



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 1 No. 1

REVIEW
MARCH
[1873]

FULL SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

“Review” (1873)

This was Sousa’s first published march, and it was sold outright to the publisher for one hundred copies of the sheet music. It was called Opus 5 and was dedicated to Colonel William G. Moore of the Washington Light Infantry. In later years, Sousa did not have a very high opinion of the march. To wit: “...Happily for me and for the general public it never became at all popular, and the echoes of the strains have long ago died away. I suppose it is now so deeply buried in oblivion that a 1,000 foot pole could not reach it. It is such a long time since I wrote it that I have no recollection whatever of the air. I did not preserve the manuscript....”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 80. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches 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. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these 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. 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.”

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.

First Strain (m. 4-36): The basic dynamic of this strain may be softened slightly to *mezzo-forte* to enhance the *fortissimo* entrance in the second strain (m. 36).

Trio with transition (m. 58-80): After two louder strains, this repeated trio benefits from a drop to *piano* and a gradual crescendo leading to *forte* on the repeat.

Final strain (m. 80-end): A decrescendo to *piano* for the first time through this last strain follows Sousa’s common practice. Along with this change in dynamic, piccolo, cornets, and trombones should tacet first time through. All instruments rejoin after the downbeat of the first ending and play *fortissimo* second time through, starting after the downbeat of m. 79. Percussion may play an accent on beat two of m. 93 during the second time through. The D.C. is then taken with no repeats to the marked *Fine*.

March

REVIEW

Flute/Piccolo

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

7

13 p [f] ff

20 [sub. mf] f

27 [p] [f] ff

34 ff

44 p f

54 ff f

62 TRIO [p]-f

70 [1st time cresc. poco a poco] f

78 [2. [- Picc.] [+ Picc. 2nd time] p-ff

88 cresc. f

D.C.
(no repeats)

March REVIEW

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

Oboe
(optional)

March Tempo.

The musical score is written for an optional Oboe part in 6/8 time. It consists of 10 staves of music. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings such as *ff*, *[mf]*, *f*, *p*, *[f]*, *[sub. mf]*, *[p]*, *[f]ff*, *tr*, *[p]-f*, *[1st time cresc. poco a poco]*, *p-ff*, *cresc.*, and *f*. It also features articulation marks like accents and slurs, and repeat signs. The score is divided into sections, with a 'TRIO' section starting at measure 62. The piece concludes with a 'Finé' section and a 'D.C. (no repeats)' instruction at the end.

8

16

24

33

44

54

62 TRIO

70

78

88

ff *[mf]* *f* *p* *[f]* *[sub. mf]* *f* *[p]* *[f]ff* *tr* *[p]-f* *[1st time cresc. poco a poco]* *p-ff* *cresc.* *f* *Finé* *D.C. (no repeats)*

March

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

D.C.

(no repeats)

March REVIEW

Solo & 1st B \flat Clarinet

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

8

15 *8va* *p* [f] ff [sub. mf] f

22

29 [p] [f] ff *8va*

36 ff [sub. mp] *fp* *p* *8va*

45 (8) *tr* *mf* *f*

54 *ff* *Finé* *f*

62 **TRIO** [p]-f *tr*

70 [1st time *cresc. poco a poco*] *f*

78 [2.] *p* *ff*

88 [1.] *cresc.* *f* *ff* **D.C.**
(no repeats)

March

REVIEW

2nd B♭ Clarinet

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

p

[f] ff [sub. mf] f

[p] [f] ff

ff [sub. mp] fp 8^{va} p

tr tr mf f

ff 1. 2. Finé f

TRIO [p]-f tr tr

[1st time cresc. poco a poco] f

2. p ff

cresc. f ff

1. 2. D.C. (no repeats)

March REVIEW

3rd B \flat Clarinet

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

p

[f] ff [sub. mf] f

[p] [f] ff

ff [sub. mp] fp p

8^{va} tr tr

47 (8) tr mf f ff

56 1. 2. Finé f [p]-f

64 tr tr tr tr

[1st time cresc. poco a poco]

72 tr f

80 p-ff

88 cresc. f ff

D.C.
(no repeats)

March REVIEW

Bassoon
(optional)

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff *[mf]* *f*

9 *p*

17 *[f]* *ff* *[mf]* *f*

26 *[p]* *[f]* *ff*

35 *ff* *fp*

43 *p* *tr* *tr* *tr* *tr* *mf*

52 *f* *ff* *Finé* *f*

60 **TRIO** *[p]* *f*

69 *[1st time cresc. poco a poco]* *f*

78 *p-ff*

87 *cresc.* *f* *1.* *2.* **D.C.**
(no repeats)

March

REVIEW

Alto Saxophone

(optional)

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

p

[f] ff [sub. mf] f

[p] [f] ff

ff [sub. mp] fp p

mf f ff

1. 2. *Finé* f [p]-f **TRIO**

[1st time *cresc. poco a poco*]

1. 2. f

p-ff

cresc. f ff

D.C.
(no repeats)

March REVIEW

Tenor Saxophone
(optional)

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

9

17

25

34

43

54

62 **TRIO**

70

78

88

D.C.
(no repeats)

March

REVIEW

Baritone Saxophone

(optional)

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

9

16

23

30

37

45

53

61

70

78

87

TRIO

D.C.
(no repeats)

