The Complete Marches of

JOHN PHILIP SOUSA

VOL. 6 — NO. 107

THE ATLANTIC CITY PAGEANT

MARCH

(1927)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Atlantic City Pageant" (1927)

In the late 1920's it became increasingly difficult for professional concert bands to find employment at amusement parks or expositions, even for a few days. As the engagements at Philadelphia's Willow Grove Park were coming to an end, the Sousa Band was happy to extend its regular tour by playing at the Steel Pier in Atlantic City, New Jersey. They began regular seasons there in 1926, and Sousa penned this almost-forgotten march to celebrate their second annual engagement. The march was reportedly written at the suggestion of Atlantic City's mayor, Anthony M. Ruffu. Sousa probably had the Miss America Pageant in mind; at that time it was known as the Atlantic City Beauty Pageant.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 41. 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. 1-4): The opening notes should be played vigorously, paying special attention to the original marcato markings by playing with some space between each note. M. 3 immediately drops in dynamic to set up the first strain. The oboes and first clarinet, however, sustain their dotted half note with a diminuendo.

First Strain (m. 6-22): The dynamics are critical to bringing this playful melody to life. It is important not to play this strain too loudly and to allow the crescendos to come through. All grace notes should be played very short and close to the root notes. Accents are added in the percussion parts in m. 11 and 13 to highlight the melody.

Second Strain (m. 22-39): Flutes, E-flat clarinet, cornets, trombones, and cymbals are *tacet* the first time beginning with the pick-up half note to m. 23. The base dynamic is changed to *mezzo piano*. Piccolo can play the held trilled note both times. The melody is carried the first time by oboes, soprano saxophone and euphonium. Accents are added in the melody on all syncopations. All instruments are back in on beat two of m. 38 for the repeat at Sousa's original dynamic of *fortissimo*. In m. 26 and 28 accents are added in percussion the second time, and a bigger *sfz* accent is added in m. 36. Special note: in m. 35 and 36, there are some unusual and fantastic tied syncopated rhythms in the eighth notes in clarinet and alto saxophone; these should be brought out both times.

Trio (m. 39-55): E-flat clarinet, cornets, and all battery percussion are *tacet*. Piccolo should play this playful obbligato. The trombones can play the harmonic underpinning lightly. The wonderful melody here is made more expressive with the gentle swells added in this edition. A trill is added in the piccolo melody in m. 54, harkening back to the trill in the second strain.

Break Strain (m. 56-71): All instruments are back in at the break strain. *Marcato* markings are added to all half notes and quarter note responses. Since there is not much melodic or harmonic variation in this strain, the added accents on weak beats are important to build tension into the final strain. A *sfz* is added to the percussion in m. 68 and an added diminuendo in m. 71 leads into the soft playing of the last strain first time.

Final Strain (m. 71-89): E-flat clarinet, cornets, trombones and cymbals are out the first time beginning with the pick-up half note in m. 71, and all play *mezzo piano* first time. The same dynamic swells as the trio are employed here as well and piccolo once again plays the obbligato with the upper woodwinds. The articulation is changed in m. 85 in the upper woodwinds to a slur to match the melody in this edition. All instruments are back in for the pick-up quarter note to the repeat of the break strain which is played exactly the same as before. Before the last strain, a solo cymbal crash rings out second time in m. 71 with a crescendo through the low brass quarter notes. All play at the original *fortissimo* to the end and upper woodwinds should highlight the unusual eighth notes in the final measure before the stinger.

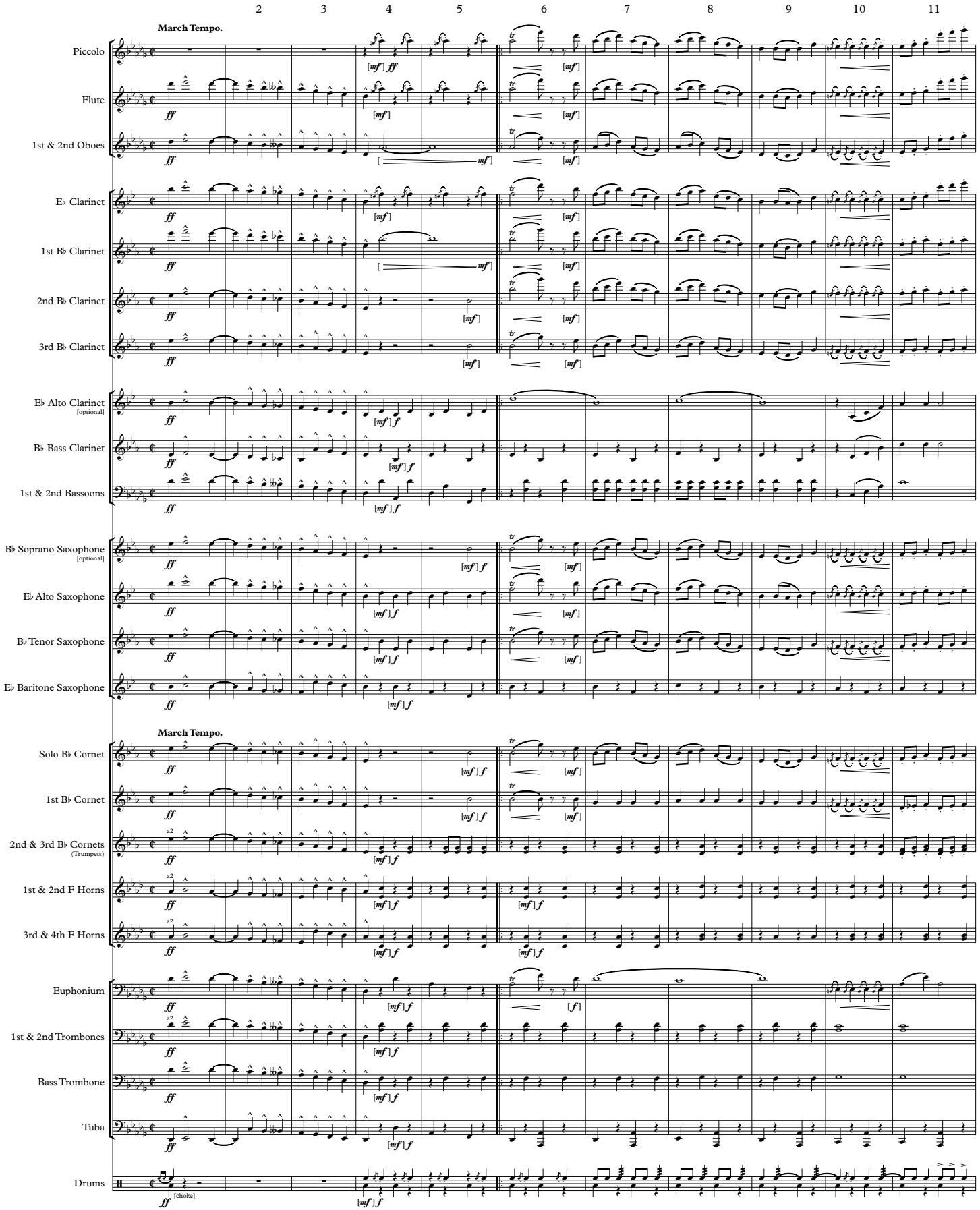
March

ATLANTIC CITY PAGEANT

(1927)

Full Score

JOHN PHILIP SOUSA



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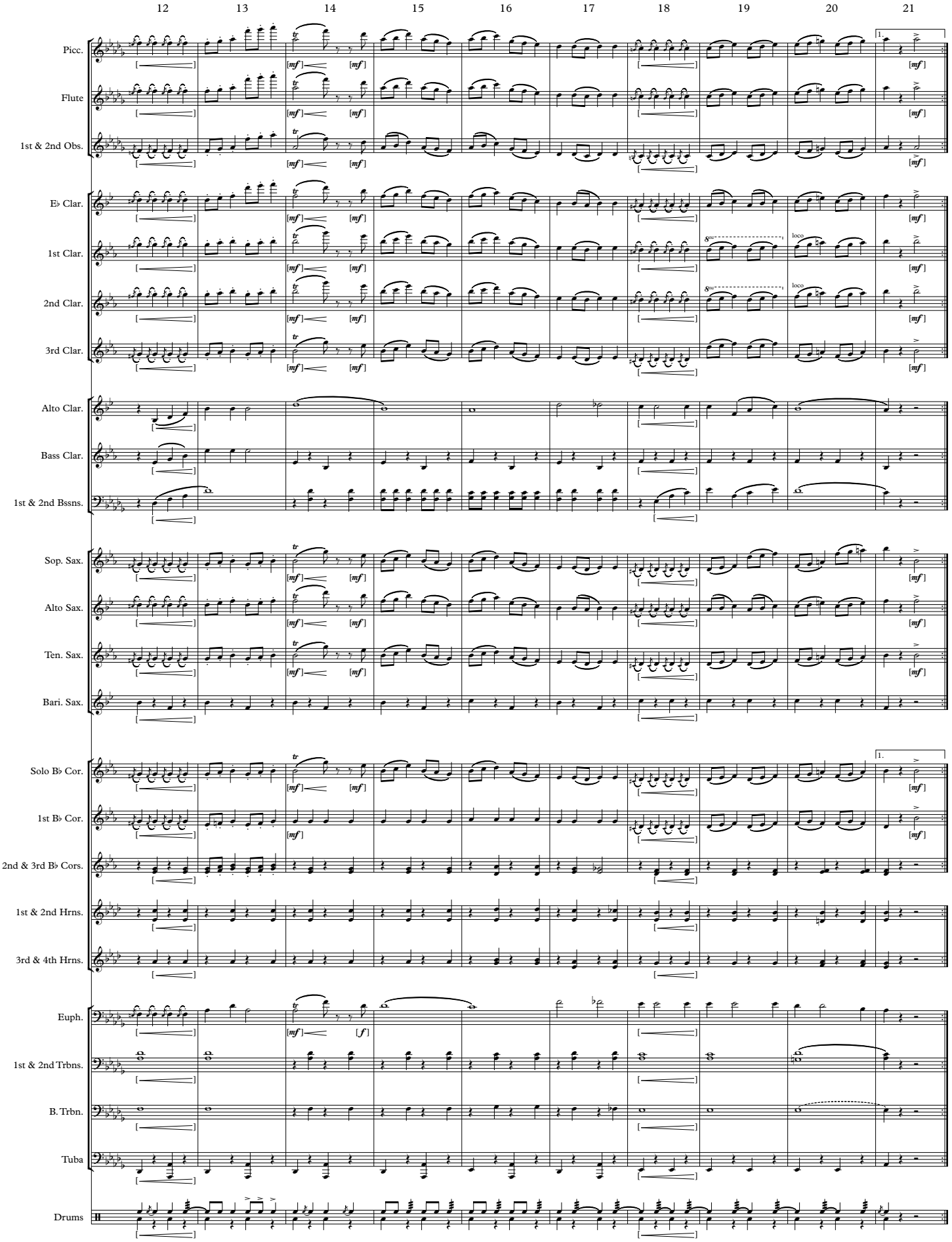
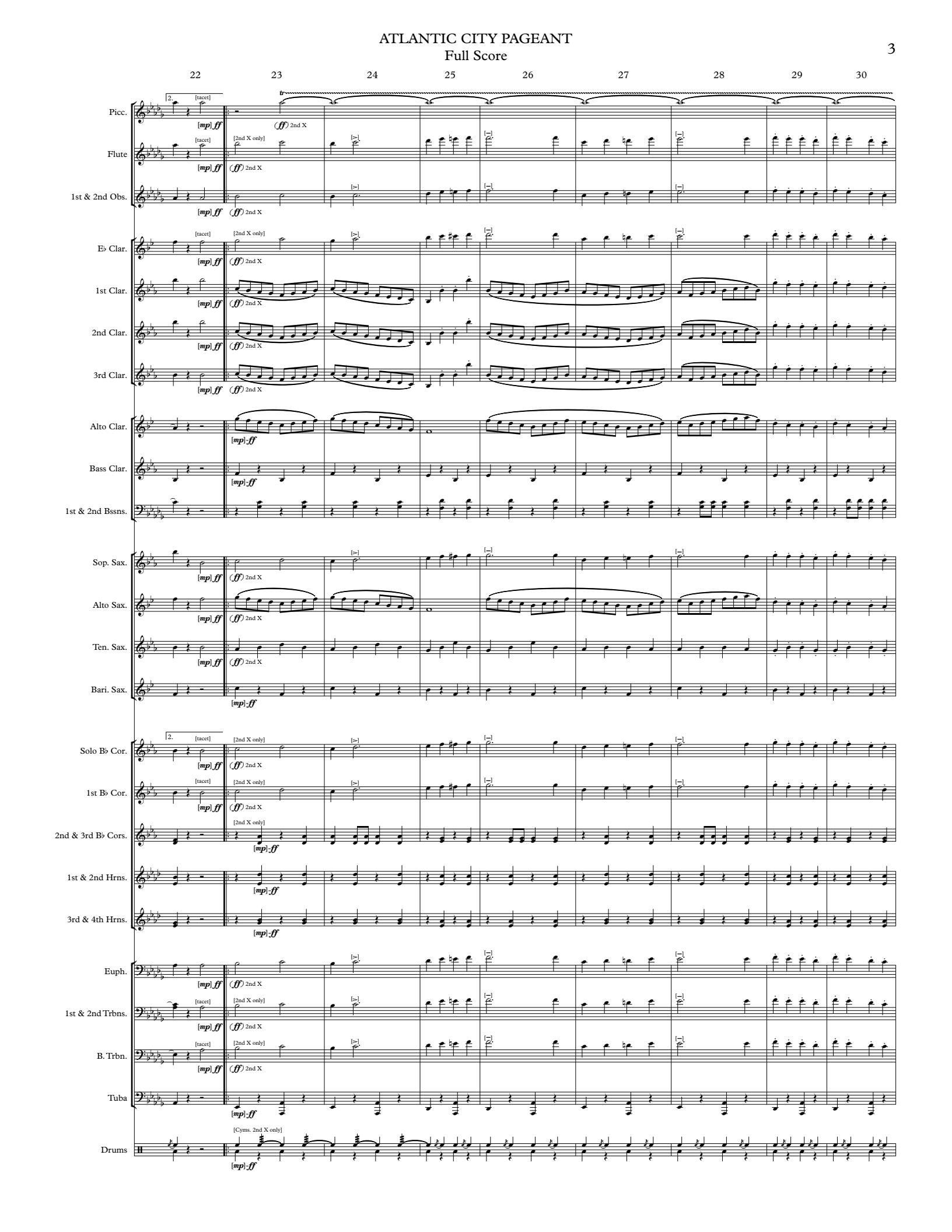
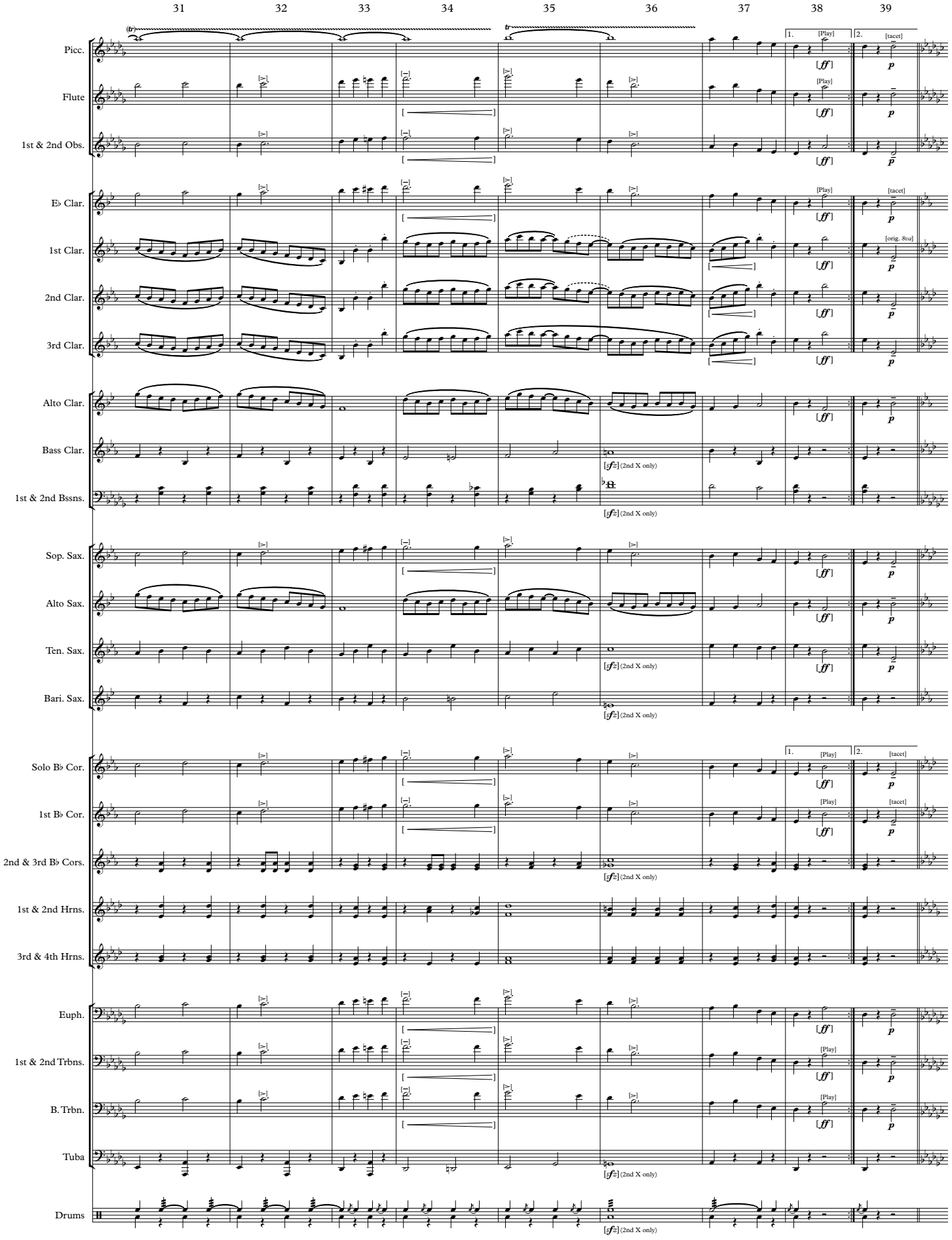
October 10, 2019

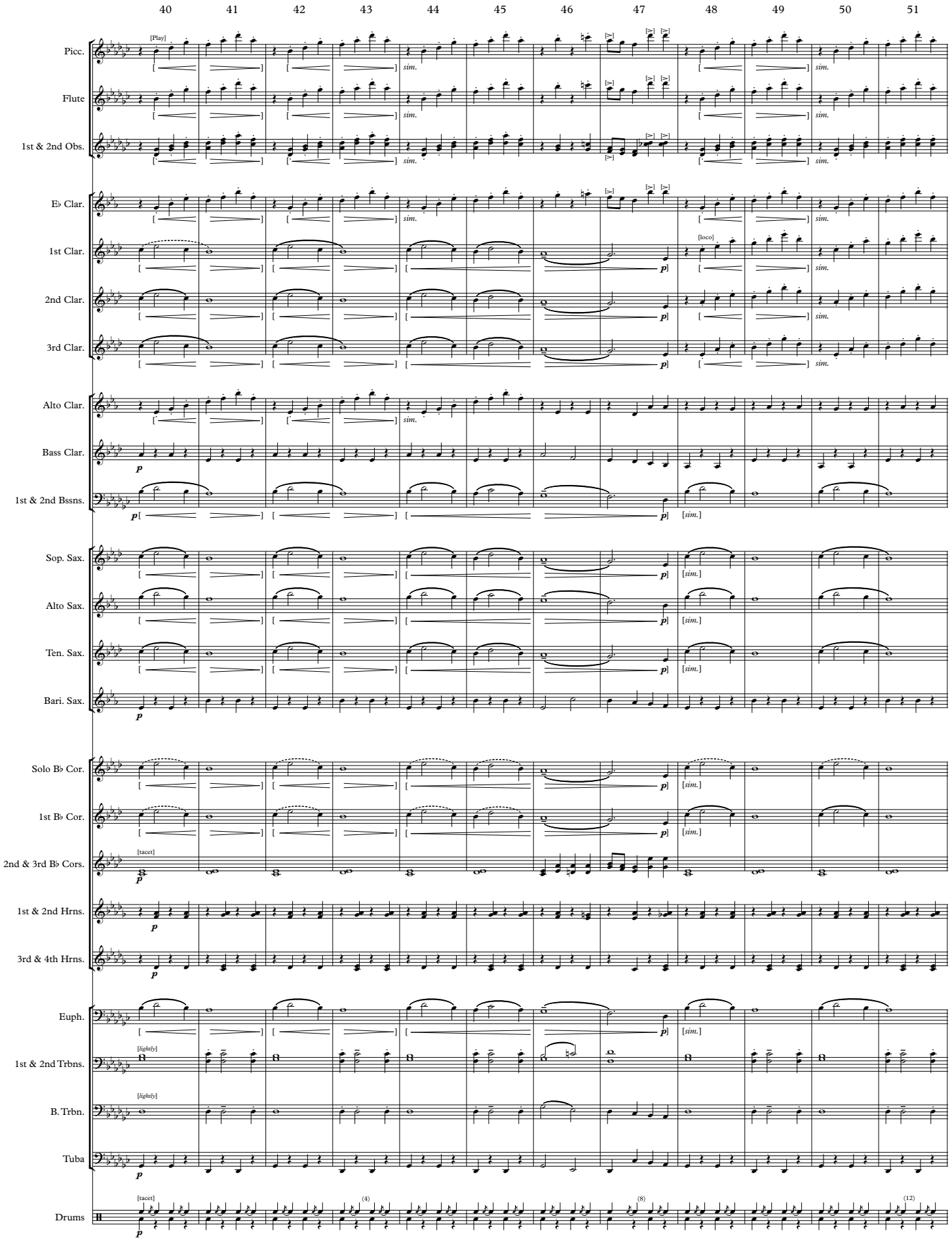
ATLANTIC CITY PAGEANT
Full Score




22
23
24
25
26
27
28
29
30
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
[tacet]
[2nd X only]
[Cyms. 2nd X only]
[mp] ff
(ff) 2nd X

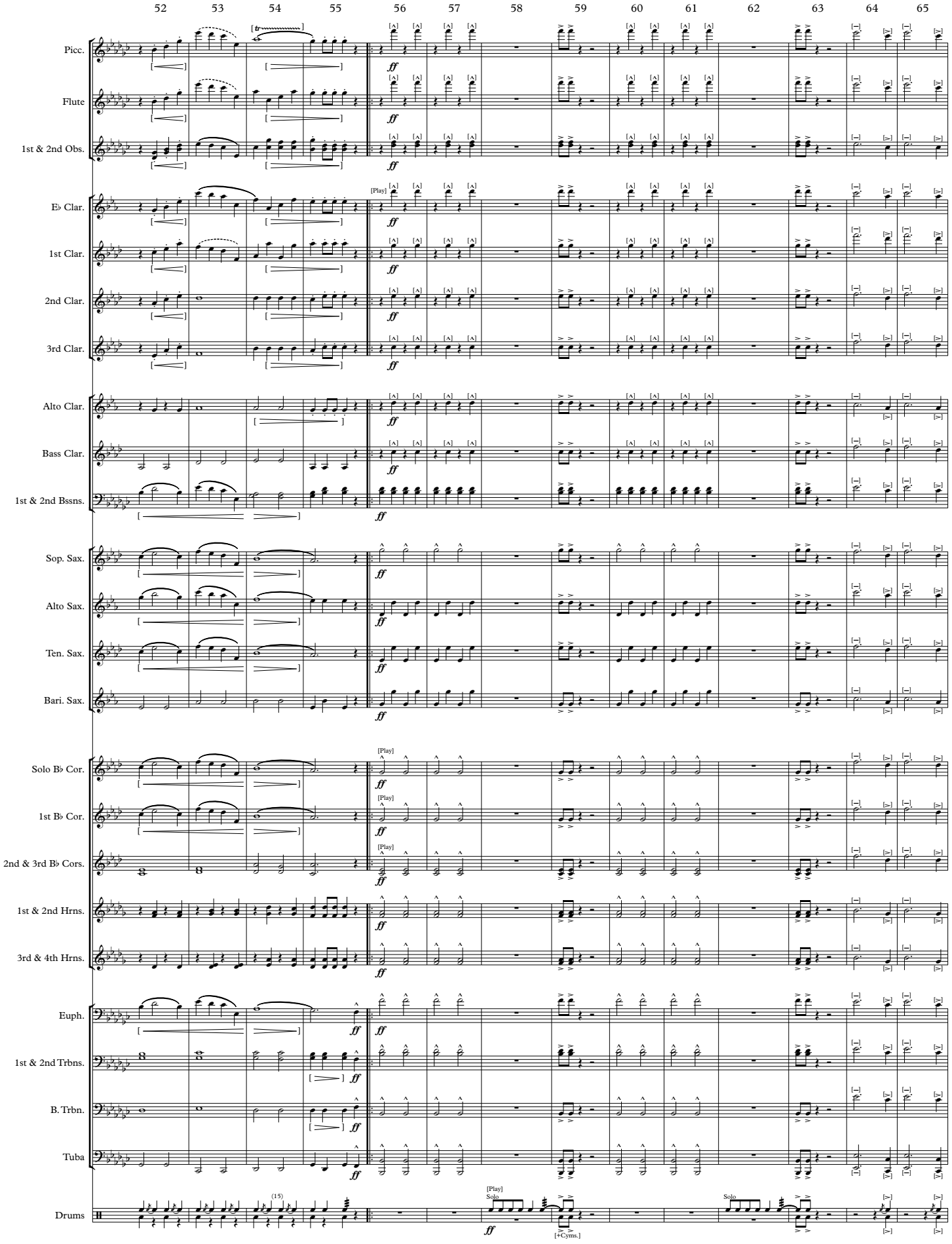
ATLANTIC CITY PAGEANT
Full Score

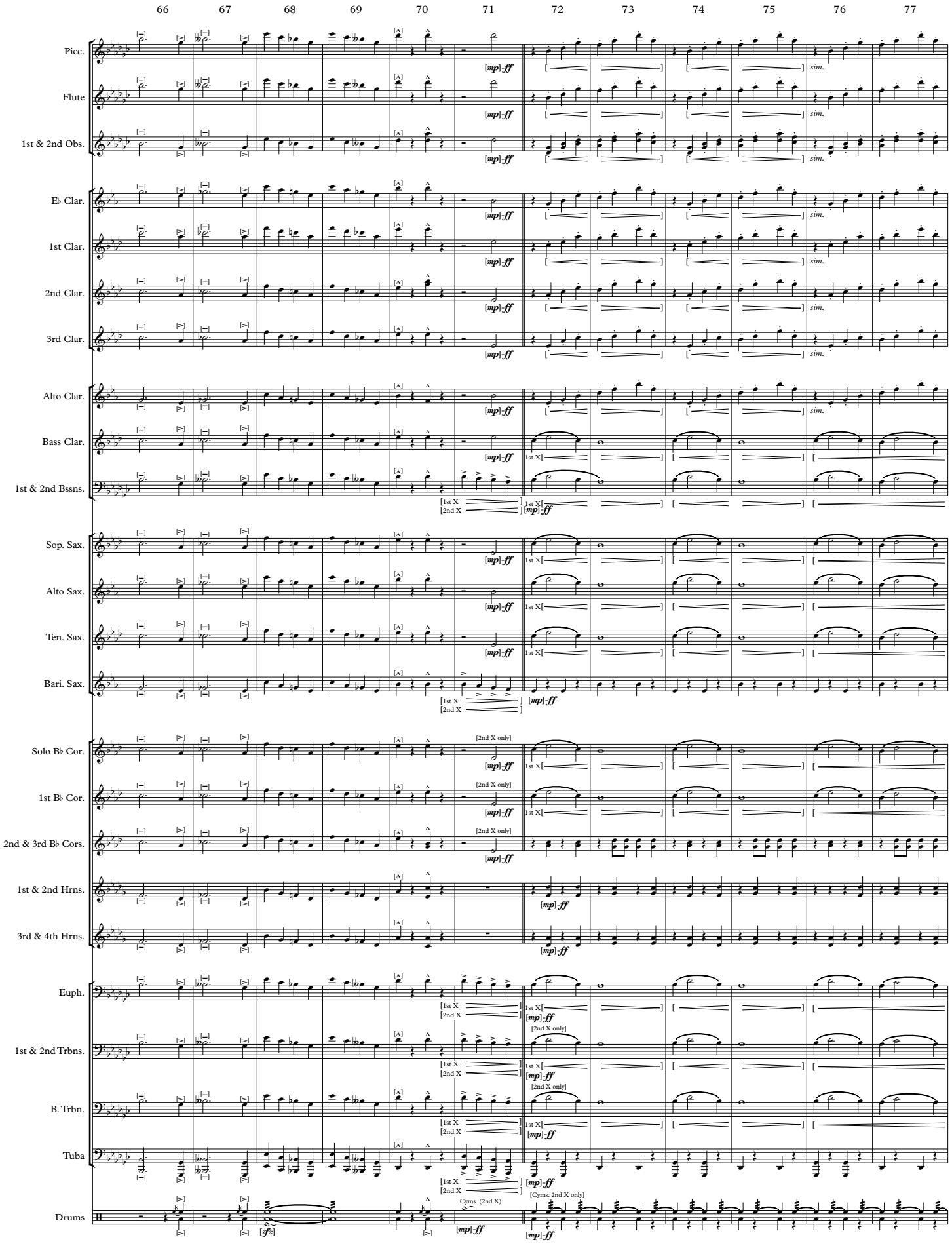



40
41
42
43
44
45
46
47
48
49
50
51
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[Play]
sim.
[loco]
[tacet]
[lightly]

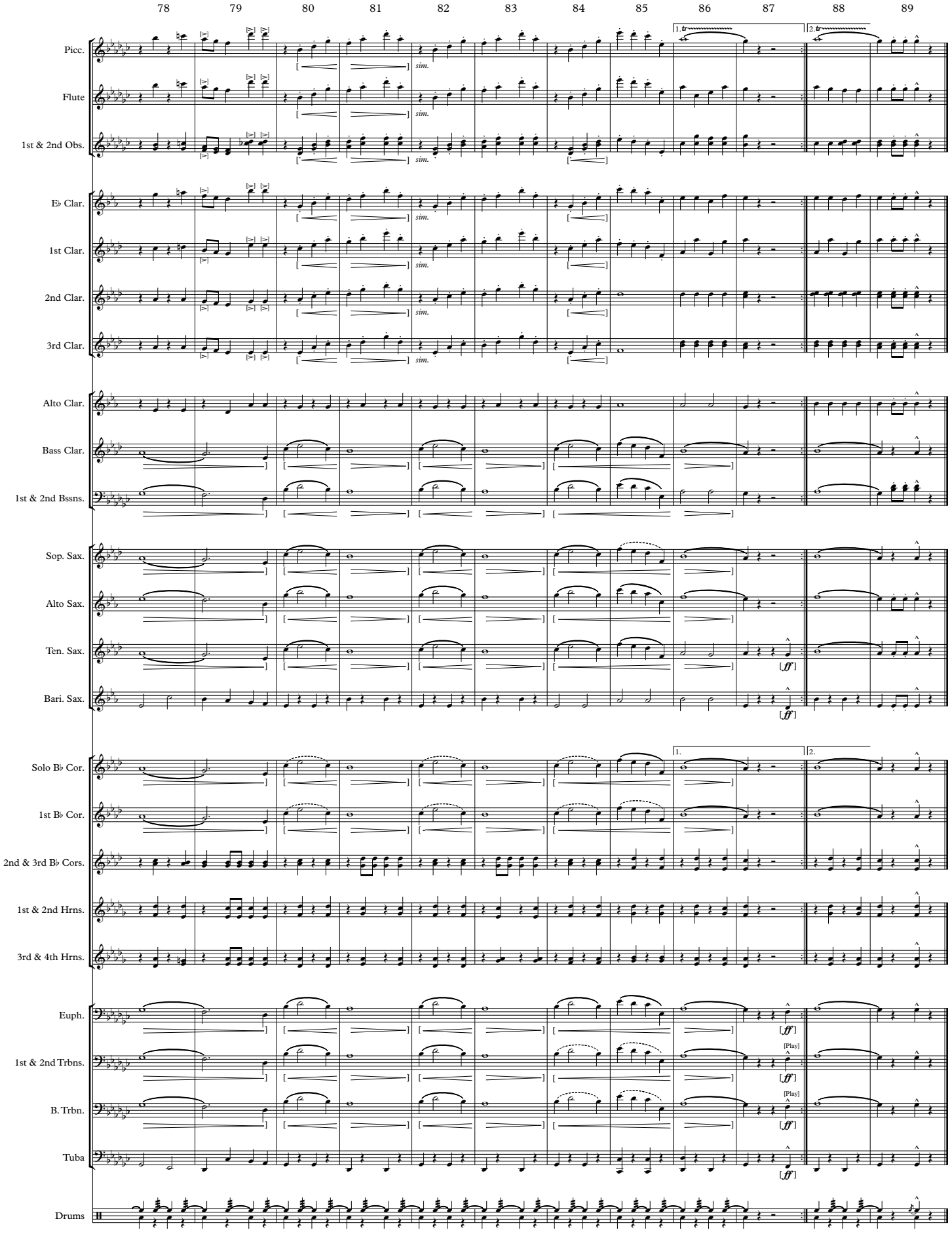
ATLANTIC CITY PAGEANT

Full Score




66
67
68
69
70
71
72
73
74
75
76
77
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
[mp]:ff
sim.
1st X
2nd X
[2nd X only]
Cyms. (2nd X)
[Cyms. 2nd X only]
[sfz]

