The Complete Marches of John Philip Sousa

Vol. 7 No. 118

University of Illinois March

(1929)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The University of Illinois" (1929)

Sousa considered the University of Illinois the finest college band in the world and had great admiration for its director, A. Austin Harding. Some of Sousa's musicians were graduates of Harding's band, and others had studied at the university in off-season.

This march was completed on June 6, 1929, and given its premiere at a Sousa Band broadcast on June 17. On March 20 of the following year Sousa visited the university and was given a royal welcome. He was made honorary conductor of the band, presented with a handsome gold medal, and named "Great Tribal Chief of the Illini." In typical Sousa humor, he filled out a freshman try-out sheet, stating that his instrument was a "low-pitched baton," and that although his tonguing was "triple-threat," his embouchure had been "lost in the war."

Before his death Sousa had promised Harding that the Sousa Band library would be willed to the university. The bulk of it was eventually presented by Sousa's widow and is now in the school's Sousa Library.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 91. Used by permission.

Editorial Notes

Throughout Sousa's career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably cornetist Frank Simon. Many of the marches in this volume of "The Complete Marches of John Philip Sousa" were staples in Sousa's regular concert repertoire and were included in the Encore Books used by the Sousa Band, which can be found online at https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives, and they are referenced extensively by the Marine Band not only as a guide for some of Sousa's special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

"The Complete Marches of John Philip Sousa" appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa's musicians or changes modeled on the customary practices of "The March King" in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa's marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and "The March King's" brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-12): Given that most Sousa introductions in this era were either four or eight measures, this twelve-measure prelude is an interesting anomaly. The beginning of the march is characteristically vigorous, with a *fortissimo* dynamic and a host of accents written by the "March King." The form and harmonic motion of the introduction give the feel of an unexpected extension of the music, and care should be taken to phrase the final eight measures of the introduction to retain the energy all the way to m. 12. The bass drum and cymbals should follow the accent scheme precisely to highlight the shape of the melody.

First Strain (m. 13-28): Cymbals are choked in m. 12 so that we can clearly hear the eighth notes in the brass. A quick *diminuendo* is added to the half note pick-up in m. 12 to smoothly lead to the *mezzo-forte* dynamic of the first strain. The style of this first strain is active and highly articulated. The dynamic shape in this edition is a combination of Sousa's original markings and an added, traditional *crescendo* to the repeat in the second half of the strain. Several articulation corrections have been made from the original publication to ensure consistency. Of note is the counter-line in the alto clarinet and alto saxophone in m. 22-26, which should be brought to the fore both times.

Second Strain (m. 30-49): This second strain is unusual in that it is twenty measures long: an eight-bar phrase, four-bar transition, and another eight-bar phrase. This edition encourages the same dynamic scheme both times, going from *piano* to *forte* and then back down to *piano* for the repeat; however, changing the instrumentation adds some additional color to the performance. Piccolo and cornets may *tacet* the first time and then join the rest of the band for the repeat. The accents on the and of two throughout the first half of this strain are unique and should be emphasized. Accents are also added in percussion on beat two of m. 42 and 46 the second time for additional flair.

Trio (m. 50-82): Piccolo, E-flat clarinet, cornets, and cymbals are *tacet* for the trio, and everyone else plays at a *piano* dynamic for this thirty-two-measure trio. Trombones may play their chords here softly at the discretion of the conductor. Although this is a lyrical trio melody, all the articulated quarter notes should be played with a bit of a bounce. Some dynamic shaping

has been added to keep the line interesting, and depending on the number of players used, flutes can play their decorated version of the melody a bit louder than the indicated *piano*.

Break Strain (m. 82-102): This break strain is only marked *forte,* as opposed to the more common *fortissimo.* It should not be overplayed. The crispness of the staccato eighth notes is the most important characteristic of this strain. The solo cymbal part is traditionally played with crash cymbals, but that presents a challenge in the running eighth notes. This part may be played on a suspended cymbal with sticks, if needed, with the crash cymbals entering in m. 90 and 91. In the original published parts, the cymbal solo did not continue in m. 91-94 but given that this material is a melodic repeat of the previous bars, the cymbals have been added here.

Final Strain (m. 103-135): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are once again *tacet* the first time through the last strain and all others play *mezzo-piano* the first time. Clarinets play down one octave the first time as indicated. The shape and articulation quality of the melody are exactly as presented in the trio. All instruments are back in for the pick-up half note to the repeat of the break strain in the original *forte* dynamic. The written cymbal half note here should not be played, however, as it does not appear the first time. The repeat of the break strain is performed exactly as before, this time with an added *sffz* cymbal solo in m. 102 before the final time through the last strain. This second iteration of the final strain is performed at a full *fortissimo* dynamic with solid, bouncy articulations in the brass. Accents are added in the percussion parts in m. 112 and 114, as well as 127-130, to highlight the melodic shape of the final time through this terrific tune.

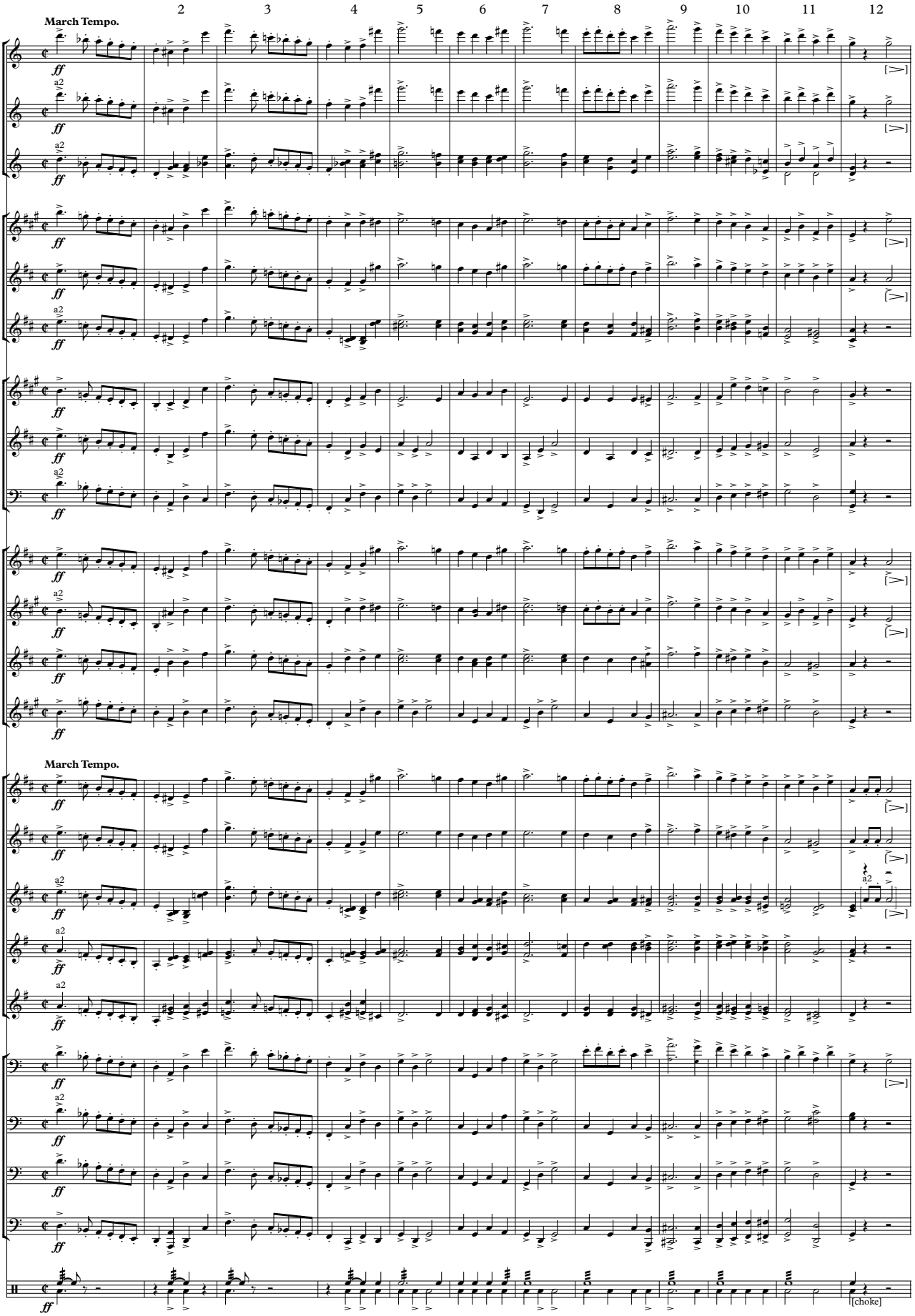
March

UNIVERSITY of ILLINOIS

(1929)

Full Score

JOHN PHILIP SOUSA



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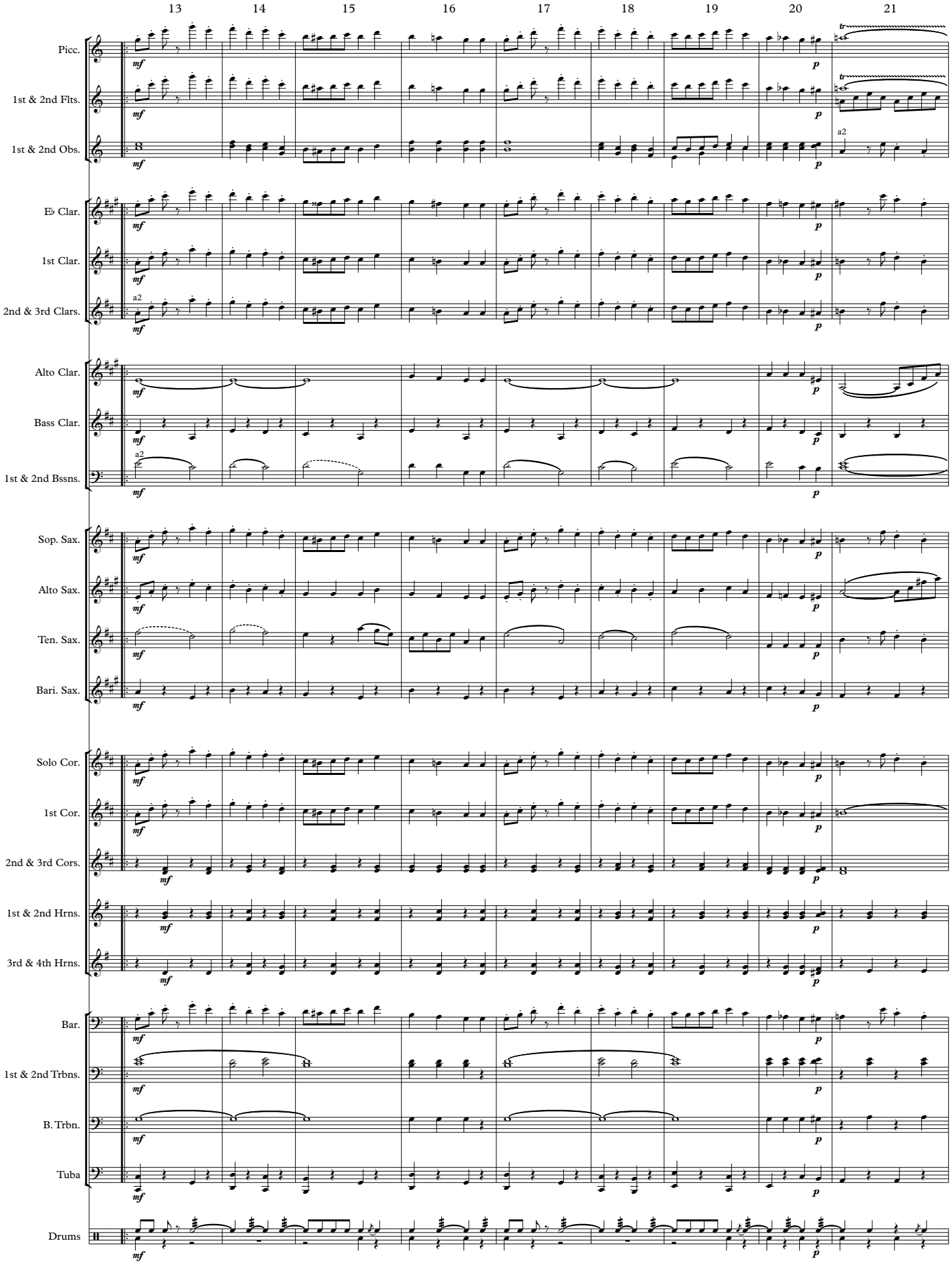
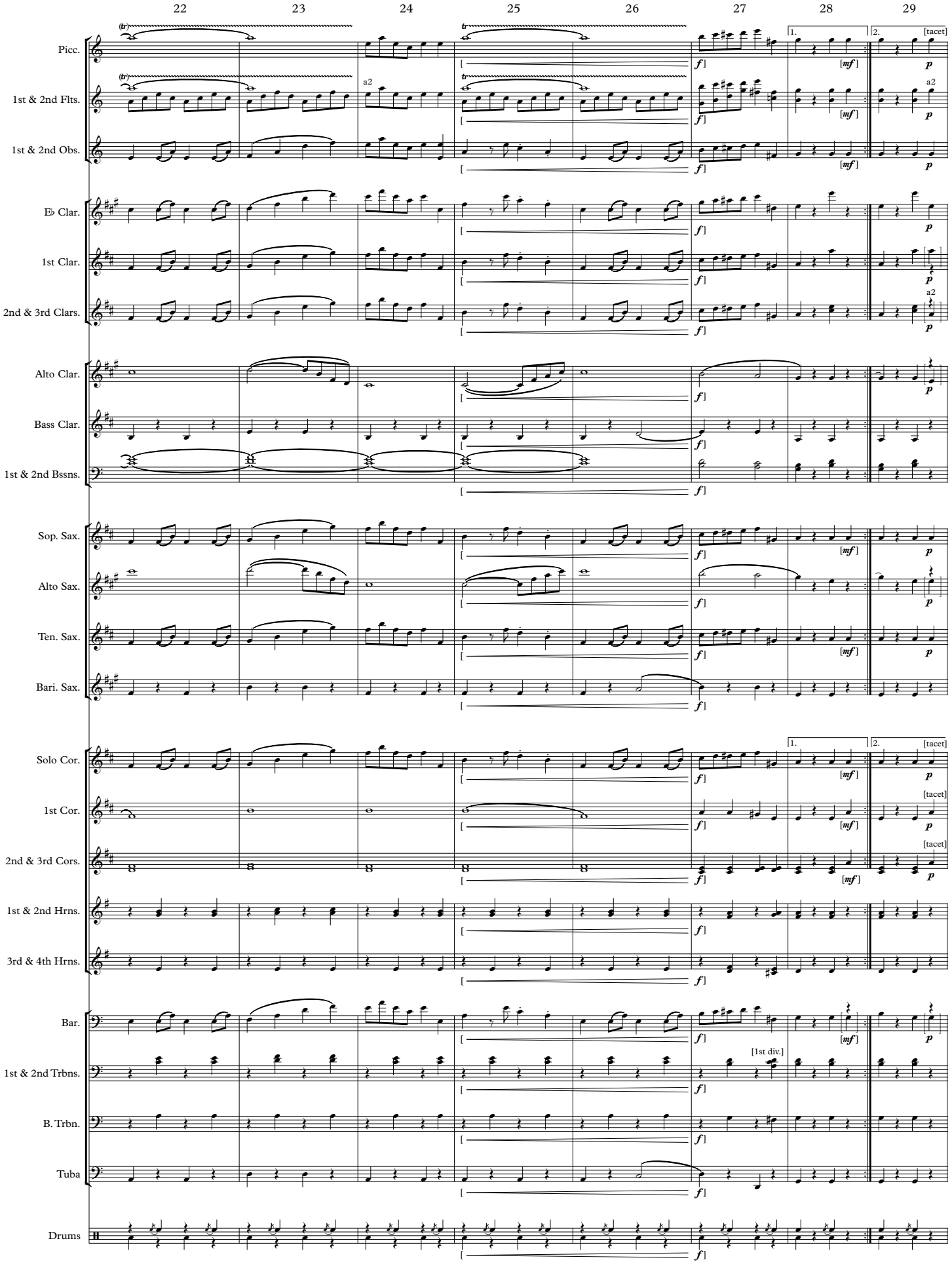
As played by "The President's Own" United States Marine Band

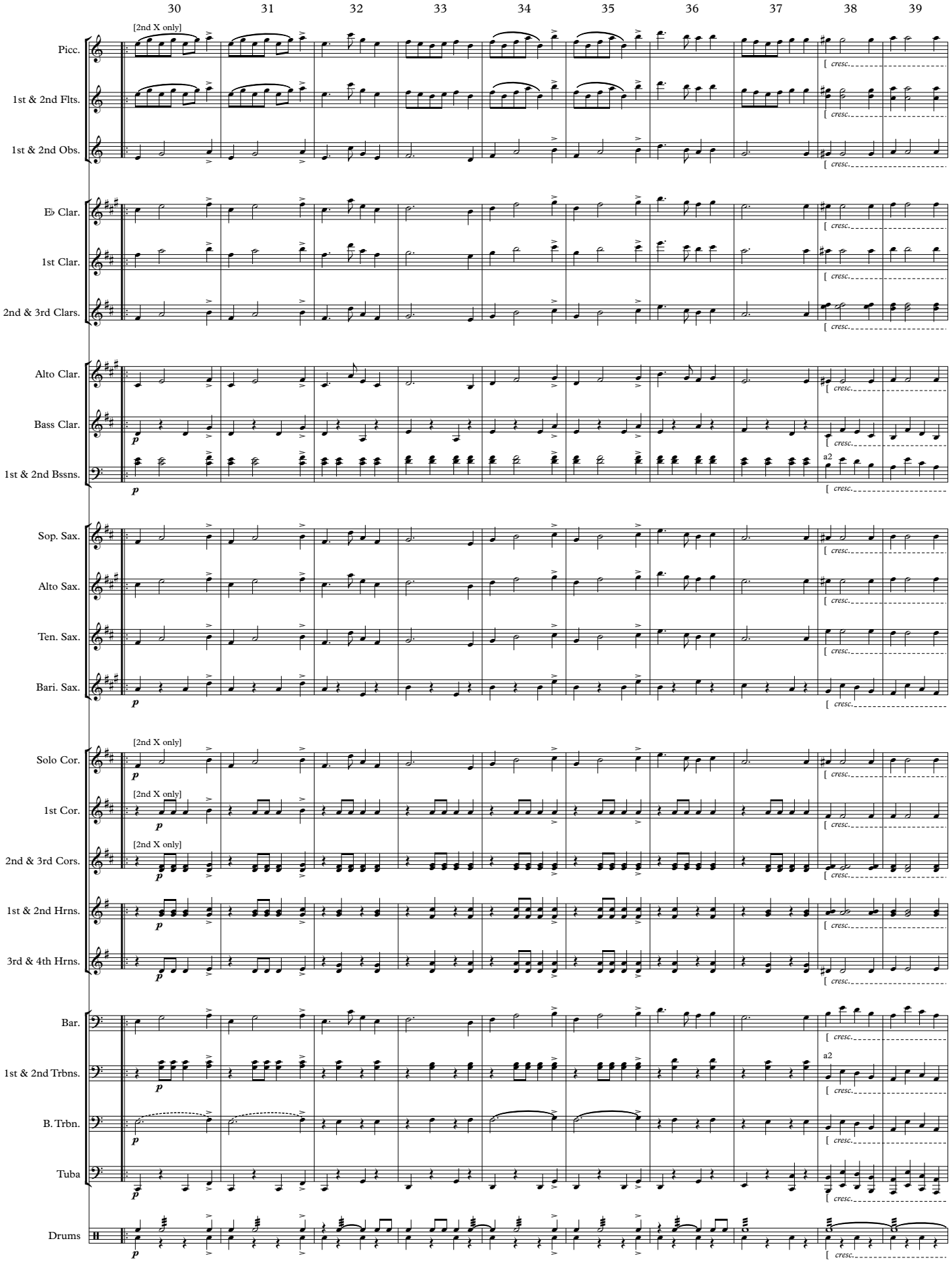
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
Full Score




22
23
24
25
26
27
28
29
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
a2
[tacet]
[1st div.]

UNIVERSITY of ILLINOIS
Full Score

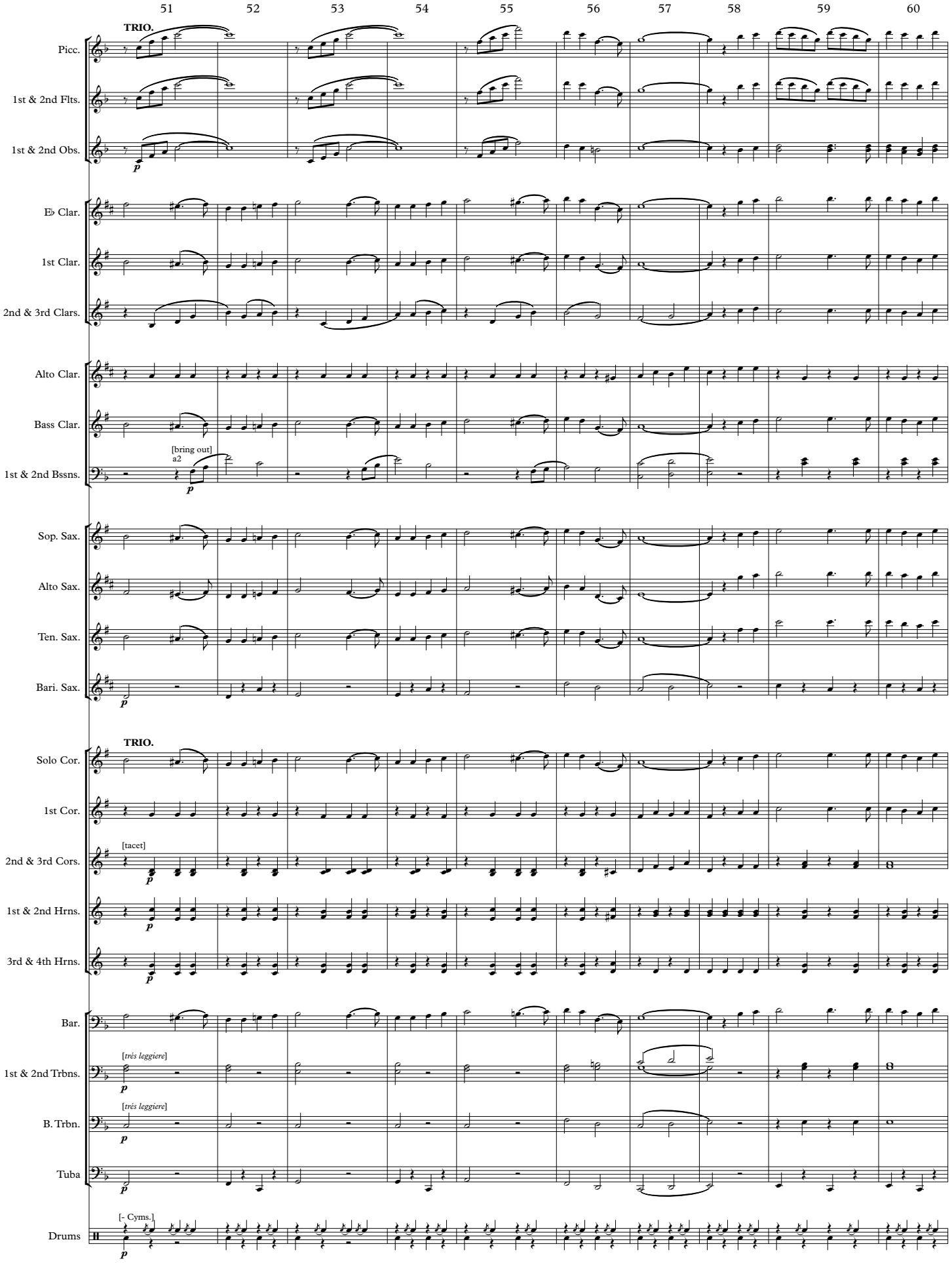


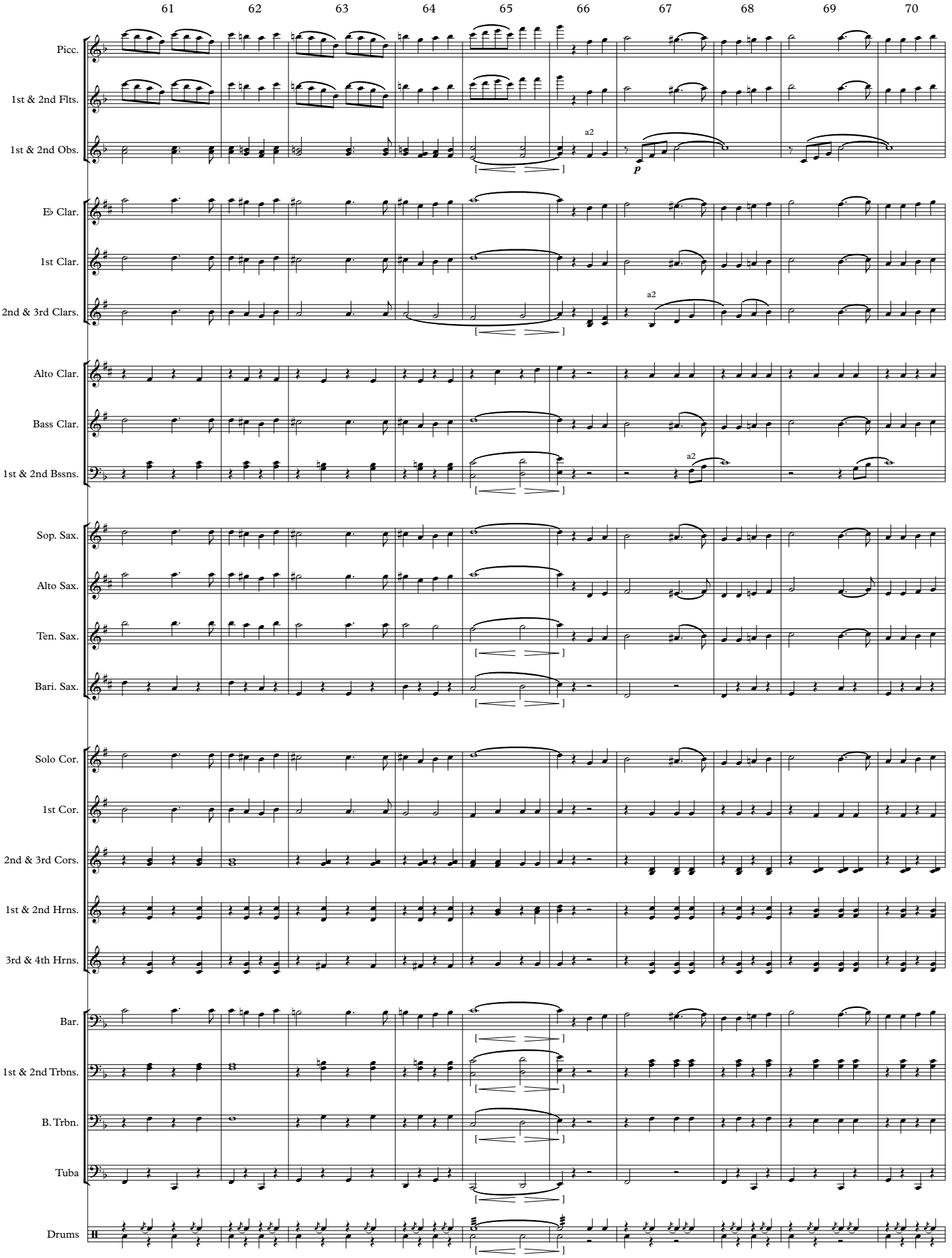
40 41 42 43 44 45 46 47 48 49 50

Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

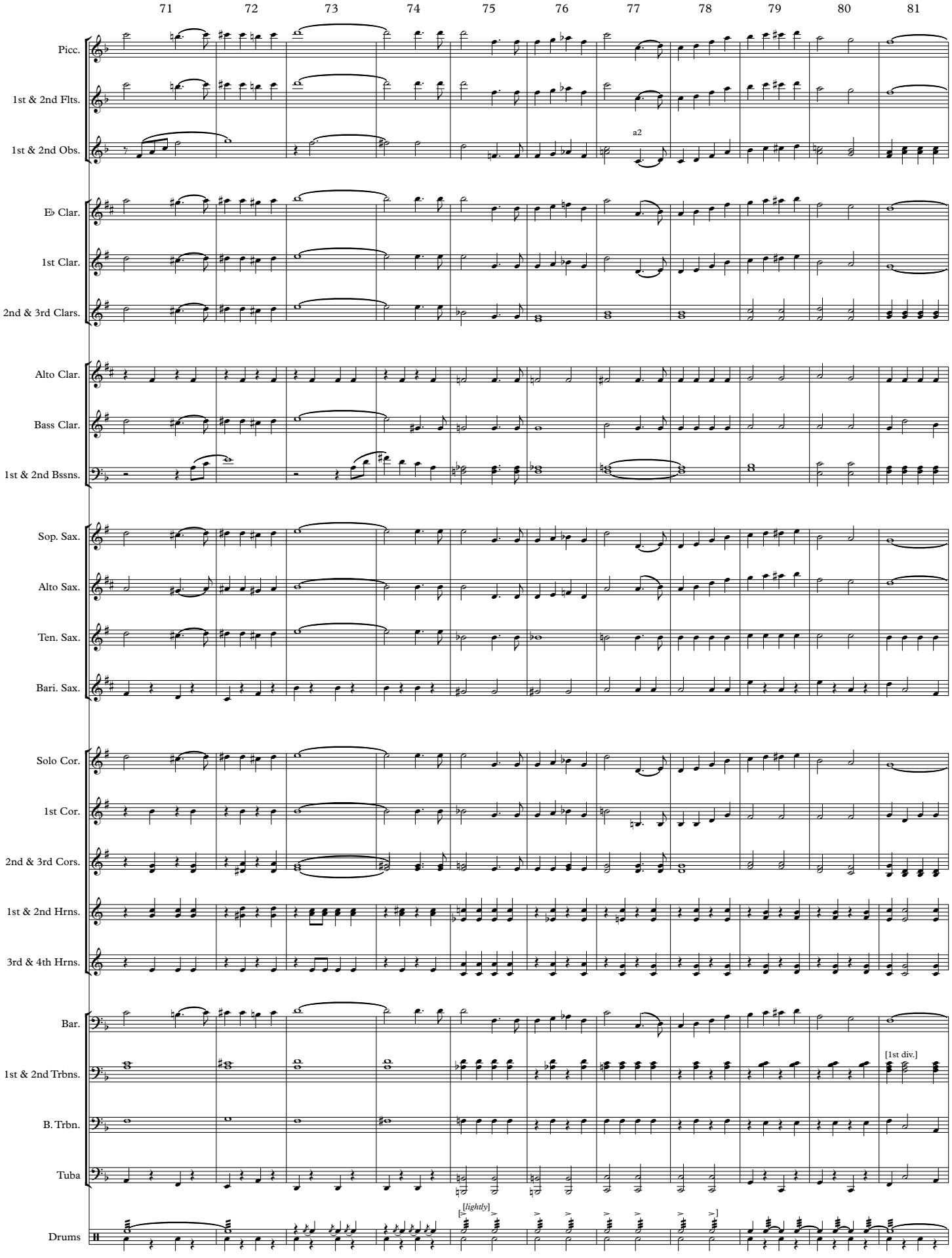
[Play] [tacet] a2 [1st div.] [ch.] 2nd X

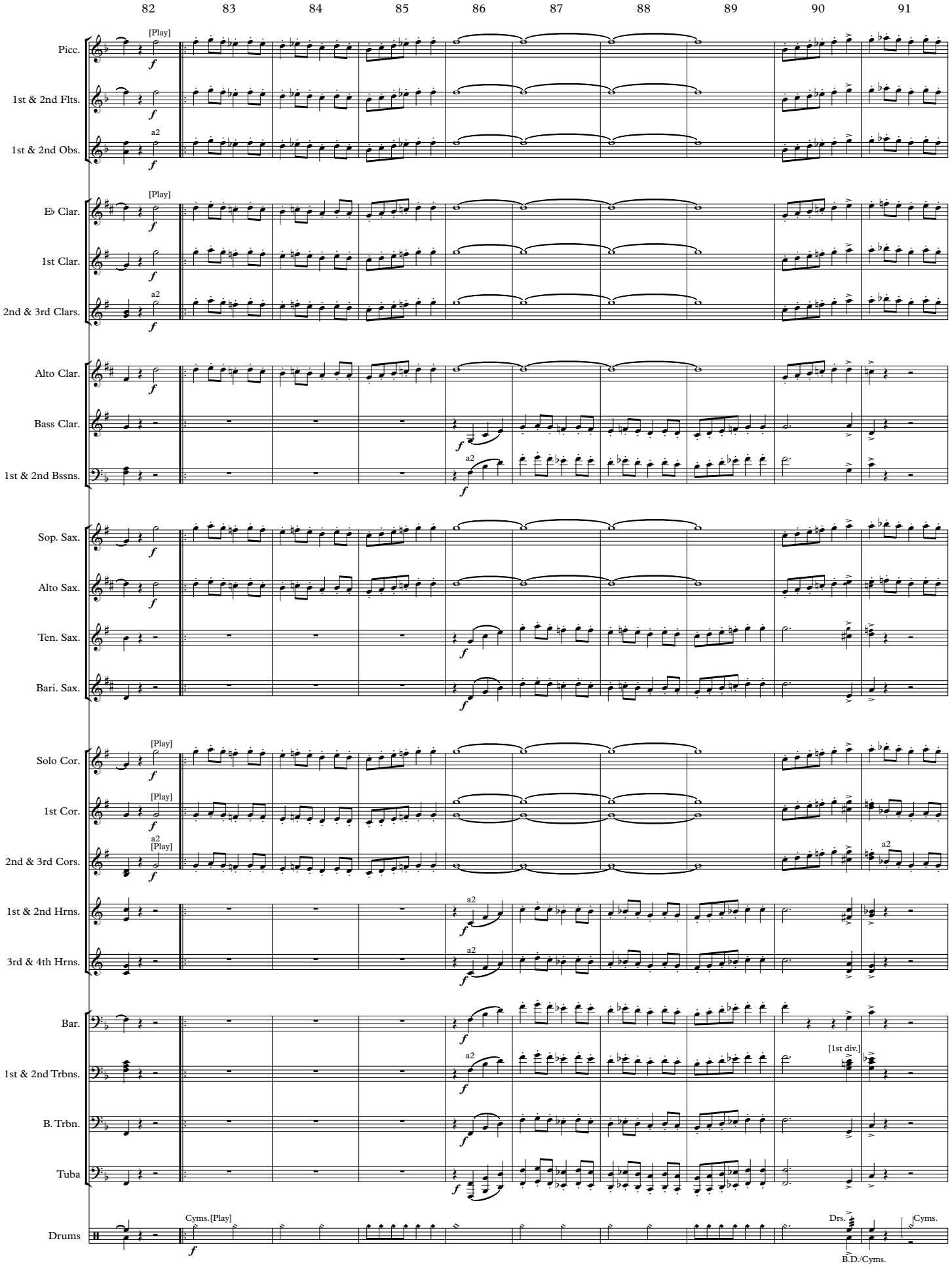
UNIVERSITY of ILLINOIS
Full Score



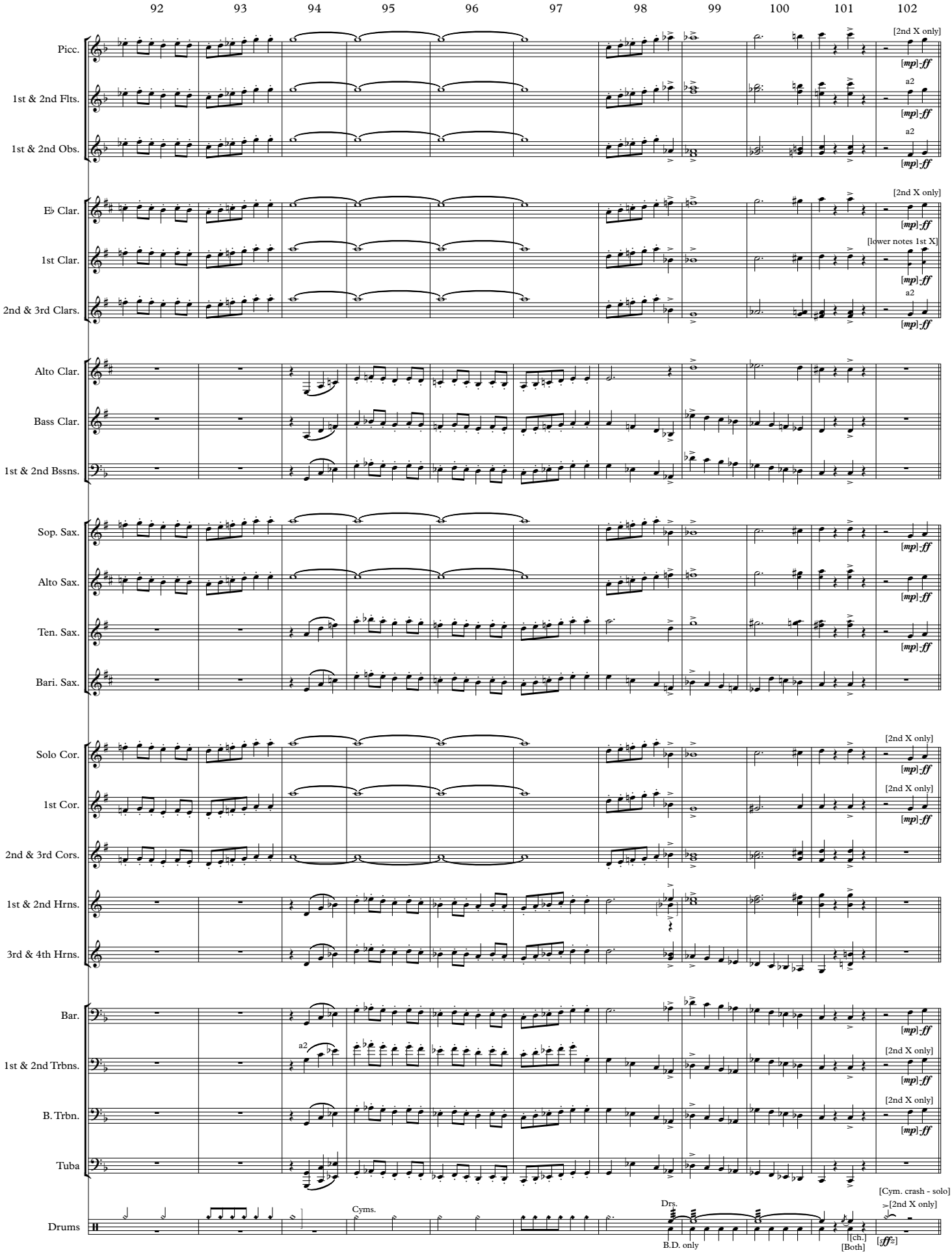

61
62
63
64
65
66
67
68
69
70
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
a2
p
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
a2
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
a2
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

