The Complete Marches of

John Philip Sousa

Vol. 5 No. 78

U.S. FIELD ARTILLERY

MARCH

(1917)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "U.S. Field Artillery" (1917)

During Sousa's brief wartime service in the Navy, he was invited to a luncheon meeting in New York with Secretary of the Navy Josephus Daniels and Army Lieutenant George Friedlander. Friedlander, of the 306th Field Artillery, asked Sousa to compose a march for that regiment, suggesting that the march be built around an artillery song then known by such names as "The Caisson Song," "The Caissons Go Rolling Along," and "The Field Artillery Song." The song was believed to be quite old, perhaps of Civil War origin, and had not been published; the composer was believed dead.

Sousa liked the song and agreed to use it. He set it in a different key, changed the harmonic structure, refined the melody, gave it a more snappy rhythm, and added this to his own original material. The complete composition was then published as the "U.S. Field Artillery" march.

Sousa's touch added the spark necessary to transform the little-known artillery song into the army's most popular melody. The new march was eagerly adopted by the army's artillery units and later by the army as a whole. The Victor Talking Machine Company promptly issued a recording of the march with Sousa personally conducting former members of his own band, and the piece became the best known of all Sousa's World War I compositions. On the record it was paired with another Sousa composition also dedicated to the U.S. Army: the "Liberty Loan" march. In a year's time, the recording sold over 400,000 copies.

Sheet music of the march also sold well. Its attractive cover was the copy of a work by the sculptor James E. Kelly, well known for his portrayal of military subjects. Kelly set aside other work on a $200,000 piece of sculpture in Delaware to complete the clay bas-relief model for the cover. The march was also published in an outstanding band arrangement by Mayhew L. Lake.

It came as quite a surprise to Sousa and Lieutenant Friedlander to learn that the composer of "The Caisson Song" was still very much alive and that the song was less than ten years old. It had been written in March, 1908, by Lieutenant Edmund L. Gruber of the U.S. Army Field Artillery at Camp Stotsenburg, Philippine Islands. The piece was composed in the presence of at least two fellow officers who assisted in writing the lyrics. No doubt Lieutenant Gruber was even more surprised to find that his song, much revised, had skyrocketed to fame. He raised no objections to Sousa's use of the song, which was serving the army's purpose so admirably.

Gruber's song had a peculiar history after the Sousa march was published. Sousa's treatment of the melody had made it so attractive to several publishers that they fought over it. Shortly after the publication of the "U.S. Field Artillery" march, the melody found its way into several song collections and became exceptionally popular during the 1920s. It is not known whether or not Gruber gave written permission for the use of his song in any of these publications, but he did permit its incorporation into a volume of West Point songs in 1921.

The melody became even more popular when the Hoover Vacuum Cleaner Company adopted it as its sales song. The company added its own words and used it in radio advertising. Unaware of the song's origin, a Hoover salesman called on Mrs. Gruber in 1929 and attempted to sell her a sweeper. Mrs. Gruber informed him of the origin of Hoover's sales song and suggested that this entitled her to a sweeper, gratis. She received one, and her husband endorsed Hoover sweepers. This did not please certain artillery officers, who later asked Hoover to refrain from the use of what they considered their own exclusive song.

When Gruber's personal application for a copyright of the song was denied in 1930, he gave up hope of ever claiming royalties. However, in 1942 the sponsors of the West Point publication reestablished their claim and brought suit against the E. C. Schirmer Company, another of the song's publishers. The court ruled that the melody had in effect been dedicated to public use and that its widespread use for over thirty years with no substantial objection by the composer constituted a practical abandonment by the composer. This judgment was upheld in an appeal the following year.

Gruber rose to the rank of brigadier general and died in active service in 1941. He had composed over a hundred songs for his own enjoyment and had not expected any of them to reach Tin Pan Alley. But the one paraphrased by John Philip Sousa achieved a popularity beyond his wildest dreams. It glorified the U.S. Army Field Artillery, so it mattered little to him that many users of his melody made money while he received nothing. The time-honored manuscript of his original song now hangs in the library of the U.S. Army Artillery and Missile School at Fort Sill, Oklahoma.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 93. Used by permission.

Editorial Notes

Throughout Sousa's career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as

adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of "The Complete Marches of John Philip Sousa" were staples in Sousa's regular concert repertoire and were included in the "Encore Books" used by the Sousa Band, which can be found online at https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa's special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

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

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

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

Introduction (m. 1-4): A crisp articulation is critical for the eighth and sixteenth notes of this vigorous introduction, and accents on the last two cymbal and bass drum notes in m. 3 and 4 are effective.

First Strain (4-36): This extended first strain has a lot of expressive detail that can be brought out with careful placement of dynamics. The *fz* stabs in the trombones should be short and spiked, as should the eighth notes in the upper woodwinds, with the grace notes played quickly and close to the root notes. The following four measures are then played a dynamic higher at *forte,* and the eight-measure sequence is played again the same way. The next sixteen measures almost serve as a second strain, and all of the syncopations should be accented, which is emphasized by added accents in the percussion. The trading sixteenth notes in second and third cornets and horns should be brought out throughout the strain.

Second Strain (m. 36-53): This strain is typically played the same way both times, beginning with a strong *fortissimo* dynamic in the pick-up notes in m. 36 and then a diminuendo to *mezzo-forte* in m. 40. The dynamic is back to *fortissimo* in m. 45 and carried to the end of the strain, with percussion accents added for interest in m. 46 and 48; the first on the downbeat and the second as a bit of a surprise on beat two.

Trio (m. 53-85): This long-form trio, based on the Army "Caisson Song," should begin at a slightly softer dynamic with piccolo, E-flat clarinet, cornets, trombones, and cymbals tacet. The original percussion parts are altered slightly to better support the melody here, as was customary performance practice in some of Sousa's marches.

Break Strain (m. 85-105): While most break strains start with a sudden loud dynamic (and this one was originally marked that way), we know from Frank Simon that Sousa performed this one differently. All instruments re-enter with the pick-up notes in m. 85, but Sousa typically began this break at a *mezzo-piano* and effected at molto crescendo for the next four measures, repeating the effect twice again in the next eight measures. He wrote a bass drum and snare drum roll to support this music, and it is effective to keep the cymbals tacet until m. 98, when the full band finally stays at *fortissimo* for the end of the break strain. The snare drum then has a brief solo in m. 104-105 to set up the final strain, and this should be played with great energy and accents as indicated.

Final Strain (m. 105-137): The Army Song returns for the final strain, which is not repeated in this march. Percussion accents are added throughout that punctuate important parts of the melody, including added rim shots to simulate gunfire in m. 122-123, 130-131, and the very last note in m. 137. This was an effect that Simon specifically recounts was added by Sousa in this march. Additionally, there is no stinger, making the gunshot simulation all the more effective.

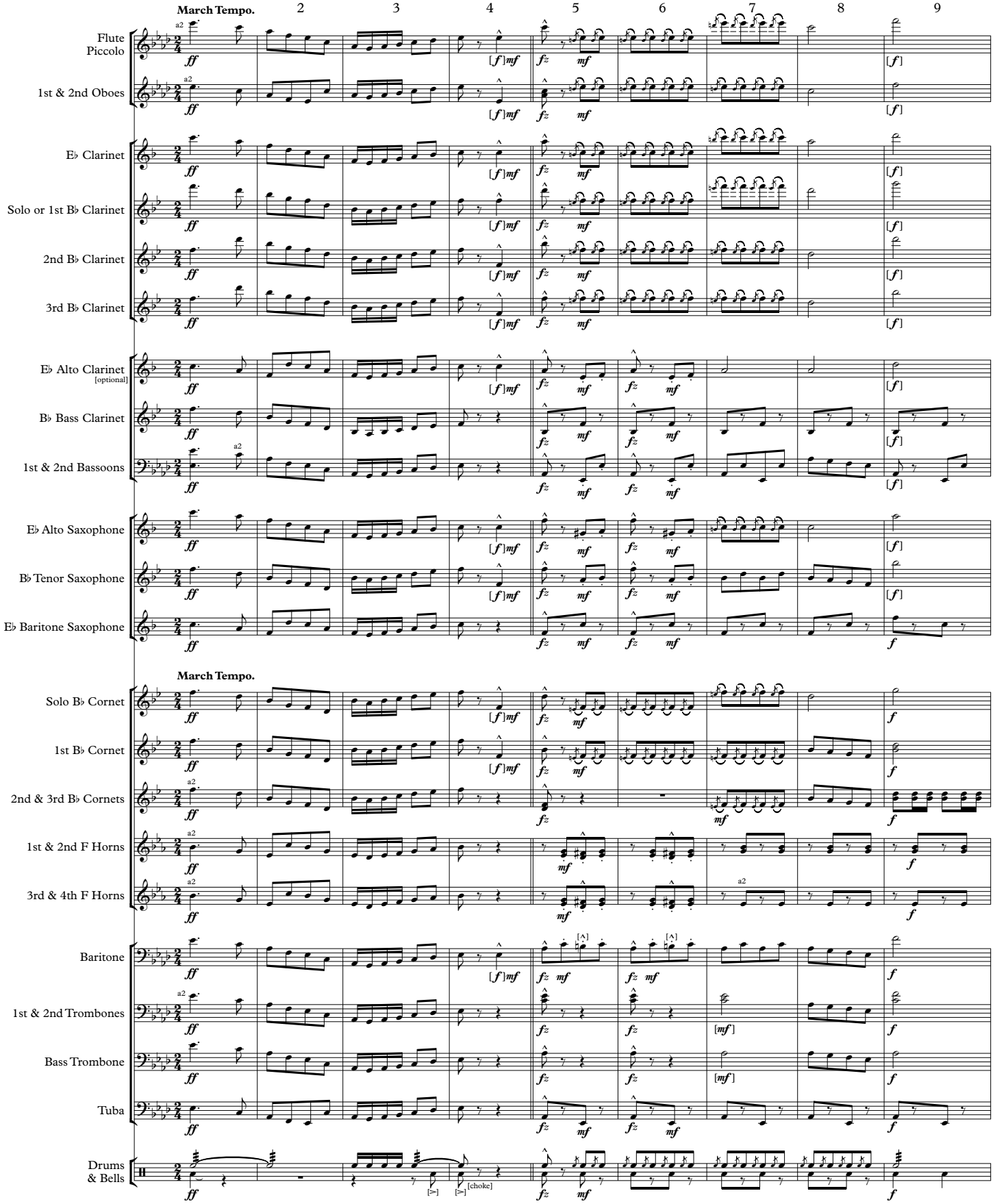
March

U.S. FIELD ARTILLERY

(1917)

Full Score

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake



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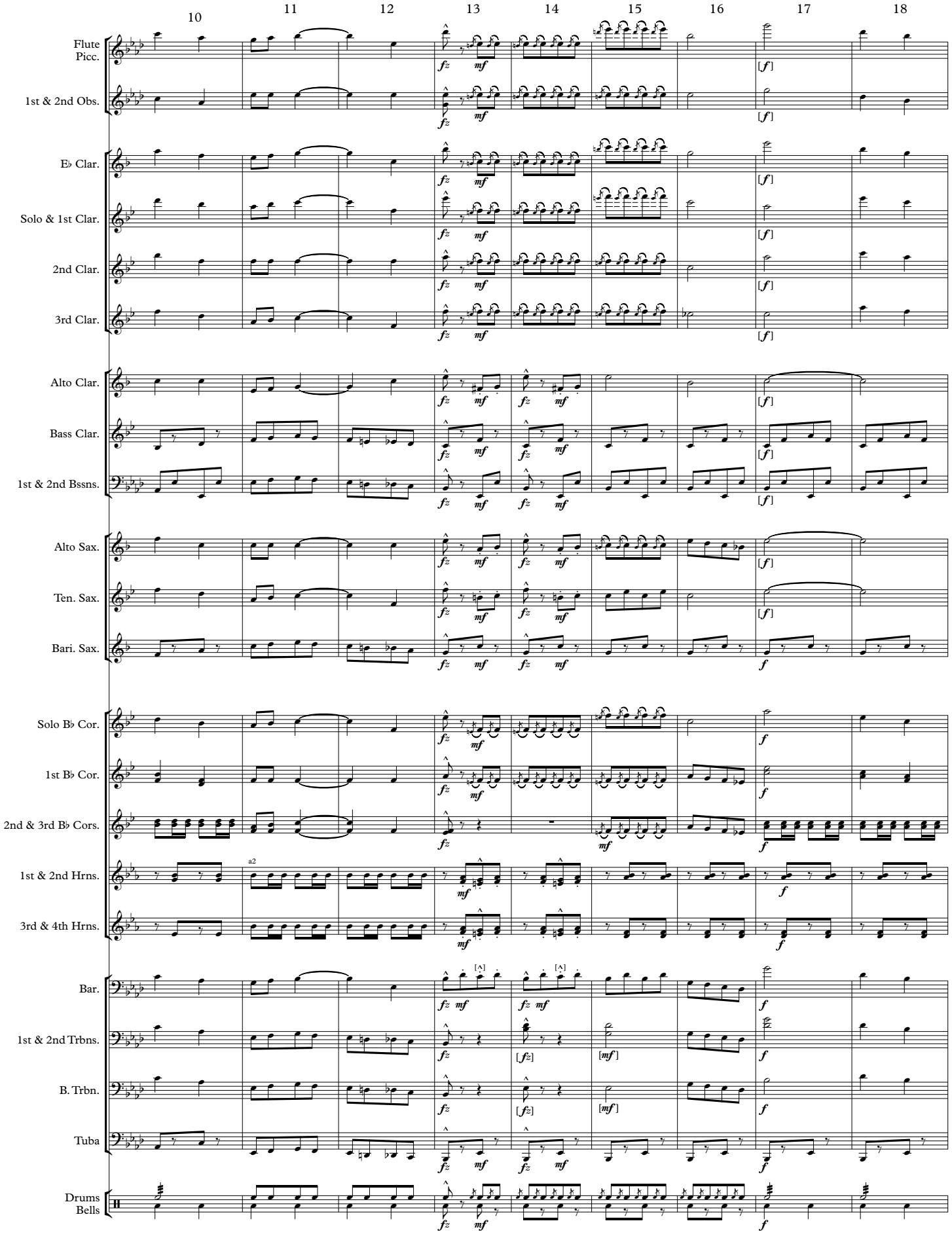
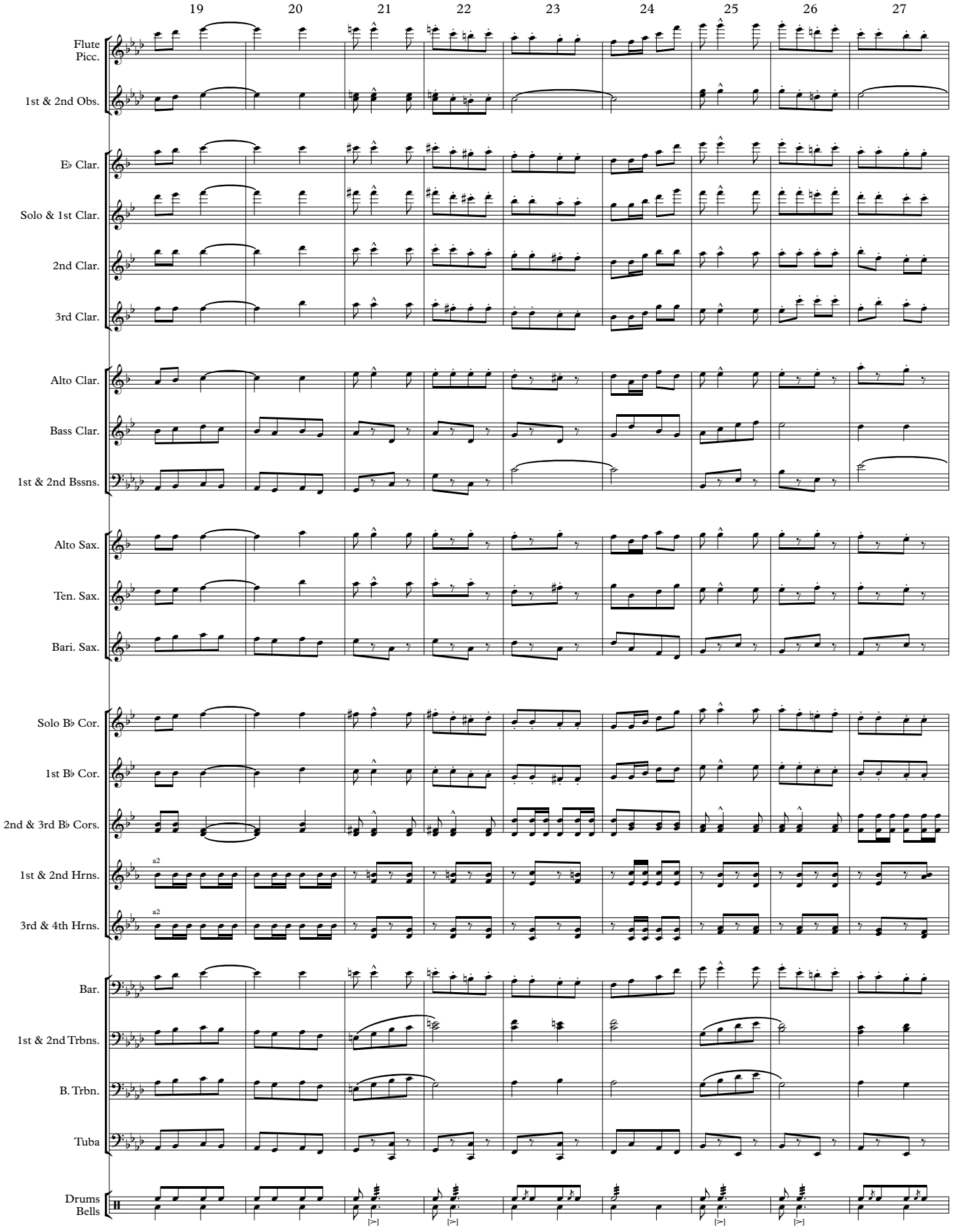
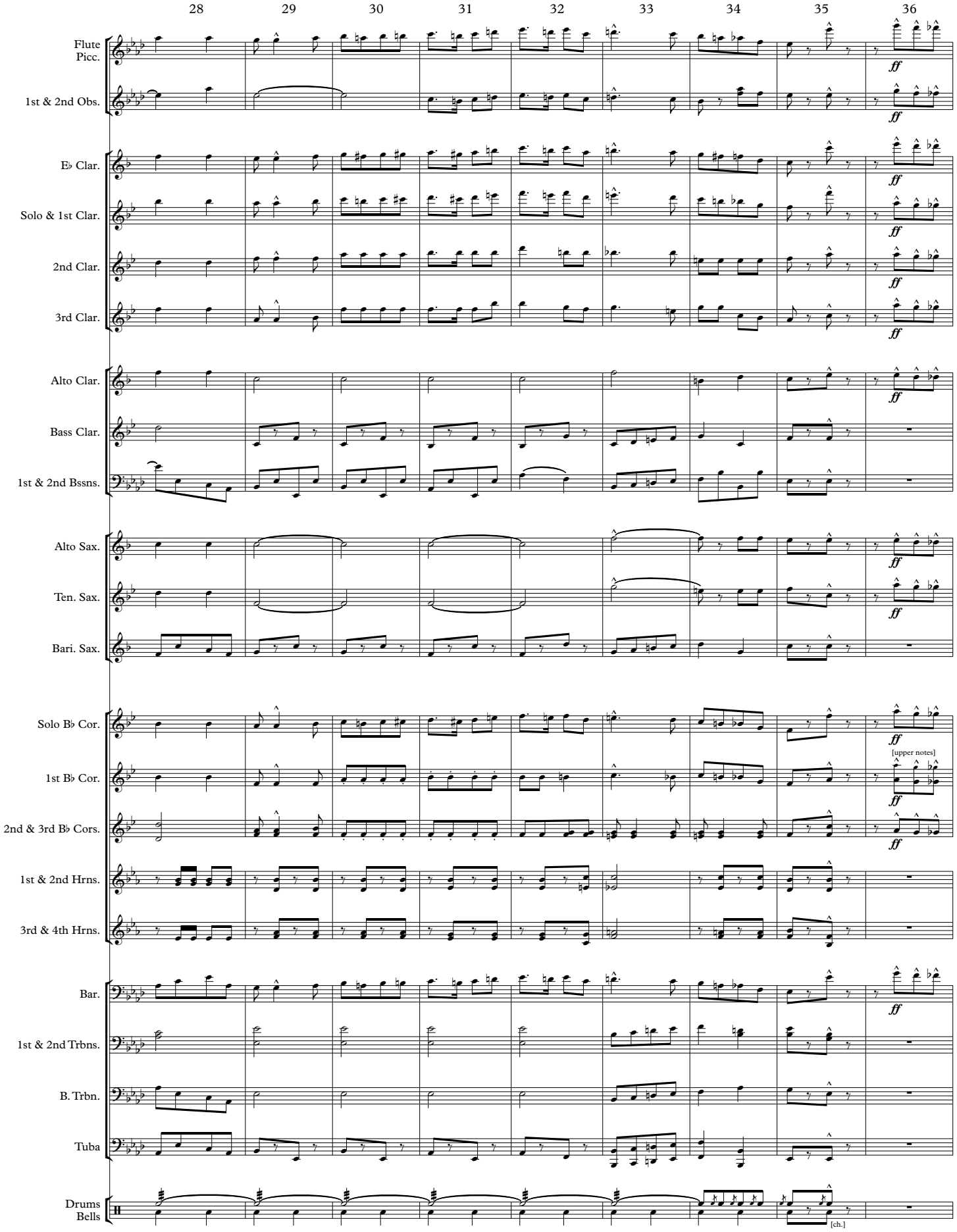
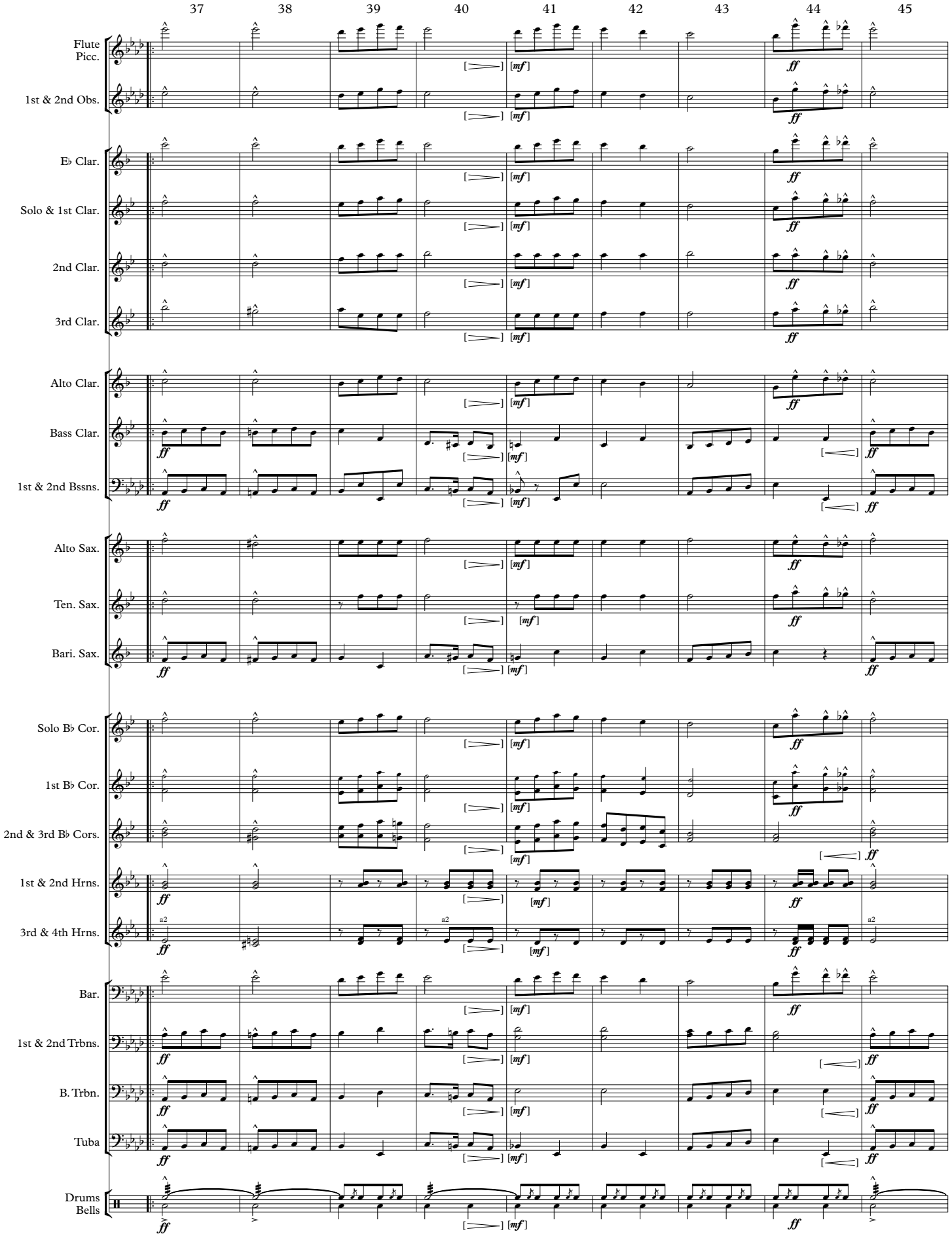

10
11
12
13
14
15
16
17
18
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells

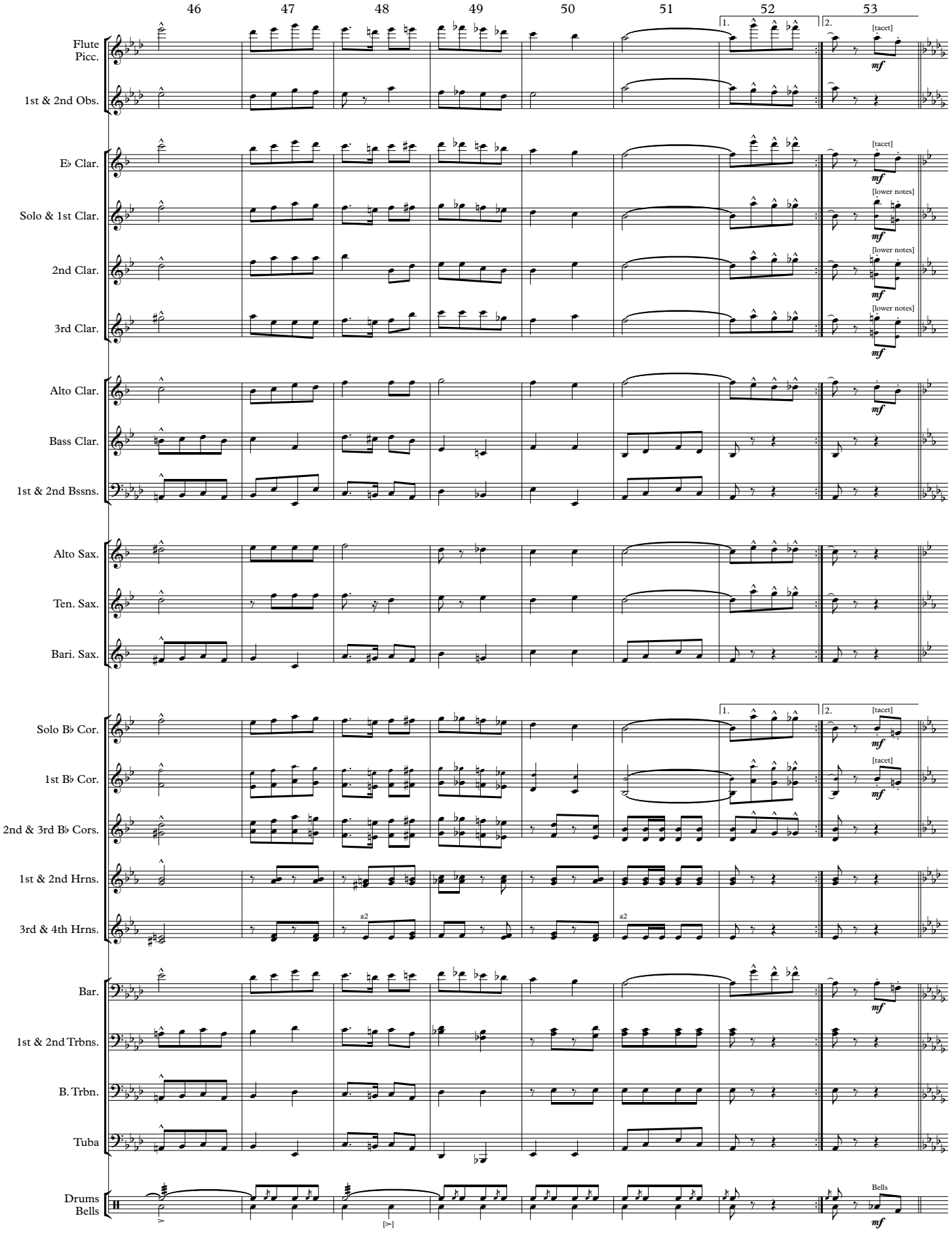
U.S. FIELD ARTILLERY
Full Score



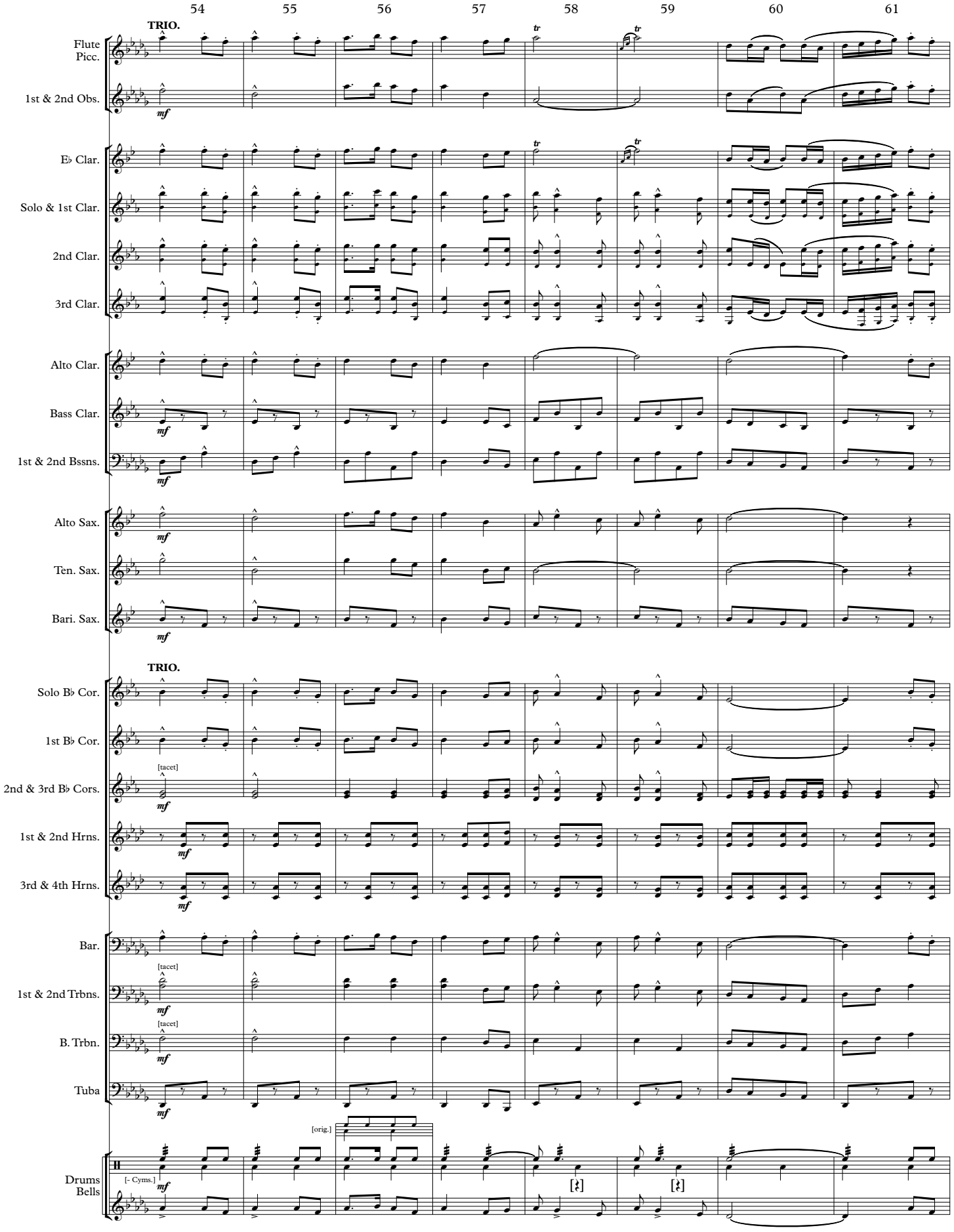

28
29
30
31
32
33
34
35
36
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells
ff
[upper notes]
[ch.]

