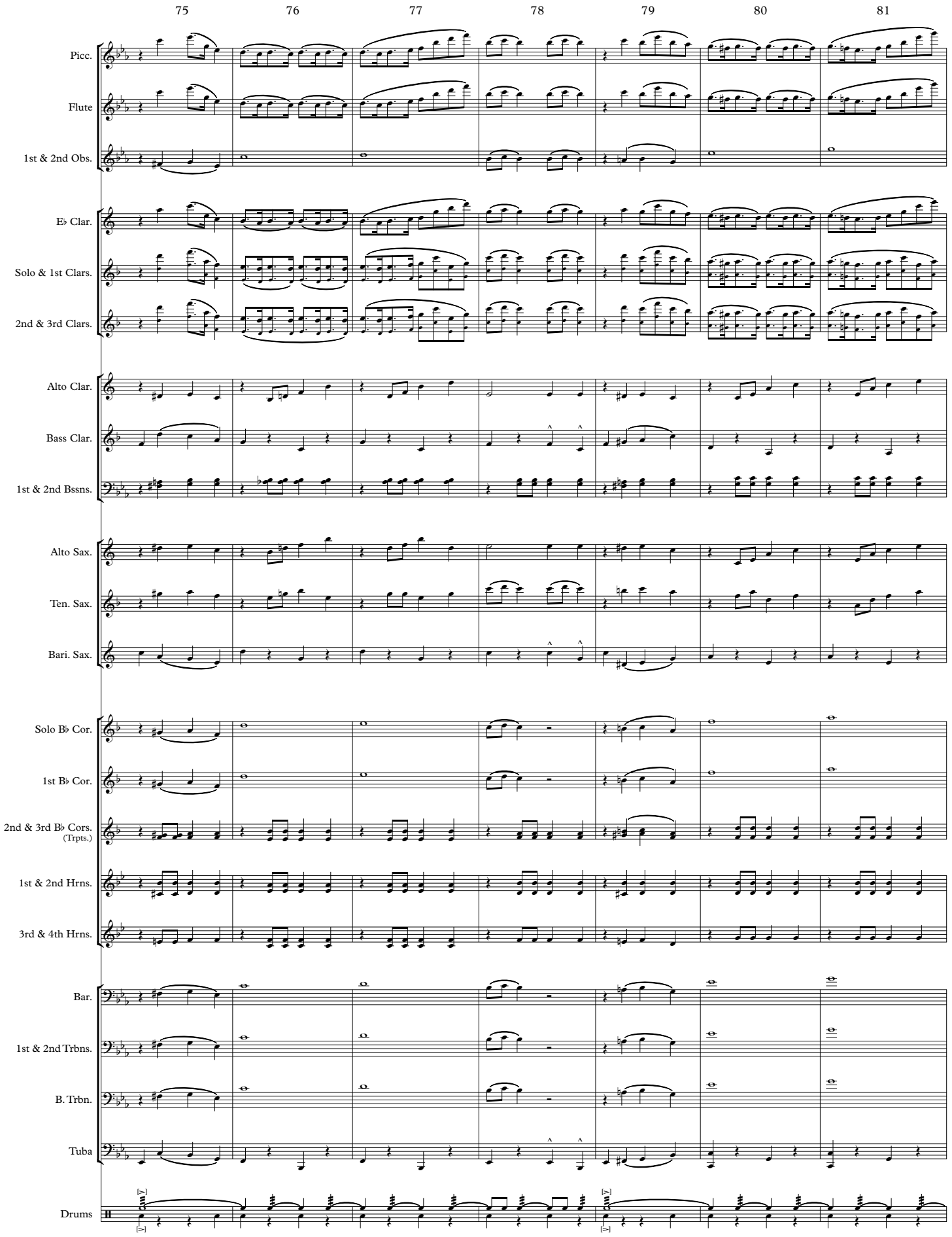

49
50
51
52
53
54
55
56
57
58
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
(Trpts.)
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1.
2.
[pp]
ff
[Play]
[loco]
[orig. 8va]

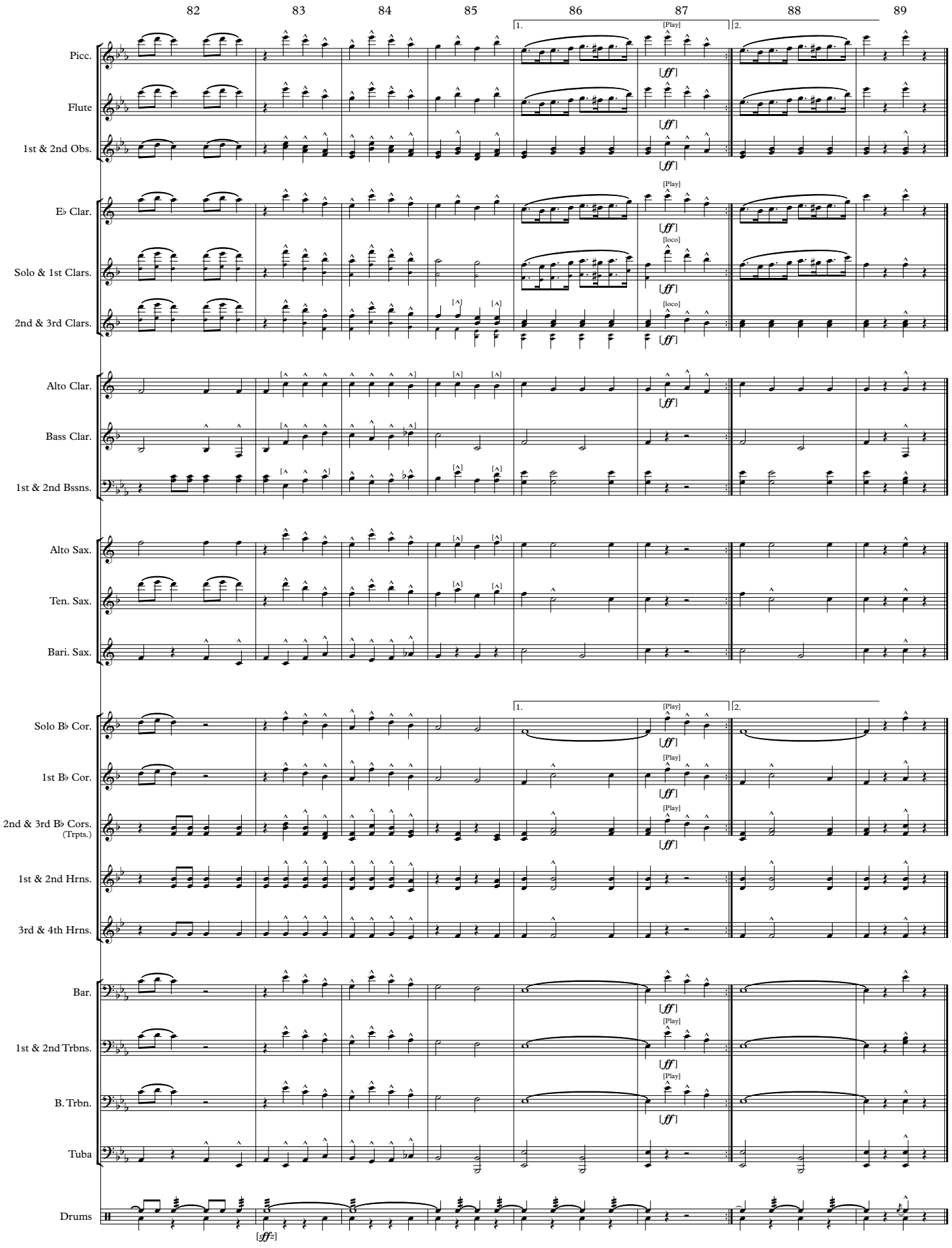
MARQUETTE UNIVERSITY
Full Score




67
68
69
70
71
72
73
74
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
(Trpts.)
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[2nd X only]
[p]:ff
tutta forza (2nd time)
[lower notes 1st X]
[ch.]
Cyms. (2nd X)
Solo
[Cyms. 2nd X only]
[Accents and sff 2nd X only]

MARQUETTE UNIVERSITY
Full Score




82
83
84
85
86
87
88
89
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
(Trpts.)
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1.
2.
[Play]
[ff]
[loco]
[sff2]

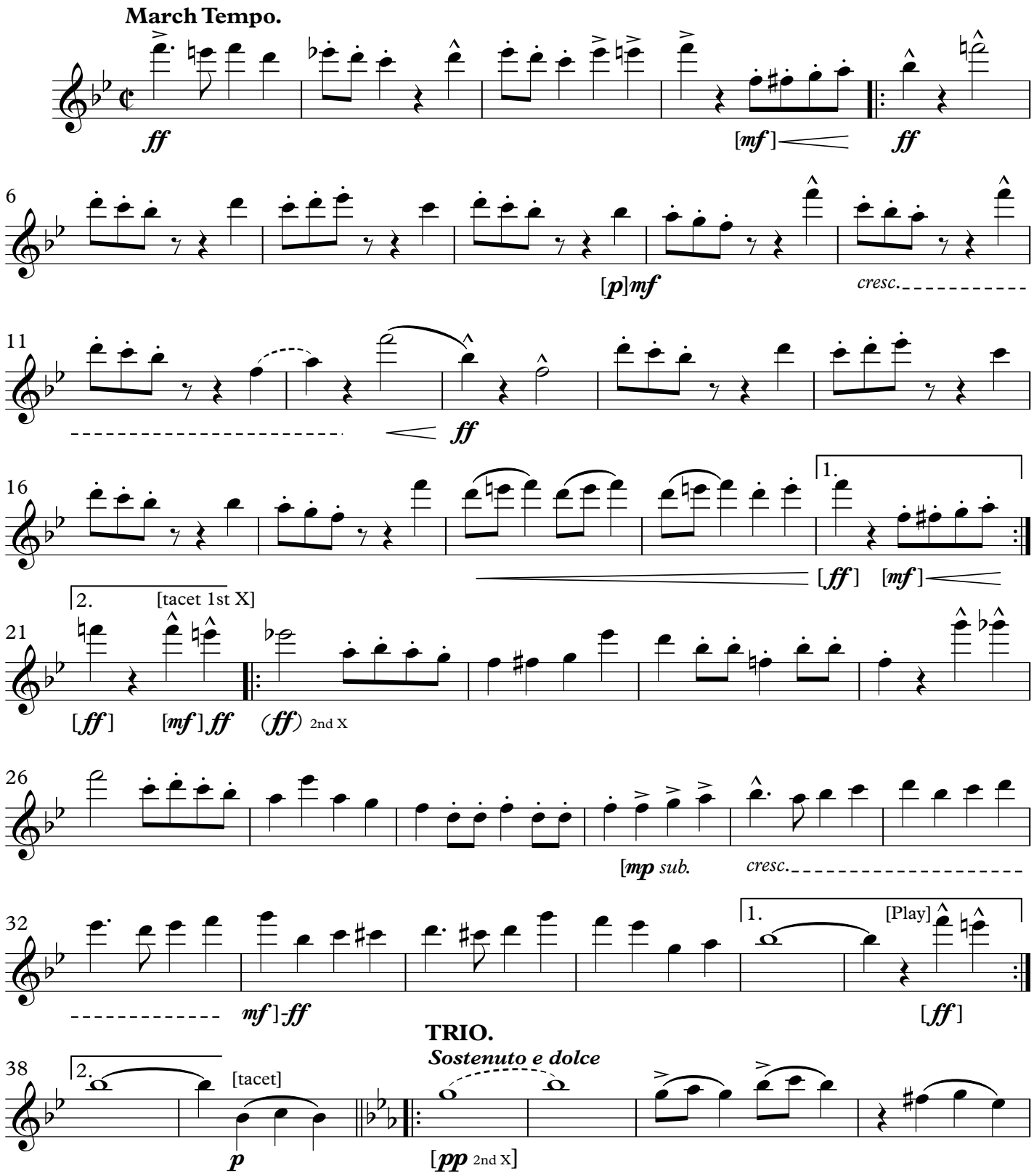
March

MARQUETTE UNIVERSITY

(1924)

Piccolo

JOHN PHILIP SOUSA



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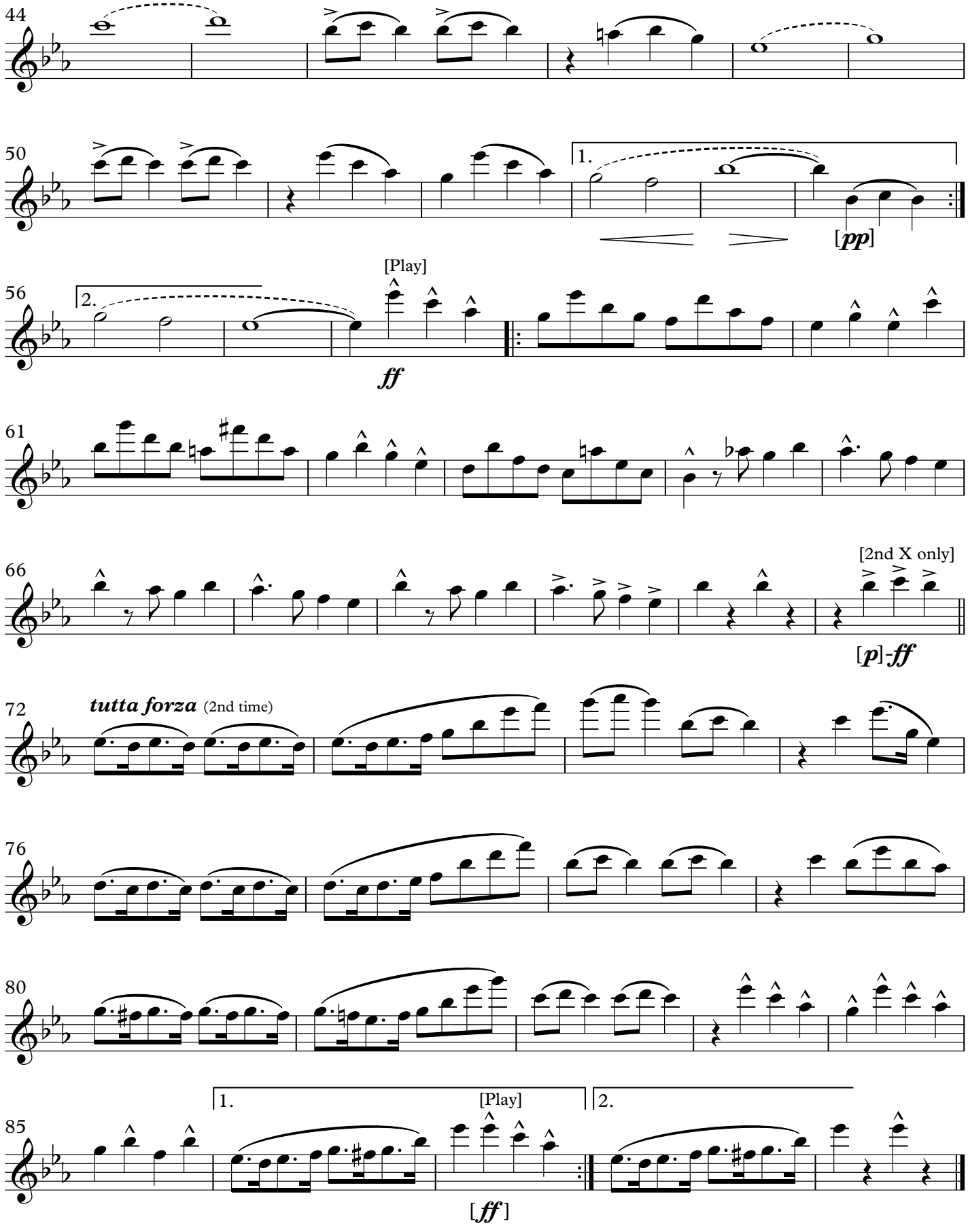
MARQUETTE UNIVERSITY

Piccolo



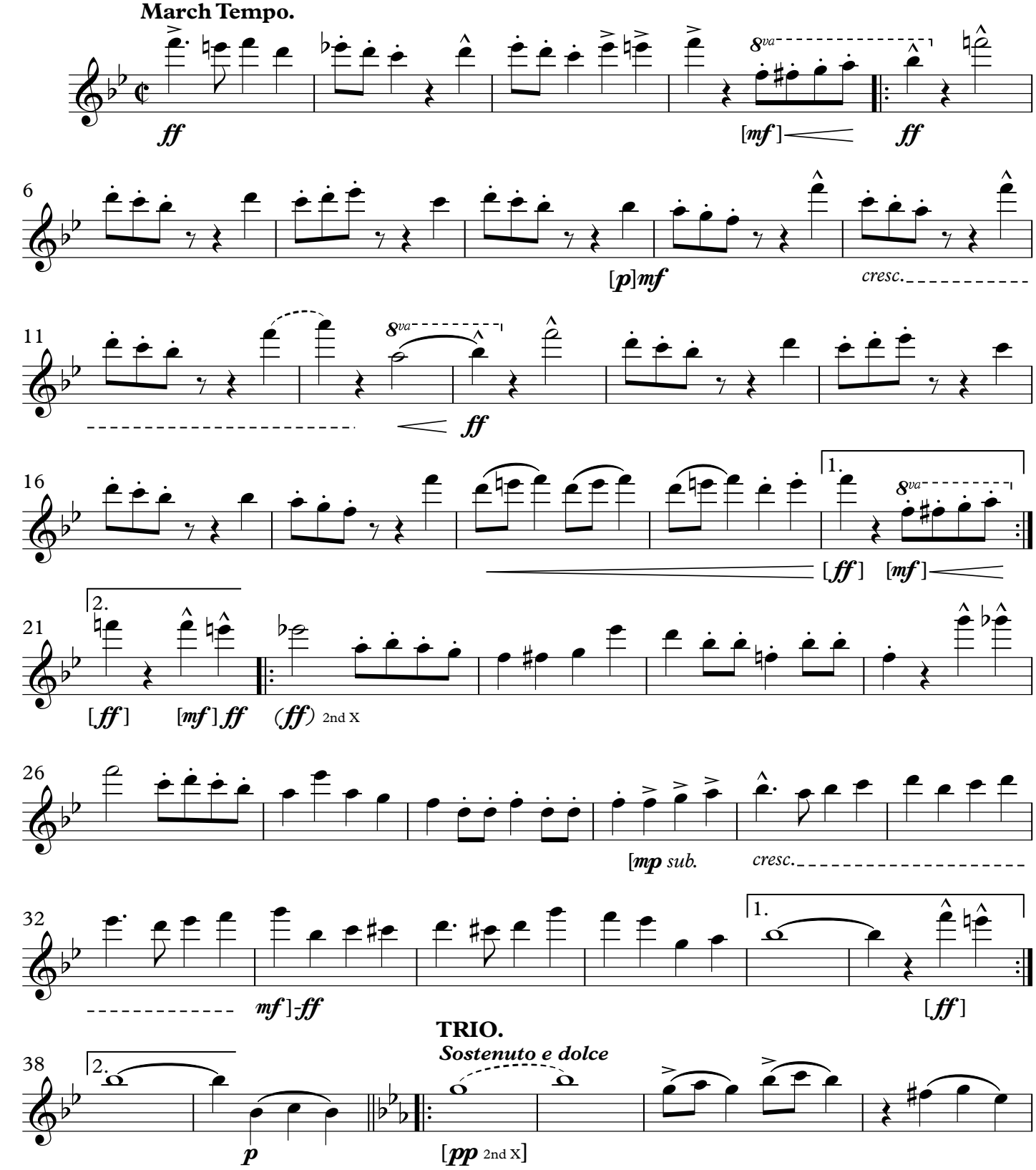
March

MARQUETTE UNIVERSITY

(1924)

Flute

JOHN PHILIP SOUSA



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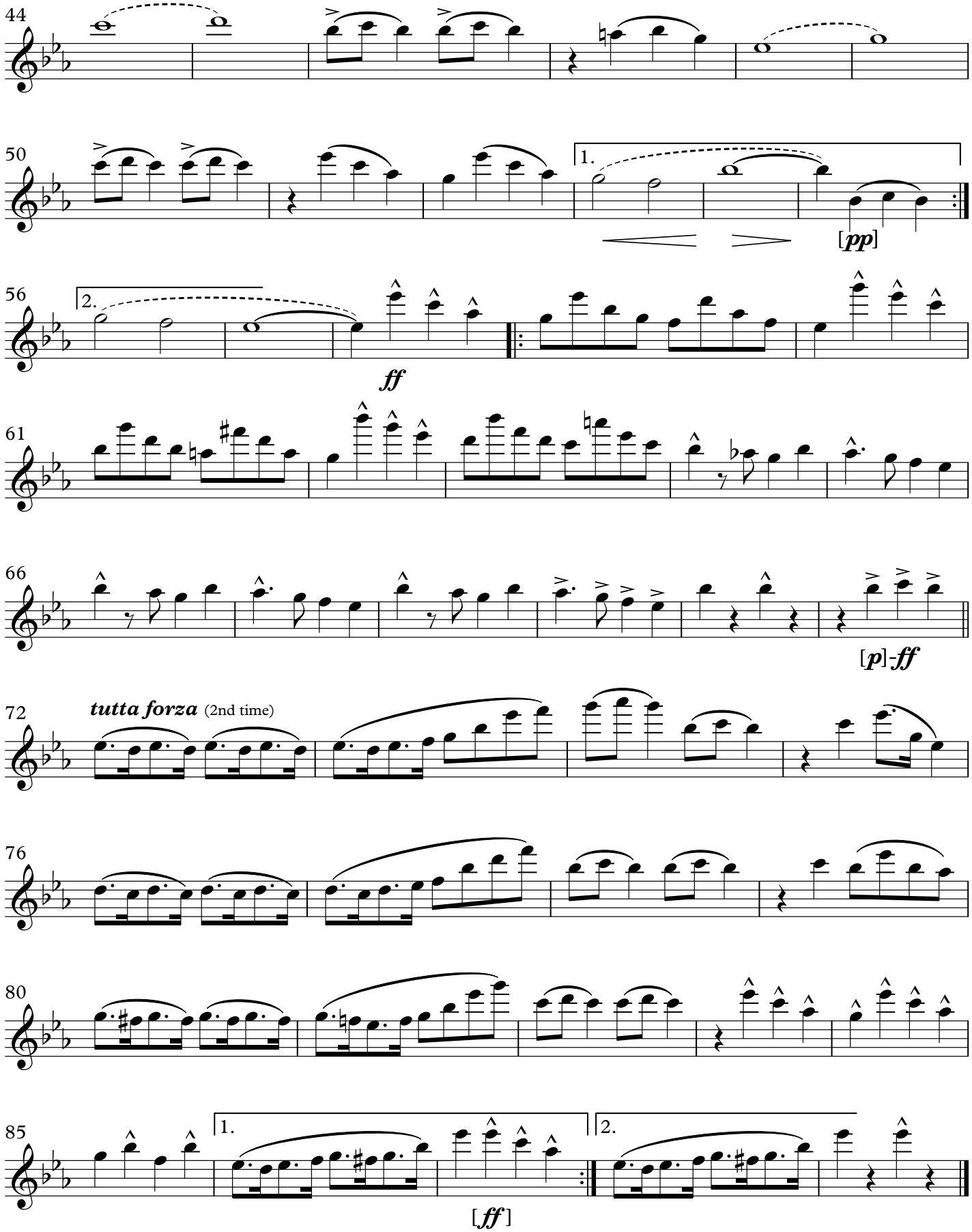
MARQUETTE UNIVERSITY
Flute



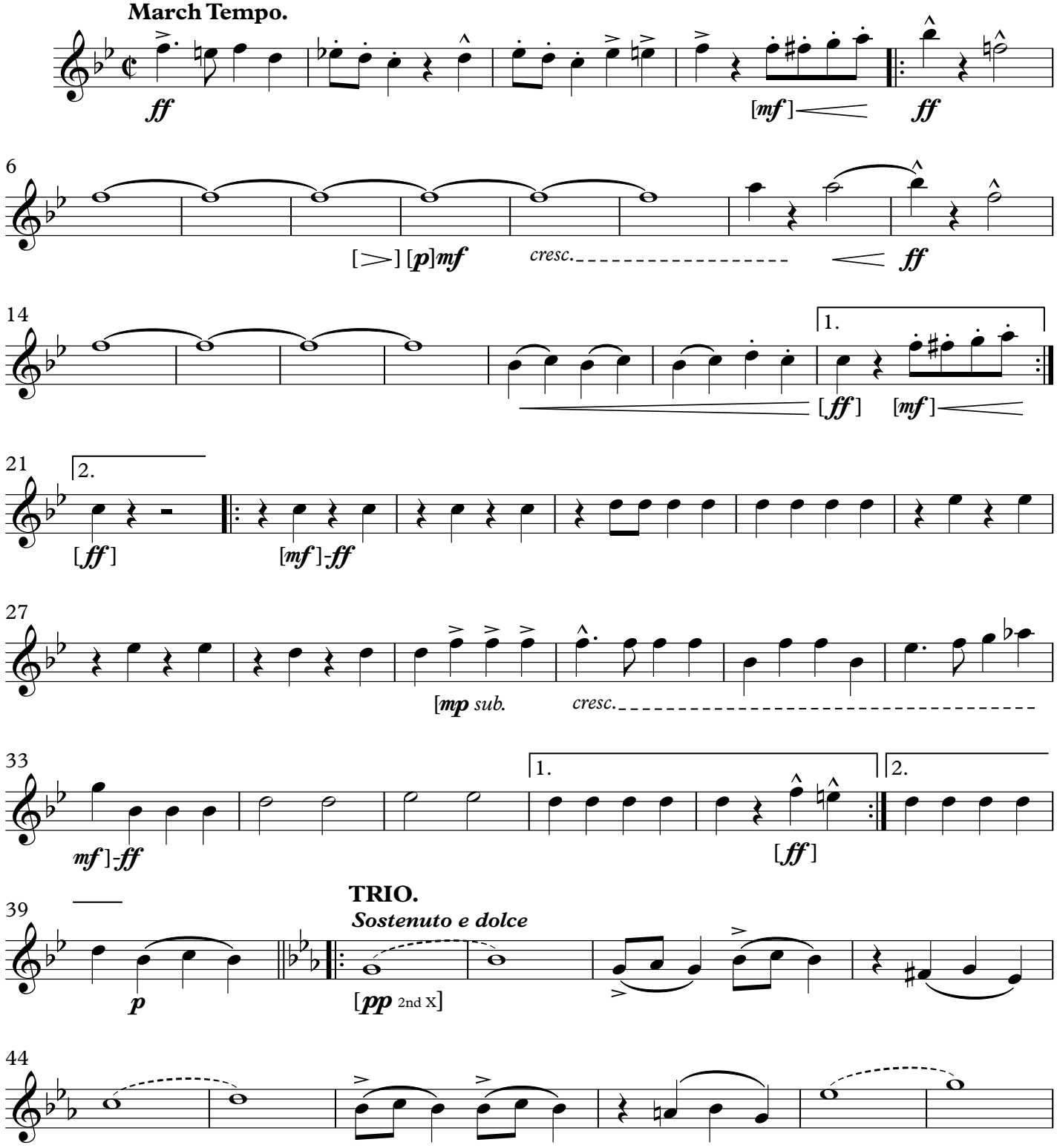
March

MARQUETTE UNIVERSITY

(1924)

