The Complete Marches of John Philip Sousa

Vol. 3 No. 42

HOMEWARD BOUND

MARCH

(1891–2)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Homeward Bound" (1891–2)

The only clue to the existence of this unpublished march was a mention in the list of compositions given in Sousa's autobiography, *Marching Along*, until manuscripts turned up in a trunk in the basement archives of the Sands Point home in 1965. Several copyist's manuscripts for band bearing the names of U.S. Marine Band musicians were found. Marine Corps enlistment records of these men are incomplete, so establishing an exact date for the composition is improbable unless other manuscripts are some day discovered. Inasmuch as it was written while Sousa was leader of the Marine Band, it would seem that it would have been written during the homeward leg of one of the Marine Band tours (1891 and 1892) or perhaps on the return from the engagement in Fayetteville, North Carolina (1889).

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 62. 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. 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. 1-4): After the fortissimo opening, a slight diminuendo is added to m. 4 in the cornets and horns to transition to the mezzo-forte first strain.

First Strain (m. 5-22): Conversely, after the crescendo to fortissimo in m. 17, the low brass should play four strong quarter notes without diminuendo in the first ending before returning to a subito mezzo-forte in all voices for the repeat.

Second Strain (m. 23-39): Unlike many other later Sousa marches, this second strain is composed in such a way that is best played at the original printed fortissimo dynamic both times with all instruments playing. Accents are added in the percussion in m. 26 and 34, with the second of these played more strongly to highlight the interesting harmonic movement here.

Trio (m. 40-55): As was the case in many earlier Sousa marches, the clarinets do not have the melody here, so removing the brass parts doesn't work. Rather, all brass may continue to play, but at a true piano dynamic. To help in this effort, just one solo cornet player may play the melody, which is doubled at the octave in bassoon, tenor sax, horn, and euphonium. Be sure to come all the way back to piano after the crescendo in m. 50-51 to set up the change at the break strain.

Break Strain (m. 55-71): Low brass and horns take over with a subito fortissimo in m. 55 and lead this strain "tutte forza." The final two measures are in diminuendo first time, leading to the piano dynamic of the last strain.

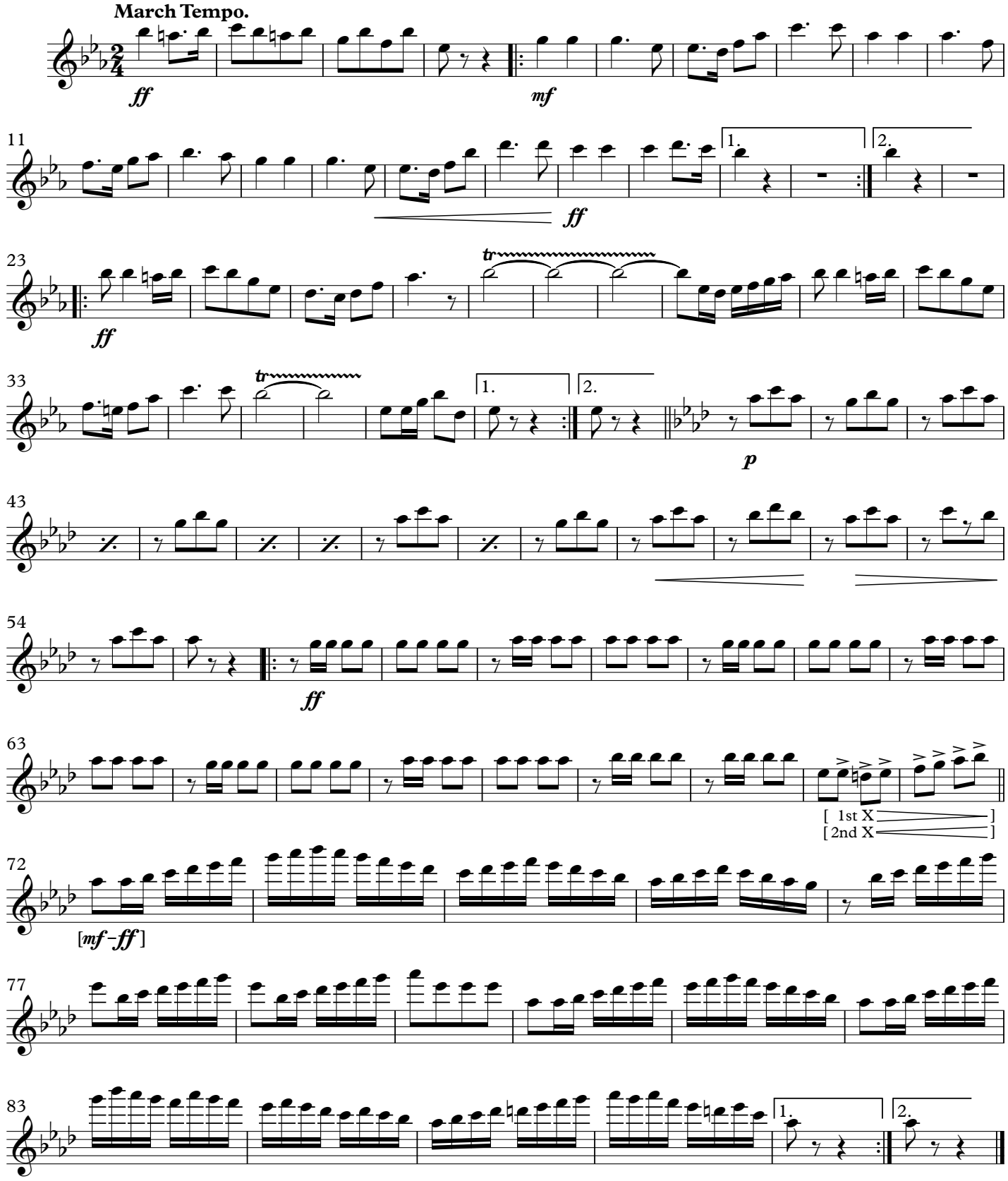
Final Strain (m. 72-88): Sousa's later performance practice works well here. All voices should play piano first time and clarinets now have the melody, so cornets may tacet along with cymbals. However, trombones can continue to play softly to fill out the harmonies with the horns. The special obbligato line in the piccolo and flutes should stay piano but be played with a crisp and lively articulation. Given the high range of the E-flat clarinet on this passage, that part may tacet first time. Low brass are fortissimo once again for the repeat of the break strain, leading to a further crescendo this time in m. 70-71 and all play fortissimo to the end, adding two sfz accents in the percussion in m. 84 and 85.