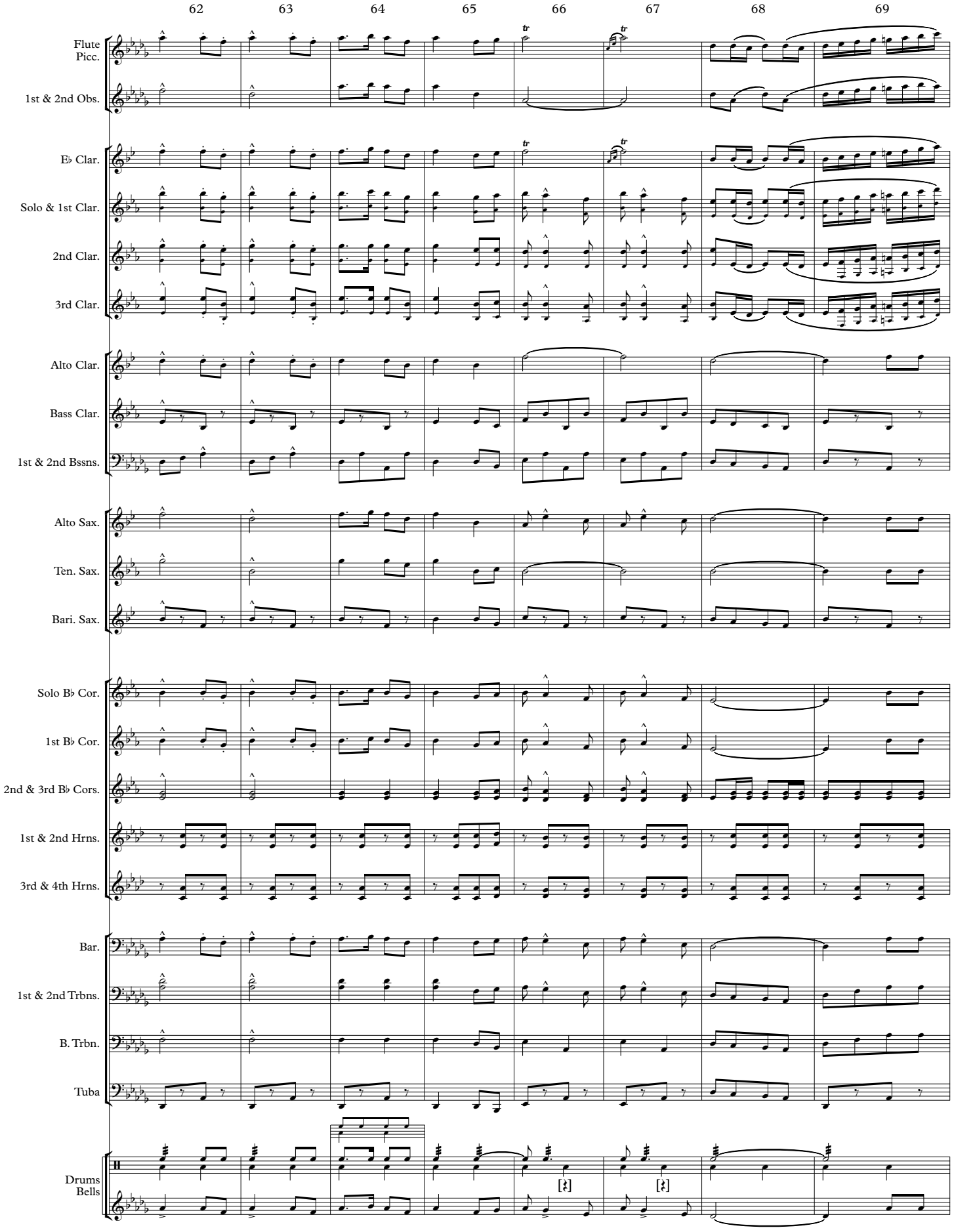
U.S. FIELD ARTILLERY
Full Score



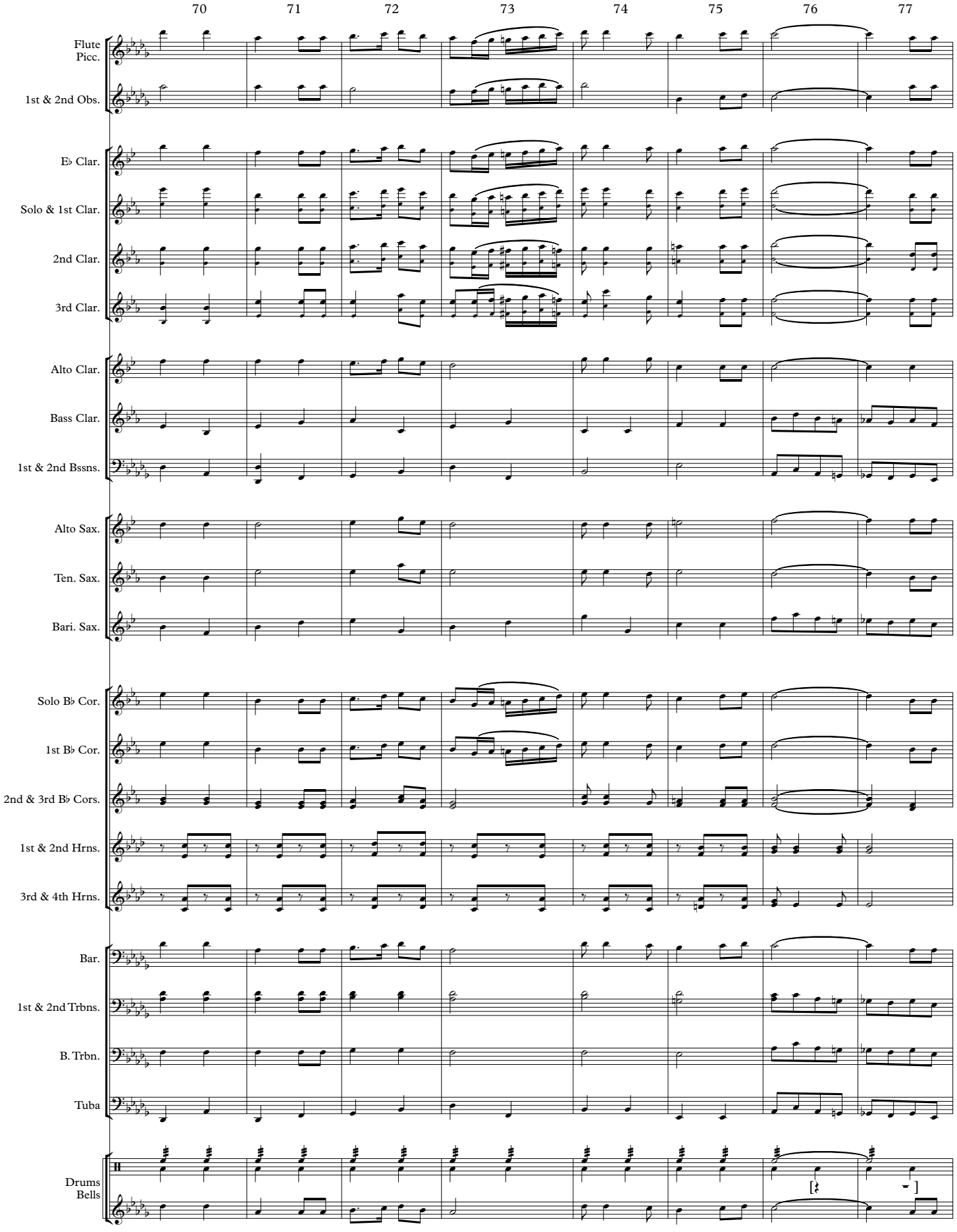

46
47
48
49
50
51
52
53
1.
2.
[tacet]
mf
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
[lower notes]
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
a2
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells

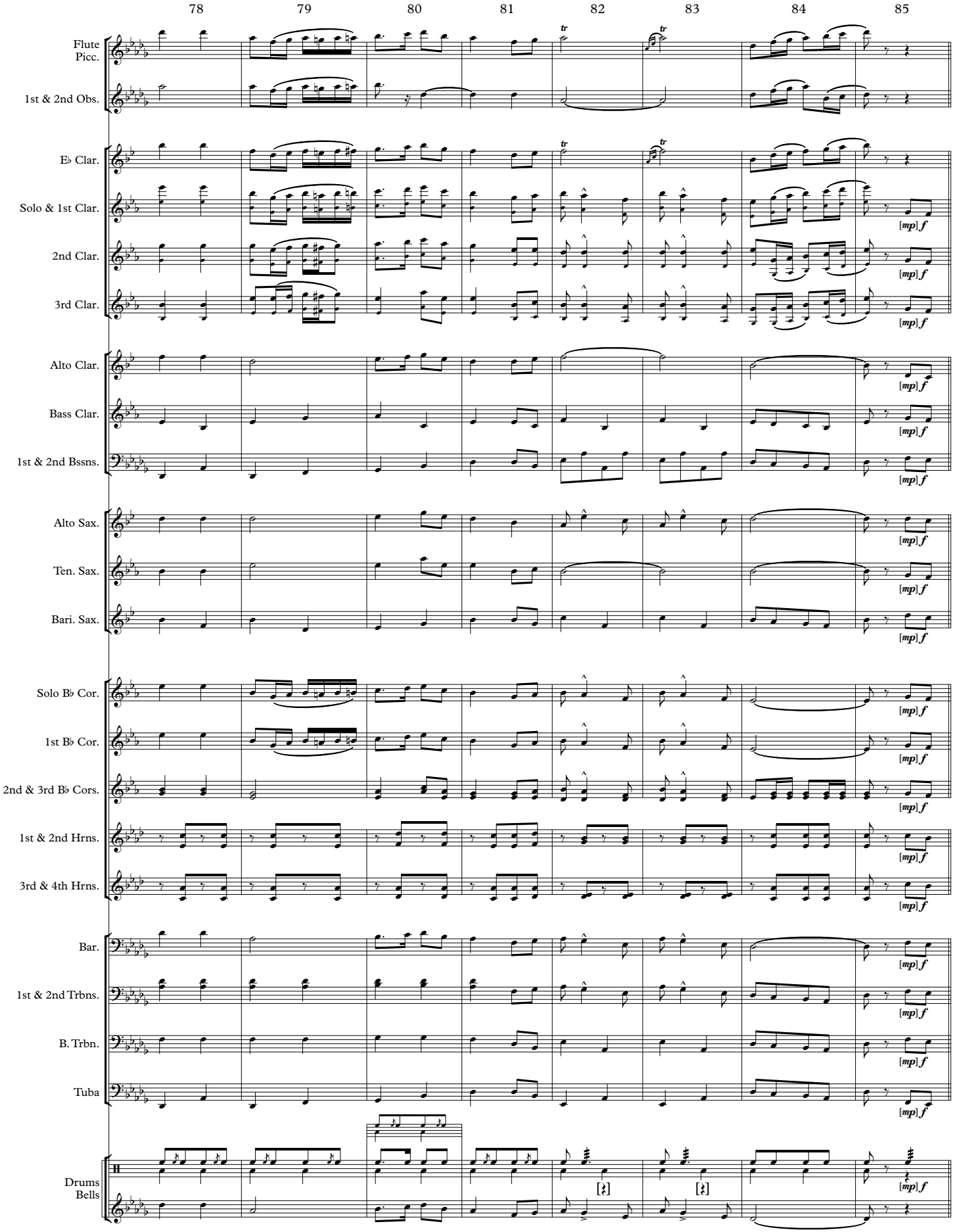
U.S. FIELD ARTILLERY
Full Score



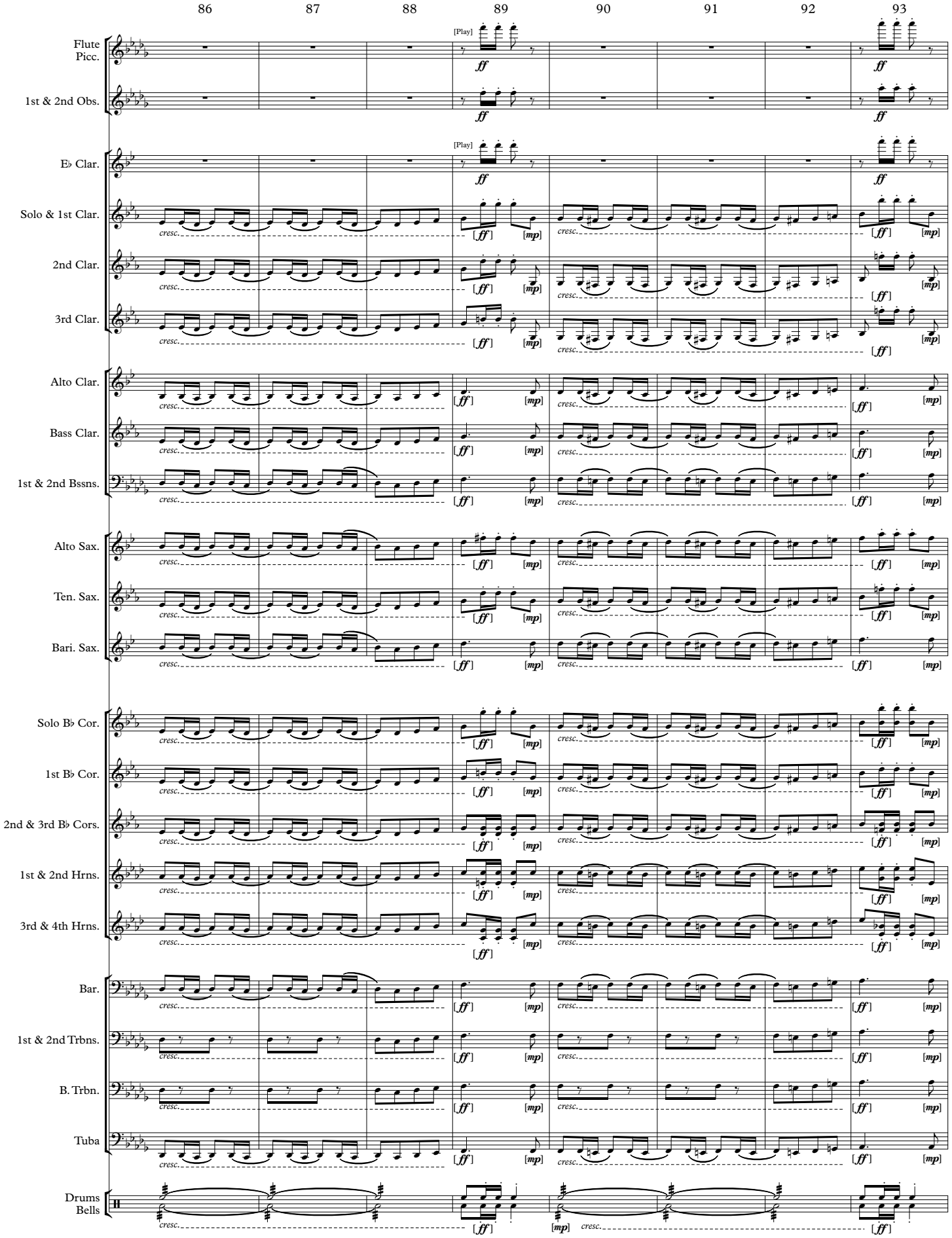

62
63
64
65
66
67
68
69
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells

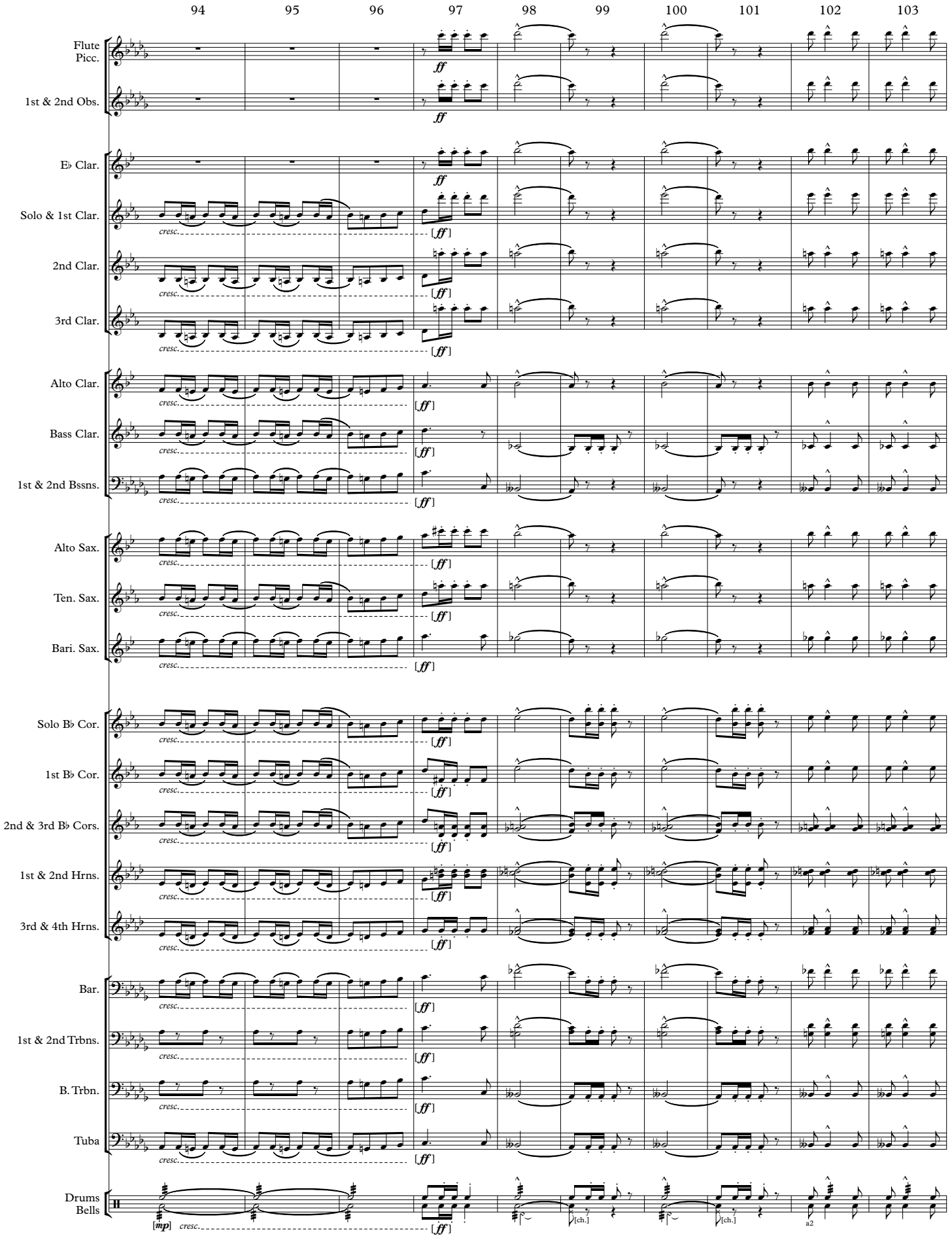
U.S. FIELD ARTILLERY
Full Score



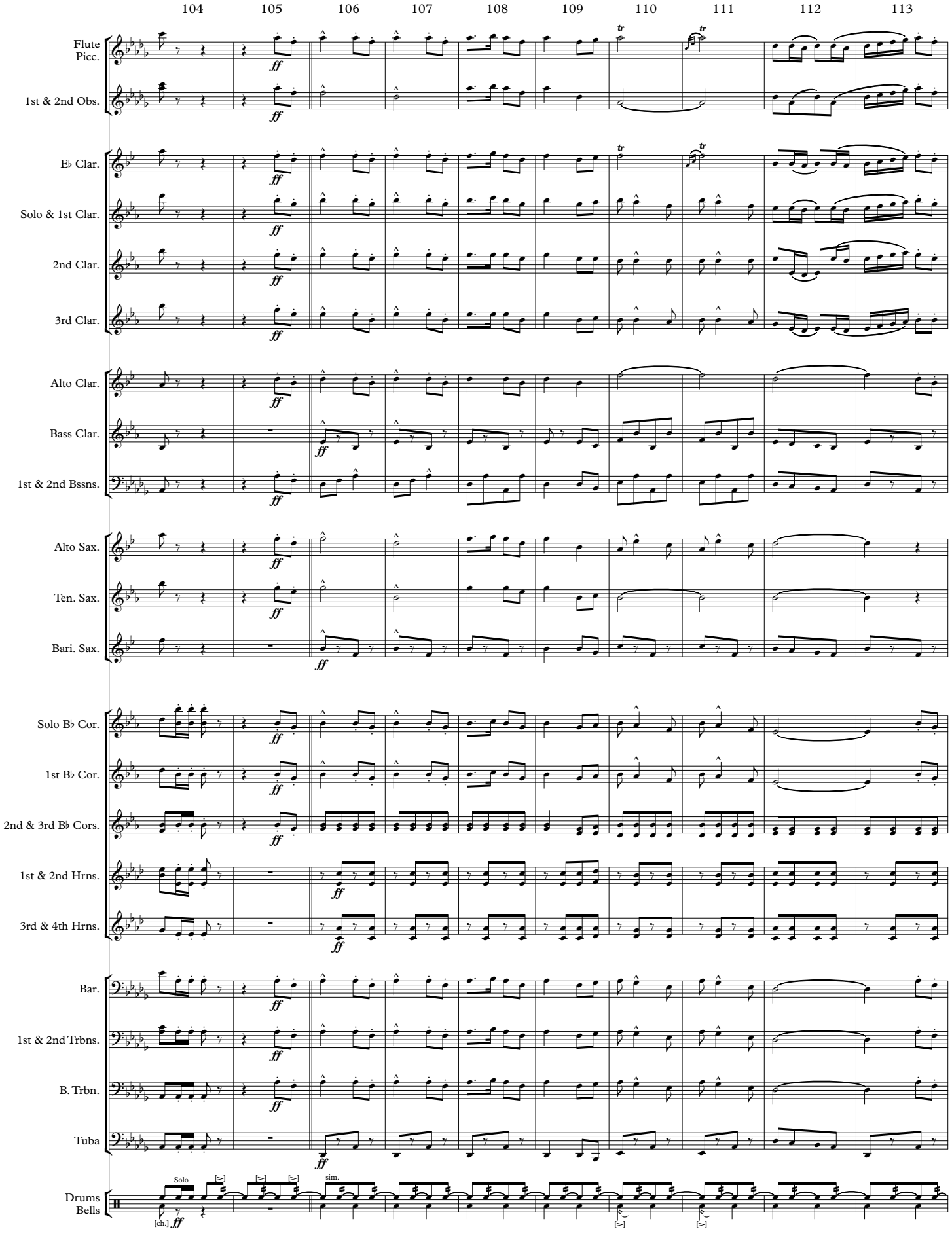

78
79
80
81
82
83
84
85
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells
[mp] f

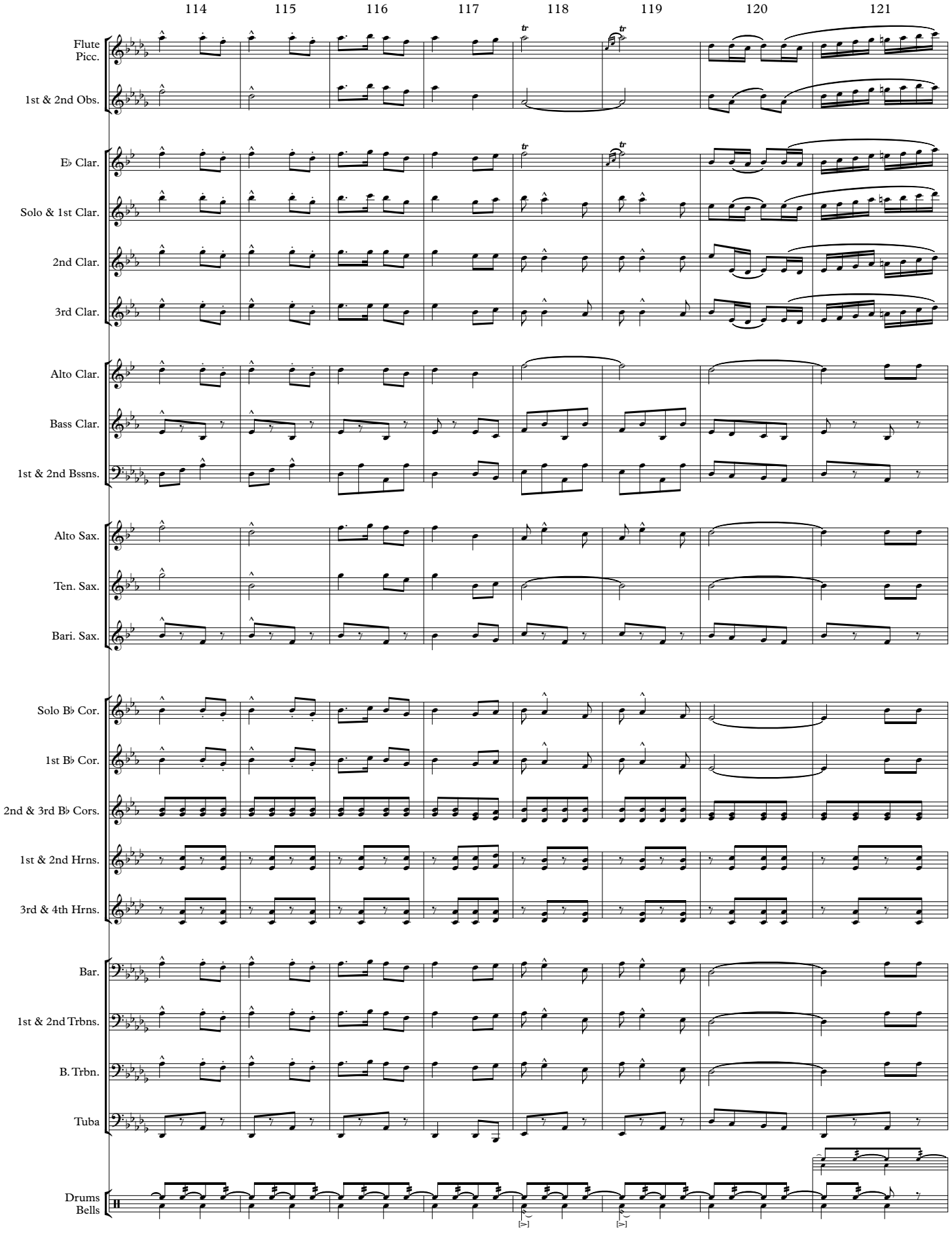
U.S. FIELD ARTILLERY
Full Score



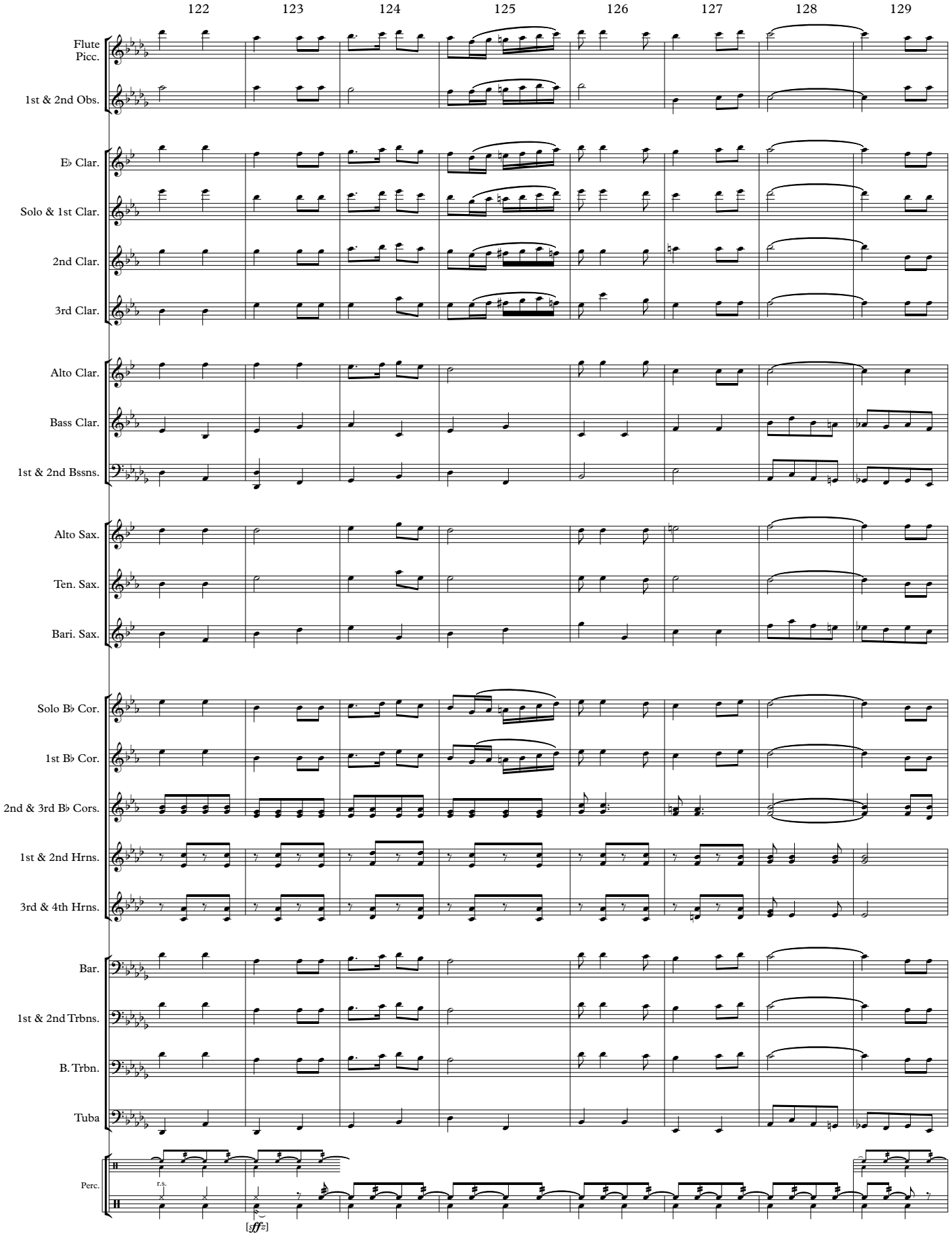

94
95
96
97
98
99
100
101
102
103
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells
ff
cresc.
[ff]
[mp]
[ch.]
a2

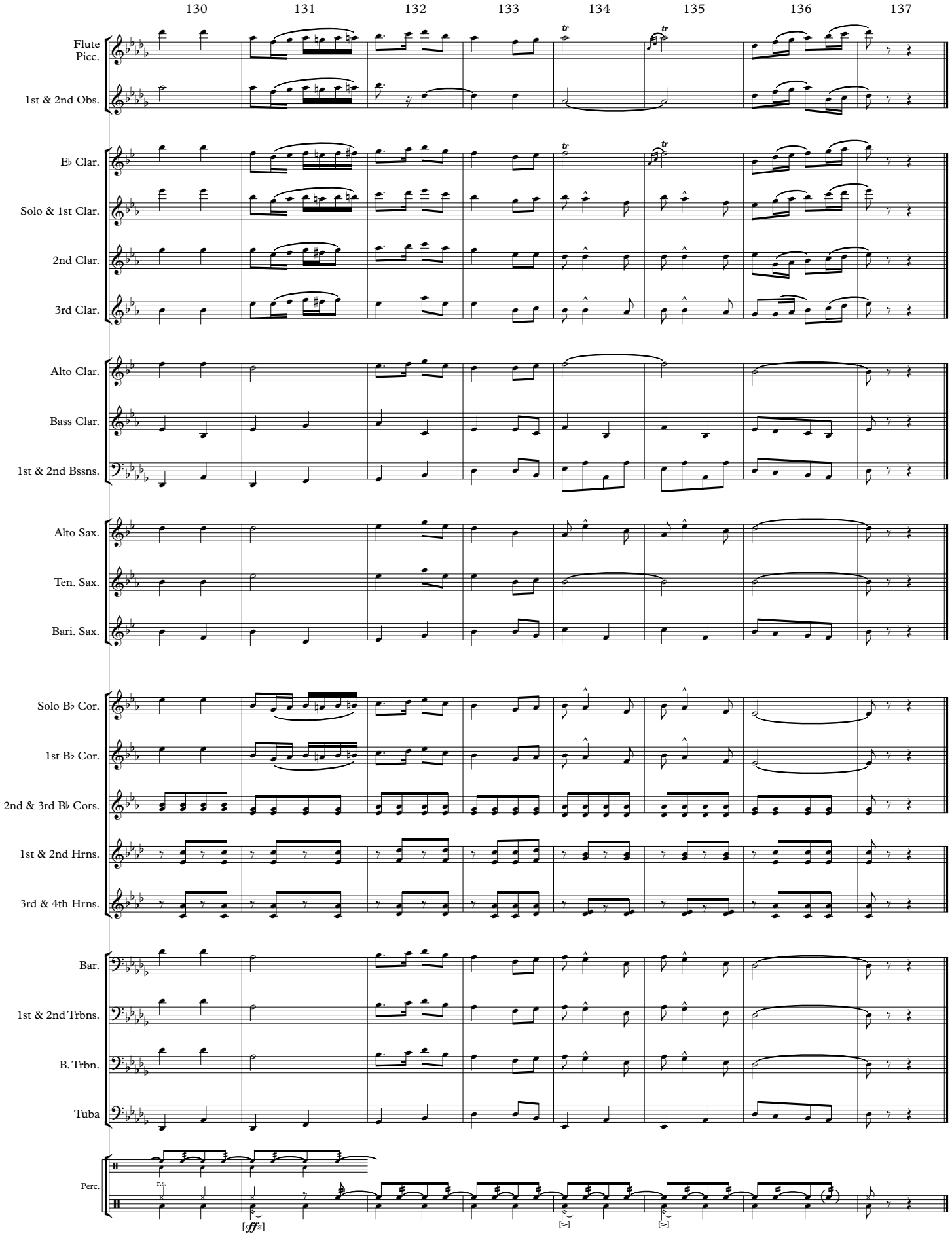
U.S. FIELD ARTILLERY
Full Score




114
115
116
117
118
119
120
121
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells

U.S. FIELD ARTILLERY
Full Score




130
131
132
133
134
135
136
137
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
r.s.
[sfffz]

March

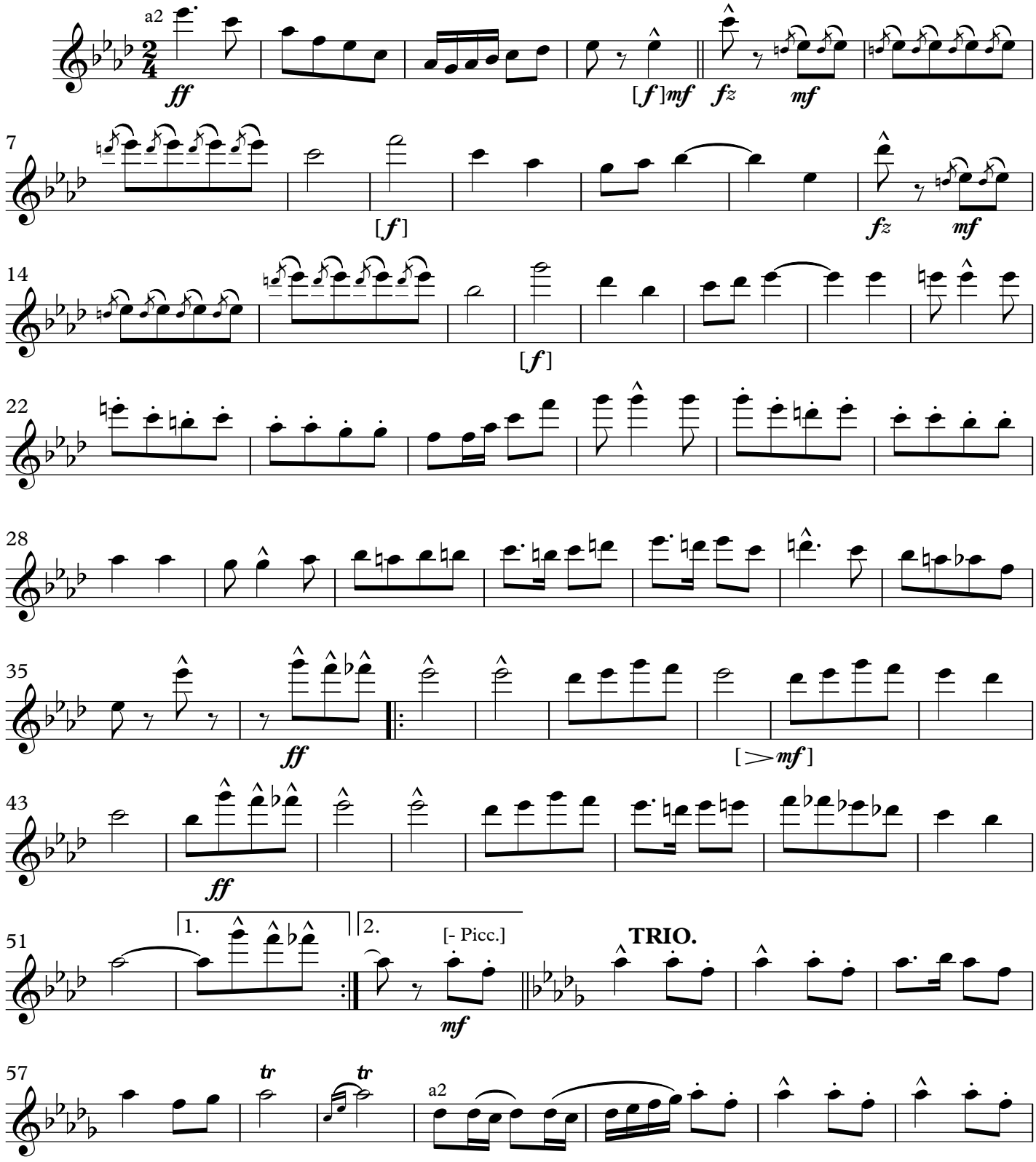
U.S. FIELD ARTILLERY

(1917)

