



The Complete
Marches
of
JOHN PHILIP SOUSA

VOL. 5 No. 79

THE
WHITE
ROSE
MARCH
[1917]
FULL ♀ SCORE

AS PERFORMED BY
“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The White Rose” (1917)

At a concert by the Sousa Band in York, Pennsylvania, a civic committee requested this Sousa march. The march was to be used at the York Flower Festival, commemorating White Rose Day. The white rose is the emblem of the House of York, in England, from which York, Pennsylvania, took its name. The White Rose Day celebration was canceled, owing to priorities of World War I. Nevertheless, Sousa’s march was played at a public concert by combined bands and given some measure of publicity in a recording by the Victor Talking Machine Company. It never became popular, however. By request, Sousa incorporated several themes from the opera *Nittaunis*, composed by York banker C. C. Frick.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 96. 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): The dotted eighth note at the end of the introduction should be played shorter than normal to leave space for the breath mark before the pick-up notes to the first strain.

First Strain (m. 4-20): The dynamic should drop significantly to *mezzo-forte* from the *fortissimo* of the introduction. Accents are added in percussion in m. 13-14 before a *tutti crescendo swell* to *forte* and two more accents leading to *forte* to finish the strain. The repeat returns to *mezzo-forte* and is played exactly the same second time. Sixteenth notes in this strain should be short and crisp, and the unusual sixteenth notes in the horns can be brought to the fore both times.

Second Strain (m. 20-37): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time, and all others play at a *mezzo-piano* dynamic. Although soft, there should be good articulation and separation between notes, and all

syncopations should be lightly accented. The bassoons have a particularly interesting embellishment in m. 29 and 31. All instruments re-enter after the downbeat in m. 36, with a *subito fortissimo* for the cornets. An accent is added in m. 28 in the percussion parts second time as indicated.

Trio (m. 37-68): This is an especially lyrical and song-like trio melody and should be played expressively and sustained. E-flat clarinet, cornets, and cymbals are tacet, but the piccolo has a few punctuations, and the trombones may play their harmonic underpinnings softly here. The slurs were inconsistent across many of the original parts and have been edited for consistency in this edition. A crescendo is added in m. 64 to a gentle *sf* and diminuendo on the interesting diminished chord in m. 65. The trio ends at a *piano* dynamic for the setup to the break strain.

Break Strain (m. 68-91): The cornets re-enter after the downbeat of m. 68 and immediately crescendo to *fortissimo*. The eighth notes are all sharply articulated here, with accents on all of the capped notes in all voices. All of the cymbal notes may be choked for added drama until m. 78, where the texture changes, and the crashes should ring for the rest of the strain. A *subito mezzo-piano* for everyone (including the percussion rolls in snare drum and bass drum) at the end of m. 87 is very effective after the extended *fortissimo*. For the first statement of the break strain, these bars crescendo to a strong *forte*, but then play a diminuendo in m. 91 first time through the final strain.

Final Strain (m. 92-125): Sousa's marches often call for the first time through the final strain to be played more gently in both dynamic and articulation than the second time, much like the trio. In this particular march, Sousa did not add any of the slurs found in the trio to the final strain either time. However, the style of this melody supports performing with slurs first time only through the last strain. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet, and all others play at *piano*. While the melody is played sustained, the obbligato part in the upper woodwinds should be sprightly and articulate. The cornets re-enter in m. 122 for the repeat of the break strain, performed exactly as before, except with a molto crescendo in m. 91 this time for the *fortississimo* indication last time through. The melody is now played without the slurs and strongly articulated, and a significant *sffz* percussion accent may be added in m. 119.

March

THE WHITE ROSE

Full Score

(1917)

JOHN PHILIP SOUSA

Musical Score for The White Rose by John Philip Sousa

The score consists of two systems of music, each containing nine measures. The instrumentation includes Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba, and Drums.

Measure 1: Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons play at **ff**. E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone play at **ff**.

Measure 2: Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons play at **ff**. E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone play at **ff**.

Measure 3: Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons play at **ff**. E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone play at **ff**.

Measure 4: Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons play at **ff**. E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone play at **ff**.

Measure 5: Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons play at **ff**. E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone play at **ff**.

Measure 6: Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons play at **ff**. E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone play at **ff**.

Measure 7: Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons play at **ff**. E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone play at **ff**.

Measure 8: Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons play at **ff**. E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone play at **ff**.

Measure 9: Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, 3rd B♭ Clarinet, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons play at **ff**. E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone play at **ff**.

Musical Score for The White Rose by John Philip Sousa

The score consists of two systems of music, each containing nine measures. The instrumentation includes Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba, and Drums.

Measure 1: Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba play at **ff**. Drums play at **ff**.

Measure 2: Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba play at **ff**. Drums play at **ff**.

Measure 3: Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba play at **ff**. Drums play at **ff**.

Measure 4: Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba play at **ff**. Drums play at **ff**.

Measure 5: Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba play at **ff**. Drums play at **ff**.

Measure 6: Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba play at **ff**. Drums play at **ff**.

Measure 7: Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba play at **ff**. Drums play at **ff**.

Measure 8: Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba play at **ff**. Drums play at **ff**.

Measure 9: Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba play at **ff**. Drums play at **ff**.

THE WHITE ROSE
Full Score

3

10 11 12 13 14 15 16 17

Picc.

Flute

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

THE WHITE ROSE

Full Score

18 19 20 21 22 23 24 25 26 27

Picc. [f] [mp] ff [tacet 1st X] (ff) 2nd X
Flute [f] [mp] ff (ff) 2nd X
1st & 2nd Obs. [f] [mp] ff (ff) 2nd X
E♭ Clar. [f] [mp] ff (ff) 2nd X
1st Clar. [f] [mp] ff (ff) 2nd X [lower notes 1st X]
2nd Clar. [f] [mp] ff (ff) 2nd X [lower notes 1st X]
3rd Clar. [f] [mp] ff (ff) 2nd X [lower notes 1st X]
Alto Clar. [f] [mp] ff (ff) 2nd X
Bass Clar. [f] [mp] ff (ff) 2nd X
1st & 2nd Bsns. [f] [mp] ff (ff) 2nd X
Alto Sax. [f] [mp] ff (ff) 2nd X
Ten. Sax. [f] [mp] ff (ff) 2nd X
Bari. Sax. [f] [mp]-ff
E♭ Cor. [f] [mp] ff [tacet] (ff) 2nd X only
Solo B♭ Cor. [f] [mp] ff [tacet] (ff) 2nd X only
1st B♭ Cor. [f] [mp] ff [tacet] (ff) 2nd X only
2nd & 3rd B♭ Cors. [f] [mp] ff
1st & 2nd Hrns. [f] [mp] ff
3rd & 4th Hrns. [f] [mp]-ff
Euph. [f] [mp] ff (ff) 2nd X [2nd X only]
1st & 2nd Trbns. [f] [mp] ff [tacet] (ff) 2nd X [2nd X only]
B. Trbn. [f] [mp] ff (ff) 2nd X [2nd X only]
Tuba [f] [mp] ff (ff) 2nd X
Drums [f] [ch.] [mp] ff (Cyms. 2nd X only)

THE WHITE ROSE

Full Score

THE WHITE ROSE
Full Score

TRIO.

38 39 40 41 42 43 44 45 46 47

Picc.

Flute *dolce*

1st & 2nd Obs. *dolce*

Eb Clar. *dolce*

1st Clar. *dolce*

2nd Clar. *dolce*

3rd Clar. *dolce*

Alto Clar. *dolce*

Bass Clar. *dolce*

1st & 2nd Bsns. *dolce*

Alto Sax. *dolce*

Ten. Sax. *dolce*

Bari. Sax. *p dolce*

TRIO.

