The Complete Marches of John Philip Sousa

Vol. 5 No. 88

THE VOLUNTEERS

MARCH

(1918)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Volunteers" (1918)

The man who asked Sousa to compose this march (Robert D. Heinl, chief of the Department of Patriotic Service) also requested that he include sounds characteristic of a shipyard. Sousa thought this unusual for a march, but he complied. Sections of the march were named "The Call to March," "Getting Busy," and "Laying the Keel Blocks," and the score called for sirens, anvils, and a riveting machine.

The march was given a stirring première at the New York Hippodrome on March 3, 1918, by the combined bands of the navy's Atlantic fleet, Sousa conducting. It was dedicated to Edward N. Hurley, chairman of the U.S. Shipping Board, and to the ship-builders who were constructing America's emergency fleet. Sousa was dissatisfied with a riveting machine made to his specifications by a Chicago instrument manufacturer and called upon the Hippodrome sound effects man. A huge noise-maker was devised and used with ear-shattering effectiveness. Many people were puzzled at the departure from Sousa's usual march style, but he was merely fulfilling a request.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 94. 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. 1-12): This creative introduction features a siren. A hand crank instrument is best, as the peak of the sound can be controlled to line up with the interjections in the band. The final six eighth notes in m. 11 should have stronger accents than the previous figures to set up the first strain.

First Strain (m. 12-29): A *mezzo-forte* here works better than the original *forte* to allow for some dynamic shape. Bassoons, alto and tenor saxophones, and euphoniums may tacet first time through to save the lyrical counterline for the

repeat. Accents and dynamic swells are added throughout to provide expressive interest, and the strain culminates with a *fortissimo* in the last four measures to set up the *mezzo-forte* on the repeat. The second time through is played the same, only this time with the counterline added in.

Second Strain (m. 29-62): Piccolo, E-flat clarinet, cornets, trombones, and cymbals may tacet first time through, and clarinets should play one octave lover than the original parts as indicated. All instruments play at a *mezzo-piano* dynamic first time. This dynamic alteration also allows for the unique wood block part—simulating factory machinery—to come through. There should be a slight accent and separation on all capped dotted quarter notes in the melody. All instruments rejoin with a *subito fortissimo* on beat two of m. 61 for the repeat of the strain, and percussion accents are added second time in m. 33, 41, and 49, with stronger *sfz* accents in m. 55 and 57 second time only.

Trio (m. 62-94): This long-form trio continues to introduce machinery effects, this time with anvil sounds. Two different anvils or brake drums may be used, alternating between them for variety. Cornets, trombones, and all battery percussion should tacet to highlight the anvil effect and the bubbly woodwind figures. Clarinets are down one octave from the original parts, and E-flat clarinet should tacet, but piccolo may continue to play. All voices should play at *mezzo-piano* rather than the original *forte.* The crescendos in m. 71 and 73 should only go to *mezzo-forte* and return to *mezzo-piano* each time. The capped dotted quarter notes in m. 89 and 90 can be slightly accented.

Break Strain (m. 94-114): Everyone is back in beginning at m. 94, after the downbeat, with a sudden *fortissimo.* The cymbal part here is meant to mimic the sound of a rivet machine and should be played with sticks on the bell of the cymbal or on a bell plate. The added accents in the percussion on the second beats of m. 106-110 support the original *sf* markings in the rest of the band, as do the last three accents before the final strain.

Final Strain (m. 115-146): There is no repeat of the break and final strain in this march; rather, the break leads right into a *fortissimo* final strain after a strong crescendo in the snare drum in m. 114. The snare drum part has also been altered in m. 123-125, 129-130, and 141-142 to highlight the crescendos and accents in the melody, as was customary in some marches performed by Sousa's band. The final two added *sffz* accents in the percussion in m. 141-142 and one more regular accent in m. 144 bring this unique march to a rousing close.

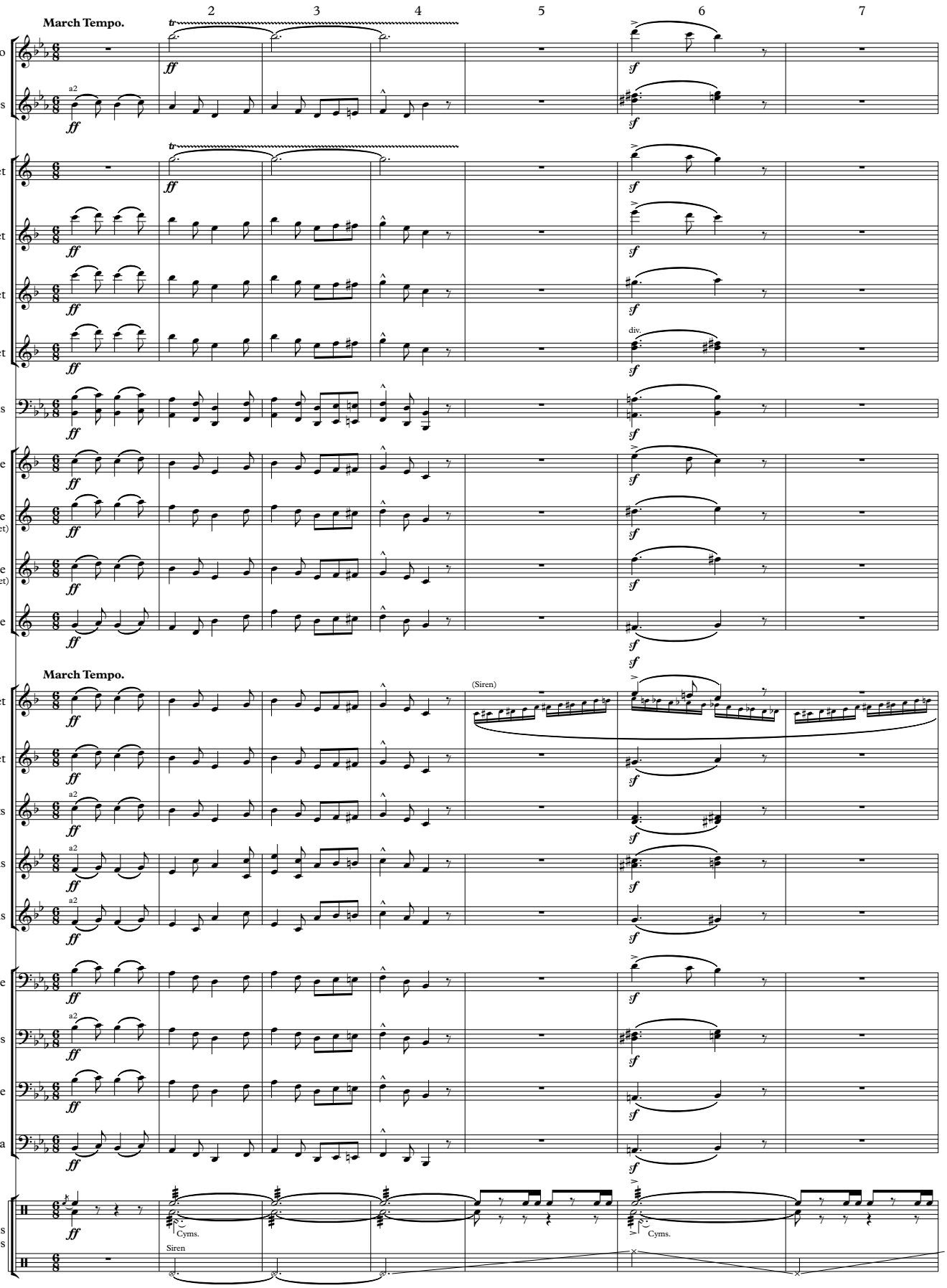
March

THE VOLUNTEERS

(1918)

Full Score

JOHN PHILIP SOUSA



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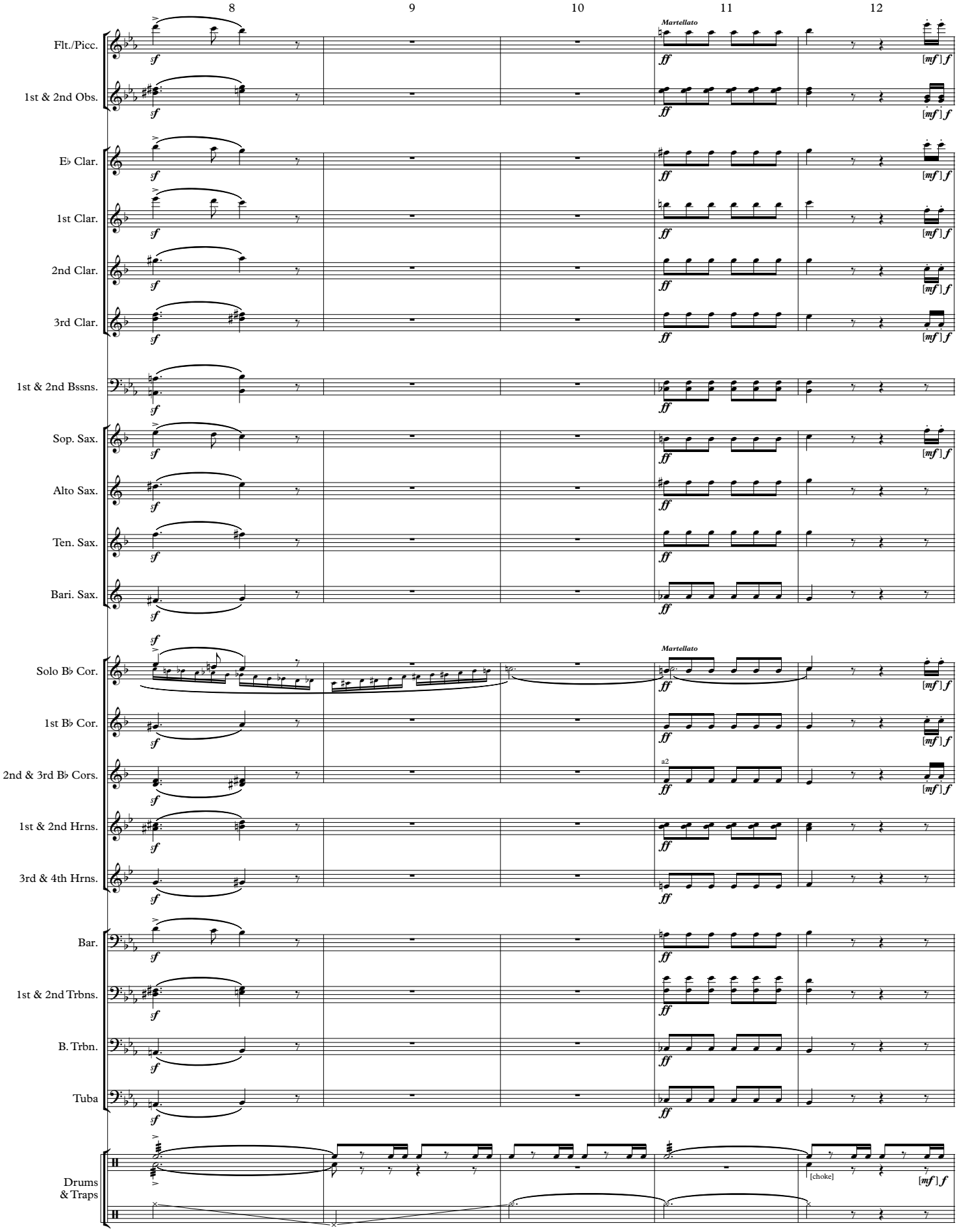
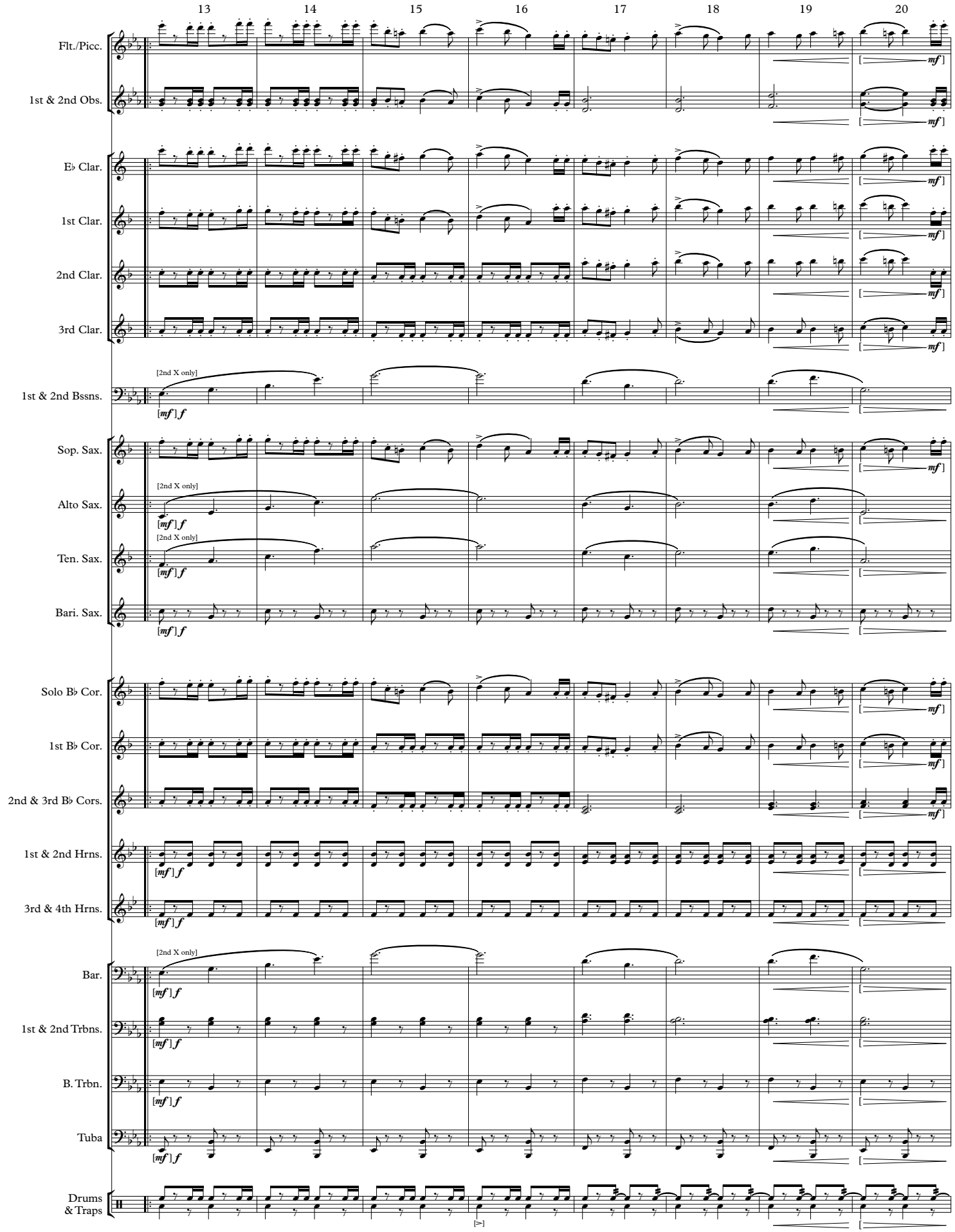
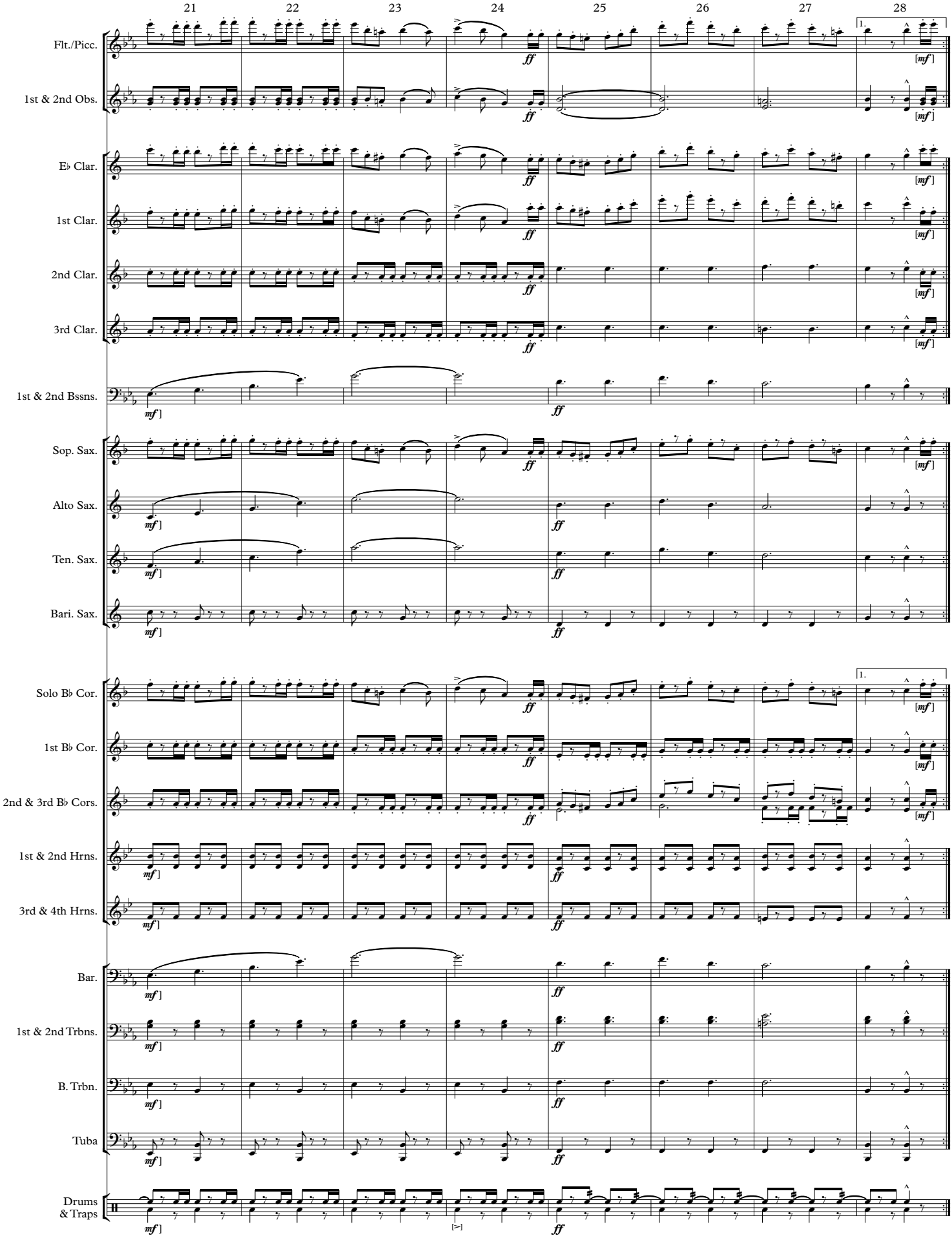
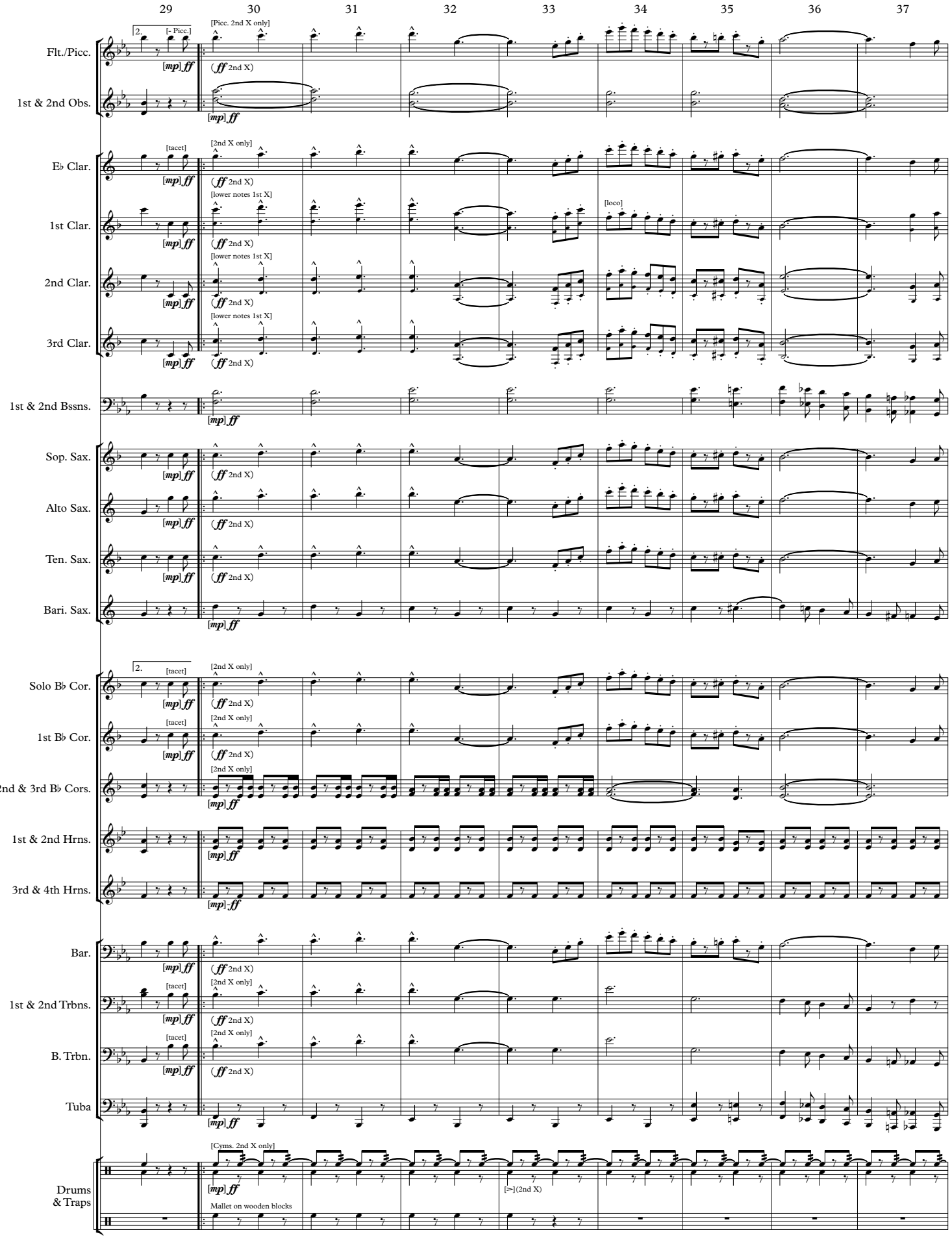
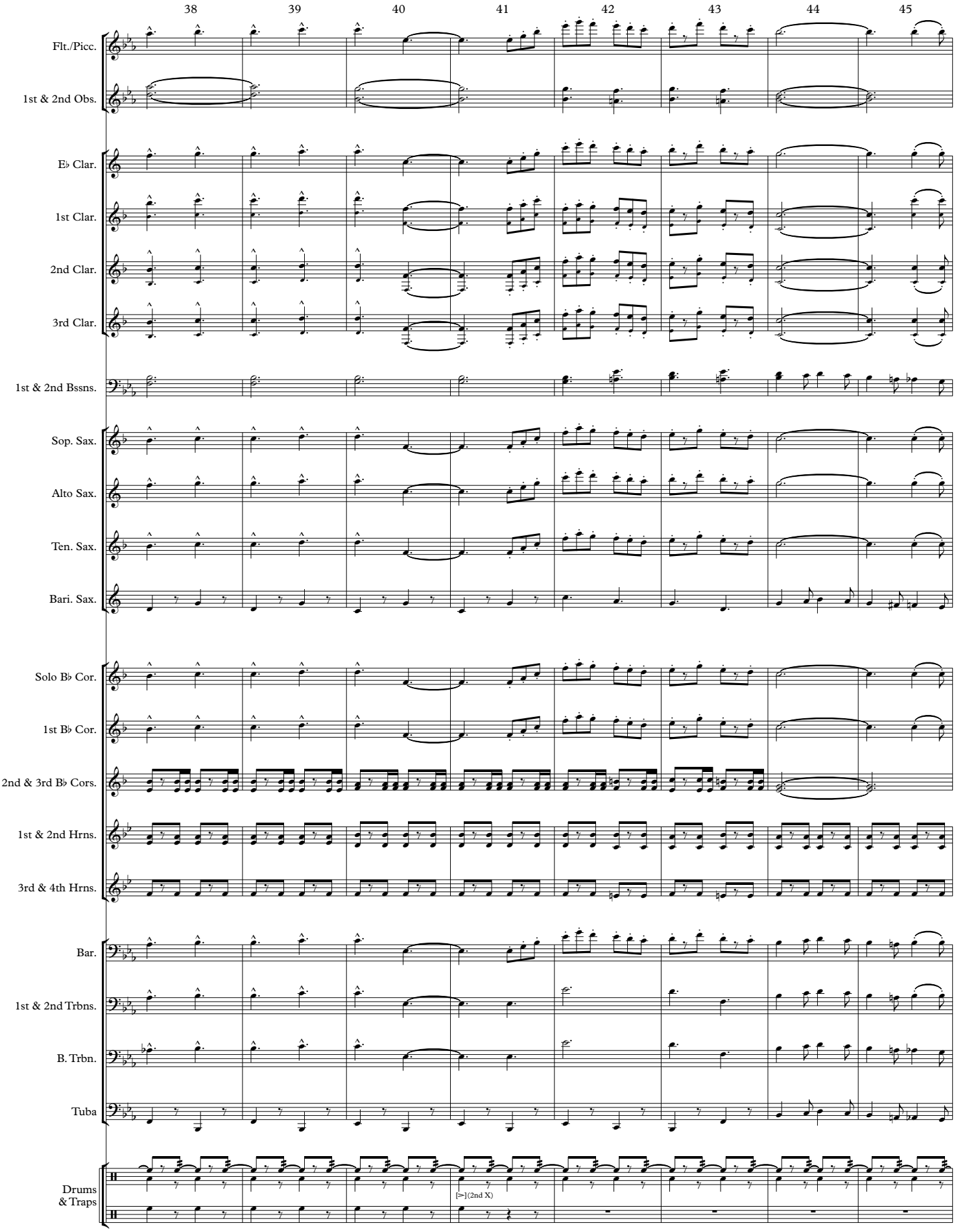

8
9
10
11
12
Martellato
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
a2
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Traps
[choke]

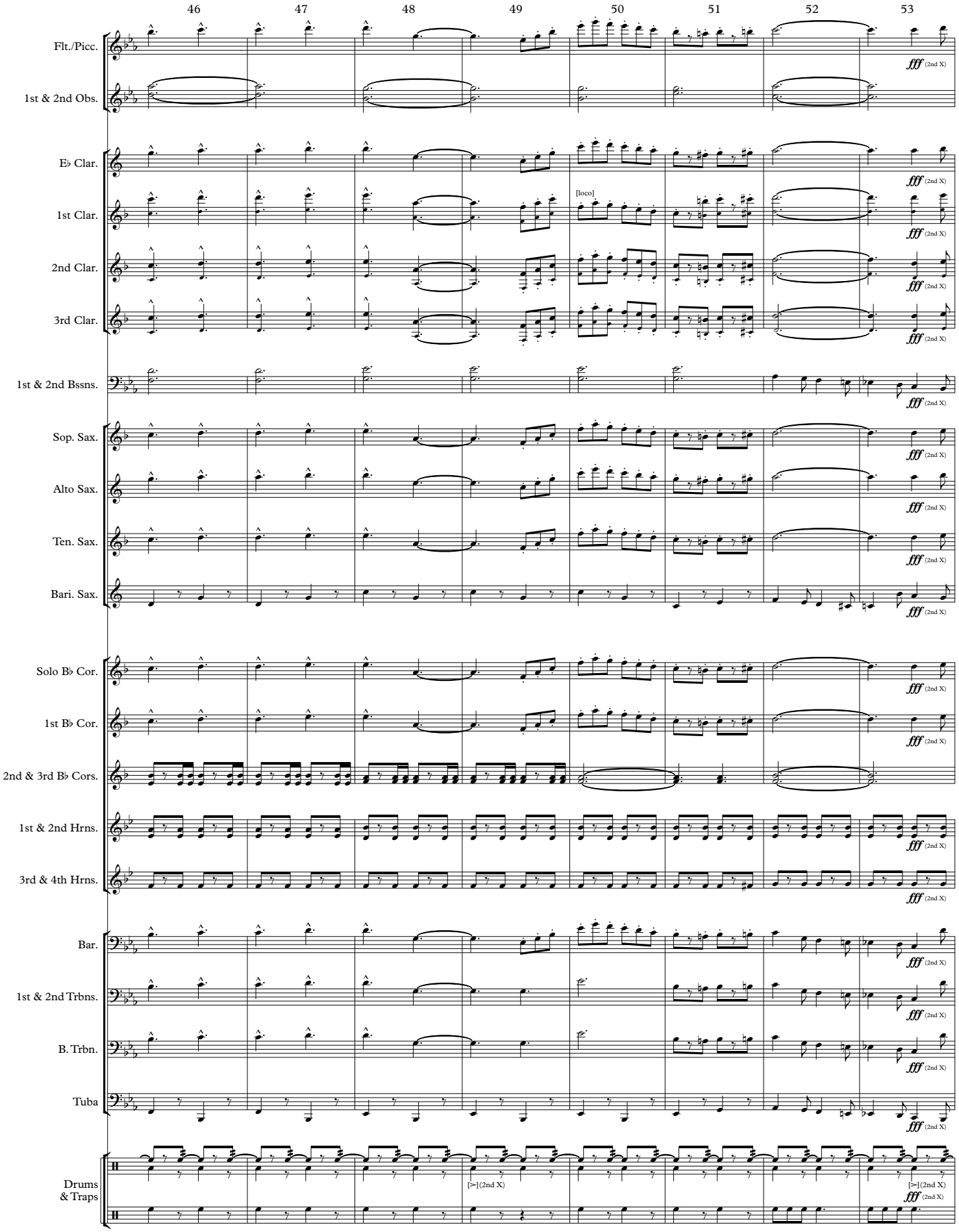
THE VOLUNTEERS
Full Score

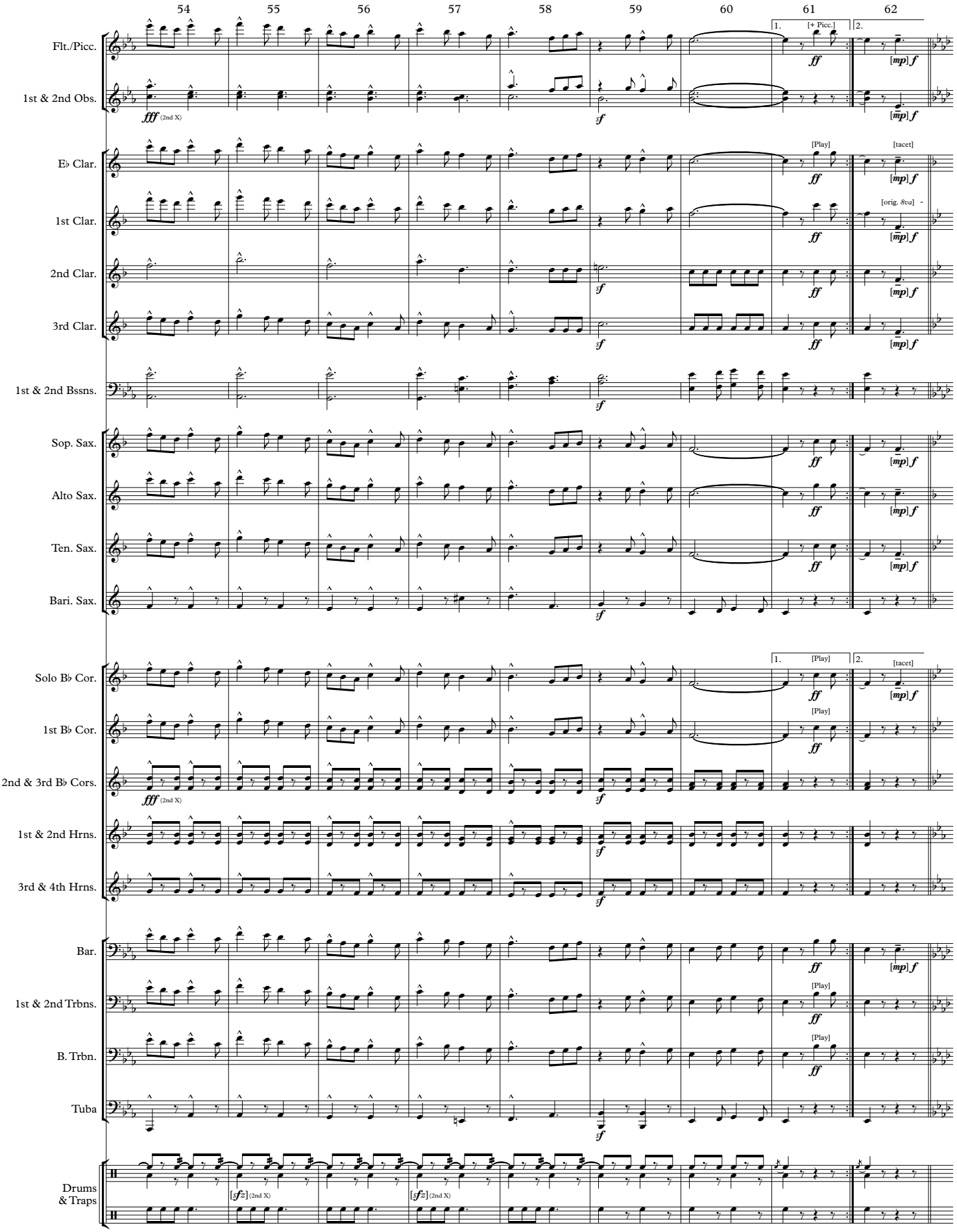


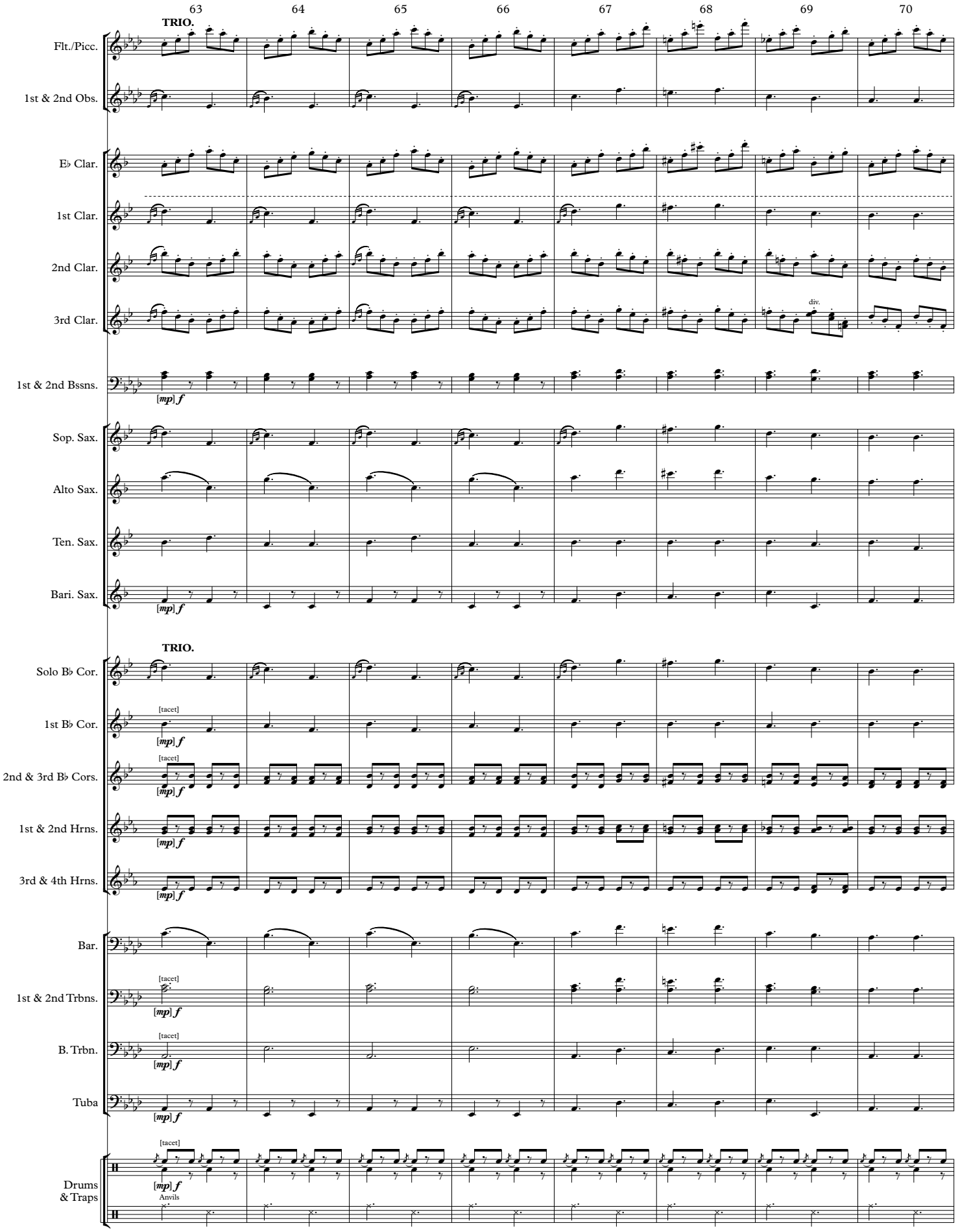

21
22
23
24
25
26
27
28
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Traps
1.
mf
ff
[mf]