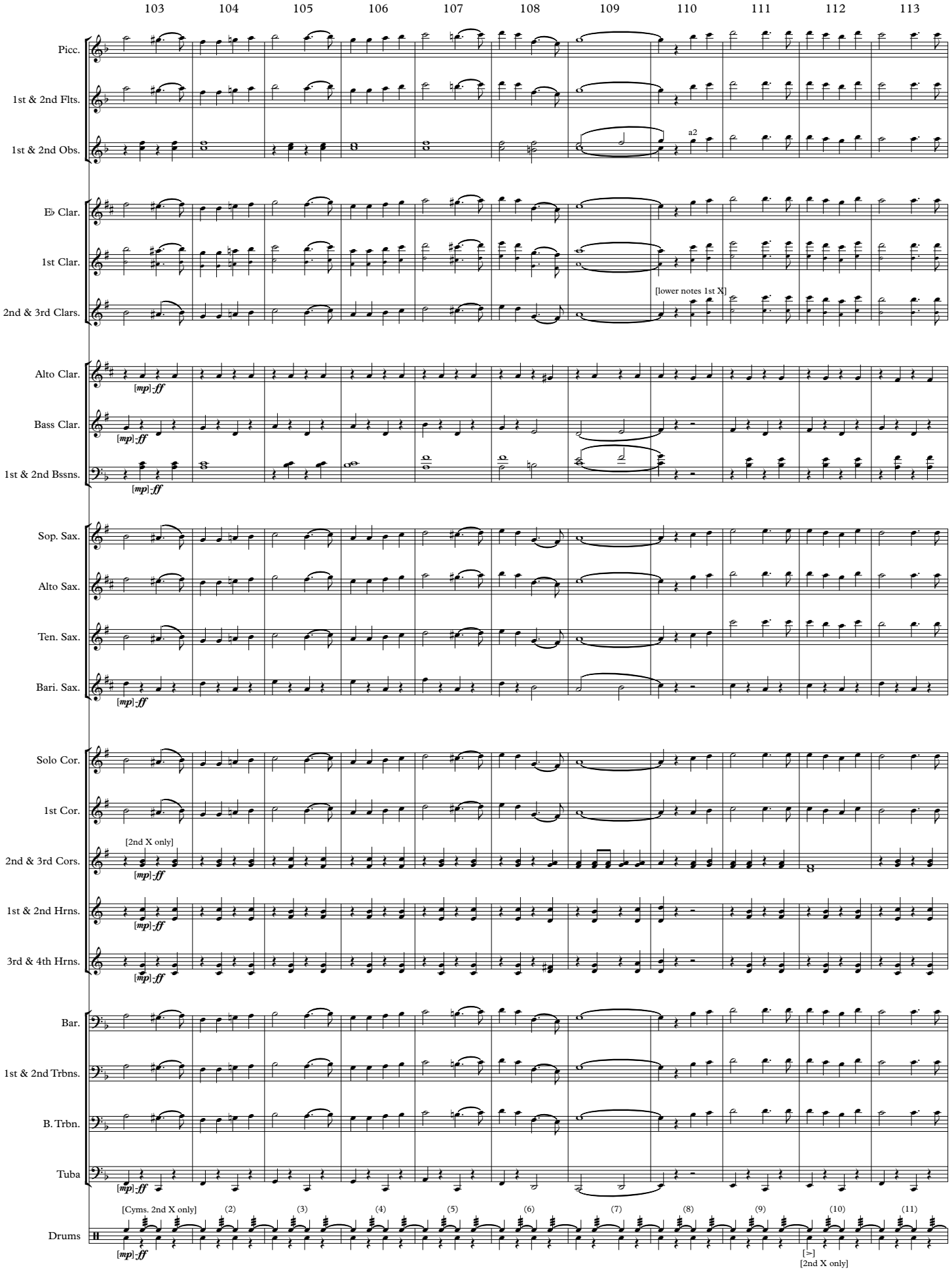
UNIVERSITY of ILLINOIS
Full Score



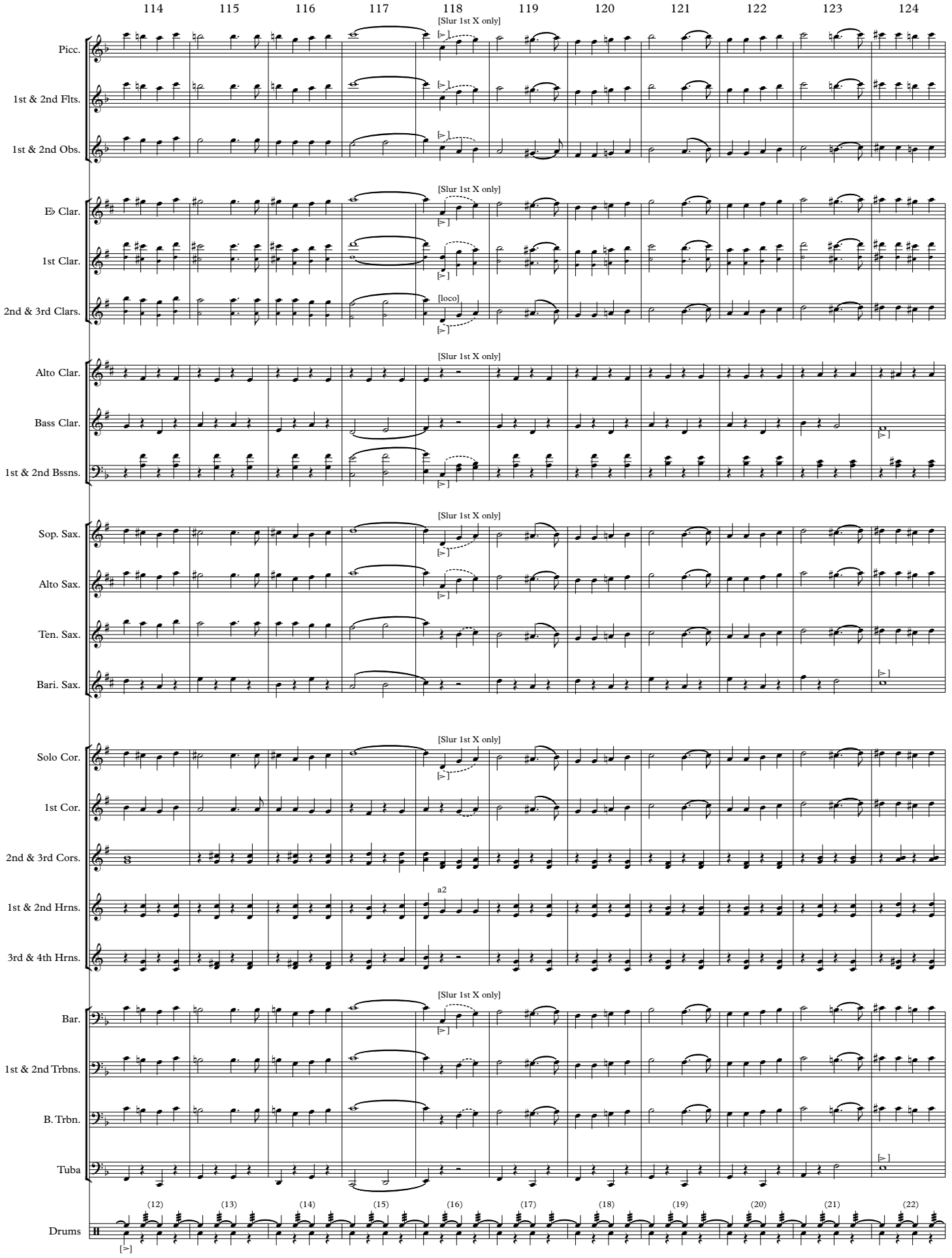

82
83
84
85
86
87
88
89
90
91
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[Play]
a2
[1st div.]
Cyms. [Play]
Drs.
Cyms.
B.D./Cyms.

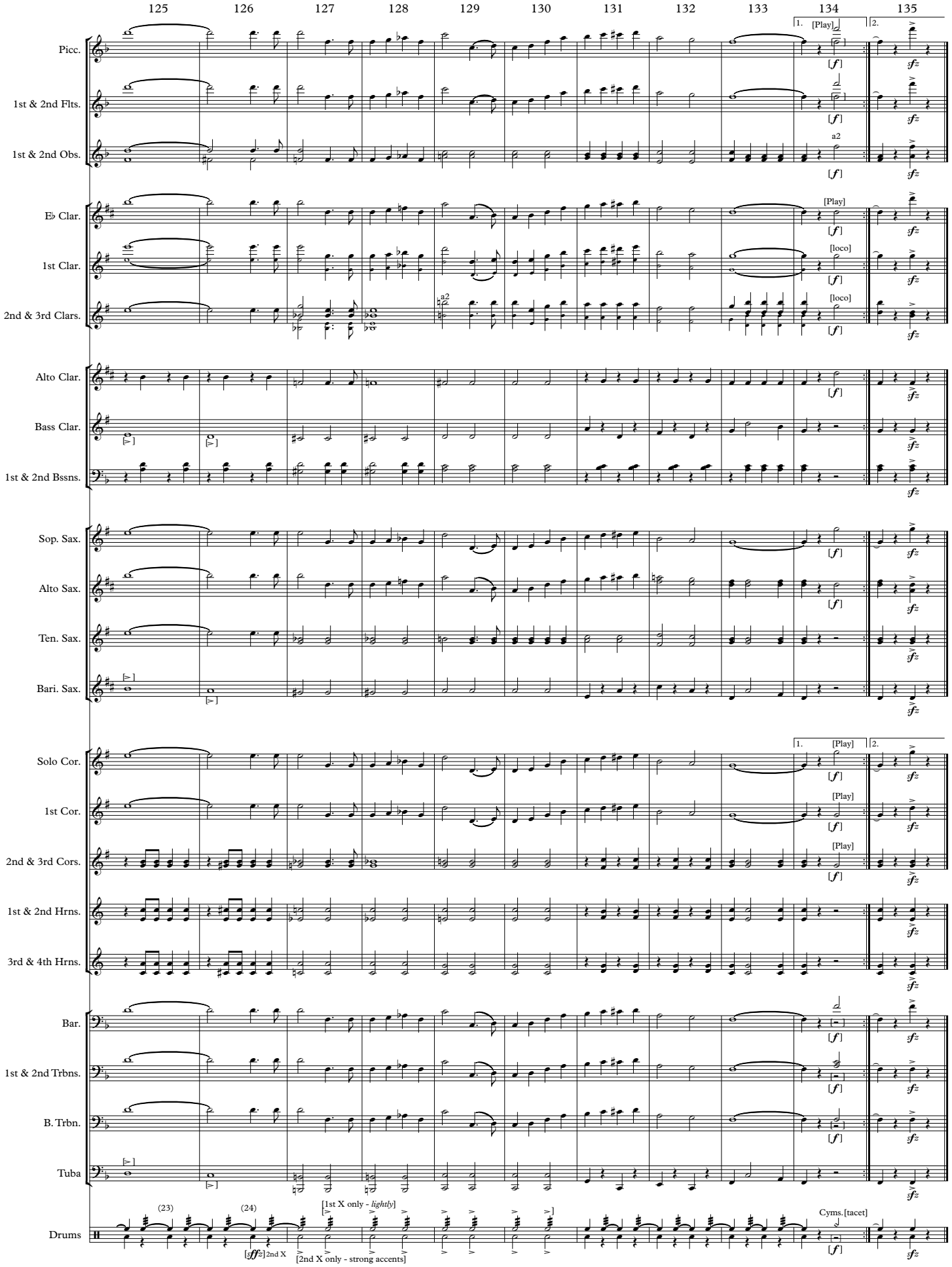
UNIVERSITY of ILLINOIS
Full Score




103
104
105
106
107
108
109
110
111
112
113
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
a2
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
[lower notes 1st X]
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
[mp]:ff
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
[2nd X only]
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[Cyms. 2nd X only]
(2)
(3)
(4)
(5)
(6)
(7)
(8)
(9)
(10)
(11)
[>]
[2nd X only]

UNIVERSITY of ILLINOIS
Full Score




125
126
127
128
129
130
131
132
133
134
135
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1. [Play]
2.
[Play]
a2
[loco]
(23)
(24)
[1st X only - lightly]
[sfz] 2nd X
[2nd X only - strong accents]
Cyms. [tacet]

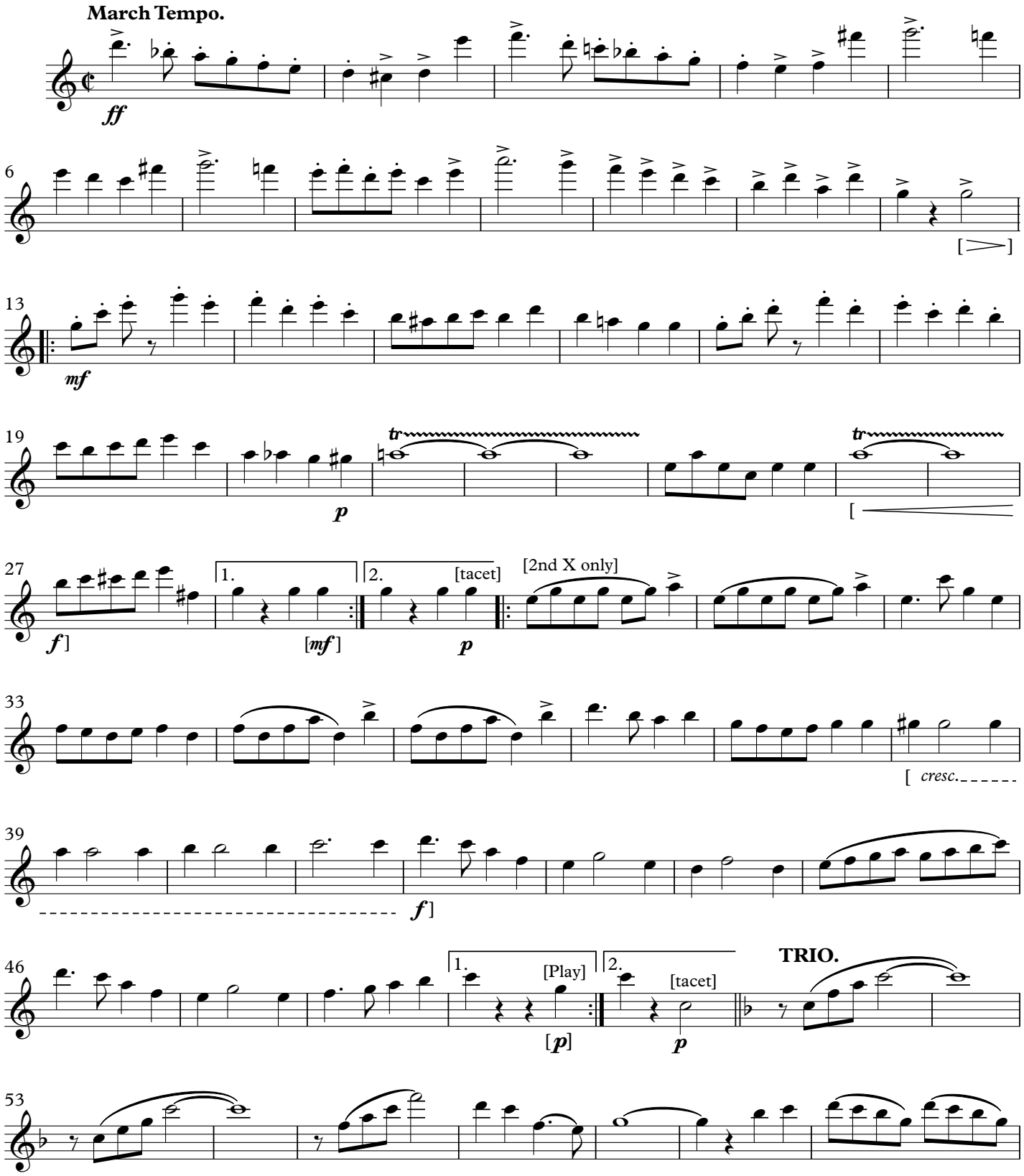
March

UNIVERSITY of ILLINOIS

(1929)

Piccolo

JOHN PHILIP SOUSA



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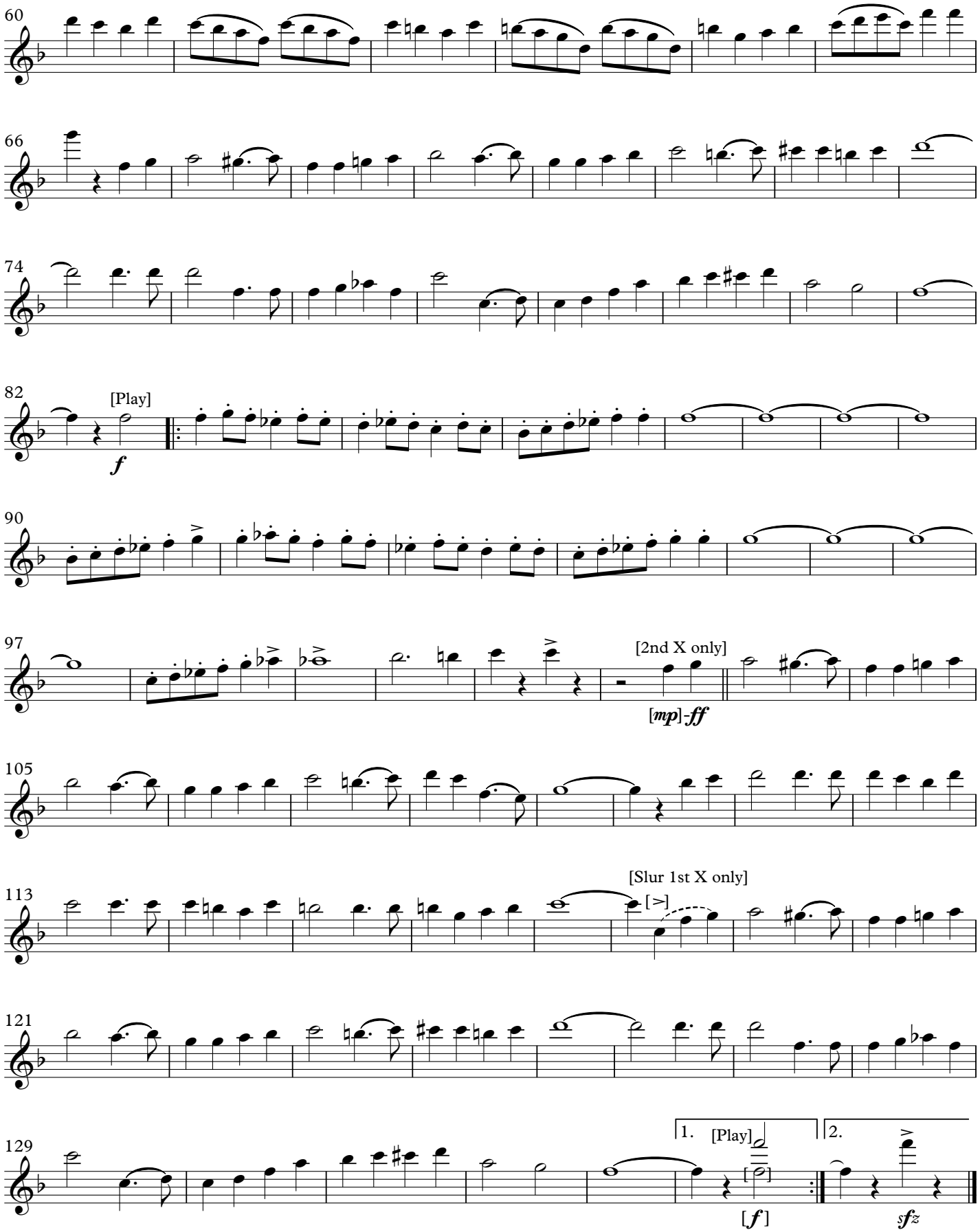
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
Piccolo



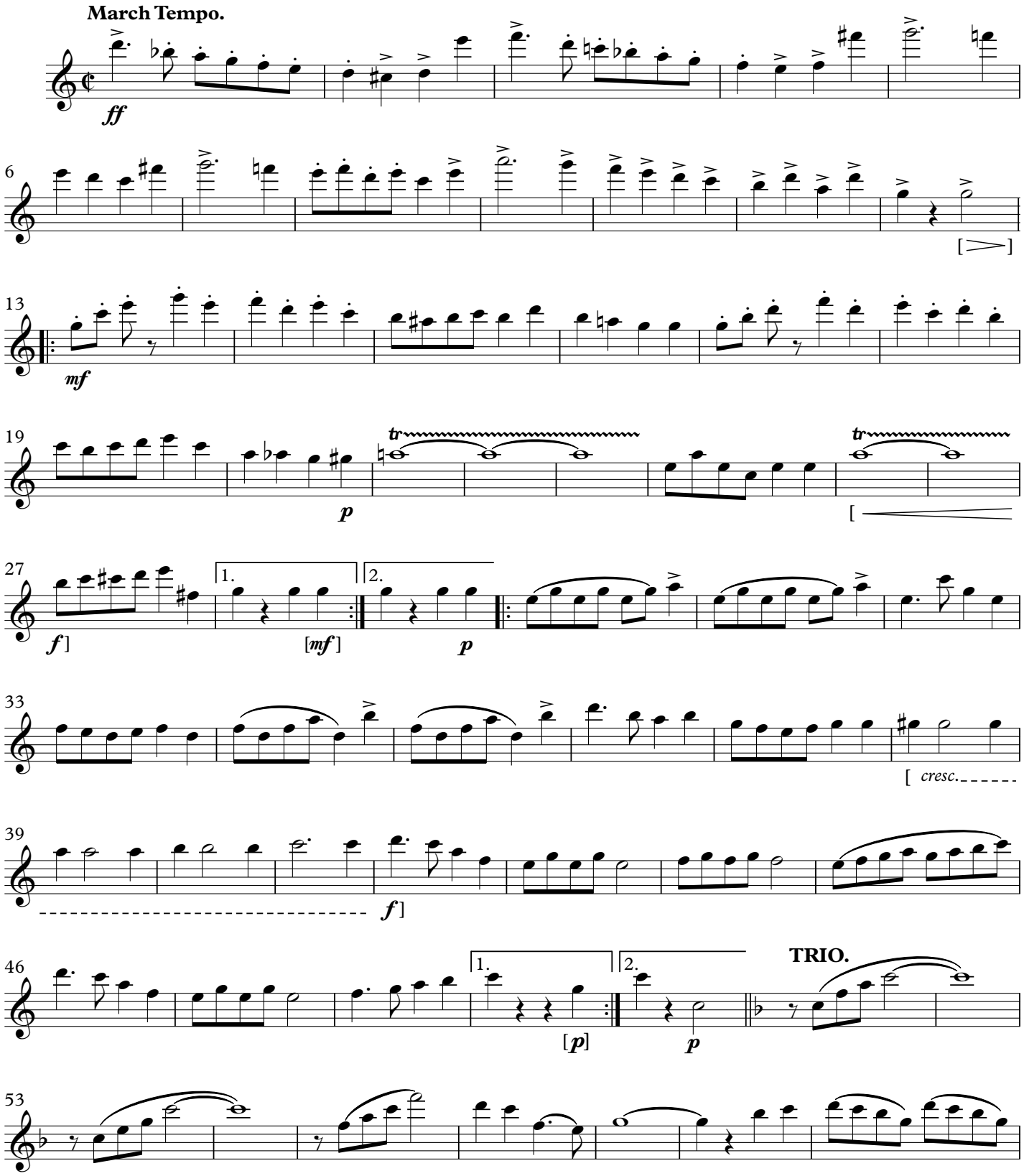
March

UNIVERSITY of ILLINOIS

(1929)

1st Flute

JOHN PHILIP SOUSA



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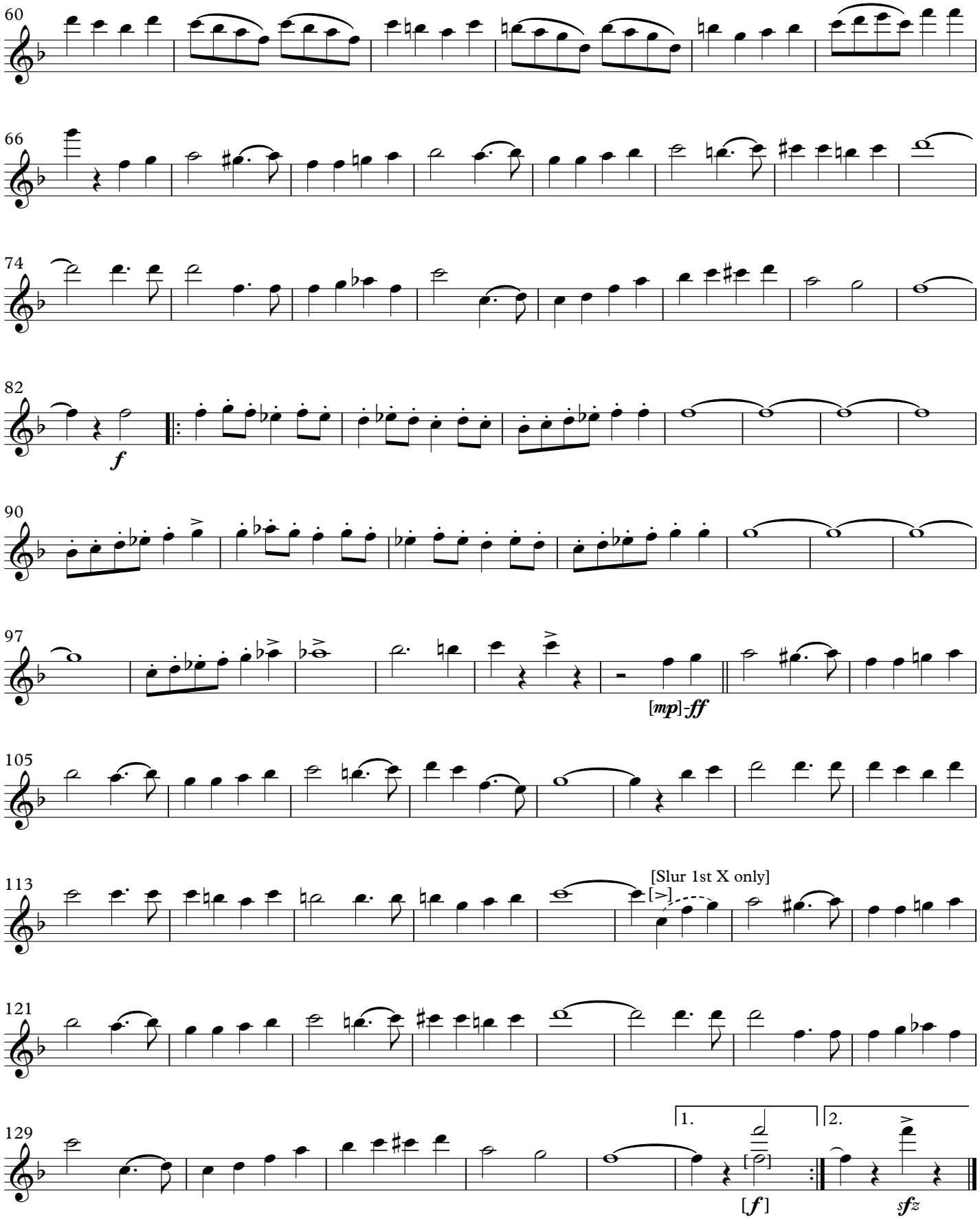
UNIVERSITY of ILLINOIS
1st Flute



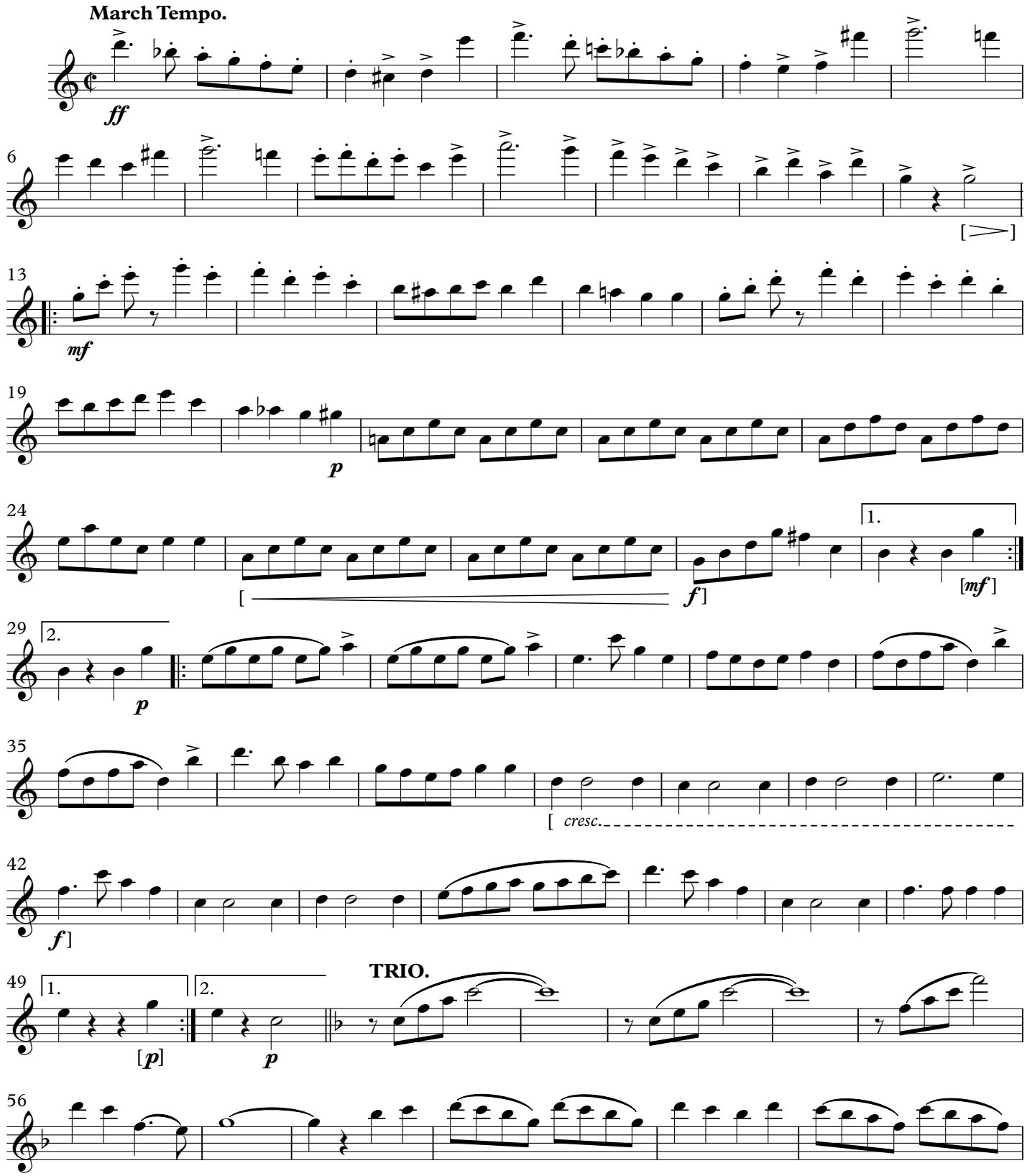
March

UNIVERSITY of ILLINOIS

(1929)

2nd Flute

JOHN PHILIP SOUSA



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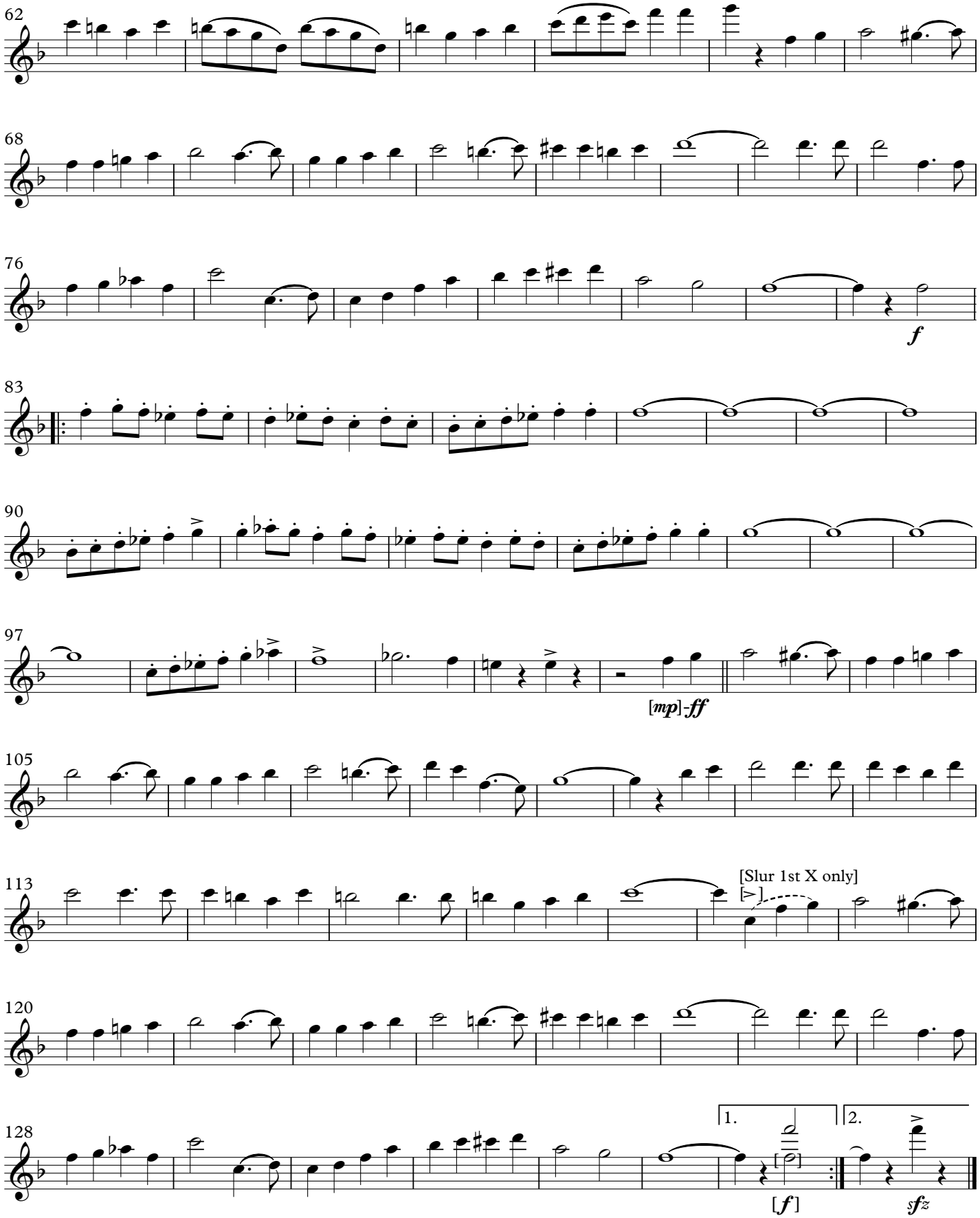
UNIVERSITY of ILLINOIS
2nd Flute



