The Complete Marches of

JOHN PHILIP SOUSA

VOL. 2 — NO. 34

SEMPER FIDELIS

MARCH

(1888)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Semper Fidelis" (1888)

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song "Hail to the Chief." When Sousa stated that it was actually an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not one. First he composed "Presidential Polonaise" (1886). Then, two years after Arthur's death, he wrote "Semper Fidelis."

The march takes its title from the motto of the U.S. Marine Corps: "Semper Fidelis"–"Always Faithful." The trio is an extension of an earlier Sousa composition, "With Steady Step," one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it – the officers and men of the U.S. Marine Corps. In Sousa's own words: "I wrote 'Semper Fidelis' one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico."

For the first performance, Sousa demonstrated his flair for theatrics:

"We were marching down Pennsylvania Avenue, and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the 'trumpet' theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly ten extra trumpets were shot in the air, and the 'theme' was pealed out in unison. Nothing like it had ever been heard there before – when the great throng on the stand had recovered its surprise, it rose in a body and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all."

"Semper Fidelis" subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march, musically speaking. It became one of his most popular marches, and he once stated that it was the favorite march of Kaiser Wilhelm II of Germany – before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim as a well-known composition. Few knew that it had been sold outright to the publisher for the unbelievably low sum of $35.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 83. 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 Volume 2 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. 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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."

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. In many instances these indications appear side-by-side with the original markings. 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.*

Semper Fidelis is performed by the United States Marine Band countless times each year and the band has developed a unique performance practice over more than a century of living with this miniature masterpiece. While some of those traditions have evolved over the decades, this edition strives to meld together the original music from the earliest known sources of the march with the most long-standing stylistic elements practiced by "The President's Own." Over the years, the Marine Band has often played portions of the published B-flat trumpet parts in their performance of this march, but evidence indicates that these were added in a later edition of the march and were not composed by Sousa. He did not include them in the cornet/trumpet Encore Books and there is no indication that he ever performed this march with those parts. While they have been included in the score in acknowledgment of the fact that they have been a frequent part of the Marine Band's performance history, the accompanying recording to this edition does not include these trumpet parts. This march also included optional regimental trumpet (bugle) parts in F. These parts are covered entirely by the cornet parts, but it would be appropriate to double the second and third cornet parts on trumpets to add some of the brighter sound regimental trumpets would provide.

Introduction (m. 1-8): Per Frank Simon's recollections of Sousa's unique style in frequent performances of this march, the second note in the first and third measure should be accented by all and these second beats very slightly delayed from the previous downbeats. The capped notes in m. 5-9 are in crescendo and the first quarter in m. 8 is played short before the pick-ups to the melody in a *forte* dynamic, coming down slightly from the *fortissimo* of the introduction.

First Strain (m. 9-24): M. 9 and 17 should be treated the same stylistically as m. 1 and 3, with good accents on beat two and a very slight hesitation before each beat two here. The Marine Band typically then softens to *mezzo-forte* for the bulk of this strain before a crescendo back to *forte* in m. 17. The melody once again gets softer in m. 18-19, but then quickly intensifies for the cornet fanfares in m. 21-22 and the low brass answer in *fortissimo* in m. 23-24. The second time through the strain is played exactly as the first.

Second Strain (m. 25-42): A crescendo in m. 25 leads to a strong *fortissimo* in the second strain. This base dynamic alternates with a very slightly softer dynamic for four measures in m. 29-32, but then moves back to the *fortissimo* and a very strong *sffz* in m. 37 followed by sharply accented eighths in all instruments in m. 37-41. The percussion parts have several traditionally added accents in this strain. The cymbal can be let to ring through the measure after the accents in m. 28, 30, and 32. The *sfz* on beat two of m. 33 should be even stronger than the previous accents and the *sffz* with the rest of the band in m. 37 the strongest of all. Sometimes cymbals lay out for two measures after that *sffz*, but if they do play as indicated for those measures, it should be done lightly to allow the cornet and trombone eighth notes to clearly come through.

Trio, Drum Break (m. 43-50): Adding a deeper field drum to double the snare drum is effective here. The "stick clicks" can be done with the sticks only, but in the Marine Band they have traditionally been done by hitting the sticks against each other while also contacting the head of the drums.

Trio, continued, Bugle Strain (m. 50-98): The field drum drops out in m. 51 when the regimental bugles enter in *piano*. In Sousa's concert performances, the bugle parts were played by all cornets and trumpets. The parts indicate that this section can be performed only in the 1-3 valve position using lip slurs to approximate the bugle sound and technique, but the Marine Band typically performs these parts with normal fingerings. Trombones are *tacet* through this section, preparing for their *soli* entrance later on. Some dynamic shaping is added to the low brass at the end of each phrase, but the base dynamic stays soft until m. 66 when the cornets and accompaniment in the low winds and low brass move to *mezzo-forte* and the woodwinds enter at *forte* with their obbligato. The field drum may also rejoin the snare here at m. 66 and a steady *crescendo* is added to all instruments culminating in a *fortissimo* at m. 82. The trombones finally join in with their counter line at a very strong *fortissississimo*.

Final Strain (m. 98-end): The dynamic suddenly drops to *mezzo-forte* for all instruments after the downbeat of m. 98, but everyone continues to play. In this final strain, the Marine Band traditionally performs percussion accents in different places the first and second time. First time through, the accents are only of medium strength and occur in m. 101, 103, 105, and 110. The repeat of this strain begins with a *subito fortissimo* in m. 114, adds the field drum once again, and the percussion accents move to m. 102, 104, and 106—all *sfz* this time—and the same final accent in m. 110, this time with a very hefty *sffz*.

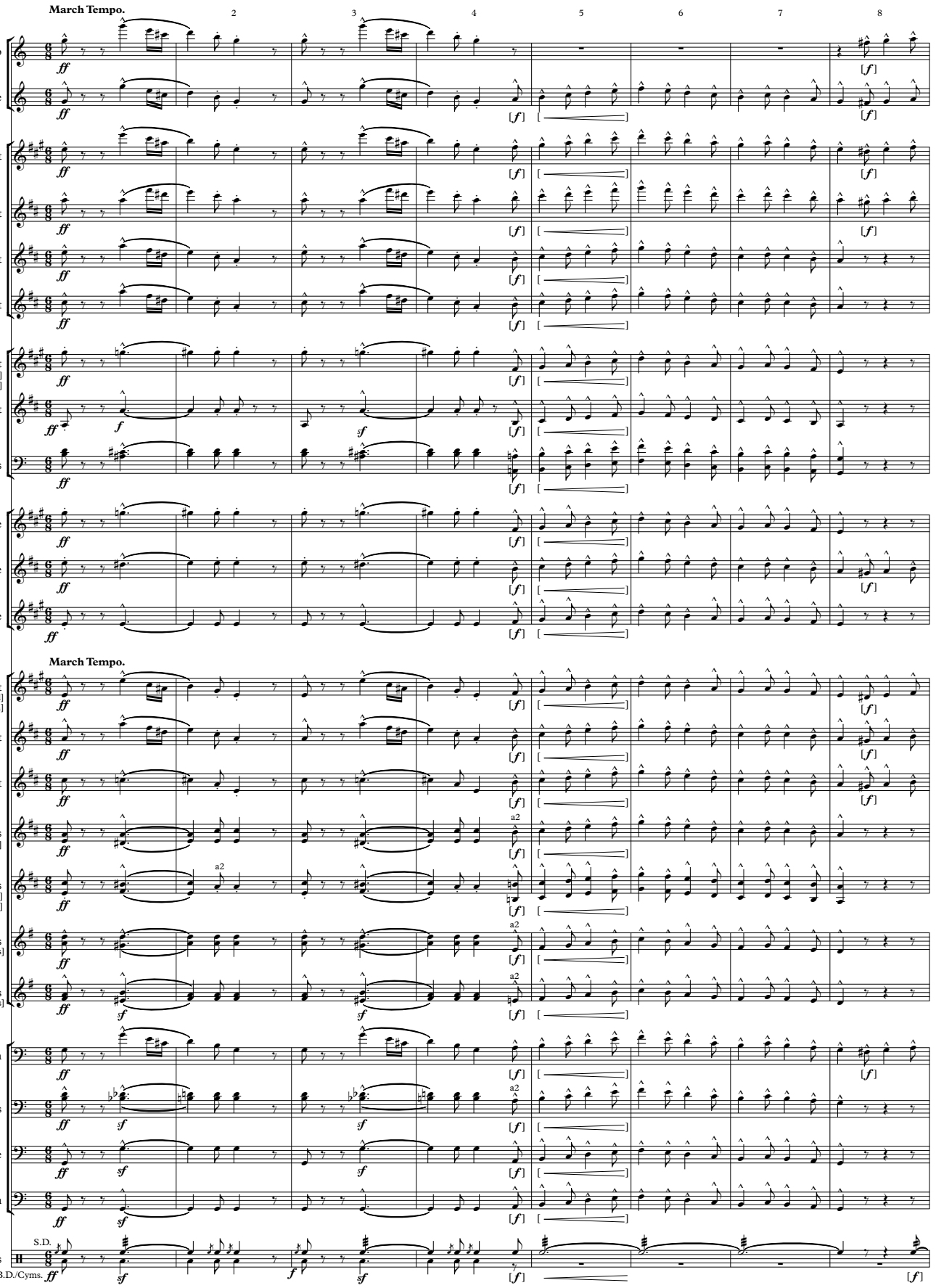
March

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

Full Score



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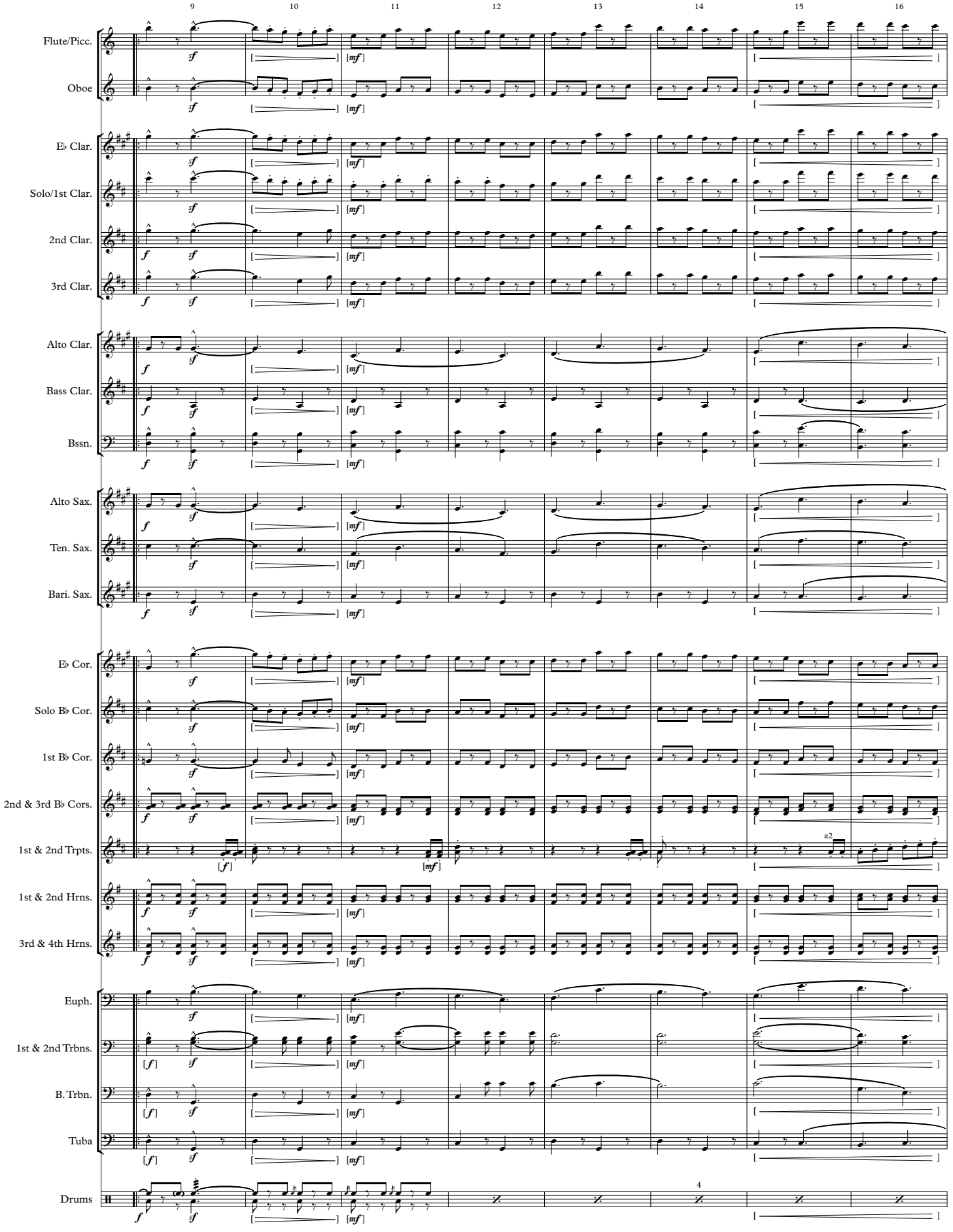
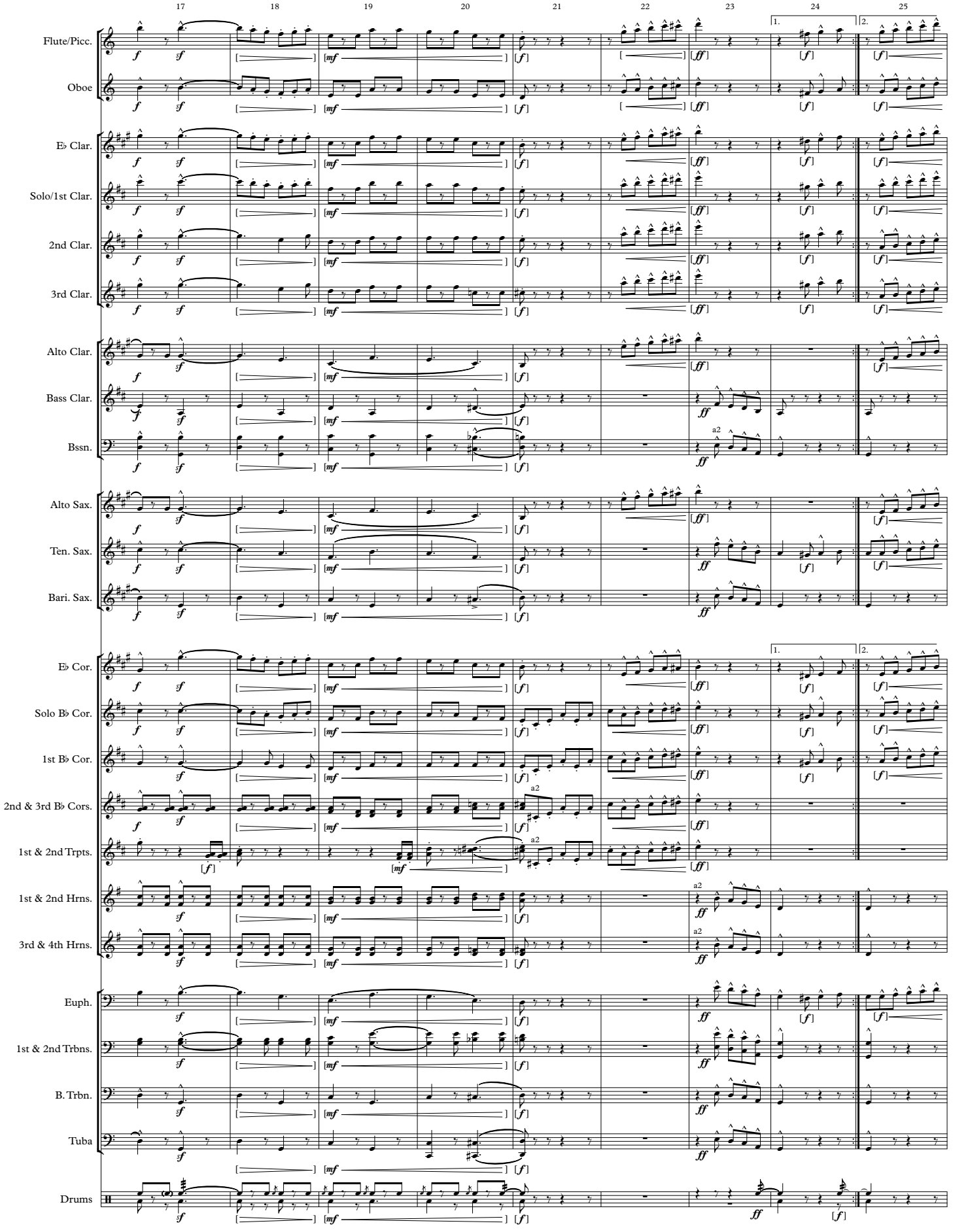
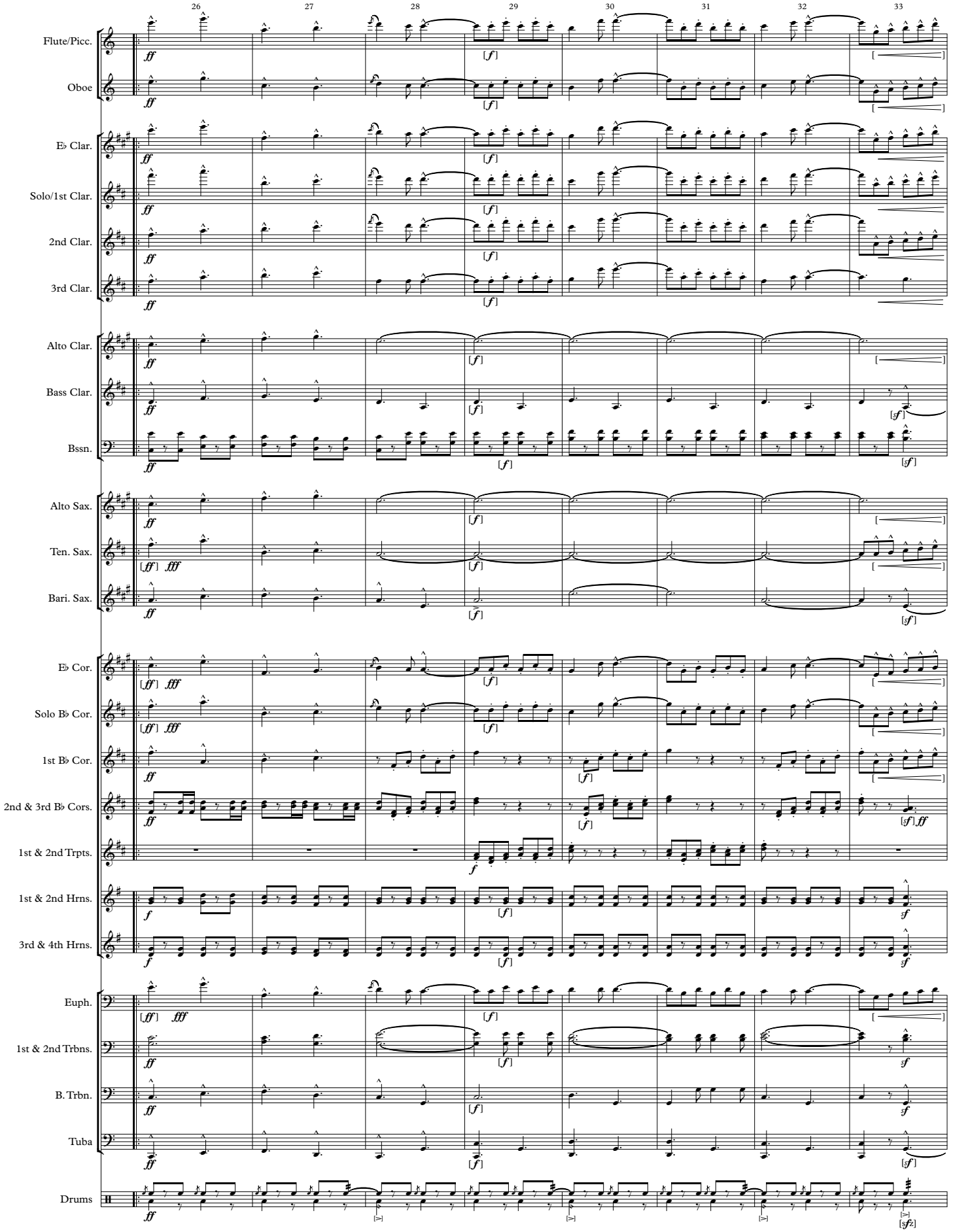
As played by "The President's Own" United States Marine Band

