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.

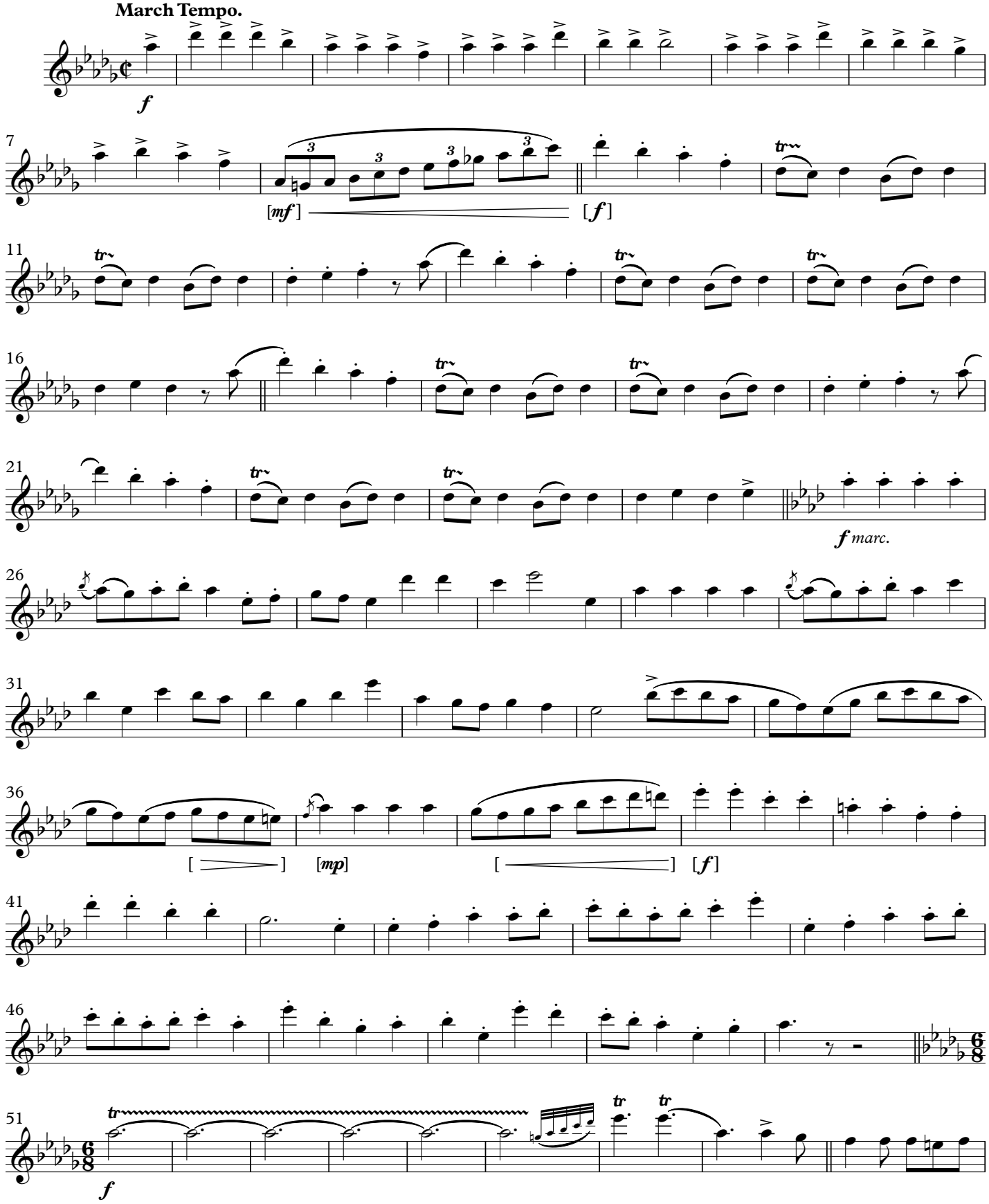
MIKADO MARCH

Flute/Piccolo

(1885)

JOHN PHILIP SOUSA

March Tempo.



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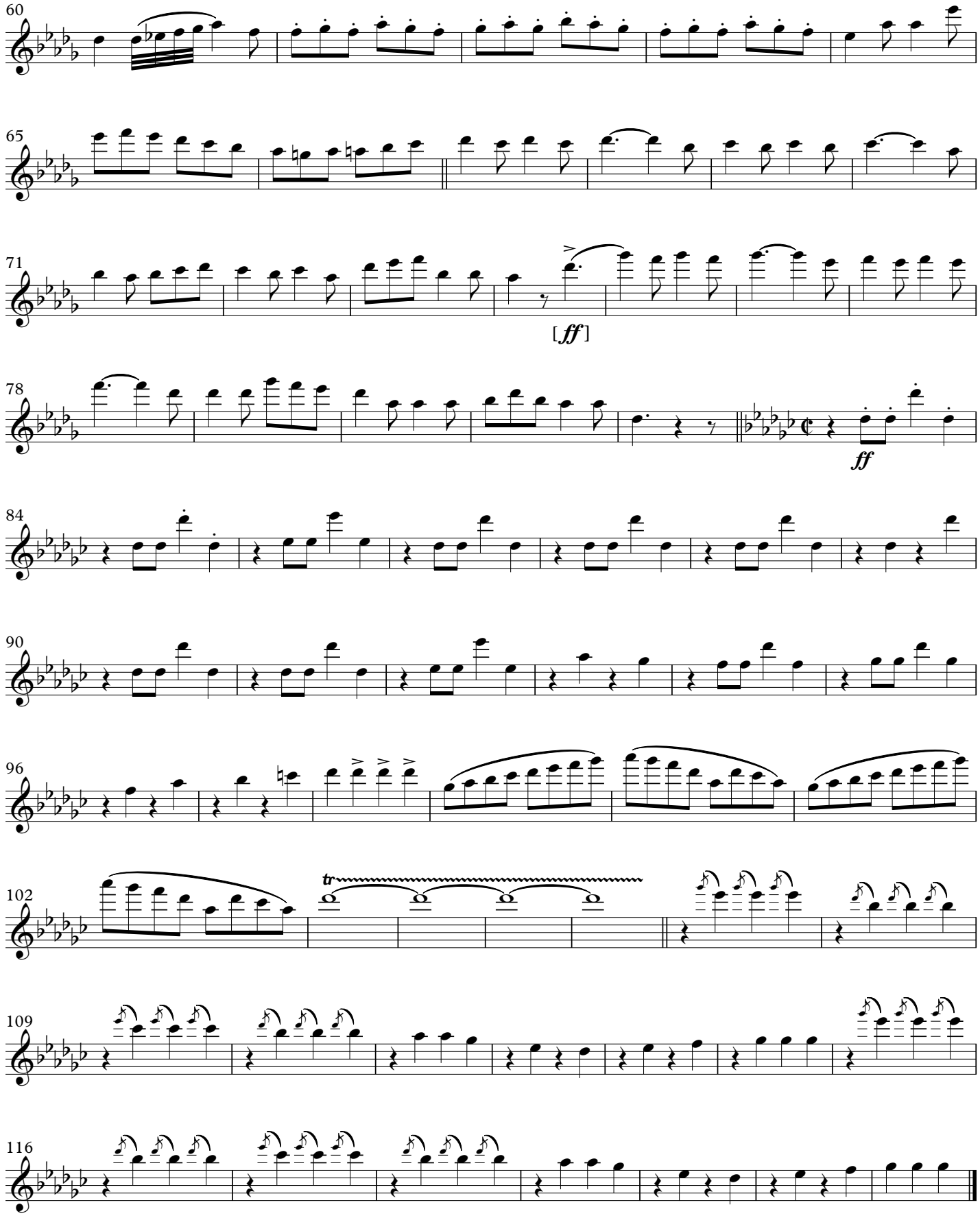
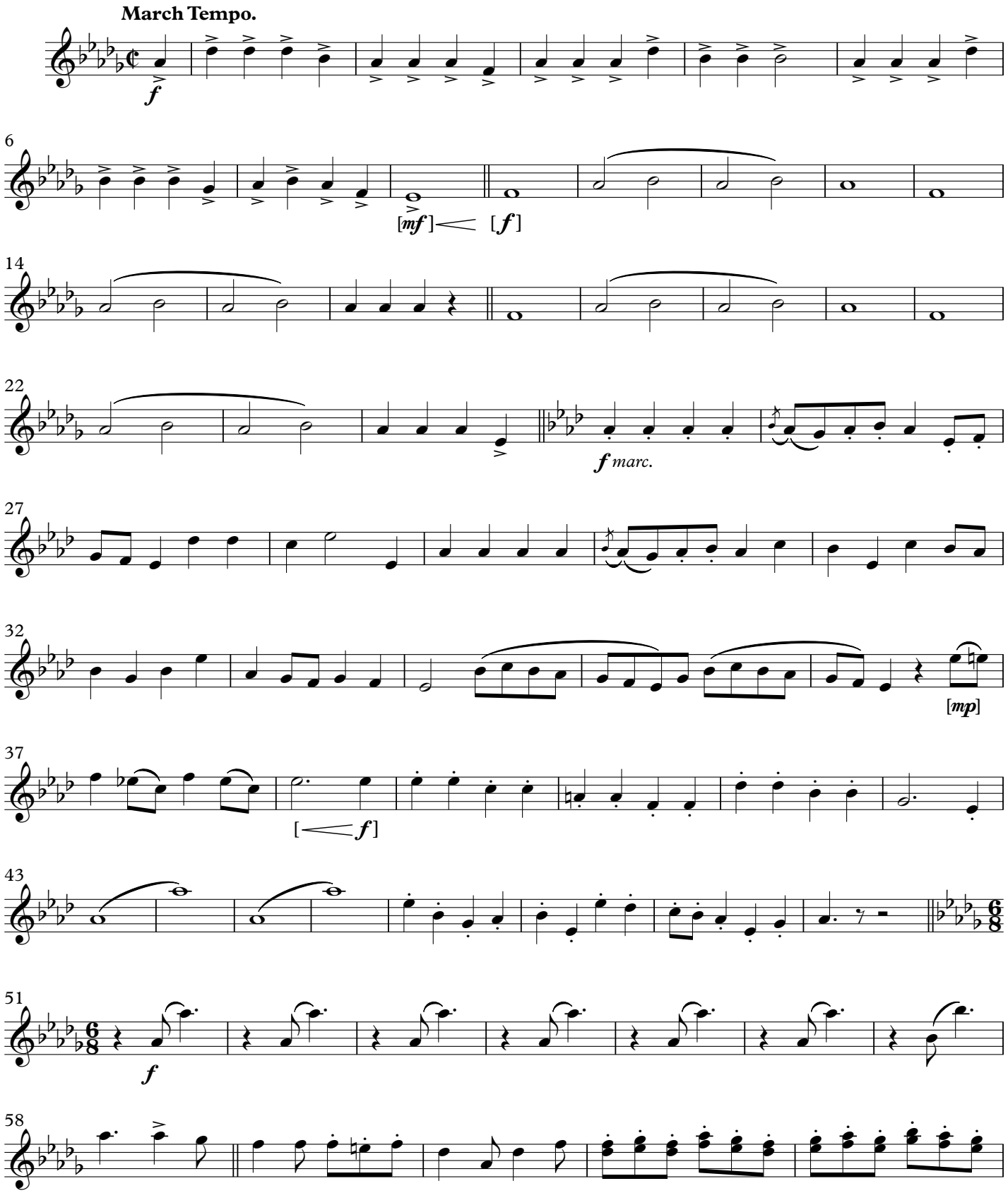
MIKADO MARCH
Flute/Piccolo



MIKADO MARCH

1st & 2nd Oboes (1885) **JOHN PHILIP SOUSA**



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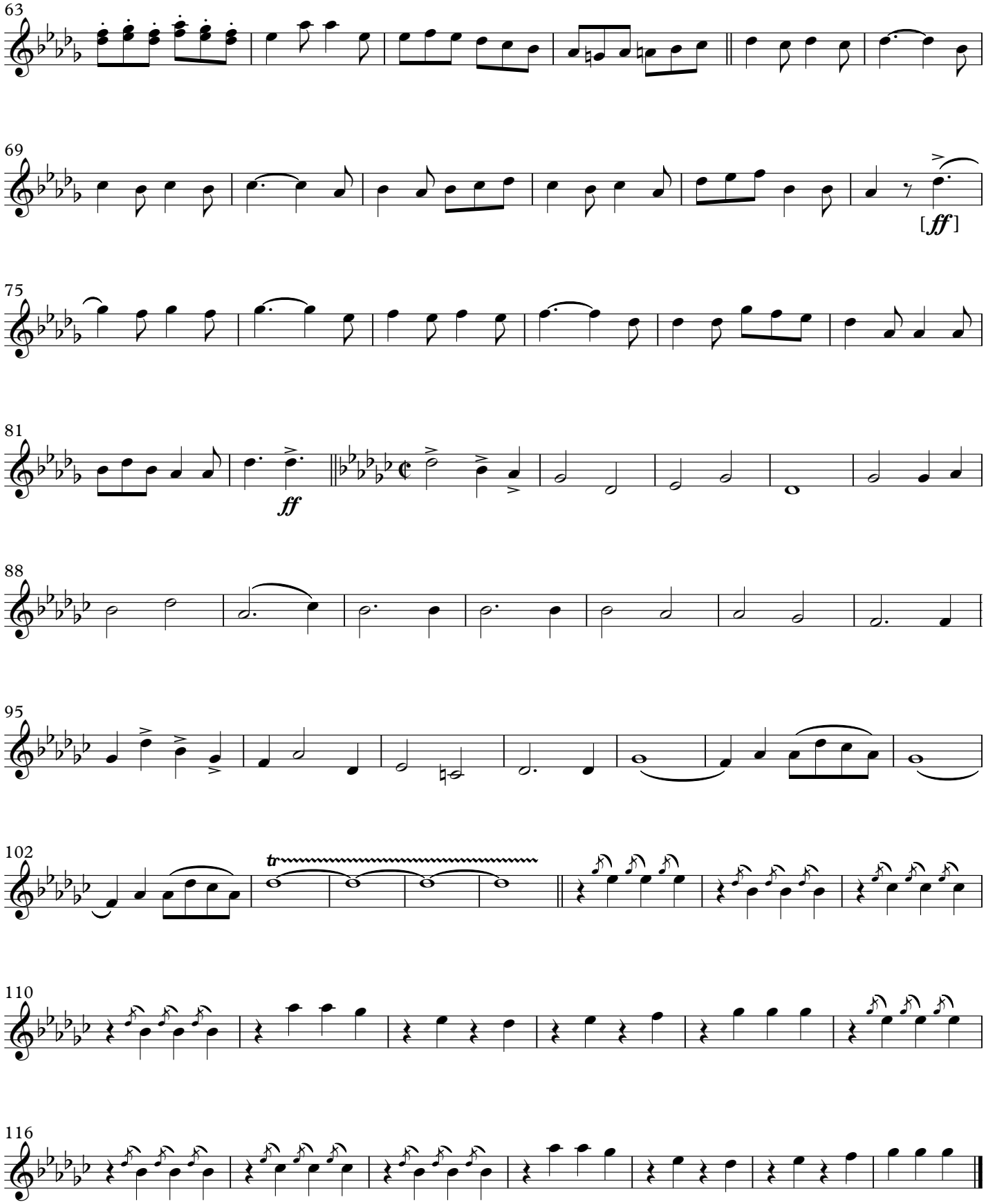
MIKADO MARCH

1st & 2nd Oboes

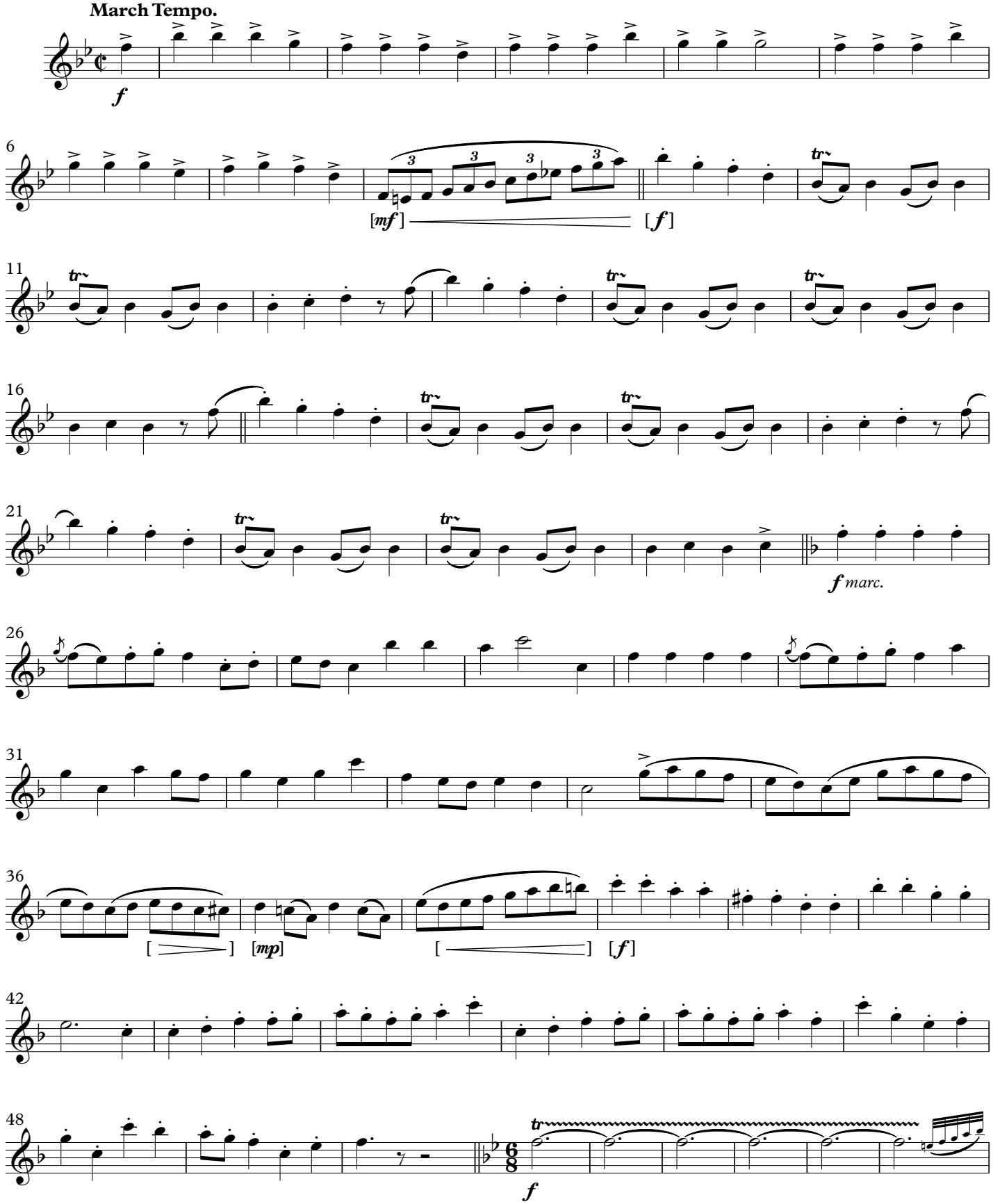


MIKADO MARCH

(1885)

E♭ Clarinet

JOHN PHILIP SOUSA



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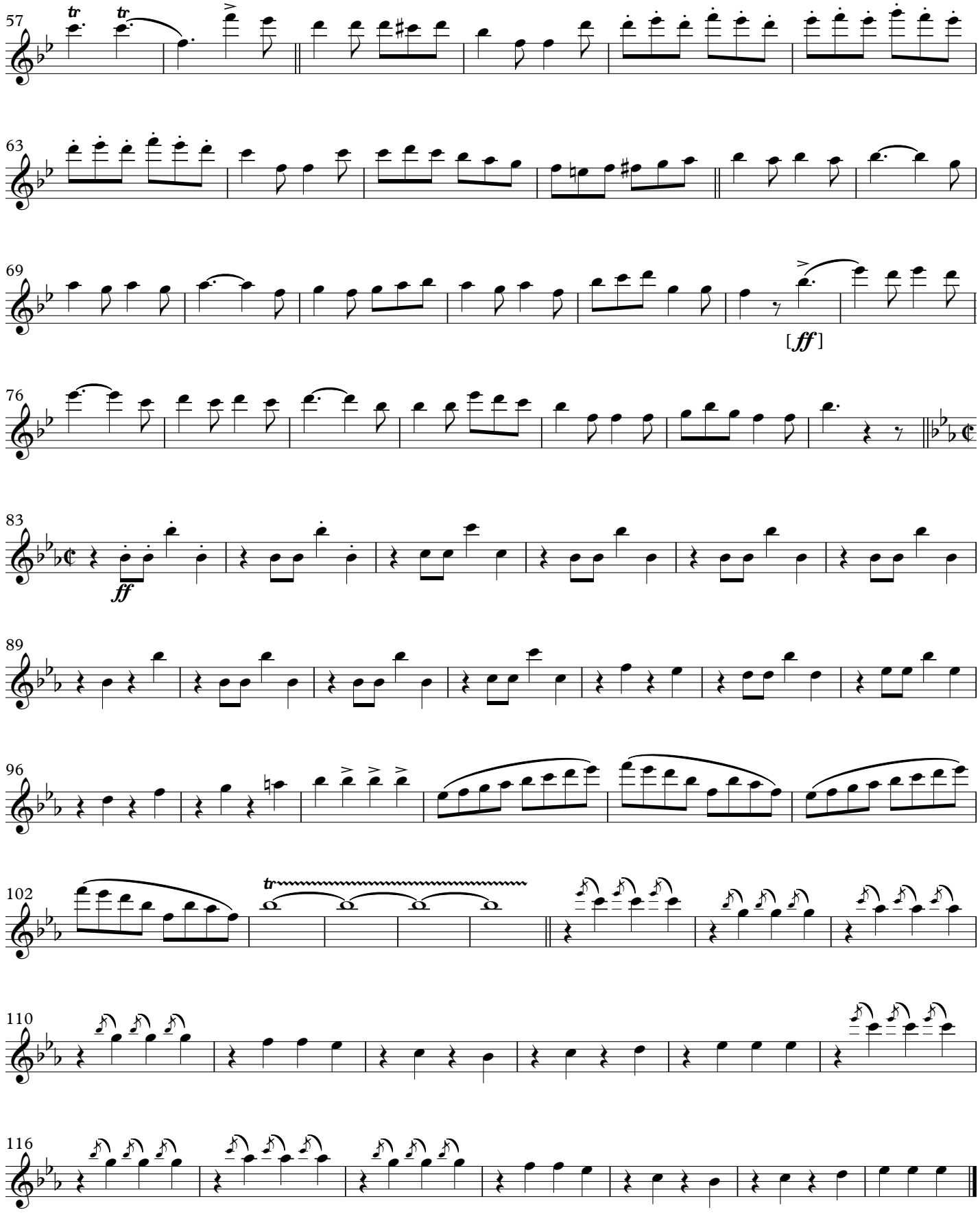
MIKADO MARCH