1st Oboe

JOHN PHILIP SOUSA



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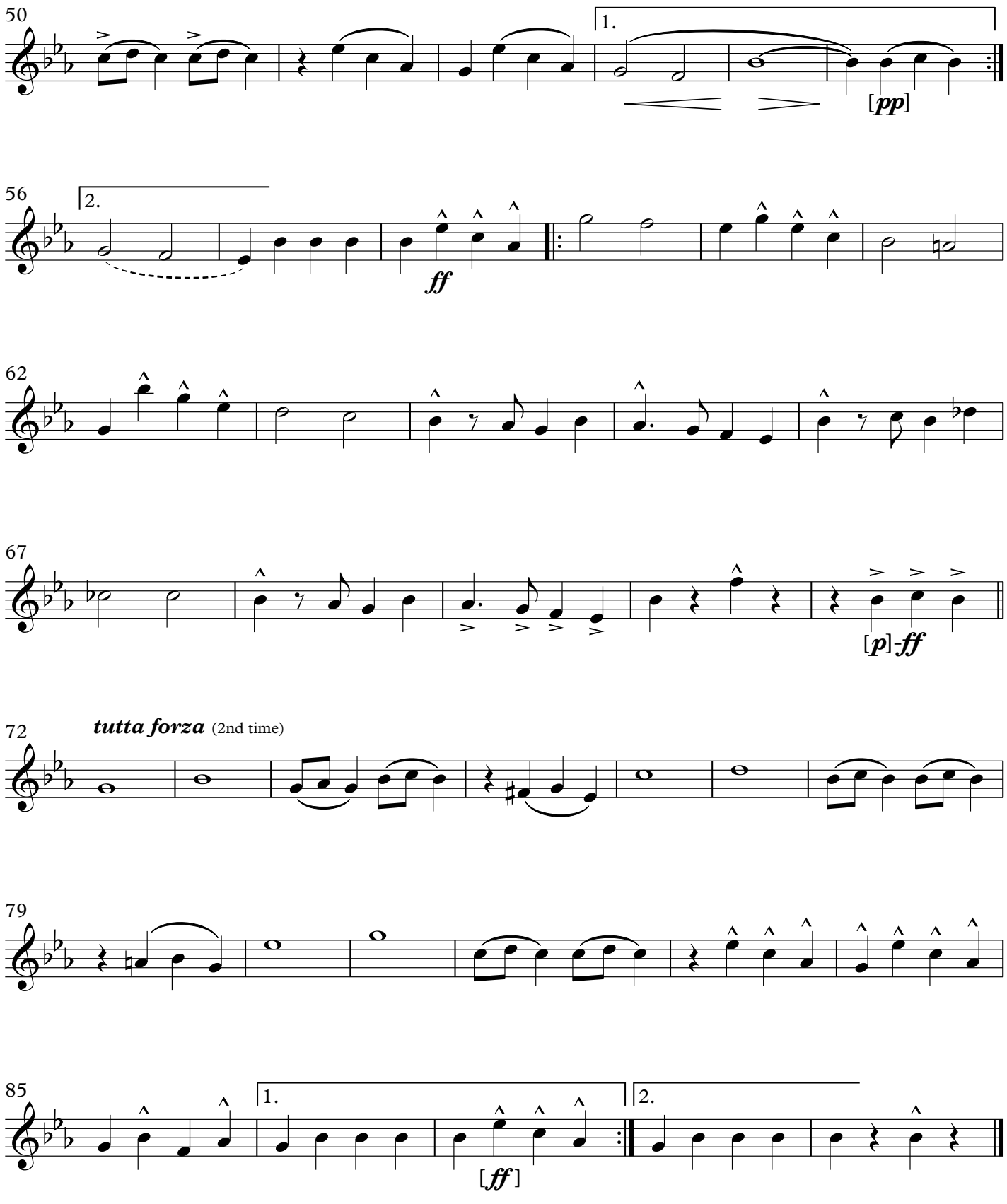
MARQUETTE UNIVERSITY
1st Oboe



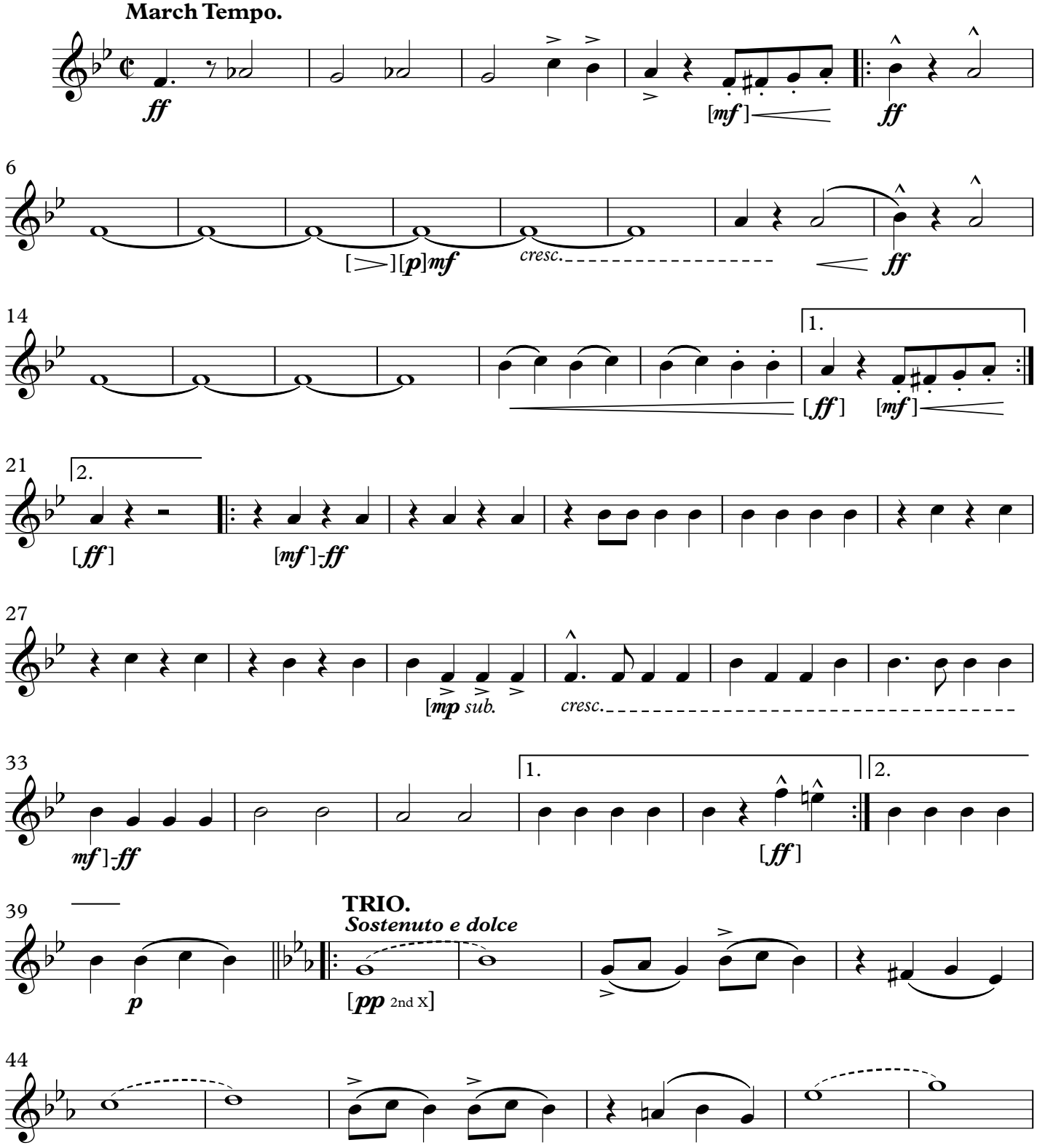
March

MARQUETTE UNIVERSITY

(1924)

2nd Oboe

JOHN PHILIP SOUSA



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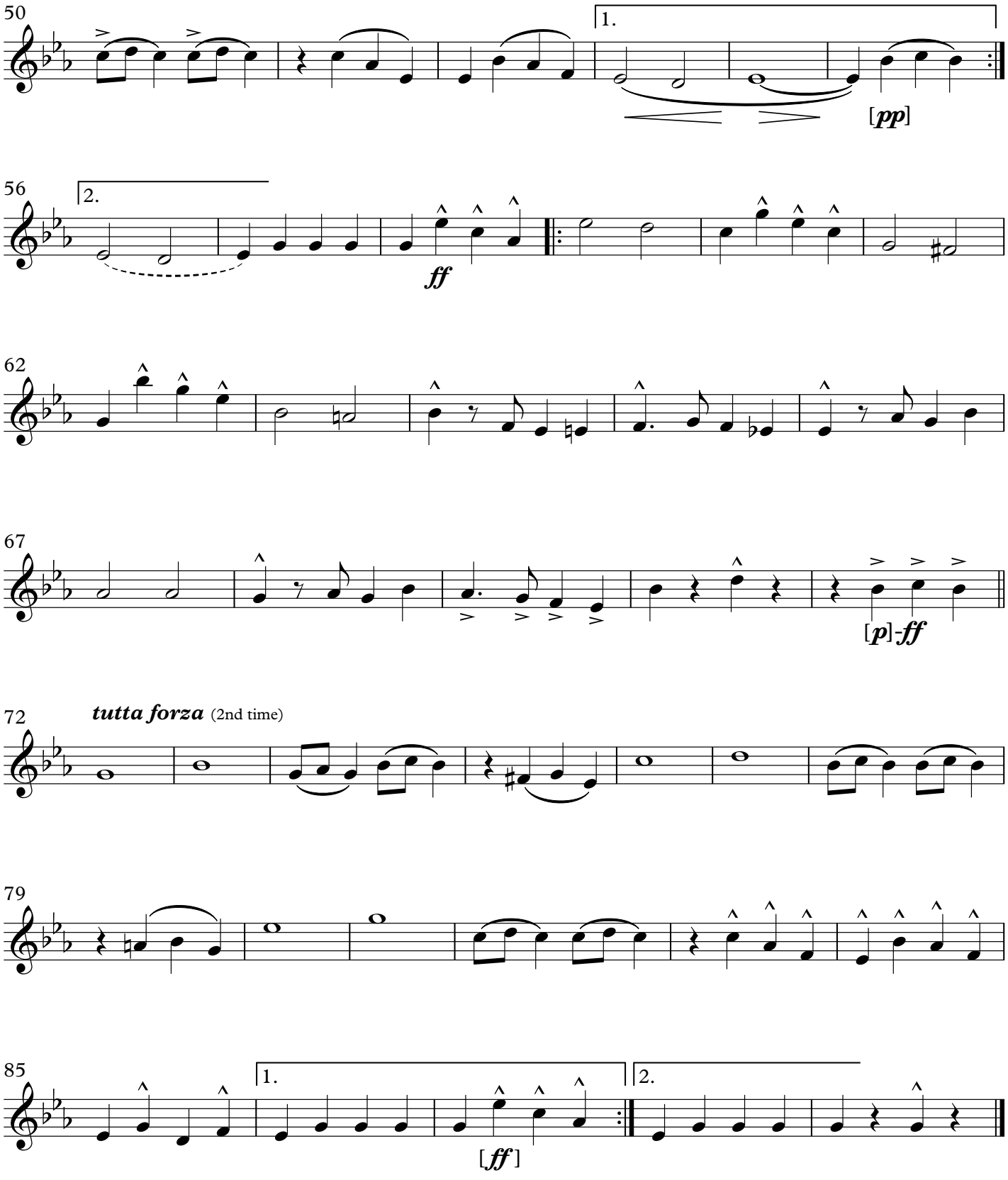
MARQUETTE UNIVERSITY
2nd Oboe



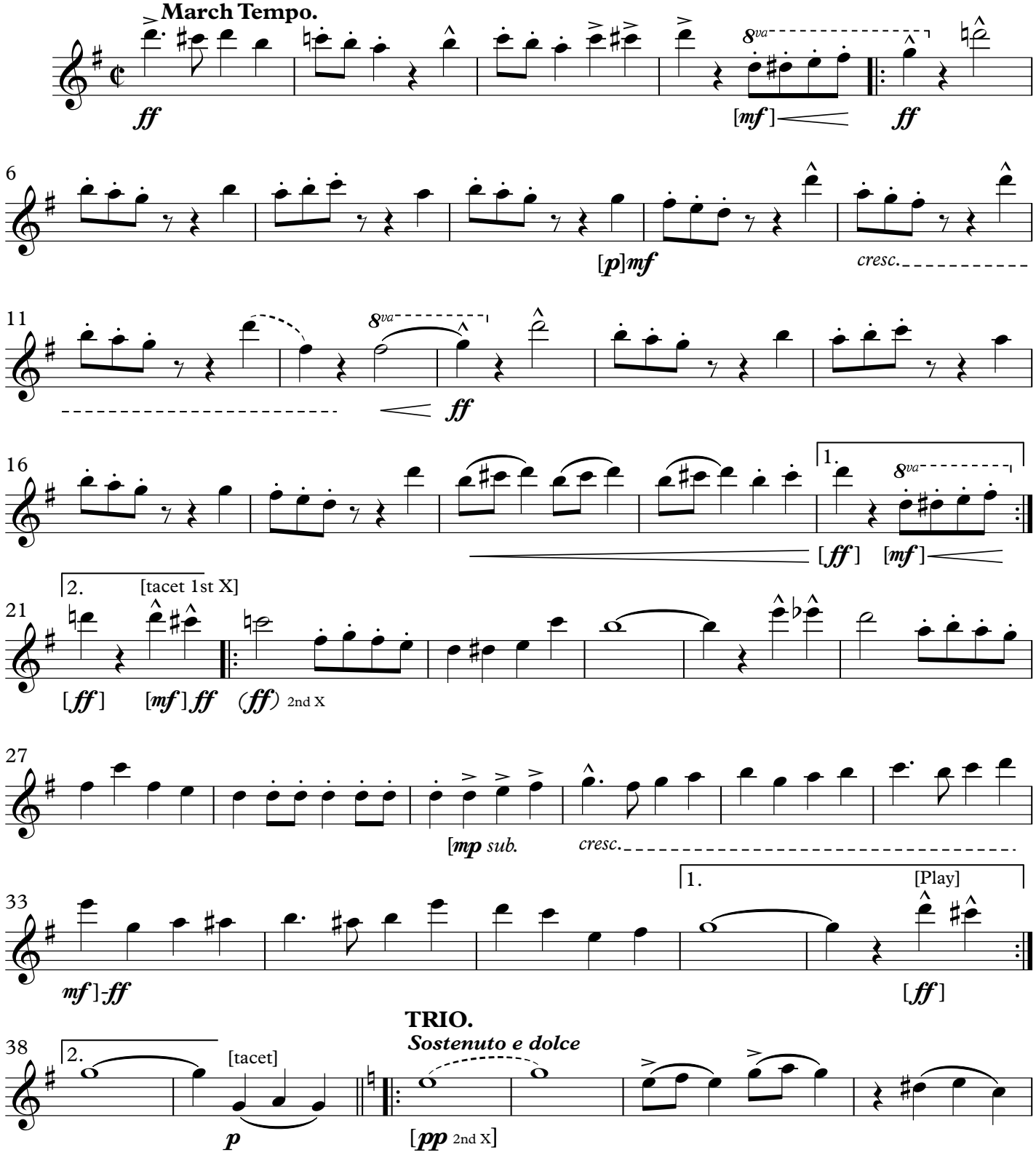
March

MARQUETTE UNIVERSITY

(1924)

E♭ Clarinet

JOHN PHILIP SOUSA



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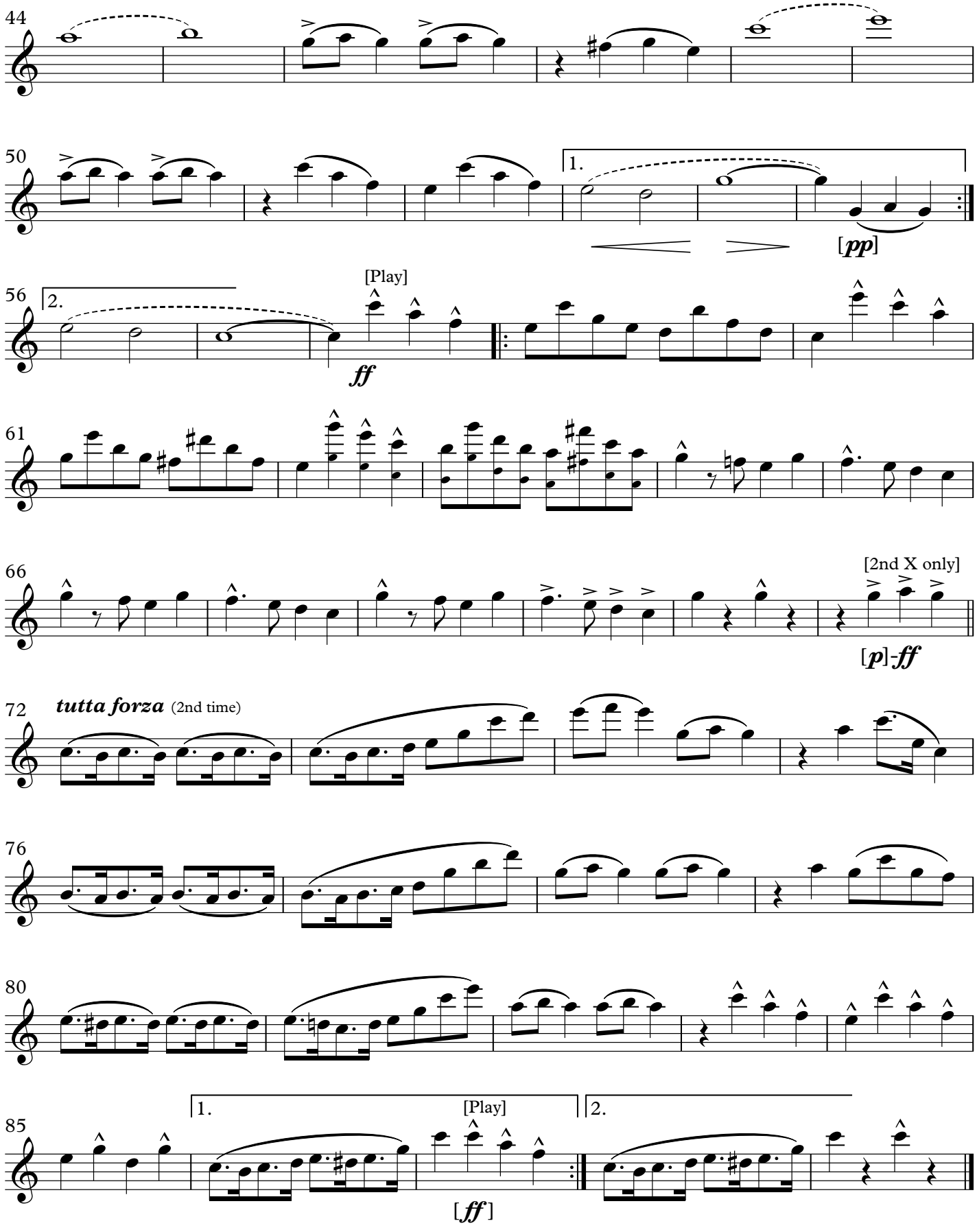
MARQUETTE UNIVERSITY

E♭ Clarinet



March

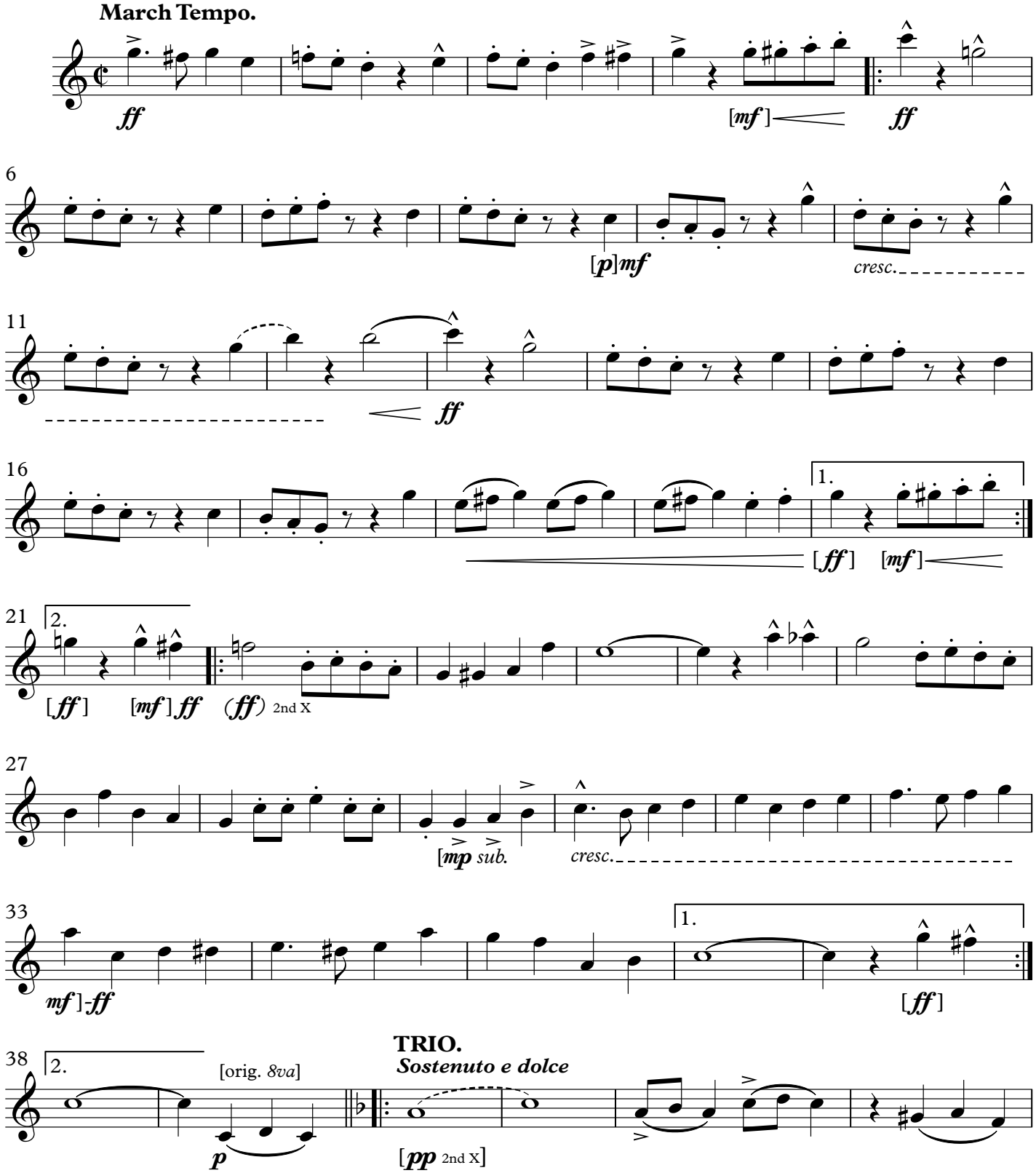
MARQUETTE UNIVERSITY

(1924)

