The Complete Marches of John Philip Sousa

Vol. 6 No. 102

THE NATIONAL GAME

MARCH

(1925)

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The National Game" (1925)

Judge Kenesaw Mountain Landis, baseball's high commissioner, asked Sousa to compose this march on the occasion of the National League's fiftieth anniversary. Earlier the two had met in Havana. No doubt Sousa told him of his enthusiasm for the game and of the Sousa Band's own team.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 73. 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. 1-8): This longer introduction has an unusual element of the percussion section joining in a few bars into the march rather than right from the start, and the players should enter with confidence to highlight this deliberate choice by the composer. Added accents bring some additional style to the introduction before a slight diminuendo in to the first strain.

First Strain (m. 9-25): The light and playful character of this outstanding 6/8 march is front and center in this first strain. The added accents and little swells bring out some of Sousa's signature melodic qualities. Keeping the dynamic more conservative sets up the terrific swells and accents to *forte* in m. 17 and 19. Great care should be given to returning to the *mezzo-forte* dynamic for the repeat, and the strain is played exactly the same the second time through after the two quarter notes in *forte* in m. 23, which must be played shorter than the dotted quarters in m. 22.

Second Strain (m. 25-42): This strain follows the traditional pattern for a great number of Sousa marches, with the dynamic reduced somewhat (to *mezzo-forte* here), and piccolo, E-flat clarinet, cornets, trombones, and cymbals *tacet* first time. Like many other Sousa marches, the staccato quarter note followed by an eighth rest and dotted quarter note on beat 2 in m. 28 should be stylized in all parts with the melody; the downbeat is played short, and beat 2 is both accented and slightly delayed each time. All instruments are back in on beat 2 of m. 41 and at the original dynamic of *fortissimo* for the repeat.

Trio (m. 42-58): This trio is built on a wonderful, lyrical melody, and the *dolce* marking is Sousa's original. Piccolo is already out, and cornets and cymbals are also *tacet* here. E-flat clarinets and trombones may continue to play softly. Bells are added to the melody for a nice change of color. The marked accents on beat 2 of m. 47 and 48 are important, even at the *piano* dynamic.

Break Strain (m. 58-82): This creative break strain is varied in both its dynamics and articulations. The original cymbals parts are vague, but much of the break strain is traditionally played with sticks on a suspended cymbal as marked in this edition, with additional crashes added in at key moments. Additionally, since this march is a tribute to baseball, Marine Band performances typically add in a "crack of the bat," using a woodblock or similar instrument on the downbeats of m. 66 and 74; this may have been done during Sousa's own performances of the march as well. An added *diminuendo* then leads into the first time through the last strain.

Final Strain (m. 82-99): The first time through the final strain is played at a *piano* dynamic, and piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* this time through. The

woodwinds have a short and bouncy decorative countermelody that is played over the trio melody, now presented by the euphonium section alone first time (marked at *mezzo-forte*). All instruments are back in for the repeat of the break strain, which is played exactly as before, and the final strain is now played at a full *fortissimo* with added accents in the percussion parts and a big *sffz* accent in m. 90 the final time.

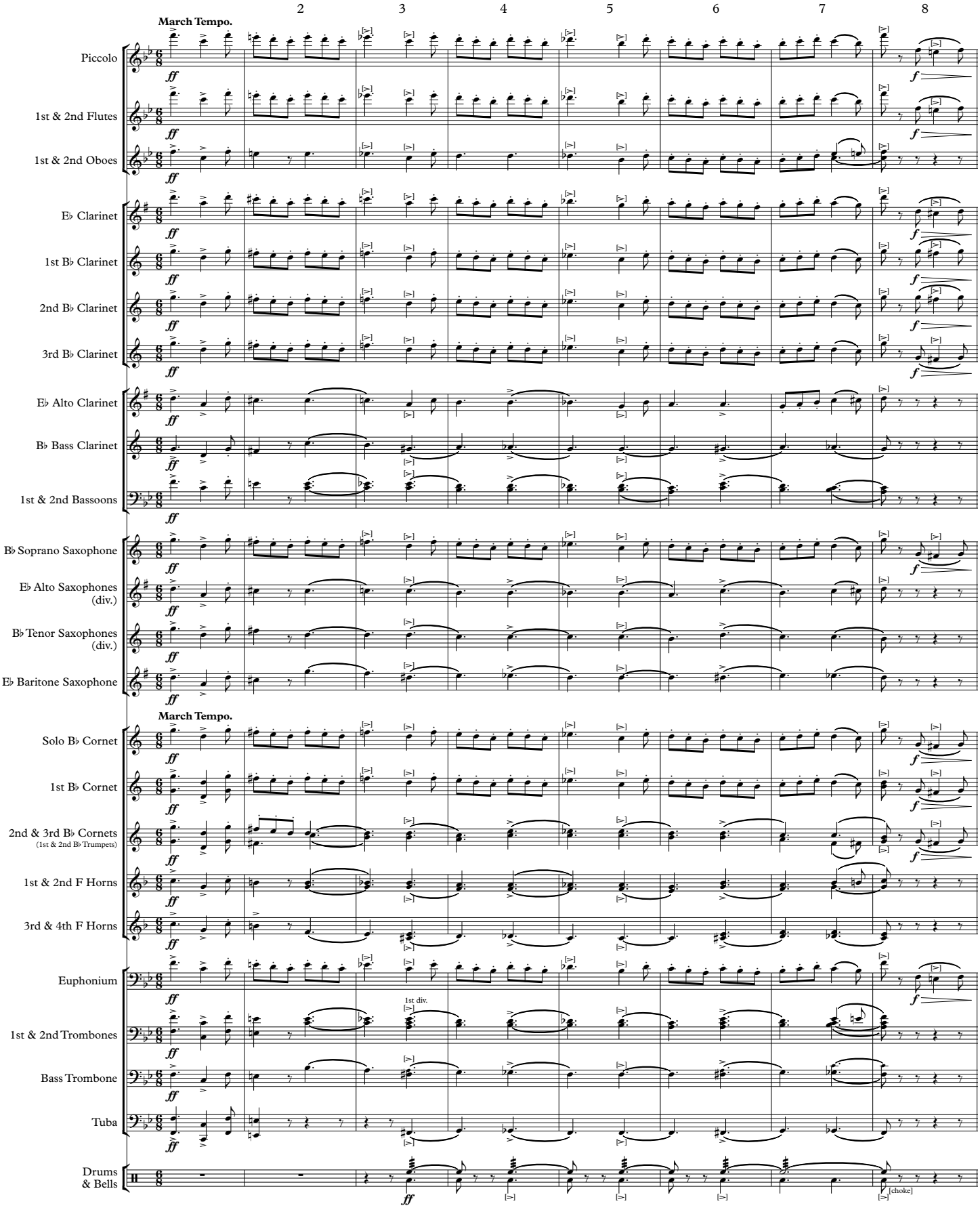
March

THE NATIONAL GAME

(1925)

Full Score

JOHN PHILIP SOUSA



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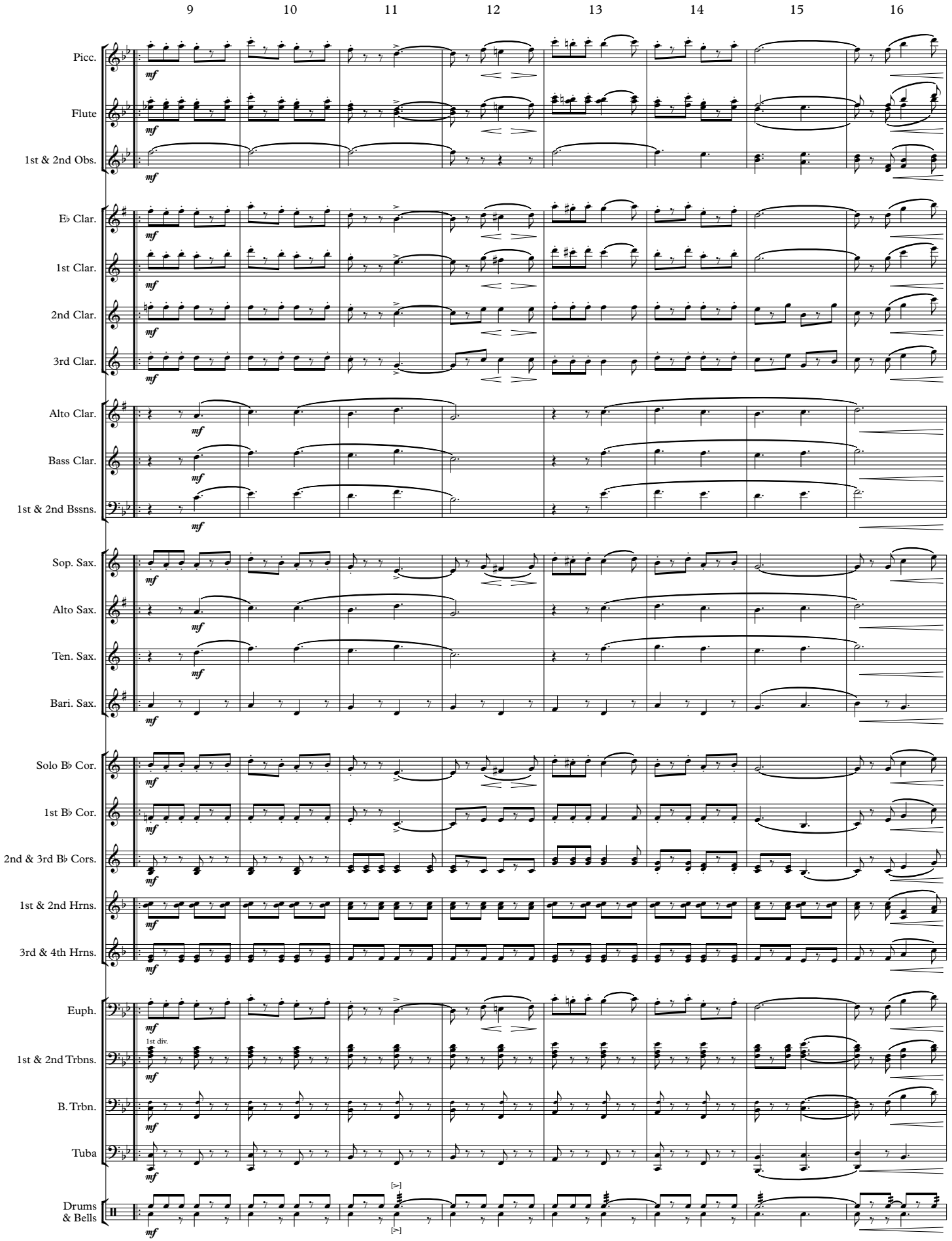
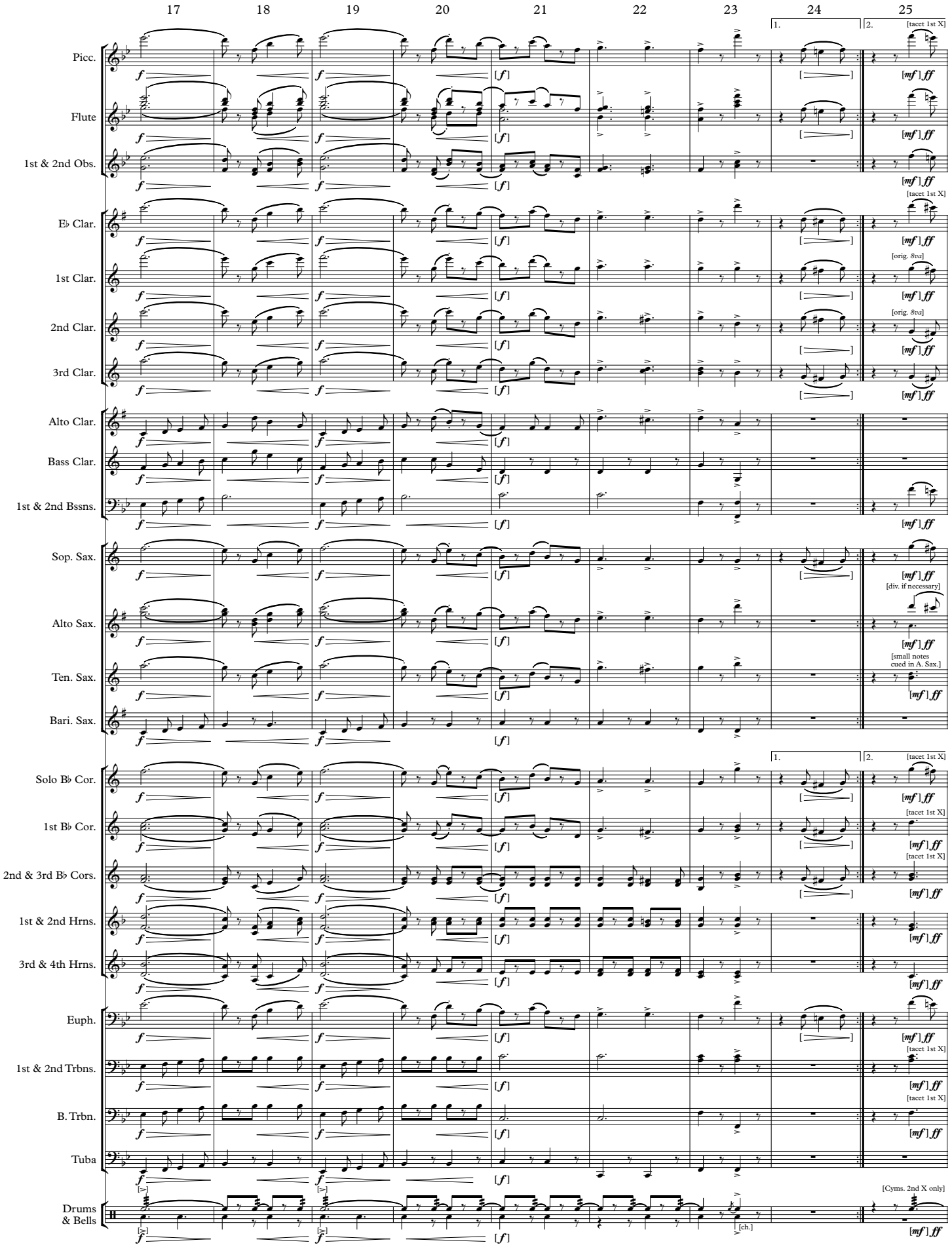
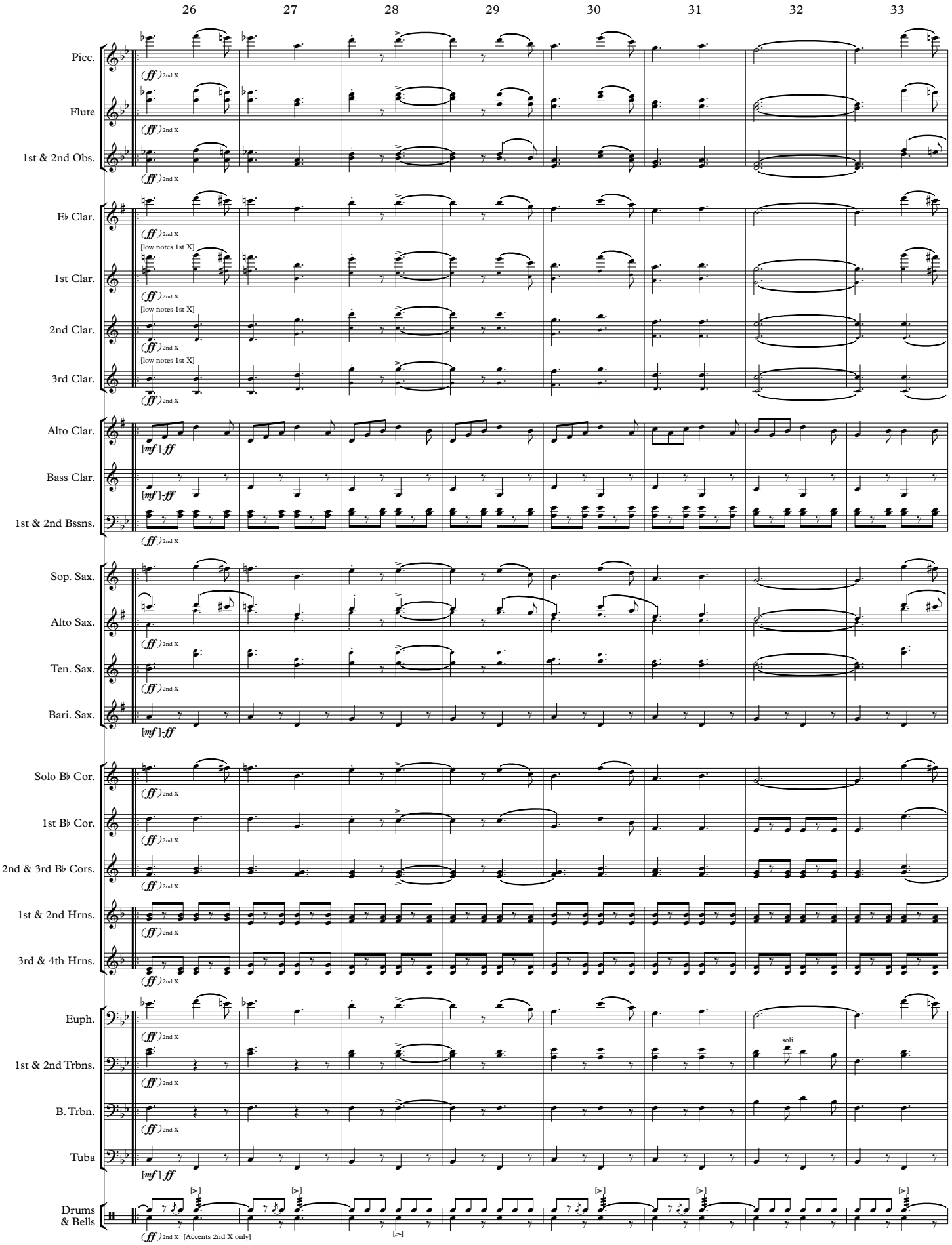
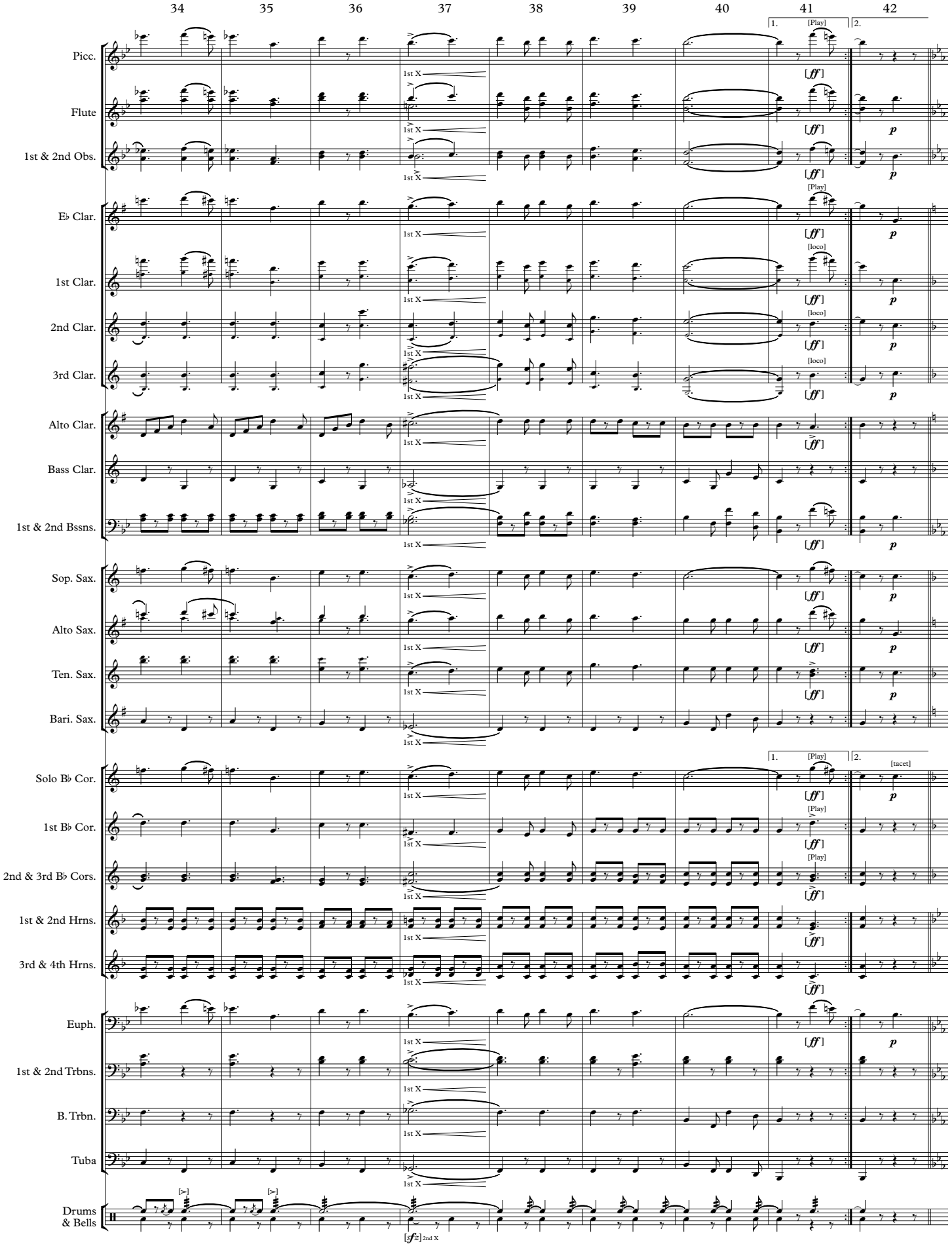
THE NATIONAL GAME
Full Score



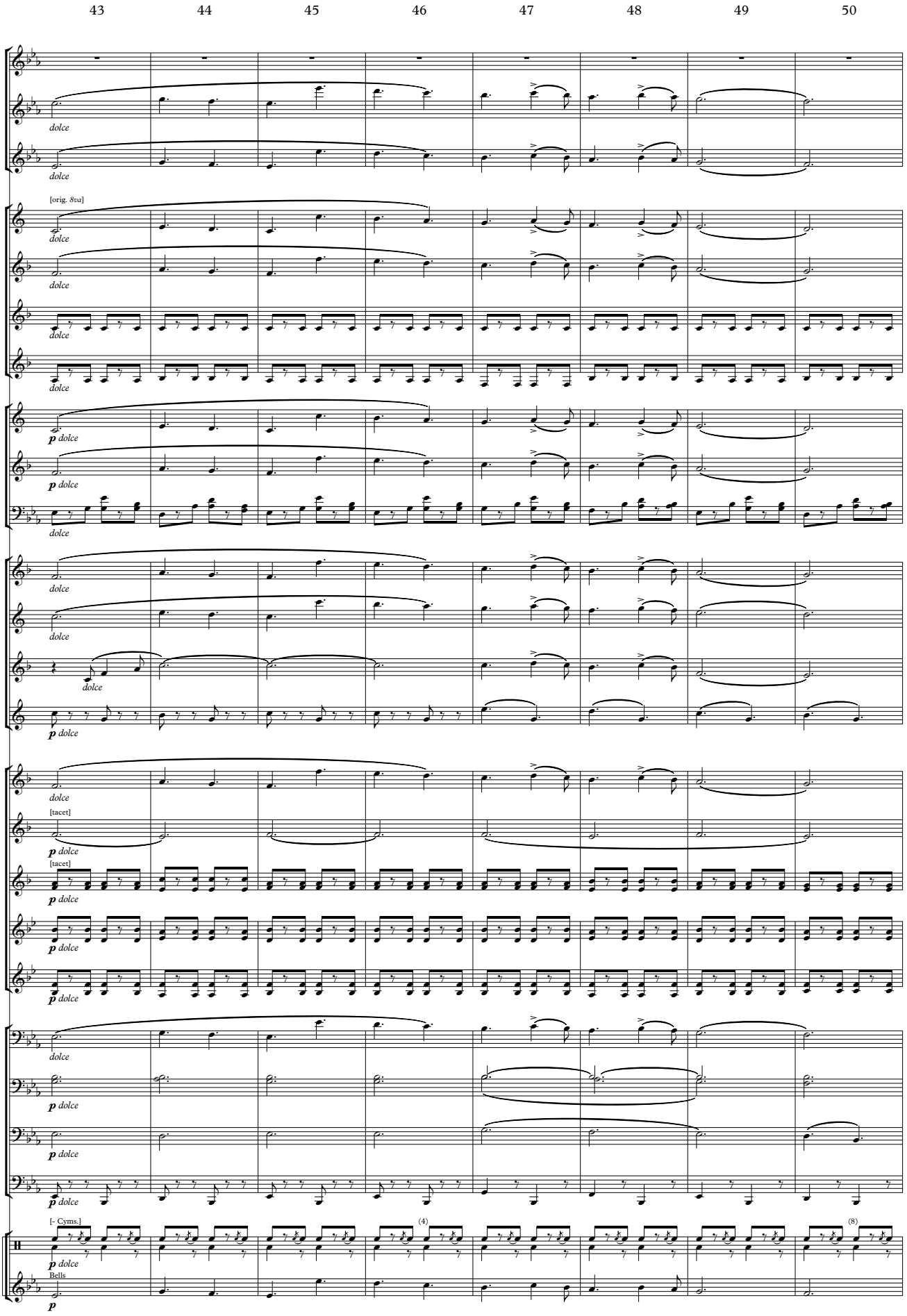

17
18
19
20
21
22
23
24
25
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
1.
2.
[tacet 1st X]
[orig. 8va]
[div. if necessary]
[small notes cued in A. Sax.]
[Cyms. 2nd X only]
[ch.]
f
[f]
[mf] ff

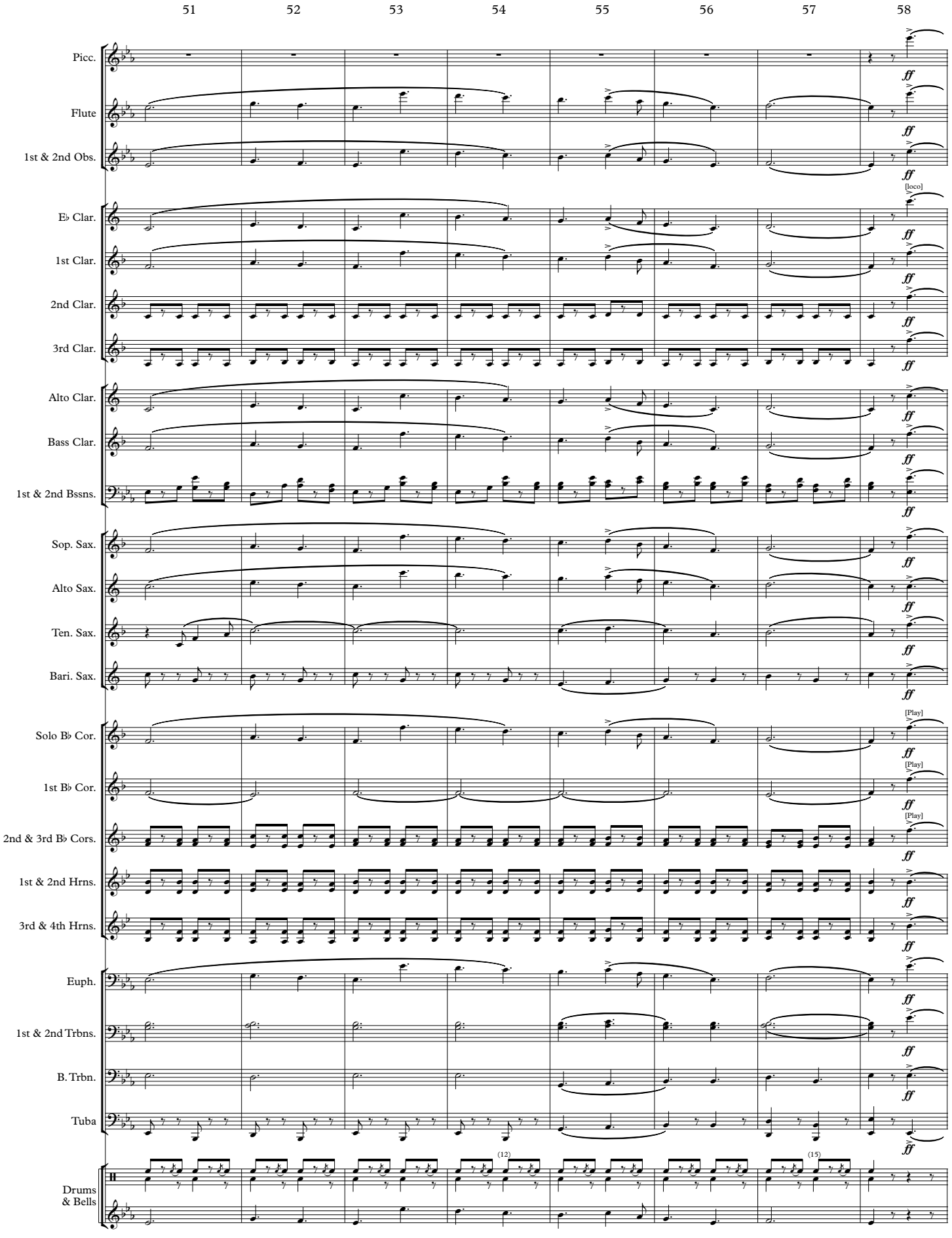
THE NATIONAL GAME
Full Score



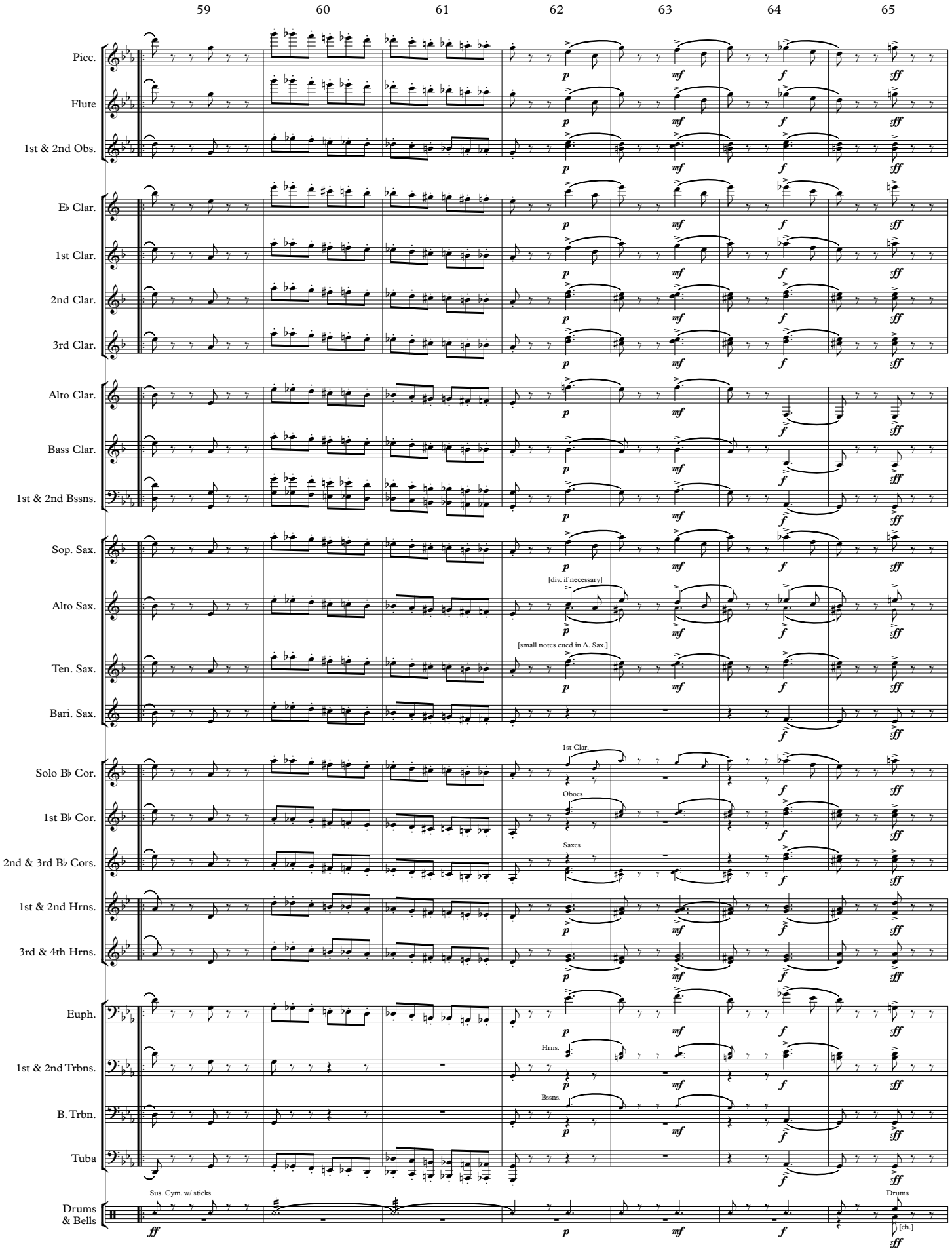

34
35
36
37
38
39
40
41
42
1.
[Play]
2.
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums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

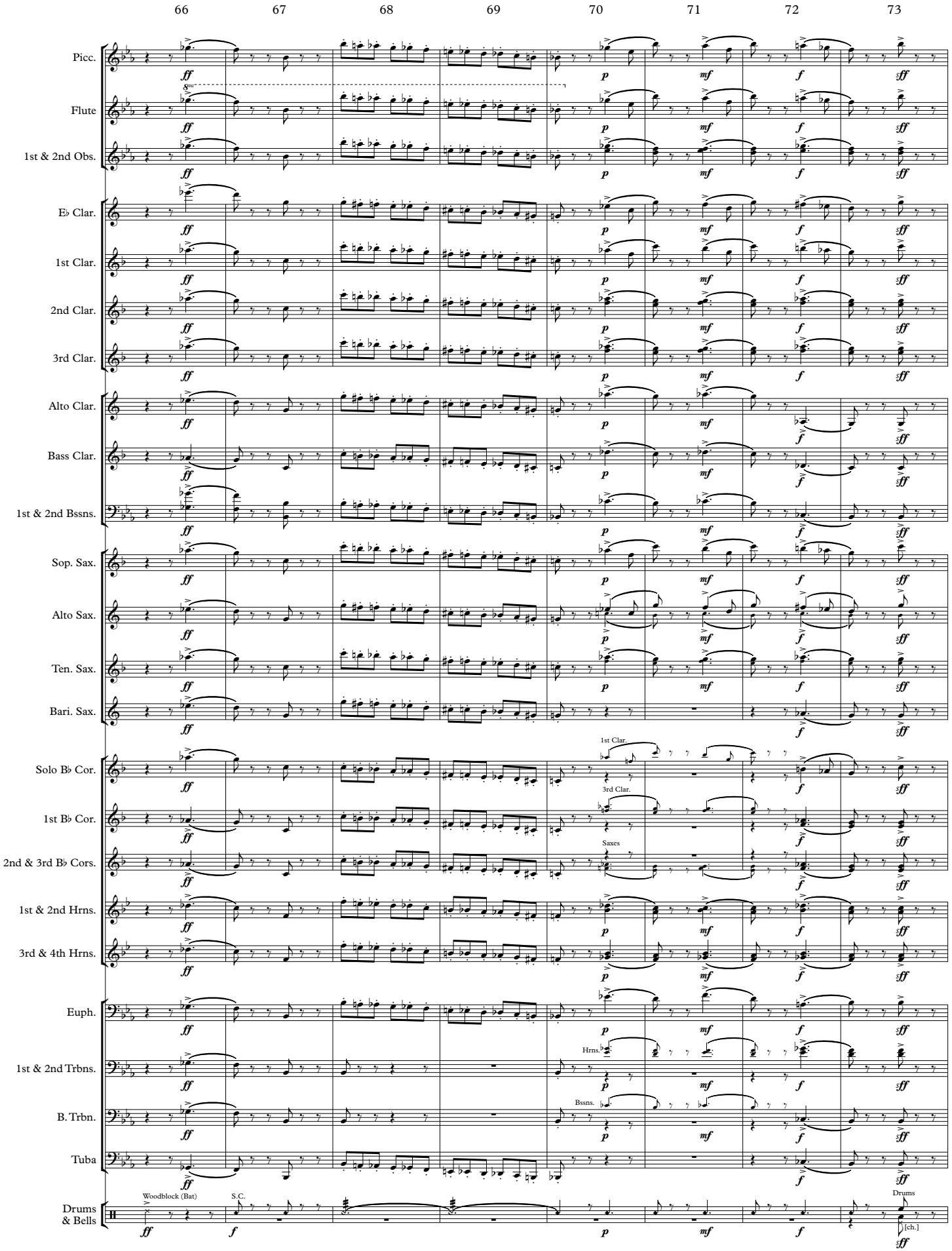
THE NATIONAL GAME
Full Score



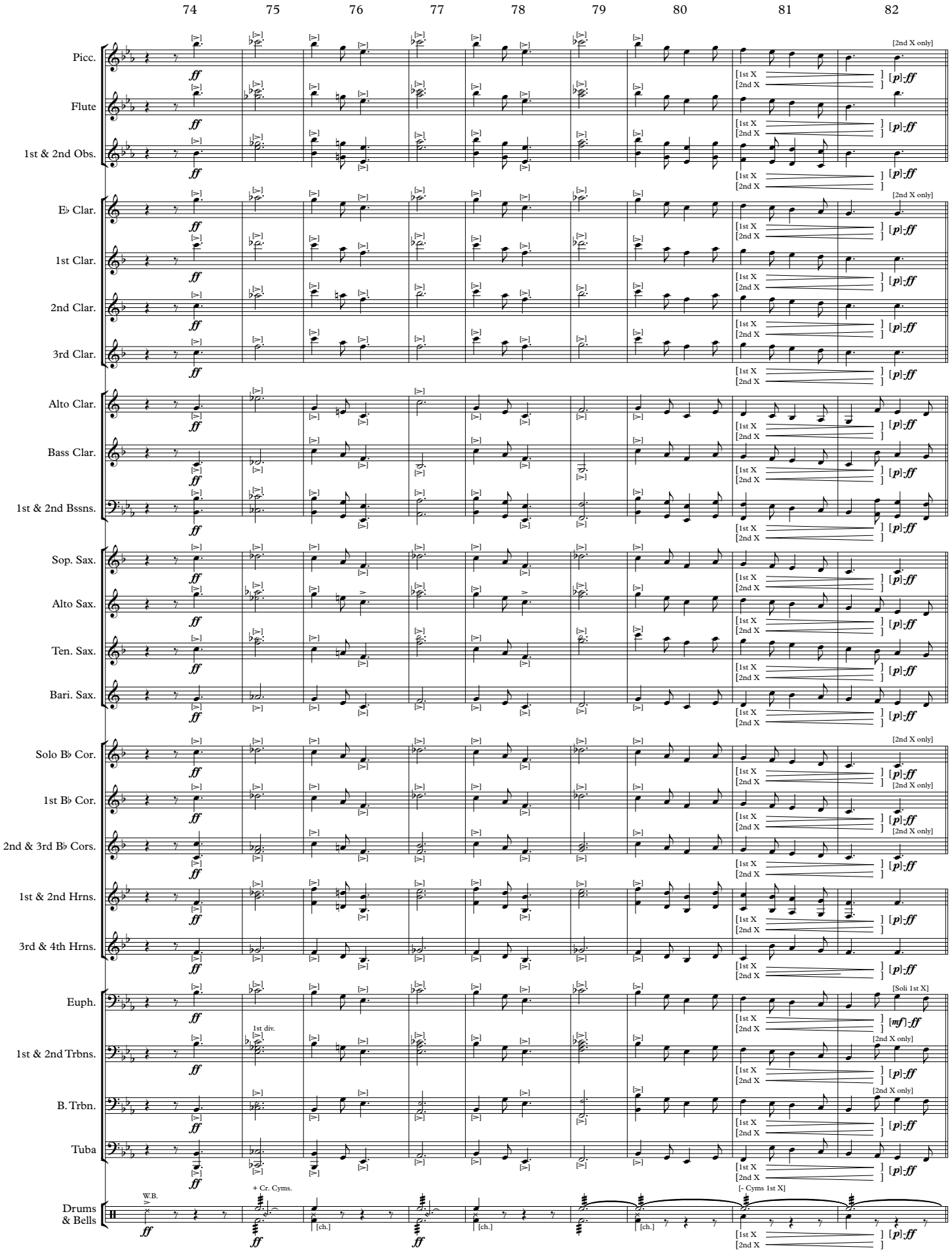

51
52
53
54
55
56
57
58
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
[loco]
[Play]
(12)
(15)
ff

