The Complete Marches of

John Philip Sousa

Vol. 6 No. 114

University of Nebraska March

(1928)

Full Score

As performed by

"The President's Own" United States Marine Band

March, "University of Nebraska" (1928)

Who actually made the request of Sousa to compose this march is not known, but the request was probably made prior to November, 1927. At that time, Sousa and the three ladies of the Sousa Band were guests at a dinner given by the chancellor of the university, E. A. Burnett. The following day, Burnett wrote Sousa reminding him of an earlier promise to compose a march. Burnett's letter read, in part:

. . .We have not forgotten your promise to write a march for the University of Nebraska when you are in the mood and feel the impulse to glorify the great rolling prairies where we are trying to build a new appreciation of music and art.

The title was suggested by Sousa and approved by Burnett. Apparently Sousa had at one time considered using "The Cornhuskers" as the title, because several newspapers made reference to it. It was dedicated to the faculty and students of the University of Nebraska.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 92. Used by permission.

Editorial Notes

Introduction (m. 1-4): This is another short and strongly articulated introduction by Sousa. Percussion should come in with great force in m. 2 and choke the cymbals on the downbeat of m. 4. There is always a little bit of space between the quarter notes and eighth notes in Sousa's 6/8 marches. Each beat should be articulated with good bounce.

First Strain (m. 4-21): This entire strain is marked *fortissimo* in the original, but it is more interesting to add some dynamic shaping as indicated in this edition. Grace notes in the piccolo should be quick and accented in all dynamics, and the melodic instruments can also put a little space between dotted quarter notes. The repeat of the first strain is played exactly as the first time.

Second Strain (m. 21-38): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* for the first time through this strain starting with the pick-up note in m. 21. All others play *mezzo-forte* first time through. Clarinets play down one octave as indicated first time. Even with the softer dynamic, the articulations are still crisp and full; the slight spacing between notes continues. All instruments are back in at the original *fortissimo* dynamic in m. 37 and through the repeat of this strain. In this edition, a diminuendo is added second time in m. 28 to facilitate a dramatic crescendo from m. 30 to the end of the strain and into the contrast of the trio. Accents are added in percussion second time in m. 25 and on every downbeat through the crescendo to match the dotted half notes in the low winds and low brass.

Trio (m. 38-54): E-flat clarinet, cornets, and cymbals are *tacet* once again here and all others play with a lyrical *piano* dynamic. Trombones may continue to play lightly for color, and piccolo enters as written in m. 51. Some dynamic shape has been added at the peak of this playful little melody in m. 47-48 and the added accent on beat two of m. 50 adds a bit of style to the end of the trio. The flute parts in m. 42 and 45-48 are very interesting and depending on the number of players, can be played a bit louder than *piano* and with a playful character.

Break Strain (m. 54-70): All instruments are back in for the pick-up note in m. 54 and at the original *fortissimo* dynamic. An unusual feature of this break strain is the repeated eighths in m. 56-57 and 60-61. It is Sousa's original triangle and cymbal part that is added to these notes, played with a stick on a suspended cymbal. The crash cymbals play with the drums as indicated between these episodes. The interesting harmonic shift at m. 63 leads to a heavily accents and sustained extension through the end of this strain and a sharp stinger on beat two of m. 69 before the *sfz* drum accent lead us in the final strain first time with sudden diminuendo.

Final Strain (m. 70-87): E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more starting on beat two of m. 70, and all others play at *mezzo-piano*. The piccolo can play here both times for the obbligato with the upper woodwinds, but clarinets play down one octave first time as indicated. The trio melody is now played articulated, but not too short or accented first time through. There is a crescendo added in m. 79 to mirror the peak of the original trio presentation. The bell part is unusual and may not be original to Sousa's performance practice (because of the double notes), but it adds a nice color to this final strain, especially first time through. All instruments are back in for the pickup note in the first ending and play *fortissimo* for the repeat of the break strain which is performed exactly as before. This time, a powerful crescendo follows the *sfz* in percussion in m. 70 and into the final strain. The melody can now be more marked by the brass and played strong all the way through. A *sffz* is added in the percussion at the same place as the accent from the trio section.

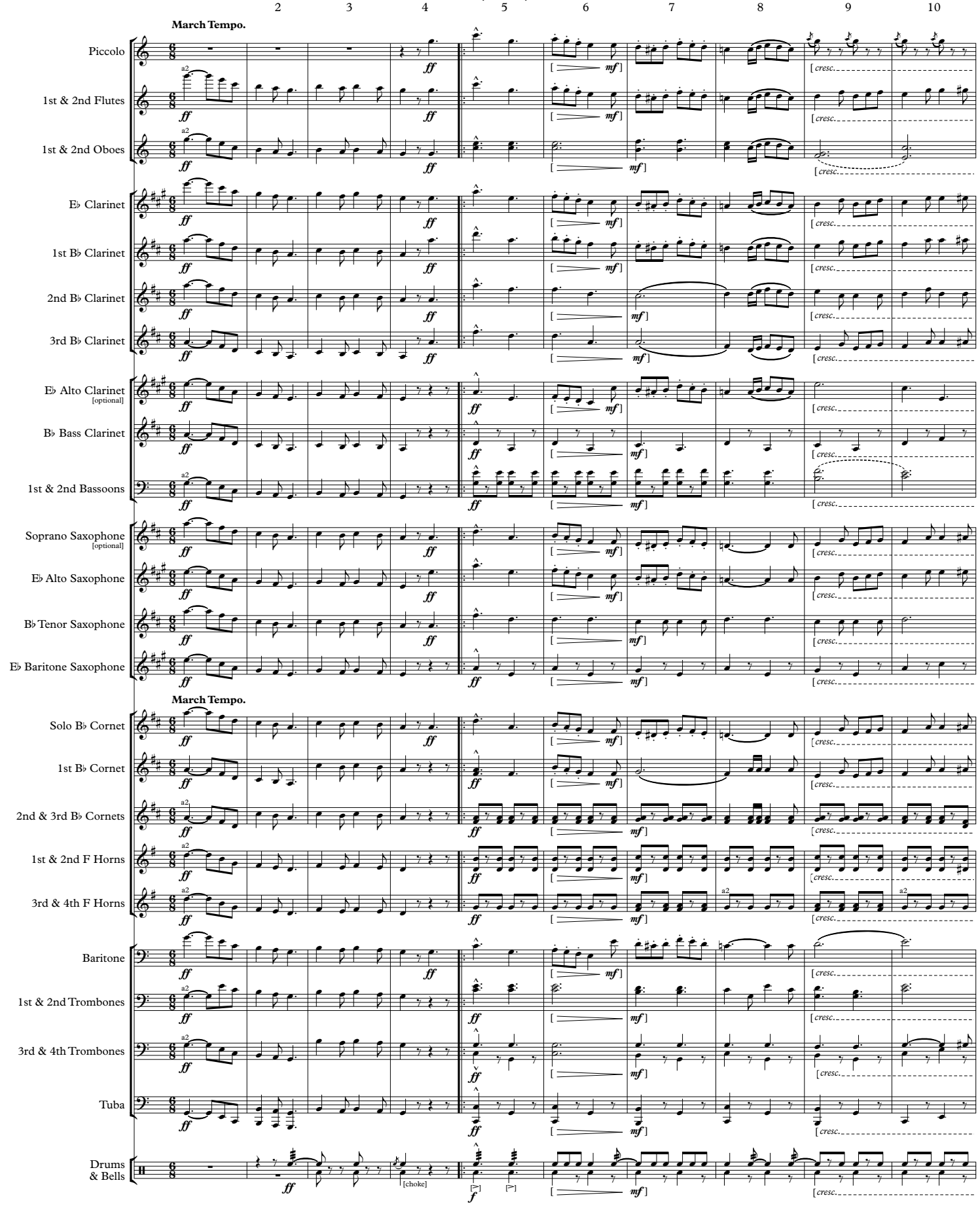
March

UNIVERSITY of NEBRASKA

Full Score

(1928)

JOHN PHILIP SOUSA



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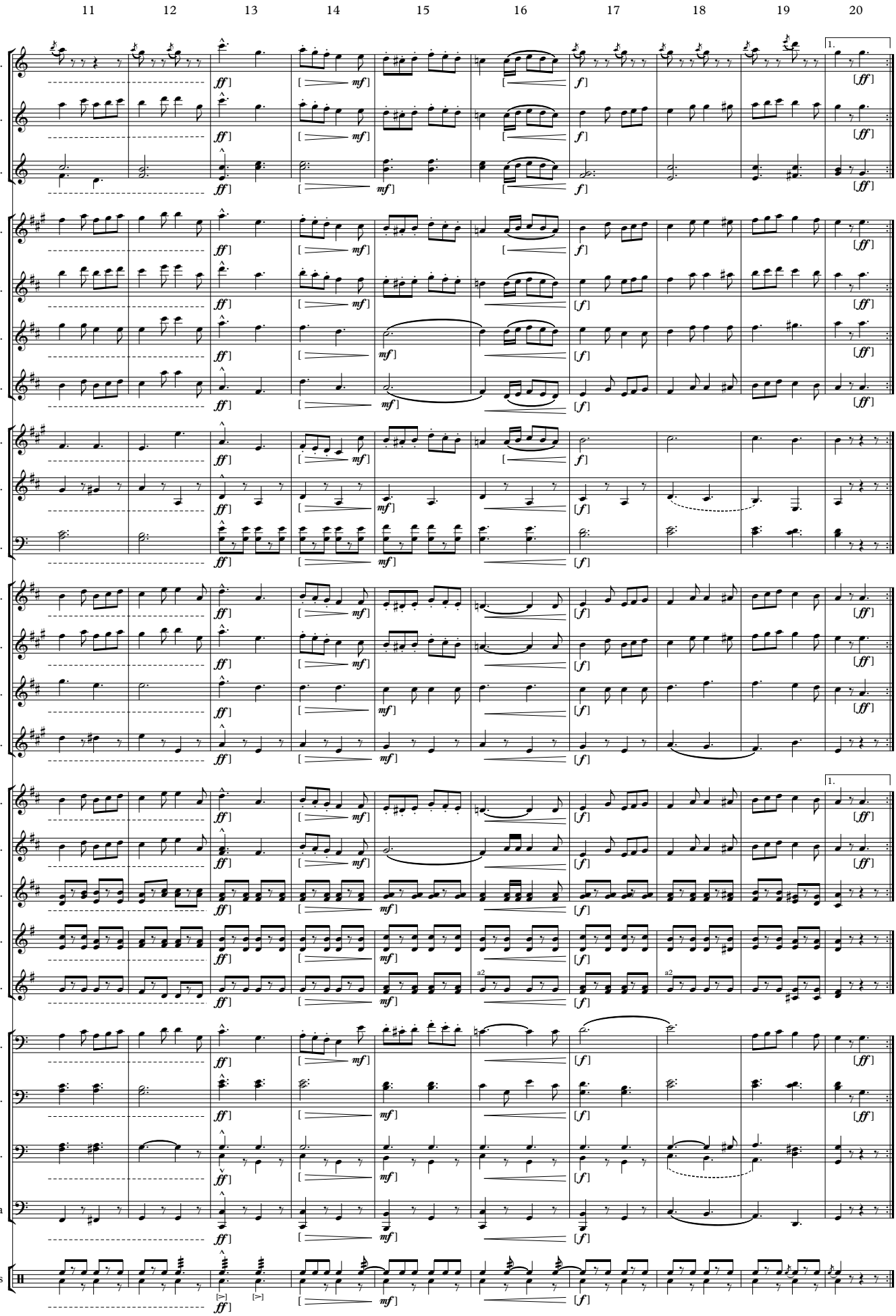
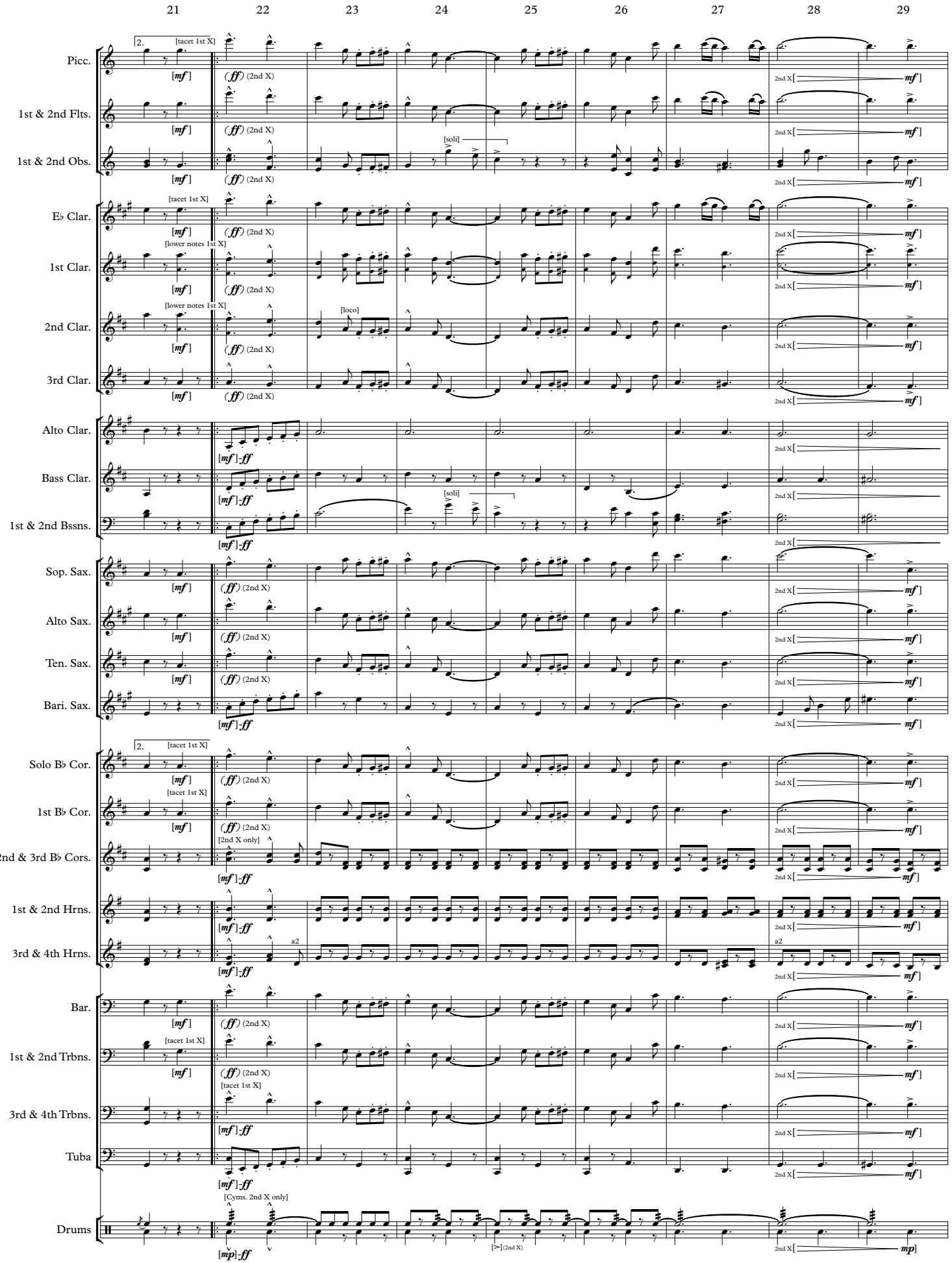
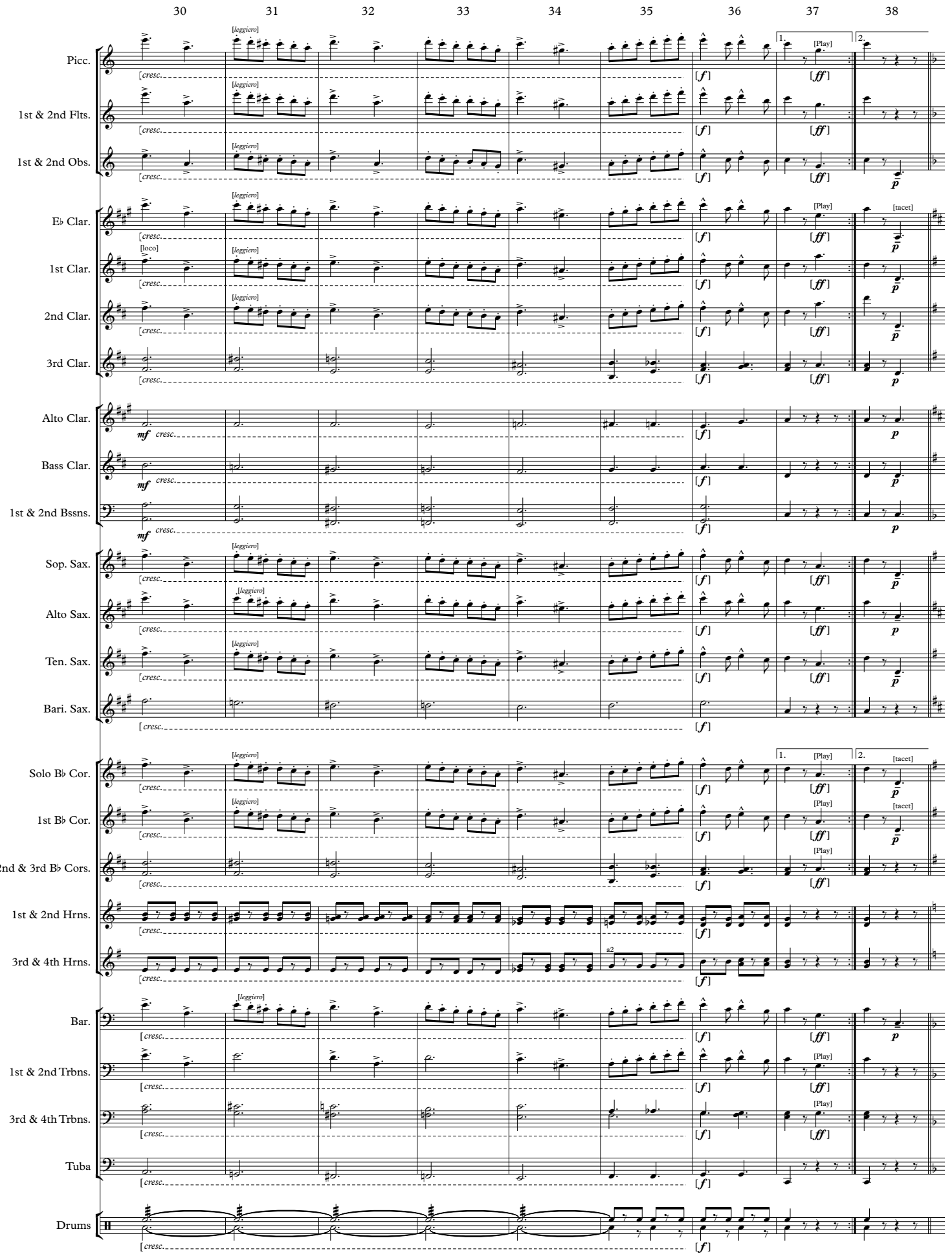

11
12
13
14
15
16
17
18
19
20
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
1.
ff
mf
f
a2


21
22
23
24
25
26
27
28
29
Picc.
1st & 2nd Flts.
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.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
2.
[tacet 1st X]
[mf]
(ff) (2nd X)
[soli]
[lower notes 1st X]
[loco]
[2nd X only]
a2
[Cyms. 2nd X only]
2nd X
mf
ff
mp


30
31
32
33
34
35
36
37
38
Picc.
1st & 2nd Flts.
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.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
[leggiero]
[loco]
cresc.
[f]
[ff]
mf
p
1.
2.
[Play]
[tacet]
a2

39 40 41 42 43 44 45 46

TRIO.

Picc.

1st & 2nd Flts. *p*

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. *p*

TRIO.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors. [tacet] *p*

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p* a2

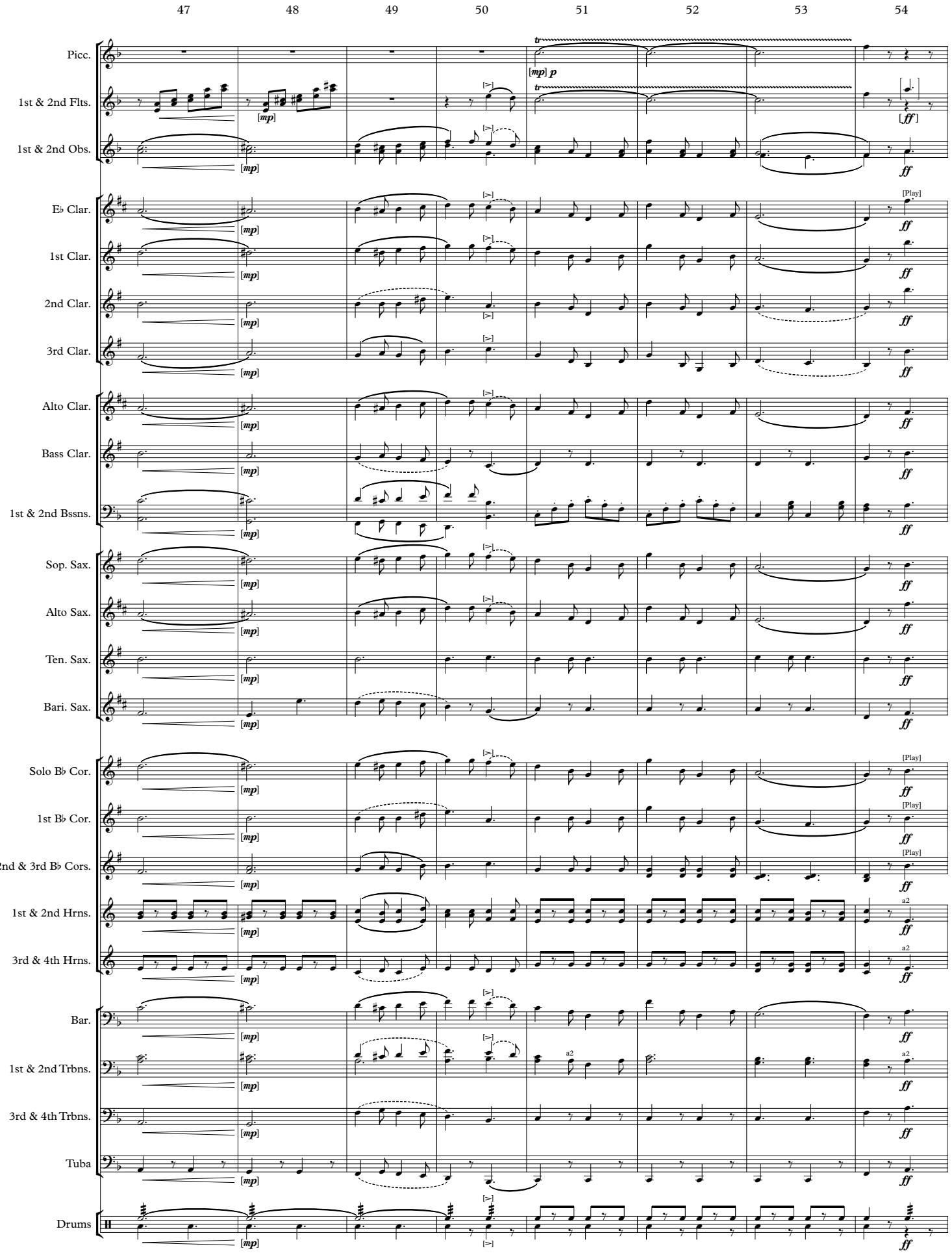
Bar.

