The Complete Marches of

John Philip Sousa

Vol. 5 No. 94

KEEPING STEP WITH THE UNION

MARCH

(1921)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Keeping Step with the Union" (1921)

The inspiration for this march probably came from an 1855 address by the American congressman and raconteur Rufus Choate. This excerpt from the address is printed on the sheet music: "We join ourselves to no party that does not carry the flag and keep step to the music of the Union." The composition was dedicated to Mrs. Warren G. Harding, wife of the President, and Sousa added his own patriotic verses.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 66. 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): Percussion does not play in the first measure of this introduction, making it important for the rest of the band to play with good energy and strong articulation from the first note. The final cymbal crash should be choked to create space for the sixteenth note tag in cornets.

First Strain (m. 4-21): The dynamic should immediately drop to *mezzo-forte* for the pick-up note into m. 5. An added swell in m. 11-12 creates some expressive interest, as does the crescendo at the very end of the strain in m. 18, which also allows the cornet sixteenth notes to sound at the same dynamic as the introduction. The dynamic resets to *mezzo-forte* for the repeat, and the strain is played the same way second time through.

Second Strain (m. 21-38): This strain does not lend itself to the usual Sousa alterations, and is typically played the same way both time at the original full dynamics. That said, it is best to slightly reduce the starting dynamic and add crescendos

to the figures at m. 21-22 before arriving at *fortissimo.* Accents on the second beats of several measures in this strain also add interest to the line.

Trio (m. 39-57): E-flat clarinet, cornets, trombones, and cymbals may tacet at the trio, and all others should play at a *piano* dynamic. It is important to play the quarter notes in the flutes and horns on the short side and add some "swing" to the phrasing of the melody. A slight crescendo may be played in all voices in m. 52 before the repeat of the trio. As is customary for all of Sousa's repeated trios, the second time through should be played softer than the first. This effect can be further enhanced in this march by dropping second and third clarinets an octave lower and removing battery percussion entirely, while adding bells to the melody, as indicated in this edition.

Break Strain (m. 57-81): This is an unusually long and harmonically complex break strain for Sousa, and expressive markings must be carefully followed for maximum effect. All instruments are back in on the pick-up note to m. 58. Capped eighths are played very short and with accents in the *fortissimo* sections, alternating with *piano* interjections by the woodwinds. The rolled suspended cymbal part is best played with sticks. The independent trumpet parts in m. 66-80 must be heard through the loud texture. Percussion accents have been added to the latter half of this strain to mark the development of the material leading into the final strain. A decrescendo is typically played by everyone in the final two measures first time.

Final Strain (m. 81-99): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet leading into the final strain, and all others play at a *piano* dynamic. Since clarinets have the woodwind embellishment and not the straight melody in this march, that part is left entirely to the saxophones first time. The euphonium has the counterline alone first time as well. All instruments rejoin on beat two of m. 97 for the repeat of the break strain, this time with a crescendo in m. 80-81. Two strong *sffz* accents are added to the percussion parts in m. 84 and 92 second time only.

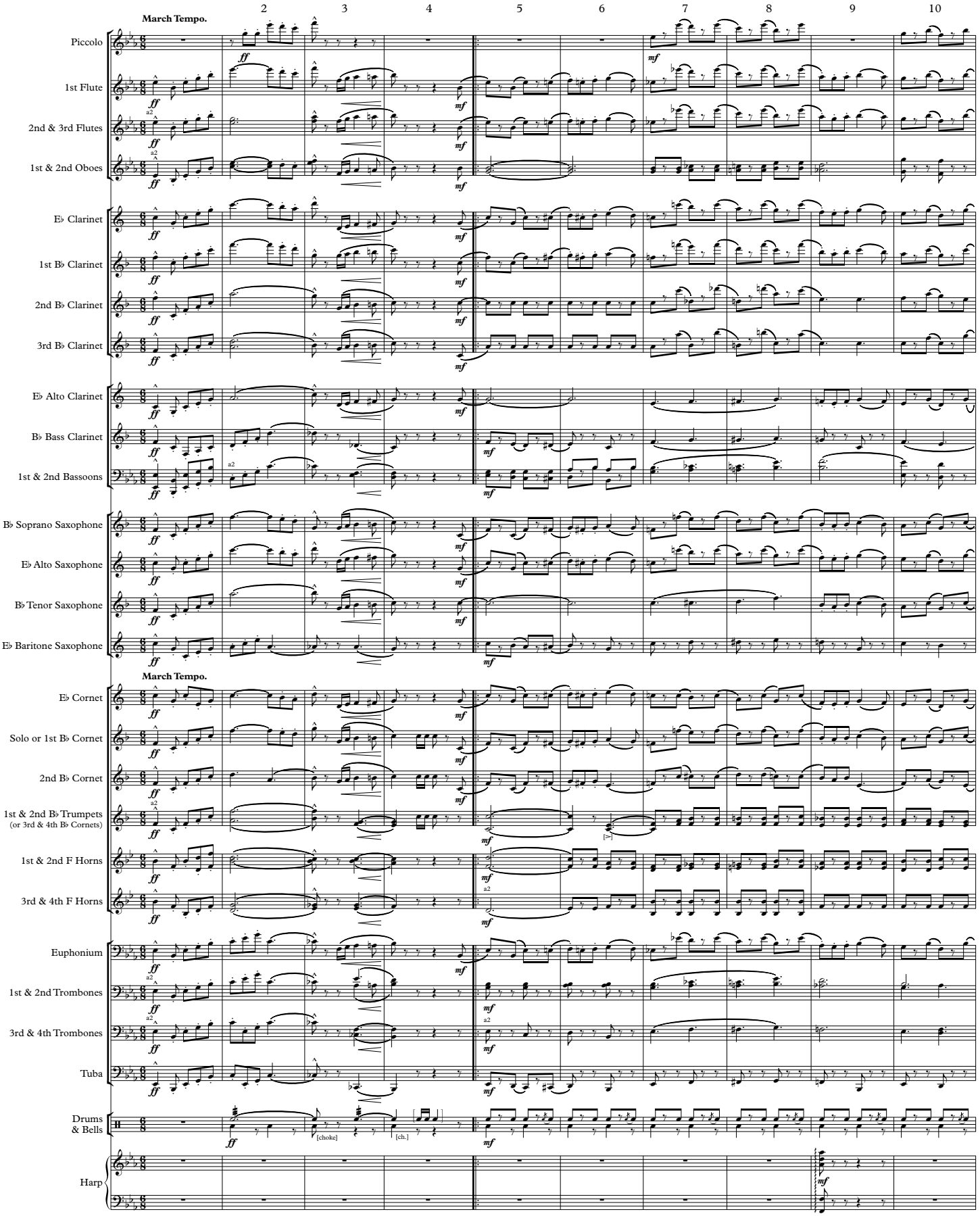
March

KEEPING STEP WITH THE UNION

Full Score

(1921)

JOHN PHILIP SOUSA



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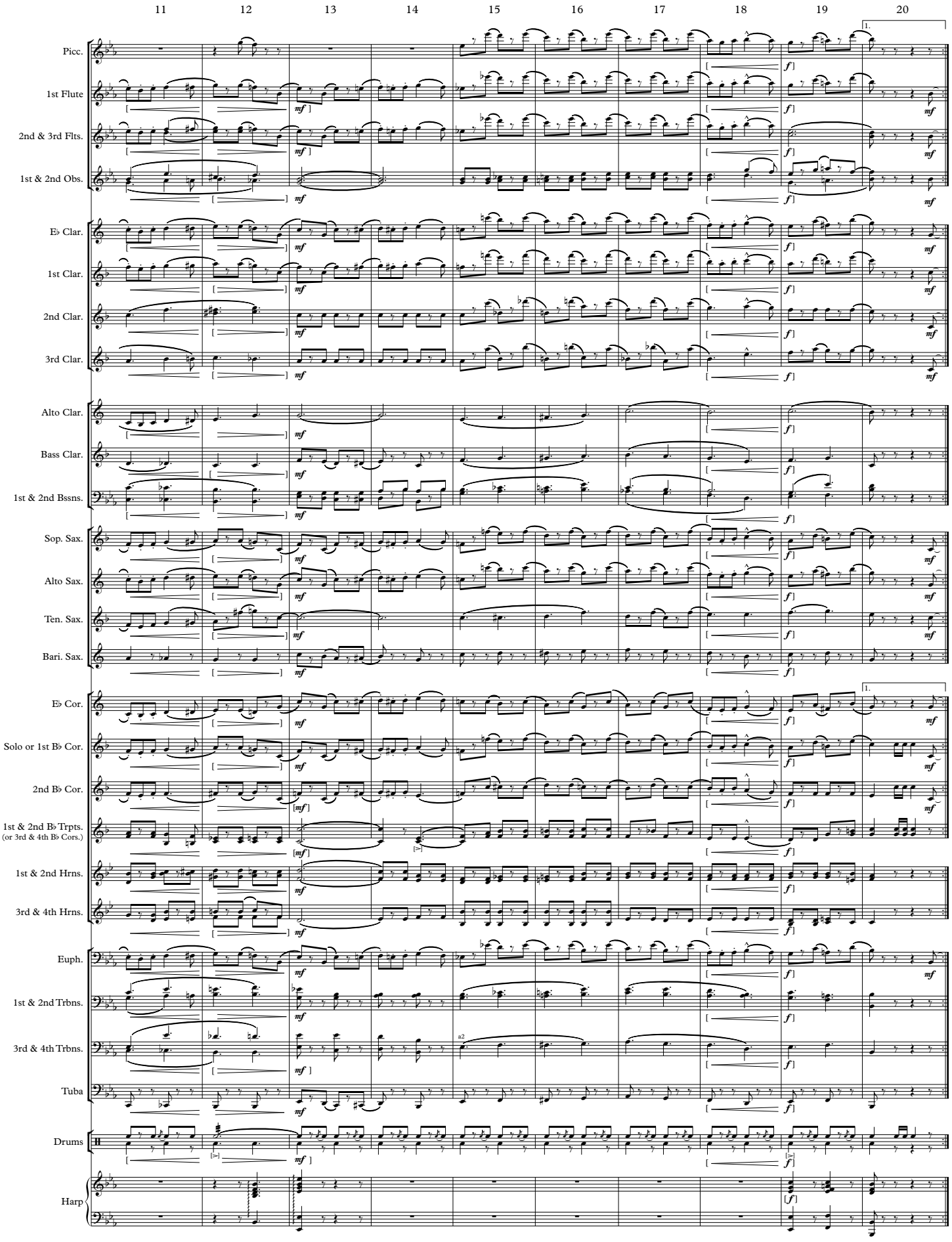
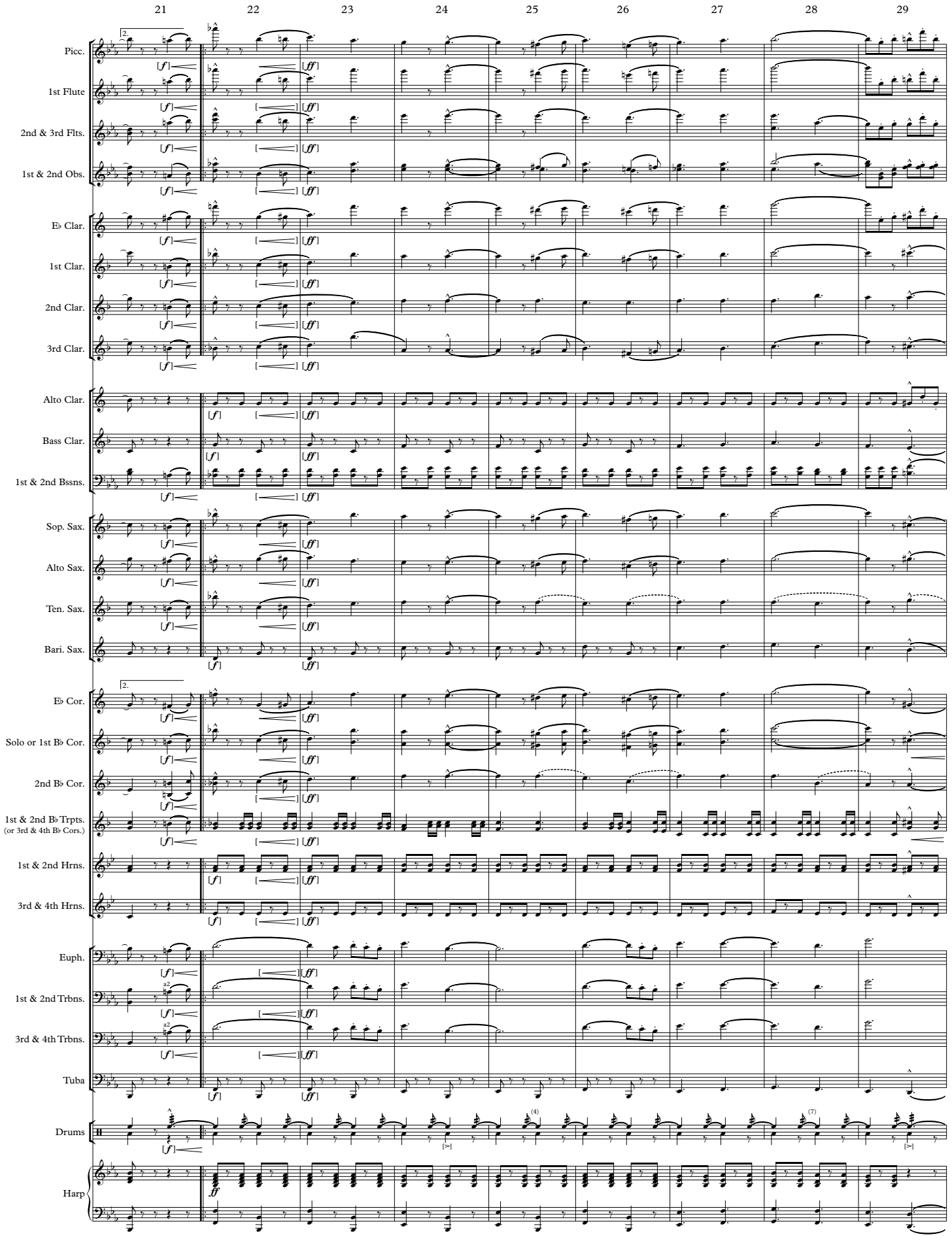
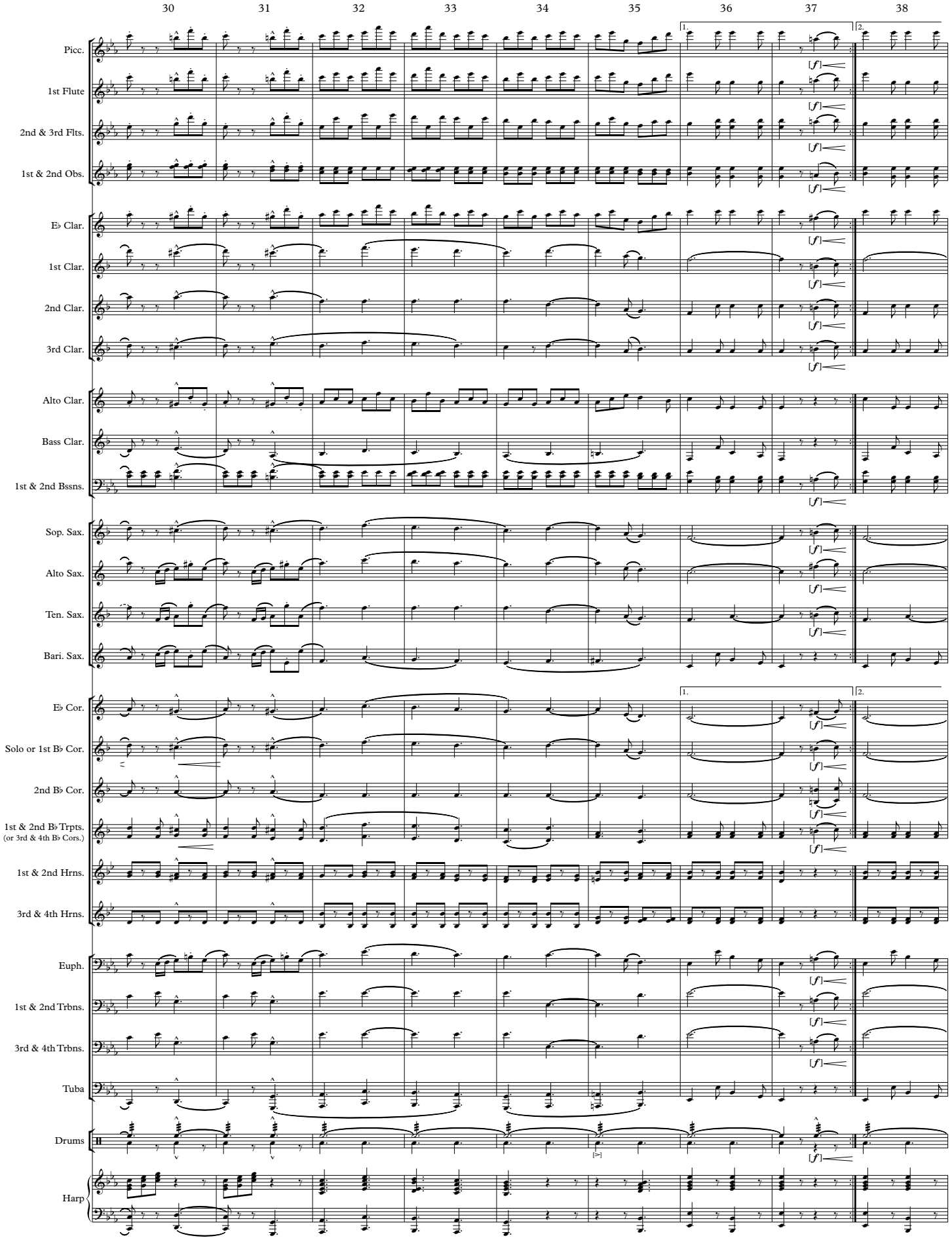

11
12
13
14
15
16
17
18
19
20
Picc.
1st Flute
2nd & 3rd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo or 1st B♭ Cor.
2nd B♭ Cor.
1st & 2nd B♭ Trpts.
(or 3rd & 4th B♭ Cors.)
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
Harp
1.
mf
f
a2

KEEPING STEP WITH THE UNION

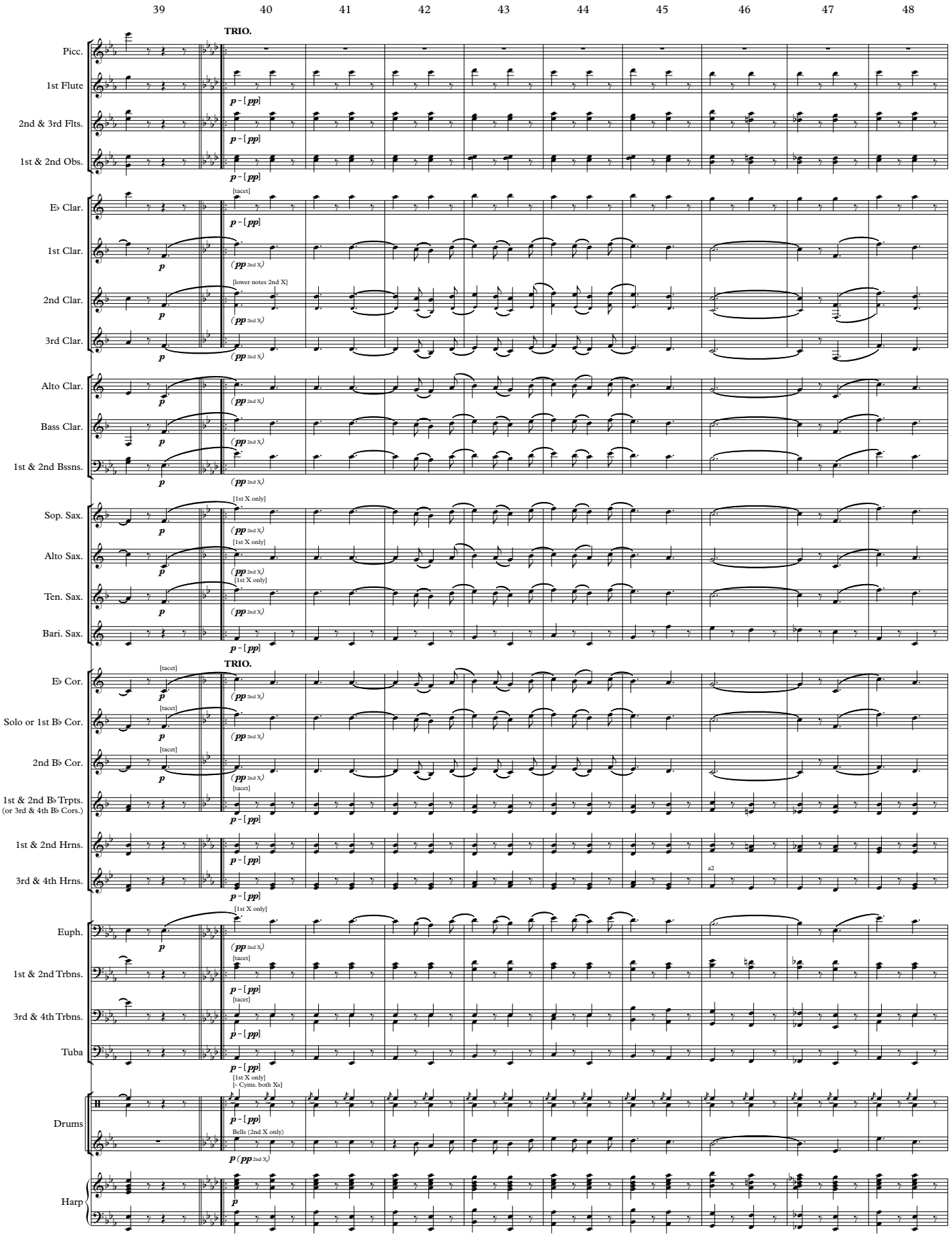
Full Score

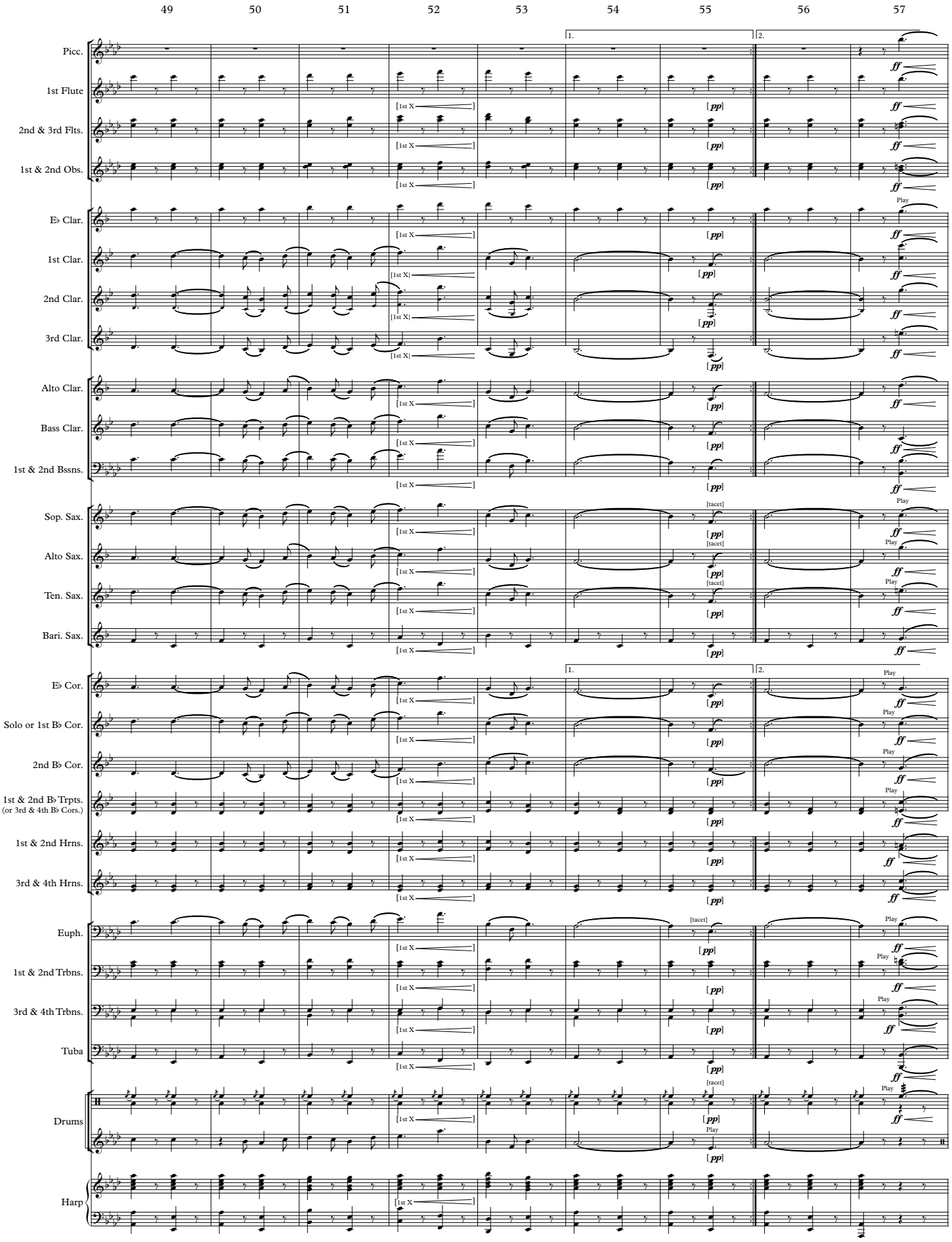



30
31
32
33
34
35
36
37
38
Picc.
1st Flute
2nd & 3rd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo or 1st B♭ Cor.
2nd B♭ Cor.
1st & 2nd B♭ Trpts.
(or 3rd & 4th B♭ Cors.)
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
Harp
1.
2.
[f]

KEEPING STEP WITH THE UNION

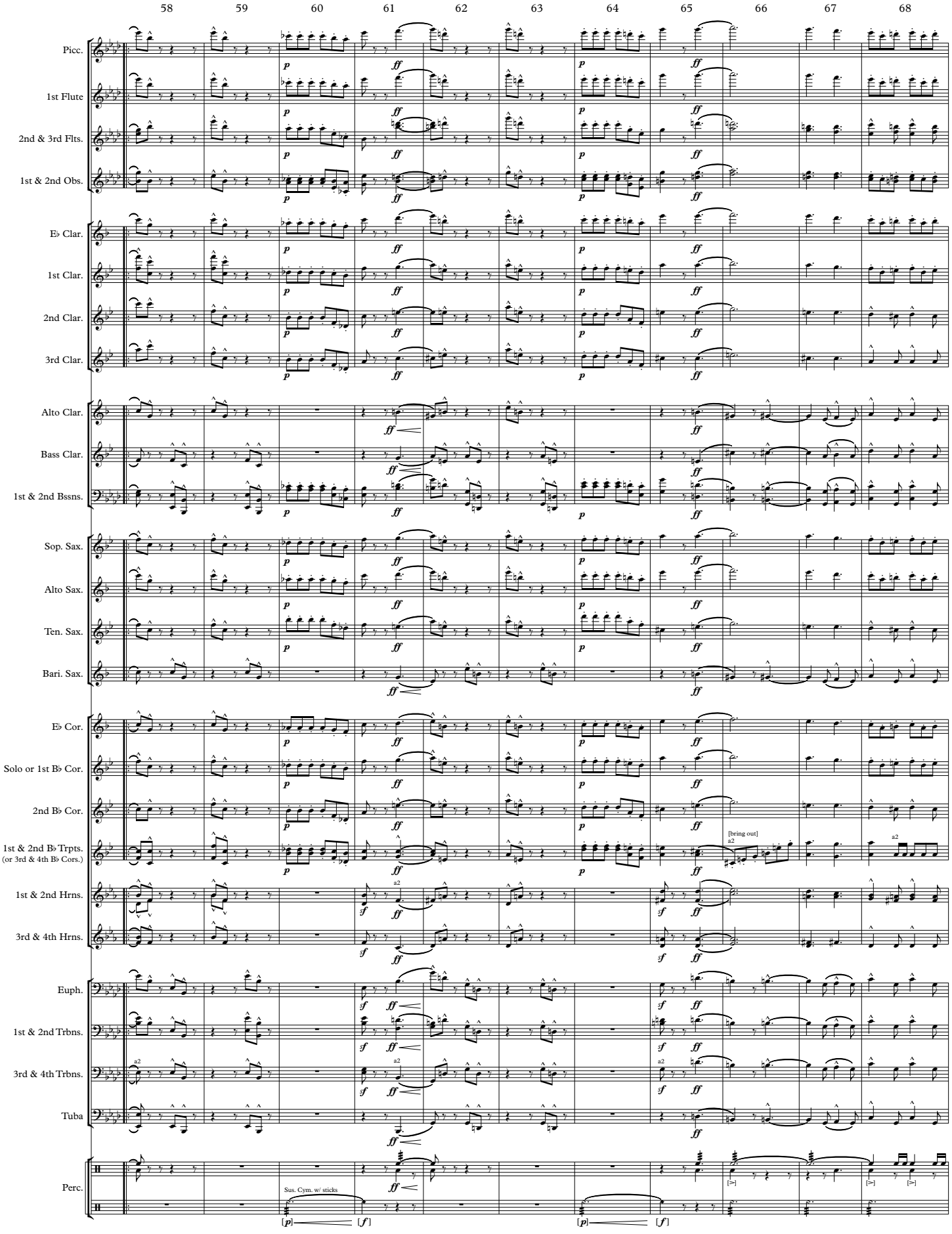
Full Score

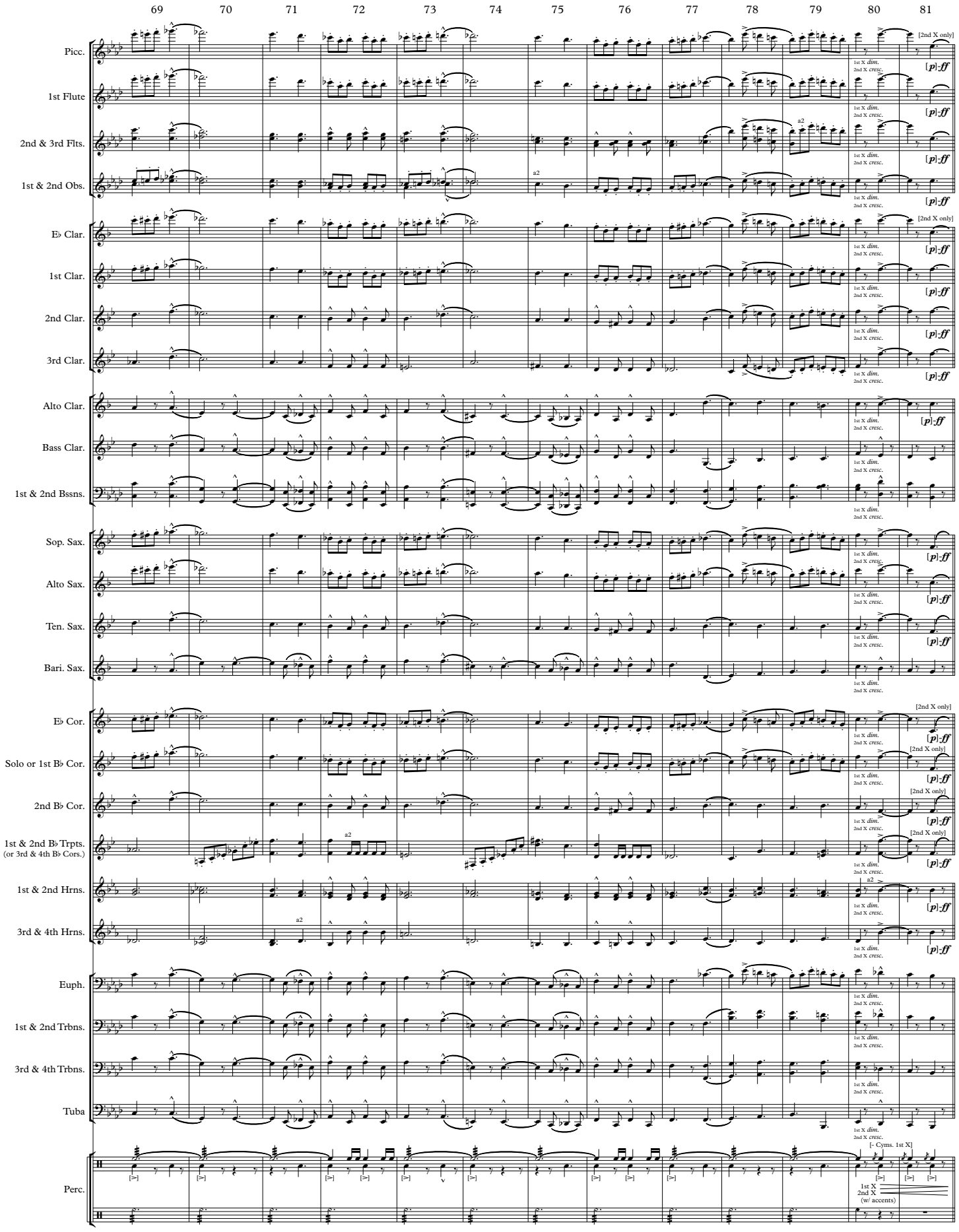



49
50
51
52
53
54
55
56
57
Picc.
1st Flute
2nd & 3rd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo or 1st B♭ Cor.
2nd B♭ Cor.
1st & 2nd B♭ Trpts.
(or 3rd & 4th B♭ Cors.)
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums
Harp
1.
2.
[1st X]
[pp]
[tacet]
Play
ff

