The Complete Marches of

John Philip Sousa

Vol. 6 No. 109

The Minnesota March

(1927)

Full Score

As performed by

"The President's Own" United States Marine Band

"The Minnesota March" (1927)

It seems incredible that an institution would refuse a composition by a composer of Sousa's stature, but this happened in the summer of 1927 in Minneapolis. Clarence W. Spears, coach of the University of Minnesota football team, had verbally requested the march for his school in 1926; the following year the march was formally requested by the alumni organization. When the time came for the dedication of the march at the Minnesota State Fair on September 3, 1927, the delegated alumni representative was out of town, and Lotus D. Coffman, president of the university, was asked to accept Sousa's manuscript of the march on behalf of the university. He refused, however, because he felt the march should be presented at a university function, not at the state fair, and he was wary of commercial implications. Nevertheless, the dedication ceremony was held, and the Sousa manuscript was accepted by the state fair president.

Sousa used Indian themes in the march, though sparingly, because he had been impressed by the number of Indian names in Minnesota. He later added field drum and bugle parts upon the request of Colonel Frederick G. Stutz, commanding officer of the 206th National Guard Infantry Regiment of Minnesota. The march's title was chosen in a campus contest, and words were written by student Michael J. Jalma.

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 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): Cymbals are out for this introduction and enter for the first strain. An added *subito mezzo forte* and crescendo for the pick-up to the first strain gives some energy to this rollicking melody.

First Strain (m. 5-20): This is a classic Sousa "conversation" strain with dynamic variation creating a dialogue every four bars. In many 6/8 marches, Sousa employs sixteenth note decorations in the 2nd and 3rd cornet parts, and these figures should be brought out both times. It is permissible to compress those sixteenth notes a bit to keep the energy rolling forward, as long as the overall tempo does not rush.

Second Strain (m. 21-53): The repeat is written out in this march, and all instruments play most of the time both times due to the written-in dynamic changes within the strain. Brass and saxophones carry this vigorous accented melody. Accents are added in the percussion at the peak of each phrase in m. 24, 28, 40 and 44. At m. 29, the dynamic comes down to *mezzo forte*, with cymbals and most brass tacet to create a texture change for the second half of this melody. This dynamic change happens again at m. 46 to set up a large crescendo and *sfz* on the diminished chord in m. 49. The *fortissimo forza* marking for the final four measures of the strain is Sousa's original.

Trio (m. 53-85): This long-form trio is a flowing, singing melody. As with so many of Sousa's trio melodies, they should always be played sweetly and expressively. The added dynamics are suggestions toward this goal. E-flat clarinet, cornets, and cymbals are tacet, but trombones play lightly with the rest of the battery percussion. Since the piccolo part comes in and out in the original edition, the piccolo can continue to play along with the flute and add some decoration to this strain.

Break Strain (m. 86-101): All instruments are back in for the pick-up dotted quarter to the strain, and at the original dynamic of *fortissimo*. This break strain is less of a "dogfight" as is typical, and more of a stately declaration. Musically, it harkens back to the music in the second strain. Take care to keep up the intensity of tone and good accents through the entire strain. A *subito* diminuendo is added on m. 101 leading to the first soft statement of the final strain.

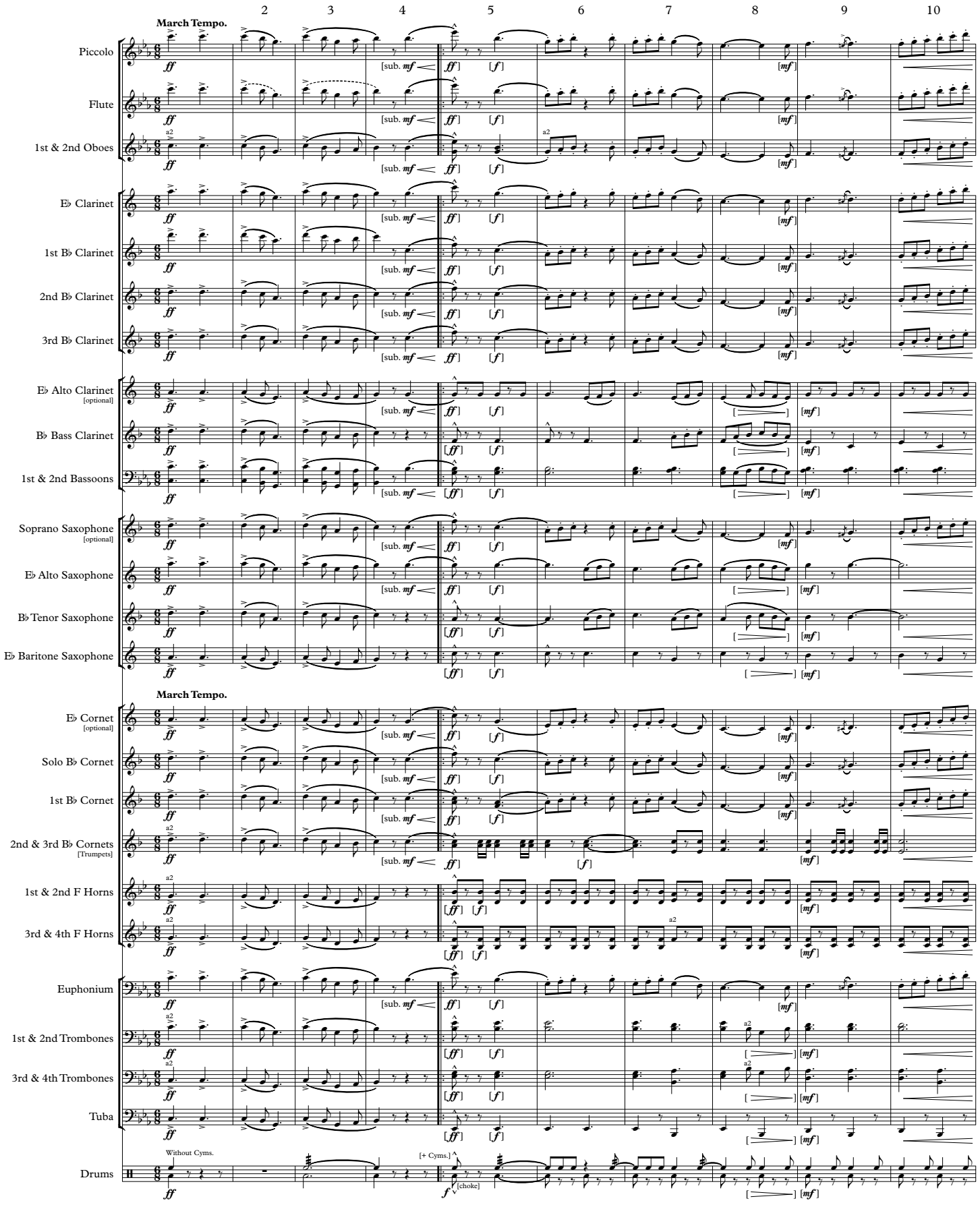
Final Strain (m. 101-134): Piccolo, e-flat clarinet, cornets, trombones, and cymbals are out once more, and all others play at *piano* first time. Piccolo plays the first time only where indicated to augment the decorations at the end of each phrase with the flutes. All instruments are back in for the repeat of the break strain and an added crescendo leads to the *fortissimo* of the last strain, second time. The trombones have an especially independent countermelody here and can play to the fore throughout. Added accents in the percussion parts are plentiful to point up this 32-bar melody. They begin in m. 126 and culminate with a *sffz* in m. 129, bringing this terrific march to a rousing conclusion.

THE MINNESOTA MARCH

Full Score

(1927)

JOHN PHILIP SOUSA



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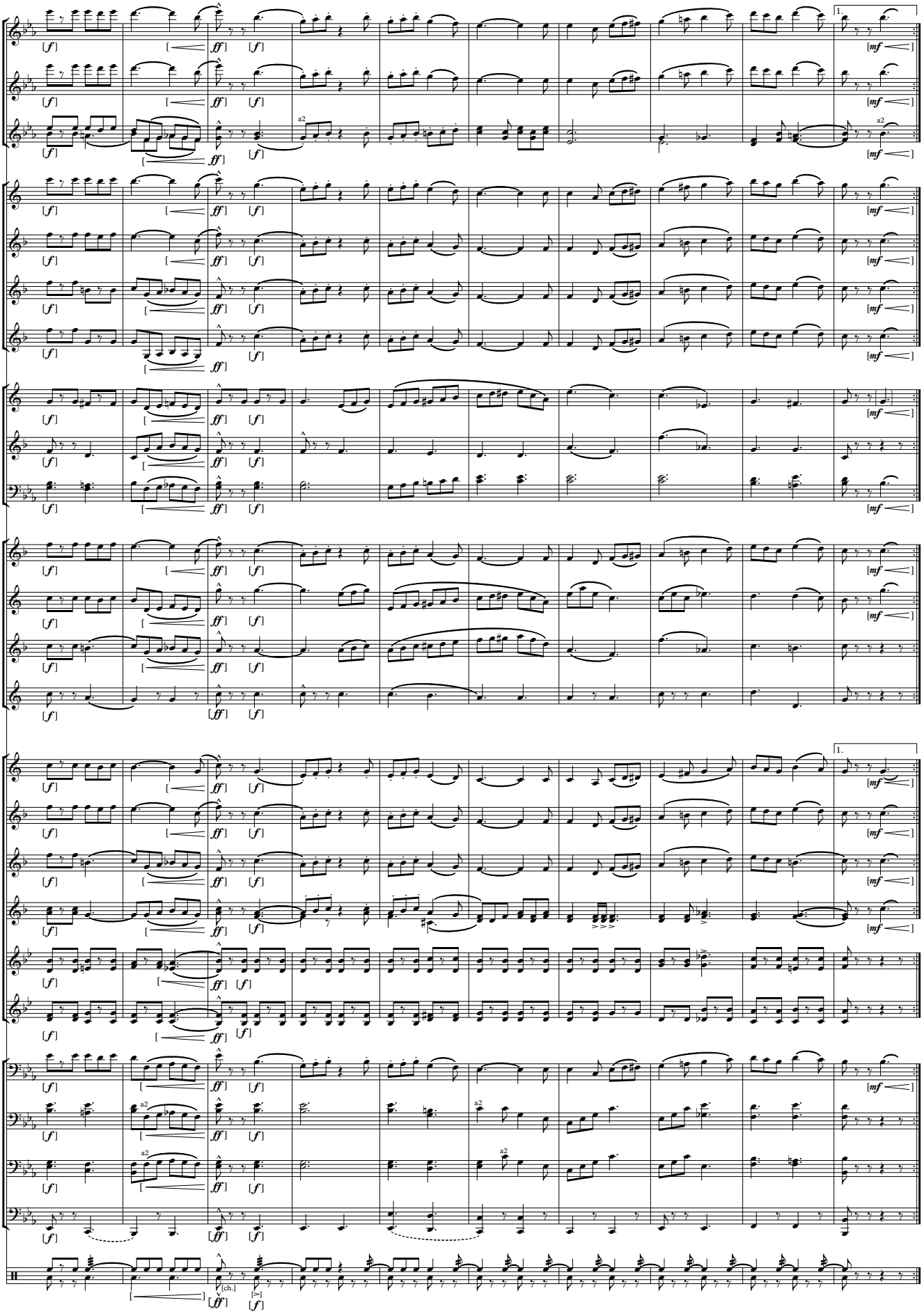
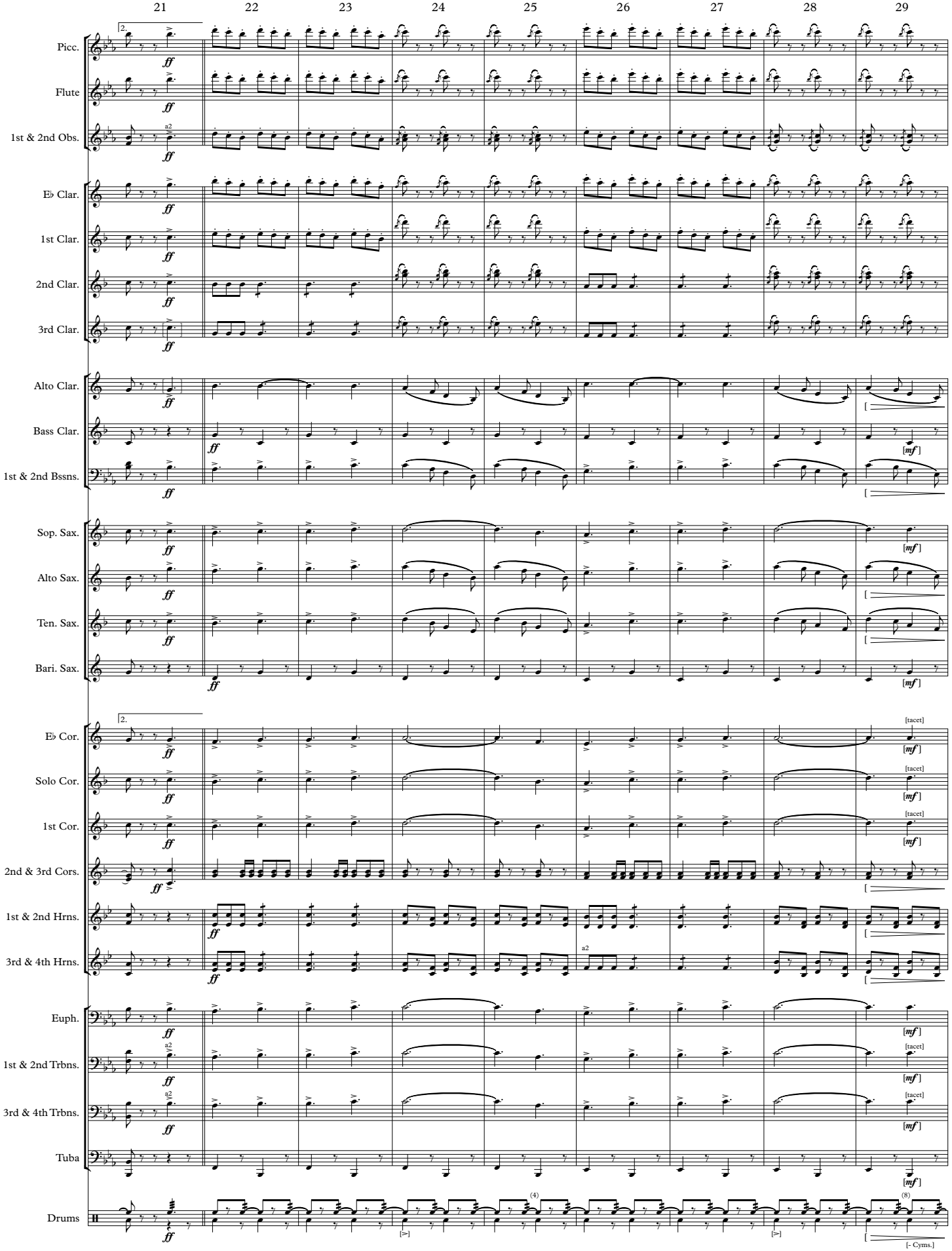
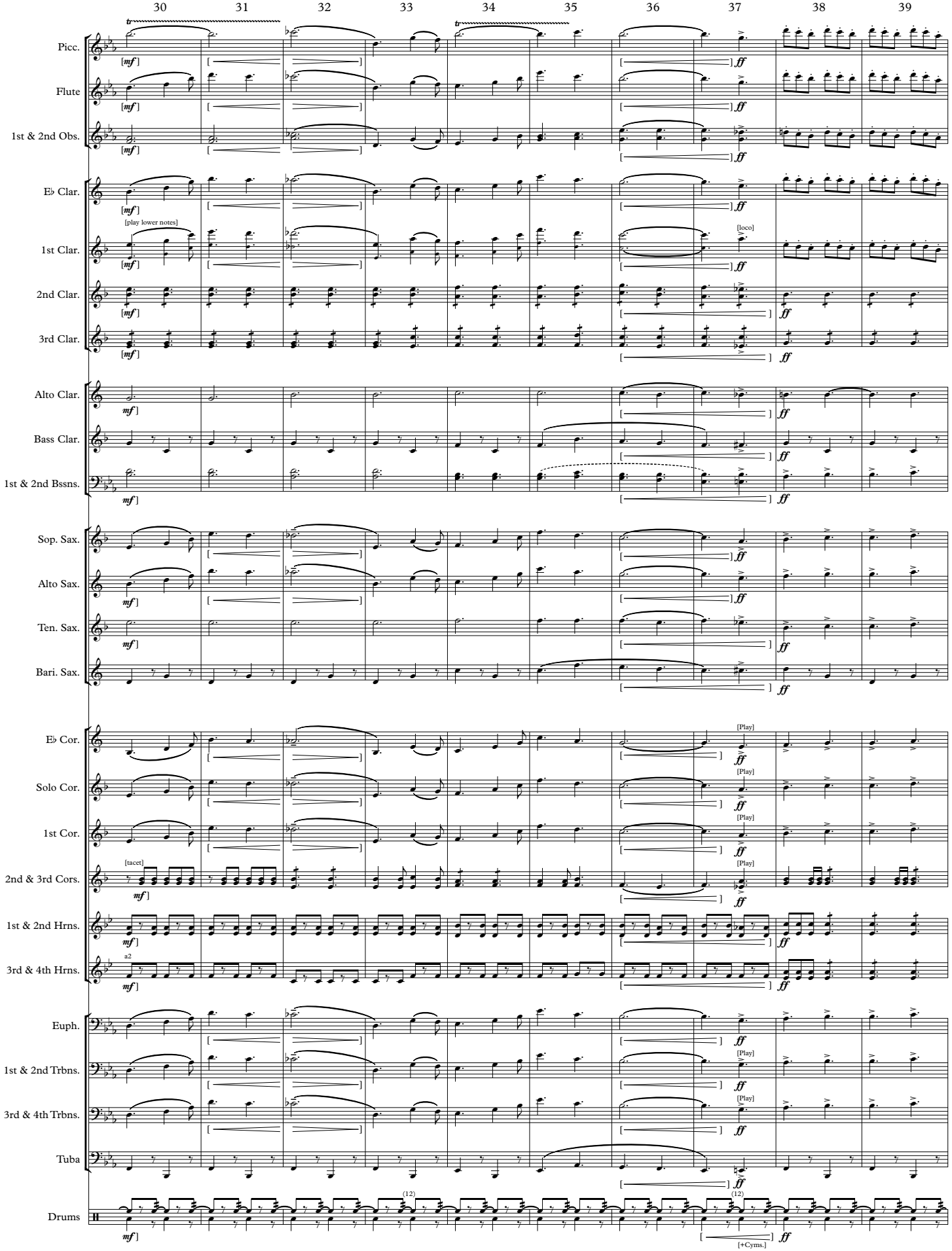
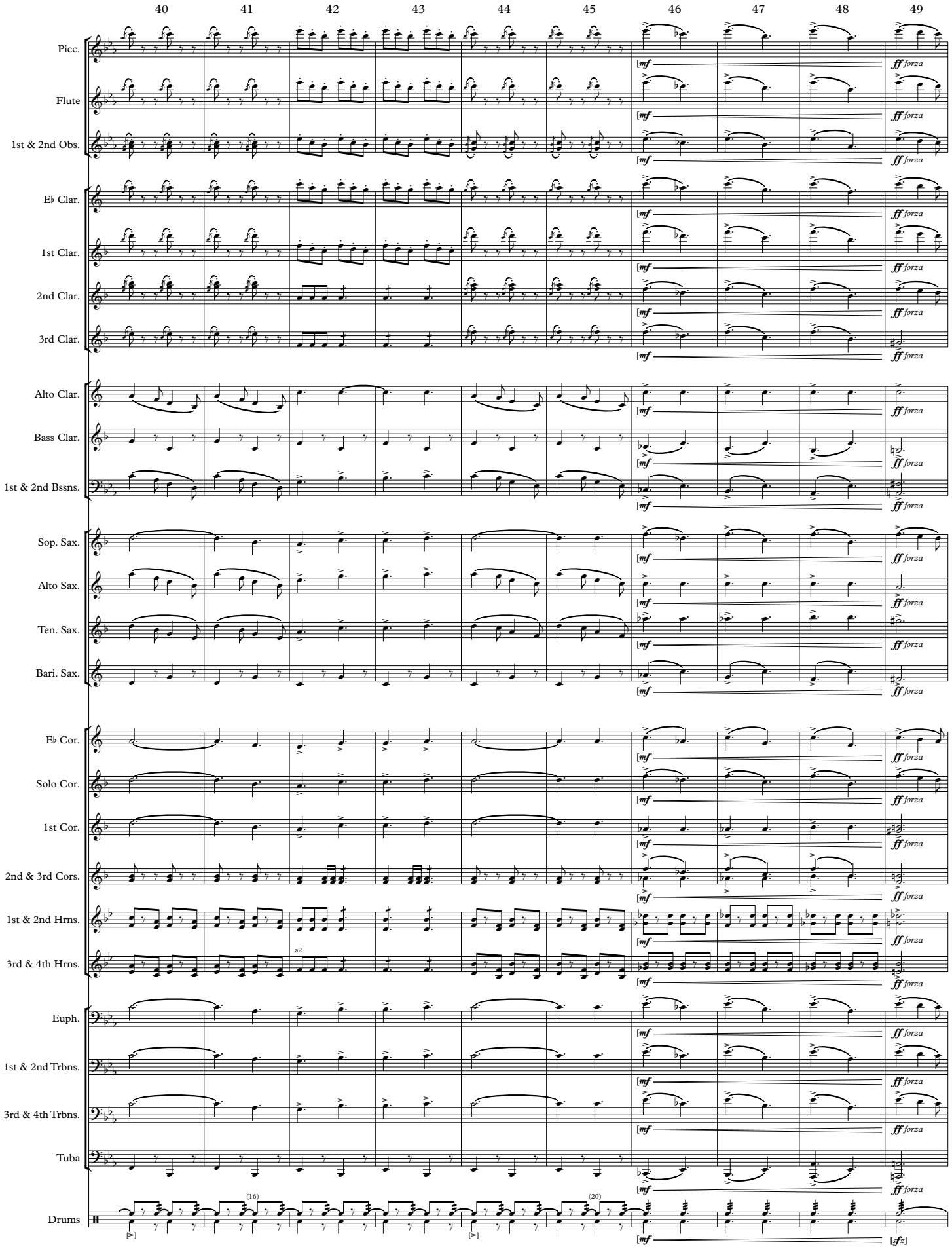

11
12
13
14
15
16
17
18
19
20
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums

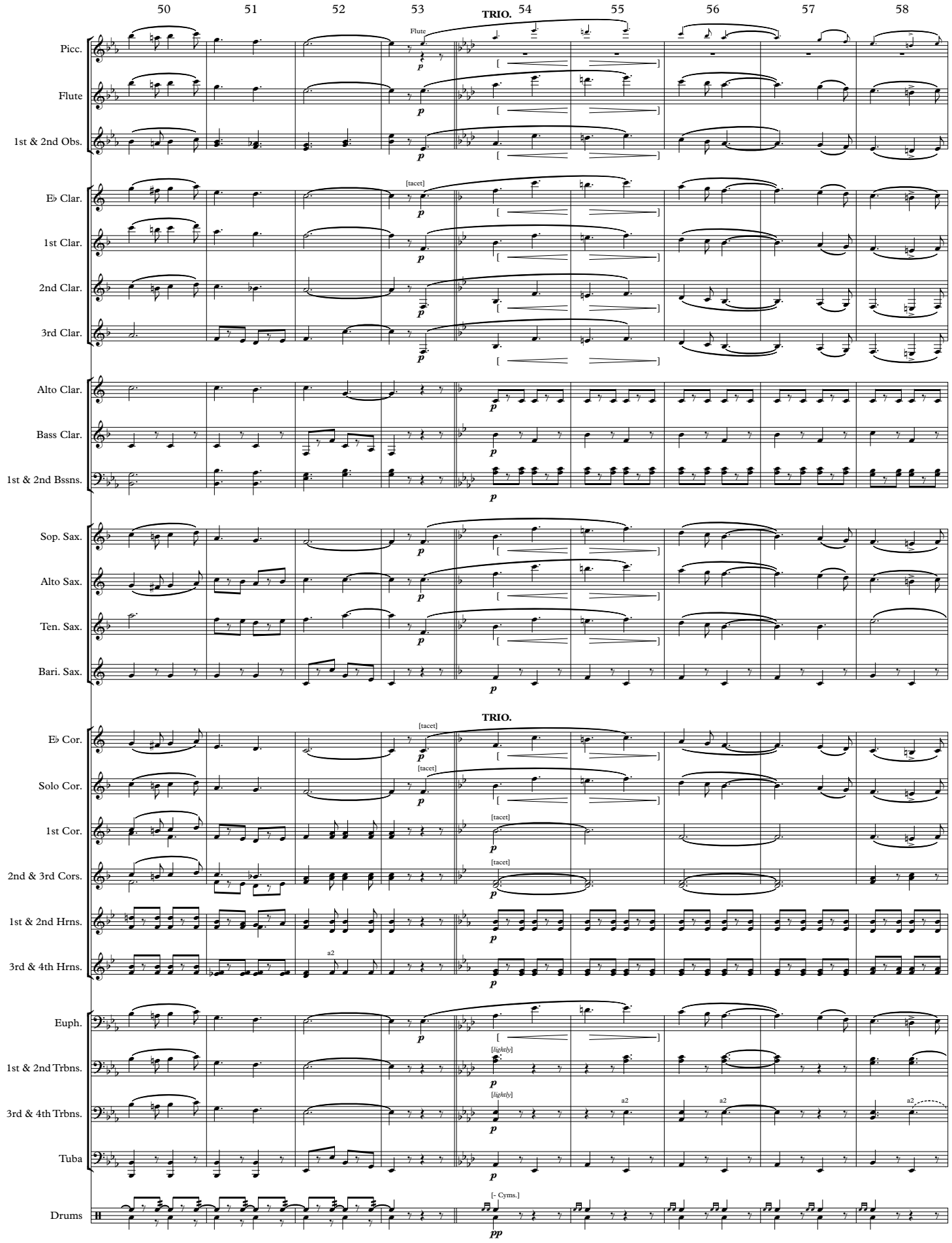
THE MINNESOTA MARCH
Full Score



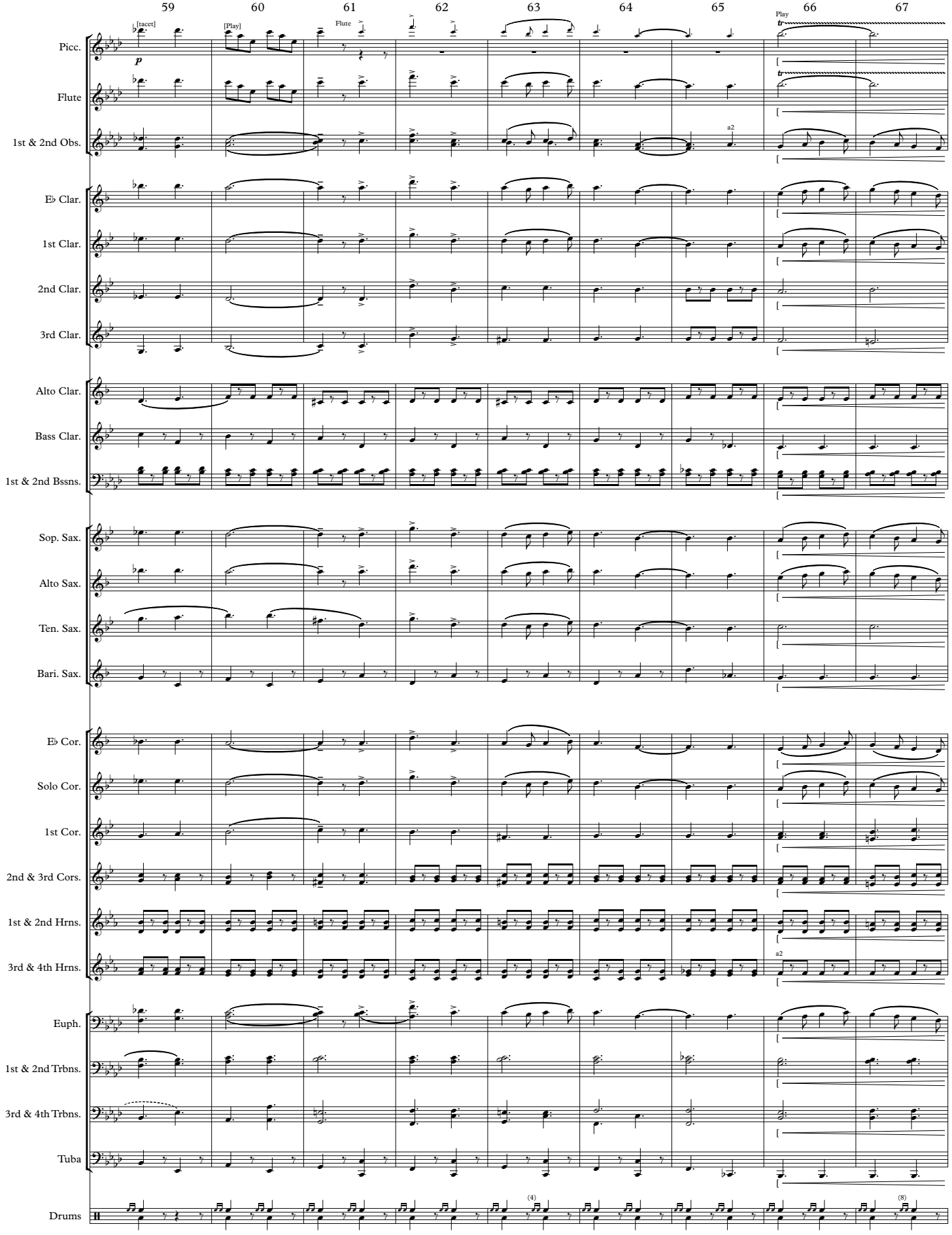

30
31
32
33
34
35
36
37
38
39
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
[play lower notes]
[loco]
[tacet]
a2
[Play]
(12)
[+Cyms.]
mf
ff

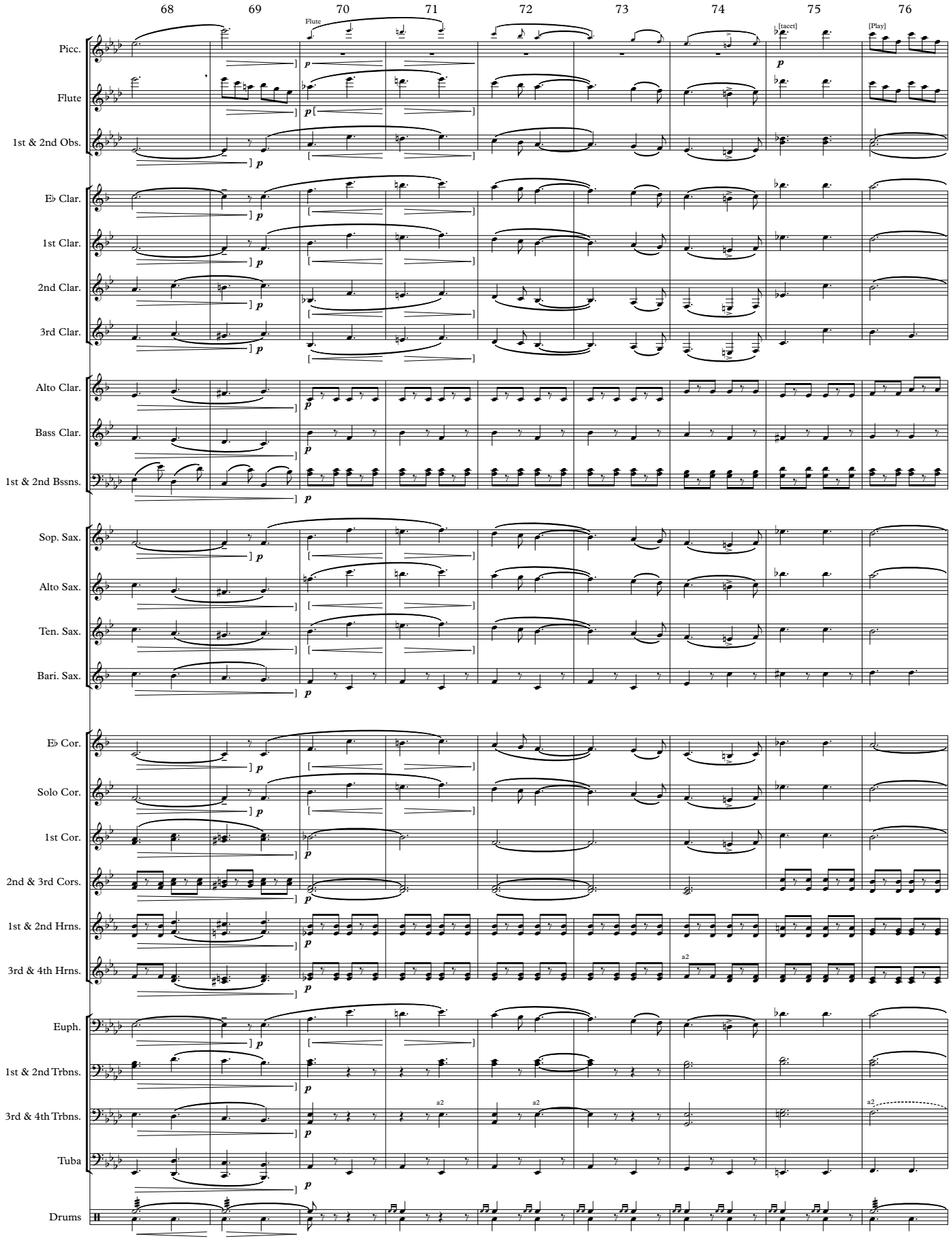
THE MINNESOTA MARCH
Full Score



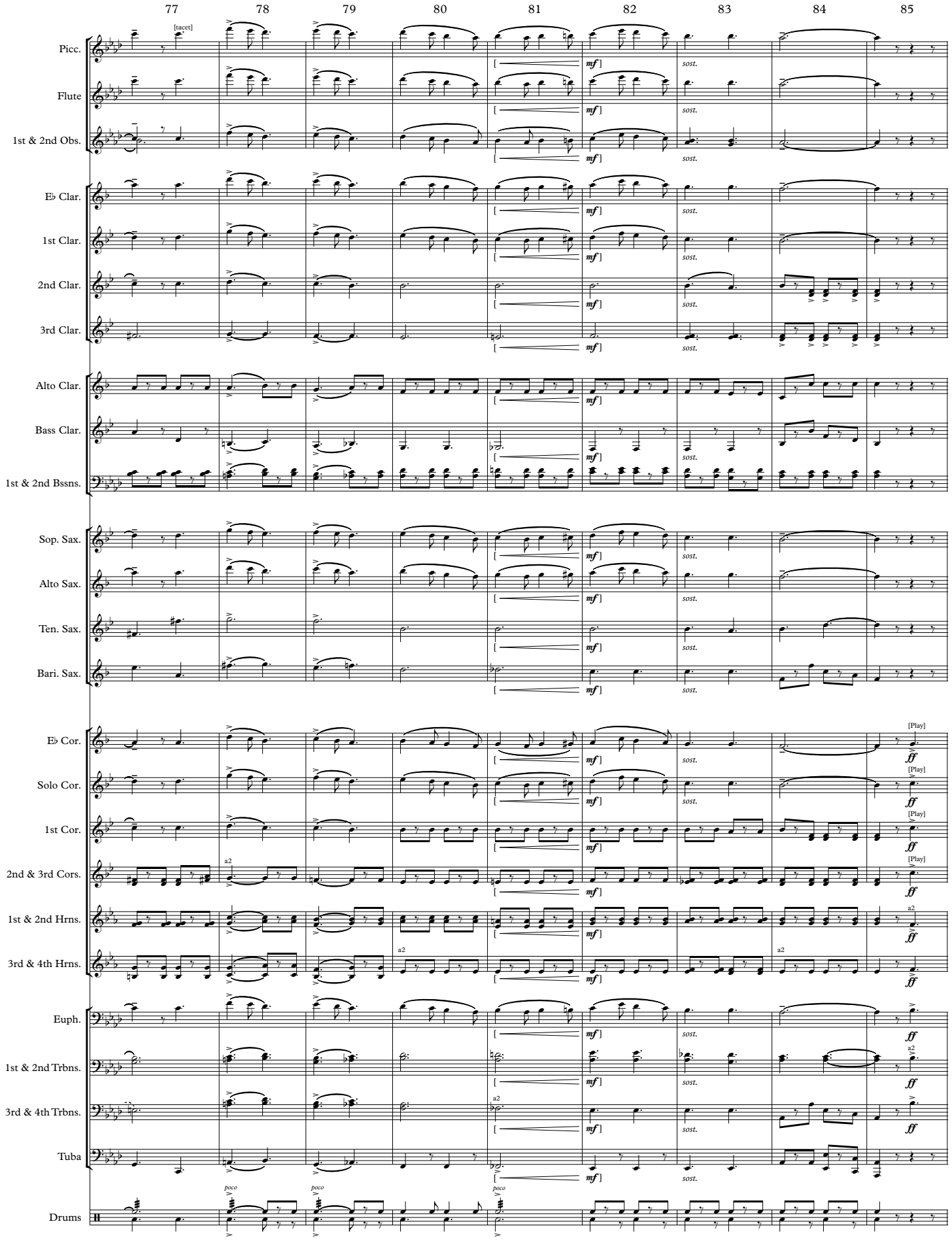

50
51
52
53
TRIO.
54
55
56
57
58
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
TRIO.
E♭ Cor.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
Flute
[tacet]
[lightly]
a2
[- Cyms.]
p
pp