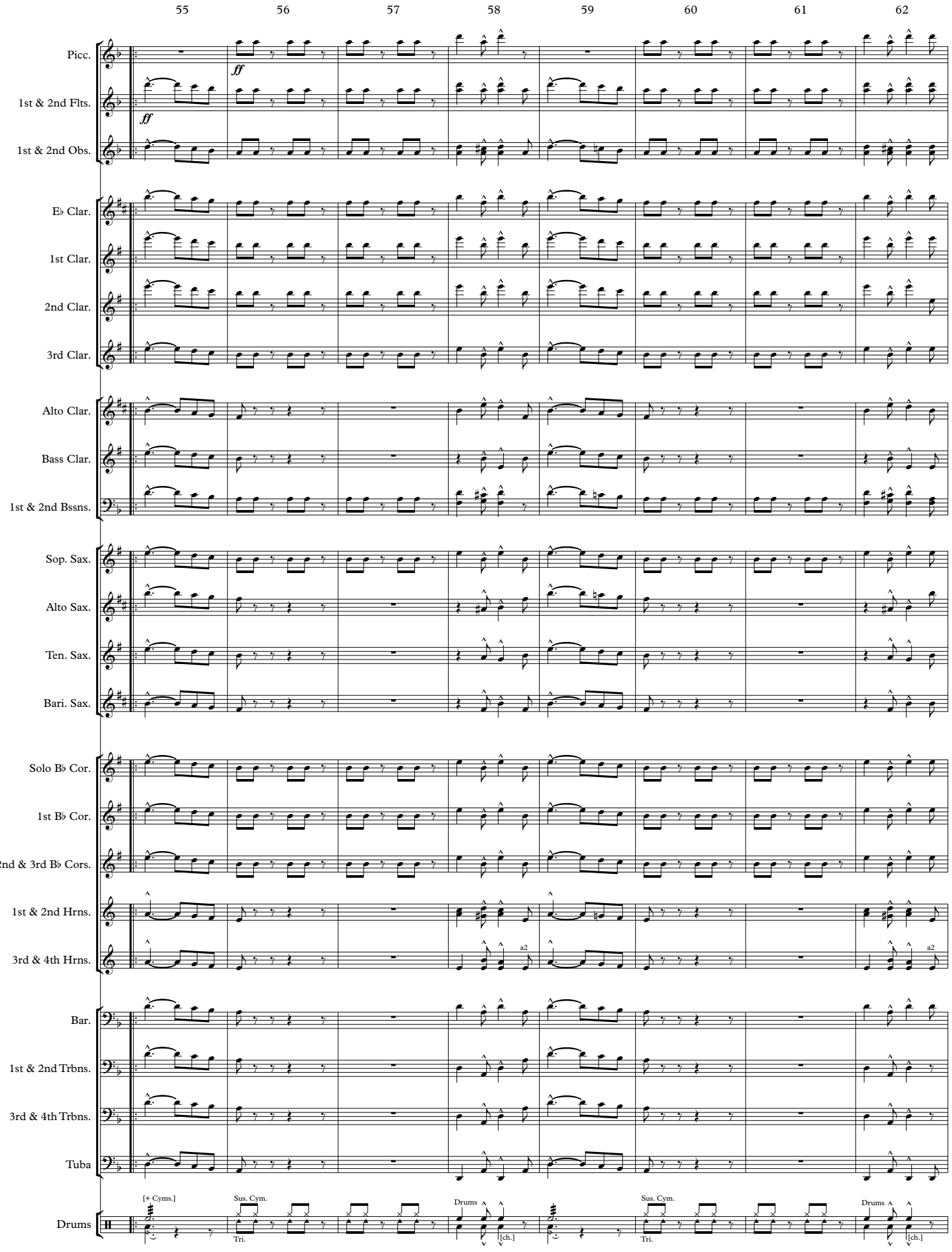
1st & 2nd Trbns. [très leggiere) *p*

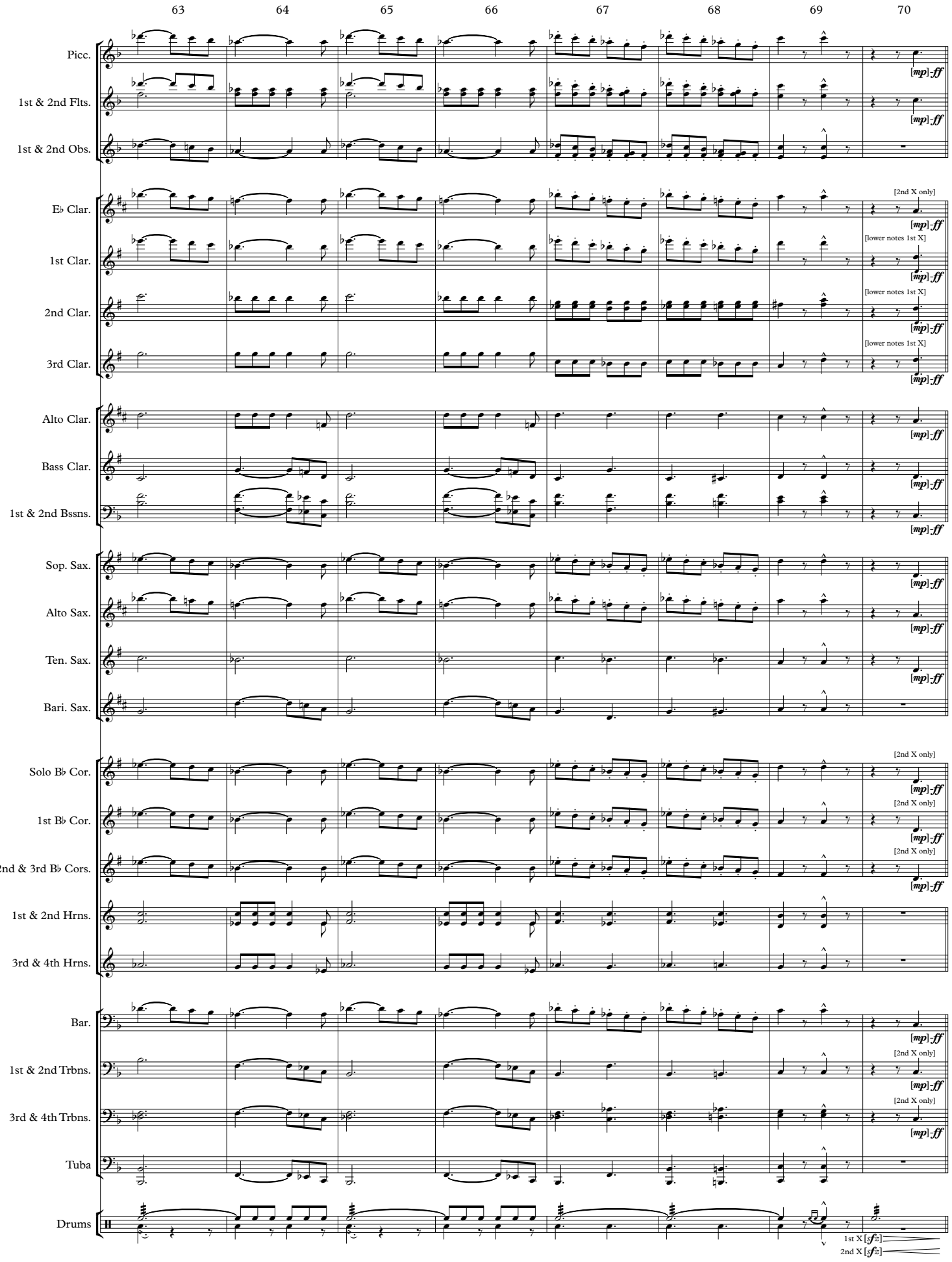
3rd & 4th Trbns. [très leggiere) a2 *p*

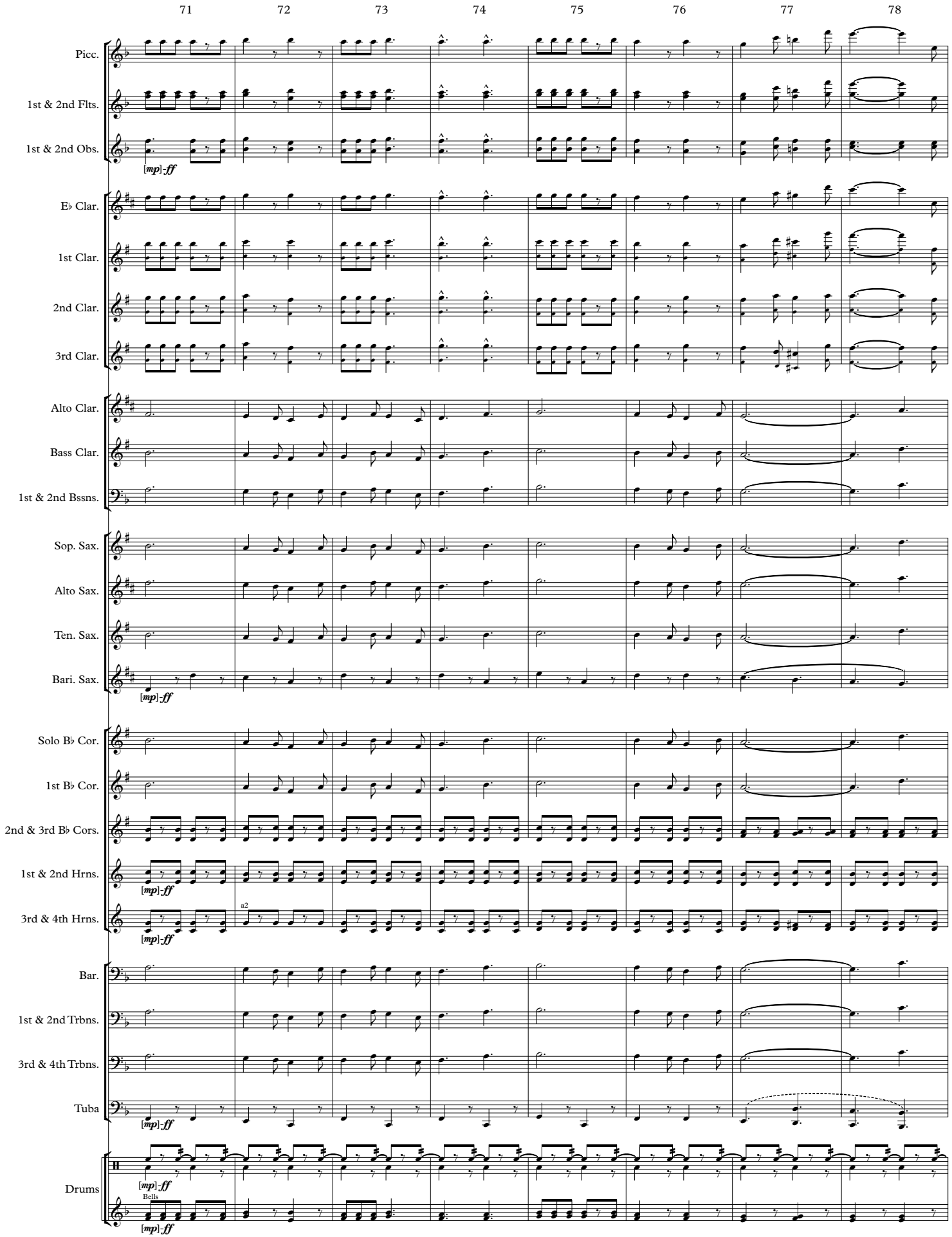
Tuba *p*

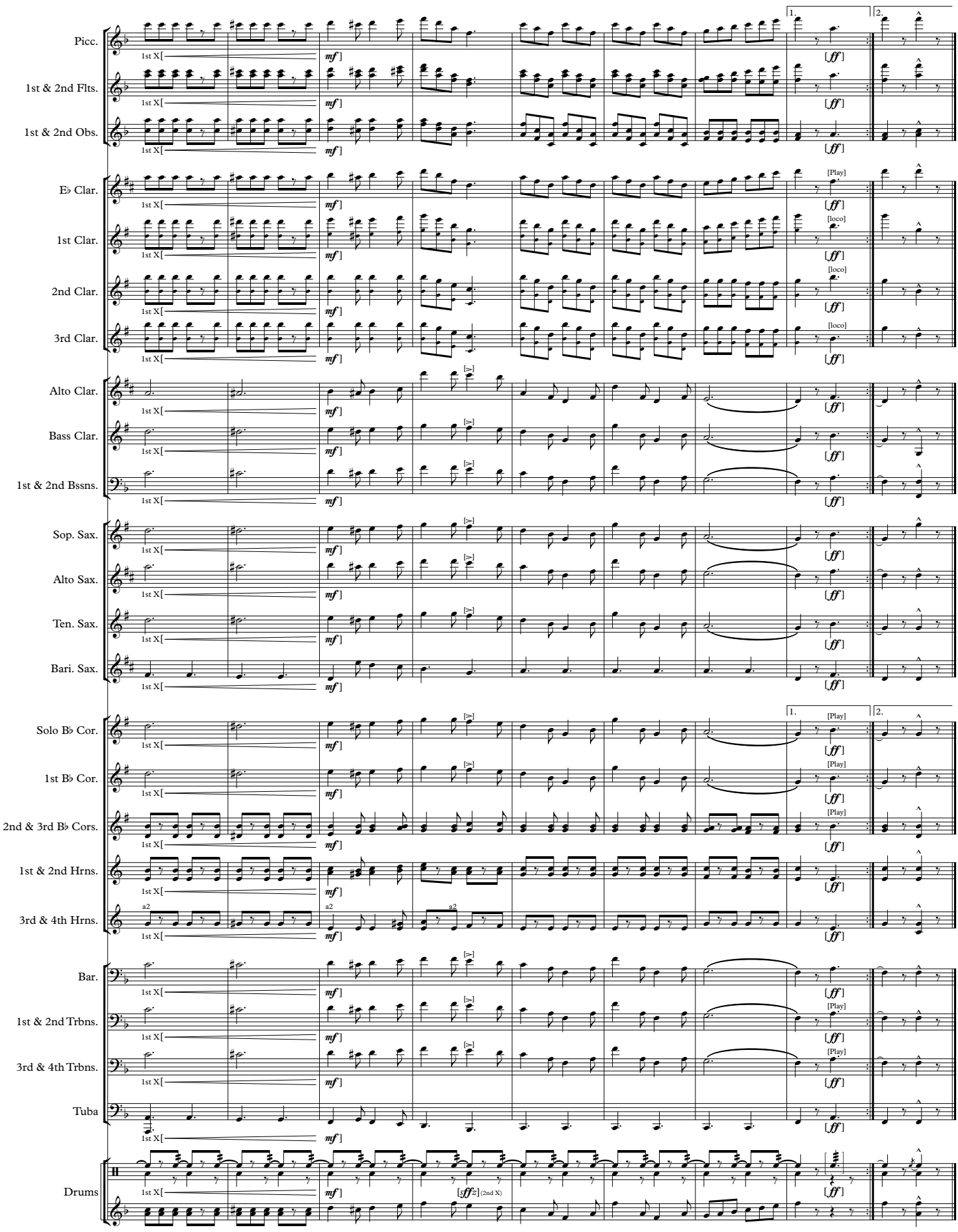
Drums [- Cyms.] *p*


47
48
49
50
51
52
53
54
Picc.
1st & 2nd Flts.
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.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
[mp]
[ff]
[Play]
a2


55
56
57
58
59
60
61
62
Picc.
1st & 2nd Flts.
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.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
ff
ff
a2
a2
[+ Cyms.]
Sus. Cym.
Tri.
Drums
[ch.]
Sus. Cym.
Tri.
Drums
[ch.]


63
64
65
66
67
68
69
70
Picc.
1st & 2nd Flts.
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.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
[mp] ff
[2nd X only]
[lower notes 1st X]
1st X [sfz]
2nd X [sfz]


71
72
73
74
75
76
77
78
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
[mp]-ff
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
[mp]-ff
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
[mp]-ff
3rd & 4th Hrns.
a2
[mp]-ff
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
[mp]-ff
Drums
[mp]-ff
Bells
[mp]-ff


79
80
81
82
83
84
85
86
87
Picc.
1st & 2nd Flts.
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.
Bar.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
1st X[
mf]
[ff]
[Play]
[loco]
a2
[sffz] (2nd X)

March

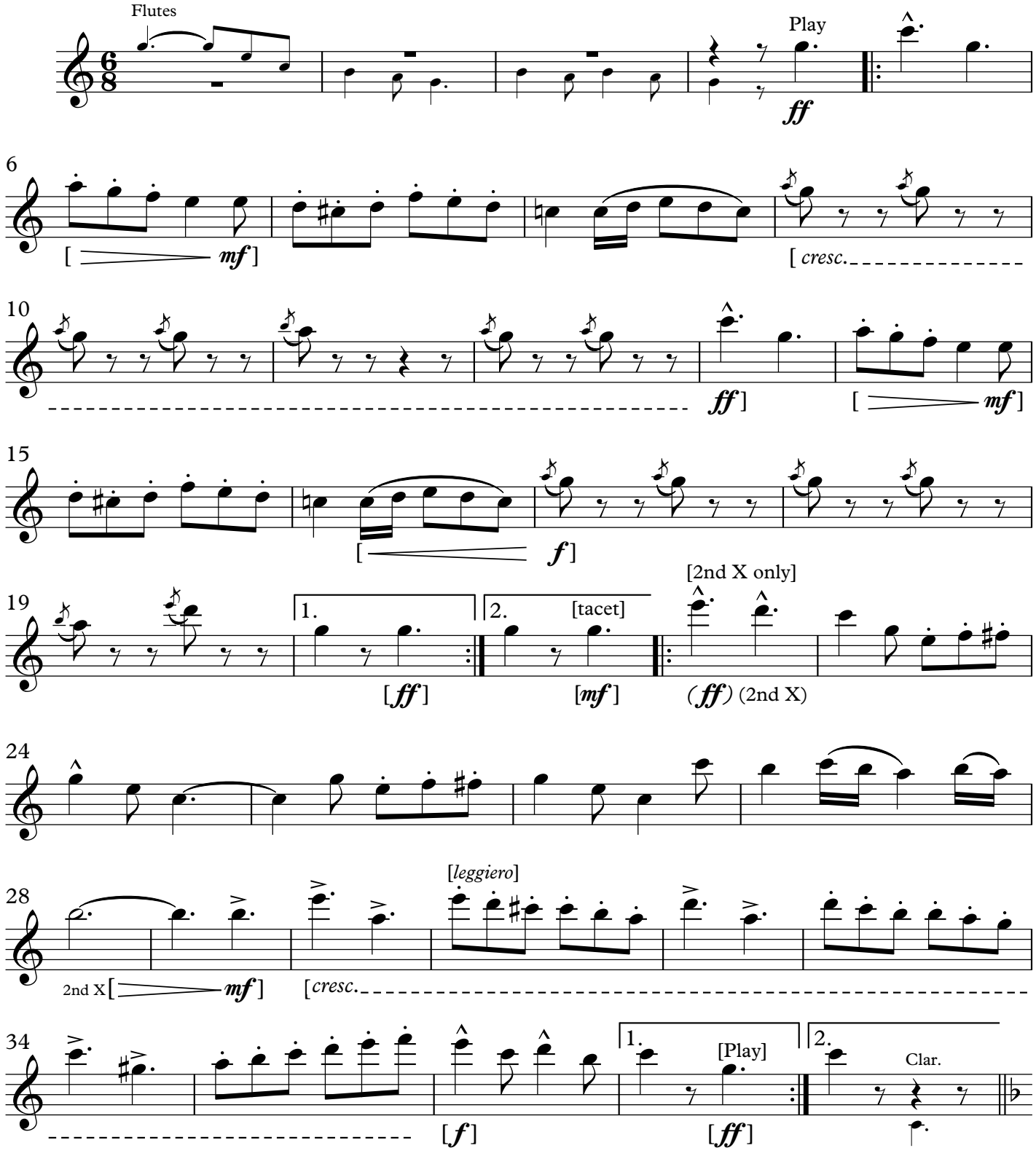
UNIVERSITY of NEBRASKA

(1928)

Piccolo

JOHN PHILIP SOUSA

March Tempo.



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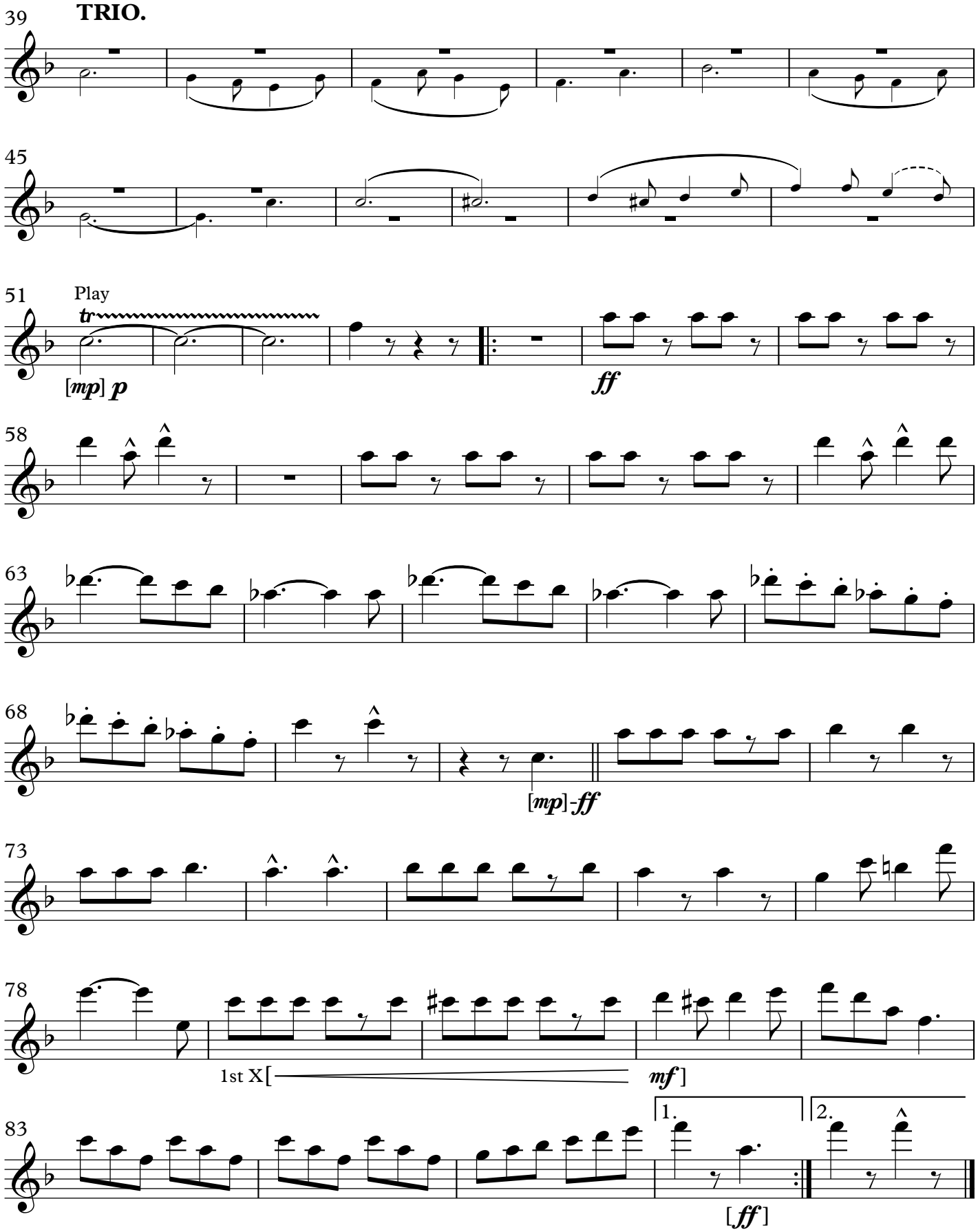
UNIVERSITY of NEBRASKA
Piccolo



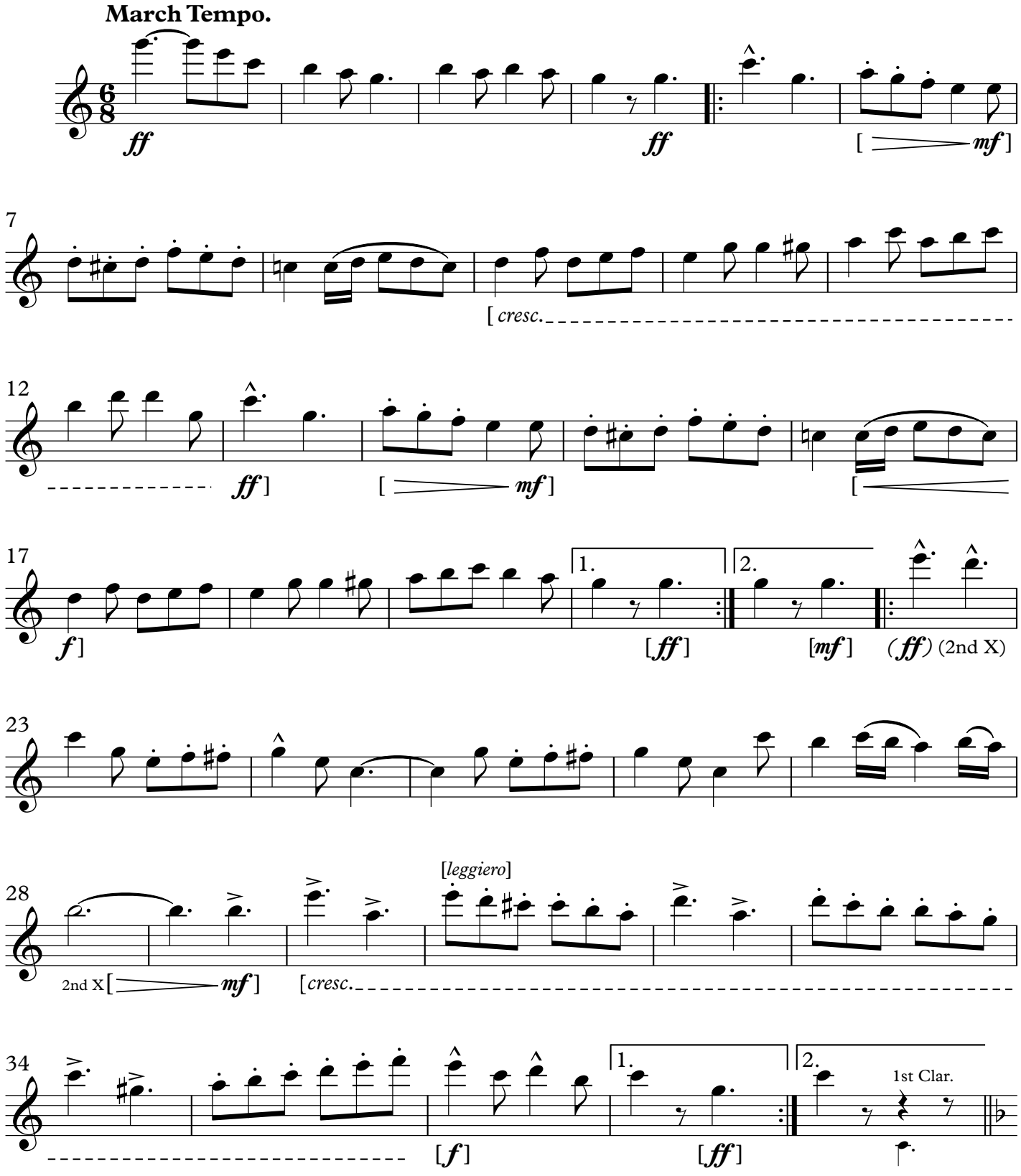
March

UNIVERSITY of NEBRASKA

(1928)

1st Flute

JOHN PHILIP SOUSA



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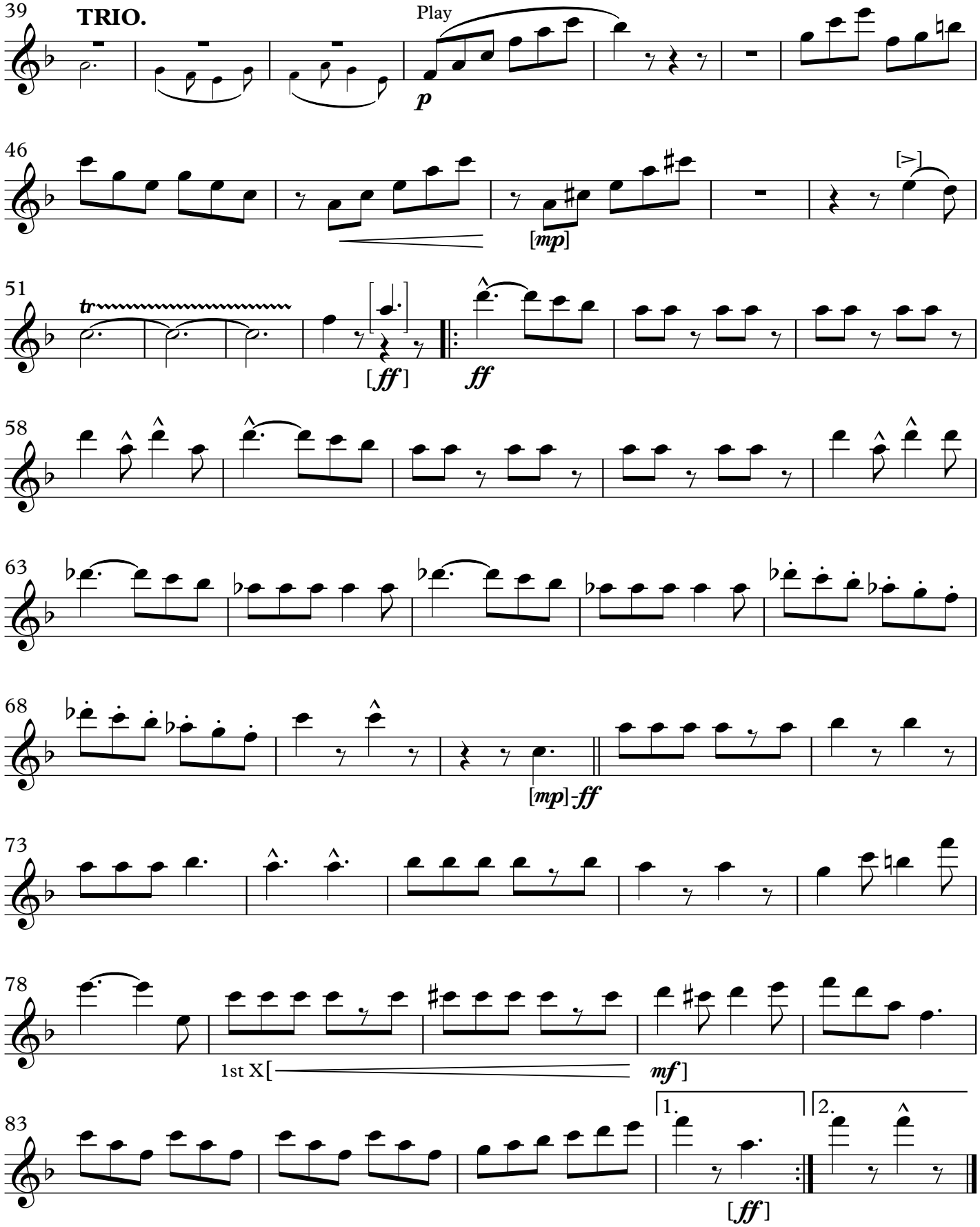
UNIVERSITY of NEBRASKA
1st Flute



March

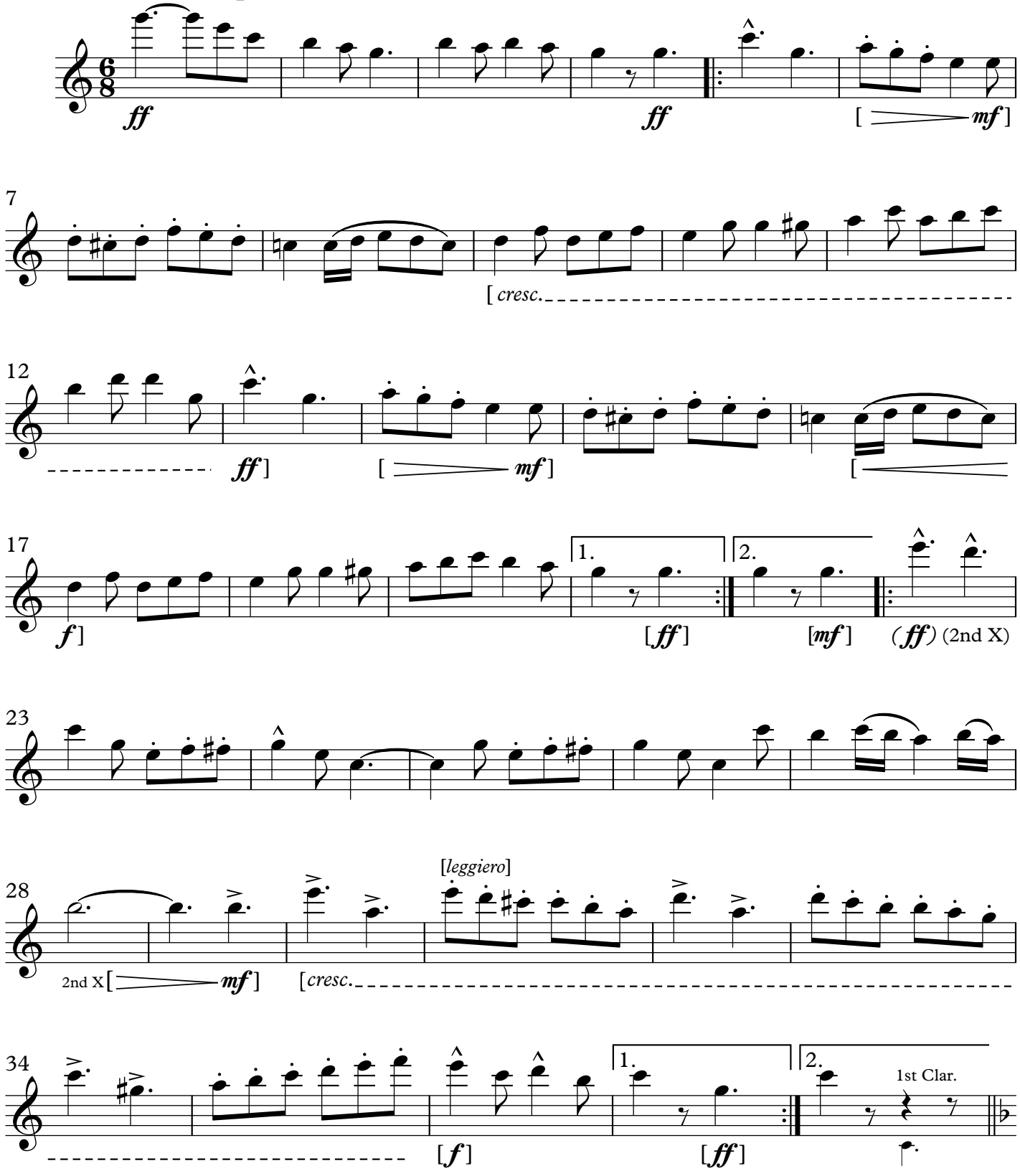
UNIVERSITY of NEBRASKA

(1928)

2nd Flute

JOHN PHILIP SOUSA

March Tempo.