KEEPING STEP WITH THE UNION

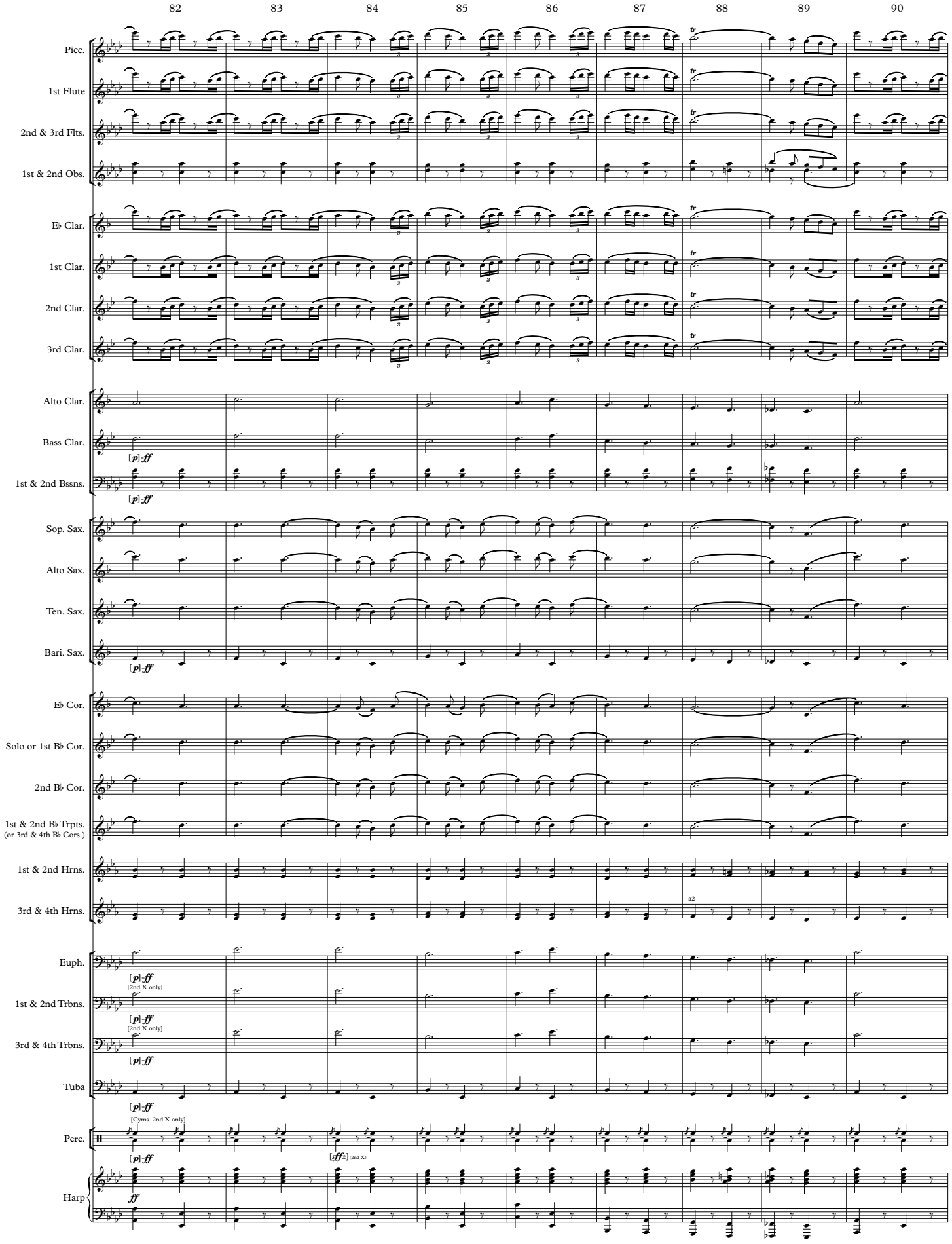
Full Score

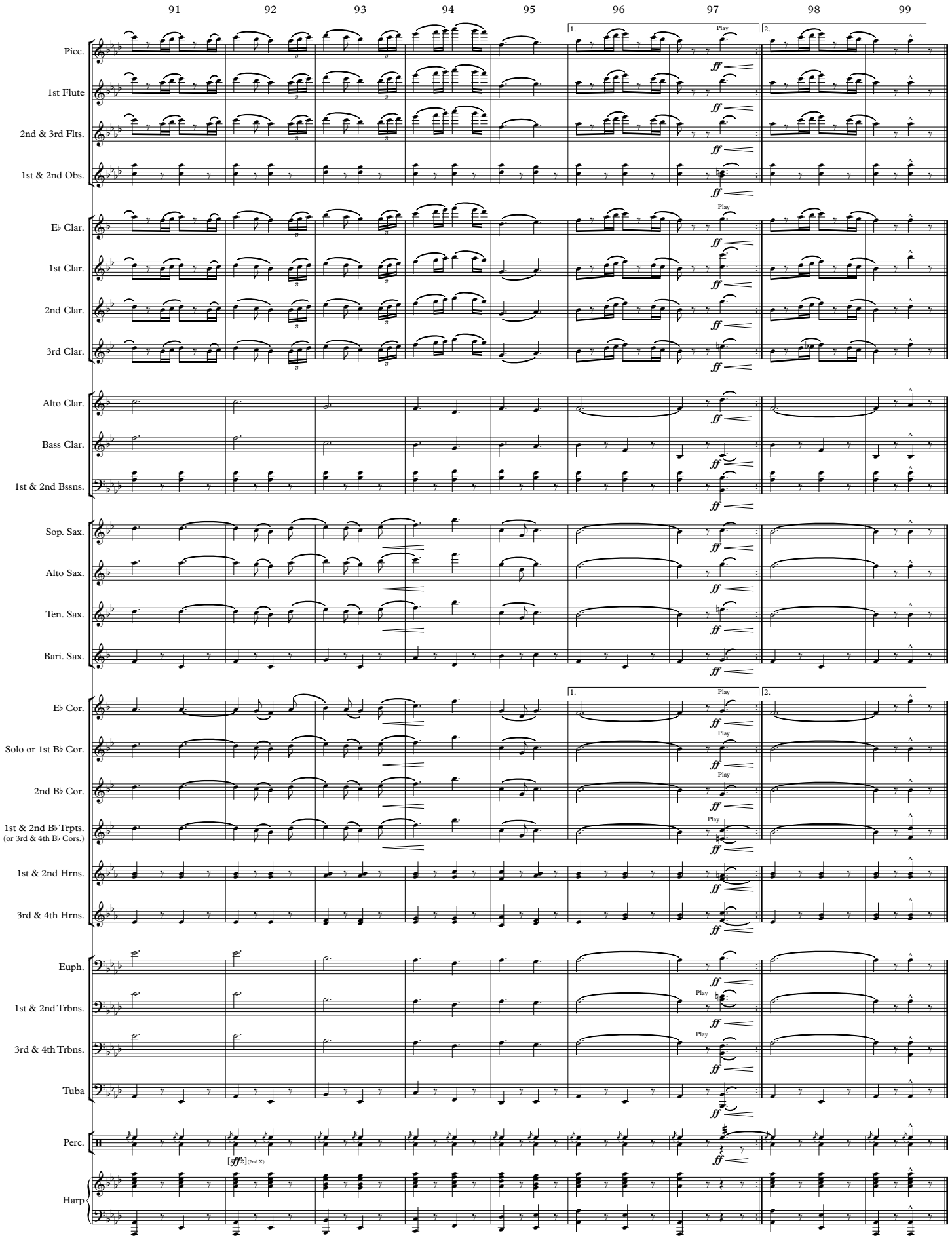



69
70
71
72
73
74
75
76
77
78
79
80
81
Picc.
1st Flute
2nd & 3rd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo or 1st B♭ Cor.
2nd B♭ Cor.
1st & 2nd B♭ Trpts.
(or 3rd & 4th B♭ Cors.)
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Perc.
[2nd X only]
1st X dim.
2nd X cresc.
[p]:ff
a2
[- Cyms. 1st X]
1st X
2nd X
(w/ accents)

KEEPING STEP WITH THE UNION

Full Score




91
92
93
94
95
96
97
98
99
1.
2.
Play
Picc.
1st Flute
2nd & 3rd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo or 1st B♭ Cor.
2nd B♭ Cor.
1st & 2nd B♭ Trpts.
(or 3rd & 4th B♭ Cors.)
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Perc.
Harp
ff
sff
(2nd X)

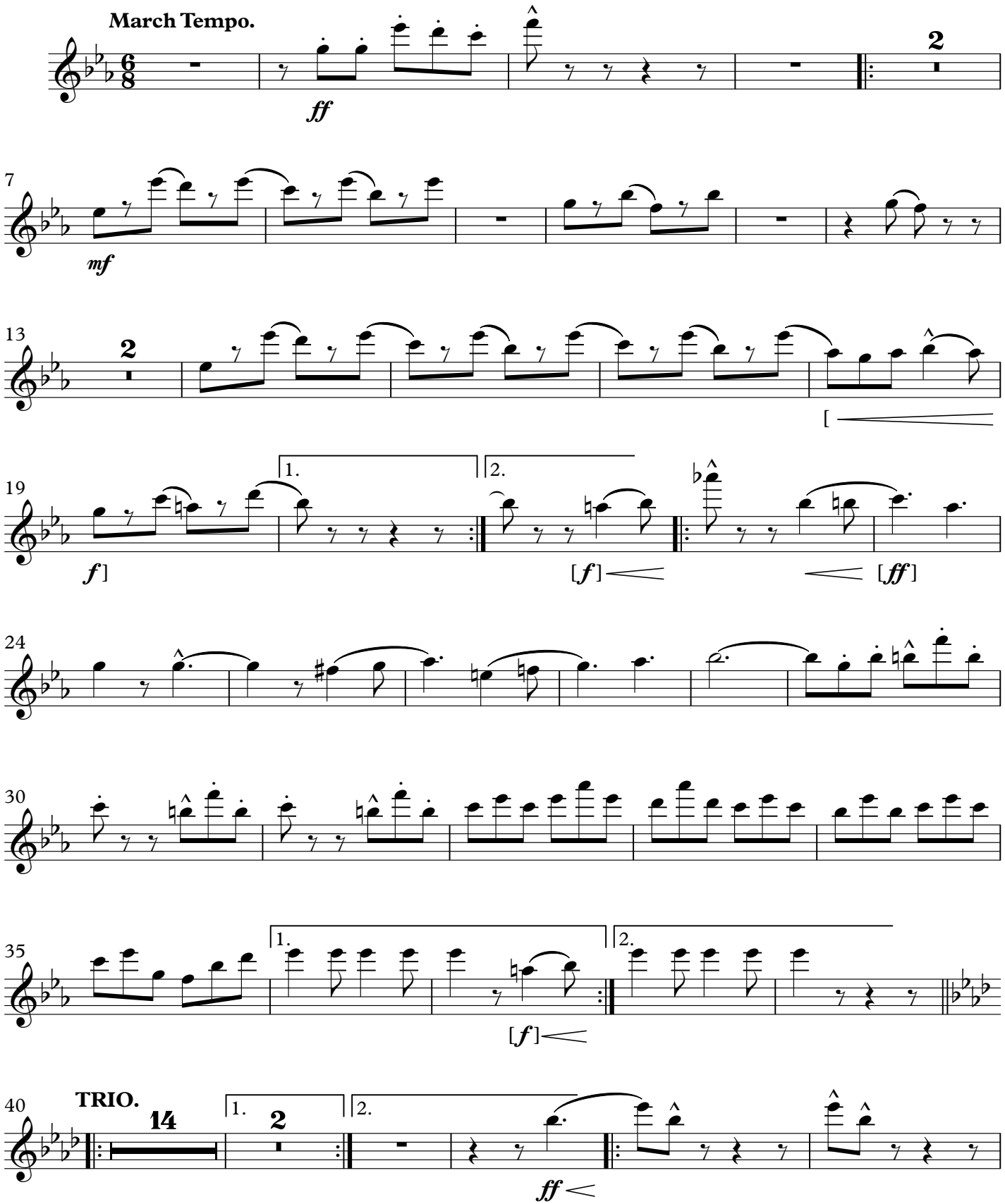
March

KEEPING STEP WITH THE UNION

(1921)

Piccolo

JOHN PHILIP SOUSA



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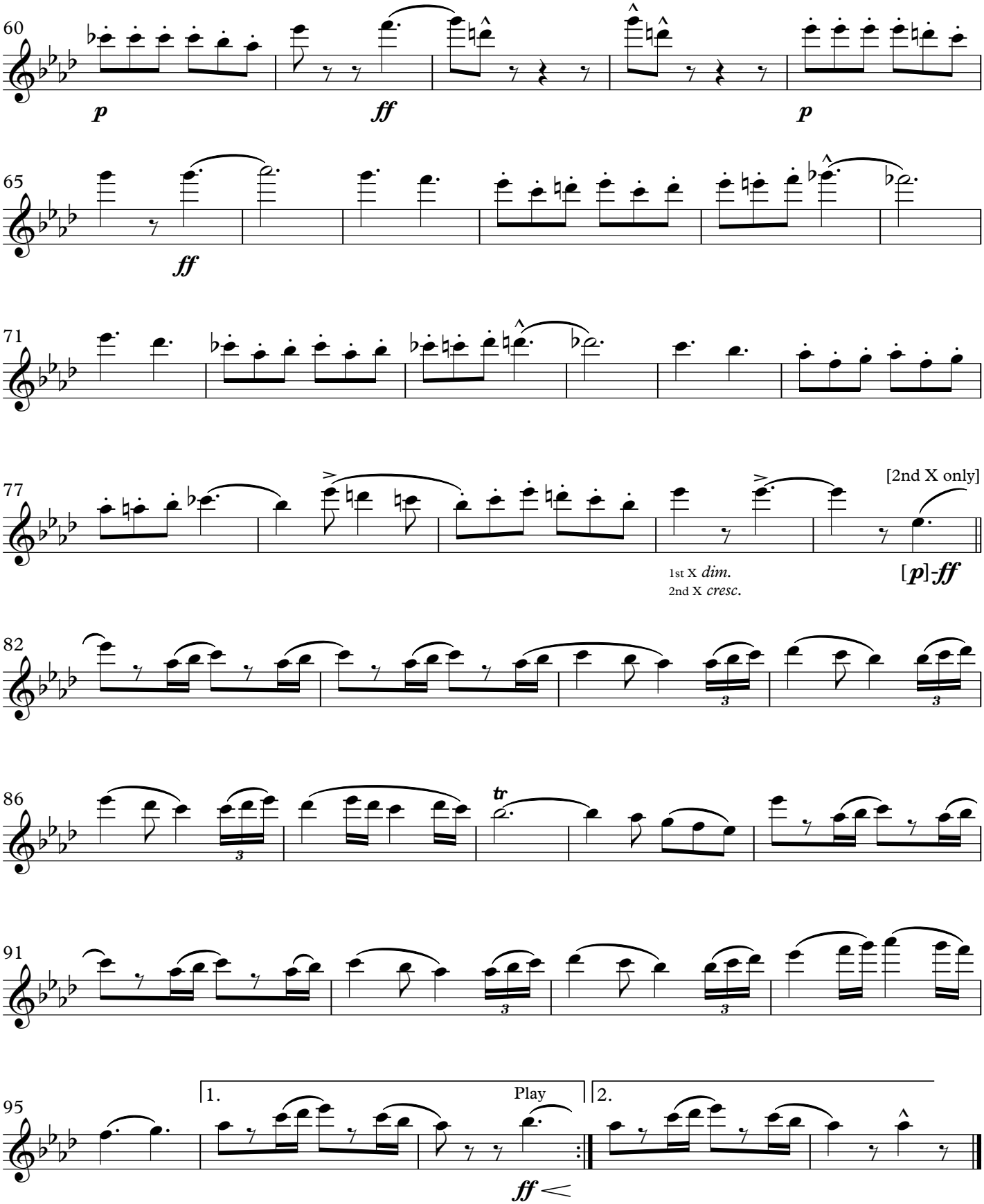

60
p
ff
p
65
ff
71
77
[2nd X only]
1st X dim.
2nd X cresc.
[p]-ff
82
3
3
86
tr
3
91
3
3
95
1.
Play
2.
ff

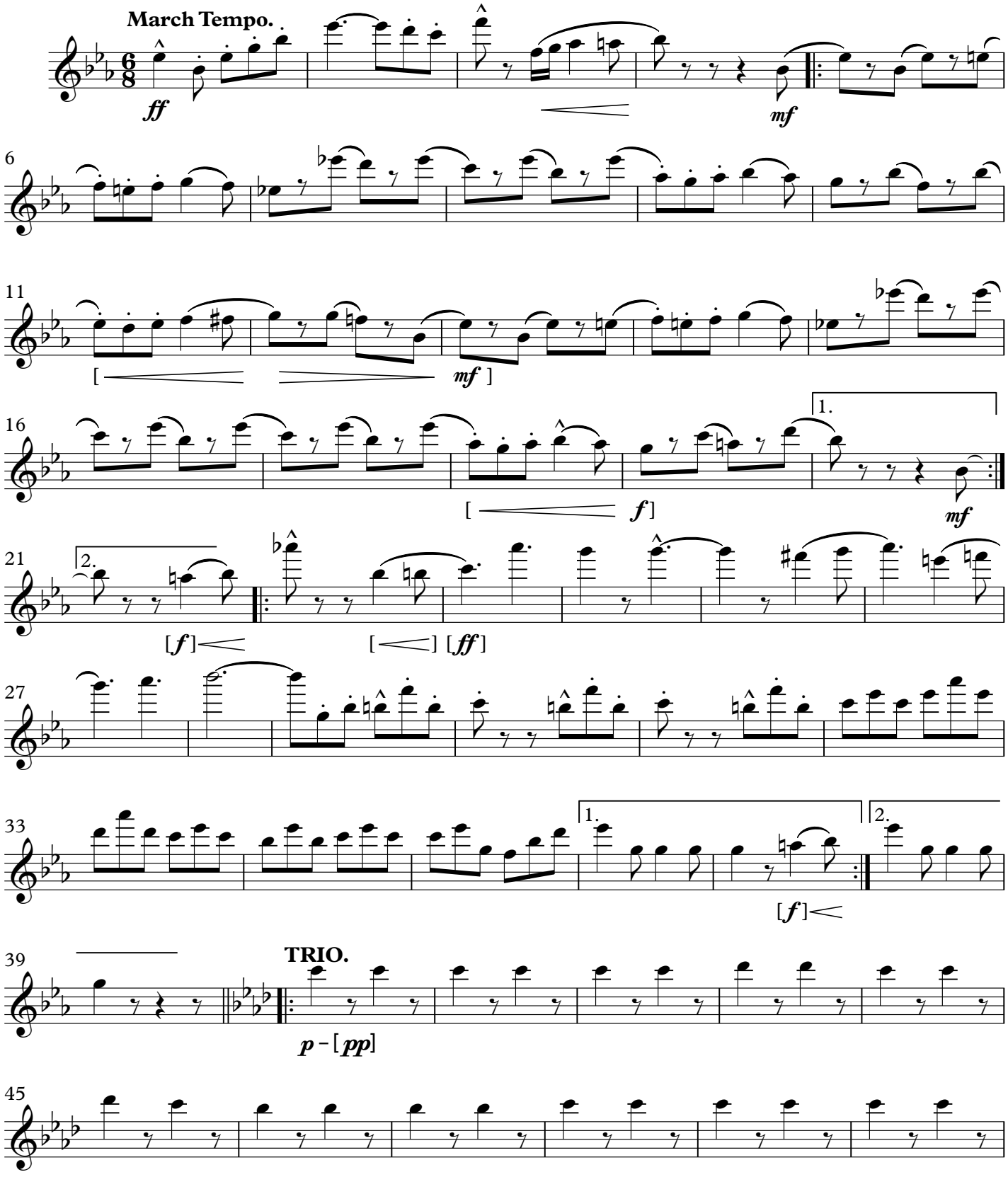
March

KEEPING STEP WITH THE UNION

(1921)

1st Flute

JOHN PHILIP SOUSA



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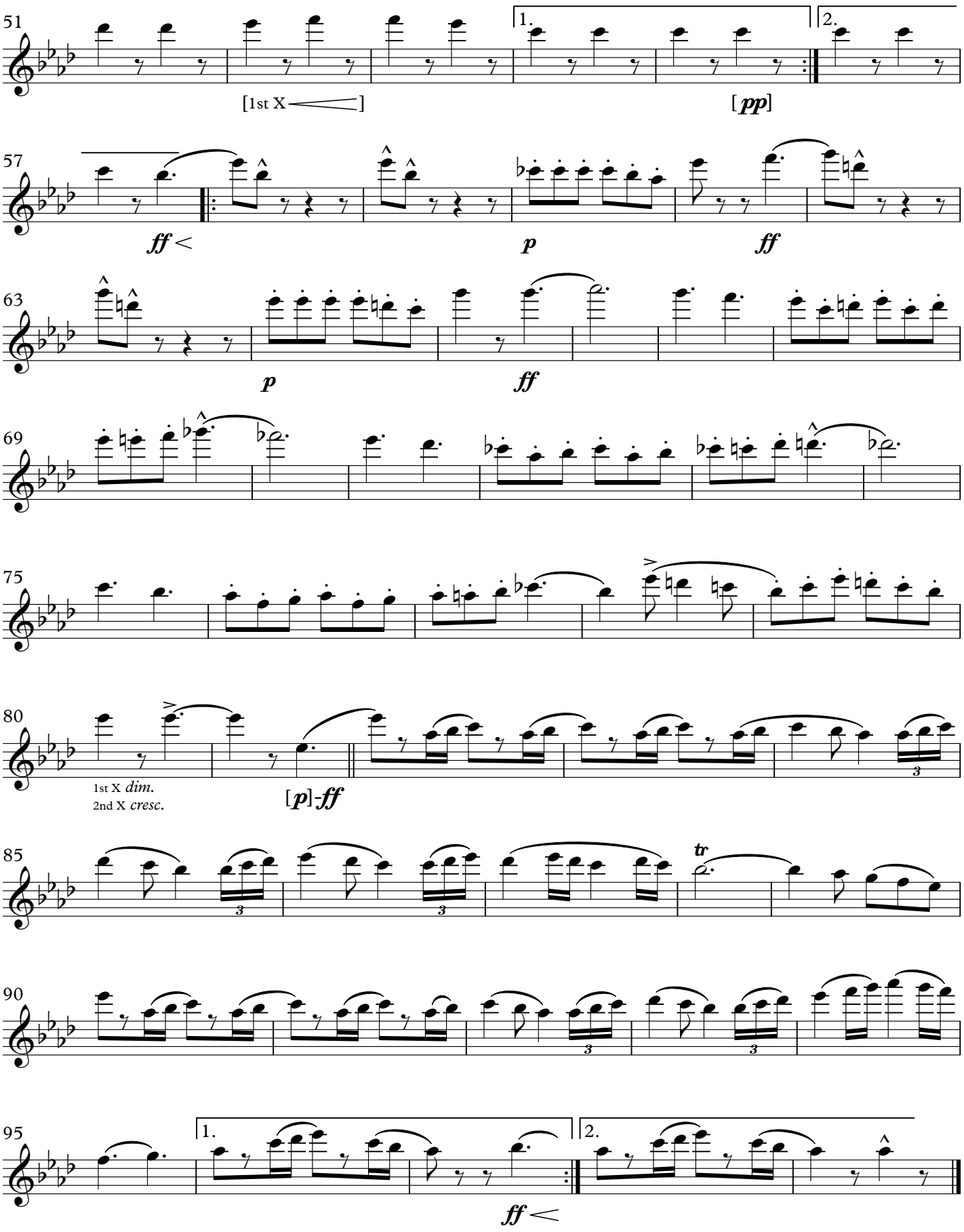

51
1.
2.
[1st X <]
[pp]
57
ff <
p
ff
63
p
ff
69
75
80
1st X dim.
2nd X cresc.
[p]-ff
85
tr
90
95
1.
2.
ff <

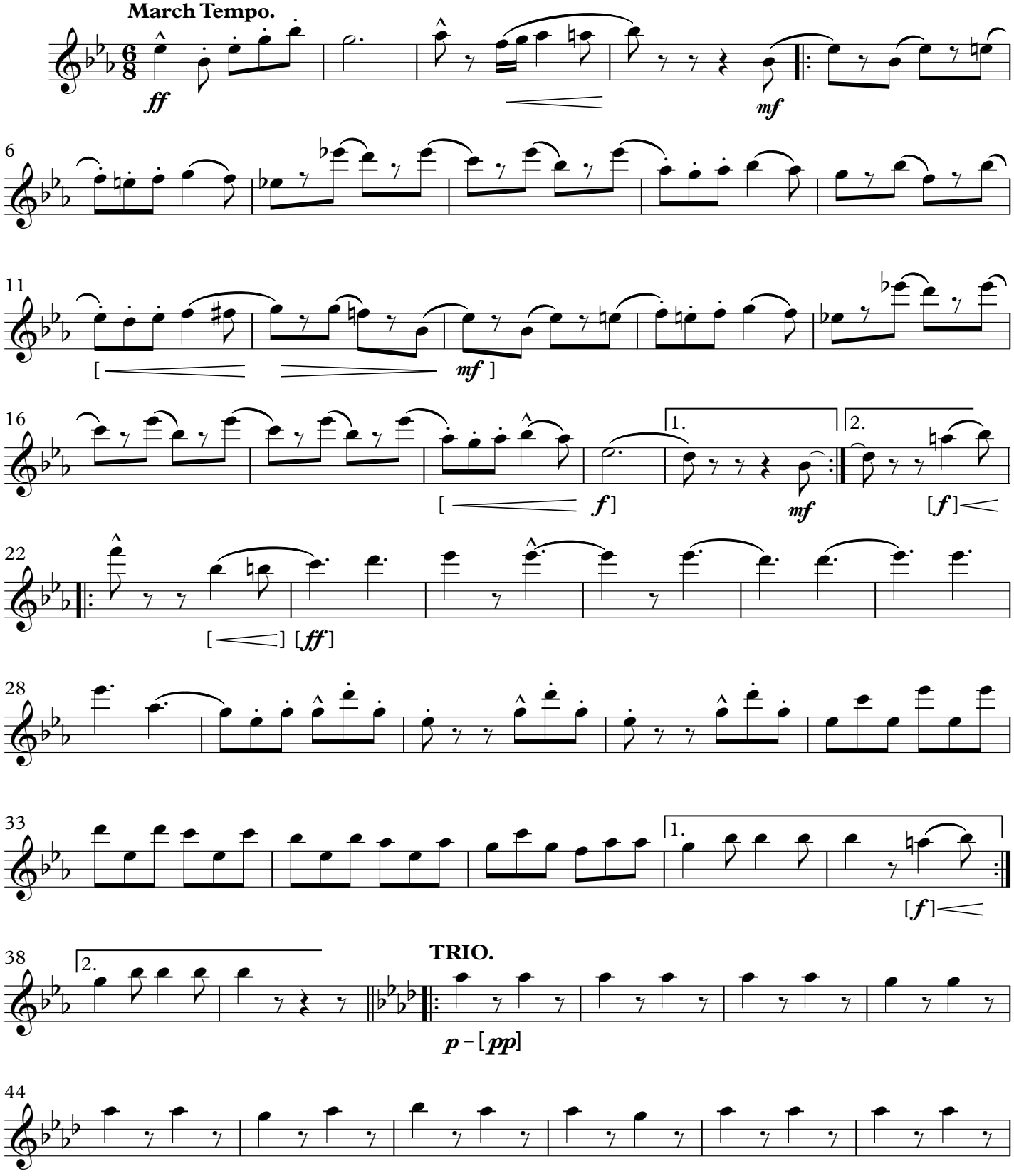
March

KEEPING STEP WITH THE UNION

(1921)

2nd Flute

JOHN PHILIP SOUSA



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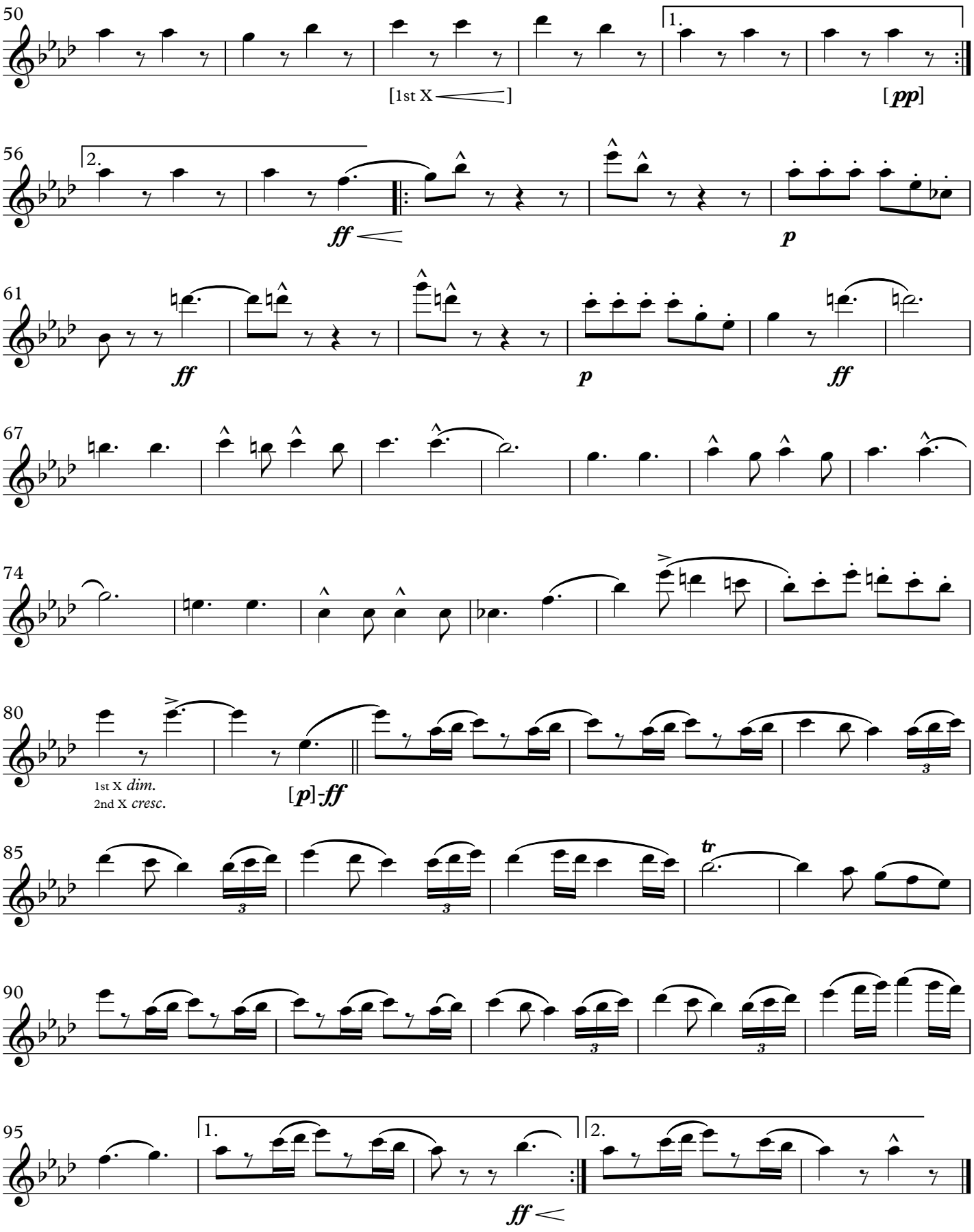

50
1.
[1st X]
[pp]
56
2.
ff
p
61
ff
p
ff
67
74
80
1st X dim.
2nd X cresc.
[p]-ff
85
tr
90
95
1.
2.
ff

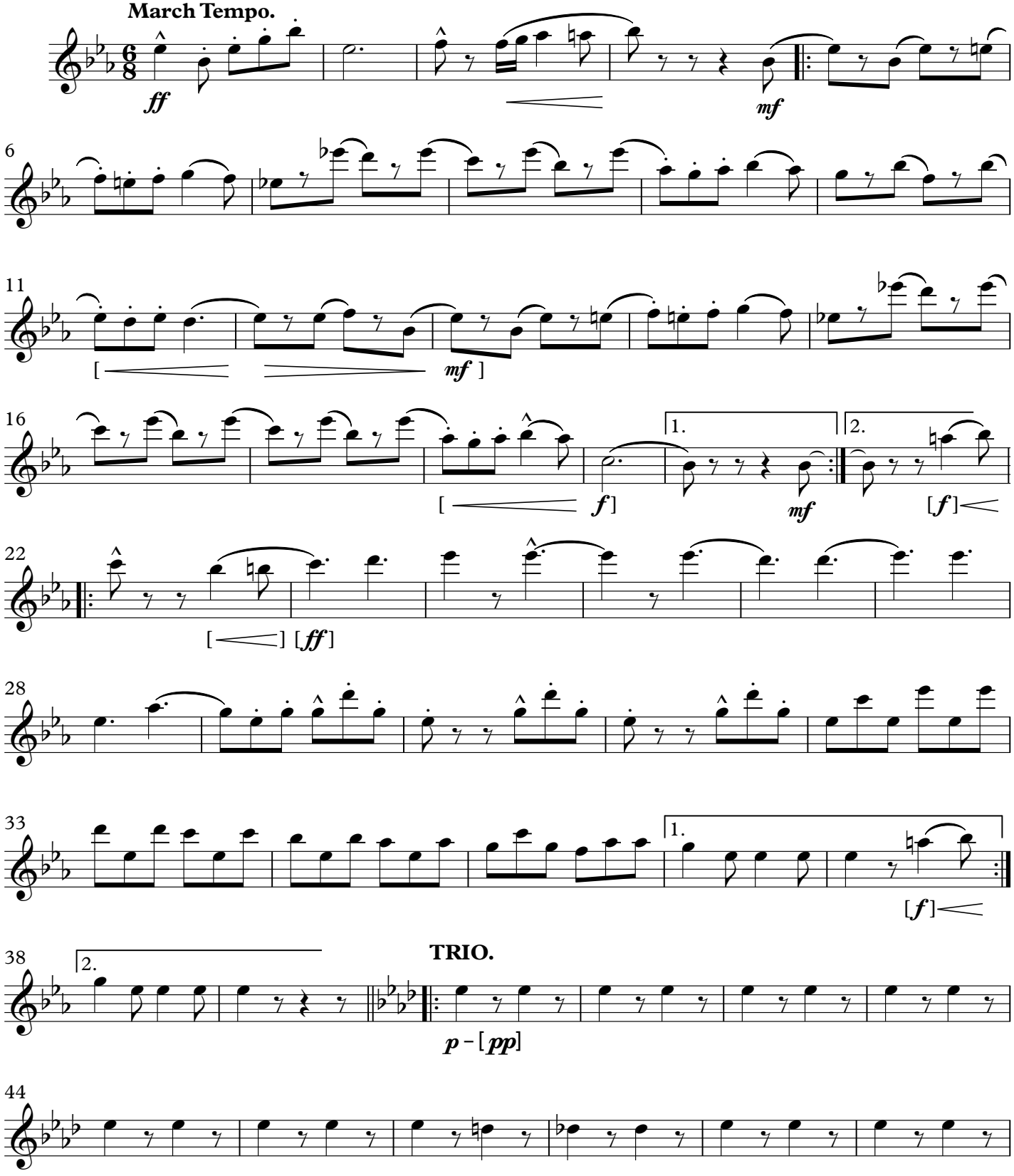
March

KEEPING STEP WITH THE UNION

(1921)

3rd Flute

JOHN PHILIP SOUSA



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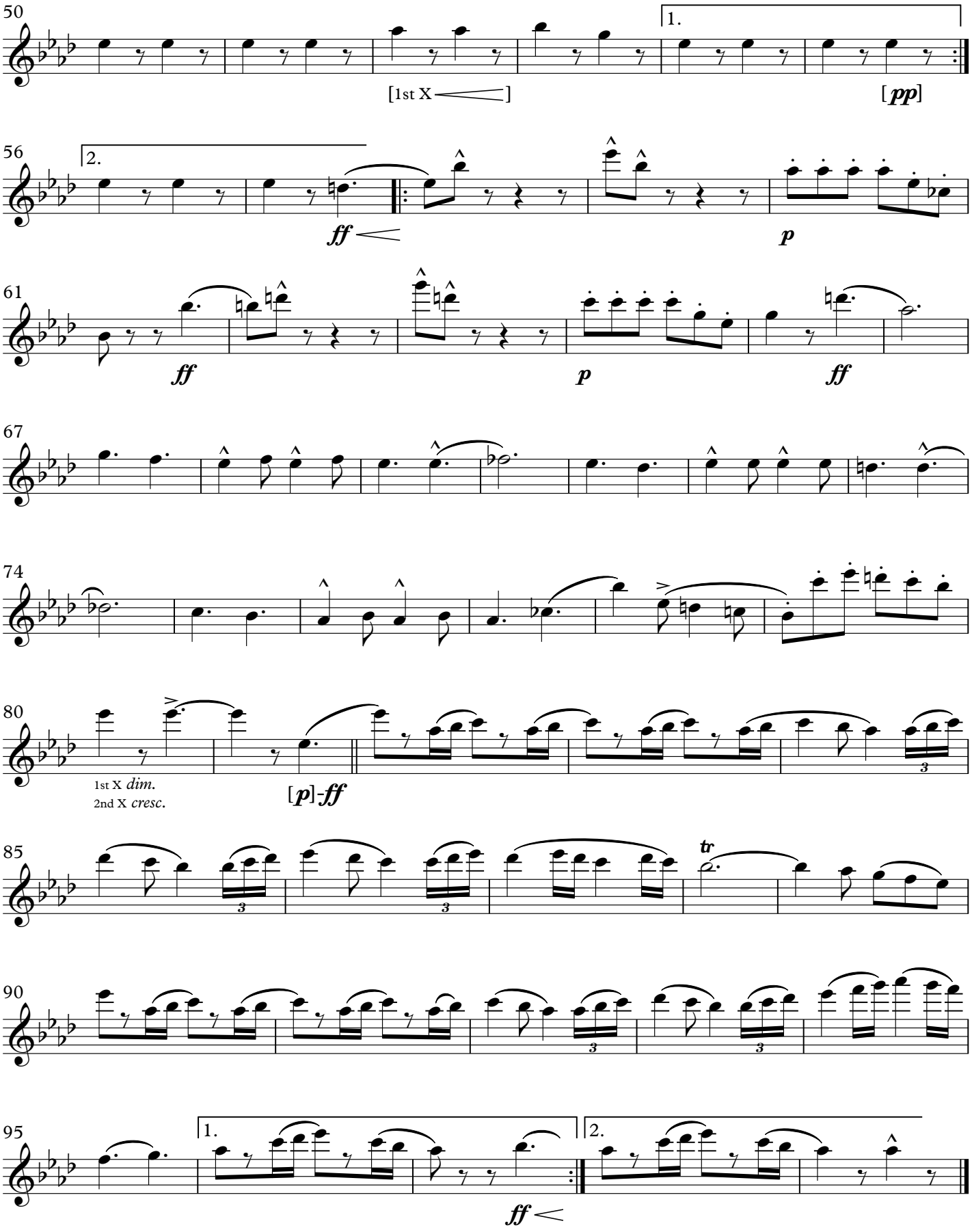

50
1.
[1st X]
[pp]
56
2.
ff
p
61
ff
p
ff
67
74
80
1st X dim.
2nd X cresc.
[p]-ff
85
tr
90
95
1.
2.
ff

