

#### March, "Old Ironsides" (1926)

In 1926, patriotic citizens noted the deterioration of the historic old frigate *Constitution*, better known as "Old Ironsides," and waged a vigorous campaign to have it restored. At a rally held in Madison Square Garden, enough money was raised to insure success of the movement. For that occasion, Sousa composed this march. He led the massed bands of the U.S. Navy, Marine Corps, and Army, but whether or not the new march was played is not certain. Oddly, the march was never published, and only a manuscript sketch is known to exist today.

Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 75. 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 <a href="Encore Books">Encore Books</a> used by the Sousa Band, which can be found online at <a href="https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/">https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/</a>. 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.

The U.S. Marine Band is grateful to David Lovrien and John Gann of Lovebird Music for releasing their reconstruction of this march into the public domain specifically for the purpose of allowing the band to create an edition to include in this project.

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 is one of a handful of marches with pick-up notes to the first measure. The afterbeat dotted half note responses are also a bit unusual for Sousa, and emphasizing the written accents and all dotted half notes in this introduction serves to highlight these unique rhythmic features.

First Strain (m. 5-21): This march also starts in a minor key, which is uncommon among Sousa's works. What is more common is the melodic device in m. 5, 7, 13, and 15 of a *tutti* arrival on beat 1 followed by a rest and an accented beat 2. These moments in Sousa should always have a very slight delay before the arrival on beat 2, and they are almost always accompanied by an added percussion accent, as is indicated in this edition. The drop to *mezzo-forte* in m. 9 provides nice dynamic variety before returning to fortissimo in m. 13 and to the end of the strain. The repeat is played exactly as before.

Second Strain (m. 22-53): Since this march was never orchestrated by Sousa beyond the piano score, the original work has only the basic melodic and harmonic structure. For this edition, Master Gunnery Sgt. Don Patterson not only orchestrated the march but also composed some of the characteristic woodwind decorations that likely would have been added by Sousa had he orchestrated the march for band. Such is the case in this second strain, and the grace notes must be played with good snap and placed very close to the root notes. This edition writes out the repeat of the second strain, indicating the usual performance alterations: clarinets, saxophones, and euphonium carry the melody first time in a *piano* dynamic, and cornets, trombones and cymbals are *tacet*. All instruments are back in at *fortissimo* in m. 37 on beat 2, with elaborated figures in the woodwinds and trombones and two melodic accents in the percussion in m. 47 and 49.

**Trio (m. 54-69):** E-flat clarinet, cornets, and all battery percussion are *tacet* at the trio, but piccolo and trombones may play their indicated figures. Bells are also added to the melody here; this would have been very commonly done by Sousa in his own performances of his marches, and the evidence of this is found in many handwritten bell parts included in the Encore Books. The original piano score had only a simple melody and harmony for this trio. Master Gunnery

Sgt. Patterson has added a delightful woodwind obbligato in the same style and spirit of many other Sousa marches from the early twentieth century.