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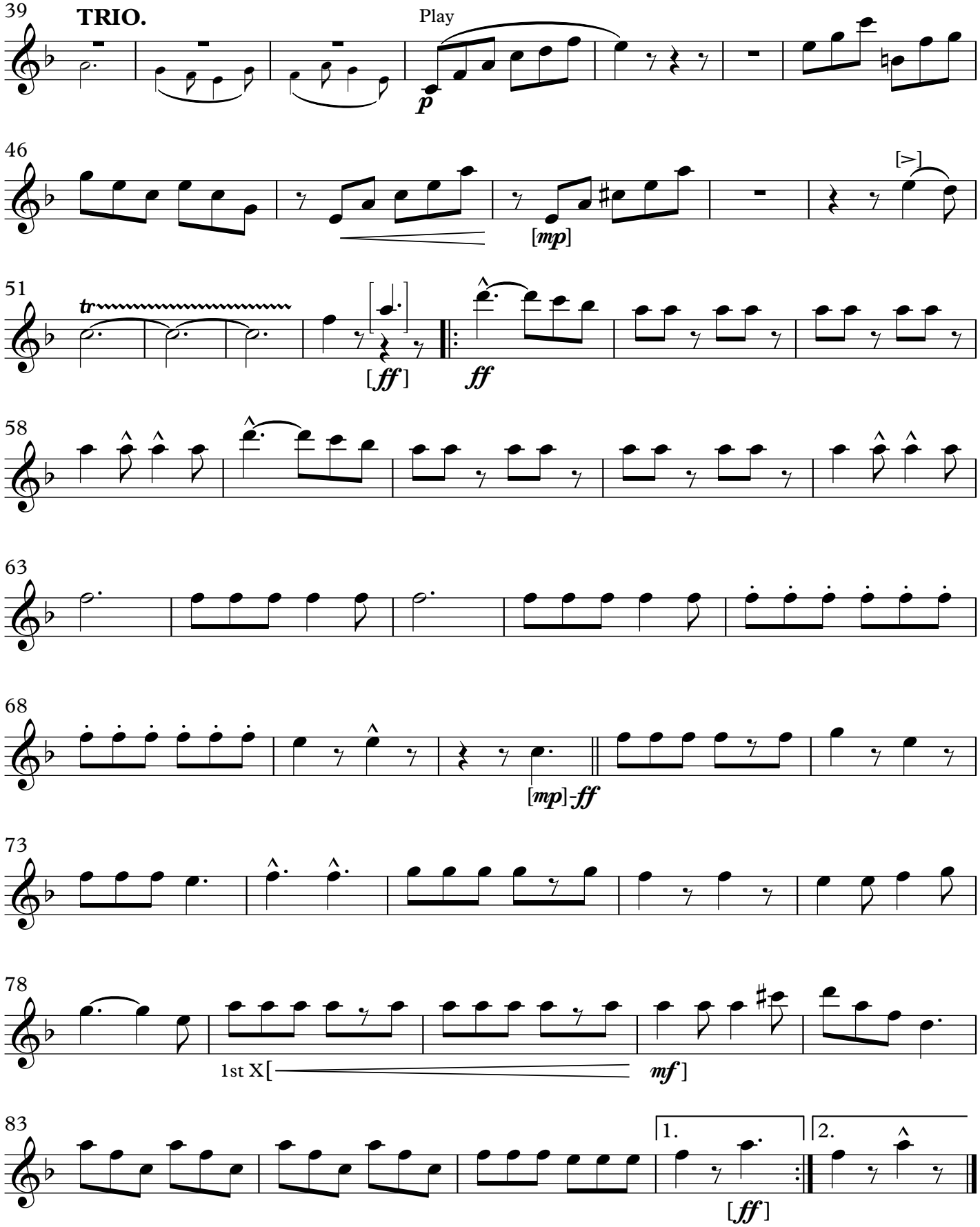
UNIVERSITY of NEBRASKA
2nd Flute



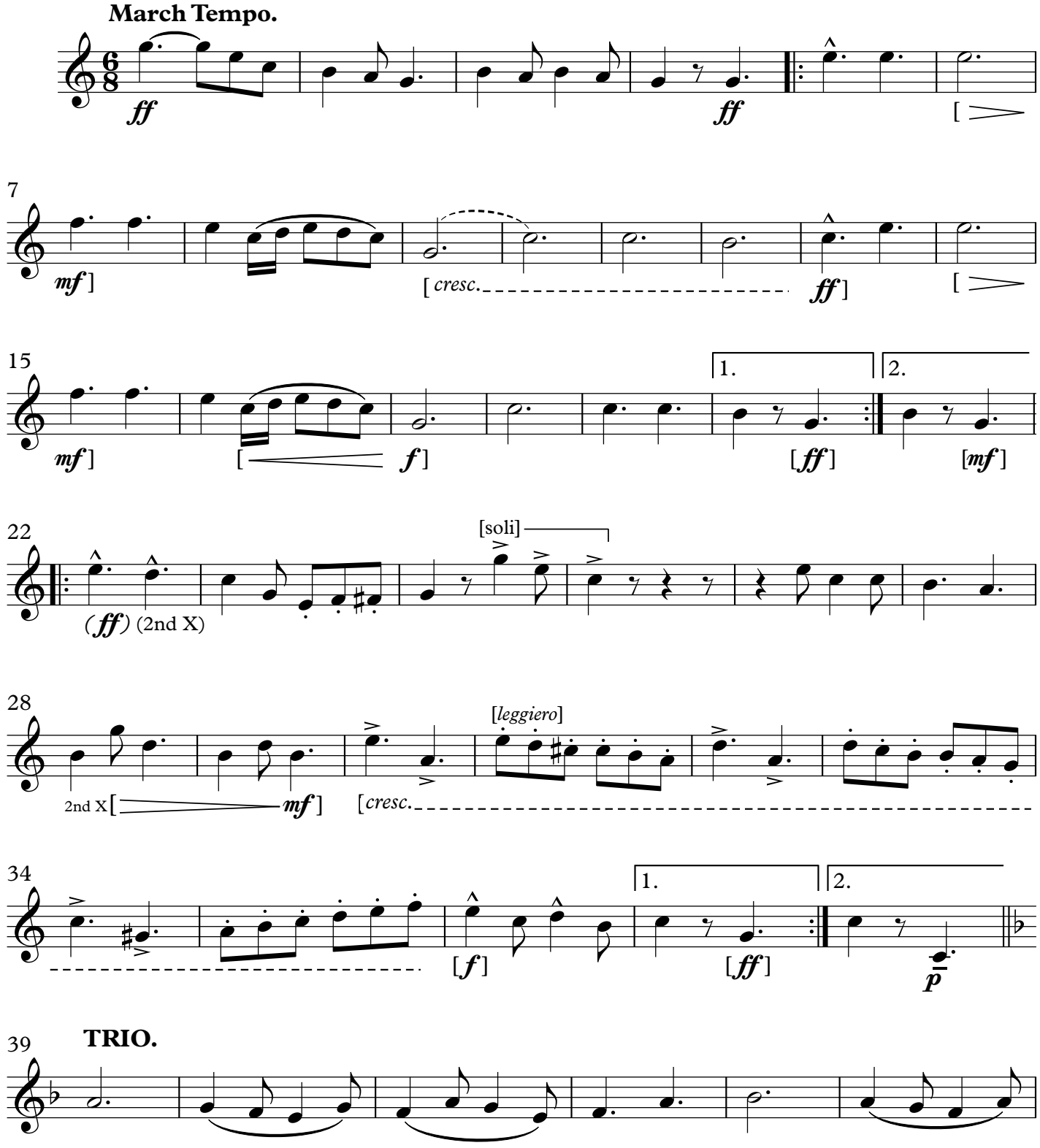
March

UNIVERSITY of NEBRASKA

(1928)

1st Oboe

JOHN PHILIP SOUSA



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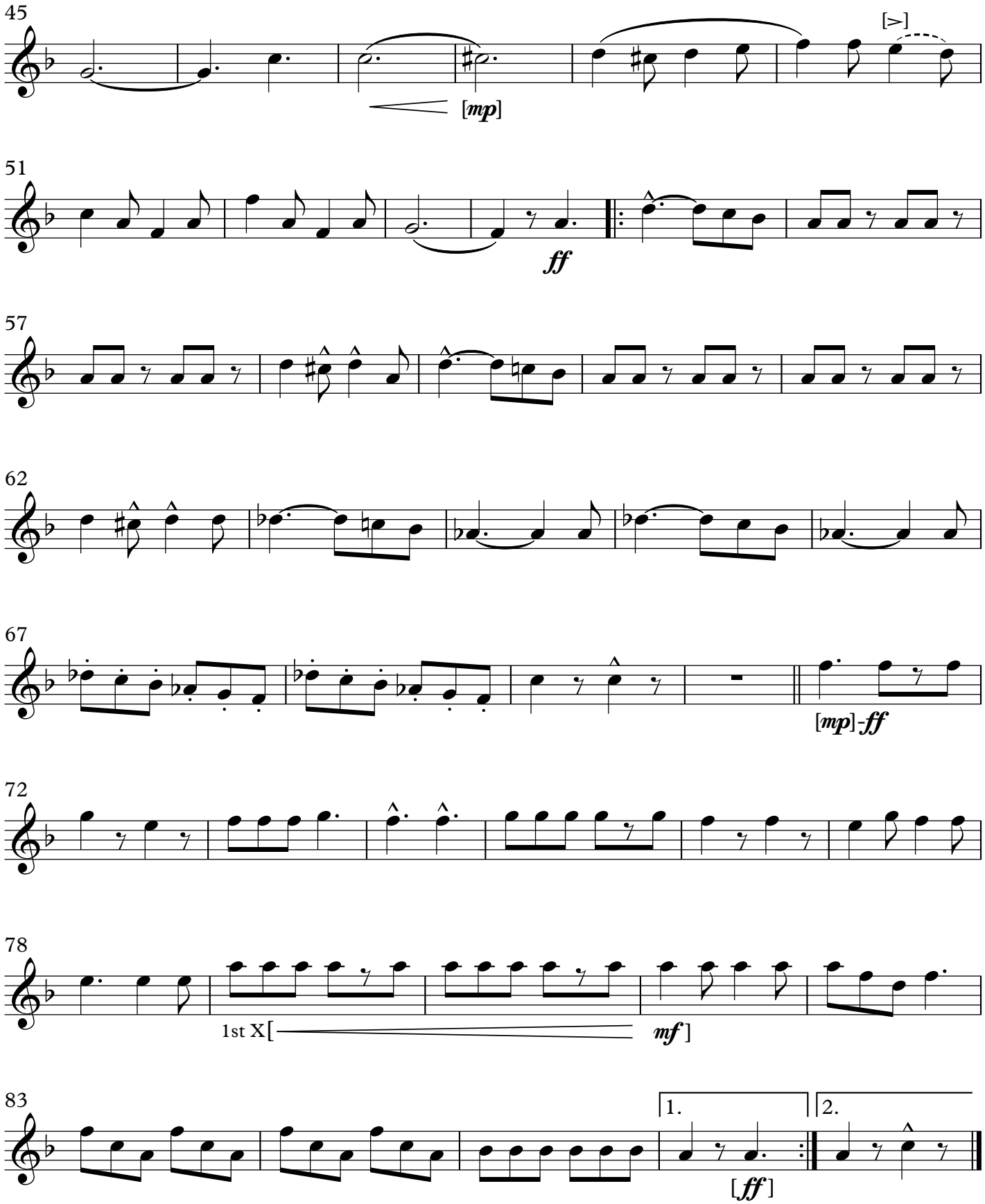
UNIVERSITY of NEBRASKA
1st Oboe



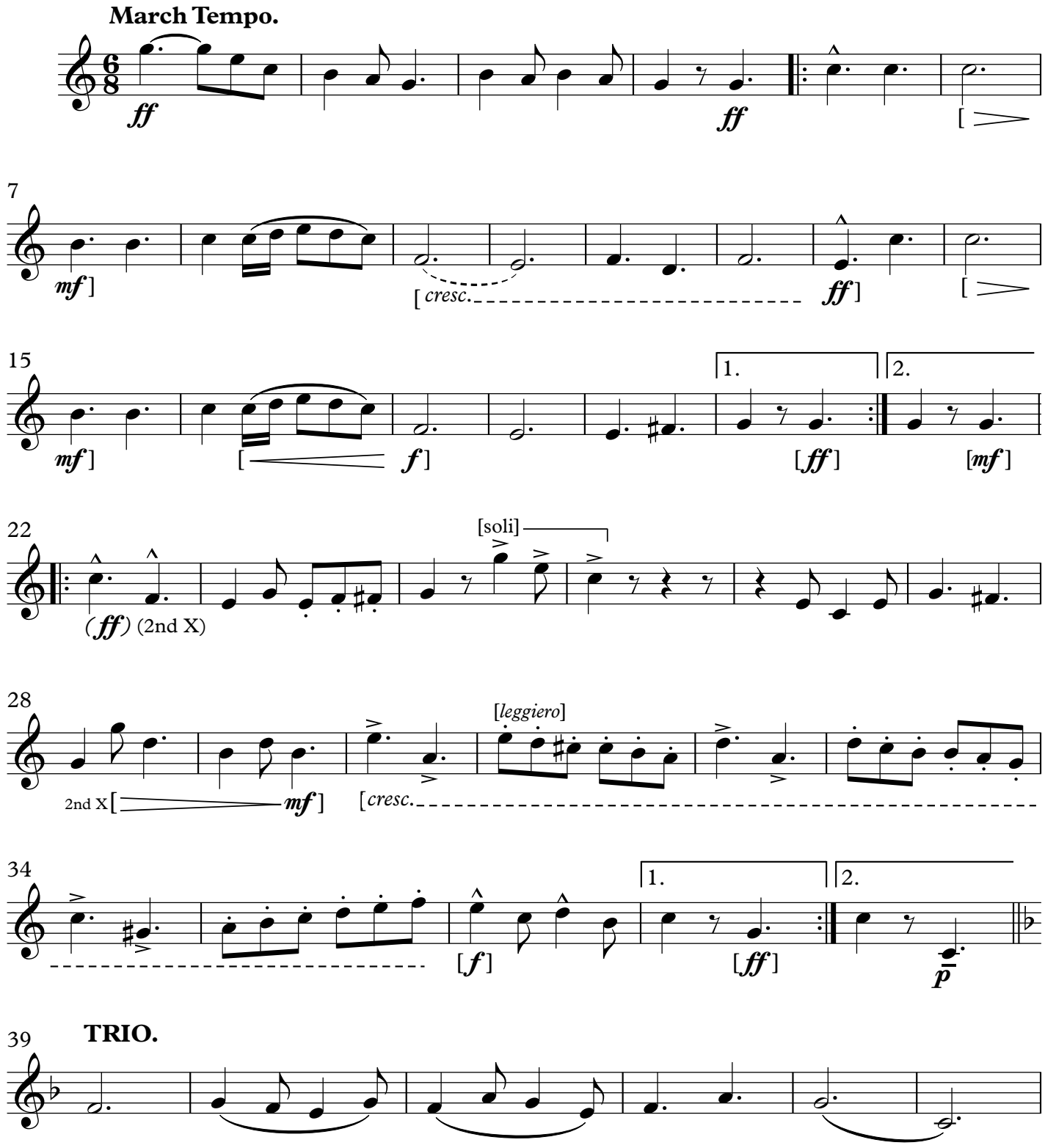
March

UNIVERSITY of NEBRASKA

(1928)

2nd Oboe

JOHN PHILIP SOUSA



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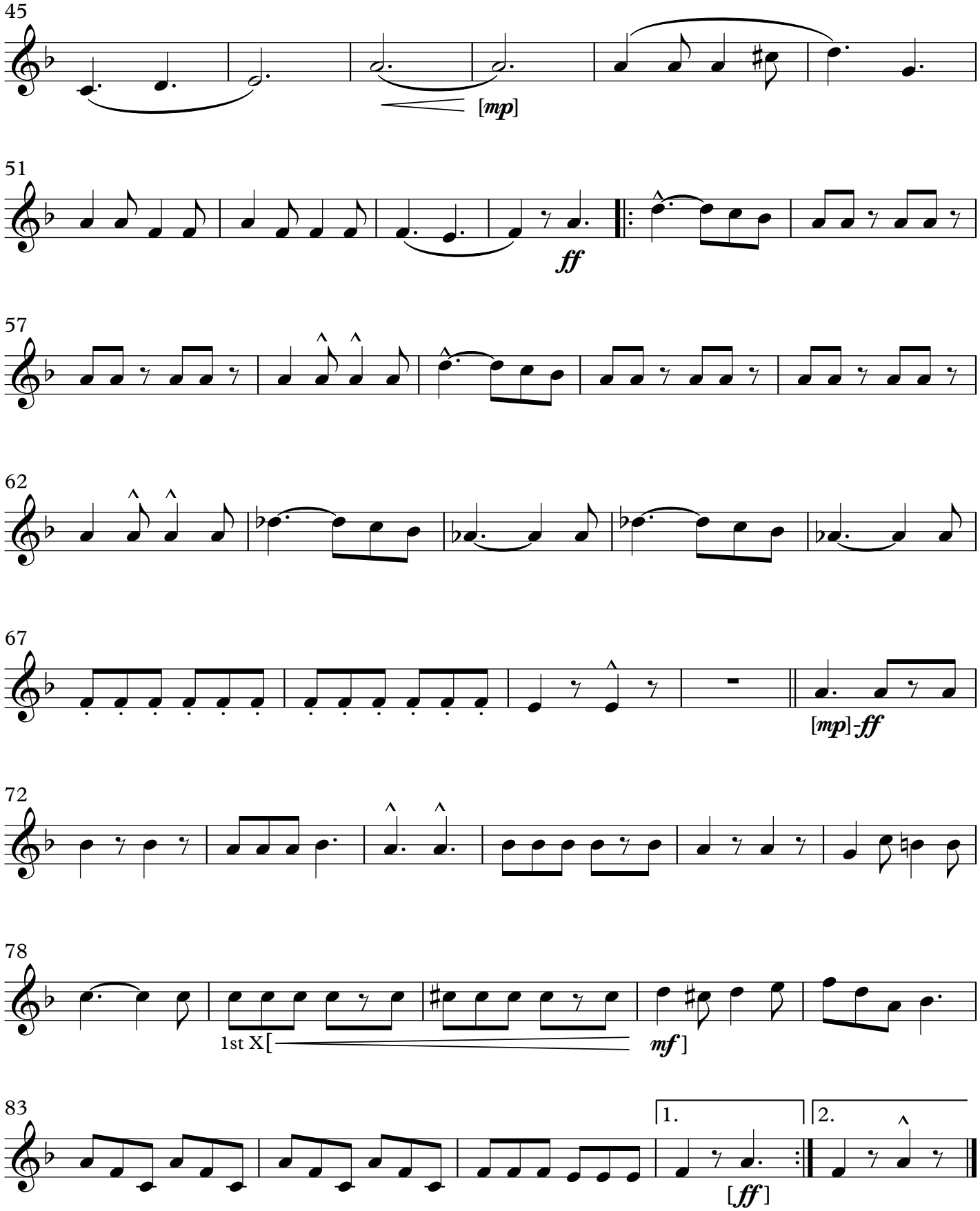
UNIVERSITY of NEBRASKA

2nd Oboe



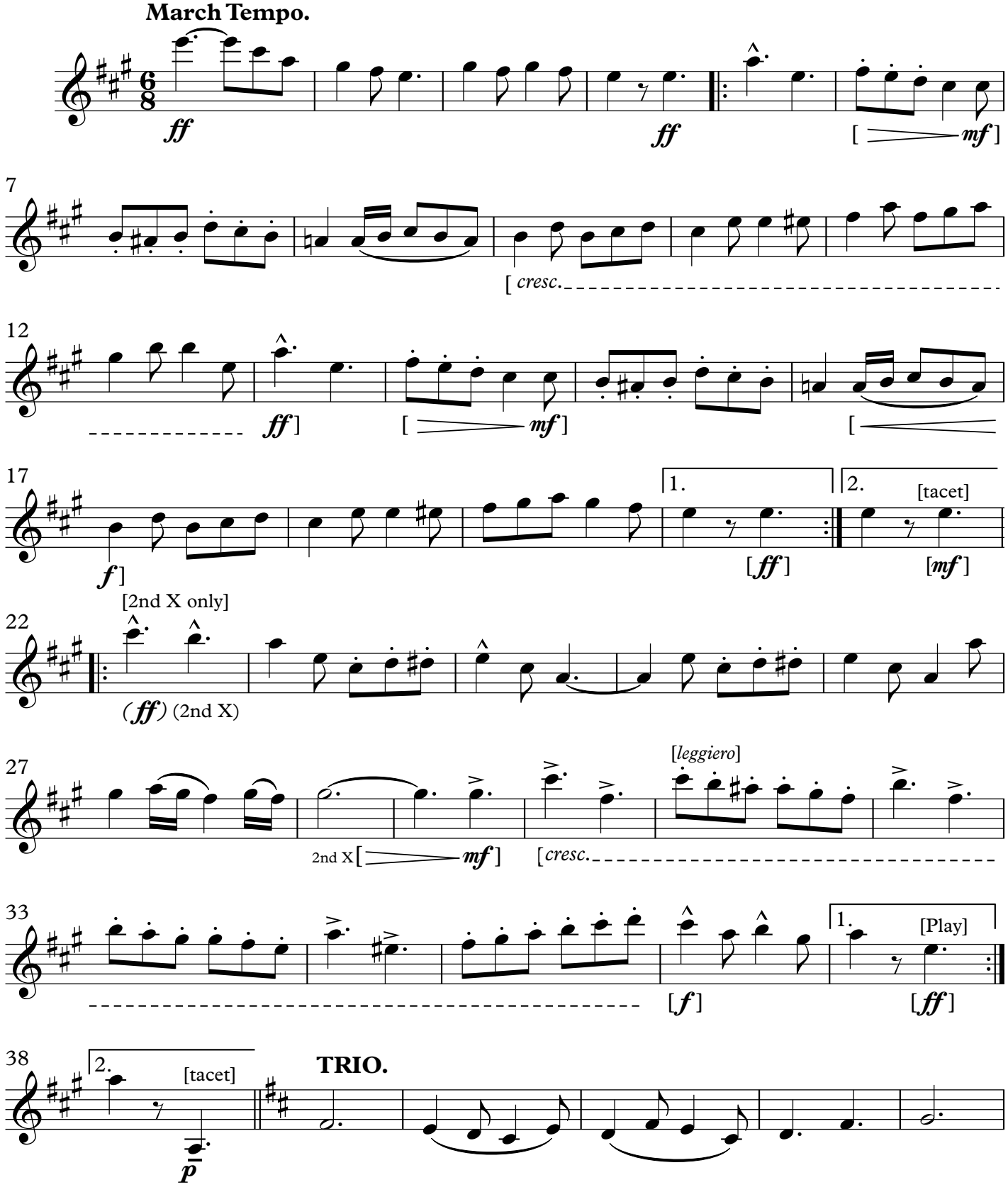
March

UNIVERSITY of NEBRASKA

(1928)

E♭ Clarinet

JOHN PHILIP SOUSA



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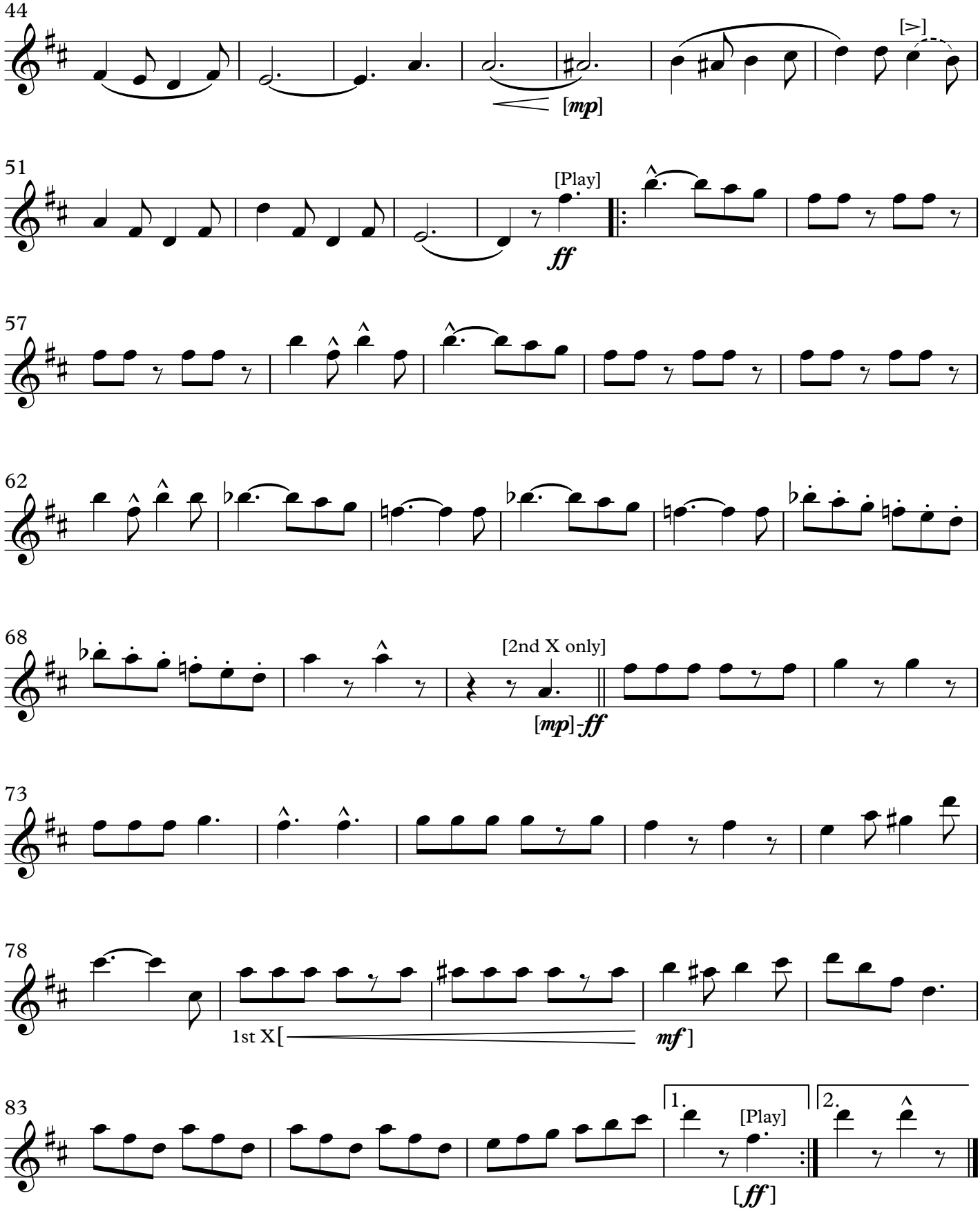
UNIVERSITY of NEBRASKA

