



The Complete  
Marches of

JOHN PHILIP SOUSA

VOL. 5



No. 90

THE  
GOLDEN  
STAR

MARCH

[1919]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## March, “The Golden Star” (1919)

On the front cover of this World War I dirge is the following inscription:

“Dedicated to Mrs. Theodore Roosevelt  
In memory of the brave  
who gave their lives  
That liberty shall not perish.”

Specifically, the march was composed in memory of Theodore Roosevelt and his son Quentin Roosevelt, who was killed in France. Sousa summed up his sentiments in an interview. “It will not be a monetary success. One cannot write from his heart and write for rewards. I was thinking of those fine young boys who will never return.”

The composition was heartily but seriously received immediately after the war but was dropped from the Sousa Band repertoire gradually as the nation returned to normal. “Taps” was included in one section of the march, and this brought about several sorrowful reactions from audiences. At one concert in Reno, Nevada, for instance, women burst into tears and the band could scarcely hear itself play.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 58. 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.*

**First Strain (m. 1-8):** This memorial march does not have a formal introduction, but rather initiates one of the main themes immediately. A typical tempo for these kinds of funeral marches would be 66-72 bpm. The dynamic should drop slightly at m. 5 to facilitate the original crescendo through the following measures. The fanfare figures in second and third cornets should be heard through the texture. The percussion parts are notable in this march, with the addition of gong and

timpani and the use of muffled snare drum throughout, which should be played without snares engaged. Articulations were inconsistent throughout the source material and have been edited and made consistent in this edition.

**Second Strain (m. 9-19):** Low brass, cornets, and woodwinds trade material in this strain. The articulations and dynamic should remain intense all the way through to the added decrescendo in m. 19.

**Third Strain (m. 20-33):** It works well to switch to a deeper field drum for this strain to accompany the sounding of “Taps” in the cornets. The smooth articulations marked on the “Taps” figures are original and should be observed, along with the *piano* dynamic, which holds until m. 31. This dynamic and the articulations of the quarter notes intensify for everyone over these three final measures of the strain until the *fortissimo* in m. 34.

**Reprise of First Strain (m. 34-41):** The first theme returns here and is played exactly as in the opening of the march.

**Trio (m. 41-49):** A new theme emerges at the key change and some typical Sousa alterations may be employed here. The piccolo is already tacet, but omitting cornets also helps thin the texture. Trombones should play their harmonic underpinnings very softly.

**Break Strain (m. 49-55):** This section serves as a quasi-break strain, with low brass interjecting at a *subito fortissimo* on the pick-up note to m. 50. These interjections alternate with a soft lyrical fragment, creating a dramatic musical dialogue. Cornets rejoin at a *piano* dynamic, and the ascending sixteenth note run in the flute and cornet fanfare figures in m. 52 should be clearly heard.

**Final Strain (m. 55-67):** The trio theme returns, this time adding the solo cornet to the melody for a slight change of color. The original parts ended in m. 67, with no indication for a *Da capo*, but it is traditional performance practice to complete the form by returning to the beginning of the march and playing the main funeral theme once more, ending at the marked *Fine* in m. 8.

# March

# THE GOLDEN STAR

Full Score

(1919)

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

2 3 4 5 6

Piccolo

1st Flute

2nd & 3rd Flutes

1st & 2nd Oboes

E♭ Clarinet

1st B♭ Clarinet

2nd and 3rd B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

1st & 2nd Bassoons

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Marcia Funebre** (♩ = 69)

E♭ Cornet (optional)

Solo B♭ Cornet

1st B♭ Cornet

2nd & 3rd B♭ Cornet

B♭ Flugelhorn (optional)

1st & 2nd F Horns

3rd & 4th F Horns

Euphonium

1st & 2nd Trombones

3rd & 4th Trombones

Tuba

Timpani & Bells

Drums & Gong

*ff* *mf* *f* *cresc.* *f*

S.D. - muffled throughout

*f* *BD*

THE GOLDEN STAR  
Full Score

7 8 9 10 11 12 13 14 15 16 17

*Fine* **A**

Picc. *ff*

1st Fl. *ff*

2nd & 3rd Fls. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

*Fine* **A**

E♭ Cor. *ff*

Solo B♭ Cors. *ff*

1st Cor. *ff*

2nd and 3rd B♭ Cors. *ff*

B♭ Flug. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

3rd & 4th Trbns. *ff*

Tuba *ff*

Timp.