Flute/Piccolo

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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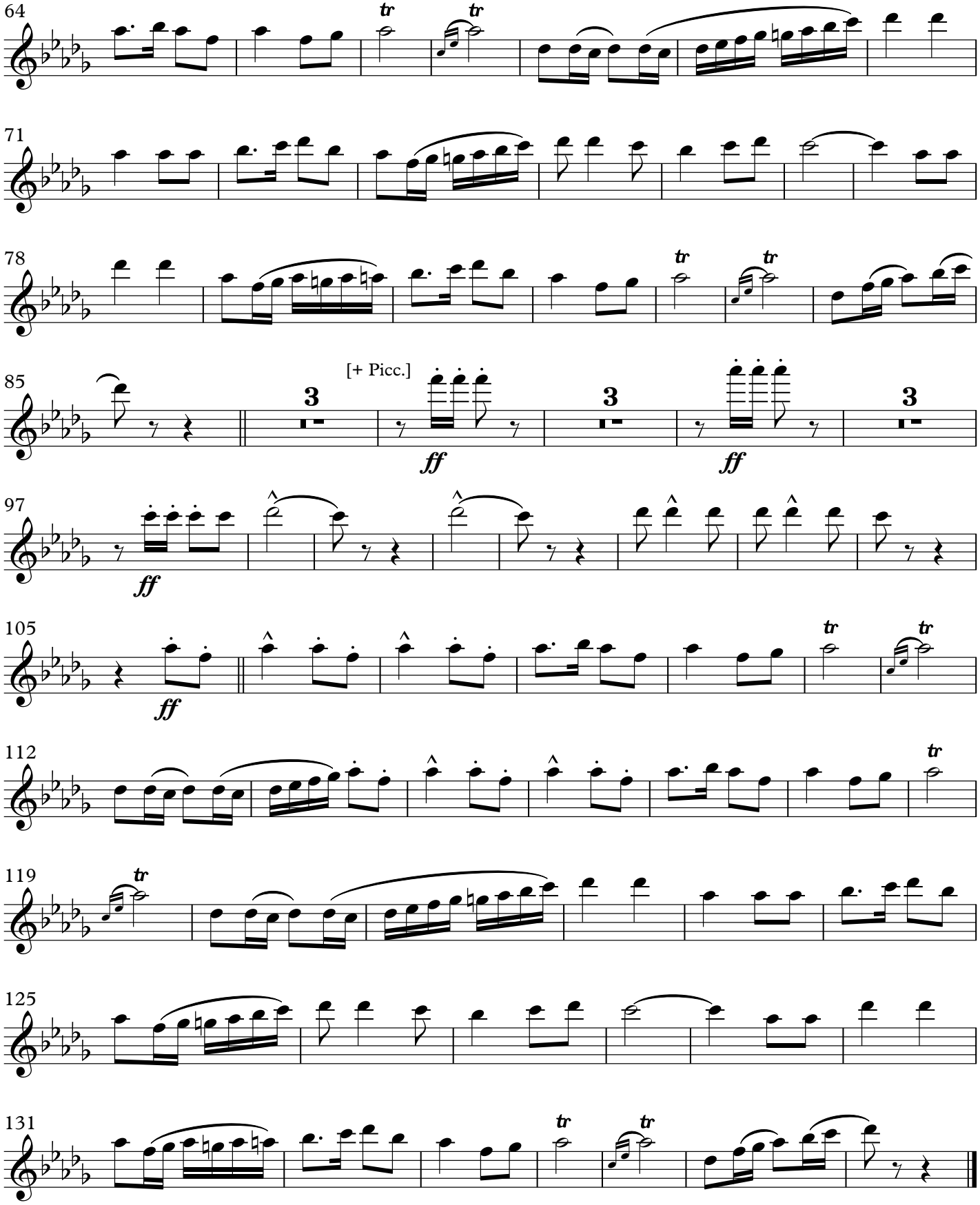
U.S. FIELD ARTILLERY

Flute/Piccolo



March

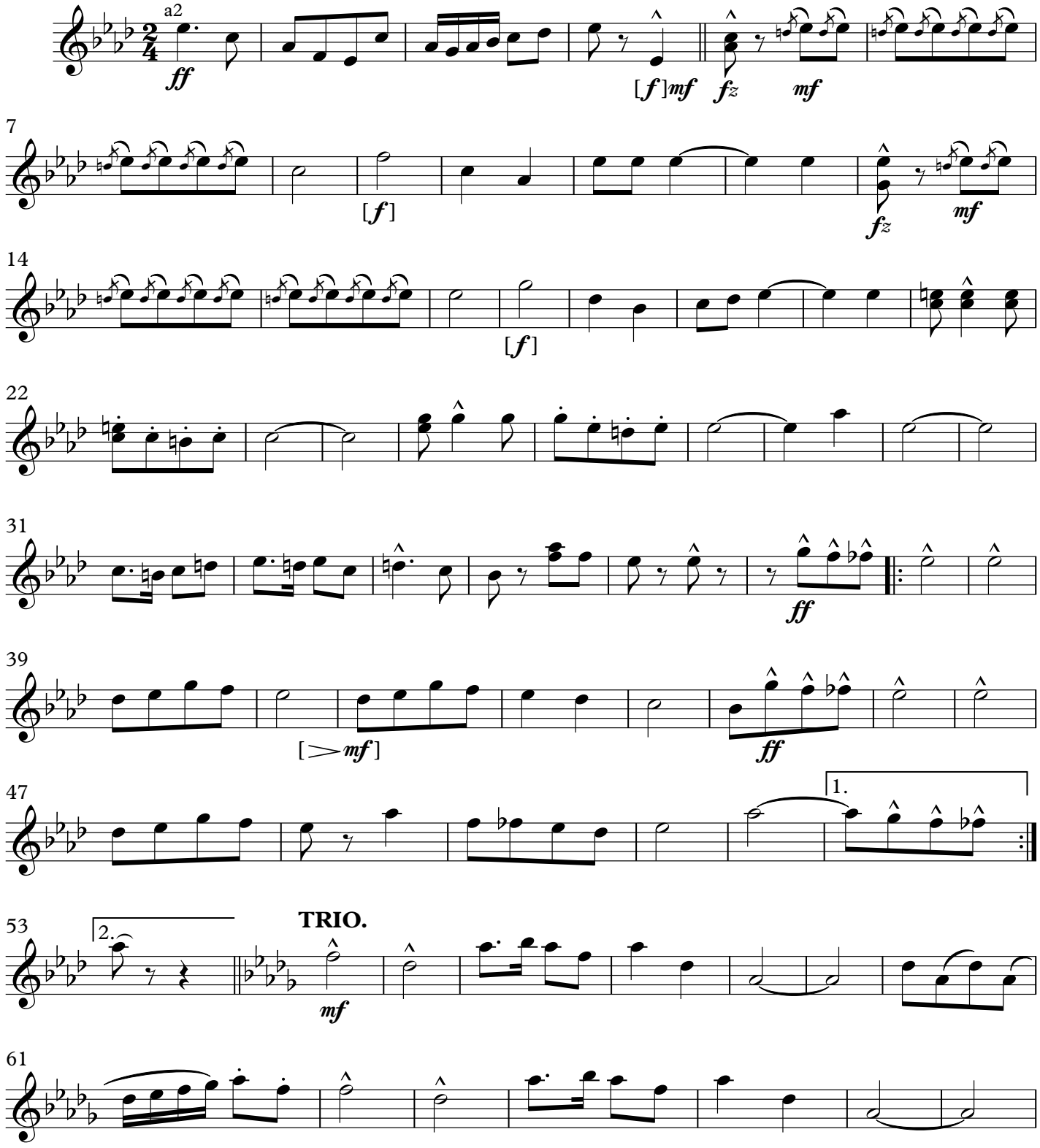
U.S. FIELD ARTILLERY

(1917)

1st & 2nd Oboes

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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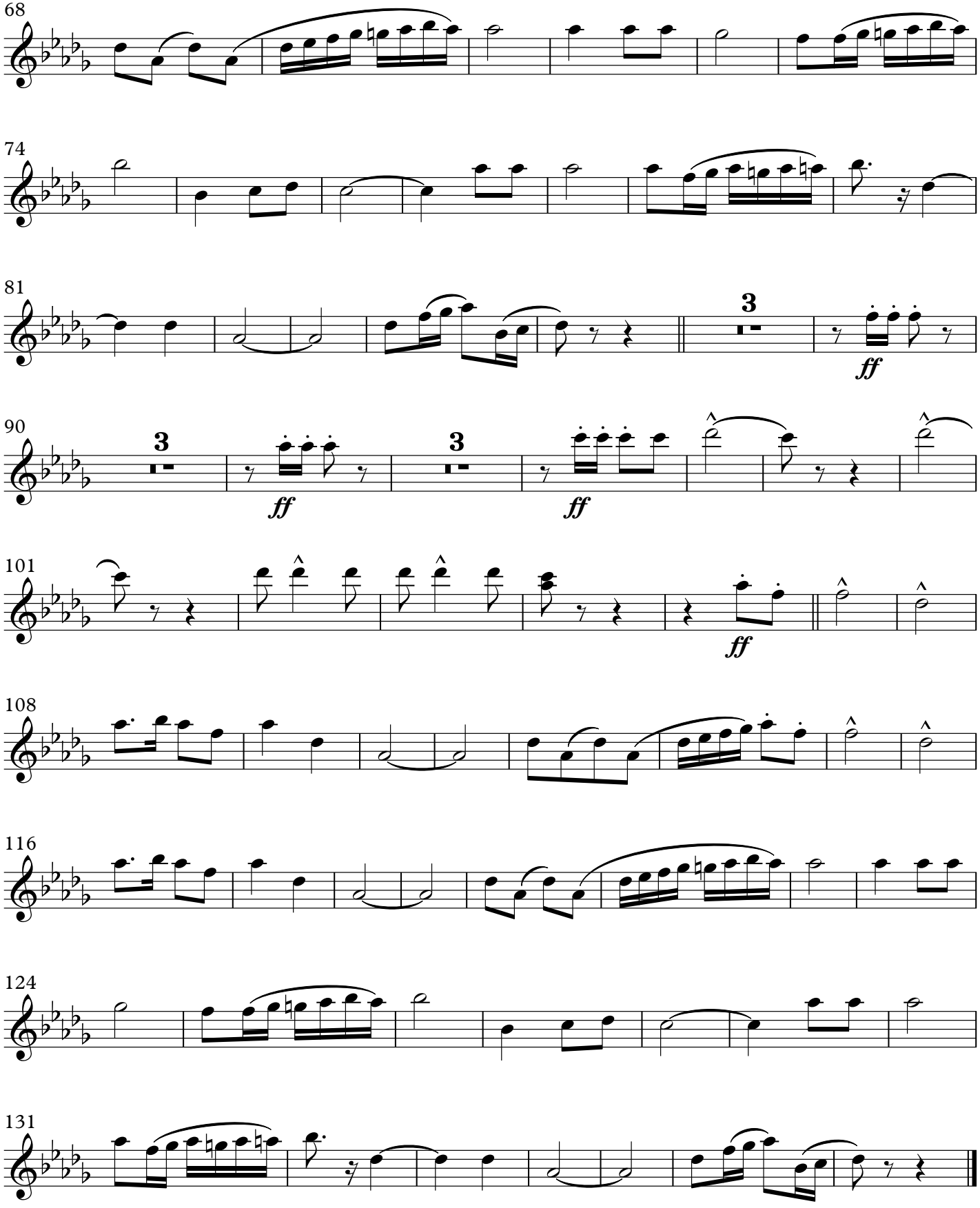
U.S. FIELD ARTILLERY

1st & 2nd Oboes



March

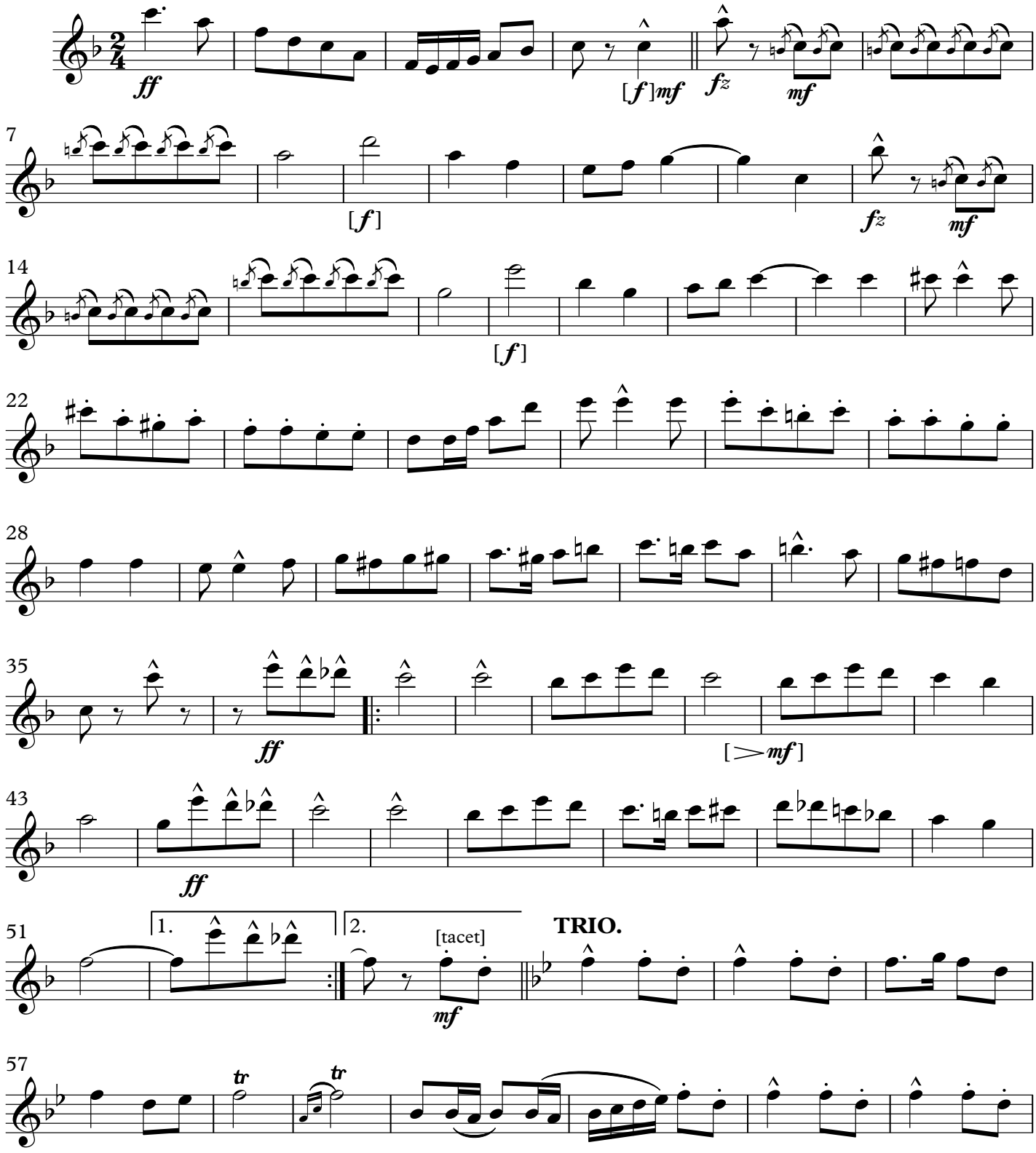
U.S. FIELD ARTILLERY

(1917)

E♭ Clarinet

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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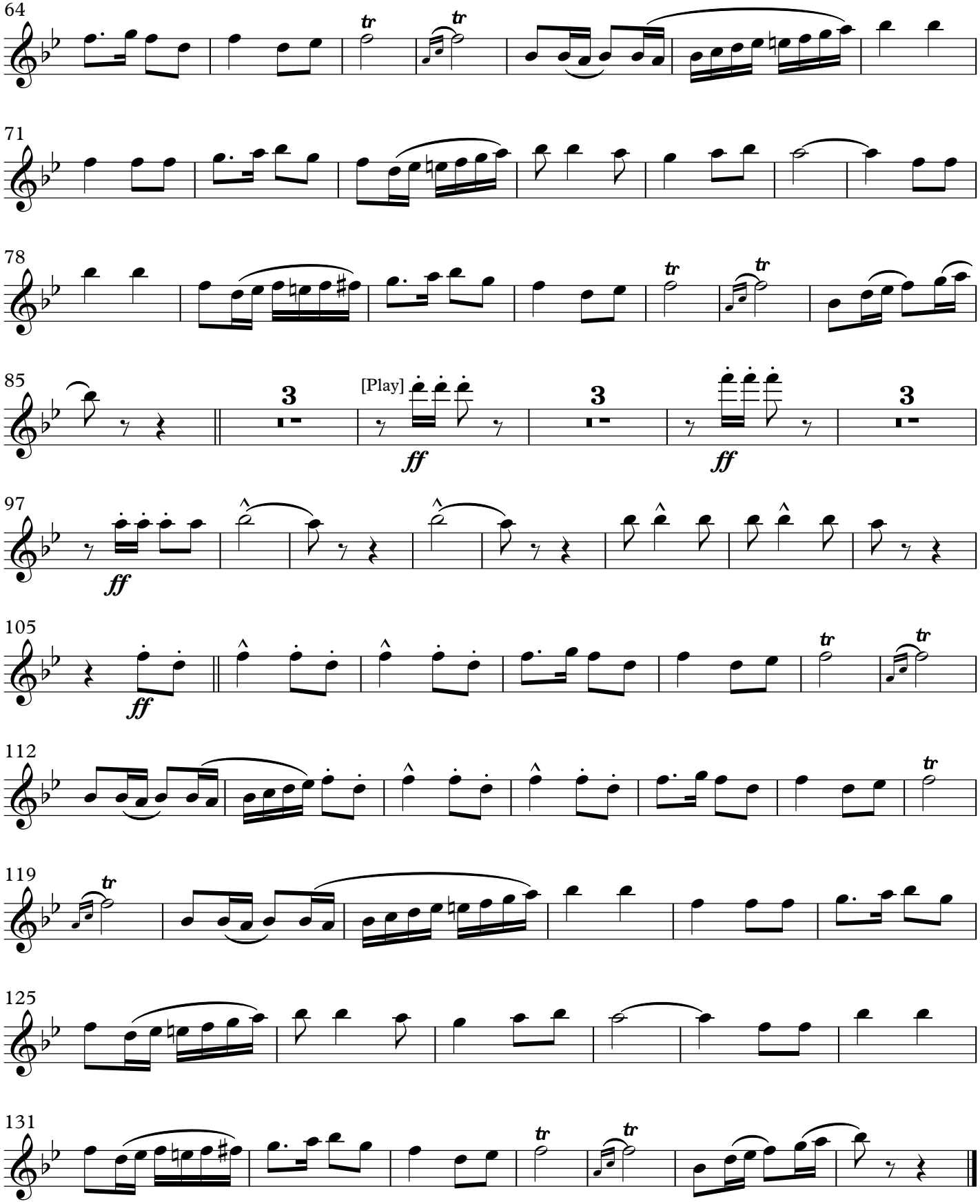
U.S. FIELD ARTILLERY

E♭ Clarinet



March

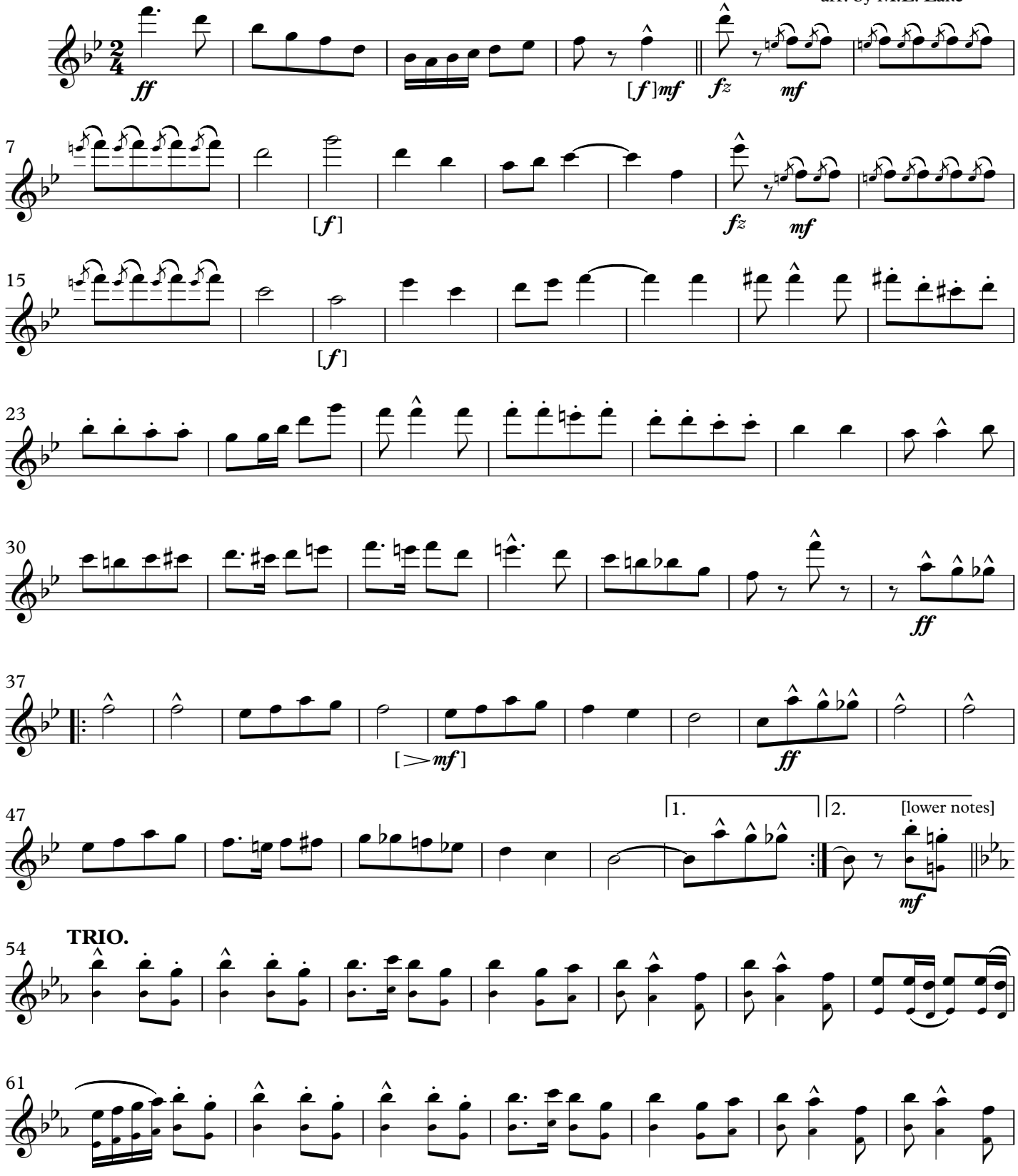
U.S. FIELD ARTILLERY

(1917)

Solo or 1st B♭ Clarinet

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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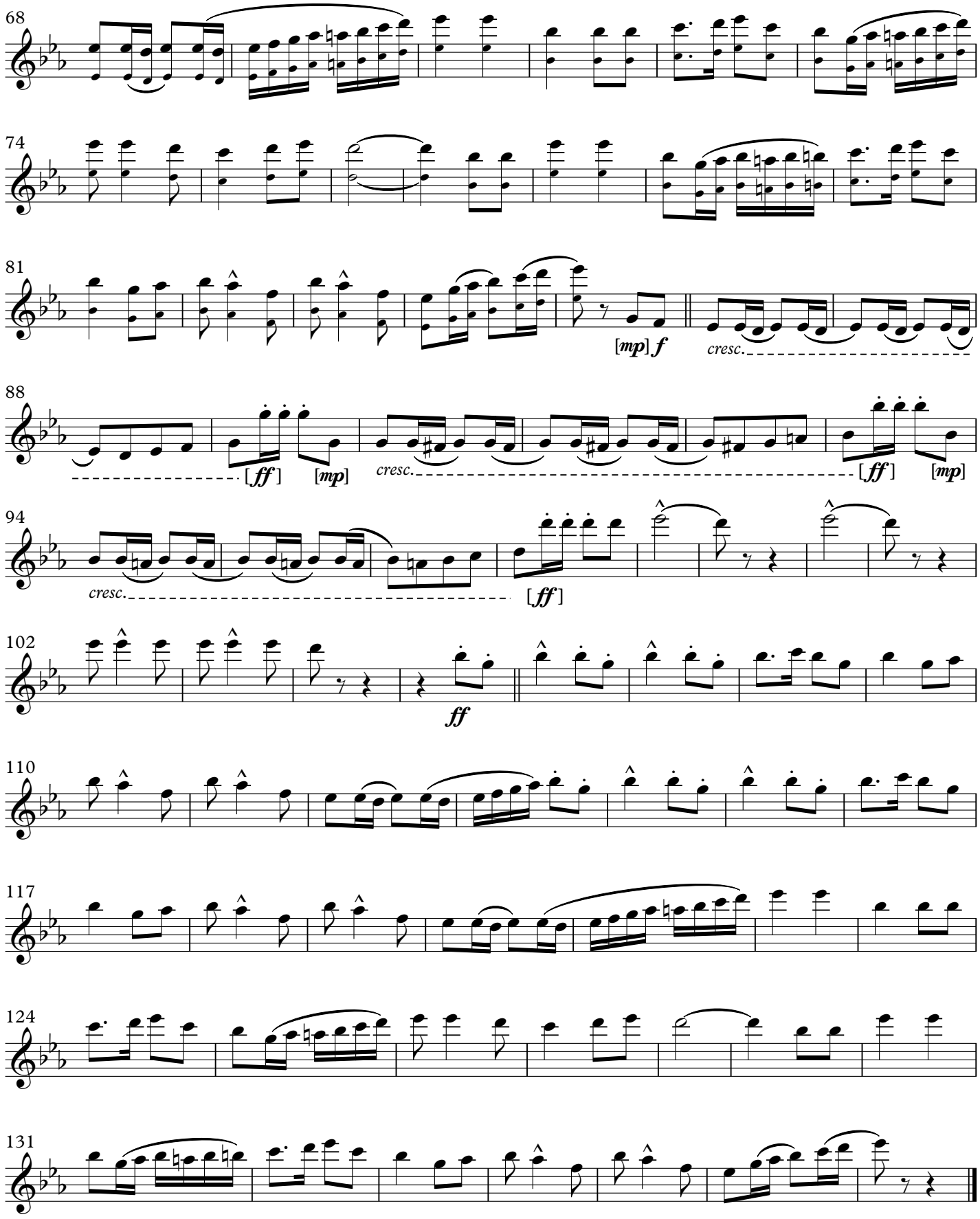
U.S. FIELD ARTILLERY

Solo or 1st B♭ Clarinet



March

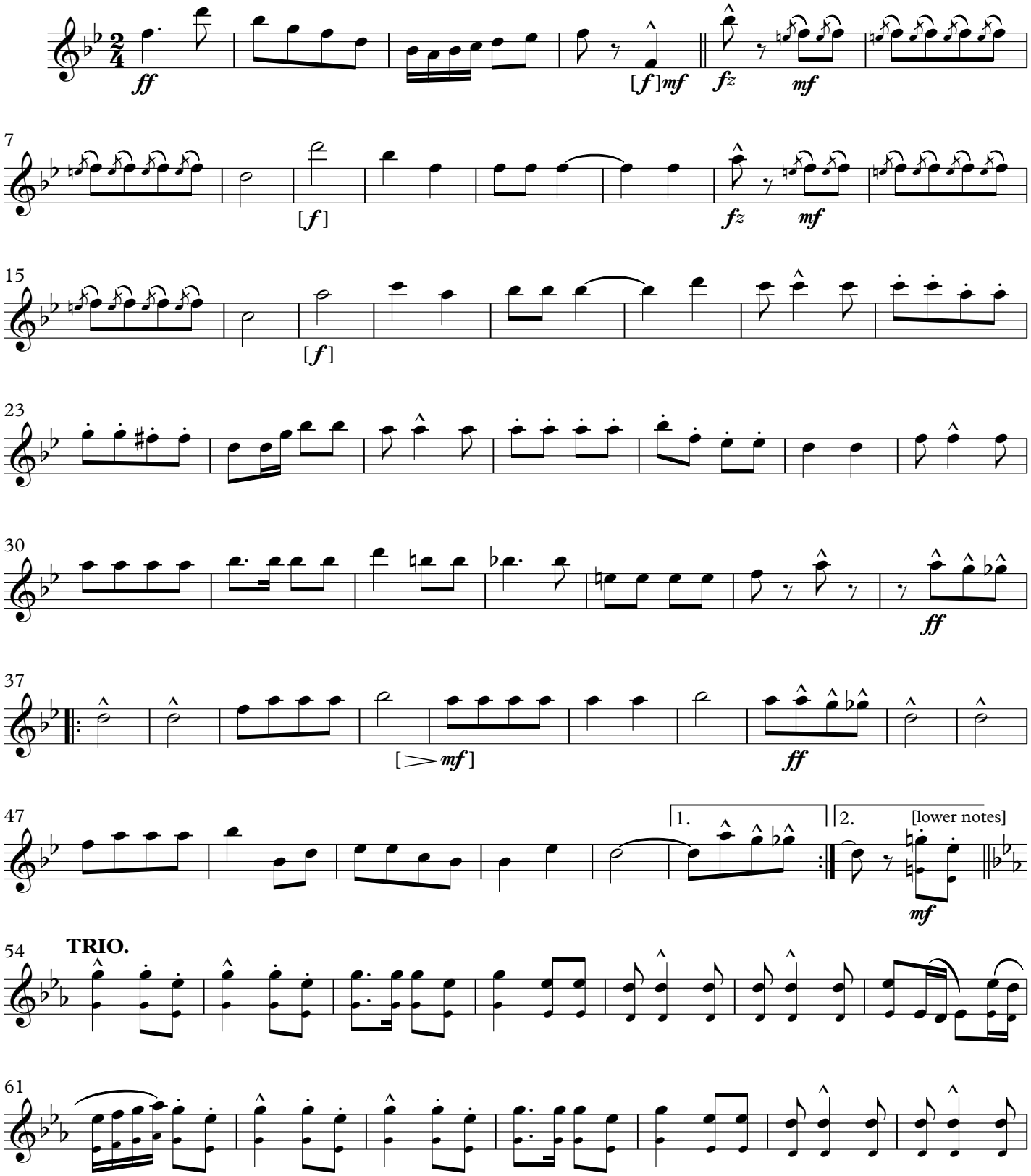
U.S. FIELD ARTILLERY

(1917)

2nd B♭ Clarinet

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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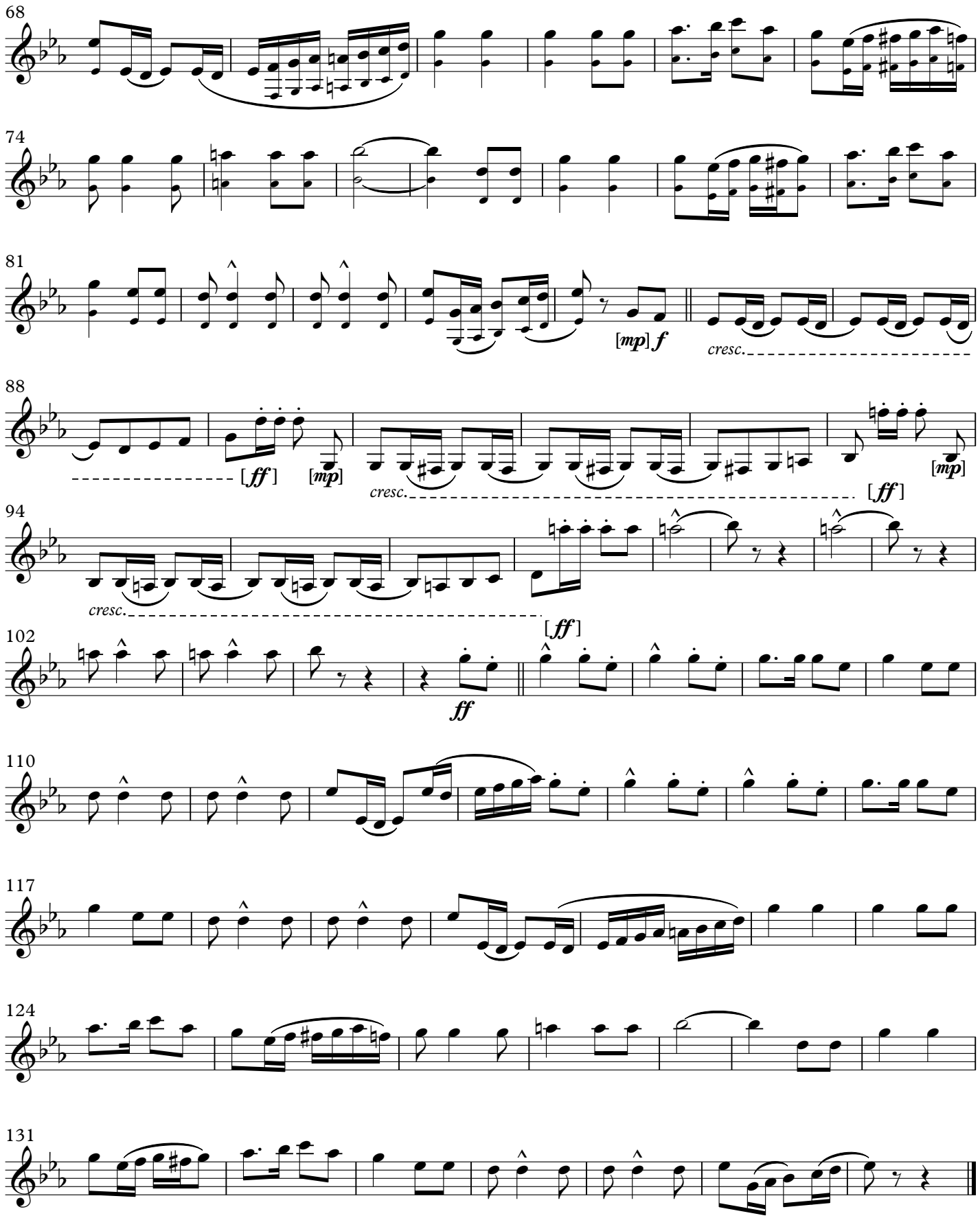
U.S. FIELD ARTILLERY