E♭ Clarinet



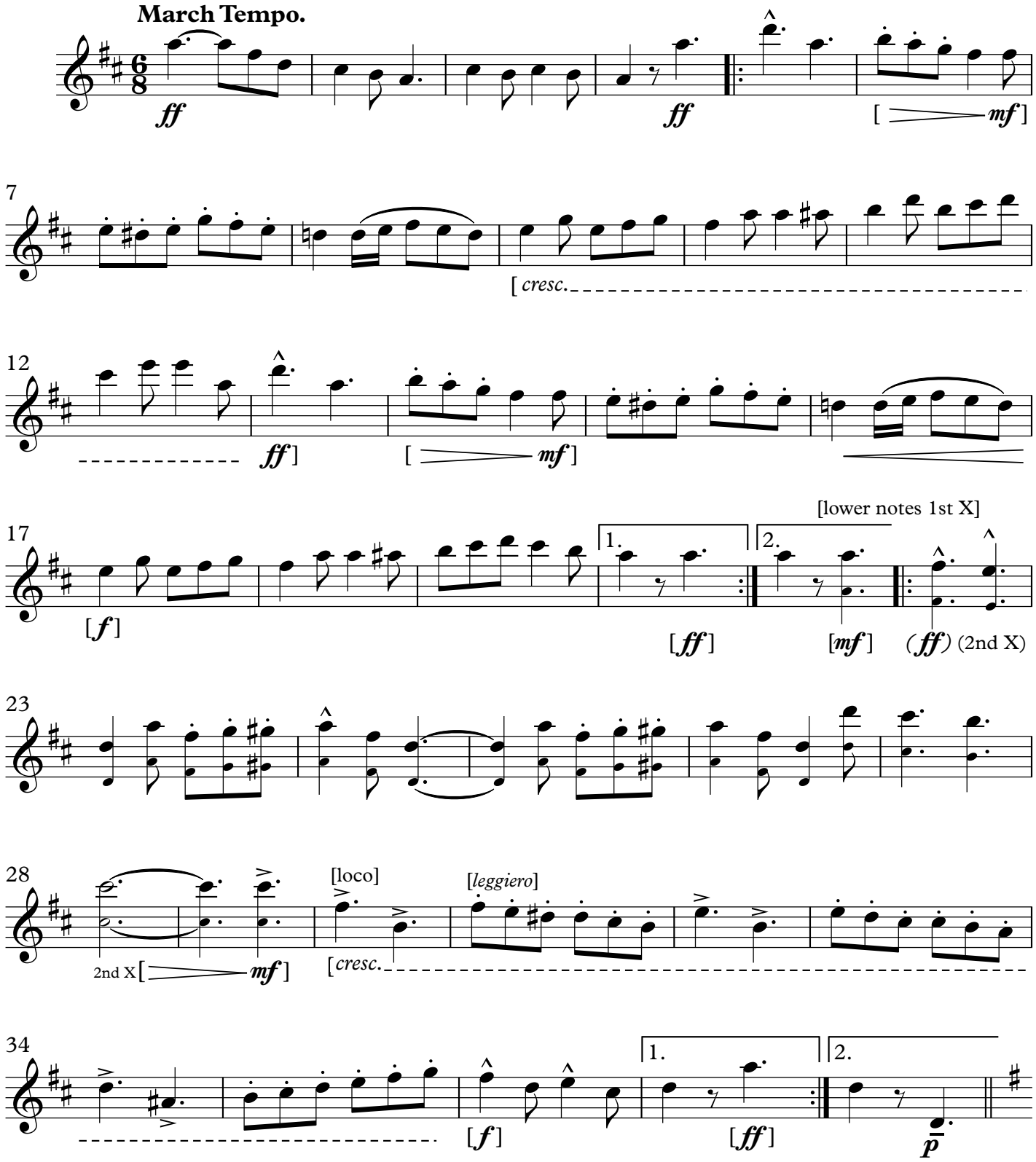
March

UNIVERSITY of NEBRASKA

(1928)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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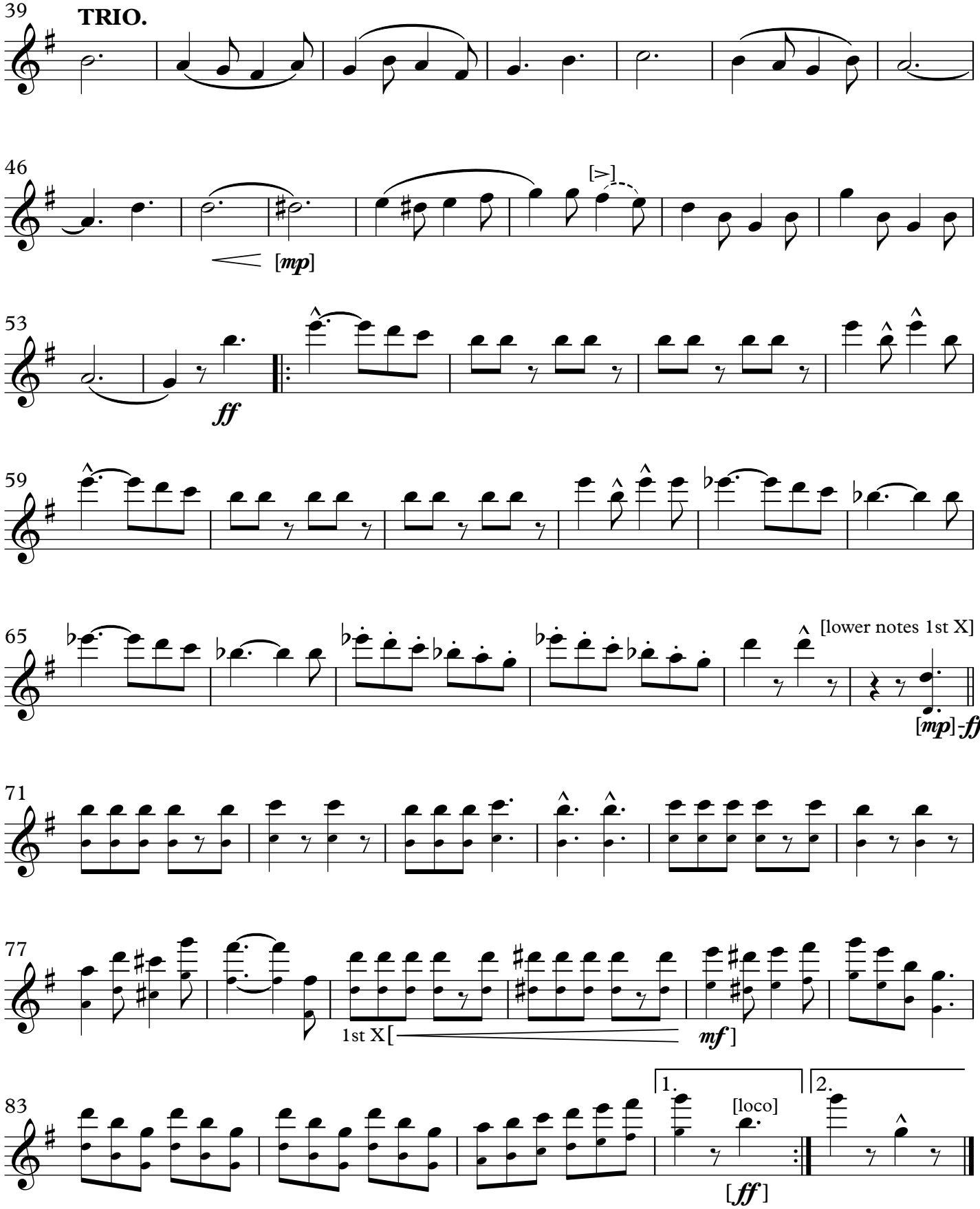
As played by “The President’s Own” United States Marine Band

UNIVERSITY of NEBRASKA

1st B♭ Clarinet



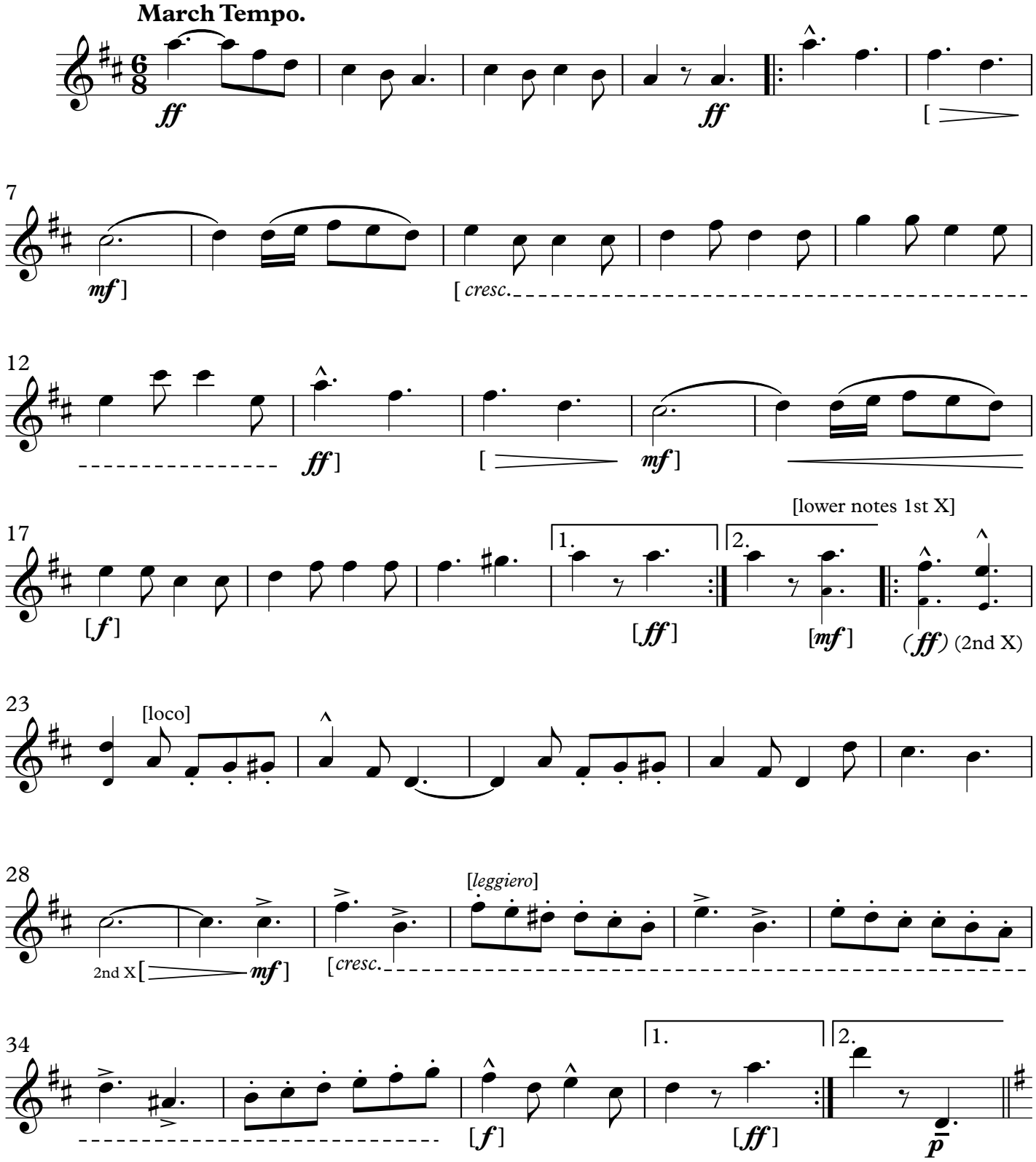
March

UNIVERSITY of NEBRASKA

(1928)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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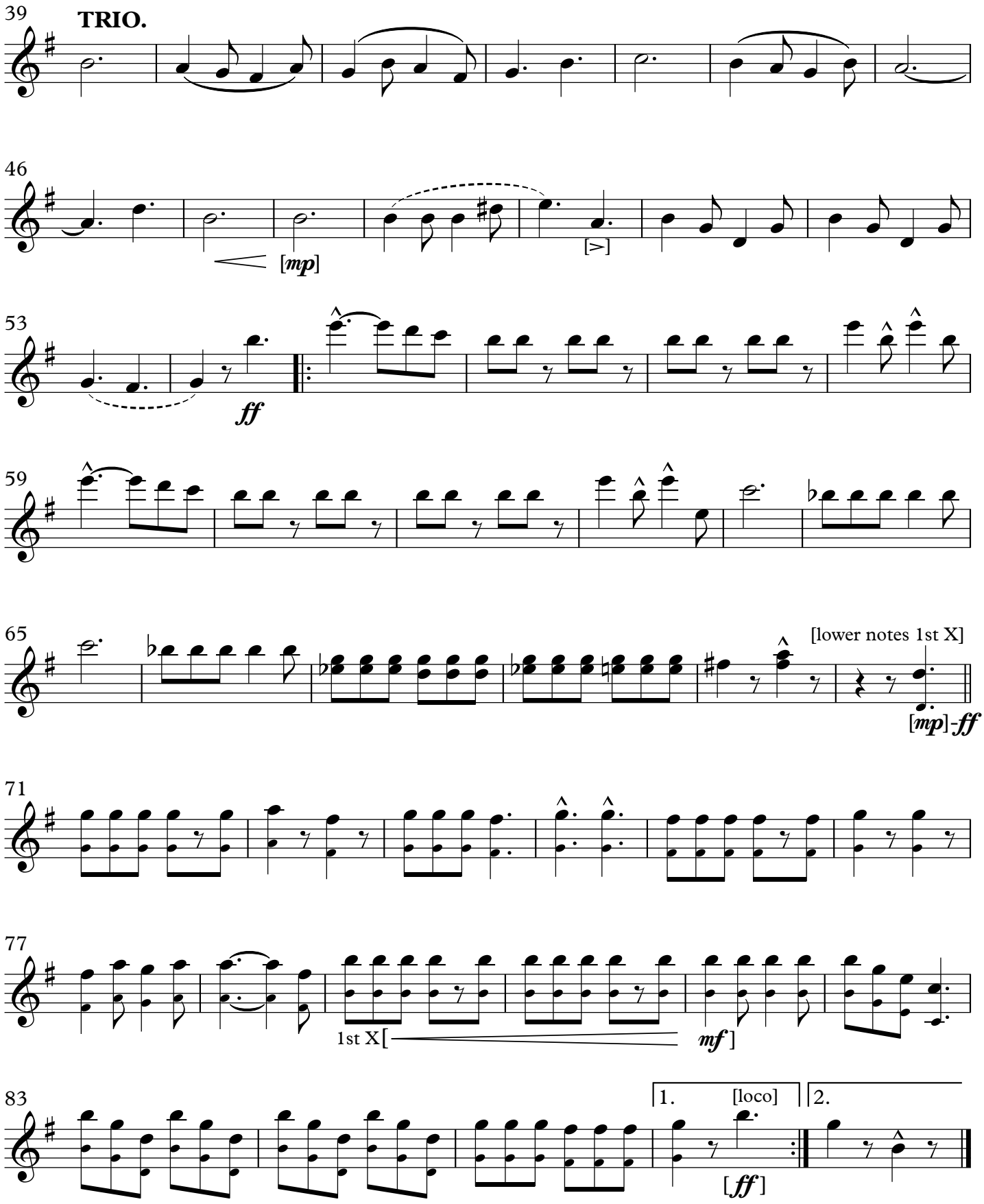
As played by “The President’s Own” United States Marine Band

UNIVERSITY of NEBRASKA

2nd B♭ Clarinet



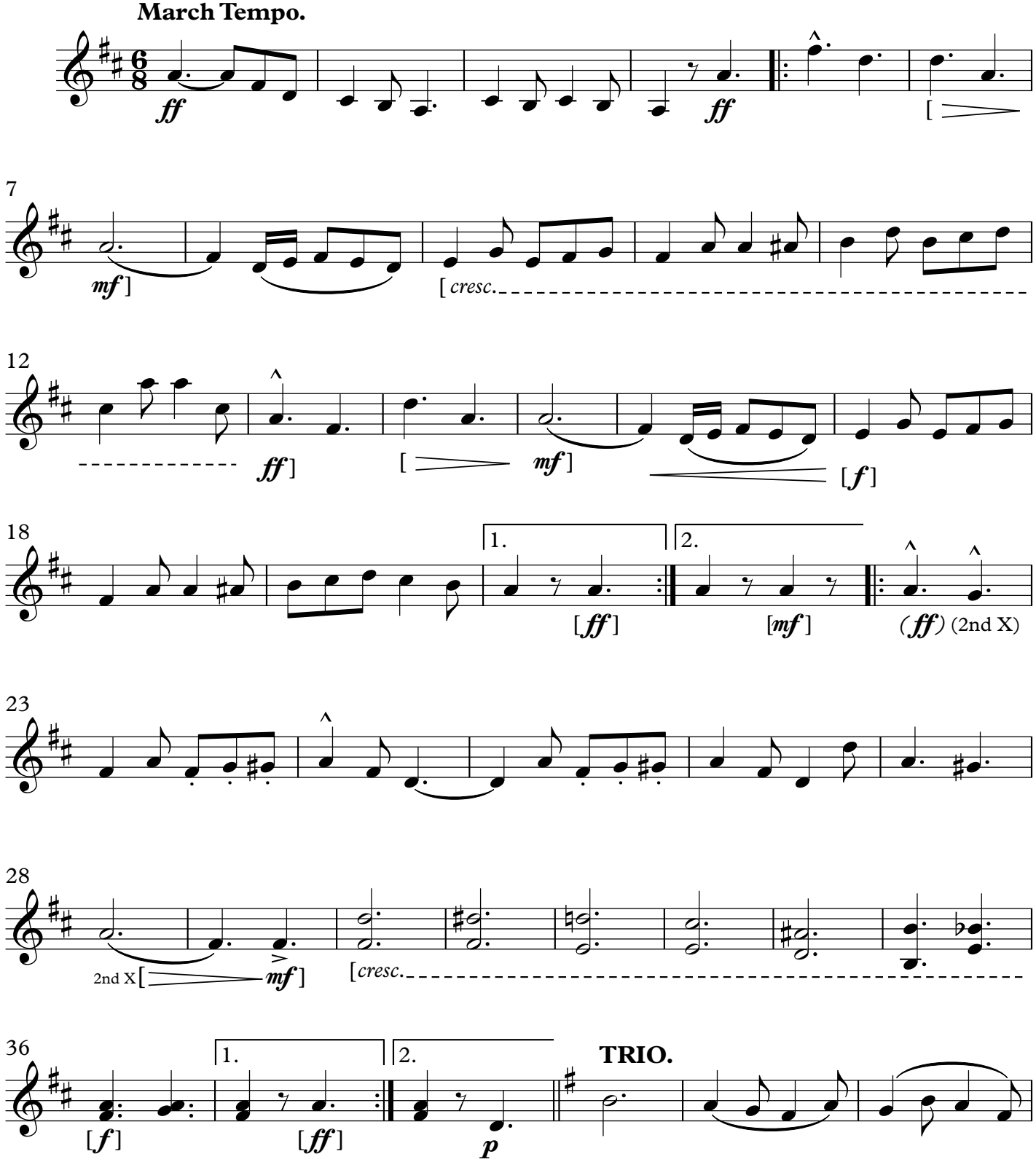
March

UNIVERSITY of NEBRASKA

(1928)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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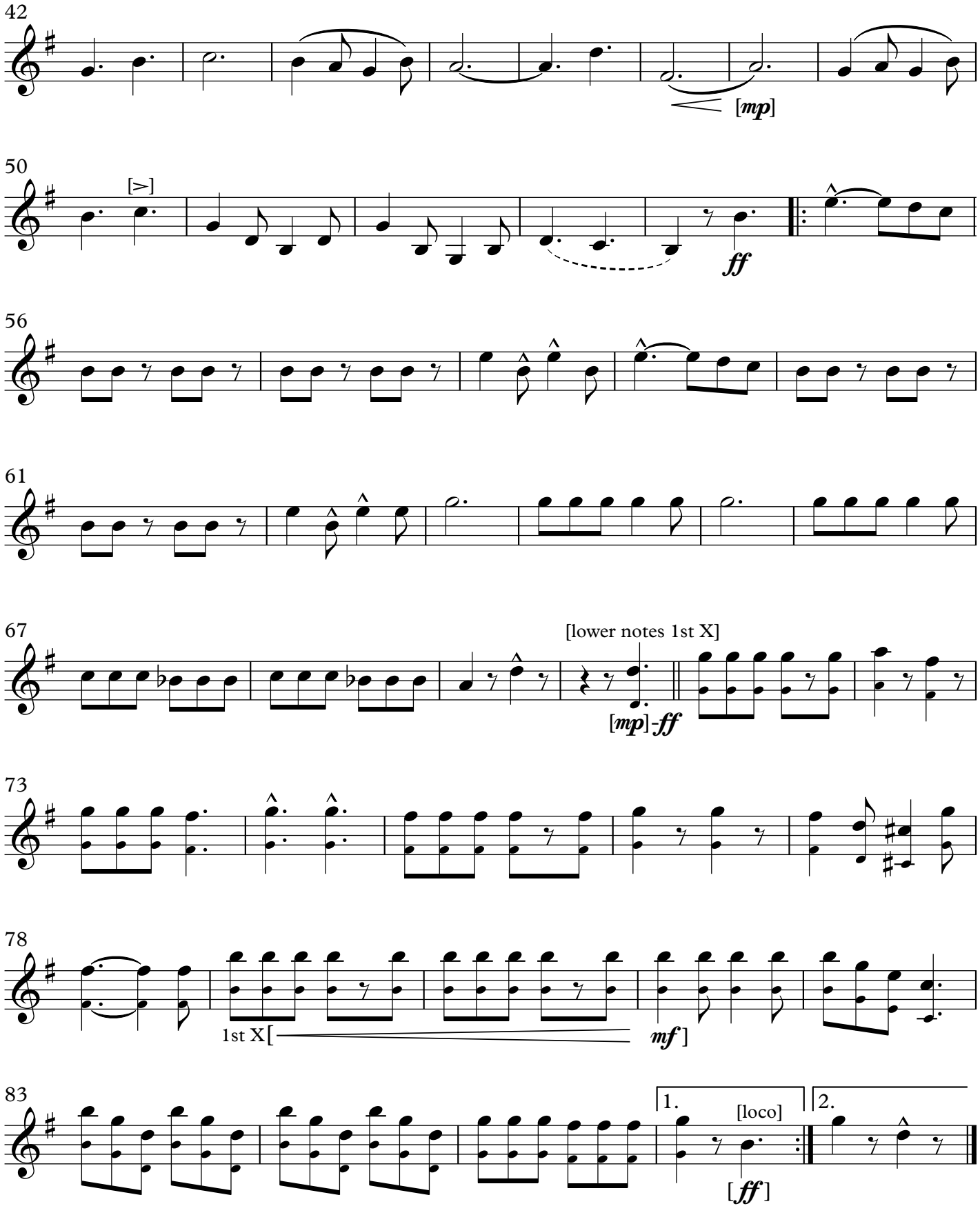
UNIVERSITY of NEBRASKA

3rd B♭ Clarinet



March

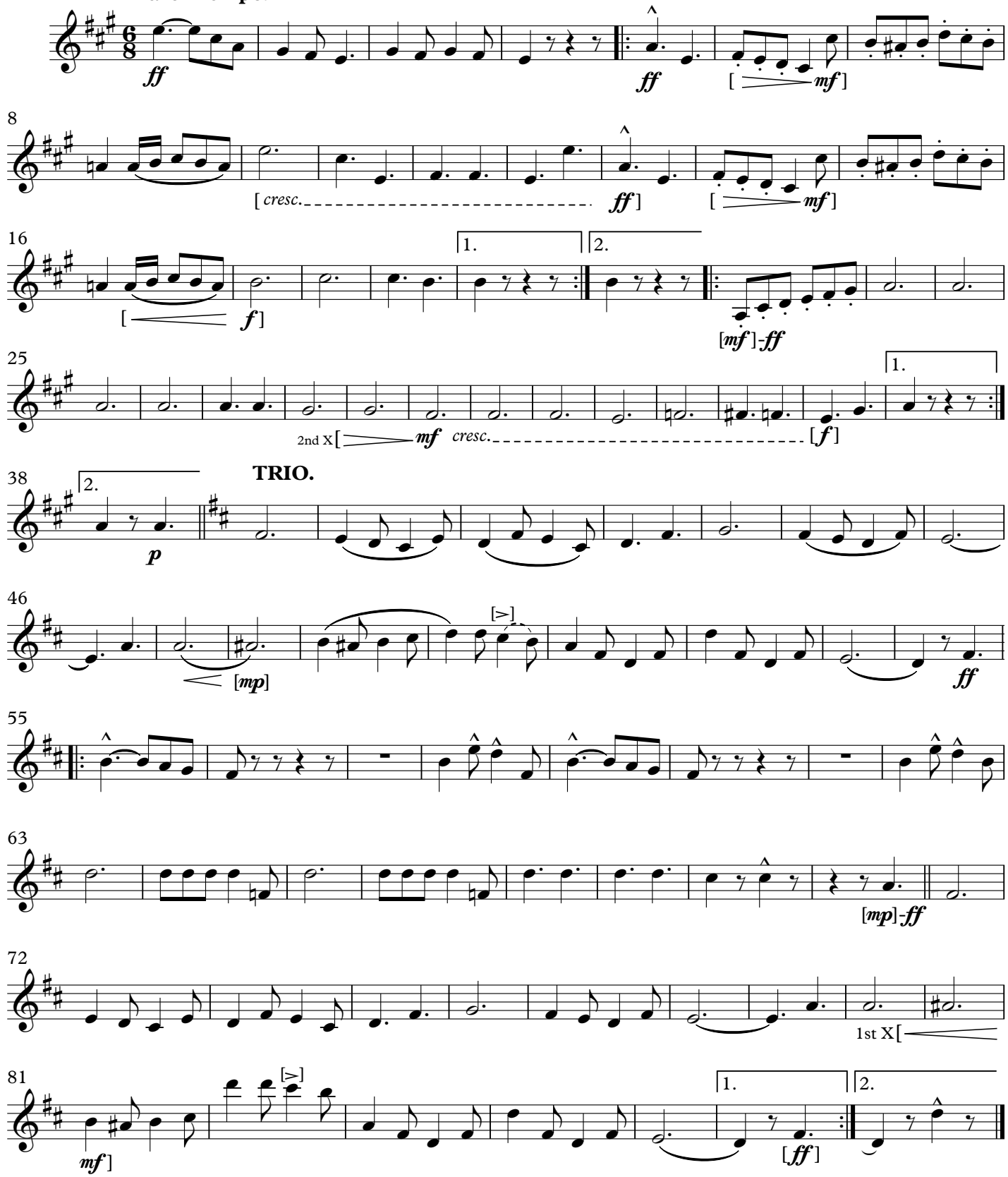
UNIVERSITY of NEBRASKA

(1928)

E♭ Alto Clarinet
[optional]

JOHN PHILIP SOUSA

March Tempo.