Drums *ff*



THE GOLDEN STAR  
Full Score

27 28 29 30 31 32 33 34 35

This is a full score musical score for 'The Golden Star', spanning measures 27 to 35. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed are: Piccolo, 1st Flute, 2nd & 3rd Flutes, 1st & 2nd Oboes, Eb Clarinet, 1st Clarinet, 2nd Clarinet, Alto Clarinet, Bass Clarinet, 1st & 2nd Bassoons, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Eb Cor Anglais, Solo Bb Cor Anglais, 1st Cor Anglais, 2nd and 3rd Bb Cor Anglais, Reg. Ft. Tpt., Bb Flugelhorn, 1st & 2nd Horns, 3rd & 4th Horns, Baritone, 1st & 2nd Trombones, 3rd & 4th Trombones, Tuba, Timpani, and Drums. The score includes dynamic markings such as *p* (piano), *cresc. molto* (crescendo molto), and *ff* (fortissimo). A rehearsal mark 'C' is placed above the Piccolo staff at measure 33. The Drums part includes specific instructions for 'E.D. & S.D.' and 'Gong'.



THE GOLDEN STAR  
Full Score

42

43

44

45

46

47

48

49

D

This page contains the full score for measures 42 through 49 of 'The Golden Star'. The score is written for a large symphony orchestra and includes the following parts:

- Picc.** Piccolo
- 1st Fl.** First Flute
- 2nd & 3rd Fls.** Second and Third Flutes
- 1st & 2nd Obs.** First and Second Oboes
- E♭ Clar.** E-flat Clarinet
- 1st Clar.** First Clarinet
- 2nd Clar.** Second Clarinet
- Alto Clar.** Alto Clarinet
- Bass Clar.** Bass Clarinet
- 1st & 2nd Bsns.** First and Second Bassoons
- Sop. Sax.** Soprano Saxophone
- Alto Sax.** Alto Saxophone
- Ten. Sax.** Tenor Saxophone
- Bari. Sax.** Baritone Saxophone
- E♭ Cor.** E-flat Cor Anglais
- Solo B♭ Cors.** Solo B-flat Cornet
- 1st Cor.** First Cornet
- 2nd and 3rd B♭ Cors.** Second and Third B-flat Cornets
- B♭ Flug.** B-flat Flugelhorn
- 1st & 2nd Hrns.** First and Second Horns
- 3rd & 4th Hrns.** Third and Fourth Horns
- Bar.** Baritone
- 1st & 2nd Trbns.** First and Second Trombones
- 3rd & 4th Trbns.** Third and Fourth Trombones
- Tuba**
- Bells**
- Drums** (S.D. - Snare Drum)
- Harp**

The score includes various performance instructions such as *With expression*, *dolce*, *p* (piano), *pp* (pianissimo), *sostenuto*, and *ff* (fortissimo). A dynamic marking of *ff* is present at the end of measures 48 and 49 for several parts. A rehearsal mark 'D' is located at the beginning of measure 42.

THE GOLDEN STAR  
Full Score

50 51 52 53 54 55 56 57 58

**E**

Picc. *f* [*mp*]

1st Fl. *f* [*mp*]

2nd & 3rd Flts. *f* [*mp*]

1st & 2nd Obs. *f* [*mp*]

E♭ Clar. *ff* [*mp*]

1st Clar. *p* [*mp*]

2nd Clar. *p* [*mp*]

Alto Clar. *p* [*mp*]

Bass Clar. *p* [*mp*]

1st & 2nd Bsns. *p* [*mp*]

Sop. Sax. *f* [*mp*]

Alto Sax. *p* [*mp*]

Ten. Sax. *p* [*mp*]

Bari. Sax. *p* [*mp*]

**E**

E♭ Cor. *f* [*mp*]

Solo B♭ Cors. *f* [*mp*]

1st Cor. *f* [*mp*]

