The Complete Marches of

John Philip Sousa

Vol. 6 No. 103

The Gridiron Club March

(1926)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Gridiron Club" (1926)

The piano score of a march called "Universal Peace" was discovered among old papers at Sousa's Sands Point estate in 1965. The title "National Defense" had been crossed out. Sections are almost identical to sections of the march now known as "The Gridiron Club," the march Sousa apparently composed shortly thereafter and dedicated to the Gridiron Club, the celebrated organization of journalists in Washington, D.C.

He did almost the same thing with still another march, one bearing no title. In this instance he used some sections for "The Gridiron Club" and later used most of the remainder for a march called "The Wildcats" (1930 or 1931). The end result of this musical juggling was that three separate marches grew from this nucleus: "The Gridiron Club," "Universal Peace," and "The Wildcats." Apparently he felt that "The Gridiron Club" was the best of the three, because the other two were never published.

Sousa had a long association with the "Griddies," attending their annual meetings faithfully for over forty years. He had composed a humorous song for them, "Do We? We Do," thirty-five years earlier. When Sousa died in 1932, a sizable delegation of the organization attended his funeral, and the Gridiron Club Quartet provided the only music.

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 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 they 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): Make sure that the accents can be heard clearly here, even in the *fortissimo* dynamic. The added accent in snare drum when the percussion enters is important to highlight the fact that Sousa chose to have the drum come in before the downbeat.

First Strain (m. 5-21): The sudden *piano* indication on the pick-up to m. 4 is original to Sousa. This strain should be played with a measure of elegance and with a lighter touch than a military-style march. The swell in m. 11 and 12 helps to highlight this feel, and the resulting crescendo before the repeat should go all the way to *forte*, with good attention given to the eighth-note tag in the cornets in the first ending, before a *subito piano* for the repeat. The strain is played exactly the same as the first time, except for the euphonium, which can now double the counterline that only appears in the alto and bass clarinets the first time, as indicated in the part. This provides a bit of variety on the repeat.

Second Strain (m. 22-38): Because so much of the first strain is soft, this second strain can defy the usual practice in a Sousa march of playing the second strain softly first time through. Both times through this strain can begin at the original *fortissimo* dynamic and must be played with great vigor and solid articulations on the half-note melody. This edition adds in a decrescendo in m. 29, which allows a dramatic return to *fortississimo* during the second half of the strain. The repeat is played exactly the same.

Trio (m. 39-70): This long-form trio is one of Sousa's most charming melodies. E-flat clarinet, cornets, trombones, and cymbals are *tacet*, and all others play at a base *piano* dynamic. The *semplice* marking is original to Sousa. Bells are traditionally added to the melody in this trio, and the rest of the percussion parts are interestingly spare. Although there is not much dynamic variation, this melody should be played expressively within the soft dynamic, like singing a song. The music takes on more of a marching flair in m. 54-62, and the accent in m. 62 is important (including the single piccolo note), before the more lyrical melody returns to finish the trio.

Break Strain (m. 71-86): All instruments are back in, and this break strain alternates between *fortissimo* and *piano*. Sousa often created operetta-like conversations in his break strains, with brass playing one character and woodwinds playing another. The percussion parts accentuate this effect, with suspended cymbal and wood block parts that are played with sticks. Everyone remains strong throughout m. 79-86, with important accents off the beat that are punctuated by the traditional percussion battery. A decrescendo is added to m. 86 to set up the first time through the final strain.

Final Strain (m. 87-120): E-flat clarinet, cornets, trombones, and cymbals are *tacet* again, and all others play *piano* first time. The melody is carried by the saxophones, euphoniums, and first clarinets (down the octave from the original parts). The melody can be played articulated, but without too much accent first time. The upper woodwinds and the rest of the clarinet section have an inventive *obbligato* part—piccolo may also play here first time. The grace notes in m. 93-94 and 101-102 are a bit awkward to play for the upper woodwinds, but this is really just an effect. They should be played quickly, with most of the attention given to the upper root note. The trills should be fast and should not hang over any longer than indicated in the parts. All instruments are back in beginning m. 118, for the first ending, and return to *fortissimo* for the repeat of the break strain. Second time, the melody in the final strain—now doubled in the brass—can be played with a *marcato* treatment to the end of the march. Added accents in the percussion enhance the texture but should not be overdone until the two *sffz* accents in m. 115 and 116, which can be noticeably stronger.

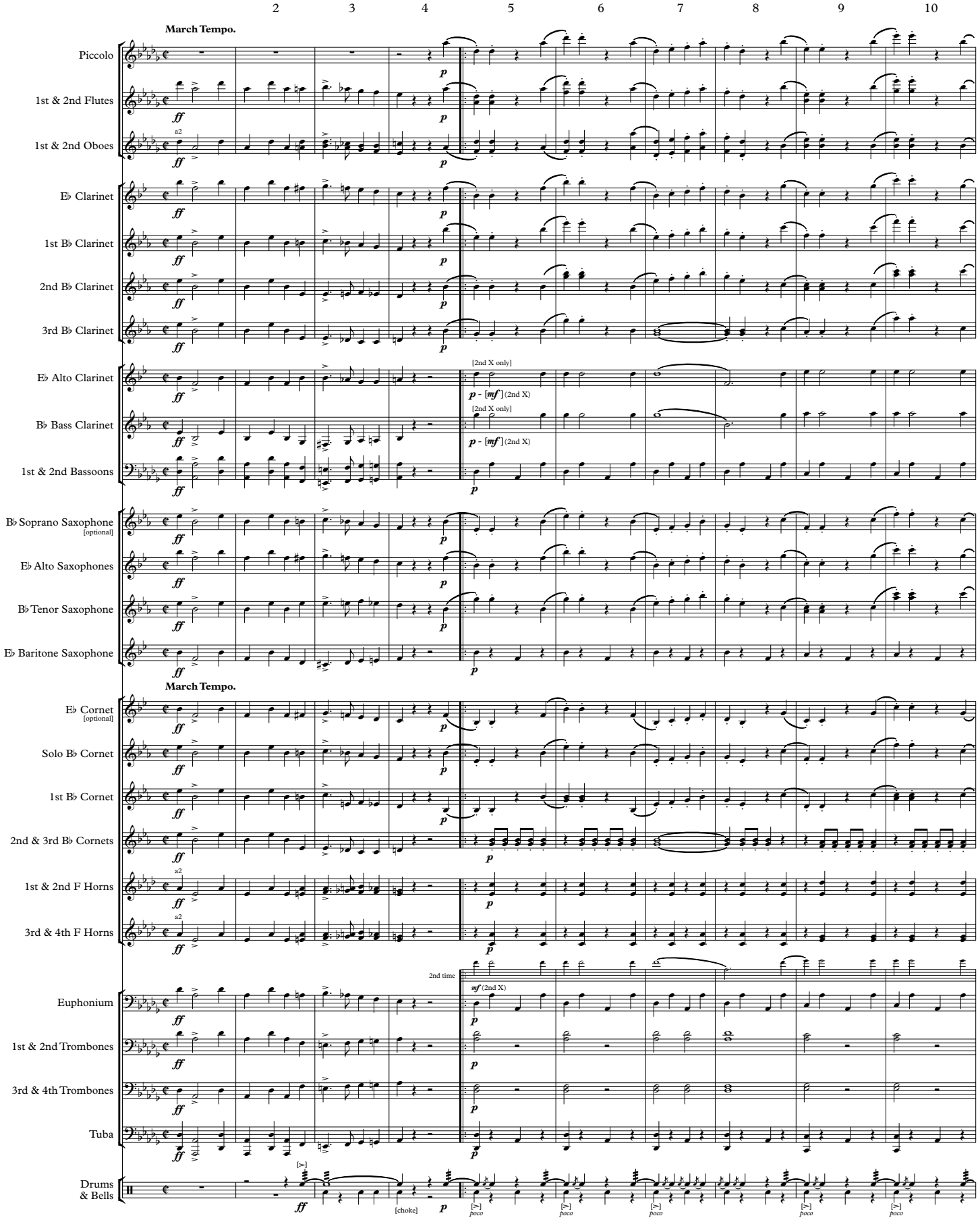
March

THE GRIDIRON CLUB

(1926)

JOHN PHILIP SOUSA

Full Score



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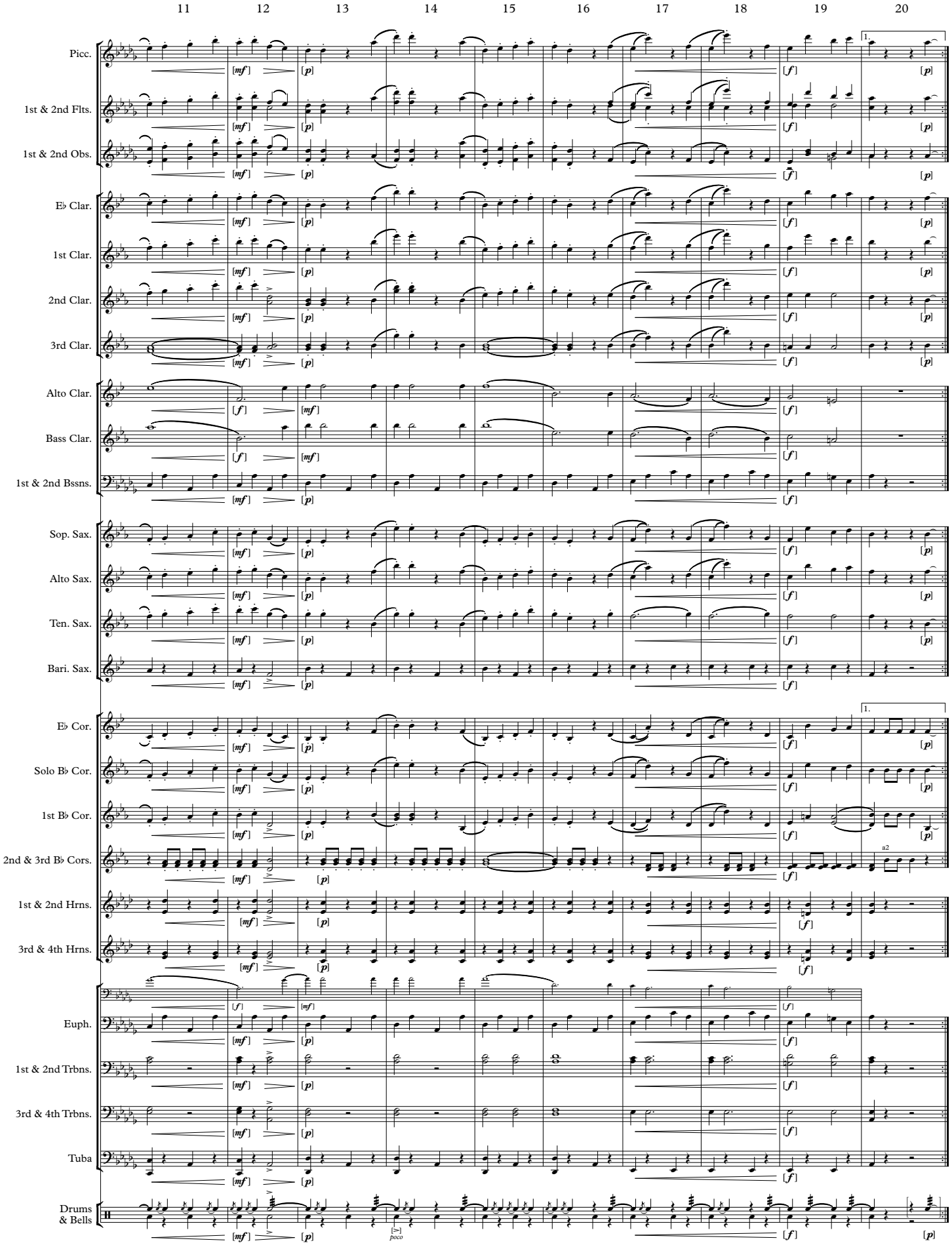
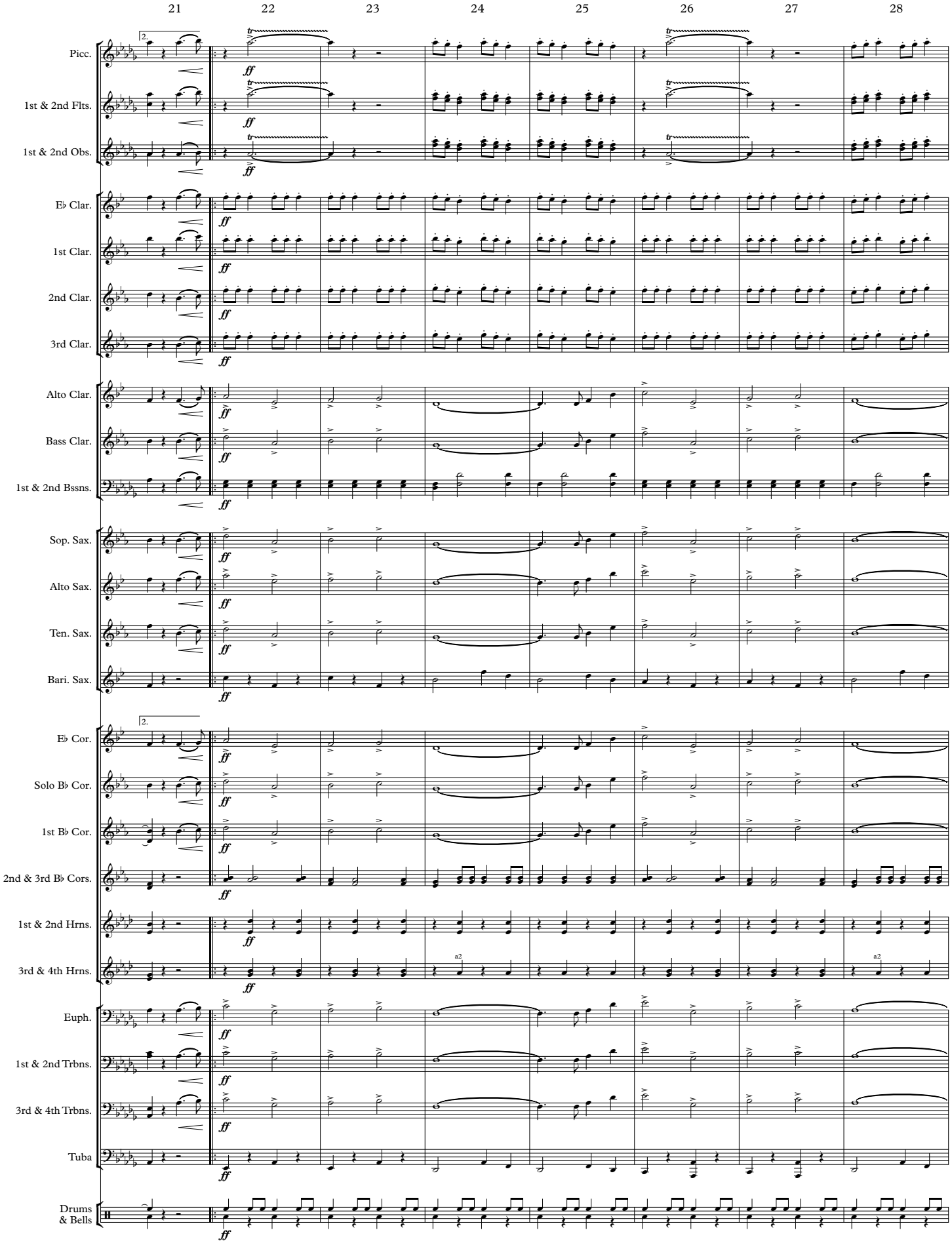
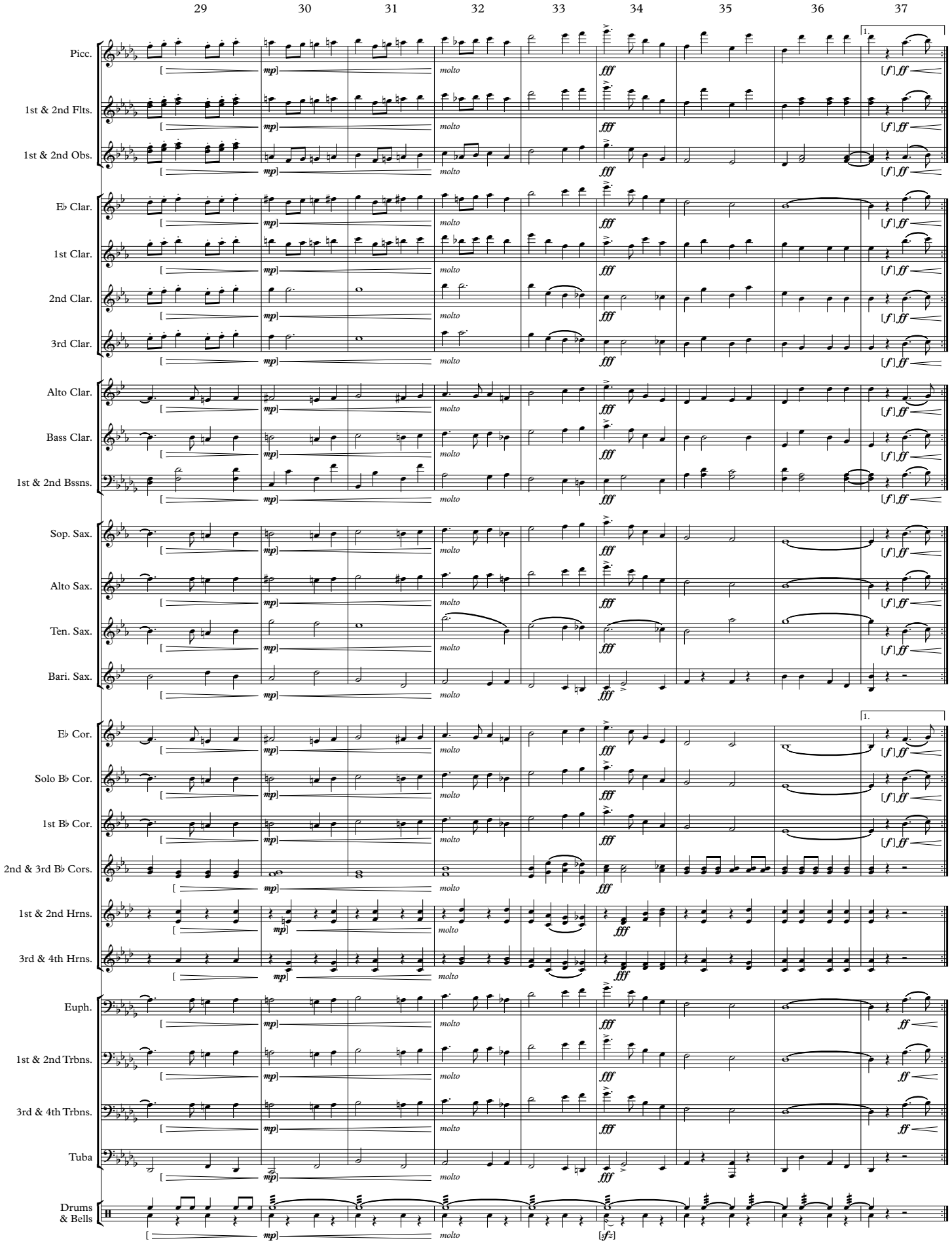
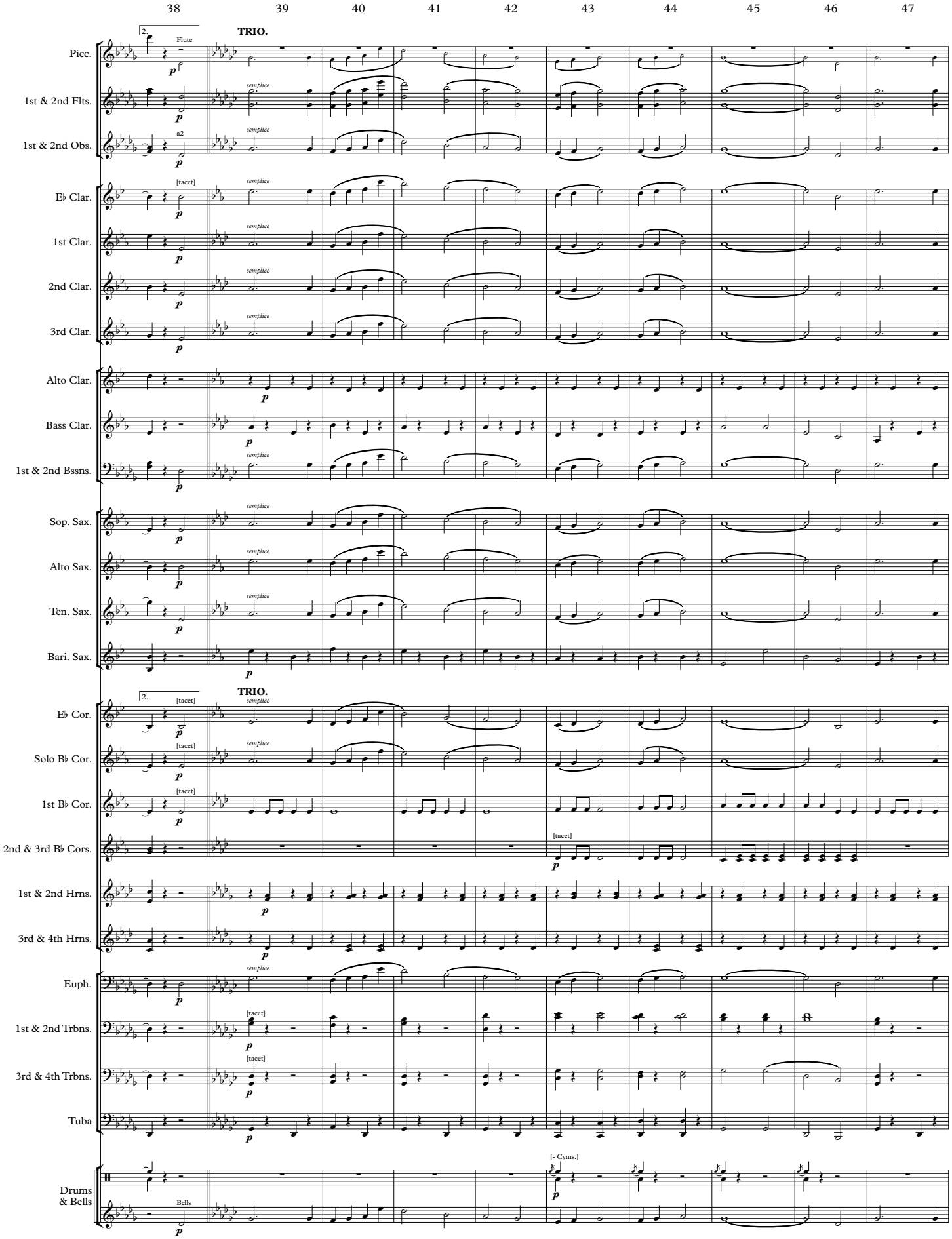
THE GRIDIRON CLUB
Full Score



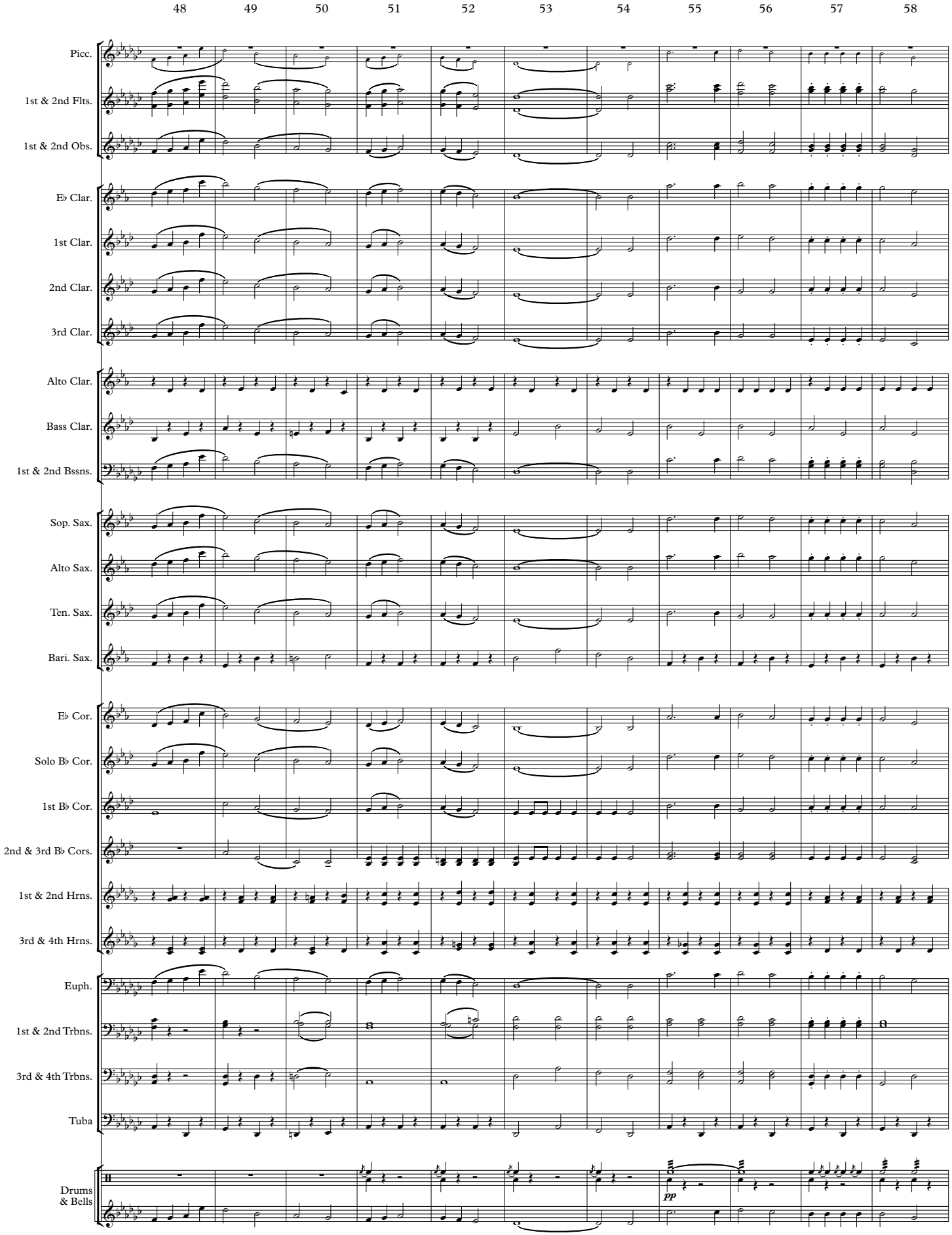

21
22
23
24
25
26
27
28
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
ff
a2

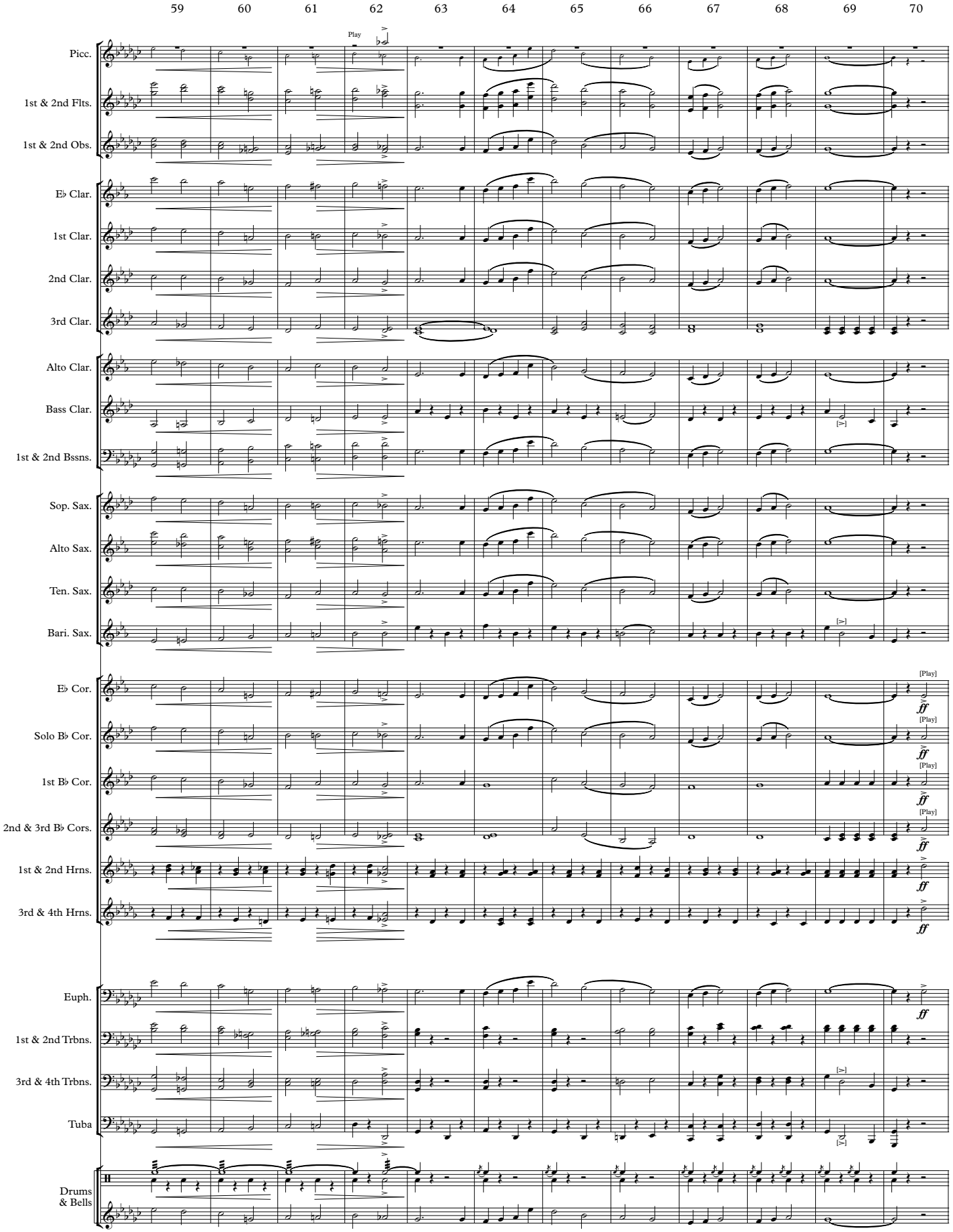
THE GRIDIRON CLUB
Full Score



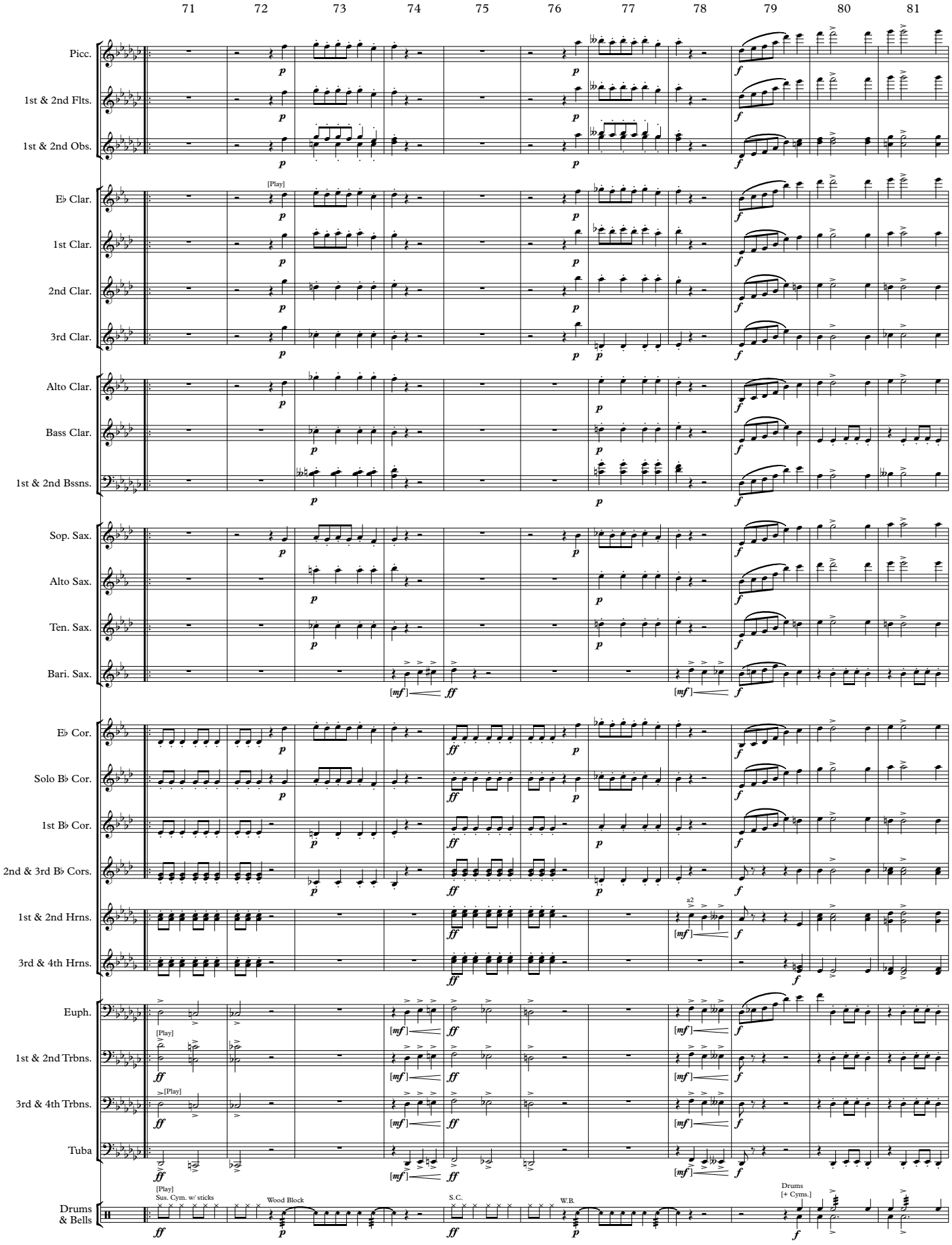

38
39
40
41
42
43
44
45
46
47
TRIO.
Flute
Picc.
1st & 2nd Flts.
a2
1st & 2nd Obs.
[tacet]
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
[- Cyms.]
Drums & Bells
Bells