Eb Cor. *dolce*

Solo B \flat Cor. *dolce*

1st B \flat Cor. *dolce*

2nd & 3rd B \flat Cors. [tacet] *p dolce*

1st & 2nd Hrns. *p dolce*

3rd & 4th Hrns. *p dolce*

Euph. *dolce*

1st & 2nd Trbns. *p dolce*

B. Trbn. *p dolce*

Tuba *p dolce*

Drums [Coss.] *p dolce*

THE WHITE ROSE
Full Score

7

48 49 50 51 52 53 Play 54 55 56 57 58

Picc.

Flute

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

THE WHITE ROSE
Full Score

59 60 61 62 63 64 Play 65 66 67 68 69

Picc.

Flute

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

THE WHITE ROSE

Full Score

THE WHITE ROSE

Full Score

81 82 83 84 85 86 87 88 89 90 91

Picc. -

Flute -

1st & 2nd Obs. -

E♭ Clar. -

1st Clar. -

2nd Clar. -

3rd Clar. -

Alto Clar. -

Bass Clar. -

1st & 2nd Bsns. -

Alto Sax. -

Ten. Sax. -

Bari. Sax. -

E♭ Cor. -

Solo B♭ Cor. -

1st B♭ Cor. -

nd & 3rd B♭ Cors. -

1st & 2nd Hrns. -

3rd & 4th Hrns. -

Euph. -

1st & 2nd Trbns. -

B. Trbn. -

Tuba -

Drums -

THE WHITE ROSE

Full Score

92 *Tutta forza*
[2nd X only] *tr*

Picc. [p]fff

Flute [p]fff

1st & 2nd Obs. [p]fff (marcato 2nd X)

E♭ Clar. [2nd X only] *tr*

[p]fff [lower notes 1st X] *tr*

1st Clar. [p]fff [orig. 8va] *tr*

2nd Clar. [p]fff [orig. 8va] *tr*

3rd Clar. [p]fff

Alto Clar. [p]fff (marcato 2nd X)

Bass Clar. [p]fff (marcato 2nd X)

1st & 2nd Bsns. [p]fff

Alto Sax. [p]fff (marcato 2nd X)

Ten. Sax. [p]fff (marcato 2nd X)

Bari. Sax. [p]fff

E♭ Cor. *Tutta forza*
[2nd X only]

[p]fff (marcato 2nd X)

Solo B♭ Cor. [2nd X only]

[p]fff (marcato 2nd X)

1st B♭ Cor. [2nd X only]

[p]fff (marcato 2nd X)

2nd & 3rd B♭ Cors. [2nd X only]

[p]fff

1st & 2nd Hrns. [p]fff

3rd & 4th Hrns. [p]fff

Euph. [p]fff (marcato 2nd X)

1st & 2nd Trbn. [2nd X only]

[p]fff (marcato 2nd X)

B. Trbn. [2nd X only]

[p]fff (marcato 2nd X)

Tuba [p]fff

Drums [p]fff
[Accents & "hits" 2nd X only]

(4) (8) (12)

THE WHITE ROSE
Full Score

103 104 105 106 107 108 109 110 111 112 113

Picc.

Flute

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

(16)

[>] [sf]

(20)

THE WHITE ROSE

13

114 115 116 117 118 119 120 121 122 123 124 125

Picc. 

Flute 

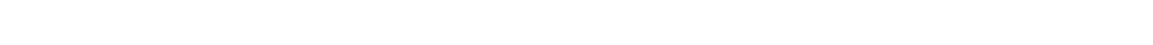
1st & 2nd Obs. 

E♭ Clar. 

1st Clar. 

2nd Clar. 

3rd Clar. 

Alto Clar. 

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

March
THE WHITE ROSE

Piccolo

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the Piccolo part of 'The White Rose' march consists of eight staves of music. Staff 1 starts with a dynamic of ***ff*** and transitions to ***mf***. Staff 2 begins at measure 6. Staff 3 begins at measure 11, with a dynamic of **[*f*]**. Staff 4 begins at measure 16, with dynamics [**tacet 1st X**], **[*f*]**, and **[*mp*] *ff***. Staff 5 begins at measure 21, with a dynamic of **(*ff*)_{2nd X}**. Staff 6 begins at measure 31, with dynamics **1.** and **2.** followed by ***p* Flute**. Staff 7 begins at measure 38, with a section titled **TRIO.**. Staff 8 begins at measure 46, with dynamics ***p*** and ***tr***.

THE WHITE ROSE

Piccolo

Flute

54

62 Play

70 [Play both Xs]

ff

78 2

marcato

86 [sub.] mp cresc.

1st X
2nd X

92 Tutta forza

[2nd X only] tr

[p]-fff

99 tr

106 tr

[<> ><]

113 tr

1st X

119 1.
sfz =>]

2.

March
THE WHITE ROSE

Flute

(1917)

JOHN PHILIP SOUSA

March Tempo.

The sheet music for Flute of "The White Rose" march by John Philip Sousa consists of ten staves of musical notation. Staff 1 starts with dynamic ***ff*** and changes to ***mf***. Staff 2 begins at measure 6. Staff 3 begins at measure 11, with dynamic [***f***]. Staff 4 begins at measure 16, with dynamics [***mp***] ***ff***. Staff 5 begins at measure 21, with dynamic ***tr*** and ***ff*** 2nd X. Staff 6 begins at measure 31, with dynamic ***p***. Staff 7 begins at measure 38, with dynamic ***dolce***. Staff 8 begins at measure 46.

THE WHITE ROSE

Flute

54

62

cresc. [sf]

70

ff

tr

tr

78

8va

2

marcato

86

[sub. *mp*] cresc.

1st X
2nd X

92

Tutta forza

tr

tr

tr

tr

tr

tr

p-*fff*

99

tr

tr

tr

tr

tr

tr

106

tr

tr

tr

tr

tr

tr

[<-->]

113

tr

tr

tr

tr

tr

tr

1st X

119

sfz

1.

2.

^

March
THE WHITE ROSE

1st Oboe

(1917)

JOHN PHILIP SOUSA

March Tempo.



6

Continuation of the musical score for 1st Oboe. The key signature remains B-flat major. The melody continues with eighth and sixteenth note patterns.

11

Continuation of the musical score for 1st Oboe. The key signature remains B-flat major. The melody continues with eighth and sixteenth note patterns, leading to a dynamic of **[*f*]** at measure 14.

17

Continuation of the musical score for 1st Oboe. The key signature remains B-flat major. The melody includes a dynamic of **[*f*]** at measure 18, **[*mp*] *ff*** at measure 19, and **(*ff*)_{2nd X}** at measure 20.

23

Continuation of the musical score for 1st Oboe. The key signature remains B-flat major. The melody consists of eighth and sixteenth note patterns.

31

Continuation of the musical score for 1st Oboe. The key signature remains B-flat major. The melody includes a dynamic of ***p*** at measure 35, followed by a repeat sign and endings.

38

TRIO.

Continuation of the musical score for 1st Oboe. The key signature changes to A-flat major (one flat). The dynamic is ***dolce***.

46

Continuation of the musical score for 1st Oboe. The key signature changes back to B-flat major. The melody consists of eighth and sixteenth note patterns.

THE WHITE ROSE

1st Oboe

54

62

cresc.

[sf]

70

ff

76

marcato

2

84

[sub.] mp cresc.

1st X

2nd X

92

Tutta forza

[p]-fff (marcato 2nd X)

1st X

2nd X

101

< >

110

< >

118

1.

2.

1st X [< > sfz >]

March
THE WHITE ROSE

2nd Oboe

(1917)

JOHN PHILIP SOUSA

March Tempo.



6

Staff 2 of the musical score for 2nd Oboe, starting at measure 6. It features eighth-note patterns and a dynamic of ***mf***.

11

Staff 3 of the musical score for 2nd Oboe, starting at measure 11. It includes dynamics [***f***] and [***mp***].

17

Staff 4 of the musical score for 2nd Oboe, starting at measure 17. It includes dynamics [***f***], [***mp***], ***ff***, and ***(ff)***_{2nd X}.

