The Complete Marches of

John Philip Sousa

Vol. 5 No. 86

SOLID MEN TO THE FRONT

MARCH

(1918)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Solid Men to the Front" (1918)

Although this World War I march has not been as popular as several other Sousa compositions of that era, it is regarded by scholars as one of his better efforts. The title first appeared on the manuscript of the march known as "Wisconsin Forward Forever" but was subsequently used for this march.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 84. 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 half note *ffz* accents on beat two of the first two measures are strongly accented, and the *fortissimo* should carry all the way through the eighth notes in m. 4.

First Strain (m. 4-21): The dynamic then immediately drops to *mezzo-forte* on the pick-up quarter note of the melody in m. 4; however, the capped notes throughout should be played short and with a discernable accent compared to the notes surrounding, including the cymbal solos in m. 7-8 and 11-12. A *tutti* crescendo begins in m. 13, and great care should be taken to play the trading eighth notes evenly across the sections throughout the crescendo to a strong *fortissimo* in m. 18. The *mezzo-forte* returns in the first ending for the repeat, and the strain is played exactly the same second time.

Second Strain (m. 21-53): This second strain is twice as long as the first. Orchestration and dynamic alterations are employed first time, with piccolo, E-flat clarinet, cornets, trombones, and cymbals tacet, clarinets playing down one octave from the original parts as indicated, and all other instruments playing at a *piano* dynamic. The lyrical countermelody in low clarinets, saxophones, and euphonium is as important as the main melody in upper woodwinds.

Beginning in m. 46 of this strain, the capped notes return and should be played with a bit more accent and rhythmic energy than the previous material. All instruments rejoin beginning on beat two of m. 53 and play the repeat of the strain at the original *fortissimo* marking. A *sffz* accent is traditionally added this time in the percussion at m. 36 and the staggered accents in bass drum/cymbals and snare drum beginning in m. 46 are important.

Trio (m. 54-86): Piccolo, E-flat clarinet, cornets, and all battery percussion are once again tacet, beginning with the three quarter note pick-ups of the trio, and bells are added to the melody. Clarinets are written one octave lower than the original parts here, and all voices play at a *piano* dynamic. Trombones traditionally come in and out of this strain as indicated to highlight the repeated chords that are a feature of this trio melody. There is an expressive swell added at the peak of the melody in m. 67-68 that returns to *piano* for the remainder of the trio. In the original parts, the first note of m. 86 was inconsistent, with some instruments playing a quarter note and others playing a dotted quarter; all parts have been given a quarter note in this edition, and traditional performance practice is to play this on the short side to make space for the beginning of the break strain.

Break Strain (m. 86-102): A *subito fortissimo* is executed on the three pick-up notes to m. 87, and all instruments are back in here. A single cymbal crash and bass drum note punctuate the beginning of each four-measure phrase, then every two measures after that. A cymbal solo is sounded on the downbeat of m. 102 both times, the first time through less strong than the last time through.

Final Strain (m. 102-135): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are once again tacet first time through, clarinets play down one octave from the original, and everyone plays in a *piano* dynamic. Bells are once again added to the melody. The slurs have now been removed from this trio melody, and it should be played slightly marked, along with the new obbligato line in the upper woodwinds. Everyone is back in for the pick-up notes to the repeat of the break strain, this time staying at *fortissimo* into the final strain, and the melody is now played well marked. Accents in the percussion highlight the four-note motives starting in m. 105, along with very strong *sffz* accents in m. 117, 131, and 133 at the conclusion of the march.

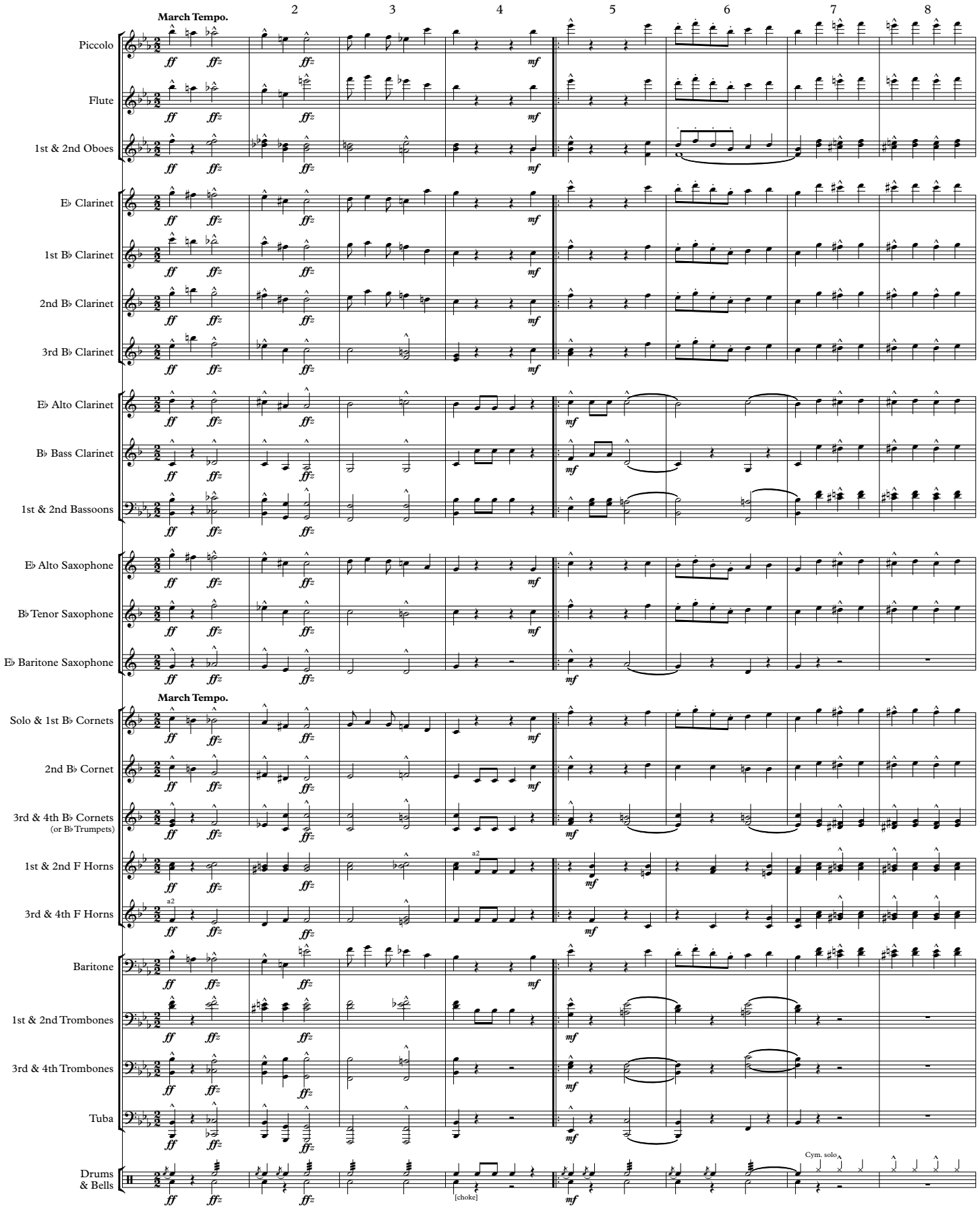
March

SOLID MEN to the FRONT

(1918)

Full Score

JOHN PHILIP SOUSA



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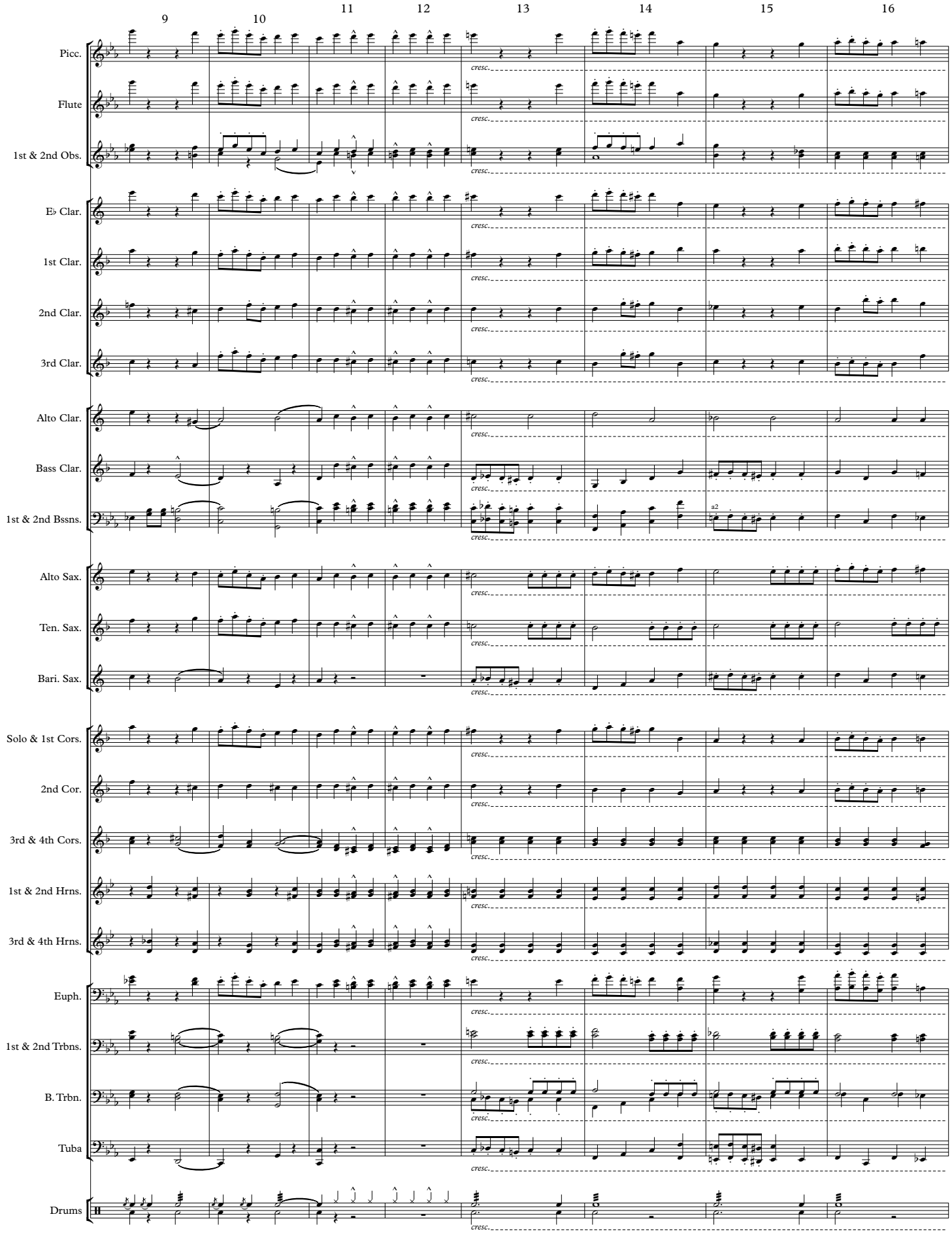
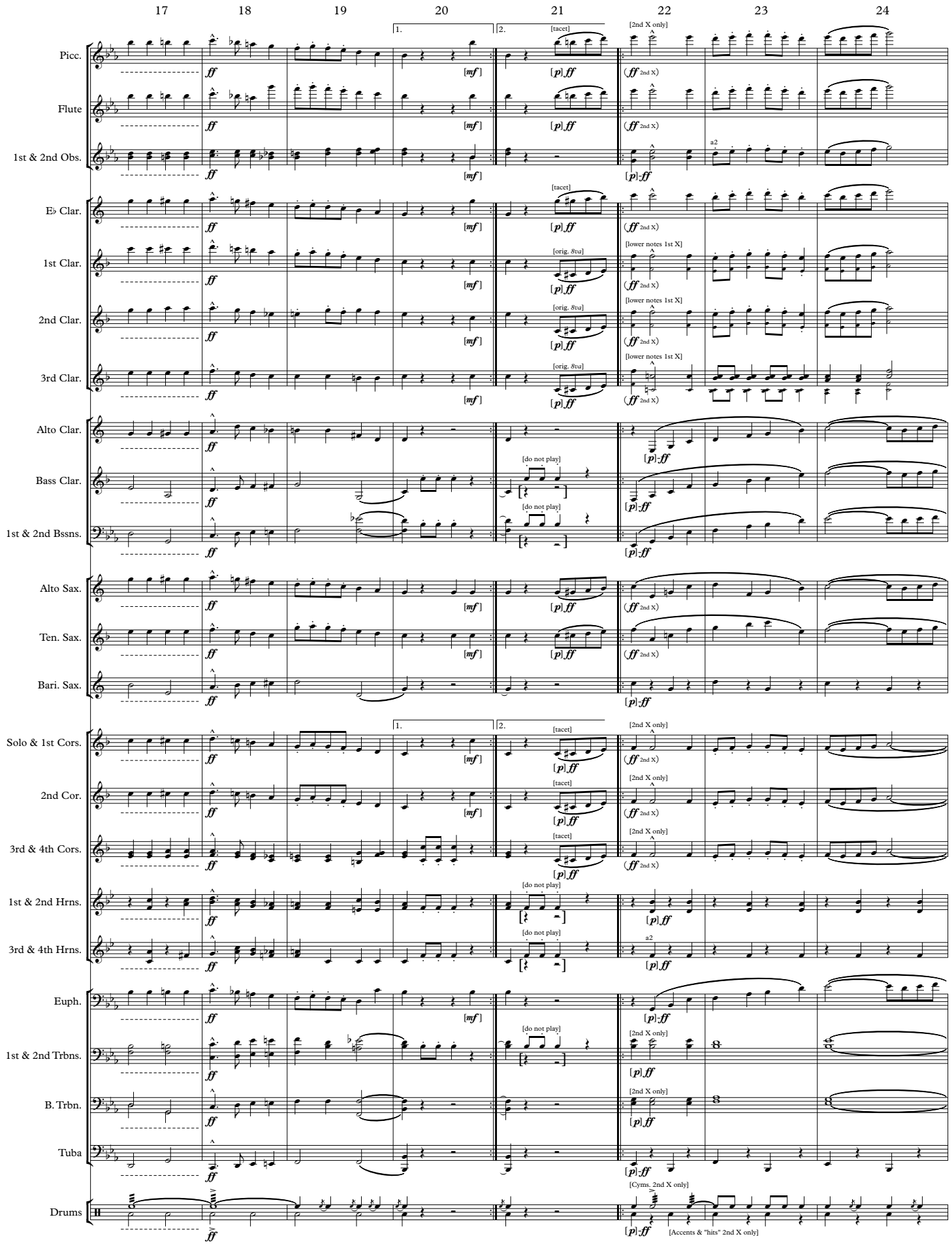
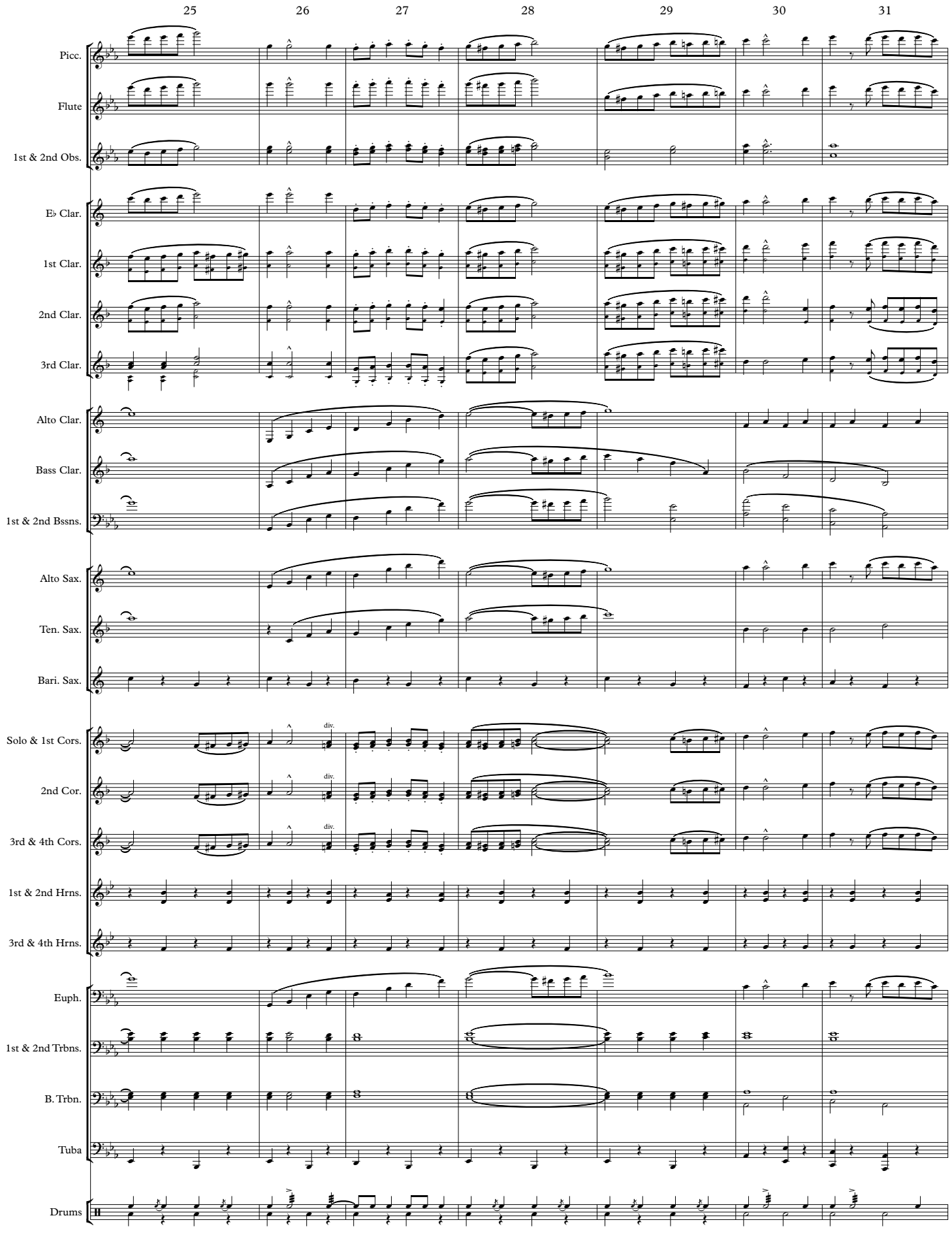
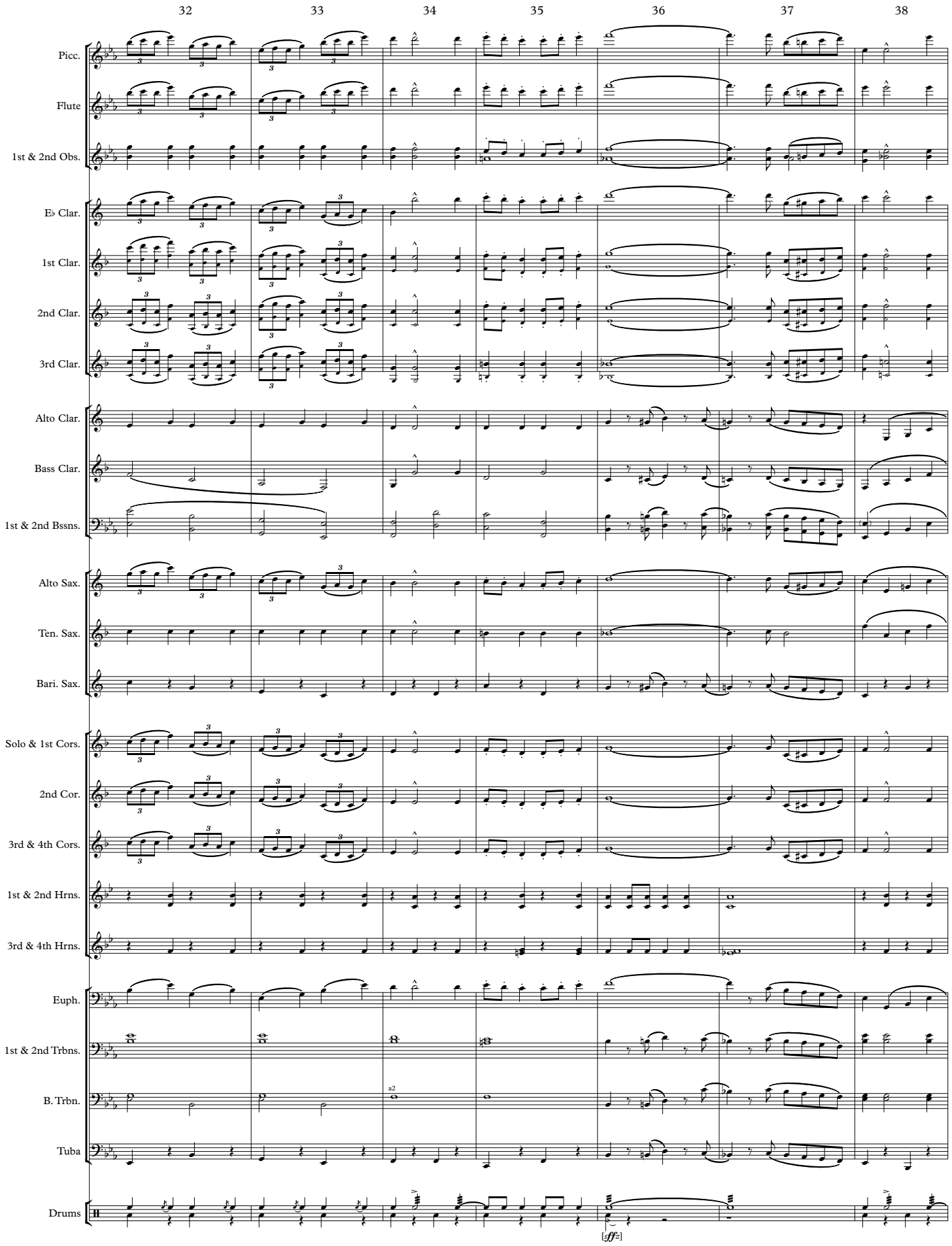

9
10
11
12
13
14
15
16
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
cresc.
a2

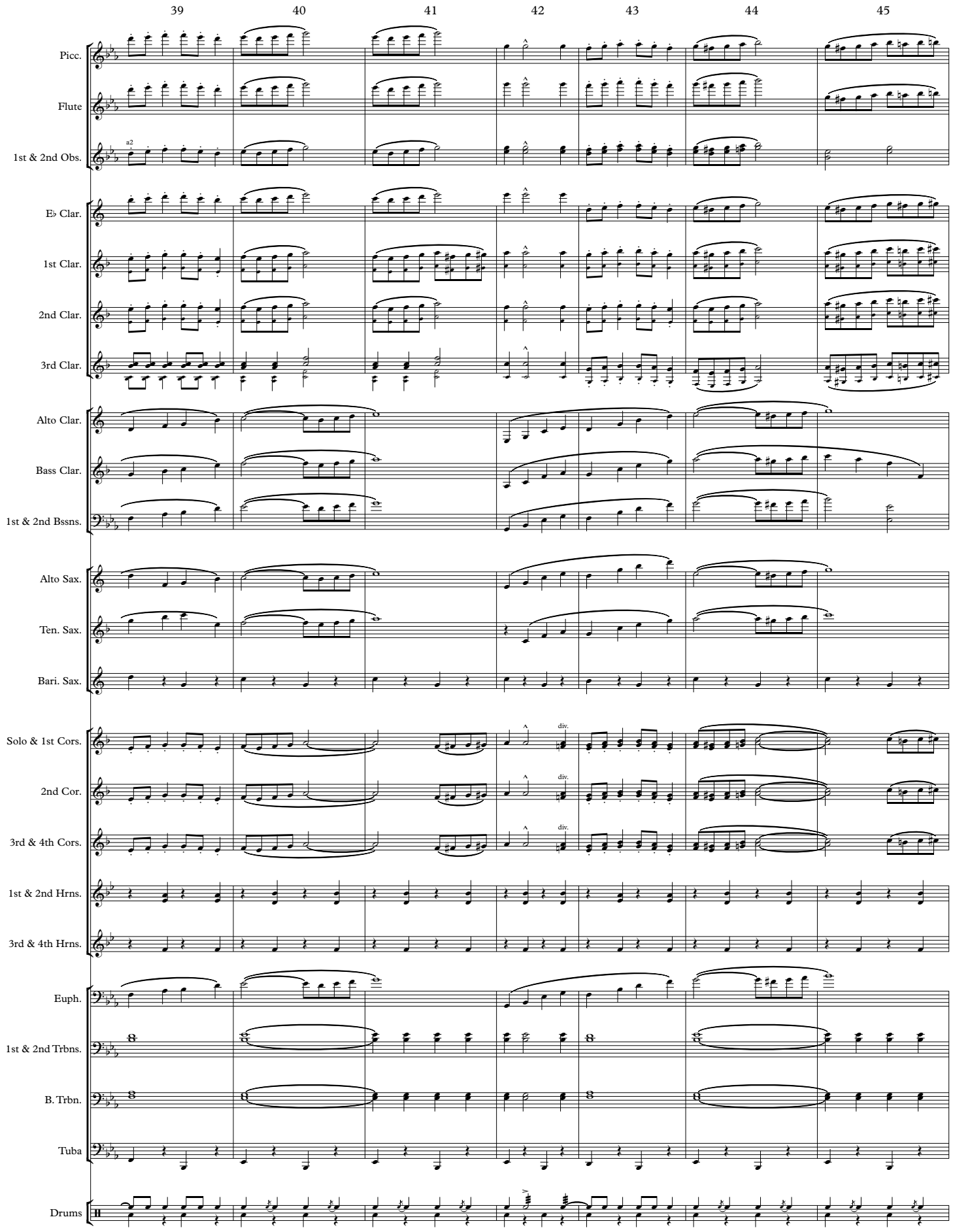
SOLID MEN to the FRONT
Full Score



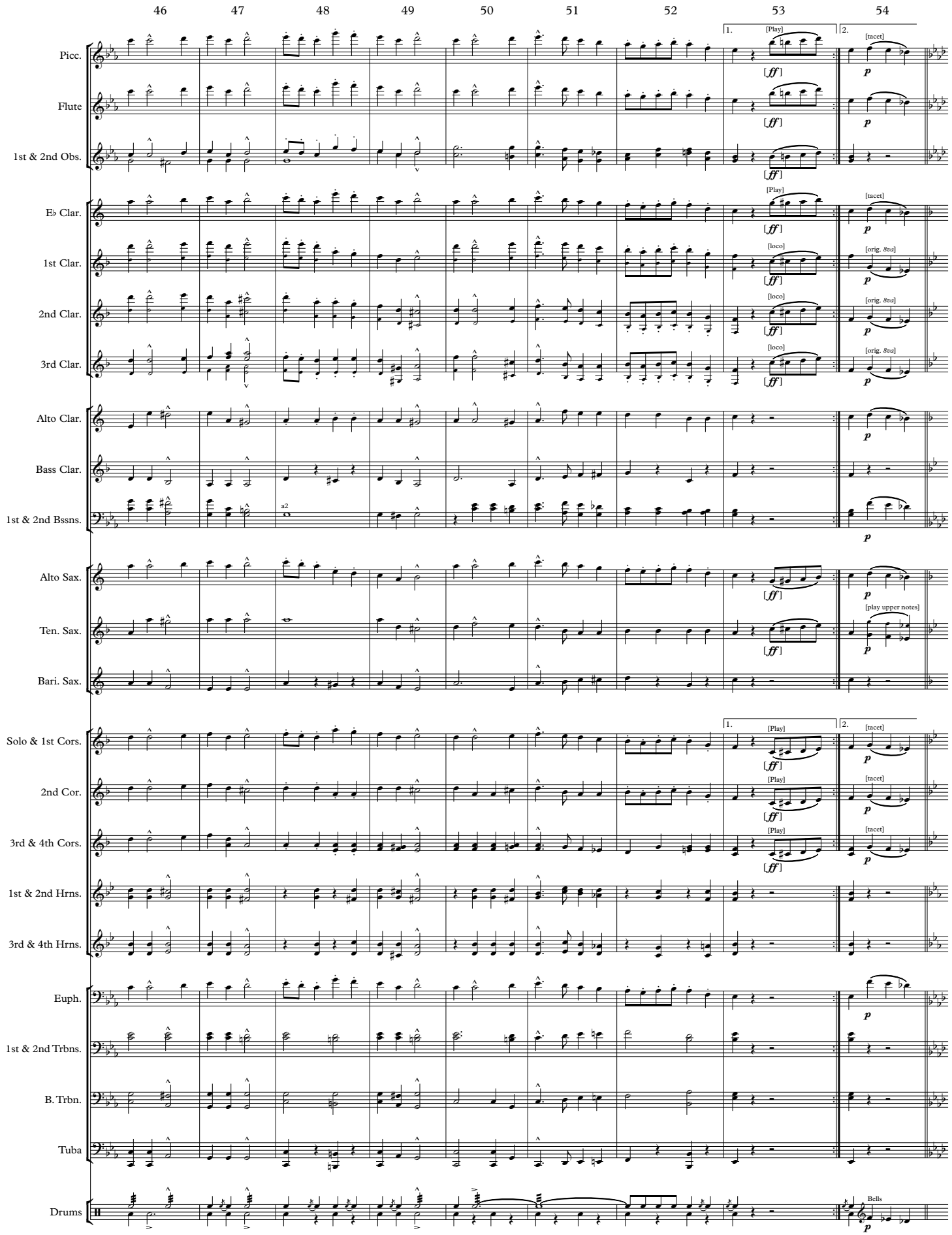

25
26
27
28
29
30
31
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
div.

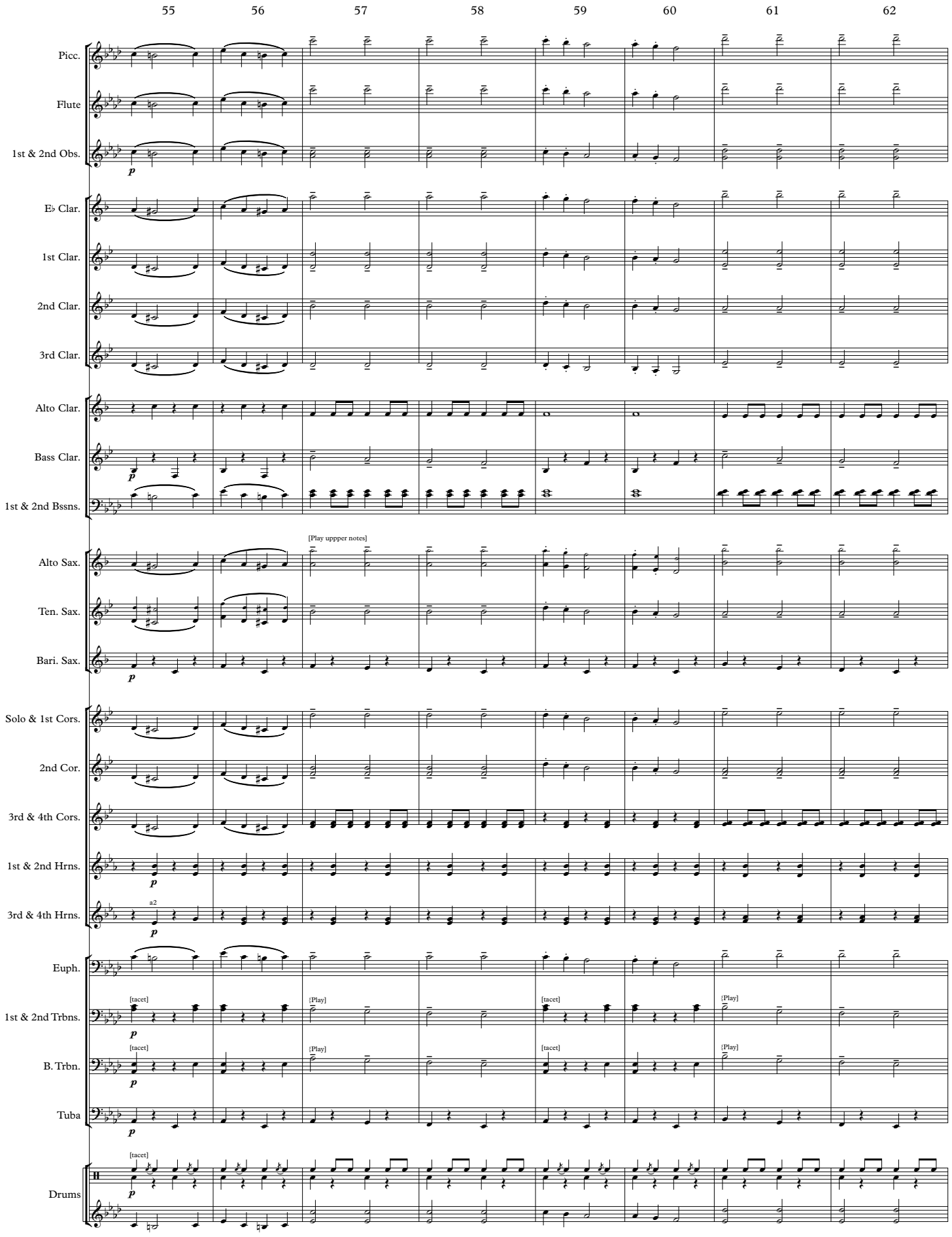
SOLID MEN to the FRONT
Full Score



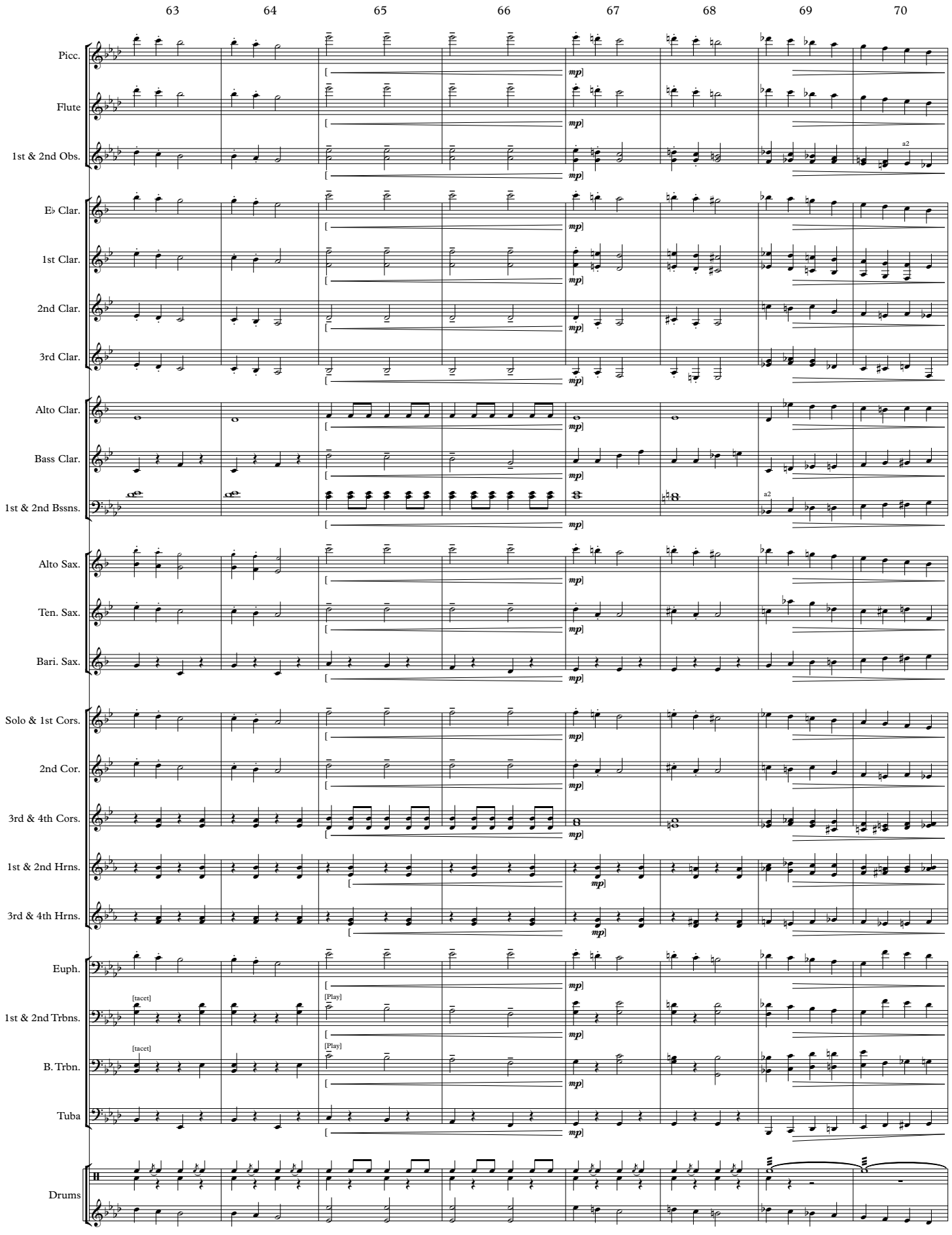

39
40
41
42
43
44
45
Picc.
Flute
1st & 2nd Obs.
a2
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
div.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