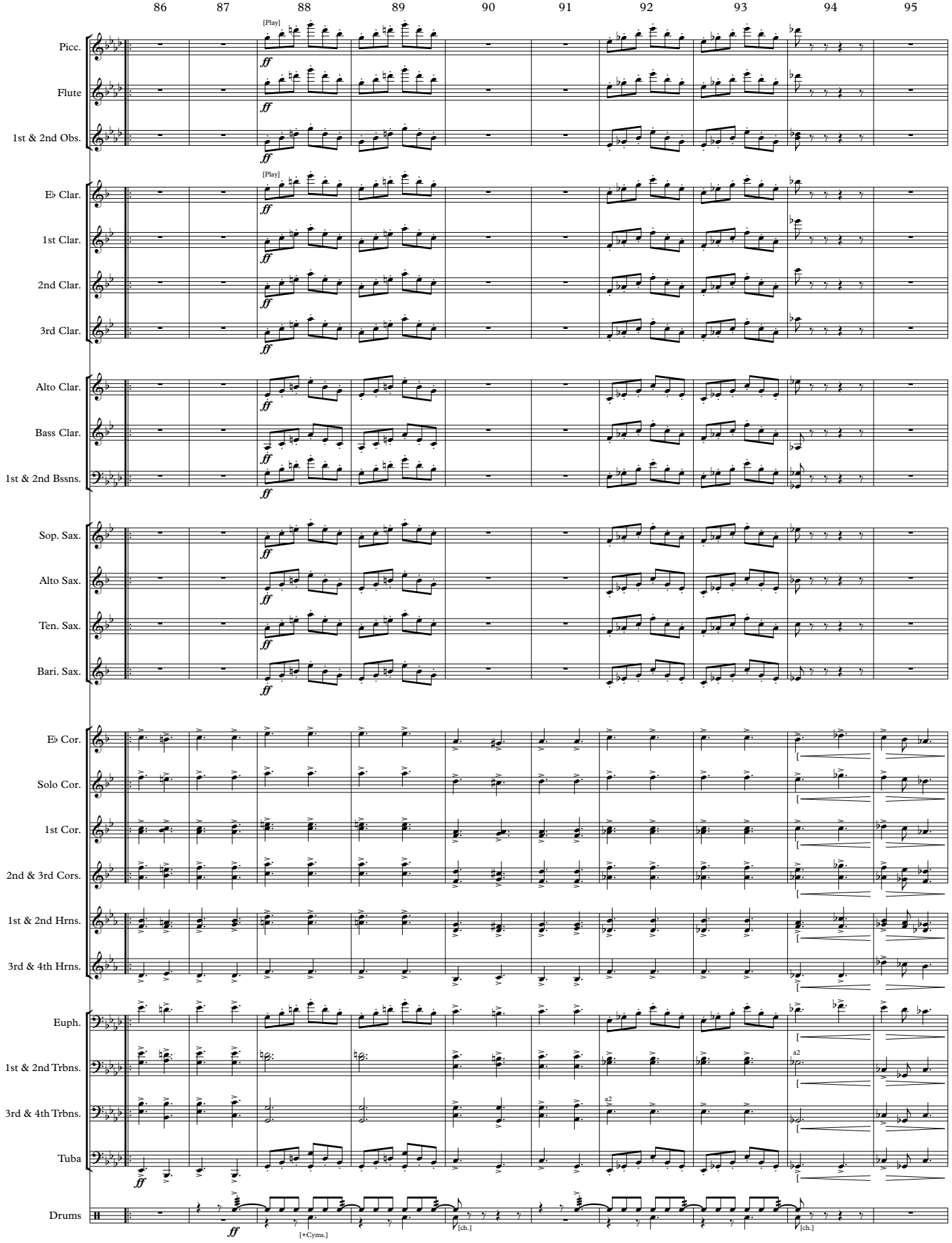
THE MINNESOTA MARCH
Full Score




68
69
70
71
72
73
74
75
76
Flute
[tacet]
[Play]
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
a2
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
a2
a2
a2
Tuba
Drums

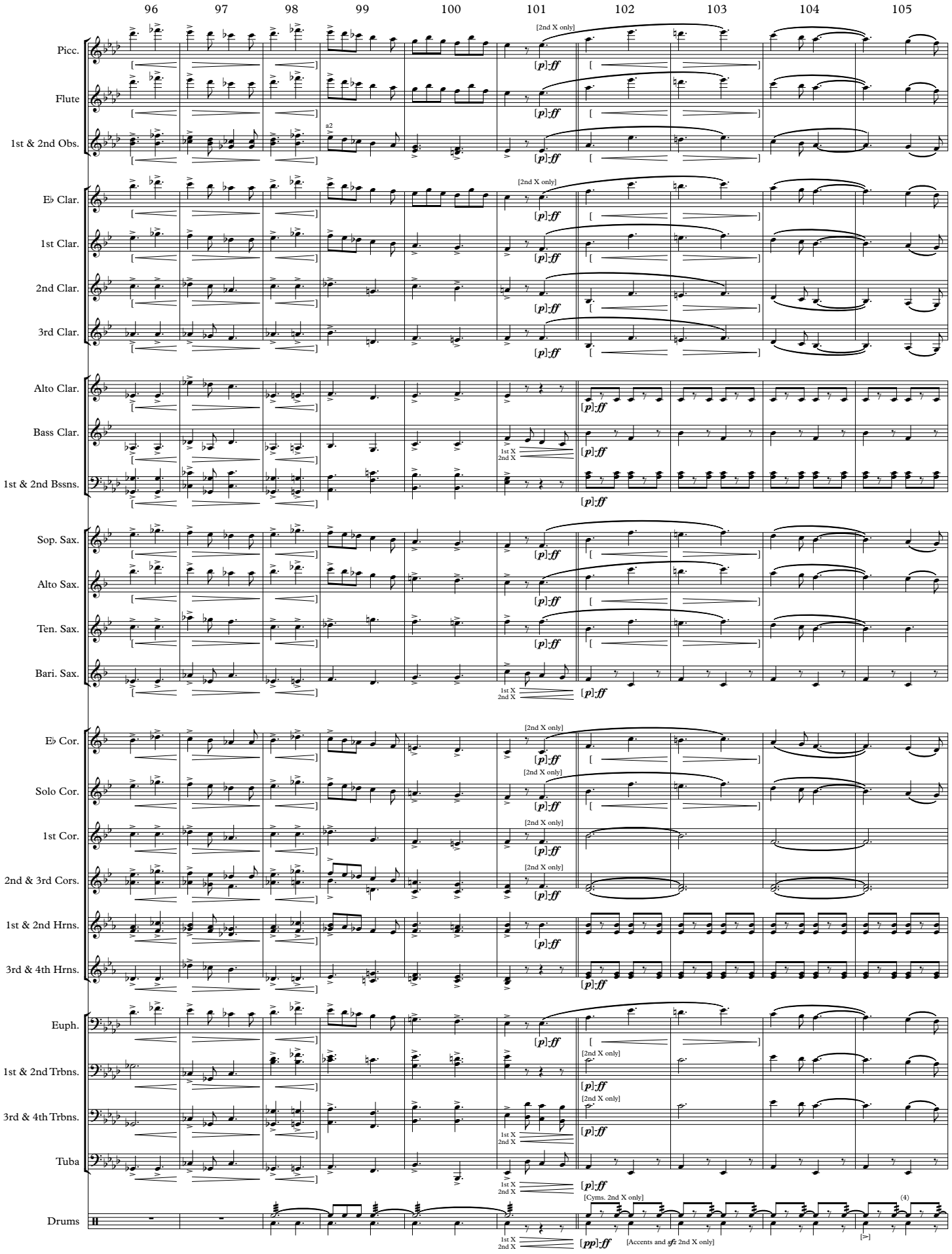
THE MINNESOTA MARCH
Full Score

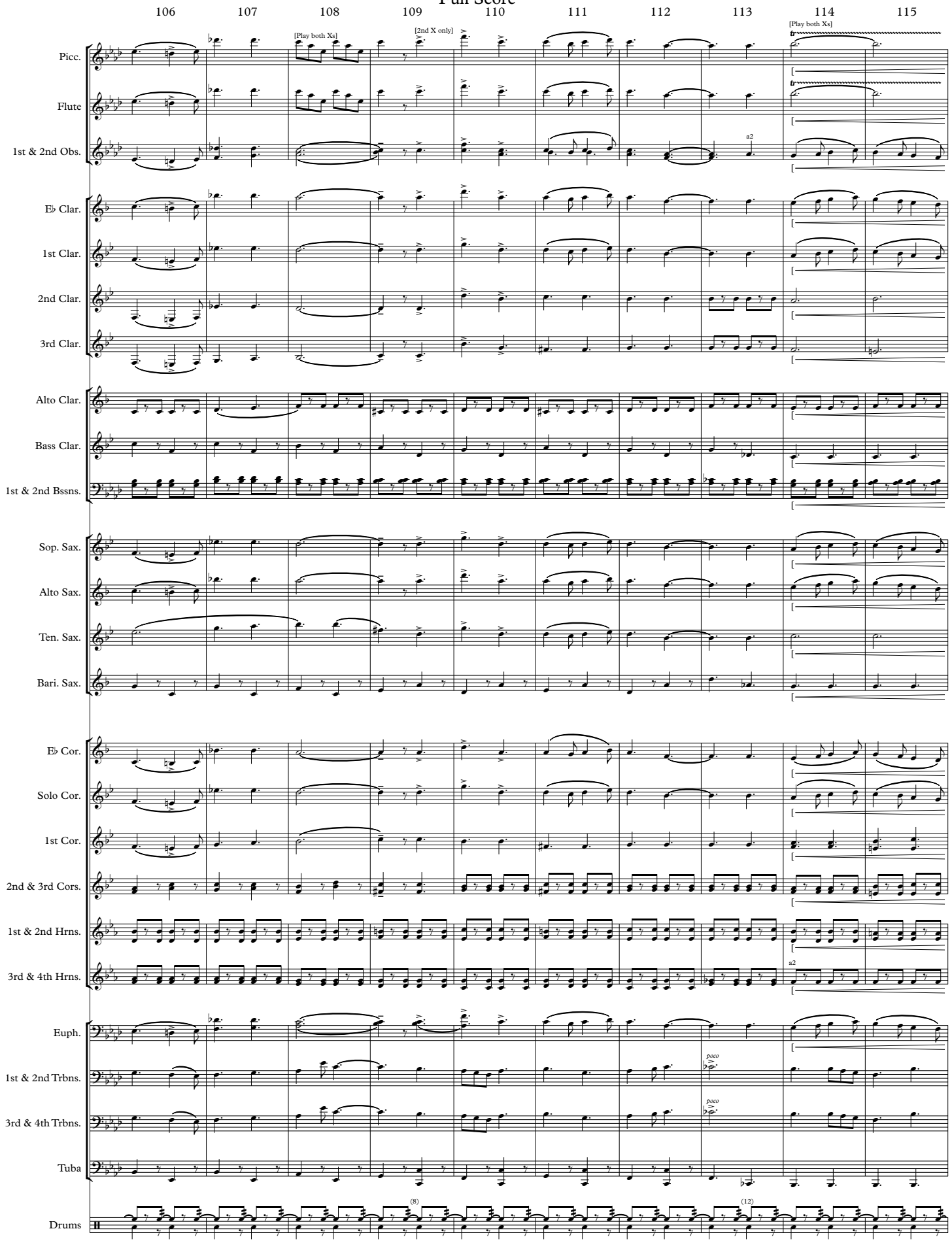



86
87
88
89
90
91
92
93
94
95
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
[Play]
ff
[+Cyms.]
[ch.]
a2

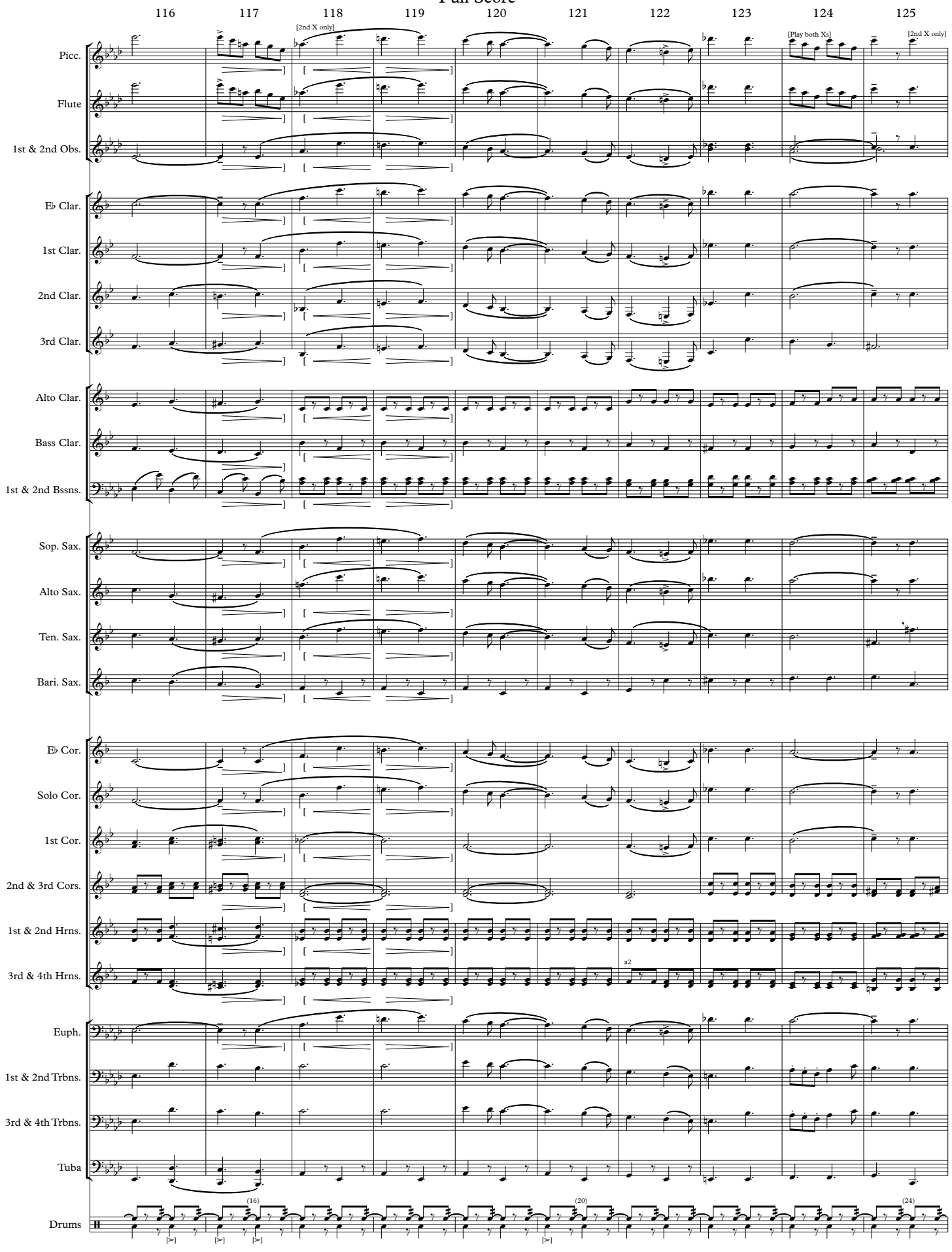
THE MINNESOTA MARCH

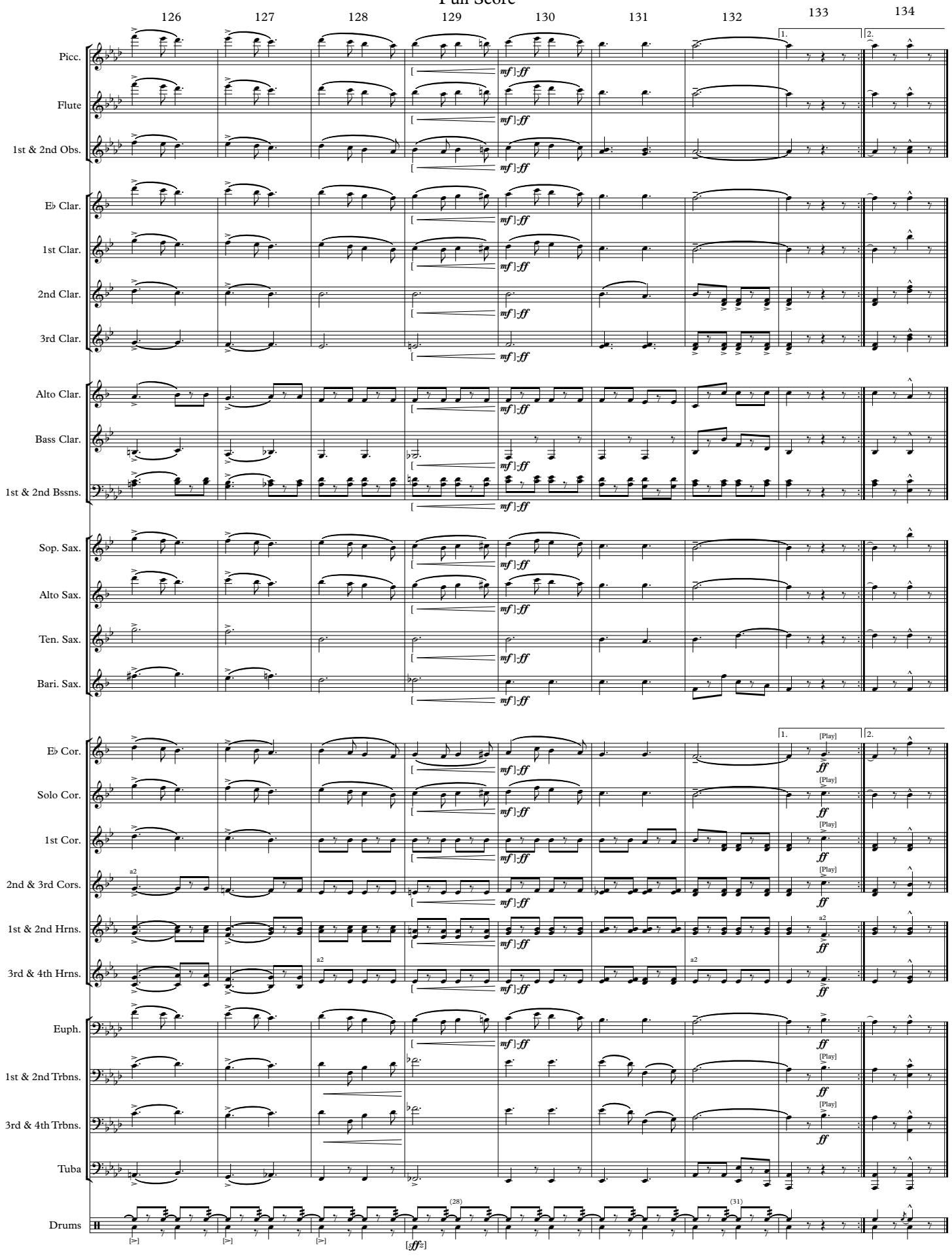
Full Score




106
107
108
109
110
111
112
113
114
115
[Play both Xs]
[2nd X only]
[Play both Xs]
Picc.
Flute
1st & 2nd Obs.
a2
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
a2
Euph.
1st & 2nd Trbns.
poco
3rd & 4th Trbns.
poco
Tuba
Drums
(8)
(12)

THE MINNESOTA MARCH
Full Score



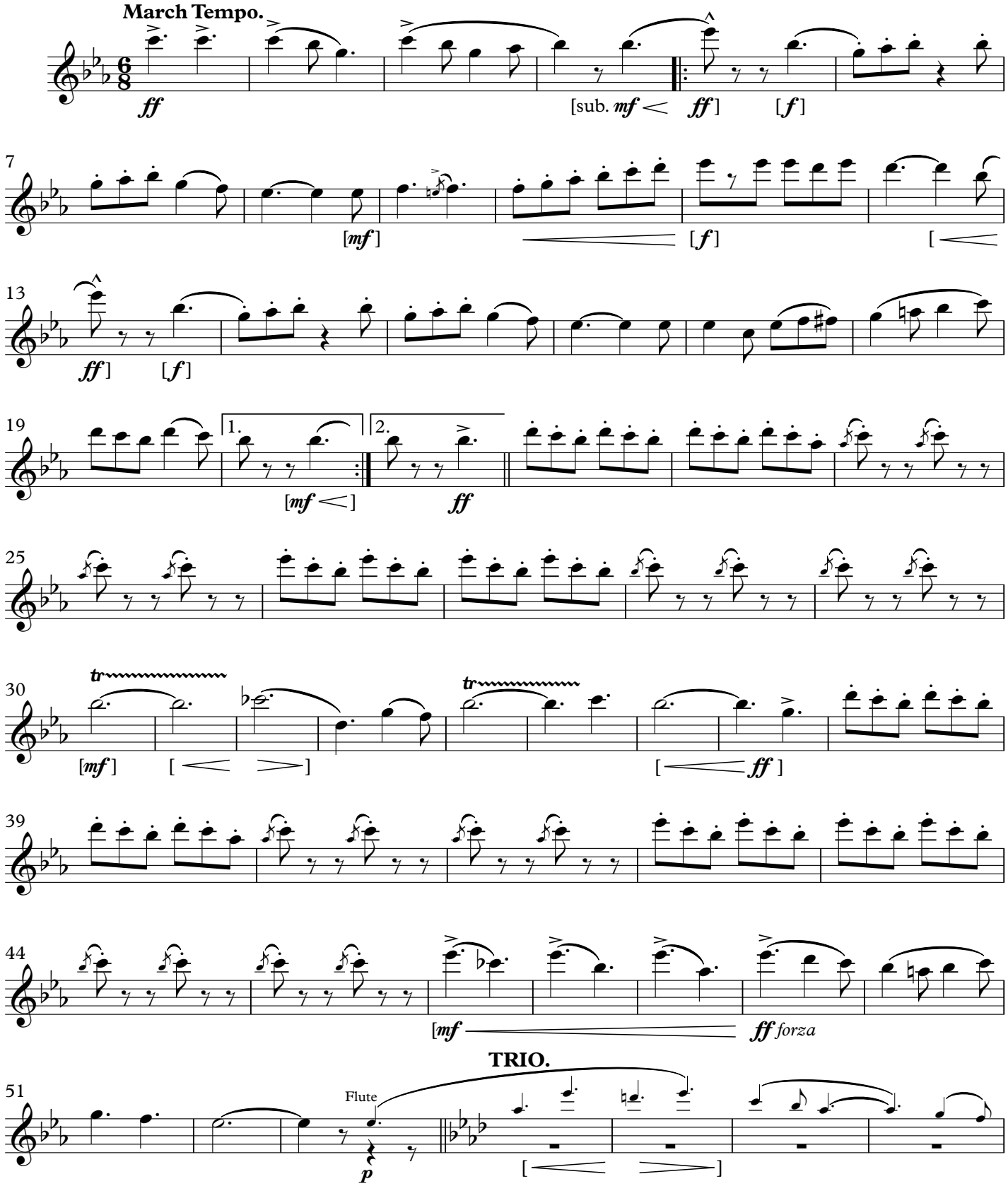

126
127
128
129
130
131
132
133
134
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
1.
2.
mf ff
[Play]
ff
a2
(28)
(31)
[sff]

THE MINNESOTA MARCH

(1927)

Piccolo

JOHN PHILIP SOUSA



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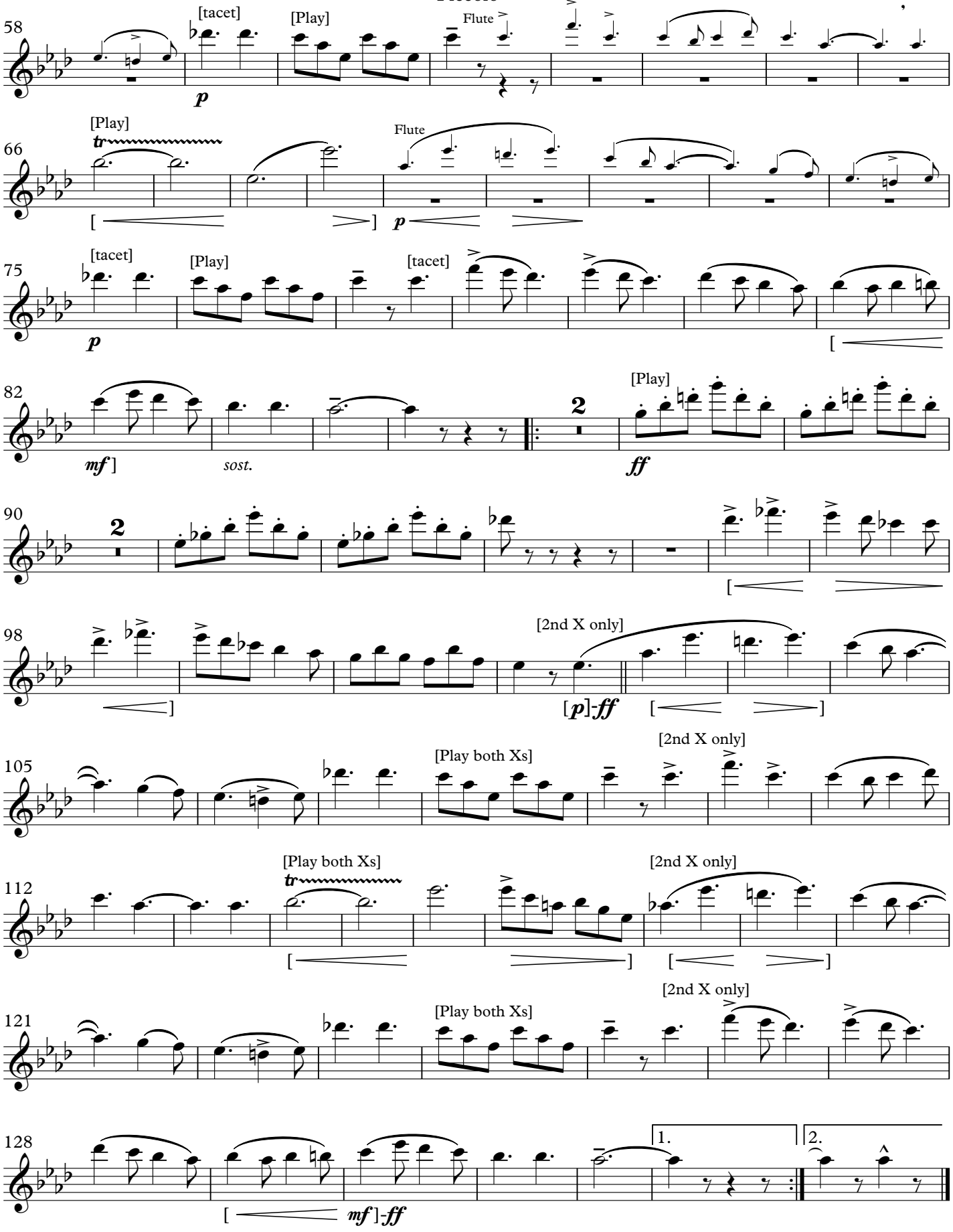
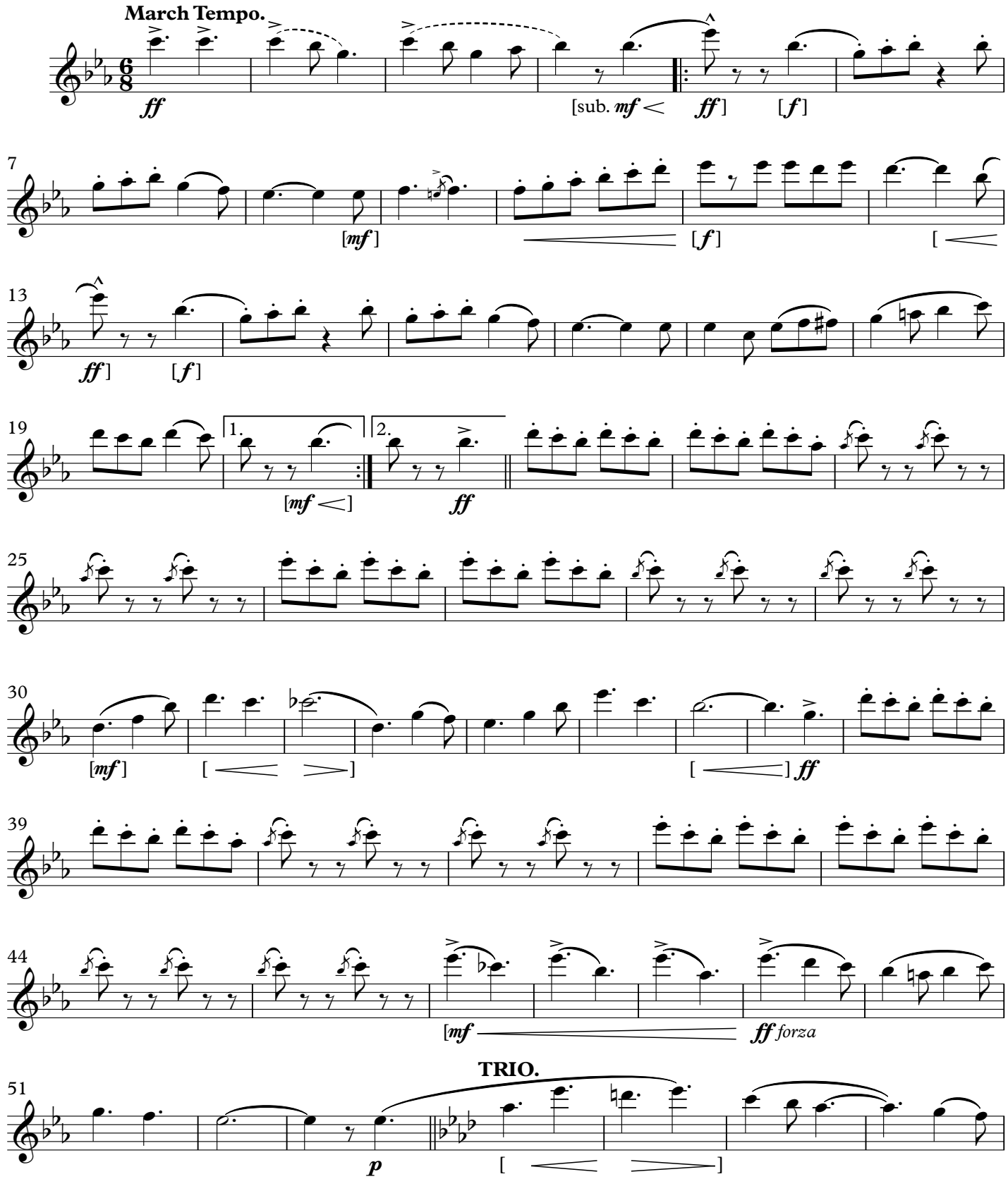

58
[tacet]
[Play]
Flute
p
66
[Play]
tr
Flute
p
75
[tacet]
[Play]
[tacet]
p
82
mf
sost.
2
[Play]
ff
90
2
98
[2nd X only]
[p]-ff
105
[Play both Xs]
[2nd X only]
112
[Play both Xs]
tr
[2nd X only]
121
[Play both Xs]
[2nd X only]
128
mf]-ff
1.
2.

THE MINNESOTA MARCH

(1927)

Flute

JOHN PHILIP SOUSA



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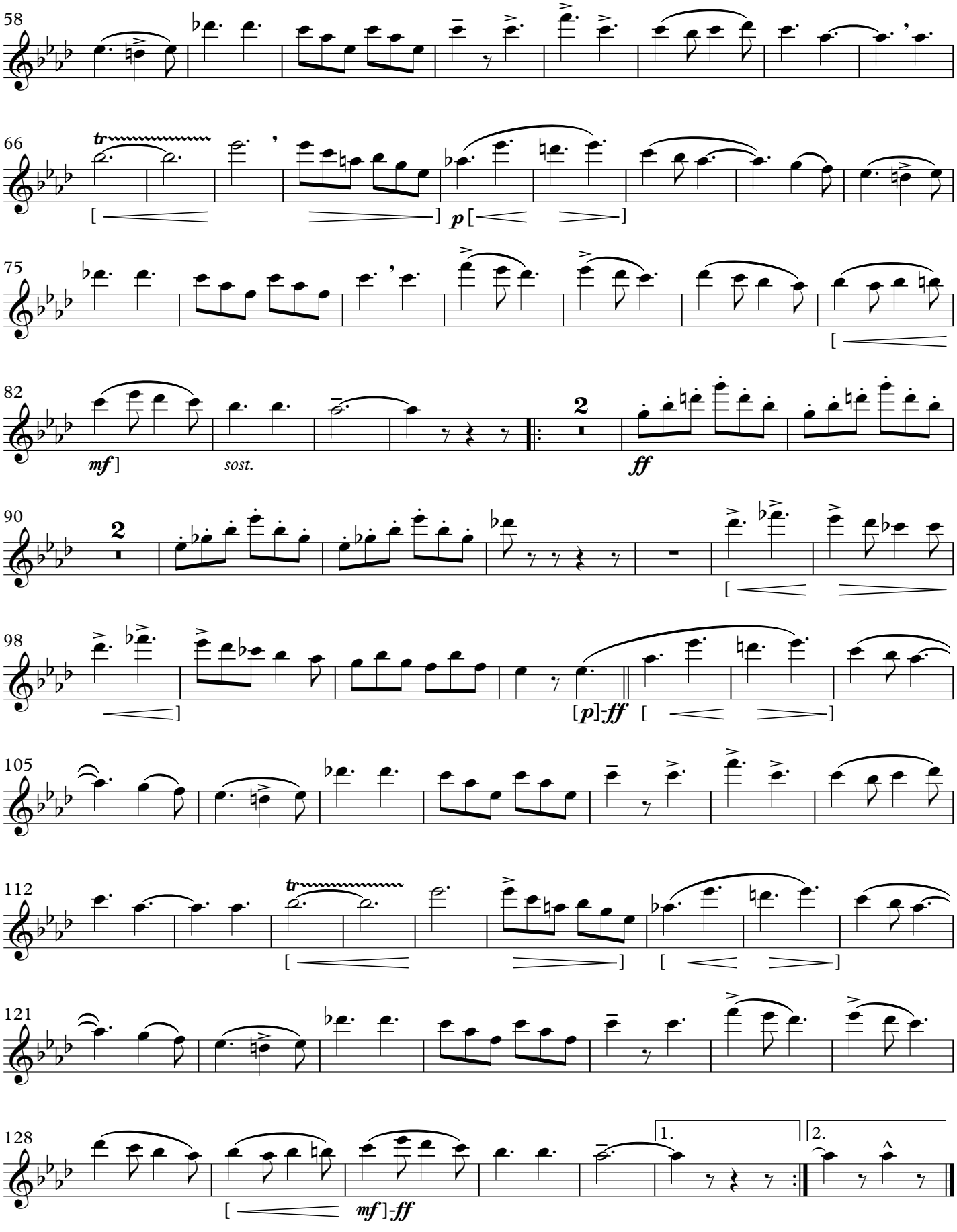
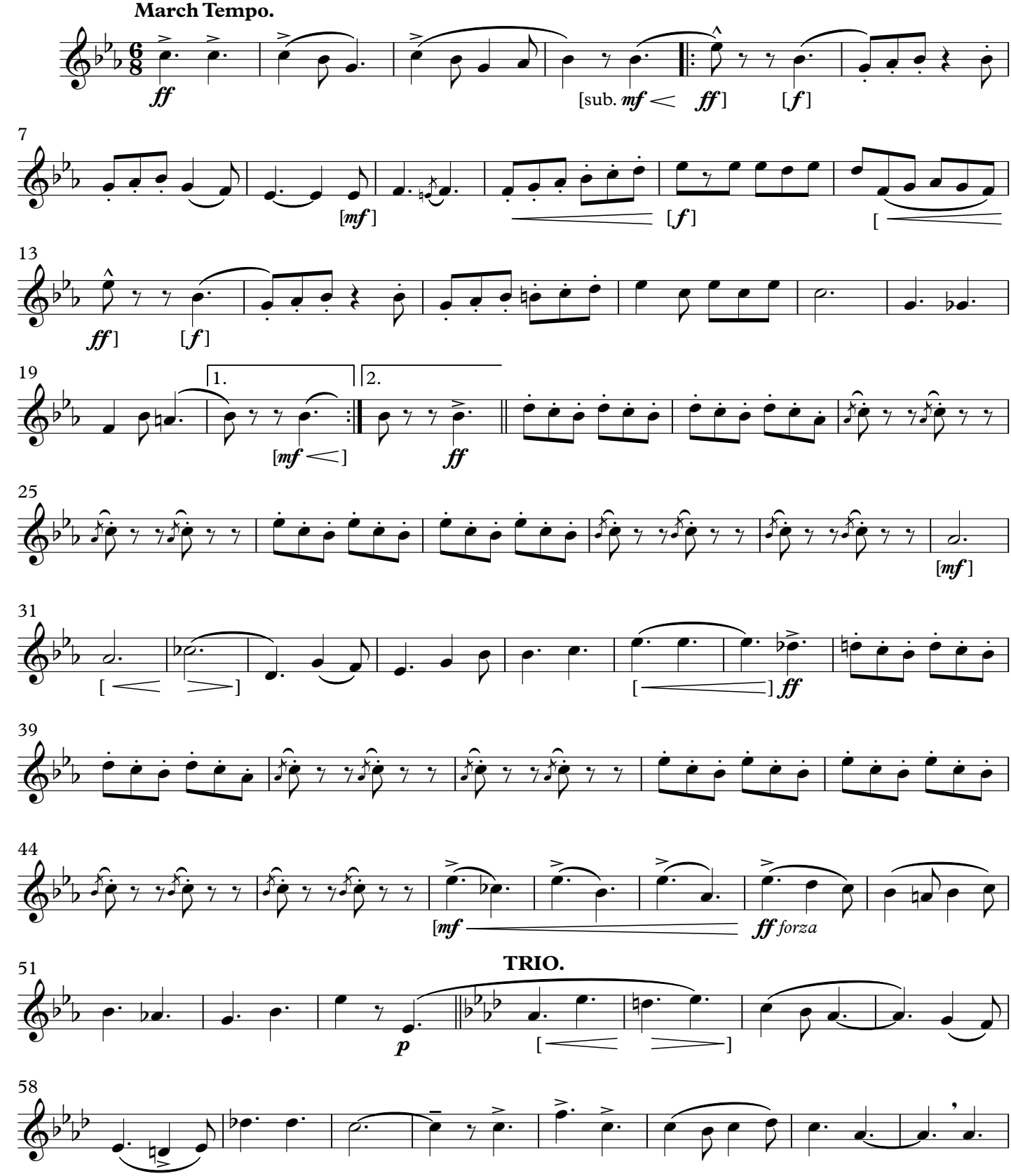

58
66
tr
p
75
82
mf
sost.
2
ff
90
2
98
[p]-ff
105
112
tr
121
128
mf]-ff
1.
2.