23

Staff 5 of the musical score for 2nd Oboe, starting at measure 23. It features a dynamic of ***p***.

31

Staff 6 of the musical score for 2nd Oboe, starting at measure 31. It includes endings 1. and 2., indicated by a bracket above the staff.

38

Staff 7 of the musical score for 2nd Oboe, starting at measure 38. It is marked ***dolce***.

46

Staff 8 of the musical score for 2nd Oboe, starting at measure 46. It features a dynamic of ***p***.

THE WHITE ROSE

2nd Oboe

54

62

70

76

84

92

Tutta forza

101

110

118

1.

2.

March
THE WHITE ROSE

E♭ Clarinet

(1917)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of eight staves of musical notation for E♭ Clarinet. Staff 1 starts at measure 1 with dynamic ff, followed by mf. Staff 2 starts at measure 6. Staff 3 starts at measure 11, ending with [f]. Staff 4 starts at measure 16, with dynamics [tacet 1st X], [f], and [mp] ff. Staff 5 starts at measure 21, with dynamic (ff) 2nd X. Staff 6 starts at measure 31, with dynamics p and [tacet]. Staff 7 starts at measure 38, with dynamic dolce. Staff 8 starts at measure 46.

THE WHITE ROSE

E♭ Clarinet

54

62 *cresc.* ----- [sf] ▲

70 [Play both Xs] *ff*

76 *marcato* 2

84 [sub.*mp*] *cresc.*

91 *Tutta forza*
[2nd X only] *tr* *tr* *tr* *tr*
1st X *p*-*fff*

98

105 *tr* [< >] *tr* *tr* *tr* *tr*

113 *tr* *tr* *tr* 1st X [▲]

119 *sfs* [1.] [2.] ▲

March
THE WHITE ROSE

1st B \flat Clarinet

(1917)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for 1st B-flat Clarinet. The key signature is one flat, and the time signature is mostly common time (indicated by '2'). The music begins with dynamic *ff* and transitions to *mf*. Measure 7 starts with a melodic line. Measure 12 includes dynamics [*f*] and [*mp ff*]. Measure 17 includes dynamics [*f*] and [*mp ff*]. Measure 23 includes a dynamic [*lower notes 1st X*]. Measures 31 and 32 show a two-part harmonic progression with dynamics [*p*]. Staff 38 is labeled "TRIO." with dynamic *dolce*. Measures 46 and 54 continue the melodic line with slurs and dynamics. The music concludes with a final dynamic instruction.

THE WHITE ROSE

1st B \flat Clarinet

62 *cresc.* [*sf*] *Orig. 8va*

70 *ff*

77 *marcato*

85 *[sub.mp]* *cresc.* 1st X 2nd X

Tutta forza
[lower notes 1st X]

92 *tr* *tr* *[p]-fff*

99 *tr* *tr*

106 *[<---->]* *tr* *tr*

113 *tr* *tr* 1st X *[<---->]*

119 *sfs* *[<---->]* 1. 2. *[<---->]*

March
THE WHITE ROSE

2nd B \flat Clarinet

(1917)

JOHN PHILIP SOUSA

March Tempo.



7

12

[f] [f]

17

[f] [mp] ff (ff) 2nd X

23

[lower notes 1st X]

31

1. 2.

p

38

TRIO.
dolce

46

54

THE WHITE ROSE

2nd B♭ Clarinet

62

70

77

marcato

85

[sub.*mp*] cresc.

1st X
2nd X

92 *Tutta forza*
[orig. 8va] *tr*
[*p*]-*fff*

99

106

113

119

sfz

1. 2.

March

THE WHITE ROSE

3rd B♭ Clarinet

(1917)

JOHN PHILIP SOUSA

March Tempo.

Sheet music for piano, page 7, measures 1-10. The music is in 2/4 time, treble clef, and key signature of two flats. Measure 1 starts with a dynamic ***ff***. Measures 2-3 show a sequence of eighth-note chords. Measure 4 begins with a dynamic ***mf***. Measures 5-6 show a continuation of eighth-note chords. Measures 7-10 show a return to the earlier eighth-note chord pattern.

THE WHITE ROSE

3rd B♭ Clarinet

62

70

77

85

92

Tutta forza

[orig. 8va] *tr*

99

106

113

119

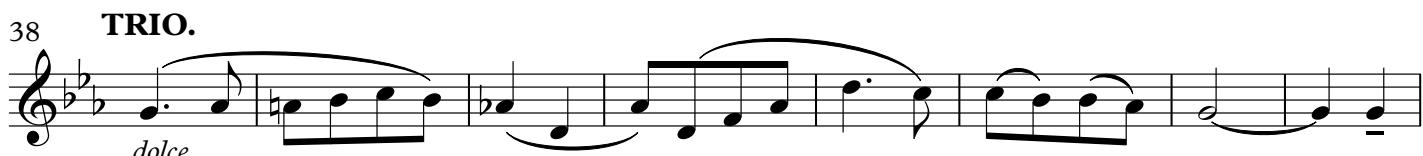
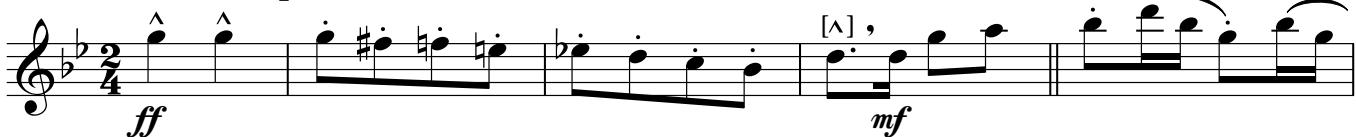
March
THE WHITE ROSE

E♭ Alto Clarinet
optional

(1917)

JOHN PHILIP SOUSA

March Tempo.



THE WHITE ROSE

E♭ Alto Clarinet

54

62

70

76

84

92

Tutta forza

100

109

117

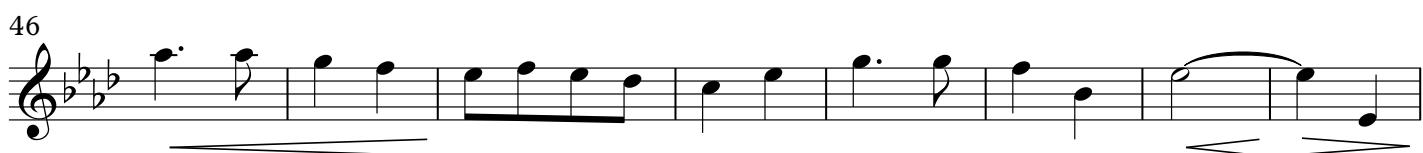
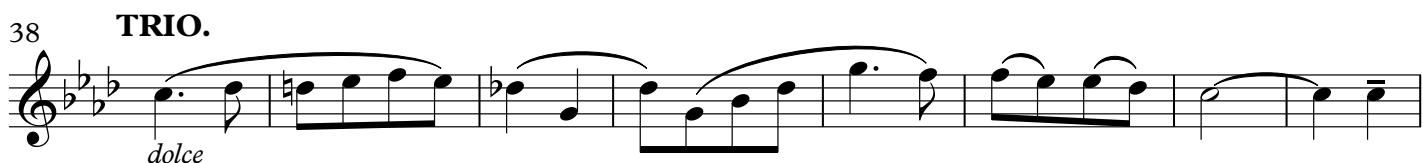
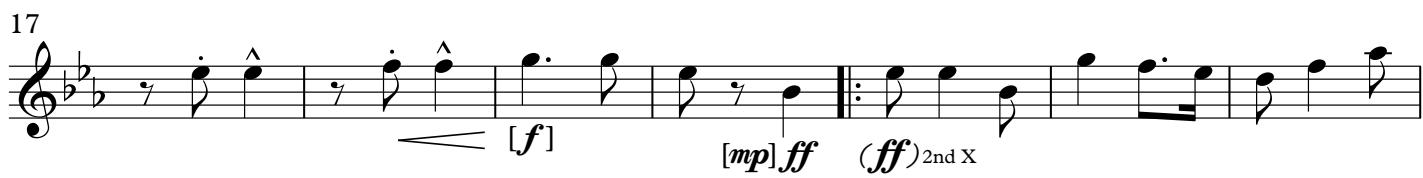
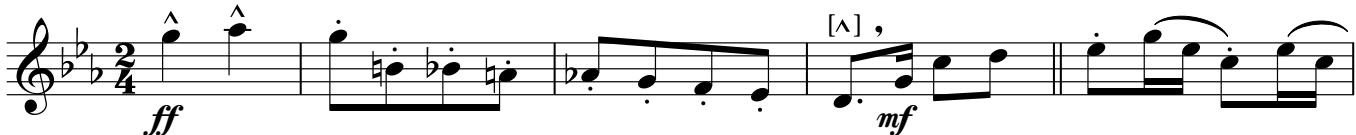
March
THE WHITE ROSE