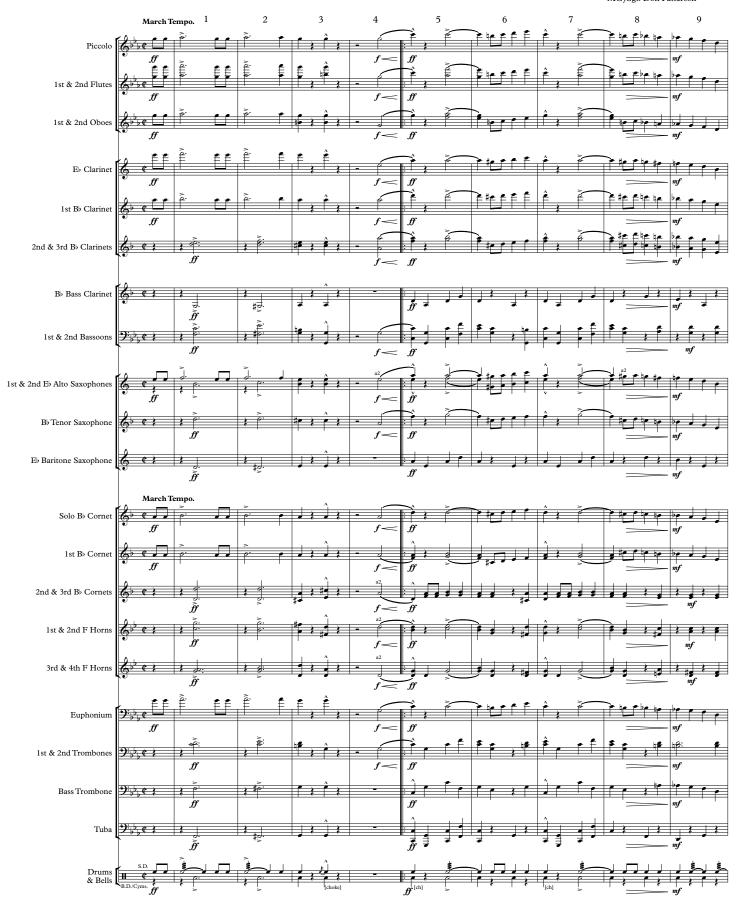
**Break Strain (m. 70-85):** All instruments are back in with the pick-up half note in m. 69 and play at a strong *fortissimo* dynamic. The percussion parts have been entirely created for this march and follow Sousa's normal practice. Here in the break strain, the rolled snare drum and bass drum alternating with cymbal crashes is very similar to other marches of the era. A significant two-measure diminuendo in m. 84-85 leads to the first statement of the final strain.

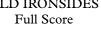
**Final Strain (m. 86-103):** Flutes, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once again (cymbals are out starting with the half note in m. 85), and all others play in *piano* first time. The piccolo takes the obbligato as a solo this time (à la "The Stars and Stripes Forever"), and clarinets, oboes, and alto saxophones carry the melody. All instruments are back in on beat 2 of m. 101 in *fortissimo* for the repeat of the break strain, which is played exactly as before save for a crescendo this time in m. 84-85. Conductors may also execute a slight *ritard* here second time, but be sure to return to the regular tempo by the downbeat of m. 86; Sousa never took these final strains slower than the rest of the march. Master Gunnery Sgt. Patterson has added an interesting counterline in the bassoons, tenor saxophone, euphonium, and trombone parts (again, as in "The Stars and Stripes Forever"), and a strong *sffz* in the percussion in m. 93 brings this unique addition to Sousa's march collection to a close.

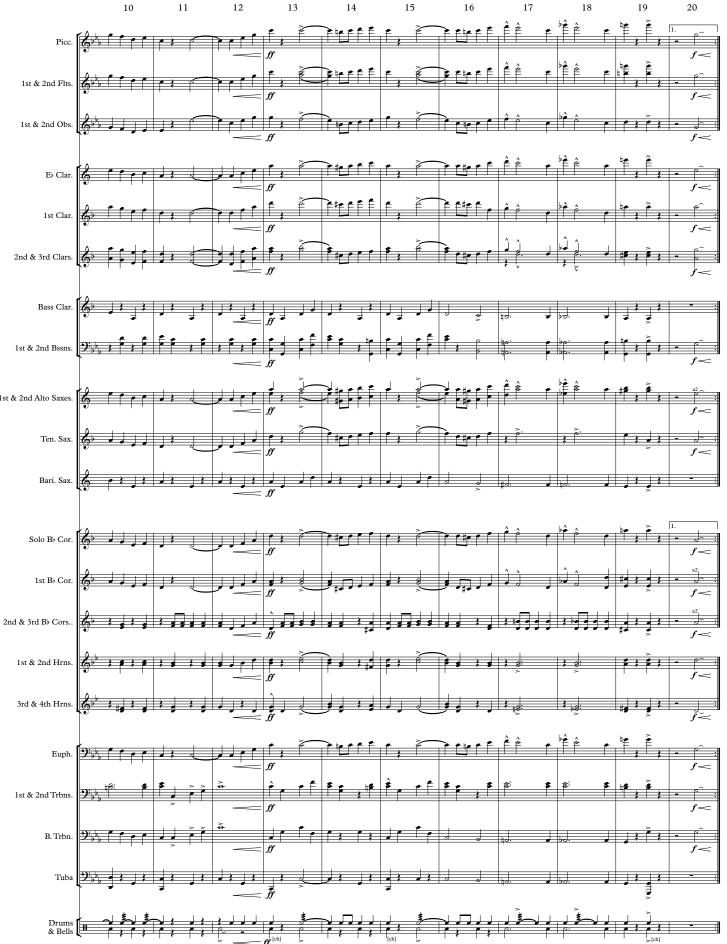
Full Score

(1926)

