



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 *sol* 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 *fortississimo*.

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

Full Score

(1888)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8

Flute/Piccolo *ff*

Oboe *ff*

E♭ Clarinet *ff*

Solo or 1st B♭ Clarinet *ff*

2nd B♭ Clarinet *ff*

3rd B♭ Clarinet *ff*

E♭ Alto Clarinet (optional) [Alto Saxophone] *ff*

B♭ Bass Clarinet *ff*

1st & 2nd Bassoons *ff*

E♭ Alto Saxophone *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

March Tempo.

E♭ Cornet (optional) [appears in earliest edition] *ff*

Solo B♭ Cornet *ff*

1st B♭ Cornet *ff*

2nd & 3rd B♭ Cornets (opt. + Trumpets) *ff*

1st & 2nd B♭ Trumpets (optional) [does not appear in early editions] *ff*

1st & 2nd F Horns (originally E♭ Alto) *ff*

3rd & 4th F Horns (originally E♭ Alto) *ff*

Euphonium *ff*

1st & 2nd Trombones *ff*

Bass Trombone *ff*

Tuba *ff*

Drums S.D. B.D./Cyms. *ff*

SEMPER FIDELIS
Full Score

9 10 11 12 13 14 15 16

Flute/Picc. *f* [*mf*]

Oboe *f* [*mf*]

E♭ Clar. *f* [*mf*]

Solo/1st Clar. *f* [*mf*]

2nd Clar. *f* [*mf*]

3rd Clar. *f* [*mf*]

Alto Clar. *f* [*mf*]

Bass Clar. *f* [*mf*]

Bssn. *f* [*mf*]

Alto Sax. *f* [*mf*]

Ten. Sax. *f* [*mf*]

Bari. Sax. *f* [*mf*]

E♭ Cor. *f* [*mf*]

Solo B♭ Cor. *f* [*mf*]

1st B♭ Cor. *f* [*mf*]

2nd & 3rd B♭ Cors. *f* [*mf*]

1st & 2nd Trpts. [*f*] [*mf*] ^{a2}

1st & 2nd Hrns. *f* [*mf*]

3rd & 4th Hrns. *f* [*mf*]

Euph. *f* [*mf*]

1st & 2nd Trbns. [*f*] *f* [*mf*]

B. Trbn. [*f*] *f* [*mf*]

Tuba [*f*] *f* [*mf*]

Drums *f* [*mf*] 4

SEMPER FIDELIS
Full Score

17 18 19 20 21 22 23 24 25

Flute/Picc. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Oboe *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

E♭ Clar. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Solo/1st Clar. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

2nd Clar. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

3rd Clar. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Alto Clar. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Bass Clar. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Bssn. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Alto Sax. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Ten. Sax. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Bari. Sax. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

E♭ Cor. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Solo B♭ Cor. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

1st B♭ Cor. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

2nd & 3rd B♭ Cors. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

1st & 2nd Trpts. [*f*] [*mf*] [*f*] [*ff*] [*f*] [*f*]

1st & 2nd Hrns. [*f*] [*mf*] [*f*] [*ff*] [*f*] [*f*]

3rd & 4th Hrns. [*f*] [*mf*] [*f*] [*ff*] [*f*] [*f*]

Euph. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

1st & 2nd Trbns. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

B. Trbn. *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Tuba *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

Drums *f ff* [*mf*] [*f*] [*ff*] [*f*] [*f*]

SEMPER FIDELIS
Full Score

26 27 28 29 30 31 32 33

Flute/Picc. *ff* [*f*]

Oboe *ff* [*f*]

E♭ Clar. *ff* [*f*]

Solo/1st Clar. *ff* [*f*]

2nd Clar. *ff* [*f*]

3rd Clar. *ff* [*f*]

Alto Clar. *ff* [*f*]

Bass Clar. *ff* [*f*]

Bsns. *ff* [*f*]

Alto Sax. *ff* [*f*]

Ten. Sax. [*ff*] *ff* [*f*]

Bari. Sax. *ff* [*f*]

E♭ Cor. [*ff*] *ff* [*f*]

Solo B♭ Cor. [*ff*] *ff* [*f*]

1st B♭ Cor. *ff* [*f*]

2nd & 3rd B♭ Cors. *ff* [*f*]

1st & 2nd Trpts. *f* [*f*]

1st & 2nd Hrns. *f* [*f*]

3rd & 4th Hrns. *f* [*f*]