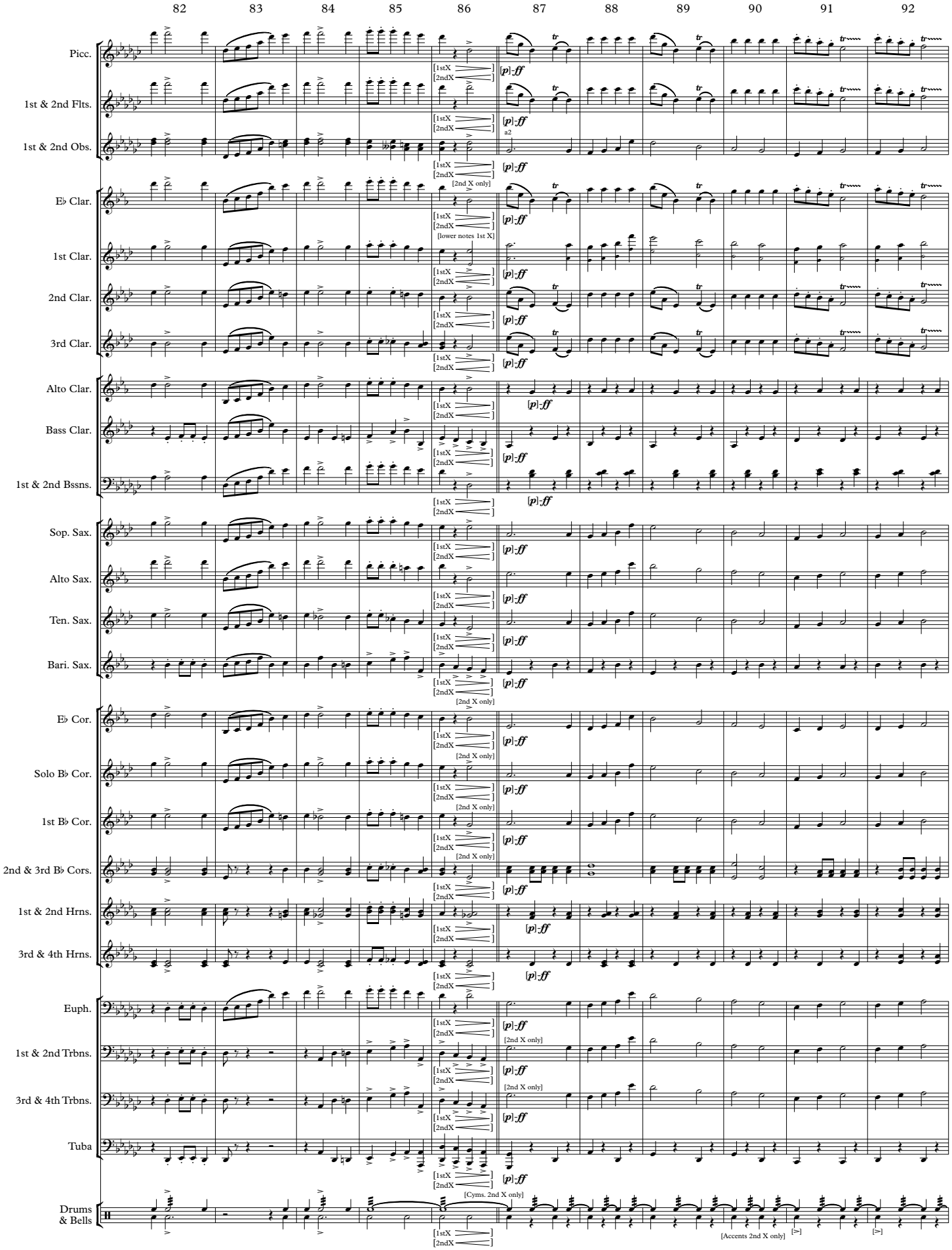
THE GRIDIRON CLUB
Full Score



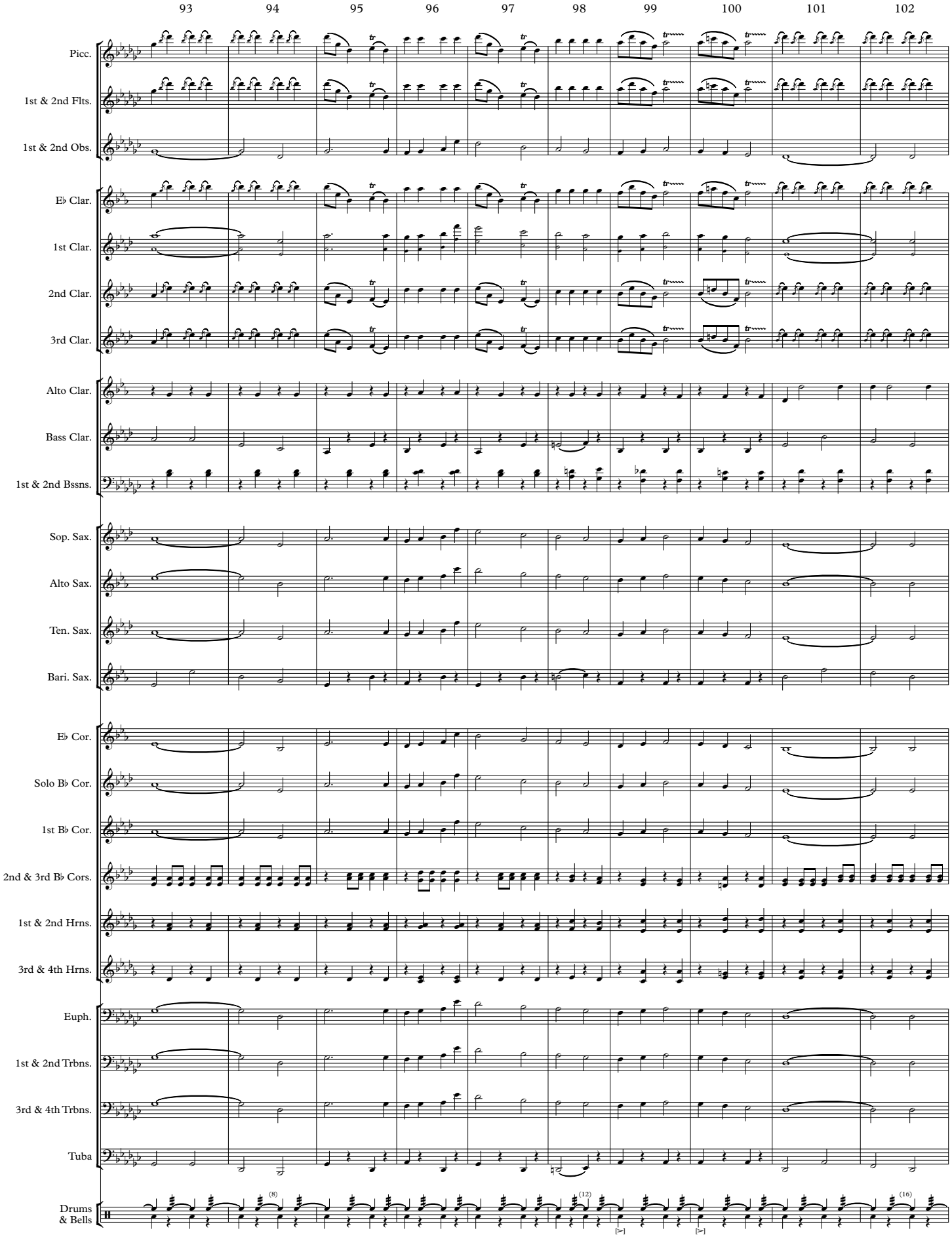

59
60
61
62
63
64
65
66
67
68
69
70
Play
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
[Play]
ff

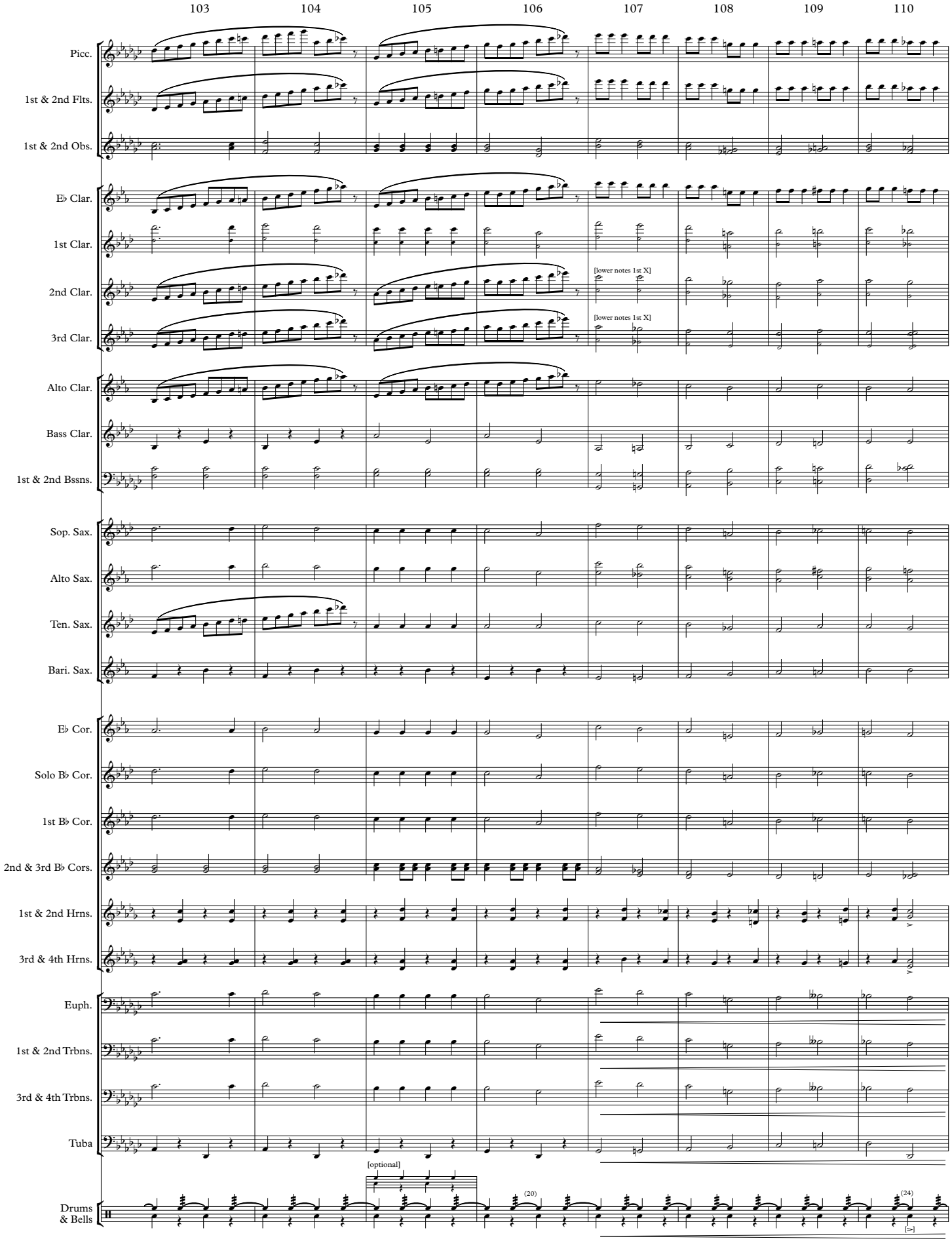
THE GRIDIRON CLUB
Full Score



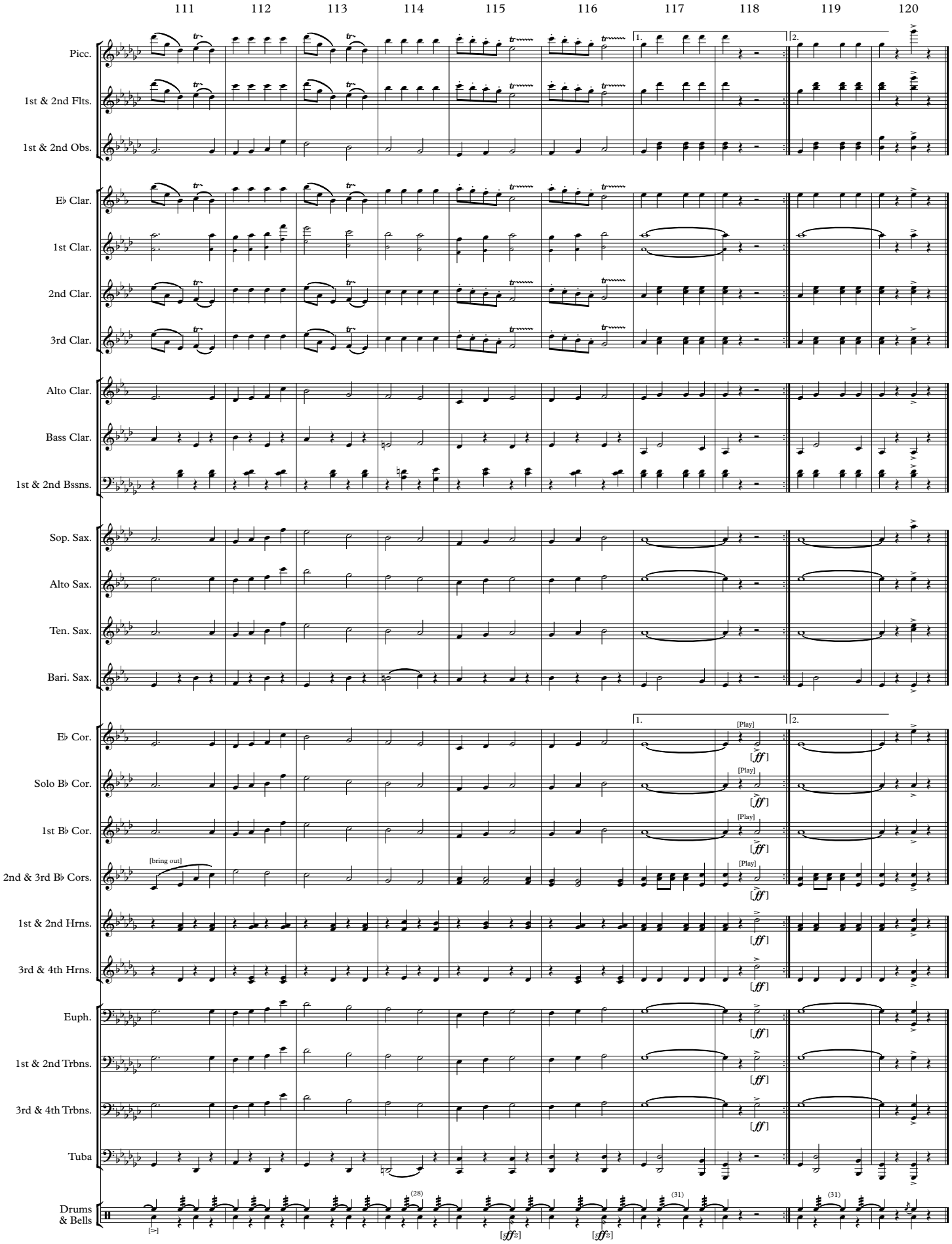

82
83
84
85
86
87
88
89
90
91
92
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
Drums & Bells
[1stX
[2ndX
[p]:ff
a2
[2nd X only]
[lower notes 1st X]
[Cyms. 2nd X only]
[Accents 2nd X only]

THE GRIDIRON CLUB
Full Score




103
104
105
106
107
108
109
110
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
[lower notes 1st X]
3rd Clar.
[lower notes 1st X]
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd & 4th Trbns.
Tuba
[optional]
Drums
& Bells
(20)
(24)
[>]

THE GRIDIRON CLUB
Full Score



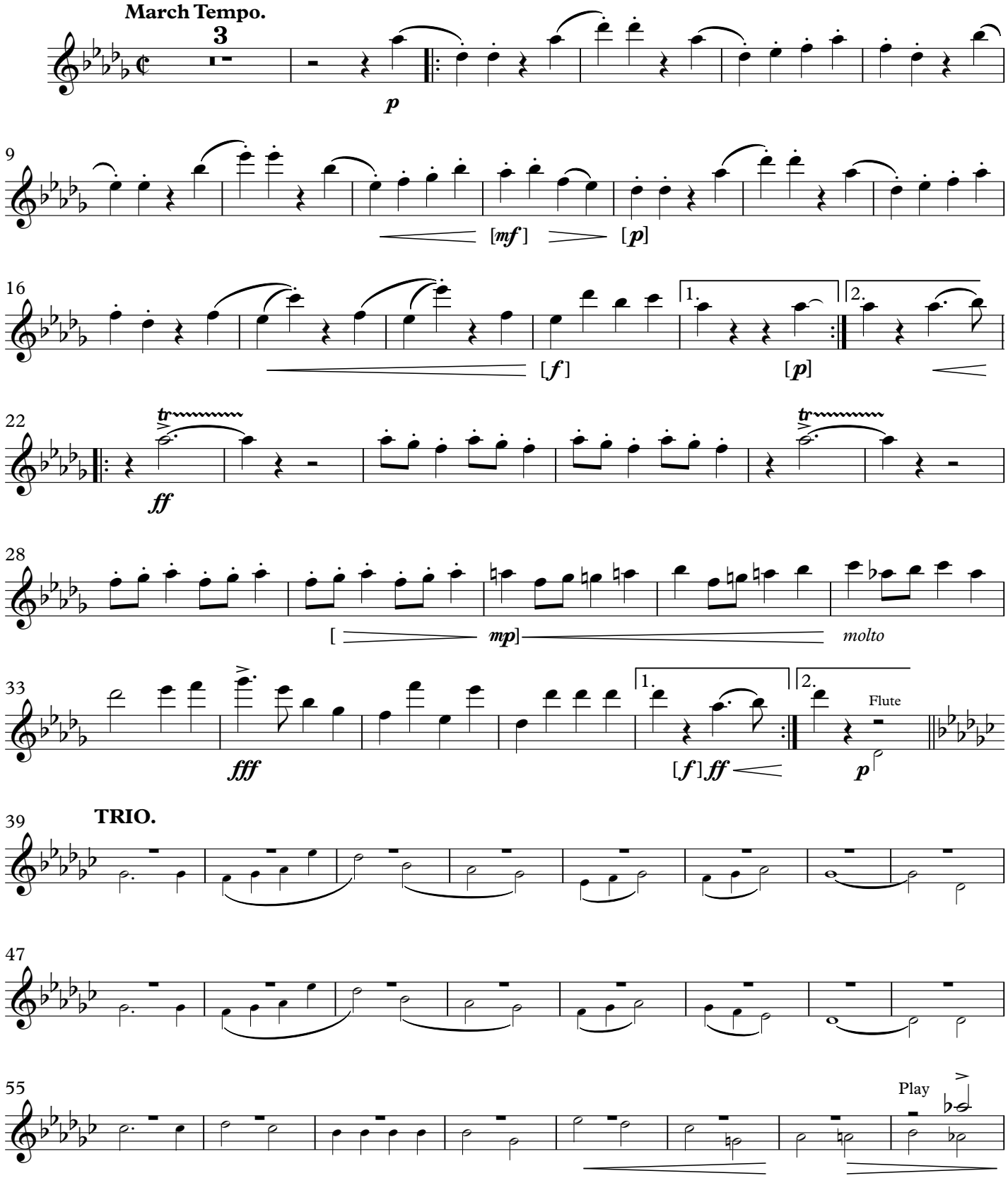
March

THE GRIDIRON CLUB

(1926)

Piccolo

JOHN PHILIP SOUSA



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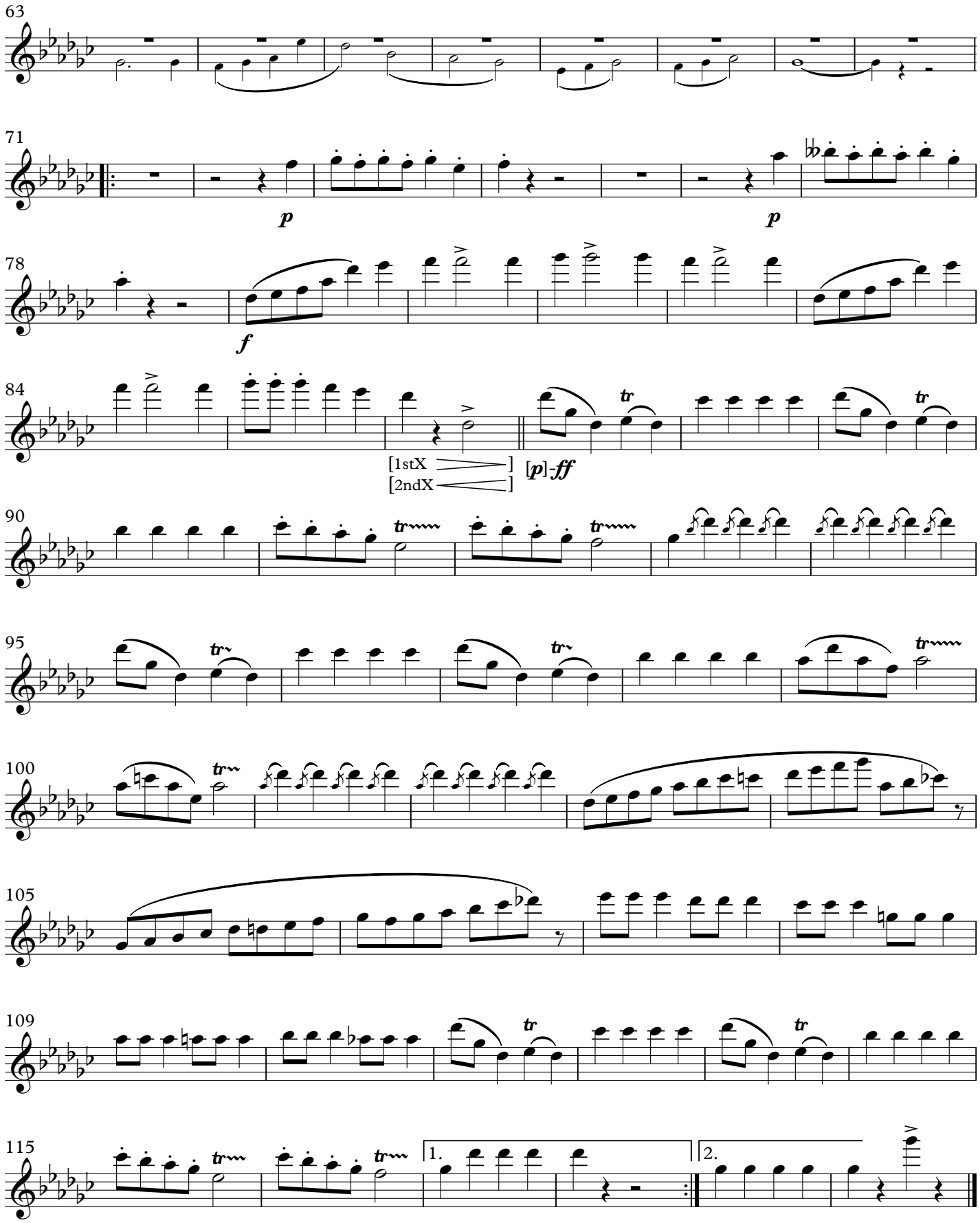
THE GRIDIRON CLUB

Piccolo



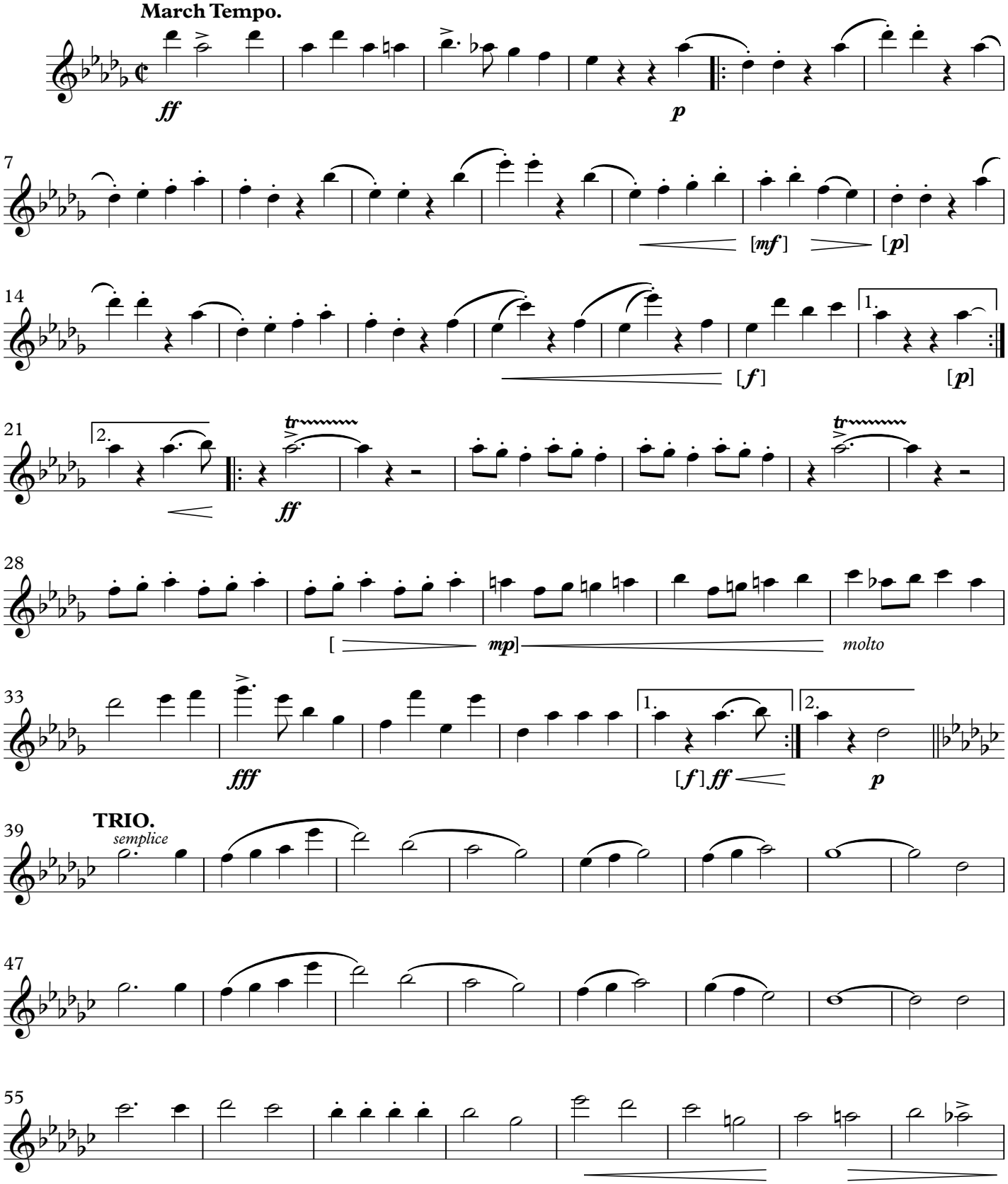
March

THE GRIDIRON CLUB

(1926)

1st Flute

JOHN PHILIP SOUSA



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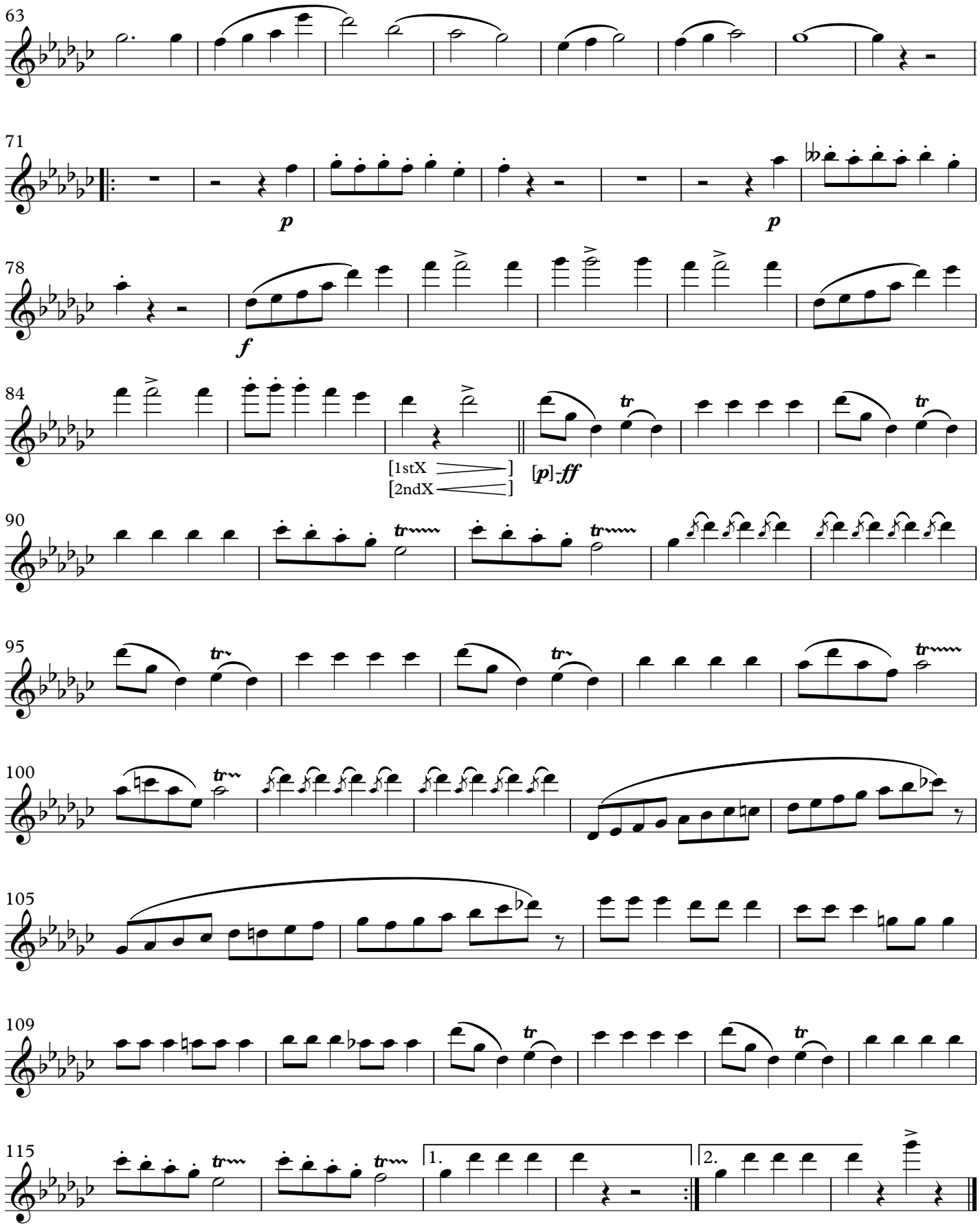
THE GRIDIRON CLUB

1st Flute



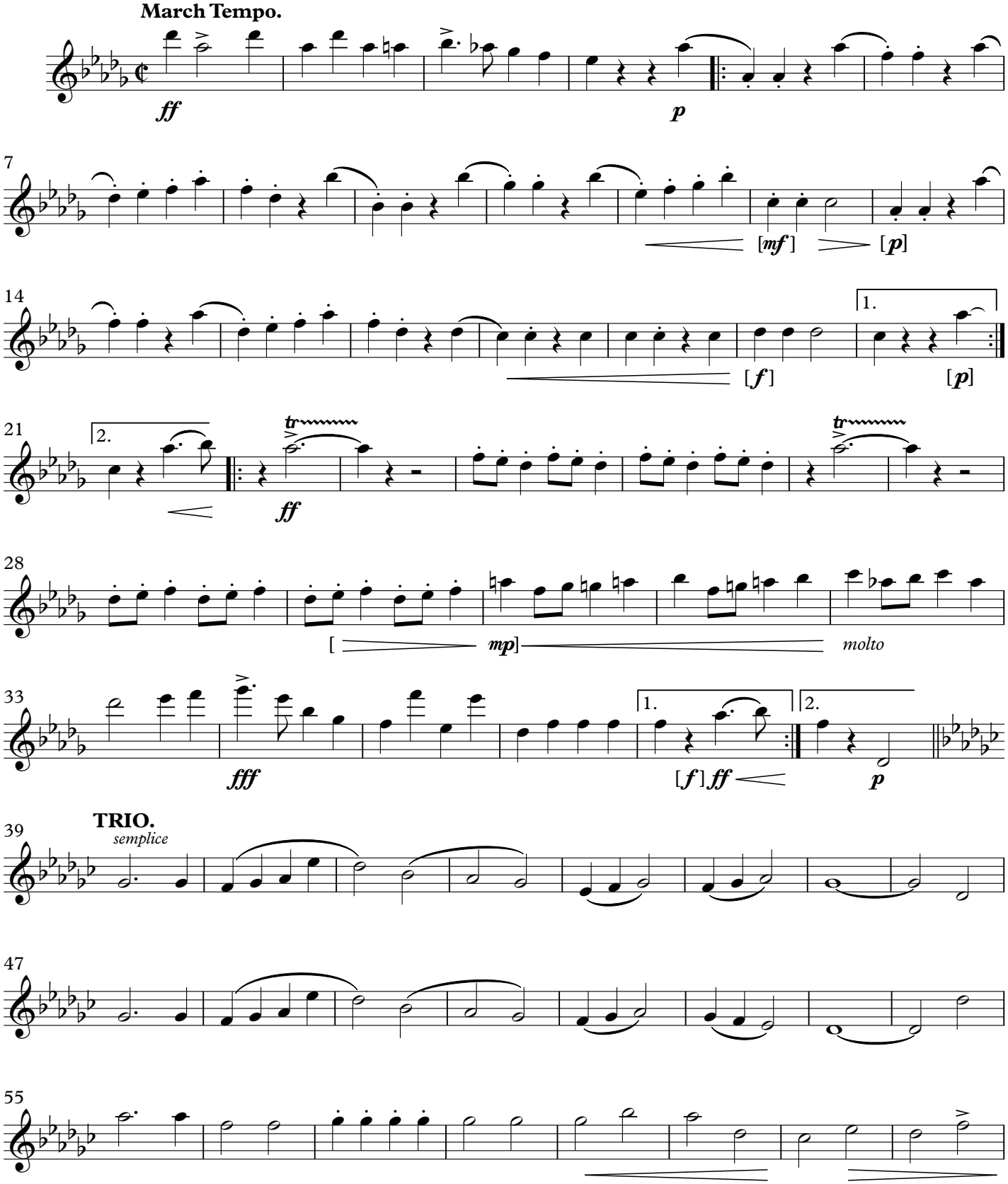
March

THE GRIDIRON CLUB

(1926)

2nd Flute

JOHN PHILIP SOUSA



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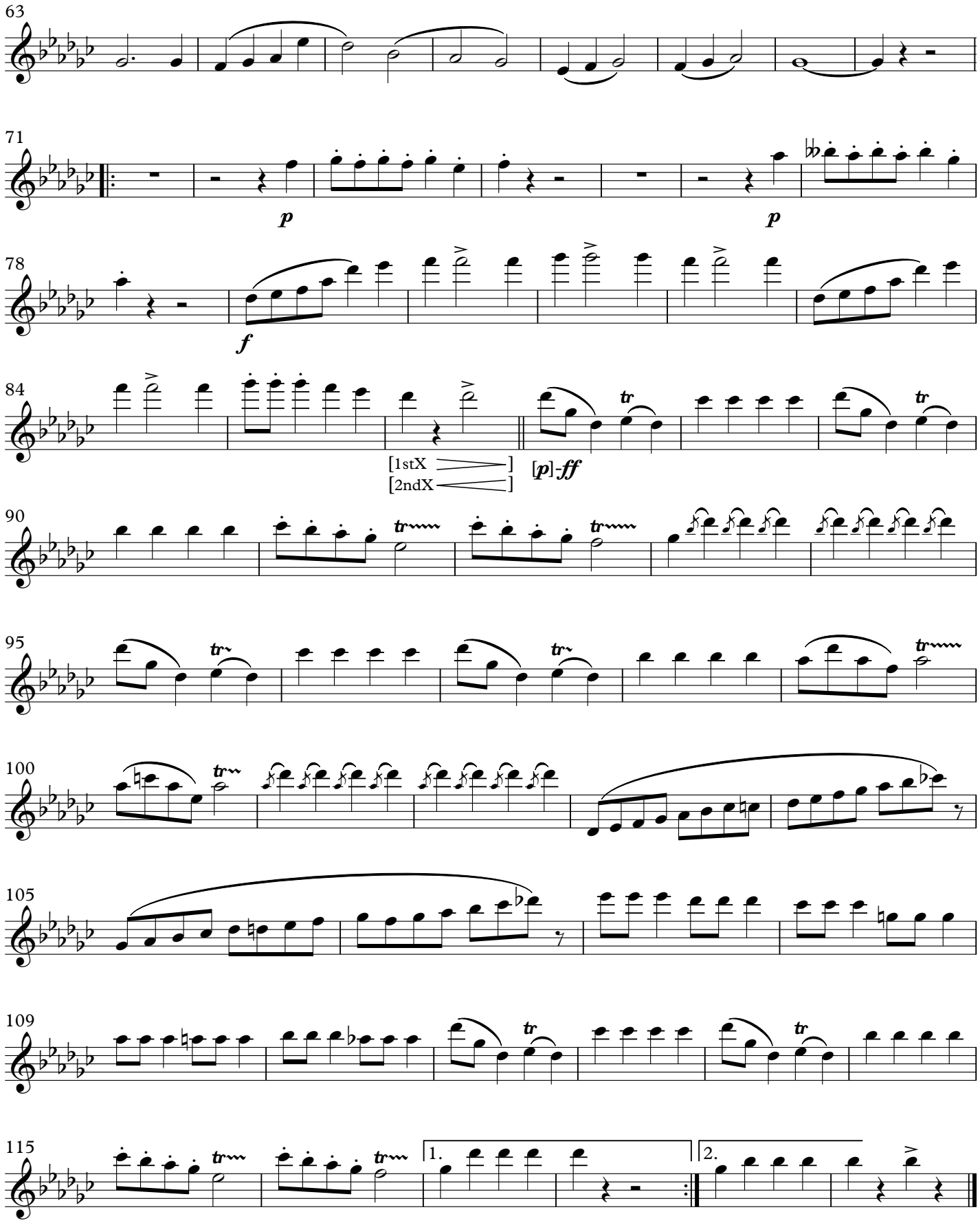
THE GRIDIRON CLUB
2nd Flute