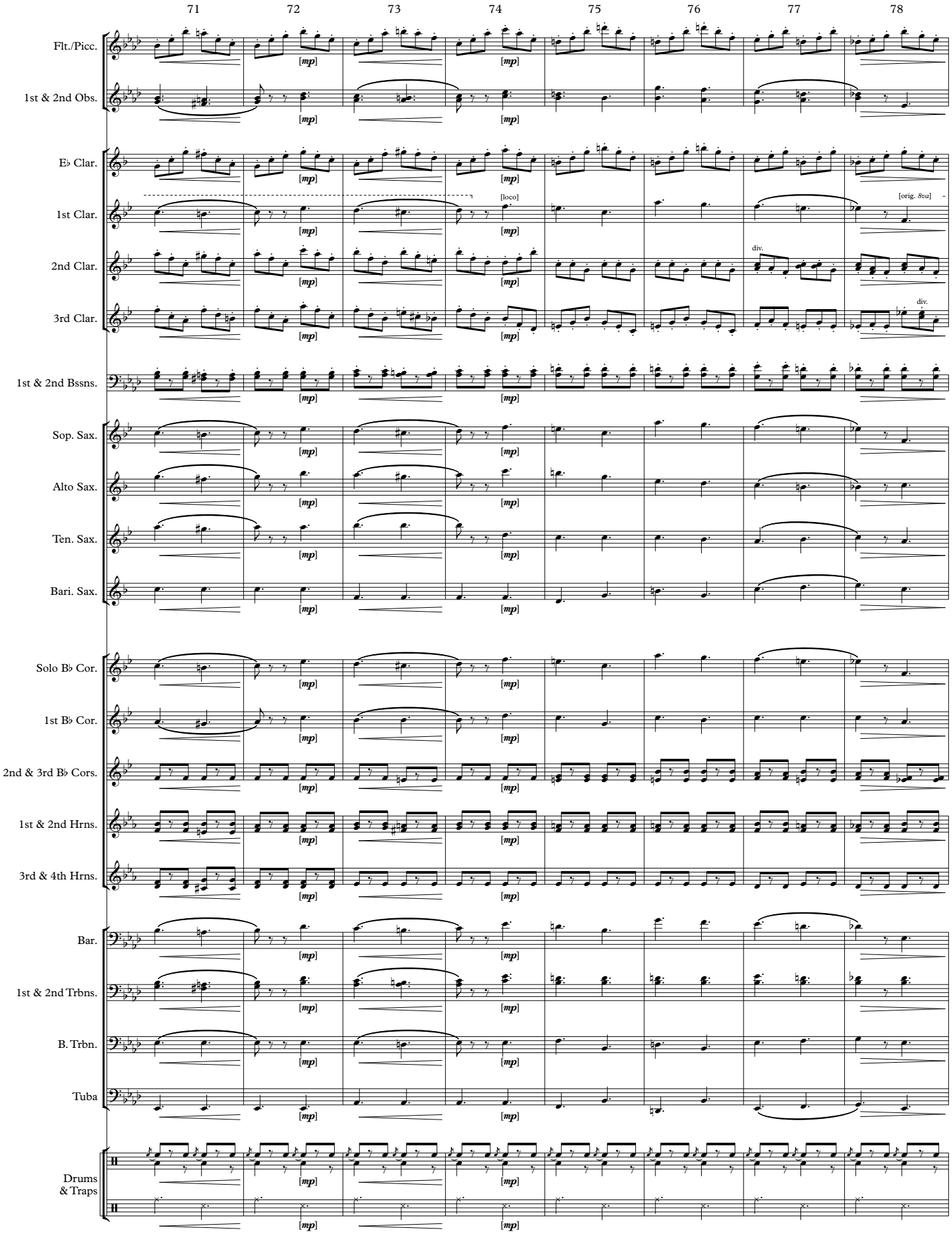

29
30
31
32
33
34
35
36
37
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Traps
[Picc. 2nd X only]
[- Picc.]
[tacet]
[2nd X only]
[lower notes 1st X]
[loco]
[Cyms. 2nd X only]
Mallet on wooden blocks
[mp] ff
(ff 2nd X)
[>](2nd X)


38
39
40
41
42
43
44
45
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
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 & Traps
[>](2nd X)

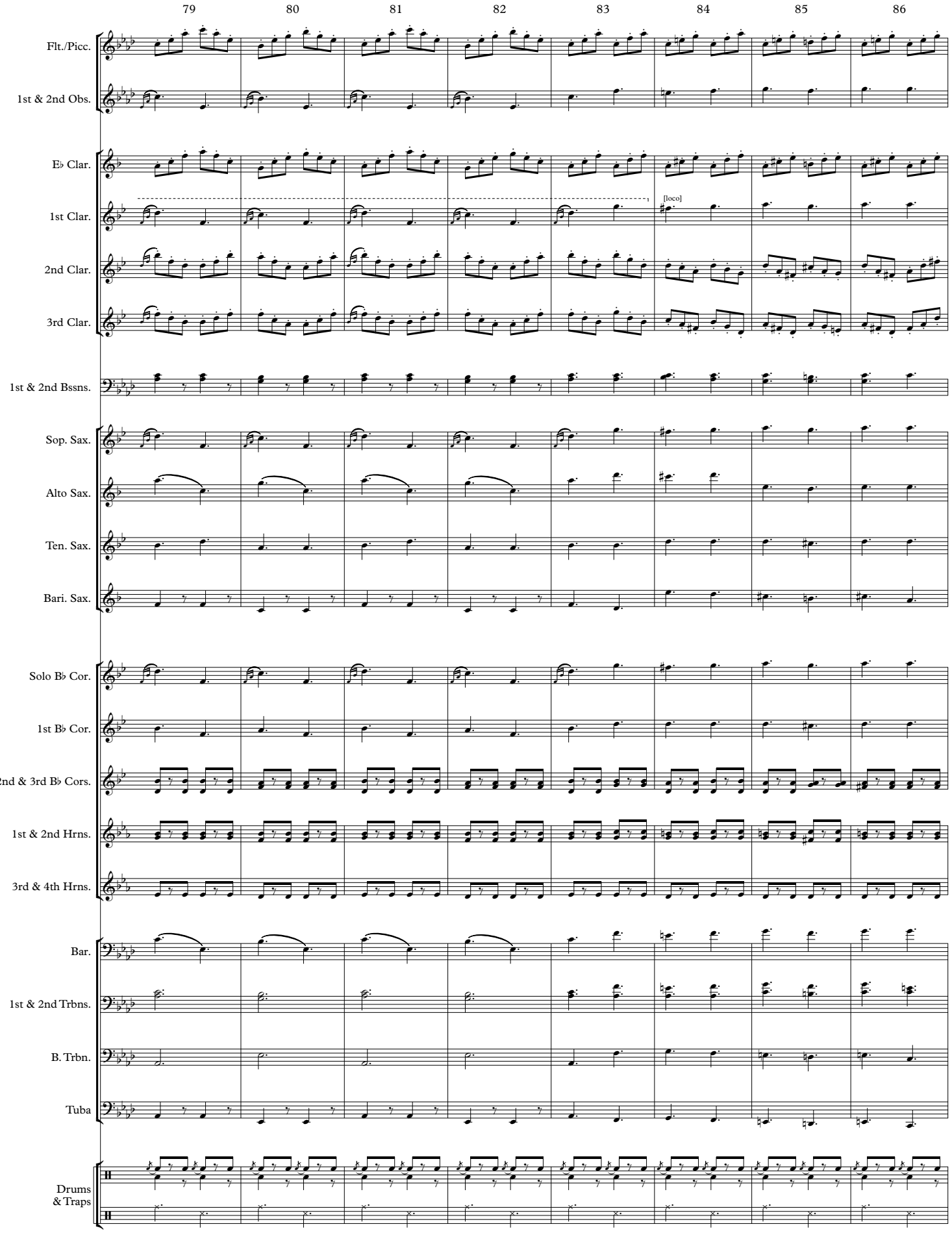

46
47
48
49
50
51
52
53
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Traps
[loco]
fff (2nd X)
[>](2nd X)

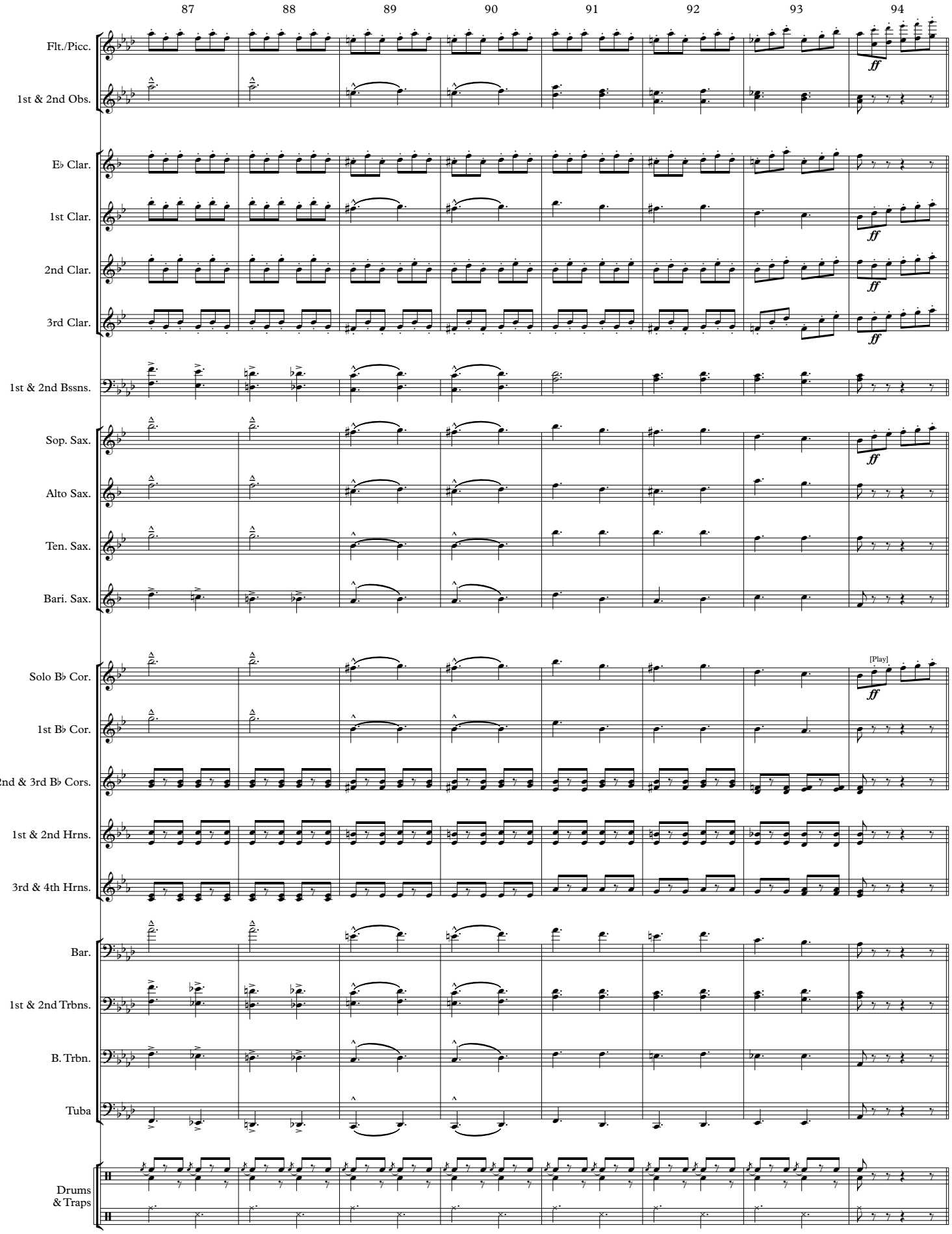

54
55
56
57
58
59
60
61
62
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Traps
1.
2.
[+ Picc.]
[Play]
[tacet]
[orig. 8va]
fff (2nd X)
ff
[mp] f
sf
[sfz] (2nd X)

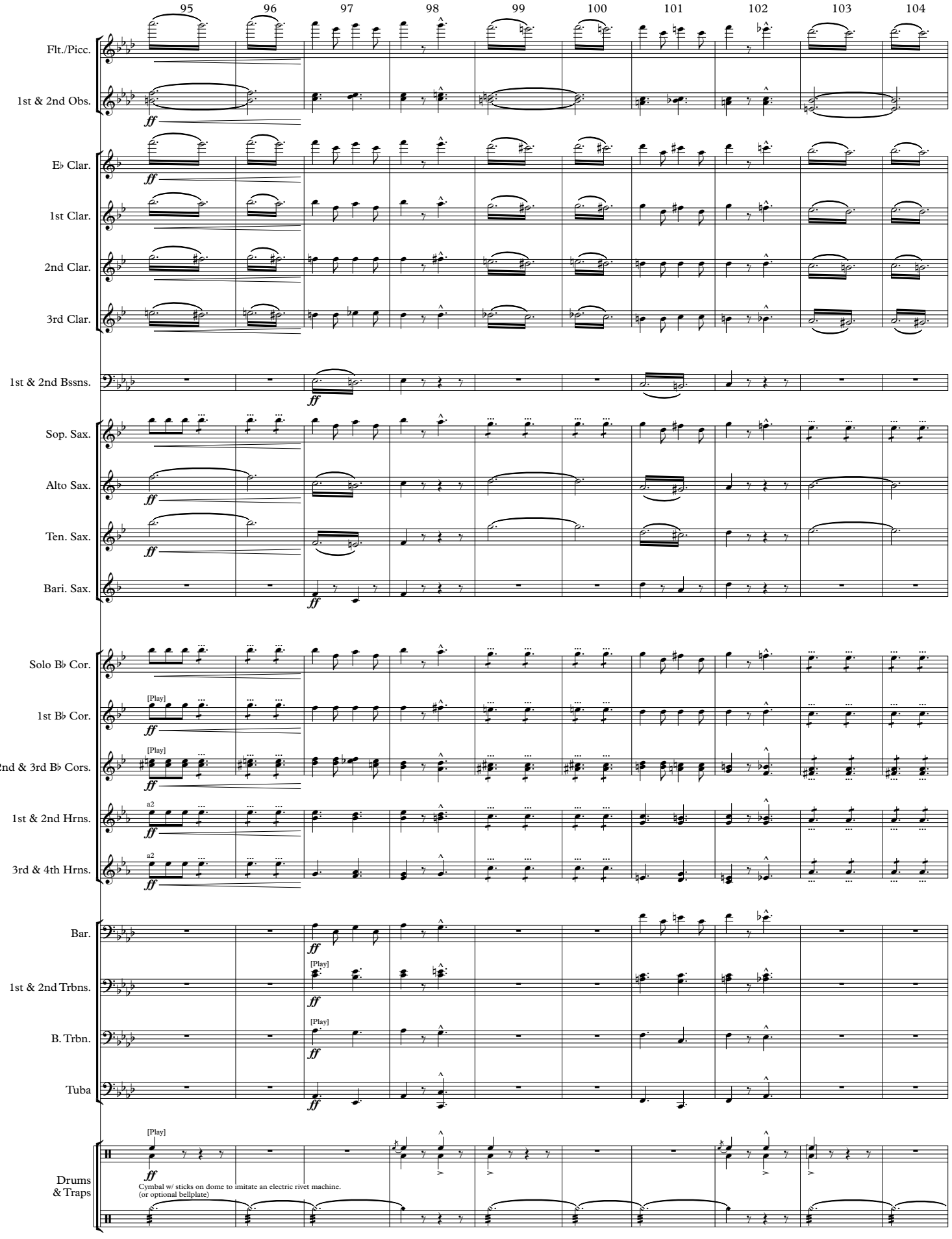

63
64
65
66
67
68
69
70
TRIO.
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
div.
1st & 2nd Bssns.
[mp] f
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
[mp] f
TRIO.
Solo B♭ Cor.
1st B♭ Cor.
[tacet]
[mp] f
2nd & 3rd B♭ Cors.
[tacet]
[mp] f
1st & 2nd Hrns.
[mp] f
3rd & 4th Hrns.
[mp] f
Bar.
1st & 2nd Trbns.
[tacet]
[mp] f
B. Trbn.
[tacet]
[mp] f
Tuba
[mp] f
Drums & Traps
[tacet]
[mp] f
Anvils

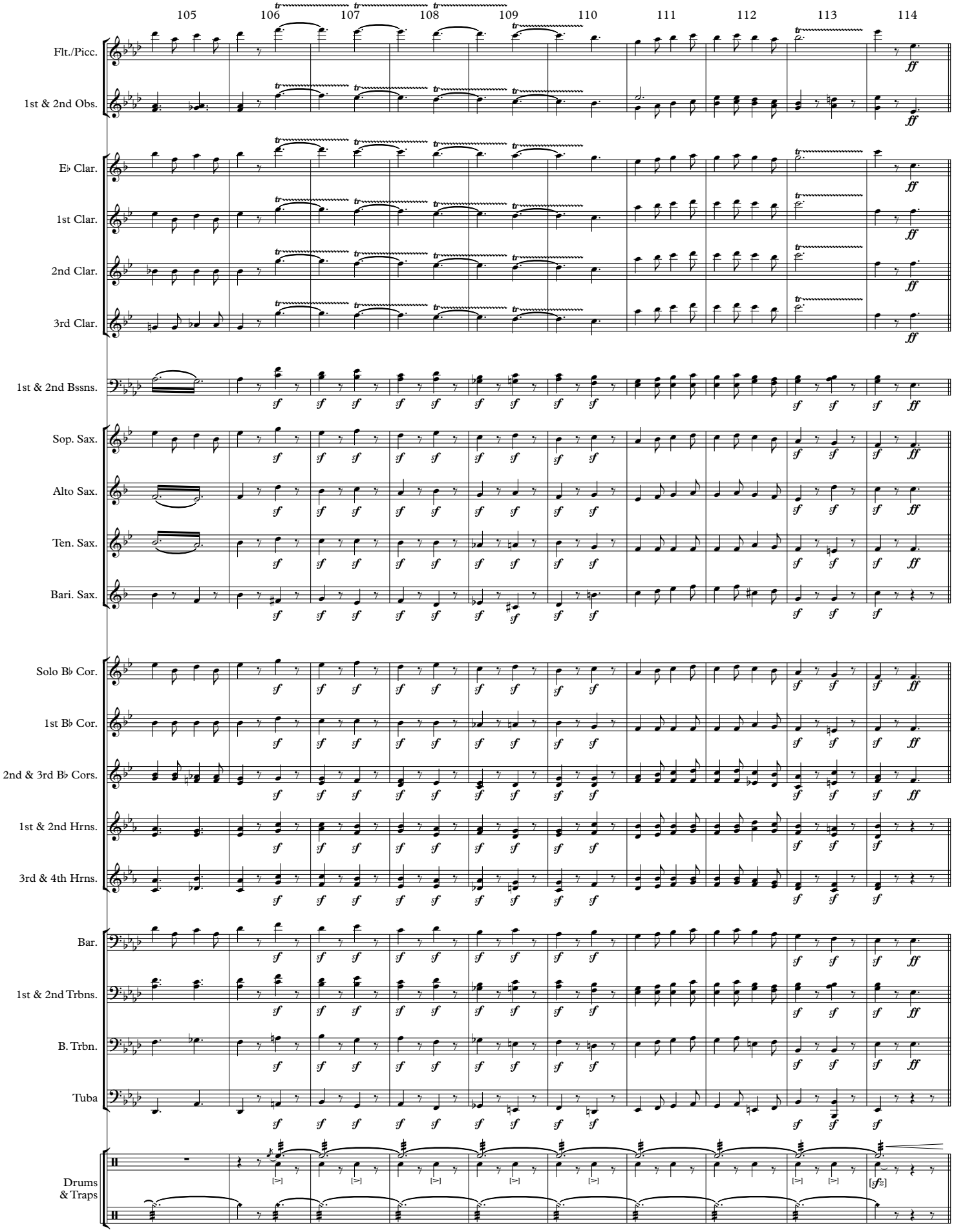

71
72
73
74
75
76
77
78
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Traps
[mp]
[loco]
[orig. 8va]
div.

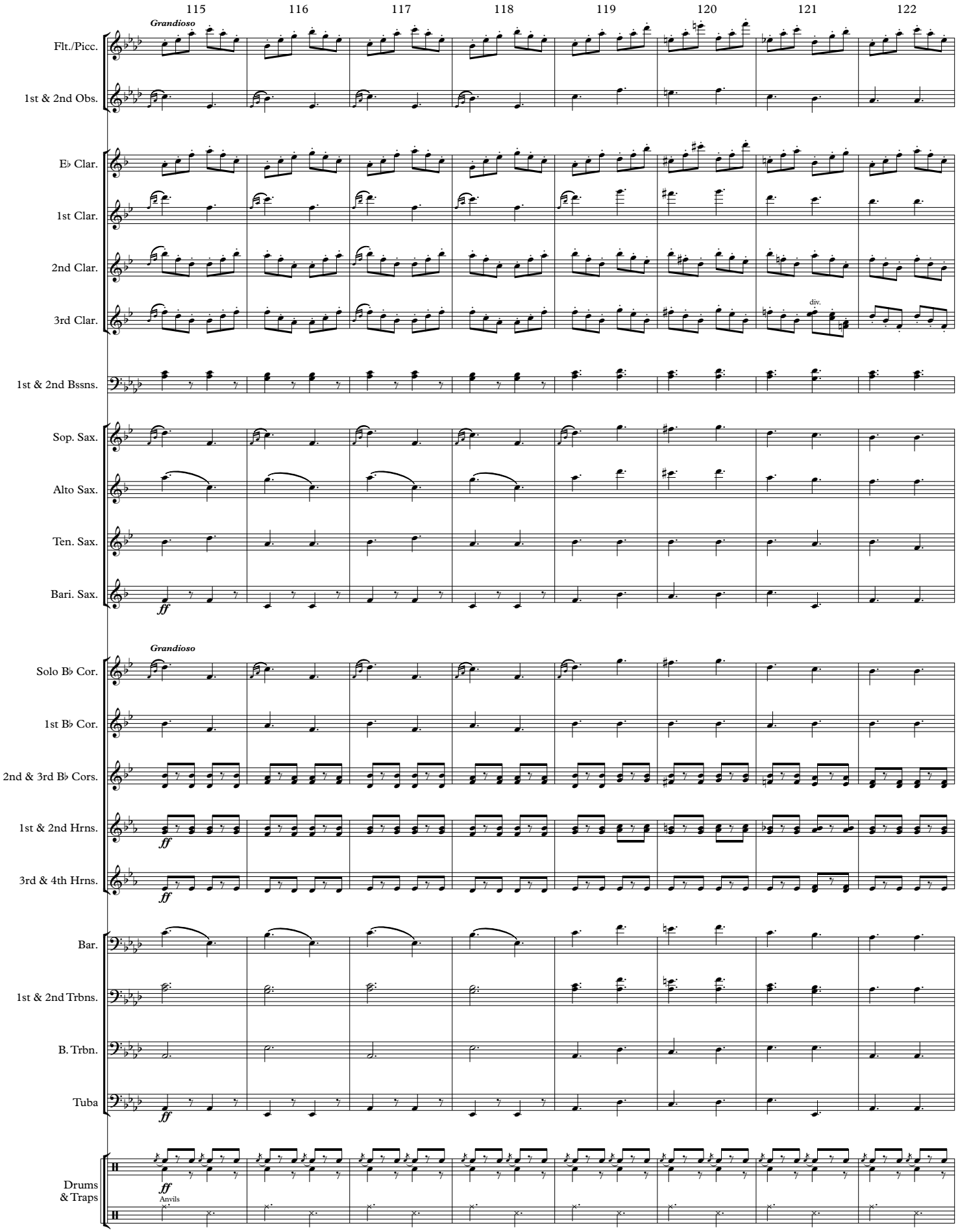
THE VOLUNTEERS
Full Score

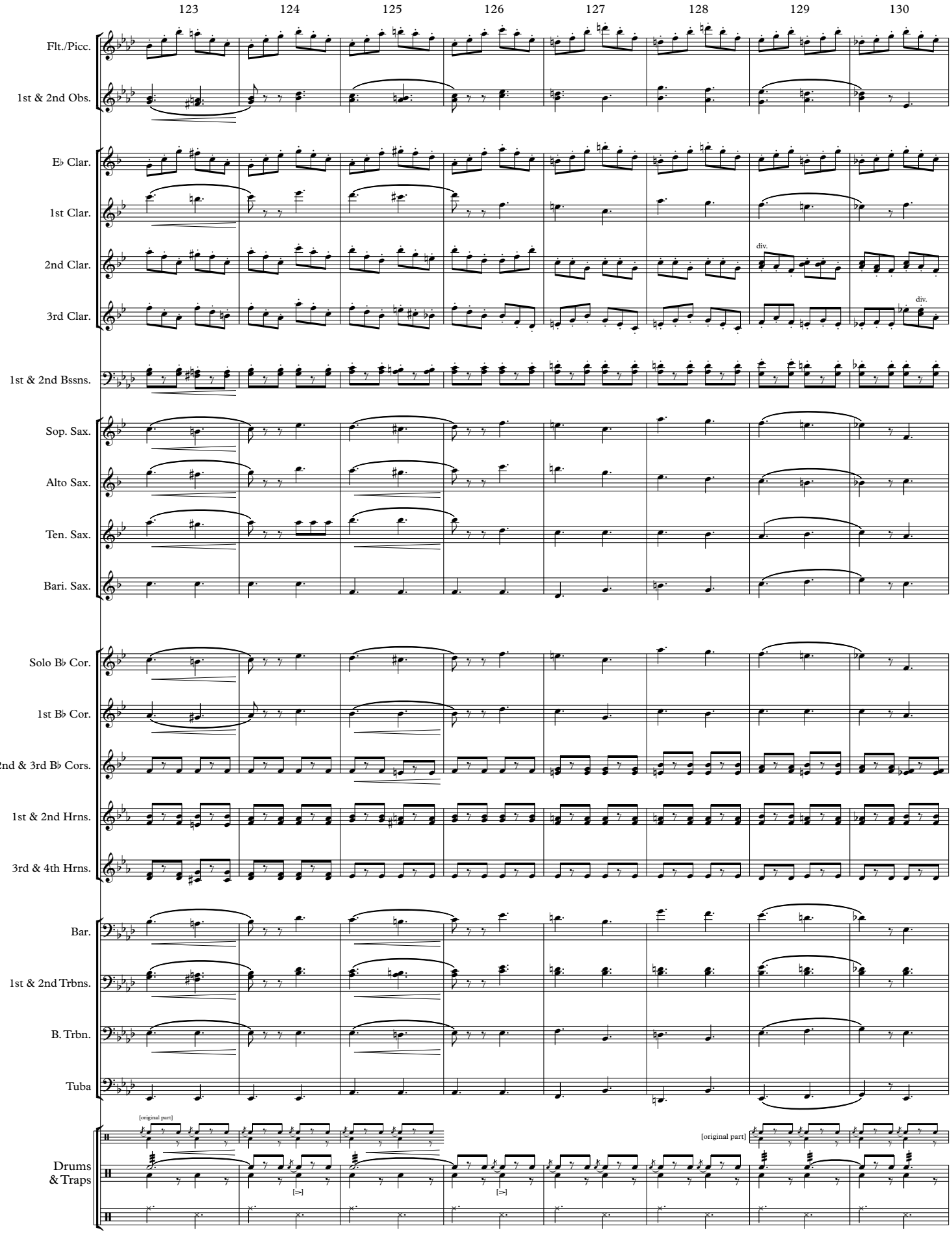


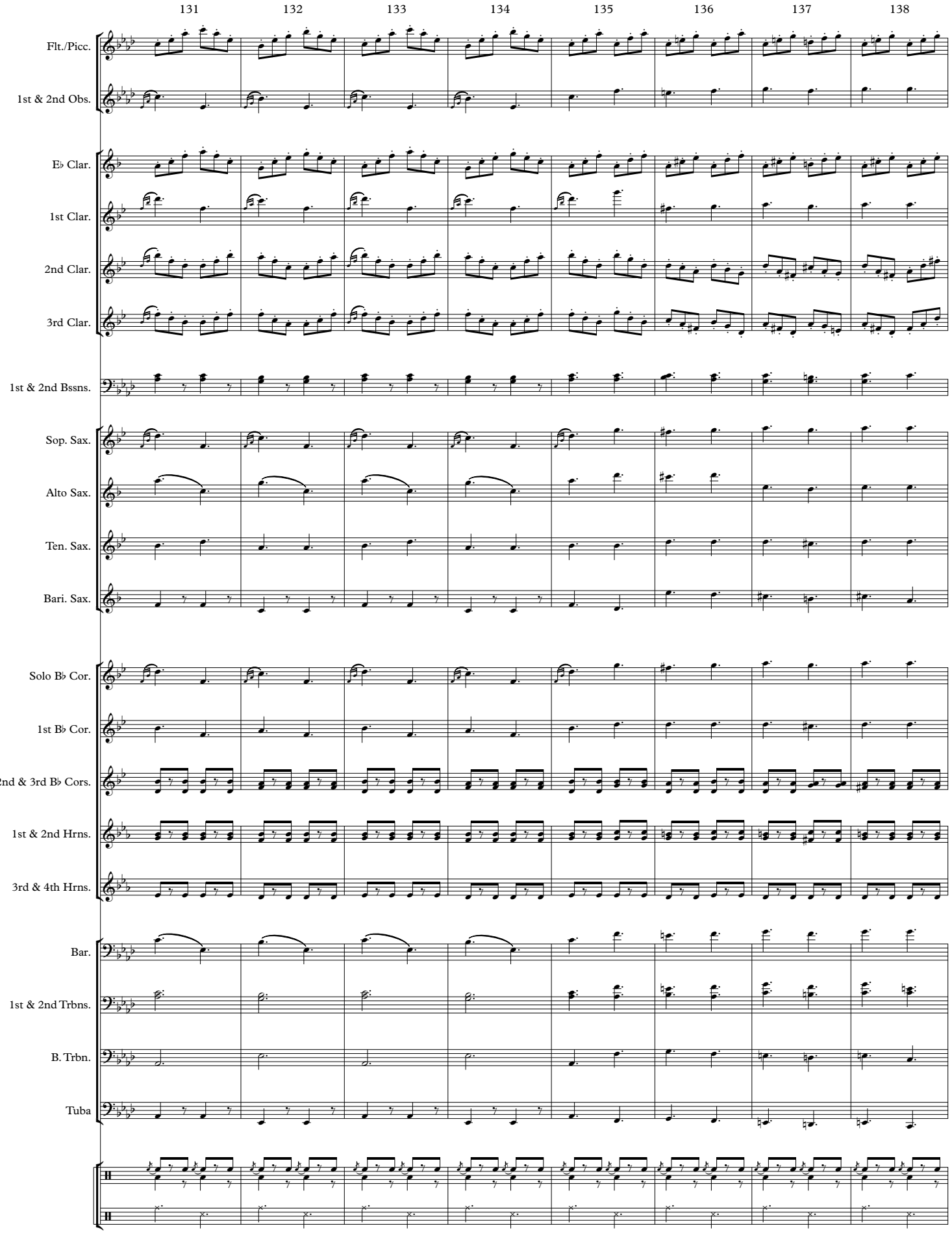

87
88
89
90
91
92
93
94
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Traps
ff
[Play]

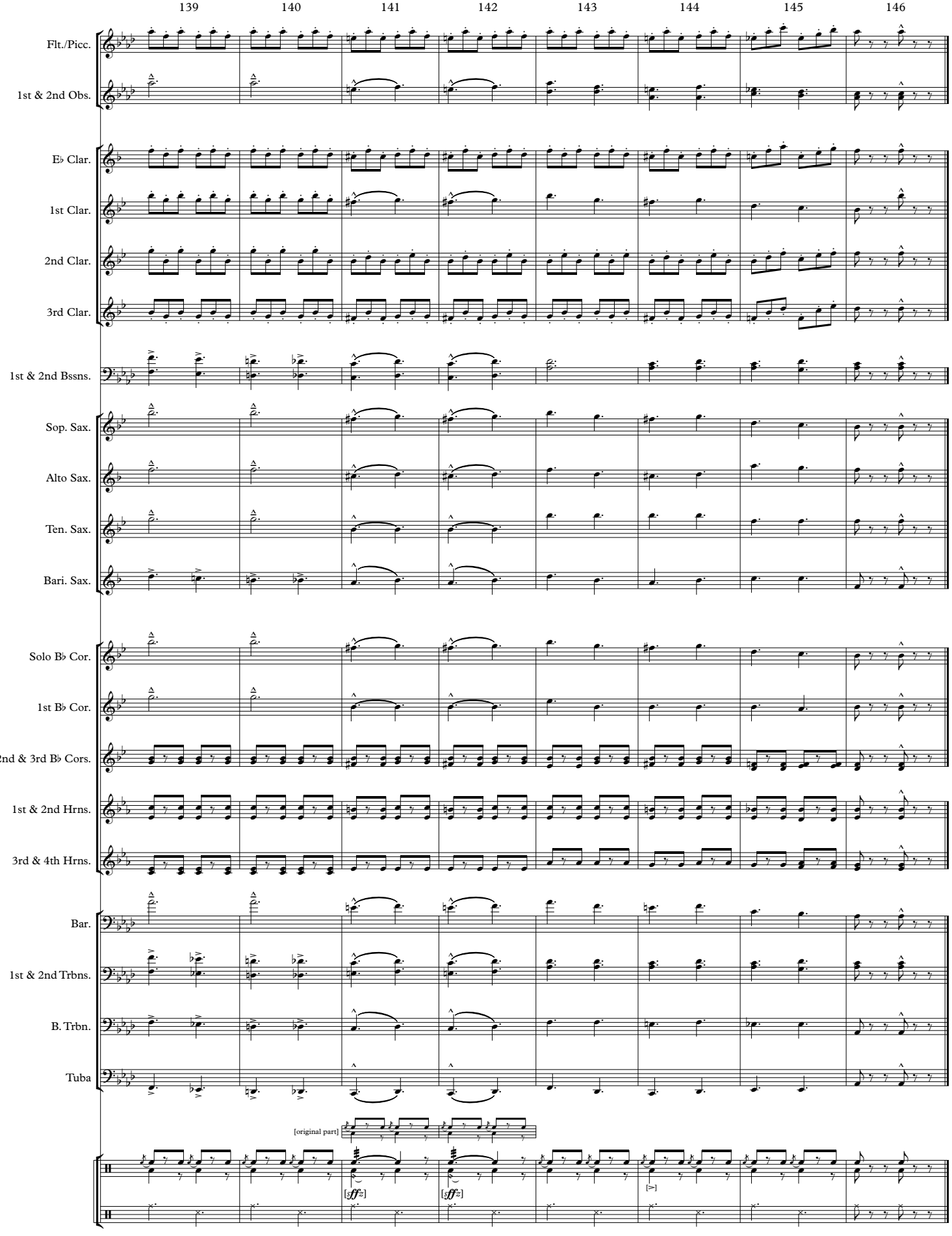

95
96
97
98
99
100
101
102
103
104
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Traps
ff
[Play]
a2
Cymbal w/ sticks on dome to imitate an electric rivet machine.
(or optional bellplate)


105
106
107
108
109
110
111
112
113
114
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
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 & Traps


115
116
117
118
119
120
121
122
Grandioso
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
div.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
ff
Grandioso
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Traps
Anvils


123
124
125
126
127
128
129
130
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
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 & Traps
div.
div.
[original part]
[original part]


131
132
133
134
135
136
137
138
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
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


139
140
141
142
143
144
145
146
Flt./Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
1st & 2nd Bssns.
Sop. Sax.
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
[original part]
[sffz]
[sffz]
[>]

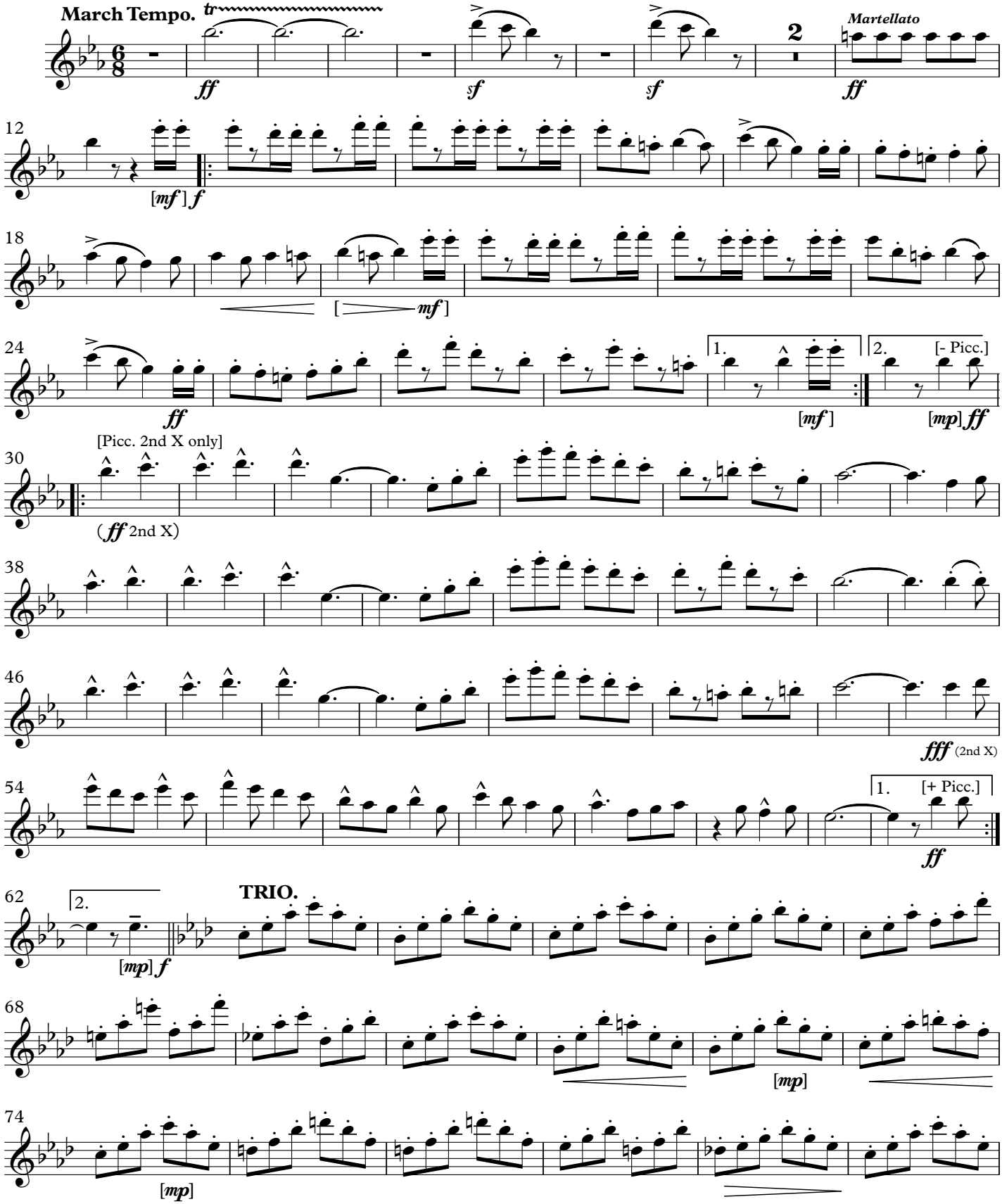
March

THE VOLUNTEERS

(1918)