HOMEWARD BOUND MARCH

(1891-2)

Flute/Piccolo

JOHN PHILIP SOUSA



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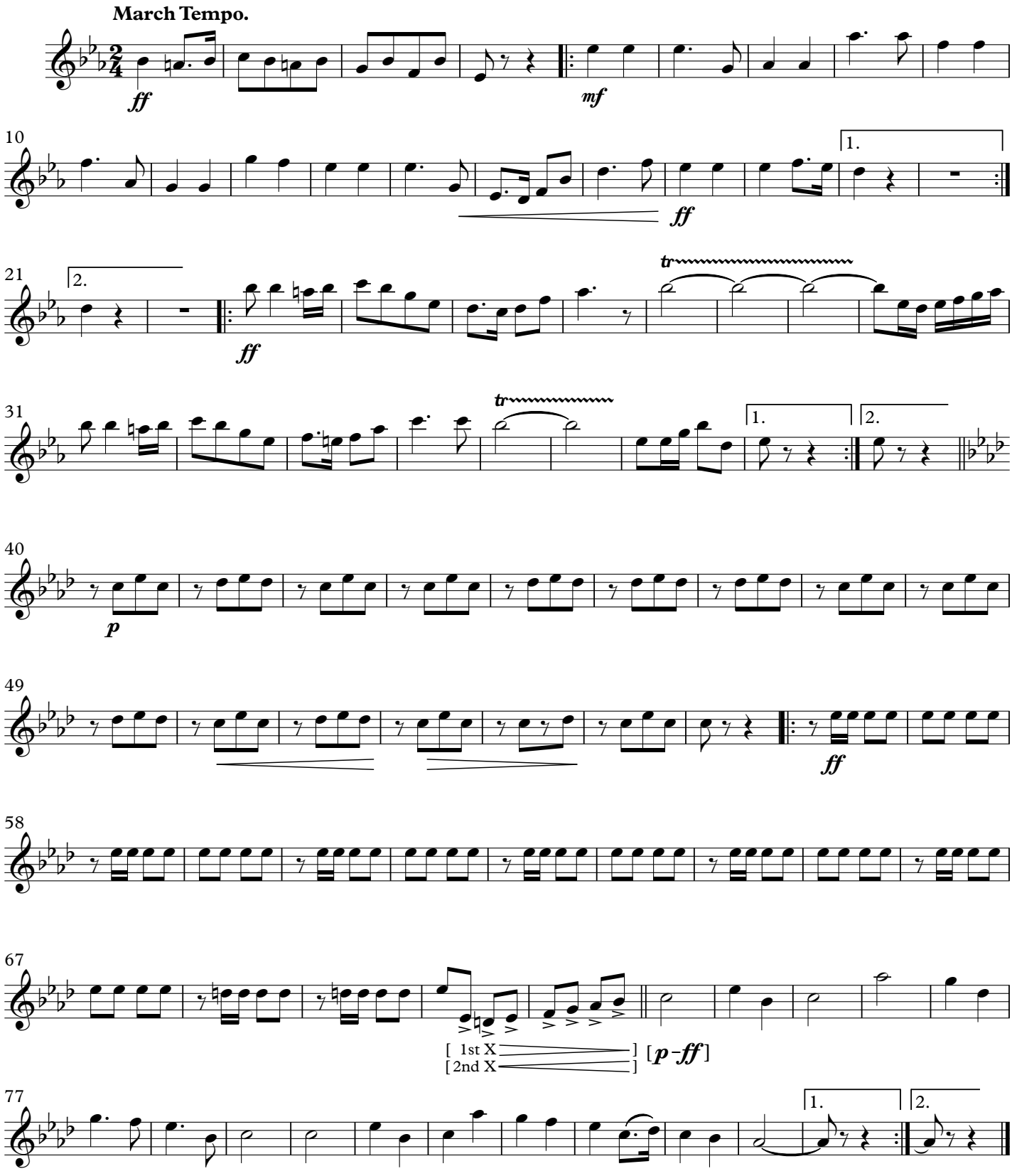
HOMEWARD BOUND MARCH