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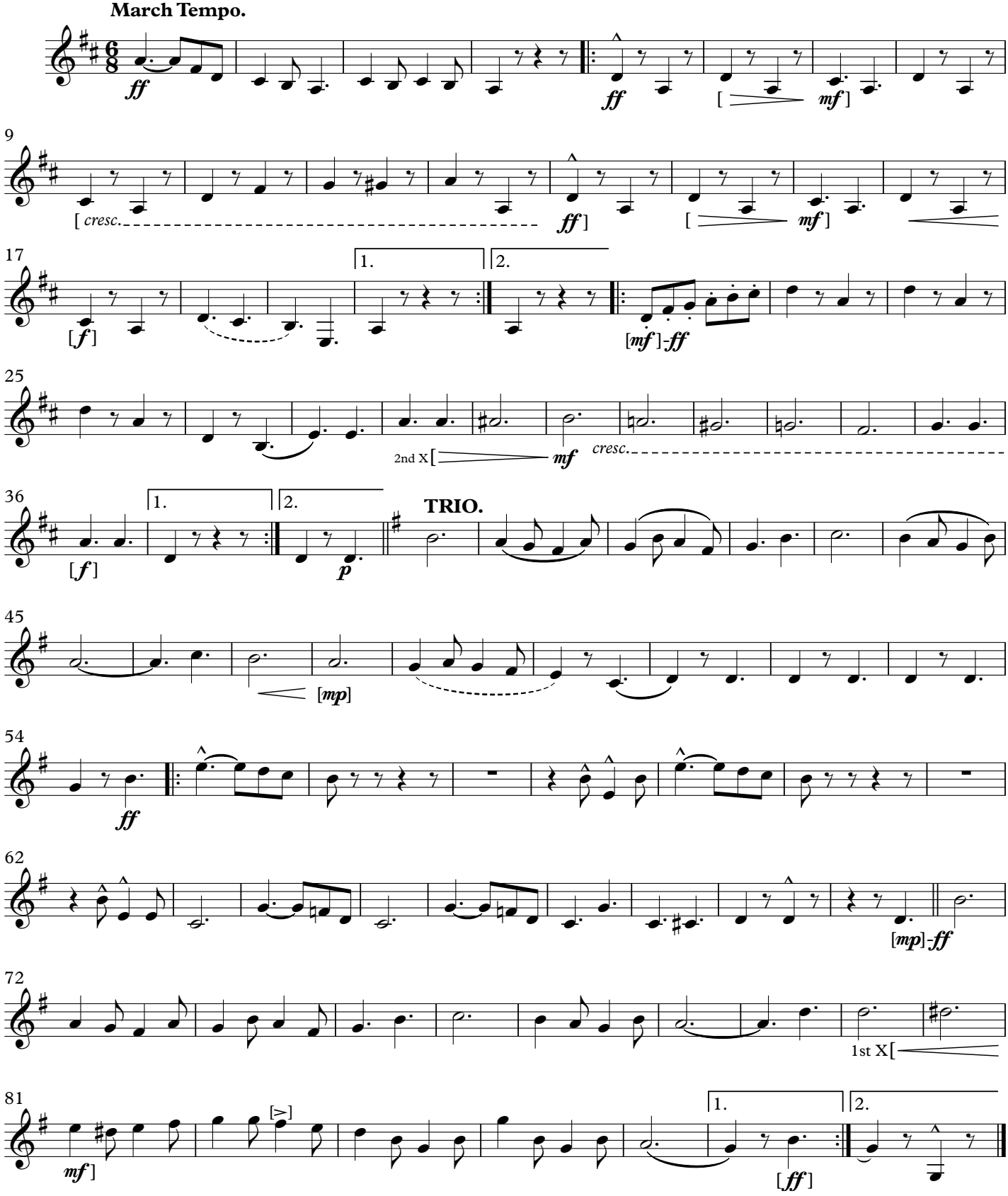
March

UNIVERSITY of NEBRASKA

(1928)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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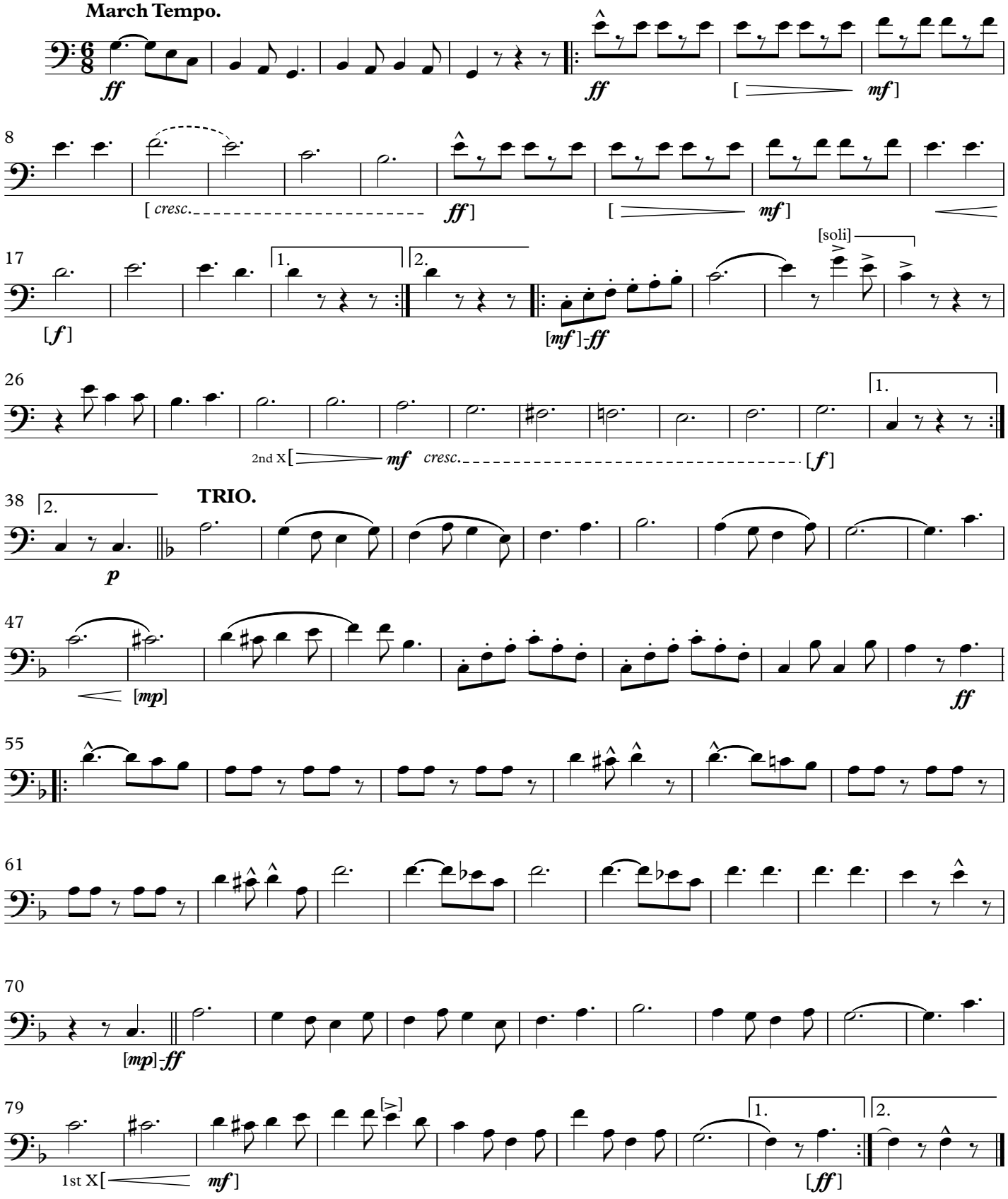
March

UNIVERSITY of NEBRASKA

(1928)

1st Bassoon

JOHN PHILIP SOUSA



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March

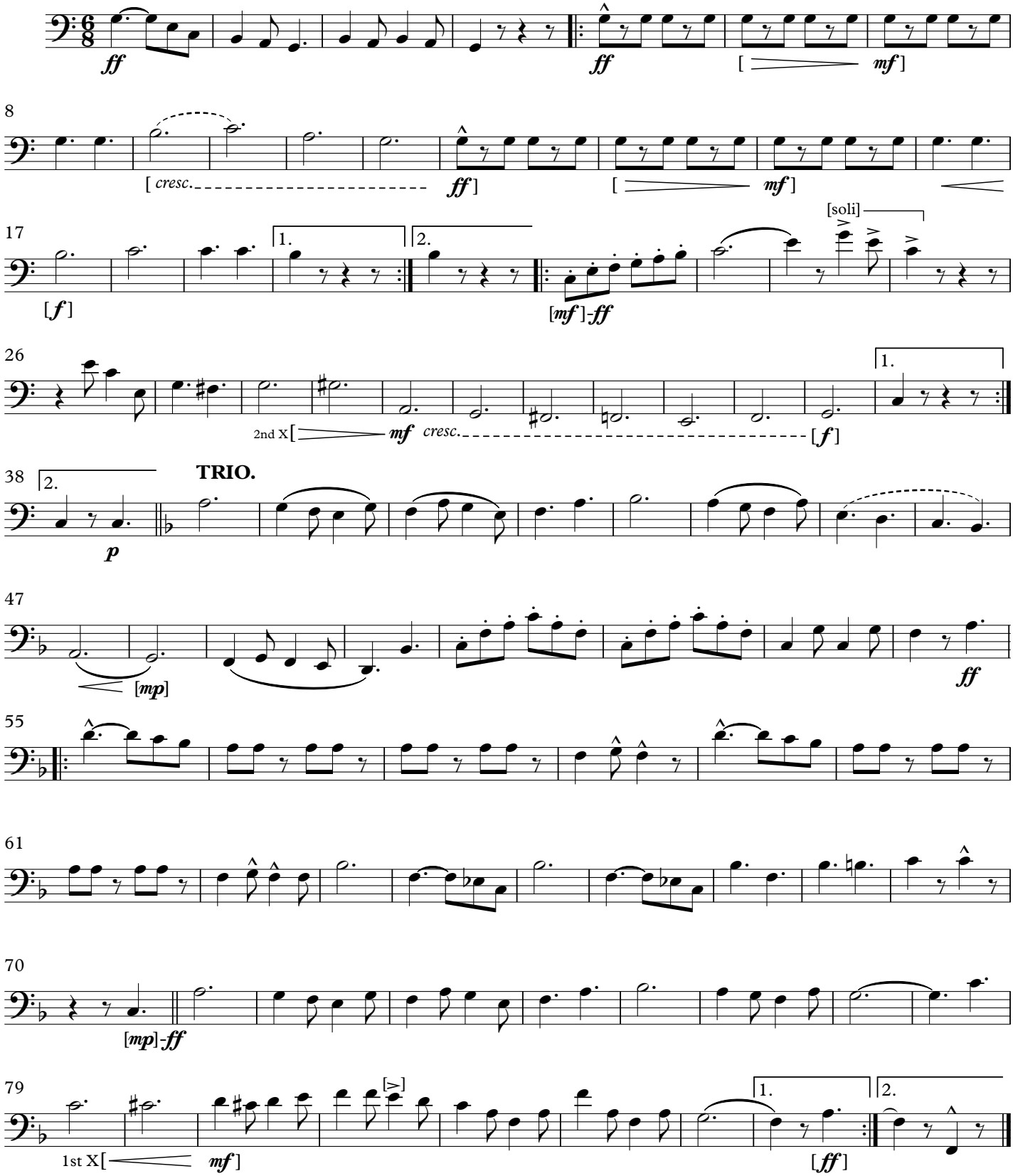
UNIVERSITY of NEBRASKA

(1928)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.



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March

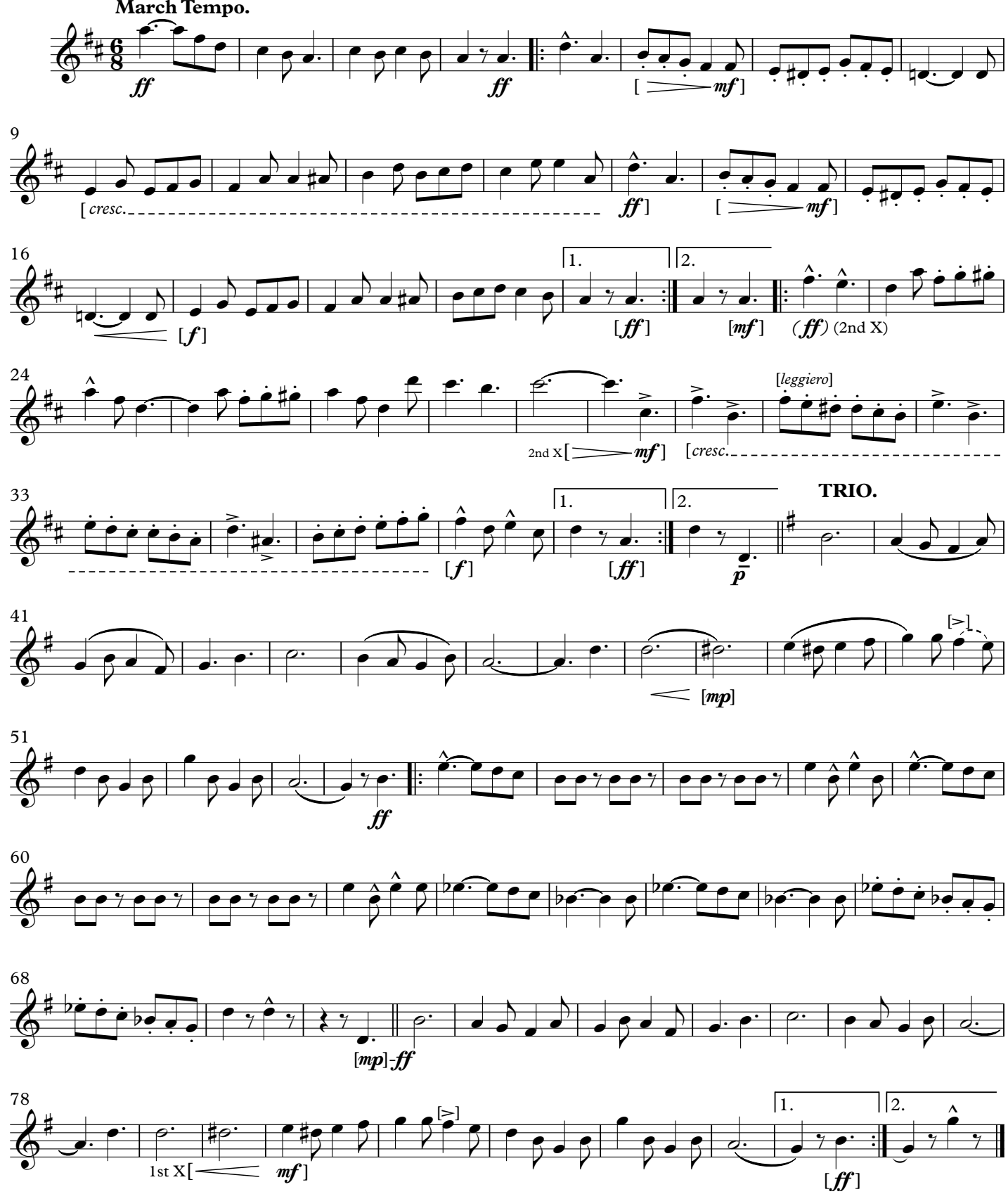
UNIVERSITY of NEBRASKA

(1928)

Soprano Saxophone

[optional]

JOHN PHILIP SOUSA



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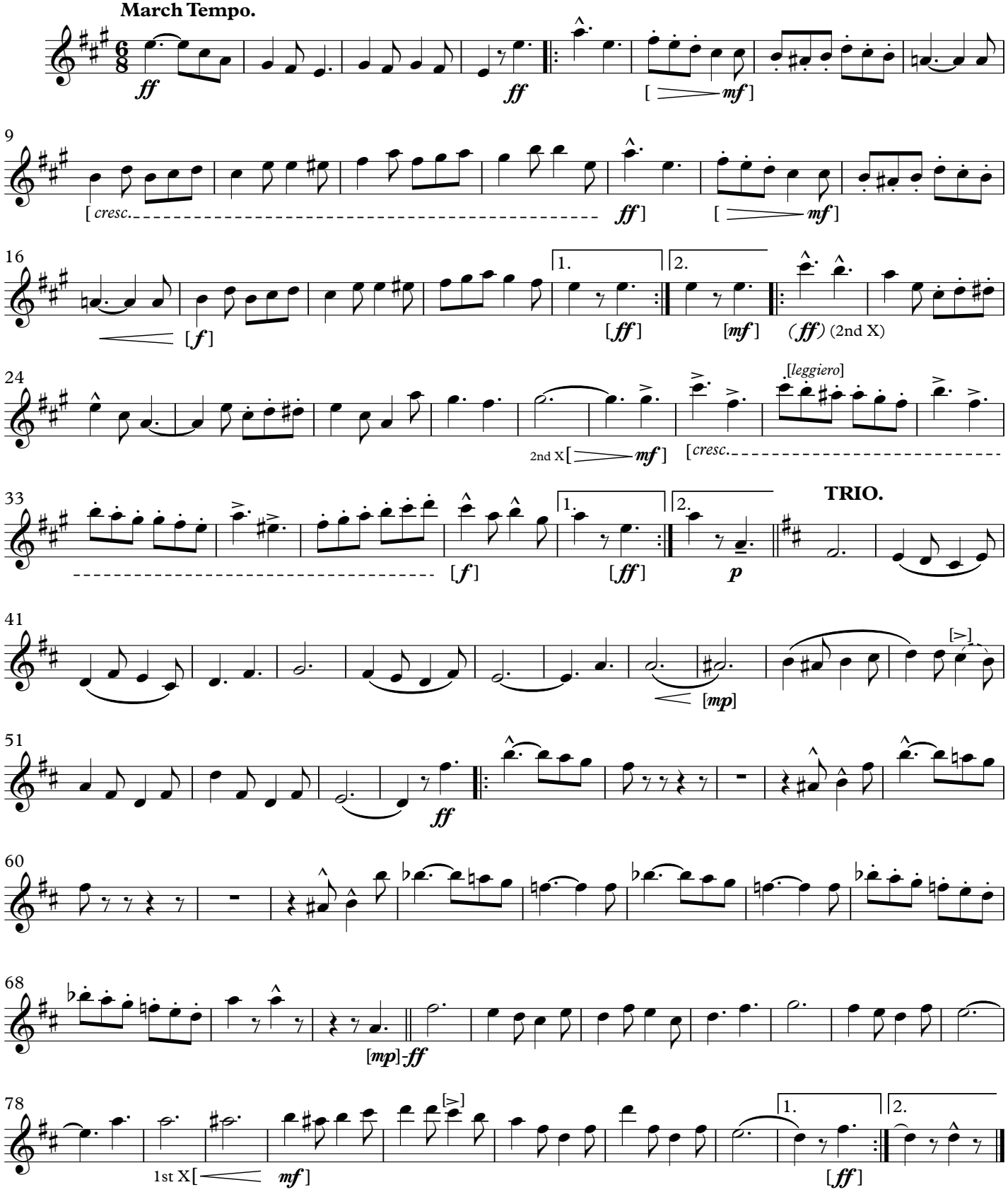
March

UNIVERSITY of NEBRASKA

(1928)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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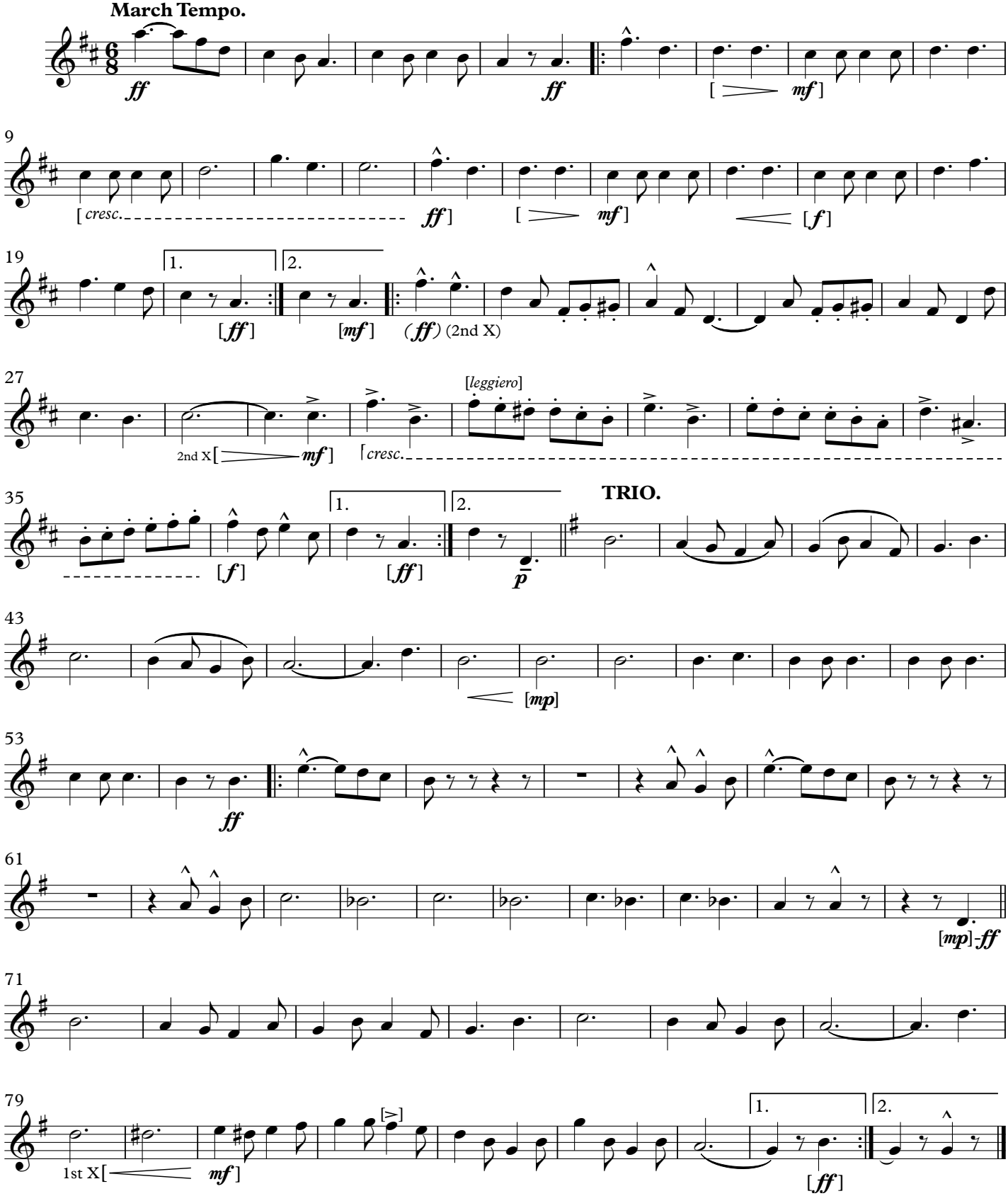
March

UNIVERSITY of NEBRASKA

(1928)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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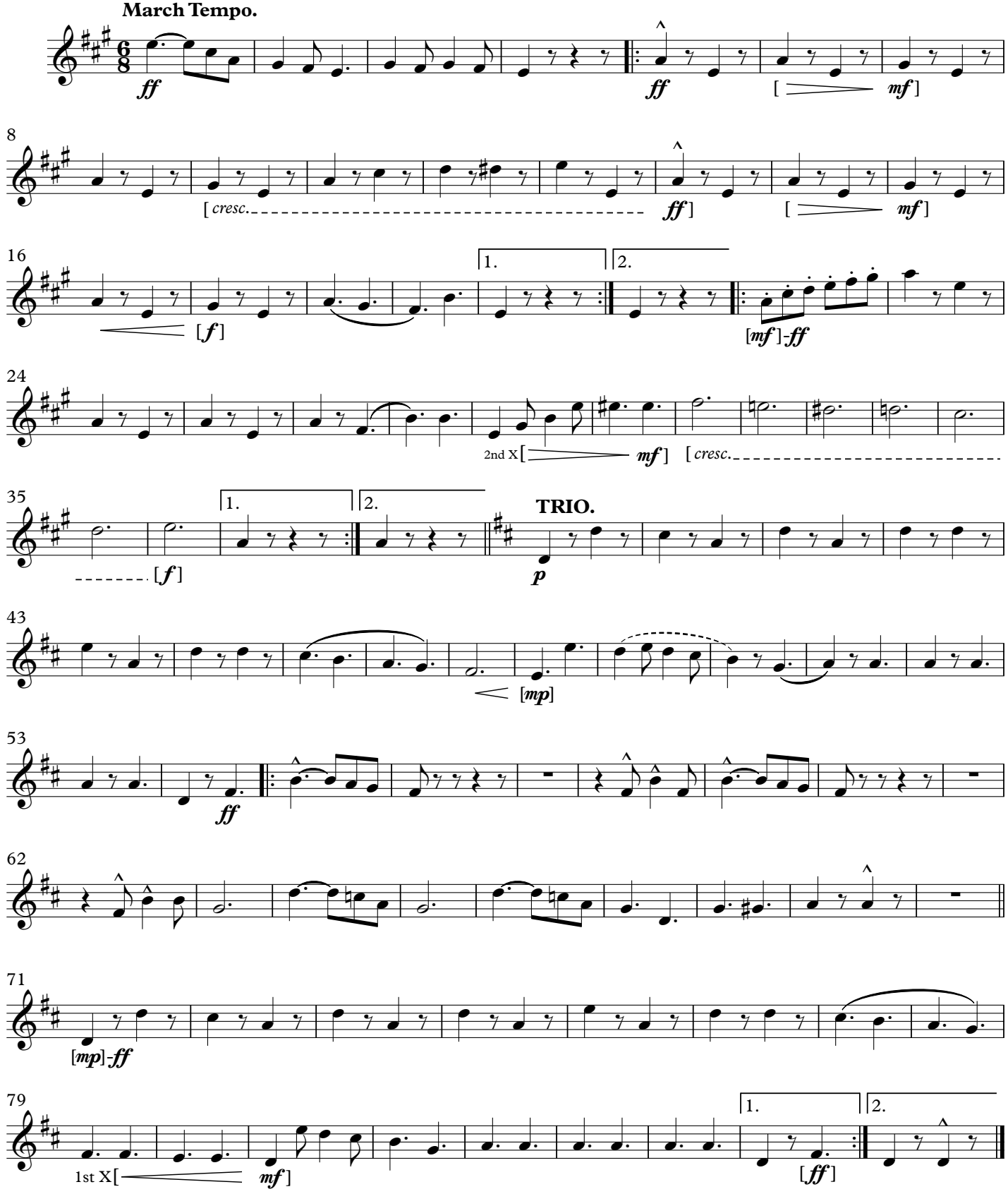
March

UNIVERSITY of NEBRASKA

(1928)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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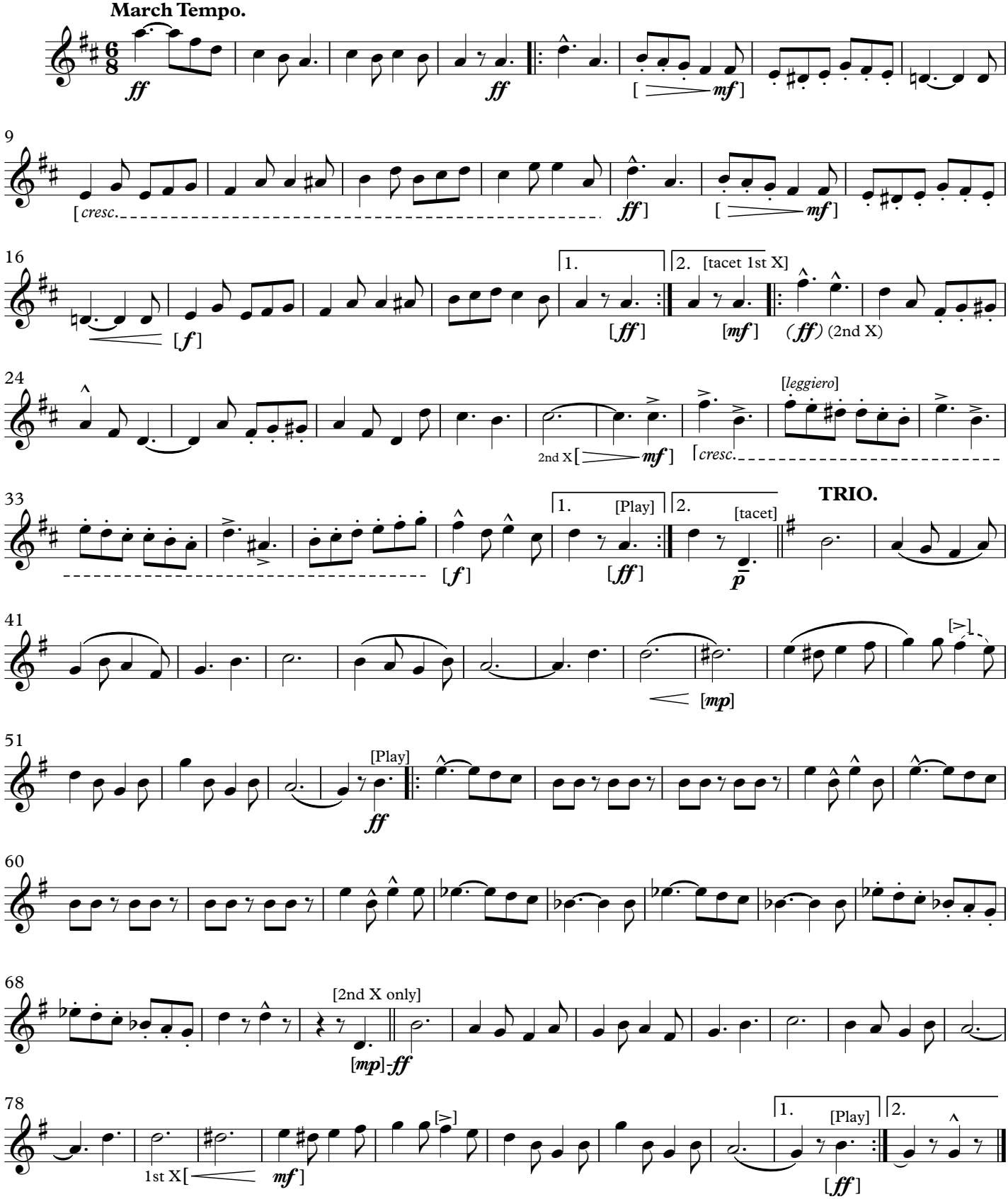
March