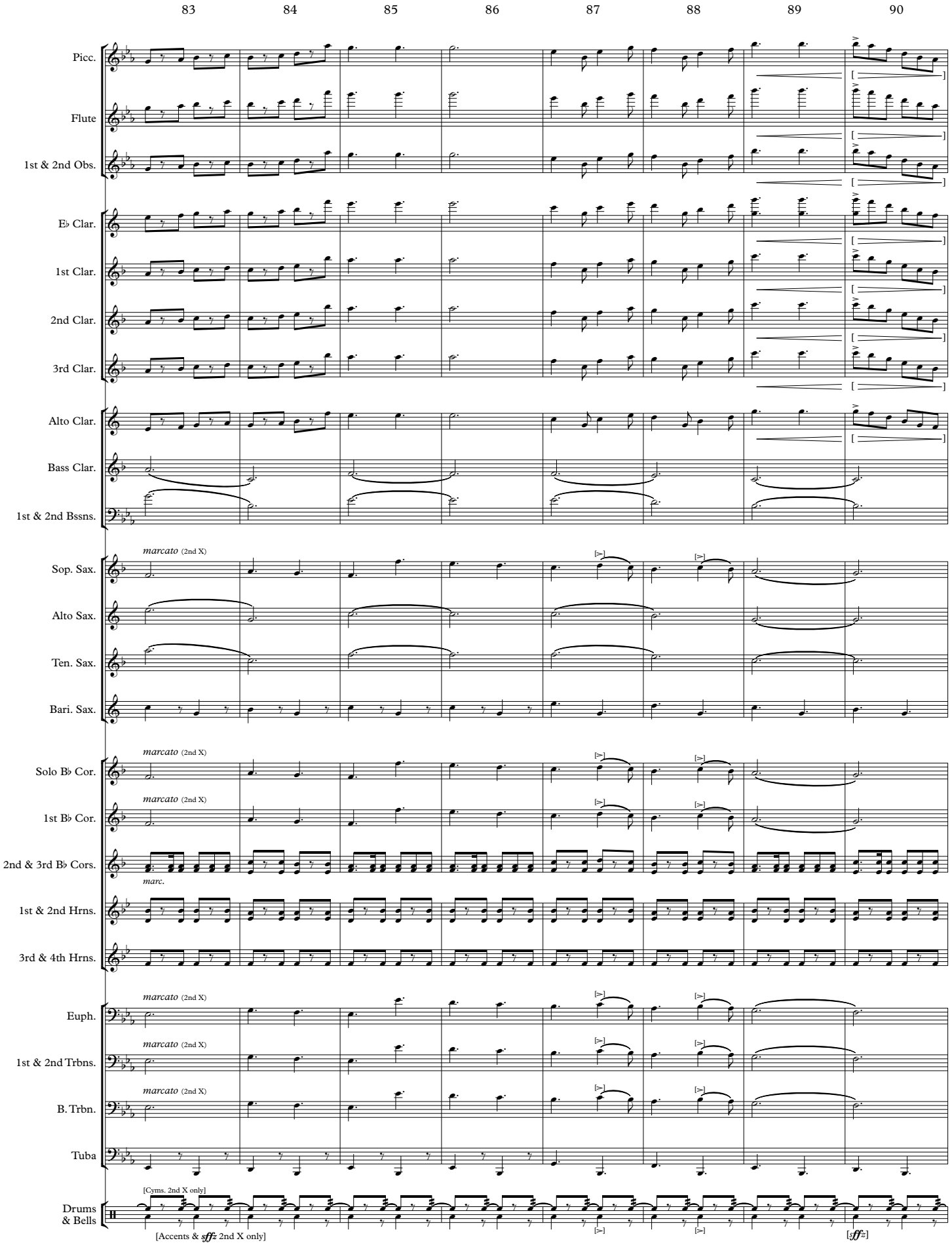
THE NATIONAL GAME
Full Score



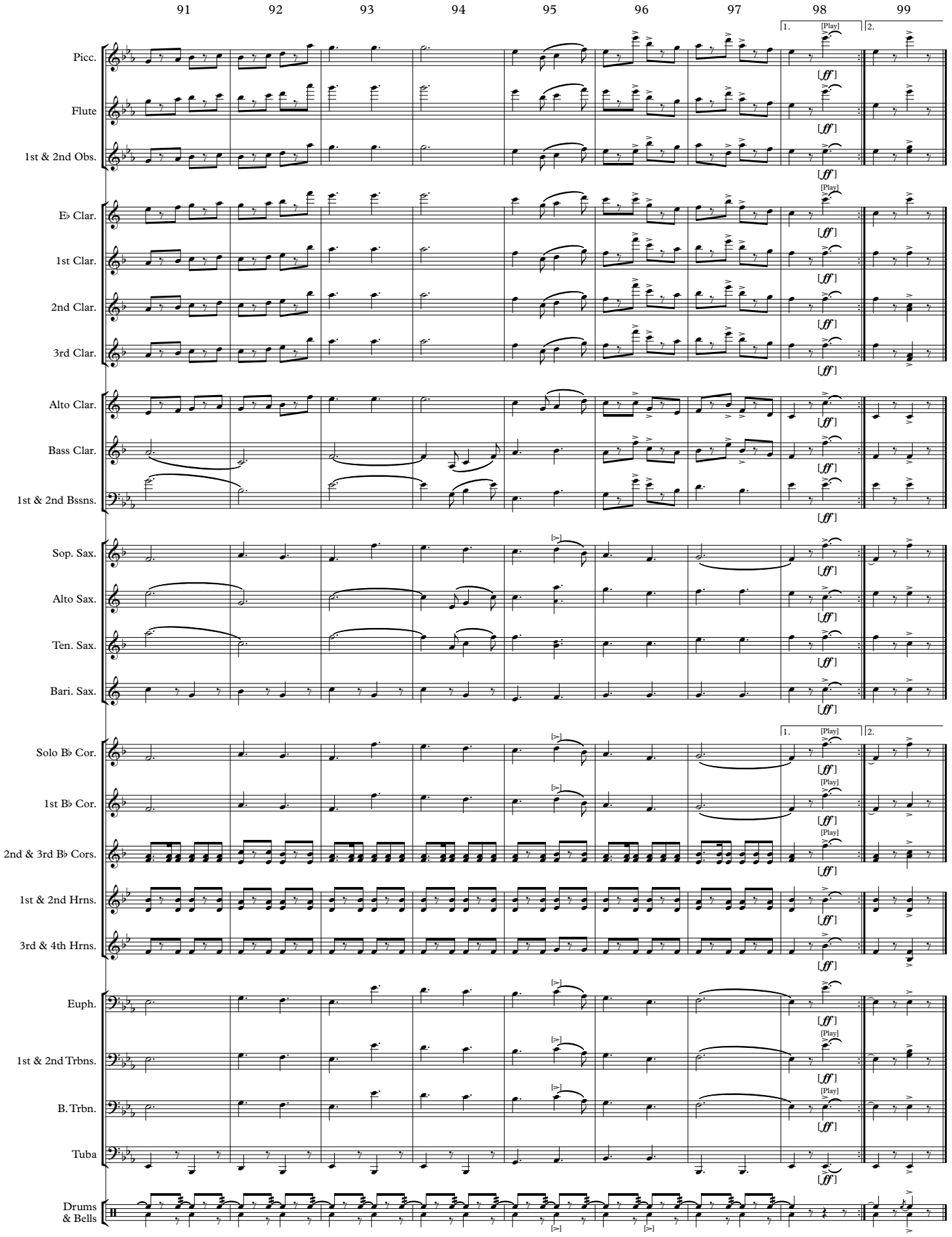

66
67
68
69
70
71
72
73
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
1st Clar.
3rd Clar.
Saxes
Hrns.
Bssns.
Woodblock (Bat)
S.C.
Drums
[ch.]

THE NATIONAL GAME
Full Score




83
84
85
86
87
88
89
90
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
marcato (2nd X)
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
marc.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
[Cyms. 2nd X only]
Drums & Bells
[Accents & sffz 2nd X only]
[sffz]

THE NATIONAL GAME
Full Score

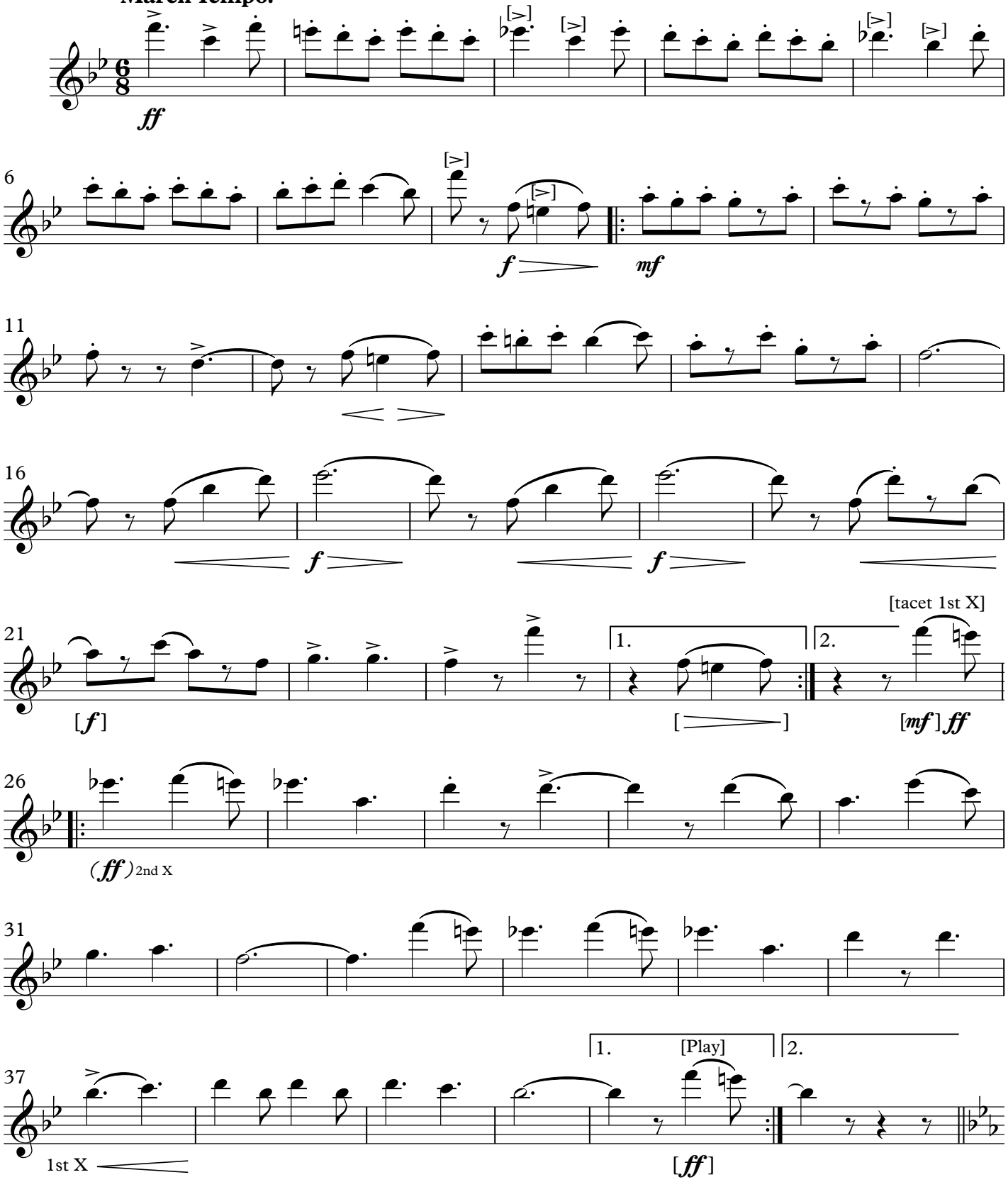


March

THE NATIONAL GAME

Piccolo (1925) **JOHN PHILIP SOUSA**

March Tempo.



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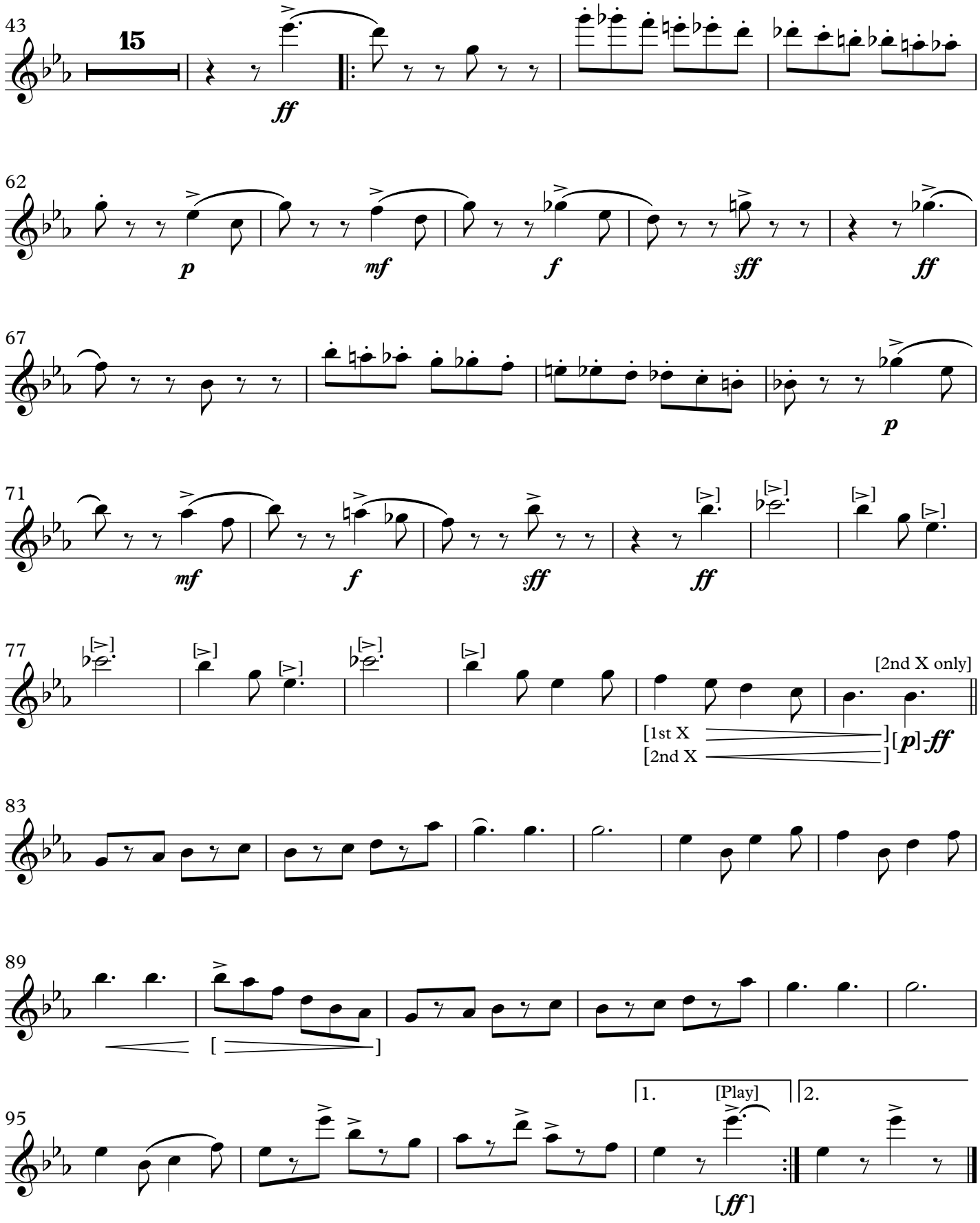
THE NATIONAL GAME
Piccolo

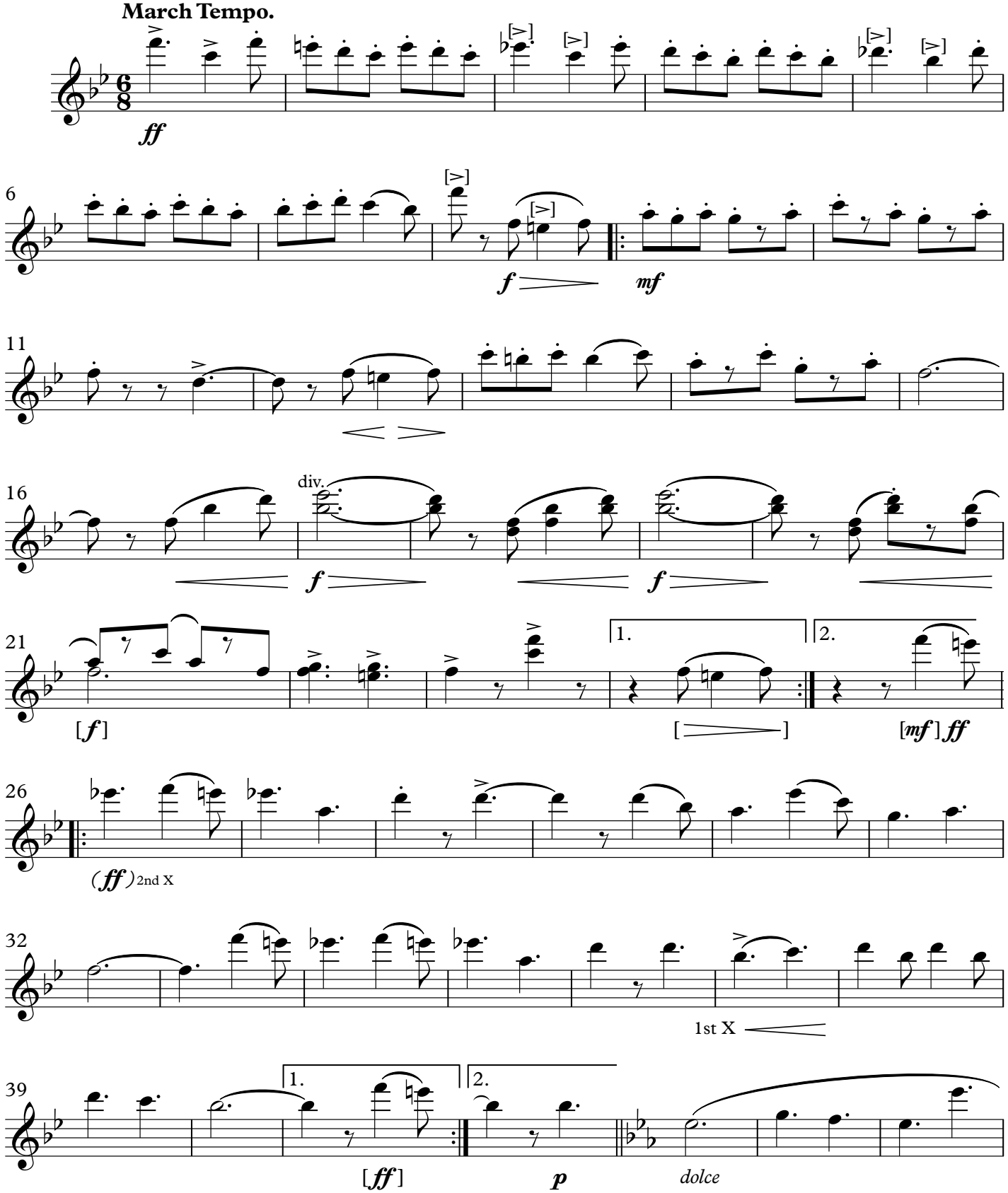


March

THE NATIONAL GAME

1st Flute (1925) **JOHN PHILIP SOUSA**

March Tempo.



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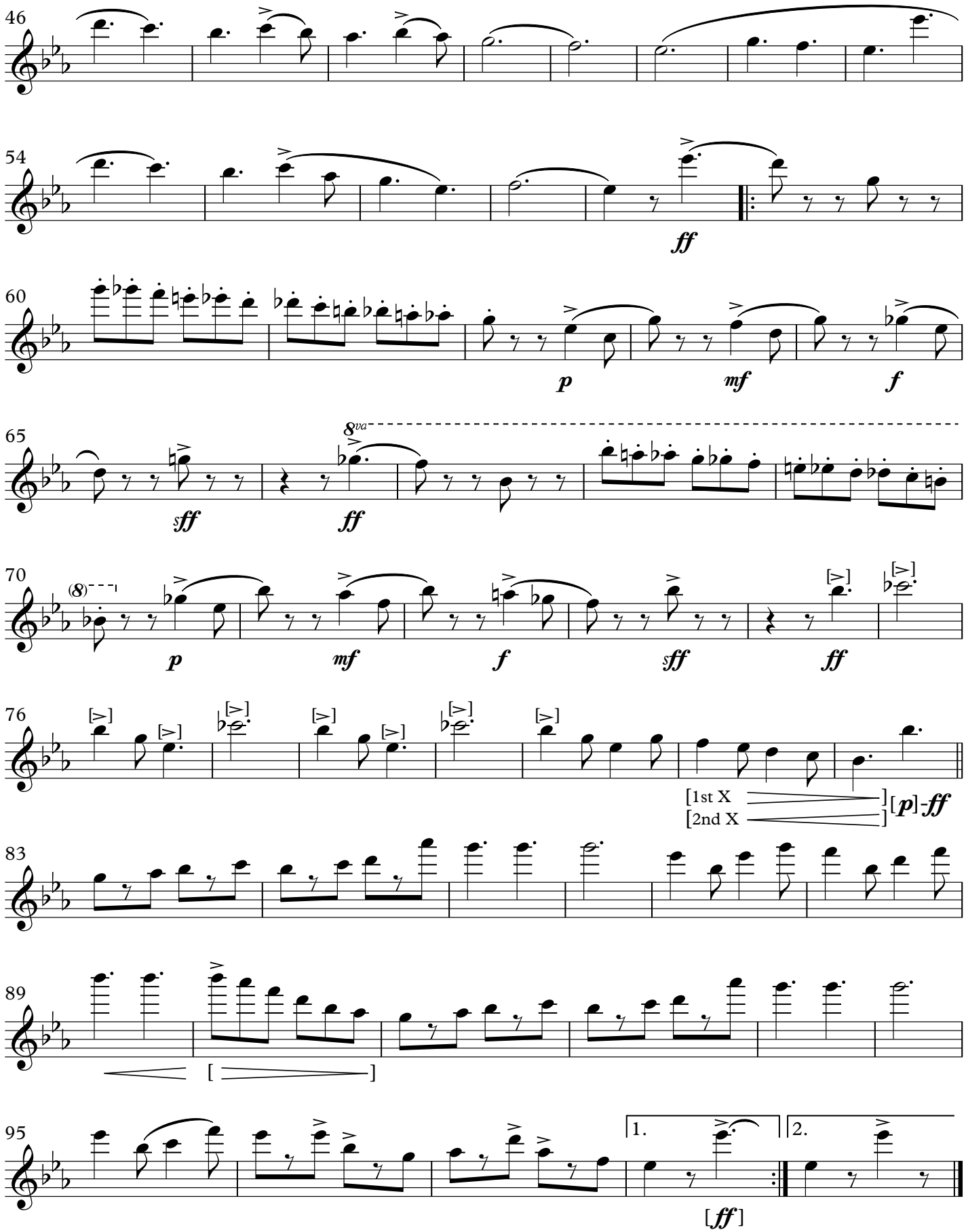
THE NATIONAL GAME

1st Flute

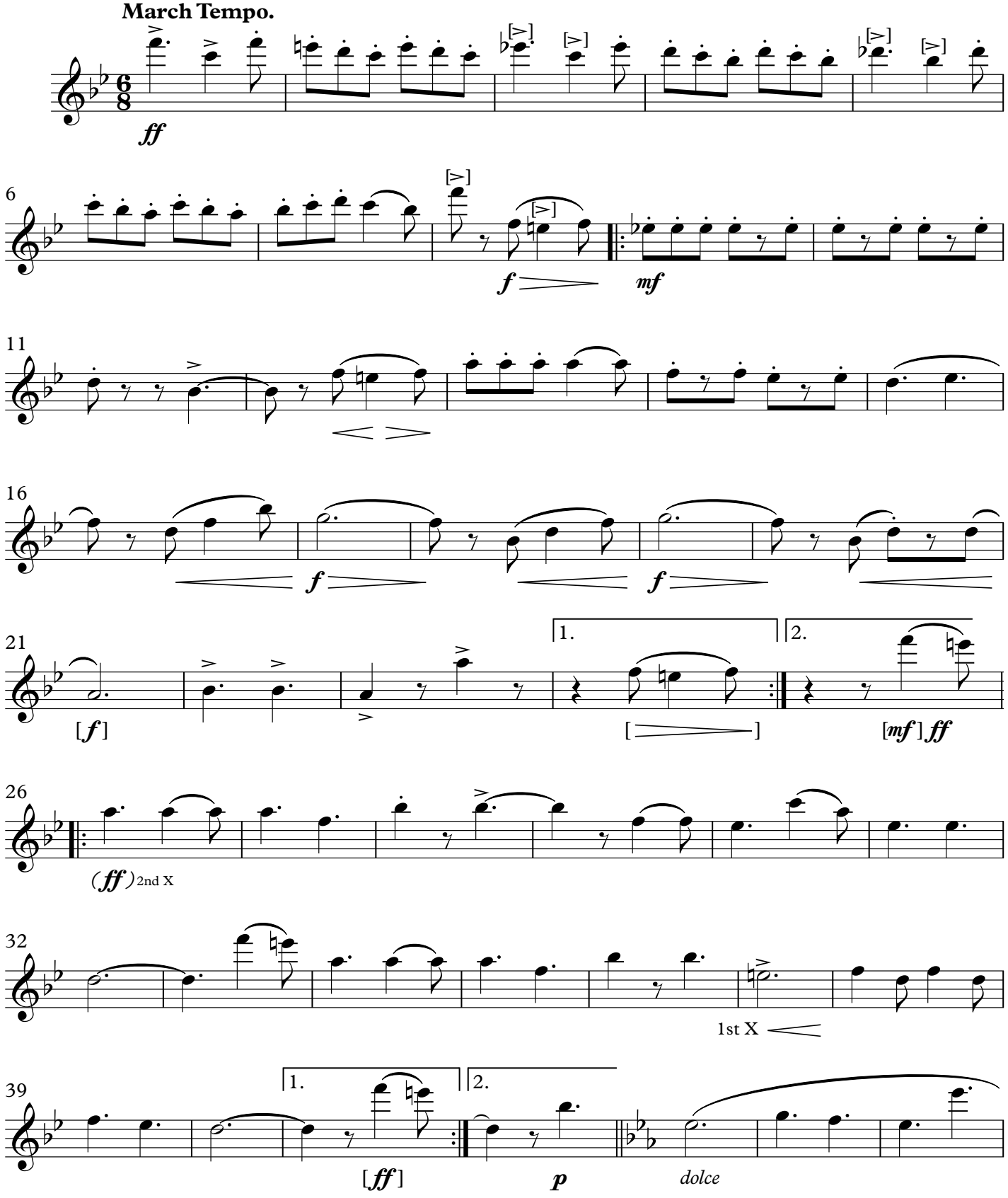


March

THE NATIONAL GAME

2nd Flute (1925) **JOHN PHILIP SOUSA**

March Tempo.



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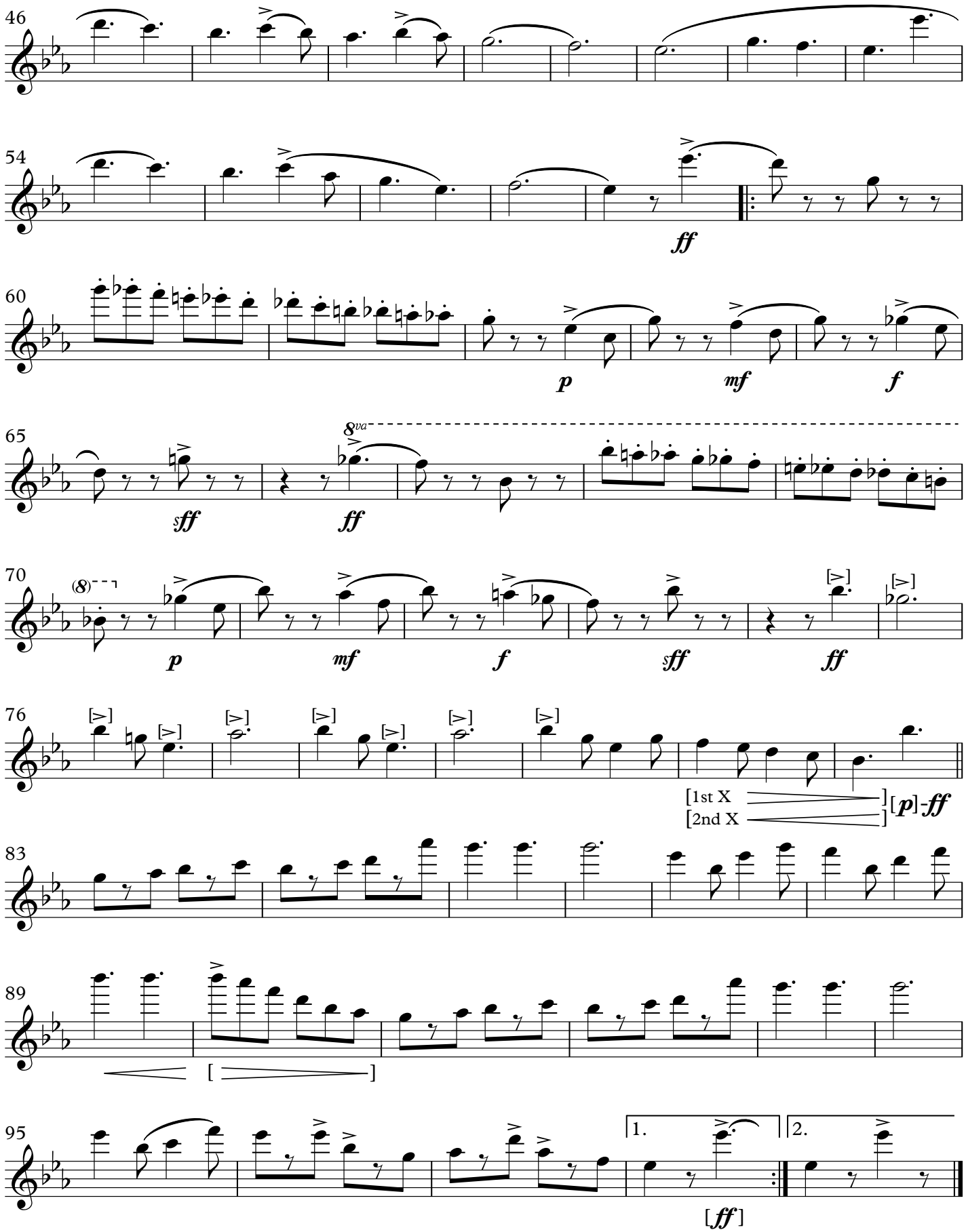
THE NATIONAL GAME