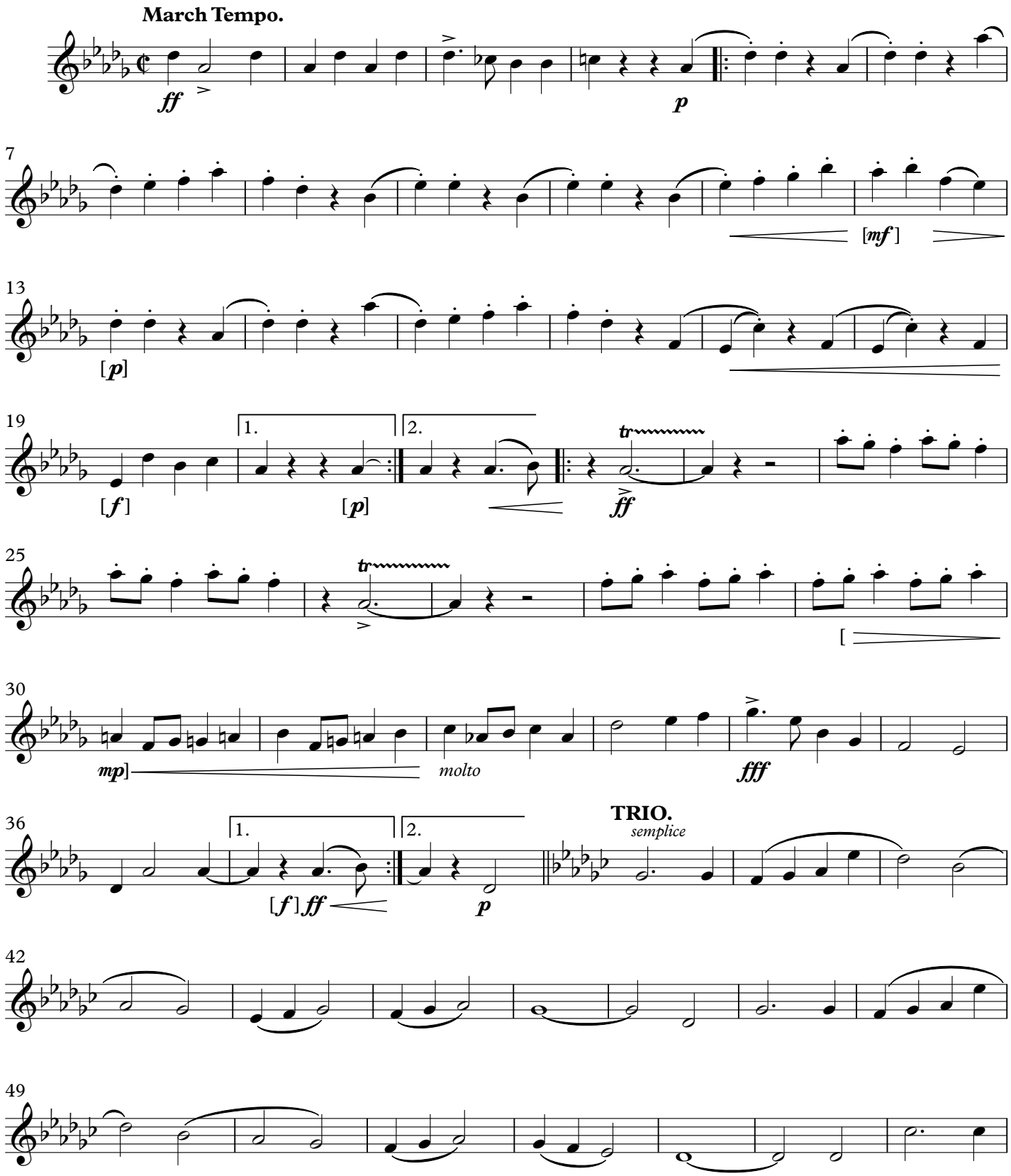
March

THE GRIDIRON CLUB

(1926)

1st Oboe

JOHN PHILIP SOUSA



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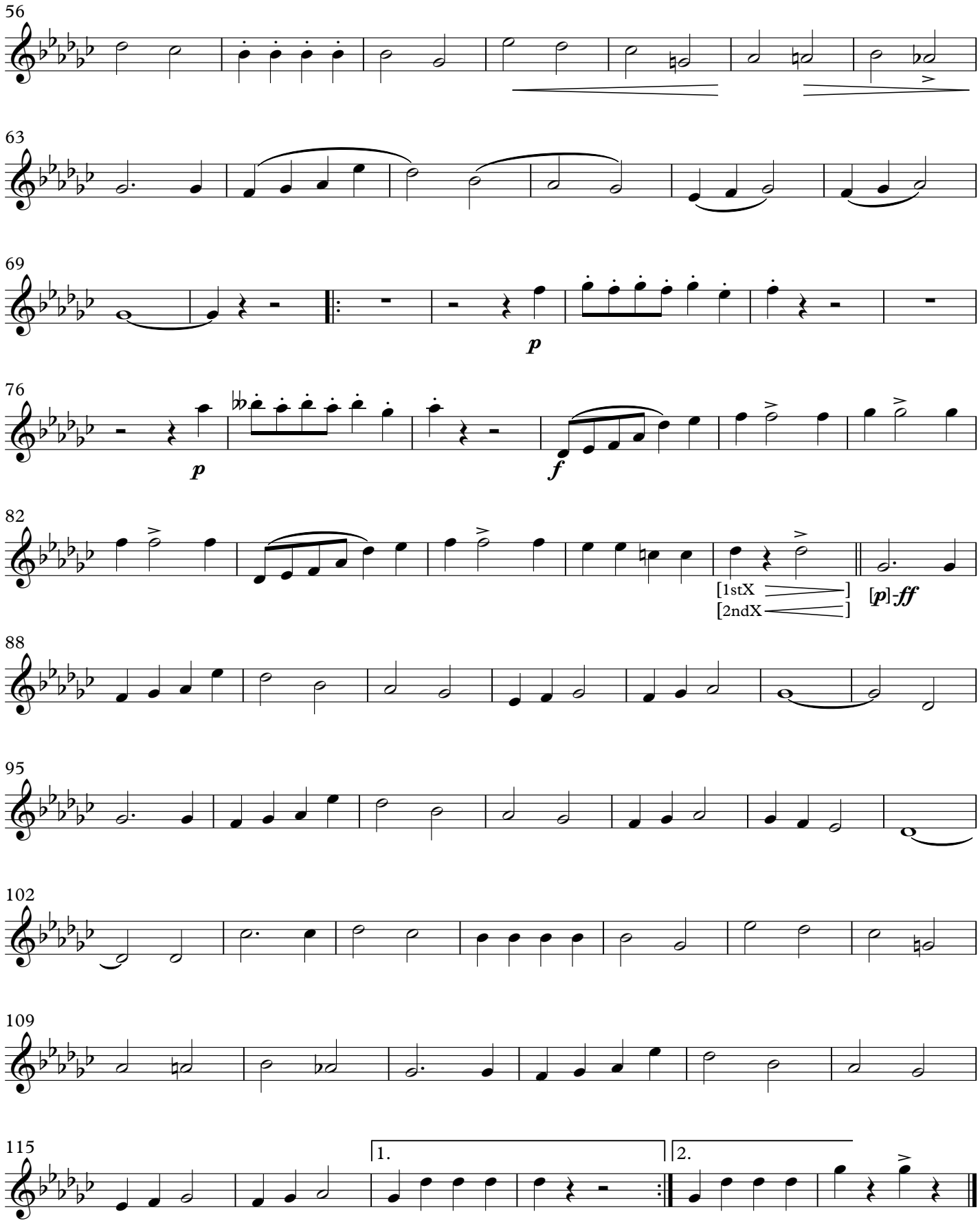
THE GRIDIRON CLUB

1st Oboe



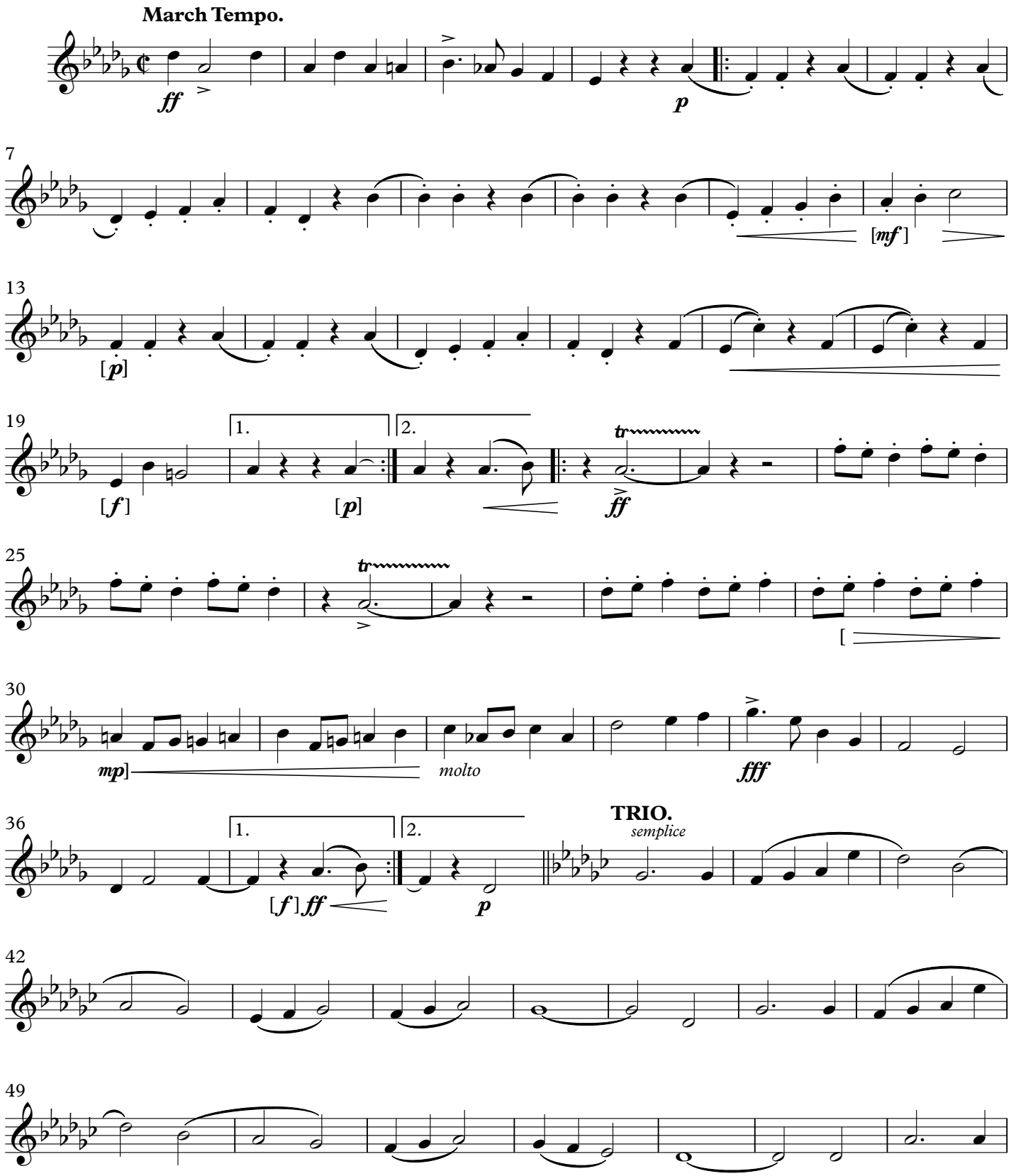
March

THE GRIDIRON CLUB

(1926)

2nd Oboe

JOHN PHILIP SOUSA



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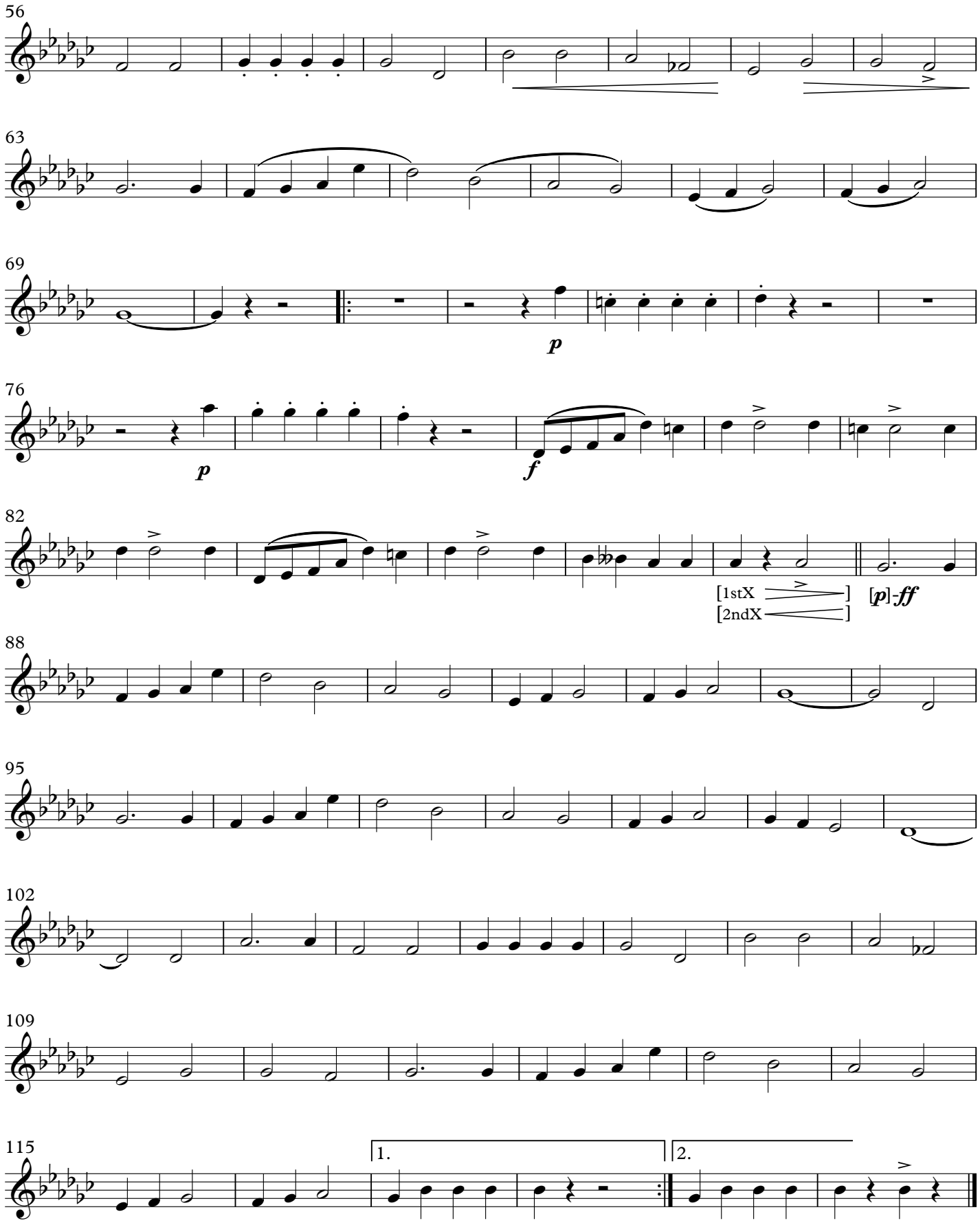
THE GRIDIRON CLUB
2nd Oboe



March

THE GRIDIRON CLUB

(1926)

E♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7 [*mf*] [*p*]

14 [*f*] [*p*]

21 *ff*

27 [*mp*]

32 *molto* *fff* [*f*] *ff* *p*

39 **TRIO.** *semplice*

46

53

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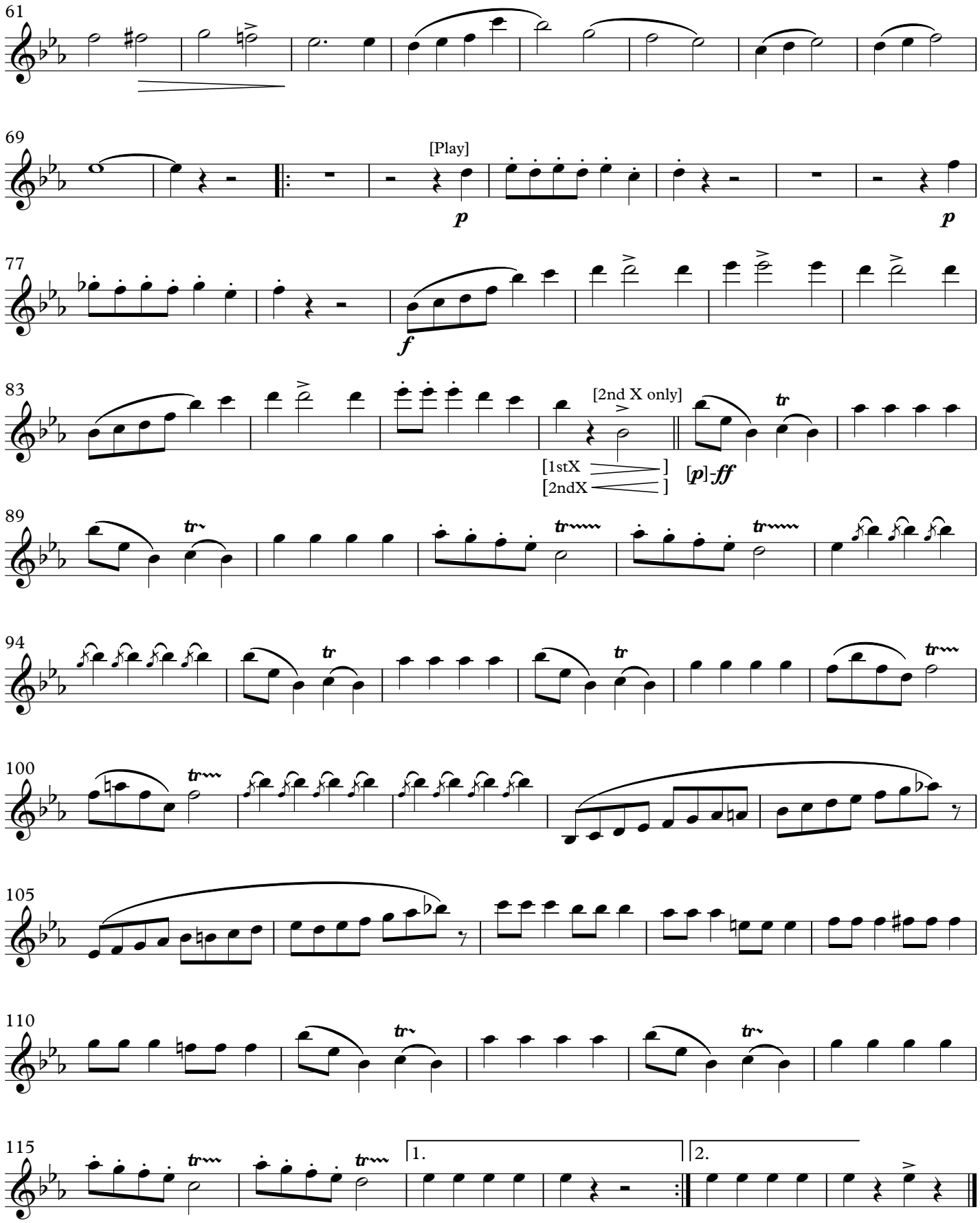
THE GRIDIRON CLUB

E♭ Clarinet



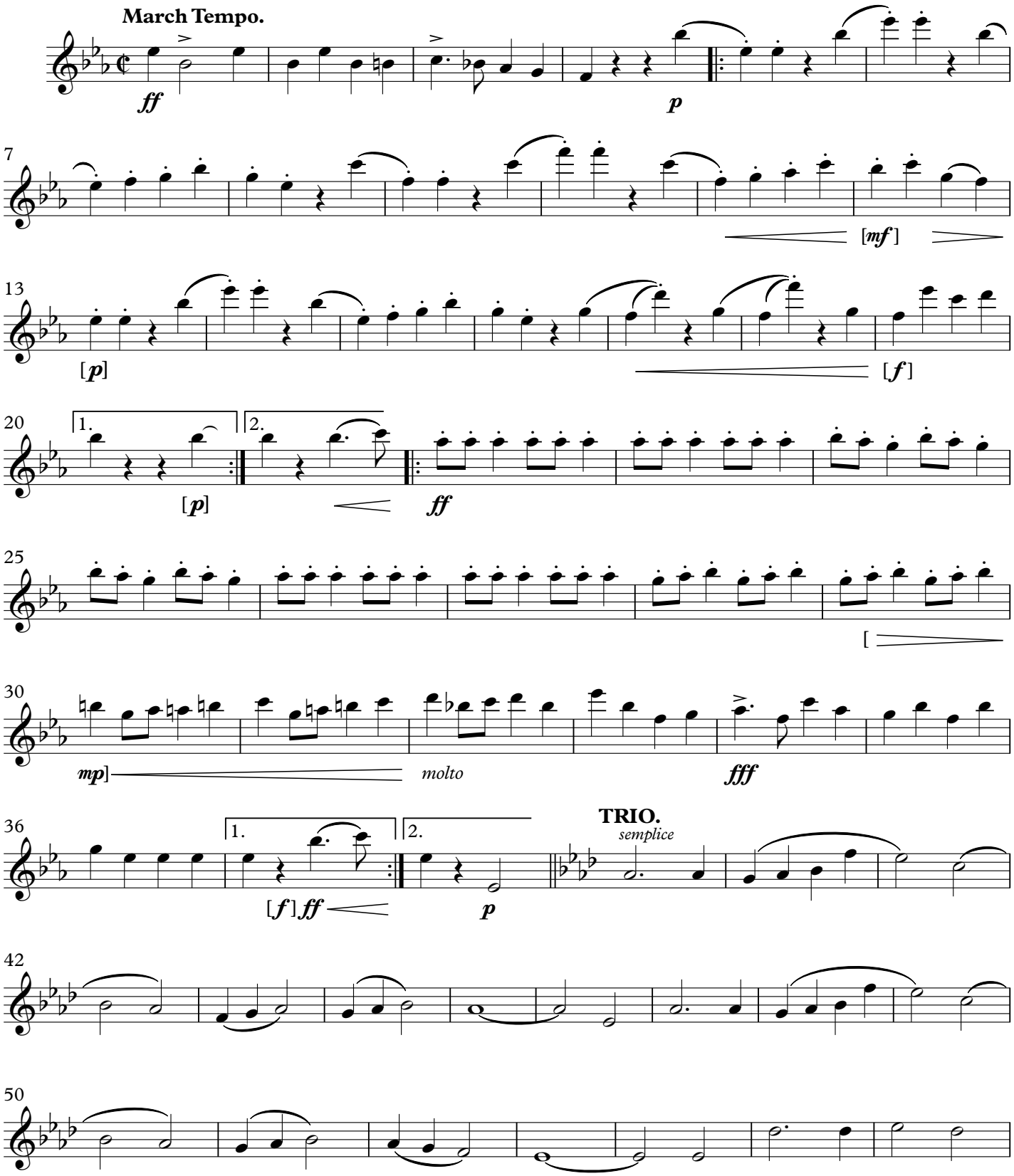
March

THE GRIDIRON CLUB

(1926)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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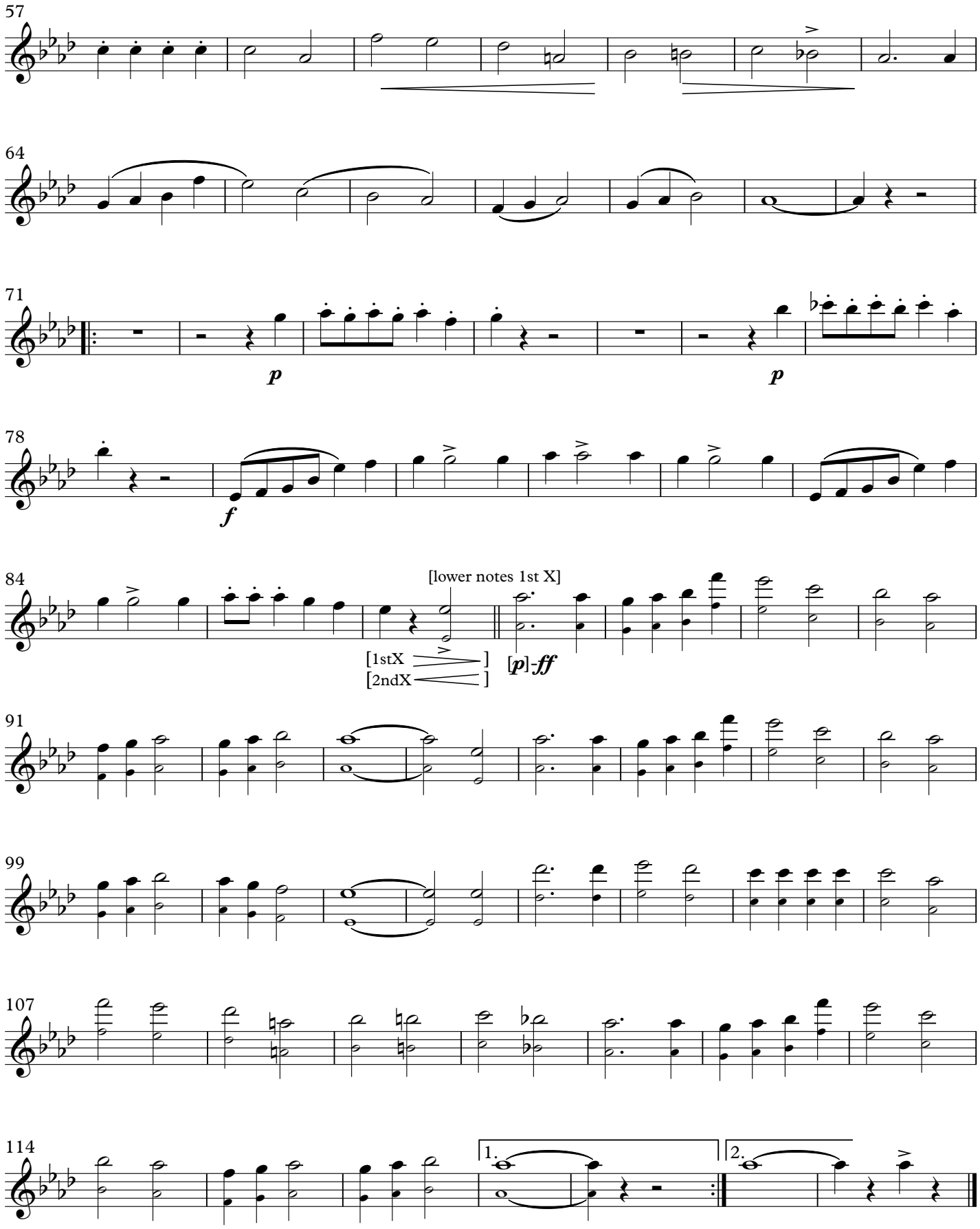
THE GRIDIRON CLUB

1st B♭ Clarinet



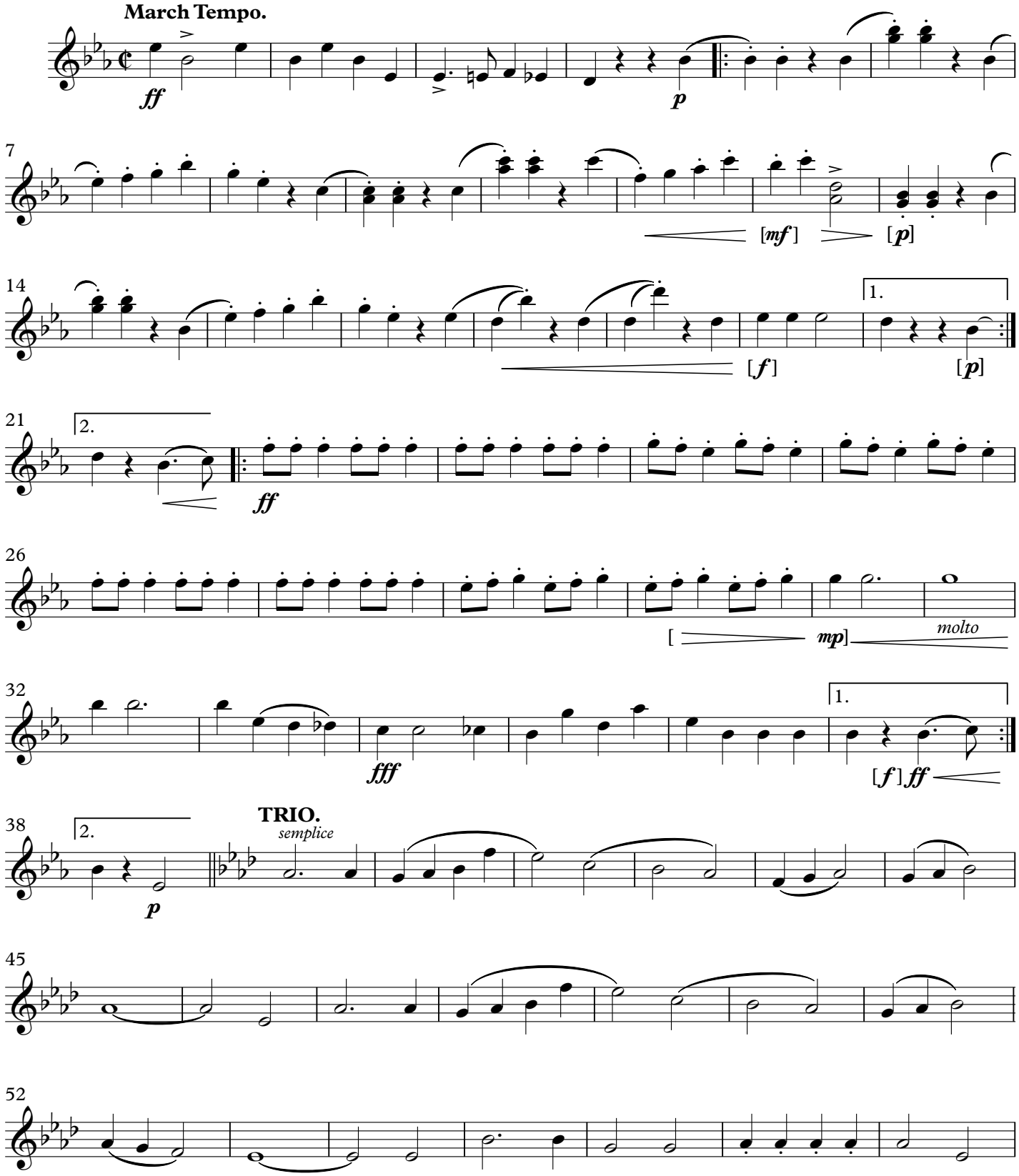
March

THE GRIDIRON CLUB

(1926)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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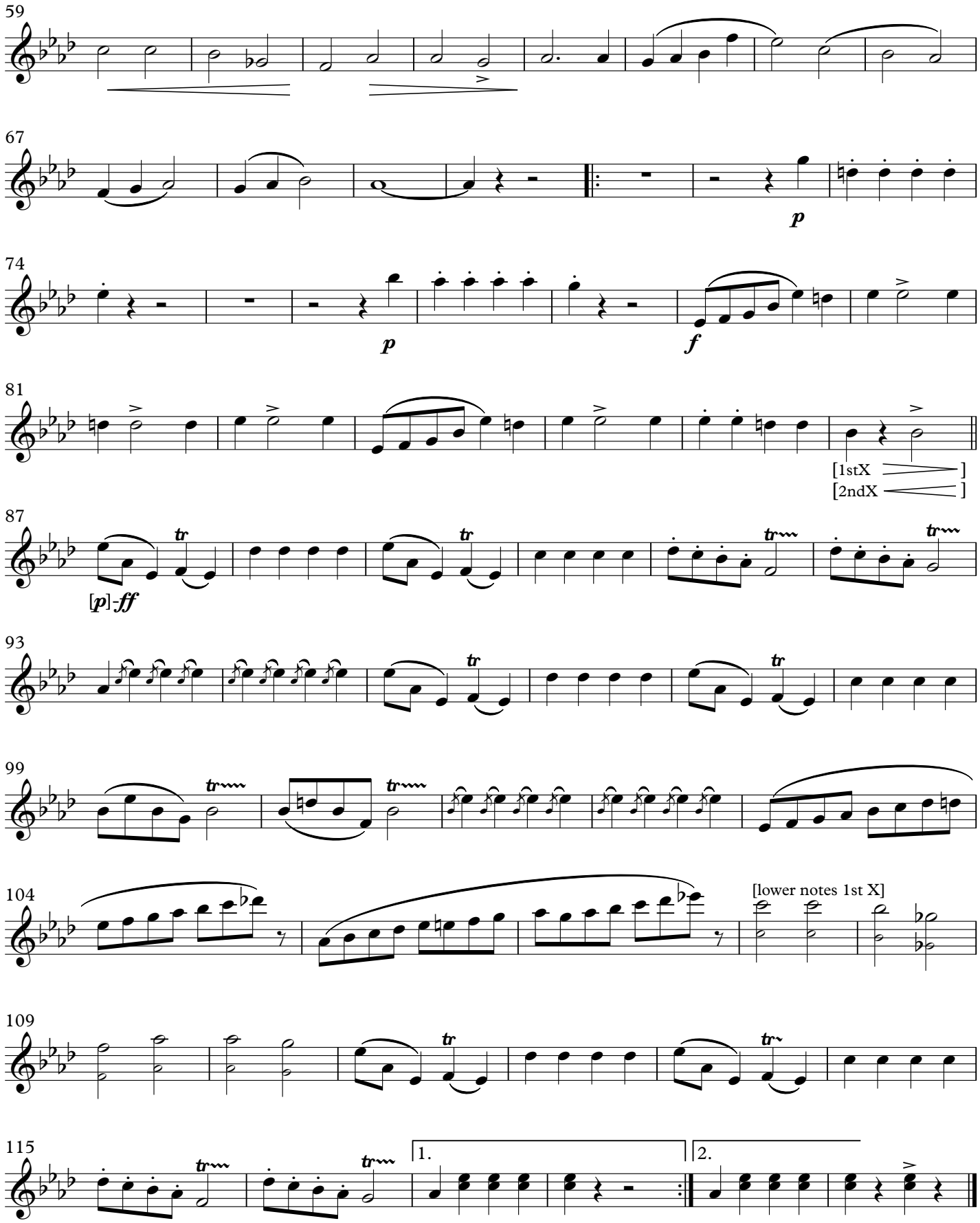
THE GRIDIRON CLUB