#### **JOHN PHILIP SOUSA**

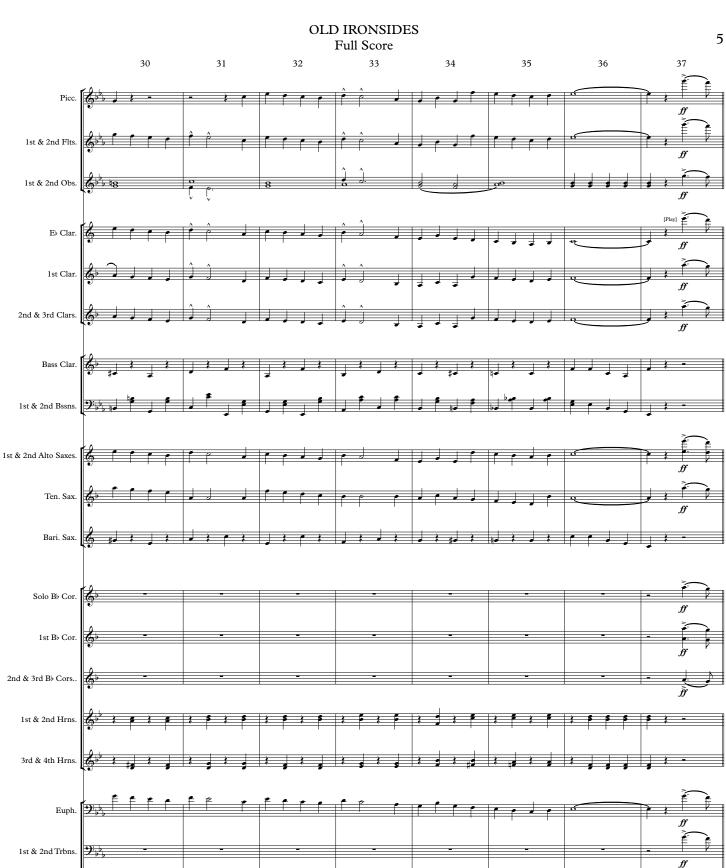








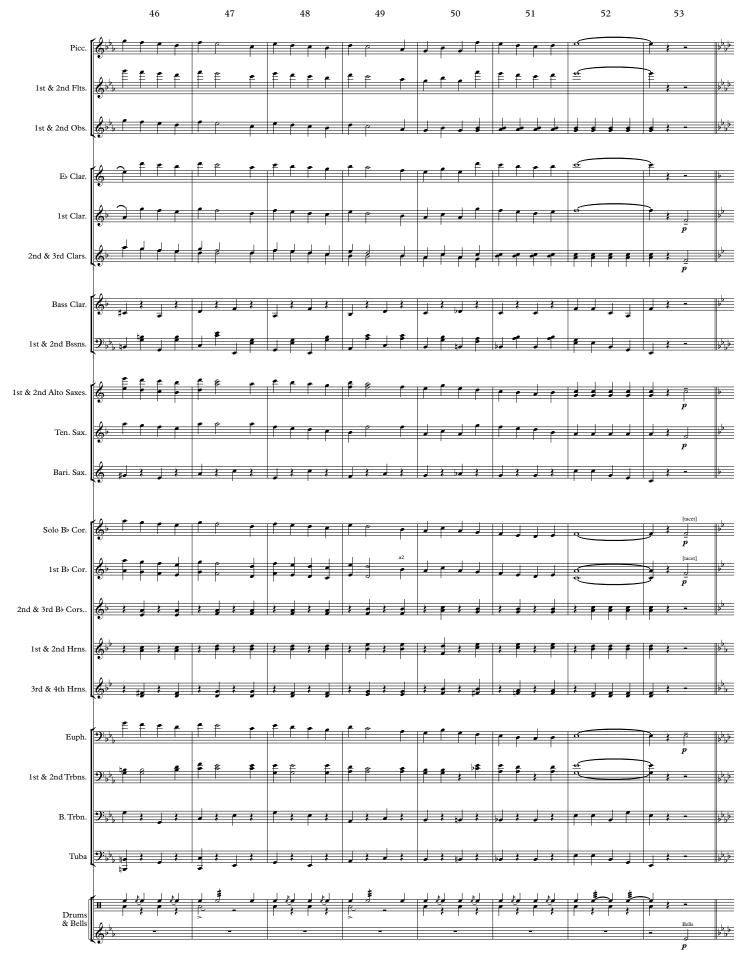