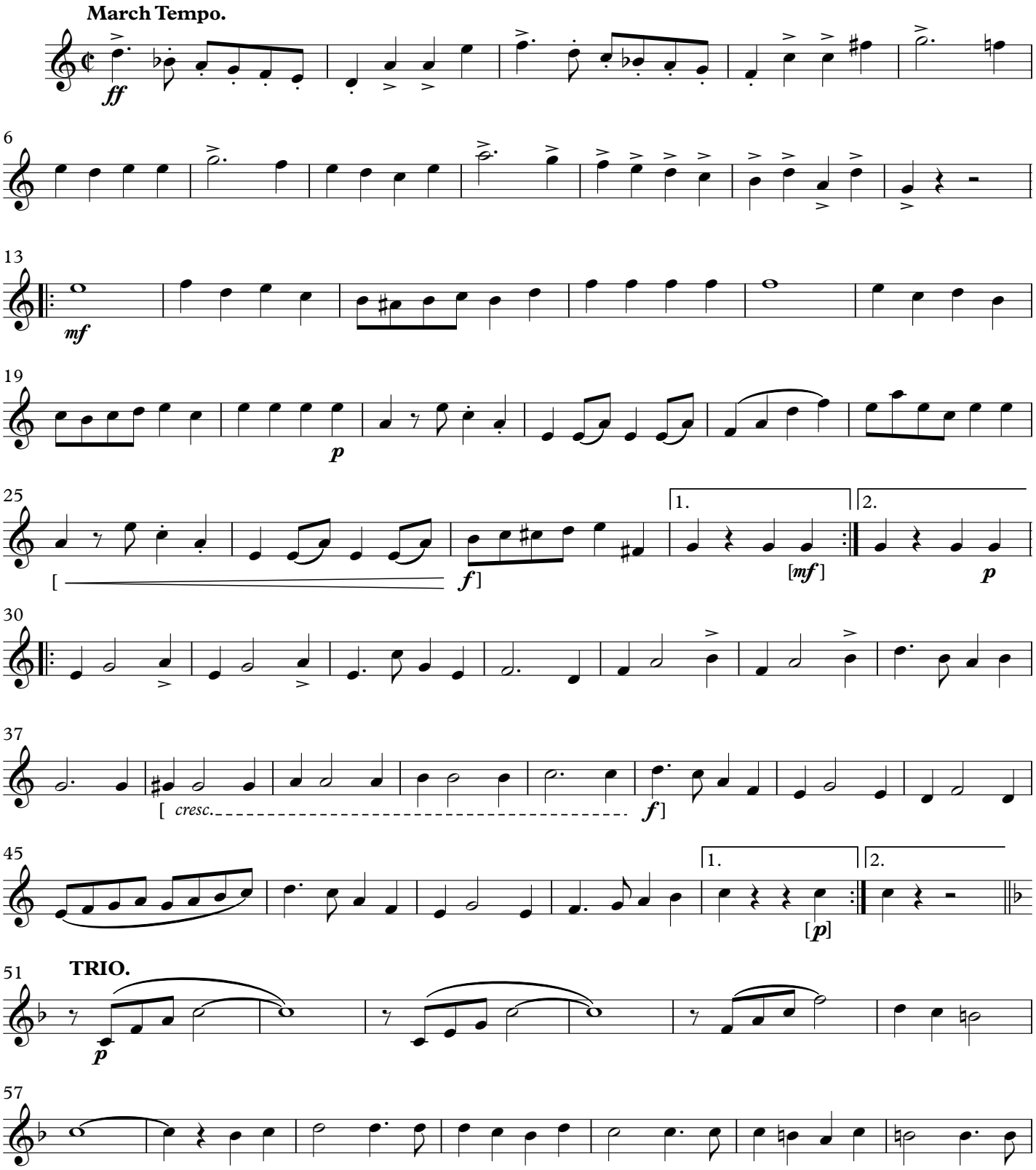
March

UNIVERSITY of ILLINOIS

(1929)

1st Oboe

JOHN PHILIP SOUSA



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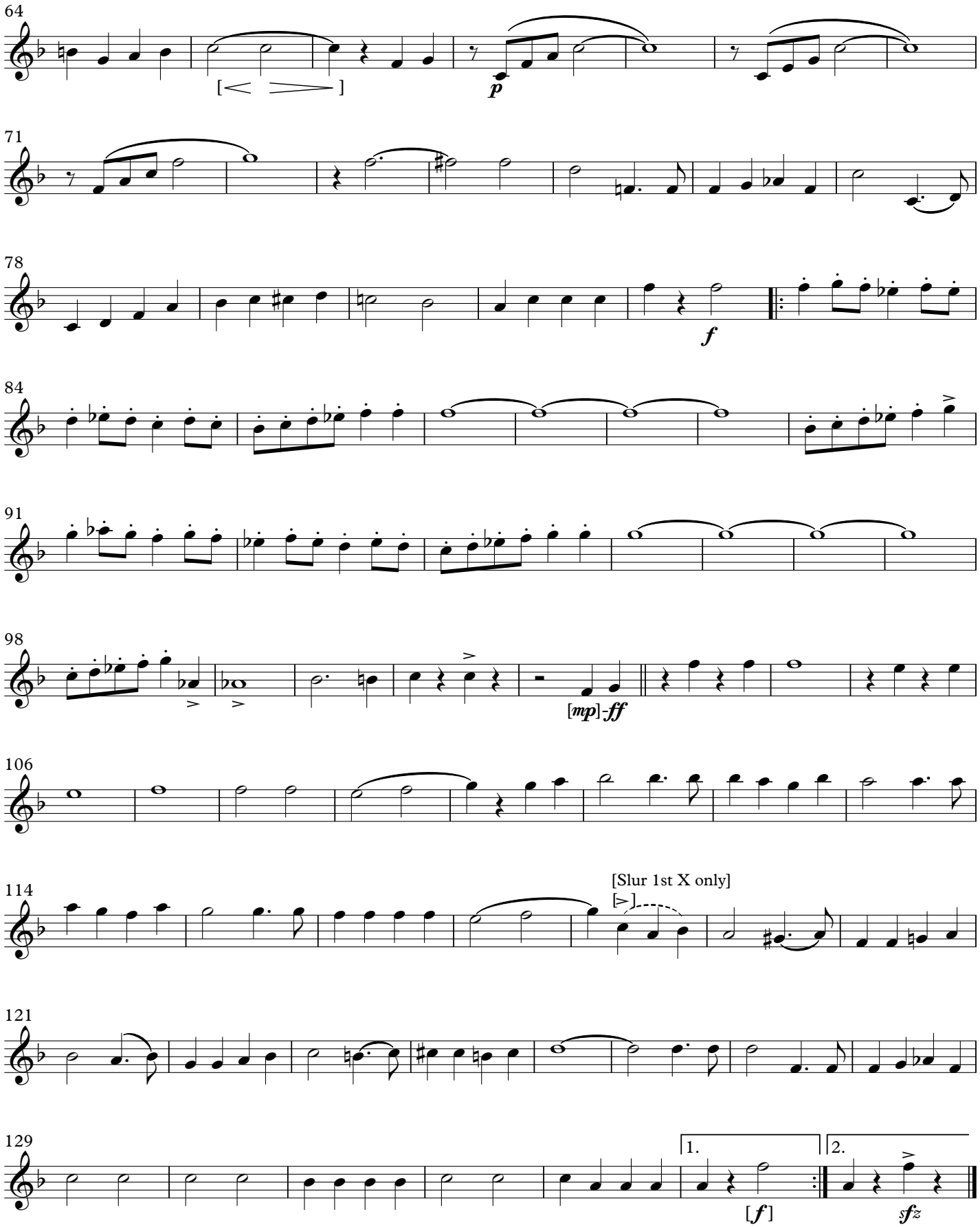
UNIVERSITY of ILLINOIS
1st Oboe



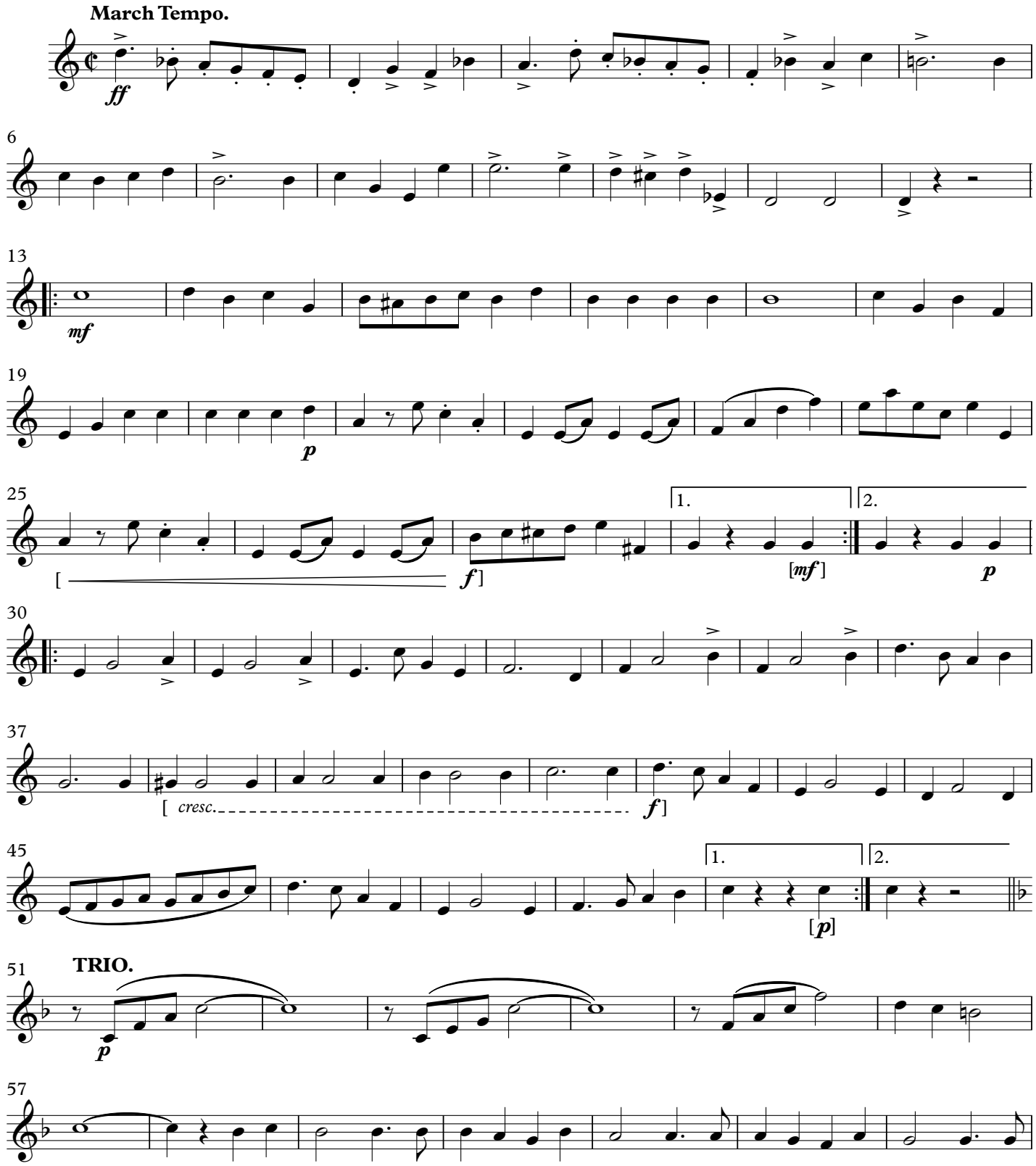
March

UNIVERSITY of ILLINOIS

(1929)

2nd Oboe

JOHN PHILIP SOUSA



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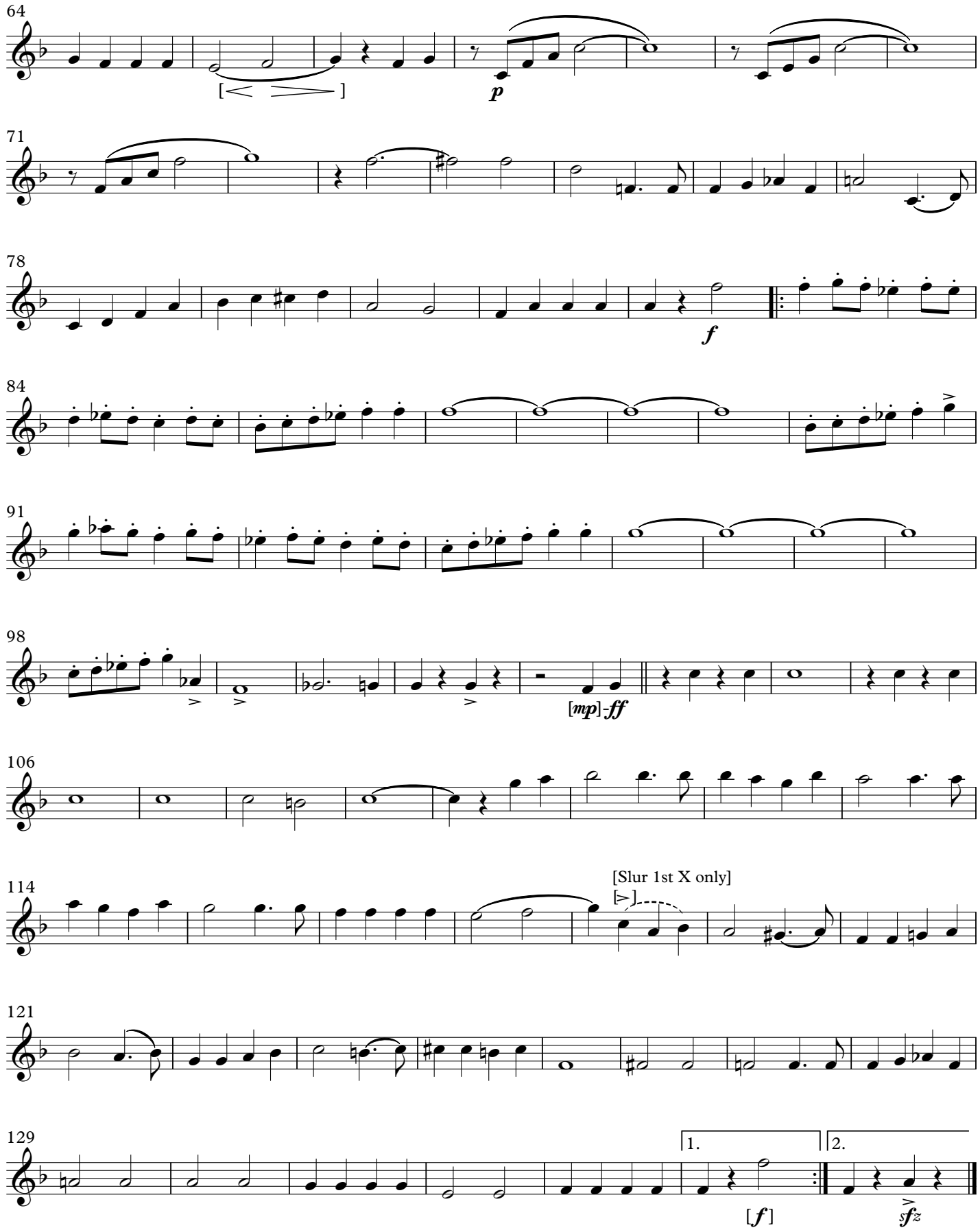
UNIVERSITY of ILLINOIS
2nd Oboe



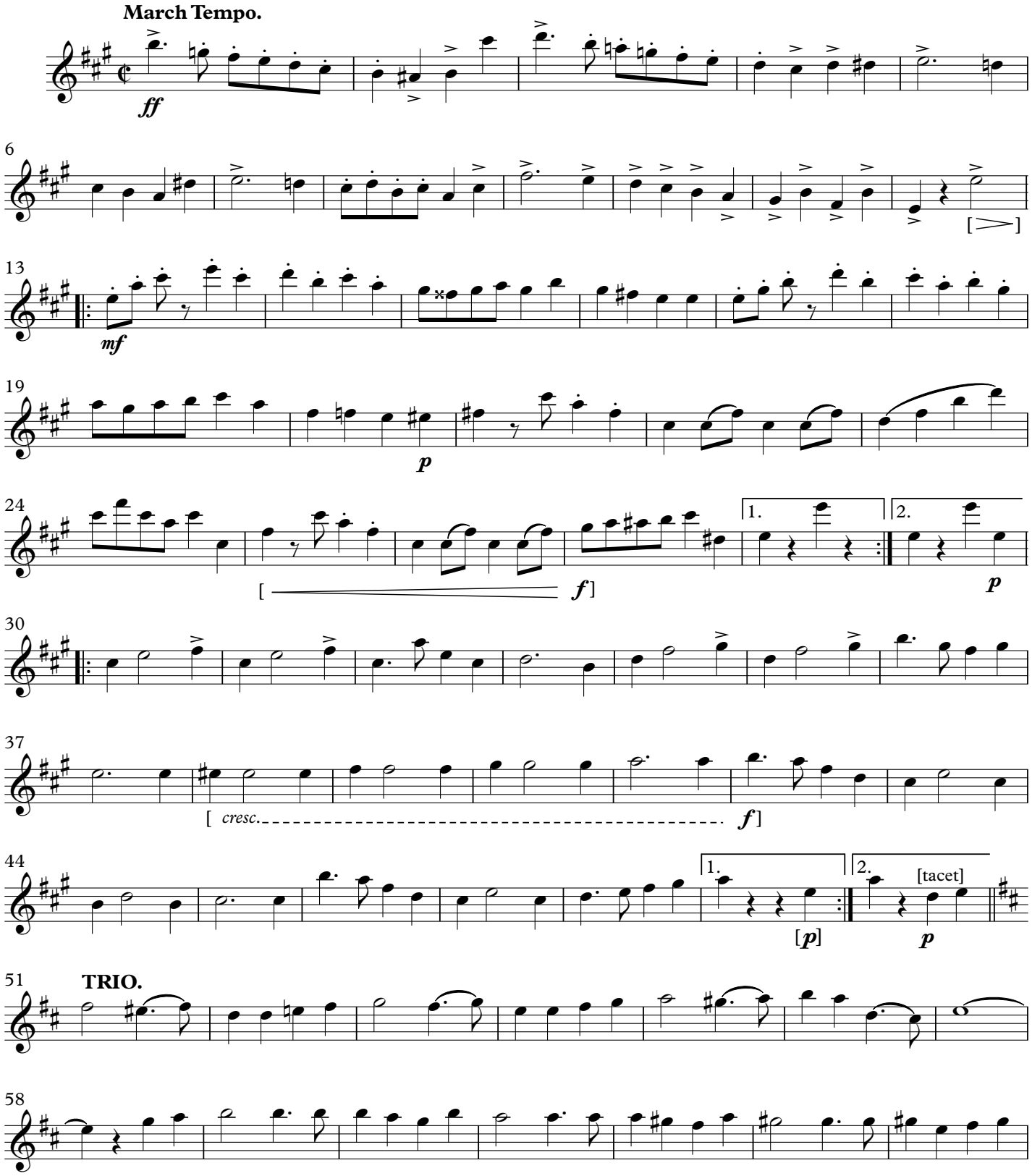
March

UNIVERSITY of ILLINOIS

(1929)

E♭ Clarinet

JOHN PHILIP SOUSA



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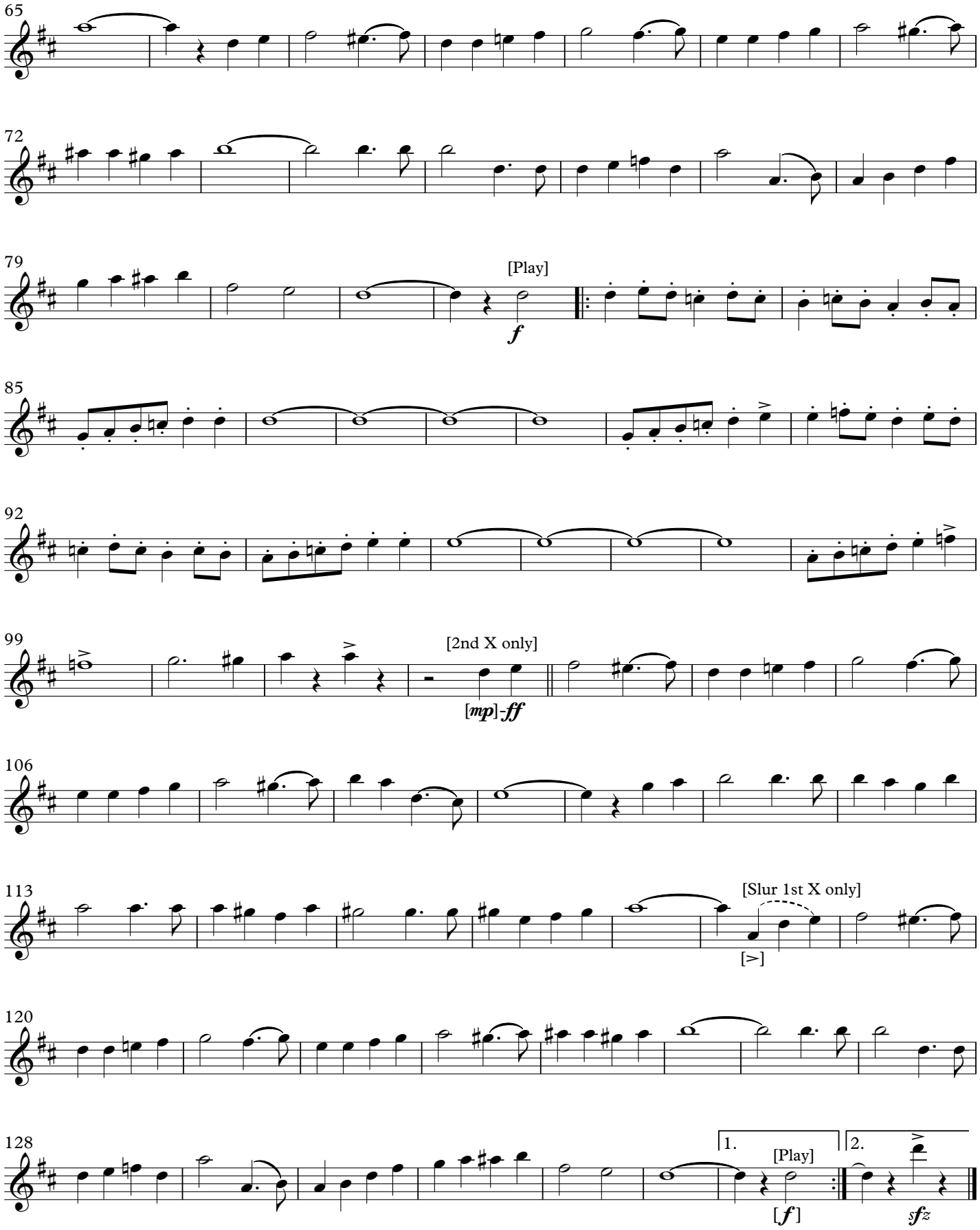
UNIVERSITY of ILLINOIS

E♭ Clarinet



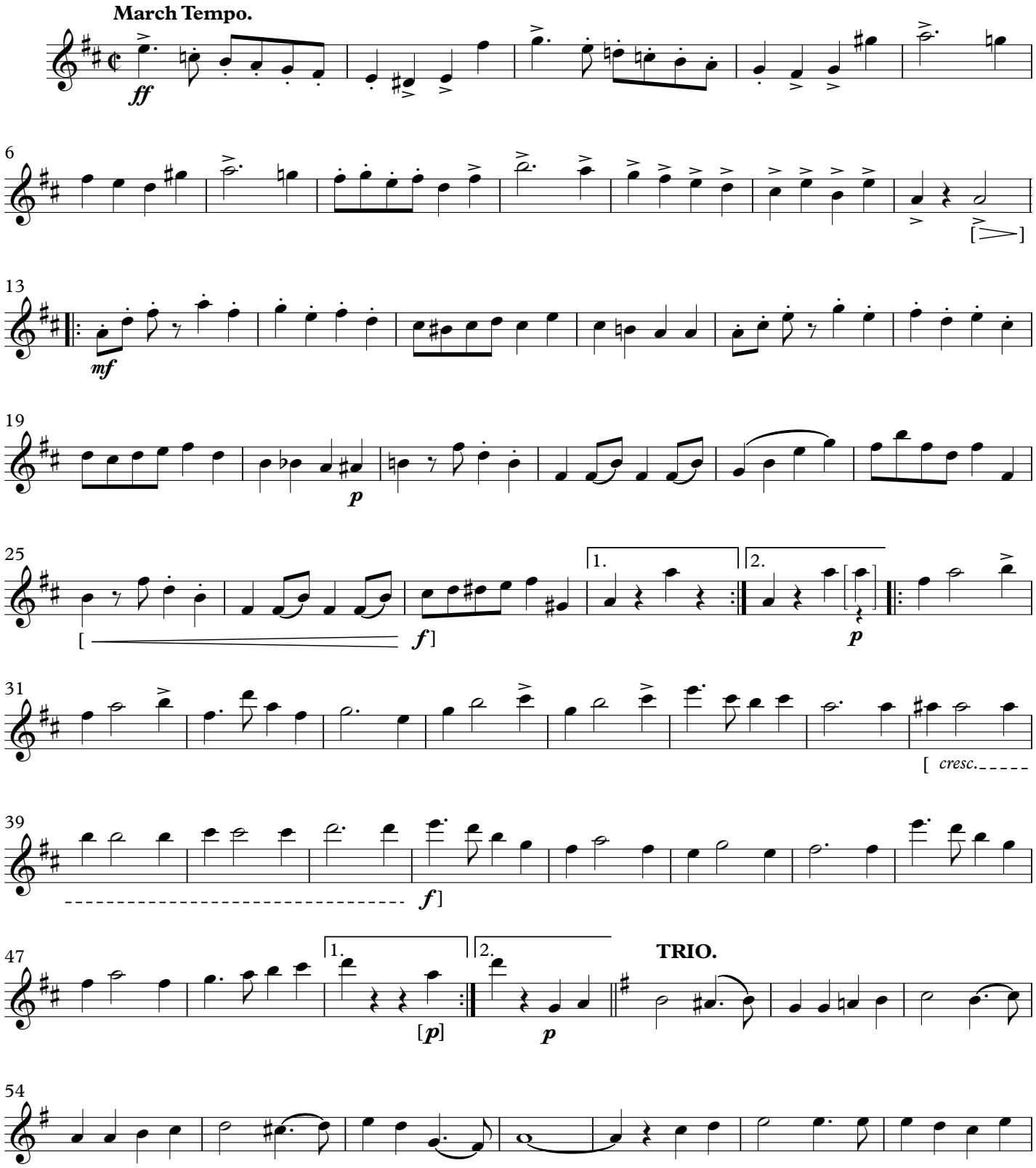
March

UNIVERSITY of ILLINOIS

(1929)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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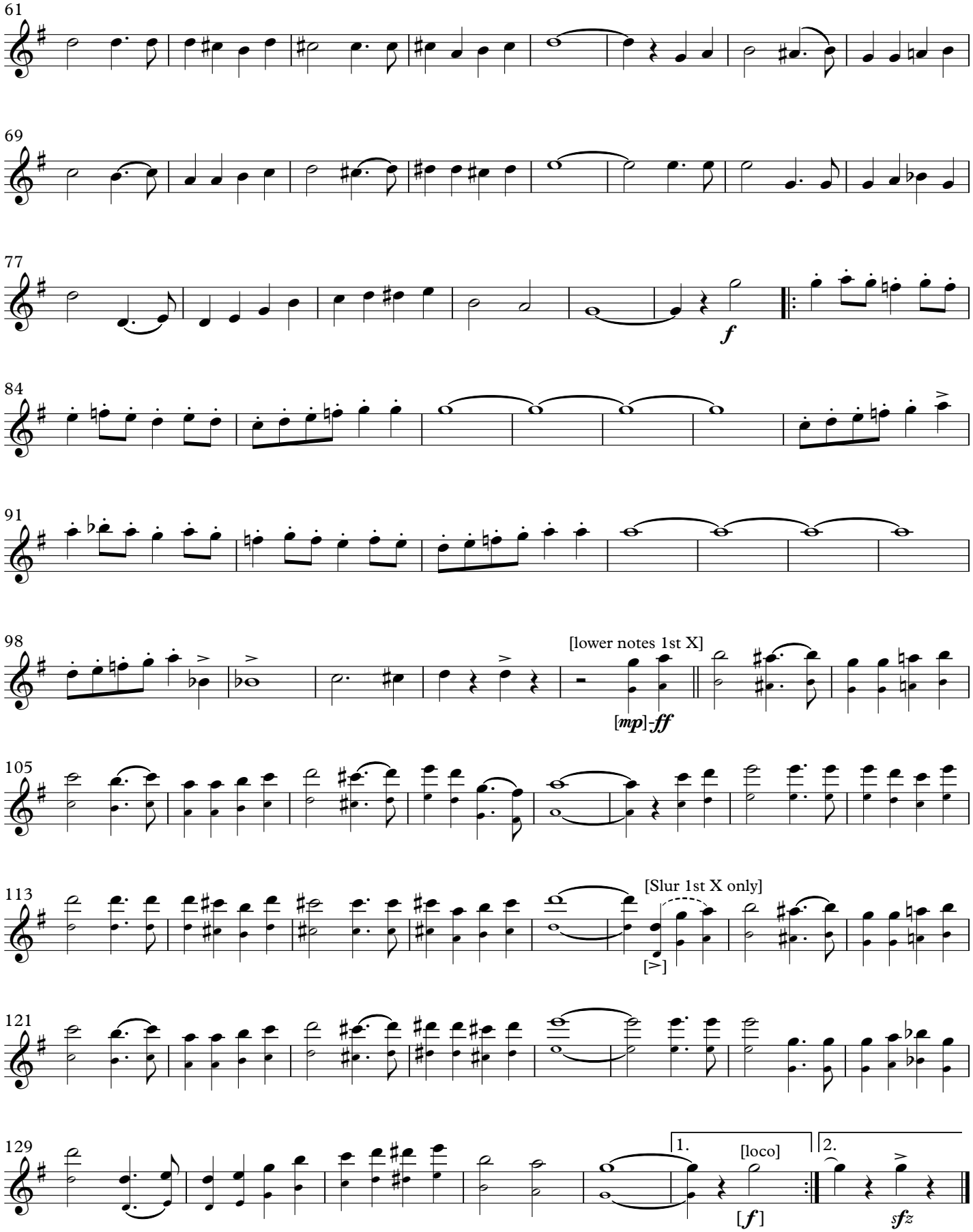
UNIVERSITY of ILLINOIS

1st B♭ Clarinet



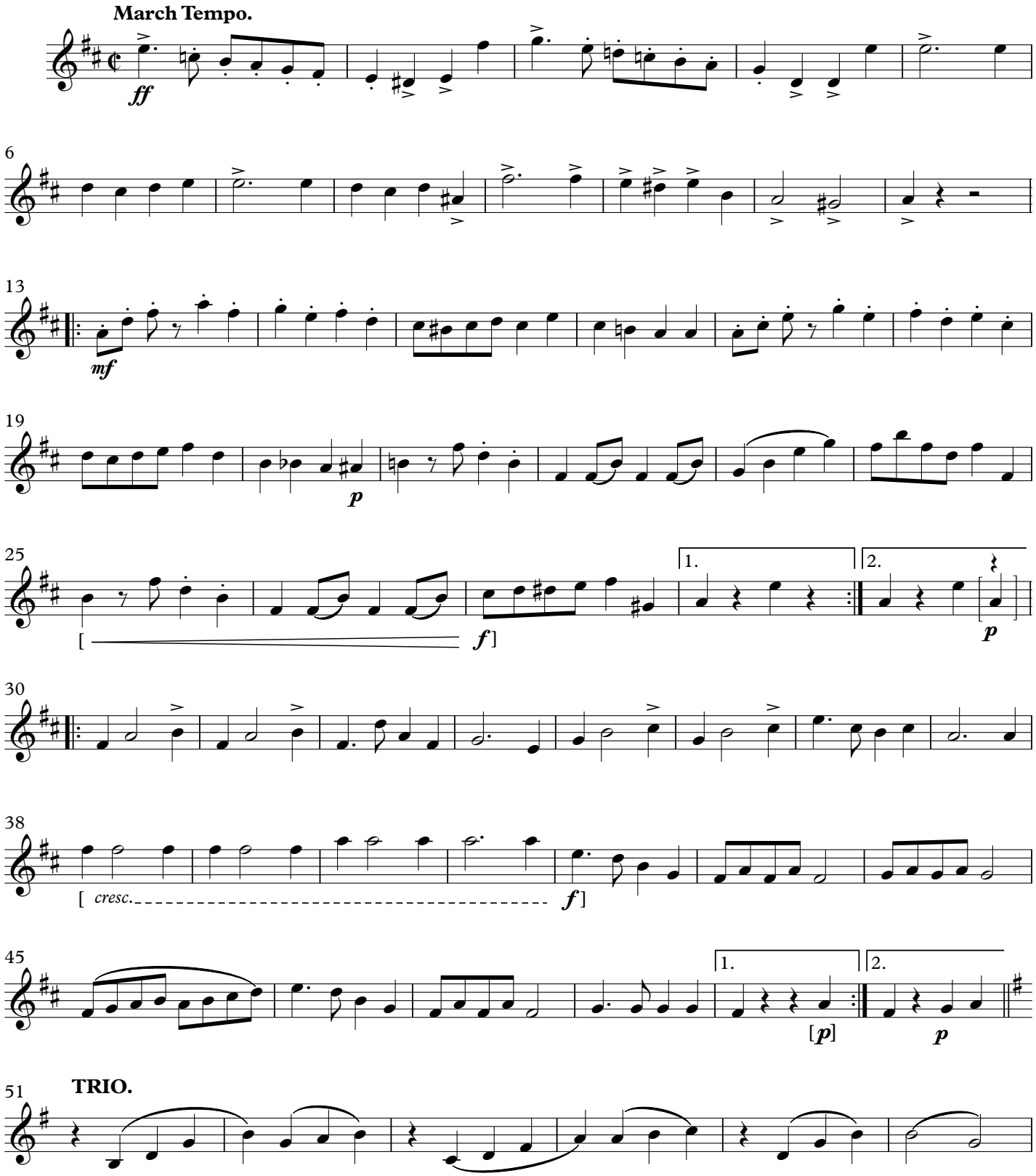
March

UNIVERSITY of ILLINOIS

(1929)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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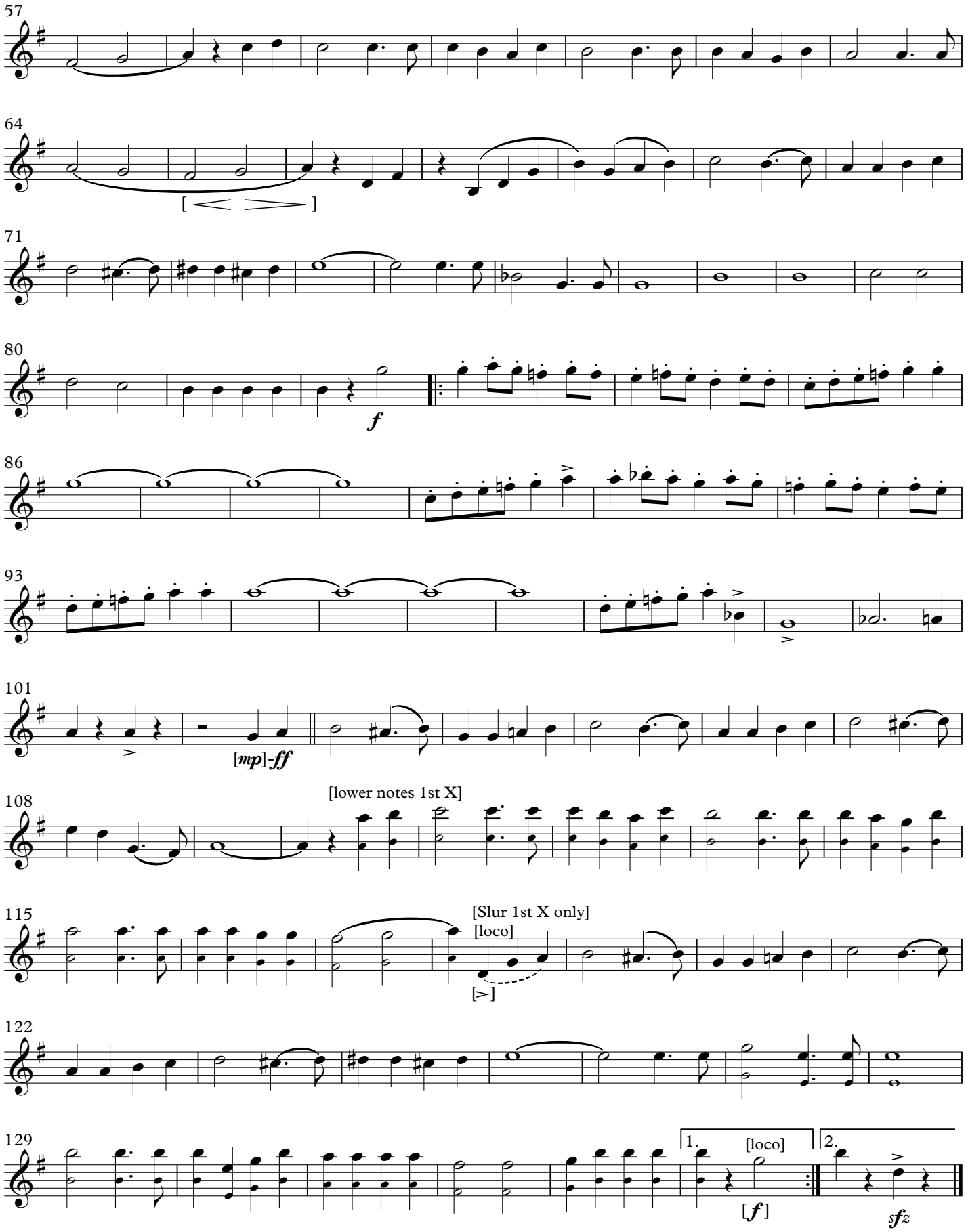
As played by "The President's Own" United States Marine Band

Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

2nd B♭ Clarinet



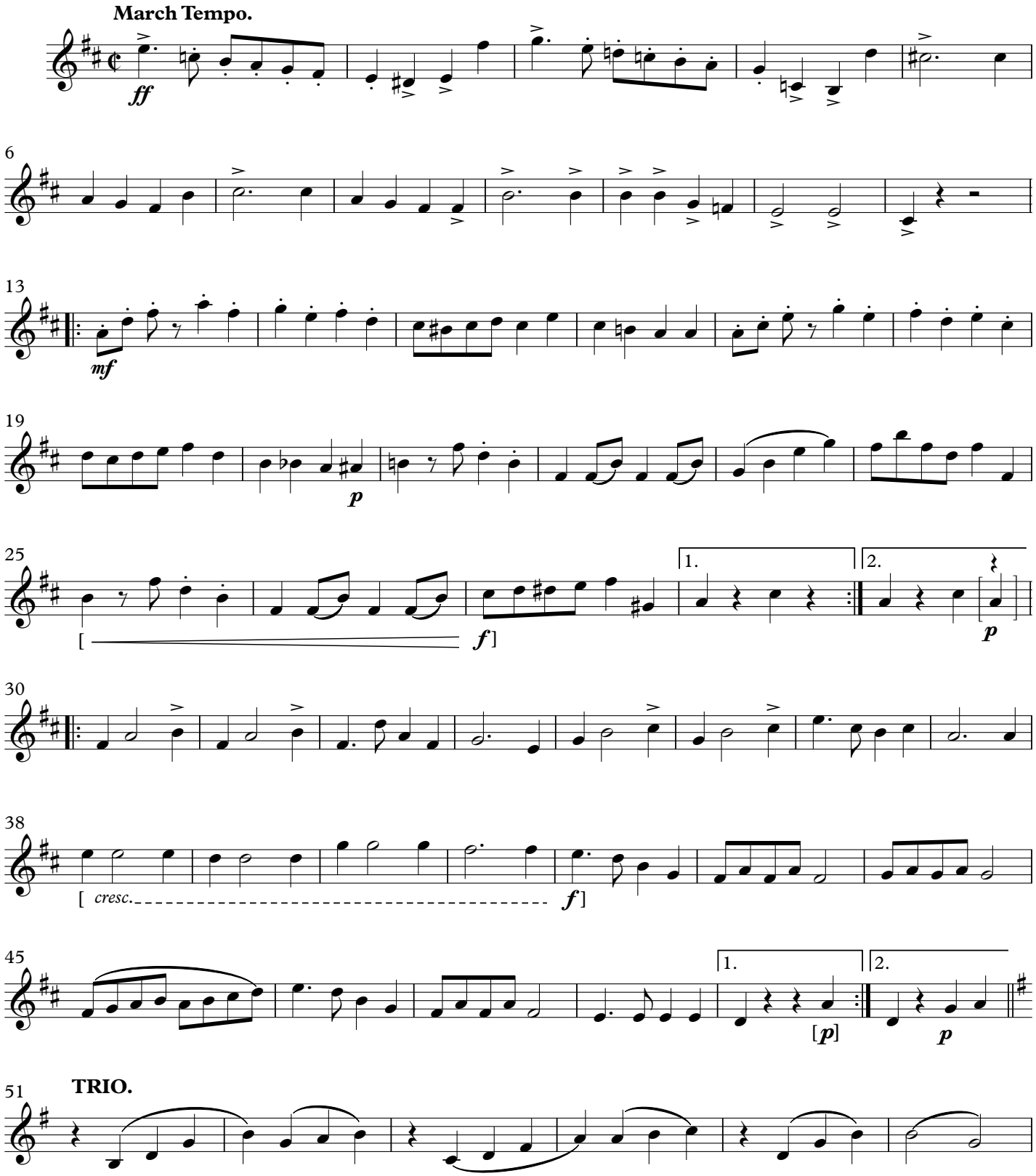
March

UNIVERSITY of ILLINOIS

(1929)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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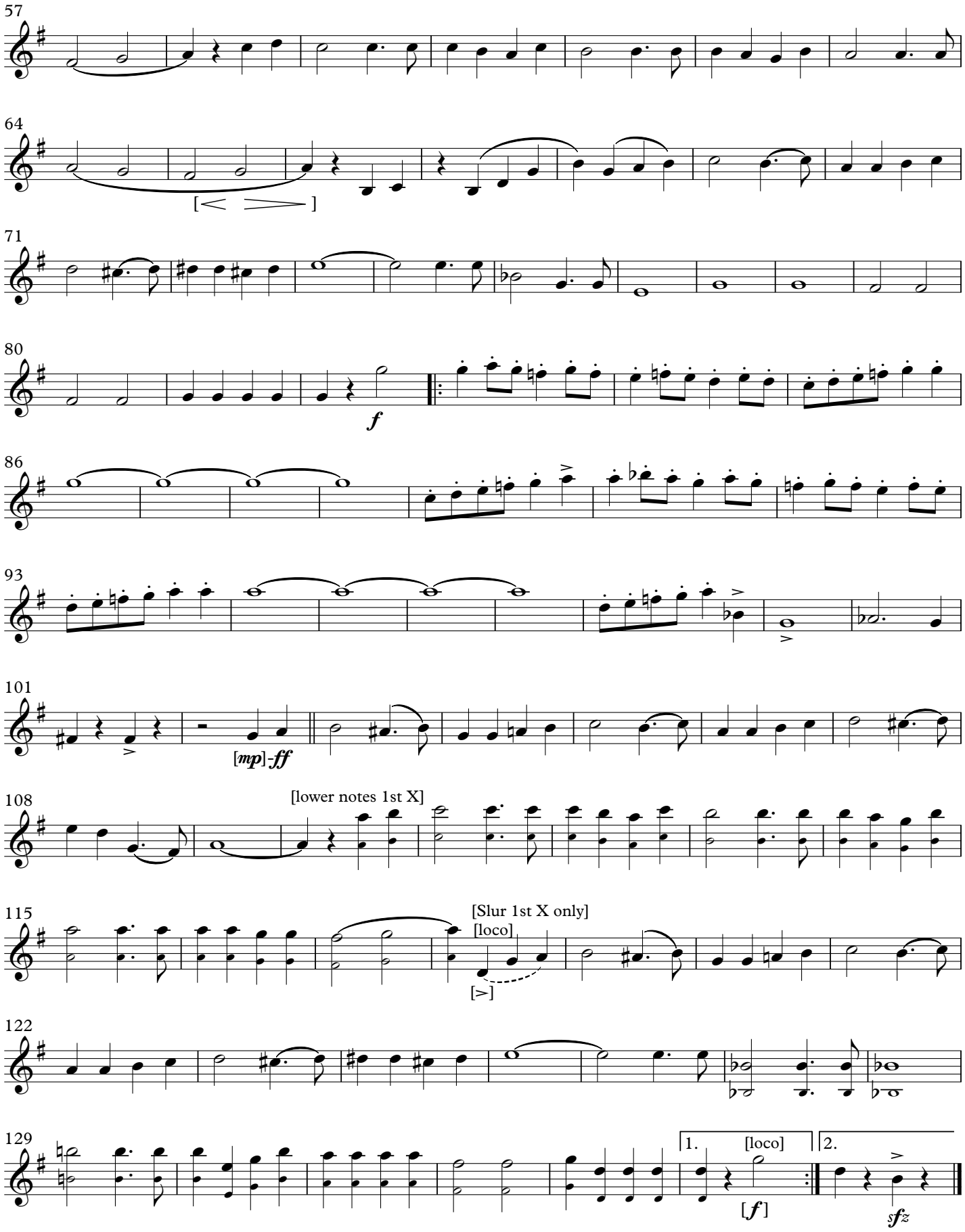
As played by "The President's Own" United States Marine Band

Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

3rd B♭ Clarinet



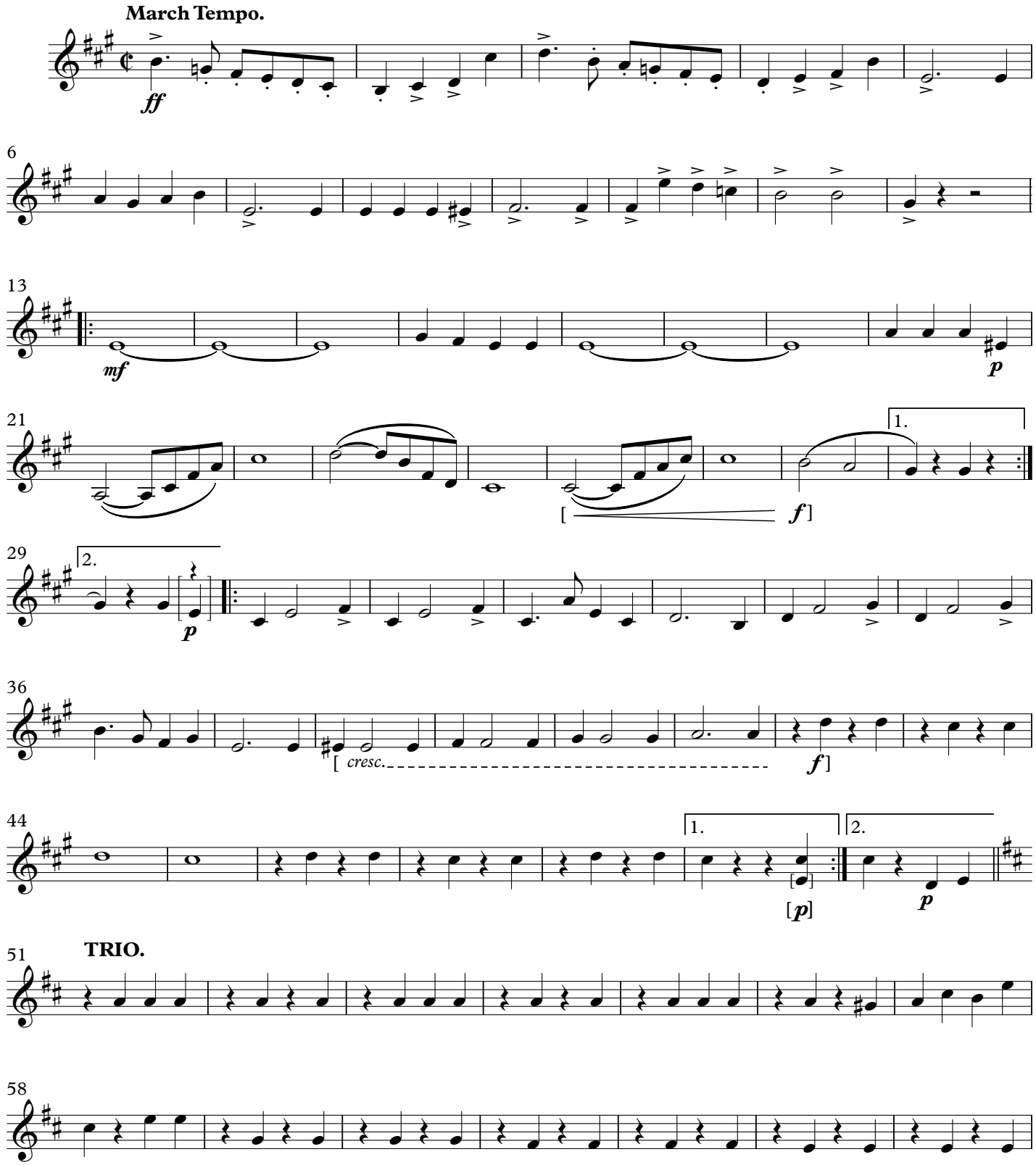
March

UNIVERSITY of ILLINOIS

(1929)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[optional]



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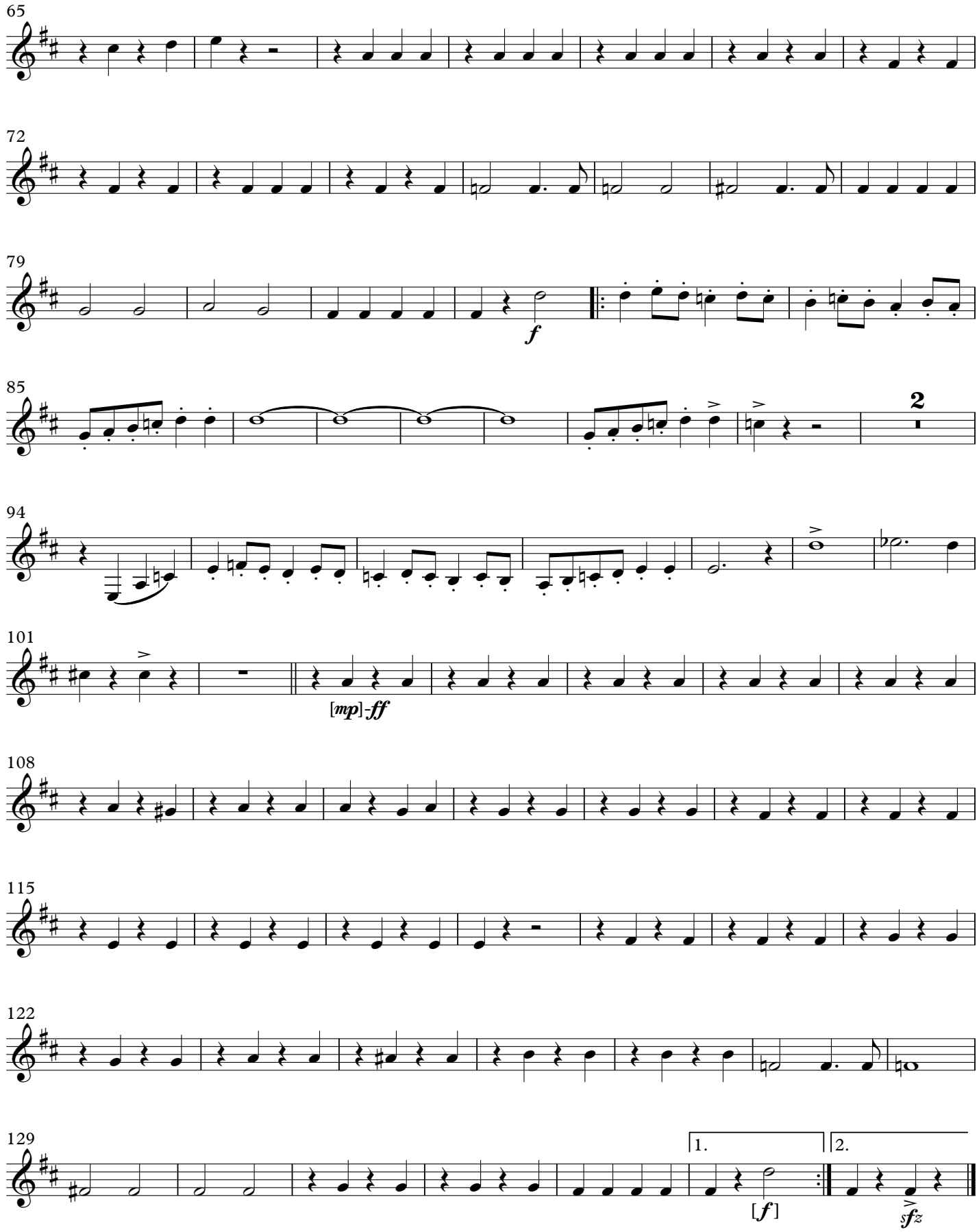
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

E♭ Alto Clarinet



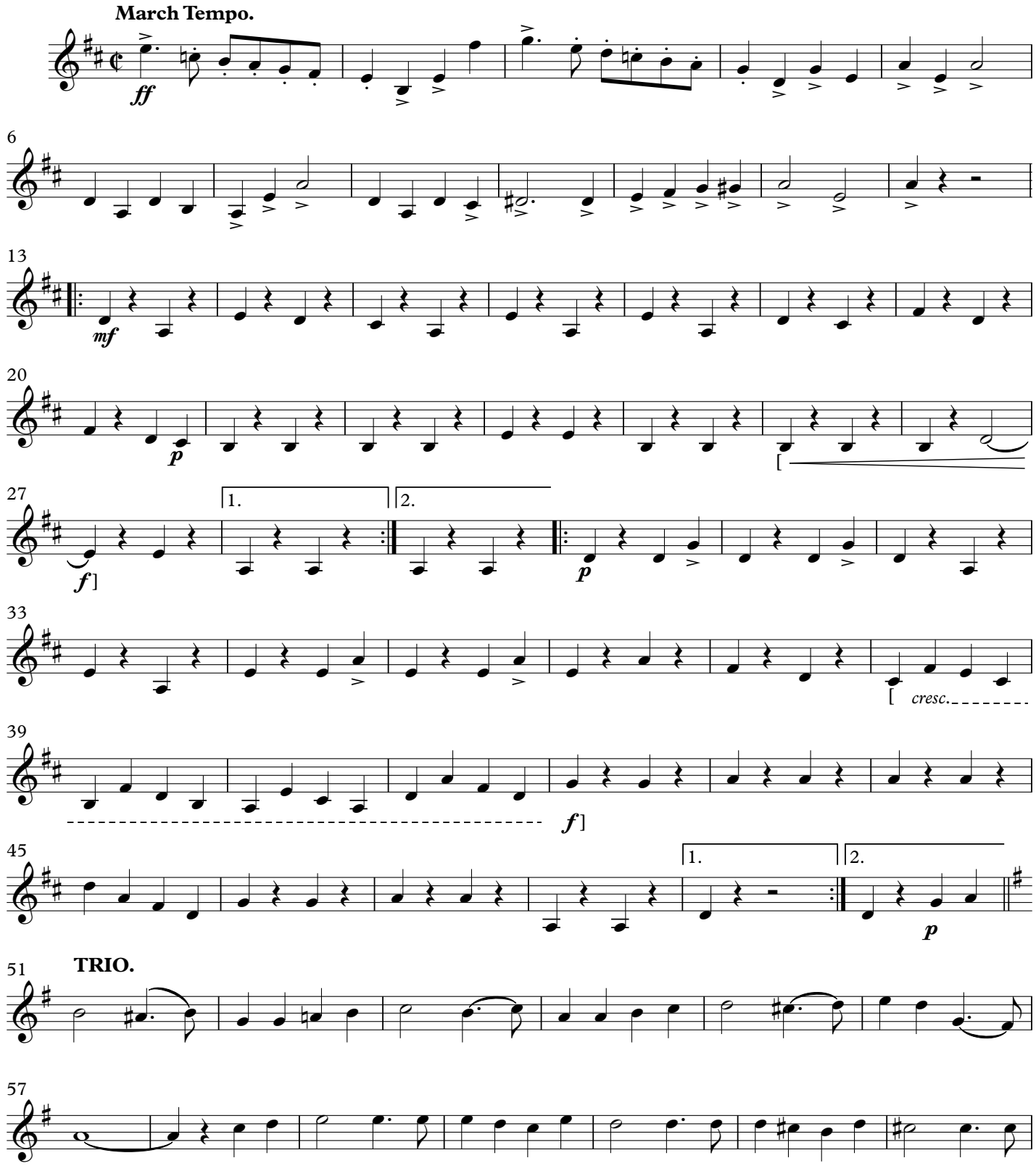
March

UNIVERSITY of ILLINOIS

(1929)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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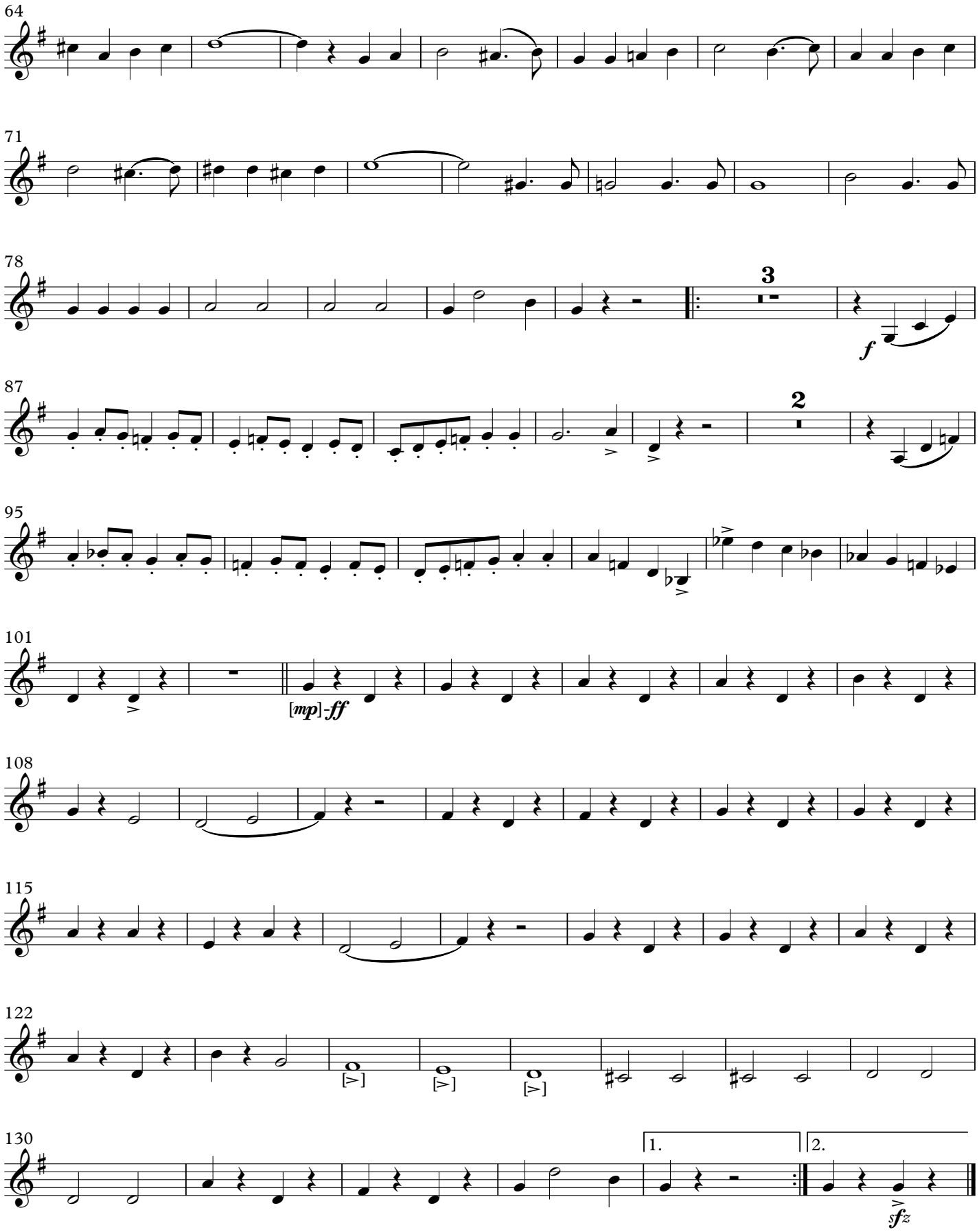
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

B♭ Bass Clarinet



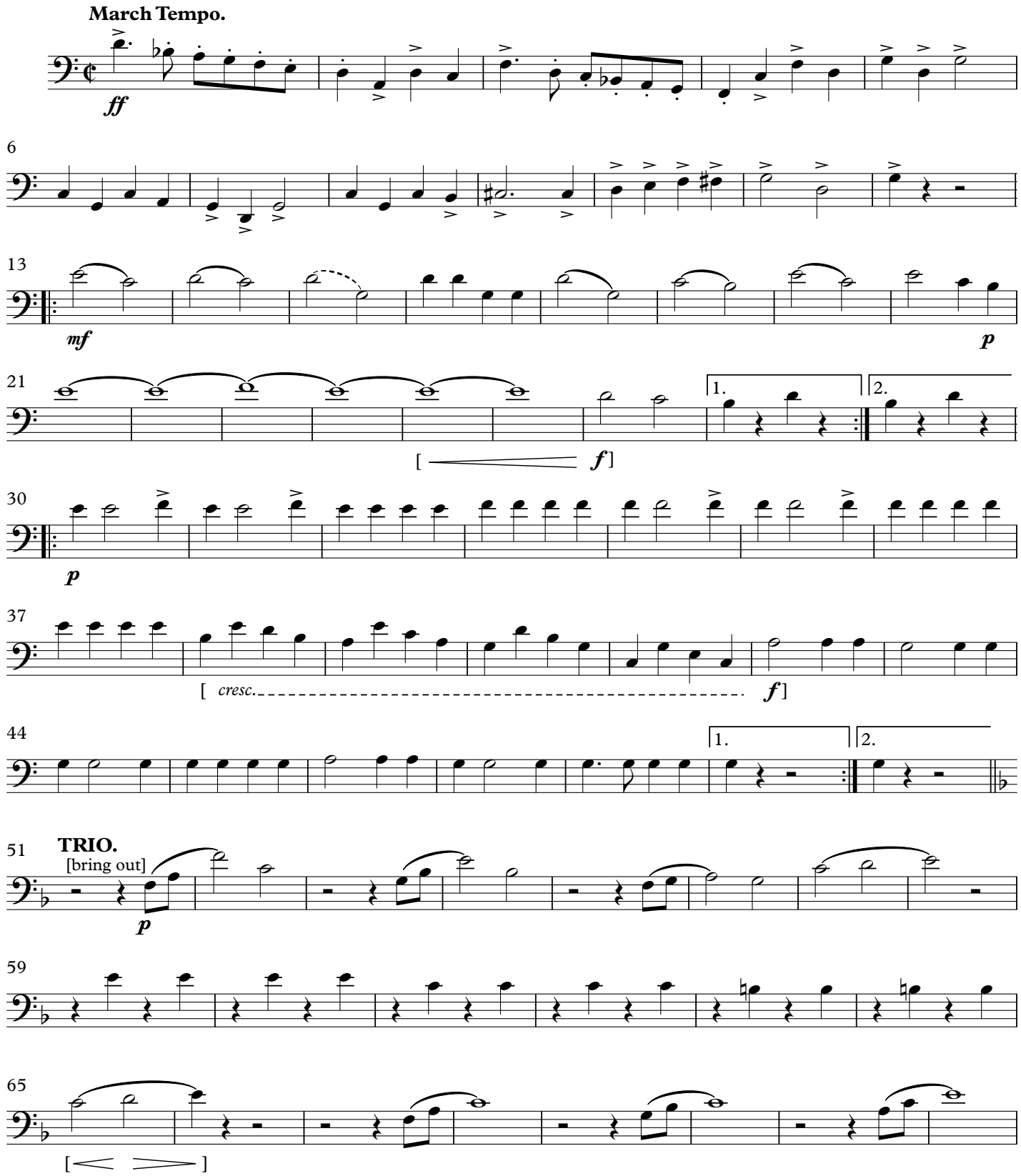
March

UNIVERSITY of ILLINOIS

(1929)

1st Bassoon

JOHN PHILIP SOUSA



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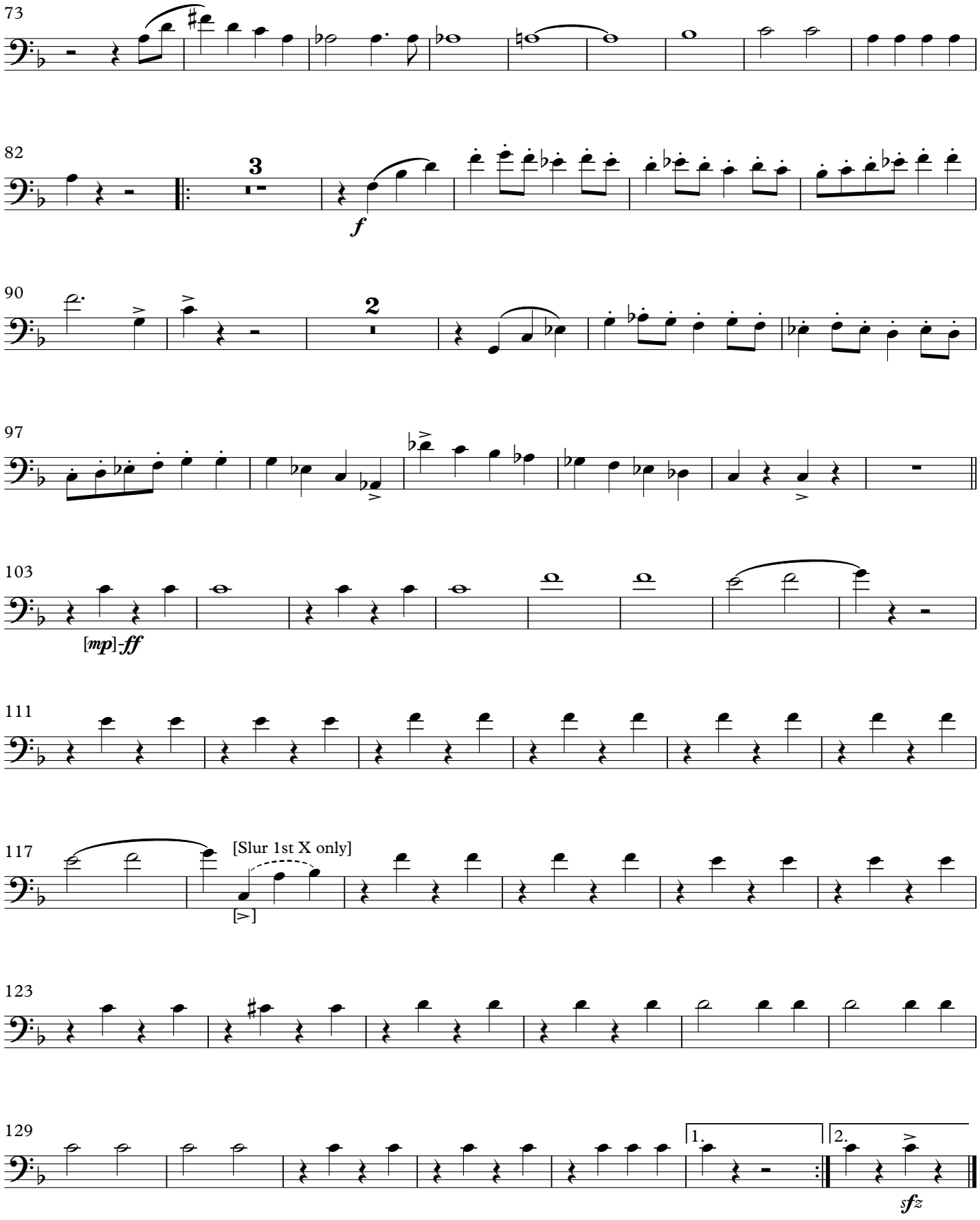
As played by "The President's Own" United States Marine Band

Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
1st Bassoon



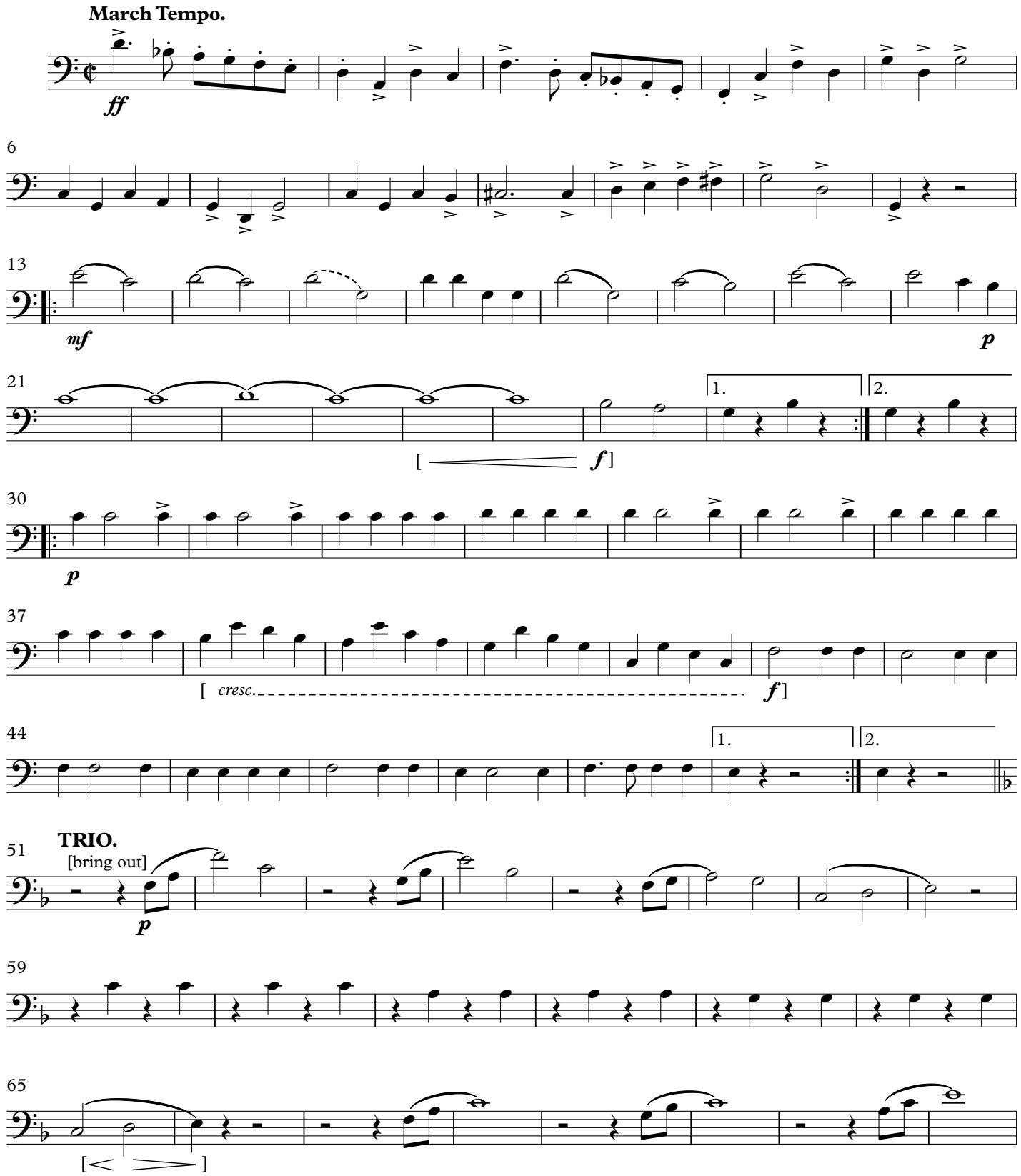
March

UNIVERSITY of ILLINOIS

(1929)

