



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 2 No. 24

MIKADO
MARCH
(1885)

FULL SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Mikado March (1885)

The popularity of Sousa's medley marches, which were based on themes of other composers, never approached that of his original compositions. Such was the case with the "Mikado March," which utilized themes from the celebrated Gilbert and Sullivan operetta.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 71. 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 Volume 2 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. 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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."

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. In many instances these indications appear side-by-side with the original markings. 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. 1-8): All notes are accented in all parts. Note that the cymbal and bass drum parts are separate here and the cymbal can be initially played with a snare drum stick. The crash cymbals enter right away on the first strain, so if performed this way, it will require two players or an attached cymbal on the bass drum. A *subito mezzo-forte* was added in m. 8 to facilitate the following crescendo back to forte for the first strain.

First Strain (m. 9-24): This strain is essentially a repeated 8-bar phrase written out with the trombones playing a counter line the second time. The trombones should play a true *fortissimo* beginning in m. 17.

Second Strain (m. 25-50): This longer tune in the medley march has more dynamic shaping opportunities than the previous strain. Accents are added on beat two of m. 34 and 35 before an added *decrescendo* right as the percussion drops out. After a bar of *mezzo-piano*, a crescendo leads back to the base *forte* dynamic and the colorful addition of a triangle in percussion.

Trio (m. 50-82): Sousa changes key to the subdominant and changes the meter to 6/8 here. The trombones lead another tune in the medley and are joined by the woodwinds and cornets in m. 58. A new strain of the melody is introduced in m. 67 and on the repeat of that melody in m. 74, it is effective to raise the dynamic to *fortissimo* and add accents in the percussion in m. 76 and 78.

Final Strain and Coda (m. 82-end): Unusually, Sousa modulates again to the new subdominant and goes back to cut time. Accents are added in percussion throughout this extended final strain of the medley to punctuate the tunes. Additionally, the original accents written in the rest of the band are important to give proper character to the music. The grace notes in the upper woodwinds beginning in m. 107 should be played short and close to the resulting notes. The cymbal played with a snare stick returns in m. 111 to finish the march with a similar feel to the opening, but the crash cymbals play the final two bars and have one final accent in m. 121.

MIKADO MARCH

(1885)

JOHN PHILIP SOUSA

March Tempo. 1 2 3 4 5 6 7 8

Flute Piccolo *f* [*mf*]

1st & 2nd Oboes *f* [*mf*]

E♭ Clarinet *f* [*mf*]

1st B♭ Clarinet *f* [*mf*]

2nd B♭ Clarinet *f* [*mf*]

3rd B♭ Clarinet *f* [*mf*]

Bassoon *f* [*mf*]

E♭ Cornet *f* [*mf*]

Solo B♭ Cornet *f* [*mf*]

1st B♭ Cornet *f* [*mf*]

2nd & 3rd B♭ Cornets *f* [*mf*]

1st & 2nd F Horns [originally E♭ Altos] *f* [*mf*]

3rd & 4th F Horns [originally E♭ Altos] *f* [*mf*]

Baritone *f* [*mf*]

1st & 2nd Trombones *f* [*mf*]

Bass Trombone *f* [*mf*]

Tuba *f* [*mf*]

Snare Drum Triangle S.D. [*mf*]

Cymbals Cym. w. stick [*mf*]

Bass Drum B.D. [*mf*]

MIKADO MARCH

Full Score

9 10 11 12 13 14 15 16

Flt./Picc. *[f]*

1st & 2nd Oboes *[f]*

E♭ Clar. *[f]*

1st B♭ Clar. *[f]*

2nd B♭ Clar. *[f]*

3rd B♭ Clar. *[f]*

Bsn. *[f]*

E♭ Cor. *[f]*

Solo B♭ Cor. *[f]*

1st B♭ Cor. *[f]*

2nd & 3rd B♭ Cors. *[f]*

1st & 2nd Hrns. *[f]*

3rd & 4th Hrns. *[f]*

Bar. *[f]*

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

B. Trbn. *[f]* *ff*

Tuba *[f]*

S.D./Tri. *[f]*

B.D./Cyms. *[f]*

a2 (B.D. + Cyms.) 4

MIKADO MARCH

Full Score

17

18

19

20

21

22

23

24

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bssn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns. *soli*

B. Trbn. *soli*

Tuba

S.D./Tri.