THE MINNESOTA MARCH

(1927)

1st Oboe

JOHN PHILIP SOUSA



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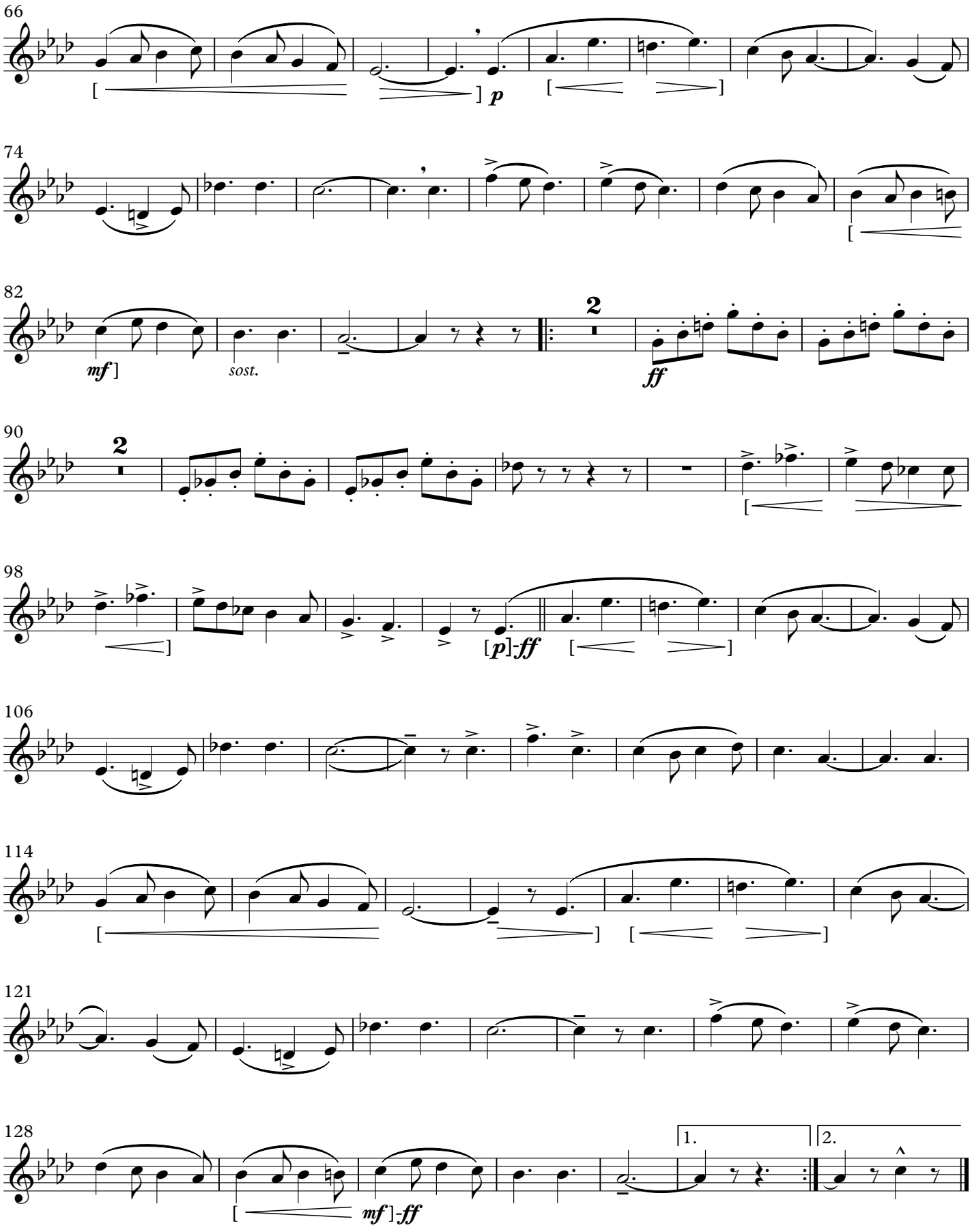
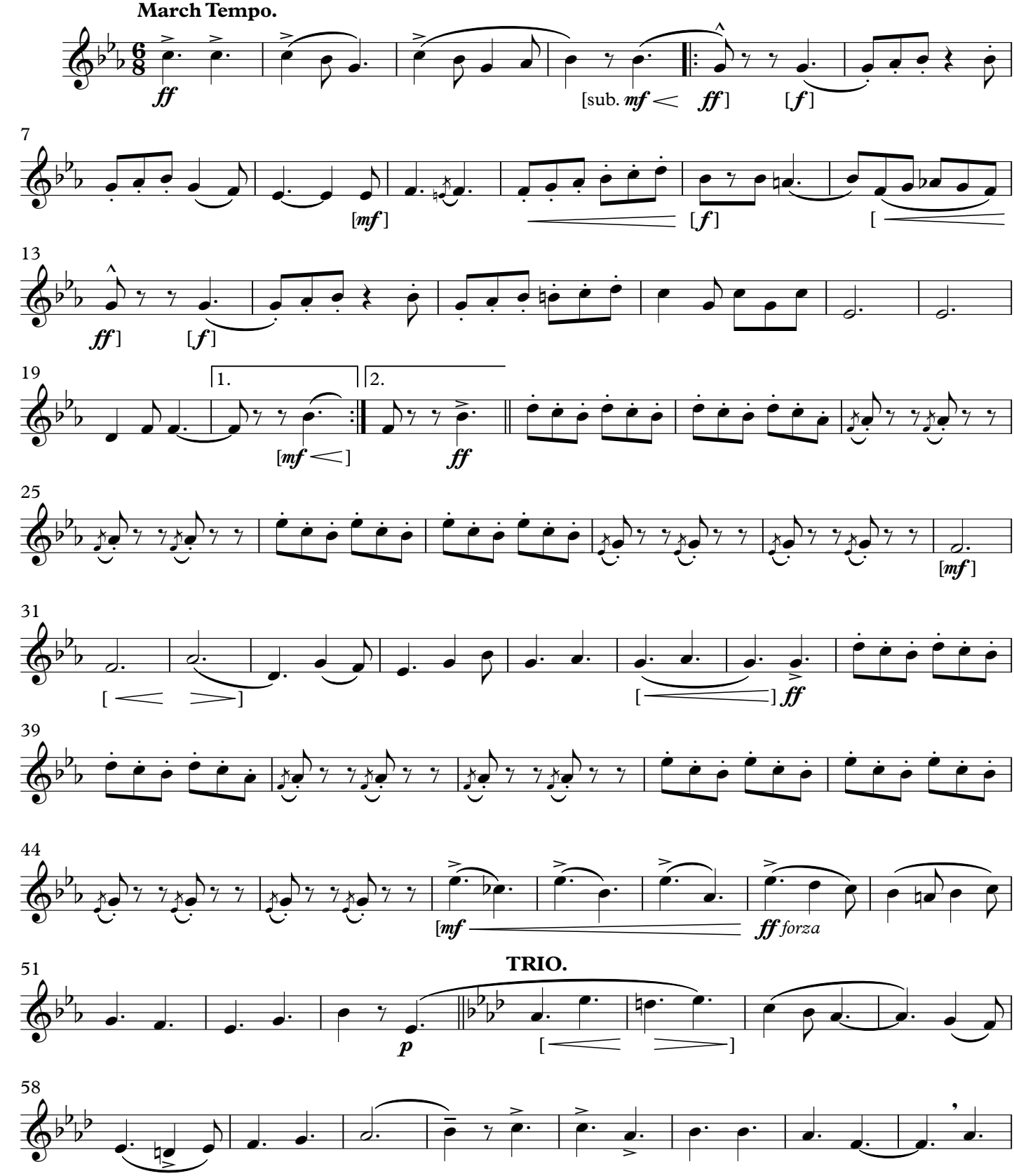

66
p
74
82
mf
sost.
2
ff
90
2
98
[p]-ff
106
114
121
128
1.
2.
mf]-ff

THE MINNESOTA MARCH

(1927)

2nd Oboe

JOHN PHILIP SOUSA



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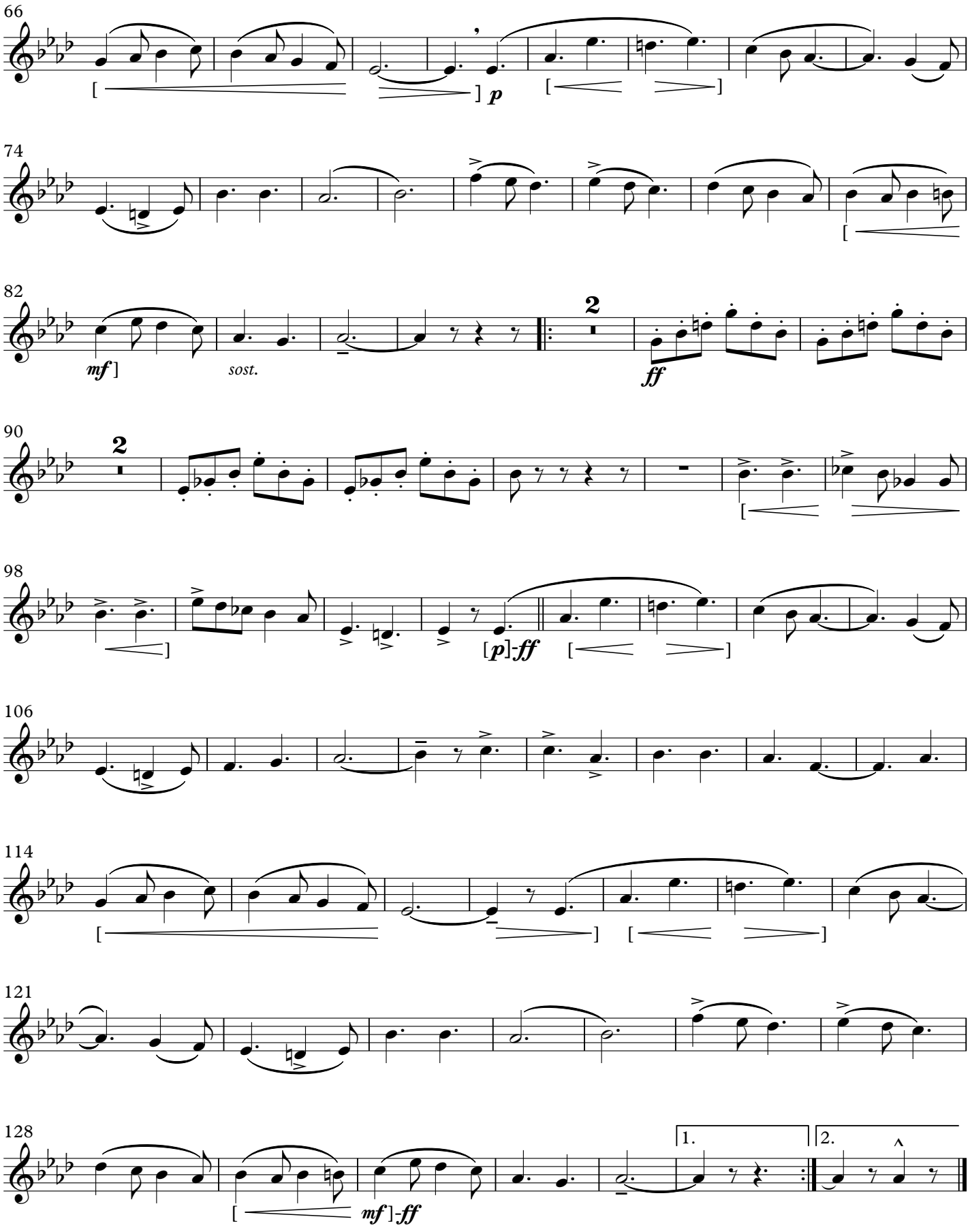
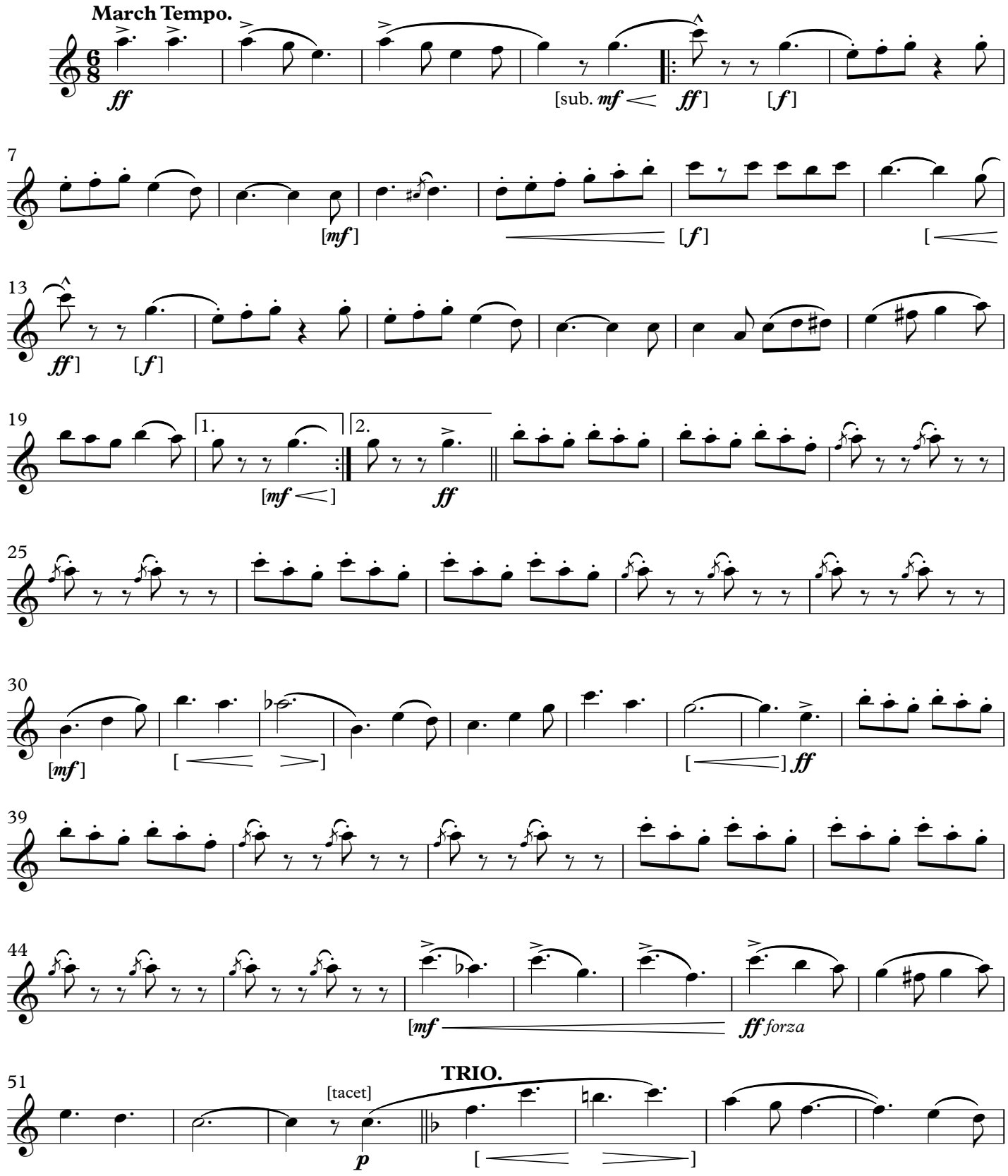

66
p
74
82
mf
sost.
2
ff
90
2
98
[p]-ff
106
114
121
128
1.
2.
mf]-ff

THE MINNESOTA MARCH

(1927)

E♭ Clarinet

JOHN PHILIP SOUSA



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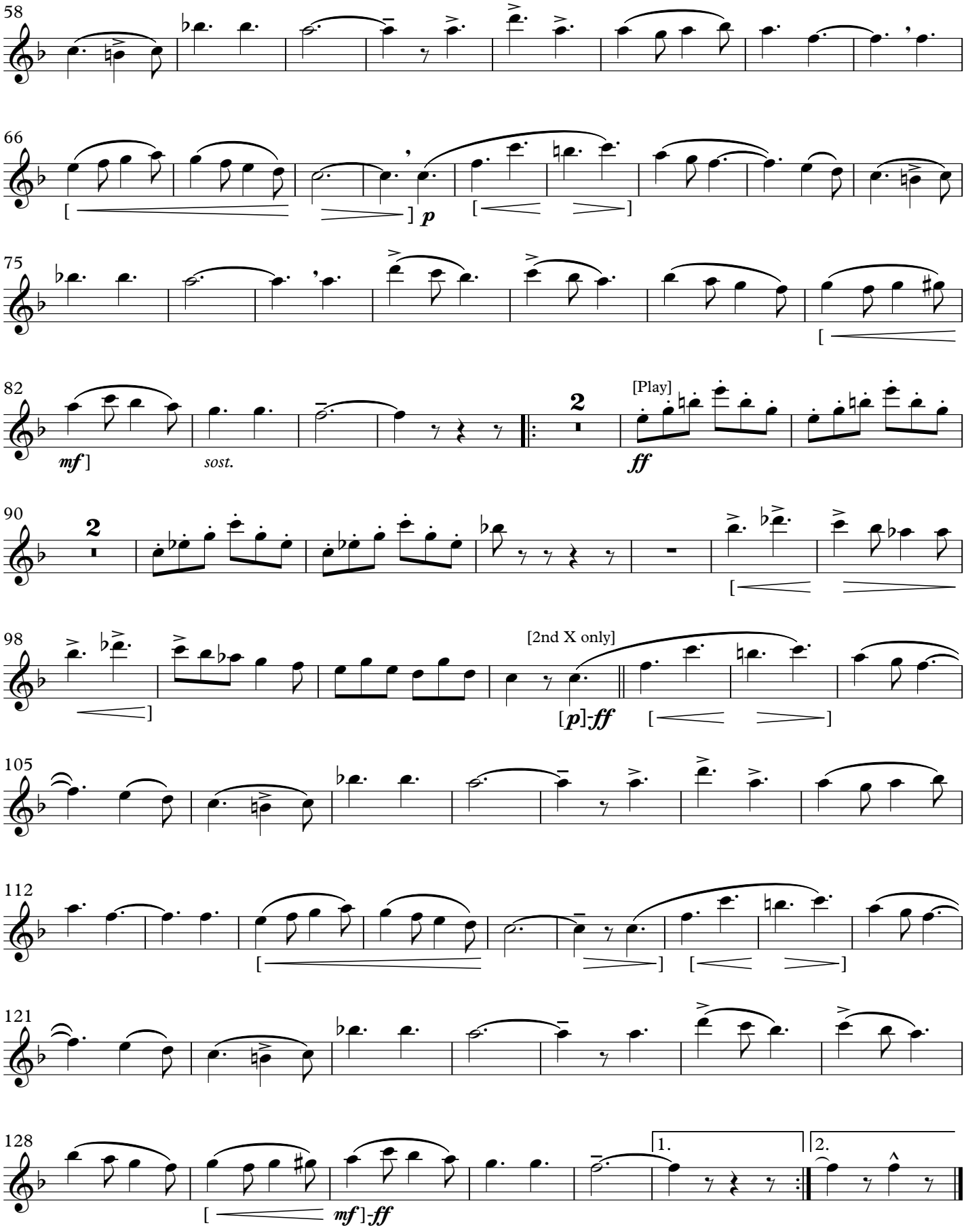
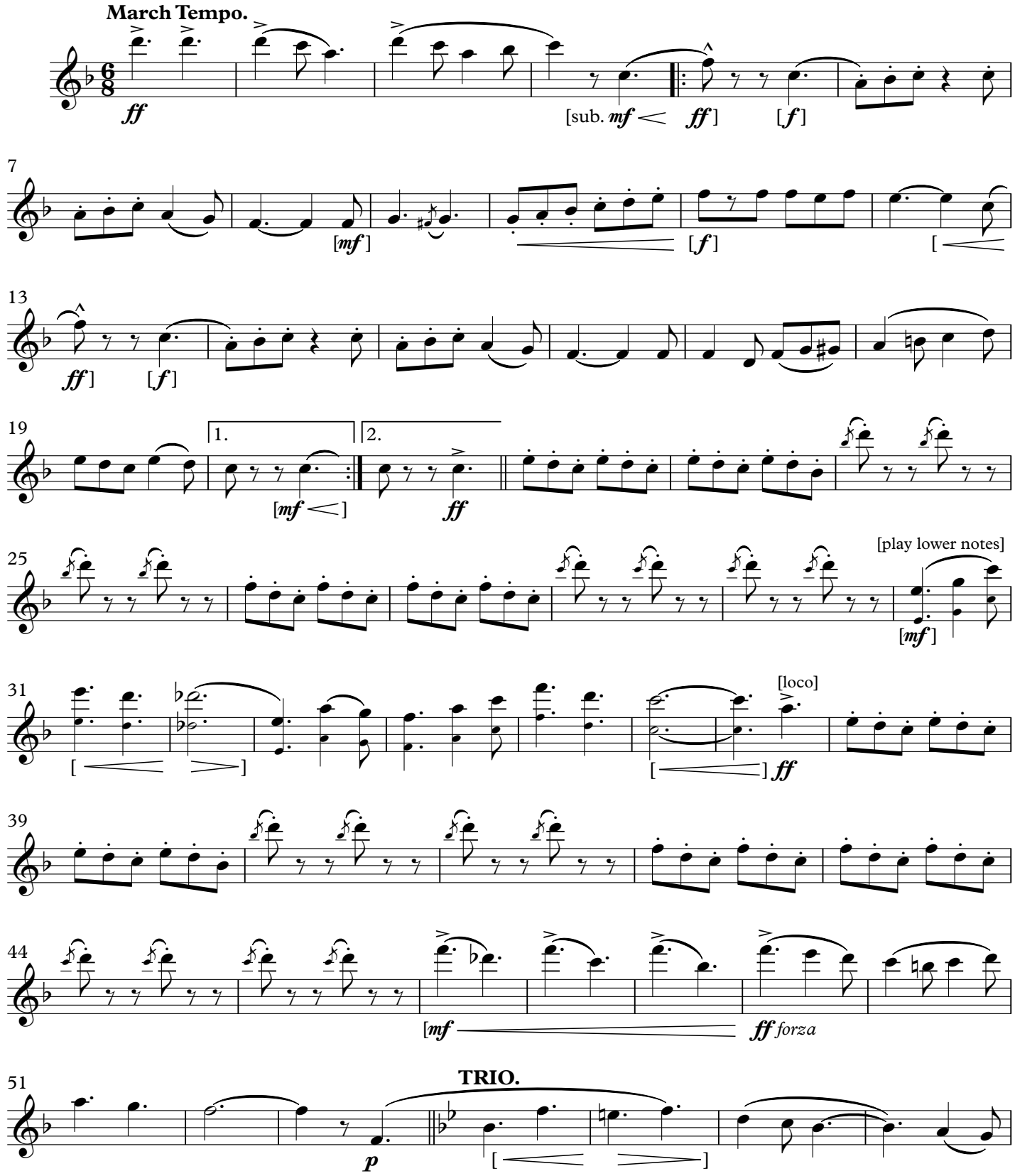

58
66
p
75
82
mf
sost.
[Play]
ff
90
2
98
[2nd X only]
[p]-ff
105
112
121
128
mf]-ff
1.
2.

THE MINNESOTA MARCH

(1927)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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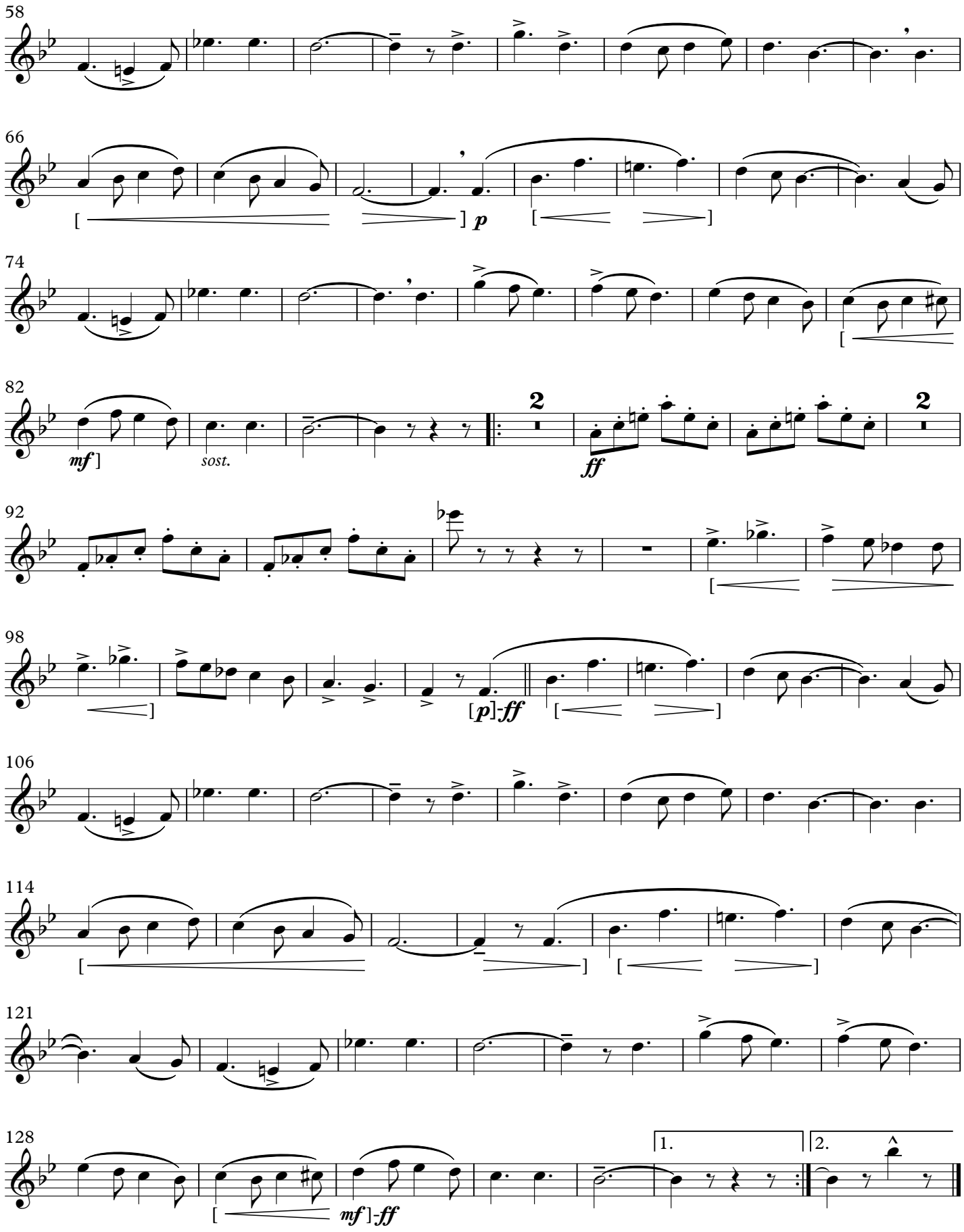
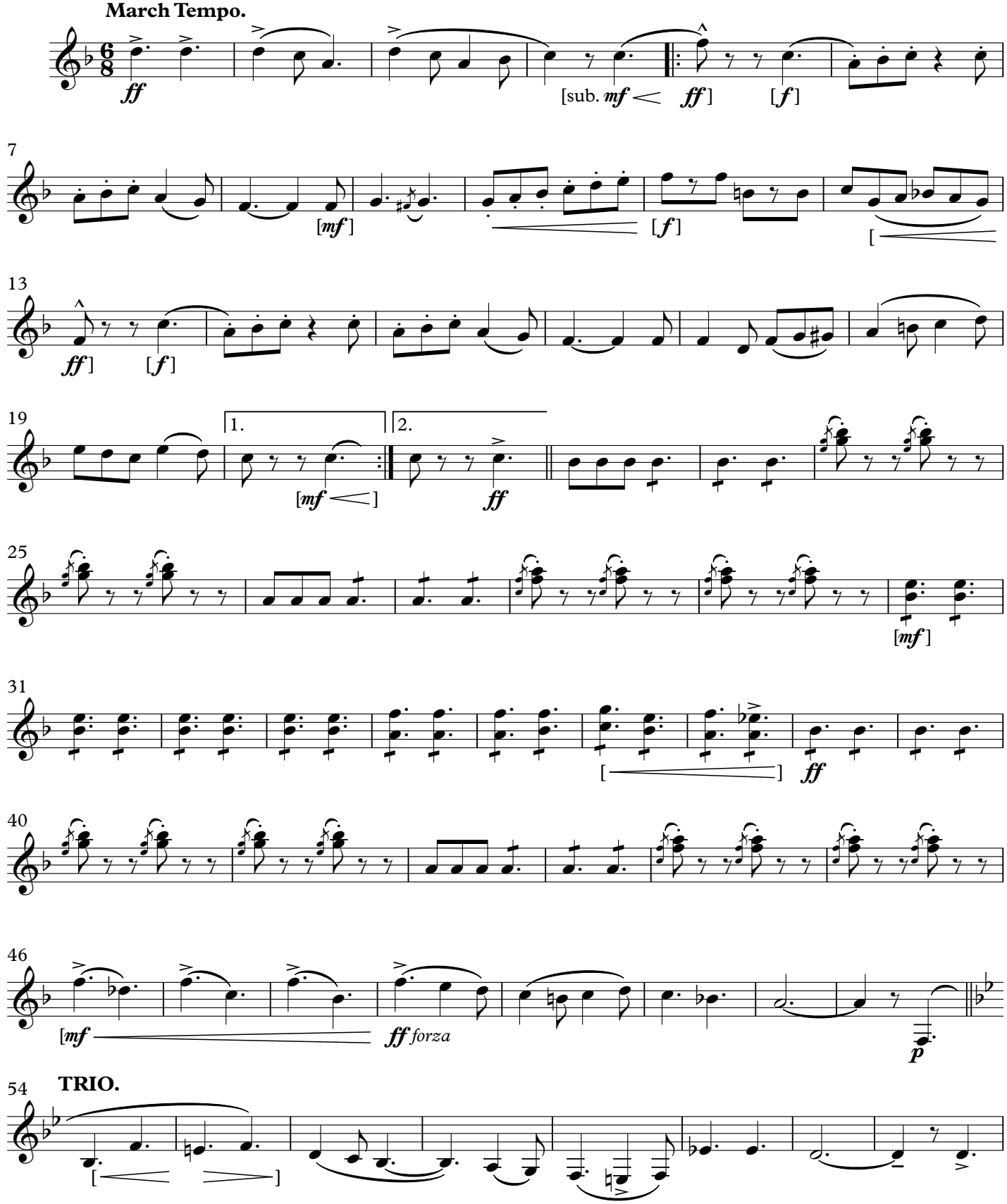

58
66
p
74
82
mf
sost.
2
ff
92
98
[p]-ff
106
114
121
128
mf]-ff
1.
2.

THE MINNESOTA MARCH

(1927)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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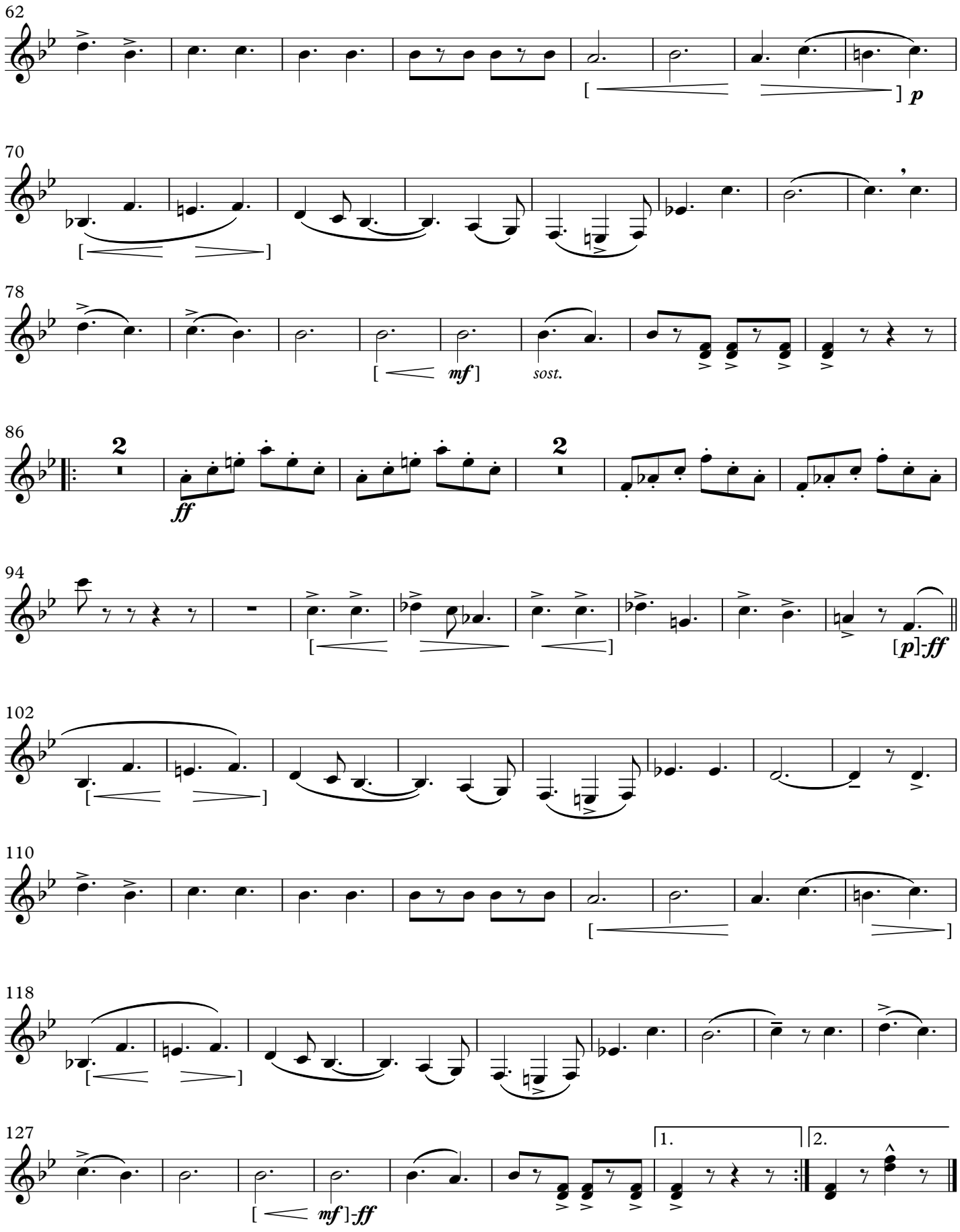
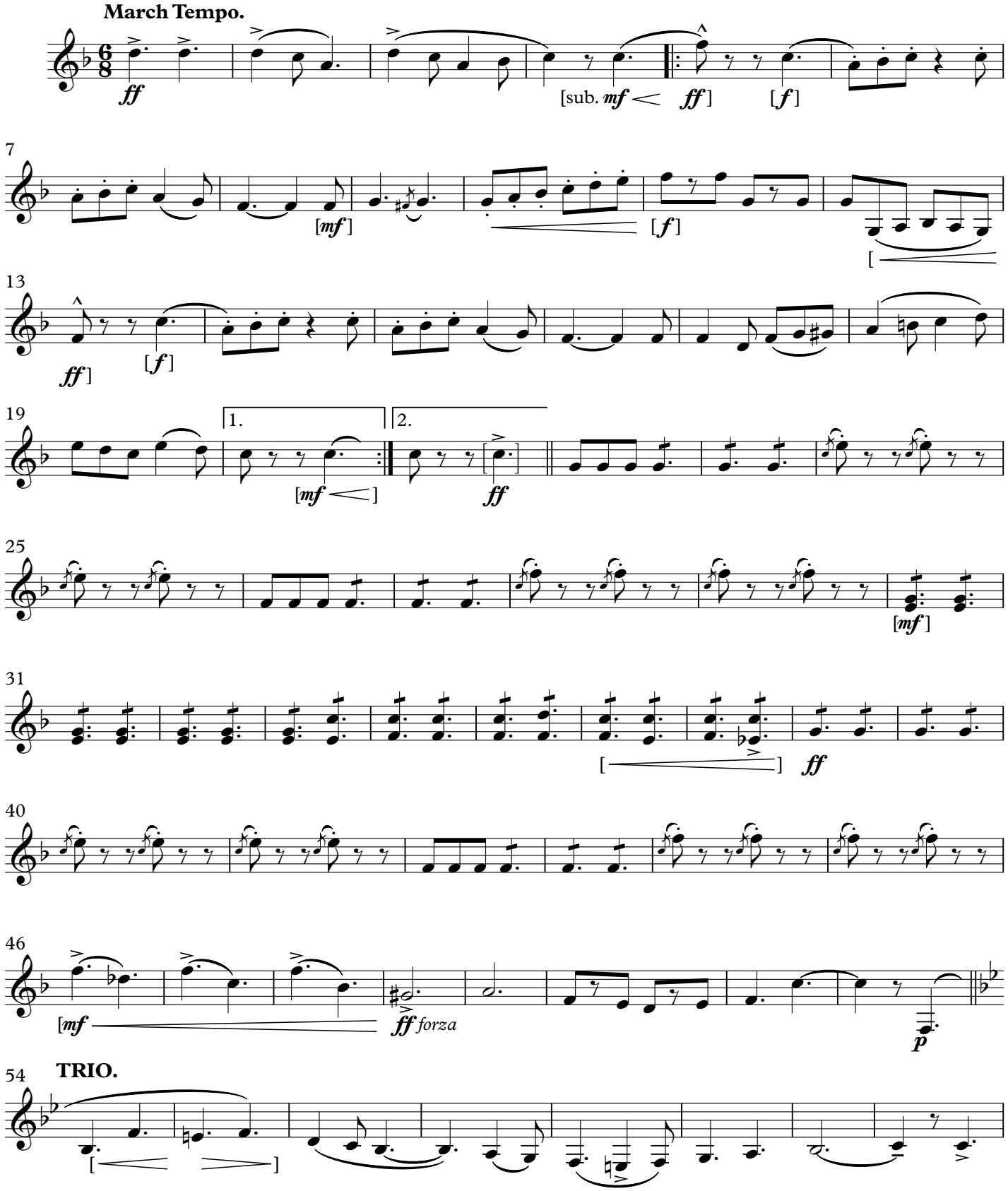

62
p
70
78
mf
sost.
86
2
ff
94
[p]-ff
102
110
118
127
mf]-ff
1.
2.

THE MINNESOTA MARCH

(1927)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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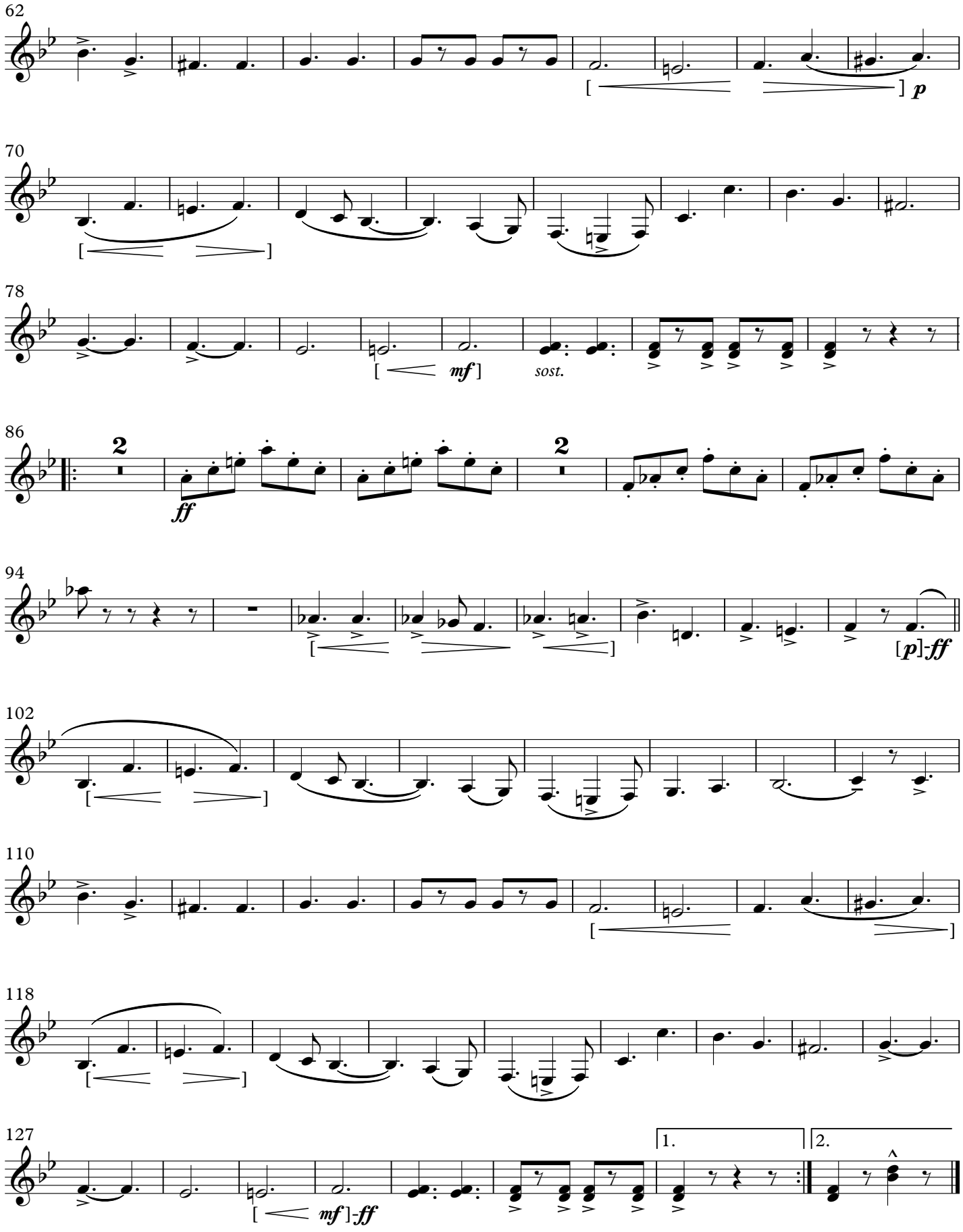
As played by "The President's Own" United States Marine Band


62
p
70
78
mf
sost.
86
2
ff
94
[p]-ff
102
110
118
127
mf]-ff
1.
2.