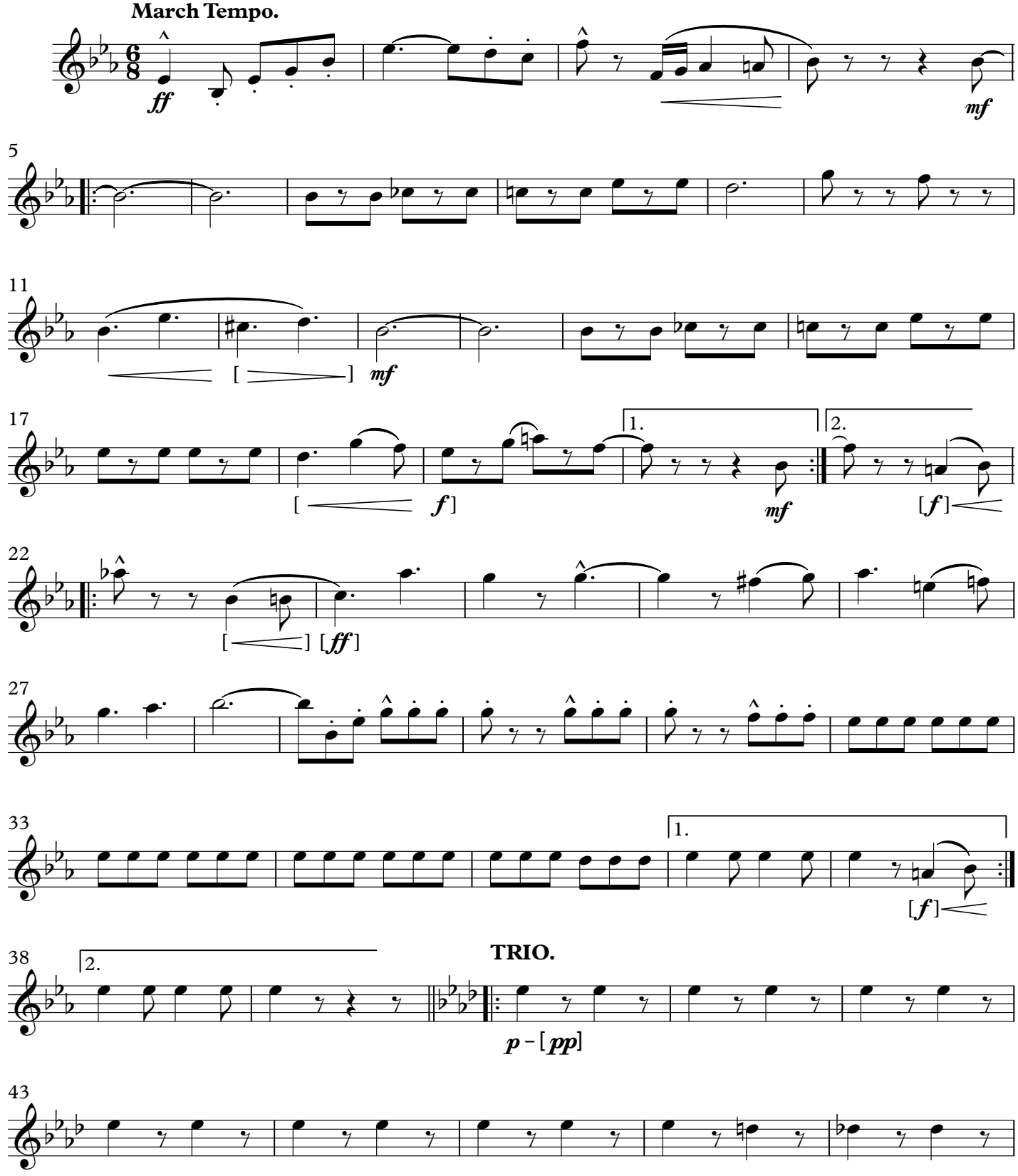
March

KEEPING STEP WITH THE UNION

(1921)

1st Oboe

JOHN PHILIP SOUSA



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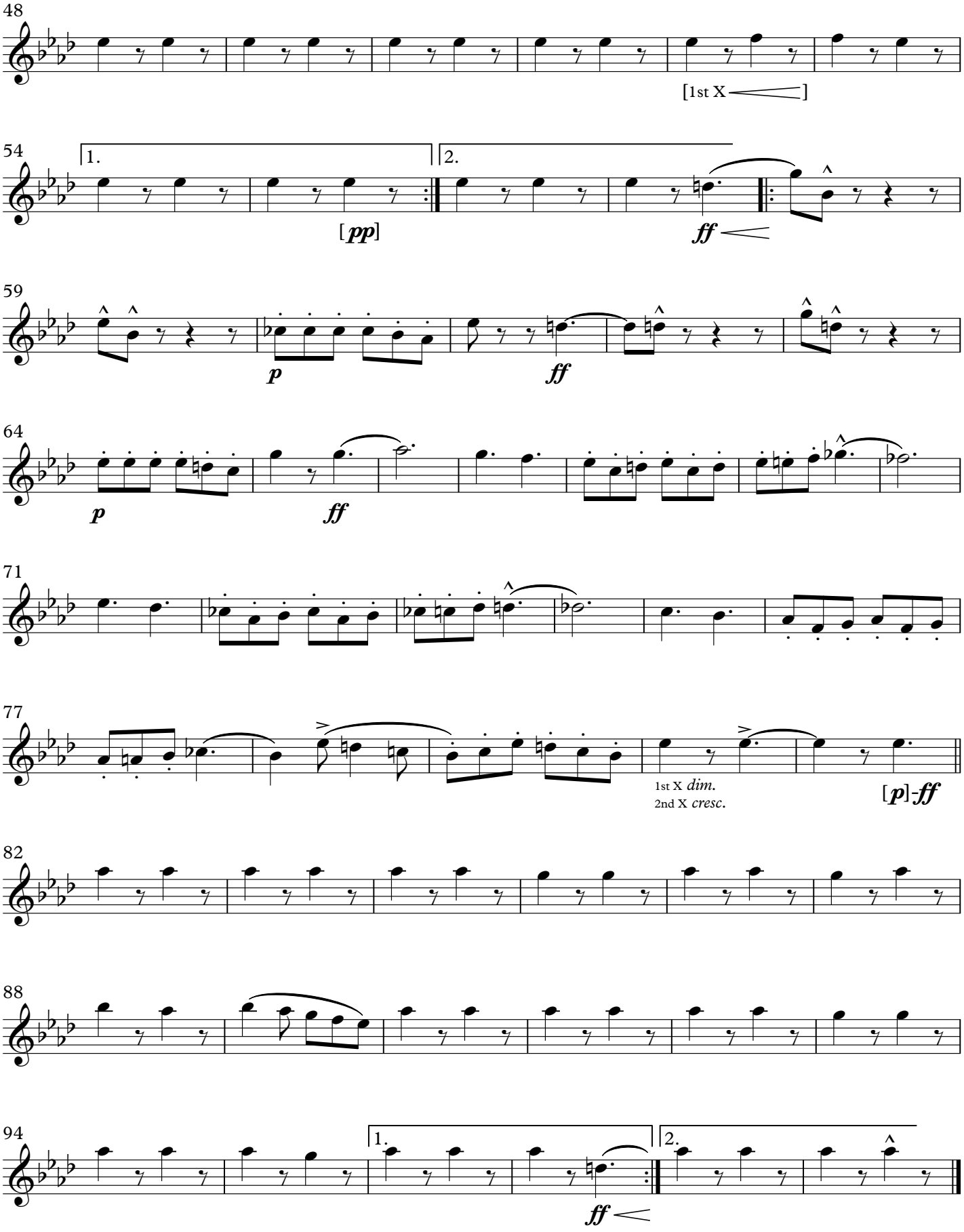

48
[1st X
]
54
1.
2.
[pp]
ff
59
p
ff
64
p
ff
71
77
1st X dim.
2nd X cresc.
[p]-ff
82
88
94
1.
2.
ff

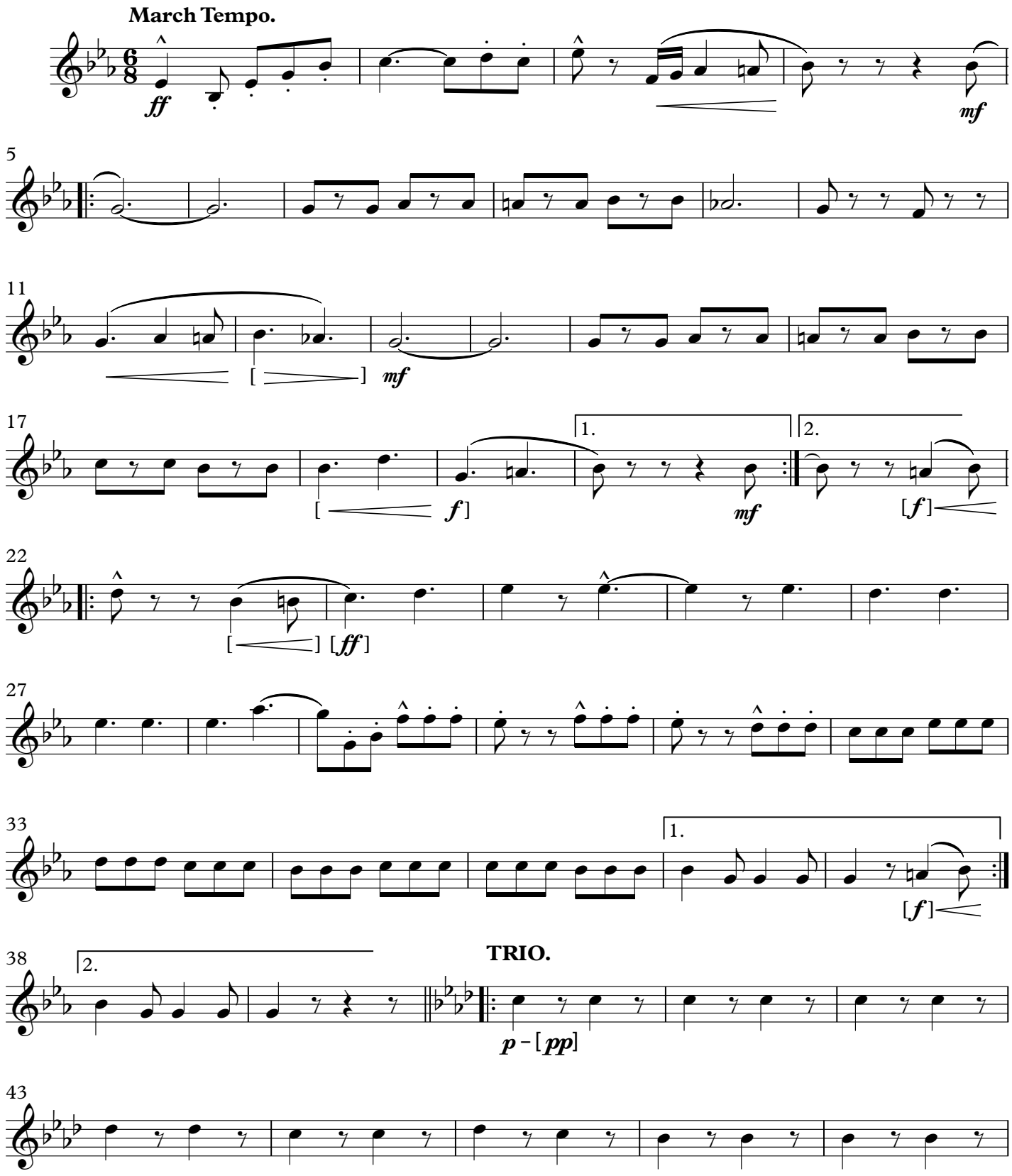
March

KEEPING STEP WITH THE UNION

(1921)

2nd Oboe

JOHN PHILIP SOUSA



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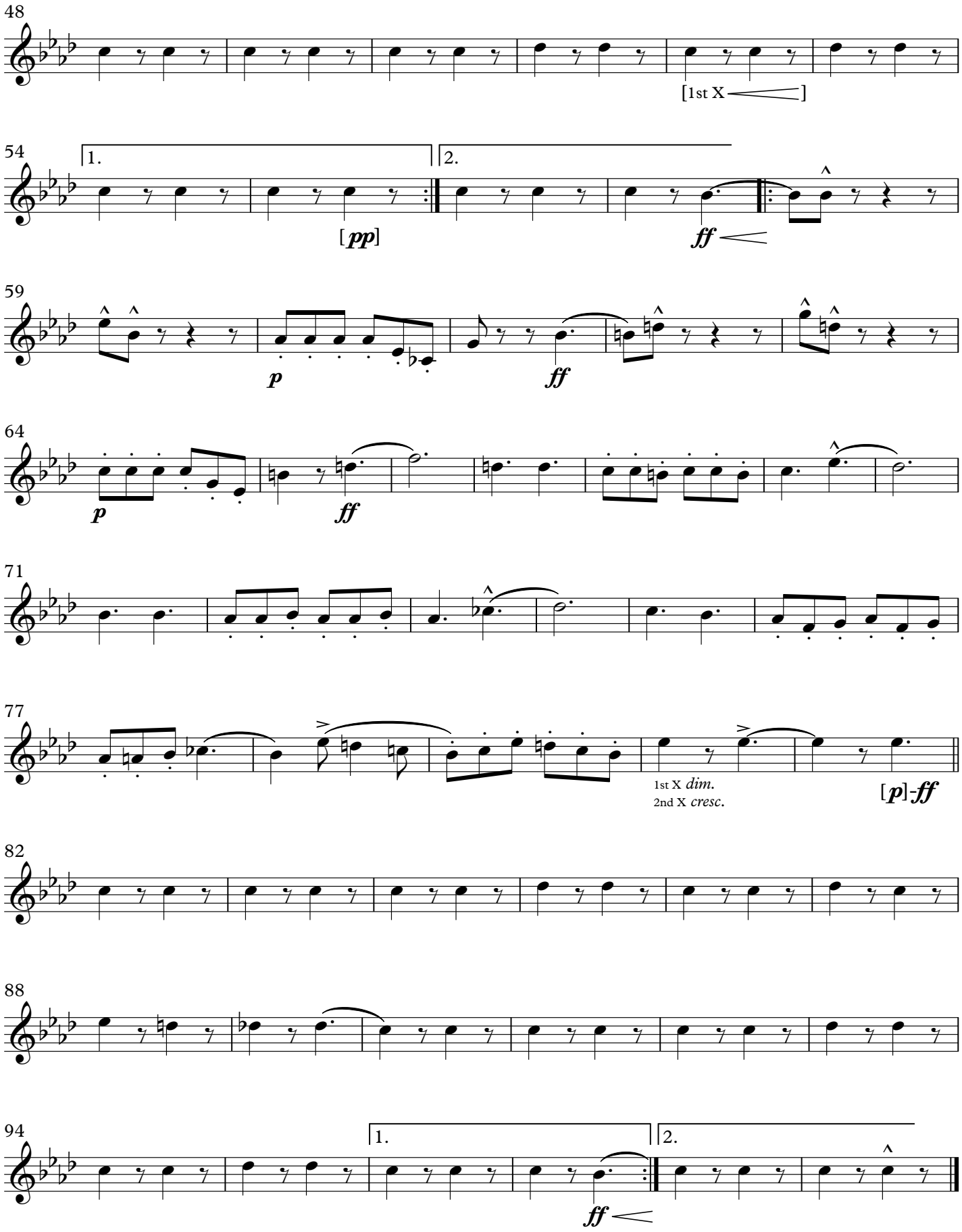

48
[1st X]
54
1.
2.
[pp]
ff
59
p
ff
64
p
ff
71
77
1st X dim.
2nd X cresc.
[p]-ff
82
88
94
1.
2.
ff

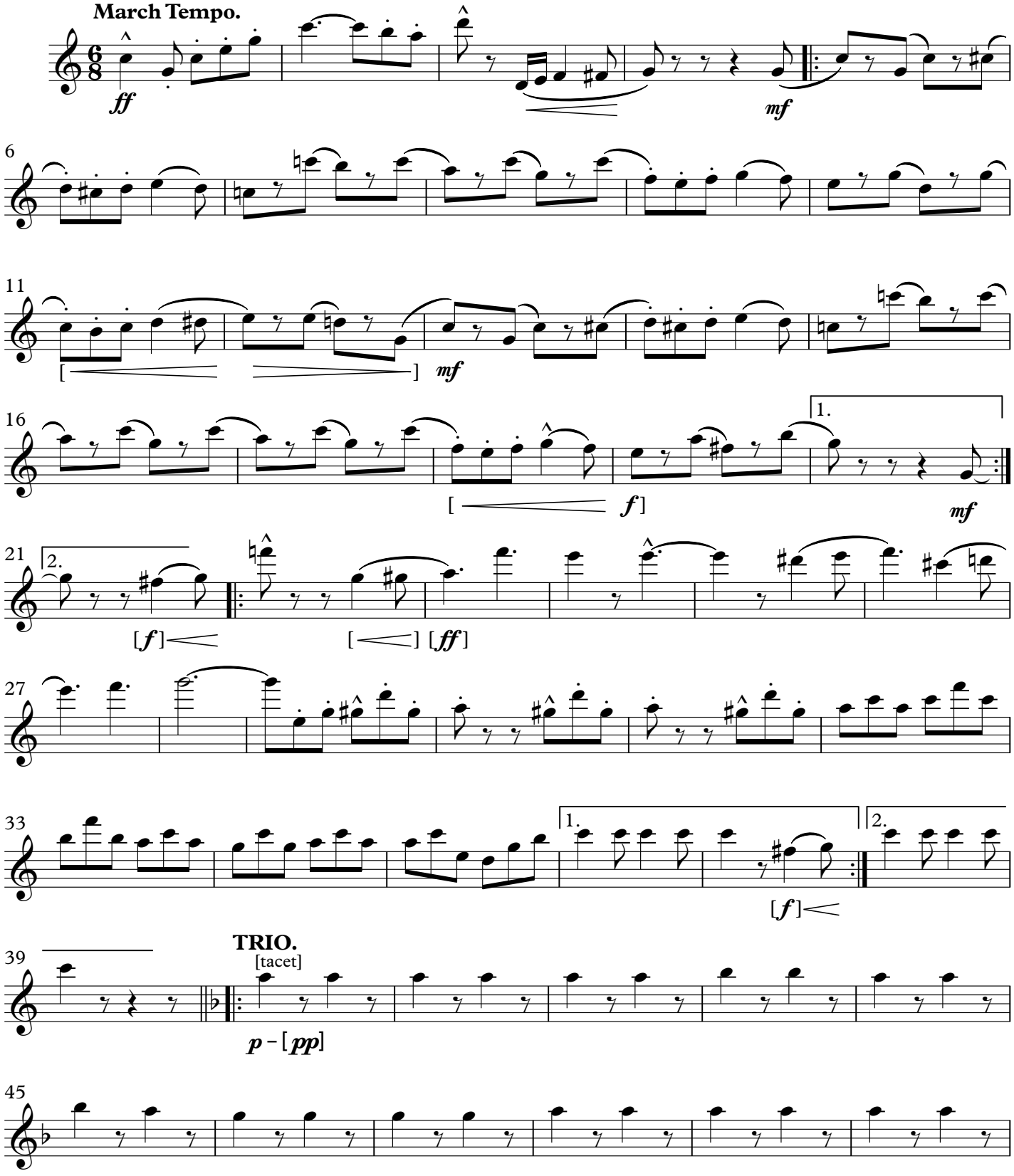
March

KEEPING STEP WITH THE UNION

(1921)

E♭ Clarinet

JOHN PHILIP SOUSA



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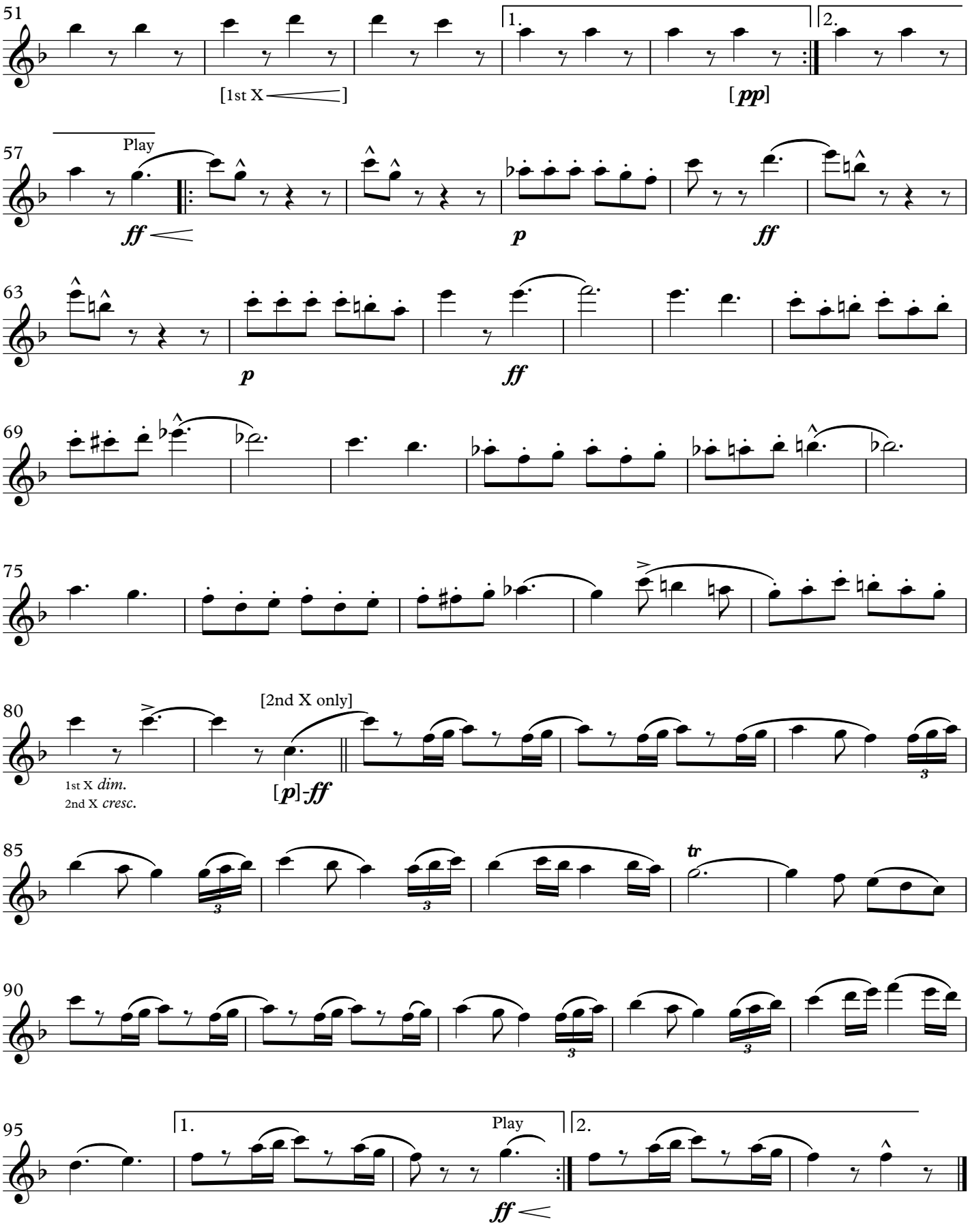

51
1.
2.
[1st X <]
[pp]
57
Play
ff <
p
ff
63
p
ff
69
75
80
[2nd X only]
1st X dim.
2nd X cresc.
[p]-ff
85
tr
90
95
1.
Play
2.
ff <

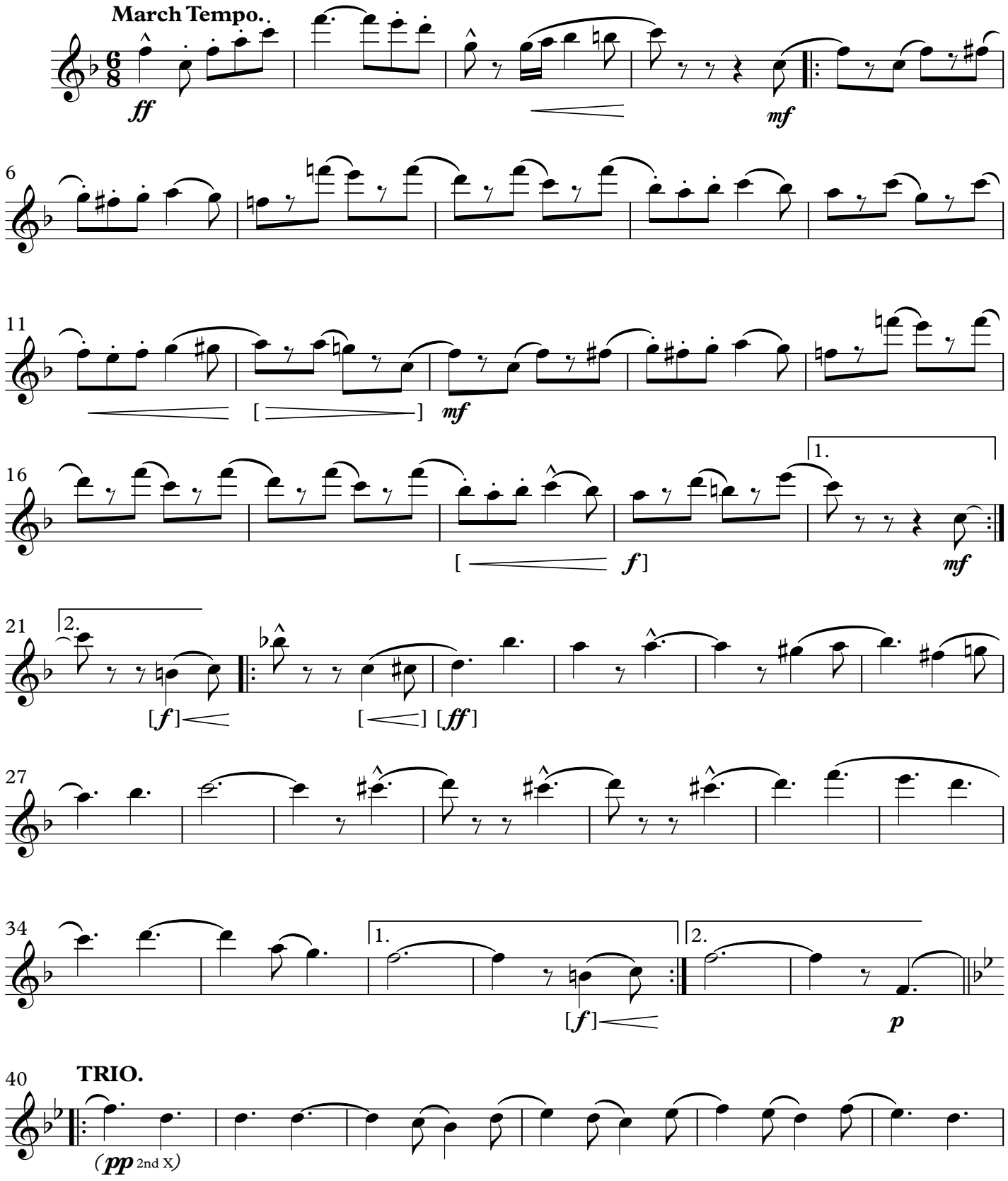
March

KEEPING STEP WITH THE UNION

(1921)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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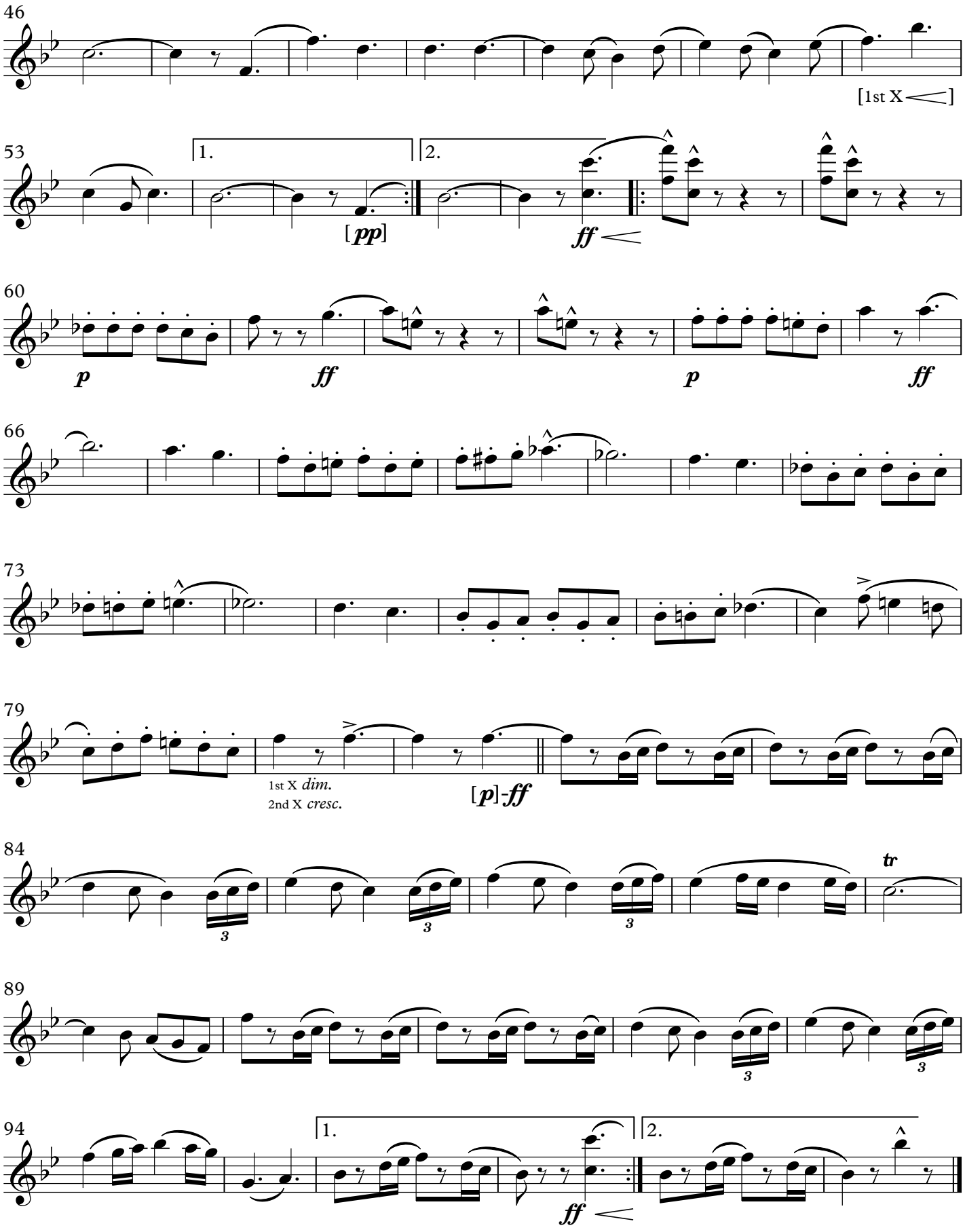

46
[1st X <]
53
1.
2.
[pp]
ff <
60
p
ff
p
ff
66
73
79
1st X dim.
2nd X cresc.
[p]-ff
84
tr
89
94
1.
2.
ff <

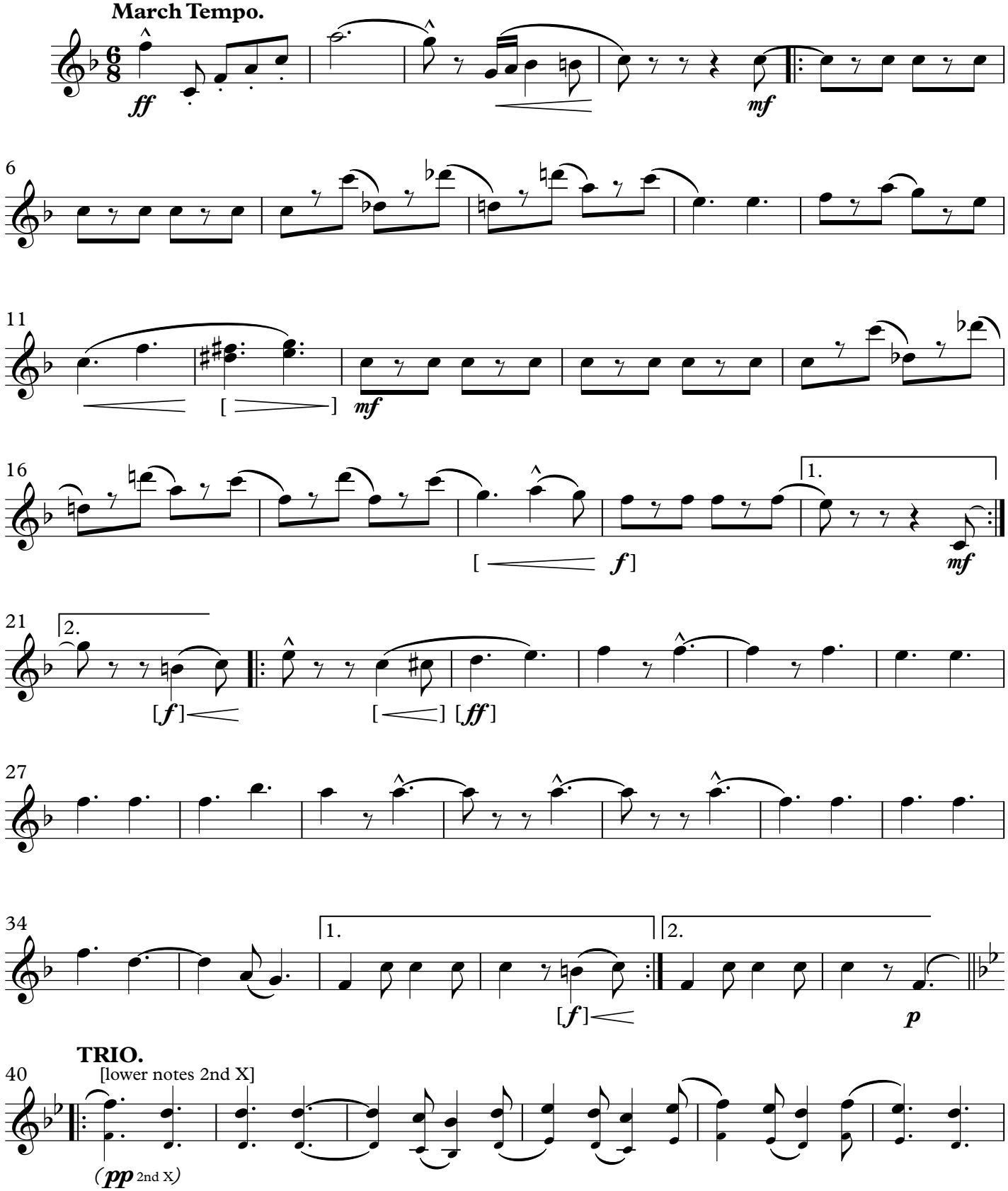
March

KEEPING STEP WITH THE UNION

(1921)

JOHN PHILIP SOUSA

2nd B♭ Clarinet



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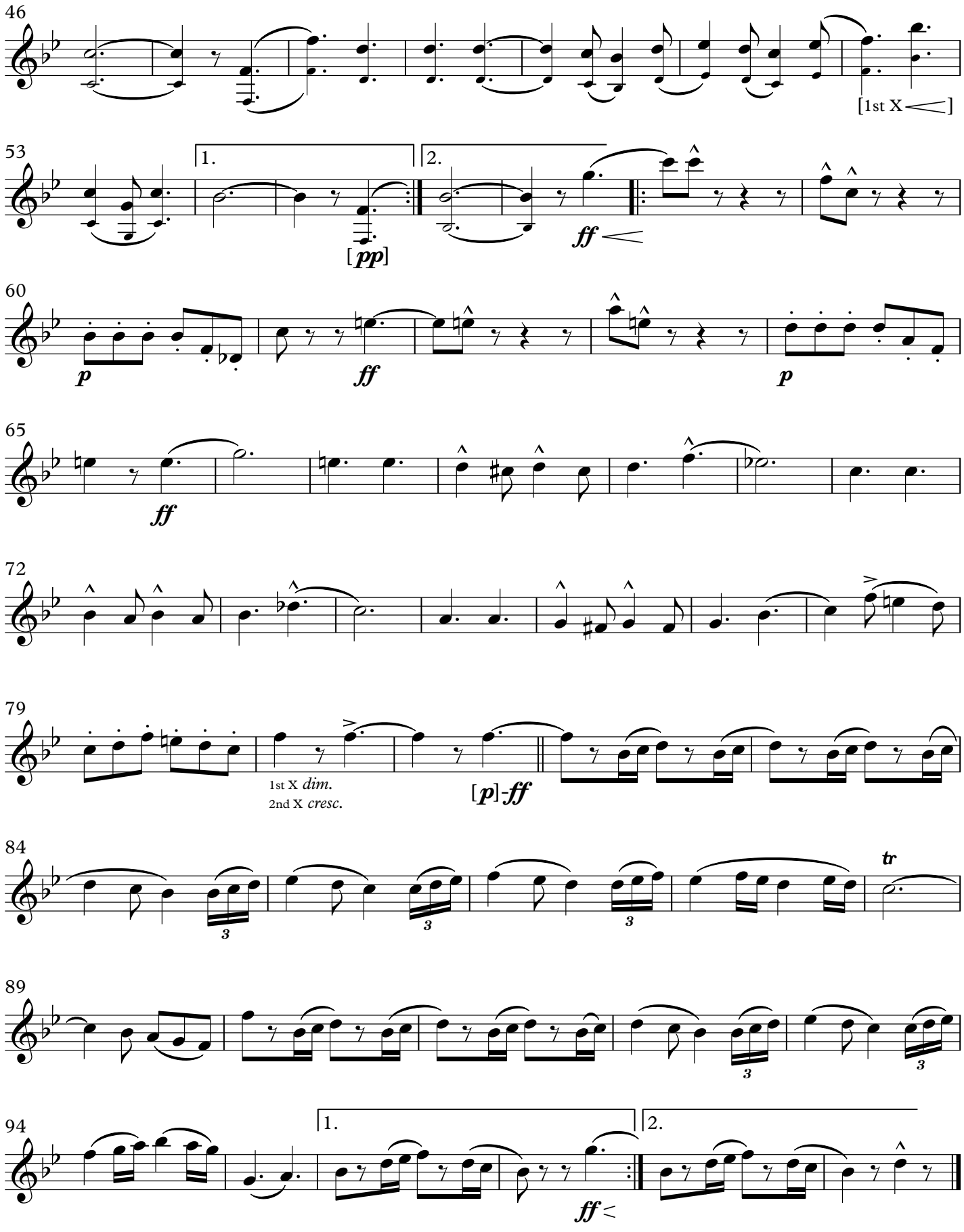
March 8, 2019