E♭ Clarinet

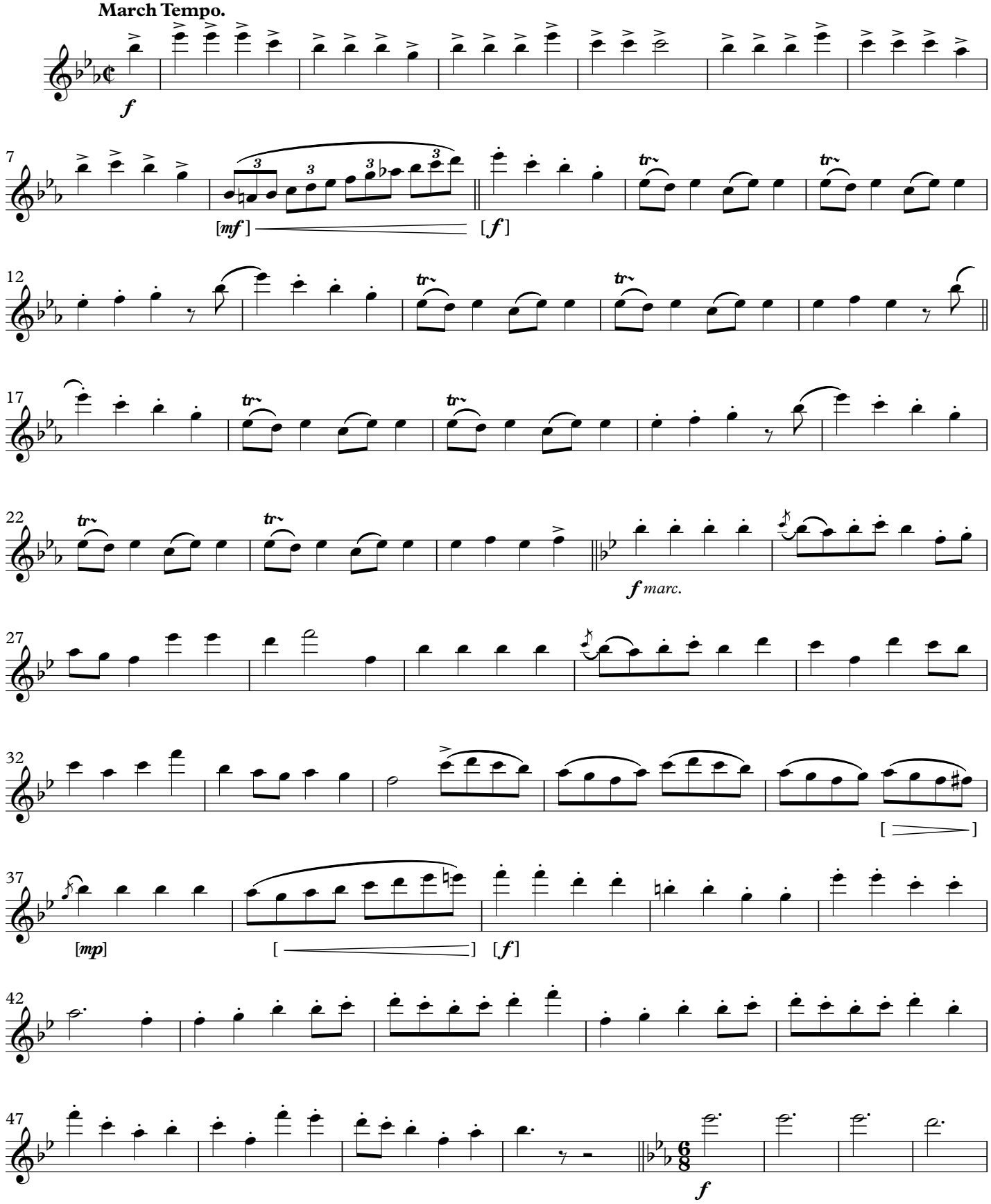


MIKADO MARCH

1st B♭ Clarinet

(1885)

JOHN PHILIP SOUSA



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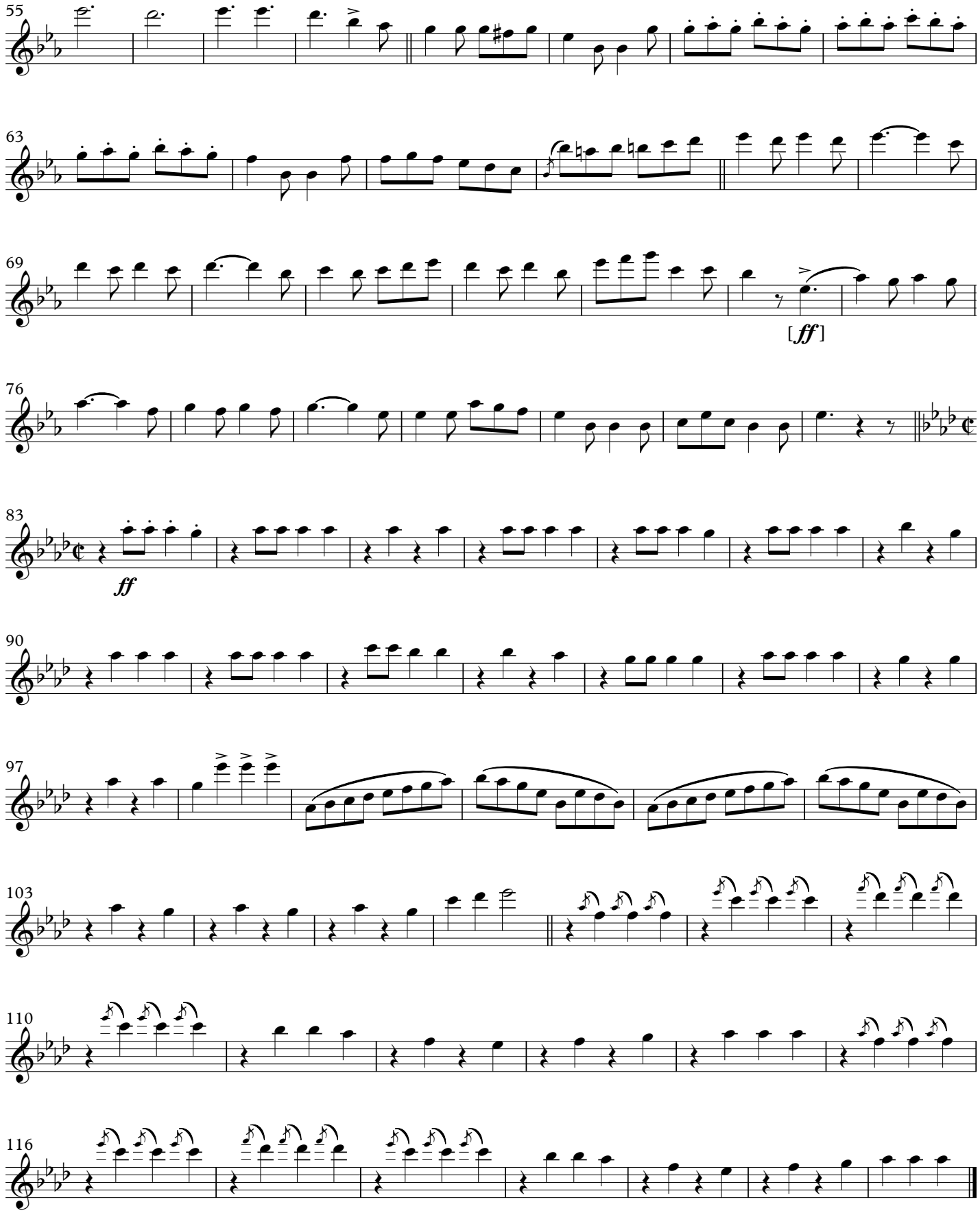
MIKADO MARCH

1st B♭ Clarinet

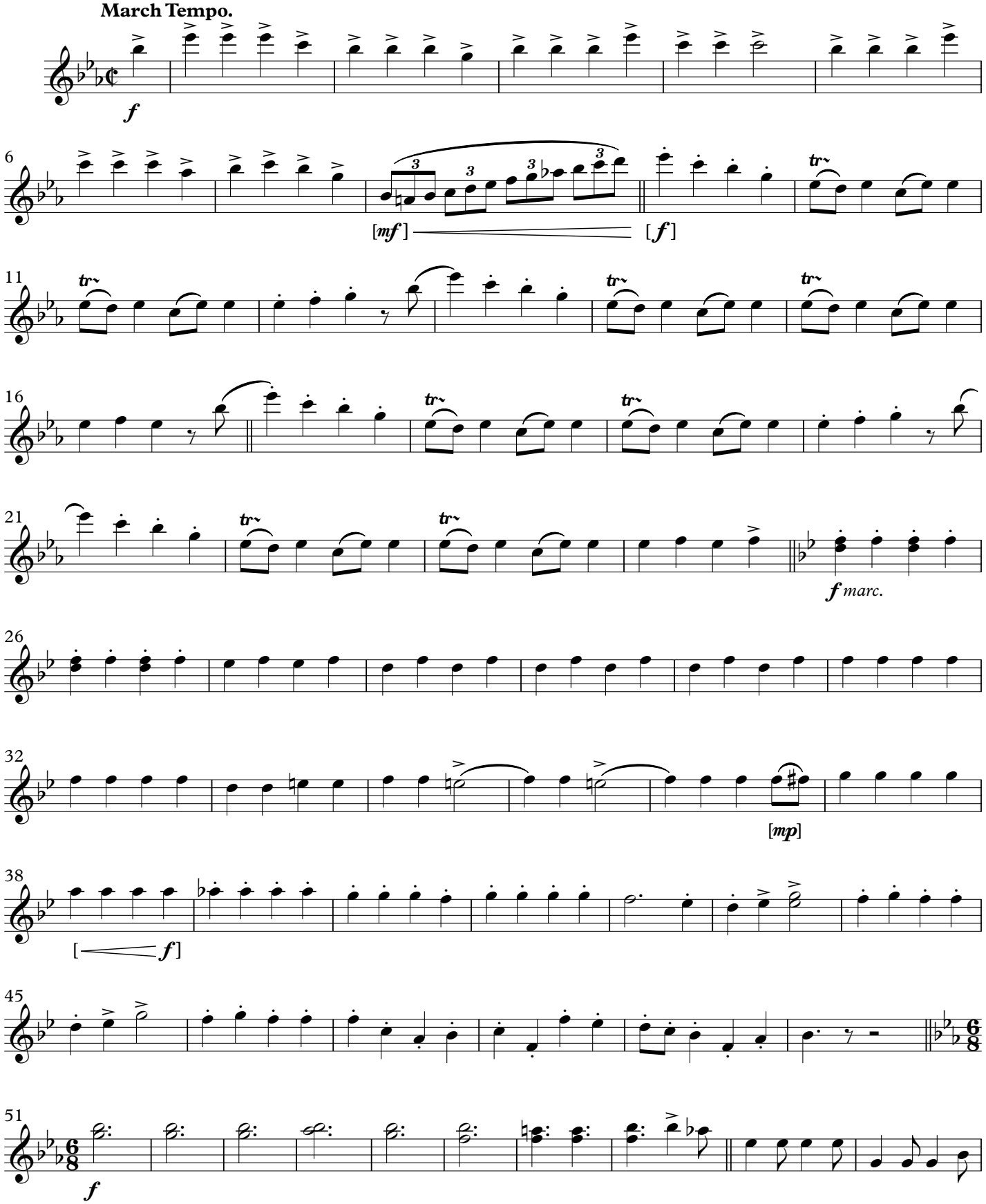


MIKADO MARCH

2nd B♭ Clarinet

(1885)

JOHN PHILIP SOUSA



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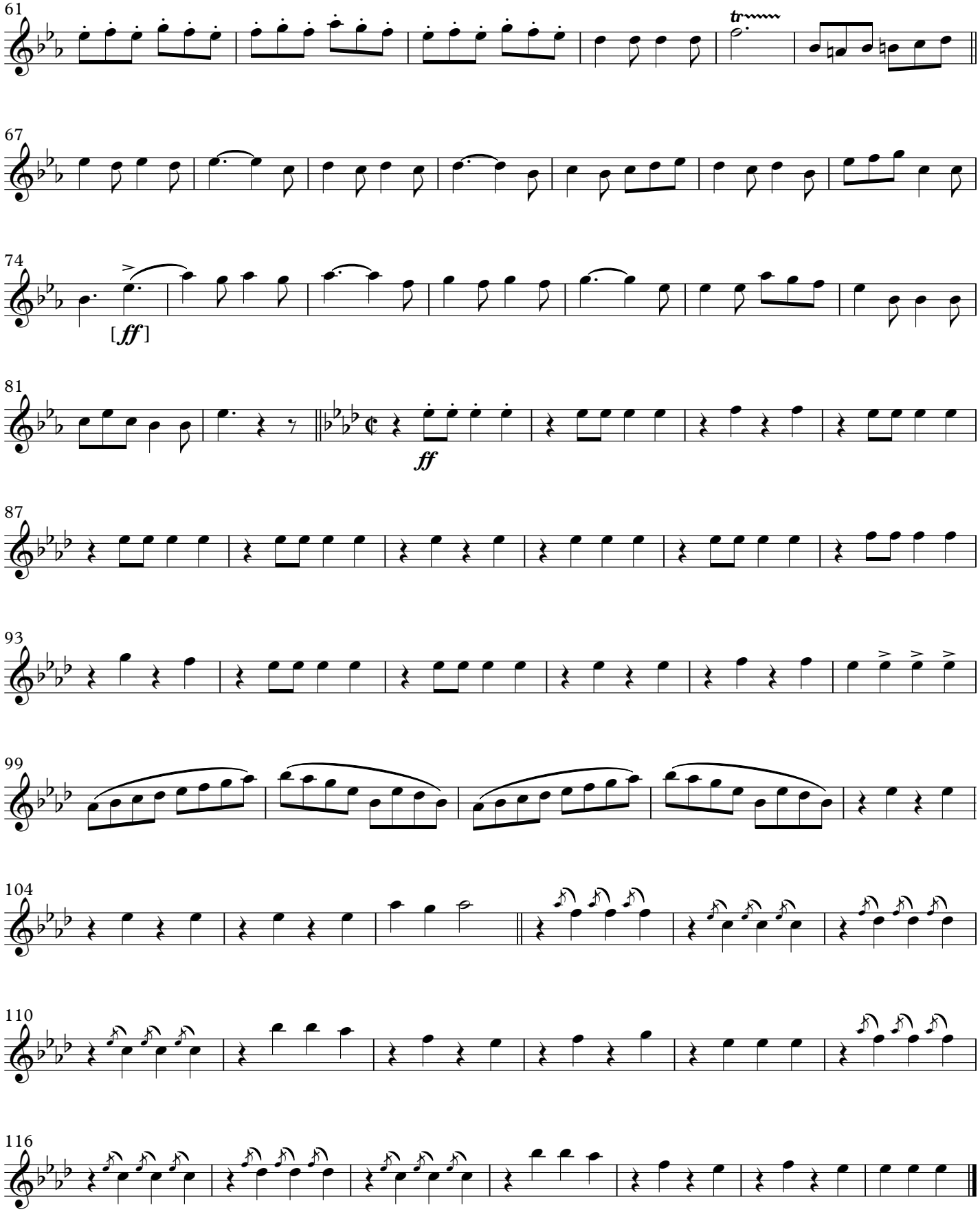
MIKADO MARCH

2nd B♭ Clarinet

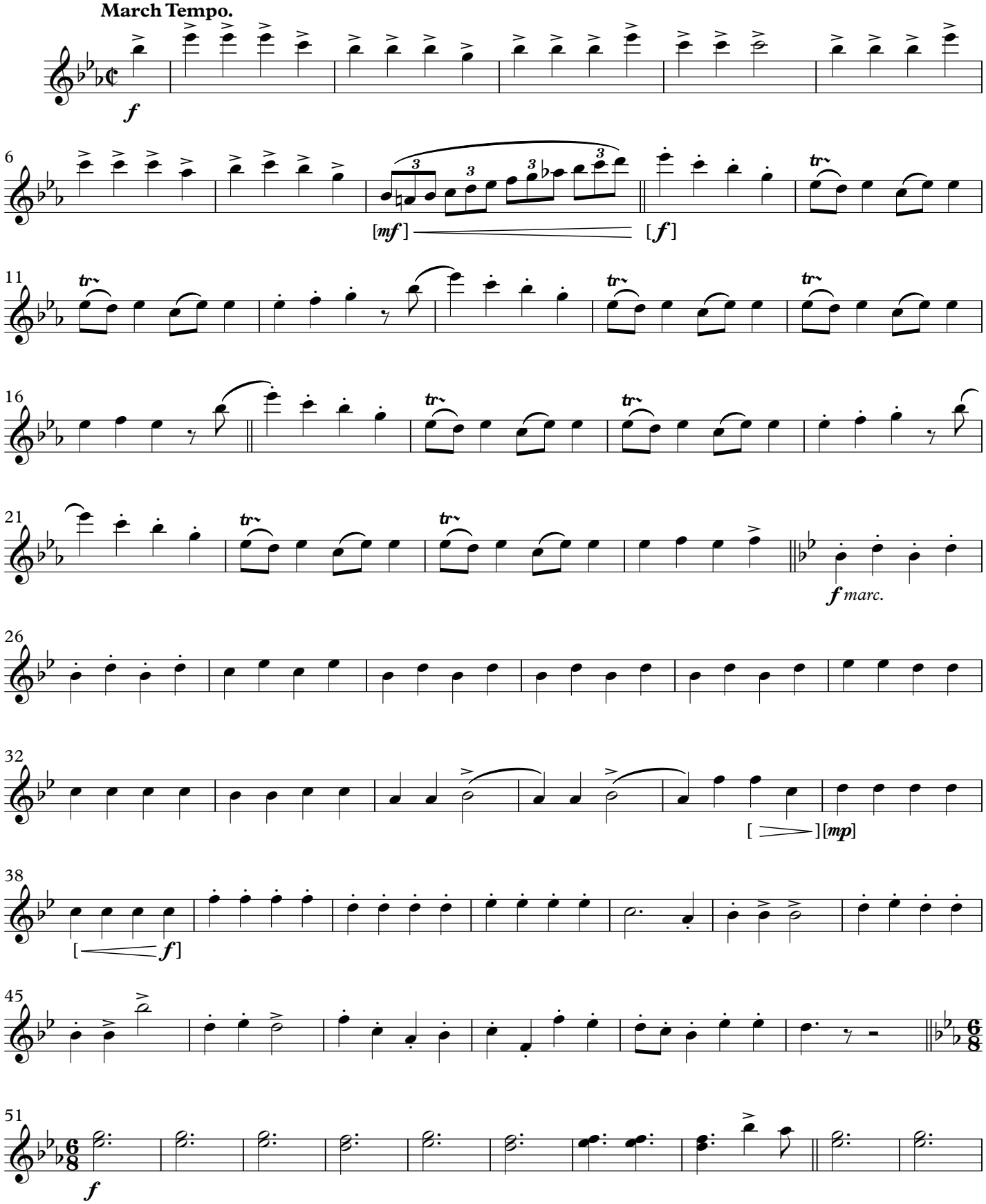


MIKADO MARCH

3rd B♭ Clarinet

(1885)

JOHN PHILIP SOUSA



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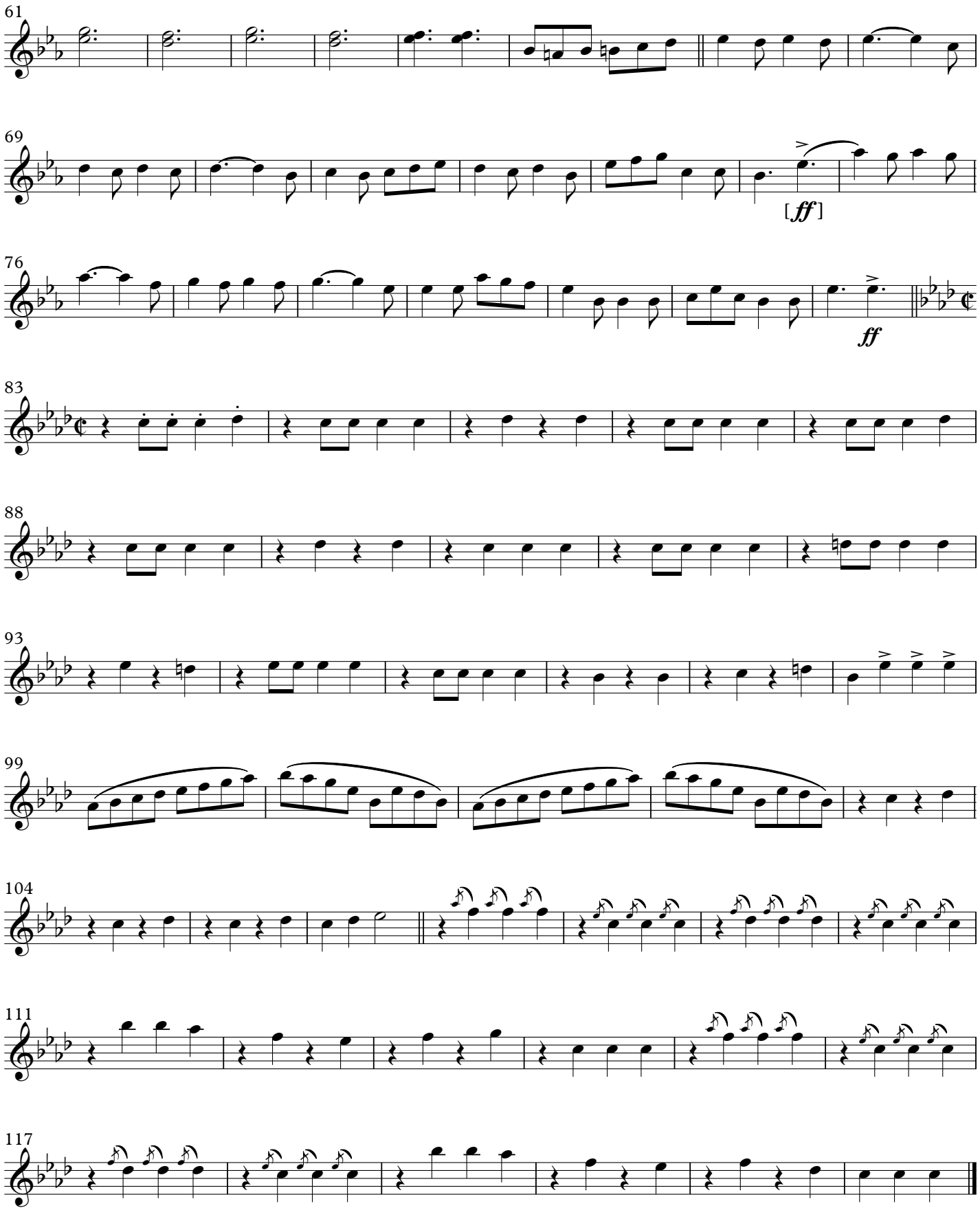
MIKADO MARCH