Flute/Piccolo

JOHN PHILIP SOUSA



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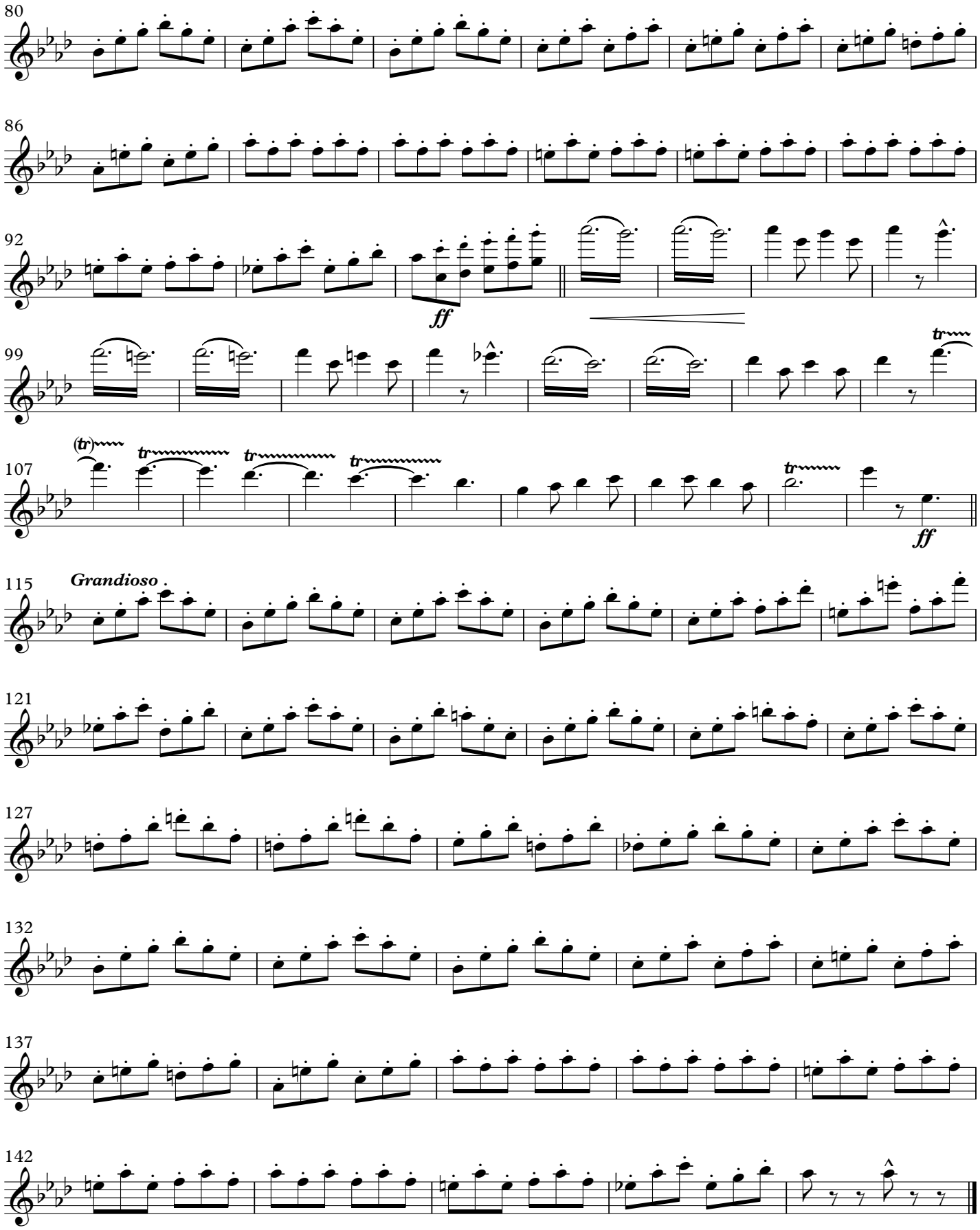

80
86
92
ff
99
107
(tr)
tr
ff
115
Grandioso
121
127
132
137
142

March

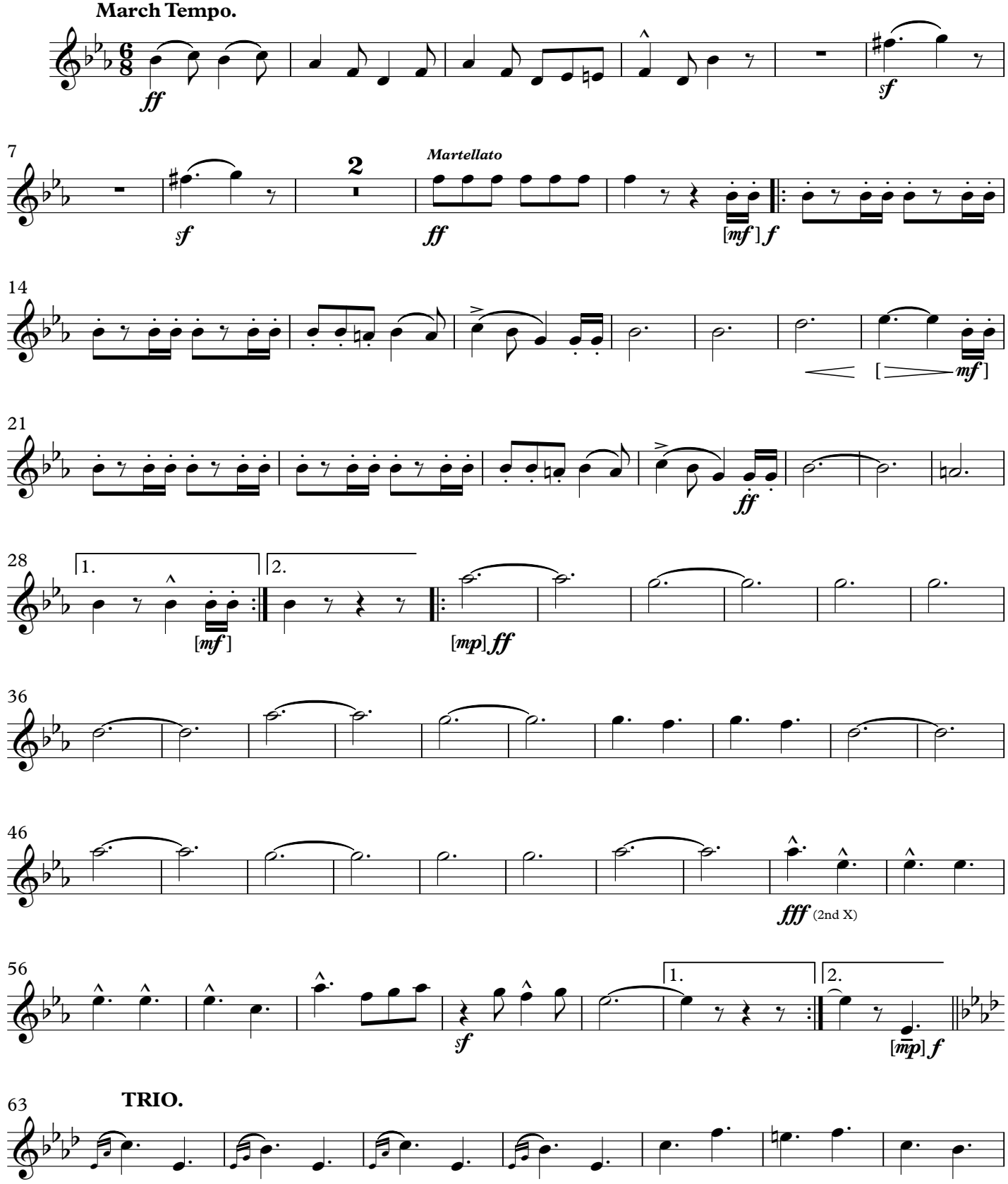
THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

1st Oboe

March Tempo.



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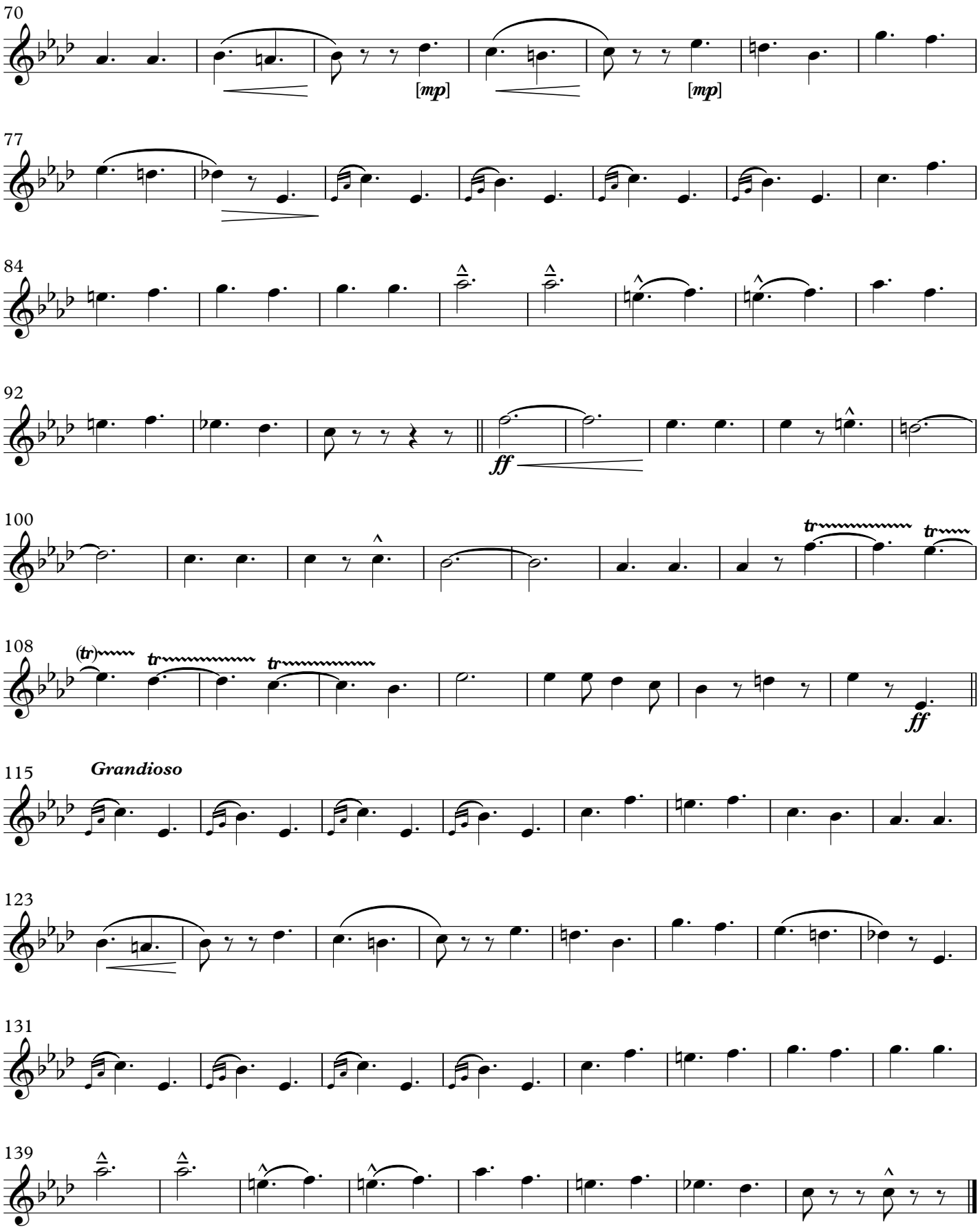

70
[mp]
[mp]
77
84
92
ff
100
tr
tr
108
(tr)
tr
tr
ff
115
Grandioso
123
131
139

March

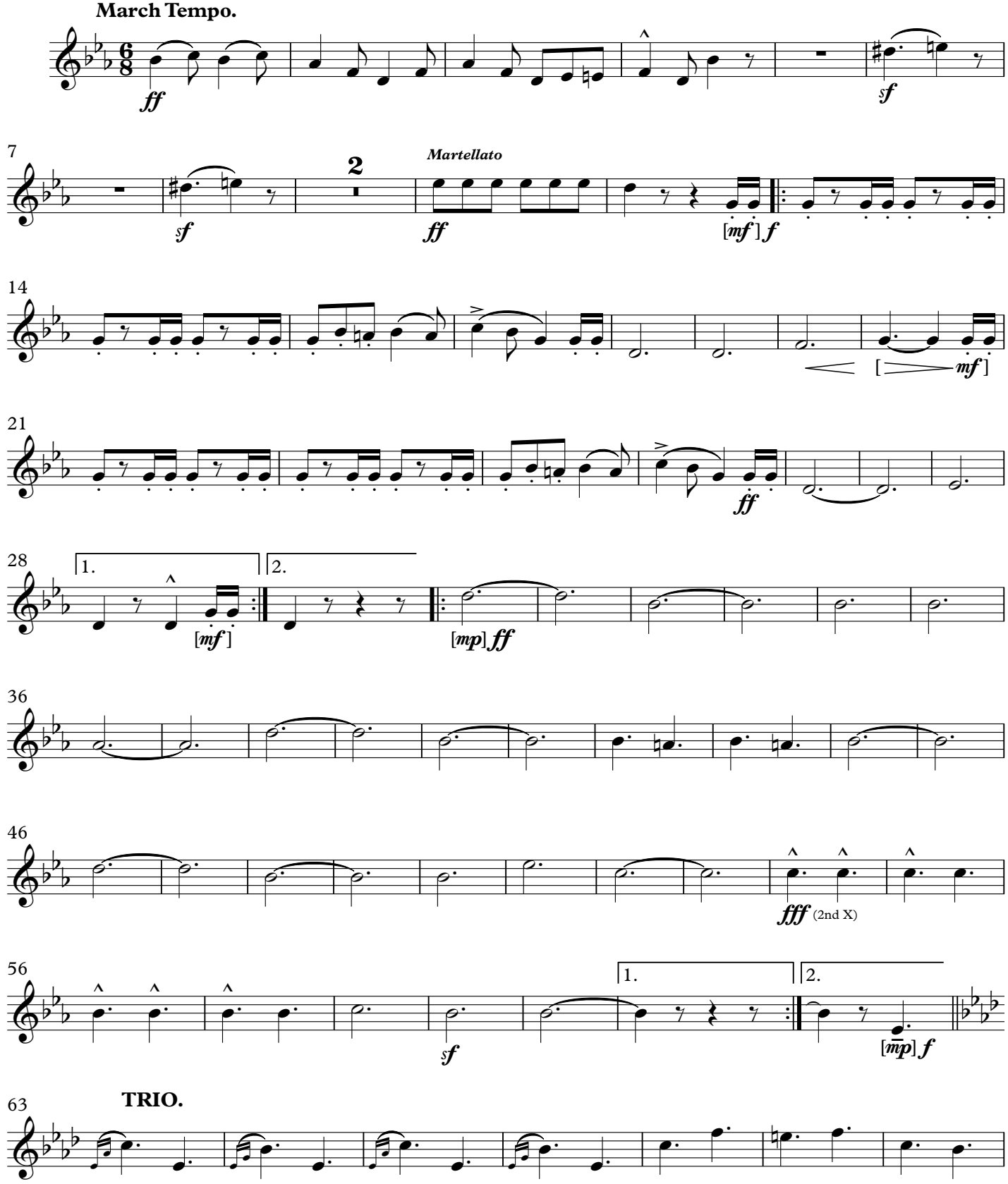
THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

2nd Oboe

March Tempo.



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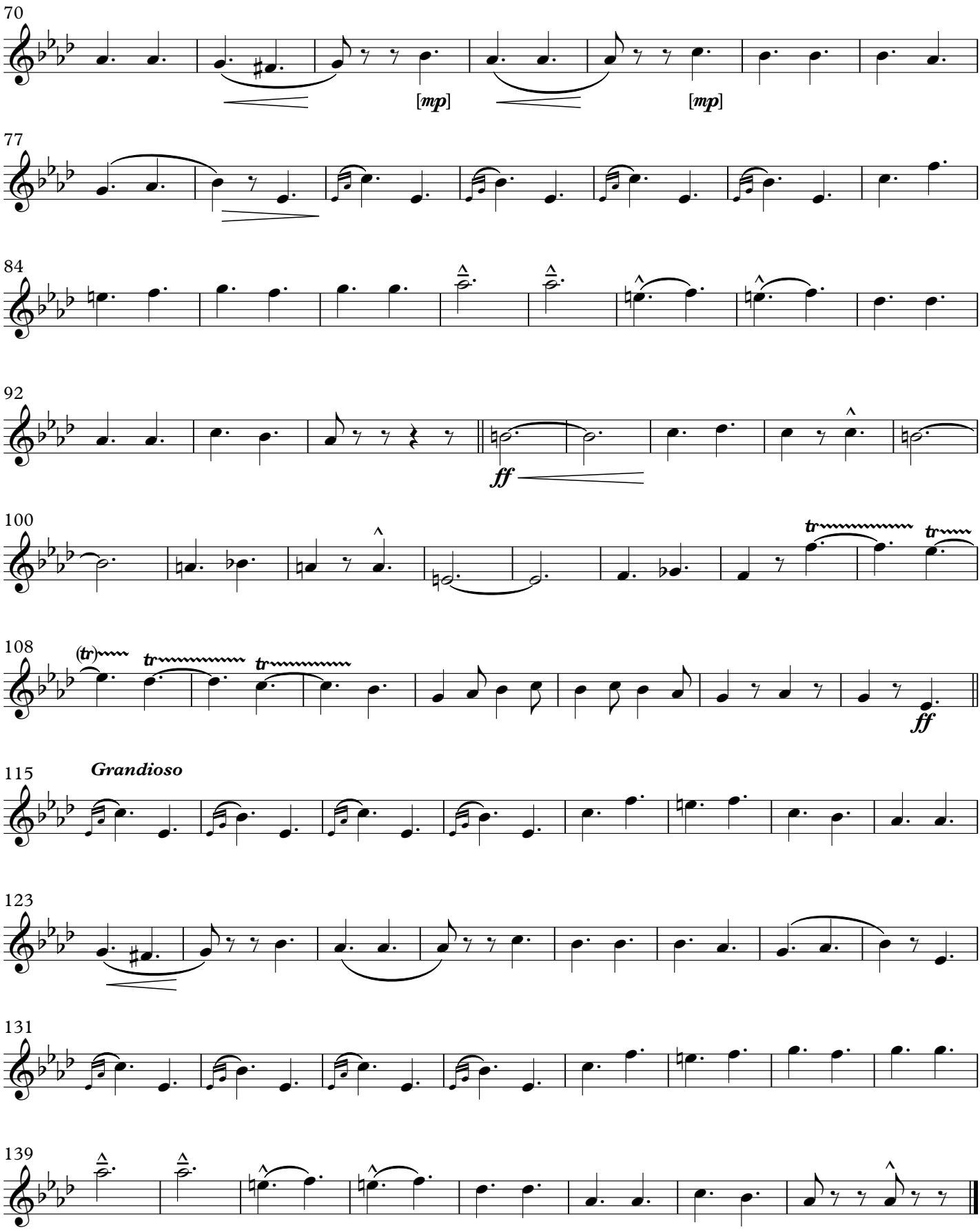
As played by "The President's Own" United States Marine Band


70
[mp]
[mp]
77
84
92
ff
100
tr
108
(tr)
tr
tr
ff
115
Grandioso
123
131
139

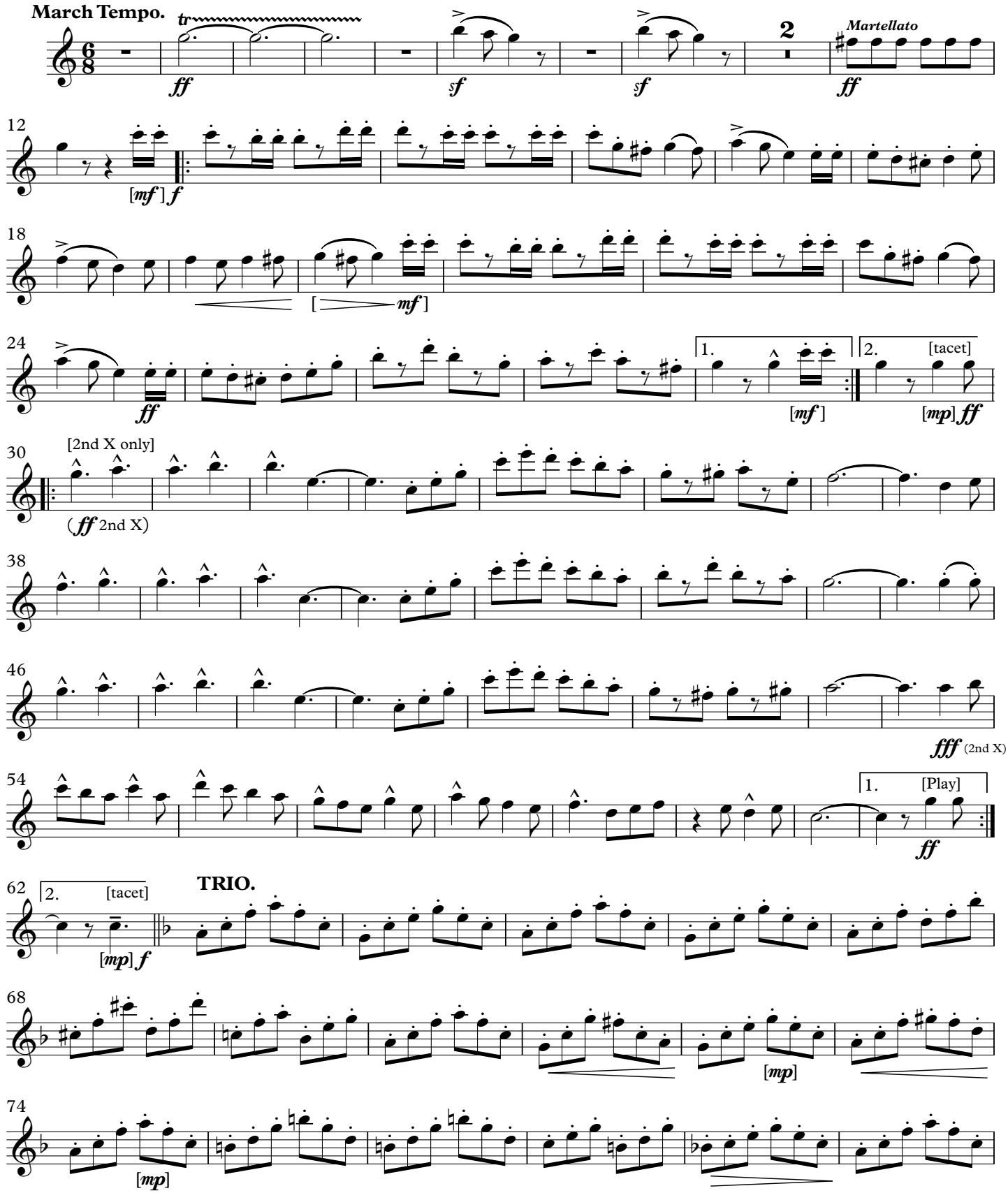
March

THE VOLUNTEERS

E♭ Clarinet

(1918)

JOHN PHILIP SOUSA



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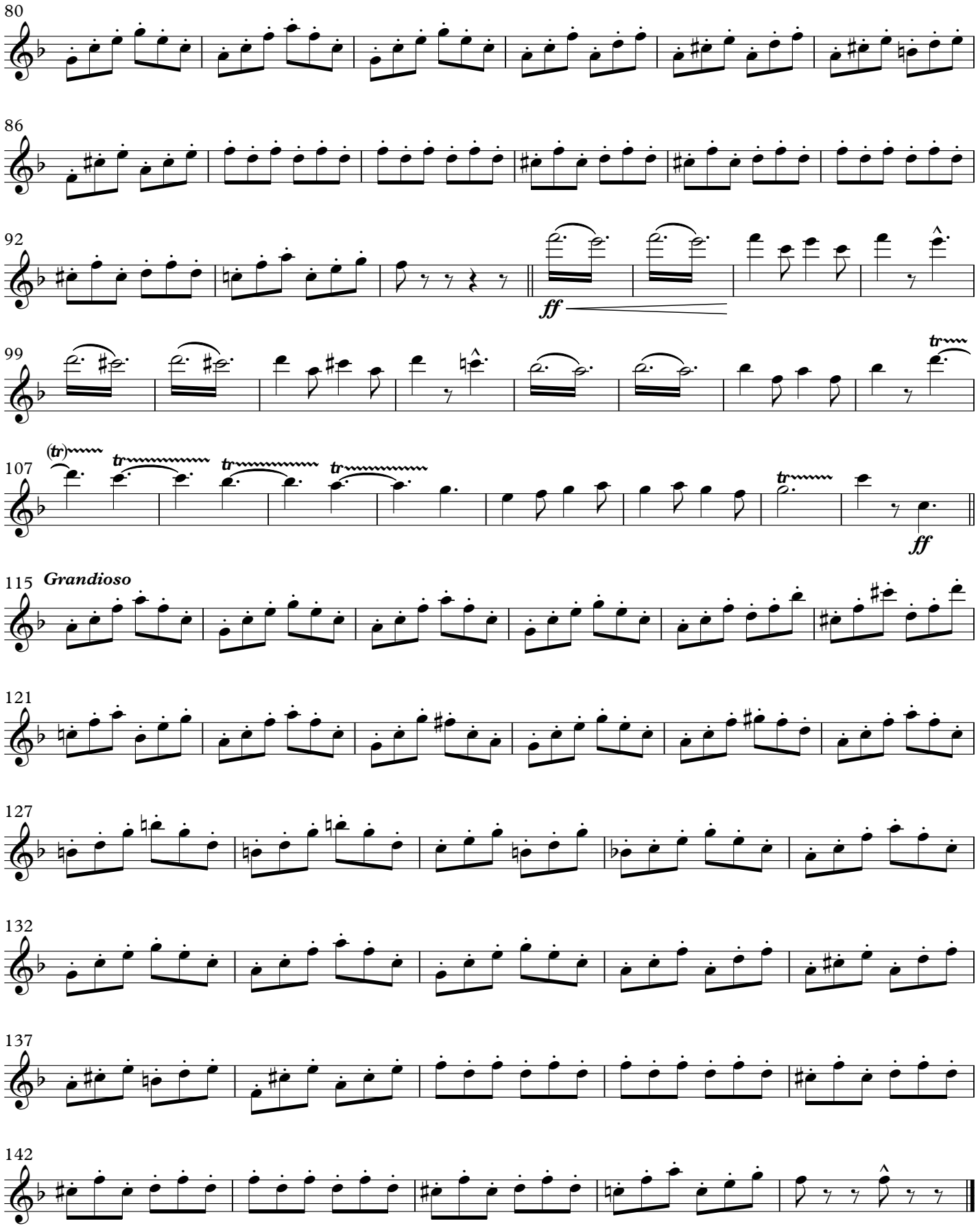
As played by "The President's Own" United States Marine Band


80
86
92
ff
99
tr
107
(tr)
tr
tr
tr
tr
ff
115
Grandioso
121
127
132
137
142

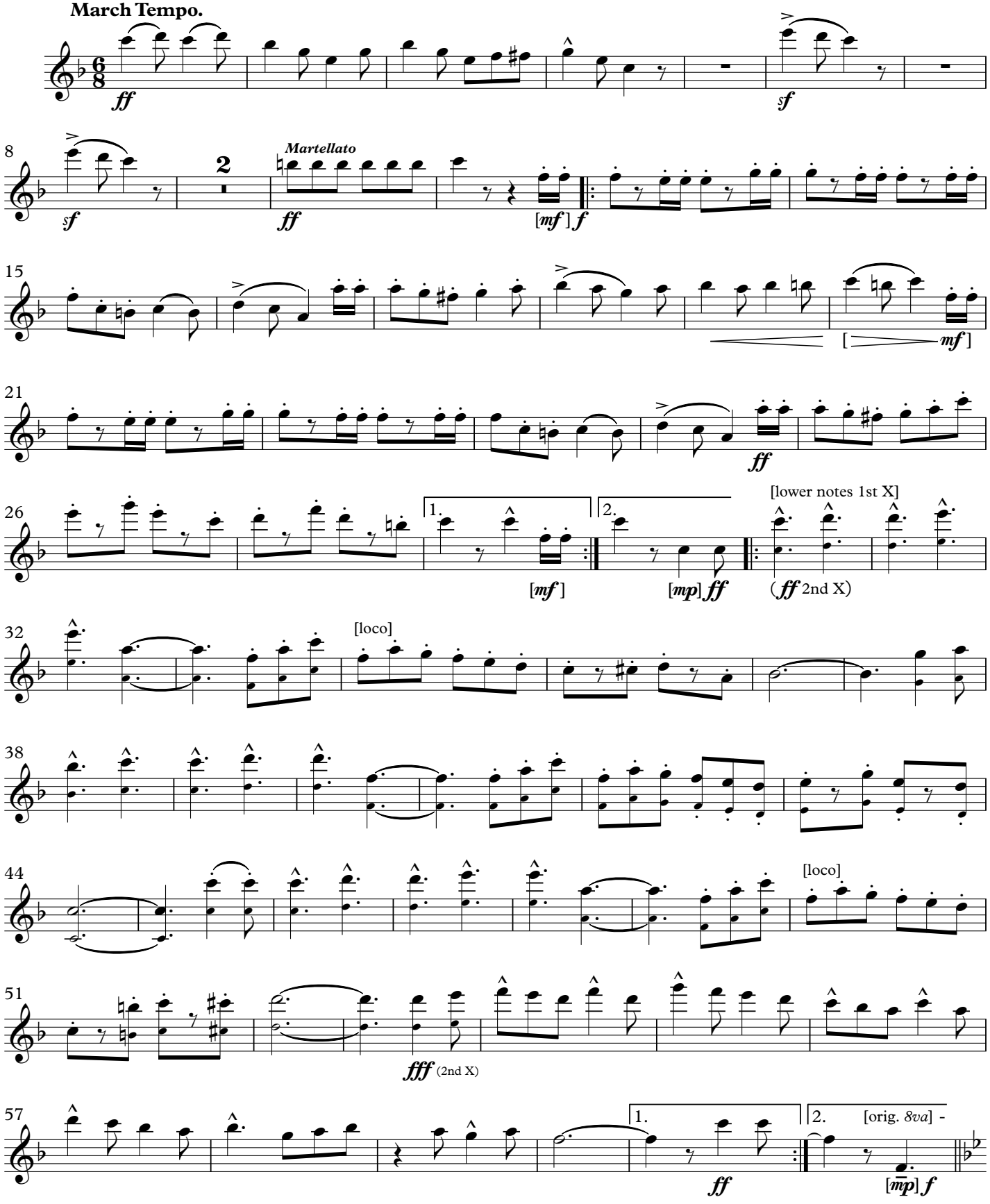
March

THE VOLUNTEERS

Solo or 1st B♭ Clarinet

(1918)

JOHN PHILIP SOUSA



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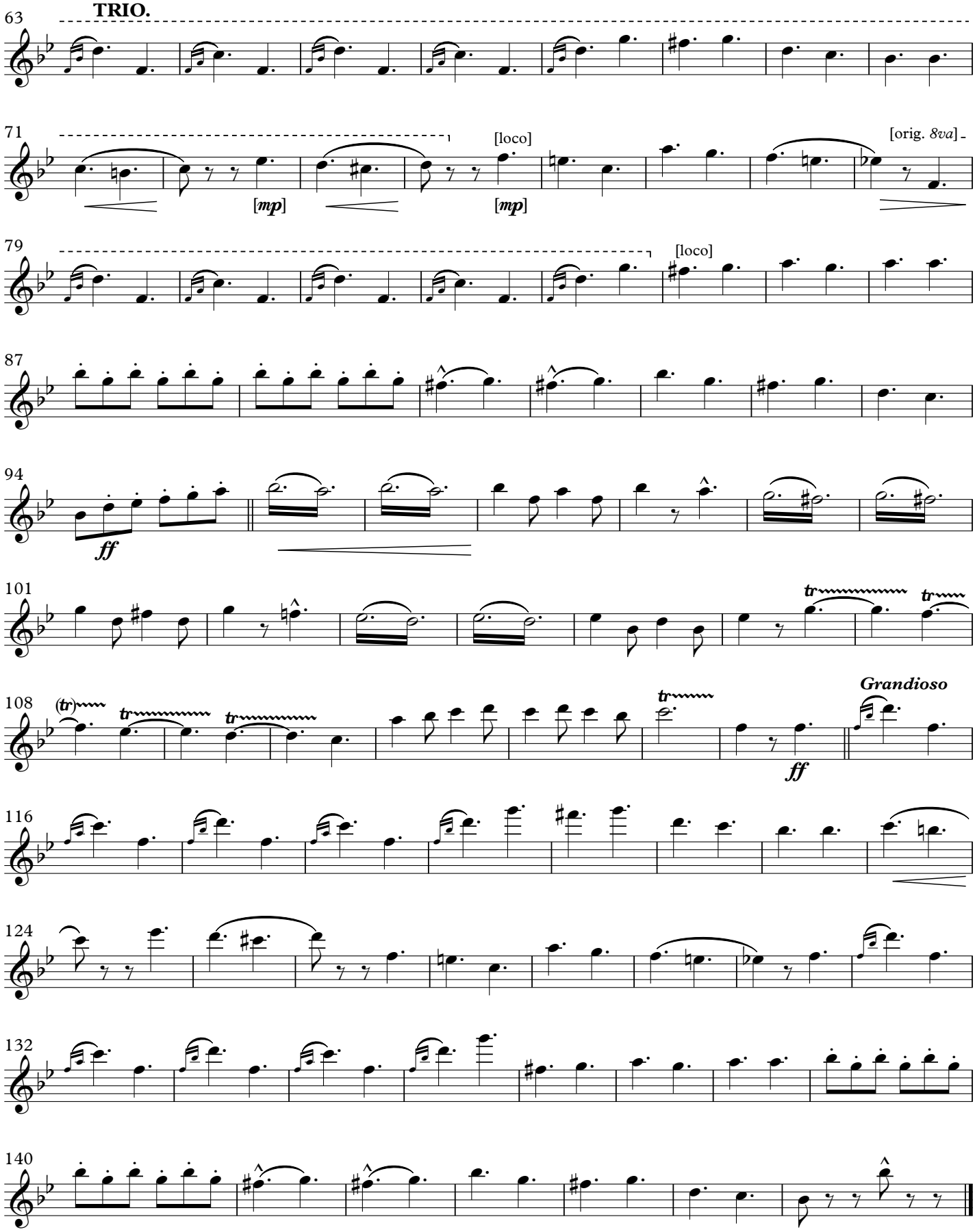
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94
ff
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tr
tr
108
(tr)
tr
tr
tr
Grandioso
ff
116
124
132
140

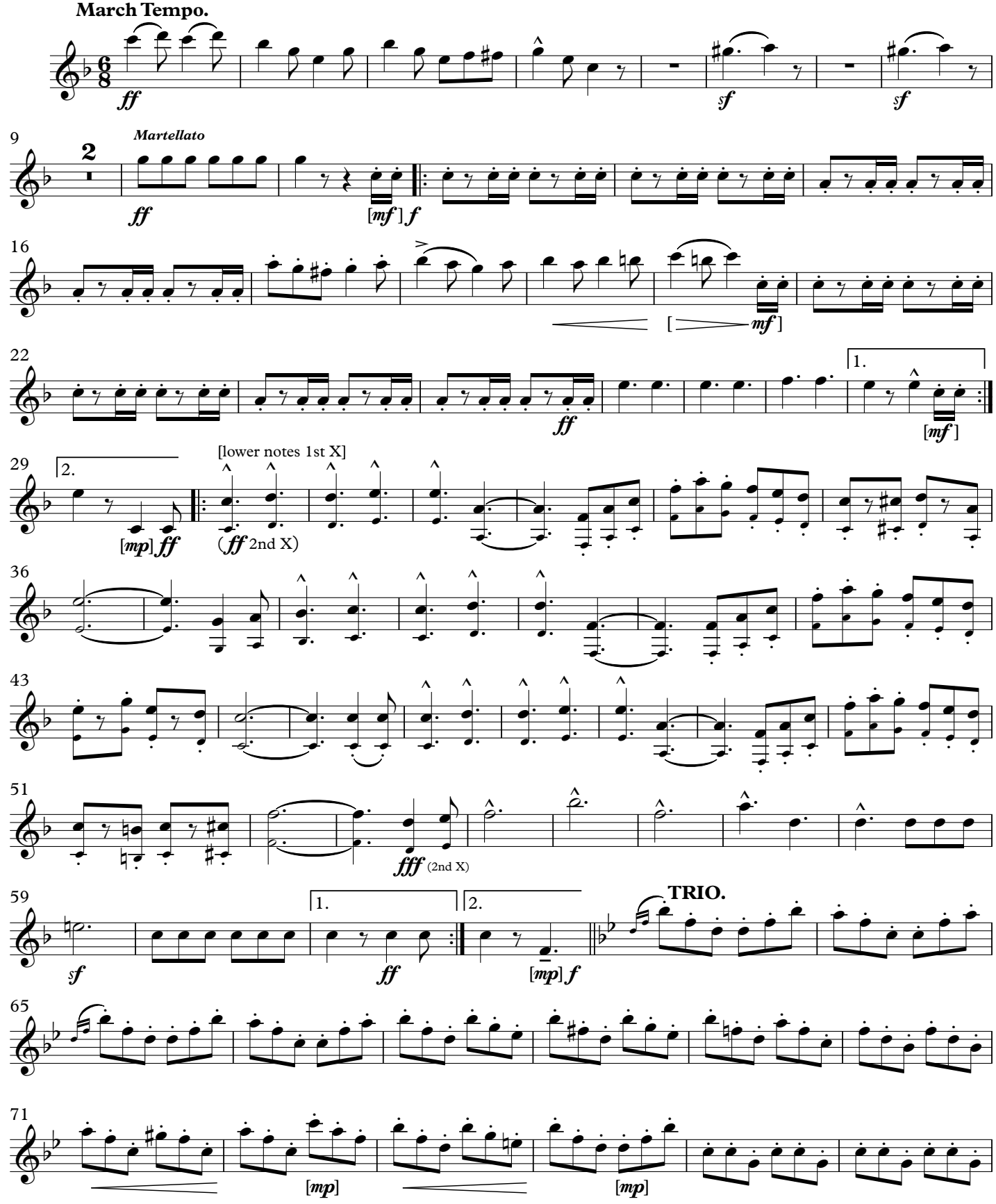
March

THE VOLUNTEERS

2nd B♭ Clarinet

(1918)