ATLANTIC CITY PAGEANT
Full Score



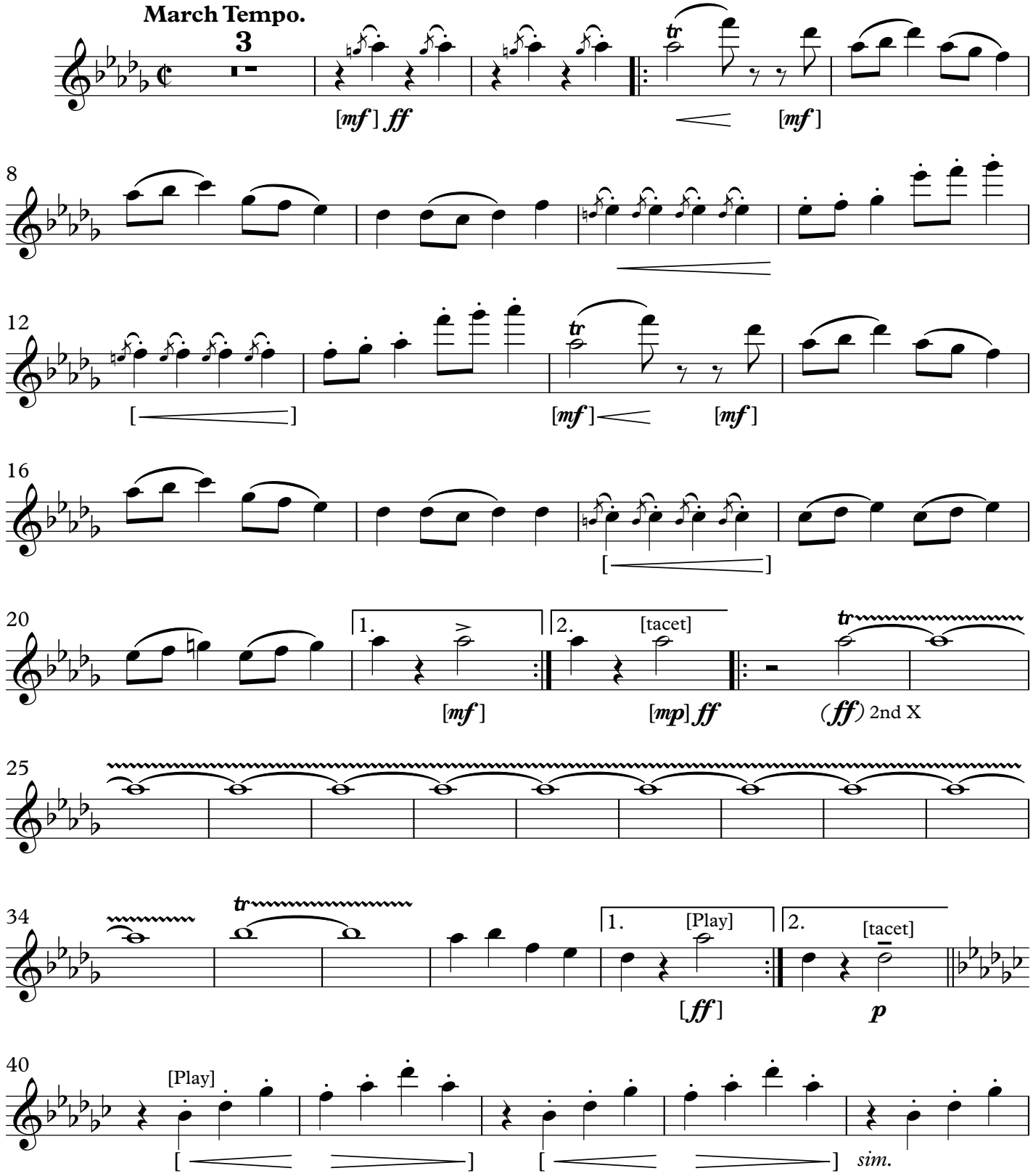
March

ATLANTIC CITY PAGEANT

(1927)

Piccolo

JOHN PHILIP SOUSA



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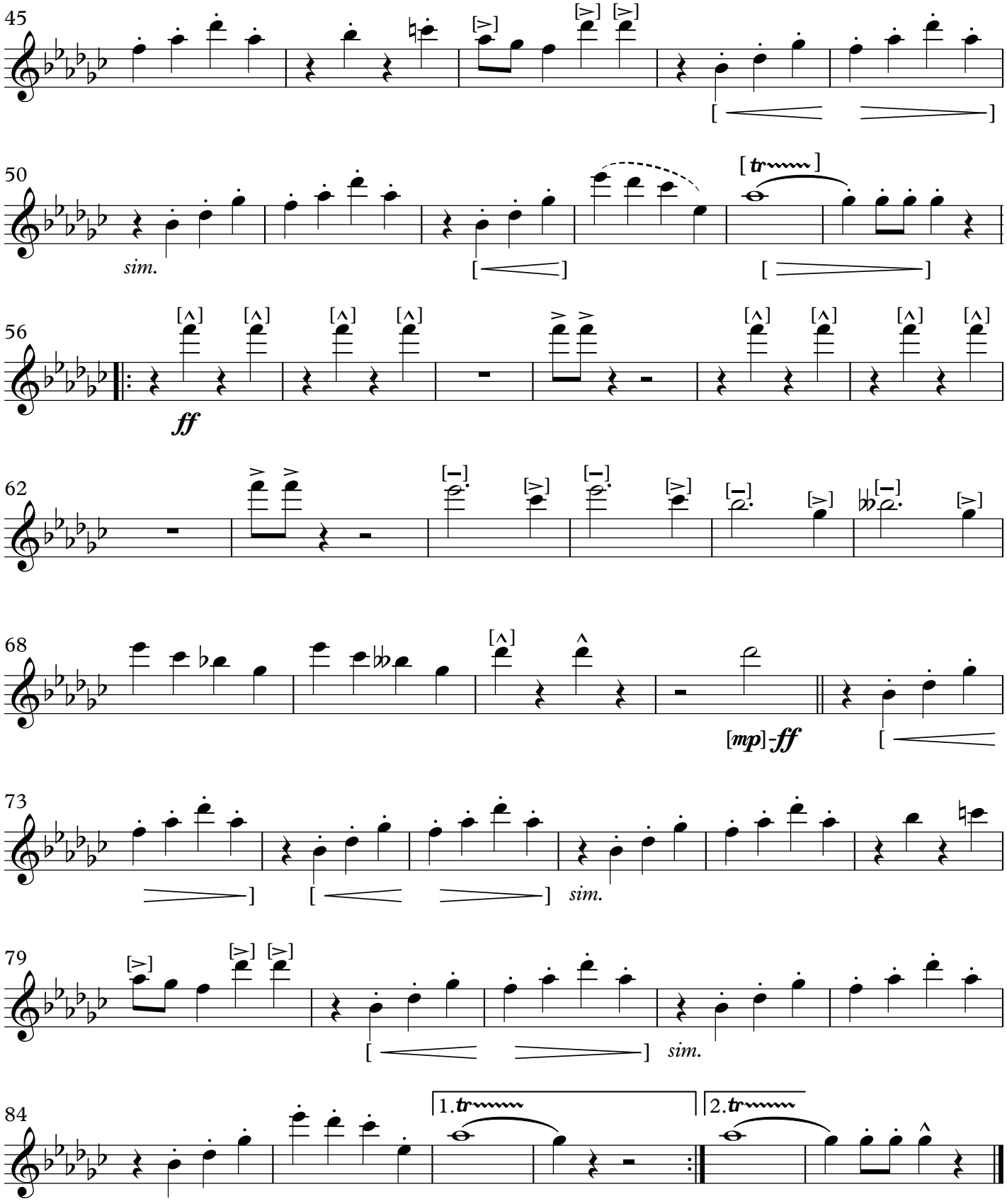
Piccolo



March

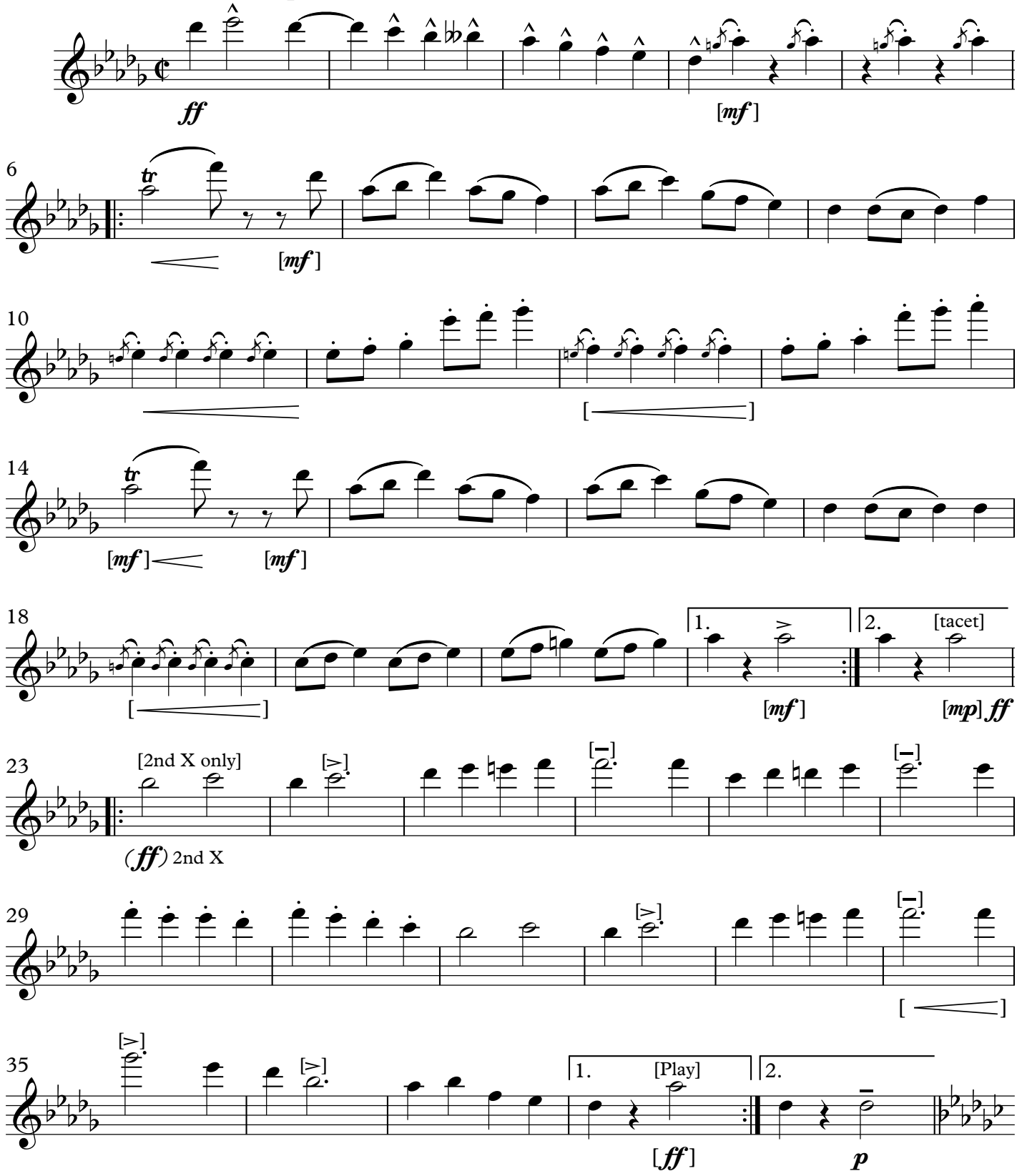
ATLANTIC CITY PAGEANT

(1927)

Flute

JOHN PHILIP SOUSA

March Tempo.



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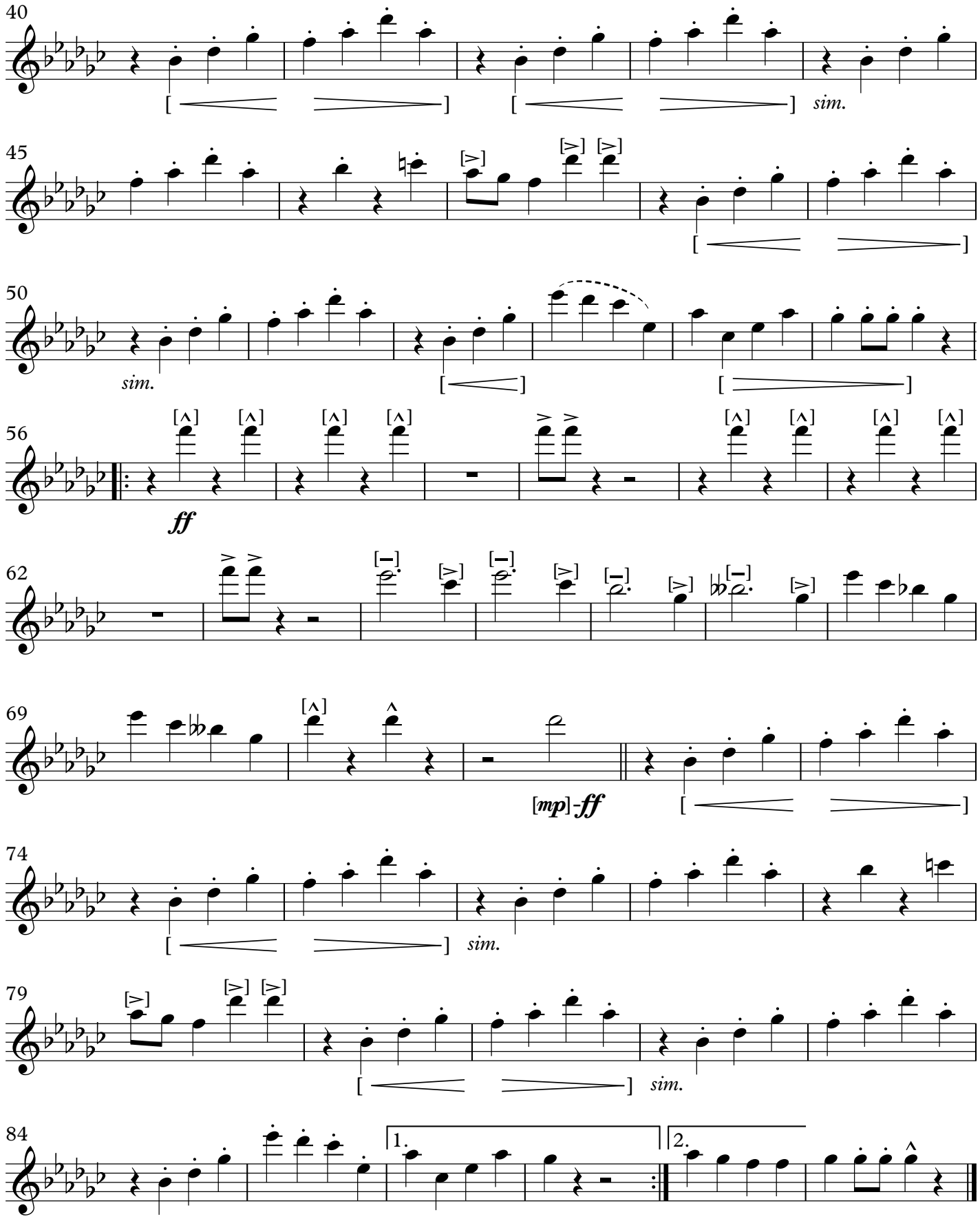
Flute



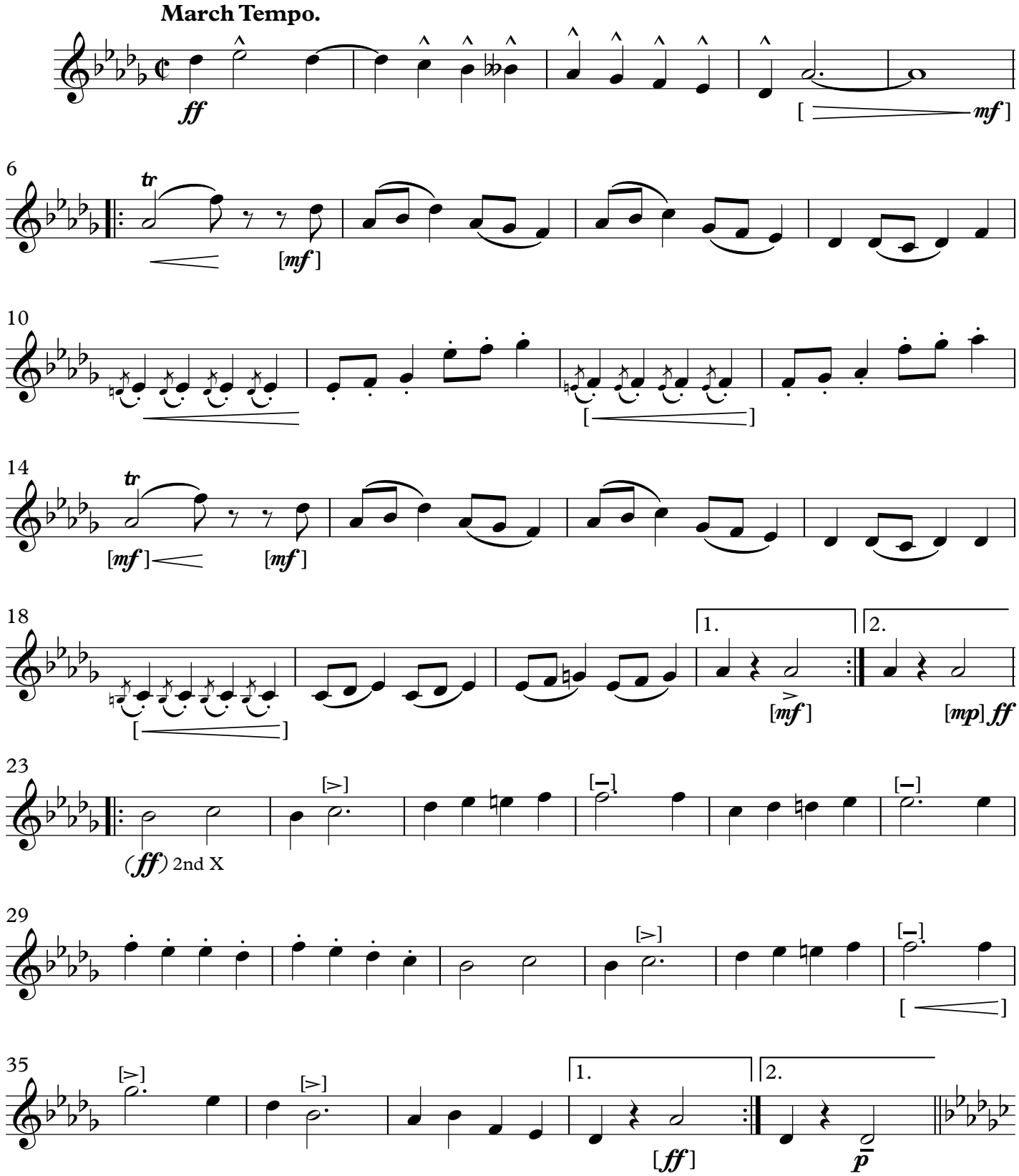
March

ATLANTIC CITY PAGEANT

(1927)

1st Oboe

JOHN PHILIP SOUSA



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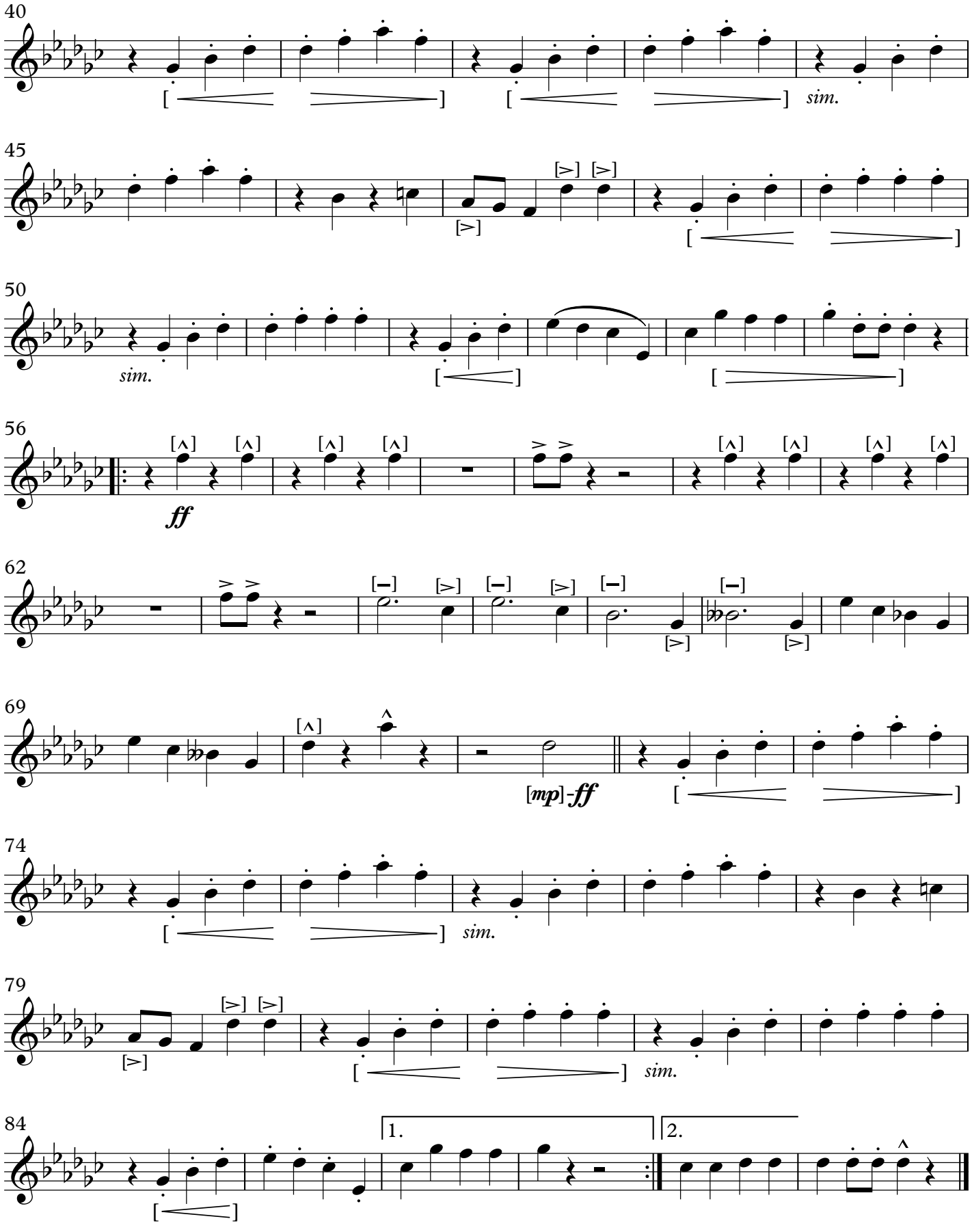
1st Oboe



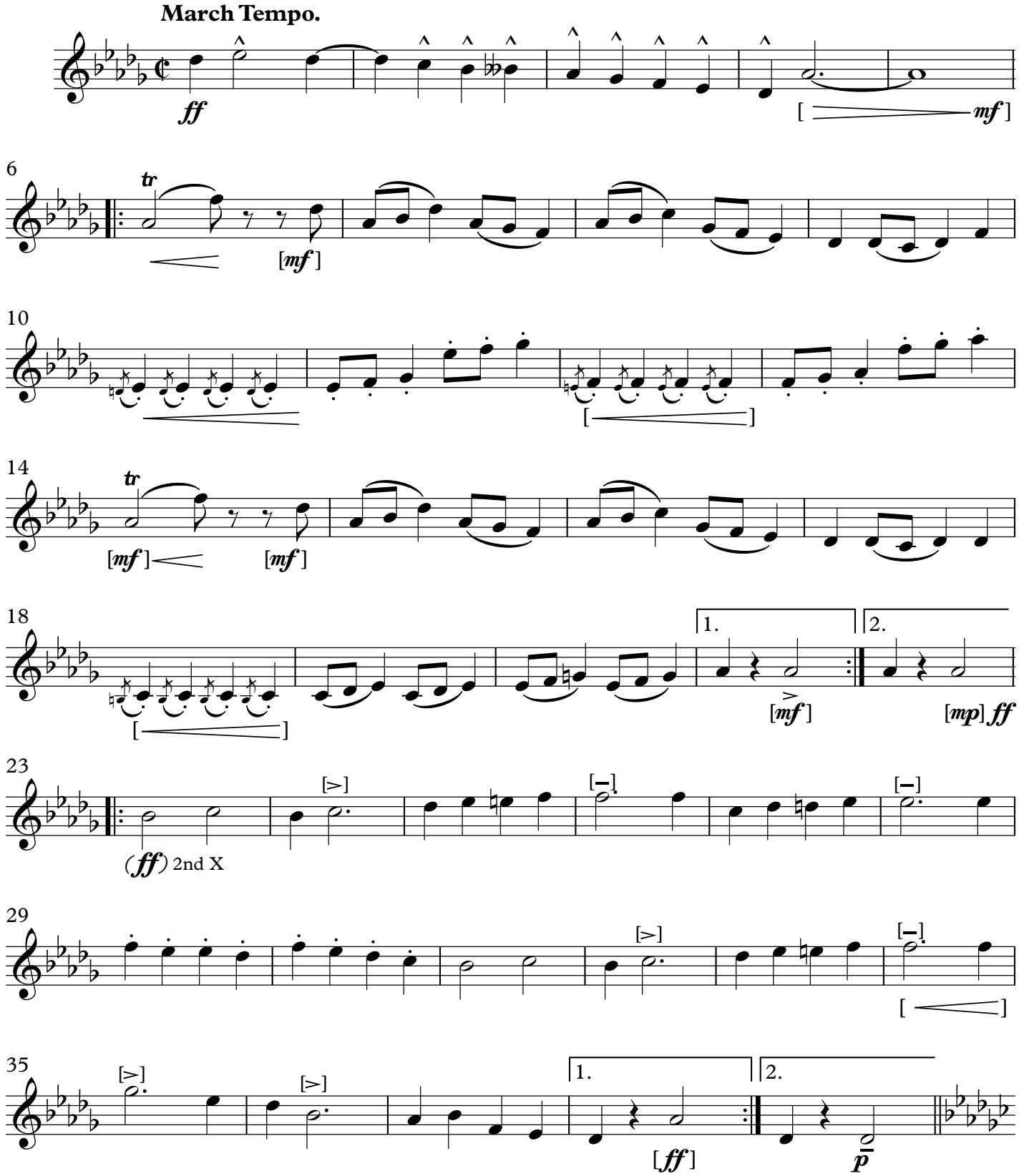
March

ATLANTIC CITY PAGEANT

(1927)

2nd Oboe

JOHN PHILIP SOUSA



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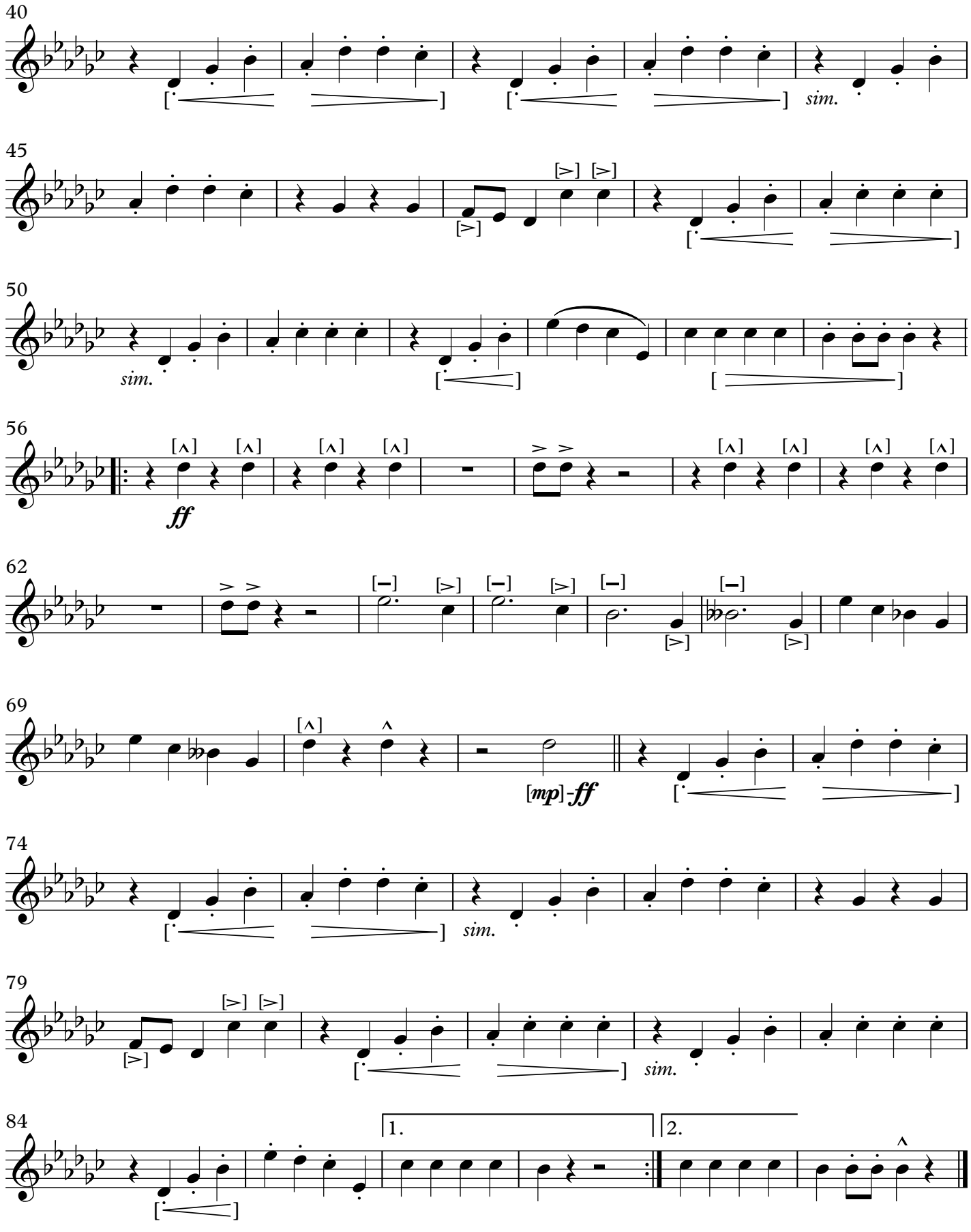
2nd Oboe



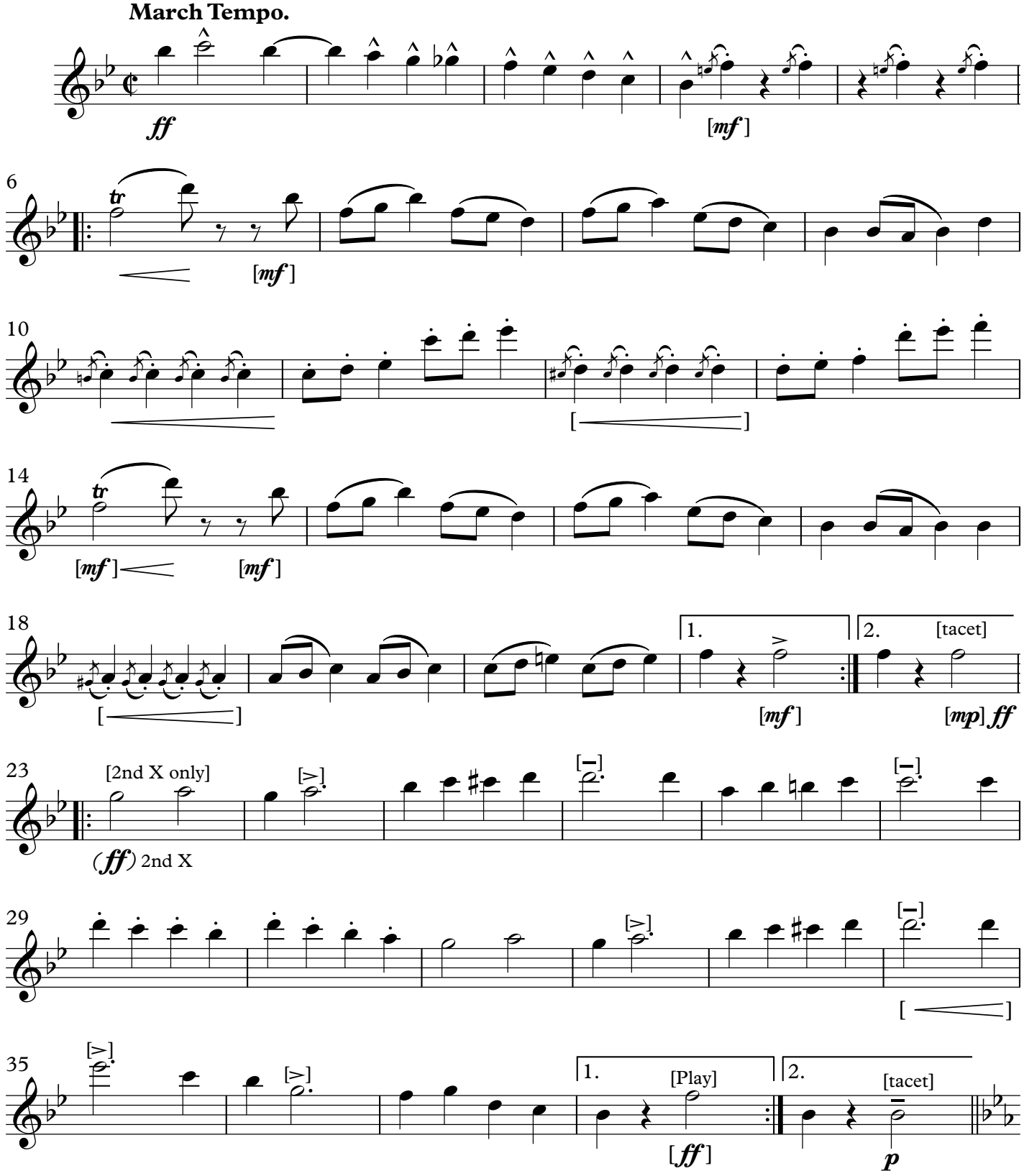
March

ATLANTIC CITY PAGEANT

(1927)