2nd Bassoon

JOHN PHILIP SOUSA



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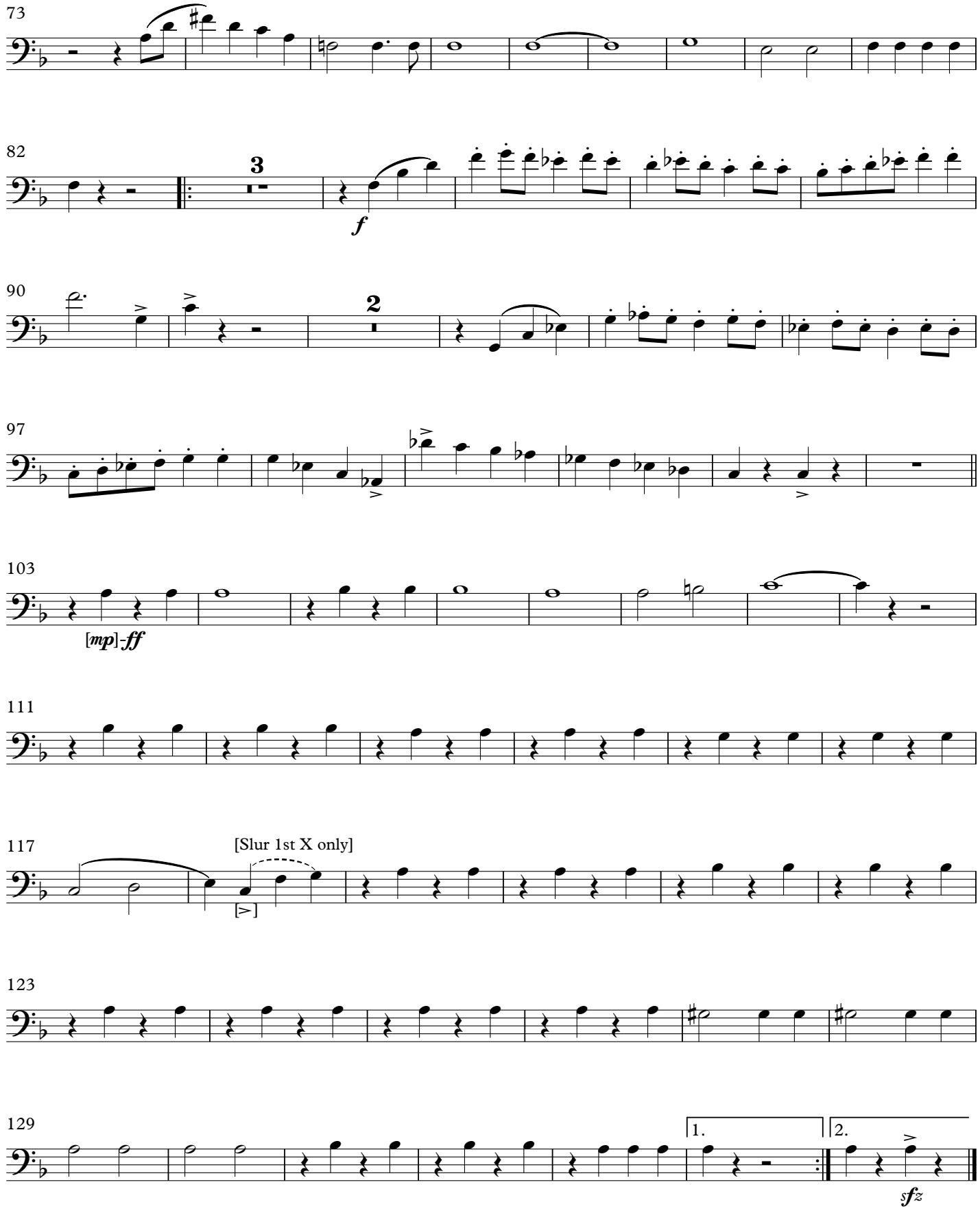
As played by "The President's Own" United States Marine Band

Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
2nd Bassoon



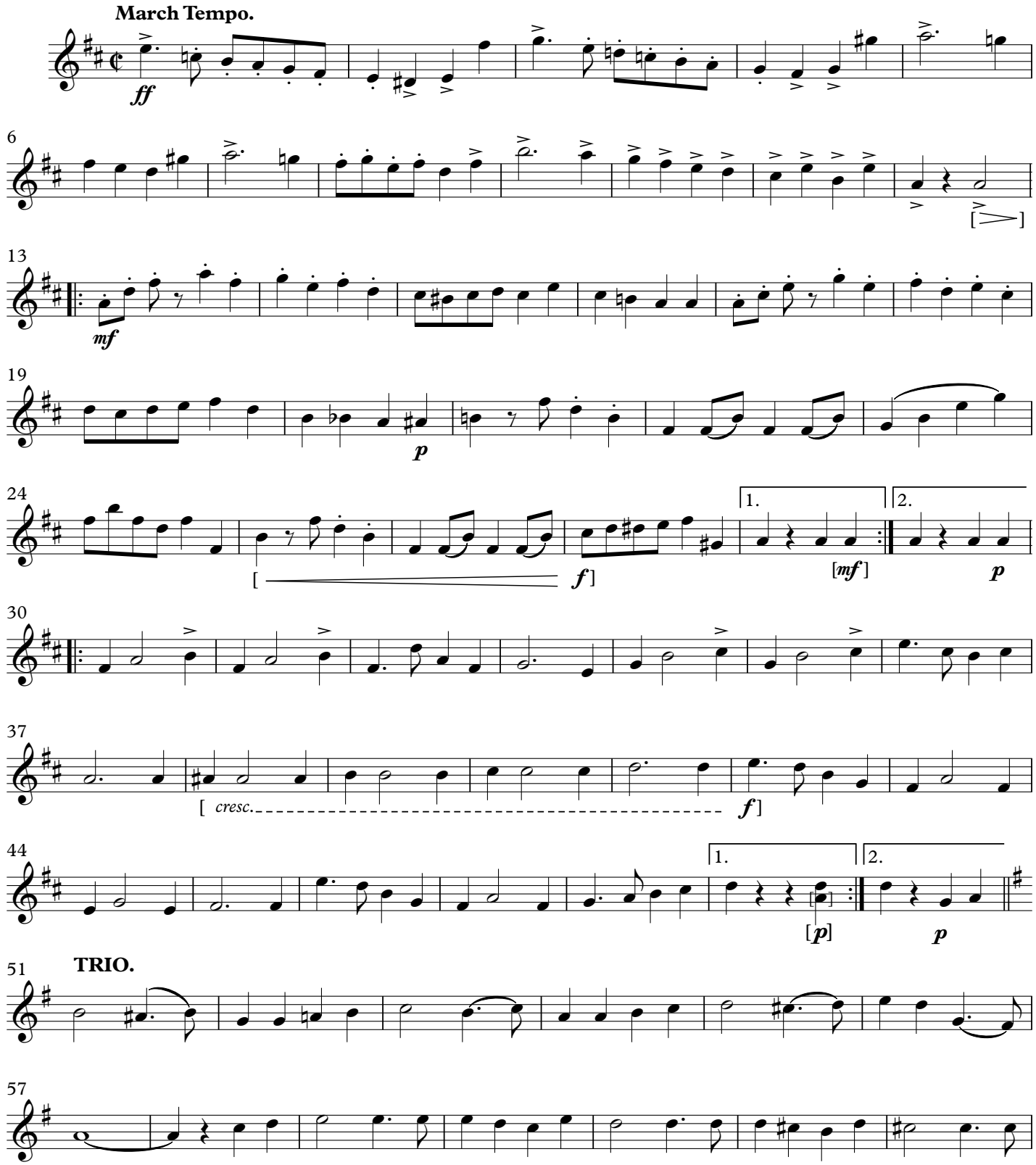
March

UNIVERSITY of ILLINOIS

(1929)

B♭ Soprano Saxophone
[optional]

JOHN PHILIP SOUSA



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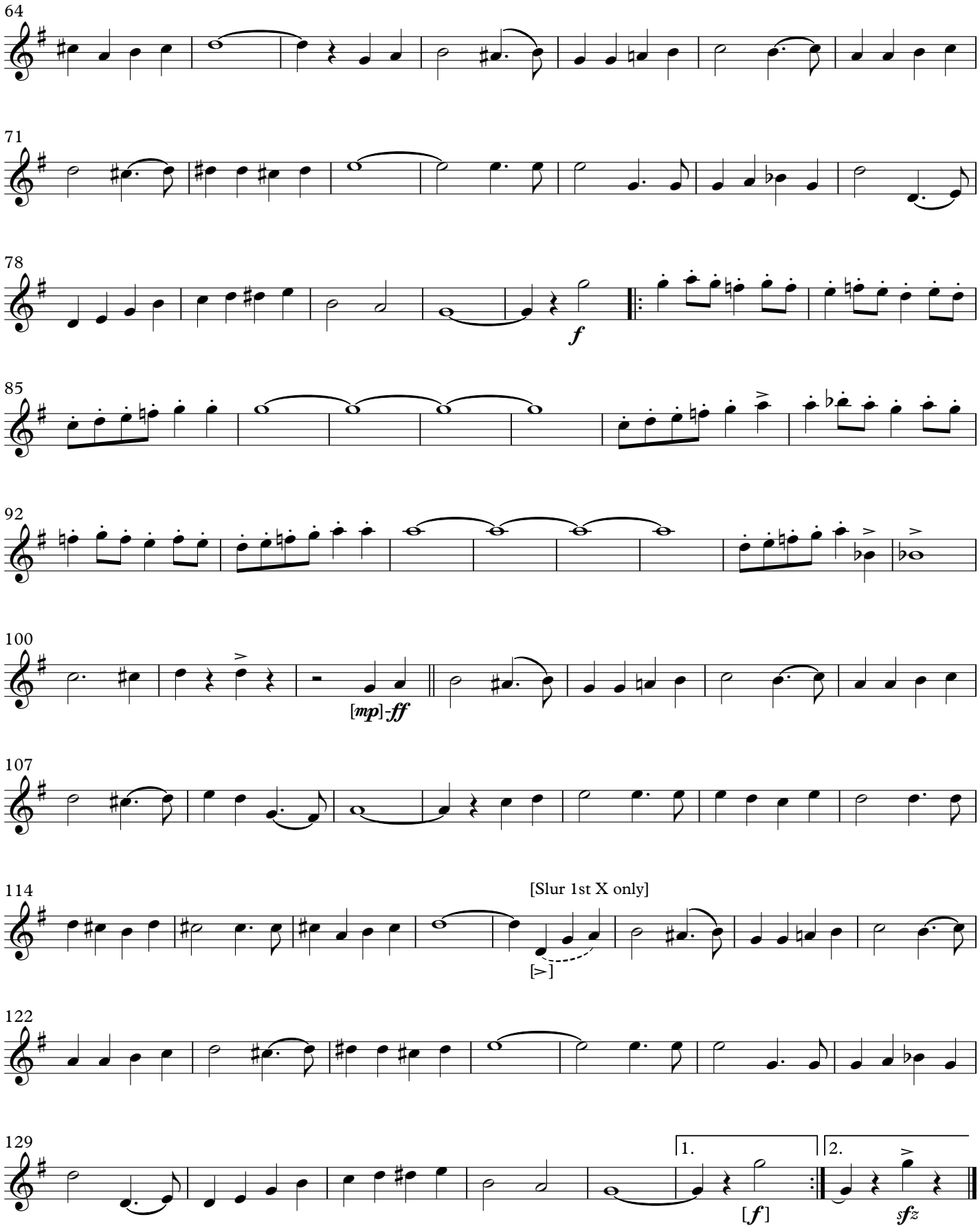
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

B♭ Soprano Saxophone



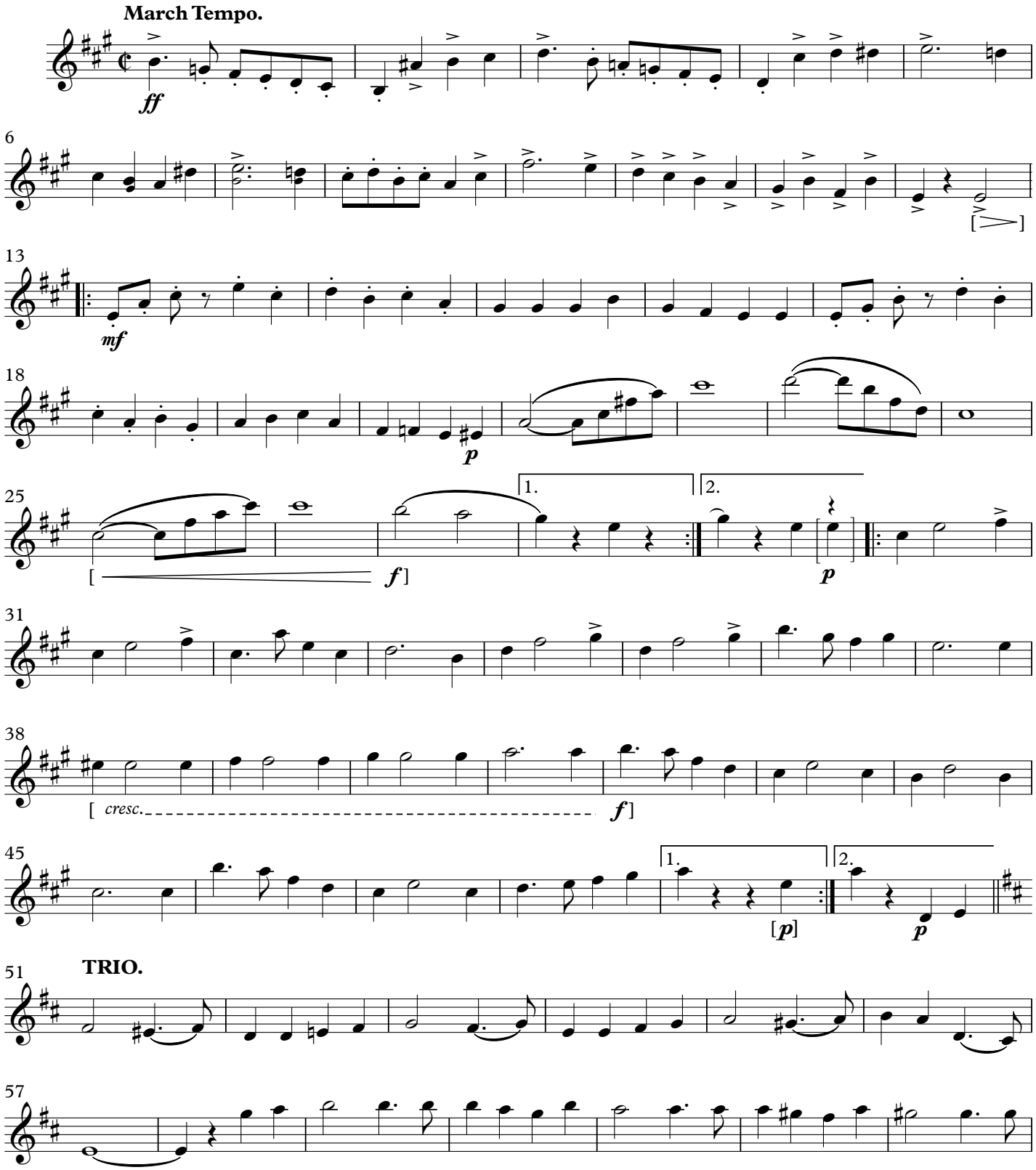
March

UNIVERSITY of ILLINOIS

(1929)

E♭ Alto Saxophones (2)

JOHN PHILIP SOUSA



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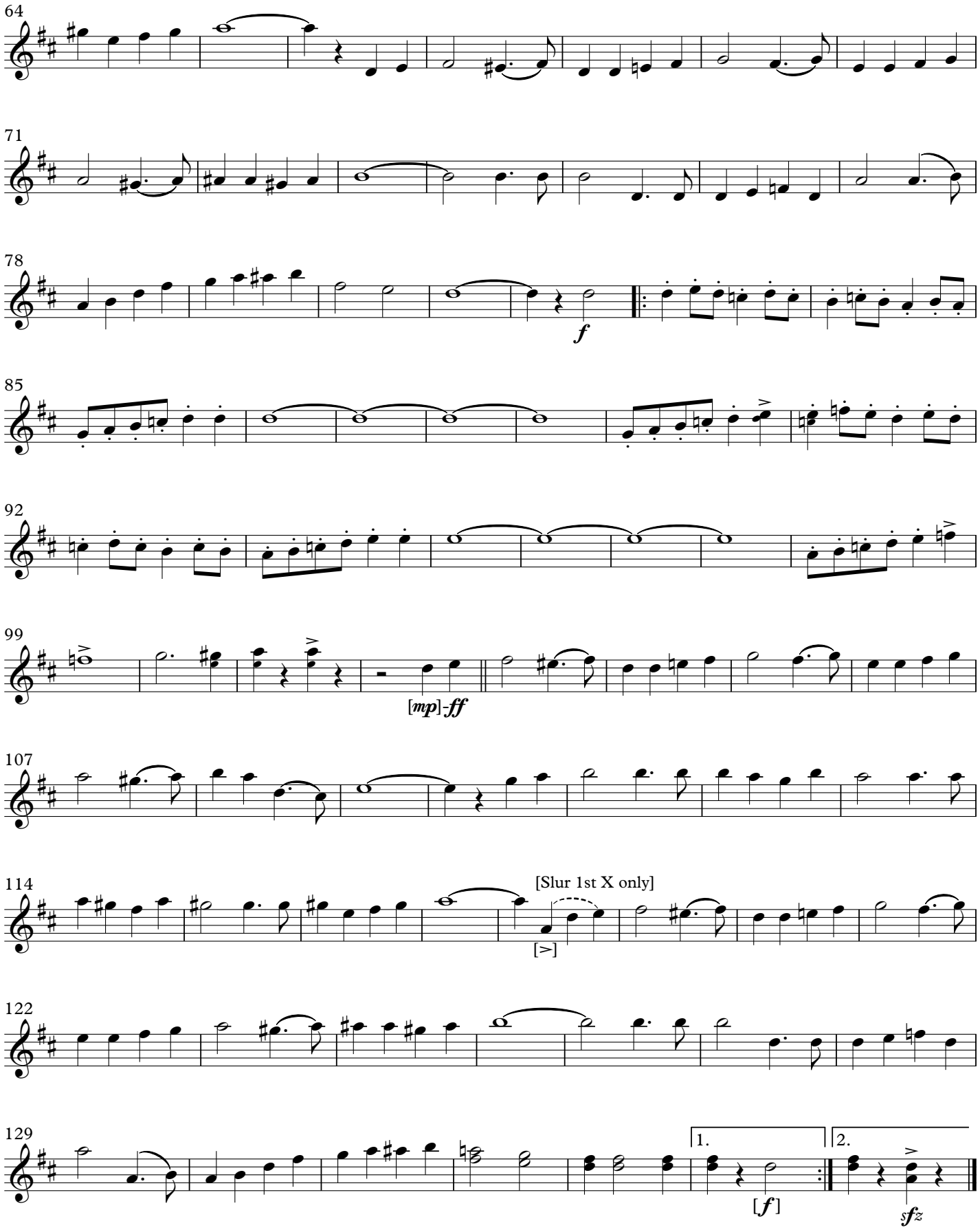
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

E♭ Alto Saxophones (2)



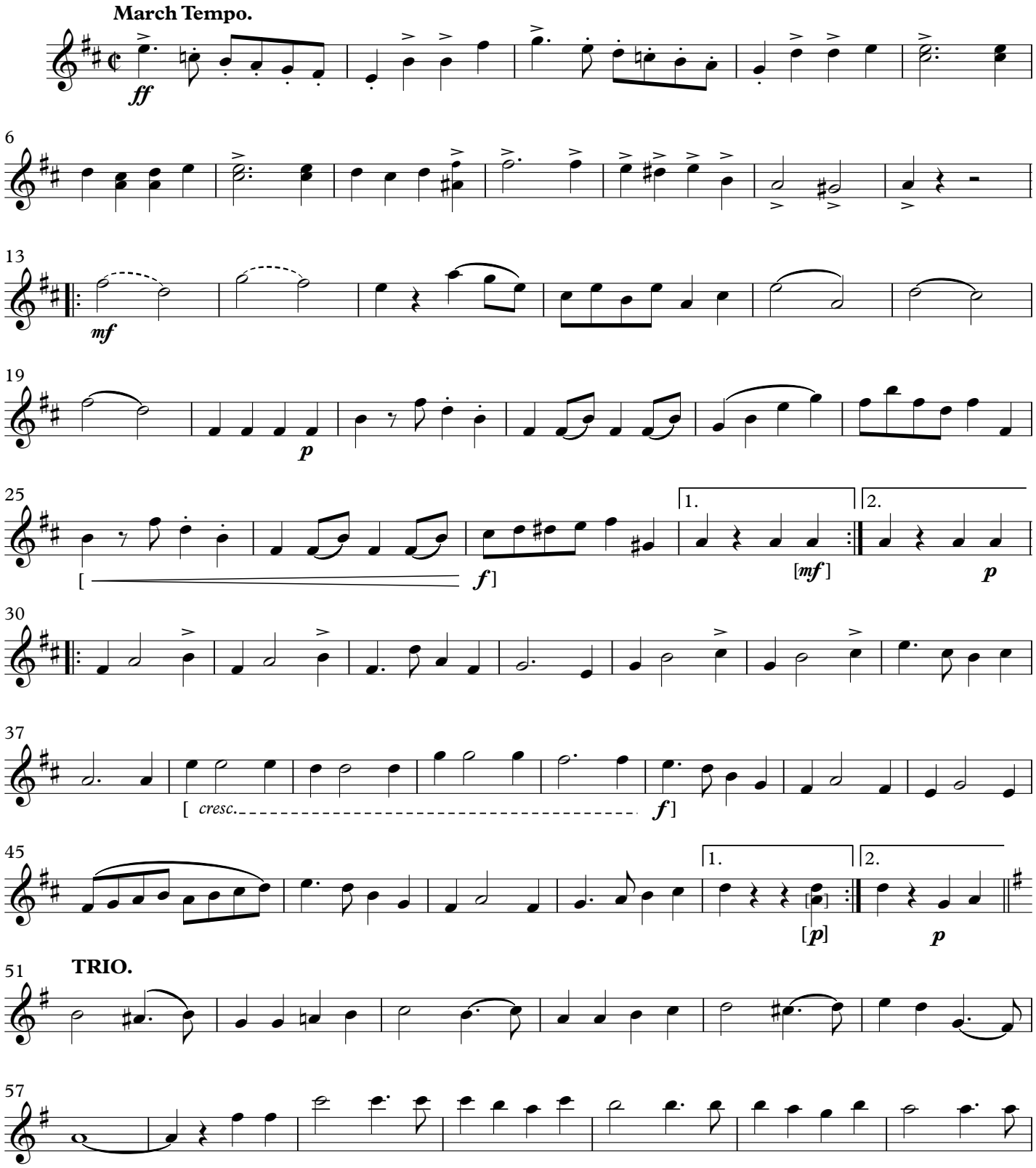
March

UNIVERSITY of ILLINOIS

(1929)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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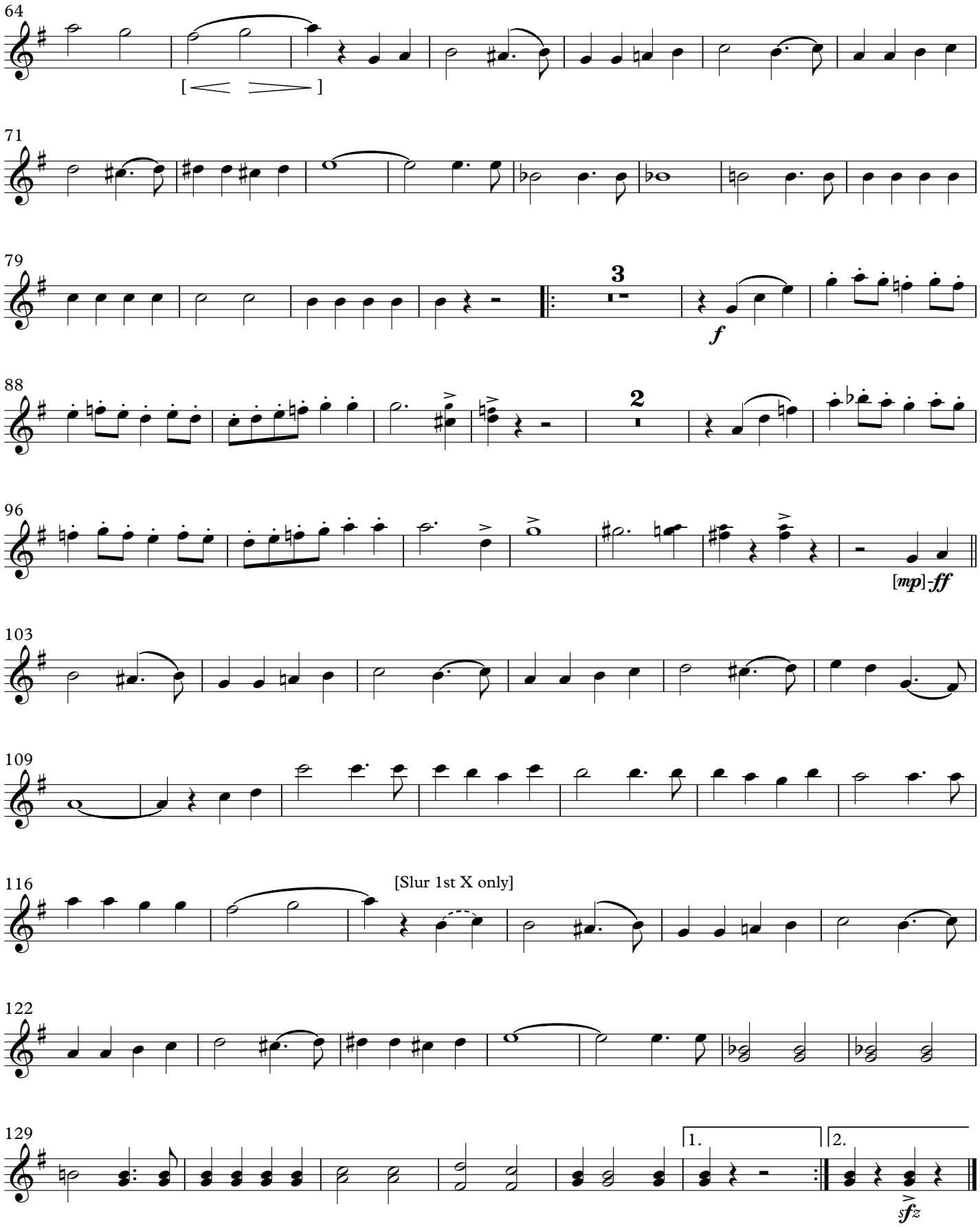
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

B♭ Tenor Saxophone



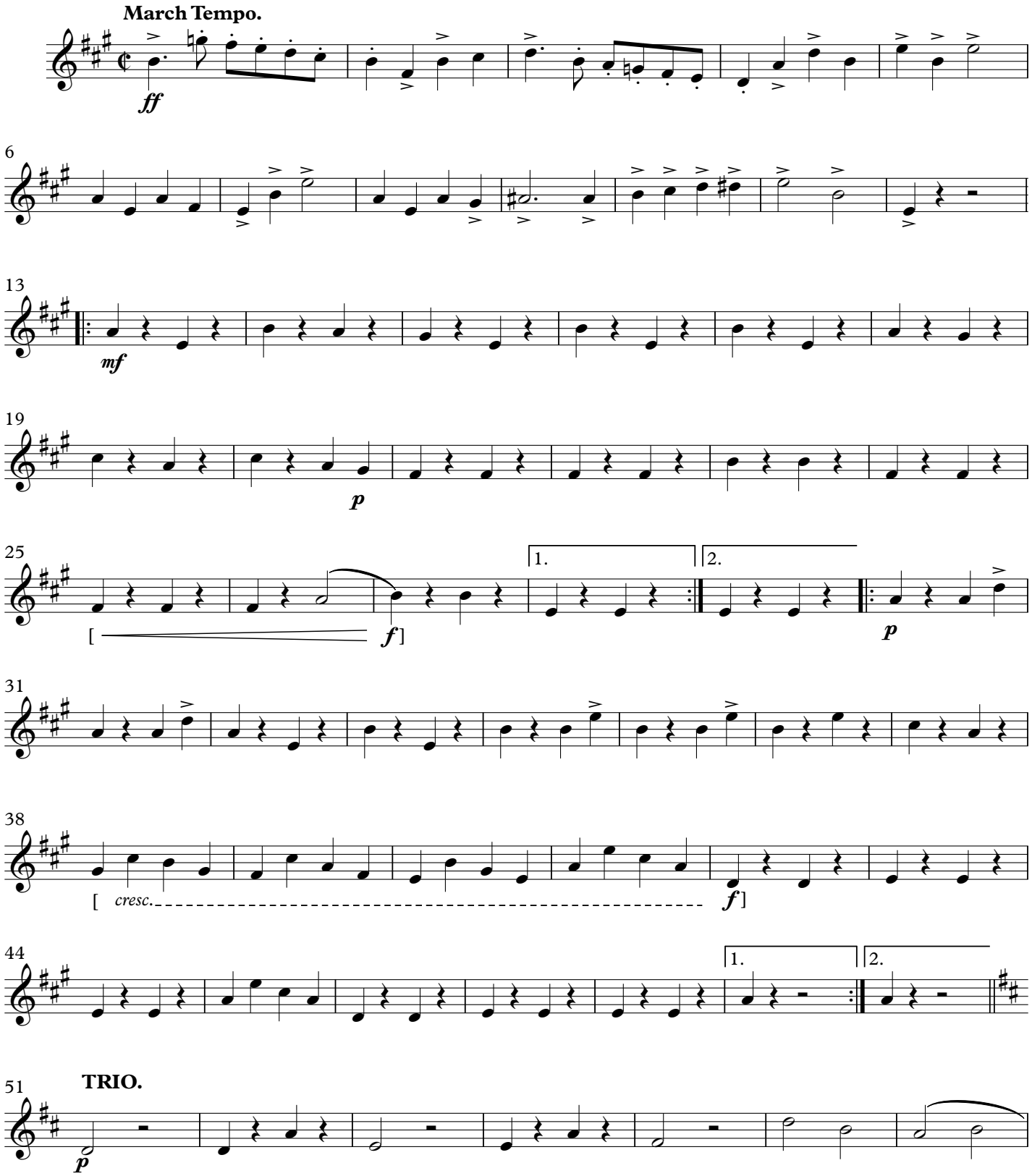
March

UNIVERSITY of ILLINOIS

(1929)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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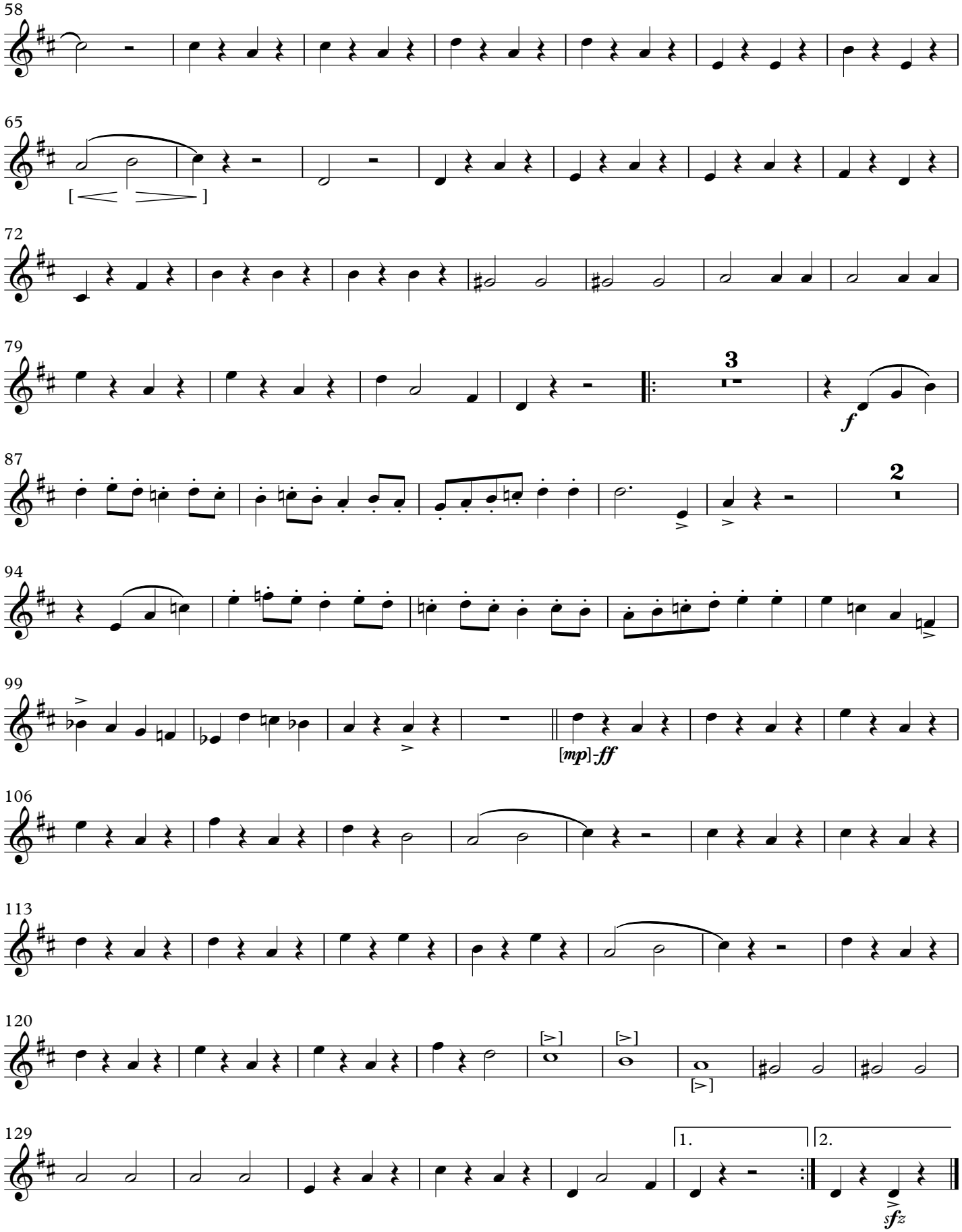
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