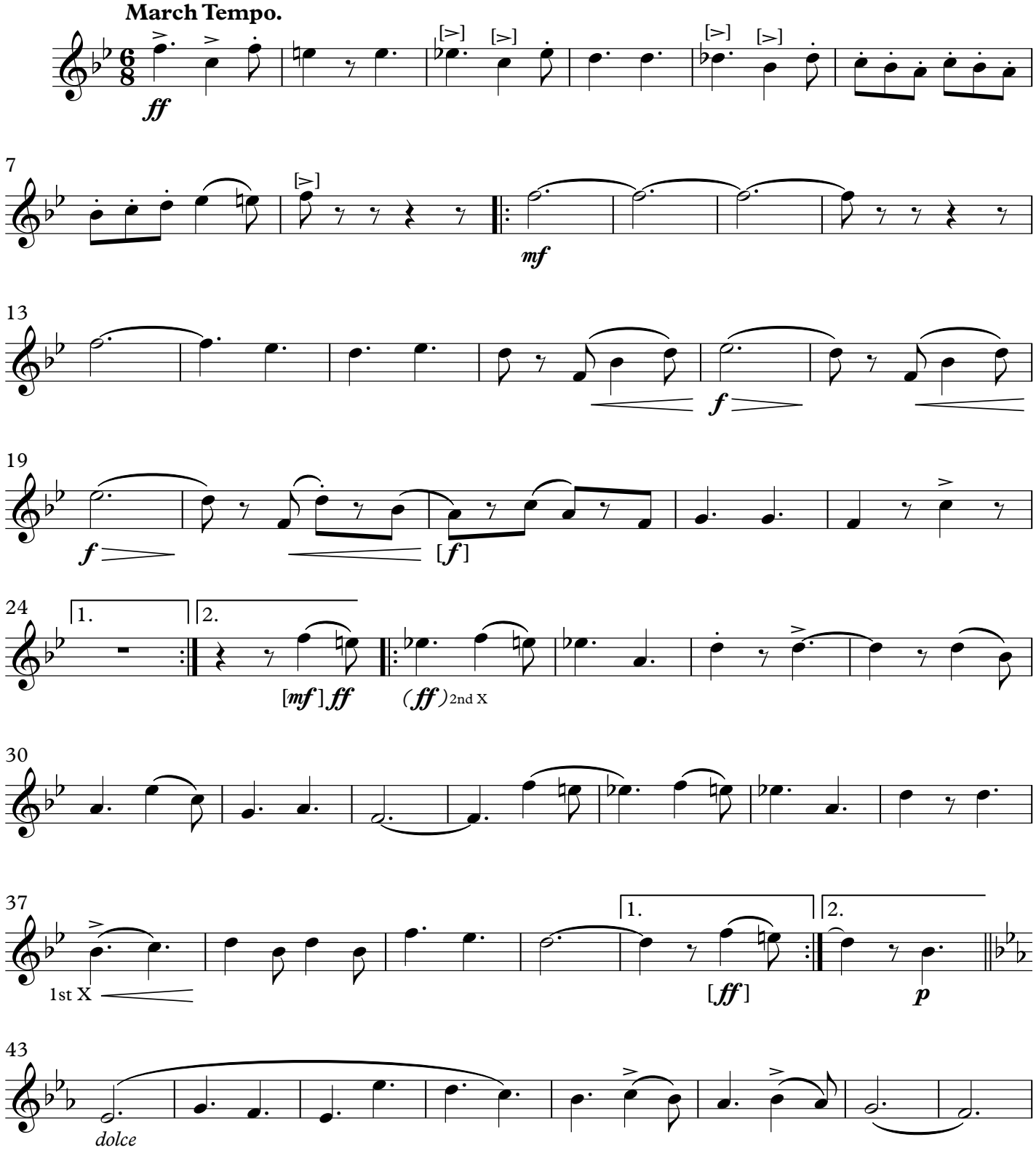
2nd Flute



March

THE NATIONAL GAME

1st Oboe (1925) **JOHN PHILIP SOUSA**



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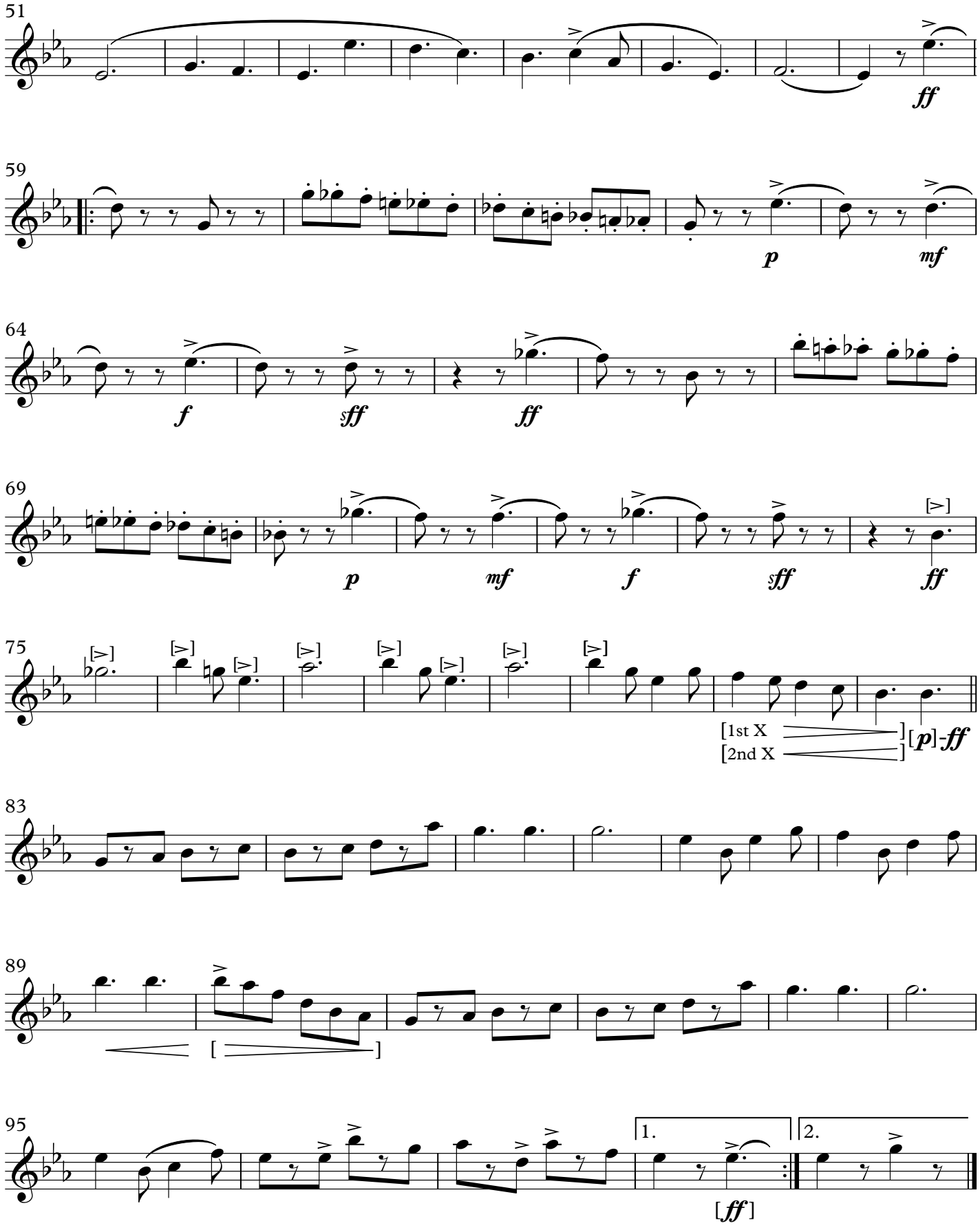
THE NATIONAL GAME

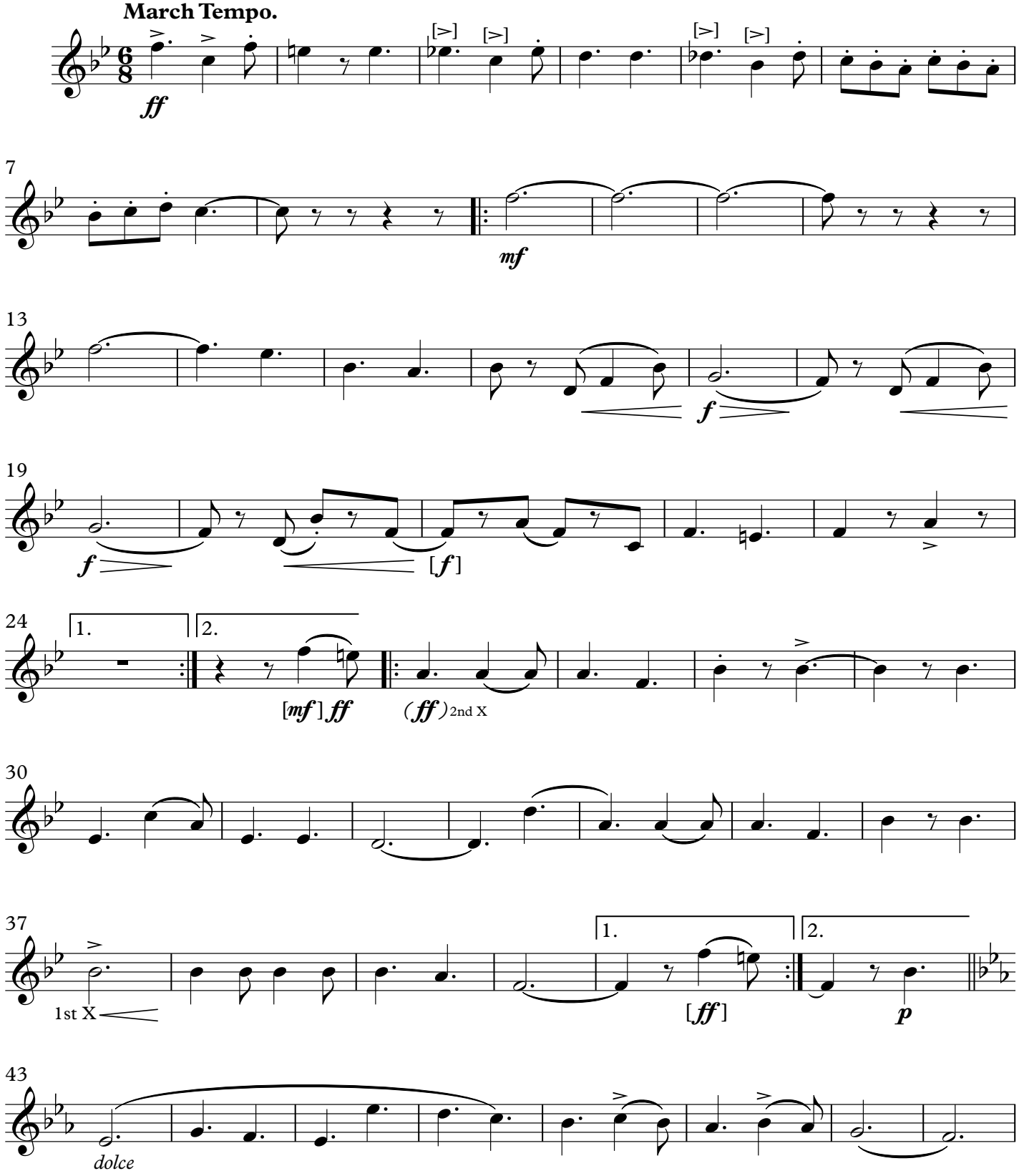
1st Oboe



March

THE NATIONAL GAME

2nd Oboe (1925) **JOHN PHILIP SOUSA**



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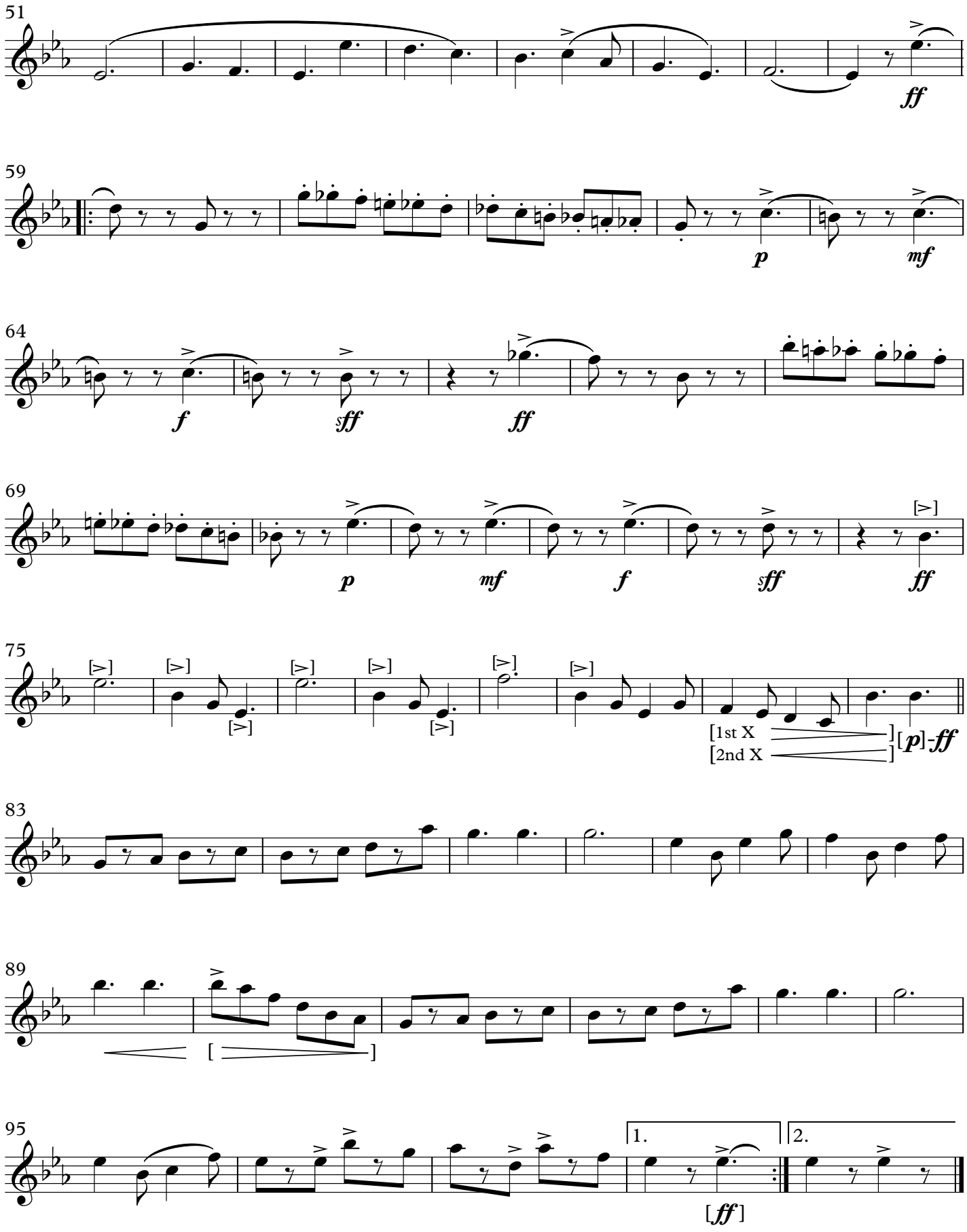
THE NATIONAL GAME
2nd Oboe



March

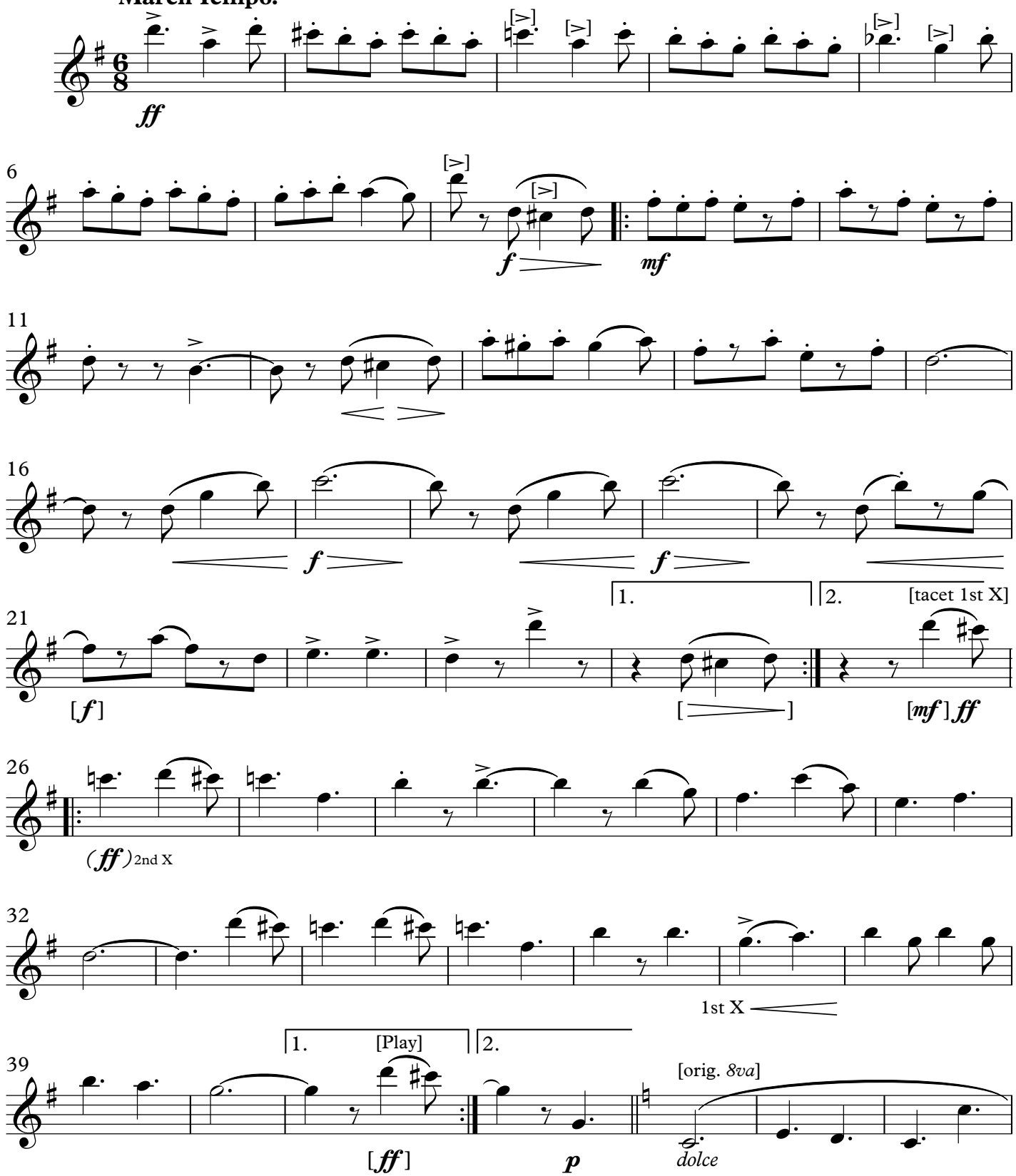
THE NATIONAL GAME

E♭ Clarinet

(1925)

JOHN PHILIP SOUSA

March Tempo.



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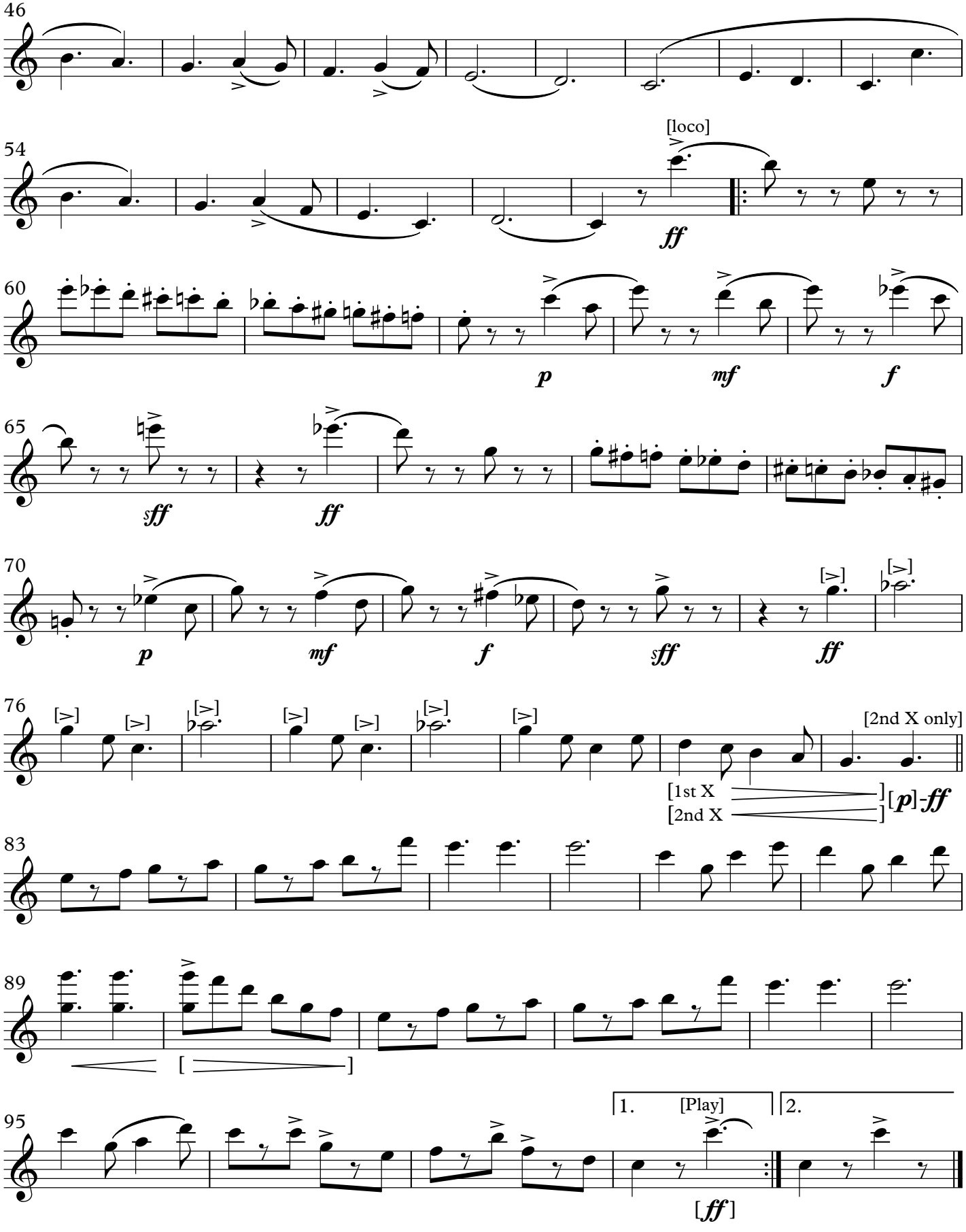
THE NATIONAL GAME

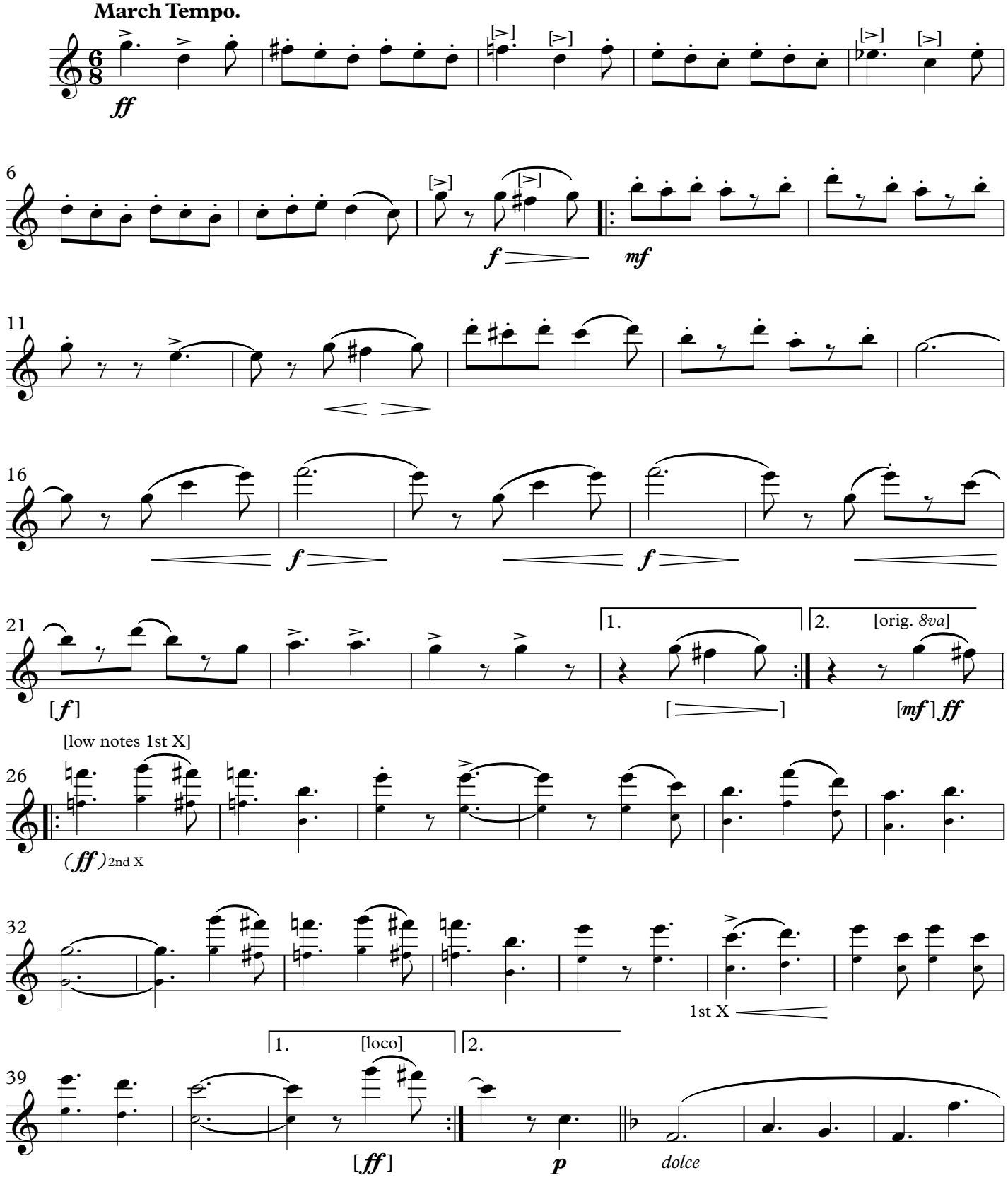
E♭ Clarinet



March

THE NATIONAL GAME

1st B♭ Clarinet (1925) **JOHN PHILIP SOUSA**



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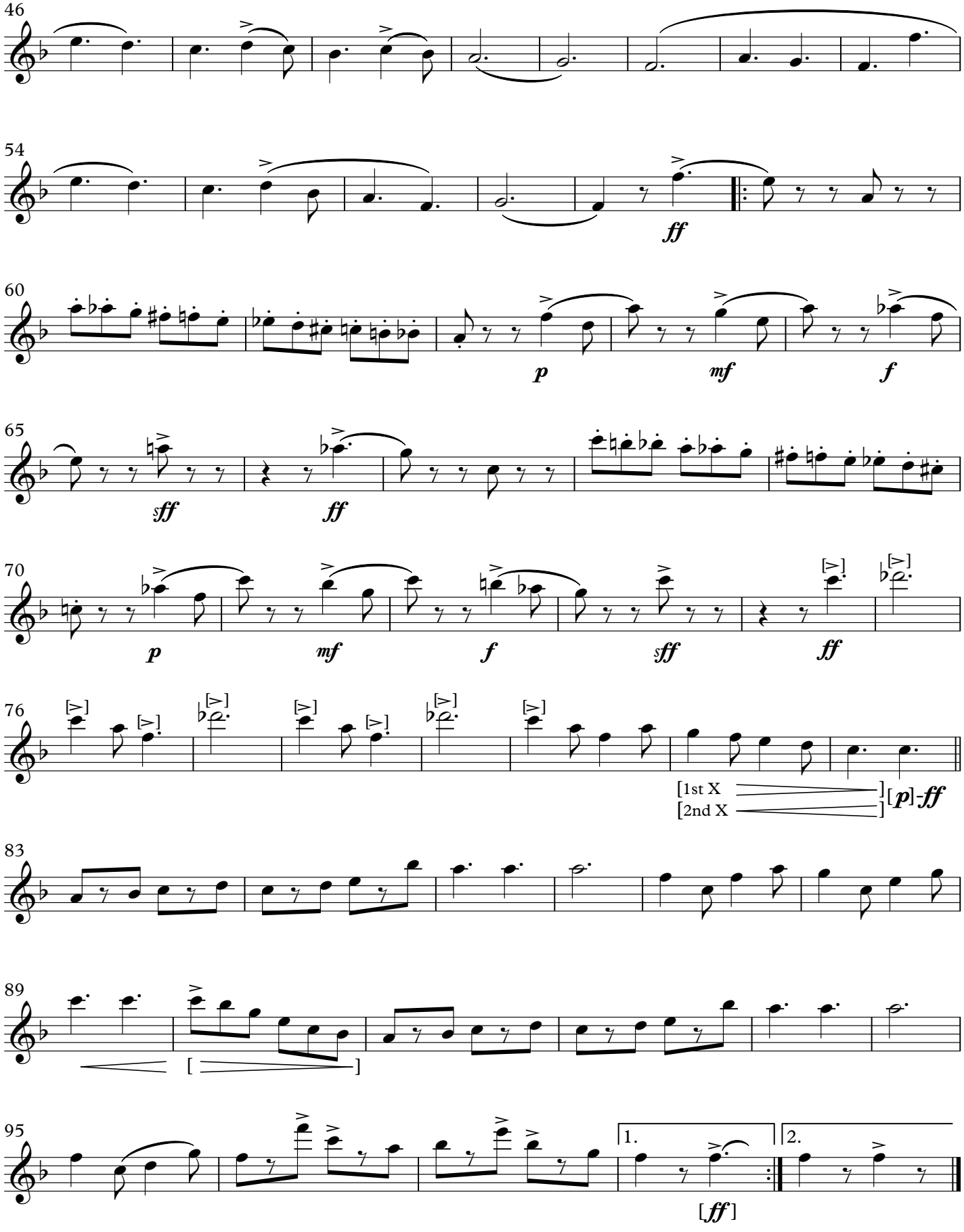
THE NATIONAL GAME

1st B♭ Clarinet

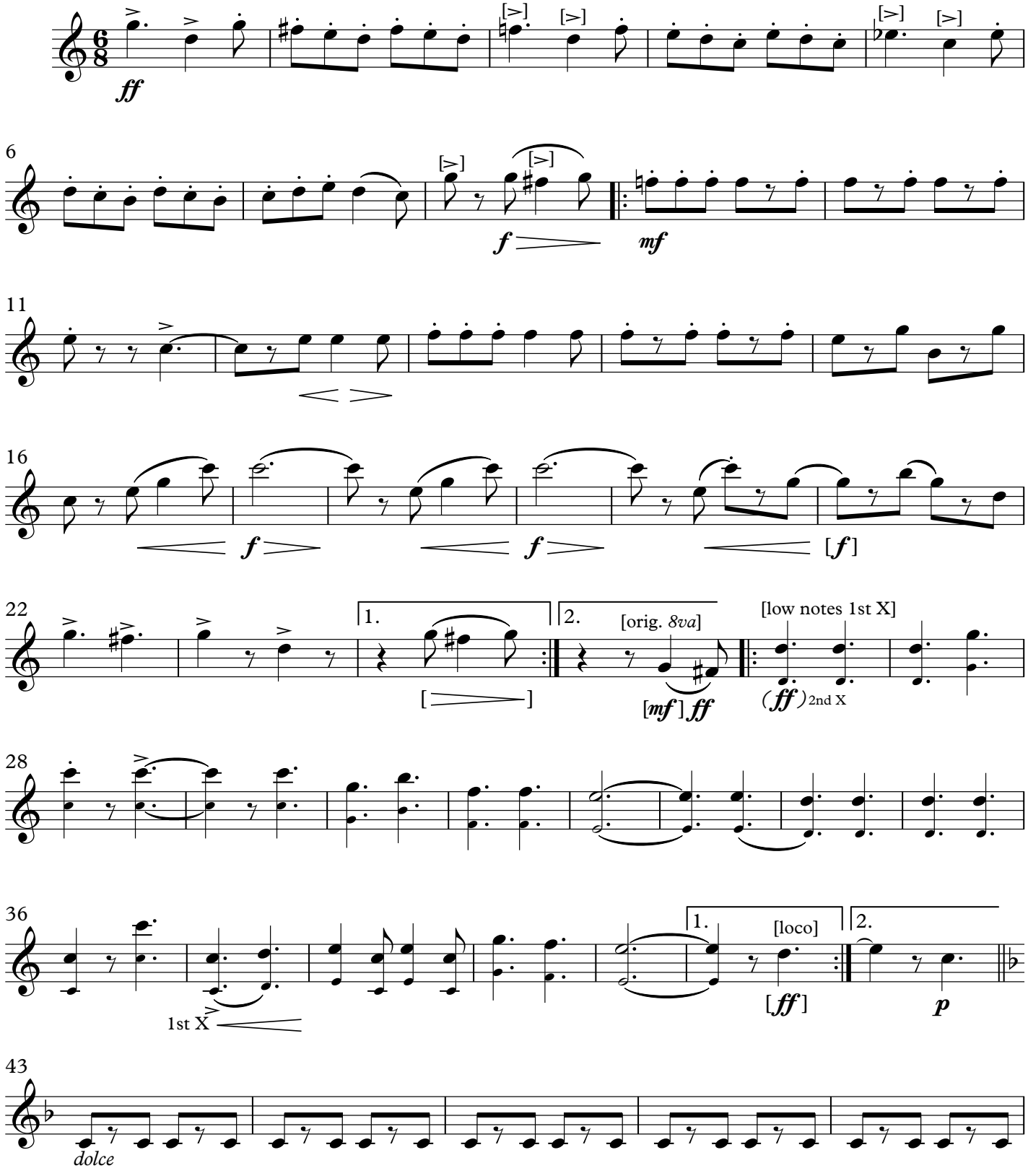


March

THE NATIONAL GAME

2nd B♭ Clarinet (1925) **JOHN PHILIP SOUSA**

March Tempo.



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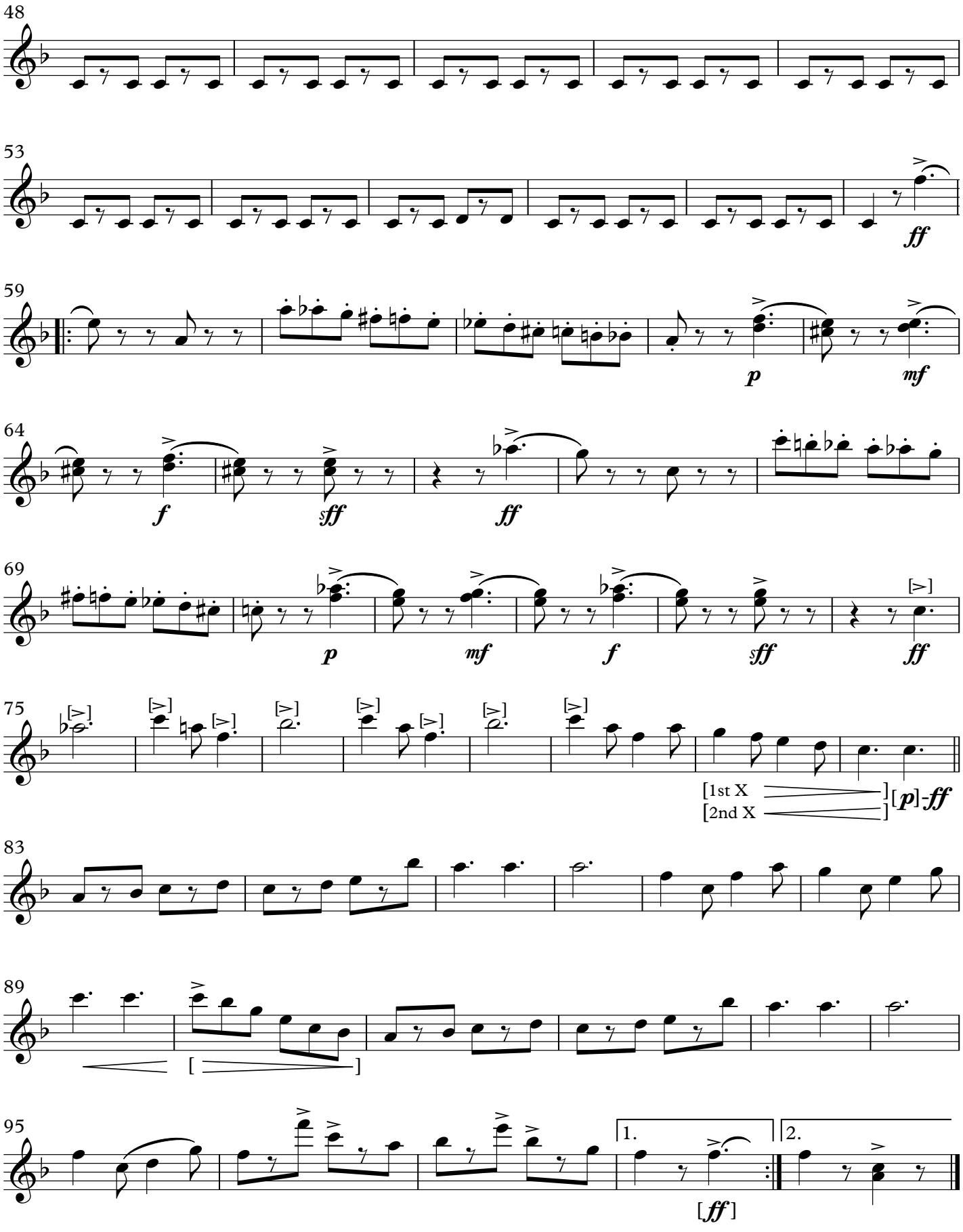
THE NATIONAL GAME

2nd B♭ Clarinet

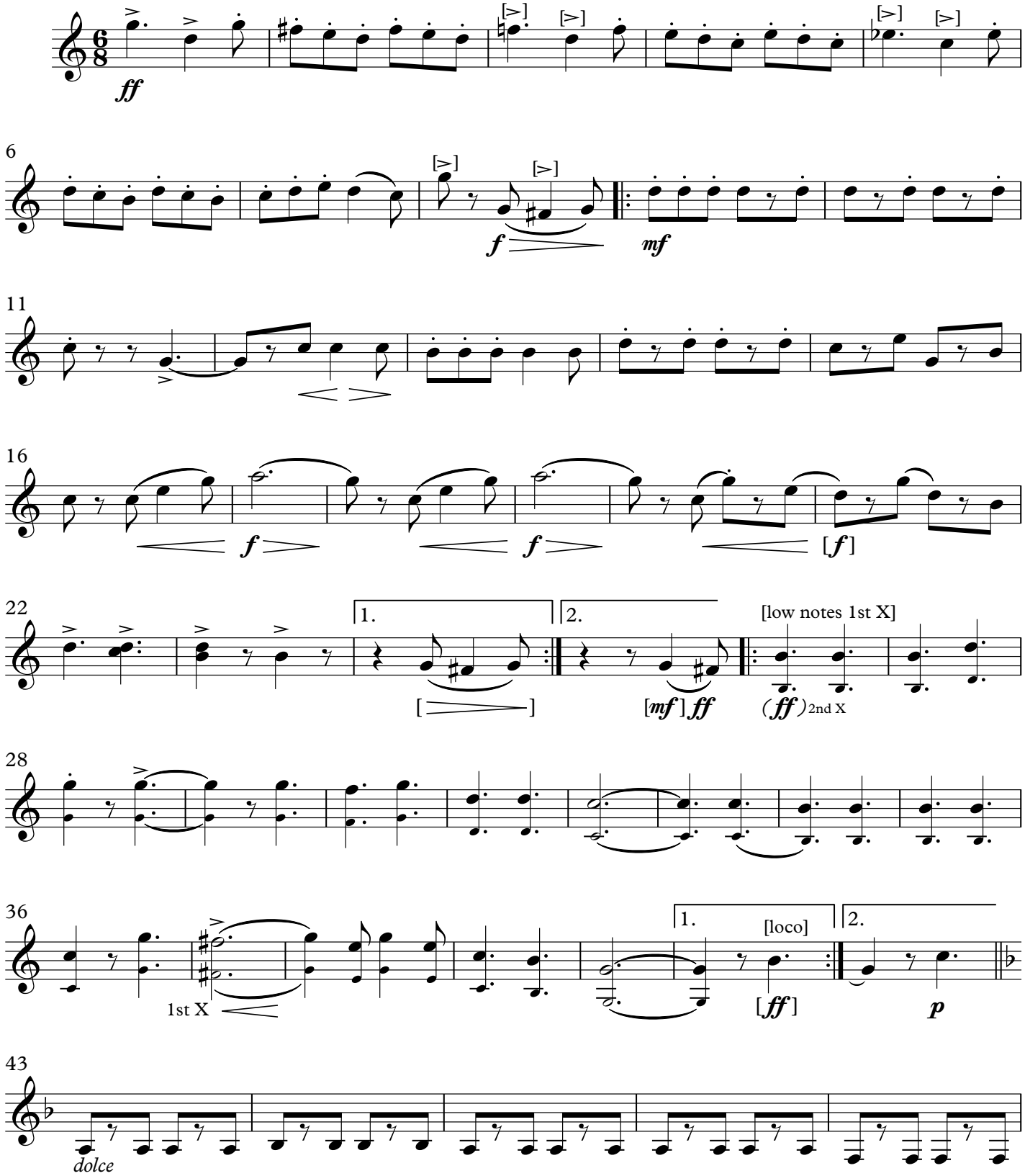


March

THE NATIONAL GAME

3rd B♭ Clarinet (1925) **JOHN PHILIP SOUSA**

March Tempo.