E♭ Clarinet

JOHN PHILIP SOUSA



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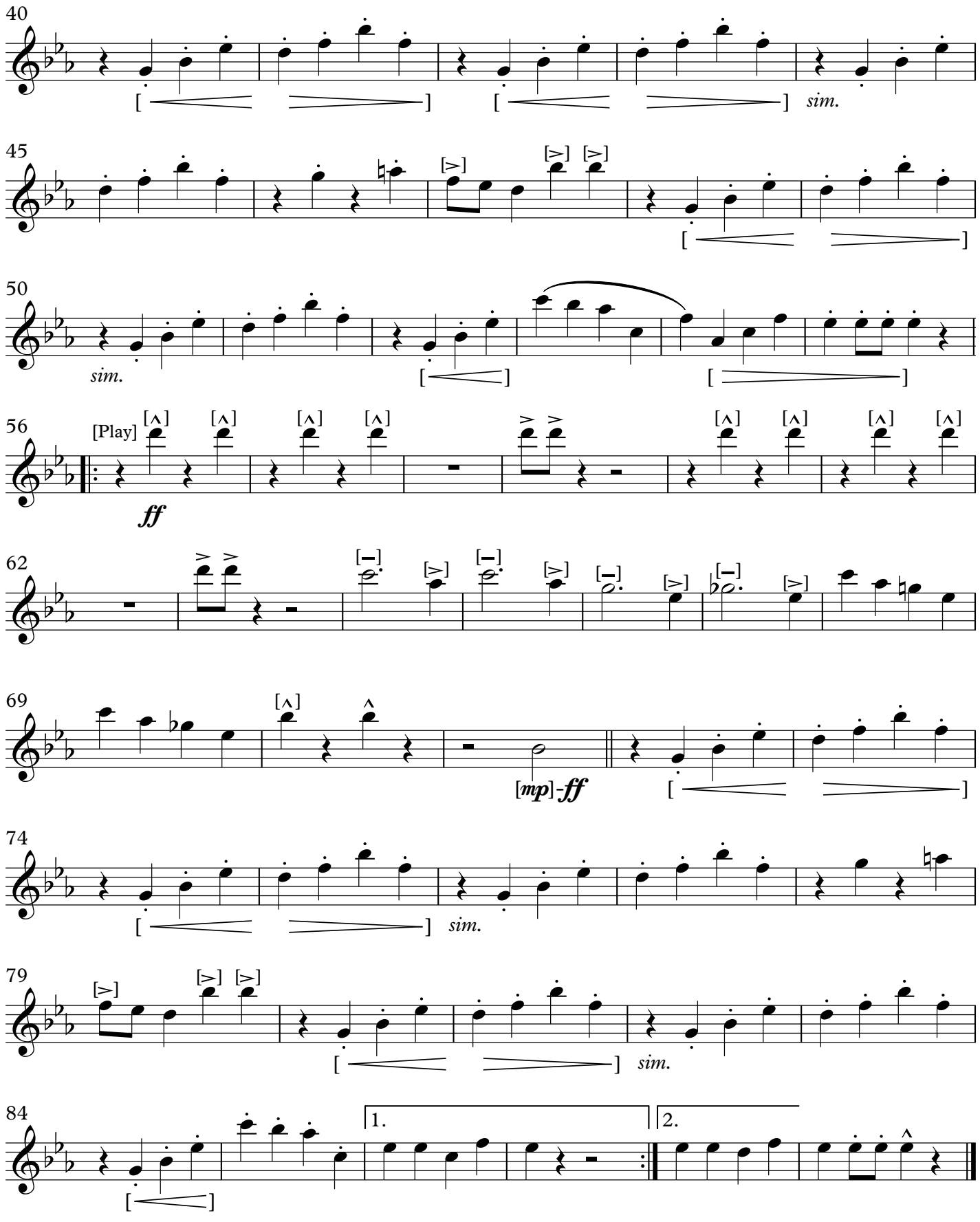
ATLANTIC CITY PAGEANT

E♭ Clarinet



March

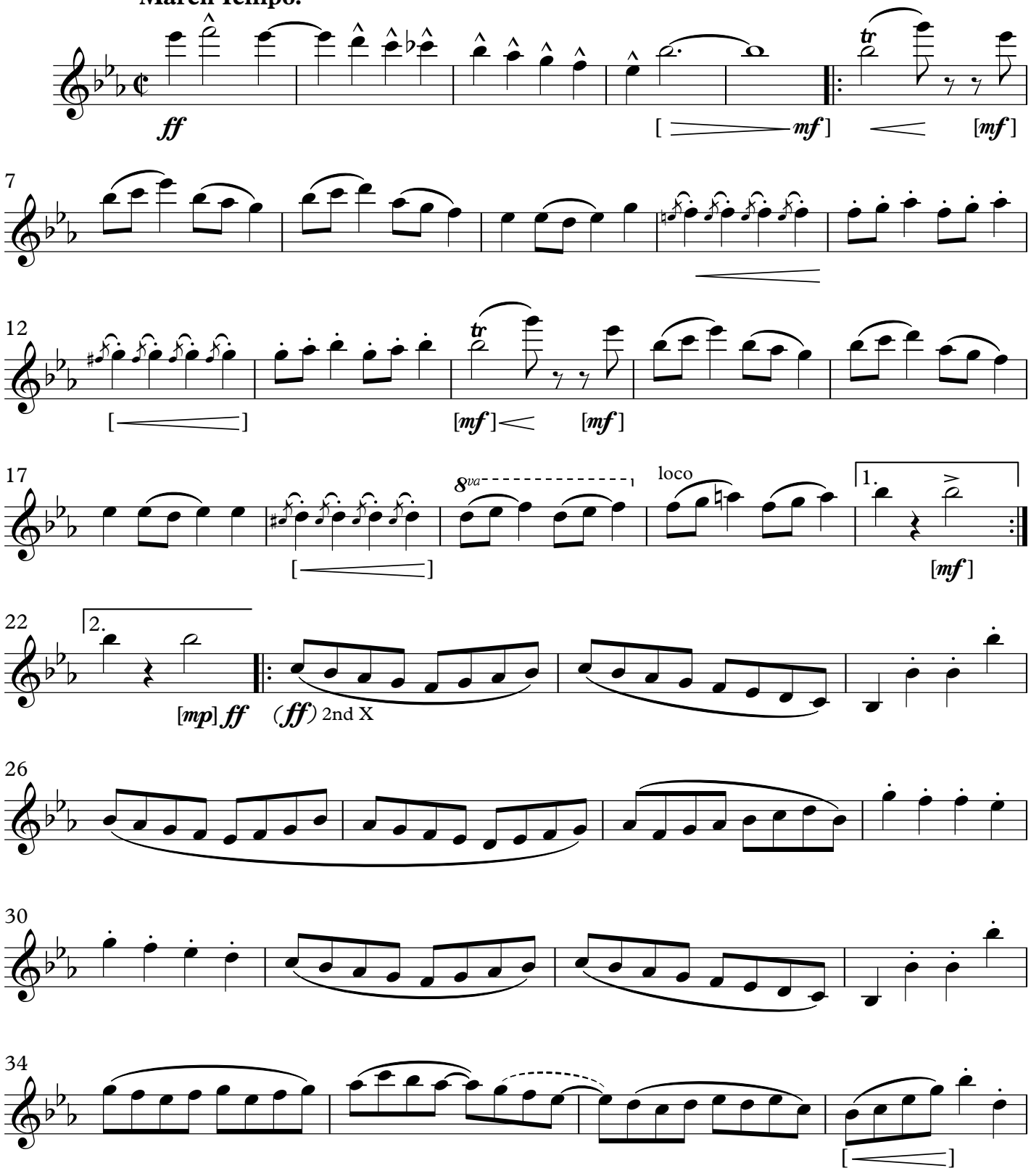
ATLANTIC CITY PAGEANT

(1927)

1st B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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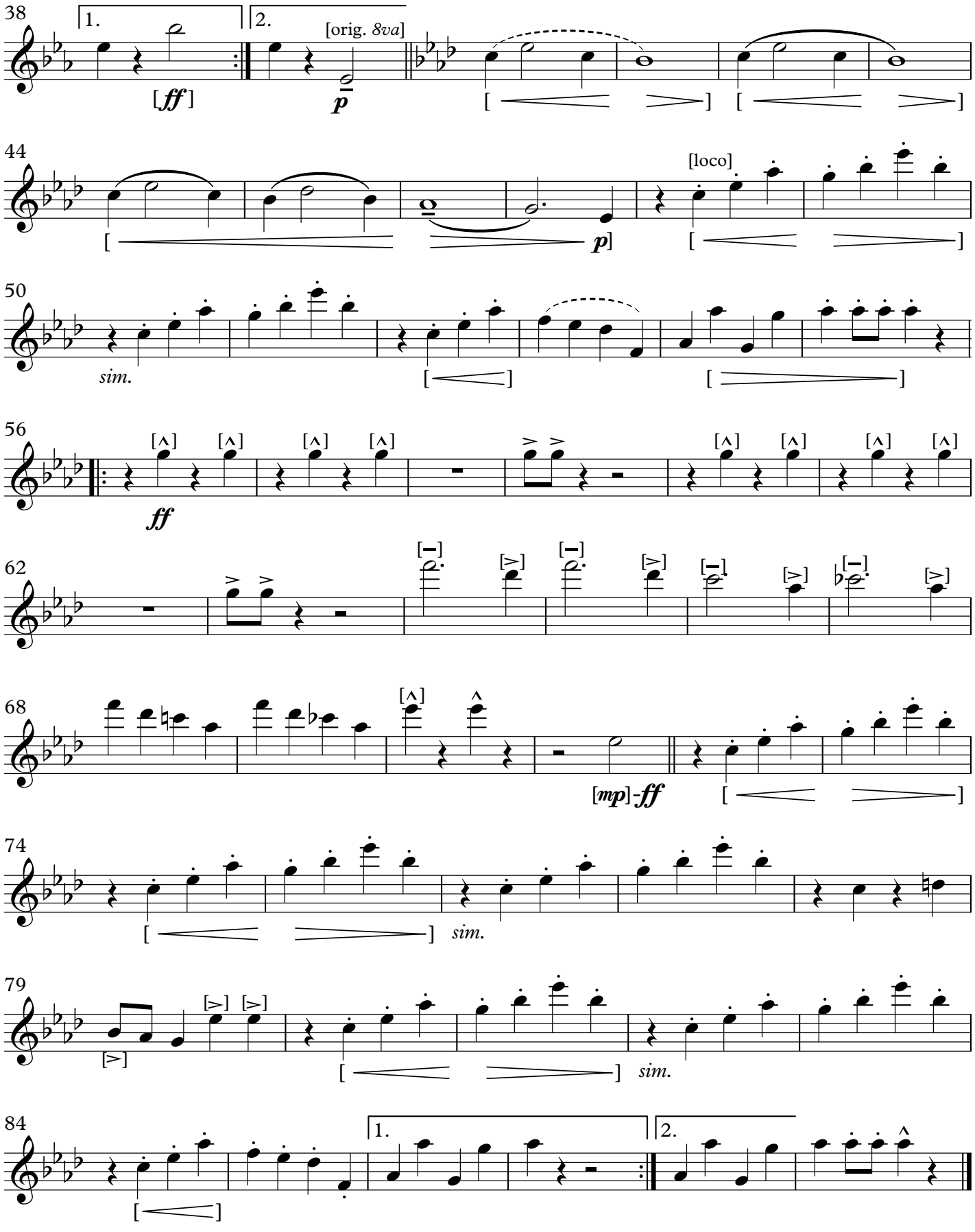
ATLANTIC CITY PAGEANT

1st B♭ Clarinet



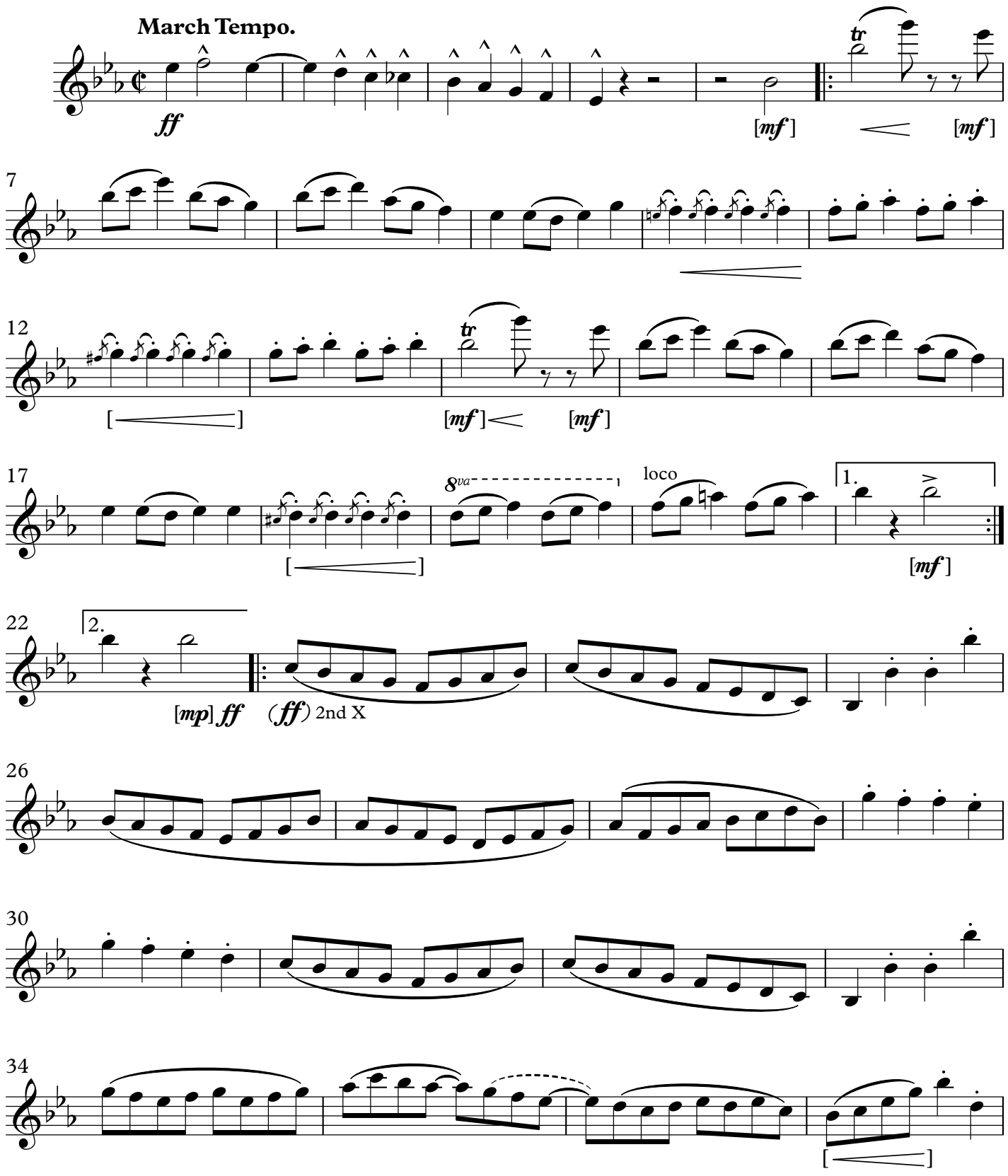
March

ATLANTIC CITY PAGEANT

(1927)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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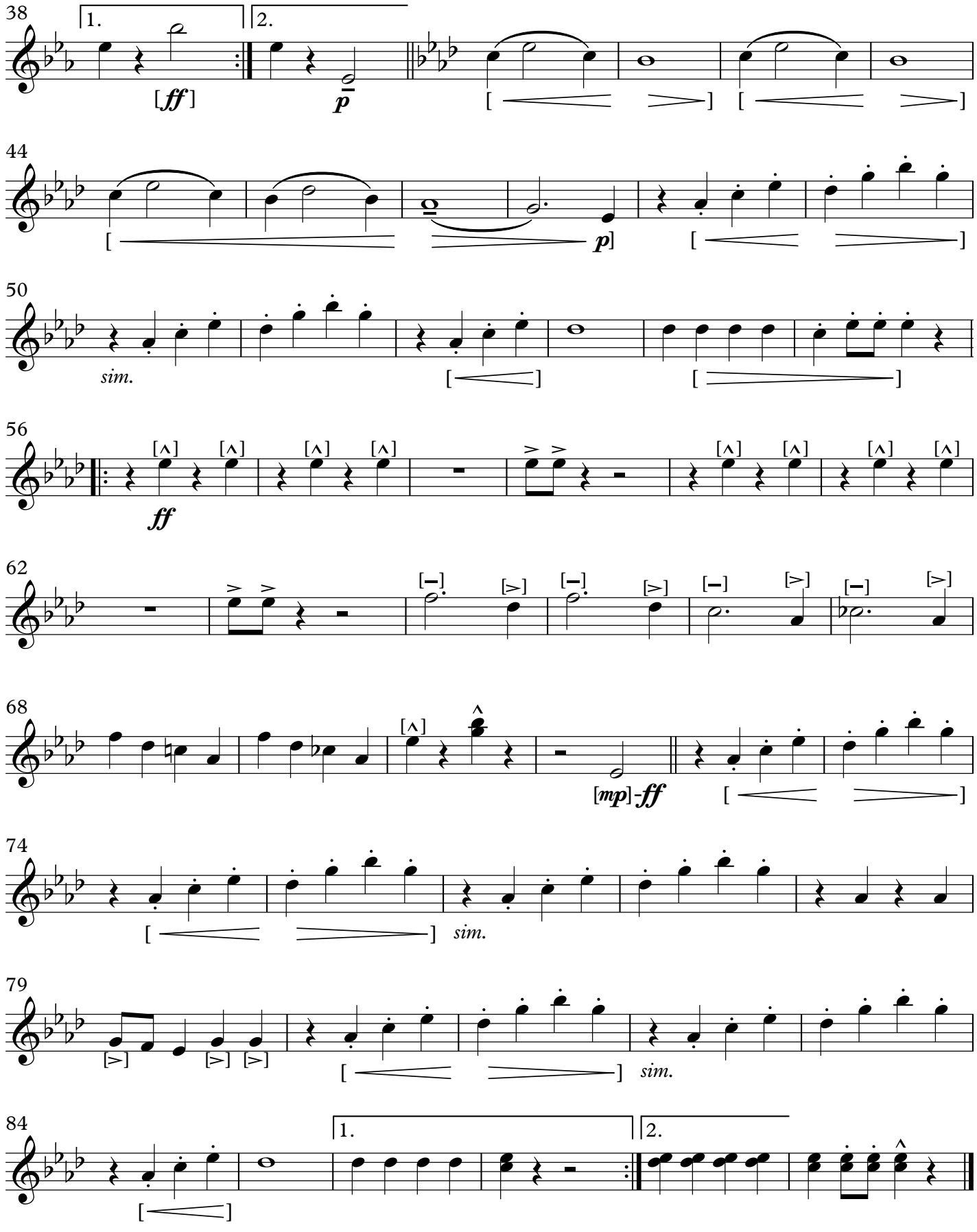
2nd B♭ Clarinet



March

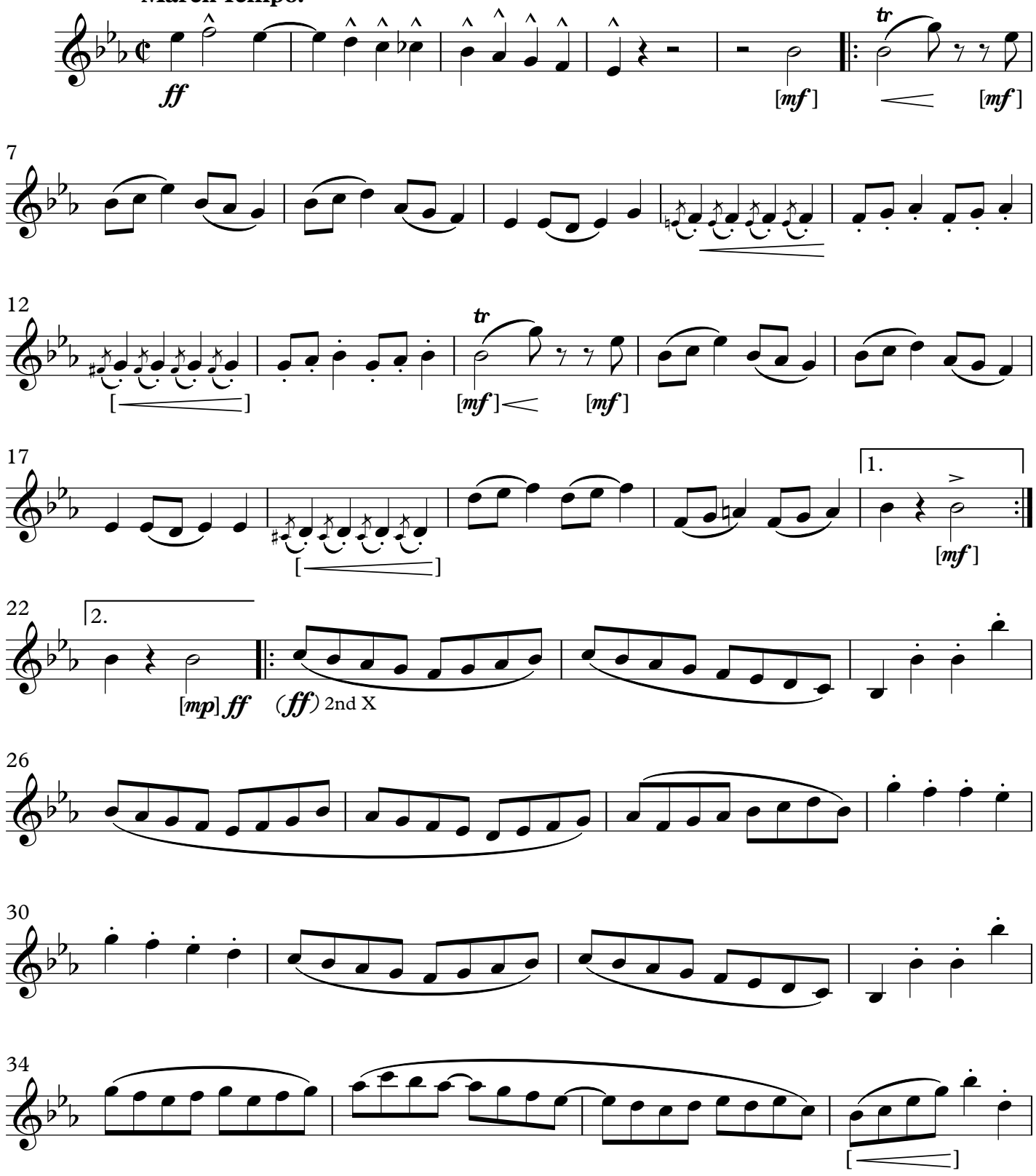
ATLANTIC CITY PAGEANT

(1927)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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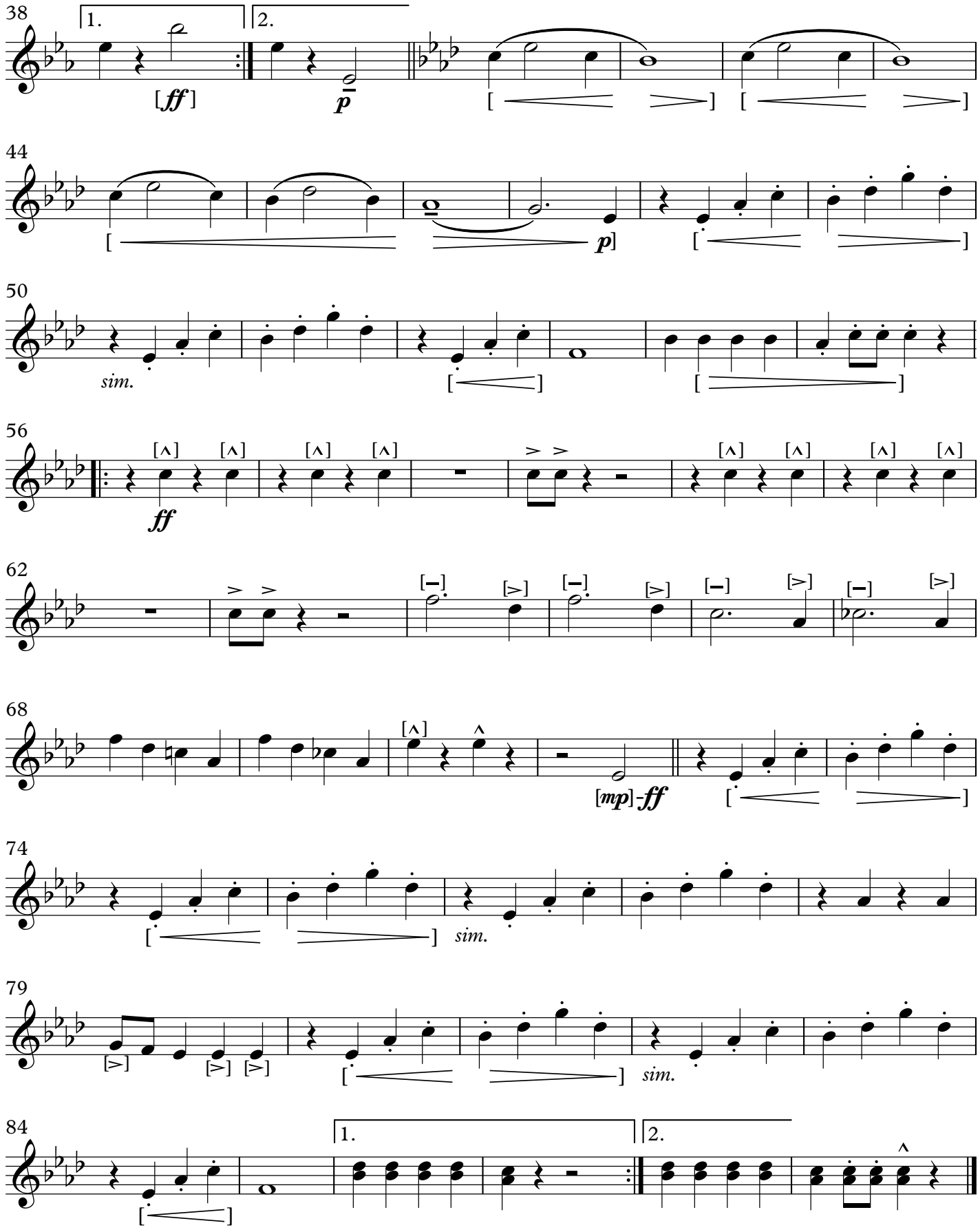
3rd B♭ Clarinet



March

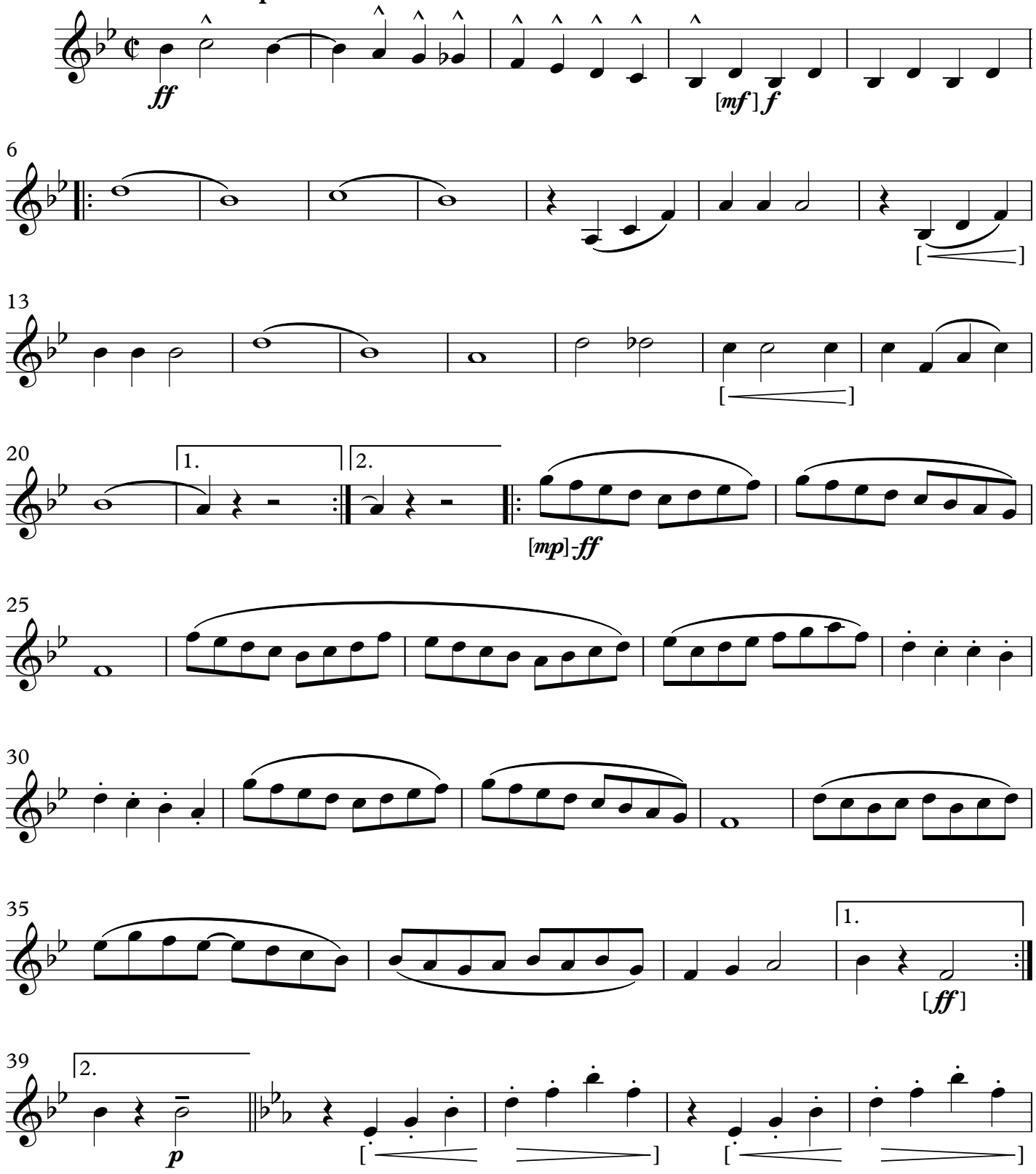
ATLANTIC CITY PAGEANT

(1927)

E♭ Alto Clarinet
[optional]

JOHN PHILIP SOUSA

March Tempo.