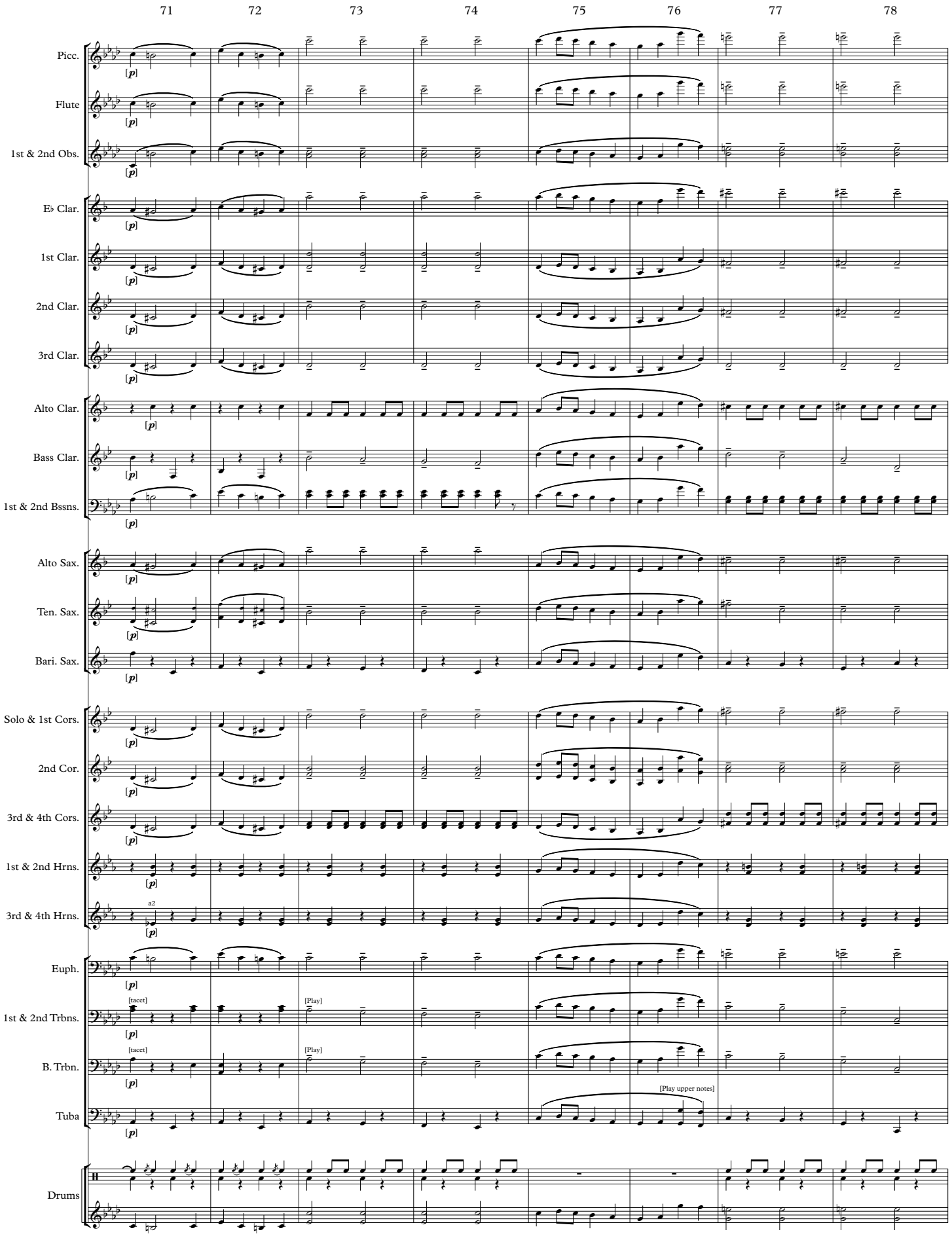
SOLID MEN to the FRONT
Full Score



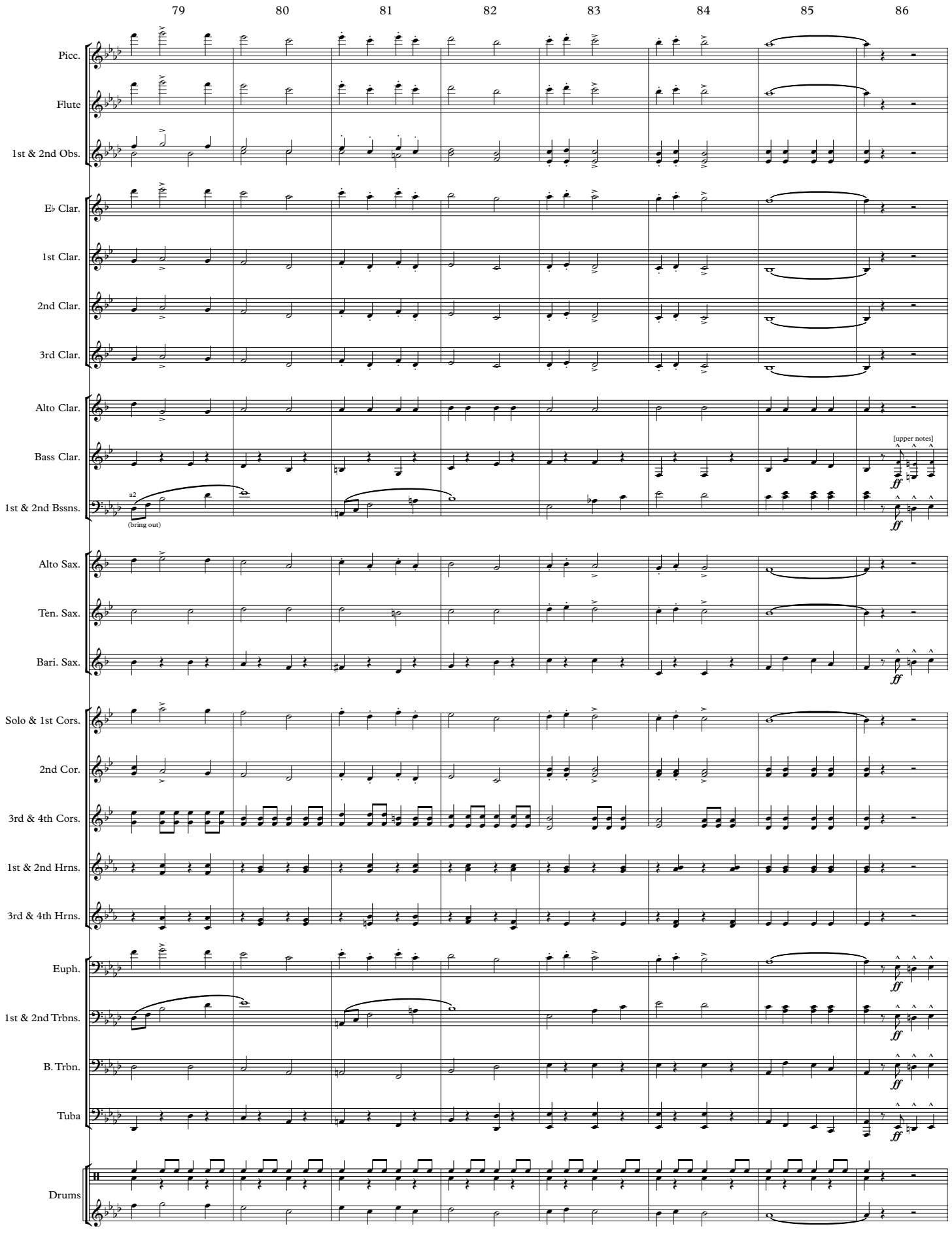

55
56
57
58
59
60
61
62
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[Play uppper notes]
[tacet]
[Play]
a2
p

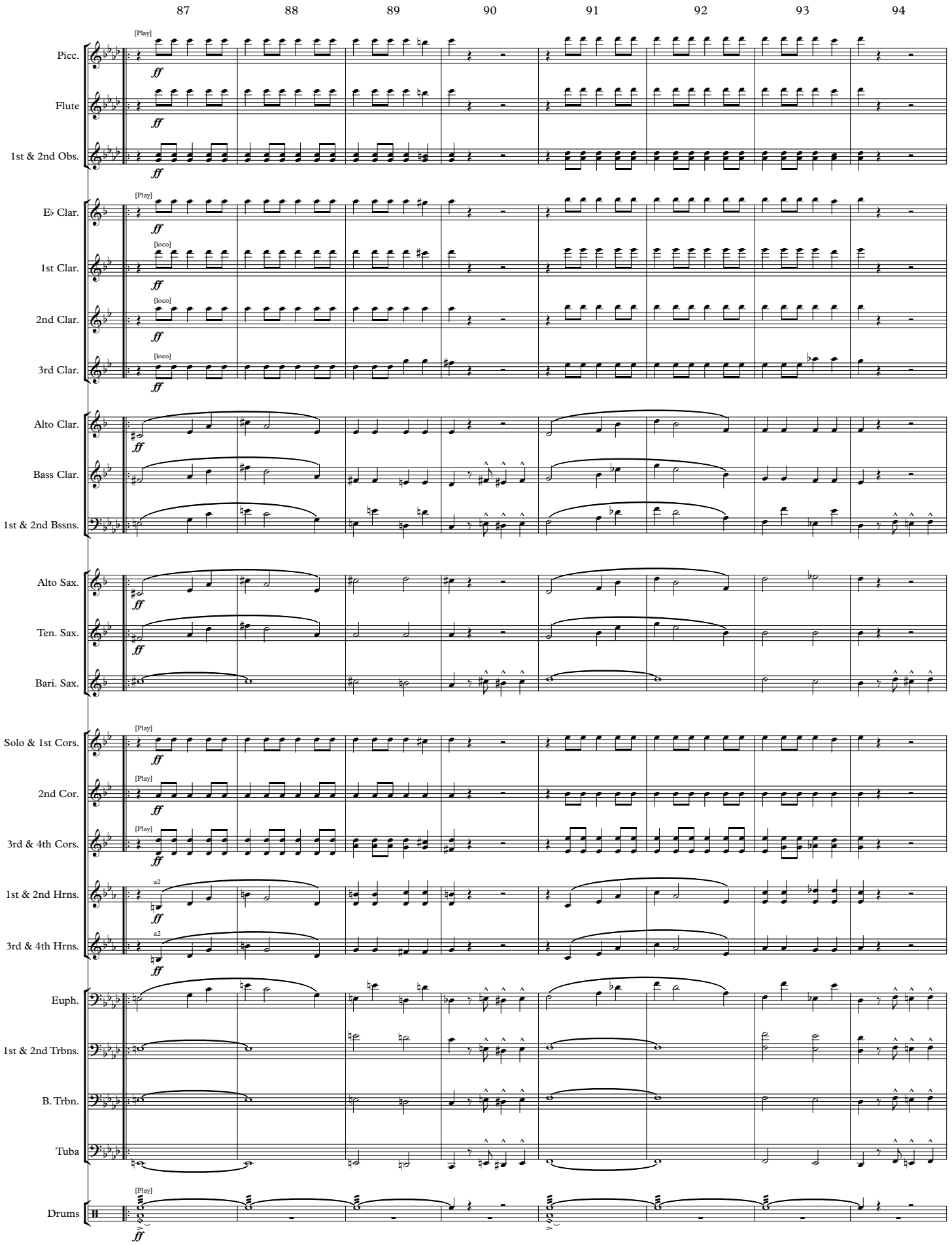
SOLID MEN to the FRONT
Full Score



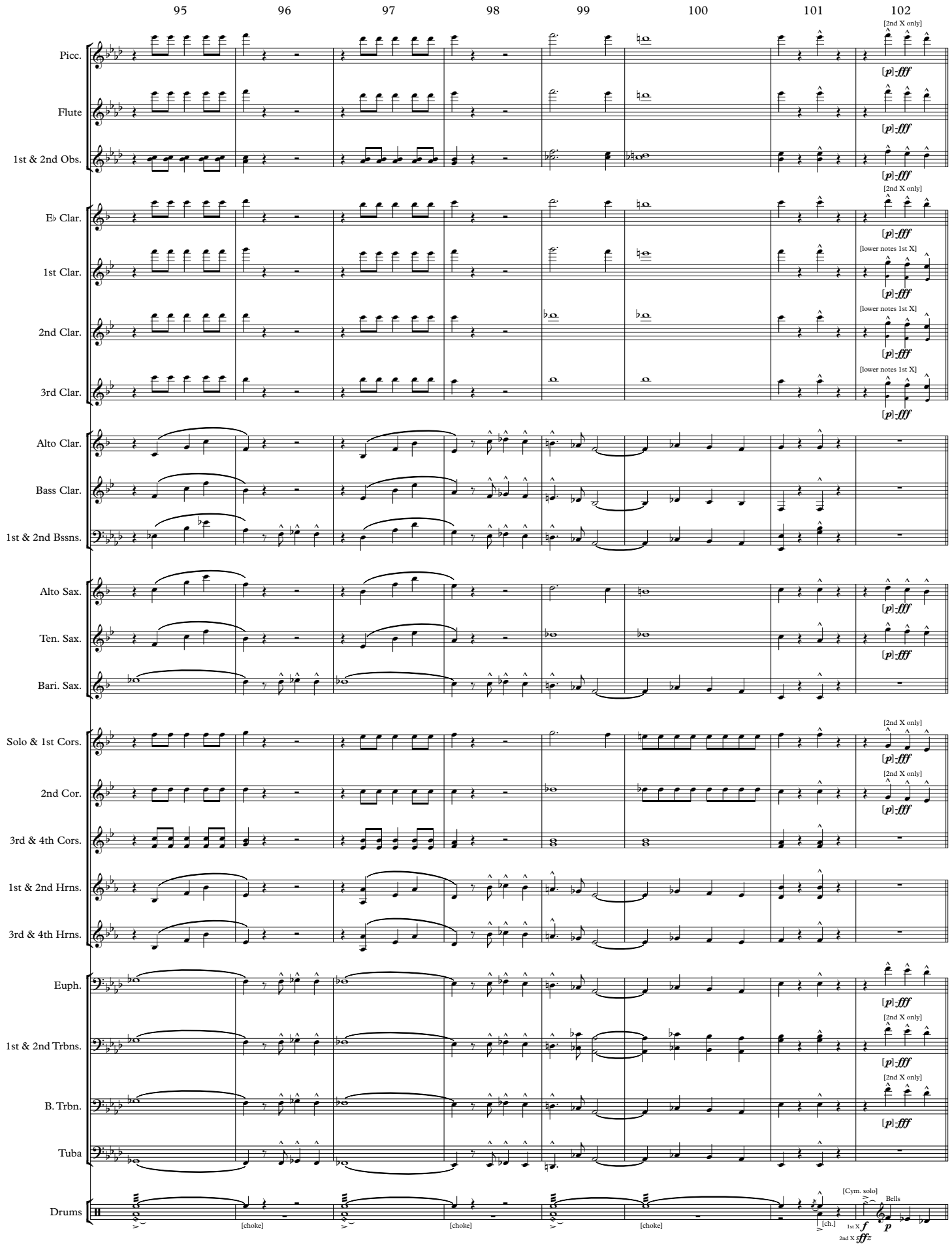

71
72
73
74
75
76
77
78
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[p]
a2
[tacet]
[Play]
[Play upper notes]

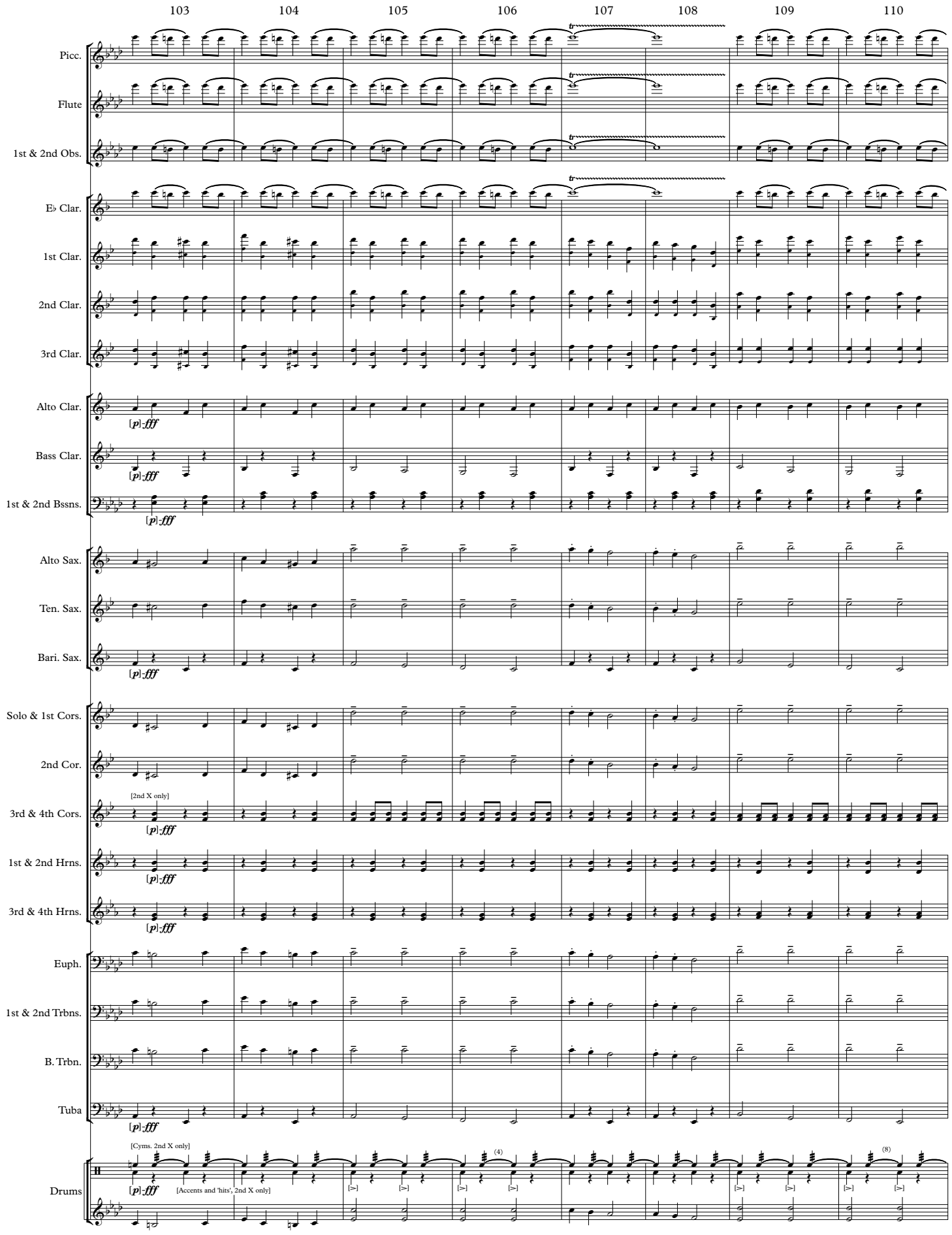
SOLID MEN to the FRONT
Full Score



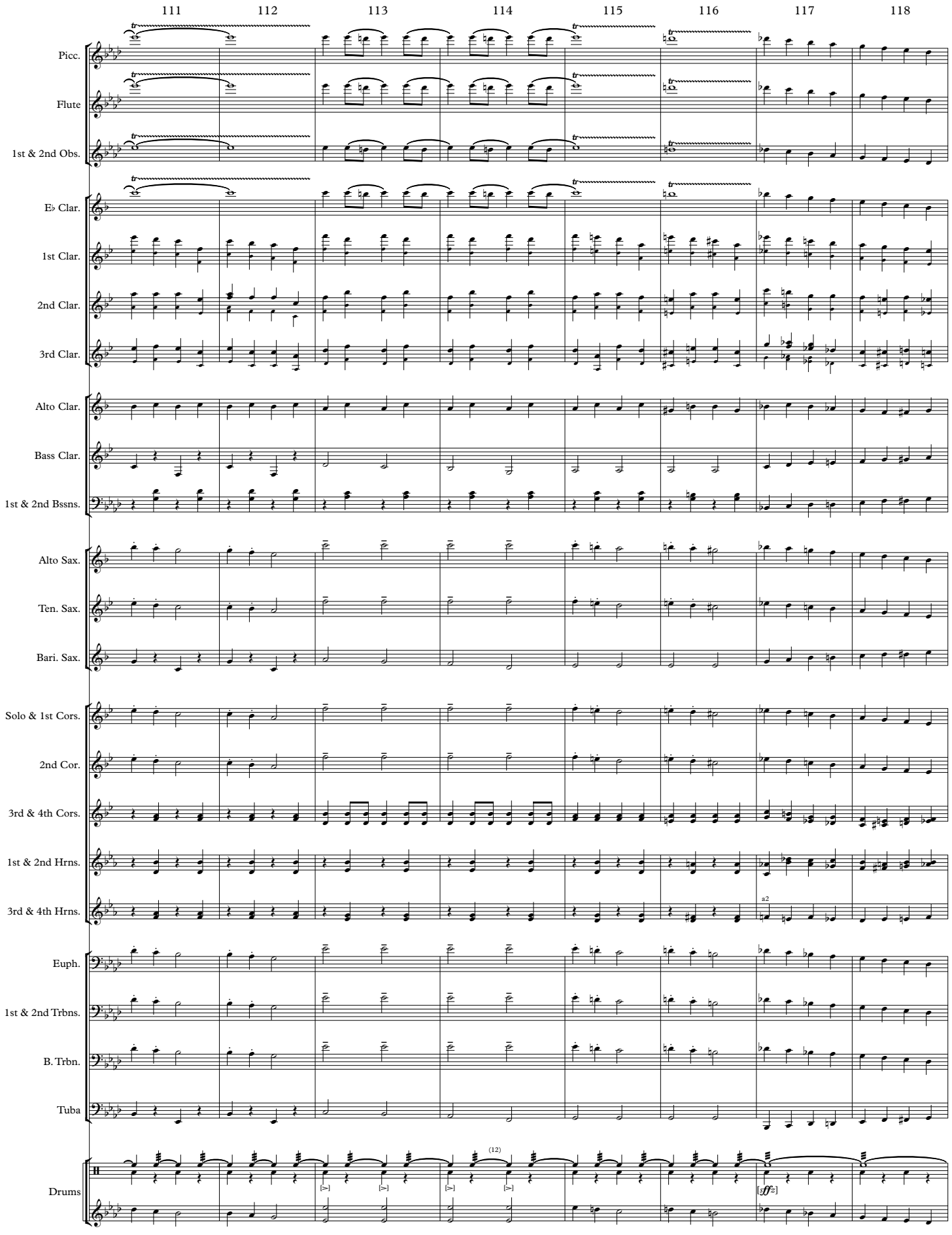

87
88
89
90
91
92
93
94
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[Play]
[loco]
a2
ff

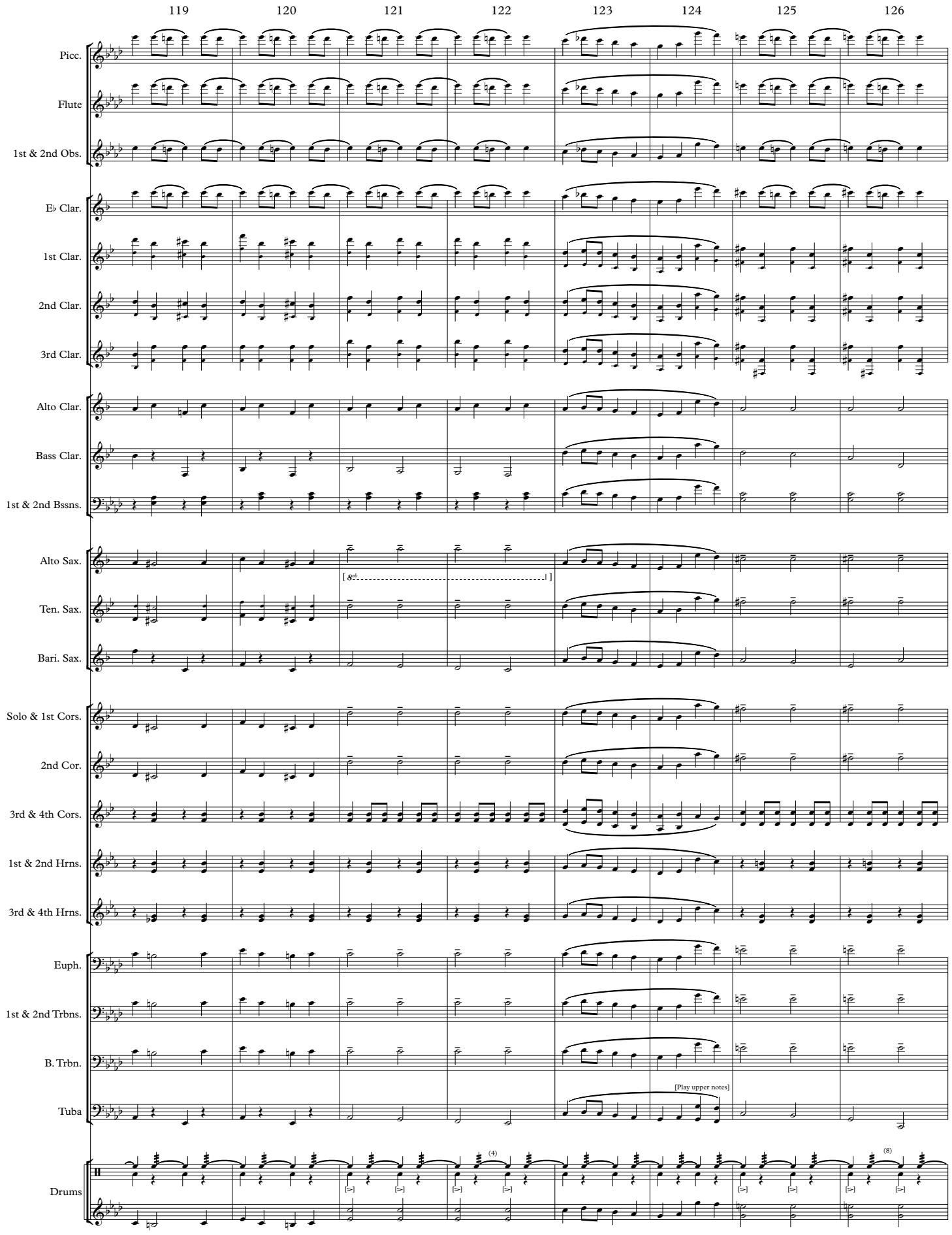
SOLID MEN to the FRONT
Full Score



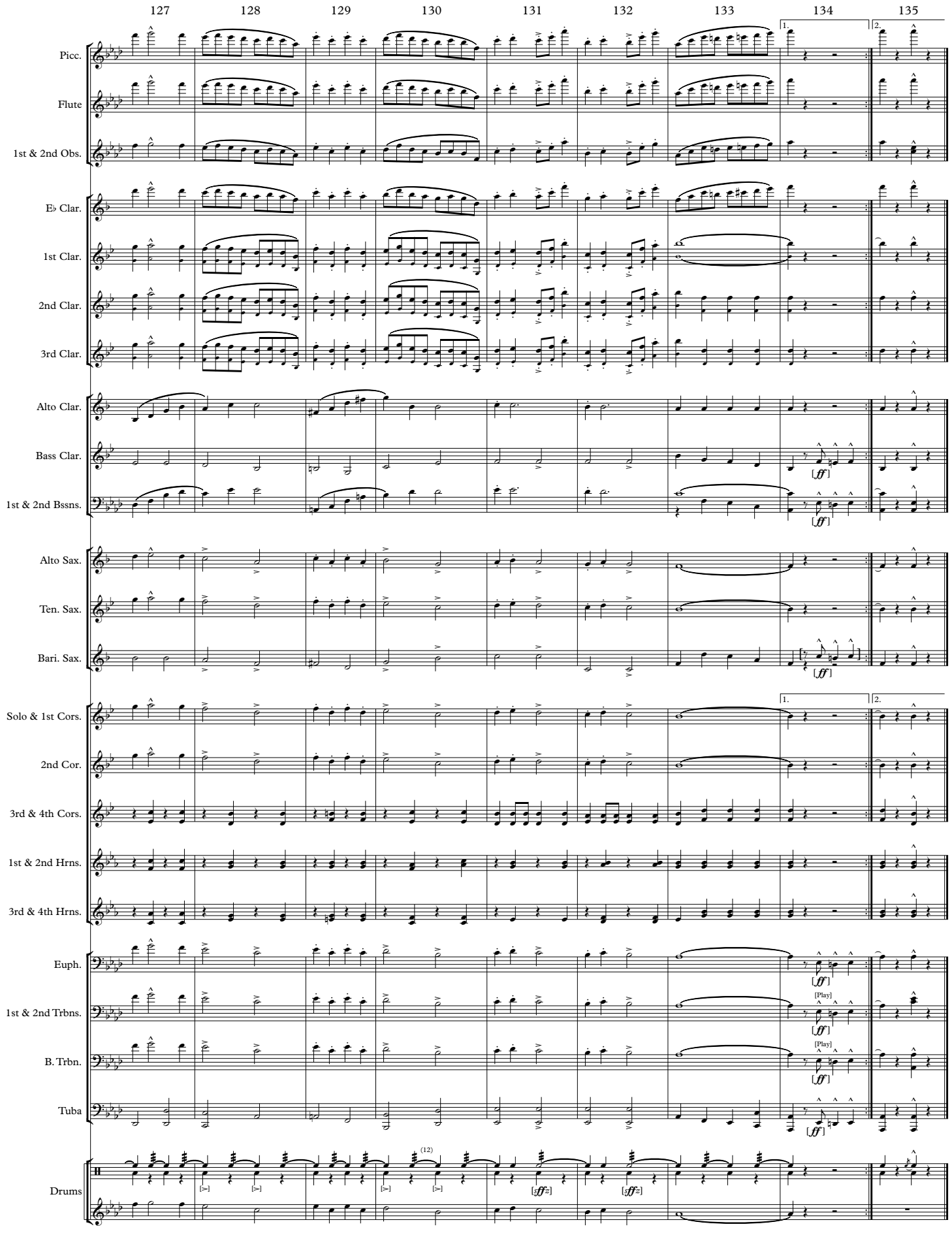

103
104
105
106
107
108
109
110
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[p]-fff
[2nd X only]
[Cyms. 2nd X only]
[Accents and 'hits', 2nd X only]
(4)
(8)

SOLID MEN to the FRONT
Full Score




119
120
121
122
123
124
125
126
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
8va
Ten. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
[Play upper notes]
Drums
(4)
(8)

SOLID MEN to the FRONT
Full Score



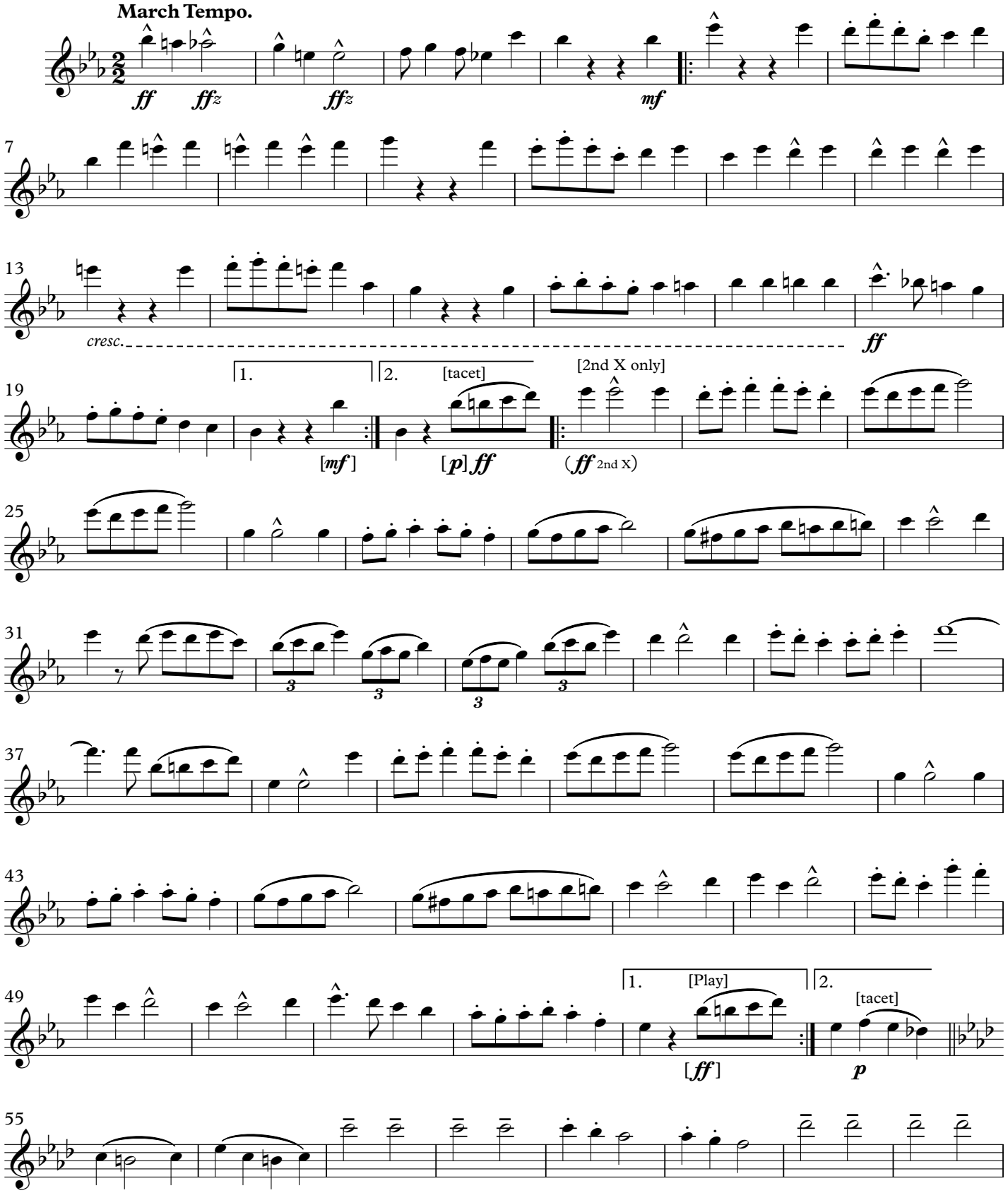
March

SOLID MEN to the FRONT

(1918)

Piccolo

JOHN PHILIP SOUSA



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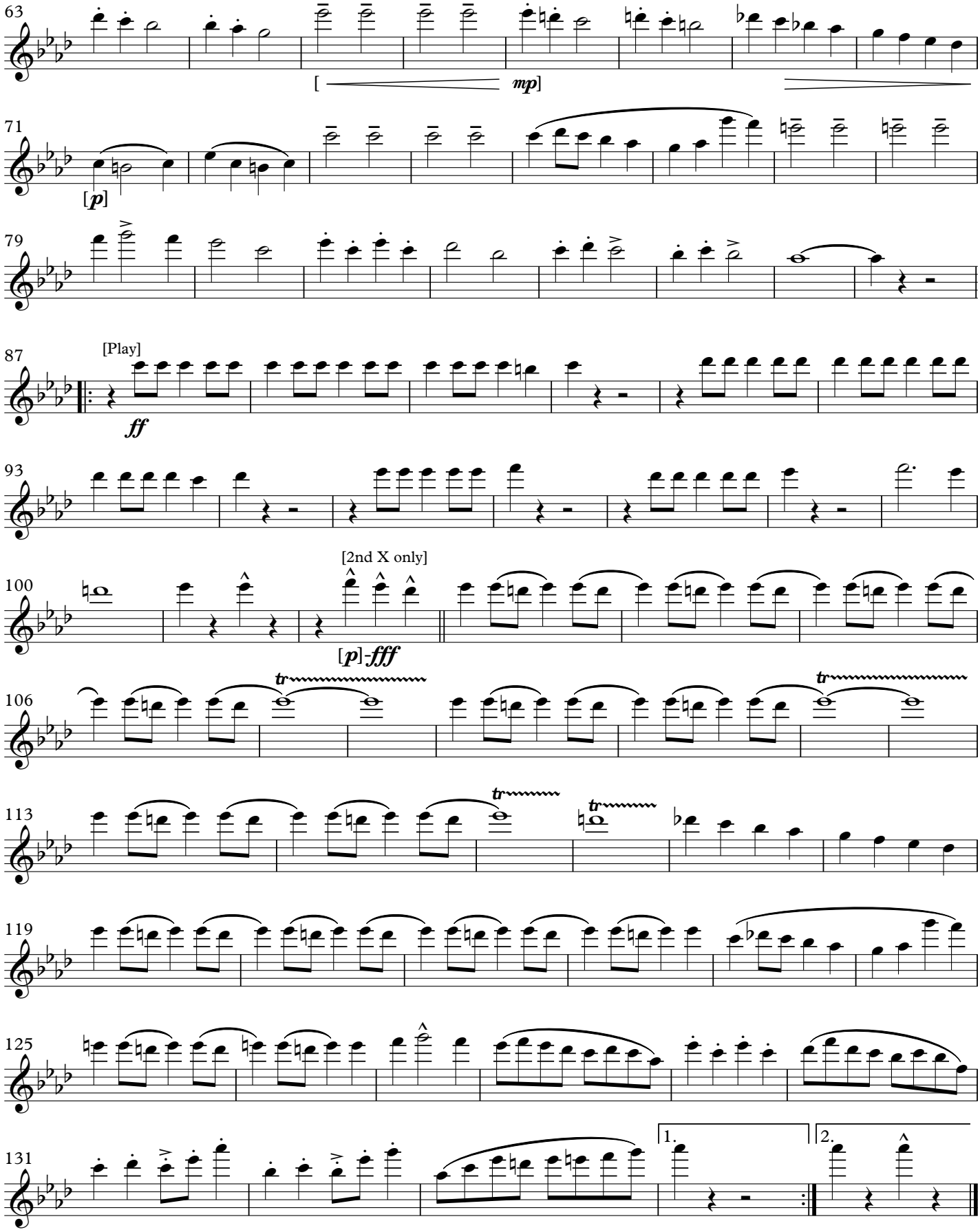

63
[
mp]
71
[p]
79
87
[Play]
ff
93
100
[2nd X only]
[p]-fff
106
tr
113
tr
tr
119
125
131
1.
2.