Solo & 1st B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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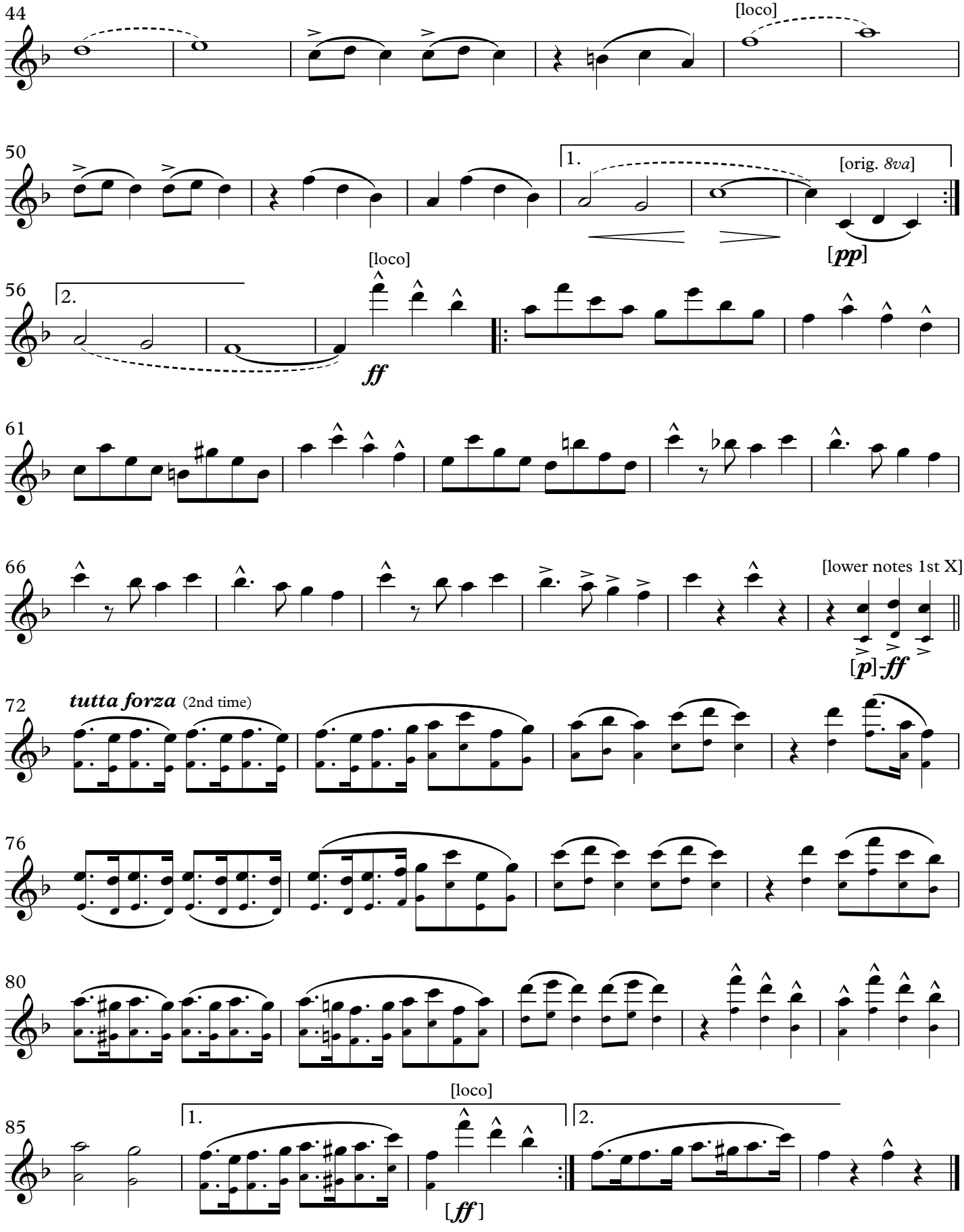
MARQUETTE UNIVERSITY

Solo & 1st B♭ Clarinet



March

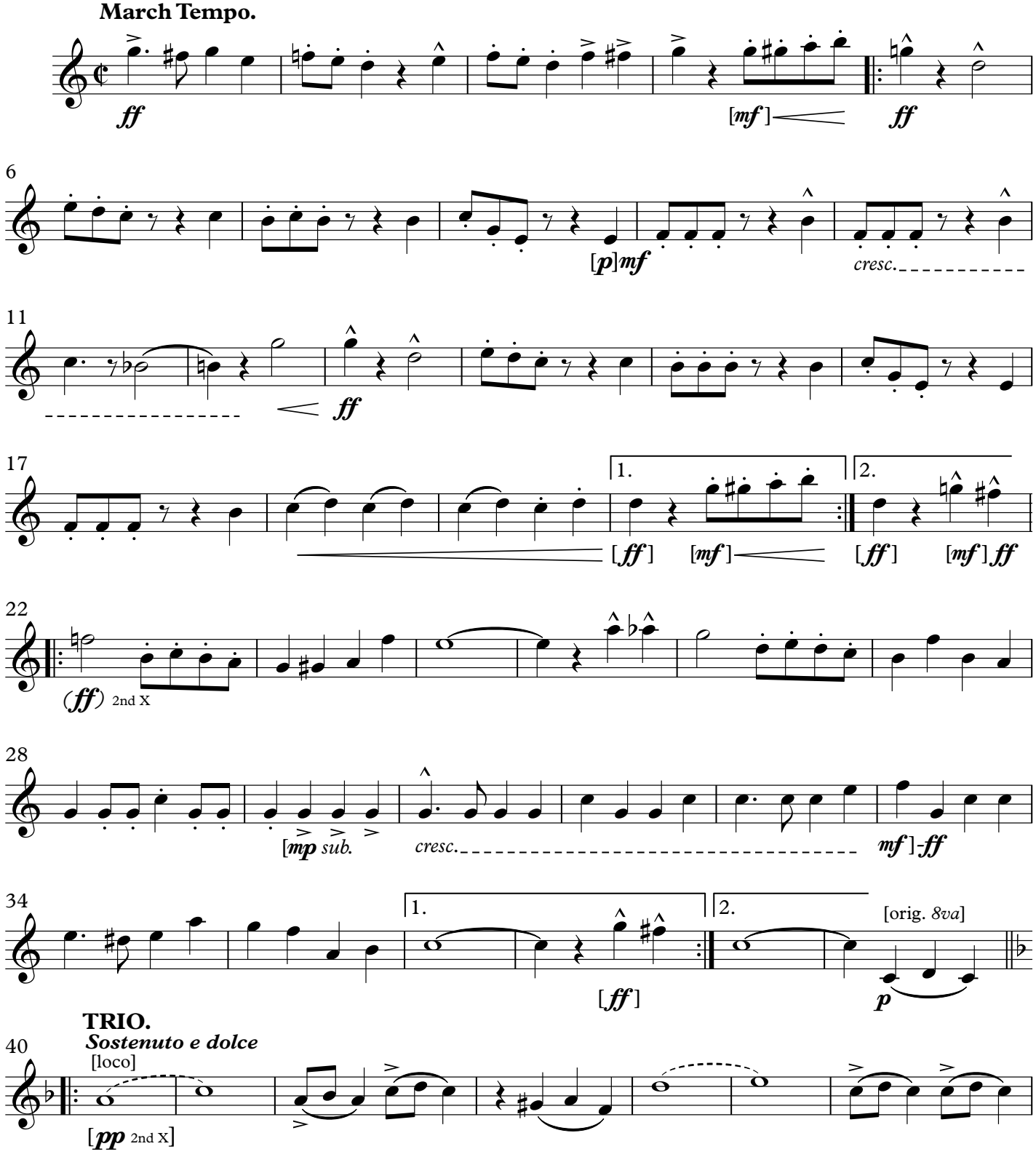
MARQUETTE UNIVERSITY

(1924)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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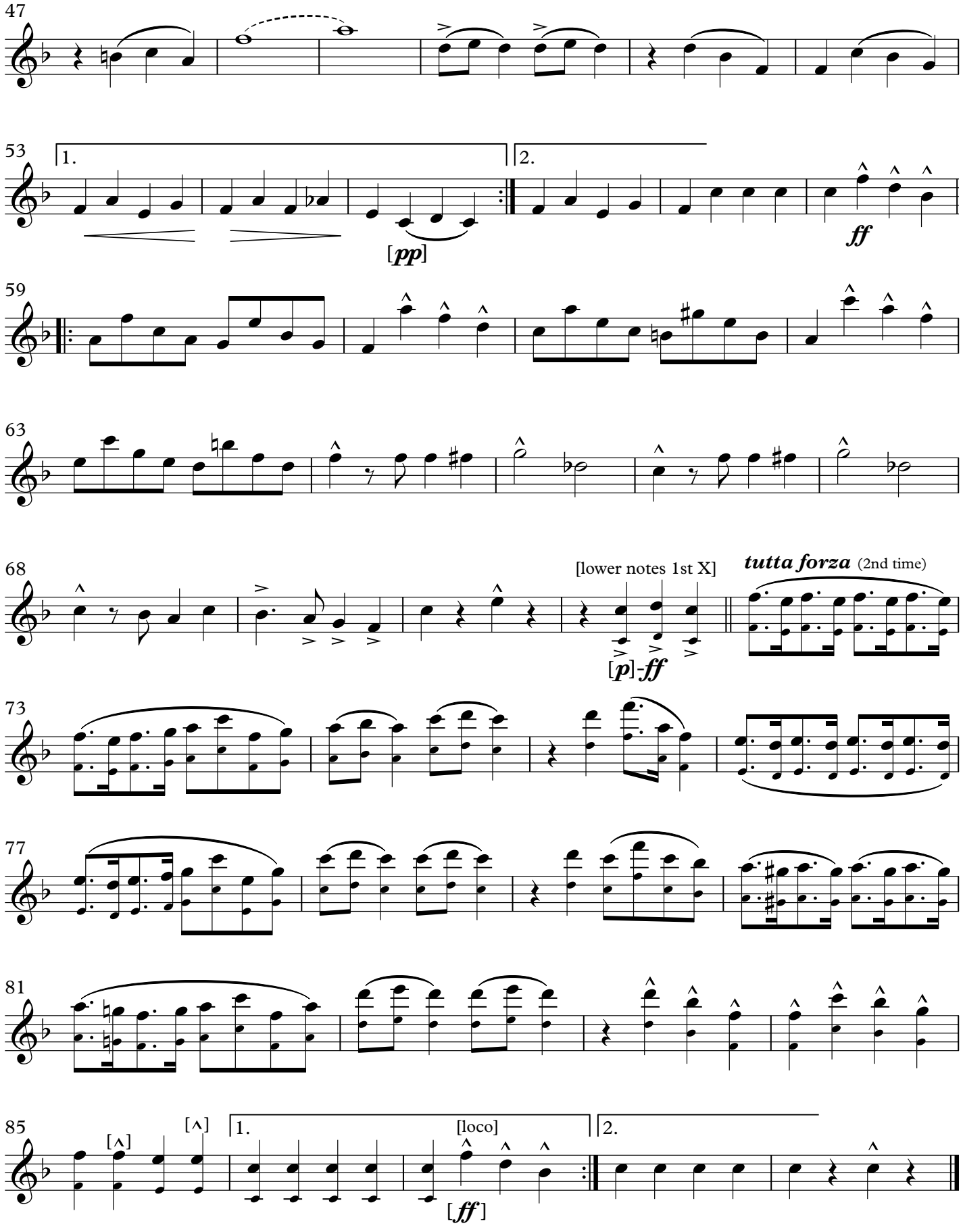
MARQUETTE UNIVERSITY

2nd B♭ Clarinet



March

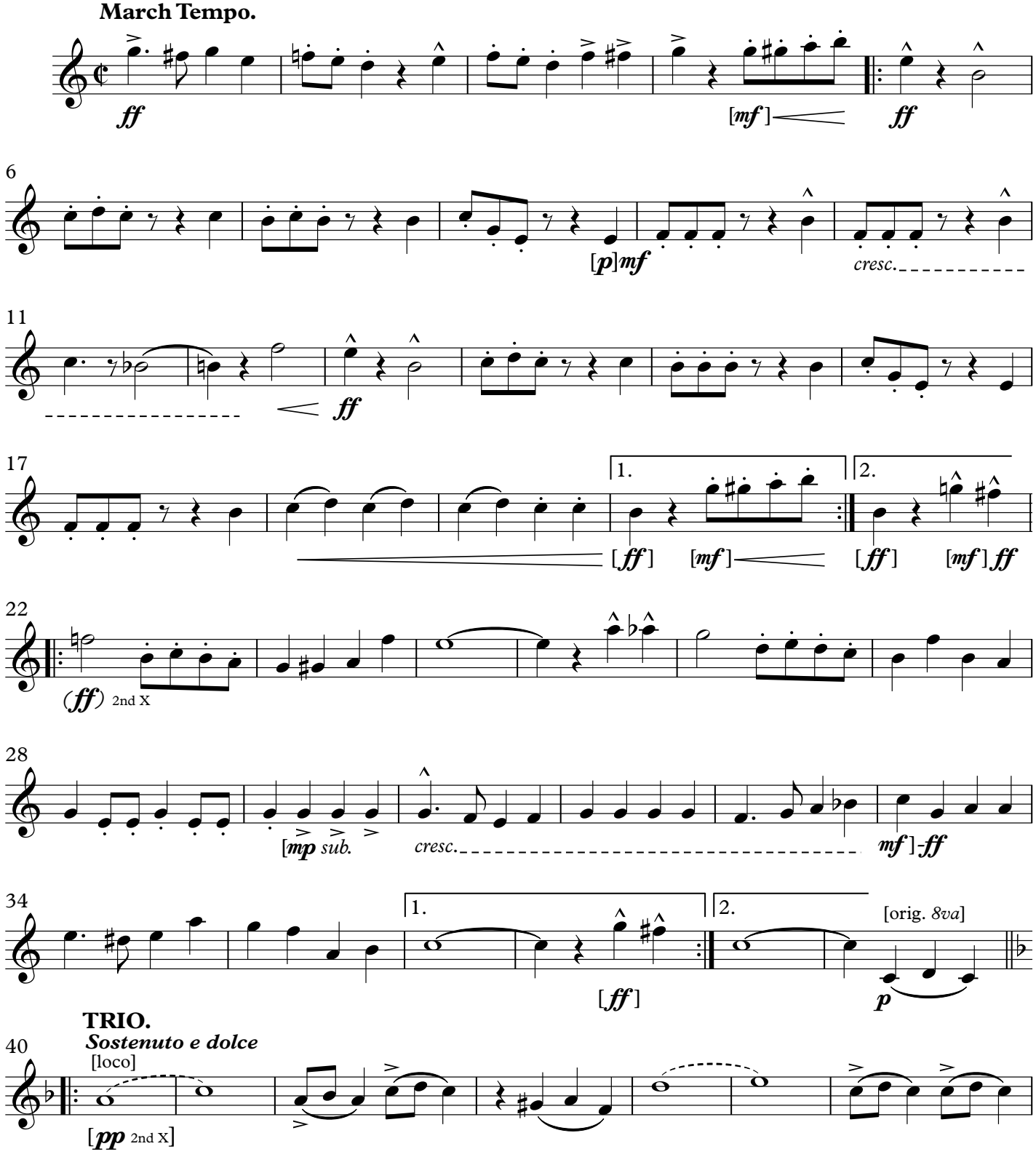
MARQUETTE UNIVERSITY

(1924)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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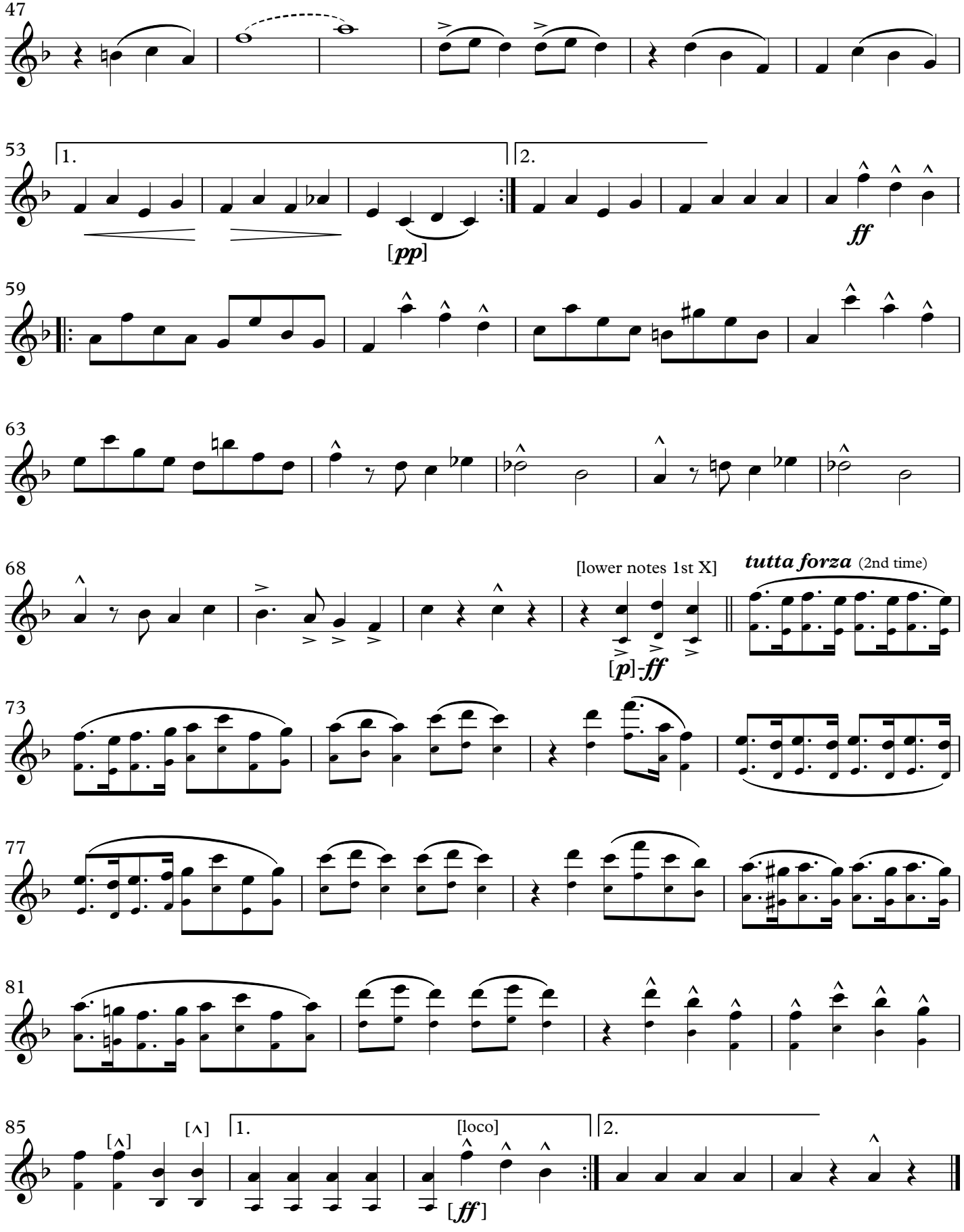
MARQUETTE UNIVERSITY

3rd B♭ Clarinet



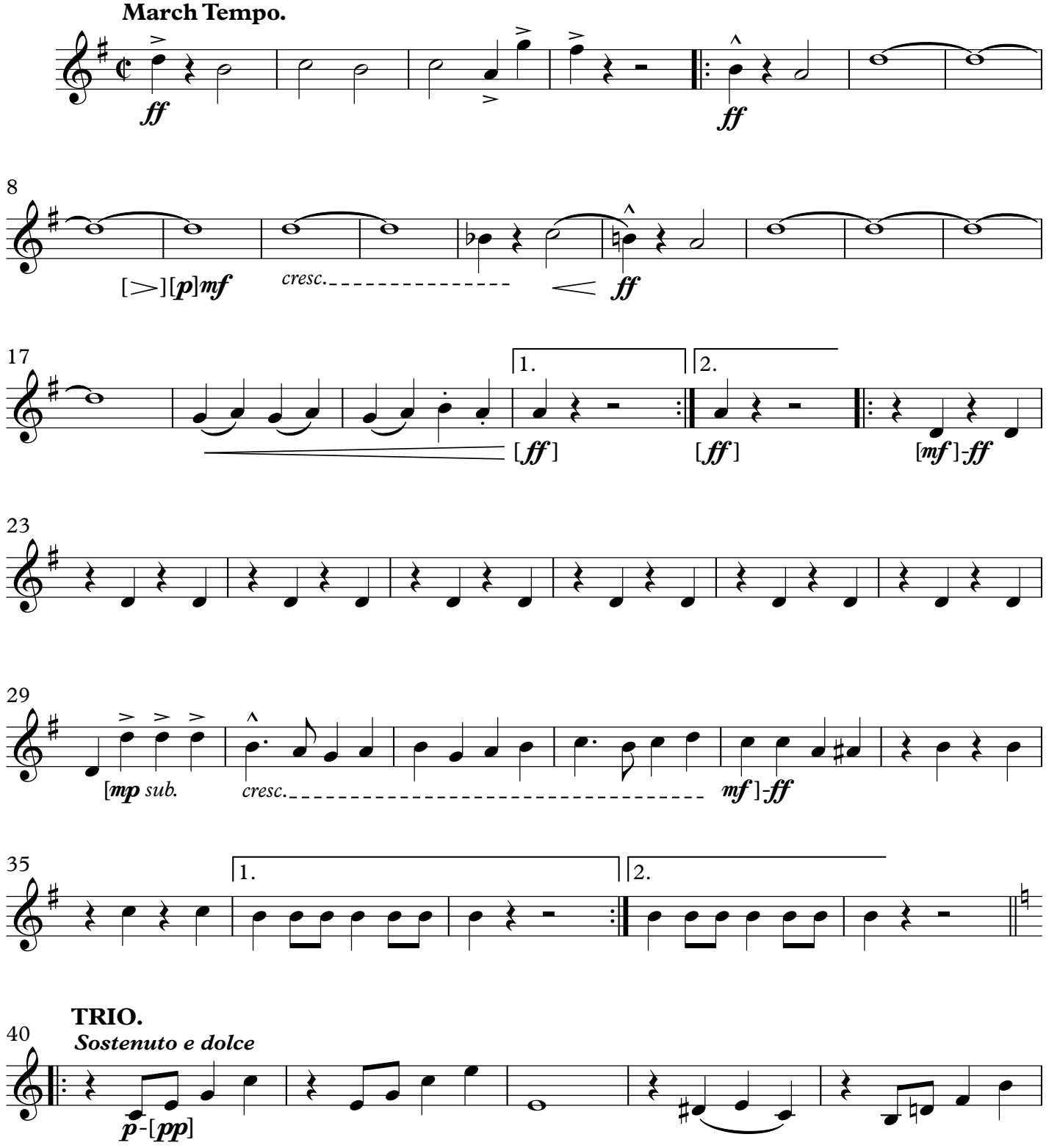
March

MARQUETTE UNIVERSITY

(1924)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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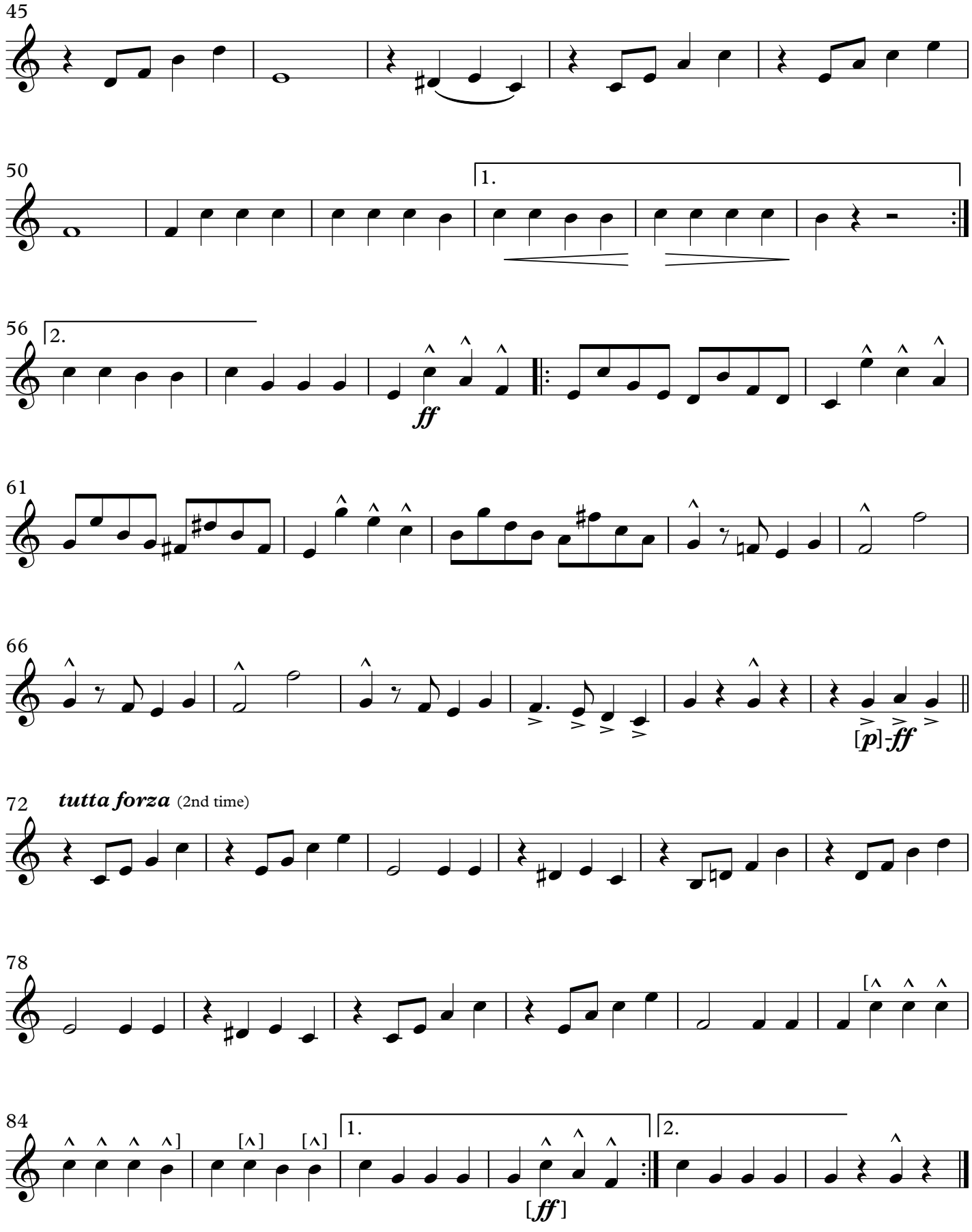
MARQUETTE UNIVERSITY

E♭ Alto Clarinet



March

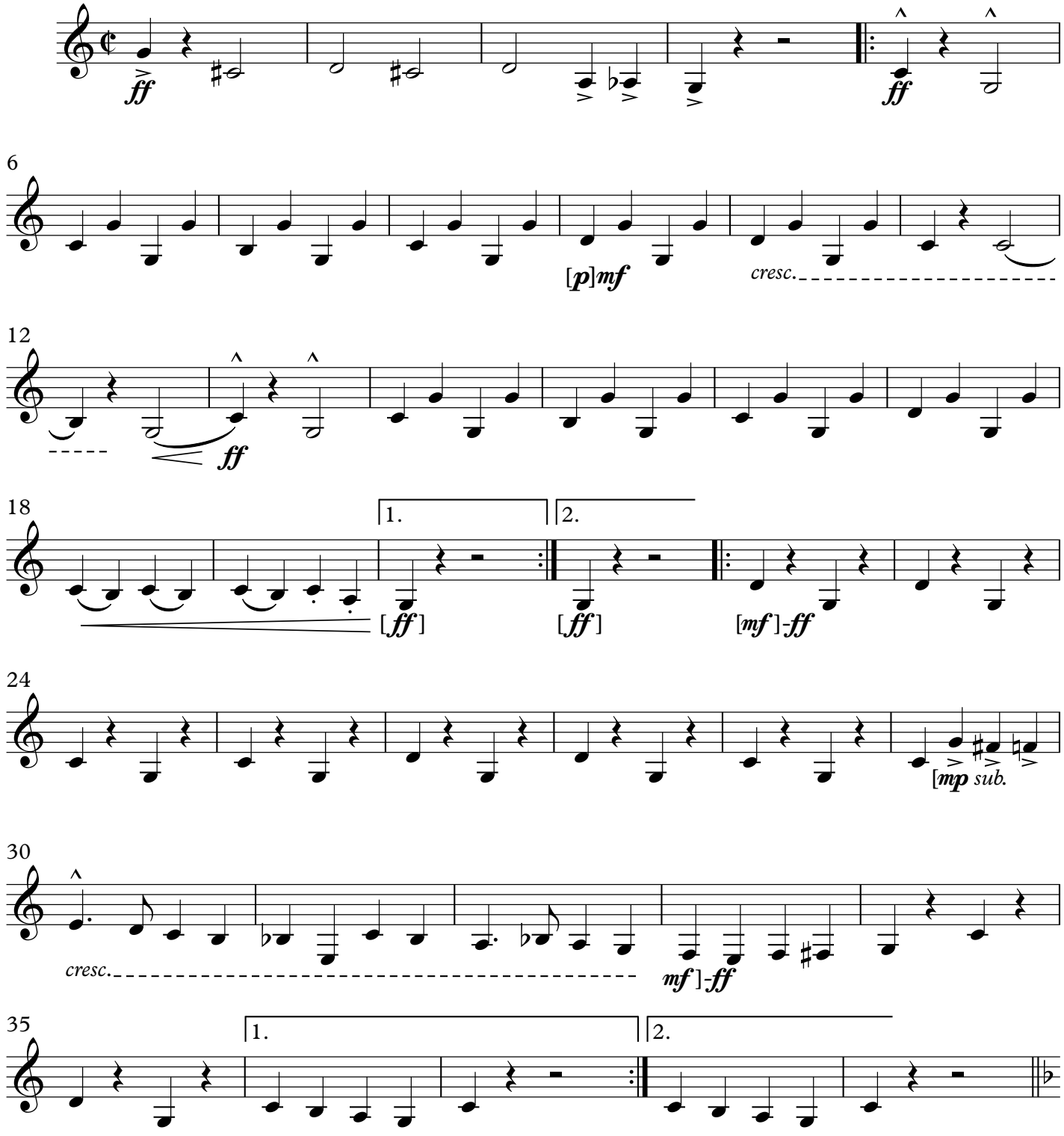
MARQUETTE UNIVERSITY

(1924)

B♭ Bass Clarinet

JOHN PHILIP SOUSA

March Tempo.