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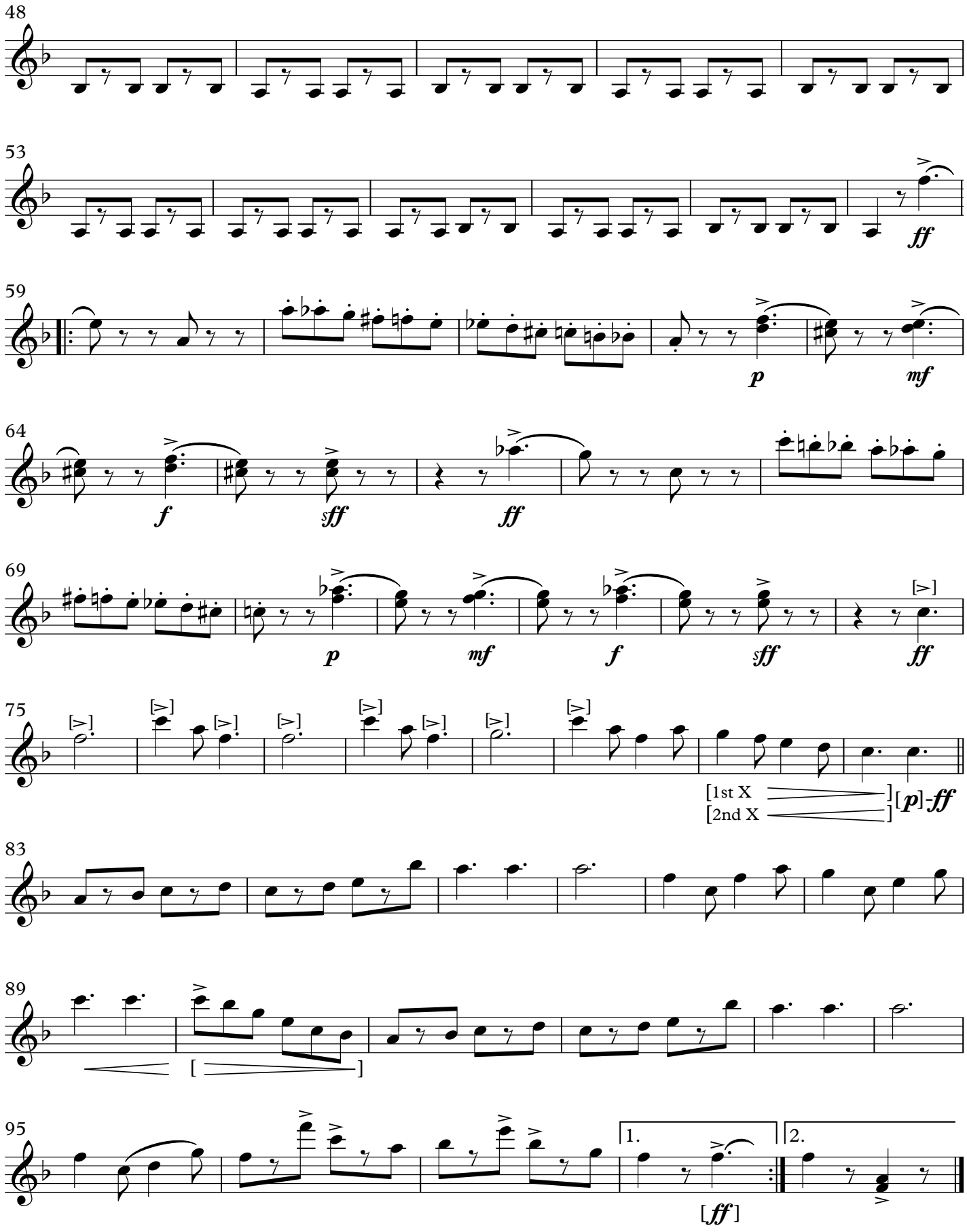
THE NATIONAL GAME

3rd B♭ Clarinet

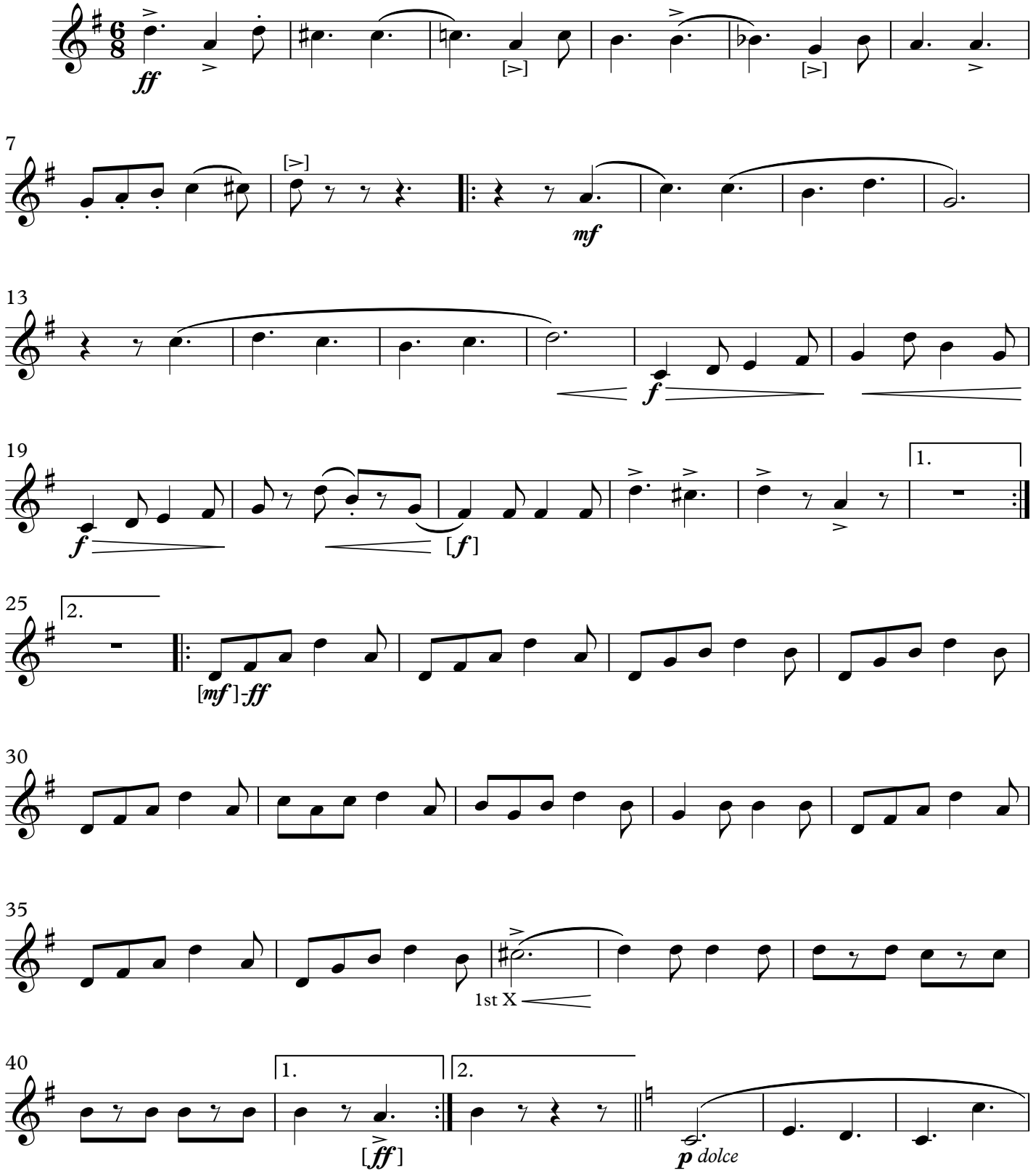


March

THE NATIONAL GAME

E♭ Alto Clarinet (1925) **JOHN PHILIP SOUSA**

March Tempo.



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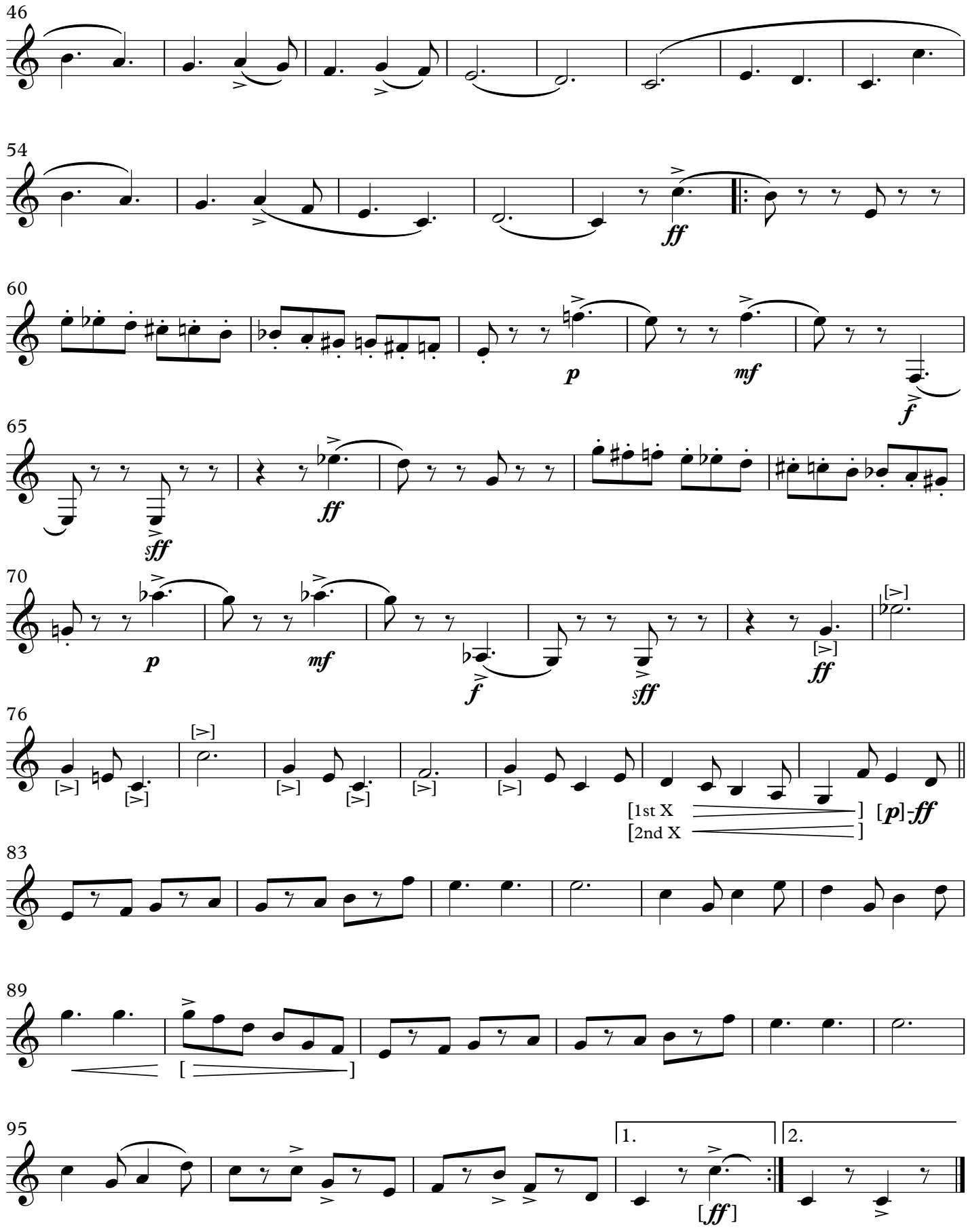
THE NATIONAL GAME

E♭ Alto Clarinet

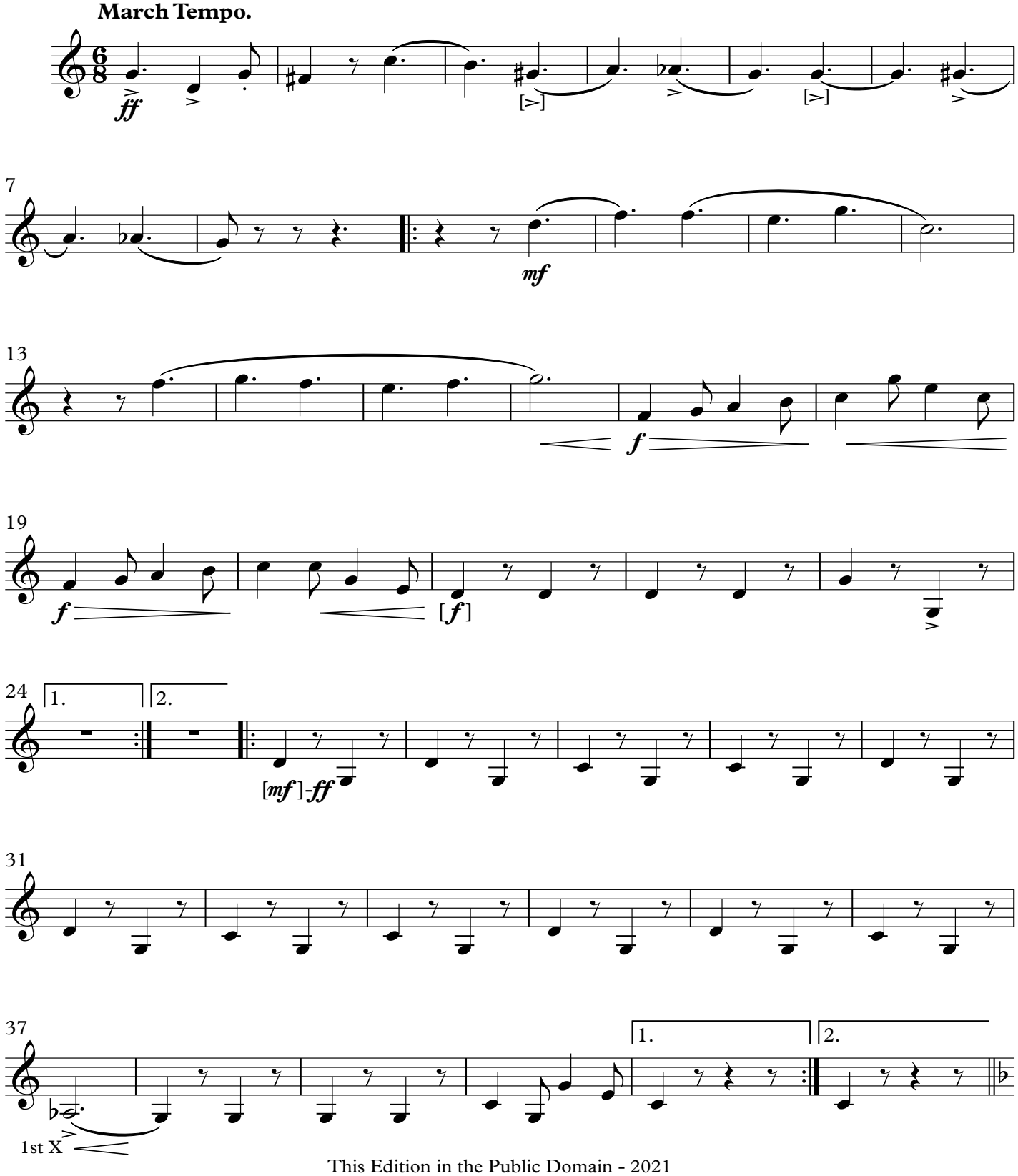


March

THE NATIONAL GAME

B♭ Bass Clarinet (1925) **JOHN PHILIP SOUSA**

March Tempo.



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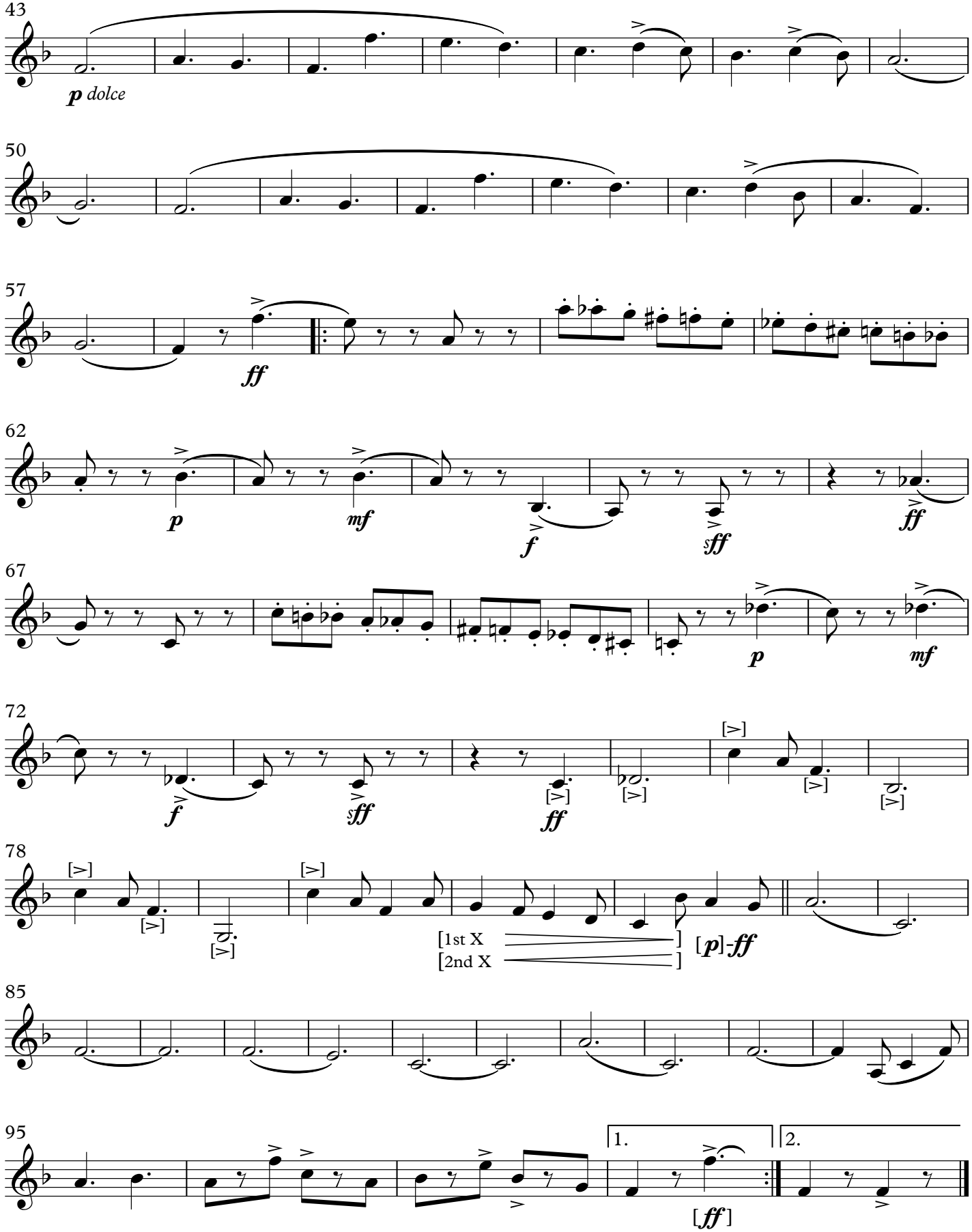
THE NATIONAL GAME

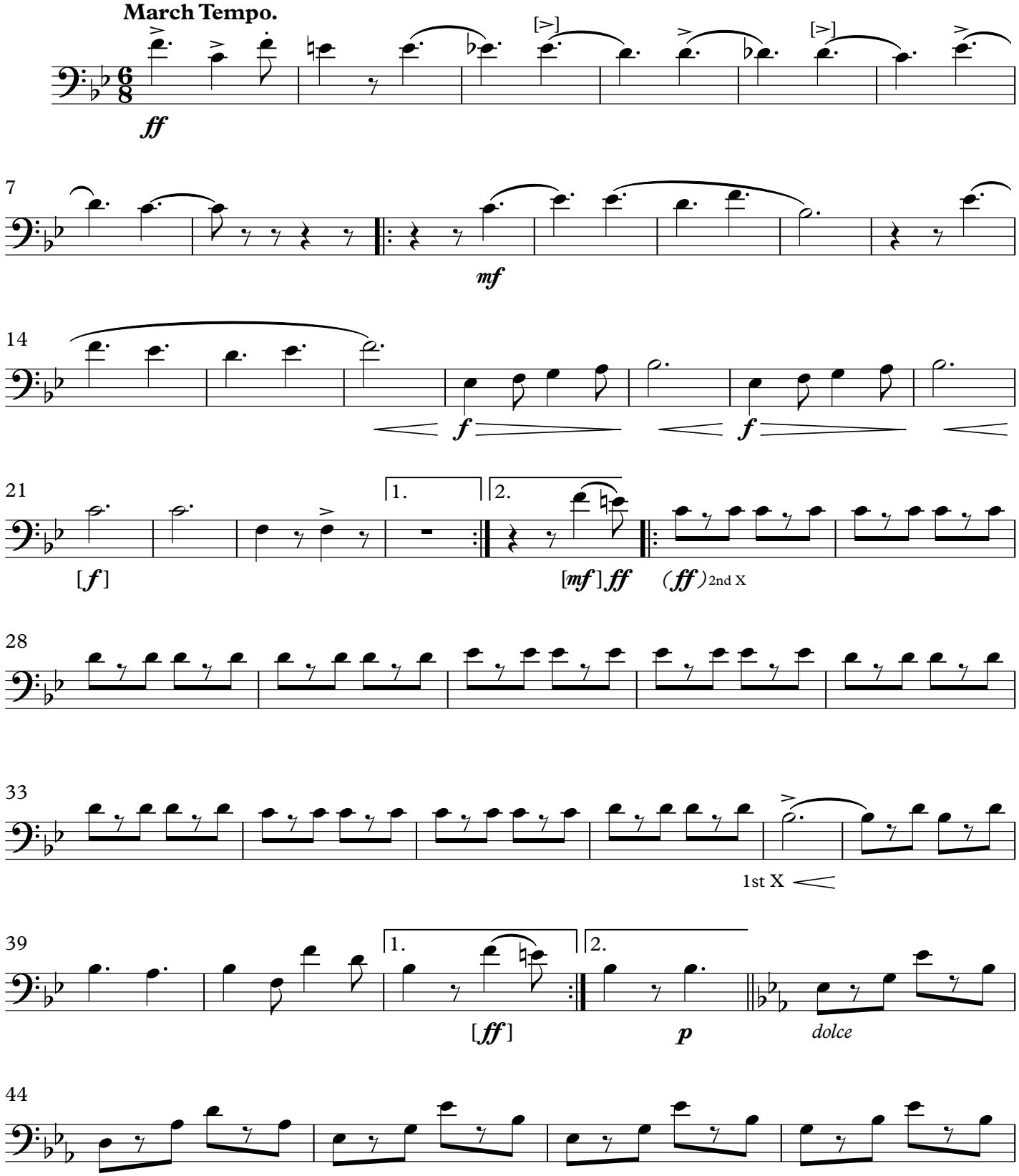
B♭ Bass Clarinet



March

THE NATIONAL GAME

1st Bassoon (1925) **JOHN PHILIP SOUSA**



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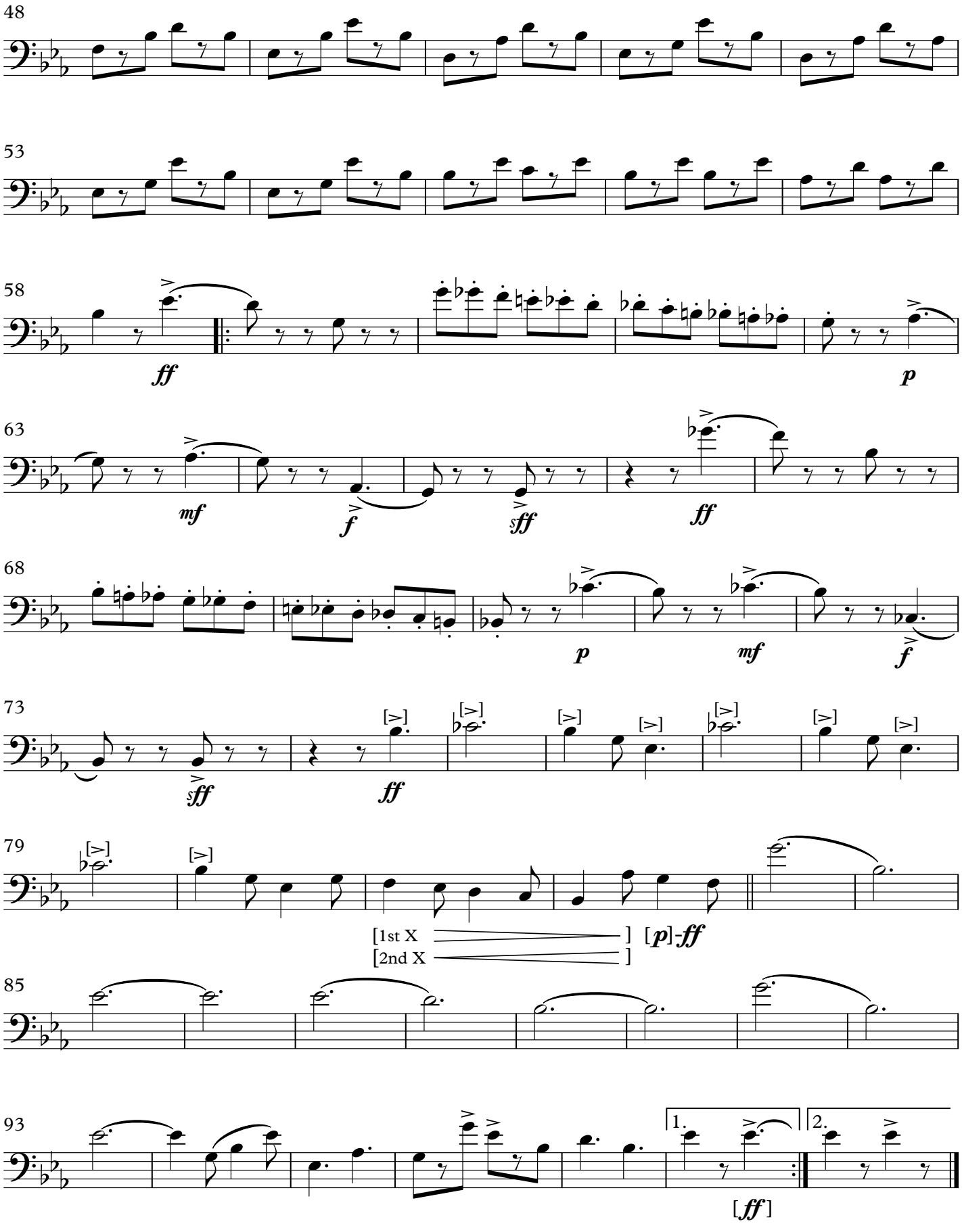
THE NATIONAL GAME

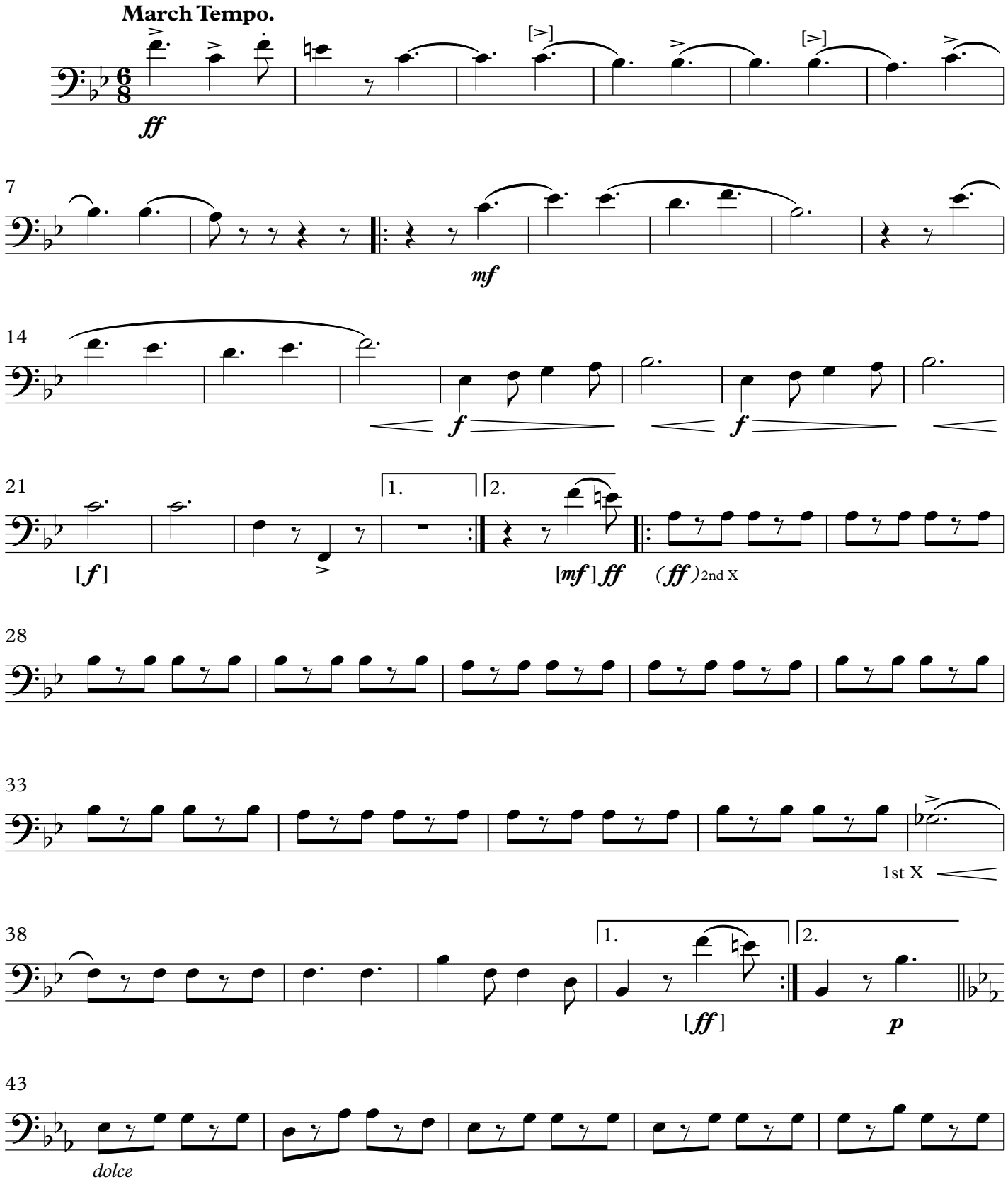
1st Bassoon



March

THE NATIONAL GAME

2nd Bassoon (1925) **JOHN PHILIP SOUSA**



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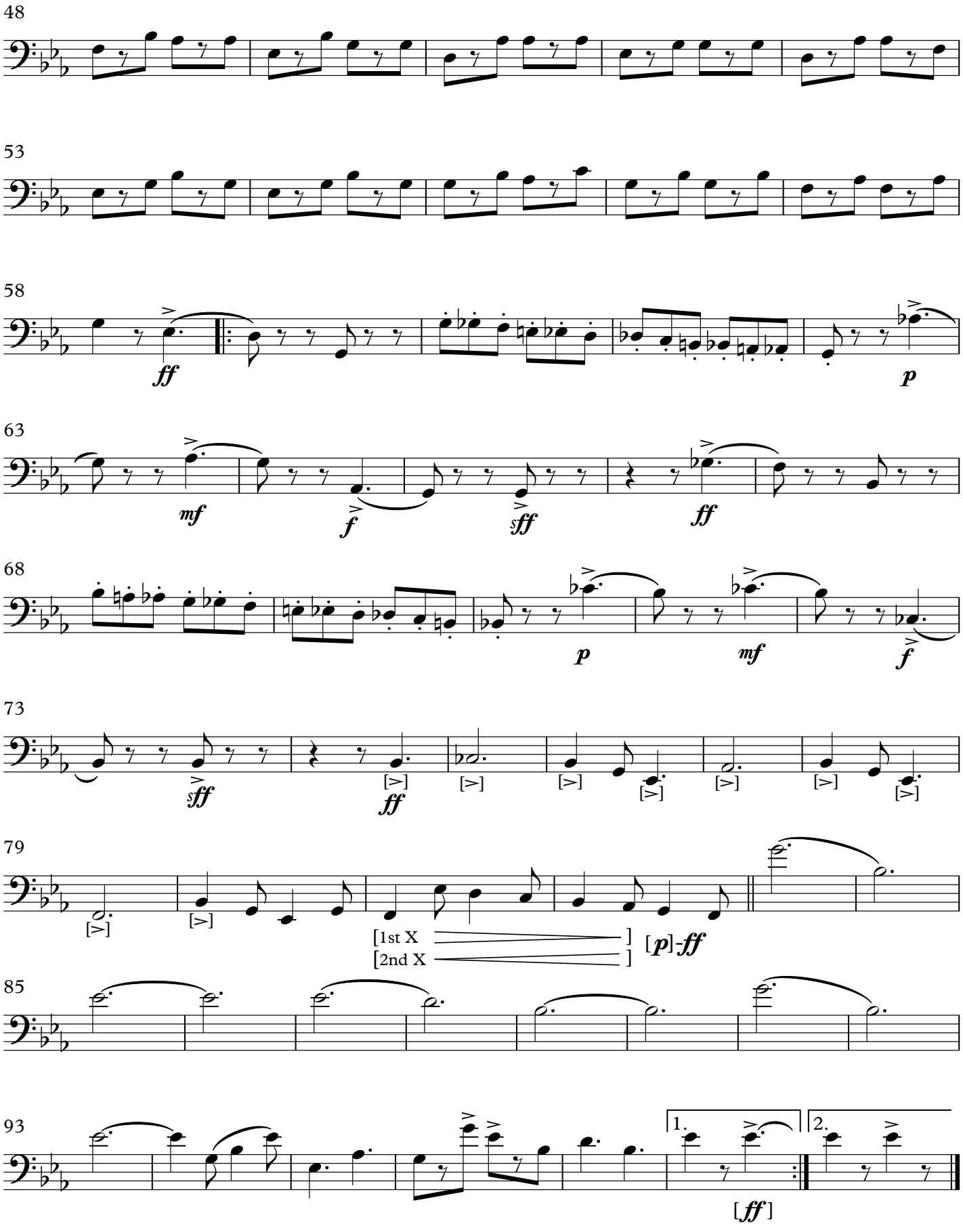
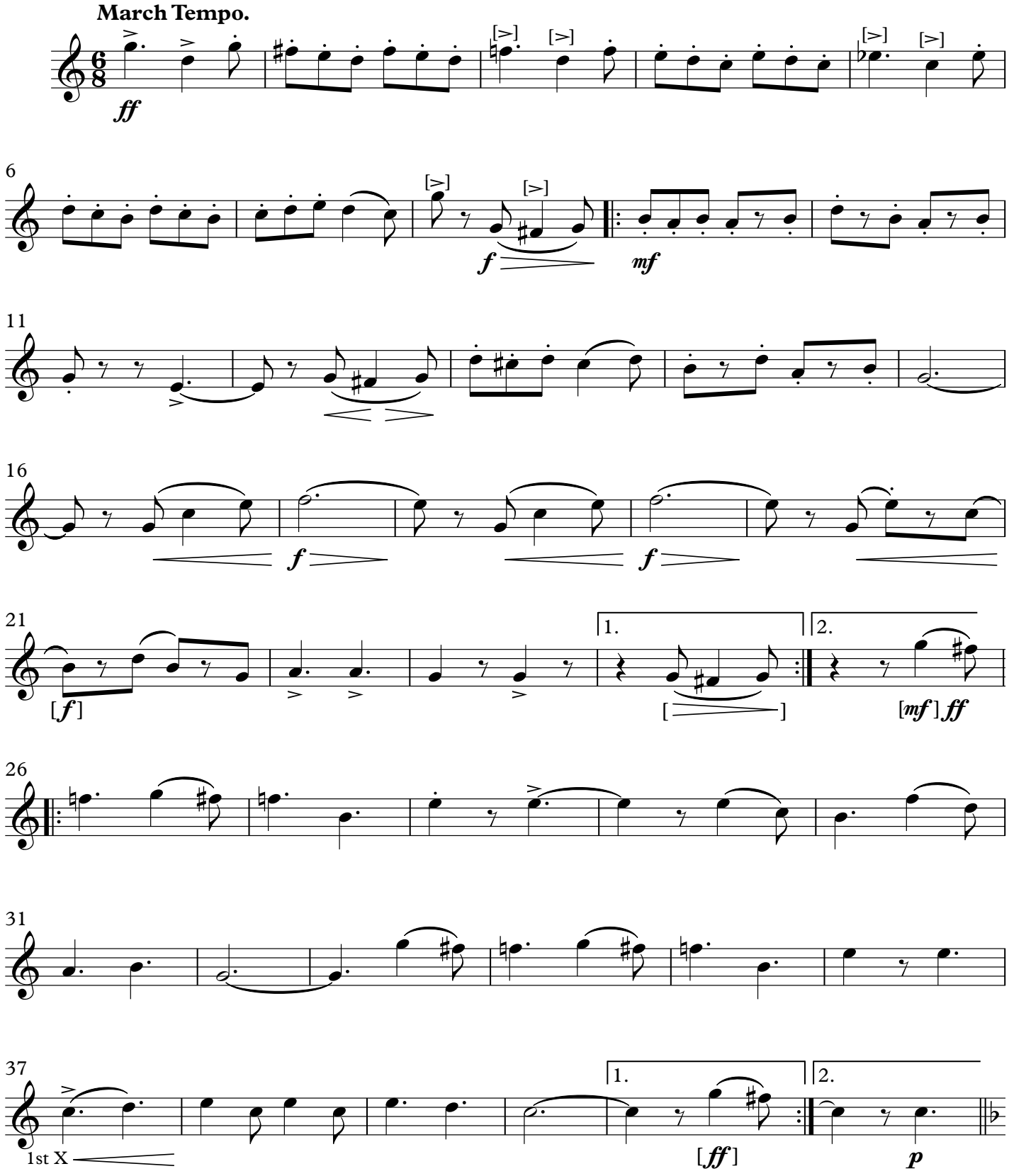
THE NATIONAL GAME
2nd Bassoon