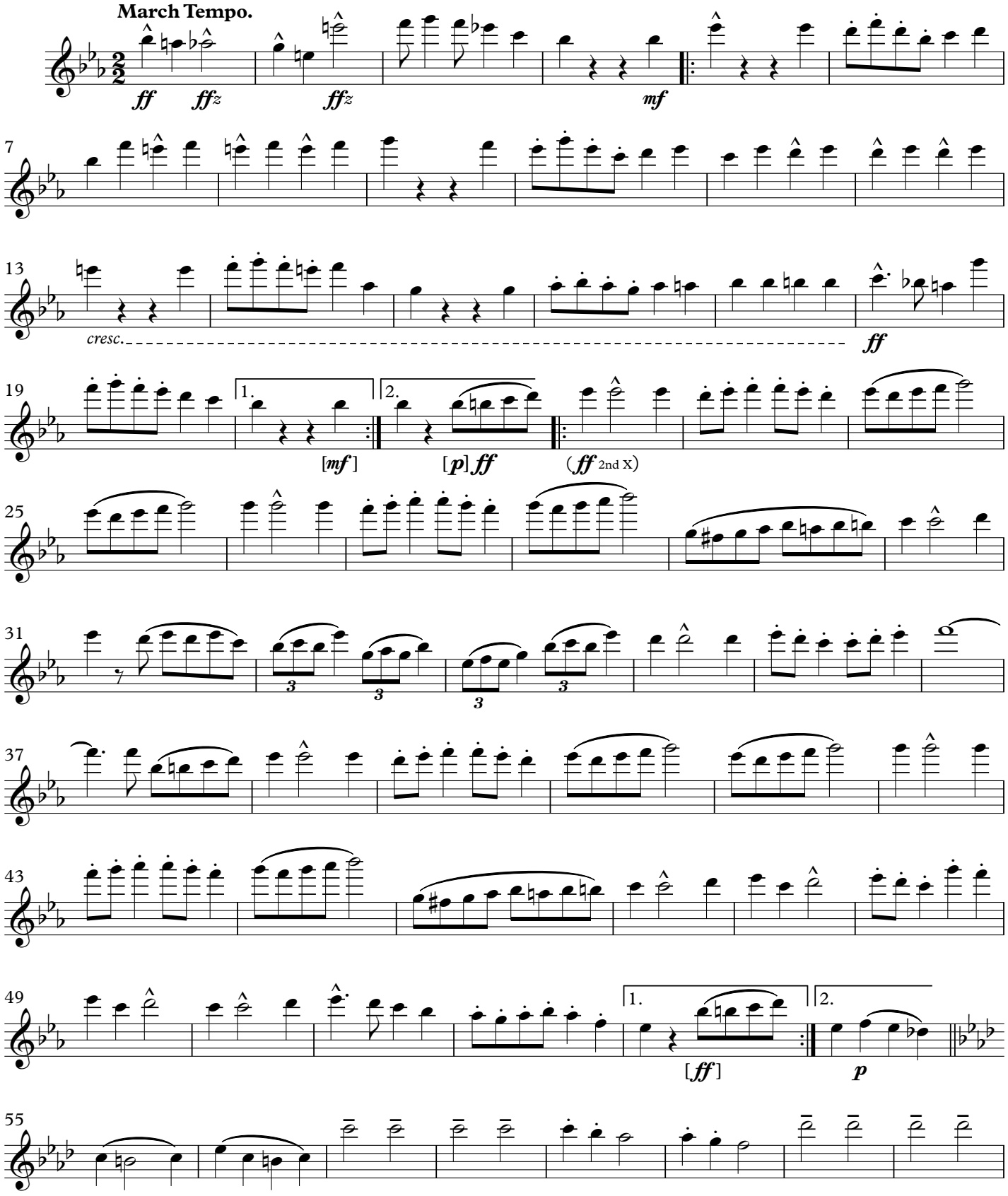
March

SOLID MEN to the FRONT

(1918)

Flute

JOHN PHILIP SOUSA



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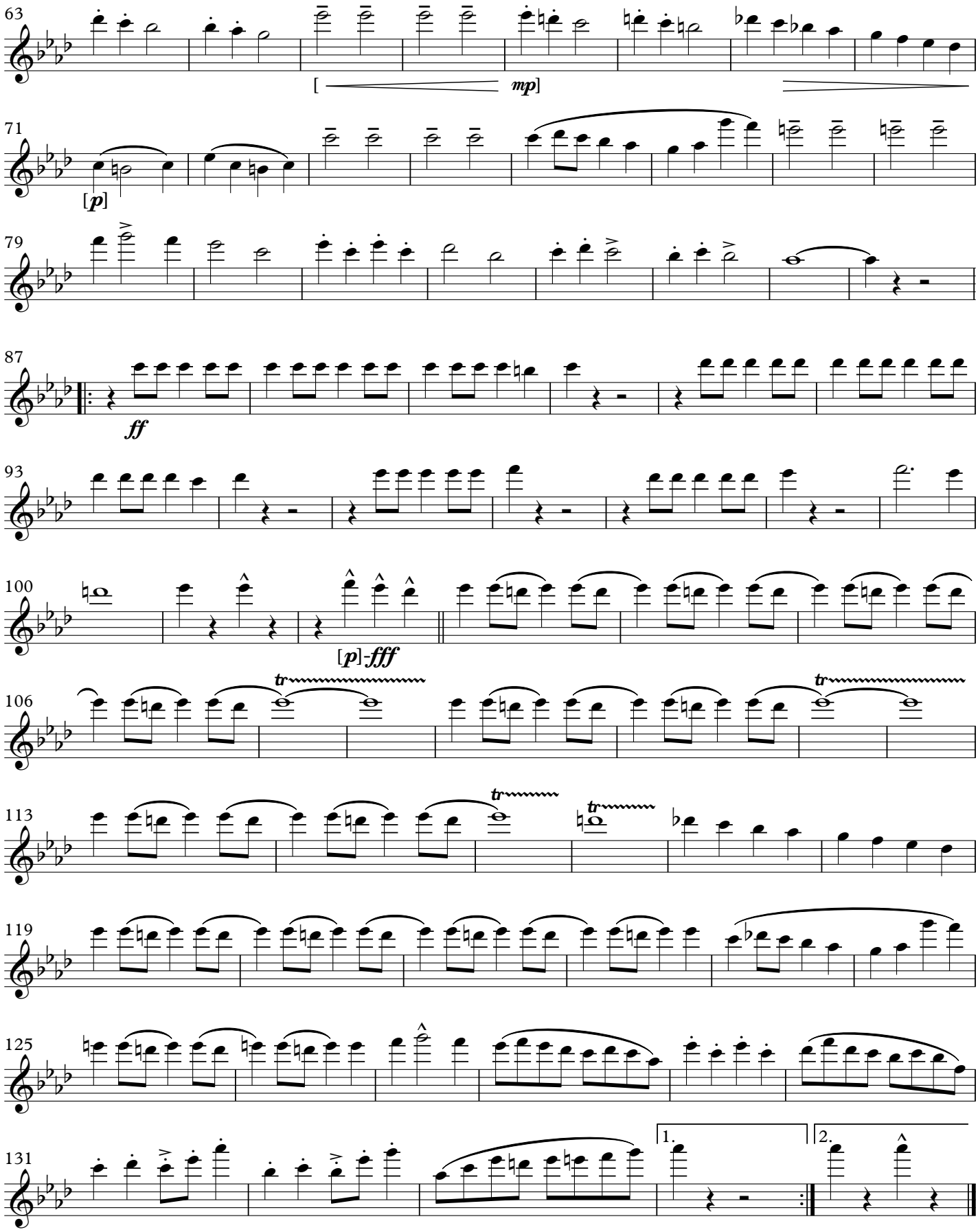

63
[
mp]
71
[p]
79
87
ff
93
100
[p]-fff
106
tr
113
tr
119
125
131
1.
2.

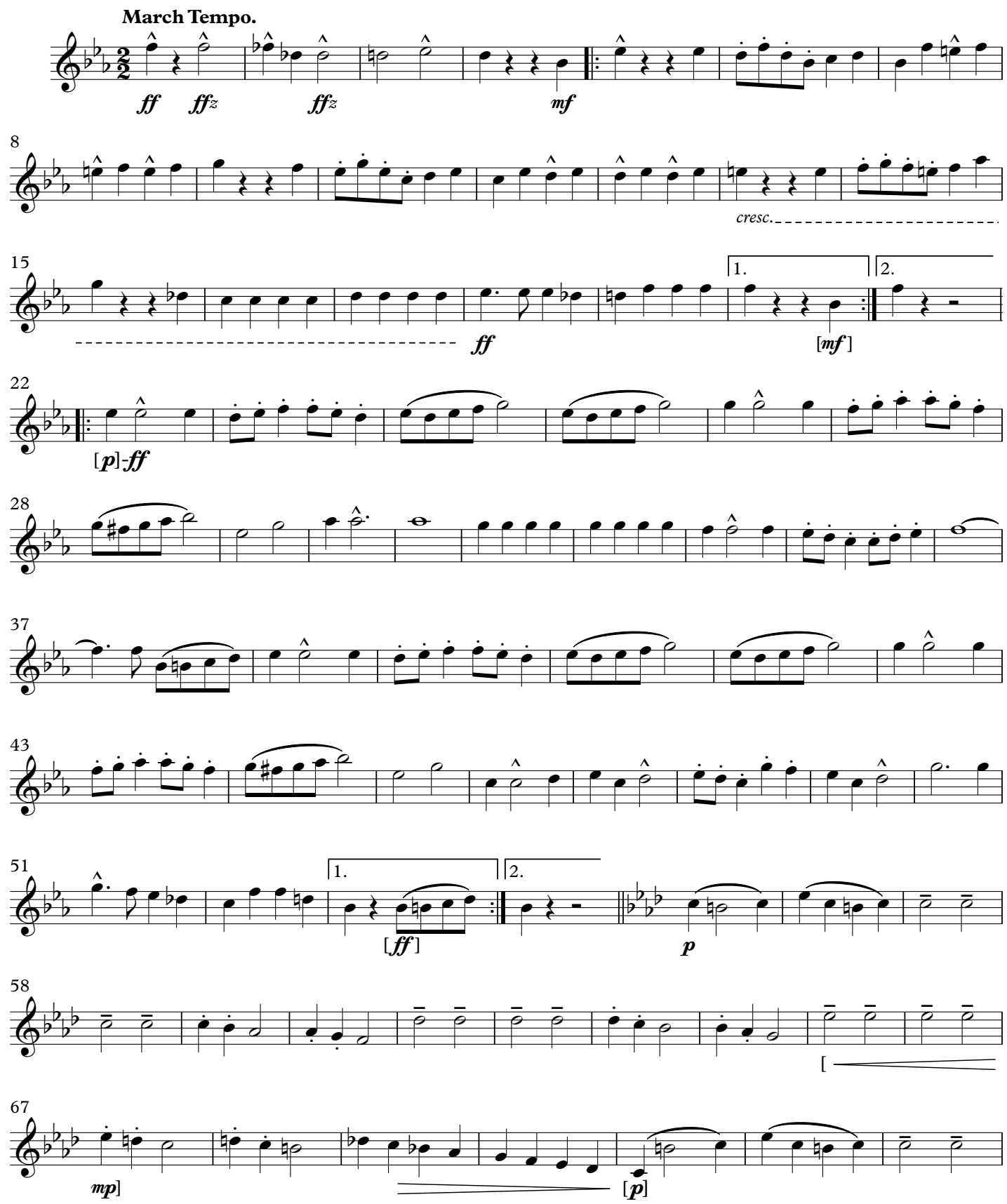
March

SOLID MEN to the FRONT

(1918)

1st Oboe

JOHN PHILIP SOUSA



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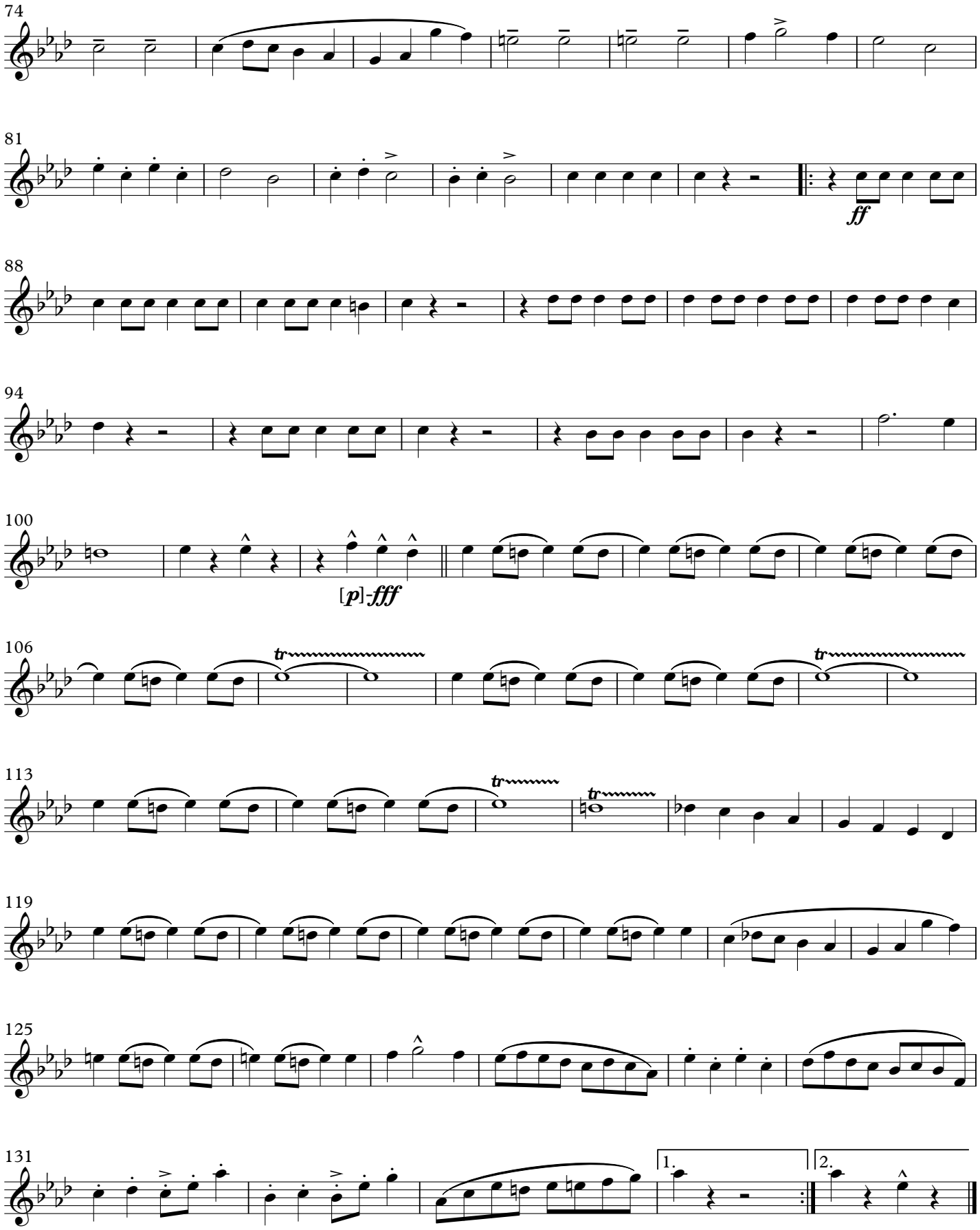

74
81
ff
88
94
100
[p]-fff
106
tr
113
tr
119
125
131
1.
2.

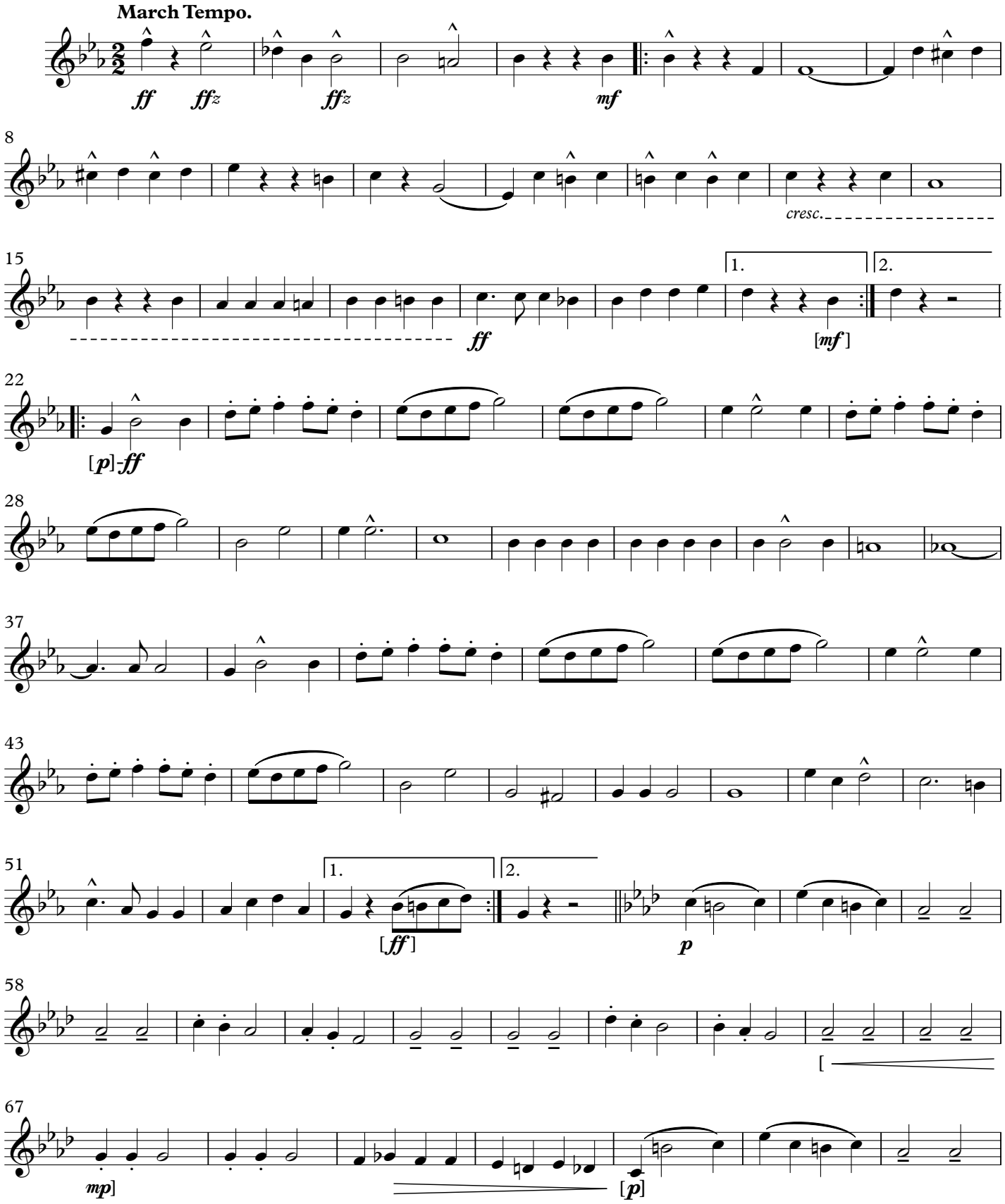
March

SOLID MEN to the FRONT

(1918)

2nd Oboe

JOHN PHILIP SOUSA



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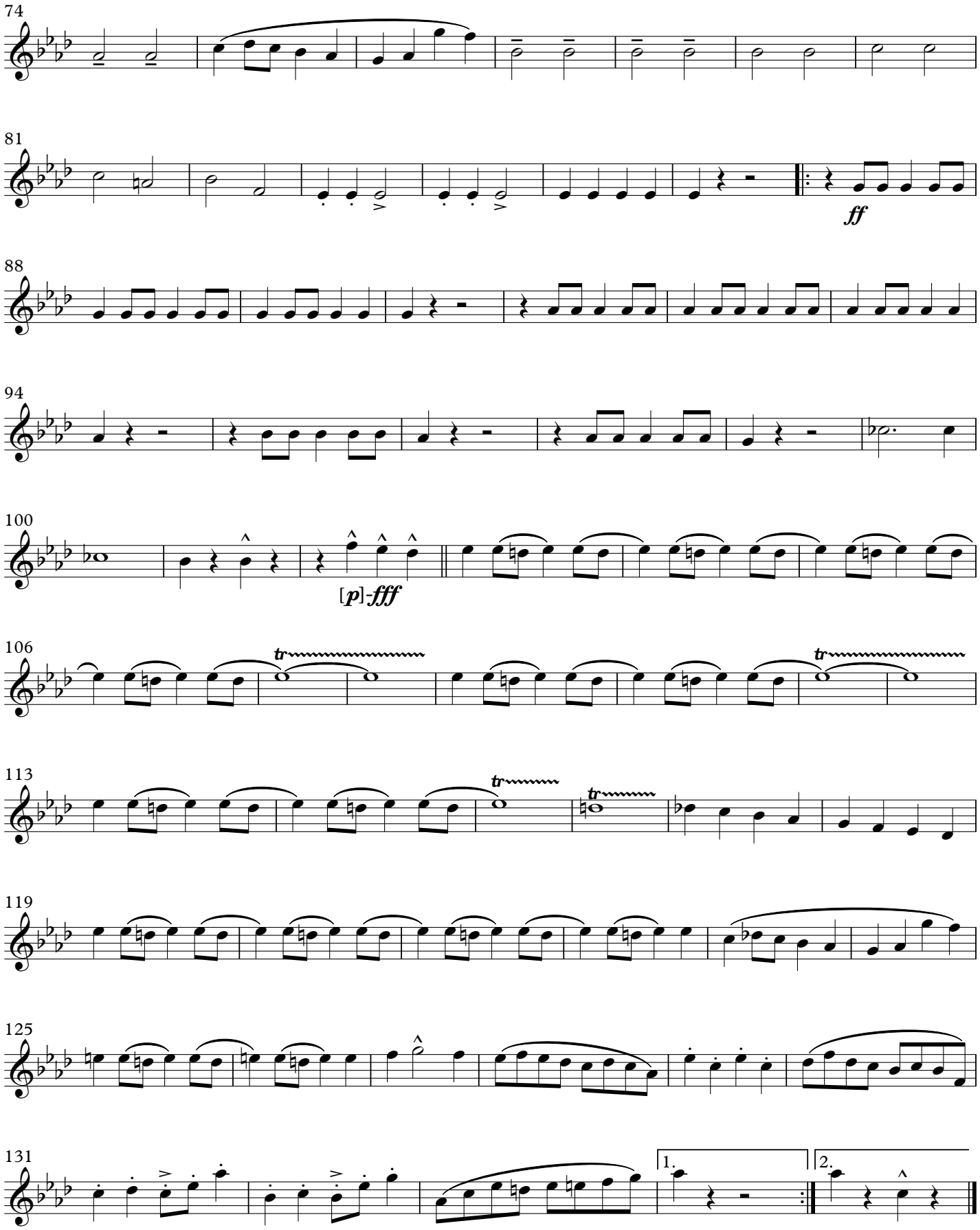

74
81
ff
88
94
100
[p]-fff
106
tr
113
tr
119
125
131
1.
2.

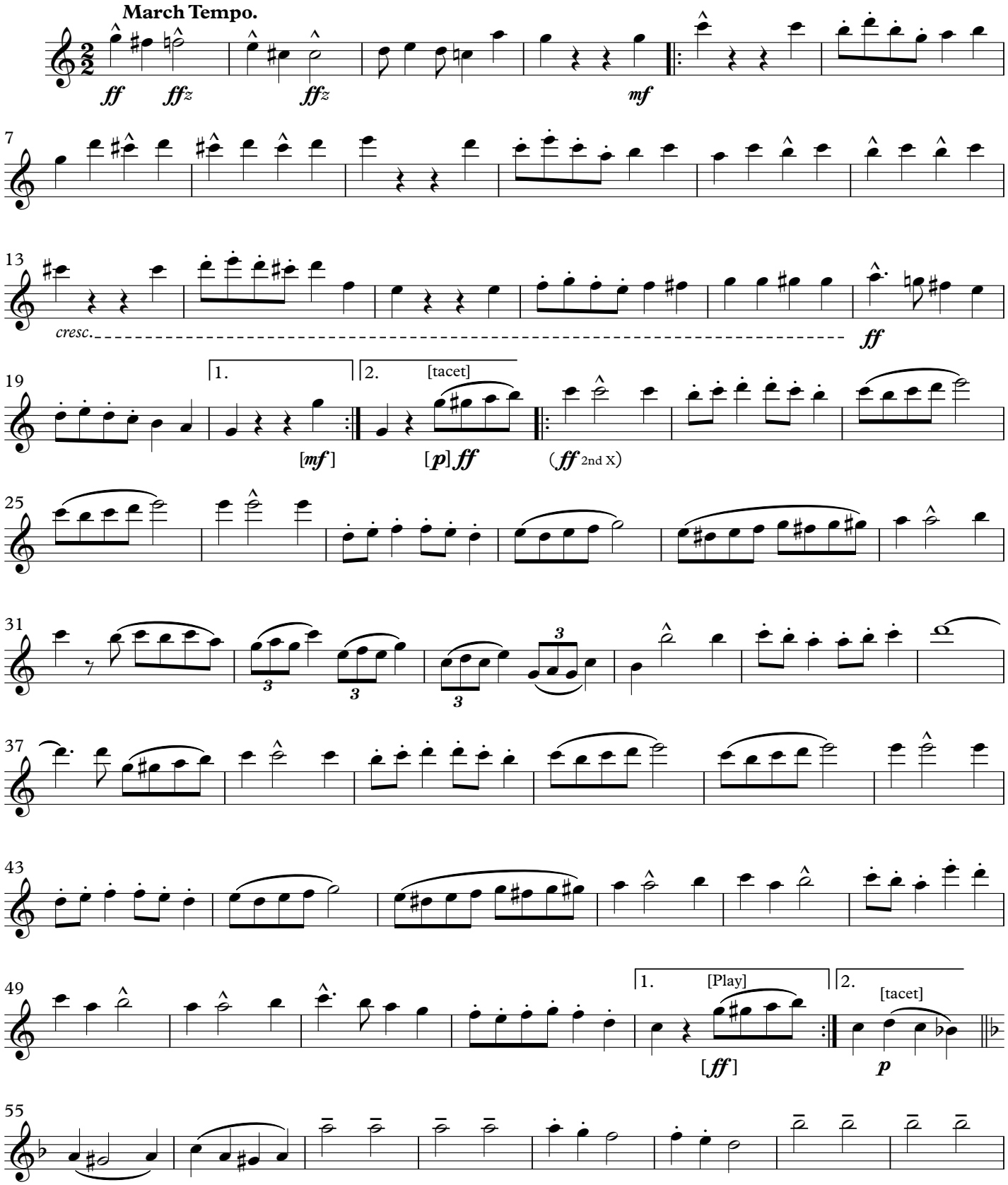
March

SOLID MEN to the FRONT

(1918)

E♭ Clarinet

JOHN PHILIP SOUSA



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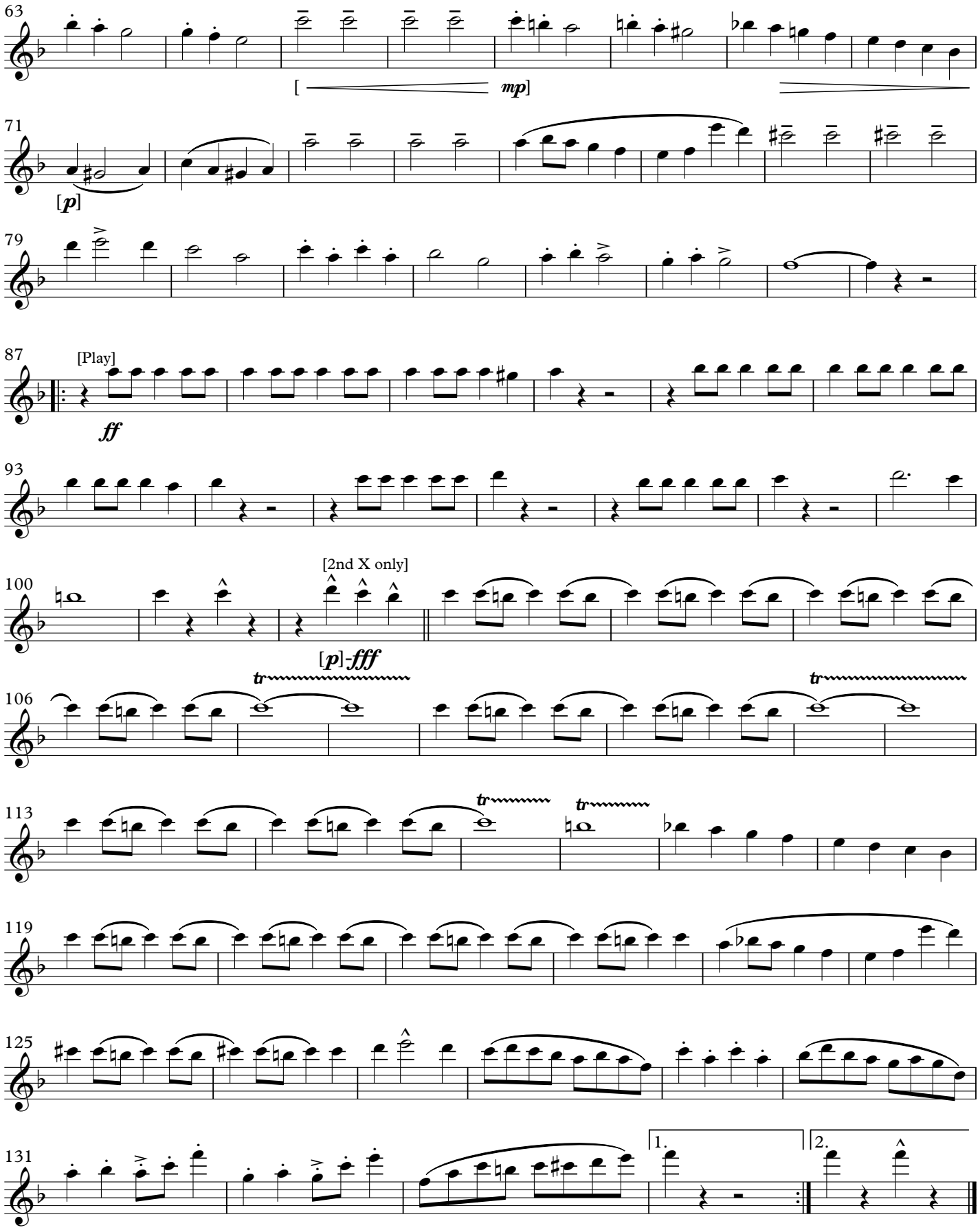

63
[
mp]
71
[p]
79
87
[Play]
ff
93
100
[2nd X only]
[p]-fff
106
tr
113
tr
tr
119
125
131
1.
2.

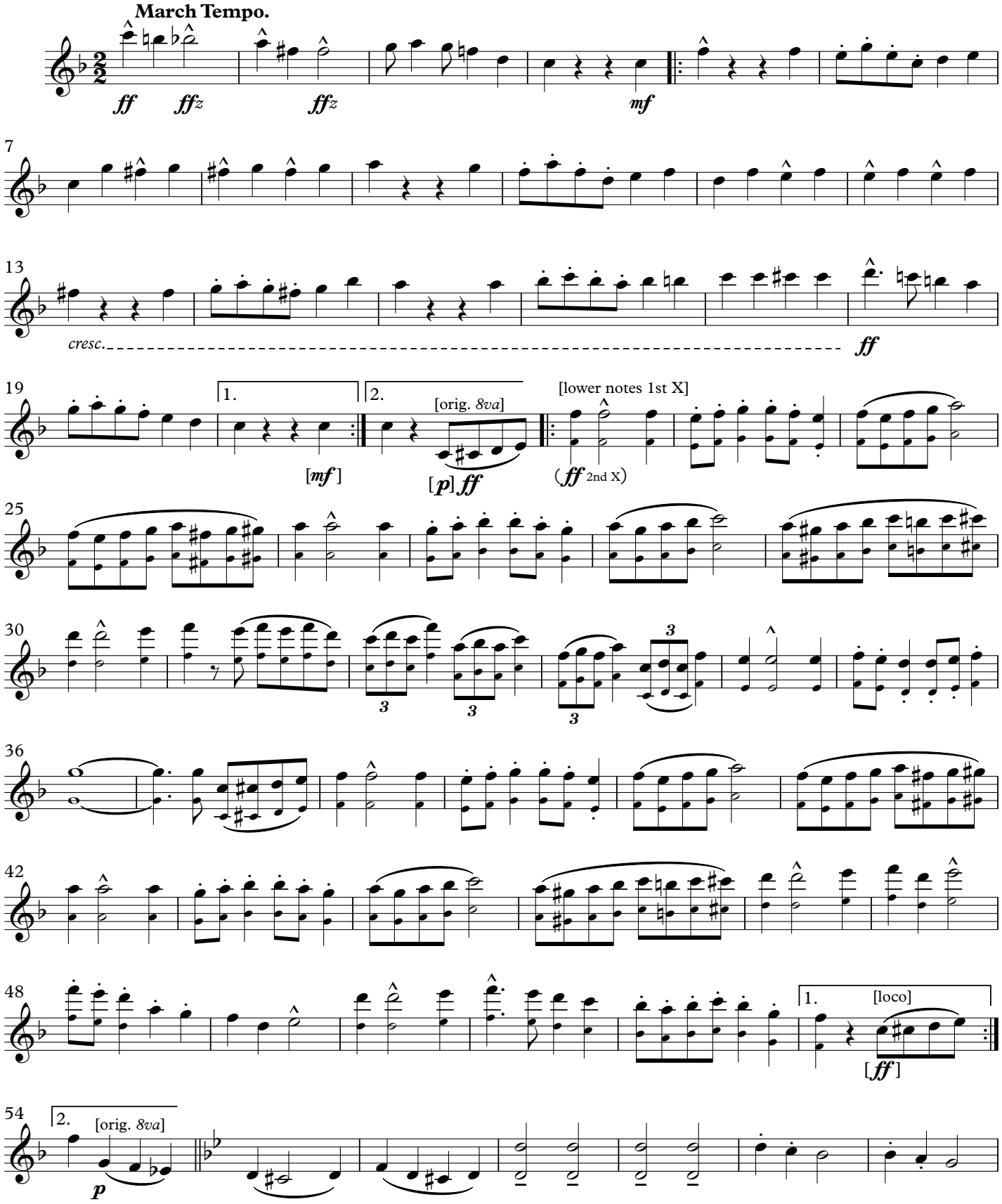
March

SOLID MEN to the FRONT

(1918)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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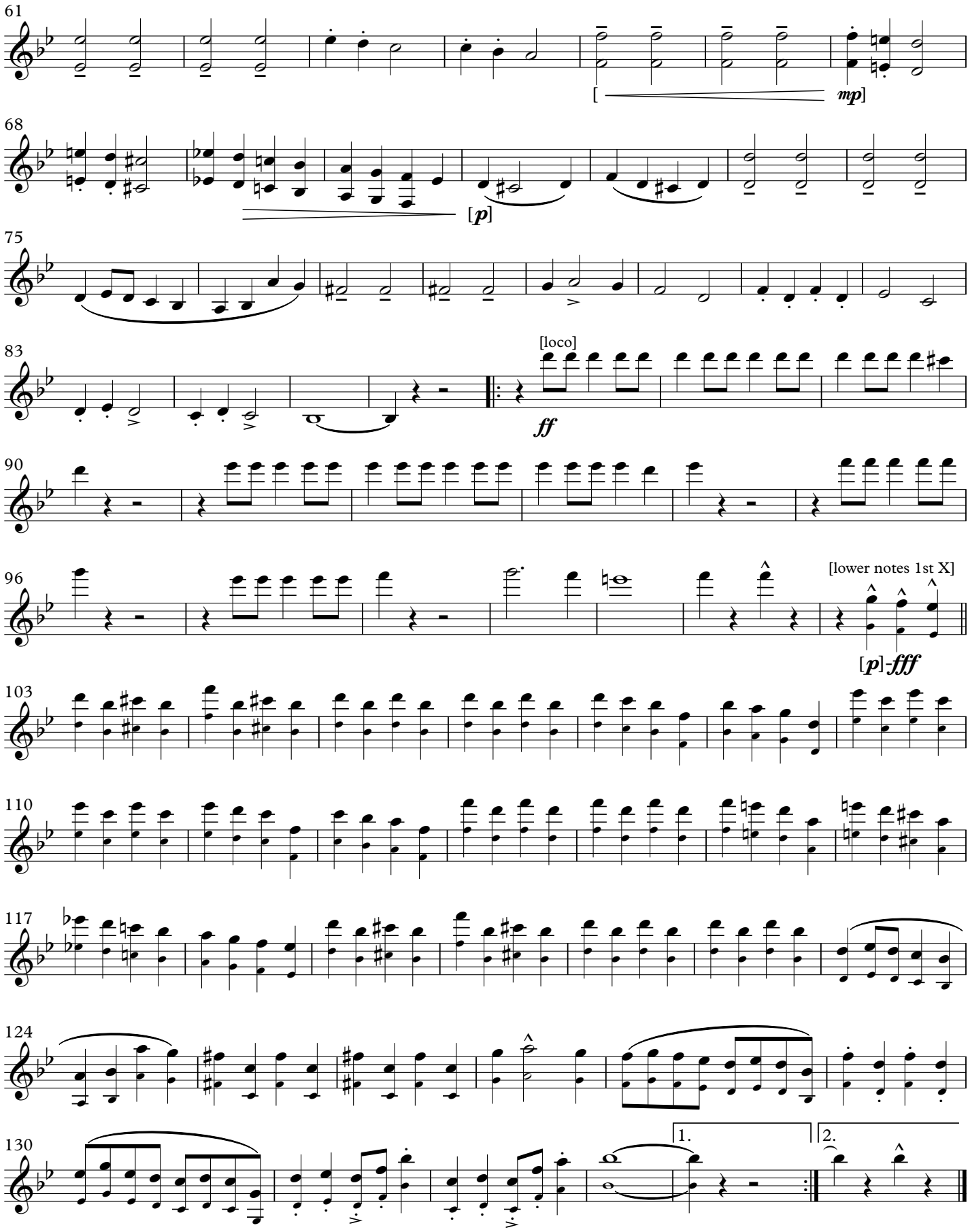

61
[
mp]
68
[p]
75
83
[loco]
ff
90
96
[lower notes 1st X]
[p]-fff
103
110
117
124
130
1.
2.