B.D./Cyms.

MIKADO MARCH

Full Score

25

26

27

28

29

30

31

Flt./Picc. *f marc.*

1st & 2nd Oboes *f marc.*

E♭ Clar. *f marc.*

1st B♭ Clar. *f marc.*

2nd B♭ Clar. *f marc.*

3rd B♭ Clar. *f marc.*

Bsn. *f marc.*

E♭ Cor. *f marc.*

Solo B♭ Cor. *f marc.*

1st B♭ Cor. *f marc.*

2nd & 3rd B♭ Cors. *f marc.*

1st & 2nd Hrns. *f marc.*

3rd & 4th Hrns. *f marc.*

Bar. *f marc.*

1st & 2nd Trbns. *f marc.*

B. Trbn. *f marc.*

Tuba *f marc.*

S.D./Tri. *f*

B.D./Cyms. *f*

MIKADO MARCH

Full Score

32

33

34

35

36

37

38

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bsn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

S.D./Tri.

B.D./Cyms.

[mp]

[f]

MIKADO MARCH

Full Score

39 40 41 42 43 44 45 46

Flt./Picc. *[f]*

1st & 2nd Oboes

E♭ Clar. *[f]*

1st B♭ Clar. *[f]*

2nd B♭ Clar.

3rd B♭ Clar.

Bsn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba *[f]*

S.D./Tri. *[f]* Tri. *[f]* S.D. *f* 4

B.D./Cyms. *f*

MIKADO MARCH
Full Score

47 48 49 50 51 52 53 54

Flt./Picc. *f* *tr*

1st & 2nd Oboes *f*

E♭ Clar. *f* *tr*

1st B♭ Clar. *f*

2nd B♭ Clar. *f*

3rd B♭ Clar. *f*

Bsn. *ff*

E♭ Cor. *f*

Solo B♭ Cor. *f*

1st B♭ Cor. *f*

2nd & 3rd B♭ Cors. *f*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

S.D./Tri. *ff*

B.D./Cyms. *ff*

MIKADO MARCH

Full Score

55 56 57 58 59 60 61

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bsn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

S.D./Tri.

B.D./Cyms.

MIKADO MARCH

Full Score

62

63

64

65

66

67

68

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bssn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

S.D./Tri.

B.D./Cyms.

MIKADO MARCH
Full Score

69

70

71

72

73

74

75

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bsn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

S.D./Tri.

B.D./Cyms.

MIKADO MARCH

Full Score

76

77

78

79

80

81

82

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bssn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

S.D./Tri.

B.D./Cyms.

ff

MIKADO MARCH

Full Score

83

84

85

86

87

88

89

90

Flt./Picc. *ff*

1st & 2nd Oboes

E♭ Clar. *ff*

1st B♭ Clar. *ff*

2nd B♭ Clar. *ff*

3rd B♭ Clar.

Bsn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba *ff*

S.D./Tri. *ff*

B.D./Cyms. *ff*

MIKADO MARCH
Full Score

91 92 93 94 95 96 97 98 99

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bssn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

S.D./Tri.

B.D./Cyms.

MIKADO MARCH
Full Score

100 101 102 103 104 105 106

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bsn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

S.D./Tri.

B.D./Cyms.

MIKADO MARCH
Full Score

107 108 109 110 111 112 113 114

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bssn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

S.D./Tri.

B.D./Cyms.

Cym. w/ stick

MIKADO MARCH

Full Score

115 116 117 118 119 120 121 122

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Bssn.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

S.D./Tri.

B.D./Cyms.

a2 (B.D. w/ Cyms.)

Cym. w/ stick

Piatti