(1891-2)

Oboe
[2nd Clarinet]

JOHN PHILIP SOUSA



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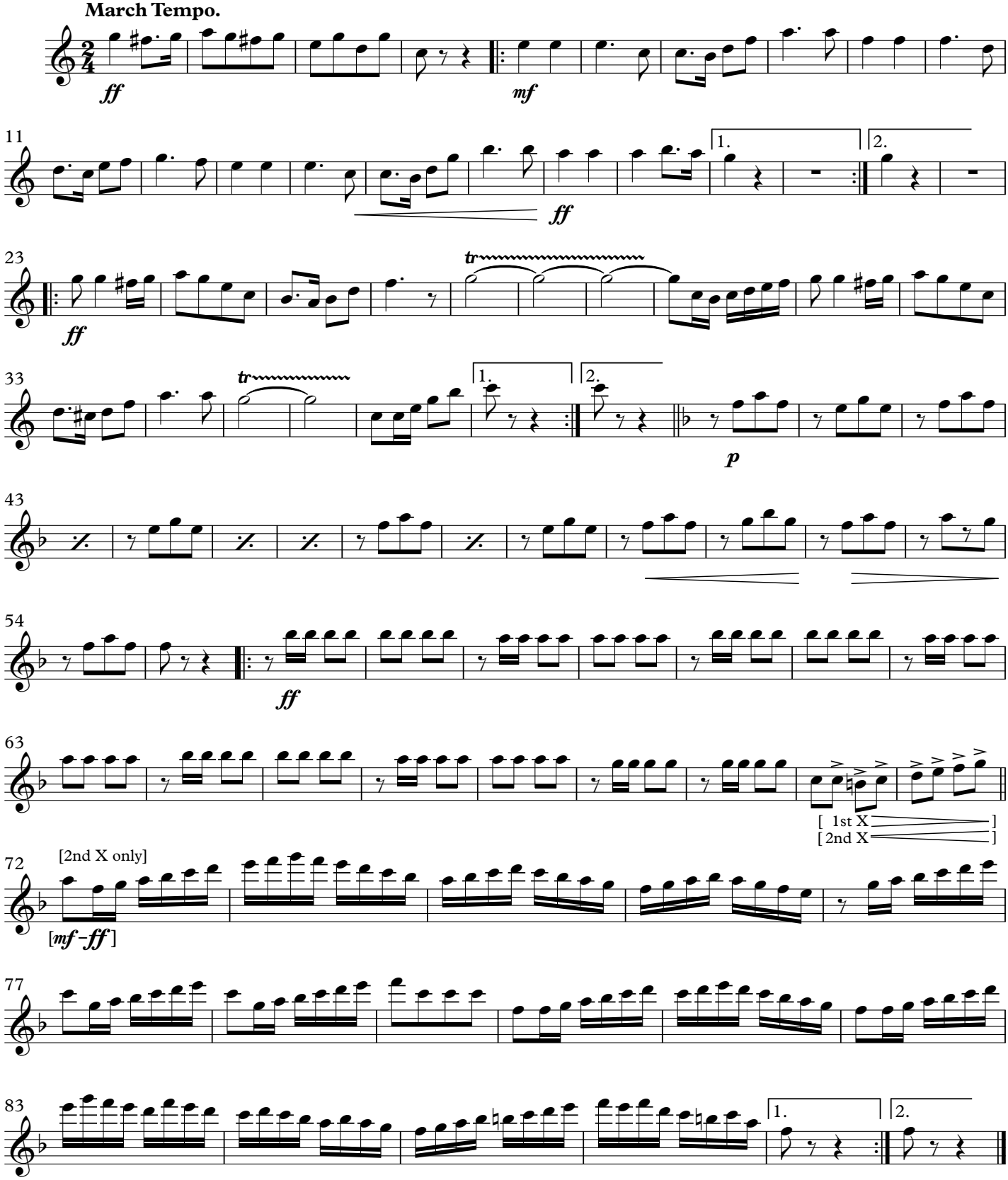
HOMEWARD BOUND MARCH