2nd and 3rd B♭ Cors. *f* [*mp*]

B♭ Flug. *f* [*mp*]

1st & 2nd Hrns. *p* [*mp*]

3rd & 4th Hrns. *p* [*mp*]

Bar. *p* [*mp*]

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

3rd & 4th Trbns. *ff* [*mp*]

Tuba *p* [*mp*]

Drums *s.d.* [*mp*]

Harp *p* [*mp*]



March  
**THE GOLDEN STAR**

(1919)

Piccolo

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69) **A**  
7 *Fine*  
*ff*

13

18 **B** 11  
[ *p*]

33 **C** 8 **D** 8 **E**  
*cresc. molto*

52 3 *f* *f* [*mp*]

58 **F** 8 **D.C.** (optional)

# March THE GOLDEN STAR

(1919)

1st Flute

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

The musical score is written for the 1st Flute part of the march 'The Golden Star' by John Philip Sousa. It is in the key of B-flat major (two flats) and common time (C). The tempo is marked as Marcia Funebre with a quarter note equal to 69 beats per minute. The score consists of ten staves of music, with measure numbers 7, 14, 21, 36, 42, 47, 53, 58, and 63 indicated at the beginning of their respective staves. The music features various dynamics including fortissimo (ff), piano (p), piano piano (pp), and mezzo-piano (mp), along with crescendos and decrescendos. There are several first endings marked with letters A, B, C, D, E, and F. Performance instructions include 'With expression' and 'dolce'. The piece concludes with a 'D.C. (optional)' marking. The score includes various musical notations such as slurs, accents, and articulation marks.

# March THE GOLDEN STAR

(1919)

2nd Flute

JOHN PHILIP SOUSA

## Marcia Funebre (♩ = 69)

ff < < ff < < [f] ff 3

8 Fine [A] ff

15 [B] [ > ] p

22 8 p cresc. molto [C]

36 ff < < ff < < [f] ff 3

42 [D] p

47 [E] f

54 p f [mp]

61 [F] p [ > ] [ > ] D.C. (optional)

# March THE GOLDEN STAR

(1919)

3rd Flute

JOHN PHILIP SOUSA

## Marcia Funebre (♩ = 69)

ff < < ff < < [f] ff 3

8 Fine A ff

15 B p

22 8 p cresc. molto C

36 ff < < ff < < [f] ff 3

42 D p

47 E f

54 p f [mp] F

61 F D.C. (optional) p

# March THE GOLDEN STAR

(1919)

1st Oboe

JOHN PHILIP SOUSA

## Marcia Funebre (♩ = 69)

*ff* *ff* [*f*] *cresc.*

6 *Fine* **A** *ff*

13

20 **B** *p* *p* *cresc. molto*

34 **C** *ff* *ff* [*f*] *cresc.*

40 **D** *ff* *p* *dolce* *With expression*

45

51 **E** *f* *p* *ff* [*mp*]

58 **F** *p*

63 **D.C.**  
(optional)

# March THE GOLDEN STAR

(1919)

2nd Oboe

JOHN PHILIP SOUSA

## Marcia Funebre (♩ = 69)

The musical score is written for the 2nd Oboe part of the march 'The Golden Star' by John Philip Sousa. It is in common time (C) and the key signature has three flats (B-flat major or D-flat minor). The tempo is marked 'Marcia Funebre' with a quarter note equal to 69 beats per minute. The score consists of ten staves of music, with measure numbers 6, 13, 20, 34, 40, 45, 51, 58, and 63 indicated at the beginning of their respective staves. The music features various dynamics including fortissimo (ff), piano (p), and mezzo-forte (mf), along with crescendos and decrescendos. There are six distinct sections labeled A through F, each enclosed in a box. Section A is at measure 6, B at 20, C at 34, D at 40, E at 51, and F at 58. A 'Fine' marking is placed above the staff at measure 10. A repeat sign with a first ending bracket is used at measure 20, with an '8' indicating the number of measures to be repeated. The score concludes with a 'D.C. (optional)' marking at the end of the final staff.