2nd B♭ Clarinet



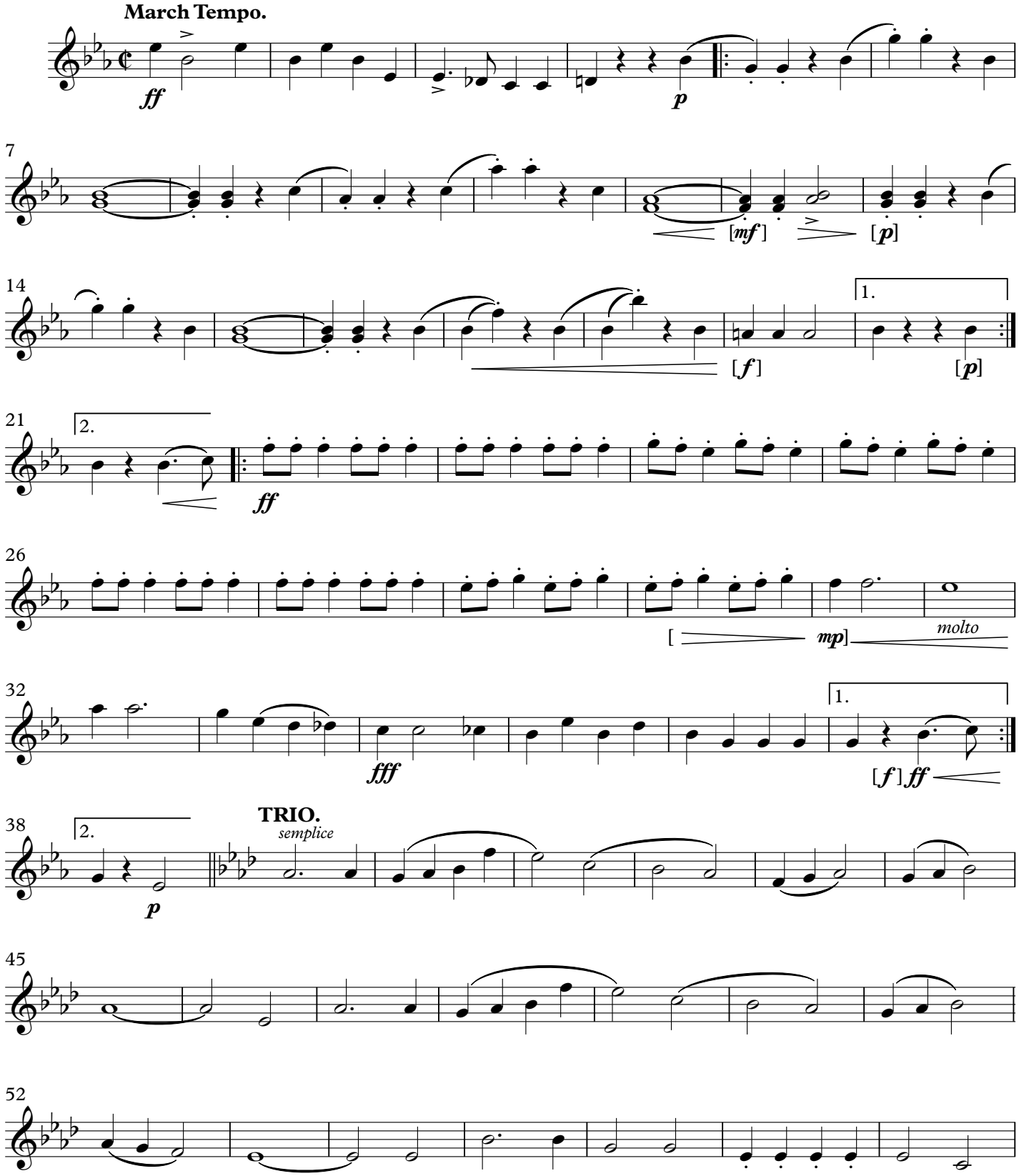
March

THE GRIDIRON CLUB

(1926)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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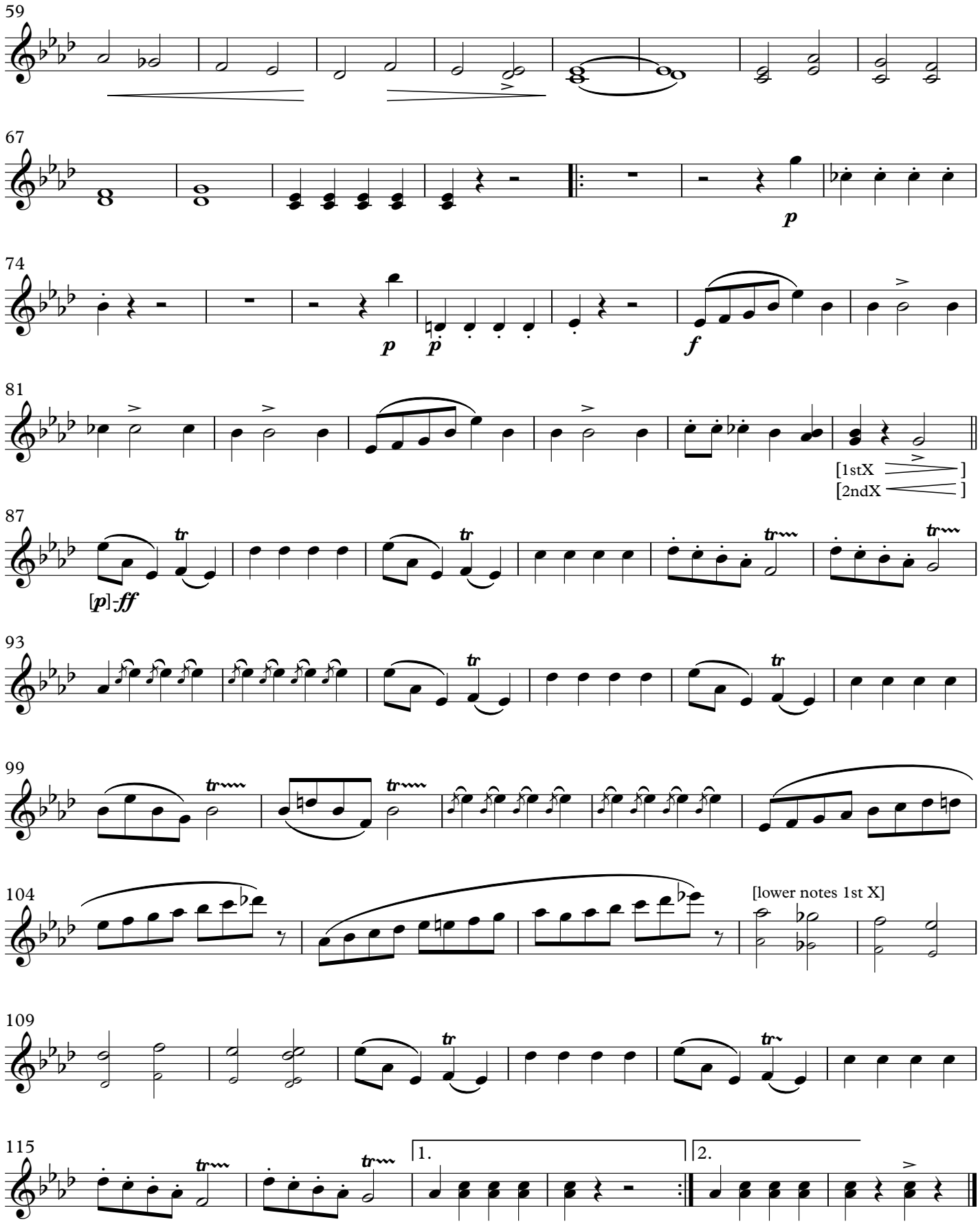
THE GRIDIRON CLUB

3rd B♭ Clarinet



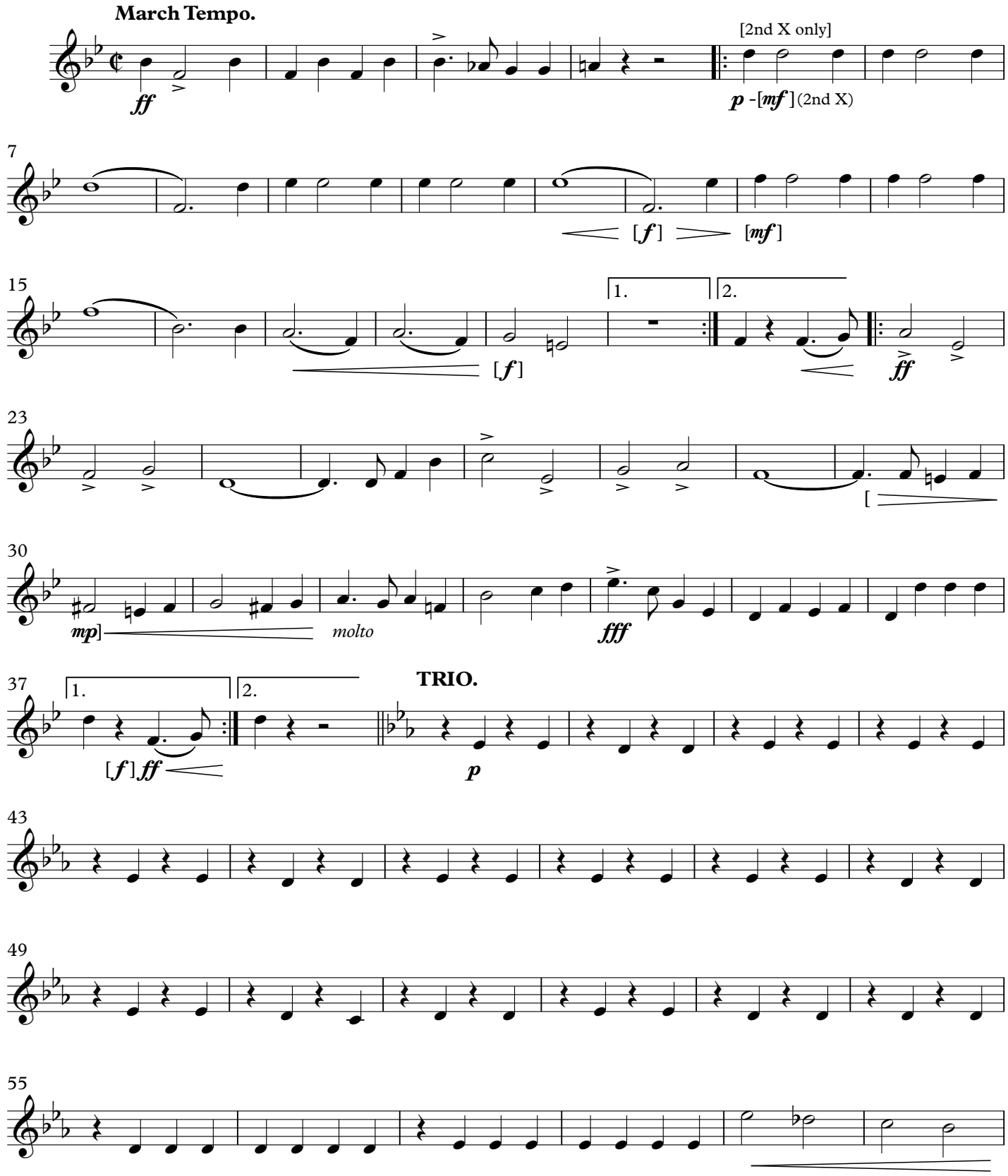
March

THE GRIDIRON CLUB

(1926)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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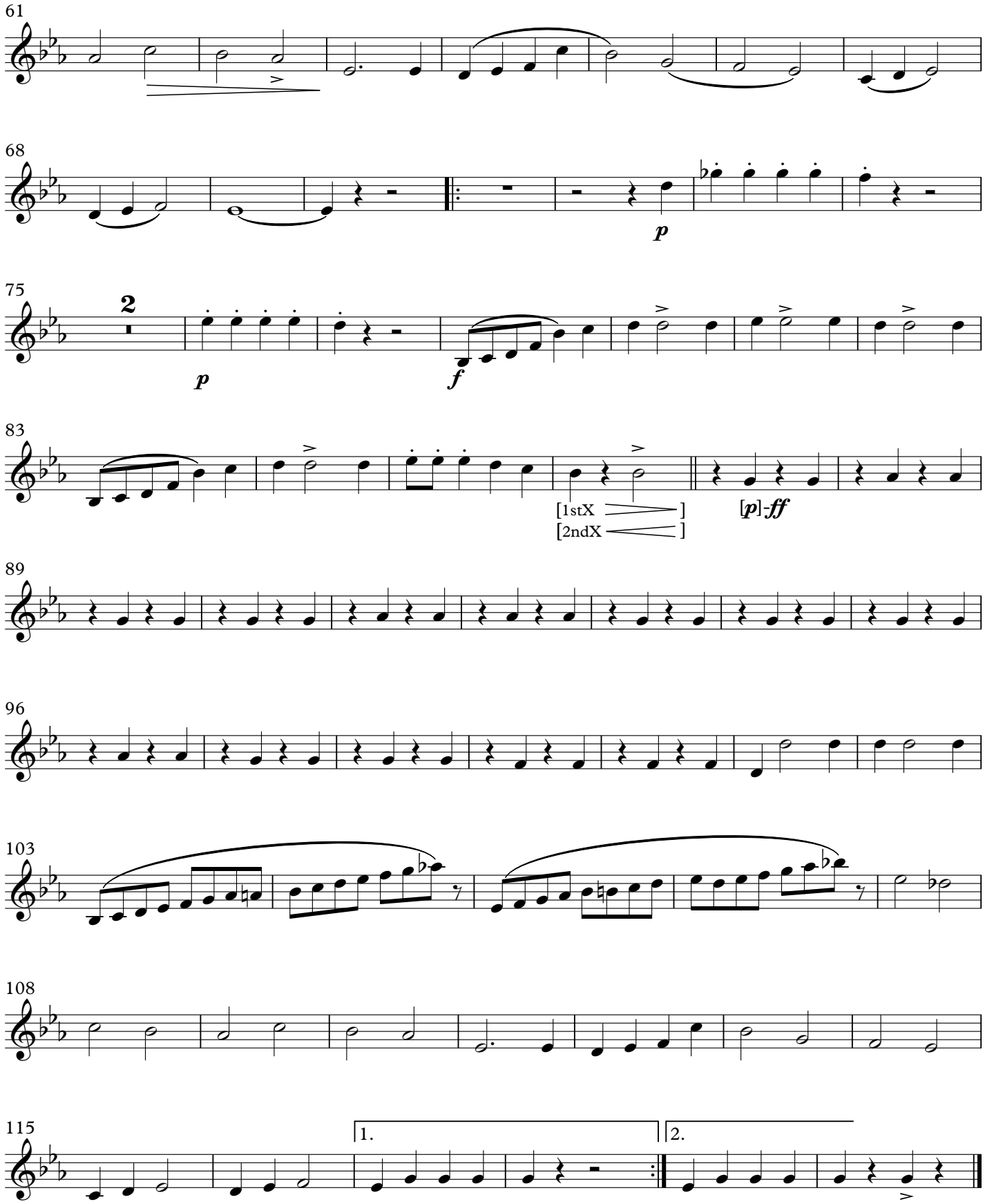
THE GRIDIRON CLUB

E♭ Alto Clarinet



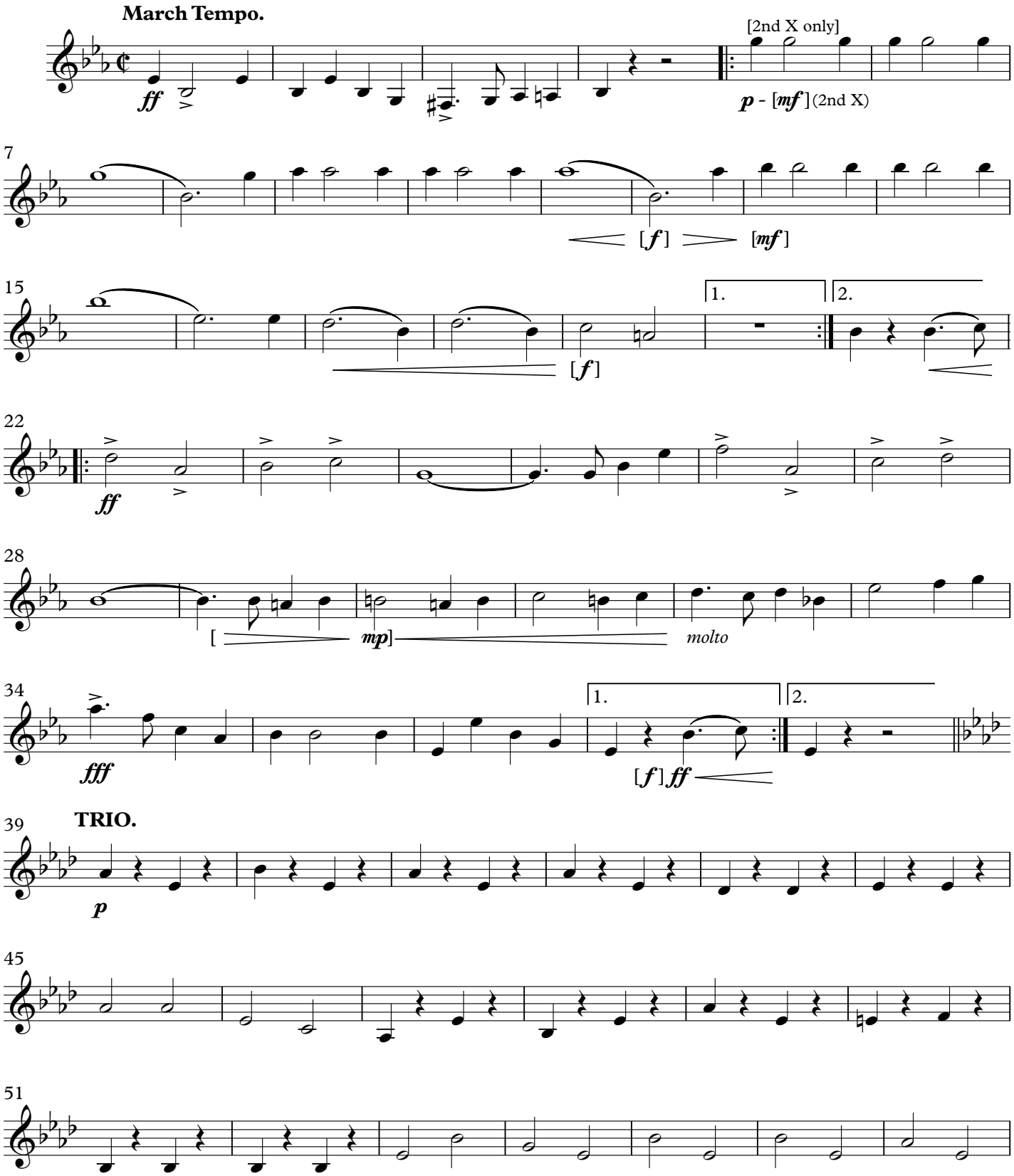
March

THE GRIDIRON CLUB

(1926)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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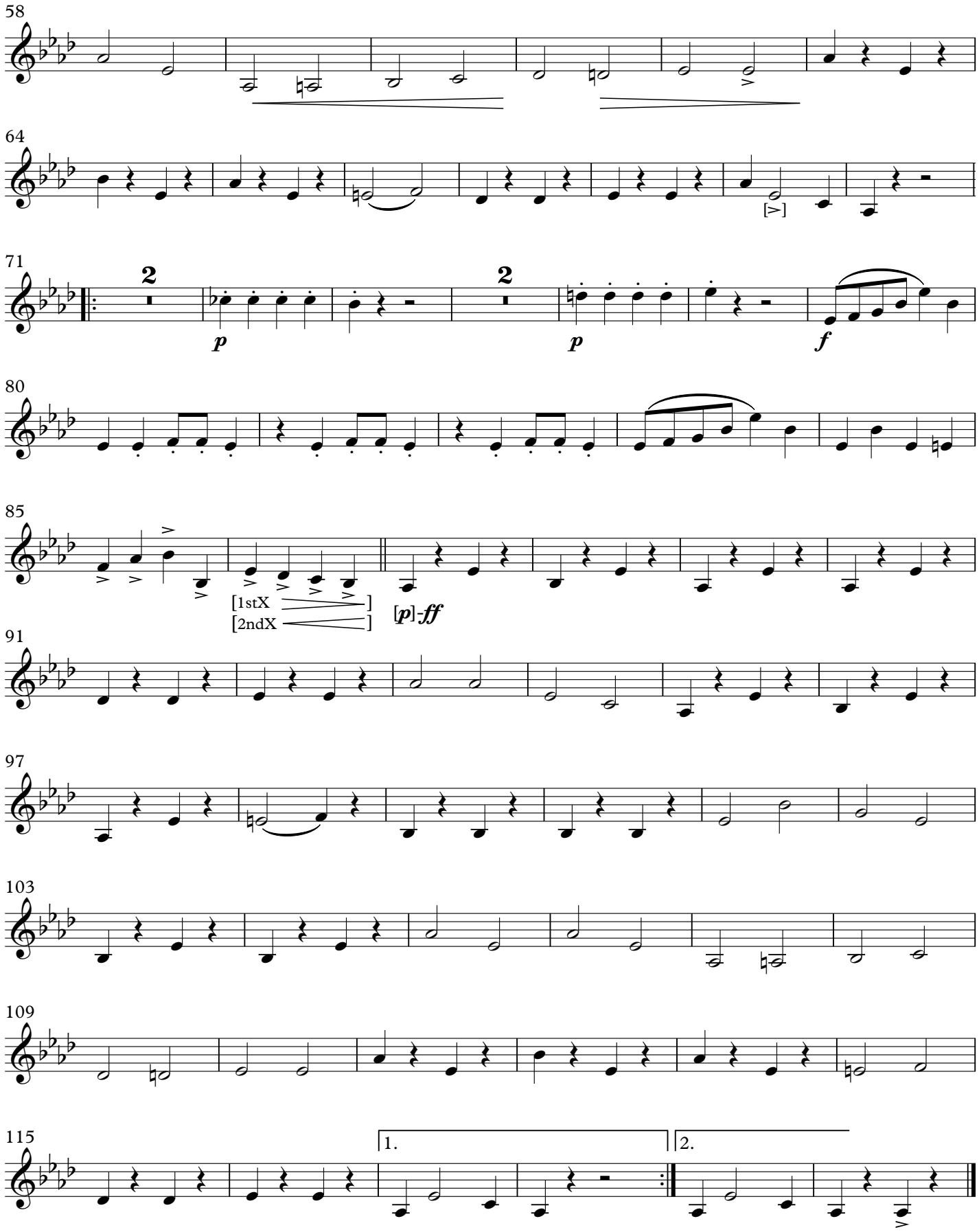
THE GRIDIRON CLUB

B♭ Bass Clarinet



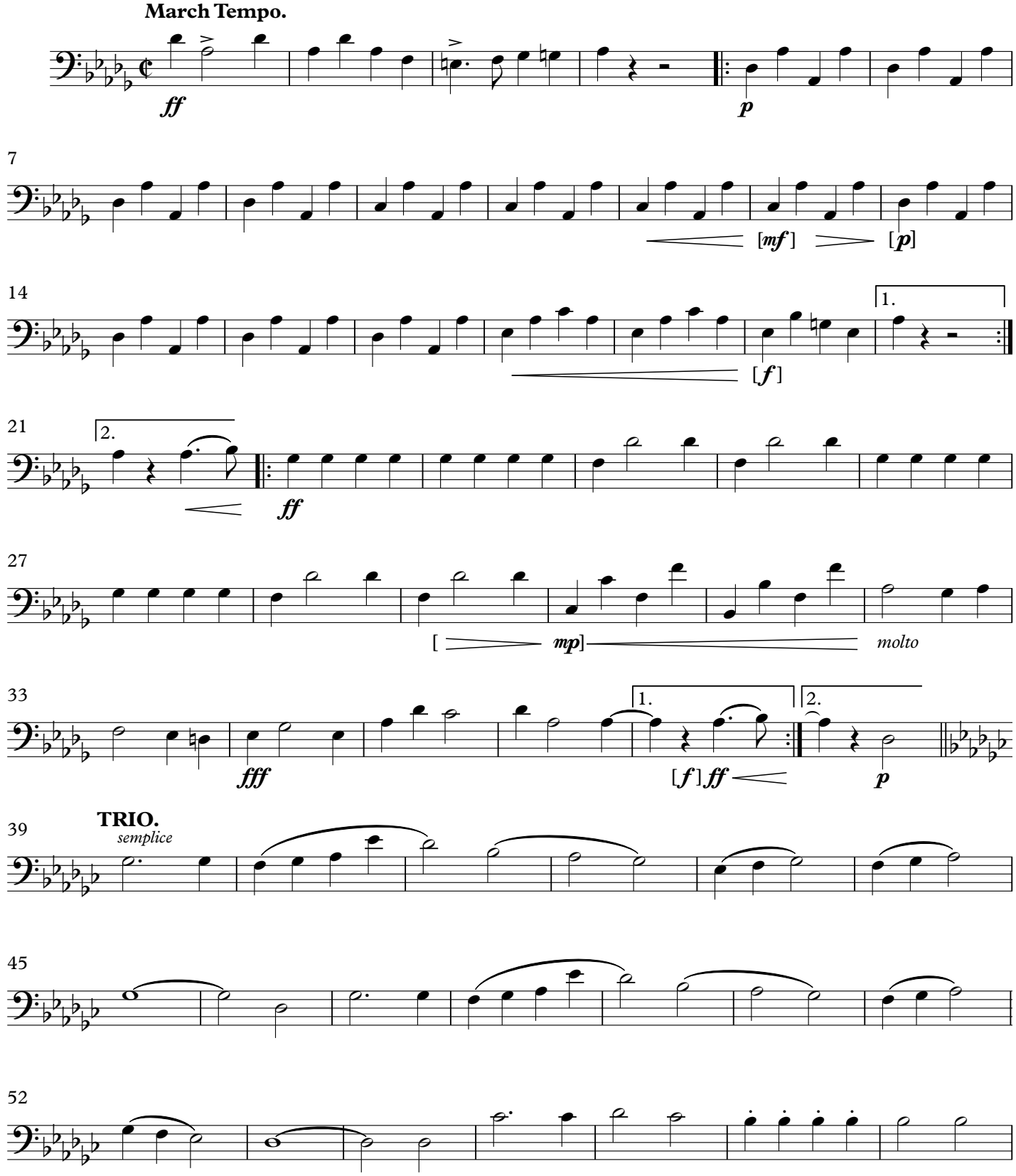
March

THE GRIDIRON CLUB

(1926)

1st Bassoon

JOHN PHILIP SOUSA



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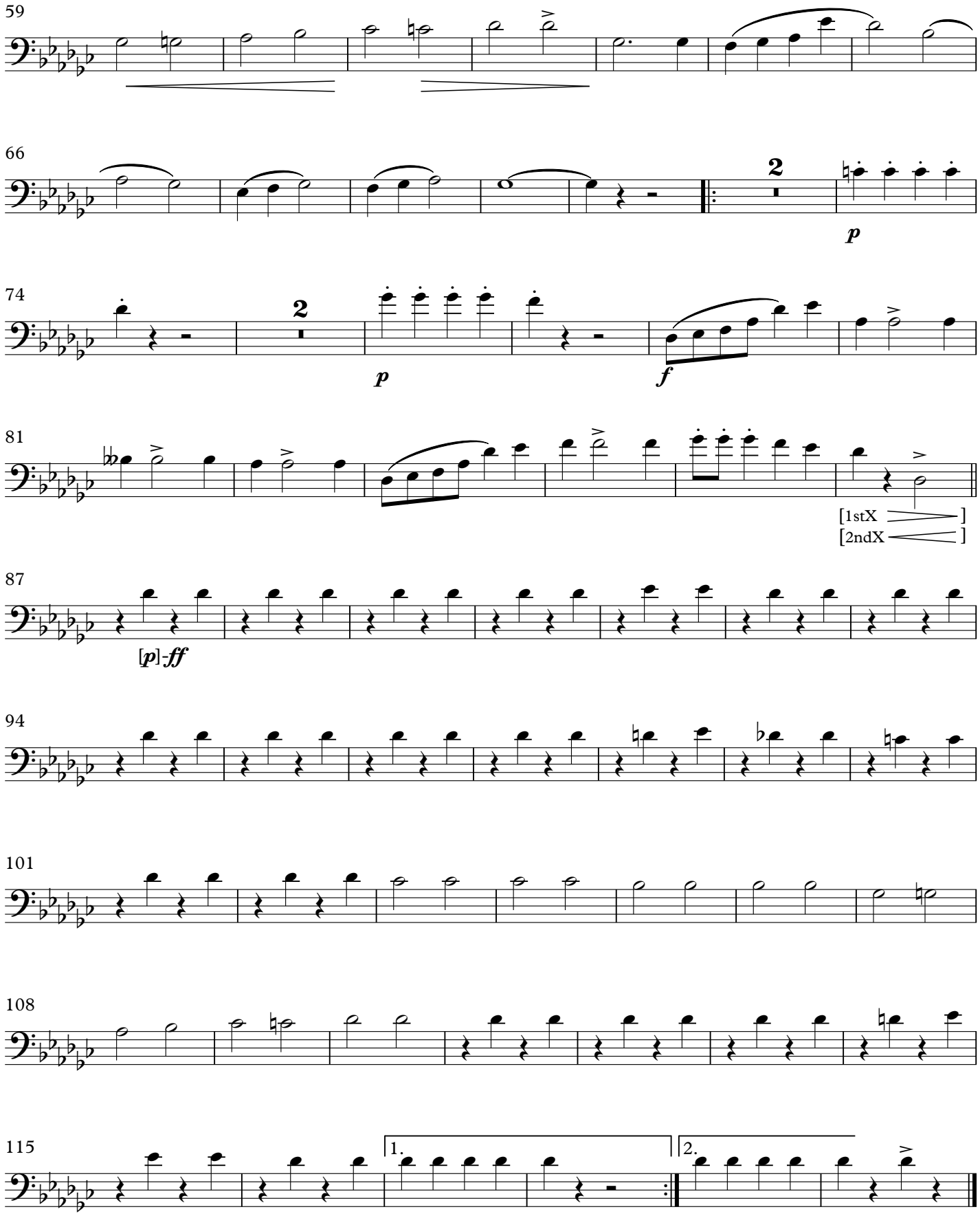
THE GRIDIRON CLUB

1st Bassoon



March

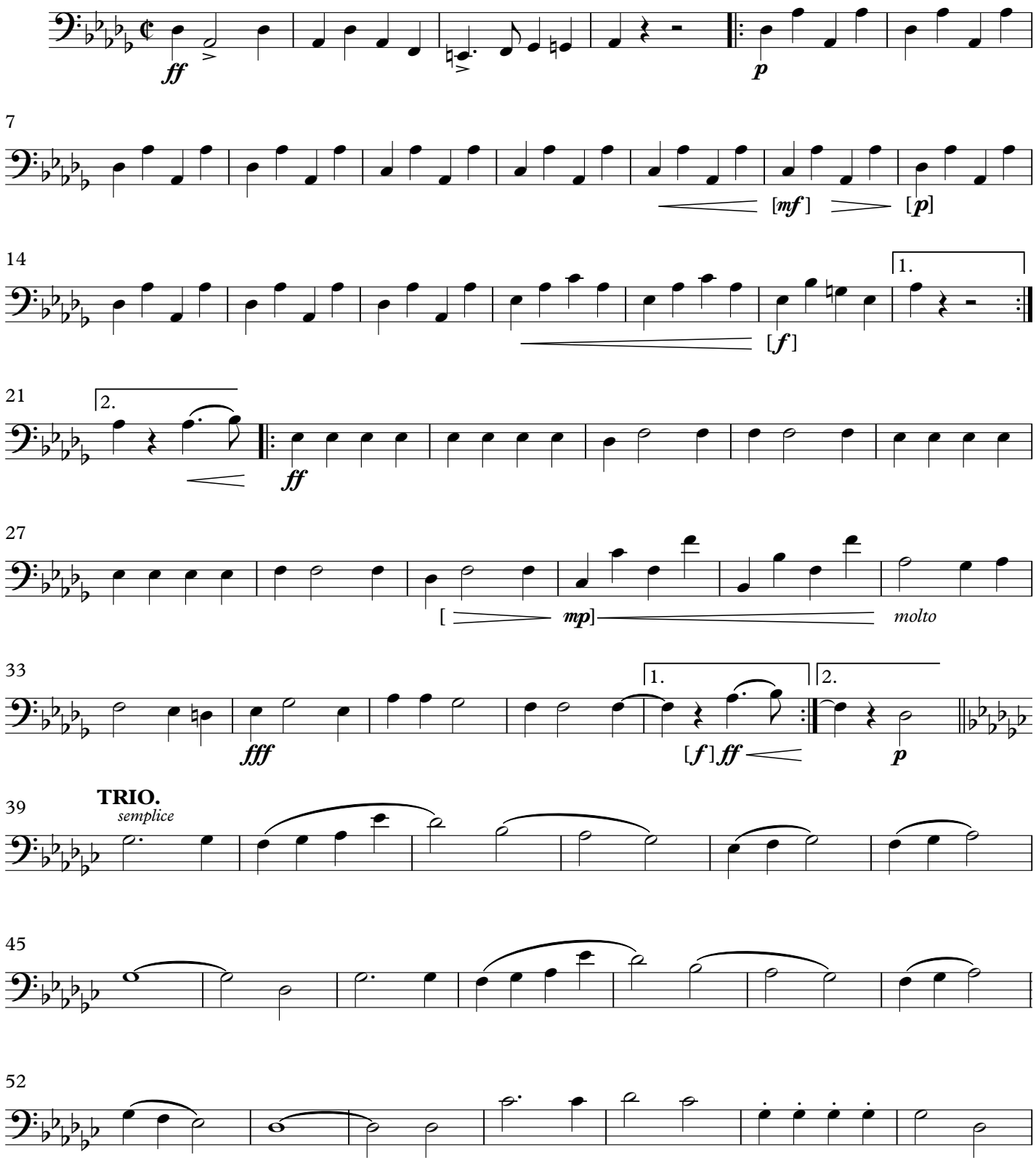
THE GRIDIRON CLUB

(1926)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.