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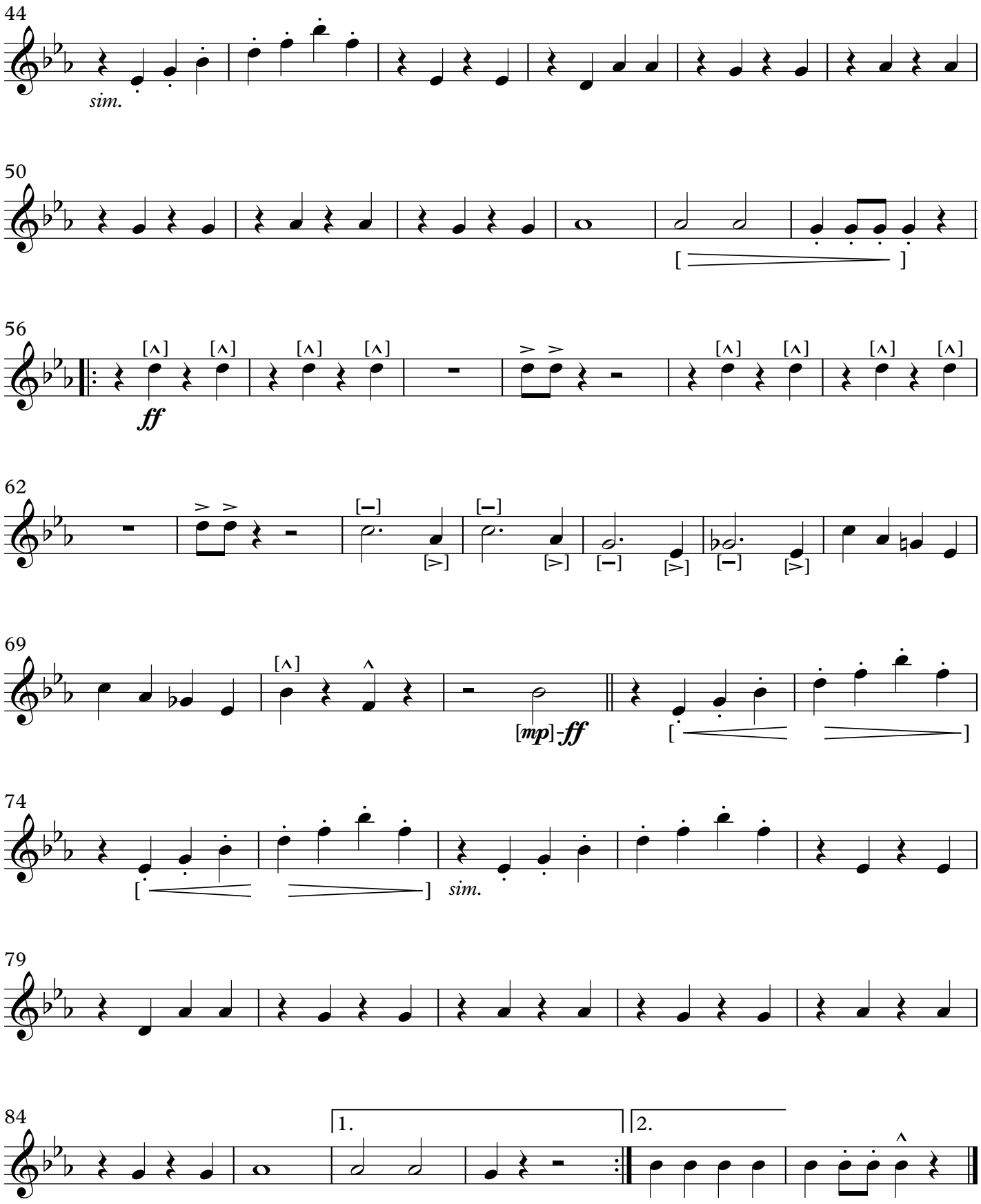
ATLANTIC CITY PAGEANT

E♭ Alto Clarinet



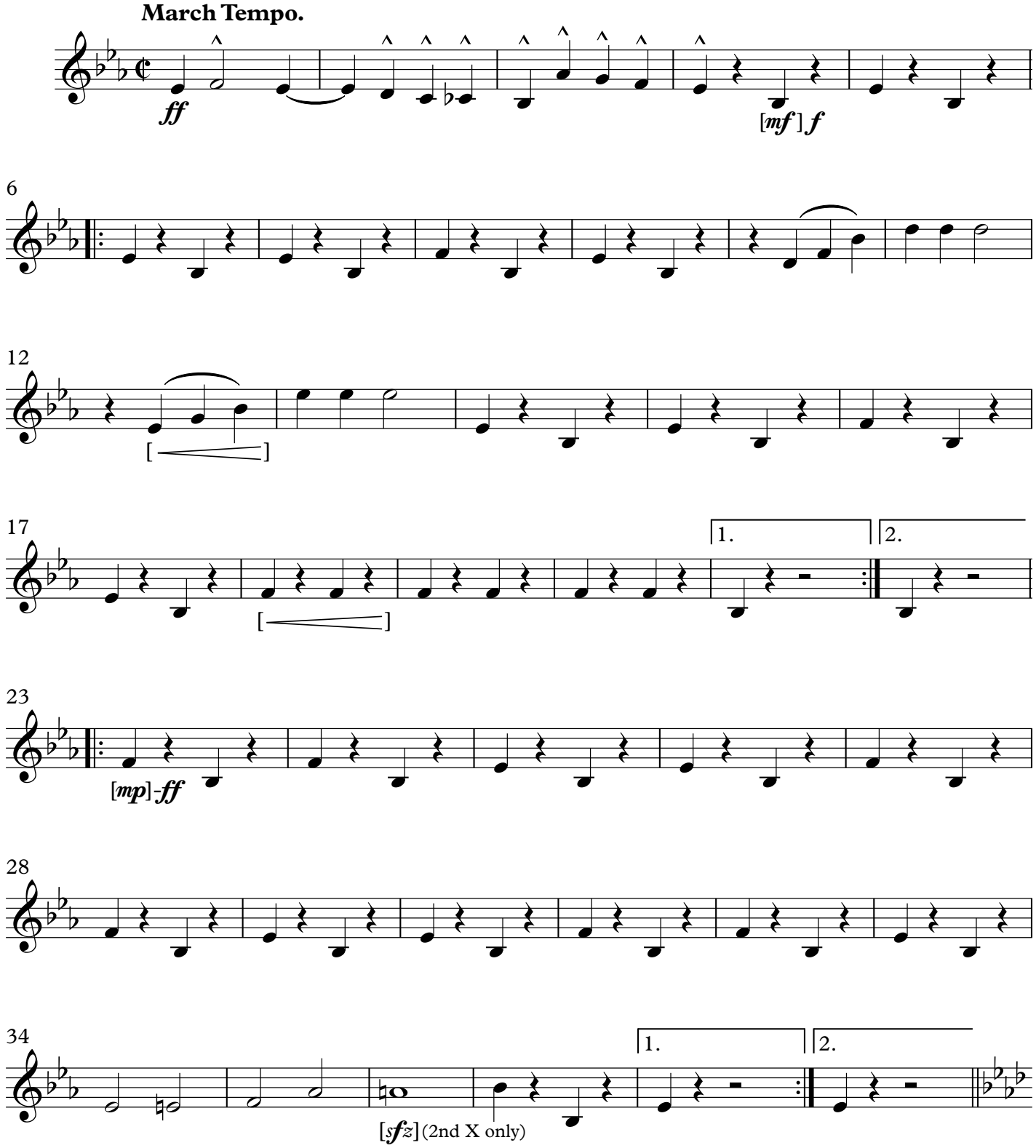
March

ATLANTIC CITY PAGEANT

(1927)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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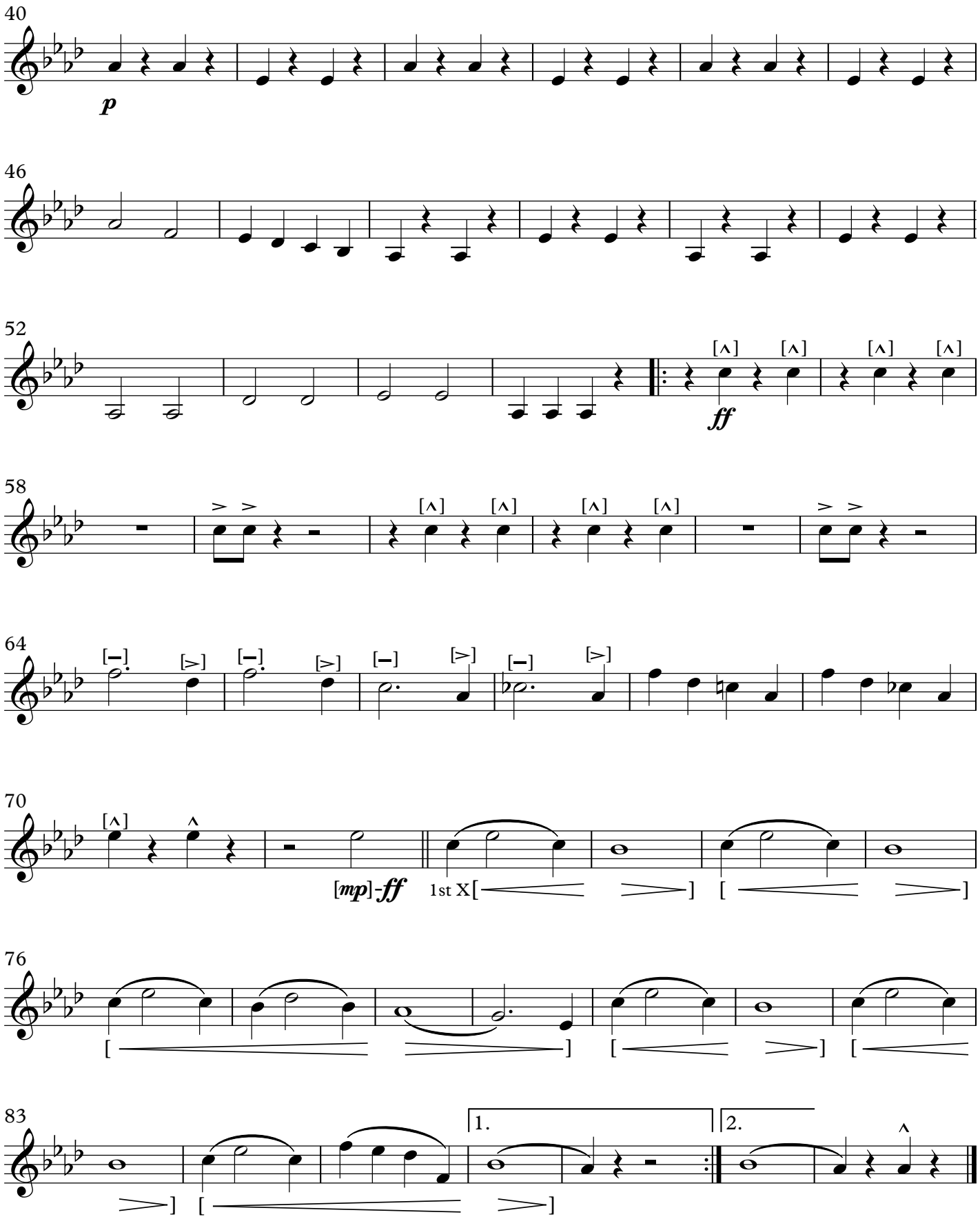
ATLANTIC CITY PAGEANT

B♭ Bass Clarinet



March

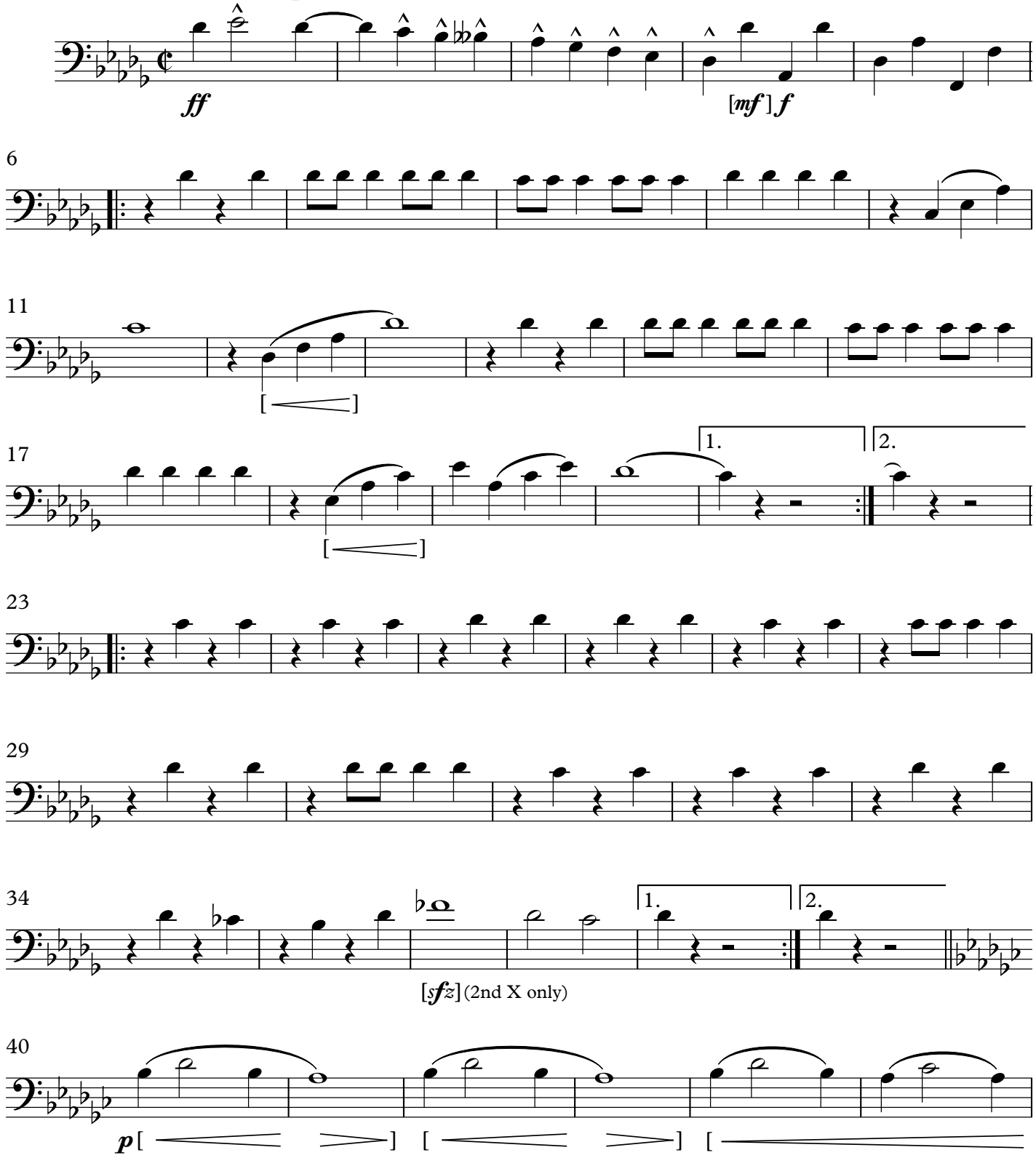
ATLANTIC CITY PAGEANT

(1927)

1st Bassoon

JOHN PHILIP SOUSA

March Tempo.



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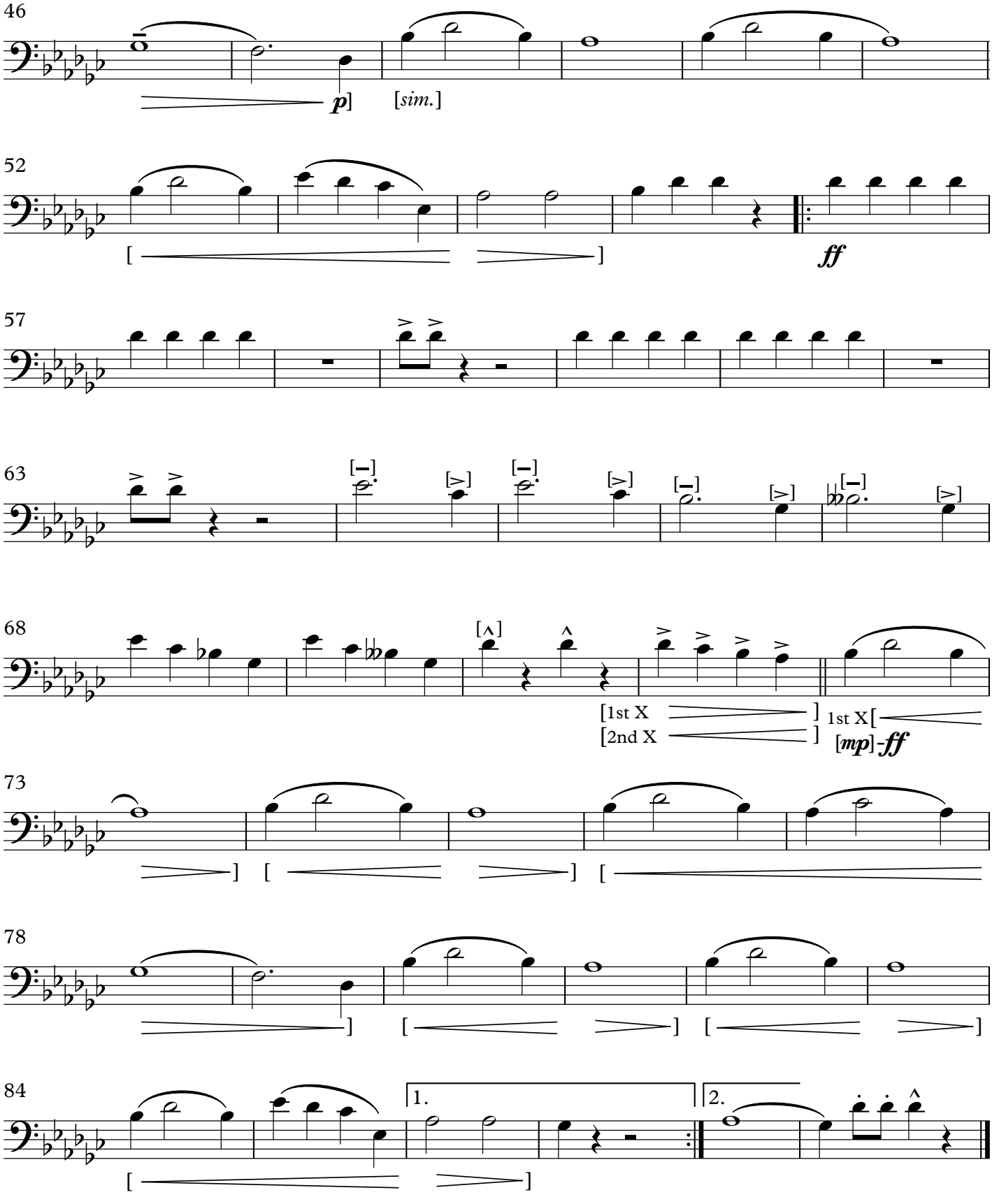
As played by "The President's Own" United States Marine Band

October 10, 2019

ATLANTIC CITY PAGEANT
1st Bassoon



March

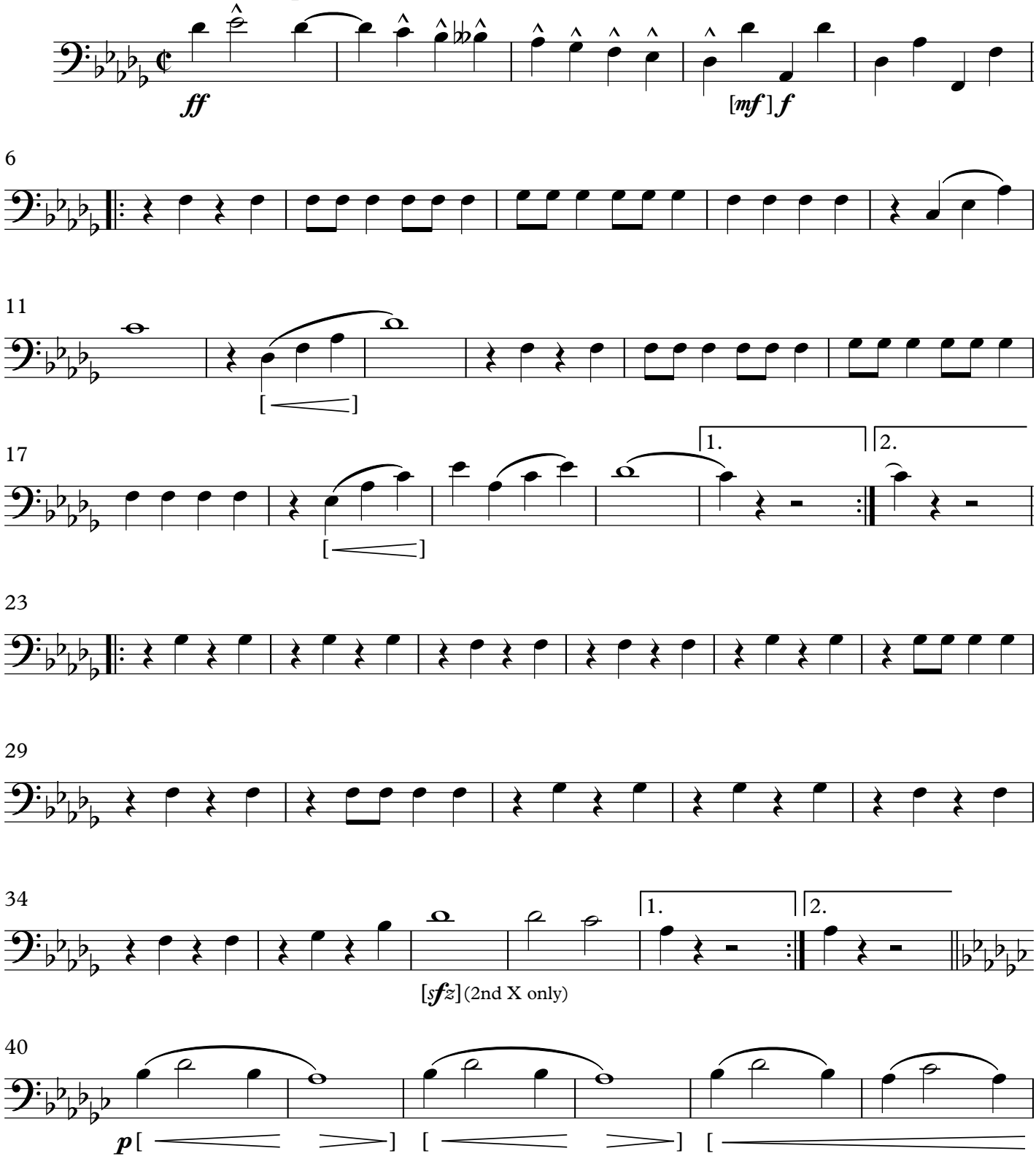
ATLANTIC CITY PAGEANT

(1927)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.



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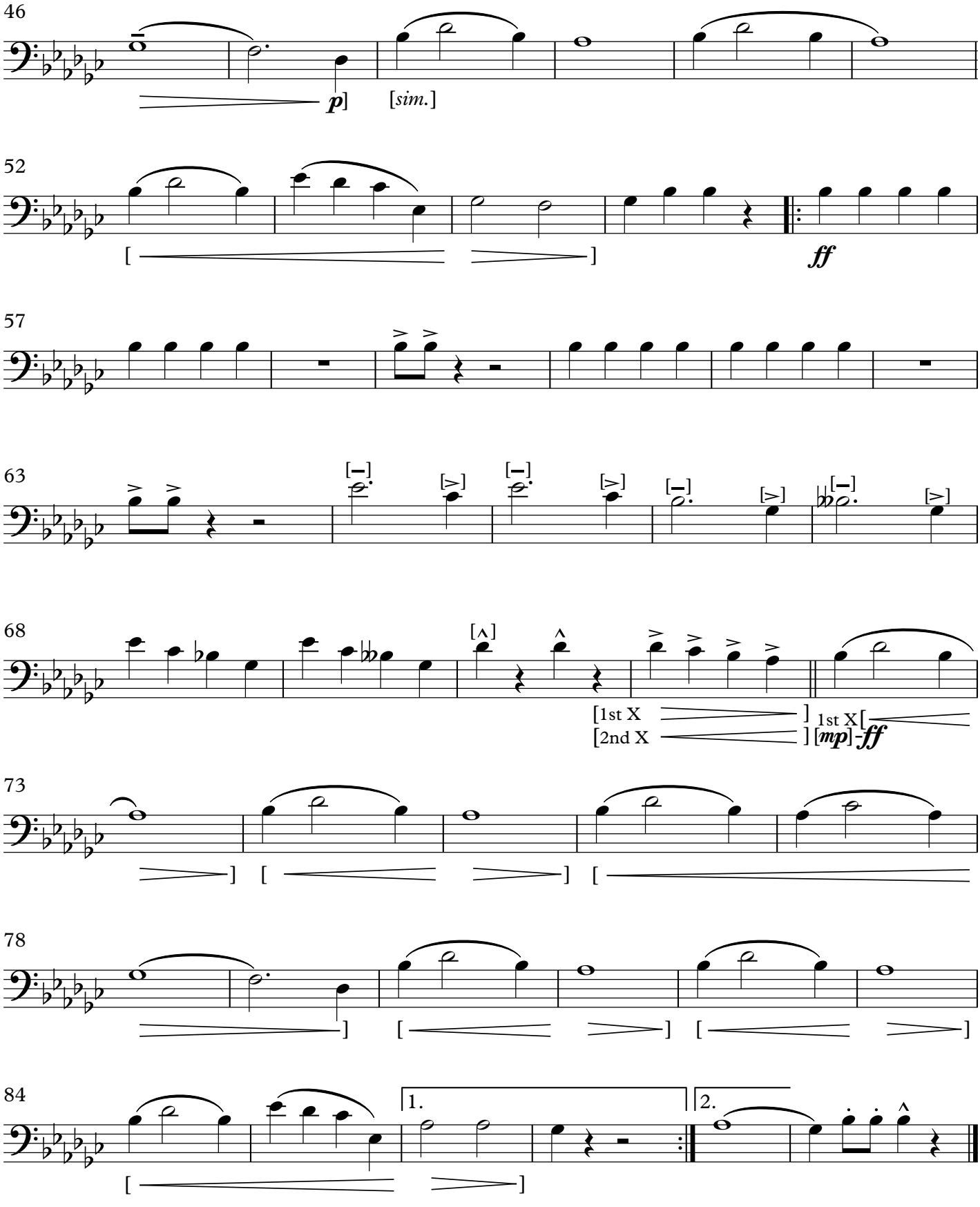
October 10, 2019

ATLANTIC CITY PAGEANT
2nd Bassoon



March

ATLANTIC CITY PAGEANT

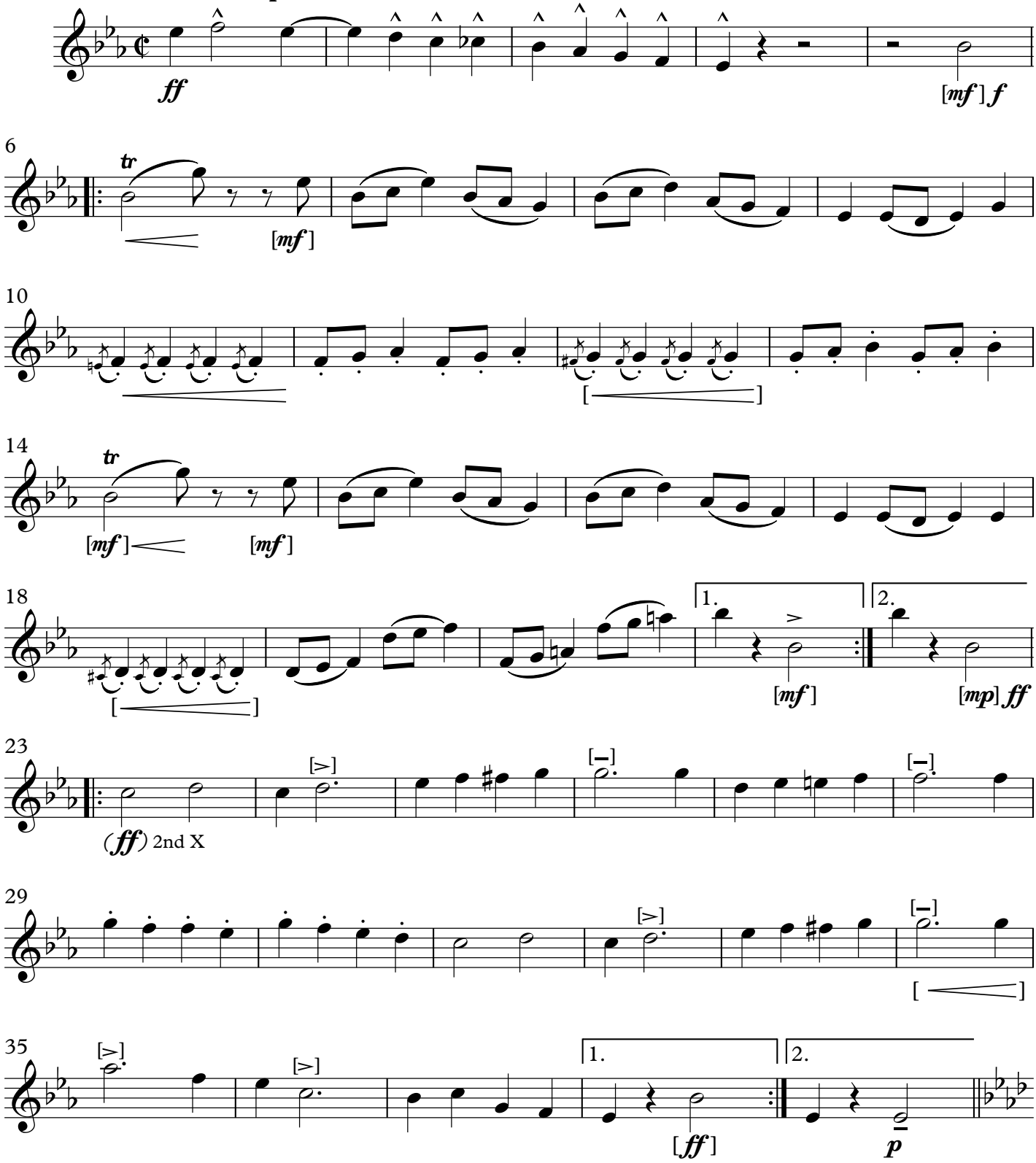
(1927)

JOHN PHILIP SOUSA

B♭ Soprano Saxophone

[optional]

March Tempo.



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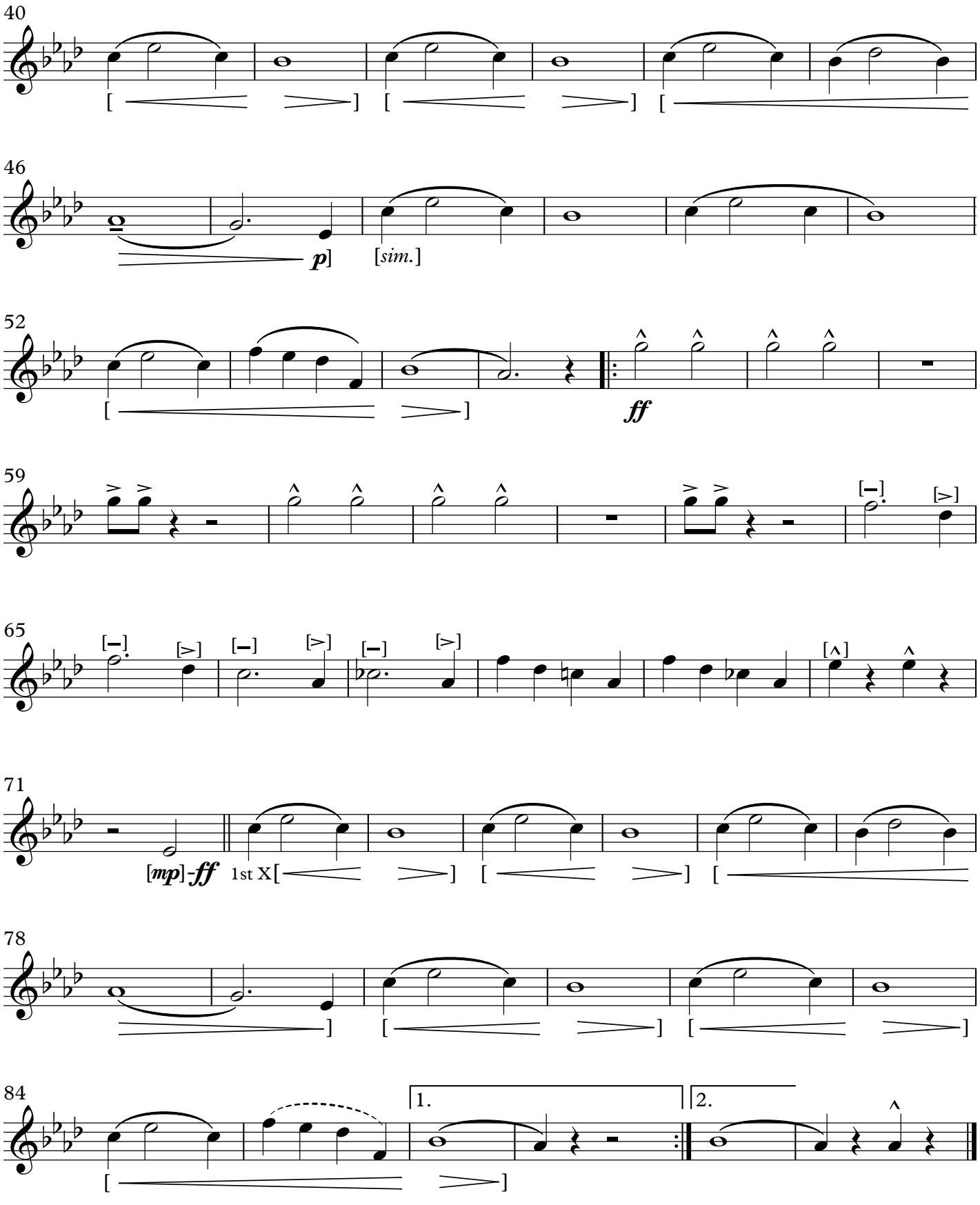
October 10, 2019

ATLANTIC CITY PAGEANT

B♭ Soprano Saxophone



March

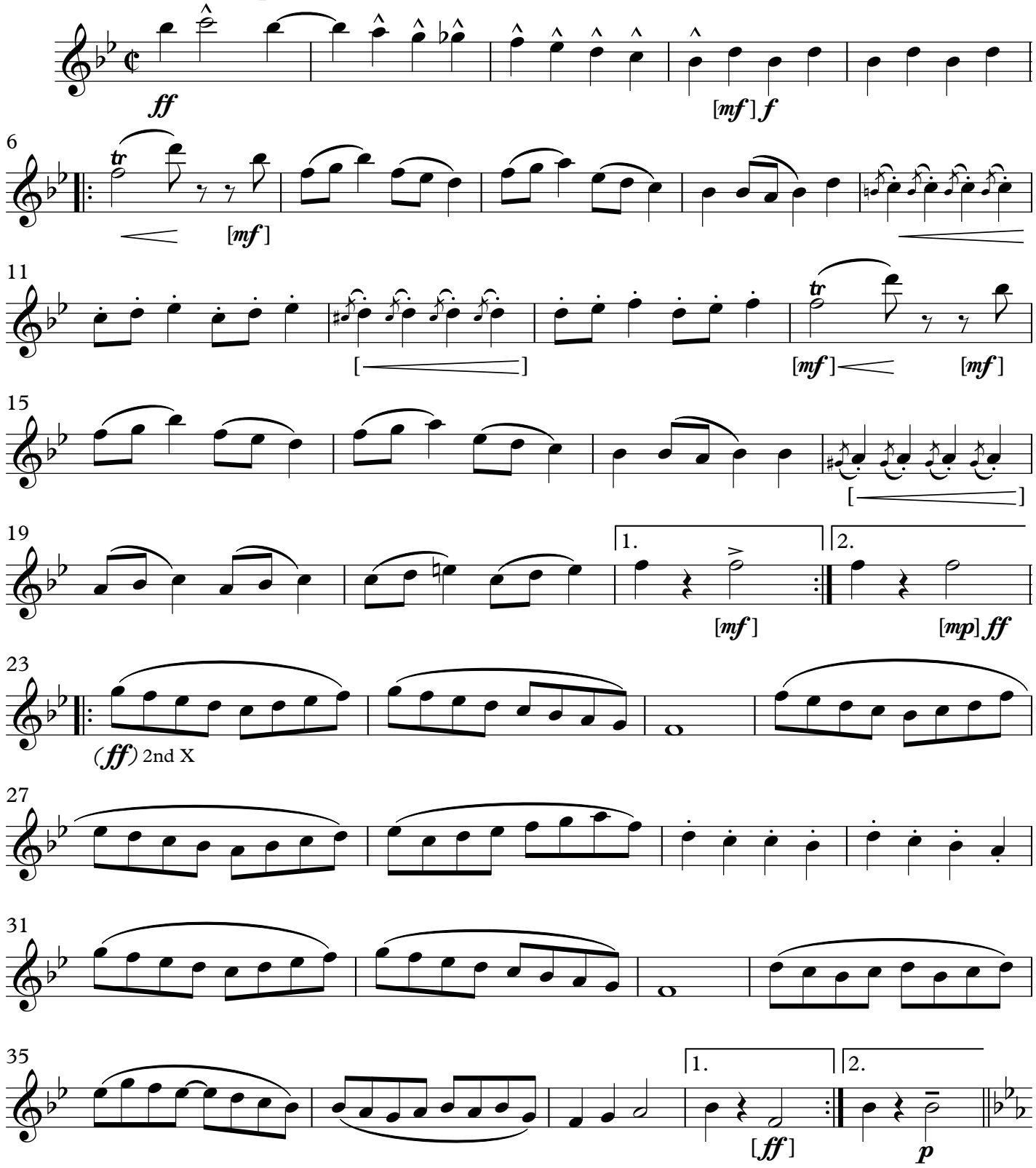
ATLANTIC CITY PAGEANT

(1927)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

March Tempo.