UNIVERSITY of NEBRASKA

(1928)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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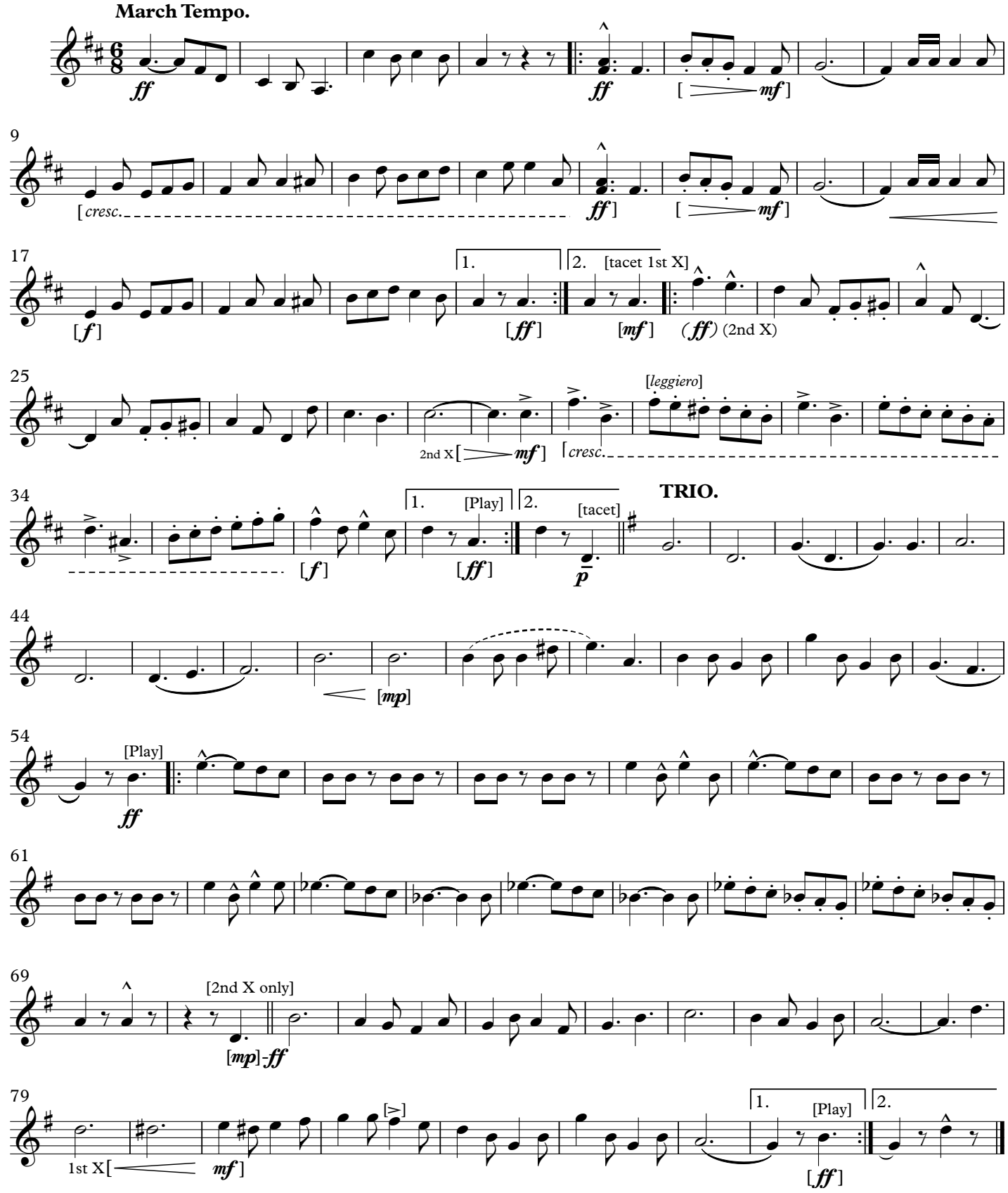
March

UNIVERSITY of NEBRASKA

(1928)

1st B♭ Cornet

JOHN PHILIP SOUSA



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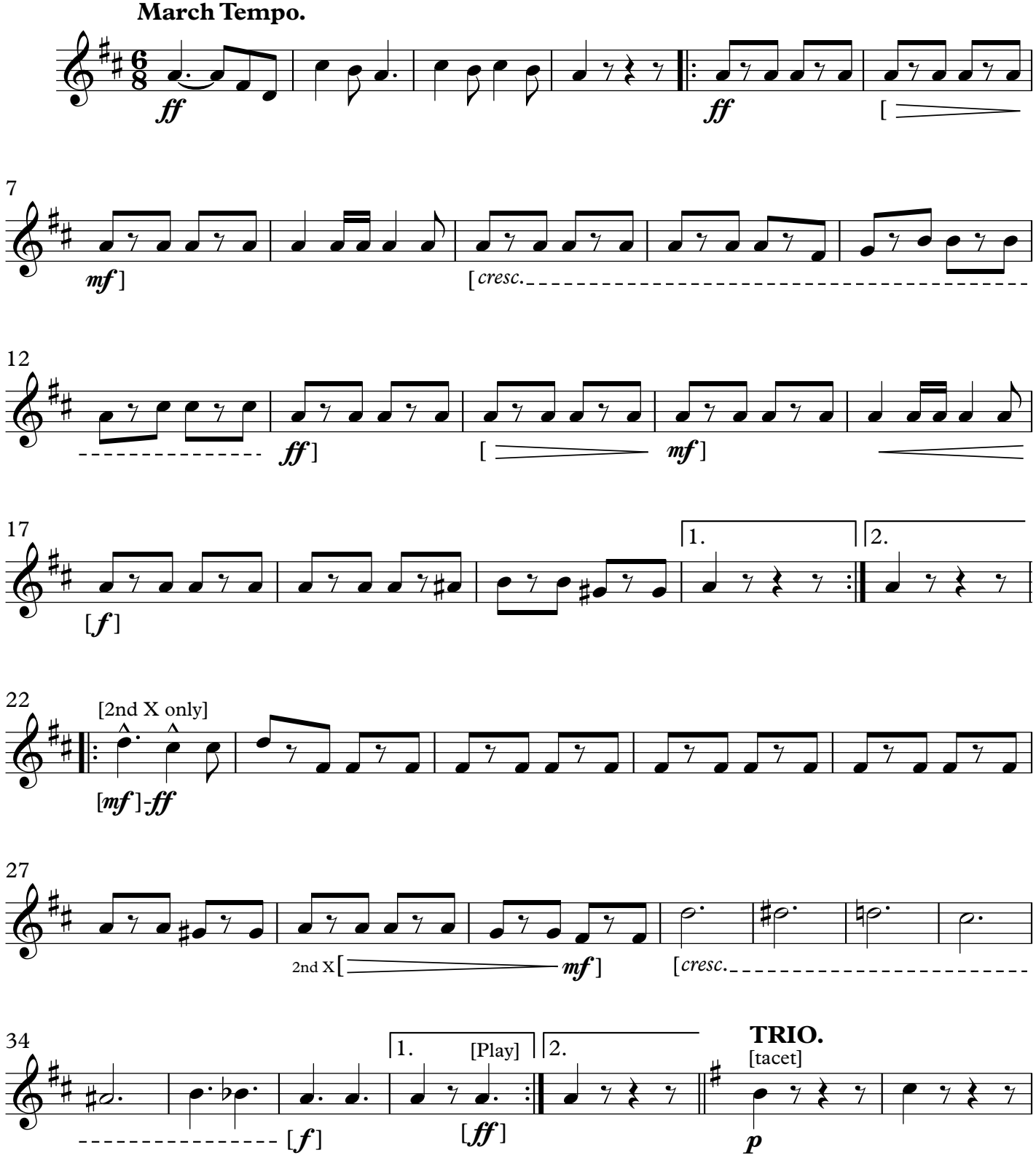
March

UNIVERSITY of NEBRASKA

(1928)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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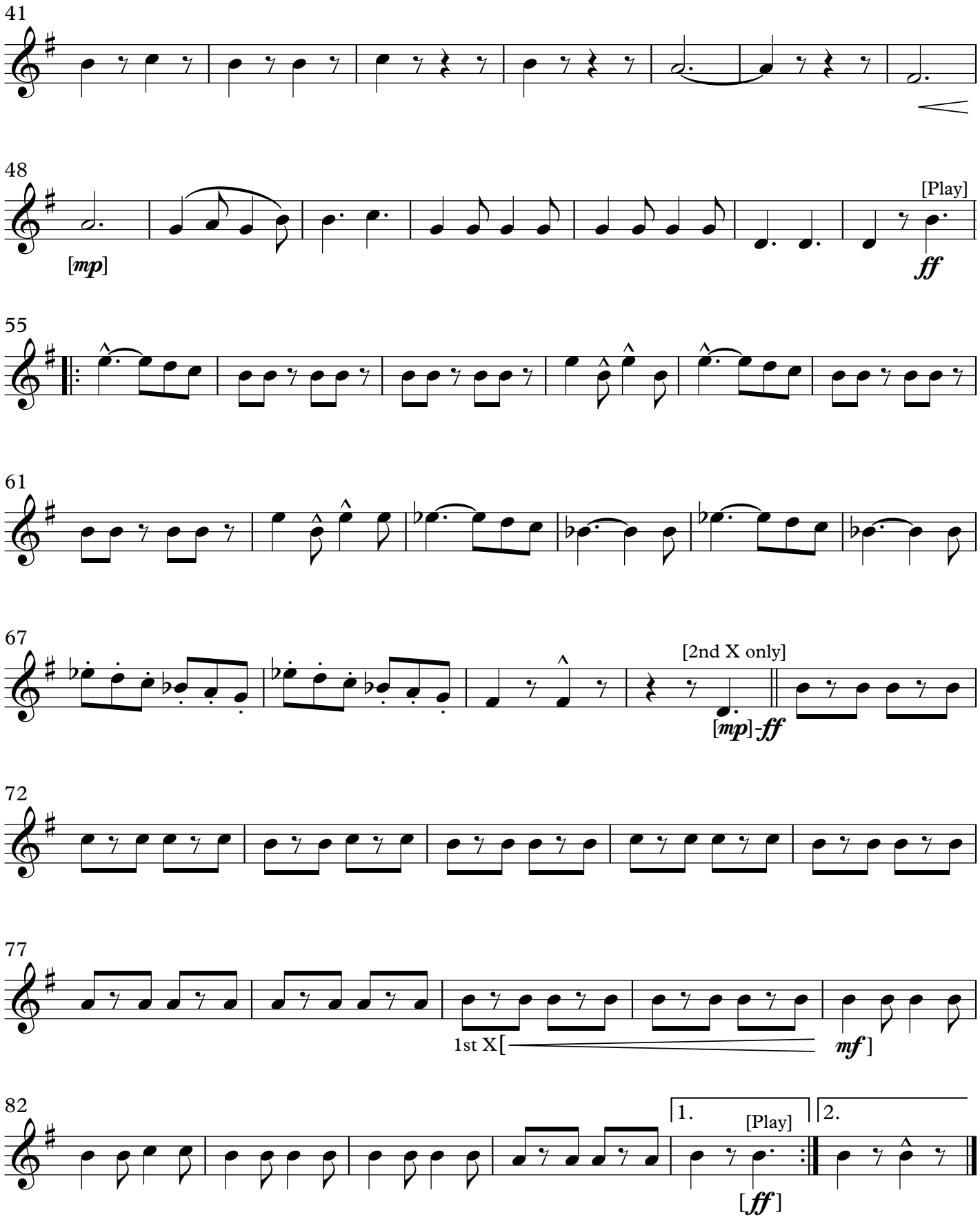
UNIVERSITY of NEBRASKA

2nd B♭ Cornet



March

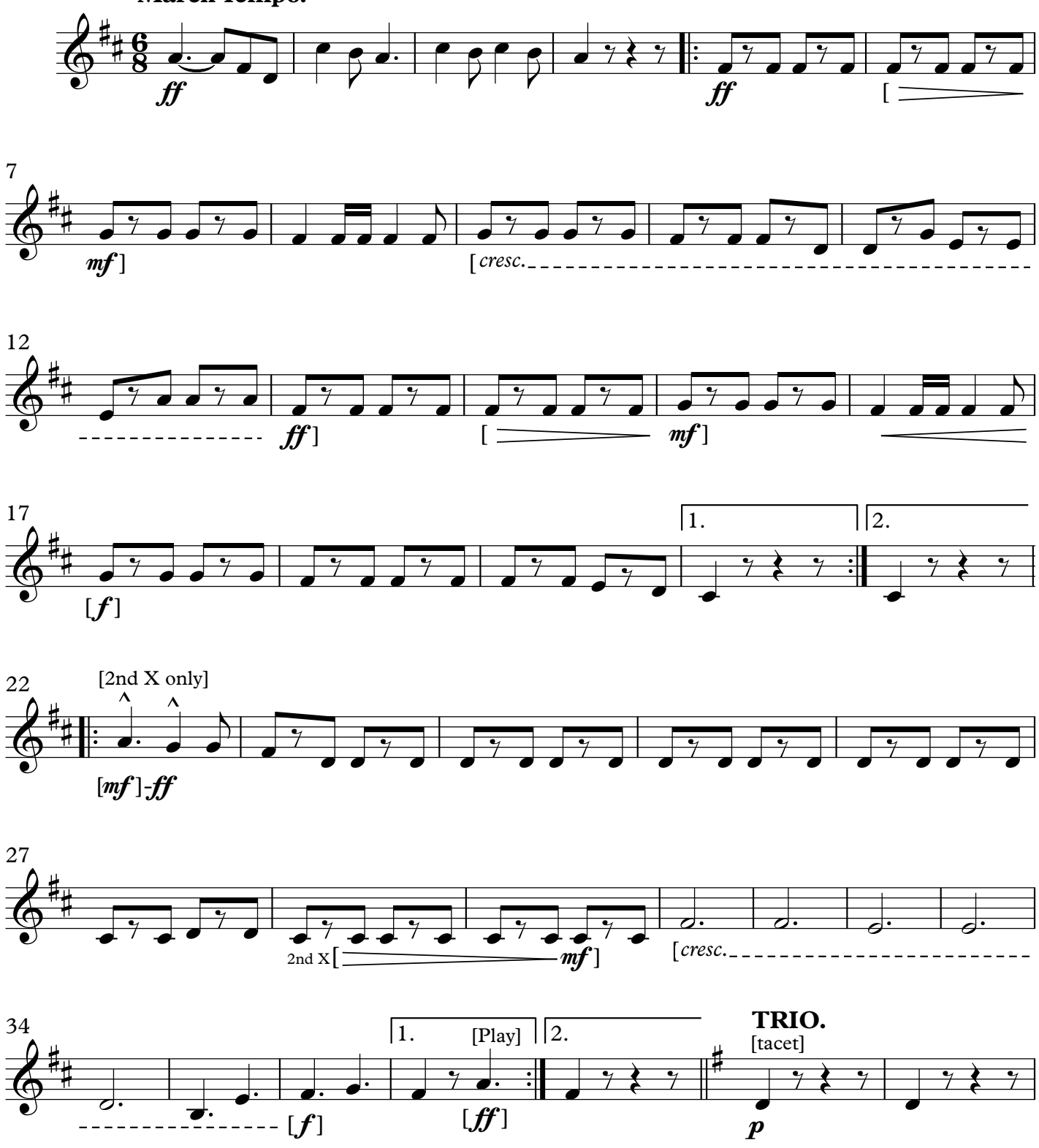
UNIVERSITY of NEBRASKA

(1928)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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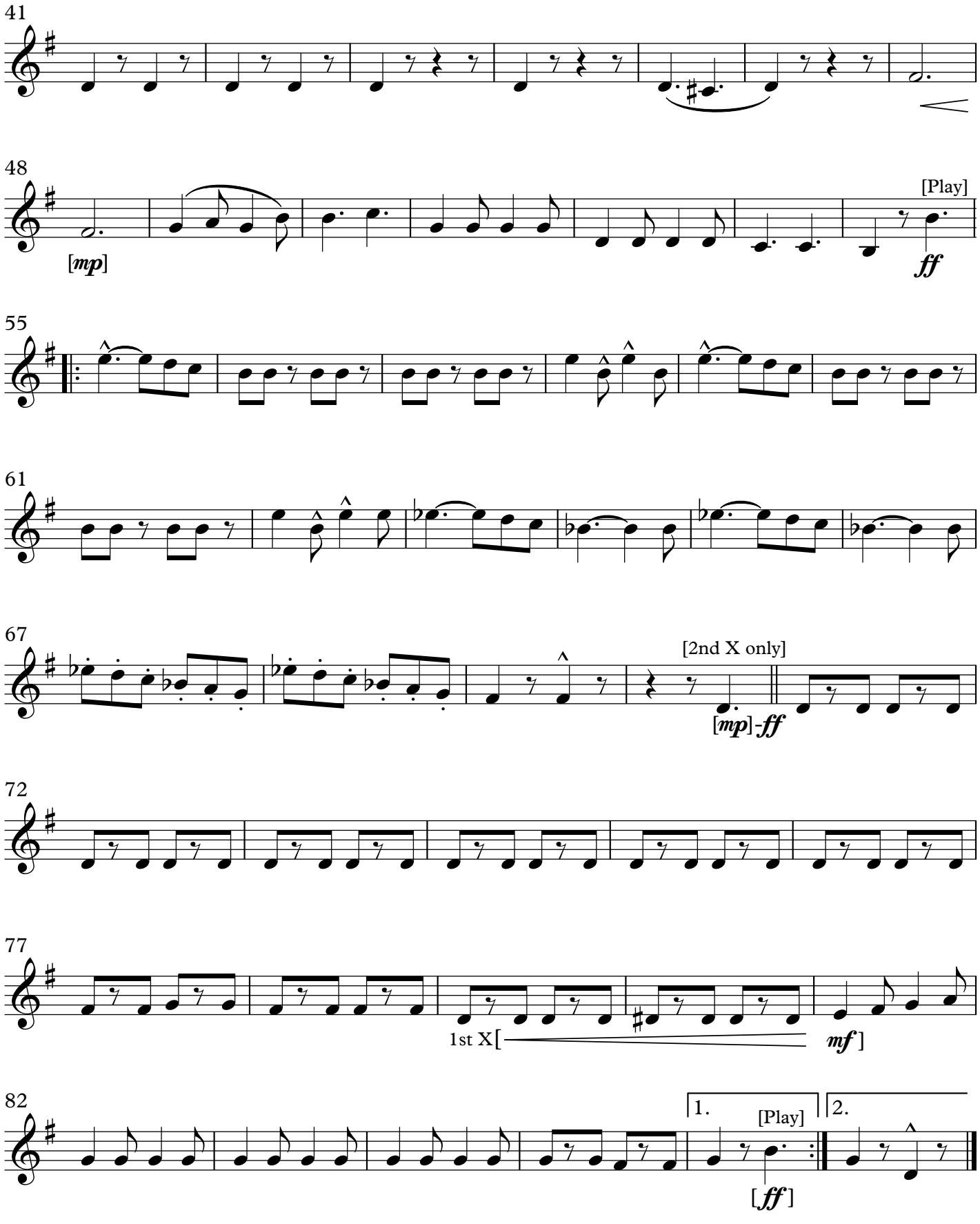
UNIVERSITY of NEBRASKA

3rd B♭ Cornet



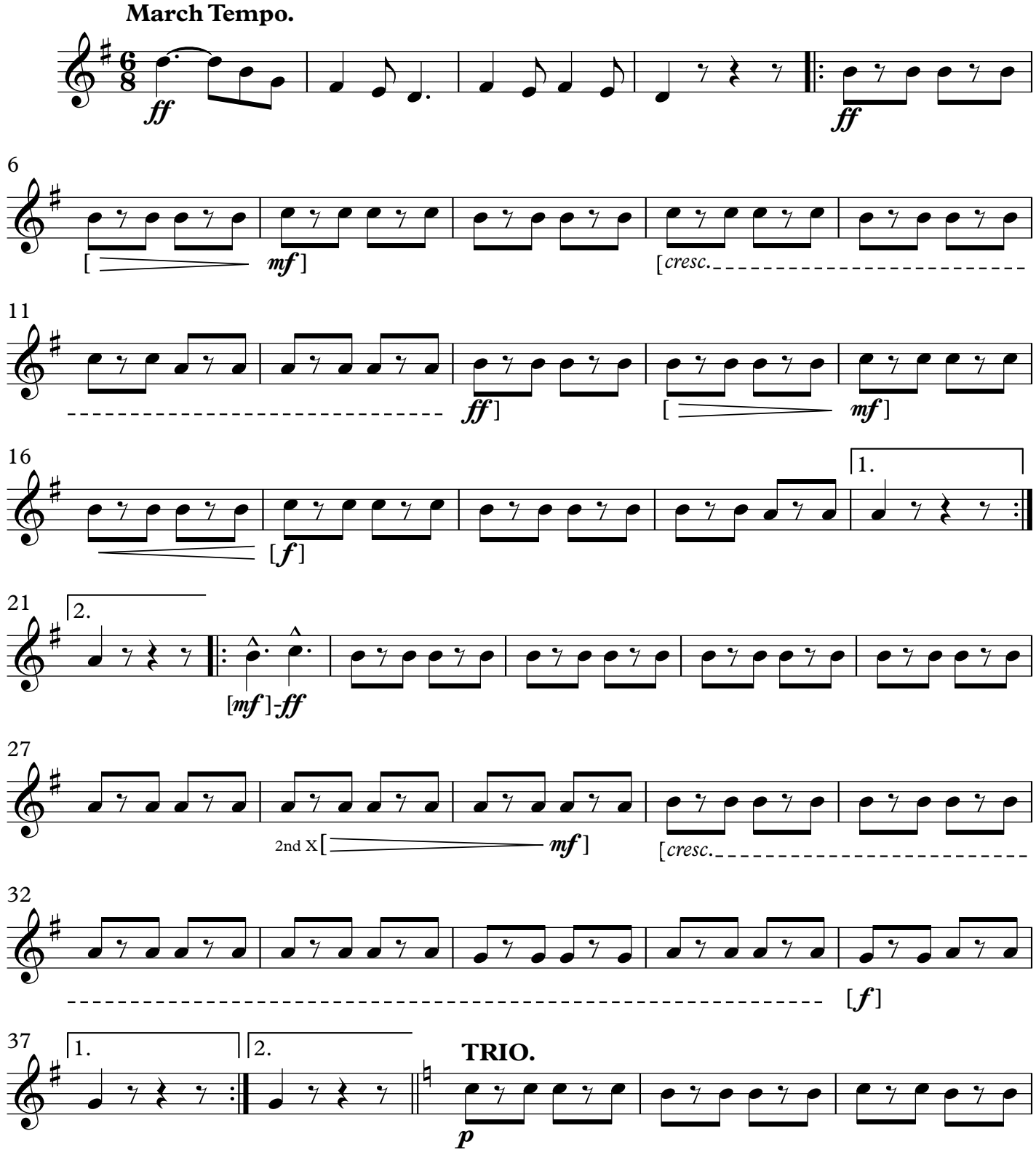
March

UNIVERSITY of NEBRASKA

(1928)

1st F Horn

JOHN PHILIP SOUSA



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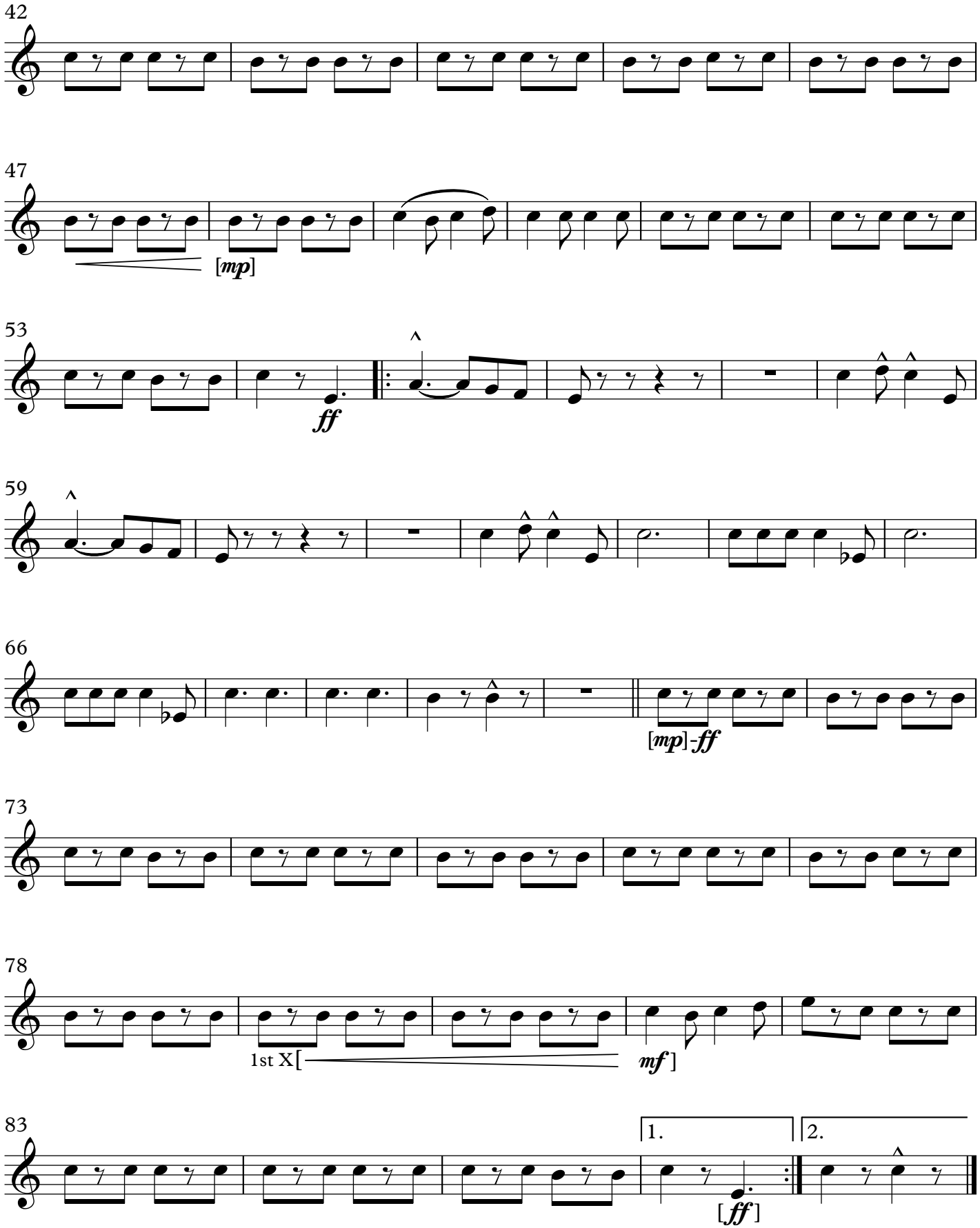
UNIVERSITY of NEBRASKA
1st F Horn