3rd B♭ Clarinet



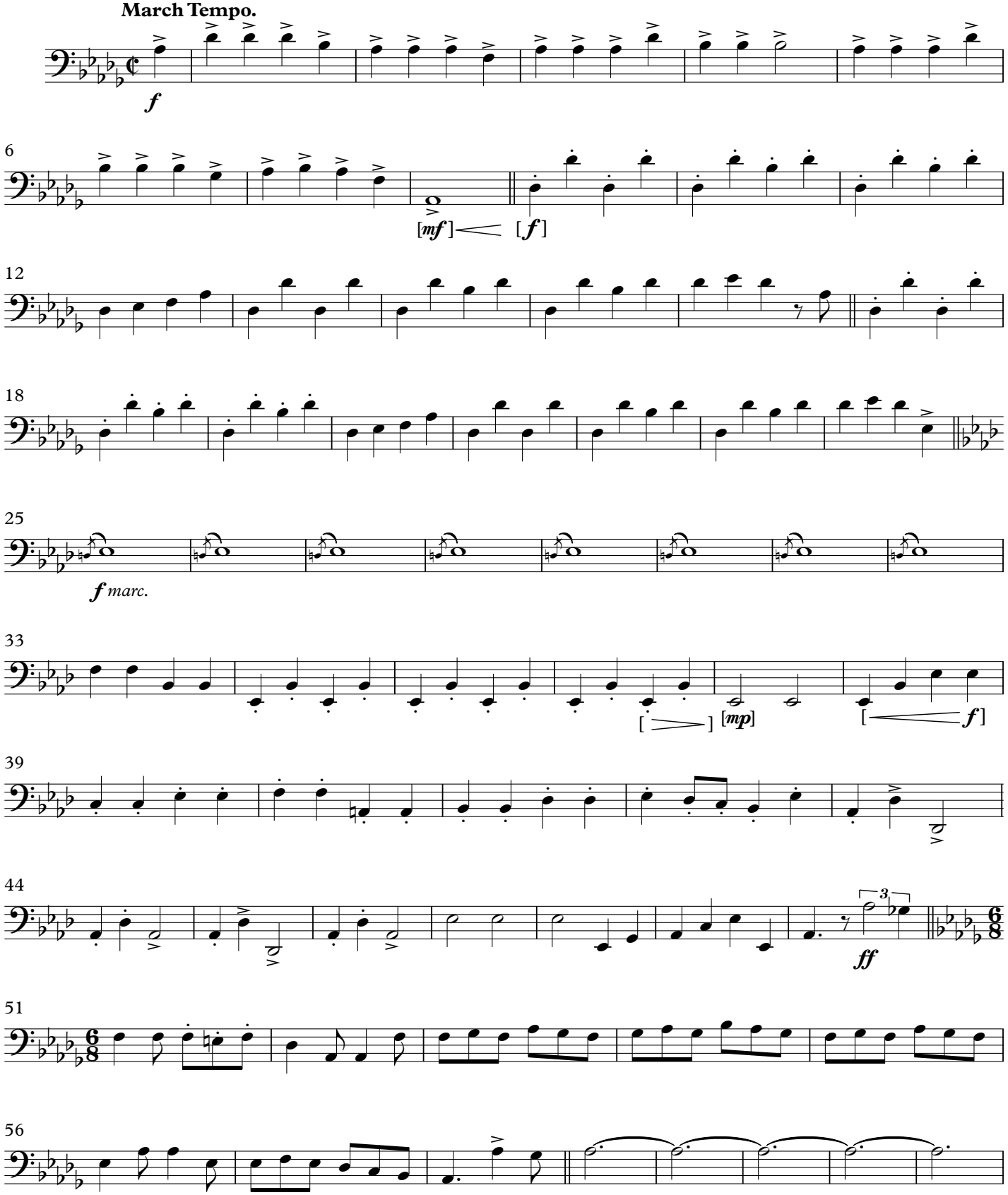
MIKADO MARCH

Bassoon

(1885)

JOHN PHILIP SOUSA

March Tempo.



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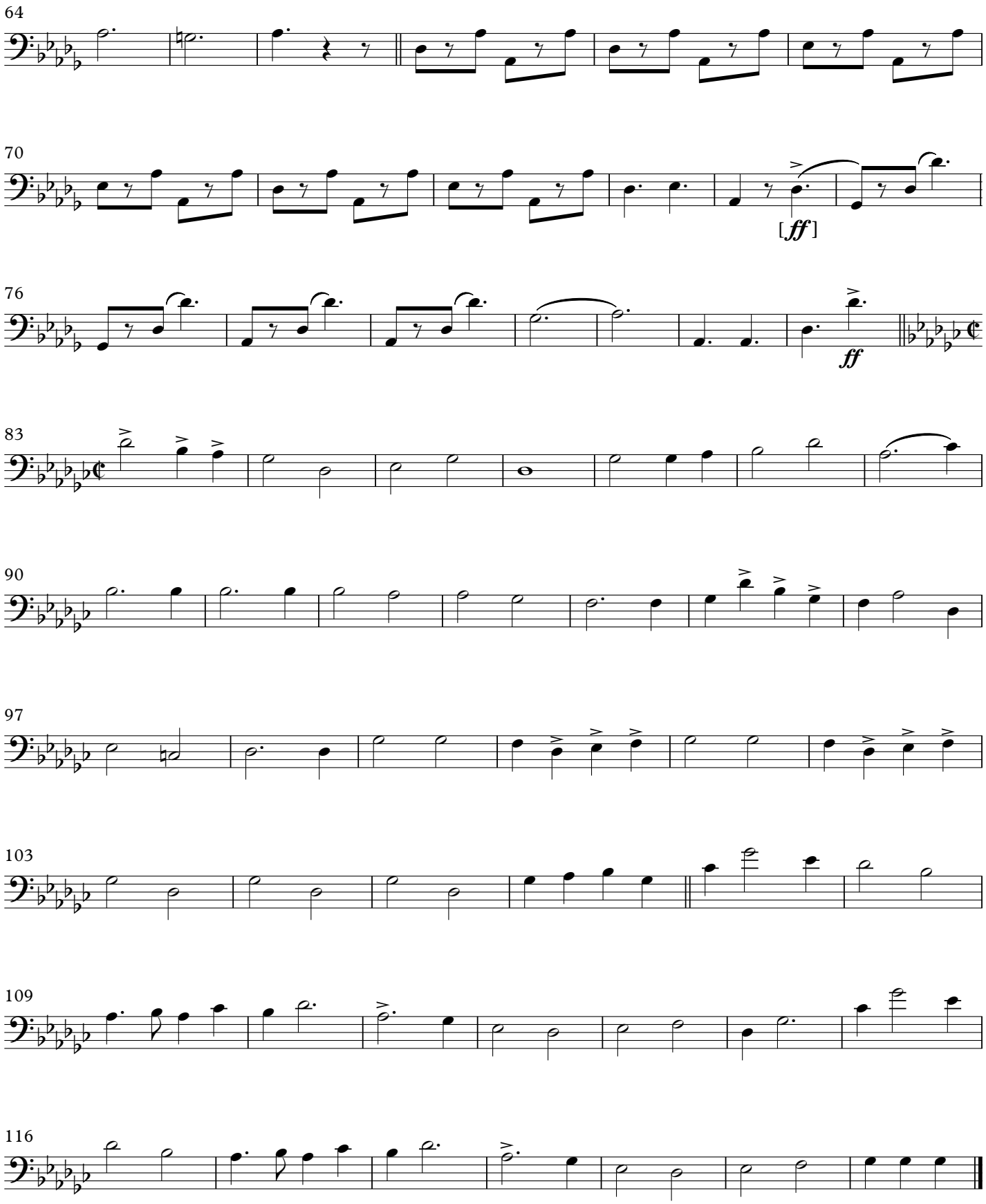
MIKADO MARCH
Bassoon



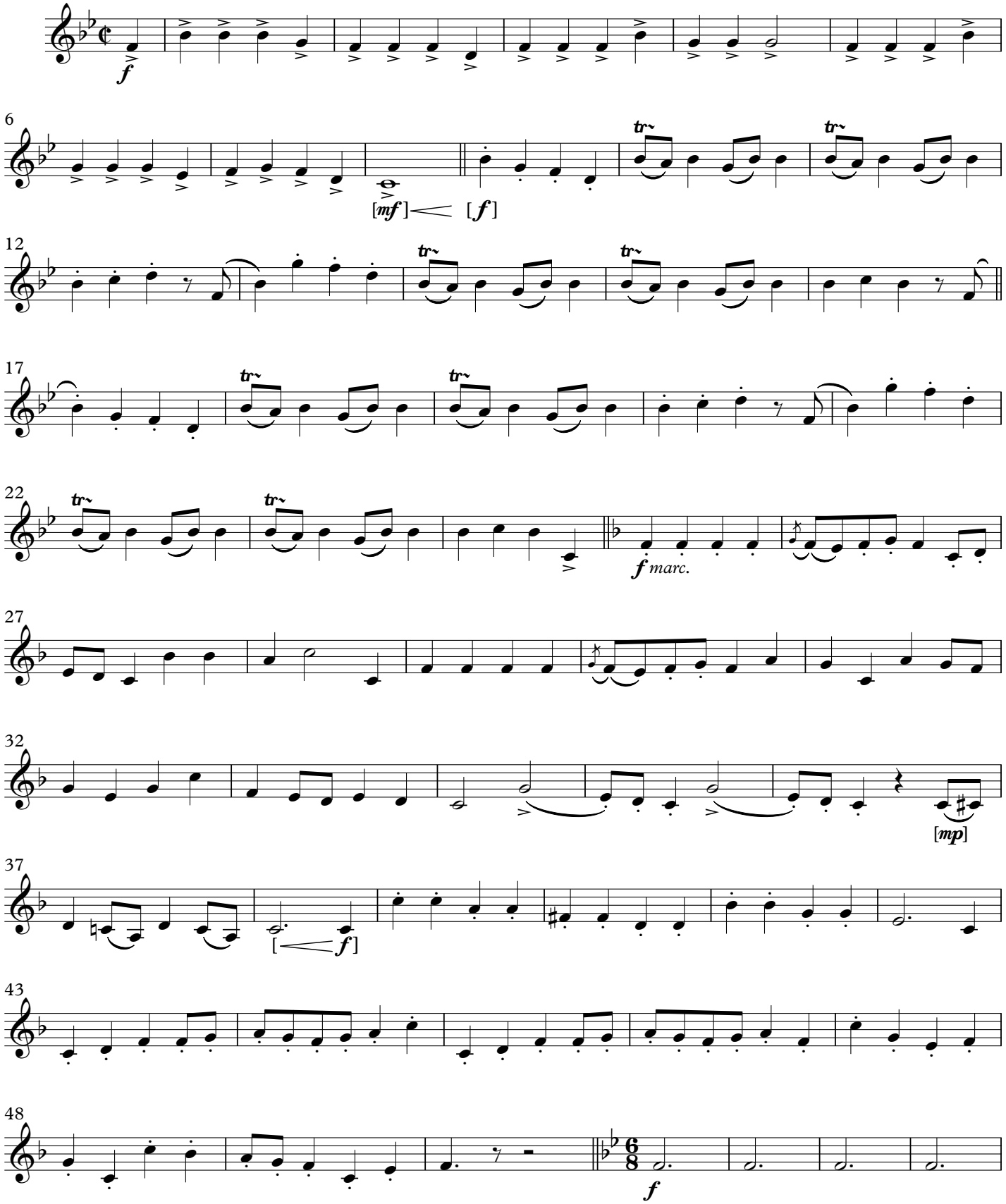
MIKADO MARCH

E♭ Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.



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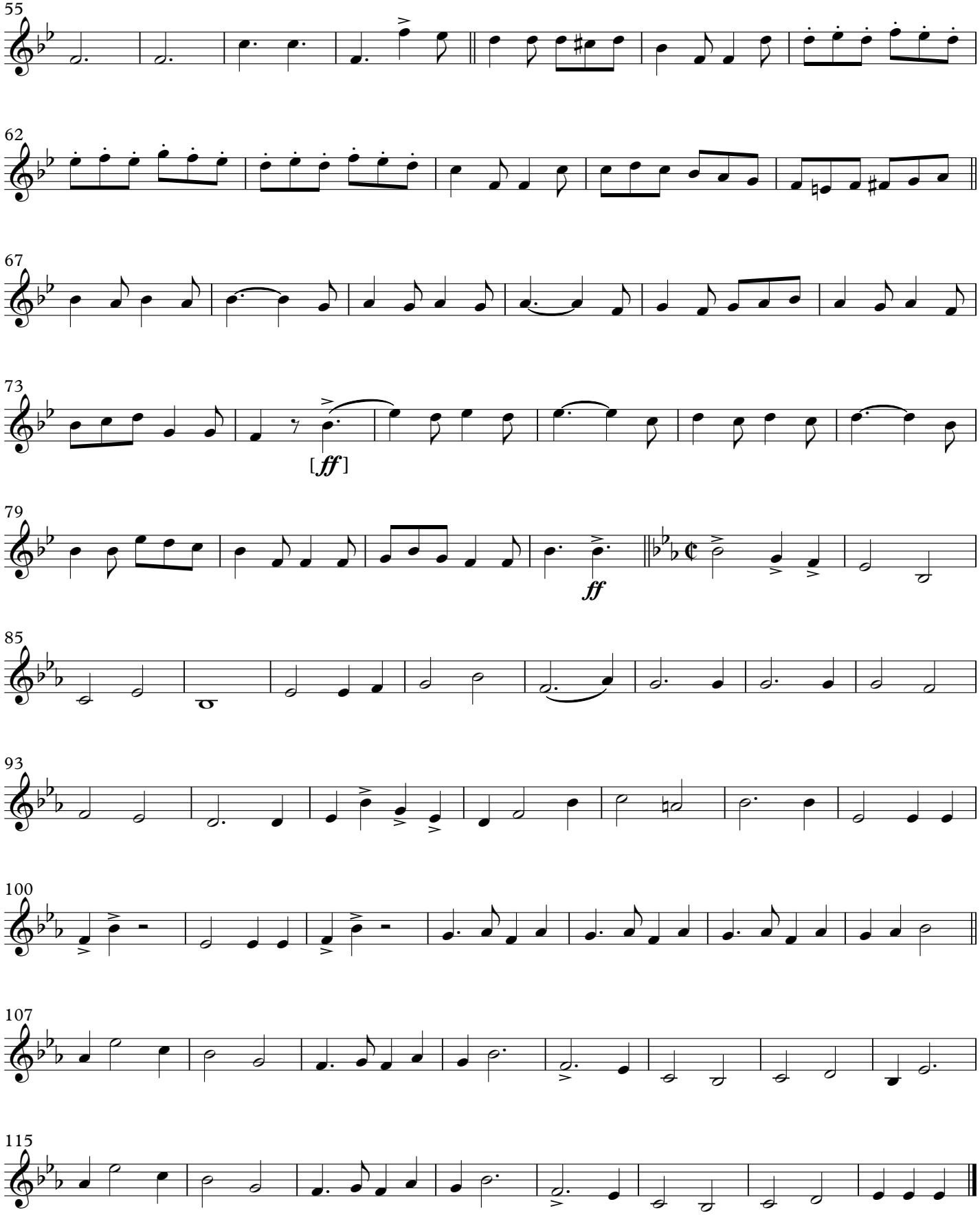
MIKADO MARCH

E♭ Cornet

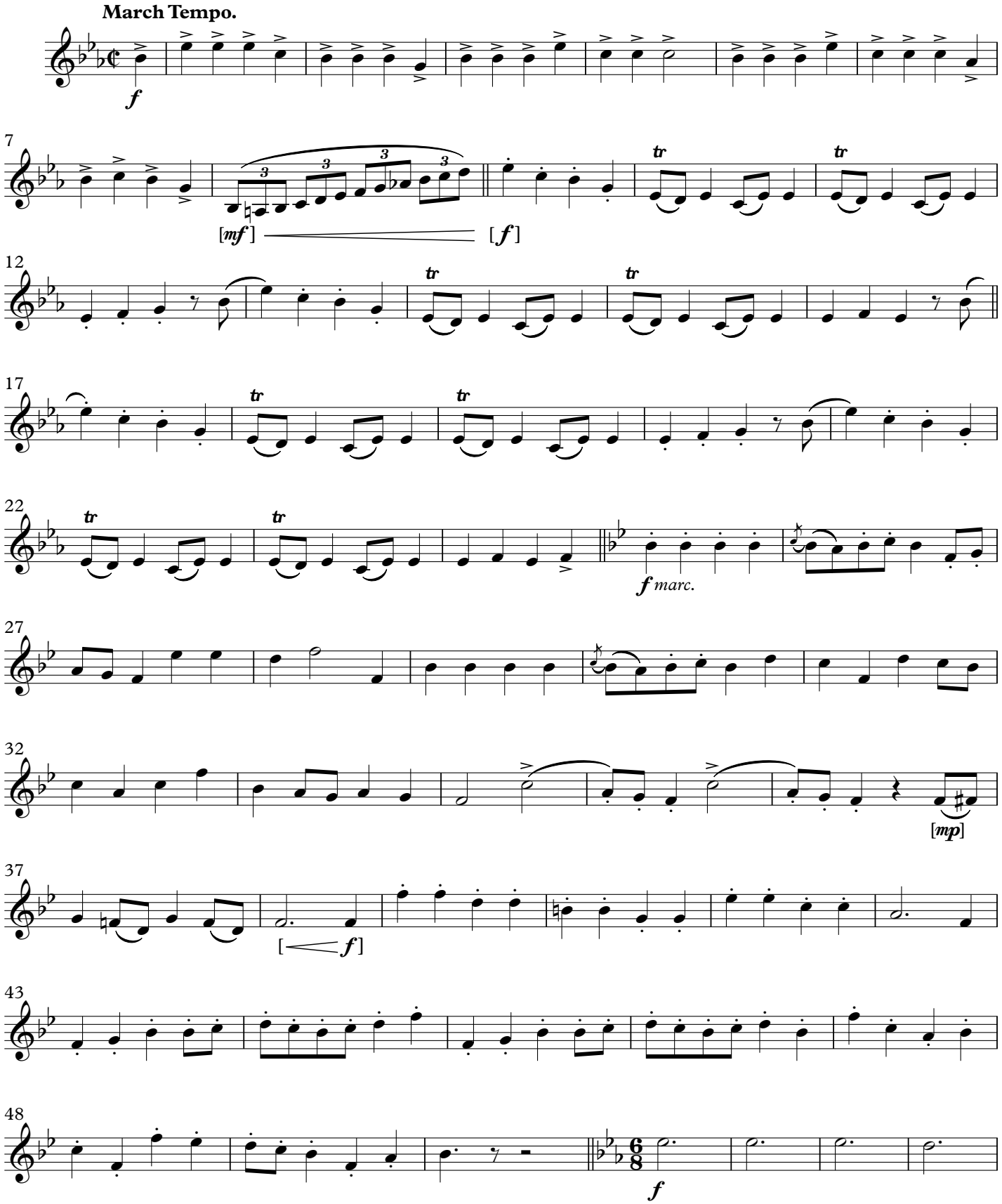


MIKADO MARCH

Solo B♭ Cornet

(1885)

JOHN PHILIP SOUSA



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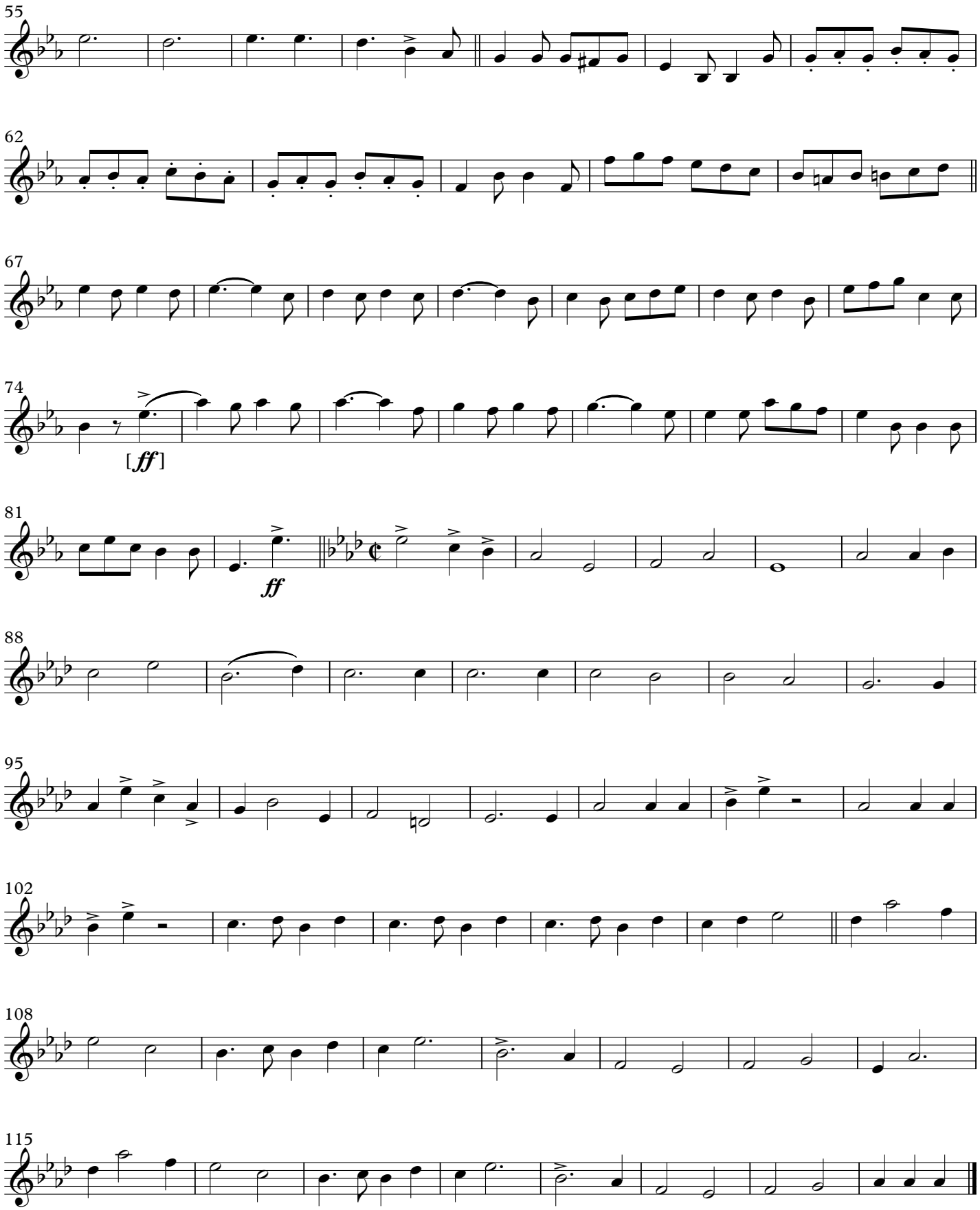
MIKADO MARCH