(1891-2)

E♭ Clarinet

JOHN PHILIP SOUSA



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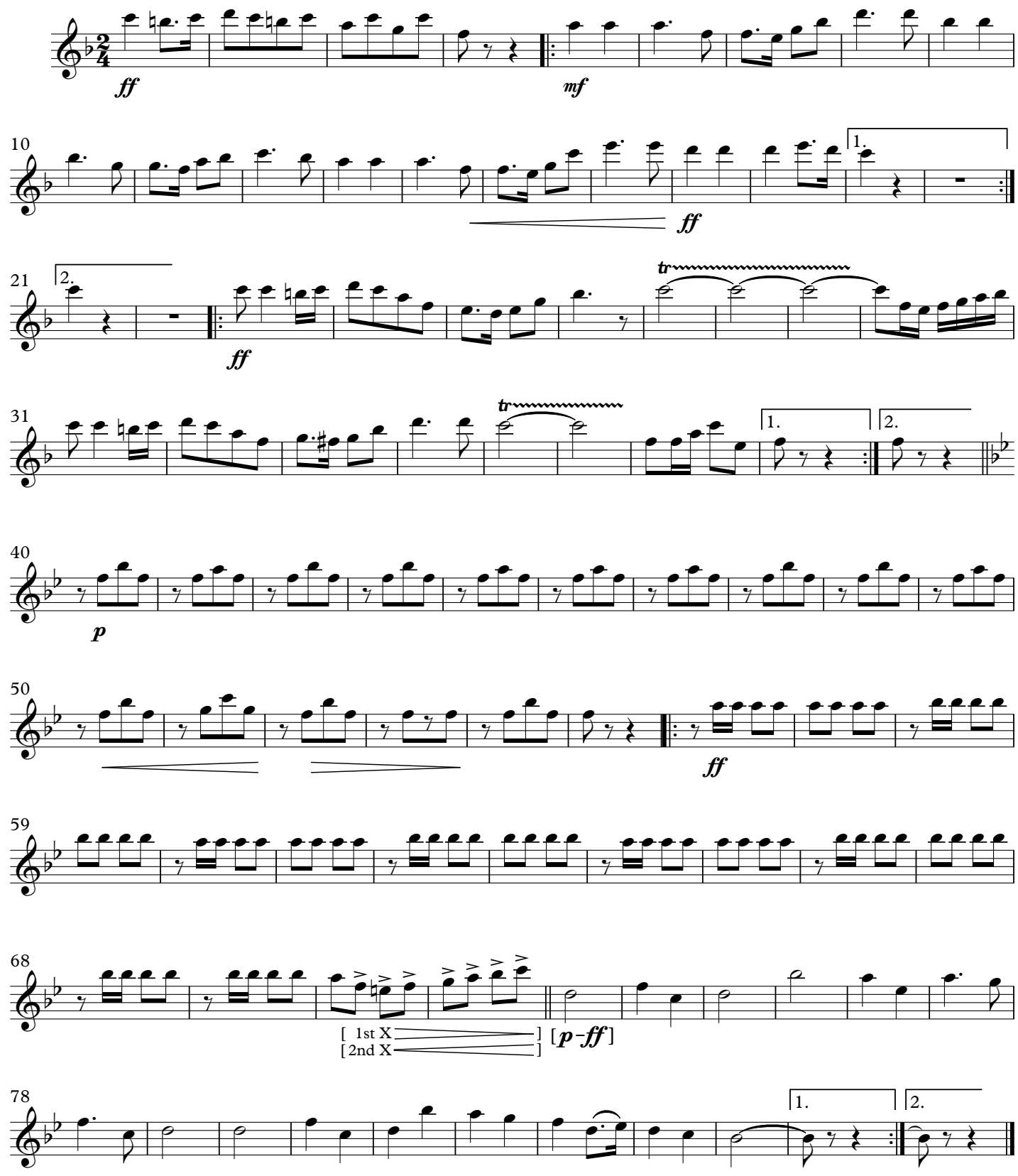
HOMEWARD BOUND MARCH