JOHN PHILIP SOUSA



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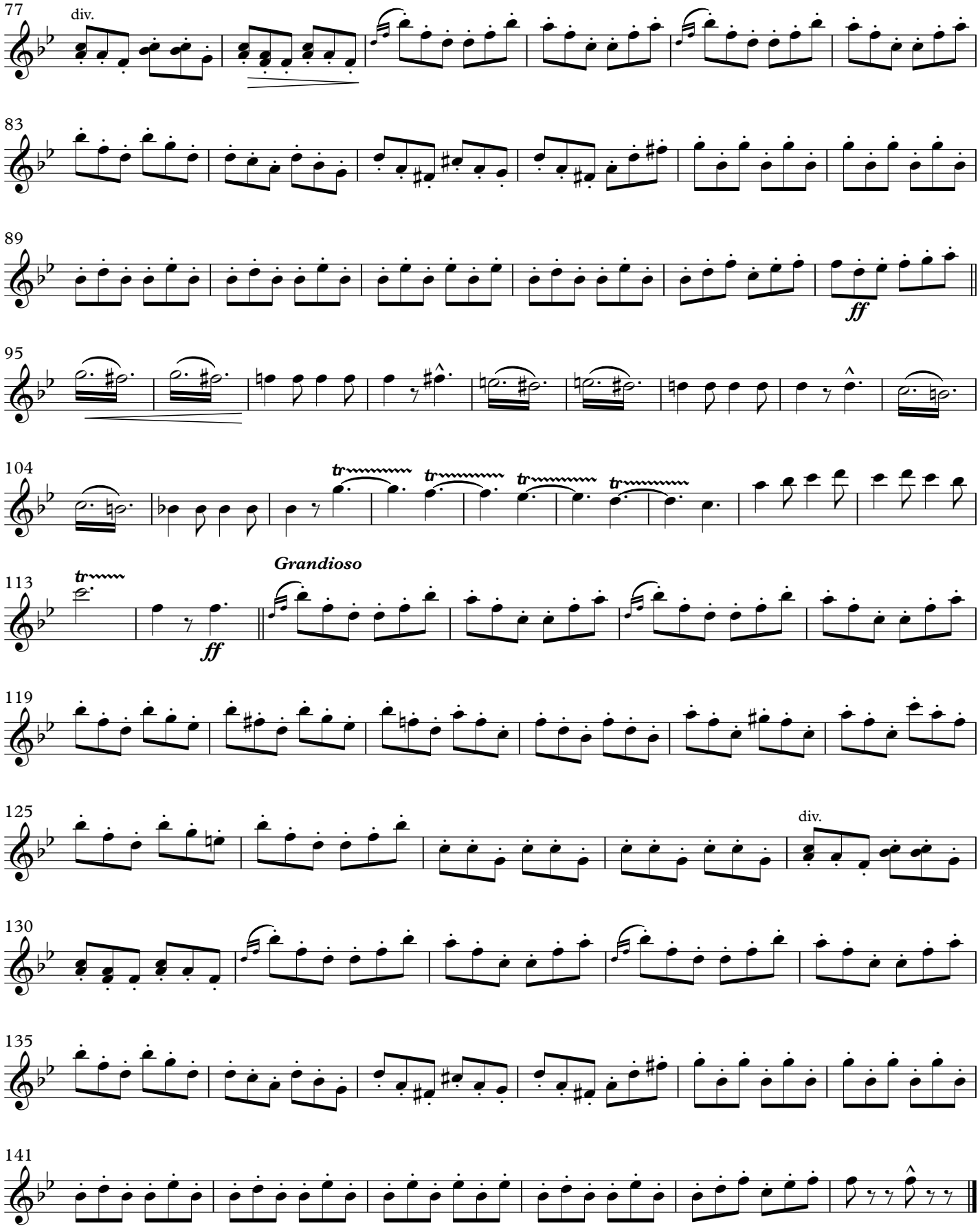

77
div.
83
89
ff
95
104
tr
113
tr
ff
Grandioso
119
125
div.
130
135
141

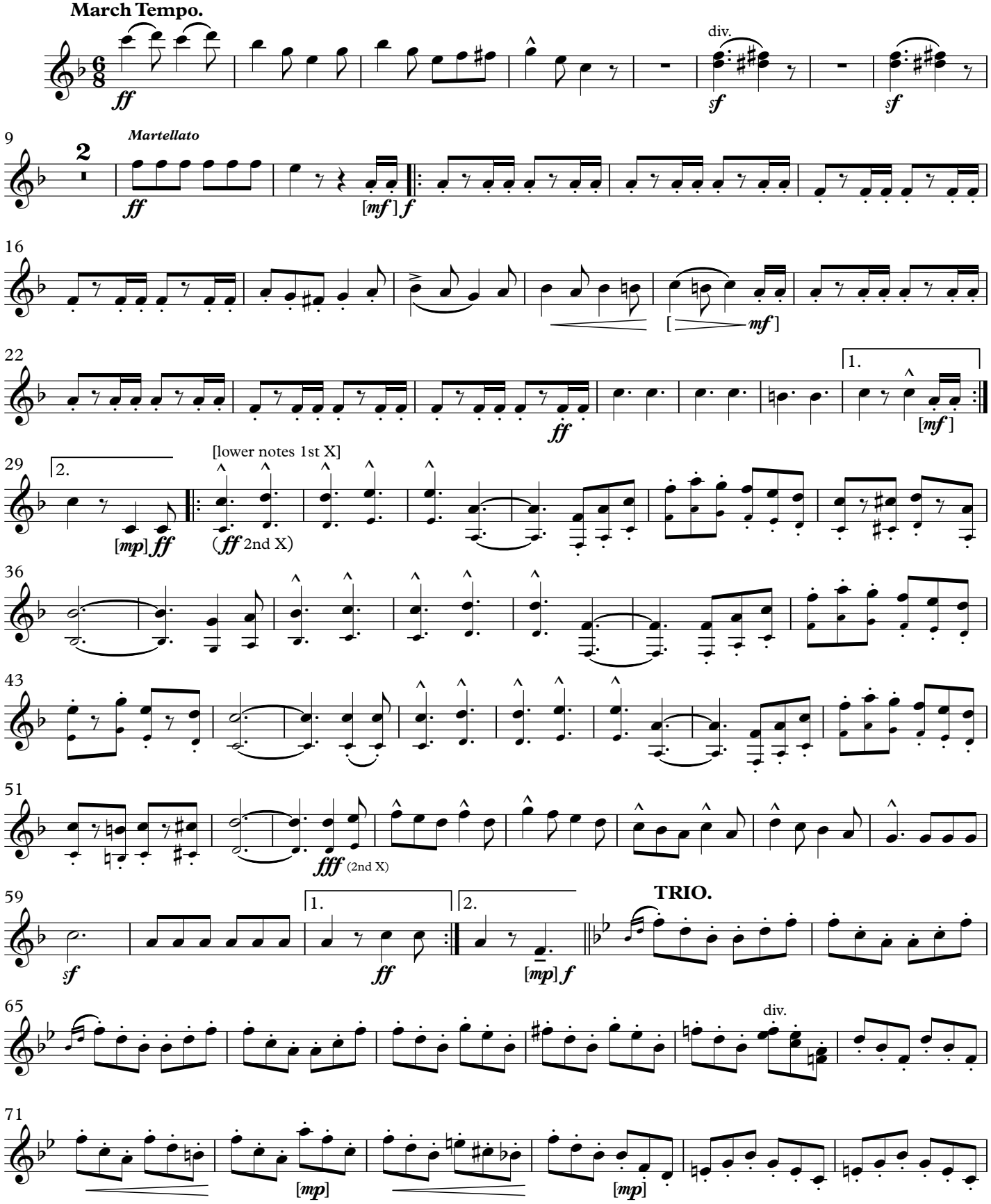
March

THE VOLUNTEERS

3rd B♭ Clarinet

(1918)

JOHN PHILIP SOUSA



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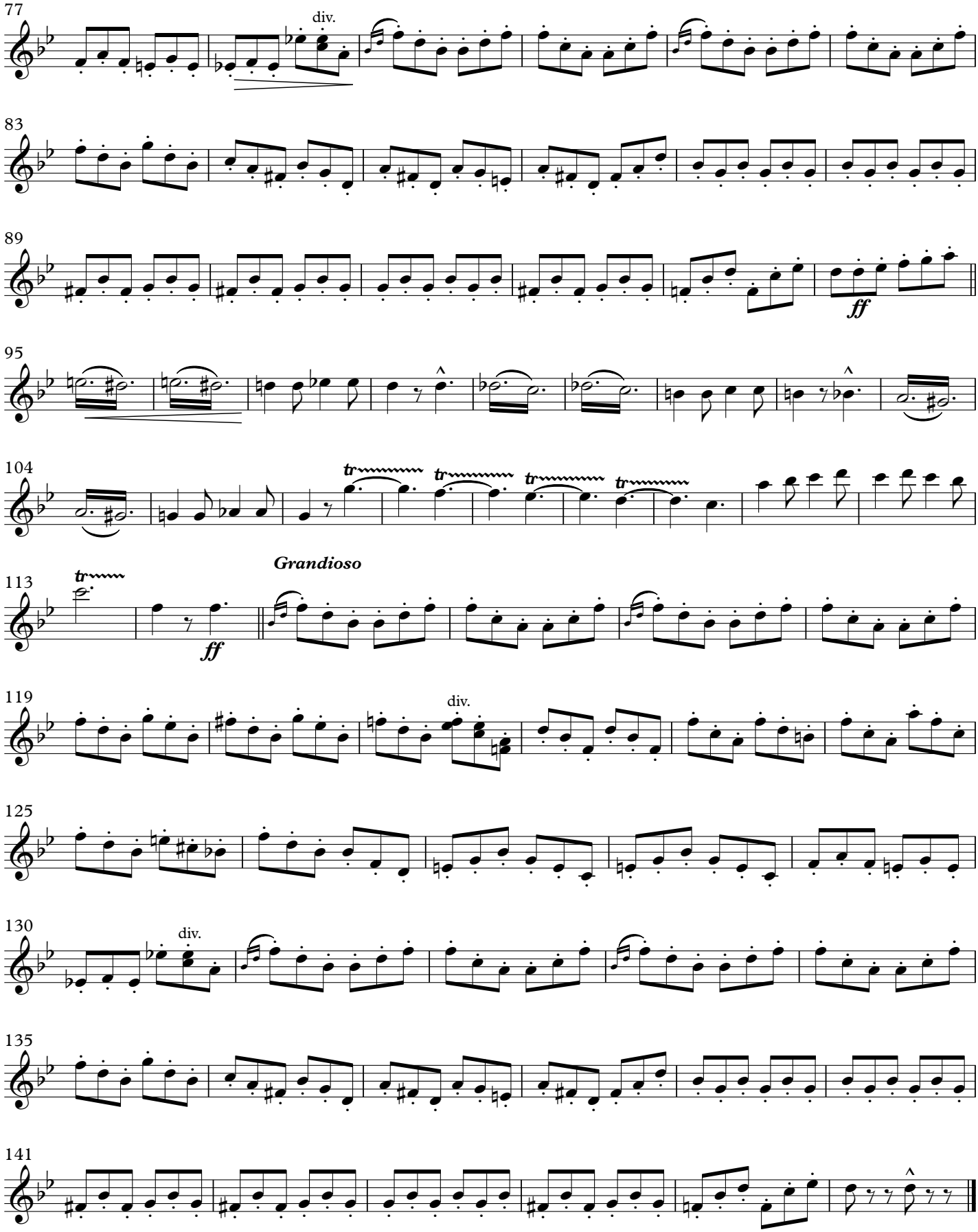
77
div.
83
89
ff
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104
tr
Grandioso
113
ff
119
div.
125
130
div.
135
141

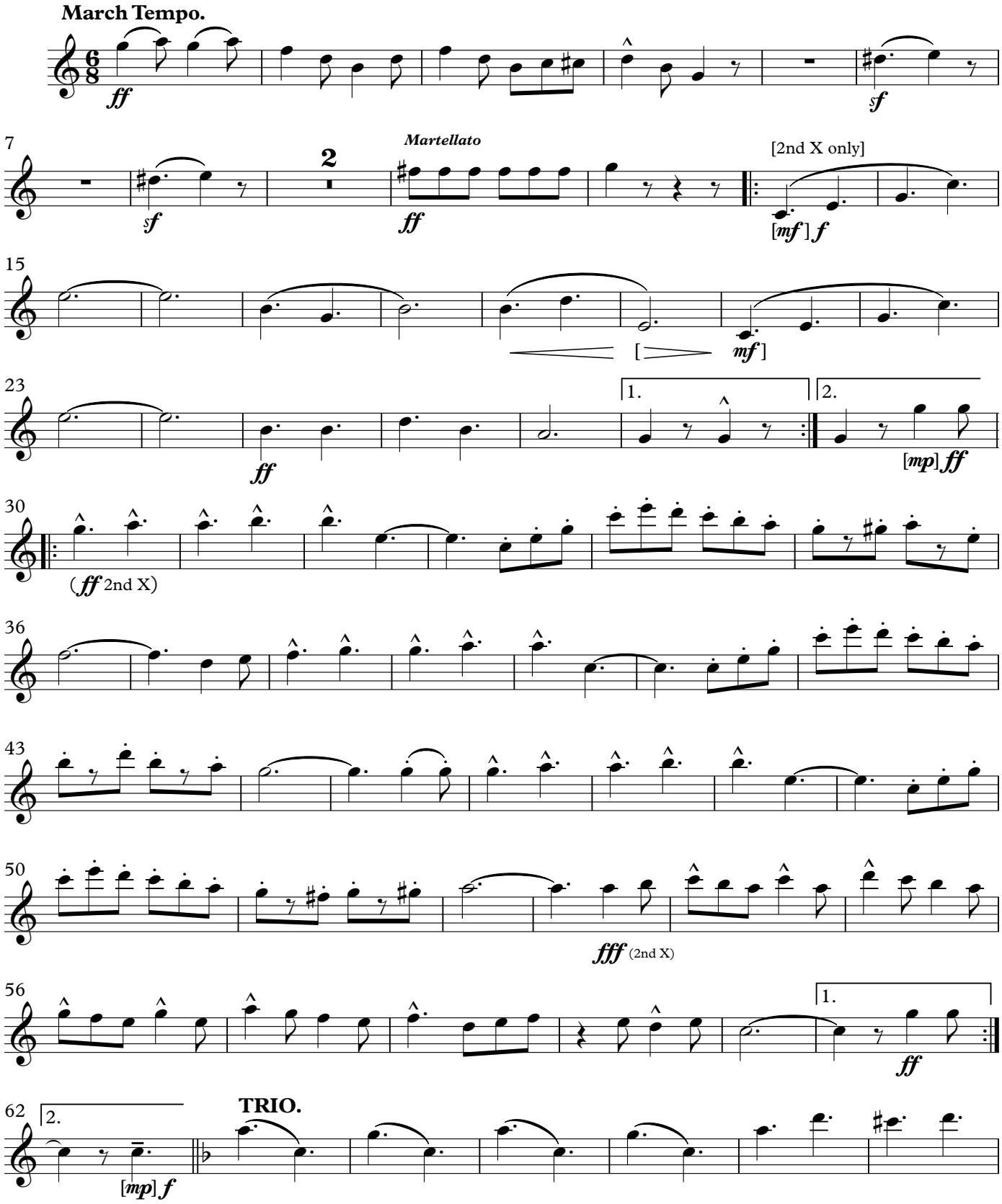
March

THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
(optional)



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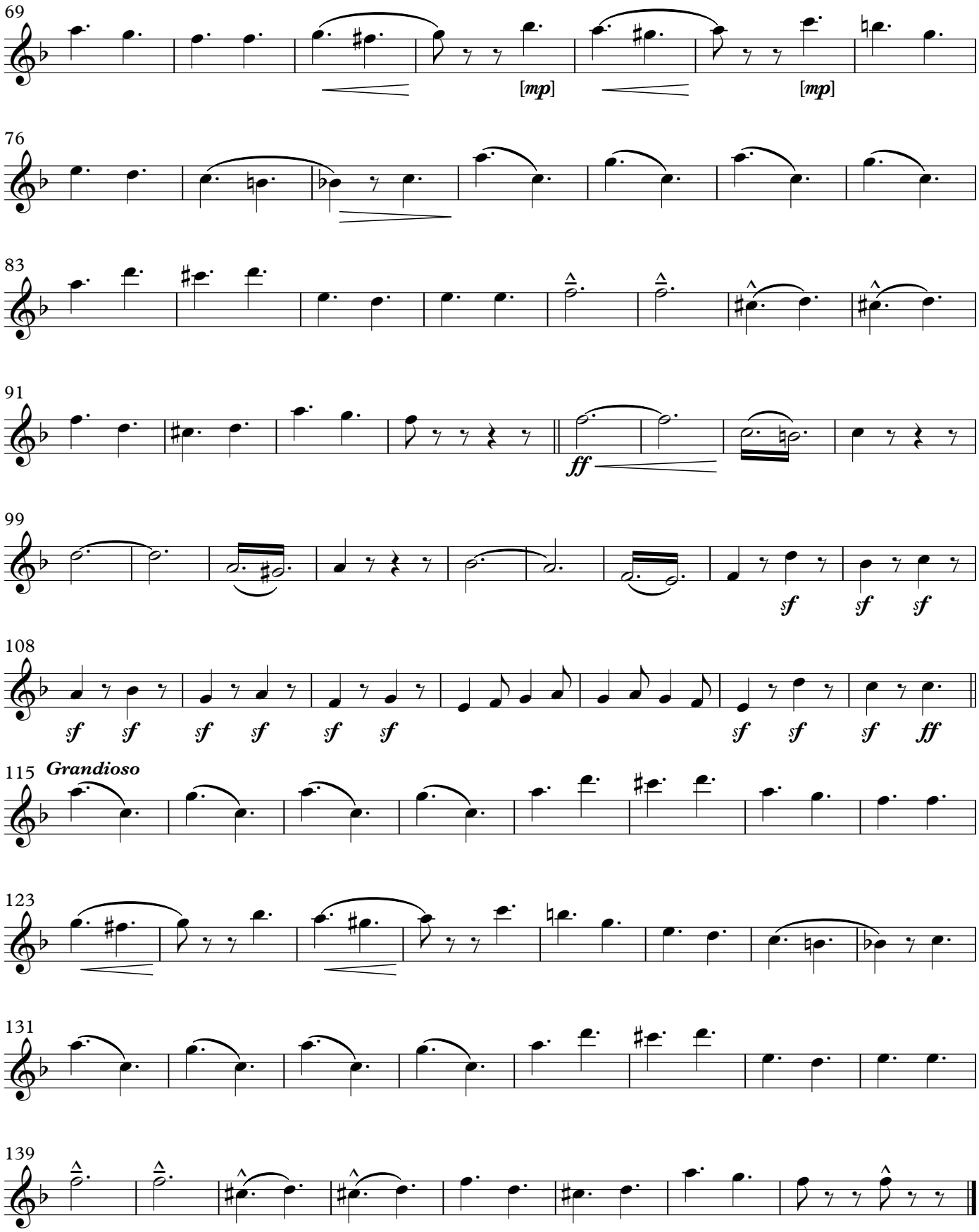

69
[mp]
[mp]
76
83
91
ff
99
sf
108
sf
ff
115
Grandioso
123
131
139

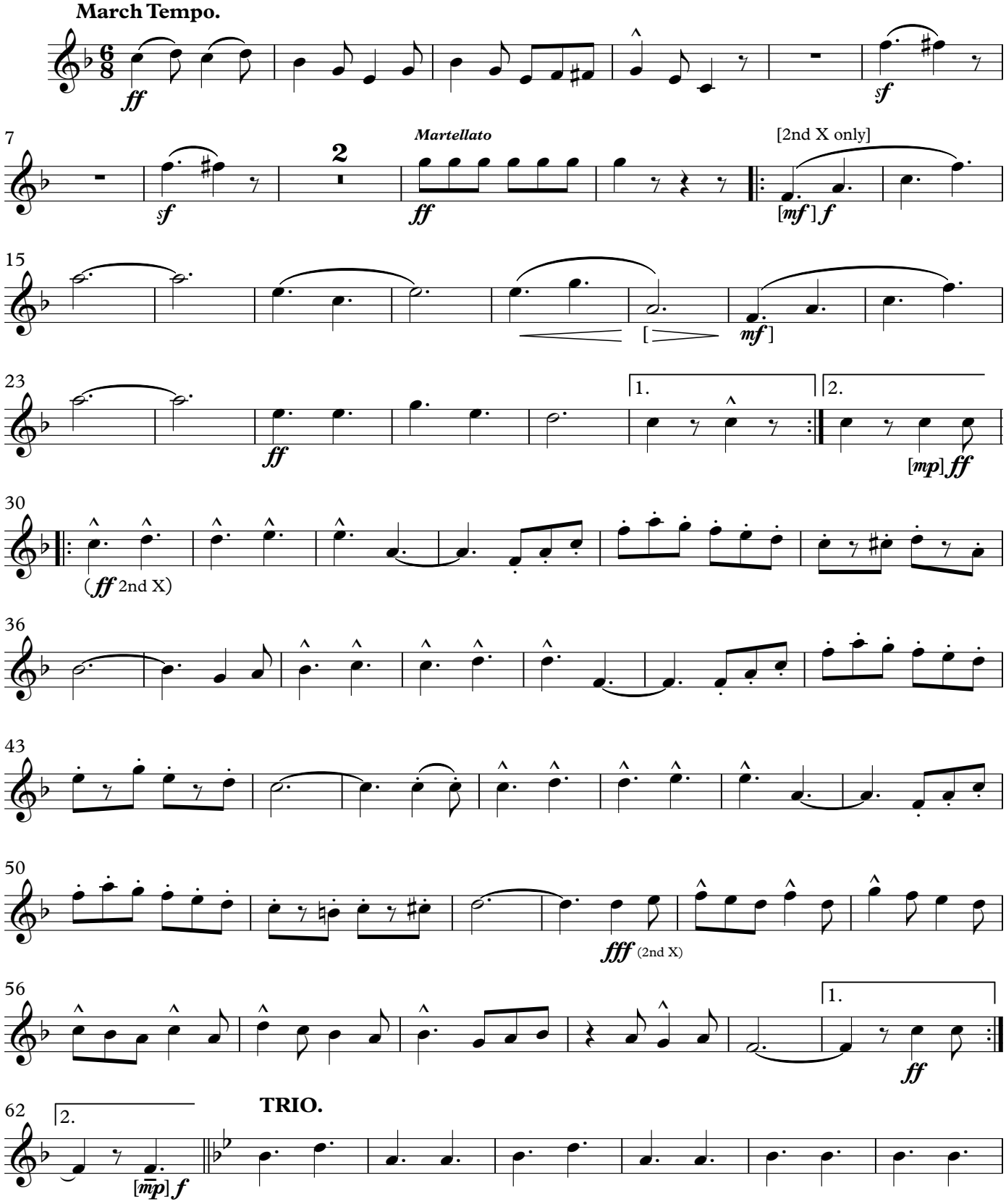
March

THE VOLUNTEERS

B♭ Bass Clarinet
(optional)

(1918)

JOHN PHILIP SOUSA



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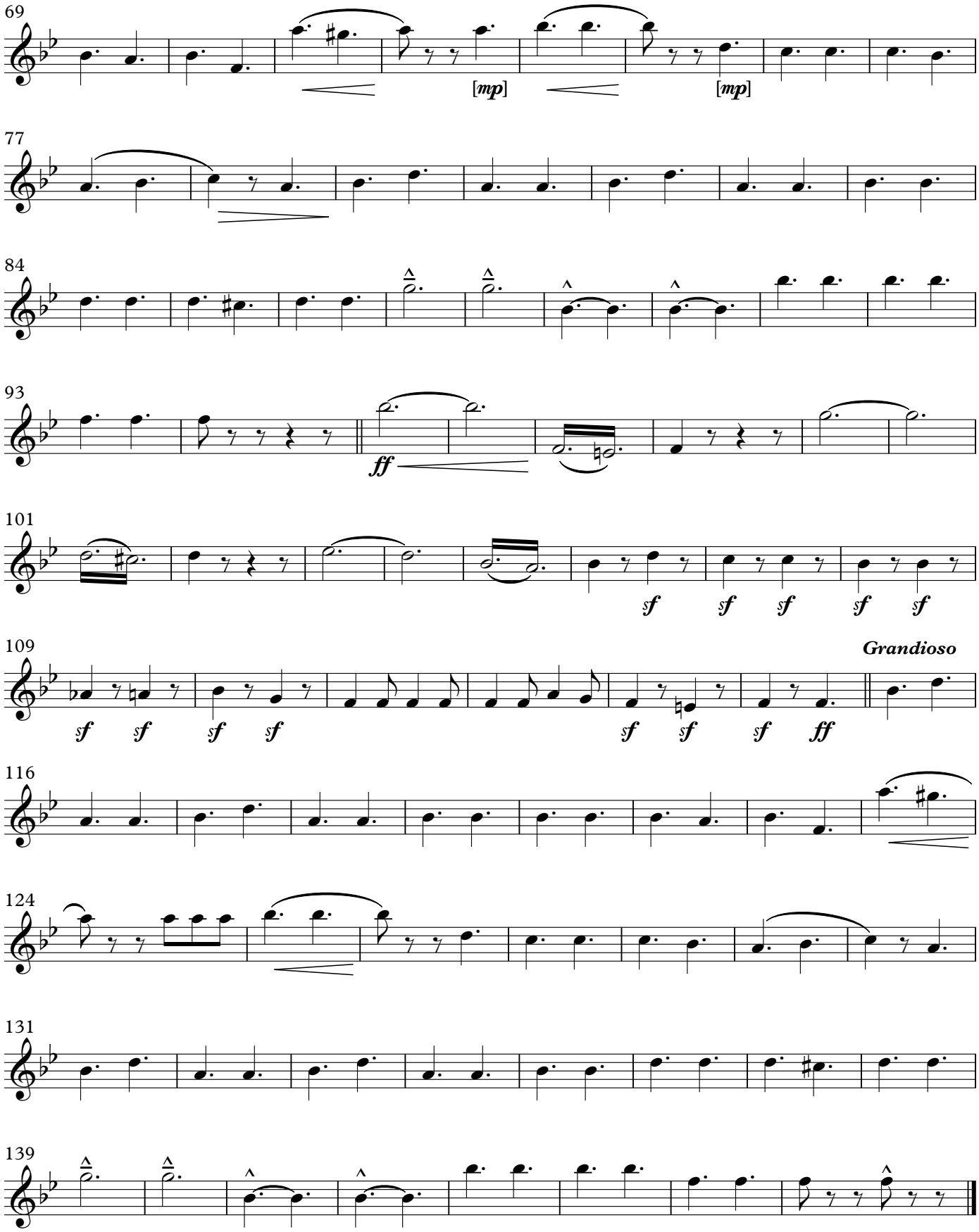
69
[mp]
[mp]
77
84
93
ff
101
sf
109
Grandioso
sf
116
124
131
139

March

THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

1st Bassoon

March Tempo.

ff *sf*

7 *Martellato* [2nd X only]

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

15 [*mf*]

23 *ff* 1. 2.

30 [*mp*] *ff*

38

46 *fff* (2nd X)

55 1. 2. *sf*

63 **TRIO.**

[*mp*] *f*

70 [*mp*] [*mp*]

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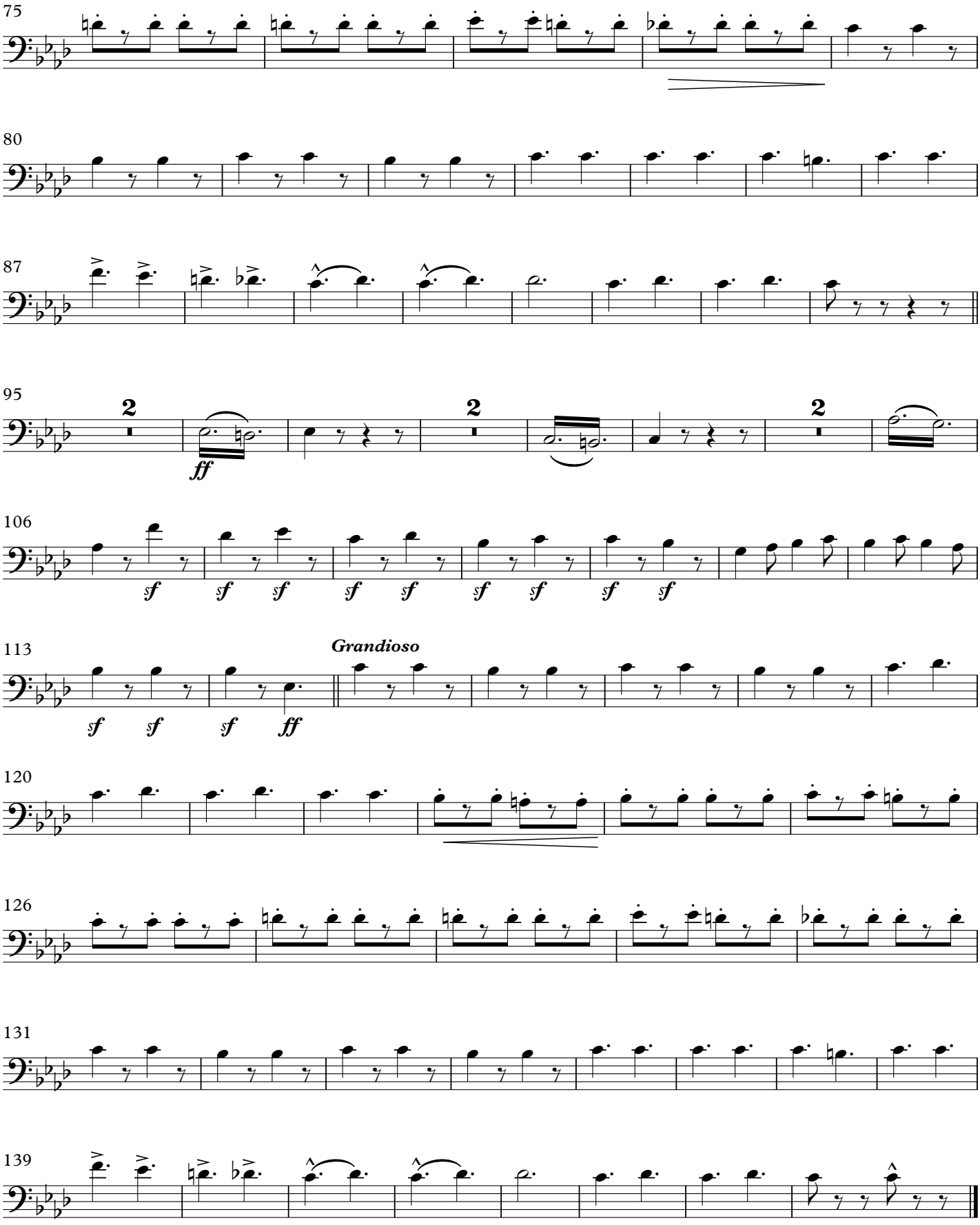

75
80
87
95
2
ff
2
2
106
sf
113
Grandioso
sf
ff
120
126
131
139

March

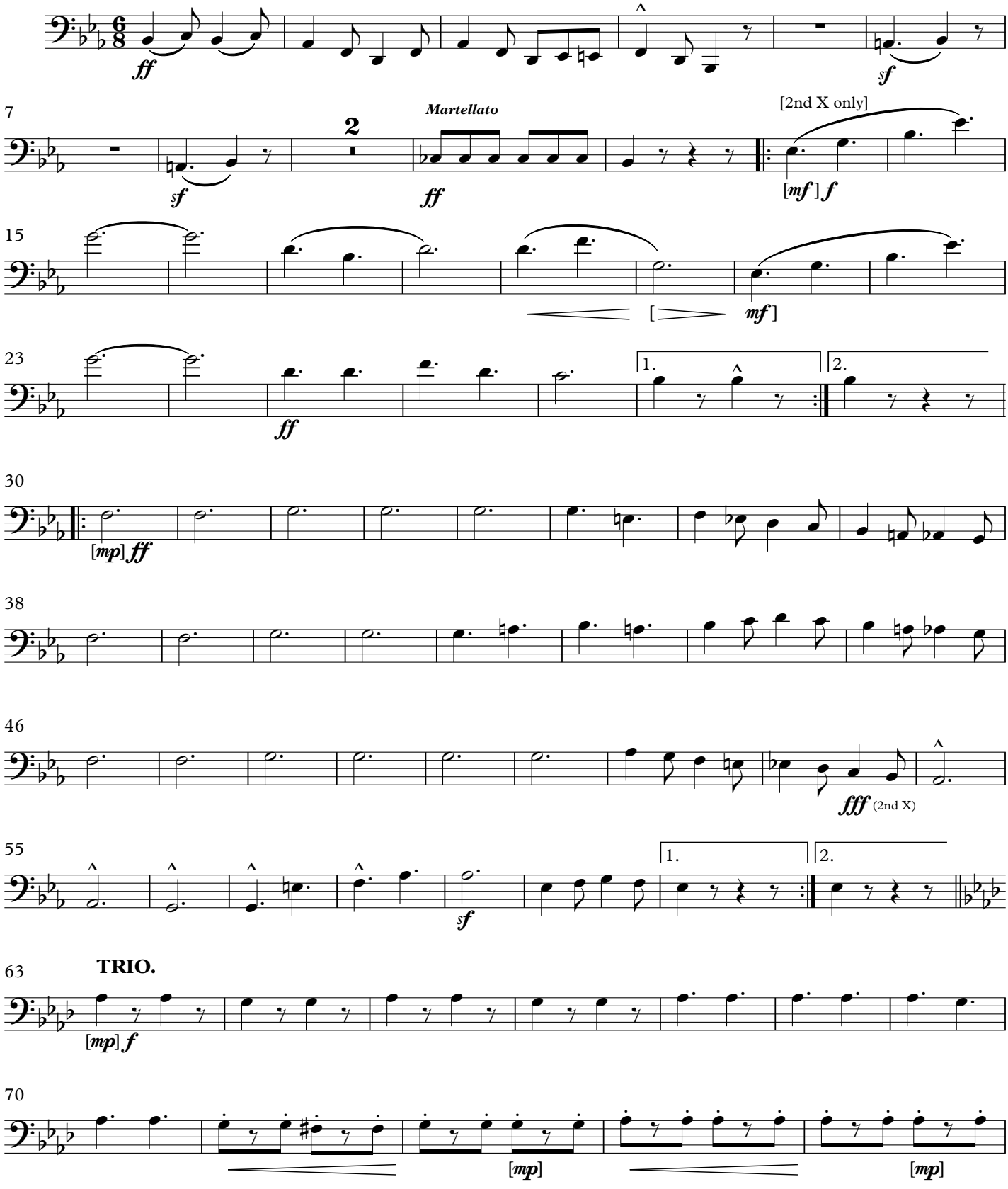
THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

2nd Bassoon

March Tempo.



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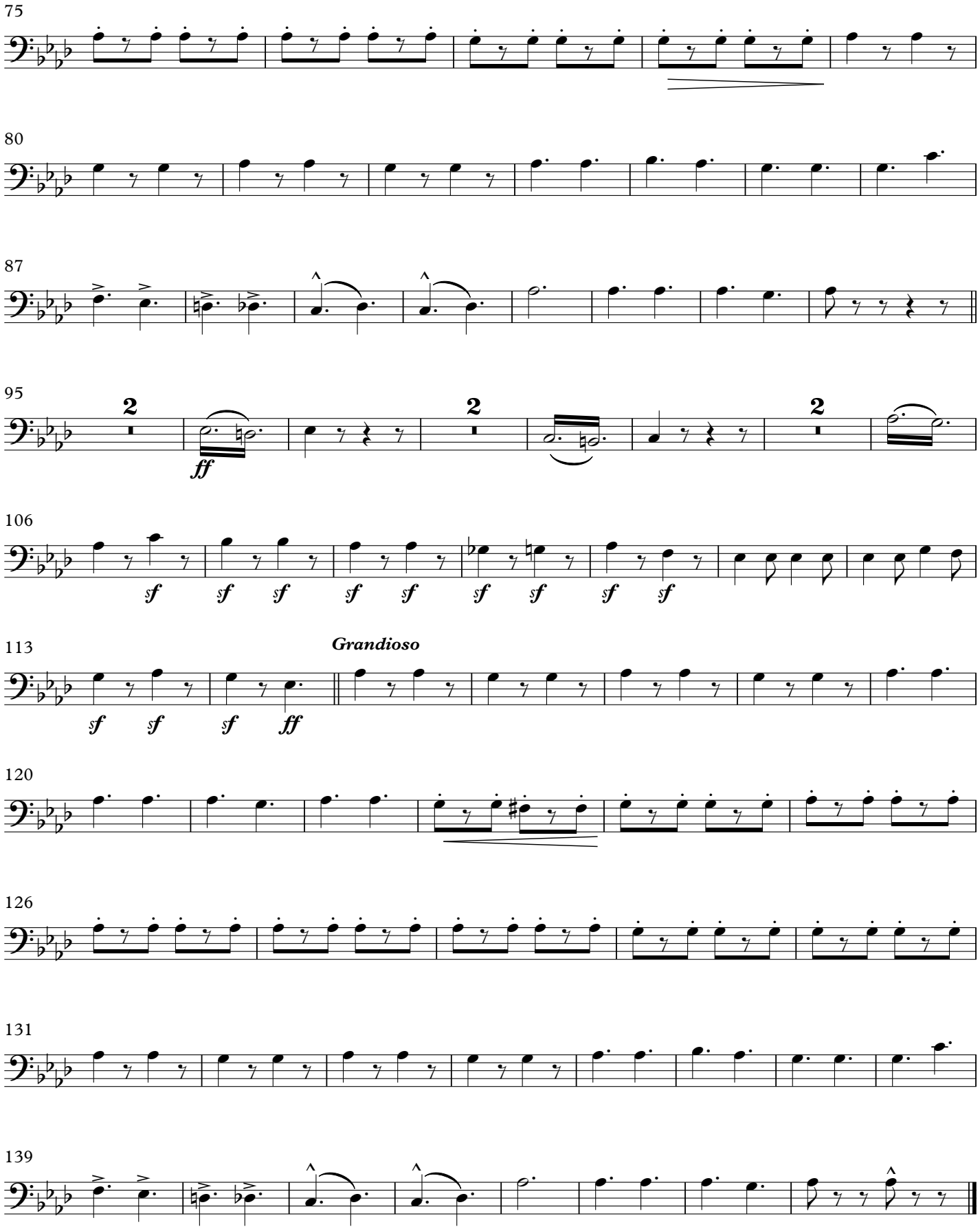

75
80
87
95
2
ff
2
2
106
sf
113
Grandioso
sf
ff
120
126
131
139

March

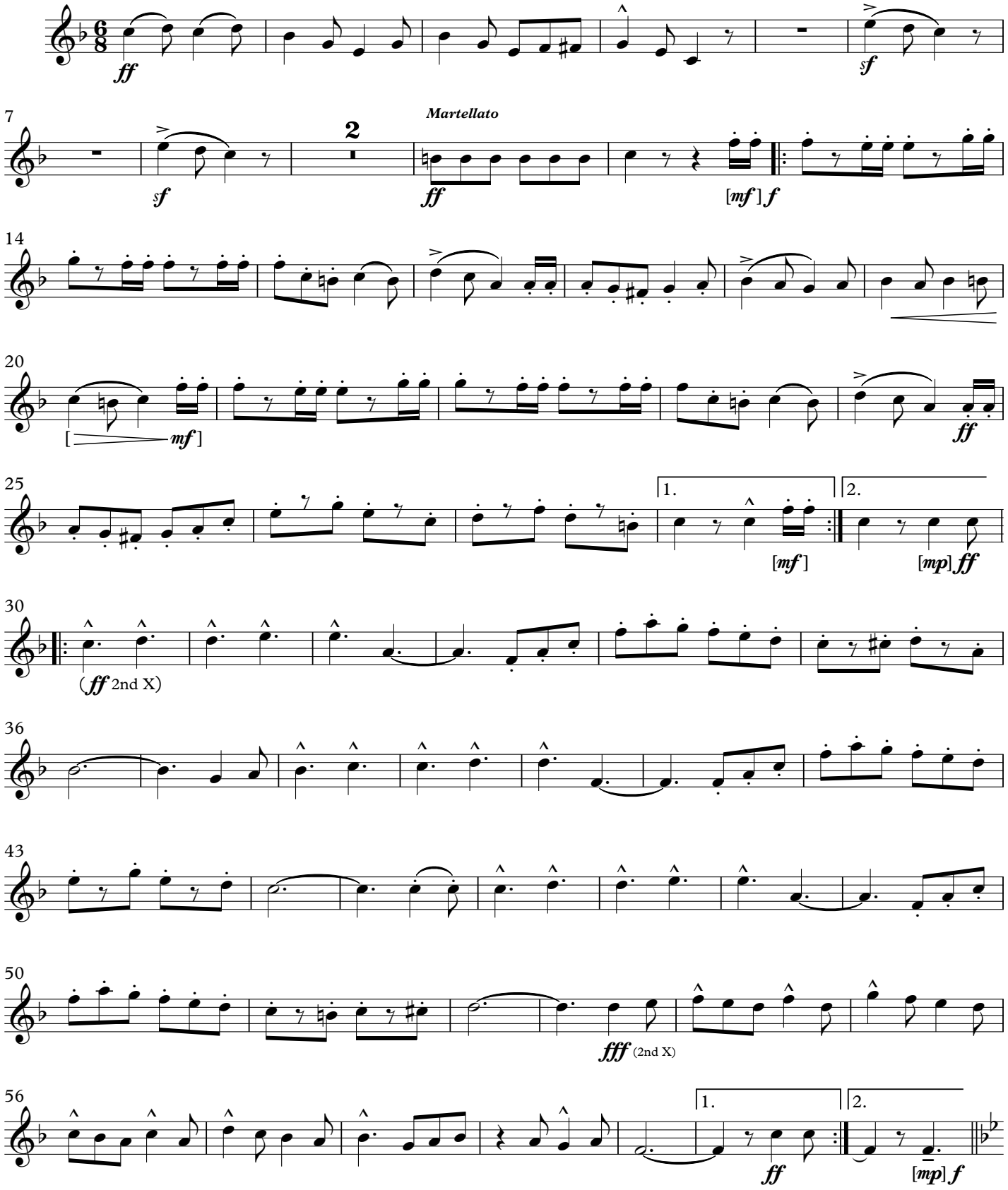
THE VOLUNTEERS

B♭ Soprano Saxophone

(1918)

JOHN PHILIP SOUSA

March Tempo.