Solo B♭ Cornet



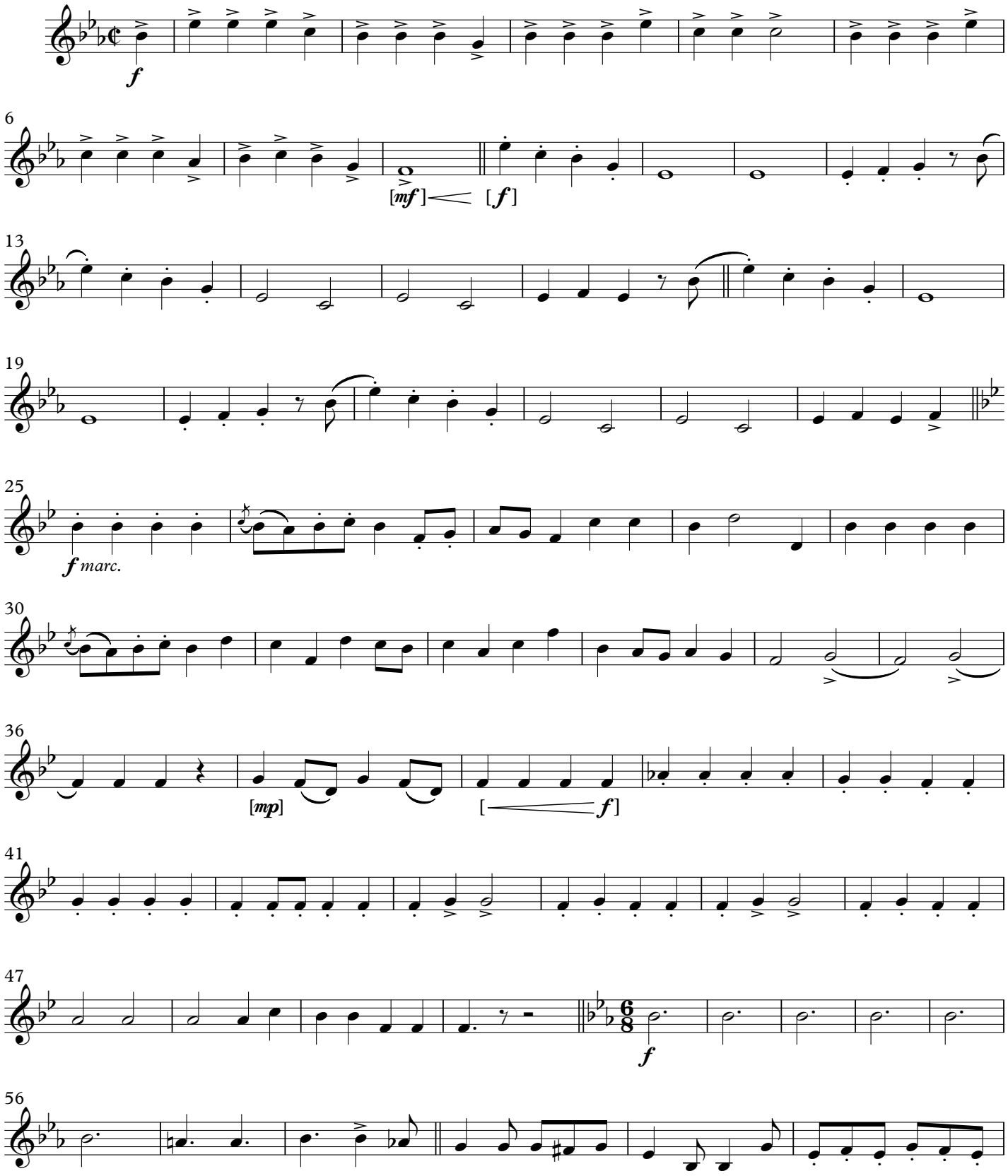
MIKADO MARCH

1st B♭ Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.



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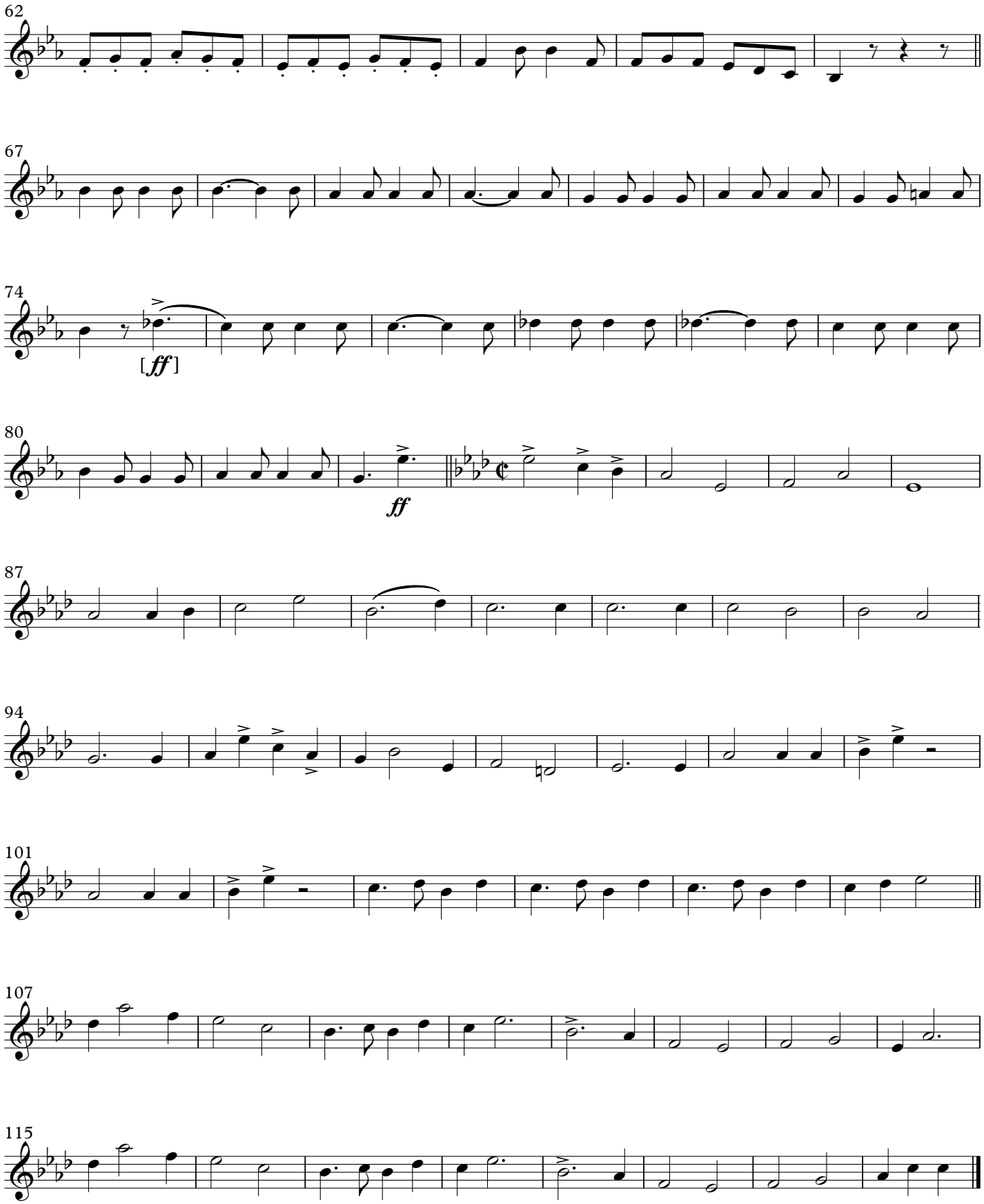
MIKADO MARCH

1st B♭ Cornet

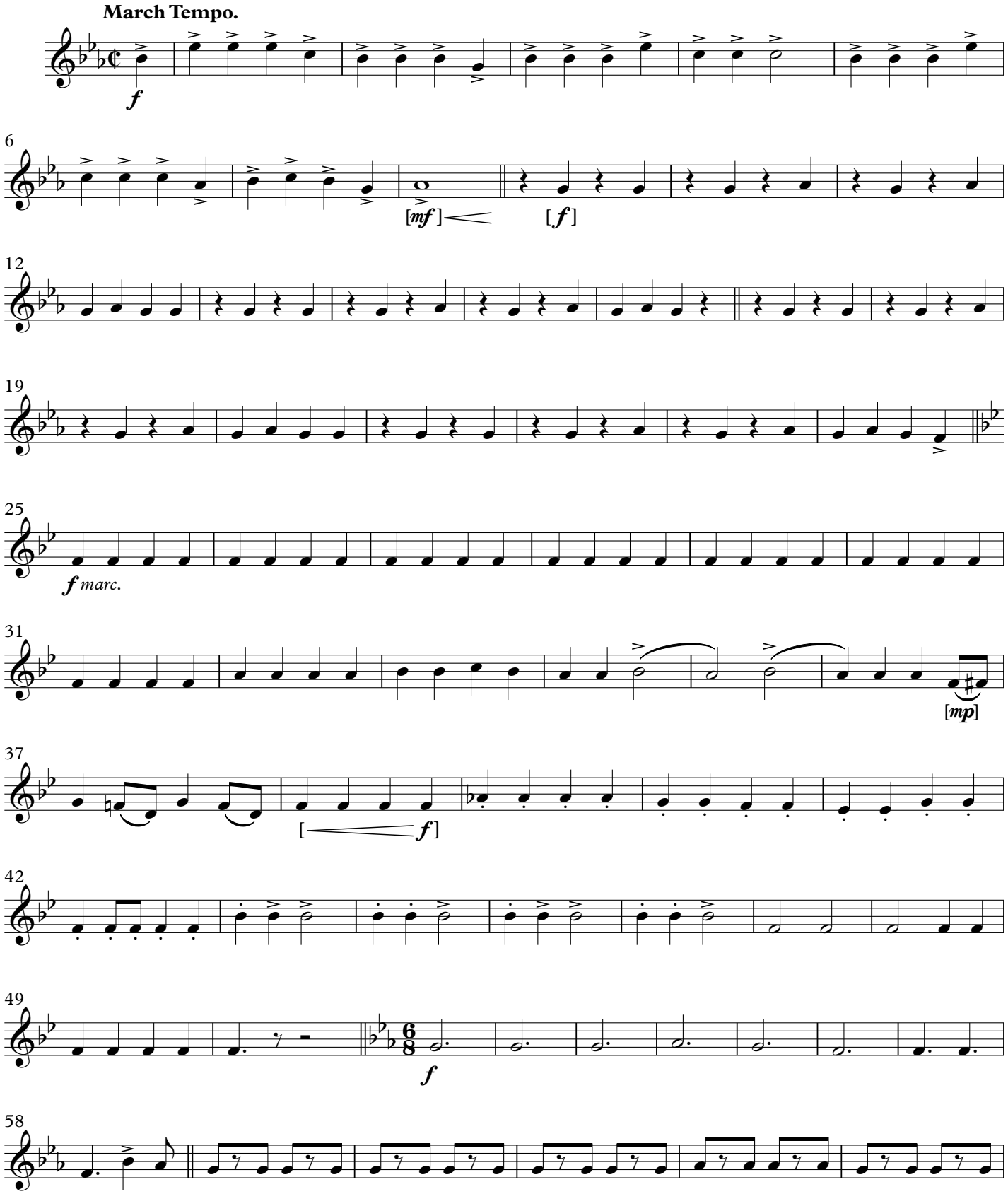


MIKADO MARCH

2nd B♭ Cornet

(1885)

JOHN PHILIP SOUSA



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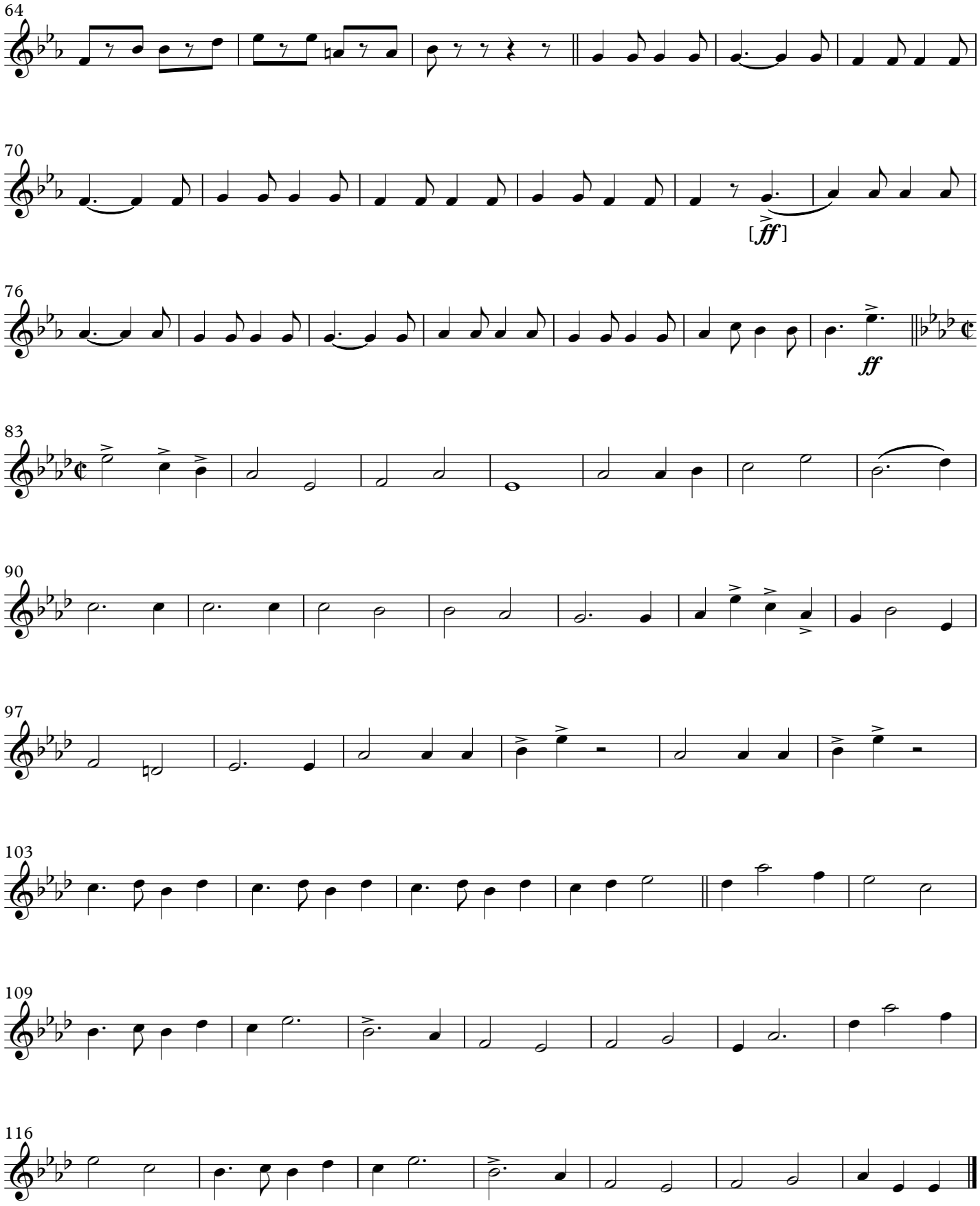
MIKADO MARCH

2nd B♭ Cornet

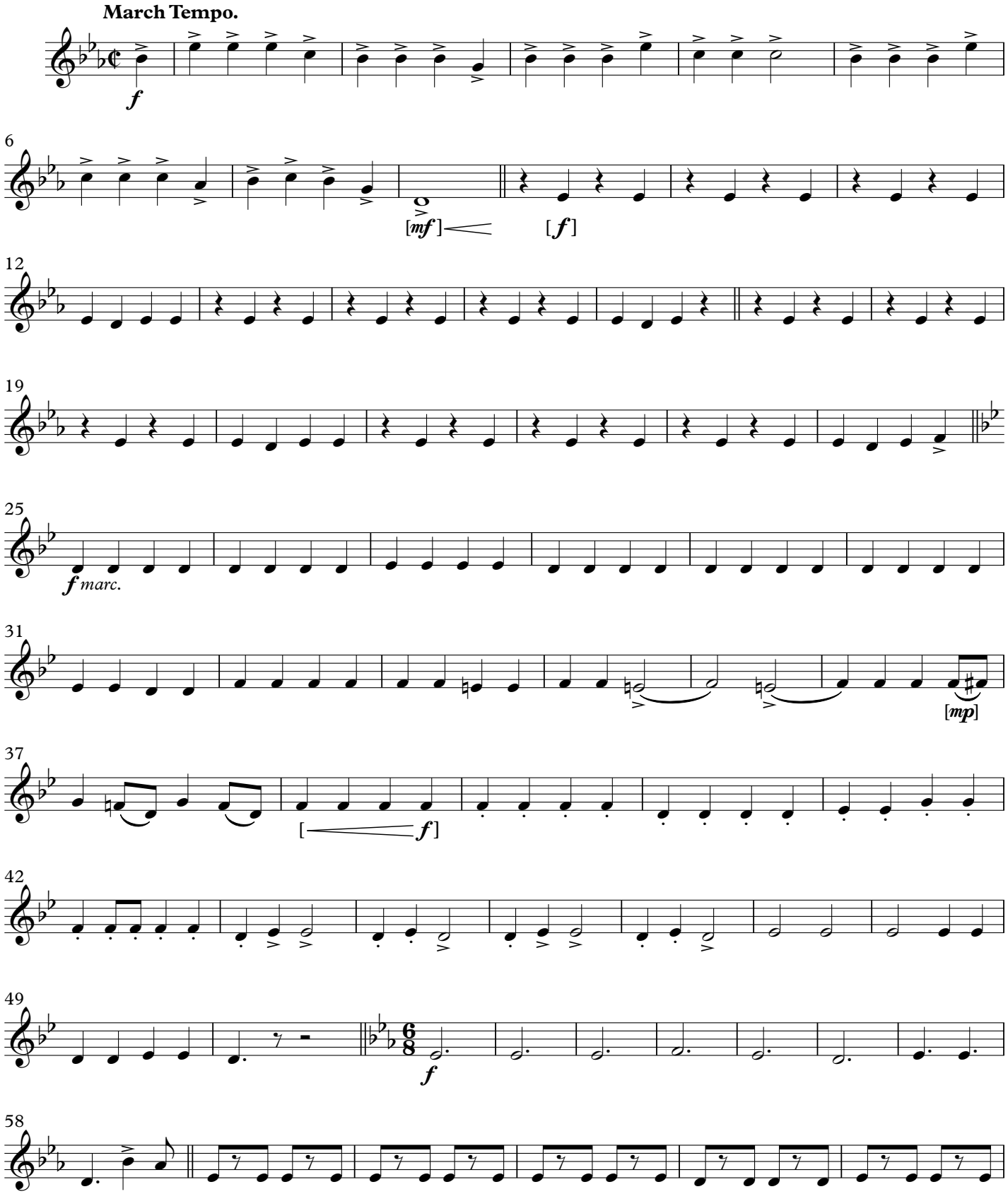


MIKADO MARCH

3rd B♭ Cornet

(1885)

JOHN PHILIP SOUSA



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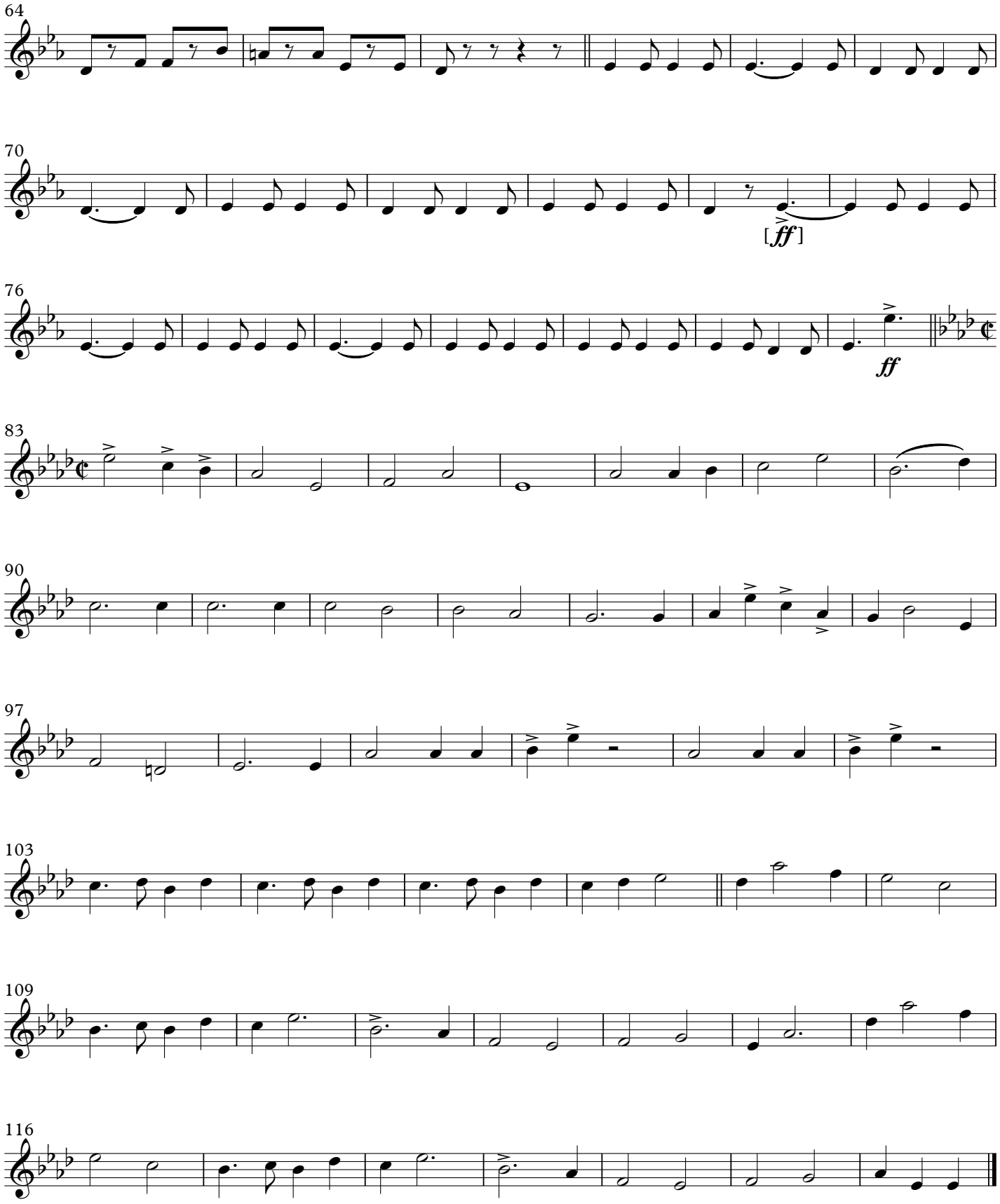
MIKADO MARCH