1st B♭ Clarinet

(1891-2)

JOHN PHILIP SOUSA

March Tempo.



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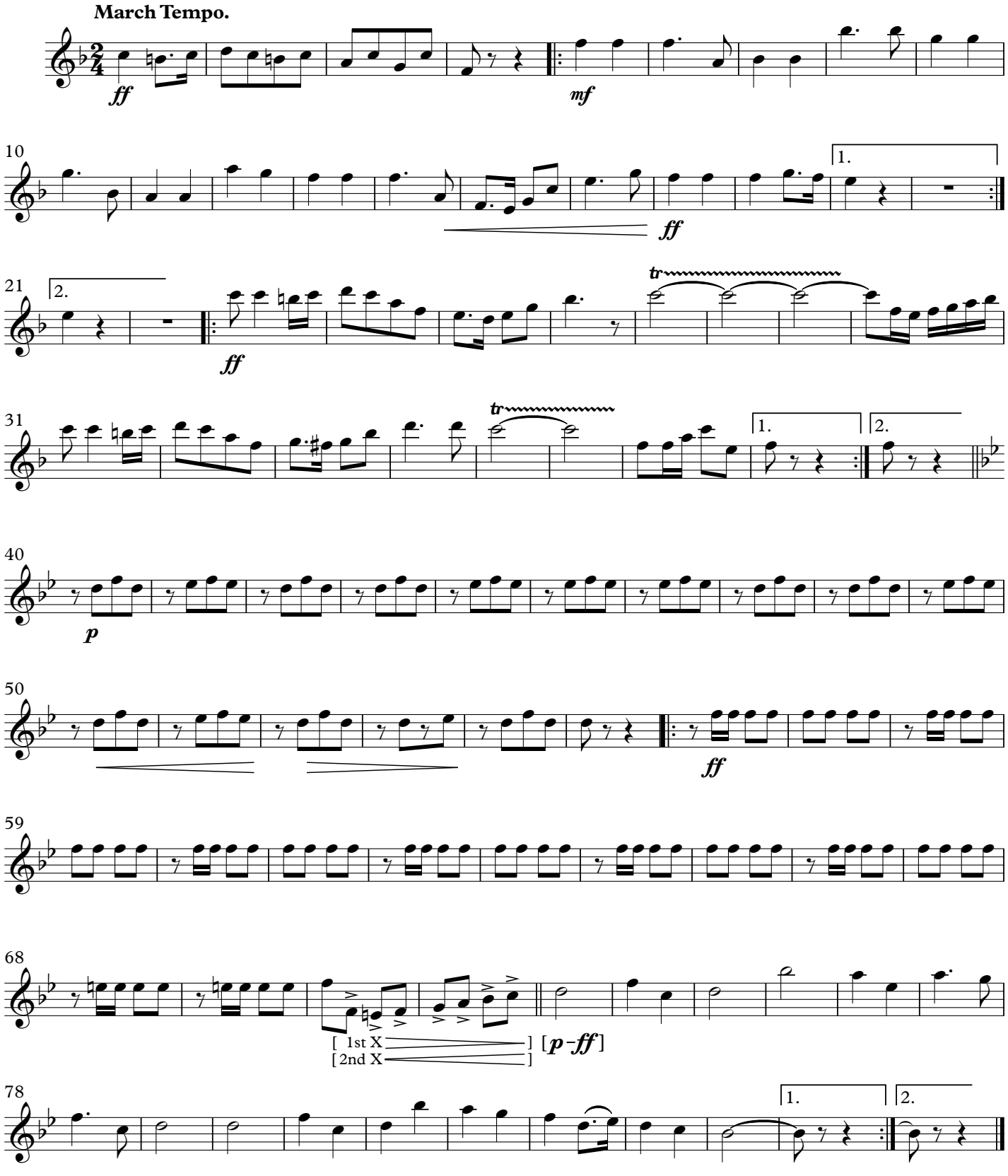
HOMEWARD BOUND MARCH