B \flat Bass Clarinet

(1917)

JOHN PHILIP SOUSA

March Tempo.



THE WHITE ROSE

B♭ Bass Clarinet

54

62

cresc. ----- [sf] >

70

ff

76

marcato

2

84

[*sub.mp*] *cresc.*

1st X
2nd X

92

Tutta forza

[*p*]-*fff* (*marcato 2nd X*)

100

109

117

1.
2.

1st X [———— *sfz* —————]

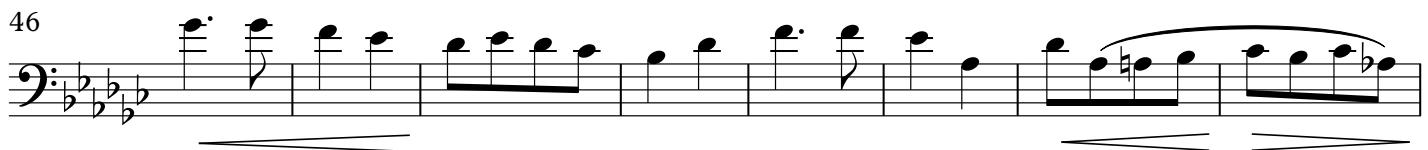
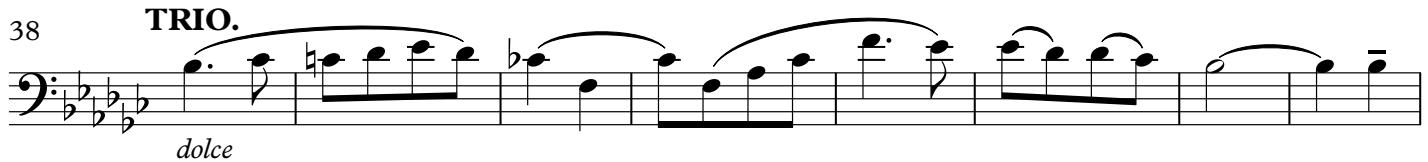
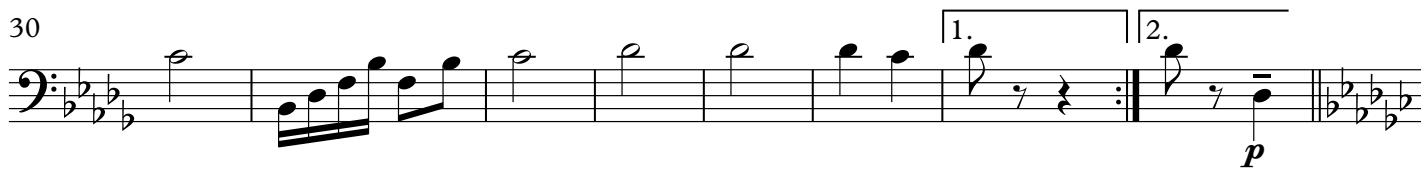
March
THE WHITE ROSE

1st Bassoon

(1917)

JOHN PHILIP SOUSA

March Tempo.



THE WHITE ROSE

1st Bassoon

62

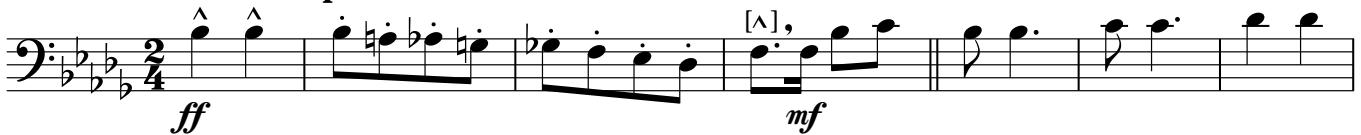
March
THE WHITE ROSE

2nd Bassoon

(1917)

JOHN PHILIP SOUSA

March Tempo.



8

Continuation of the musical score. The dynamic changes to ***mf***. The melody continues with eighth-note patterns and grace notes. A crescendo bracket leads to a dynamic of ***f***.

16

Continuation of the musical score. The dynamic changes to ***[mp] ff (ff) 2nd X***. The melody includes eighth-note patterns and grace notes, with a prominent eighth-note on the first beat of the second measure.

24

Continuation of the musical score. The dynamic remains ***[mp] ff (ff) 2nd X***. The melody continues with eighth-note patterns and grace notes.

30

Continuation of the musical score. The dynamic changes to ***p***. The melody includes eighth-note patterns and grace notes, leading into a section labeled "1." and "2.".

38

TRIO.

dolce

Continuation of the musical score, labeled "TRIO." and "dolce". The dynamic is ***dolce***. The melody consists of sustained notes and eighth-note patterns.

46

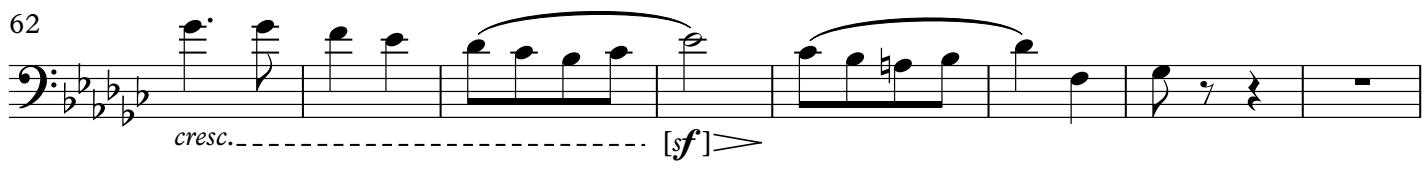
Continuation of the musical score. The dynamic changes to ***p***. The melody includes eighth-note patterns and grace notes, with a crescendo indicated by three parallel diagonal lines.

54

Continuation of the musical score. The dynamic changes to ***p***. The melody includes eighth-note patterns and grace notes.