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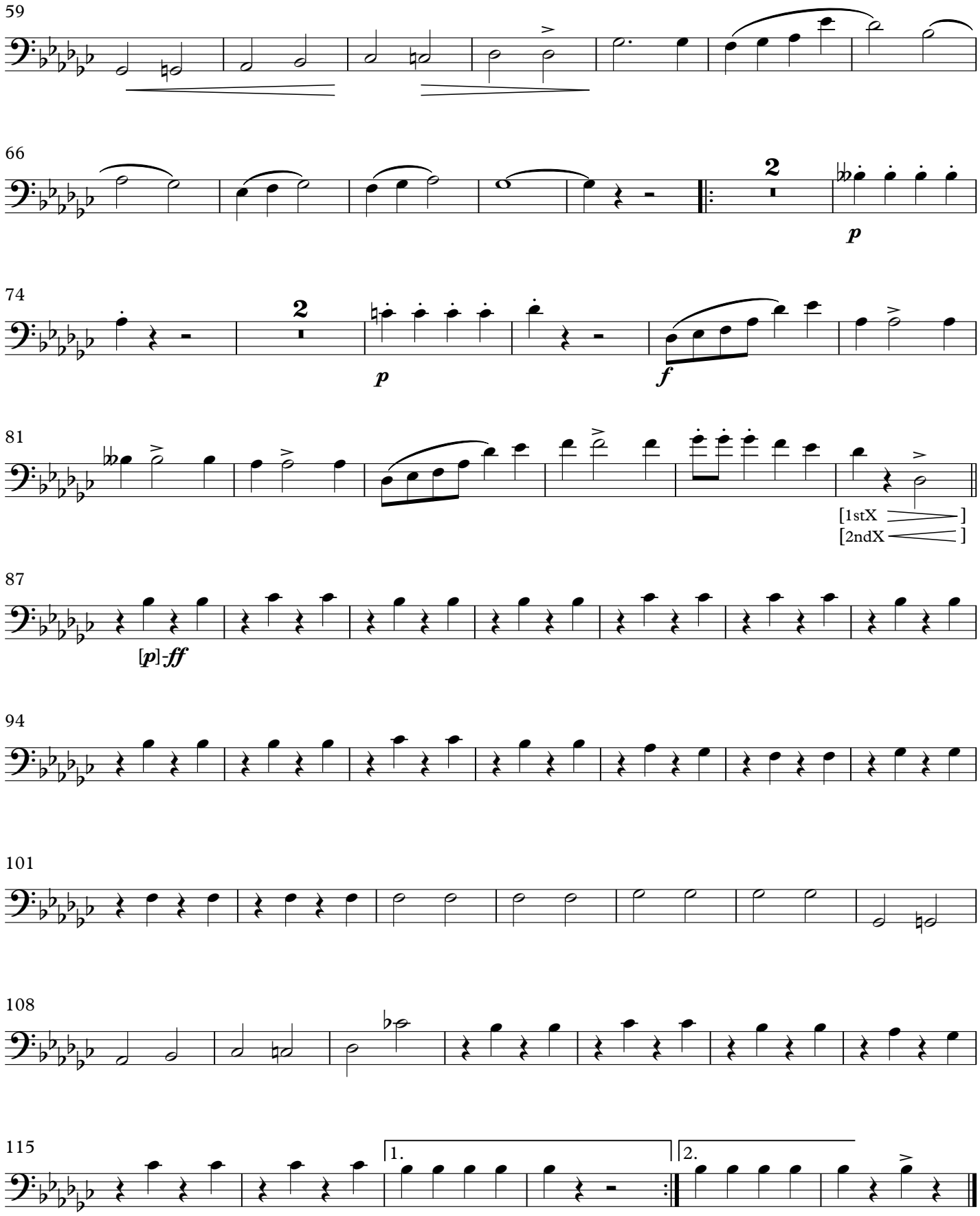
THE GRIDIRON CLUB

2nd Bassoon



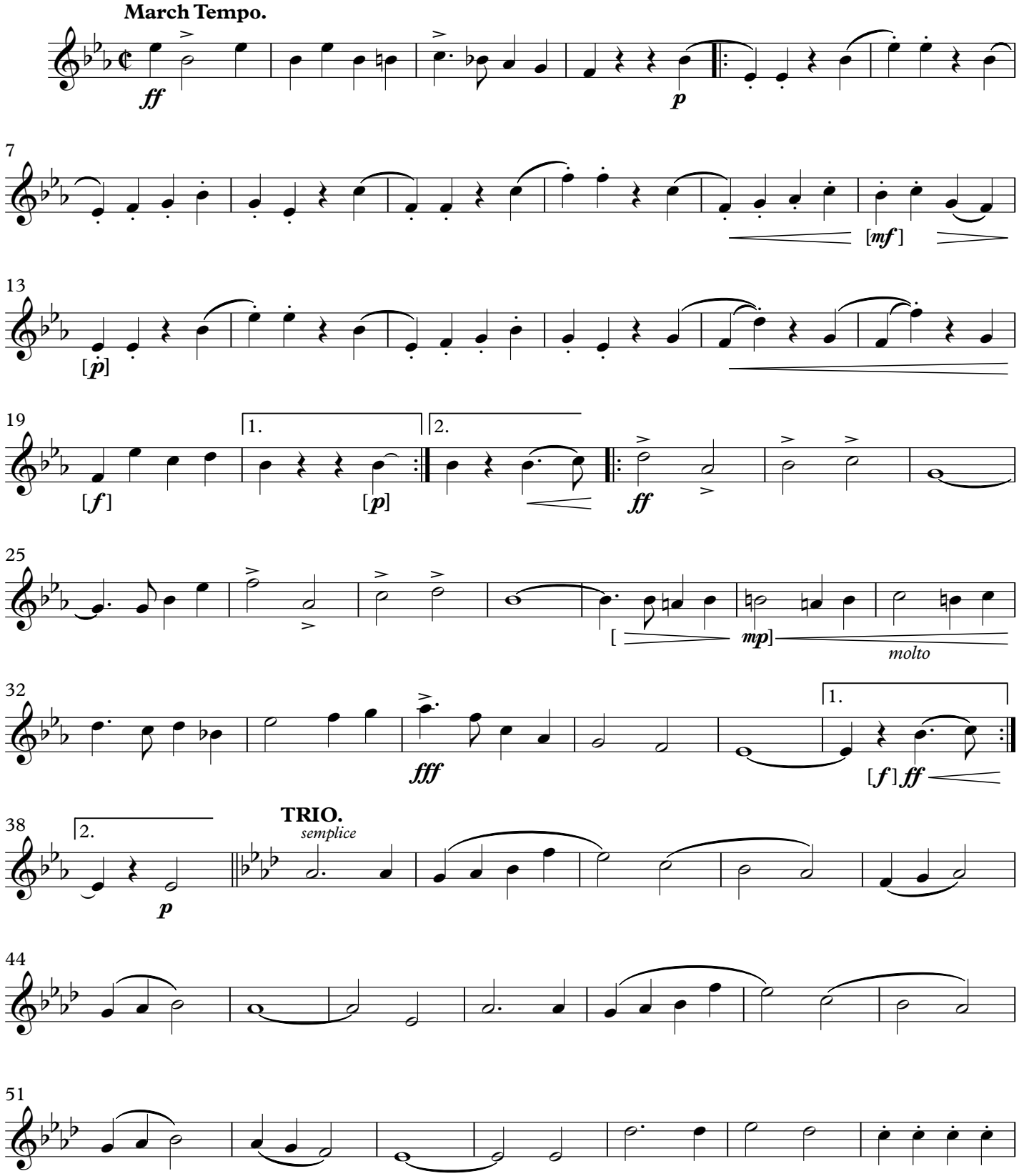
March

THE GRIDIRON CLUB

B♭ Soprano Saxophone
[optional]

(1926)

JOHN PHILIP SOUSA



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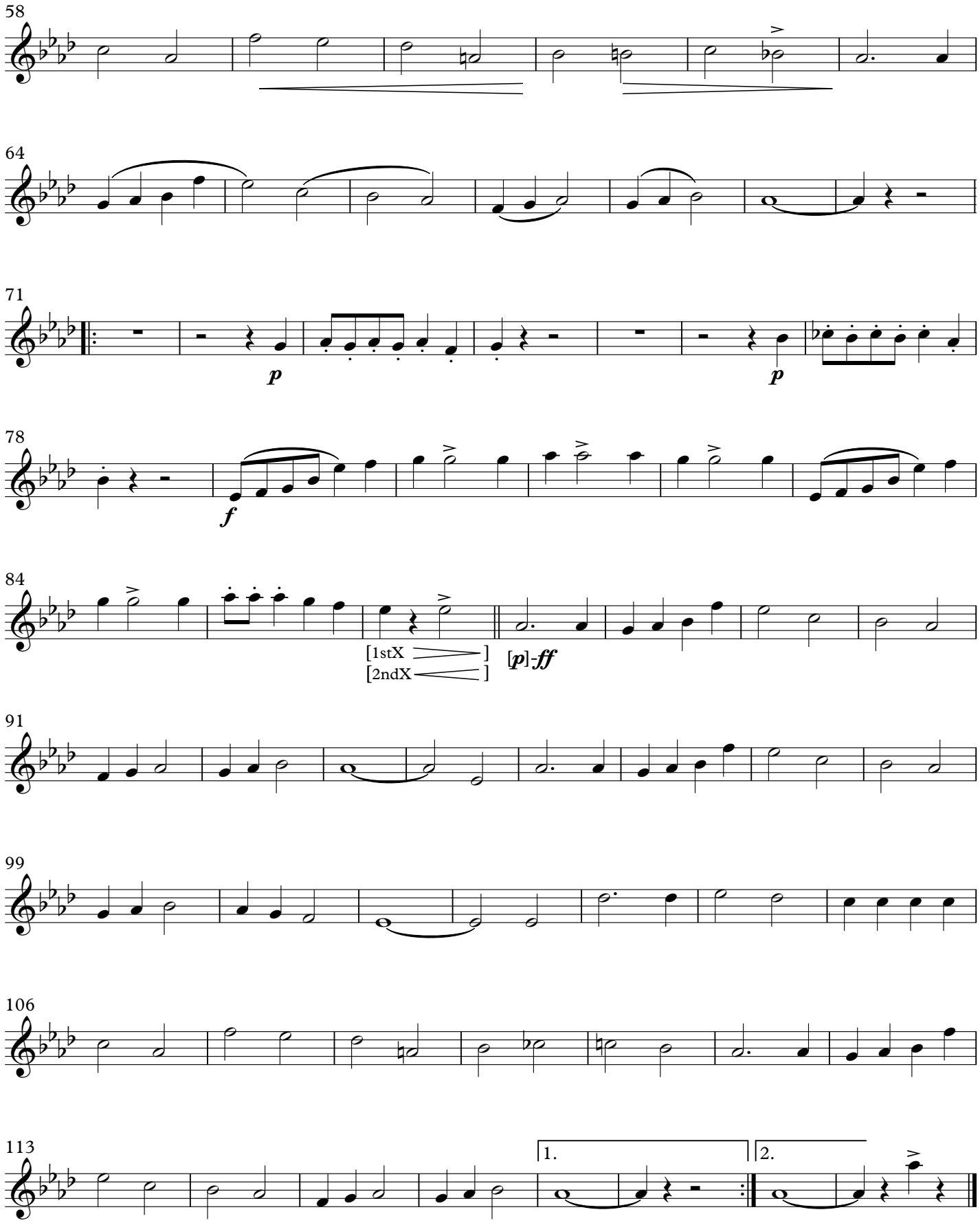
THE GRIDIRON CLUB

B♭ Soprano Saxophone



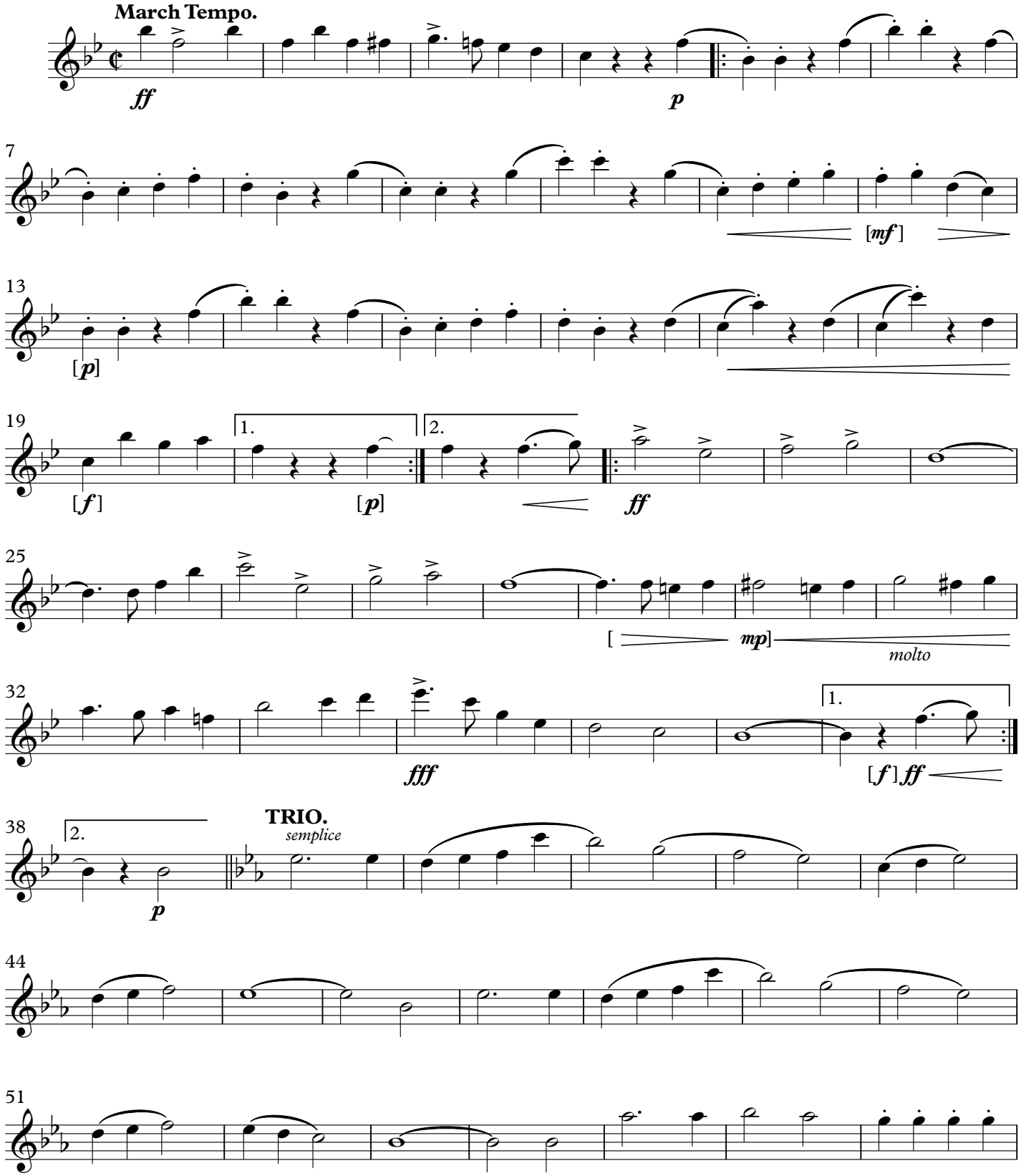
March

THE GRIDIRON CLUB

(1926)

E♭ Alto Saxophones

JOHN PHILIP SOUSA



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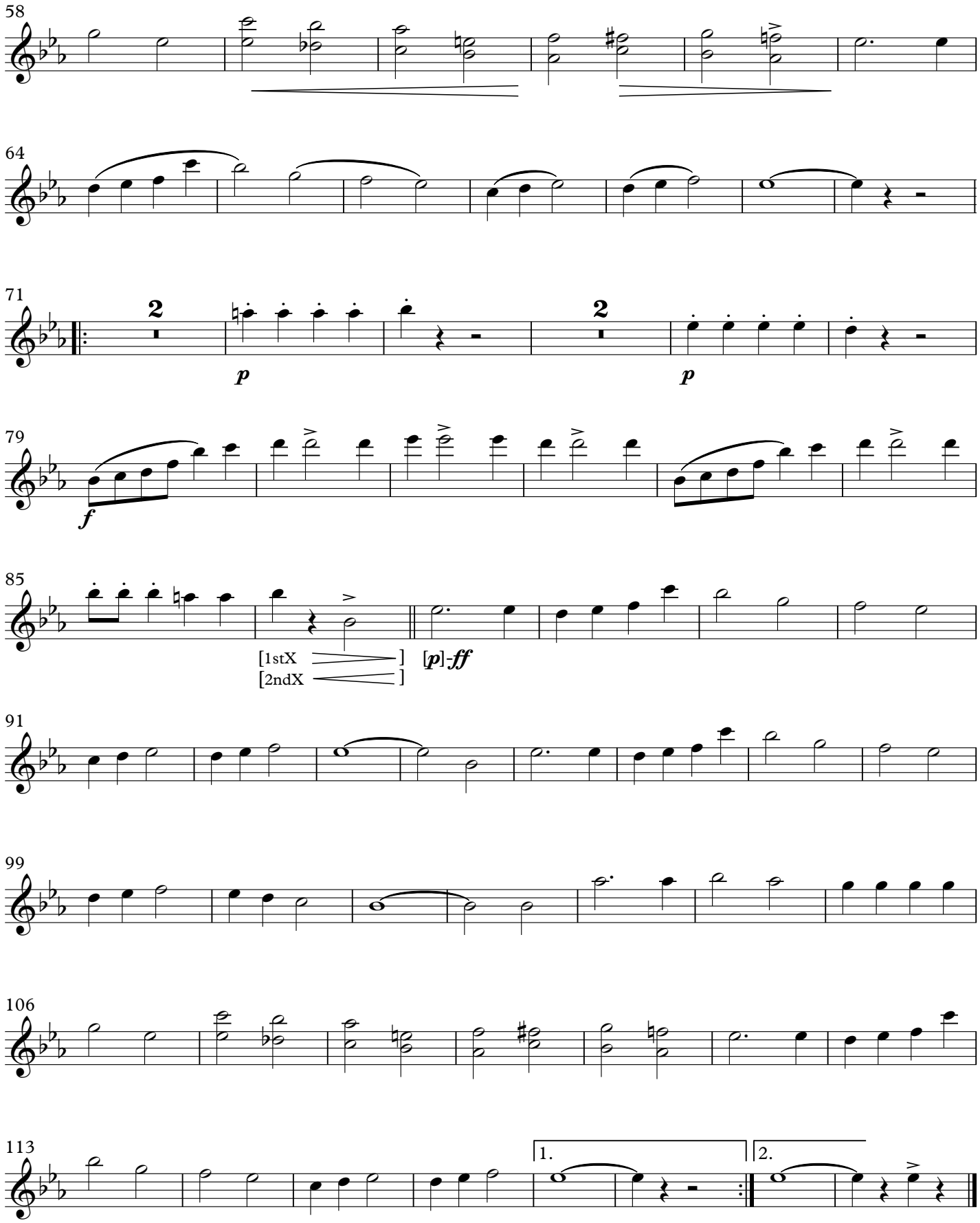
THE GRIDIRON CLUB

E♭ Alto Saxophones



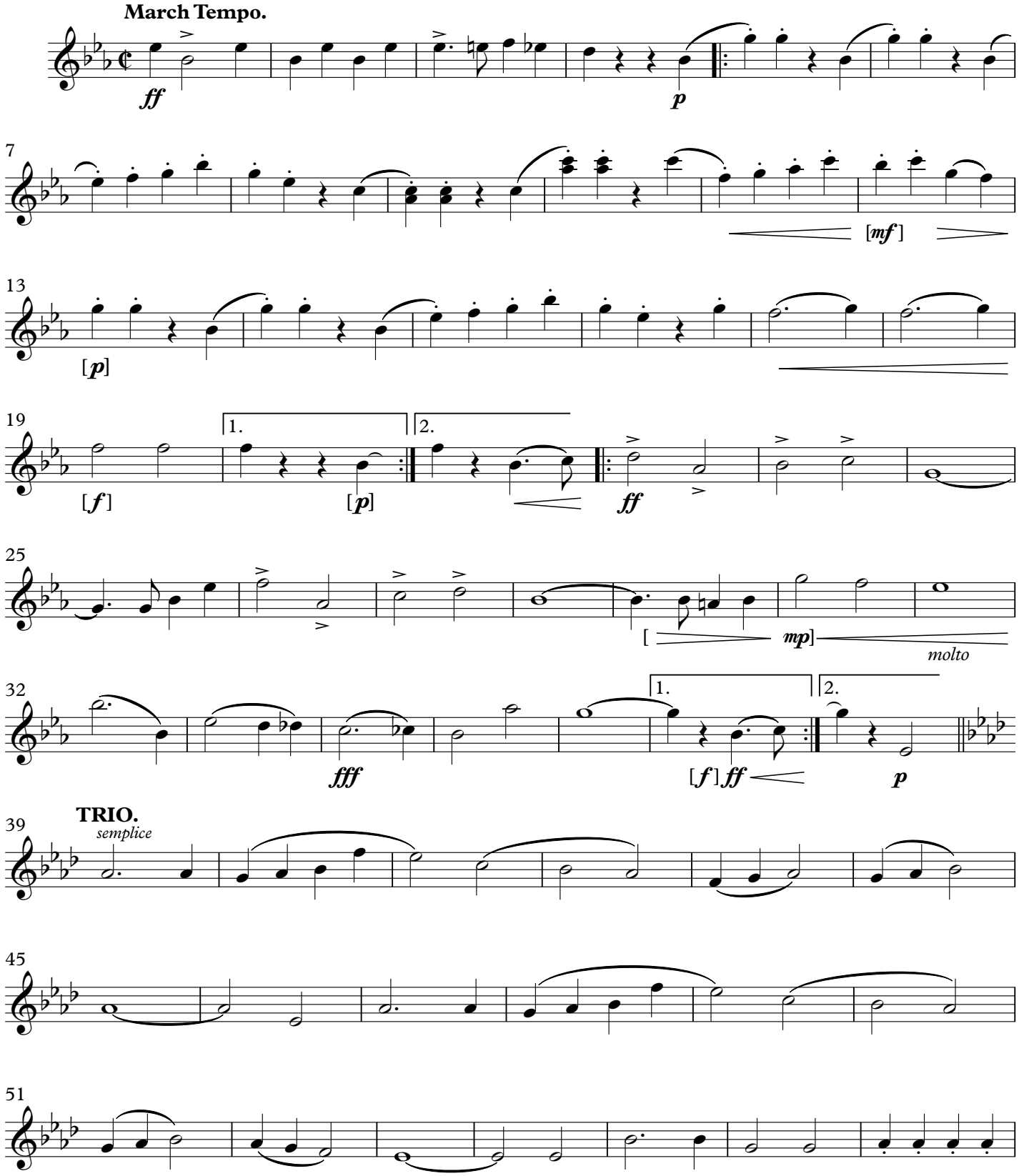
March

THE GRIDIRON CLUB

(1926)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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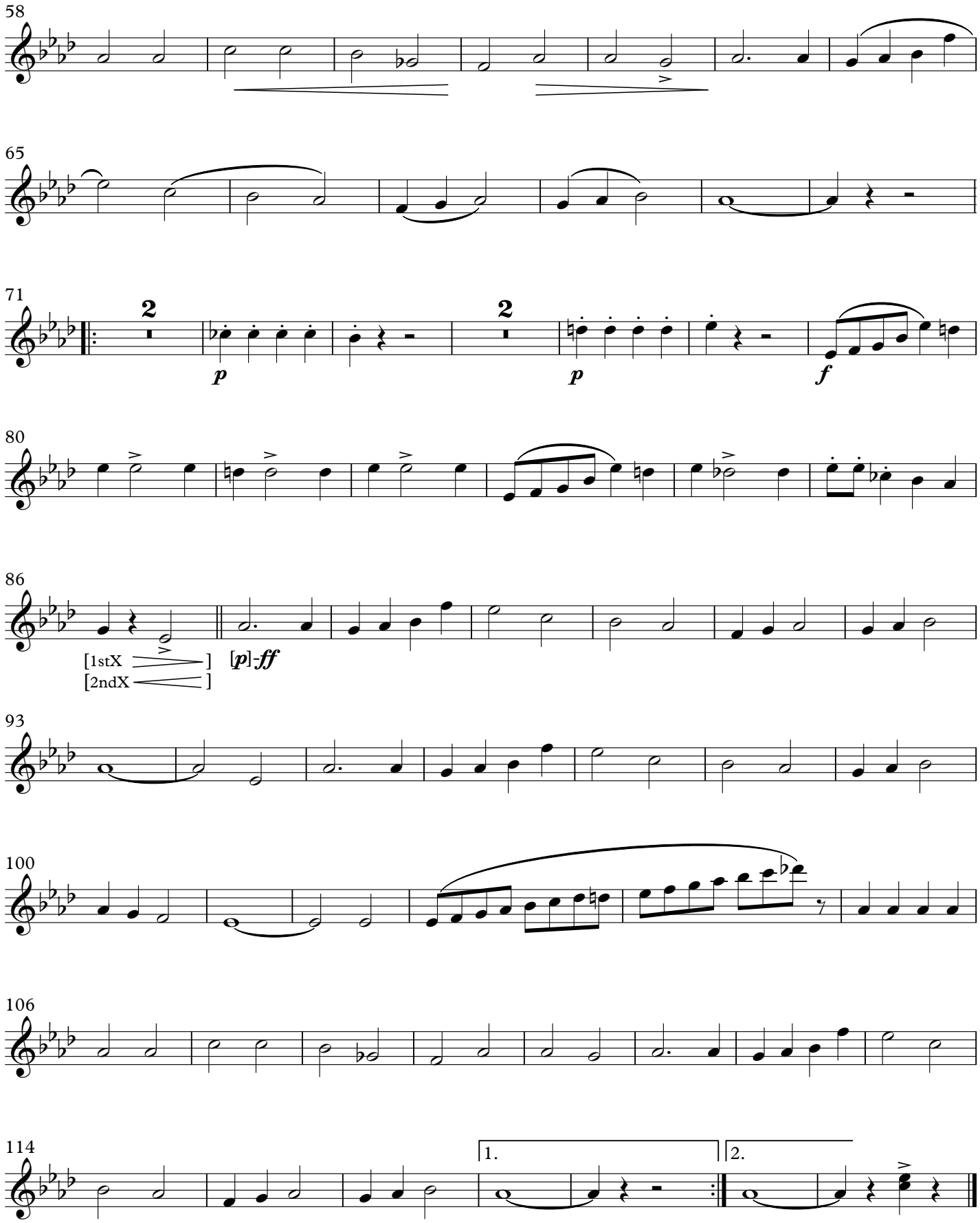
THE GRIDIRON CLUB

B♭ Tenor Saxophone



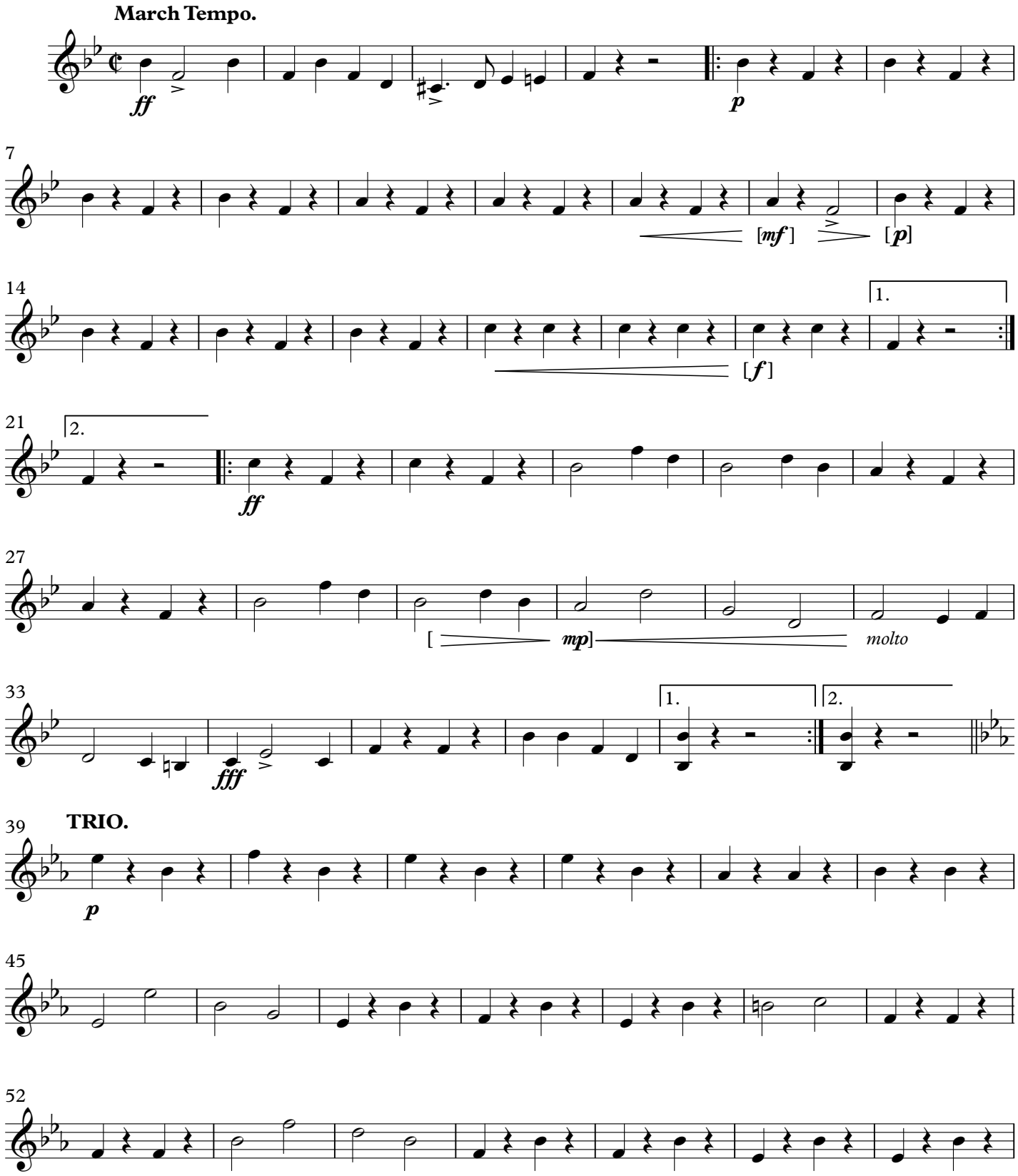
March

THE GRIDIRON CLUB

(1926)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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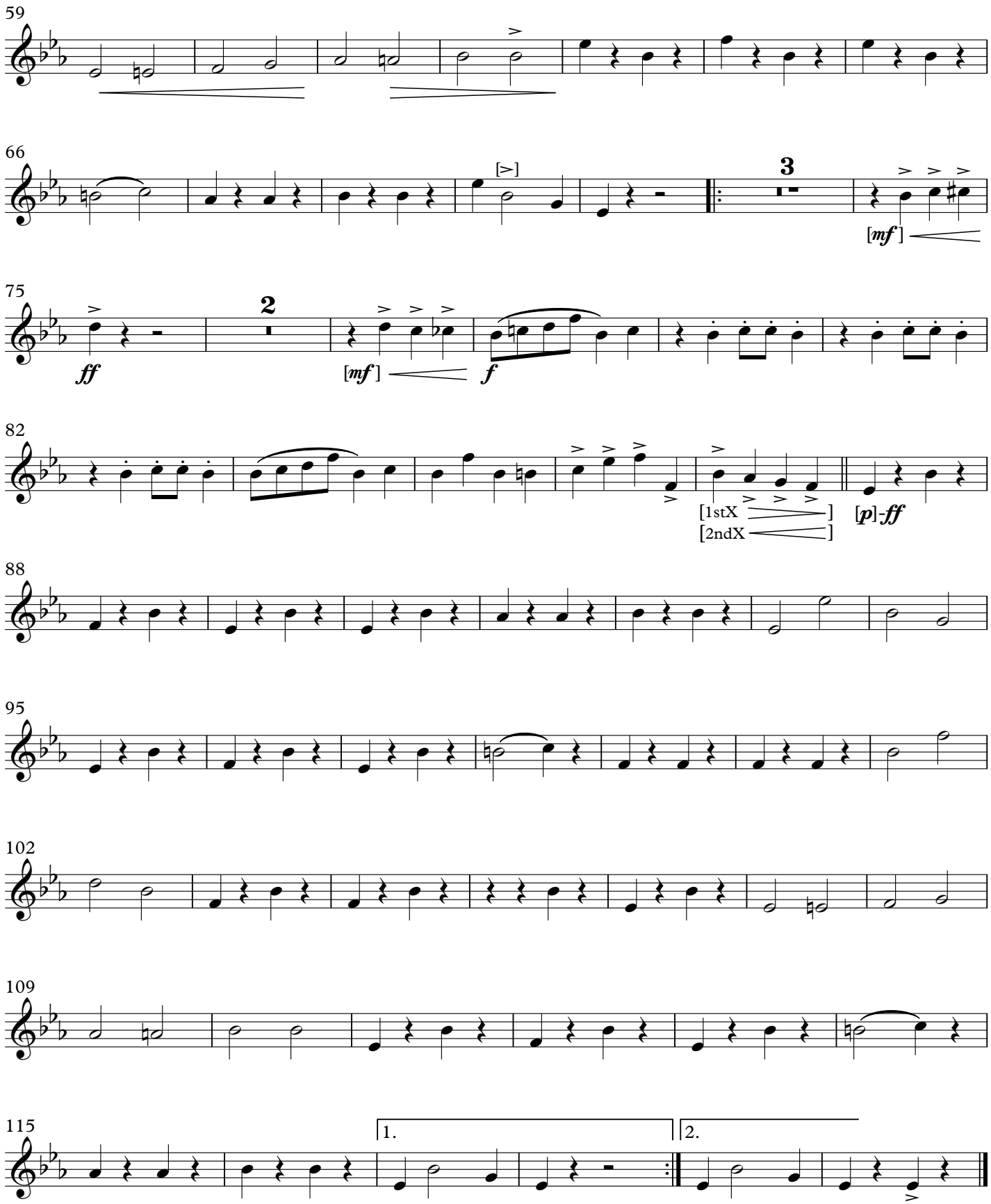
THE GRIDIRON CLUB

E♭ Baritone Saxophone



March

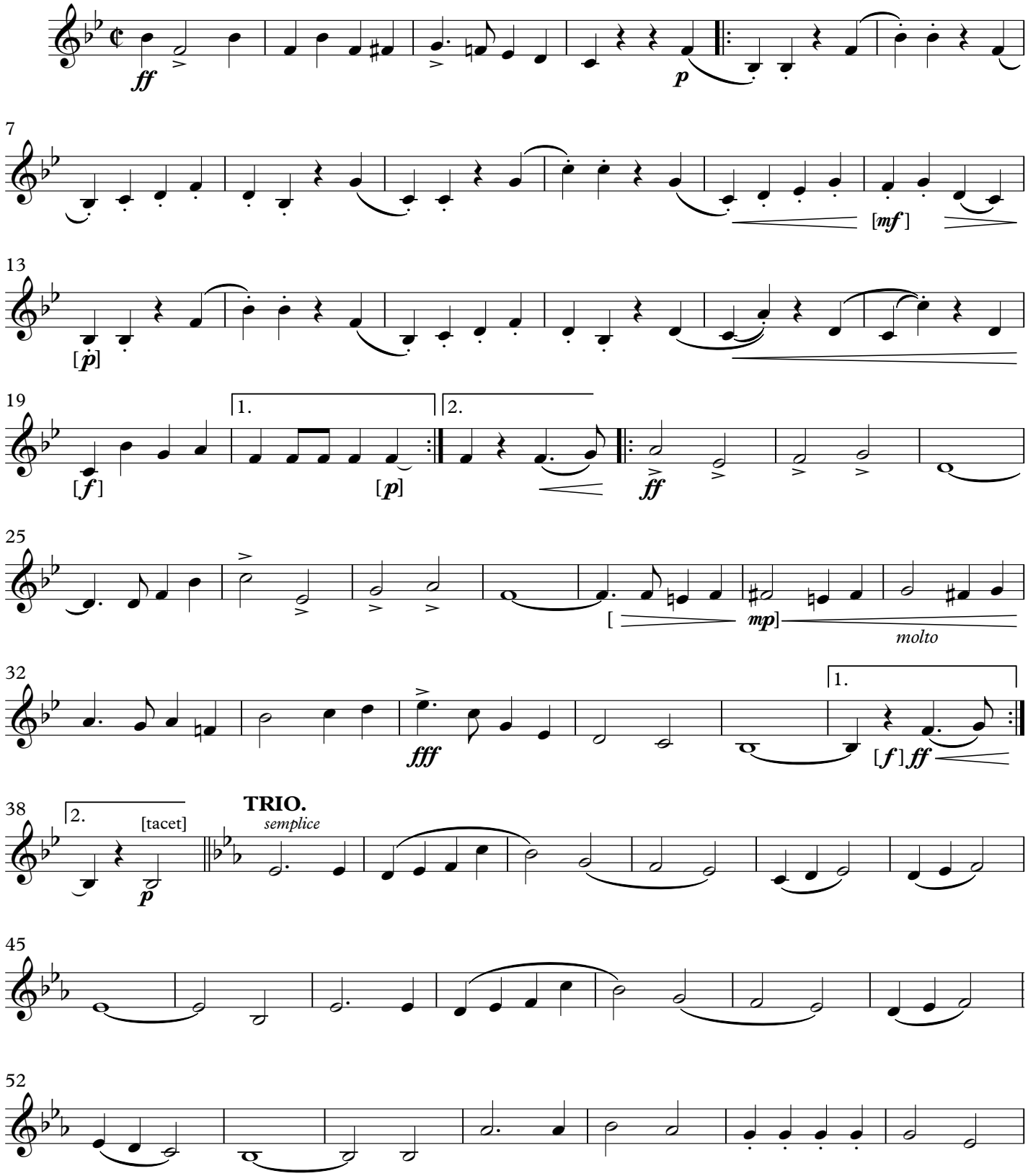
THE GRIDIRON CLUB

(1926)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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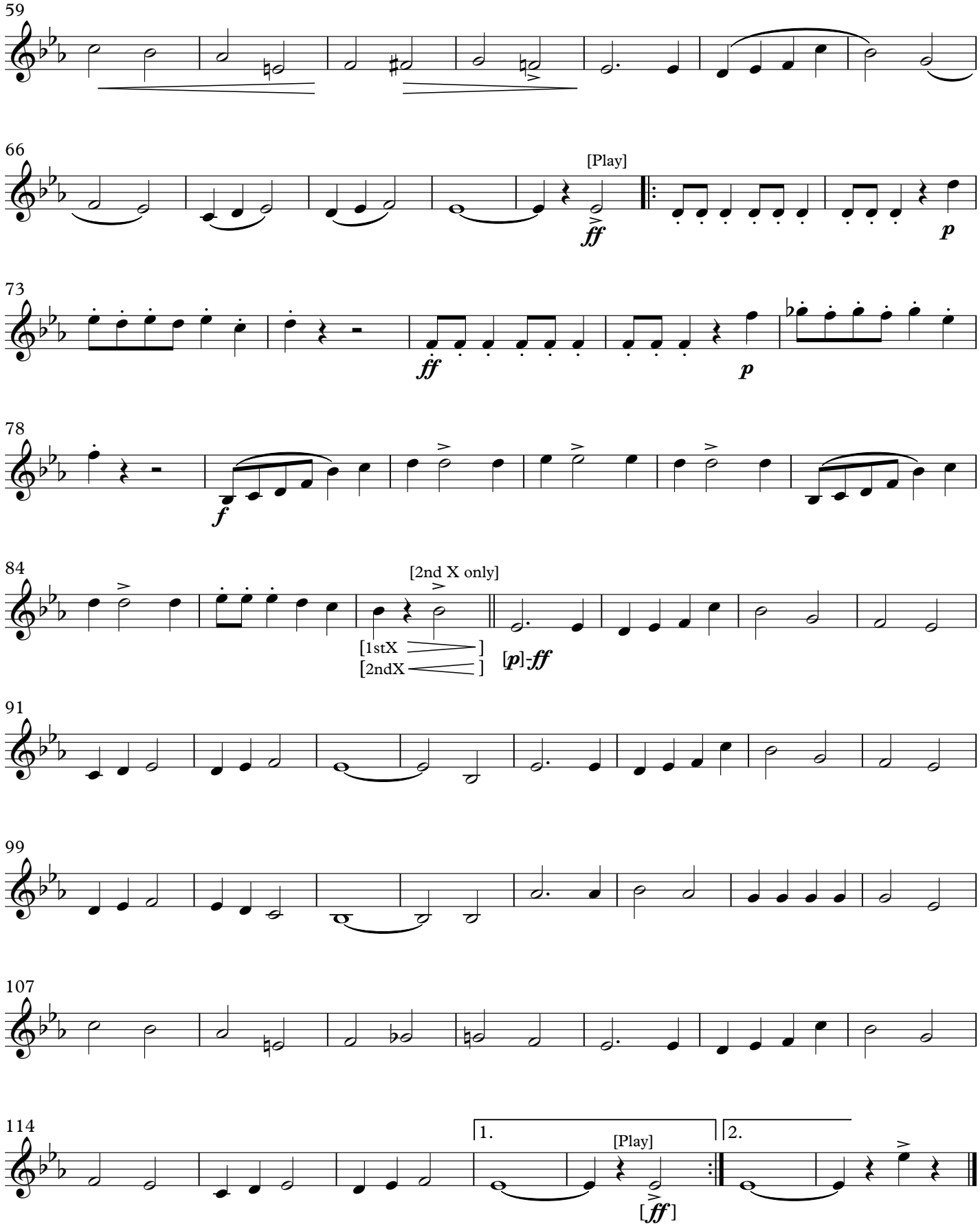
THE GRIDIRON CLUB