2nd B♭ Clarinet



March

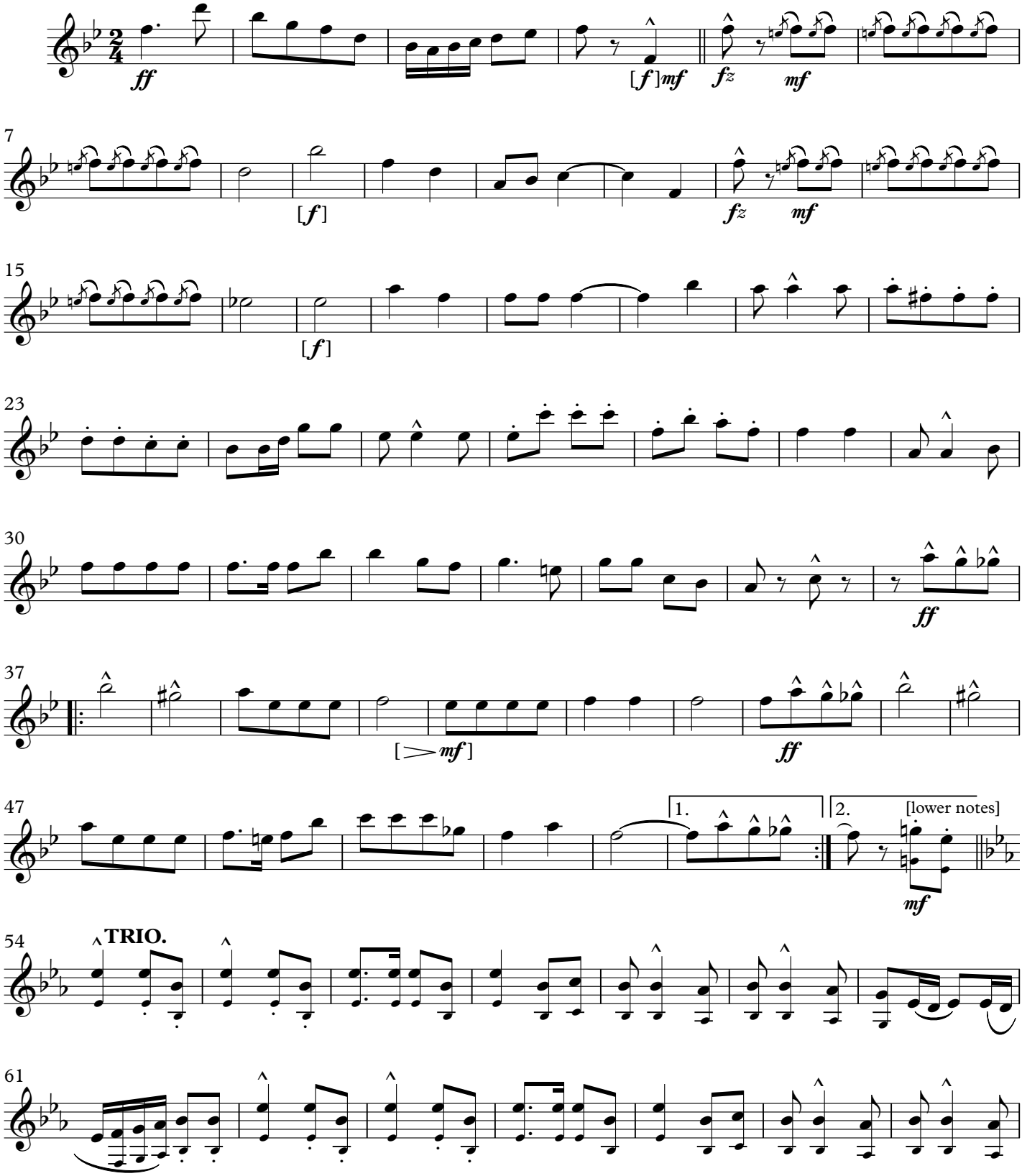
U.S. FIELD ARTILLERY

(1917)

3rd B♭ Clarinet

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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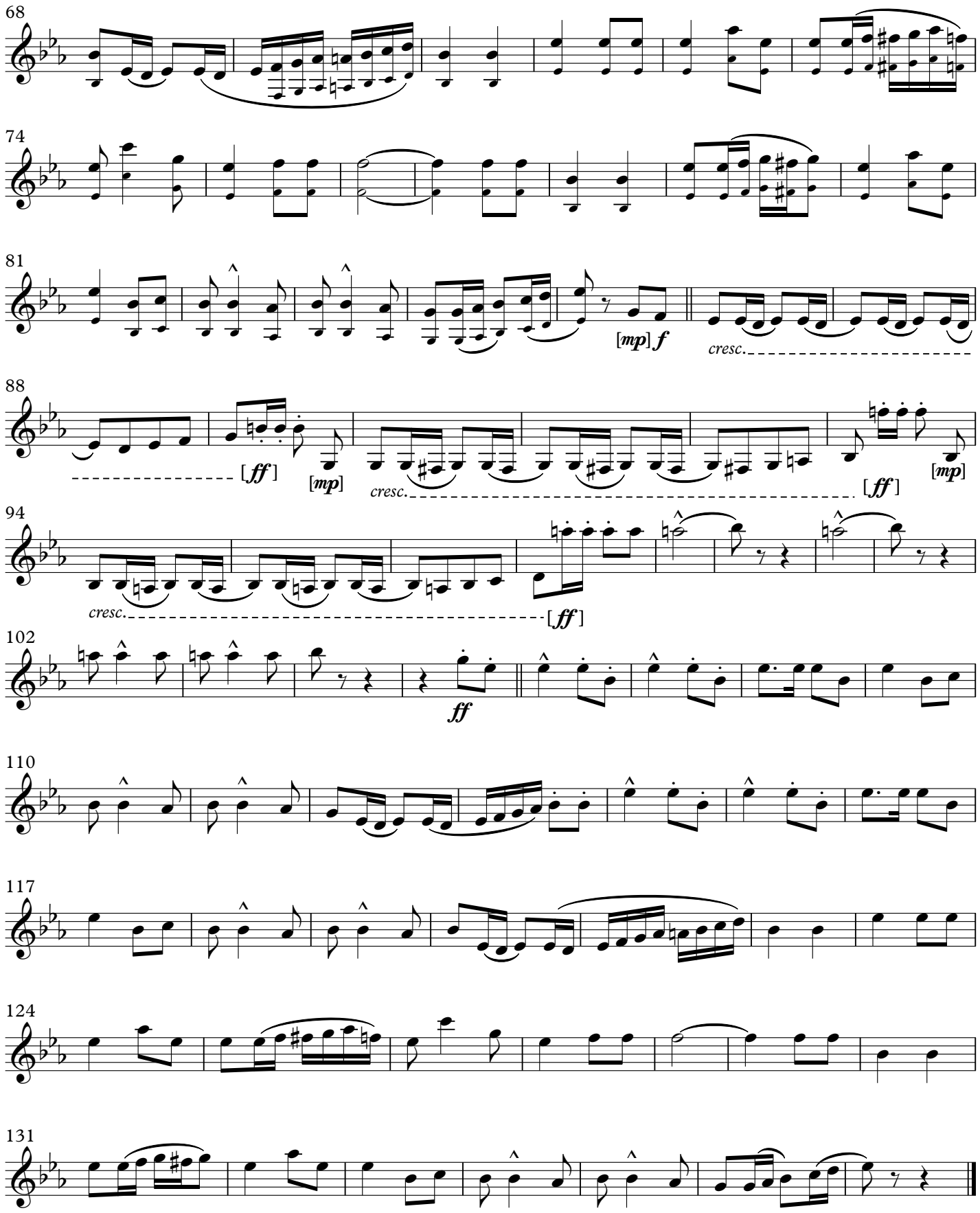
U.S. FIELD ARTILLERY

3rd B♭ Clarinet



March

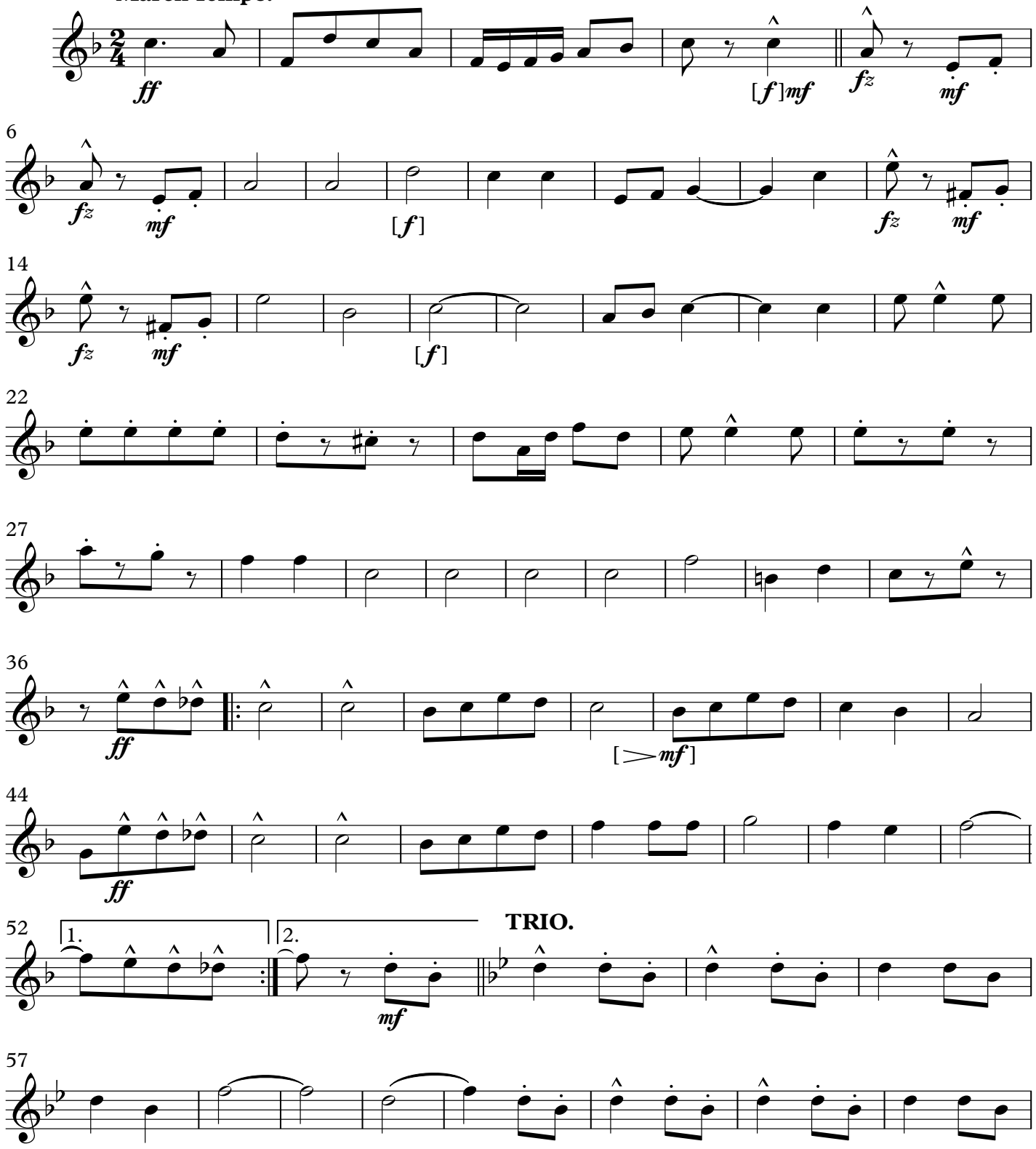
U.S. FIELD ARTILLERY

(1917)

E♭ Alto Clarinet
[optional]

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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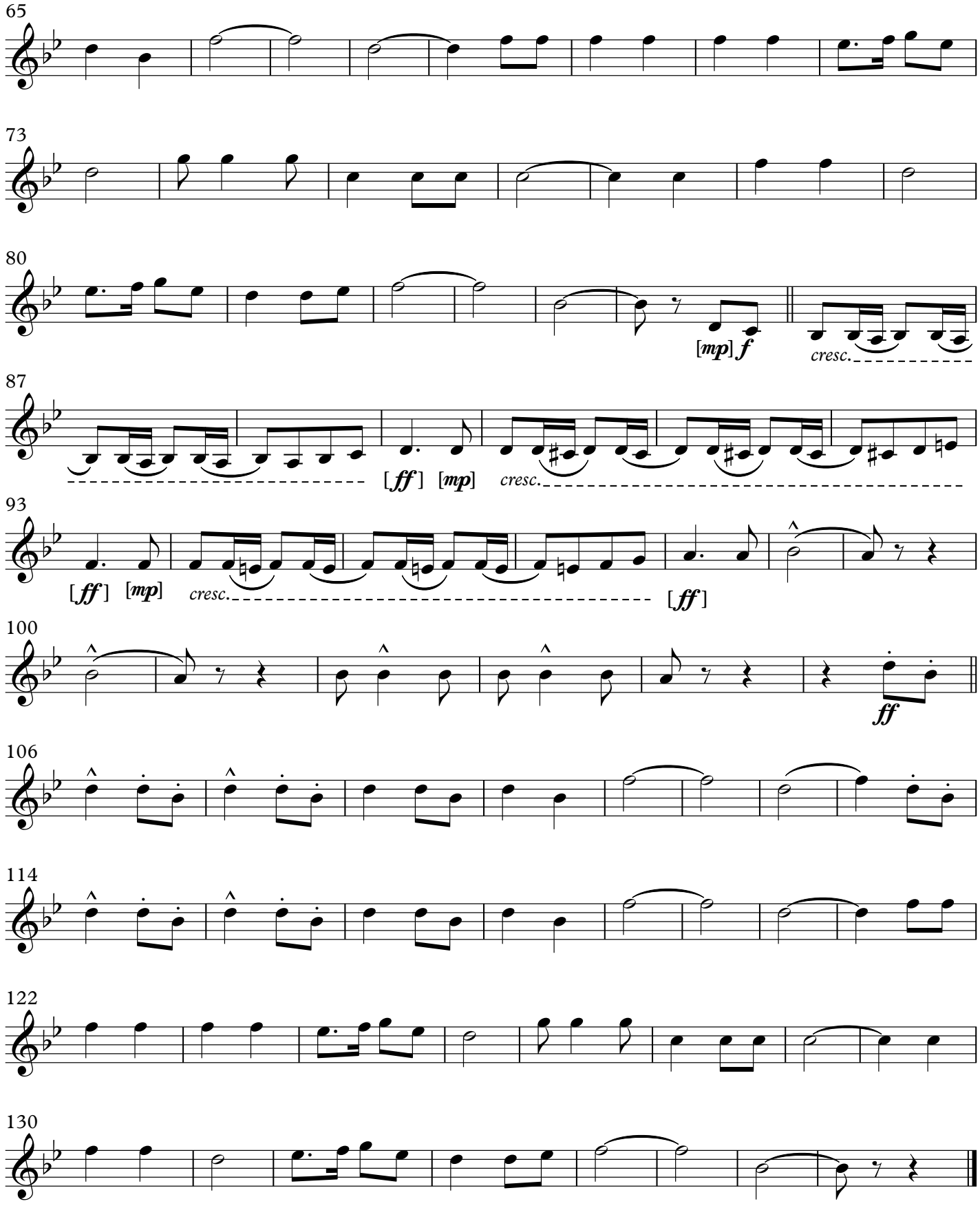
U.S. FIELD ARTILLERY

E♭ Alto Clarinet



March

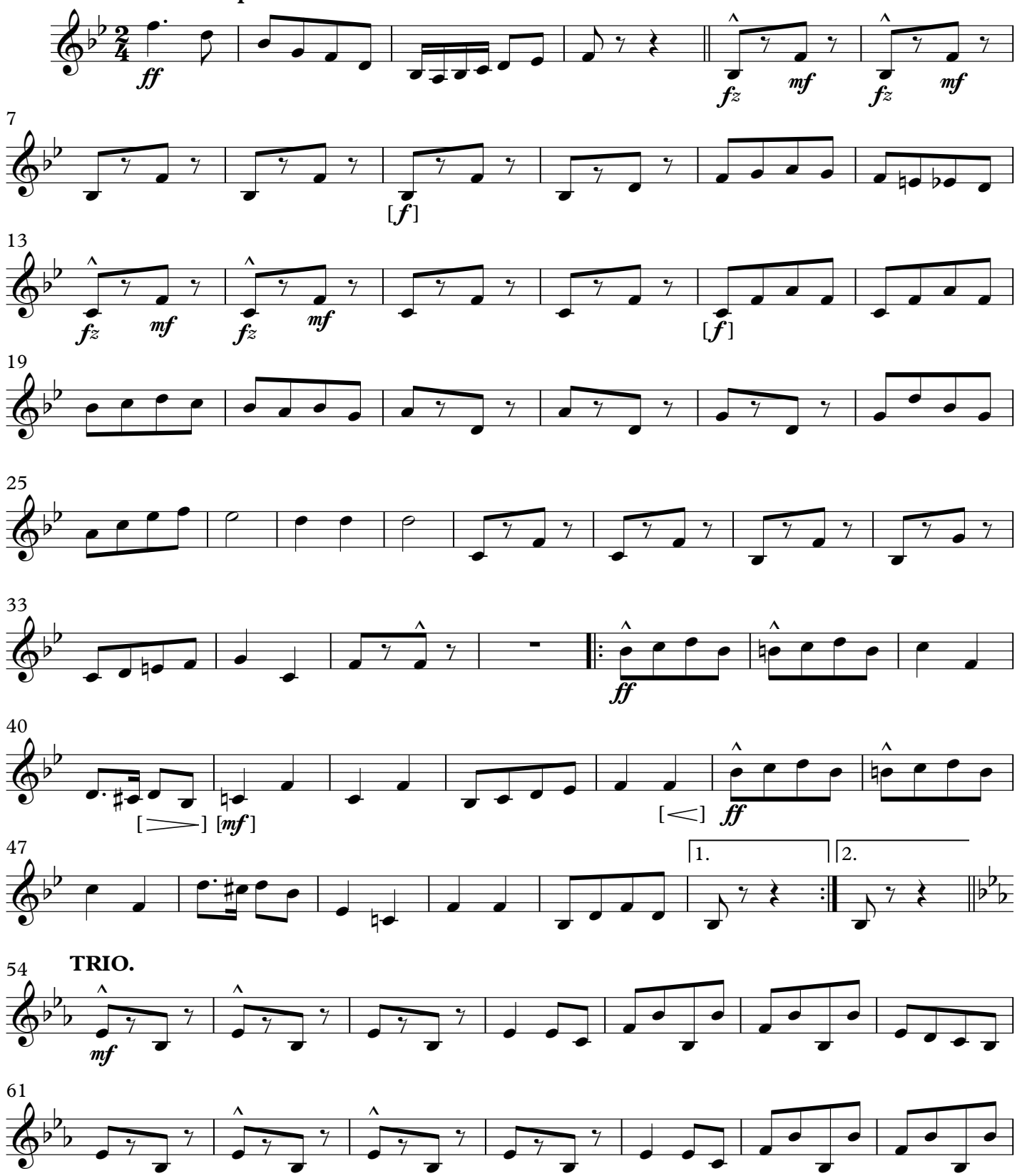
U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

B♭ Bass Clarinet

March Tempo.



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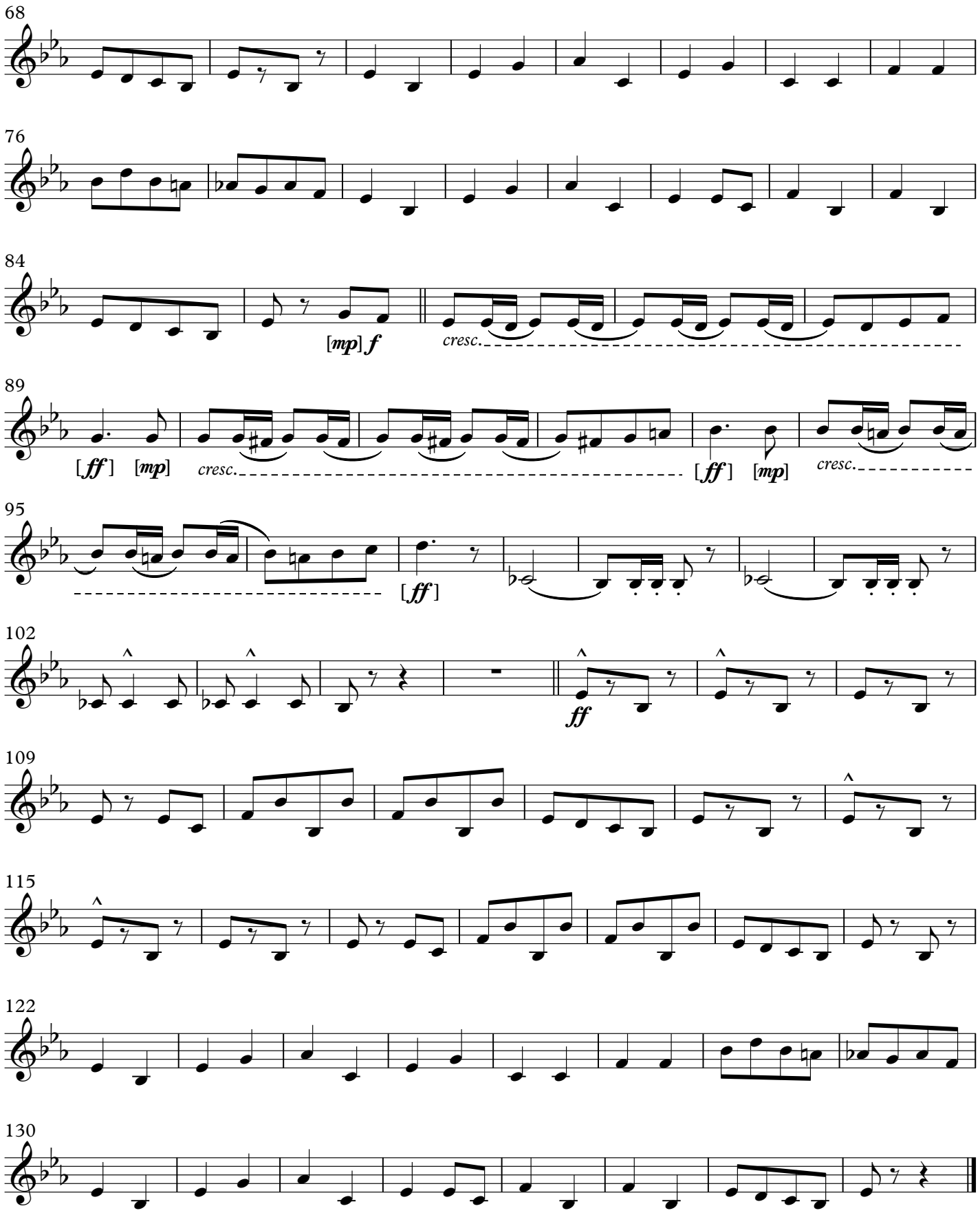
U.S. FIELD ARTILLERY

B♭ Bass Clarinet



March

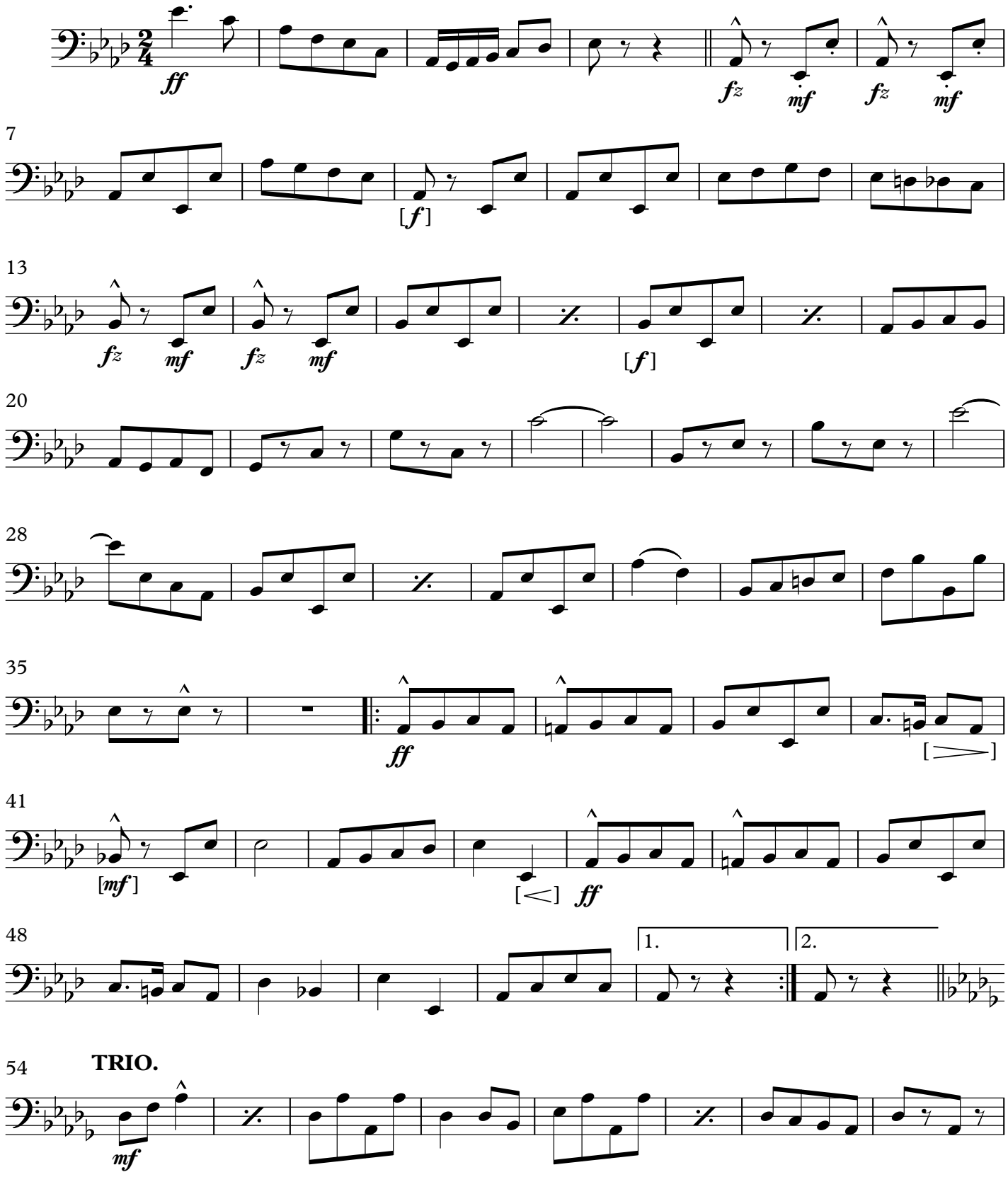
U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

1st Bassoon

March Tempo.



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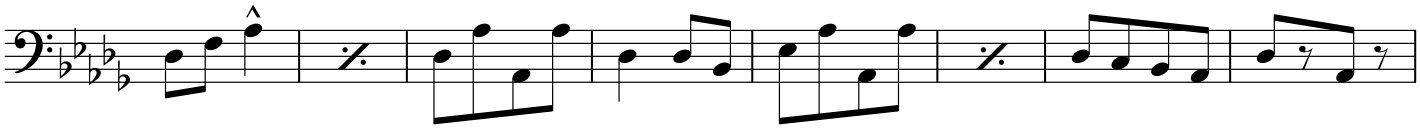
U.S. FIELD ARTILLERY

1st Bassoon

62



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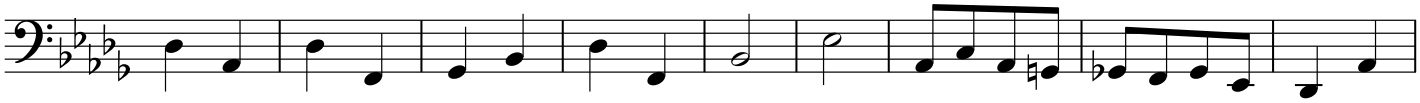

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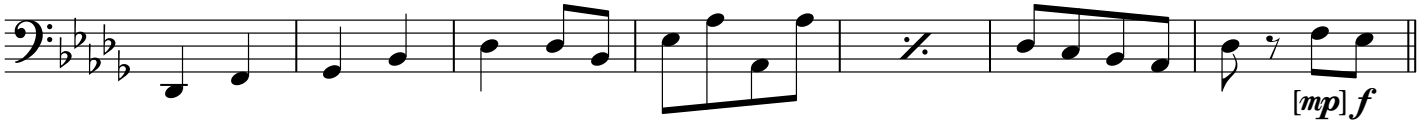

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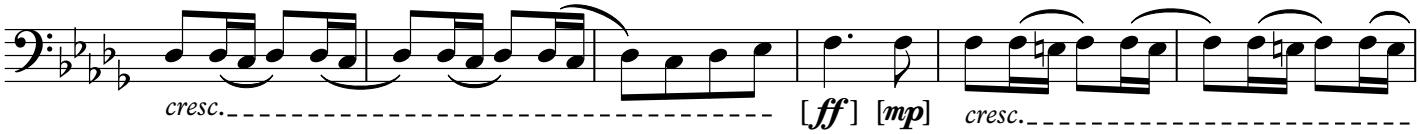

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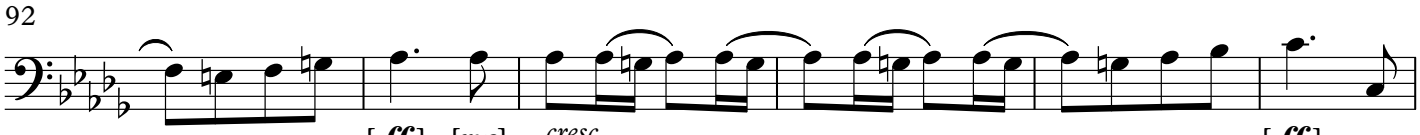

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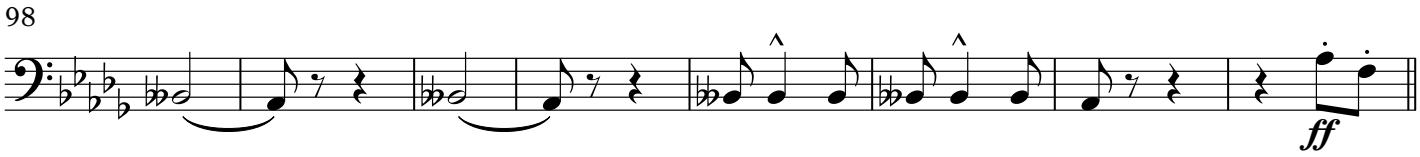

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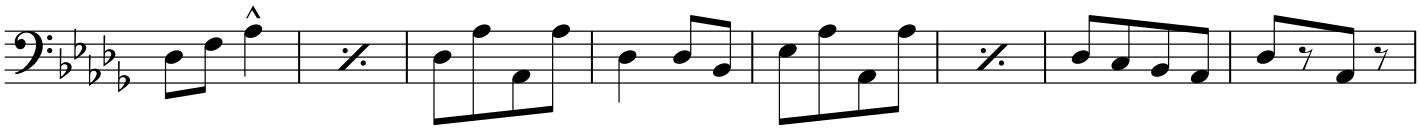

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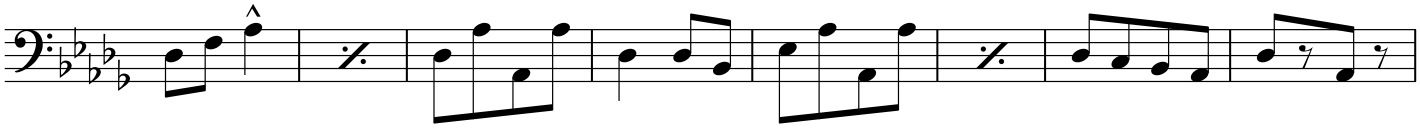

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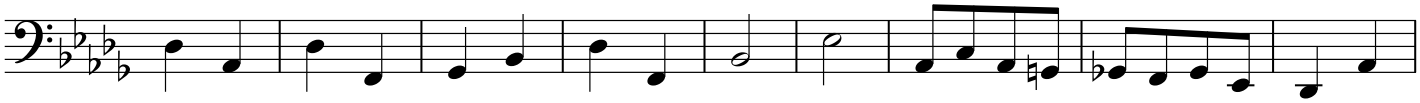

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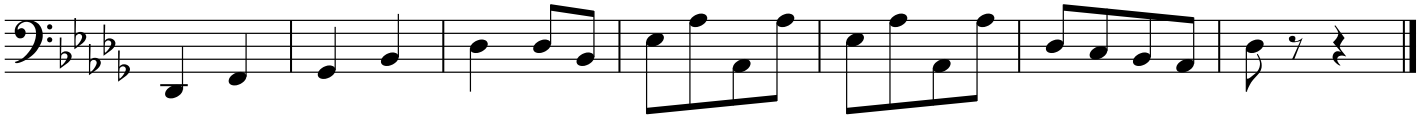


March

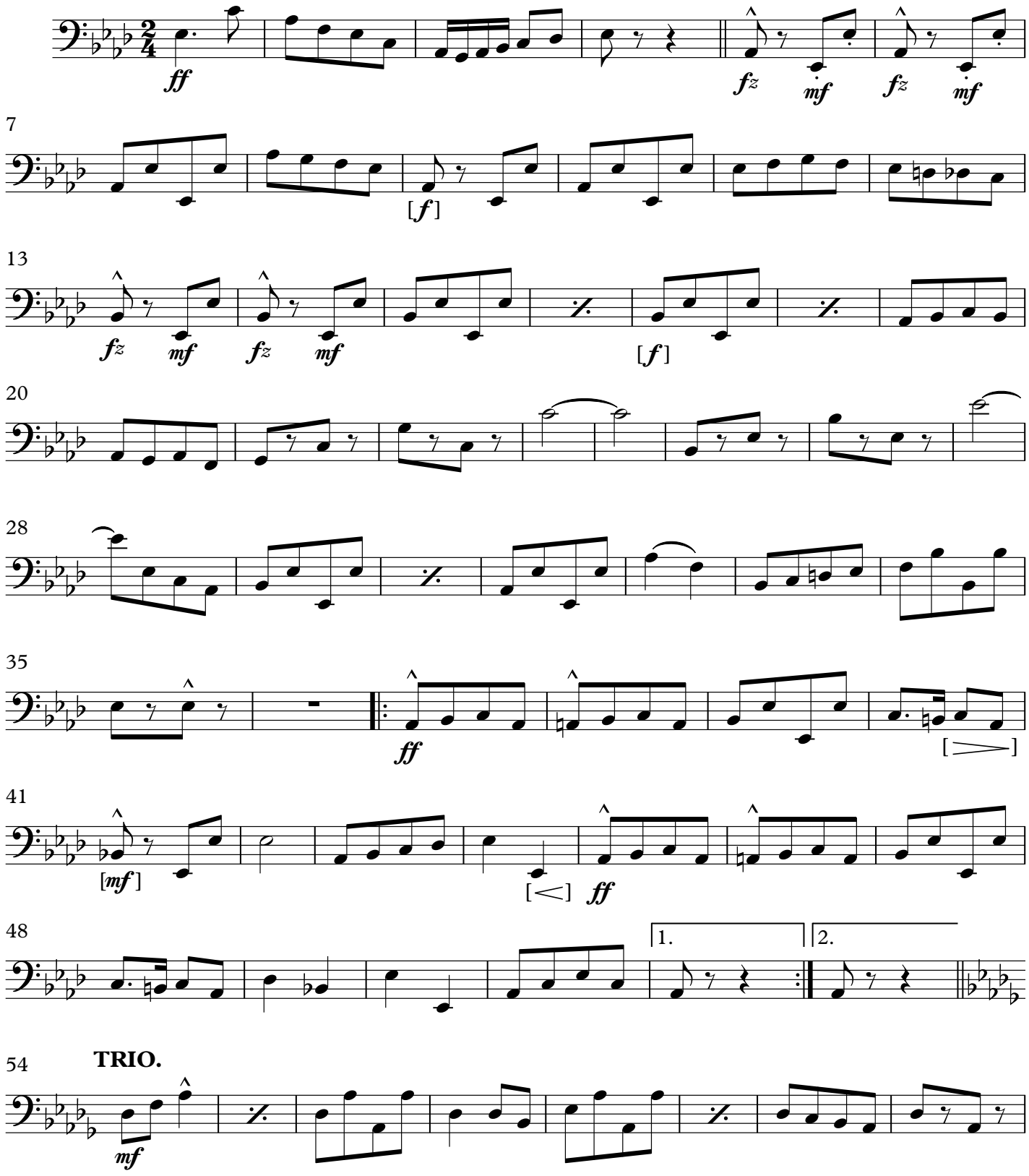
U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

2nd Bassoon

March Tempo.