# March THE GOLDEN STAR

(1919)

E♭ Clarinet

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

5 *[f]* *cresc.* *ff* *Fine* **A** *ff*

12

20 **B** *p* *p* *cresc. molto*

34 **C** *ff* *ff*

38 *[f]* *cresc.* *ff* *p*

43 **D** With expression *dolce*

49 **E** *ff* *[mp]*

58 **F** *p*

63 *[ ]* *[ ]* **D.C.** (optional)



# March THE GOLDEN STAR

2nd B $\flat$  Clarinet

(1919)

JOHN PHILIP SOUSA

**Marcia Funebre** ( $\text{♩} = 69$ )

The musical score is written for a 2nd B $\flat$  Clarinet in a key signature of two flats (B $\flat$  major or D $\flat$  minor) and a common time signature (C). The tempo is marked as **Marcia Funebre** with a quarter note equal to 69 beats per minute. The score consists of 63 measures, divided into six systems. It features various dynamics including *ff*, *f*, *p*, and *mp*, as well as articulation marks like accents and slurs. Rehearsal marks A, B, C, D, E, and F are placed throughout the piece. The piece concludes with a **D.C. (optional)** section.

March  
**THE GOLDEN STAR**

3rd B $\flat$  Clarinet

(1919)

JOHN PHILIP SOUSA

**Marcia Funebre** ( $\text{♩} = 69$ )

5 *ff* *ff* *[f]* *cresc.* *ff* *Fine* **A** *ff*

12

20 **B** *p* *[p]*

27 *p* *cresc. molto*

35 **C** *ff* *ff* *[f]* *cresc.*

40 *ff* *p* **D**

45 *ff*

51 **E** *tr* *tr* *p* *ff* *[mp]*

57 **F** *p*

63 **D.C.**  
(optional)

March  
**THE GOLDEN STAR**

E♭ Alto Clarinet

(1919)

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

5 *ff* *ff* *Fine* **A** *ff*

12

21 **B** *p* *p* *p* **3**

31 *cresc. molto* *ff* **C**

37 *ff* *ff* *cresc.* *ff* **D**

42 *p* **E** *tr* *tr* *ff*

47

52 *p* *ff* *tr* *tr* *[mp]* **F**

58 *p*

64 **D.C.**  
(optional)

# March THE GOLDEN STAR

B $\flat$  Bass Clarinet

(1919)

JOHN PHILIP SOUSA

## Marcia Funebre ( $\text{♩} = 69$ )

Musical notation for measures 1-5. *ff* [f] *cresc.*

6 *ff* *Fine* **A** *ff*

14 *[f]*

21 **B** *p*

28 *cresc. molto*

35 **C** *ff* [f] *cresc.* *ff*

41 **D** *p*

49 **E** *ff* *p* *ff*

55 *tr* *tr* *[mp]*

61 **F** *p* **D.C.**  
(optional)

# March THE GOLDEN STAR

1st Bassoon

(1919)

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

*ff* < < *ff* < < [*f*] *cresc.* *ff*

8 *Fine* **A** *ff*

17 **B** [*p*] *p*

25 *cresc. molto*

33 **C** *ff* < < *ff* < <

39 **D** *[f] cresc.* *ff* *p* *dolce* *With expression*

45 *ff*

51 **E** *p* *ff*

57 **F** [*mp*] *p*

63 *D.C.* (optional)

# March

## THE GOLDEN STAR

2nd Bassoon

(1919)

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

*ff* < < *ff* < < [*f*] *cresc.* *ff*

8 *Fine* **A** *ff*

17 **B** [*mp*] *p*

25 *cresc. molto*

33 **C** *ff* < < **D** *ff* < <

39 [*f*] *cresc.* *ff* *p dolce*

45 *ff*

51 **E** *p* *ff* *tr*

56 [*mp*]

61 **F** [*mp*] [*mp*] **D.C.** (optional)

# March THE GOLDEN STAR

(1919)

B♭ Soprano Saxophone

JOHN PHILIP SOUSA

## Marcia Funebre (♩ = 69)

Musical notation for measures 1-4. The key signature is B-flat major (two flats). The time signature is common time (C). The music features sixteenth-note runs with accents and slurs. Dynamics include *ff* and *cresc.* (crescendo). There are sixteenth-note groupings marked with a '6'.