E♭ Cornet



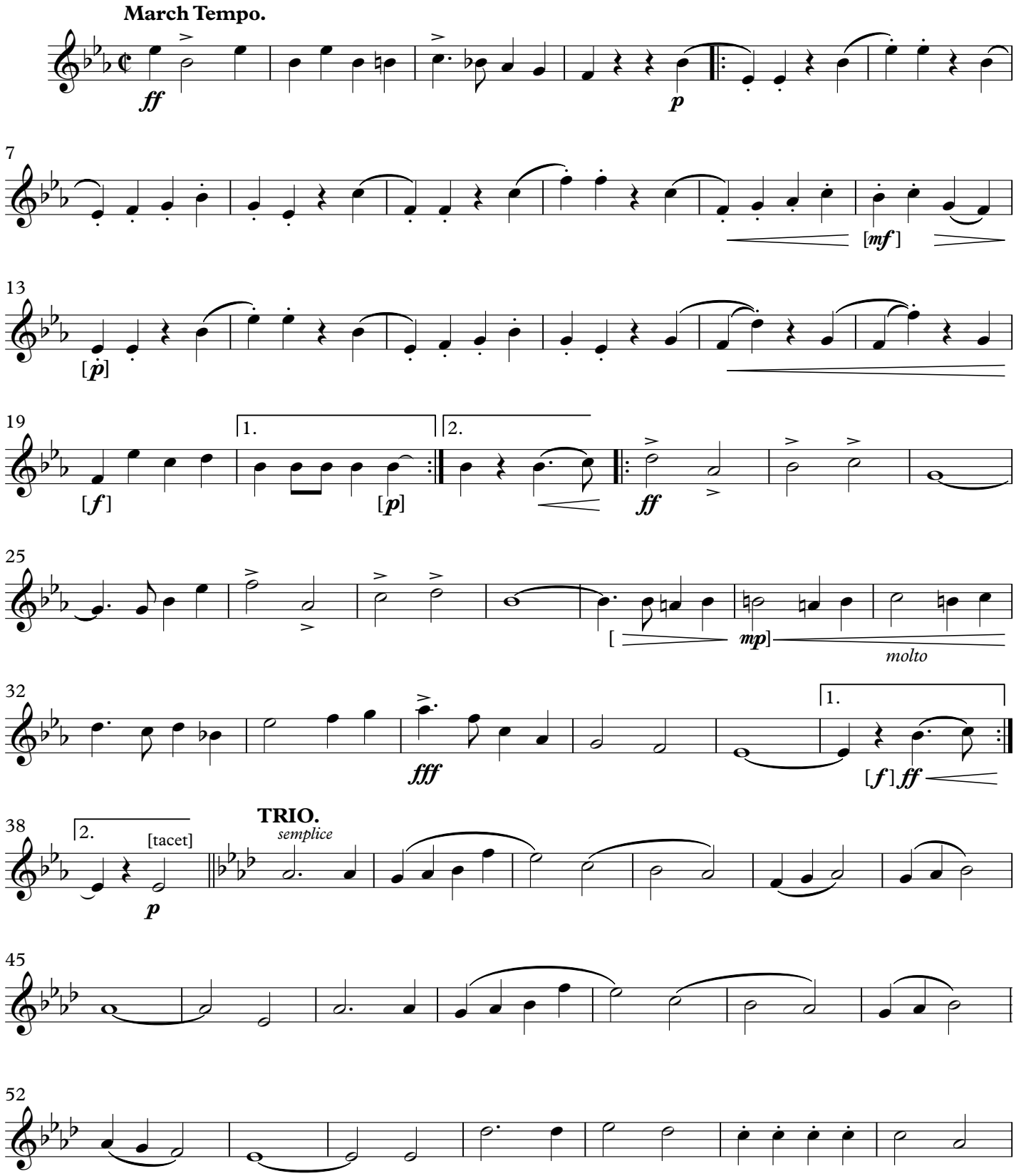
March

THE GRIDIRON CLUB

(1926)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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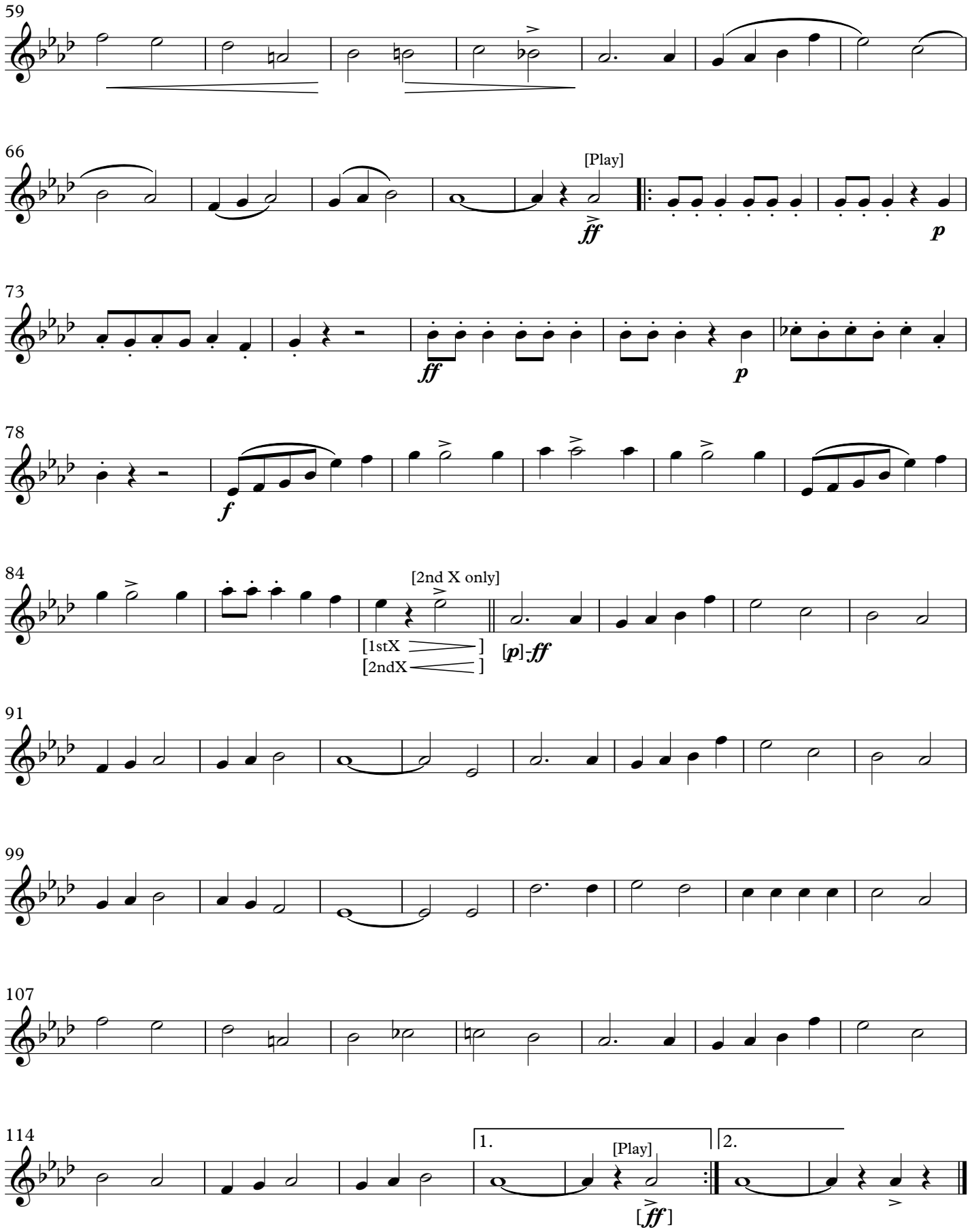
THE GRIDIRON CLUB

Solo B♭ Cornet



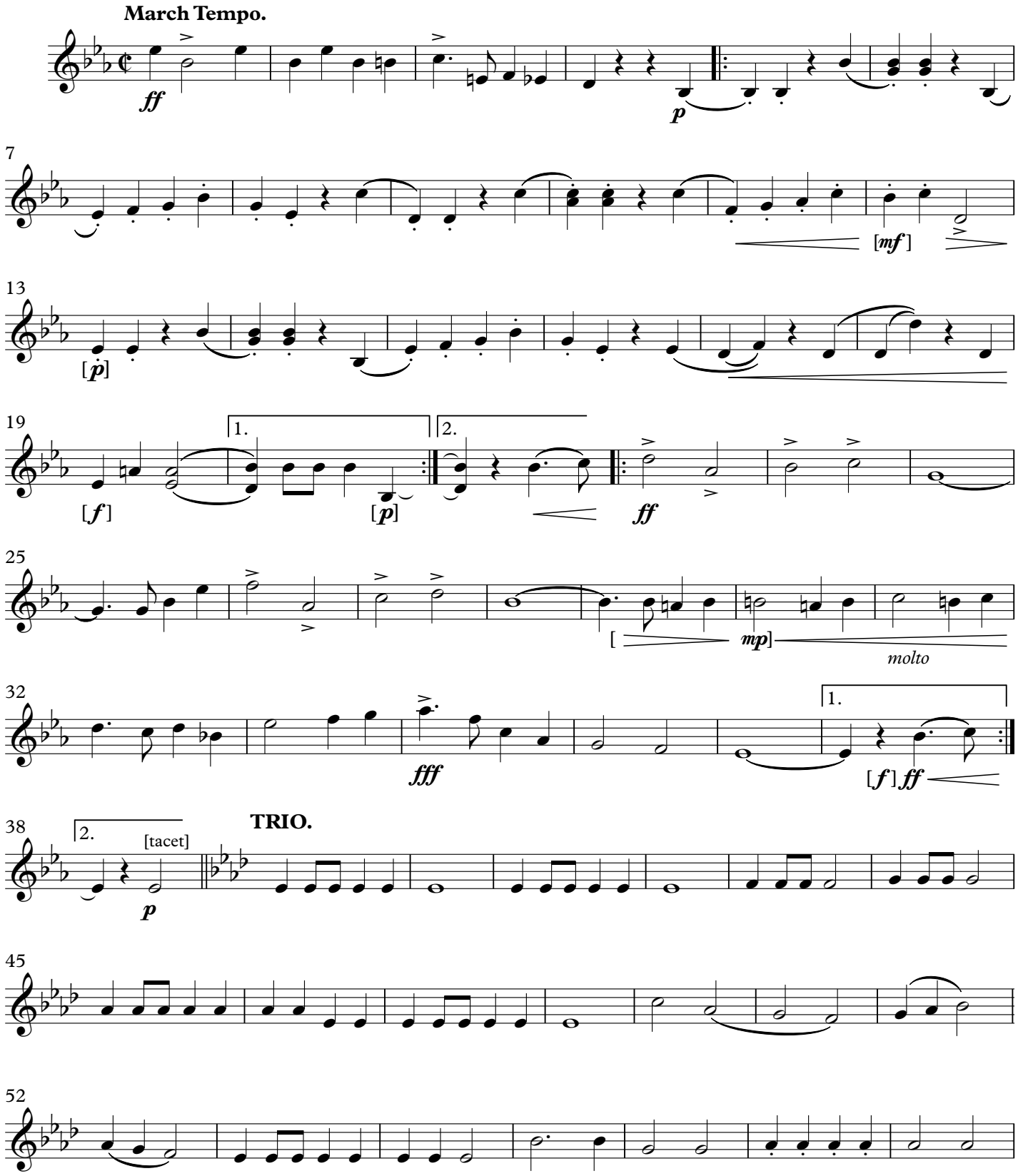
March

THE GRIDIRON CLUB

(1926)

1st B♭ Cornet

JOHN PHILIP SOUSA



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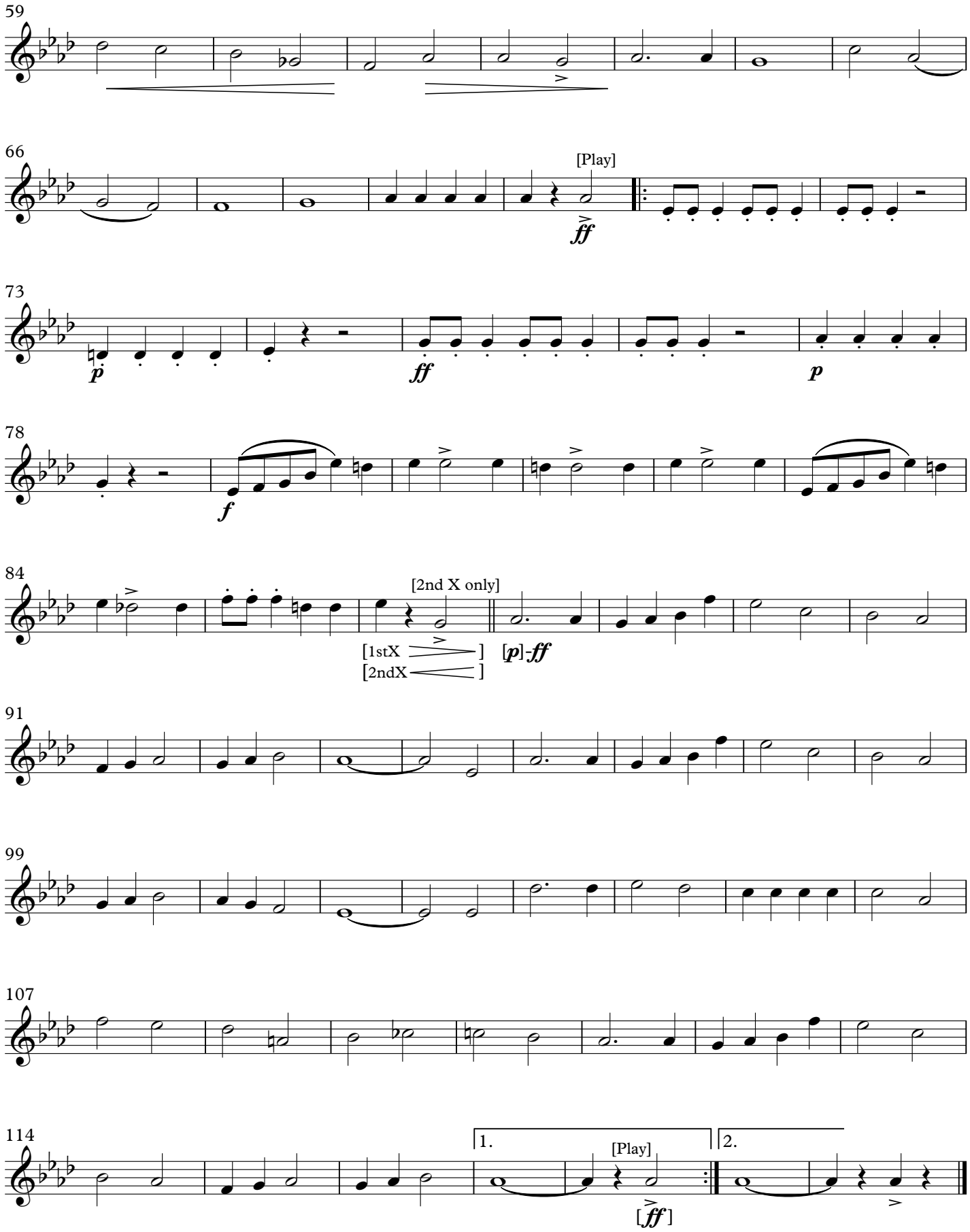
THE GRIDIRON CLUB

1st B♭ Cornet



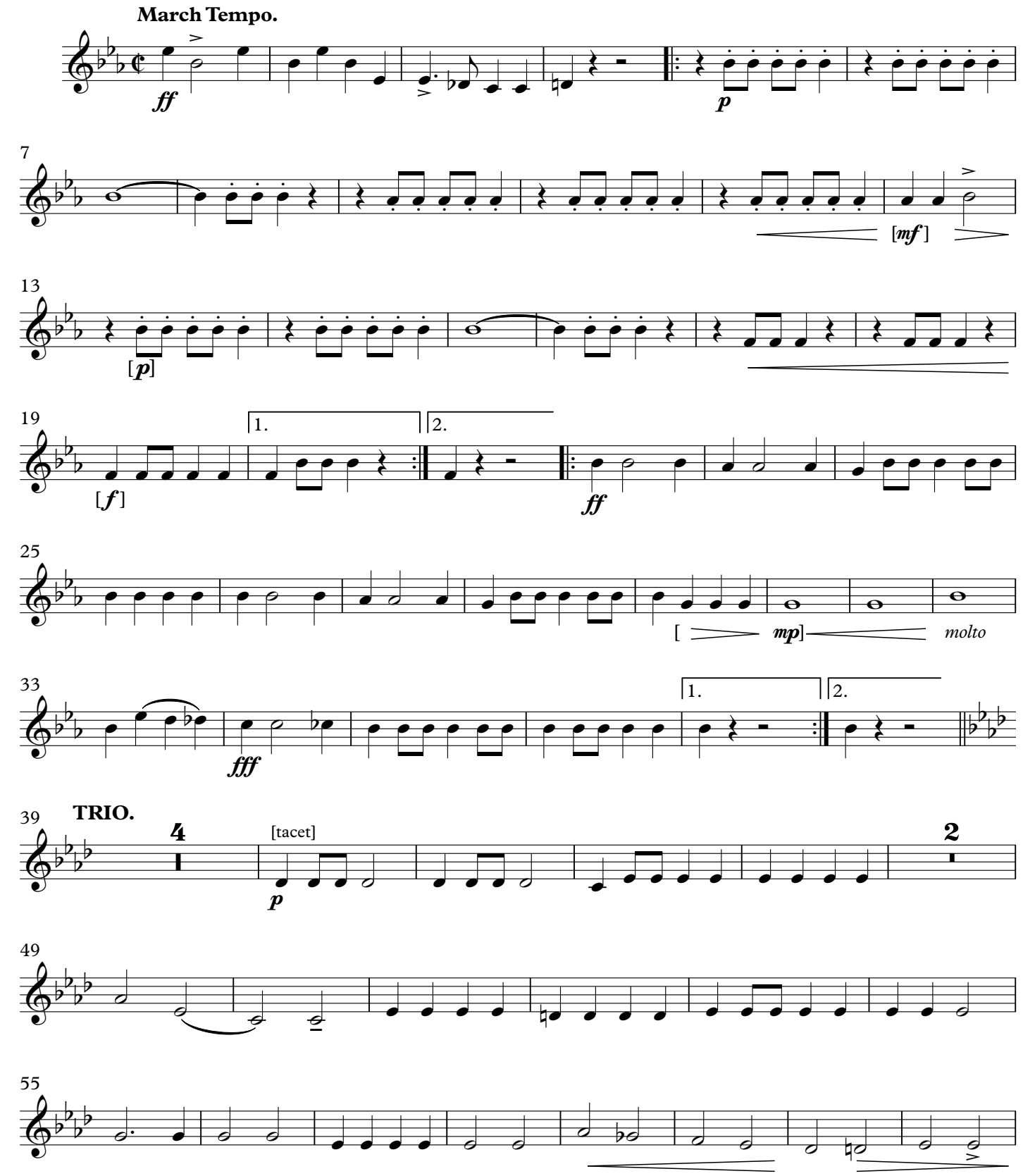
March

THE GRIDIRON CLUB

(1926)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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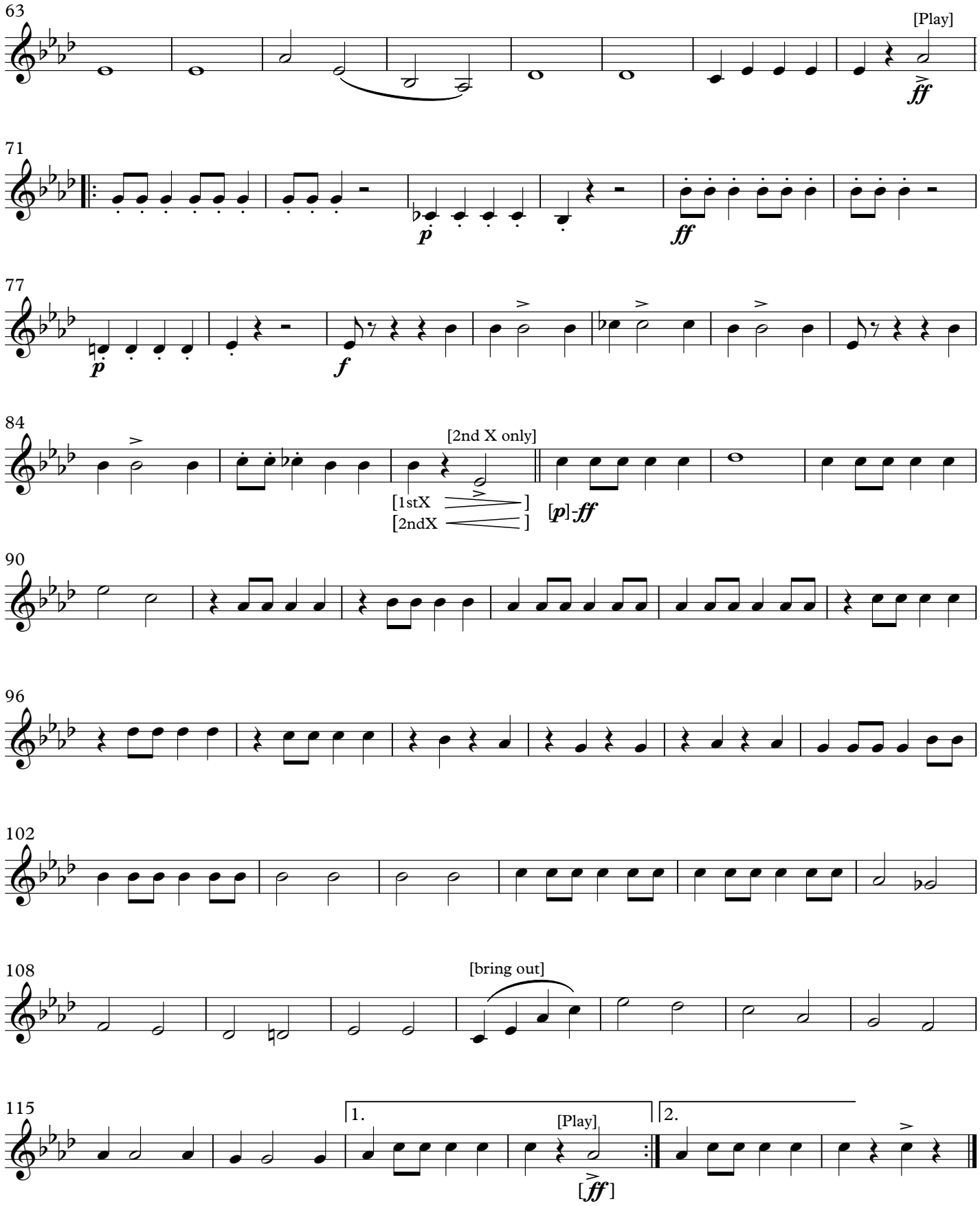
THE GRIDIRON CLUB

2nd B♭ Cornet



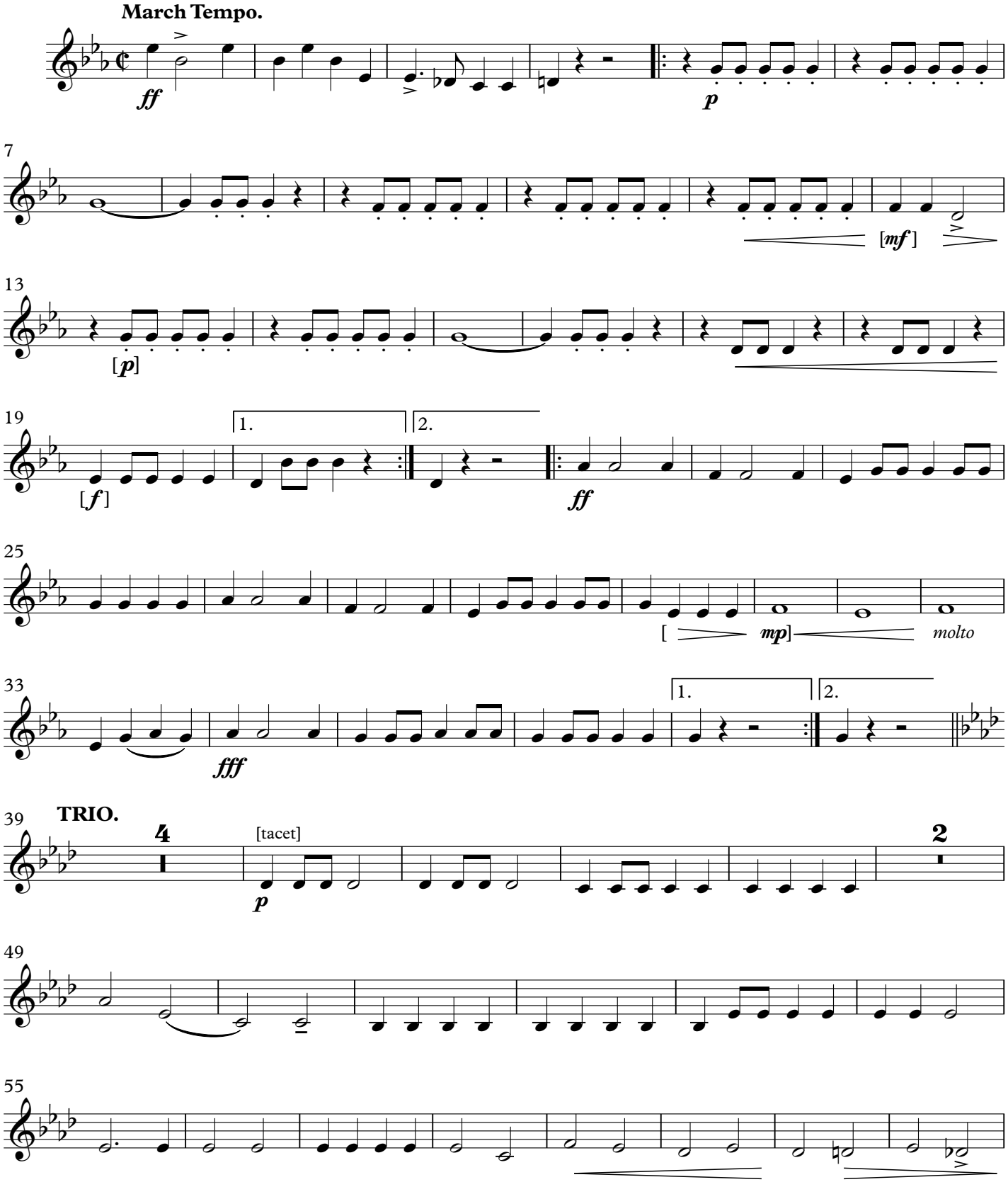
March

THE GRIDIRON CLUB

(1926)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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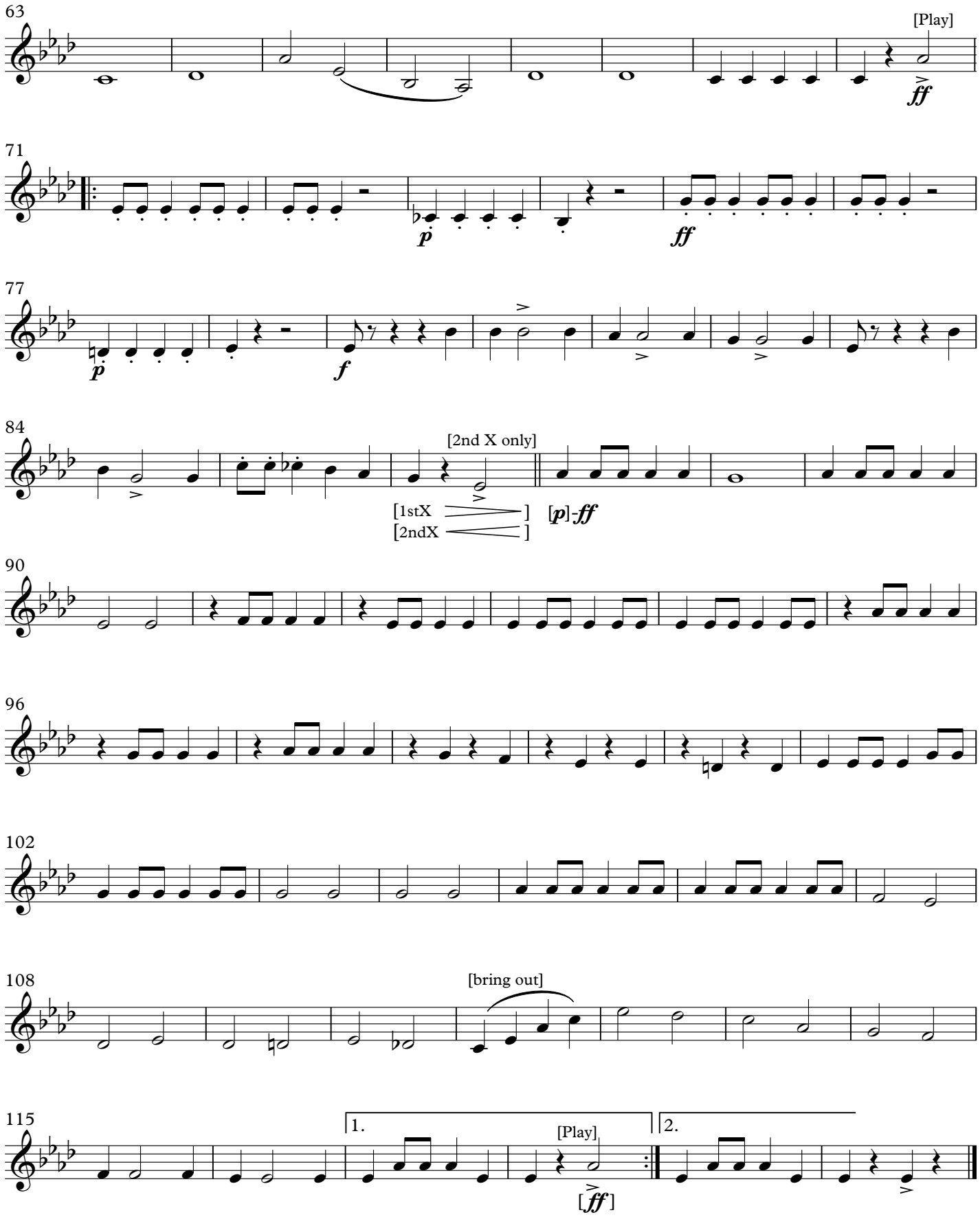
THE GRIDIRON CLUB

3rd B♭ Cornet



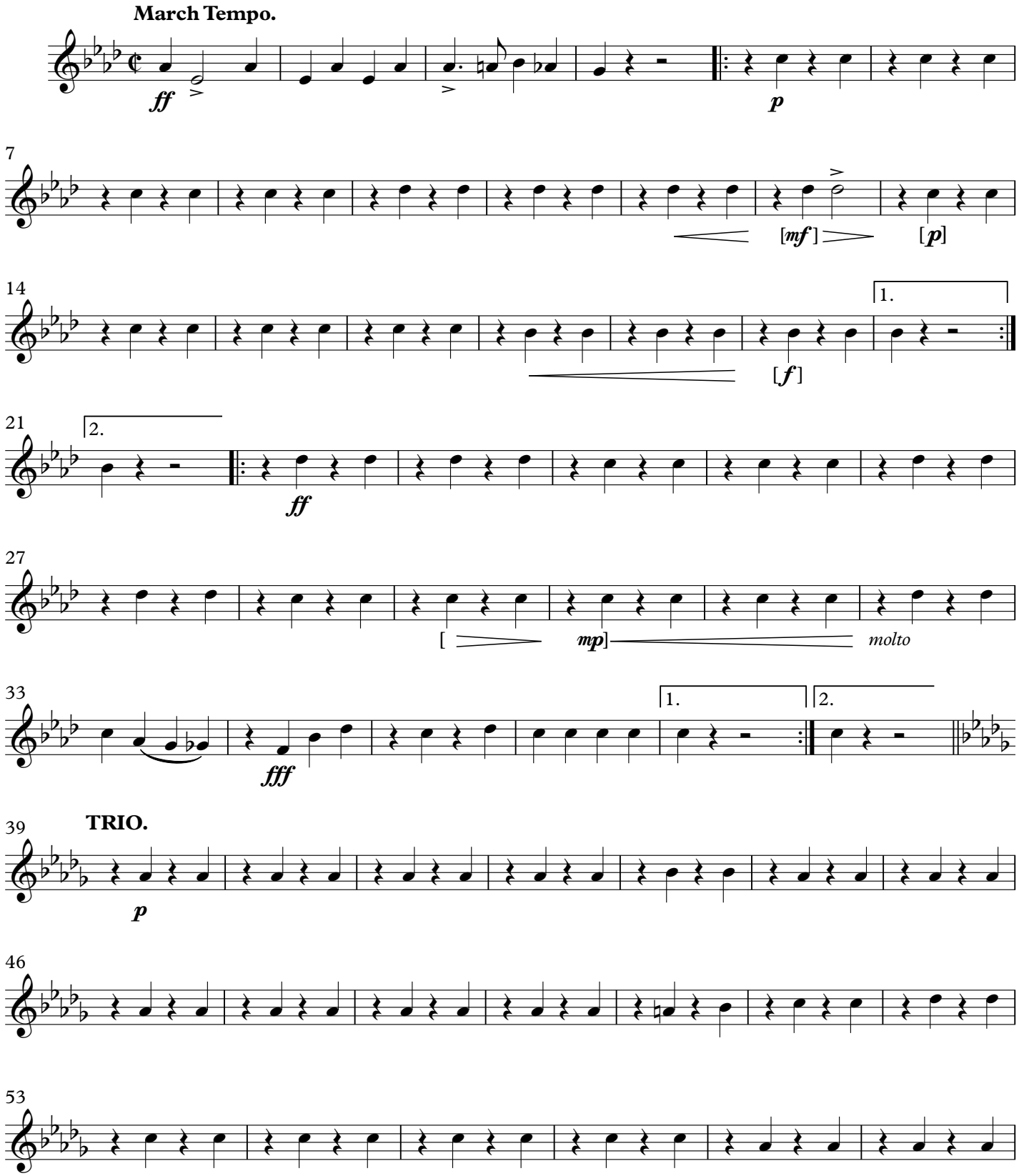
March

THE GRIDIRON CLUB

(1926)