Euph. [*ff*] *ff* [*f*]

1st & 2nd Trbns. *ff* [*f*]

B. Trbn. *ff* [*f*]

Tuba *ff* [*f*]

Drums *ff* [*f*]

SEMPER FIDELIS
Full Score

34 35 36 37 38 39 40 41 42

Flute/Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff* [*sfz*]

Bass Clar. *ff* [*sfz*]

Bsns. *ff* [*sfz*]

Alto Sax. *ff* [*sfz*]

Ten. Sax. *ff* [*sfz*]

Bari. Sax. *ff* [*sfz*]

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff* [*sfz*]

2nd & 3rd B♭ Cors. *ff* [*sfz*]

1st & 2nd Trpts. [*sfz*]

1st & 2nd Hrns. *ff* [*sfz*]

3rd & 4th Hrns. *ff* [*sfz*]

Euph. *ff* [*sfz*]

1st & 2nd Trbns. *ff* [*sfz*]

B. Trbn. *ff* [*sfz*]

Tuba *ff* [*sfz*]

Drums *ff* [*sfz*] [Cyms. opt.] [+ Cyms]

Solo
* Snare Drum plus Field Drum

SEMPER FIDELIS
Full Score

43 44 45 46 47 48 49 50

Flute/Picc.

Oboe

E♭ Clar.

Solo/1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bsns.

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

* Stick clicks

Solo Cor.

[Opt. 1-3 valves]

p

[Opt. 1-3 valves]

p

[Opt. 1-3 valves]

p

[Opt. 1-3 valves]

p

[Opt. 1-3 valves]

p

p

SEMPER FIDELIS
Full Score

51

52

53

54

55

56

57

58

Flute/Picc.

Oboe

E♭ Clar.

Solo/1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Alto Clar.

Bass Clar. *p*

Bsn. *p* *poco*

Alto Sax.

Ten. Sax. *p* *poco*

Bari. Sax. *p* *poco*

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Trpts.