E♭ Baritone Saxophone



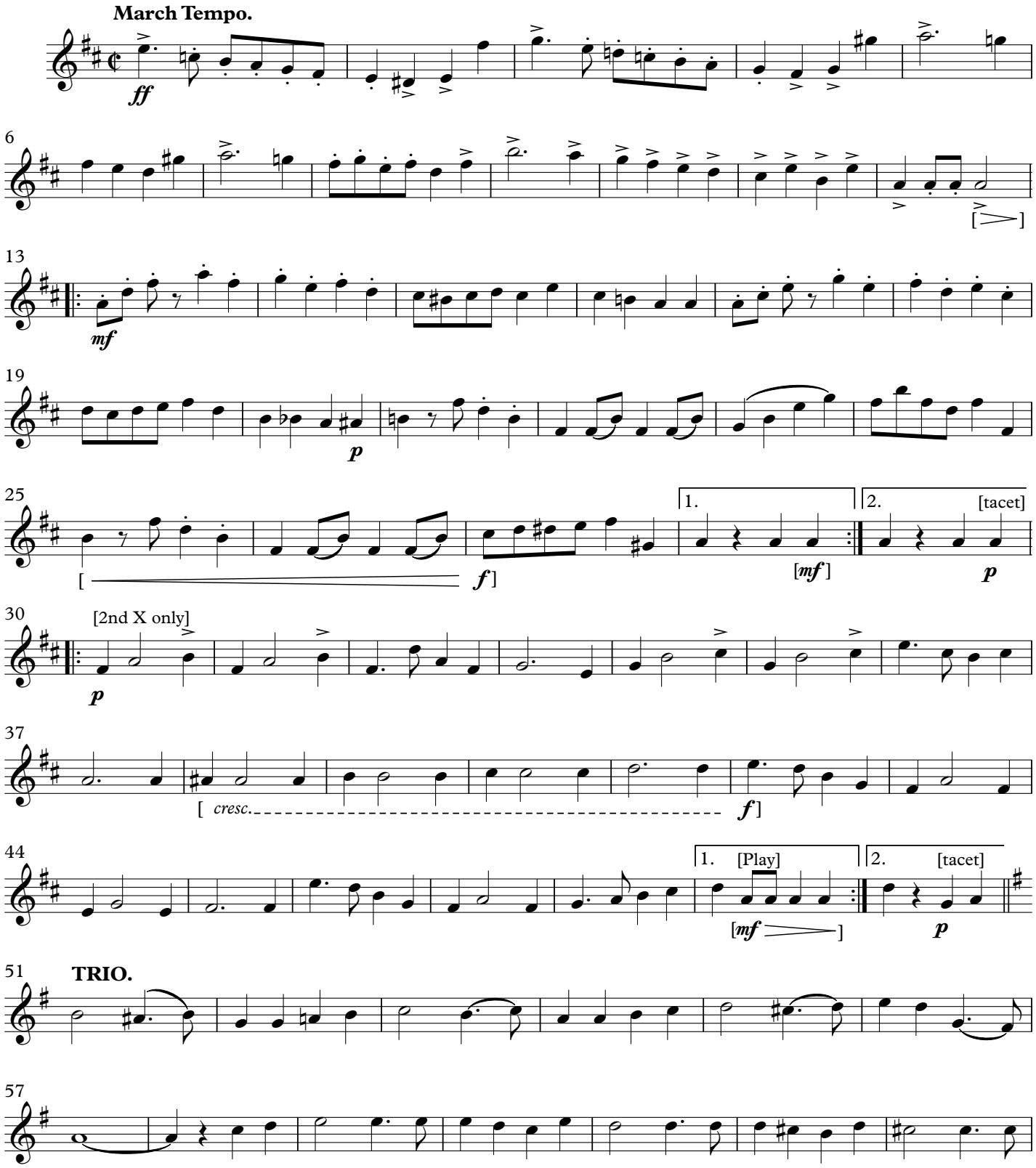
March

UNIVERSITY of ILLINOIS

(1929)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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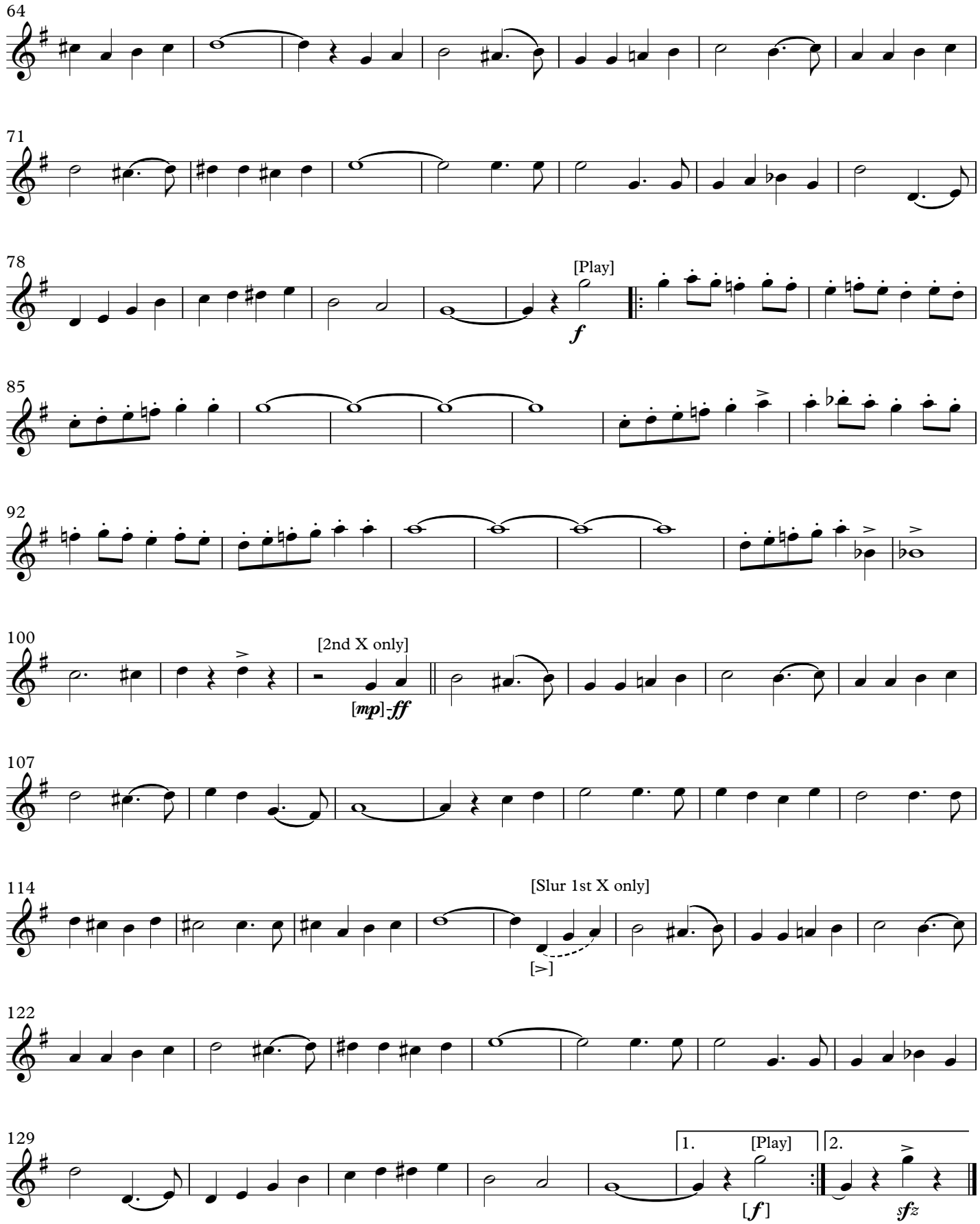
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

Solo B♭ Cornet



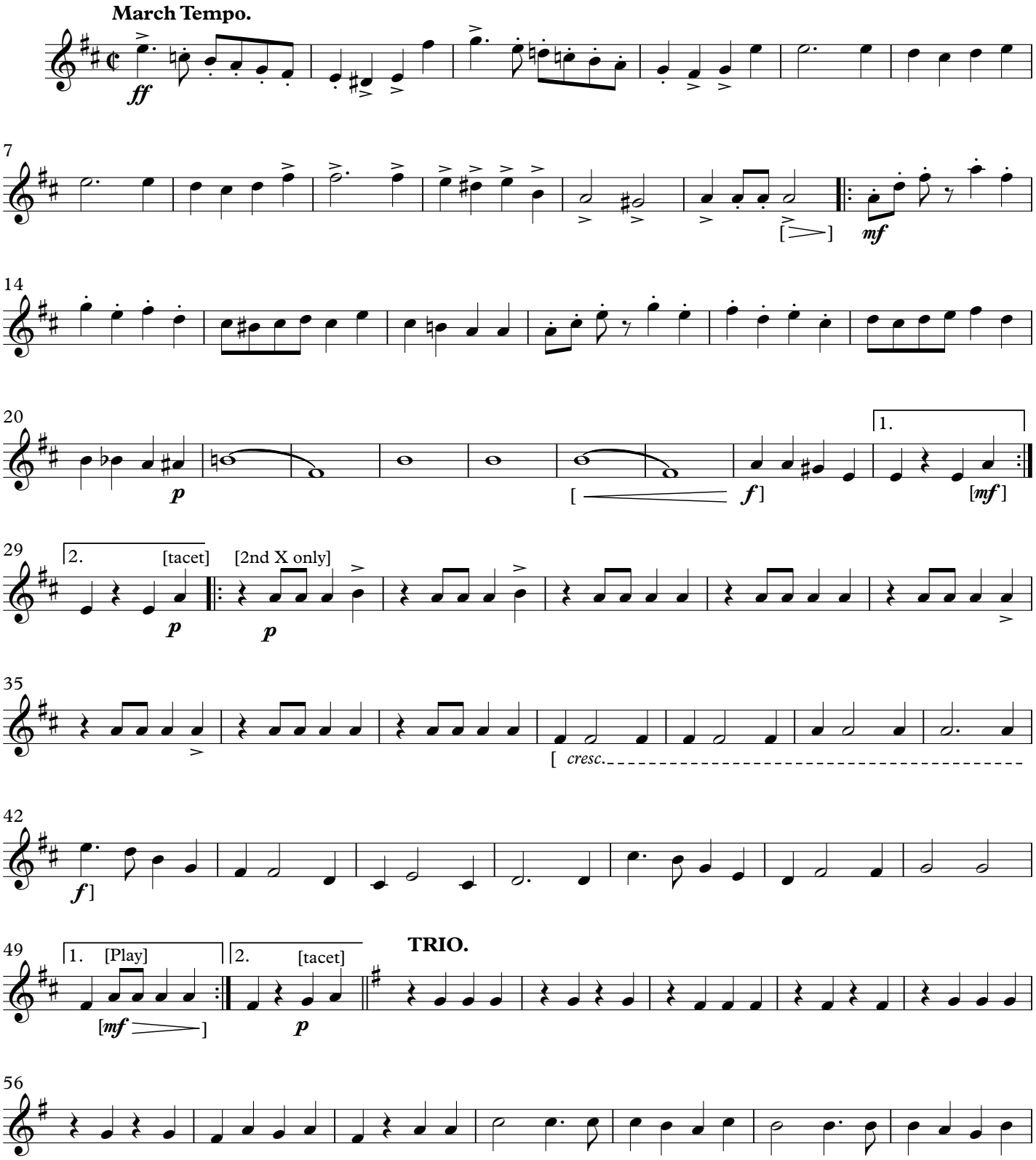
March

UNIVERSITY of ILLINOIS

(1929)

1st B♭ Cornet

JOHN PHILIP SOUSA



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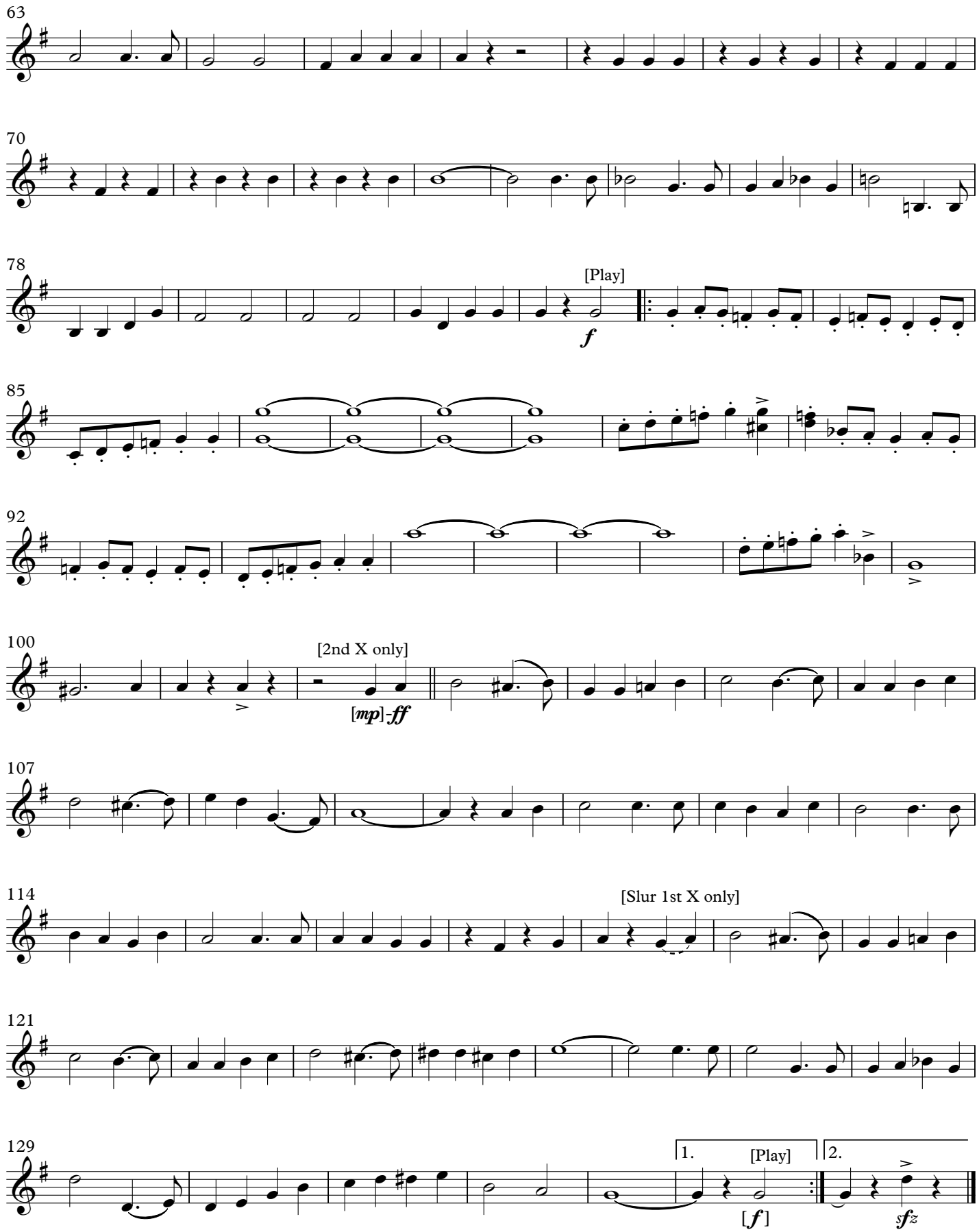
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

1st B♭ Cornet



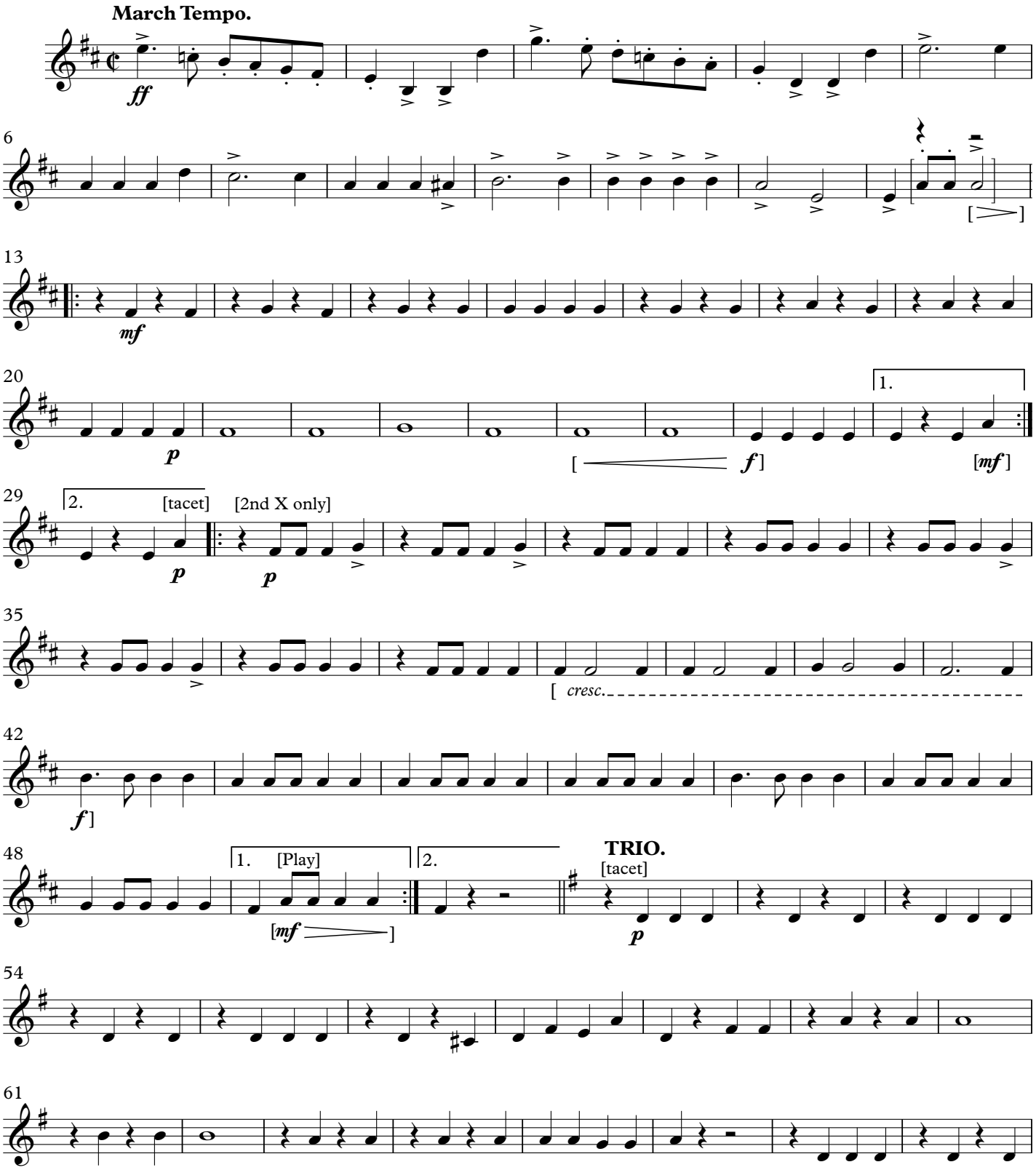
March

UNIVERSITY of ILLINOIS

(1929)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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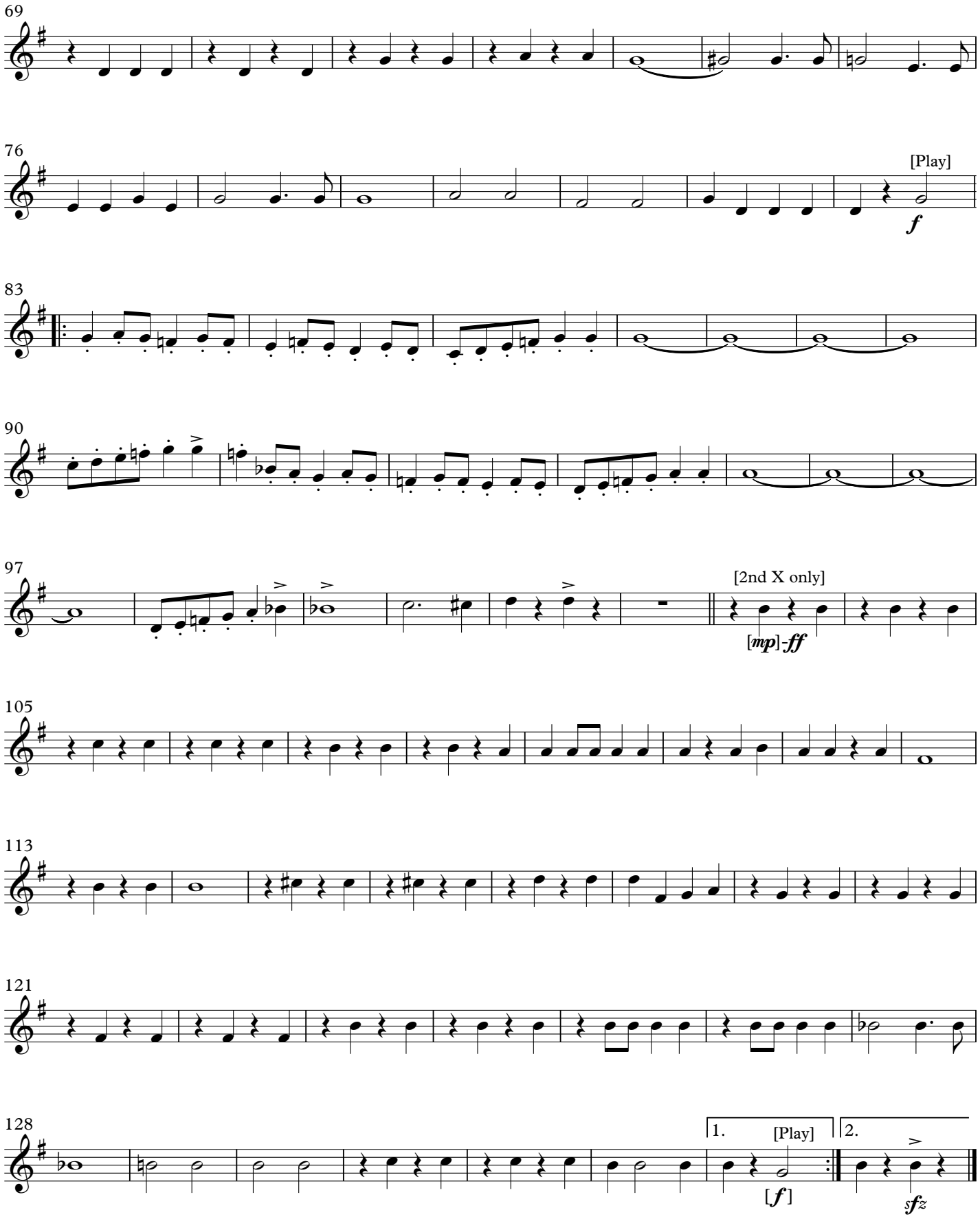
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

2nd B♭ Cornet



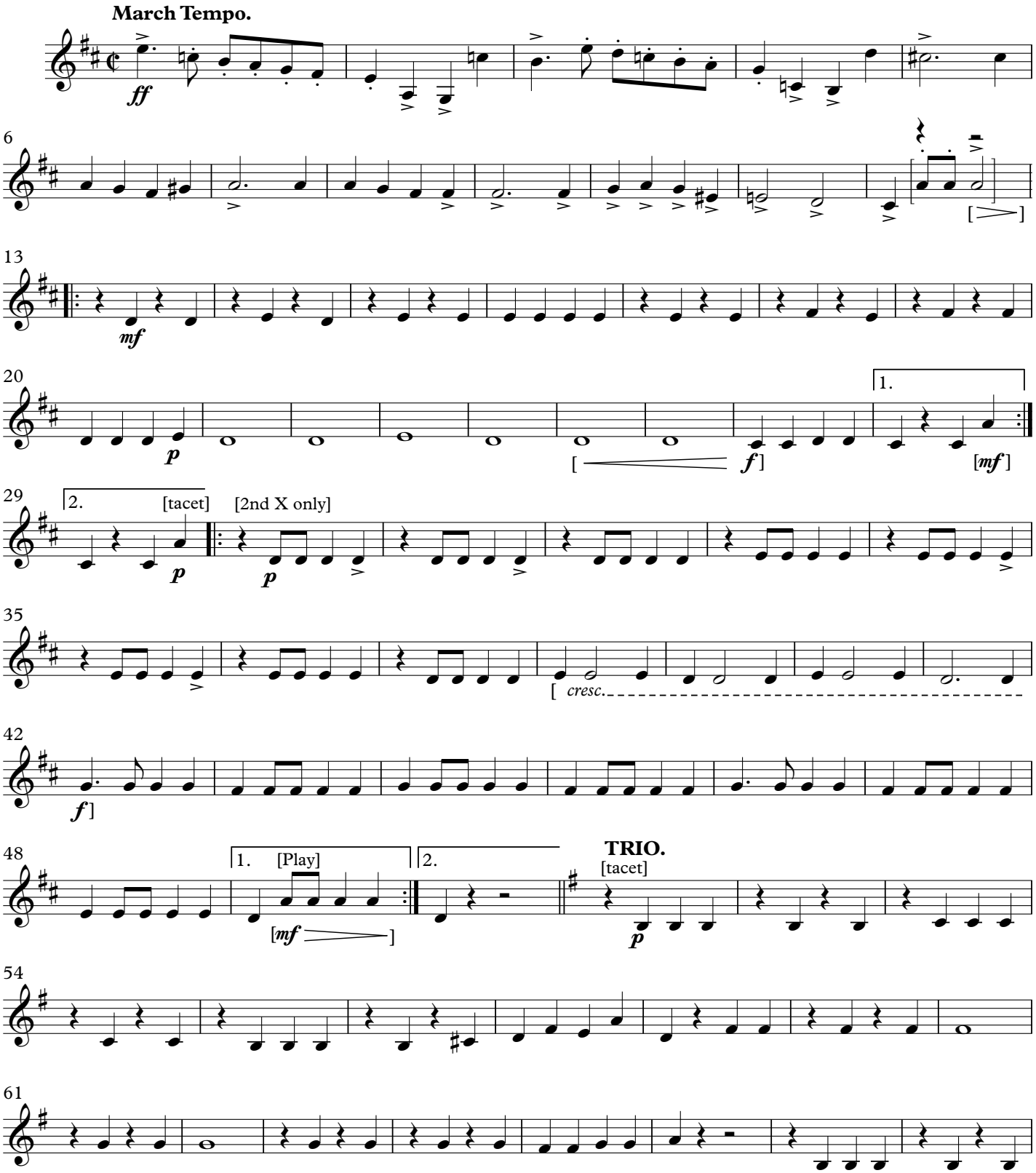
March

UNIVERSITY of ILLINOIS

(1929)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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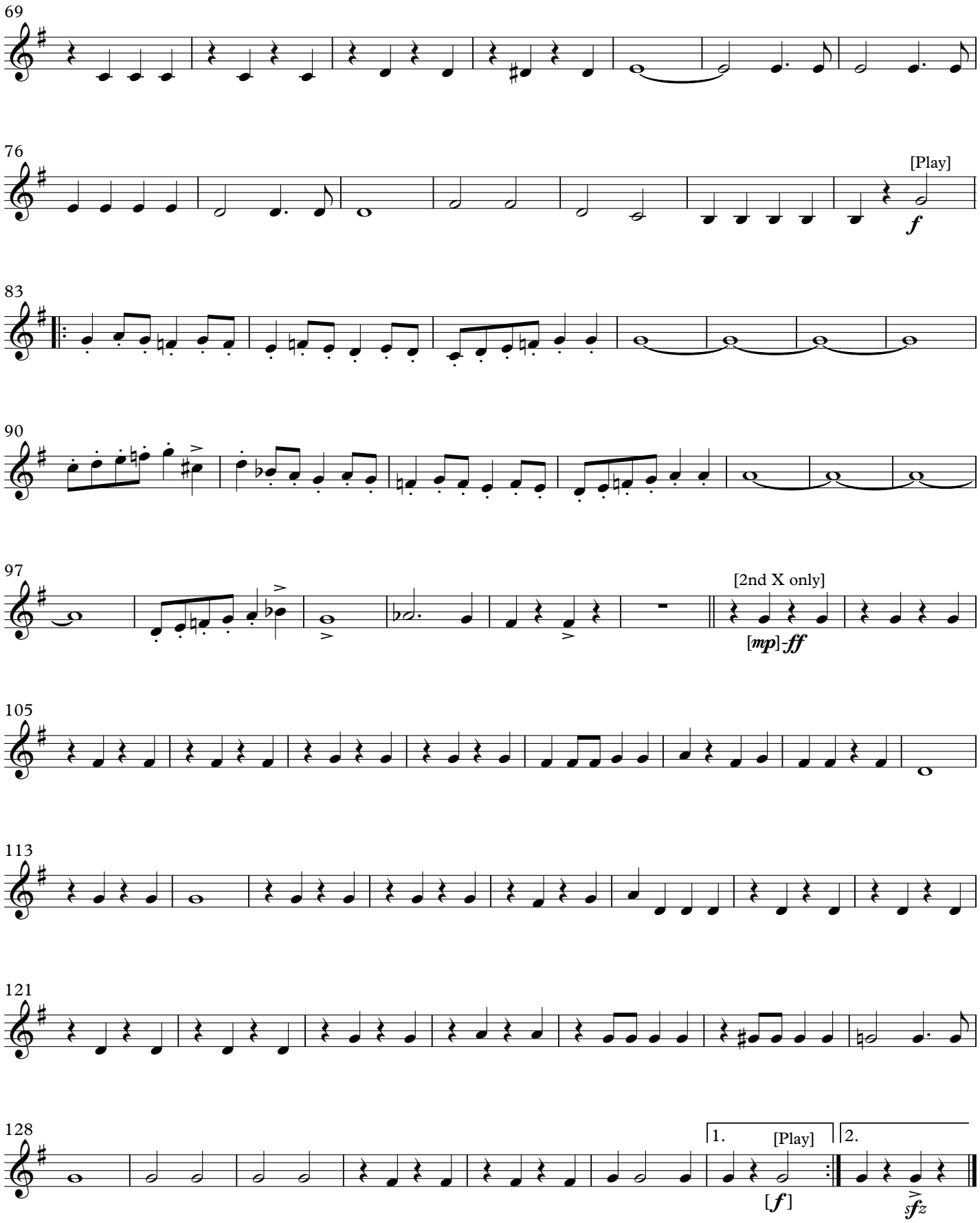
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS

3rd B♭ Cornet



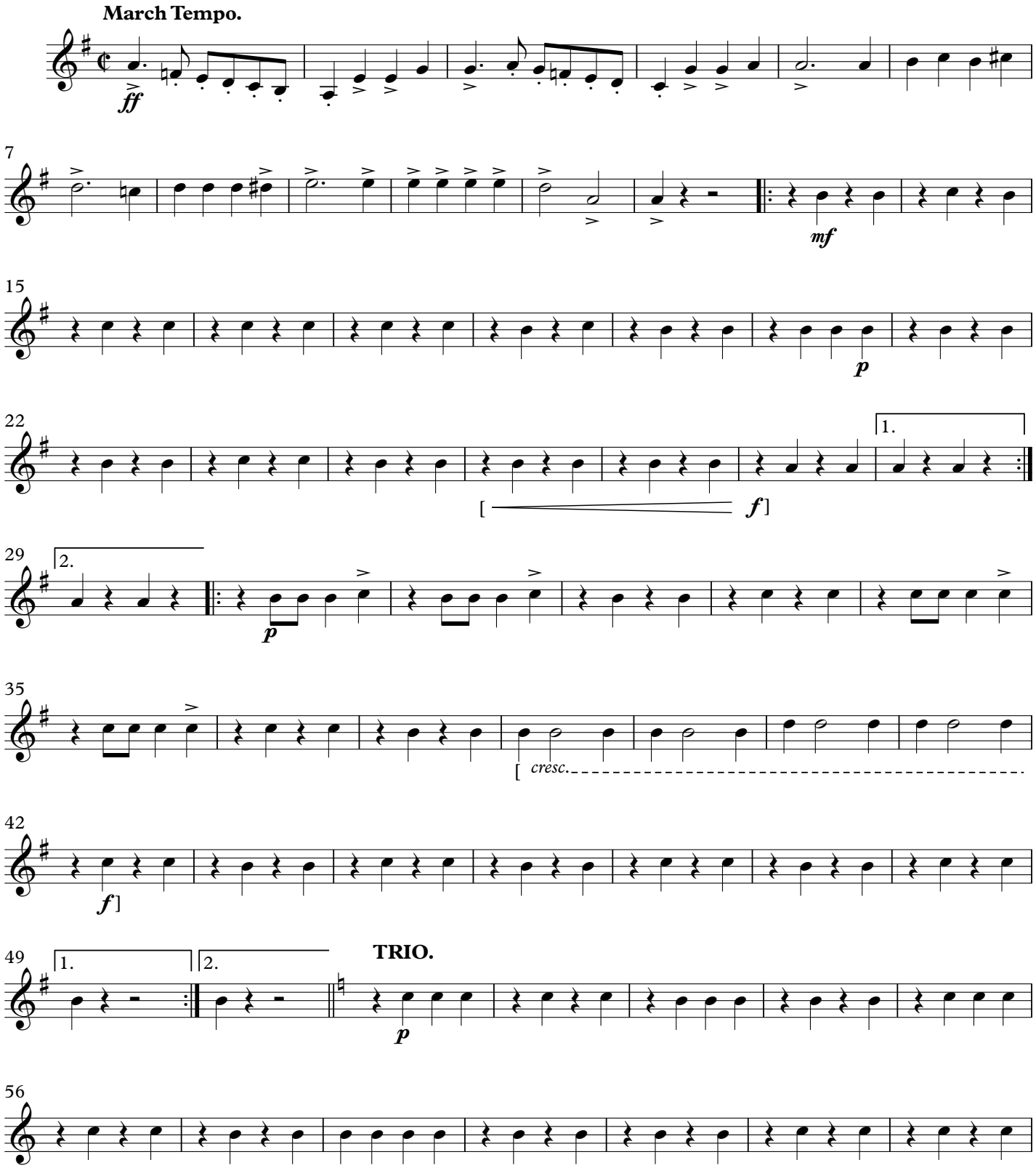
March

UNIVERSITY of ILLINOIS

(1929)

1st F Horn

JOHN PHILIP SOUSA



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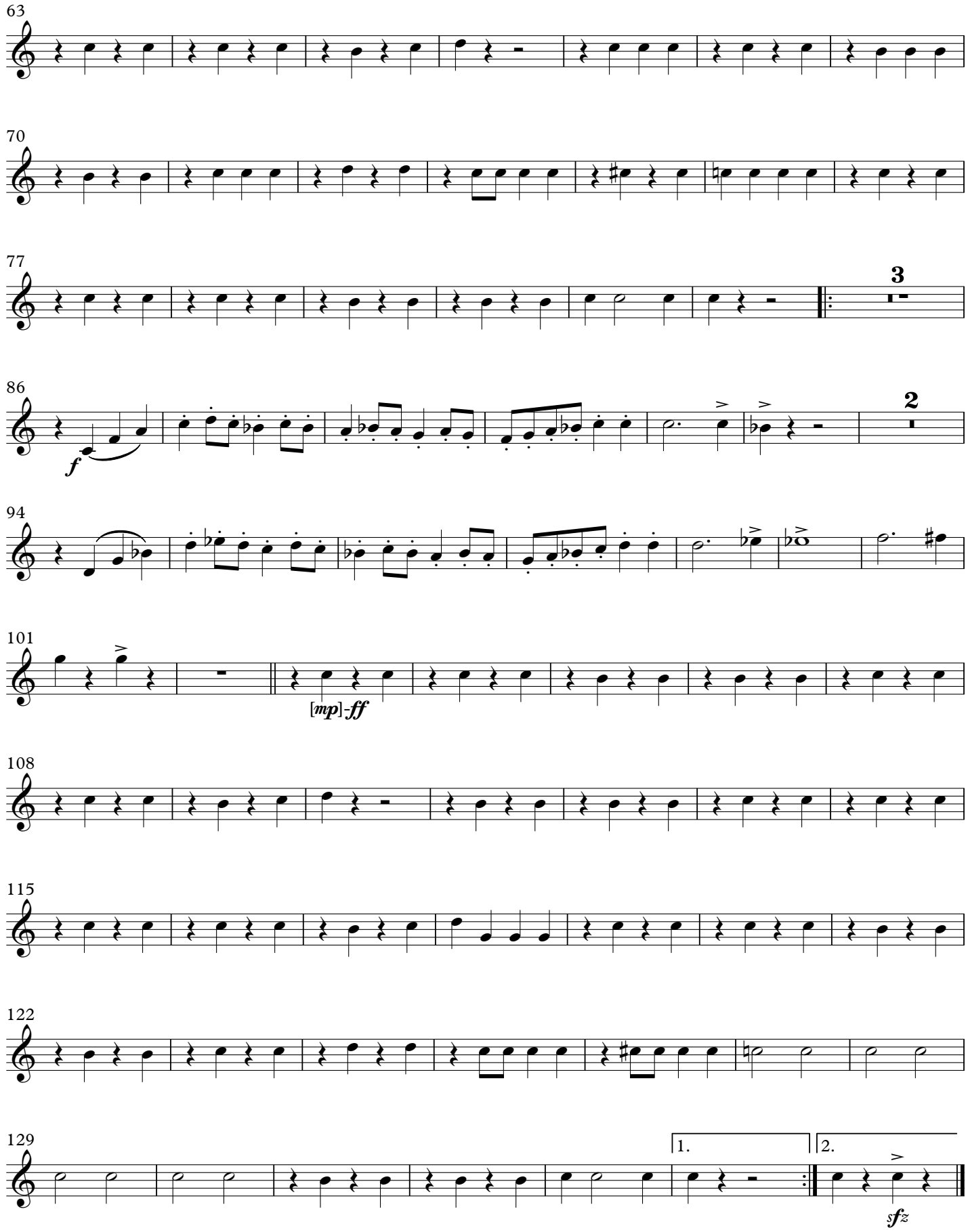
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
1st F Horn



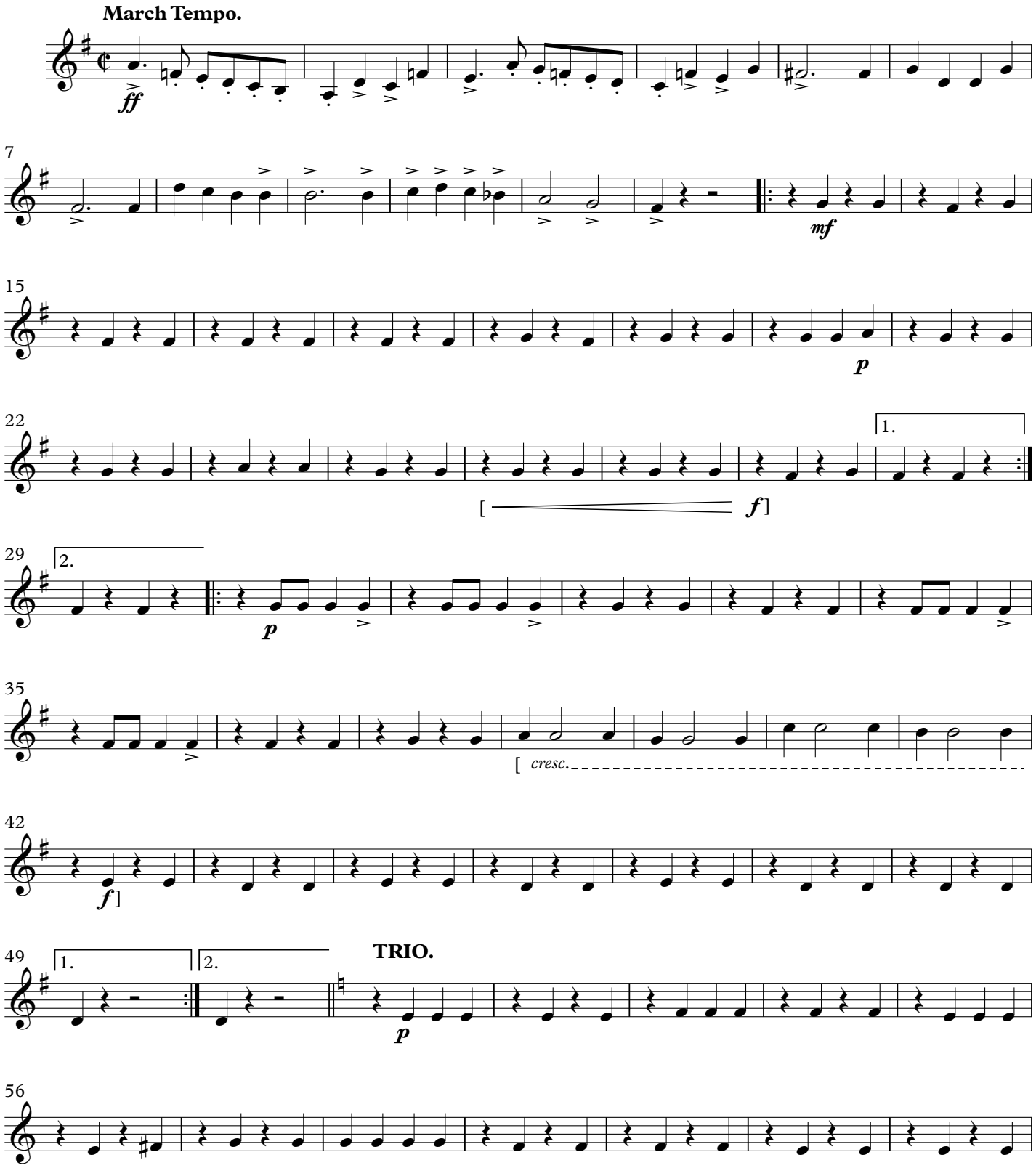
March

UNIVERSITY of ILLINOIS

(1929)