THE WHITE ROSE

2nd Bassoon

62 

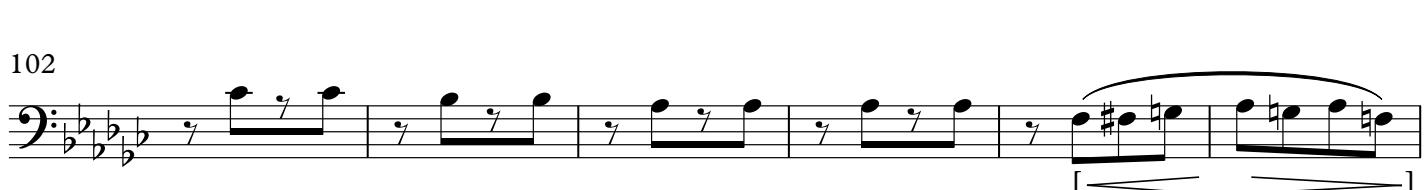
70 

76 

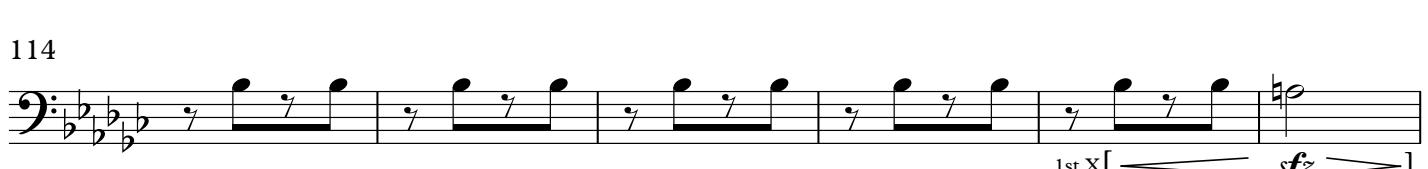
83 

89 

96 

102 

108 

114 

120 

March

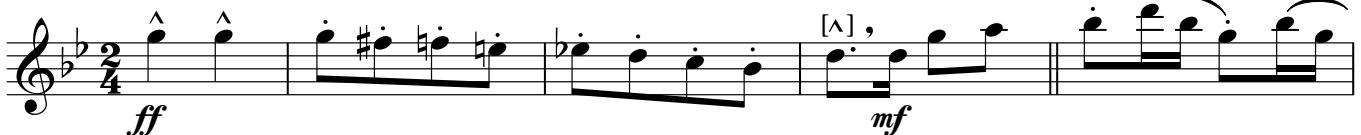
THE WHITE ROSE

E♭ Alto Saxophone

(1917)

JOHN PHILIP SOUSA

March Tempo.



TRIO.



THE WHITE ROSE

E♭ Alto Saxophone

54

62

70

76

84

92

Tutta forza

100

109

118

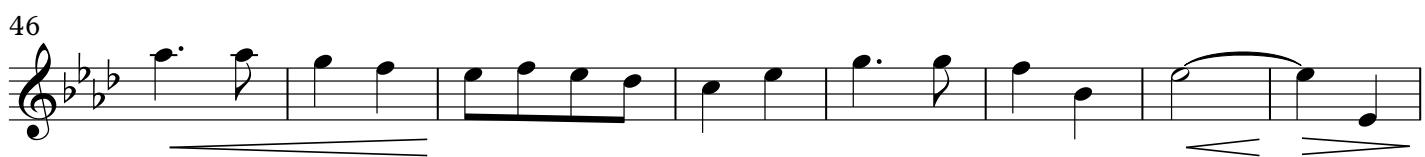
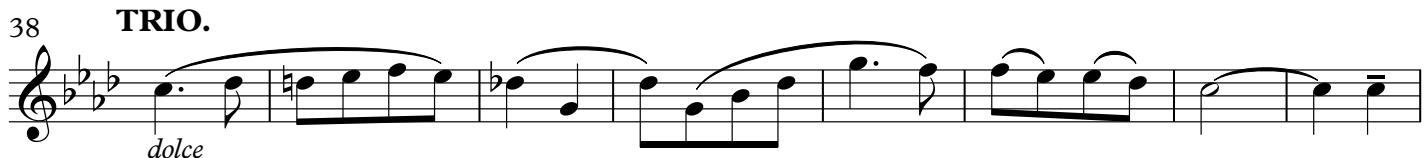
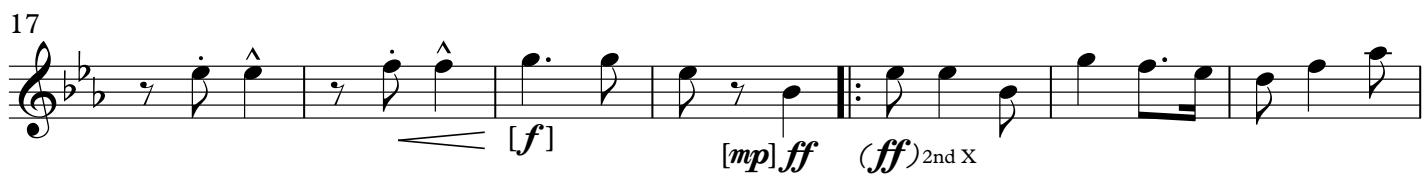
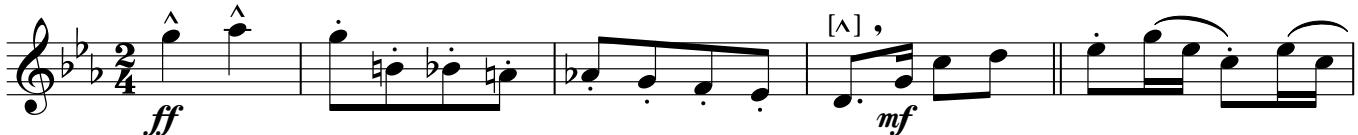
March
THE WHITE ROSE

B♭ Tenor Saxophone

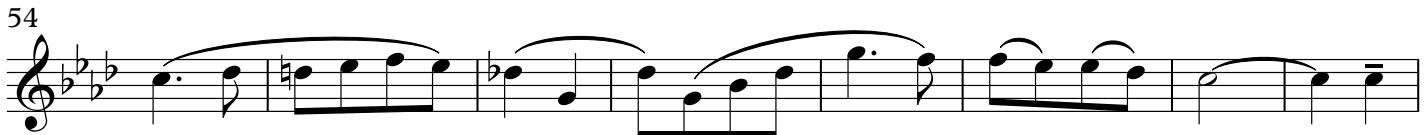
(1917)

JOHN PHILIP SOUSA

March Tempo.



THE WHITE ROSE
B♭ Tenor Saxophone



62

cresc. ----- [sf] >

70

ff

76

marcato

2

84

[*sub.mp*] *cresc.*

1st X
2nd X

92

Tutta forza

[*p*]-*fff* (*marcato 2nd X*)

100

109

118

1.
2.

1st X [———— *sfz* —————]

March
THE WHITE ROSE

E♭ Baritone Saxophone

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for E♭ Baritone Saxophone. The key signature is one flat, and the time signature is 2/4. The score includes dynamic markings such as **ff**, **mf**, **f**, **[f]**, **[mp]-ff**, **p dolce**, **cresc.**, and **[sf]**. The score features various musical elements including eighth and sixteenth note patterns, grace notes, slurs, and fermatas. Measure numbers 7, 13, 19, 25, 32, 38, 48, and 57 are indicated at the beginning of each staff. The piece concludes with a final dynamic of **[sf]**.

THE WHITE ROSE
E♭ Baritone Saxophone

66

74

81

87

Tutta forza

[*mf* cresc.] 1st X 2nd X [*p*]-*fff*

94

100

106

112

118

1st X [< *sfpz* >]

1. | 2.

March
THE WHITE ROSE

E♭ Cornet
optional

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of eight staves of music for E♭ Cornet. Staff 1 (measures 1-6) starts with dynamic ff, followed by a dynamic change to mf. Staff 2 (measures 7-11) continues the rhythmic pattern. Staff 3 (measures 12-14) includes dynamics [f] and [ff]. Staff 4 (measures 15-18) includes dynamics [f], [mp] ff, and (ff) 2nd X. Staff 5 (measures 19-23) shows a transition to a new section. Staff 6 (measures 24-27) continues the new section. Staff 7 (measures 28-32) includes dynamics [ff] and p. Staff 8 (measures 33-37) is labeled "TRIO." with dynamic dolce. Staff 9 (measures 38-42) continues the trio section. Staff 10 (measures 43-47) concludes the piece.