1st F Horn

JOHN PHILIP SOUSA



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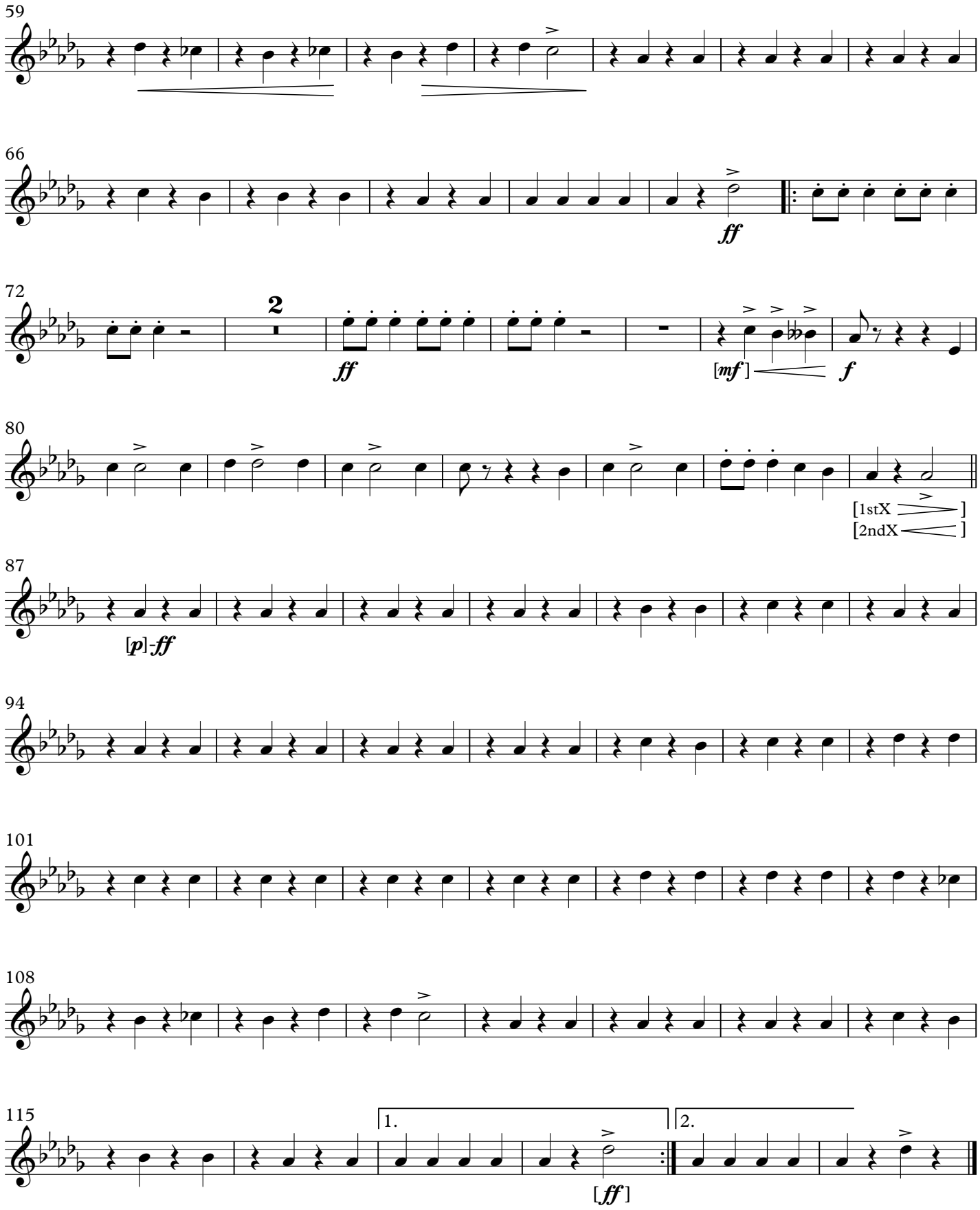
THE GRIDIRON CLUB
1st F Horn



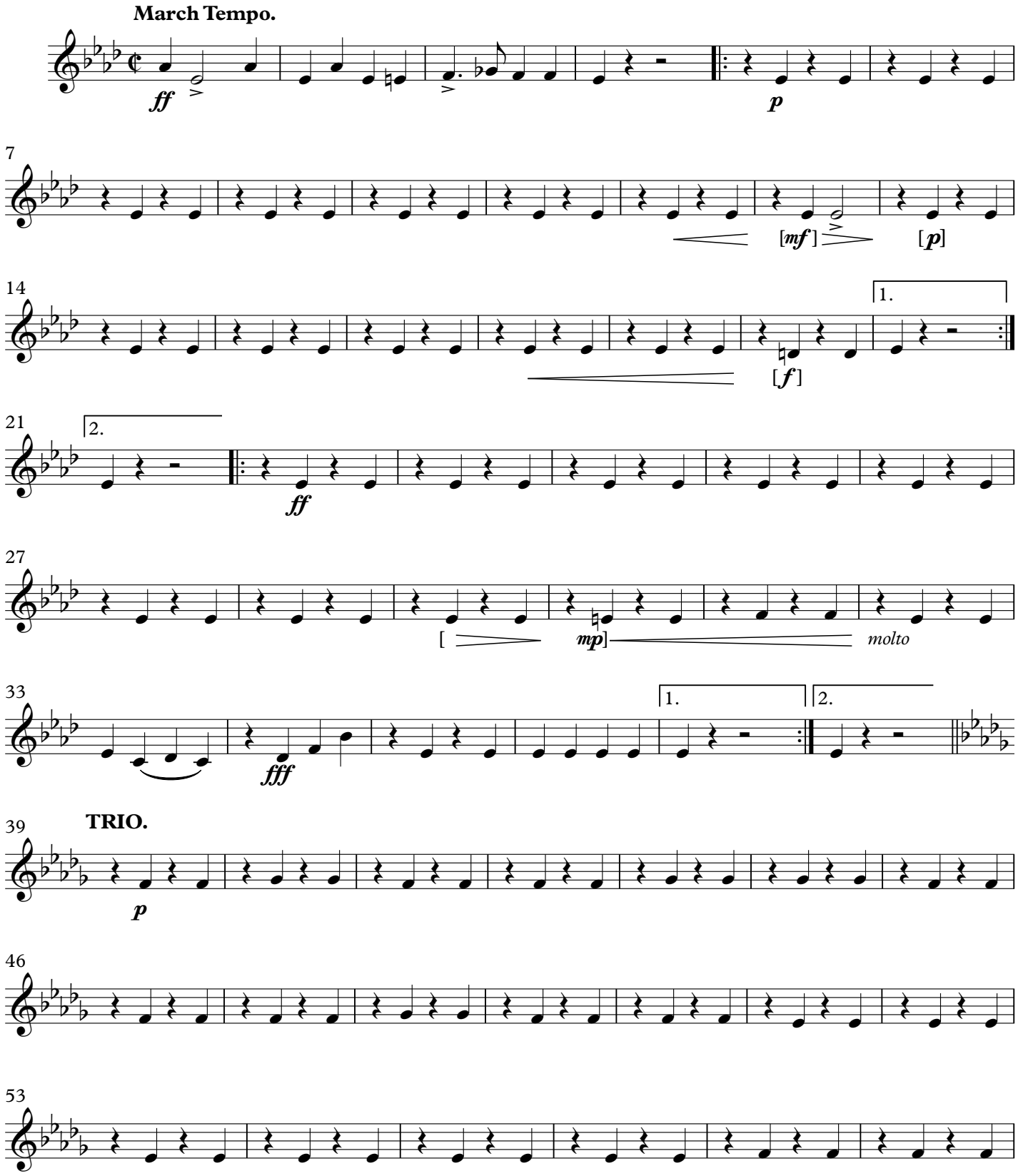
March

THE GRIDIRON CLUB

2nd F Horn

(1926)

JOHN PHILIP SOUSA



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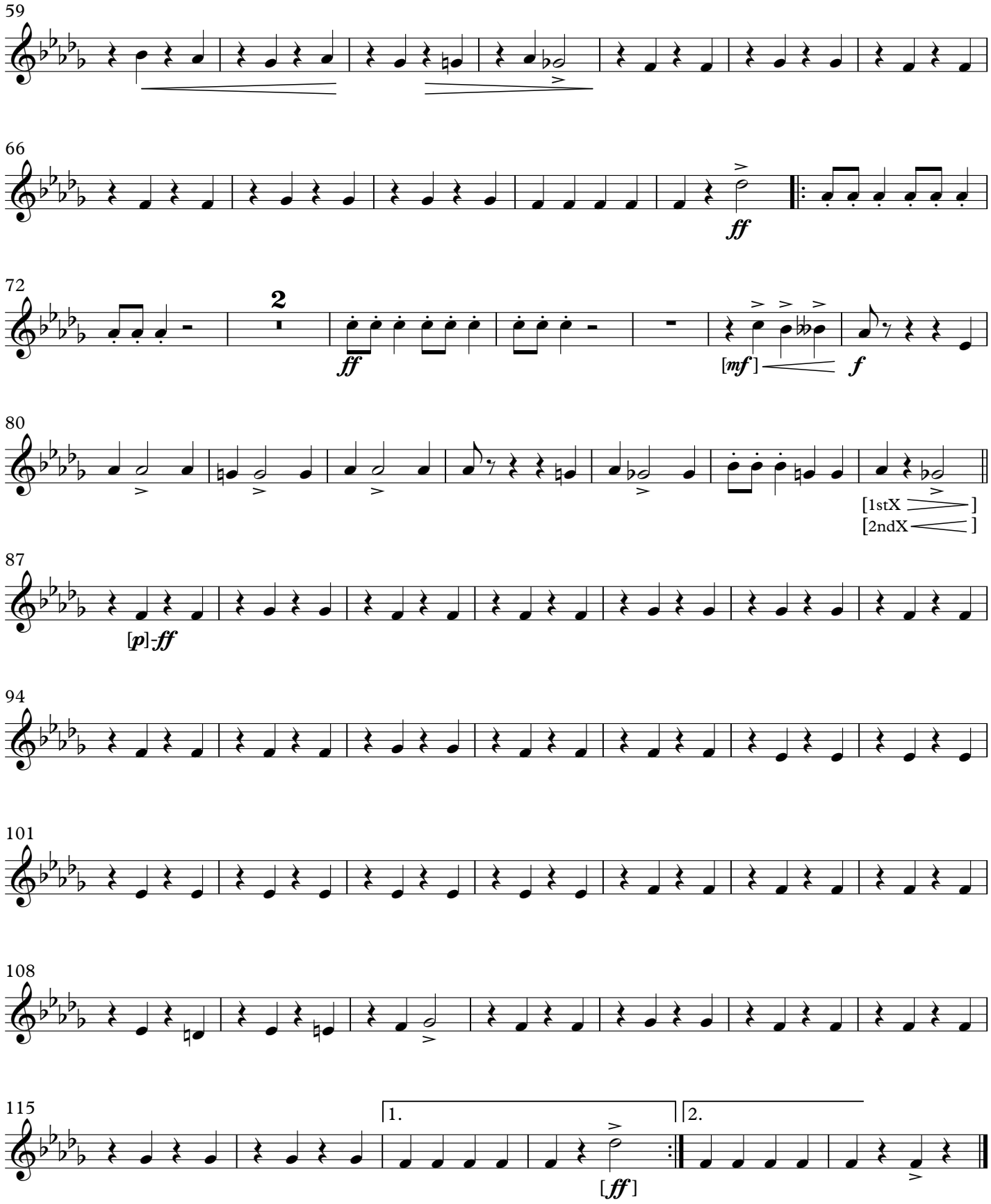
THE GRIDIRON CLUB
2nd F Horn



March

THE GRIDIRON CLUB

3rd F Horn

(1926)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7 [*mf*] [*p*]

14 [*f*] 1.

21 2. *ff*

27 [*mp*] *molto*

33 *fff* 1. 2.

39 **TRIO.** *p*

46

53

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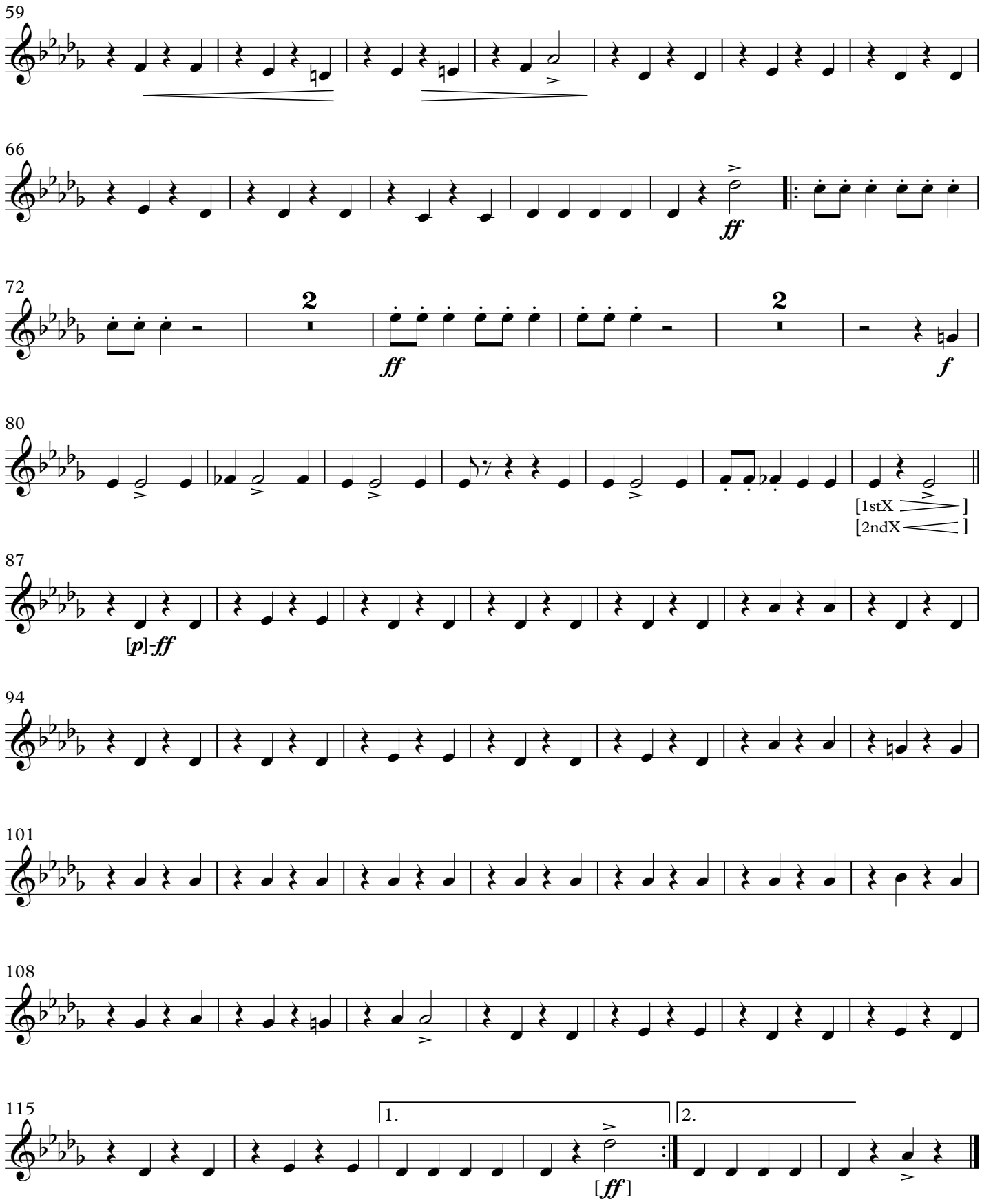
THE GRIDIRON CLUB
3rd F Horn



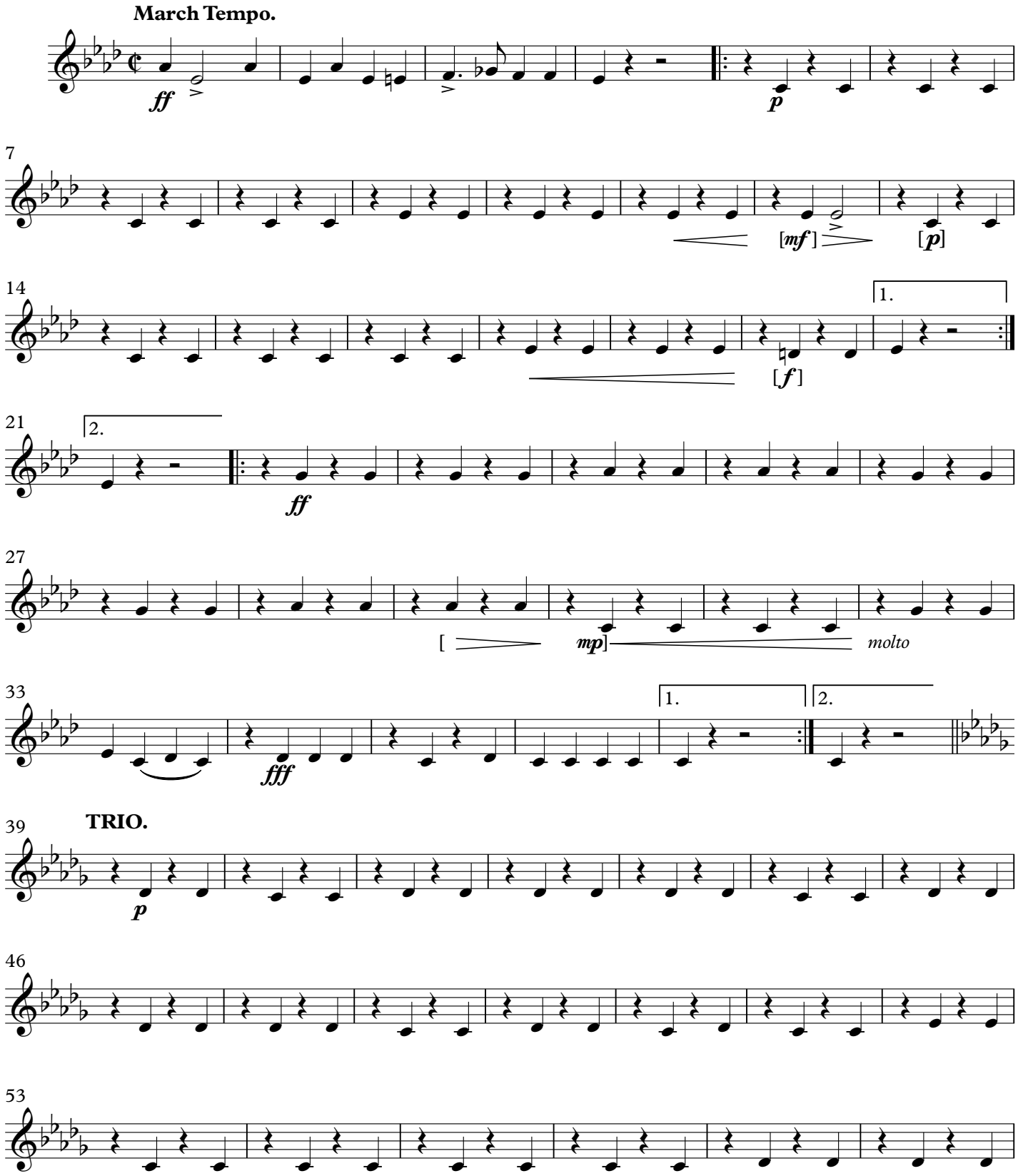
March

THE GRIDIRON CLUB

(1926)

4th F Horn

JOHN PHILIP SOUSA



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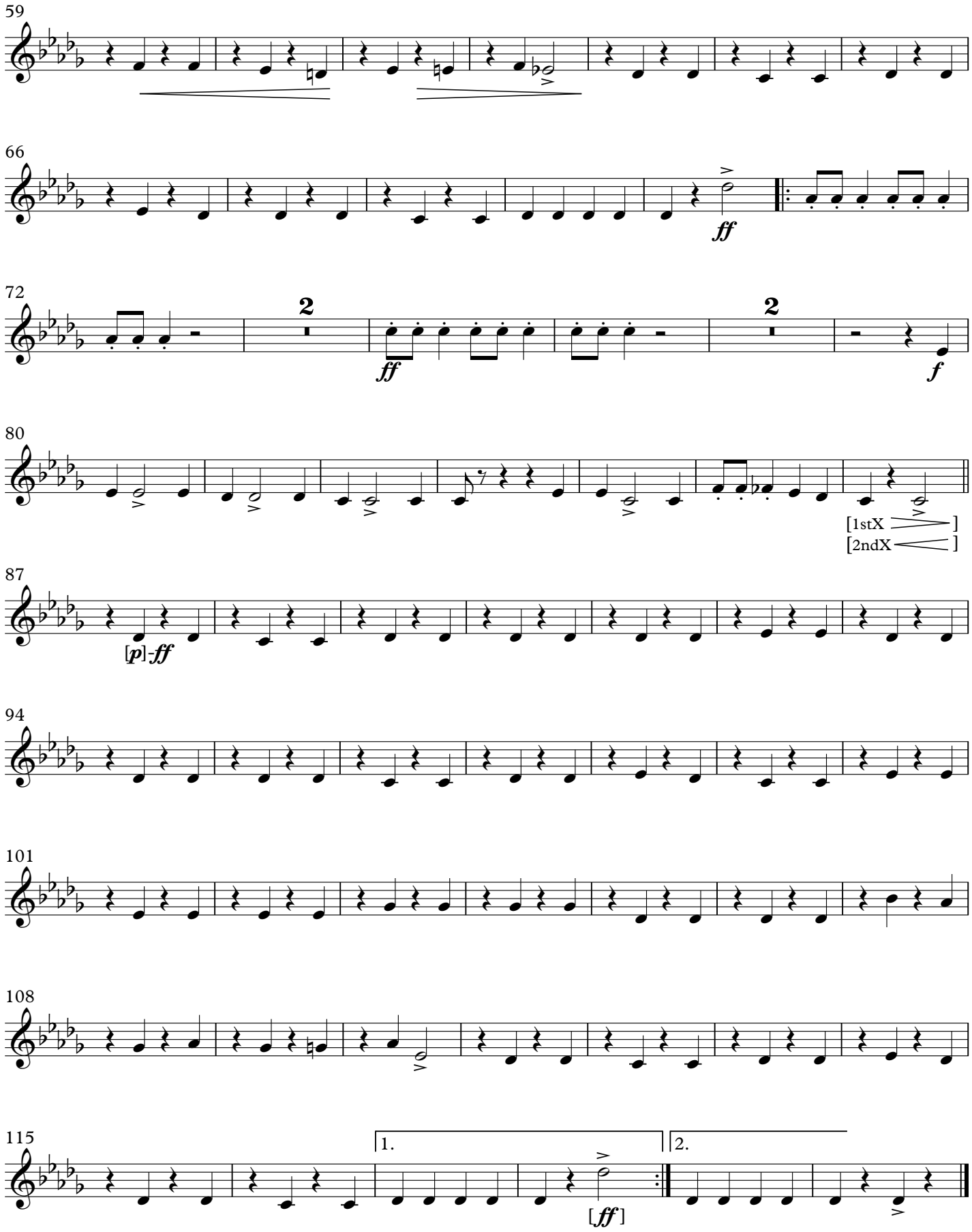
THE GRIDIRON CLUB
4th F Horn



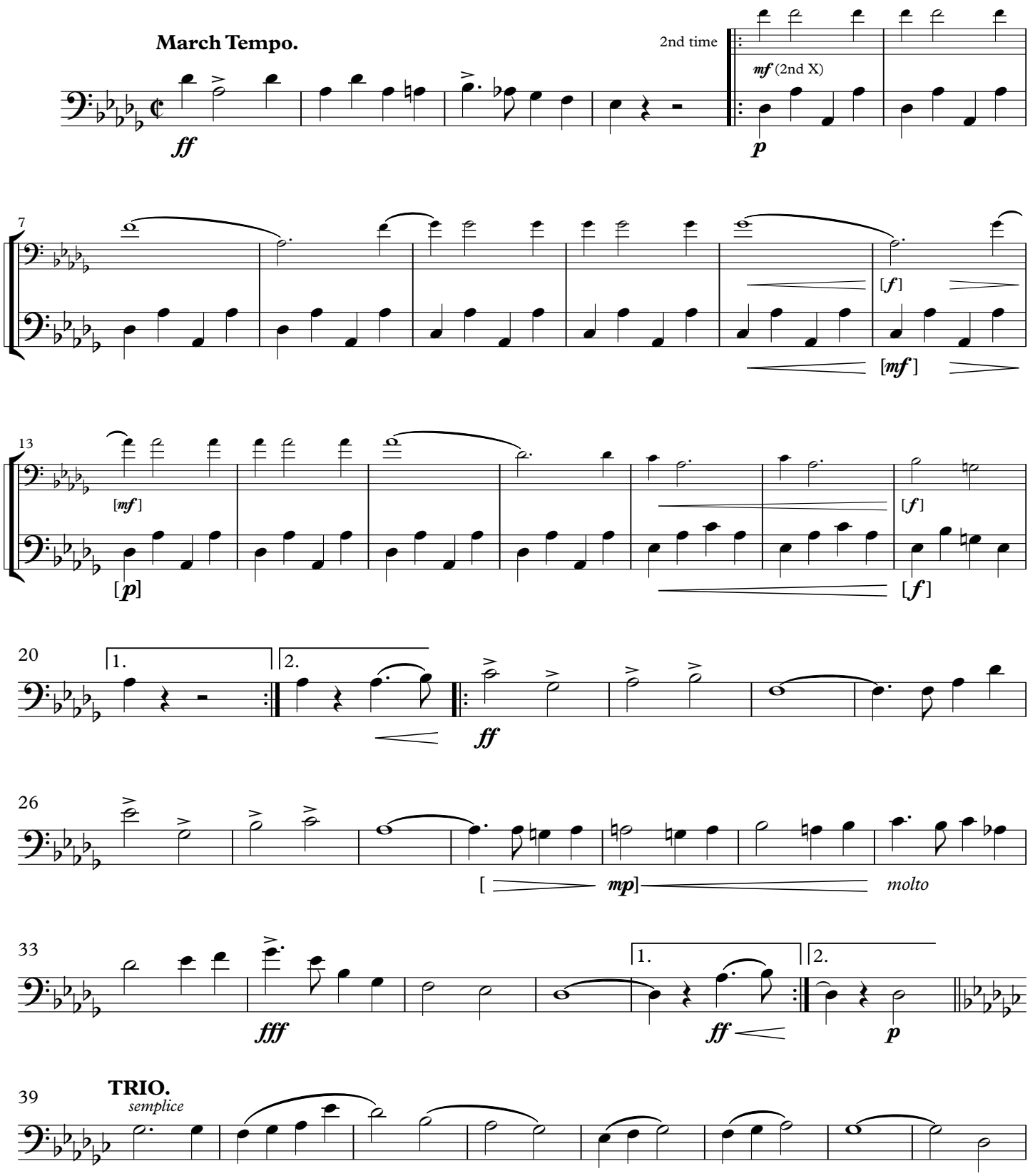
March

THE GRIDIRON CLUB

(1926)

Euphonium

JOHN PHILIP SOUSA



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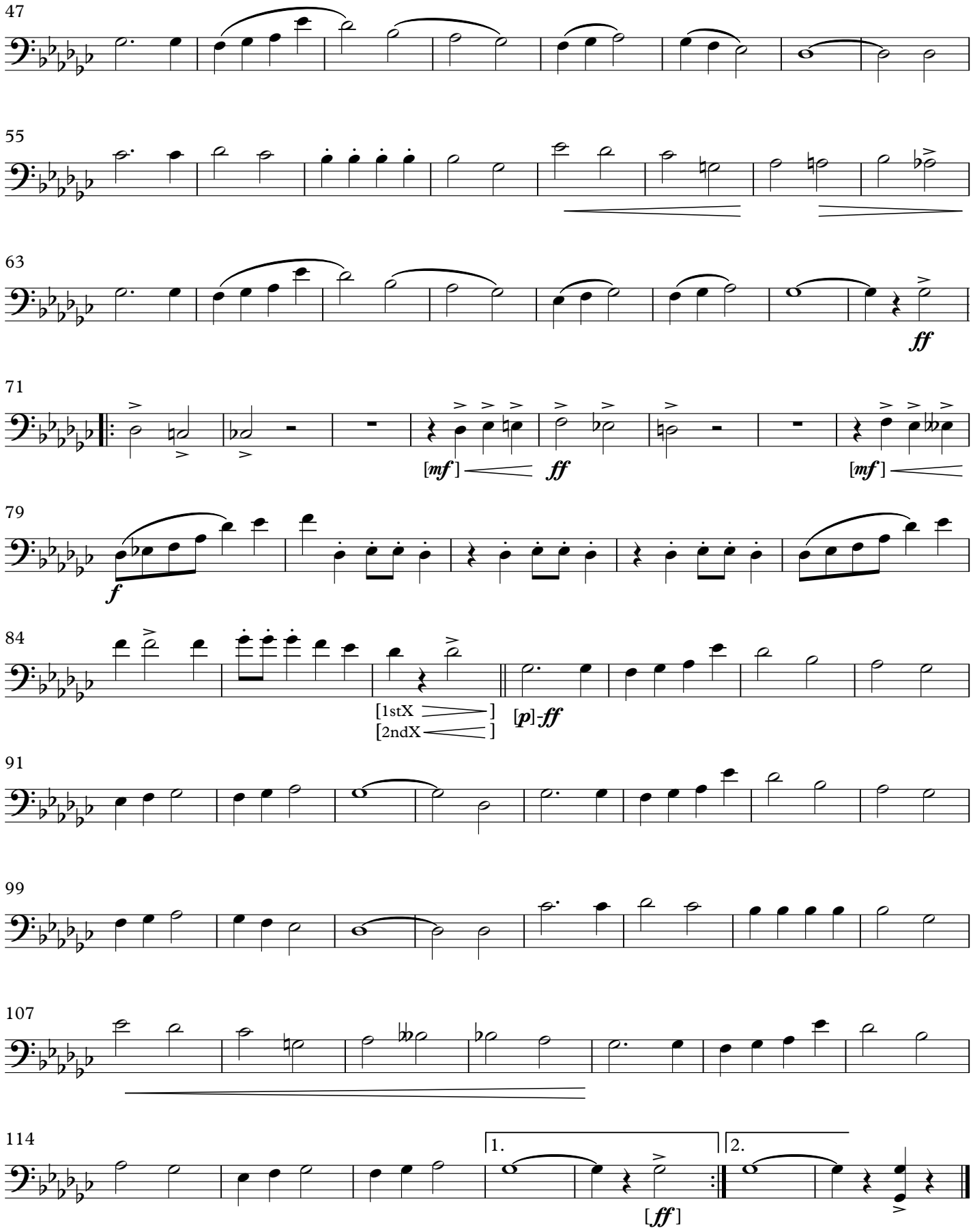
THE GRIDIRON CLUB
Euphonium



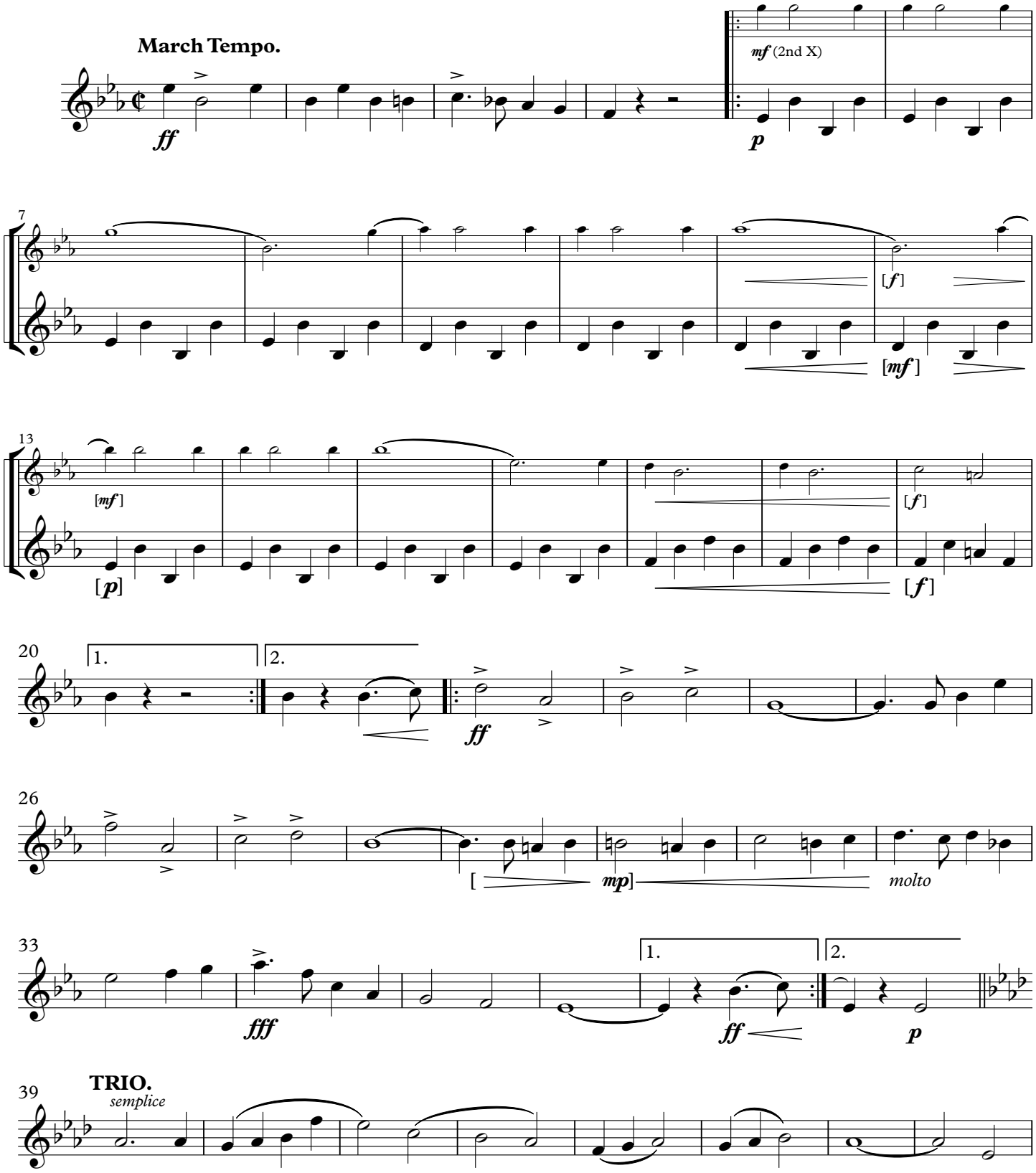
March

THE GRIDIRON CLUB

Euphonium, T.C.

(1926)

JOHN PHILIP SOUSA



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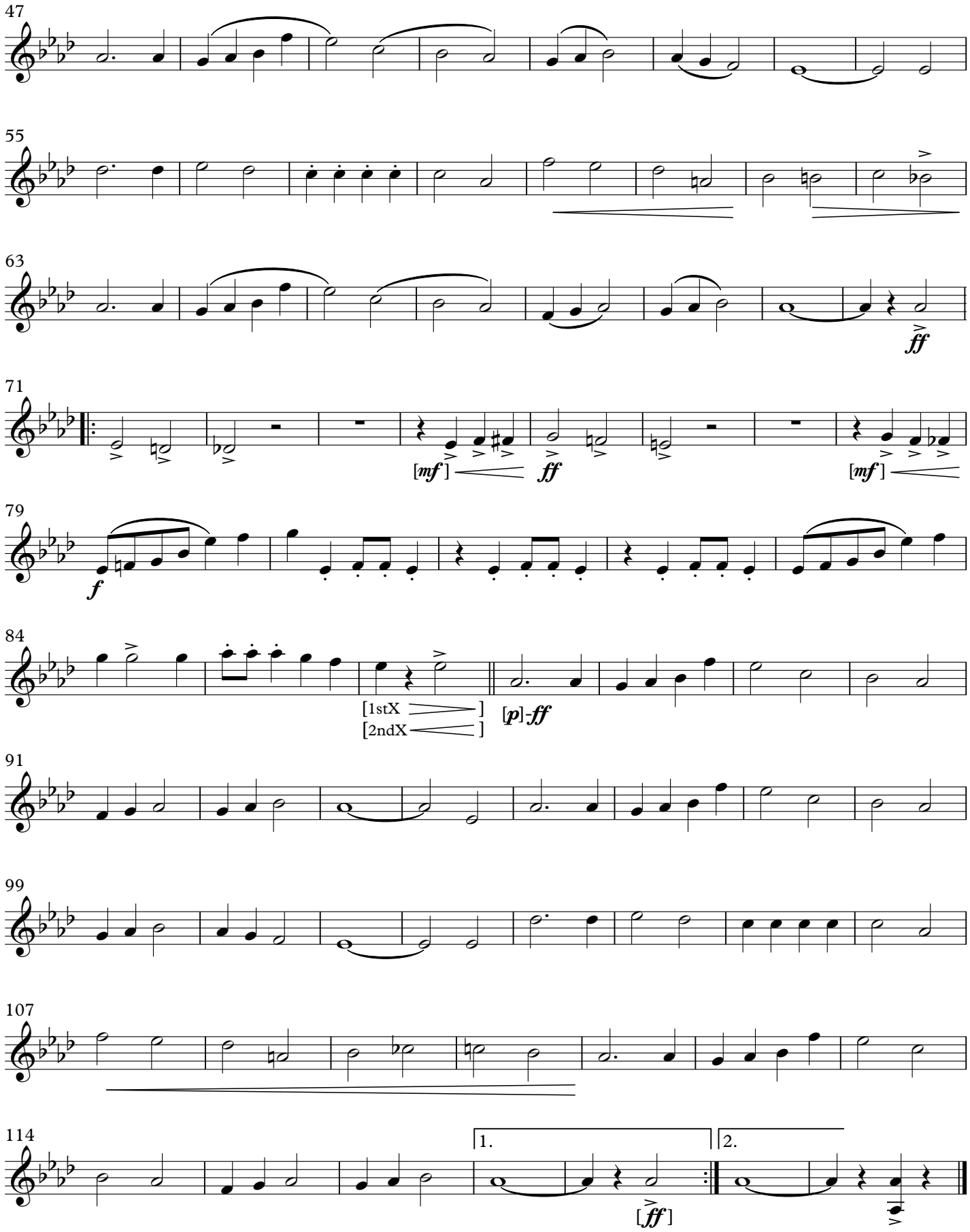
THE GRIDIRON CLUB
Euphonium, T.C.