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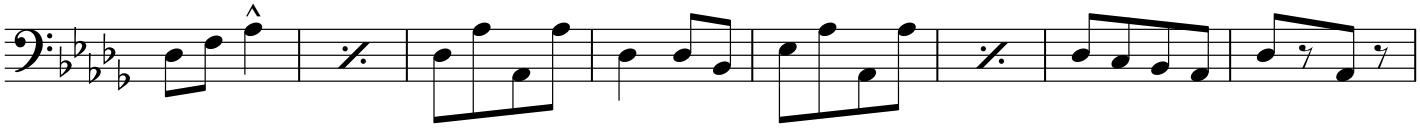
U.S. FIELD ARTILLERY

2nd Bassoon

62



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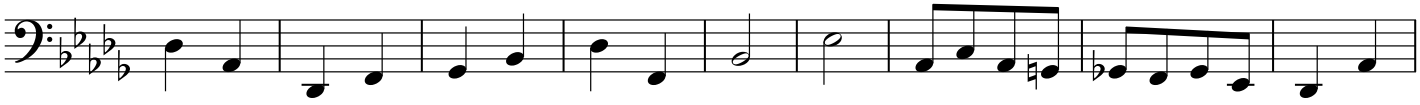

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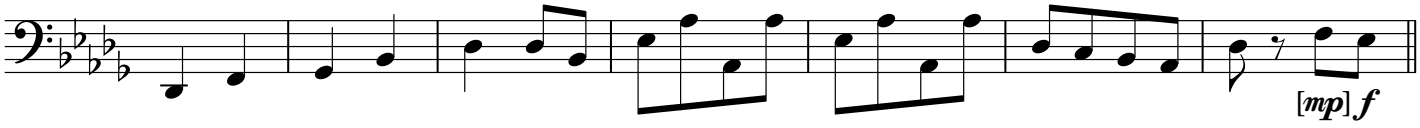

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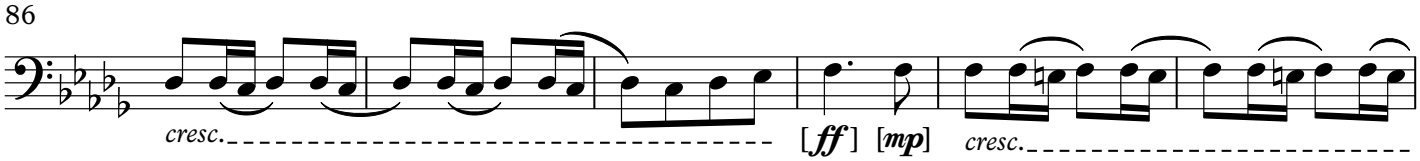

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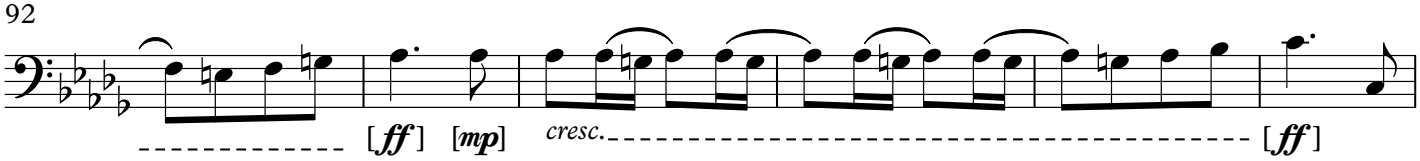

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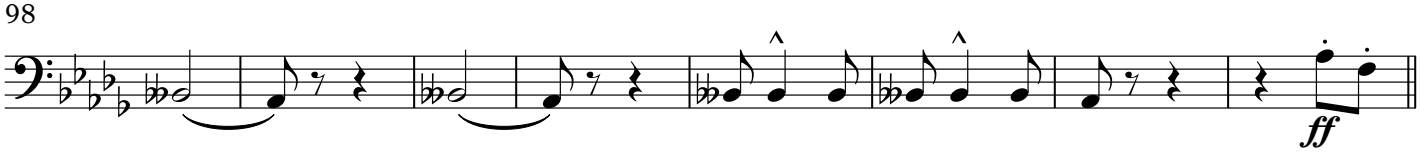

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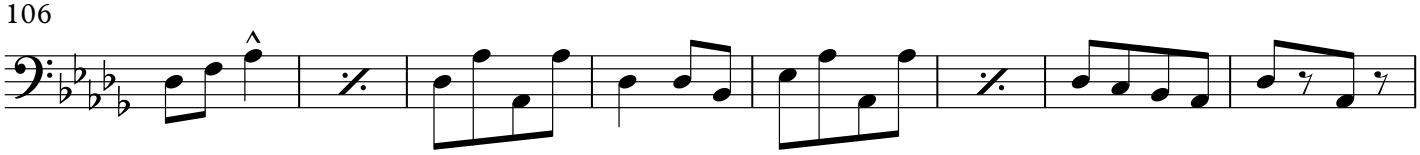

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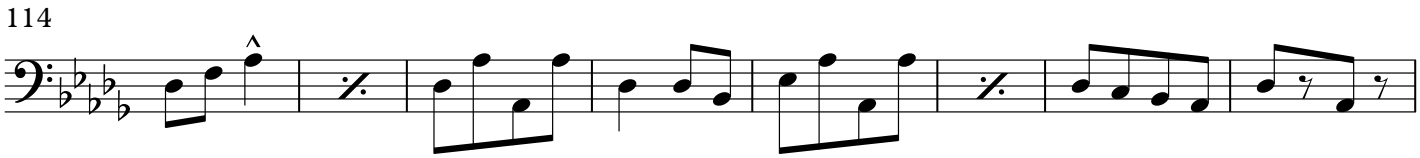

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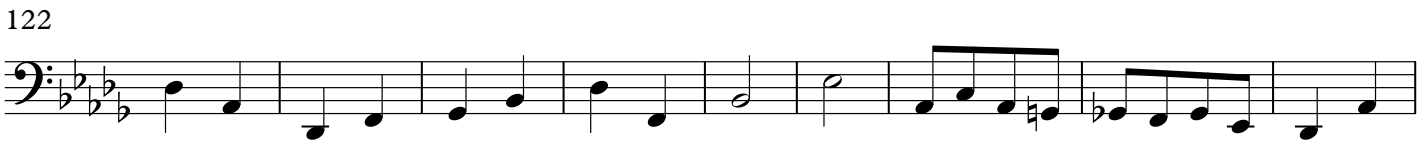

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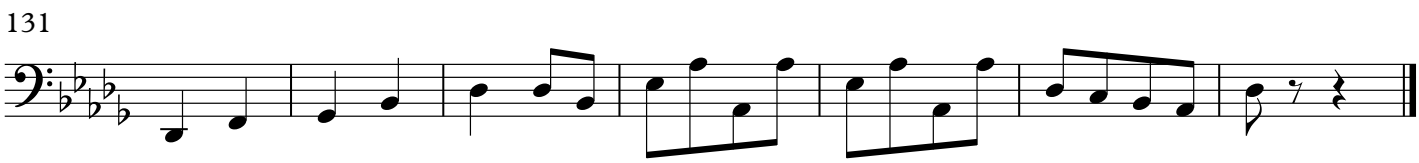


March

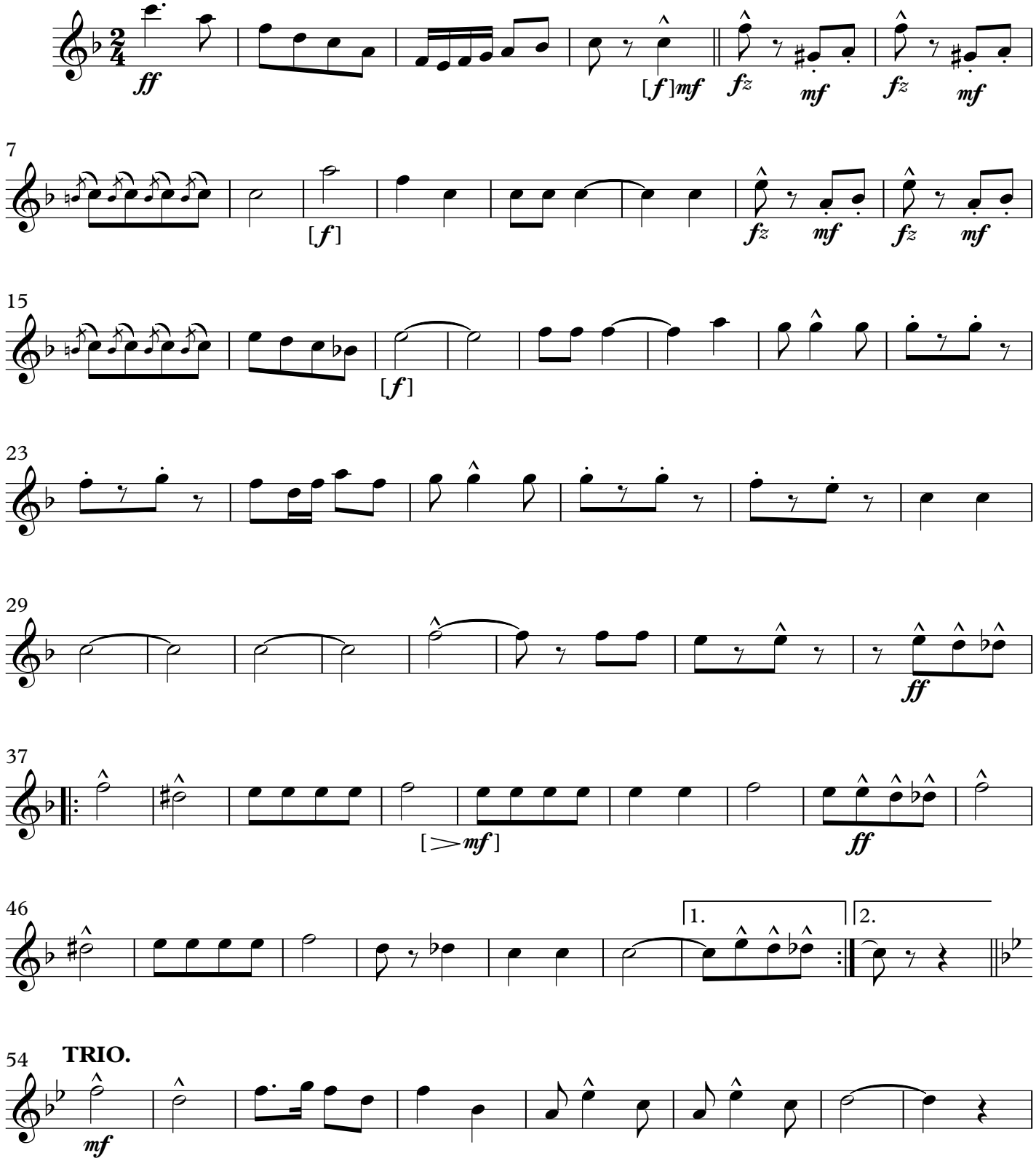
U.S. FIELD ARTILLERY

(1917)

E♭ Alto Saxophone

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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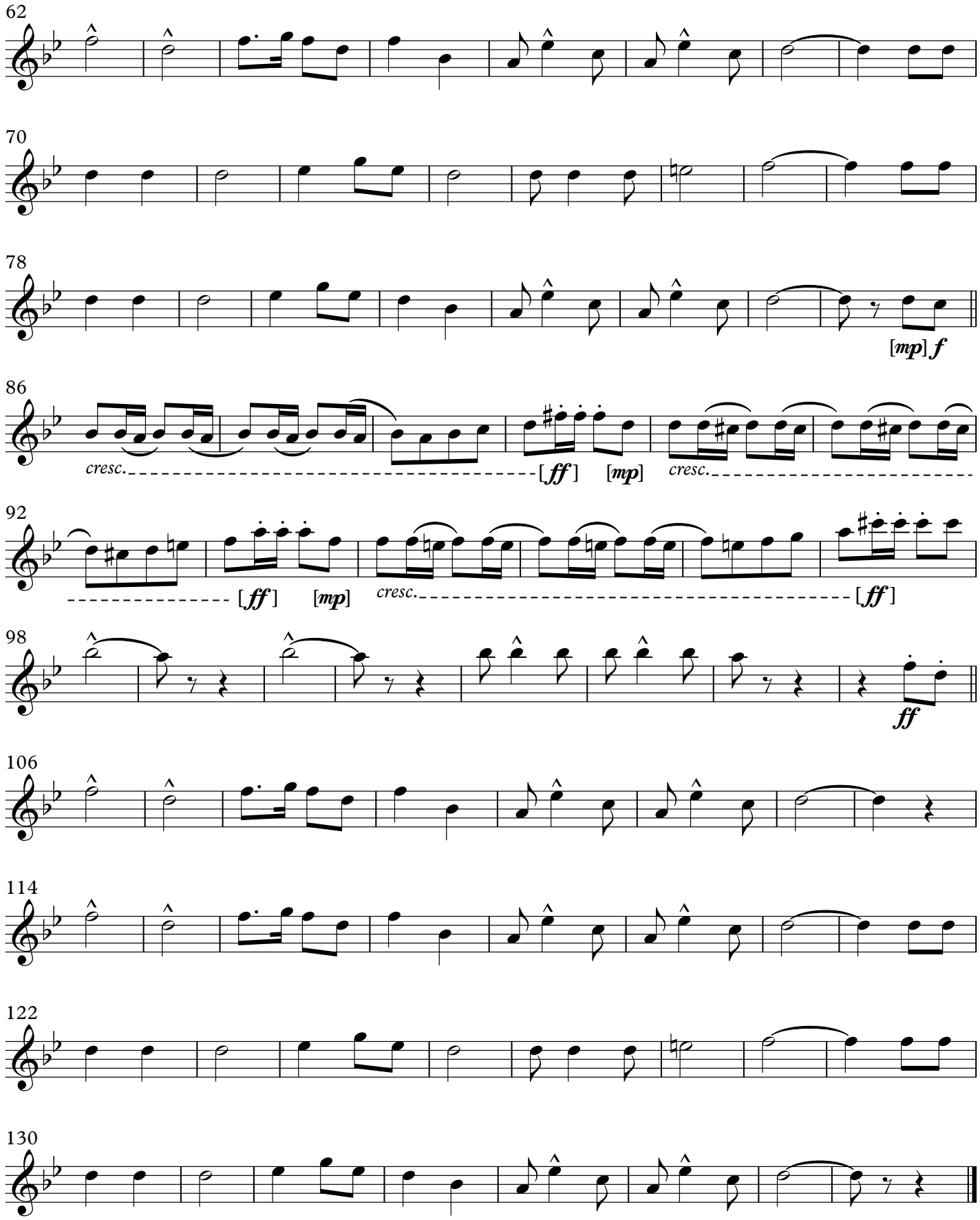
U.S. FIELD ARTILLERY

E♭ Alto Saxophone



March

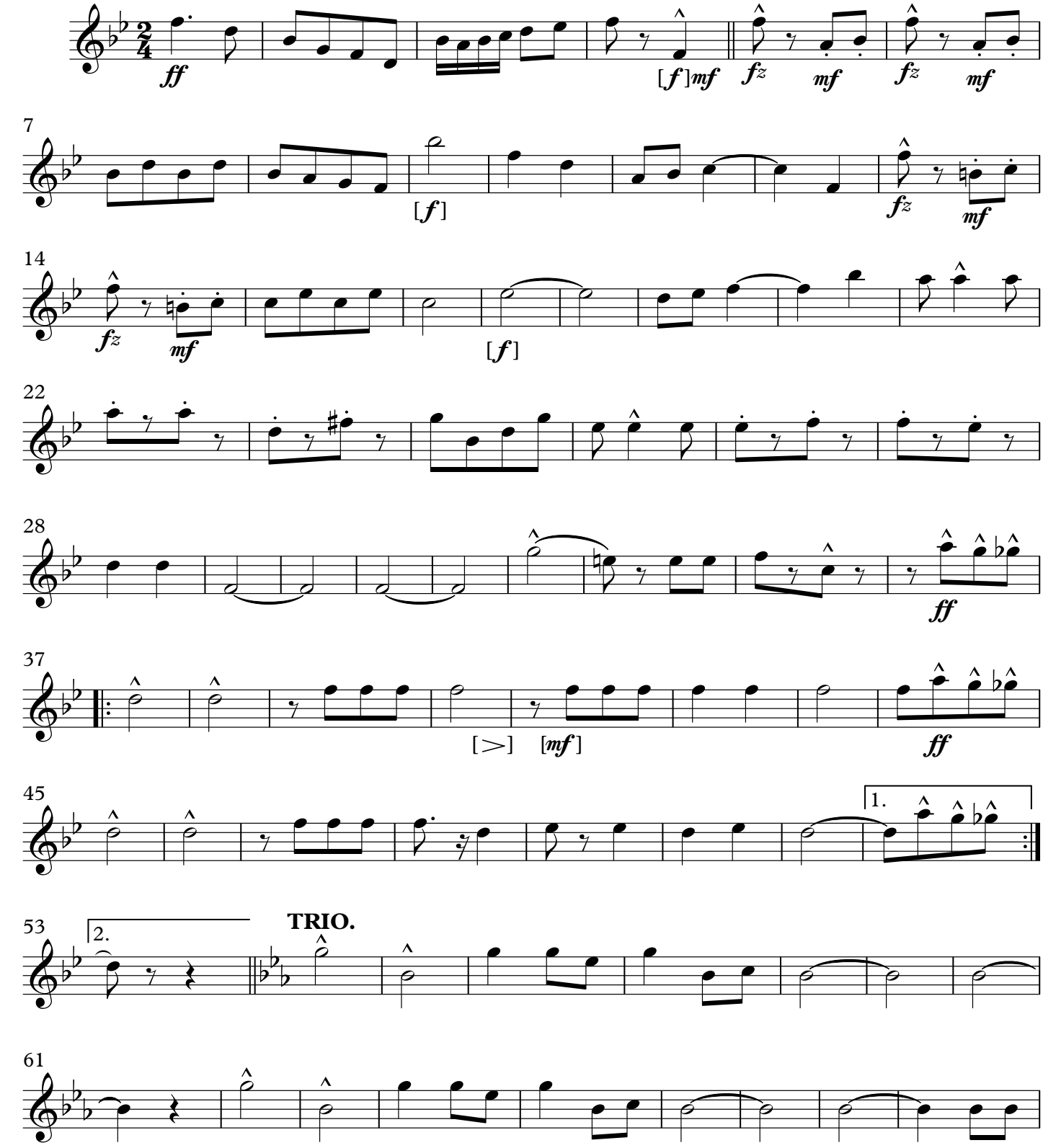
U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

B♭ Tenor Saxophone

March Tempo.



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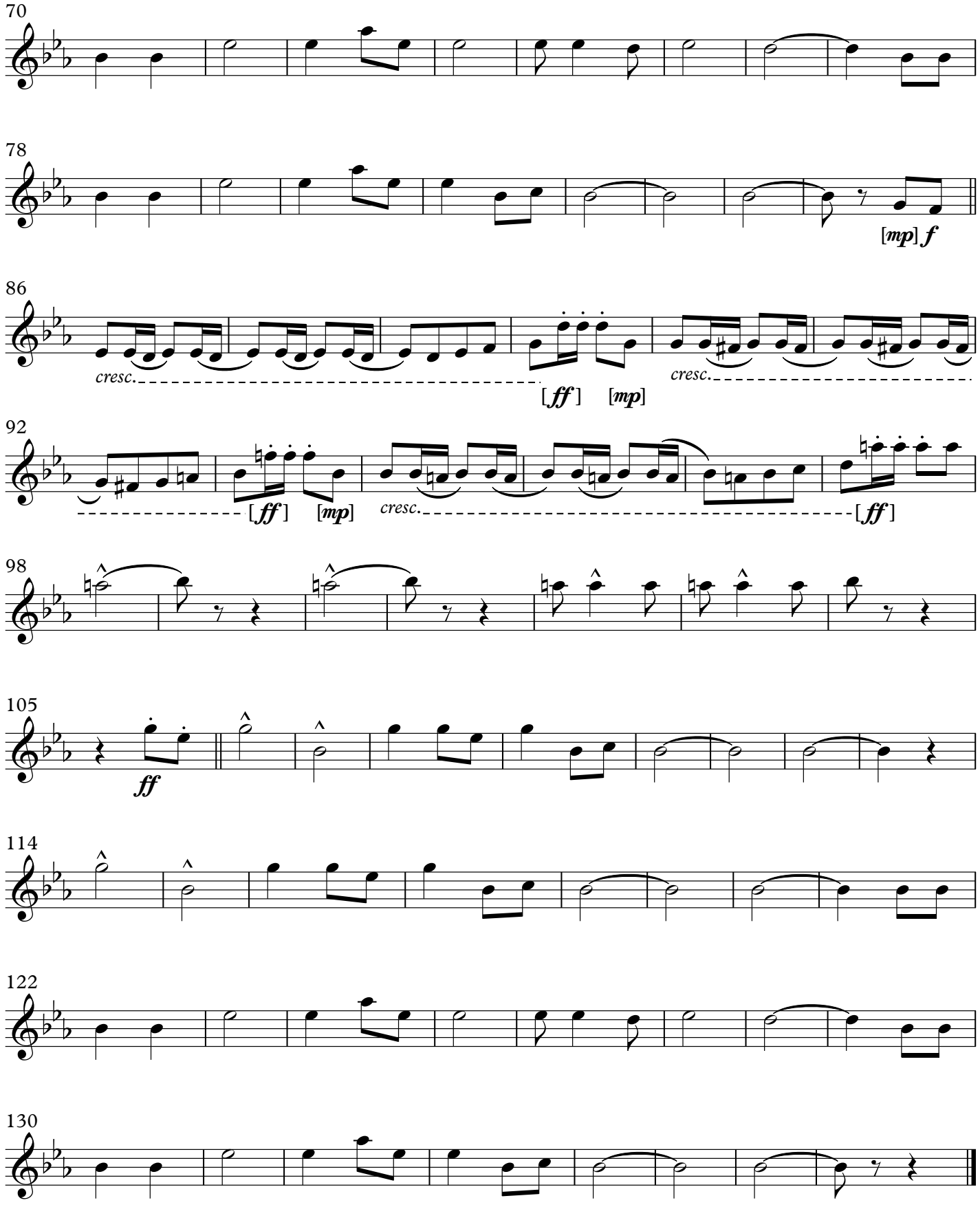
U.S. FIELD ARTILLERY

Bb Tenor Saxophone



March

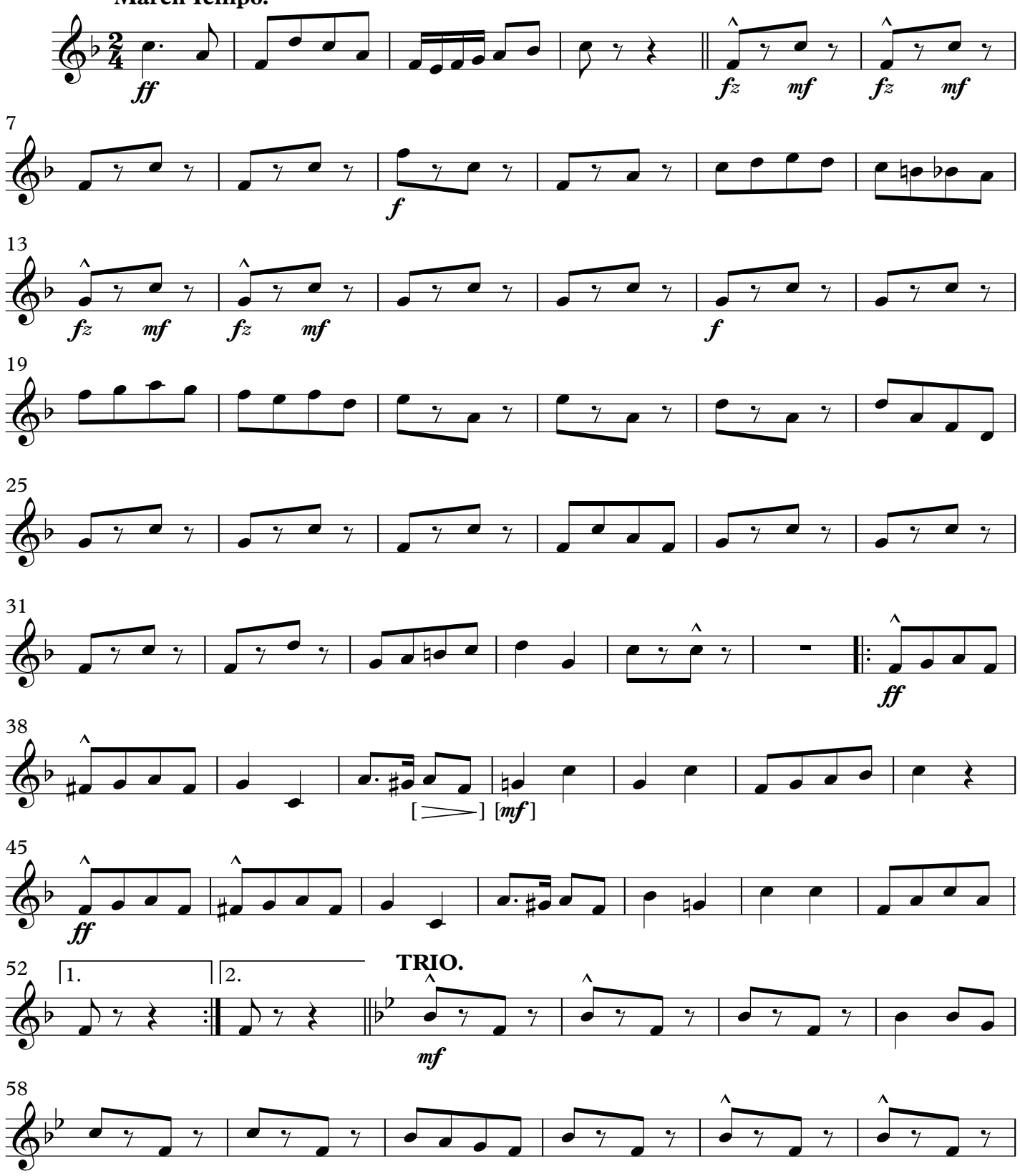
U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

E♭ Baritone Saxophone

March Tempo.



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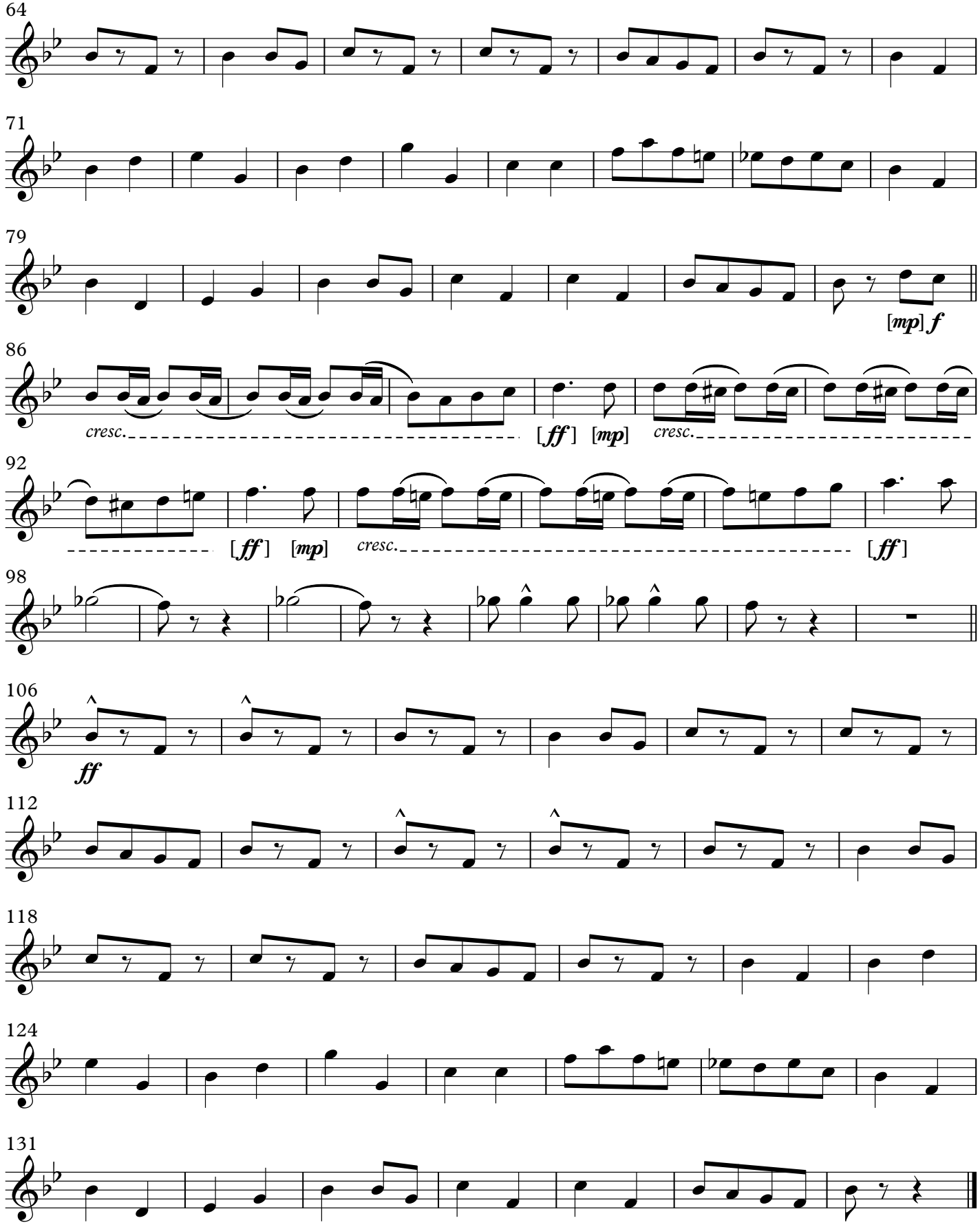
U.S. FIELD ARTILLERY

E♭ Baritone Saxophone



March

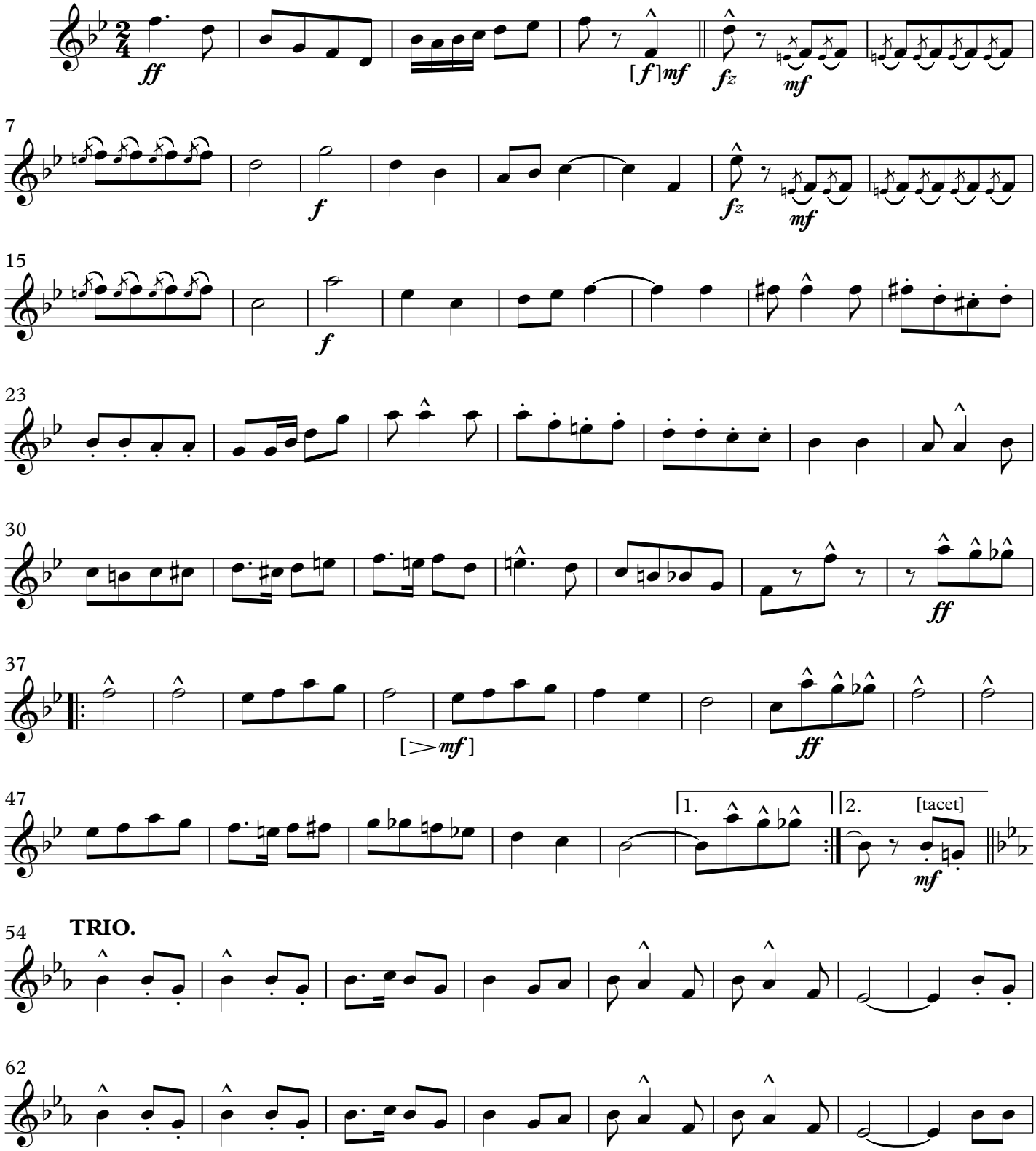
U.S. FIELD ARTILLERY

(1917)

Solo B♭ Cornet

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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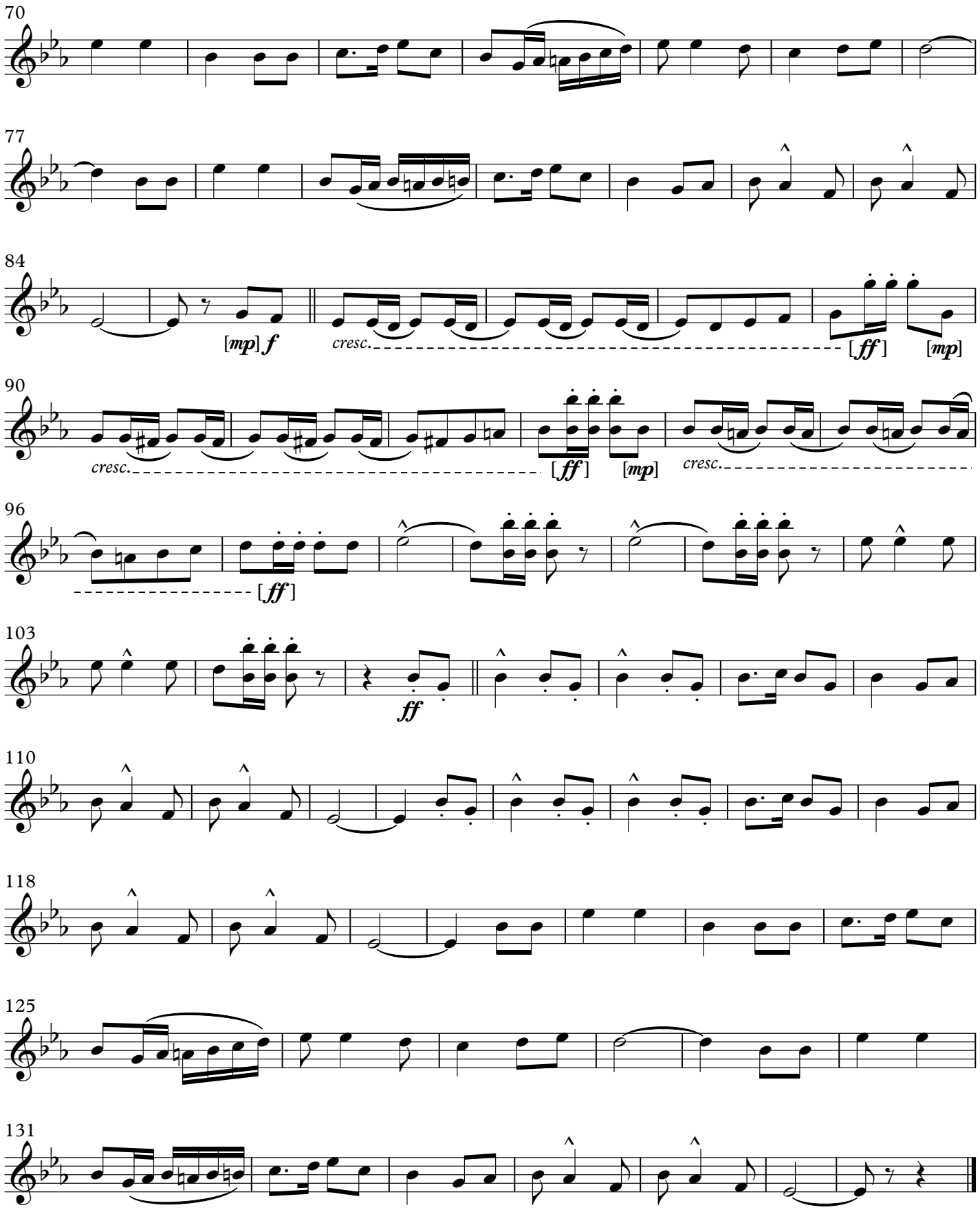
U.S. FIELD ARTILLERY