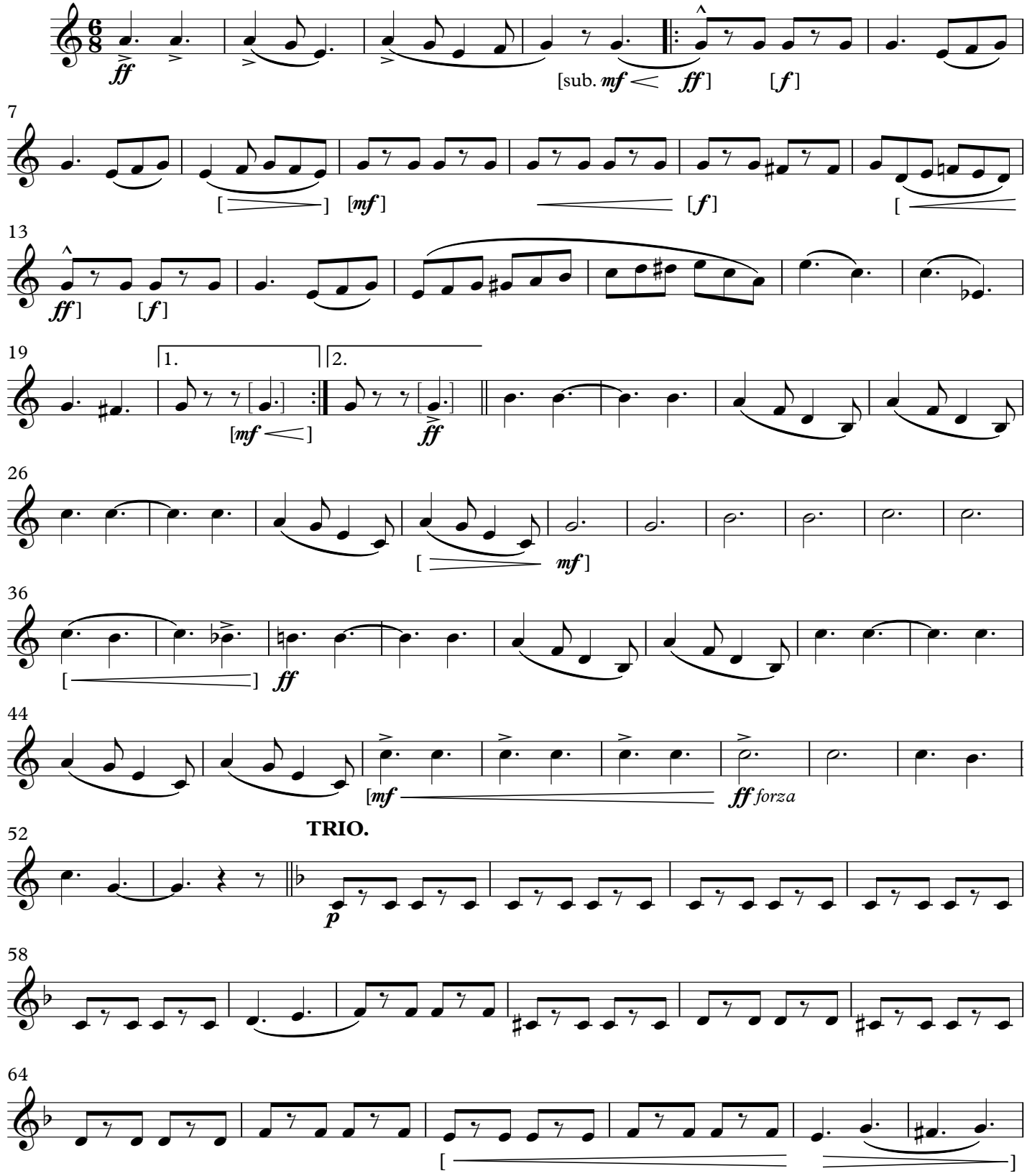
THE MINNESOTA MARCH

(1927)

E♭ Alto Clarinet
[optional]

JOHN PHILIP SOUSA

March Tempo.



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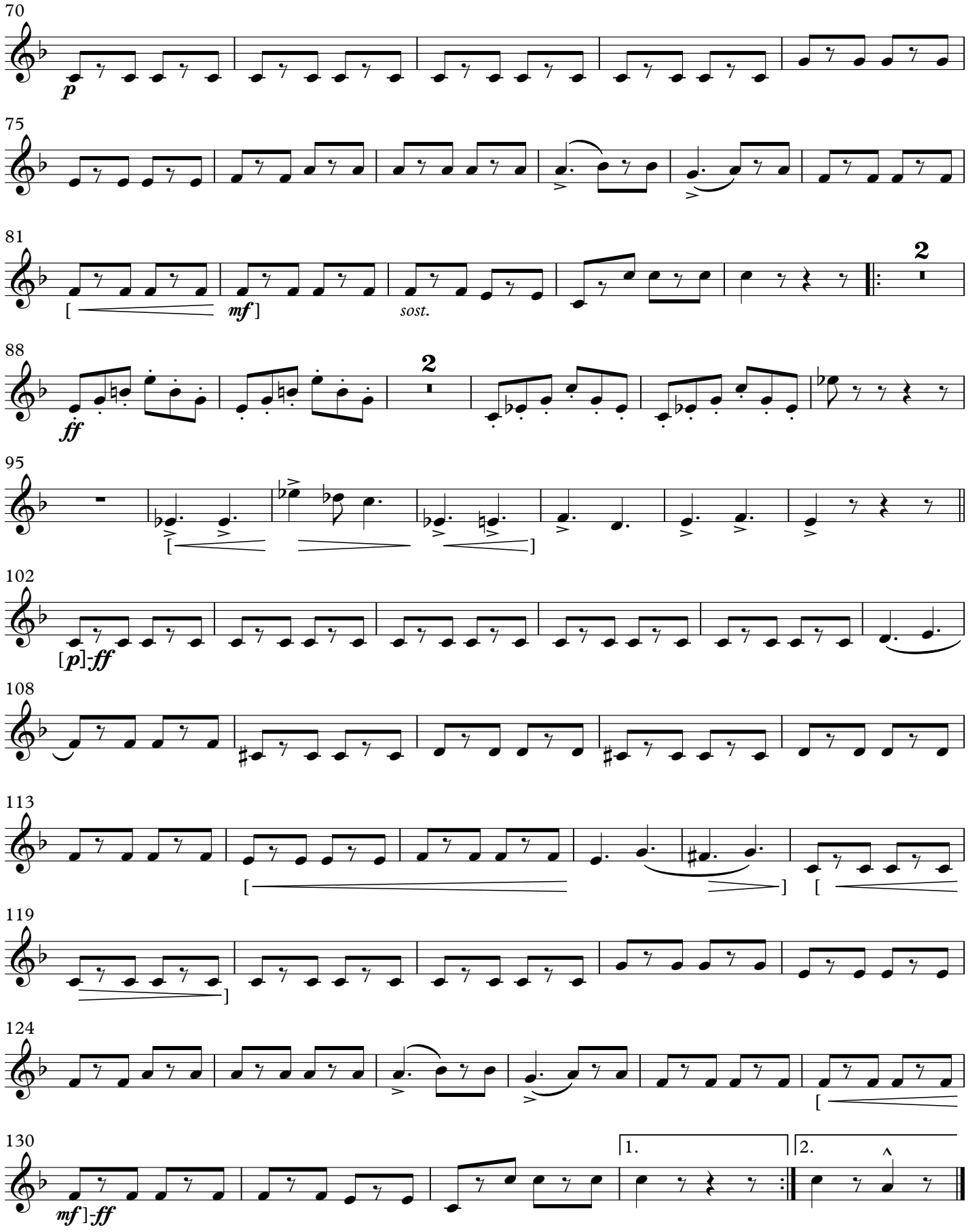
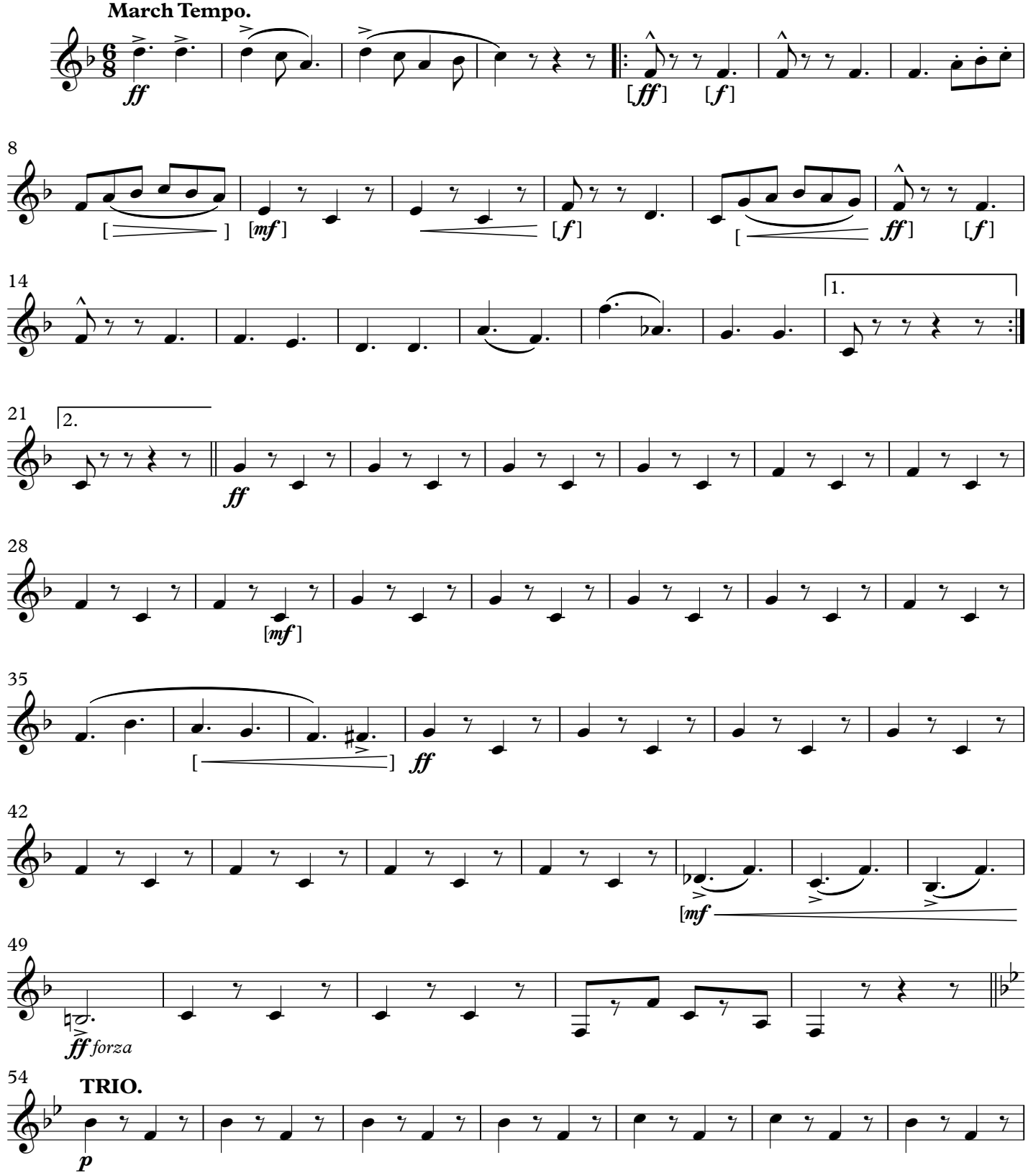

70
p
75
81
[
mf]
sost.
2
88
ff
2
95
[
]
102
[p]-ff
108
113
[
]
[
119
]
124
[
130
mf]-ff
1.
2.

THE MINNESOTA MARCH

(1927)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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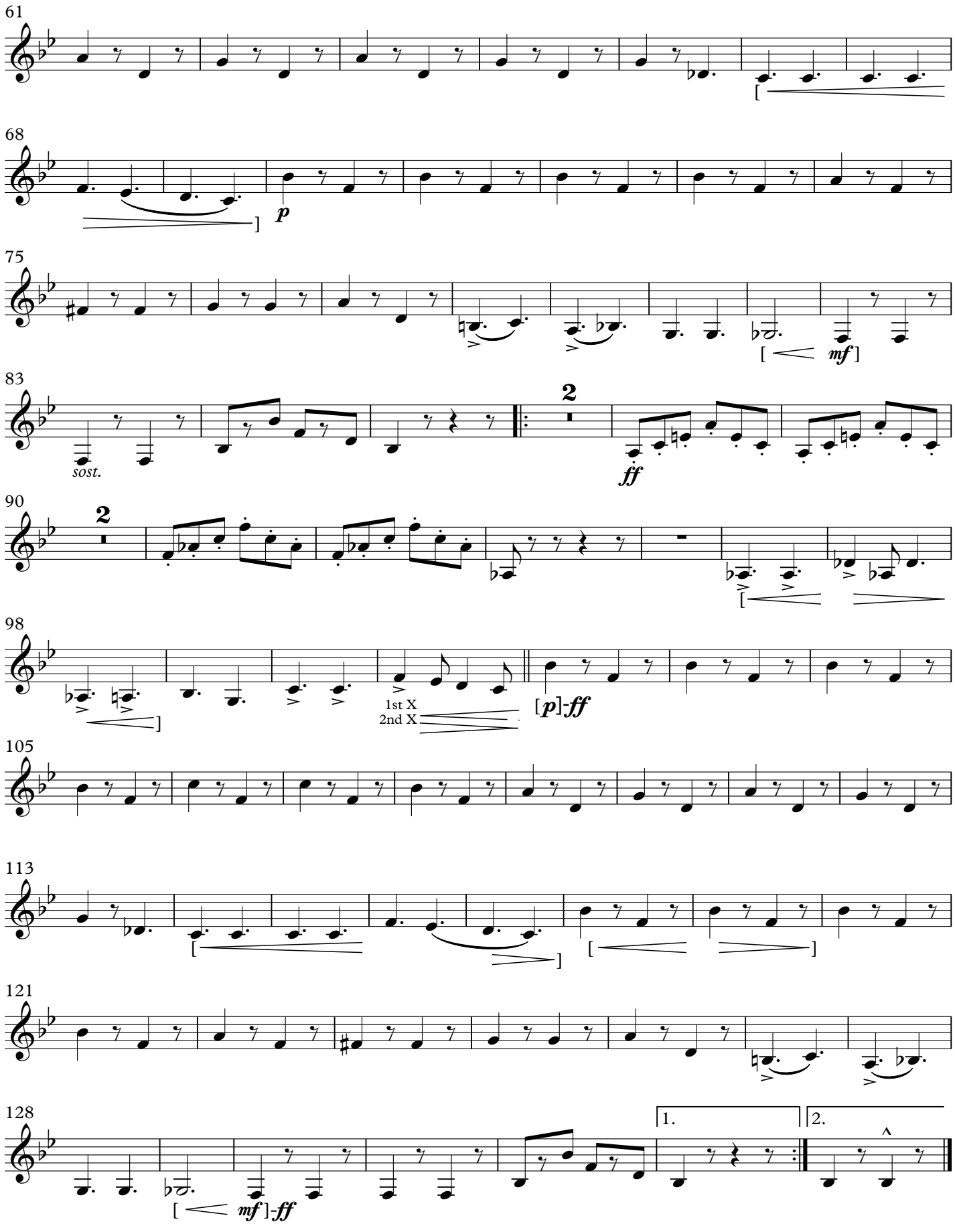
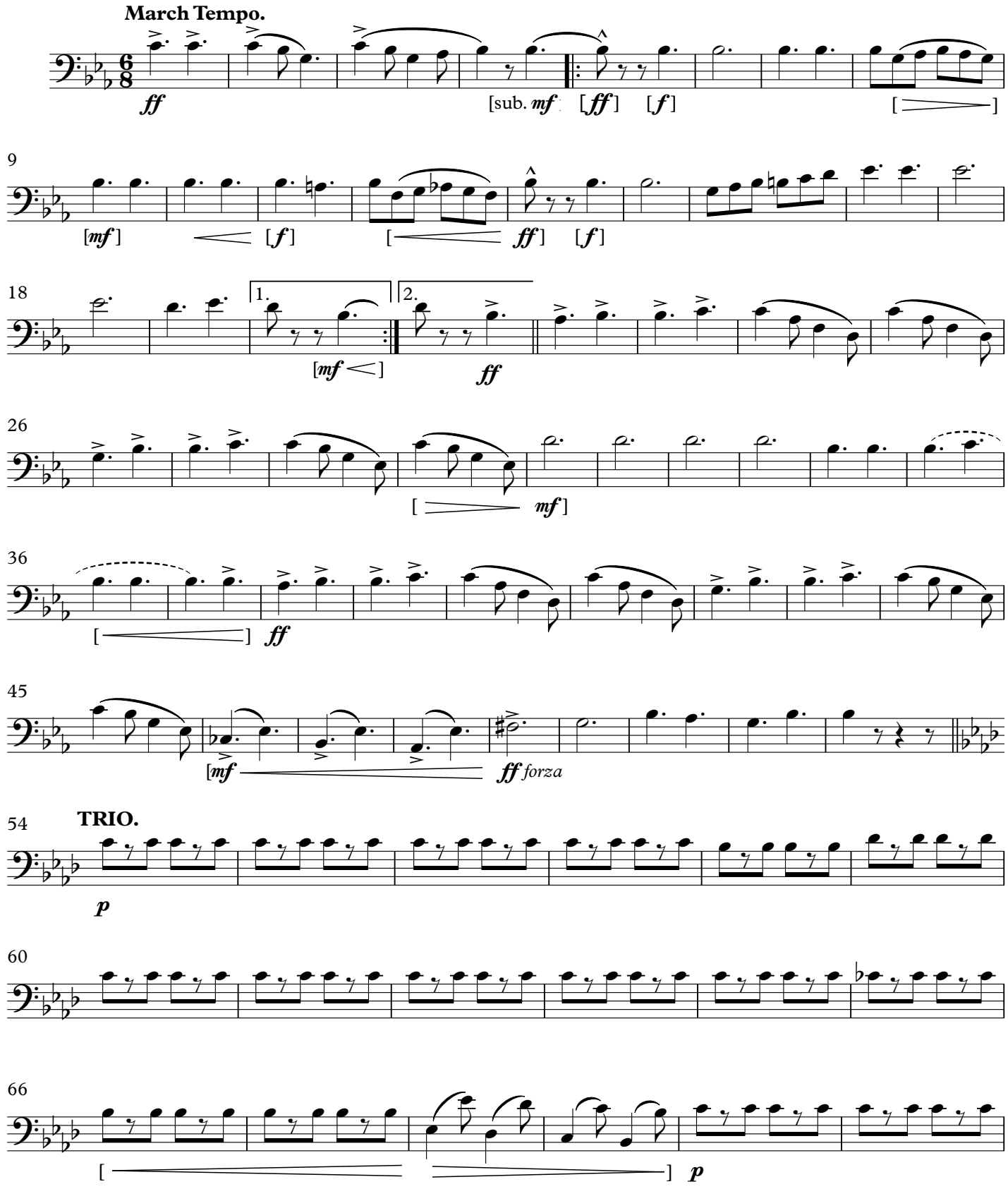

61
68
p
75
mf
83
sost.
2
ff
90
2
98
1st X
2nd X
[p]-ff
105
113
121
128
mf]-ff
1.
2.

THE MINNESOTA MARCH

(1927)

1st Bassoon

JOHN PHILIP SOUSA



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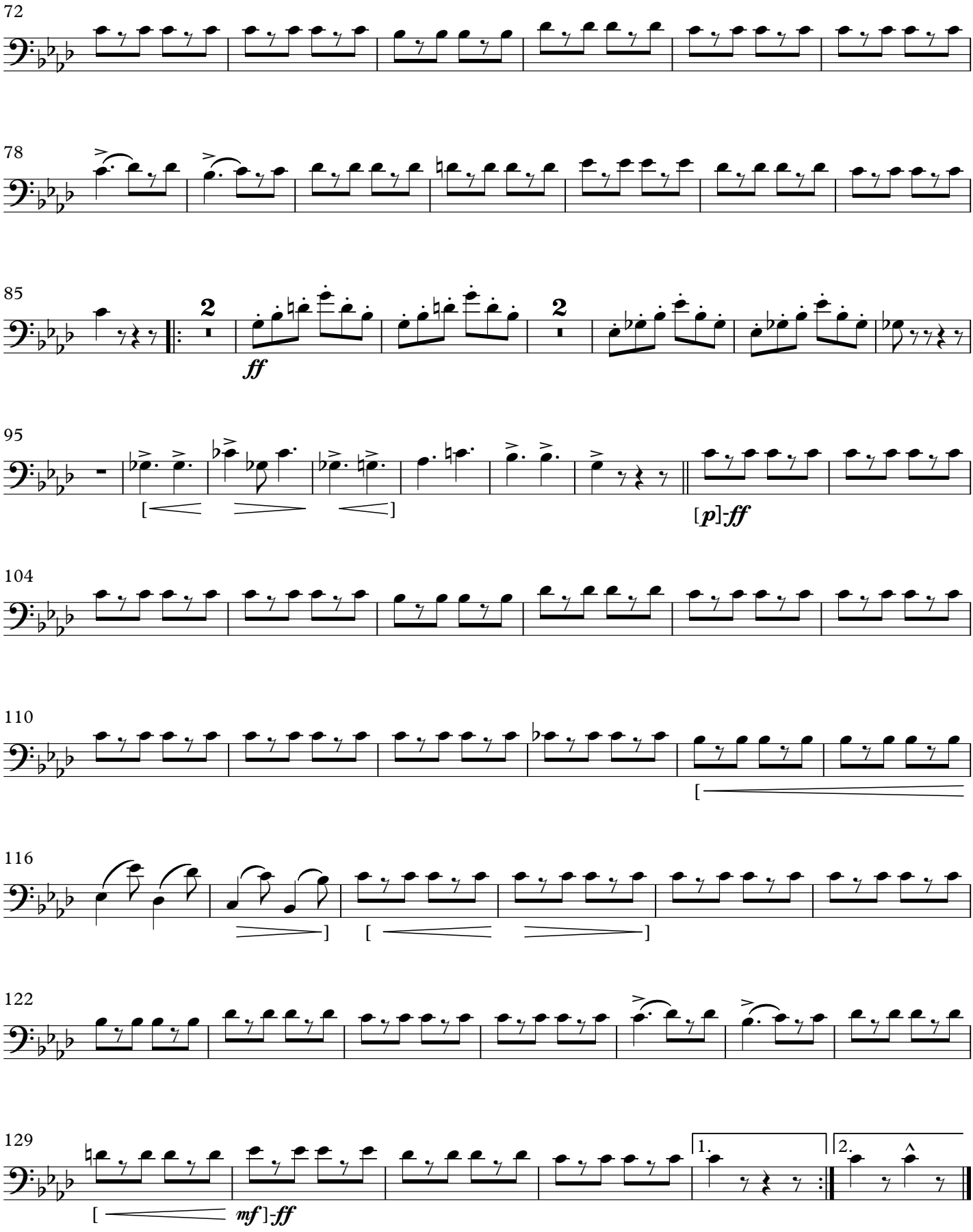

72
78
85
2
ff
2
95
[p]-ff
104
110
116
122
129
1.
2.
mf]-ff

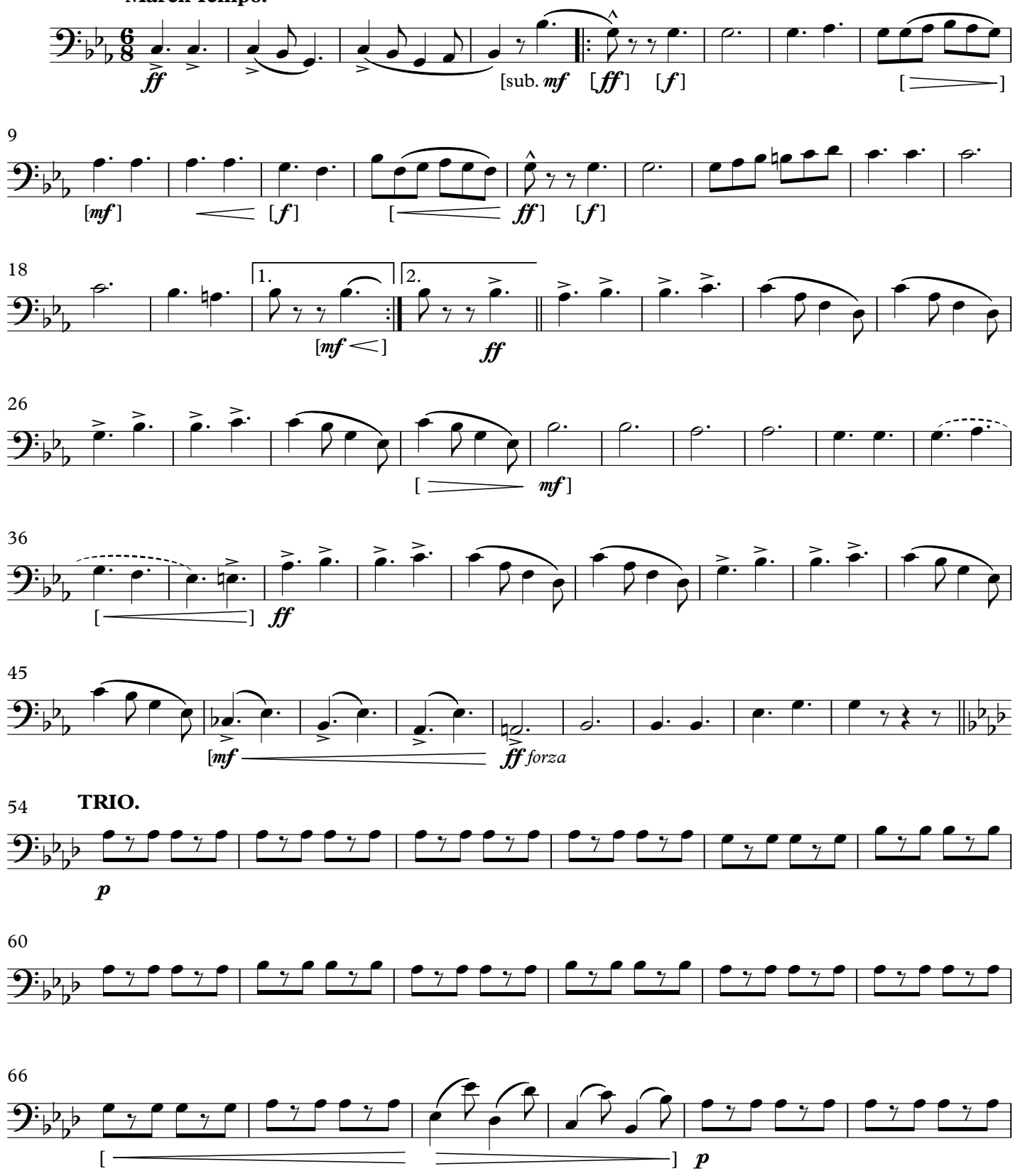
THE MINNESOTA MARCH

(1927)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.



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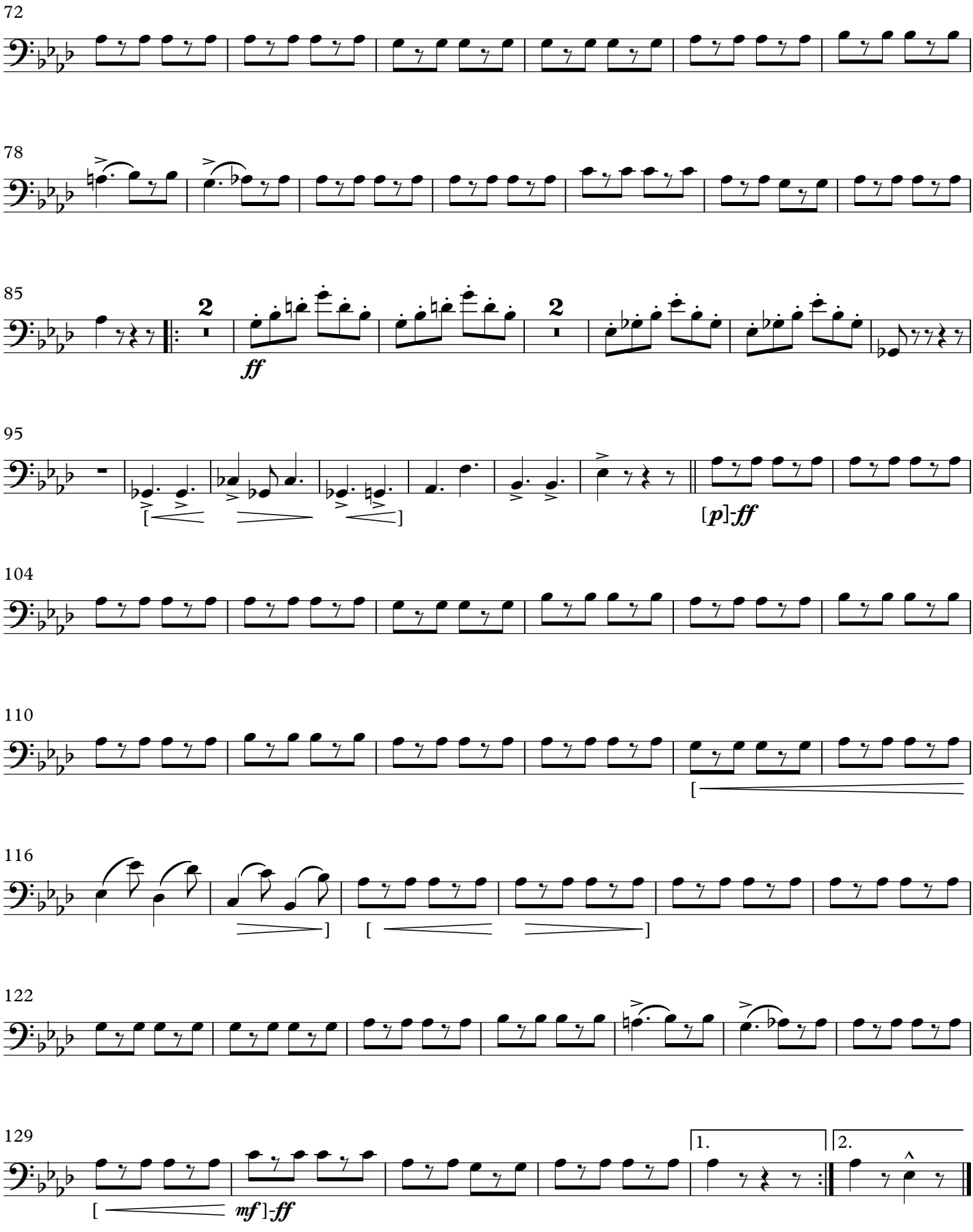

72
78
85
2
2
ff
95
[p]-ff
104
110
116
122
129
1.
2.
mf]-ff

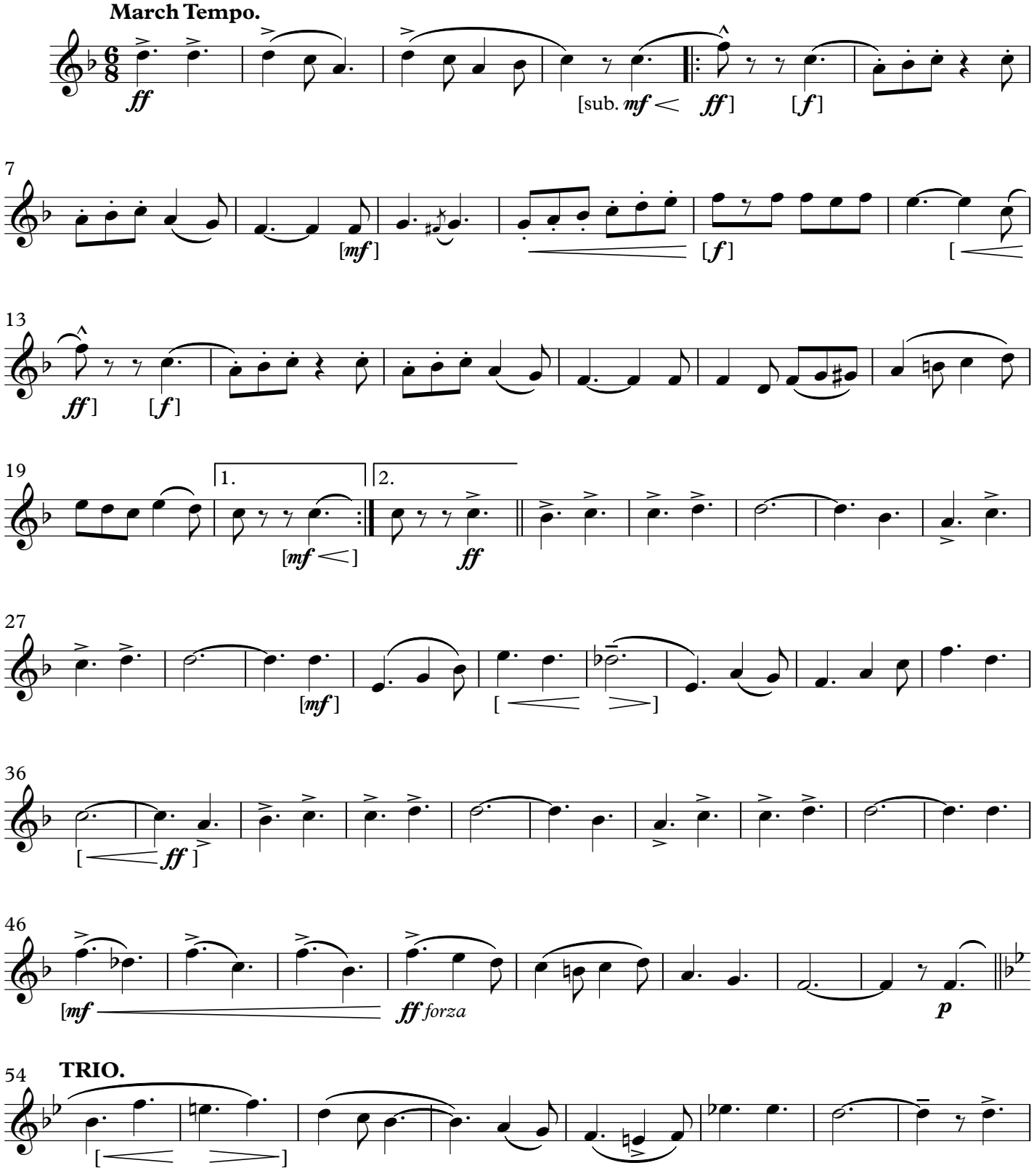
THE MINNESOTA MARCH

(1927)

Soprano Saxophone

[optional]