March

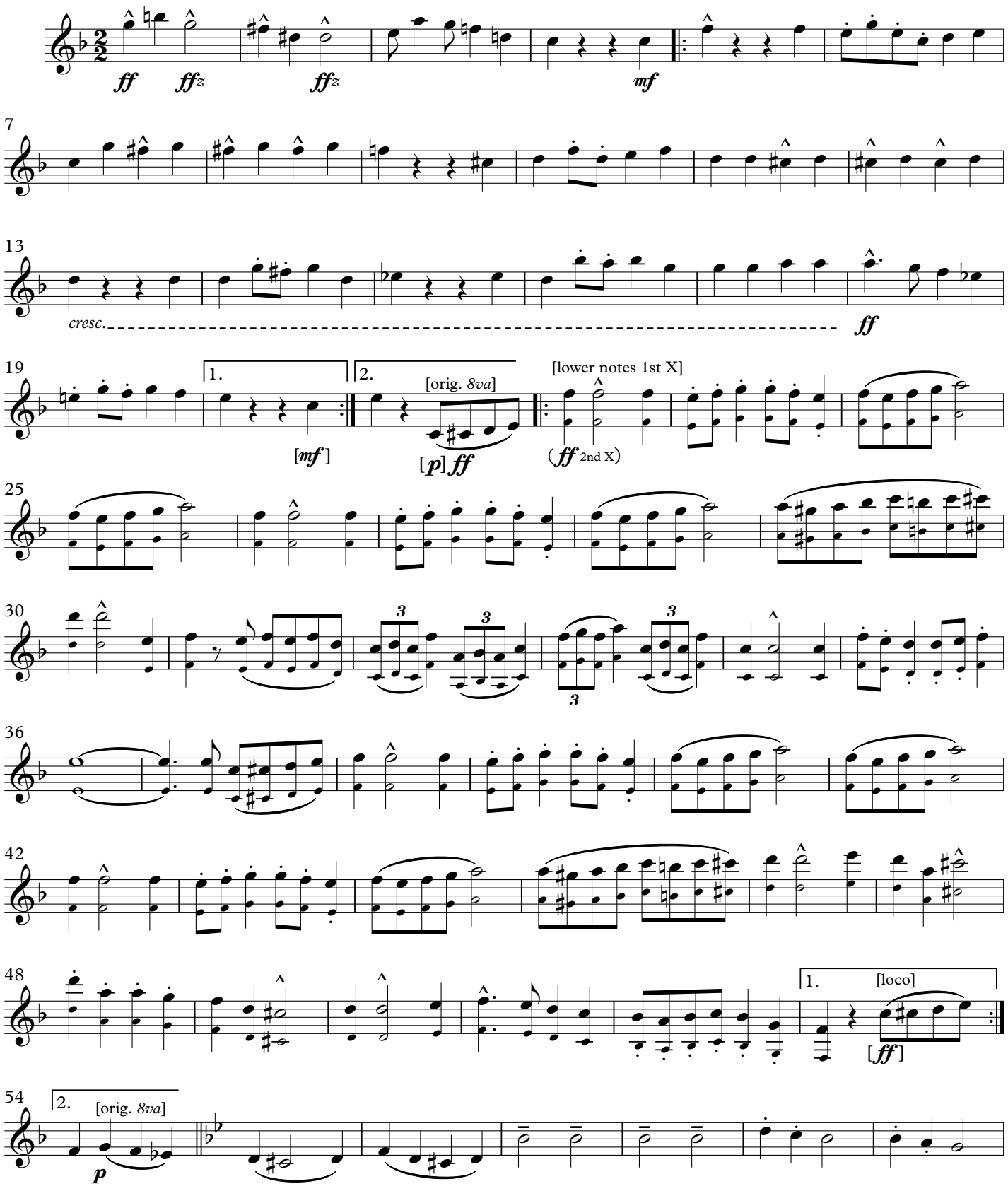
SOLID MEN to the FRONT

(1918)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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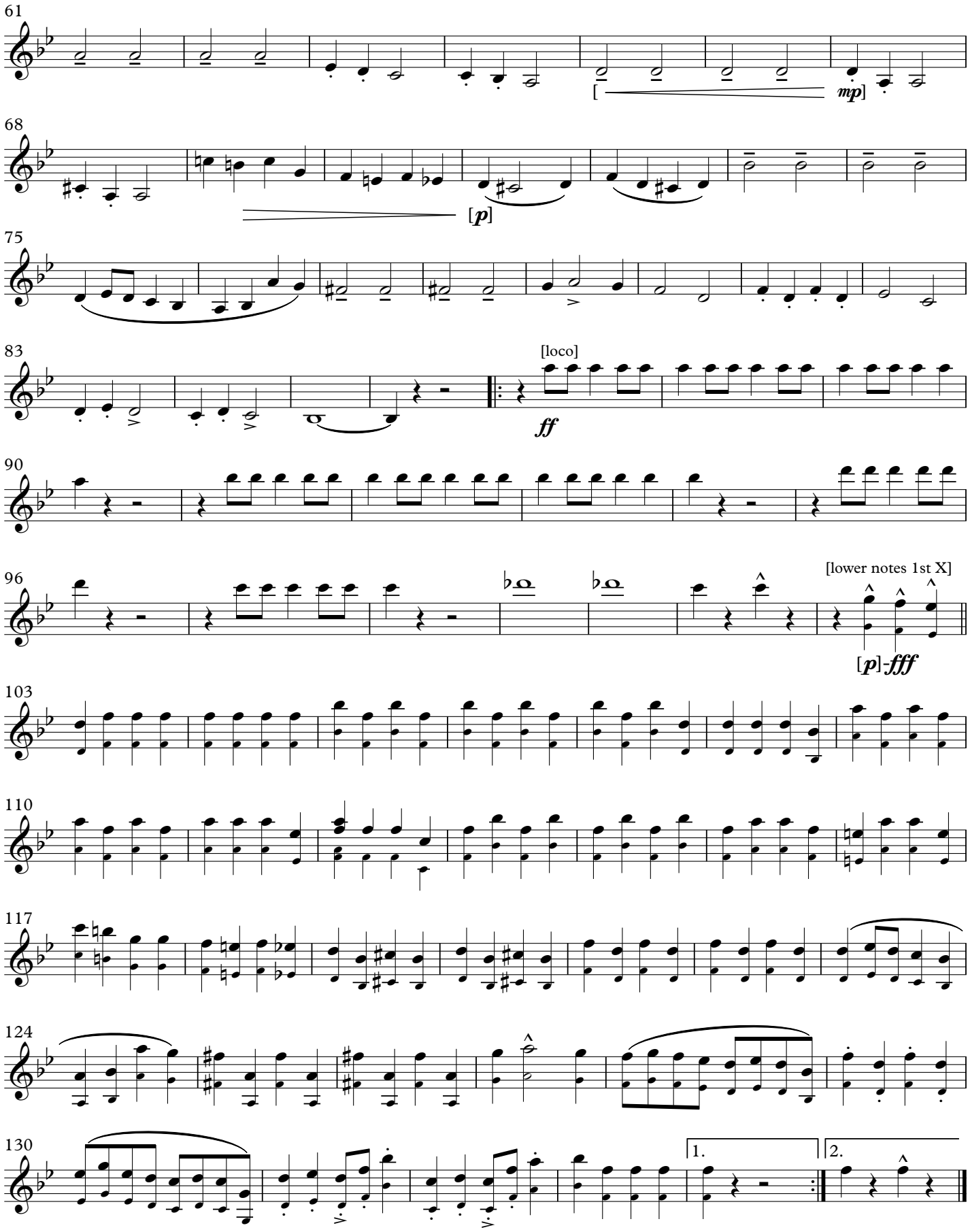
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[
mp]
68
[p]
75
83
[loco]
ff
90
96
[lower notes 1st X]
[p]-fff
103
110
117
124
130
1.
2.

March

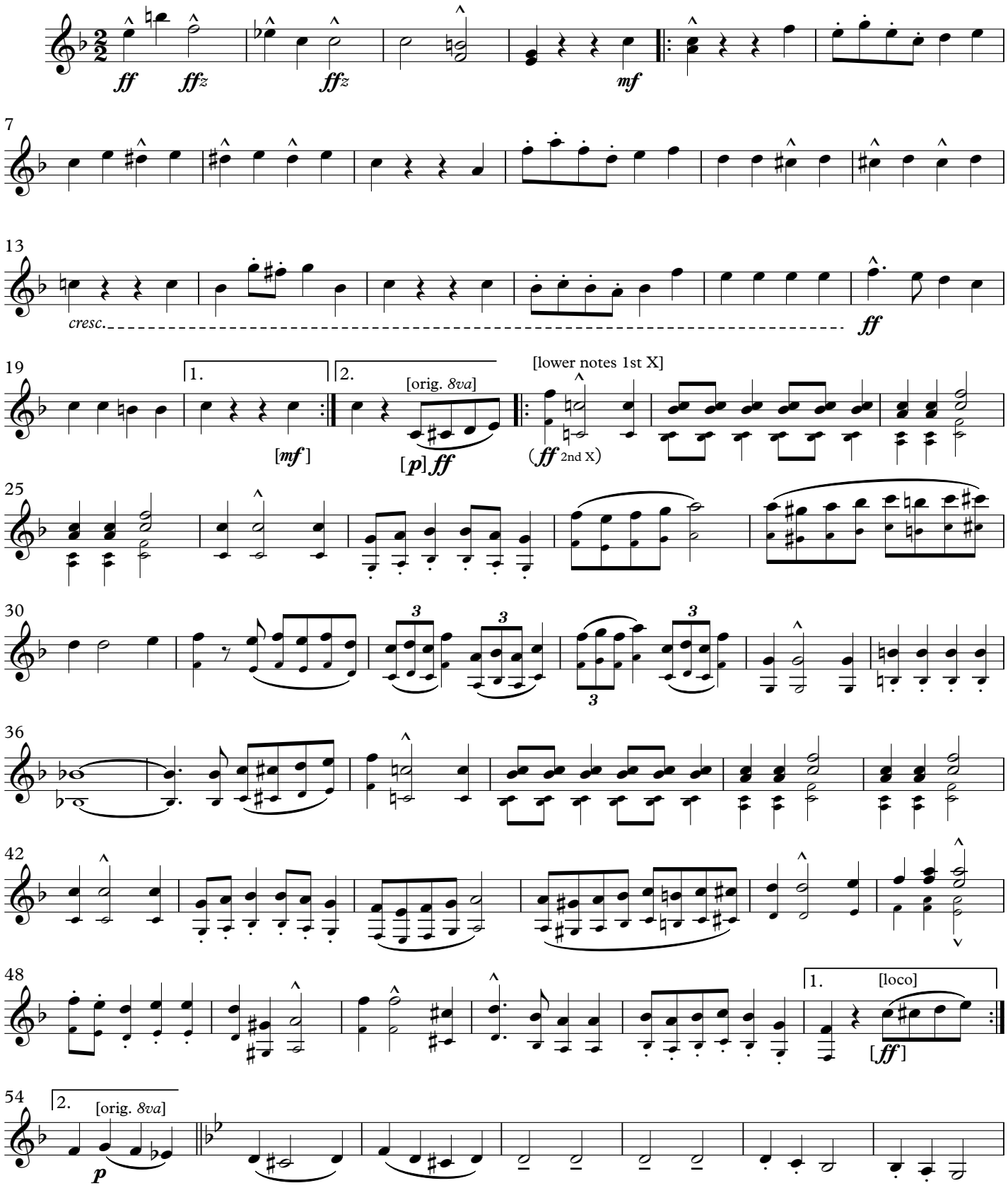
SOLID MEN to the FRONT

(1918)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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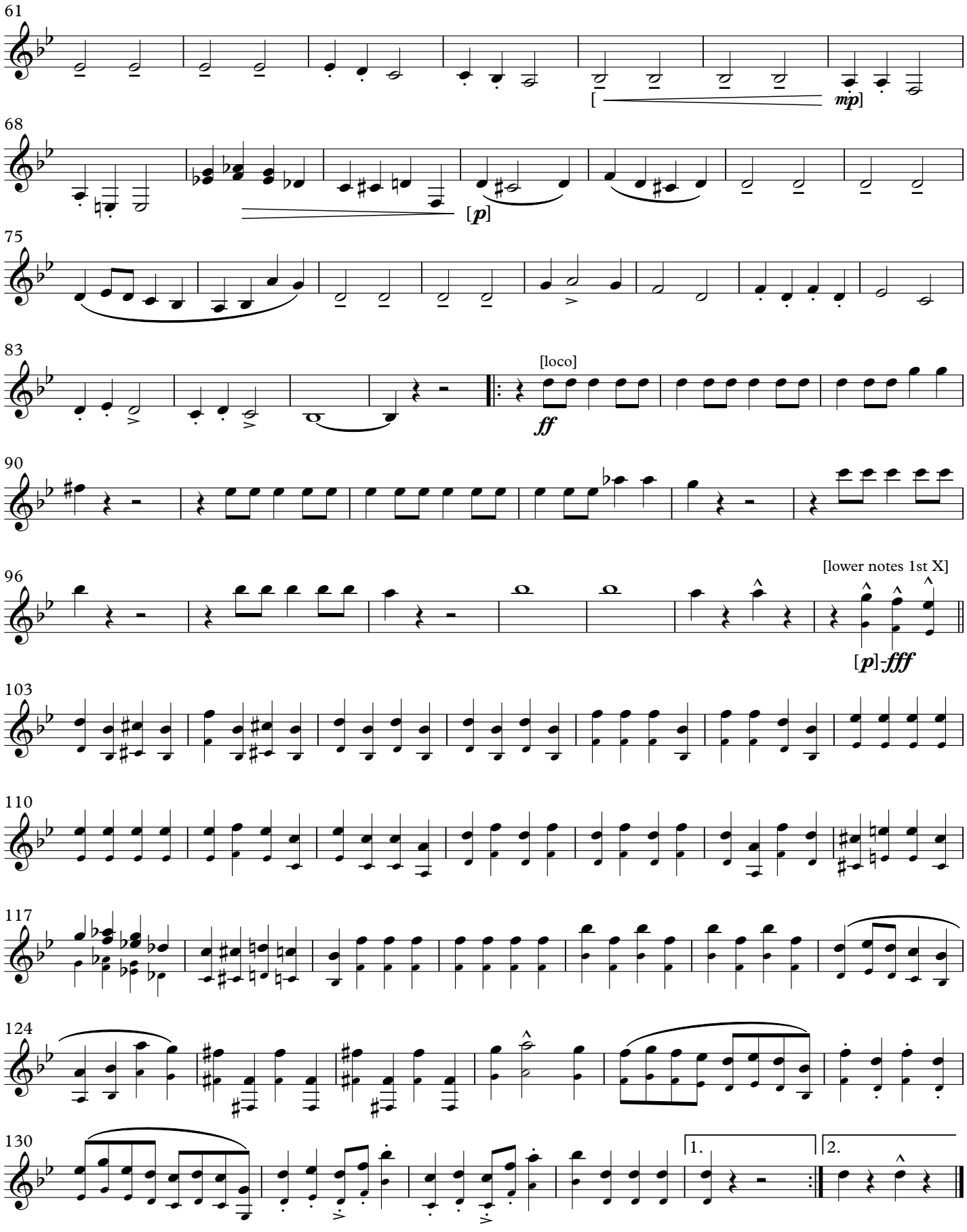
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mp
68
p
75
83
[loco]
ff
90
96
[lower notes 1st X]
p-fff
103
110
117
124
130
1.
2.

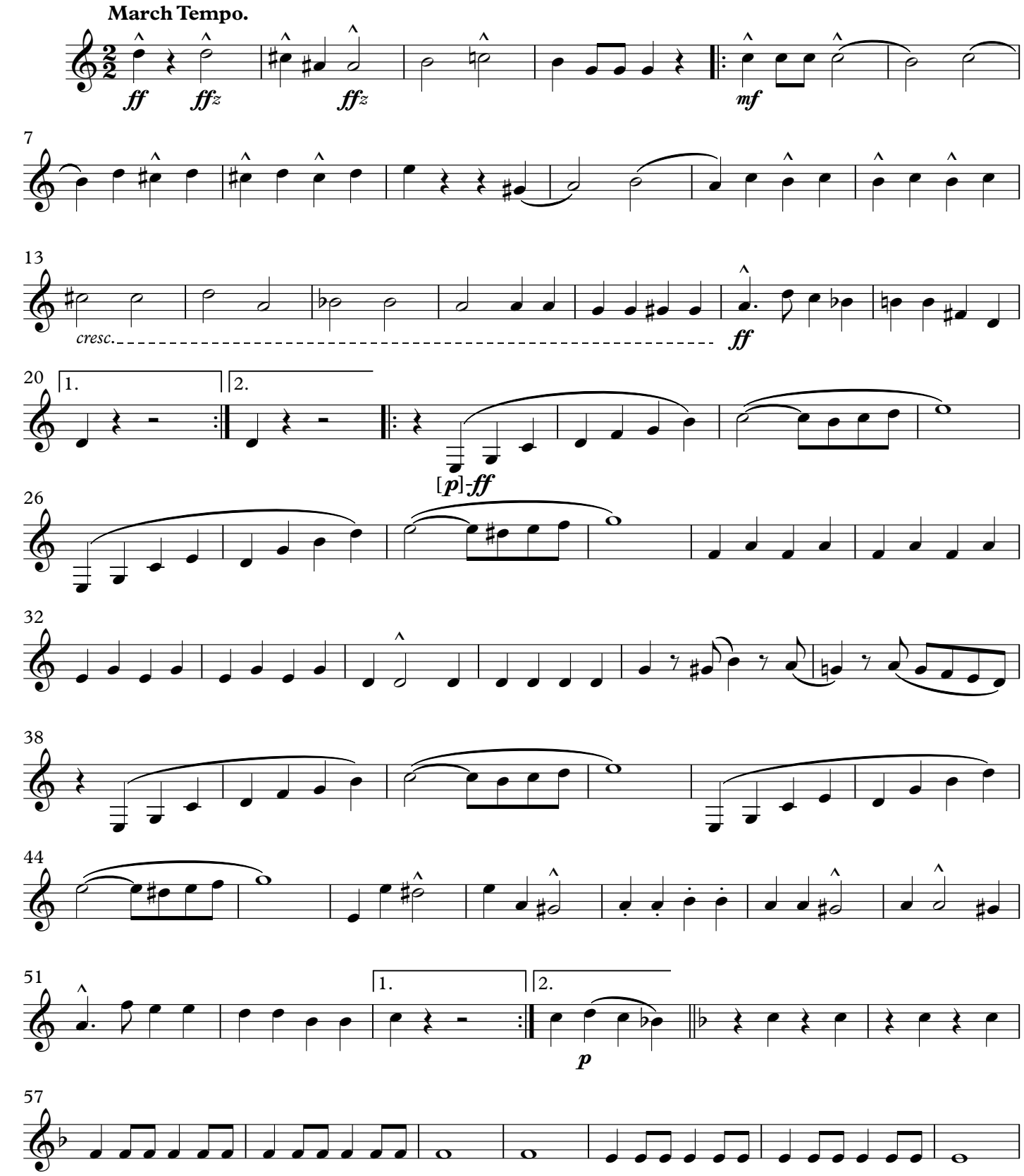
March

SOLID MEN to the FRONT

(1918)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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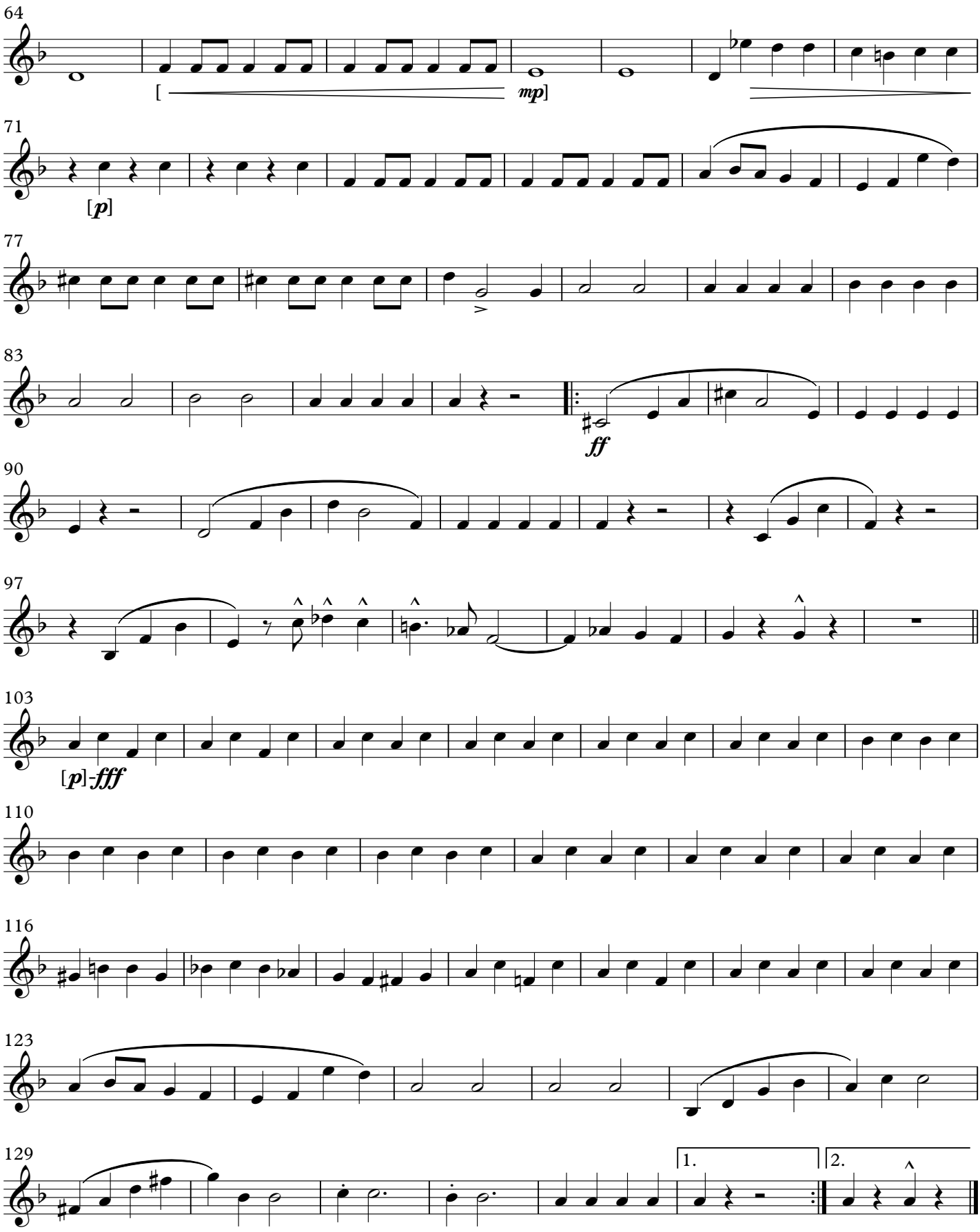

64
[
mp]
71
[p]
77
83
ff
90
97
103
[p]-fff
110
116
123
129
1.
2.

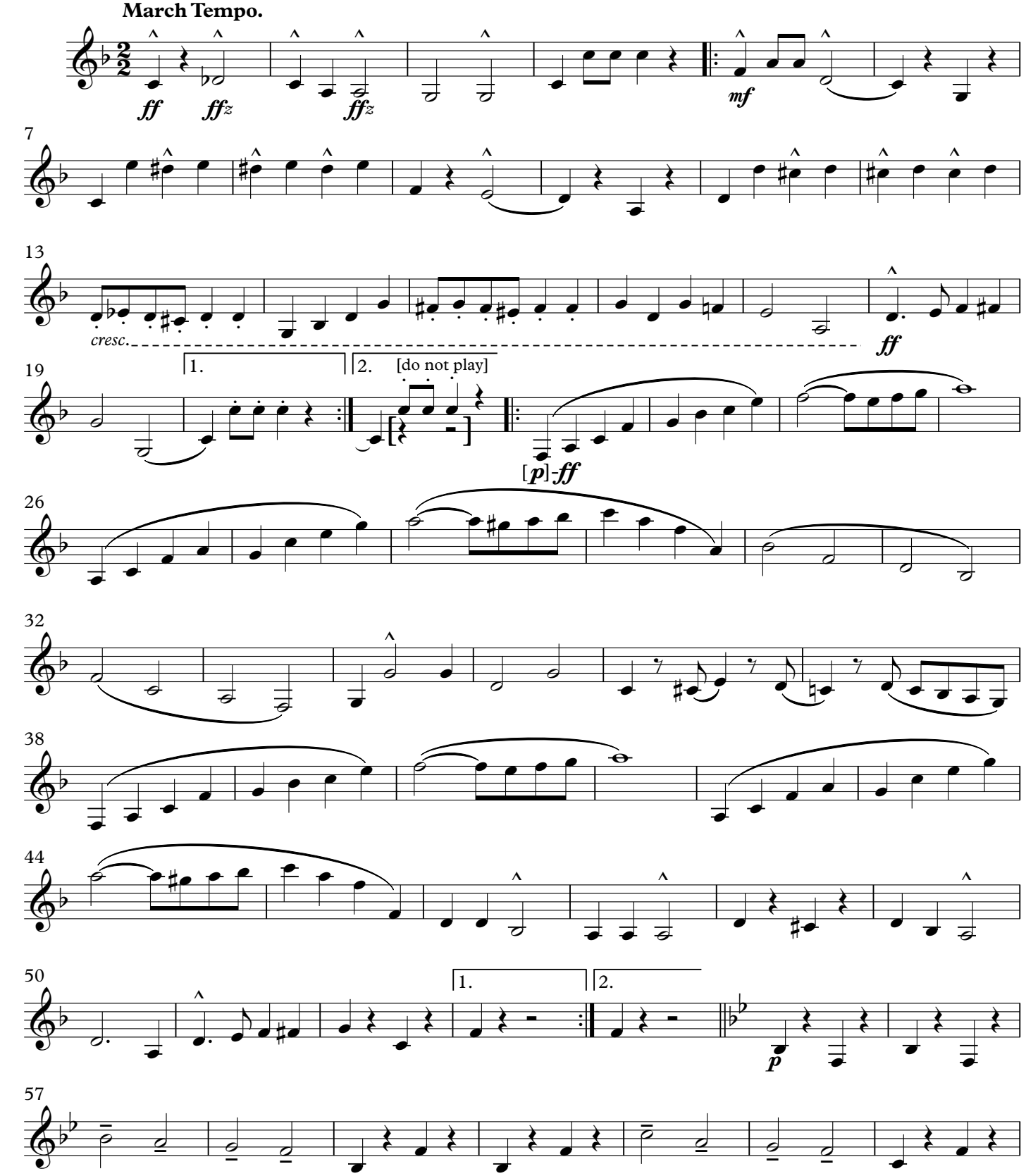
March

SOLID MEN to the FRONT

(1918)

JOHN PHILIP SOUSA

B♭ Bass Clarinet



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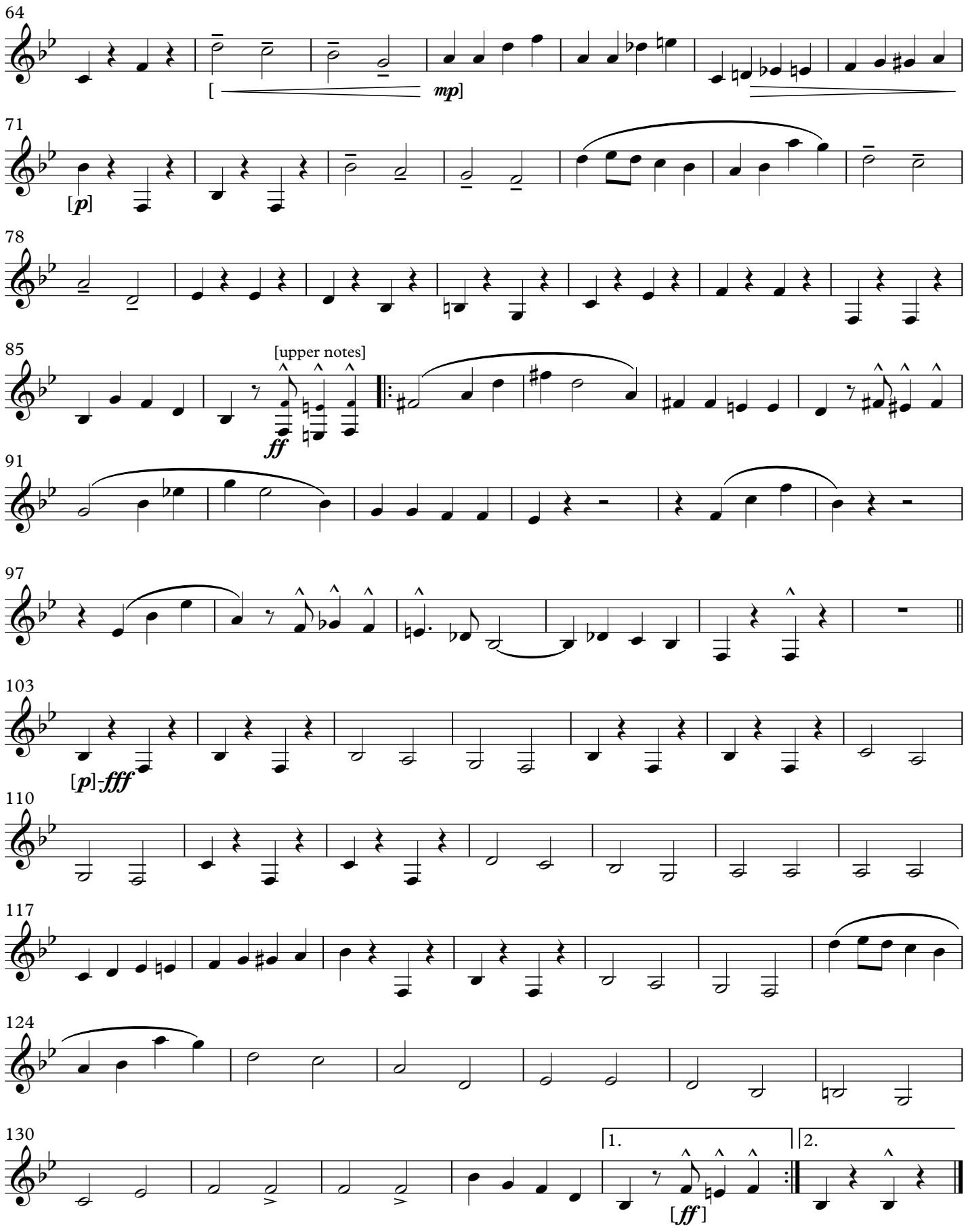

64
[
mp]
71
[p]
78
85
[upper notes]
ff
91
97
103
[p]-fff
110
117
124
130
1.
2.
[ff]

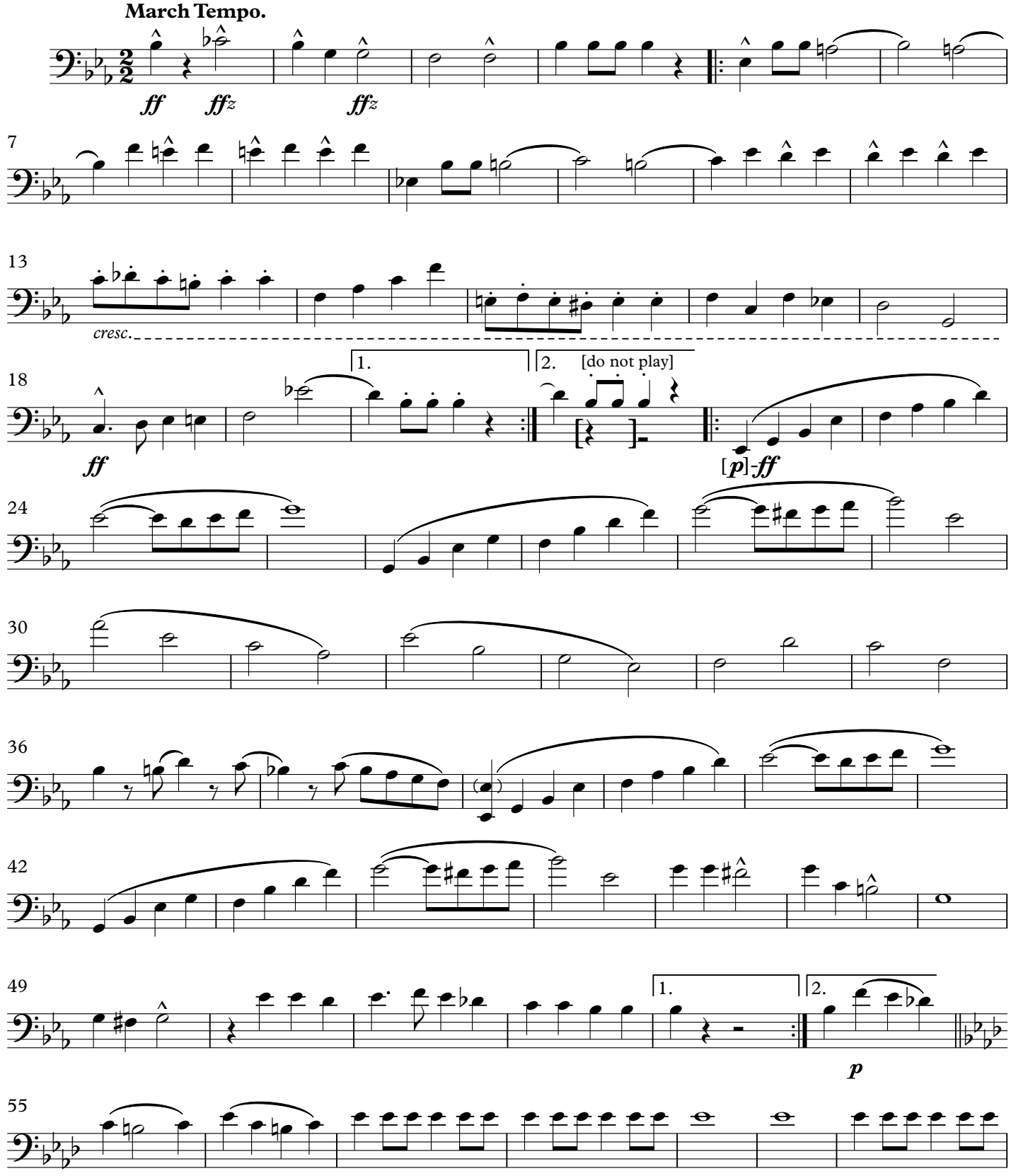
March

SOLID MEN to the FRONT

(1918)

1st Bassoon

JOHN PHILIP SOUSA



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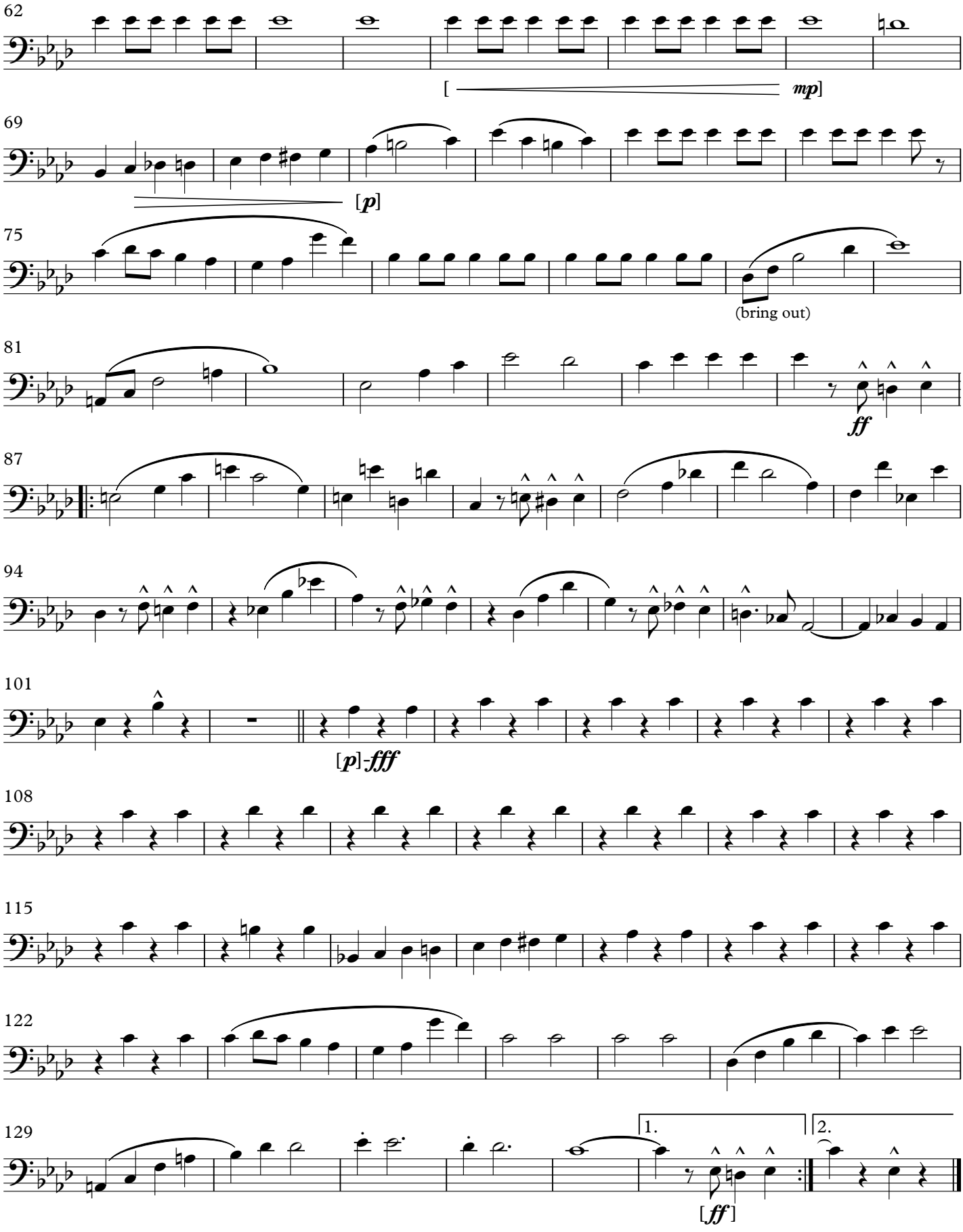
As played by "The President's Own" United States Marine Band


62
[
mp]
69
[p]
75
(bring out)
81
ff
87
94
101
[p]
fff
108
115
122
129
1.
2.
[ff]

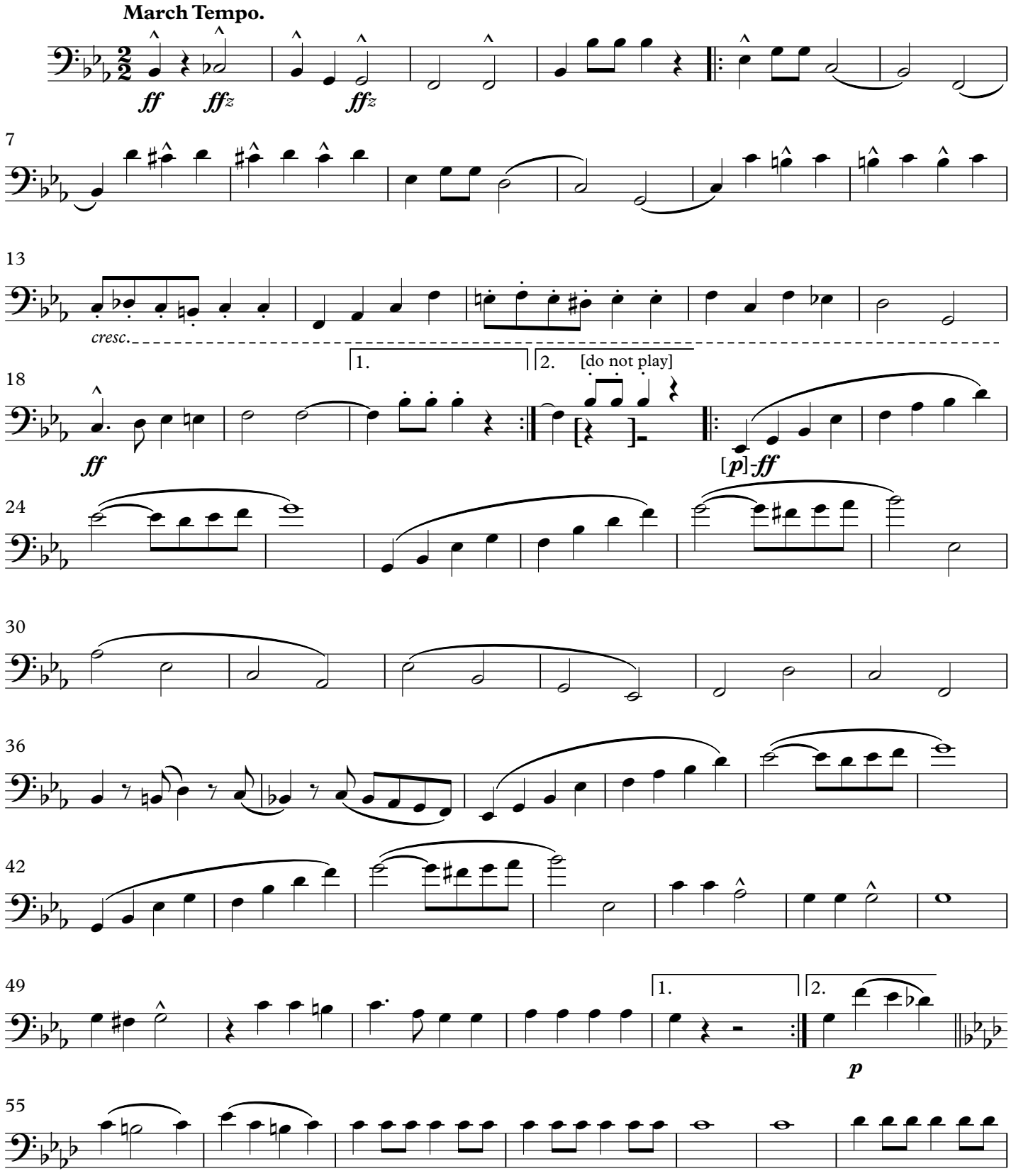
March

SOLID MEN to the FRONT

(1918)