March

THE NATIONAL GAME

B♭ Soprano Saxophone (1925) **JOHN PHILIP SOUSA**



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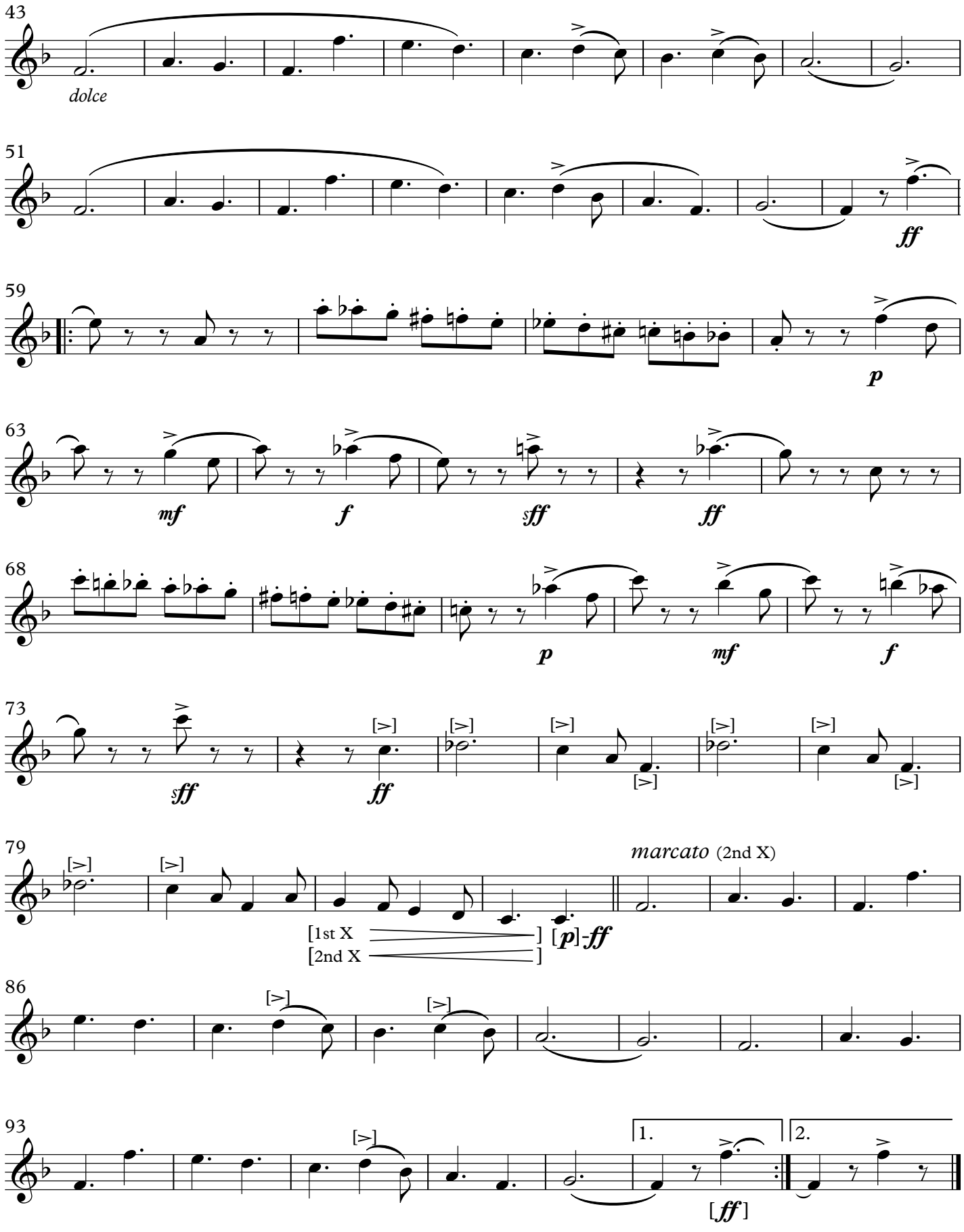
THE NATIONAL GAME

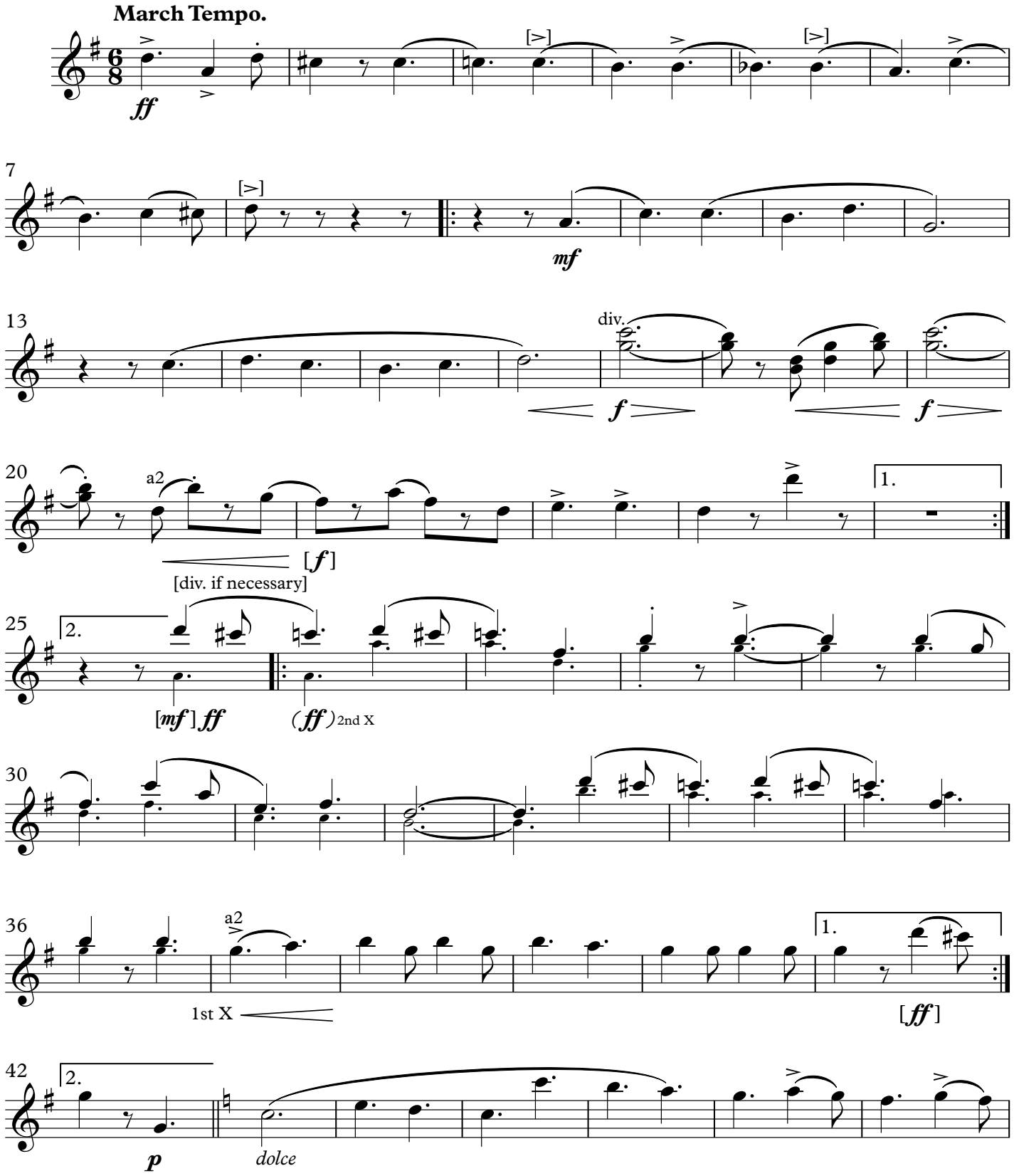
B♭ Soprano Saxophone



March

THE NATIONAL GAME

E♭ Alto Saxophones (div.) (1925) **JOHN PHILIP SOUSA**



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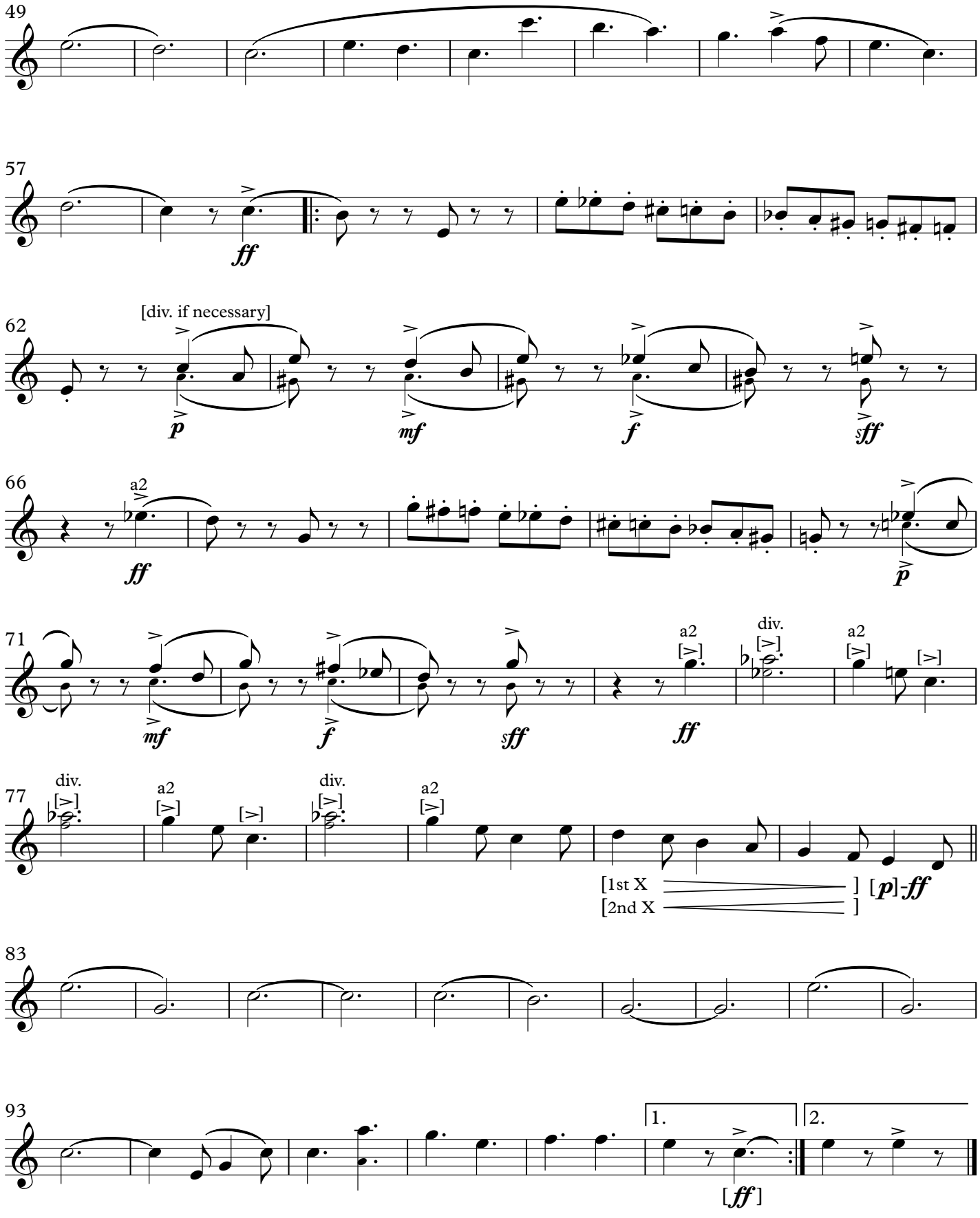
THE NATIONAL GAME

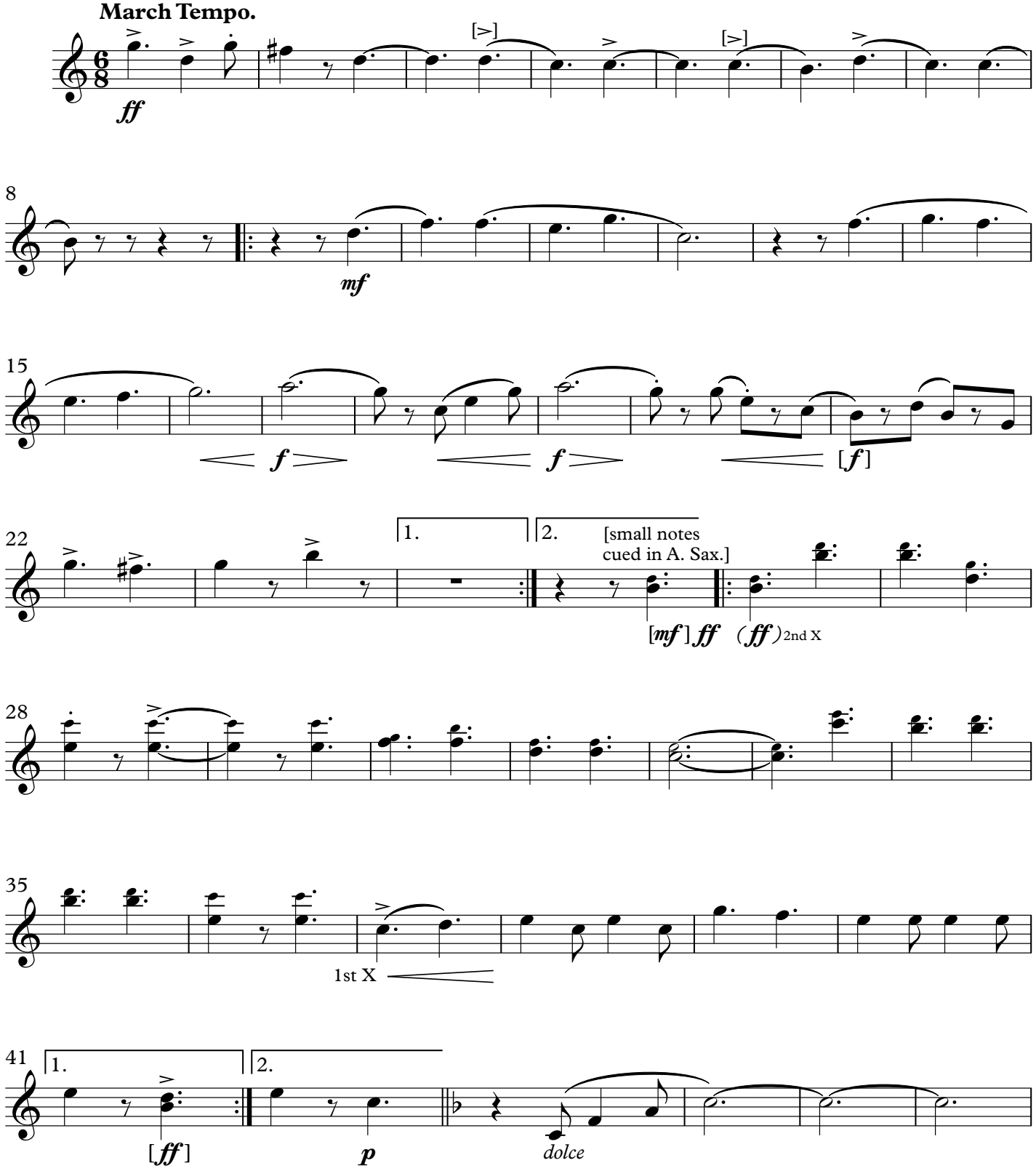
E♭ Alto Saxophones (div.)



March

THE NATIONAL GAME

B♭ Tenor Saxophones (div.) (1925) **JOHN PHILIP SOUSA**



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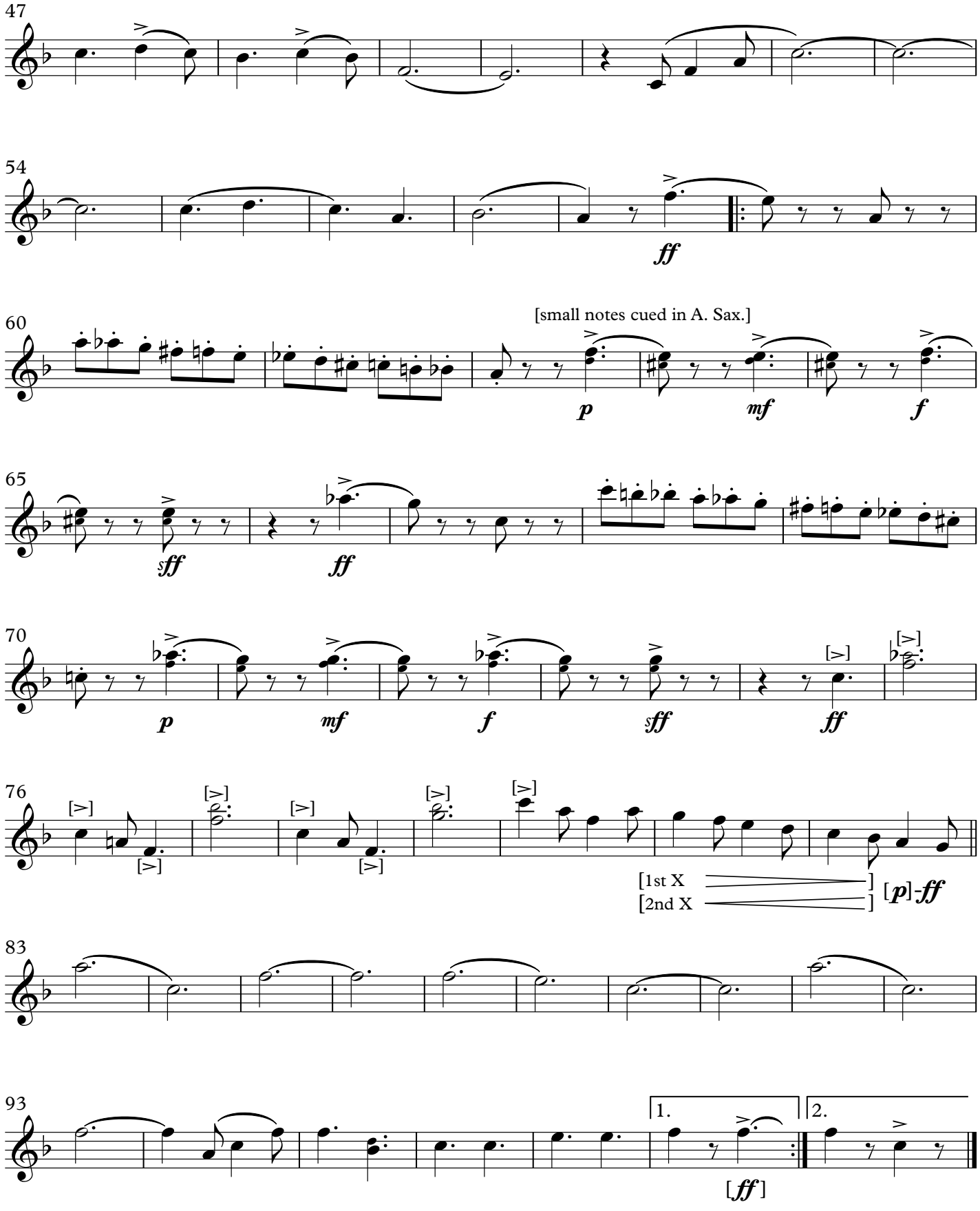
THE NATIONAL GAME

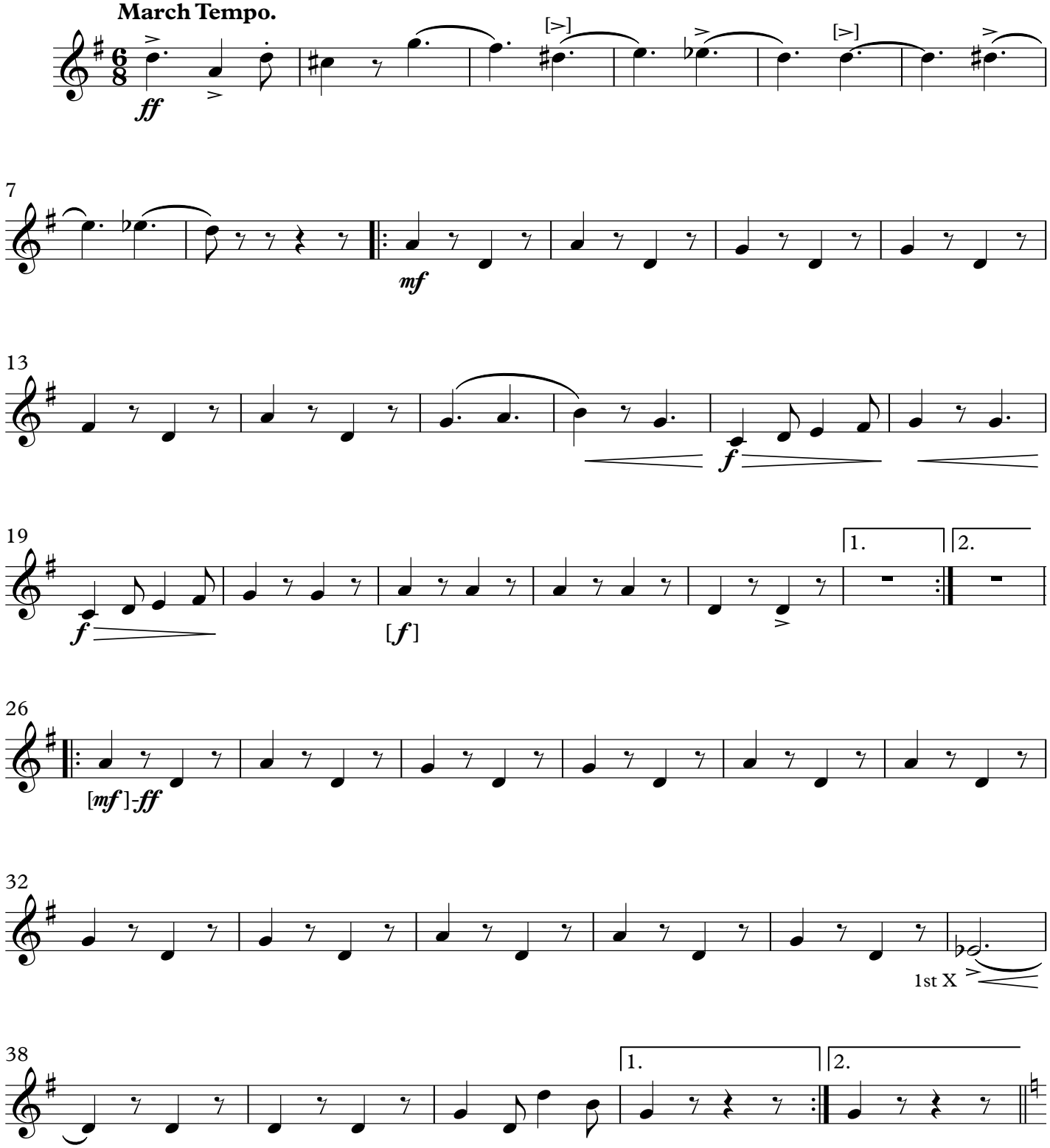
B♭ Tenor Saxophones (div.)



March

THE NATIONAL GAME

E♭ Baritone Saxophone (1925) **JOHN PHILIP SOUSA**



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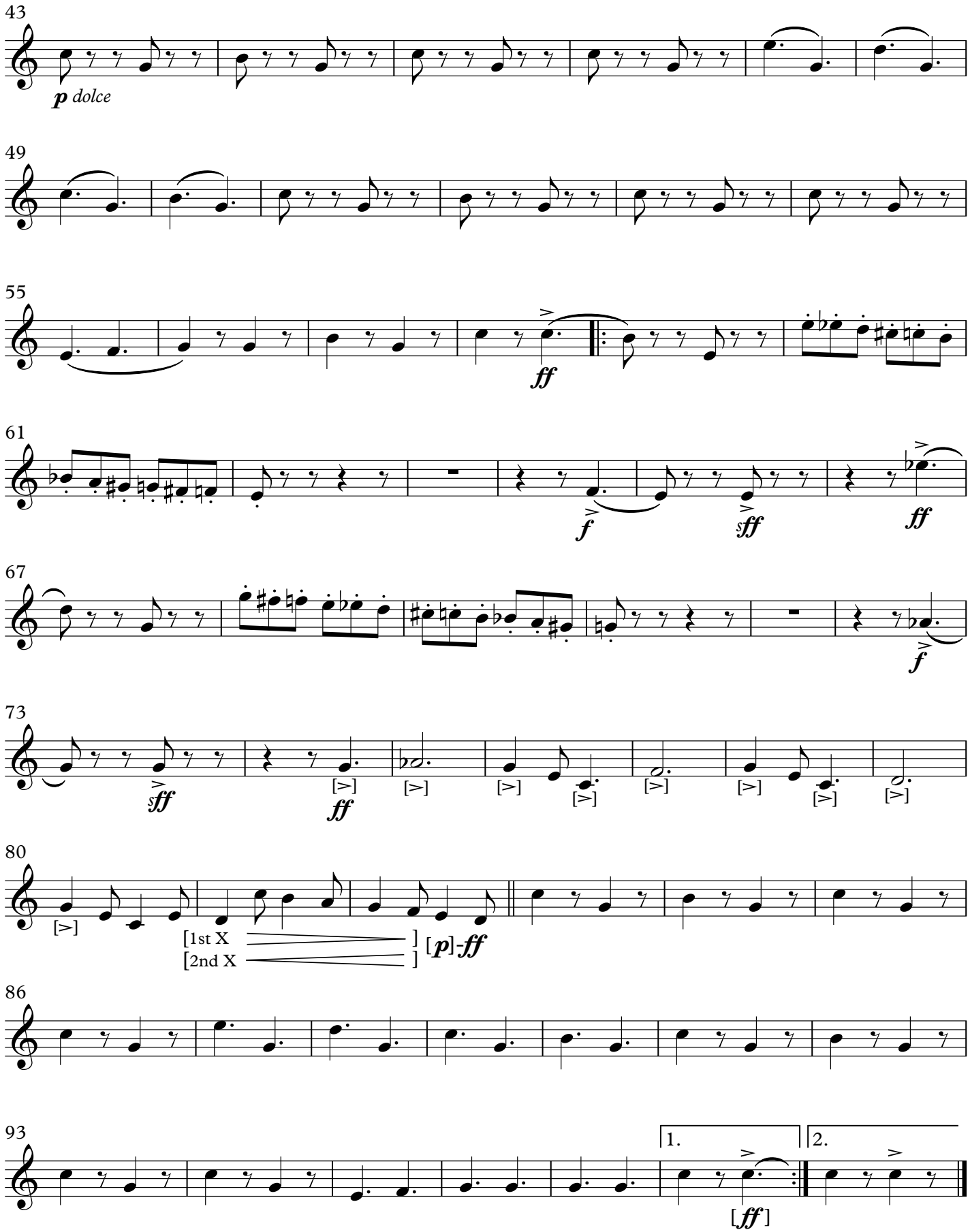
THE NATIONAL GAME

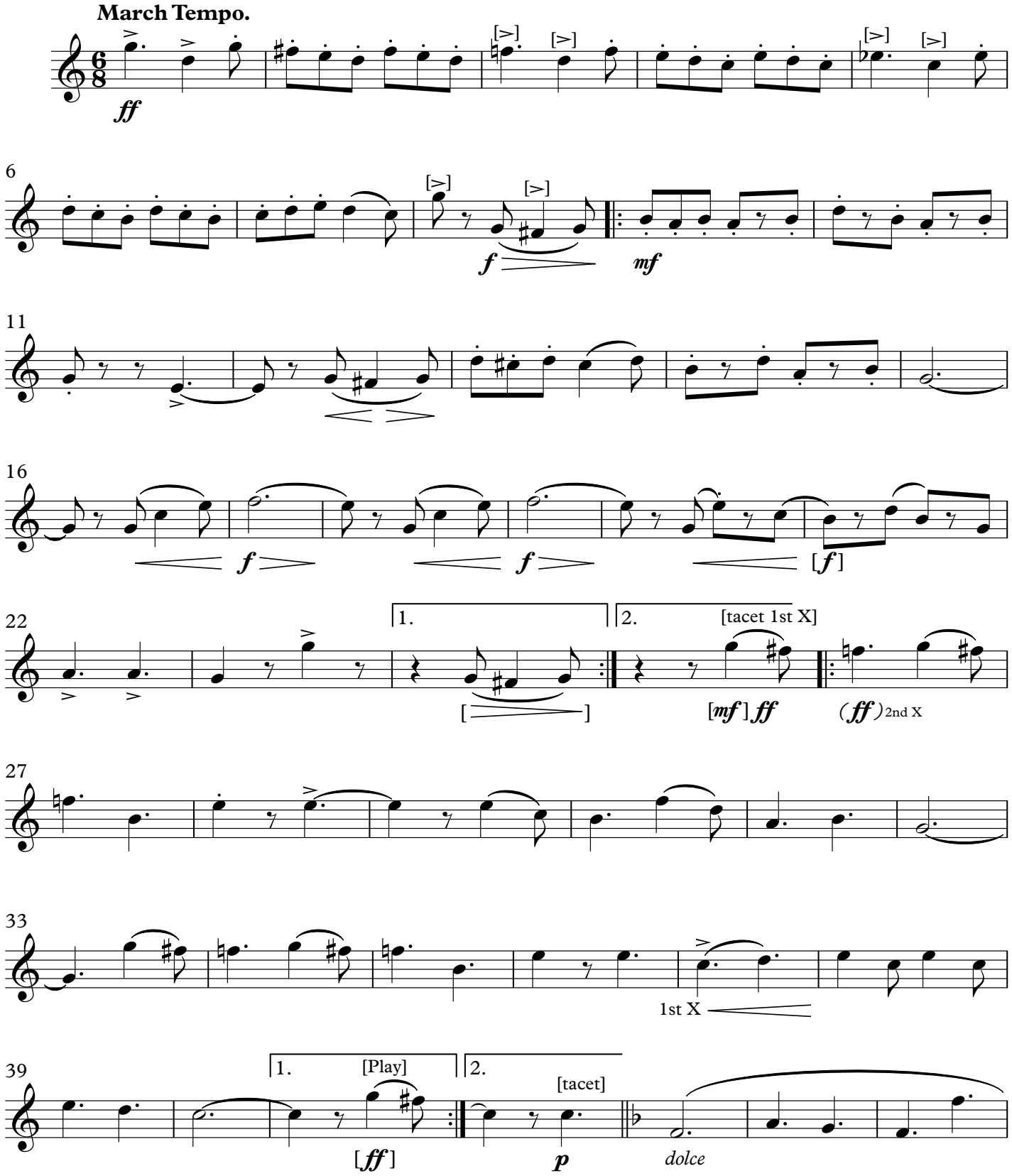
E♭ Baritone Saxophone



March

THE NATIONAL GAME

Solo B♭ Cornet (1925) **JOHN PHILIP SOUSA**



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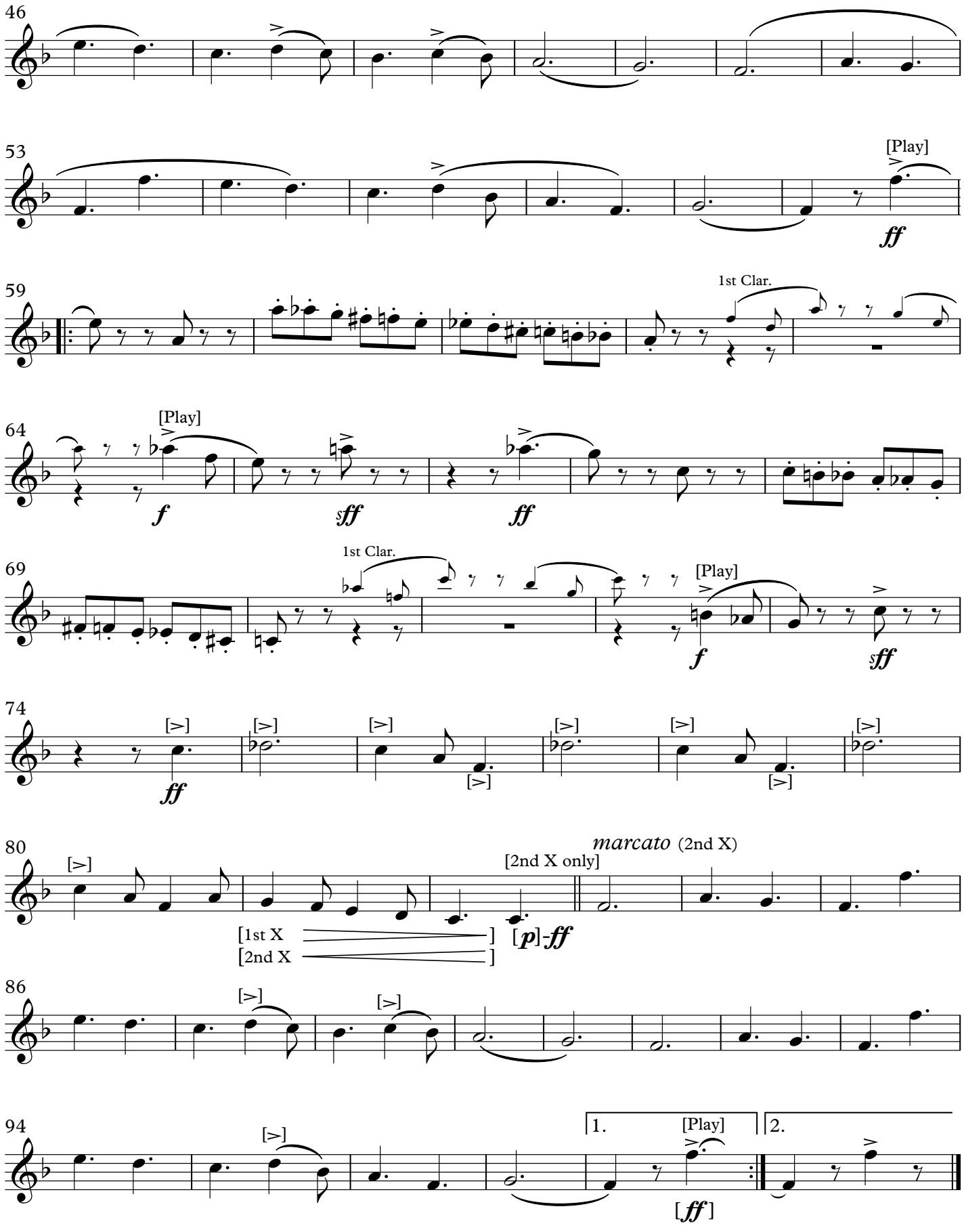
THE NATIONAL GAME