(1891-2)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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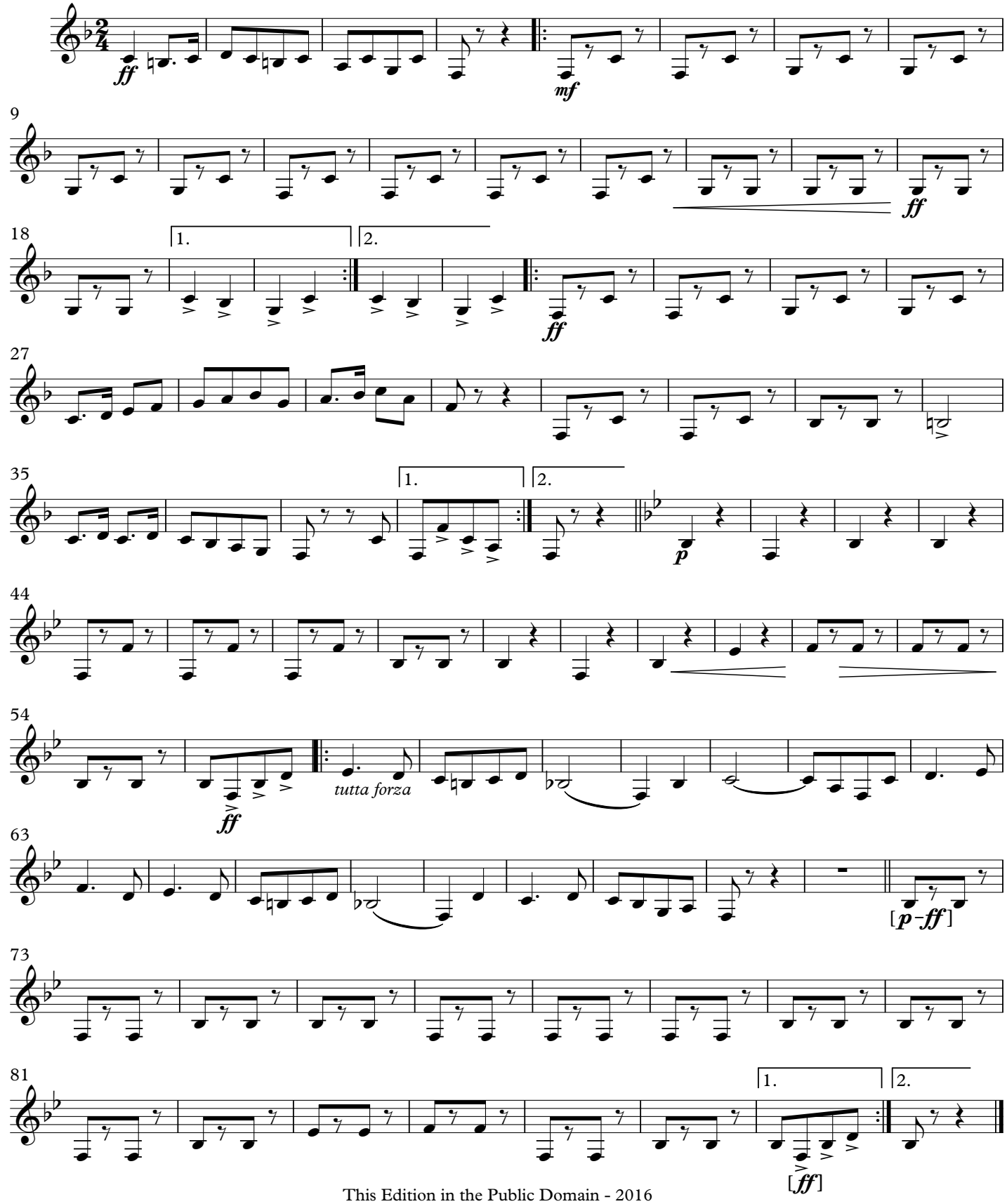
HOMEWARD BOUND MARCH

(1891-2)

B♭ Bass Clarinet
[Tuba part]

JOHN PHILIP SOUSA

March Tempo.