2nd F Horn

JOHN PHILIP SOUSA



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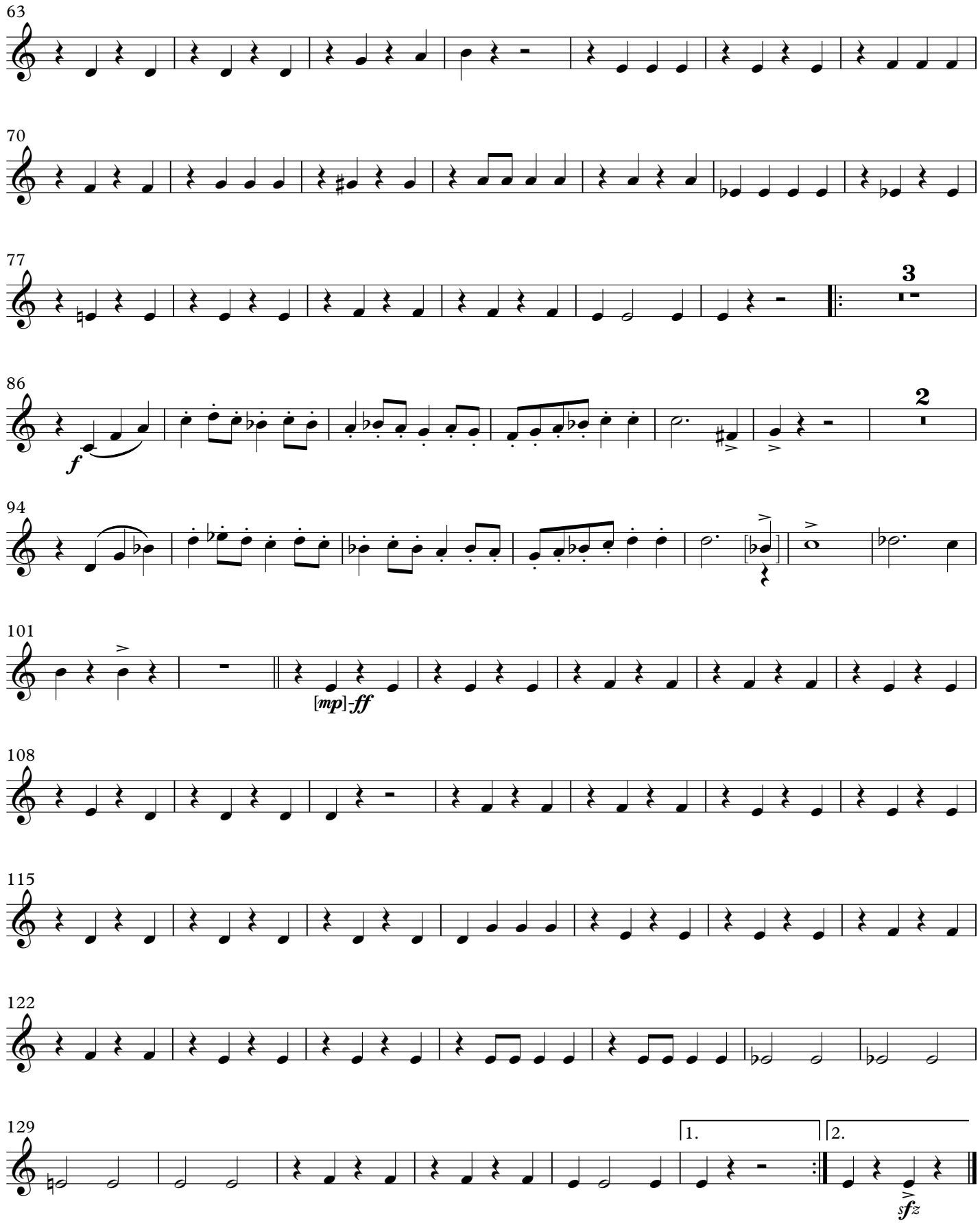
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
2nd F Horn



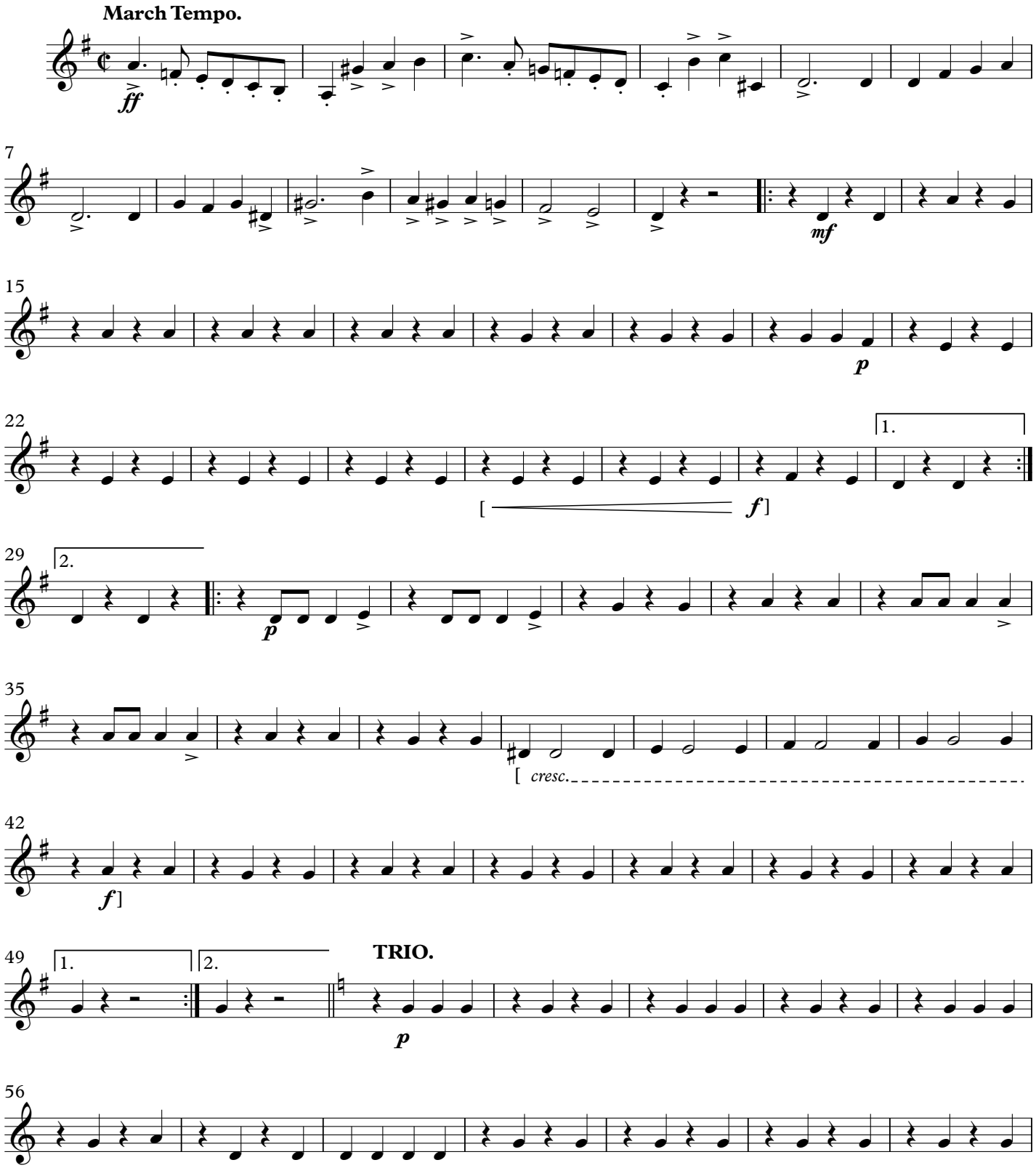
March

UNIVERSITY of ILLINOIS

(1929)

3rd F Horn

JOHN PHILIP SOUSA



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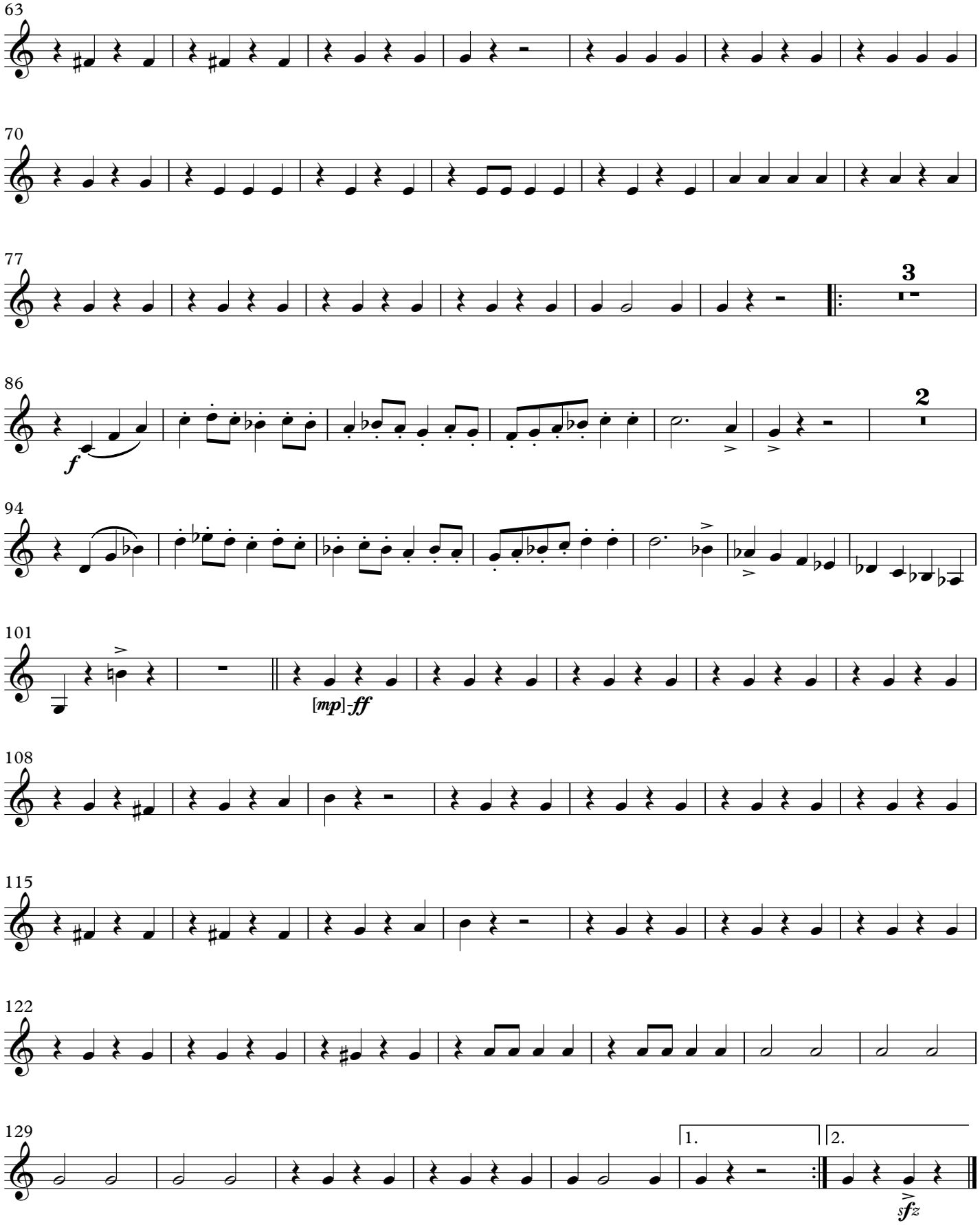
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
3rd F Horn



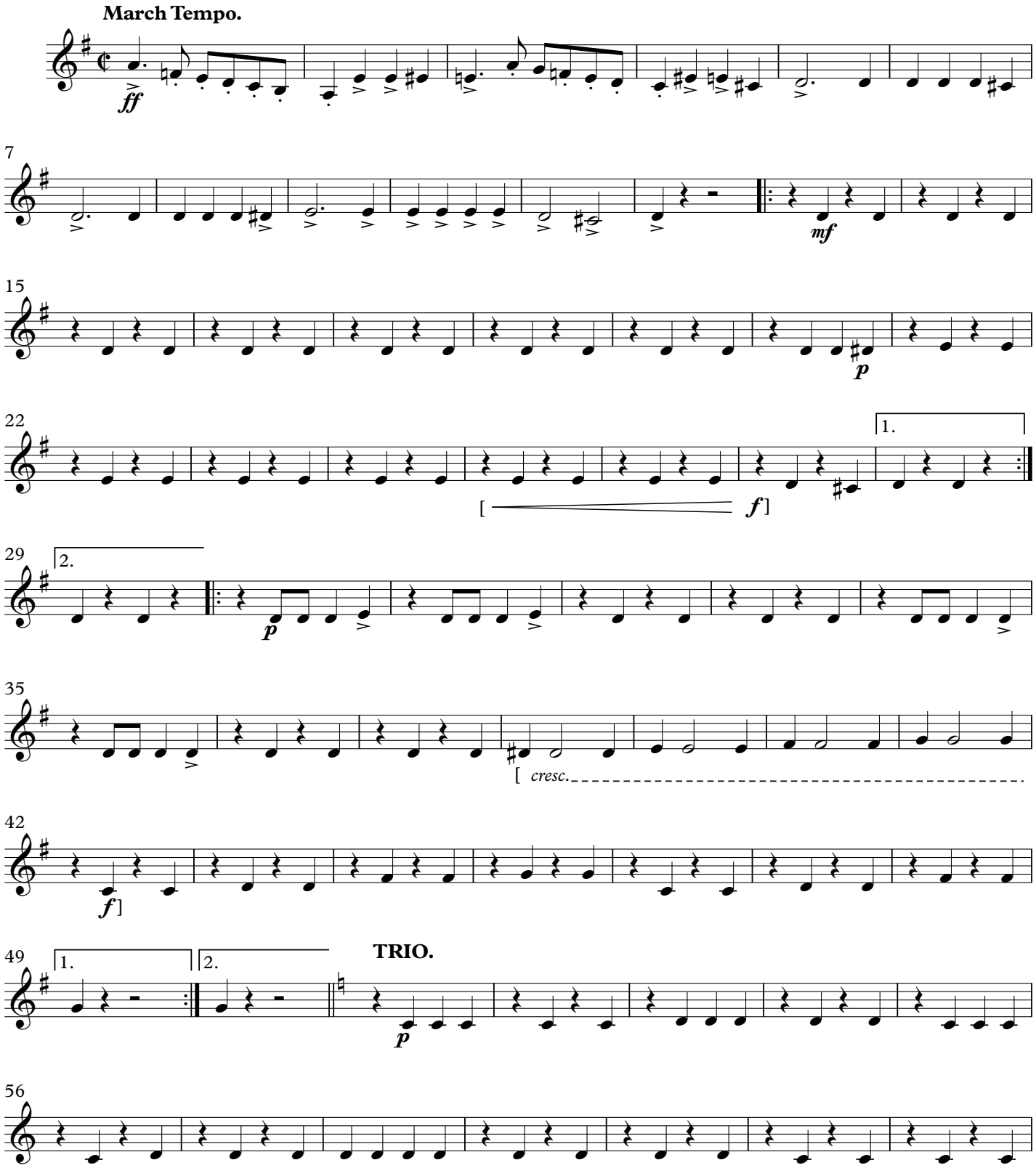
March

UNIVERSITY of ILLINOIS

(1929)

4th F Horn

JOHN PHILIP SOUSA



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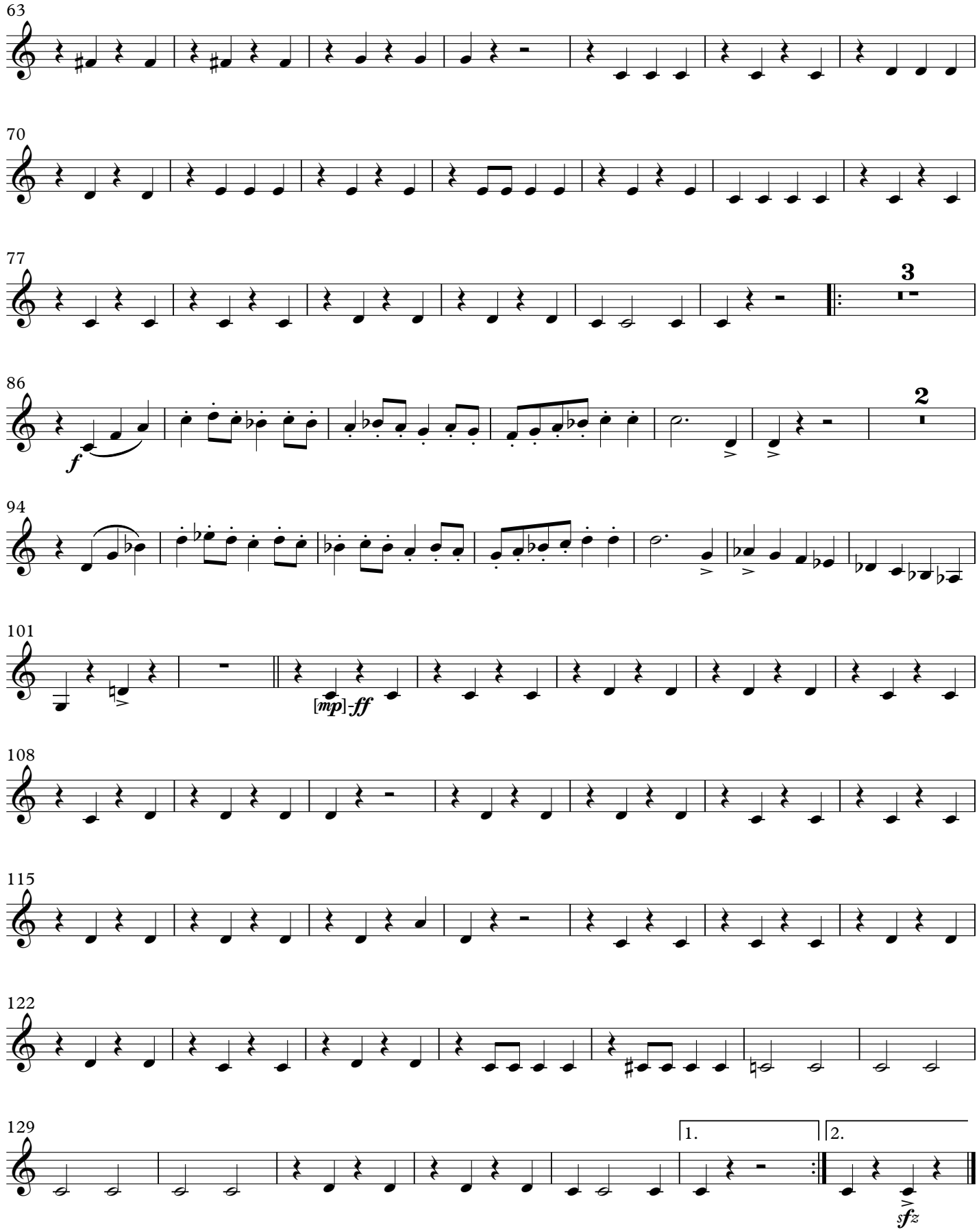
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
4th F Horn



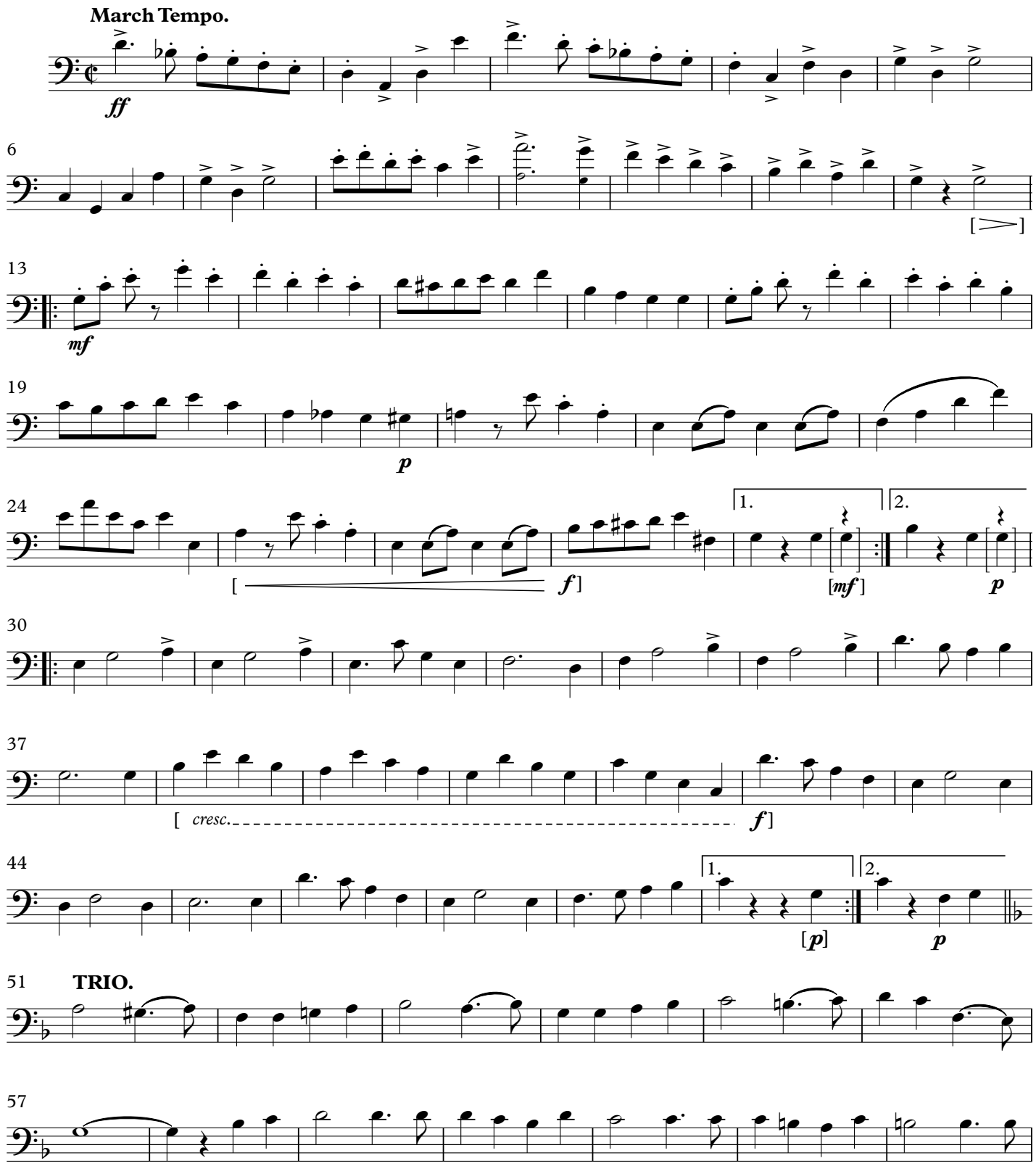
March

UNIVERSITY of ILLINOIS

(1929)

Baritone

JOHN PHILIP SOUSA



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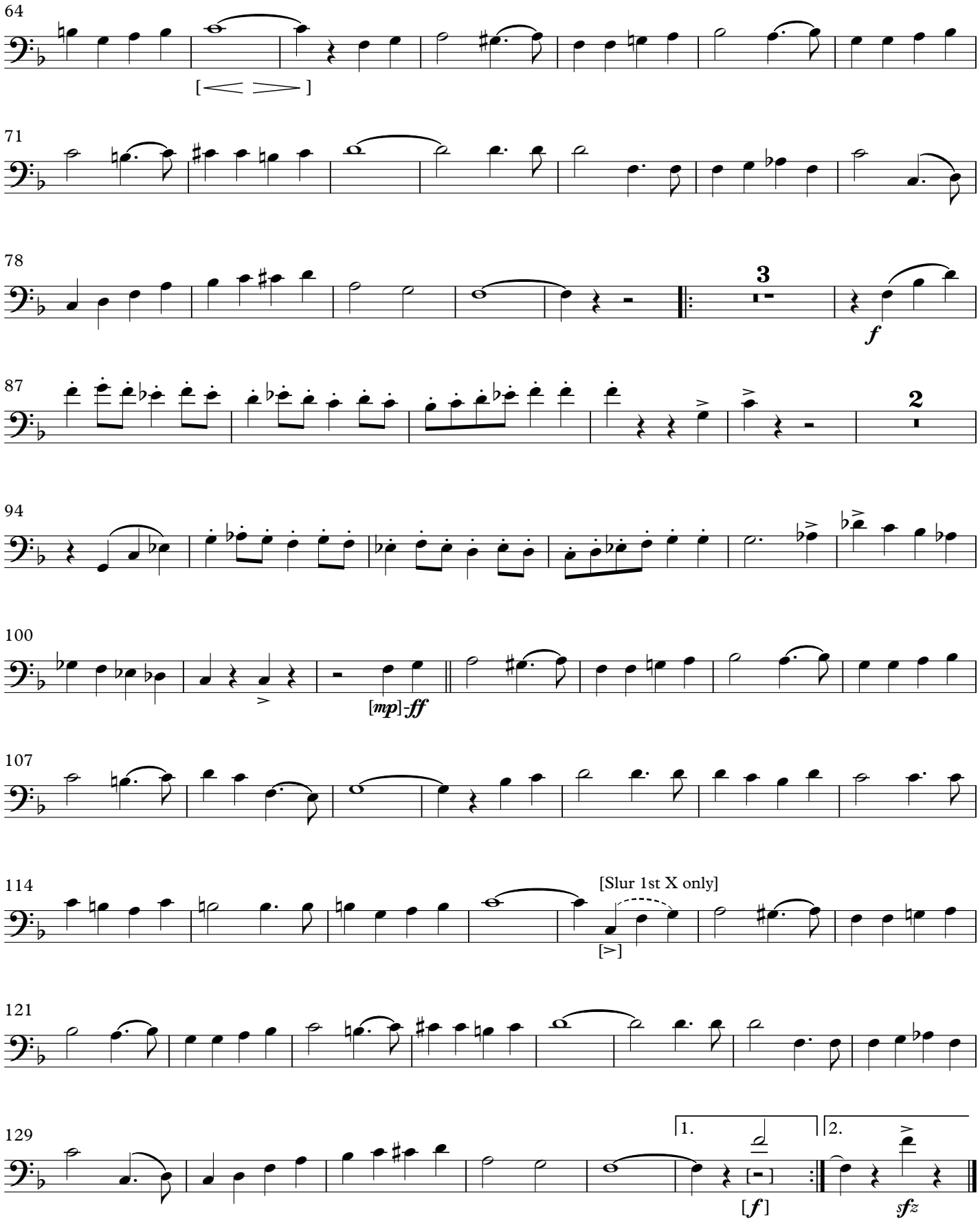
As played by "The President's Own" United States Marine Band

Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
Baritone



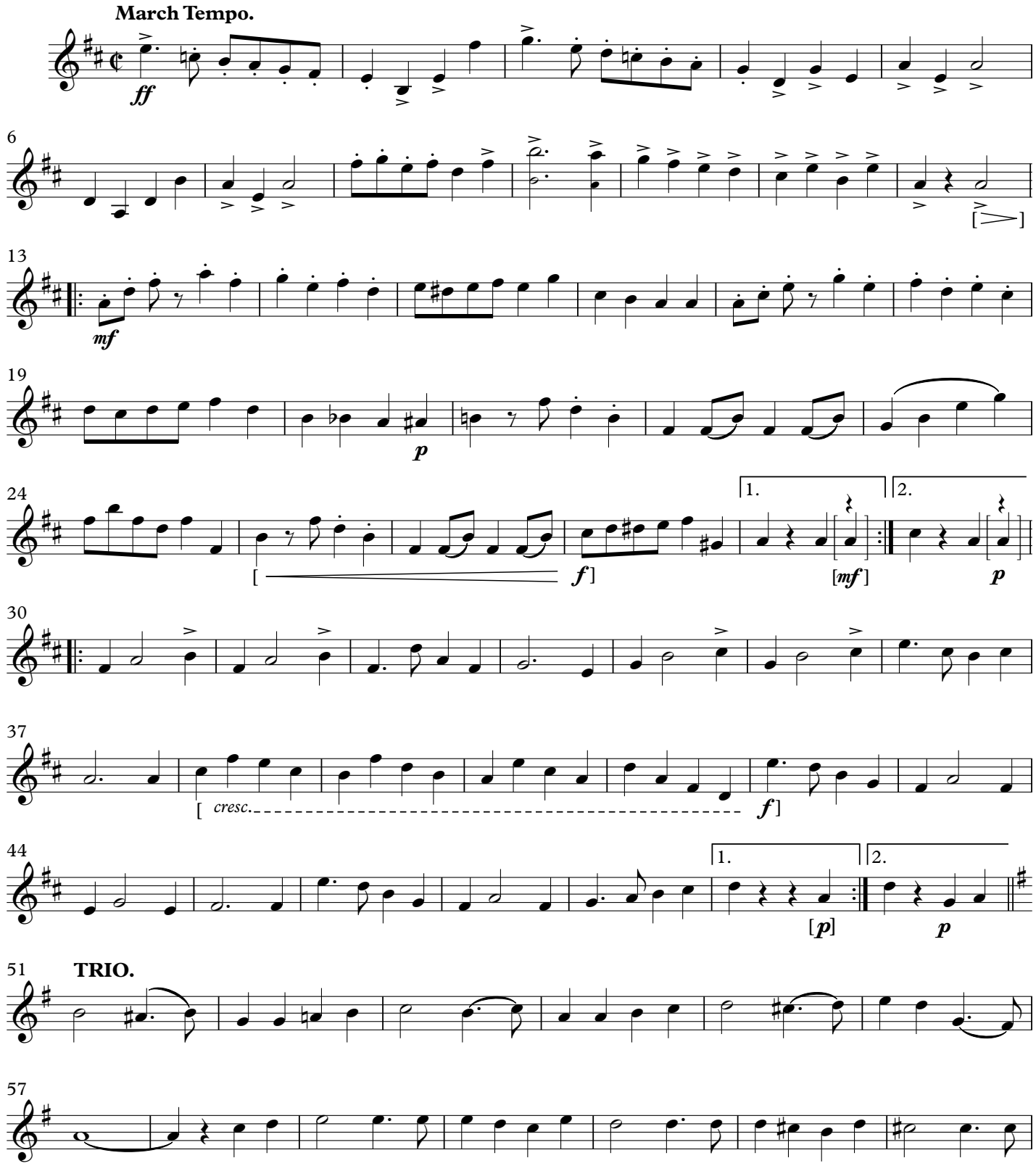
March

UNIVERSITY of ILLINOIS

(1929)

Baritone, T.C.

JOHN PHILIP SOUSA



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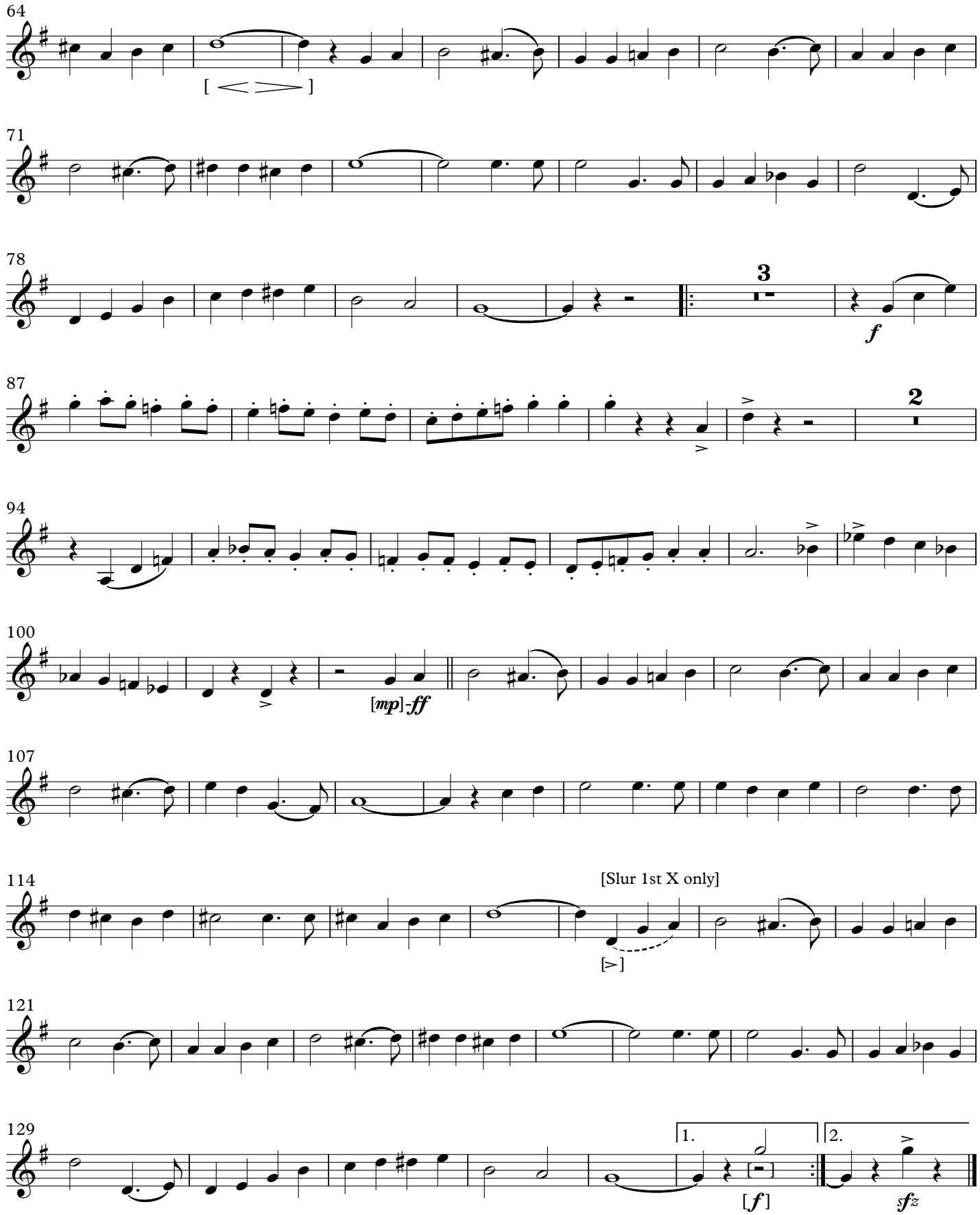
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
Baritone, T.C.