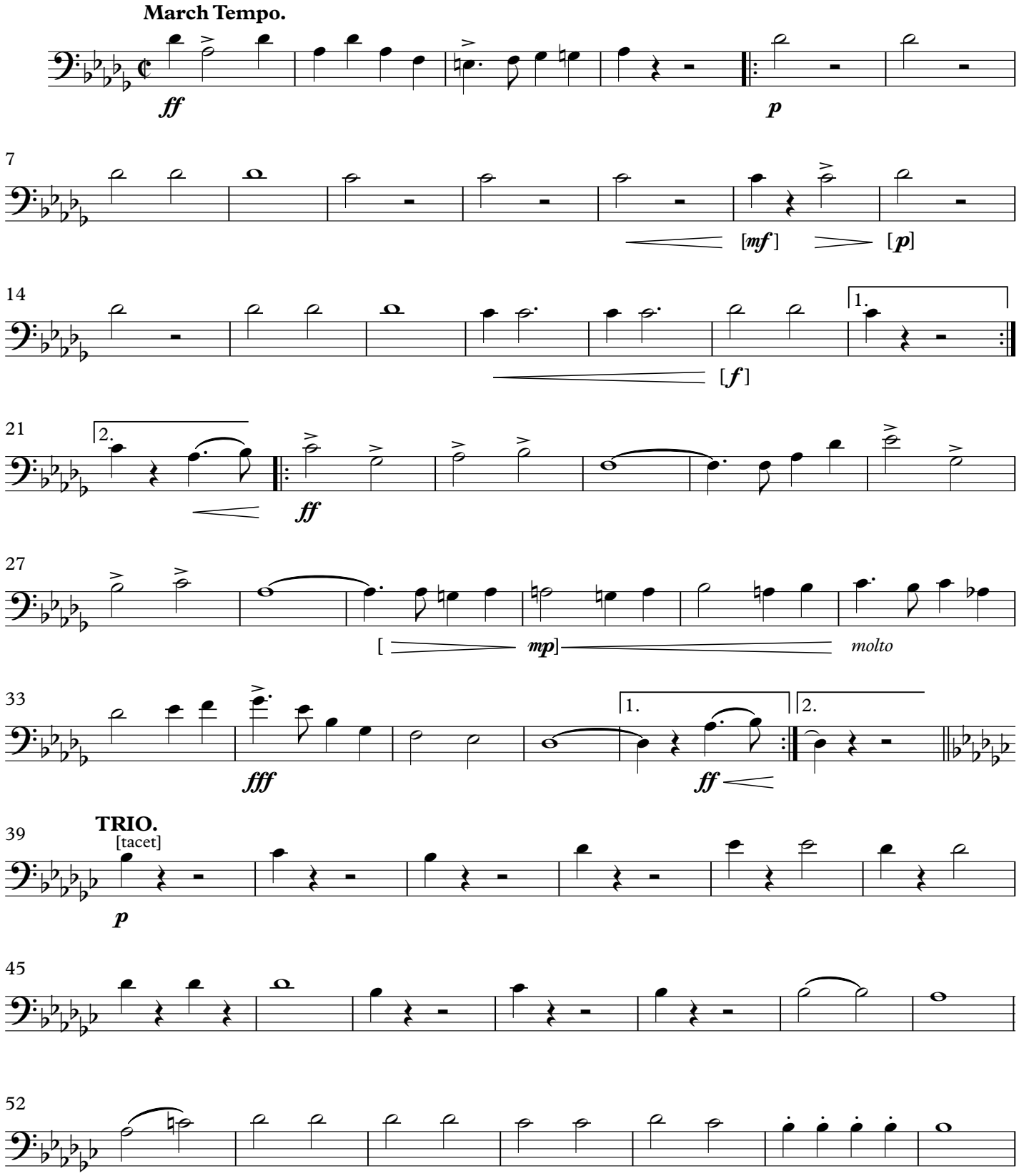
March

THE GRIDIRON CLUB

1st Trombone

(1926)

JOHN PHILIP SOUSA



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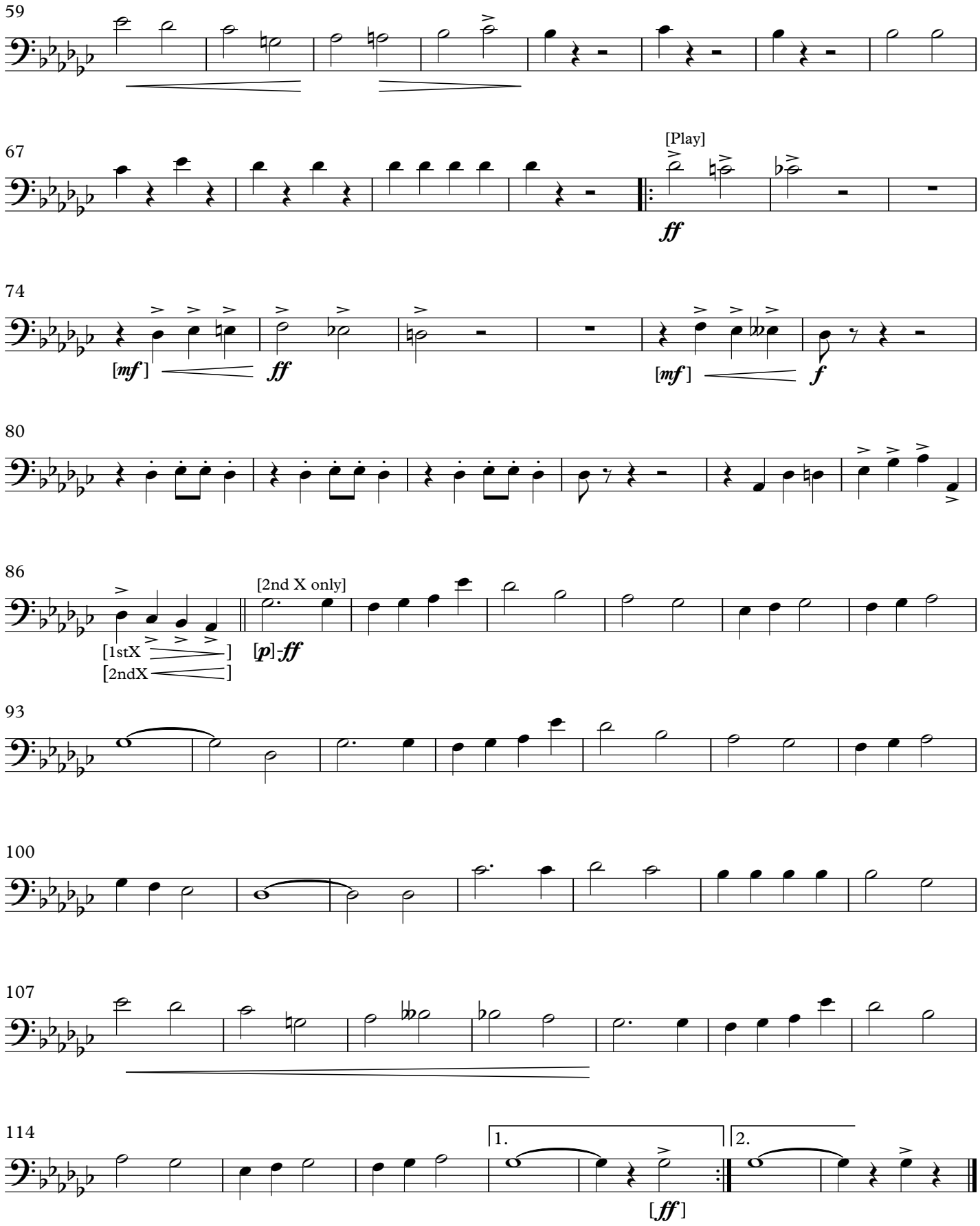
THE GRIDIRON CLUB
1st Trombone



March

THE GRIDIRON CLUB

(1926)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7

[*mf*] [*p*]

14

[*f*]

1.

21

2.

ff

27

[*mp*] *molto*

33

fff *ff*

1. 2.

39

TRIO.

[tacet]

p

45

52

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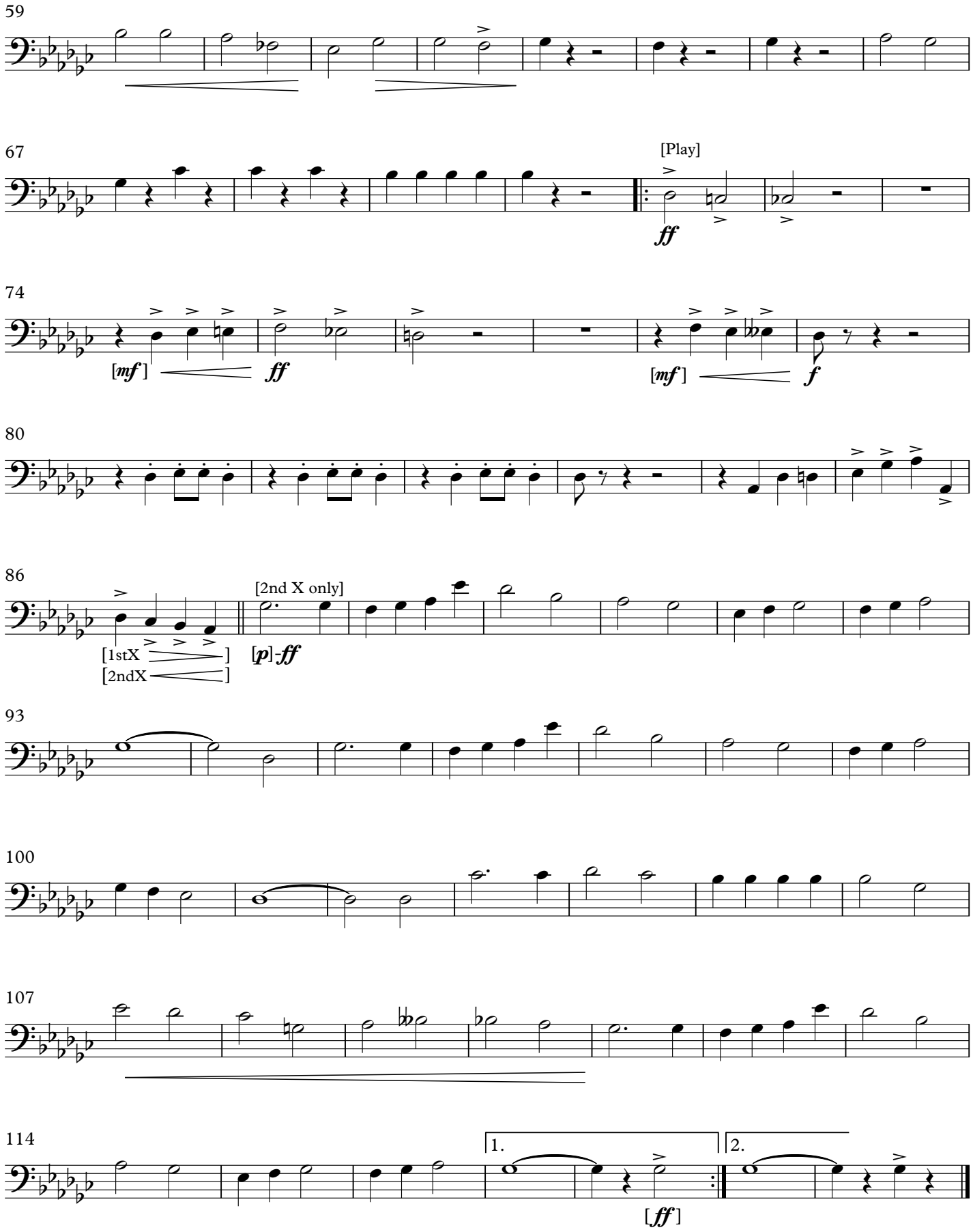
THE GRIDIRON CLUB
2nd Trombone



March

THE GRIDIRON CLUB

(1926)

3rd Trombone

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7 [*mf*] [*p*]

14 [*f*] 1.

21 2. *ff*

27 [*mp*] *molto*

33 *fff* 1. *ff* 2.

39 **TRIO.** [tacet] *p*

45

52

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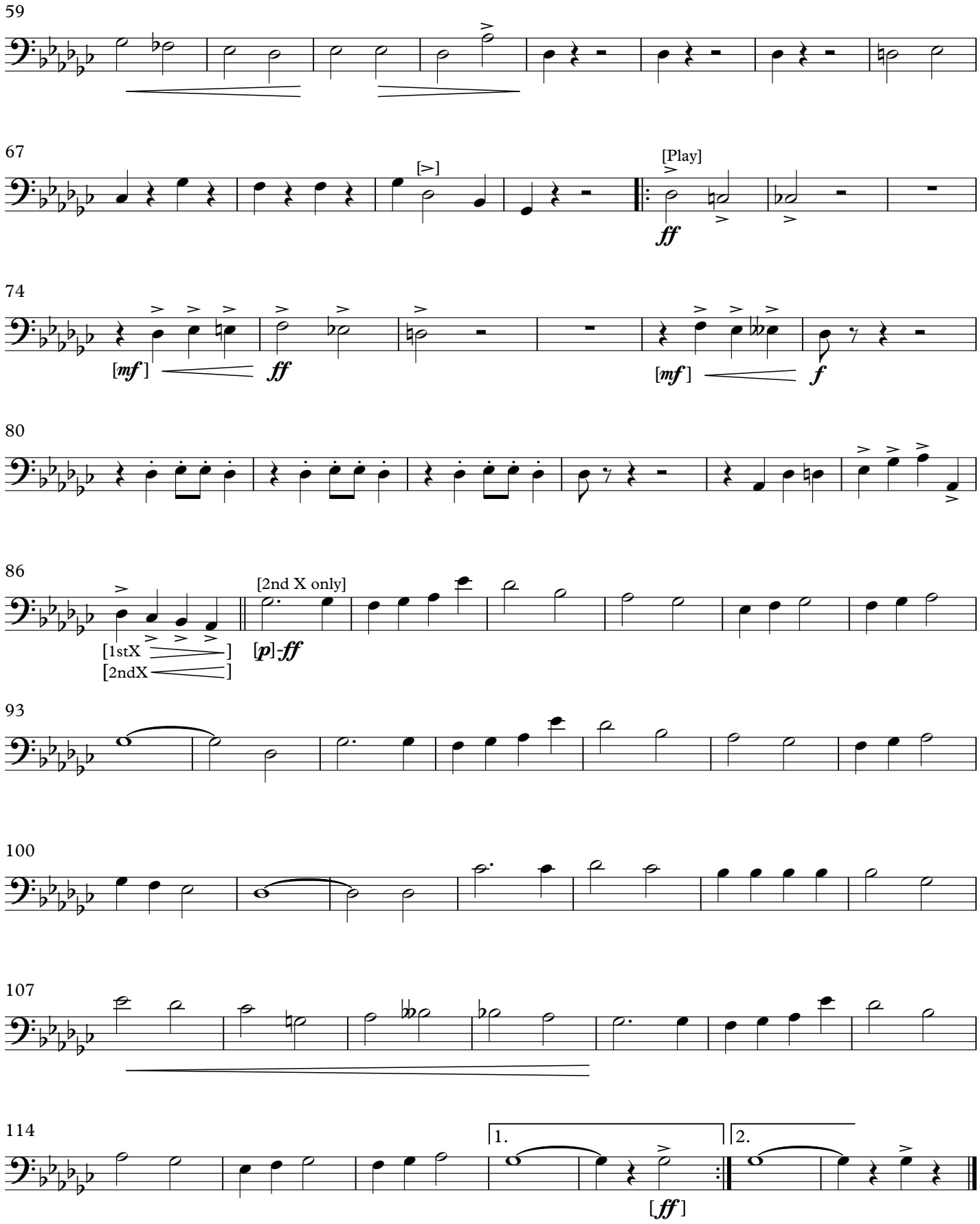
THE GRIDIRON CLUB
3rd Trombone



March

THE GRIDIRON CLUB

(1926)

4th Trombone

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7

[*mf*] [*p*]

14

1.

[*f*]

21

2.

ff

27

[*mp*] *molto*

33

fff 1. *ff* 2.

39

TRIO.

[tacet]

p

45

52

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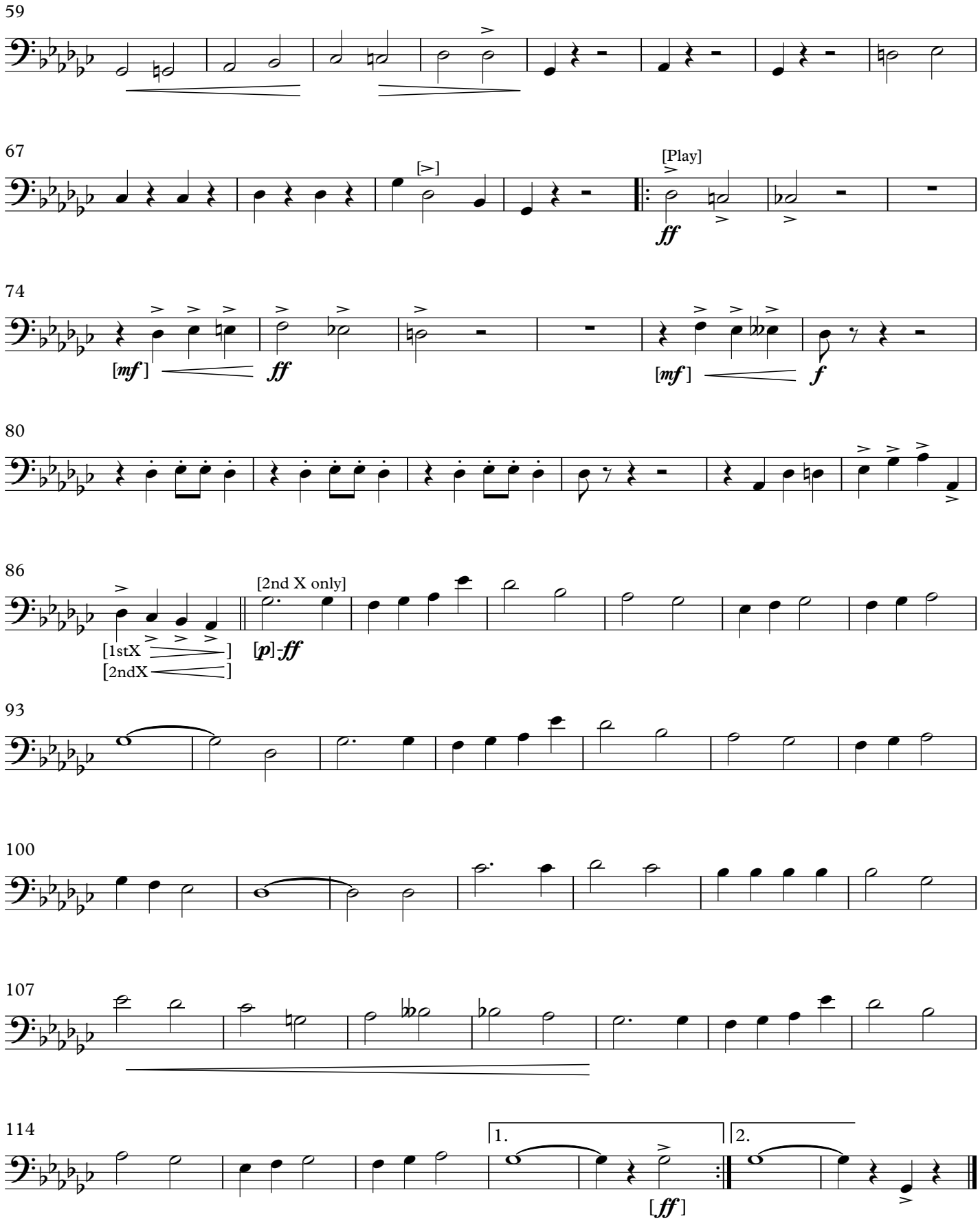
THE GRIDIRON CLUB
4th Trombone



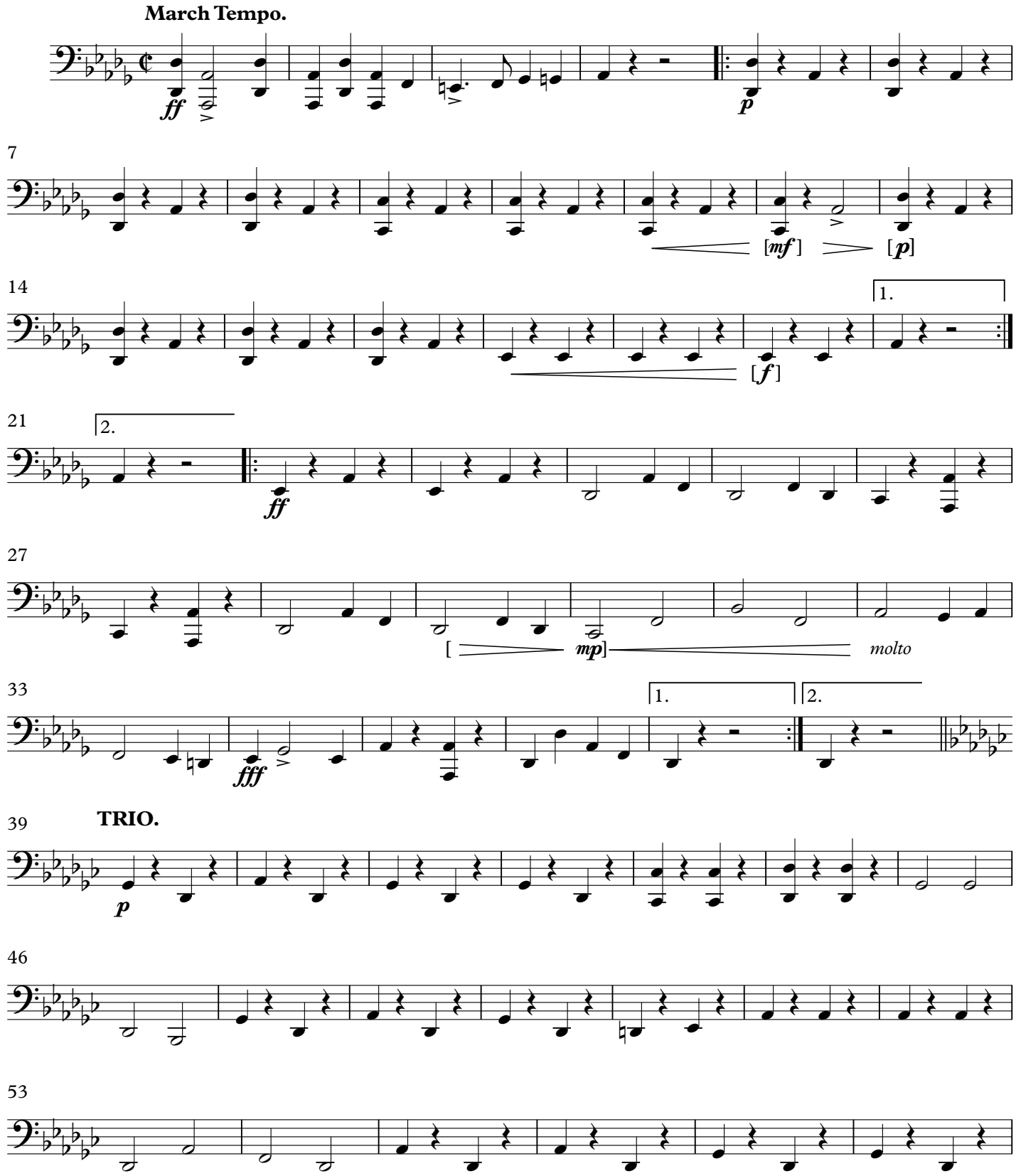
March

THE GRIDIRON CLUB

(1926)

Tuba

JOHN PHILIP SOUSA



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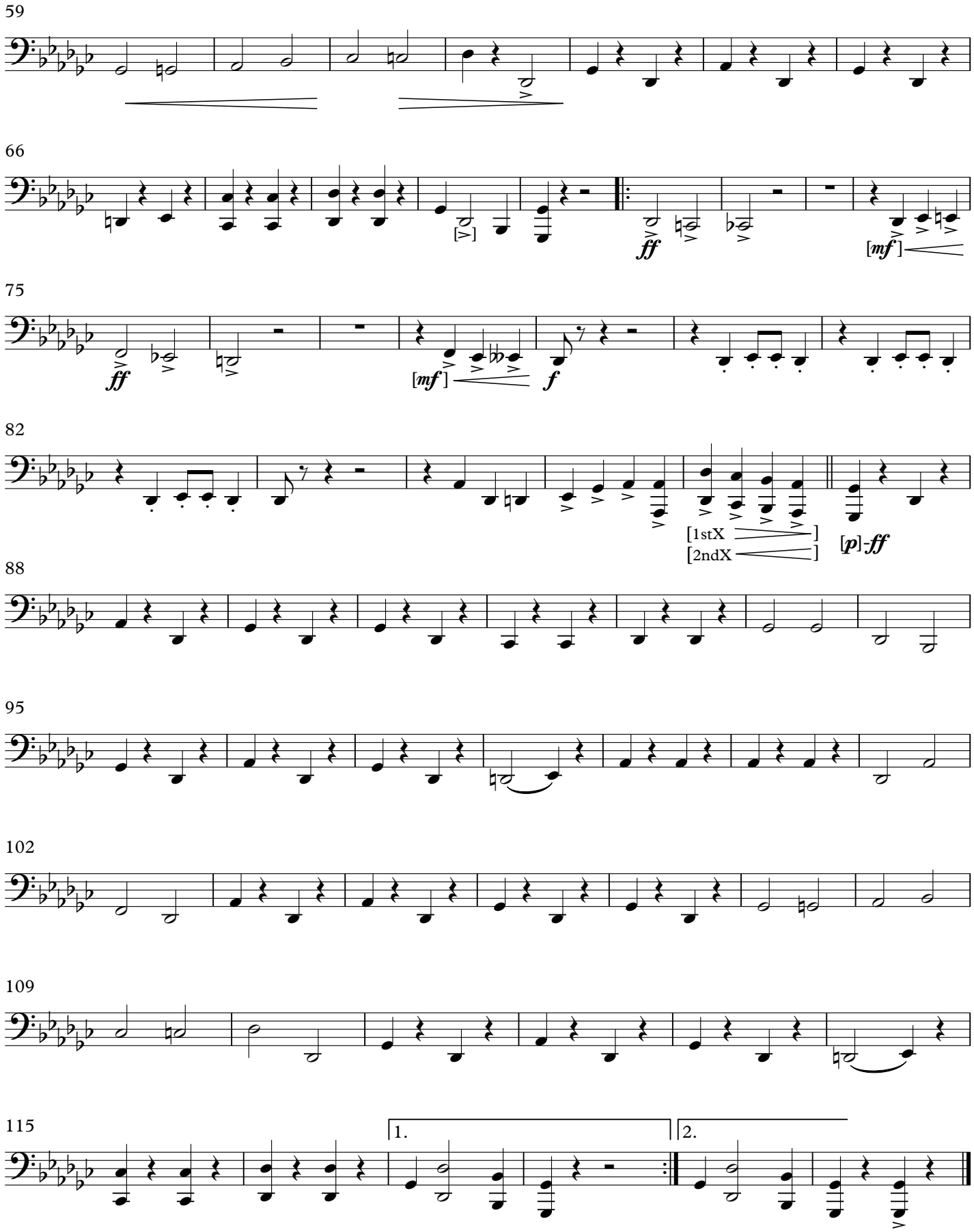
As played by "The President's Own" United States Marine Band

THE GRIDIRON CLUB
Tuba



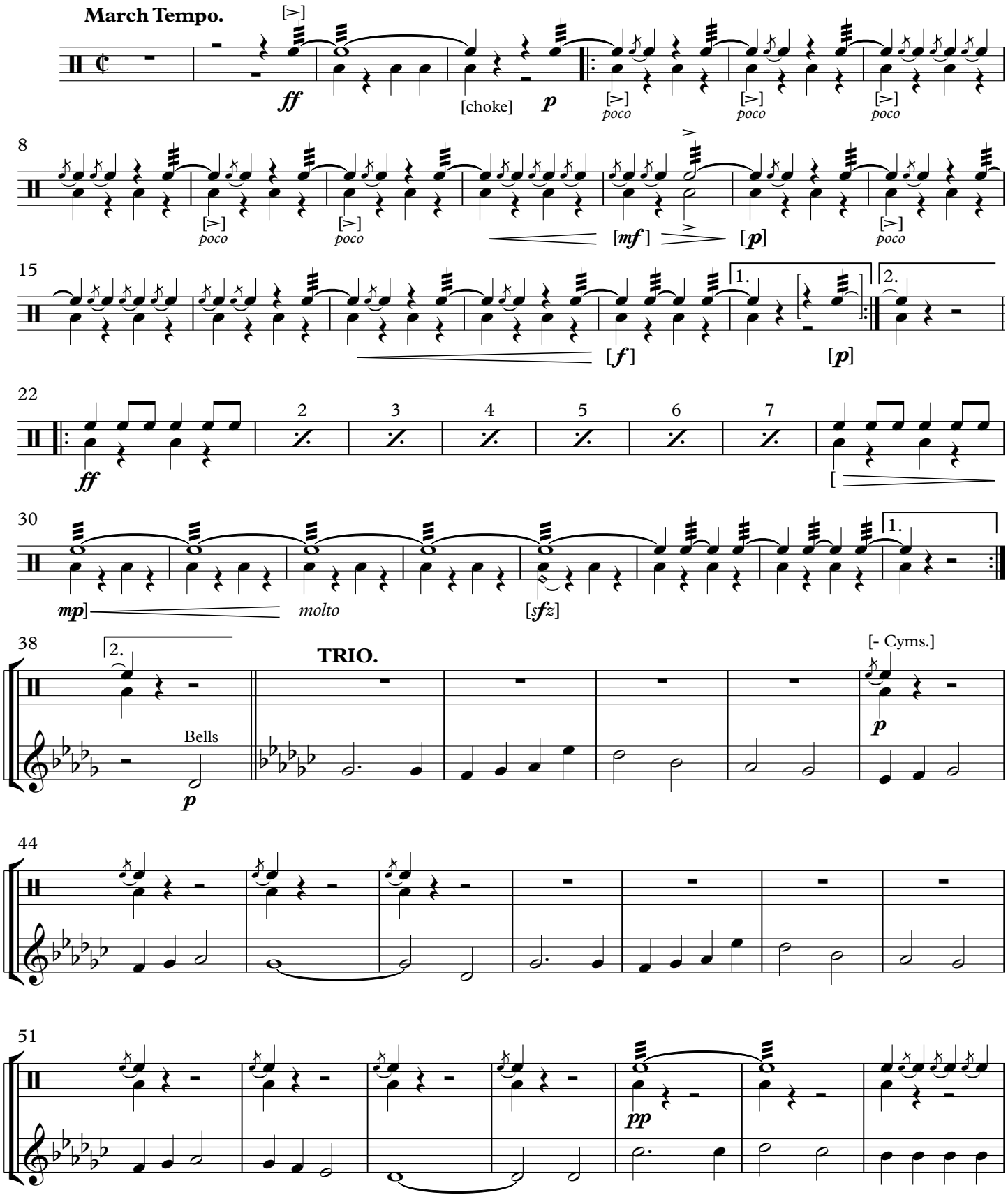
March

THE GRIDIRON CLUB

Drums & Bells

(1926)

JOHN PHILIP SOUSA



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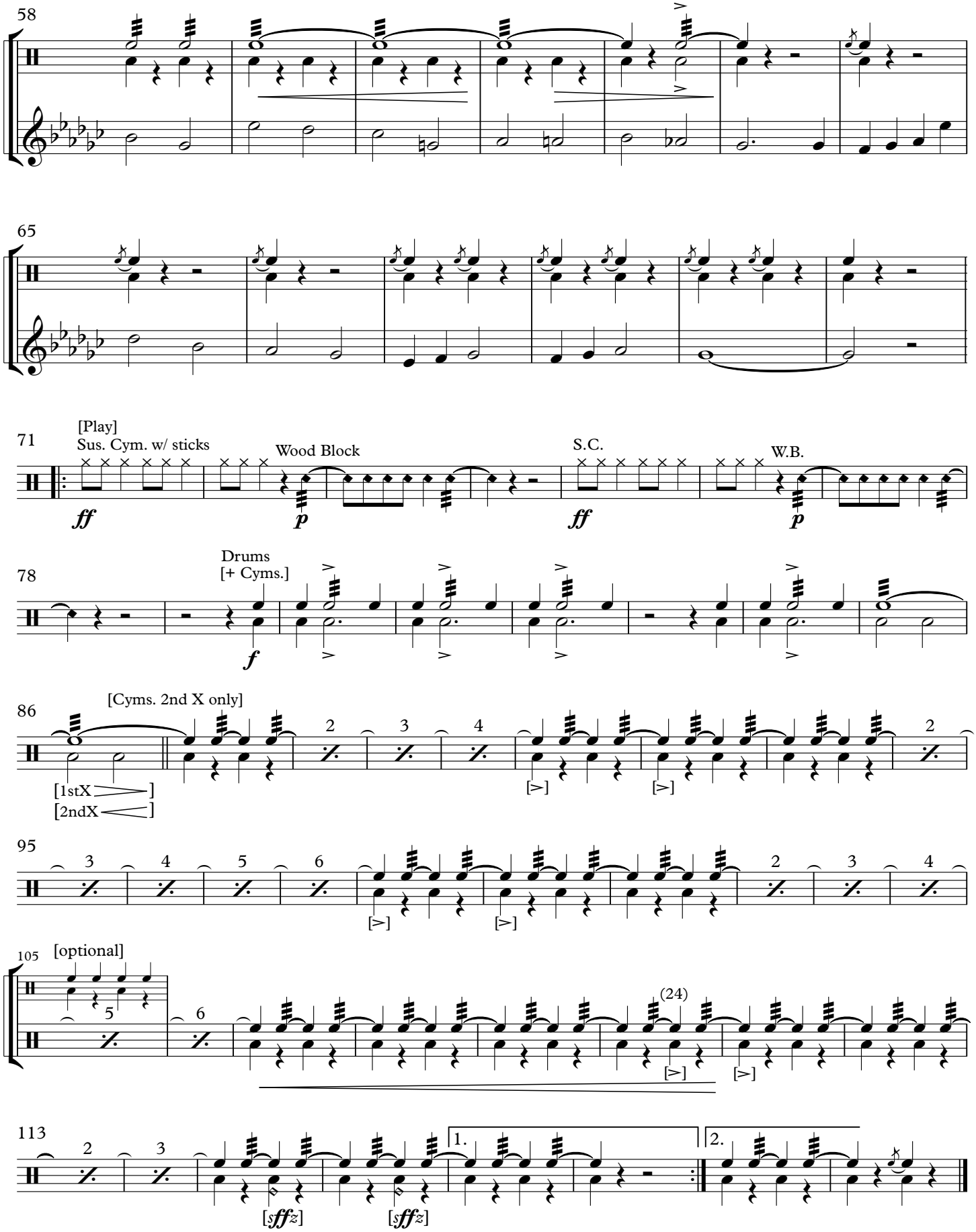
THE GRIDIRON CLUB
Drums & Bells