46
[1st X]
53
1.
2.
[pp]
ff
60
p
ff
p
65
ff
72
79
1st X dim.
2nd X cresc.
[p]-ff
84
tr
89
94
1.
2.
ff

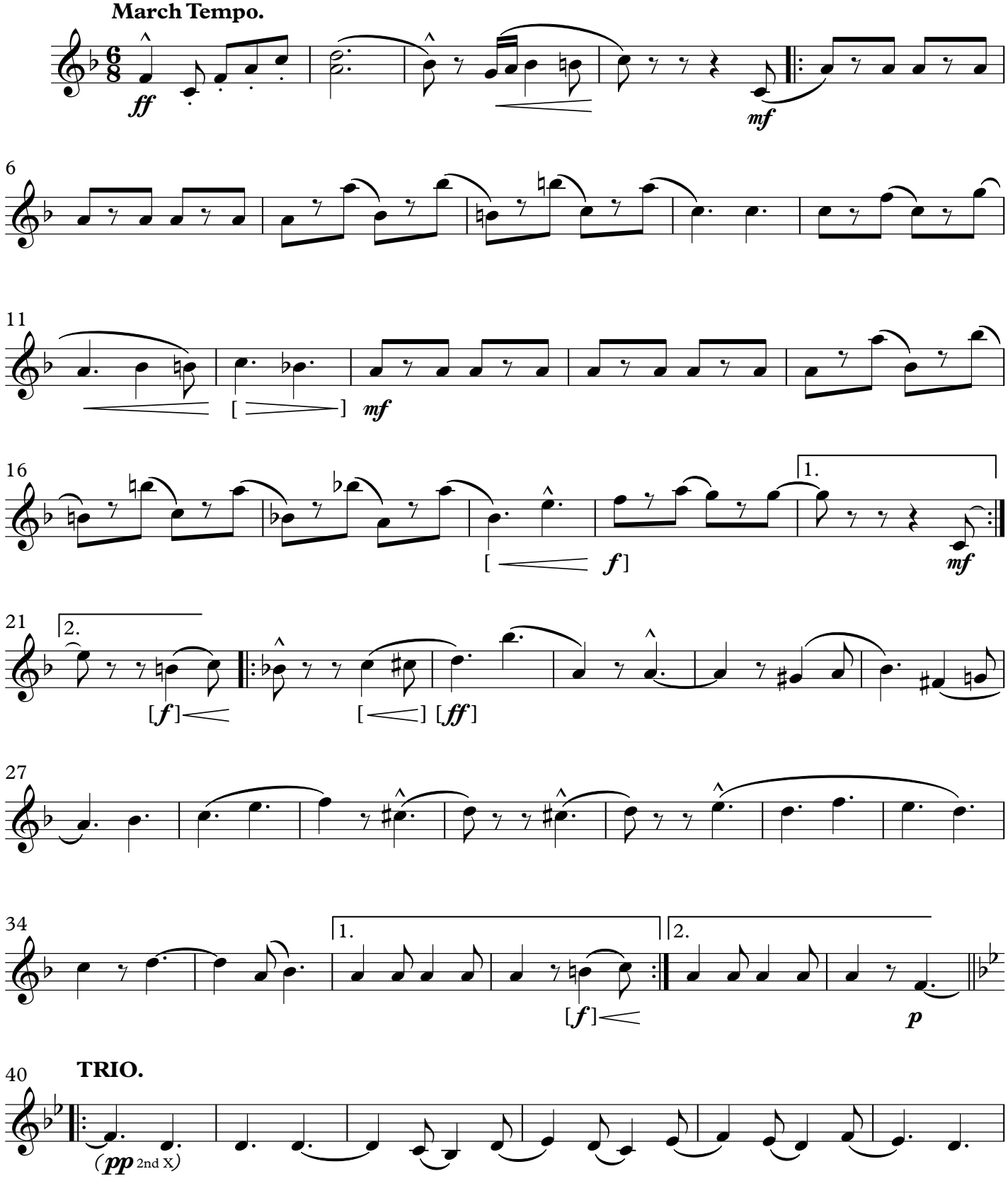
March

KEEPING STEP WITH THE UNION

(1921)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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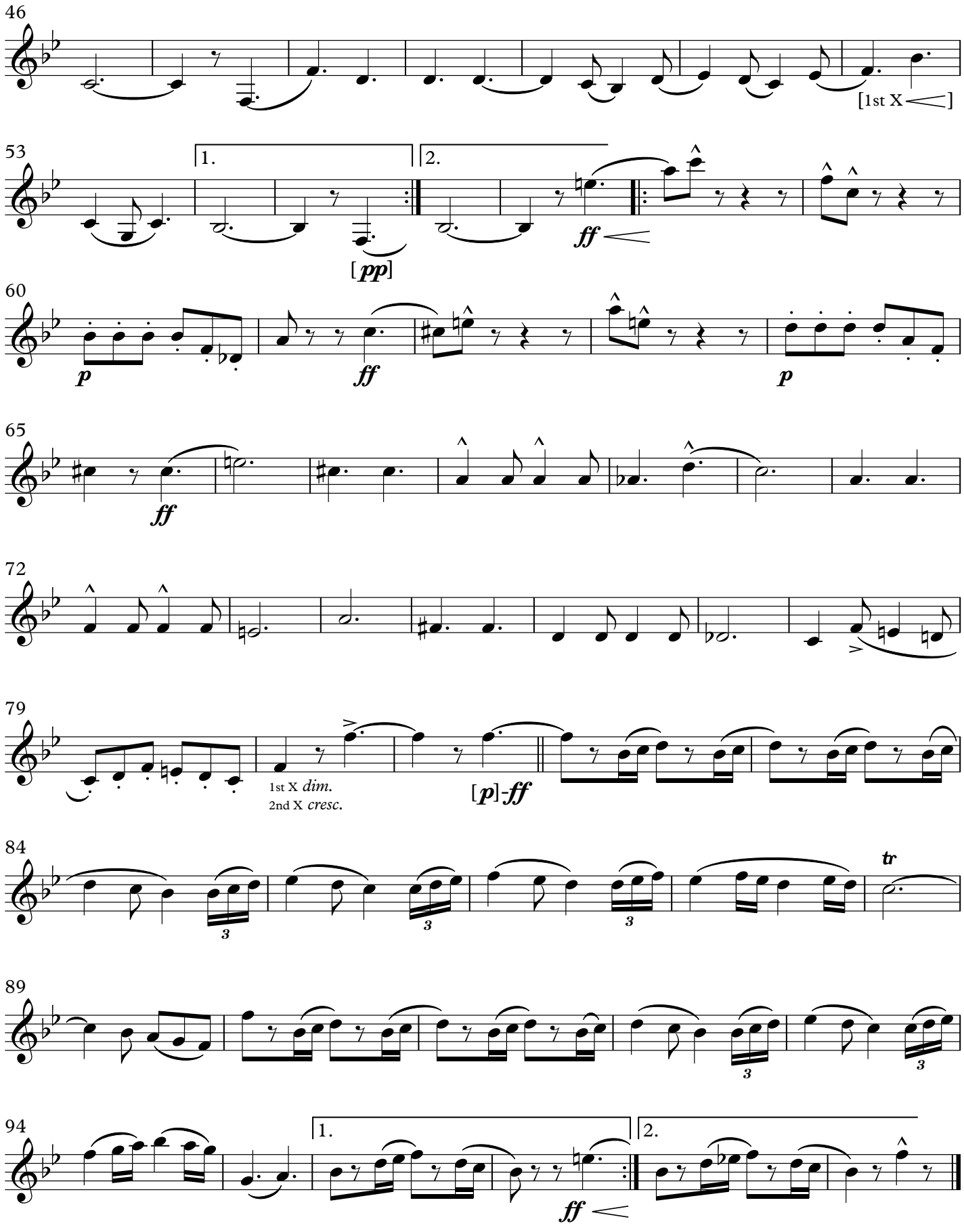
March 8, 2019


46
[1st X]
53
1.
2.
[pp]
ff
60
p
ff
p
65
ff
72
79
1st X dim.
2nd X cresc.
[p]-ff
84
tr
89
94
1.
2.
ff

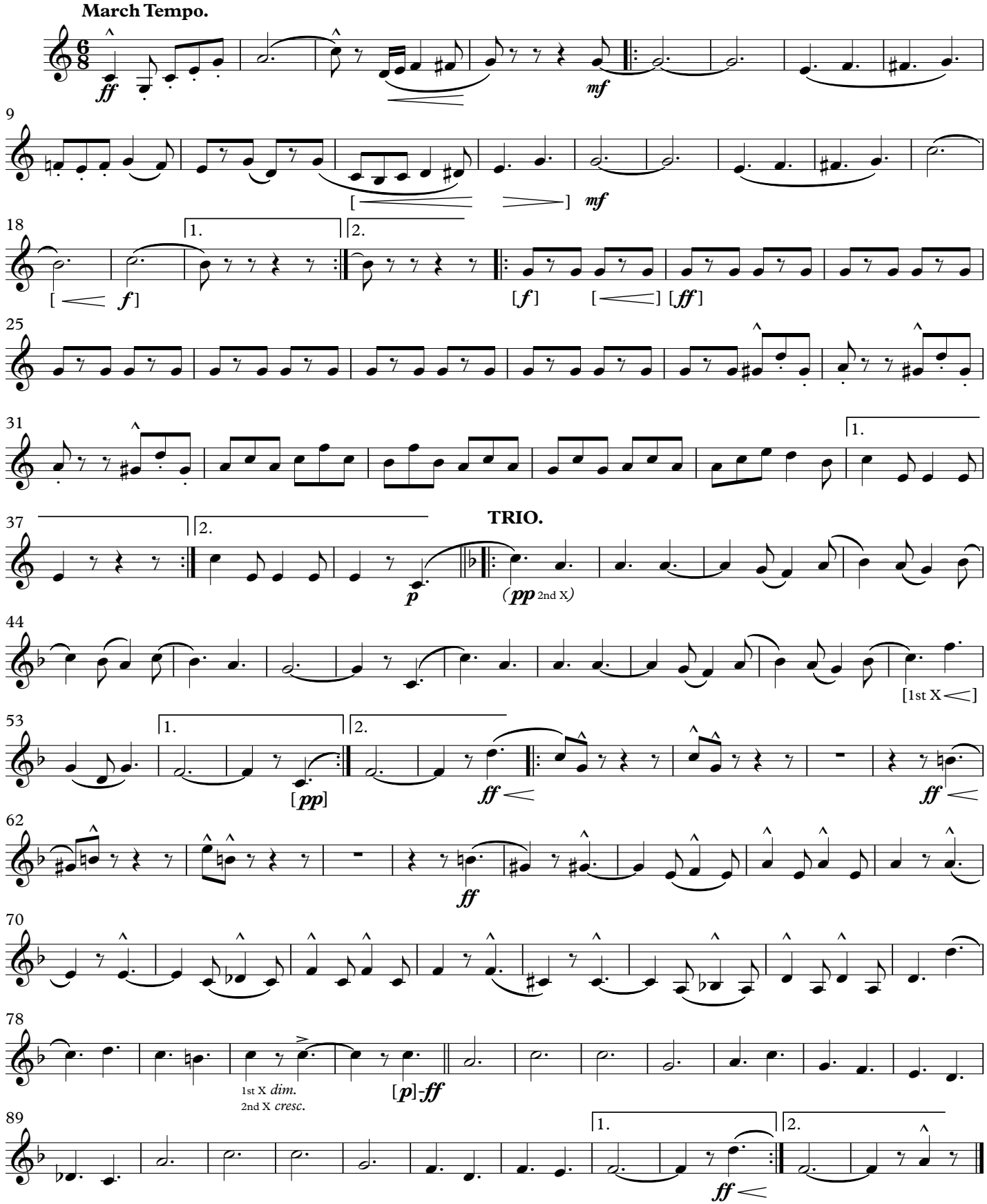
March

KEEPING STEP WITH THE UNION

(1921)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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March 8, 2019

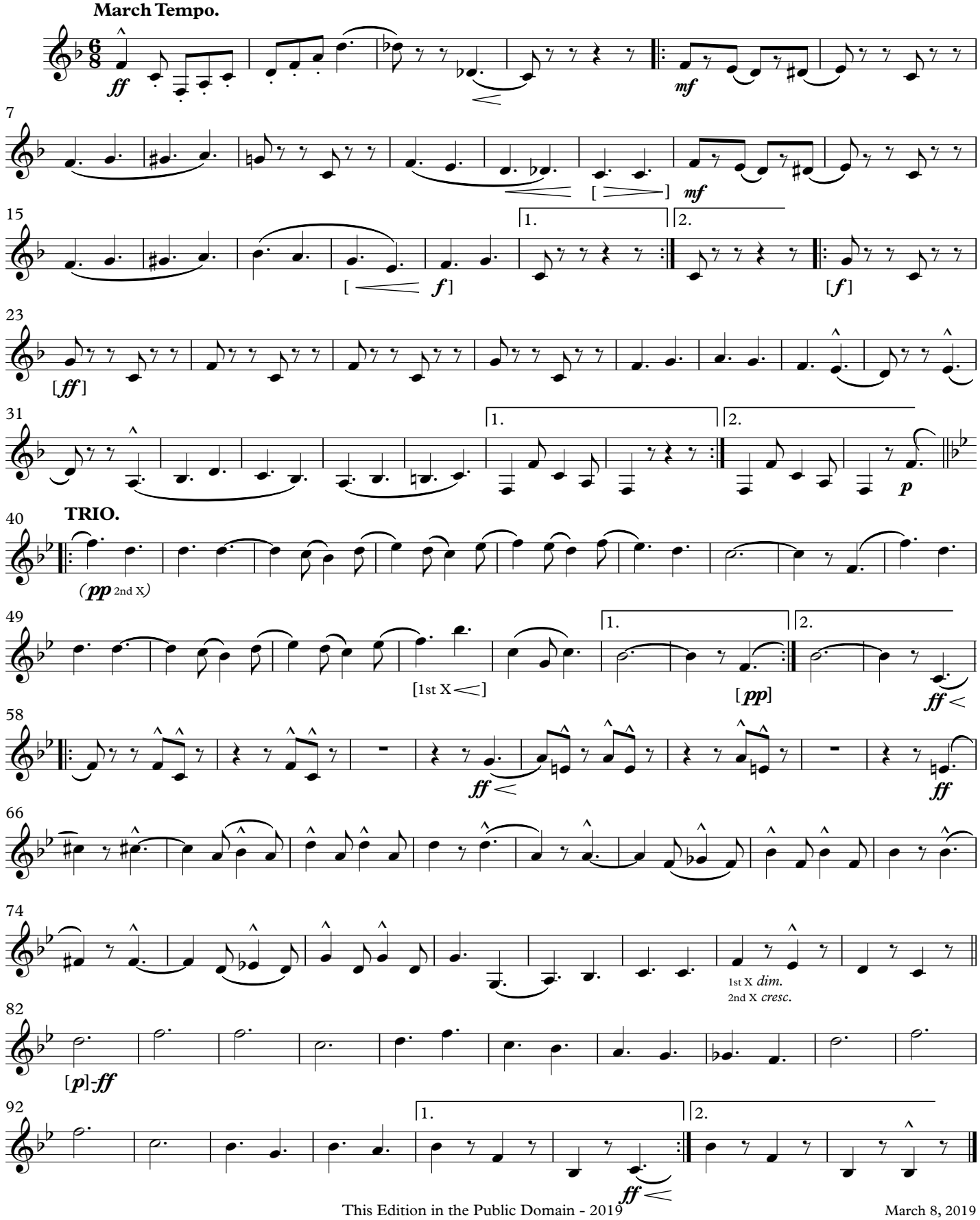
March

KEEPING STEP WITH THE UNION

(1921)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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March 8, 2019

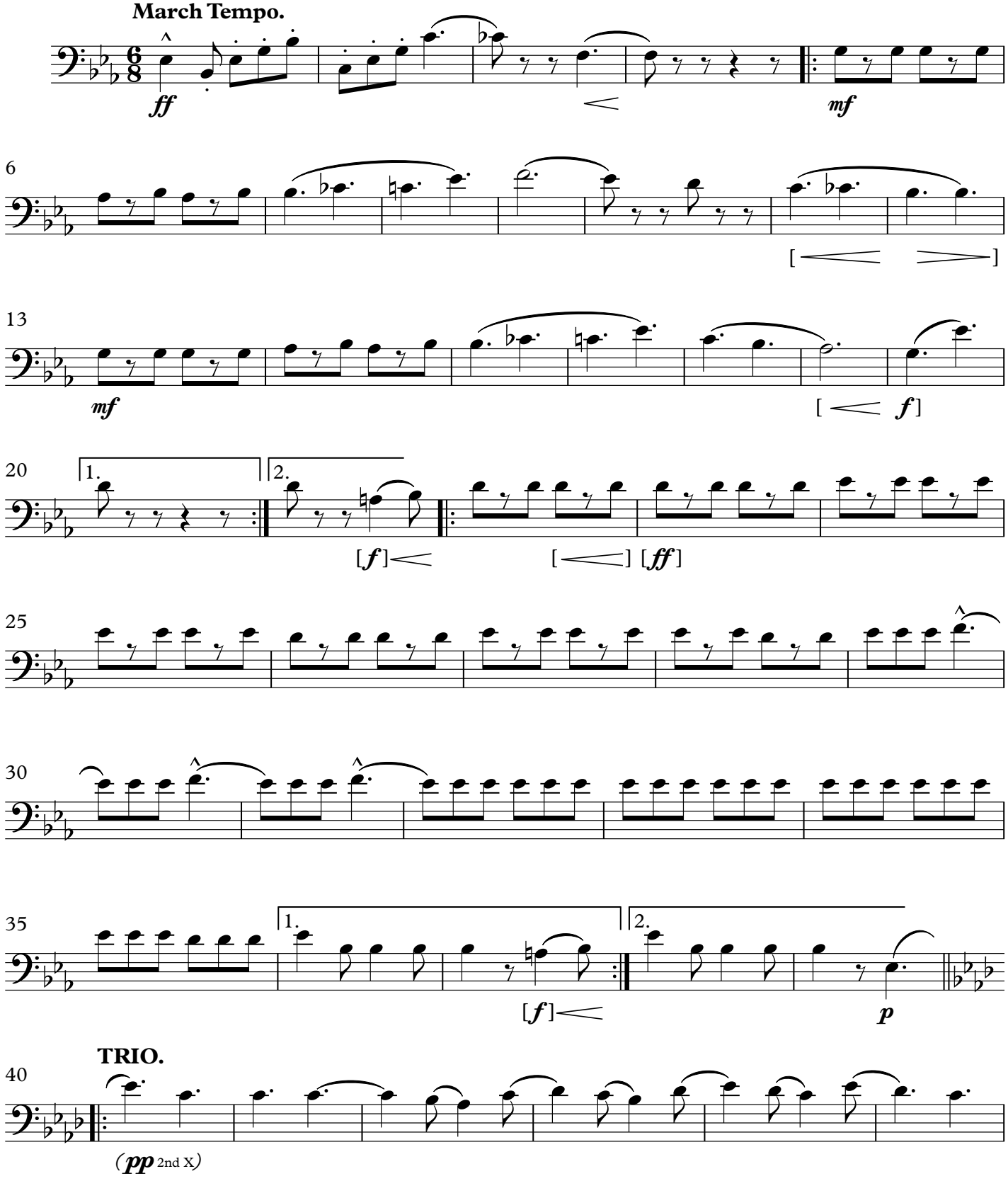
March

KEEPING STEP WITH THE UNION

(1921)

1st Bassoon

JOHN PHILIP SOUSA



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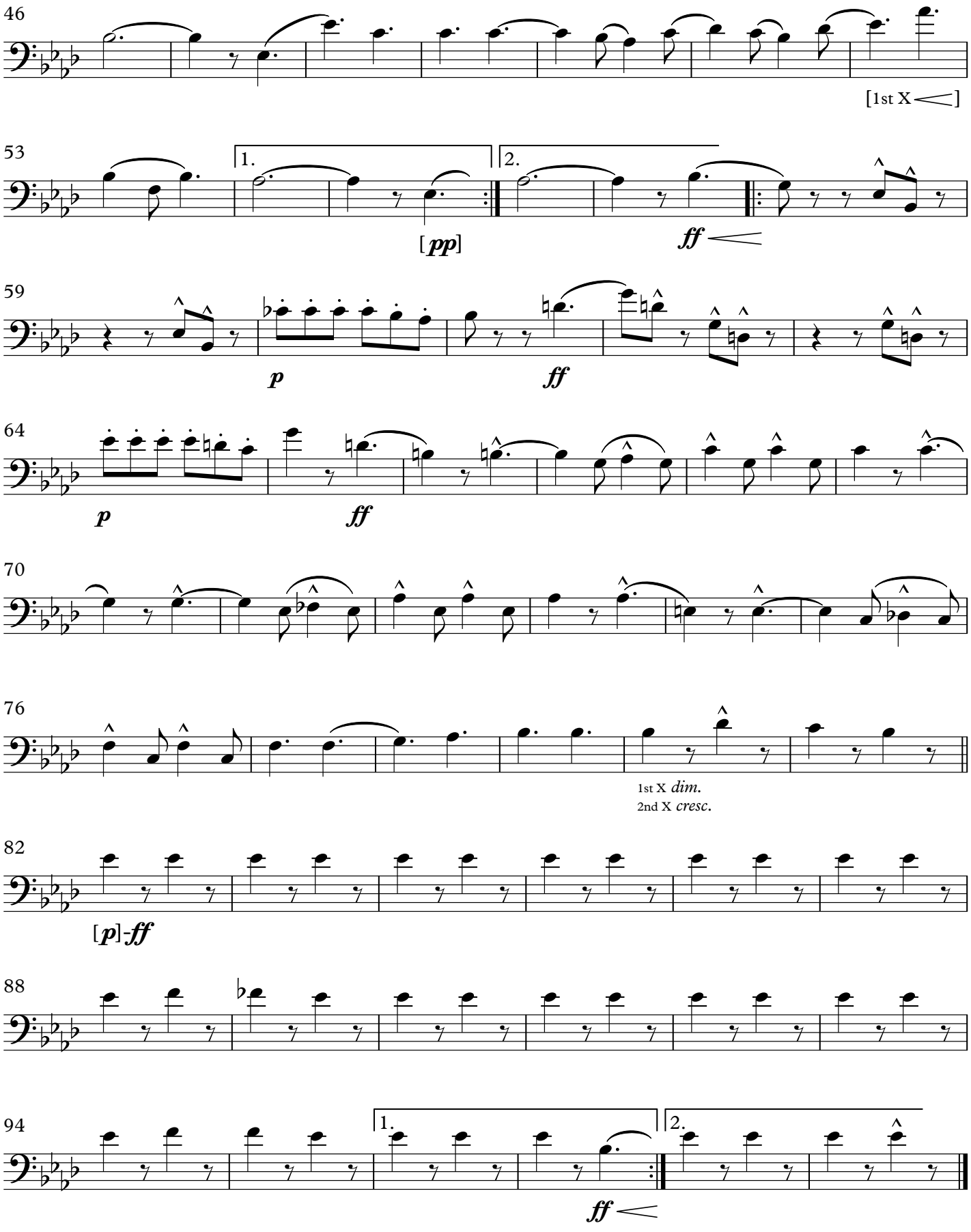
March 8, 2019


46
[1st X <]
53
1.
2.
[pp]
ff <
59
p
ff
64
p
ff
70
76
1st X dim.
2nd X cresc.
82
[p]-ff
88
94
1.
2.
ff <

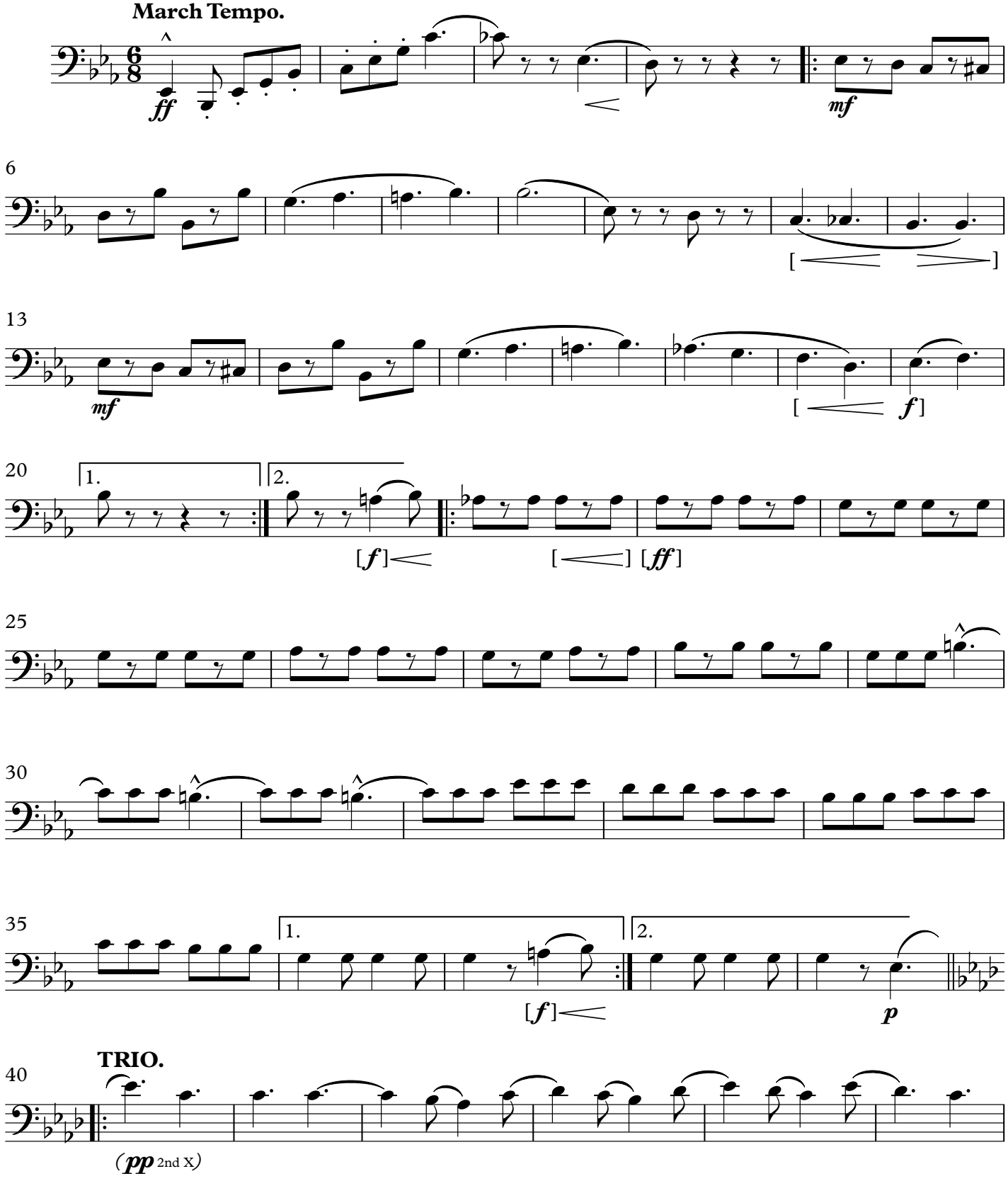
March

KEEPING STEP WITH THE UNION

(1921)

2nd Bassoon

JOHN PHILIP SOUSA



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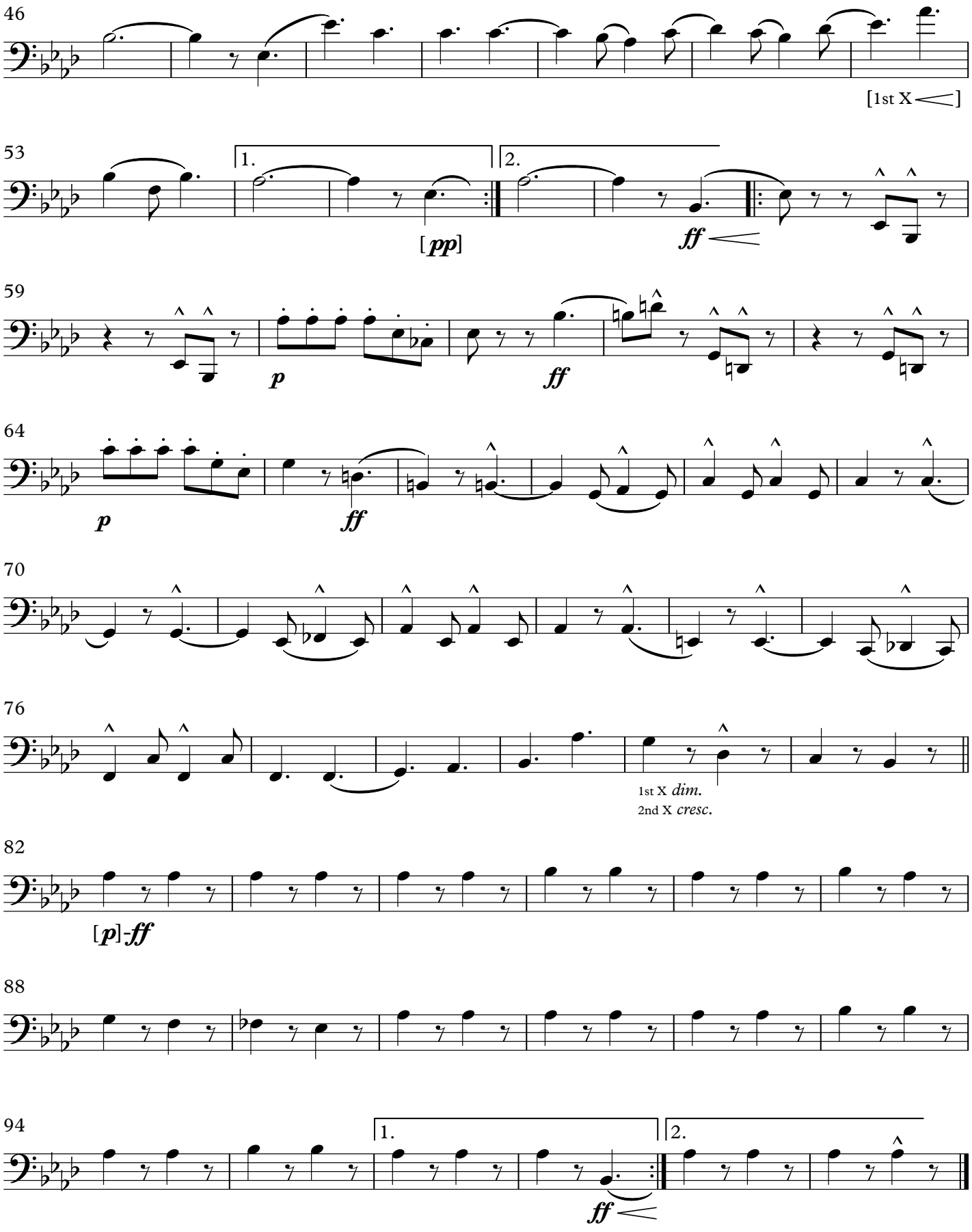
March 8, 2019


46
[1st X <]
53
1.
2.
[pp]
ff <
59
p
ff
64
p
ff
70
76
1st X dim.
2nd X cresc.
82
[p]-ff
88
94
1.
2.
ff <

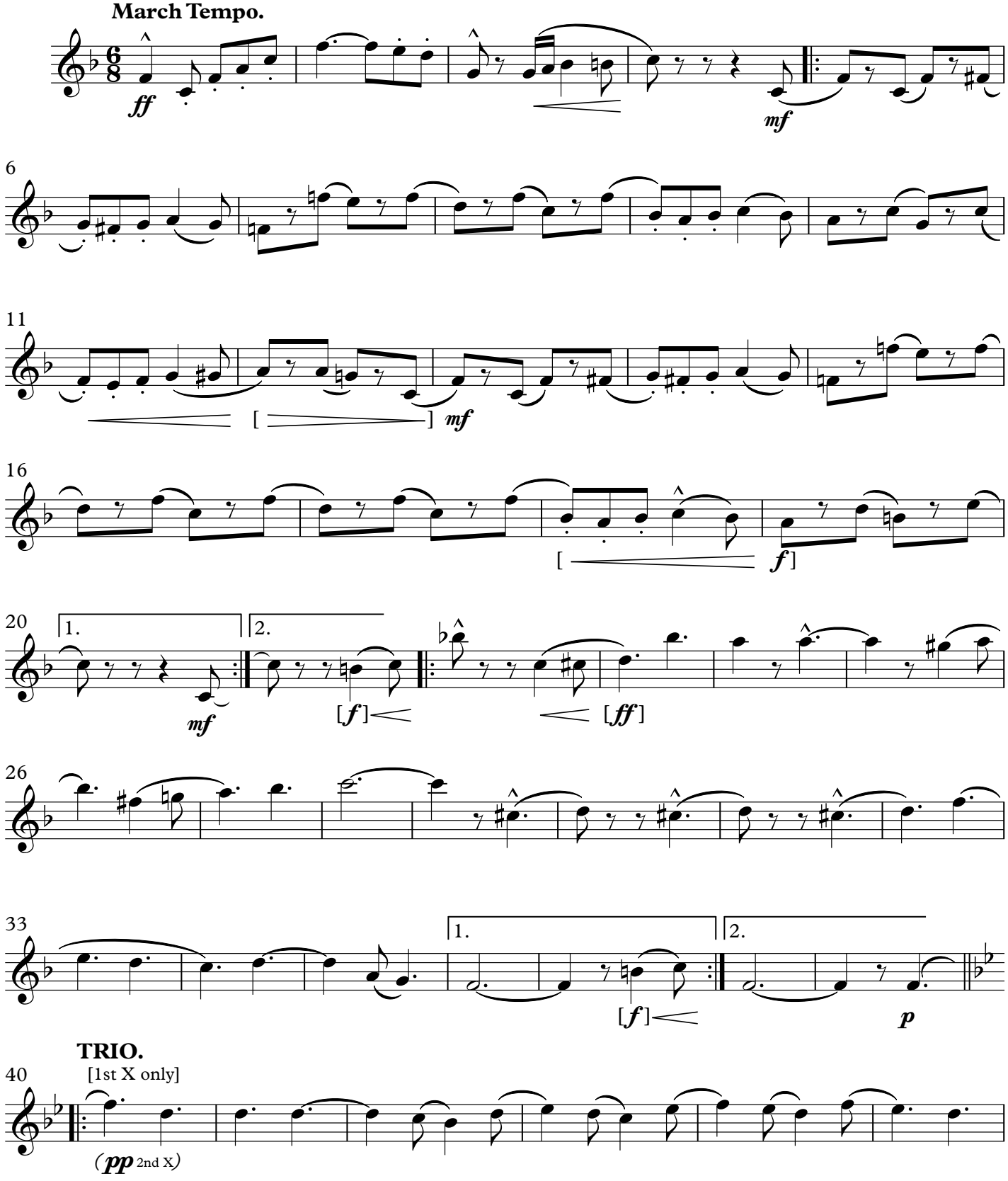
March

KEEPING STEP WITH THE UNION

(1921)