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MARQUETTE UNIVERSITY

B♭ Bass Clarinet

40 **TRIO.**

Sostenuto e dolce

p-[***pp***]

47

53 1. 2.

59

ff

66

72 ***tutta forza*** (2nd time)

[***p***]-***ff***

78

84 1. 2.

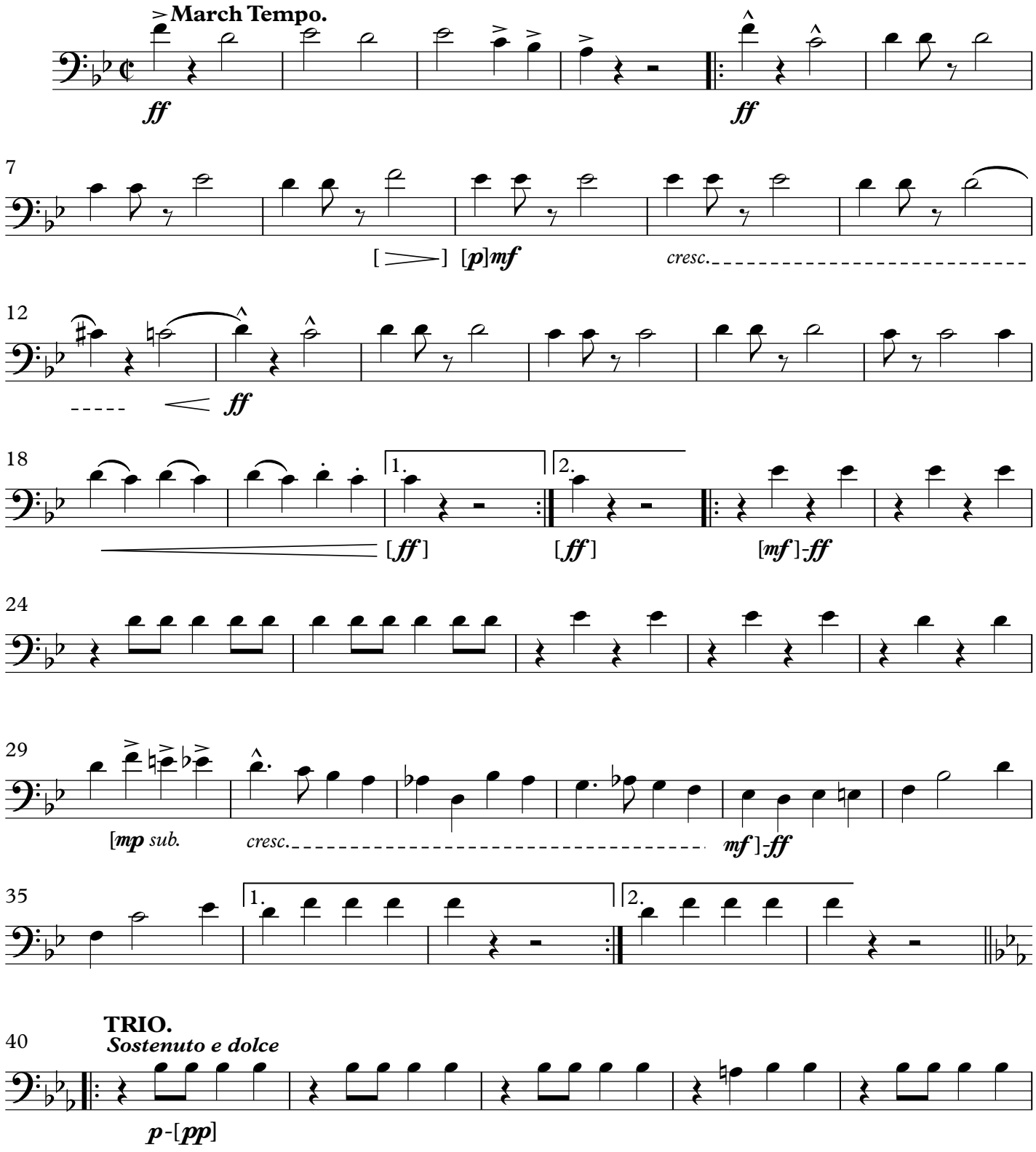
March

MARQUETTE UNIVERSITY

(1924)

1st Bassoon

JOHN PHILIP SOUSA



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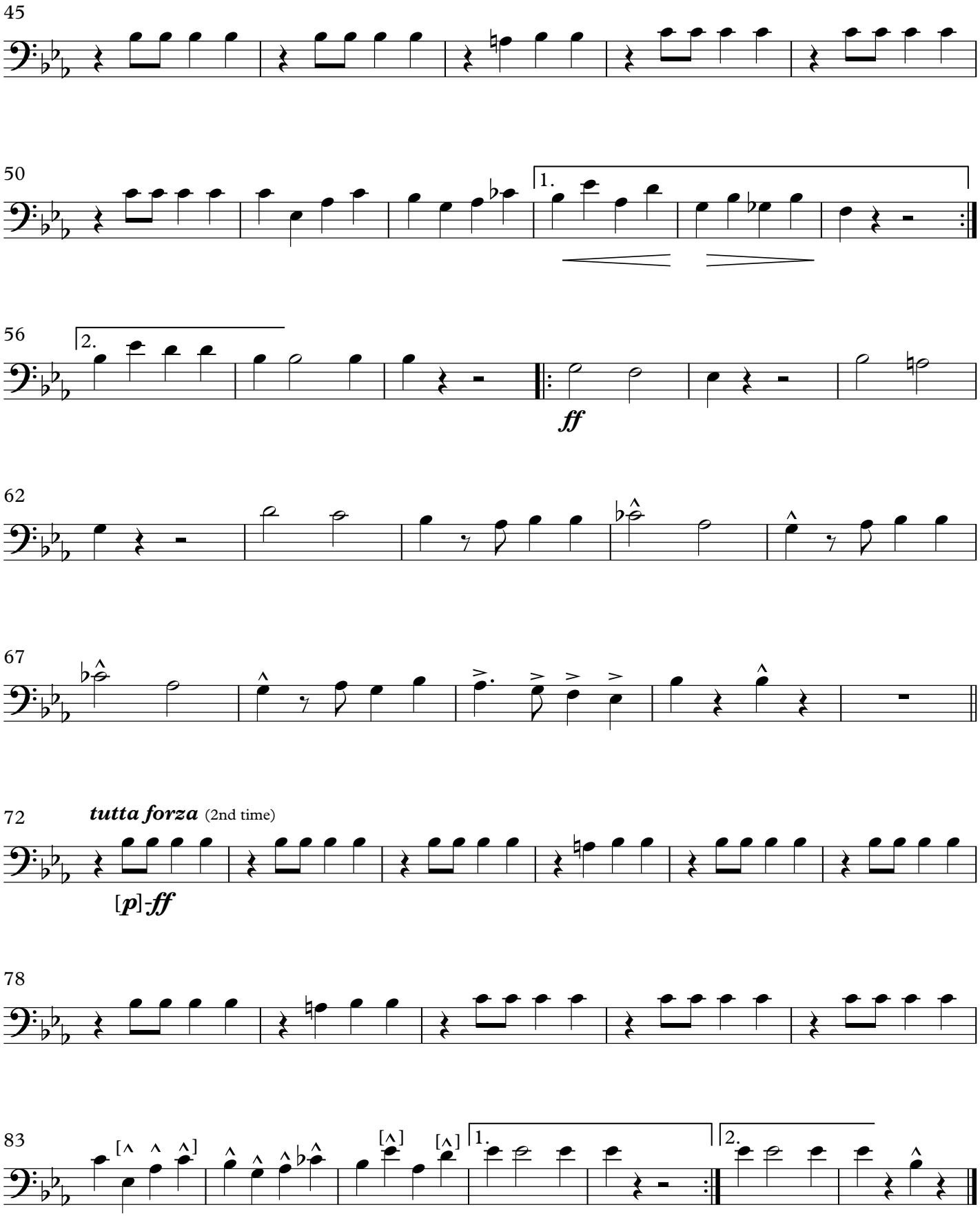
MARQUETTE UNIVERSITY
1st Bassoon



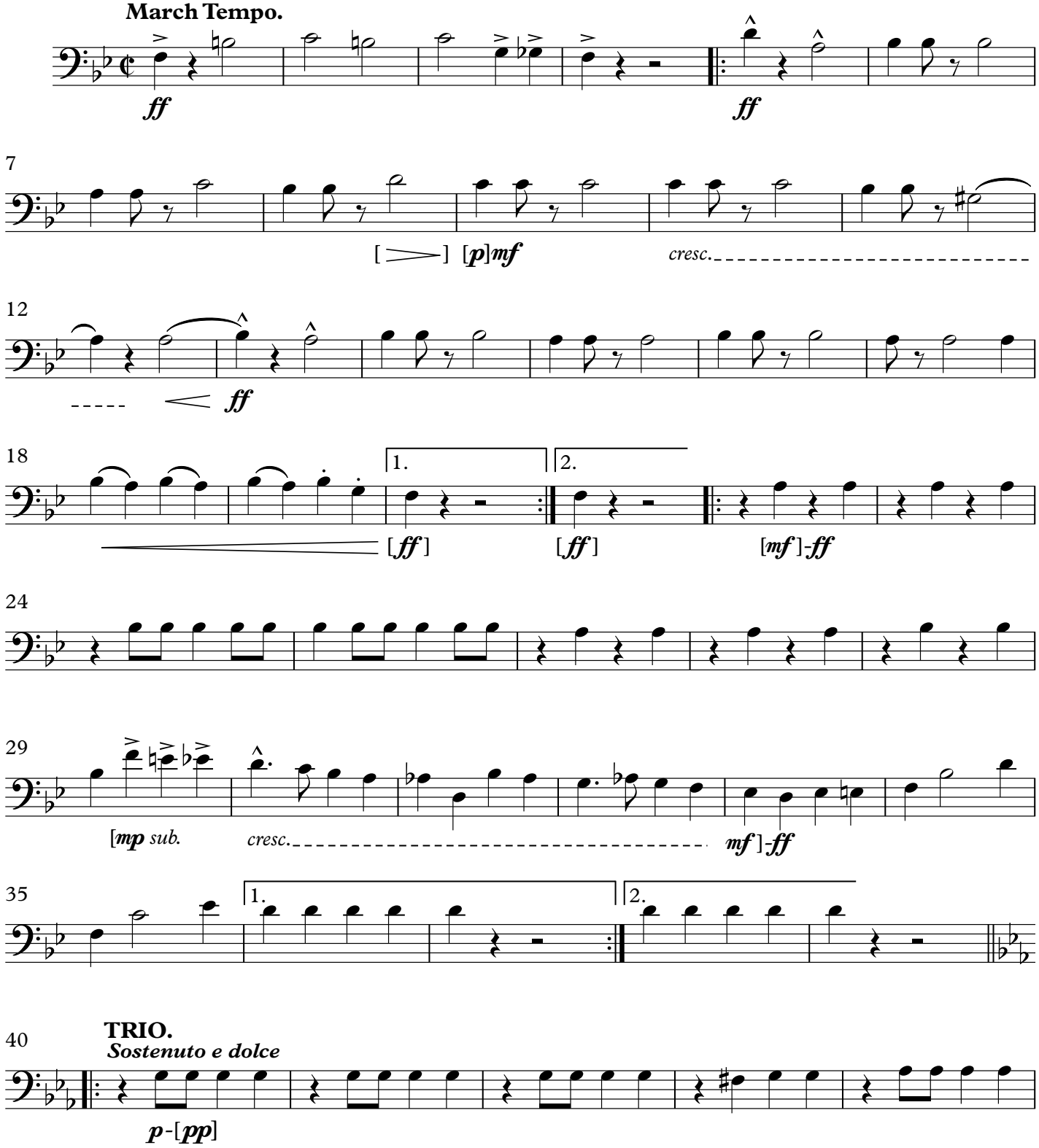
March

MARQUETTE UNIVERSITY

(1924)

2nd Bassoon

JOHN PHILIP SOUSA



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MARQUETTE UNIVERSITY
2nd Bassoon

45

50

1.

56

2.

ff

62

67

72

tutta forza (2nd time)

[***p***]-***ff***

78

83

1.

2.

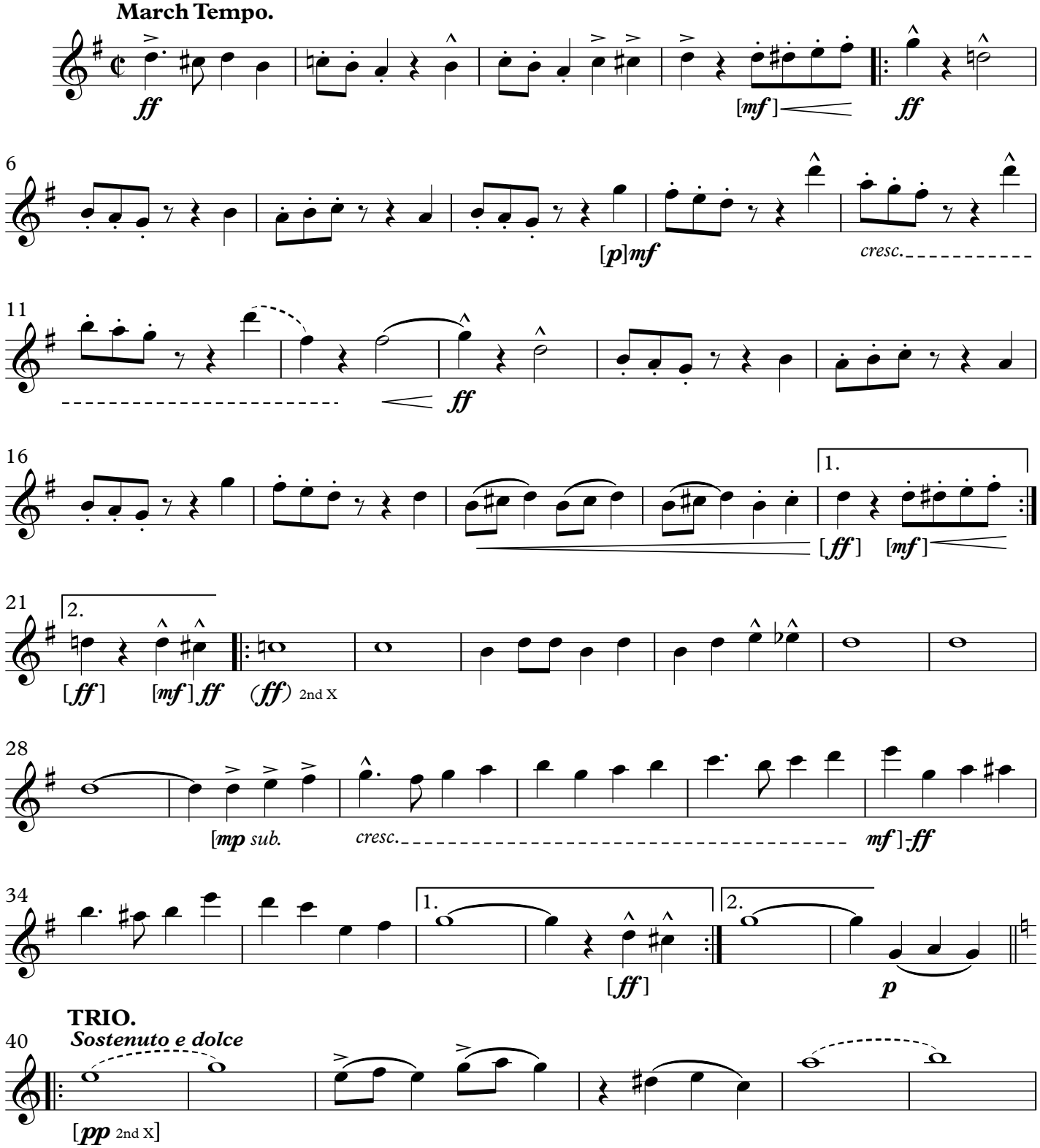
March

MARQUETTE UNIVERSITY

(1924)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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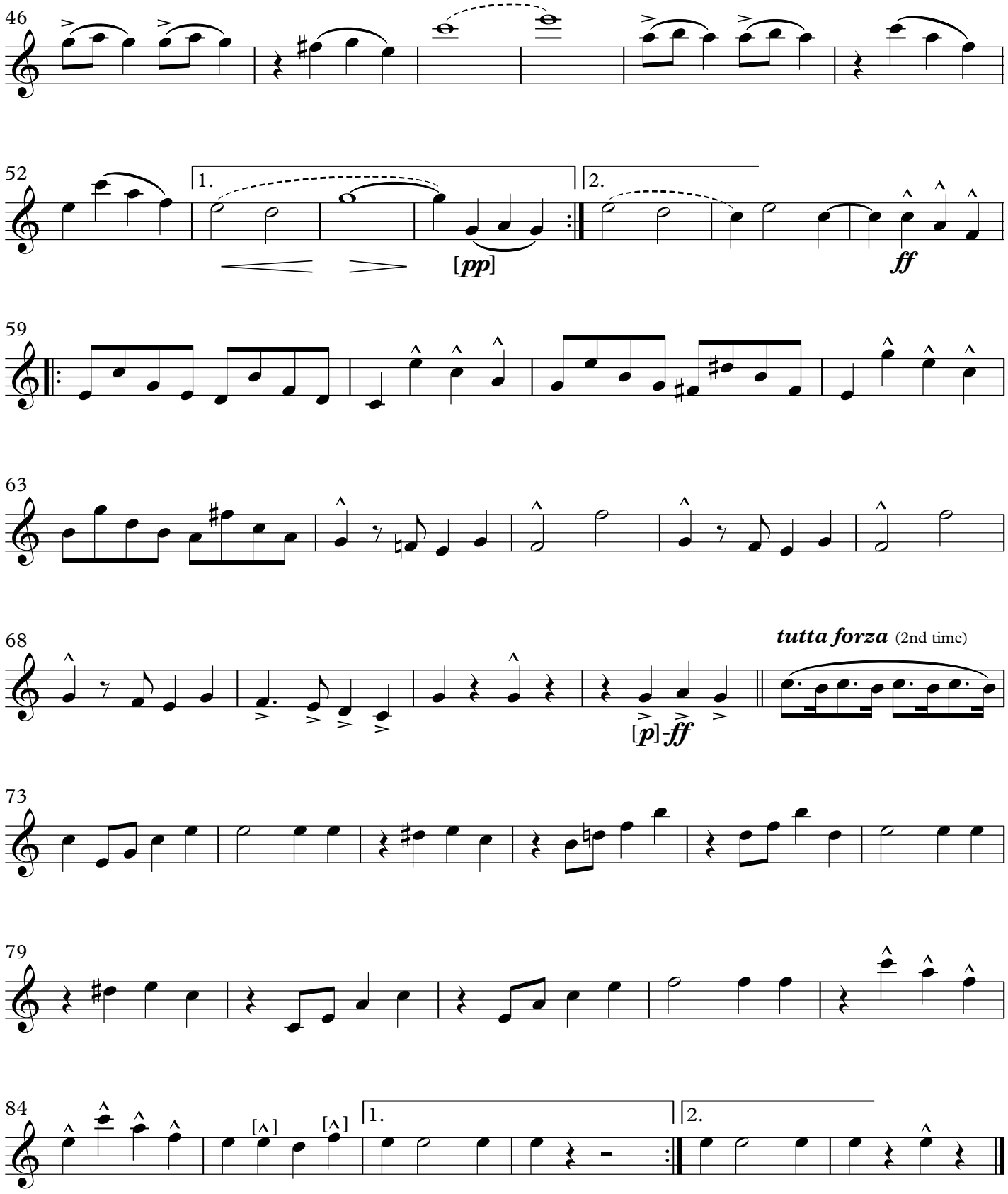
MARQUETTE UNIVERSITY