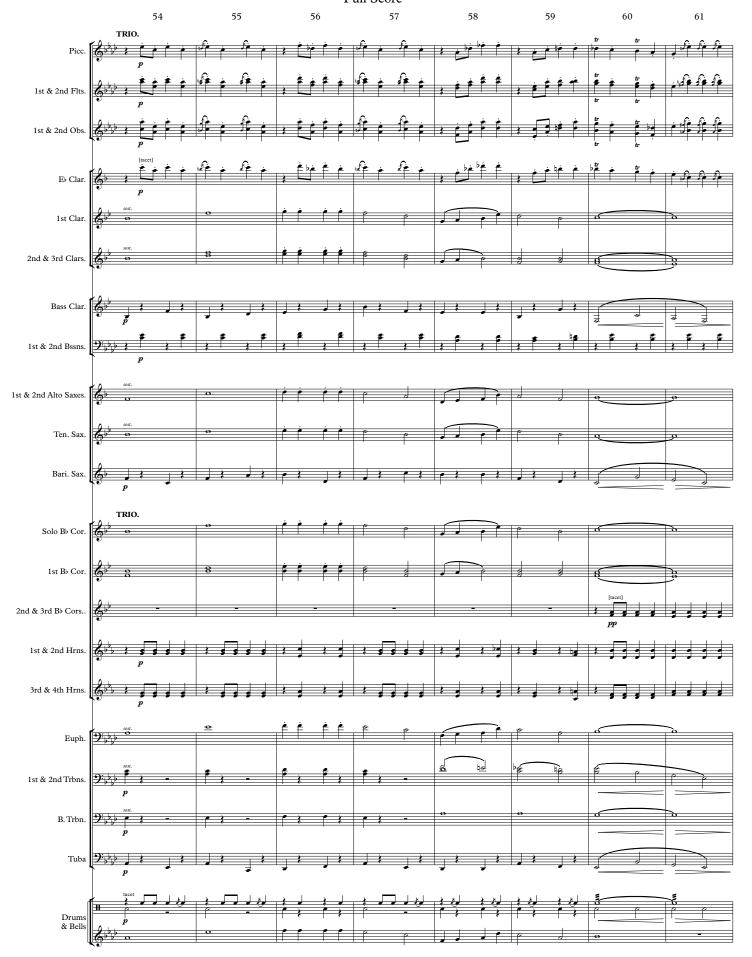


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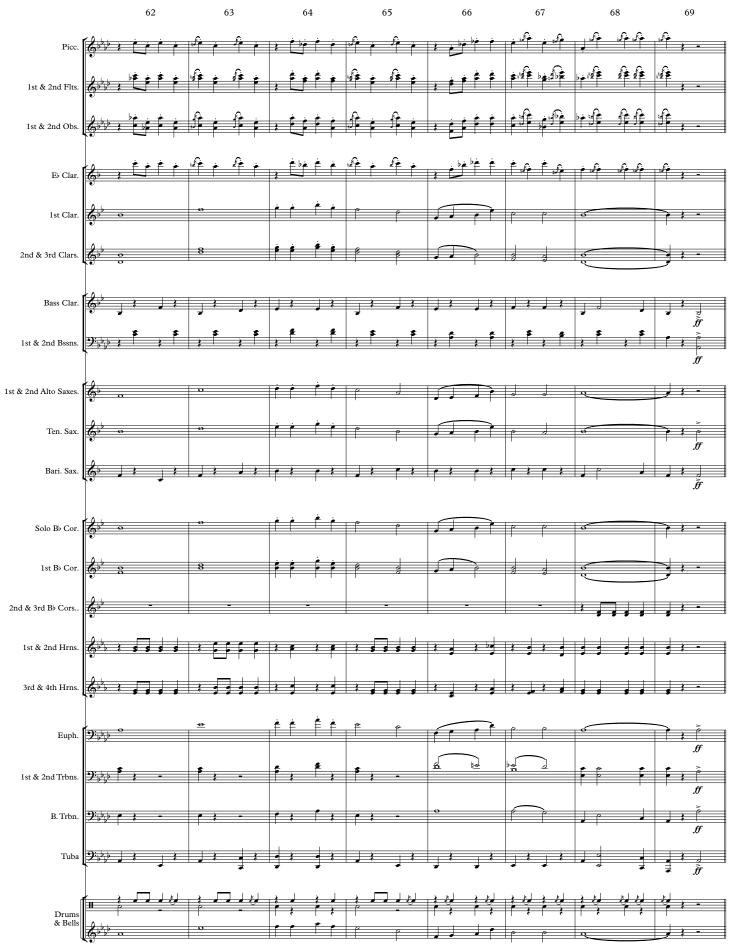
Full Score