B♭ Soprano Saxophone

JOHN PHILIP SOUSA



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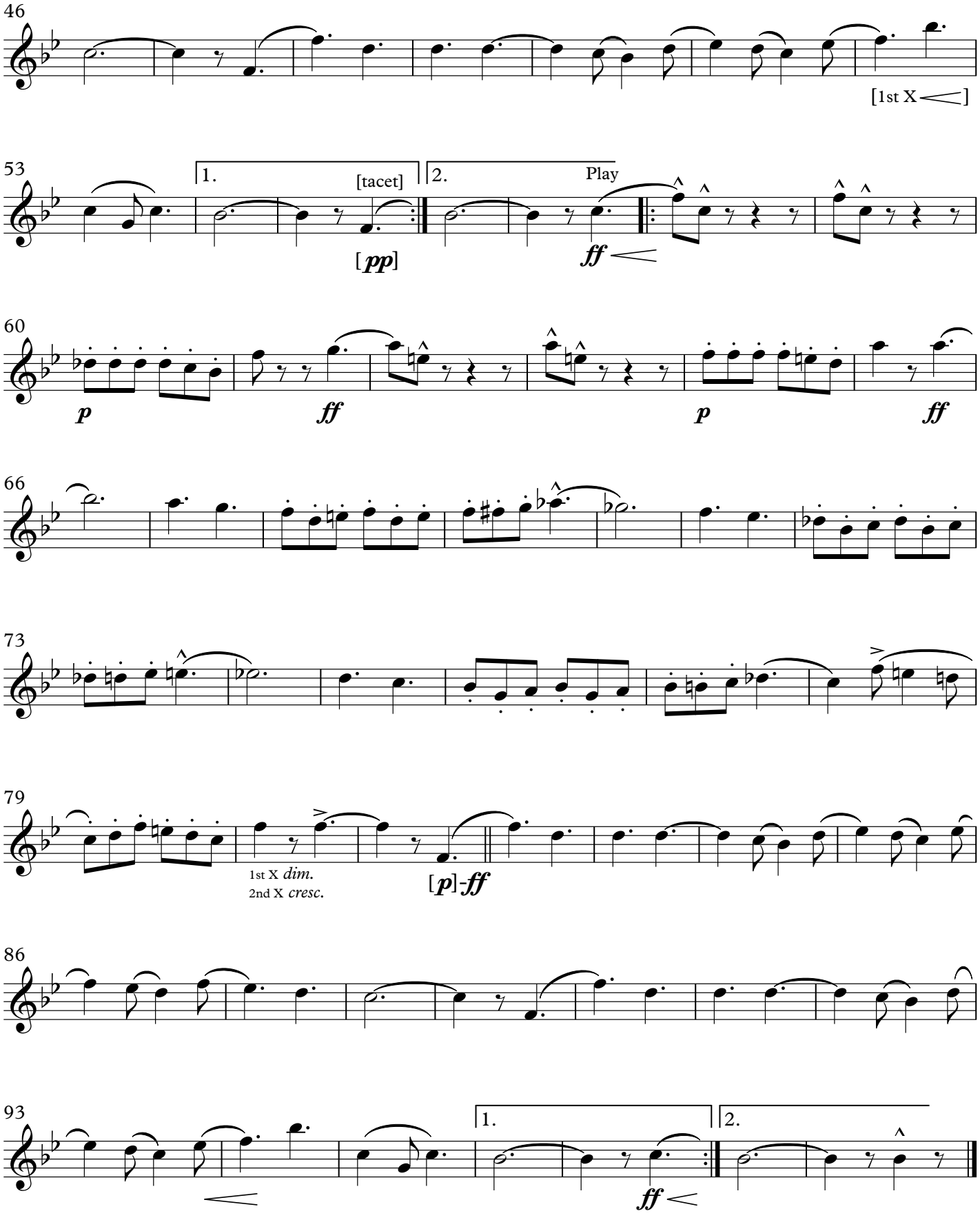

46
[1st X <]
53
1.
[tacet]
2.
Play
[pp]
ff <
60
p
ff
p
ff
66
73
79
1st X dim.
2nd X cresc.
[p]-ff
86
93
1.
2.
ff <

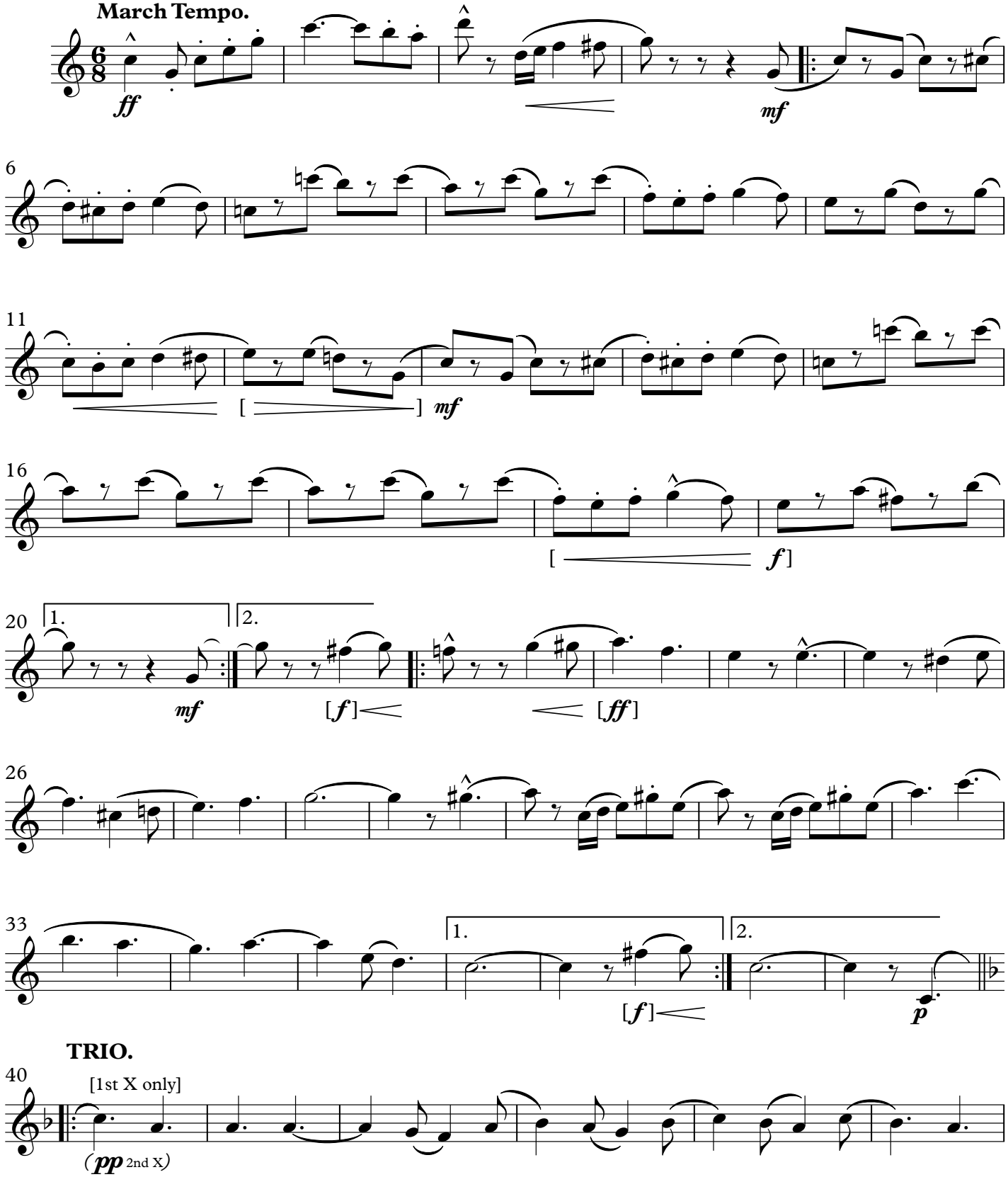
March

KEEPING STEP WITH THE UNION

(1921)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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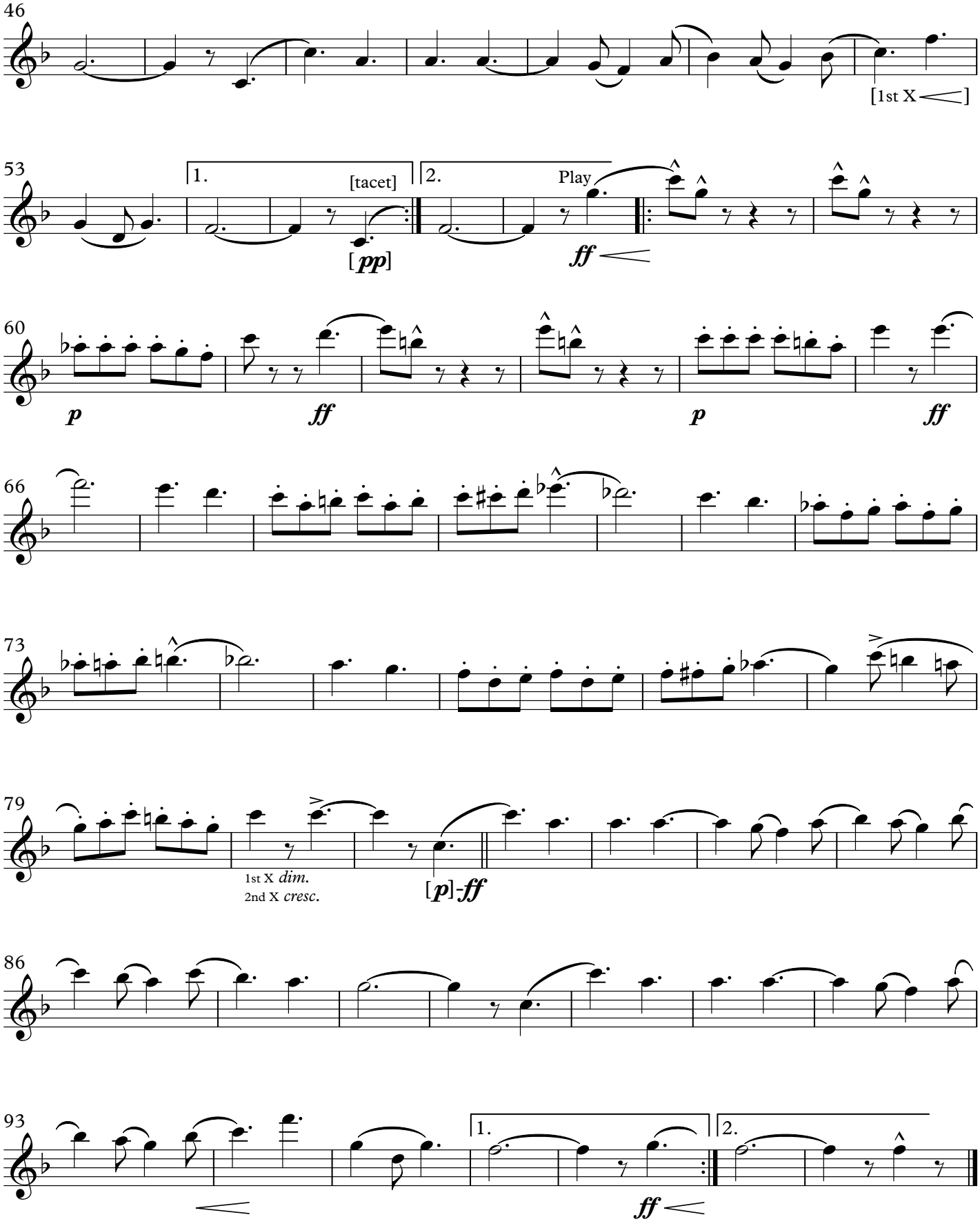

46
[1st X <]
53
1.
[tacet]
[pp]
2.
Play
ff <
60
p
ff
p
ff
66
73
79
1st X dim.
2nd X cresc.
[p]-ff
86
93
1.
2.
ff <

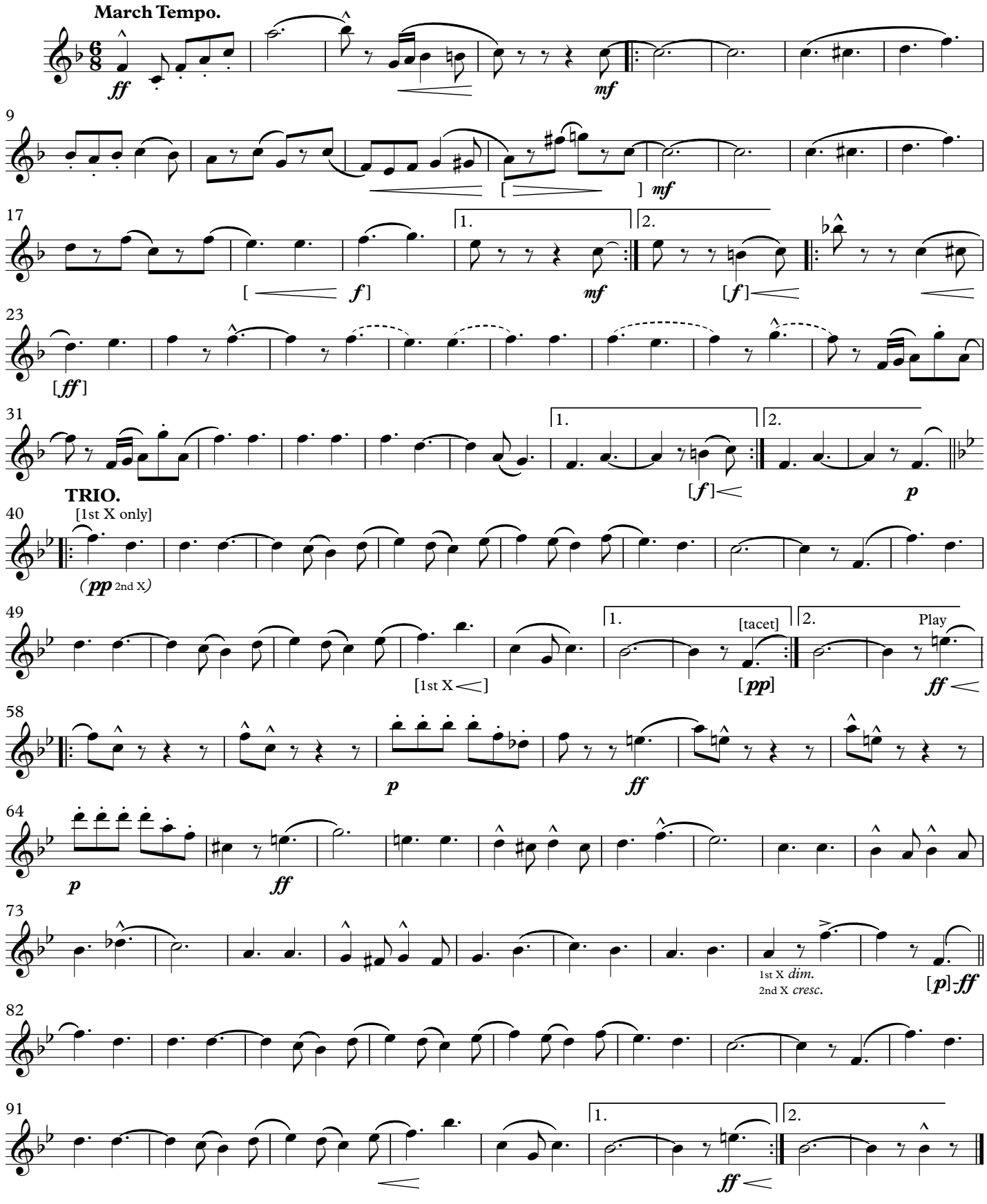
March

KEEPING STEP WITH THE UNION

(1921)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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March 8, 2019

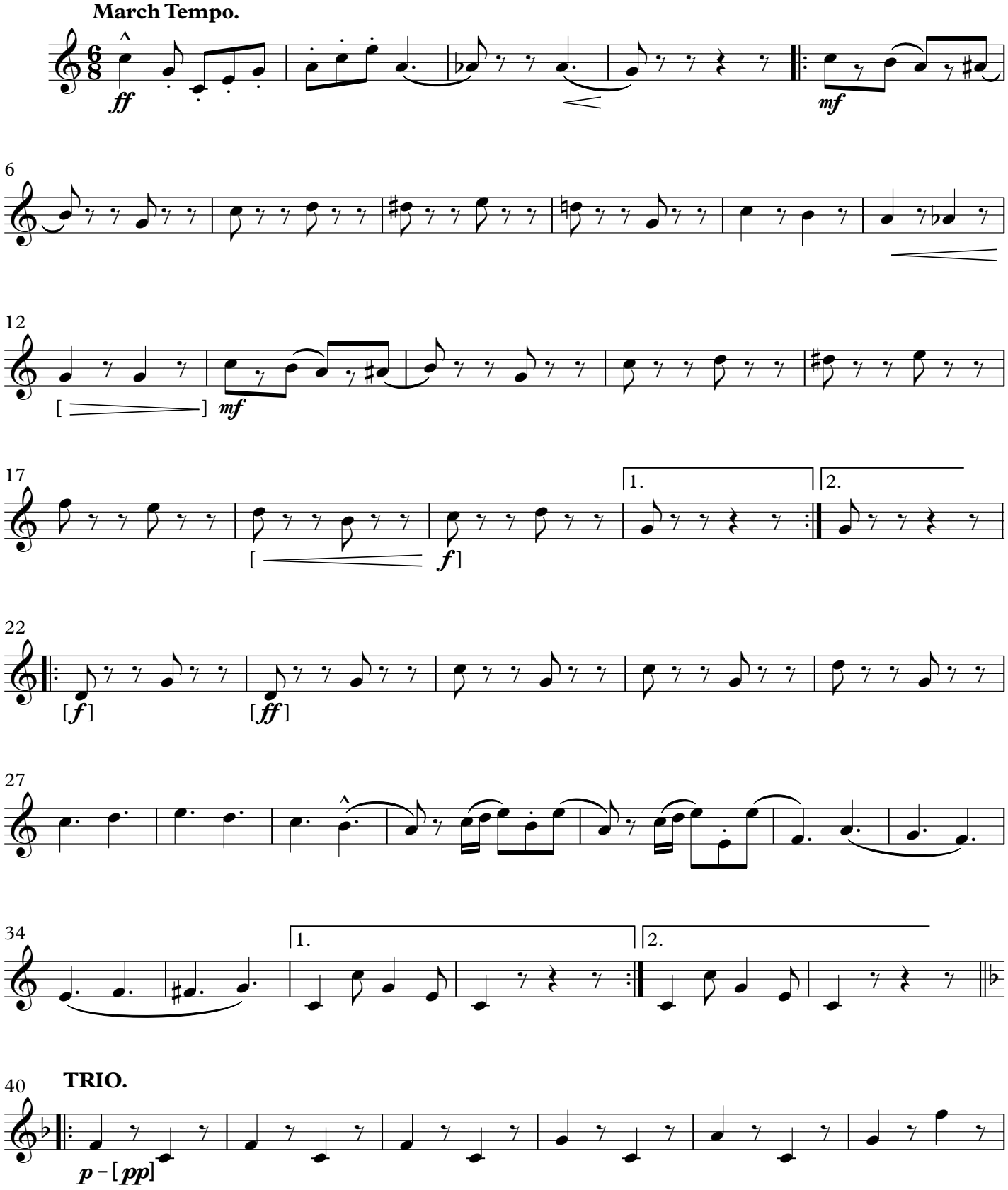
March

KEEPING STEP WITH THE UNION

(1921)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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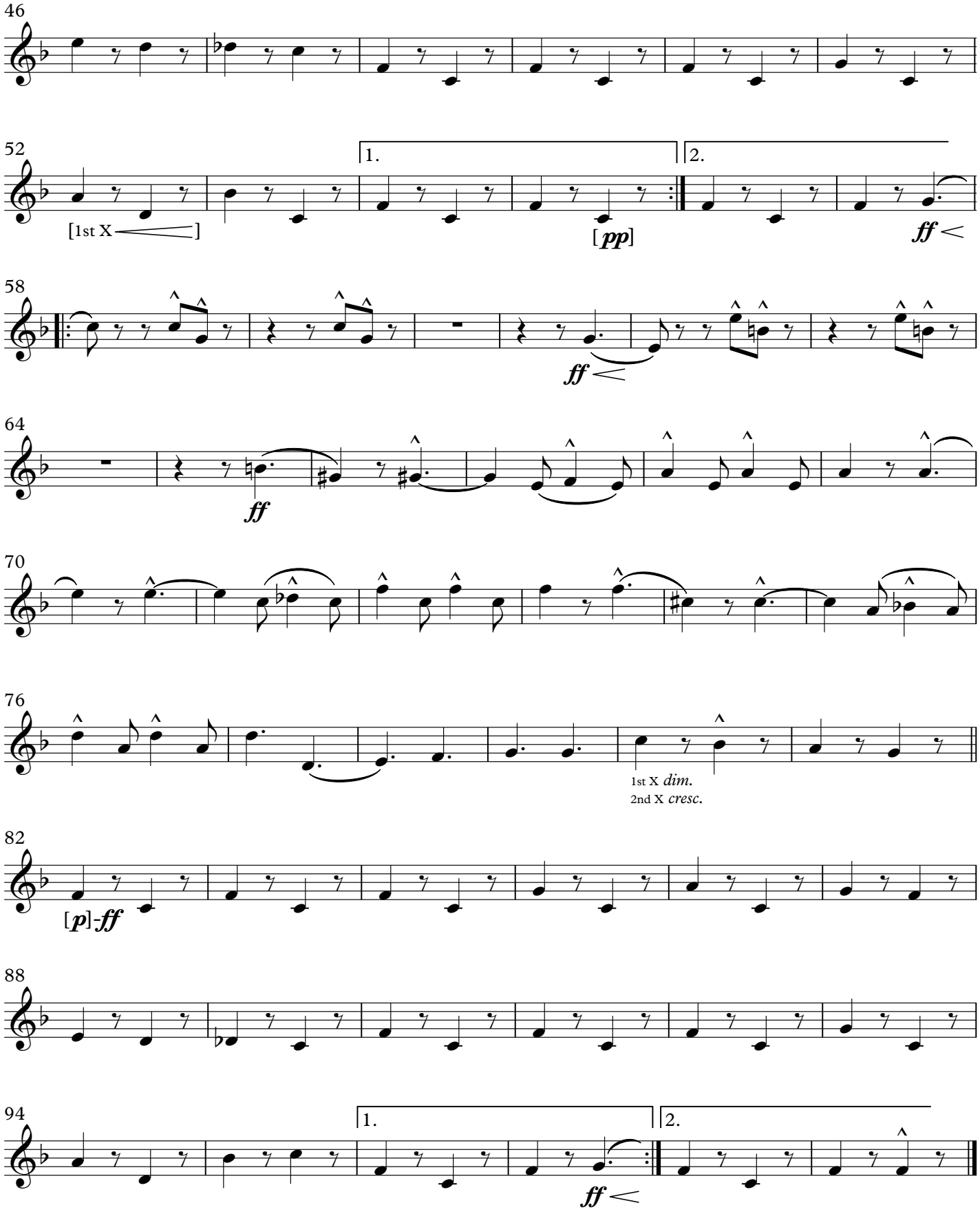

46
52
[1st X]
1.
2.
[pp]
ff
58
ff
64
ff
70
76
1st X dim.
2nd X cresc.
82
[p]-ff
88
94
1.
2.
ff

March

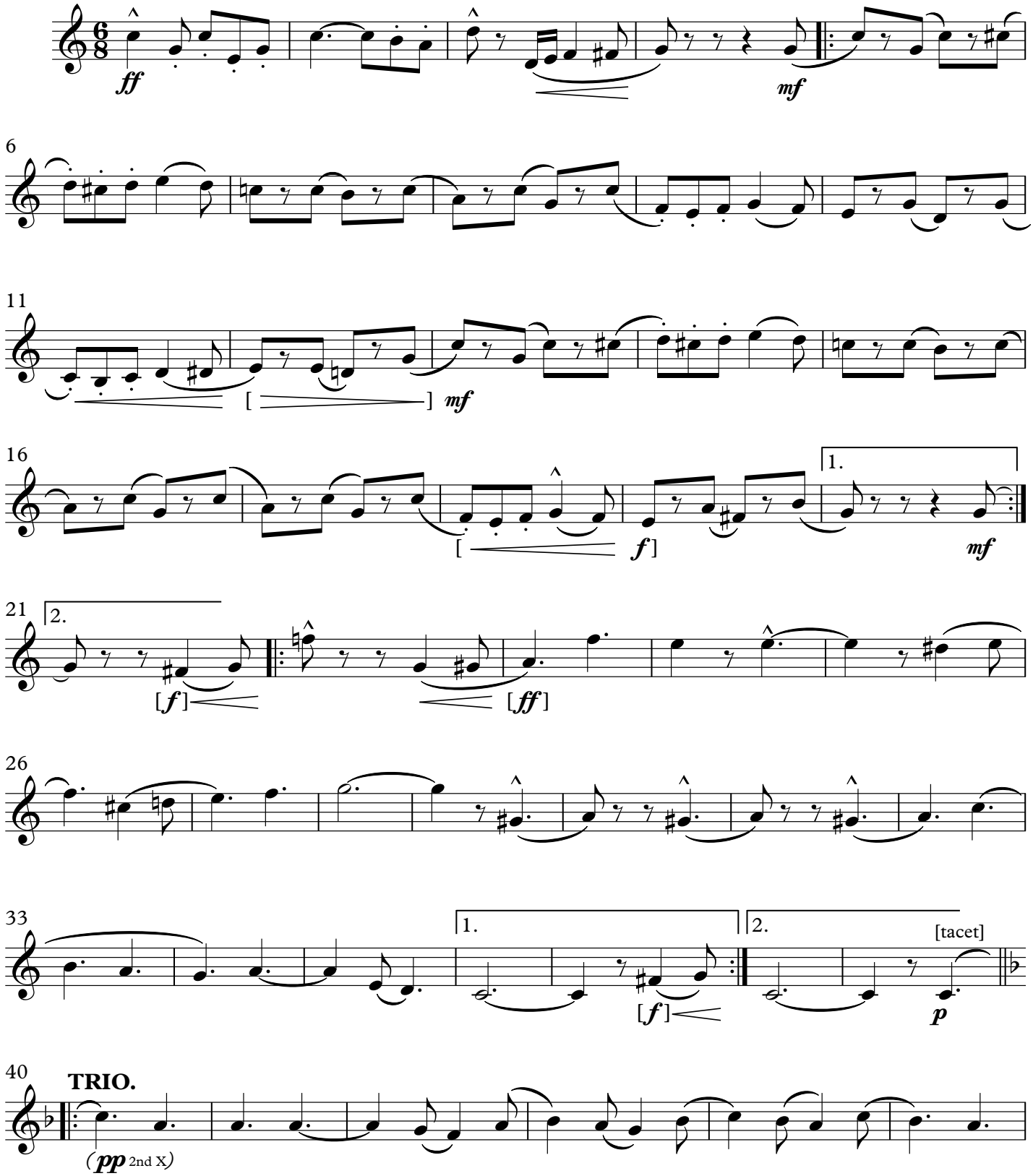
KEEPING STEP WITH THE UNION

(1921)

JOHN PHILIP SOUSA

E♭ Cornet

March Tempo.



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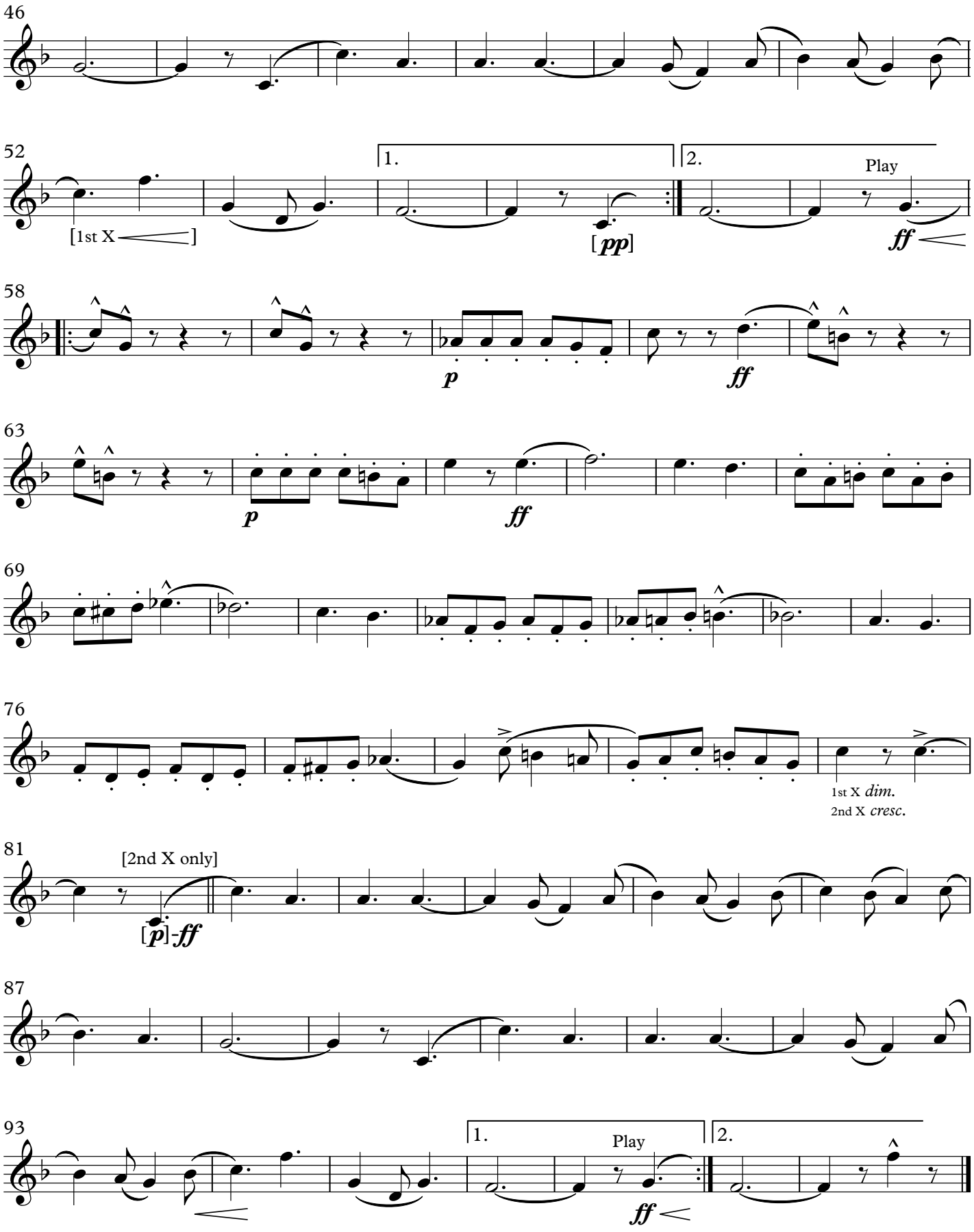
March 8, 2019


46
52
[1st X]
1.
2.
Play
[pp]
ff
58
p
ff
63
p
ff
69
76
1st X dim.
2nd X cresc.
81
[2nd X only]
[p]-ff
87
93
1.
2.
Play
ff

March

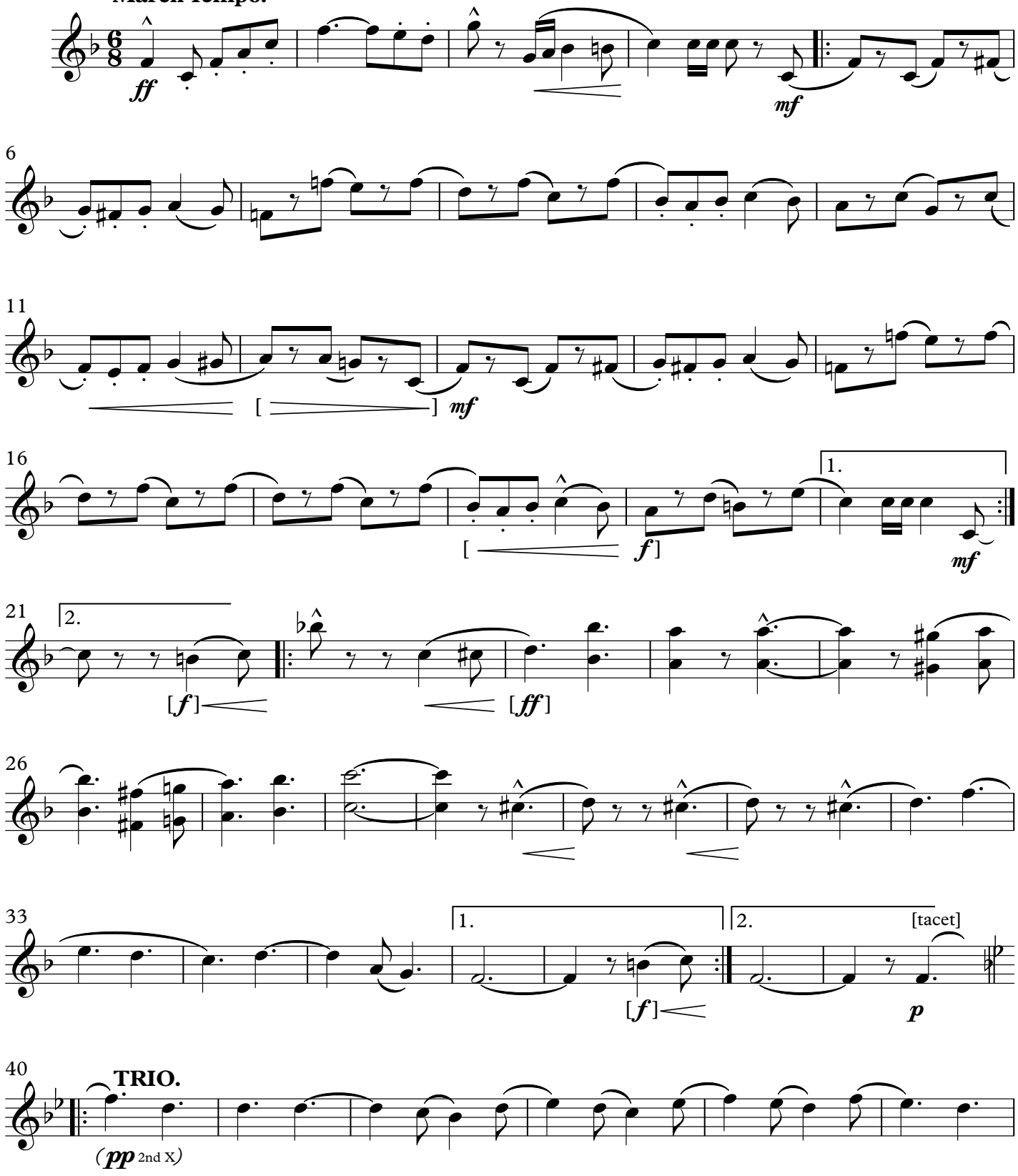
KEEPING STEP WITH THE UNION

(1921)

Solo or 1st B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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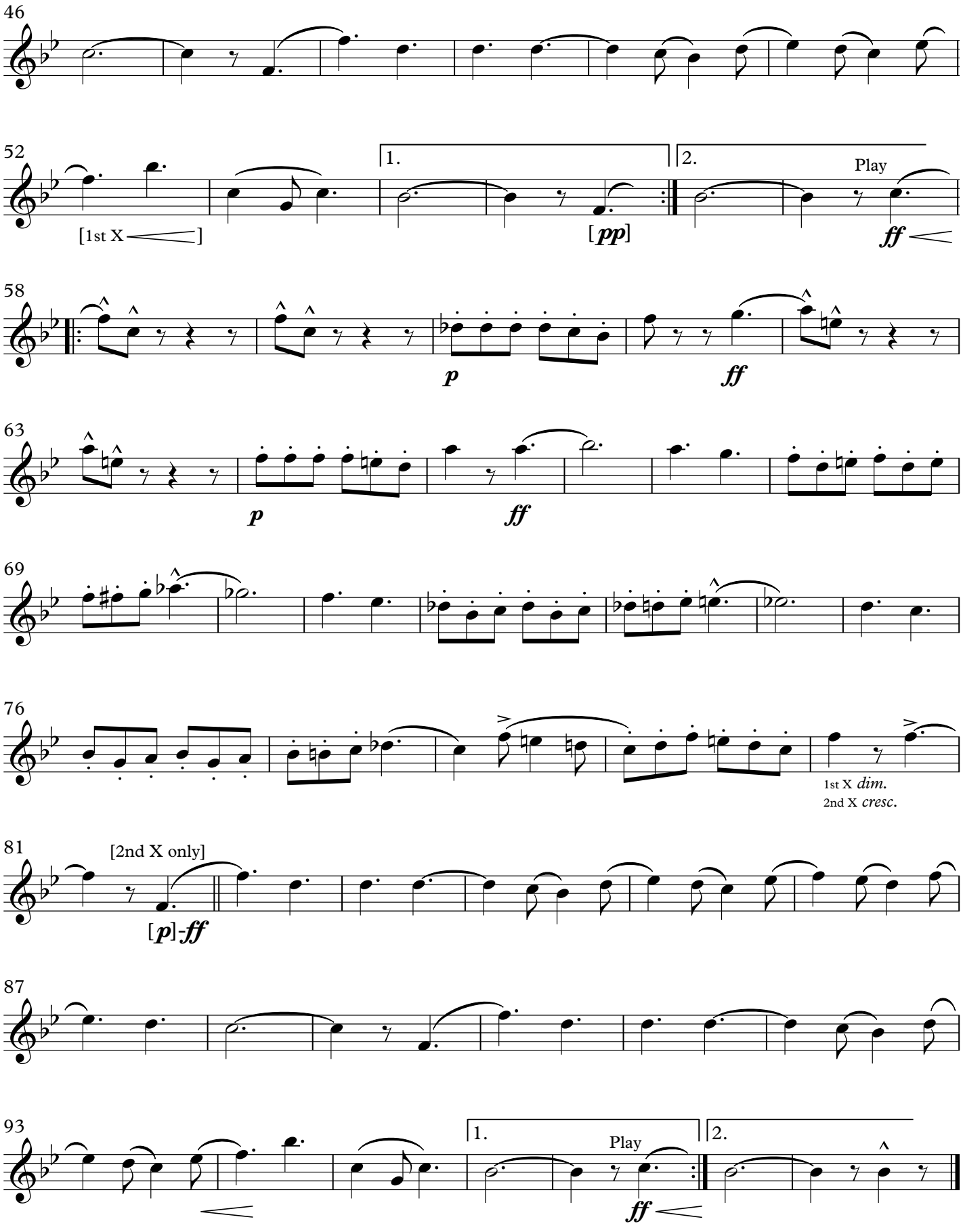
March 8, 2019


46
52
[1st X]
1.
2.
Play
[pp]
ff
58
p
ff
63
p
ff
69
76
1st X dim.
2nd X cresc.
81
[2nd X only]
[p]-ff
87
93
1.
2.
Play
ff

March

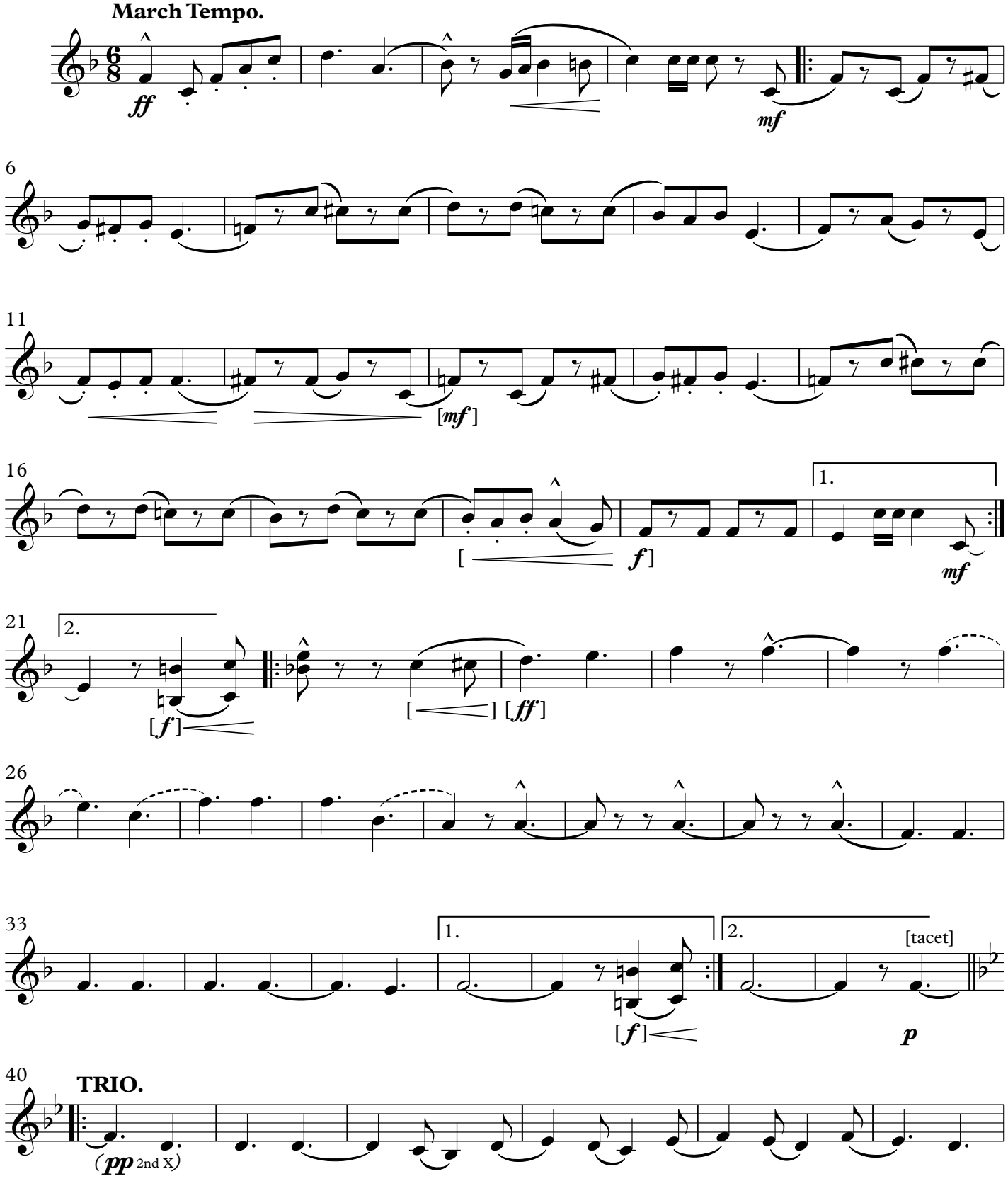
KEEPING STEP WITH THE UNION

(1921)

JOHN PHILIP SOUSA

2nd B♭ Cornet

March Tempo.