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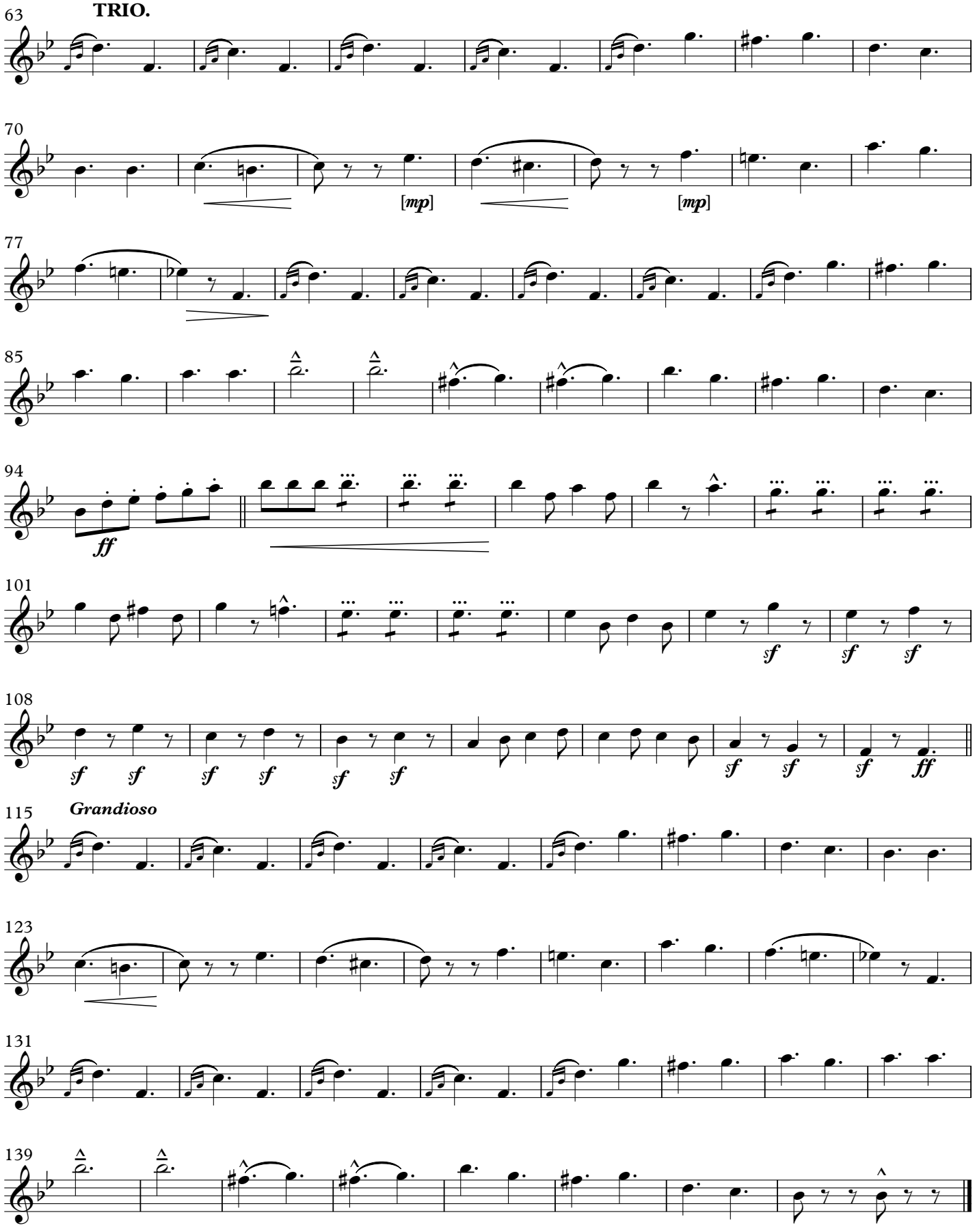
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TRIO.
70
[mp]
[mp]
77
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94
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101
sf
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108
sf sf sf sf sf sf sf sf sf sf sf ff
115
Grandioso
123
131
139

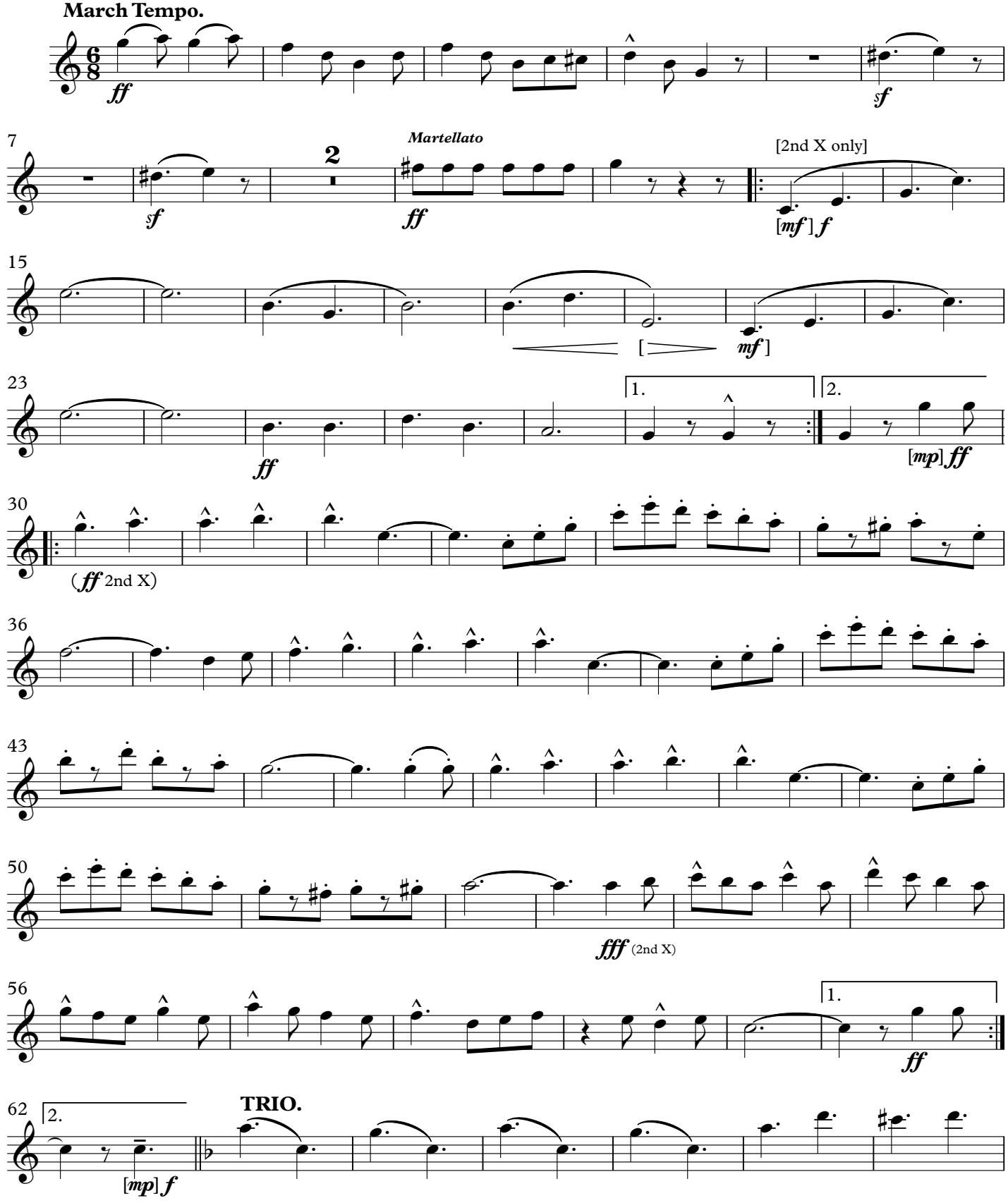
March

THE VOLUNTEERS

(1918)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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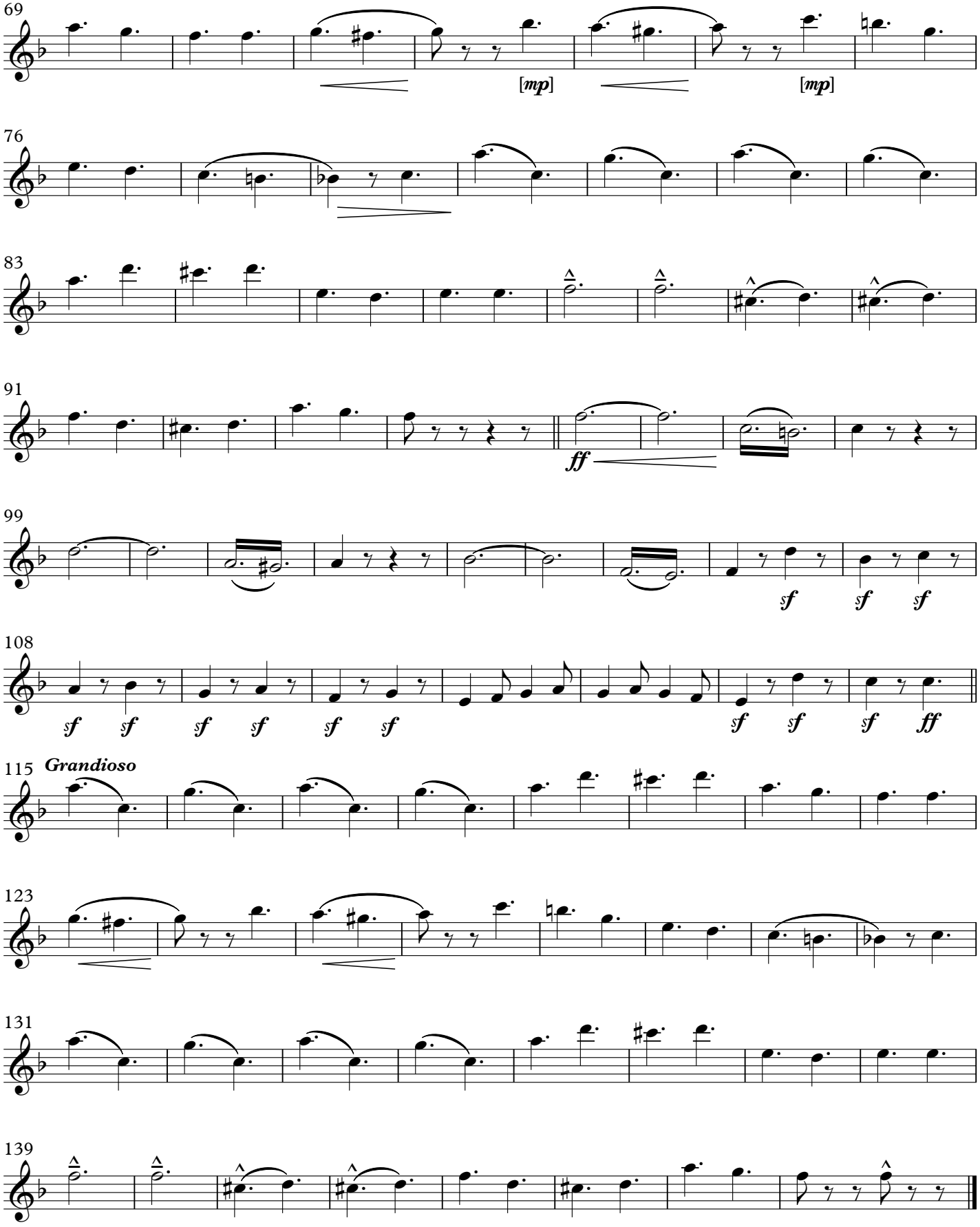

69
[mp]
[mp]
76
83
91
ff
99
sf
108
sf
115
Grandioso
123
131
139

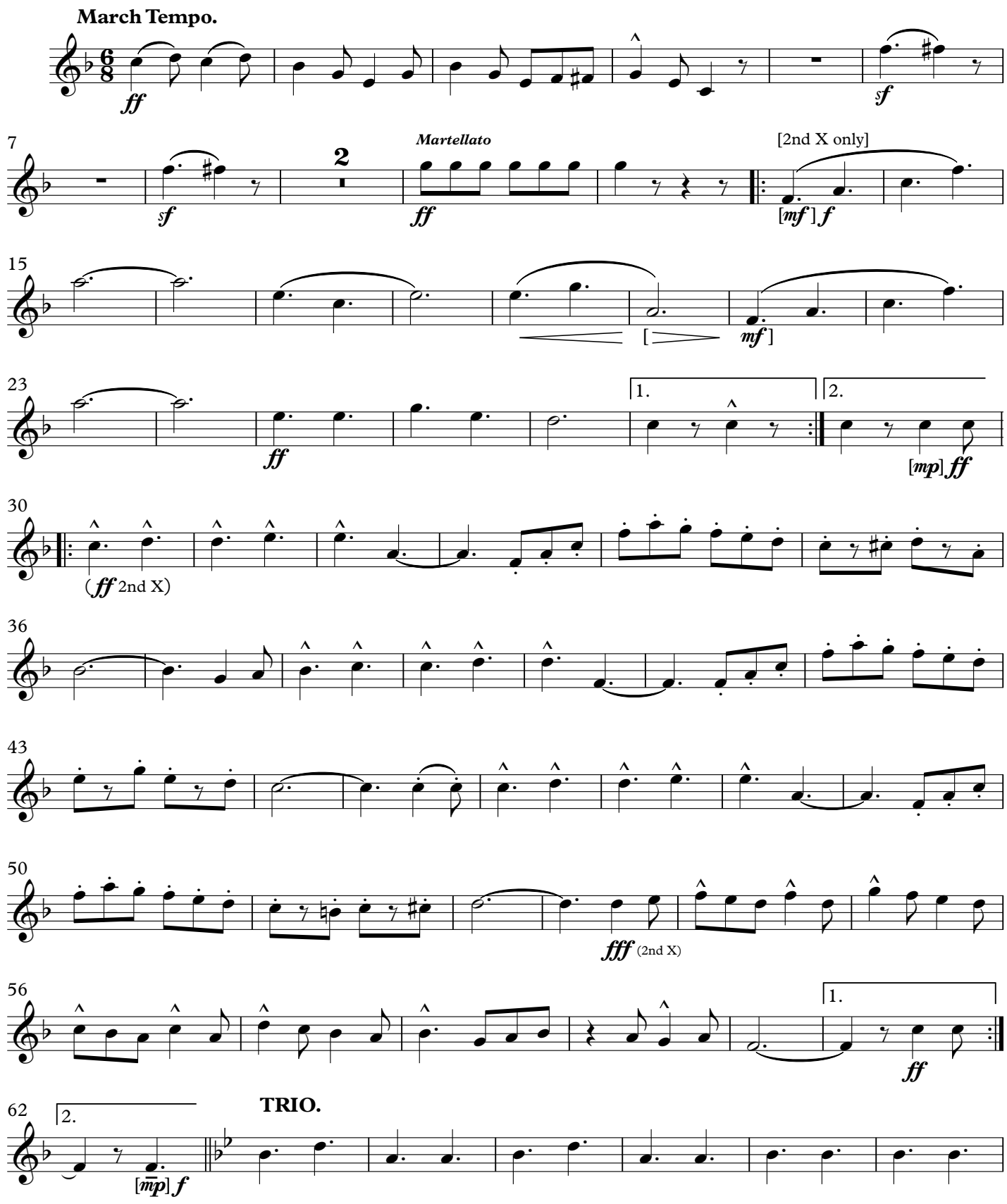
March

THE VOLUNTEERS

B♭ Tenor Saxophone

(1918)

JOHN PHILIP SOUSA



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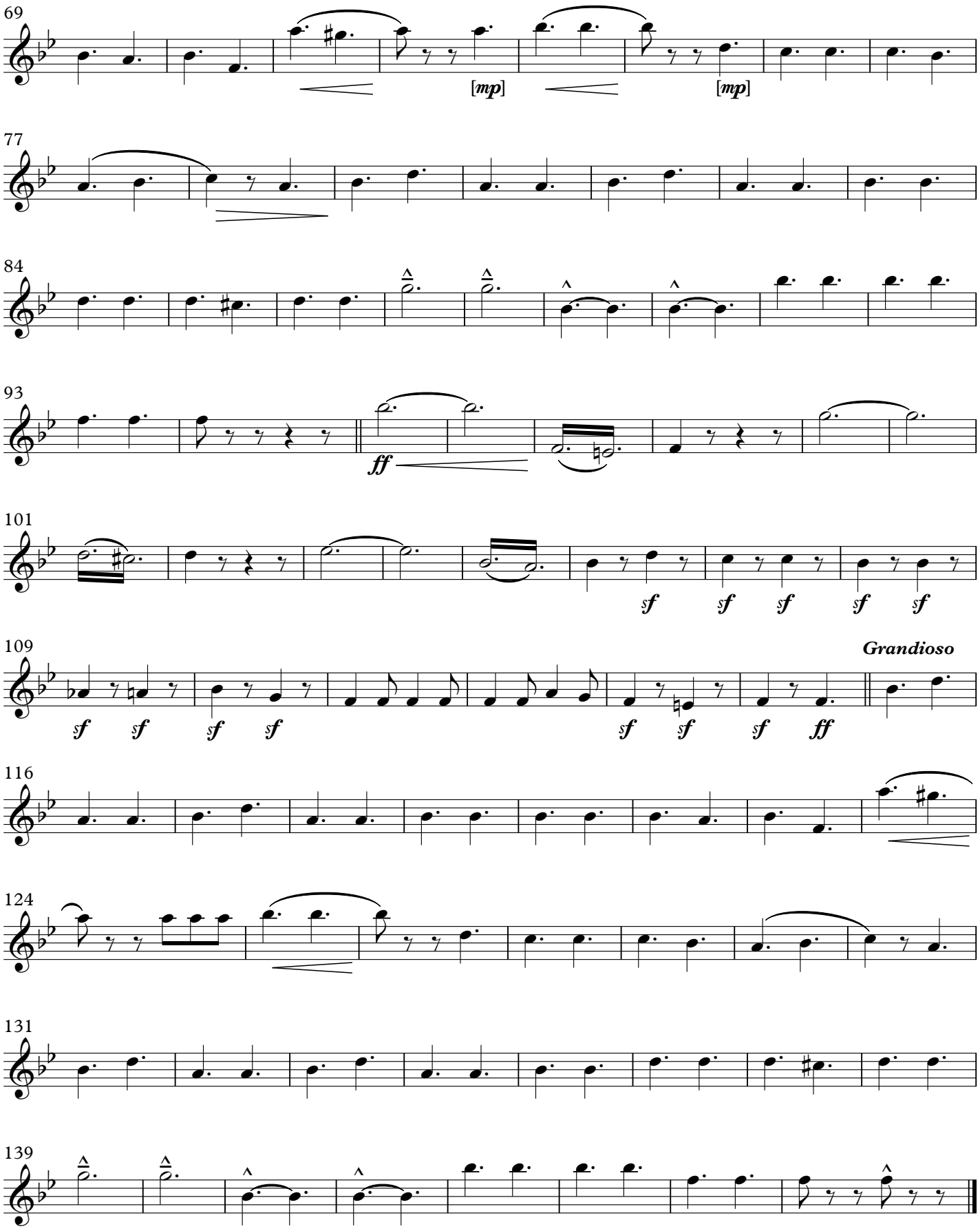
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[mp]
[mp]
77
84
93
ff
101
sf
109
Grandioso
sf
ff
116
124
131
139

March

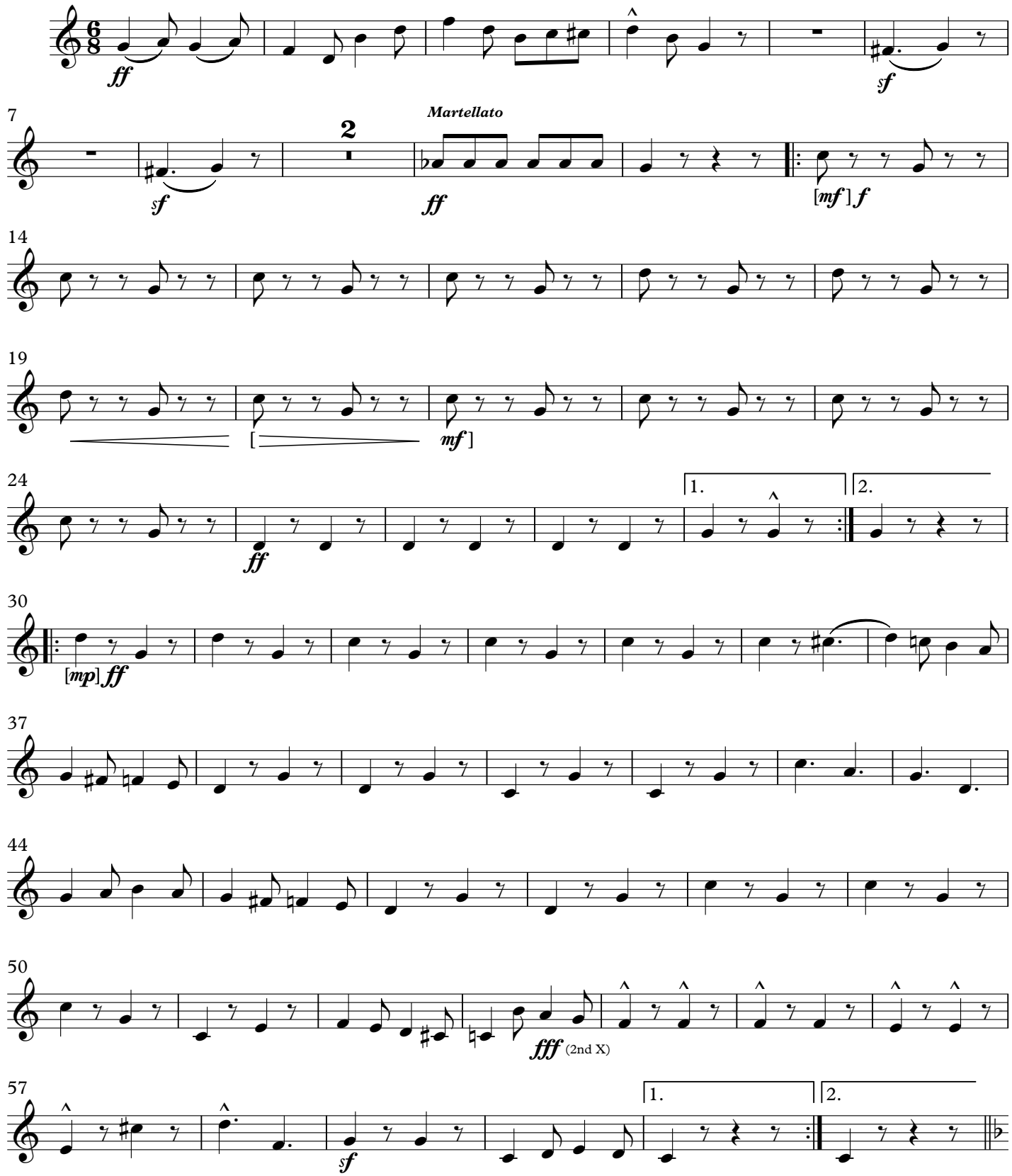
THE VOLUNTEERS

E♭ Baritone Saxophone

(1918)

JOHN PHILIP SOUSA

March Tempo.



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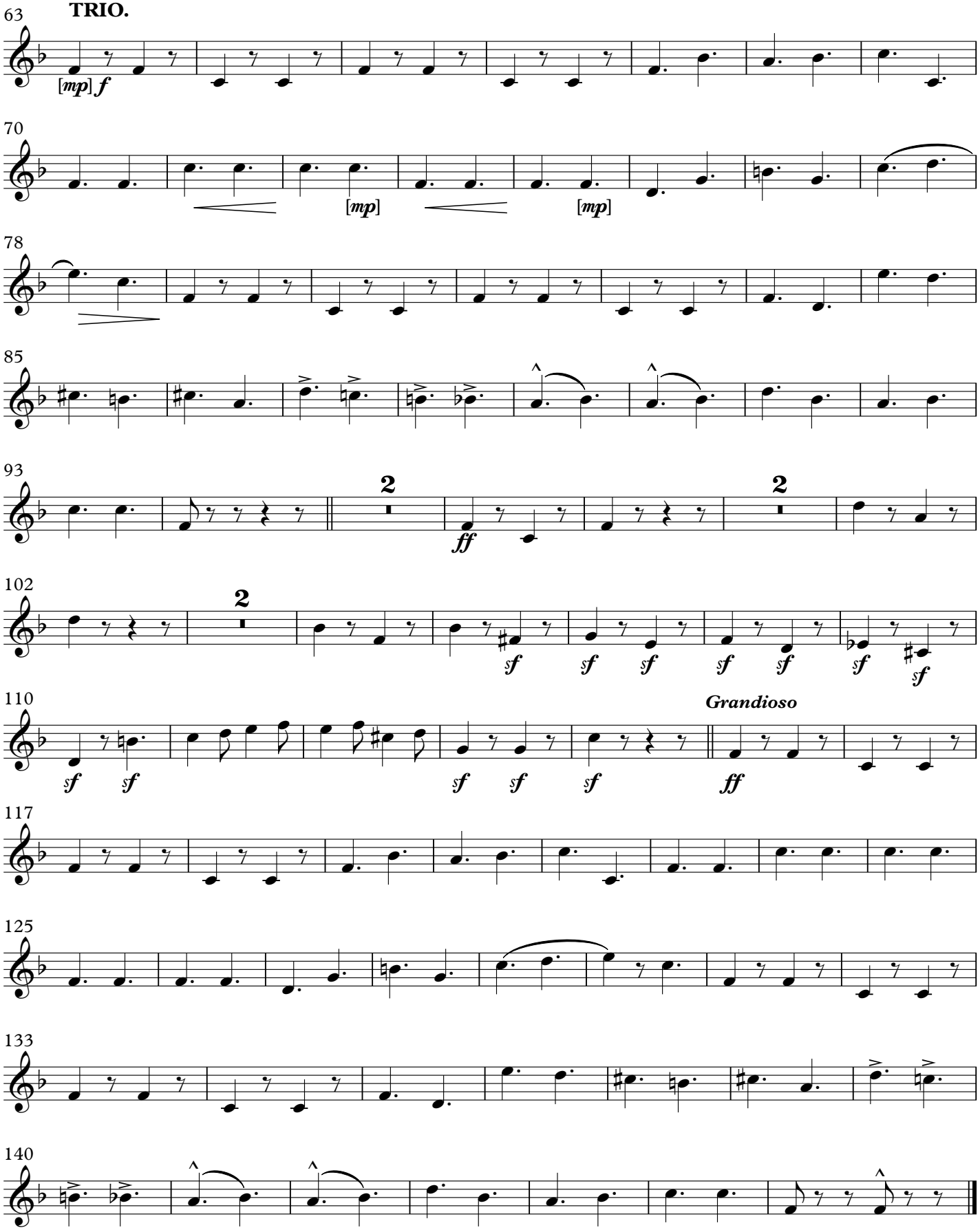
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2
ff
2
102
2
sf
sf
sf
sf
sf
sf
sf
110
Grandioso
sf
sf
sf
sf
sf
ff
117
125
133
140

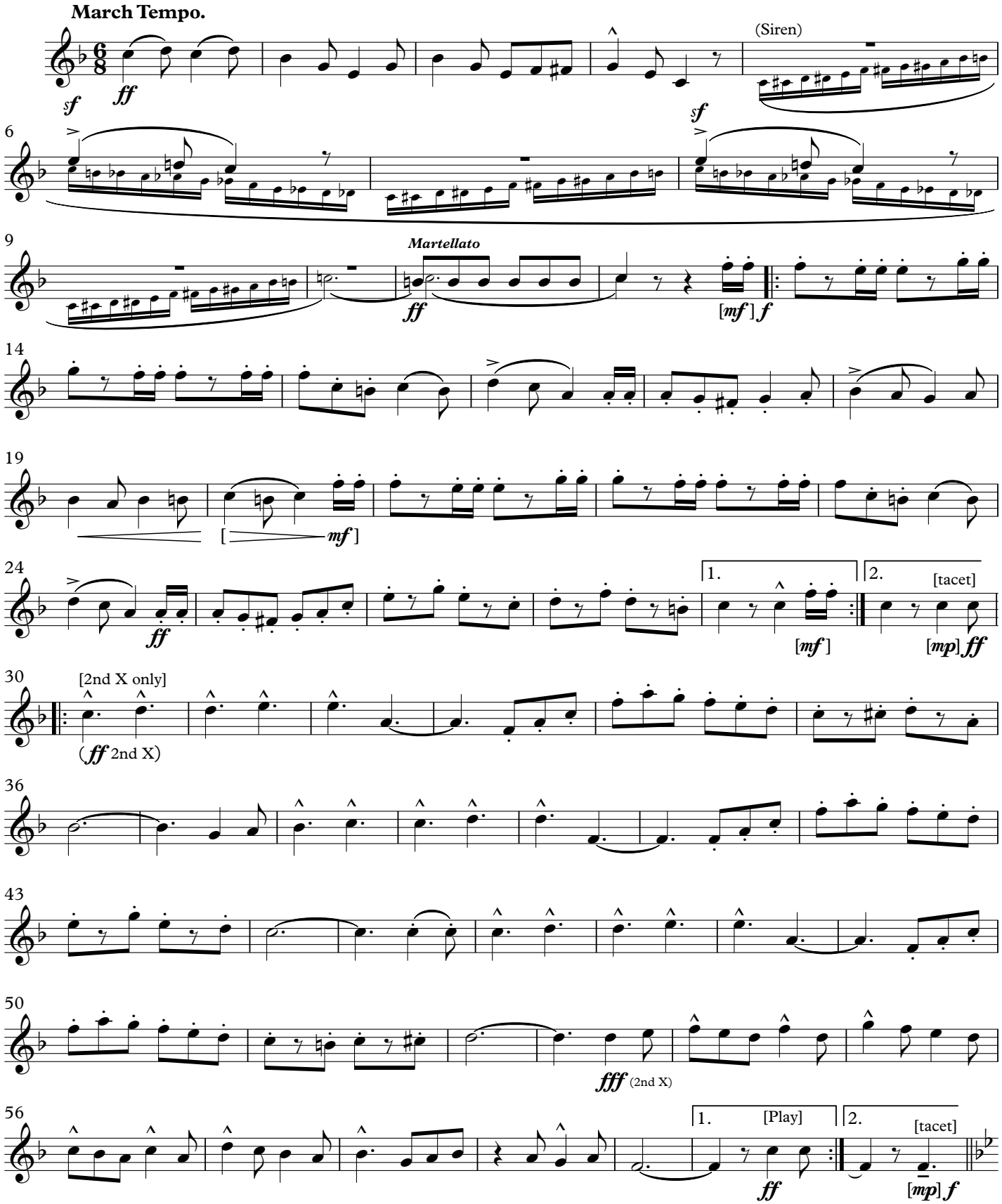
March

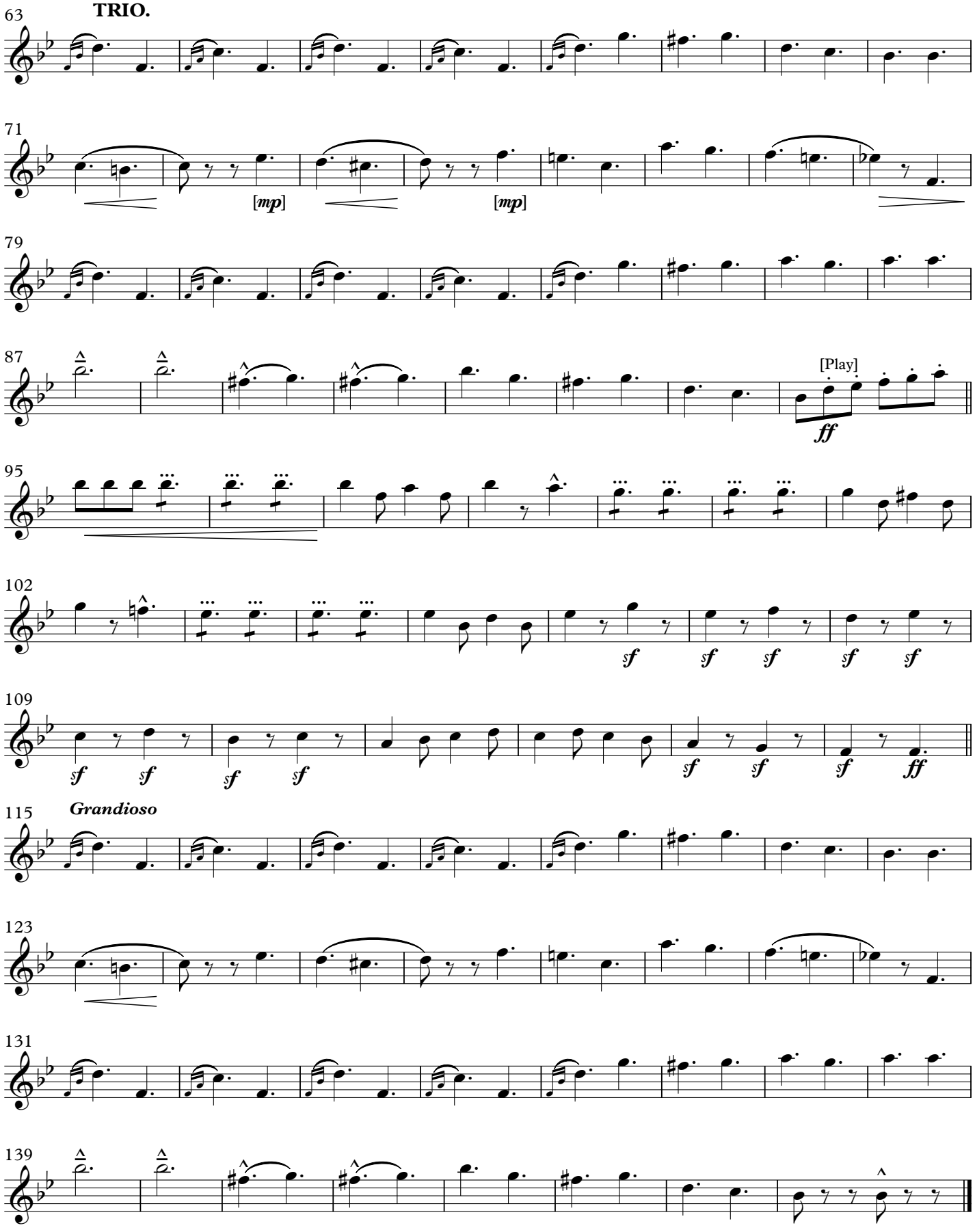
THE VOLUNTEERS

Solo B♭ Cornet

(1918)

JOHN PHILIP SOUSA

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71
[mp]
[mp]
79
87
[Play]
ff
95
102
sf
109
sf
ff
115
Grandioso
123
131
139

March

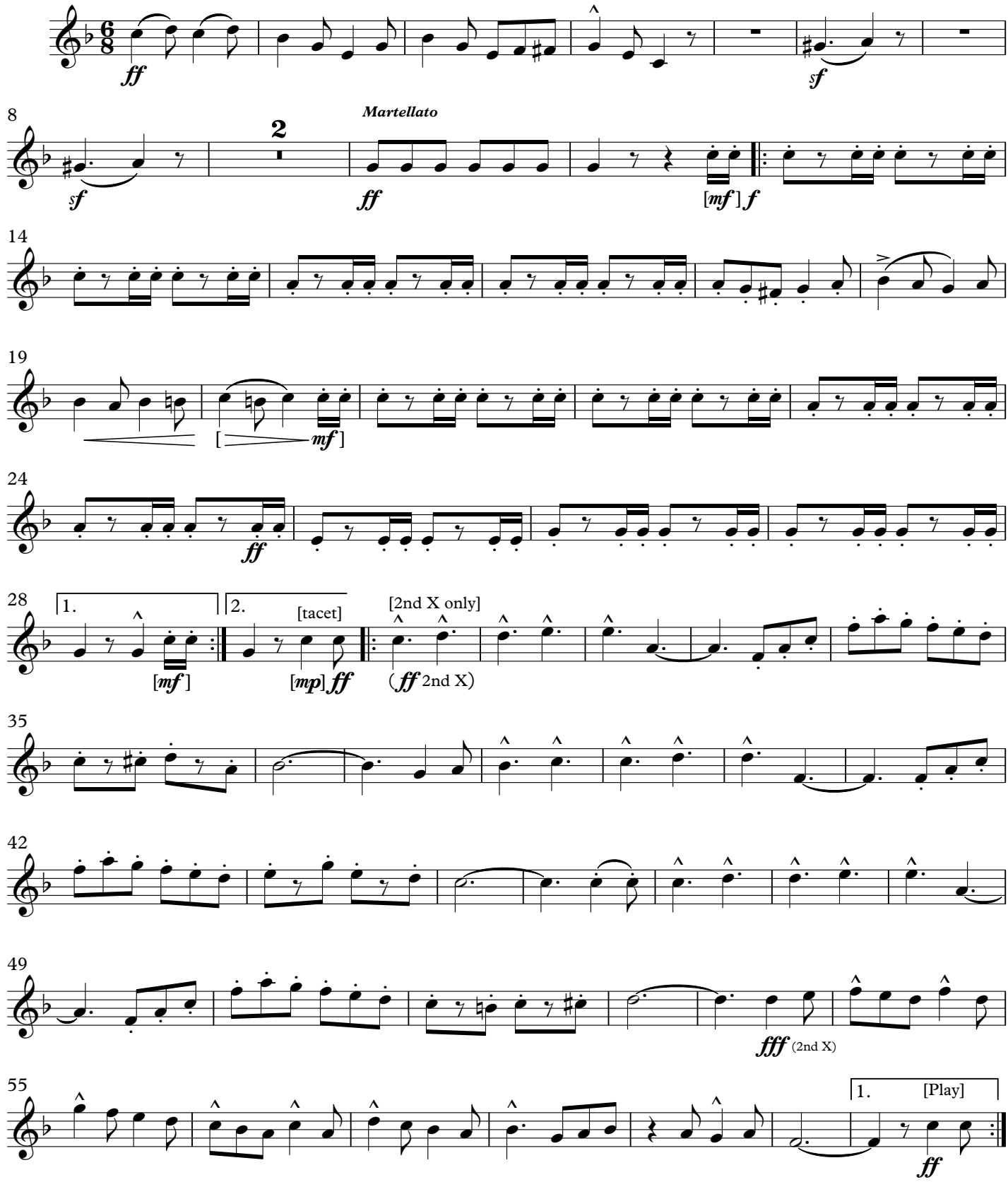
THE VOLUNTEERS

1st B♭ Cornet

(1918)

JOHN PHILIP SOUSA

March Tempo.