E♭ Alto Saxophone



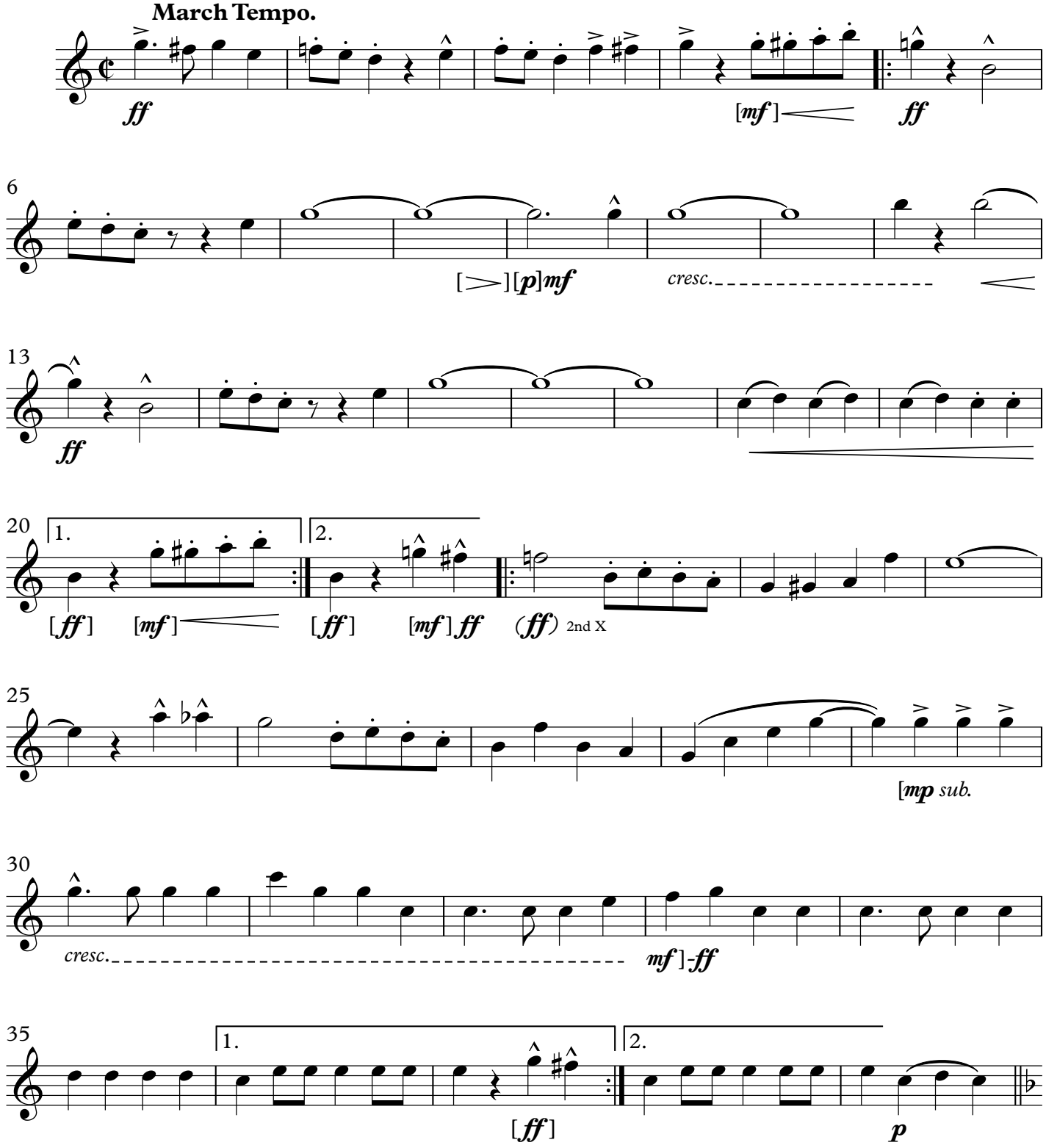
March

MARQUETTE UNIVERSITY

(1924)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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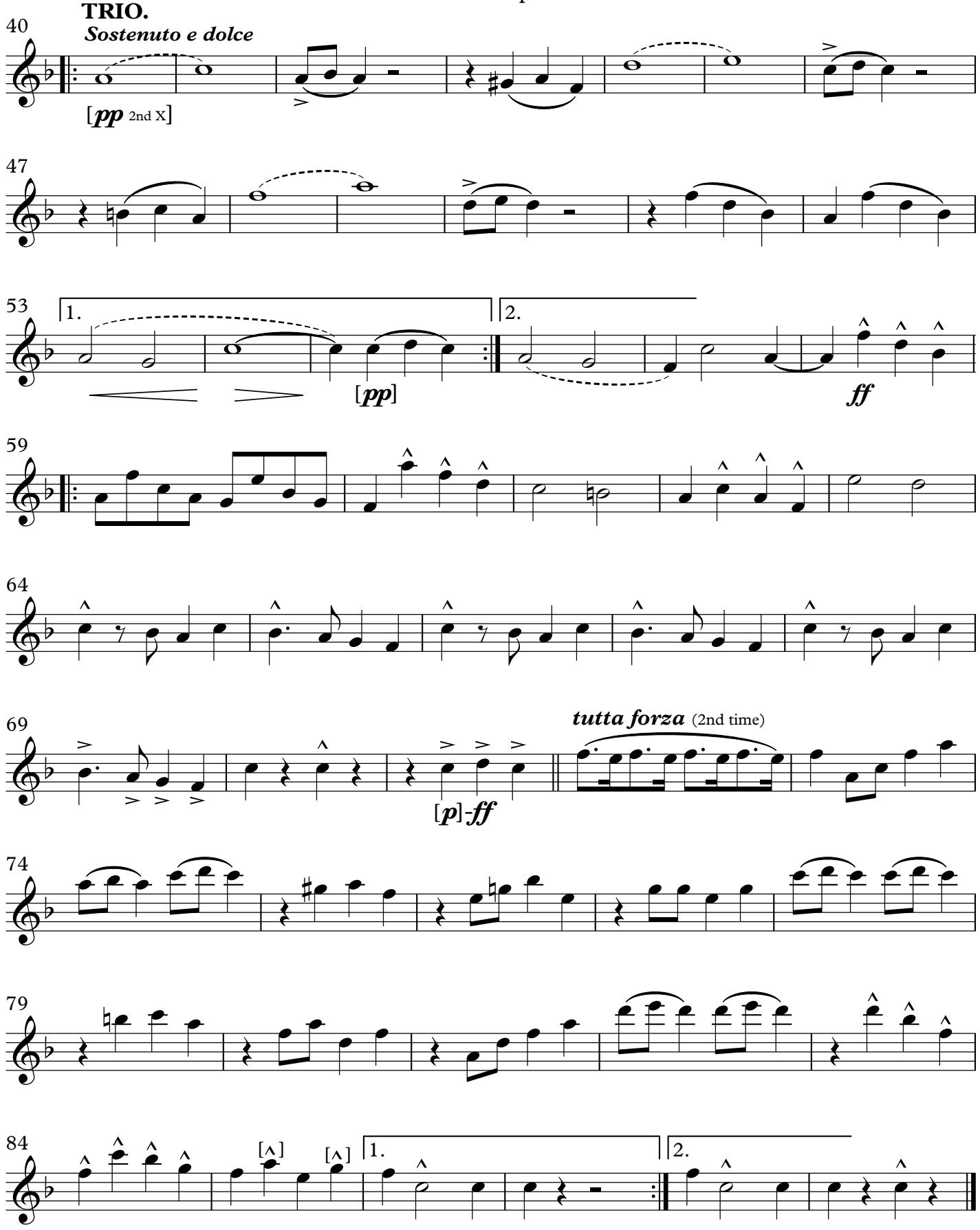
MARQUETTE UNIVERSITY

B♭ Tenor Saxophone



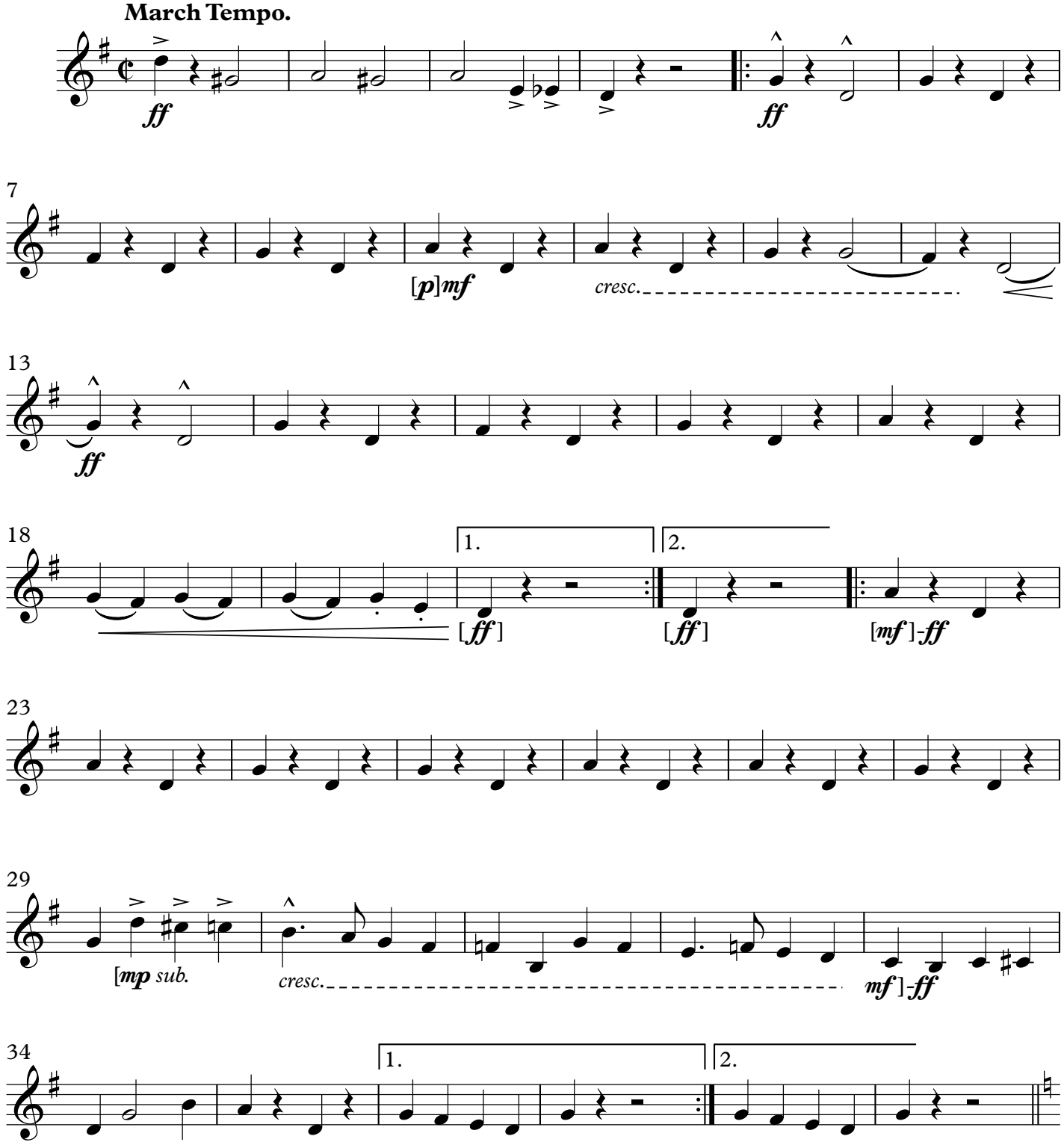
March

MARQUETTE UNIVERSITY

(1924)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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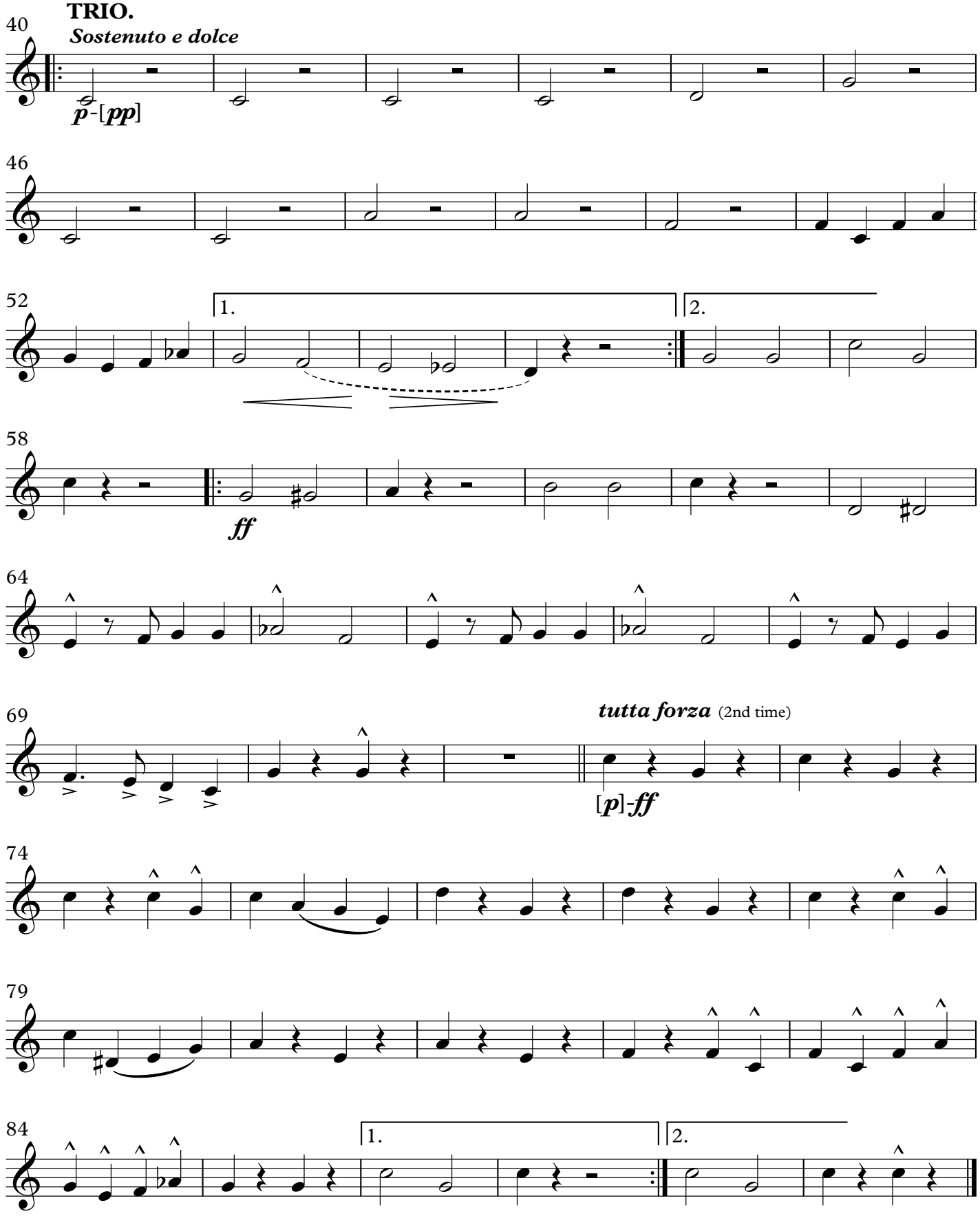
MARQUETTE UNIVERSITY

E♭ Baritone Saxophone



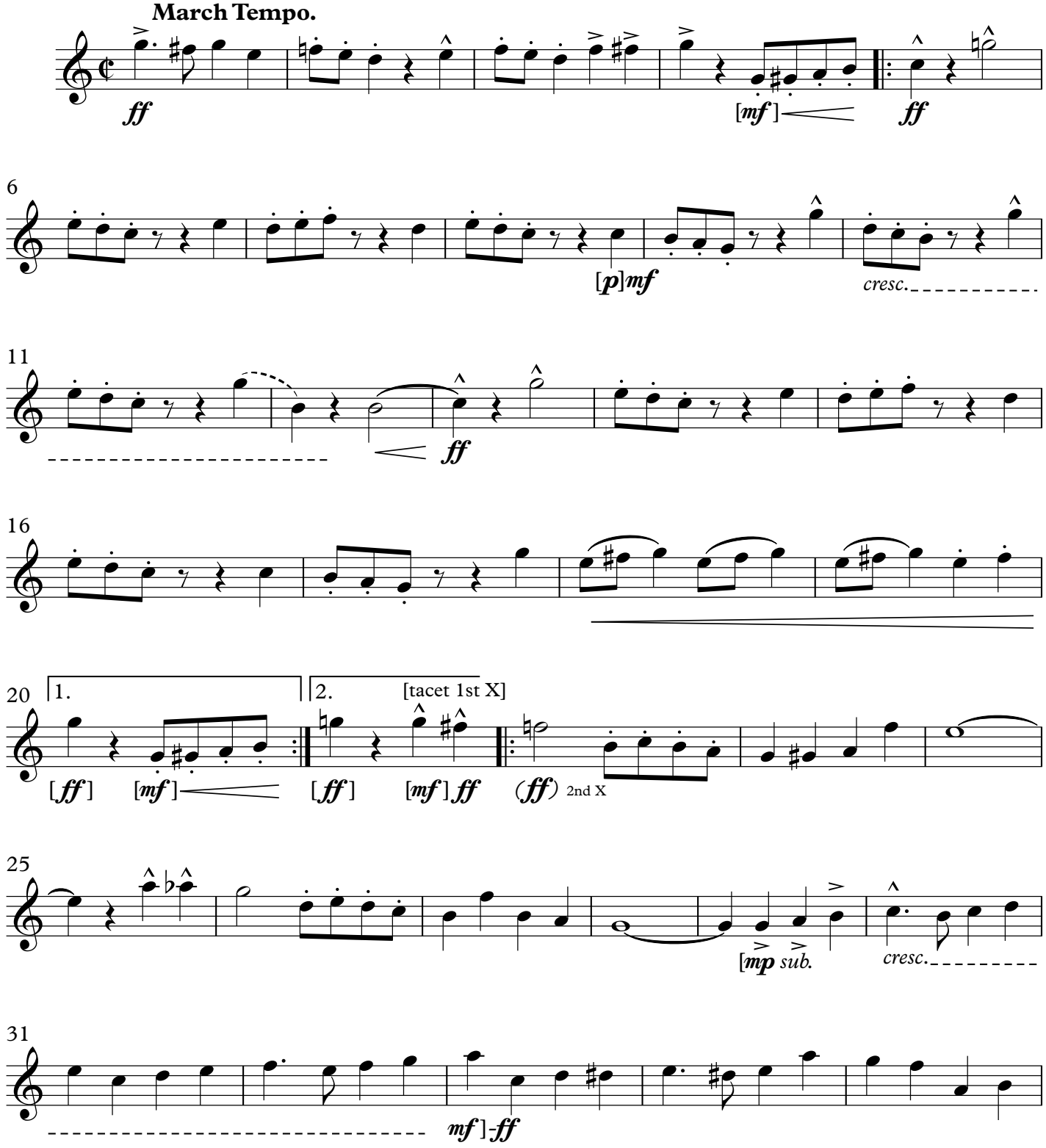
March

MARQUETTE UNIVERSITY

(1924)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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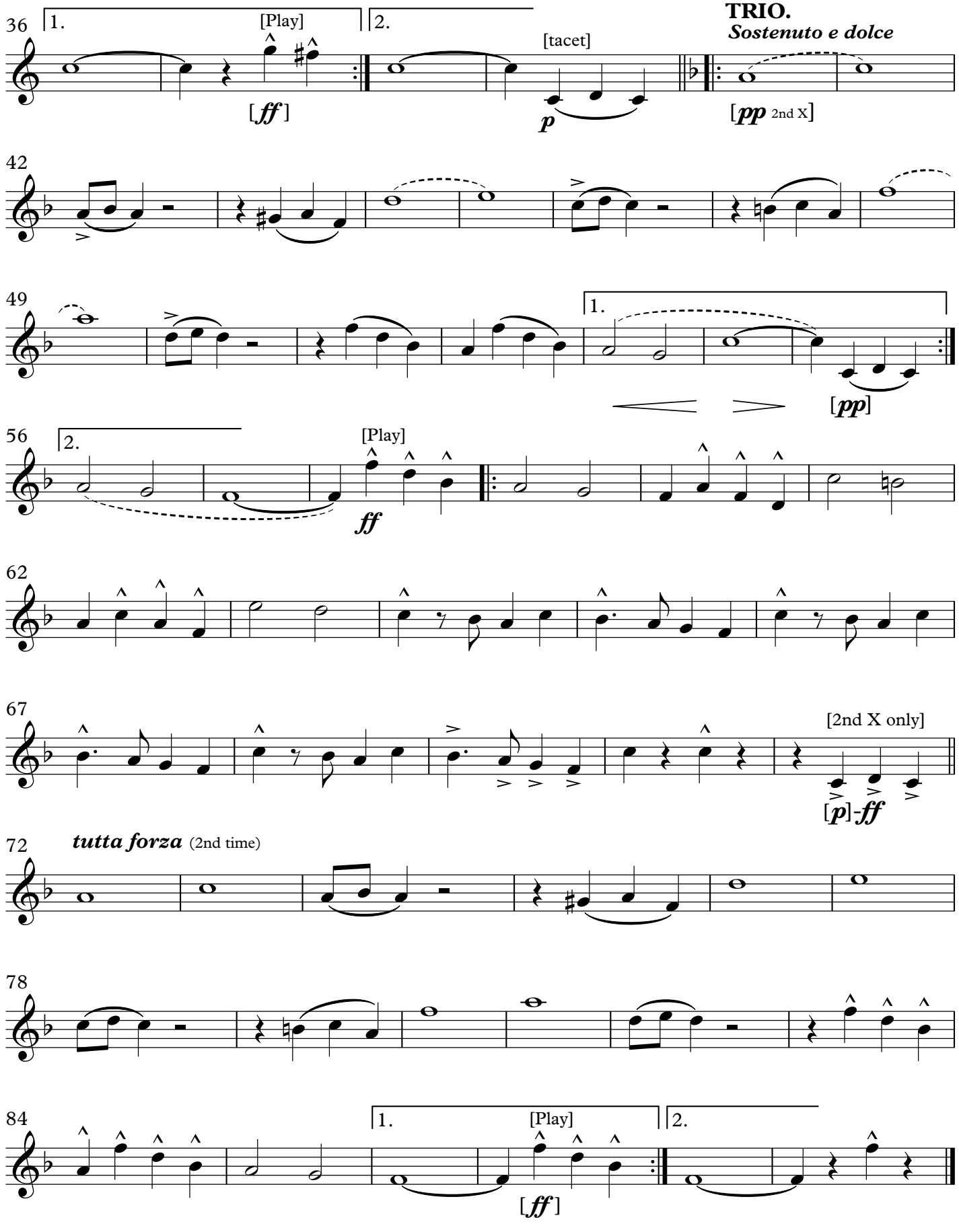
MARQUETTE UNIVERSITY

Solo B♭ Cornet



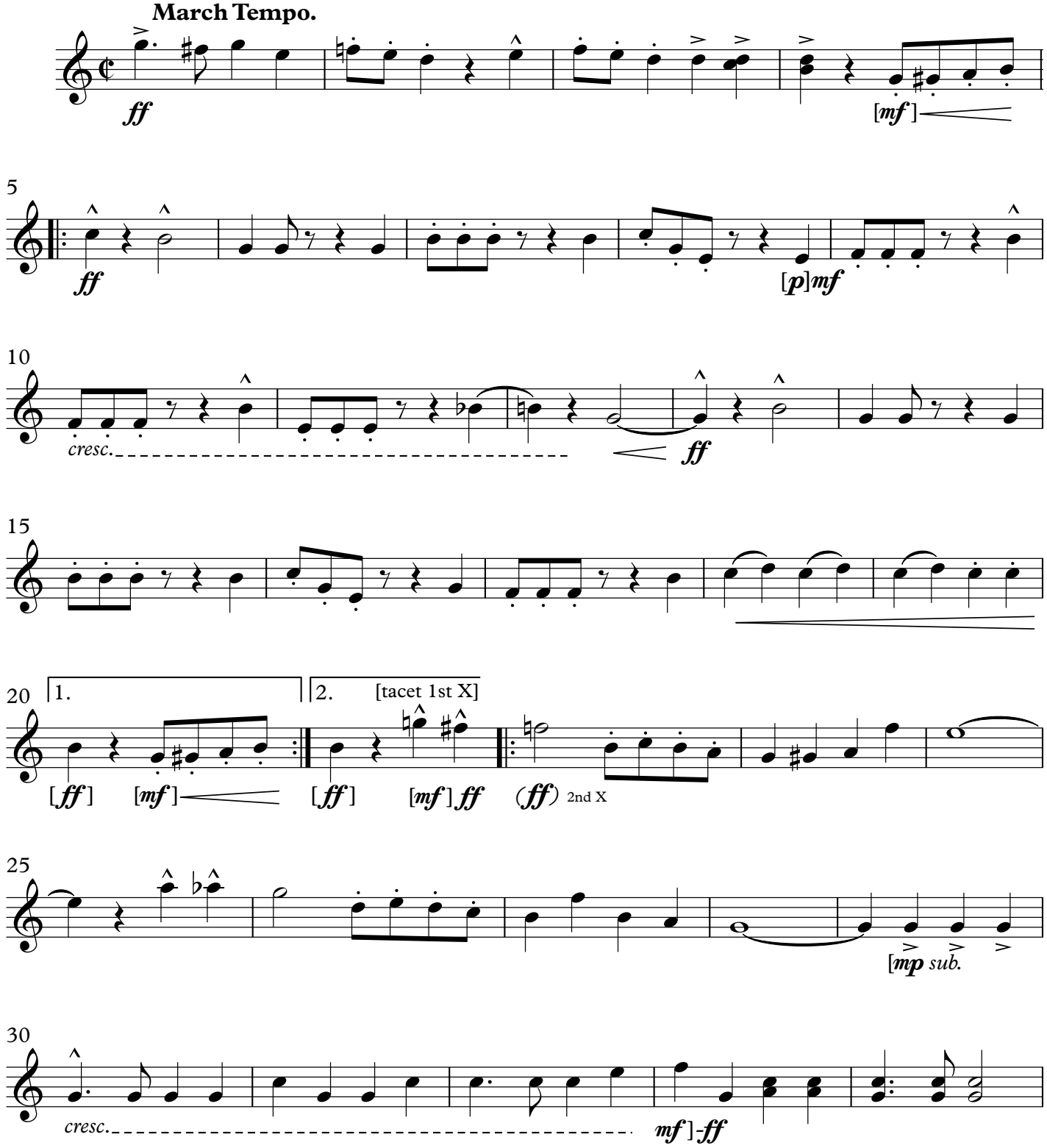
March

MARQUETTE UNIVERSITY

(1924)

1st B♭ Cornet

JOHN PHILIP SOUSA



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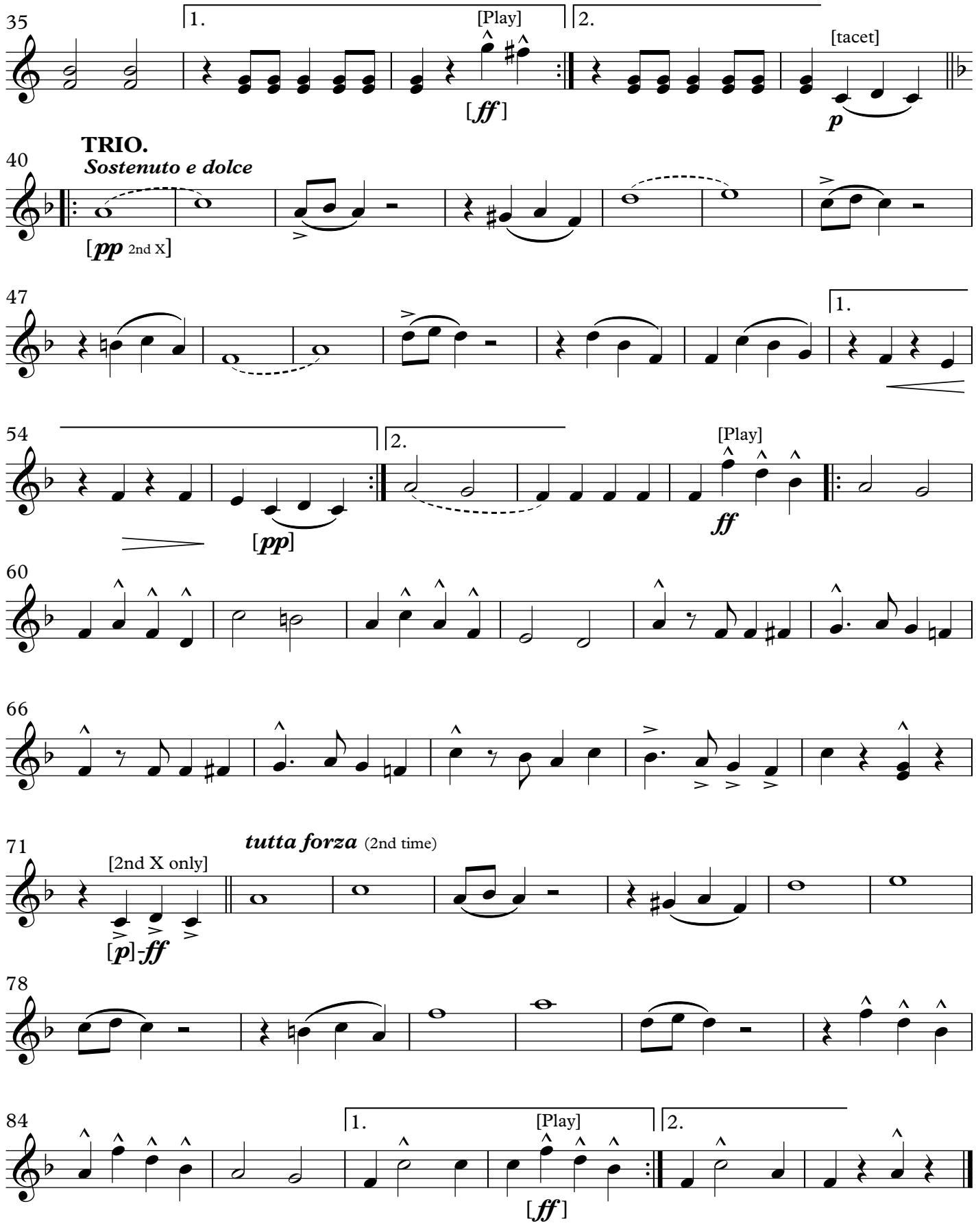
MARQUETTE UNIVERSITY