THE WHITE ROSE

E♭ Cornet

54

62

70

76

84

92

Tutta forza

[2nd X only]

101

110

119

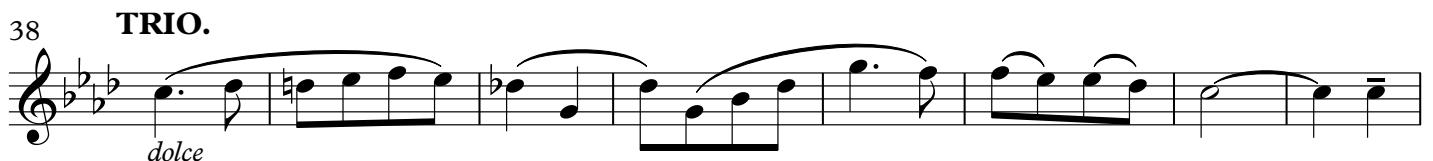
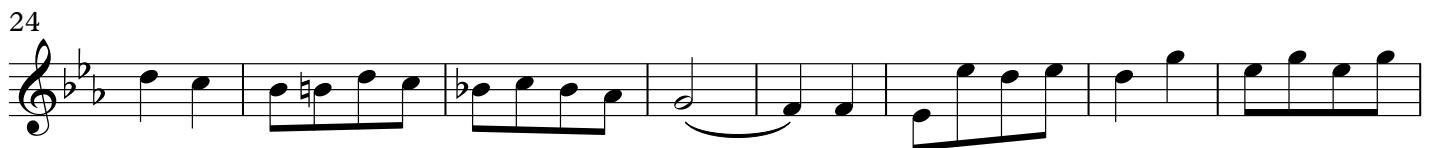
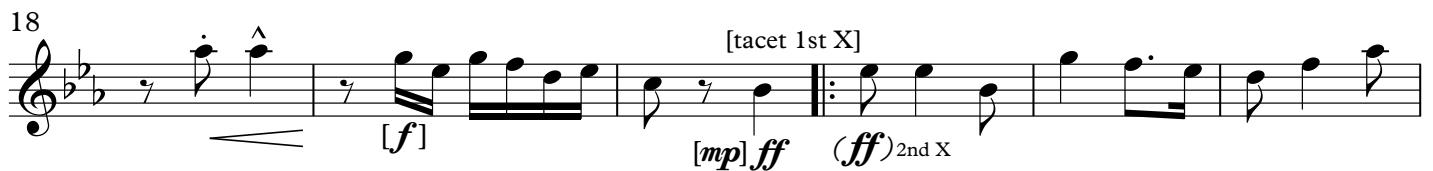
March
THE WHITE ROSE

Solo B \flat Cornet

(1917)

JOHN PHILIP SOUSA

March Tempo.



THE WHITE ROSE

Solo B♭ Cornet

54

62

70

76

84

92

Tutta forza

[2nd X only]

101

110

119

sforzando >>]

1. [Play]

[f dynamic line]

2.

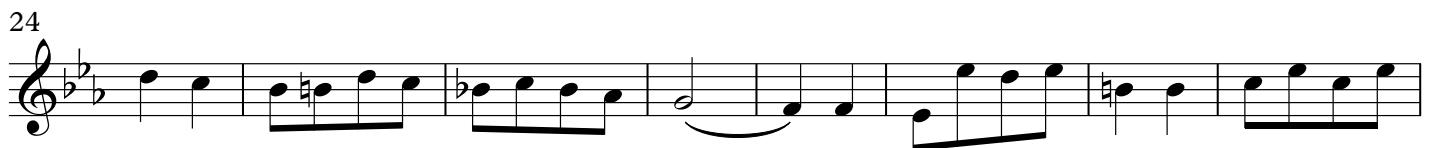
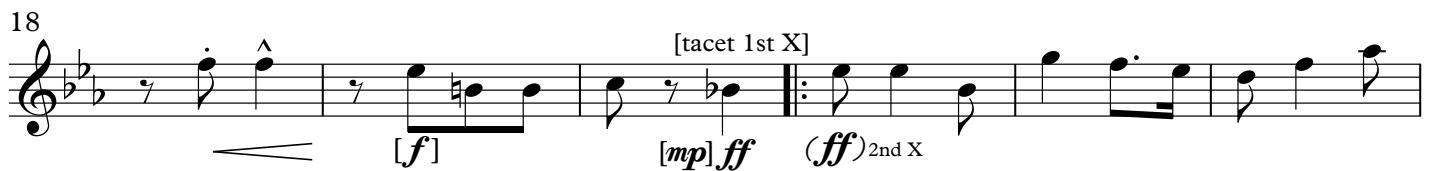
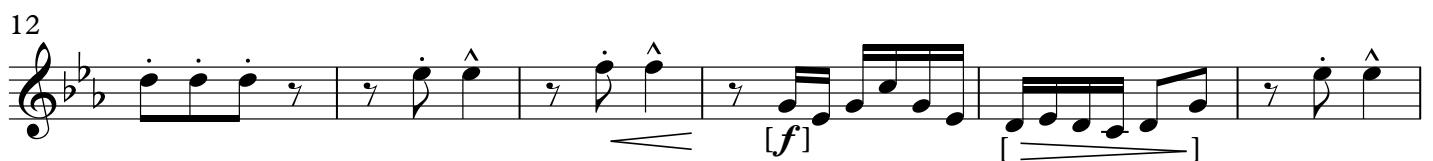
March
THE WHITE ROSE

1st B \flat Cornet

(1917)

JOHN PHILIP SOUSA

March Tempo.



THE WHITE ROSE

1st B♭ Cornet

54

62

[Play]

[f]

70

76

2

84

1st X

2nd X

92

Tutta forza

[2nd X only]

101

110

1st X []

119

1. [Play]

[f] []

2.

March
THE WHITE ROSE

2nd B \flat Cornet

(1917)

JOHN PHILIP SOUSA

March Tempo.



7

A staff of music starting at measure 7. It features eighth-note patterns and sixteenth-note patterns. The dynamic changes from ff to mf.

13

A staff of music starting at measure 13. It includes eighth-note patterns and sixteenth-note patterns. Dynamics include [f] and [mf].

20

[2nd X only]

A staff of music starting at measure 20. It features eighth-note patterns and sixteenth-note patterns. Dynamics include [mp]-ff.

30

A staff of music starting at measure 30. It consists of eighth-note patterns.

36

1. [Play]

2.

TRIO.
[tacet]

p dolce

A staff of music starting at measure 36. It shows two endings: ending 1 has a dynamic ff; ending 2 has a dynamic p dolce. The section is labeled "TRIO. [tacet]".

42

A staff of music starting at measure 42. It features eighth-note patterns and sixteenth-note patterns.

48

A staff of music starting at measure 48. It includes eighth-note patterns and sixteenth-note patterns. The dynamic is ff.

55

A staff of music starting at measure 55. It consists of eighth-note patterns.

THE WHITE ROSE

2nd B♭ Cornet

61

[Play]

[f]

cresc... [sf] >

ff

marcato

2

[sub.mp] cresc.

Tutta forza
[2nd X only]

1st X 2nd X

[p]-fff

1st X [sfz]

1. [Play]

[f]

2.

March
THE WHITE ROSE

3rd B \flat Cornet

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for 3rd B-flat Cornet. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings such as **ff**, **mf**, **[f]**, **[mp]-ff**, and **p dolce**. Performance instructions include "March Tempo.", "2nd X only", "1. [Play] 2.", "TRIO. [tacet]", and "As played by 'The President's Own' United States Marine Band". Measure numbers 7, 13, 20, 30, 36, 42, 48, and 55 are indicated along the left side of the staves.

THE WHITE ROSE

3rd B♭ Cornet

61

[Play]

[f] [ff]

marcato

2

Tutta forza
[2nd X only]

1st X 2nd X [p]-fff

[sub.mp] cresc.

102

108

114

1st X [sfz >]

120

1. [Play]

2.