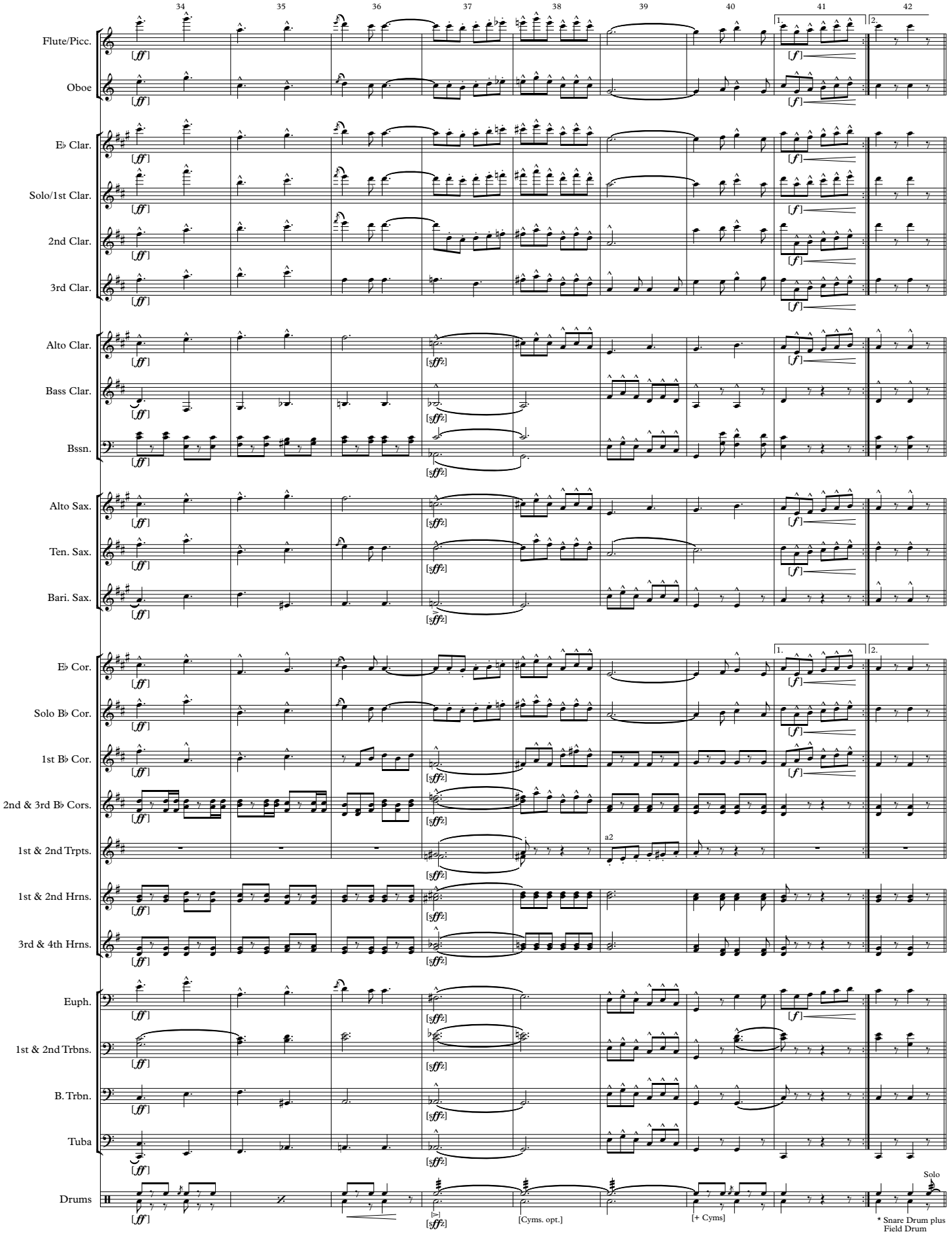
SEMPER FIDELIS
Full Score



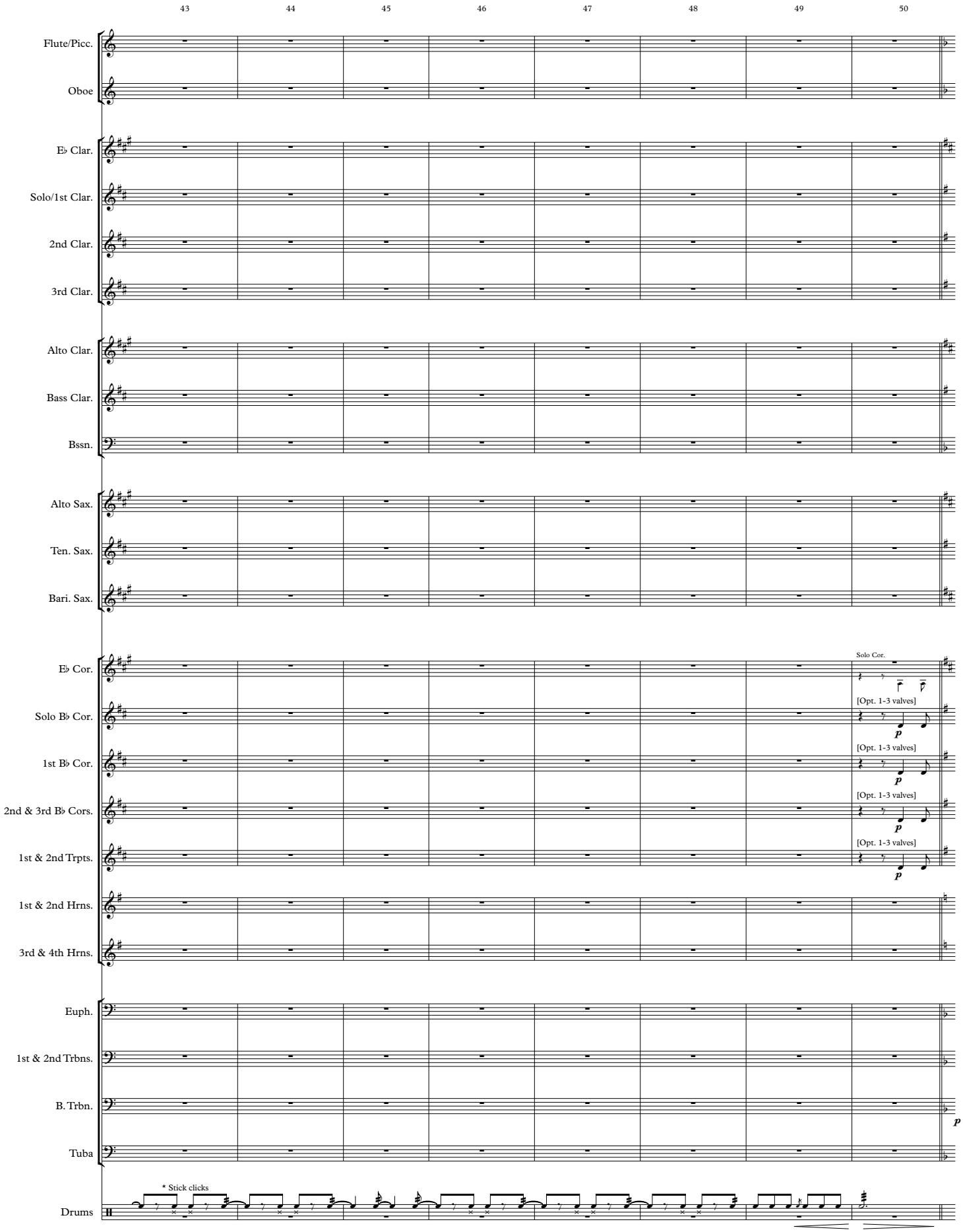

17
18
19
20
21
22
23
24
25
Flute/Picc.
Oboe
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1.
2.
a2

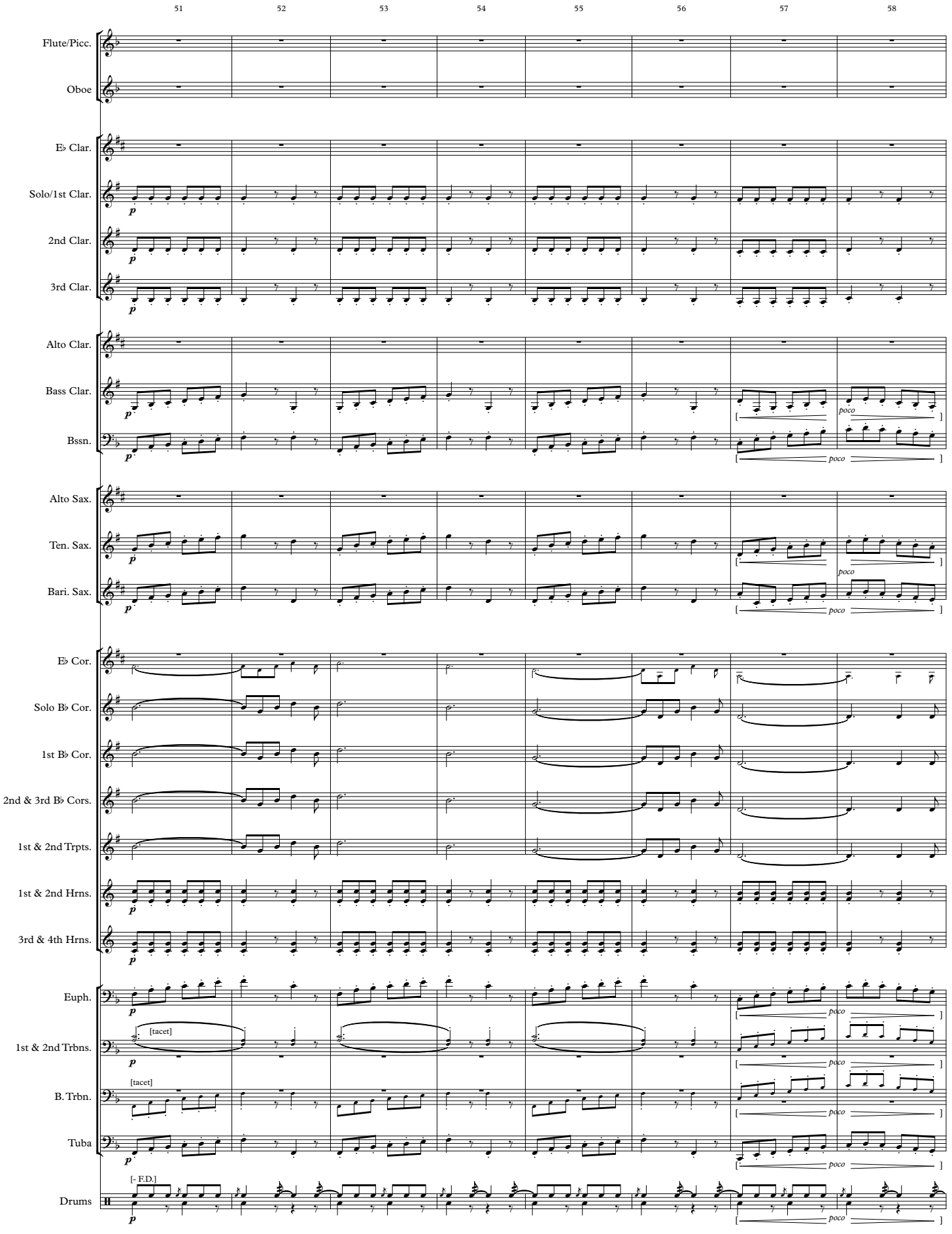
SEMPER FIDELIS
Full Score



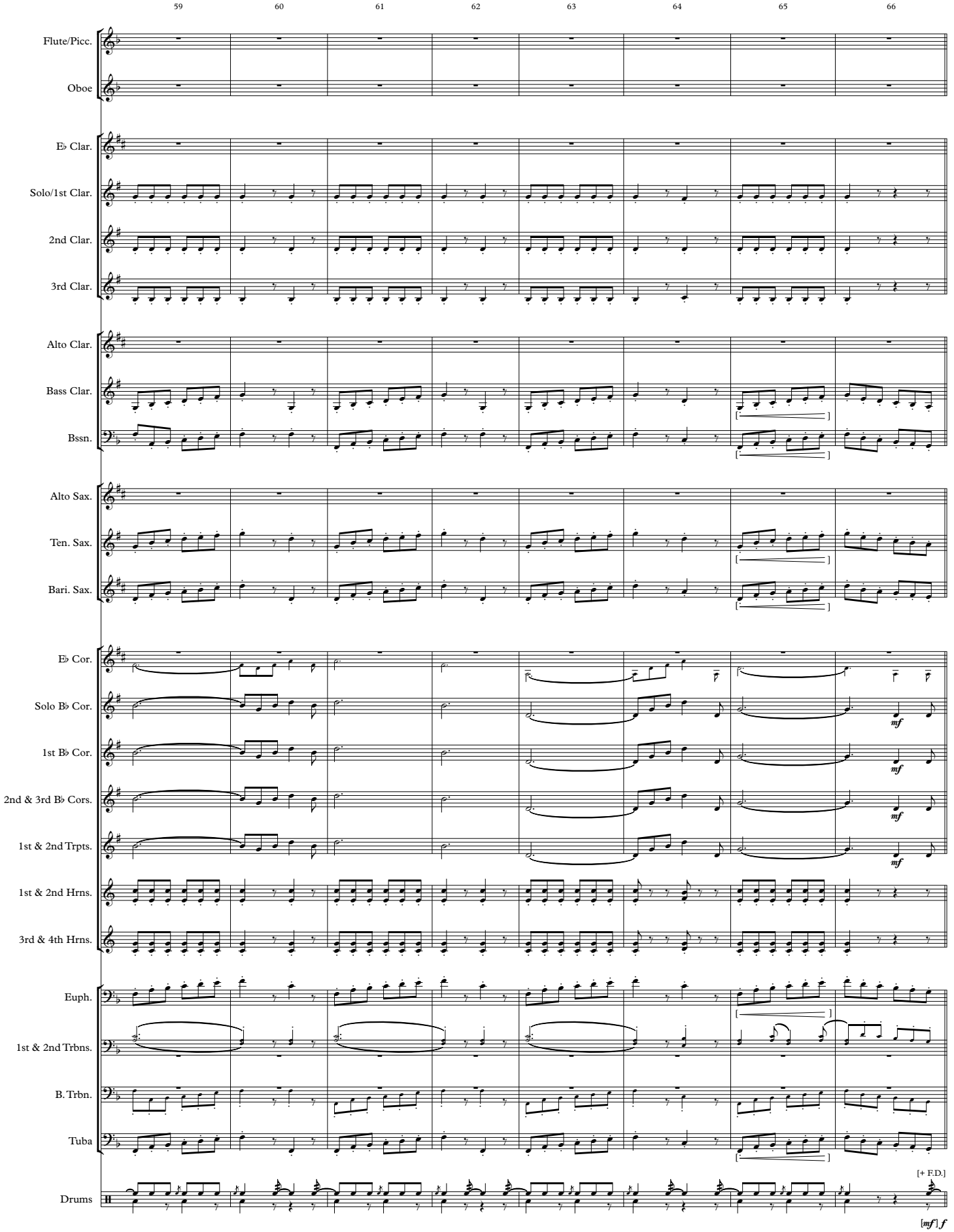

34
35
36
37
38
39
40
41
42
Flute/Picc.
Oboe
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[ff]
[fff2]
[f]
1.
2.
a2
[Cyms. opt.]
[+ Cyms]
Solo
* Snare Drum plus Field Drum

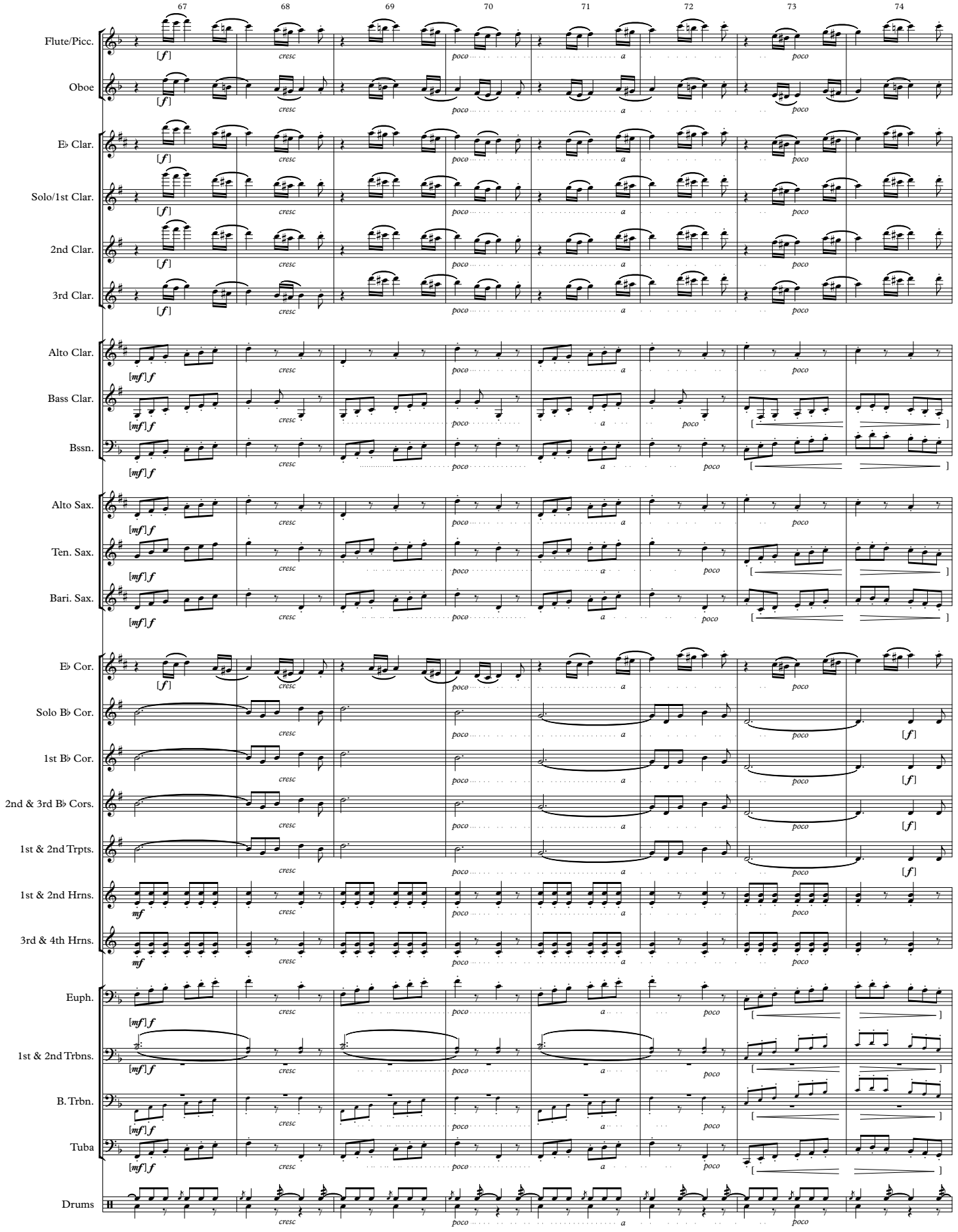
SEMPER FIDELIS
Full Score



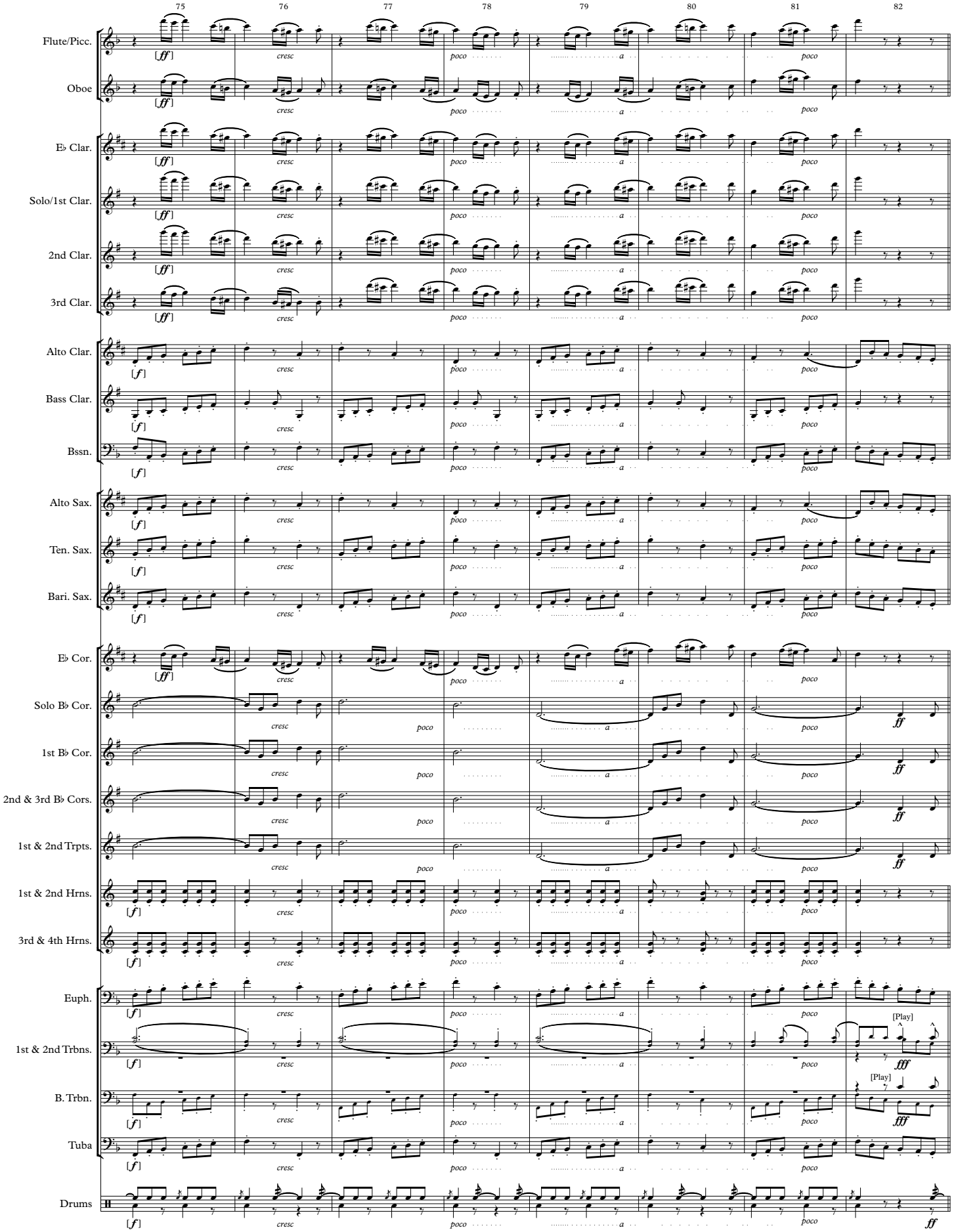

51
52
53
54
55
56
57
58
Flute/Picc.
Oboe
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
p
poco
[tacet]
[- F.D.]