Solo B♭ Cornet



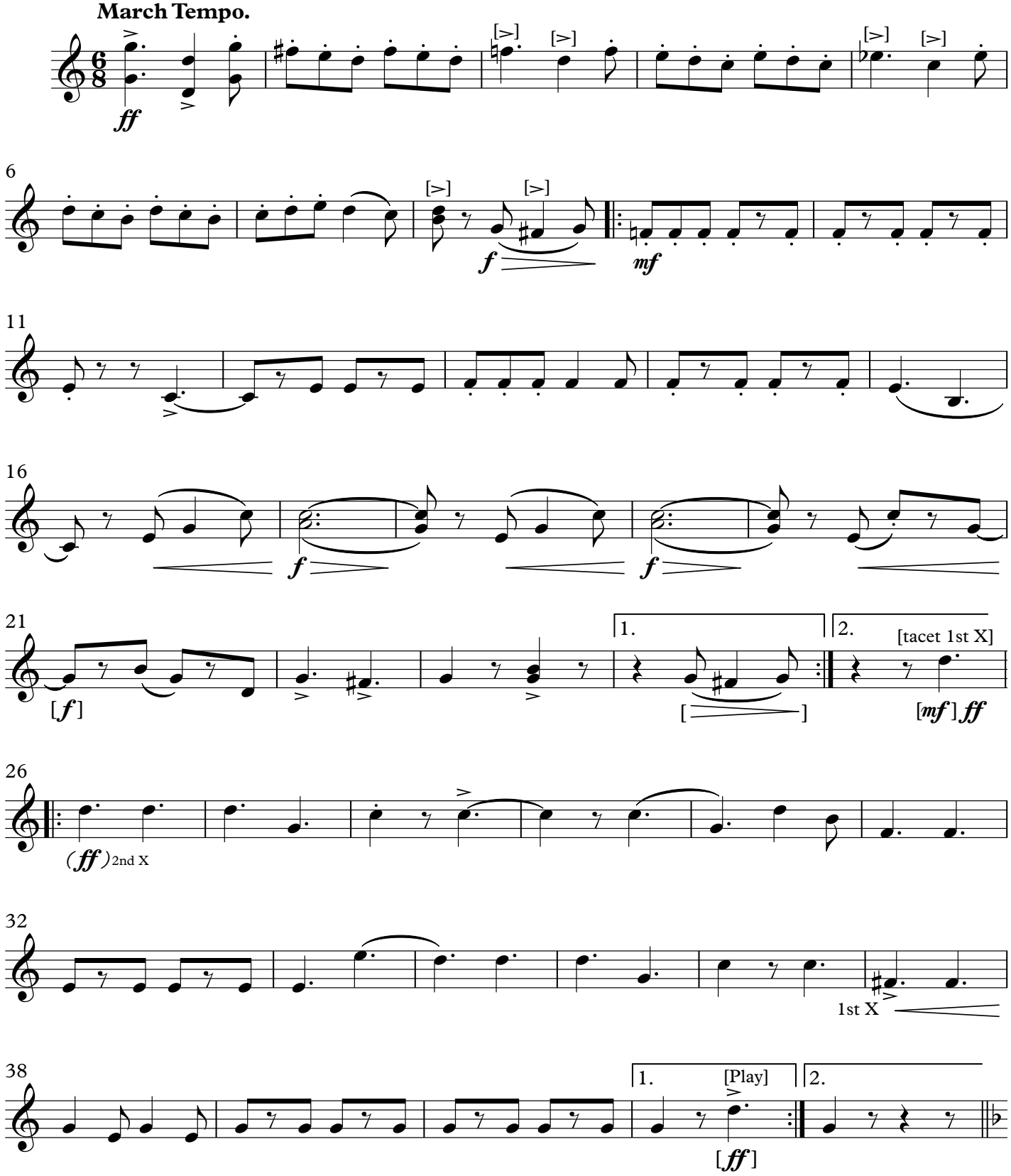
March

THE NATIONAL GAME

1st B♭ Cornet

(1925)

JOHN PHILIP SOUSA



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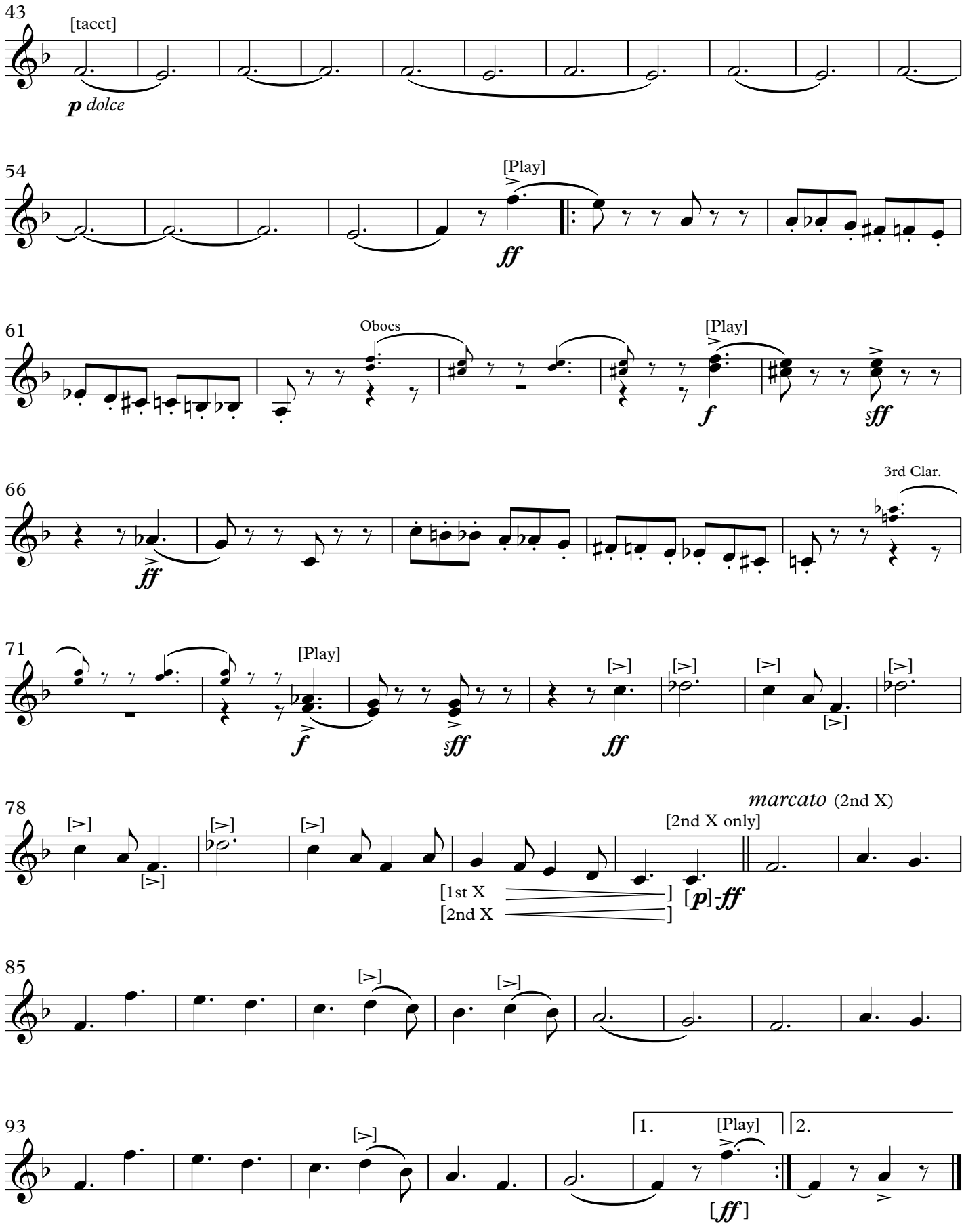
THE NATIONAL GAME

1st B♭ Cornet



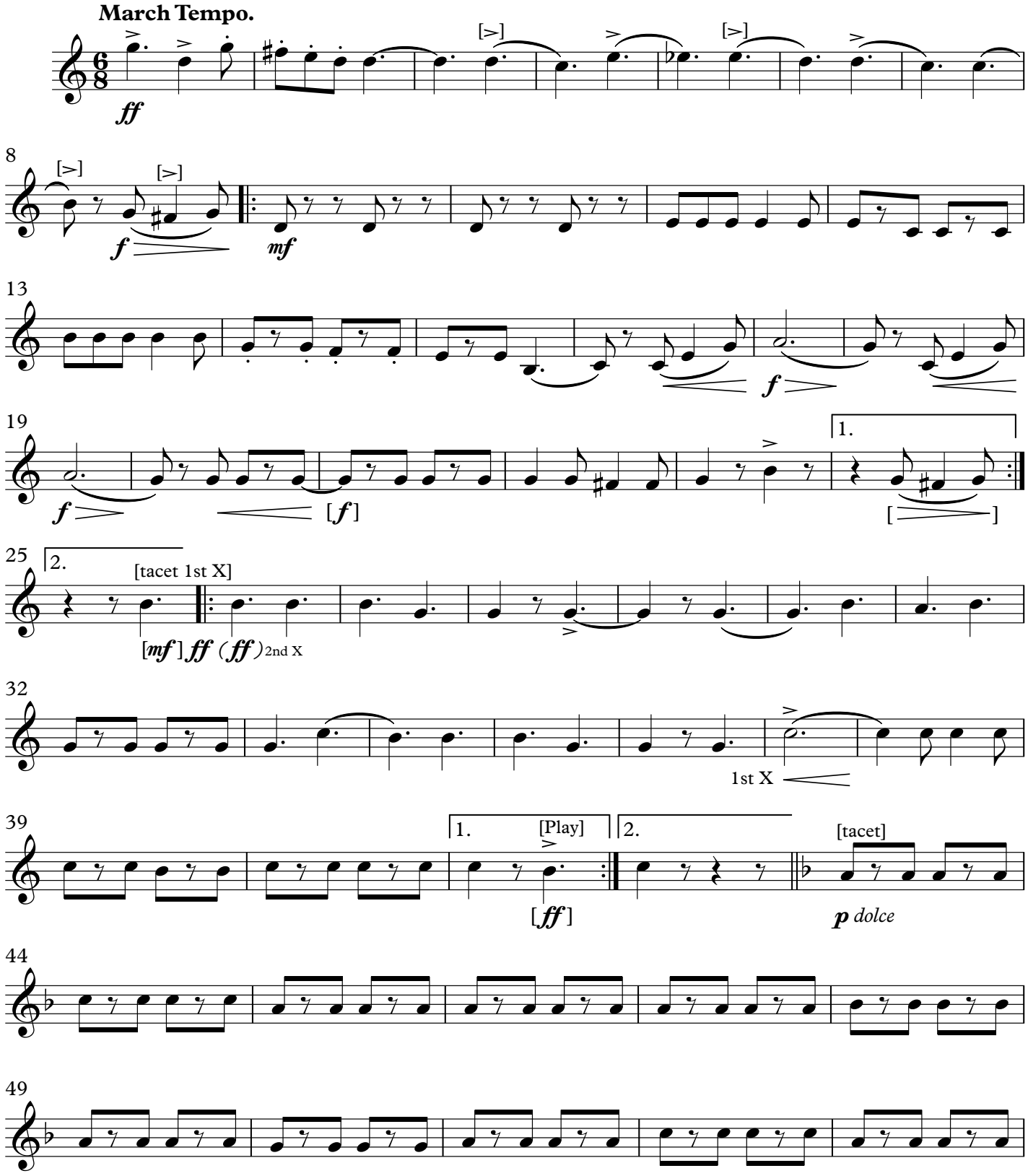
March

THE NATIONAL GAME

(1925)

JOHN PHILIP SOUSA

2nd B♭ Cornet
(1st B♭ Trumpet)



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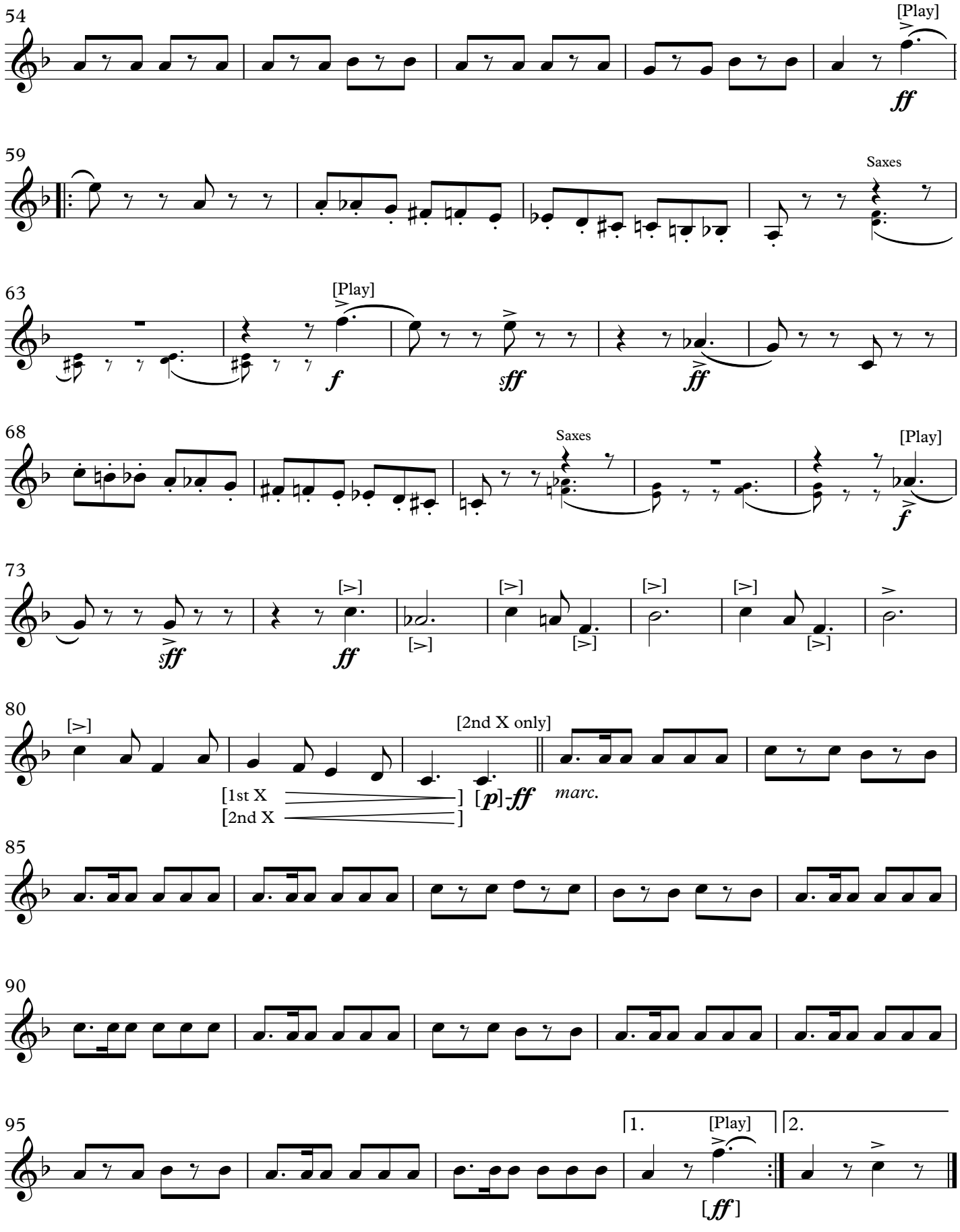
THE NATIONAL GAME

2nd B♭ Cornet



March

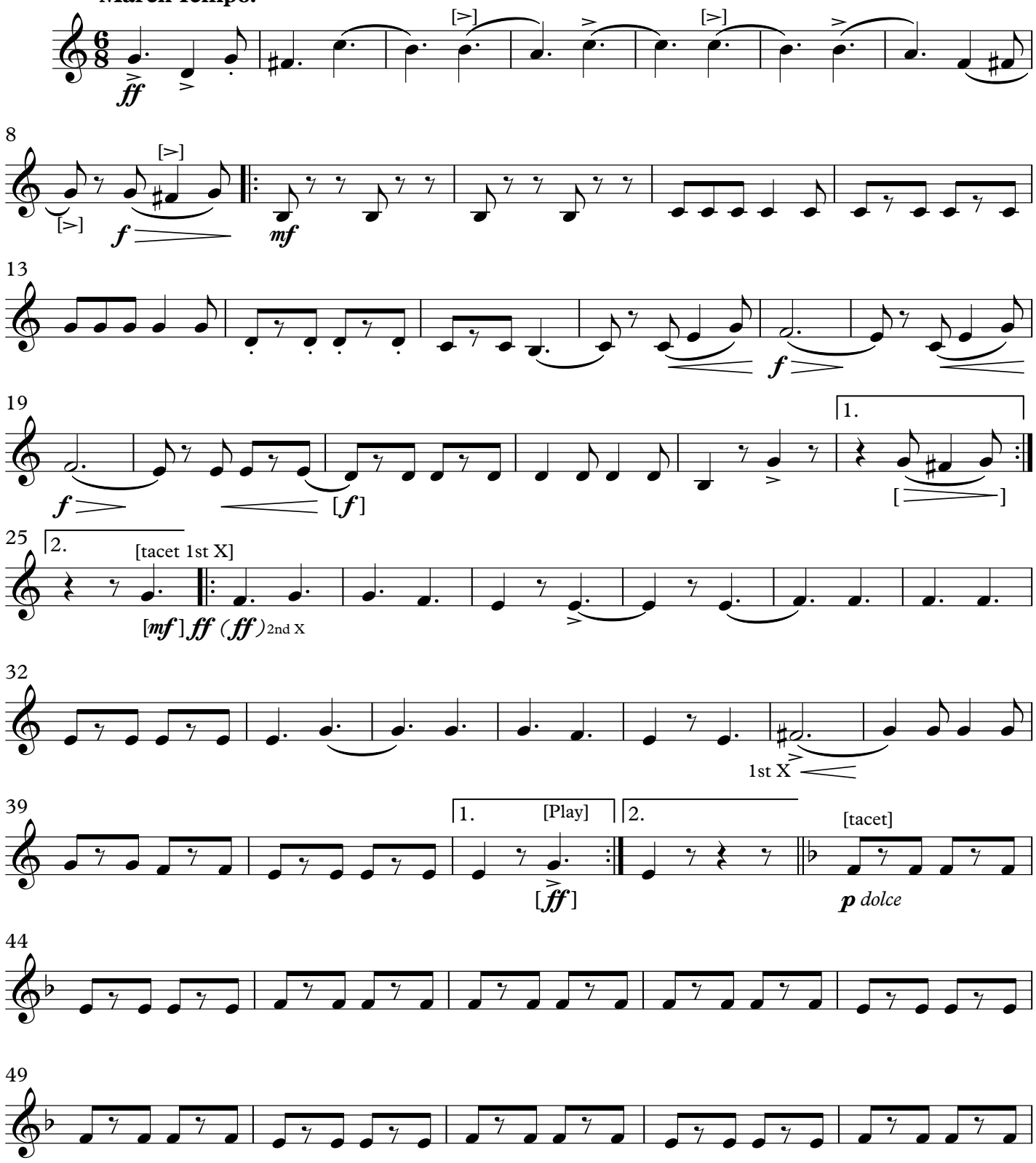
THE NATIONAL GAME

(1925)

JOHN PHILIP SOUSA

3rd B♭ Cornet
(2nd B♭ Trumpet)

March Tempo.



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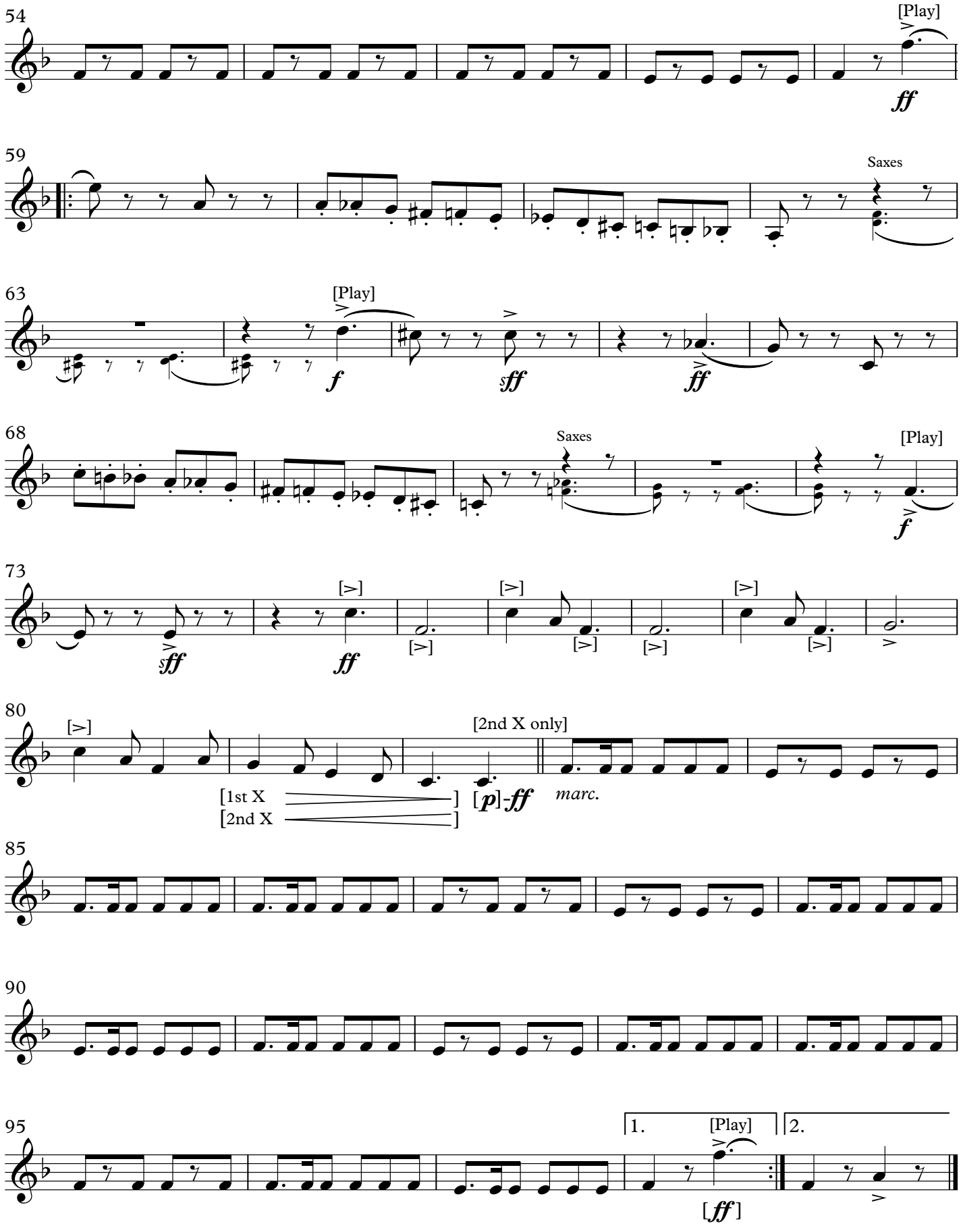
THE NATIONAL GAME

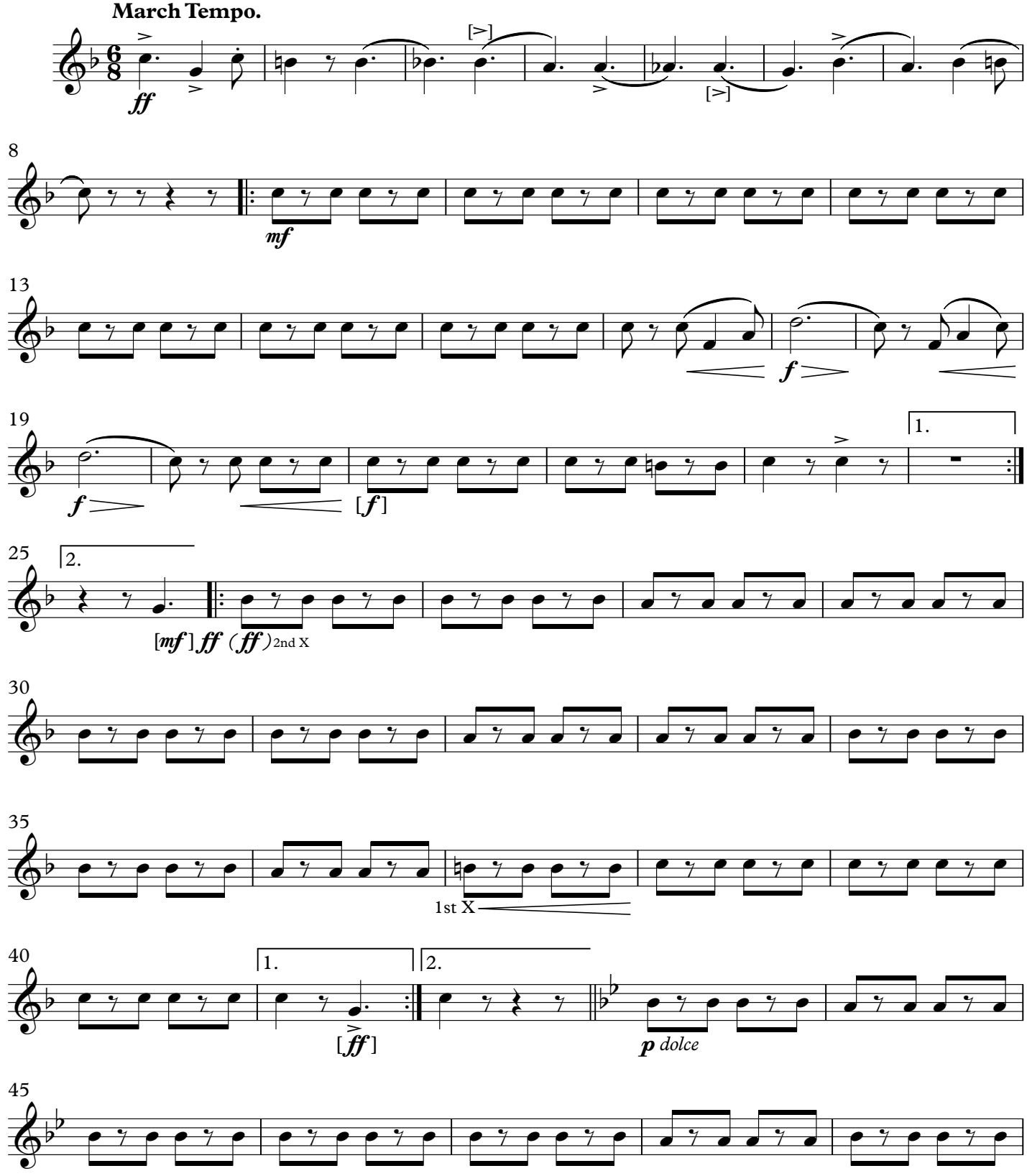
3rd B♭ Cornet



March

THE NATIONAL GAME

1st F Horn (1925) **JOHN PHILIP SOUSA**



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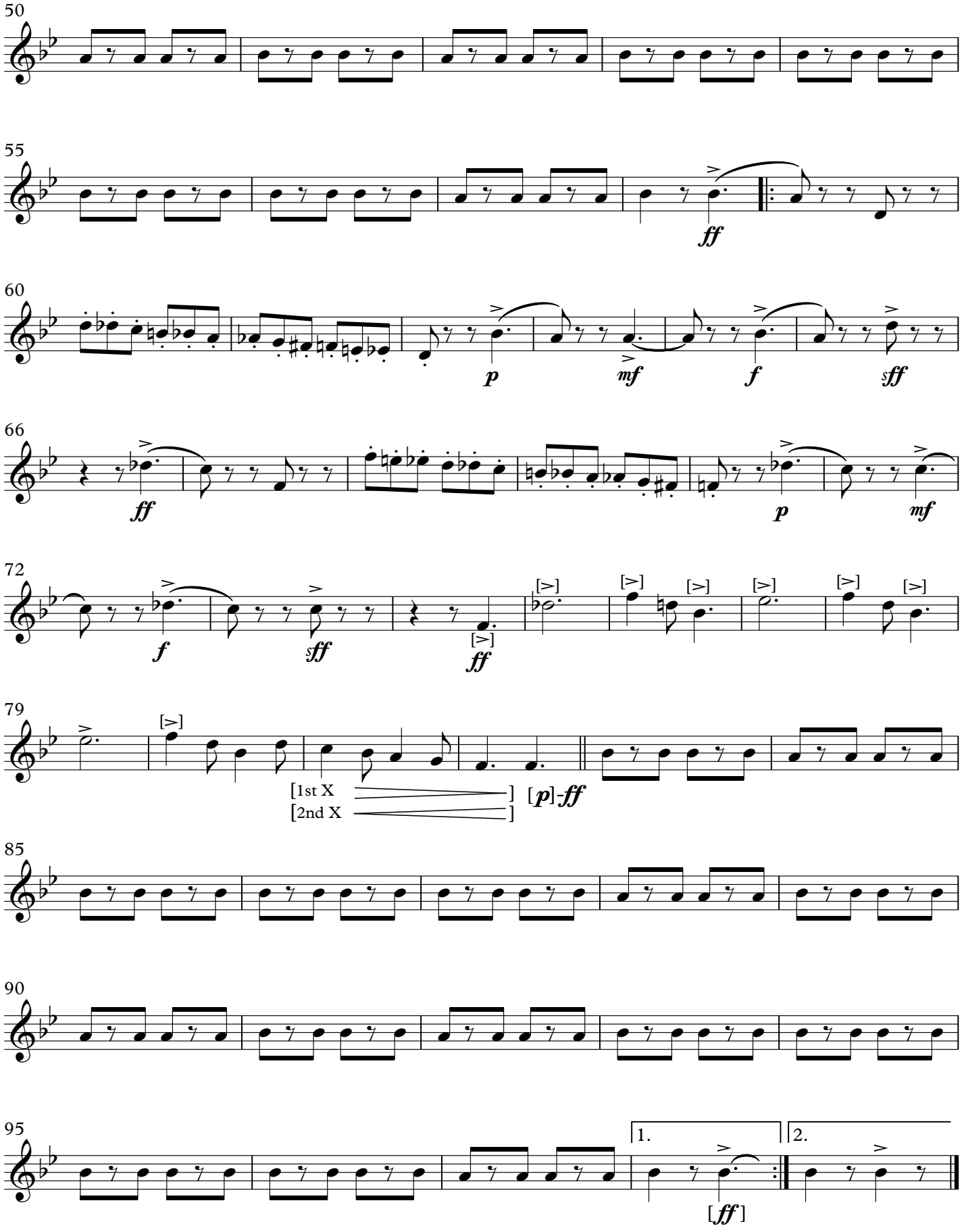
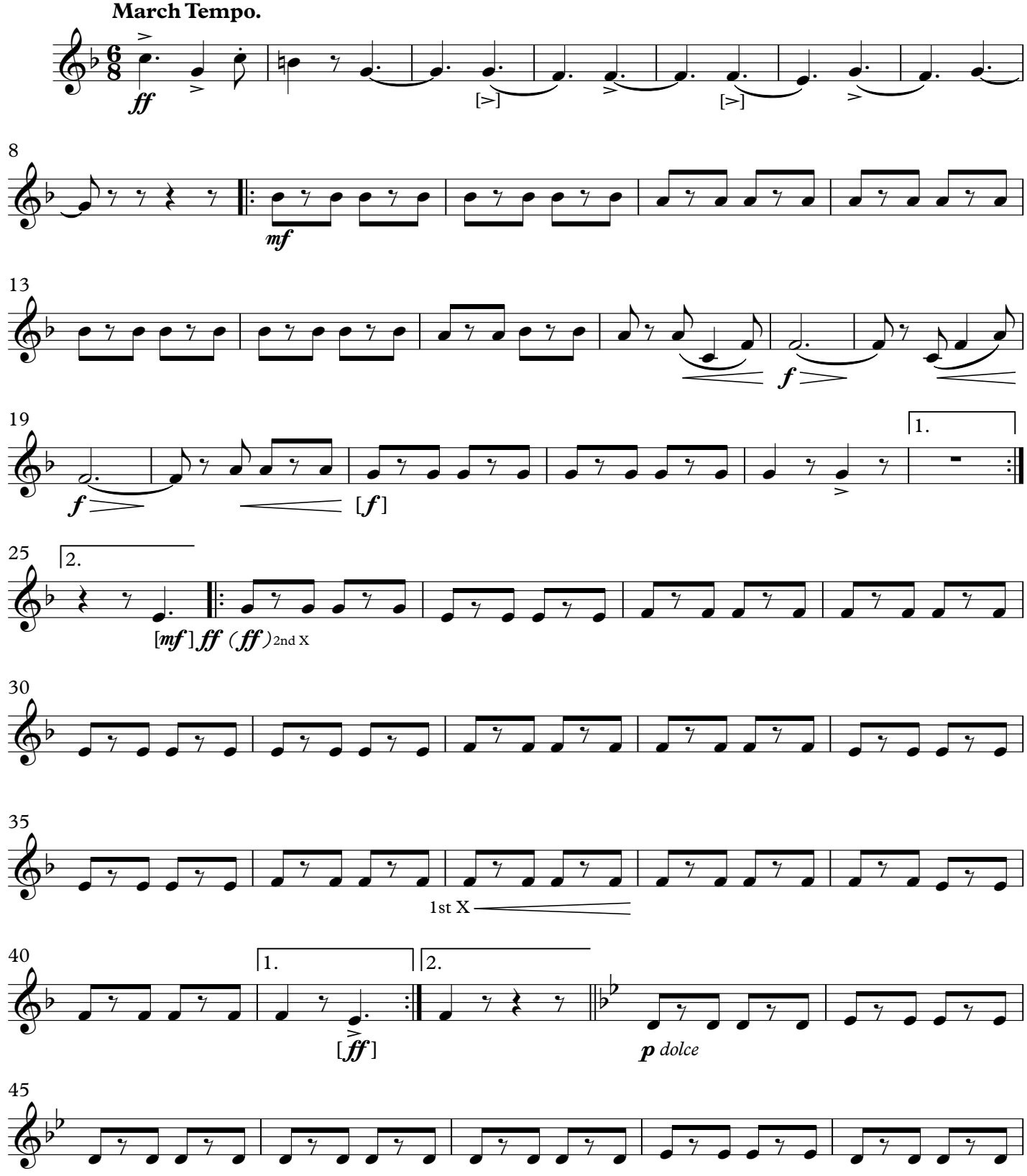
THE NATIONAL GAME
1st F Horn