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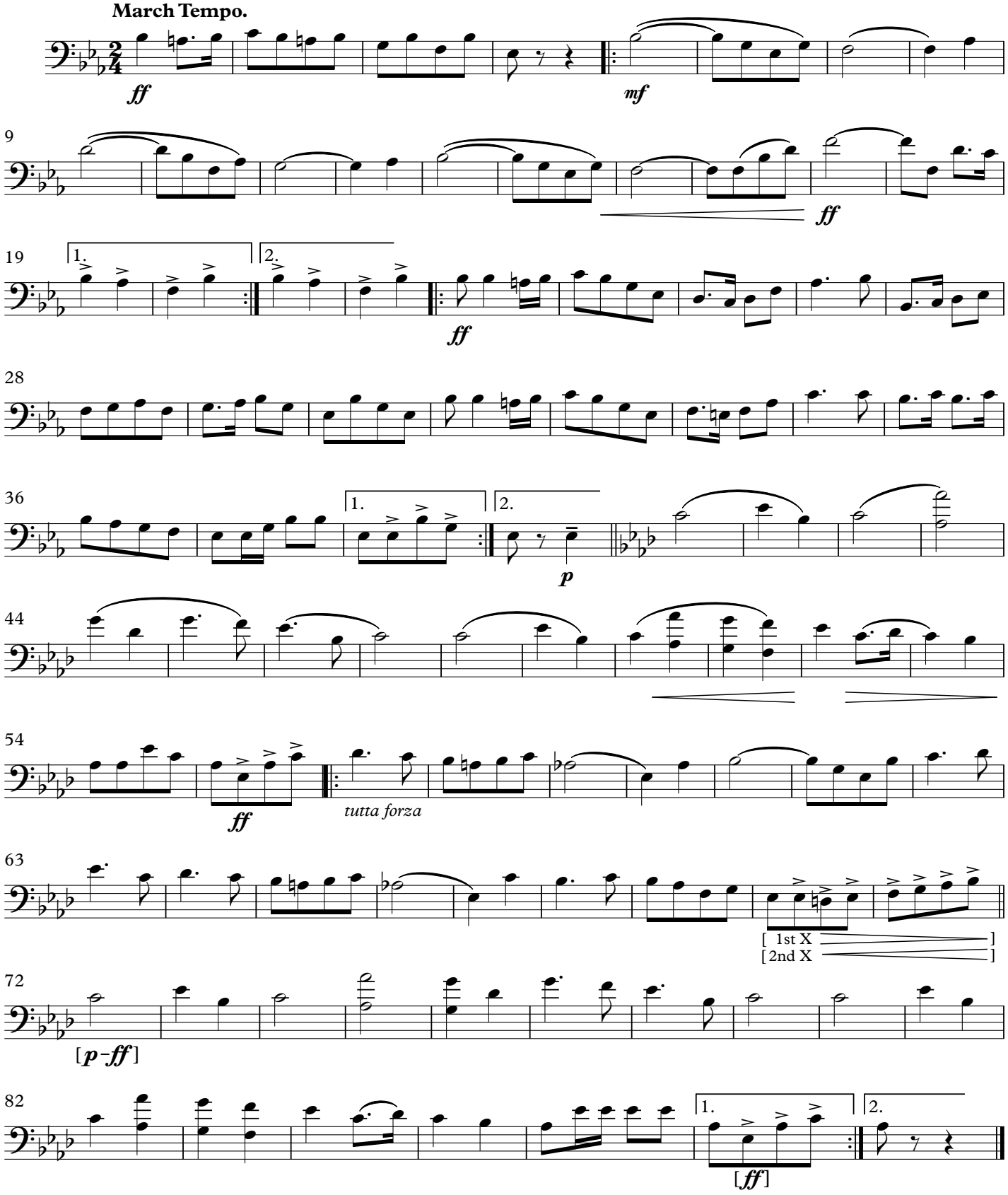
HOMEWARD BOUND MARCH