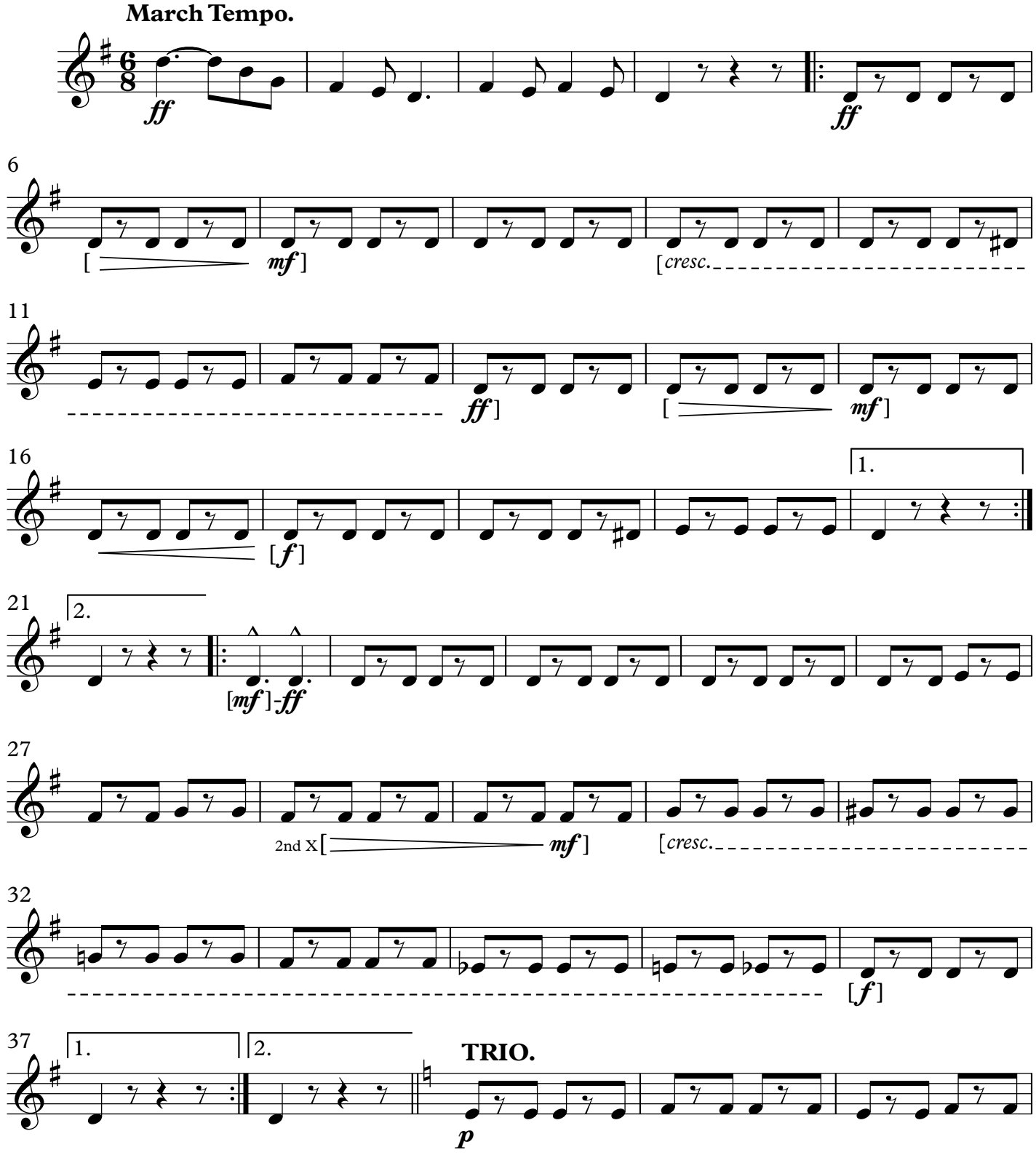
March

UNIVERSITY of NEBRASKA

(1928)

2nd F Horn

JOHN PHILIP SOUSA



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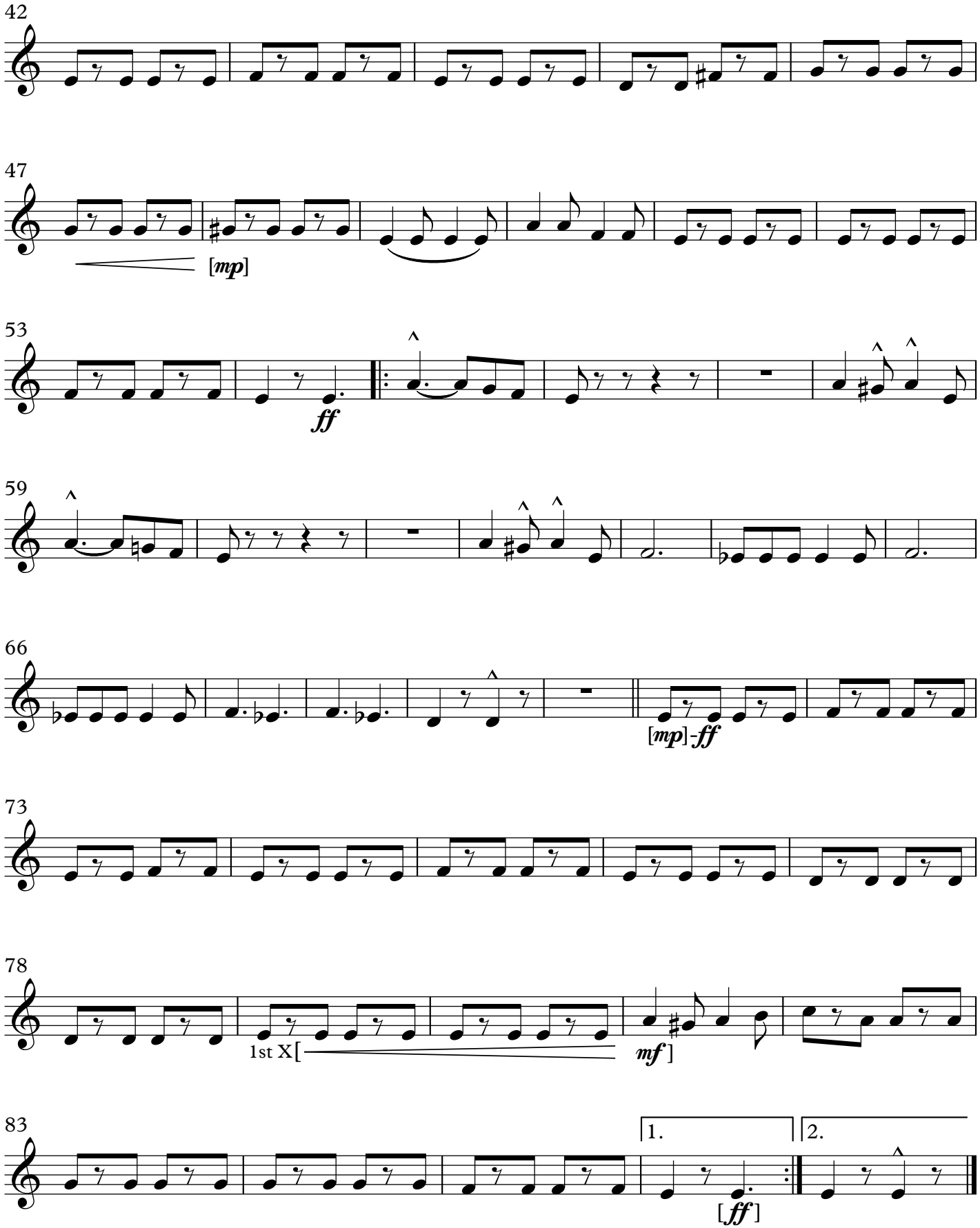
UNIVERSITY of NEBRASKA
2nd F Horn



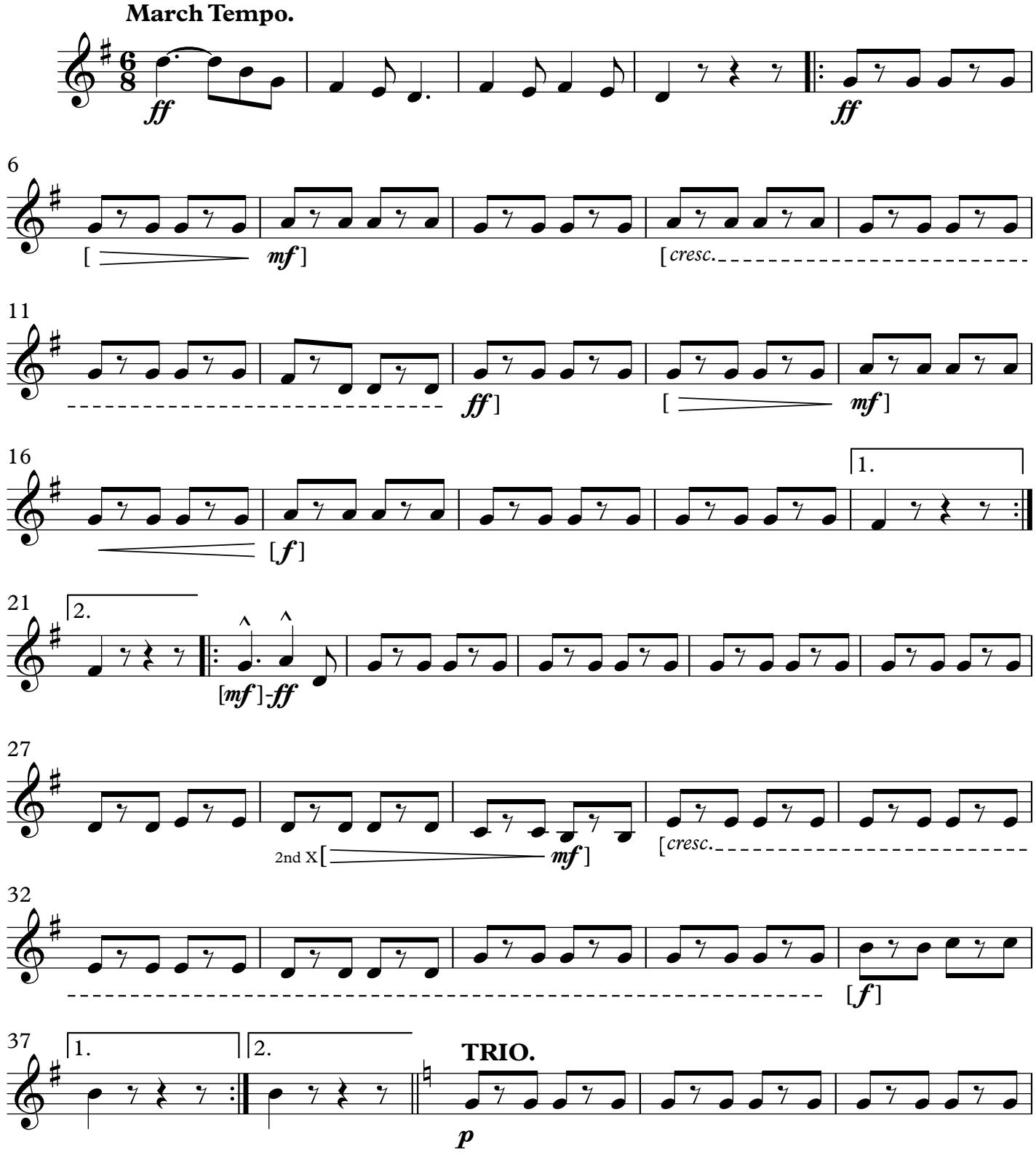
March

UNIVERSITY of NEBRASKA

(1928)

3rd F Horn

JOHN PHILIP SOUSA



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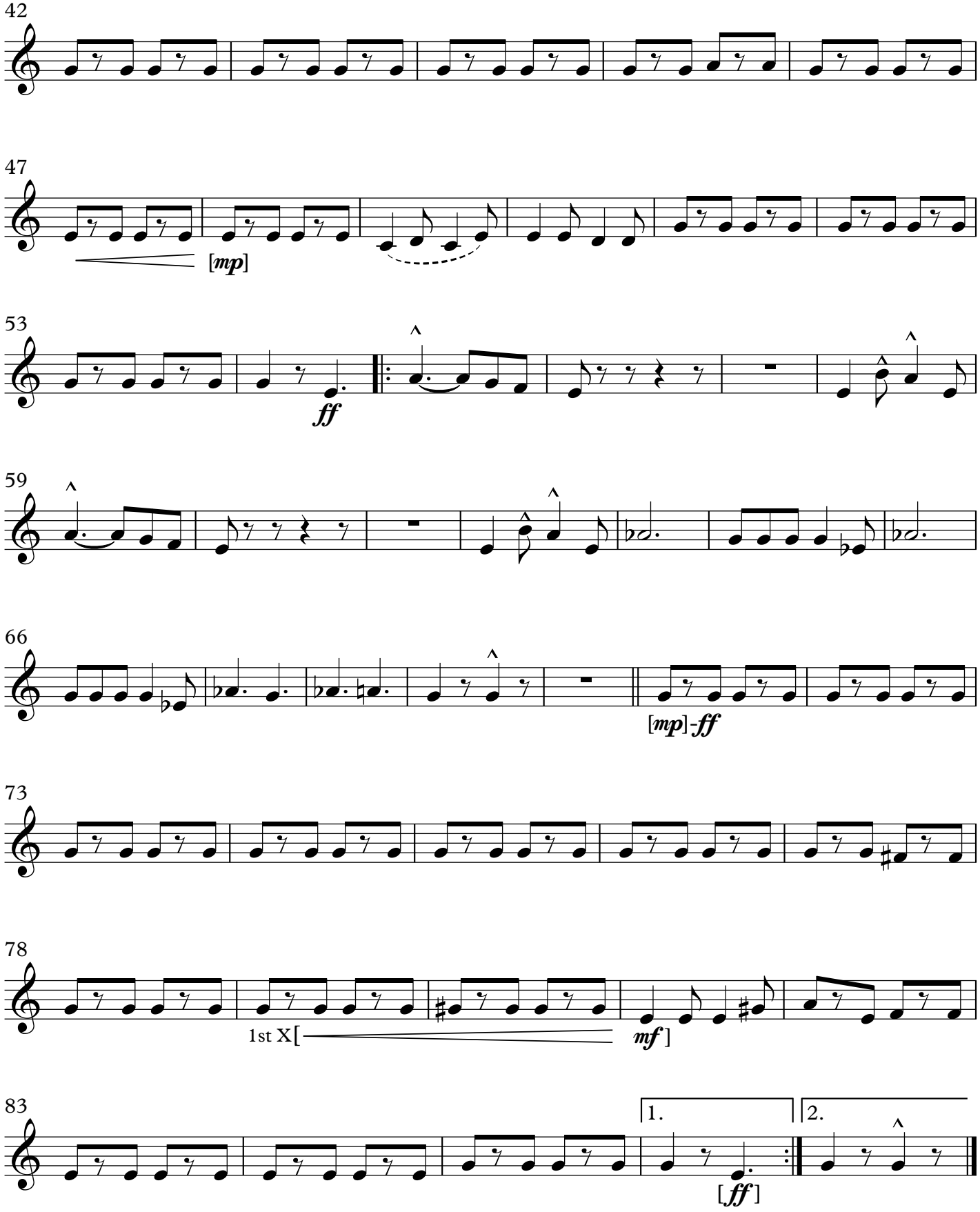
UNIVERSITY of NEBRASKA
3rd F Horn



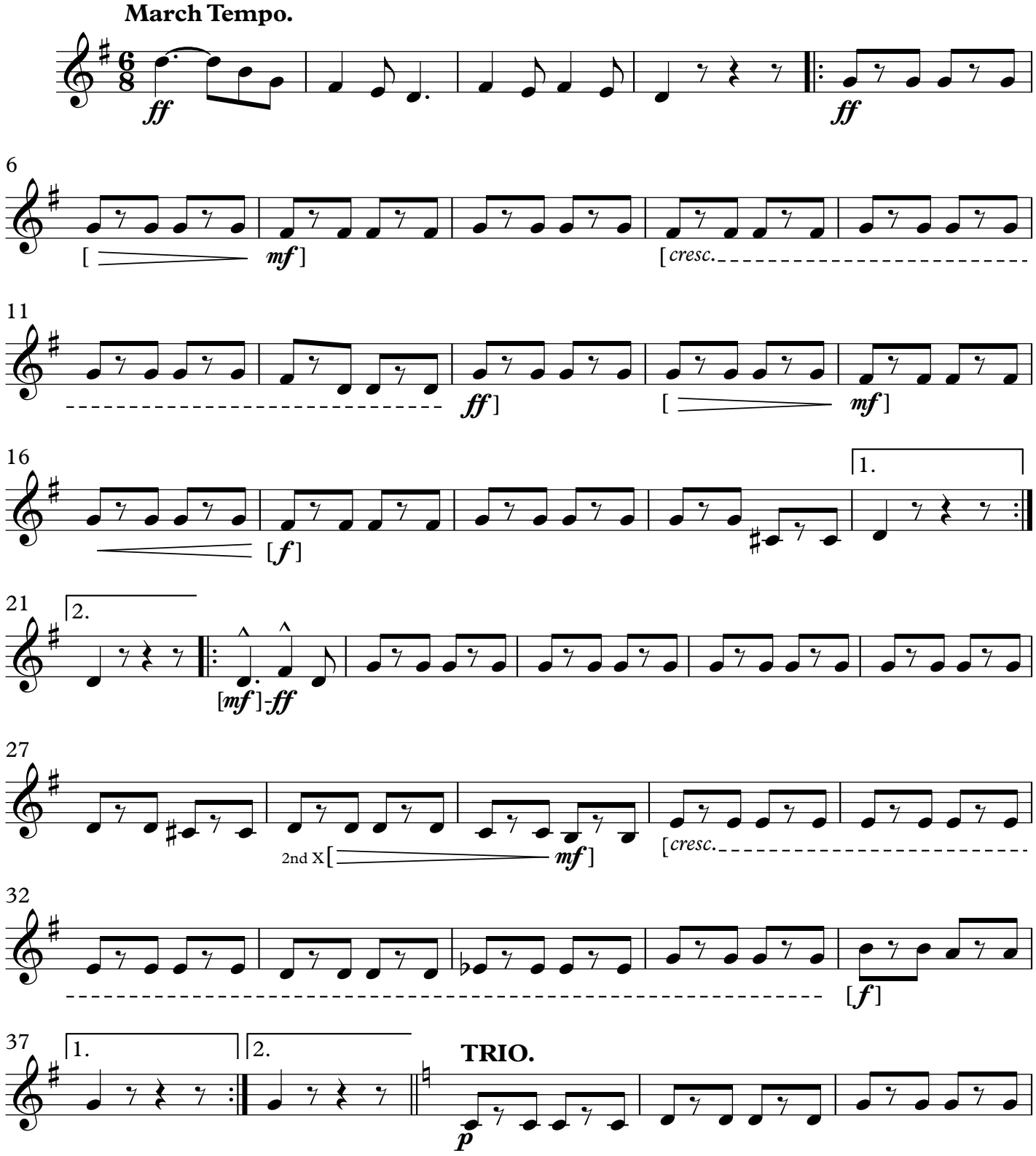
March

UNIVERSITY of NEBRASKA

(1928)

4th F Horn

JOHN PHILIP SOUSA



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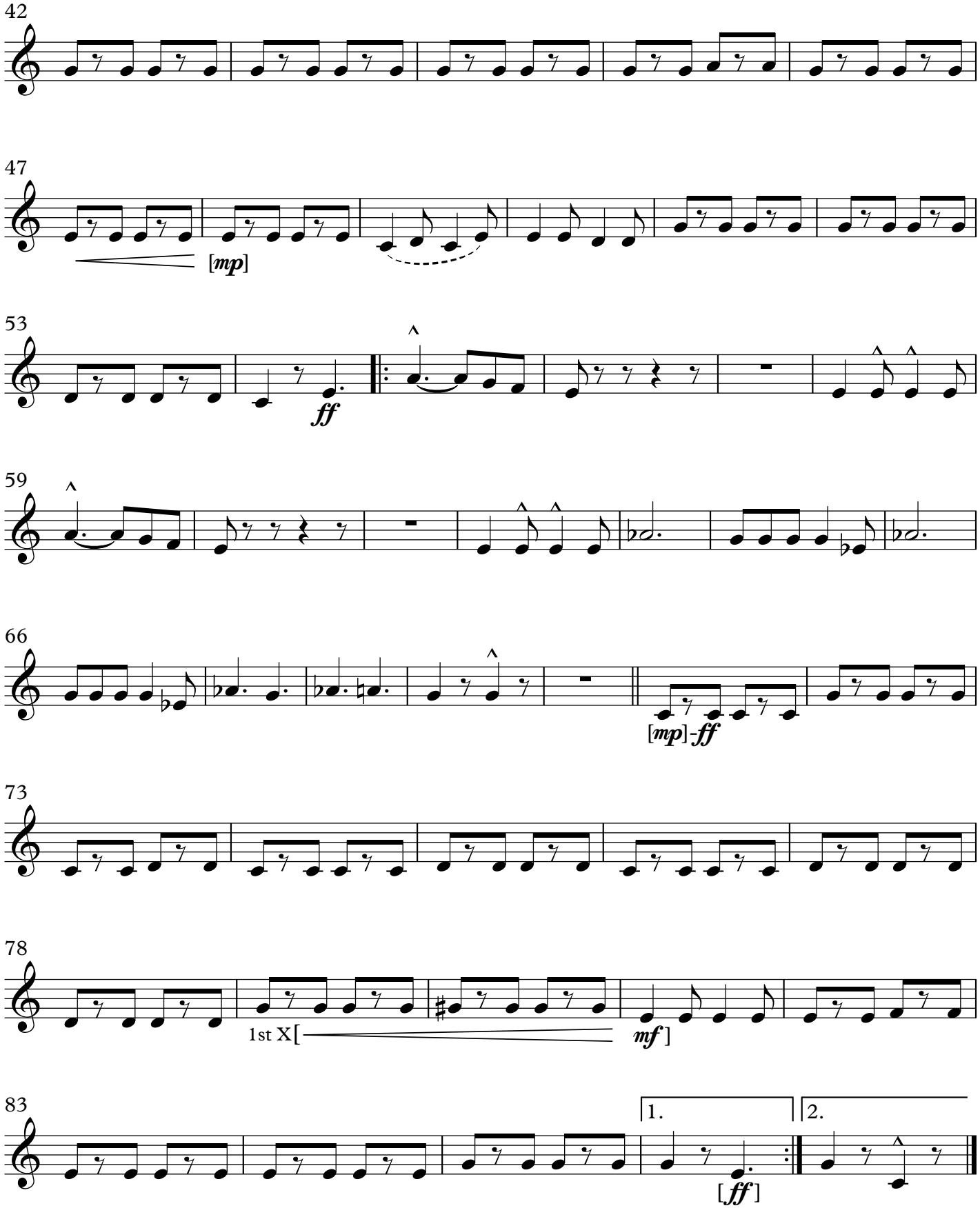
UNIVERSITY of NEBRASKA
4th F Horn



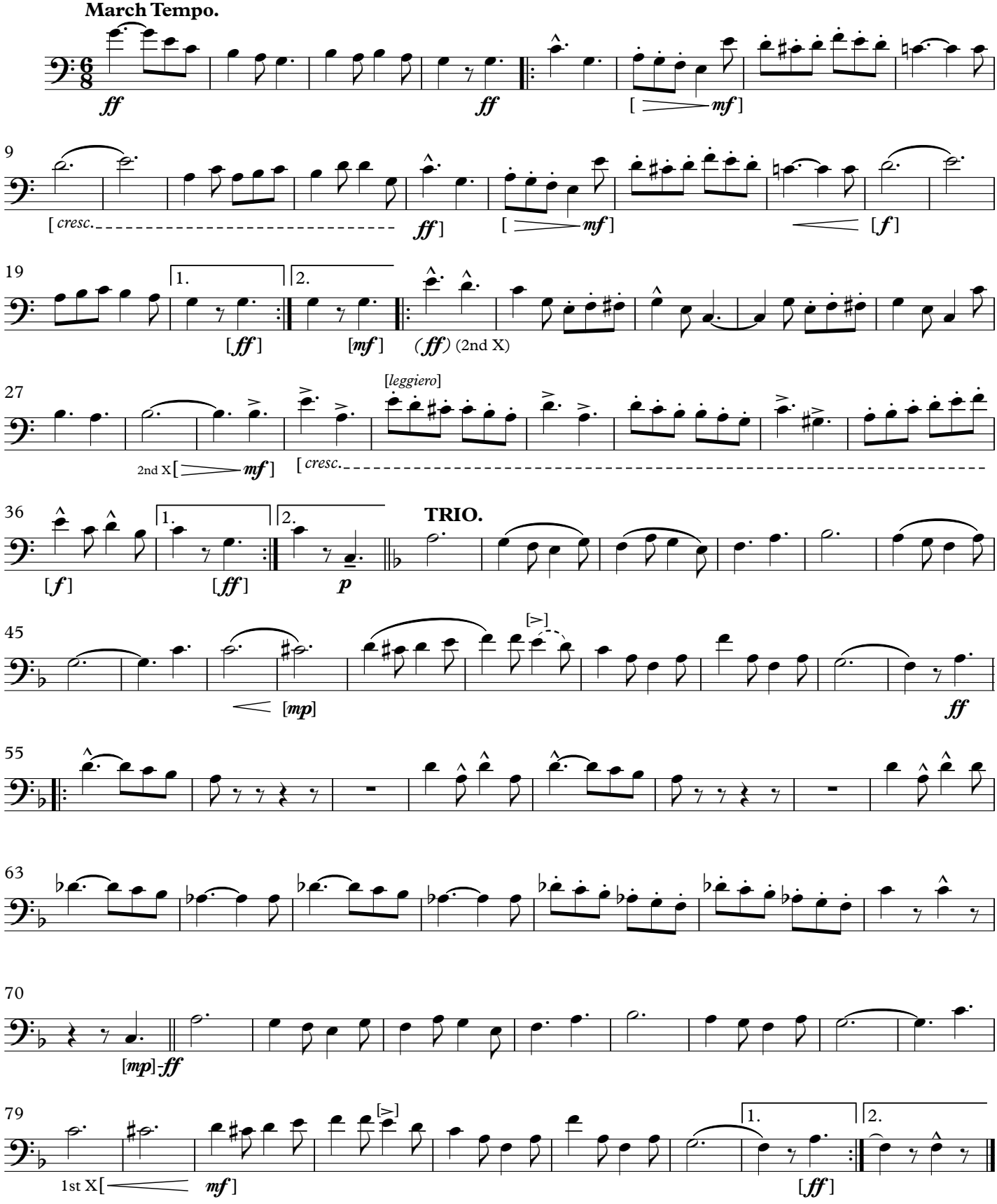
March

UNIVERSITY of NEBRASKA

(1928)

Baritone

JOHN PHILIP SOUSA



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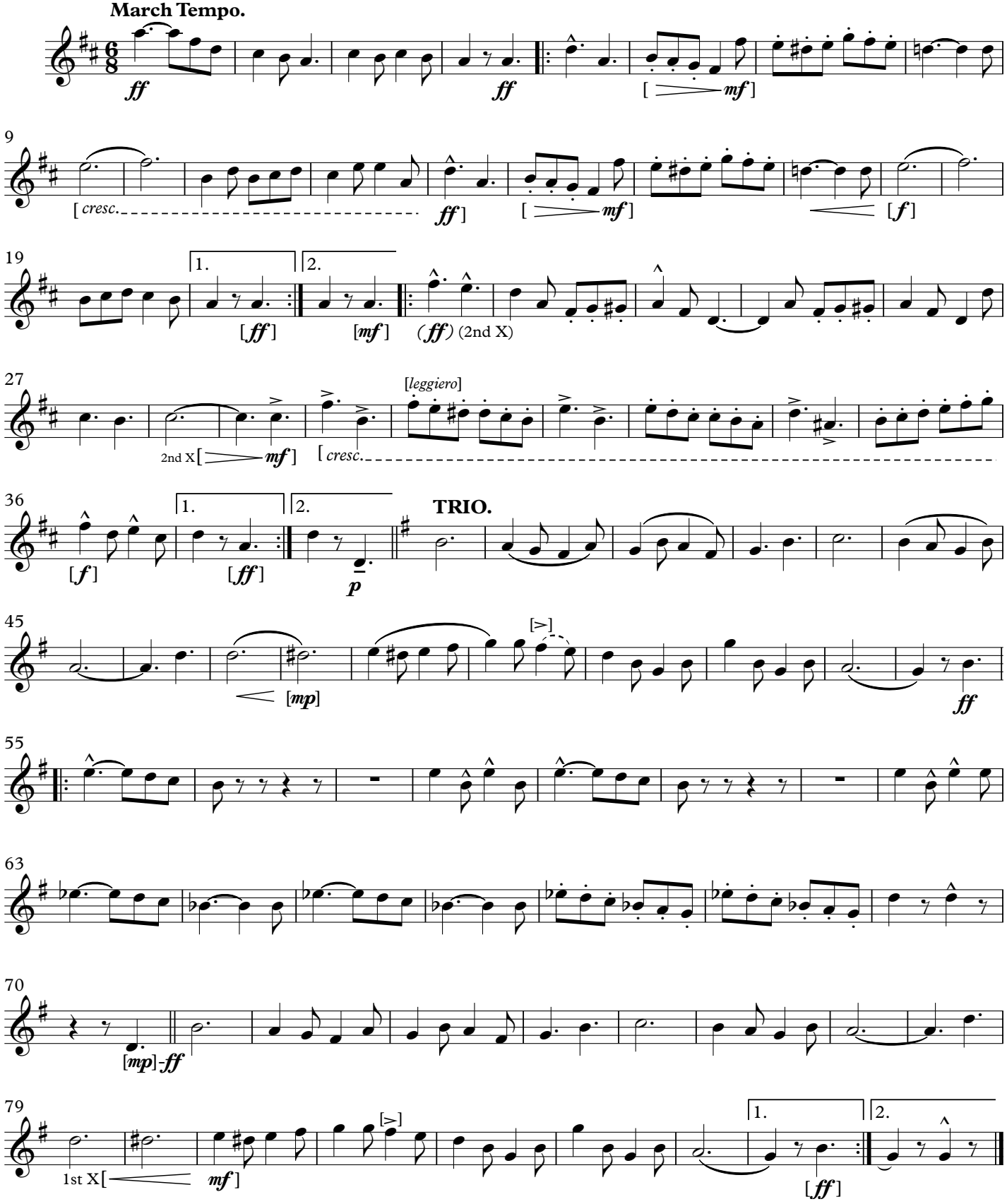
March

UNIVERSITY of NEBRASKA

(1928)

Baritone, T.C.