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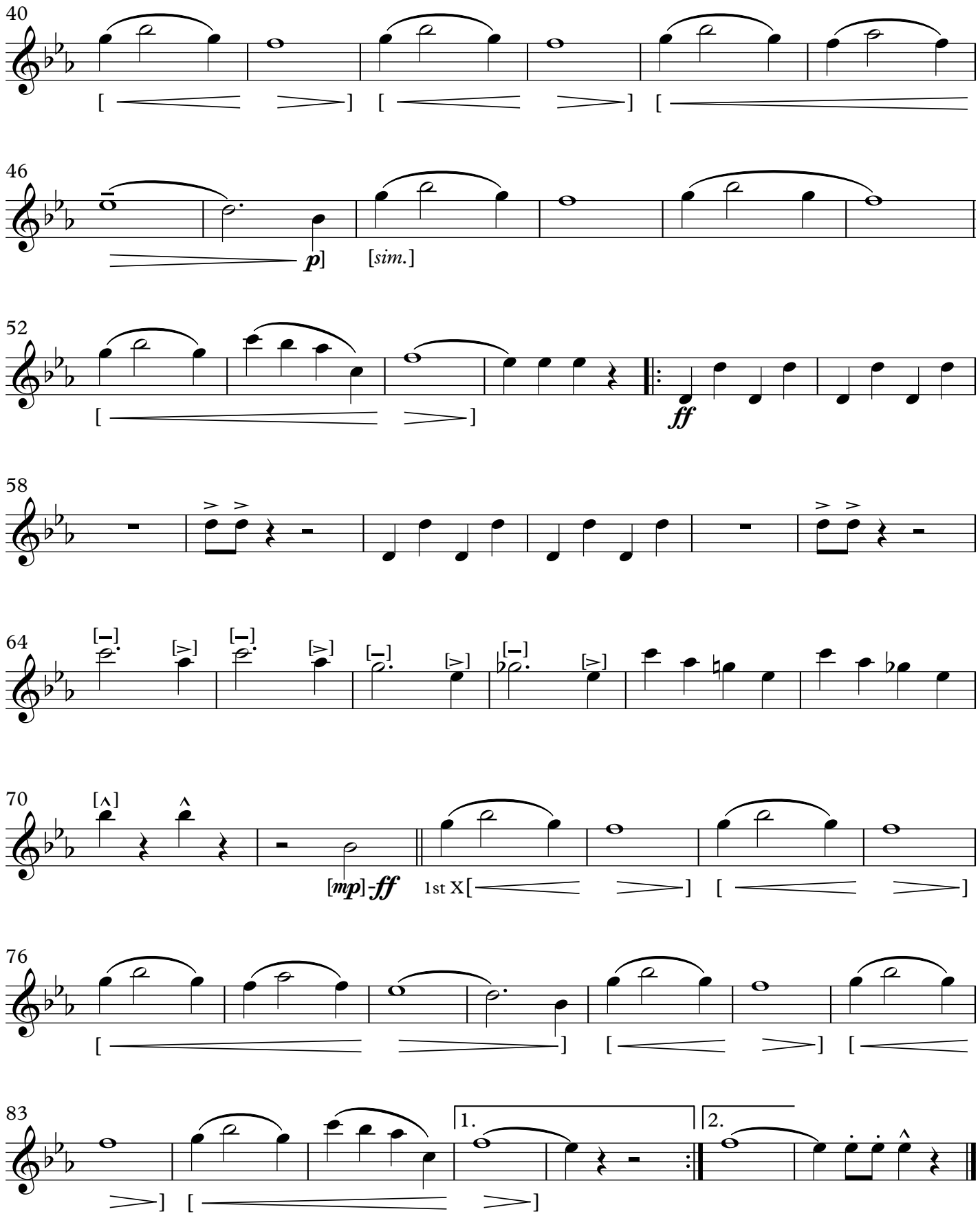
ATLANTIC CITY PAGEANT

E♭ Alto Saxophone



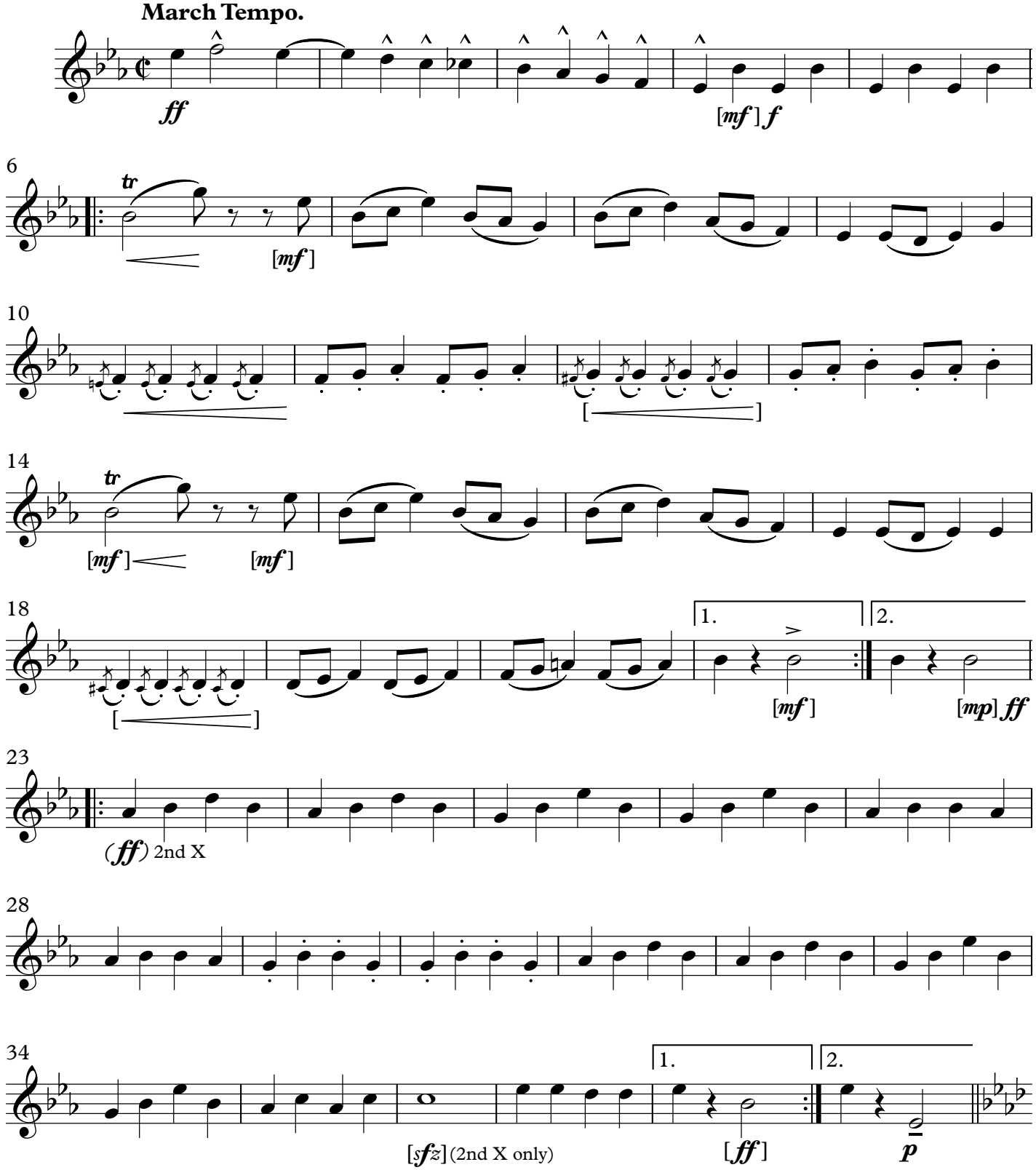
March

ATLANTIC CITY PAGEANT

(1927)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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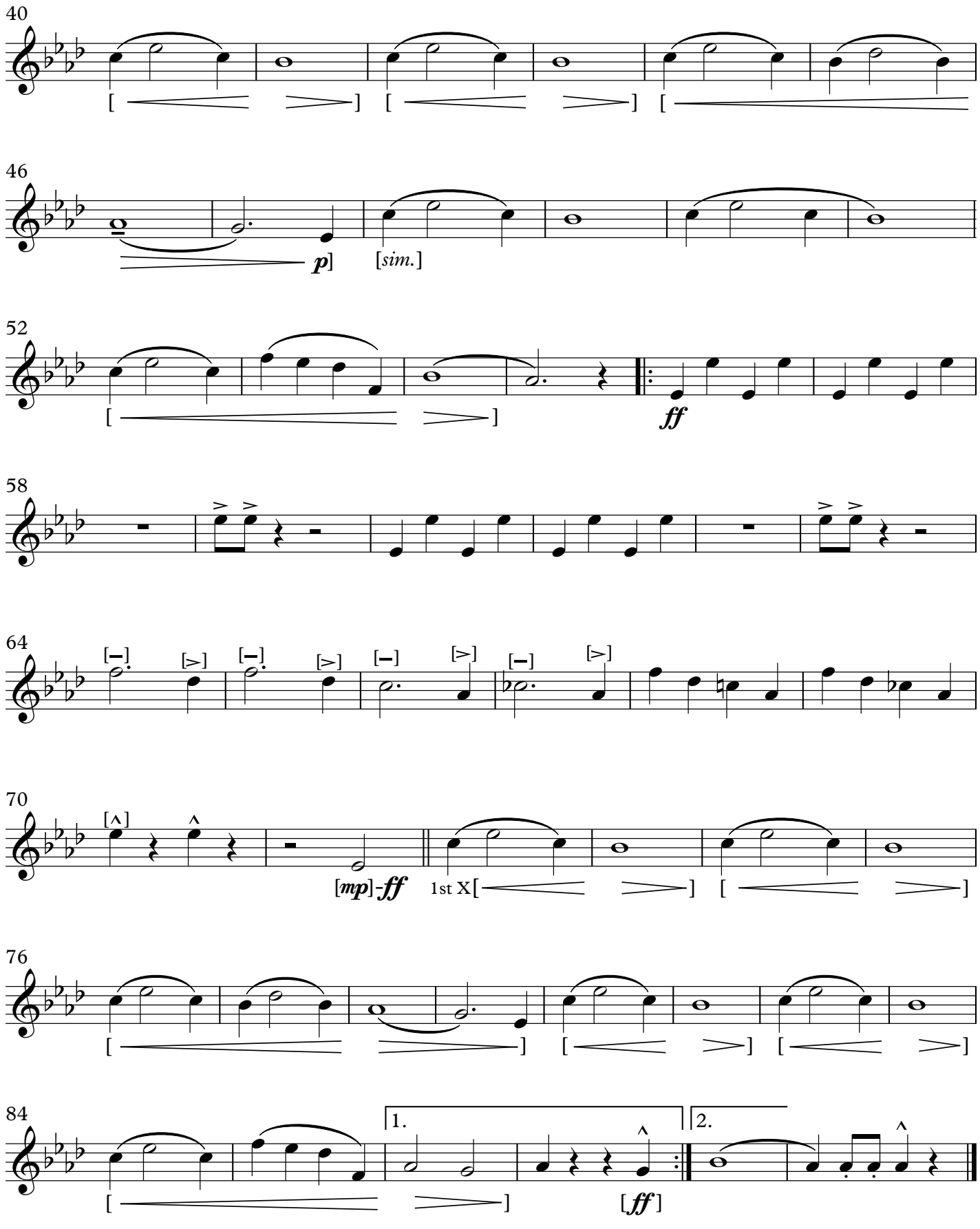
ATLANTIC CITY PAGEANT

B♭ Tenor Saxophone



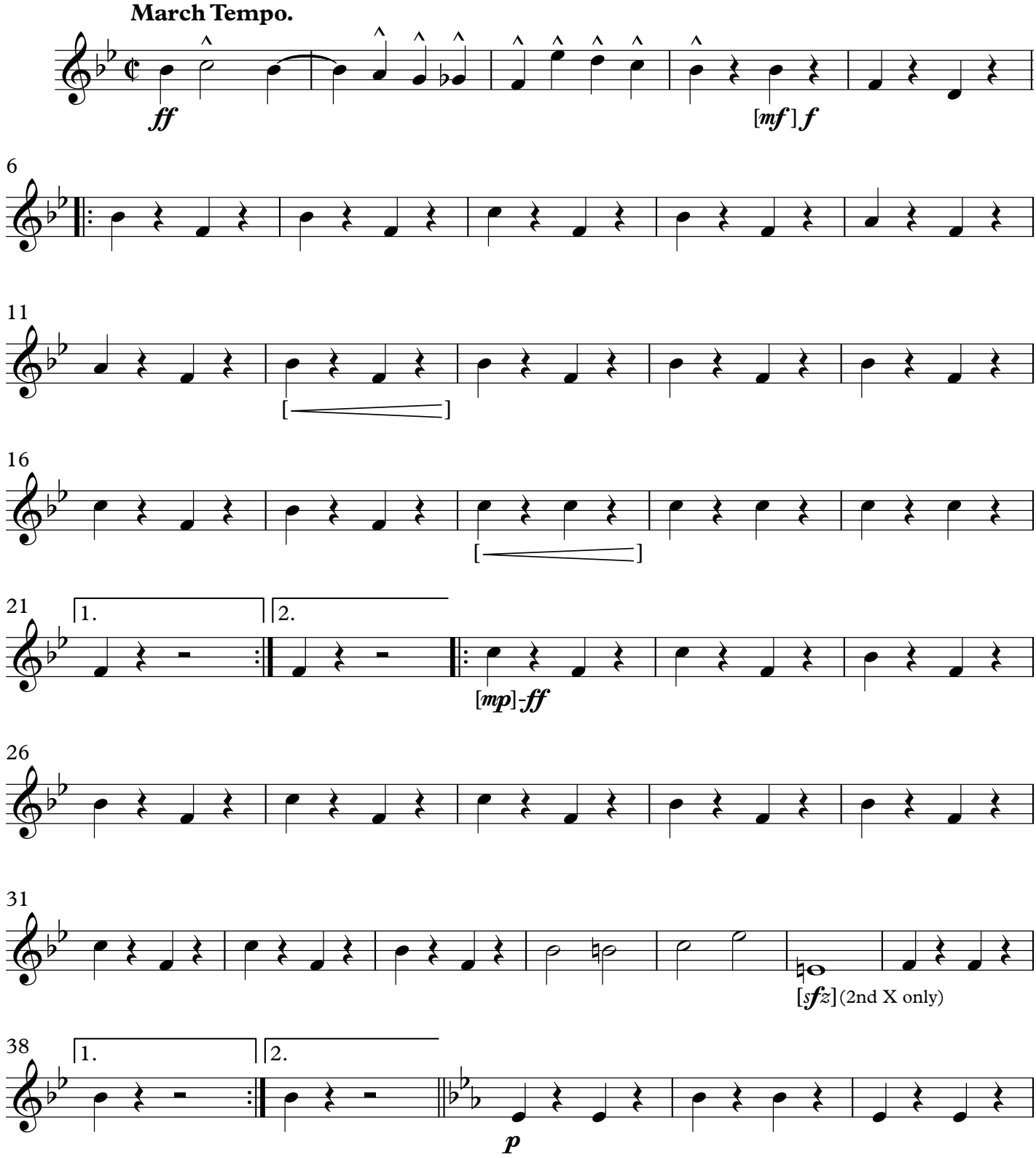
March

ATLANTIC CITY PAGEANT

(1927)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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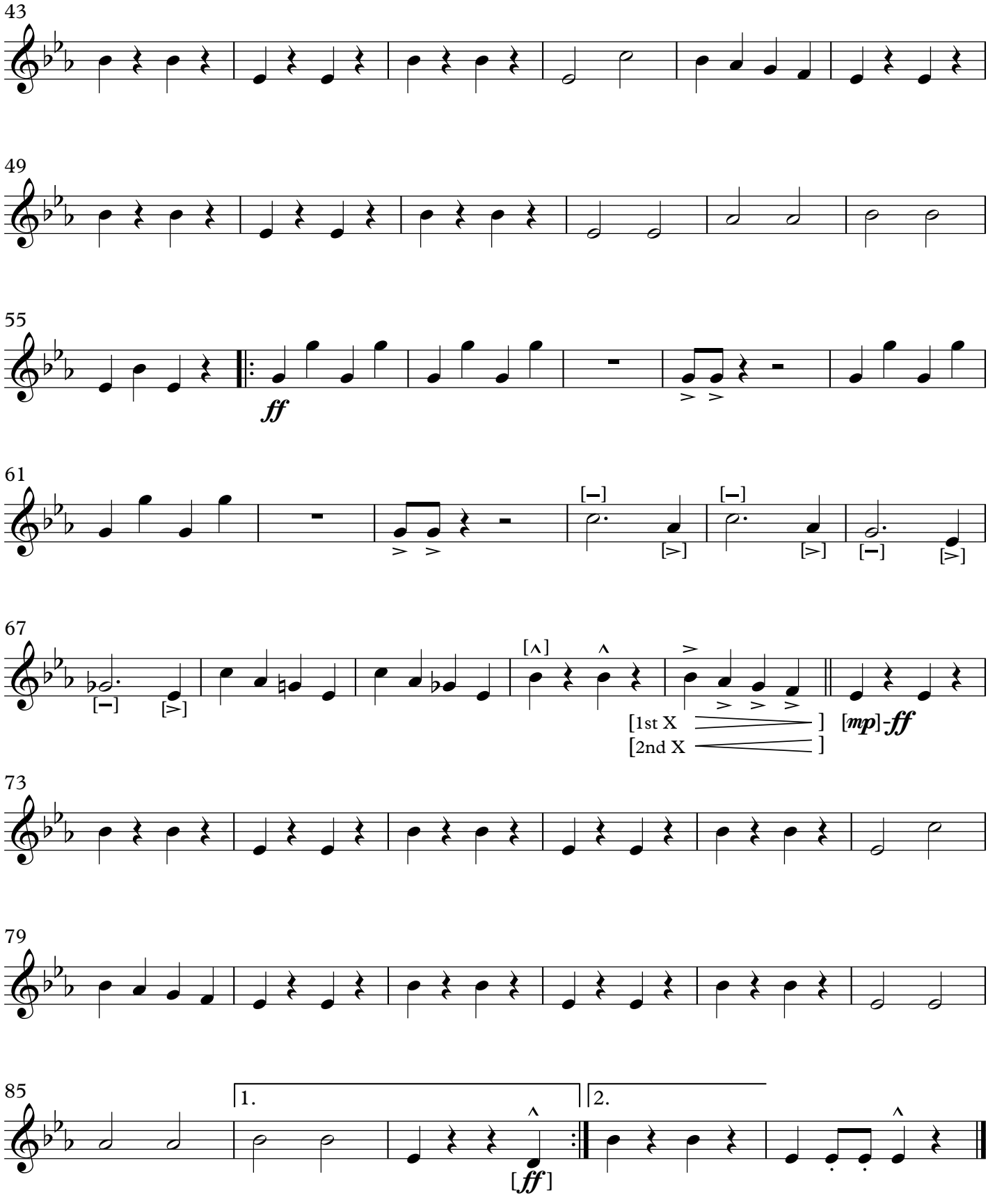
ATLANTIC CITY PAGEANT

E♭ Baritone Saxophone



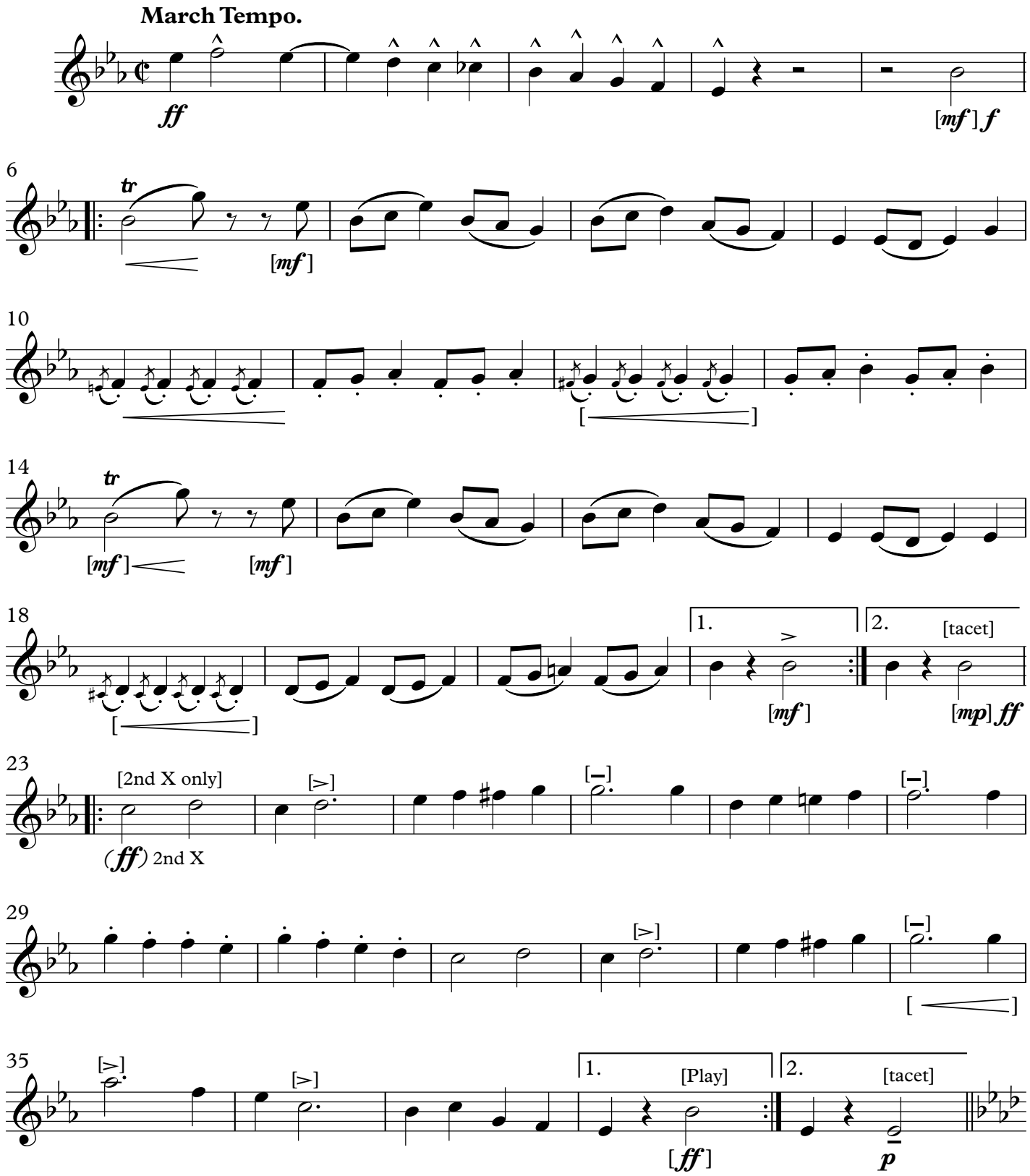
March

ATLANTIC CITY PAGEANT

(1927)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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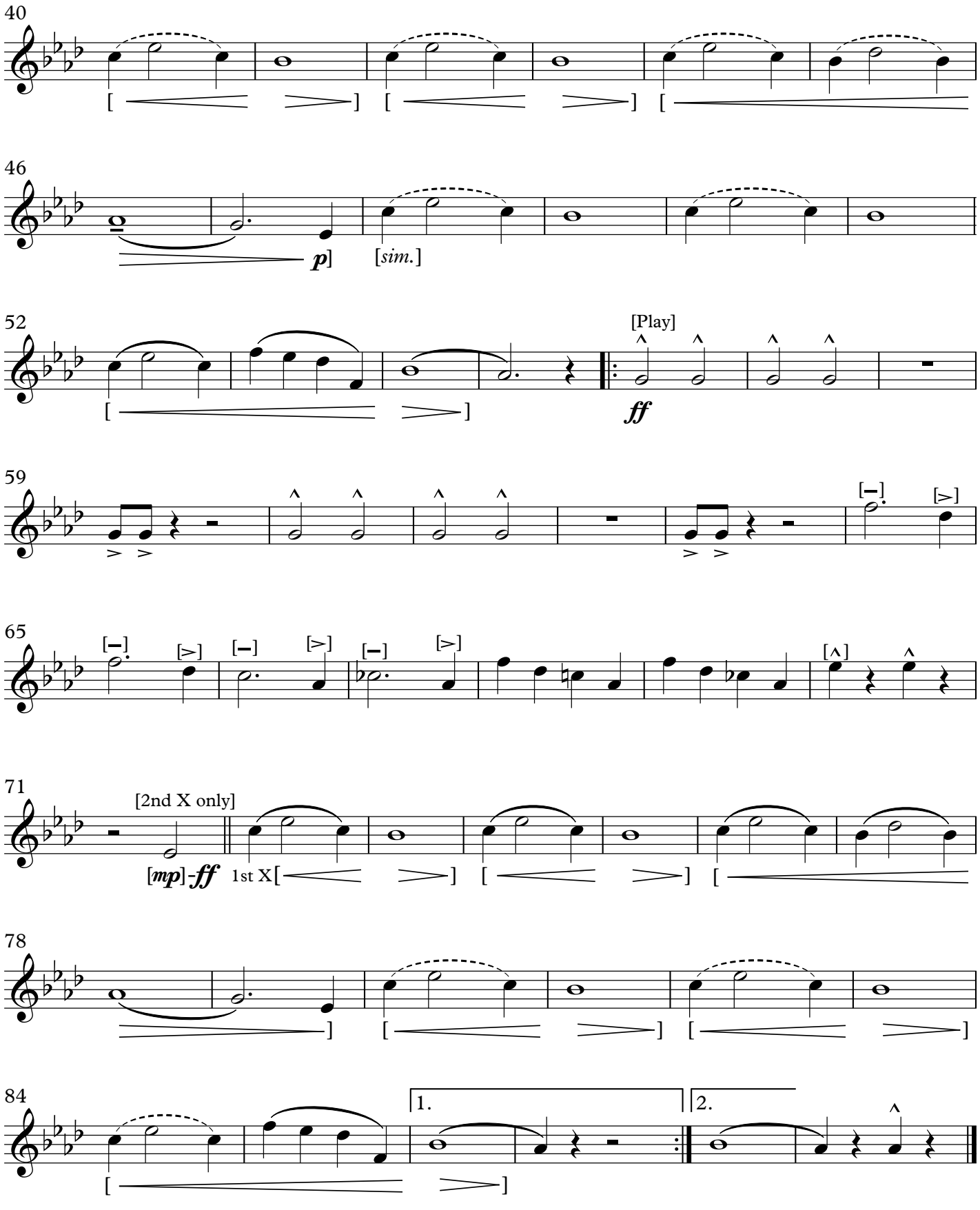
ATLANTIC CITY PAGEANT

Solo B♭ Cornet



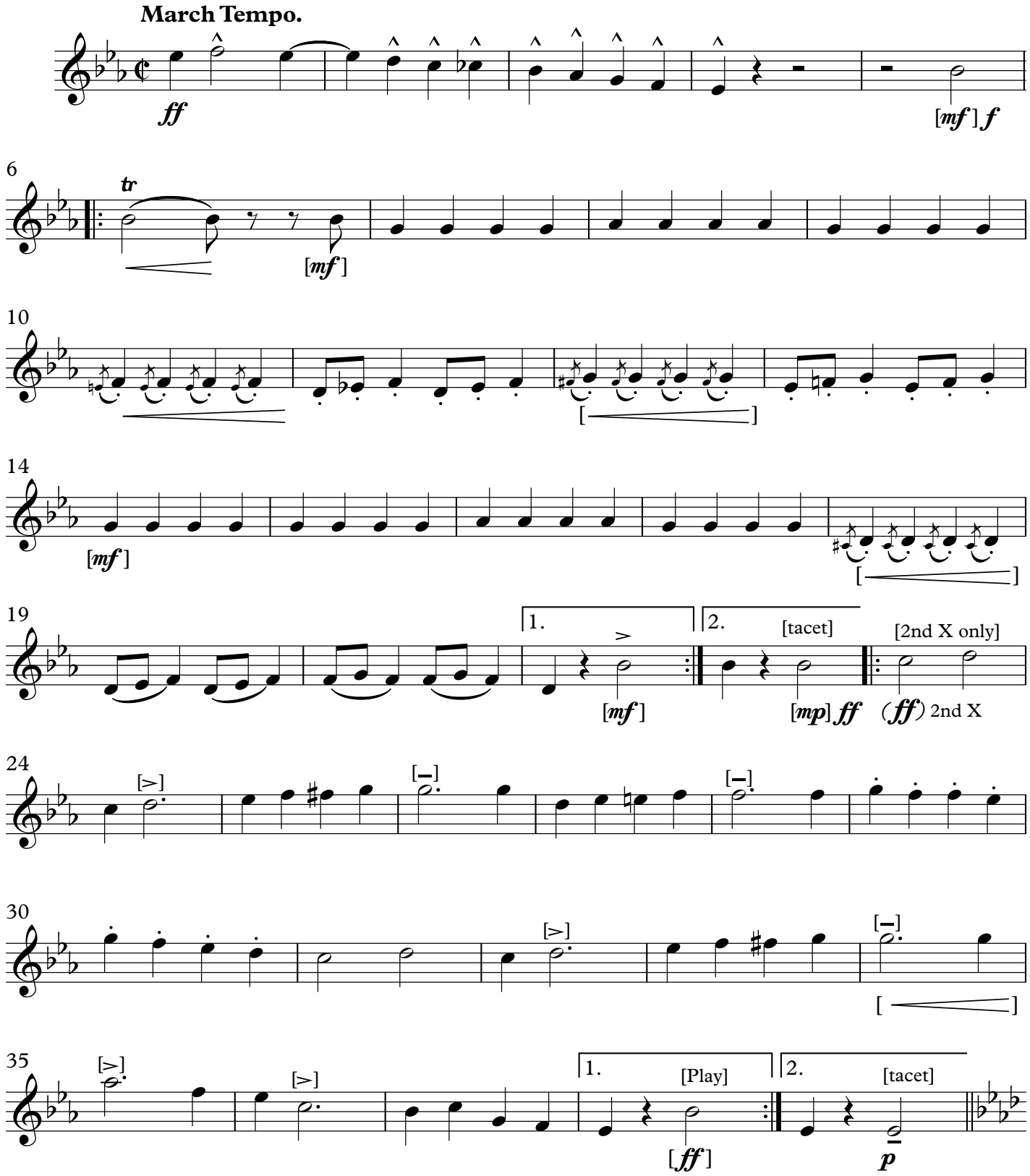
March

ATLANTIC CITY PAGEANT

(1927)

1st Bb Cornet

JOHN PHILIP SOUSA



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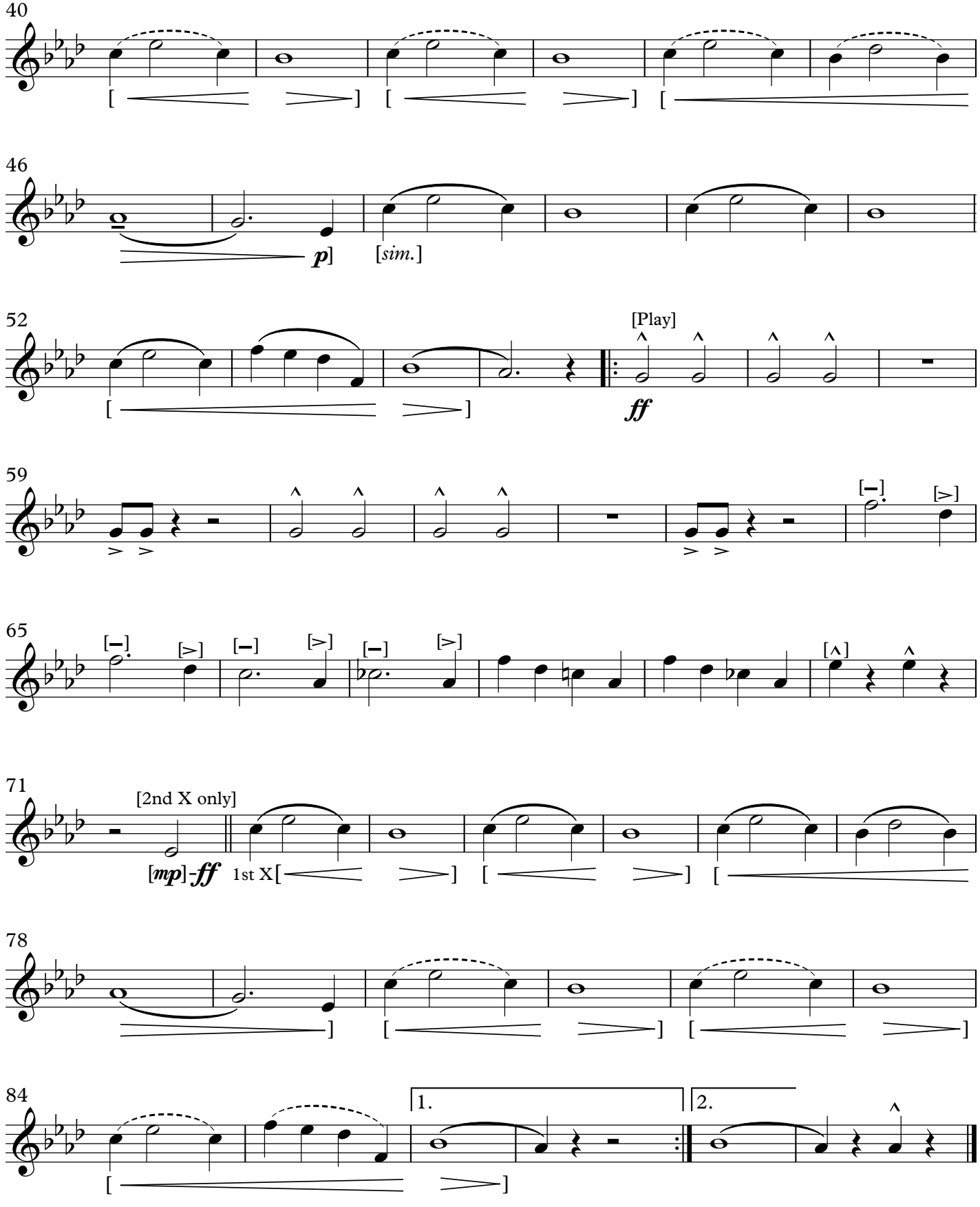
ATLANTIC CITY PAGEANT