Solo B♭ Cornet



March

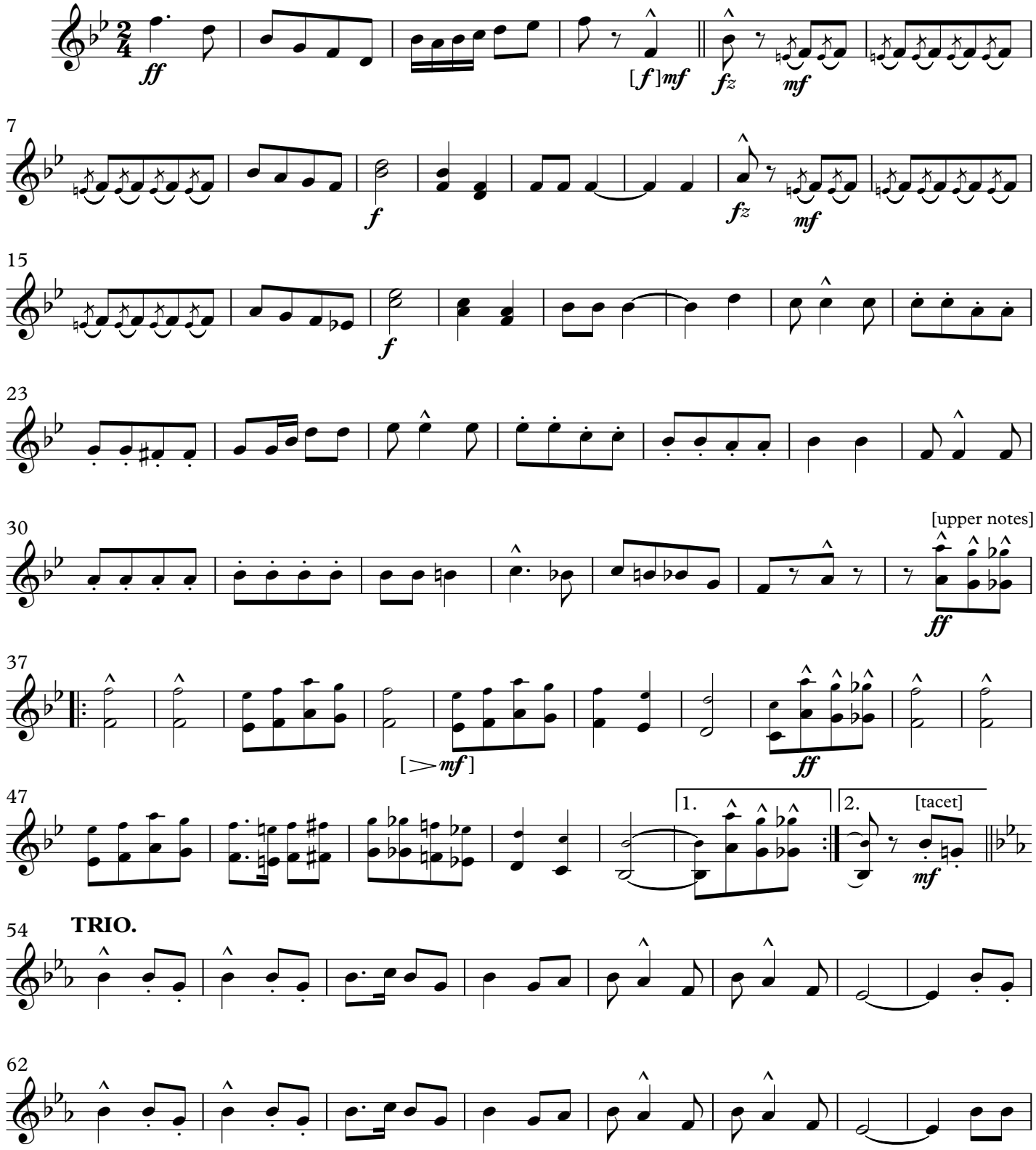
U.S. FIELD ARTILLERY

(1917)

1st B♭ Cornet

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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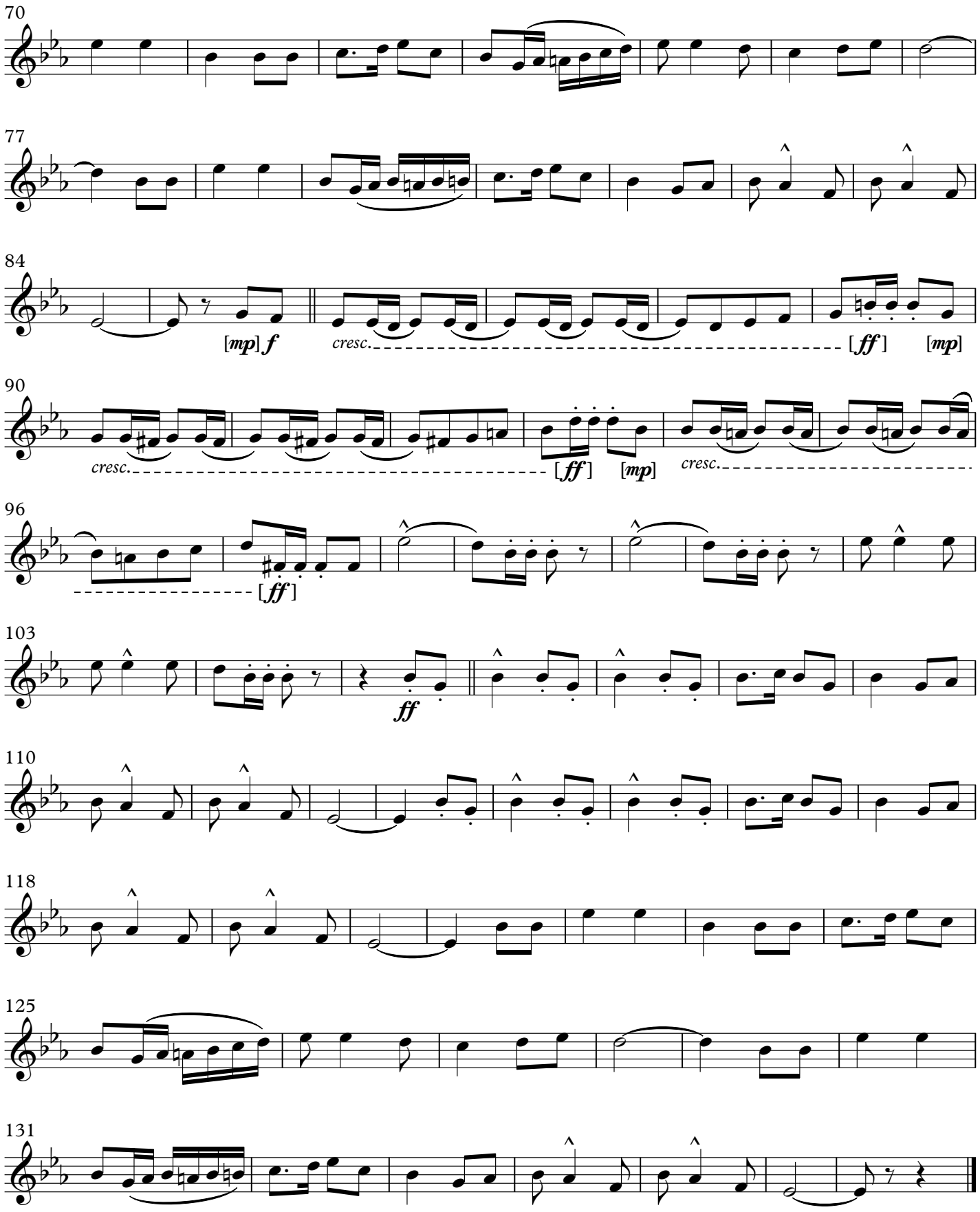
U.S. FIELD ARTILLERY

1st B♭ Cornet



March

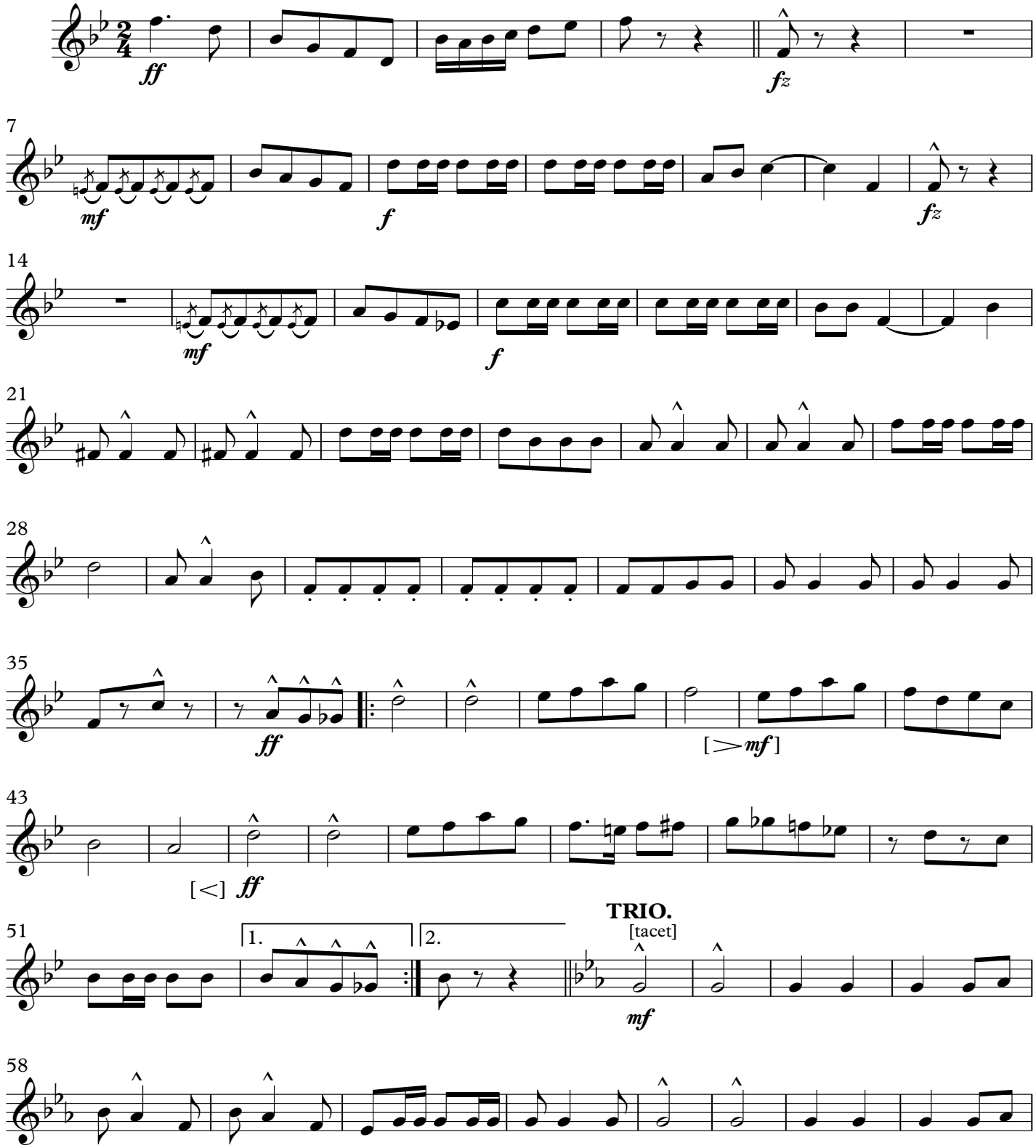
U.S. FIELD ARTILLERY

(1917)

2nd B♭ Cornet

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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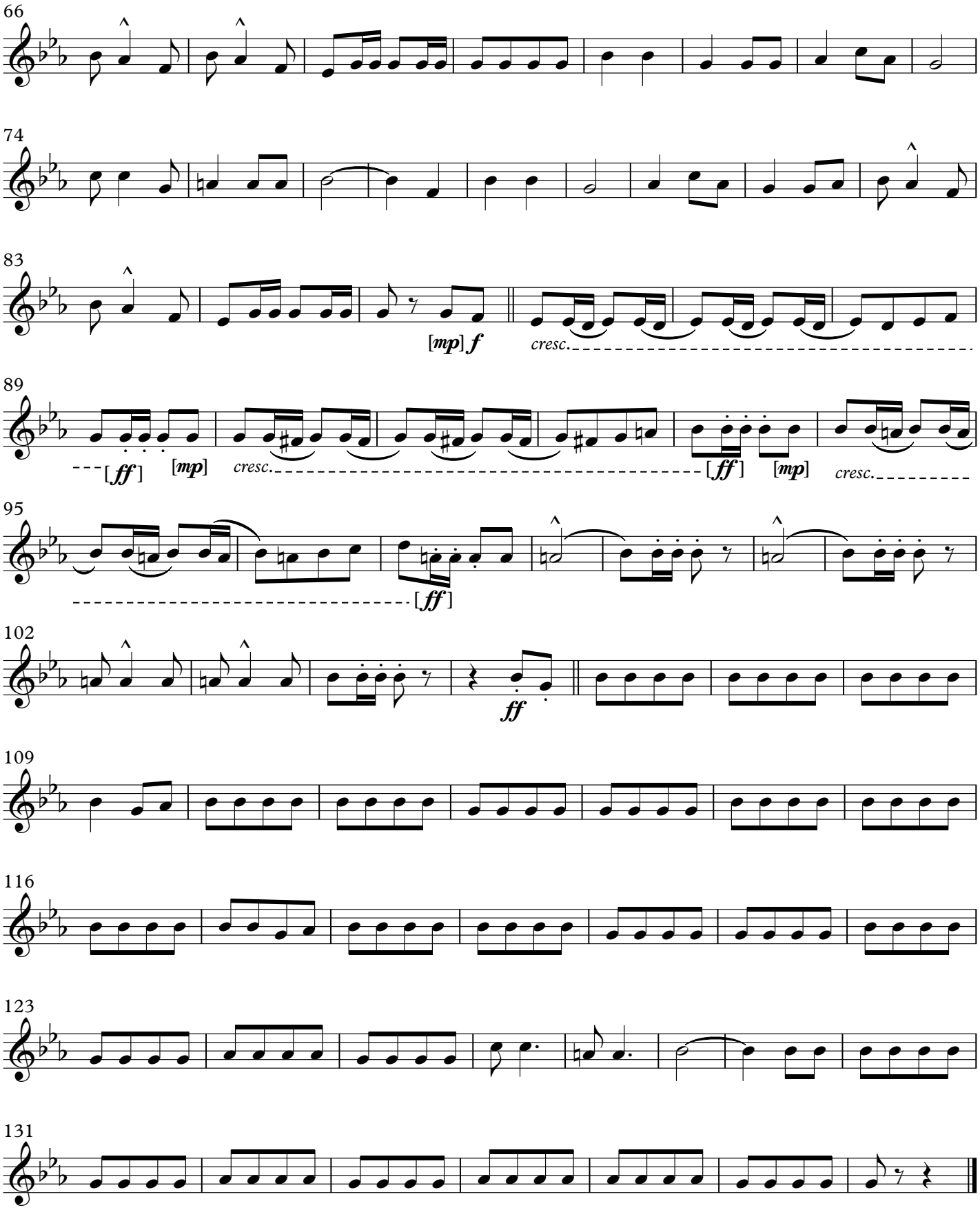
U.S. FIELD ARTILLERY

2nd B♭ Cornet



March

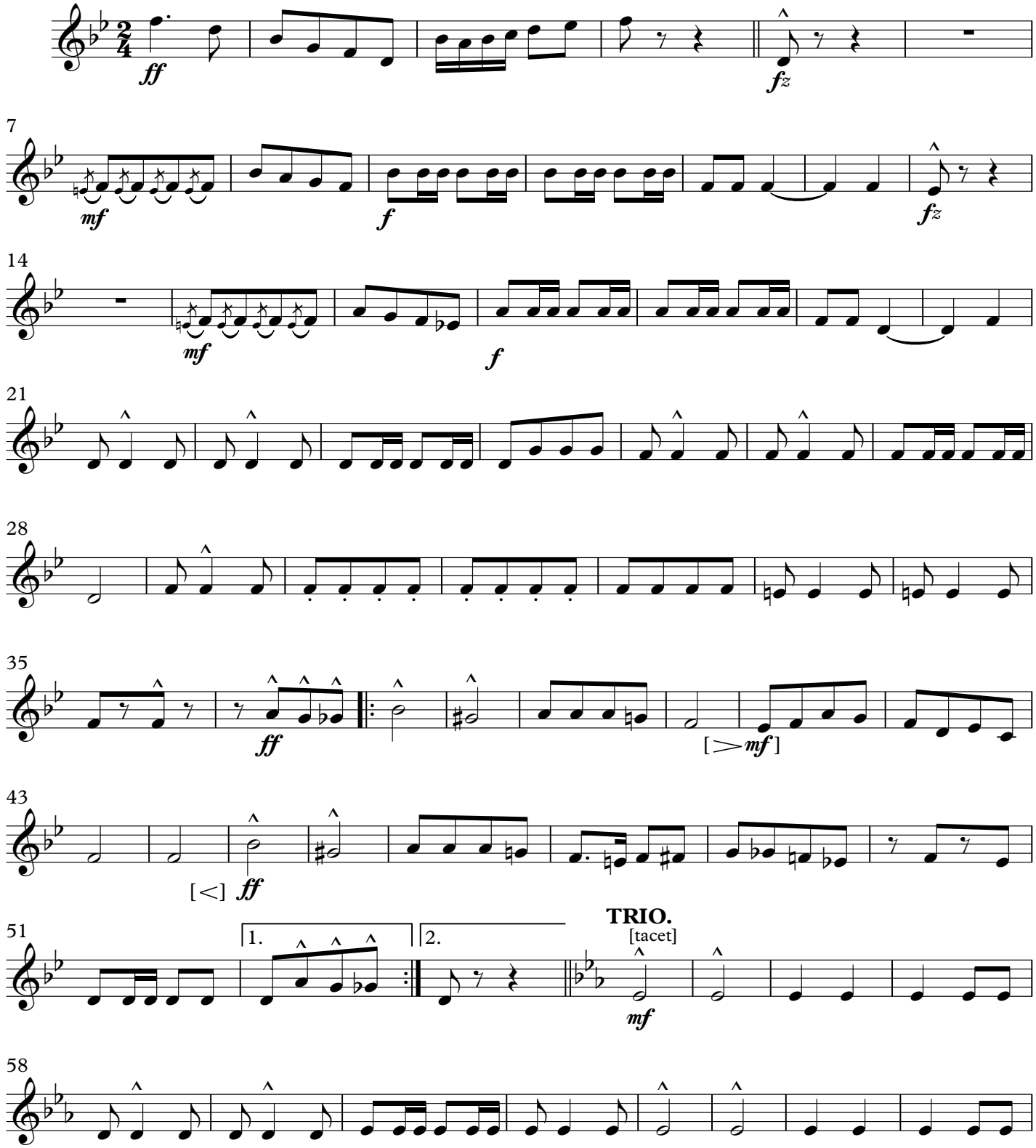
U.S. FIELD ARTILLERY

(1917)

3rd B♭ Cornet

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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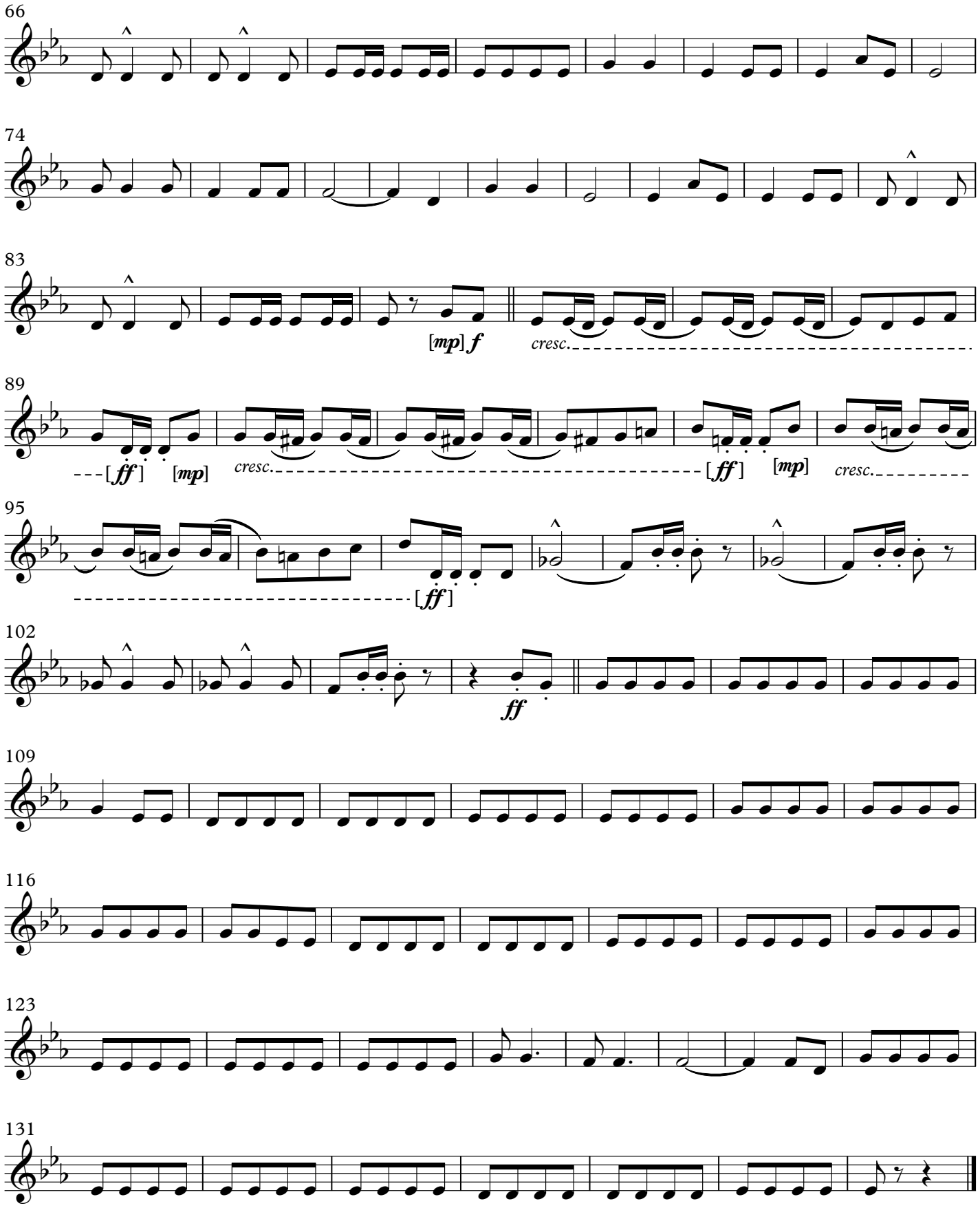
U.S. FIELD ARTILLERY

3rd B♭ Cornet



March

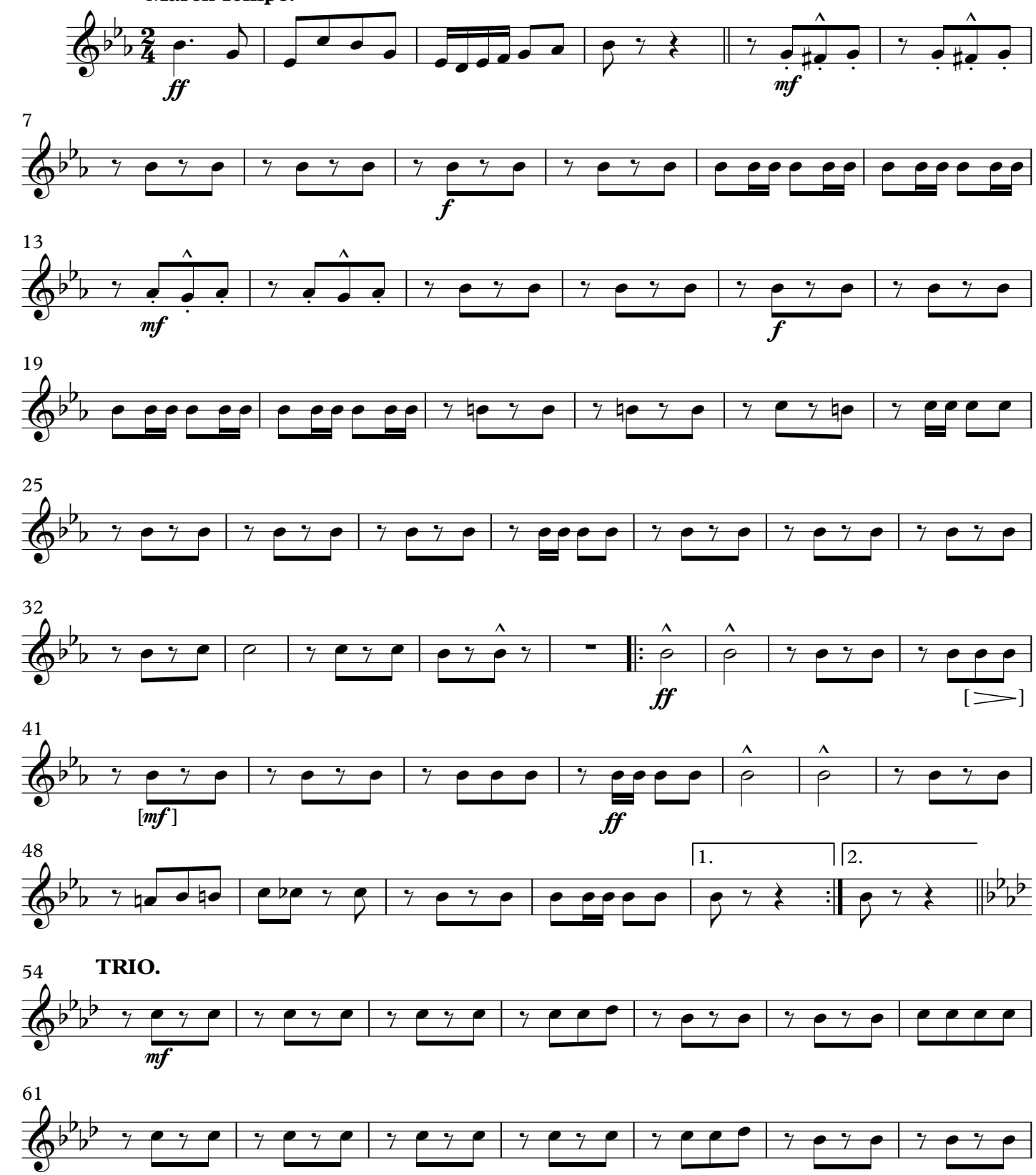
U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

1st F Horn

March Tempo.



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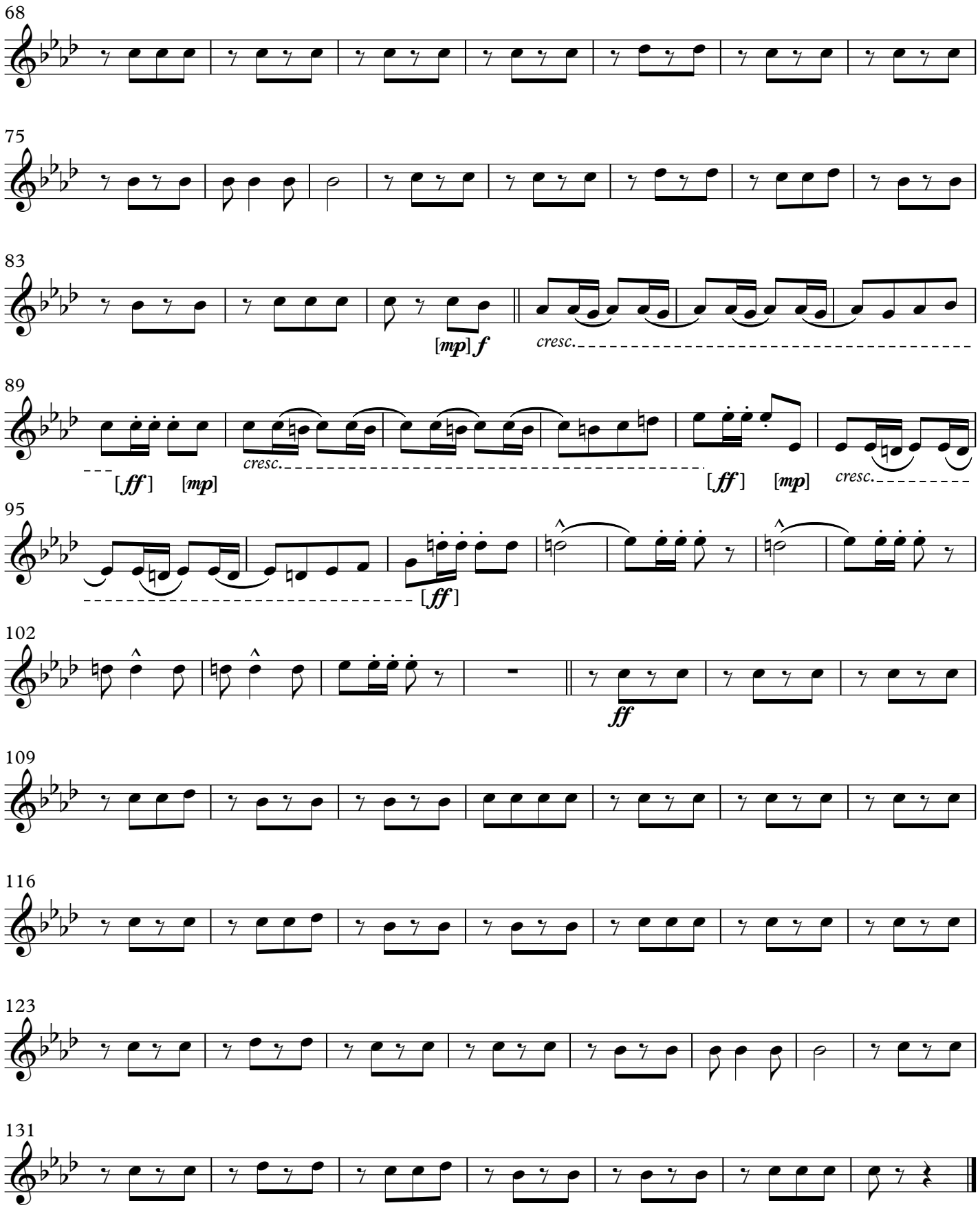
U.S. FIELD ARTILLERY
1st F Horn



March

U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

2nd F Horn

March Tempo.

ff

mf

7

f

13

mf

f

19

25

32

ff

[*mf*]

ff

41

48

1.

2.