3rd B♭ Cornet



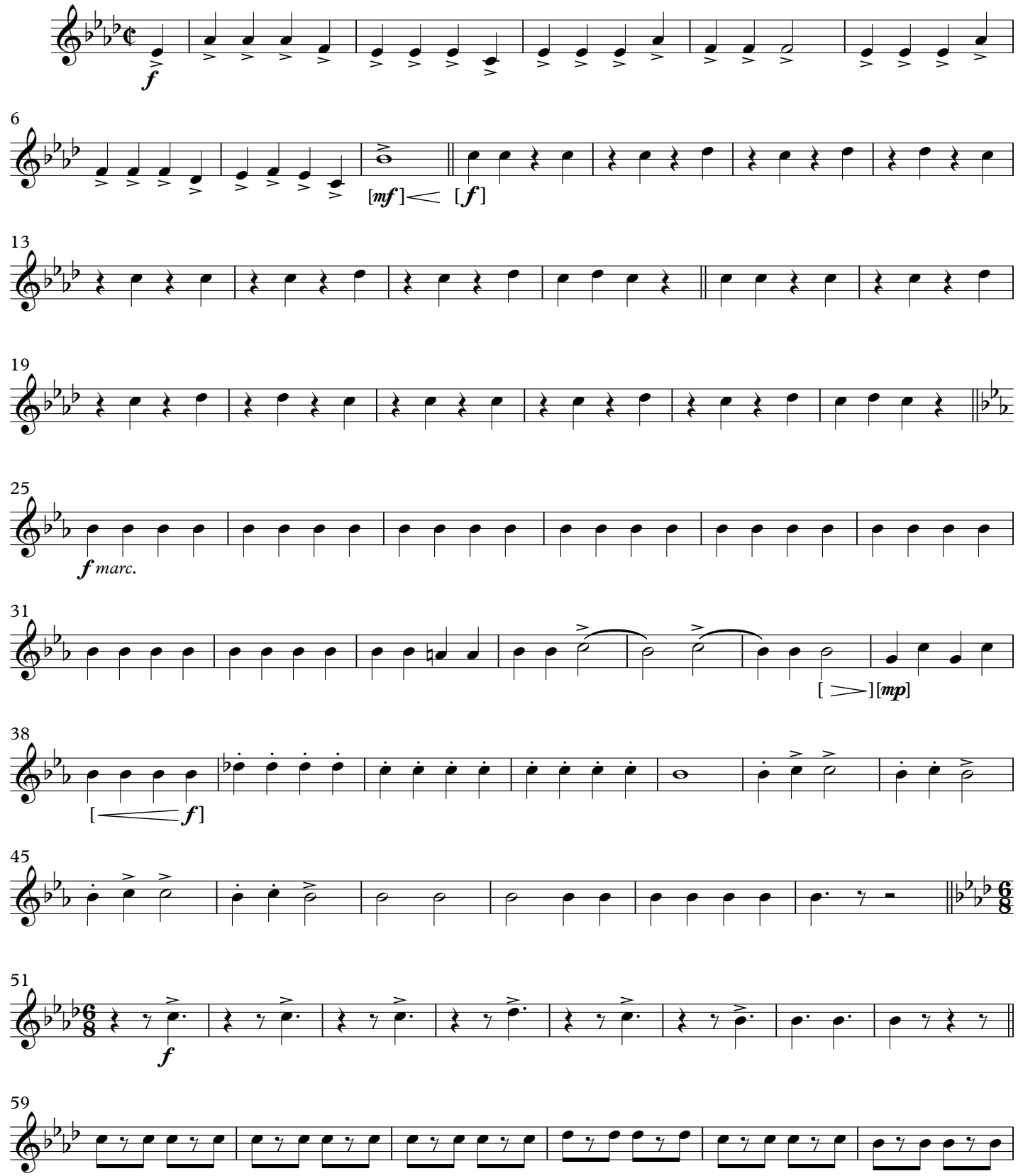
MIKADO MARCH

1st F Horn
[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.



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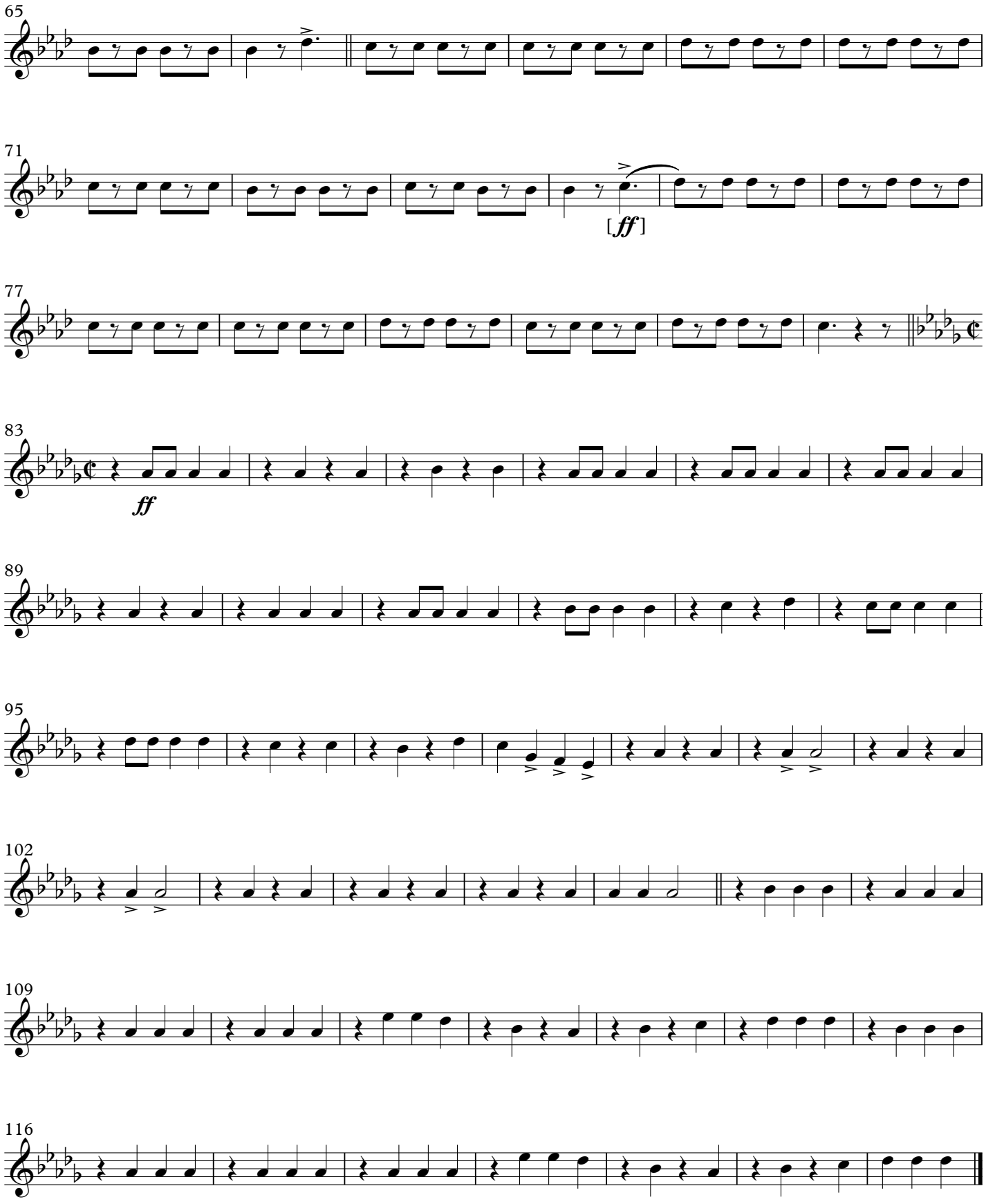
MIKADO MARCH
1st F Horn



MIKADO MARCH

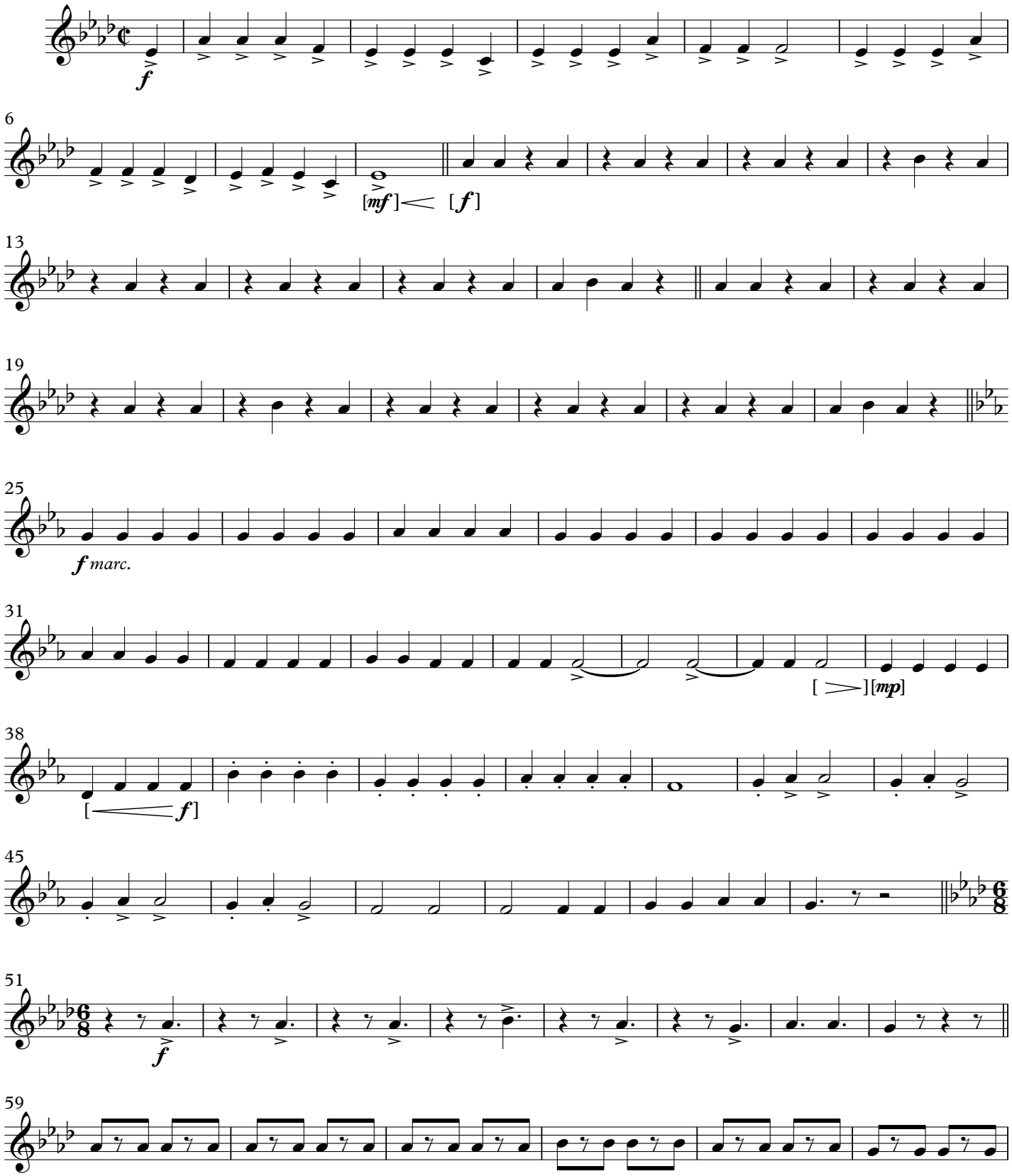
2nd F Horn

[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.



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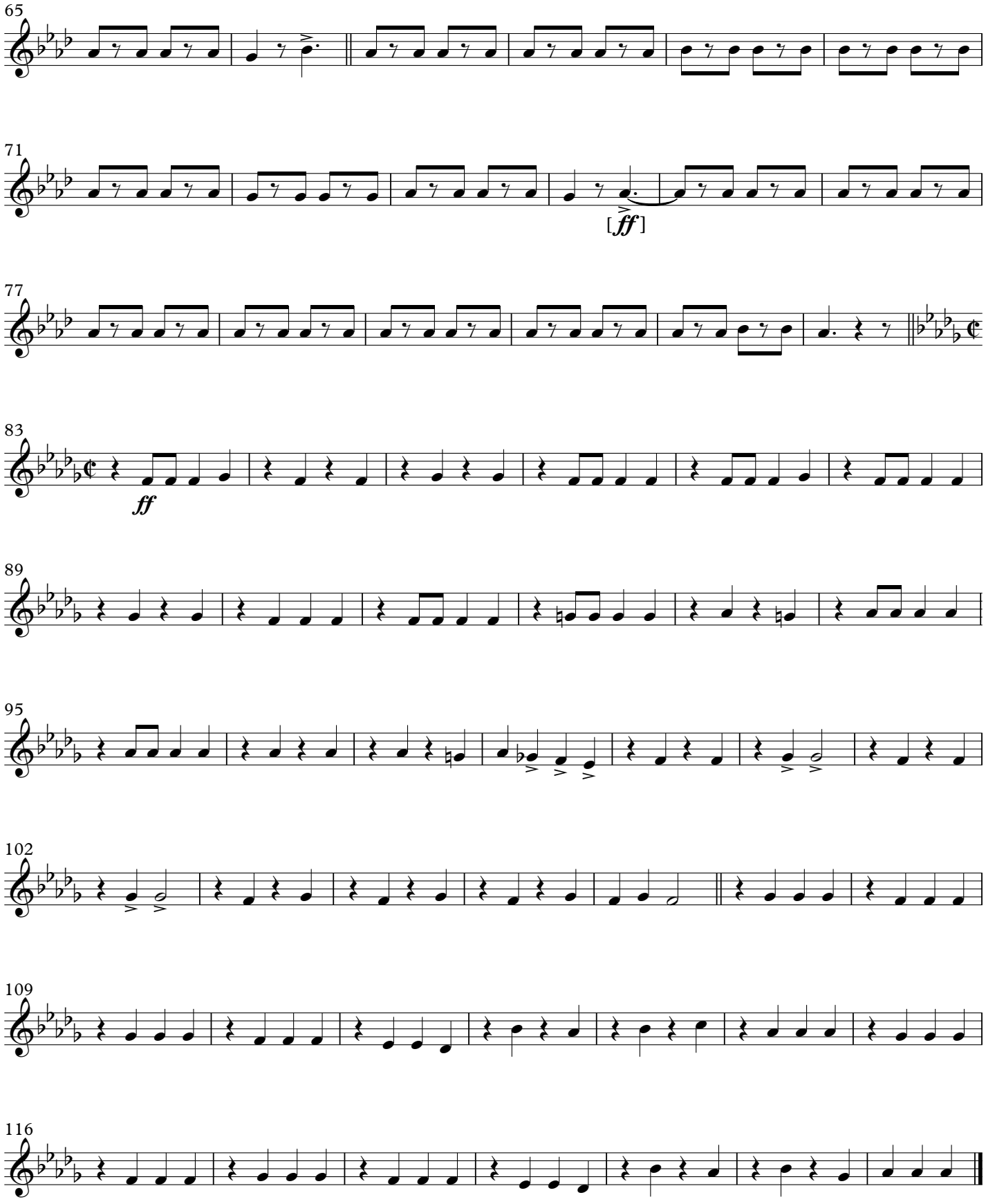
MIKADO MARCH
2nd F Horn



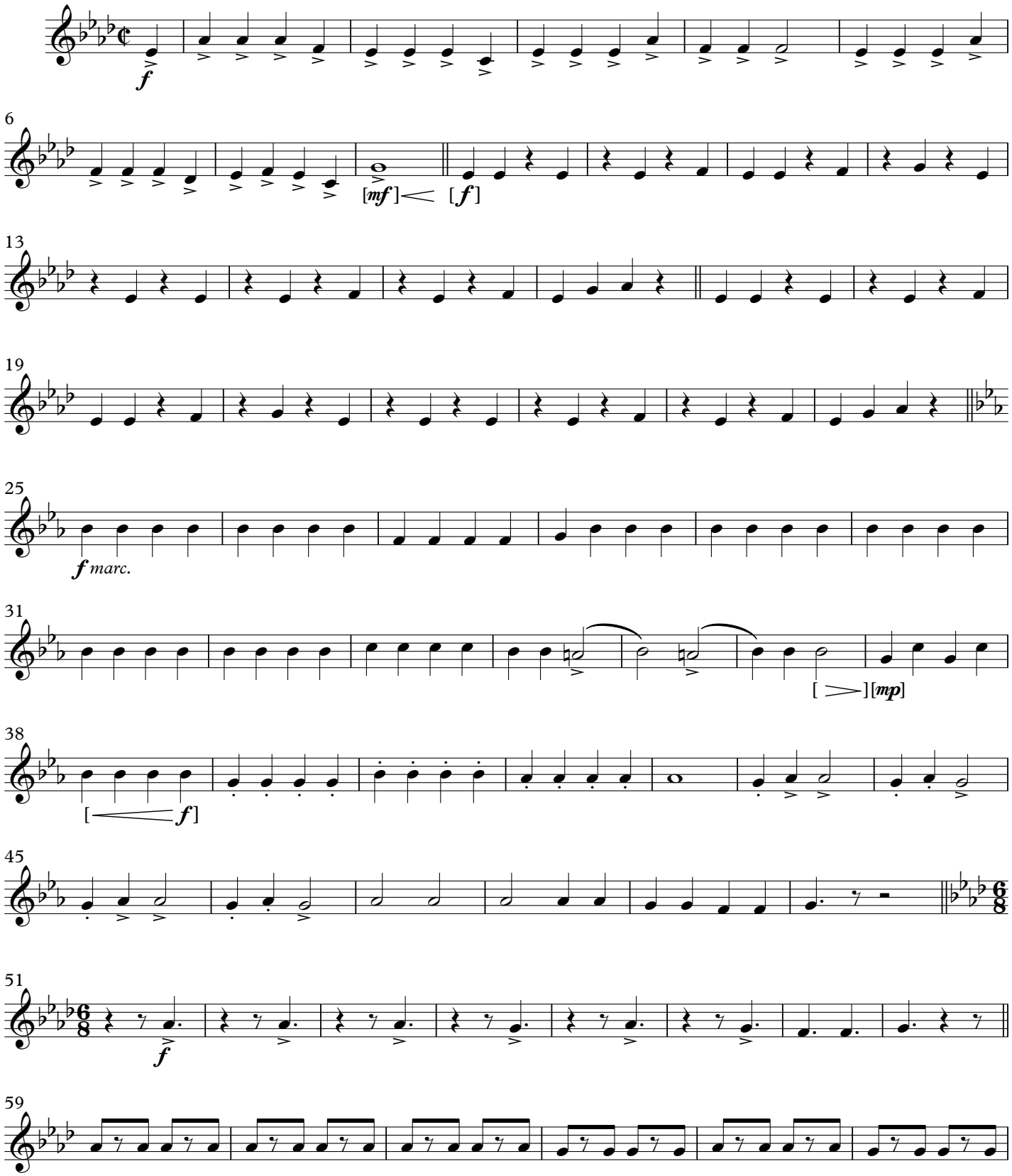
MIKADO MARCH

3rd F Horn
[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.



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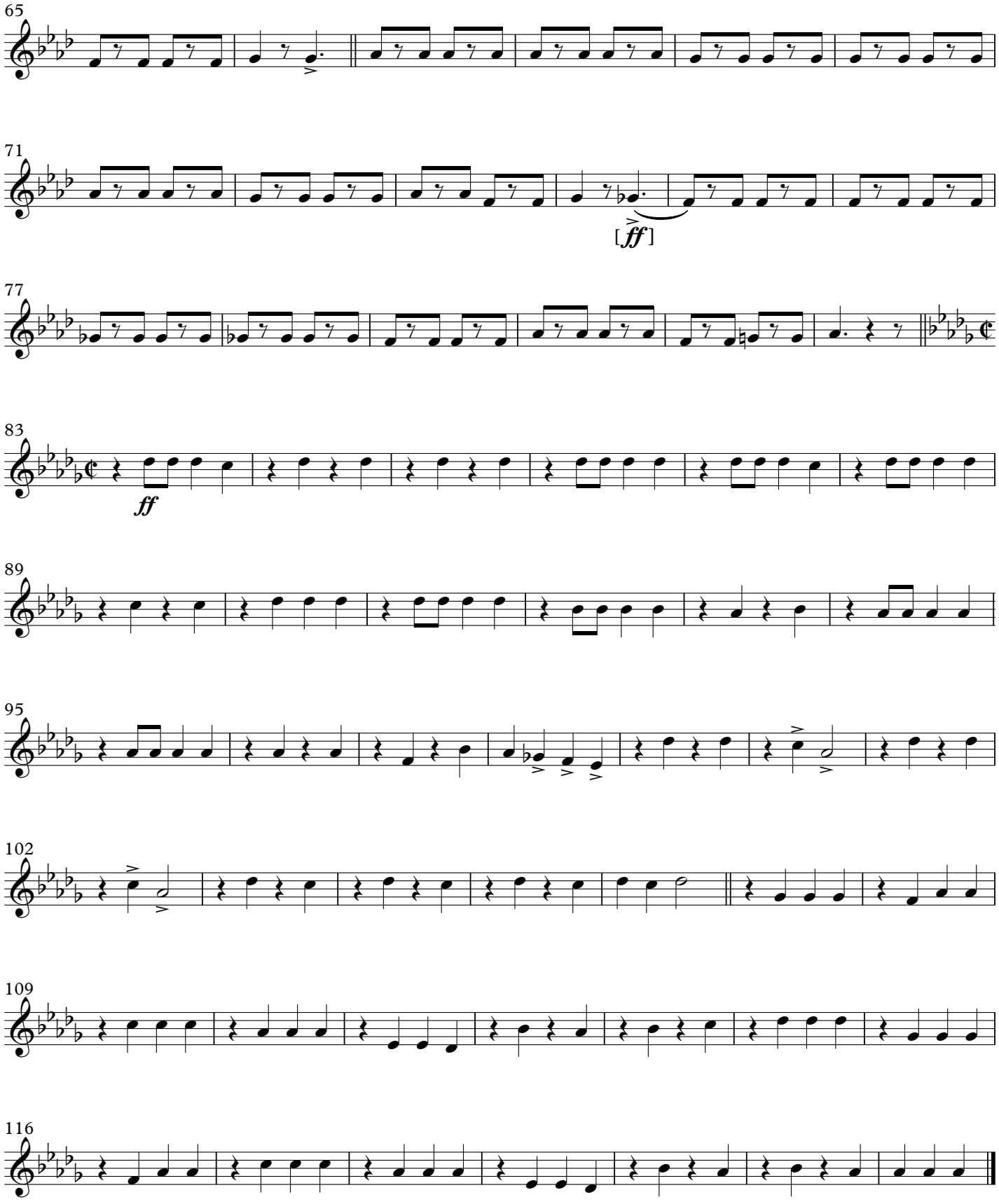
MIKADO MARCH
3rd F Horn