March

THE NATIONAL GAME

2nd F Horn (1925) **JOHN PHILIP SOUSA**



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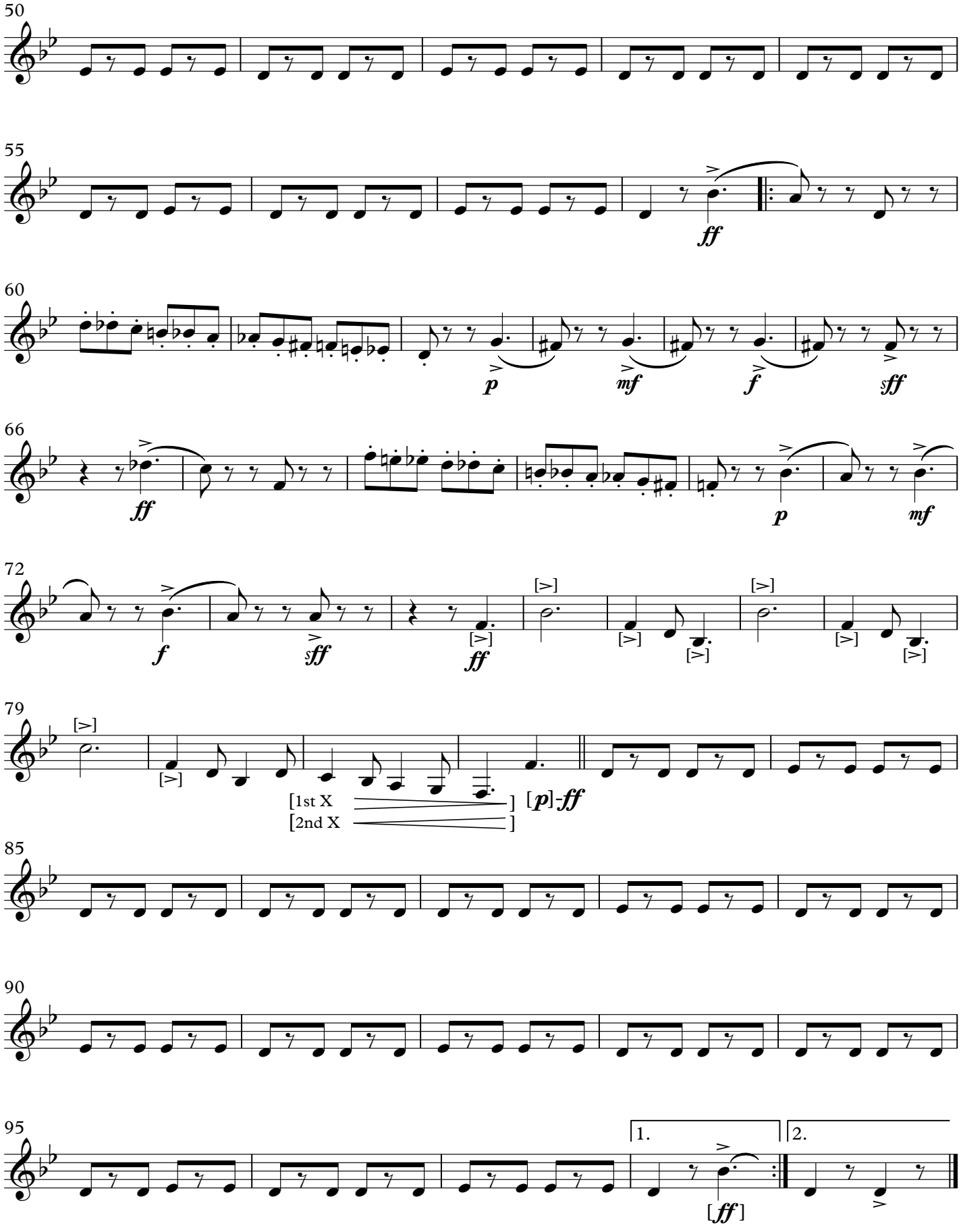
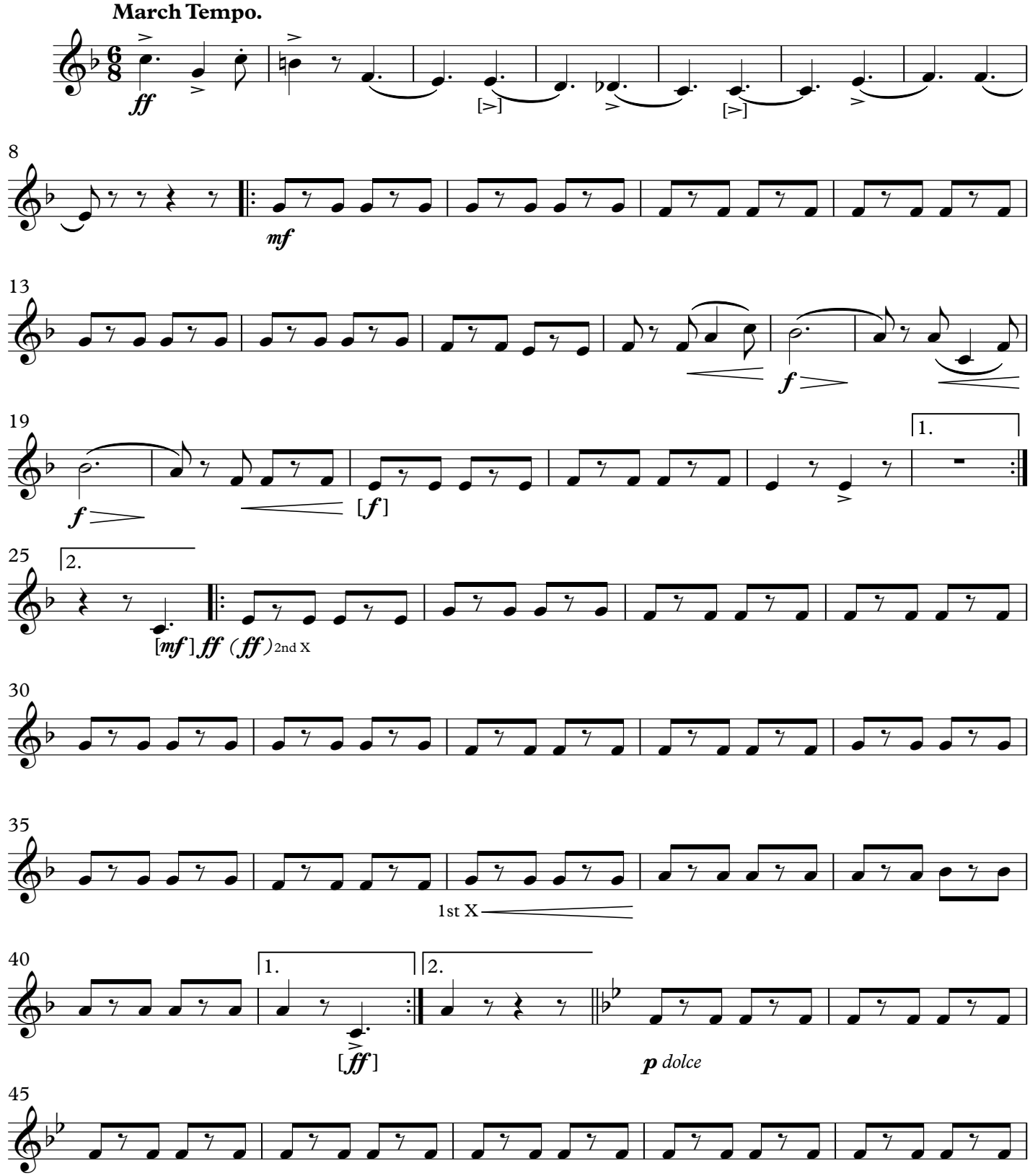
THE NATIONAL GAME
2nd F Horn



March

THE NATIONAL GAME

3rd F Horn (1925) **JOHN PHILIP SOUSA**



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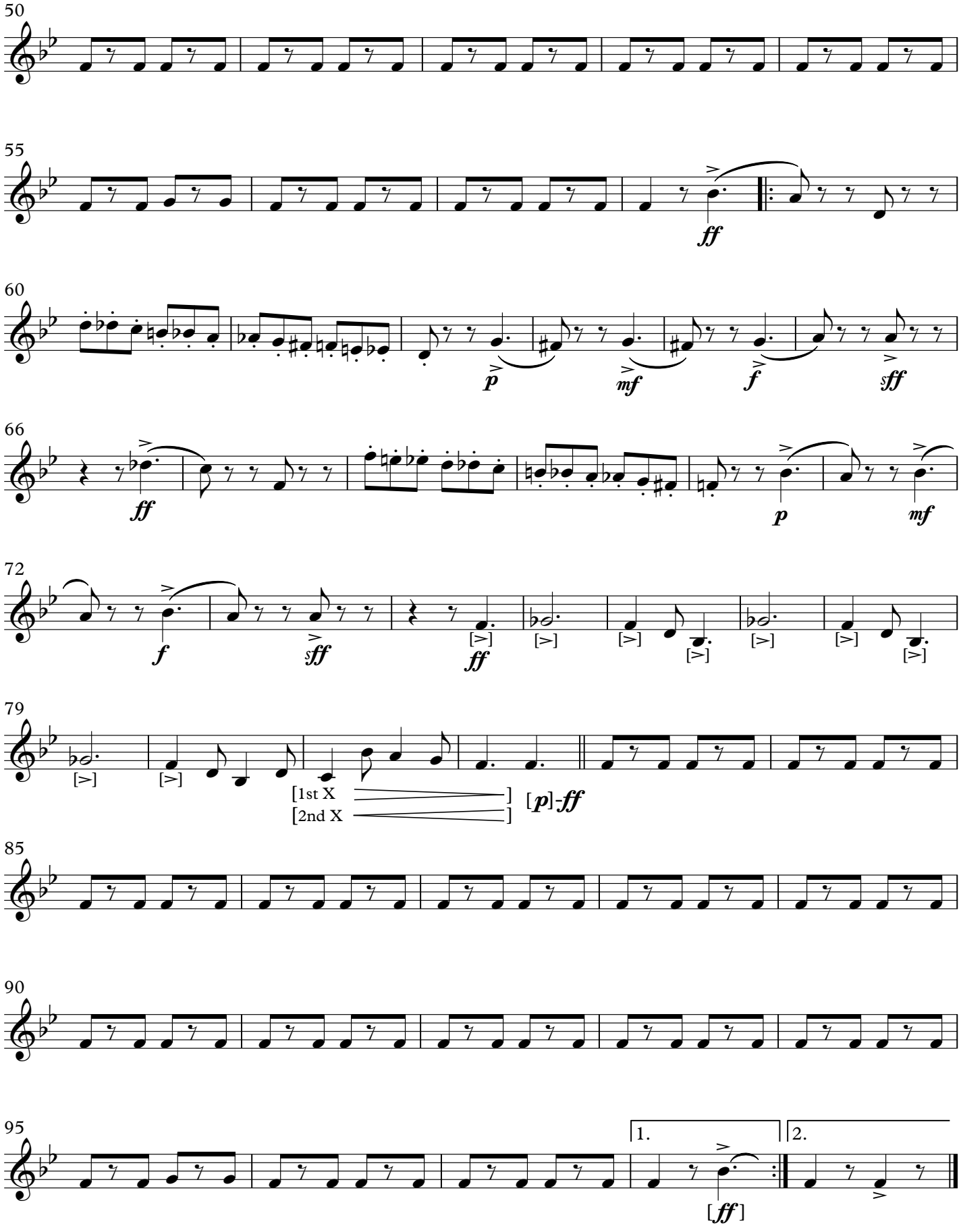
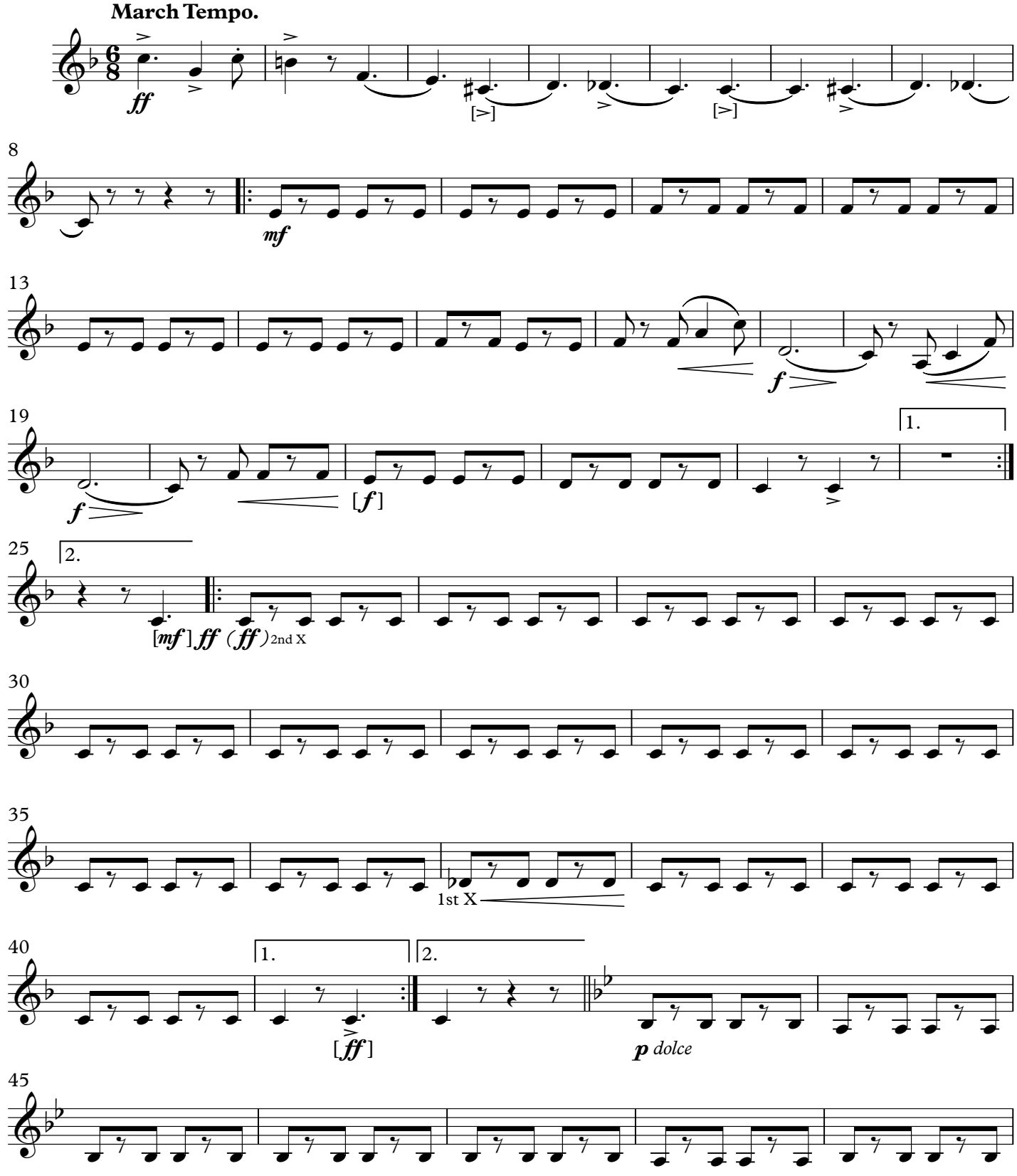
THE NATIONAL GAME
3rd F Horn



March

THE NATIONAL GAME

4th F Horn (1925) **JOHN PHILIP SOUSA**



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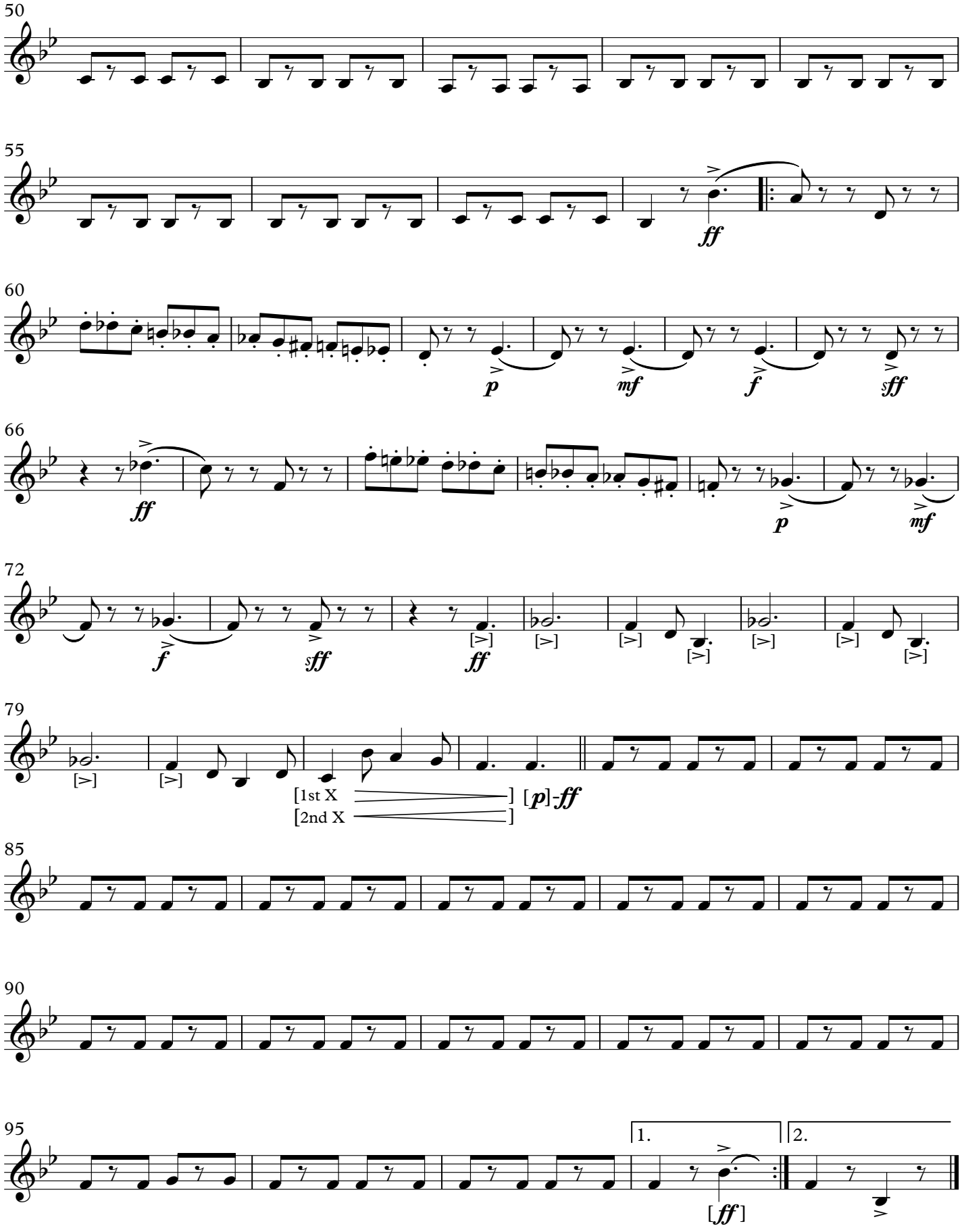
THE NATIONAL GAME
4th F Horn

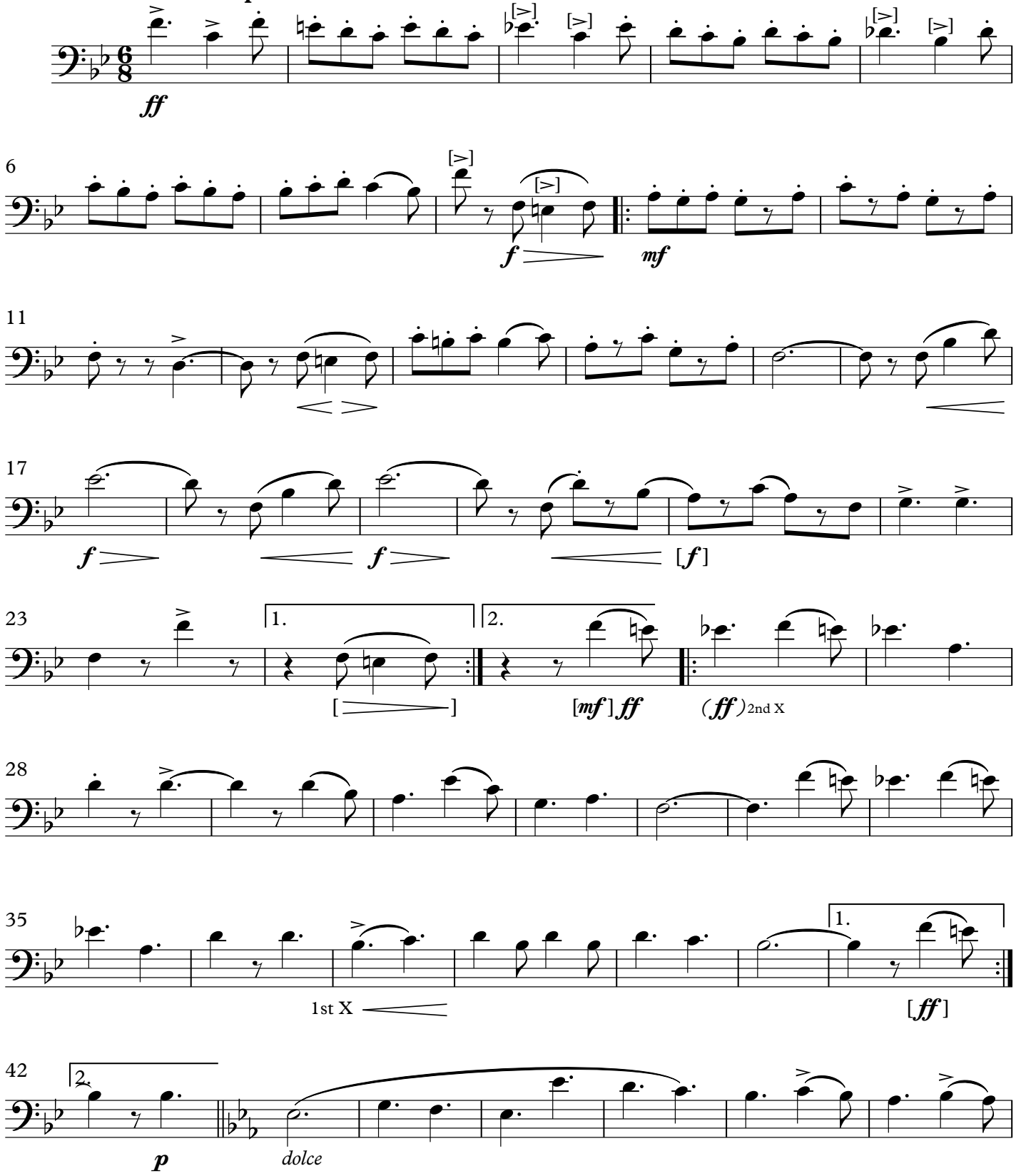


March

THE NATIONAL GAME

Euphonium (1925) **JOHN PHILIP SOUSA**

March Tempo.



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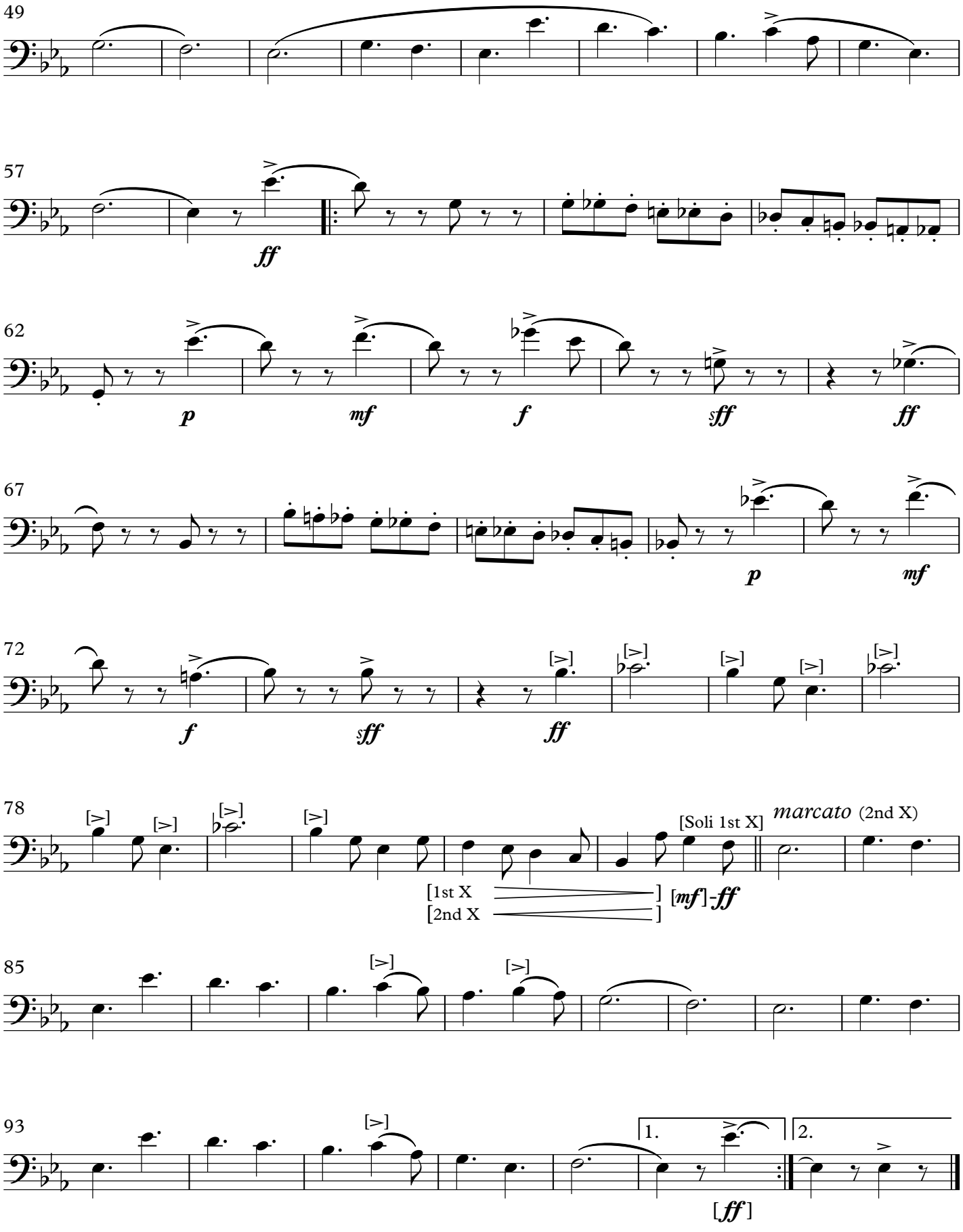
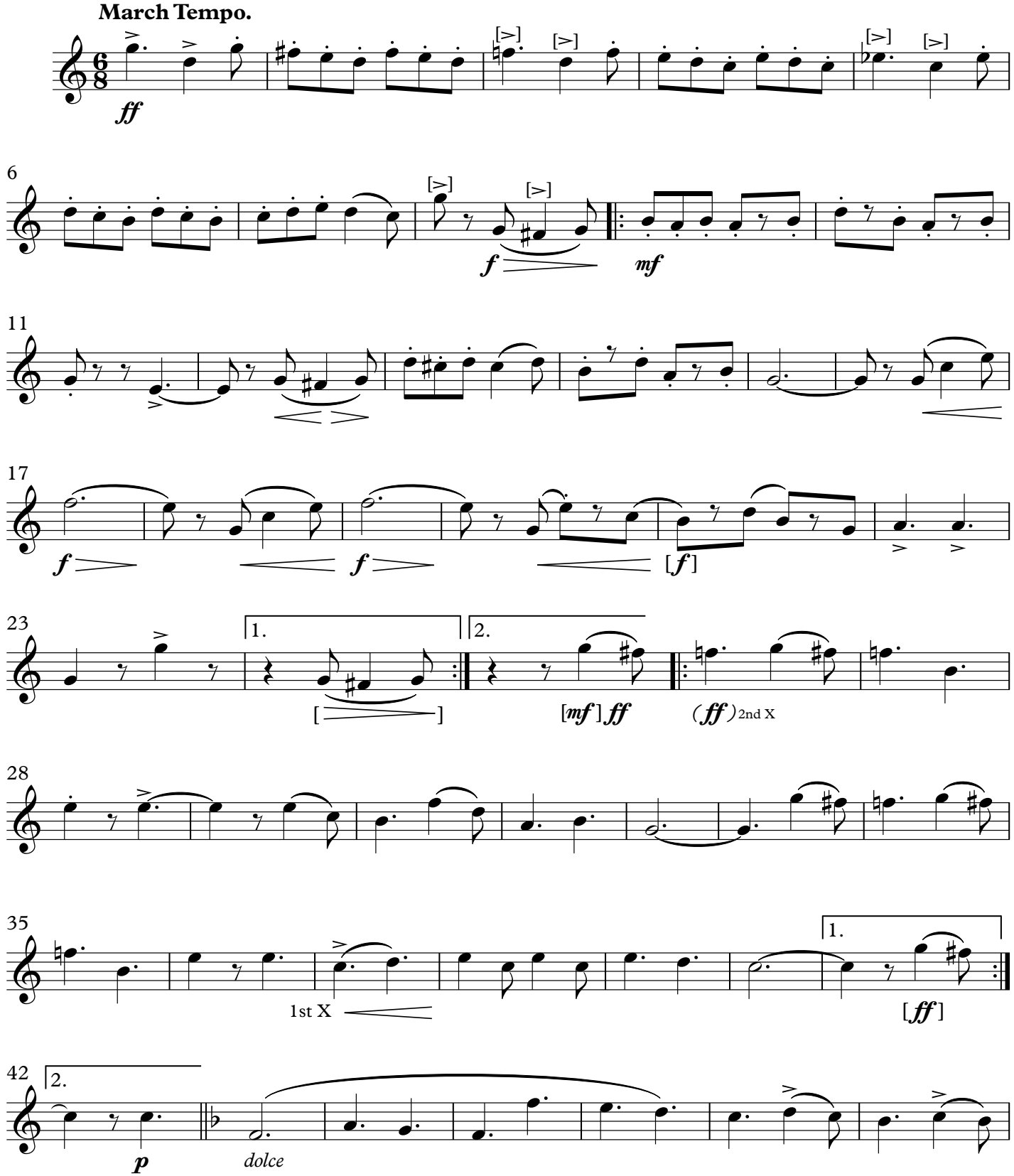
THE NATIONAL GAME
Euphonium



March

THE NATIONAL GAME

Euphonium, T.C. (1925) **JOHN PHILIP SOUSA**



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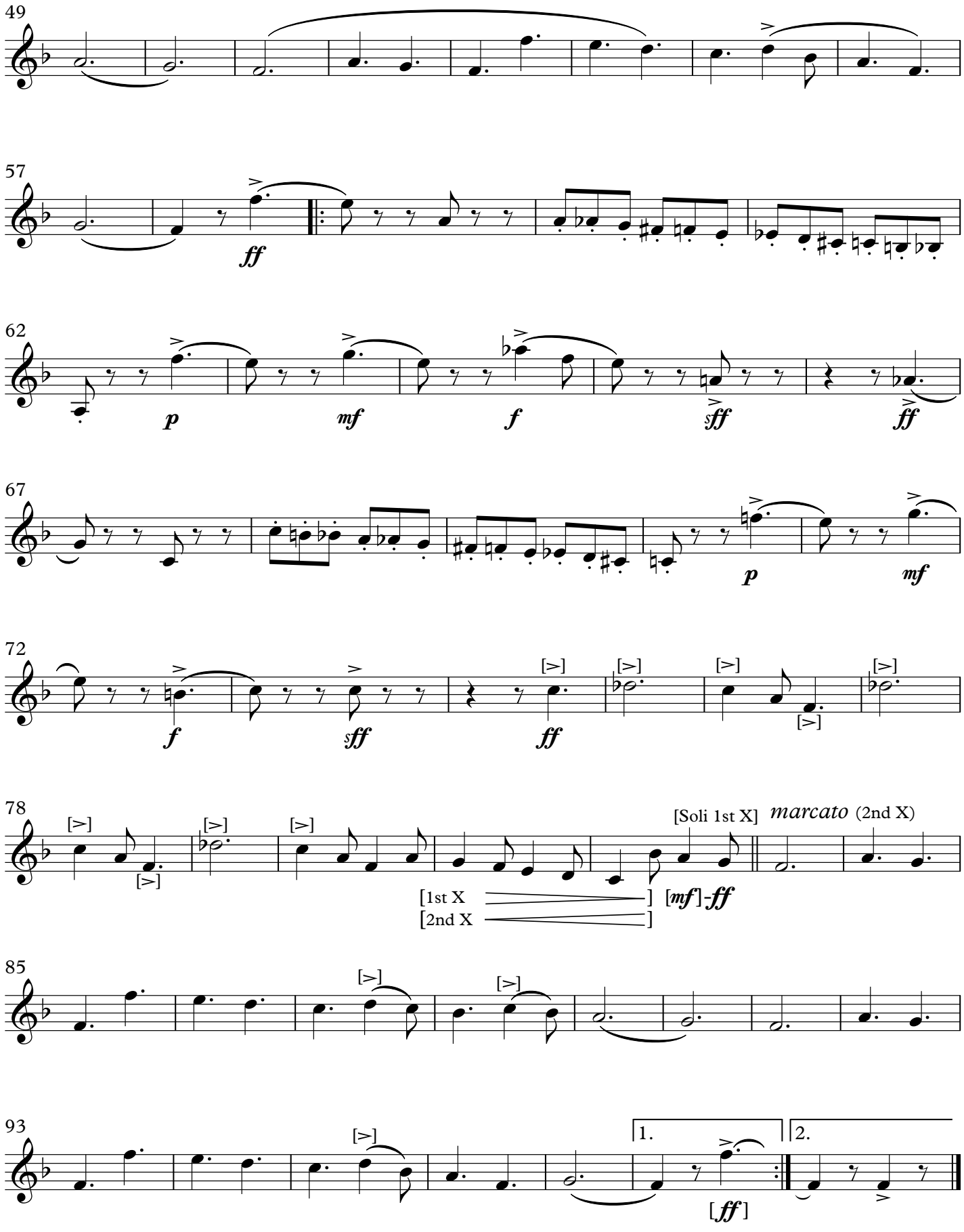
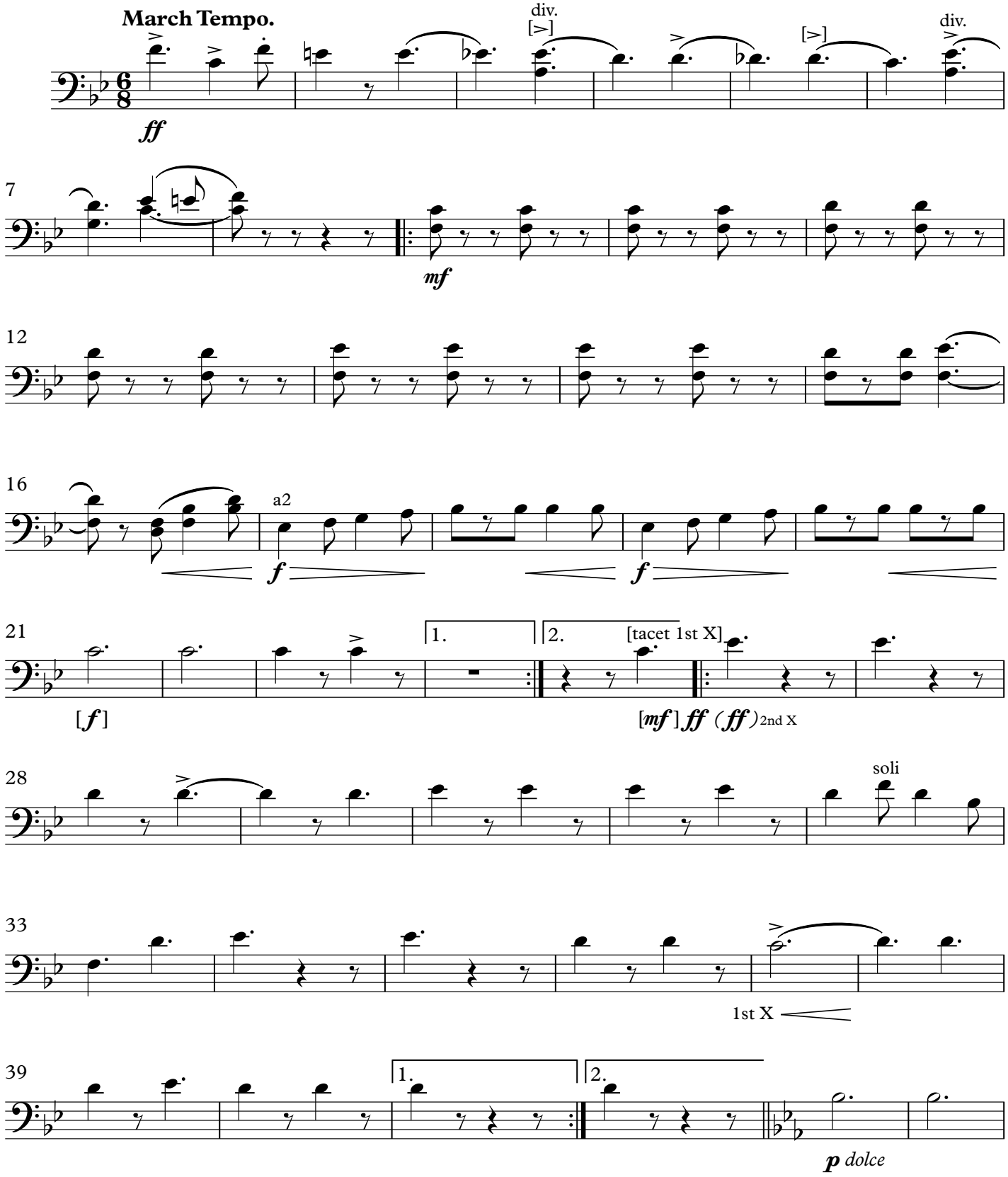
THE NATIONAL GAME
Euphonium, T.C.