2nd Bassoon

JOHN PHILIP SOUSA



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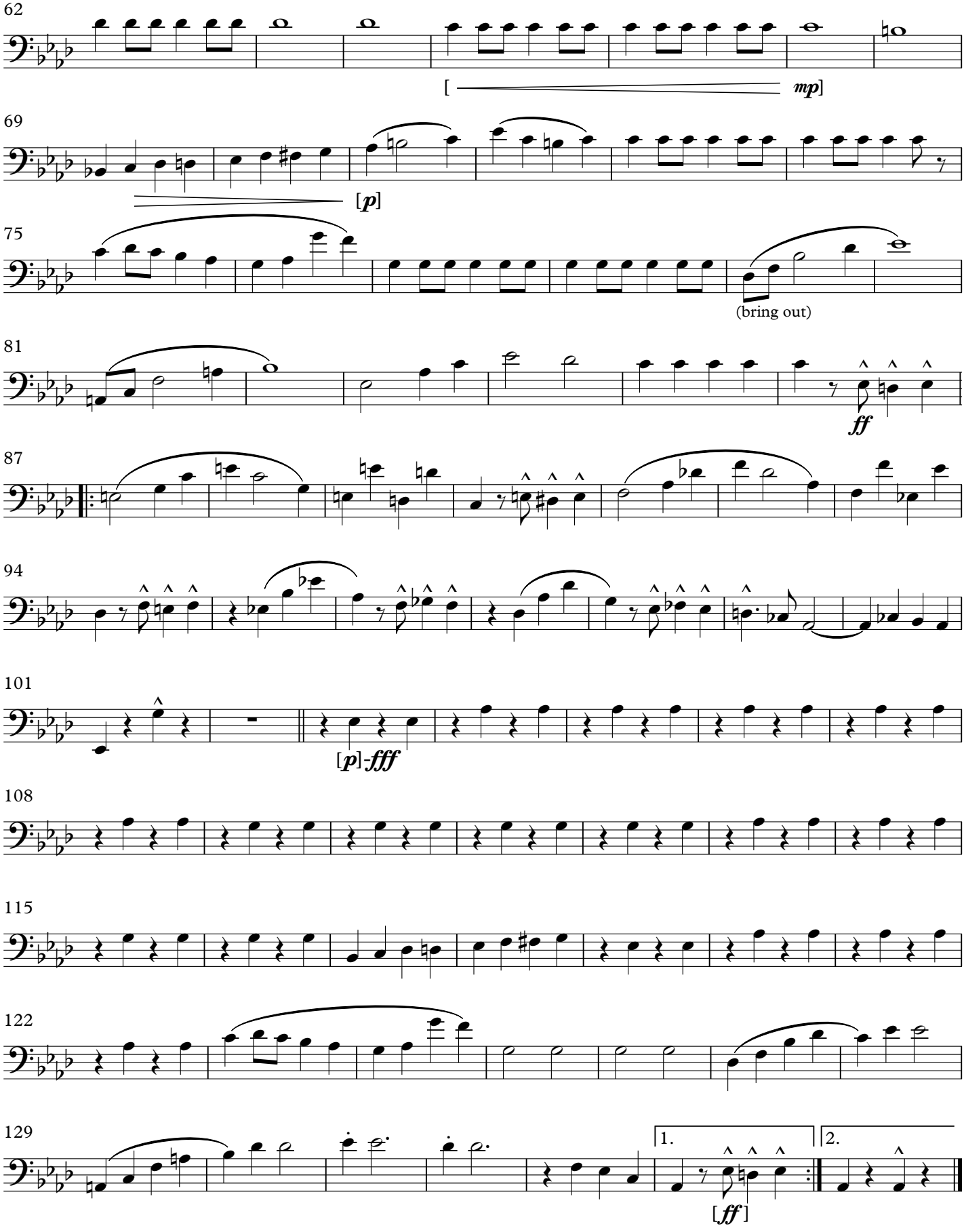

62
[
mp]
69
[p]
75
(bring out)
81
ff
87
94
101
[p]
fff
108
115
122
129
1.
2.
[ff]

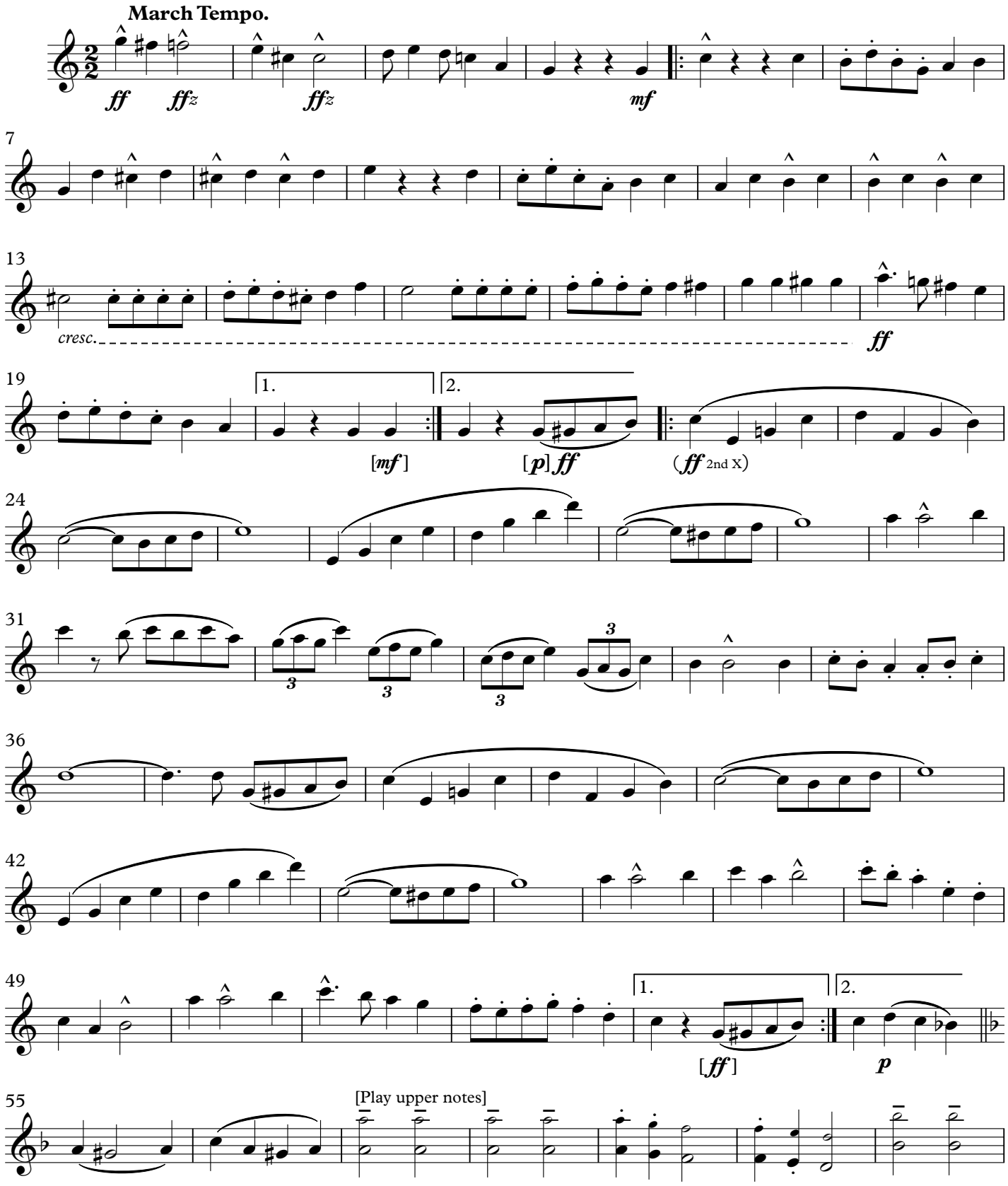
March

SOLID MEN to the FRONT

(1918)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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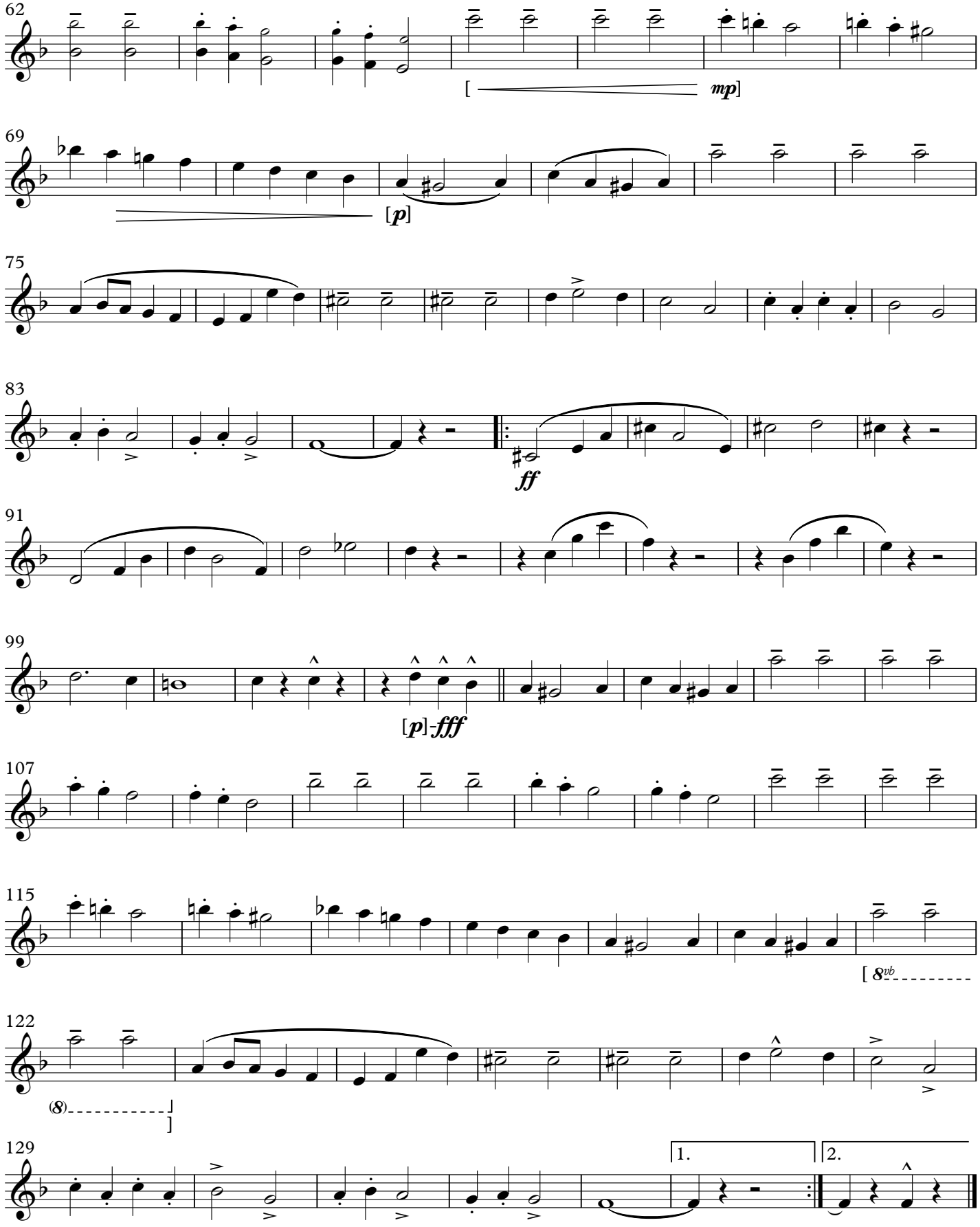

62
[
mp]
69
[p]
75
83
ff
91
99
[p]-fff
107
115
[8vb
122
(8)
]
129
1.
2.

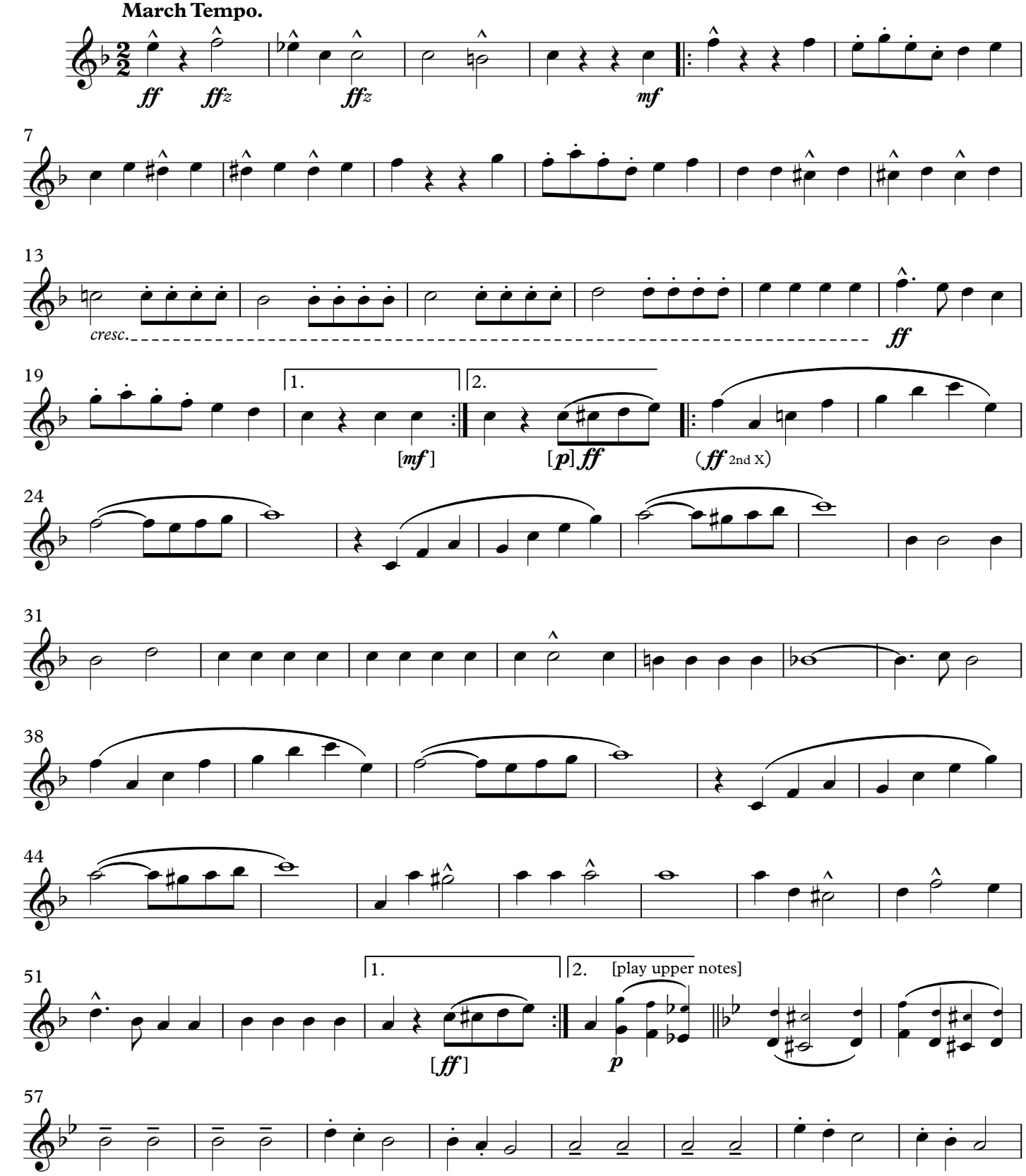
March

SOLID MEN to the FRONT

(1918)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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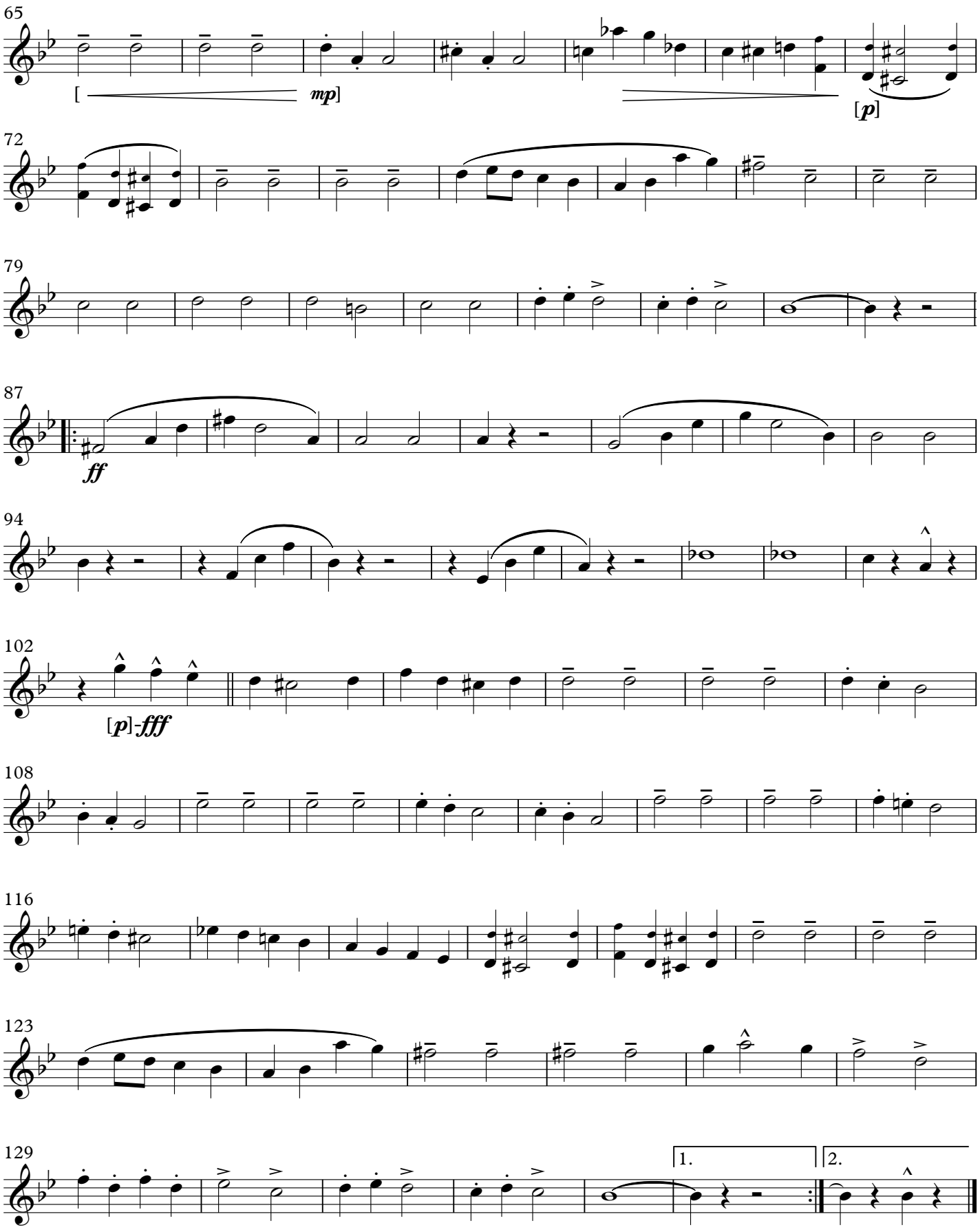

65
[
mp]
[p]
72
79
87
ff
94
102
[p]-fff
108
116
123
129
1.
2.

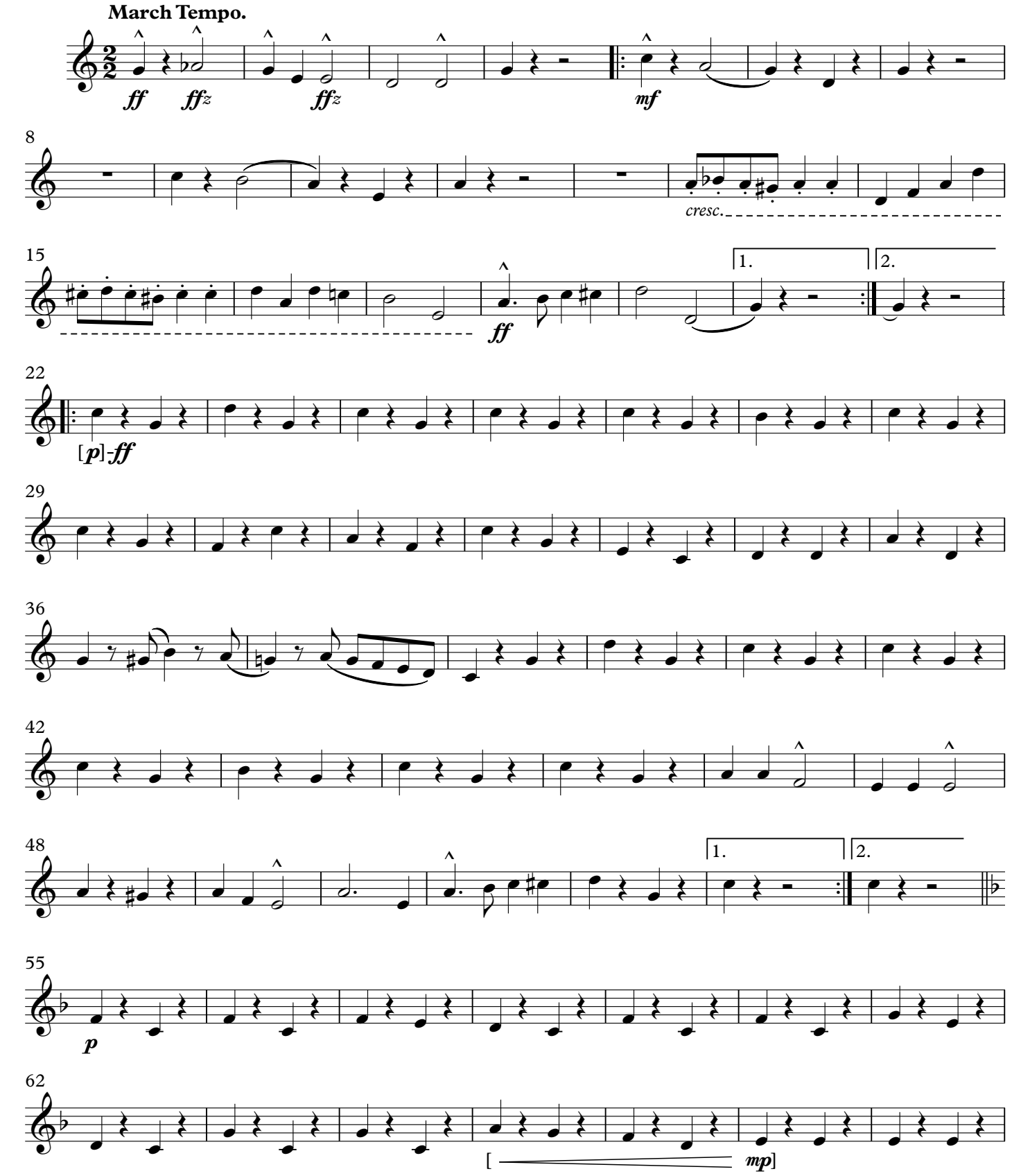
March

SOLID MEN to the FRONT

(1918)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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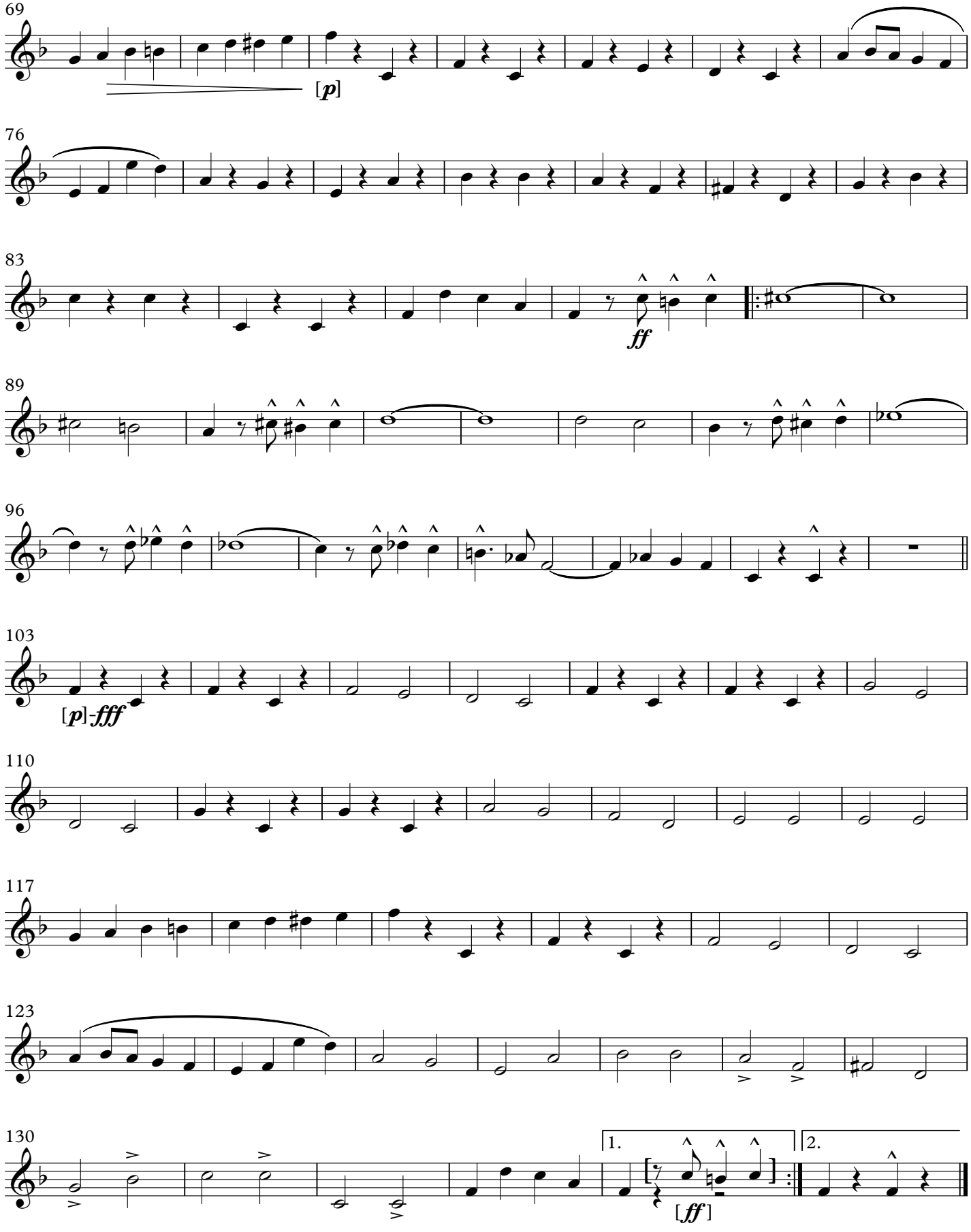
As played by "The President's Own" United States Marine Band


69
[p]
76
83
ff
89
96
103
[p]-fff
110
117
123
130
1.
[ff]
2.

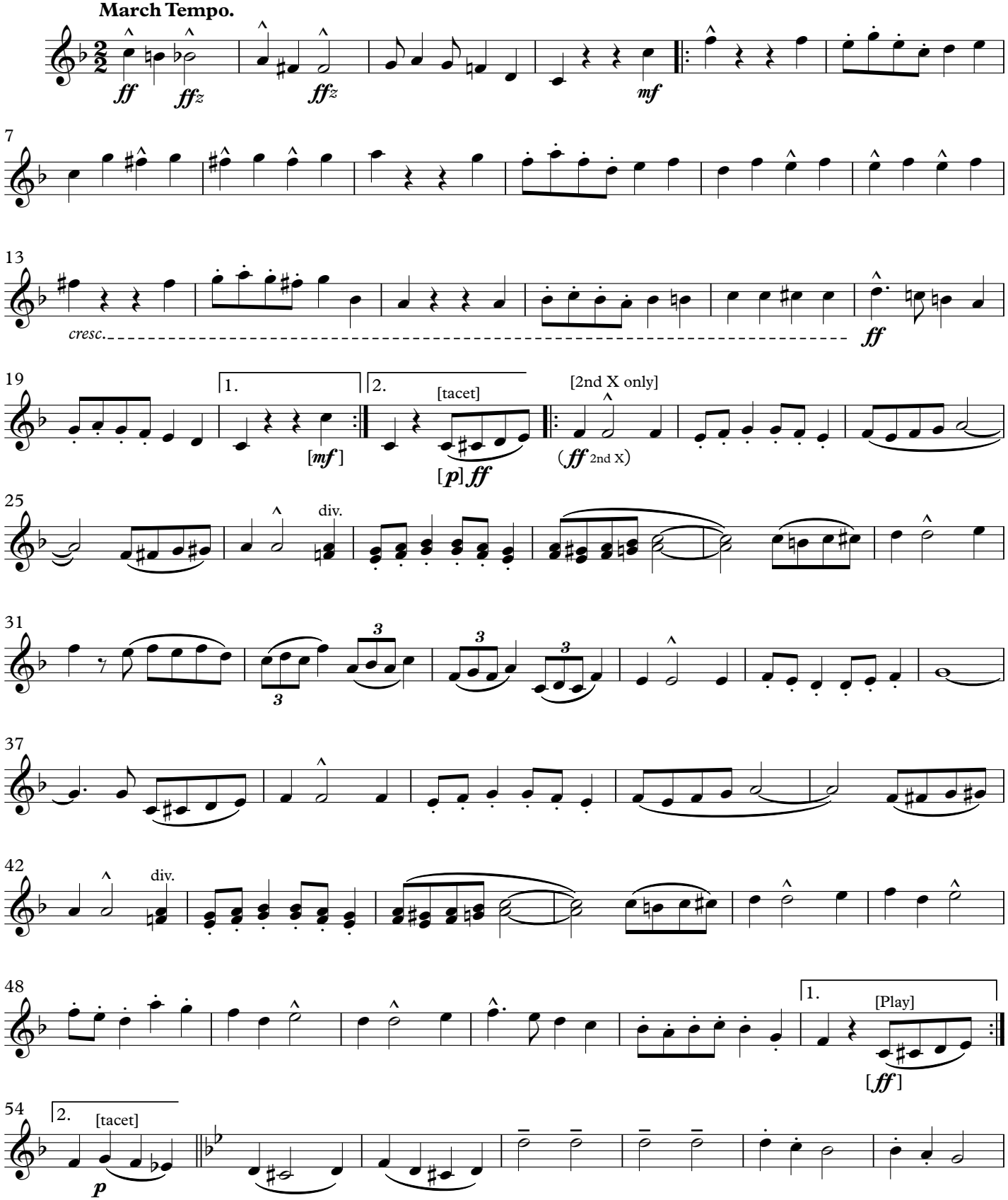
March

SOLID MEN to the FRONT

(1918)

Solo & 1st B♭ Cornets

JOHN PHILIP SOUSA



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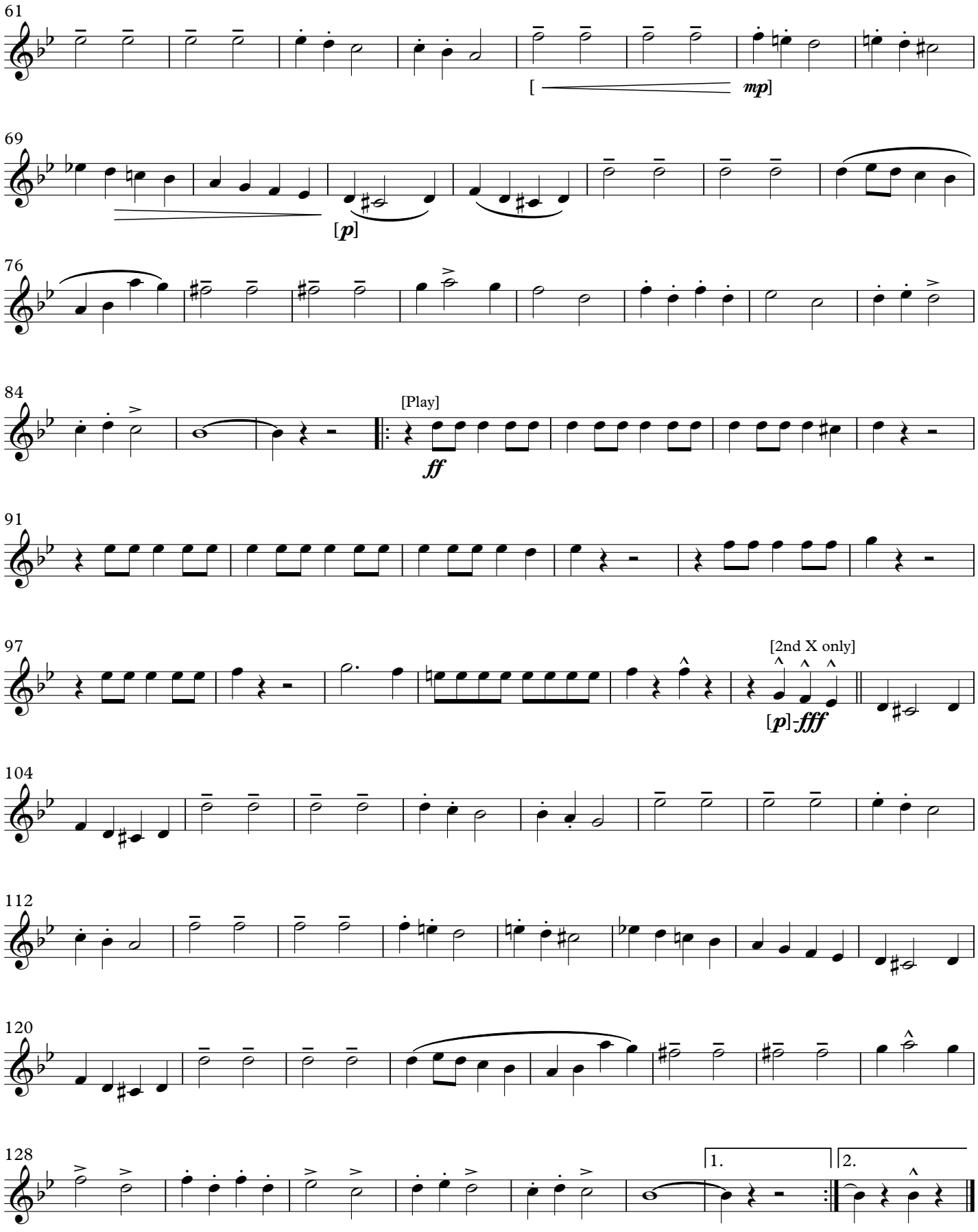
As played by "The President's Own" United States Marine Band


61
[
mp]
69
[p]
76
84
[Play]
ff
91
97
[2nd X only]
[p]-fff
104
112
120
128
1.
2.