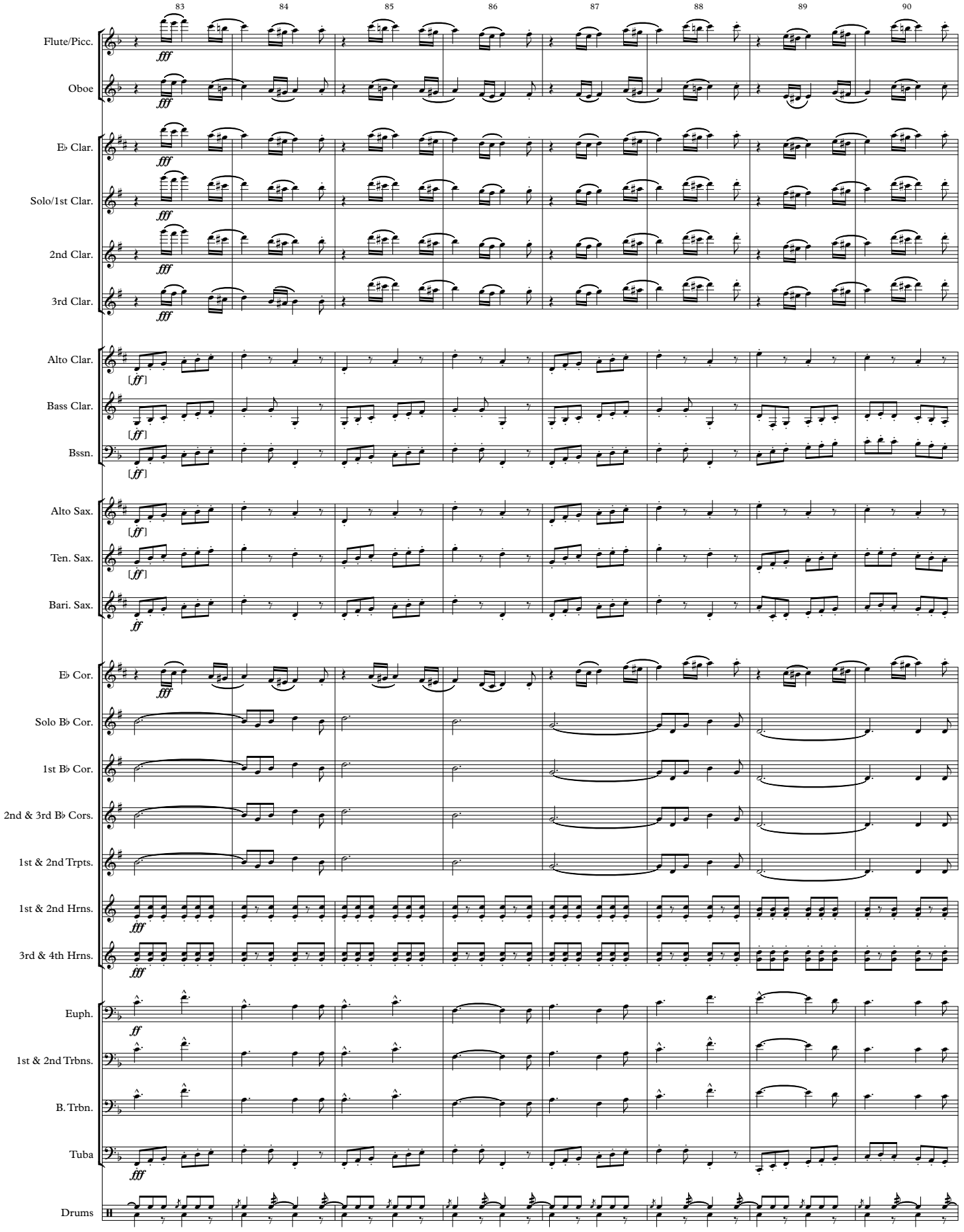
SEMPER FIDELIS
Full Score



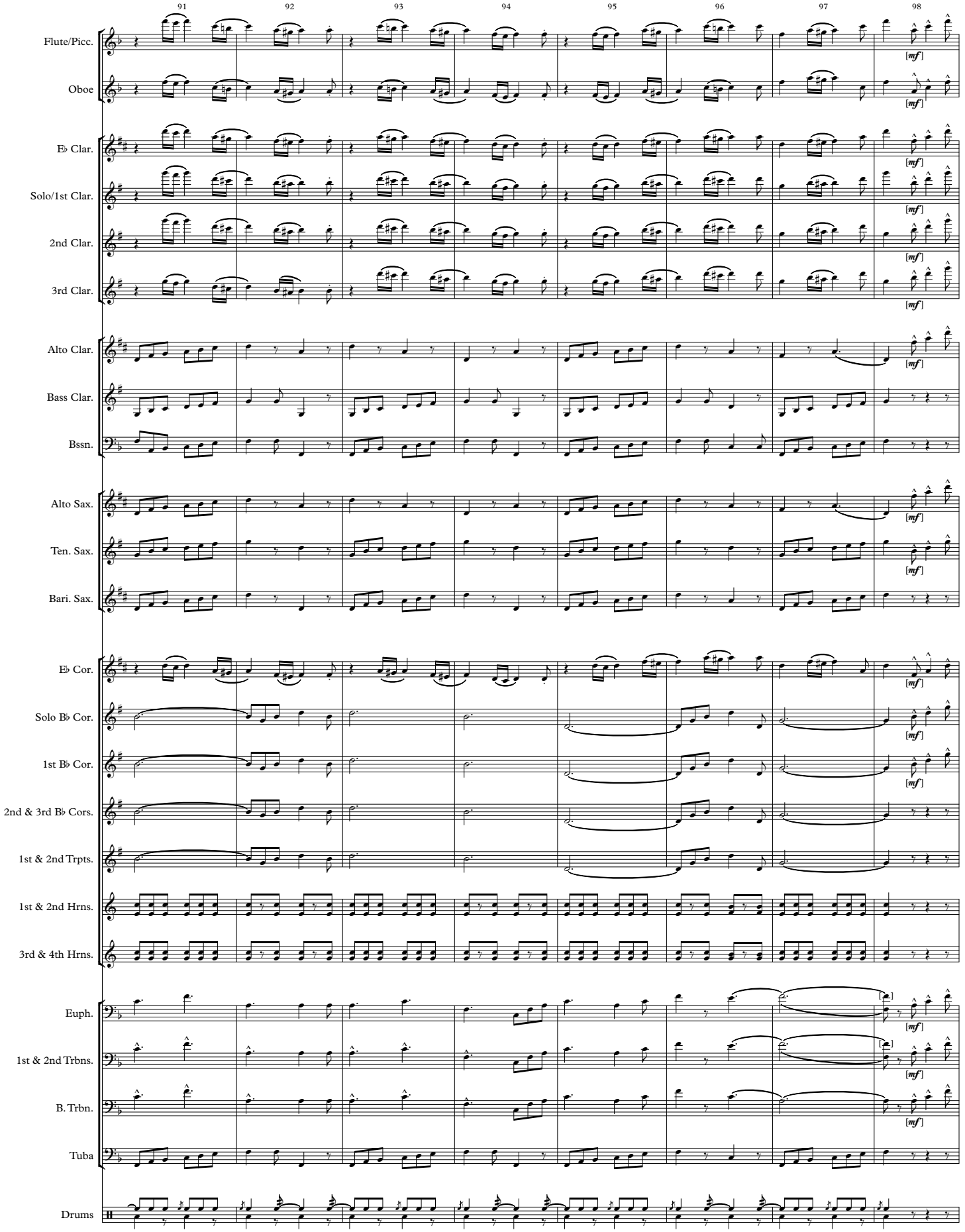

67
68
69
70
71
72
73
74
Flute/Picc.
Oboe
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
cresc
poco
a

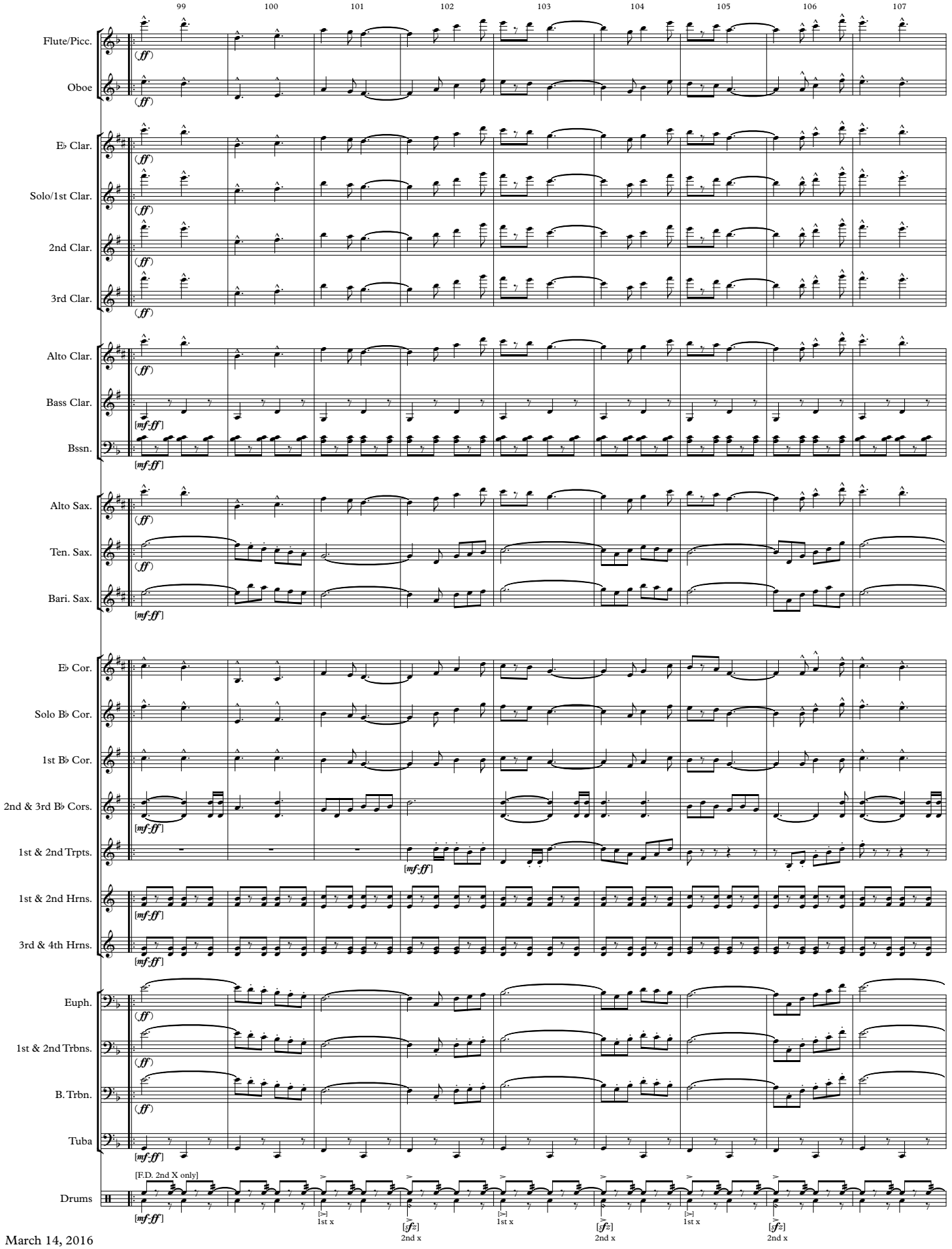
SEMPER FIDELIS
Full Score



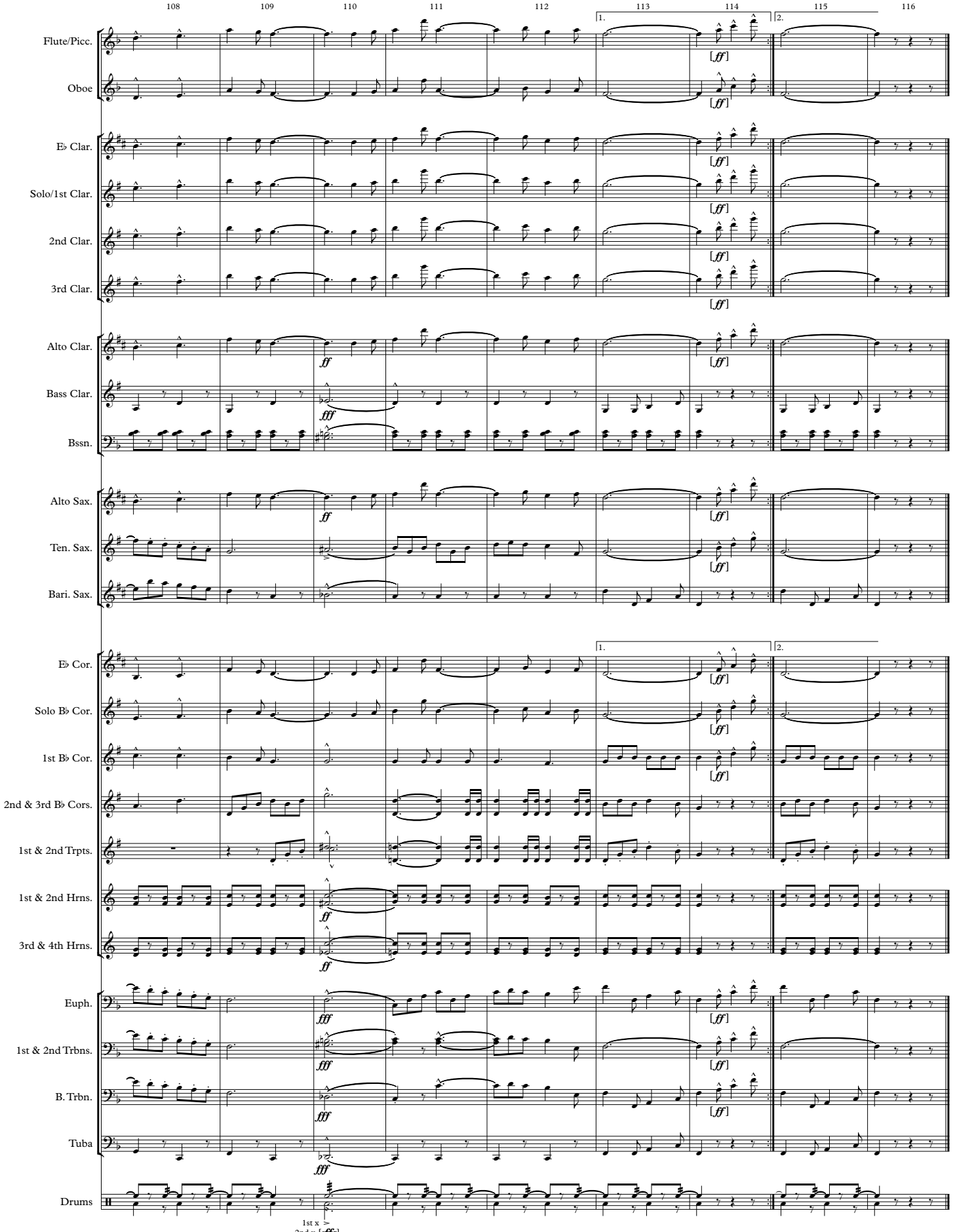

83
84
85
86
87
88
89
90
Flute/Picc.
Oboe
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

SEMPER FIDELIS
Full Score




99
100
101
102
103
104
105
106
107
Flute/Picc.
Oboe
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
(ff)
[mf-ff]
[F.D. 2nd X only]
1st x
2nd x

SEMPER FIDELIS
Full Score



March

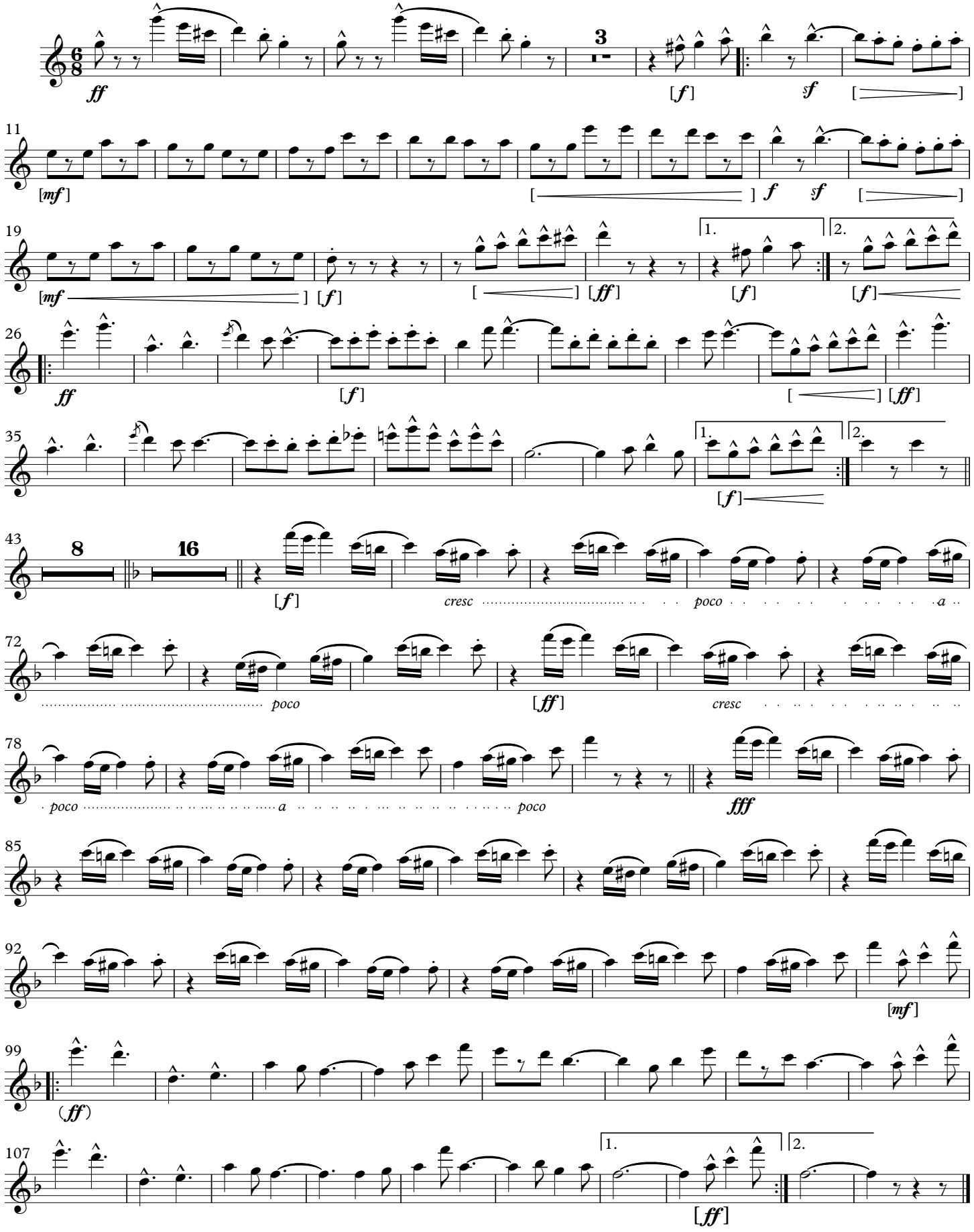
SEMPER FIDELIS

Flute/Piccolo

(1888)

JOHN PHILIP SOUSA

March Tempo.



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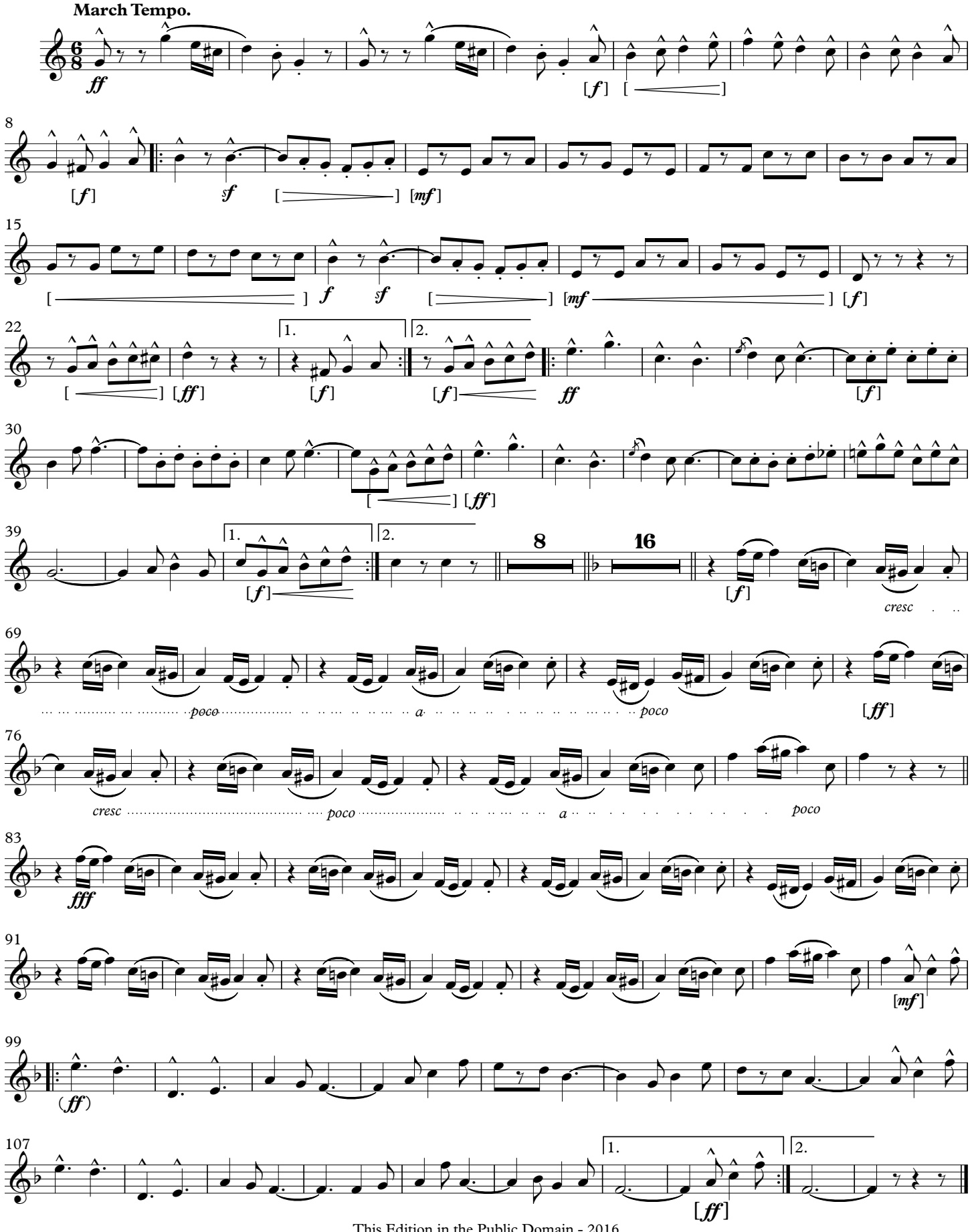
March

SEMPER FIDELIS

Oboe

JOHN PHILIP SOUSA

(1888)