JOHN PHILIP SOUSA



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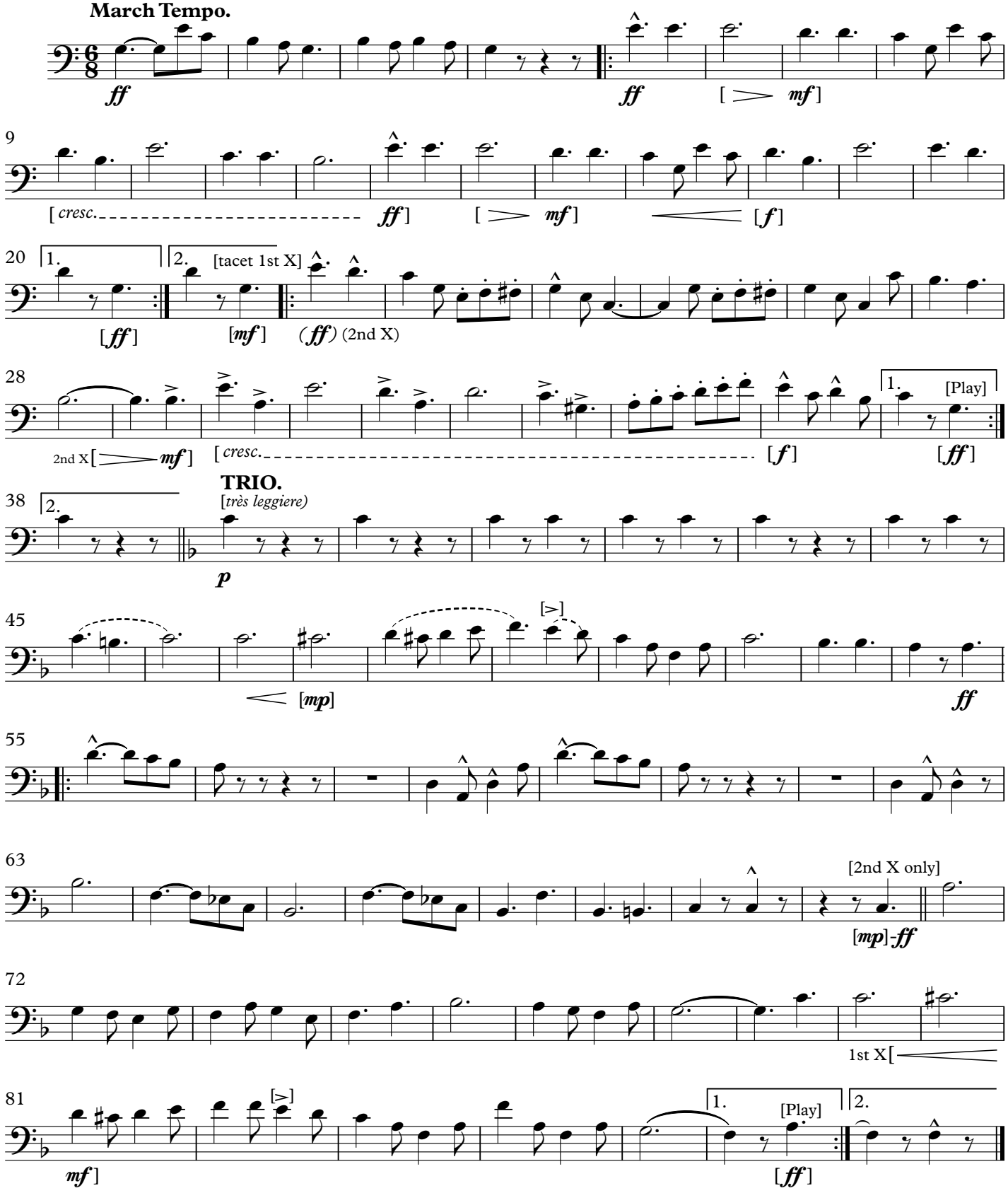
March

UNIVERSITY of NEBRASKA

(1928)

1st Trombone

JOHN PHILIP SOUSA



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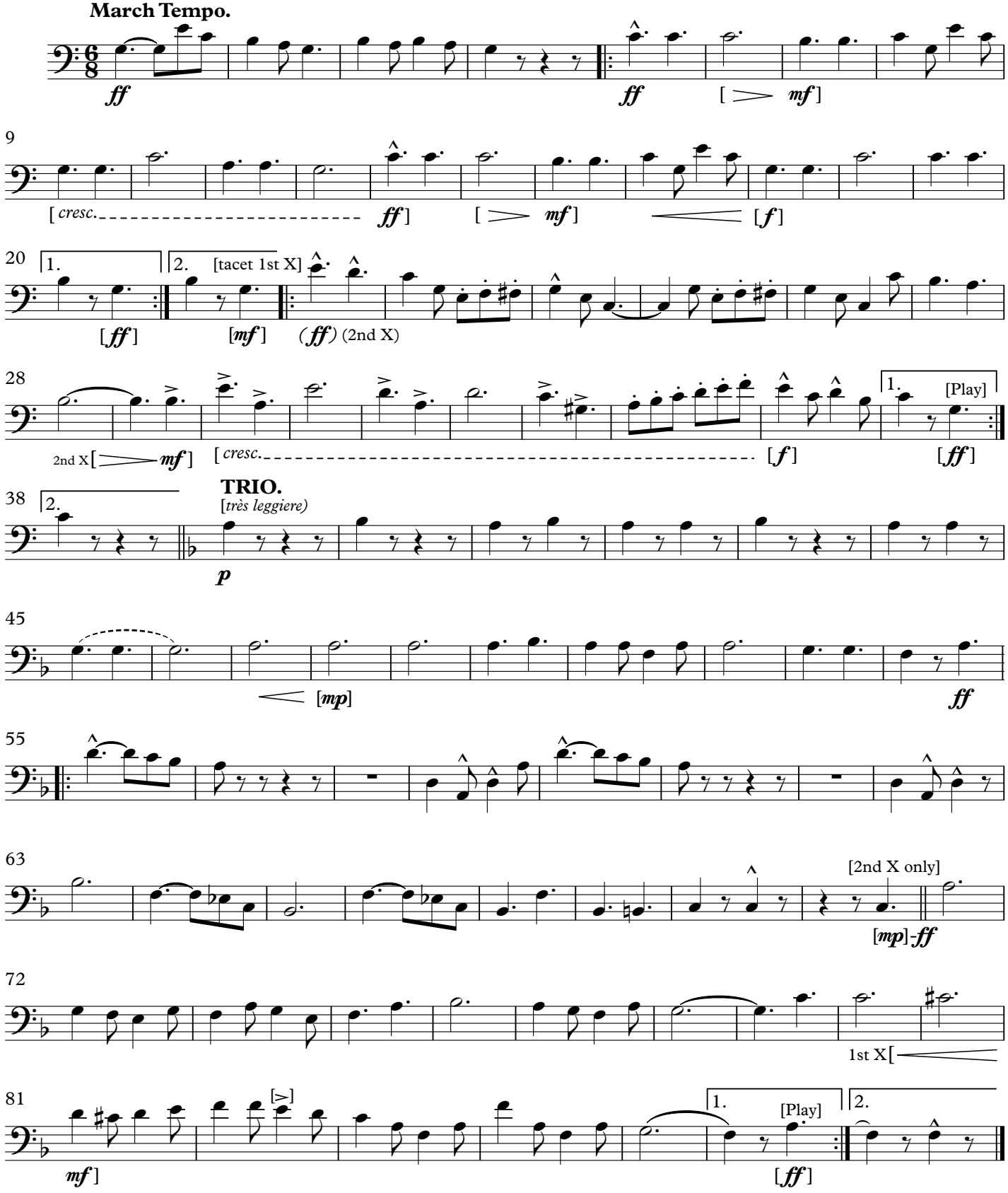
March

UNIVERSITY of NEBRASKA

(1928)

2nd Trombone

JOHN PHILIP SOUSA



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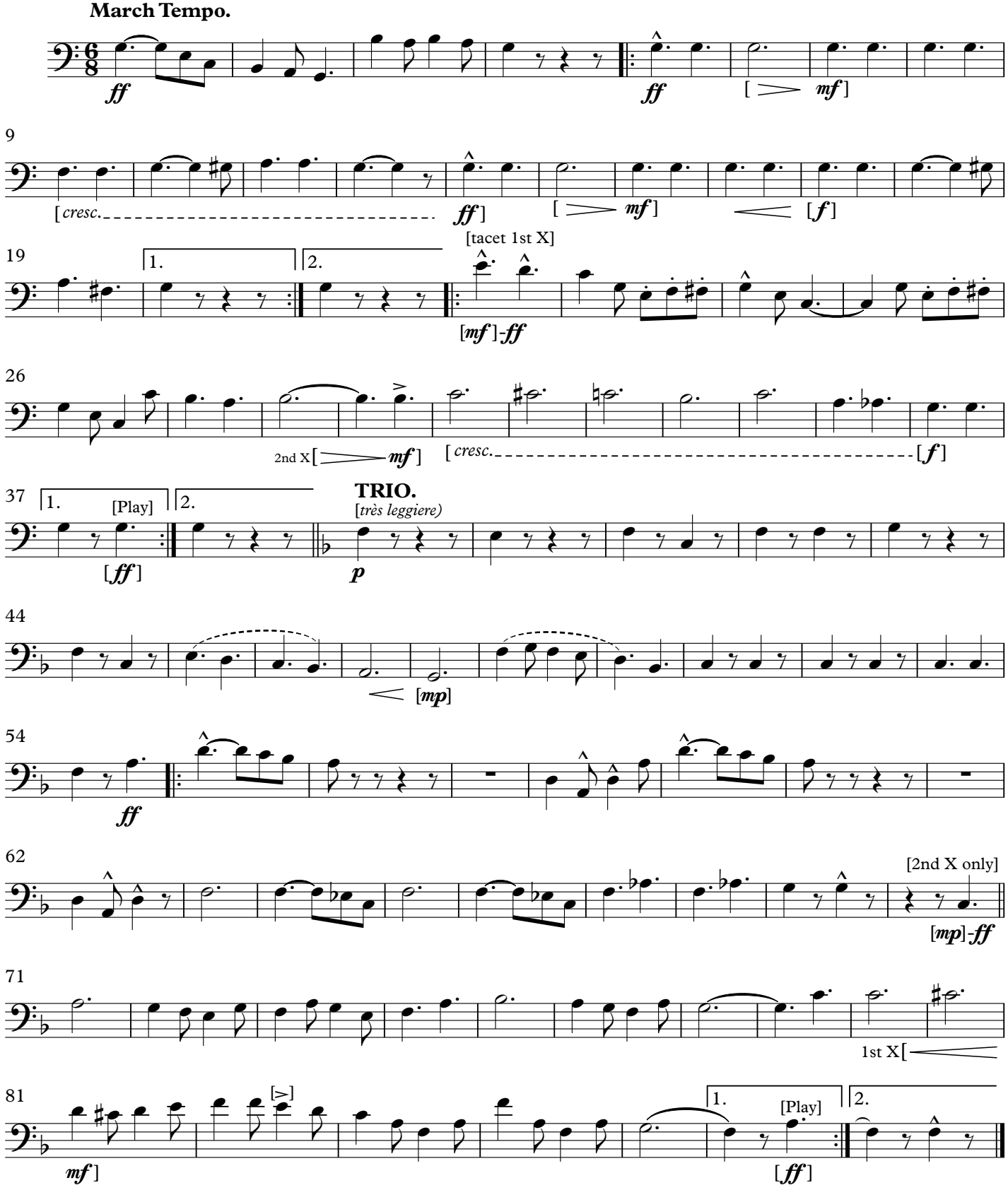
March

UNIVERSITY of NEBRASKA

(1928)

3rd Trombone

JOHN PHILIP SOUSA



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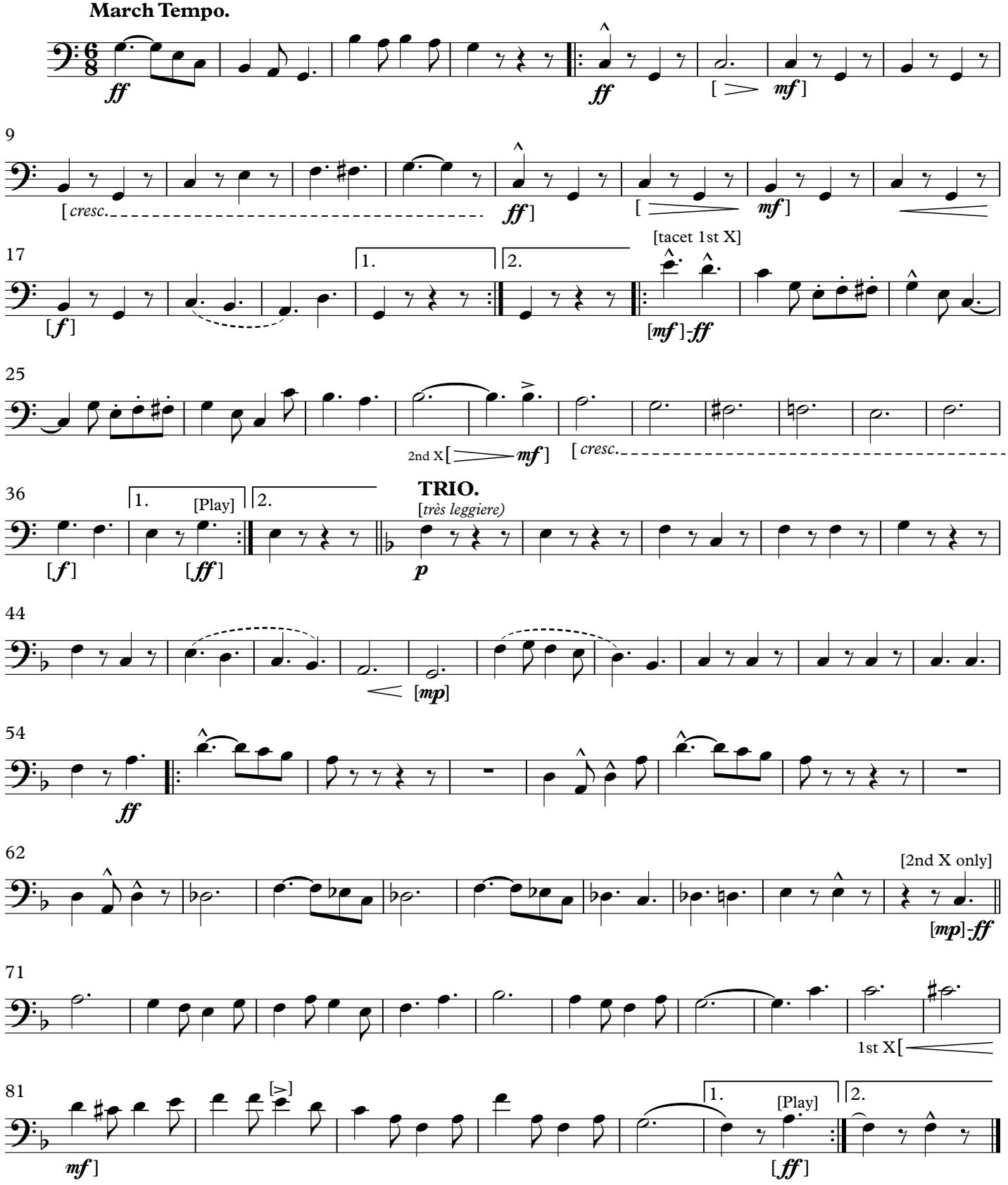
March

UNIVERSITY of NEBRASKA

(1928)

4th (Bass) Trombone

JOHN PHILIP SOUSA



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March

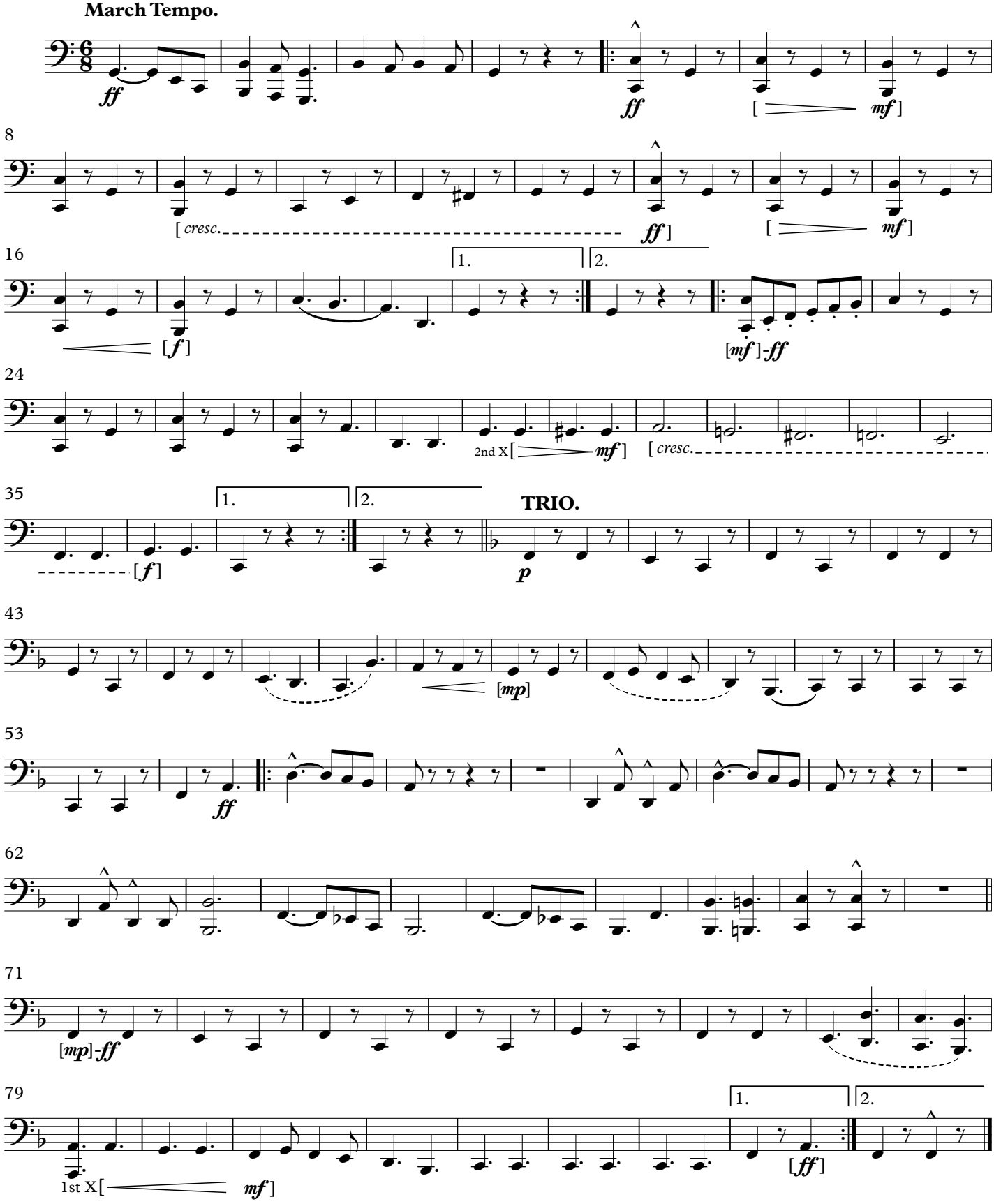
UNIVERSITY of NEBRASKA

(1928)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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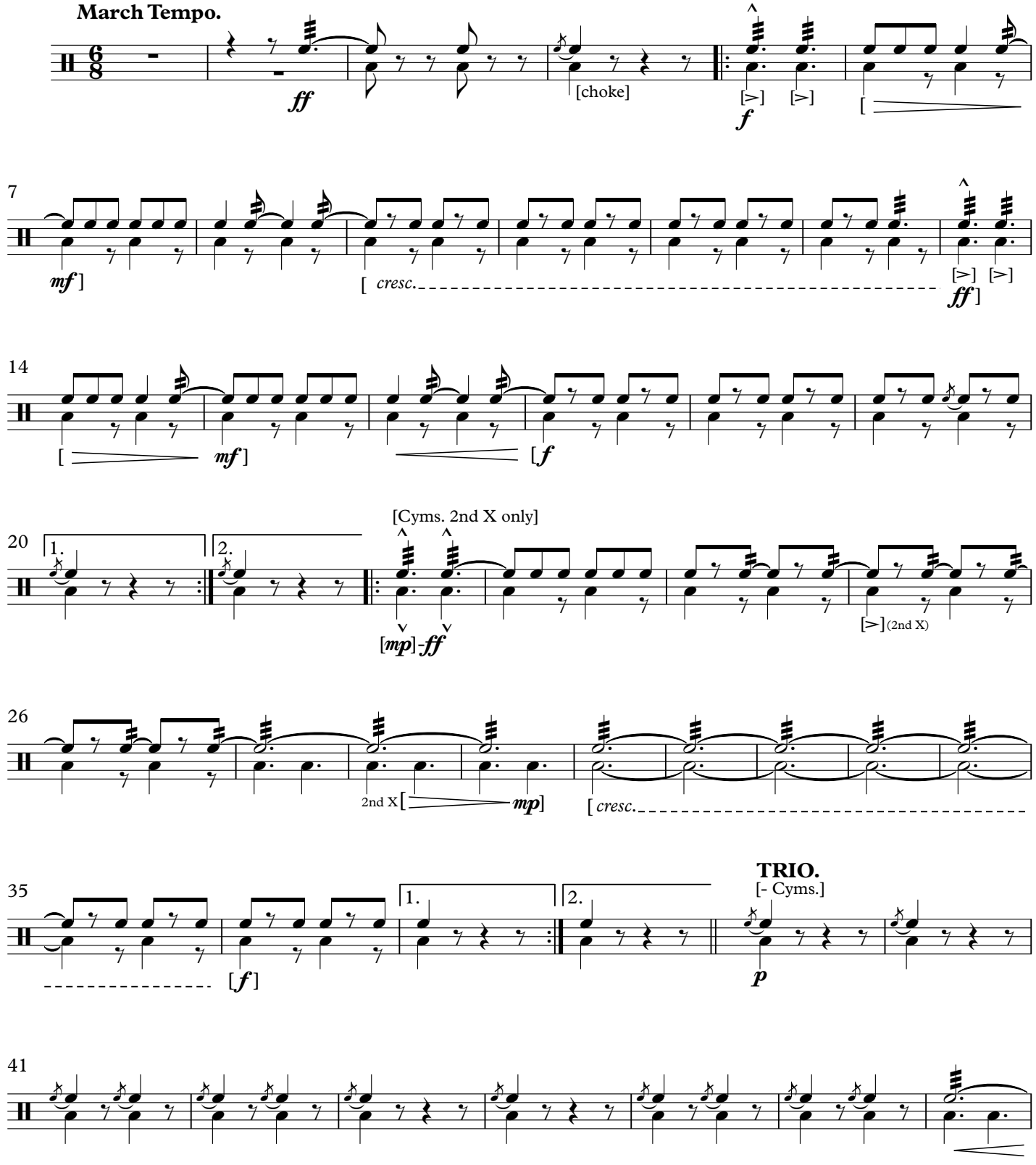
March

UNIVERSITY of NEBRASKA

(1928)

Drums & Bells

JOHN PHILIP SOUSA



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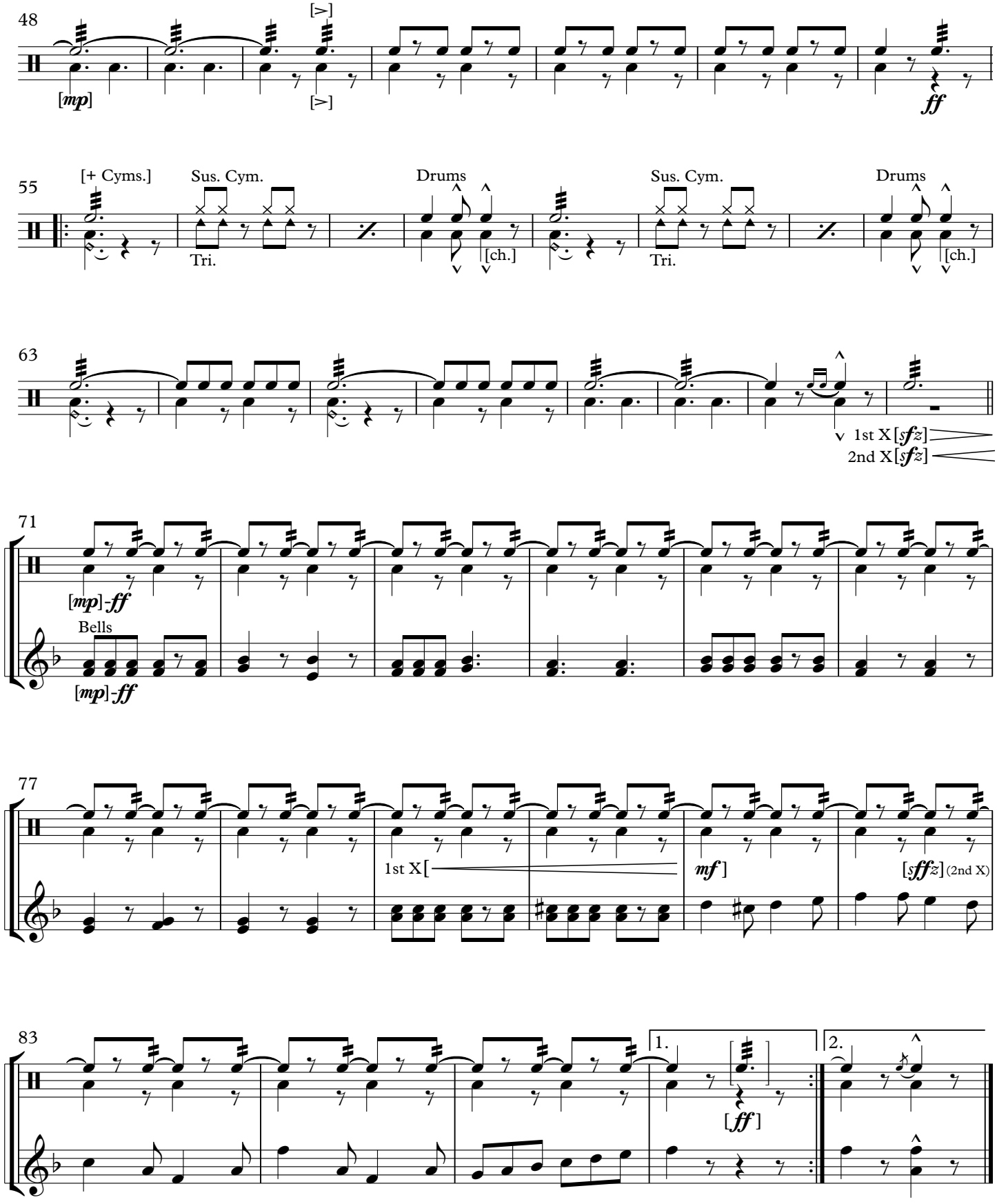
As played by “The President’s Own” United States Marine Band

UNIVERSITY of NEBRASKA
Drums & Bells