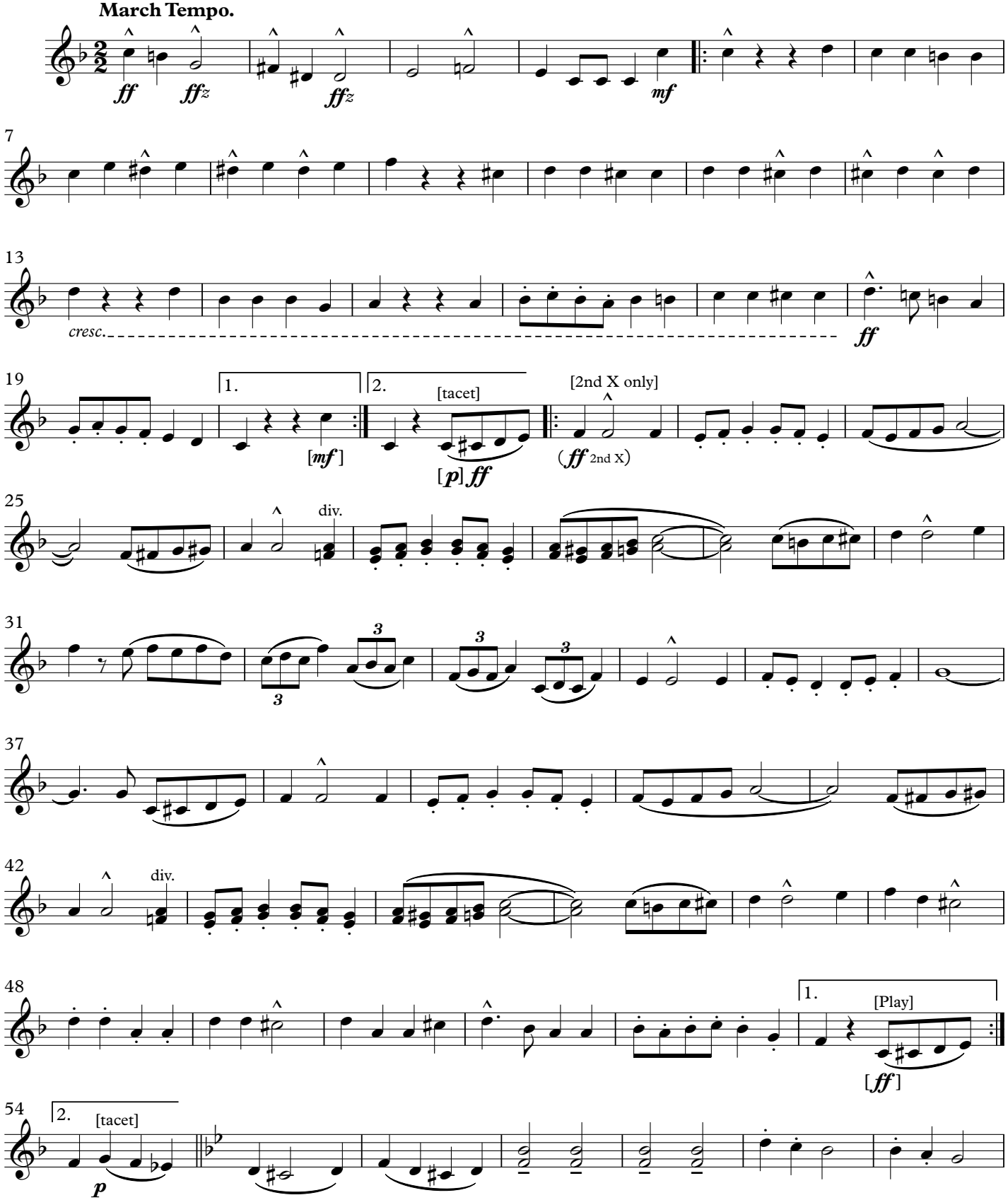
March

SOLID MEN to the FRONT

(1918)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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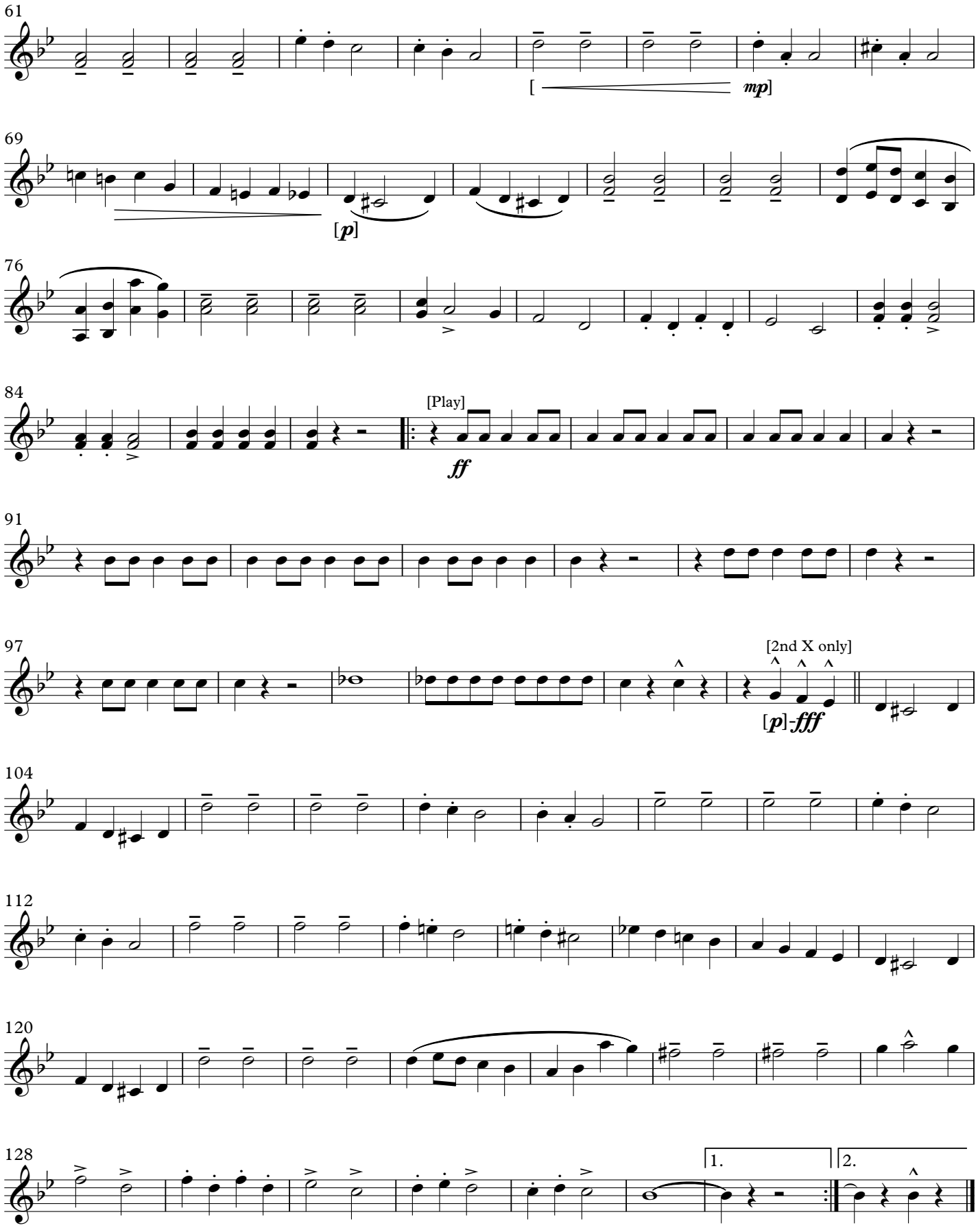
As played by "The President's Own" United States Marine Band


61
[
mp]
69
[p]
76
84
[Play]
ff
91
97
[2nd X only]
[p]-fff
104
112
120
128
1.
2.

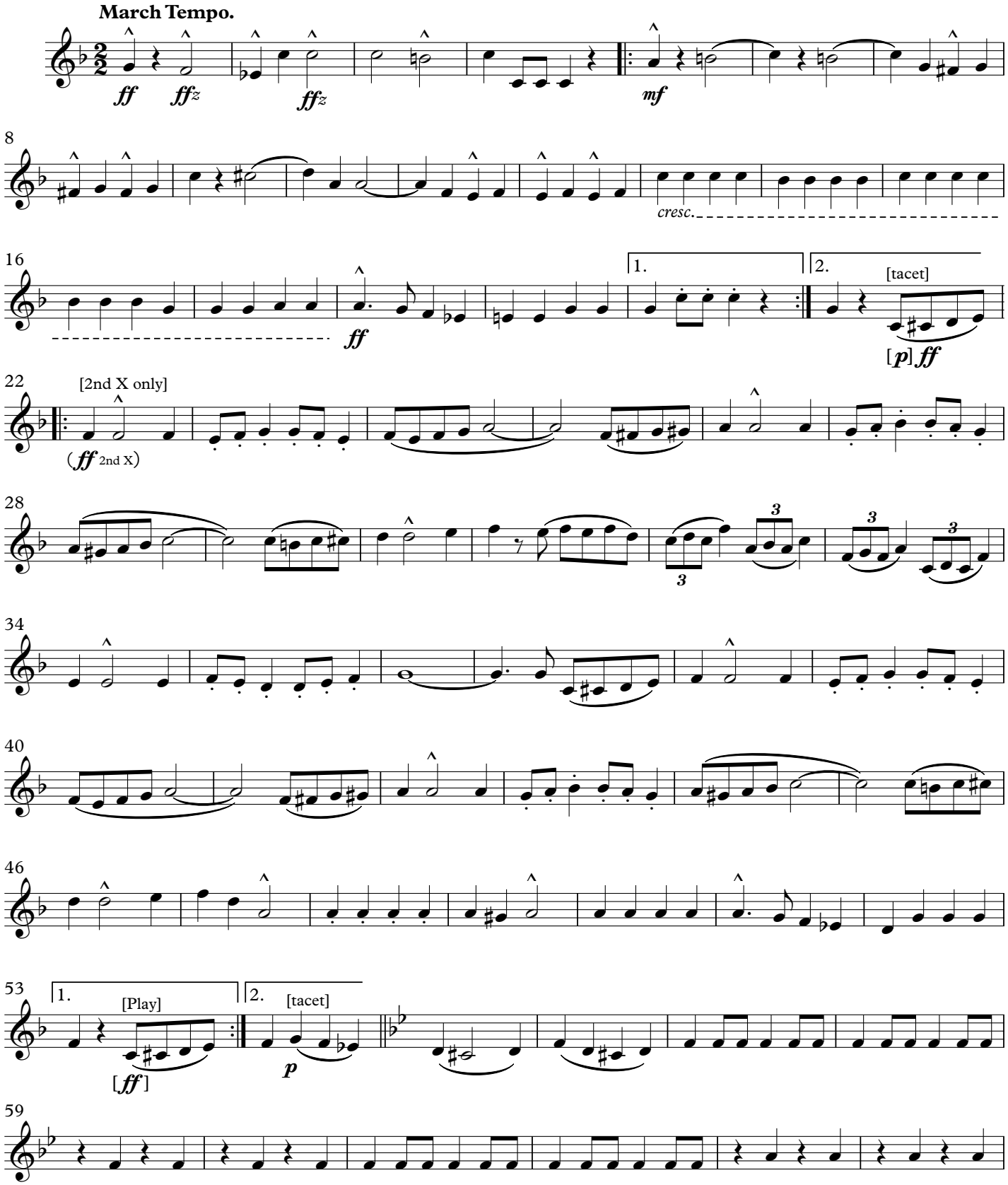
March

SOLID MEN to the FRONT

(1918)

3rd B♭ Cornet
(or B♭ Trumpet)

JOHN PHILIP SOUSA



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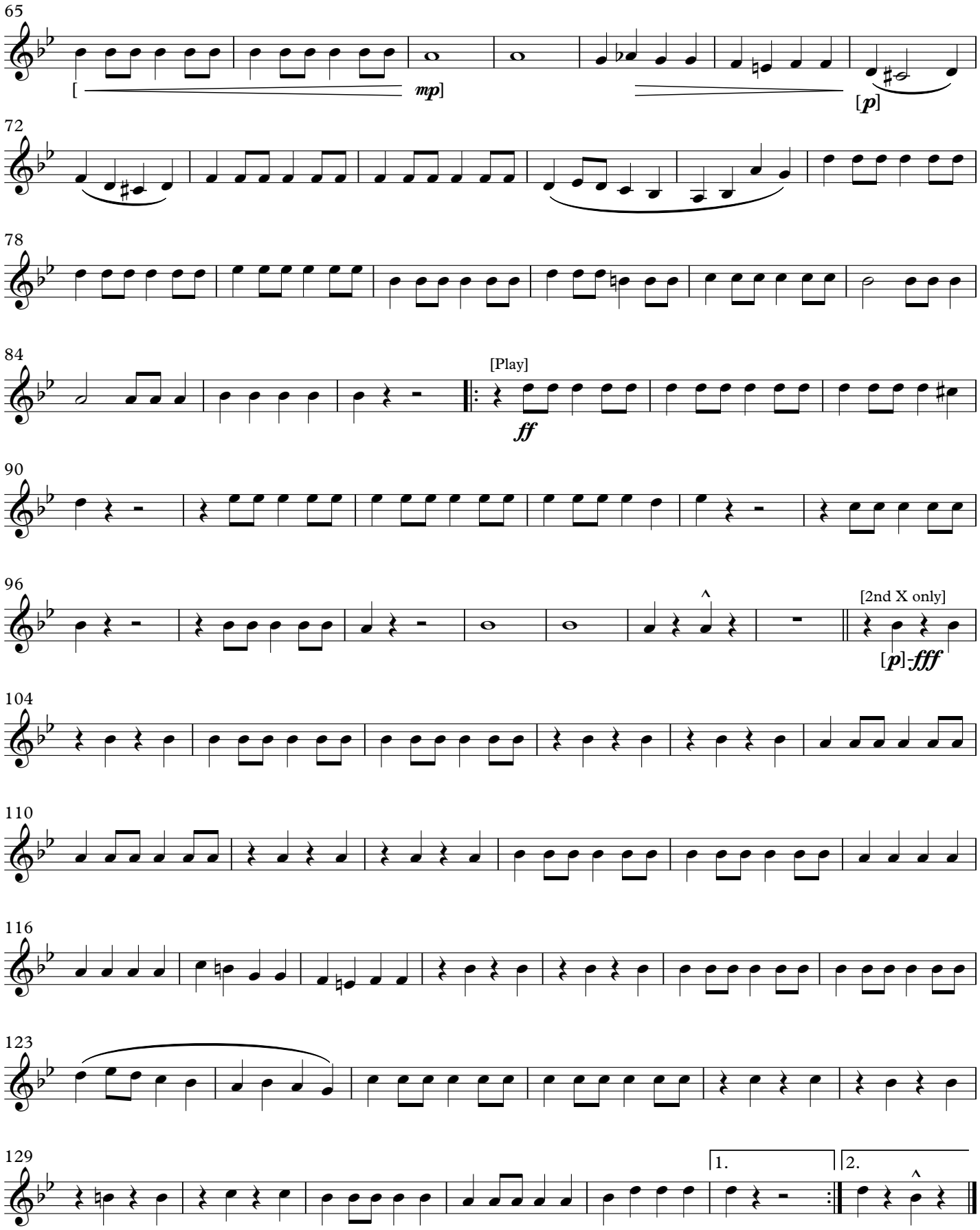
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[
mp]
[p]
72
78
84
[Play]
ff
90
96
[2nd X only]
[p]-fff
104
110
116
123
129
1.
2.

March

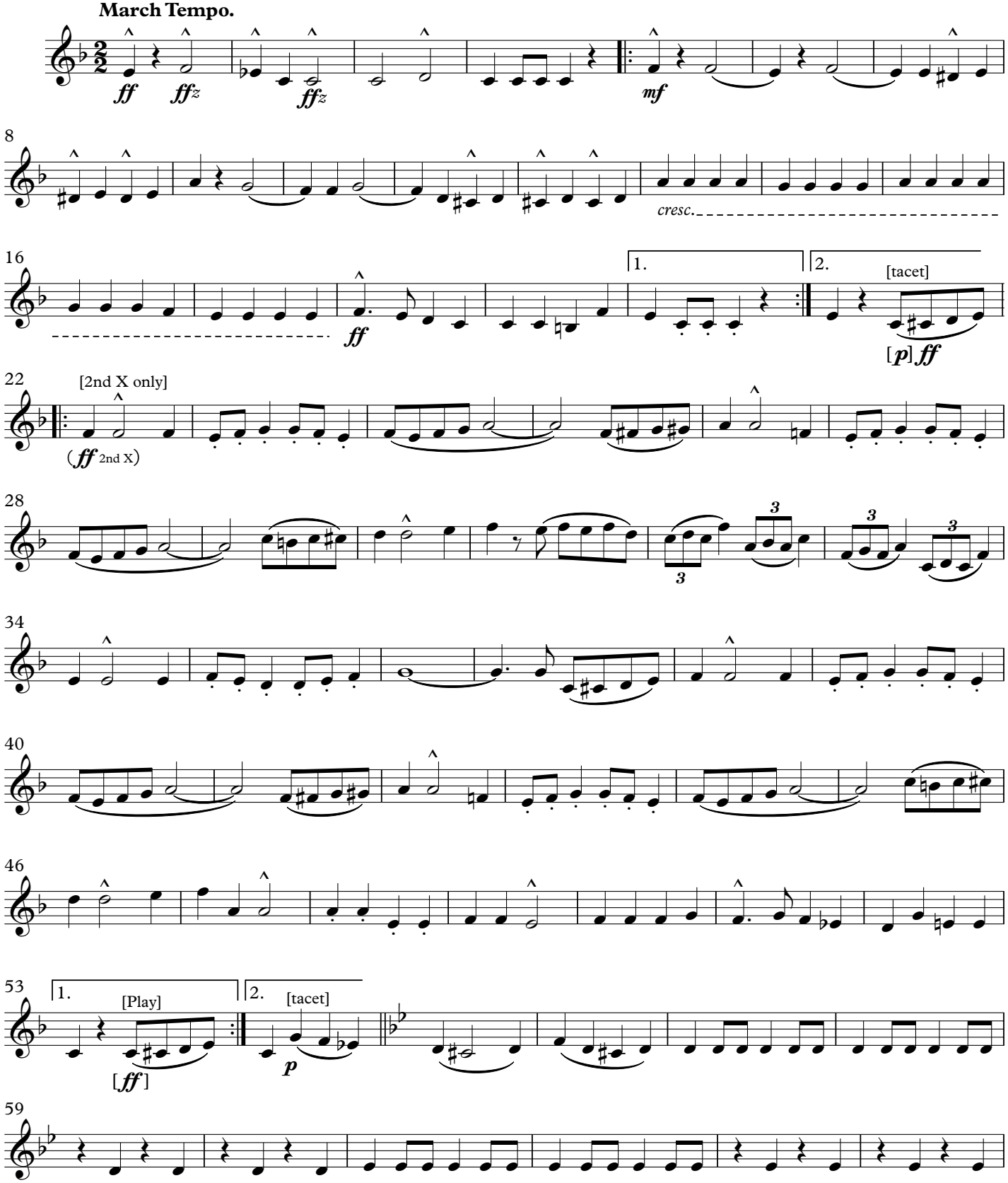
SOLID MEN to the FRONT

(1918)

4th B♭ Cornet
(or B♭ Trumpet)

JOHN PHILIP SOUSA

March Tempo.



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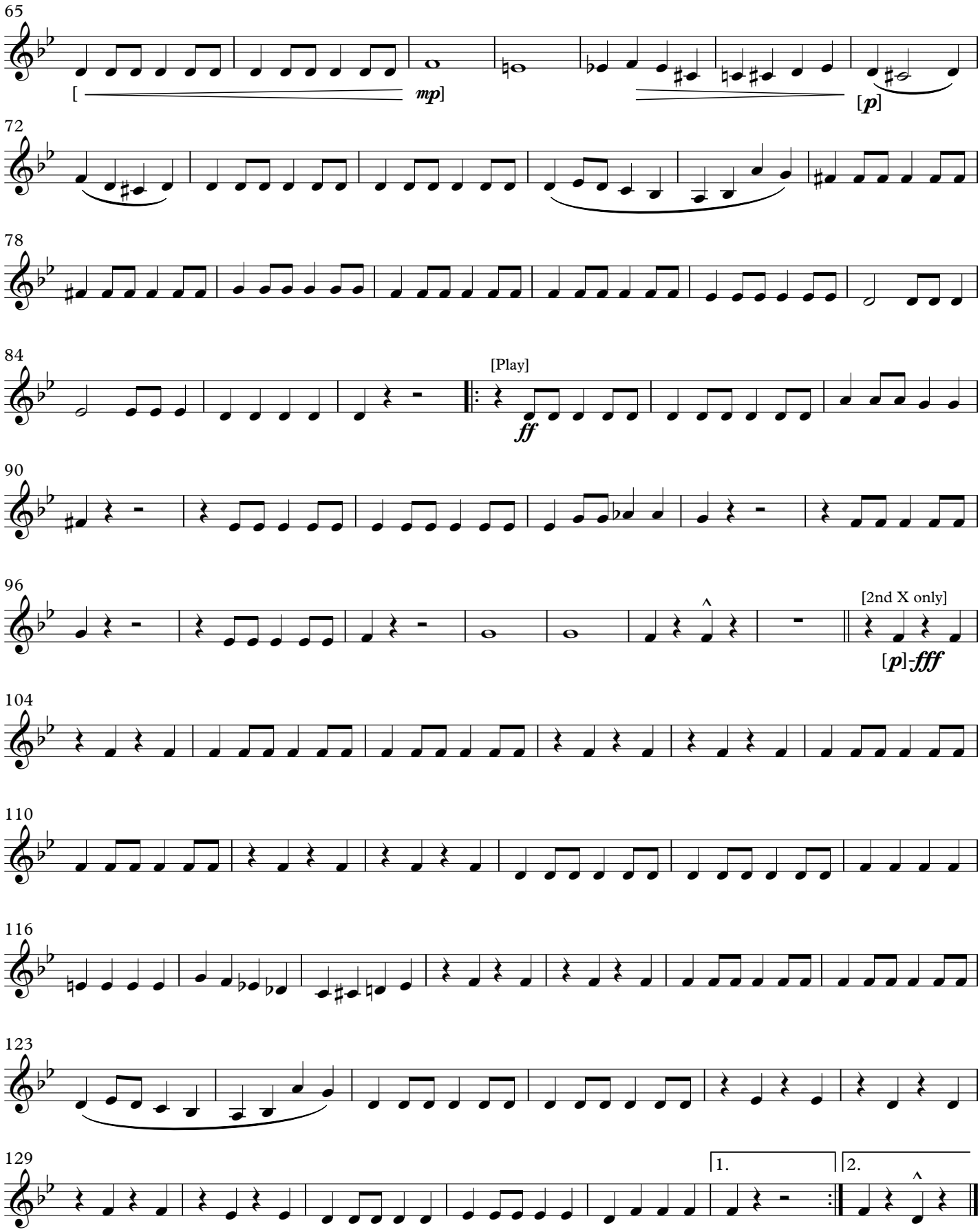
As played by "The President's Own" United States Marine Band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[p]
72
78
84
[Play]
ff
90
96
[2nd X only]
[p]-fff
104
110
116
123
129
1.
2.

March

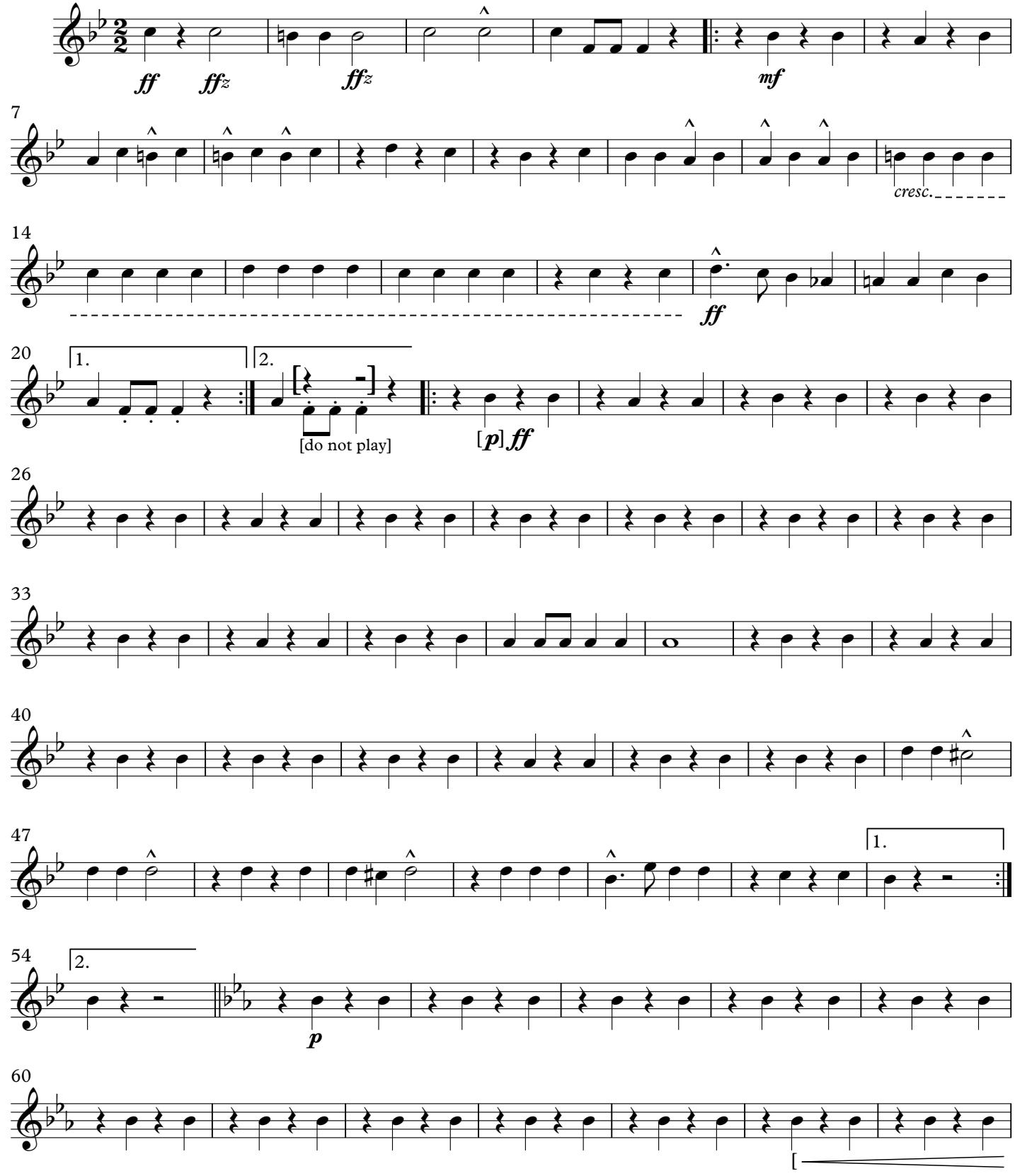
SOLID MEN to the FRONT

(1918)

1st F Horn

JOHN PHILIP SOUSA

March Tempo.



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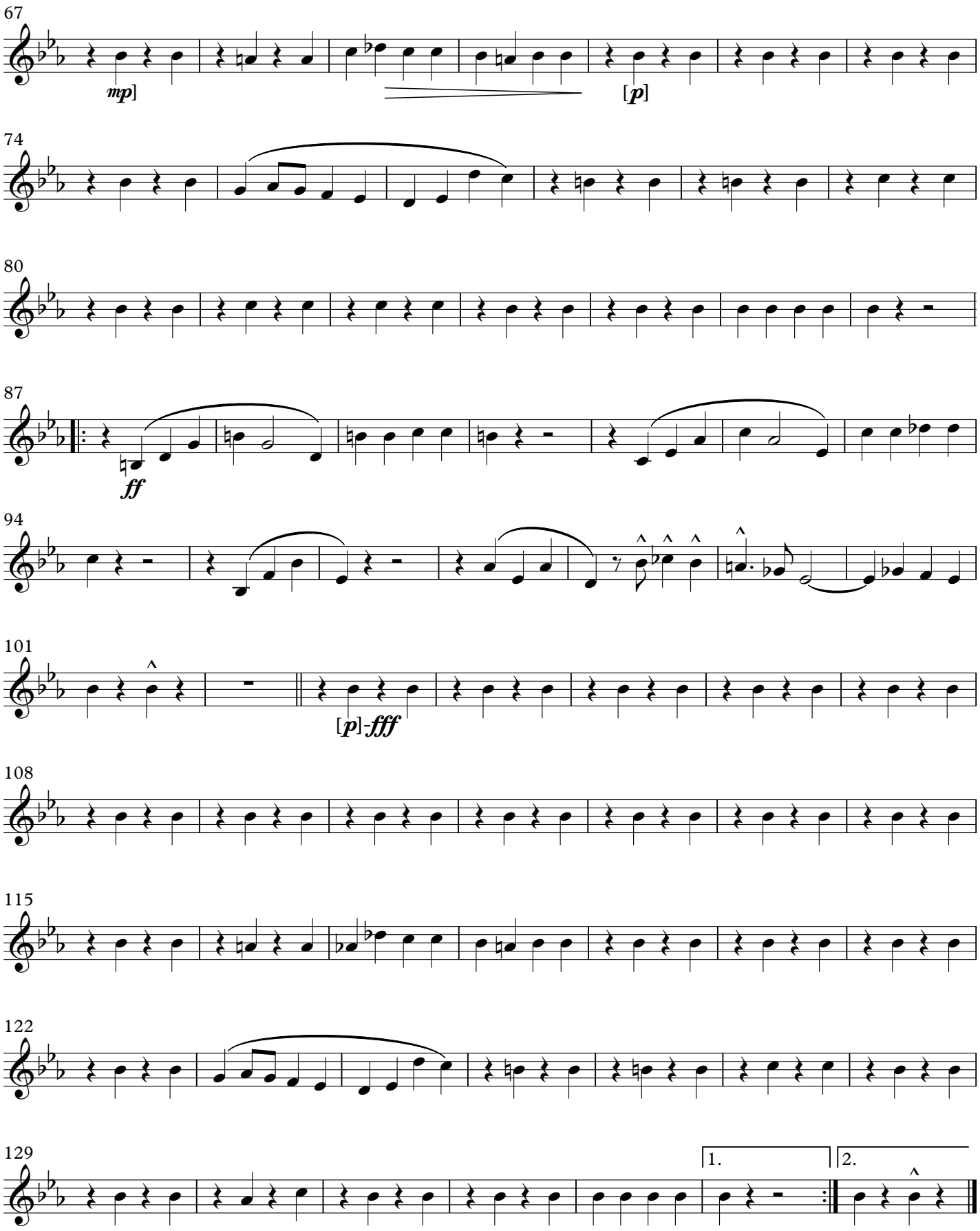

67
mp]
[p]
74
80
87
ff
94
101
[p]-fff
108
115
122
129
1.
2.

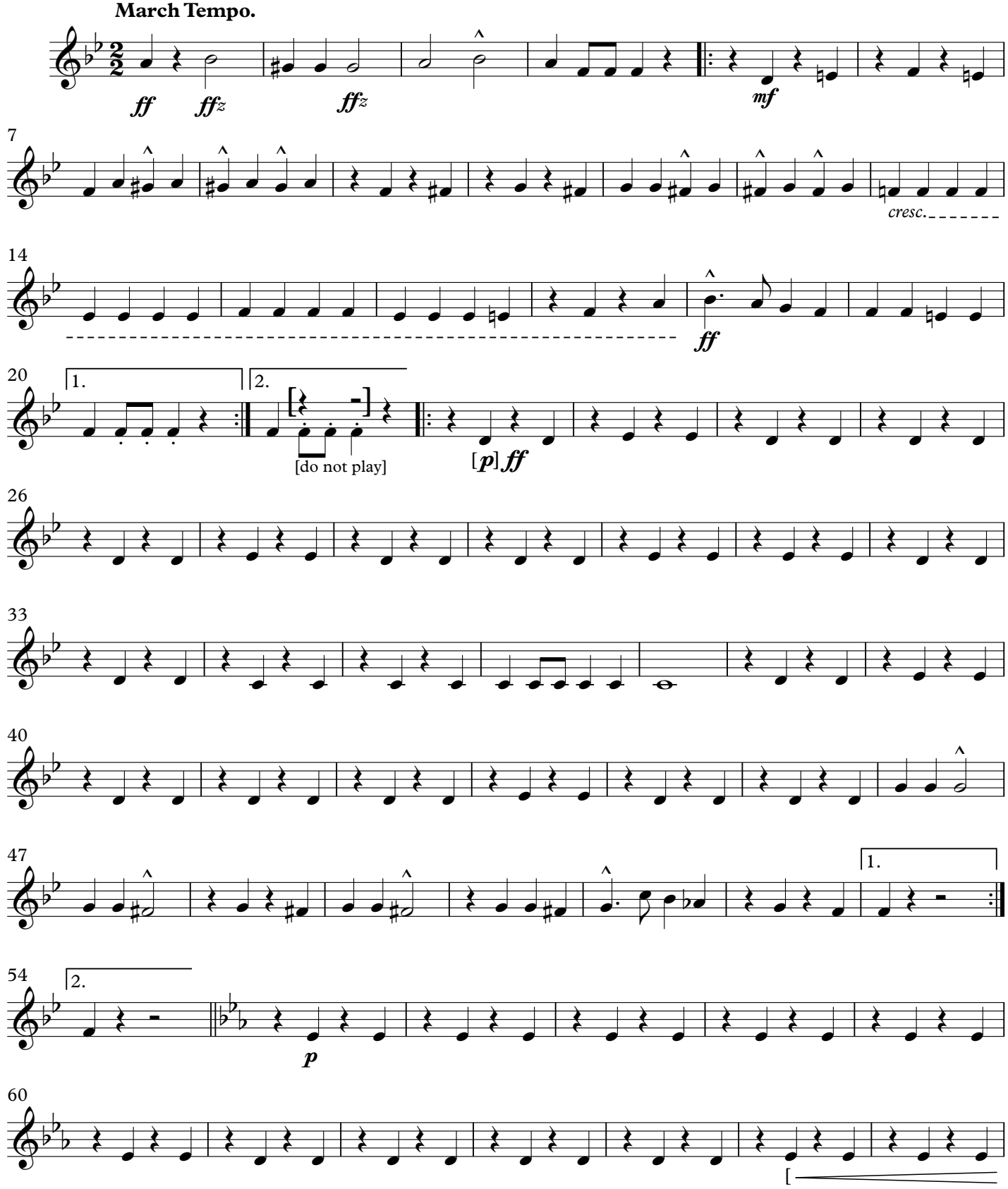
March

SOLID MEN to the FRONT

(1918)

2nd F Horn

JOHN PHILIP SOUSA



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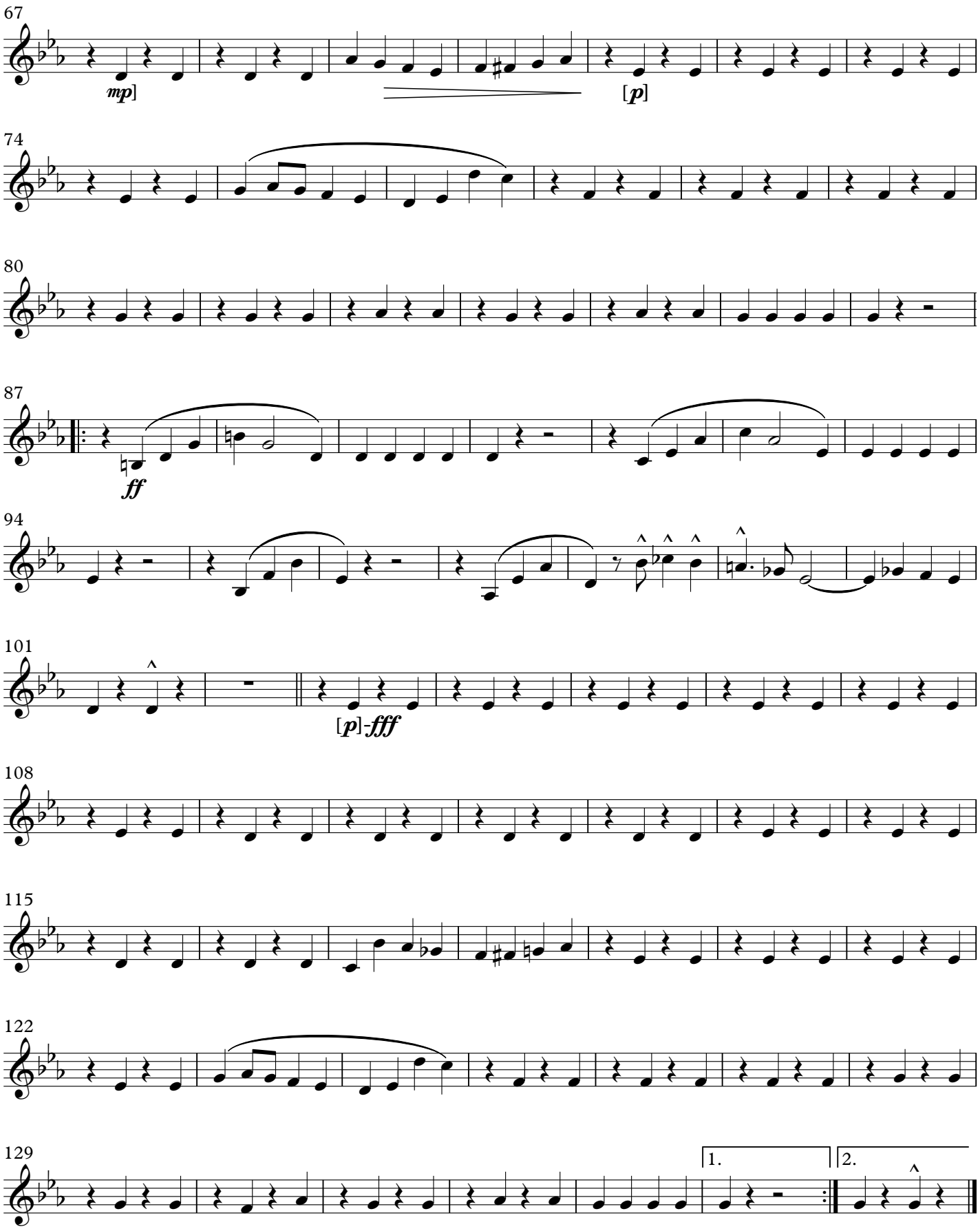
As played by "The President's Own" United States Marine Band


67
mp]
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74
80
87
ff
94
101
[p]-fff
108
115
122
129
1.
2.