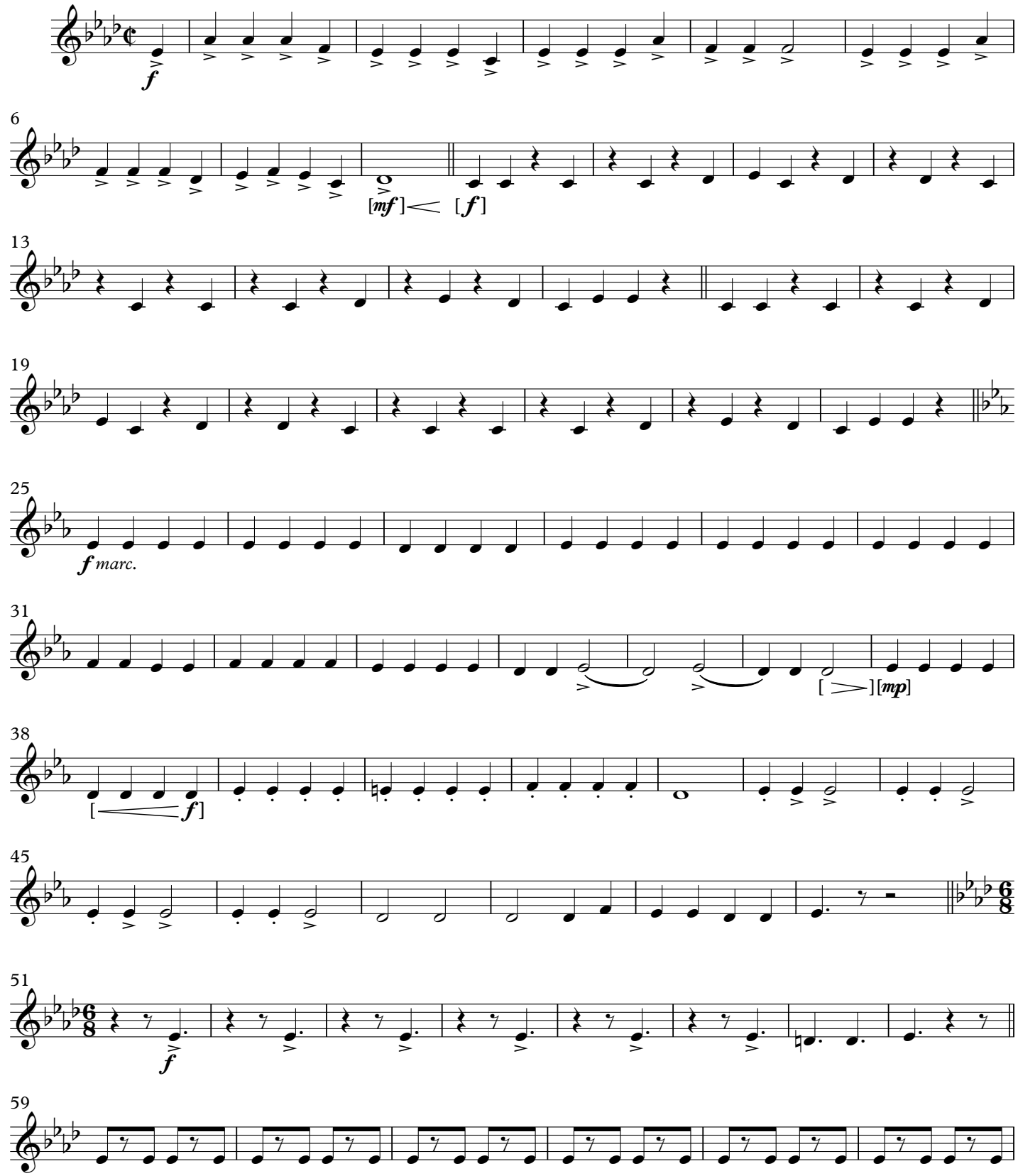
MIKADO MARCH

4th F Horn
[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.



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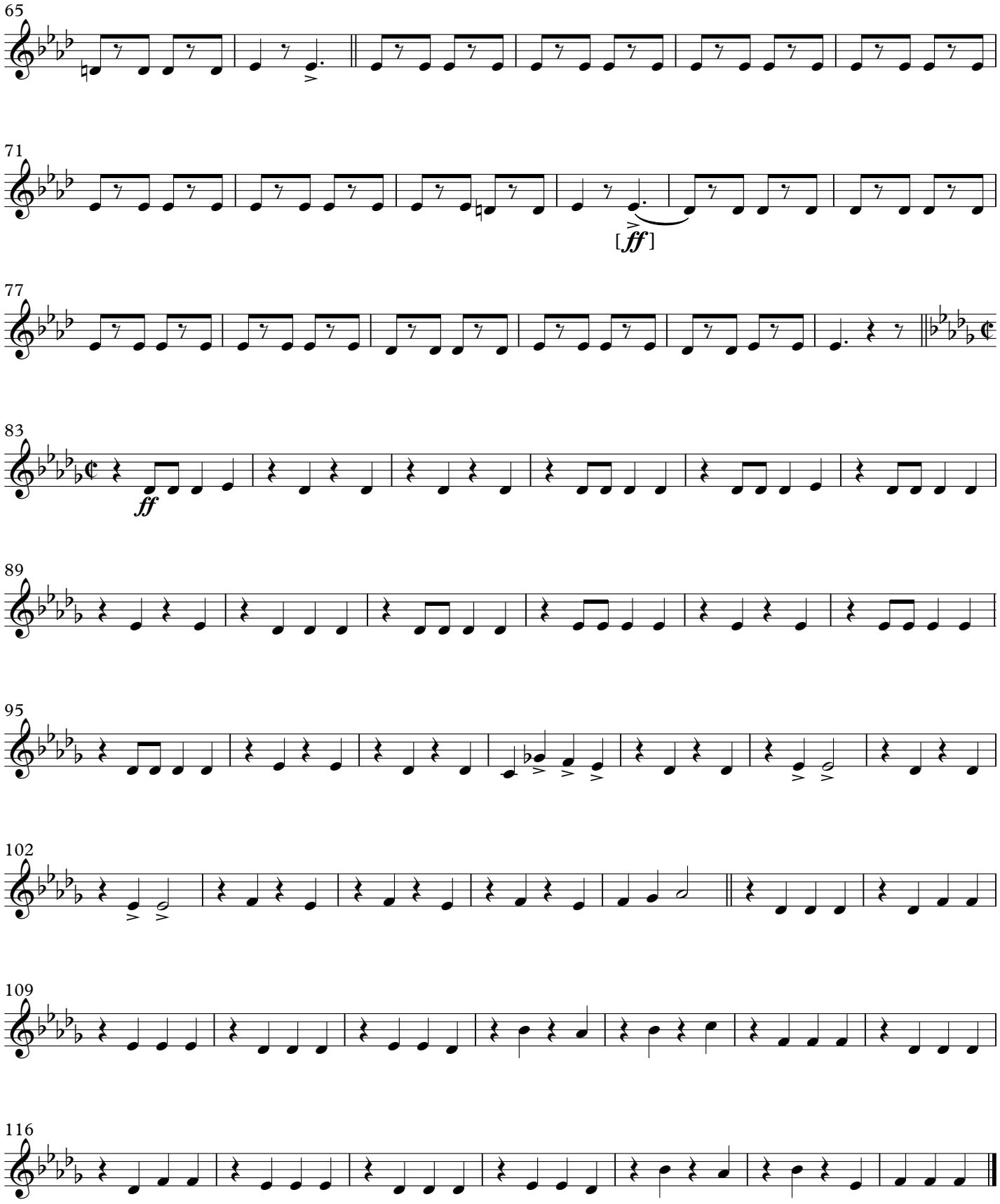
MIKADO MARCH
4th F Horn



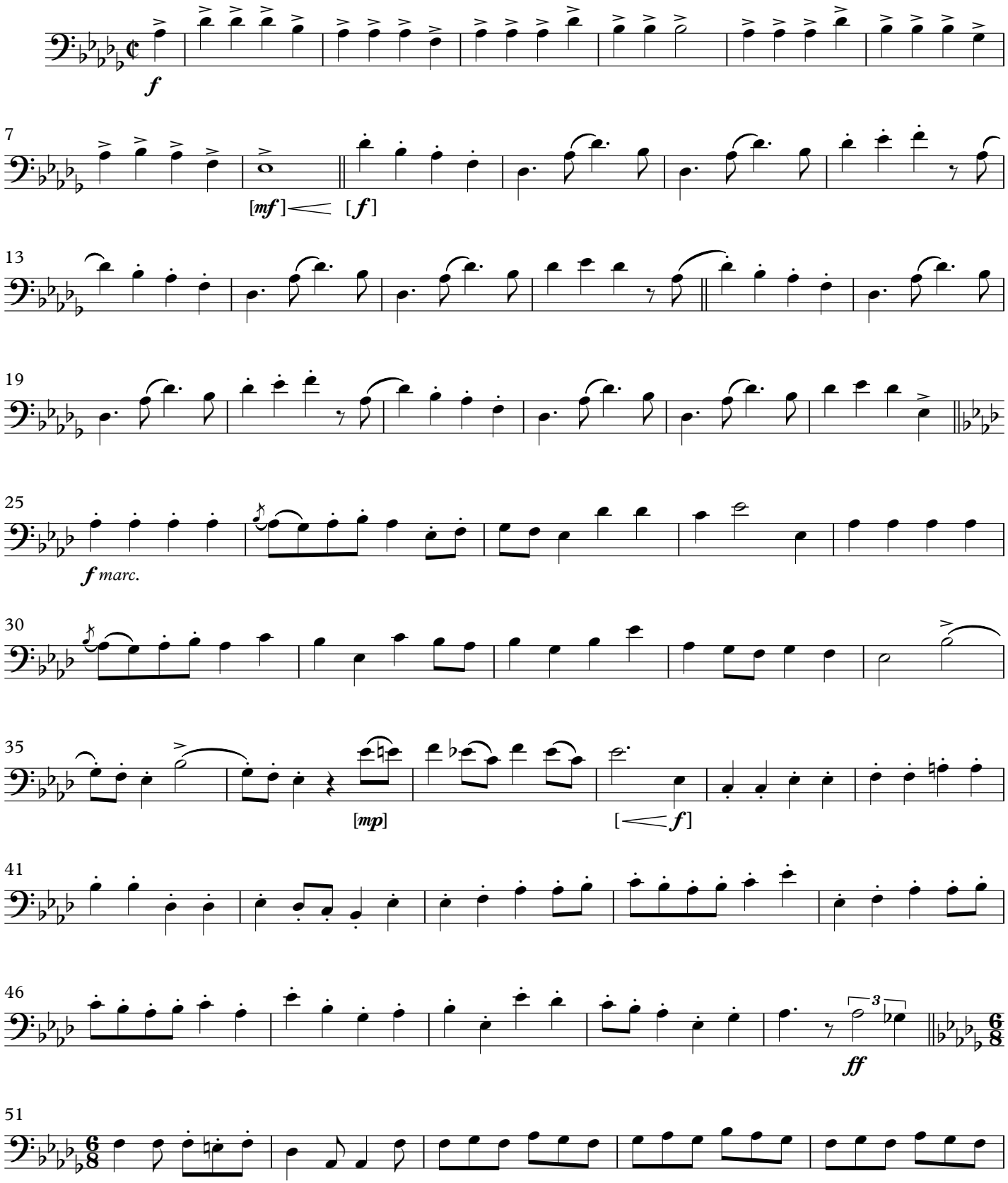
MIKADO MARCH

Baritone

(1885)

JOHN PHILIP SOUSA

March Tempo.



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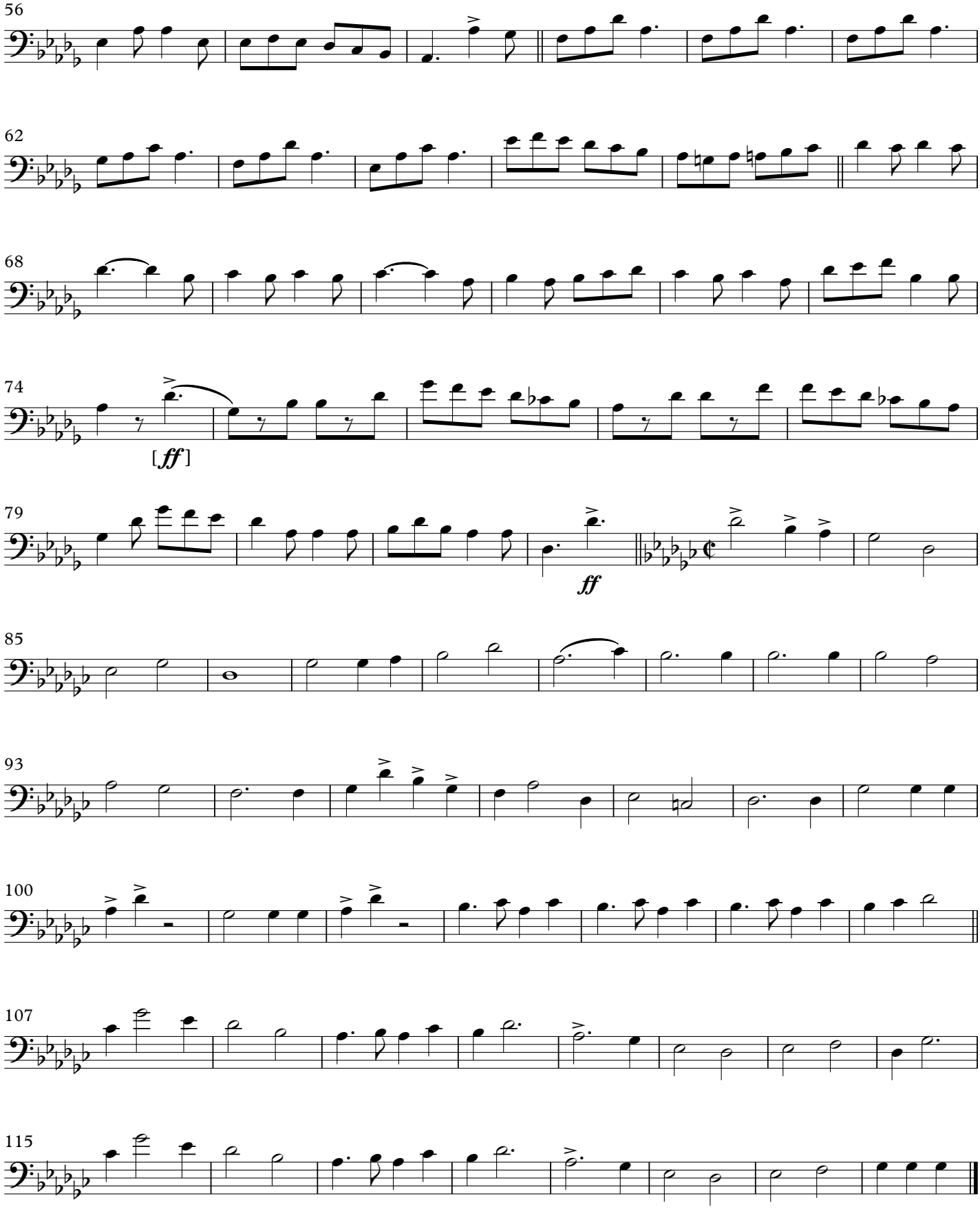
MIKADO MARCH
Baritone



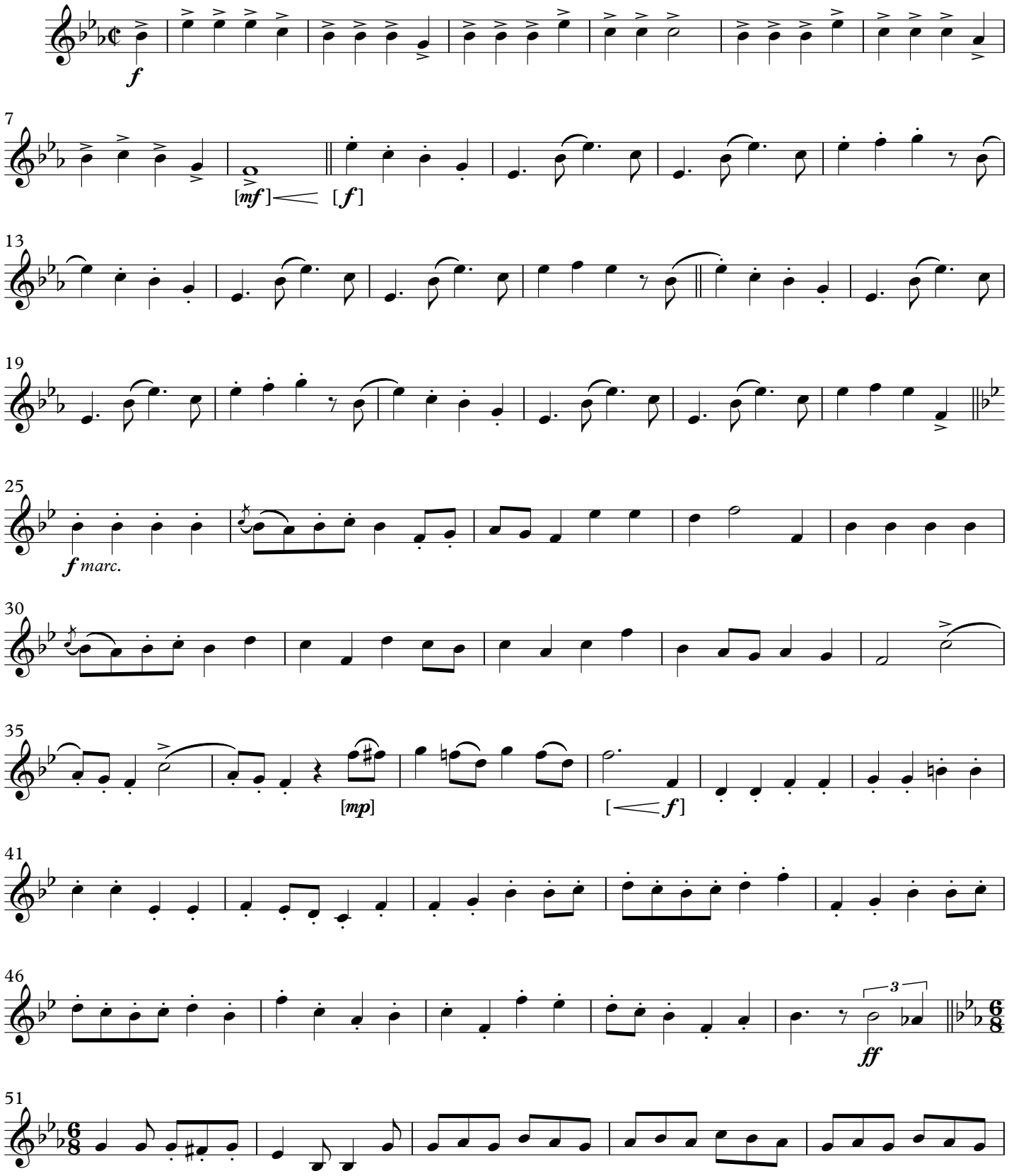
MIKADO MARCH

Baritone, T.C.

(1885)

JOHN PHILIP SOUSA

March Tempo.



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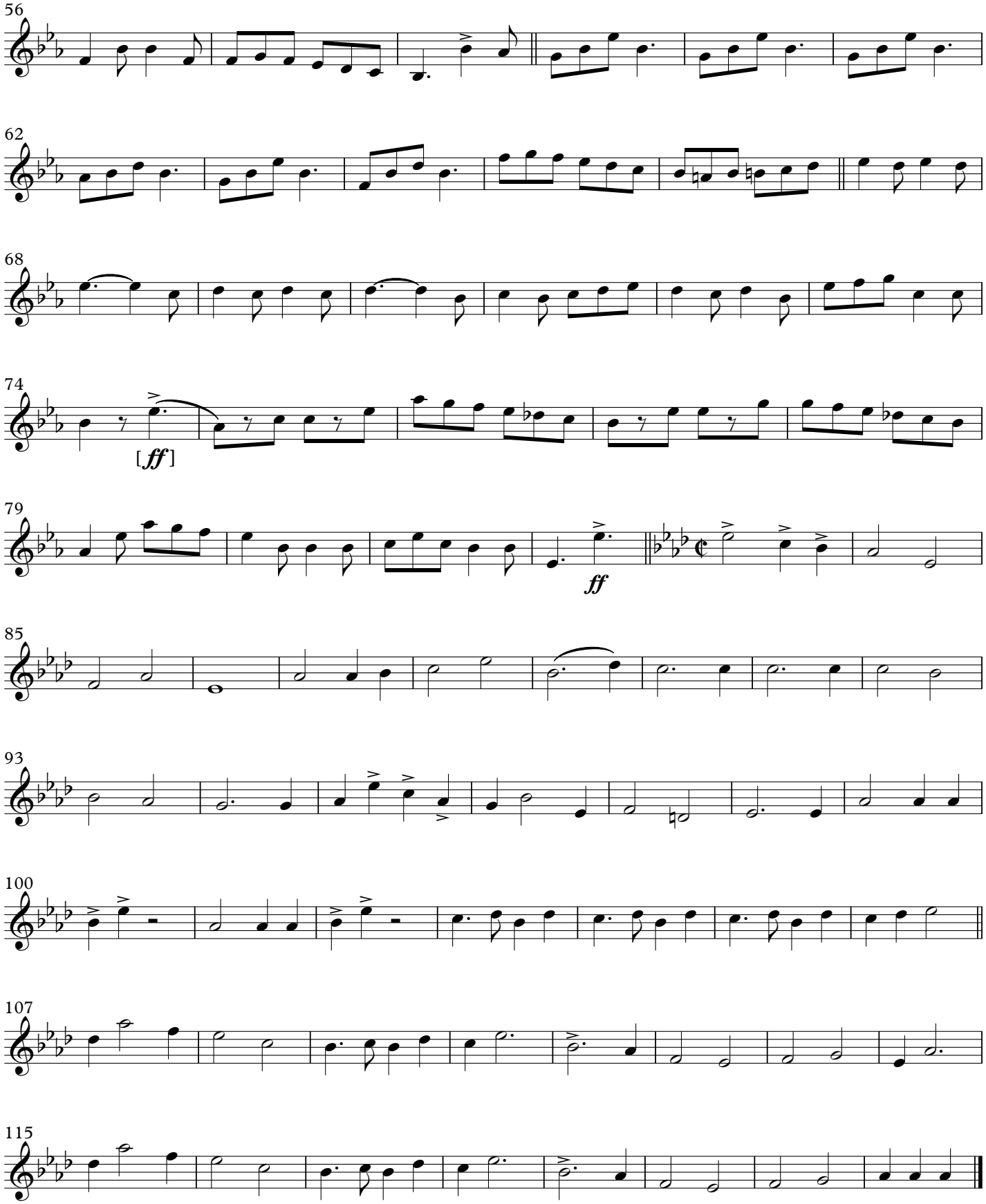
MIKADO MARCH
Baritone, T.C.