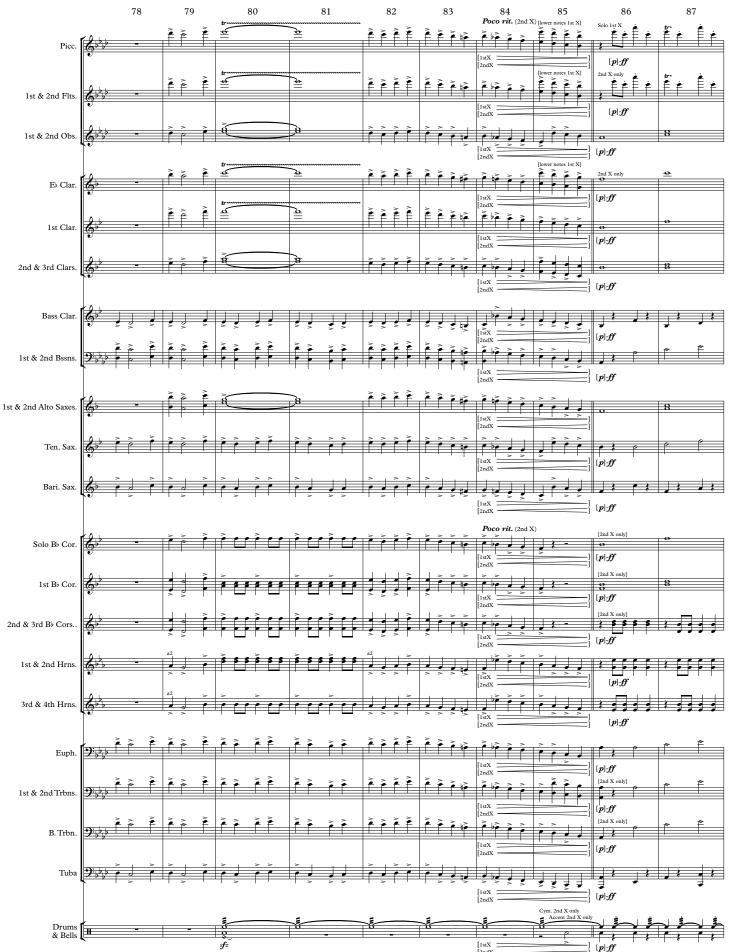




Full Score













# **OLD IRONSIDES**

Piccolo

(1926)

### JOHN PHILIP SOUSA



2



# **OLD IRONSIDES**





# **OLD IRONSIDES**

2nd Flute

(1926)

### JOHN PHILIP SOUSA



# OLD IRONSIDES 2nd Flute



# **OLD IRONSIDES**

1st Oboe

(1926)

### JOHN PHILIP SOUSA





# **OLD IRONSIDES**

2nd Oboe

(1926)

### JOHN PHILIP SOUSA





# **OLD IRONSIDES**

E Clarinet

(1926)

### JOHN PHILIP SOUSA





# **OLD IRONSIDES**

1st Bb Clarinet

(1926)

### JOHN PHILIP SOUSA



1st Bb Clarinet



# **OLD IRONSIDES**

2nd Bb Clarinet

(1926)