JOHN PHILIP SOUSA



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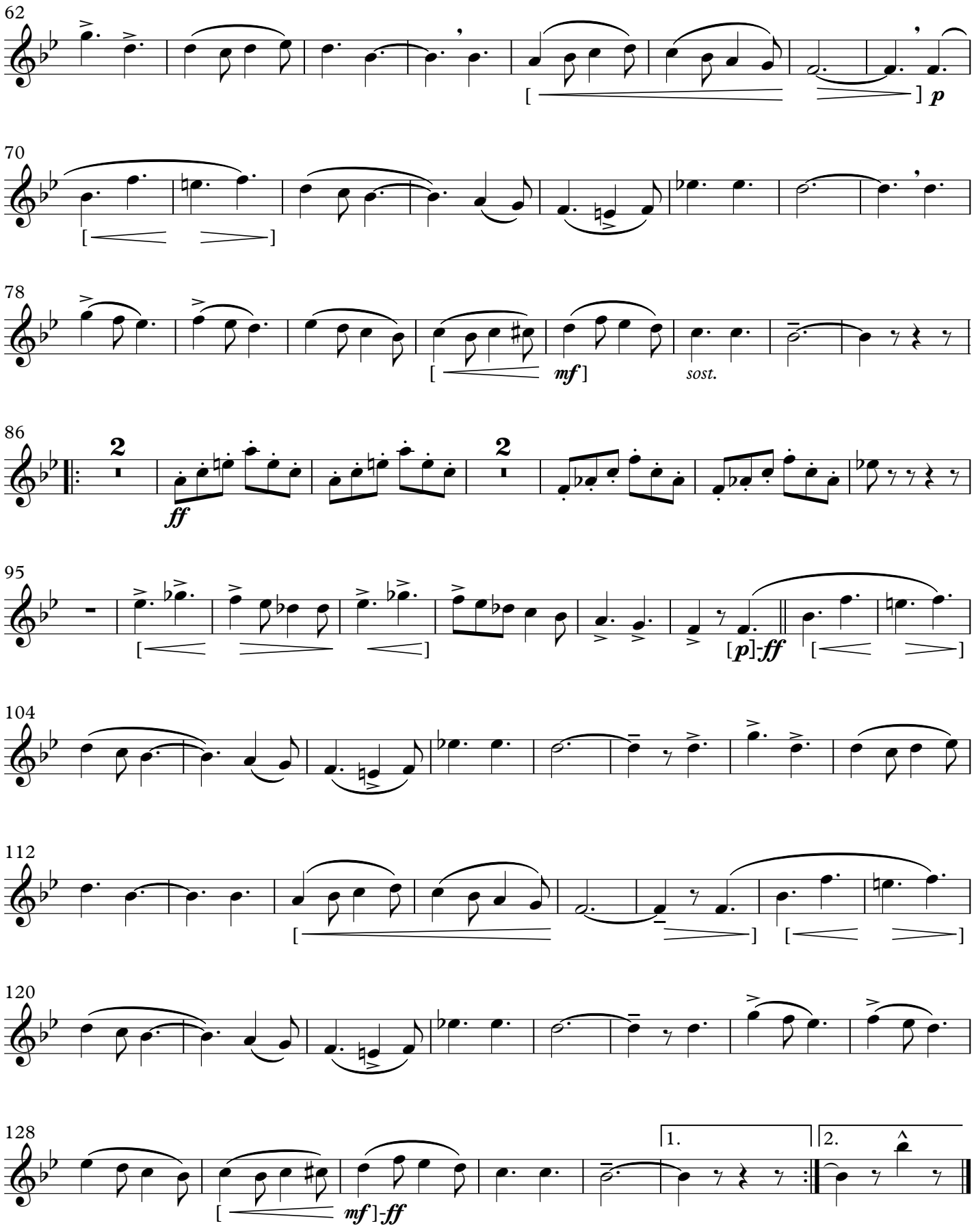
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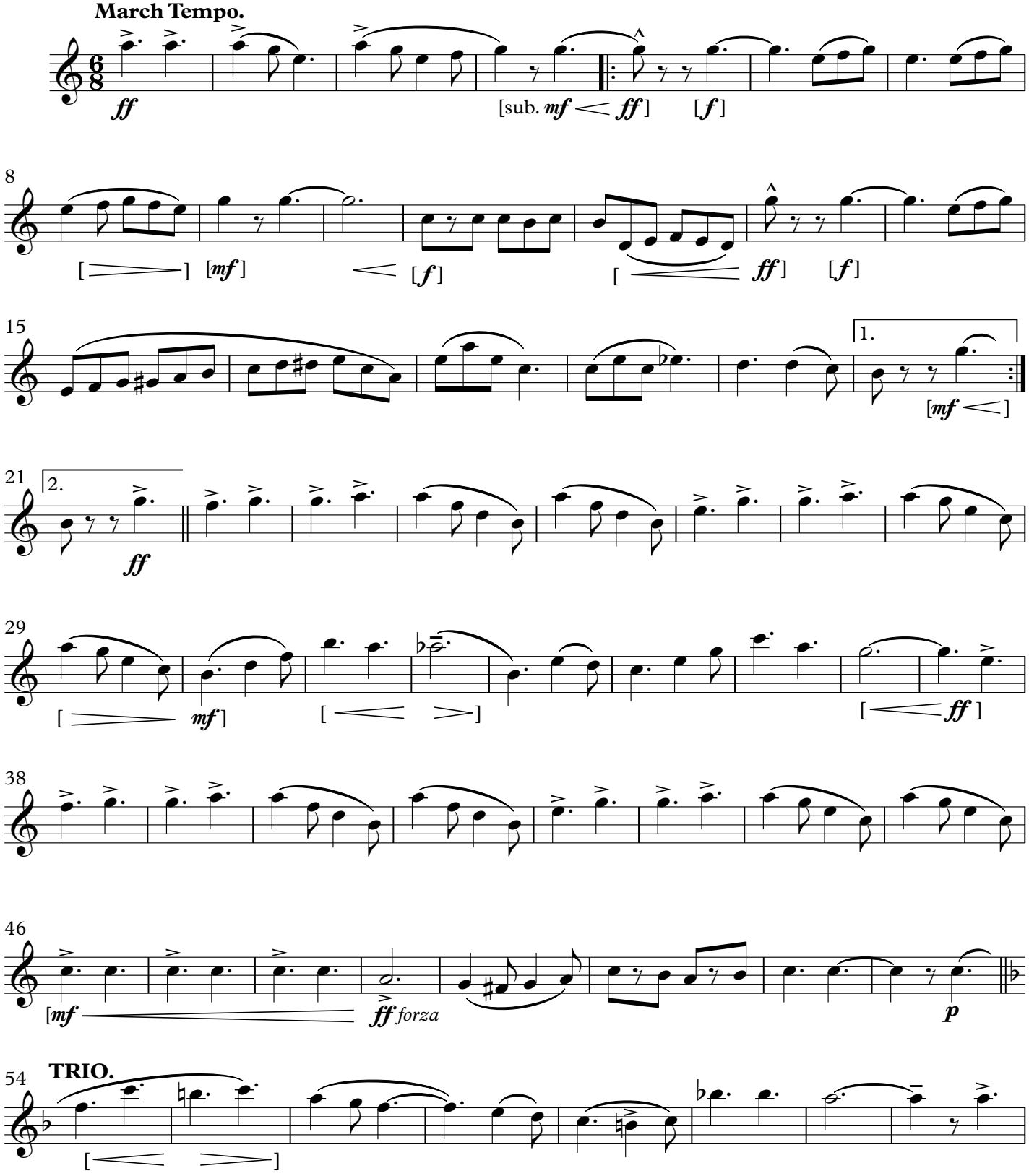
p
70
78
mf
sost.
86
2
ff
2
95
[p]-ff
104
112
120
128
1.
2.
mf]-ff

THE MINNESOTA MARCH

(1927)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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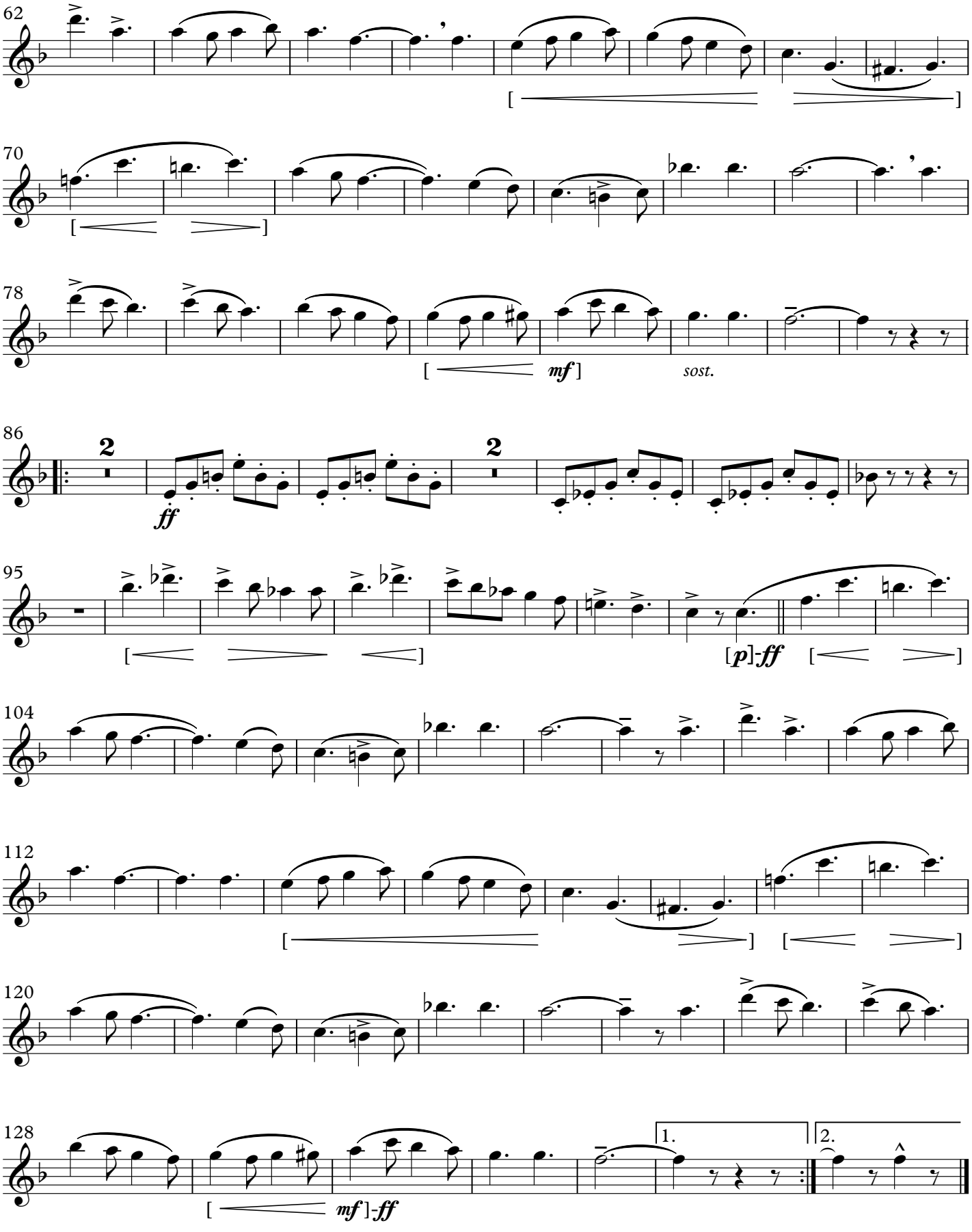
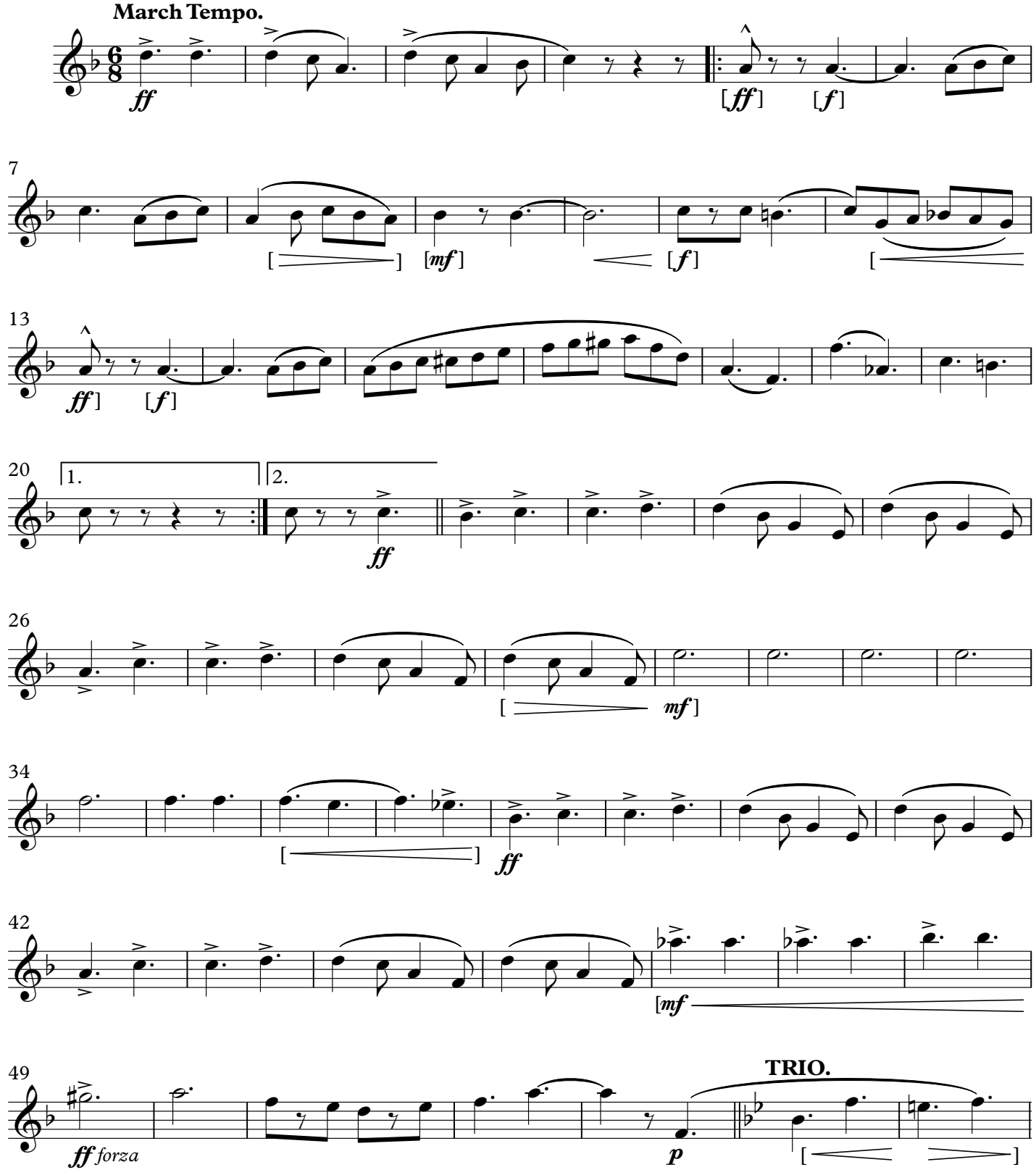

62
70
78
mf
sost.
86
2
ff
2
95
p-ff
104
112
120
128
mf-ff
1.
2.

THE MINNESOTA MARCH

(1927)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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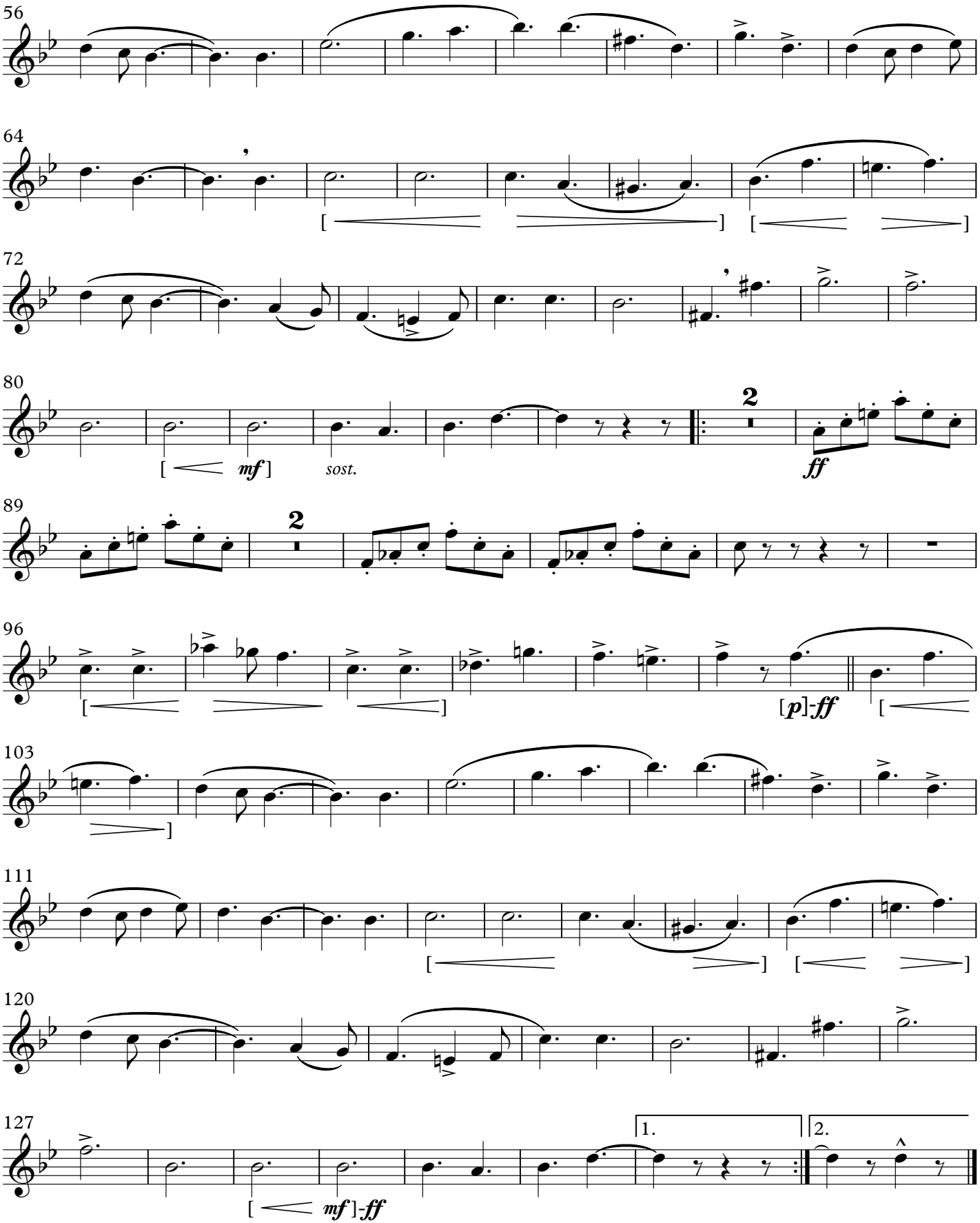
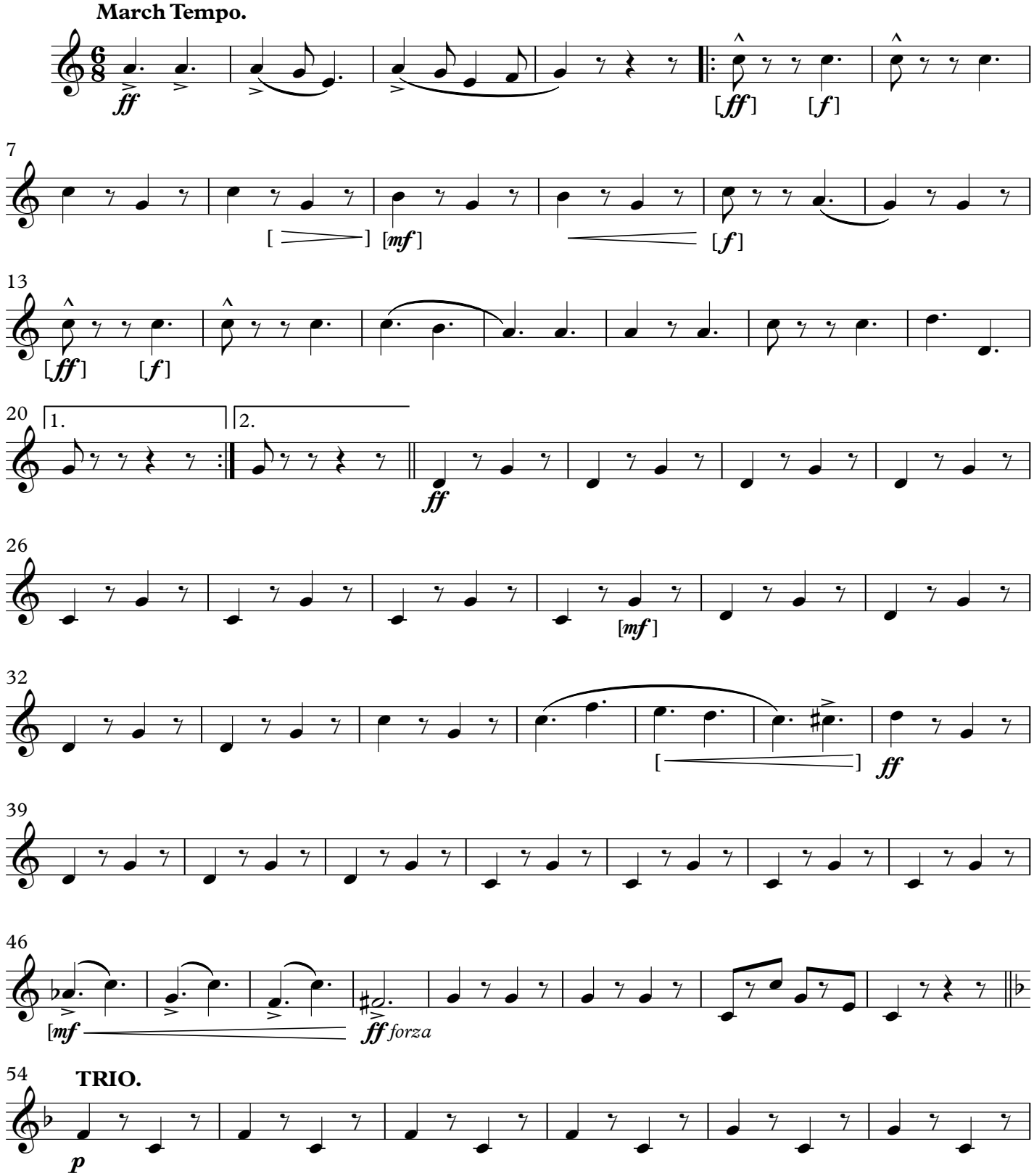

56
64
72
80
mf
sost.
2
ff
89
2
96
[p]-ff
103
111
120
127
1.
2.
mf]-ff

THE MINNESOTA MARCH

(1927)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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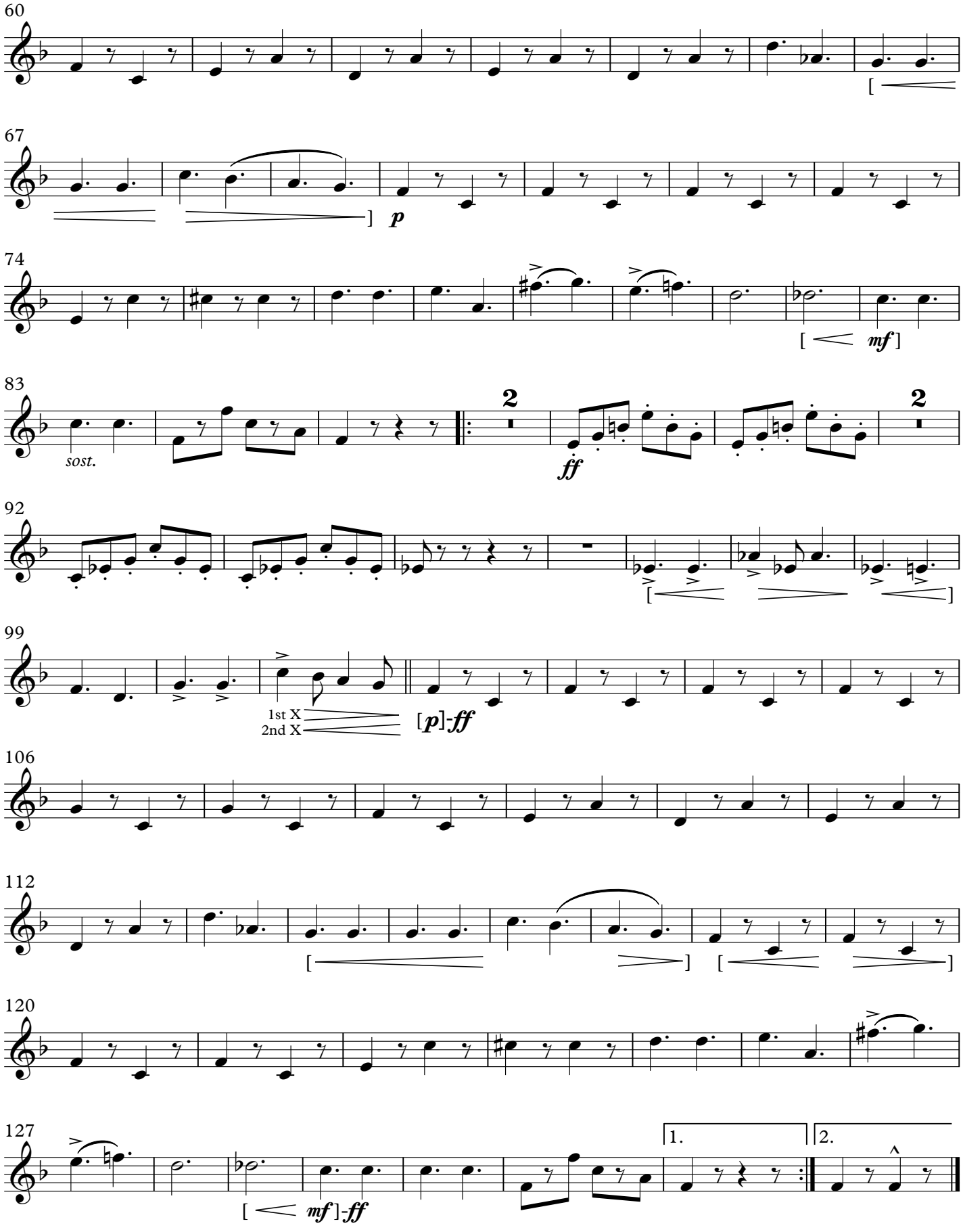
As played by "The President's Own" United States Marine Band

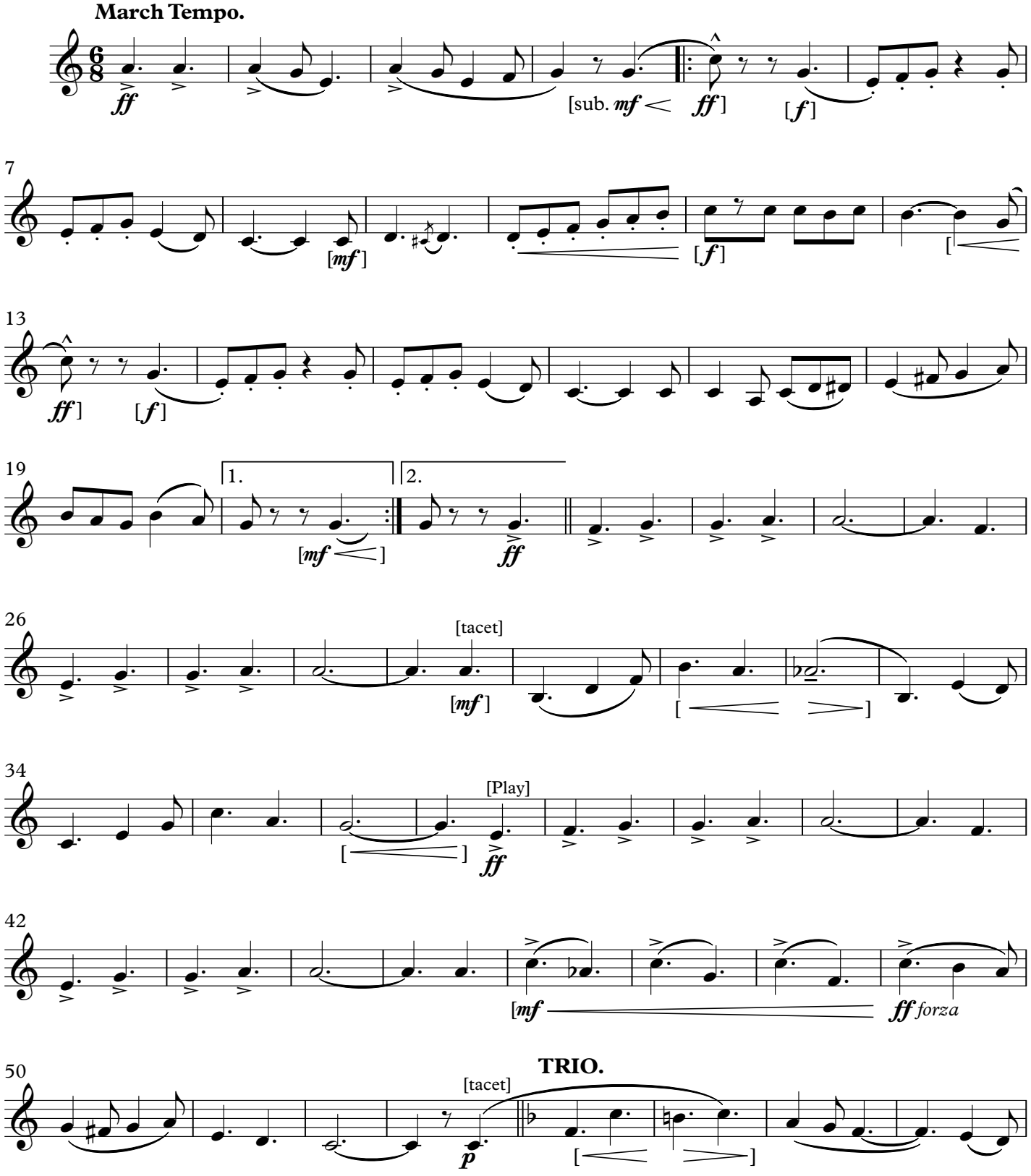

60
67
p
74
mf
83
sost.
2
ff
2
92
99
1st X
2nd X
[p]-ff
106
112
120
127
mf]-ff
1.
2.

THE MINNESOTA MARCH

(1927)

E♭ Cornet
[optional]

JOHN PHILIP SOUSA



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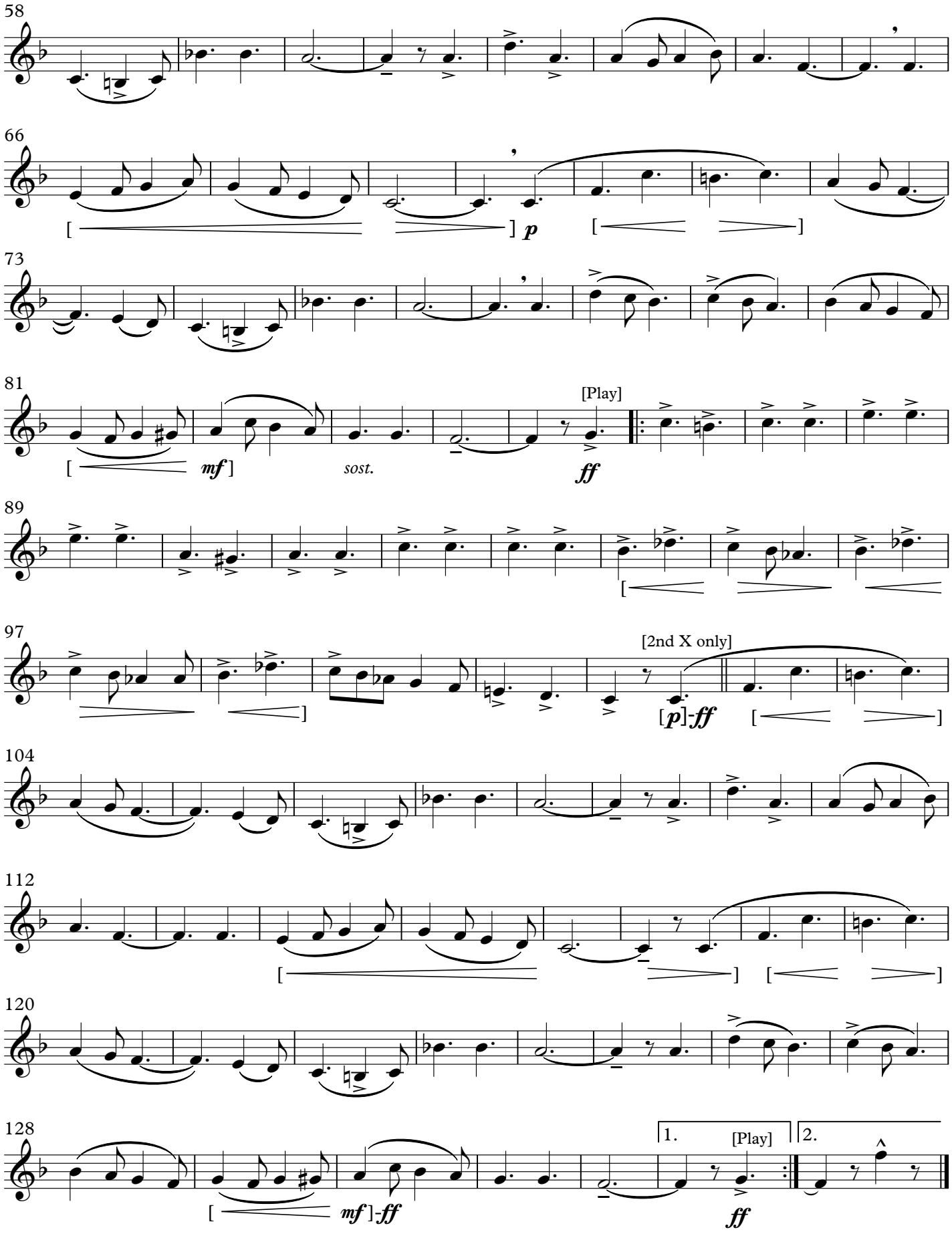
As played by "The President's Own" United States Marine Band

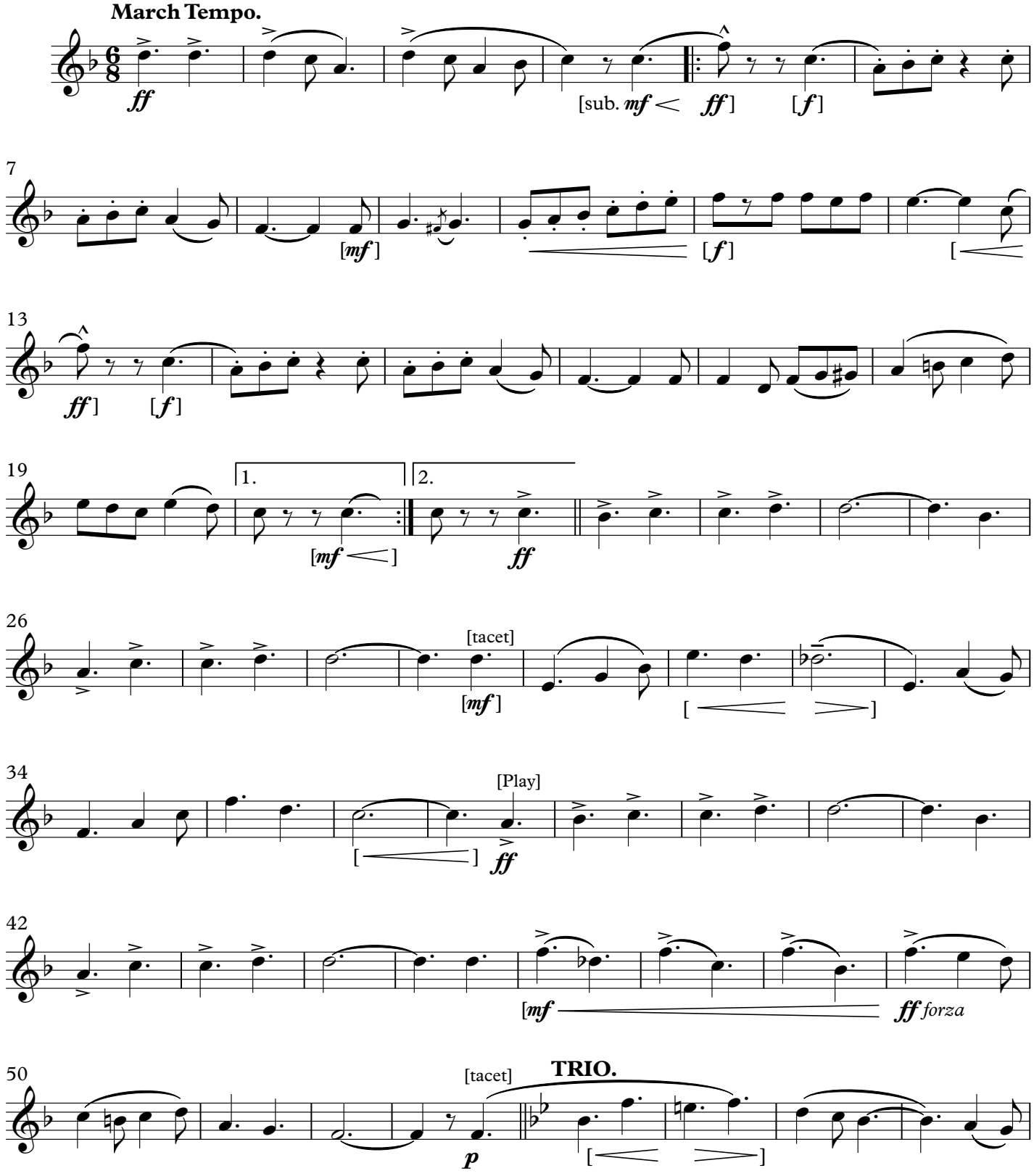

58
66
p
73
81
mf
sost.
[Play]
ff
89
97
[2nd X only]
[p]-ff
104
112
120
128
mf]-ff
1.
[Play]
ff
2.