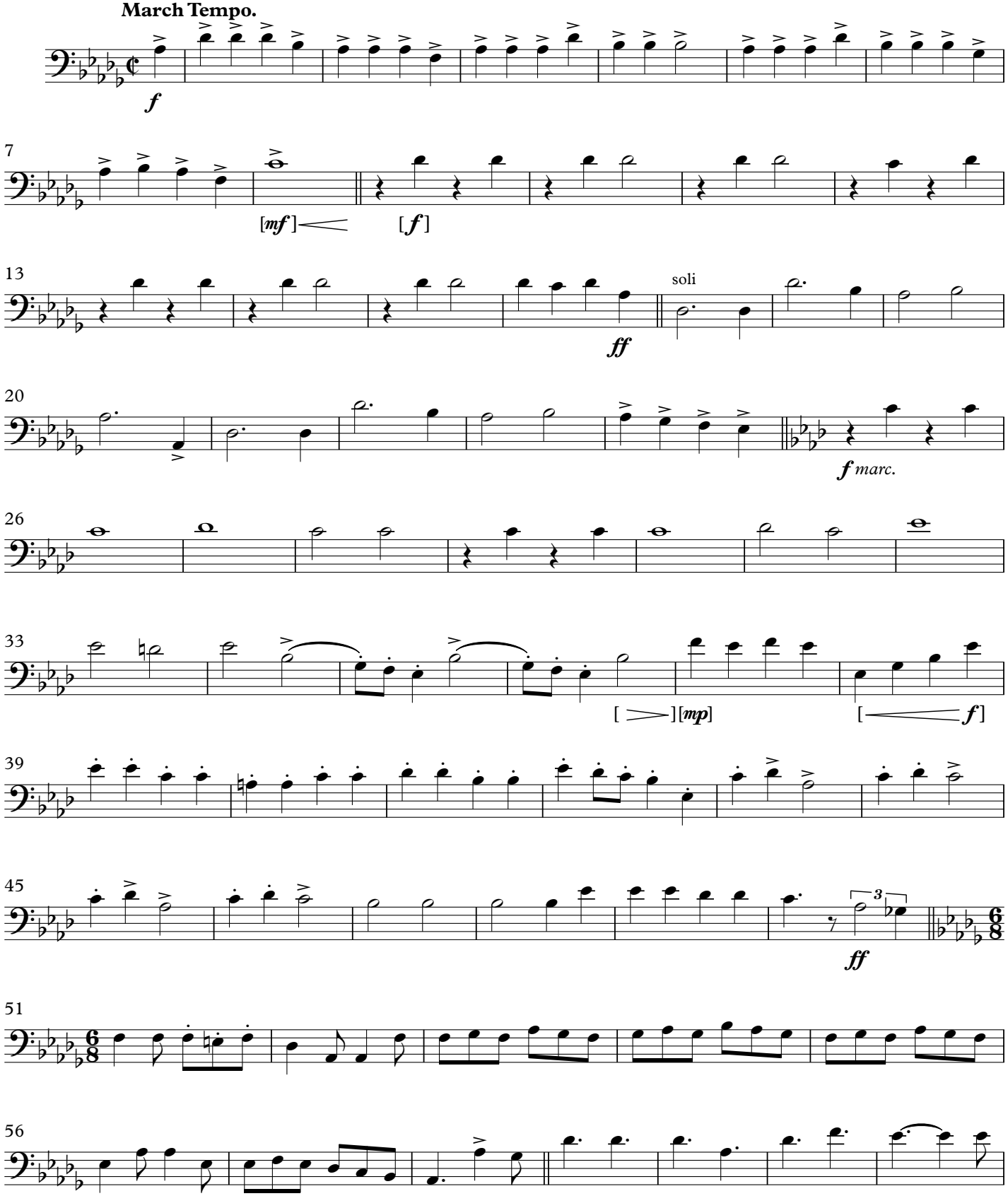


MIKADO MARCH

1st Trombone

(1885)

JOHN PHILIP SOUSA



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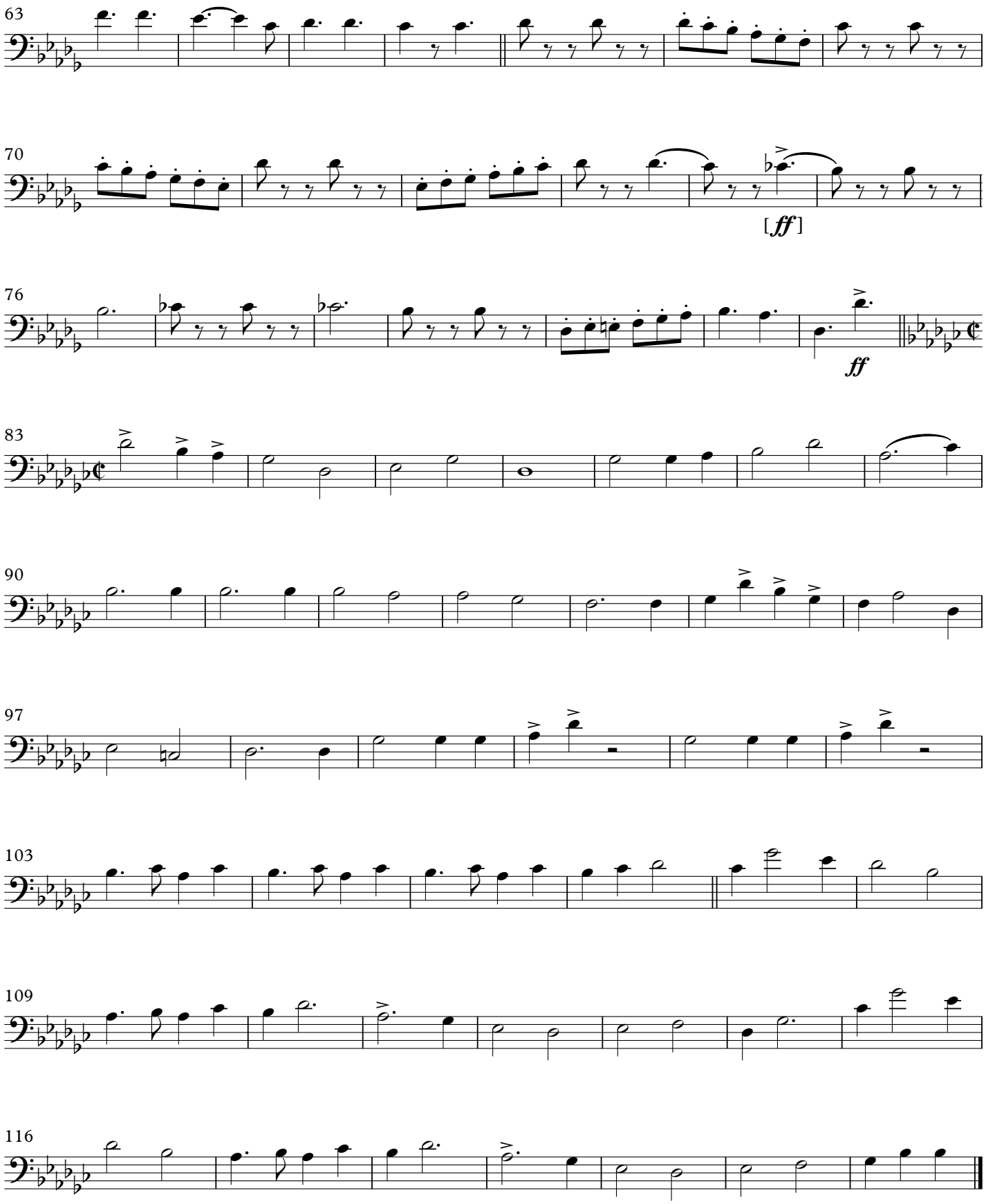
MIKADO MARCH
1st Trombone

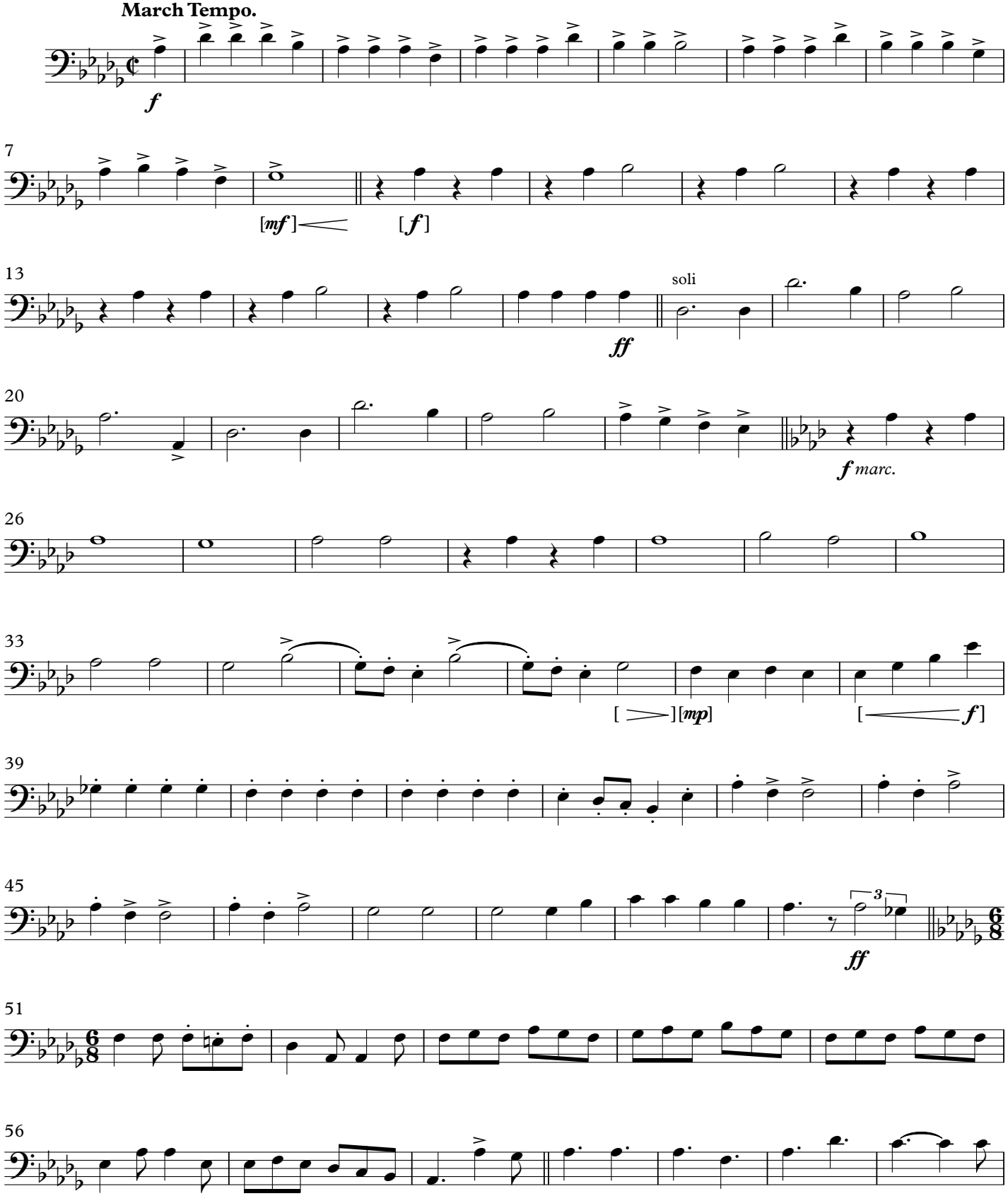


MIKADO MARCH

2nd Trombone

(1885)

JOHN PHILIP SOUSA



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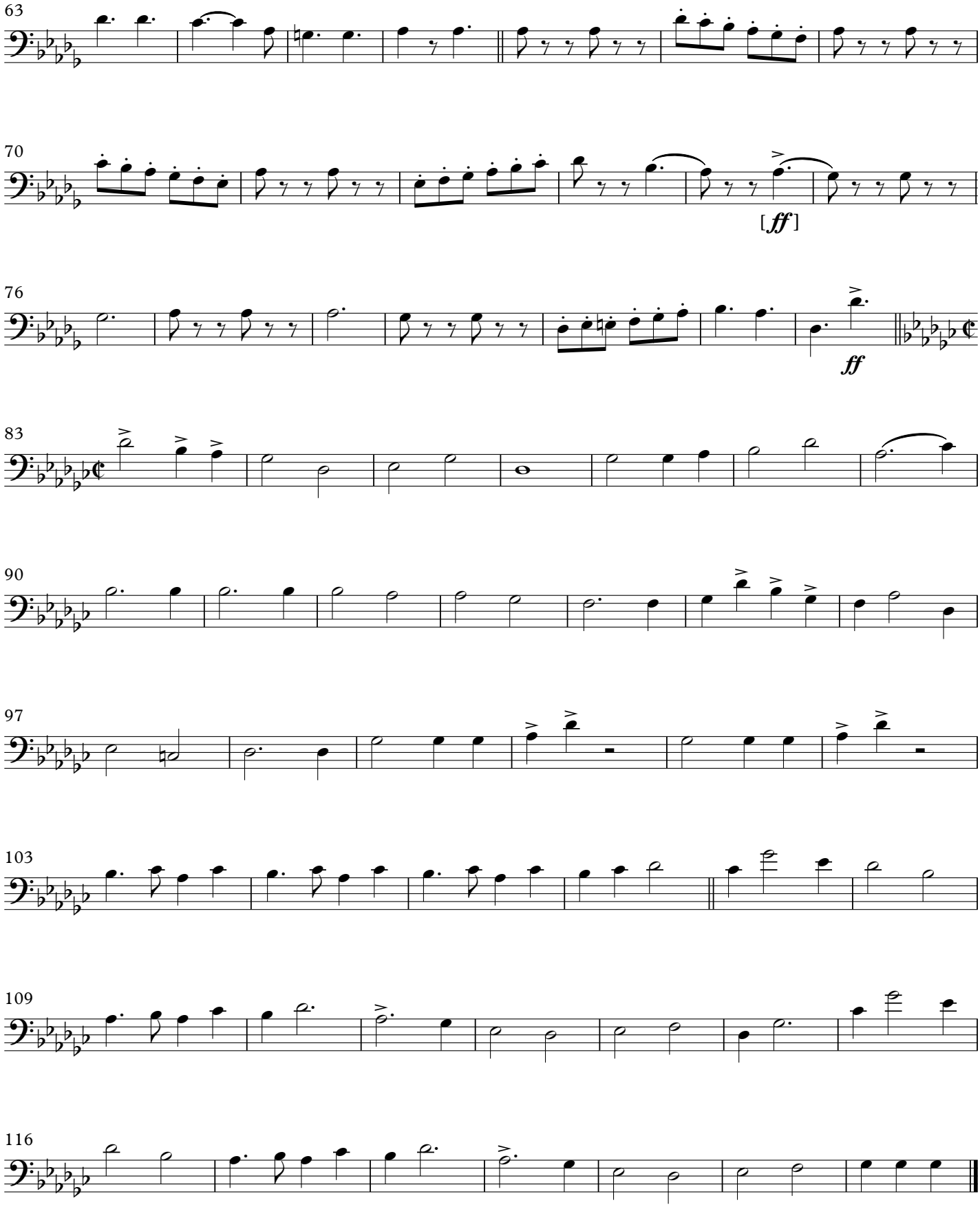
MIKADO MARCH
2nd Trombone

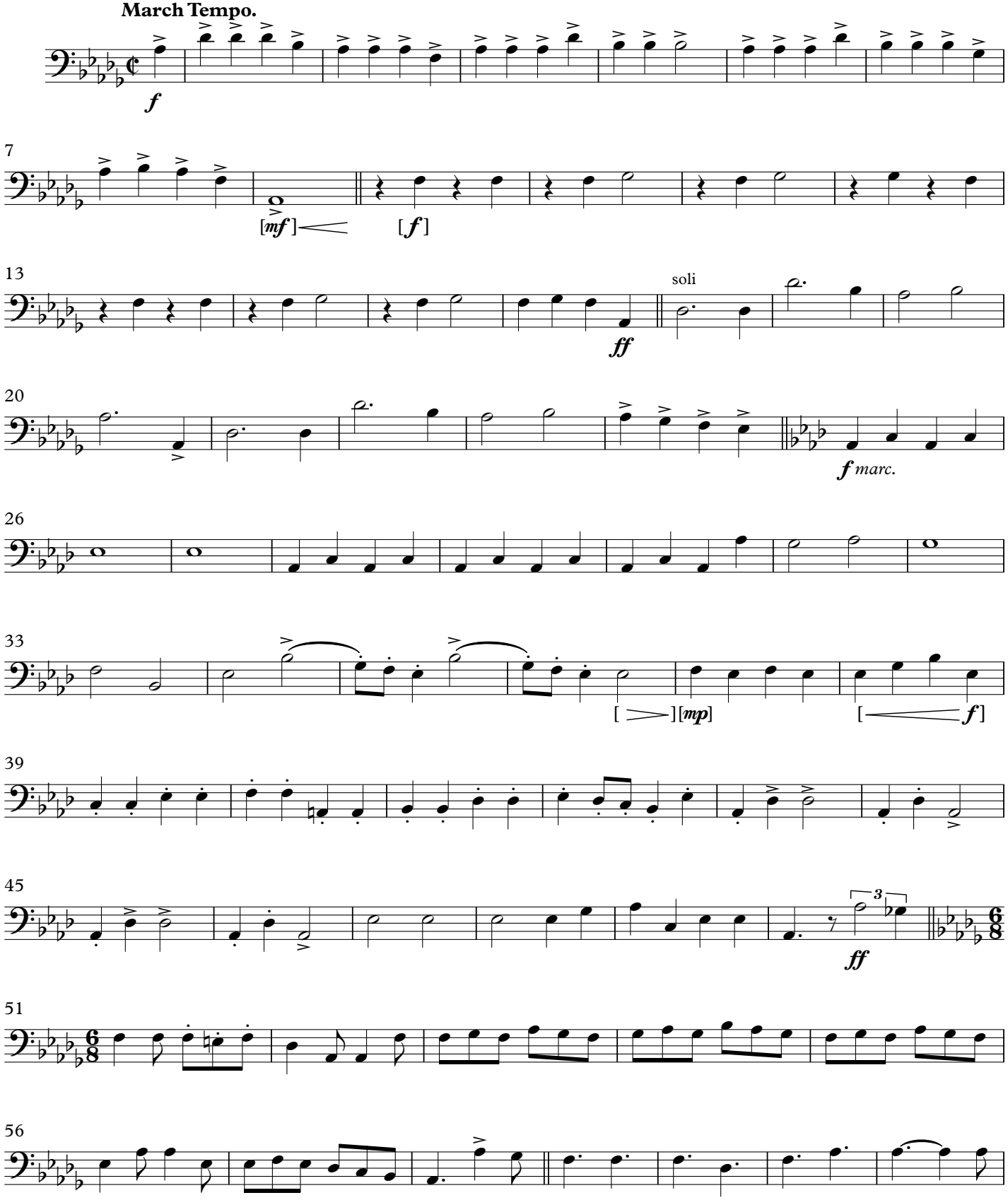


MIKADO MARCH

Bass Trombone

(1885)

JOHN PHILIP SOUSA



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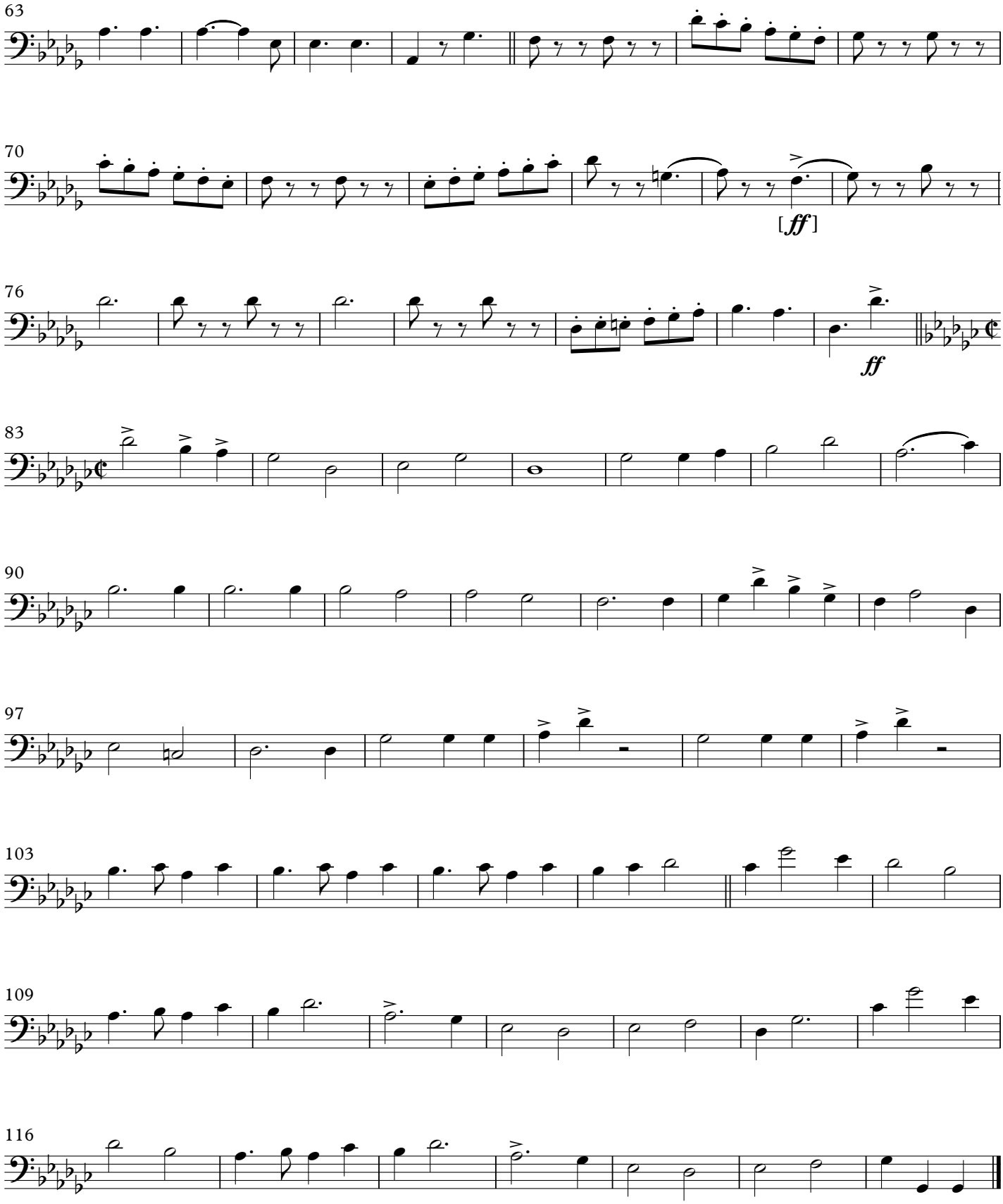
MIKADO MARCH
Bass Trombone