Musical notation for measures 5-11. Measure 5 starts with a dynamic of *[f]*. There are triplet markings (3) and a *cresc.* (crescendo) leading to *ff*. Measure 11 is marked *Fine* and includes a boxed letter 'A'. The music concludes with a double bar line and a repeat sign.

Musical notation for measures 12-19. The music consists of quarter and eighth notes with accents and slurs. The key signature changes to C major (no sharps or flats) at measure 19.

Musical notation for measures 20-34. Measure 20 is marked with a boxed letter 'B'. The music features a nine-measure rest (9) followed by a *p* (piano) dynamic and a *cresc. molto* (crescendo molto) leading to *ff*. There are slurs and accents throughout.

Musical notation for measures 35-38. Measure 35 is marked with a boxed letter 'C'. The music features sixteenth-note runs with accents and slurs, similar to the beginning of the piece. Dynamics include *ff* and *cresc.* (crescendo). There are sixteenth-note groupings marked with a '6'.

Musical notation for measures 39-44. Measure 39 is marked with a boxed letter 'D'. The music features triplet markings (3) and a *cresc.* (crescendo) leading to *ff*. Measure 44 is marked *p* (piano) and *dolce* (dolce). The instruction 'With expression' is written above the staff. The music concludes with a double bar line.

Musical notation for measures 45-50. The music consists of quarter and eighth notes with slurs and accents. The key signature changes to B-flat major (two flats) at measure 50.

Musical notation for measures 51-57. Measure 51 is marked with a boxed letter 'E'. The music features quarter and eighth notes with slurs and accents. Dynamics include *f* (forte) and *p* (piano). Measure 57 is marked *f* and *[mp]* (mezzo-piano).

Musical notation for measures 58-62. Measure 58 is marked with a boxed letter 'F'. The music features quarter and eighth notes with slurs and accents. The dynamic is *p* (piano).

Musical notation for measures 63-69. Measure 63 is marked with a boxed letter 'D.C.' (Da Capo) and '(optional)'. The music features quarter and eighth notes with slurs and accents. The dynamic is *p* (piano).

# March THE GOLDEN STAR

(1919)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

## Marcia Funebre (♩ = 69)

The musical score is written for E♭ Alto Saxophone in a 3/4 time signature with a tempo of ♩ = 69. The key signature has two flats (B♭ and E♭). The score consists of ten staves of music, with various dynamics and articulations. Rehearsal marks A through F are placed at the beginning of specific sections. The piece concludes with a 'D.C. (optional)' instruction.

5 *ff* 6 *ff* 6 *ff* 6 *ff* **A** *Fine* *ff*

12

20 **B** 9 *p* *p* *cresc. molto*

35 **C** *ff* 6 *ff* 6 *ff*

39 **D** *[f]* *cresc.* *ff* *p* *dolce* *With expression*

44

49 **E** *ff* *p* *tr* *tr*

54 *ff* *[mp]*

59 **F** *p*

64 *D.C.* (optional)

# March THE GOLDEN STAR

(1919)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

5 *[f]* *cresc.* *ff* *Fine* **A** *ff*

13

20 **B** *p* *p* *cresc. molto*

35 **C** *ff* *ff* *[f]* *cresc.*

40 **D** *ff* *p* *dolce* *With expression*

46 **E** *ff* *tr* *tr*

52 *p* *ff* *[mp]* *tr* *tr*

58 **F** *p*

63 **D.C.** (optional)

# March

## THE GOLDEN STAR

(1919)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

### Marcia Funebre (♩ = 69)

The musical score is written for E♭ Baritone Saxophone in 3/4 time. It begins with a key signature of two flats (B♭ and E♭) and a tempo of 69 beats per minute. The score is divided into several sections marked with letters A through F. Section A (measures 7-13) starts with a *ff* dynamic and includes a *Fine* marking. Section B (measures 21-32) begins with a *p* dynamic and features a six-measure rest. Section C (measures 33-38) starts with a *ff* dynamic. Section D (measures 39-44) begins with a *p* dynamic. Section E (measures 45-51) starts with a *ff* dynamic and includes trills. Section F (measures 52-61) begins with a *p* dynamic and includes trills. The score concludes with a *D.C. (optional)* marking. Dynamics range from *pp* to *ff*. The score includes various musical notations such as rests, slurs, and trills.