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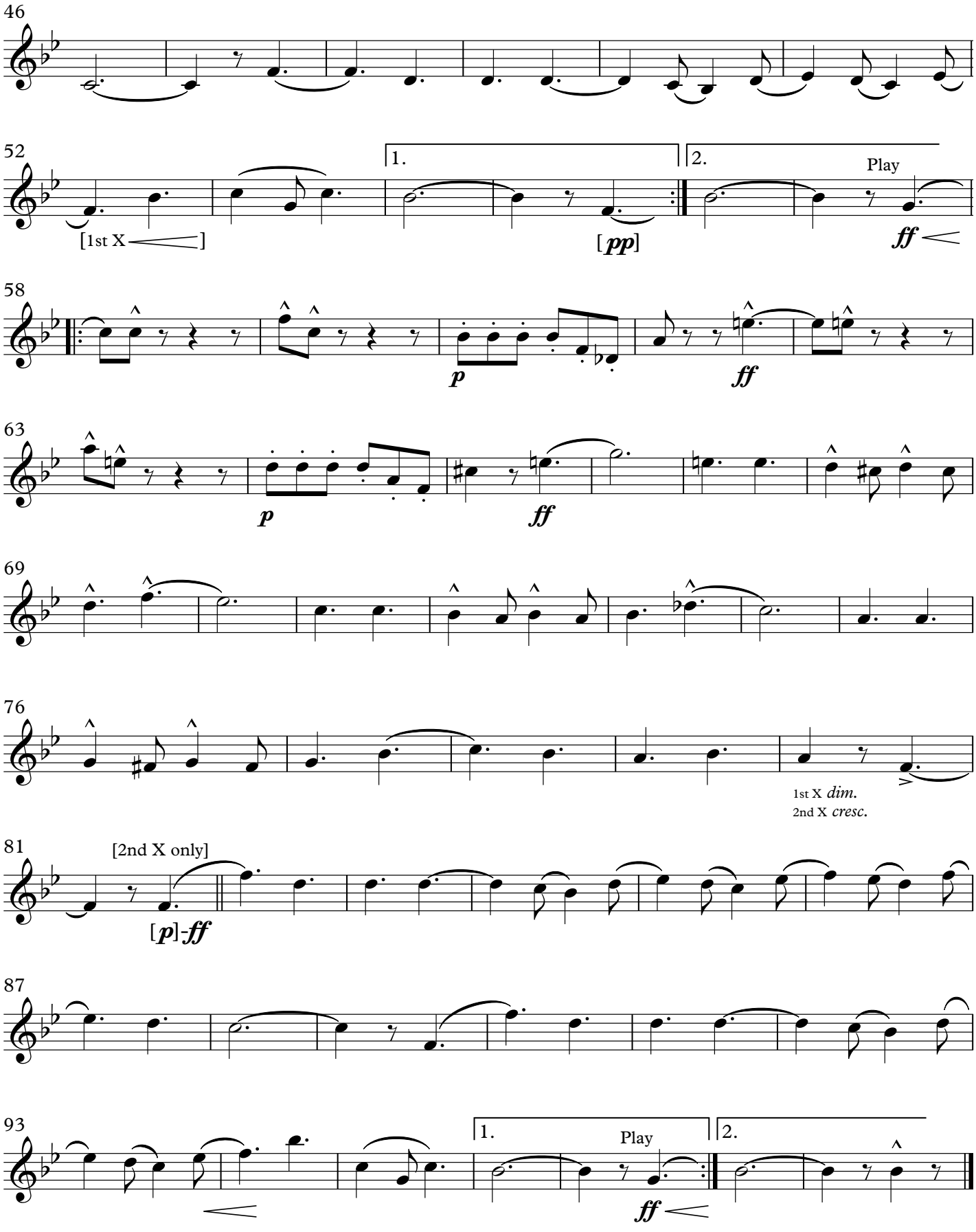

46
52
1.
2.
Play
[1st X]
[pp]
ff
58
p
ff
63
p
ff
69
76
1st X dim.
2nd X cresc.
81
[2nd X only]
[p]-ff
87
93
1.
2.
Play
ff

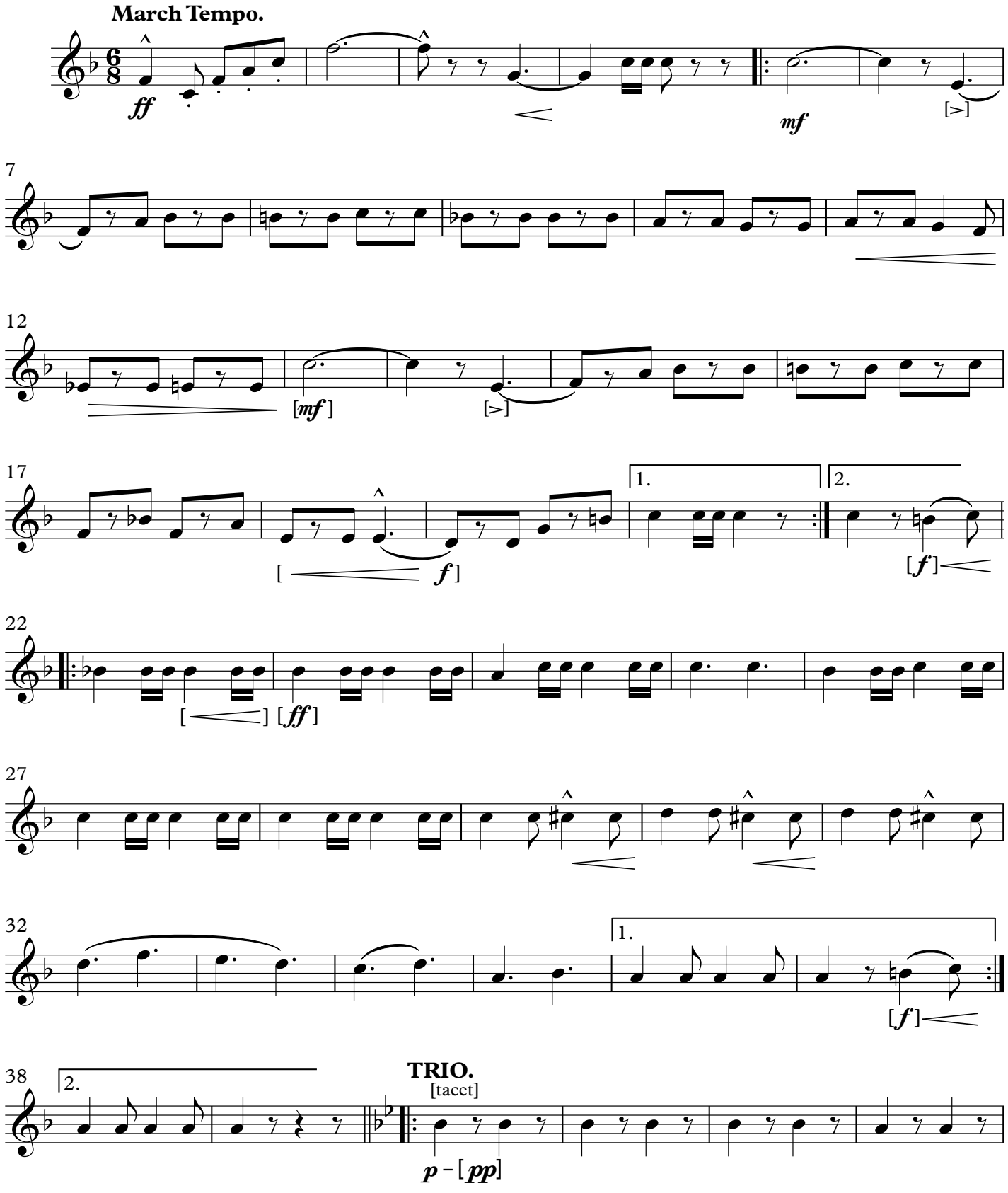
March

KEEPING STEP WITH THE UNION

(1921)

JOHN PHILIP SOUSA

1st B♭ Trumpet
(or 3rd B♭ Cornet)



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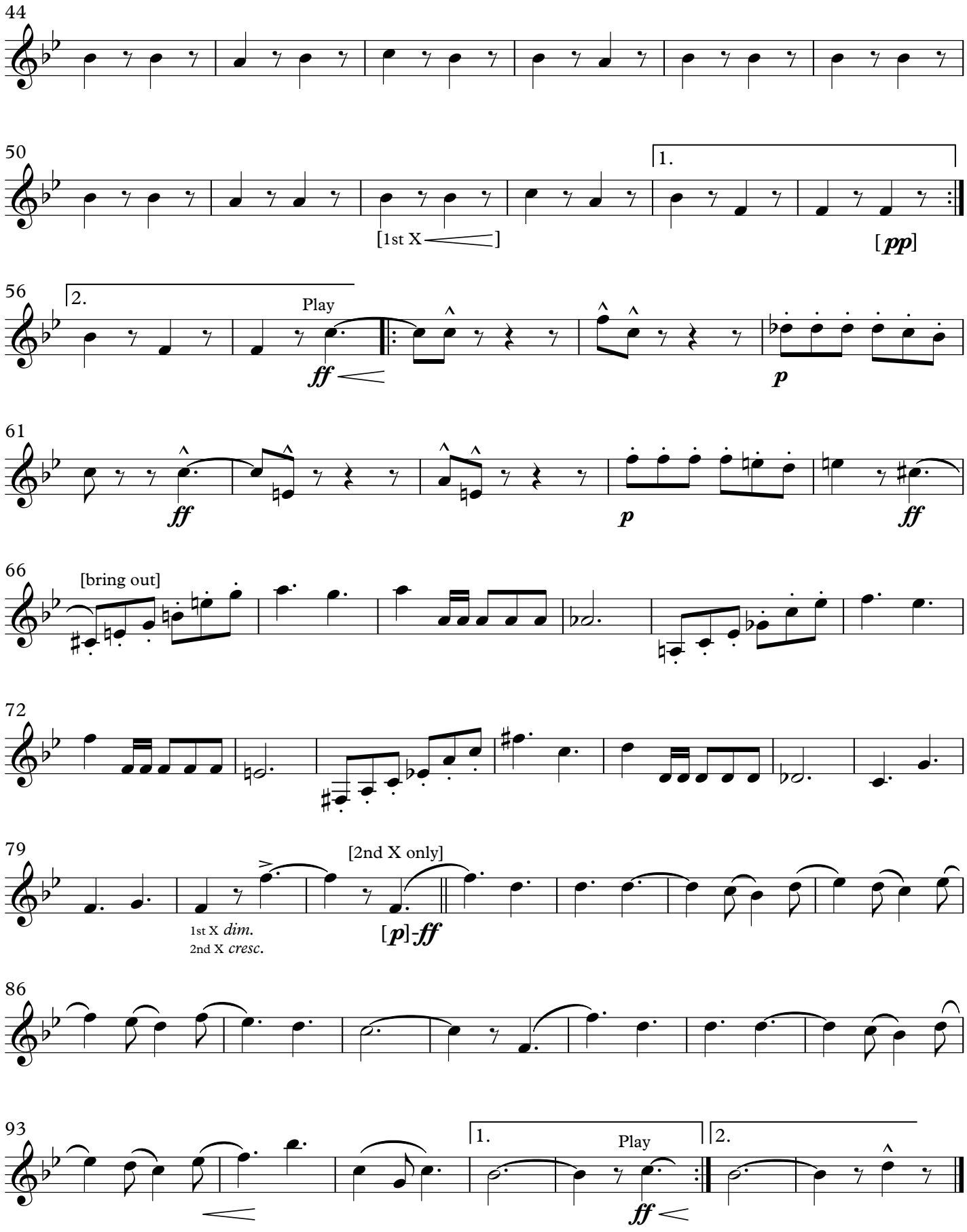
March 8, 2019


44
50
1.
[1st X]
[pp]
56
2.
Play
ff
p
61
ff
p
ff
66
[bring out]
72
79
[2nd X only]
1st X dim.
2nd X cresc.
[p]-ff
86
93
1.
Play
2.
ff

March

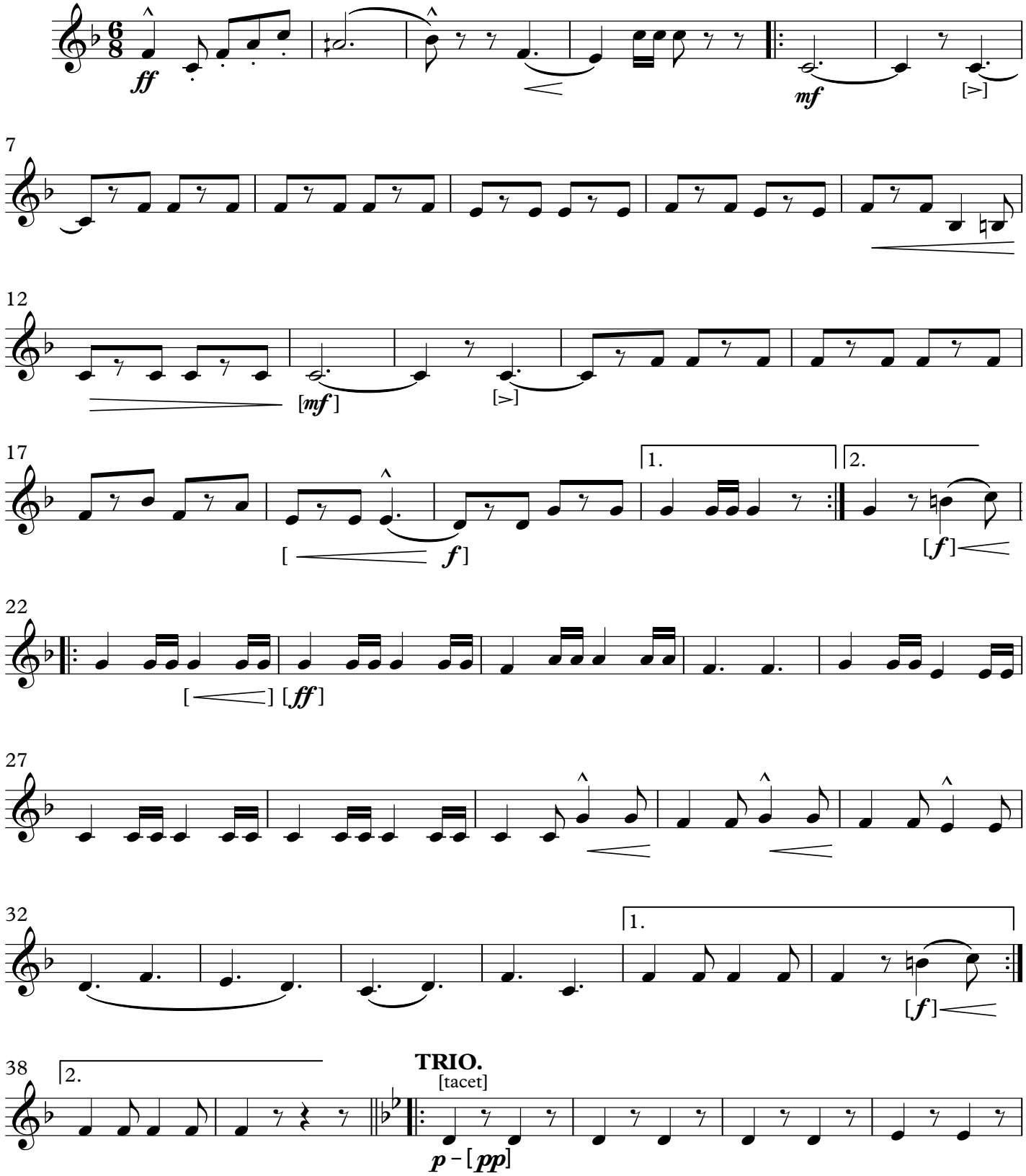
KEEPING STEP WITH THE UNION

(1921)

2nd B♭ Trumpet
(or 4th B♭ Cornet)

JOHN PHILIP SOUSA

March Tempo.



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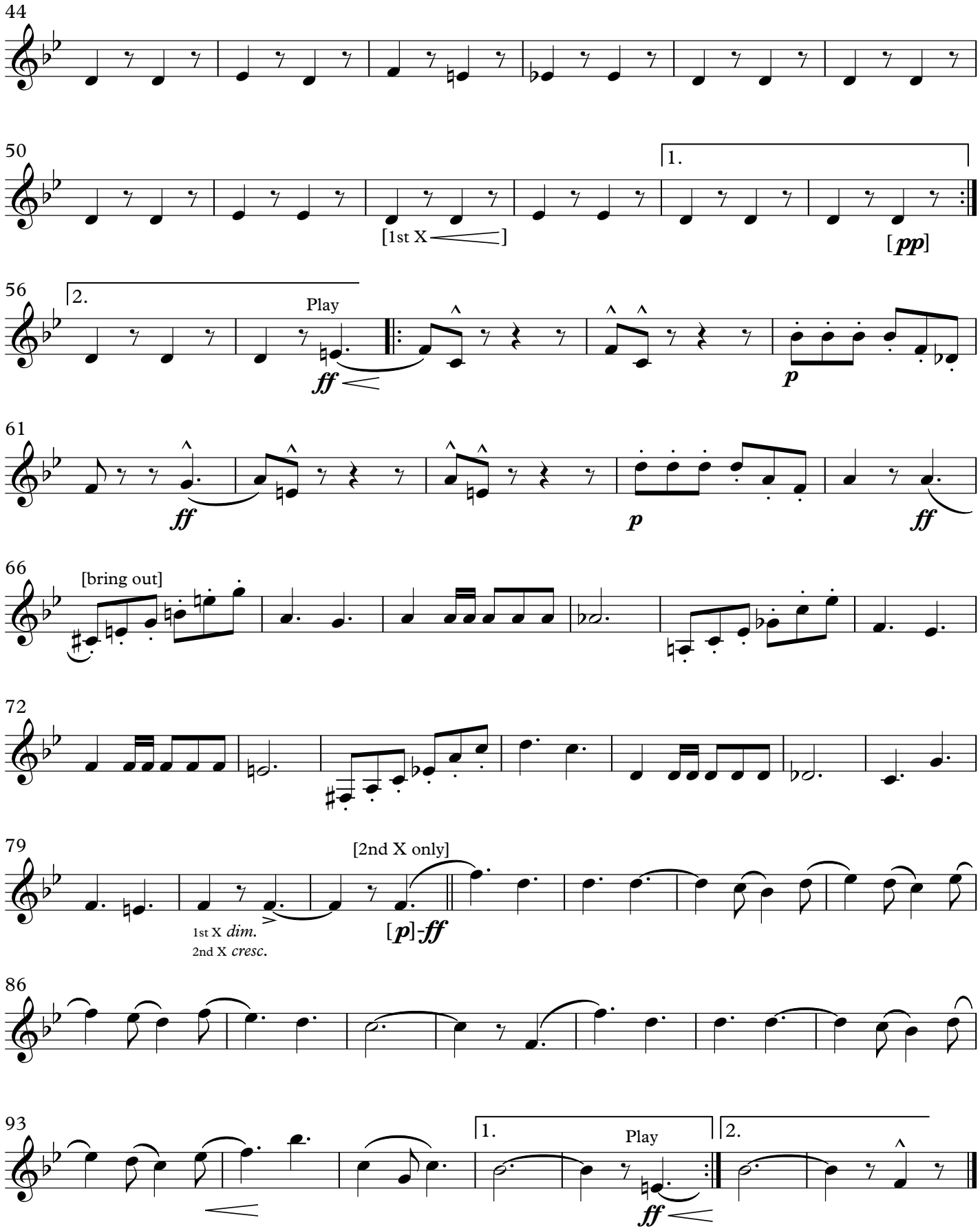
March 8, 2019


44
50
1.
[1st X]
[pp]
56
2.
Play
ff
p
61
ff
p
ff
66
[bring out]
72
79
[2nd X only]
1st X dim.
2nd X cresc.
[p]-ff
86
93
1.
Play
2.
ff

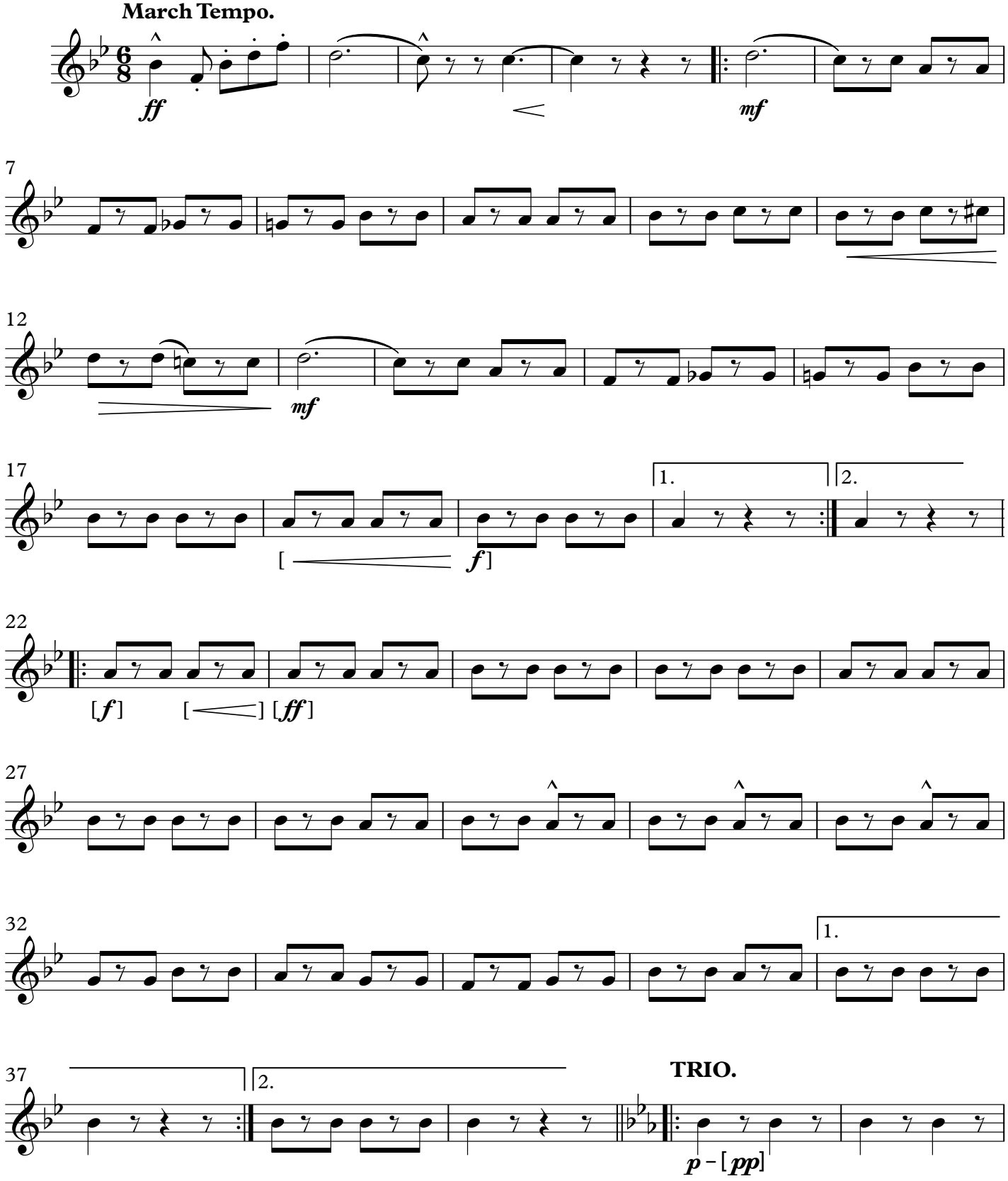
March

KEEPING STEP WITH THE UNION

(1921)

1st F Horn

JOHN PHILIP SOUSA



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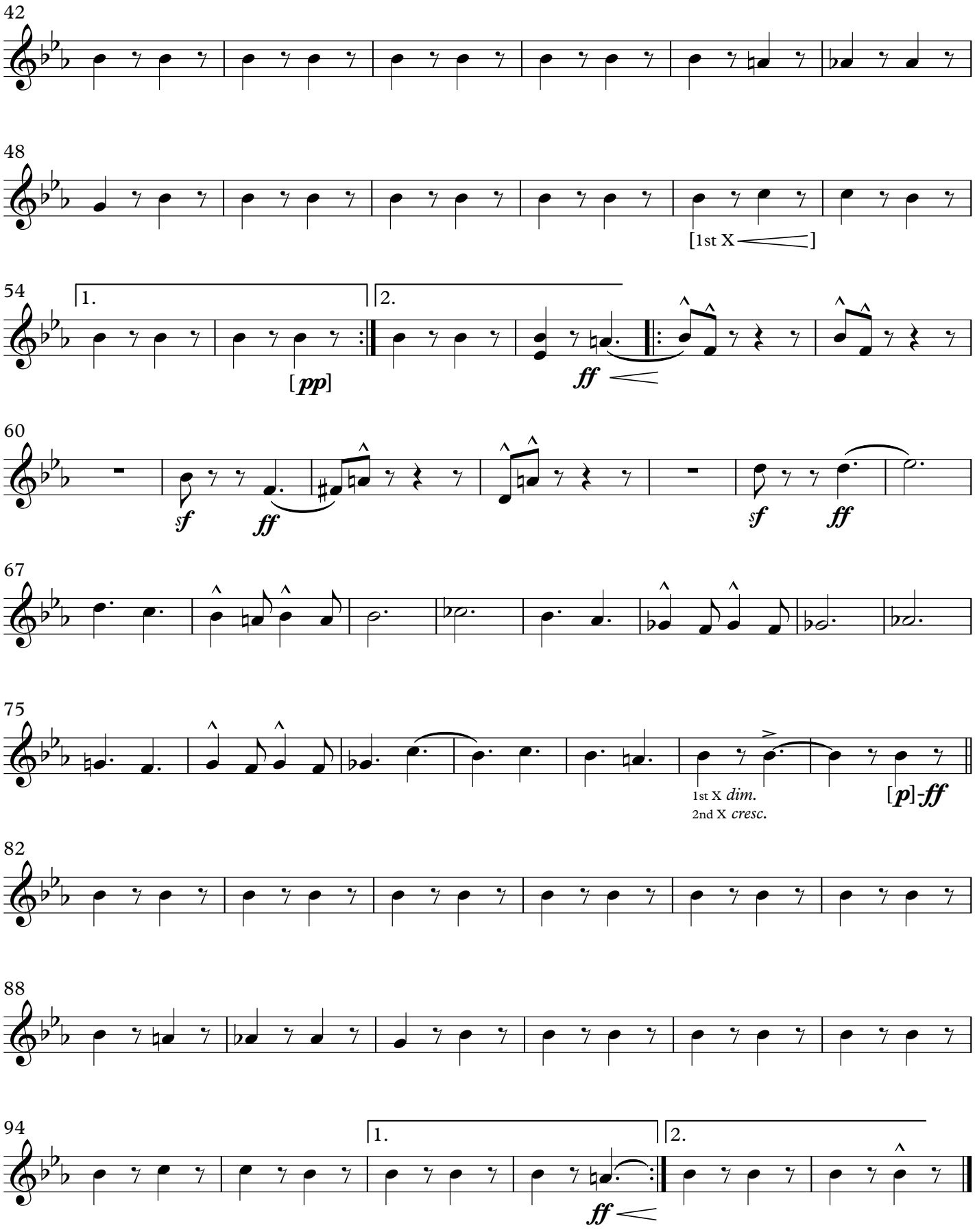

42
48
[1st X]
54
1.
2.
[pp]
ff
60
sf
ff
sf
ff
67
75
1st X dim.
2nd X cresc.
[p]-ff
82
88
94
1.
2.
ff

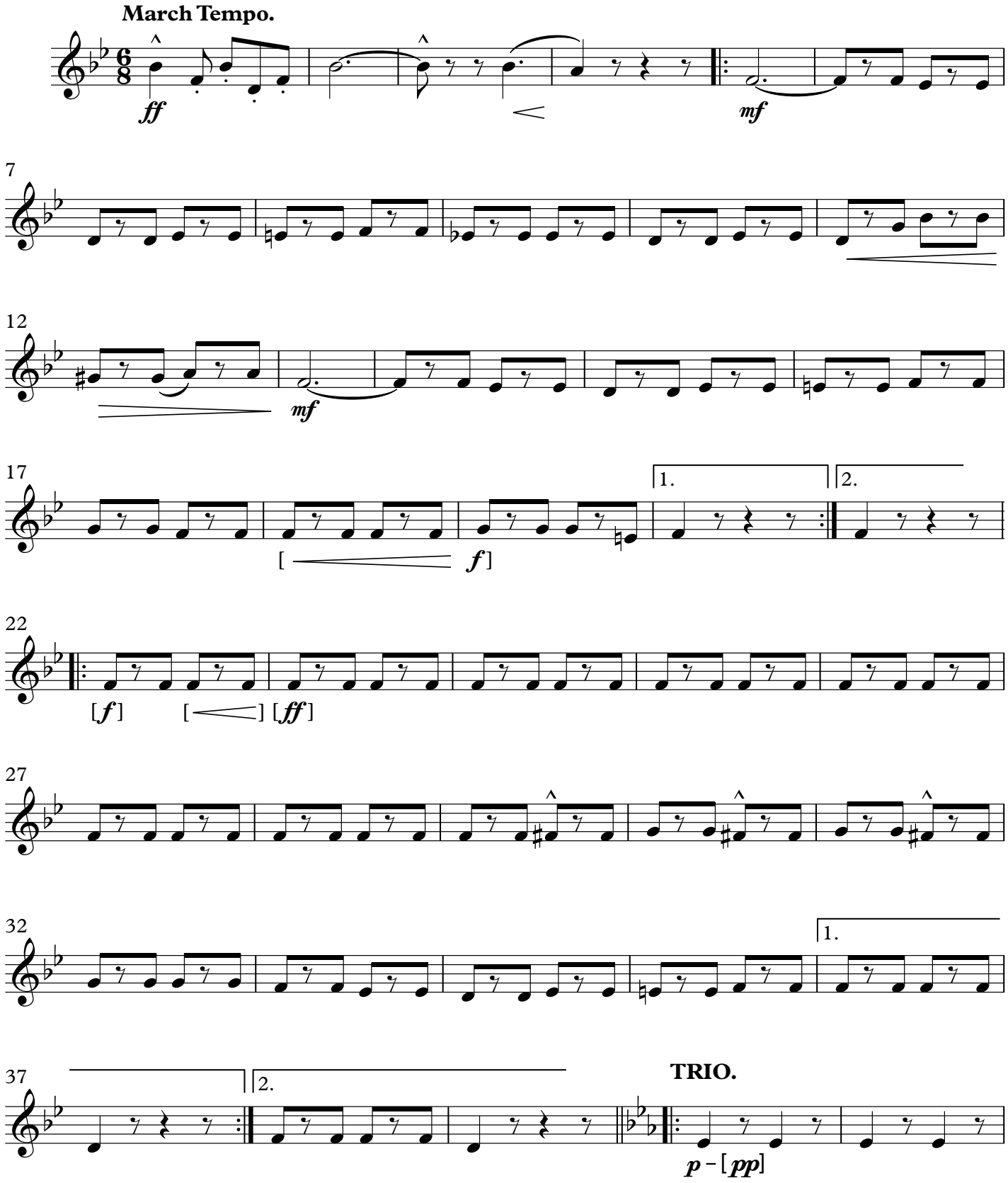
March

KEEPING STEP WITH THE UNION

(1921)