54

TRIO.

mf

61

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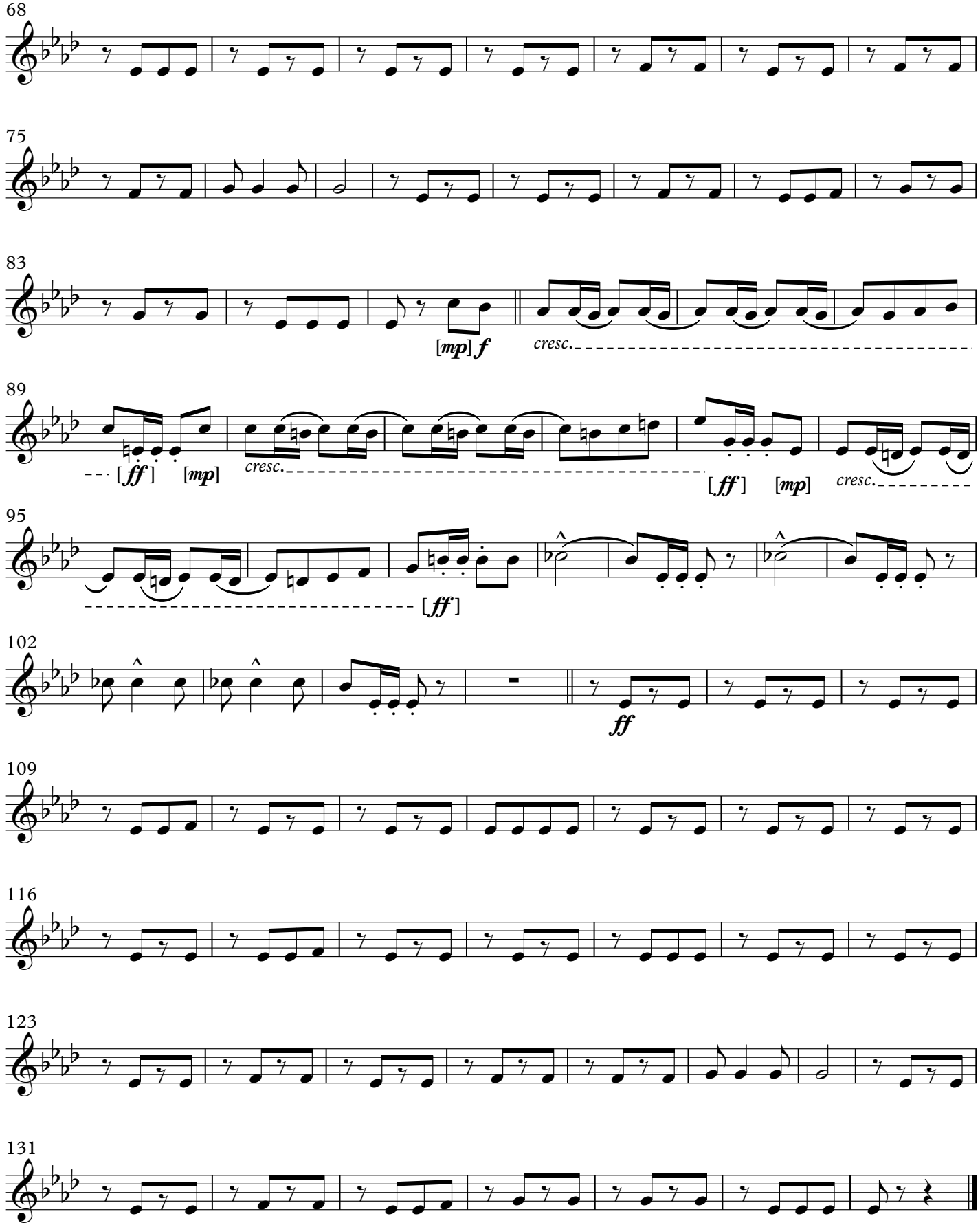
U.S. FIELD ARTILLERY
2nd F Horn



March

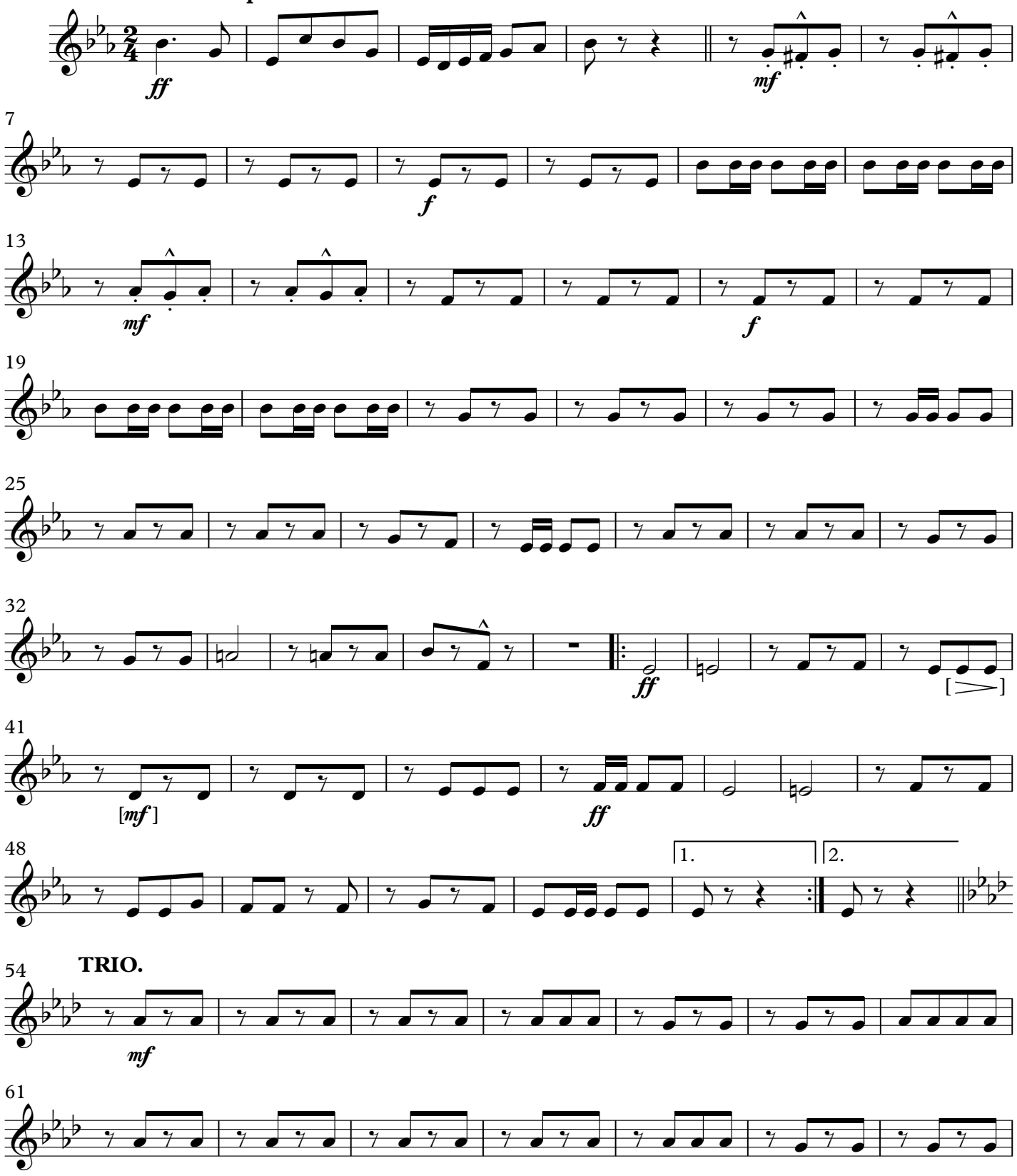
U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

3rd F Horn

March Tempo.



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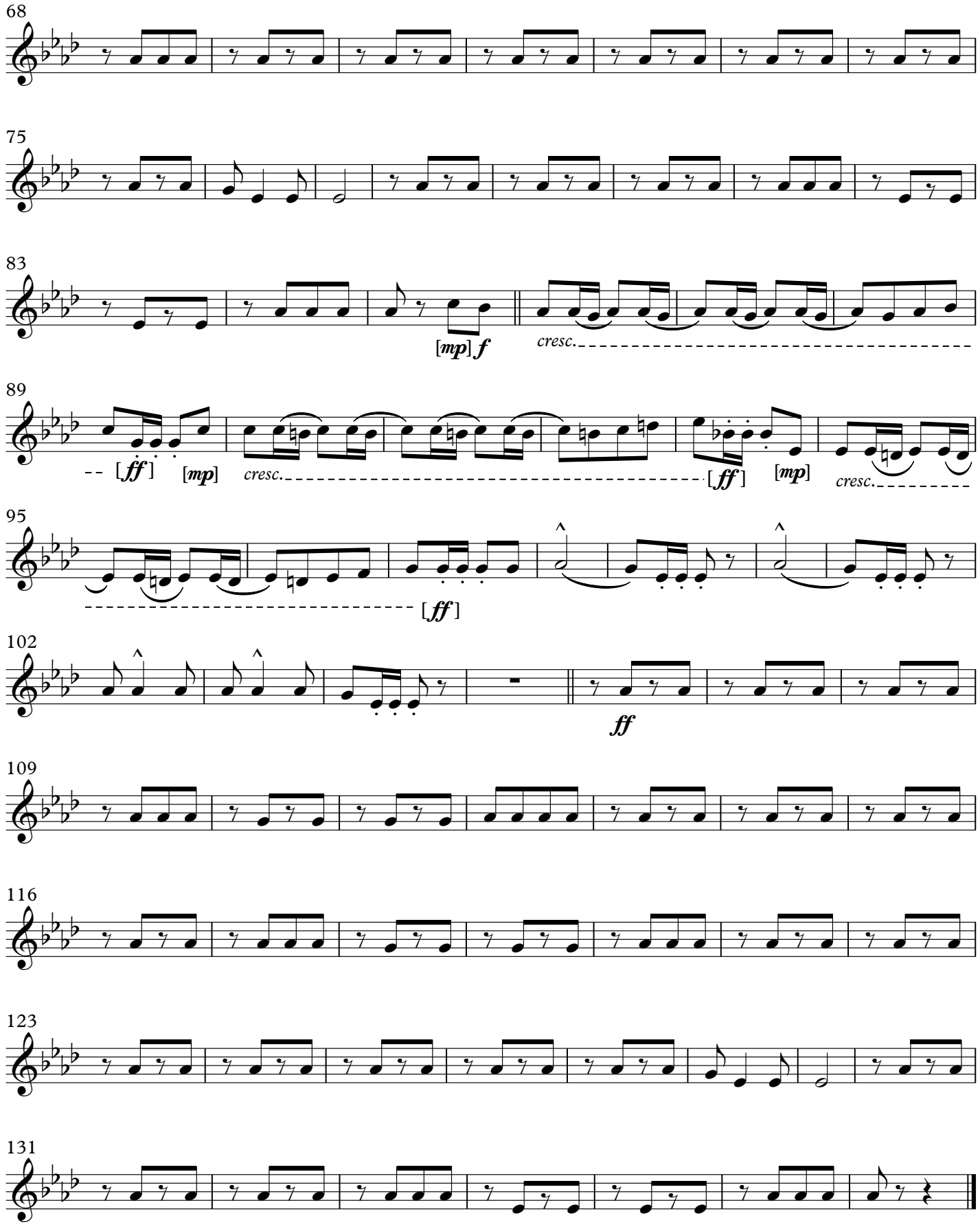
U.S. FIELD ARTILLERY
3rd F Horn



March

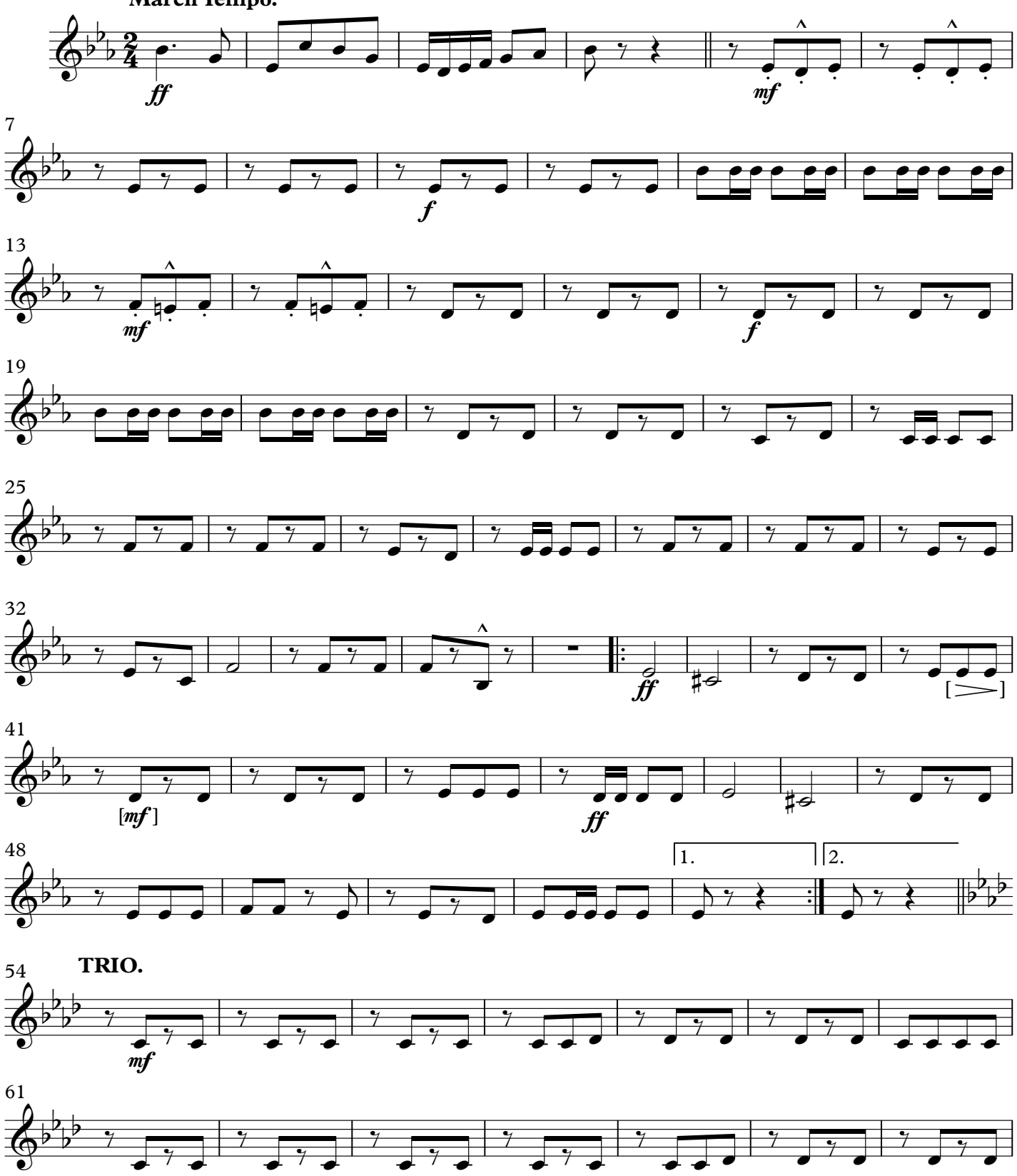
U.S. FIELD ARTILLERY

(1917)

4th F Horn

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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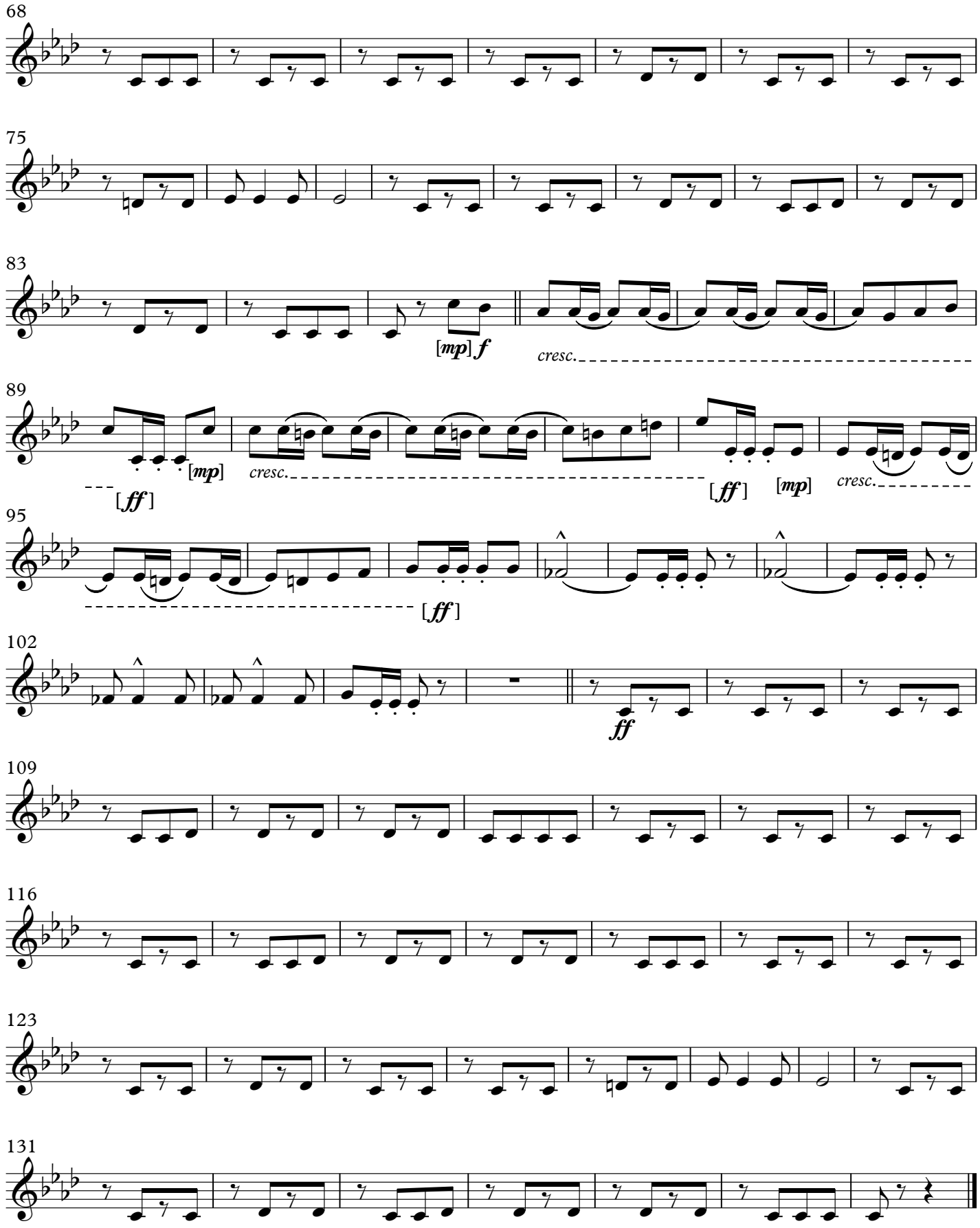
U.S. FIELD ARTILLERY
4th F Horn



March

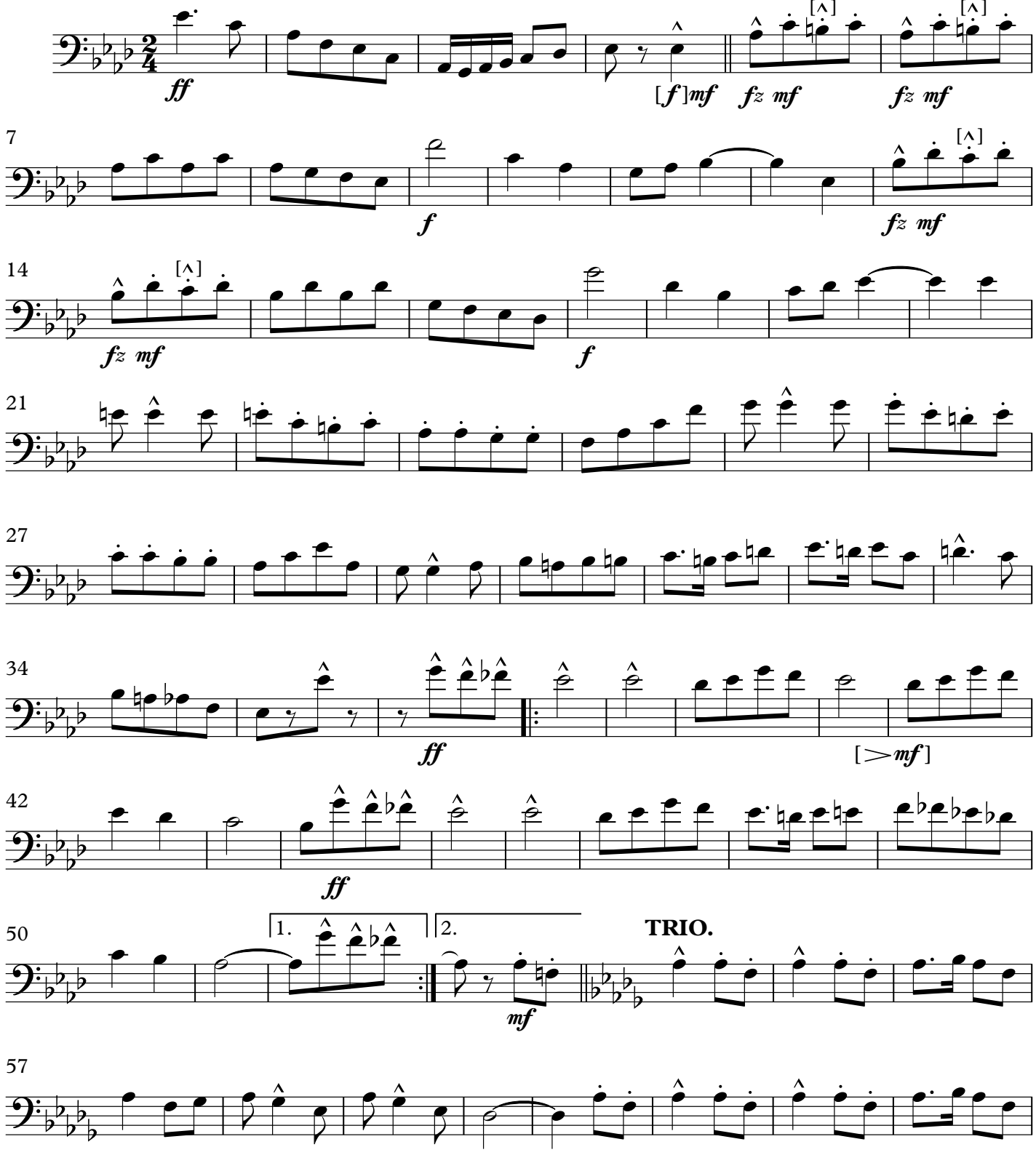
U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

Baritone

March Tempo.



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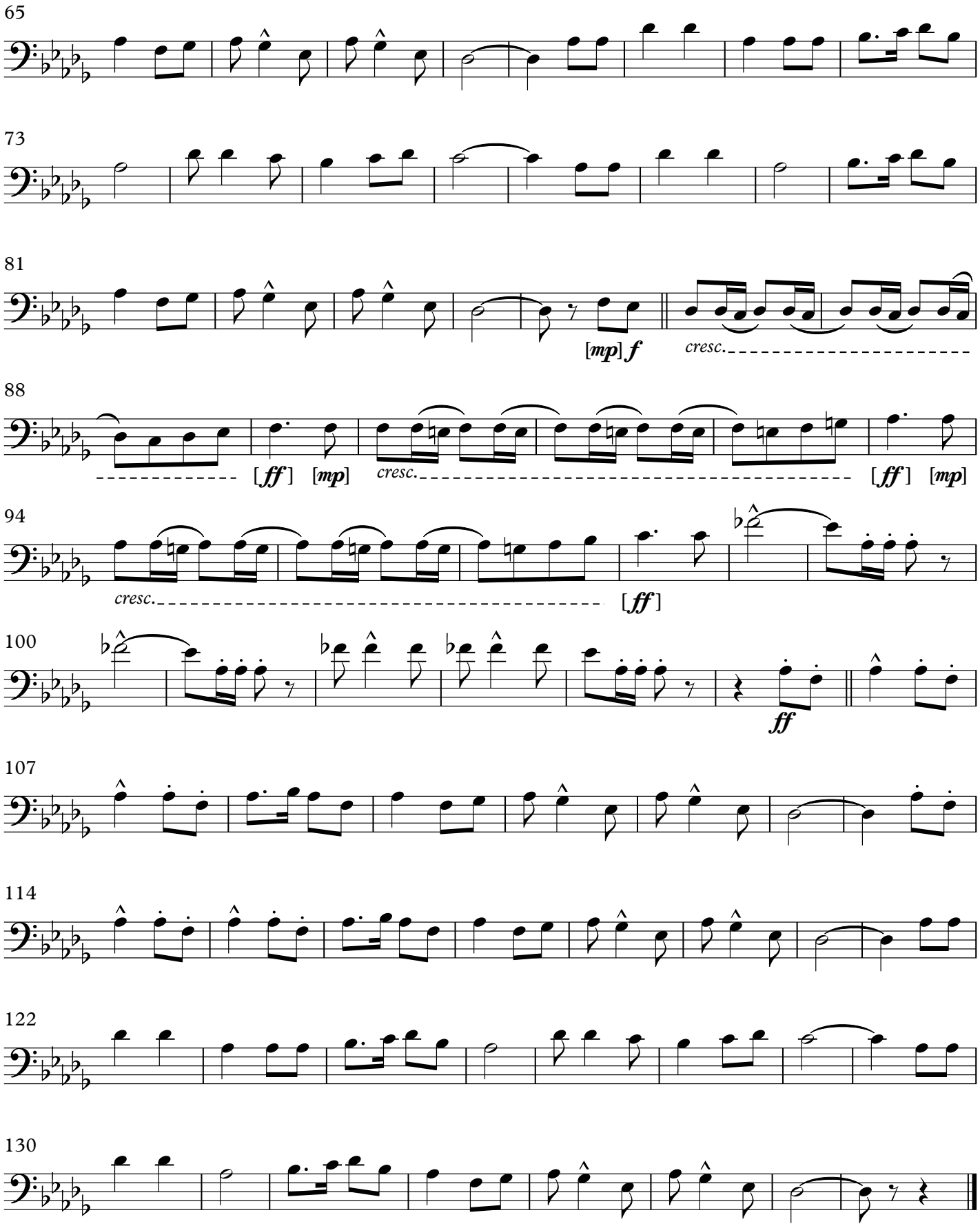
U.S. FIELD ARTILLERY

Baritone



March

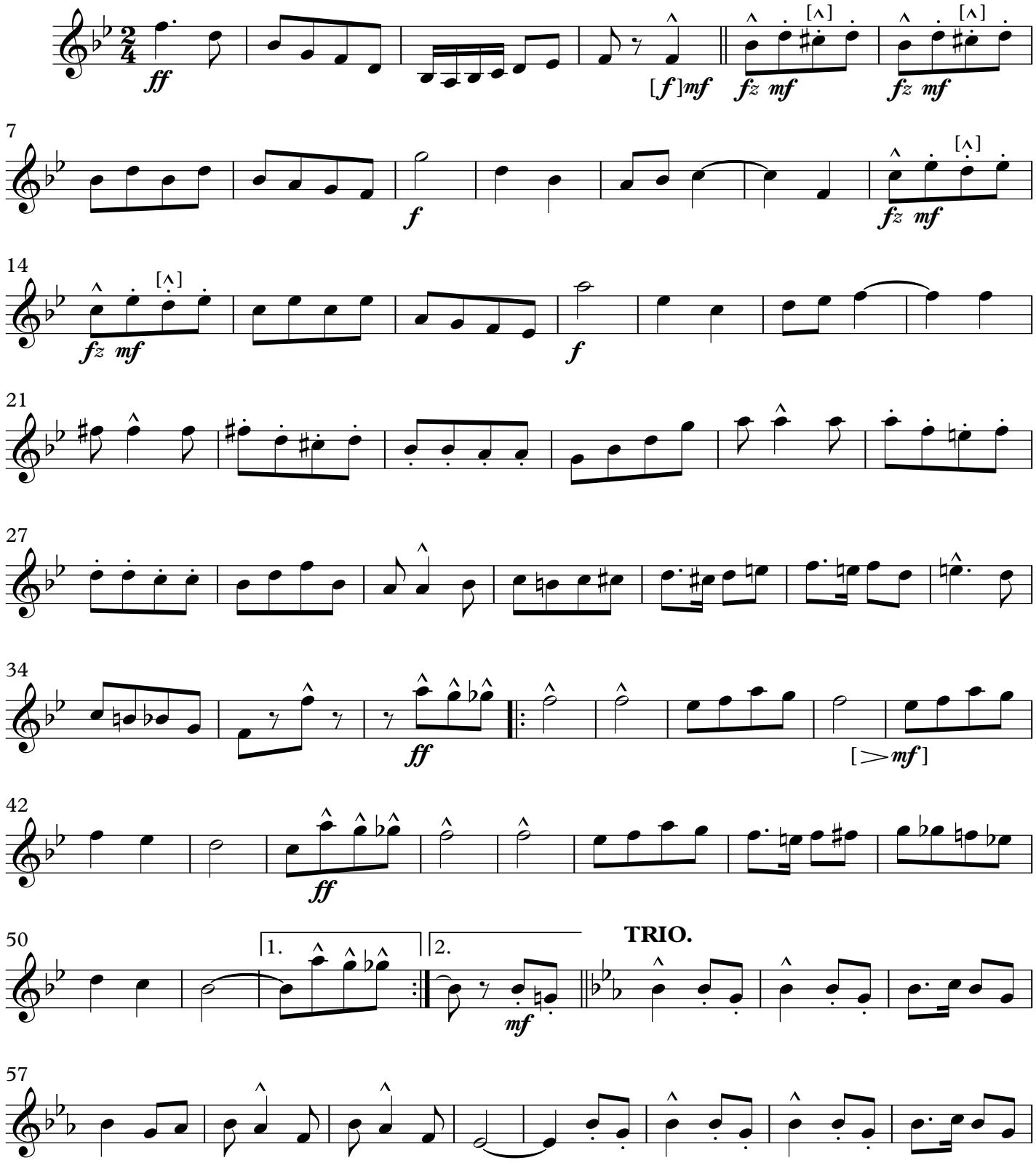
U.S. FIELD ARTILLERY

(1917)

Baritone, T.C.

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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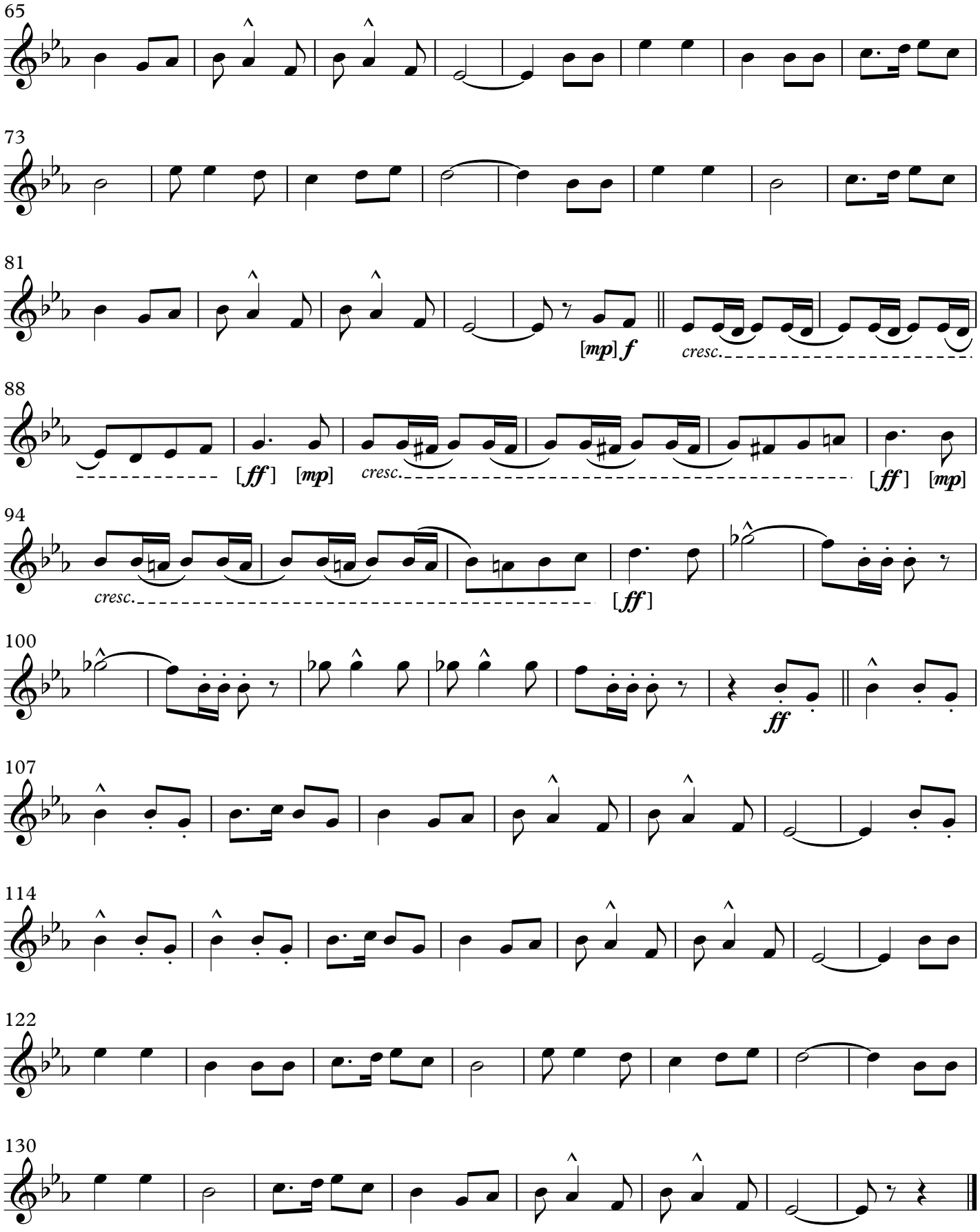
U.S. FIELD ARTILLERY

Baritone, T.C.