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Euph. *p* *poco*

1st & 2nd Trbns. *p* *tacet* *poco*

B. Trbn. *tacet* *poco*

Tuba *p* *poco*

Drums *p* [-FD.] *poco*

SEMPER FIDELIS
Full Score

59 60 61 62 63 64 65 66

Flute/Picc.
Oboe
Eb Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

[+ F.D.]
[mf] f

SEMPER FIDELIS
Full Score

67 68 69 70 71 72 73 74

Flute/Picc. *f* *cresc* *poco* *a* *poco*

Oboe *f* *cresc* *poco* *a* *poco*

E♭ Clar. *f* *cresc* *poco* *a* *poco*

Solo/1st Clar. *f* *cresc* *poco* *a* *poco*

2nd Clar. *f* *cresc* *poco* *a* *poco*

3rd Clar. *f* *cresc* *poco* *a* *poco*

Alto Clar. *mf* *f* *cresc* *poco* *a* *poco*

Bass Clar. *mf* *f* *cresc* *poco* *a* *poco*

Bsns. *mf* *f* *cresc* *poco* *a* *poco*

Alto Sax. *mf* *f* *cresc* *poco* *a* *poco*

Ten. Sax. *mf* *f* *cresc* *poco* *a* *poco*

Bari. Sax. *mf* *f* *cresc* *poco* *a* *poco*

E♭ Cor. *f* *cresc* *poco* *a* *poco*

Solo B♭ Cor. *cresc* *poco* *a* *poco* *f*

1st B♭ Cor. *cresc* *poco* *a* *poco* *f*

2nd & 3rd B♭ Cors. *cresc* *poco* *a* *poco* *f*

1st & 2nd Trpts. *cresc* *poco* *a* *poco* *f*

1st & 2nd Hrns. *mf* *cresc* *poco* *a* *poco*

3rd & 4th Hrns. *mf* *cresc* *poco* *a* *poco*

Euph. *mf* *f* *cresc* *poco* *a* *poco*

1st & 2nd Trbns. *mf* *f* *cresc* *poco* *a* *poco*

B. Trbn. *mf* *f* *cresc* *poco* *a* *poco*

Tuba *mf* *f* *cresc* *poco* *a* *poco*

Drums *cresc* *poco* *a* *poco*

SEMPER FIDELIS
Full Score

75 76 77 78 79 80 81 82

Flute/Picc. *ff* *cresc* *poco* *a* *poco*

Oboe *ff* *cresc* *poco* *a* *poco*

Eb Clar. *ff* *cresc* *poco* *a* *poco*

Solo/1st Clar. *ff* *cresc* *poco* *a* *poco*

2nd Clar. *ff* *cresc* *poco* *a* *poco*

3rd Clar. *ff* *cresc* *poco* *a* *poco*

Alto Clar. [*f*] *cresc* *poco* *a* *poco*

Bass Clar. [*f*] *cresc* *poco* *a* *poco*

Bsns. [*f*] *cresc* *poco* *a* *poco*

Alto Sax. [*f*] *cresc* *poco* *a* *poco*

Ten. Sax. [*f*] *cresc* *poco* *a* *poco*

Bari. Sax. [*f*] *cresc* *poco* *a* *poco*

Eb Cor. *ff* *cresc* *poco* *a* *poco*

Solo Bb Cor. *cresc* *poco* *a* *poco* *ff*

1st Bb Cor. *cresc* *poco* *a* *poco* *ff*

2nd & 3rd Bb Cors. *cresc* *poco* *a* *poco* *ff*

1st & 2nd Trpts. *cresc* *poco* *a* *poco* *ff*

1st & 2nd Hrns. [*f*] *cresc* *poco* *a* *poco*

3rd & 4th Hrns. [*f*] *cresc* *poco* *a* *poco*

Euph. [*f*] *cresc* *poco* *a* *poco* [Play]

1st & 2nd Trbns. [*f*] *cresc* *poco* *a* *poco* *fff* [Play]

B. Trbn. [*f*] *cresc* *poco* *a* *poco* *fff* [Play]

Tuba [*f*] *cresc* *poco* *a* *poco*

Drums [*f*] *cresc* *poco* *a* *poco* *ff*

SEMPER FIDELIS
Full Score

83 84 85 86 87 88 89 90

Flute/Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. [*ff*]

Bass Clar. [*ff*]

Bsns. [*ff*]

Alto Sax. [*ff*]

Ten. Sax. [*ff*]

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Trpts.

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns.

B. Trbn.

Tuba *ff*

Drums

SEMPER FIDELIS
Full Score

91 92 93 94 95 96 97 98

Flute/Picc. [mf]

Oboe [mf]

Eb Clar. [mf]

Solo/1st Clar. [mf]

2nd Clar. [mf]

3rd Clar. [mf]

Alto Clar. [mf]

Bass Clar. [mf]

Bsn. [mf]

Alto Sax. [mf]

Ten. Sax. [mf]

Bari. Sax. [mf]

Eb Cor. [mf]

Solo Bb Cor. [mf]

1st Bb Cor. [mf]

2nd & 3rd Bb Cors. [mf]

1st & 2nd Trpts. [mf]

1st & 2nd Hrns. [mf]

3rd & 4th Hrns. [mf]

Euph. [mf]

1st & 2nd Trbns. [mf]

B. Trbn. [mf]

Tuba [mf]

Drums [mf]

SEMPER FIDELIS
Full Score

99 100 101 102 103 104 105 106 107

Flute/Picc. *(ff)*

Oboe *(ff)*

E♭ Clar. *(ff)*

Solo/1st Clar. *(ff)*

2nd Clar. *(ff)*

3rd Clar. *(ff)*

Alto Clar. *(ff)*

Bass Clar. *(mf:ff)*

Bssn. *(mf:ff)*

Alto Sax. *(ff)*

Ten. Sax. *(ff)*

Bari. Sax. *(mf:ff)*

E♭ Cor. *(ff)*

Solo B♭ Cor. *(ff)*

1st B♭ Cor. *(ff)*

2nd & 3rd B♭ Cors. *(mf:ff)*

1st & 2nd Trpts. *(mf:ff)*

1st & 2nd Hrns. *(mf:ff)*

3rd & 4th Hrns. *(mf:ff)*

Euph. *(ff)*

1st & 2nd Trbns. *(ff)*

B. Trbn. *(ff)*

Tuba *(mf:ff)*

Drums *(mf:ff)*

[F.D. 2nd X only]

1st x 2nd x 1st x 2nd x 1st x 2nd x

SEMPER FIDELIS
Full Score

108 109 110 111 112 113 114 115 116

Flute/Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *fff*

Bsn. *fff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors.

1st & 2nd Trpts.