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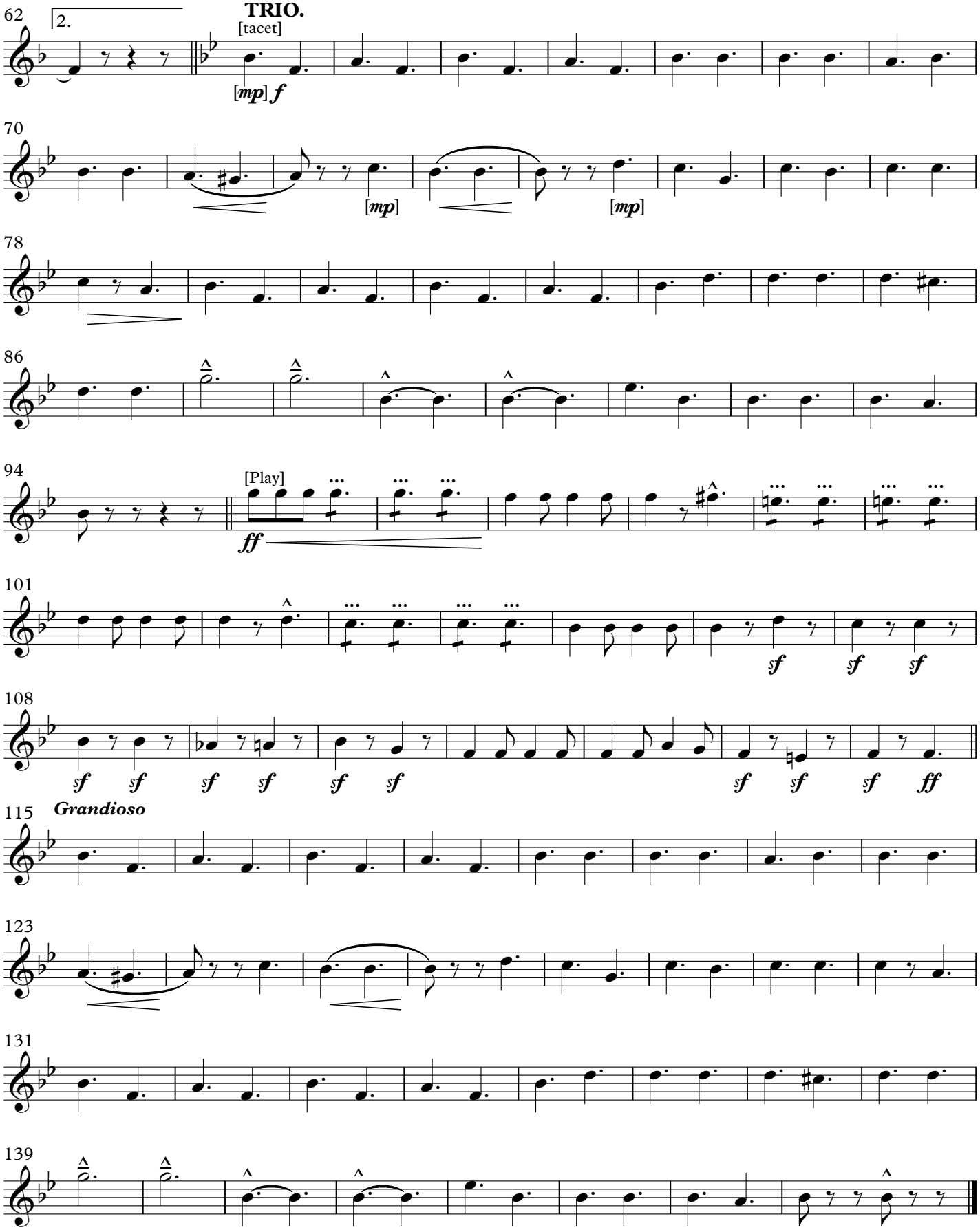
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70
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78
86
94
[Play]
ff
101
sf
sf
sf
108
sf sf sf sf sf sf sf sf sf sf sf ff
115
Grandioso
123
131
139

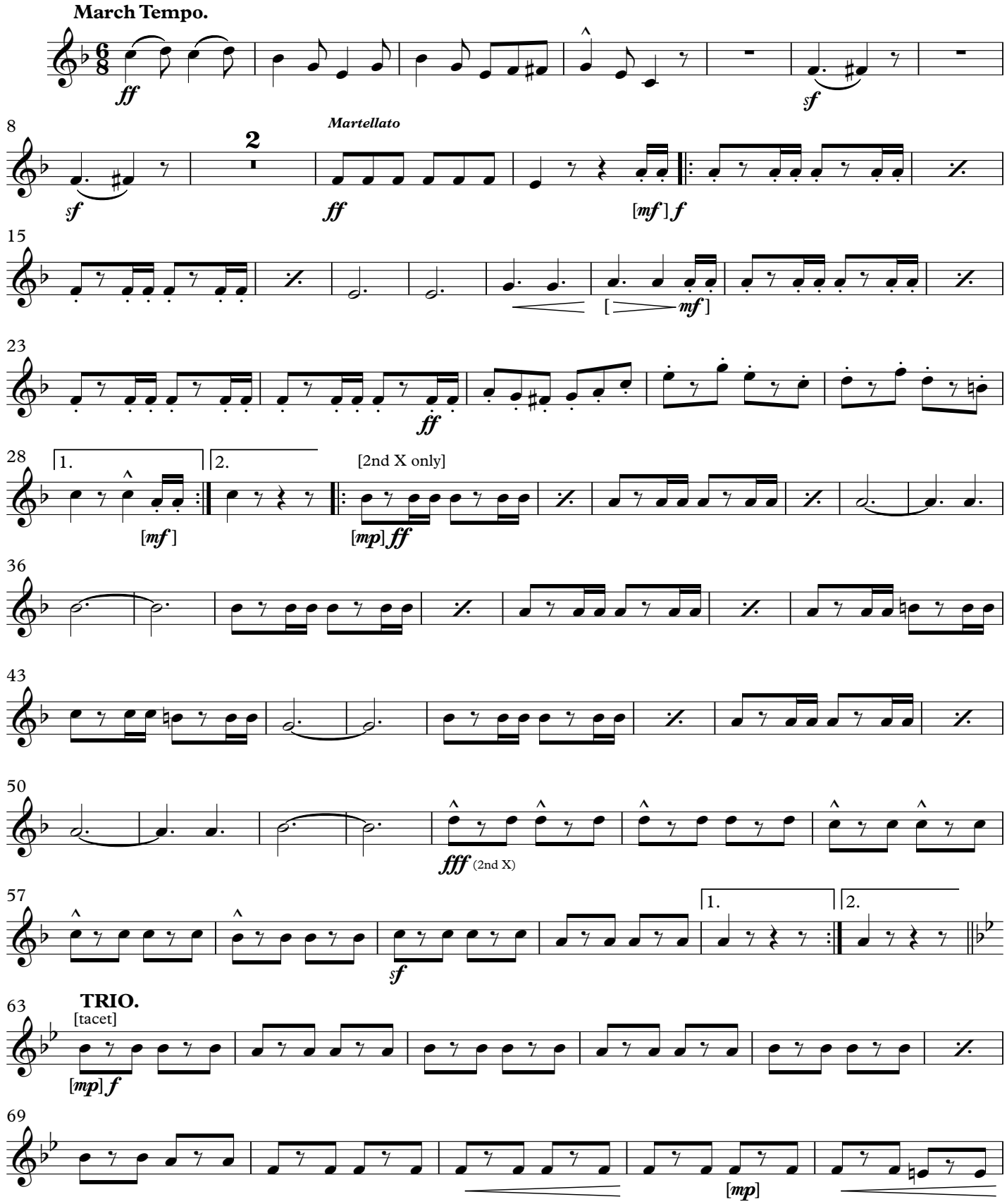
March

THE VOLUNTEERS

2nd B♭ Cornet

(1918)

JOHN PHILIP SOUSA



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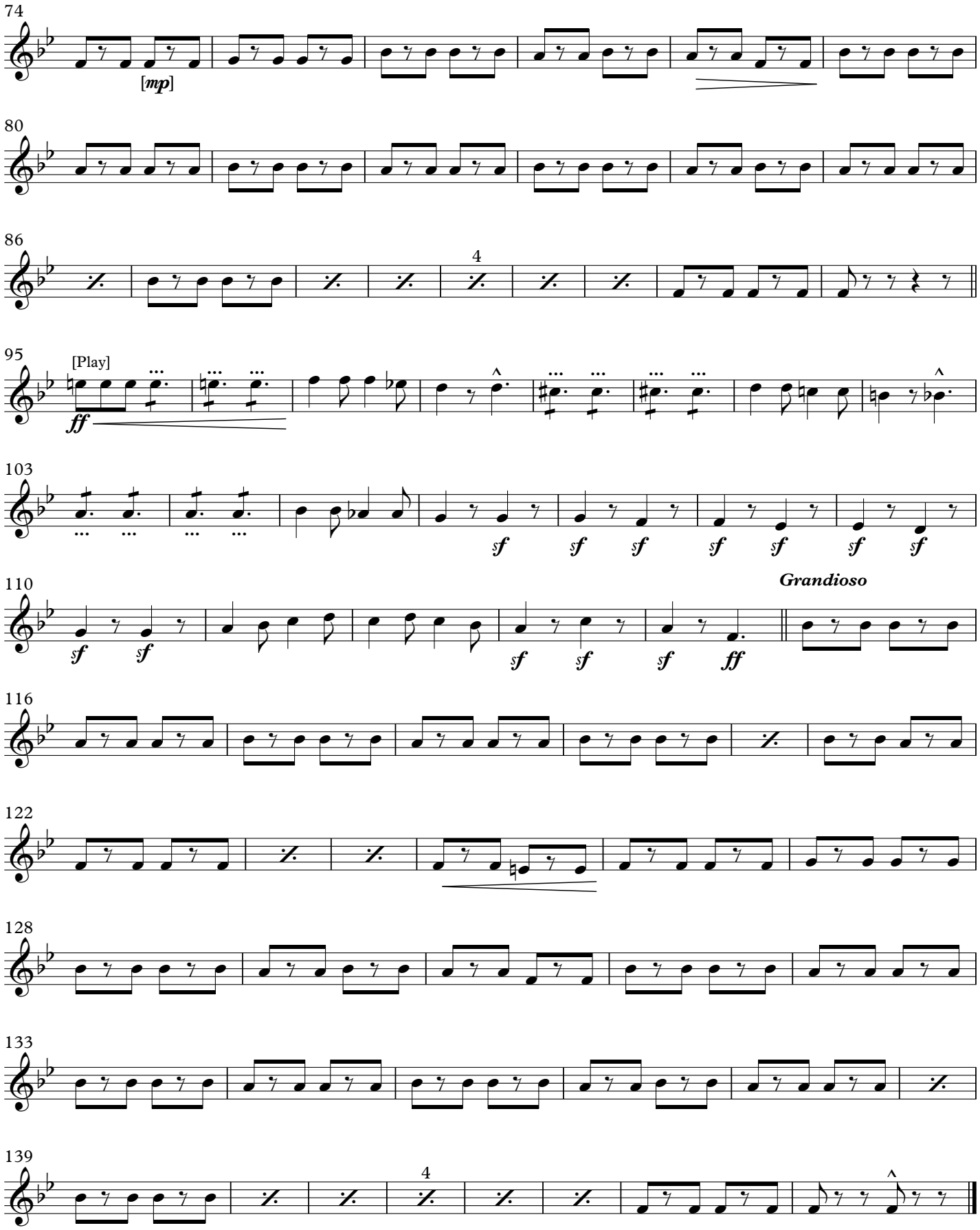
74
[mp]
80
86
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95
[Play]
ff
103
sf
110
Grandioso
116
122
128
133
139
4

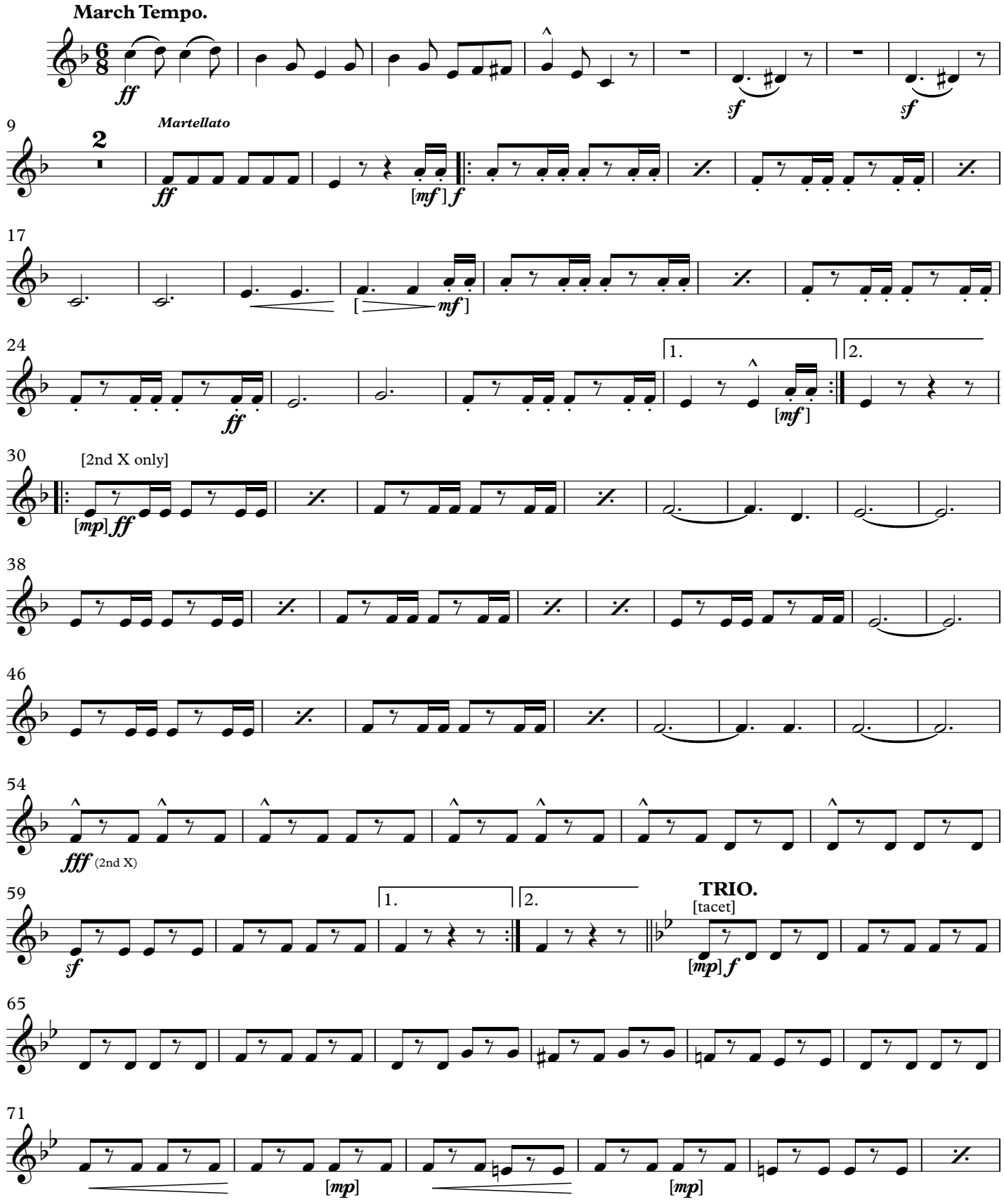
March

THE VOLUNTEERS

3rd B♭ Cornet

(1918)

JOHN PHILIP SOUSA



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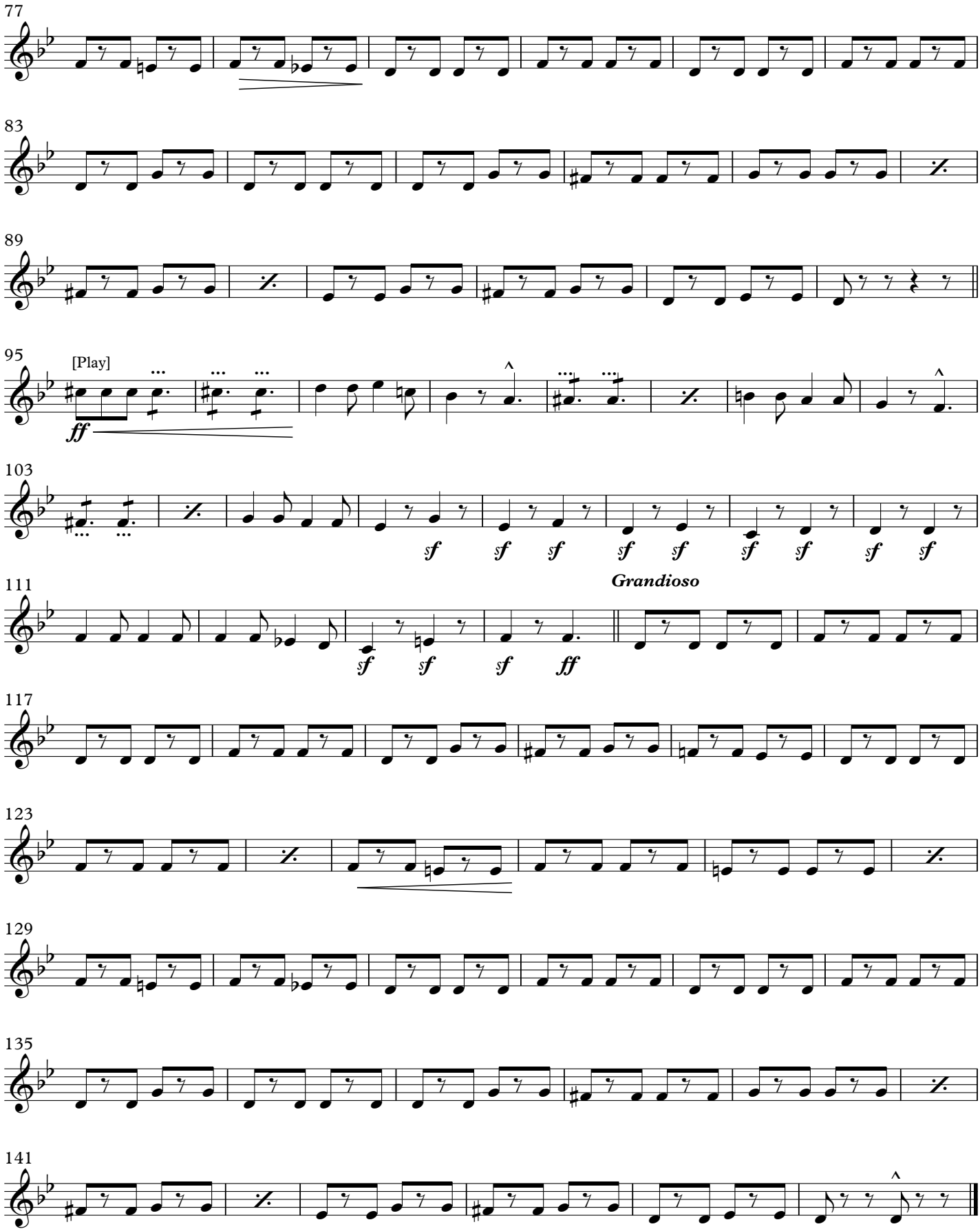

77
83
89
95
[Play]
ff
103
sf
111
Grandioso
sf
ff
117
123
129
135
141

March

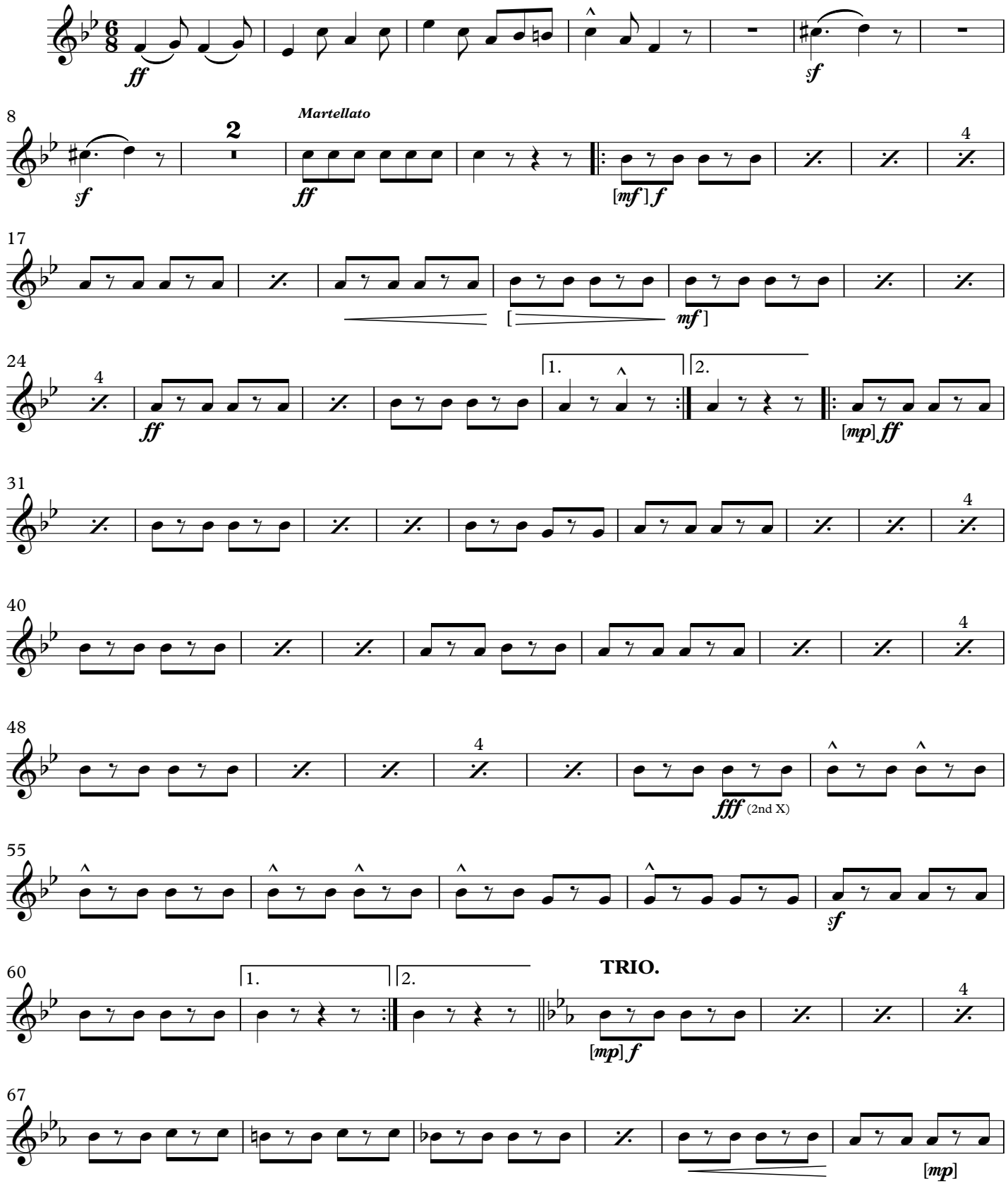
THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

1st F Horn

March Tempo.



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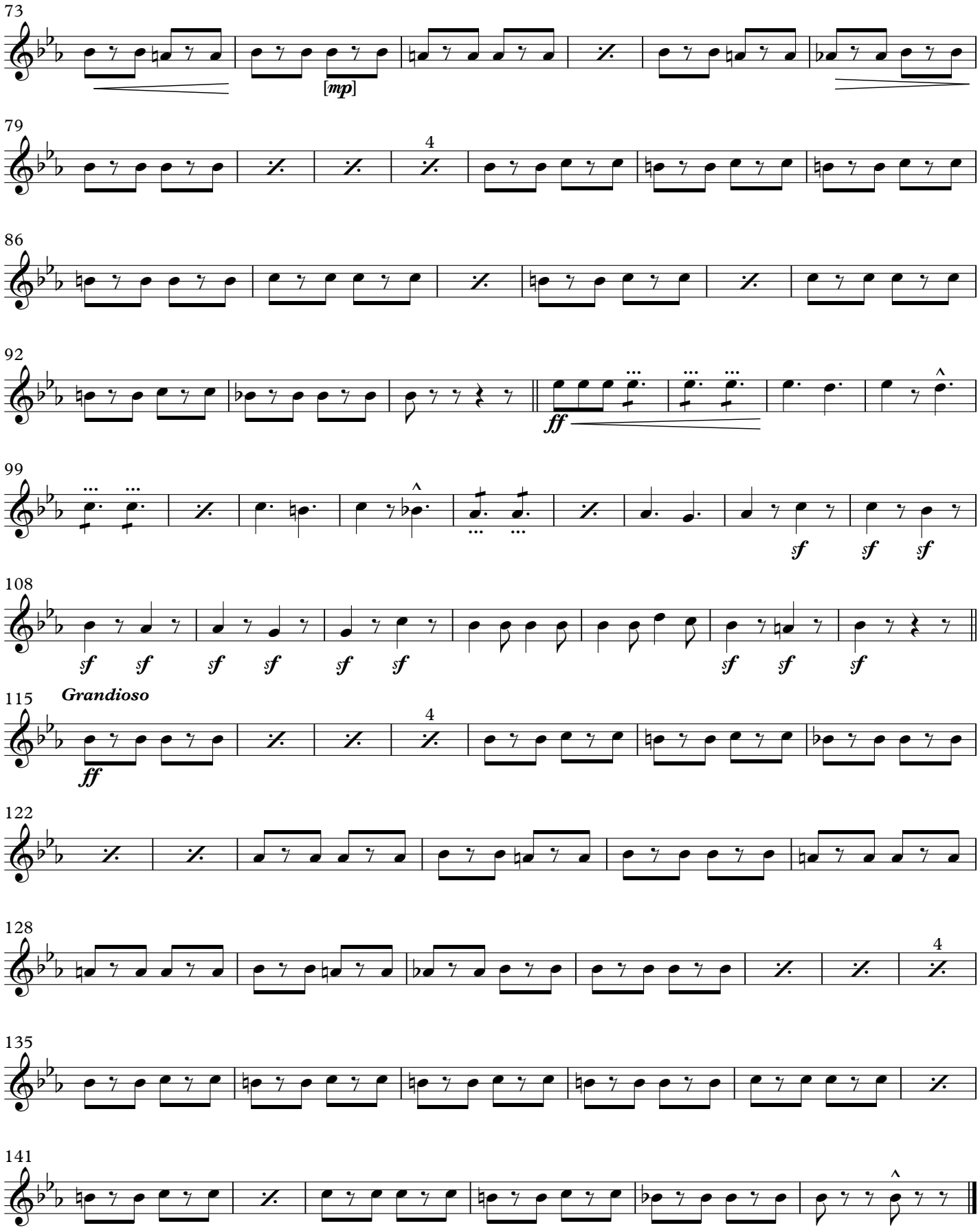

73
[mp]
79
4
86
92
ff
99
sf
108
sf
115
Grandioso
ff
4
122
128
4
135
141

March

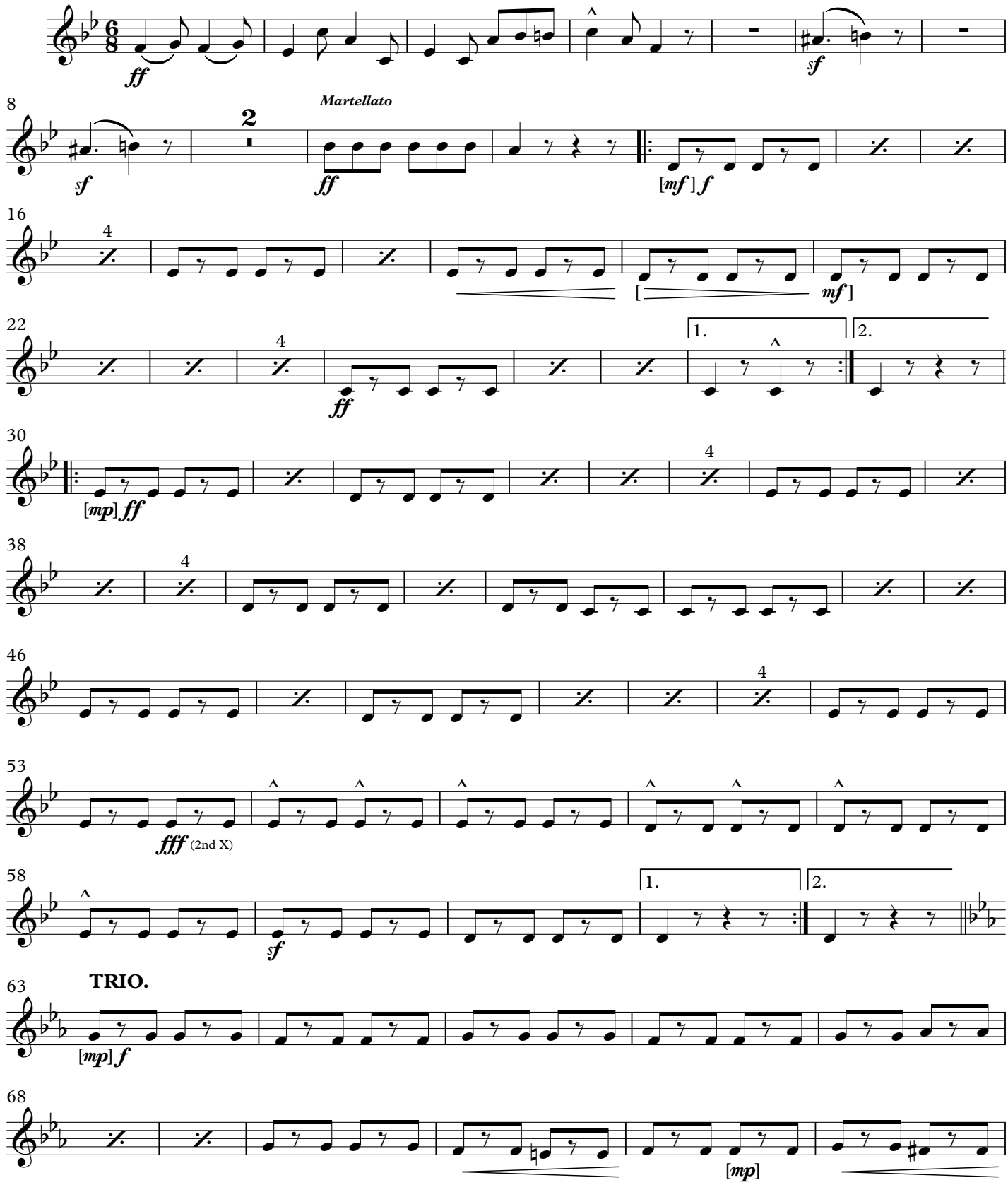
THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

2nd F Horn

March Tempo.



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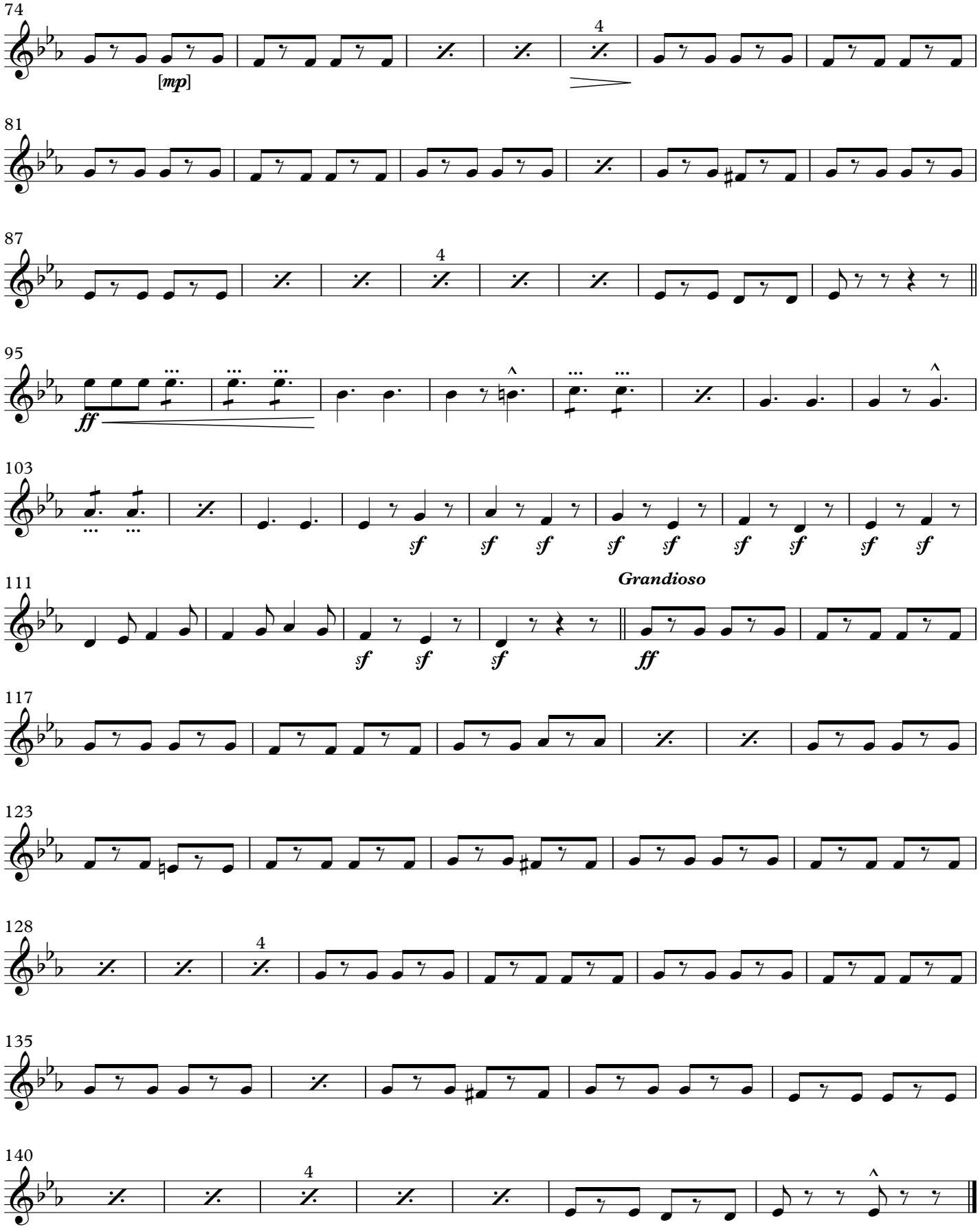

74
[mp]
4
81
87
4
95
ff
103
sf
111
Grandioso
sf
ff
117
123
128
4
135
140
4

March

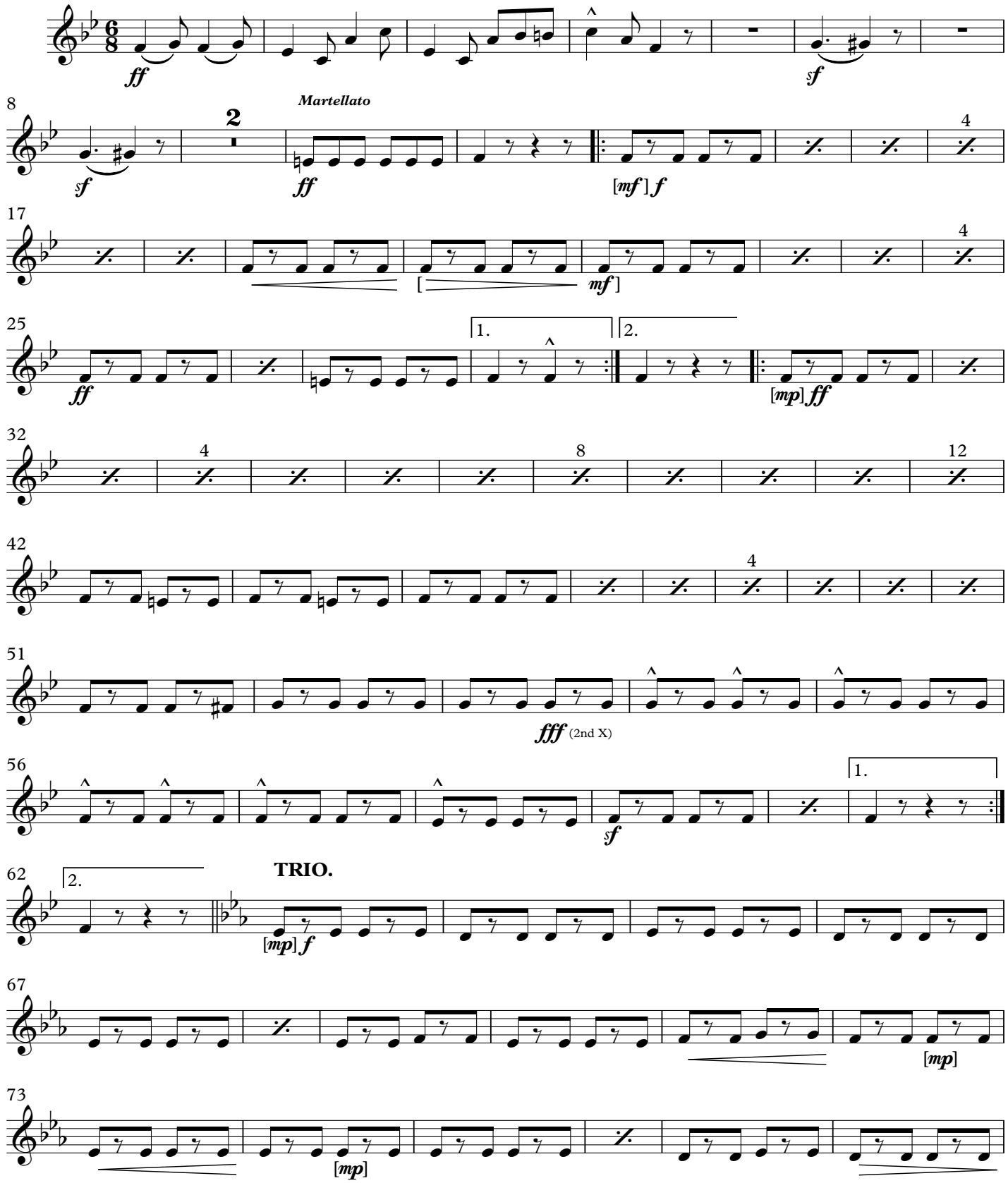
THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

3rd F Horn

March Tempo.