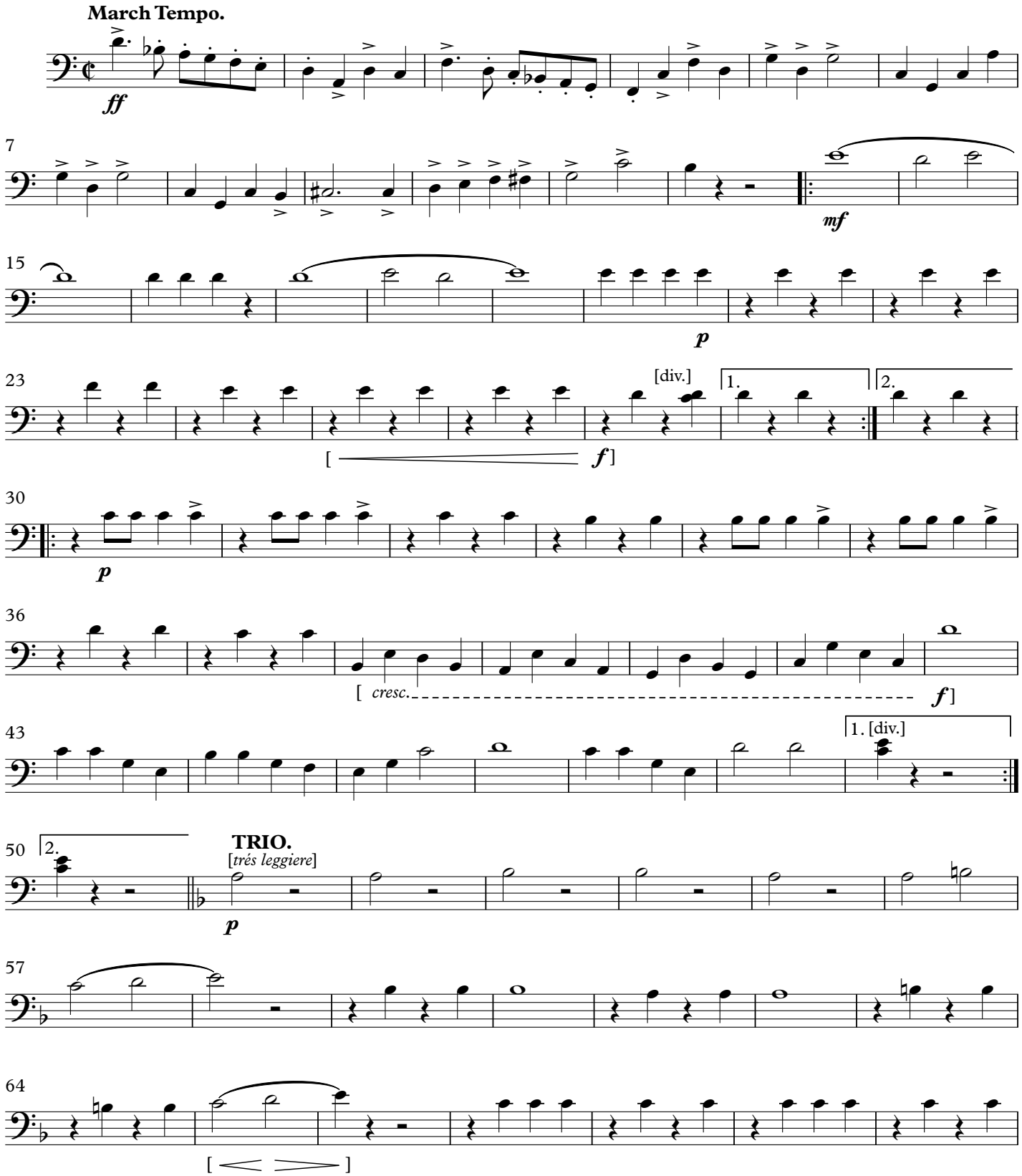
March

UNIVERSITY of ILLINOIS

(1929)

1st Trombone

JOHN PHILIP SOUSA



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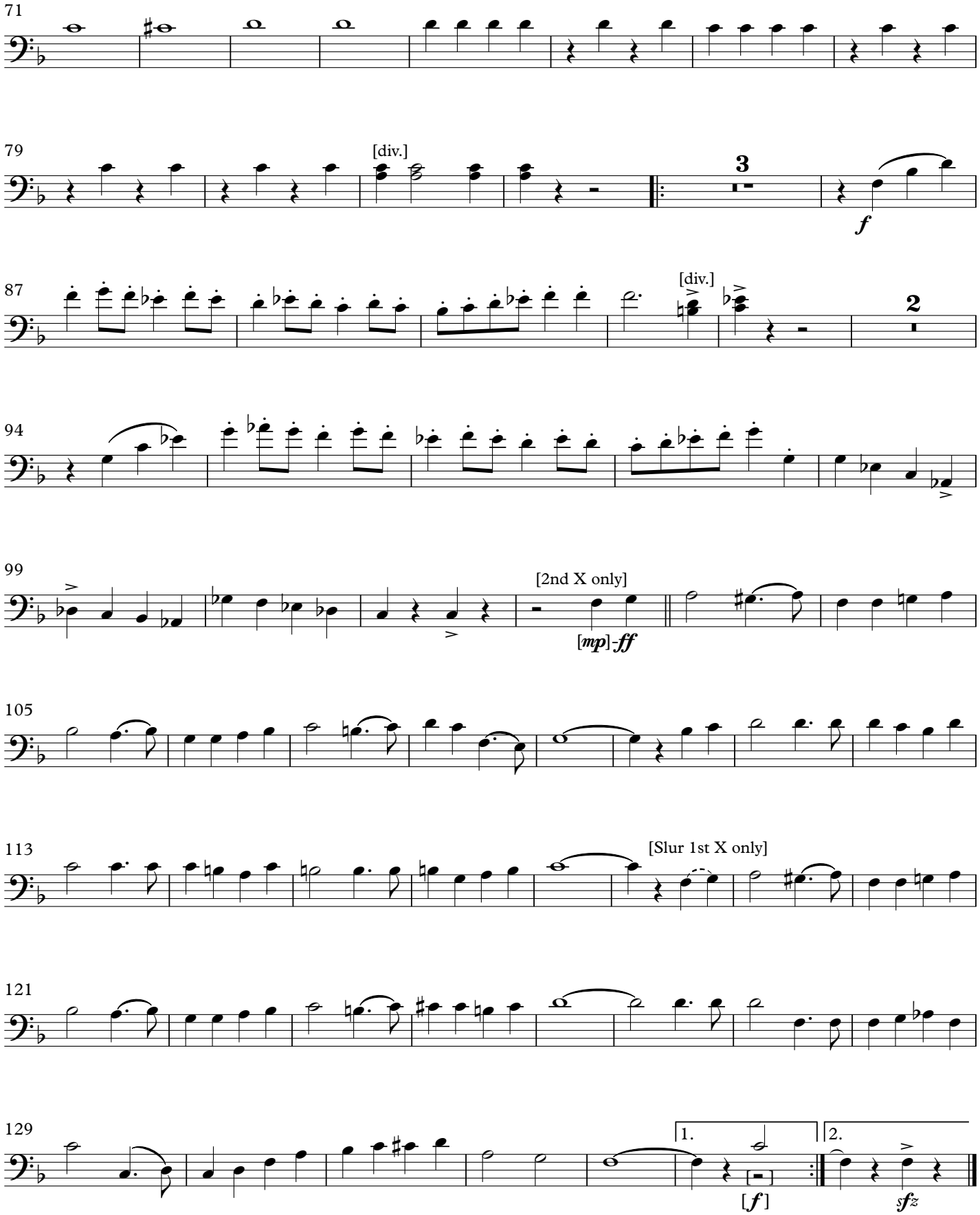
As played by "The President's Own" United States Marine Band

Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
1st Trombone



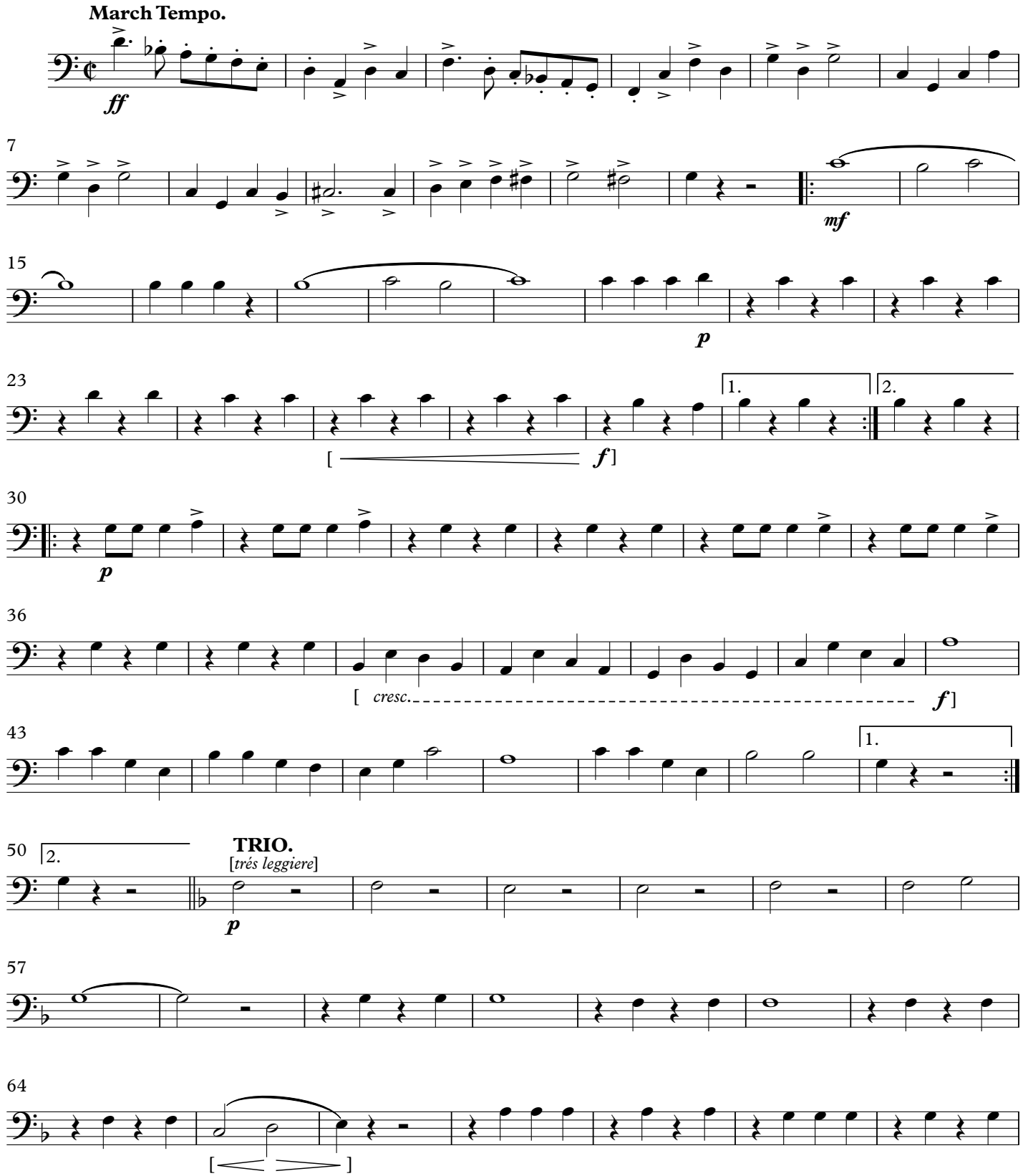
March

UNIVERSITY of ILLINOIS

(1929)

2nd Trombone

JOHN PHILIP SOUSA



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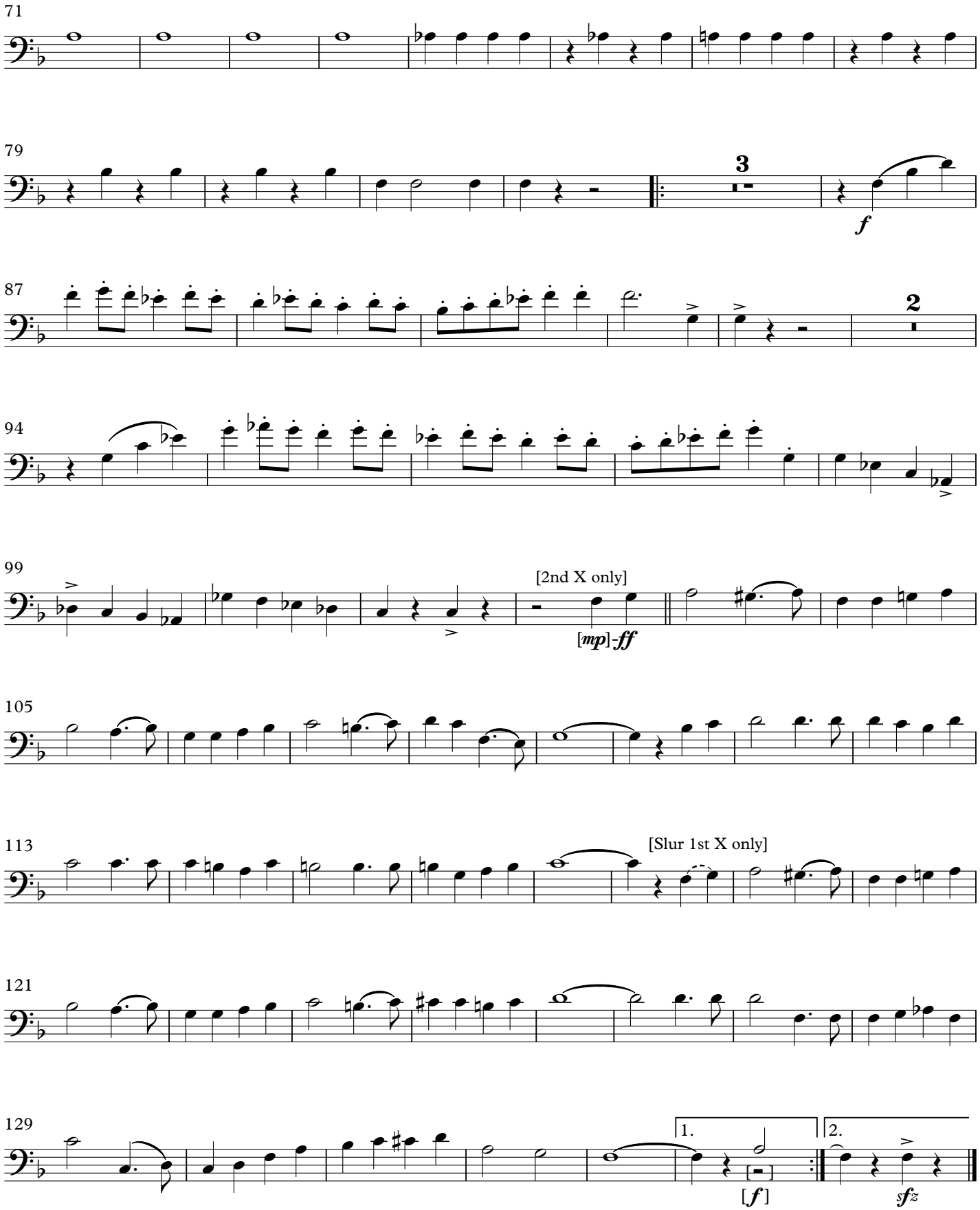
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
2nd Trombone



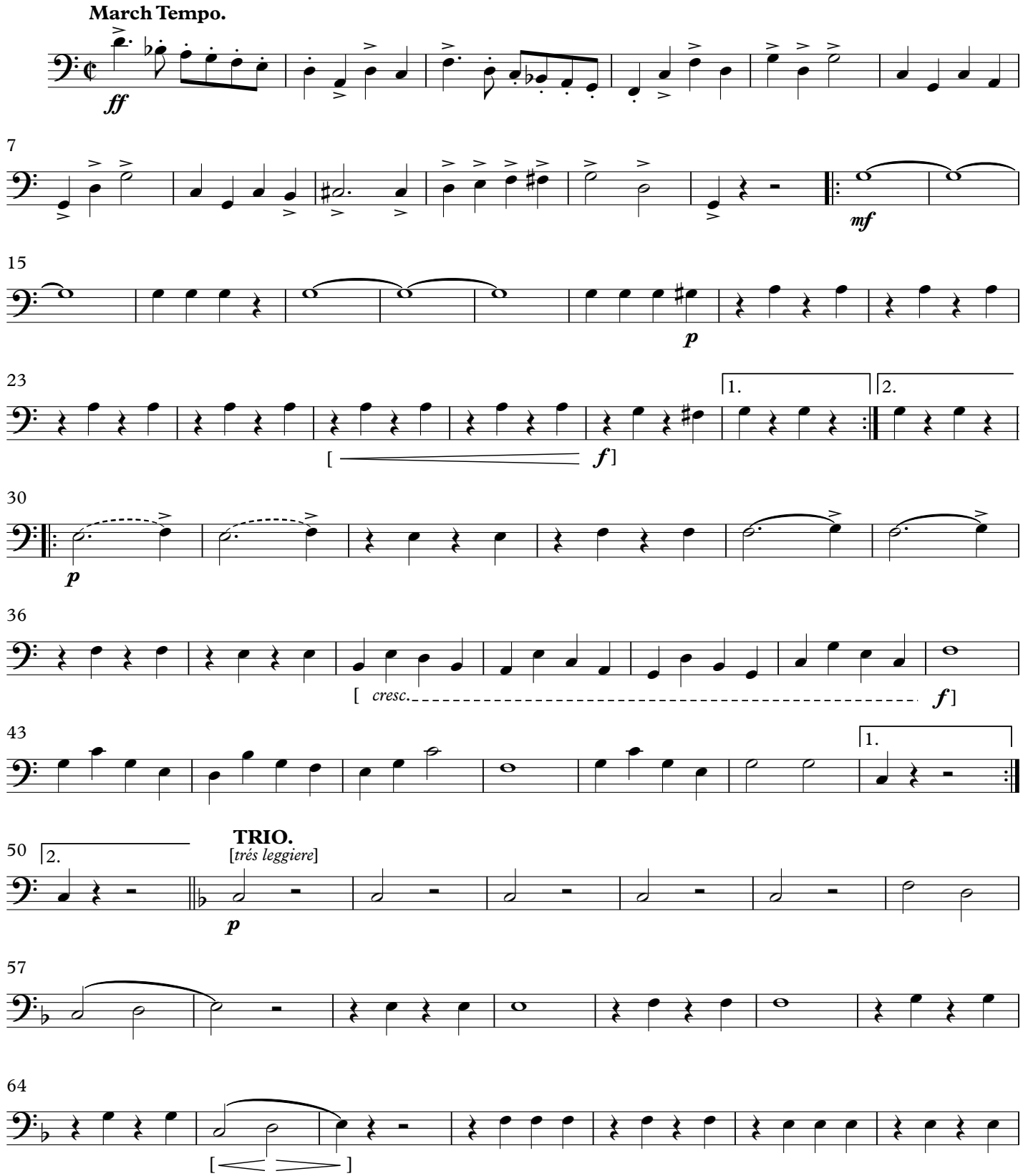
March

UNIVERSITY of ILLINOIS

(1929)

Bass Trombone

JOHN PHILIP SOUSA



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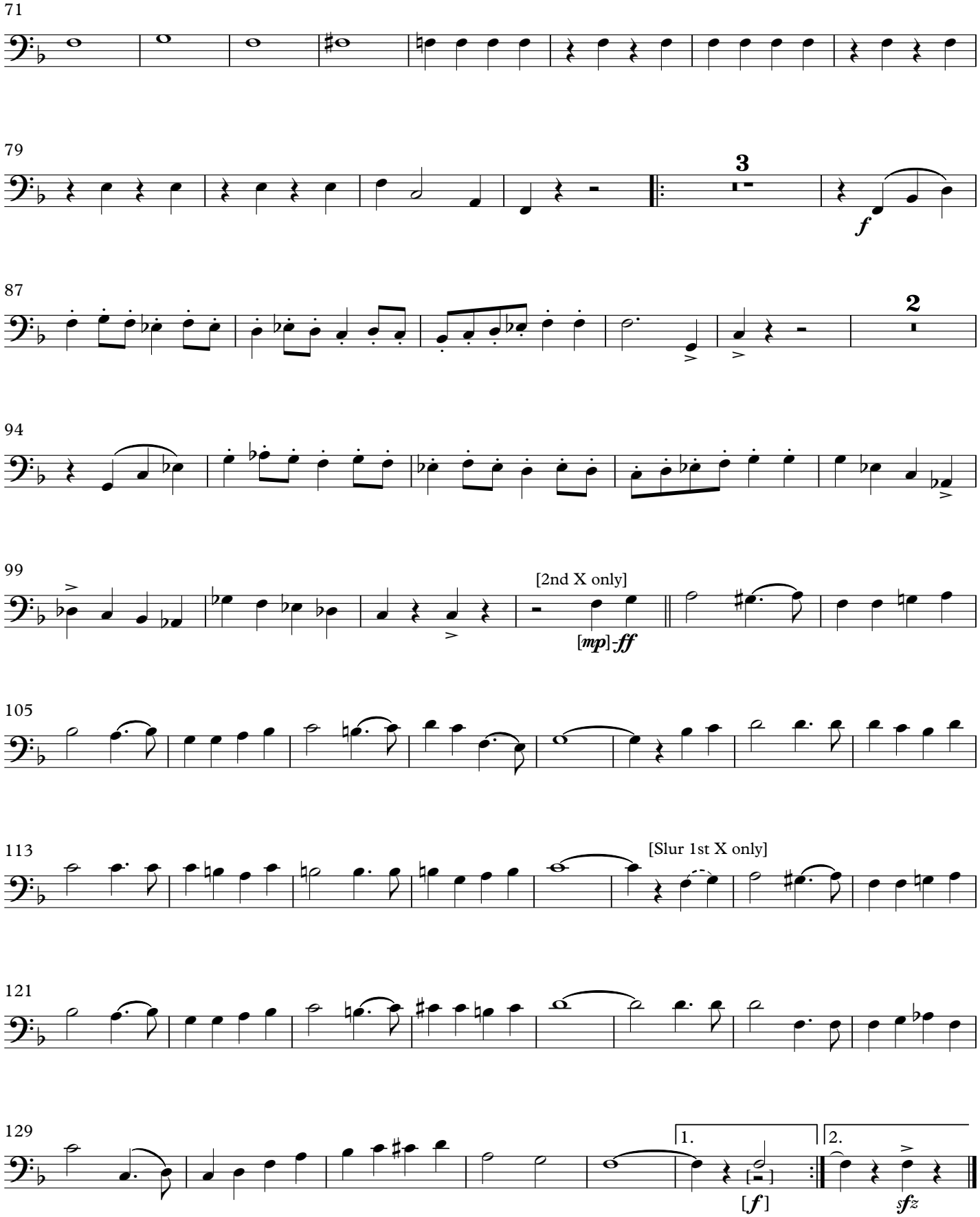
As played by "The President's Own" United States Marine Band

Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
Bass Trombone



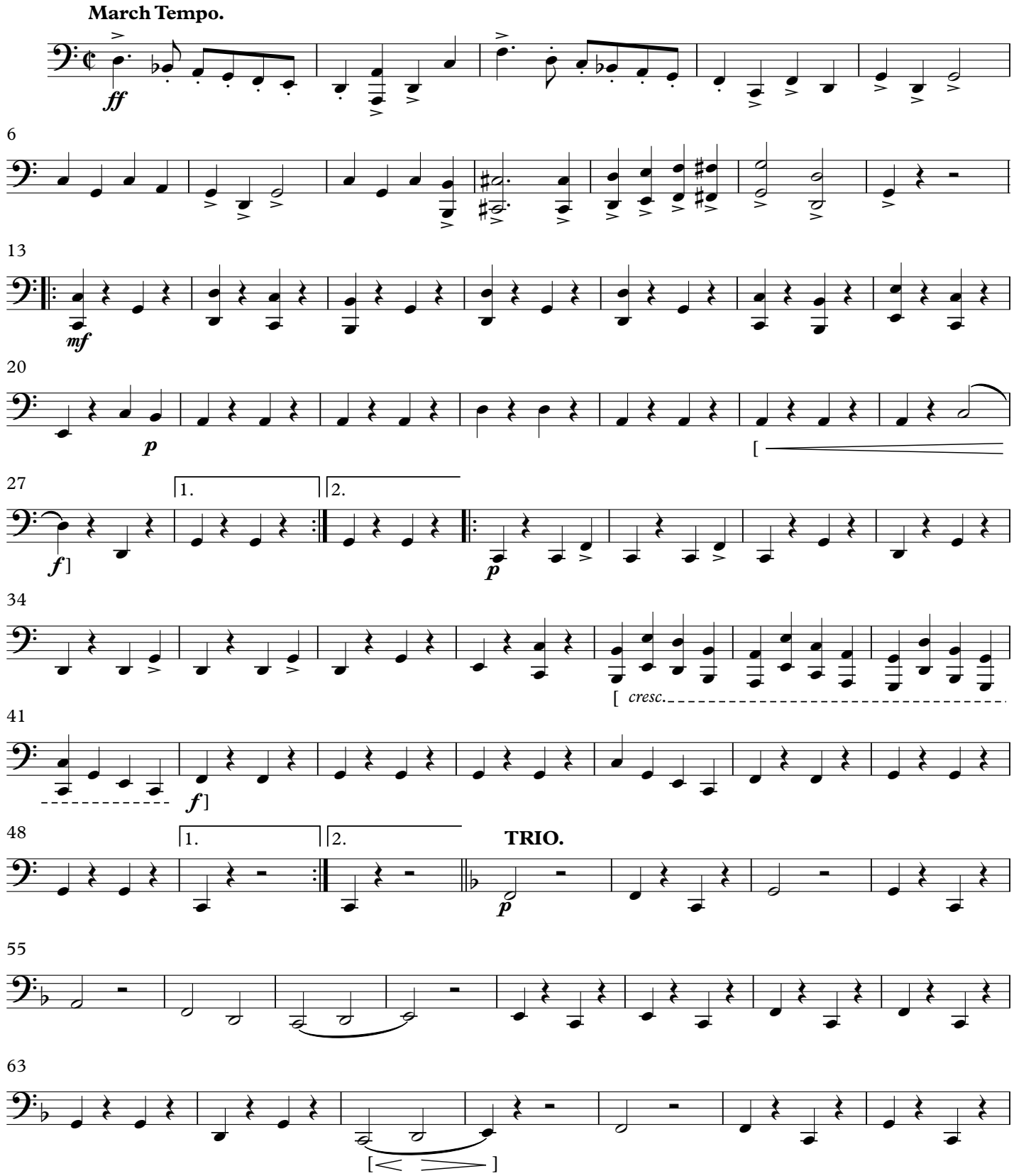
March

UNIVERSITY of ILLINOIS

(1929)

Tuba

JOHN PHILIP SOUSA



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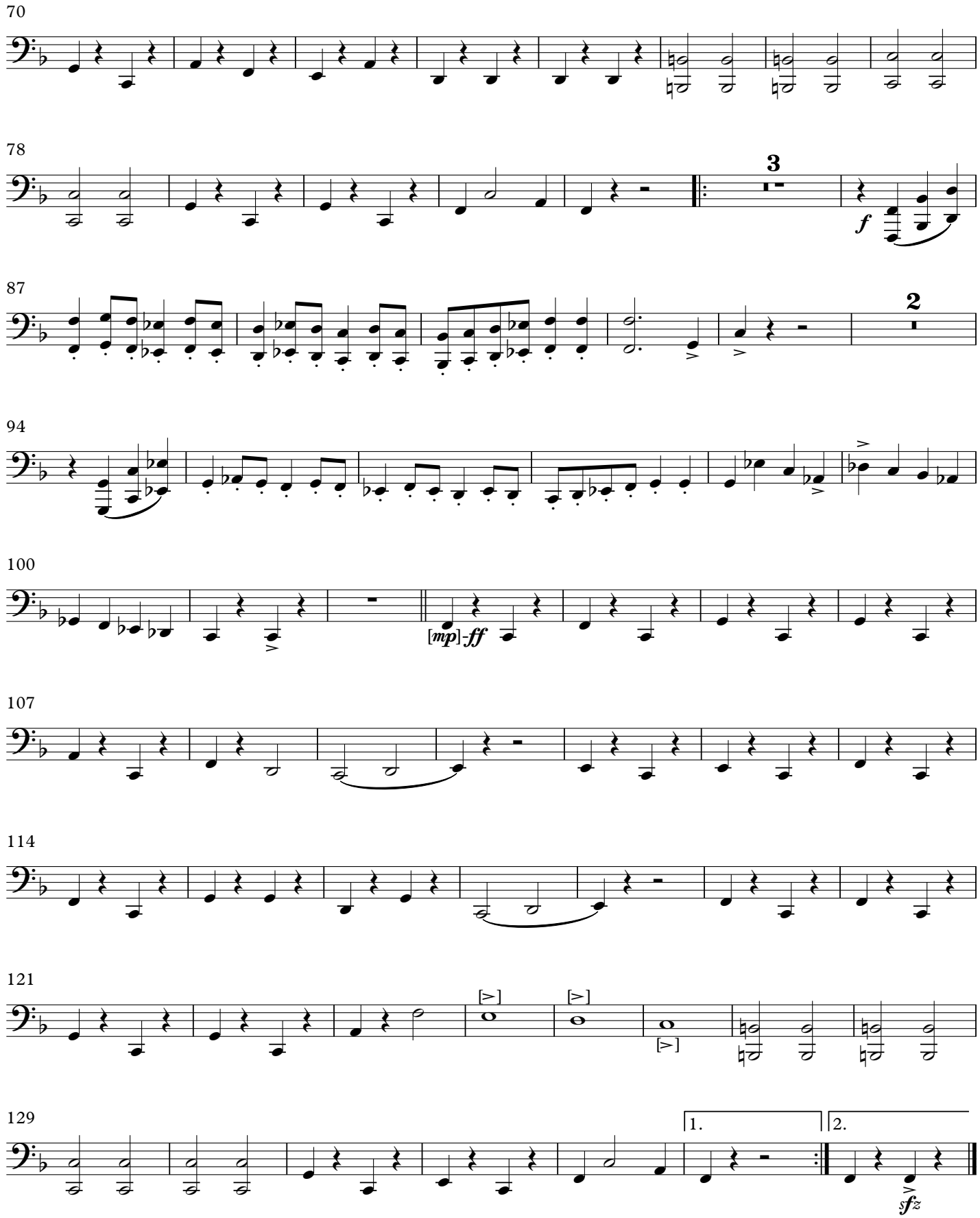
Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
Tuba



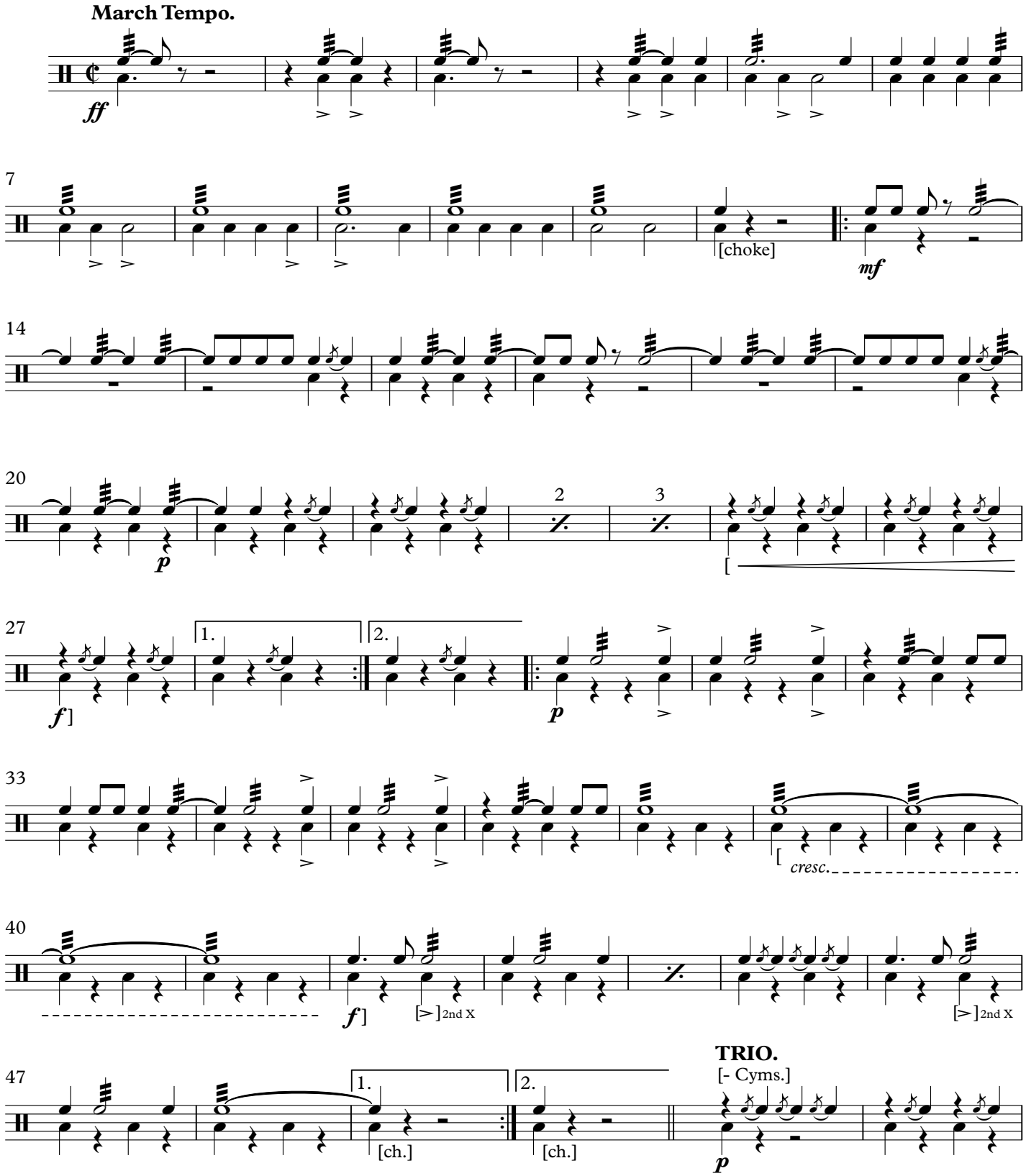
March

UNIVERSITY of ILLINOIS

(1929)

Drums

JOHN PHILIP SOUSA



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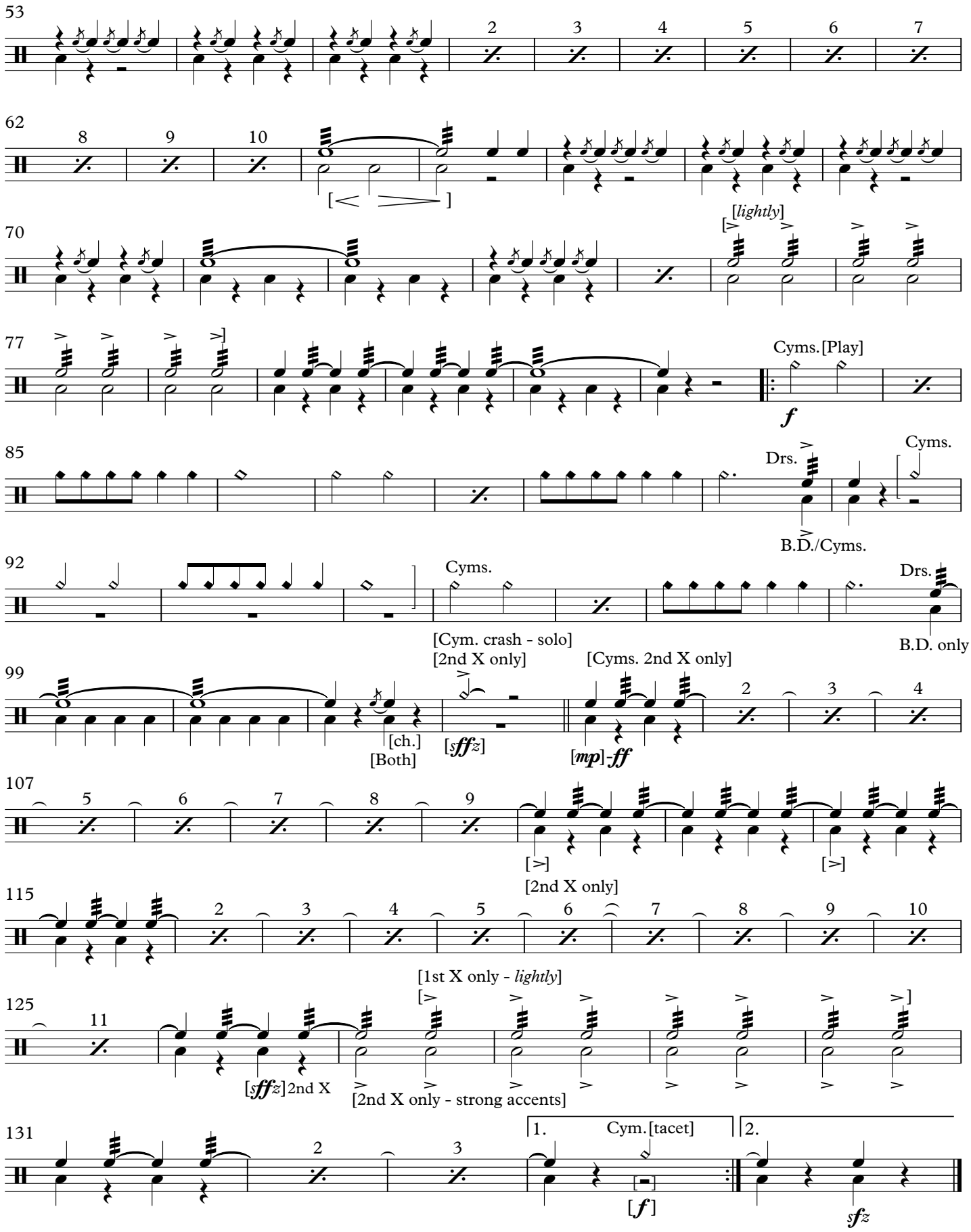
As played by "The President's Own" United States Marine Band

Wednesday, June 18, 2025

UNIVERSITY of ILLINOIS
Drums