[f]

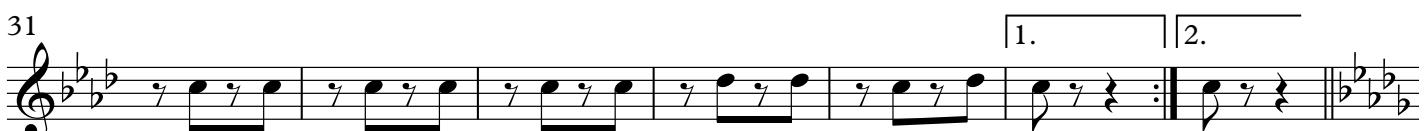
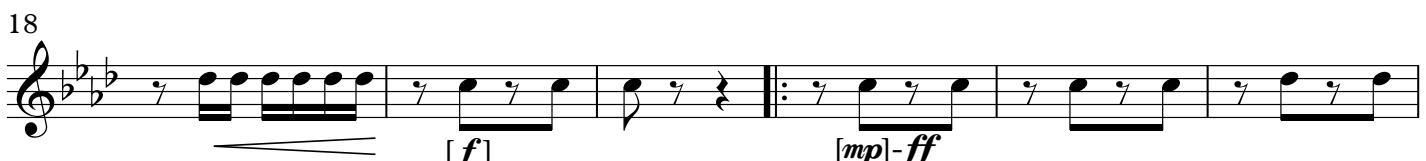
March
THE WHITE ROSE

1st F Horn

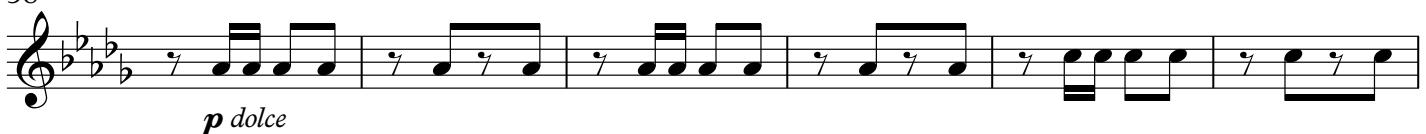
(1917)

JOHN PHILIP SOUSA

March Tempo.



TRIO.



THE WHITE ROSE

1st F Horn

57

63

70

77

84

92

99

106

113

120

cresc. -----

[*sf*] >

[*f* -----]

ff

marcato

[*mf* cresc.] 1st X 2nd X

Tutta forza

[*p*]-*fff*

[-----]

1st X [-----] *sfz* >

1. [*f* -----]

2. ^

March
THE WHITE ROSE

2nd F Horn

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for 2nd F Horn. The key signature is one flat, and the time signature is 2/4. The score includes dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[mp]-ff*, and *p dolce*. Measure numbers 7, 13, 18, 24, 31, 38, 44, and 51 are indicated. The score begins with a forte dynamic (*ff*) and a melodic line starting on A. Measures 13 through 17 feature eighth-note patterns with dynamics [*f*] and [*[f]*]. Measure 18 includes dynamics [*f*] and [*[mp]-ff*]. Measures 24 through 28 show eighth-note patterns. Measure 31 is a two-part section ending with a repeat sign and endings 1 and 2. Measure 38 starts a 'TRIO.' section with a dynamic *p dolce*. Measures 44 through 48 show eighth-note patterns. Measure 51 concludes the piece with a melodic line and a dynamic [*p dolce*].

THE WHITE ROSE
2nd F Horn

57

63

70

77

84

92 *Tutta forza*

99

106

113

120 1.
 2.

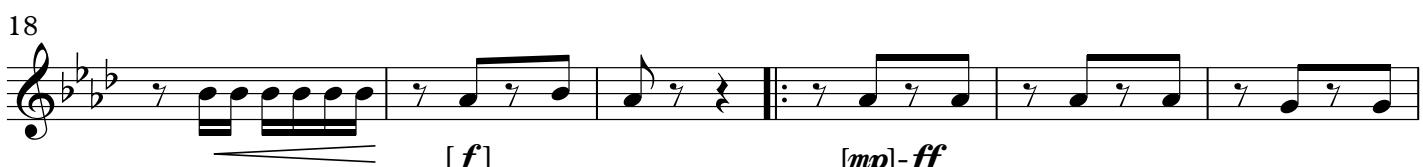
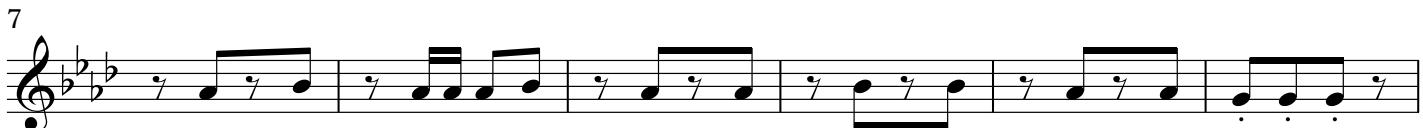
March
THE WHITE ROSE

3rd F Horn

(1917)

JOHN PHILIP SOUSA

March Tempo.



TRIO.



THE WHITE ROSE

3rd F Horn

57

63

70

77

84

92 *Tutta forza*

99

106

113

120

cresc. -----

[sf] > [f] -----

ff

marcato

[mf cresc.] 1st X 2nd X

[p]-fff

[<---->]

1st X [<----> sfz >]

[f] -----

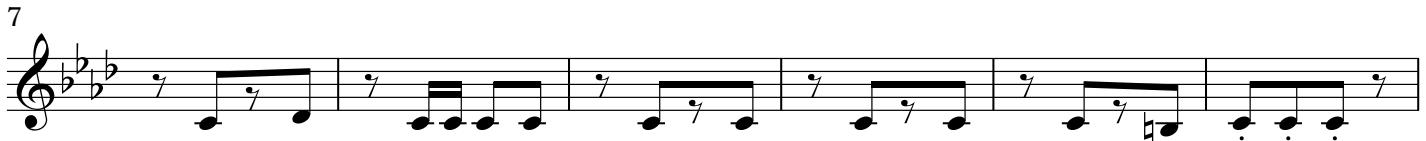
March
THE WHITE ROSE

4th F Horn

(1917)

JOHN PHILIP SOUSA

March Tempo.



TRIO.



THE WHITE ROSE

4th F Horn

57

63

70

77

84

92 *Tutta forza*

99

106

113

120

cresc. - - - -

[sf] >

[f] - - - -

ff

marcato

[mf cresc.] 1st X 2nd X

[p] fff

[f]

1st X [fz]

[f]

1.

2.

March
THE WHITE ROSE

Euphonium

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for Euphonium. The key signature is three flats, and the time signature is common time (indicated by a '2'). The score includes dynamic markings such as *ff*, *mf*, *[mp] ff*, *(ff) 2nd X*, *p*, and *dolce*. Measure numbers 7, 13, 20, 26, 34, 40, 46, and 54 are indicated at the beginning of their respective staves. The score features various musical techniques including grace notes, slurs, and slurs with grace notes. A section labeled "TRIO." begins at measure 34, marked with a dynamic *p* and a performance instruction *dolce*. Measures 40 through 54 show a continuation of the melodic line with slurs and grace notes. The score concludes with a final section starting at measure 54, indicated by a double bar line and a repeat sign.

THE WHITE ROSE

Euphonium

62

70

76

82

88

Tutta forza

94

102

110

118

1.

2.

1st X [*sfsz* >>]

March
THE WHITE ROSE

Baritone, T.C.

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for Baritone in T.C. The key signature is one flat, and the time signature is 2/4. The score includes dynamics such as *ff*, *mf*, *[f]*, *[mp] ff*, *(ff) 2nd x*, *p*, and *dolce*. The score features various musical markings like grace notes, slurs, and dynamic swells. The first staff begins with a forte dynamic (*ff*). The second staff starts with a eighth-note pattern. The third staff includes dynamic markings [*f*], [*f*], and [*f*]. The fourth staff features dynamics [*mp*] *ff* and *(ff) 2nd x*. The fifth staff shows a melodic line with slurs. The sixth staff is labeled "TRIO." and includes dynamics *p* and *dolce*. The seventh staff continues the melodic line. The eighth staff includes a dynamic swell marking. The ninth staff ends with a dynamic swell marking. The tenth staff concludes the piece.