2nd F Horn

JOHN PHILIP SOUSA



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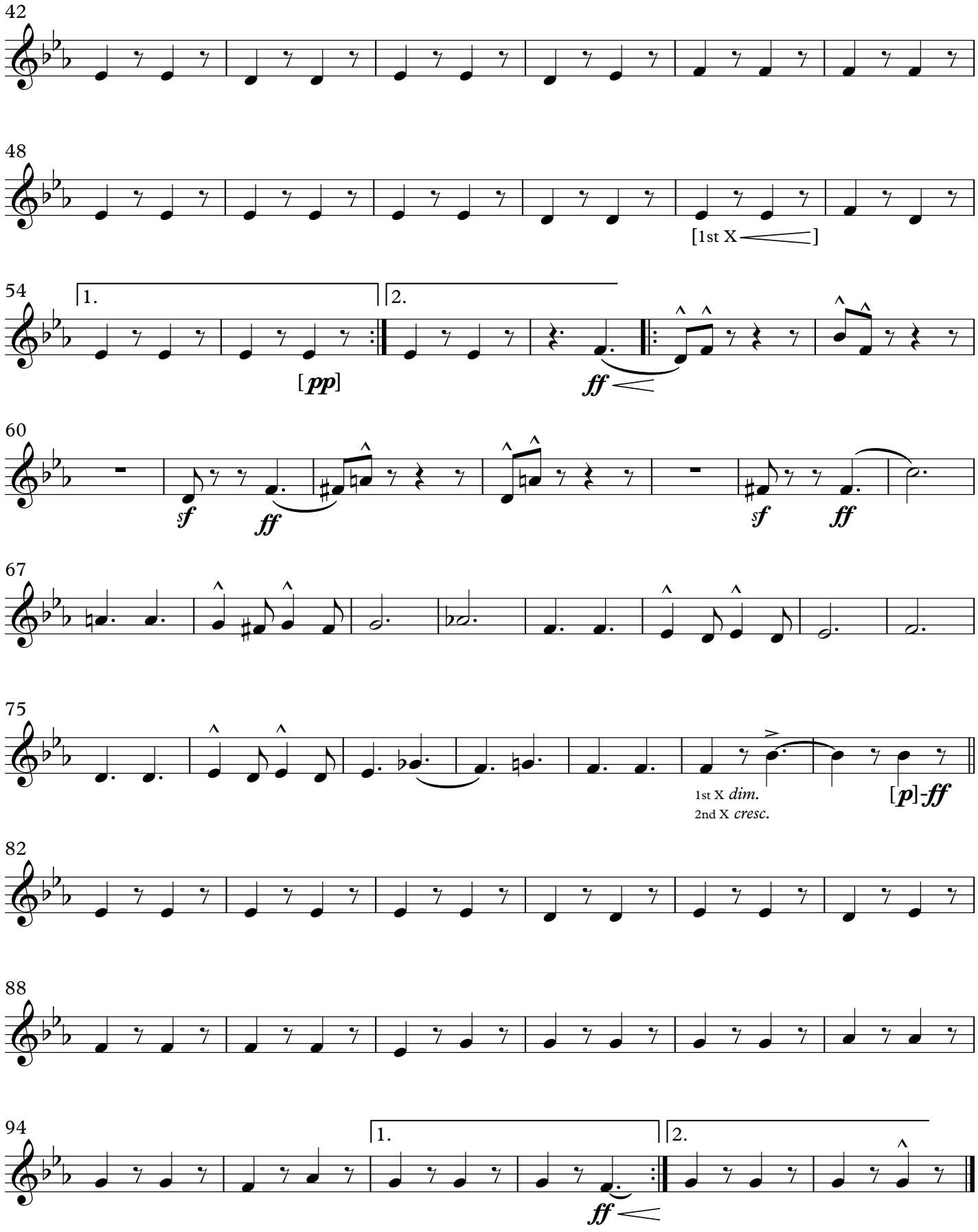

42
48
[1st X <]
54
1.
2.
[pp]
ff <
60
sf
ff
sf
ff
67
75
1st X dim.
2nd X cresc.
[p]-ff
82
88
94
1.
2.
ff <

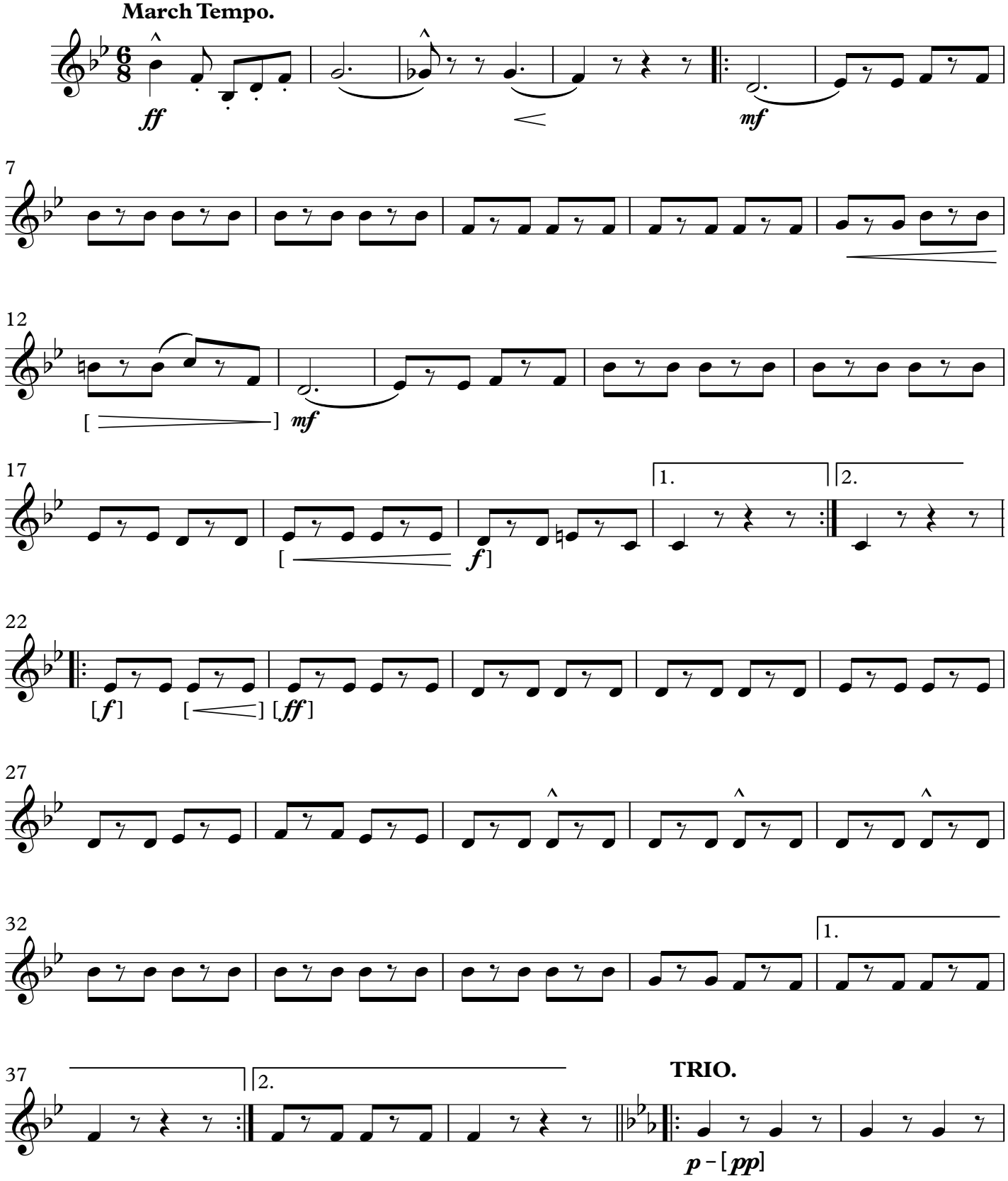
March

KEEPING STEP WITH THE UNION

(1921)

3rd F Horn

JOHN PHILIP SOUSA



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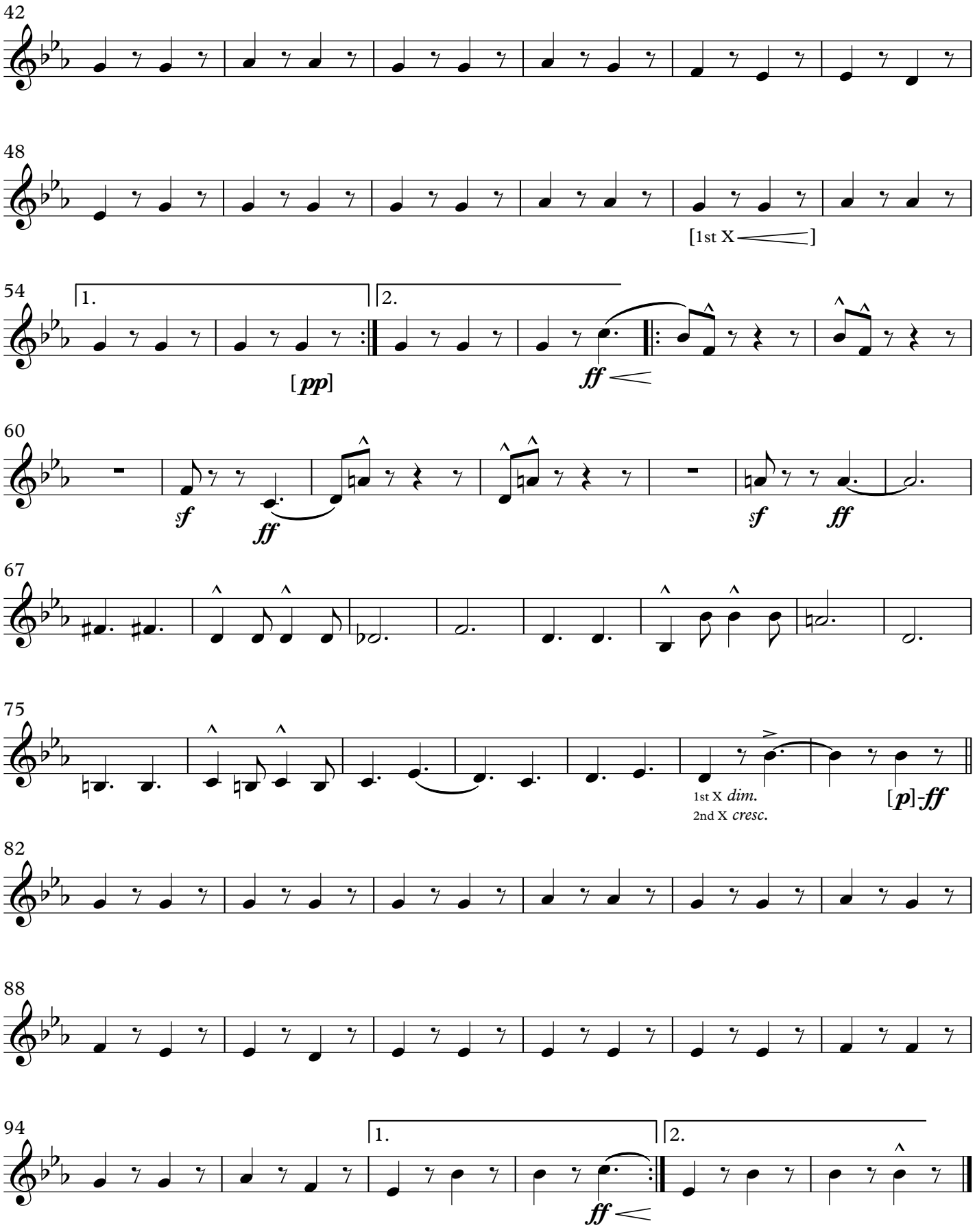

42
48
[1st X <]
54
1.
2.
[pp]
ff <
60
sf
ff
sf
ff
67
75
1st X dim.
2nd X cresc.
[p]-ff
82
88
94
1.
2.
ff <

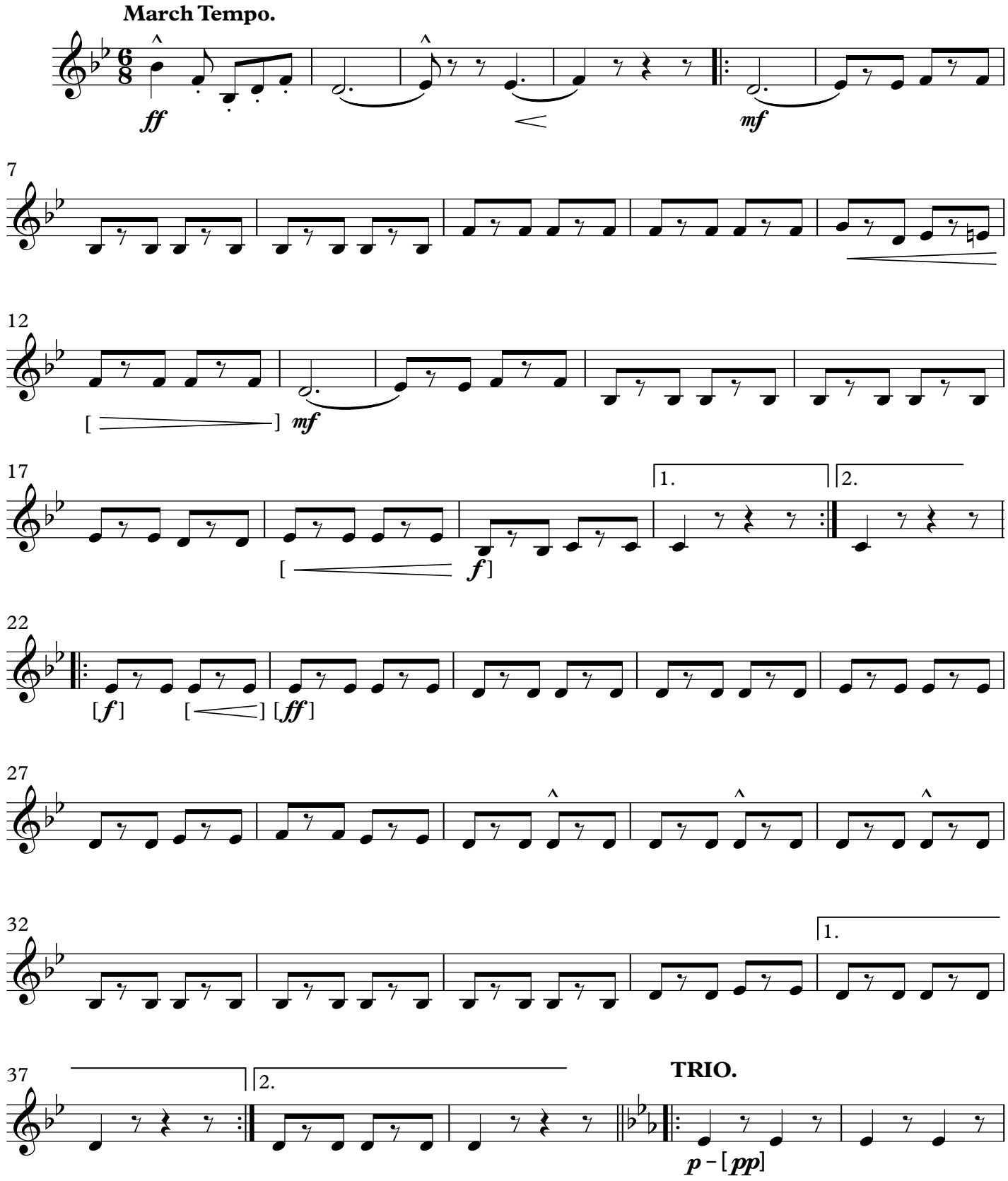
March

KEEPING STEP WITH THE UNION

(1921)

4th F Horn

JOHN PHILIP SOUSA



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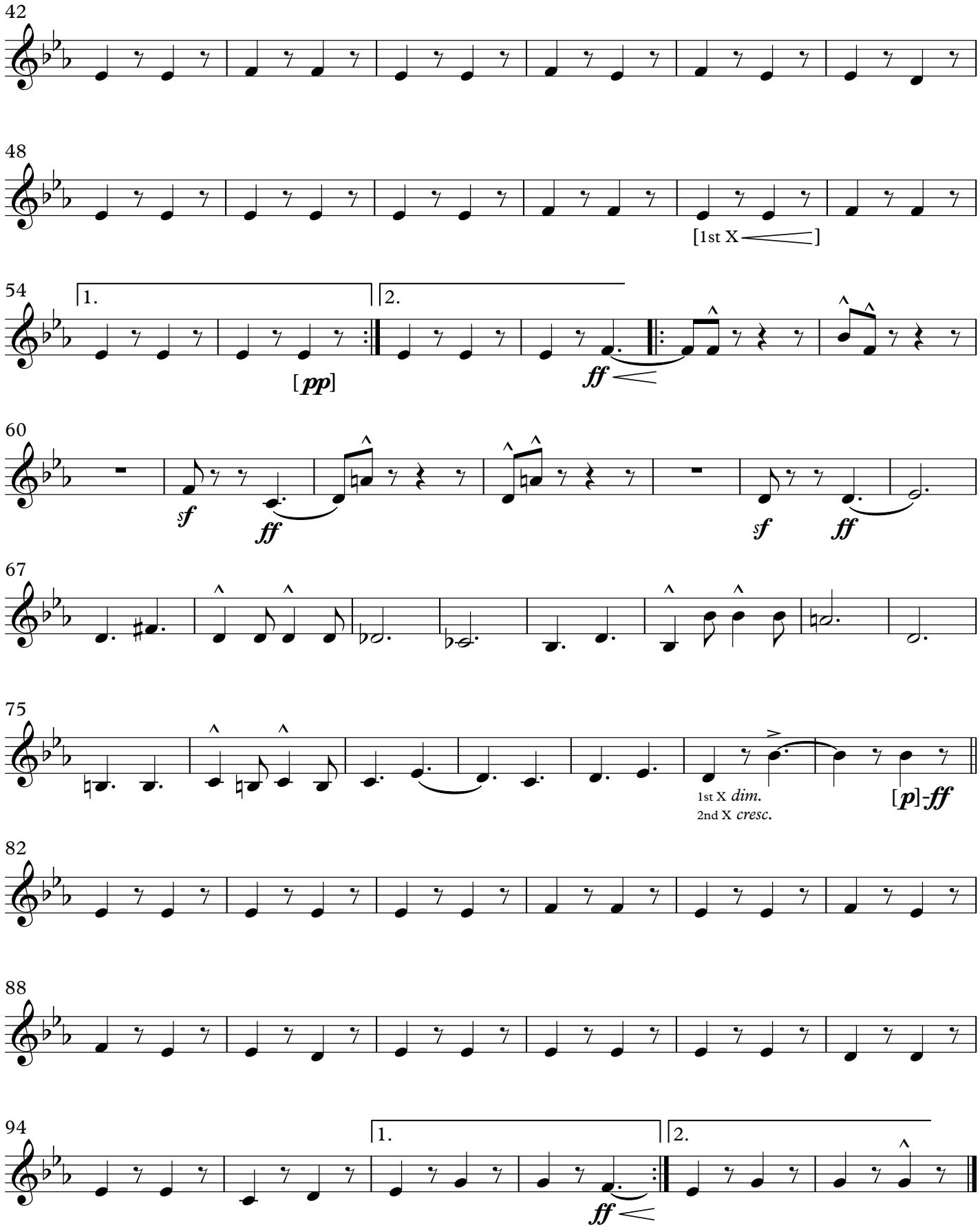
March 8, 2019


42
48
[1st X]
54
1.
2.
[pp]
ff
60
sf
ff
sf
ff
67
75
1st X dim.
2nd X cresc.
[p]-ff
82
88
94
1.
2.
ff

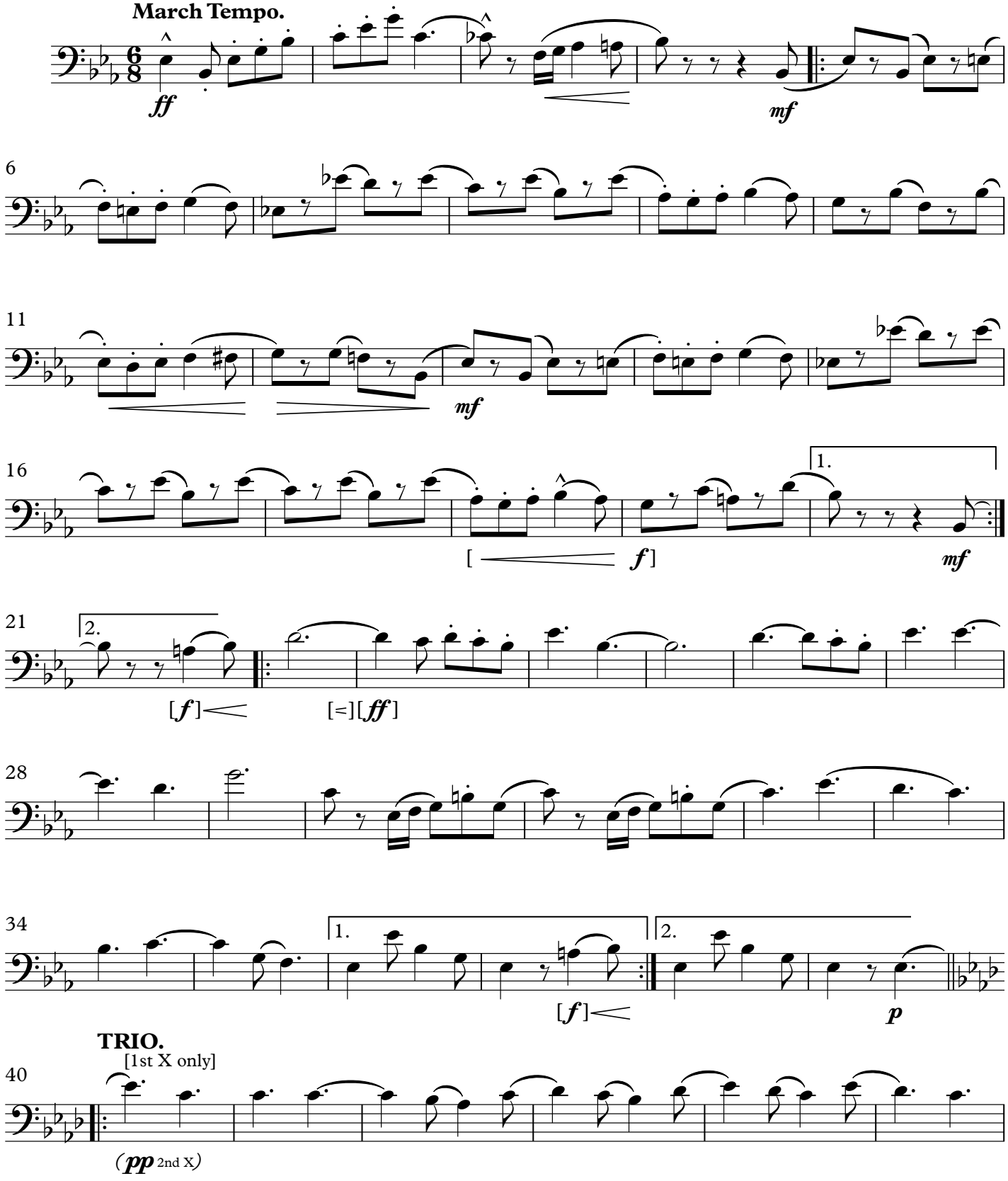
March

KEEPING STEP WITH THE UNION

(1921)

Euphonium

JOHN PHILIP SOUSA



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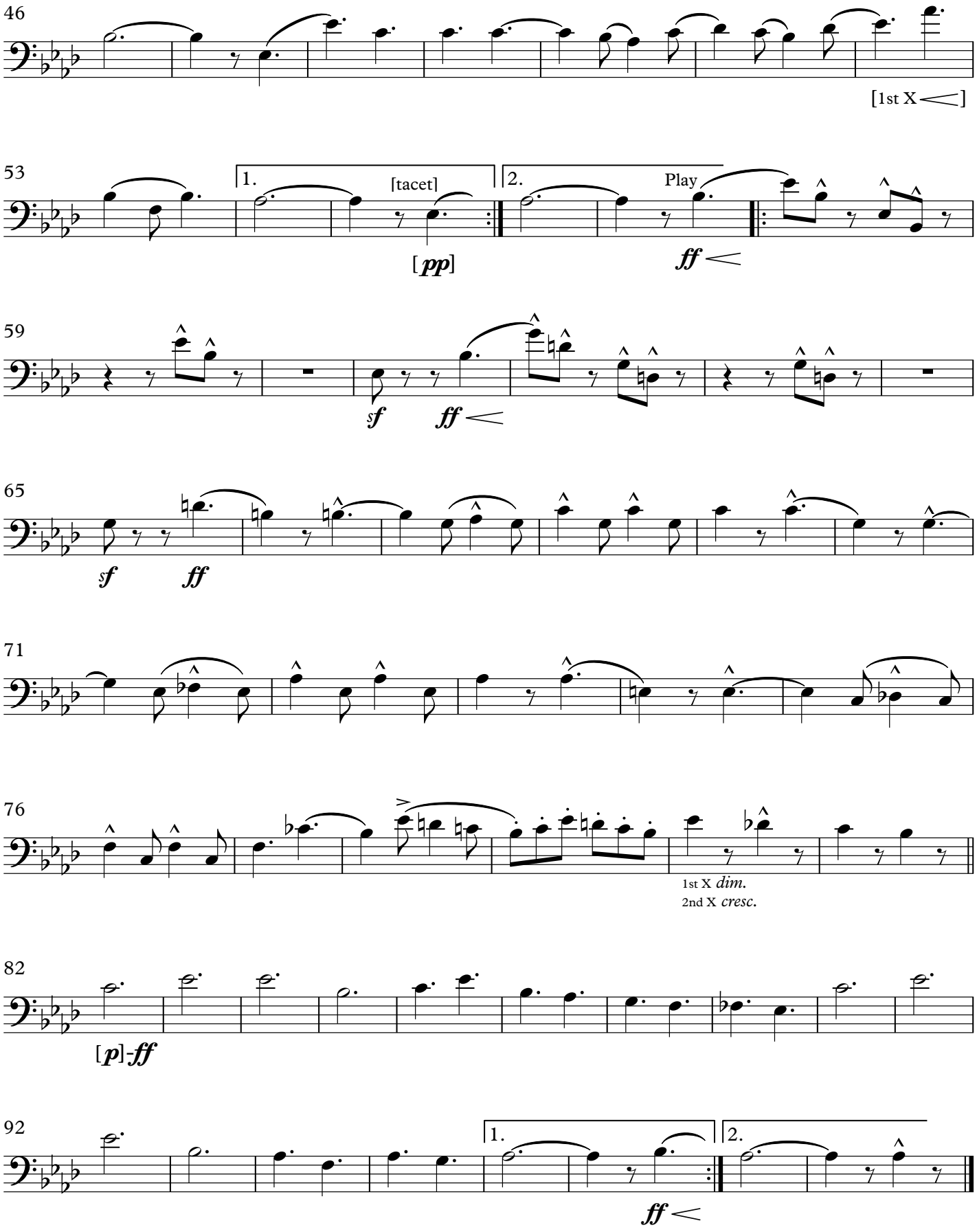
March 8, 2019


46
[1st X <]
53
1.
[tacet]
2.
Play
[pp]
ff <
59
sf
ff <
65
sf
ff
71
76
1st X dim.
2nd X cresc.
82
[p]-ff
92
1.
2.
ff <

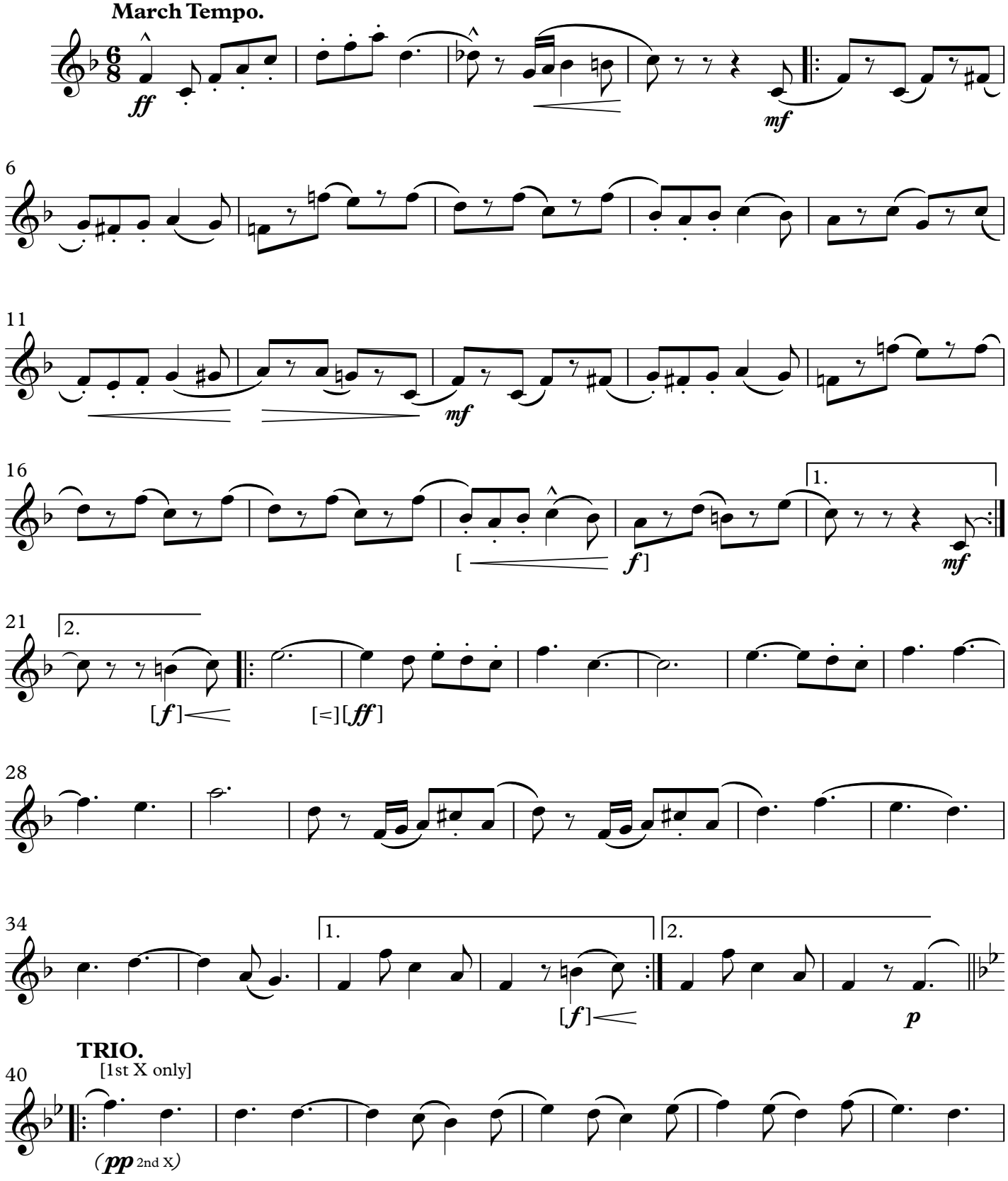
March

KEEPING STEP WITH THE UNION

(1921)

Baritone, T.C.

JOHN PHILIP SOUSA



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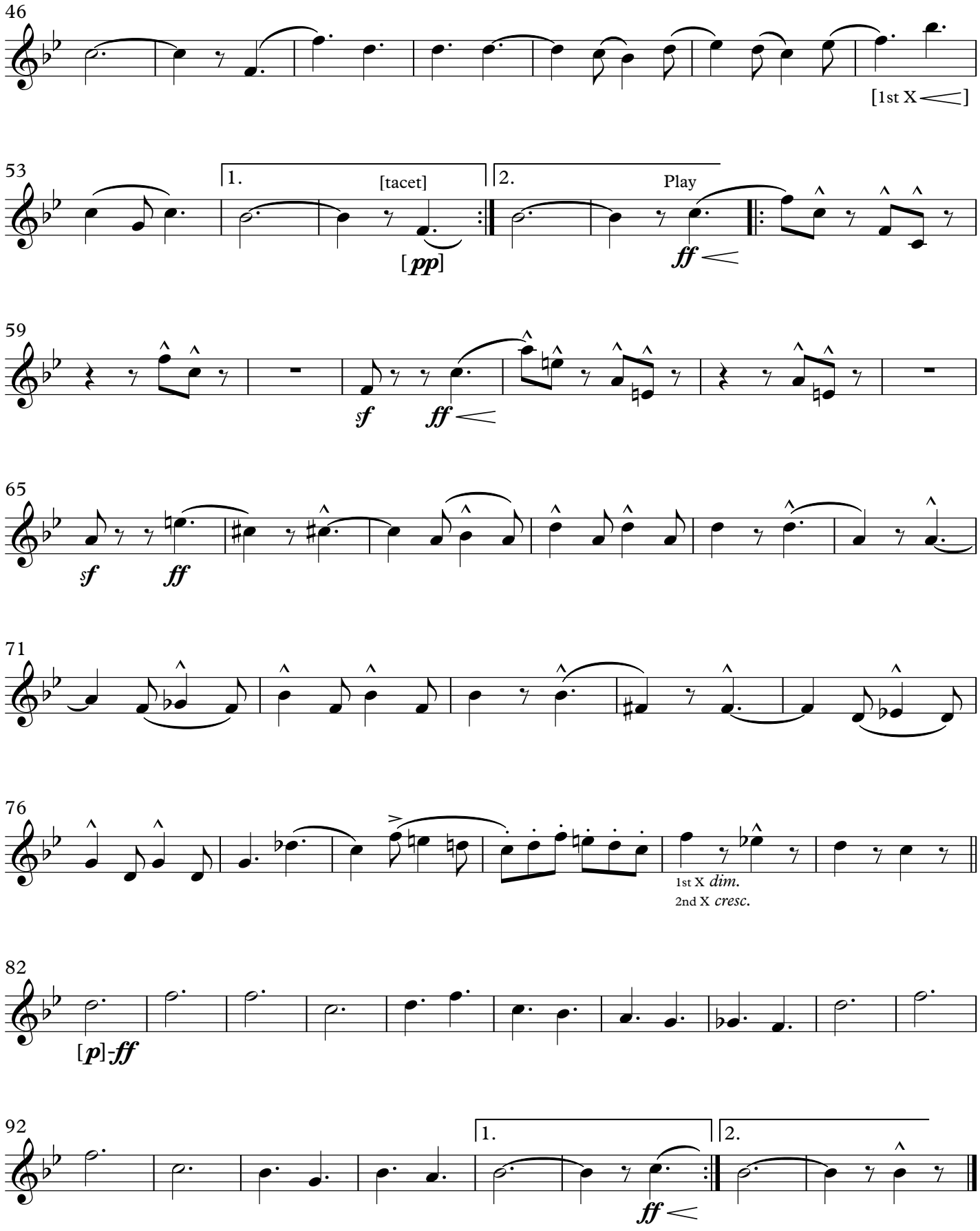

46
[1st X <]
53
1.
[tacet]
[pp]
2.
Play
ff <
59
sf
ff <
65
sf
ff
71
76
1st X dim.
2nd X cresc.
82
[p]-ff
92
1.
2.
ff <