1st B♭ Cornet



March

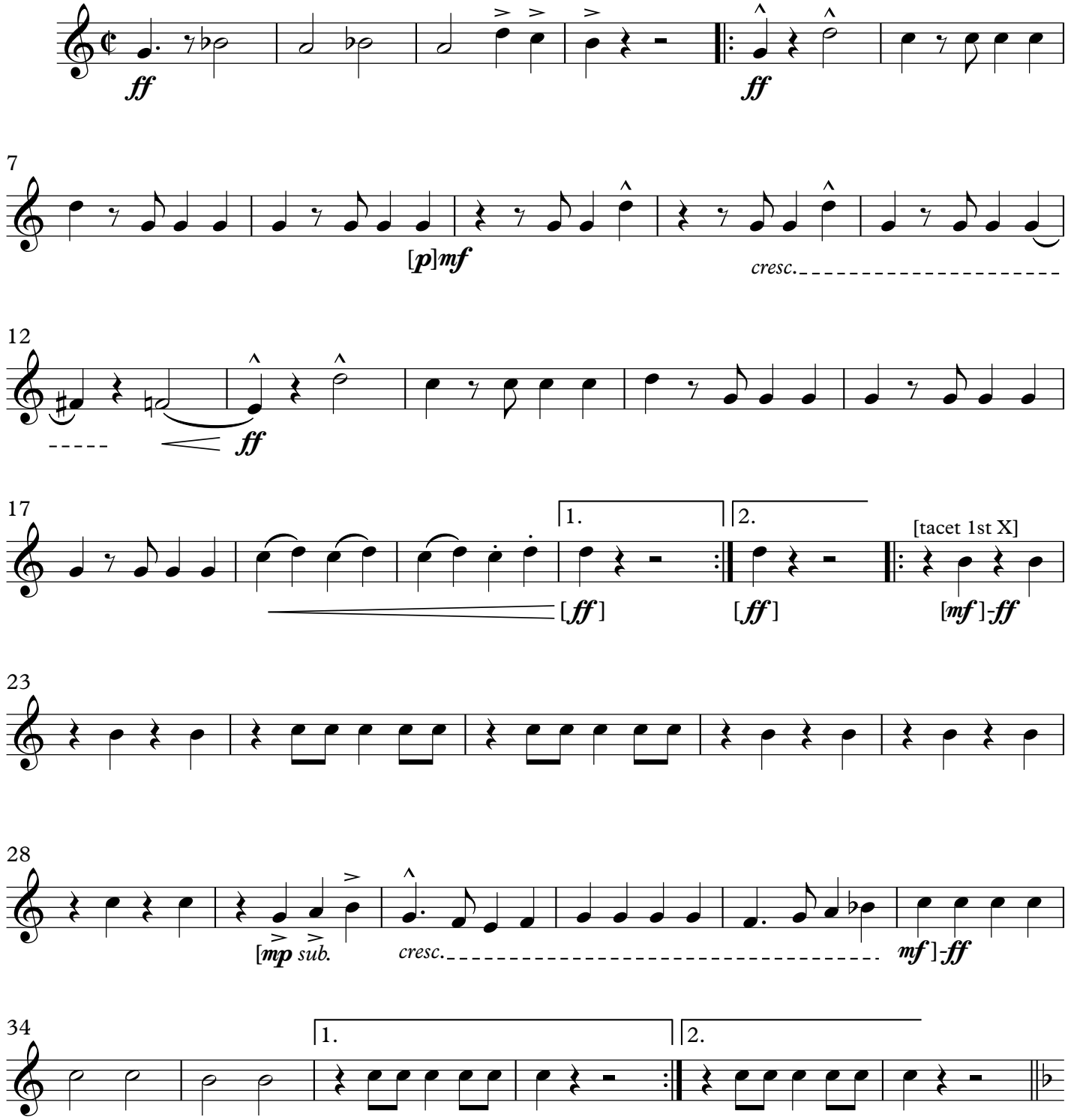
MARQUETTE UNIVERSITY

(1924)

2nd B♭ Cornet
(or Trumpet)

JOHN PHILIP SOUSA

March Tempo.



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MARQUETTE UNIVERSITY

2nd B♭ Cornet

TRIO.

40 ***Sostenuto e dolce***

[tacet]

p-[***pp***]

45

50

1.

56

2.

[Play]

ff

62

68

tutta forza (2nd time)

[2nd X only]

[***p***]-***ff***

74

79

84

1.

[Play]

2.

[***ff***]

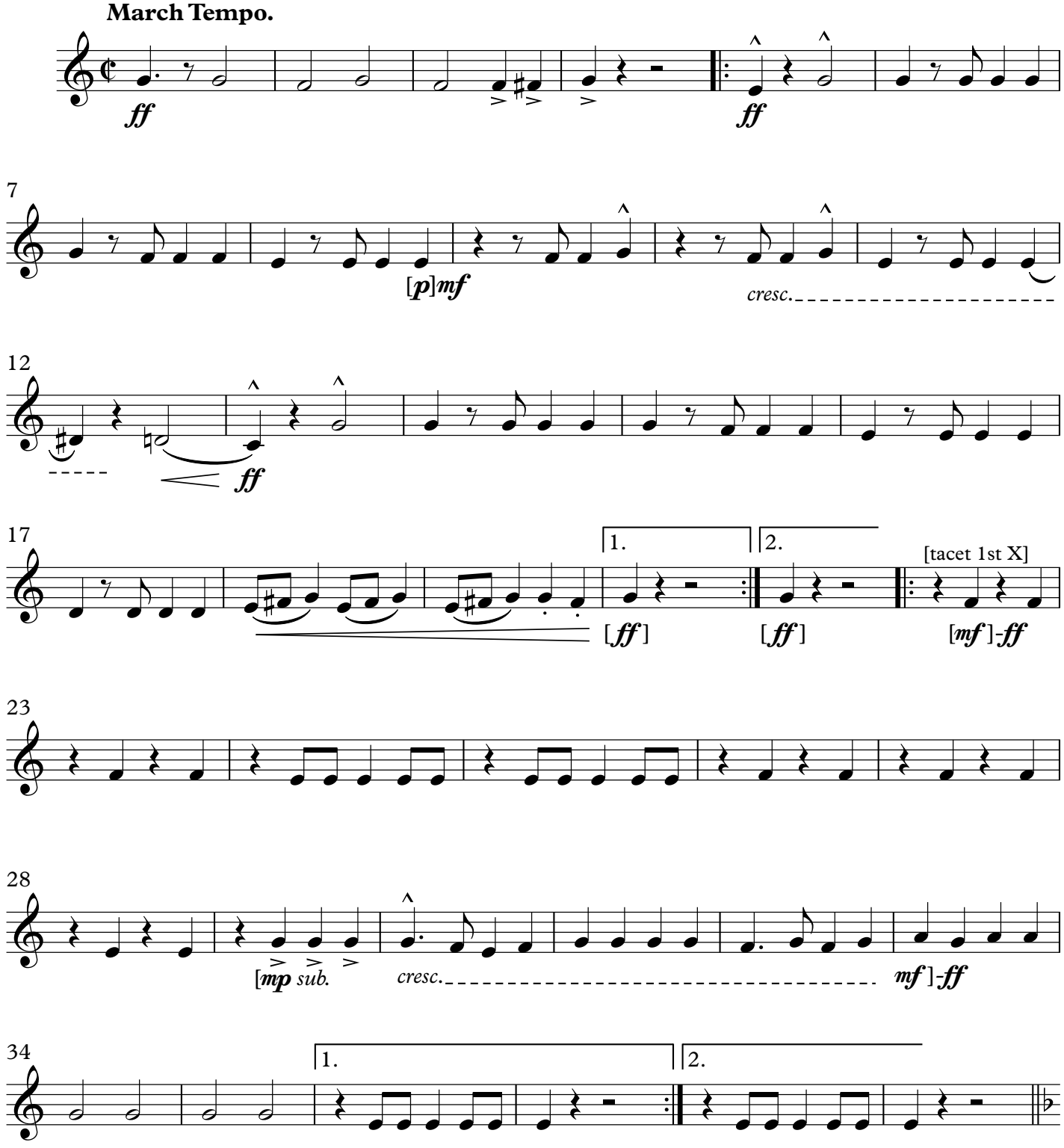
March

MARQUETTE UNIVERSITY

(1924)

3rd B♭ Cornet
(or Trumpet)

JOHN PHILIP SOUSA



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MARQUETTE UNIVERSITY

3rd B♭ Cornet

TRIO.

40 ***Sostenuto e dolce***

[tacet]

p-[***pp***]

45

50

1.

56

2.

[Play]

ff

62

68

tutta forza (2nd time)

[2nd X only]

[***p***]-***ff***

74

79

84

1.

[Play]

2.

[***ff***]

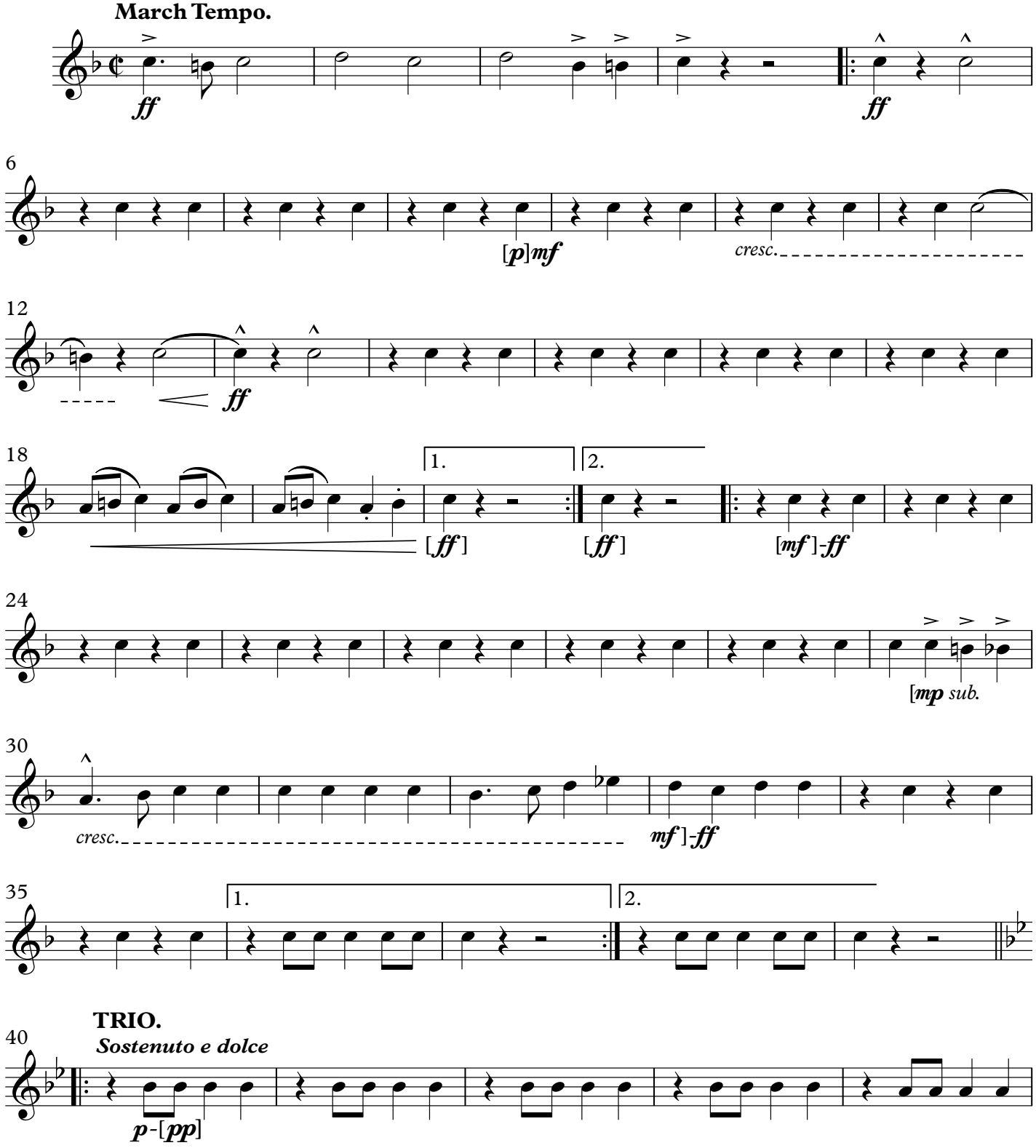
March

MARQUETTE UNIVERSITY

(1924)

1st F Horn

JOHN PHILIP SOUSA



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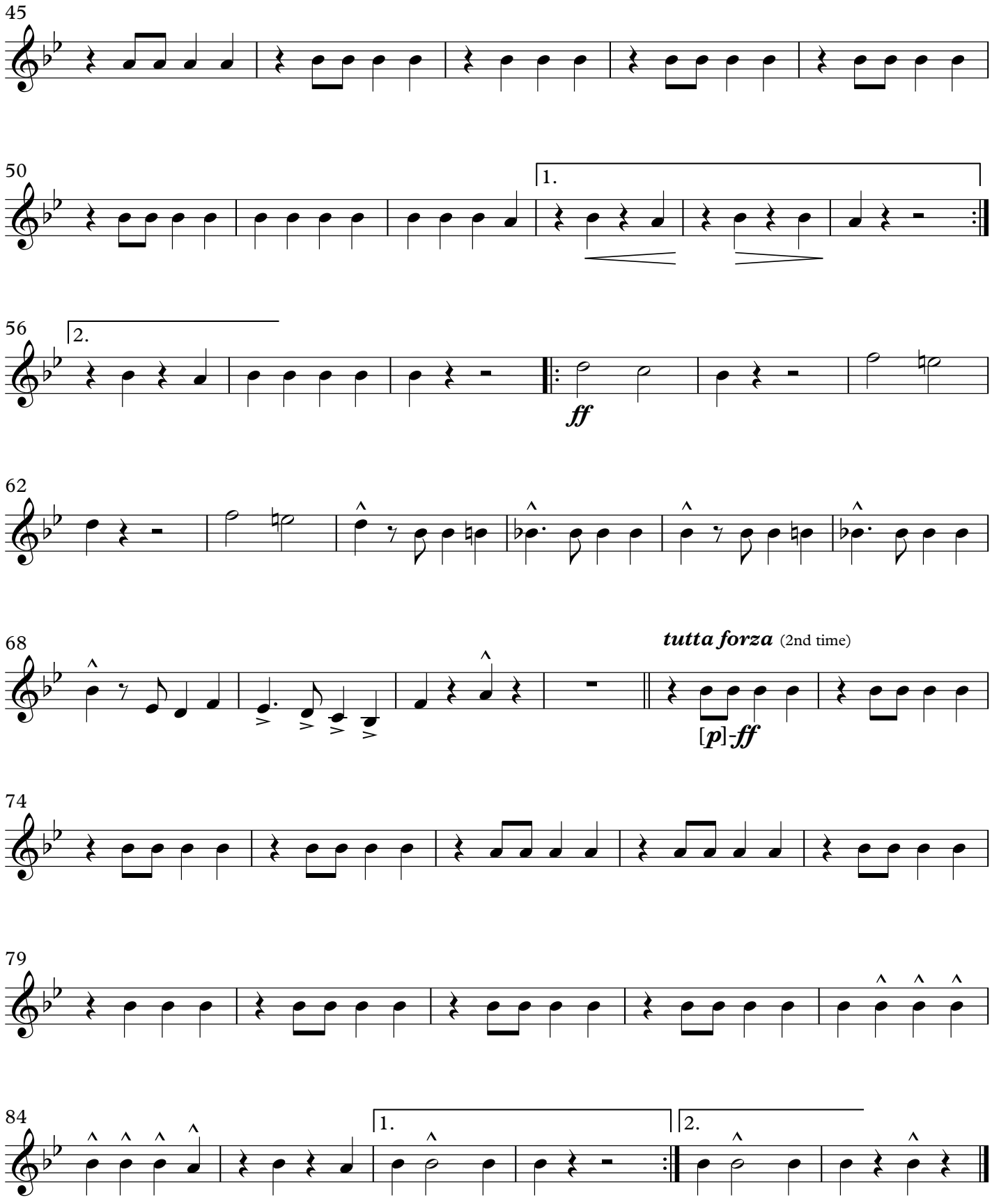
MARQUETTE UNIVERSITY
1st F Horn



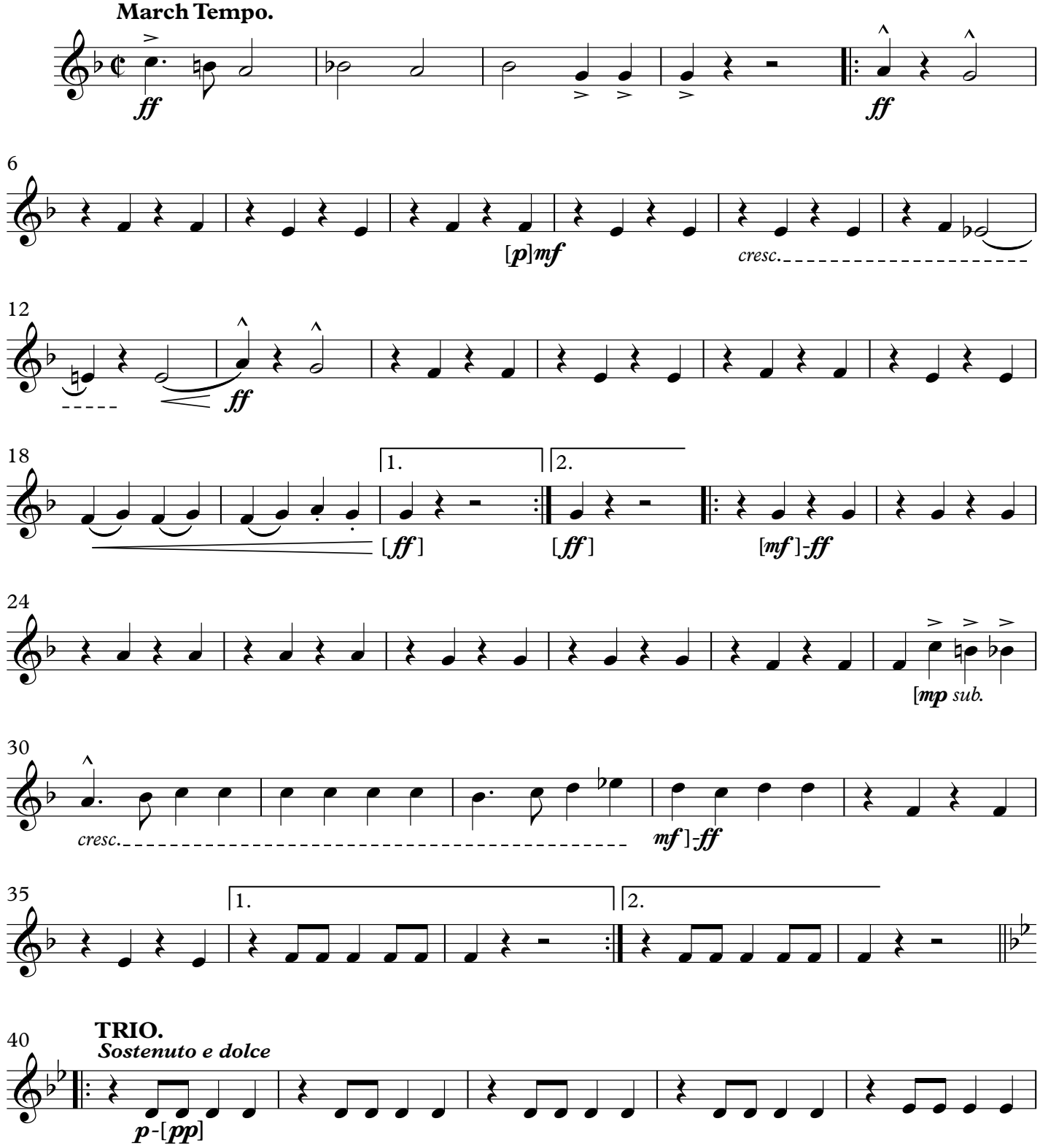
March

MARQUETTE UNIVERSITY

(1924)

2nd F Horn

JOHN PHILIP SOUSA



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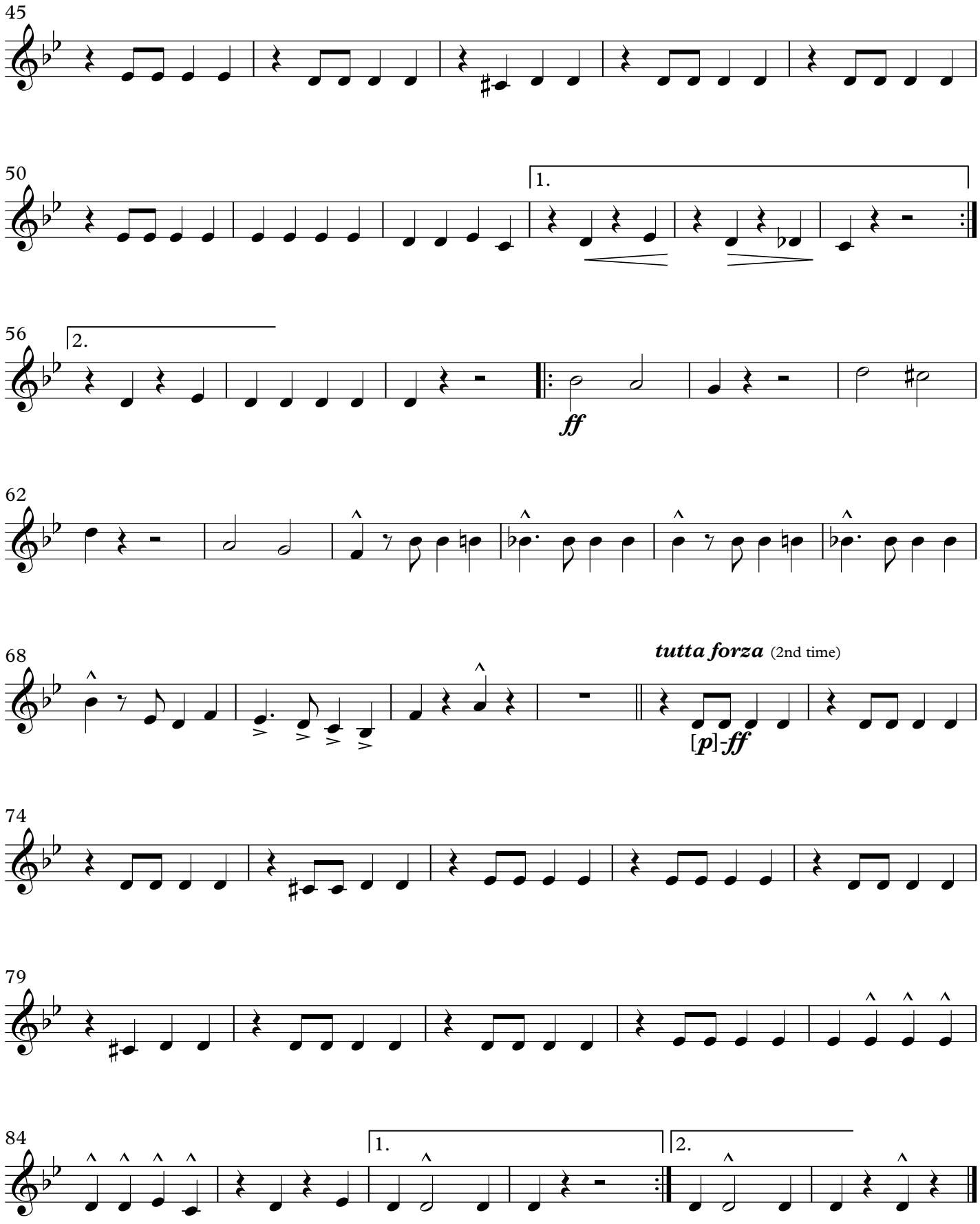
MARQUETTE UNIVERSITY
2nd F Horn