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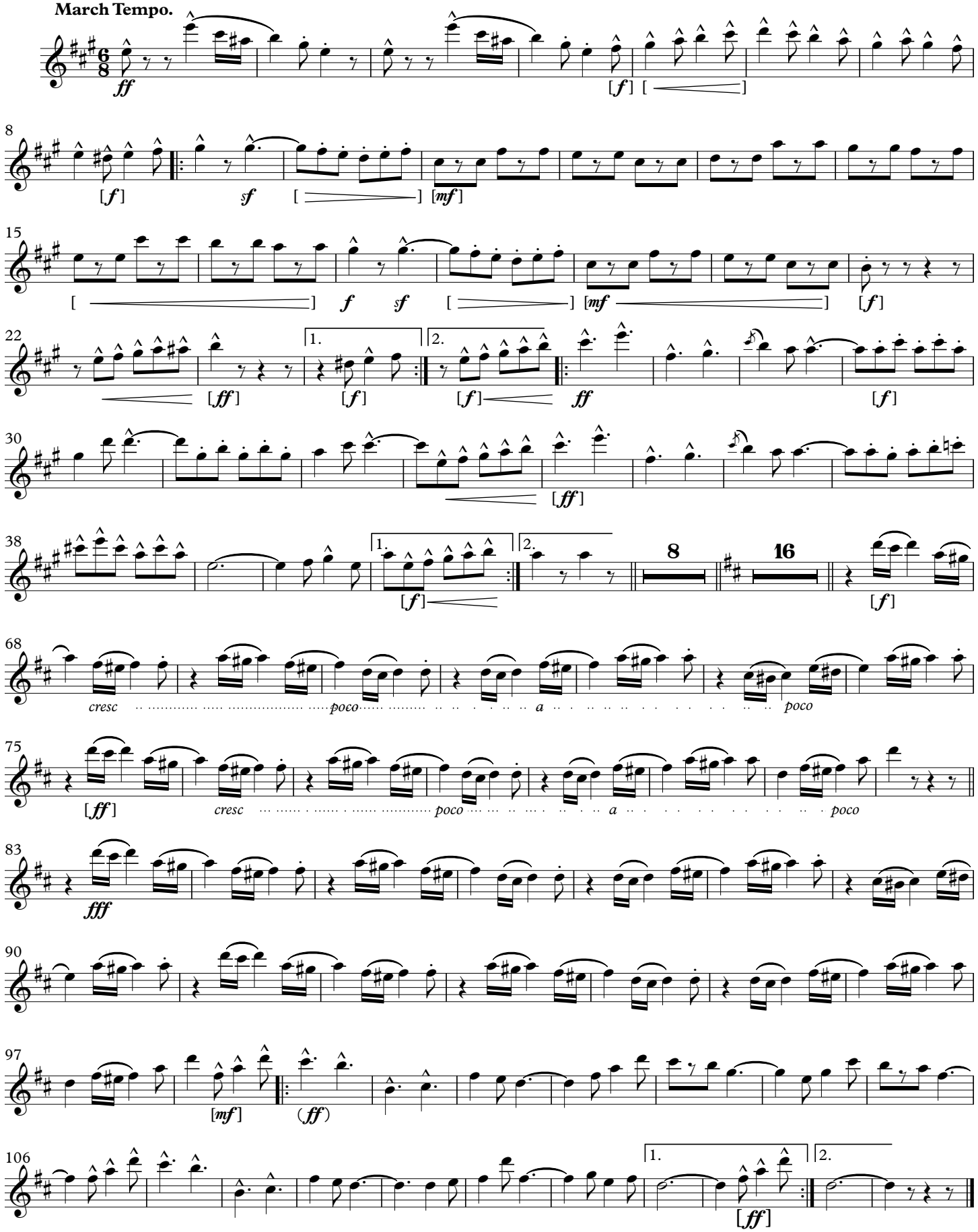
March

SEMPER FIDELIS

(1888)

E♭ Clarinet

JOHN PHILIP SOUSA



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March

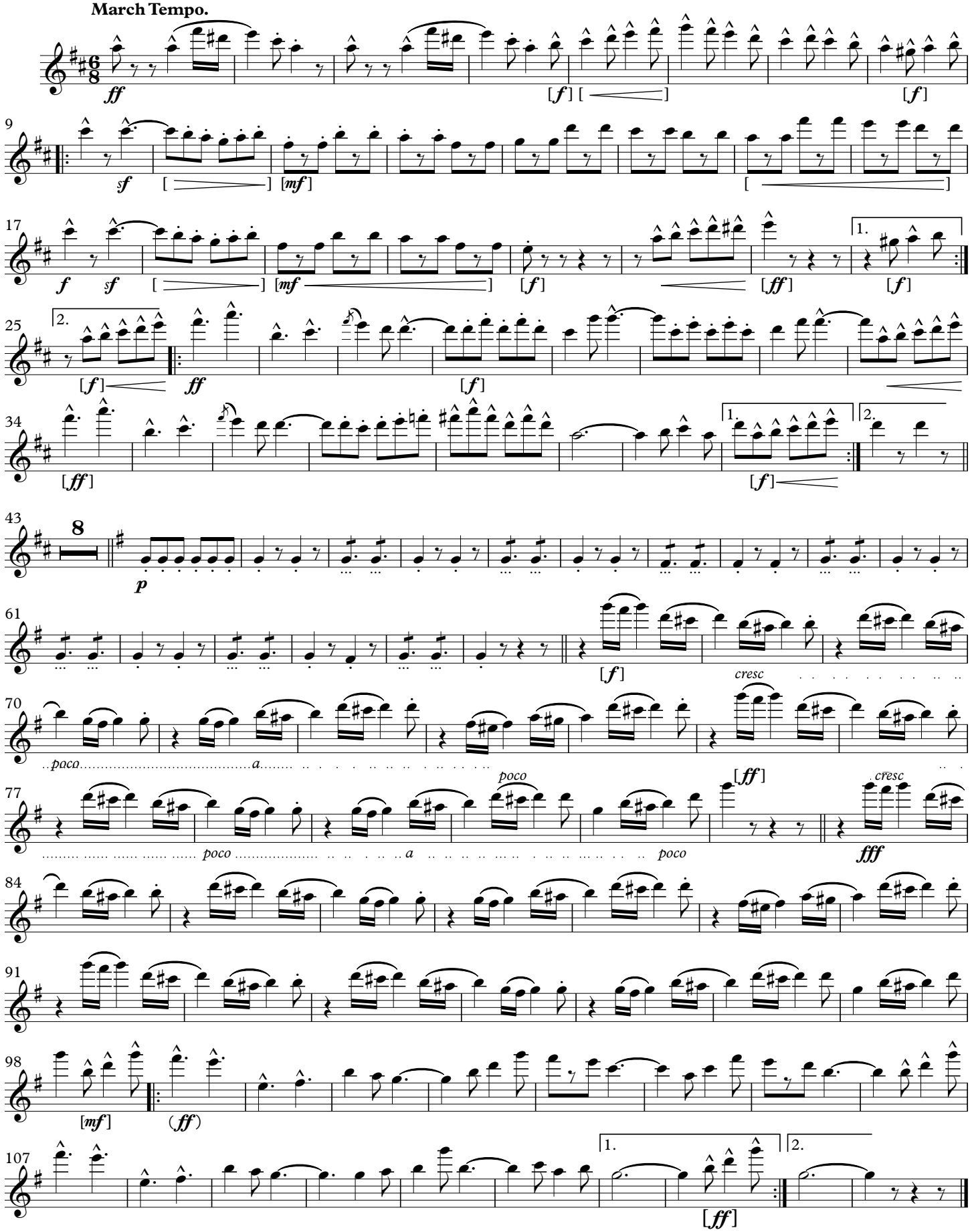
SEMPER FIDELIS

(1888)

Solo or 1st B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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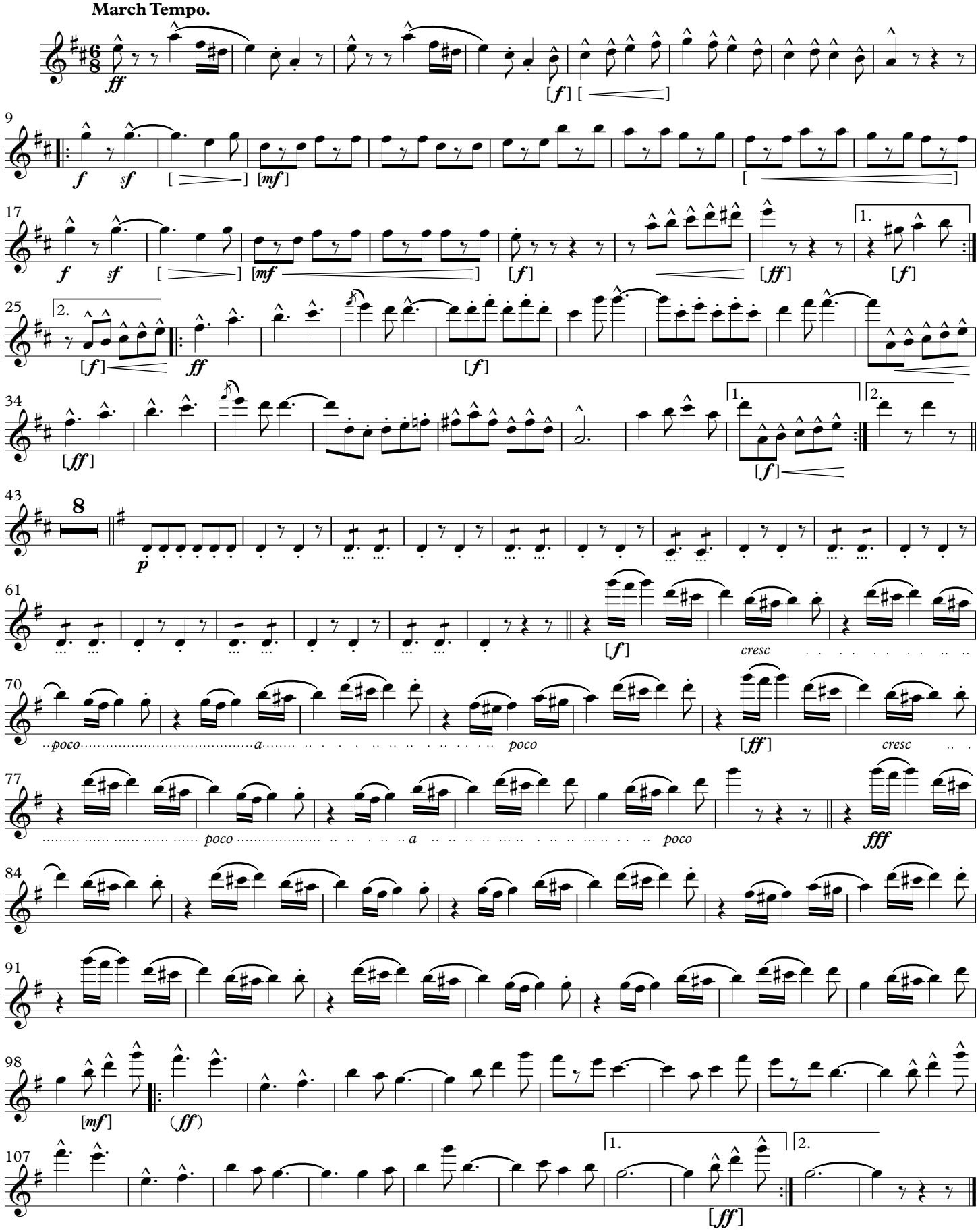
March

SEMPER FIDELIS

(1888)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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March

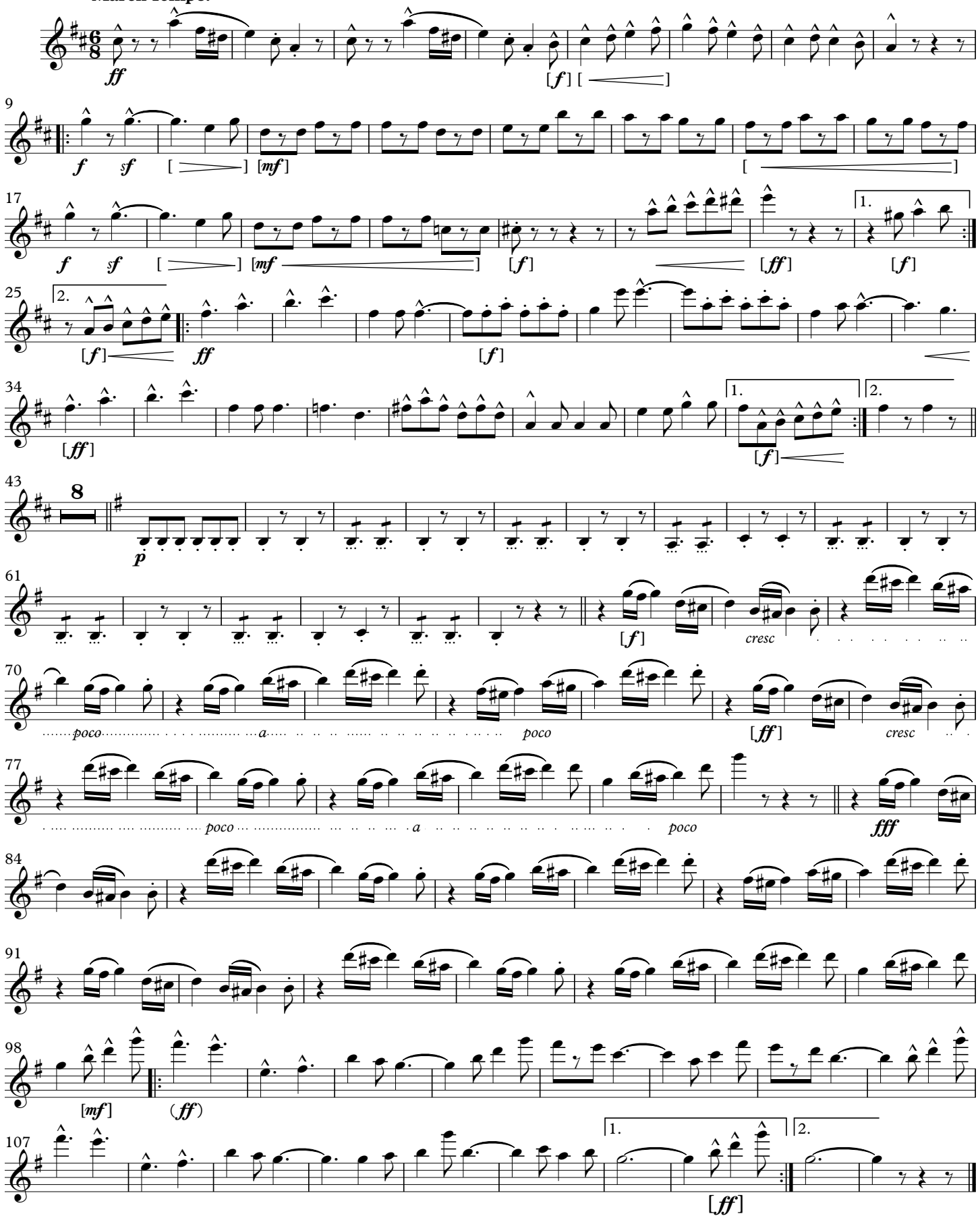
SEMPER FIDELIS

(1888)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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March 14, 2016

March

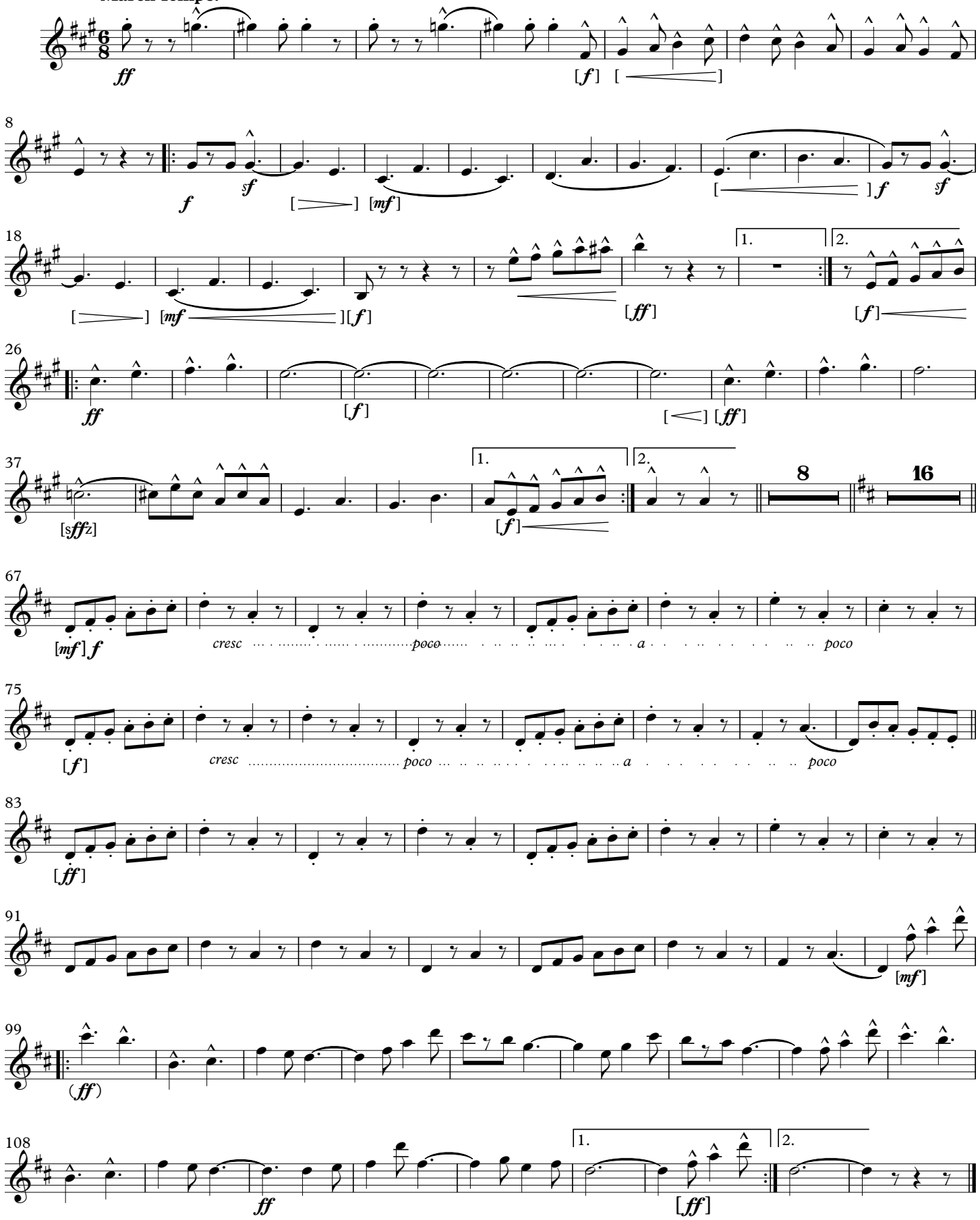
SEMPER FIDELIS

(1888)

E♭ Alto Clarinet
[optional]

JOHN PHILIP SOUSA

March Tempo.



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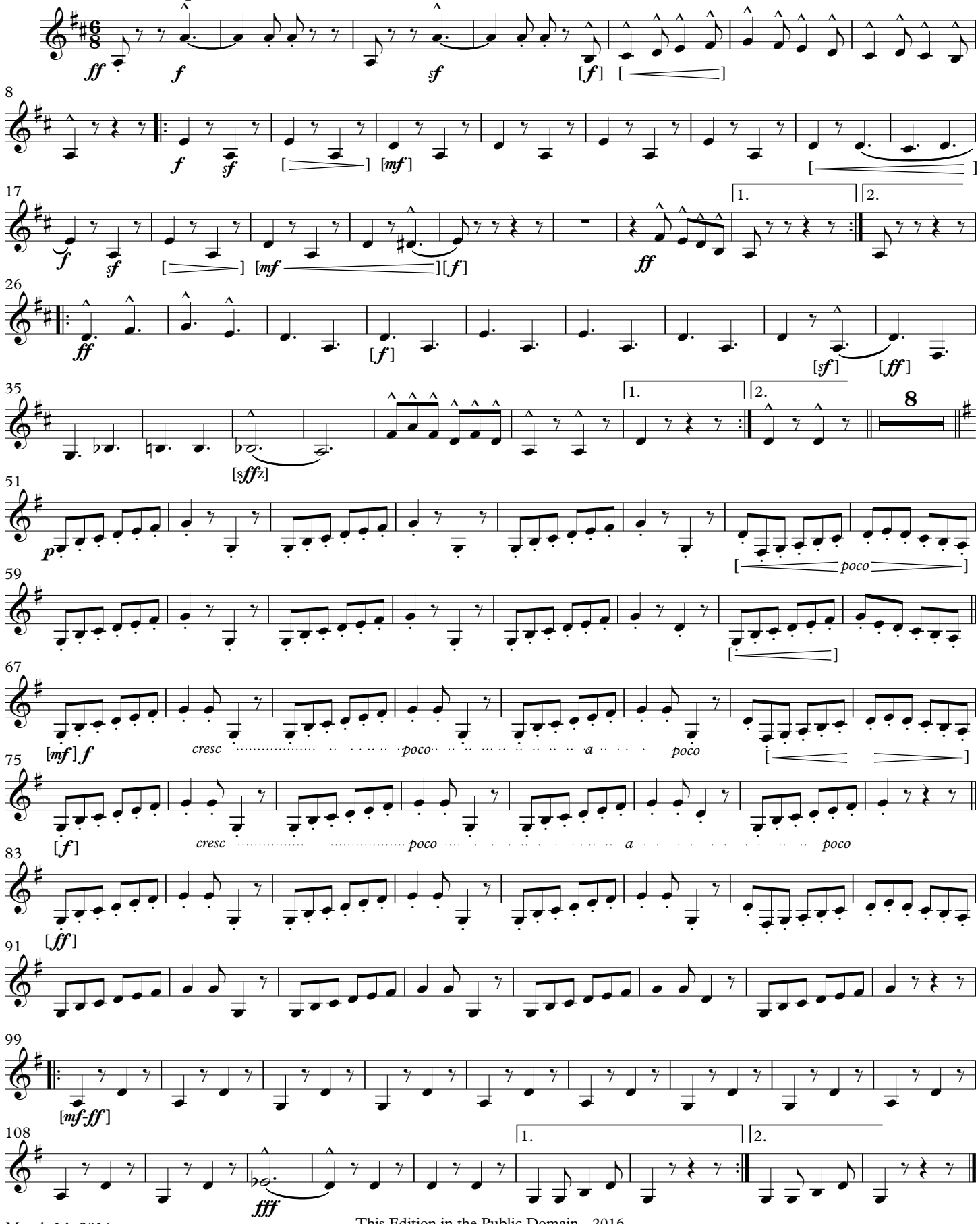
March

SEMPER FIDELIS

(1888)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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March

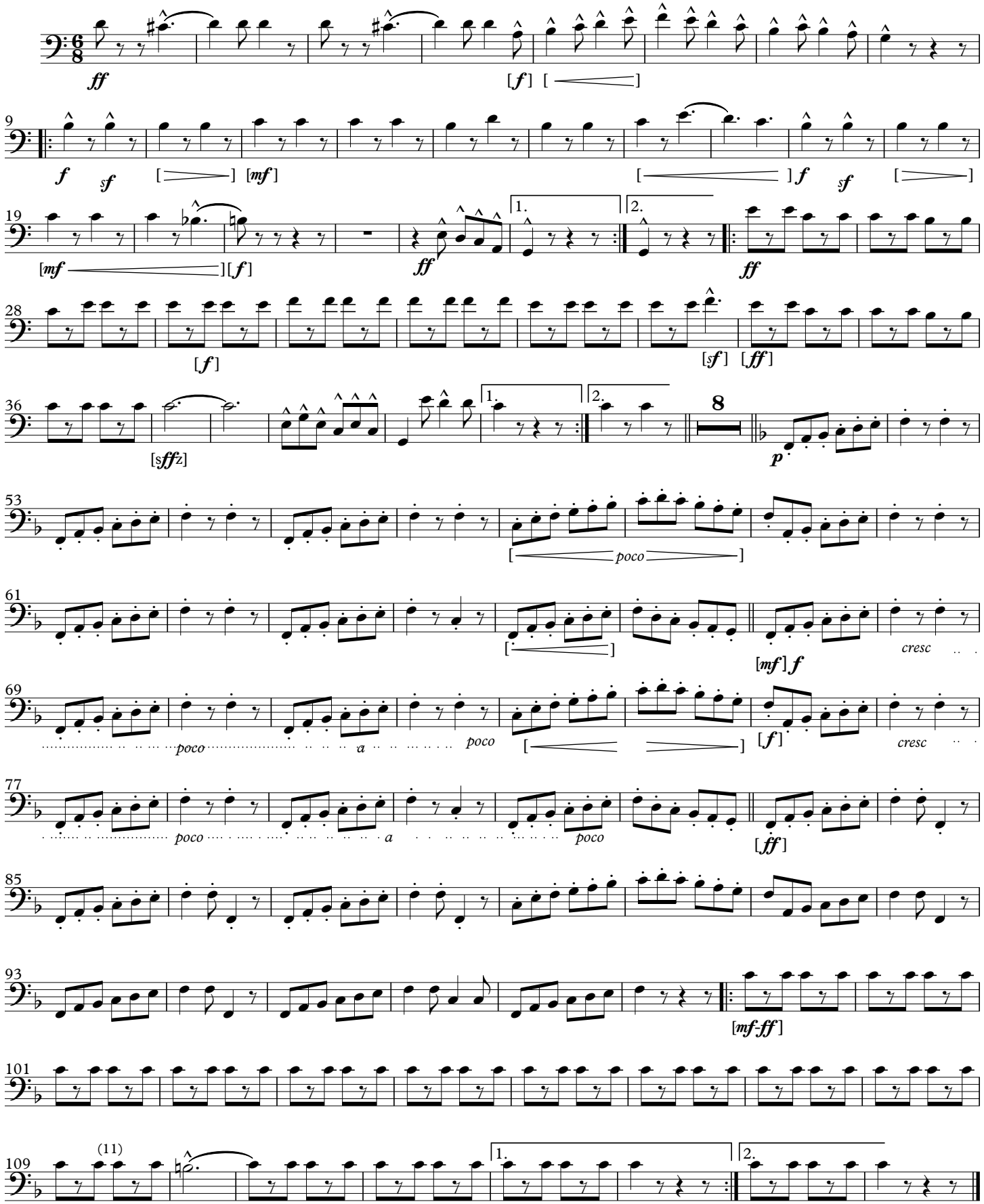
1st Bassoon

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

March Tempo.