THE MINNESOTA MARCH

(1927)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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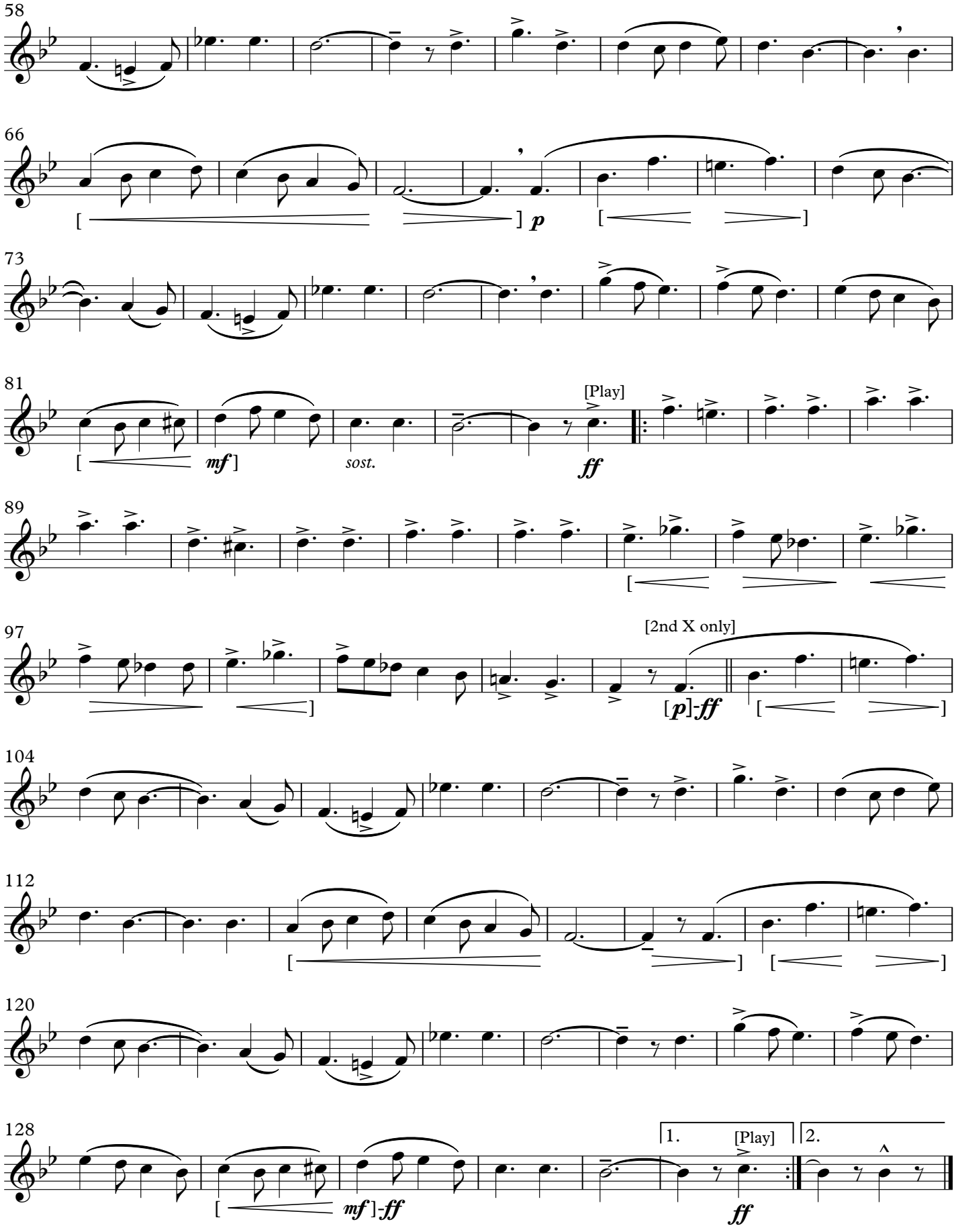
As played by “The President’s Own” United States Marine Band

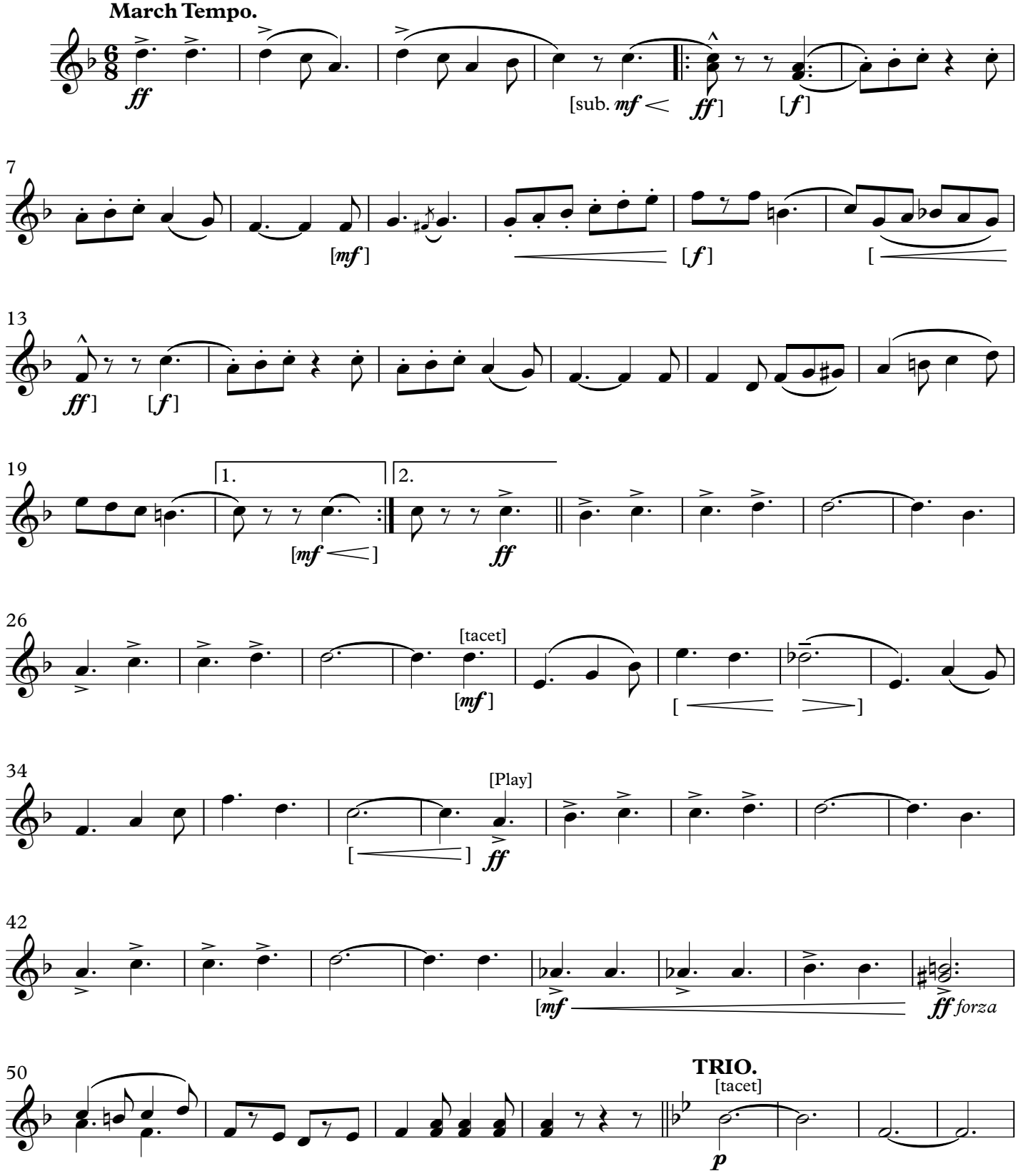

58
66
p
73
81
[Play]
mf
sost.
ff
89
97
[2nd X only]
[p]-ff
104
112
120
128
mf]-ff
1.
[Play]
2.
ff

THE MINNESOTA MARCH

(1927)

1st B♭ Cornet

JOHN PHILIP SOUSA



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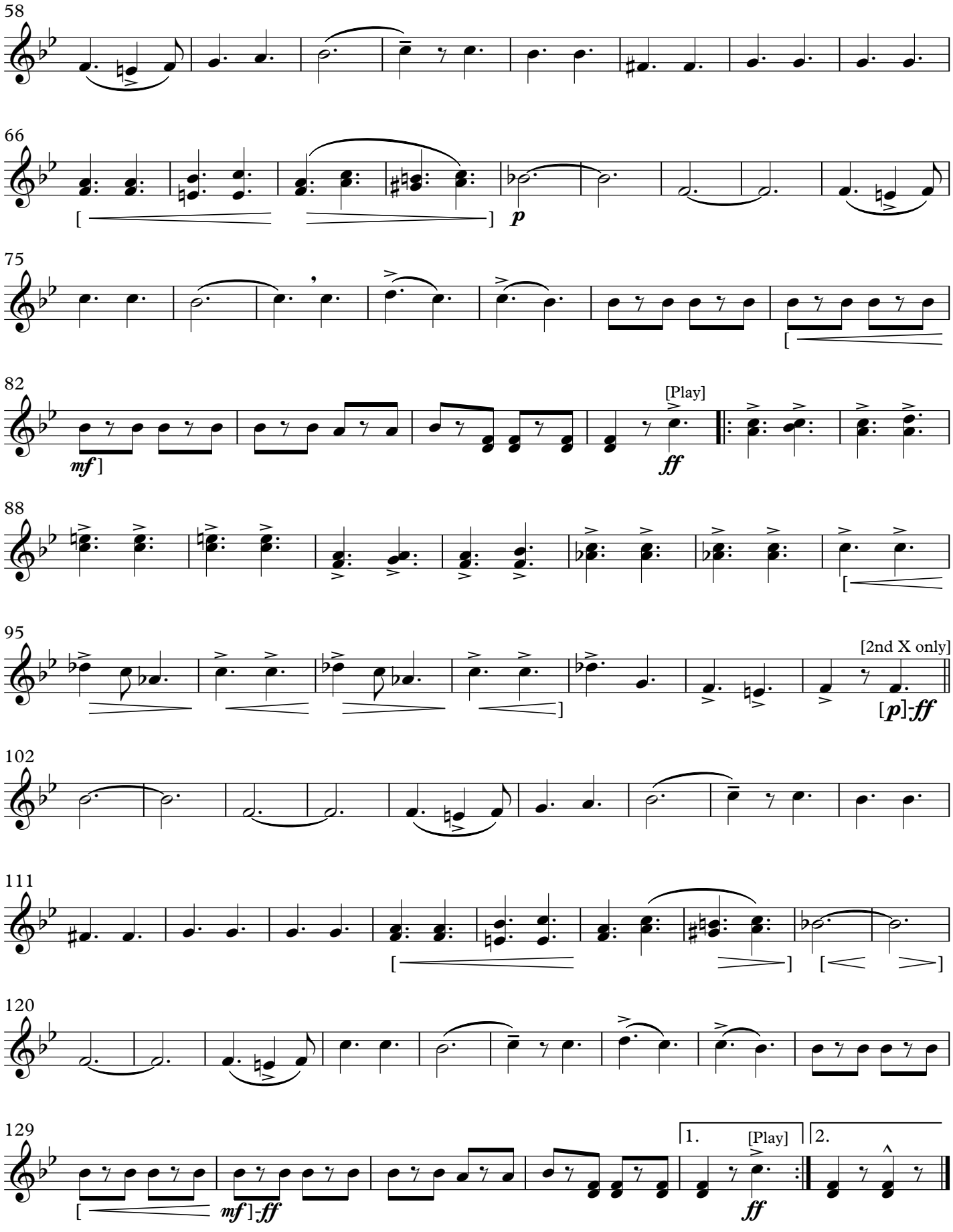
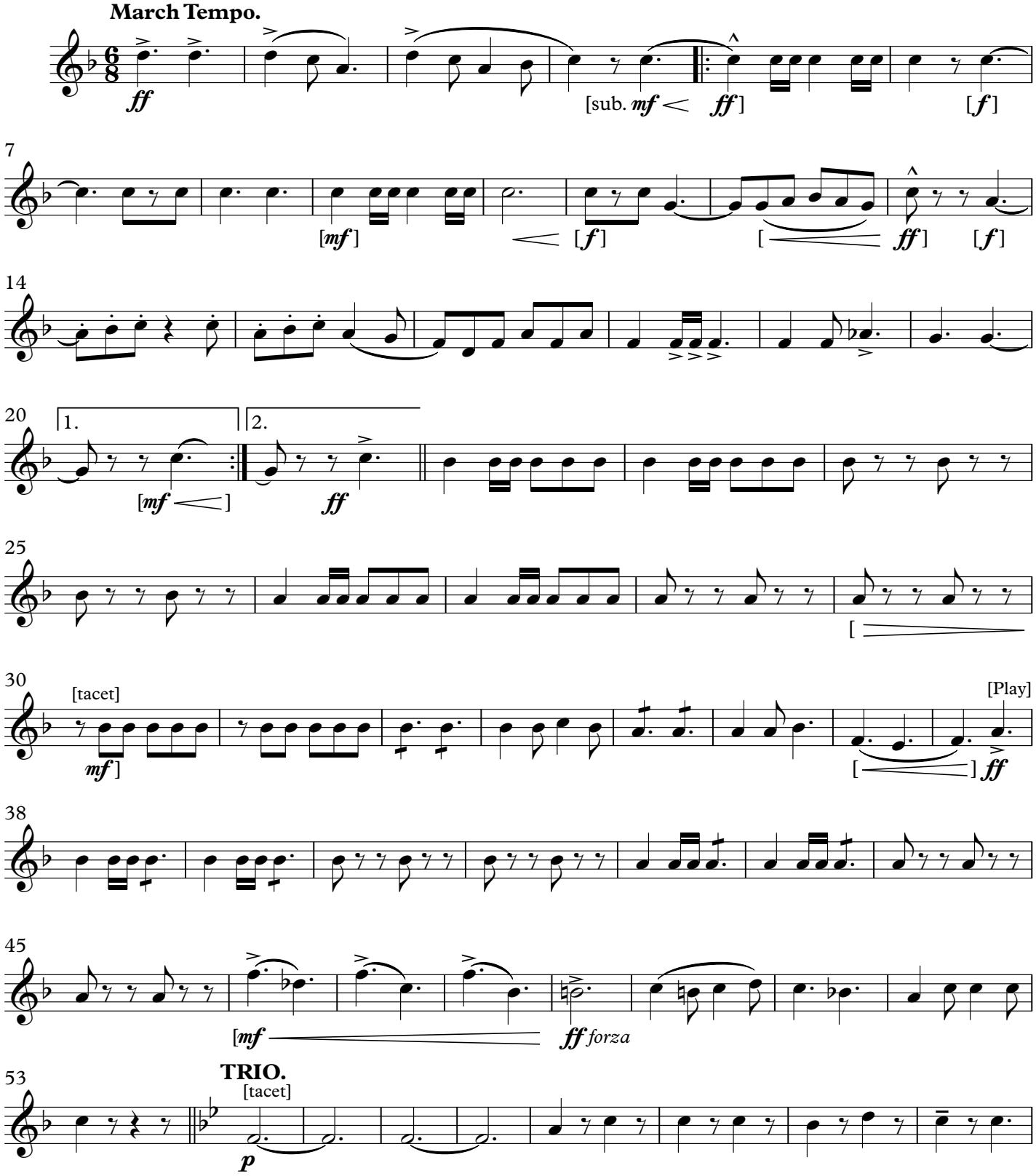

58
66
p
75
82
mf
[Play]
ff
88
95
[2nd X only]
[p]-ff
102
111
120
129
mf]-ff
1.
[Play]
ff
2.

THE MINNESOTA MARCH

(1927)

2nd B♭ Cornet
[Trumpets]

JOHN PHILIP SOUSA



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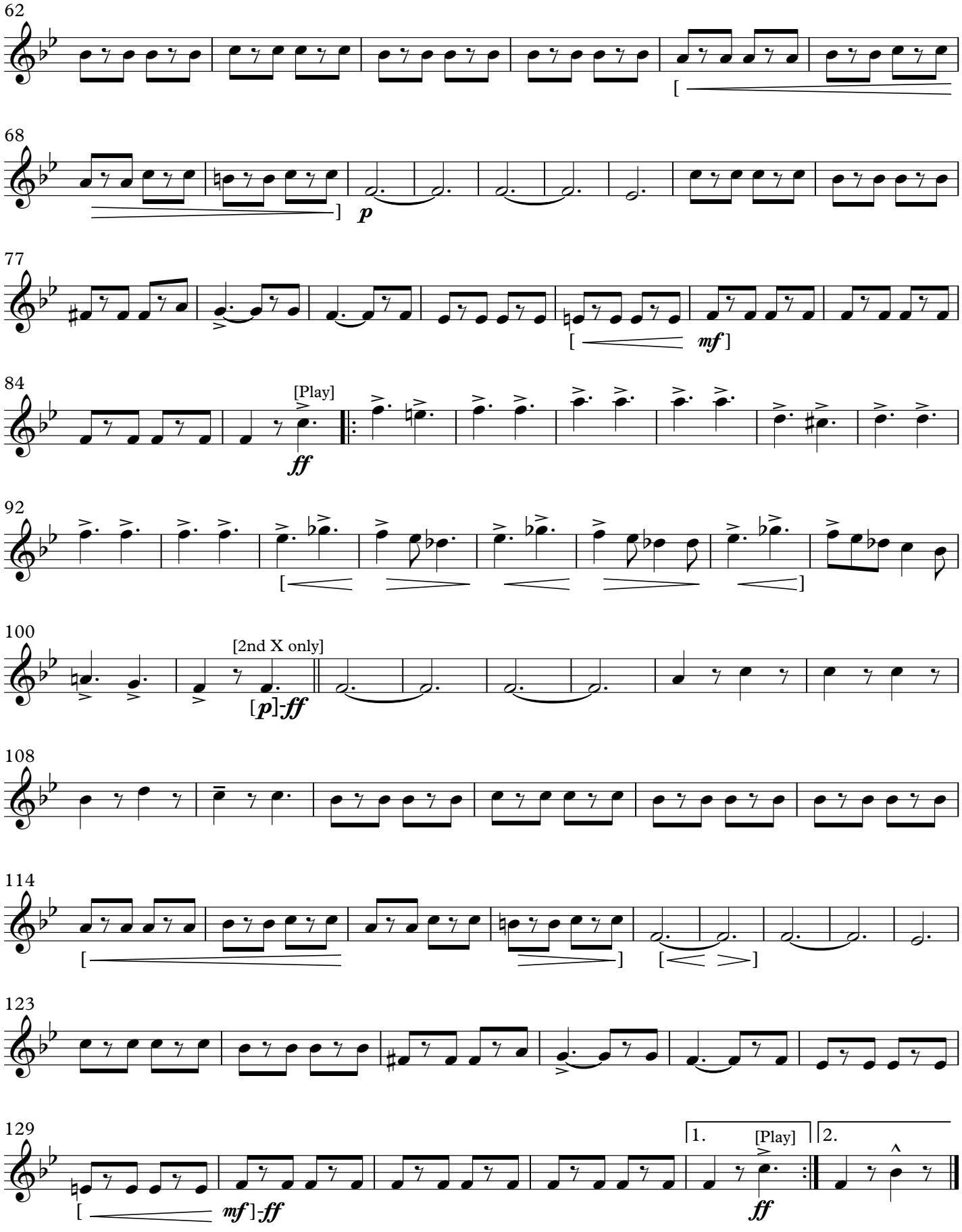
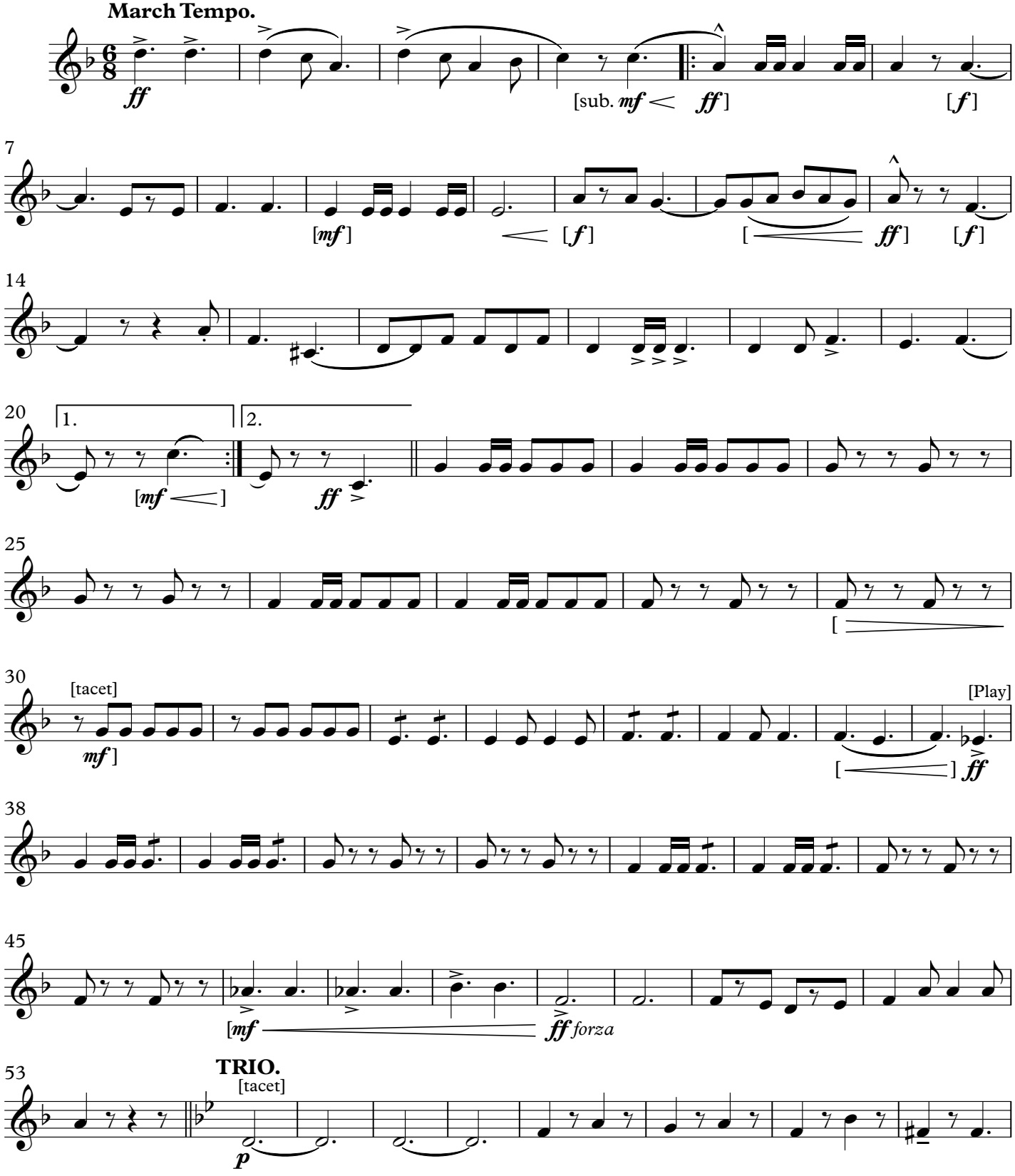

62
68
p
77
mf
84
[Play]
ff
92
100
[2nd X only]
[p]-ff
108
114
123
129
mf]-ff
1.
[Play]
2.
ff

THE MINNESOTA MARCH

(1927)

3rd B♭ Cornet
[Trumpets]

JOHN PHILIP SOUSA



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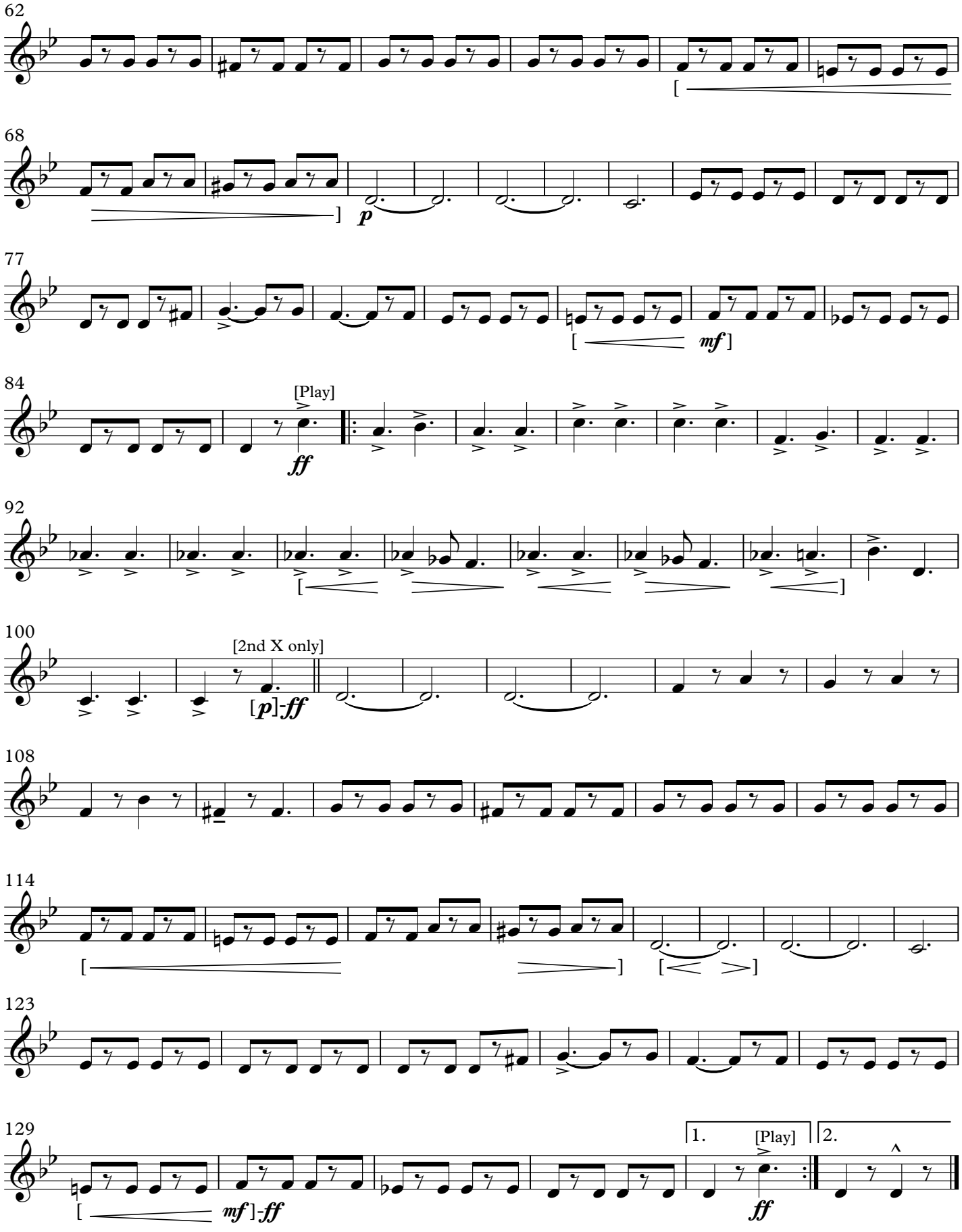
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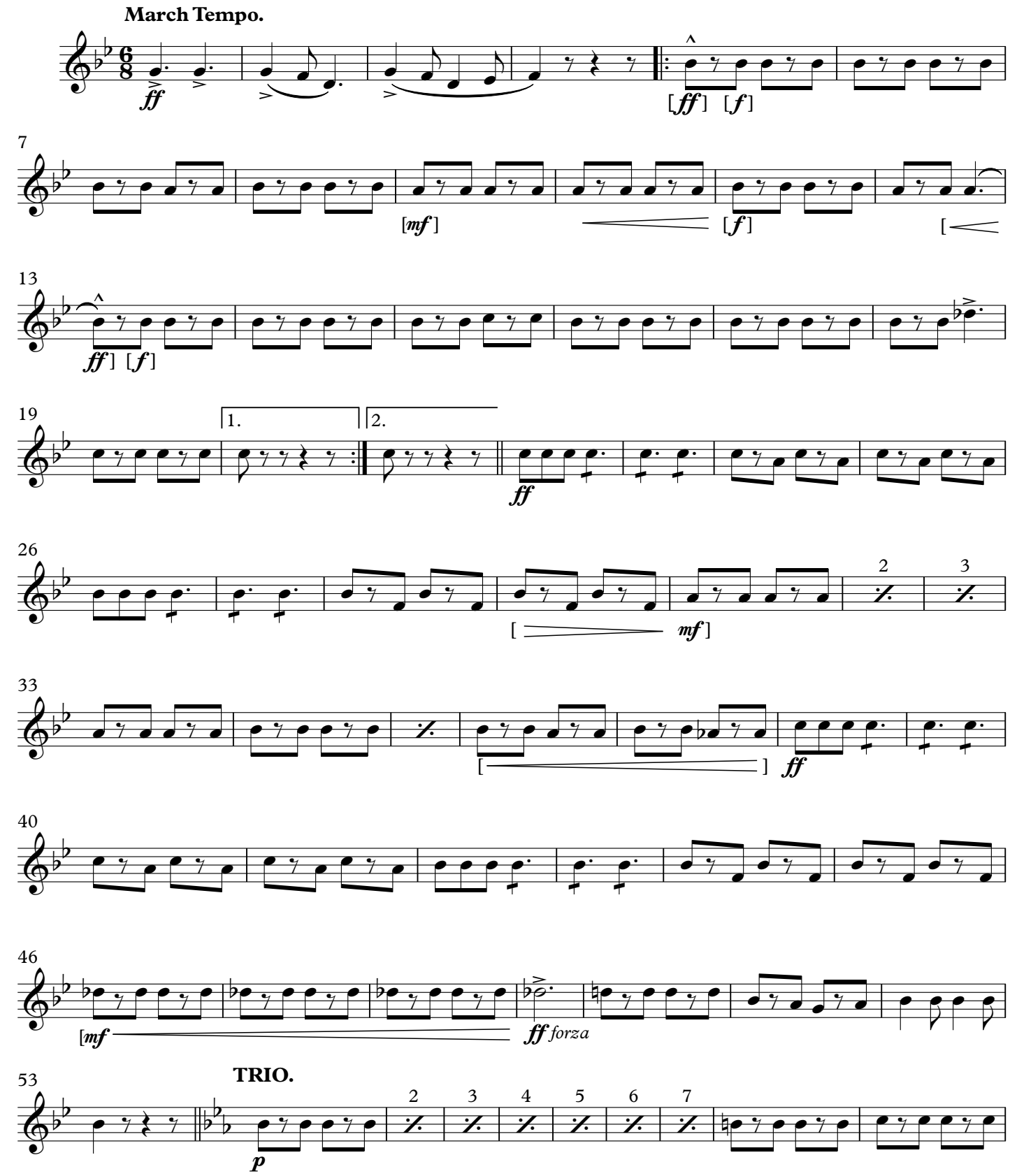
68
p
77
mf
84
[Play]
ff
92
100
[2nd X only]
[p]-ff
108
114
123
129
mf]-ff
1.
[Play]
ff
2.

THE MINNESOTA MARCH

(1927)

1st F Horn

JOHN PHILIP SOUSA



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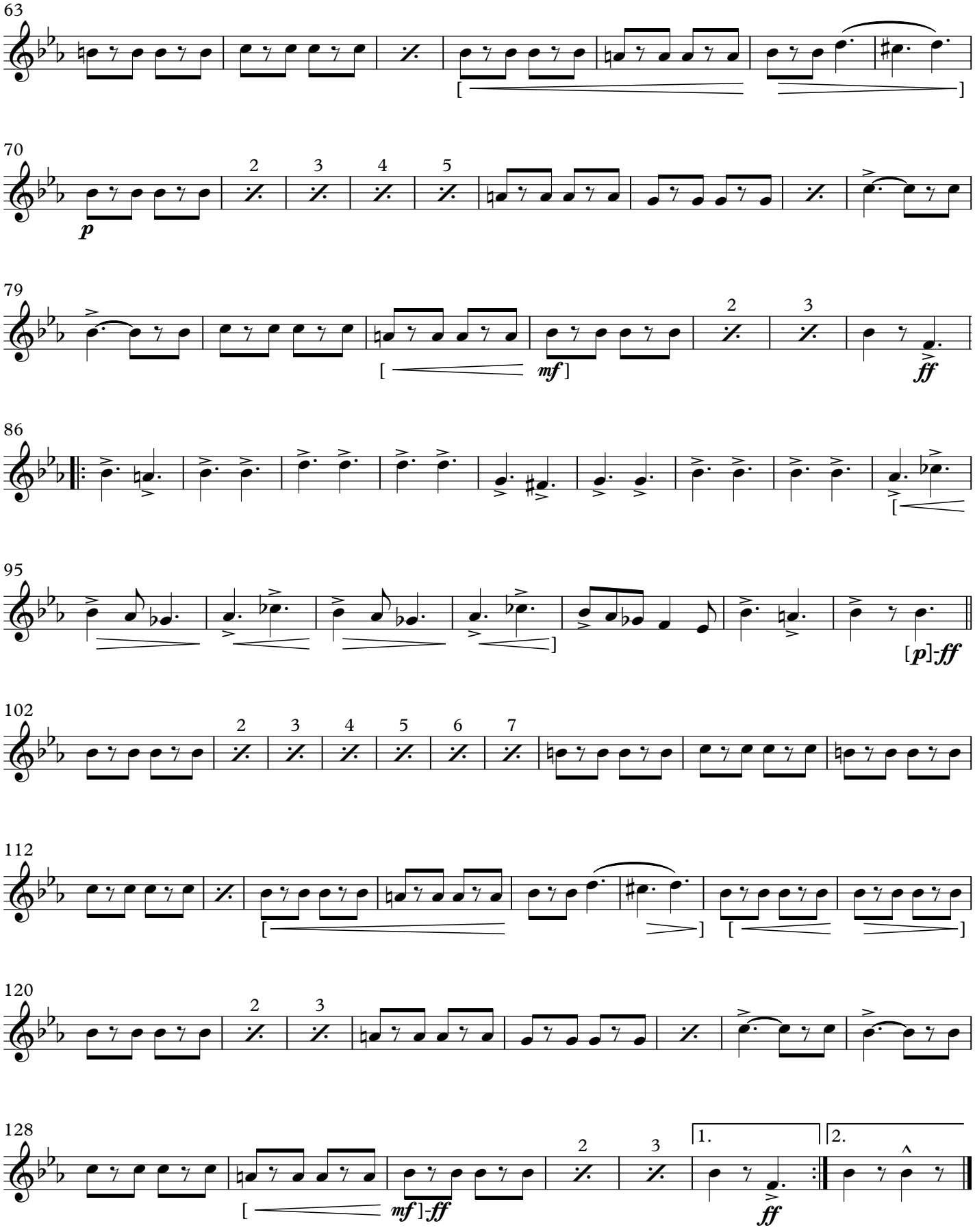
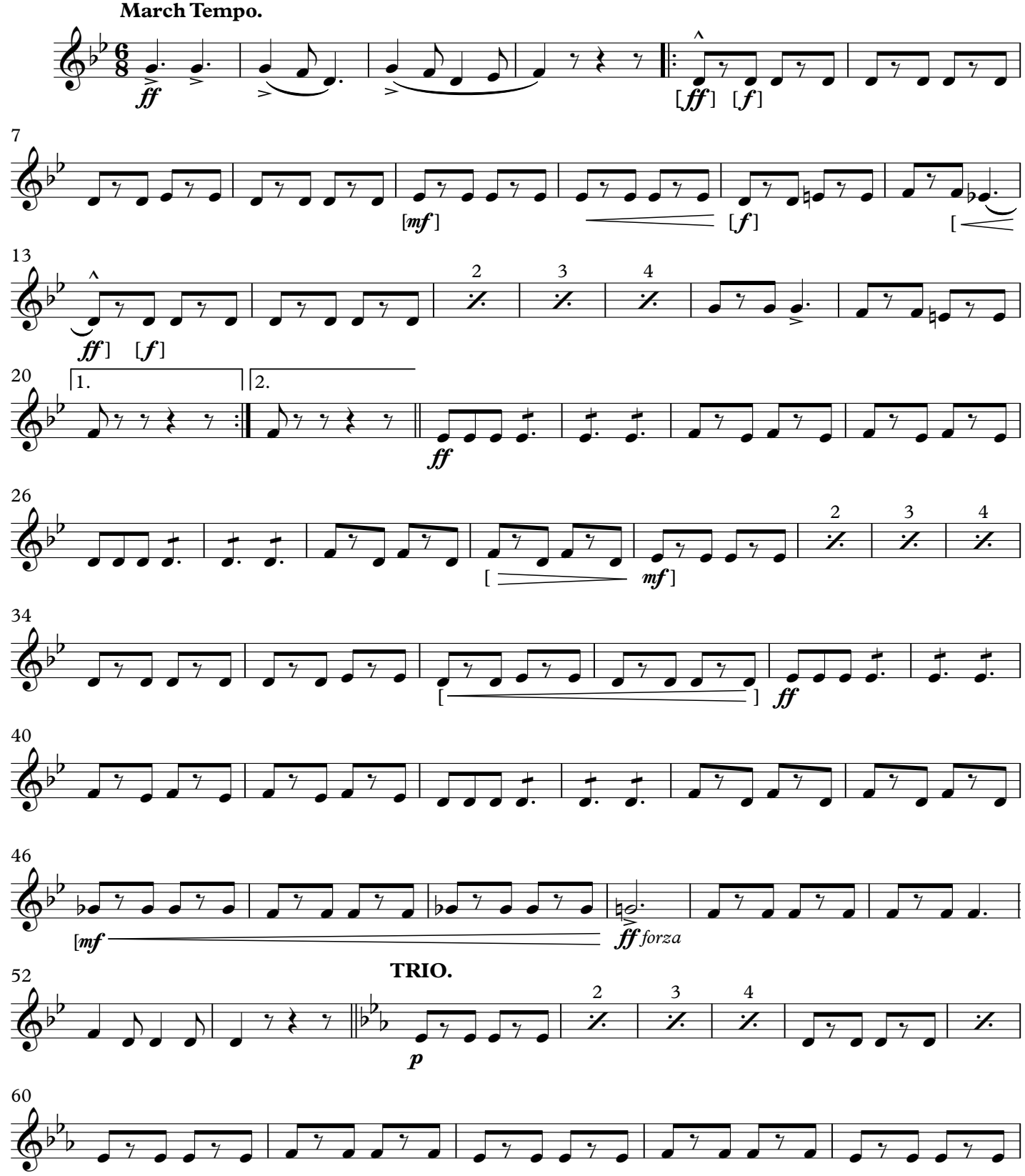

63
70
p
79
mf
ff
86
95
[p]
ff
102
112
120
128
mf
ff
1.
2.
ff

THE MINNESOTA MARCH

(1927)