1st Bb Cornet



March

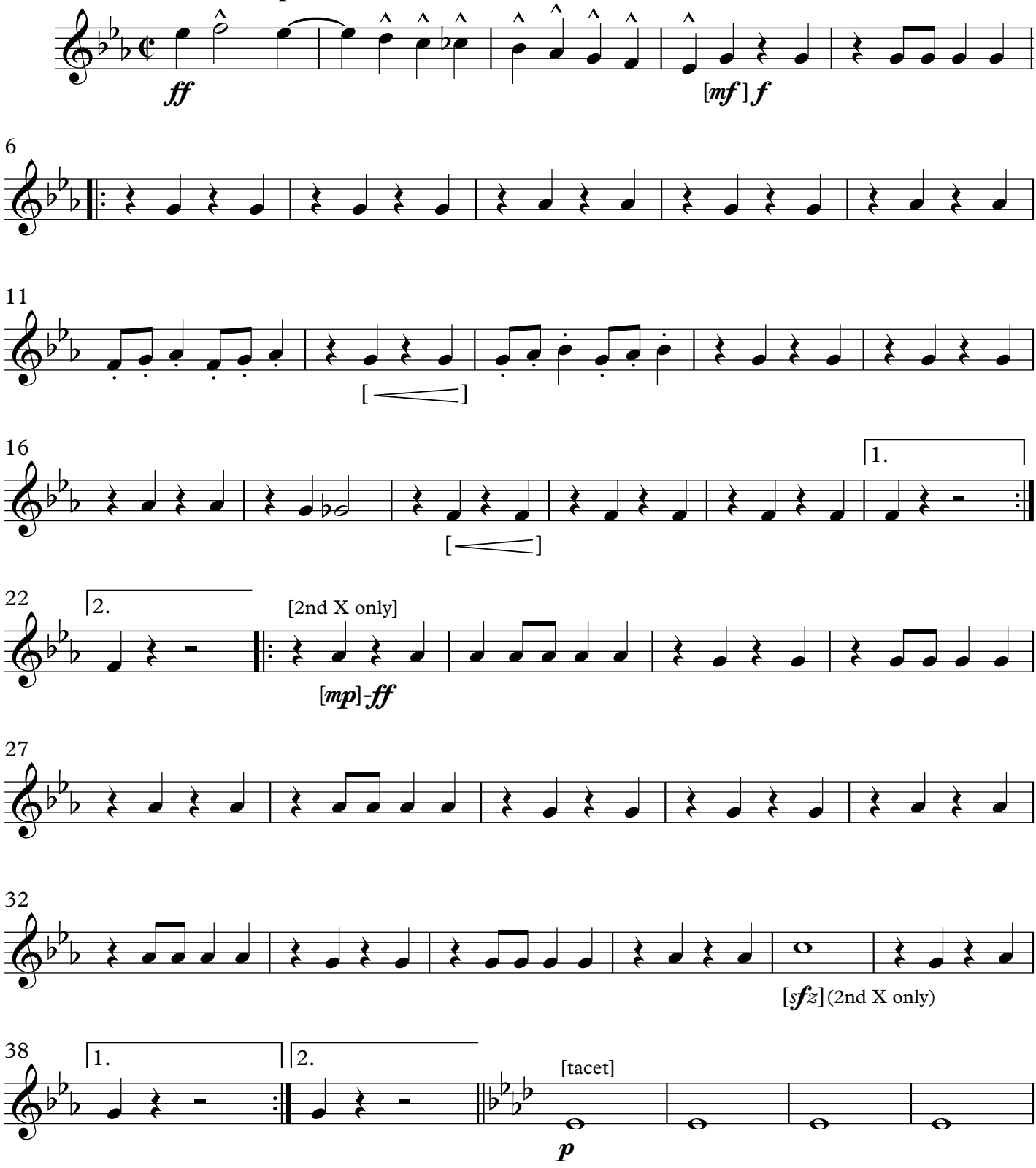
ATLANTIC CITY PAGEANT

(1927)

2nd B♭ Cornet
(Trumpet)

JOHN PHILIP SOUSA

March Tempo.



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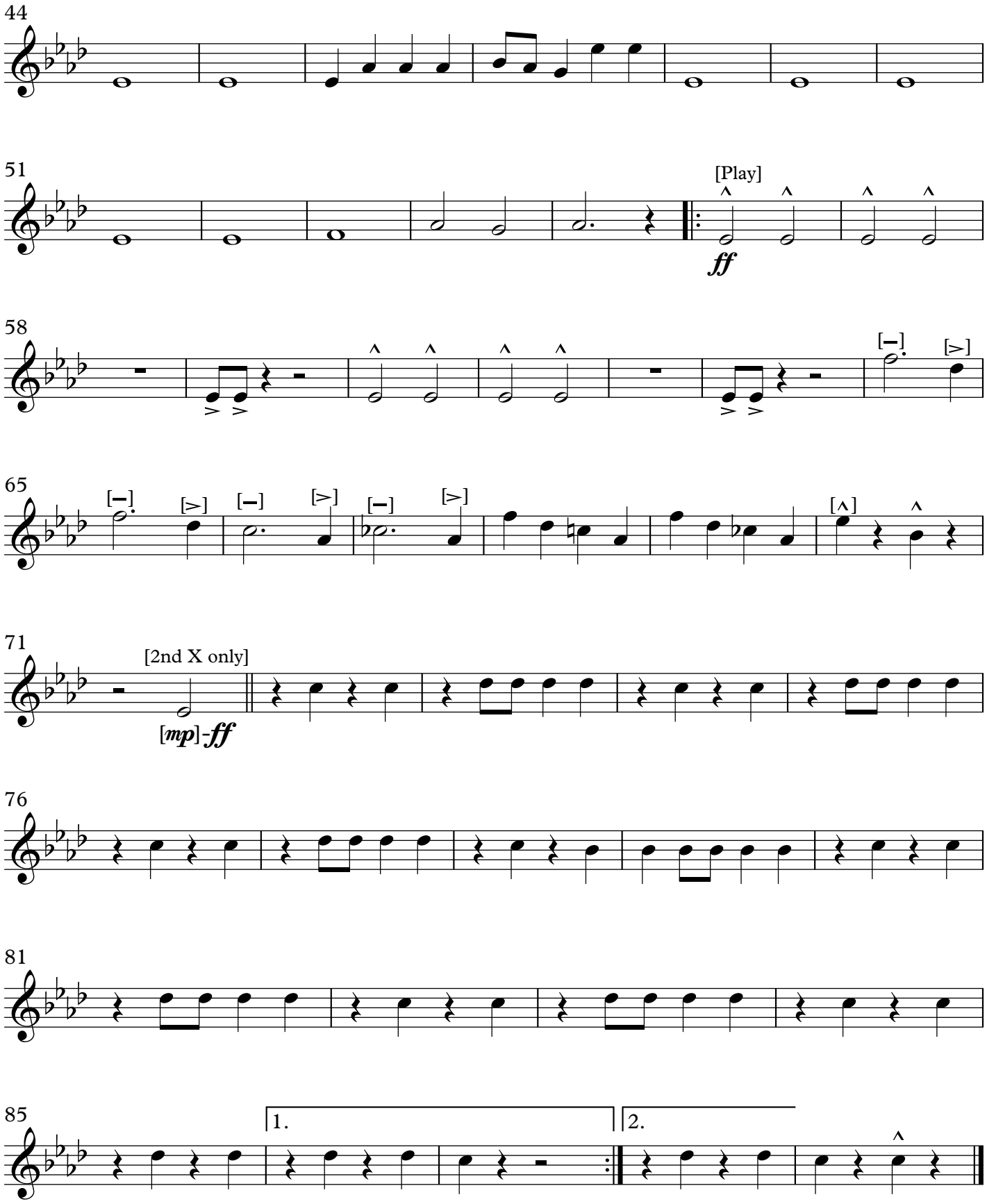
ATLANTIC CITY PAGEANT

2nd B♭ Cornet



March

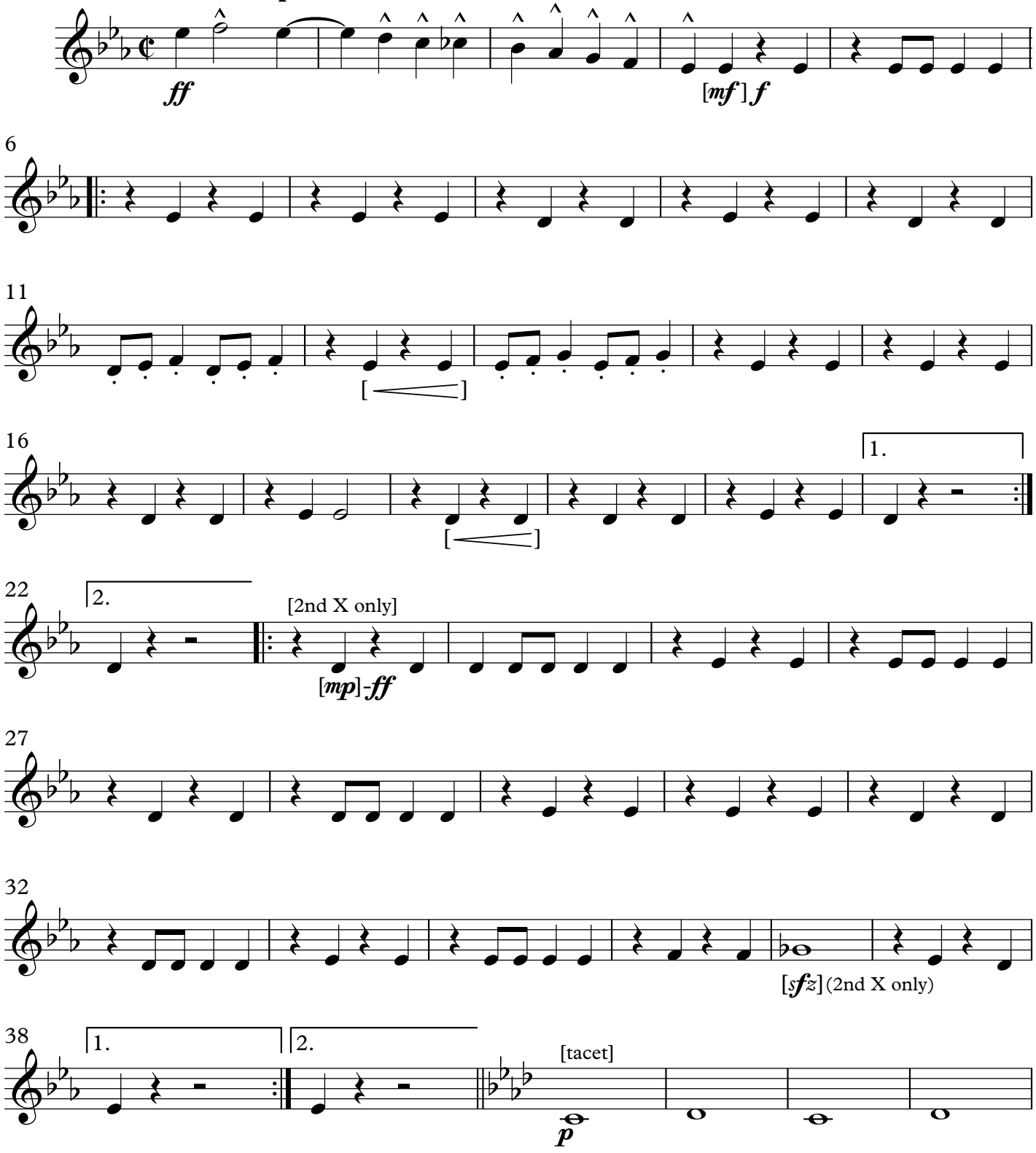
ATLANTIC CITY PAGEANT

(1927)

JOHN PHILIP SOUSA

3rd B♭ Cornet
(Trumpet)

March Tempo.



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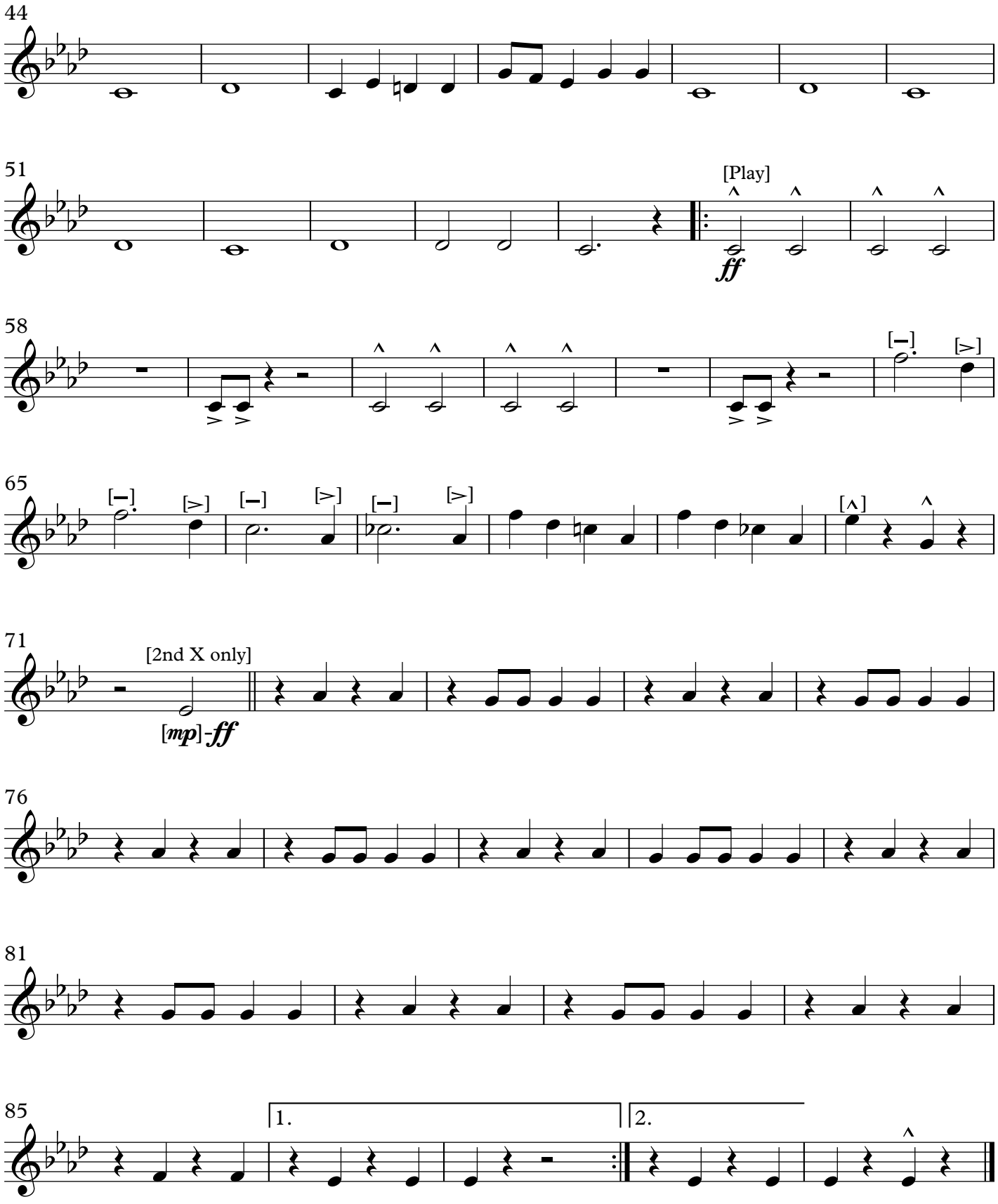
ATLANTIC CITY PAGEANT

3rd B♭ Cornet



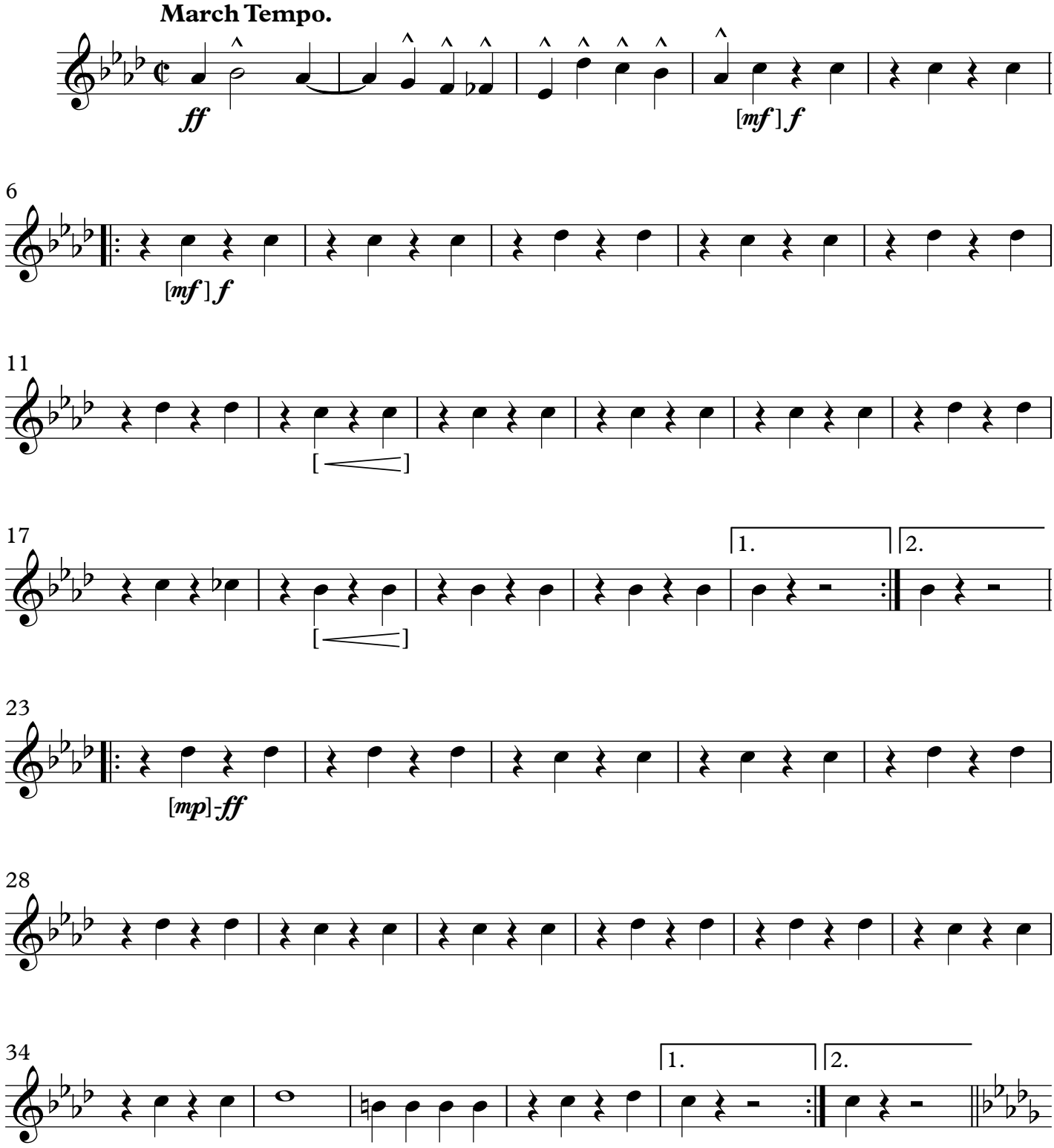
March

ATLANTIC CITY PAGEANT

(1927)

1st F Horn

JOHN PHILIP SOUSA



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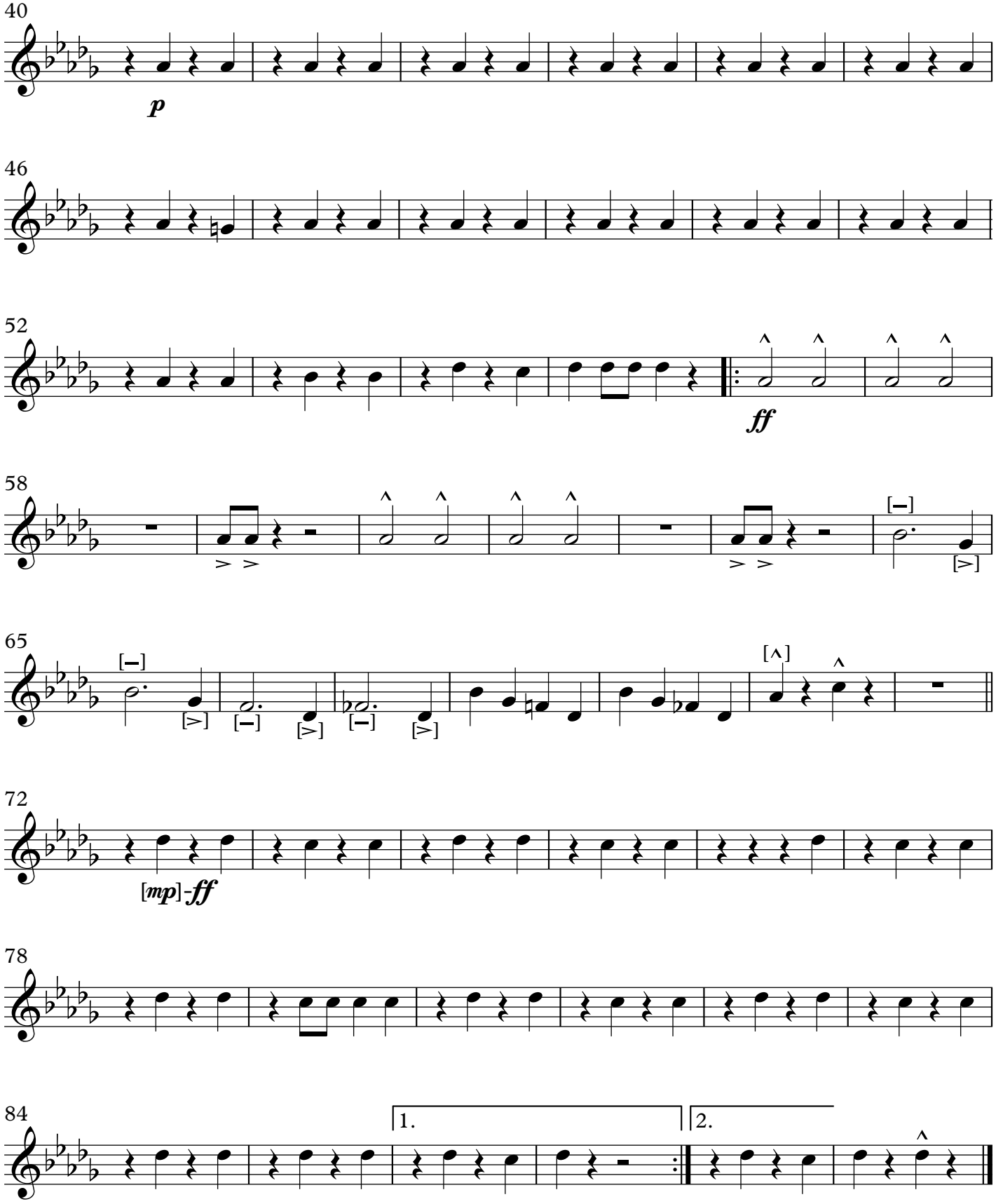
ATLANTIC CITY PAGEANT
1st F Horn



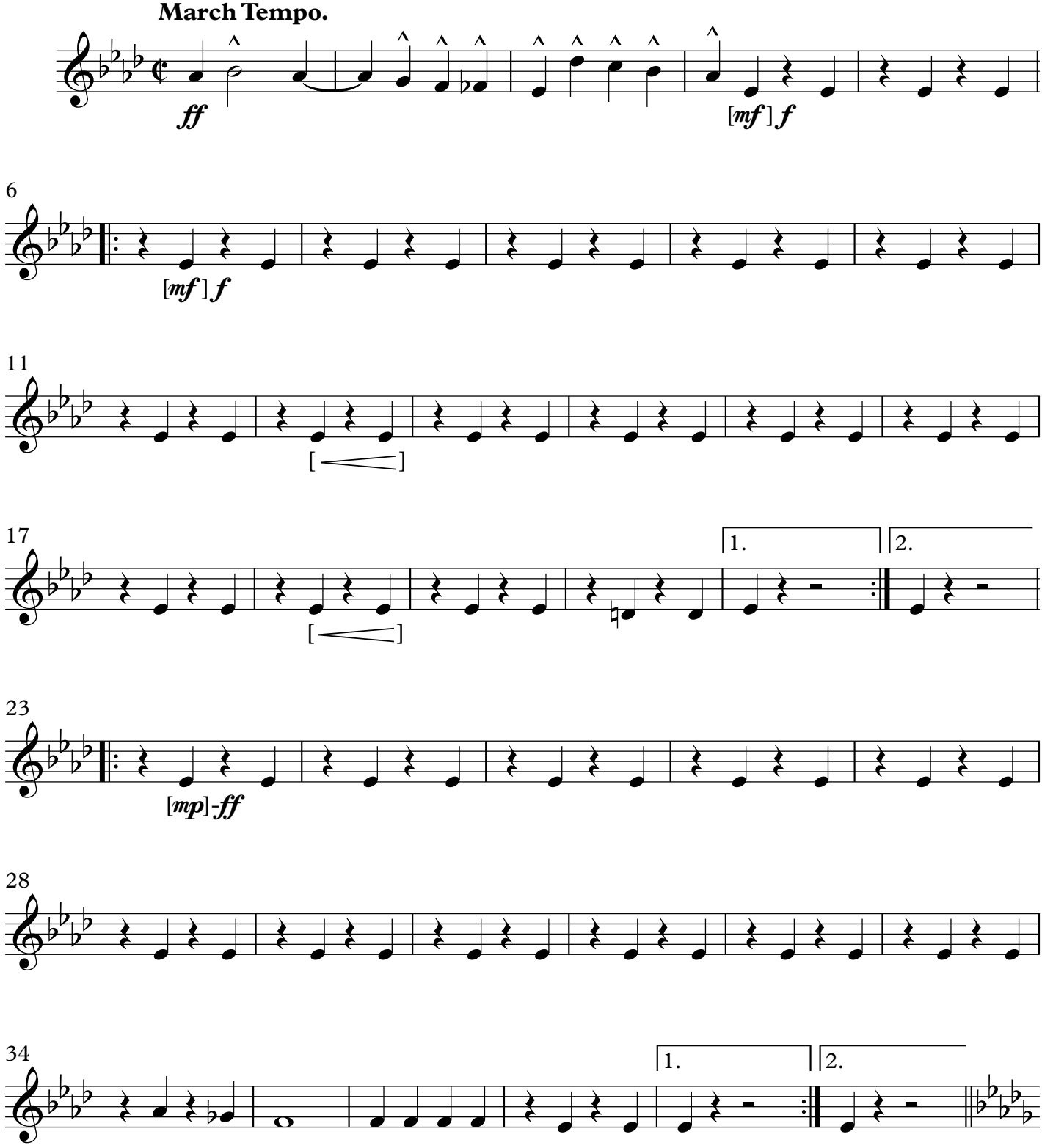
March

ATLANTIC CITY PAGEANT

(1927)

2nd F Horn

JOHN PHILIP SOUSA



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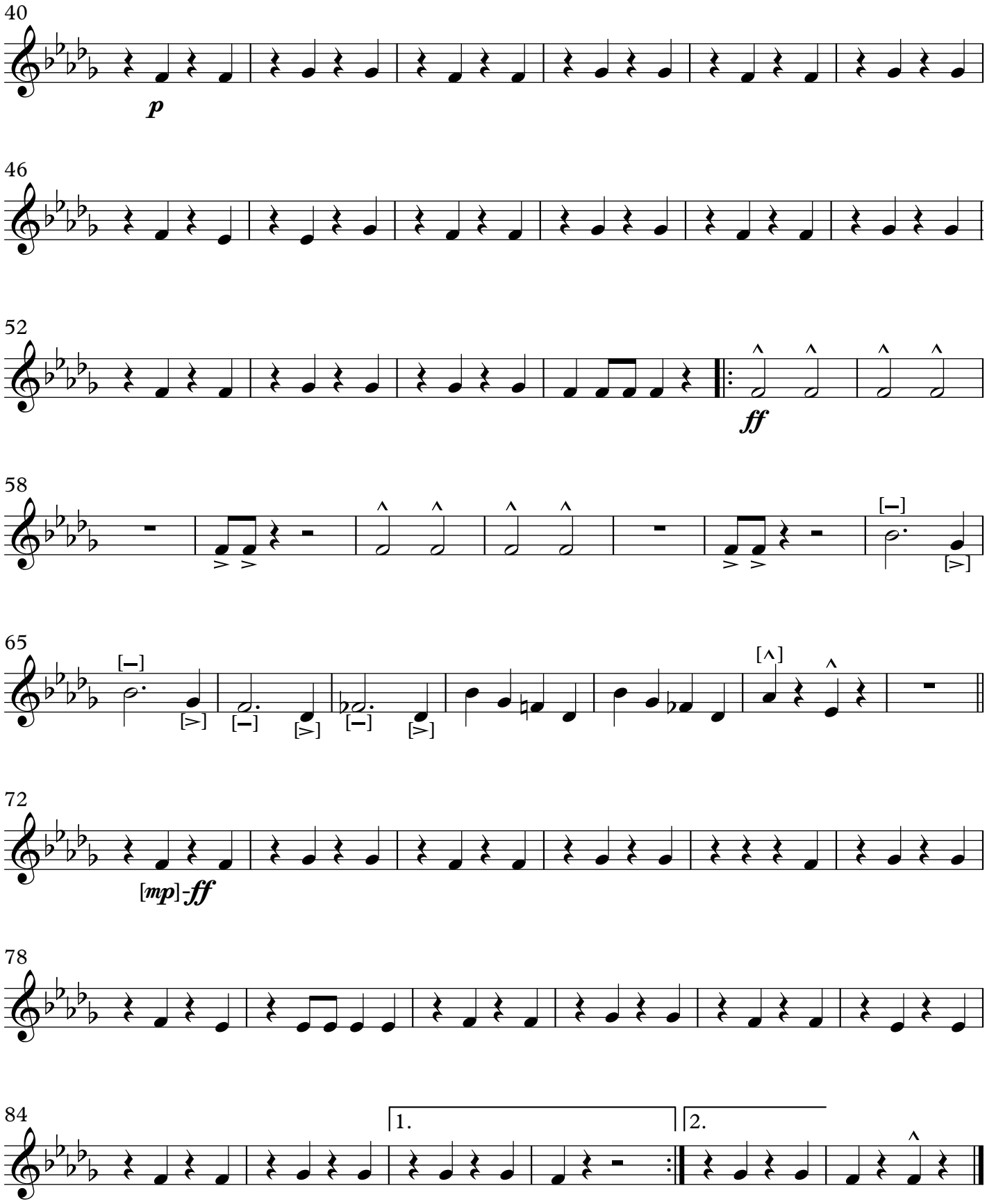
ATLANTIC CITY PAGEANT
2nd F Horn