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March

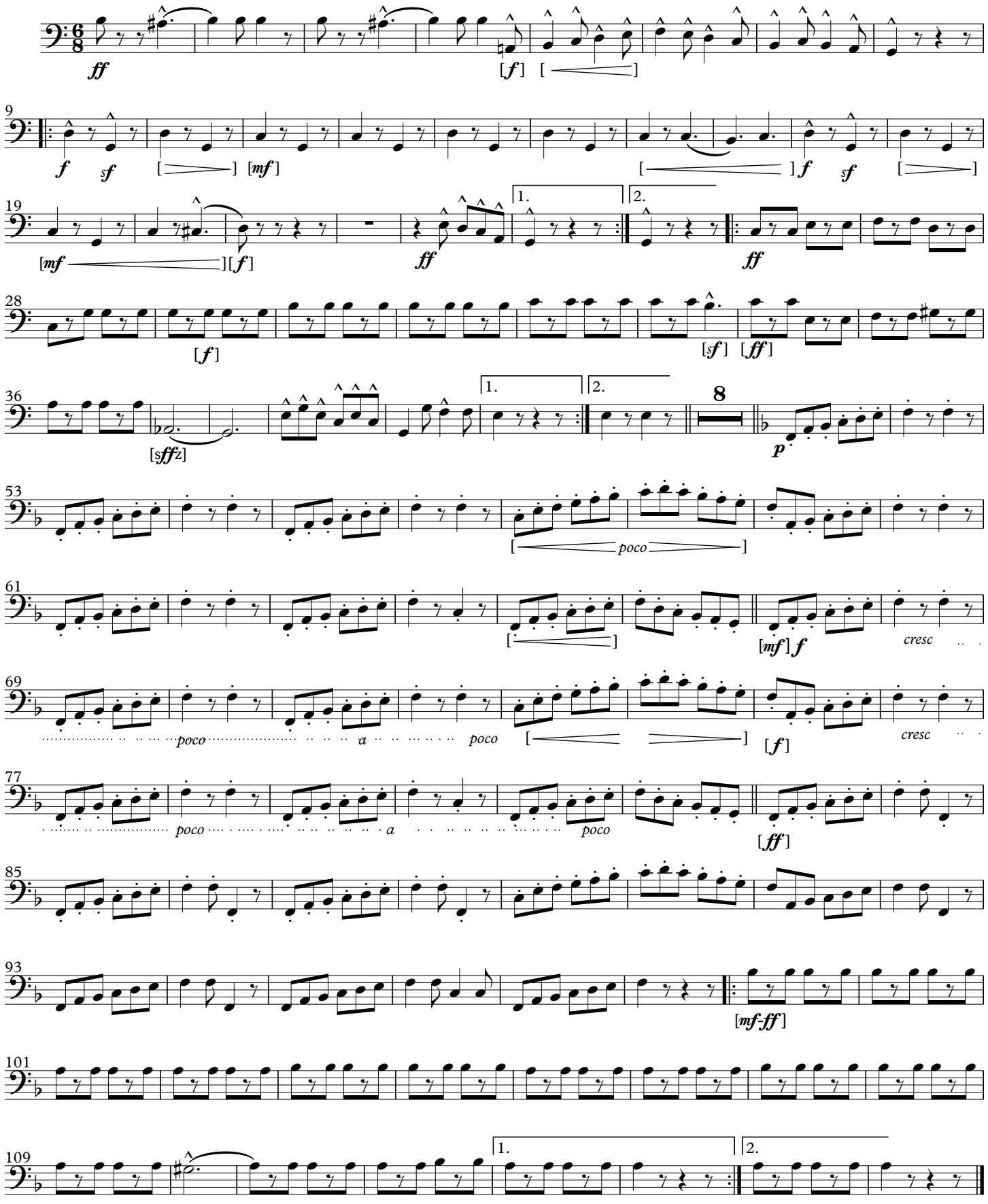
SEMPER FIDELIS

(1888)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.



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March

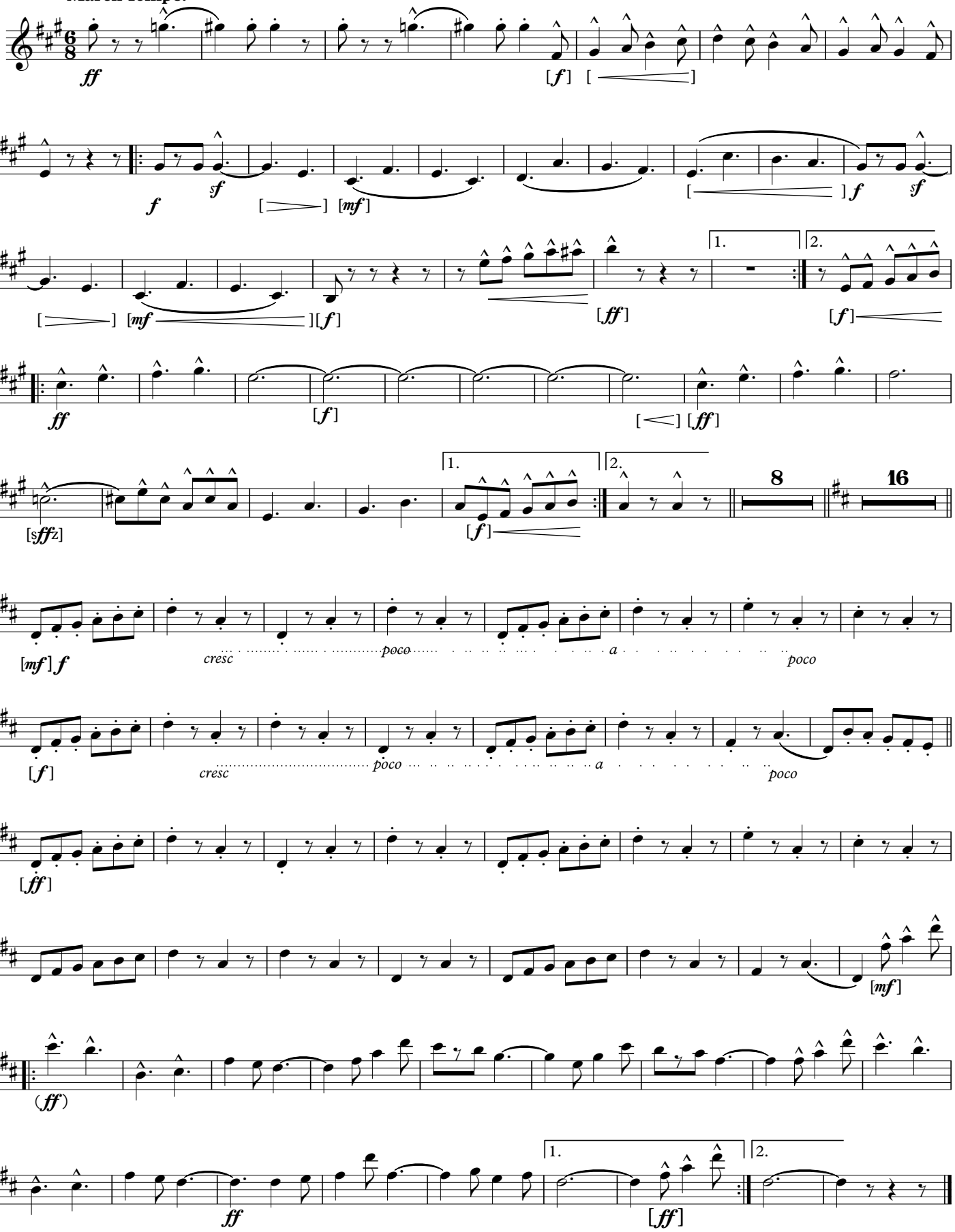
E♭ Alto Saxophone

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

March Tempo.



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March 14, 2016

March

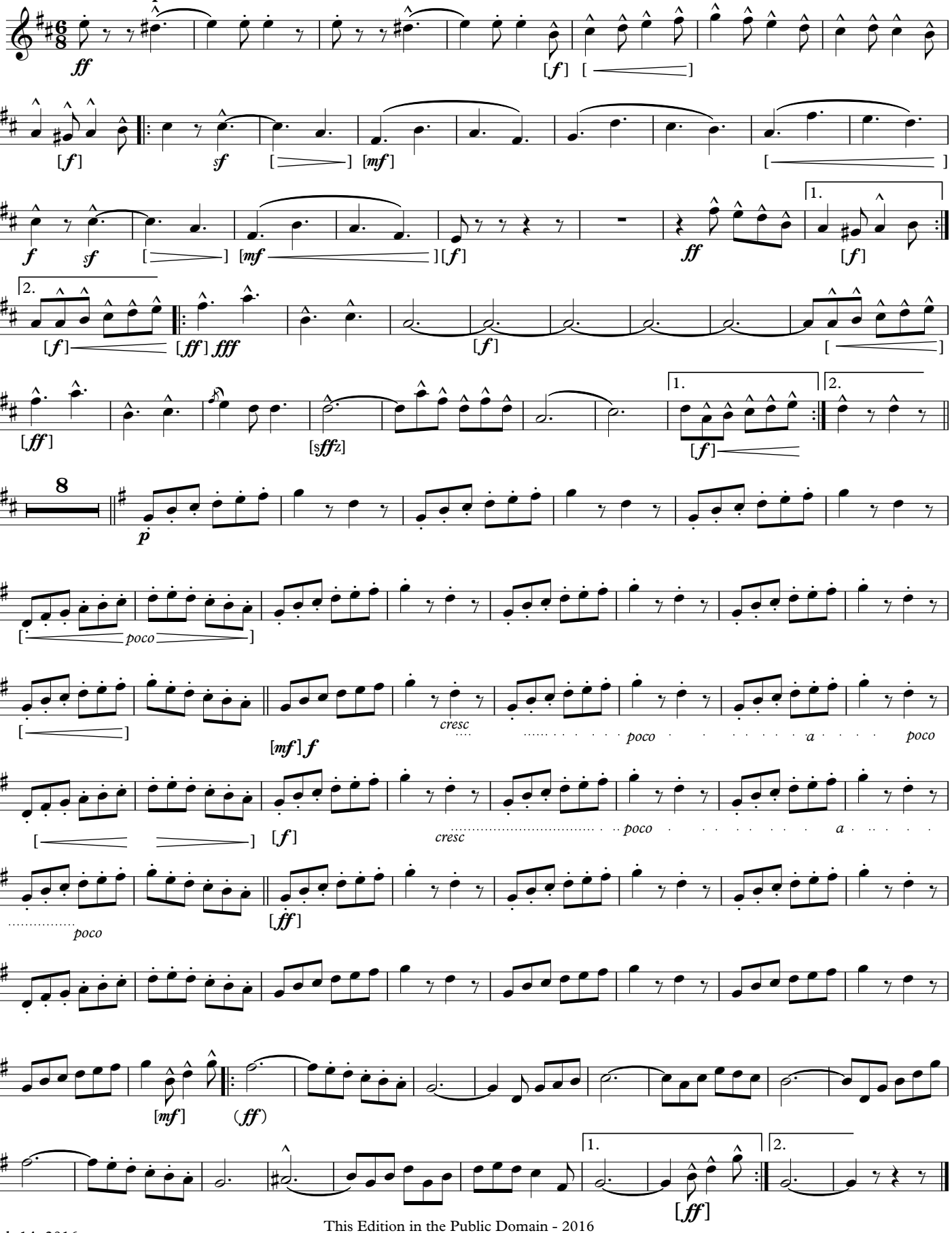
B♭ Tenor Saxophone

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

March Tempo.



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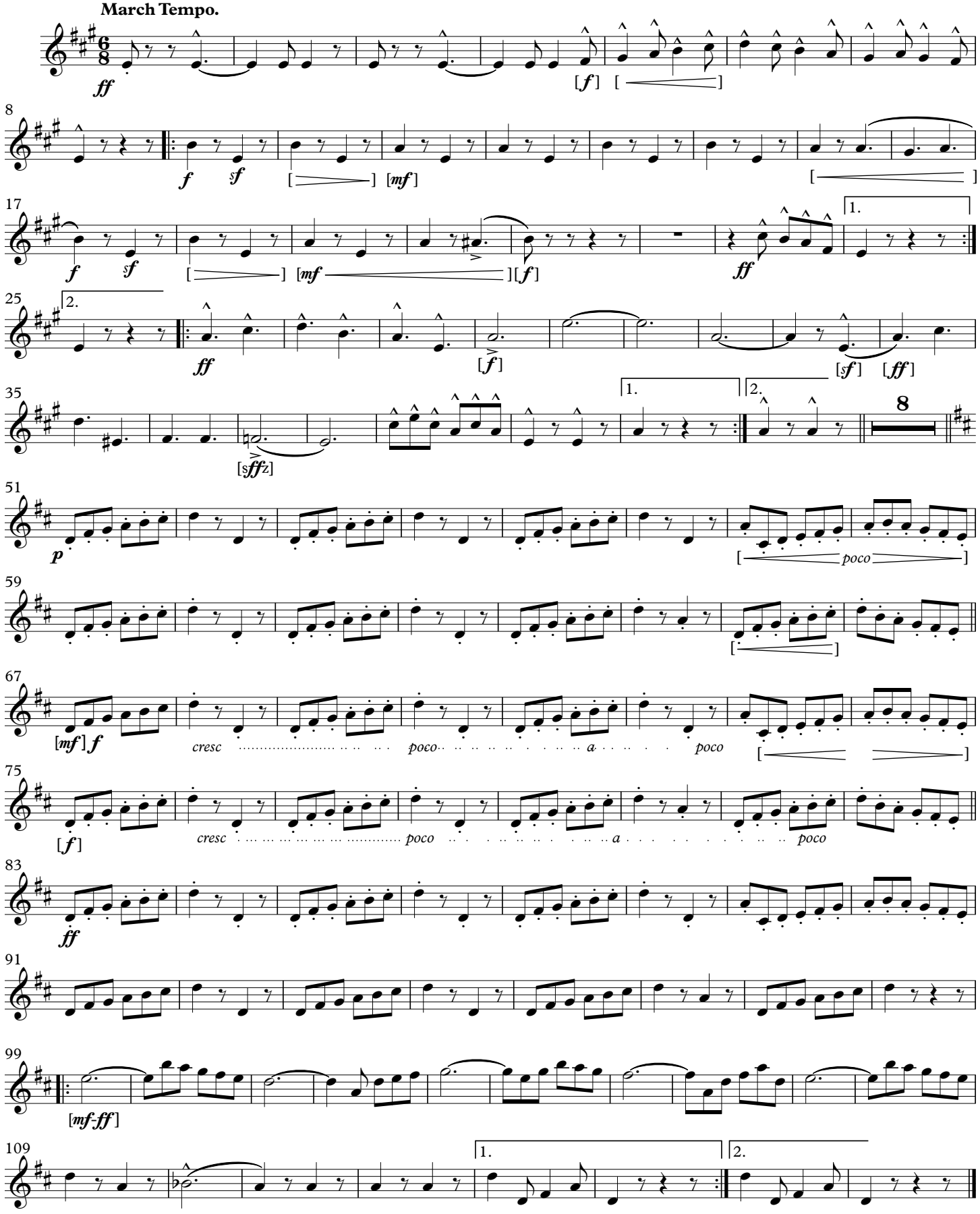
March

SEMPER FIDELIS

(1888)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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March

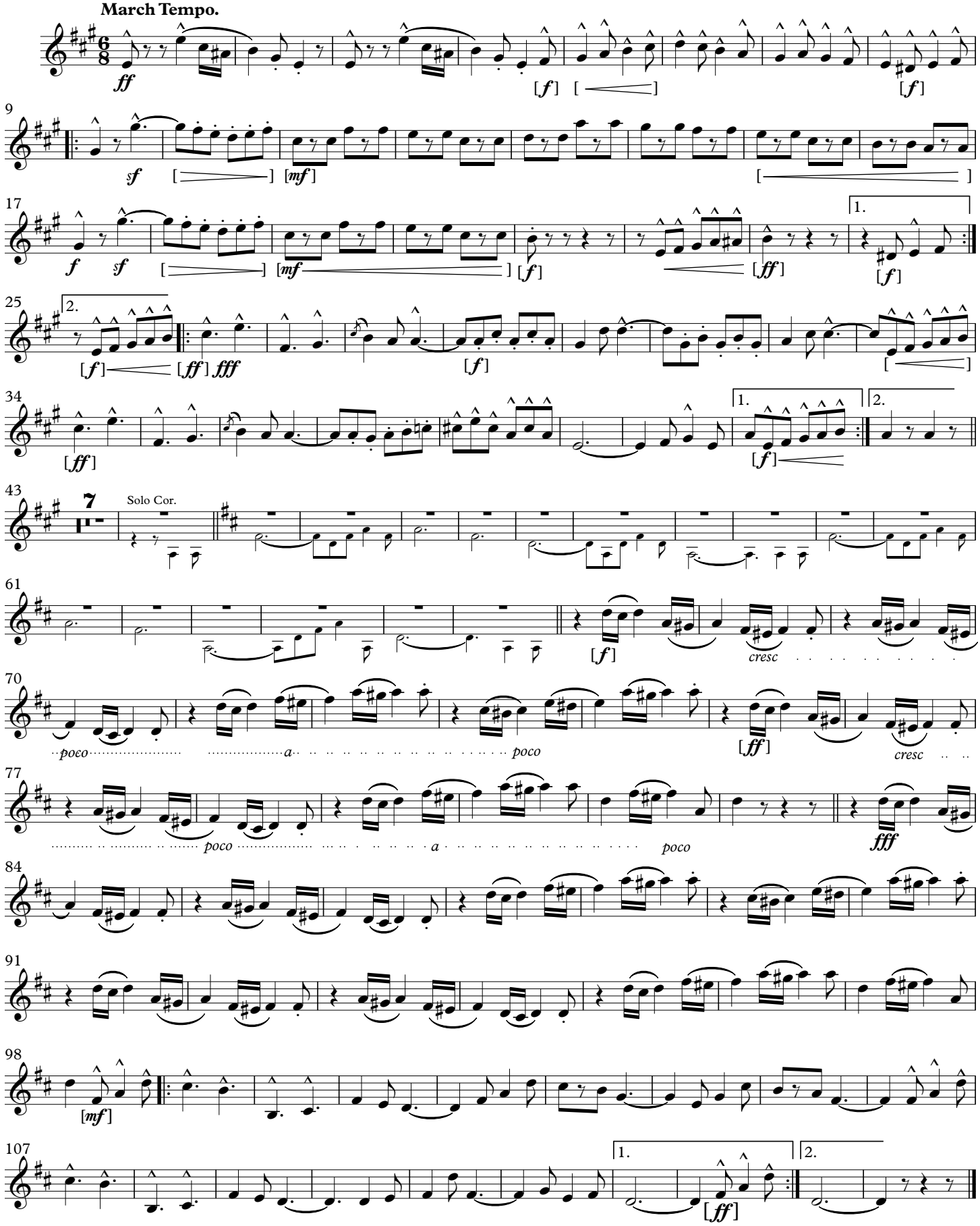
SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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March