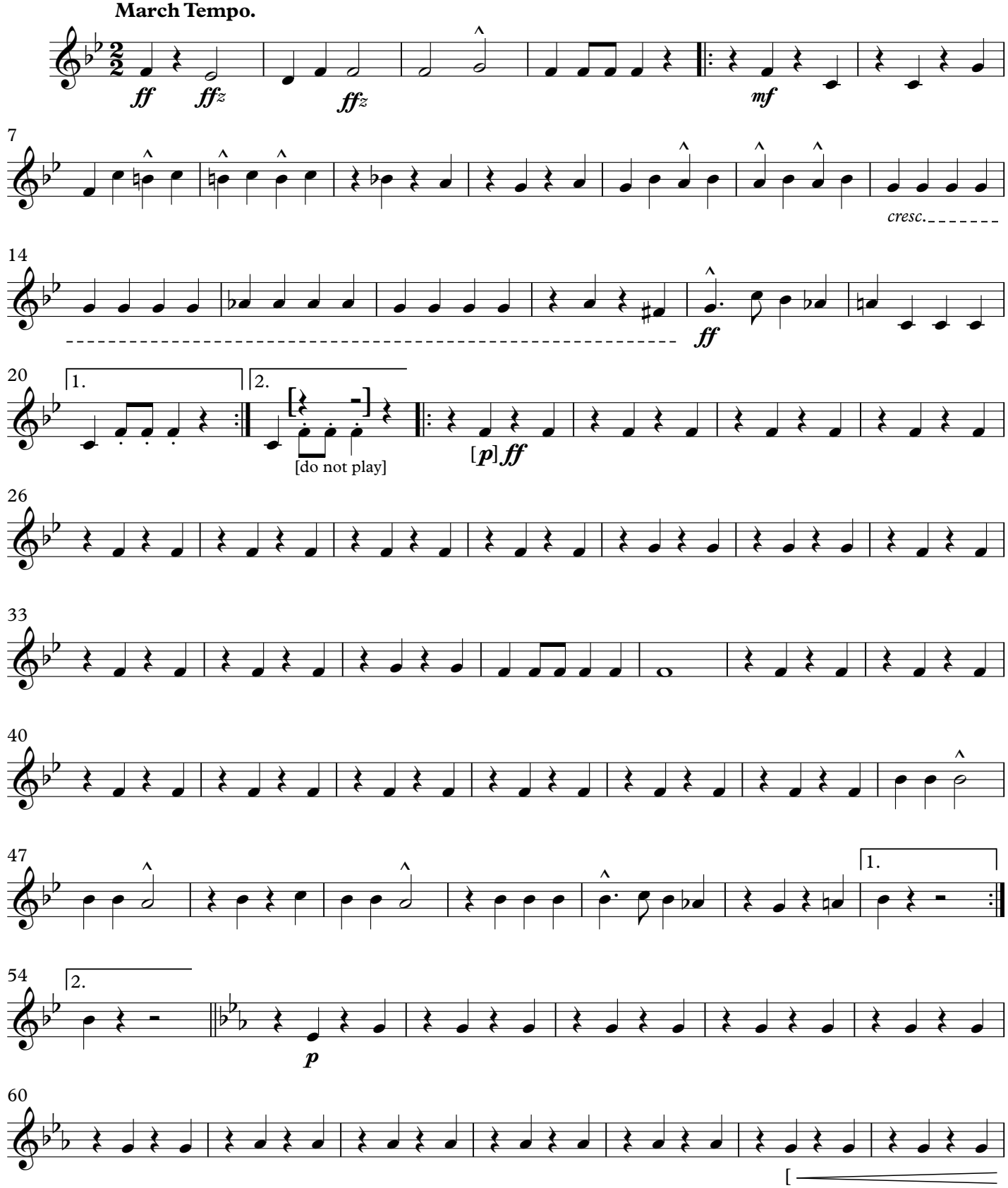
March

SOLID MEN to the FRONT

(1918)

3rd F Horn

JOHN PHILIP SOUSA



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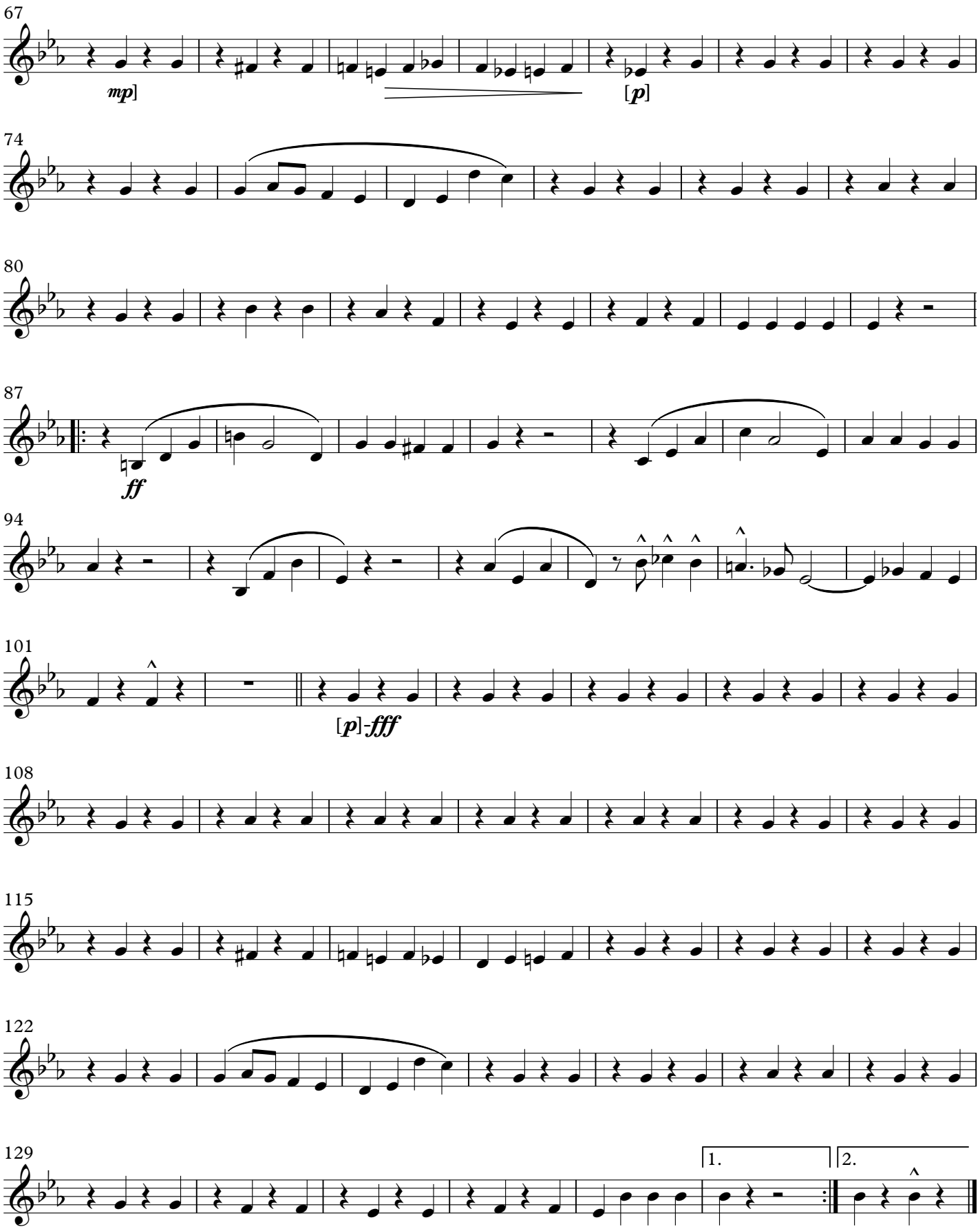

67
mp]
[p]
74
80
87
ff
94
101
[p]-fff
108
115
122
129
1.
2.

March

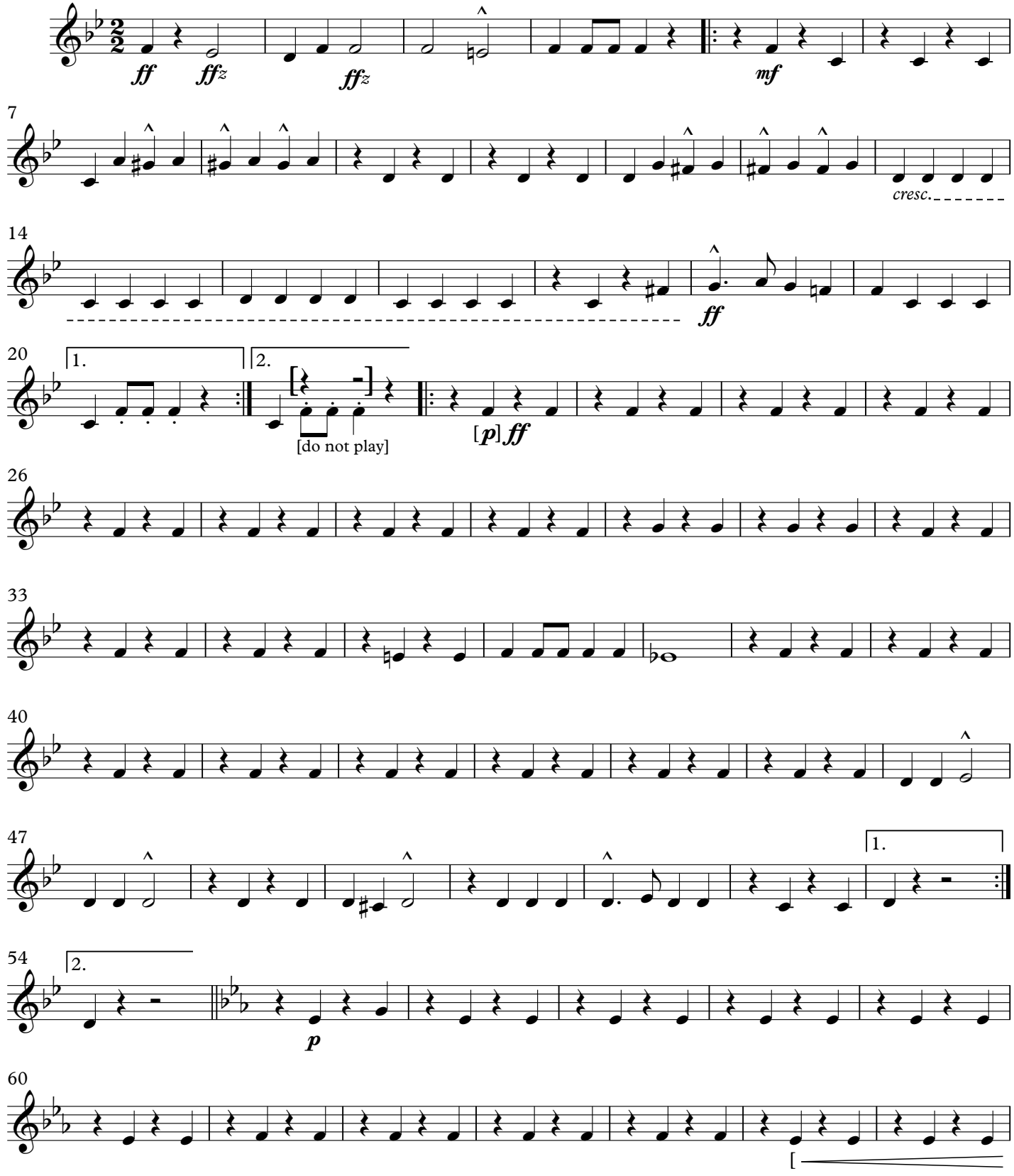
SOLID MEN to the FRONT

(1918)

4th F Horn

JOHN PHILIP SOUSA

March Tempo.



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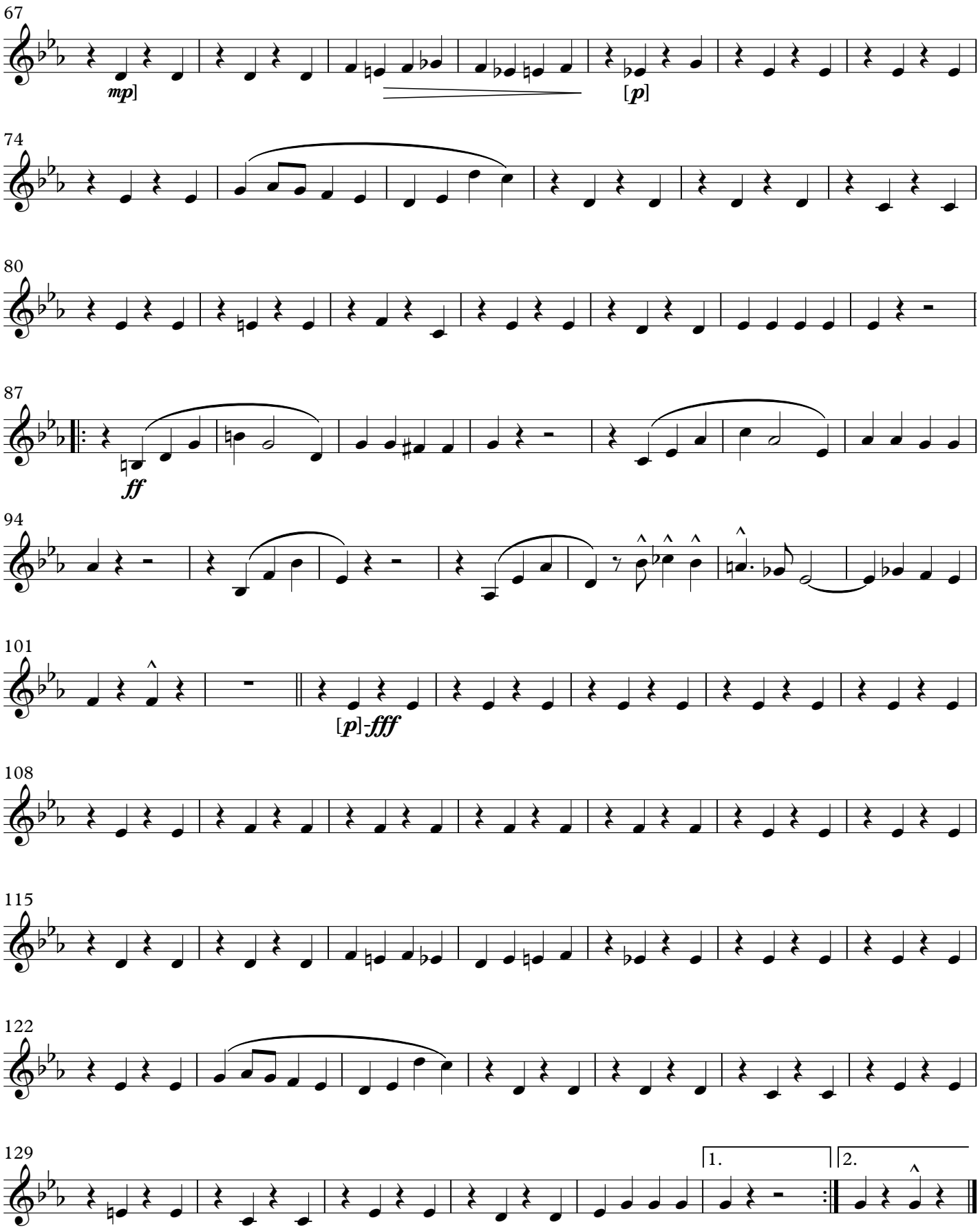

67
mp]
[p]
74
80
87
ff
94
101
[p]-fff
108
115
122
129
1.
2.

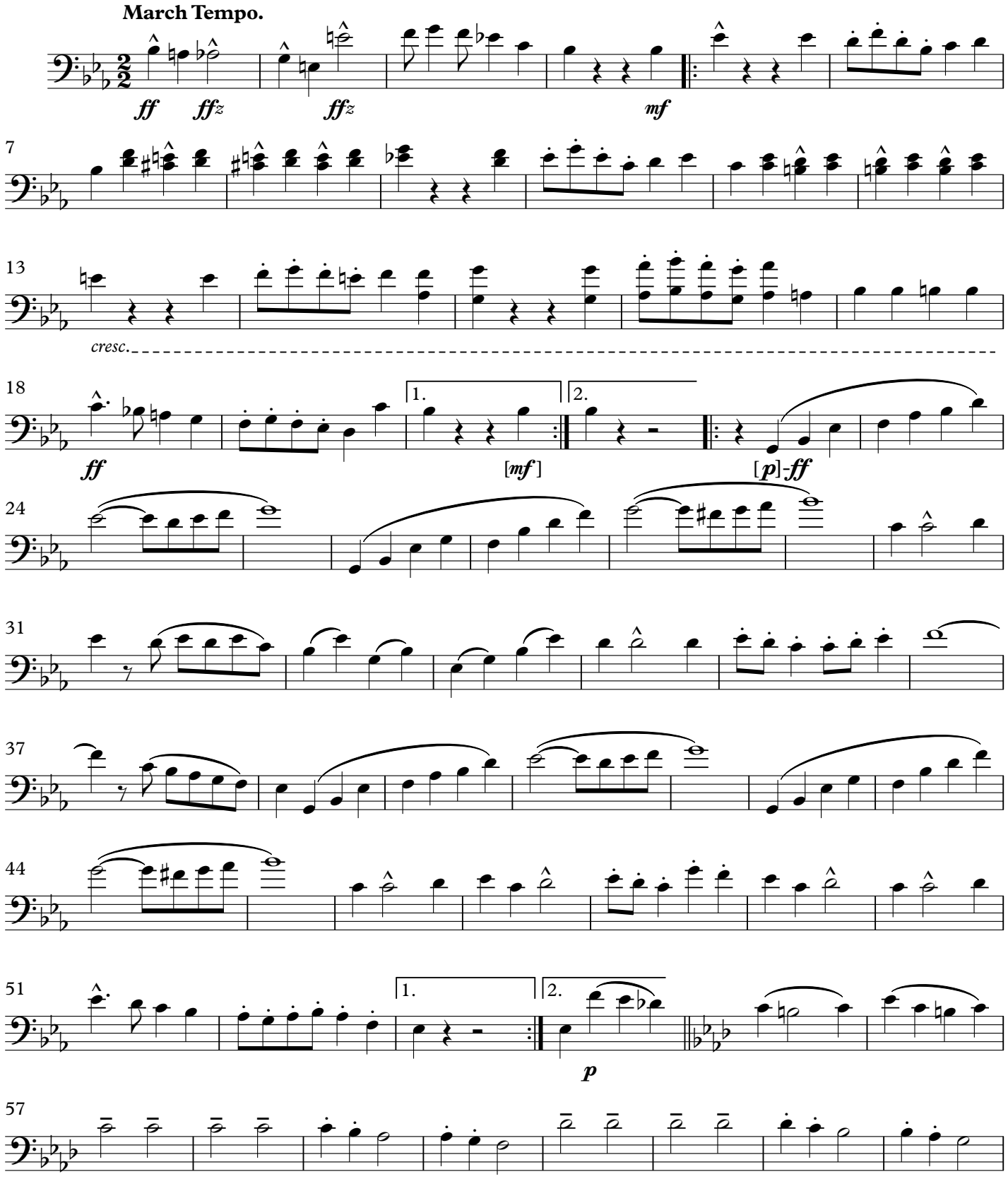
March

SOLID MEN to the FRONT

(1918)

Baritone

JOHN PHILIP SOUSA



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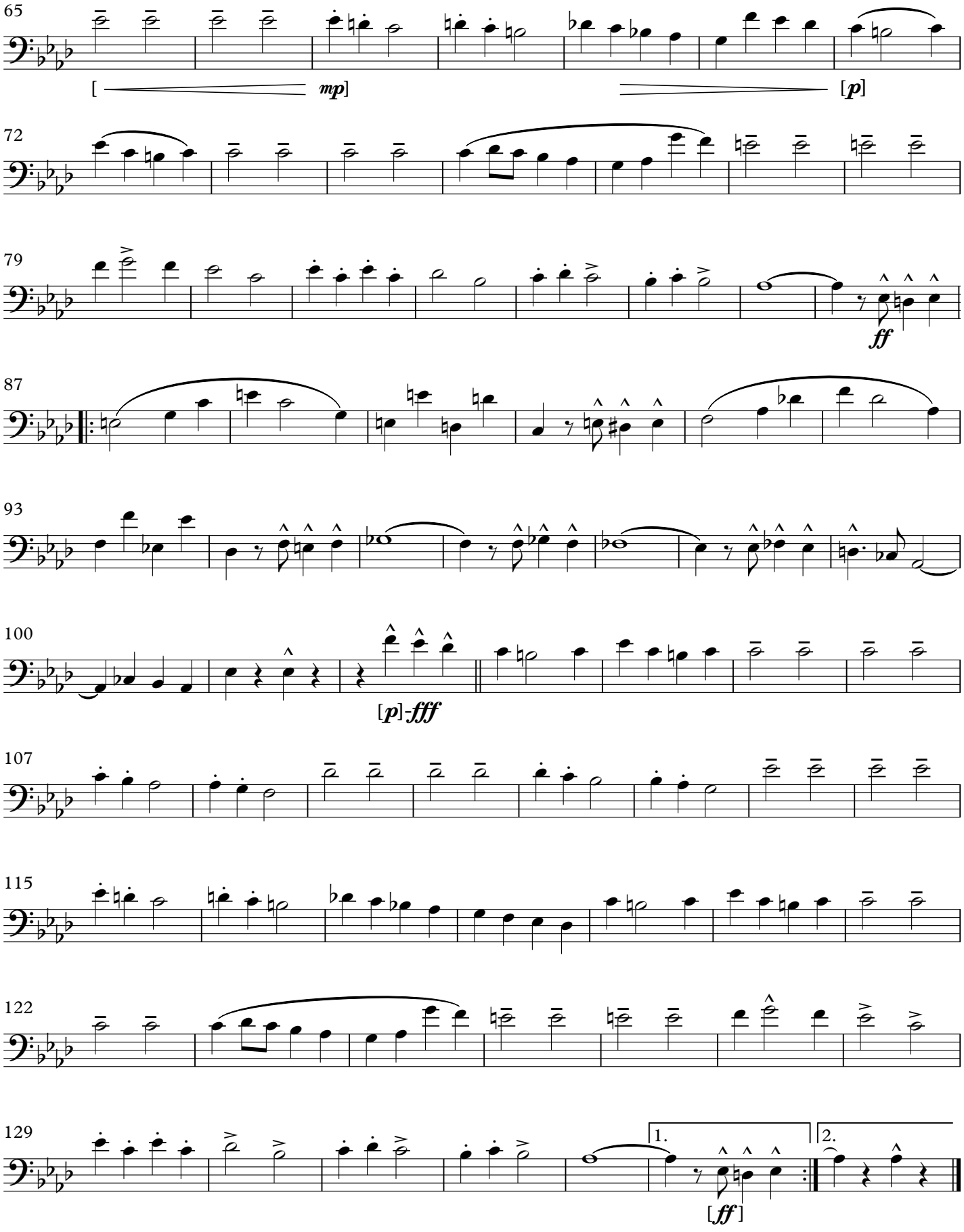

65
[
mp]
[p]
72
79
ff
87
93
100
[p]-fff
107
115
122
129
1.
2.
[ff]

March

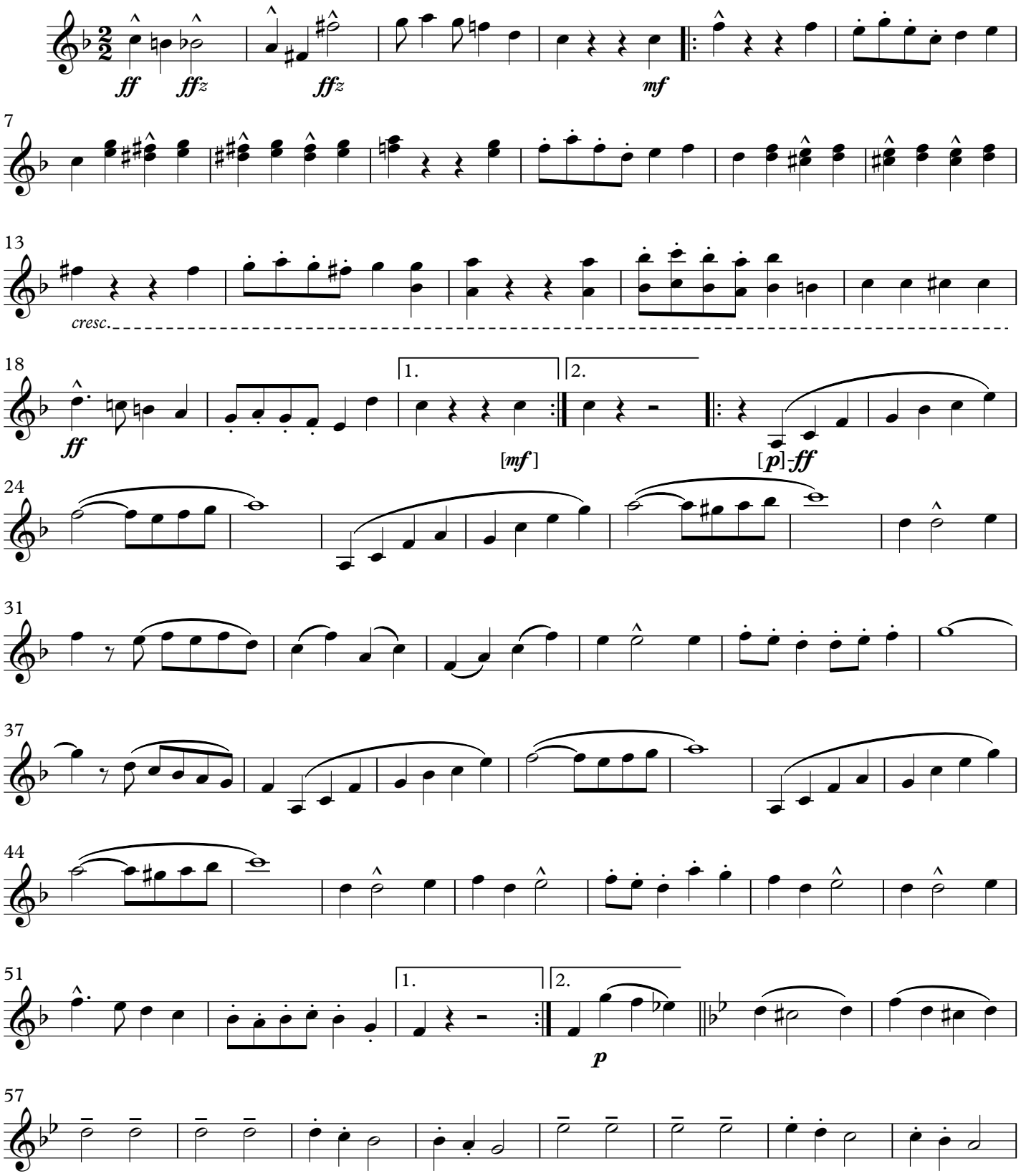
SOLID MEN to the FRONT

(1918)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.



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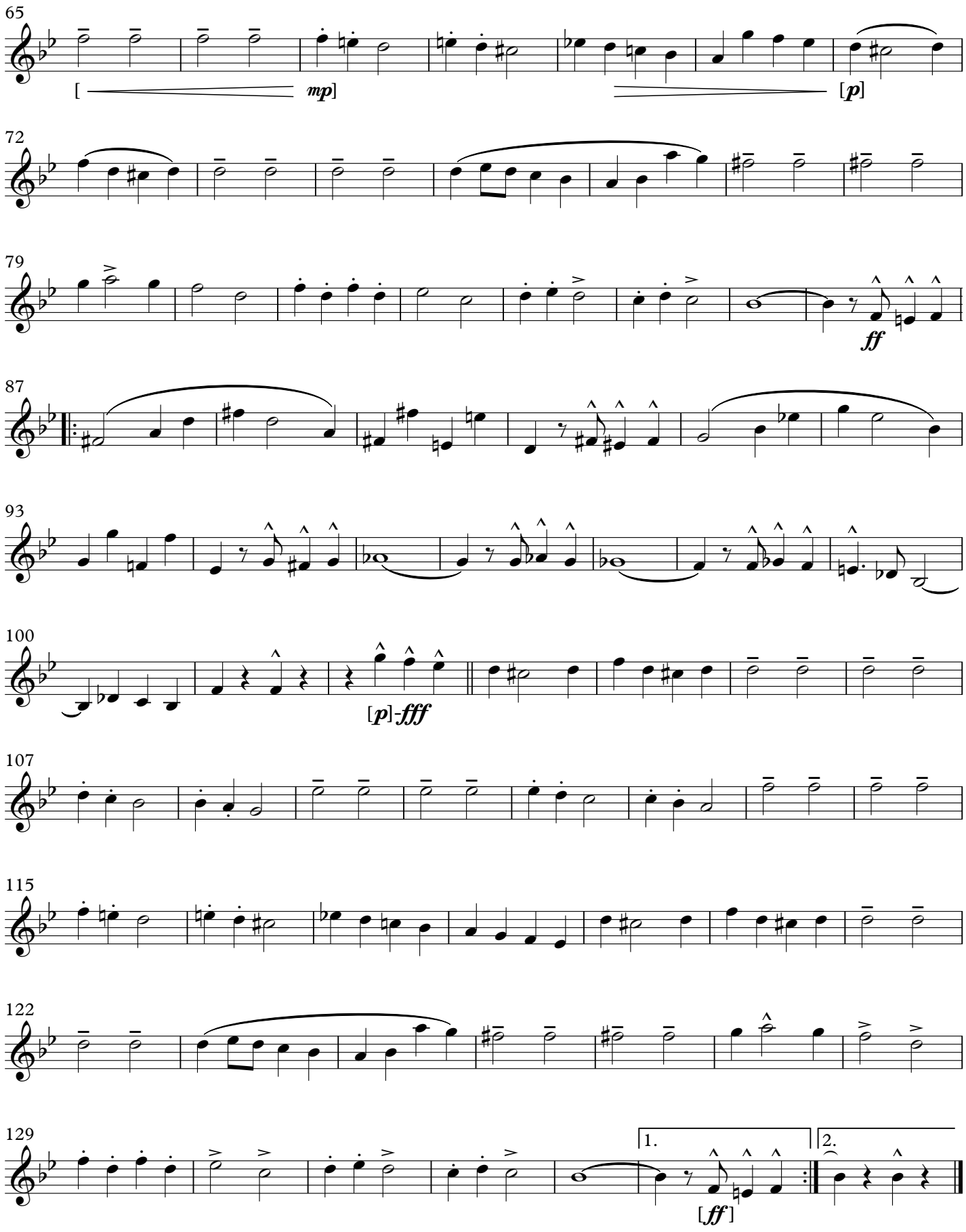

65
[mp]
[p]
72
79
ff
87
93
100
[p]-fff
107
115
122
129
1.
2.
[ff]

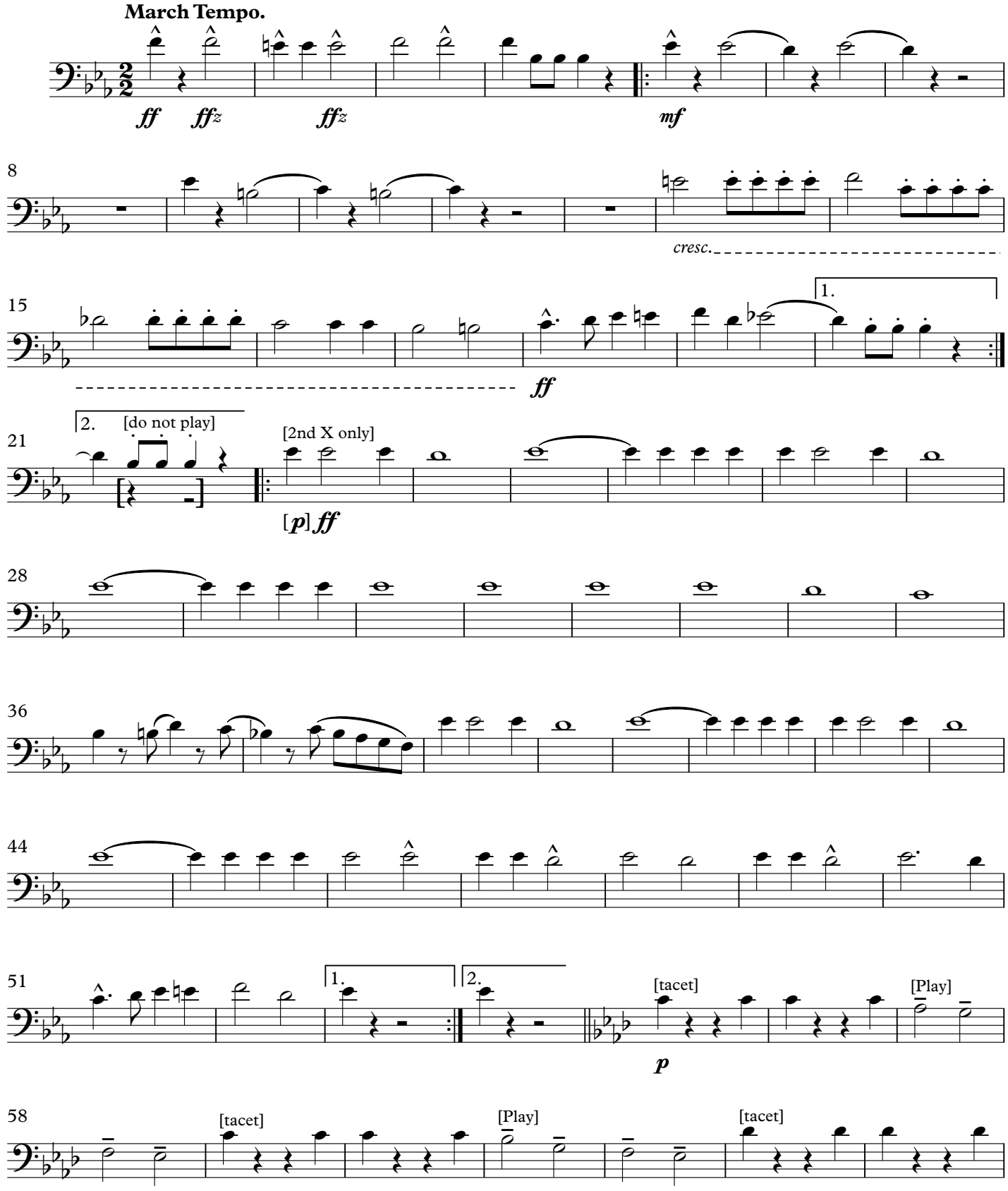
March

SOLID MEN to the FRONT

(1918)

1st Trombone

JOHN PHILIP SOUSA



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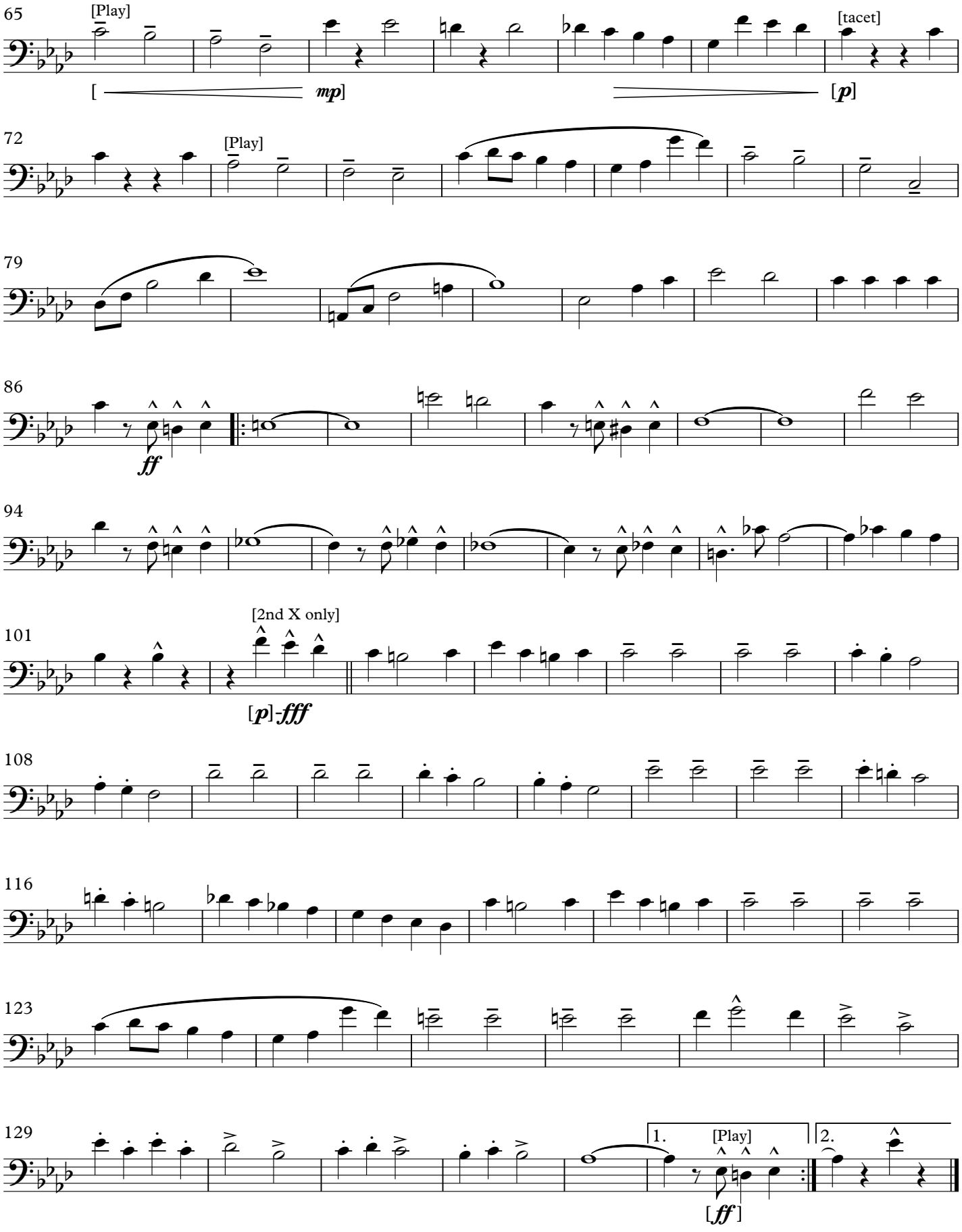

65
[Play]
[tacet]
[mp]
[p]
72
[Play]
79
86
ff
94
101
[2nd X only]
[p]-fff
108
116
123
129
1.
[Play]
2.
[ff]

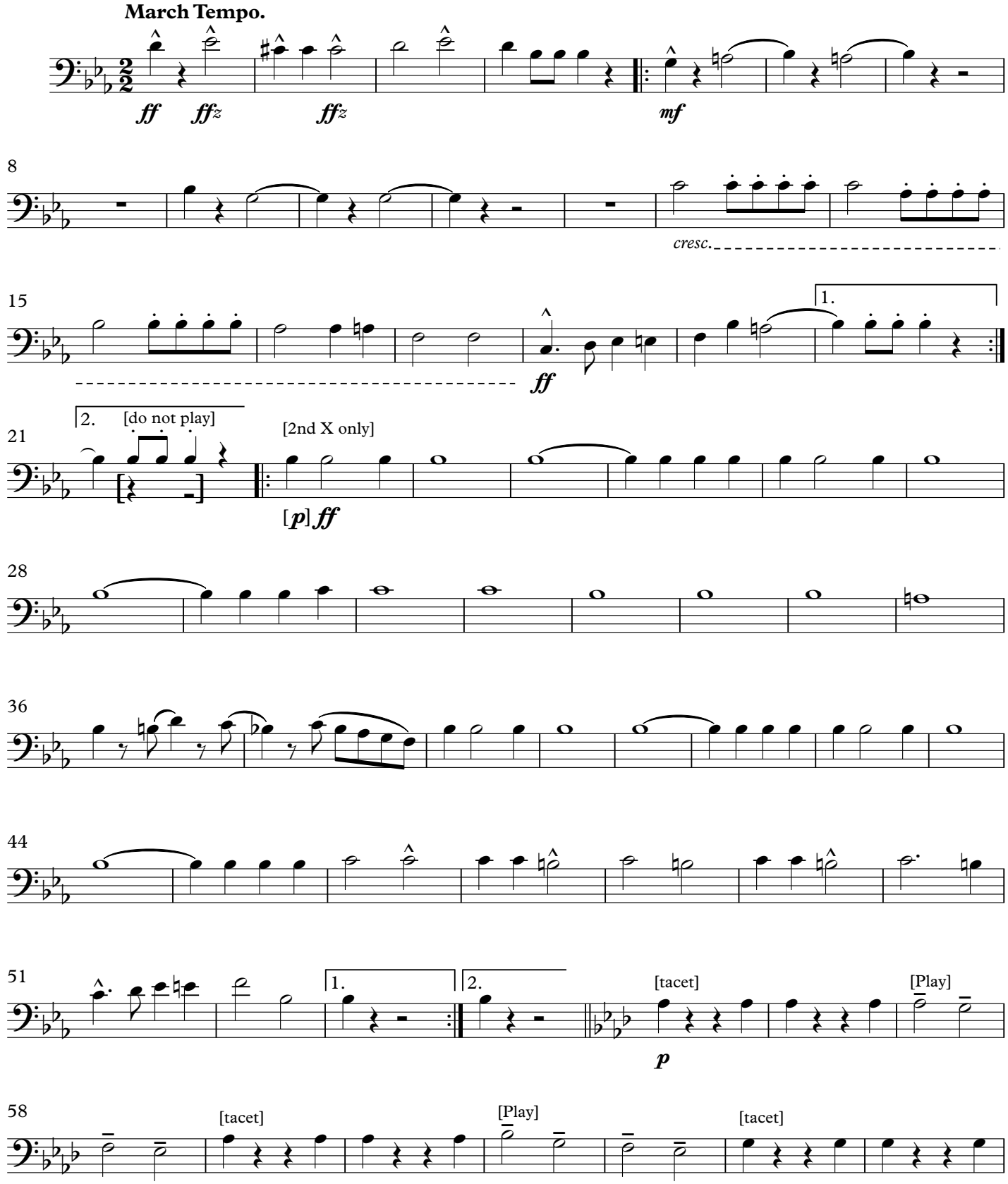
March

SOLID MEN to the FRONT

(1918)