### JOHN PHILIP SOUSA





# **OLD IRONSIDES**

3rd Bb Clarinet

(1926)

### JOHN PHILIP SOUSA



# OLD IRONSIDES 3rd Bb Clarinet

















## **OLD IRONSIDES**

Bb Bass Clarinet

(1926)

### JOHN PHILIP SOUSA



#### Bb Bass Clarinet



# **OLD IRONSIDES**

1st Bassoon

(1926)

#### JOHN PHILIP SOUSA





# **OLD IRONSIDES**

2nd Bassoon

(1926)

#### JOHN PHILIP SOUSA



#### OLD IRONSIDES 2nd Bassoon

















# **OLD IRONSIDES**

1st Eb Alto Saxophone

(1926)

#### JOHN PHILIP SOUSA



### OLD IRONSIDES

#### 1st Eb Alto Saxophone



# **OLD IRONSIDES**

2nd Eb Alto Saxophone

(1926)

#### JOHN PHILIP SOUSA



### OLD IRONSIDES

### 2nd Eb Alto Saxophone



# **OLD IRONSIDES**

Bb Tenor Saxophone

(1926)

#### JOHN PHILIP SOUSA



Bb Tenor Saxophone



# **OLD IRONSIDES**

Eb Baritone Saxophone

(1926)

#### JOHN PHILIP SOUSA



#### **OLD IRONSIDES**

### Eb Baritone Saxophone



# **OLD IRONSIDES**

Solo Bb Cornet

(1926)

#### **JOHN PHILIP SOUSA**



### OLD IRONSIDES

#### Solo Bb Cornet



# **OLD IRONSIDES**

1st Bb Cornet

(1926)

#### **JOHN PHILIP SOUSA**



### OLD IRONSIDES

1st Bb Cornet



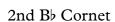
# **OLD IRONSIDES**

2nd B♭ Cornet

(1926)

#### JOHN PHILIP SOUSA



















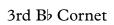
# **OLD IRONSIDES**

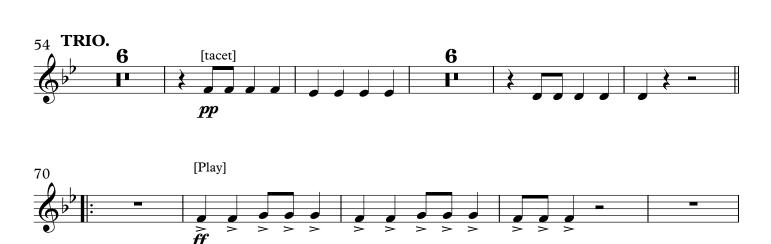
3rd Bb Cornet

(1926)

#### JOHN PHILIP SOUSA

















# **OLD IRONSIDES**

1st F Horn

(1926)

#### JOHN PHILIP SOUSA





# **OLD IRONSIDES**

2nd F Horn

(1926)

#### JOHN PHILIP SOUSA



#### OLD IRONSIDES 2nd F Horn



# **OLD IRONSIDES**

3rd F Horn

(1926)

#### JOHN PHILIP SOUSA



#### OLD IRONSIDES 3rd F Horn



# **OLD IRONSIDES**

4th F Horn

(1926)

#### JOHN PHILIP SOUSA



#### OLD IRONSIDES 4th F Horn



# **OLD IRONSIDES**

Euphonium

(1926)

#### JOHN PHILIP SOUSA



#### OLD IRONSIDES Euphonium



# **OLD IRONSIDES**

Euphonium, T.C.

(1926)

#### JOHN PHILIP SOUSA





# **OLD IRONSIDES**

1st Trombone

(1926)

**JOHN PHILIP SOUSA** 



### OLD IRONSIDES 1st Trombone



# **OLD IRONSIDES**

2nd Trombone

(1926)

#### **JOHN PHILIP SOUSA**



# OLD IRONSIDES 2nd Trombone



# **OLD IRONSIDES**

Bass Trombone

(1926)

#### **JOHN PHILIP SOUSA**



# OLD IRONSIDES Bass Trombone



# **OLD IRONSIDES**

Tuba

(1926)

#### JOHN PHILIP SOUSA





# **OLD IRONSIDES**

Drums & Bells

(1926)

JOHN PHILIP SOUSA