March

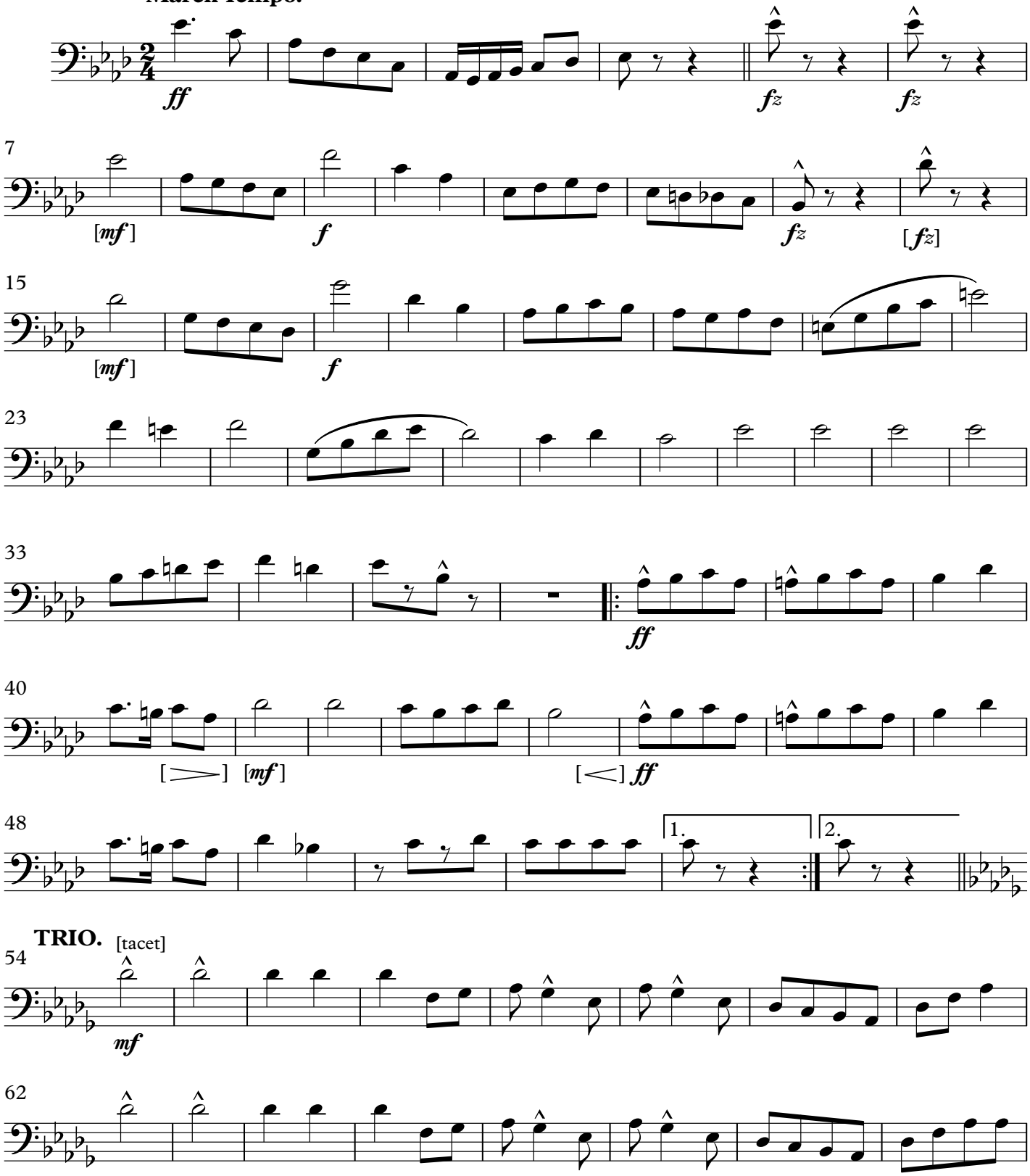
U.S. FIELD ARTILLERY

(1917)

1st Trombone

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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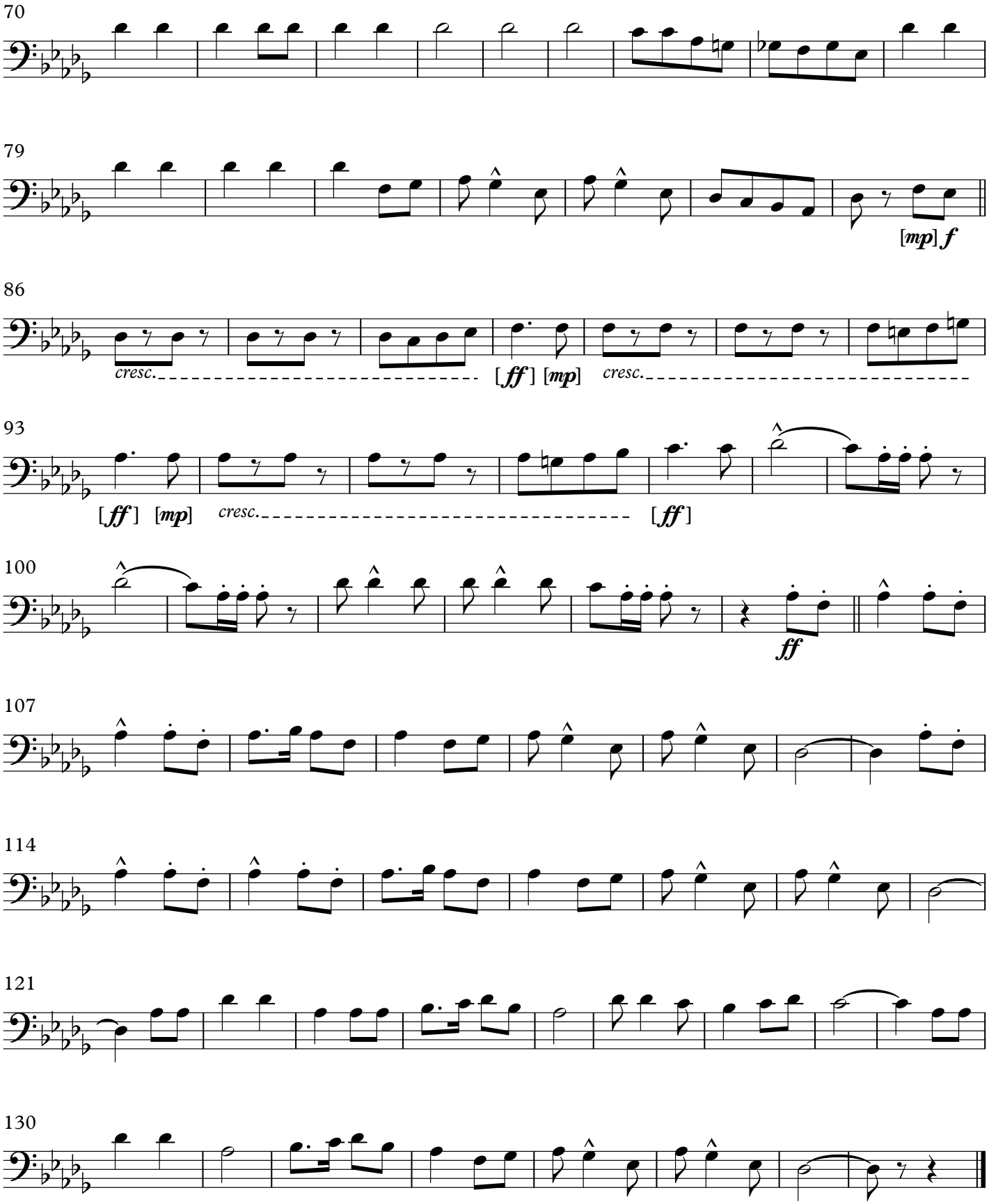
U.S. FIELD ARTILLERY
1st Trombone



March

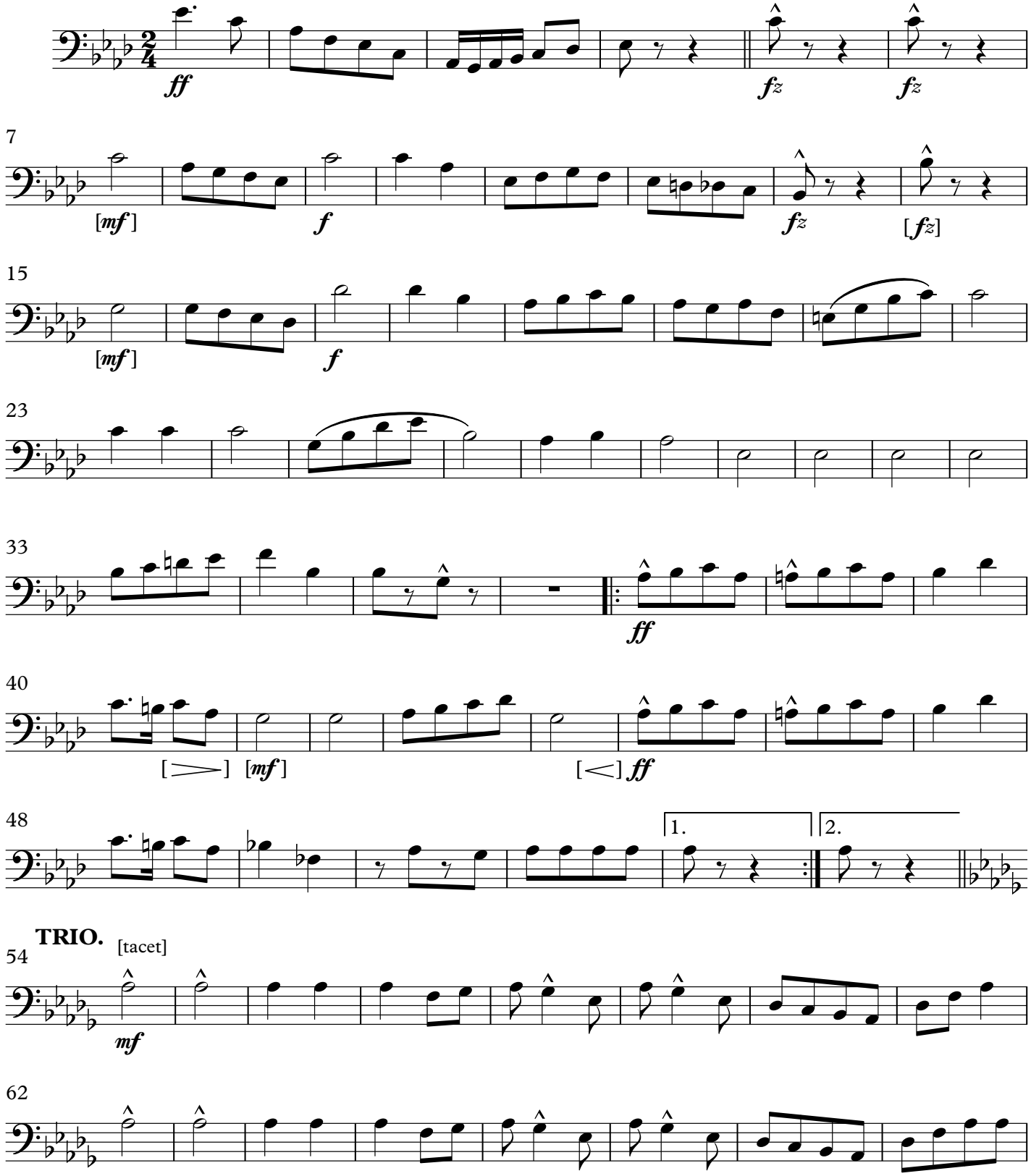
U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

2nd Trombone

March Tempo.



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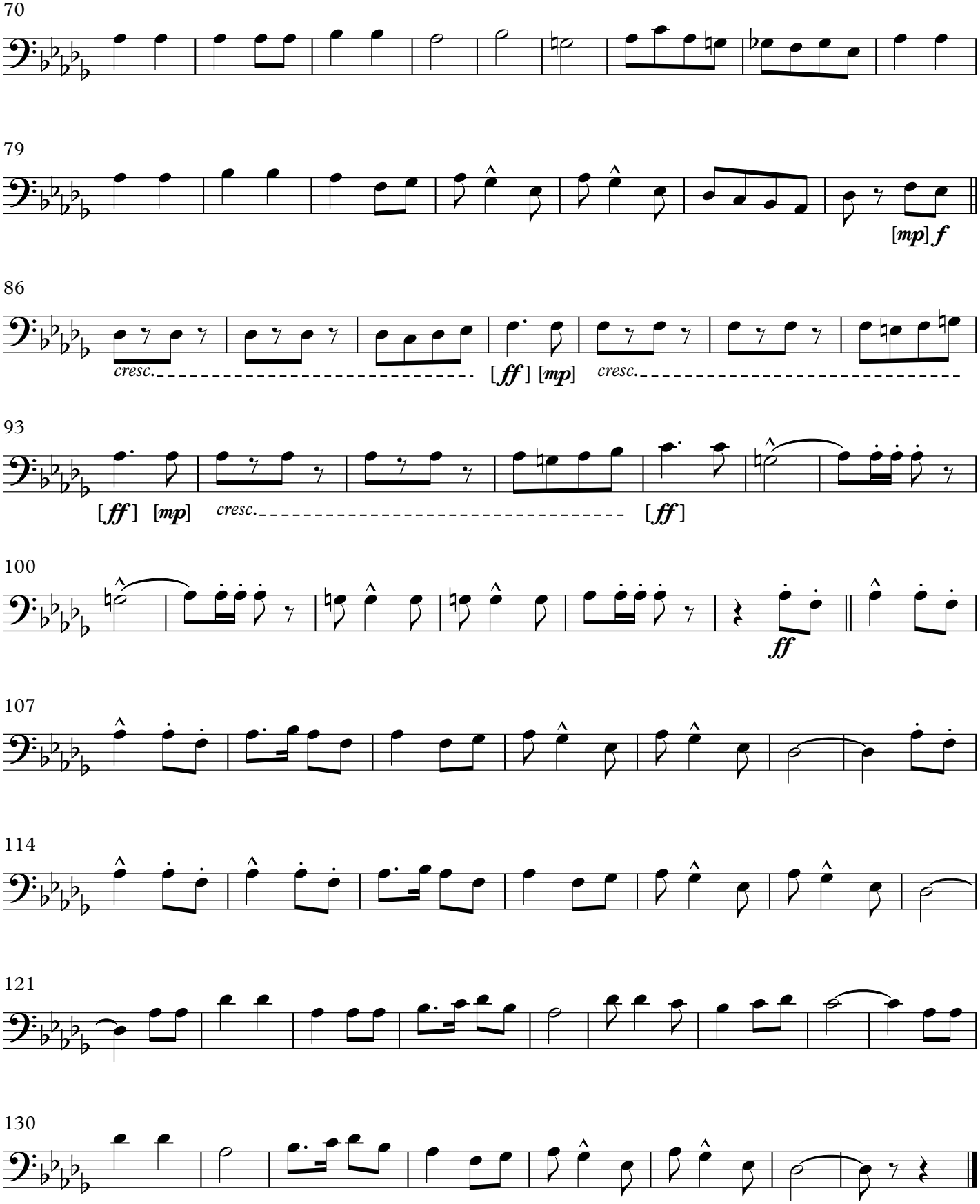
U.S. FIELD ARTILLERY
2nd Trombone



March

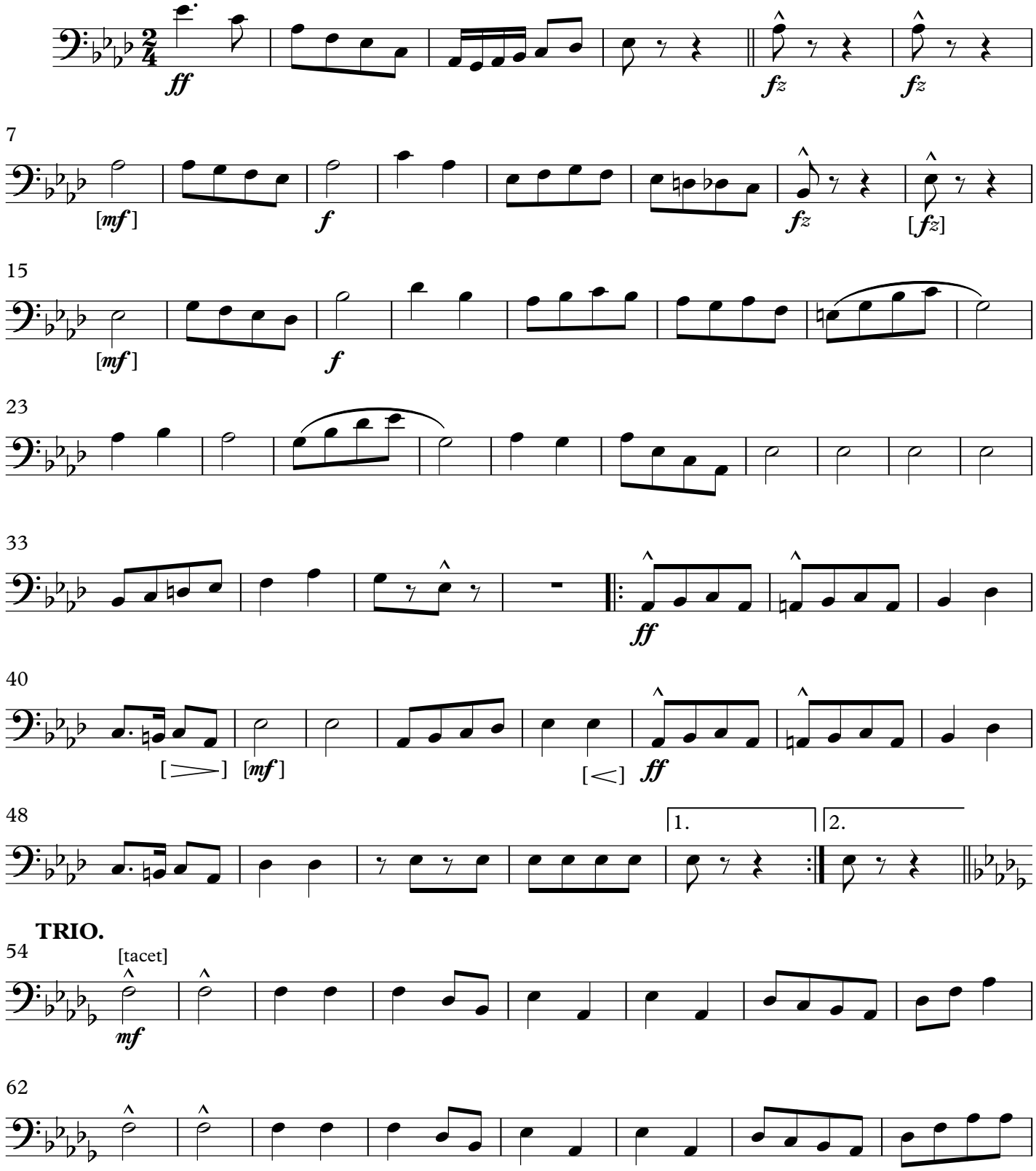
U.S. FIELD ARTILLERY

(1917)

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

Bass Trombone

March Tempo.



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U.S. FIELD ARTILLERY
Bass Trombone

70

79

[*mp*] ***f***

86

cresc. [***ff***] [***mp***] *cresc.*

93

[***ff***] [***mp***] *cresc.* [***ff***]

100

ff

107

114

121

130

March

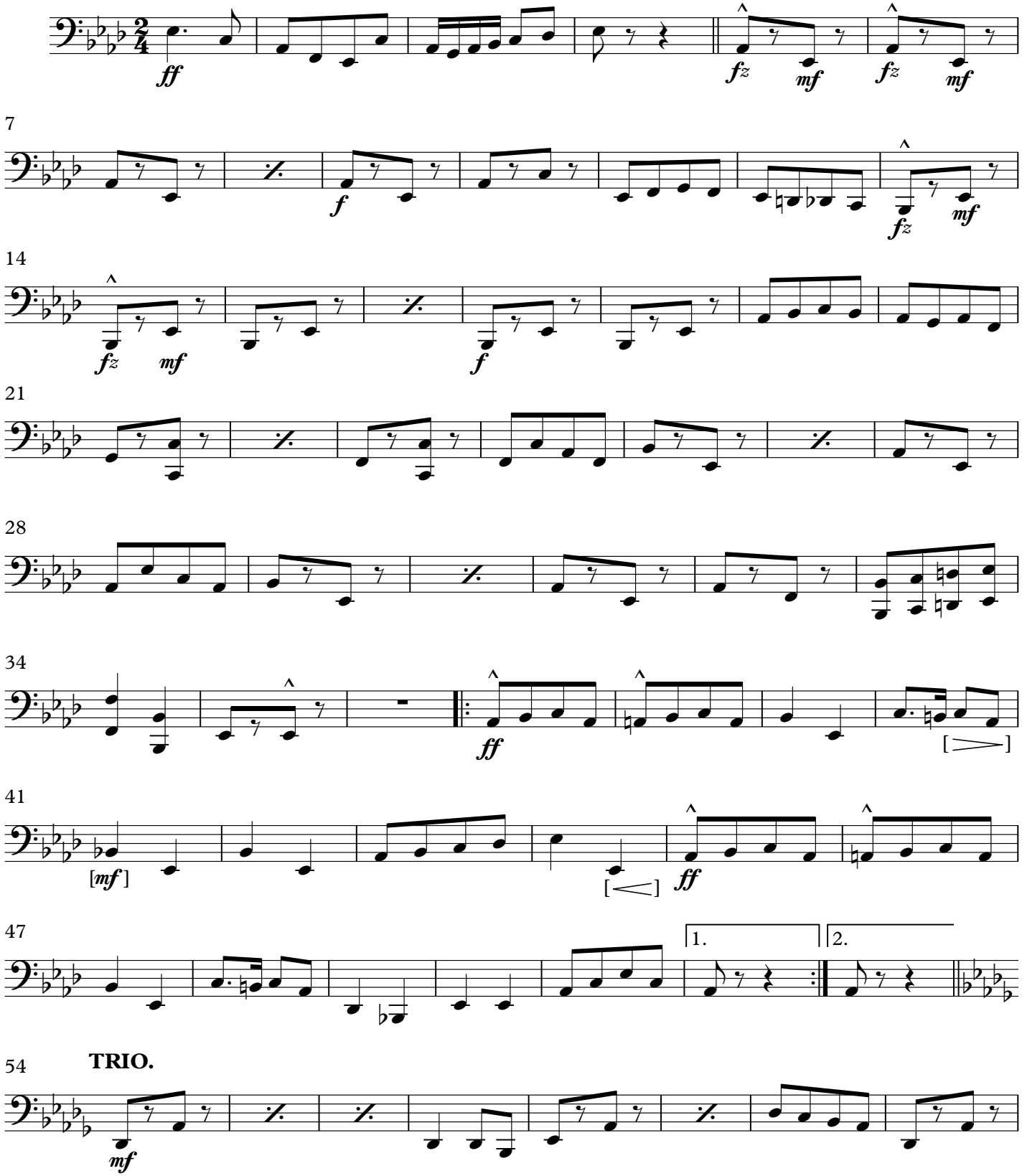
U.S. FIELD ARTILLERY

(1917)

Tuba

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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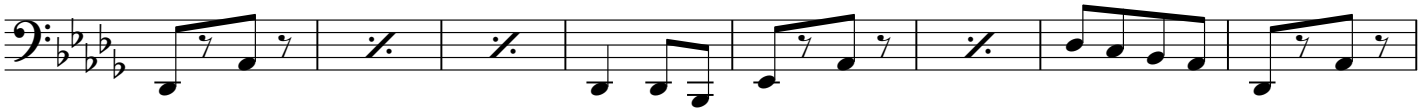
U.S. FIELD ARTILLERY
Tuba

62



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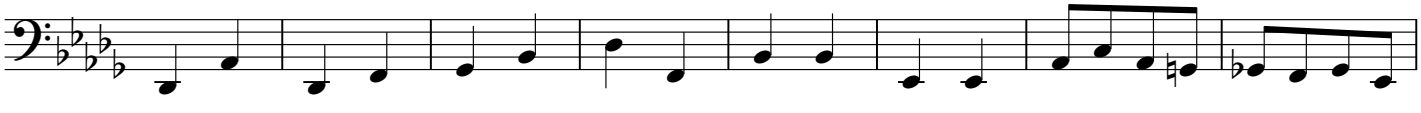

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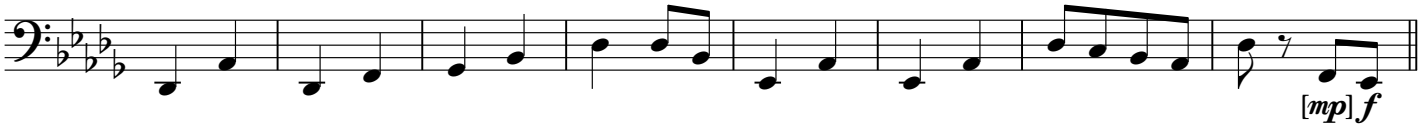

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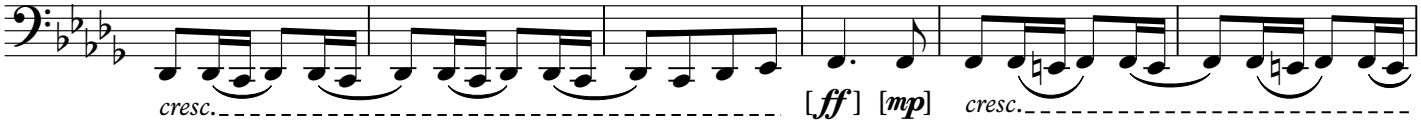

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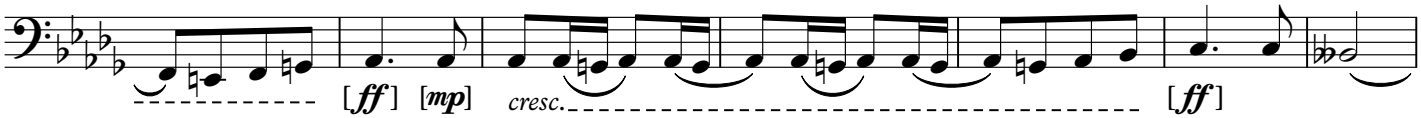

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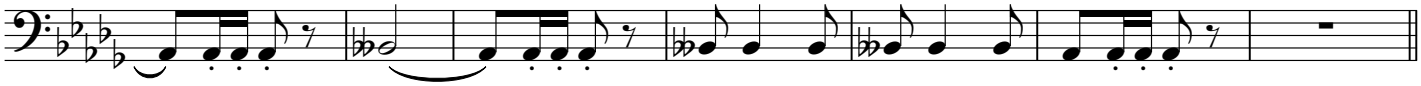

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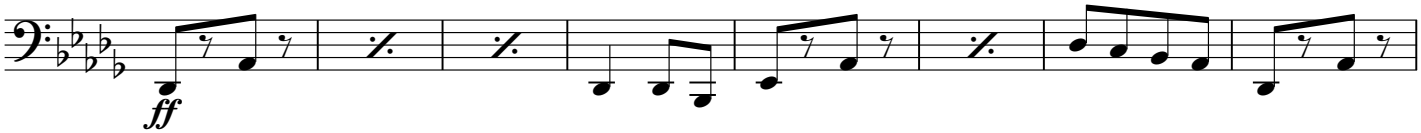

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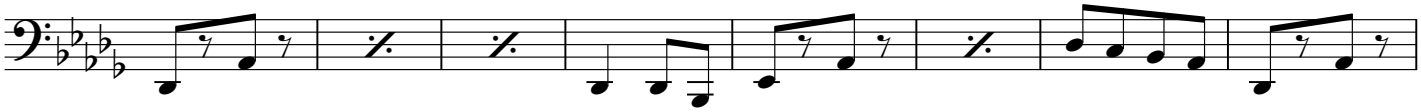

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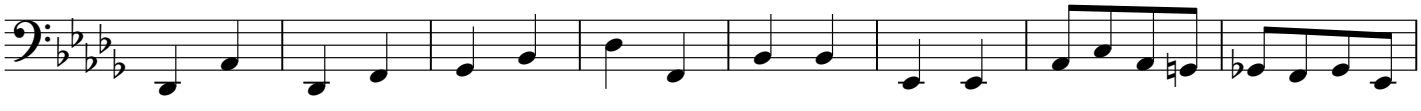

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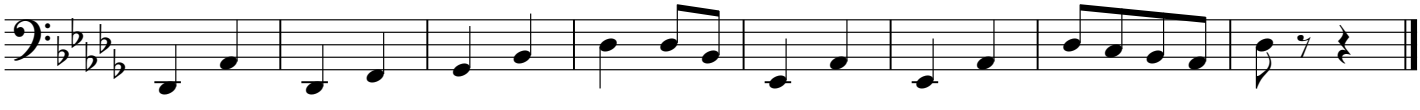


March

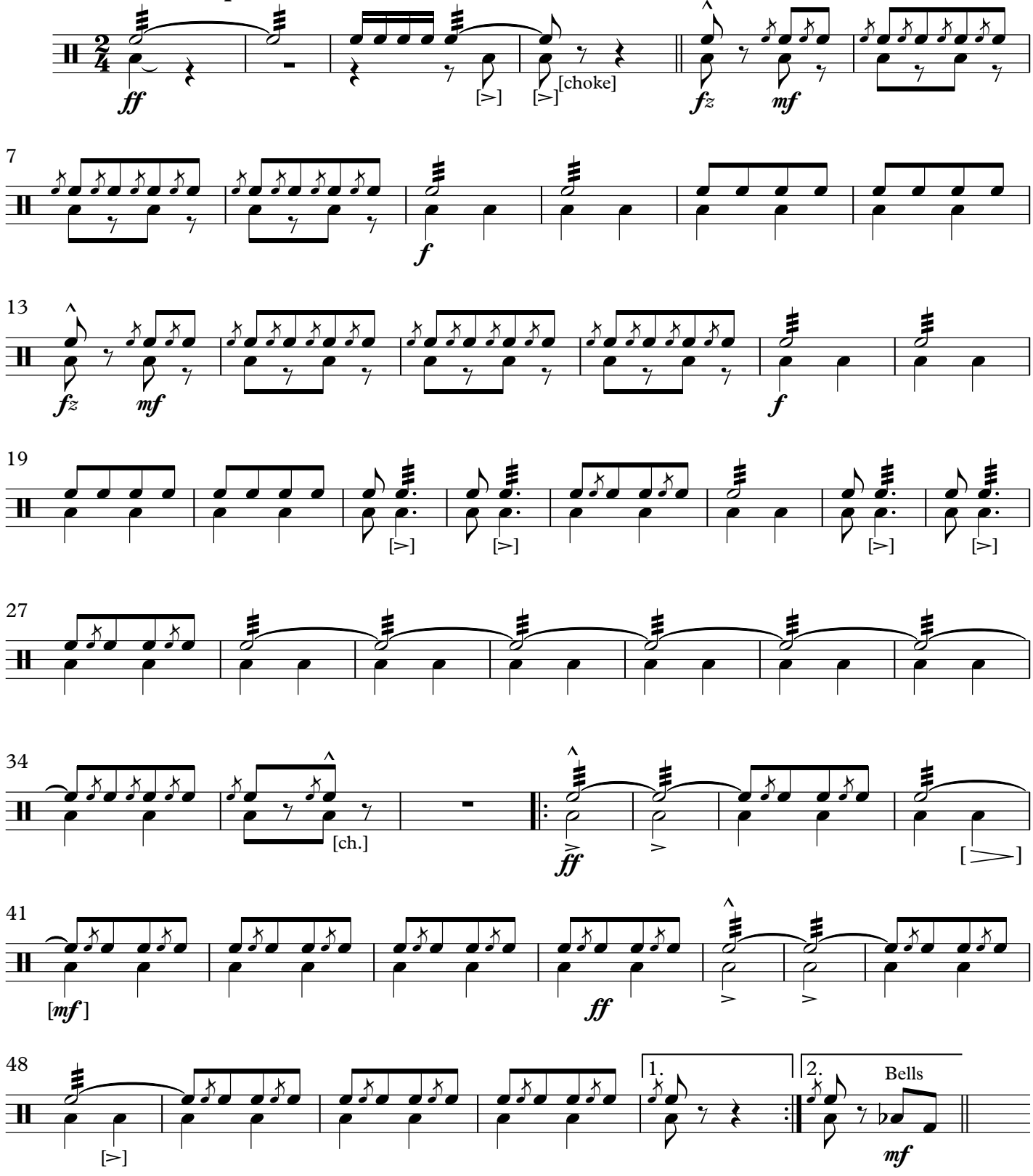
U.S. FIELD ARTILLERY

(1917)

Drums & Bells
Percussion

JOHN PHILIP SOUSA
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.



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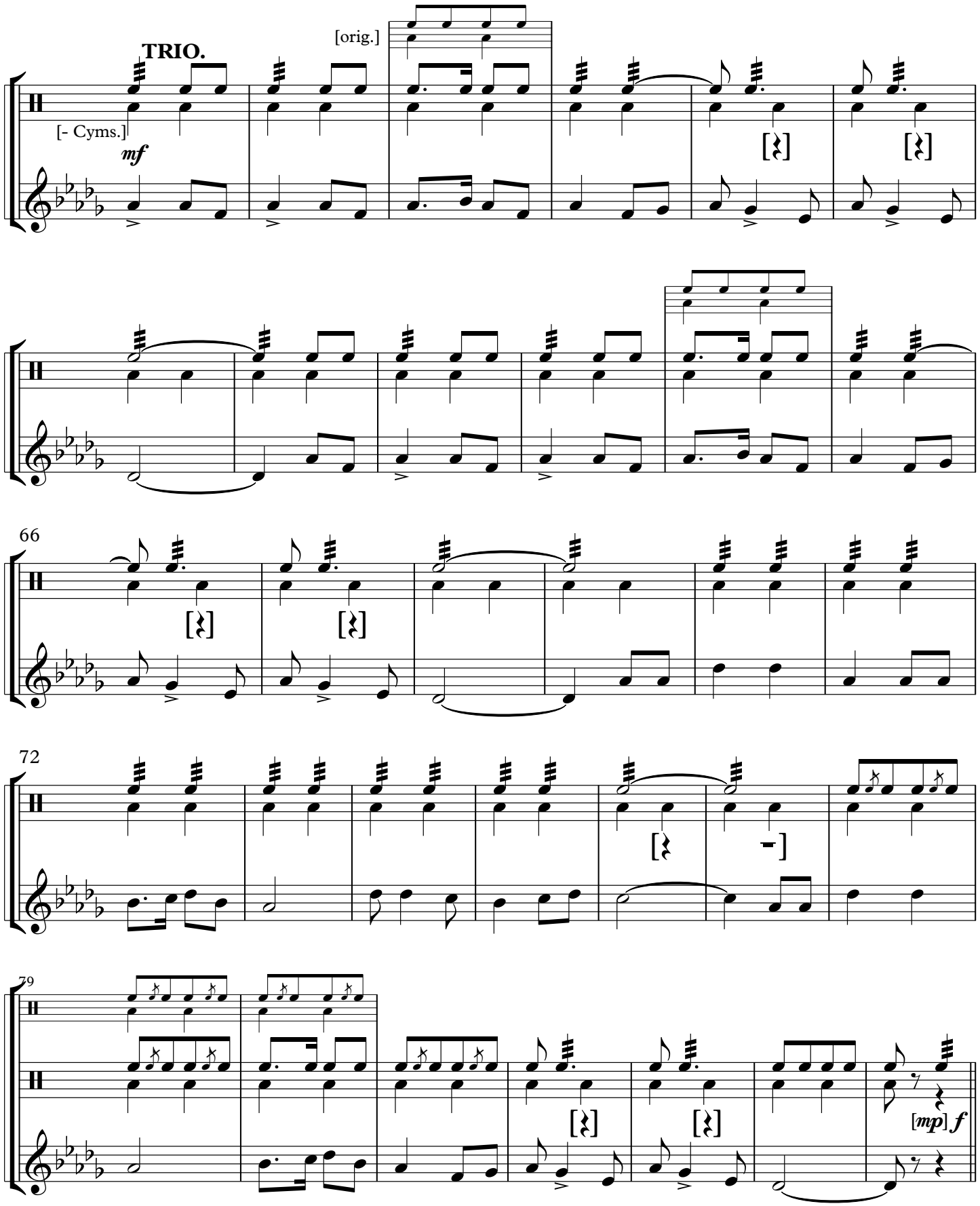
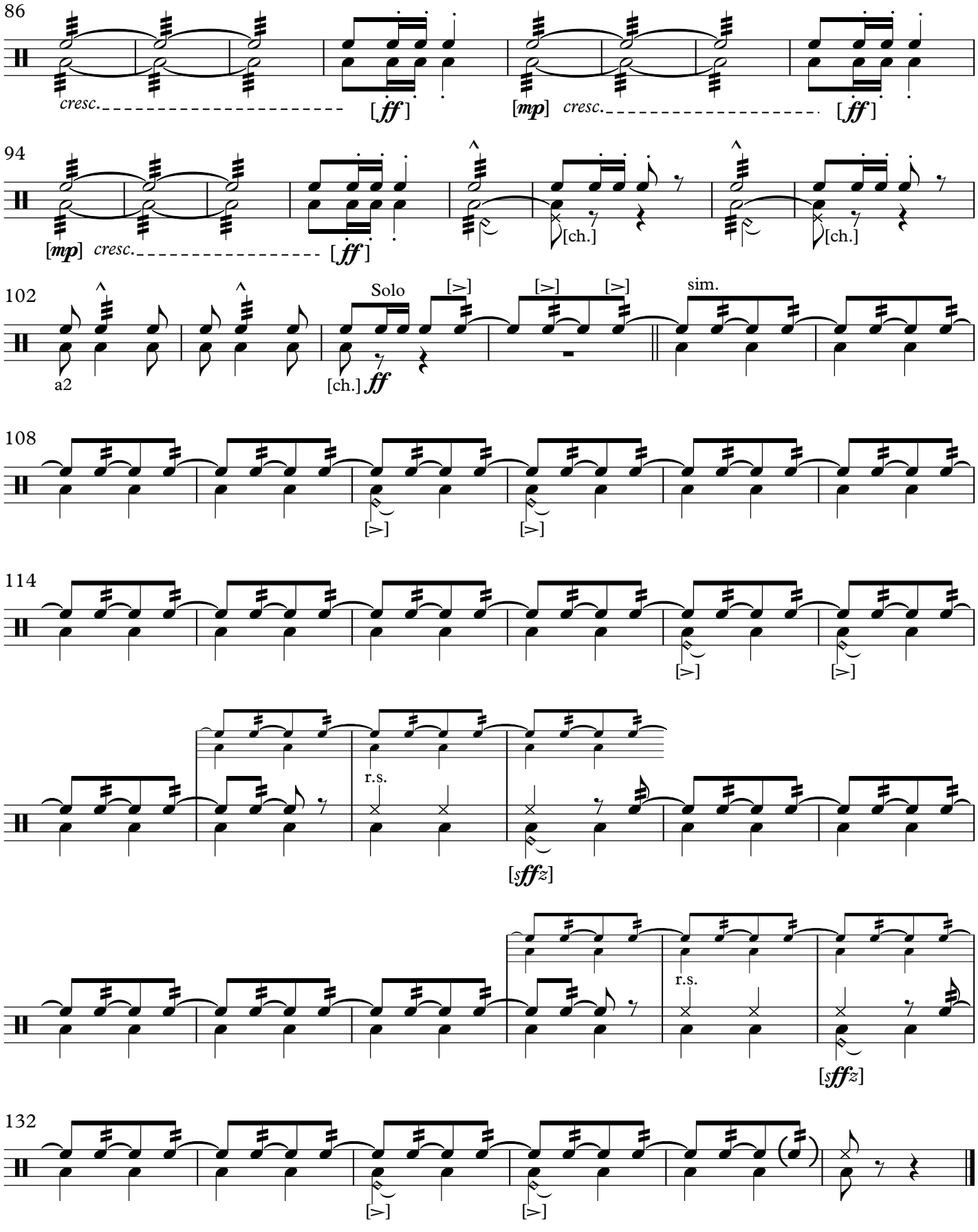
U.S. FIELD ARTILLERY
Drums & Bells, Percussion




86
cresc.
[ff]
[mp]
cresc.
[ff]
94
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cresc.
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[ch.]
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102
a2
Solo
[>]
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108
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