2nd F Horn

JOHN PHILIP SOUSA



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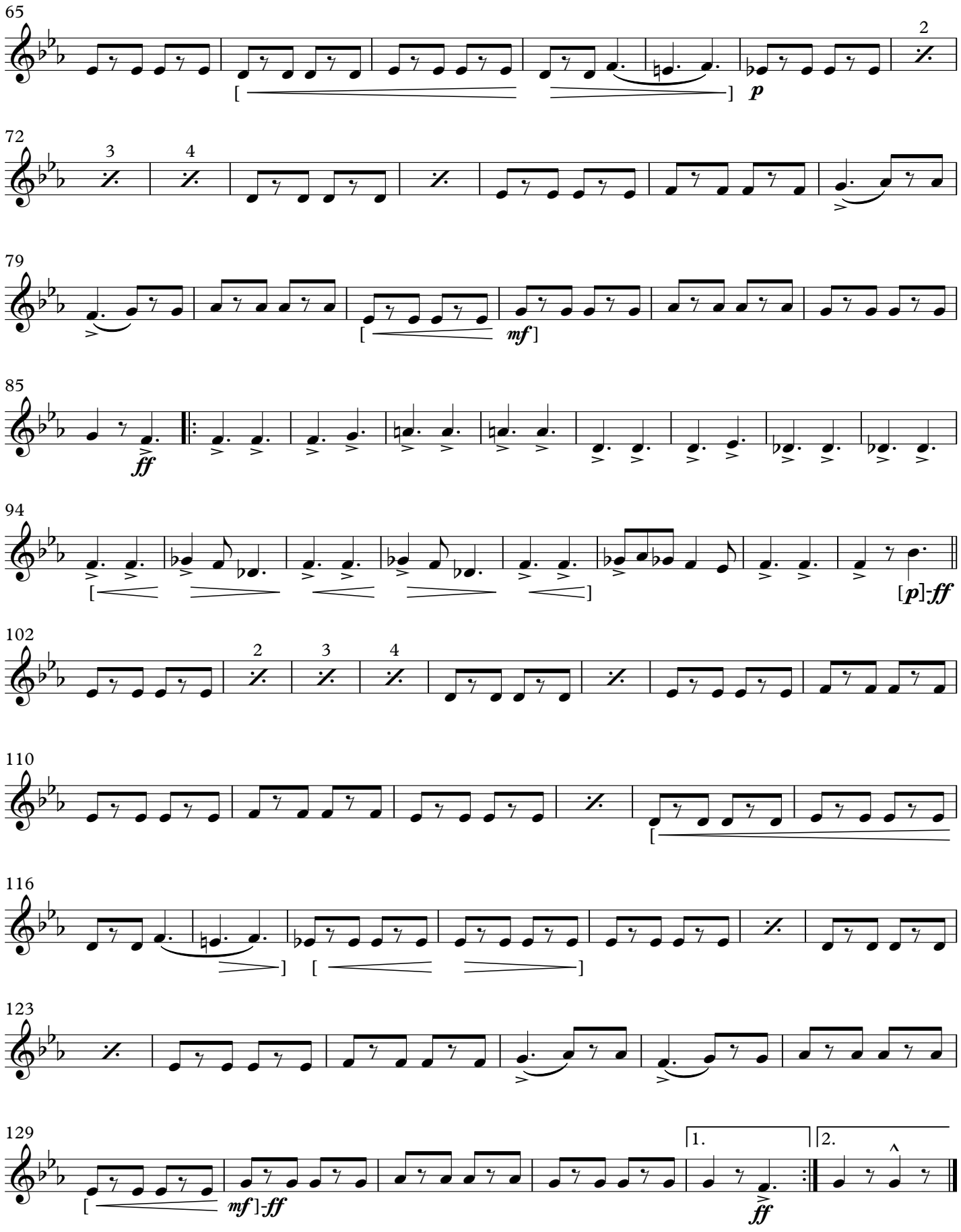
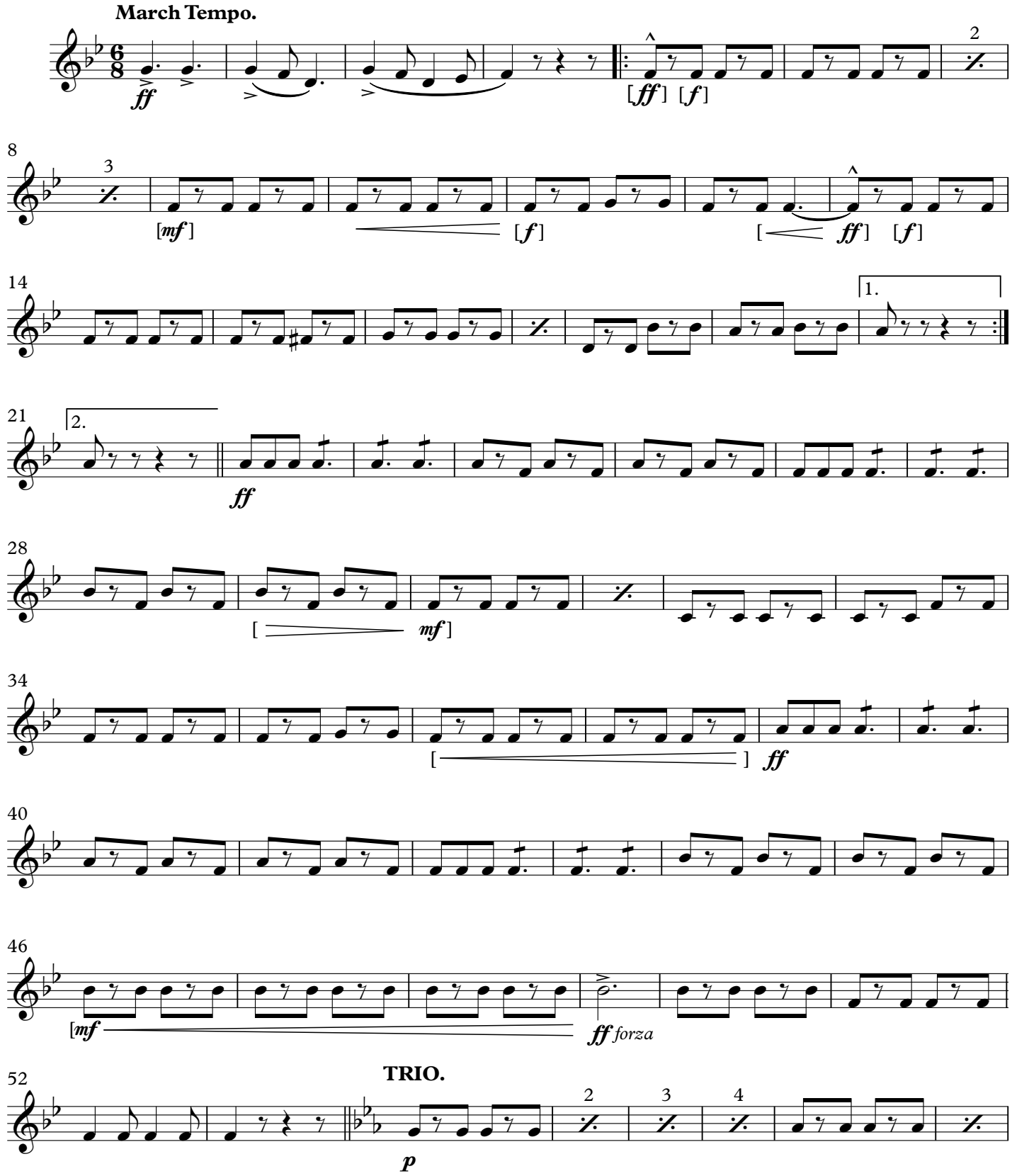

65
2
p
72
3
4
79
mf
85
ff
94
[p]-ff
102
2
3
4
110
116
123
129
mf]-ff
1.
2.
ff

THE MINNESOTA MARCH

(1927)

3rd F Horn

JOHN PHILIP SOUSA



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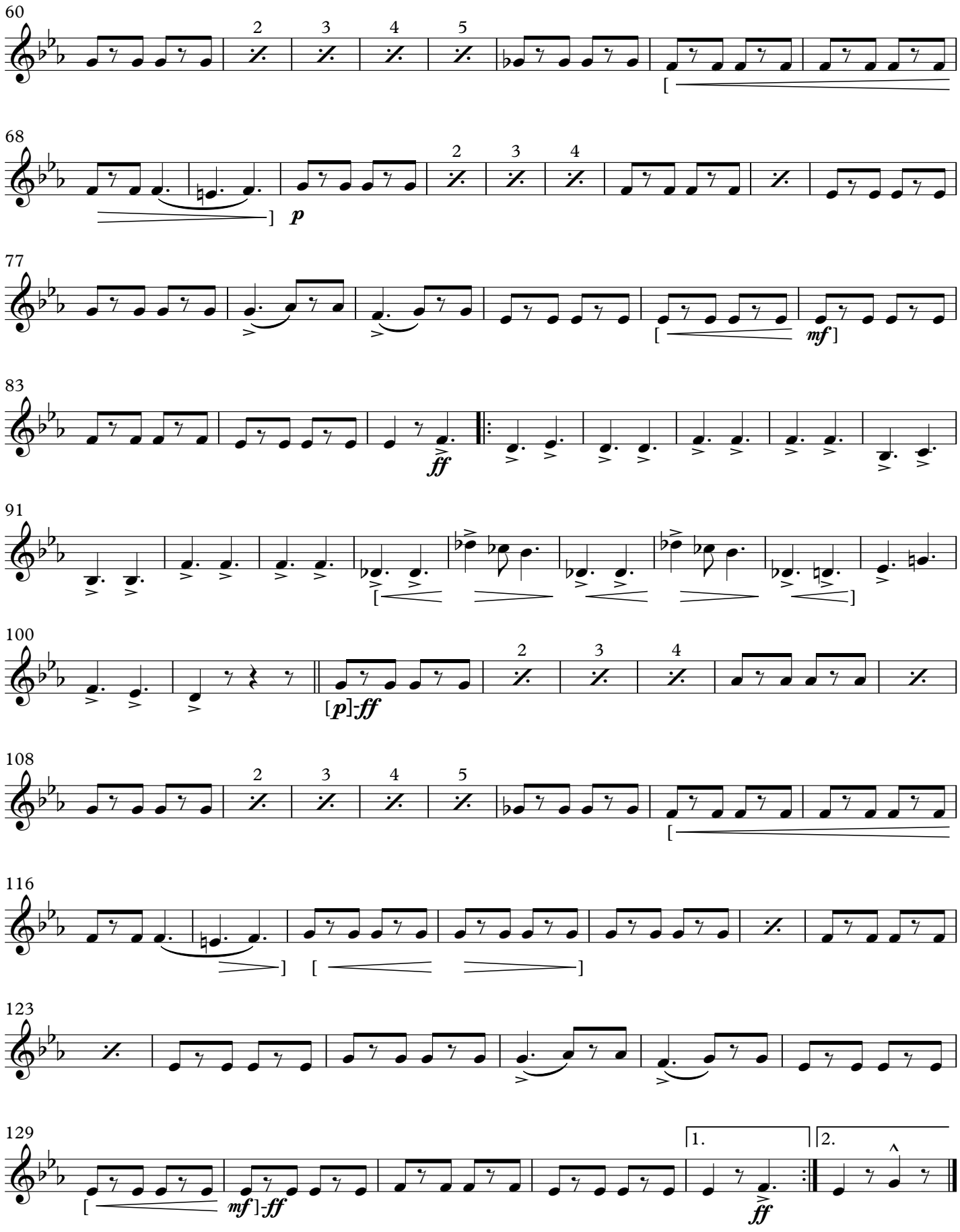
As played by "The President's Own" United States Marine Band

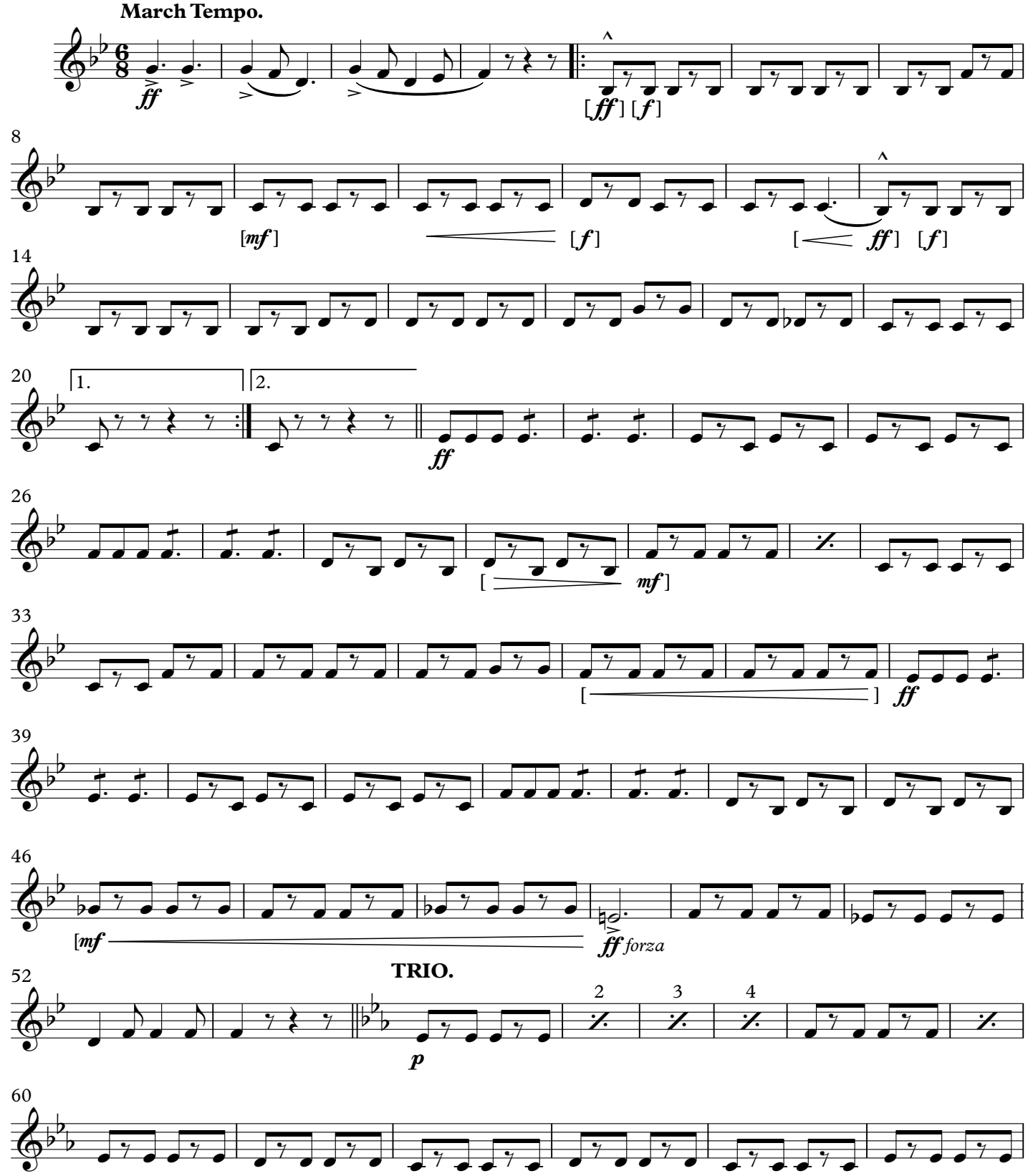

60
68
77
83
91
100
108
116
123
129
p
mf
ff
[p]-ff
mf]-ff
1.
2.

THE MINNESOTA MARCH

(1927)

4th F Horn

JOHN PHILIP SOUSA



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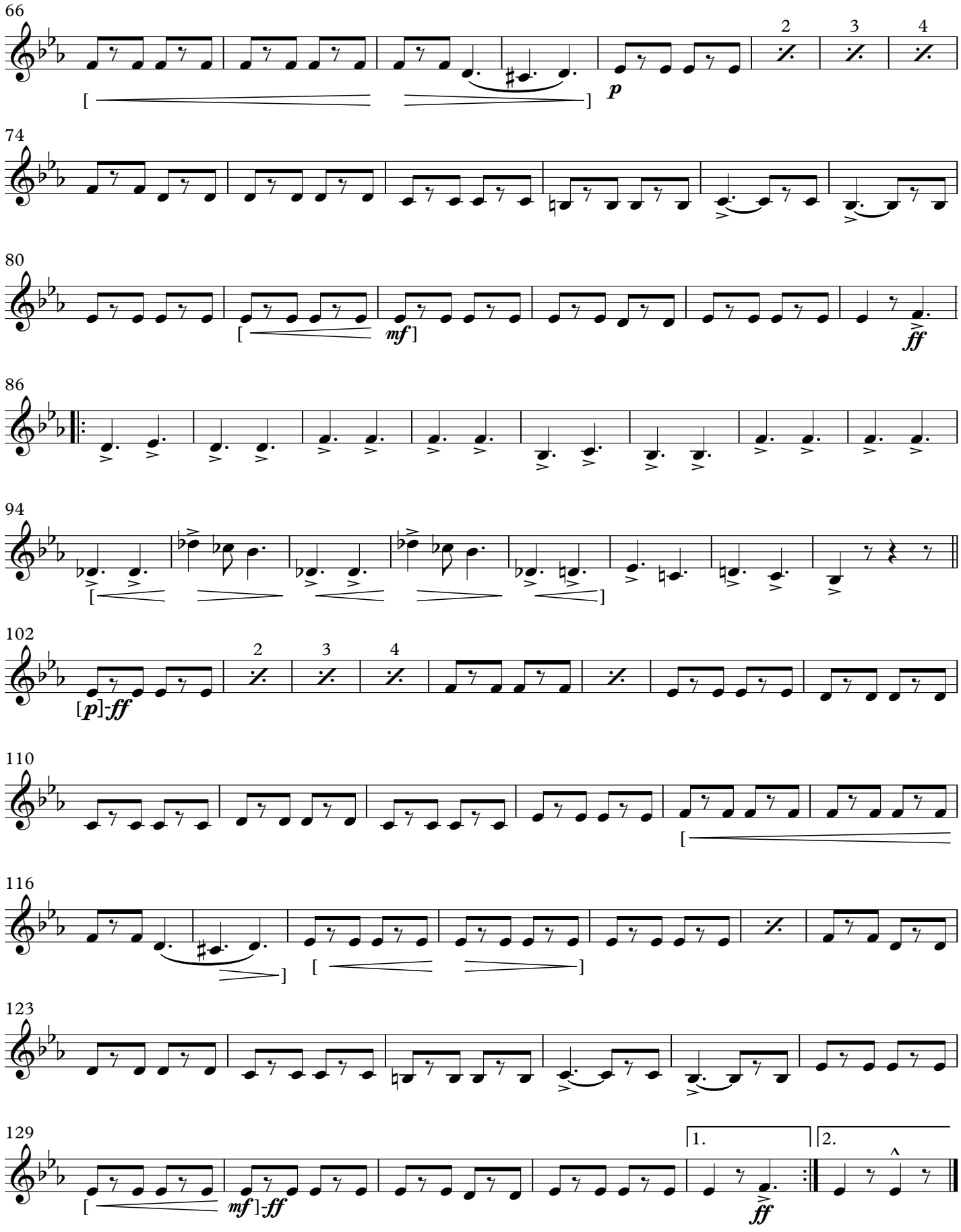
As played by "The President's Own" United States Marine Band


66
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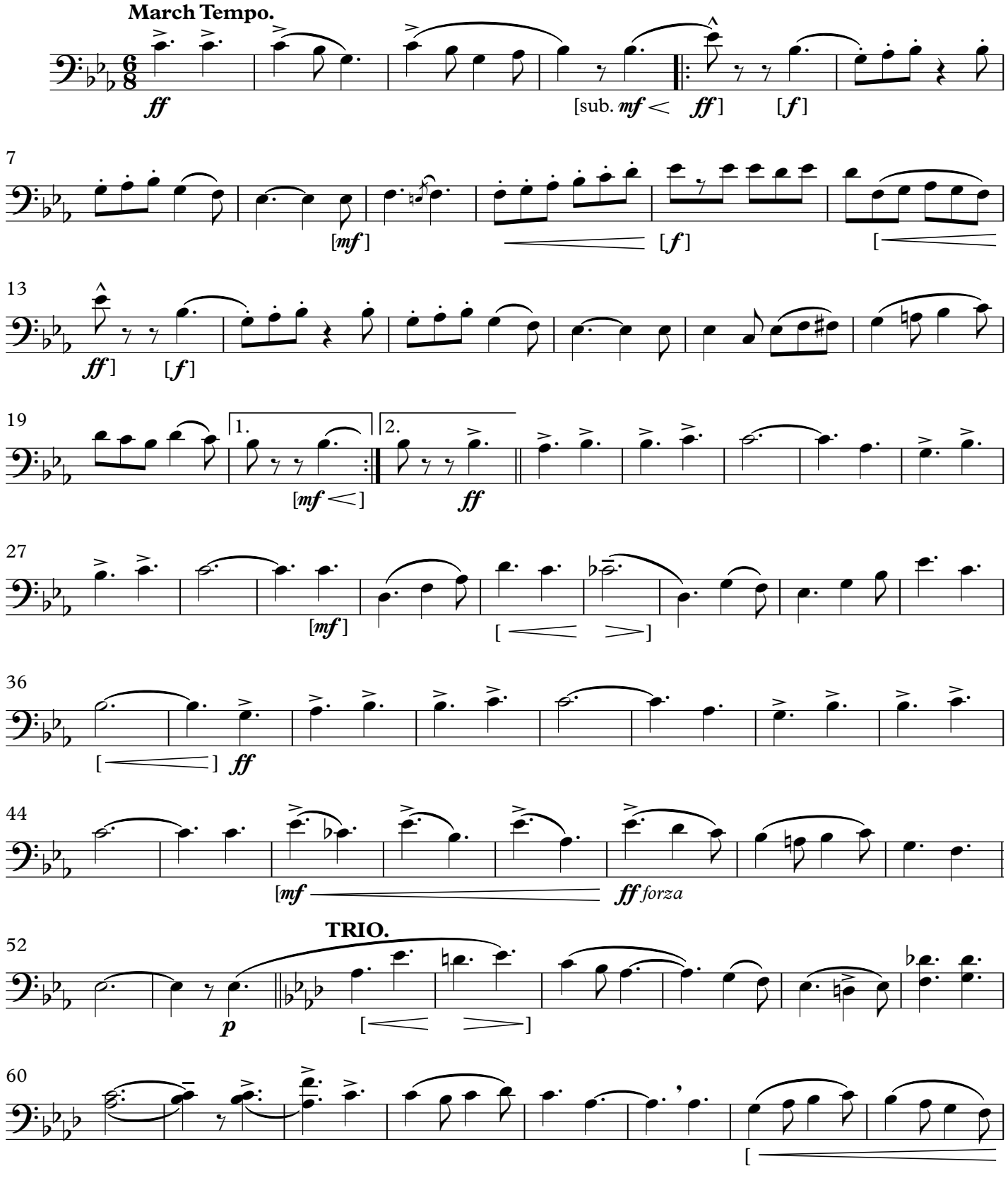
p
74
80
mf
ff
86
94
102
2
3
4
[p]-ff
110
116
123
129
mf]-ff
1.
2.
ff

THE MINNESOTA MARCH

(1927)

Euphonium

JOHN PHILIP SOUSA



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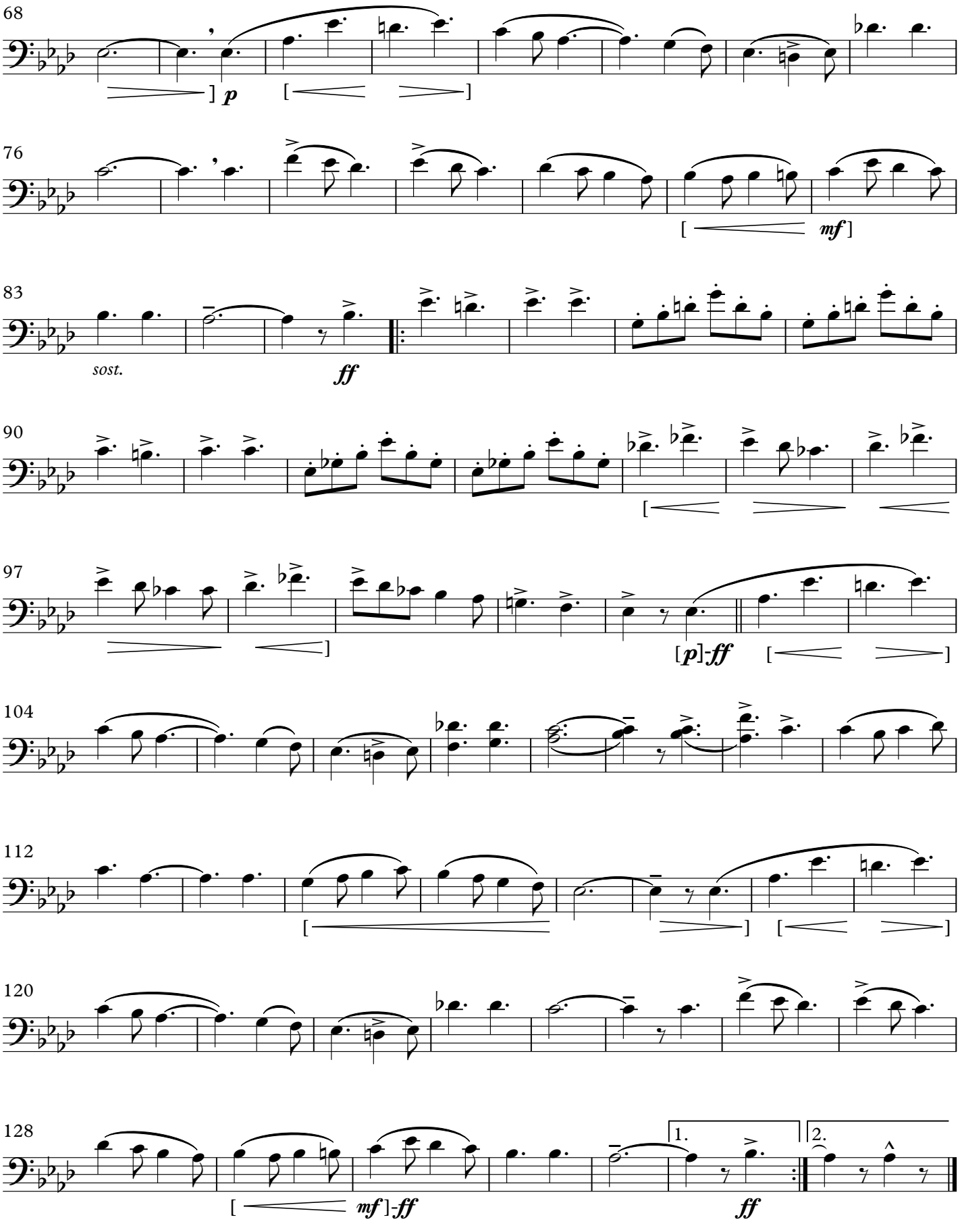
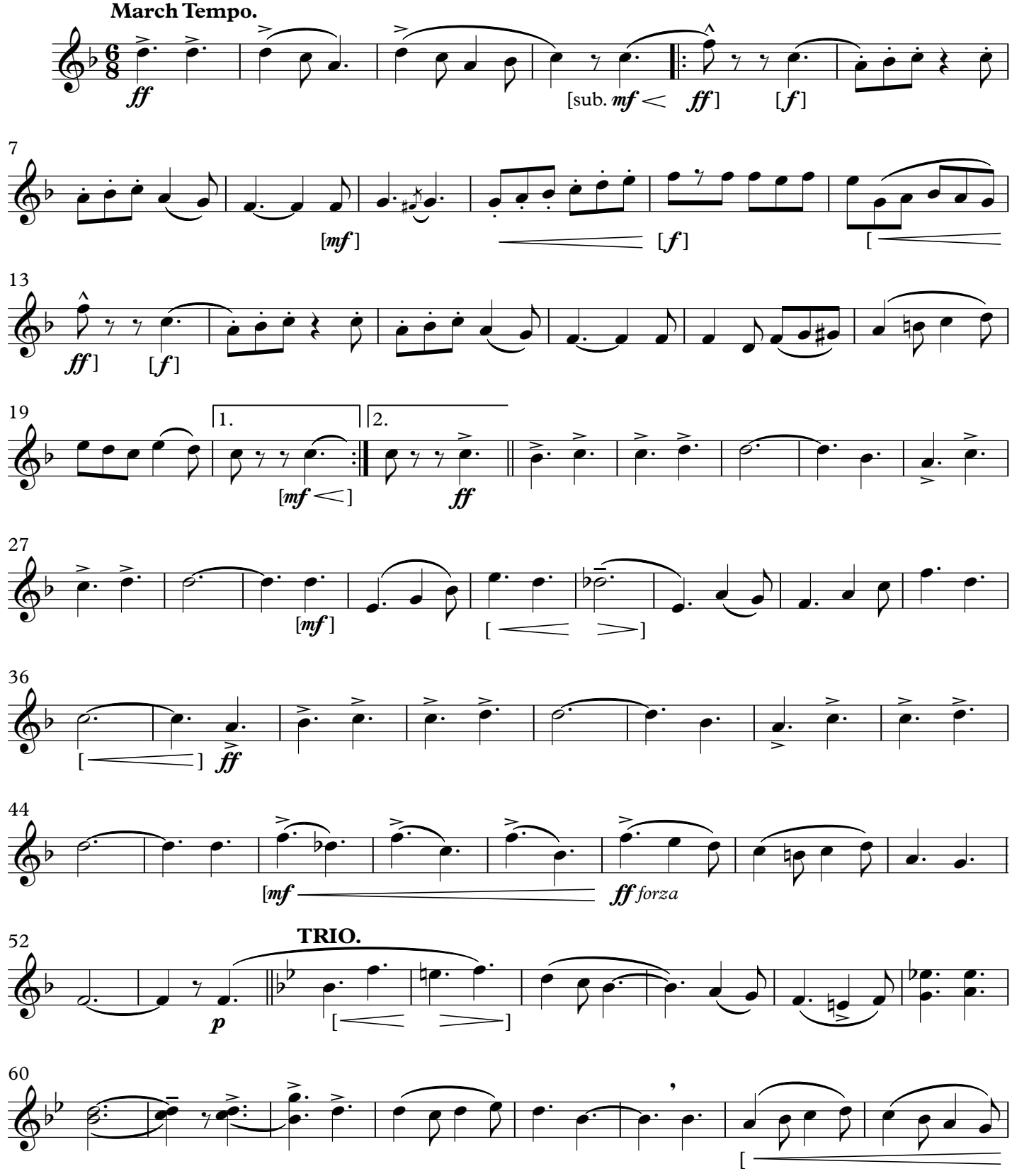

68
p
76
mf
83
sost.
ff
90
97
[p]-ff
104
112
120
128
mf]-ff
ff
1.
2.

THE MINNESOTA MARCH

(1927)

Baritone, T.C

JOHN PHILIP SOUSA



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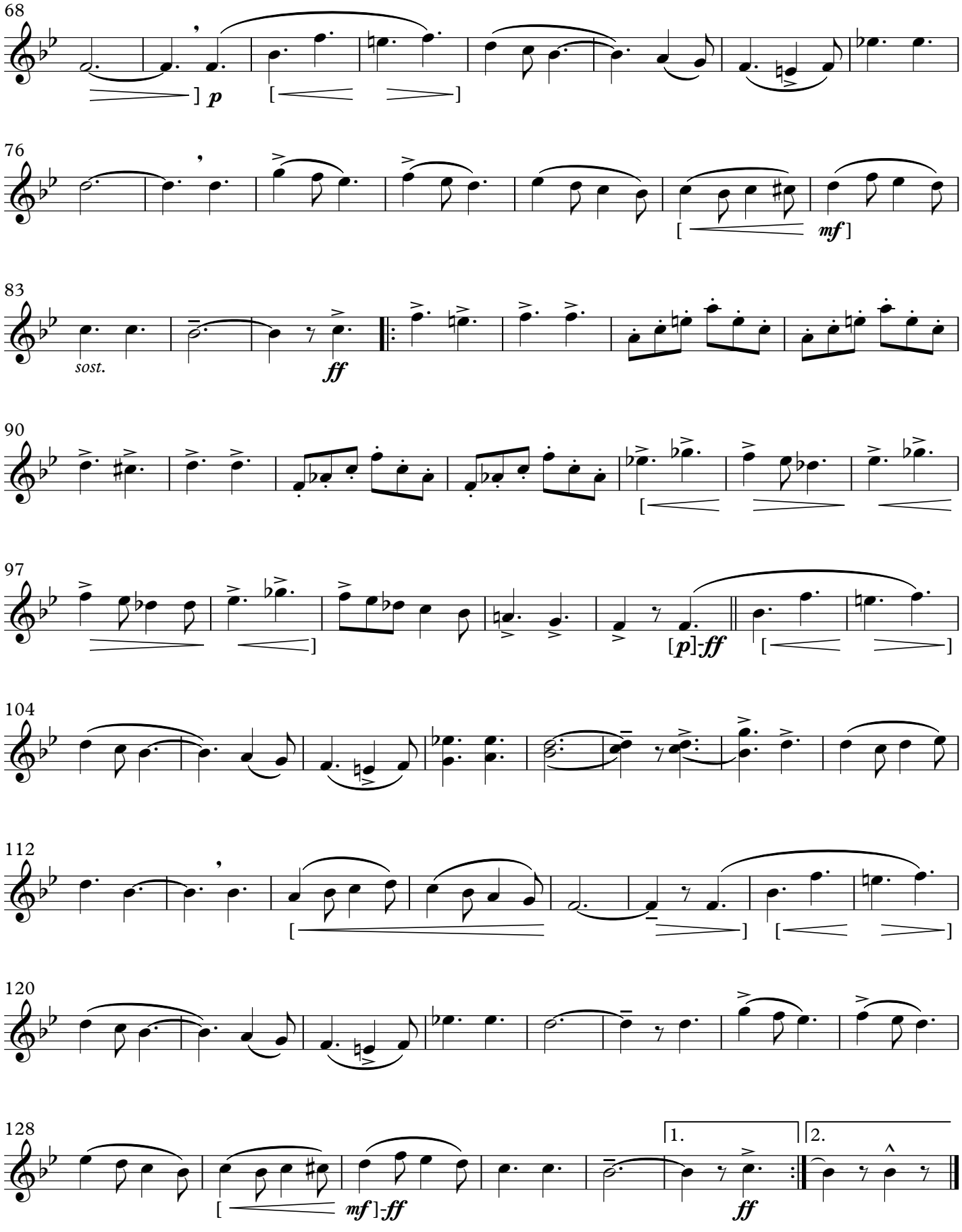
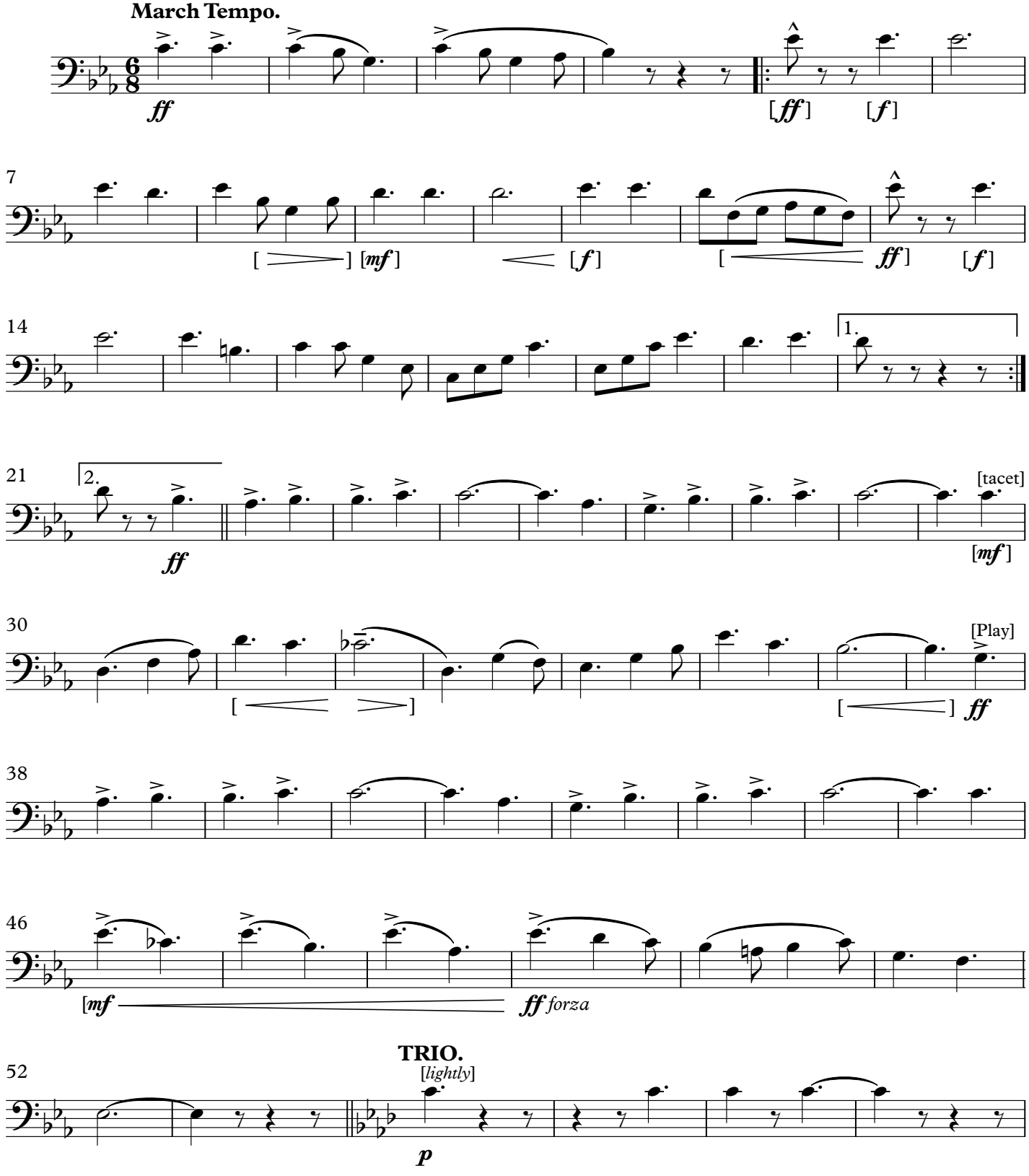

68
p
76
mf
83
sost.
ff
90
97
[p]-ff
104
112
120
128
mf]-ff
1.
2.
ff

THE MINNESOTA MARCH

(1927)

1st Trombone

JOHN PHILIP SOUSA



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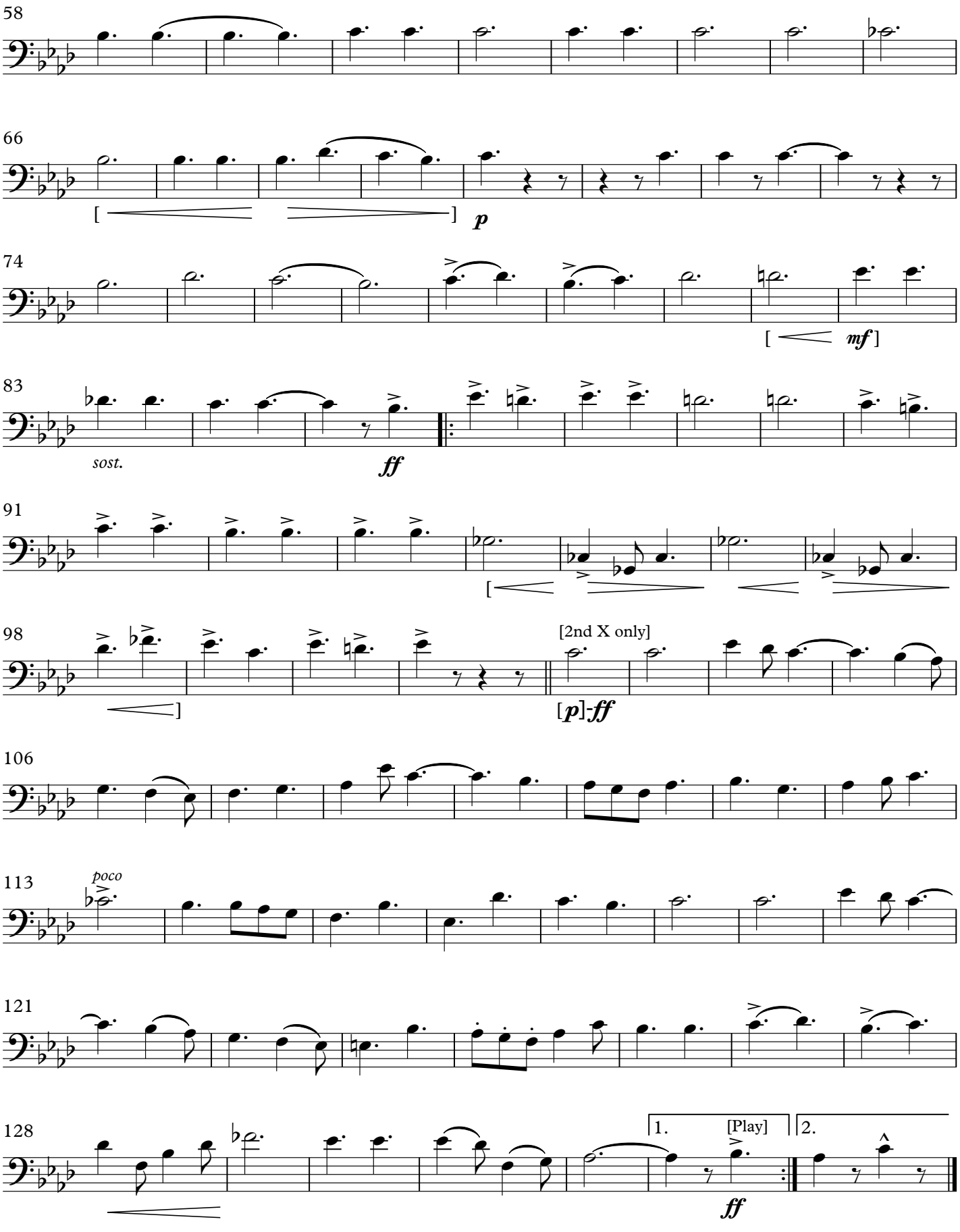
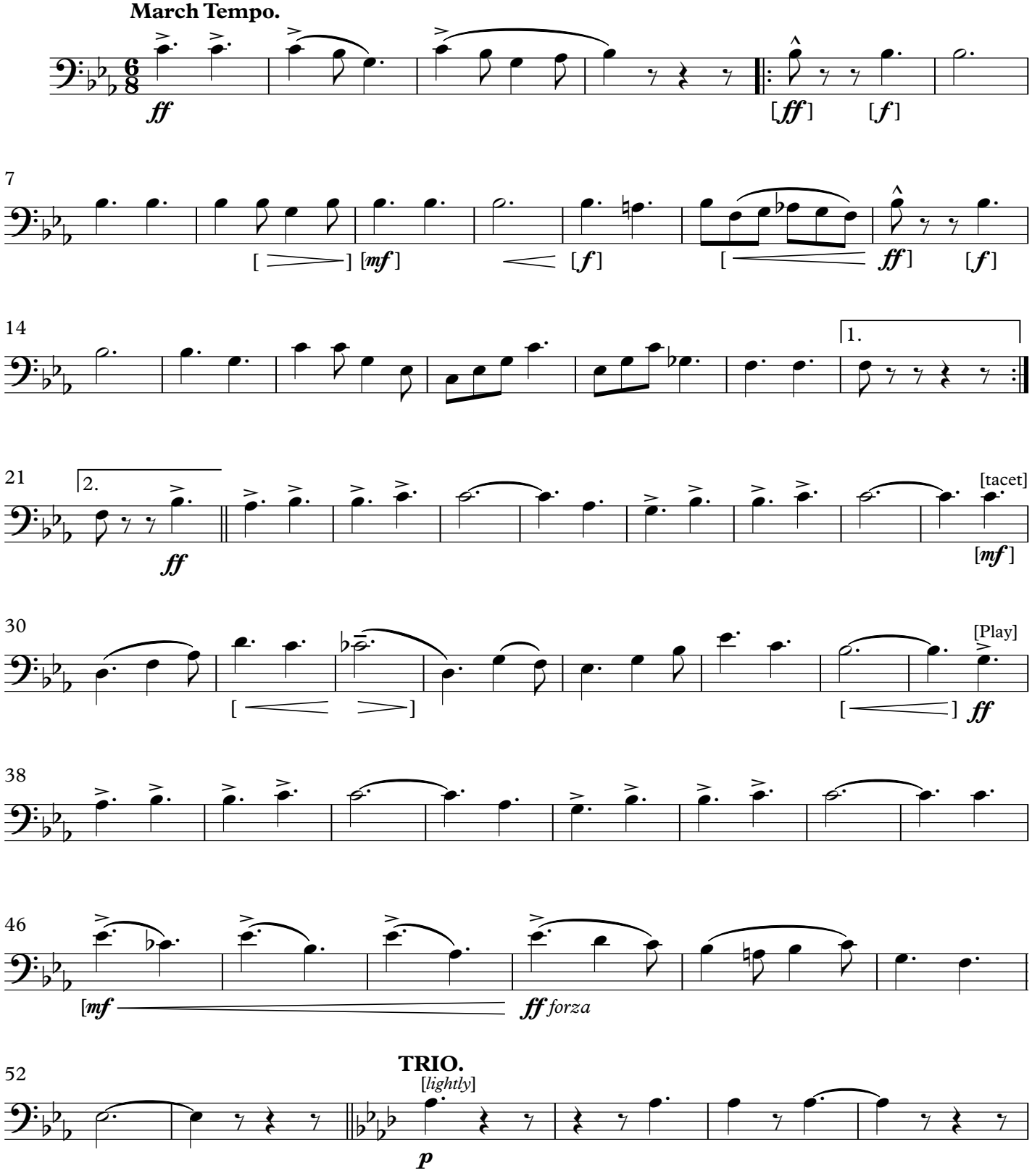