March

REVIEW

Solo & 1st B \flat Cornets

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

8 *ff* [*mf*] *f*

15 *p*

22 [*f*] *ff* [*sub. mf*] *f*

29 [*p*] [*f*] *ff*

35 *ff* [*sub. mp*] *fp*

43 *p* *tr* *tr* *tr* *tr* *mf*

50 *f* *ff* 1. 2. *Finé*

66 *f* [*p*] *f*

74 1. 2. [2nd time only] *f* *p-ff*

81

89 *cresc.* *f* 1. [Play] *ff* 2. **D.C.**
(no repeats)

March REVIEW

2nd B♭ Cornet

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

8

15

22

29

36

45

54

62 **TRIO**

70

79

88

D.C.
(no repeats)

March REVIEW

3rd B \flat Cornet

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

p

[f] ff [mf] f

[p]

[f] ff ff

fp p

mf f ff

TRIO

Finé f [p]-f

[1st time cresc. poco a poco]

1. 2. [2nd time only]

f p-ff

cresc. f

D.C. (no repeats)

March

REVIEW

4th B♭ Cornet

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

p

[f] ff [mf] f

[p]

[f] ff ff

fp p

mf f ff

Finé

TRIO

[p]-f

[1st time cresc. poco a poco]

[1.] [2.] [2nd time only]

f p-ff

cresc.

f

1. 2.

D.C.
(no repeats)

March REVIEW

1st F Horn

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

9
18
28
36
45
54
62 **TRIO**
70
79
88

ff *[mf]* *f* *p* *[f]* *ff* *[>]* *[p]* *[f]* *ff* *[sub. mp]* *fp* *p* *mf* *f* *ff* *f* *Finé* *f* *[p]* *f* *[1st time cresc. poco a poco]* *f* *p-ff* *cresc.* *f* *D.C.* (no repeats)

March REVIEW

2nd F Horn

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

9 4 ^ > p < [f] ff

18 [mf] f 4

28 [>] [p] < [f] ff

37 ff [sub. mp] < fp

45 p mf f

54 1. 2. Finé ff f

62 TRIO 4 [p]-f

70 [1st time cresc. poco a poco] 1. f

78 2. 4 p-ff

88 cresc. 1. 2. f D.C. (no repeats)

March REVIEW

3rd F Horn

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

9 > p < [f] ff

18 [mf] f

27 [>] [p] < [f] ff

36 ff [sub. mp] < fp

45 p mf f

54 ff 1. 2. Finé f

62 TRIO [p]-f [1st time cresc. poco a poco]

72 1. 2. f

80 p-ff

89 cresc. f 1. 2. D.C. (no repeats)

March REVIEW

4th F Horn

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

9 > p [f] ff

18 [mf] f

27 [p] [f] ff

35 ff [sub. mp] fp

43 p mf

53 1. 2. Finé f

61 TRIO [p]-f

70 1. 2. [1st time cresc. poco a poco] f

79 p-ff

88 cresc. f

D.C.
(no repeats)

March REVIEW

Baritone

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

p

[f] ff [mf] f

[p] [f] ff

ff [sub. mp] fp

p tr tr tr tr mf

f ff 1. 2. Finé f

TRIO [p] f

[1st time cresc. poco a poco]

f p ff

cresc. f ff D.C. (no repeats)

March

REVIEW

Euphonium

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

ff **[mf]** **f**

p

[f] **ff** **[mf]** **f**

[p] **[f]** **ff**

ff **[sub. mp]** **fp**

p **tr** **tr** **tr** **tr** **mf**

f **ff** **Finé** **f**

TRIO **[p]** **f**

[1st time cresc. poco a poco]

f **p-ff**

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

D.C.
(no repeats)

March REVIEW

Trombone 1

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

10 p < [f] ff

19 [mf] f

28 [p] < [f] ff ff

37 fp p

46 mf f ff

55 1. 2. Finé f [poco a poco] f [tacet]

62 TRIO [p]-f [1st time cresc.]

71 [2nd time only] p-ff

80 cresc. f ff D.C. (no repeats)

March REVIEW

Trombone 2

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

10

p < [f] ff

19

[mf] f

28

[p] < [f] ff ff

37

fp p

46

mf f ff

55

1. 2. Finé f [poco a poco] f [tacet]

62

TRIO [p] f [1st time cresc.]

71

poco a poco] f [tacet]

80

[2nd time only] p ff

88

cresc. f ff 1. Play 2. D.C. (no repeats)

March

REVIEW

Bass Trombone

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

ff [mf] f

10

p [f] ff

19

[mf] f

27

[p] [f] ff

36

ff fp

45

p mf f ff

55

1. 2. Finé f

62 TRIO

[p] f [1st time cresc.]

71

poco a poco] f [tacet]

80

[2nd time only] p ff

88

cresc. f 1. 2. D.C. (no repeats)

March REVIEW

Tuba

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

9 *ff* [*mf*] *f*

16 *p*

24 [*f*] *ff* [*mf*] *f*

32 [*p*]

41 [*f*] *ff* *ff*

51 *fp* *p* *mf*

59 1. 2. *Finé* *f*

TRIO

67 [*p*] *f*

75 1. 2. *f* *p-ff*

82

89 *cresc.* 1. 2. *f*

D.C. (no repeats)

March REVIEW

Percussion

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.

S.D.
ff B.D./Cyms. [*mf*] *f*

9

17 [*f*] *ff* [*mf*] *f*

25 [*p*]

33 [*f*] *ff* *ff*

40 [*sub. mp*] *fp* *p*

49 *mf* *ff* [*p*]-*f* *Finé*

66 [*1st time cresc. poco a poco*]

73 *f*

80 *p-ff*

88 *f* D.C. (no repeats)