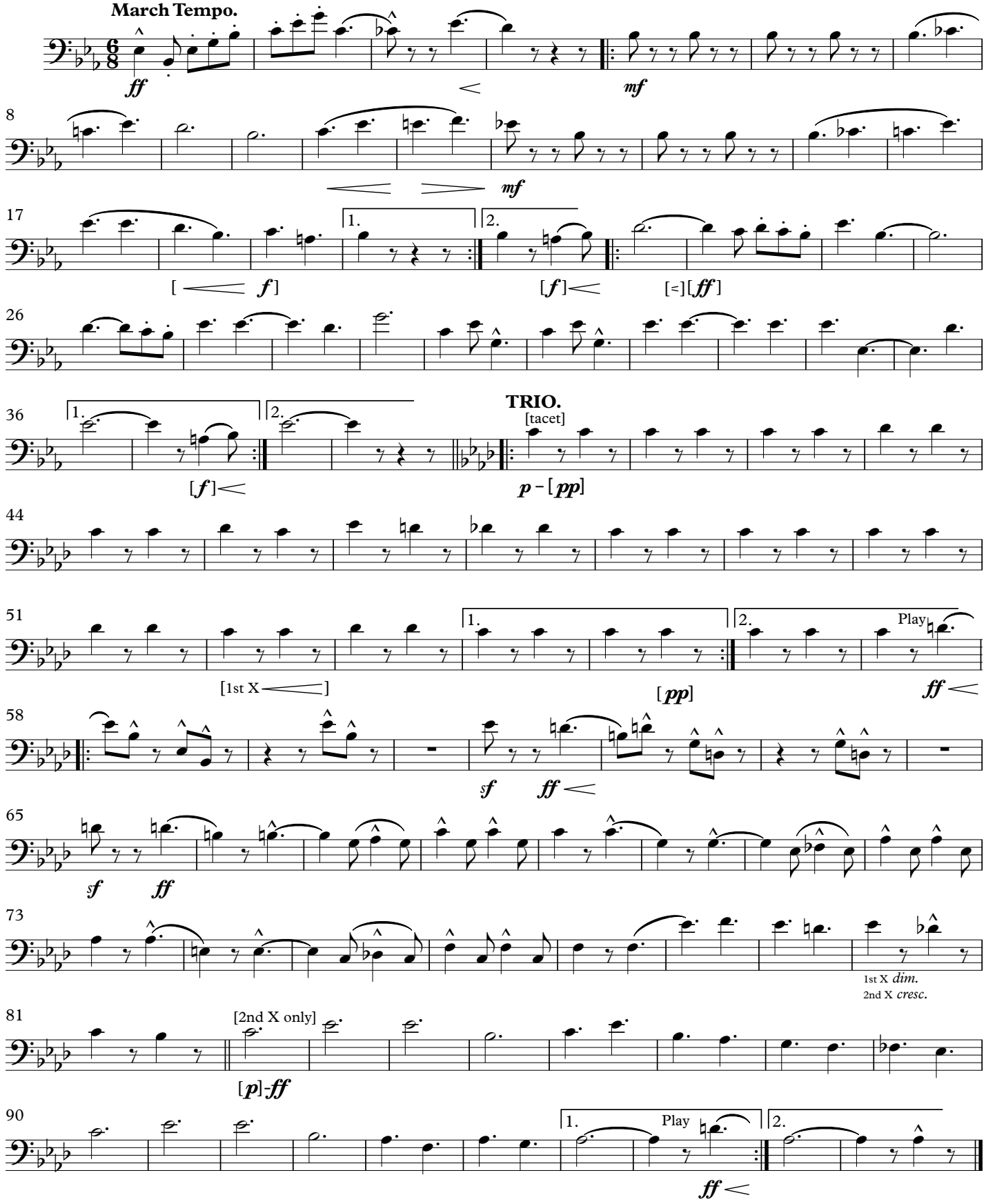
March

KEEPING STEP WITH THE UNION

1st Trombone

(1921)

JOHN PHILIP SOUSA



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March 8, 2019

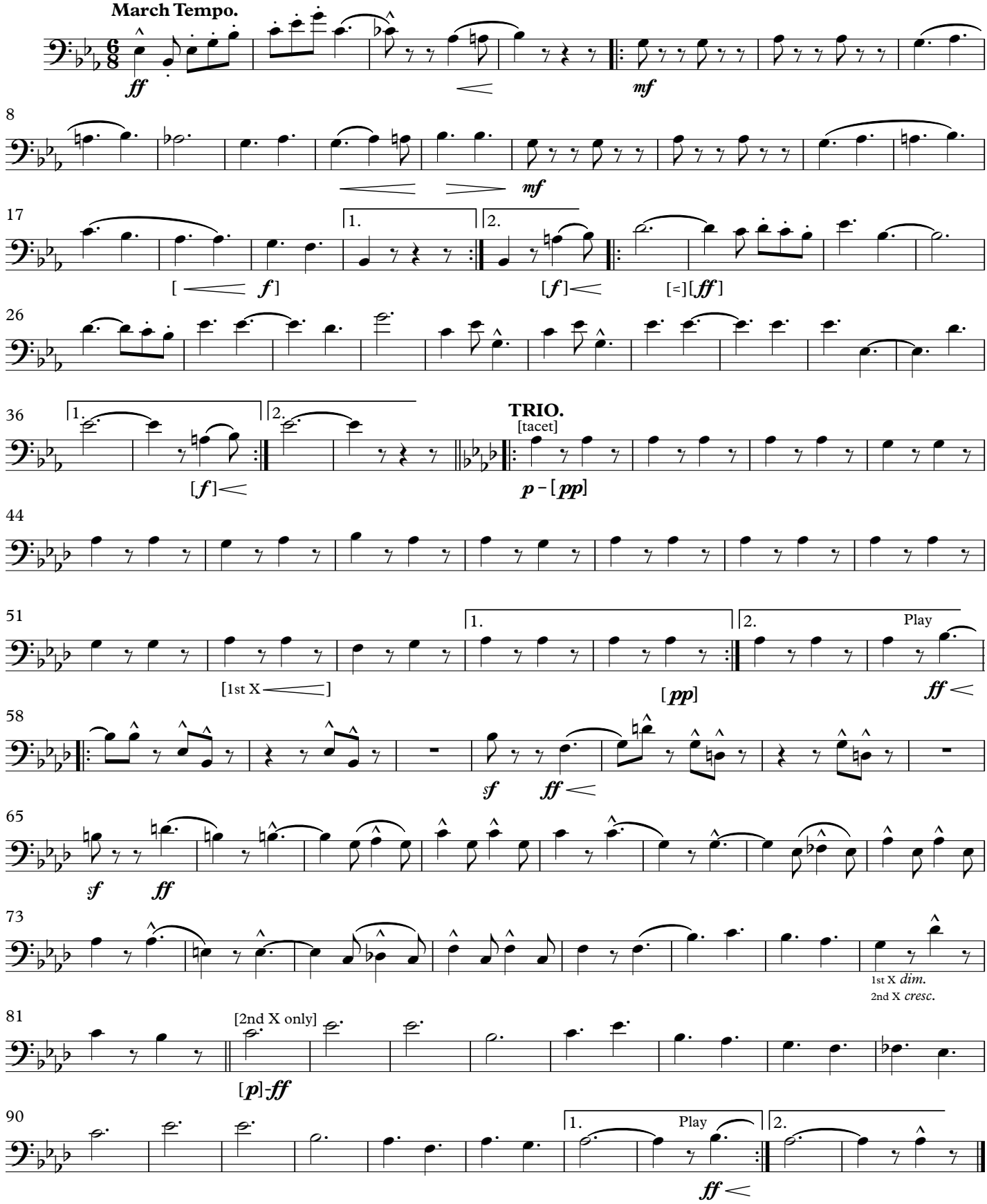
March

KEEPING STEP WITH THE UNION

(1921)

2nd Trombone

JOHN PHILIP SOUSA



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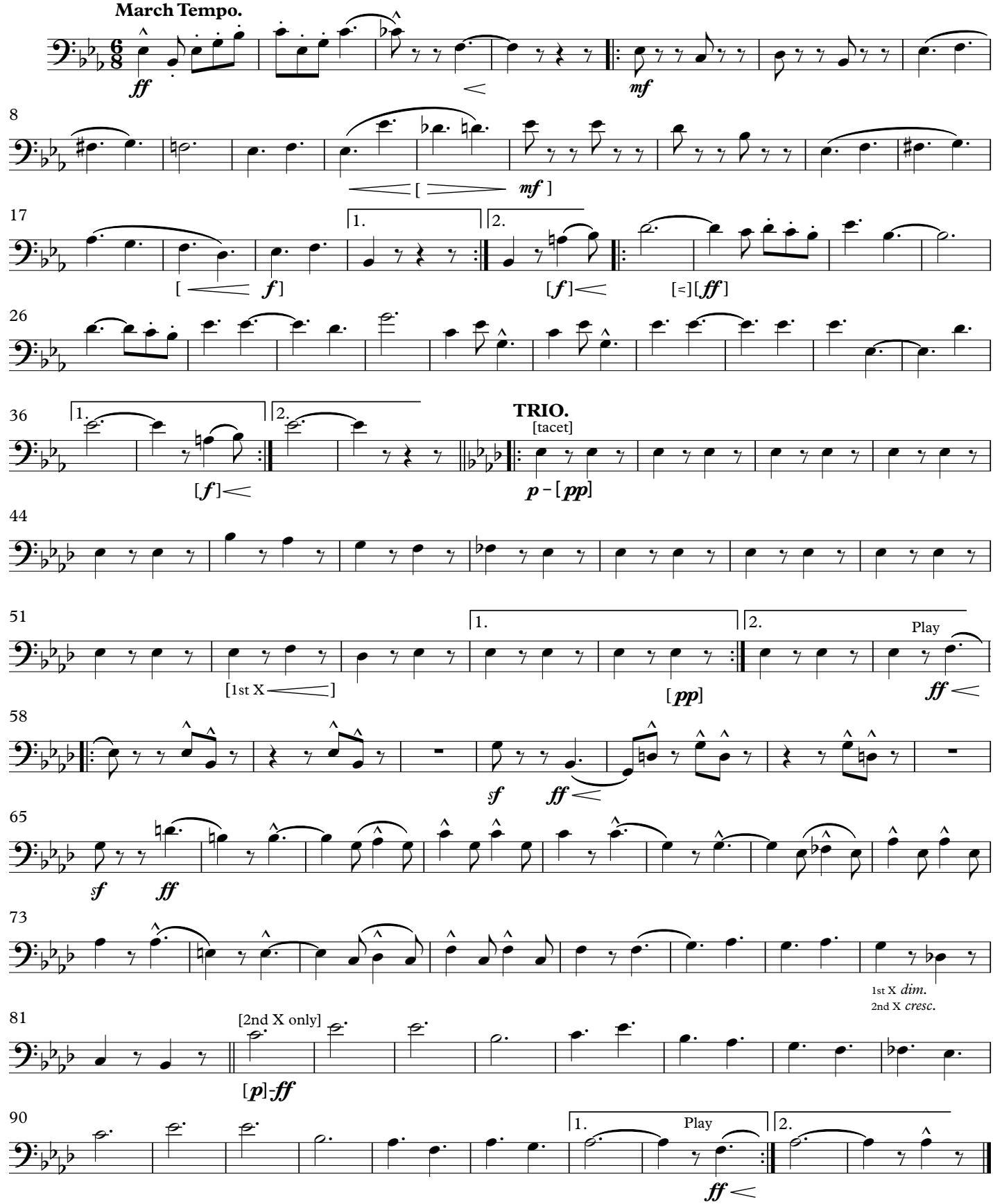
March

KEEPING STEP WITH THE UNION

(1921)

3rd Trombone

JOHN PHILIP SOUSA



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March 8, 2019

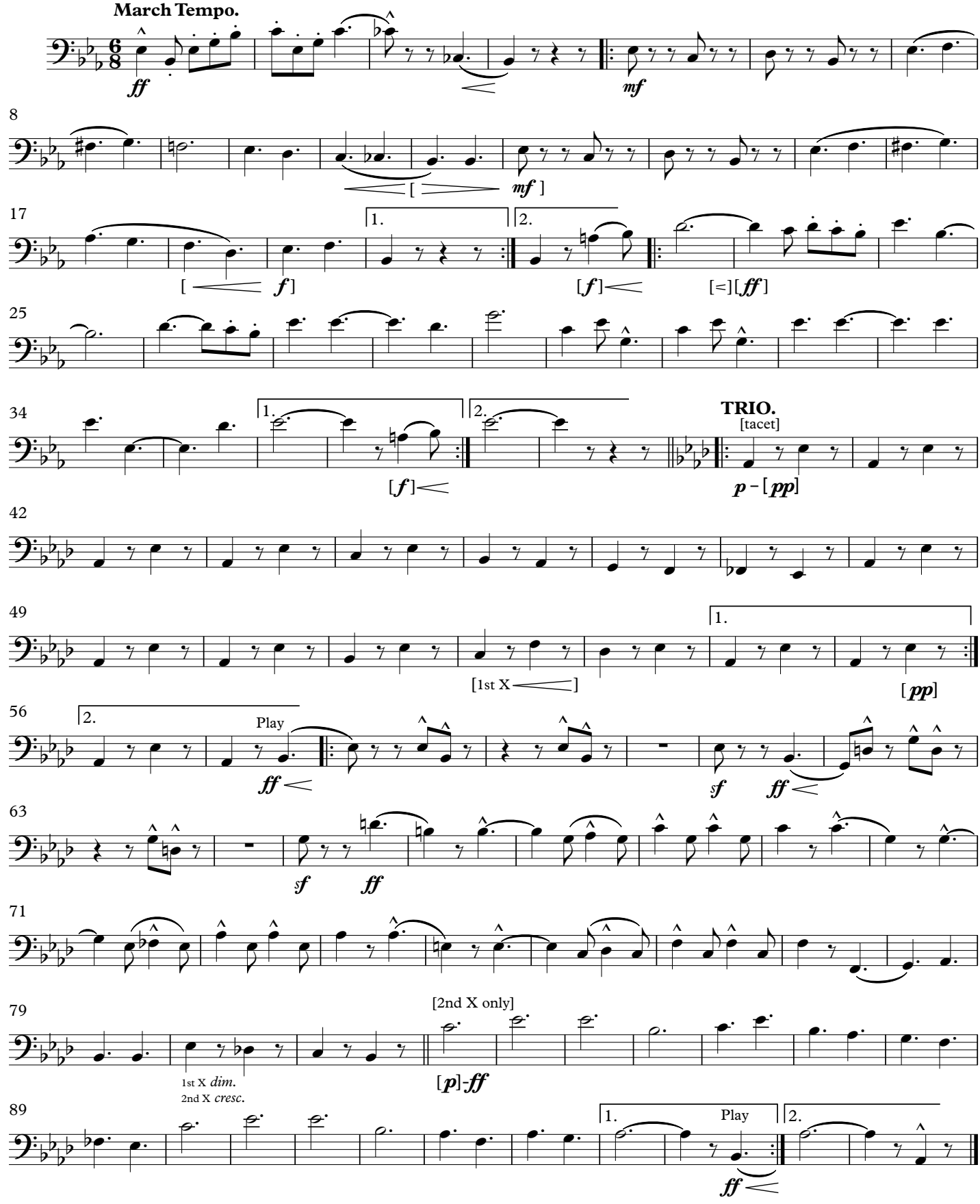
March

KEEPING STEP WITH THE UNION

(1921)

4th Trombone

JOHN PHILIP SOUSA



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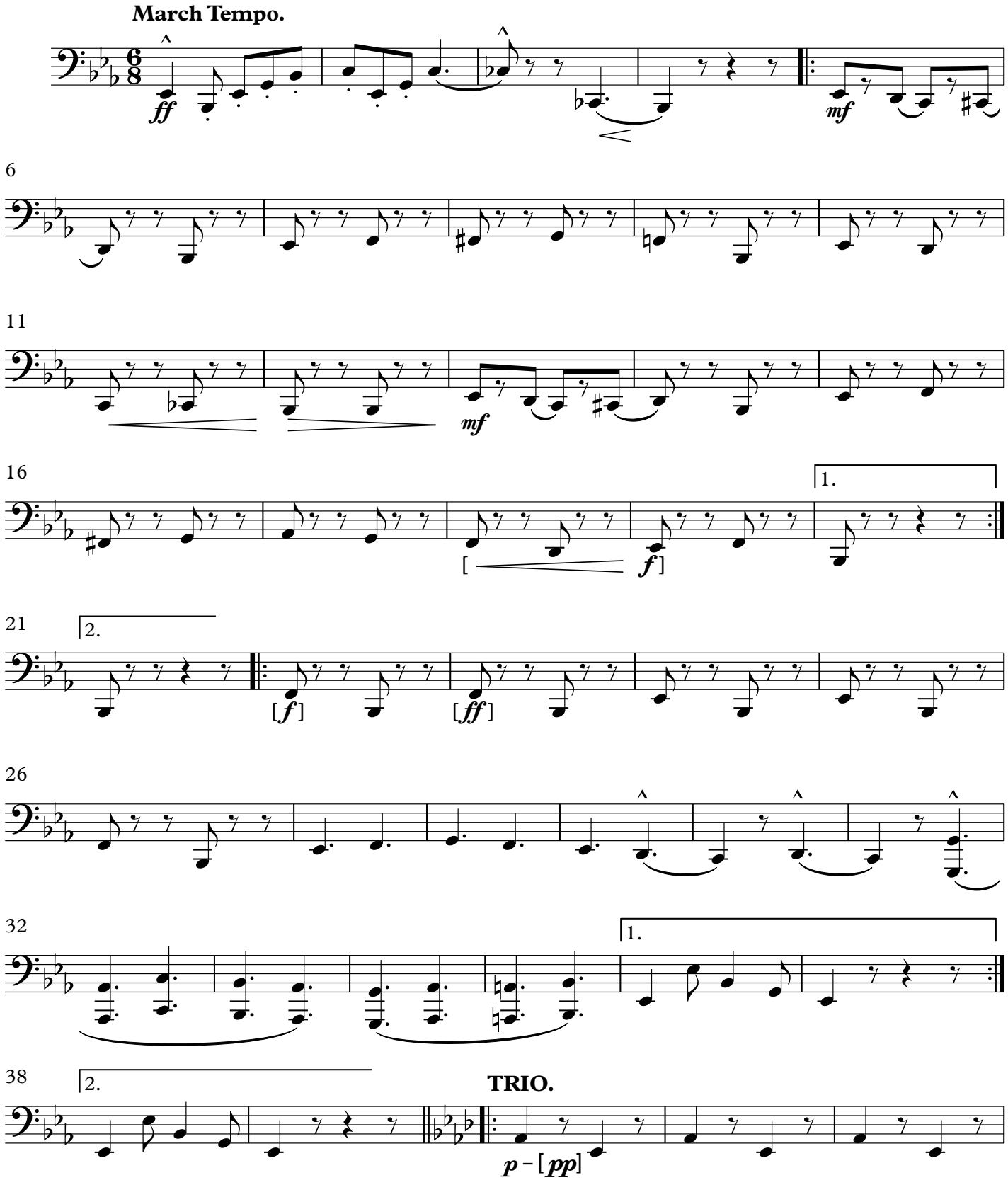
March

KEEPING STEP WITH THE UNION

(1921)

Tuba

JOHN PHILIP SOUSA



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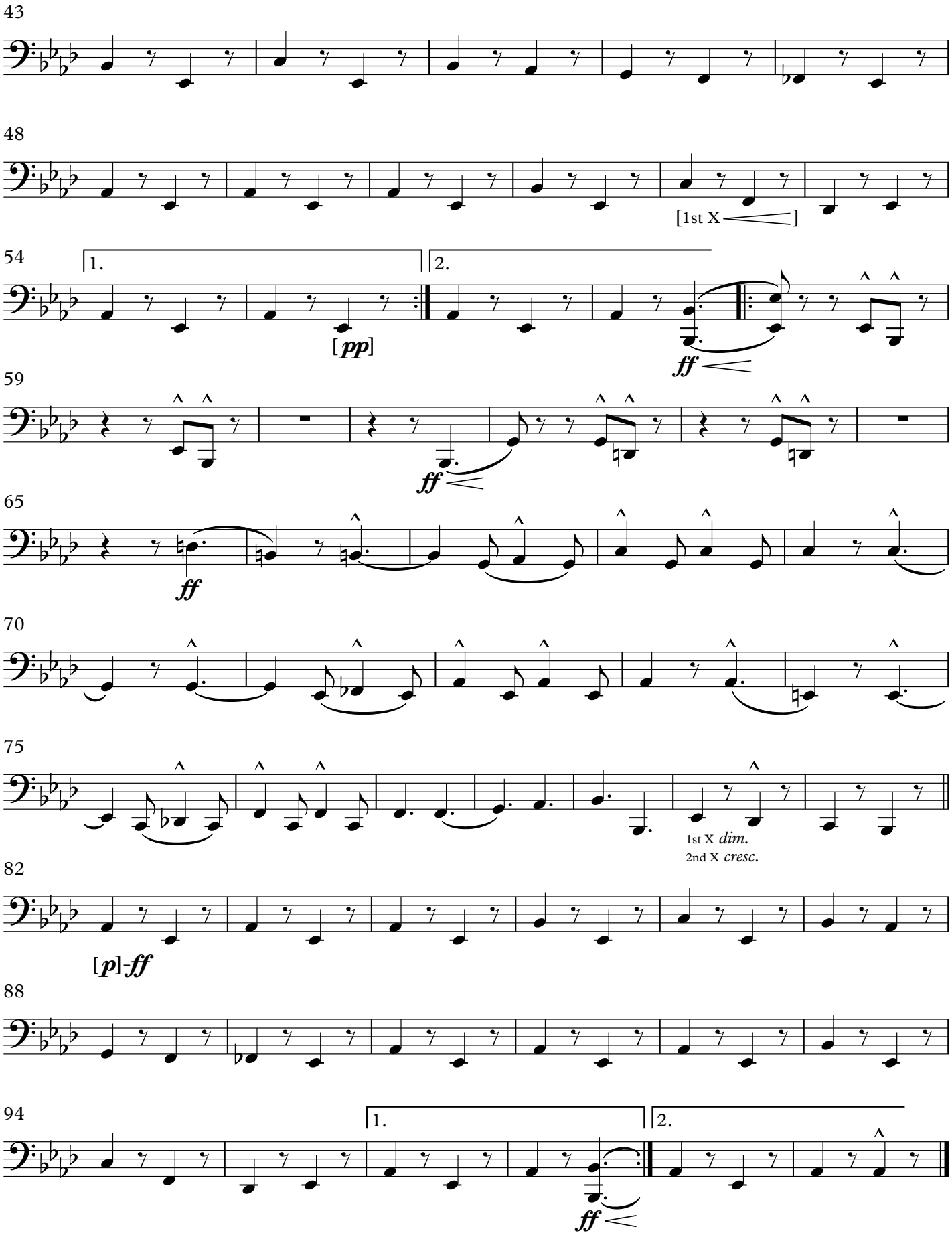

43
48
[1st X]
54
1.
2.
[pp]
ff
59
ff
65
ff
70
75
1st X dim.
2nd X cresc.
82
[p]-ff
88
94
1.
2.
ff

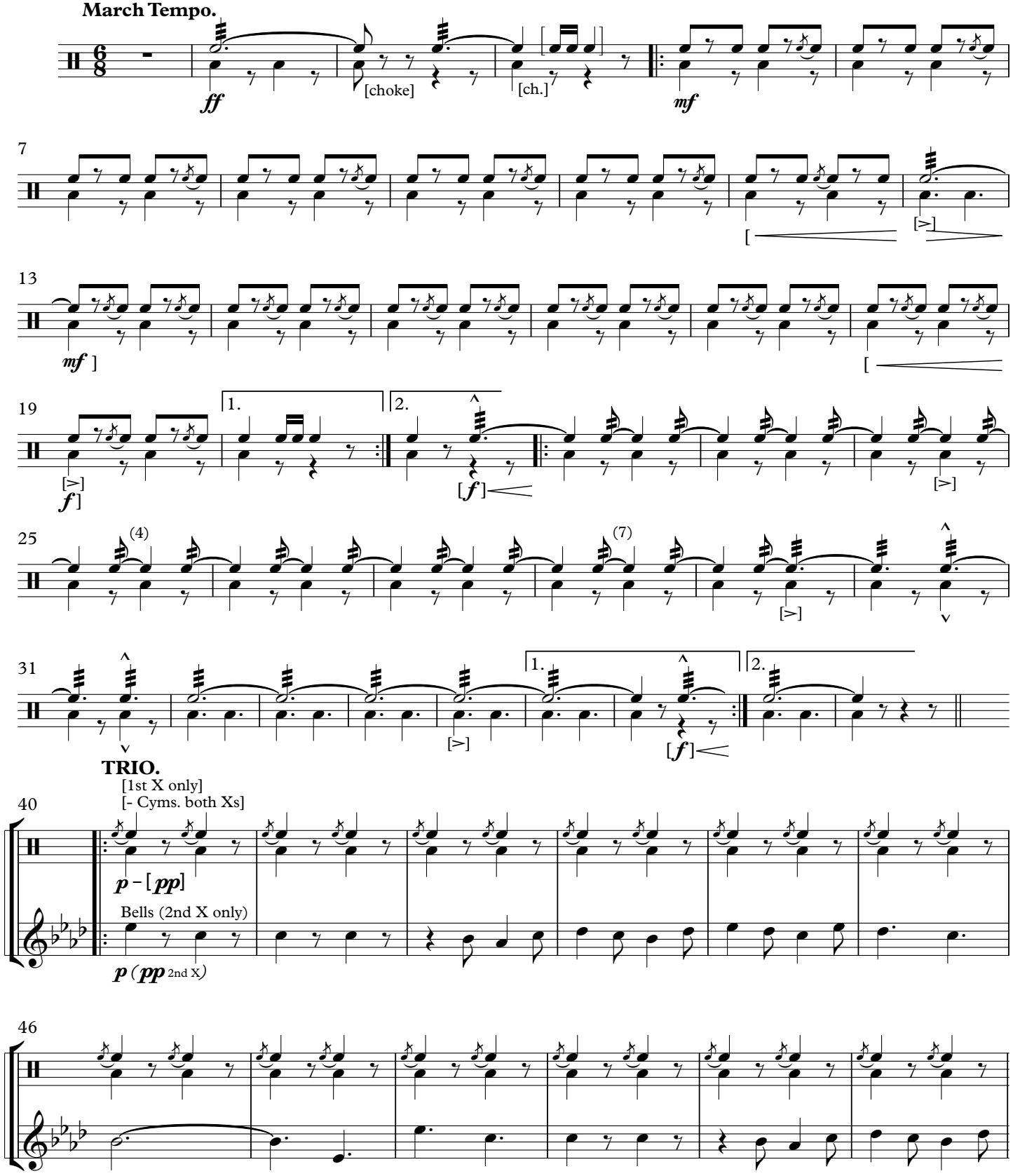
March

KEEPING STEP WITH THE UNION

(1921)

Drums & Bells

JOHN PHILIP SOUSA



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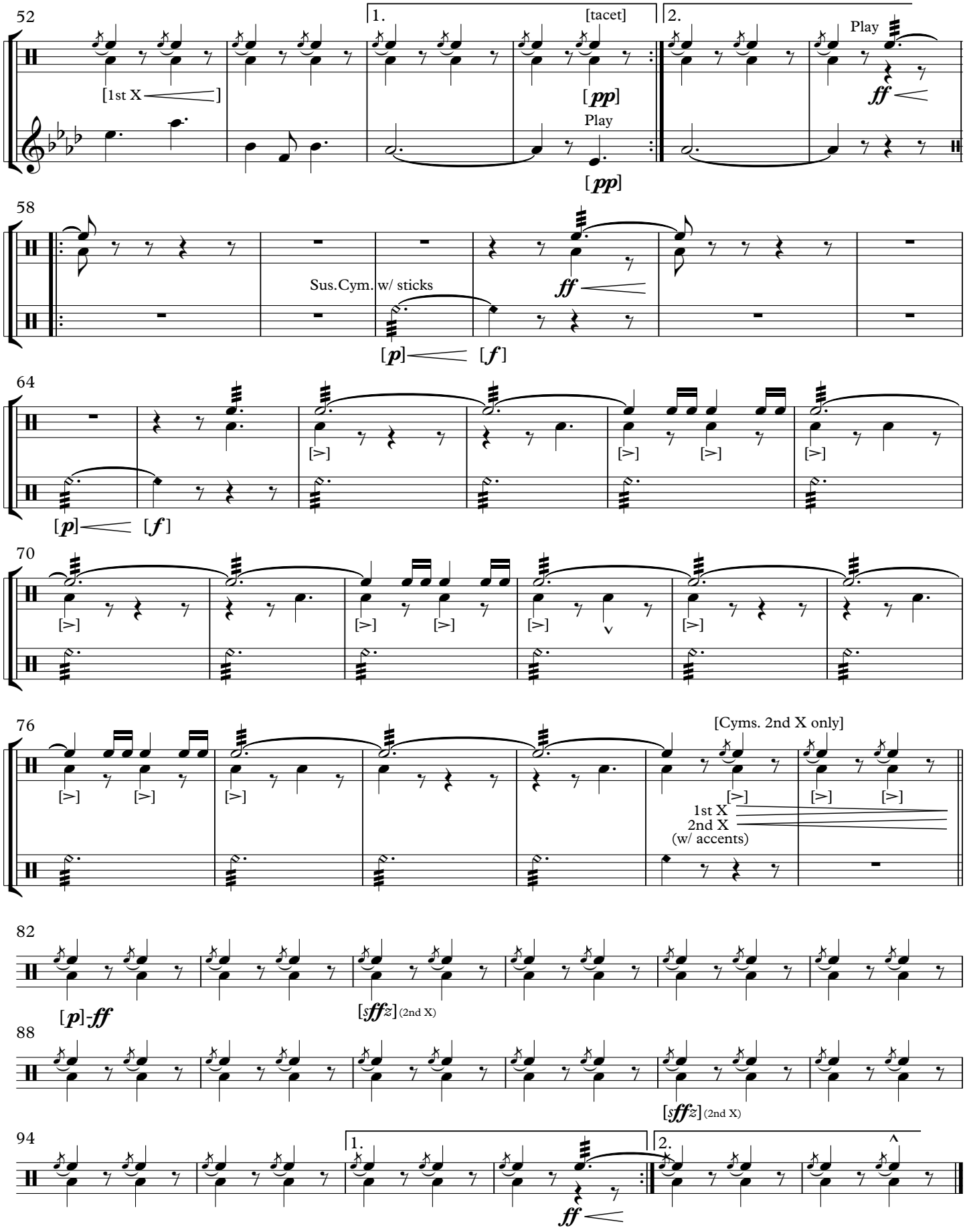

52
1.
[tacet]
2.
Play
[1st X]
[pp]
Play
[pp]
ff
58
Sus.Cym. w/ sticks
ff
[p]
[f]
64
[>]
[p]
[f]
70
[>]
v
76
[Cyms. 2nd X only]
1st X
2nd X
(w/ accents)
82
[p]-ff
[sffz] (2nd X)
88
[sffz] (2nd X)
94
1.
2.
ff

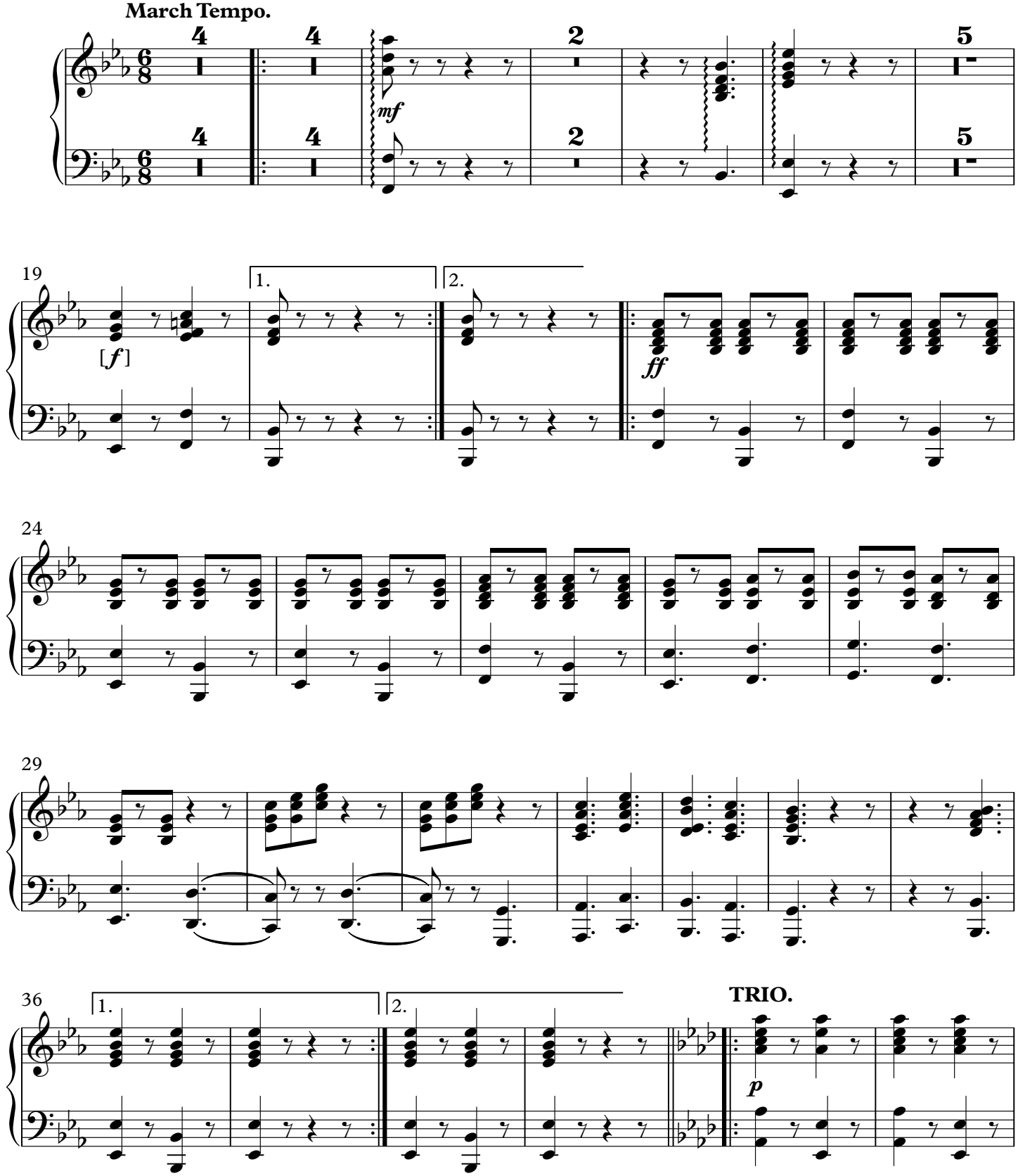
March

KEEPING STEP WITH THE UNION

(1921)

Harp

JOHN PHILIP SOUSA



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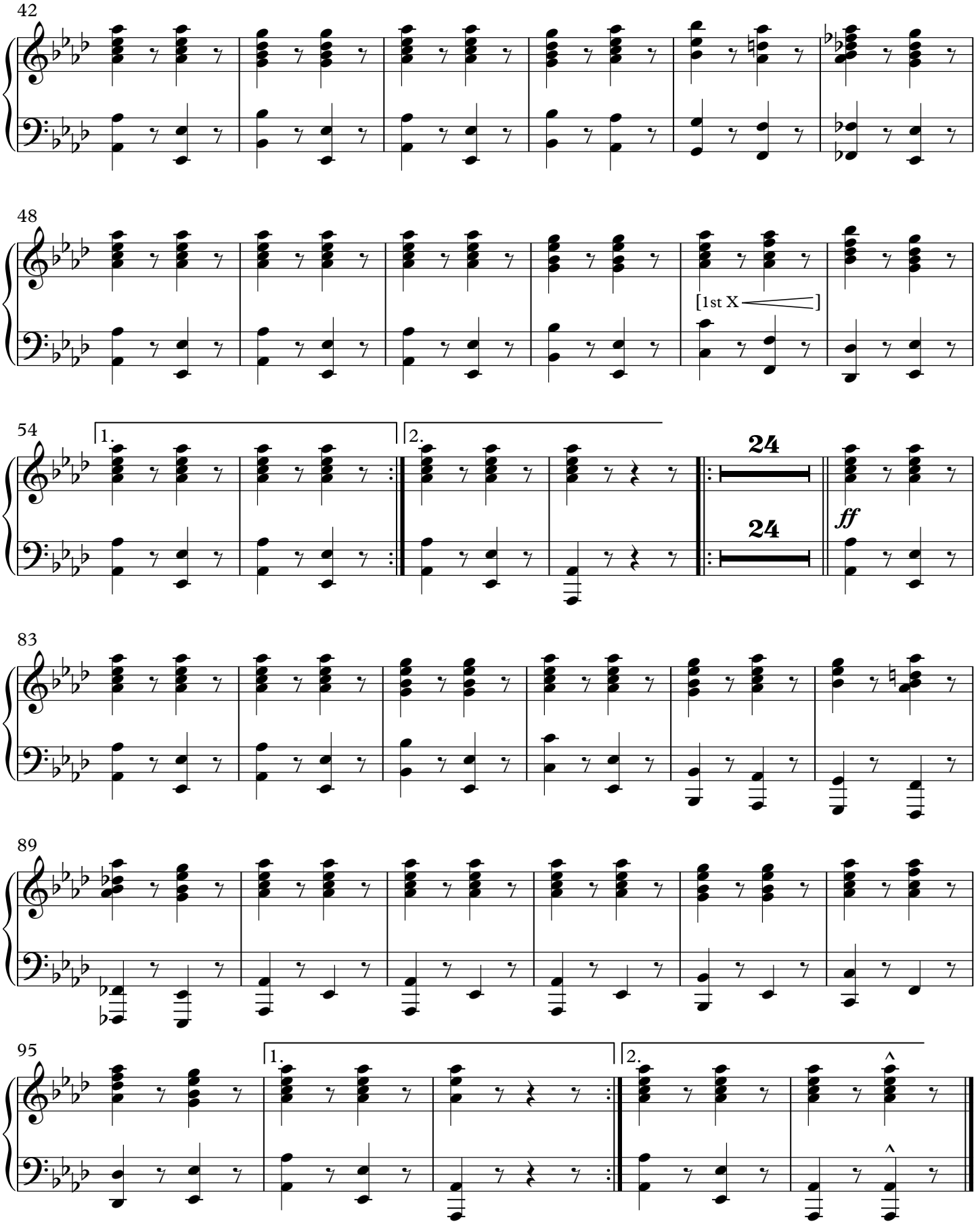
42
48
[1st X
]
54
1.
2.
24
24
ff
83
89
95
1.
2.