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *fff*

1st & 2nd Trbns. *fff*

B. Trbn. *fff*

Tuba *fff*

Drums

1st x
2nd x *fff*

March

SEMPER FIDELIS

E♭ Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score for E♭ Clarinet of 'Semper Fidelis' is written in 6/8 time and D major. It begins with a *ff* dynamic and includes various articulations such as accents and slurs. The score is divided into measures, with first and second endings marked at measures 22-23 and 38-39. Dynamics range from *ff* to *mf*. Performance instructions include *cresc*, *poco*, and *a*. The piece concludes with a final *ff* dynamic.

March

SEMPER FIDELIS

Solo or 1st B \flat Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

March

SEMPER FIDELIS

2nd B \flat Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [mf] f sf [mf] [f] [ff] [f] [f] ff [f] [f] [f] p 8 [f] cresc [f] poco a poco [ff] cresc poco a poco poco fff [mf] (ff) [ff]

March

SEMPER FIDELIS

B♭ Bass Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

8

17

26

35

51

59

67

75 *[mf] f* *cresc* *poco* *a* *poco*

83 *[f]* *cresc* *poco* *a* *poco*

91 *[ff]*

99 *[mf. ff]*

108

March

SEMPER FIDELIS

JOHN PHILIP SOUSA

1st Bassoon

(1888)

March Tempo.

The musical score is written in bass clef with a 6/8 time signature. It consists of 11 staves of music, each starting with a measure number. The score includes various dynamic markings such as *ff*, *f*, *mf*, *ffz*, *p*, *cresc*, and *[f]*. There are also performance instructions like *poco* and *a*. The score features several first and second endings, with repeat signs and a double bar line. The key signature changes from one sharp (F#) to one flat (Bb) at the beginning of the 53rd measure.

March

SEMPER FIDELIS

2nd Bassoon

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] []

9 f f [mf] [f] f f []

19 [mf] [f] ff 1. 2. ff

28 [f] [sf] [ff]

36 [sfz] 1. 2. 8 p

53 [poco]

61 [mf] f cresc

69 poco a poco [f] cresc

77 poco a poco [ff]

85

93 [mf ff]

101

109 1. 2.

March

SEMPER FIDELIS

B♭ Tenor Saxophone

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the B♭ Tenor Saxophone part of 'Semper Fidelis' is written in 6/8 time and G major. It begins with a 'March Tempo.' instruction. The score is divided into systems, with measure numbers 8, 17, 25, 34, 43, 57, 65, 73, 81, 89, 97, and 107 marked at the start of their respective staves. Dynamics include *ff*, *[f]*, *[mf]*, *[f]*, *sf*, *[mf]*, *f*, *ff*, *[f]*, *[ff]*, *fff*, *[f]*, *[ff]*, *[sfz]*, *[f]*, *p*, *poco*, *[mf]*, *f*, *cresc*, *poco*, *a*, *poco*, *[f]*, *cresc*, *poco*, *a*, *poco*, *[ff]*, *poco*, *[mf]*, *(ff)*, and *[ff]*. Articulations such as accents (^) and slurs are used throughout. The score concludes with first and second endings at the end of the 107th measure.

March

SEMPER FIDELIS

E♭ Baritone Saxophone

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [mf] f f [mf] ff [f] ff [f] [ff] [sfz] p [mf] f cresc poco a poco [f] cresc poco a poco ff [mf-ff] 1. 2. 8

March
SEMPER FIDELIS

E♭ Cornet
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [f]

9 sf [mf]

17 f sf [mf] [f] [ff] [f]

25 [f] [ff] fff [f]

34 [ff] [f]

43 Solo Cor. 7

61 [f] cresc

70 poco a poco [ff] cresc

77 poco a poco fff

84

91

98 [mf]

107 [ff]

March

SEMPER FIDELIS

1st B \flat Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [f]

9 sf [mf]

17 sf [mf] [f] [ff]

24 1. [f] 2. [f] ff [f]

32 [ff] [sffz]

40 1. [f] 2. 7 [Opt. 1-3 valves] p

55

66 mf cresc poco a poco [f]

76 cresc poco a poco ff

87

98 [mf]

108 1. [ff] 2.

March

SEMPER FIDELIS

2nd B♭ Cornet
[opt. + Trumpet]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [*f*] [—————]

9 *f sf* [—————] [*mf*]

15 [—————] *f sf* [—————] [*mf* —————] [*f*]

22 1. 2. [*ff*] *ff*

29 [*f*] [*sf*] *ff* [*ff*]

36 [*sfz*] 1. 2. 7 [Opt. 1-3 valves] *p*

51

63 *mf* *cresc* *poco* *a* *poco*

74 [*f*] *cresc* *poco* *a* *poco ff*

85

98 [*mf* *ff*]

108 1. 2.