March

THE NATIONAL GAME

1st Trombone (1925) **JOHN PHILIP SOUSA**



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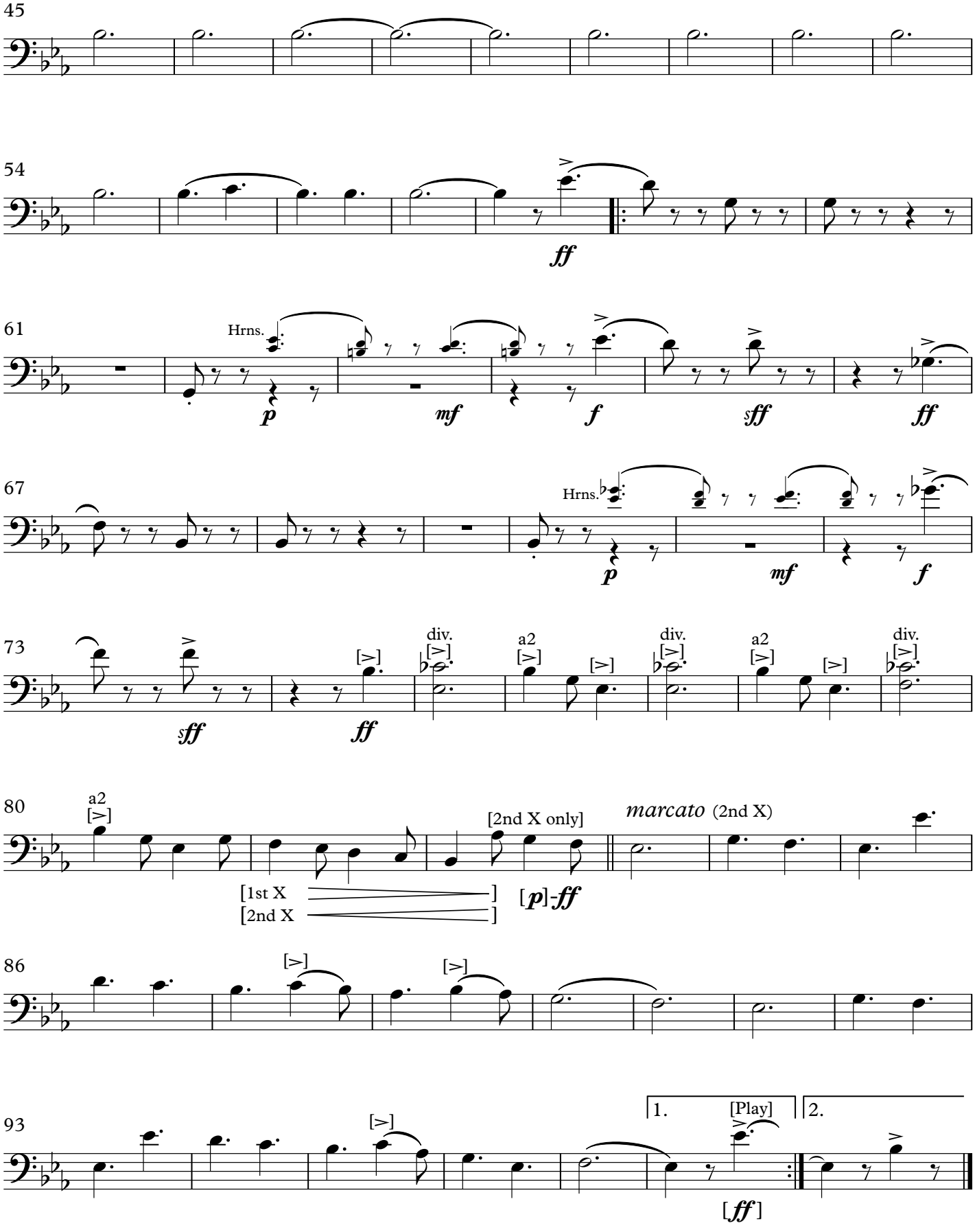
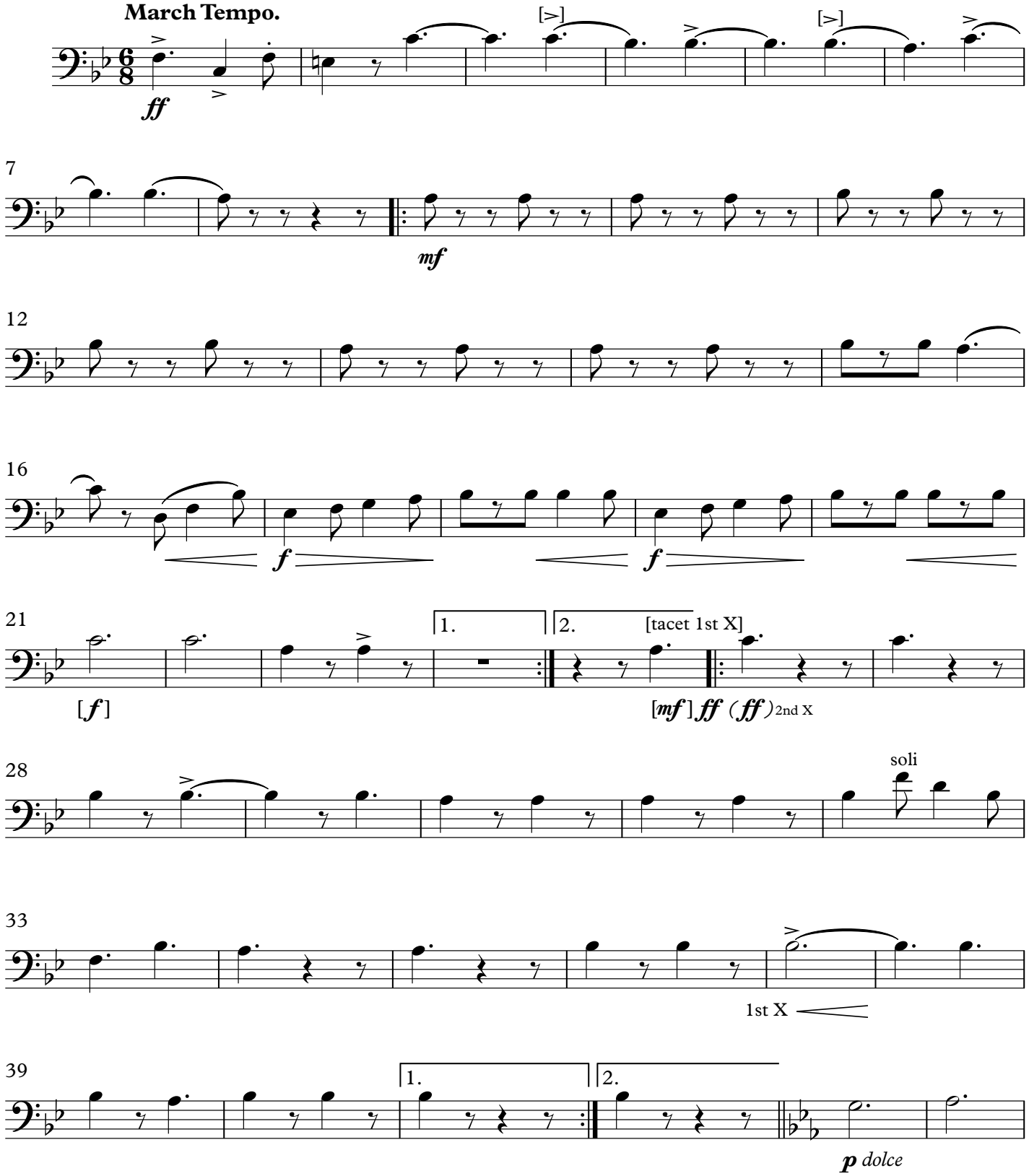
THE NATIONAL GAME
1st Trombone



March

THE NATIONAL GAME

2nd Trombone (1925) **JOHN PHILIP SOUSA**



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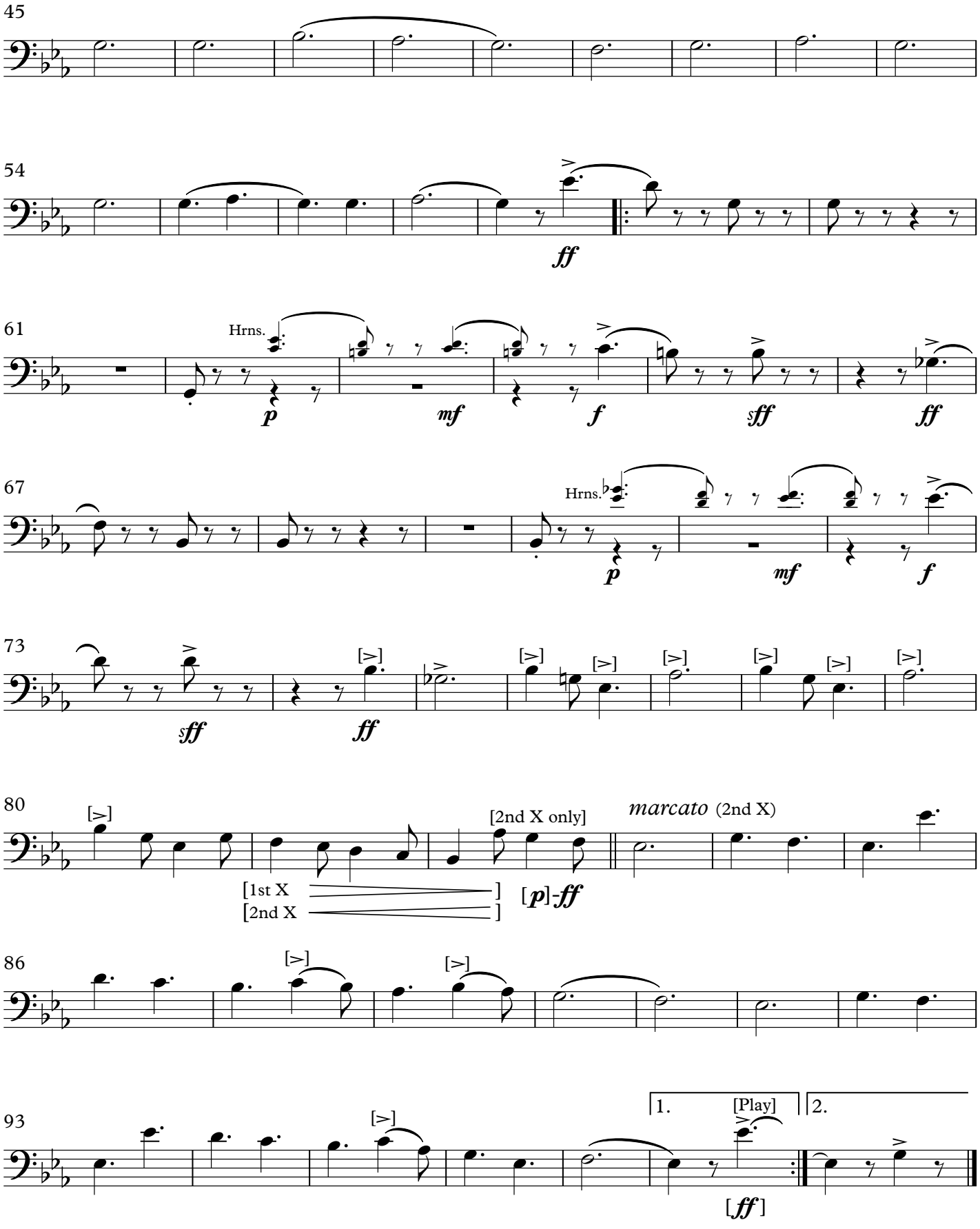
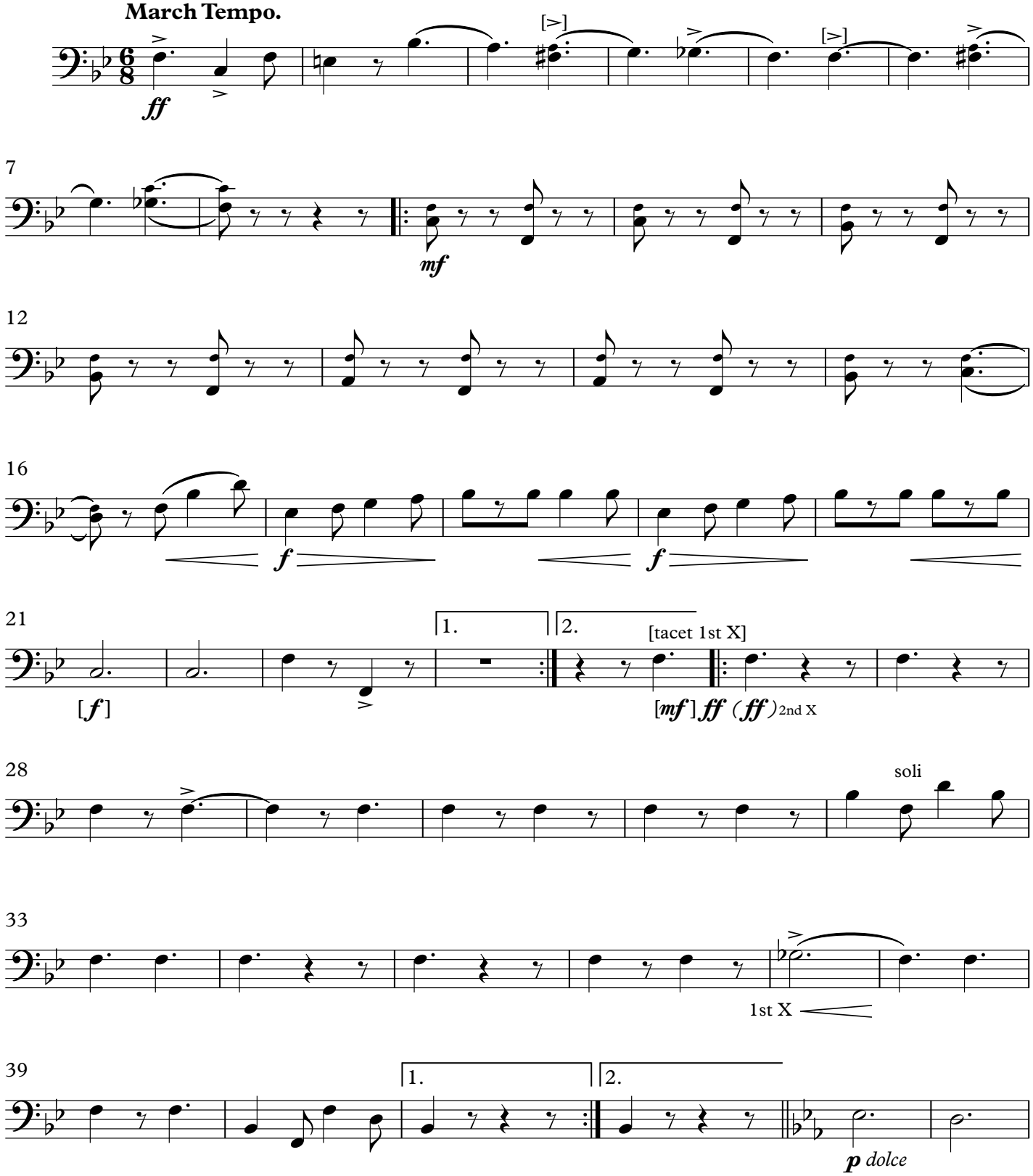
THE NATIONAL GAME
2nd Trombone



March

THE NATIONAL GAME

Bass Trombone (1925) **JOHN PHILIP SOUSA**



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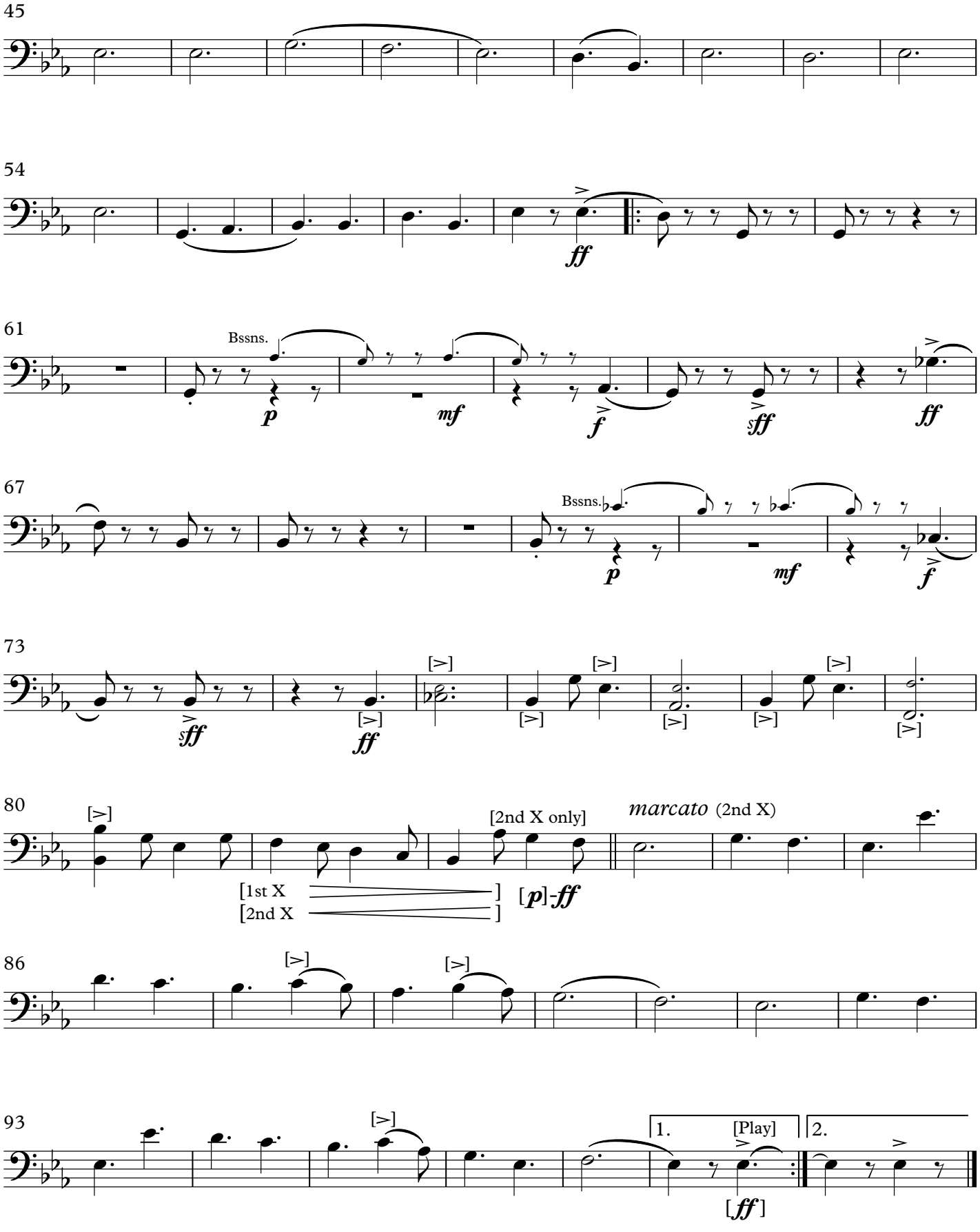
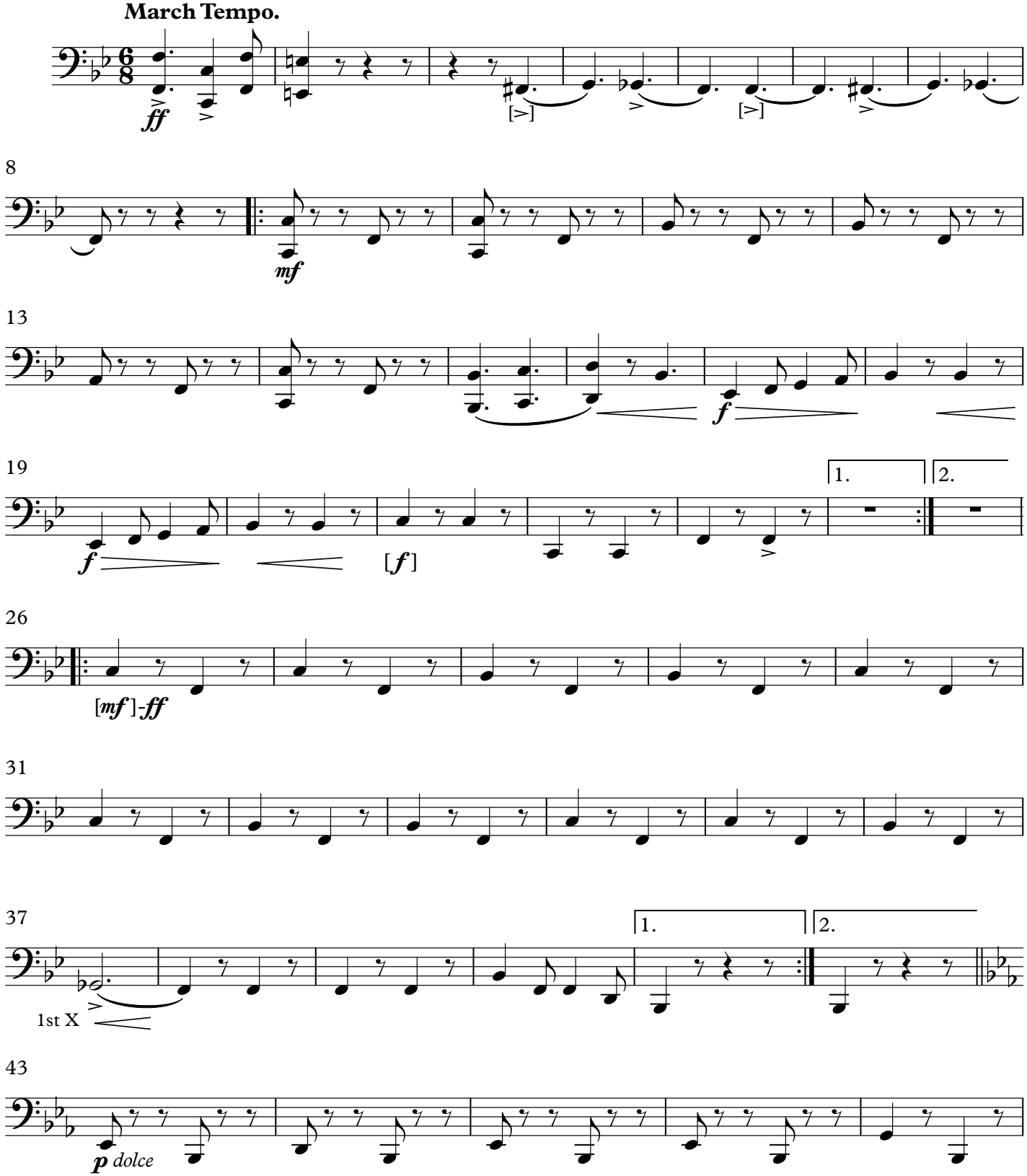
THE NATIONAL GAME
Bass Trombone



March

THE NATIONAL GAME

Tuba (1925) **JOHN PHILIP SOUSA**



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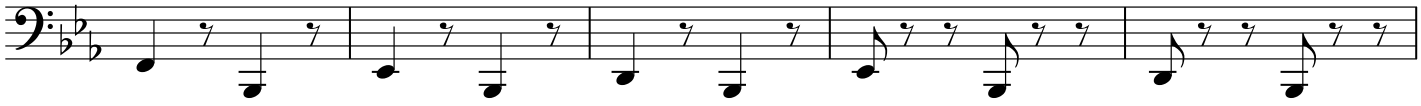
THE NATIONAL GAME
Tuba

48



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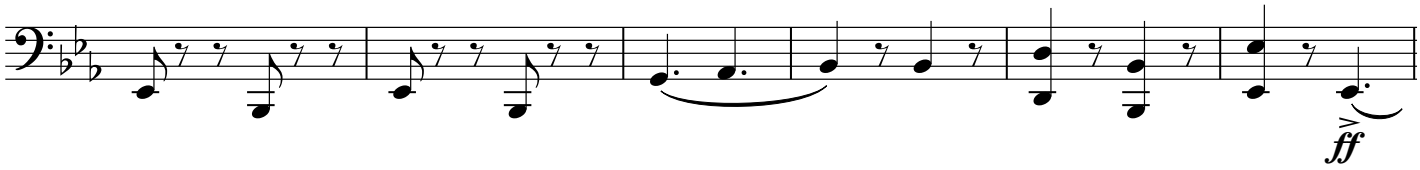

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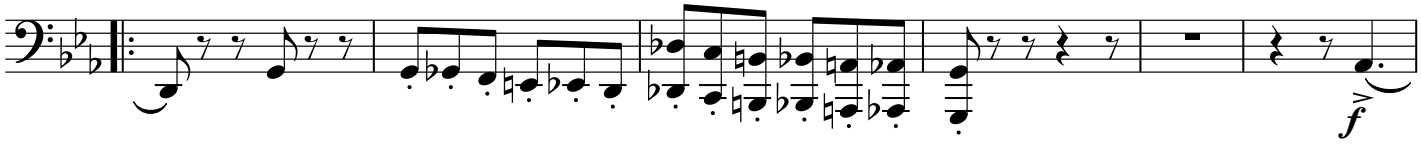

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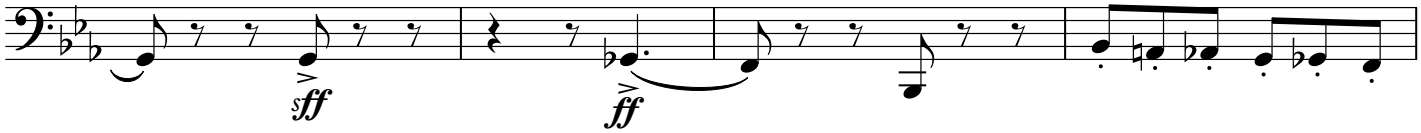

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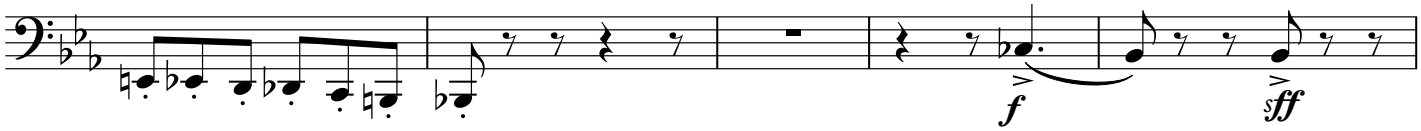

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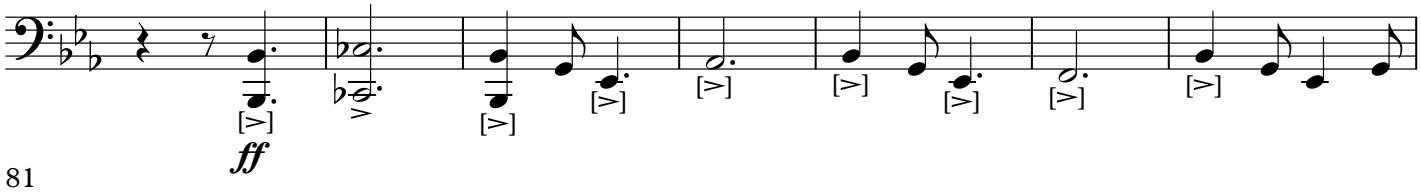

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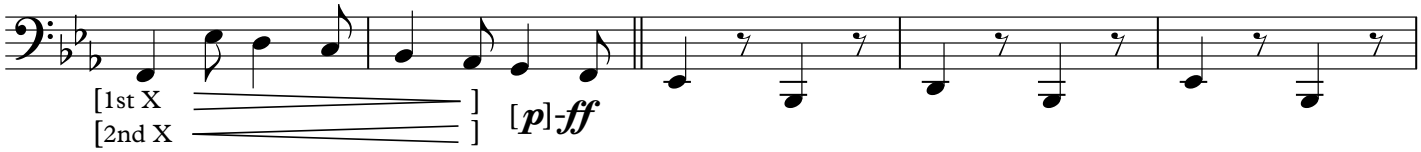

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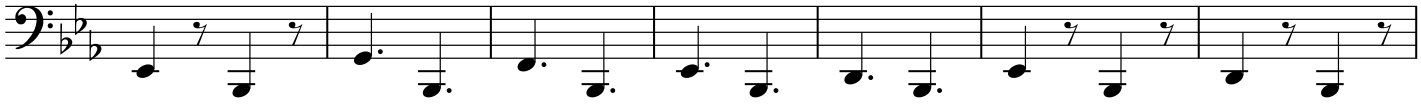

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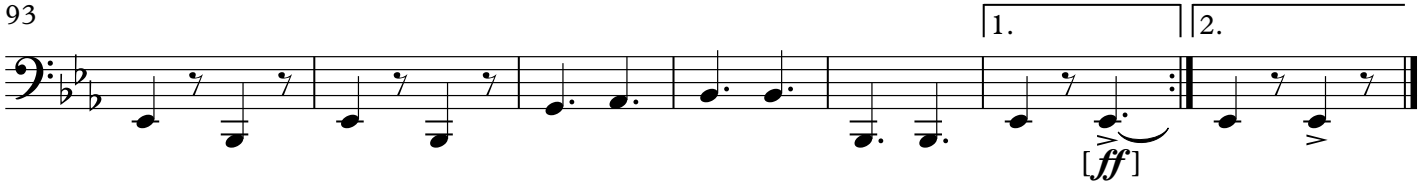
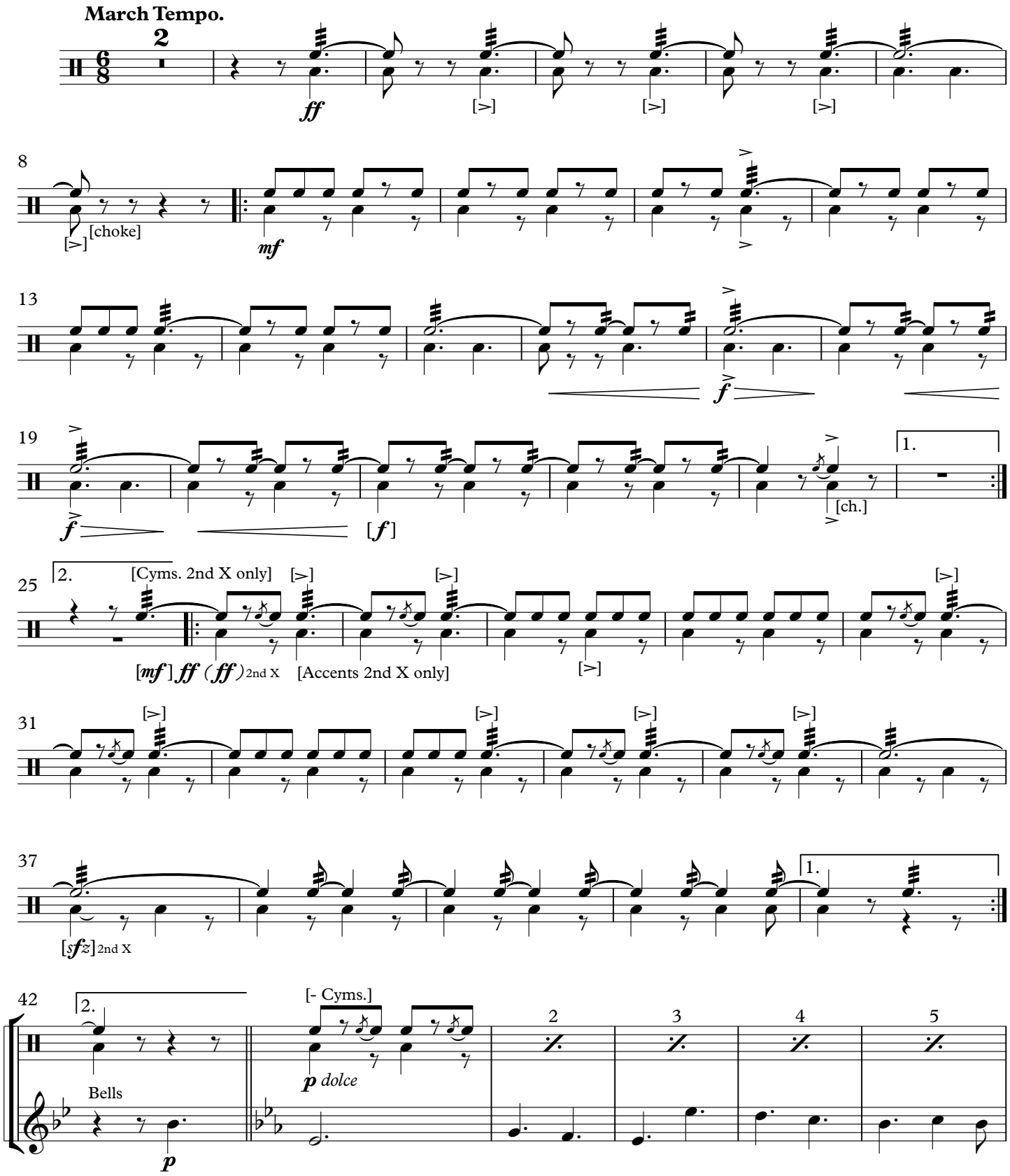
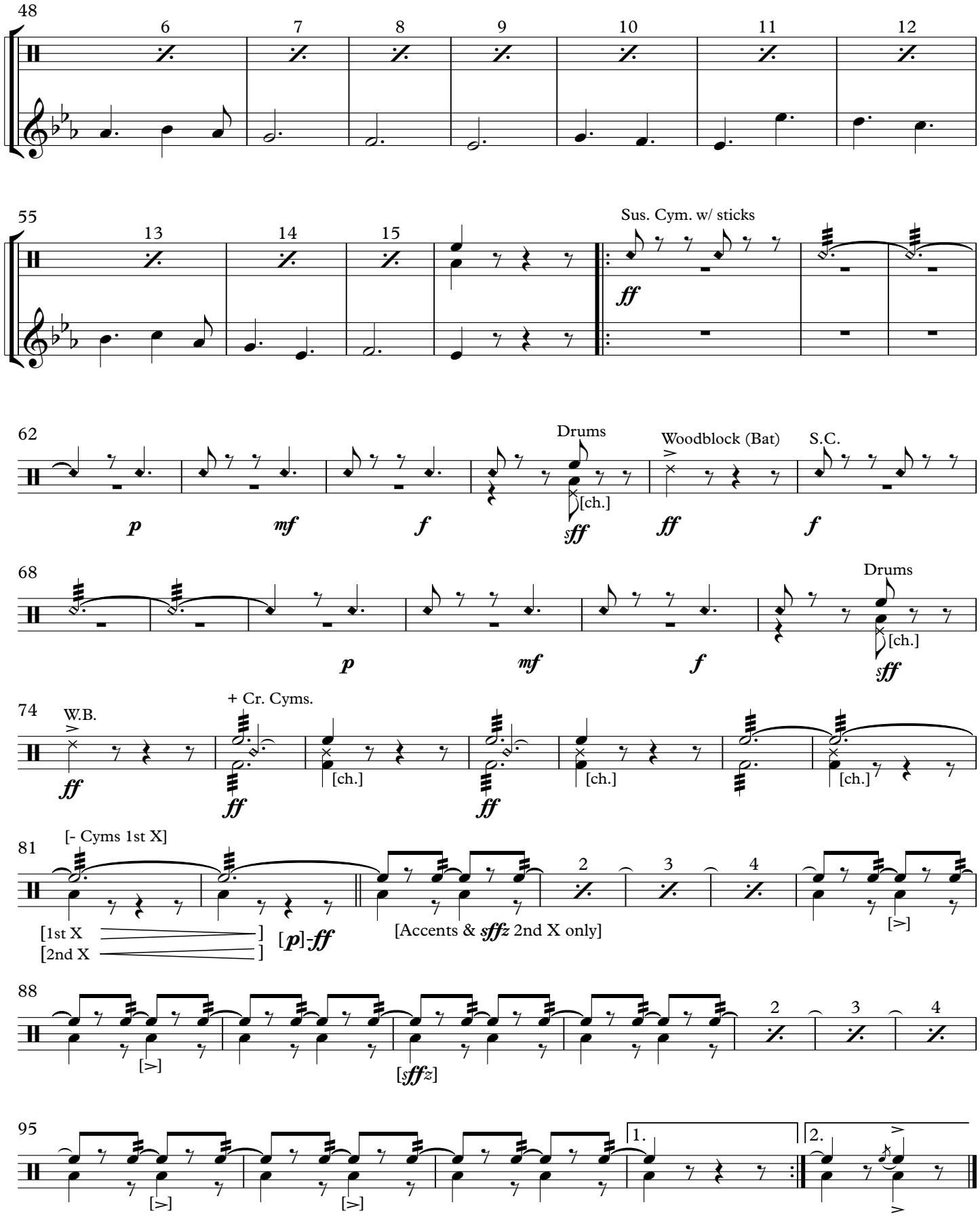


March

THE NATIONAL GAME

Drums & Bells (1925) **JOHN PHILIP SOUSA**



This Edition in the Public Domain - 2021
As played by “The President’s Own” United States Marine Band

THE NATIONAL GAME
Drums & Bells