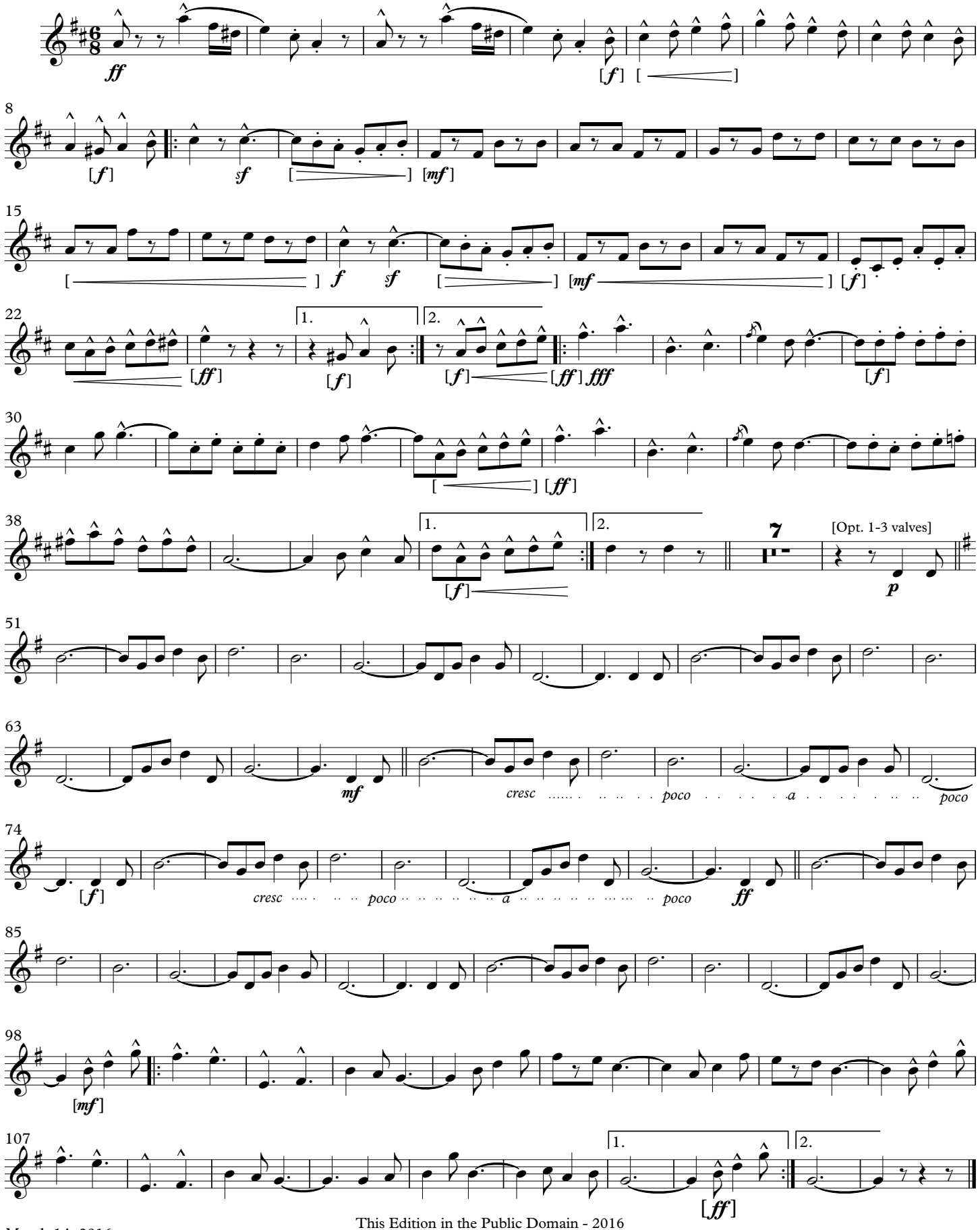
SEMPER FIDELIS

(1888)

Solo B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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March

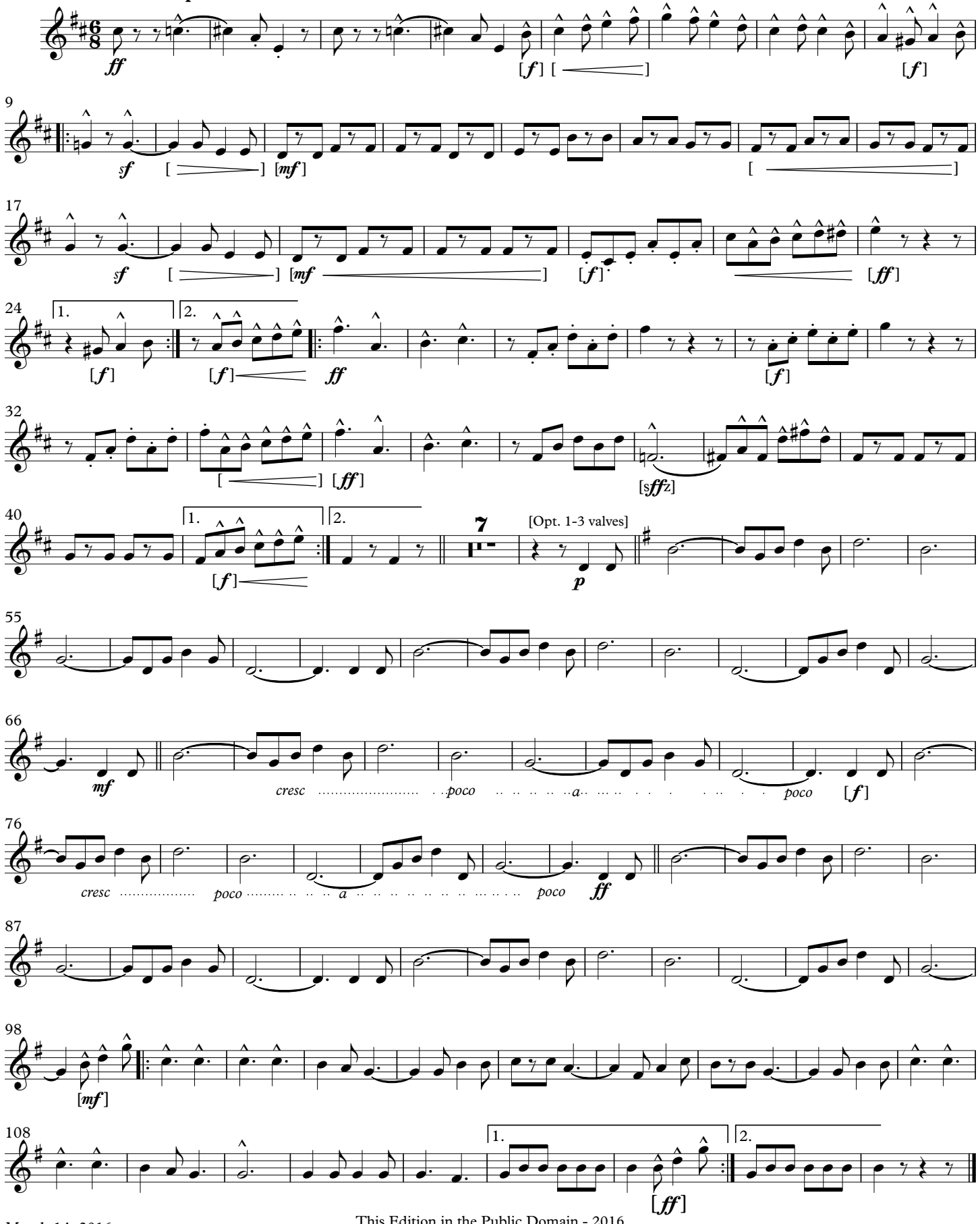
SEMPER FIDELIS

(1888)

1st B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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March

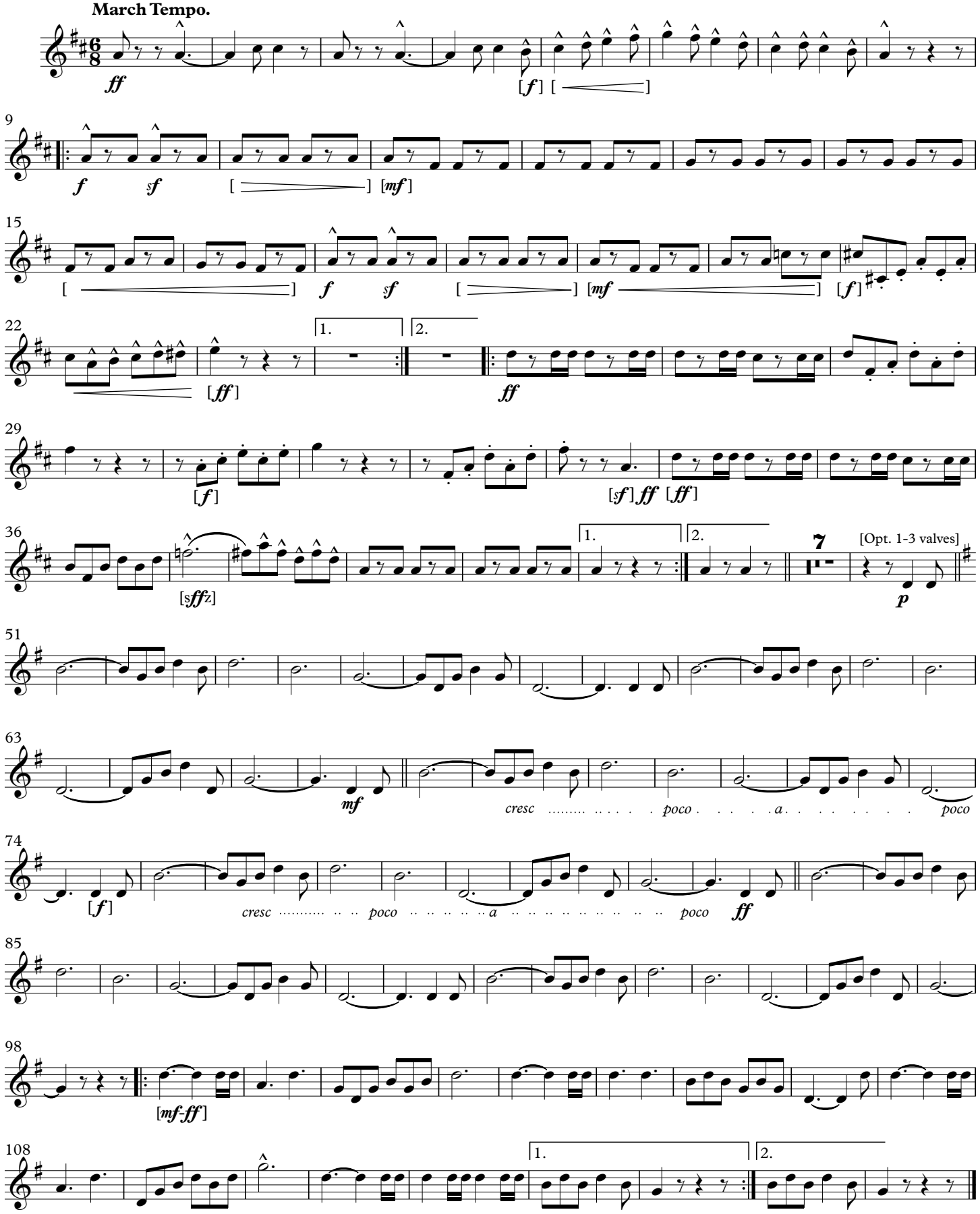
SEMPER FIDELIS

(1888)

2nd B♭ Cornet
[opt. + Trumpet]

JOHN PHILIP SOUSA

March Tempo.



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March

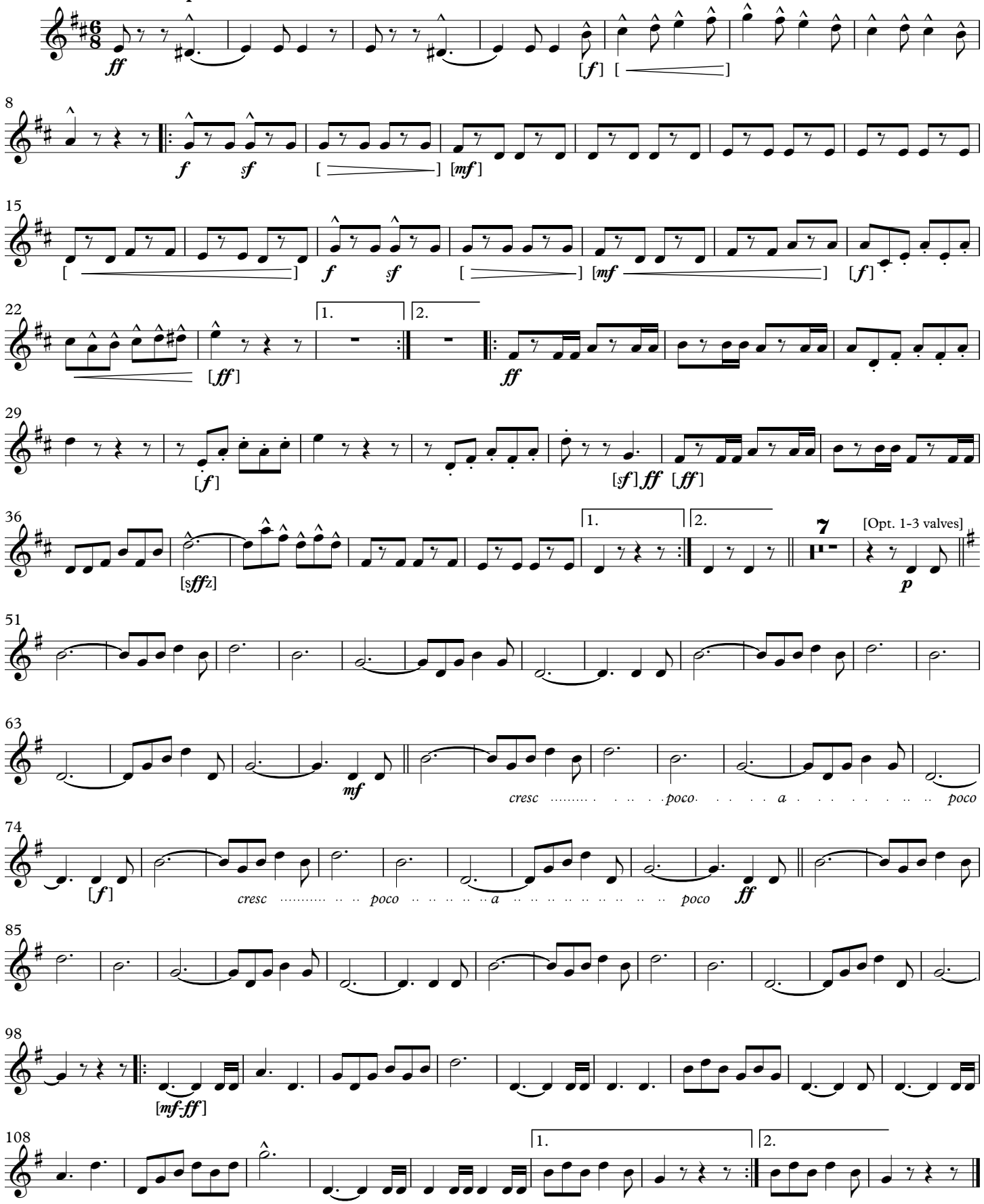
SEMPER FIDELIS

(1888)

3rd B♭ Cornet
[opt. + Trumpet]

JOHN PHILIP SOUSA

March Tempo.



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March

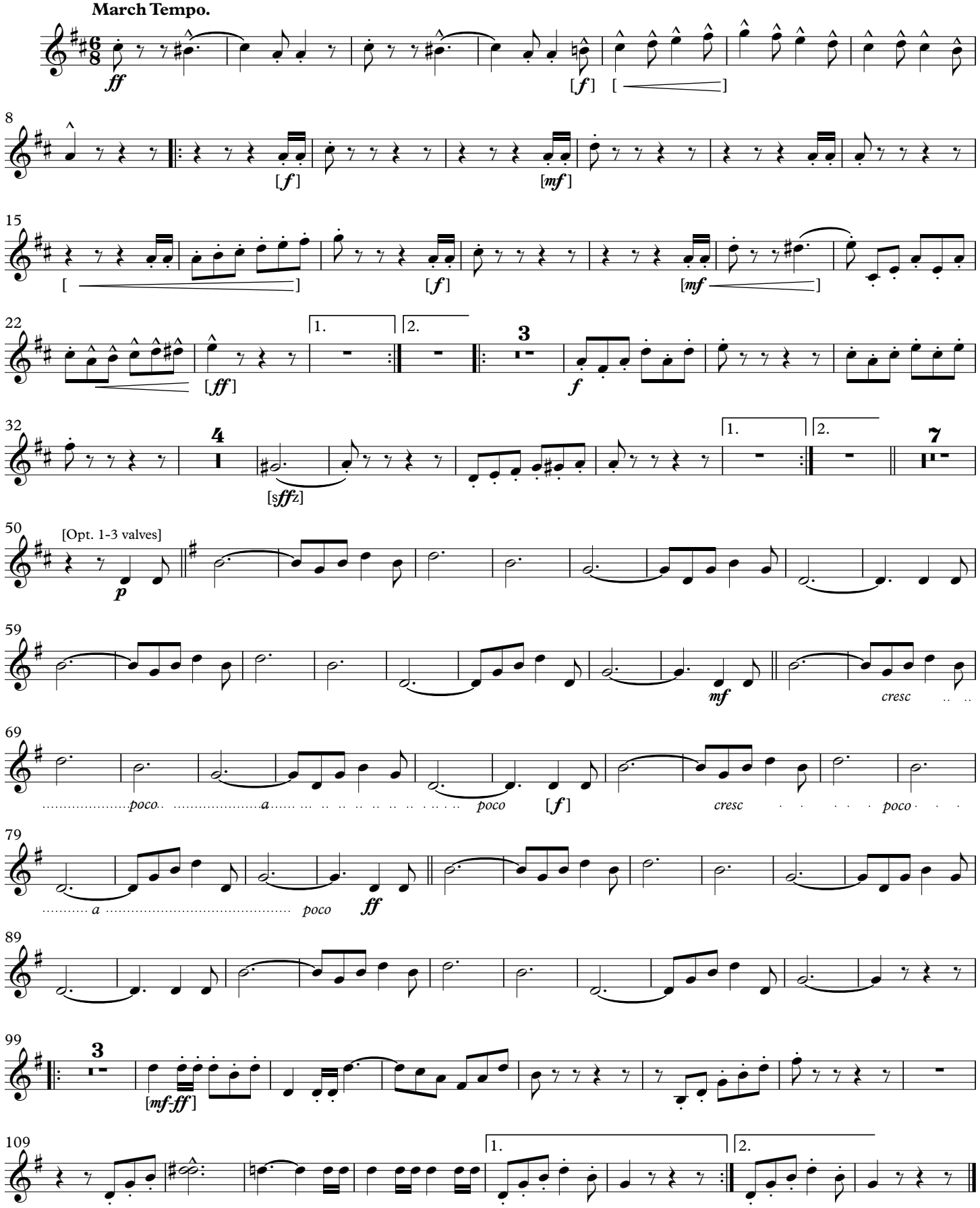
SEMPER FIDELIS

(1888)

1st B♭ Trumpet
[optional]
[added in later edition]

JOHN PHILIP SOUSA

March Tempo.



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March

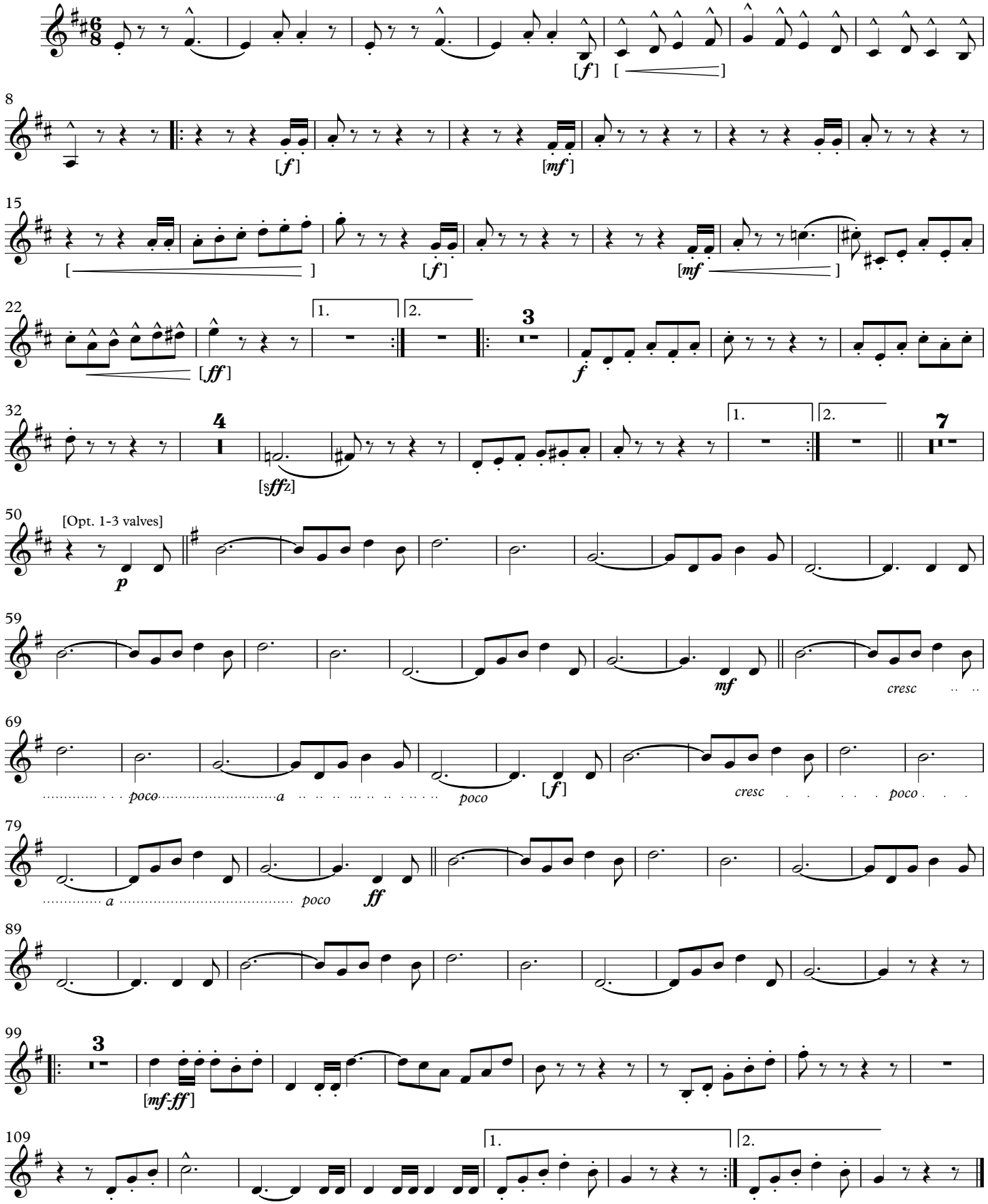
SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

2nd B♭ Trumpet
[optional]
[added in later edition]

March Tempo.