# March

# THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

E♭ Cornet  
[optional]

## Marcia Funebre (♩ = 69)

ff

5  
[f] 3 cresc. ff 3 Fine

10 **A**  
ff

16

21 **B** 12 **C**  
p] ff

37  
ff [f] 3 cresc. ff

41 **D** 8 **E**  
3

52 Play f f 3 4 **F** 8 D.C. (optional)

# March THE GOLDEN STAR

(1919)

Solo B $\flat$  Cornet

JOHN PHILIP SOUSA

## Marcia Funebre ( $\text{♩} = 69$ )

*ff* *ff* [*f*] *cresc.*

6 *ff* *ff* **A** *Fine*

14

21 **B** (*Taps*) *p* *p*

28 *cresc. molto*

35 **C** *ff* *ff* [*f*] *cresc.*

40 [*tacet*] **D** *p* *dolce* *With expression*

45

51 **E** *f* *p* *f* [*mp*]

58 **F** *p*

63 **D.C.** (optional)

# March THE GOLDEN STAR

(1919)

1st B♭ Cornet

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

The musical score is written for the 1st B♭ Cornet part of the march 'The Golden Star' by John Philip Sousa. It is in 2/4 time and consists of 63 measures. The key signature has two flats (B♭ and E♭). The score is divided into several sections labeled A through F. Section A (measures 7-13) begins with a 'Fine' marking and a '3' over a triplet. Section B (measures 21-27) includes a '(Taps)' marking and a 'p' dynamic. Section C (measures 35-40) repeats the initial rhythmic pattern. Section D (measures 41-44) is marked '[tacet]' and 'With expression', starting with a 'p' dynamic and a '3' over a triplet. Section E (measures 51-56) includes a 'Play' marking and dynamics of 'f' and 'p'. Section F (measures 57-62) starts with a '[mp]' dynamic and ends with a 'p' dynamic. The score concludes with a 'D.C. (optional)' marking at measure 63. Performance instructions include accents, slurs, and dynamic markings such as *ff*, *f*, *cresc.*, *p*, *mp*, and *dolce*.

# March THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

2nd B $\flat$  Cornet

Marcia Funebre ( $\text{♩} = 69$ )

The musical score is written for a 2nd B $\flat$  Cornet. It begins in the key of B $\flat$  major (two flats) and 4/4 time. The tempo is Marcia Funebre with a quarter note equal to 69 beats per minute. The score consists of ten staves of music. The first staff starts with a fortissimo (*ff*) dynamic and includes a *ff* *fine* marking. The second staff contains a first ending labeled 'A' and starts with *ff*. The third staff continues the melody. The fourth staff starts with a piano (*p*) dynamic and includes a '(Taps)' marking. The fifth staff continues with a *cresc. molto* marking. The sixth staff starts with *ff* and includes a *ff* *fine* marking. The seventh staff contains a second ending labeled 'D'. The eighth staff starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The ninth staff continues with a forte (*f*) dynamic and includes a mezzo-piano (*mp*) marking. The tenth staff starts with a piano (*p*) dynamic and includes a 'D.C. (optional)' marking.

# March THE GOLDEN STAR

(1919)

JOHN PHILIP SOUSA

3rd B♭ Cornet

Marcia Funebre (♩ = 69)

The musical score is written for the 3rd B♭ Cornet part of the march 'The Golden Star' by John Philip Sousa. It is in 3/4 time and features a key signature of three flats (B♭, E♭, A♭). The tempo is Marcia Funebre, with a quarter note equal to 69 beats per minute. The score is divided into several sections labeled A through F, with various dynamics and performance instructions. Section A (measures 6-13) begins with a forte (ff) dynamic and includes a 'Fine' marking. Section B (measures 21-27) starts with a piano (p) dynamic and includes a '(Taps)' instruction. Section C (measures 35-40) returns to a forte (ff) dynamic. Section D (measures 40-46) includes a mezzo-forte (mp) dynamic. Section E (measures 47-53) features a forte (f) dynamic. Section F (measures 61-68) begins with a piano (p) dynamic. The score concludes with a 'D.C. (optional)' instruction.