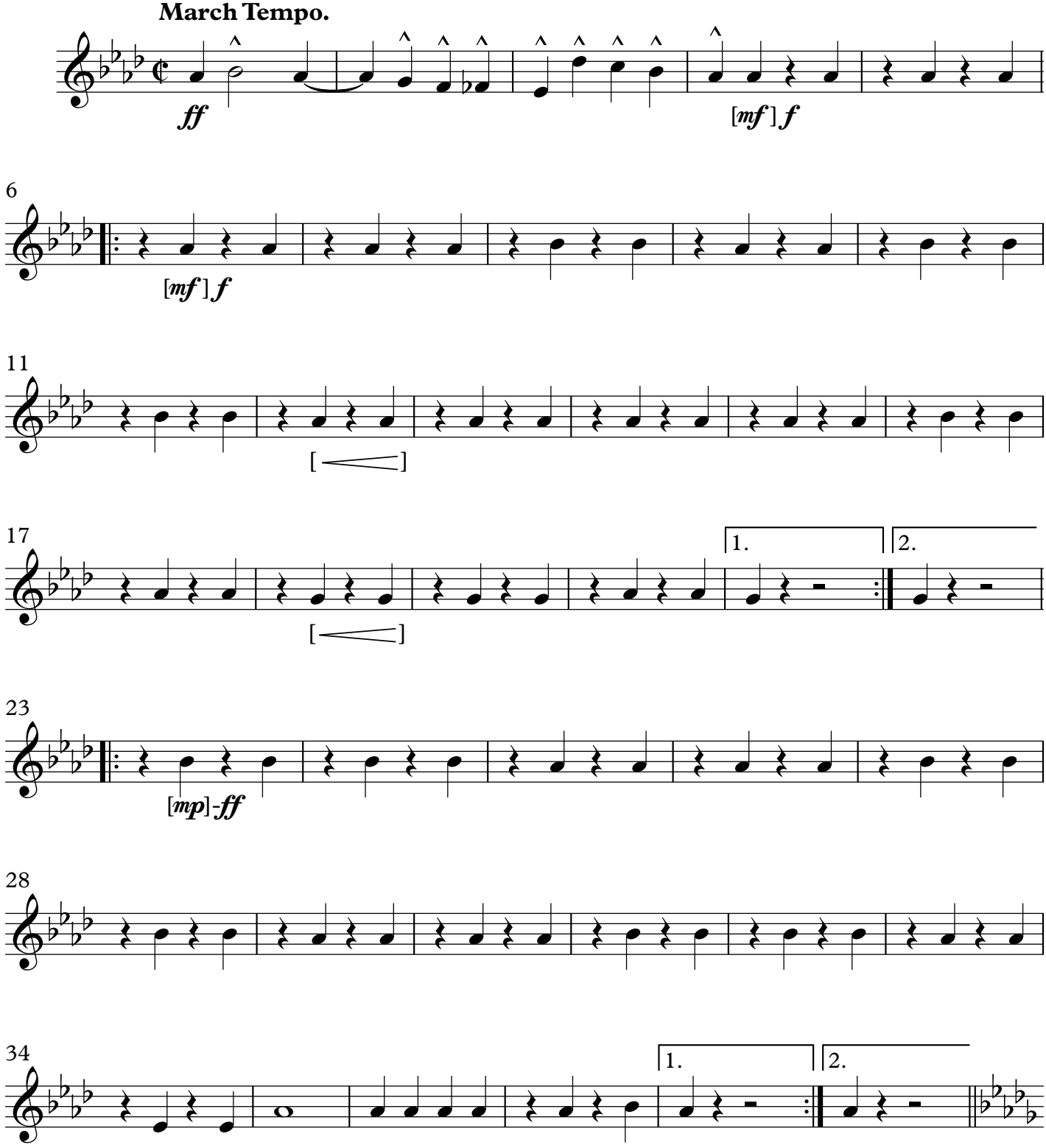
March

ATLANTIC CITY PAGEANT

(1927)

3rd F Horn

JOHN PHILIP SOUSA



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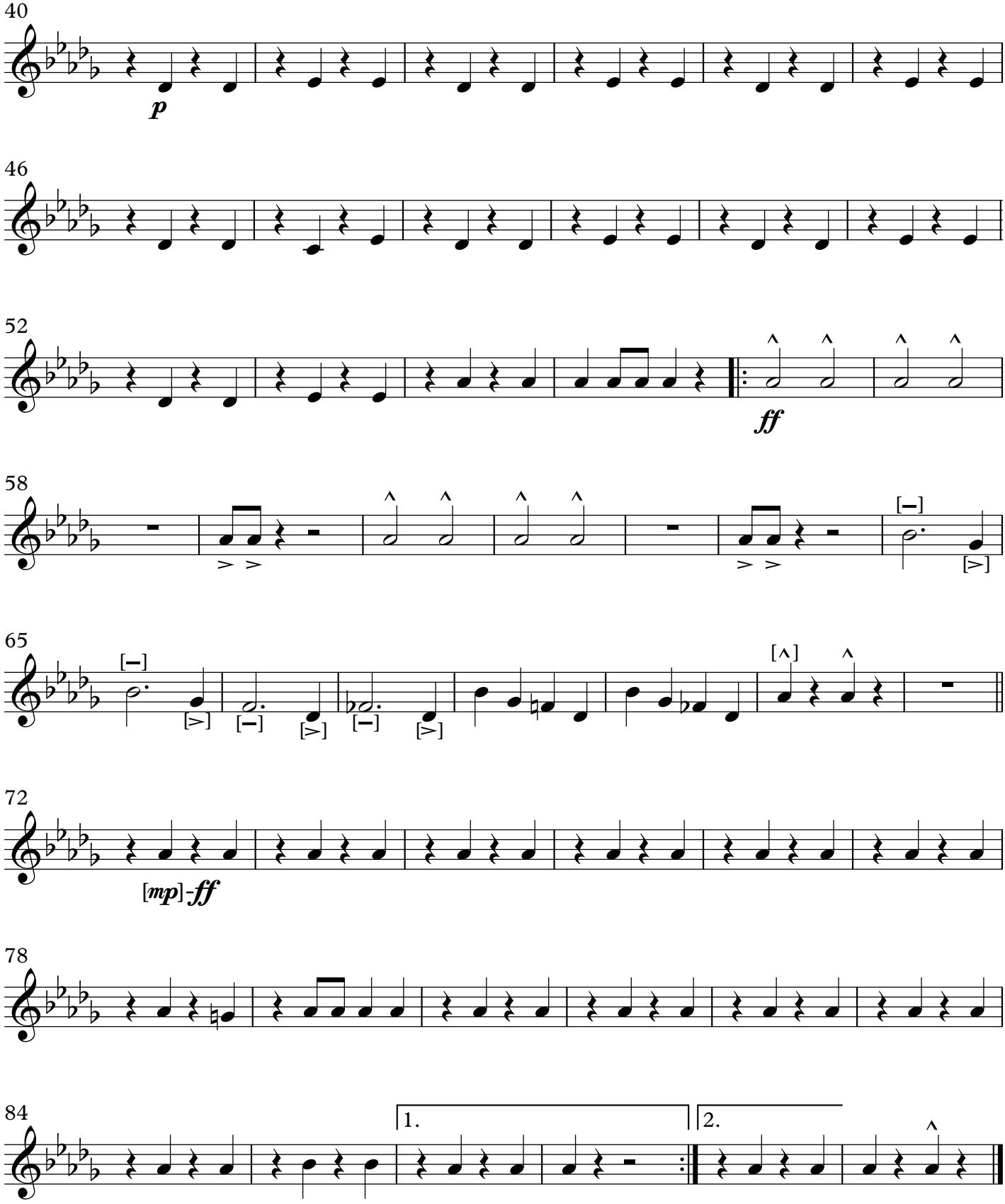
ATLANTIC CITY PAGEANT
3rd F Horn



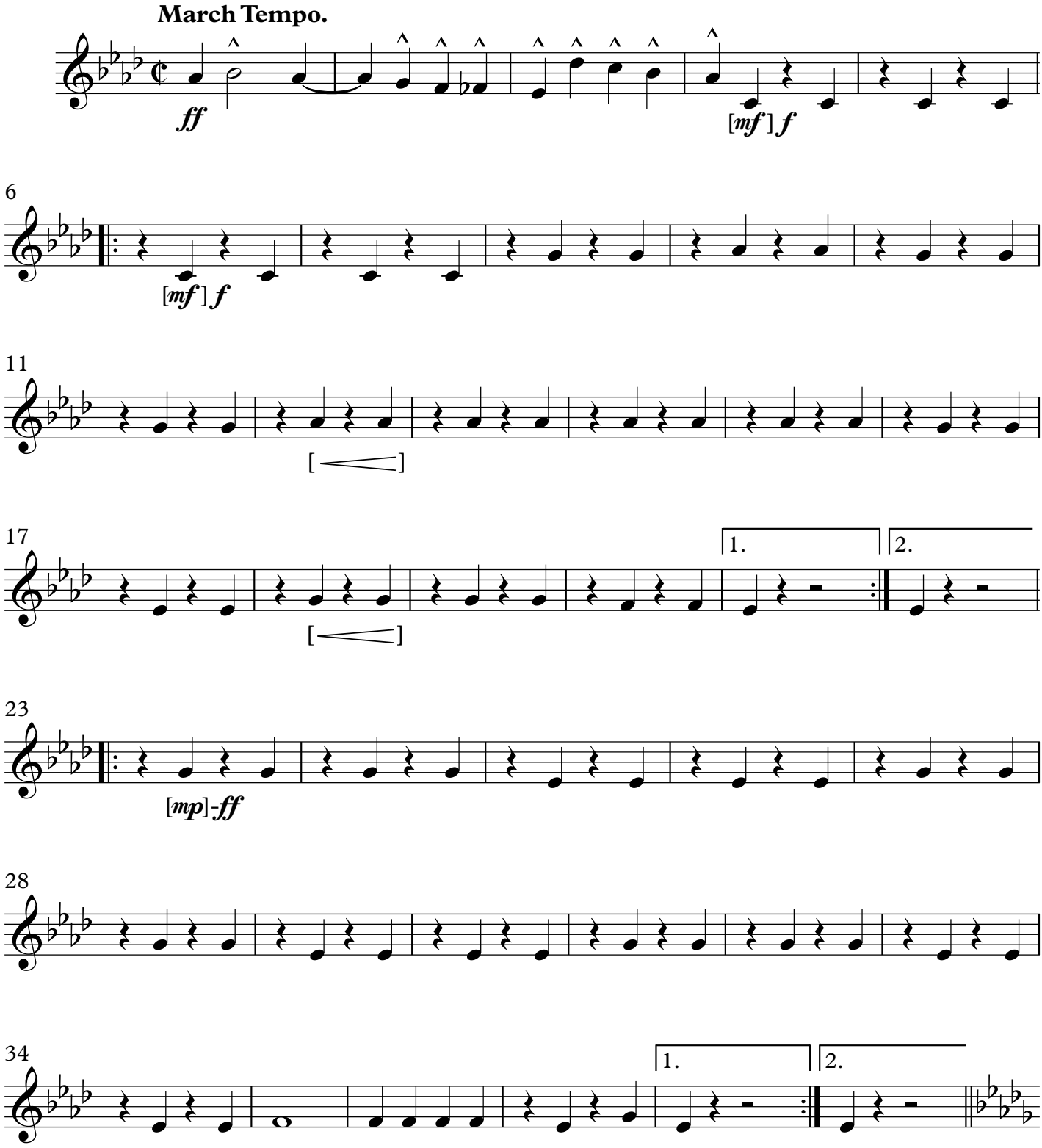
March

ATLANTIC CITY PAGEANT

(1927)

4th F Horn

JOHN PHILIP SOUSA



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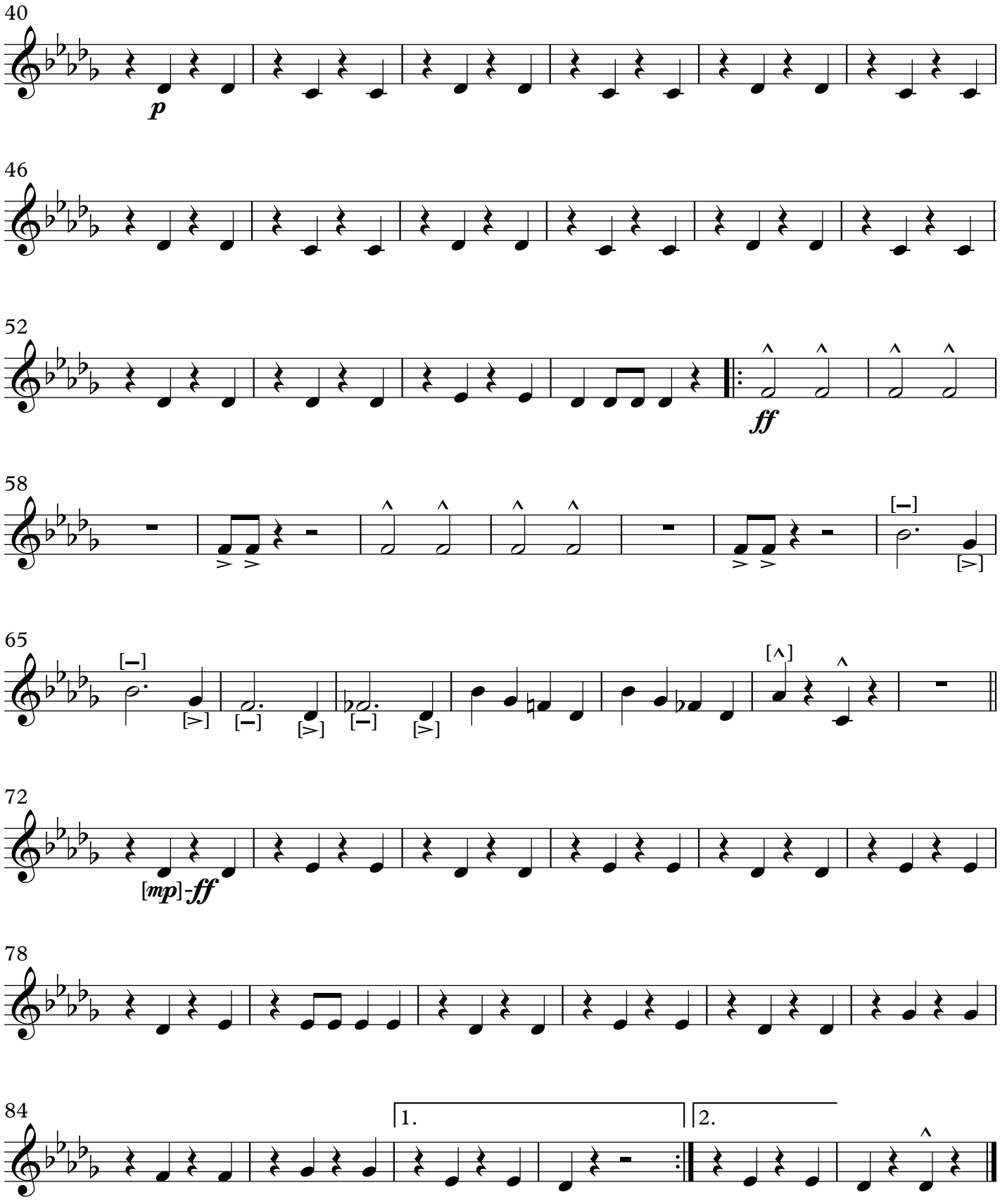
ATLANTIC CITY PAGEANT
4th F Horn



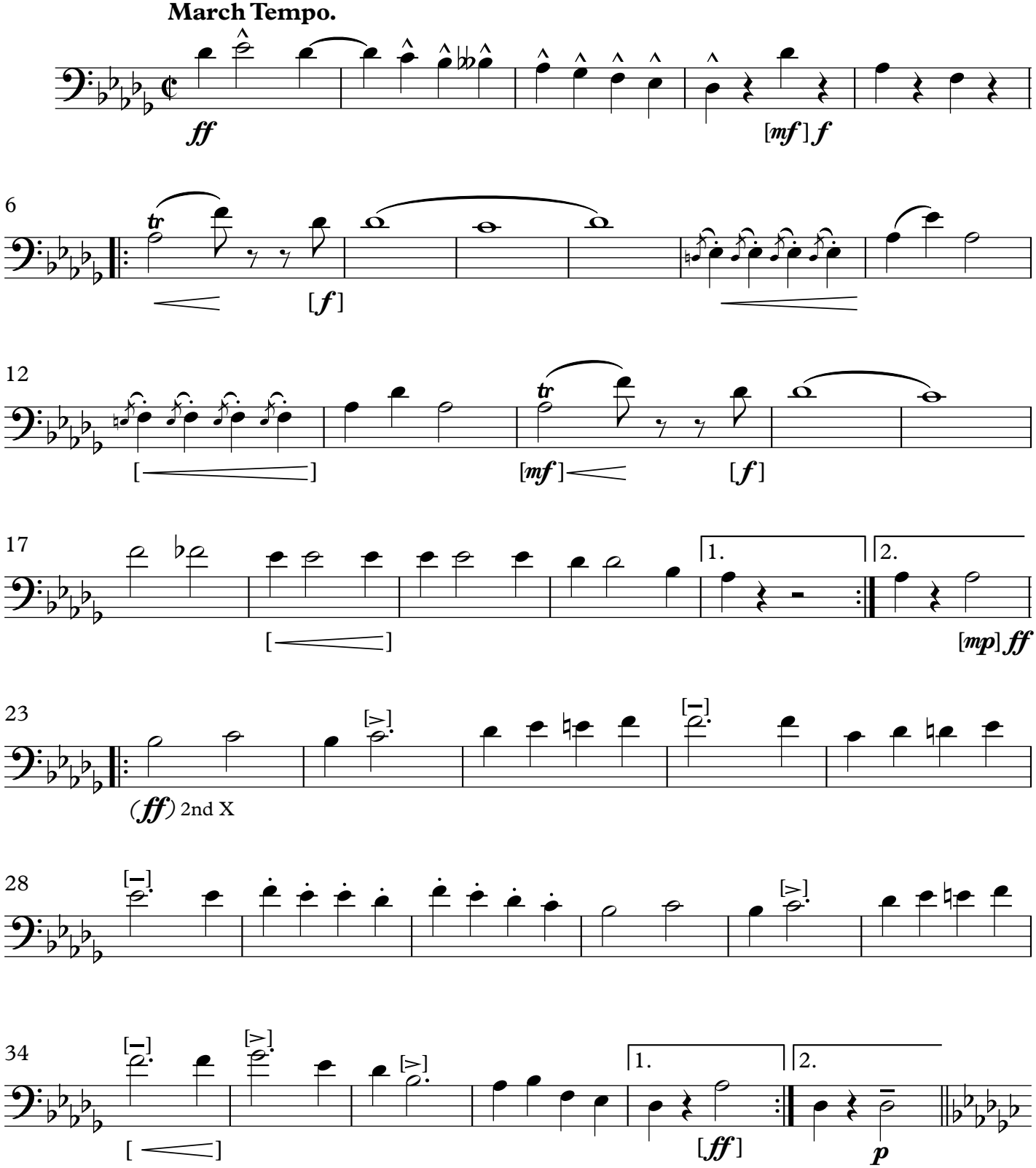
March

ATLANTIC CITY PAGEANT

(1927)

Euphonium

JOHN PHILIP SOUSA



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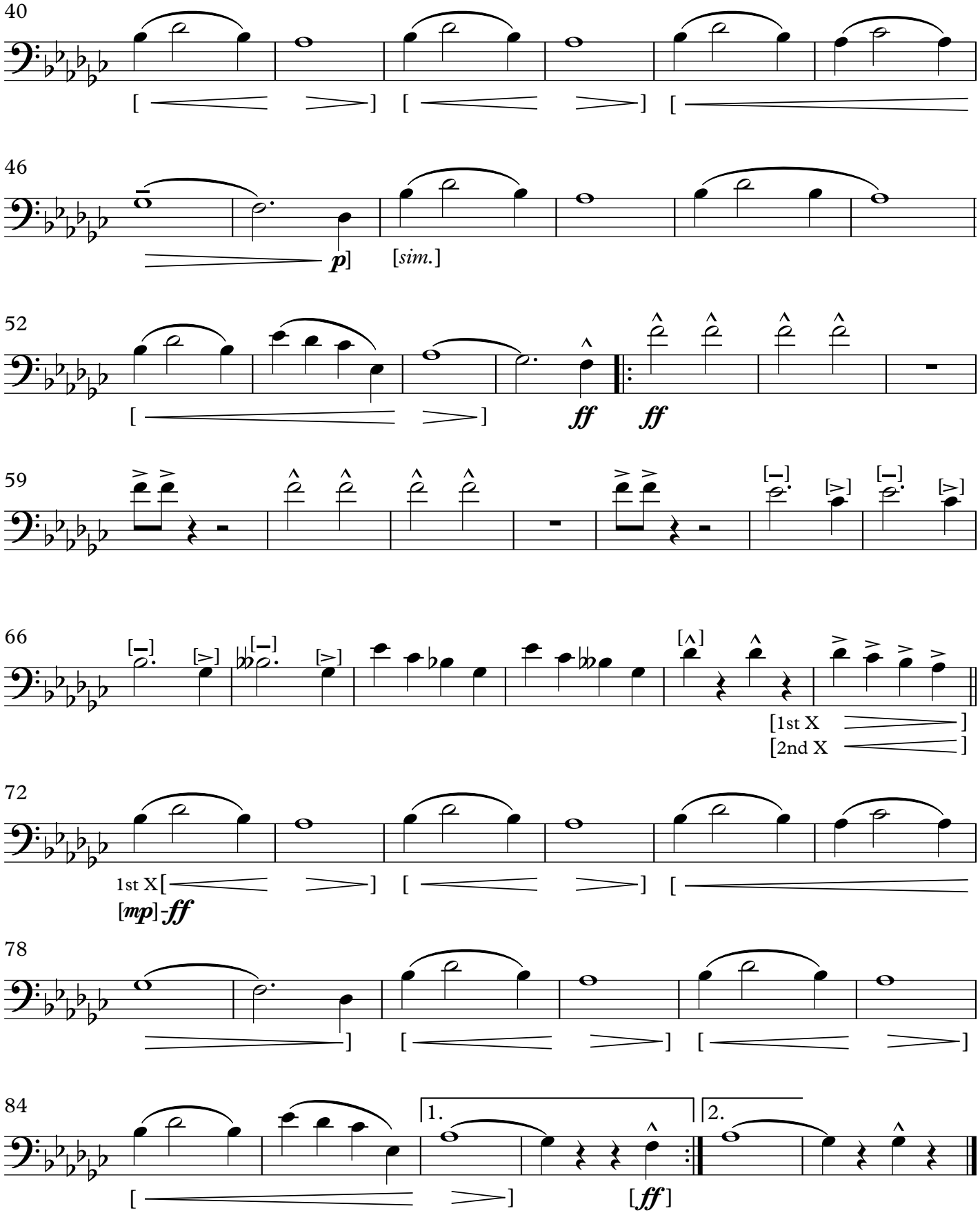
October 10, 2019

ATLANTIC CITY PAGEANT
Euphonium



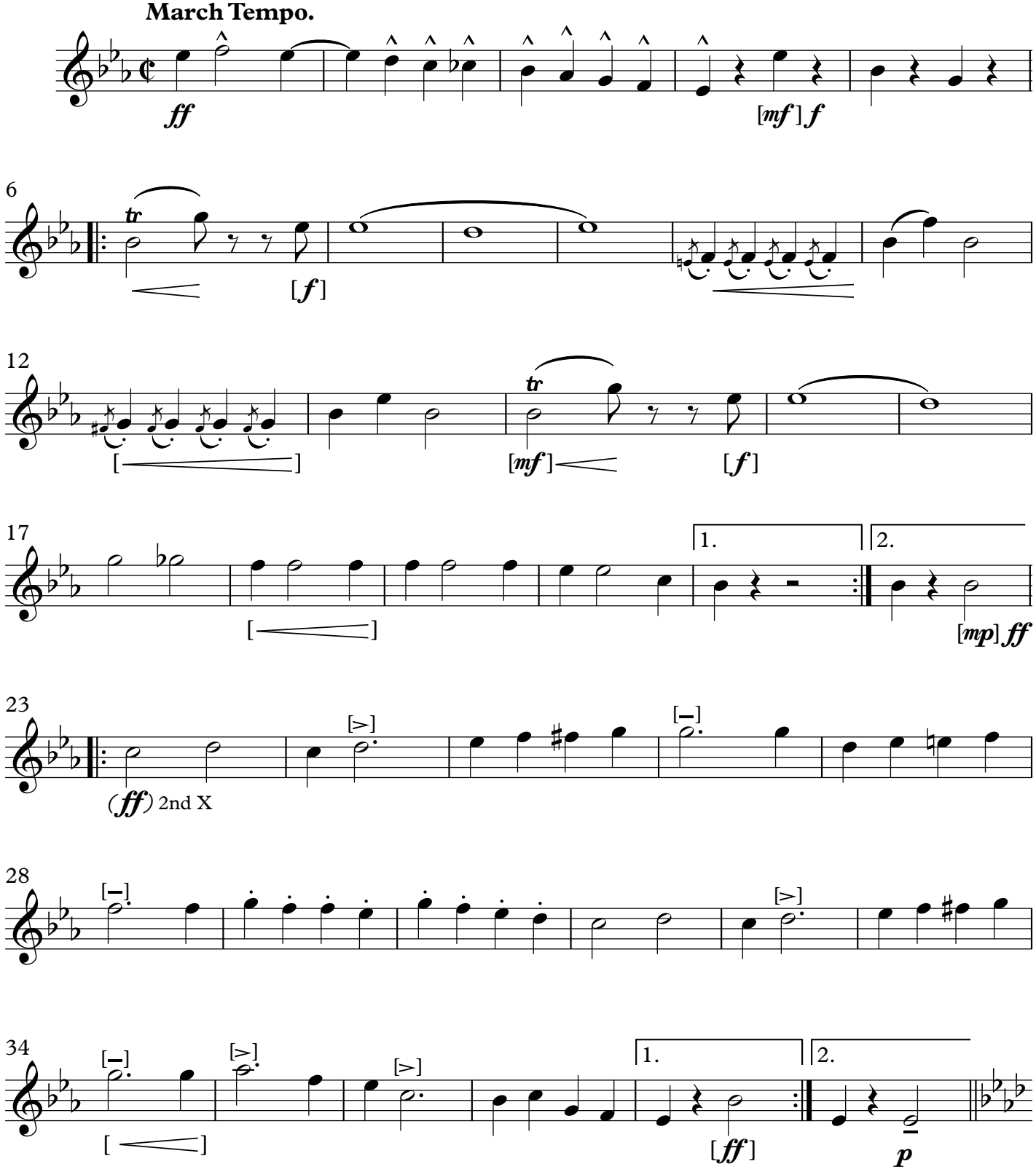
March

ATLANTIC CITY PAGEANT

(1927)

Euphonium, T.C.

JOHN PHILIP SOUSA



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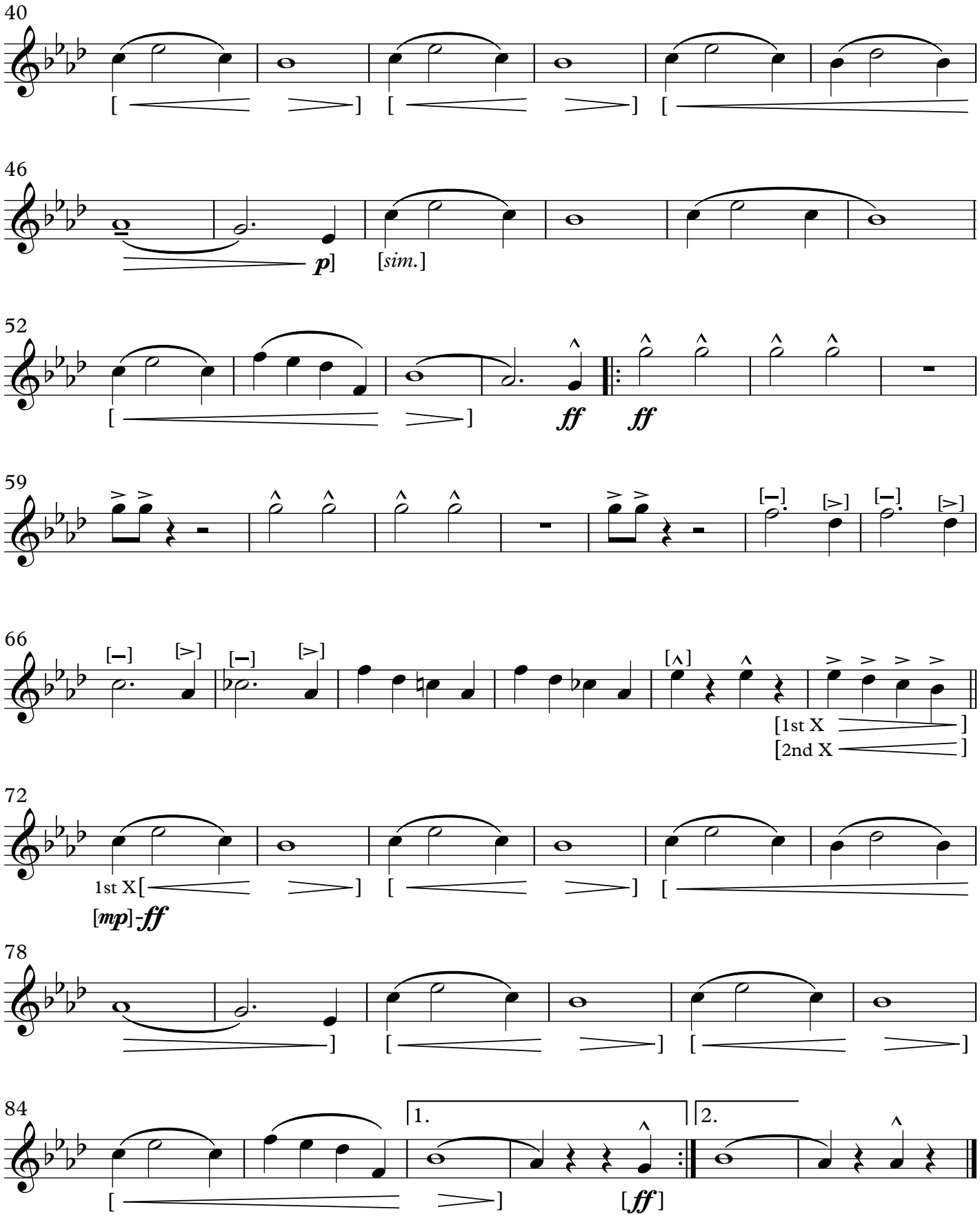
October 10, 2019

ATLANTIC CITY PAGEANT
Euphonium, T.C.