2nd Trombone

JOHN PHILIP SOUSA



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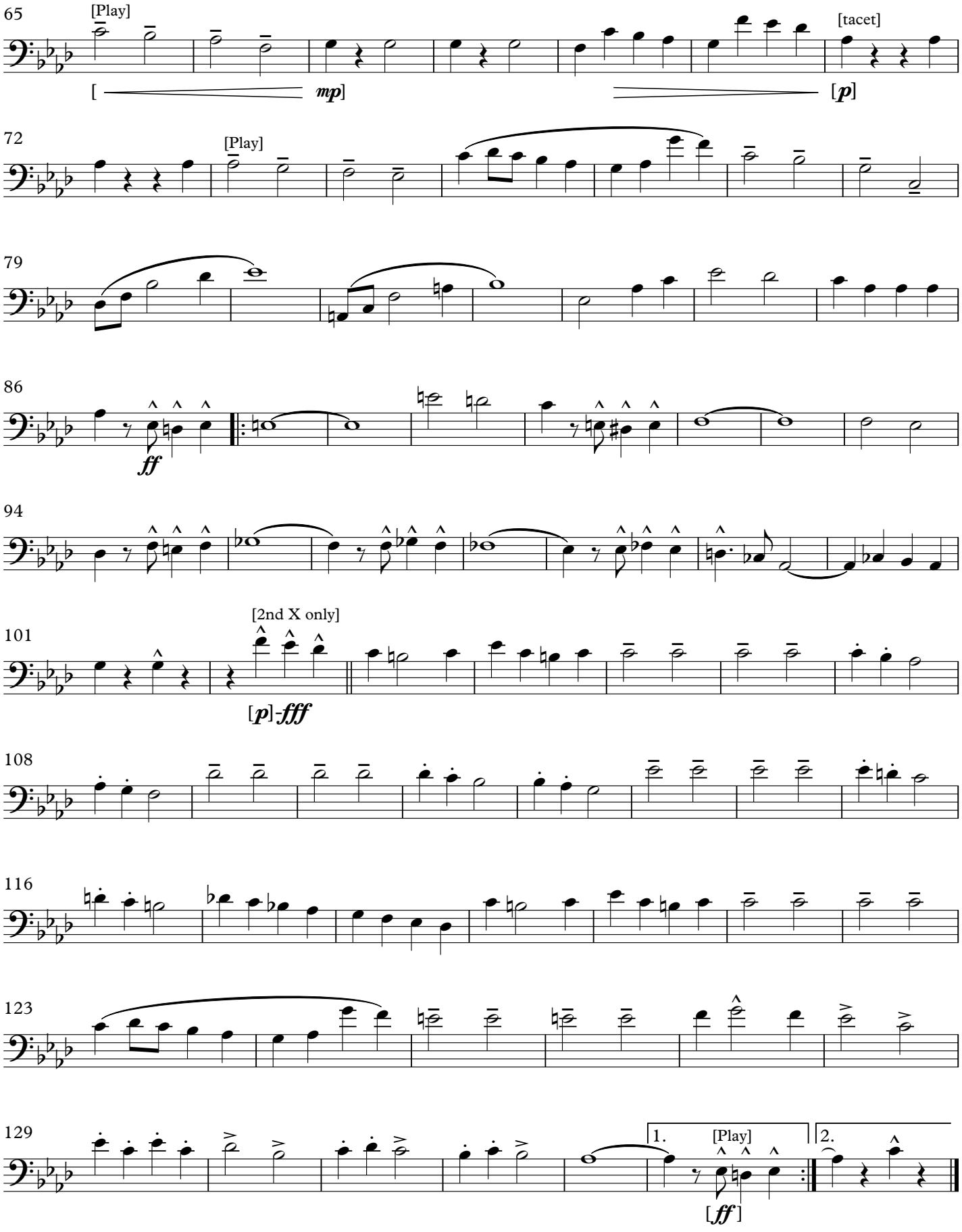

65
[Play]
[tacet]
[mp]
[p]
72
[Play]
79
86
ff
94
101
[2nd X only]
[p]-fff
108
116
123
129
1.
[Play]
2.
[ff]

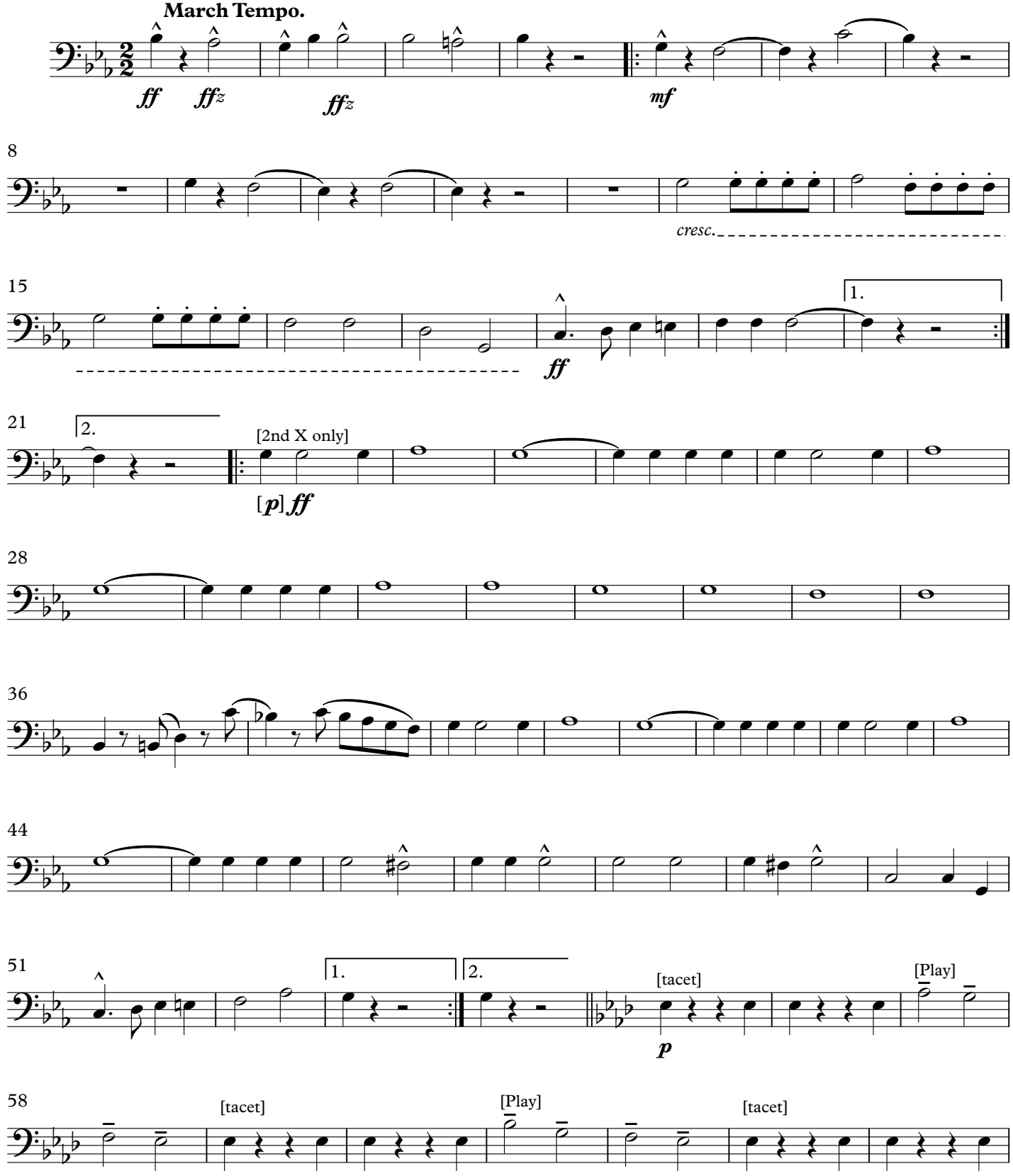
March

SOLID MEN to the FRONT

(1918)

3rd Trombone

JOHN PHILIP SOUSA



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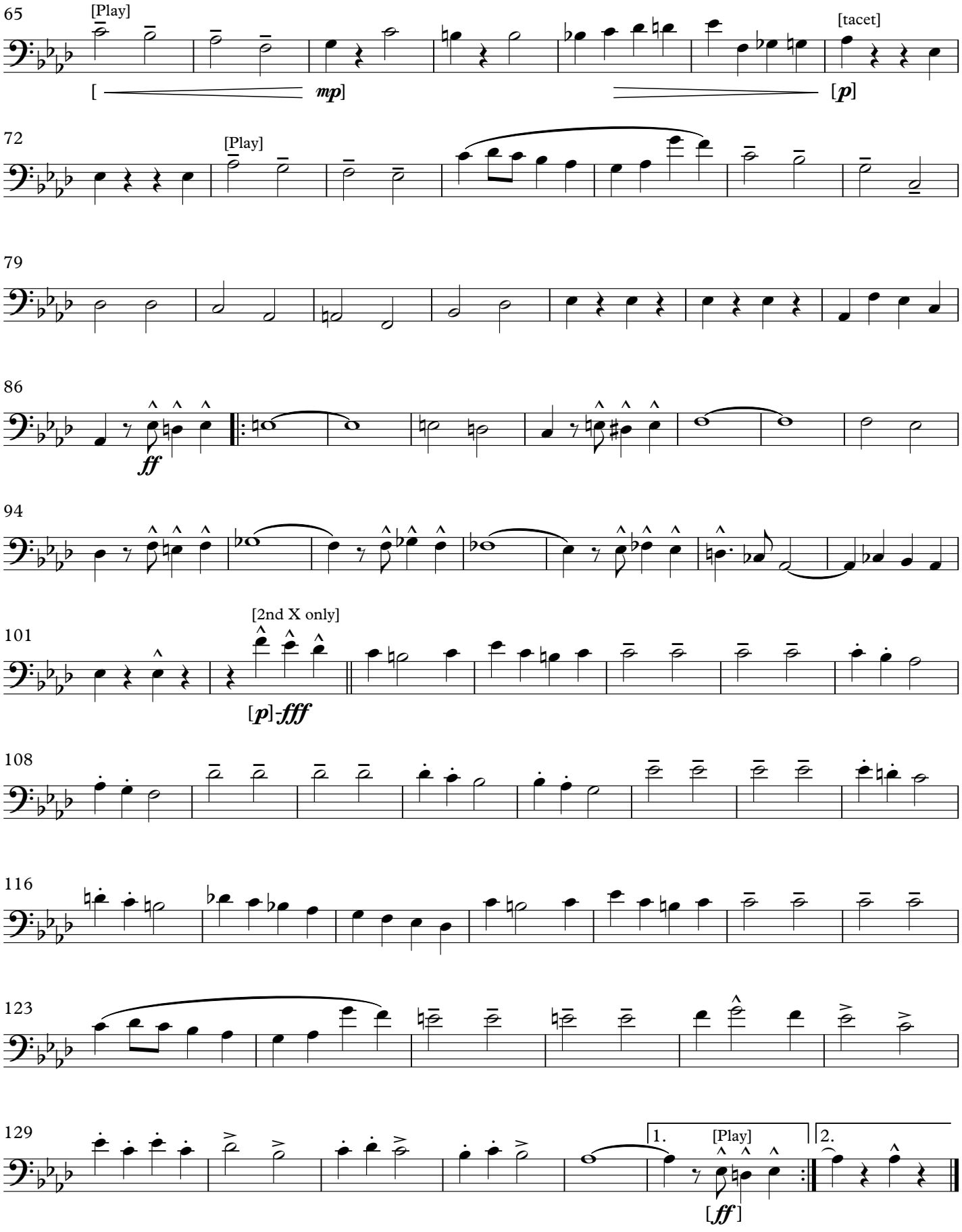

65
[Play]
[tacet]
[mp]
[p]
72
[Play]
79
86
ff
94
101
[2nd X only]
[p]-fff
108
116
123
129
1.
[Play]
2.
[ff]

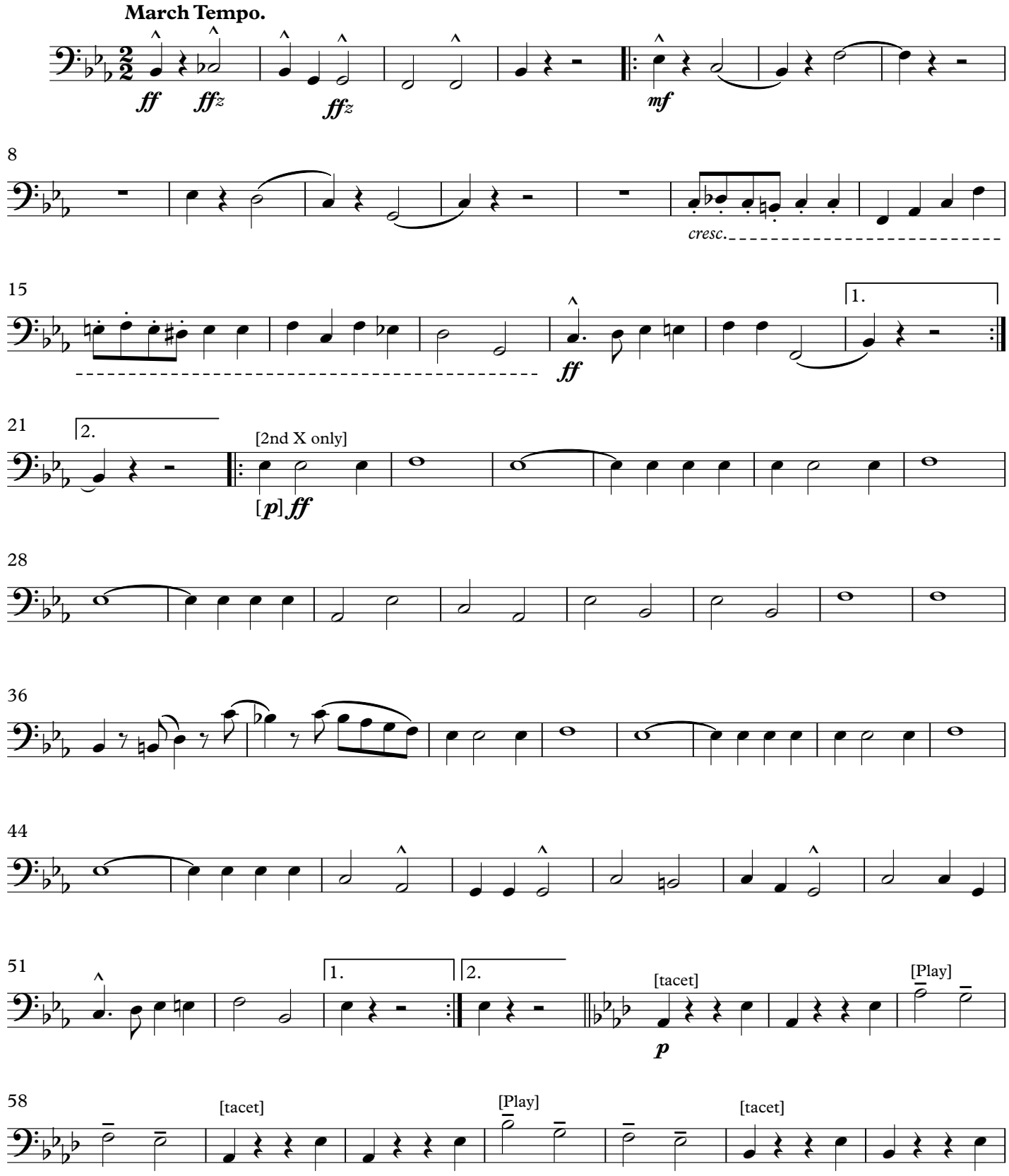
March

SOLID MEN to the FRONT

(1918)

4th Trombone

JOHN PHILIP SOUSA



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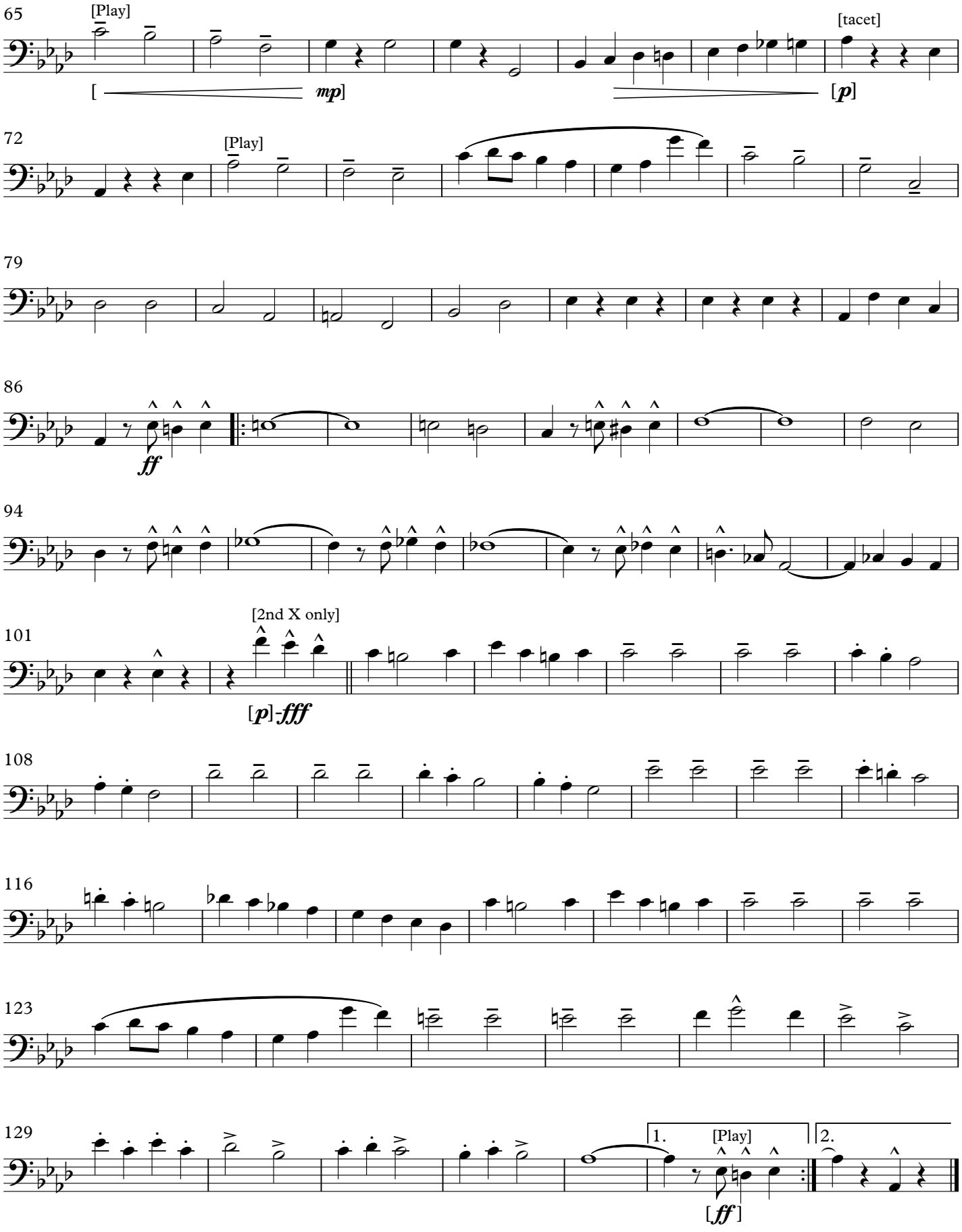

65
[Play]
[tacet]
[
mp]
[p]
72
[Play]
79
86
ff
94
101
[2nd X only]
[p]-fff
108
116
123
129
1.
[Play]
2.
[ff]

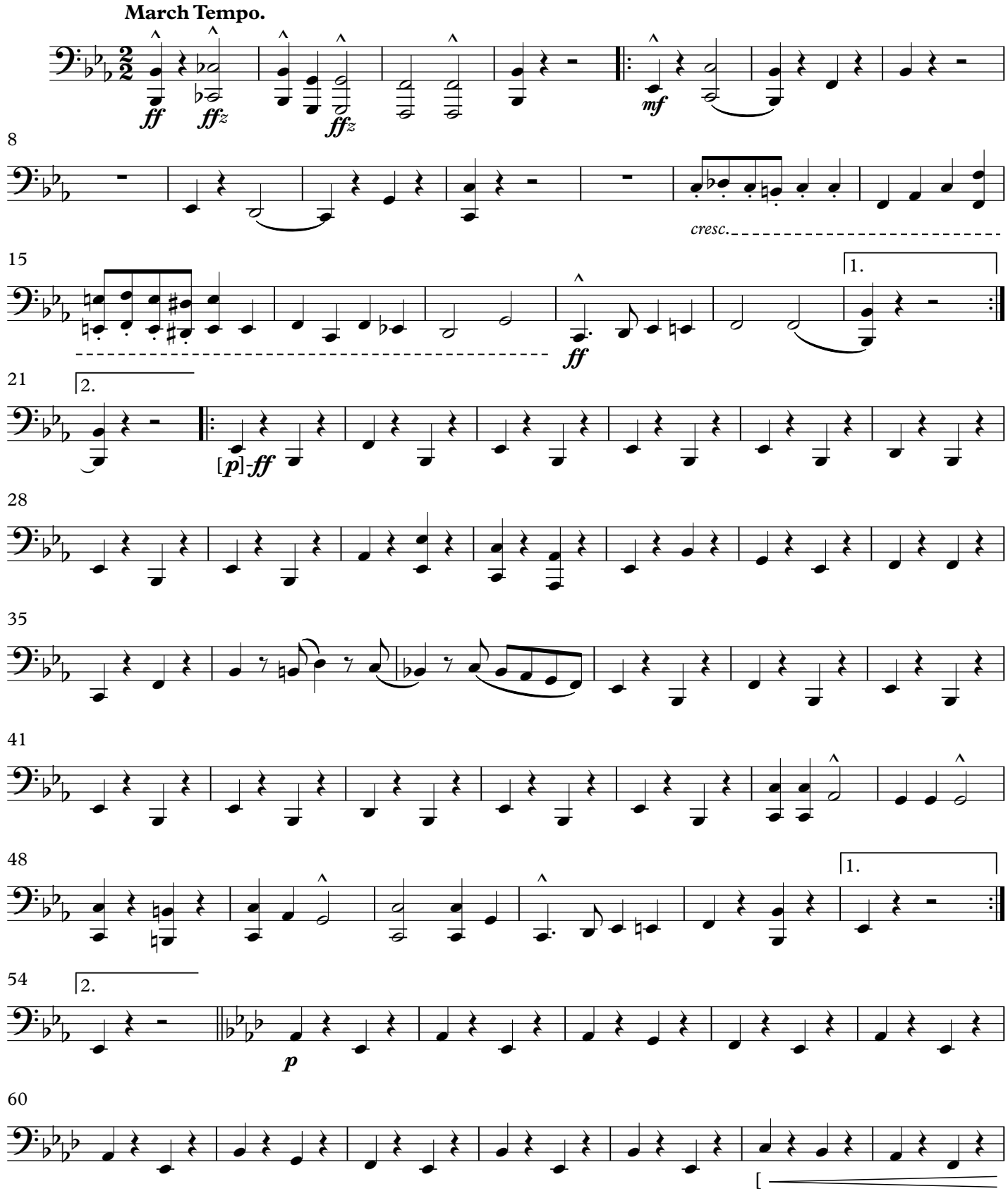
March

SOLID MEN to the FRONT

(1918)

Tuba

JOHN PHILIP SOUSA



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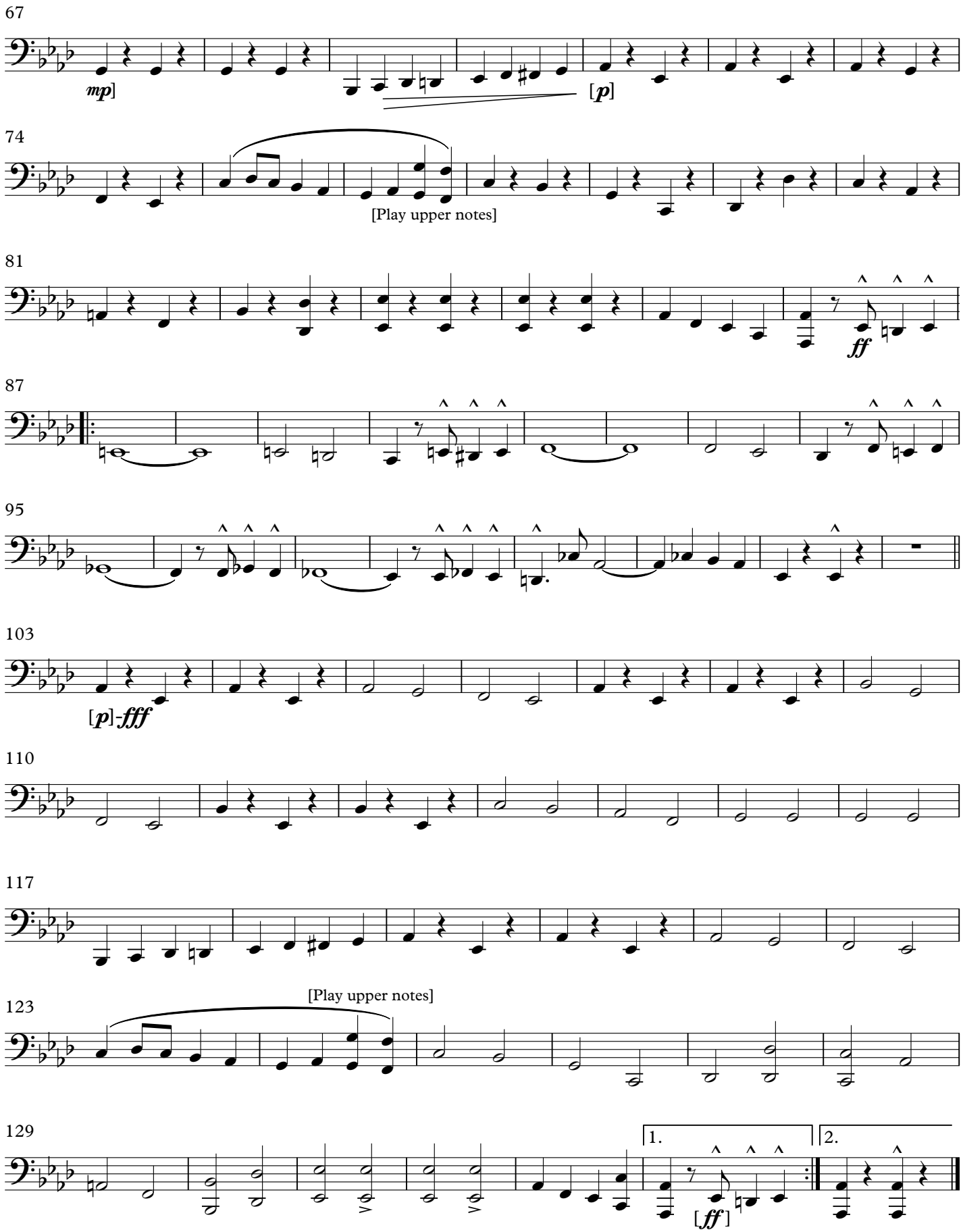

67
mp]
[p]
74
[Play upper notes]
81
ff
87
95
103
[p]-fff
110
117
123
[Play upper notes]
129
1.
2.
[ff]

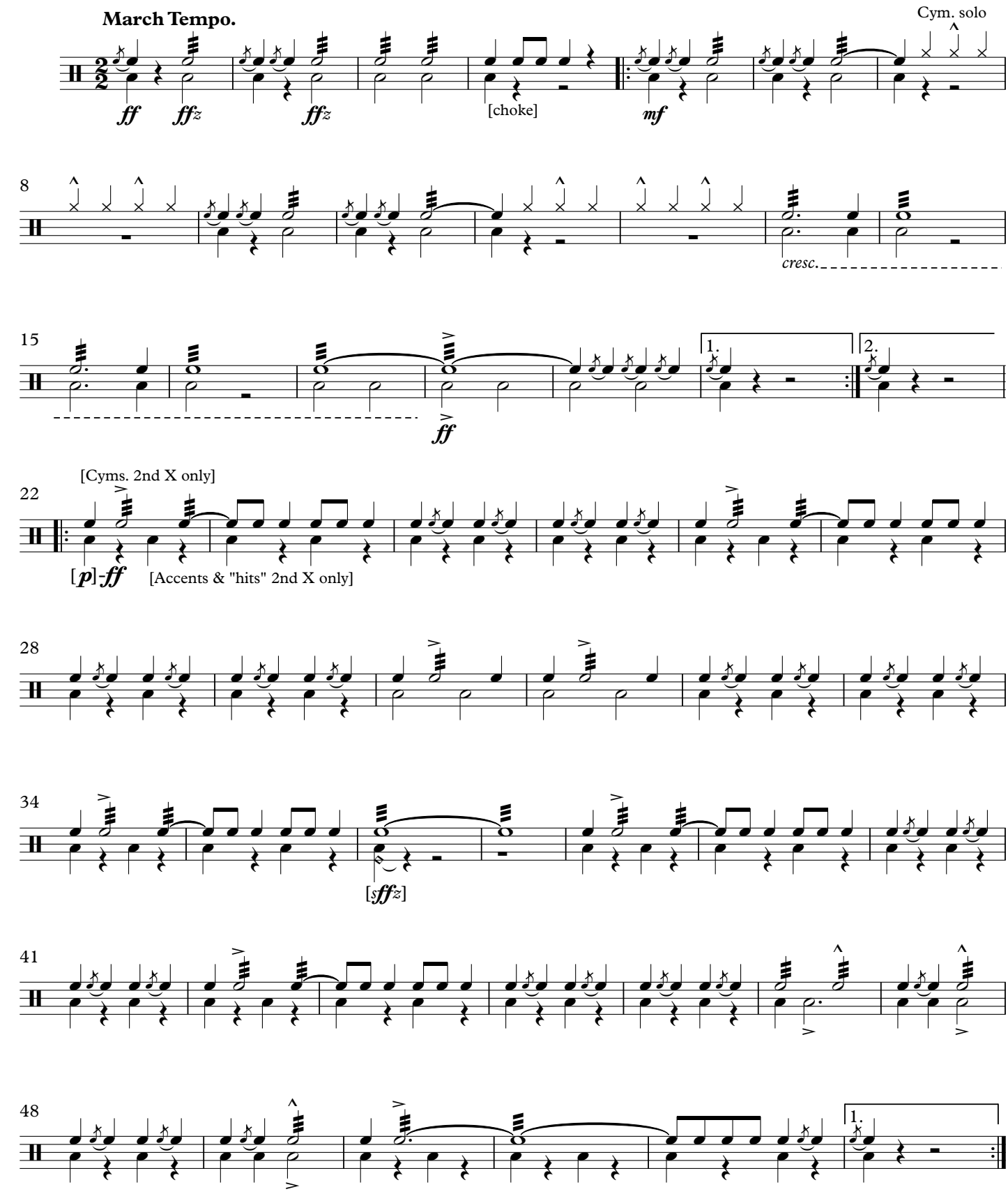
March

SOLID MEN to the FRONT

(1918)

Drums & Bells

JOHN PHILIP SOUSA



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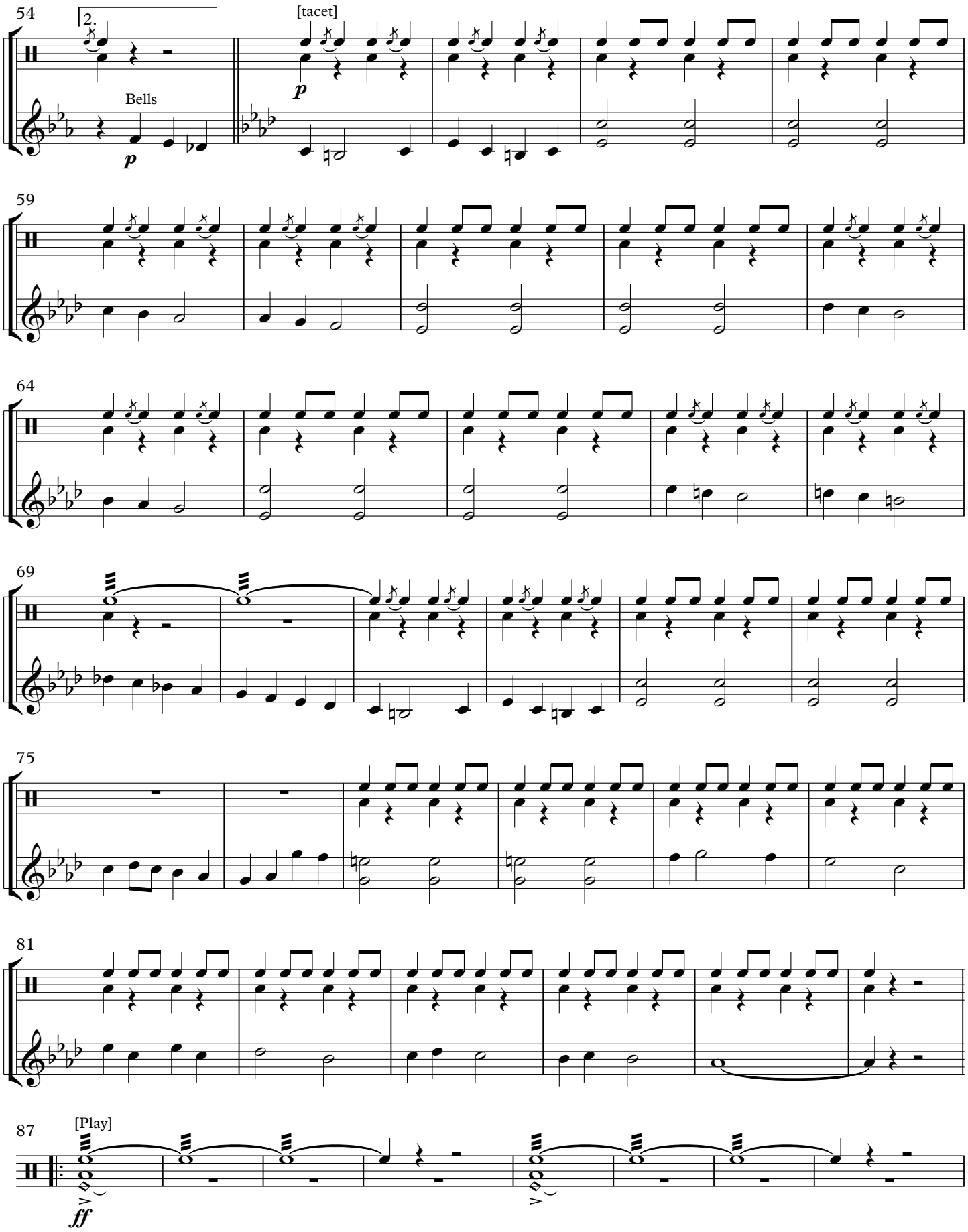
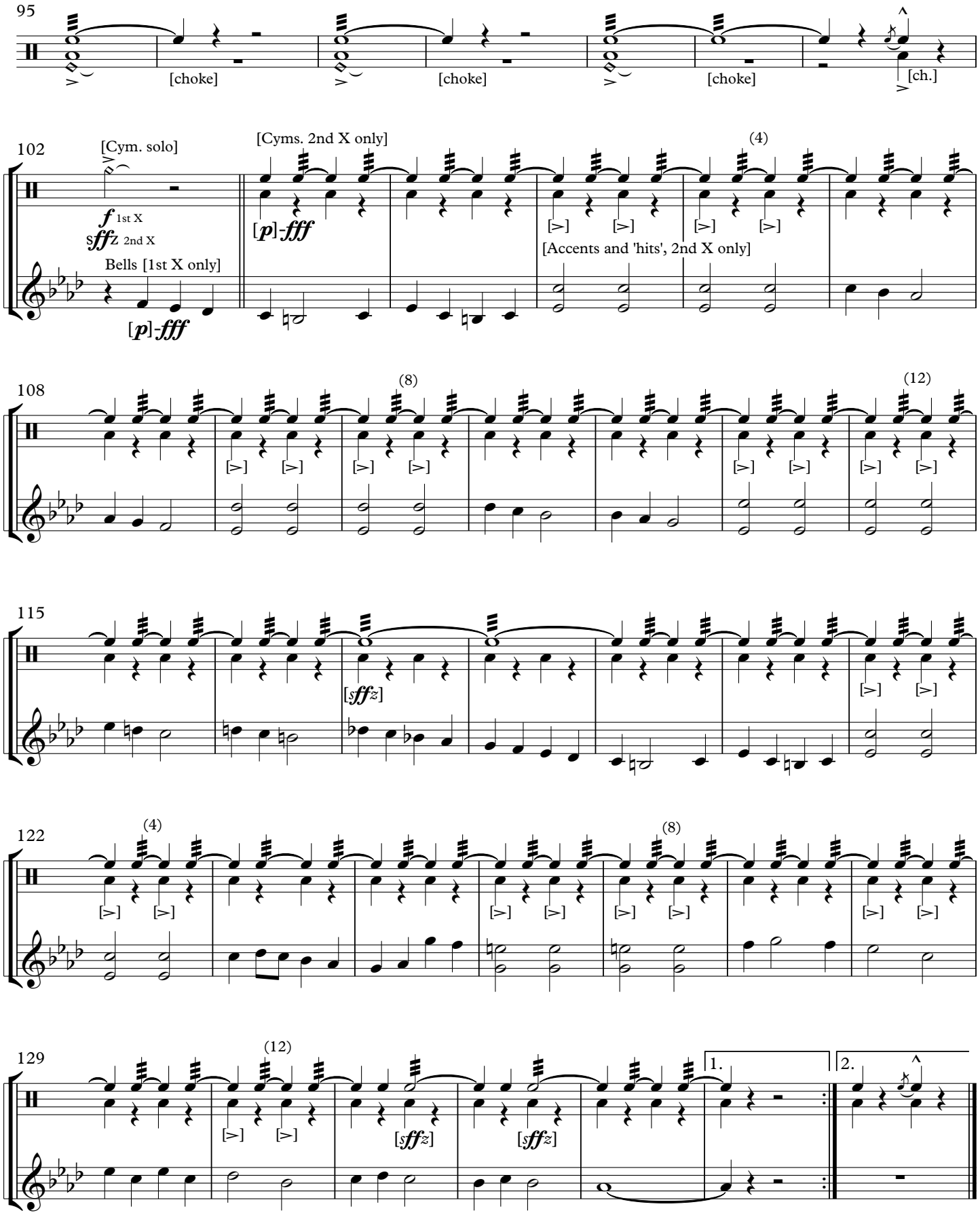
As played by “The President’s Own” United States Marine Band


54
2.
Bells
p
[tacet]
p
59
64
69
75
81
87
[Play]
ff

SOLID MEN to the FRONT
Drums & Bells