March  
**THE GOLDEN STAR**

(1919)

Regimental F Trumpet  
[optional]

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69) *Fine* **A** **B** (Taps) *p*

7

23

28

33

**C** 8 **D** 8 **E** 10 **F** 8 **D.C.** (optional)

*cresc. molto*

March  
**THE GOLDEN STAR**

(1919)

JOHN PHILIP SOUSA

B♭ Fluegelhorn  
[optional]

**Marcia Funebre** (♩ = 69)

ff *ff* [*f*] *cresc.*

6 *ff* *ff* **Fine** **A**

21 **B** *p* **13** *ff* *f* **C**

39 [*f*] *cresc.* *ff* *p* *dolce* **D** *With expression*

51 **E** *f* *p* *f* [*mp*]

58 **F** *p*

63 **D.C.**  
(optional)

March  
**THE GOLDEN STAR**

(1919)

1st F Horn

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

*ff* *[f] cresc.* *ff* *Fine* **A** *ff*

**B** *p*

**C** *cresc. molto* *ff* *ff*

**D** *[f] cresc.* *ff* *p*

**E** *ff* *p*

**F** *p*

**D.C.**  
(optional)

# March THE GOLDEN STAR

(1919)

2nd F Horn

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

*ff* *[f] cresc.* *ff* *Fine* **A** *ff* *p* *cresc. molto* **C** *ff* **D** *[f] cresc.* *ff* *p* **E** *tr* *tr* *ff* *p* **F** *tr* *tr* *ff* *[mp]* *p* **D.C.**  
(optional)

# March THE GOLDEN STAR

(1919)

3rd F Horn

JOHN PHILIP SOUSA

## Marcia Funebre (♩ = 69)

*ff* *ff* [*f*] *cresc.* *ff*

*Fine* **A**

*ff*

**B** *p*

*cresc. molto* **C** *ff* *ff*

**D** [*f*] *cresc.* *ff* *p*

*ff* *p*

**E** *ff* *tr* *tr* *p*

*ff* [*mp*]

**F** *p*

*p* **D.C.**  
(optional)

March  
**THE GOLDEN STAR**

(1919)

4th F Horn

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

7 *ff* *Fine* **A** *ff* [*f*] *cresc.* *ff*

14

21 **B** *p*

32 *cresc. molto* **C** *ff* *ff*

38 *[f]* *cresc.* *ff* *p* **D**

44

49 *ff* *p* **E** *tr* *tr*

54 *ff* [*mp*]

59 *p* **F**

64 **D.C.** (optional)

# March THE GOLDEN STAR

(1919)

Euphonium

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

*ff* *ff* [*f*] *cresc.*

6 *ff* *ff* **A** *Fine*

14 [*p*] **B**

22

29 *cresc. molto* *ff* **C**

36 *ff* [*f*] *cresc.* *ff*

41 *p* *dolce* **D** *With expression*

46 *ff* **E** *tr* *tr*

52 *p* *ff* [*mp*]

58 **F** *p*

63 **D.C.** (optional)

March  
**THE GOLDEN STAR**

(1919)

Euphonium, T.C.

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

*ff* *ff* [*f*] *cresc.*

6 *ff* *ff* **A**

14 **B** *p*

22

29 *cresc. molto* **C** *ff*

36 *ff* [*f*] *cresc.* *ff* **D**

41 *p* *dolce* **E** *tr* *tr*

46 *ff*

52 *p* *ff* [*mp*] **F**

58 *p*

63 **D.C.** (optional)

# March THE GOLDEN STAR

(1919)

1st Trombone

JOHN PHILIP SOUSA

## Marcia Funebre (♩ = 69)

8

*ff* [*f*] *cresc.* *ff*

8

*Fine* **A**

*ff*

16

**B**

[ *p* ]

23

29

*cresc. molto*

35

**C**

*ff* [*f*] *cresc.* *ff*

42

**D**

*pp sostenuto*

49

**E**

*ff* *ff*

55

[*mp*]