THE WHITE ROSE
Baritone, T.C.

62

70

76

82

Tutta forza

88

94

102

110

118

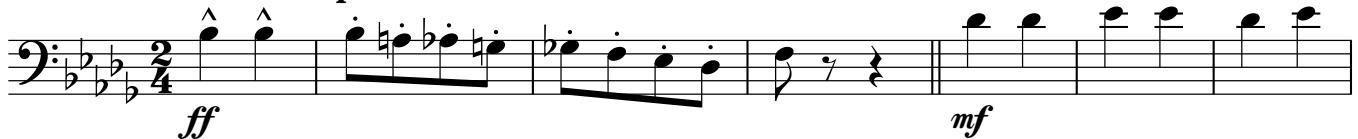
March
THE WHITE ROSE

1st Trombone

(1917)

JOHN PHILIP SOUSA

March Tempo.



8

Measures 8-16. Dynamics: < [f] >. Measure 17: [tacet 1st X].

17

Measures 17-23. Dynamics: < [f] >, [mp] ff, (ff) 2nd X.

24

Measures 24-30.

31

Measures 31-37. Dynamics: 1. >, 2. >.

38 **TRIO.**

Measures 38-44. Dynamics: p dolce.

46

Measures 46-52. Dynamics: < >.

54

Measures 54-60.

THE WHITE ROSE

1st Trombone

62

70

76

82

88

Tutta forza
[2nd X only]

[mf cresc.] 1st X 2nd X [p]-fff (marcato 2nd X)

95

102

111

119

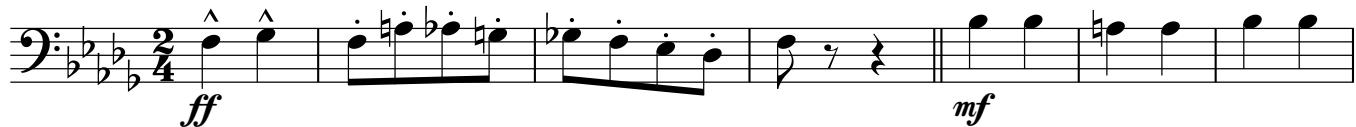
March
THE WHITE ROSE

2nd Trombone

(1917)

JOHN PHILIP SOUSA

March Tempo.



8



17



24



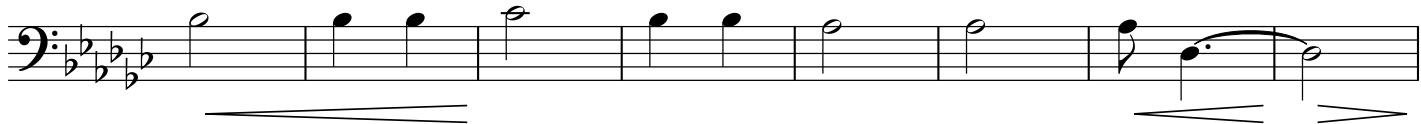
31



38 **TRIO.**



46



54



THE WHITE ROSE

2nd Trombone

62

cresc. ----- [sf] >

70

ff

76

marcato

82

88

Tutta forza
[2nd X only]
[mf] cresc.
1st X
[p]-fff (marcato 2nd X)
1st X

95

102

111

1st X

119

sfz >]

1. | 2. |

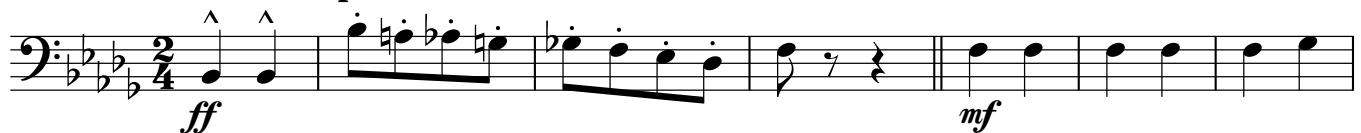
March
THE WHITE ROSE

Bass Trombone

(1917)

JOHN PHILIP SOUSA

March Tempo.

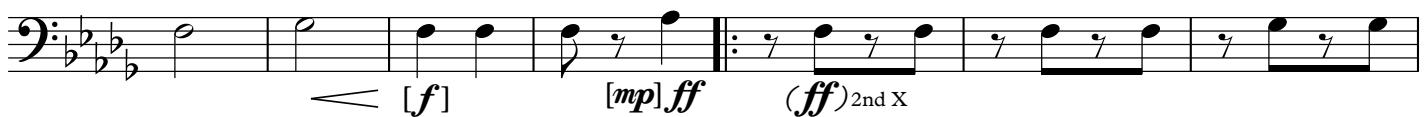


8



17

[tacet 1st X]



24



31

1. 2.



38

TRIO.



46



54



THE WHITE ROSE

Bass Trombone

62

cresc. ----- [sf] >

70

ff

76

marcato

82

88

Tutta forza
[2nd X only]

[*mf* cresc.] 1st X 2nd X [p]-ffff (*marcato* 2nd X)

95

102

111

1st X [<-->]

119

sfz >>]

1. 2.

March
THE WHITE ROSE

Tuba

(1917)

JOHN PHILIP SOUSA

March Tempo.



7



13



19



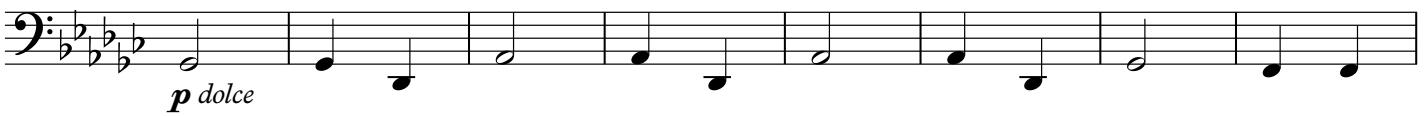
25



32



38 **TRIO.**



46



54



THE WHITE ROSE

Tuba

62

cresc.
[sf] >

70

ff

76

marcato

82

89

Tutta forza

[mf] cresc.
1st X
2nd X
[p] fff

95

101

108

114

1st X <-->

119

1.
2.
sfz >>]

March
THE WHITE ROSE

Drums

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the Drums part of "The White Rose" march consists of ten staves of music. Staff 1 starts with a dynamic of ***ff***, followed by a measure with a [choke] instruction. Staff 2 begins at measure 8. Staff 3 starts at measure 14. Staff 4 starts at measure 20. Staff 5 starts at measure 26. Staff 6 starts at measure 32. Staff 7 starts at measure 38. Staff 8 starts at measure 44. Staff 9 starts at measure 50. The score includes various dynamics such as ***ff***, ***mf***, ***f***, ***mp***, and ***p dolce***. Performance instructions like [choke], [ch.], and [Cyms. 2nd X only] are also present. Measure numbers 12, 15, 1., and 2. are indicated above certain measures. The tempo is marked as March Tempo.

THE WHITE ROSE

Drums

2

57

cresc.-----

63

[sf] > [f]

70 [+ Cyms.]

[ch.] ff

77 [- Cyms.] [+ Cyms.] [- Cyms.]

- Cyms. + Cyms. - Cyms.

Tutta forza
[Accents & "hits" 2nd X only]

87 [sub.mp] cresc.

1st X 2nd X [p]-fff

95 (4) (8)

(4) (8)

101 (12) (16)

(12) (16)

107 (20)

[>] [sfz]

113 (24) (28)

(24) (28)

119 1. 2. [sfz]

1. 2. [sfz]