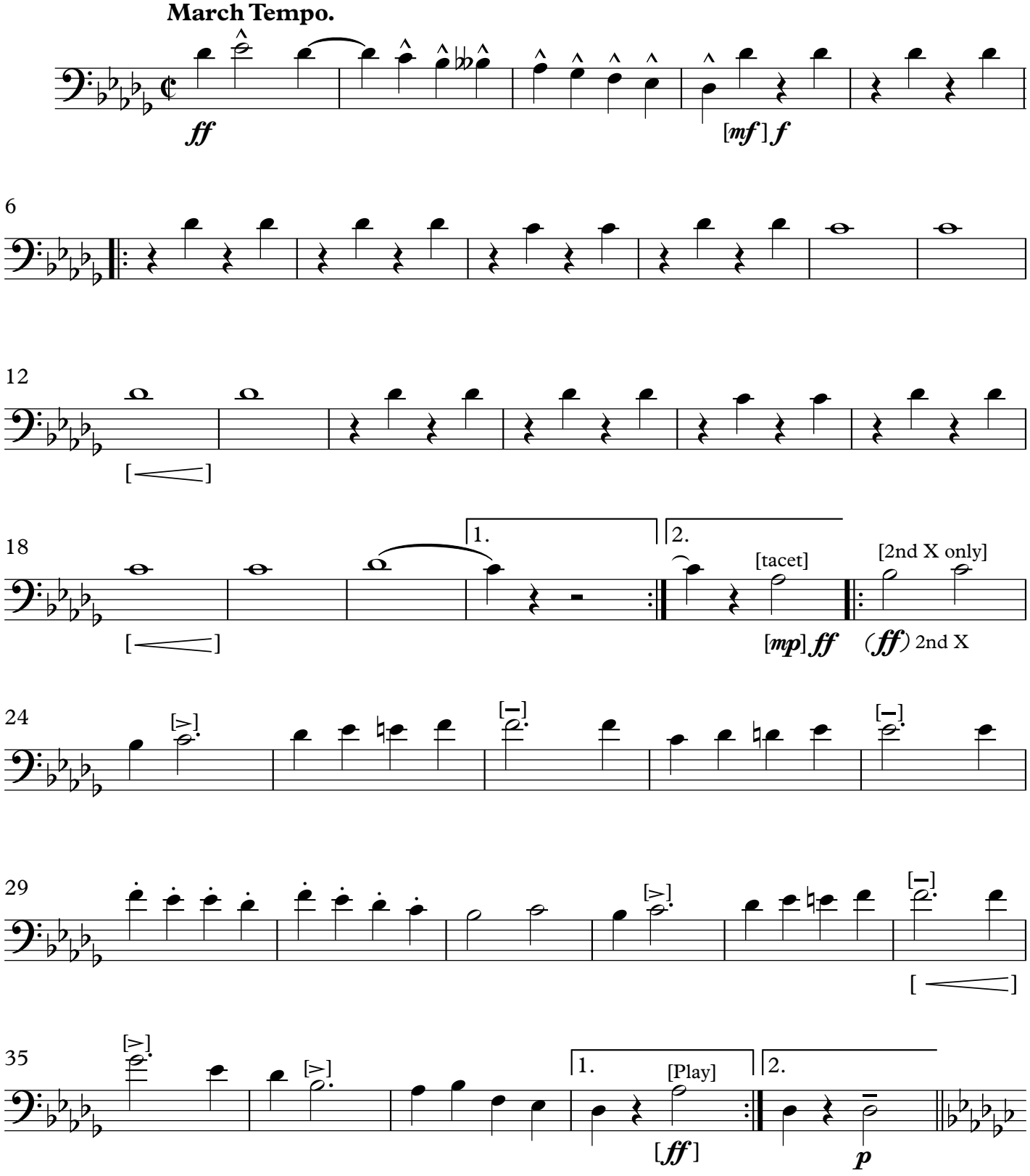
March

ATLANTIC CITY PAGEANT

(1927)

1st Trombone

JOHN PHILIP SOUSA



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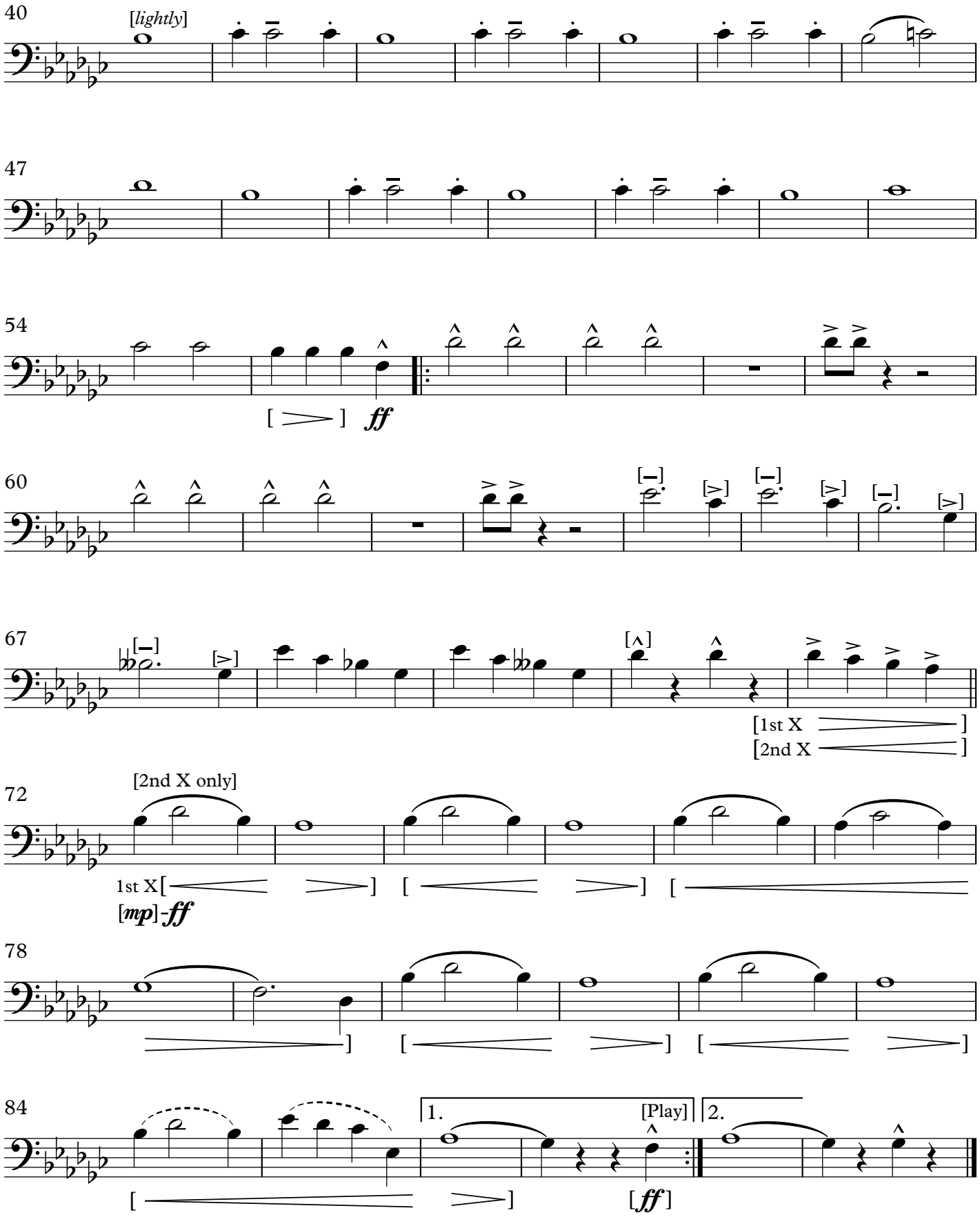
ATLANTIC CITY PAGEANT
1st Trombone



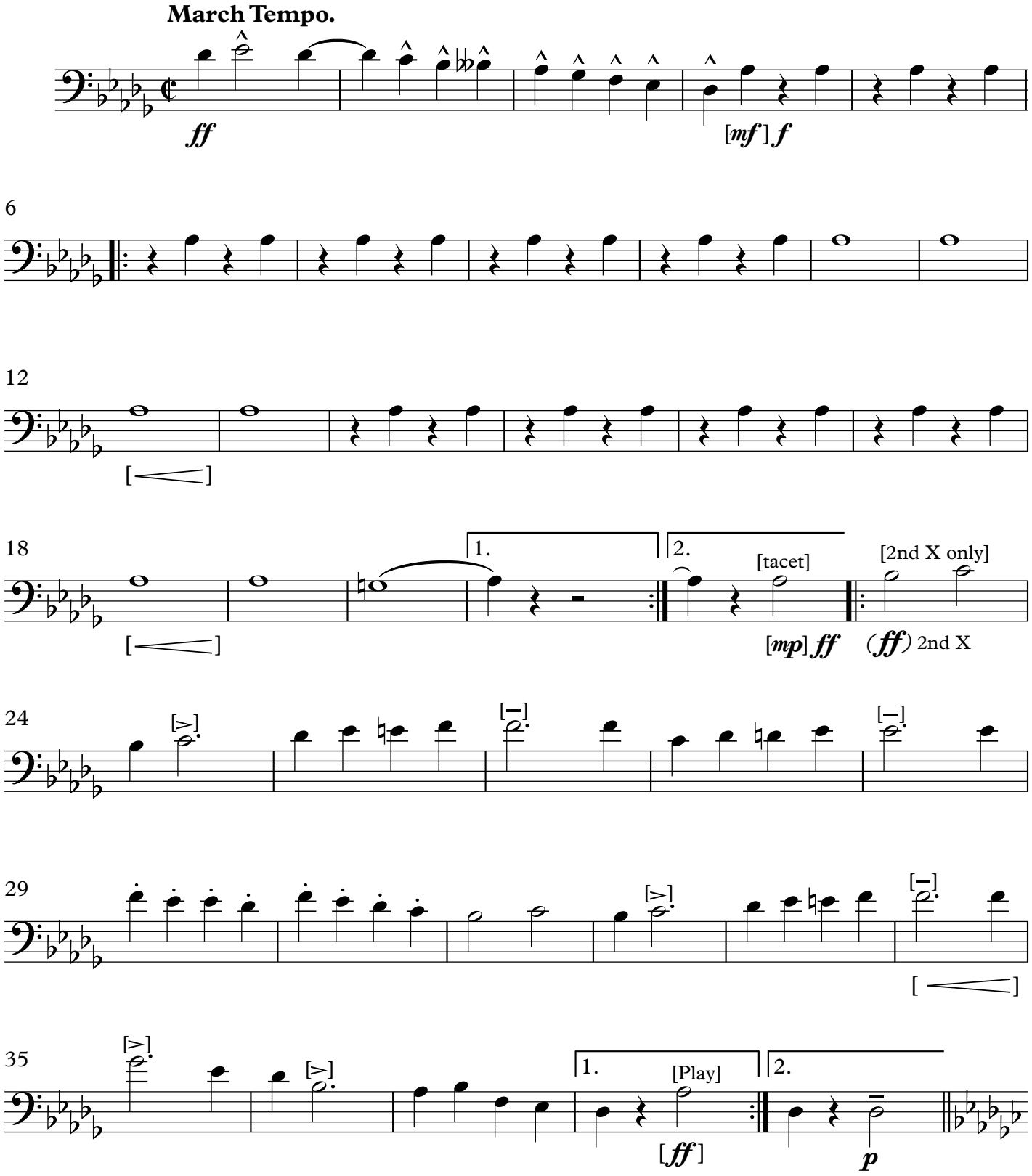
March

ATLANTIC CITY PAGEANT

(1927)

2nd Trombone

JOHN PHILIP SOUSA



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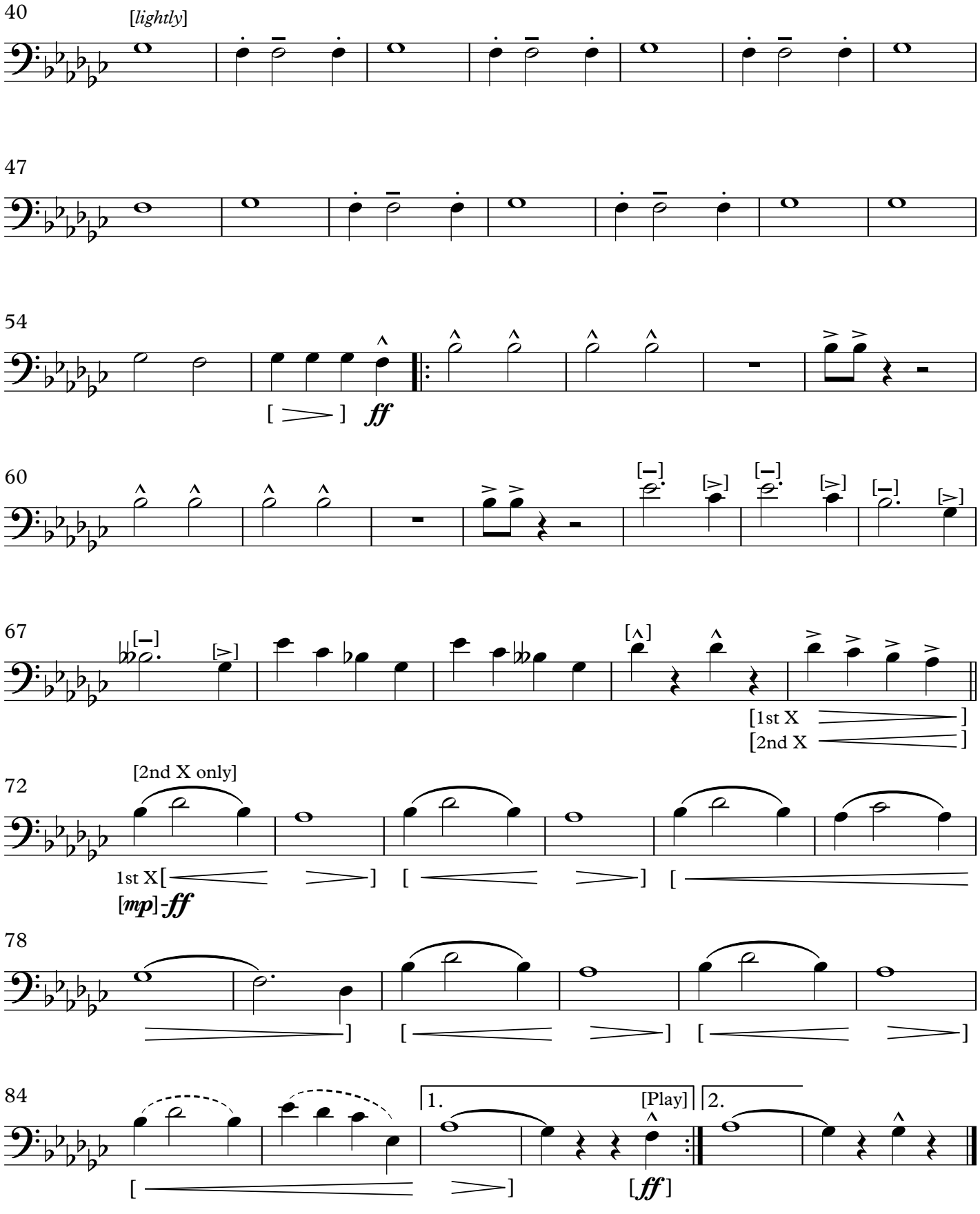
ATLANTIC CITY PAGEANT
2nd Trombone



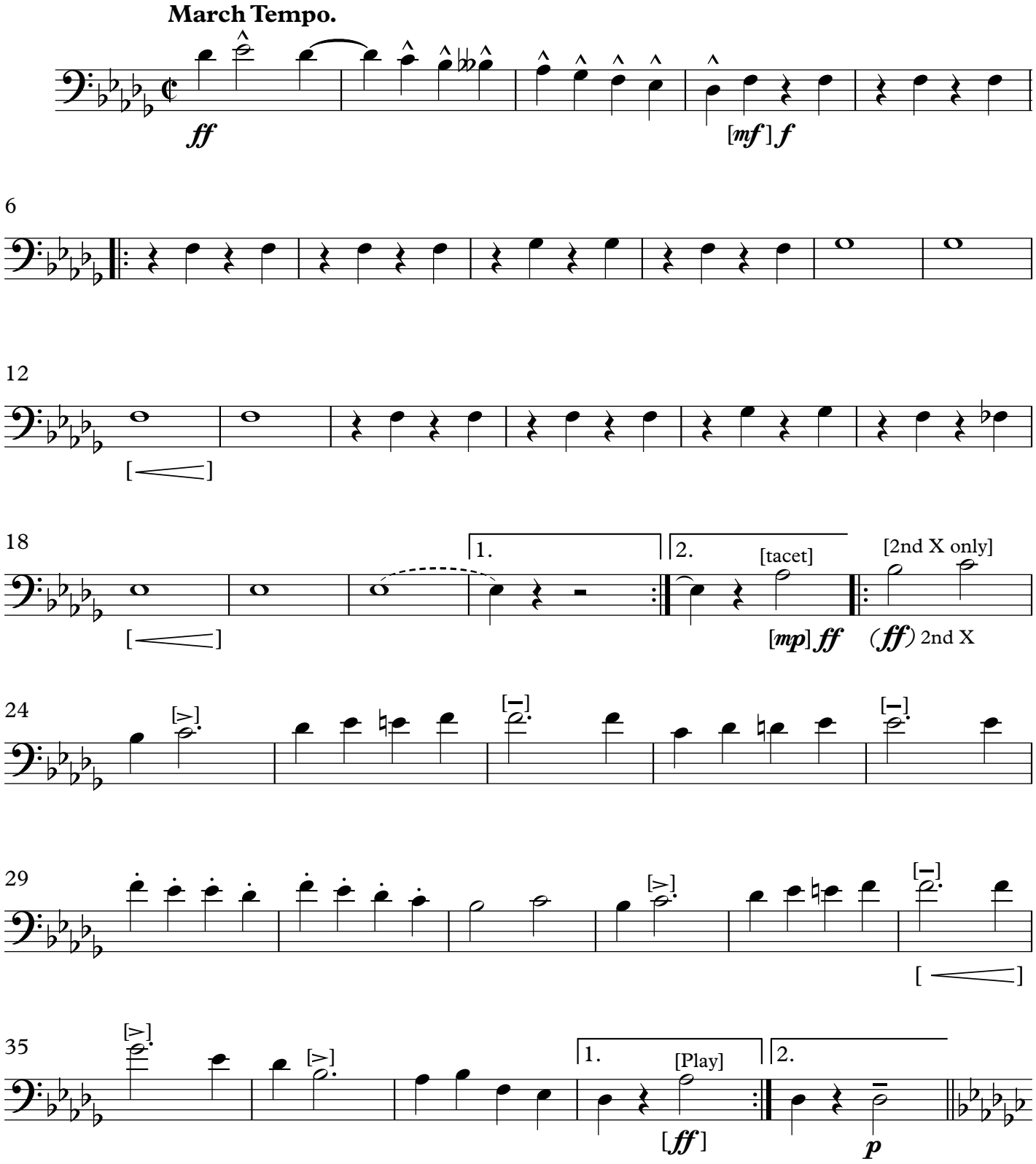
March

ATLANTIC CITY PAGEANT

(1927)

Bass Trombone

JOHN PHILIP SOUSA



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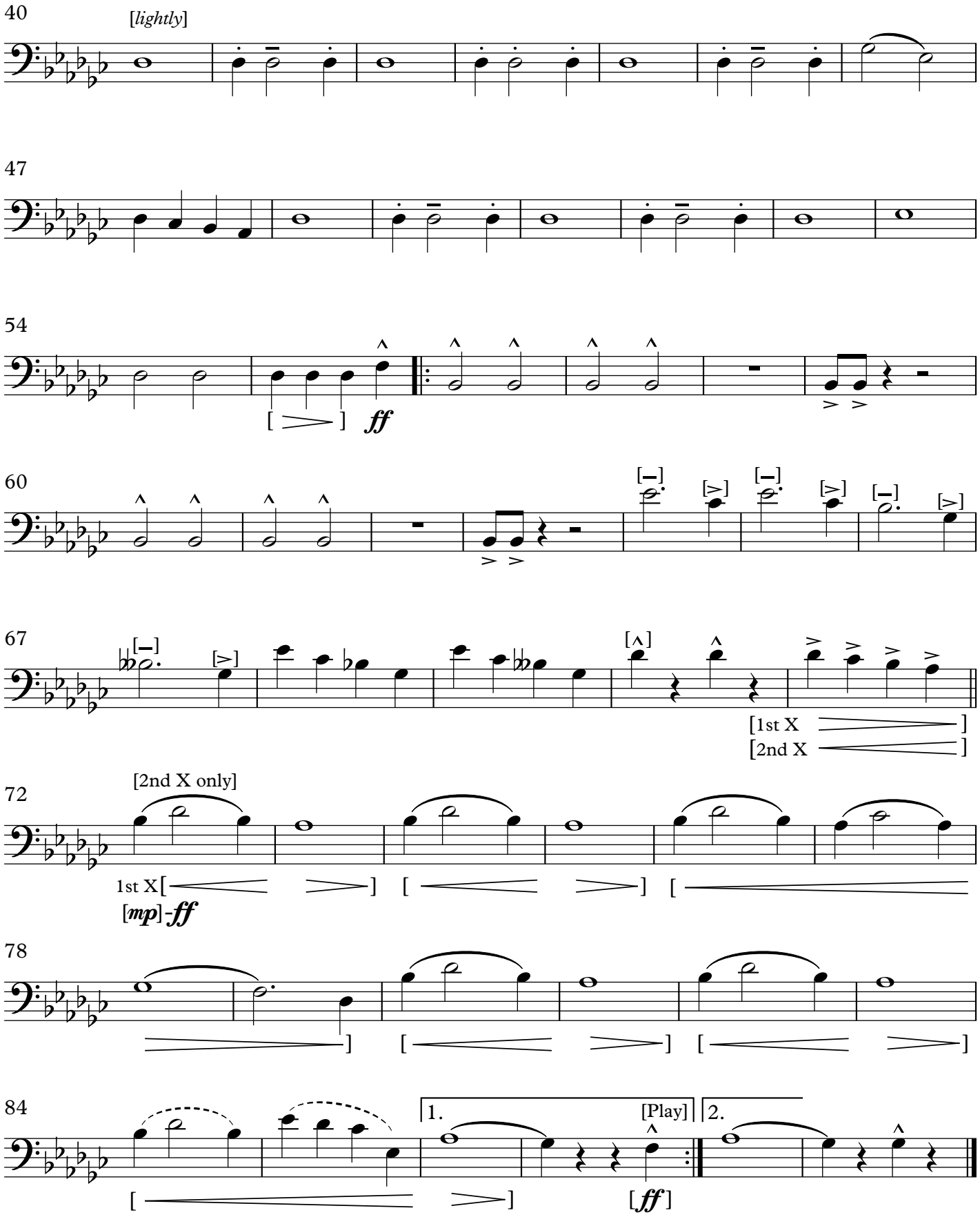
ATLANTIC CITY PAGEANT
Bass Trombone



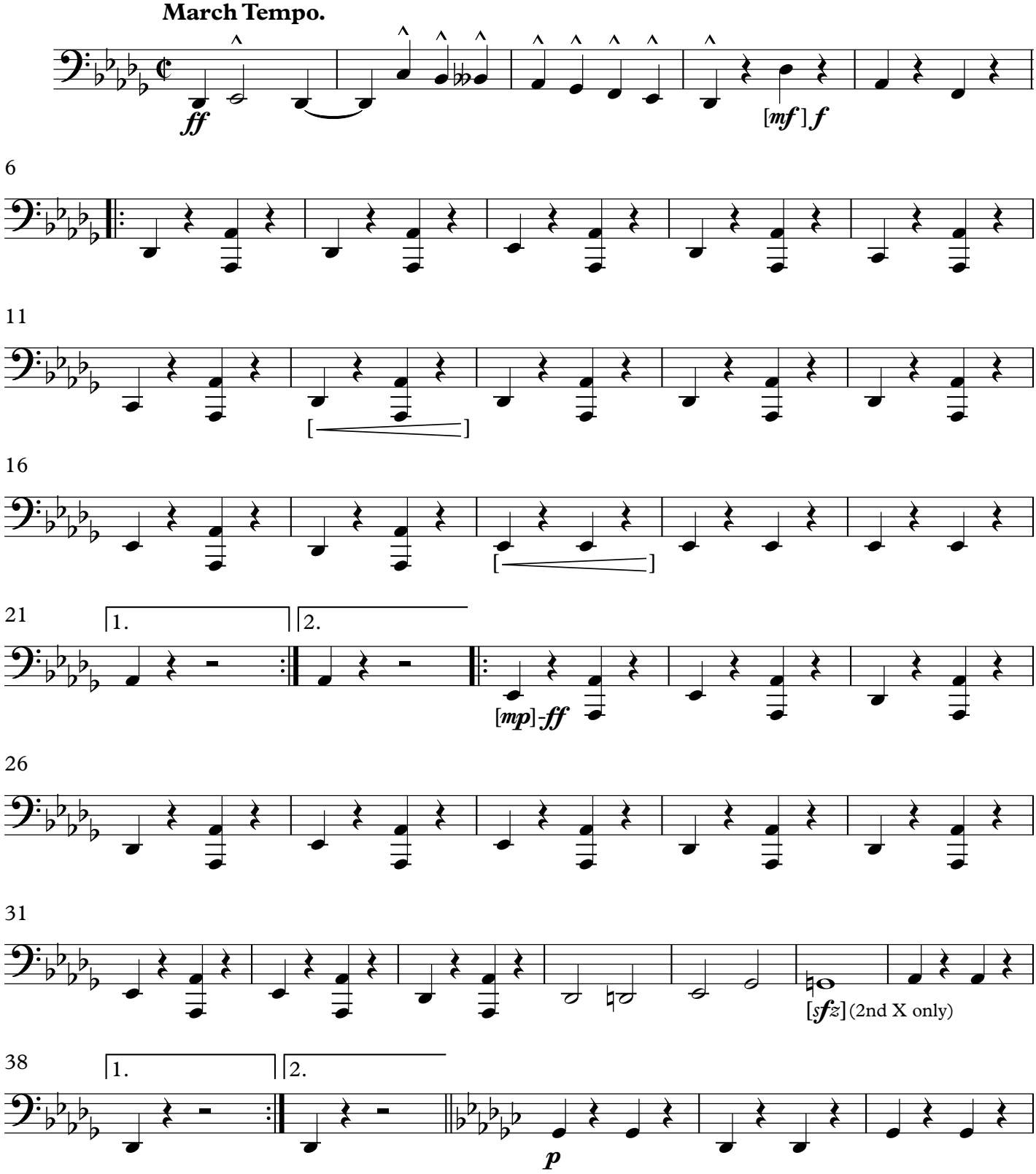
March

ATLANTIC CITY PAGEANT

(1927)

Tuba

JOHN PHILIP SOUSA



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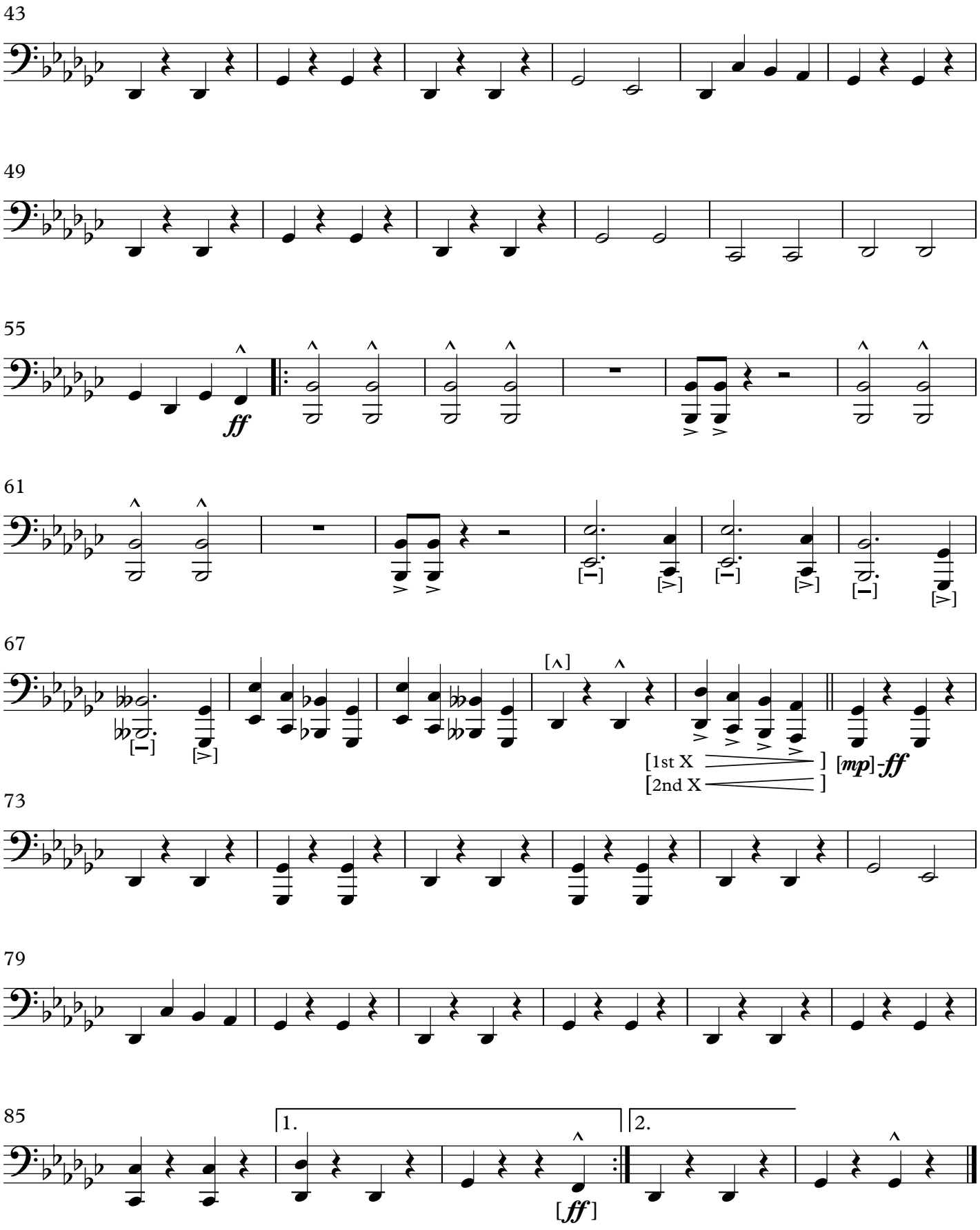
ATLANTIC CITY PAGEANT
Tuba



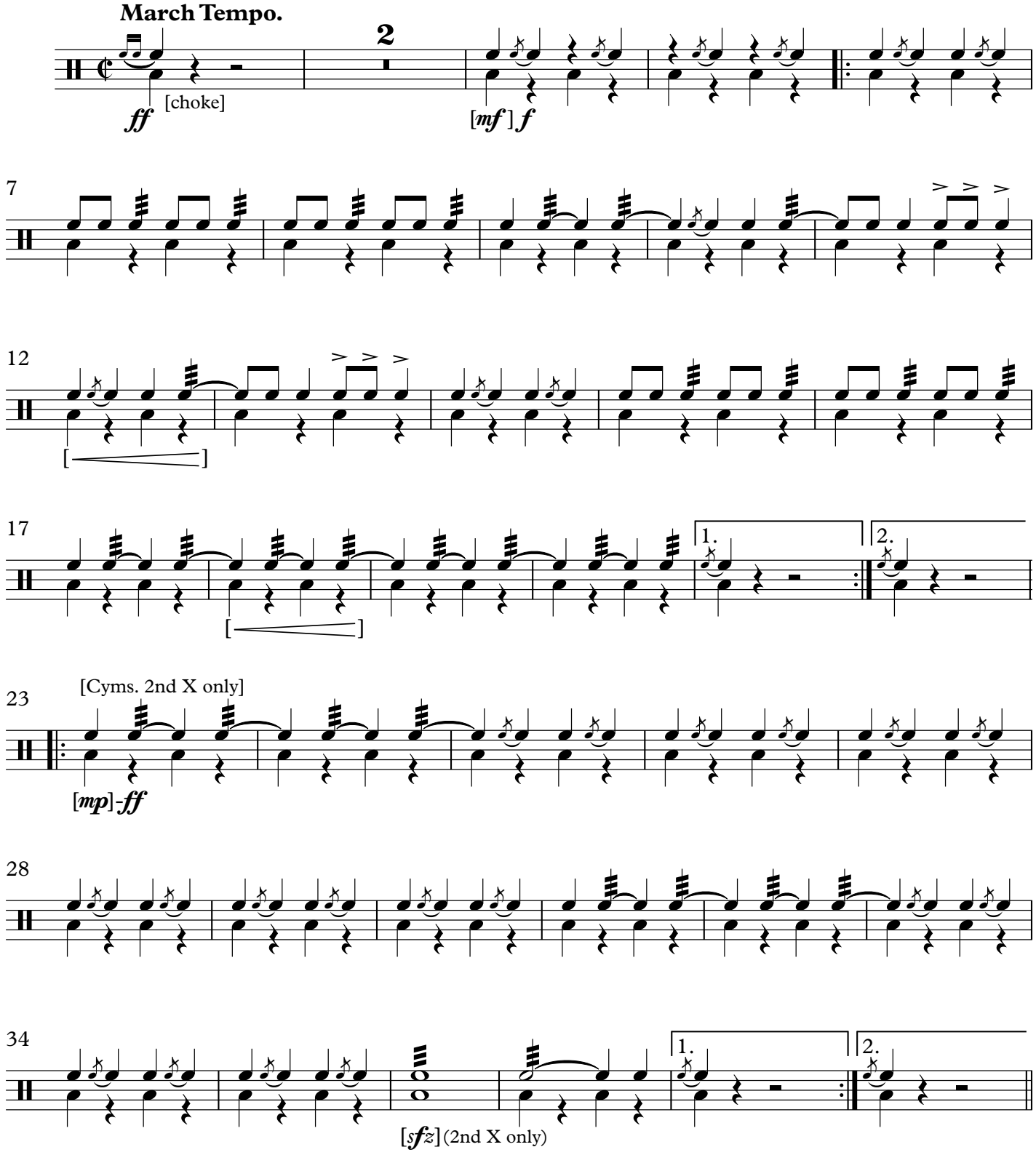
March

ATLANTIC CITY PAGEANT

(1927)

Drums & Bells

JOHN PHILIP SOUSA



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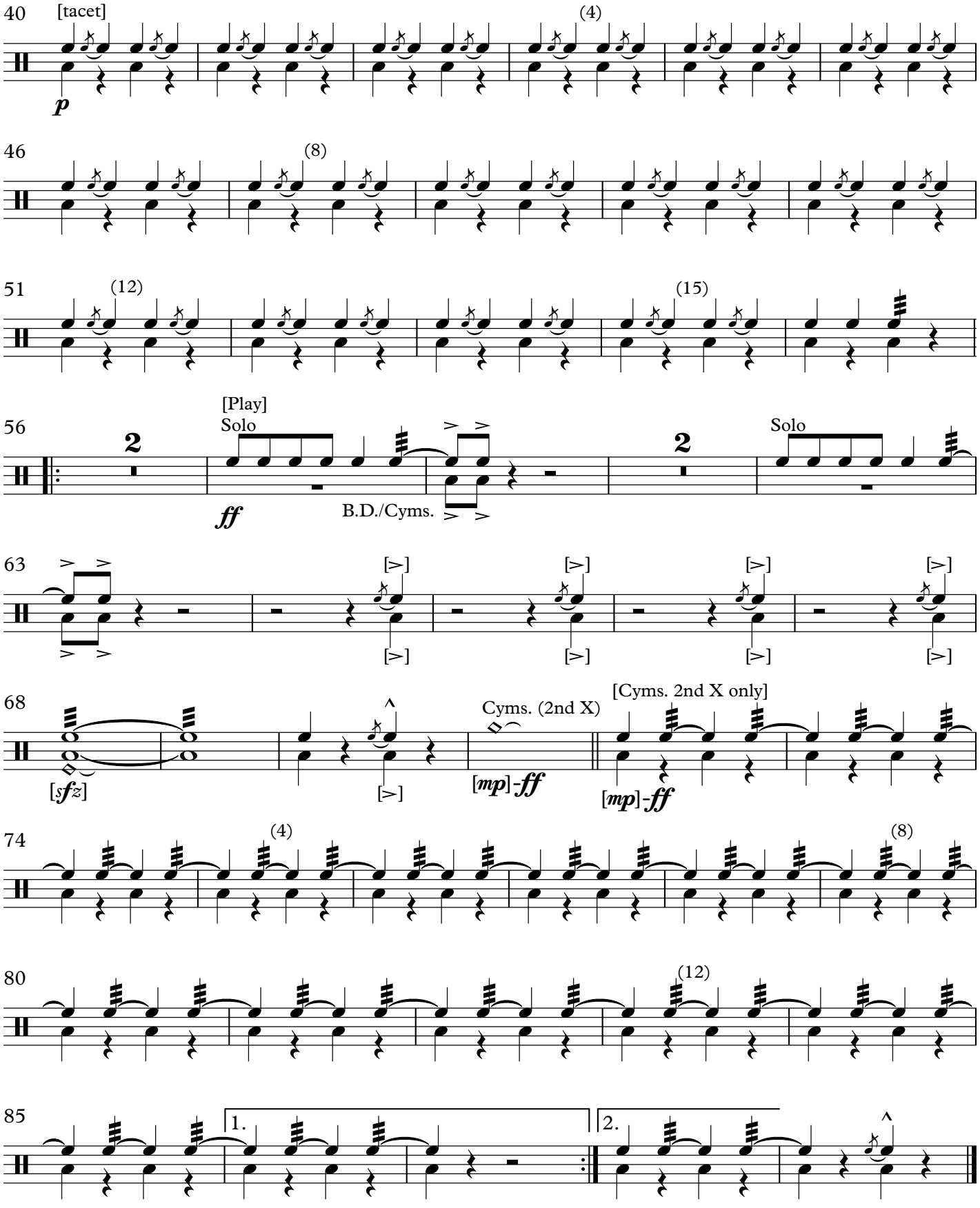
ATLANTIC CITY PAGEANT
Drums & Bells