61

**F**

*pp* [ ] [ ]

**D.C.**  
(optional)

# March THE GOLDEN STAR

(1919)

2nd Trombone

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

8

*ff* [*f*] *cresc.* *ff*

8

*Fine* **A**

*ff*

16

**B**

[ *p* ]

23

29

*cresc. molto*

35

**C**

*ff* [*f*] *cresc.* *ff*

43

**D**

*pp sostenuto*

50

**E**

*ff* *ff*

55

[*mp*]

61

**F**

*pp* [ *p* ] [ *p* ]

**D.C.**  
(optional)

# March THE GOLDEN STAR

(1919)

3rd Trombone

JOHN PHILIP SOUSA

## Marcia Funebre (♩ = 69)

8

*ff* [*f*] *cresc.* *ff*

8

*Fine* **A**

*ff*

16

**B**

[ *p* ]

23

[ *p* ]

29

*cresc. molto*

35

**C**

*ff* [*f*] *cresc.* *ff*

42

**D**

*pp sostenuto*

49

**E**

*ff* *ff*

55

[*mp*]

61

**F**

*pp*

**D.C.**  
(optional)

# March THE GOLDEN STAR

(1919)

4th Trombone

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

8

*ff* [*f*] *cresc.* *ff*

8

*Fine* **A**

*ff*

16

**B**

[ *p* ]

23

29

*cresc. molto*

35

**C**

*ff* [*f*] *cresc.* *ff*

42

**D**

*pp sostenuto*

49

**E**

*ff* *ff*

55

[*mp*]

61

**F**

*pp*

**D.C.**  
(optional)

# March

## THE GOLDEN STAR

(1919)

Tuba

JOHN PHILIP SOUSA

Marcia Funebre (♩ = 69)

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of ten staves of music, each starting with a measure number. The score includes various dynamics such as *ff*, *f*, *cresc.*, *p*, and *mp*. It also features performance markings like *Fine*, *tr* (trills), and *D.C. (optional)*. Section markers A, B, C, D, E, and F are placed above the staves. The music includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

# March

## THE GOLDEN STAR

(1919)

Timpani  
Bells

JOHN PHILIP SOUSA

### Marcia Funebre (♩ = 69)

Timpani

*ff* *mf*

5

*Fine* **A** **B** 11 12

33

**C** *p* *ff* *ff* *mf*

38

43

**D** Bells *p*

47

**E** 10

61

**F** Bells *p*

65

**D.C.**  
(optional)

# March THE GOLDEN STAR

(1919)

Drums & Gong

JOHN PHILIP SOUSA

## Marcia Funebre (♩ = 69)

The score is written for a drum set and gong in common time (C). It consists of nine staves of music, each starting with a measure number. The tempo is Marcia Funebre at 69 beats per minute. The score includes various dynamics such as *ff*, *f*, *p*, *pp*, and *mp*. It also features performance instructions like 'S.D. - muffled throughout', 'Field Drum', 'F.D. & S.D.', and 'Gong'. There are six marked sections labeled A through F. Section A starts at measure 7, B at 16, C at 35, D at 42, E at 50, and F at 56. The score concludes with a 'D.C. (optional)' instruction at measure 63. The notation includes various drum symbols (snare, bass drum, field drum) and gong symbols, along with rests and articulation marks.

**7** Gong *ff* S.D. - muffled throughout *f* BD

**16** *Fine* **A** *ff* **B** Field Drum *p* 4

**27** F.D. & S.D. *cresc. molto* *ff*

**35** **C** Gong *ff* S.D. (- F.D.) *f* BD

**42** **D** S.D. Gong *pp pp* 4

**50** B.D. **E** S.D. *ff*

**56** **F** Gong *mp* *pp*

**63** 4 *D.C.* (optional)

# March THE GOLDEN STAR

(1919)

Harp

JOHN PHILIP SOUSA

**Marcia Funebre** (♩ = 69)

7 *Fine* **A** 11 **B** 14 **C** 8

43 **D**

48 **E** 2 2 *p*

54 2 2 [*mp*]

59 **F** *p*

64 **D.C.** (optional)