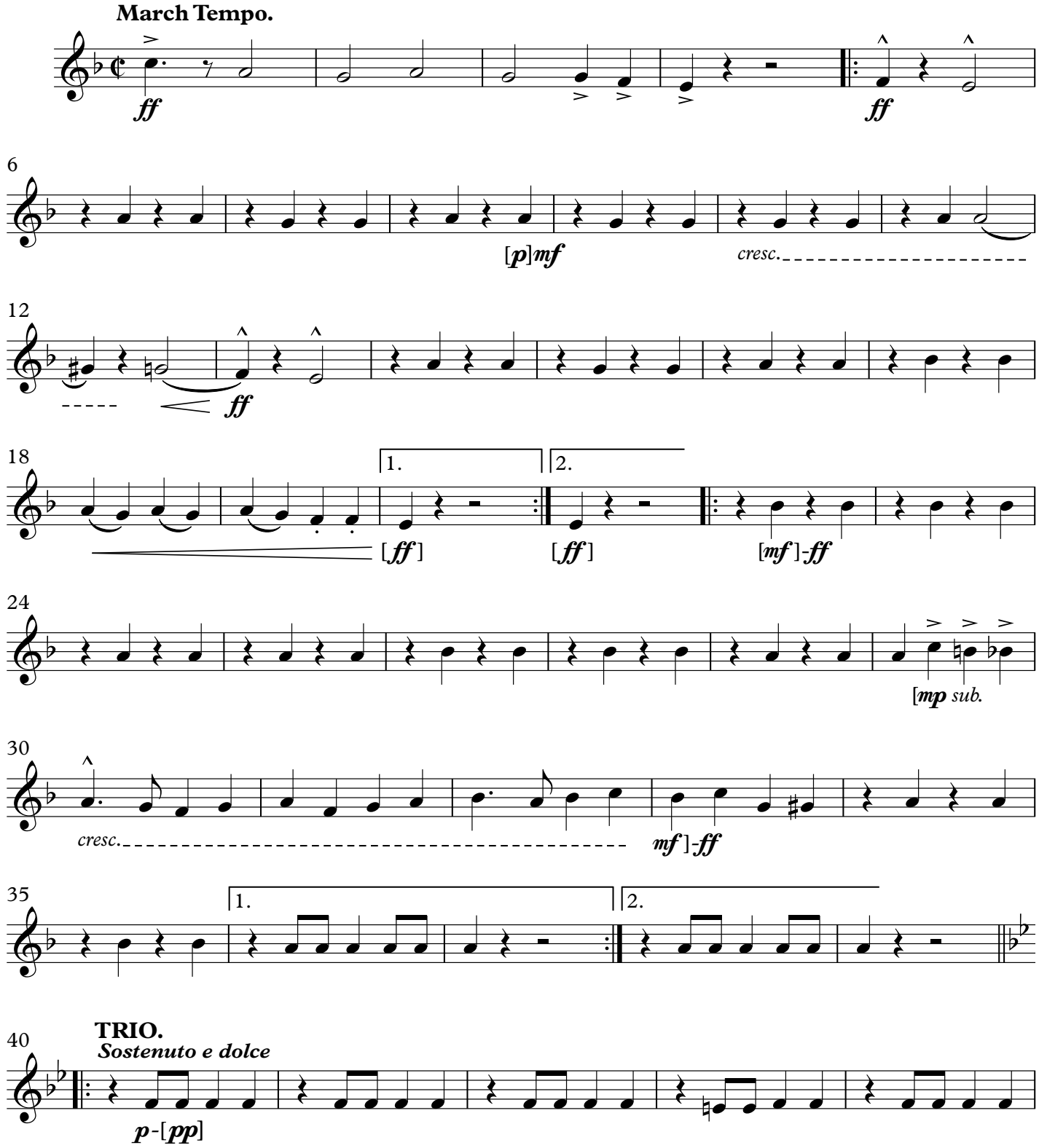
March

MARQUETTE UNIVERSITY

(1924)

3rd F Horn

JOHN PHILIP SOUSA



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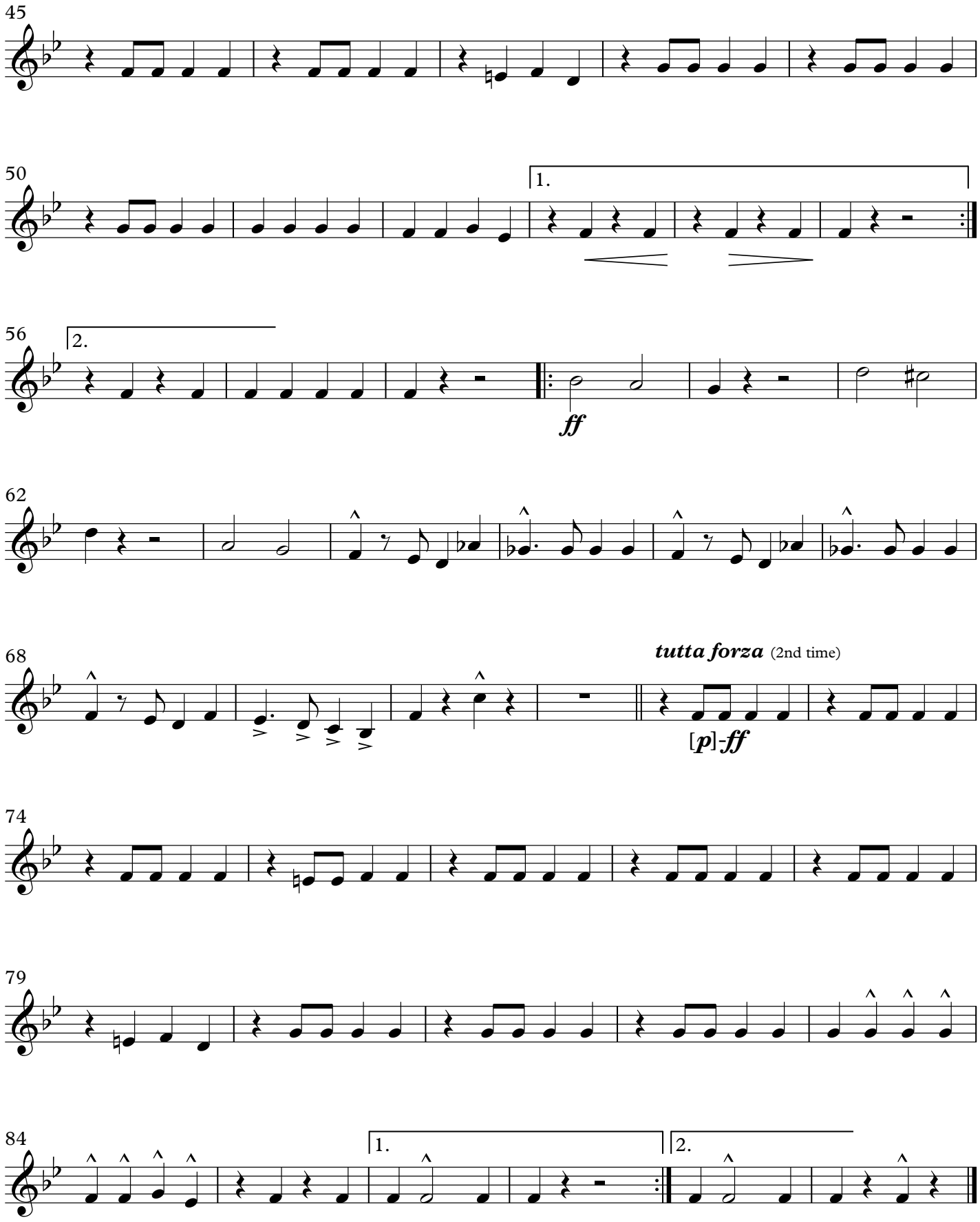
MARQUETTE UNIVERSITY
3rd F Horn



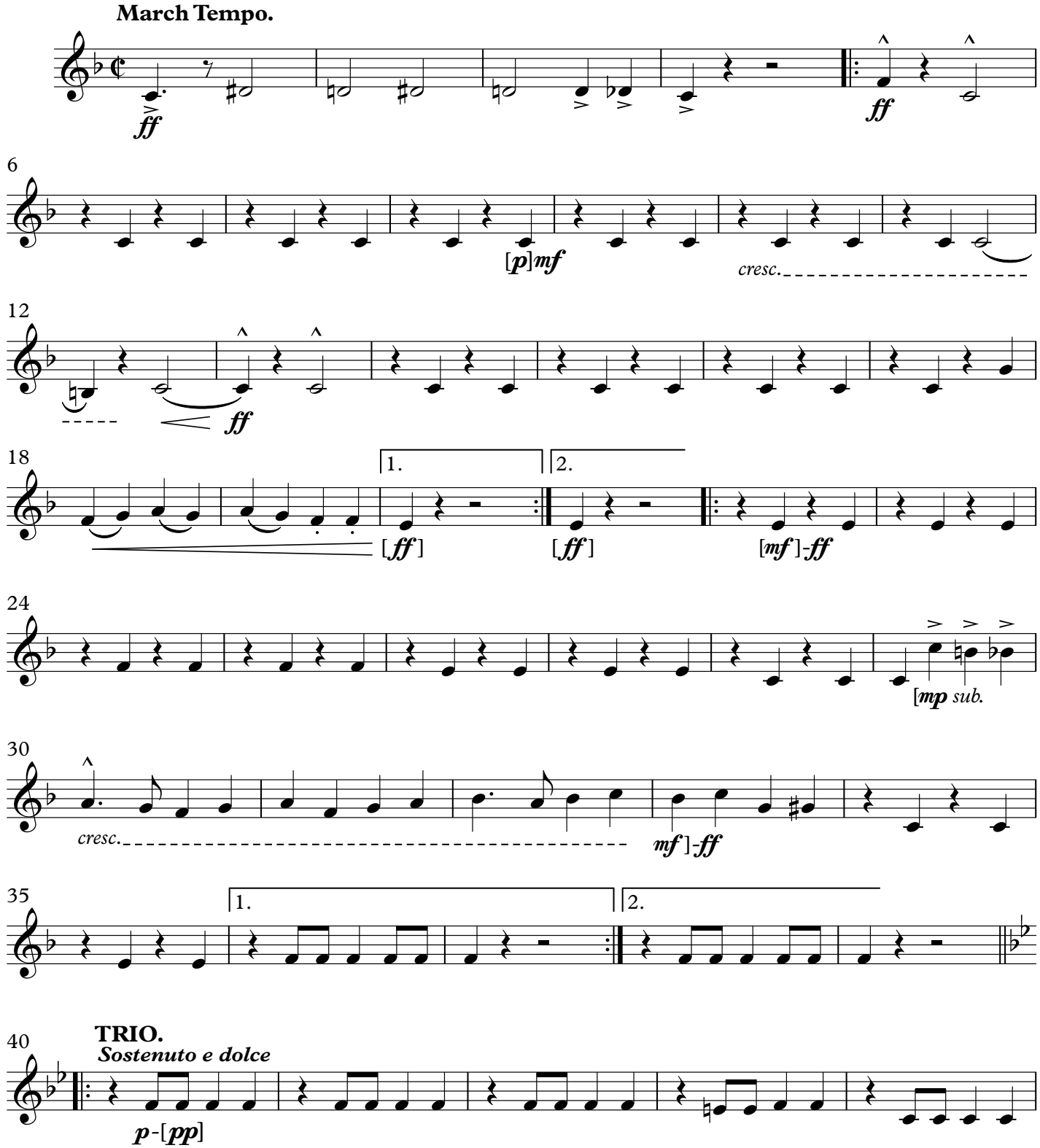
March

MARQUETTE UNIVERSITY

(1924)

4th F Horn

JOHN PHILIP SOUSA



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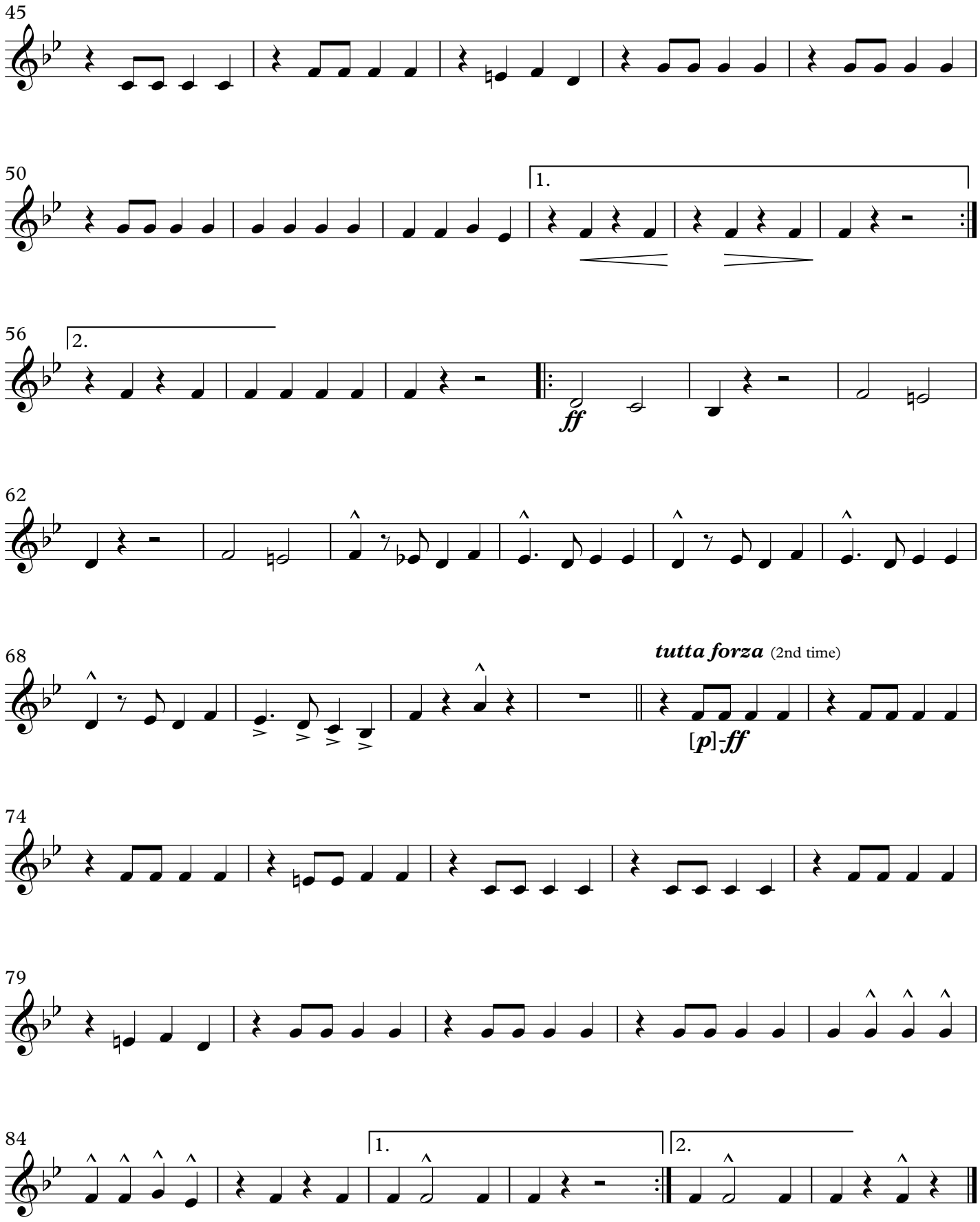
MARQUETTE UNIVERSITY
4th F Horn



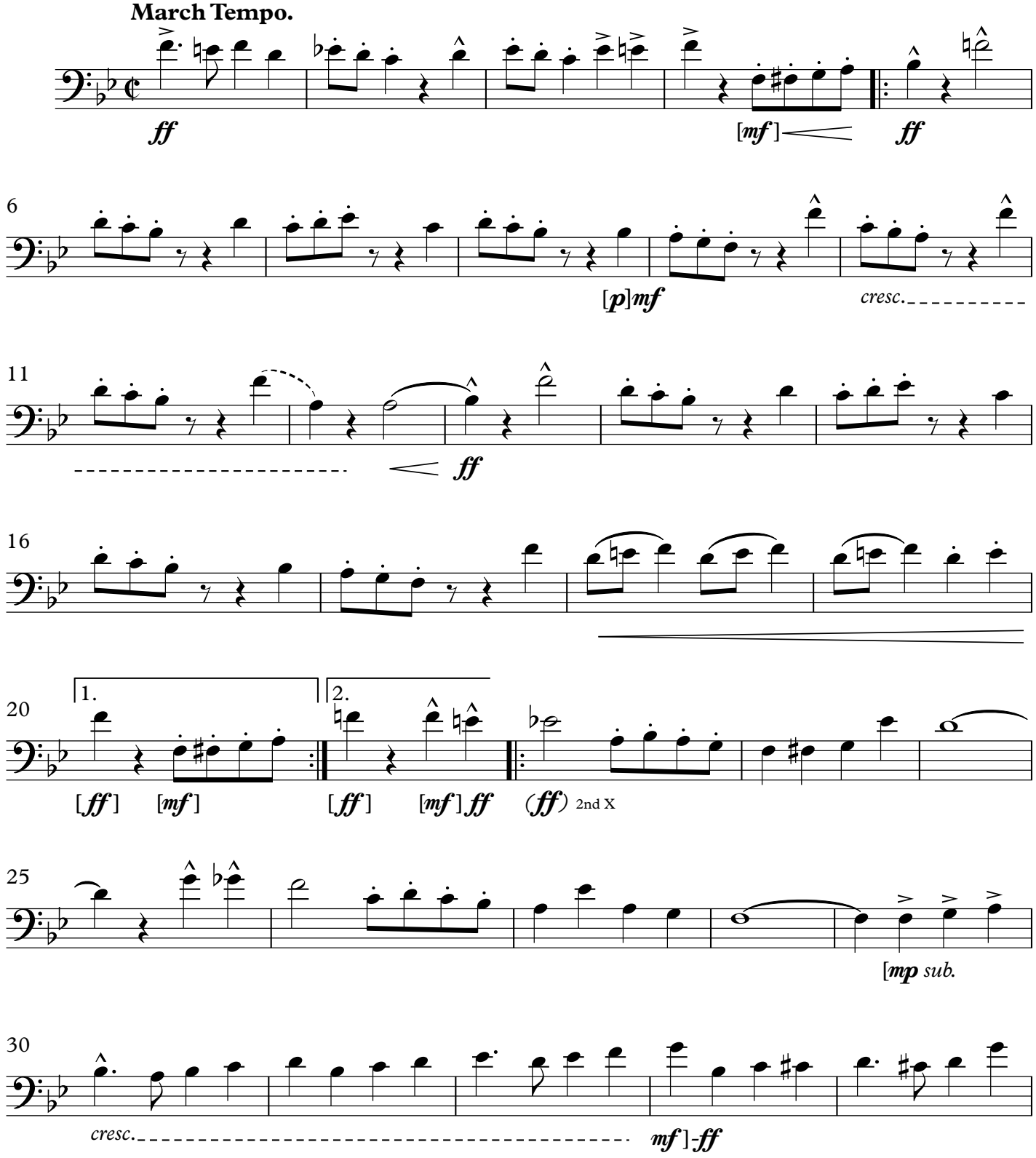
March

MARQUETTE UNIVERSITY

(1924)

Baritone

JOHN PHILIP SOUSA



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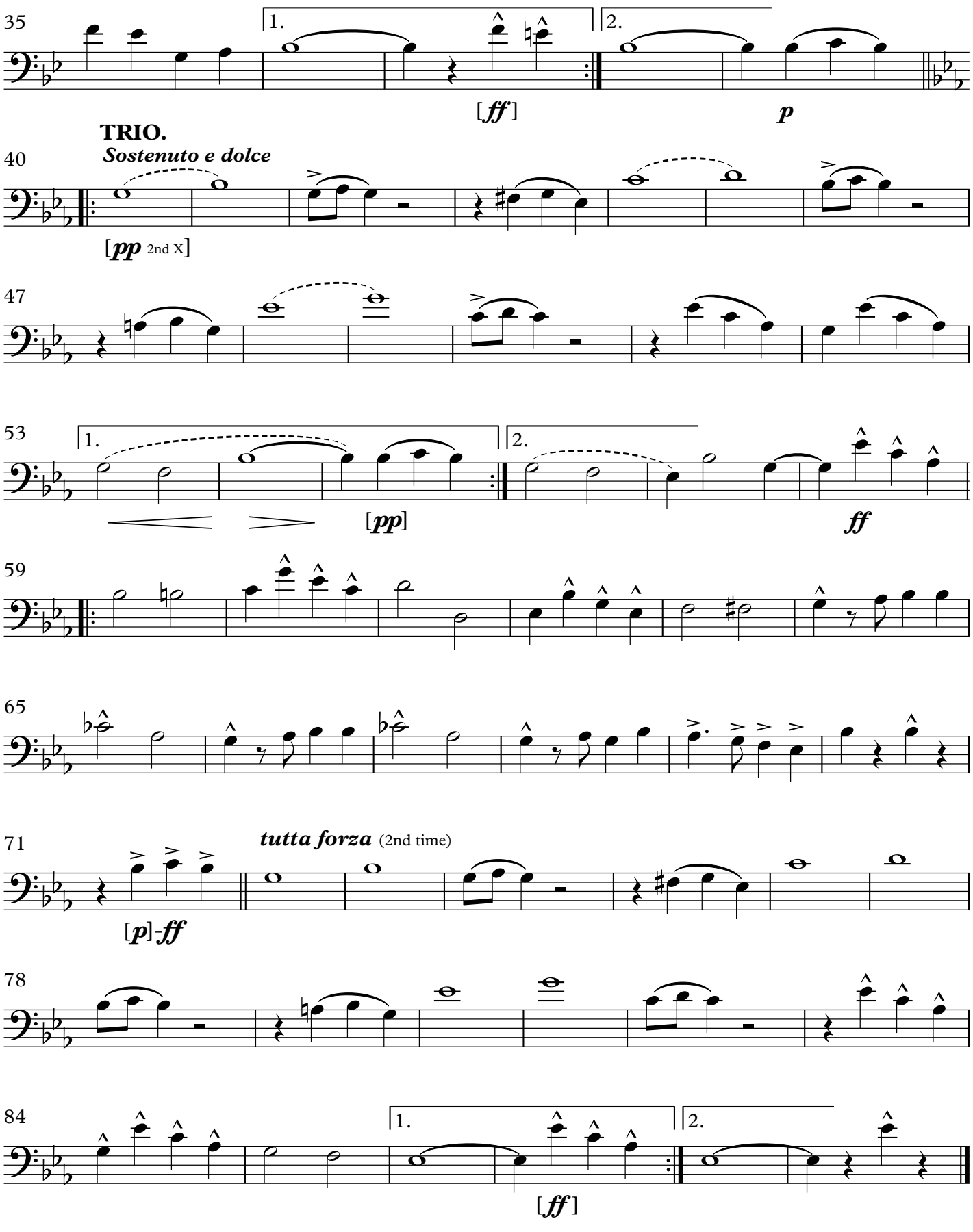
MARQUETTE UNIVERSITY
Baritone



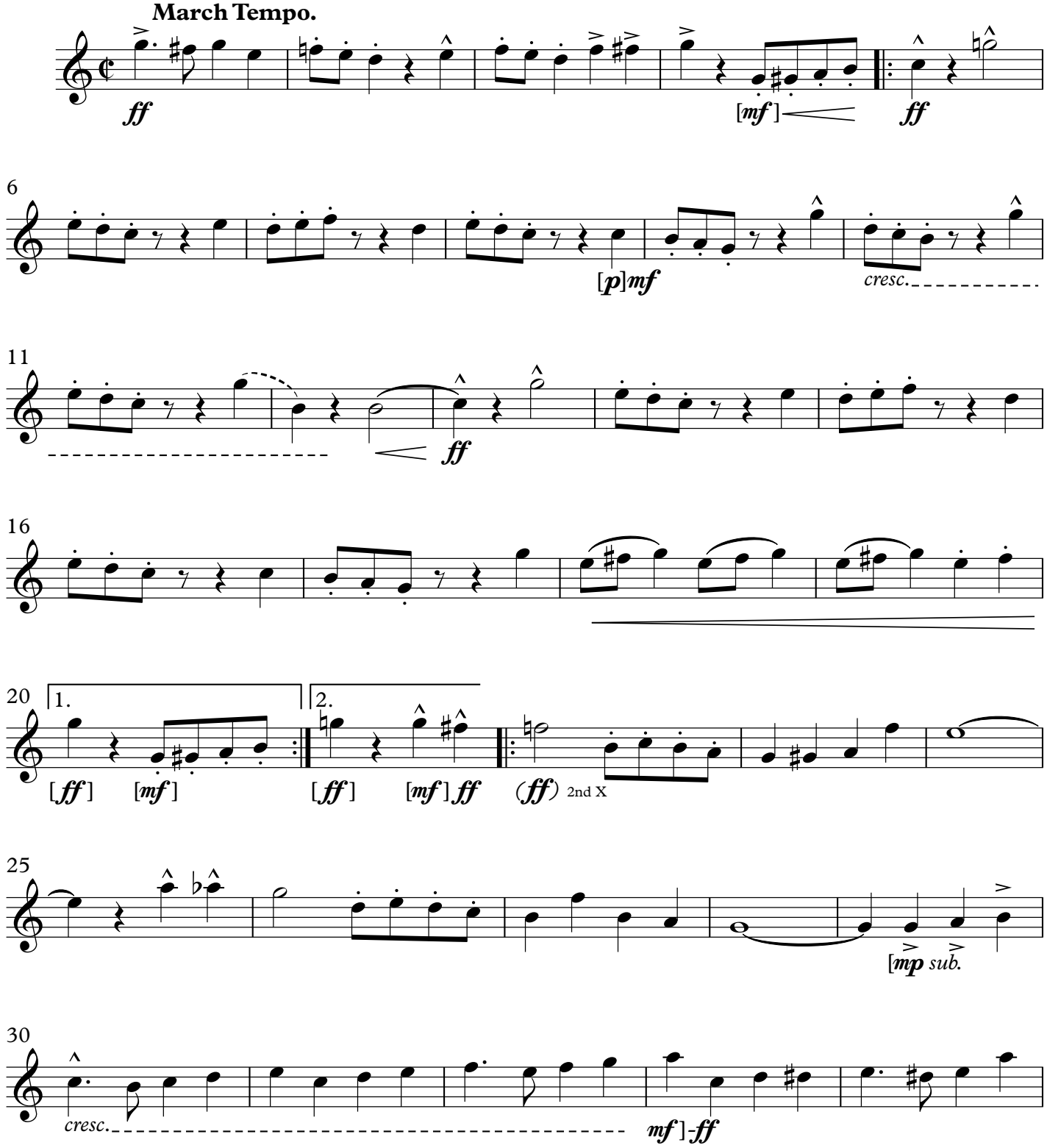
March

MARQUETTE UNIVERSITY

(1924)

Baritone, T.C.