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March

SEMPER FIDELIS

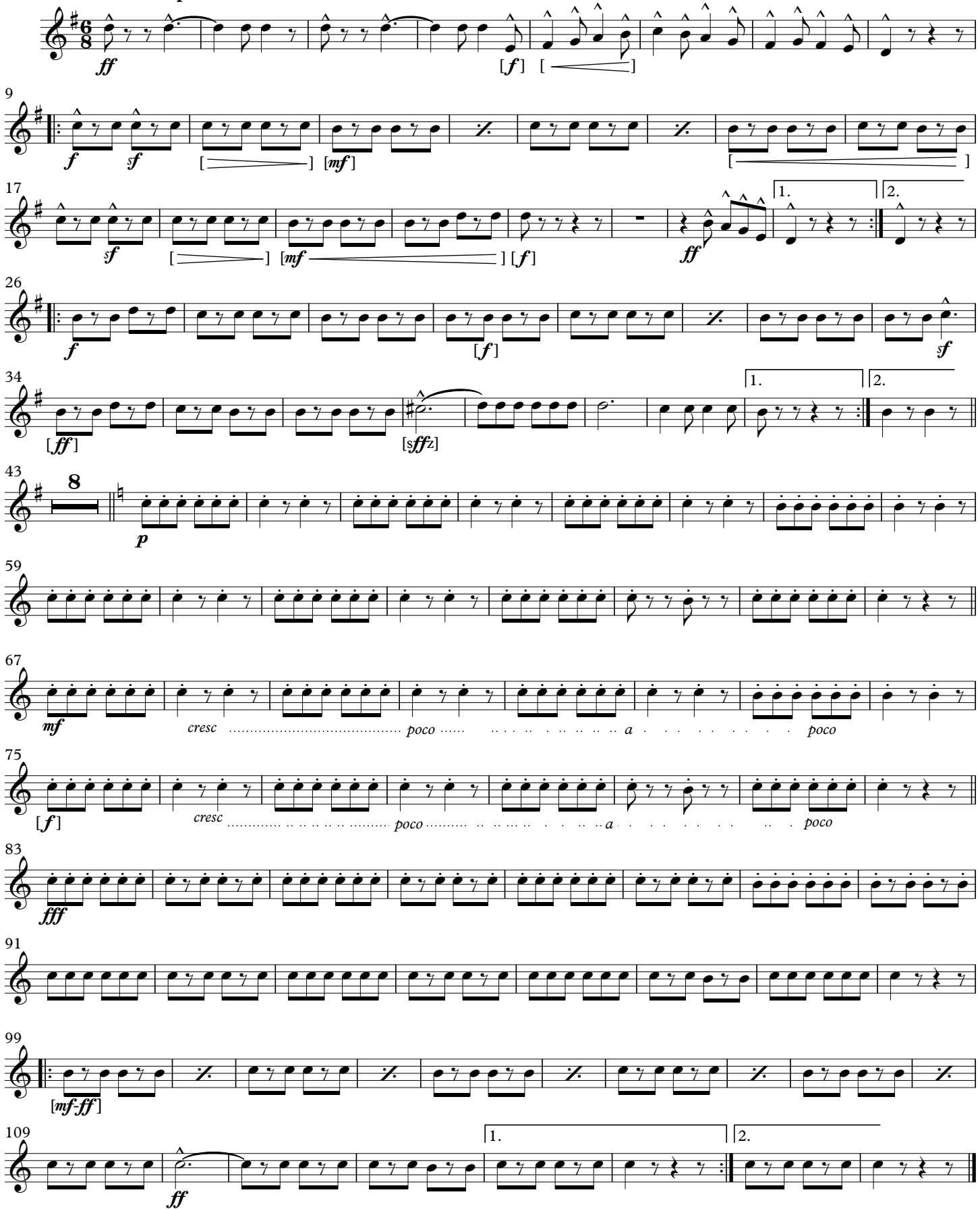
(1888)

1st F Horn

[originally E♭ Altos]

JOHN PHILIP SOUSA

March Tempo.



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March

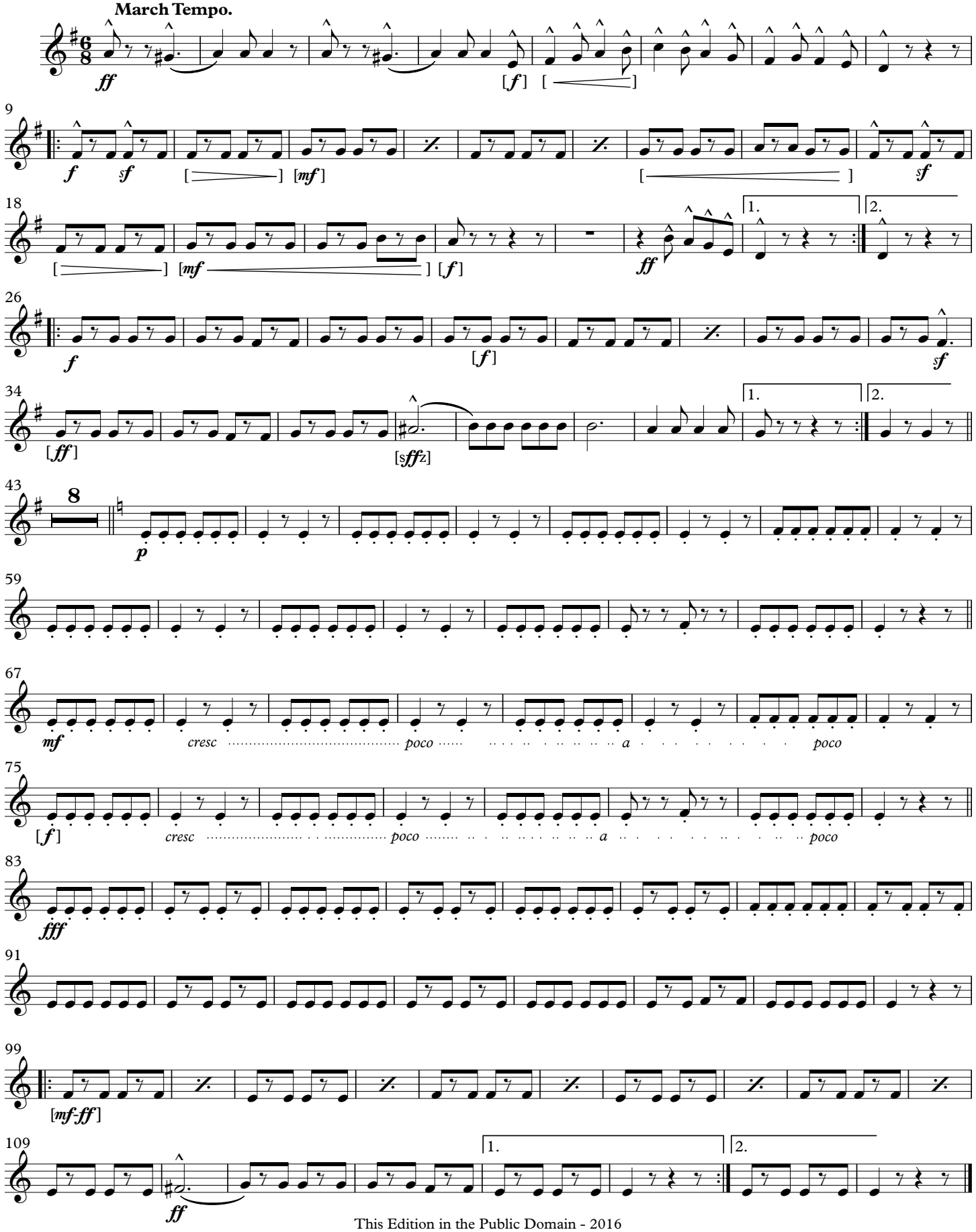
SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

2nd F Horn

[originally E♭ Altos]



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March 14, 2016

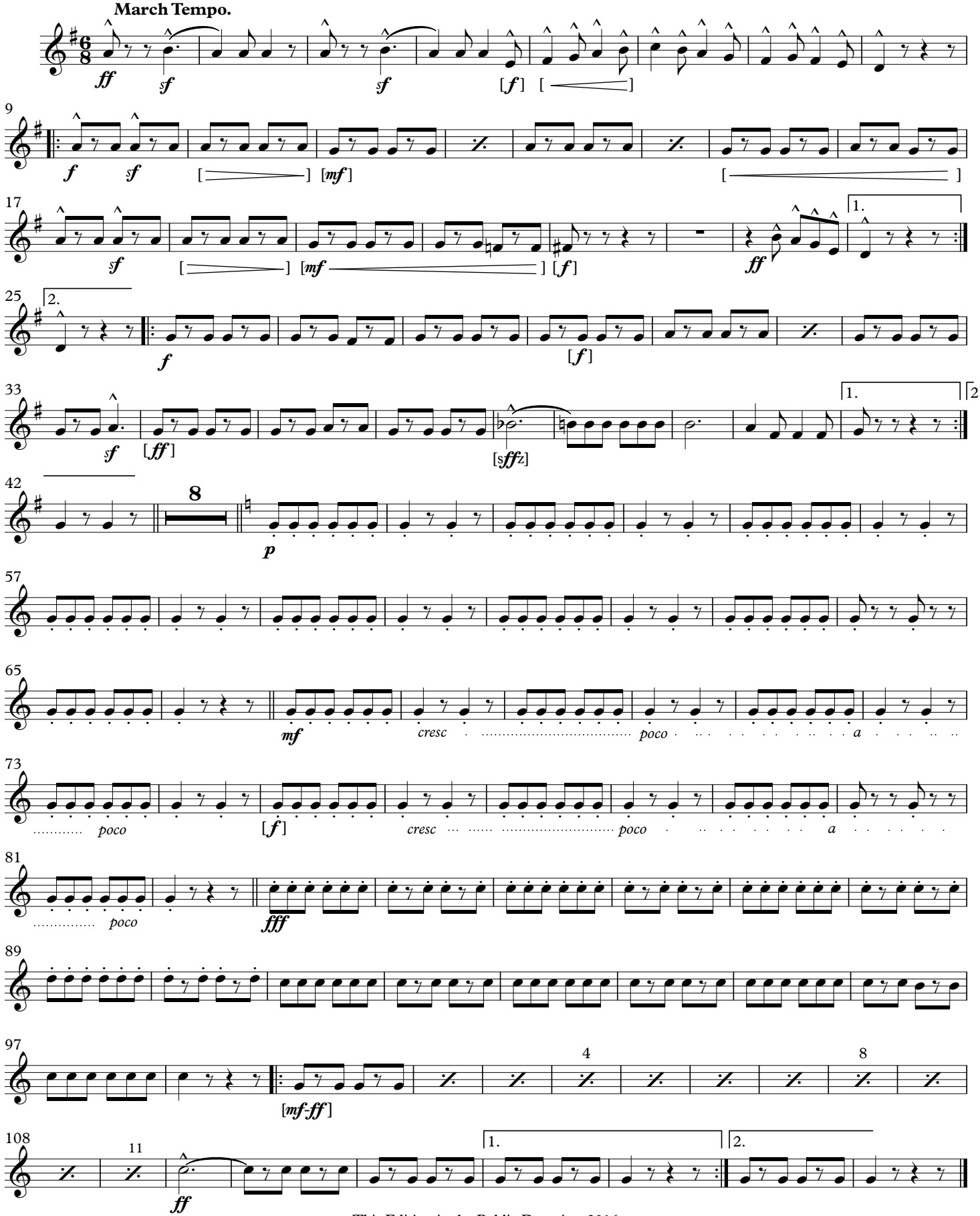
March

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

3rd F Horn
[originally E♭ Alto]



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March 14, 2016

March

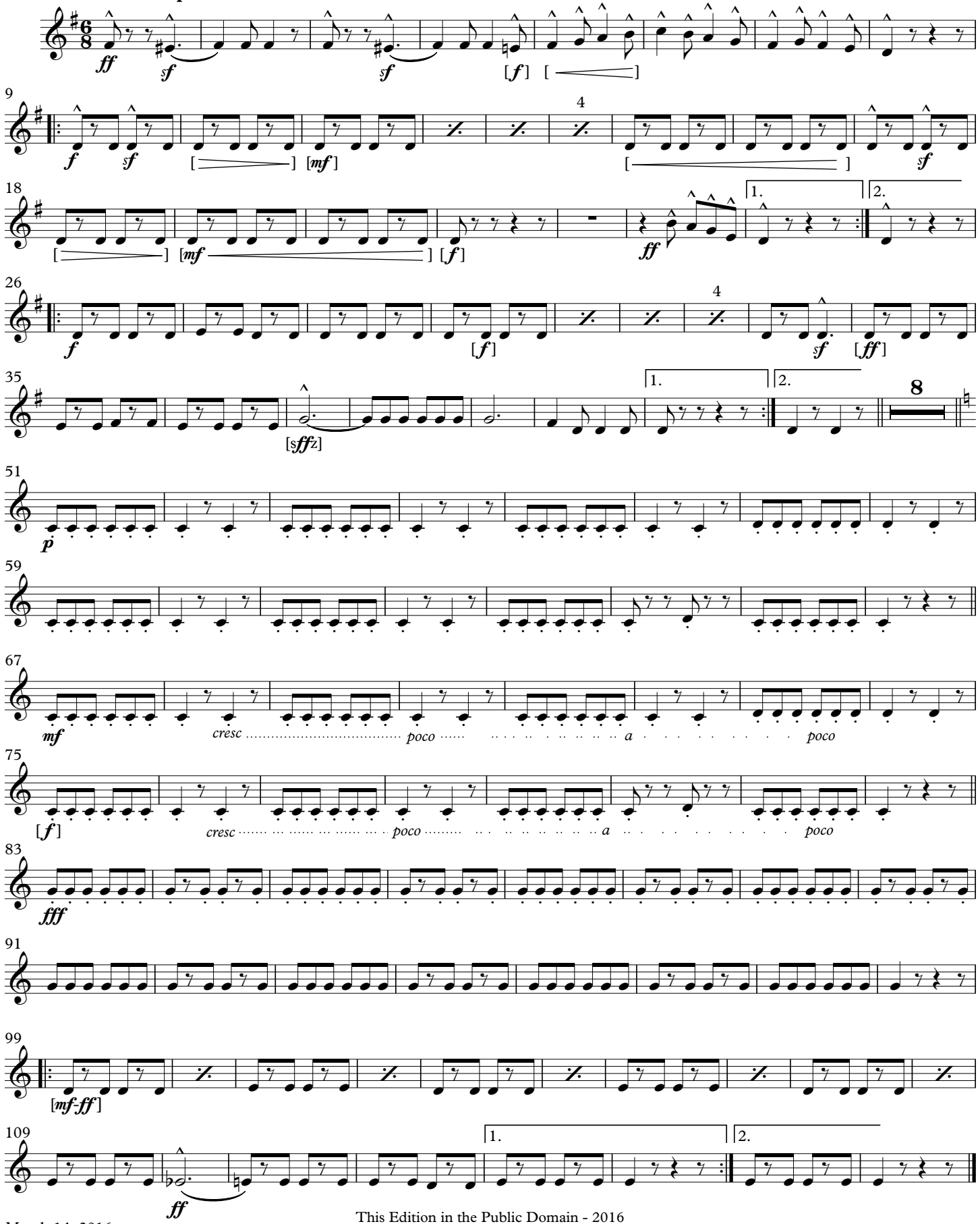
SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

4th F Horn
[originally E♭ Alto]

March Tempo.



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March

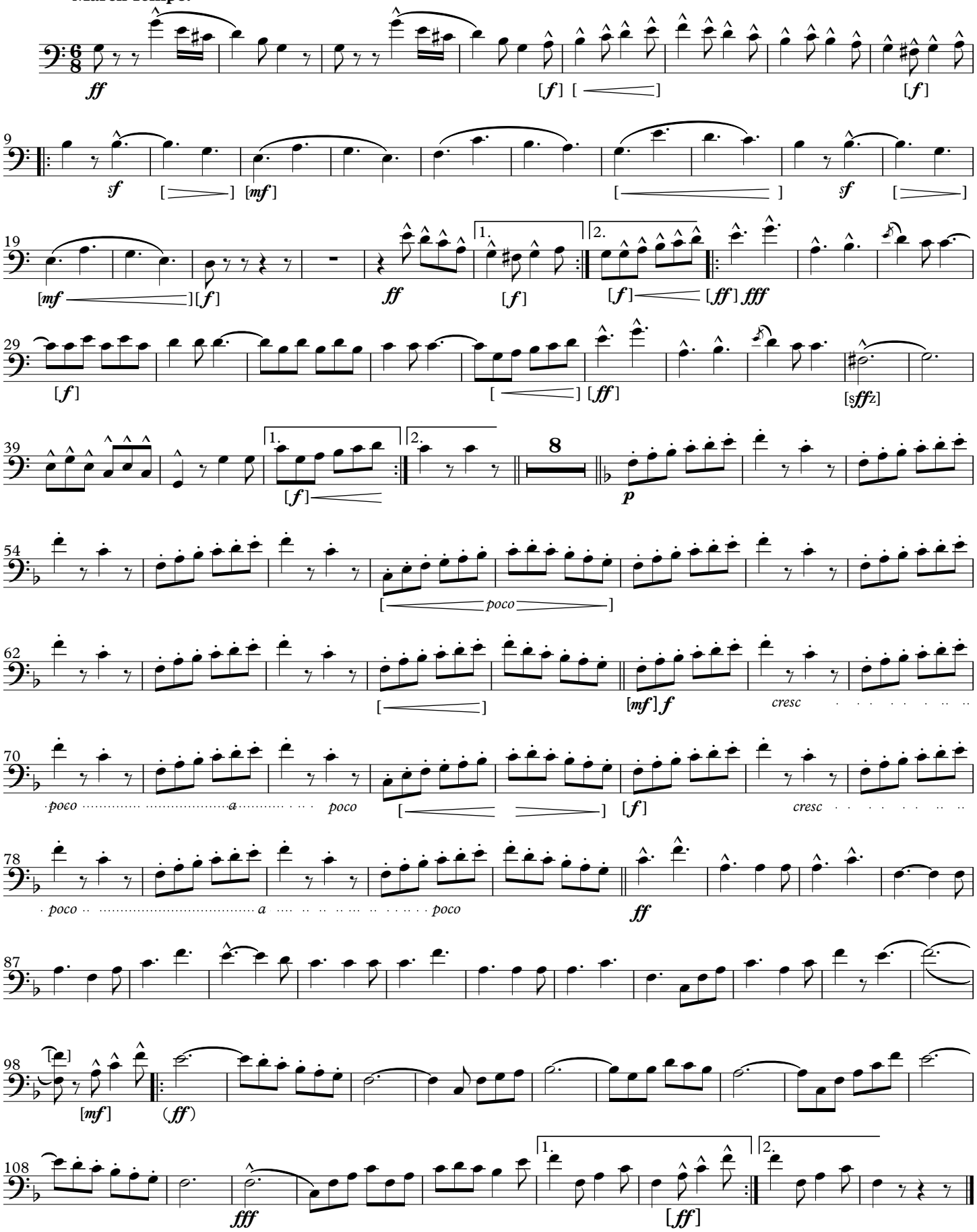
Euphonium

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

March Tempo.



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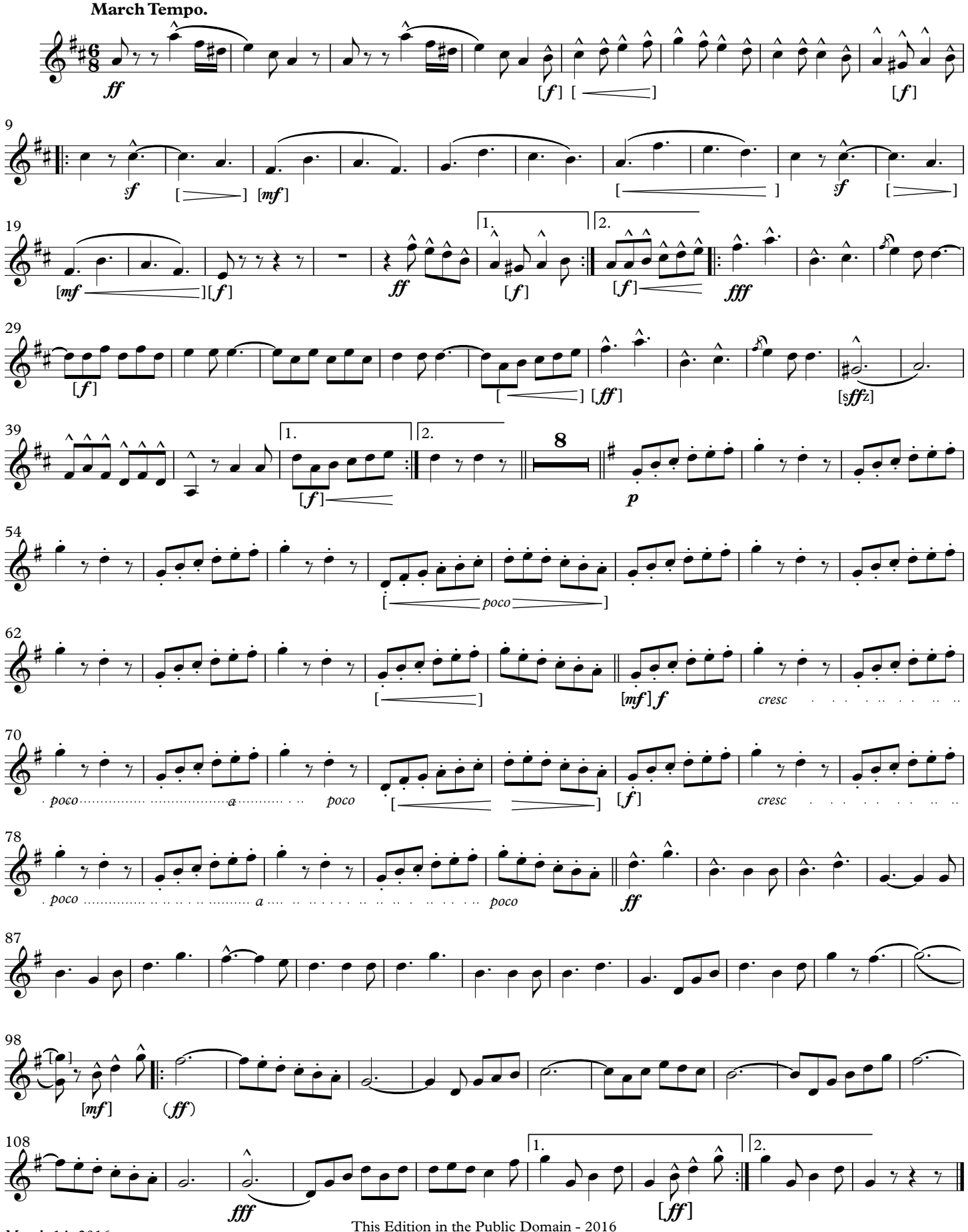
March

SEMPER FIDELIS

(1888)

Baritone, T.C.