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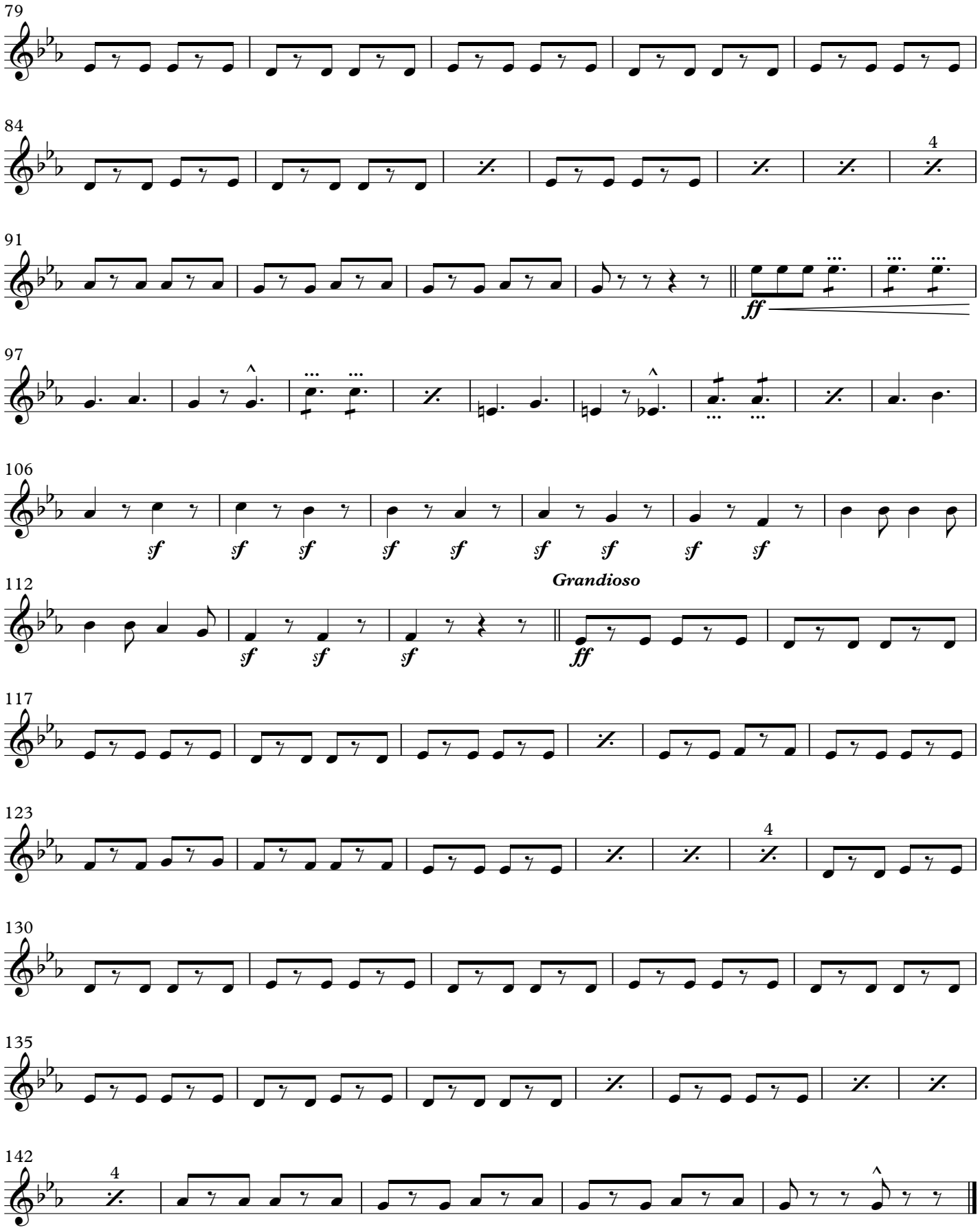

79
84
4
91
ff
97
106
sf
112
Grandioso
sf
ff
117
123
4
130
135
142
4

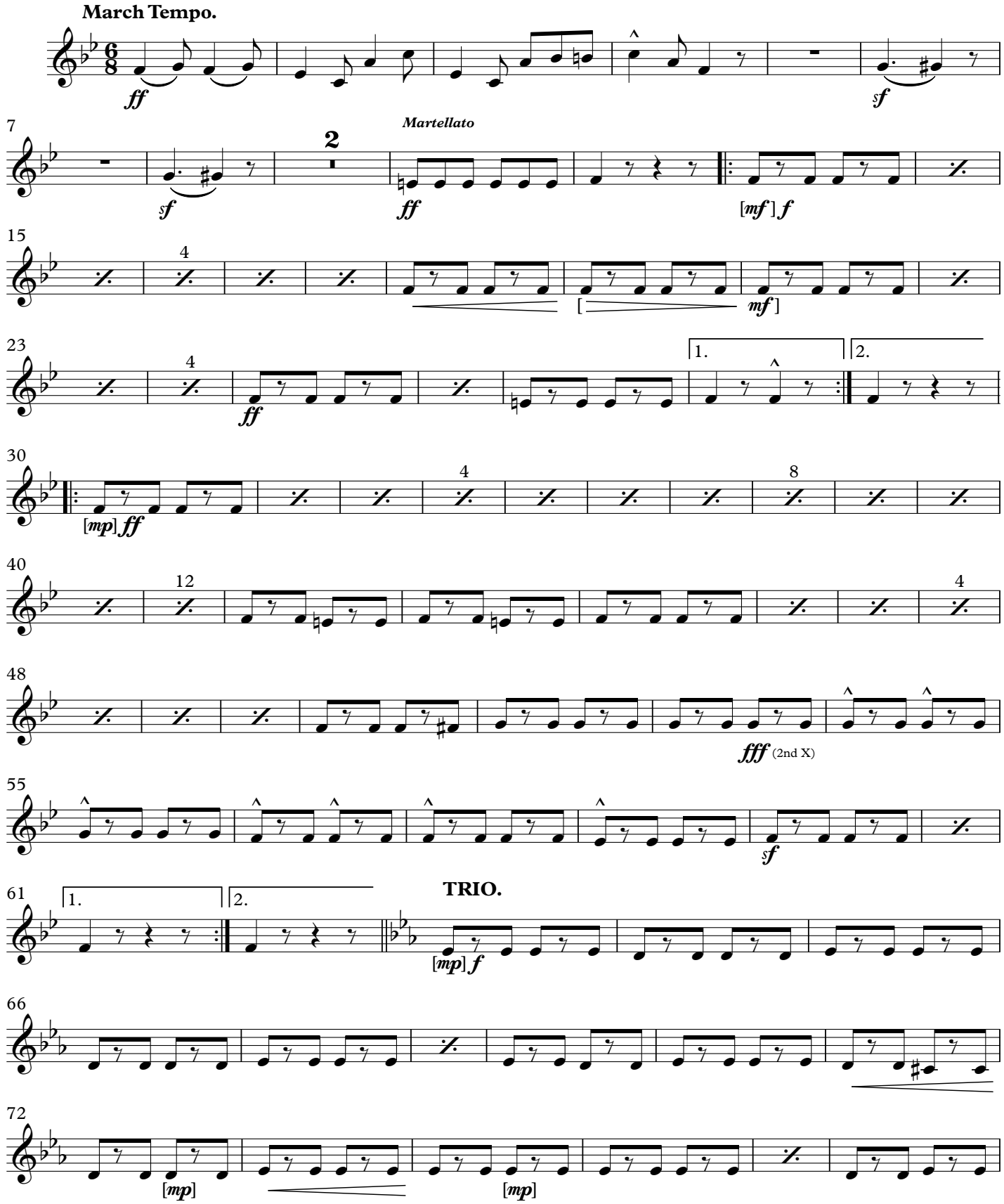
March

THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

4th F Horn



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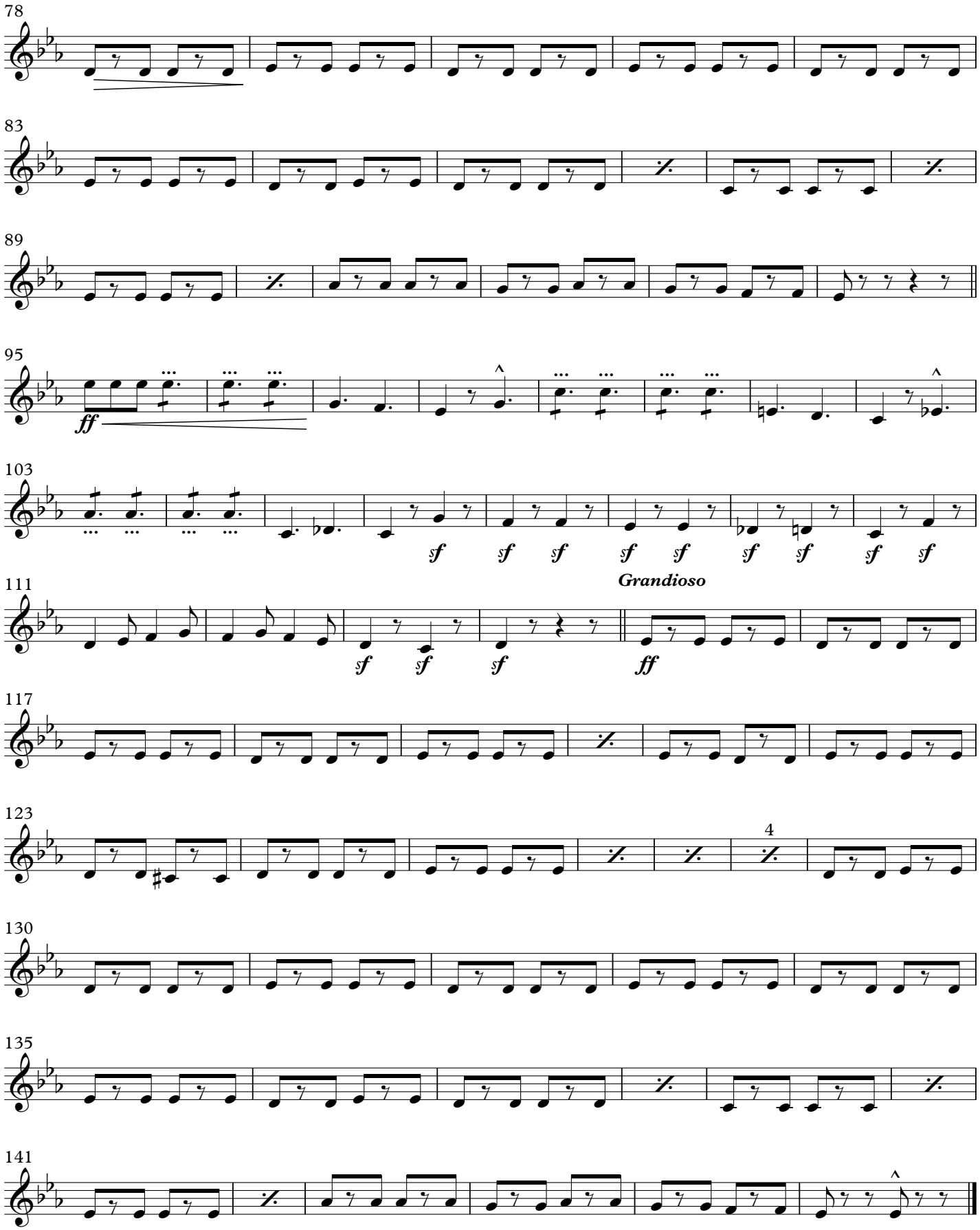

78
83
89
95
ff
103
sf
Grandioso
111
sf
ff
117
123
4
130
135
141

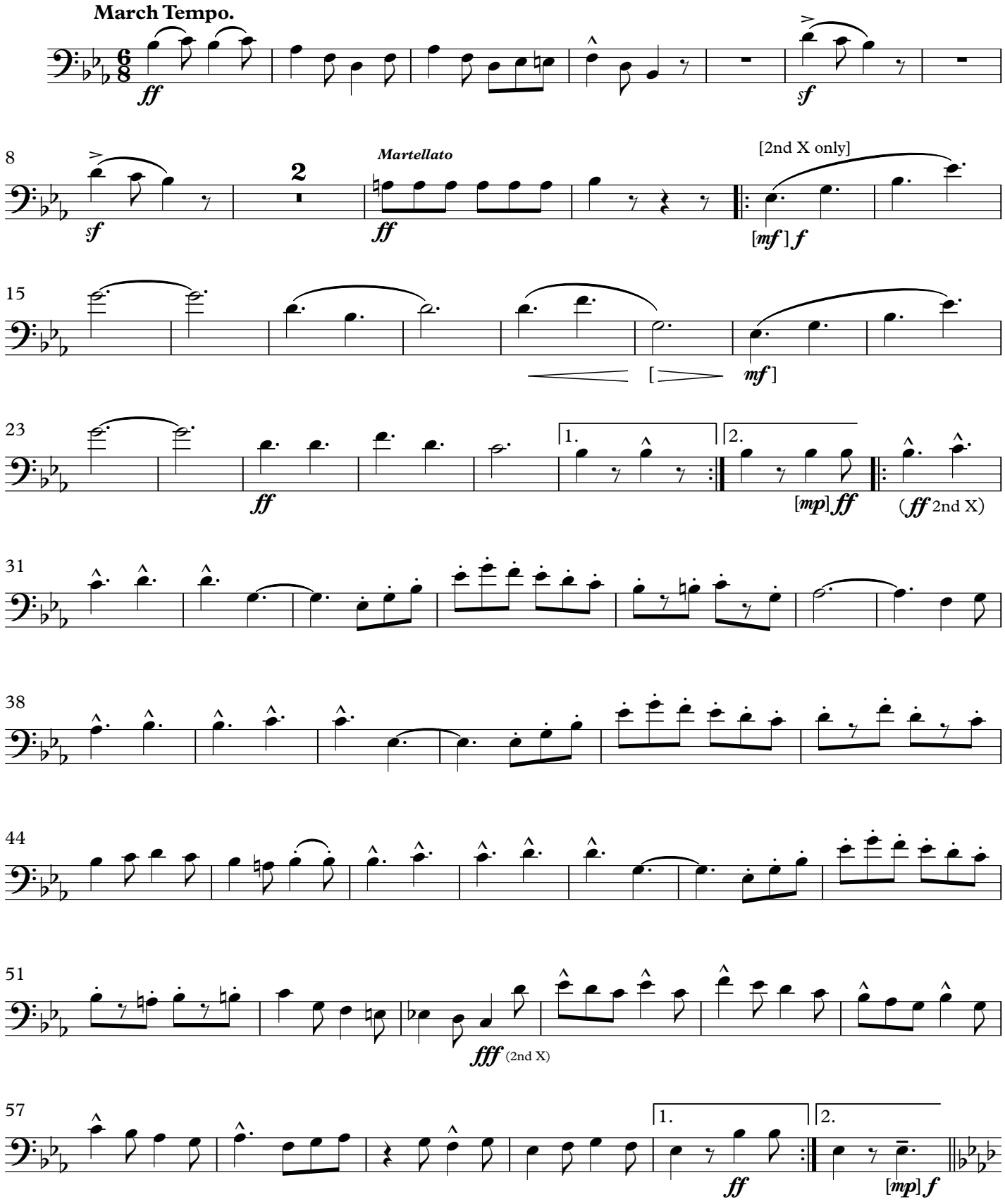
March

THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

Baritone



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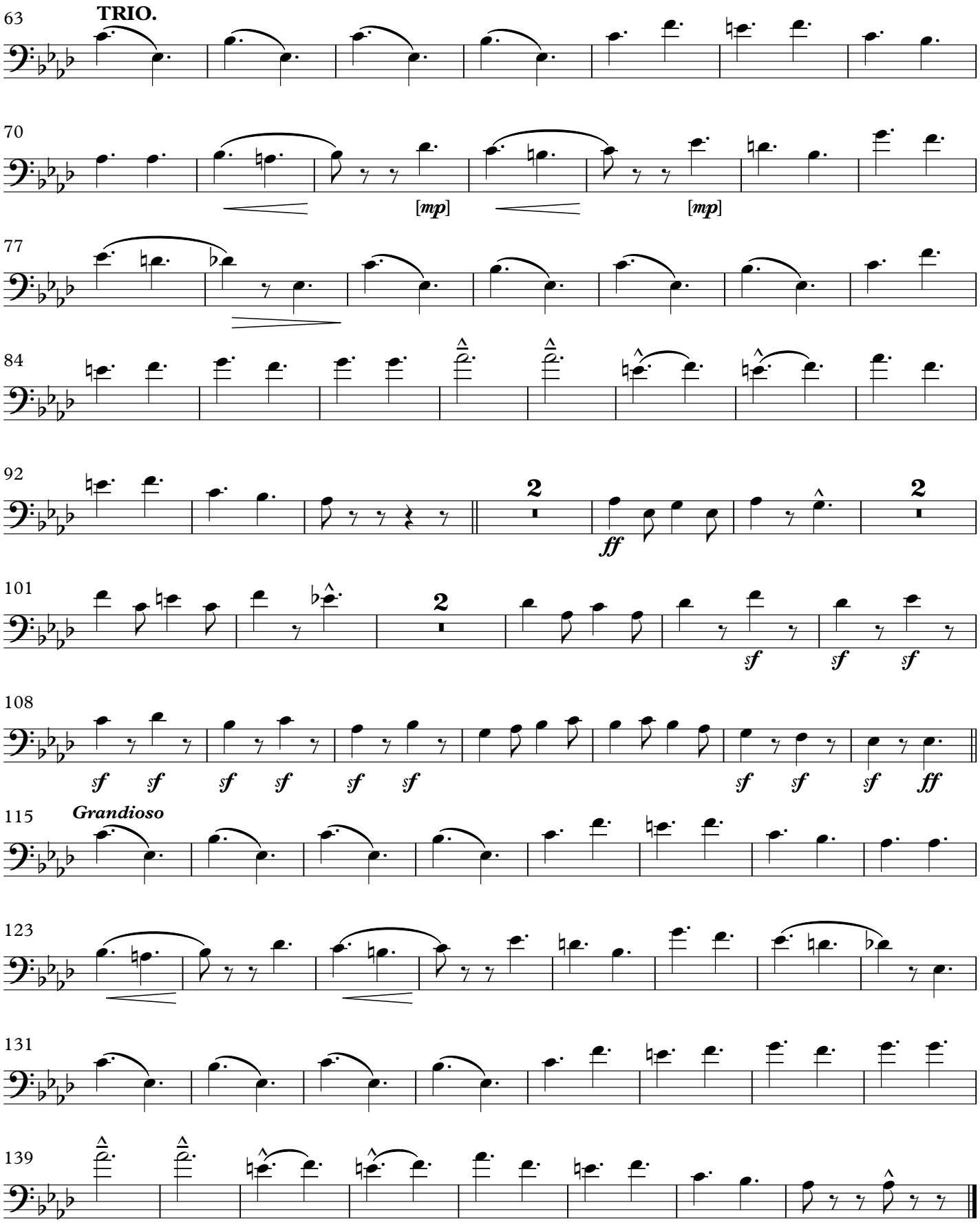

63
TRIO.
70
[mp]
[mp]
77
84
92
2
ff
101
2
sf
sf
sf
108
sf sf sf sf sf sf sf sf sf sf sf ff
115
Grandioso
123
131
139

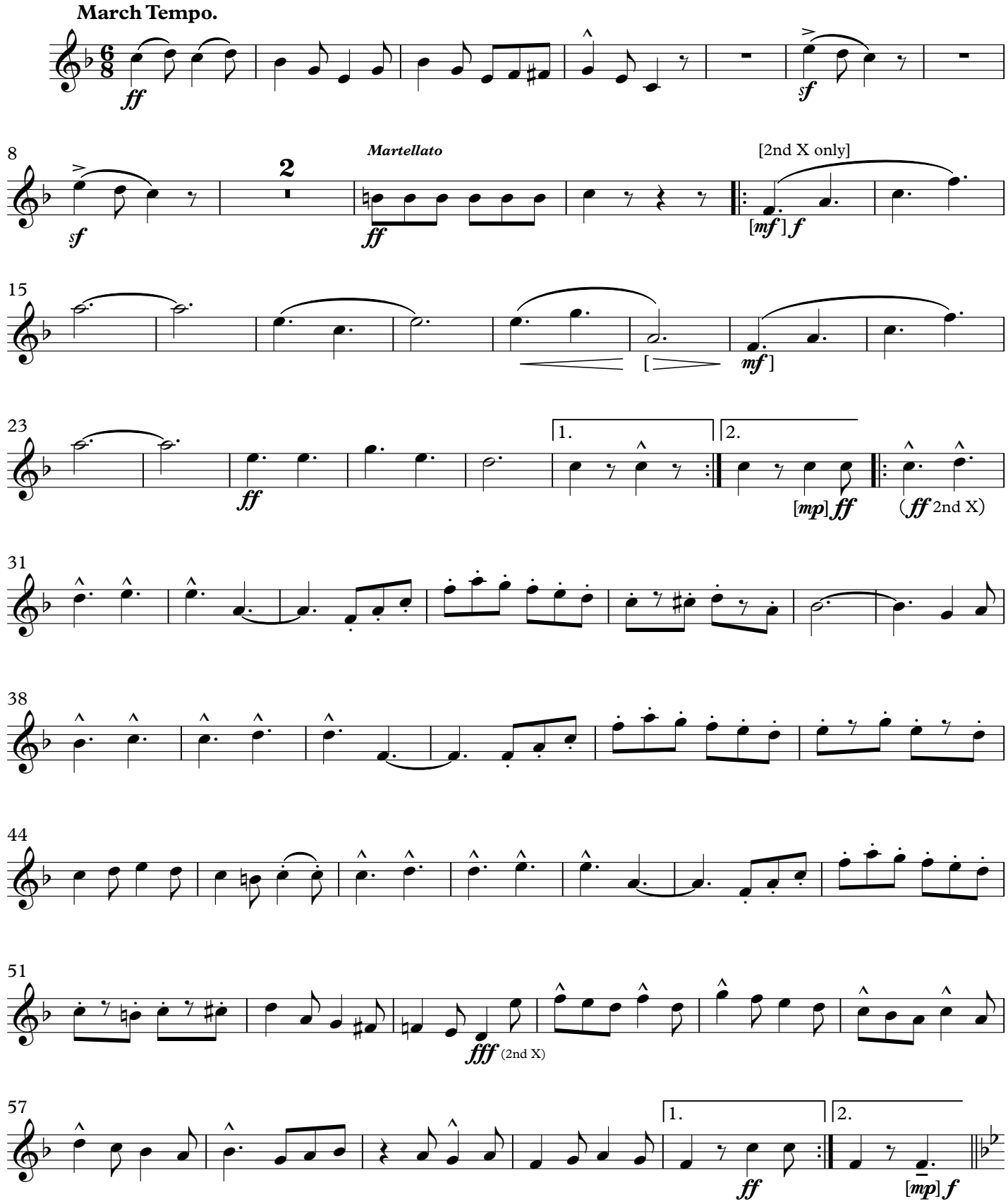
March

THE VOLUNTEERS

(1918)

Baritone, T.C.

JOHN PHILIP SOUSA



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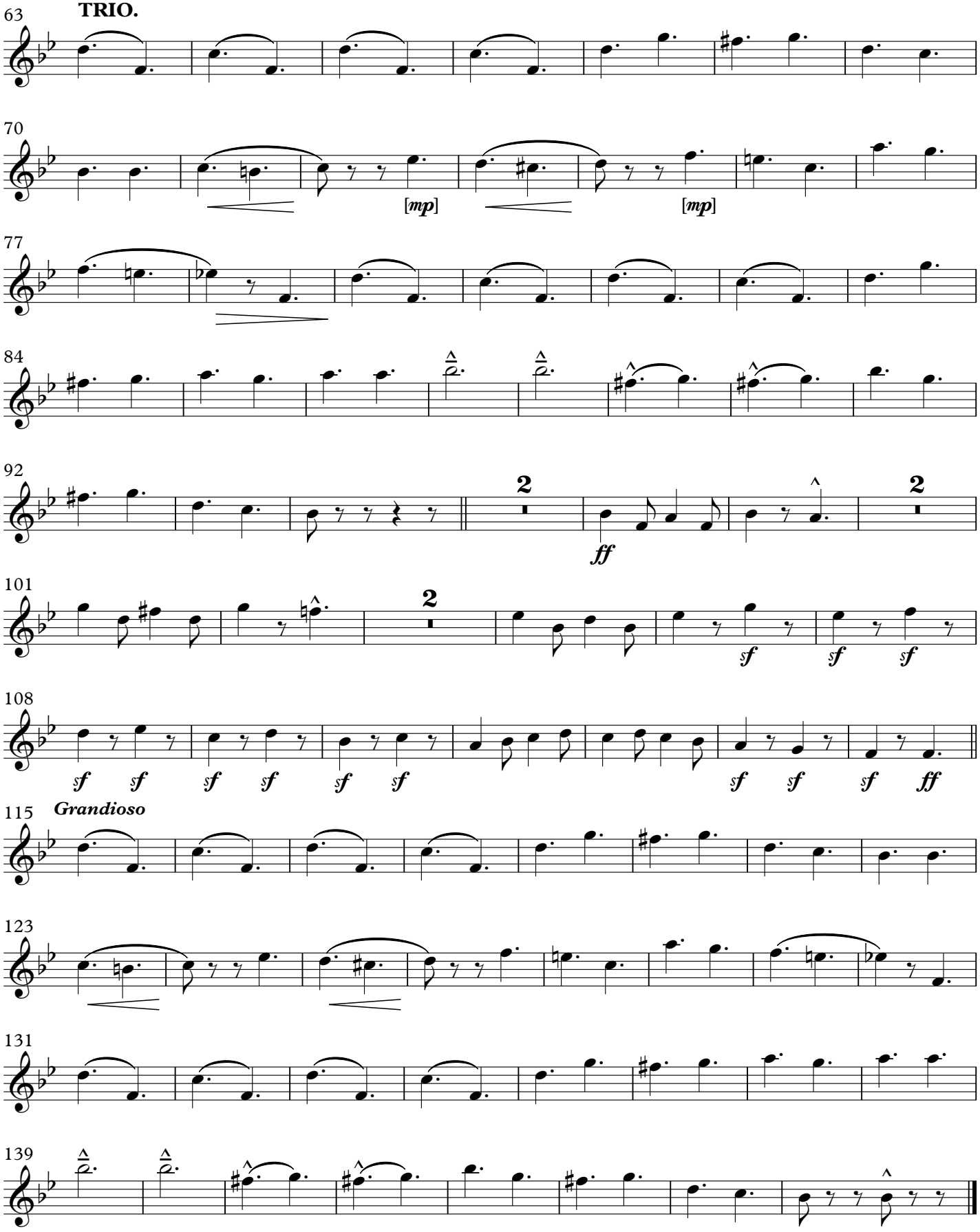

63
TRIO.
70
[mp]
[mp]
77
84
92
2
ff
101
2
sf
sf
sf
108
sf sf sf sf sf sf sf sf sf sf sf ff
115
Grandioso
123
131
139

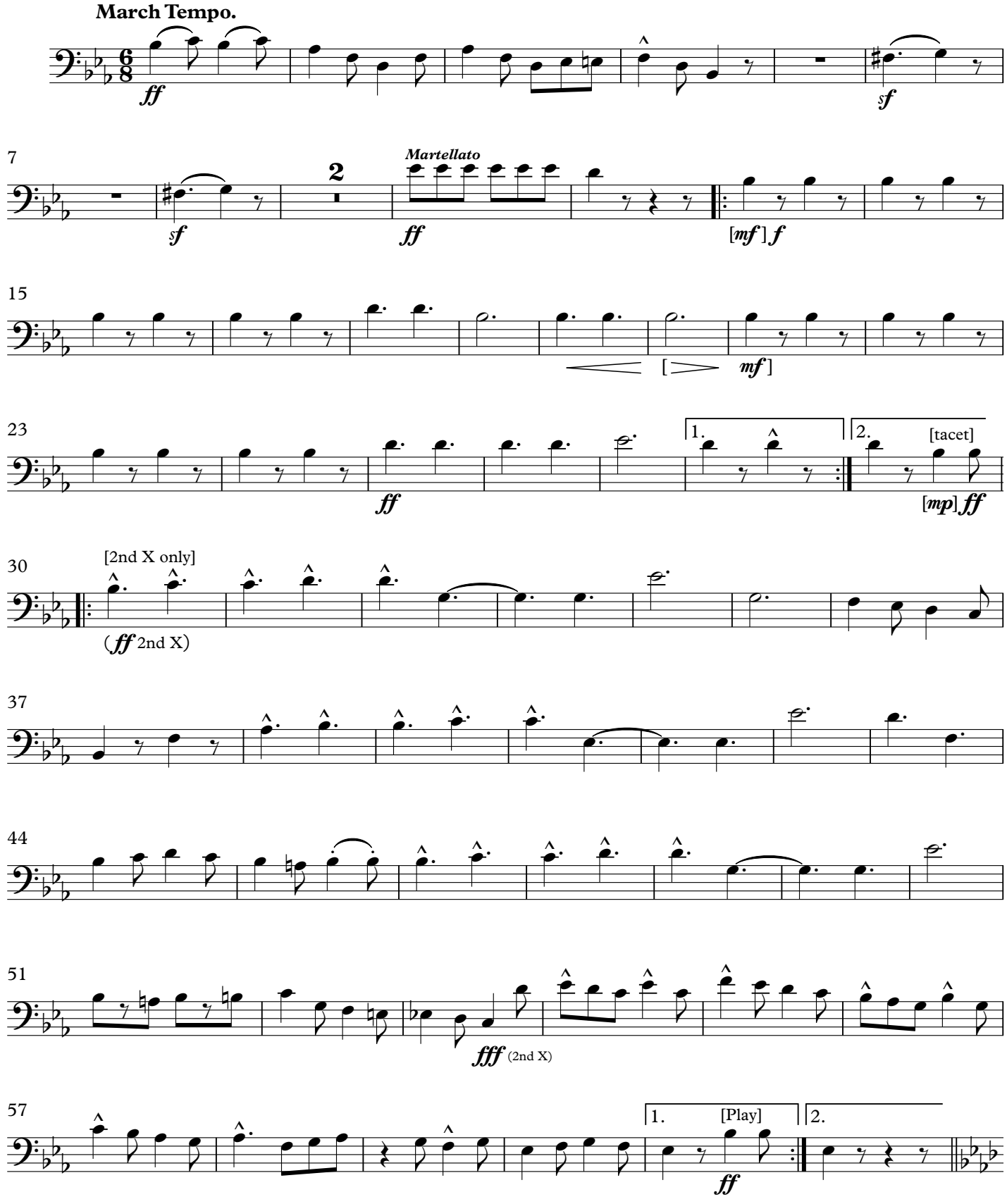
March

THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

1st Trombone



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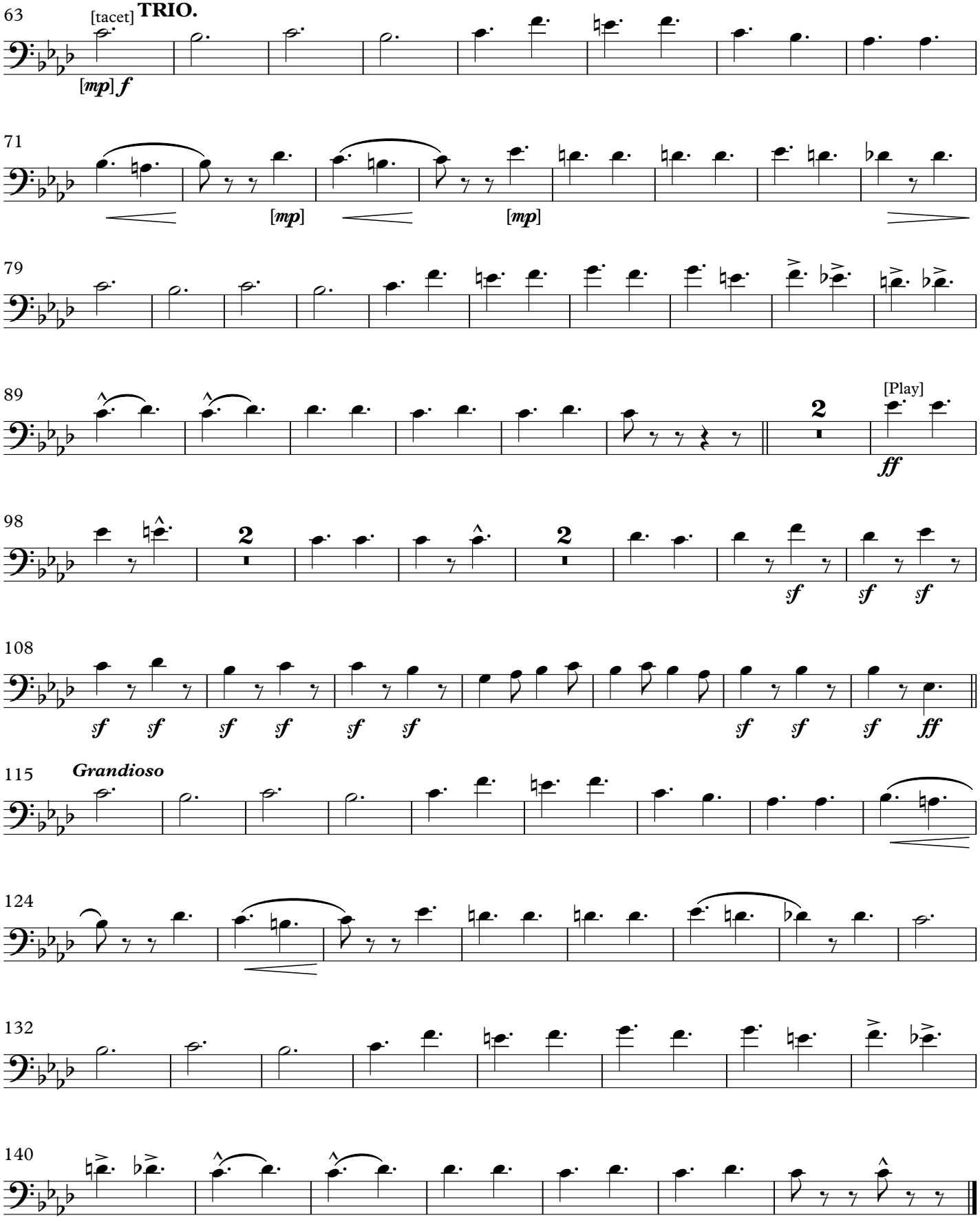

63
[tacet] TRIO.
[mp] f
71
[mp]
[mp]
79
89
[Play]
ff
98
sf
sf
sf
108
sf sf sf sf sf sf sf sf sf sf sf ff
115
Grandioso
124
132
140

March

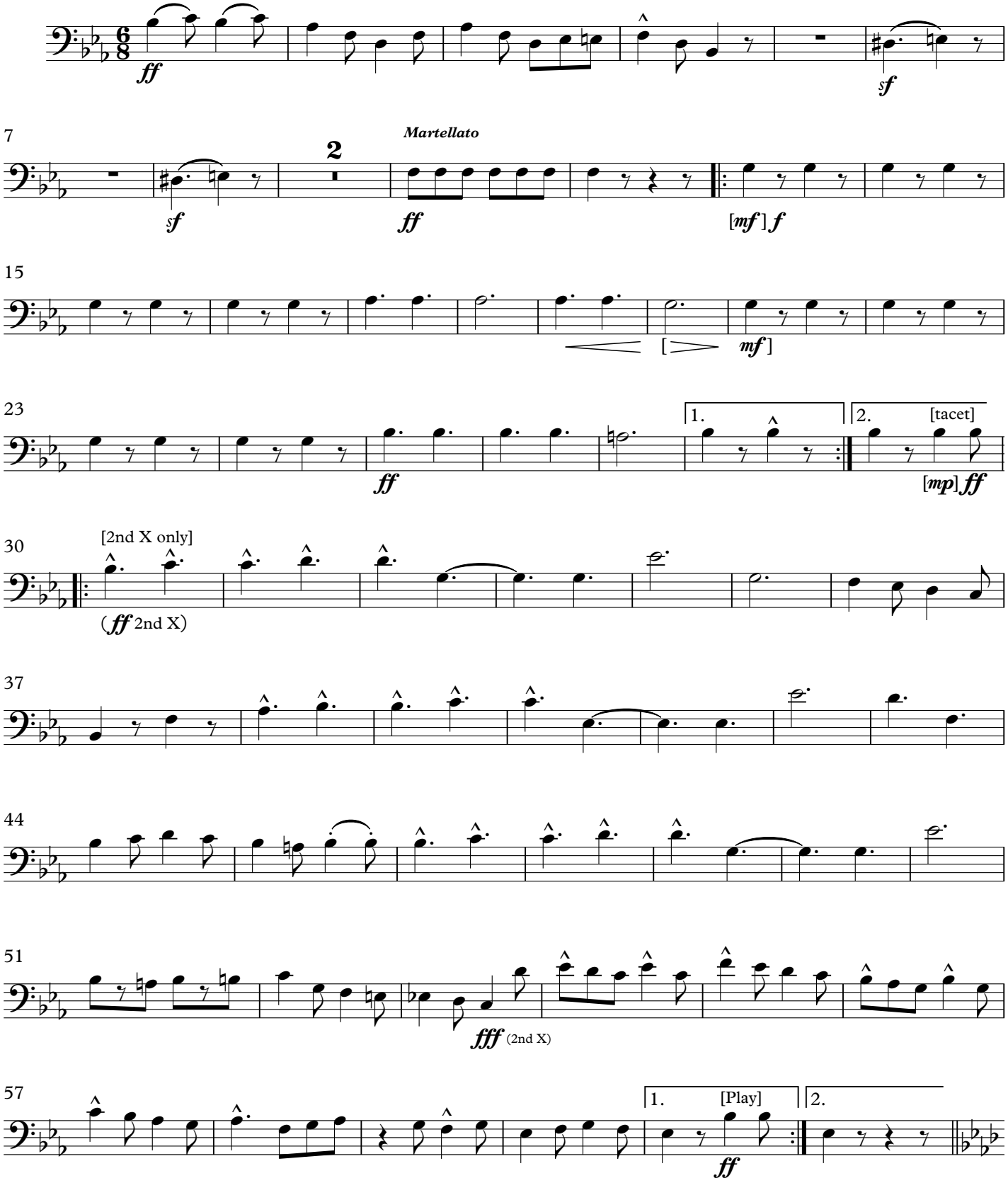
THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

2nd Trombone

March Tempo.