JOHN PHILIP SOUSA



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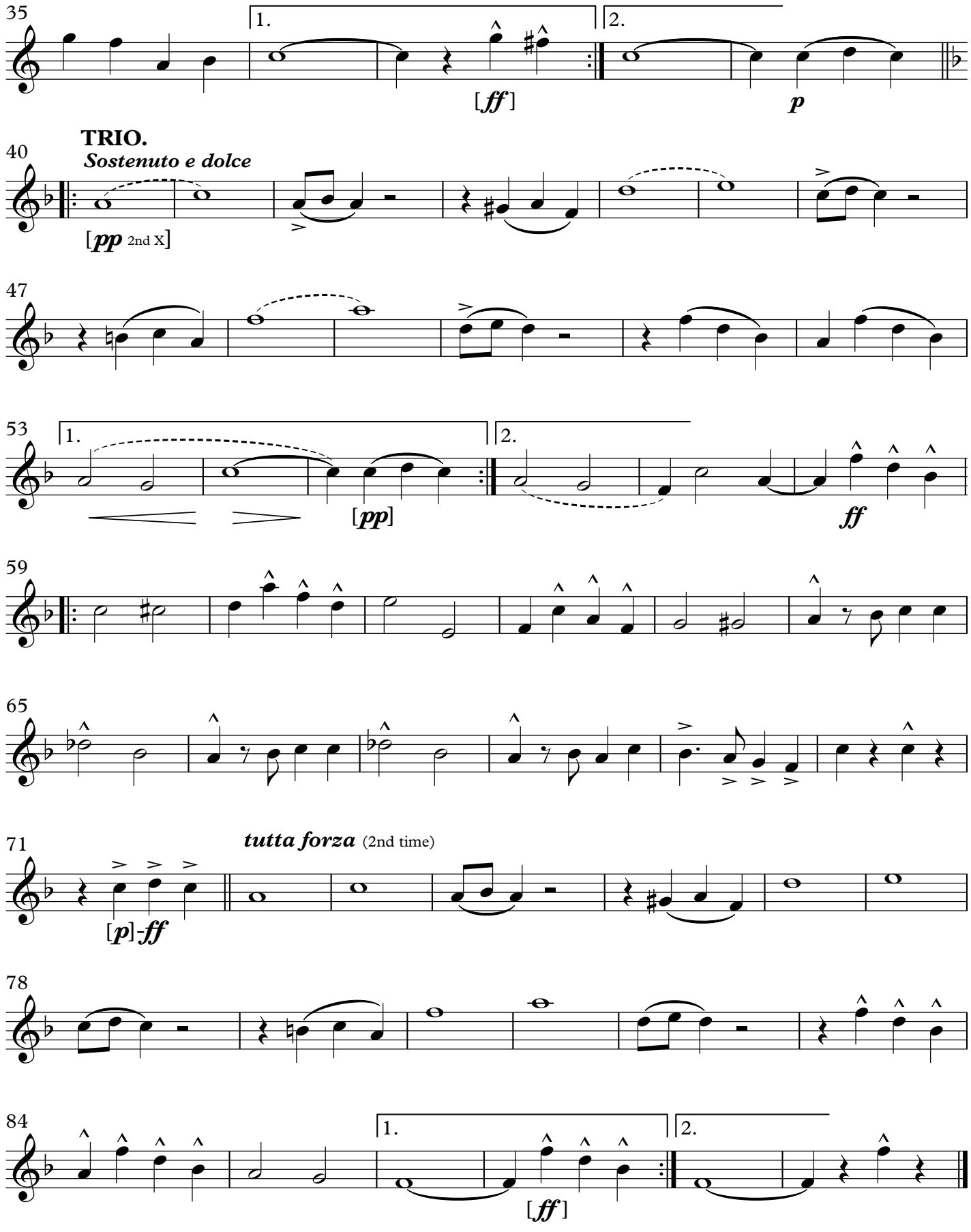
MARQUETTE UNIVERSITY
Baritone, T.C.



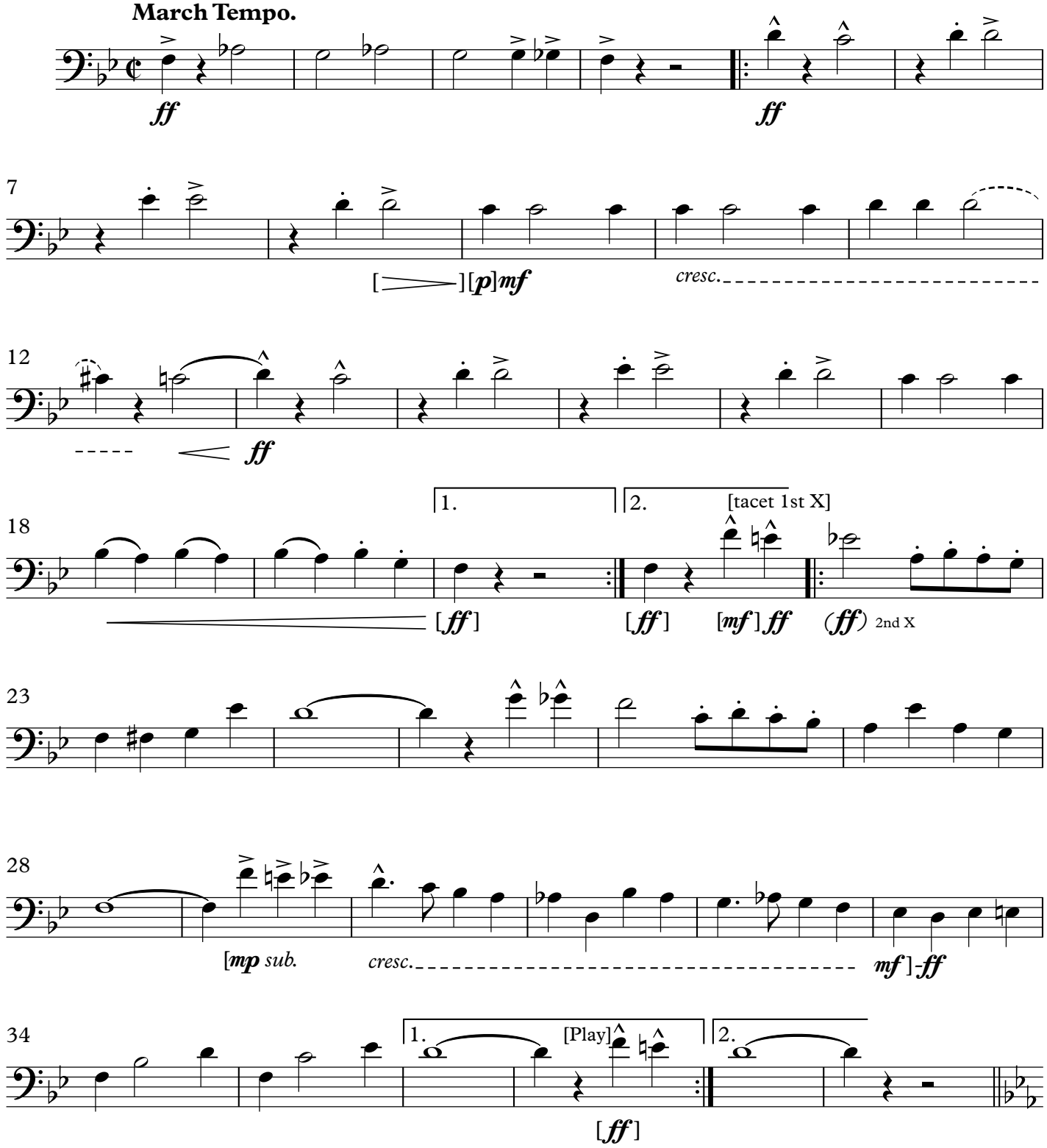
March

MARQUETTE UNIVERSITY

(1924)

1st Trombone

JOHN PHILIP SOUSA



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MARQUETTE UNIVERSITY
1st Trombone

TRIO.

Sostenuto e dolce

40 [tacet]

p-[***pp***]

46

52 1. 2.

58 [Play]

ff

64

70 [2nd X only] ***tutta forza*** (2nd time)

[***p***]-***ff***

76

83 1. [Play] 2.

[***ff***]

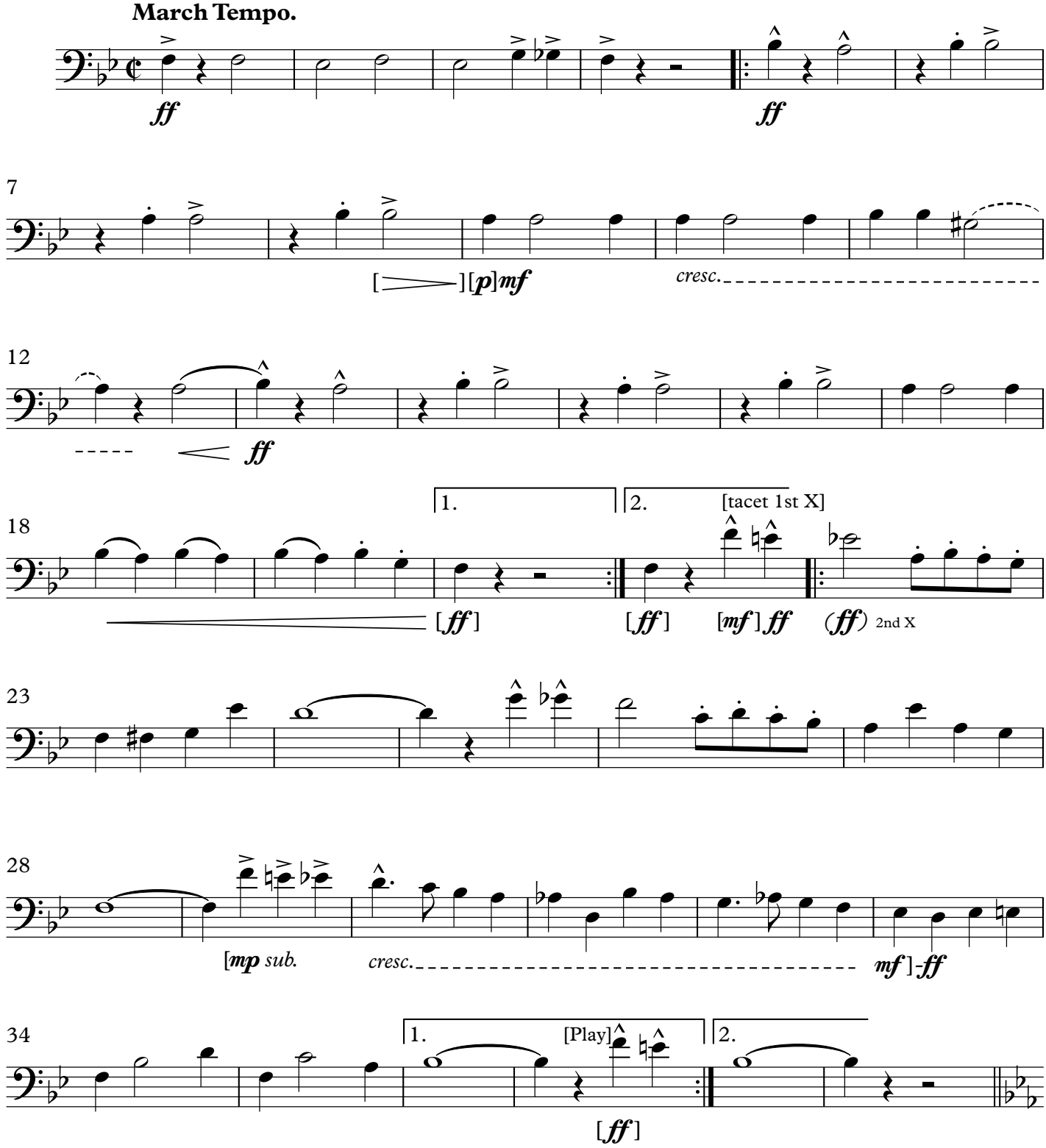
March

MARQUETTE UNIVERSITY

(1924)

2nd Trombone

JOHN PHILIP SOUSA



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MARQUETTE UNIVERSITY
2nd Trombone

TRIO.

40 ***Sostenuto e dolce***

[tacet]

p-[***pp***]

46

52

1. 2.

58

[Play]

ff

64

70

[2nd X only]

tutta forza (2nd time)

[***p***]-***ff***

76

83

1. [Play] 2.

[***ff***]

March

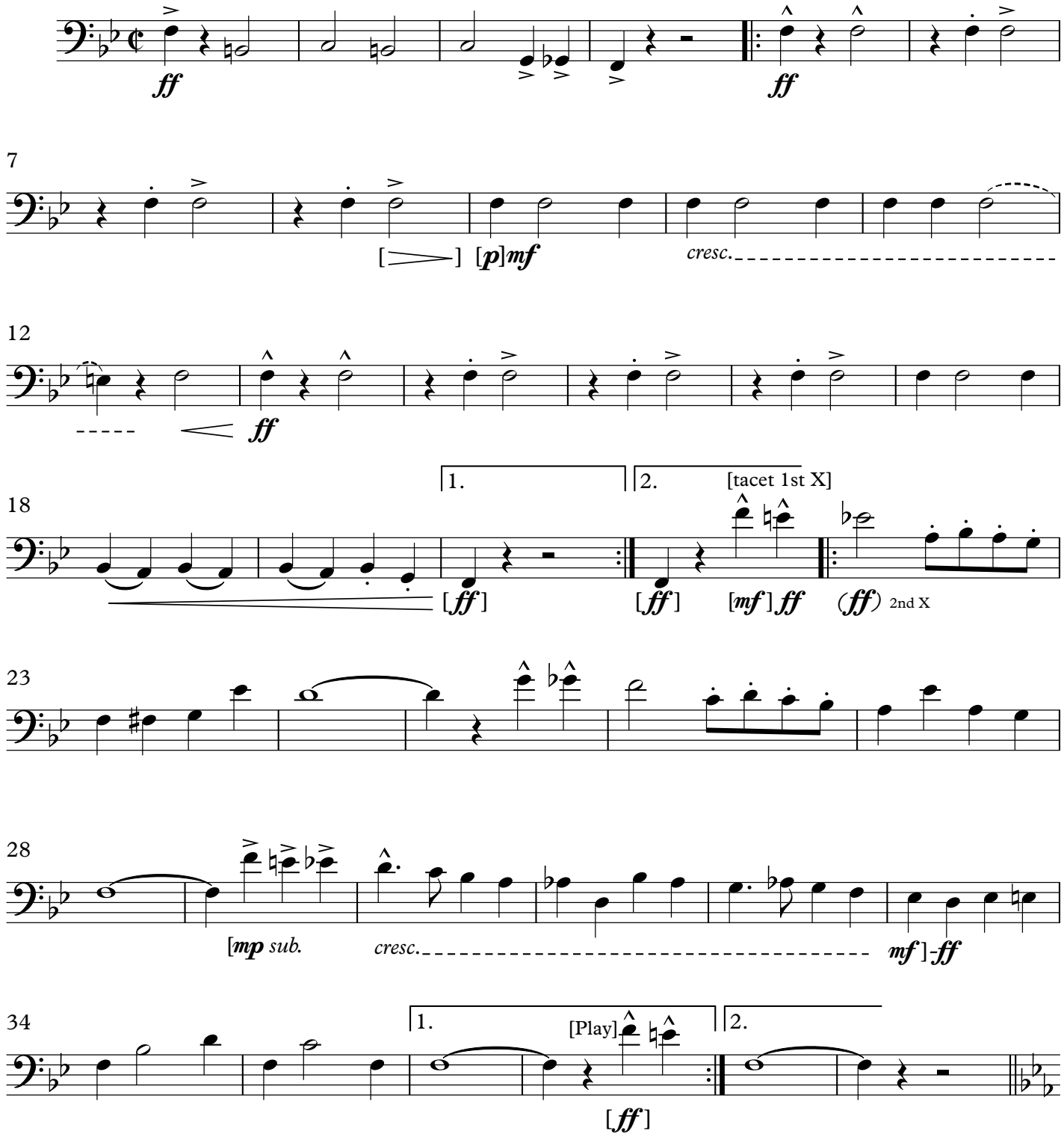
MARQUETTE UNIVERSITY

(1924)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.



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As played by “The President’s Own” United States Marine Band

MARQUETTE UNIVERSITY
Bass Trombone

TRIO.

40 ***Sostenuto e dolce***

[tacet]

p-[***pp***]

46

52

1. 2.

58

[Play]

ff

64

70

[2nd X only] ***tutta forza*** (2nd time)

[***p***]-***ff***

76

83

1. [Play] 2.

[***ff***]

March

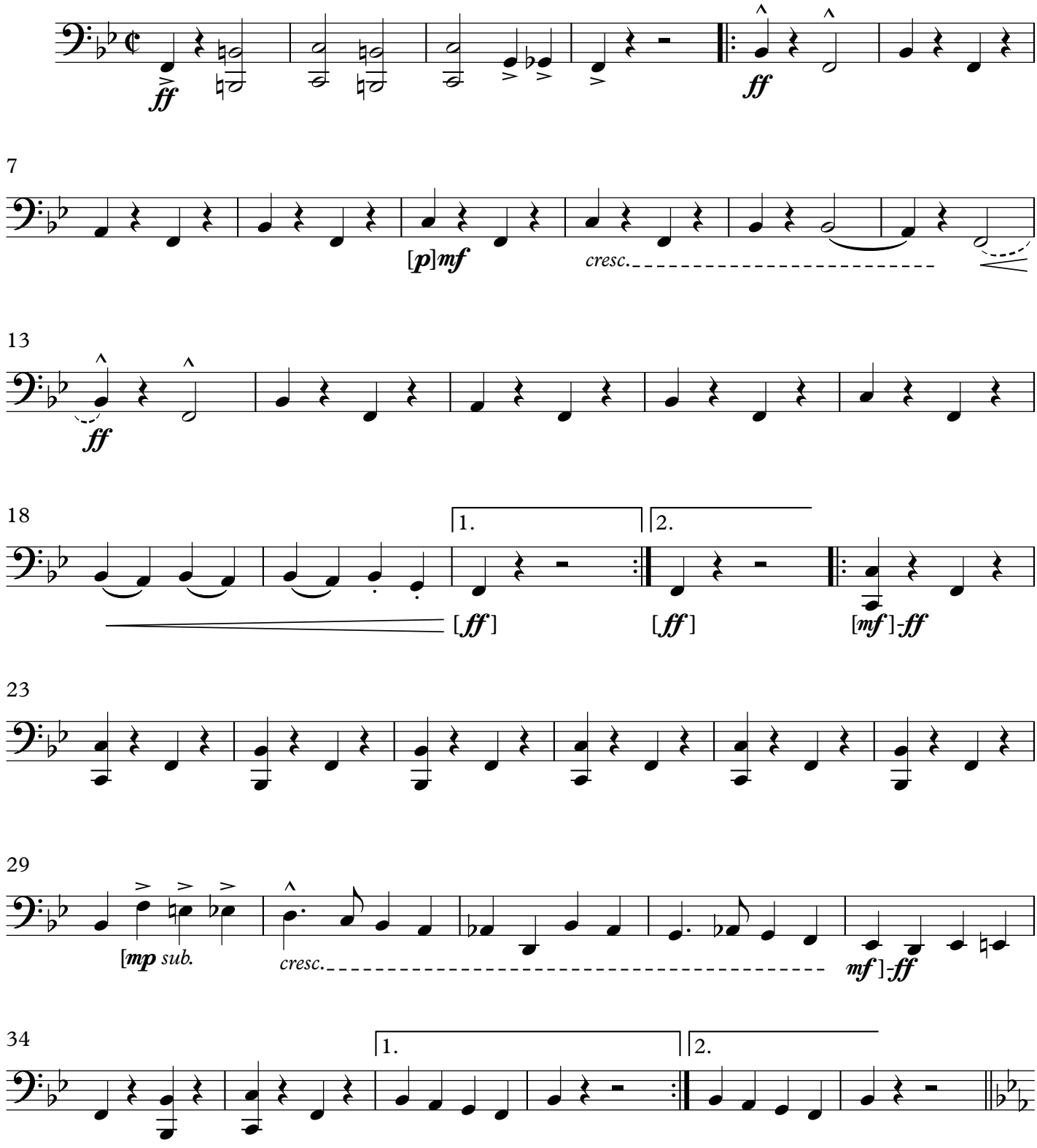
MARQUETTE UNIVERSITY

(1924)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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MARQUETTE UNIVERSITY
Tuba

40 **TRIO.**
Sostenuto e dolce

p-[***pp***]

46

52 1. 2.

57

ff

63

68 ***tutta forza*** (2nd time)

[***p***]-***ff***

74

79

84 1. 2.

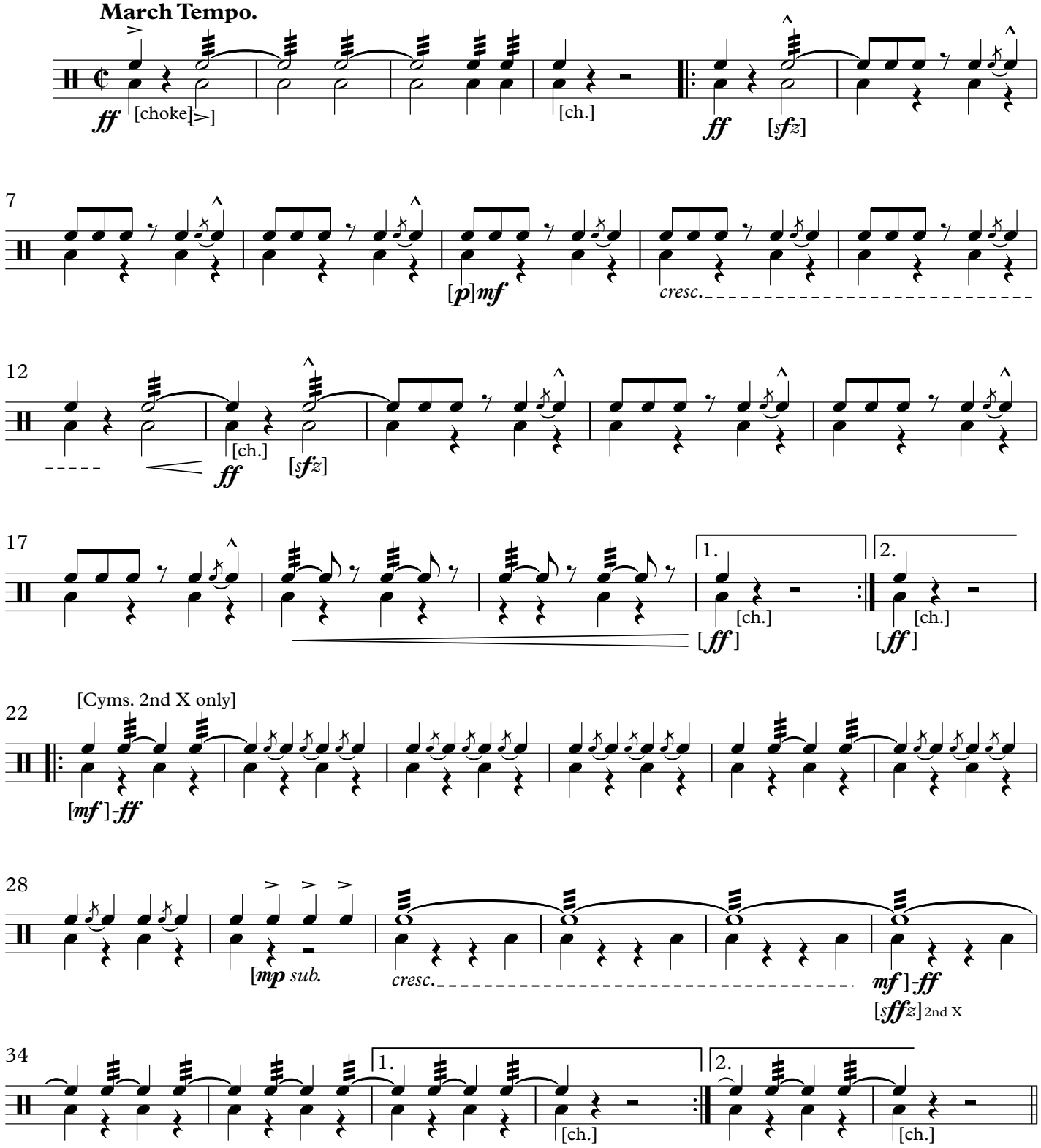
March

MARQUETTE UNIVERSITY

(1924)

Drums

JOHN PHILIP SOUSA



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As played by “The President’s Own” United States Marine Band

MARQUETTE UNIVERSITY
Drums

TRIO.

Sostenuto e dolce

[- Cyms.]
[Drums 1st X only]

40

p-[***pp***]

46

52

1.

2.

58

[Play]

ff

[ch.]

[ch.]

[ch.]

65

Cyms. (2nd X)
Solo

[ch.]

[ch.]

[ch.]

tutta forza (2nd time)
[Cyms. 2nd X only]

72

[***p***]-***ff***

[>]

[>]

[Accents and ***sffz*** 2nd X only]

78

[>]

[>]

[***sffz***]

84

1.

2.