March

SEMPER FIDELIS

1st B♭ Trumpet

[optional]
[added in later edition]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [*f*] [—————]

8 [*f*] [*mf*]

15 [—————] [*f*] [*mf* —————]

22 [*ff*] *f*

32 [*sfz*] 4 1. 2. 7

50 [Opt. 1-3 valves] *p*

59 *mf* *cresc*

69 *poco* *a* *poco* [*f*] *cresc* *poco*

79 *a* *poco* *ff*

89

99 [*mf-ff*] 3

109 1. 2.

March

SEMPER FIDELIS

2nd B♭ Trumpet

[optional]
[added in later edition]

(1888)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

32

50 [Opt. 1-3 valves]

59

69

79

89

99

109

[f] [mf] [ff] [p] [mf] [cresc] [poco] [a] [ff] [mf:ff] [1.] [2.]

March

SEMPER FIDELIS

2nd F Horn

[originally E♭ Altos]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [mf] f sf [mf] [f] ff [f] sf [ff] [sffz] p mf cresc poco a poco [f] cresc poco a poco fff [mf-ff] ff

March

SEMPER FIDELIS

3rd F Horn

[originally E♭ Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff sf f [f] [mf] [f] ff

9 f sf [mf] [f]

17 f [mf] [f] ff

25 f [f]

33 sf [ff] [sffz]

42 8 p

57

65 mf cresc poco a

73 poco [f] cresc poco a

81 poco [ff]

89

97 [mf:ff] 4 8

108 ff 1. 2.

March

SEMPER FIDELIS

4th F Horn

[originally E♭ Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff sf f [f] [mf] f [f] ff [mf] [f] f [f] [ff] [sffz] p mf cresc poco a poco [f] cresc poco a poco [ff] [mf-ff] ff

March

SEMPER FIDELIS

Euphonium

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [*f*] [*f*]

9 *f* [*mf*] [*f*]

19 [*mf*] [*f*] *ff* [*f*] [*f*] [*ff*] *fff*

29 [*f*] [*ff*] [*sfz*]

39 [*f*] *p*

54 *poco*

62 [*mf*] *f* *cresc*

70 *poco* *a* *poco* [*f*] *cresc*

78 *poco* *a* *poco* *ff*

87

98 [*mf*] (*ff*)

108 *fff* [*ff*]

March SEMPER FIDELIS

Baritone, T.C.

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff [f] [f]

9 sf [mf] f

19 [mf] [f] ff [f] [f] fff

29 [f] [ff] [sffz]

39 [f] p

54 poco

62 [mf] f cresc

70 poco a poco [f] cresc

78 poco a poco poco ff

87

98 [mf] (ff)

108 fff [ff]

Bass Trombone

March

SEMPER FIDELIS

JOHN PHILIP SOUSA

(1888)

March Tempo.

ff sf sf [f] [—]

[f] sf [—] [mf] [—] sf [—]

[mf] [—] [f] ff 1. 2. ff

[f] sf [ff] [sfz]

1. 2. 7 [tacet] p

[— poco —]

[mf] f cresc poco

a poco [—] [f] cresc poco

a poco [Play] fff

88

[mf] (ff)

108 fff [ff]

March

SEMPER FIDELIS

Tuba

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff f [f] [mf]

[f] f [mf]

f [mf] [f] ff

ff [f] [f] [ff]

[sffz]

p poco

[mf] f cresc... poco a poco

[f] cresc... poco a poco

fff

[mf:ff]

fff

March

SEMPER FIDELIS

(1888)

JOHN PHILIP SOUSA

Drums

March Tempo.

S.D.
B.D./Cyms.

ff sf f [f]

9

f sf [mf] [f]

17

f [mf] [f]

23

ff [f] ff [f]

29

[sfz] [ff]

35

[sfz] [Cyms opt.] [+ Cyms.]

43

[sfz]

51

p

57

poco

* Snare Drum plus Field Drum

SEMPER FIDELIS
Drums

63 **[+ F.D.]**
[mf] f cresc

69 *poco a poco*

75 *[f] 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 [sfz]*

111 *1. 2.*