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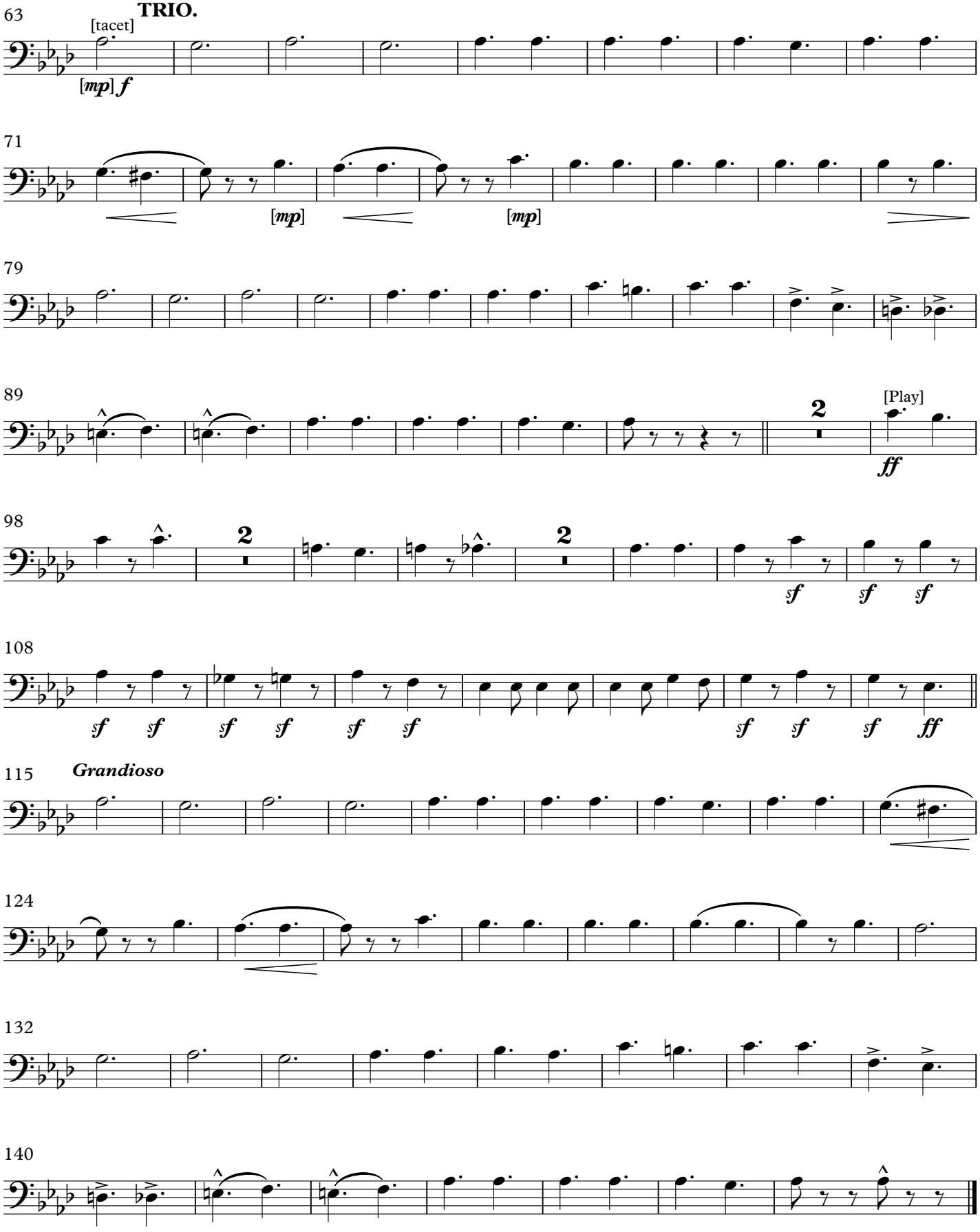

63
TRIO.
[tacet]
[mp] f
71
[mp]
[mp]
79
89
2
[Play]
ff
98
2
2
sf
sf
sf
108
sf sf sf sf sf sf sf sf sf sf sf ff
115
Grandioso
124
132
140

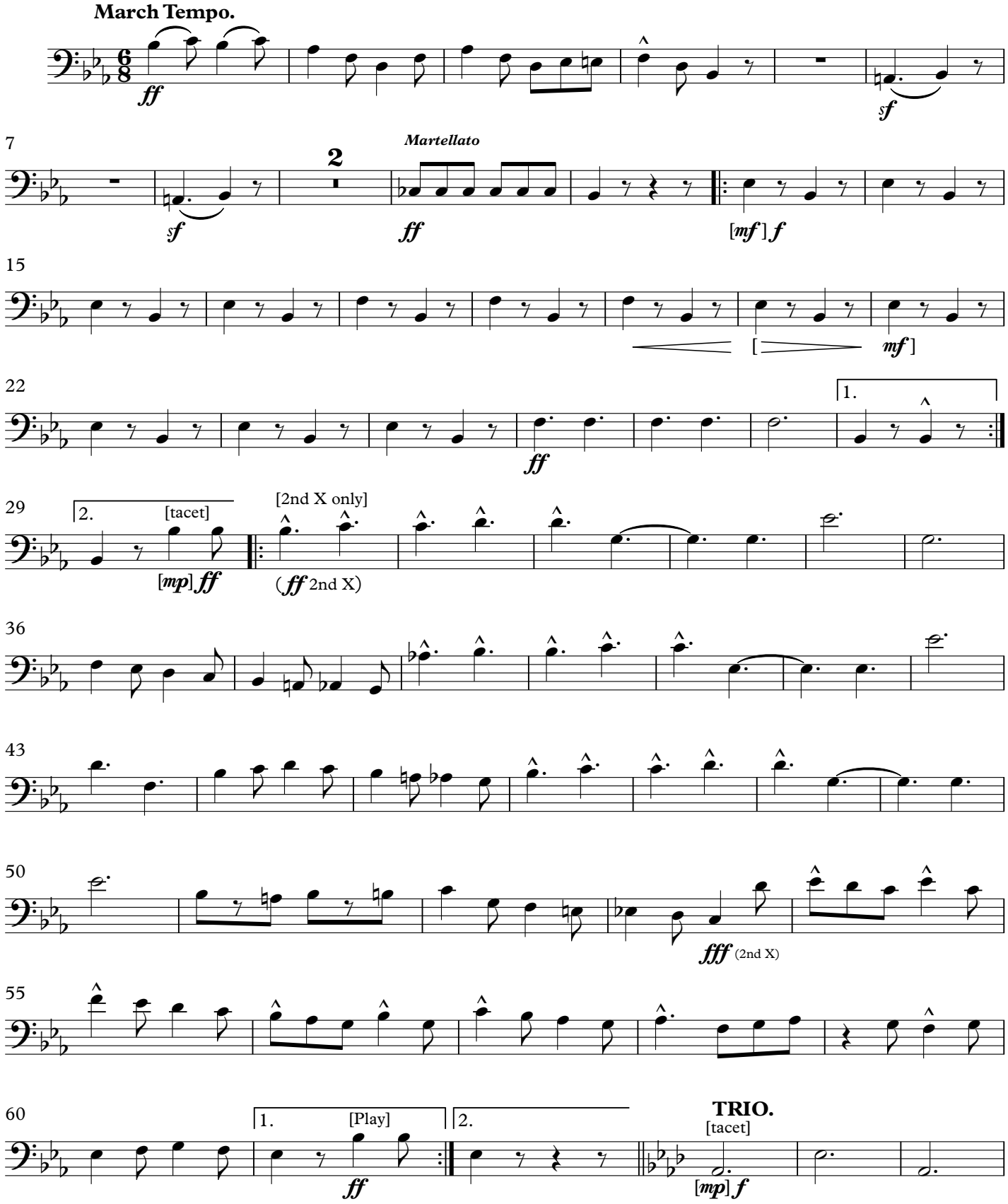
March

THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

Bass Trombone



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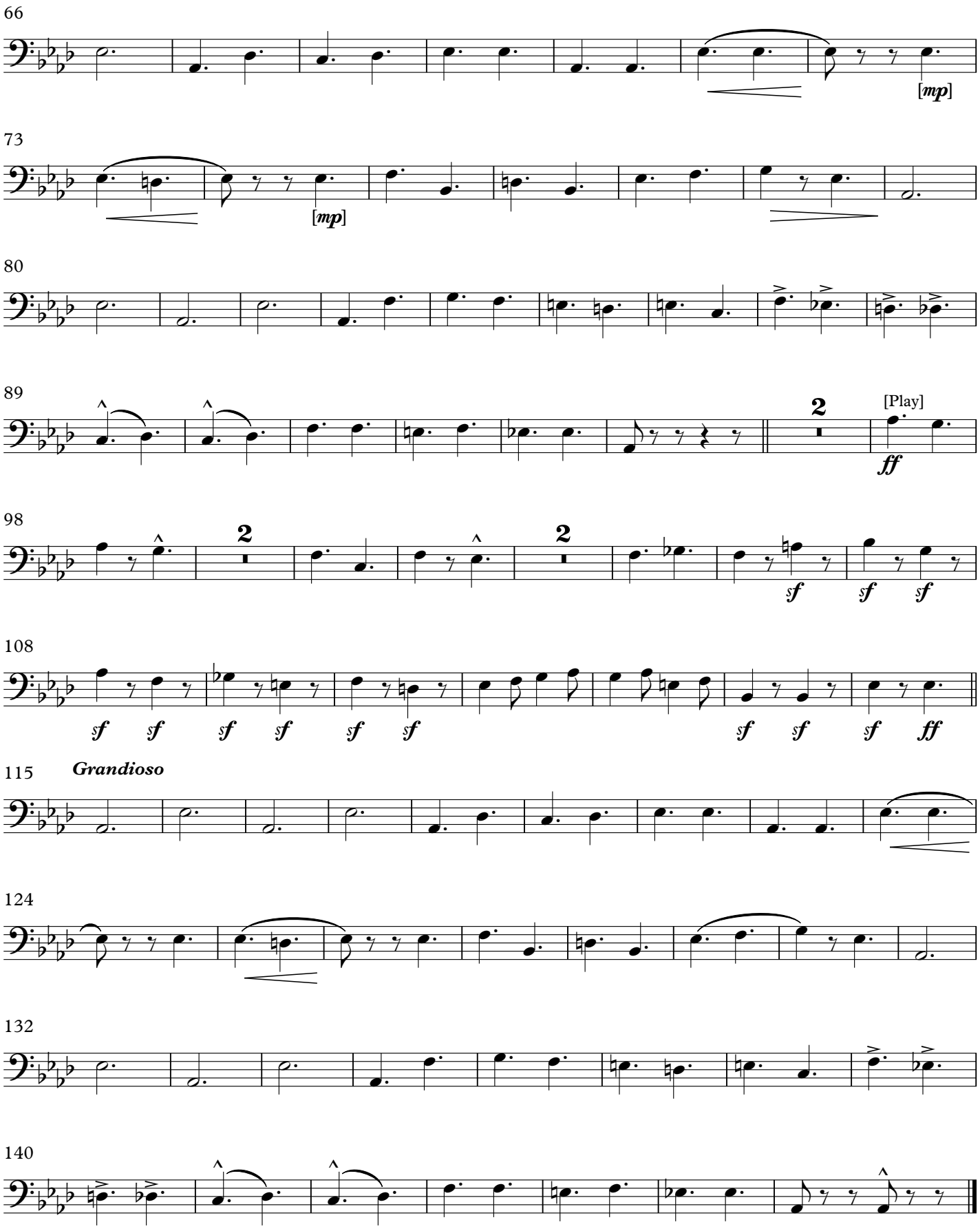

66
[mp]
73
[mp]
80
89
2
[Play]
ff
98
2
2
sf
sf
sf
108
sf sf sf sf sf sf sf sf sf sf ff
115
Grandioso
124
132
140

March

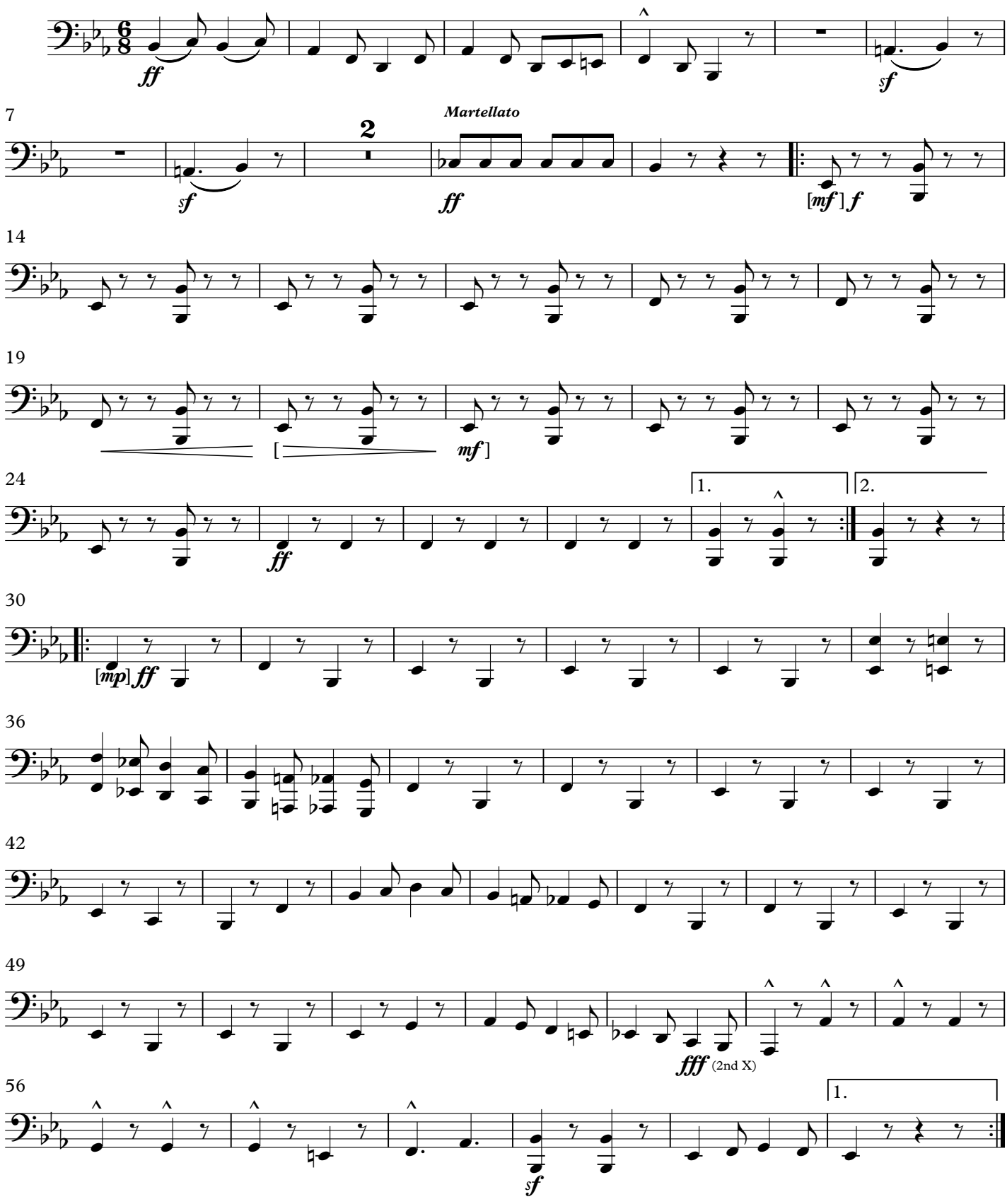
THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

Tuba

March Tempo.



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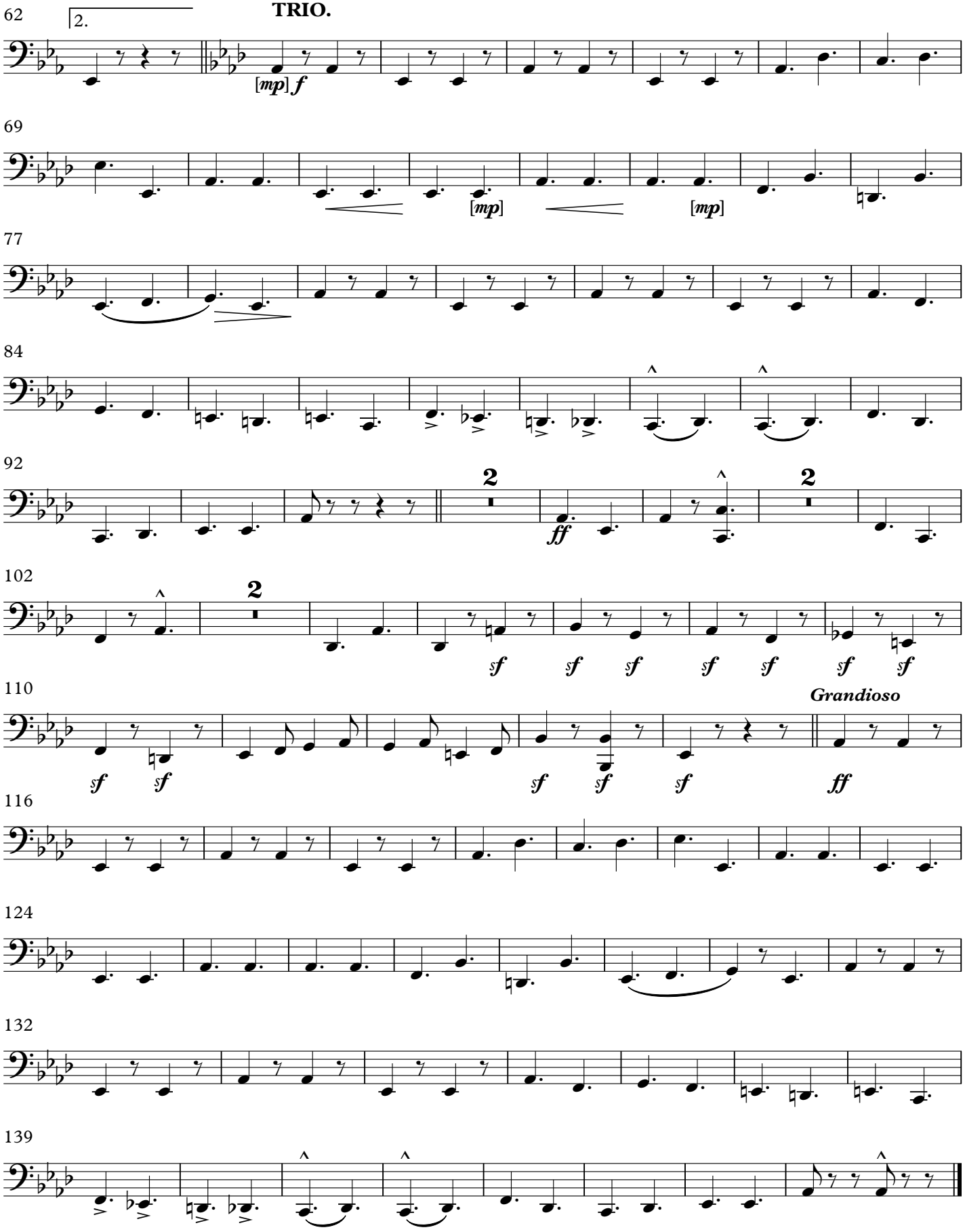

62
2.
TRIO.
[mp] f
69
[mp]
[mp]
77
84
92
2
ff
2
102
2
sf sf sf sf sf sf sf
110
Grandioso
sf sf sf sf sf ff
116
124
132
139

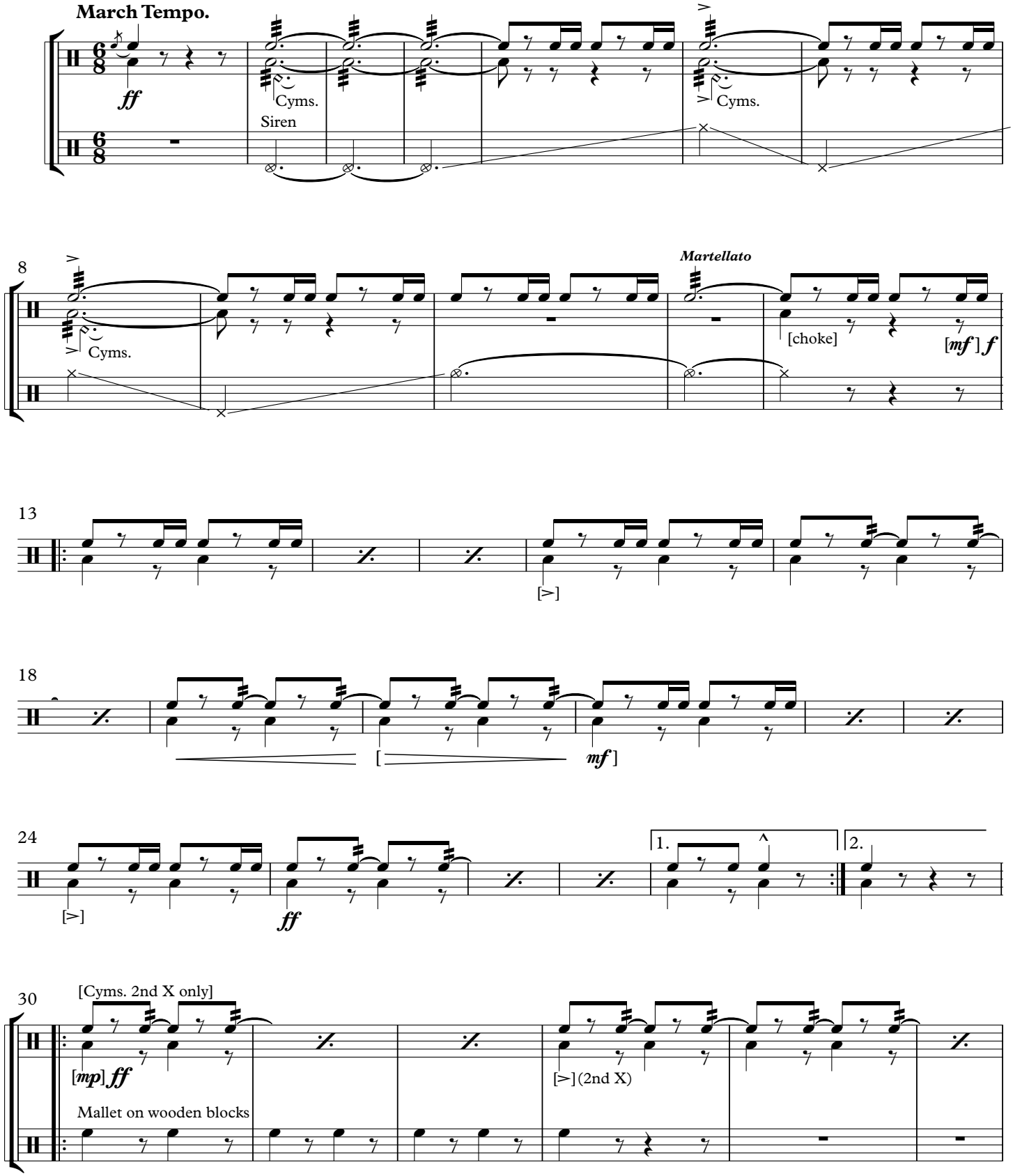
March

THE VOLUNTEERS

(1918)

JOHN PHILIP SOUSA

Drums & Traps



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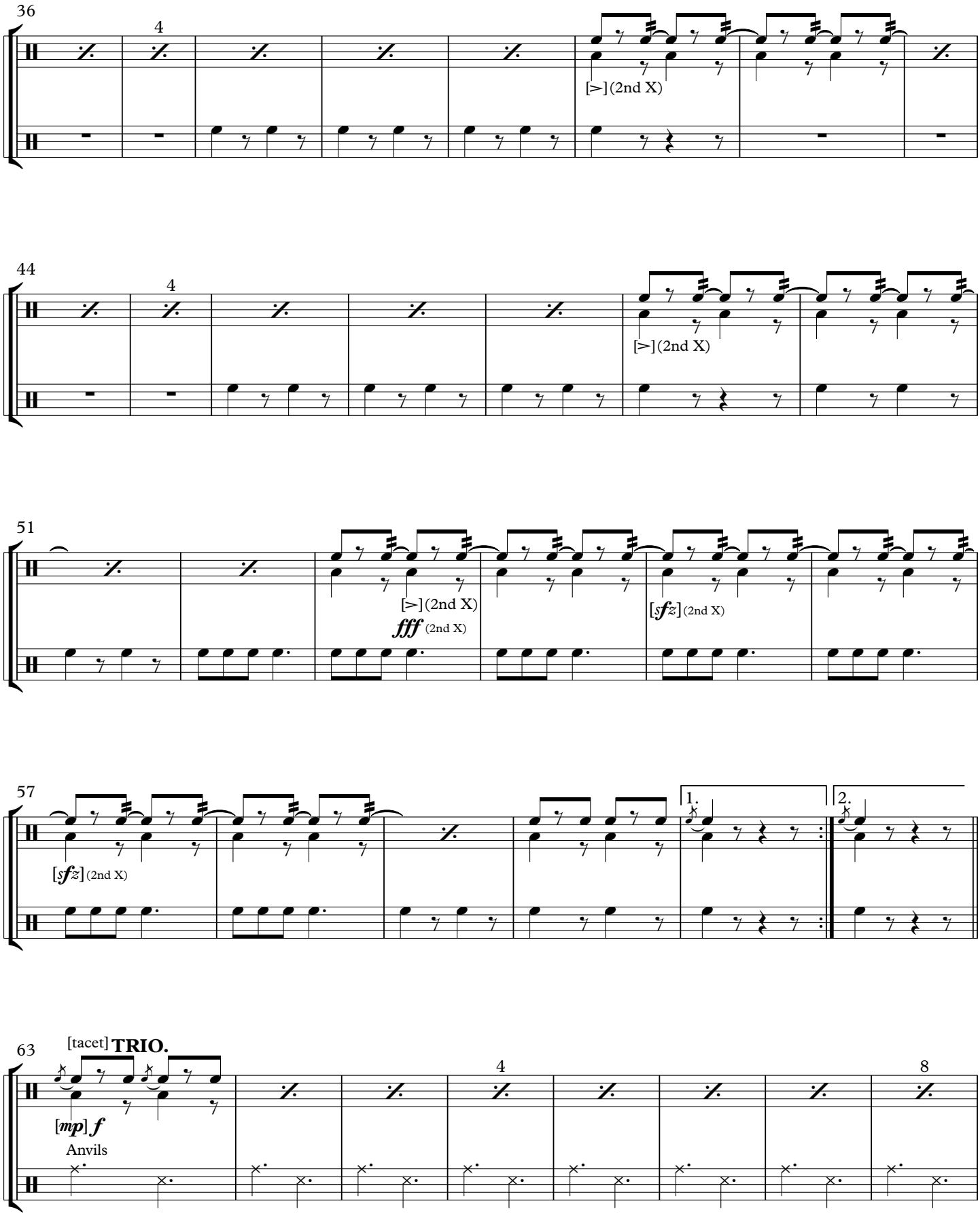
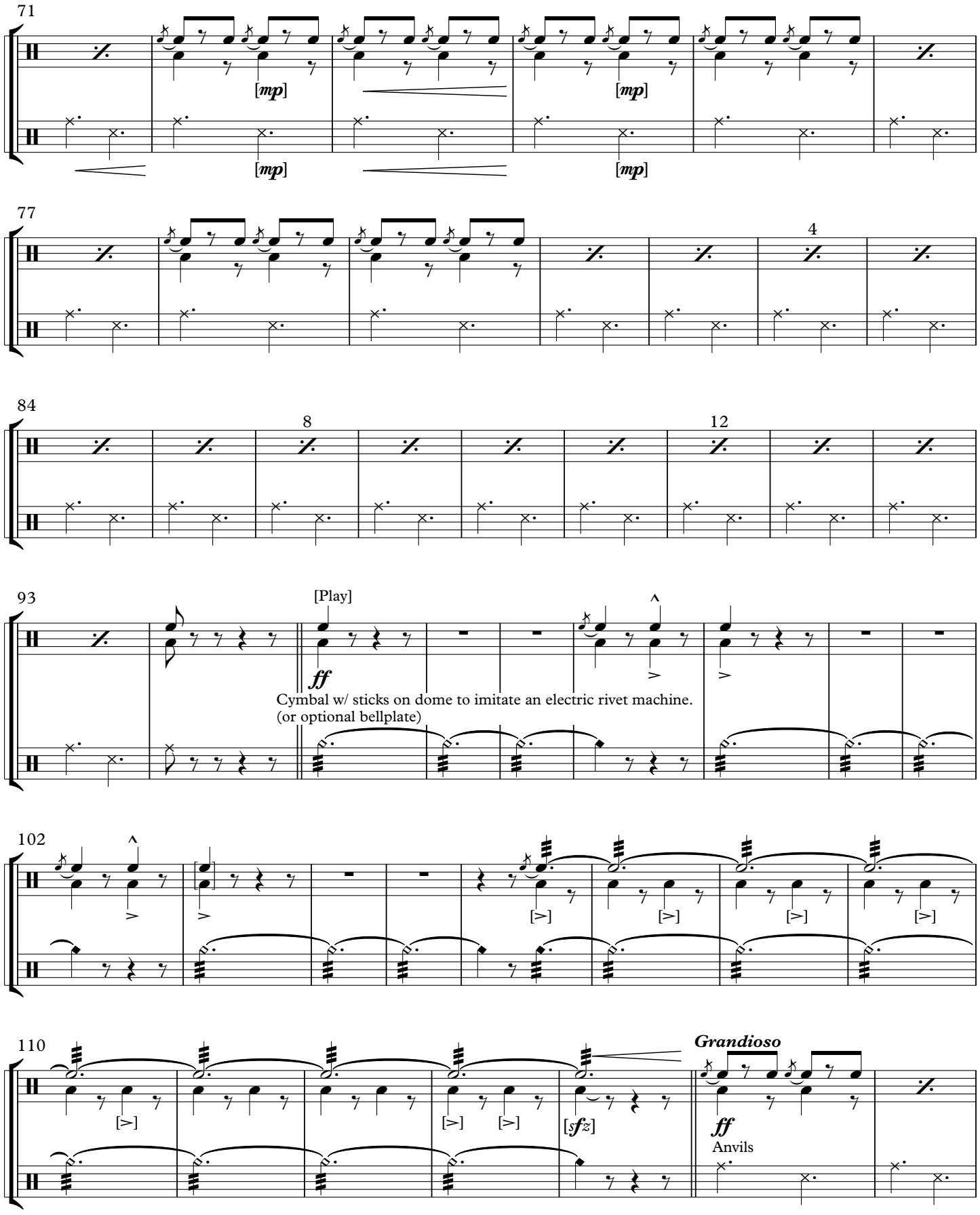
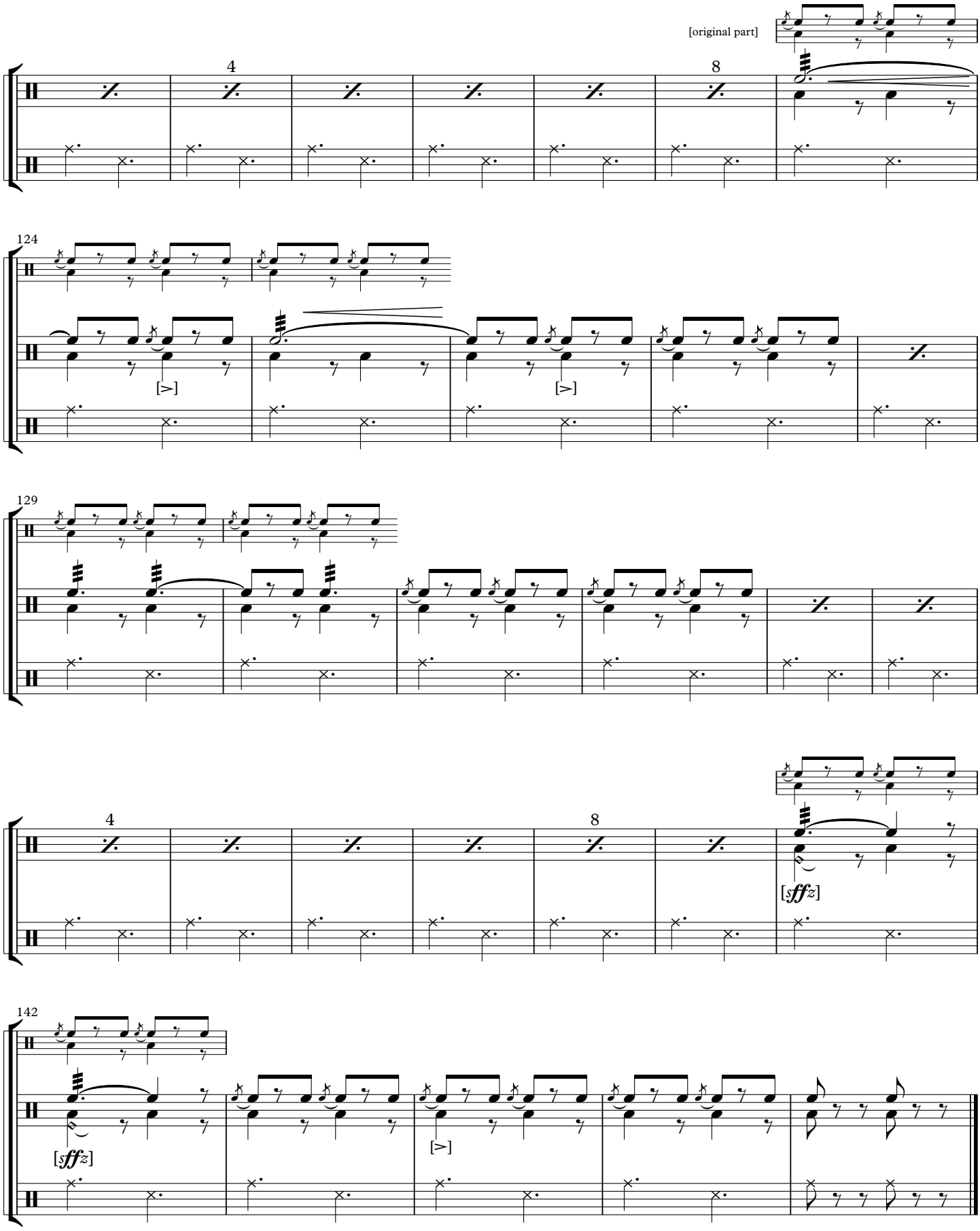

36
4
[>] (2nd X)
44
4
[>] (2nd X)
51
[>] (2nd X)
fff (2nd X)
[sfz] (2nd X)
57
[sfz] (2nd X)
1.
2.
63
[tacet] TRIO.
[mp] f
Anvils
4
8

THE VOLUNTEERS
Drums & Traps




[original part]
4
8
124
[>]
[>]
129
4
8
[sffz]
142
[sffz]
[>]