58
66
[ ] p
74
[mf]
83
sost.
ff
91
98
[2nd X only]
] [p]-ff
106
113
poco
121
128
1.
[Play]
2.
ff

THE MINNESOTA MARCH

(1927)

2nd Trombone

JOHN PHILIP SOUSA



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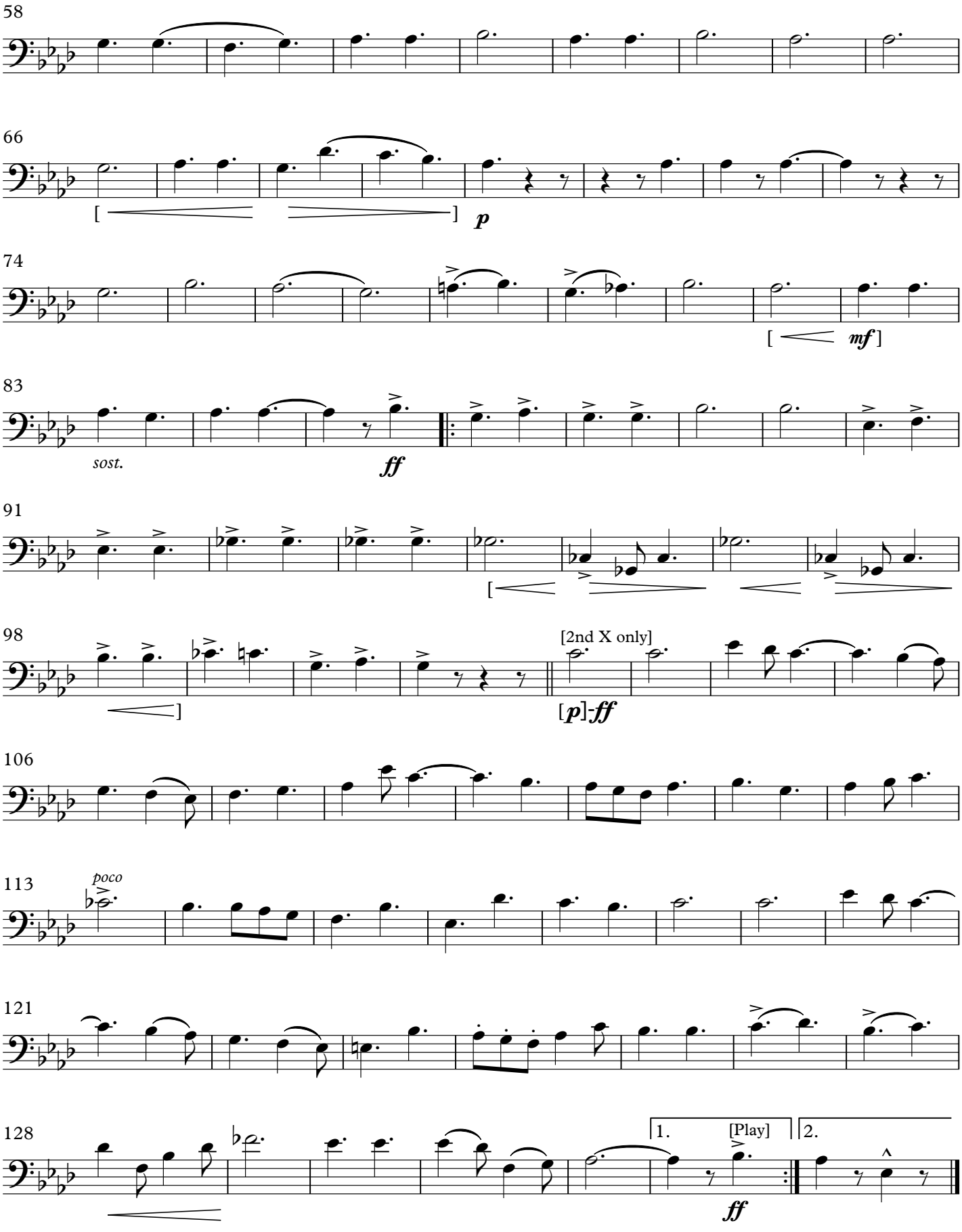

58
66
p
74
mf
83
sost.
ff
91
98
[2nd X only]
[p]-ff
106
113
poco
121
128
1.
[Play]
2.
ff

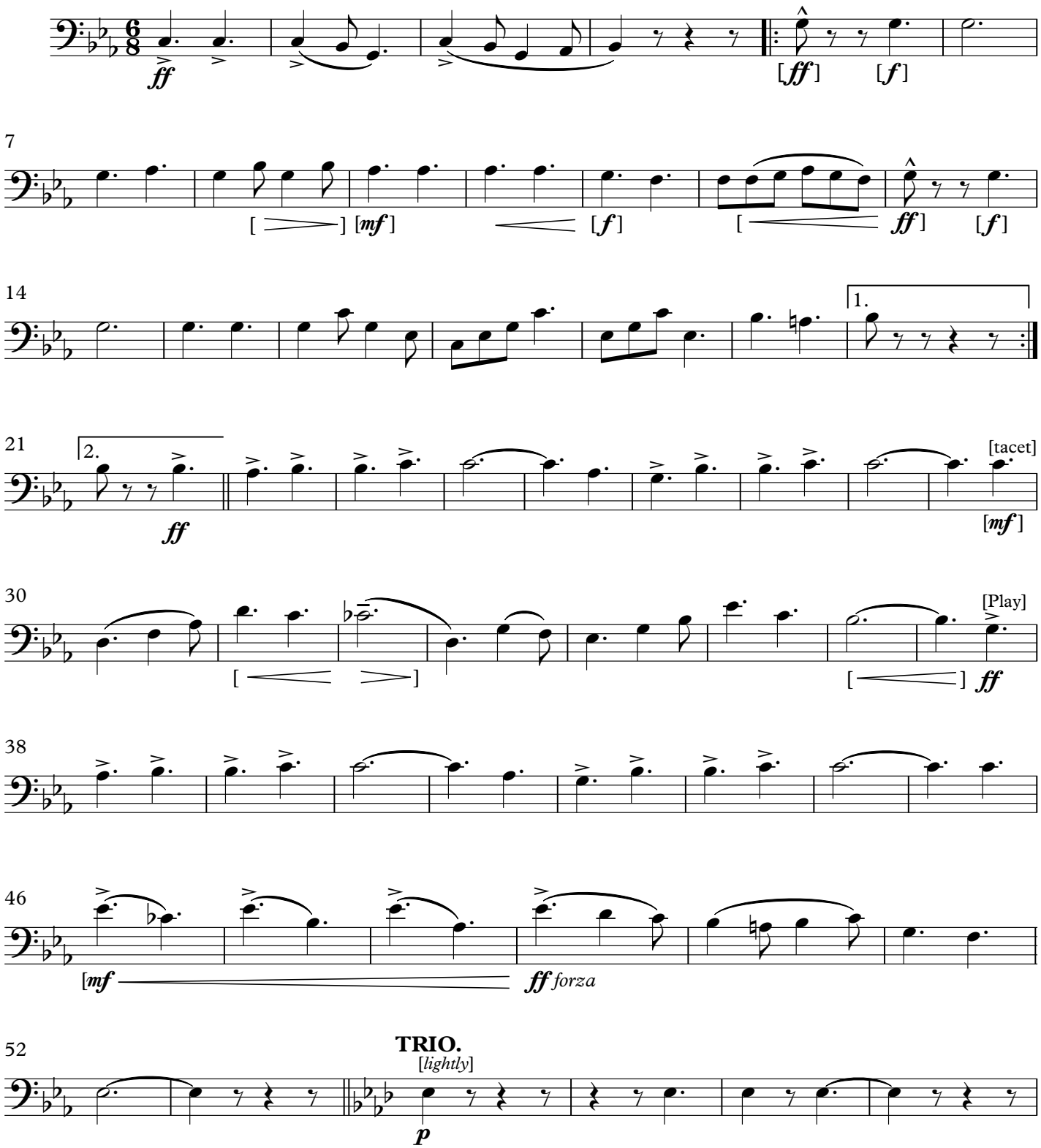
THE MINNESOTA MARCH

(1927)

3rd Trombone

JOHN PHILIP SOUSA

March Tempo.



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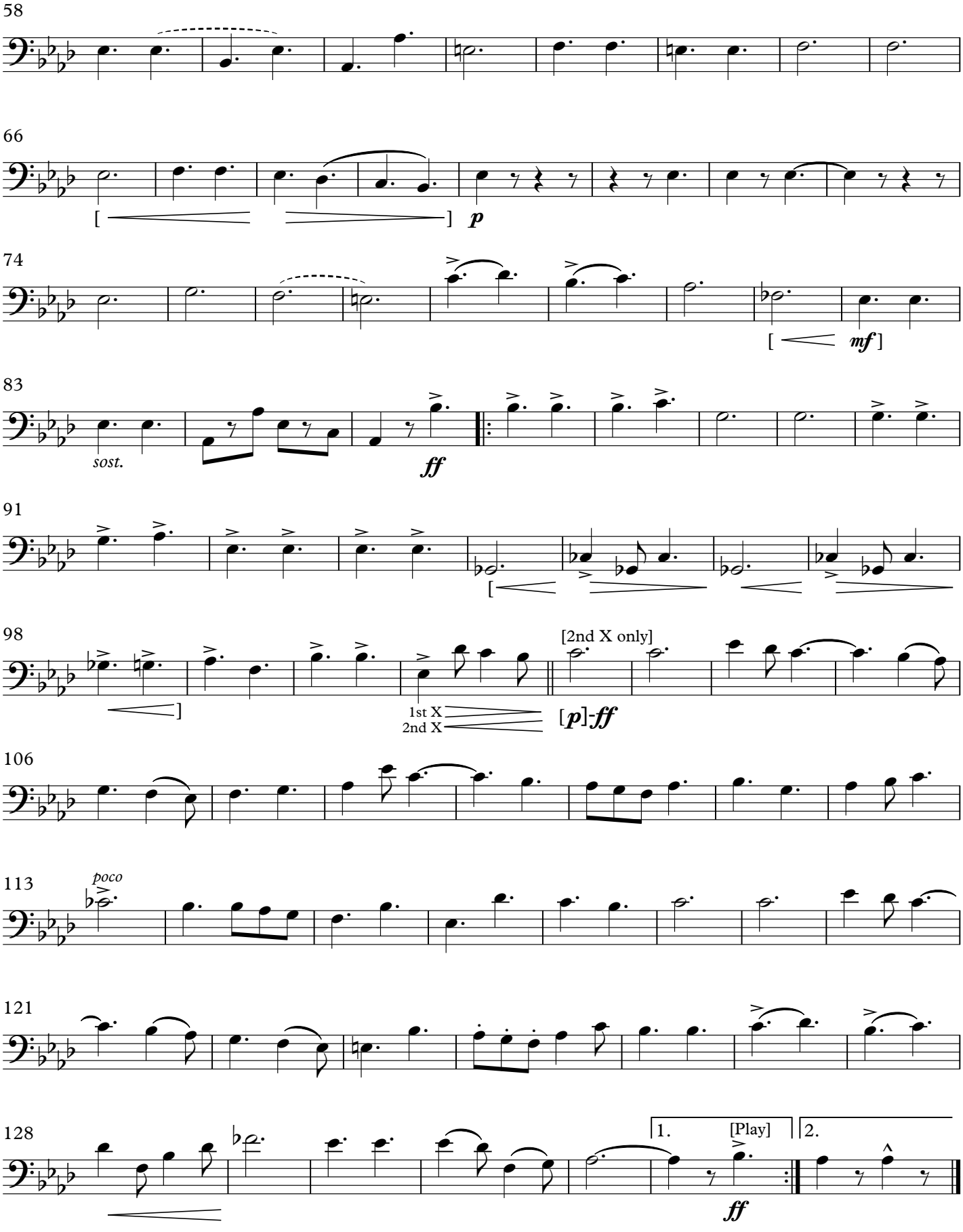

58
66
p
74
mf
83
sost.
ff
91
98
[2nd X only]
1st X
2nd X
[p]-ff
106
113
poco
121
128
1.
[Play]
2.
ff

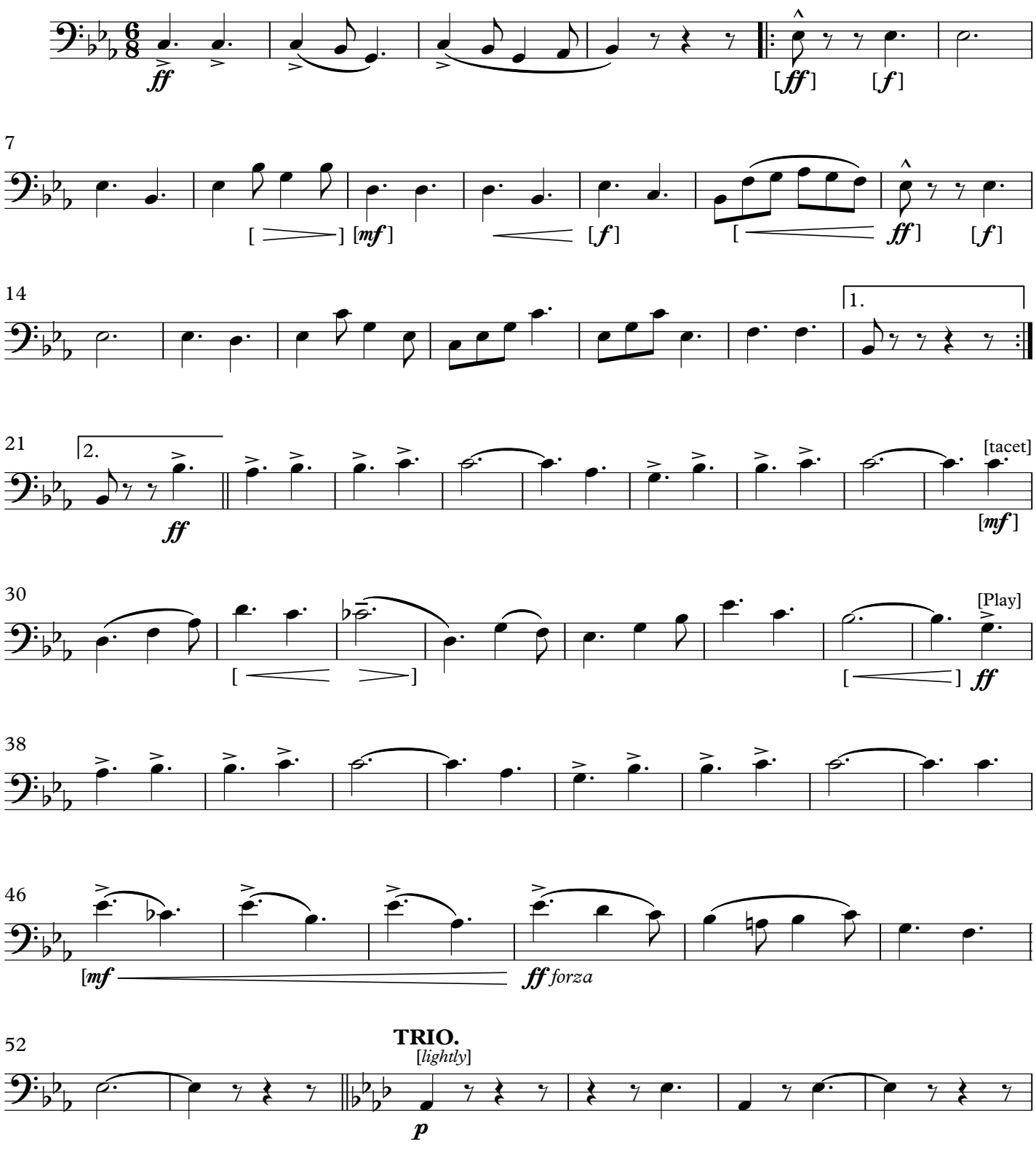
THE MINNESOTA MARCH

(1927)

4th Trombone

JOHN PHILIP SOUSA

March Tempo.



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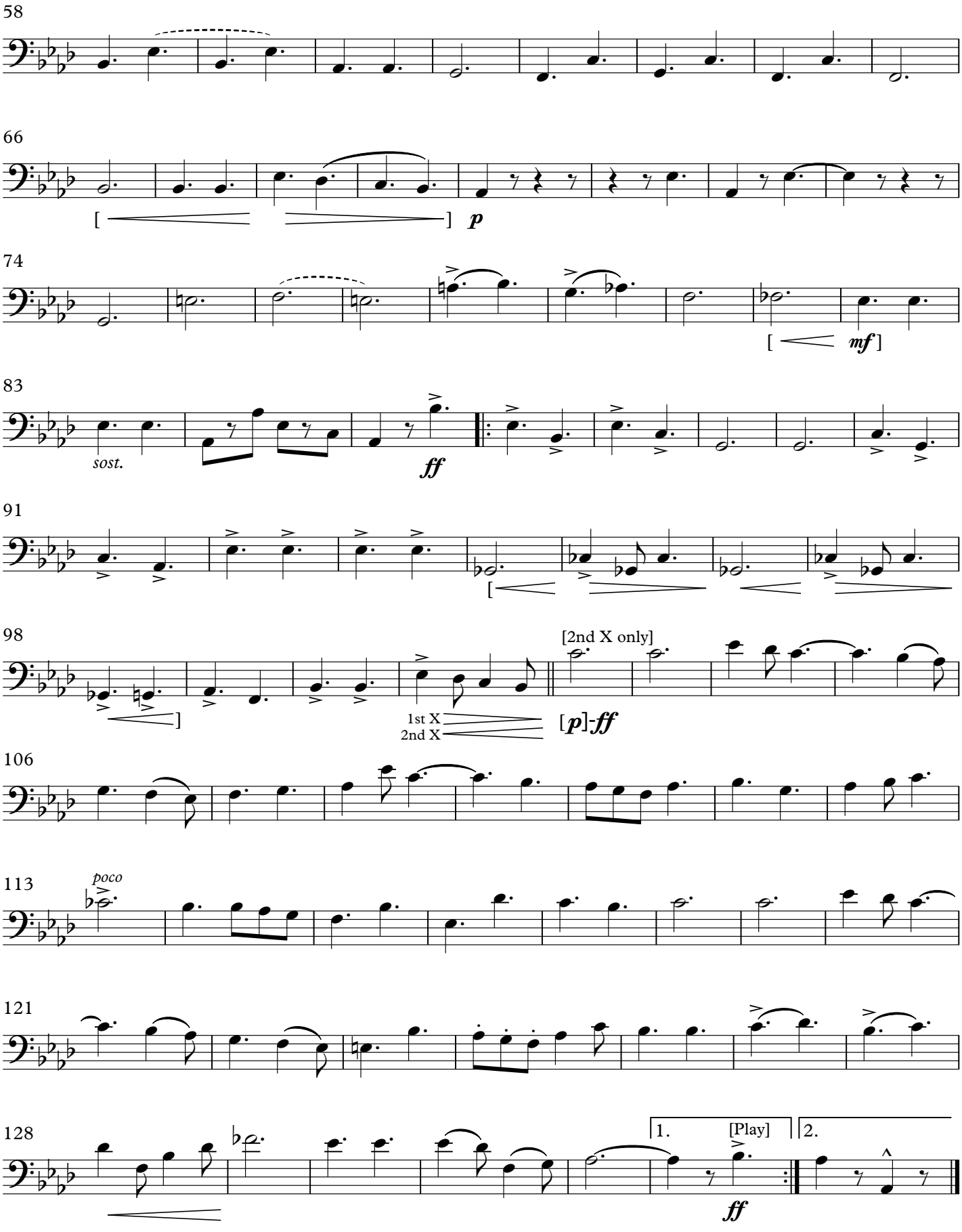

58
66
p
74
mf
83
sost.
ff
91
98
[2nd X only]
1st X
2nd X
[p]-ff
106
113
poco
121
128
1.
[Play]
2.
ff

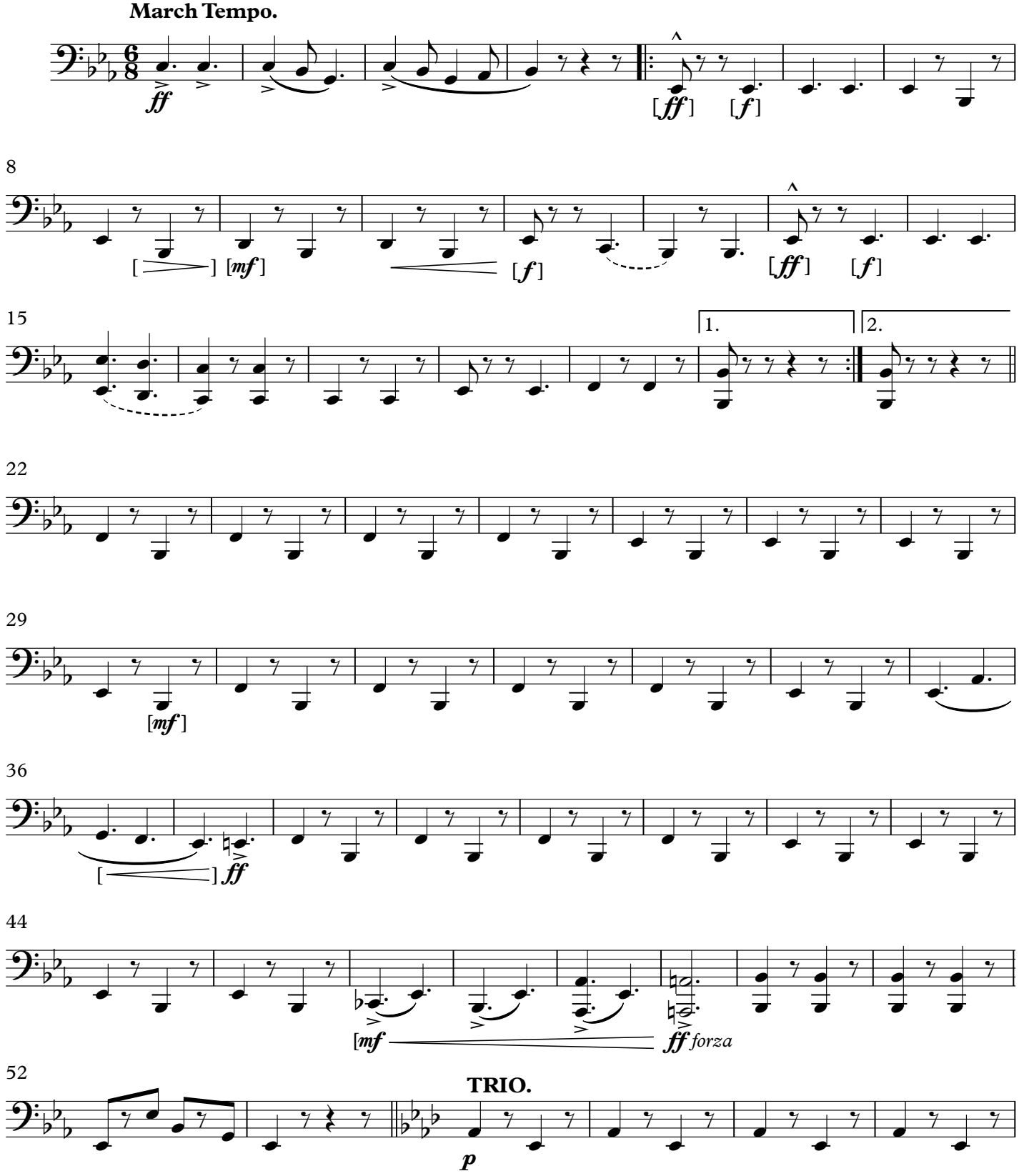
THE MINNESOTA MARCH

(1927)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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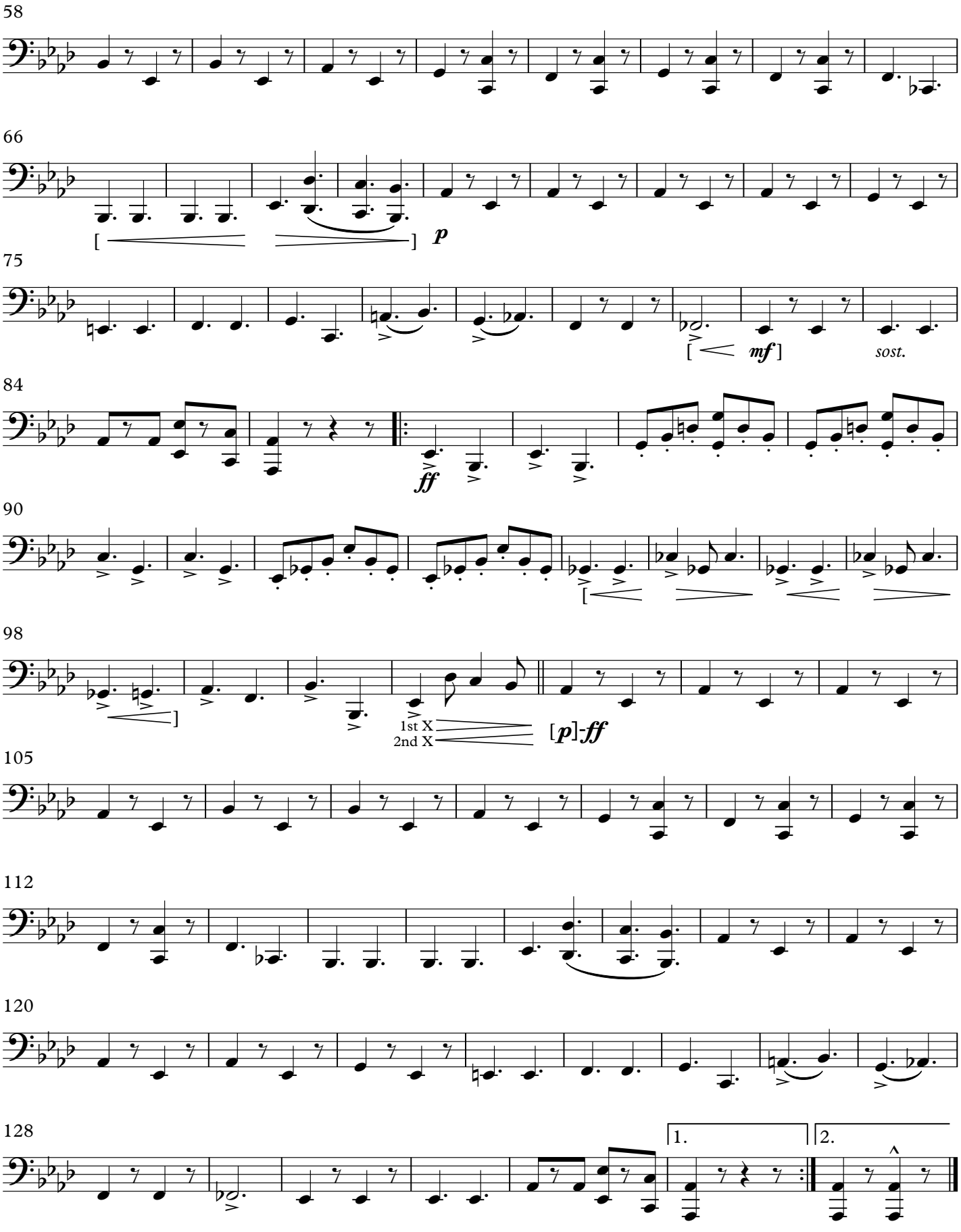
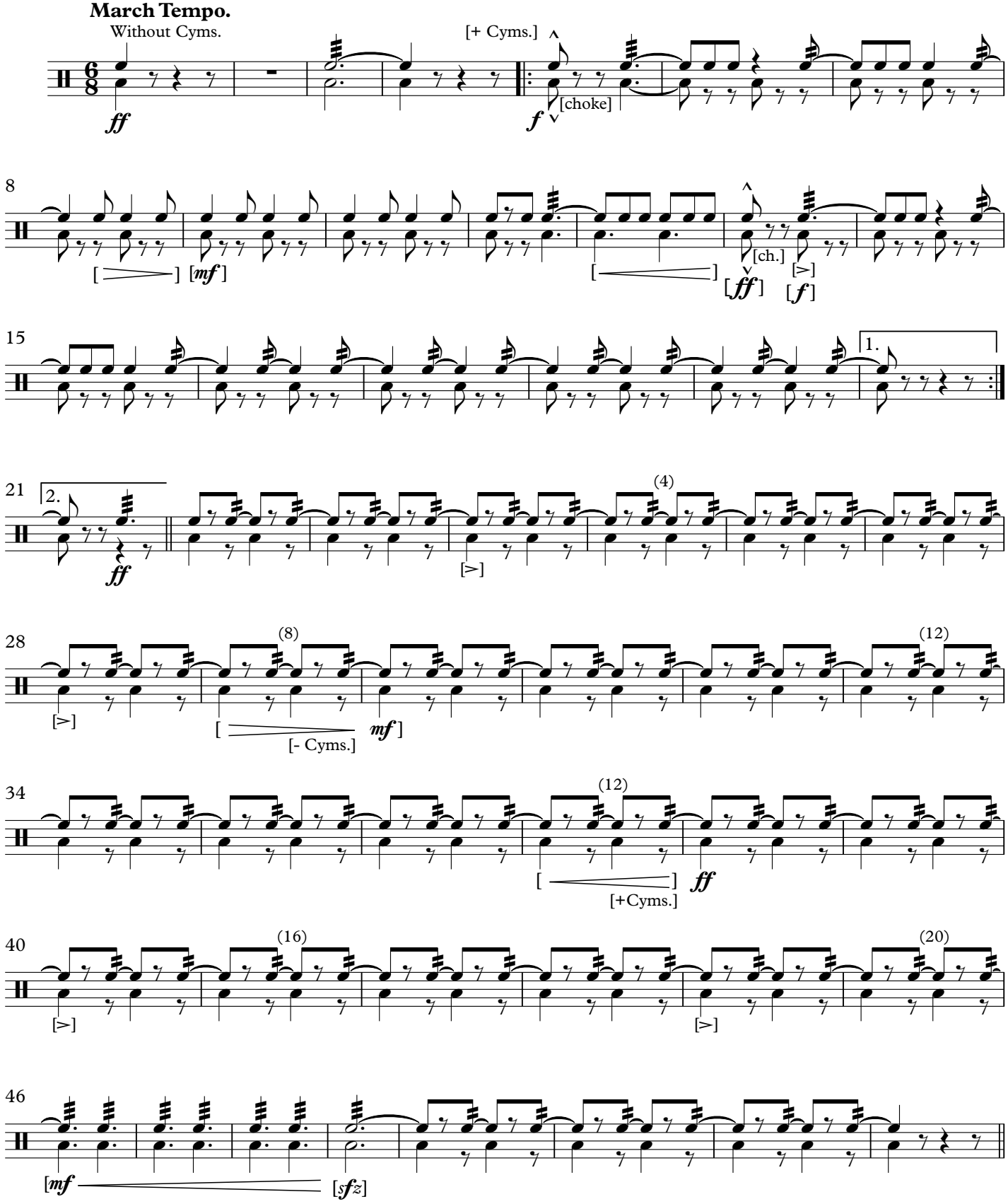

58
66
p
75
mf
sost.
84
ff
90
98
1st X
2nd X
[p]-ff
105
112
120
128
1.
2.

THE MINNESOTA MARCH

(1927)

Drums

JOHN PHILIP SOUSA



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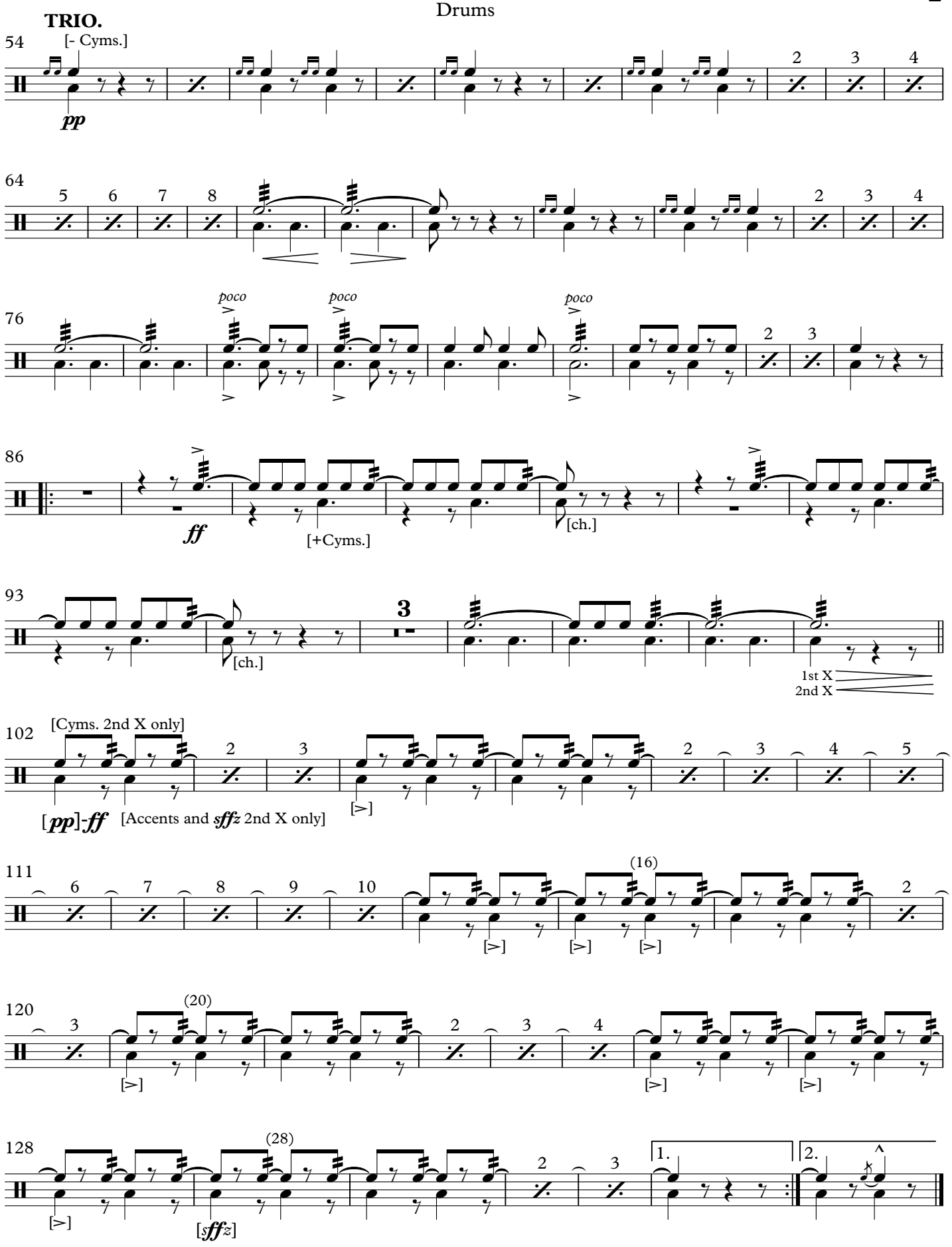
TRIO.
54
[- Cyms.]
pp
64
76
poco
poco
poco
86
ff
[+Cyms.]
[ch.]
93
3
[ch.]
1st X
2nd X
102
[Cyms. 2nd X only]
[pp]-ff
[Accents and sffz 2nd X only]
111
(16)
120
(20)
128
(28)
[sffz]
1.
2.