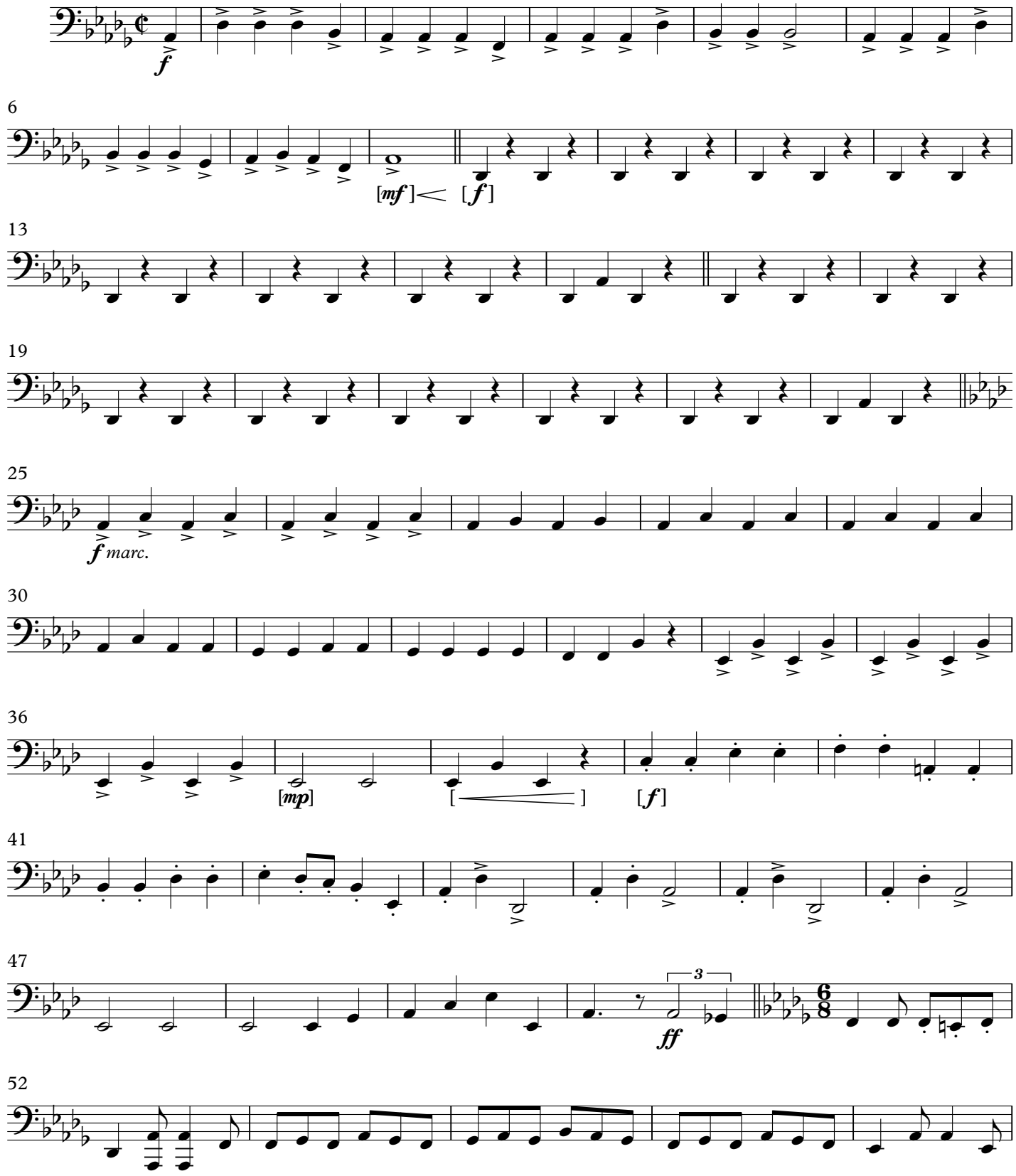
MIKADO MARCH

Tuba

(1885)

JOHN PHILIP SOUSA

March Tempo.



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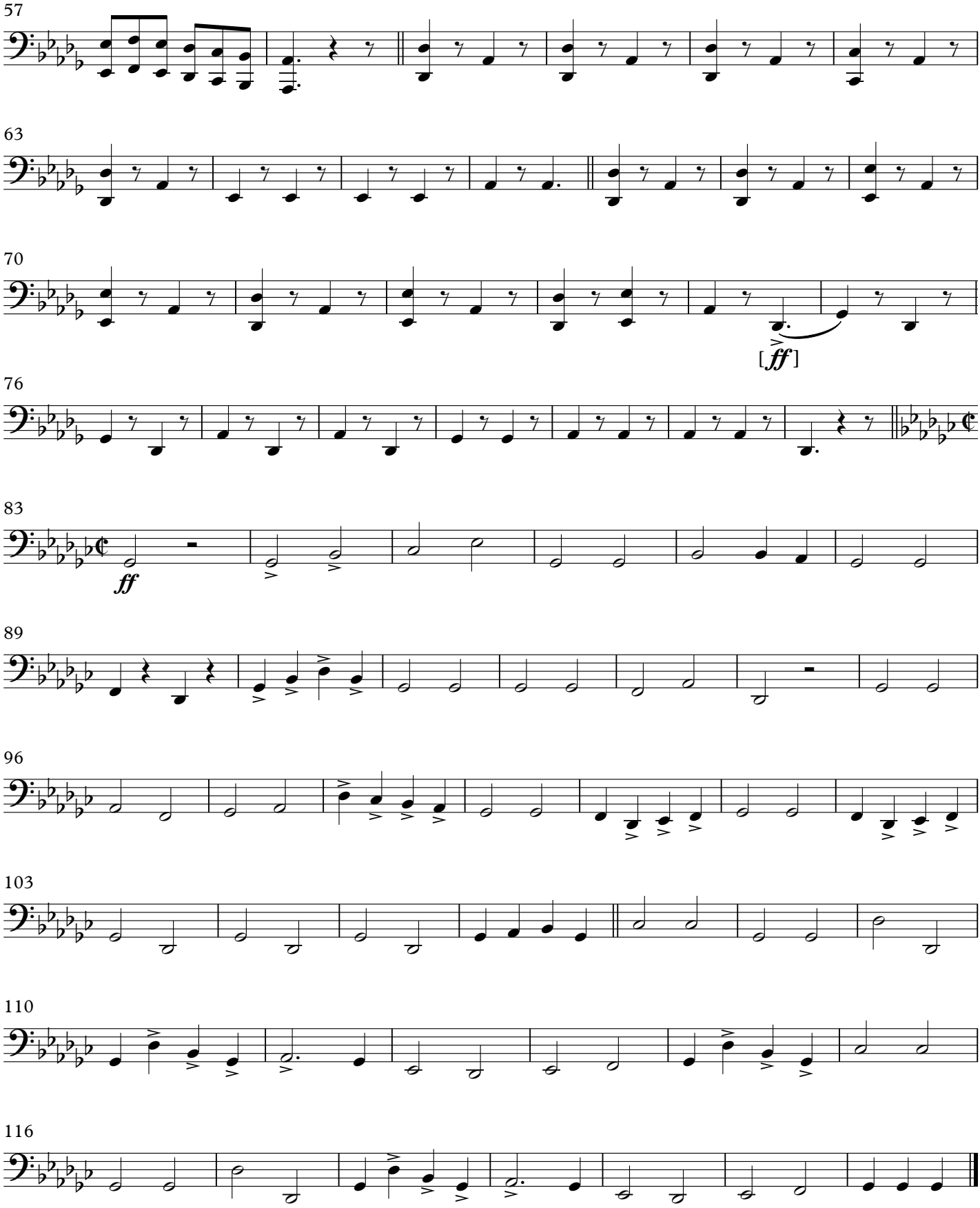
MIKADO MARCH
Tuba



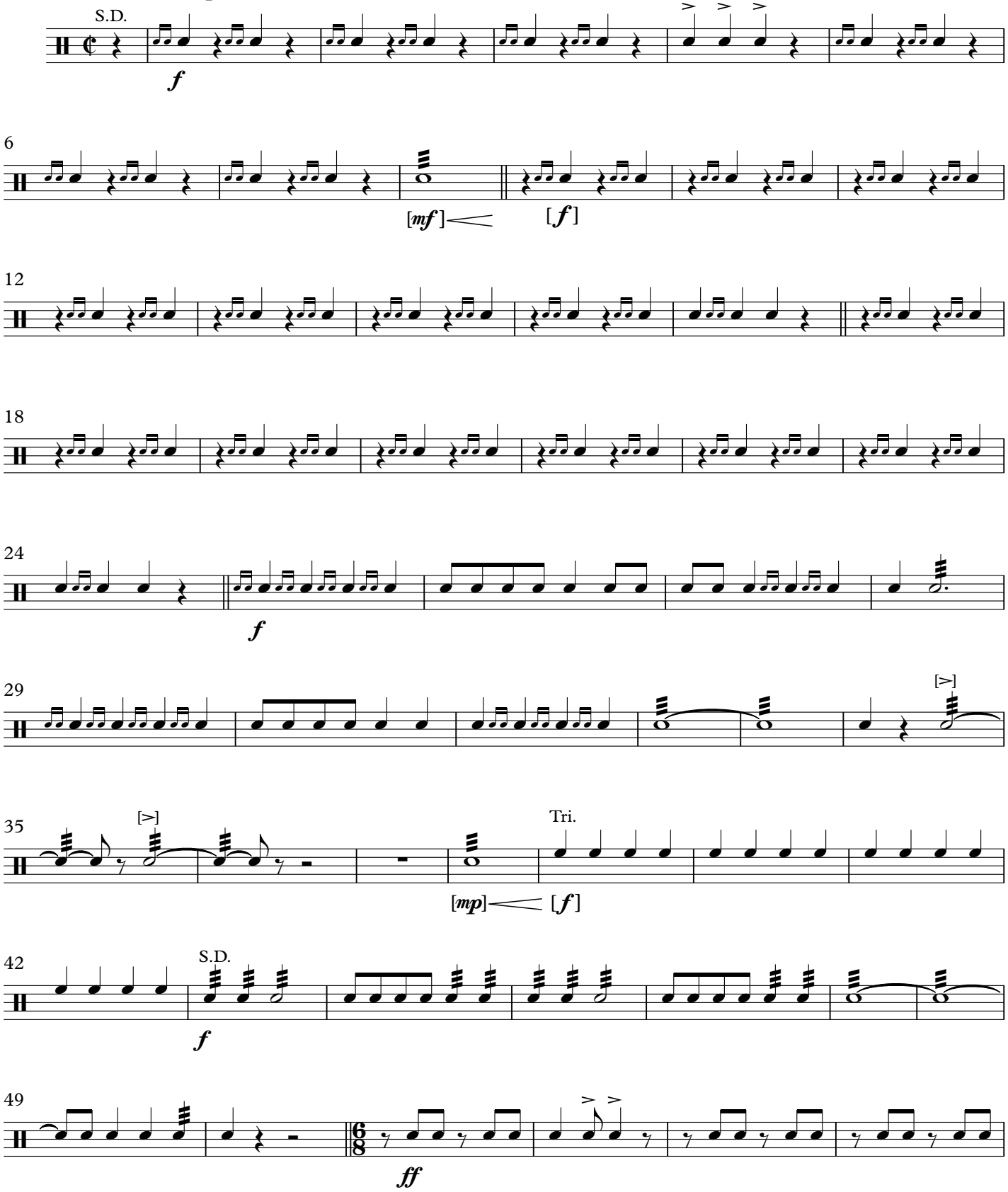
MIKADO MARCH

Snare Drum/Triangle

(1885)

JOHN PHILIP SOUSA

March Tempo.



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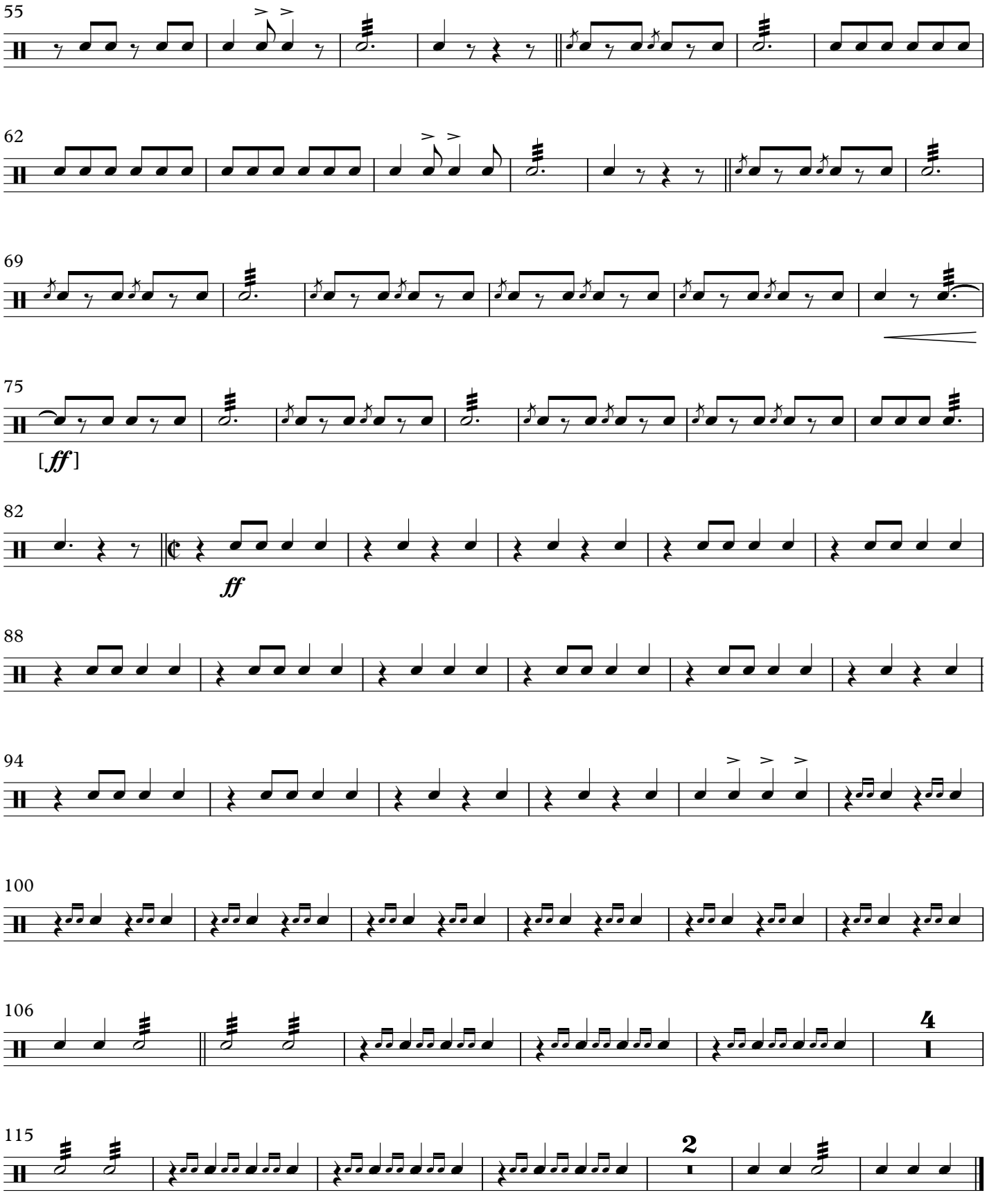
MIKADO MARCH
Snare Drum/Triangle

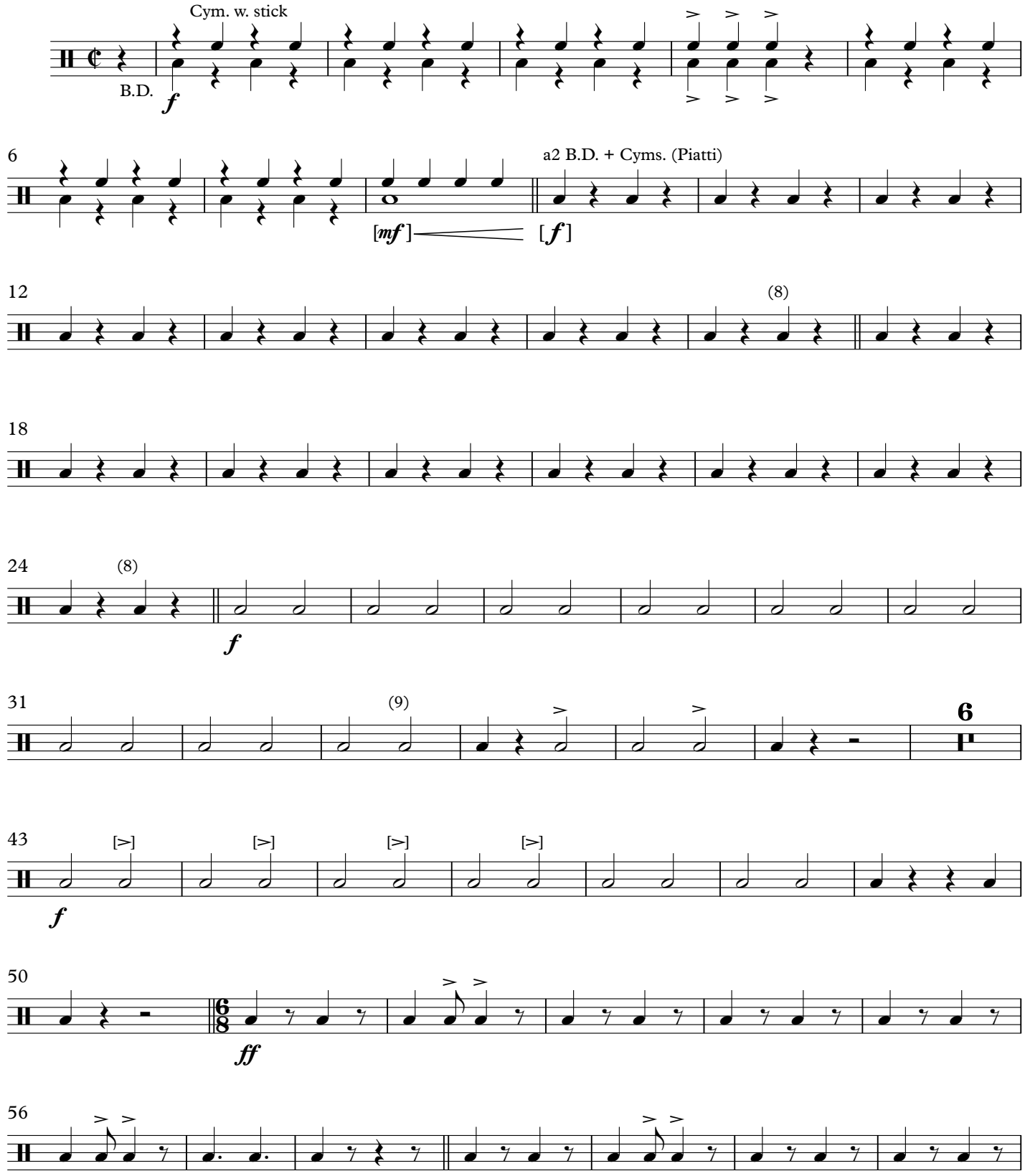


MIKADO MARCH

Bass Drum/Cymbals (1885)

JOHN PHILIP SOUSA

March Tempo.



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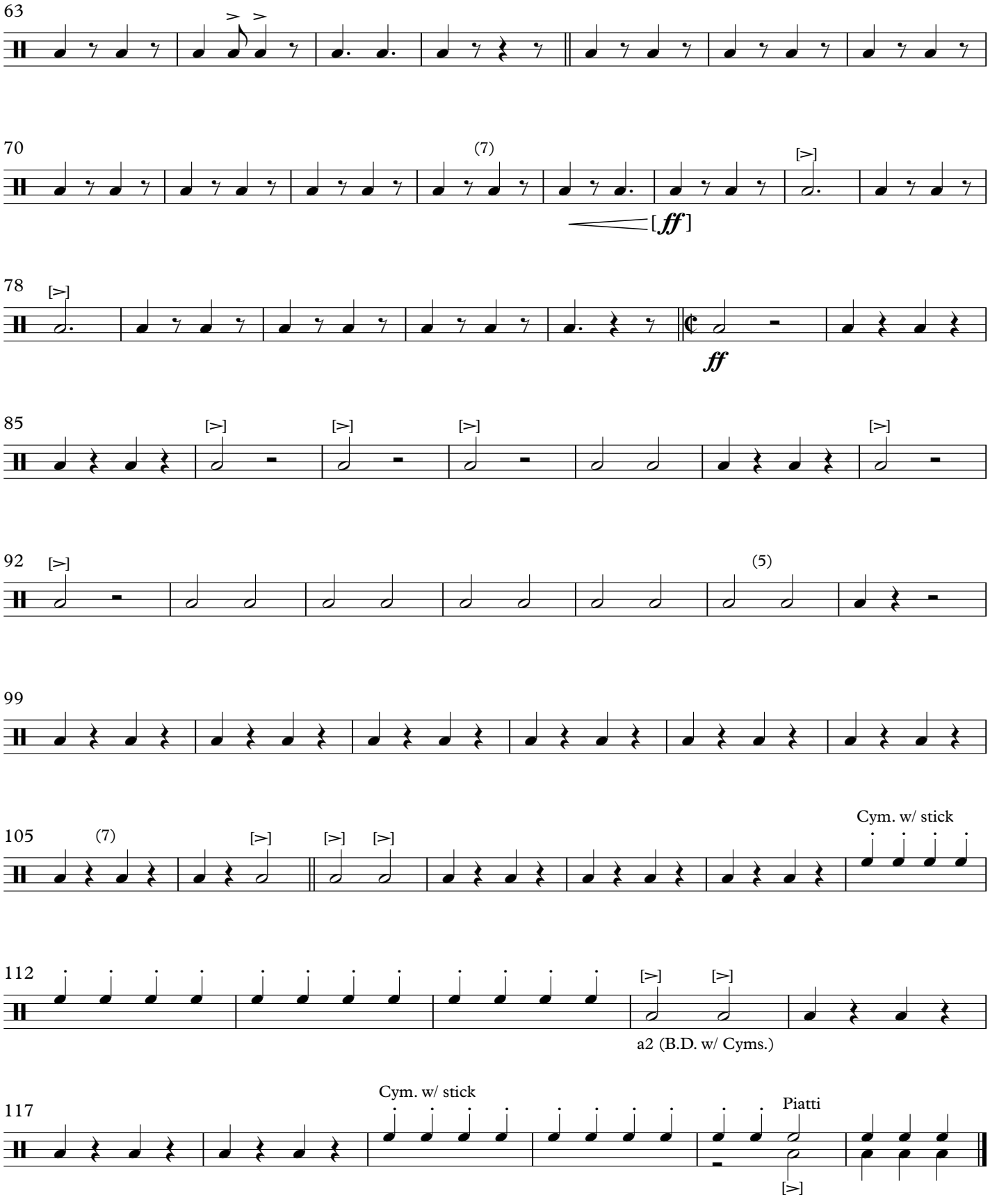
MIKADO MARCH
Bass Drum/Cymbals