JOHN PHILIP SOUSA



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March

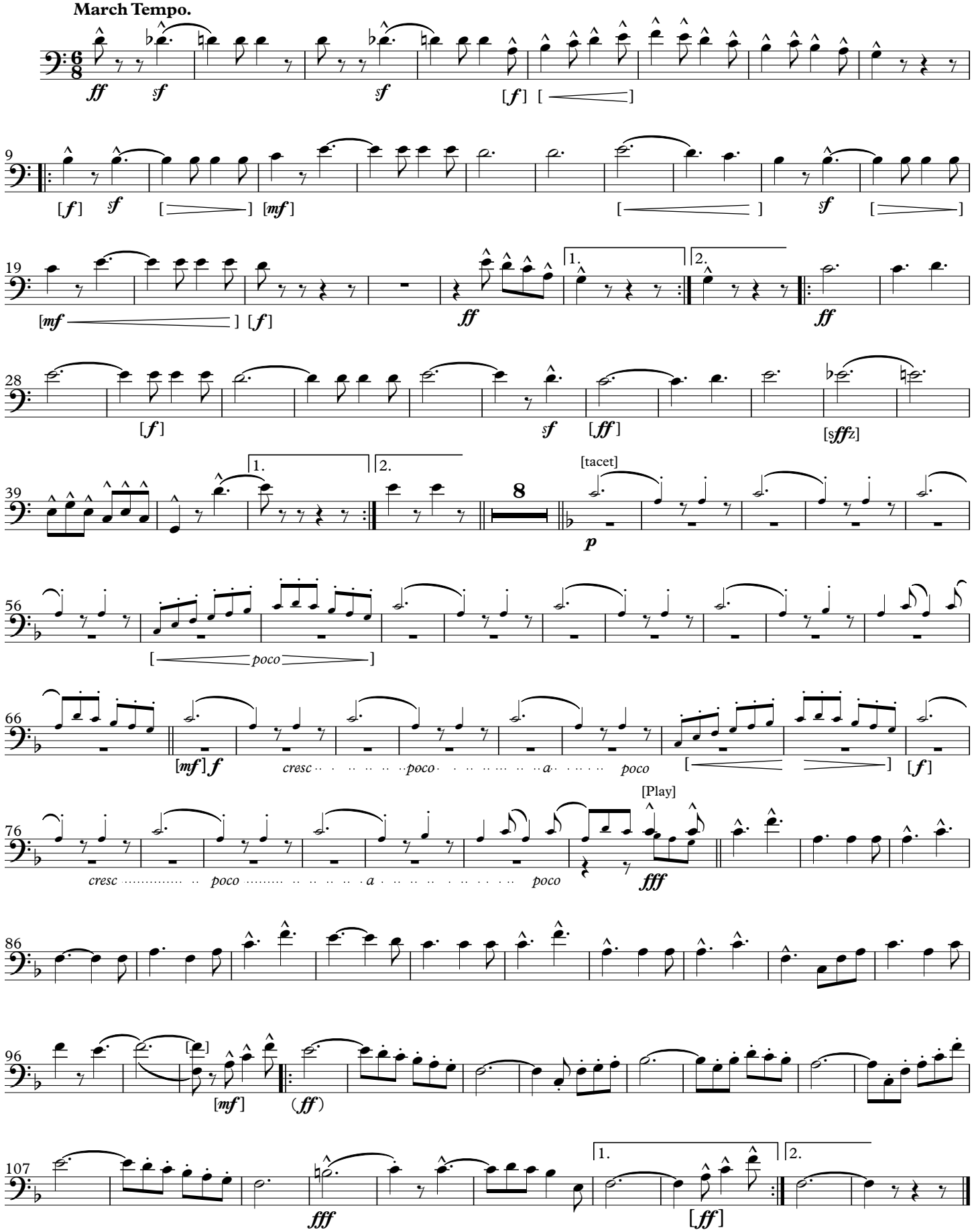
1st Trombone

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

March Tempo.



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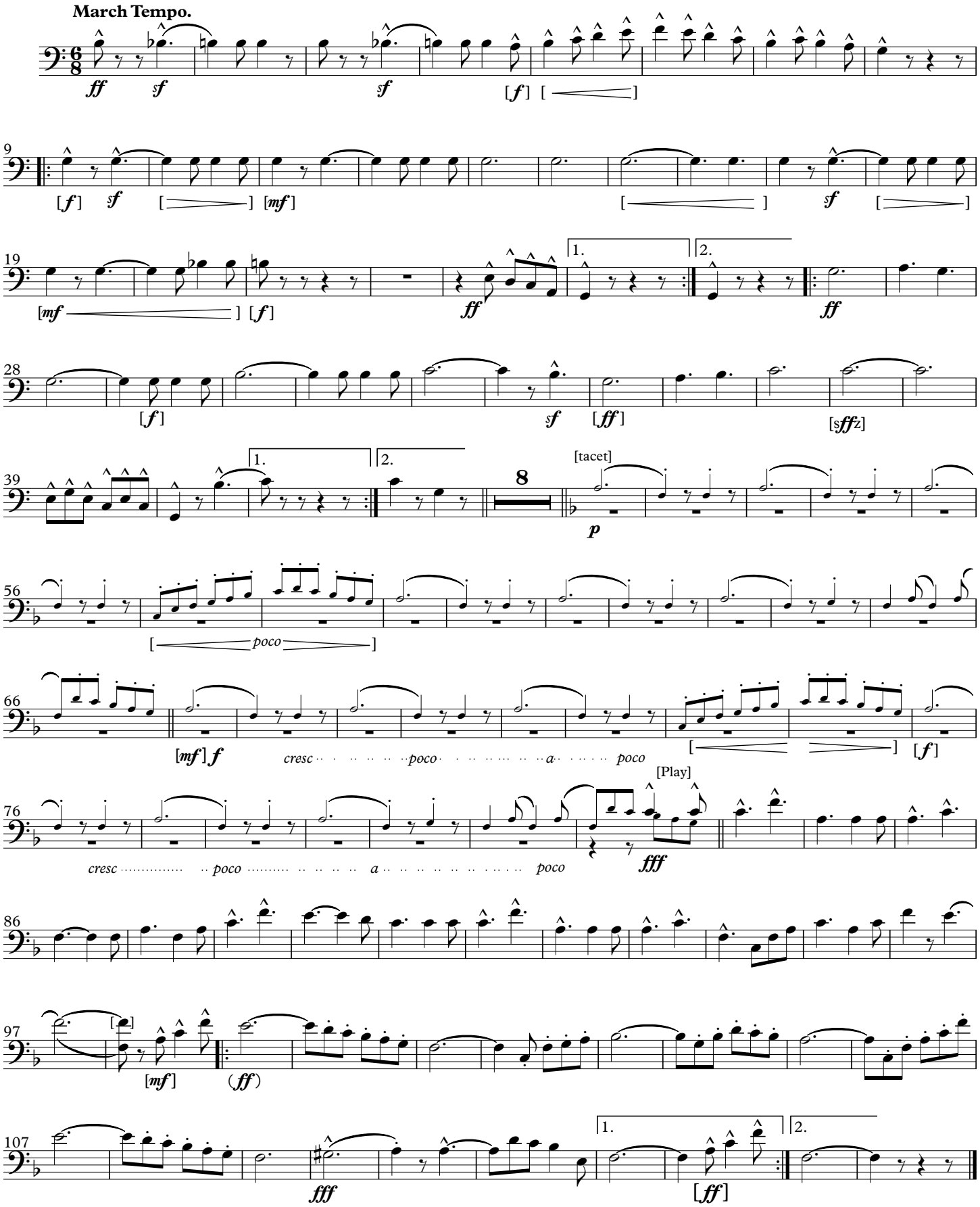
2nd Trombone

March

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA



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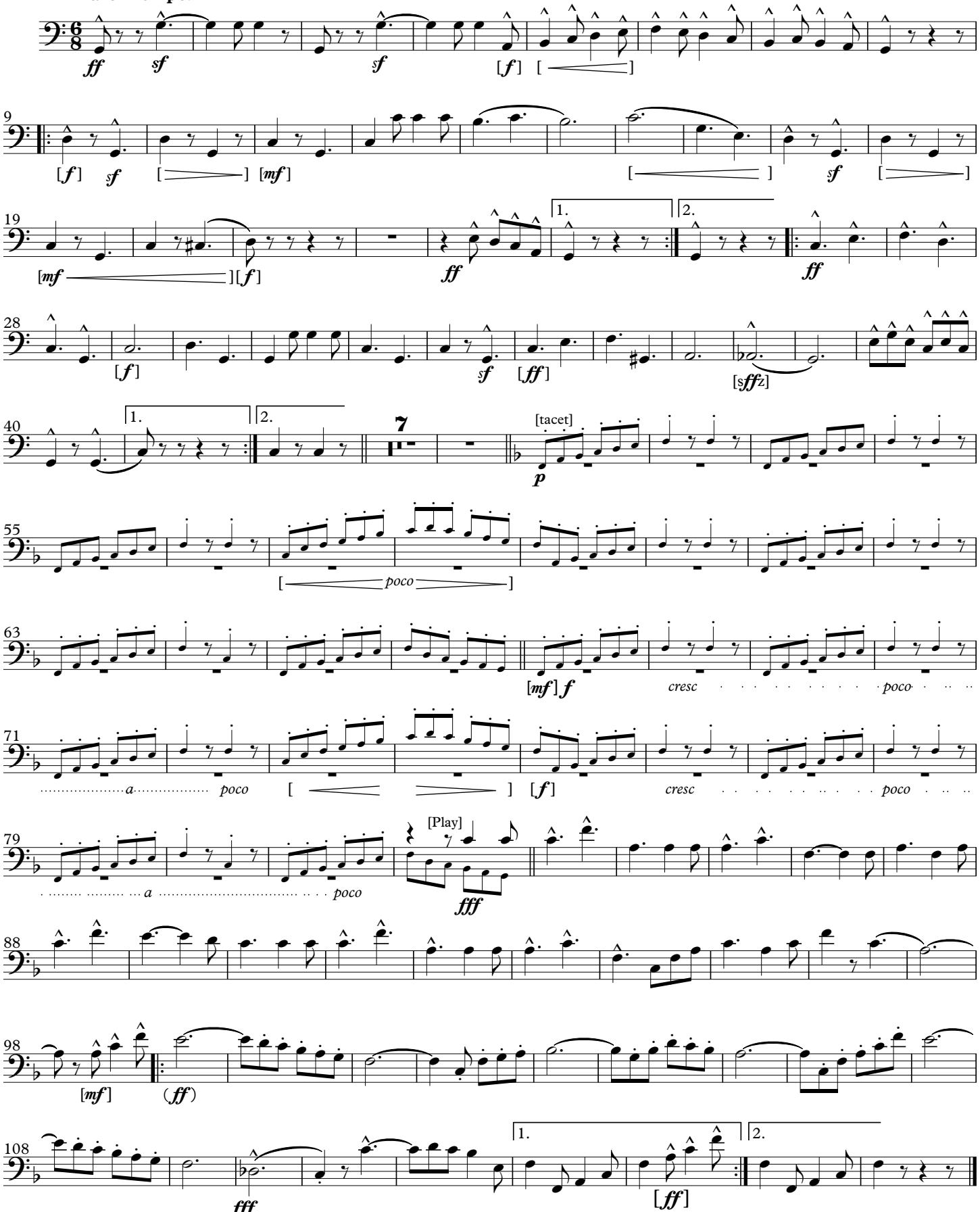
Bass Trombone

March

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA



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March

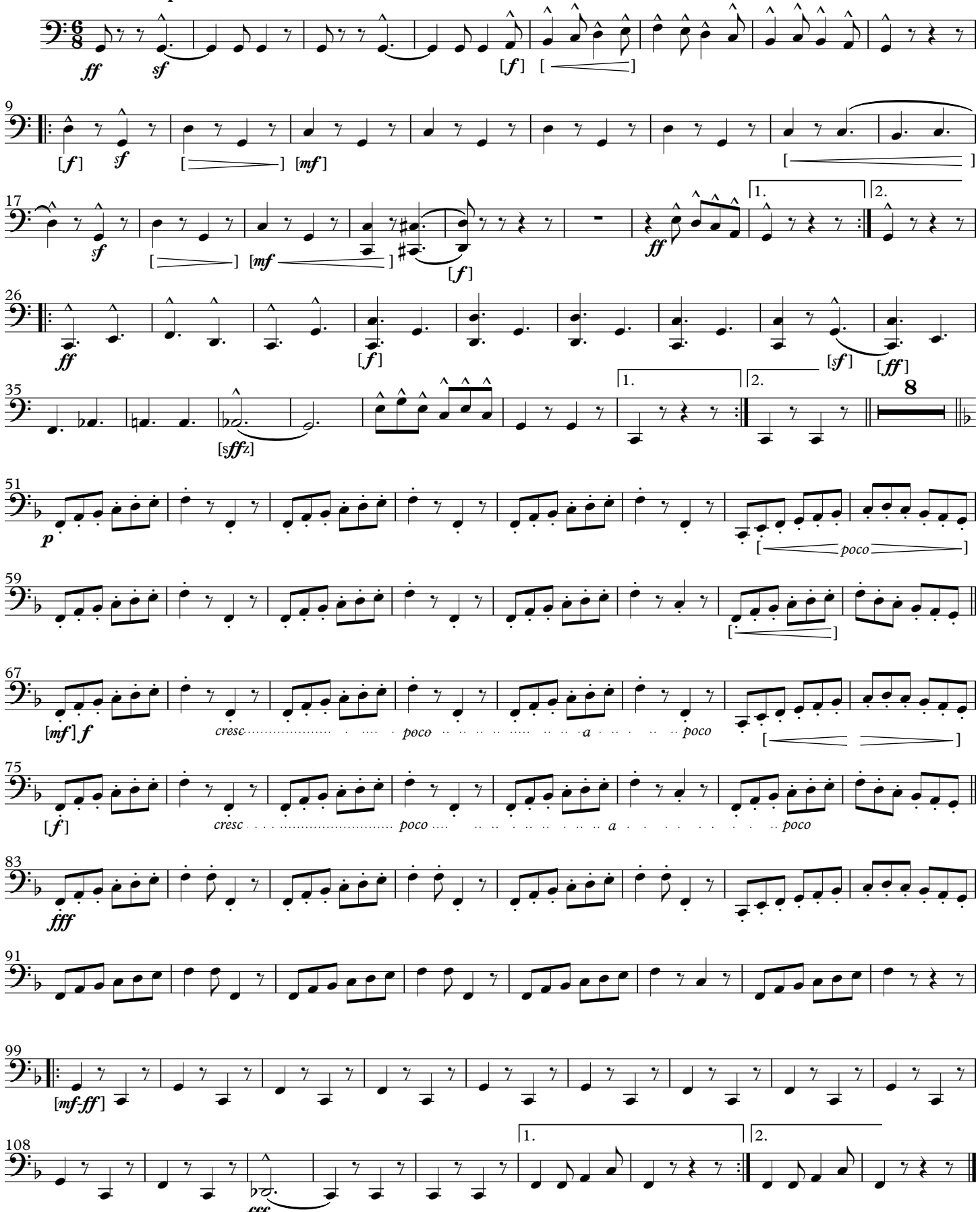
SEMPER FIDELIS

(1888)

Tuba

JOHN PHILIP SOUSA

March Tempo.



March 14, 2016

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March

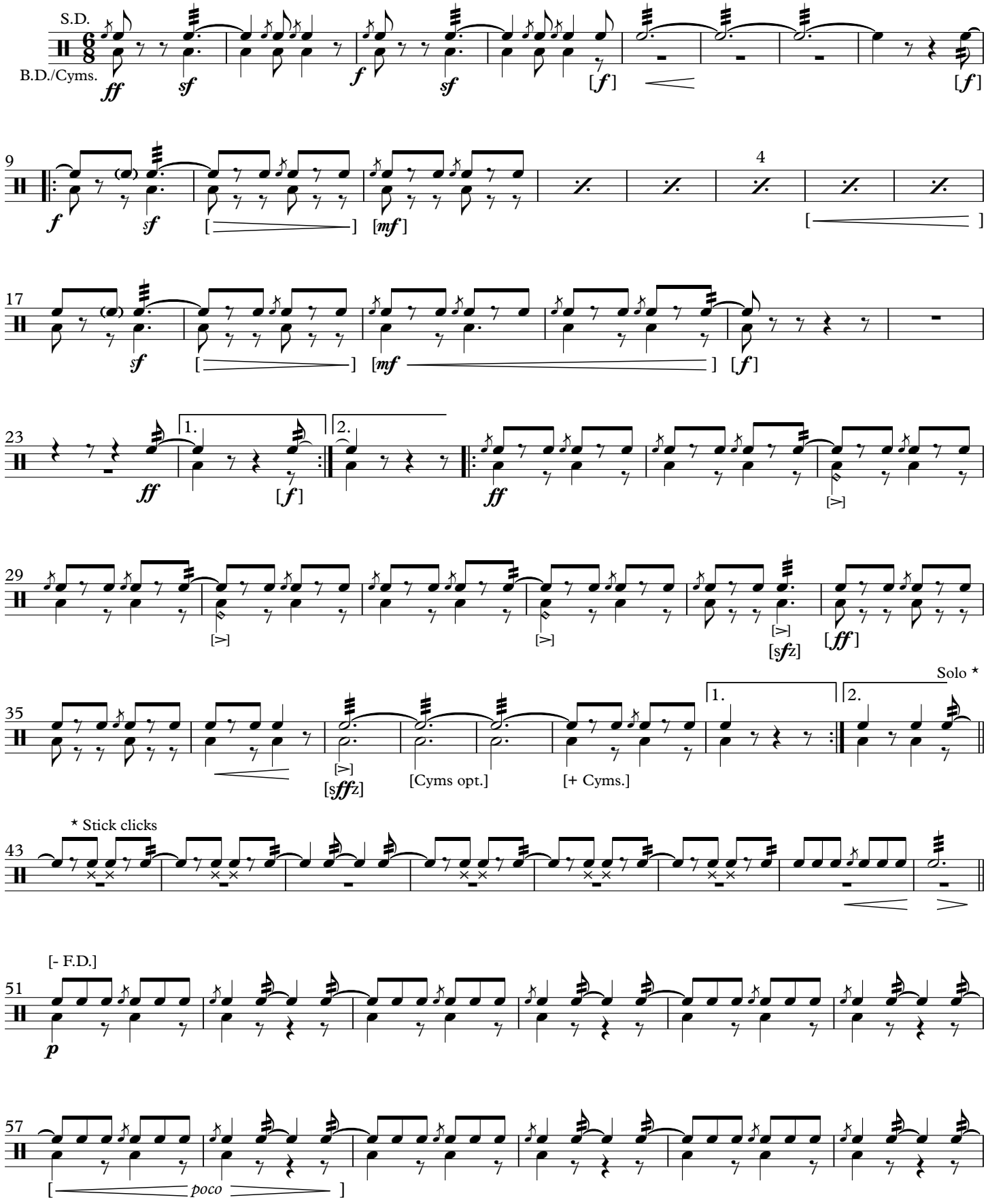
Drums

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

March Tempo.



* Snare Drum plus
Field Drum

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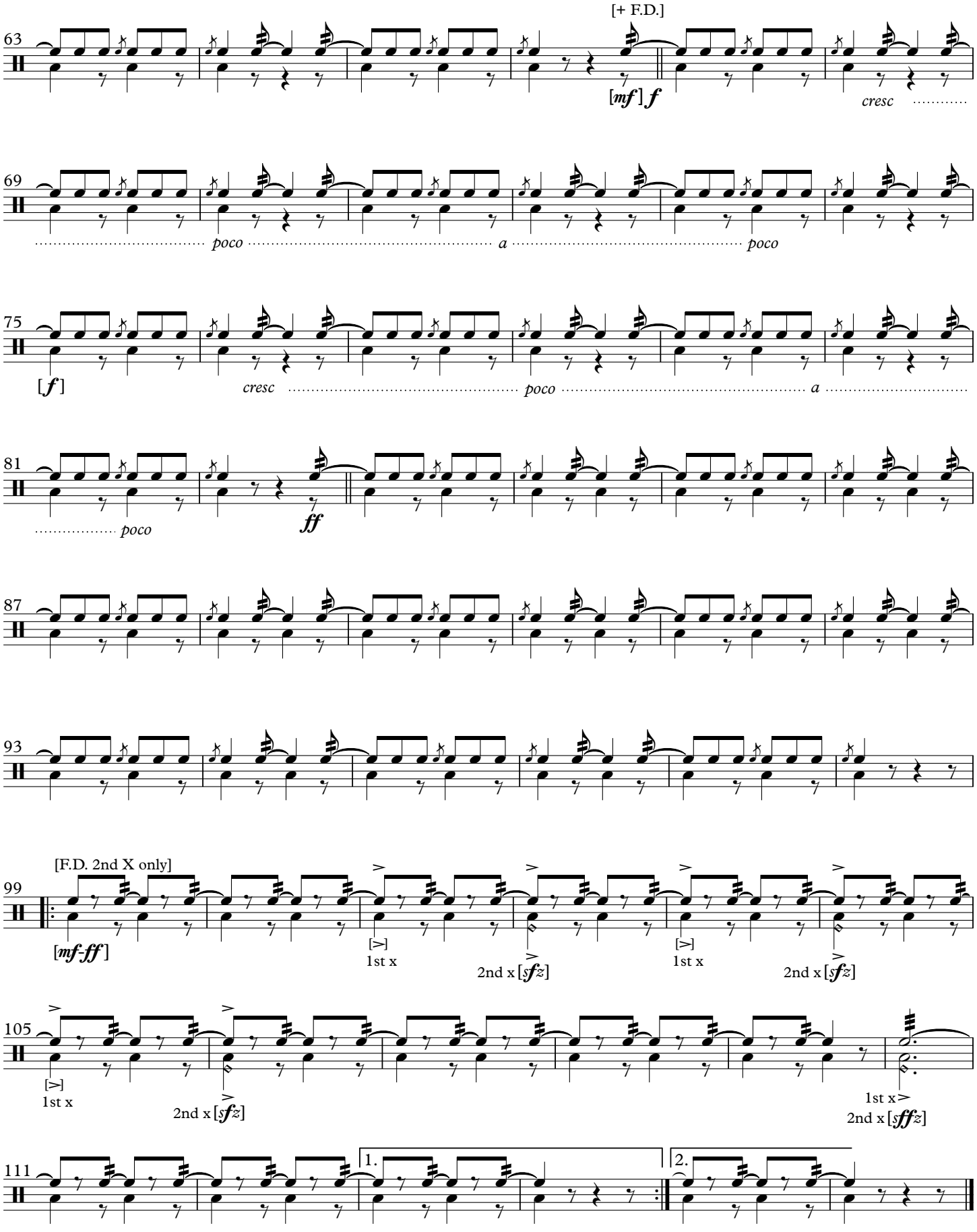
63
[+ F.D.]
[mf] f
cresc
69
poco
a
poco
75
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cresc
poco
a
81
poco
ff
87
93
99
[F.D. 2nd X only]
[mf-ff]
1st x
2nd x [sfz]
1st x
2nd x [sfz]
105
1st x
2nd x [sfz]
1st x
2nd x [sffz]
111
1.
2.