Bassoon
[Baritone part]

(1891-2)

JOHN PHILIP SOUSA



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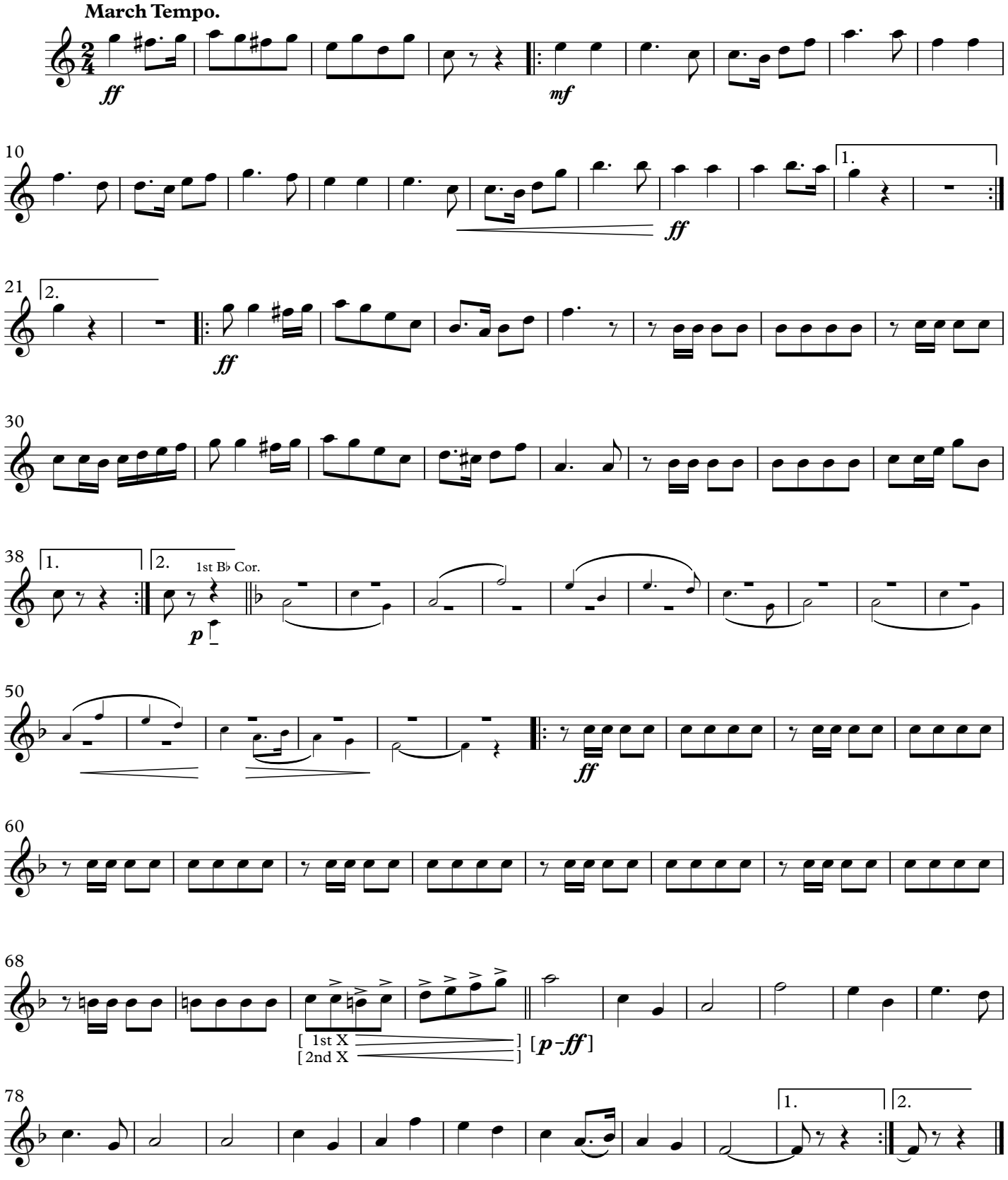
HOMEWARD BOUND MARCH

E♭ Alto Saxophone
[altered E♭ Cornet part]

(1891-2)

JOHN PHILIP SOUSA

March Tempo.



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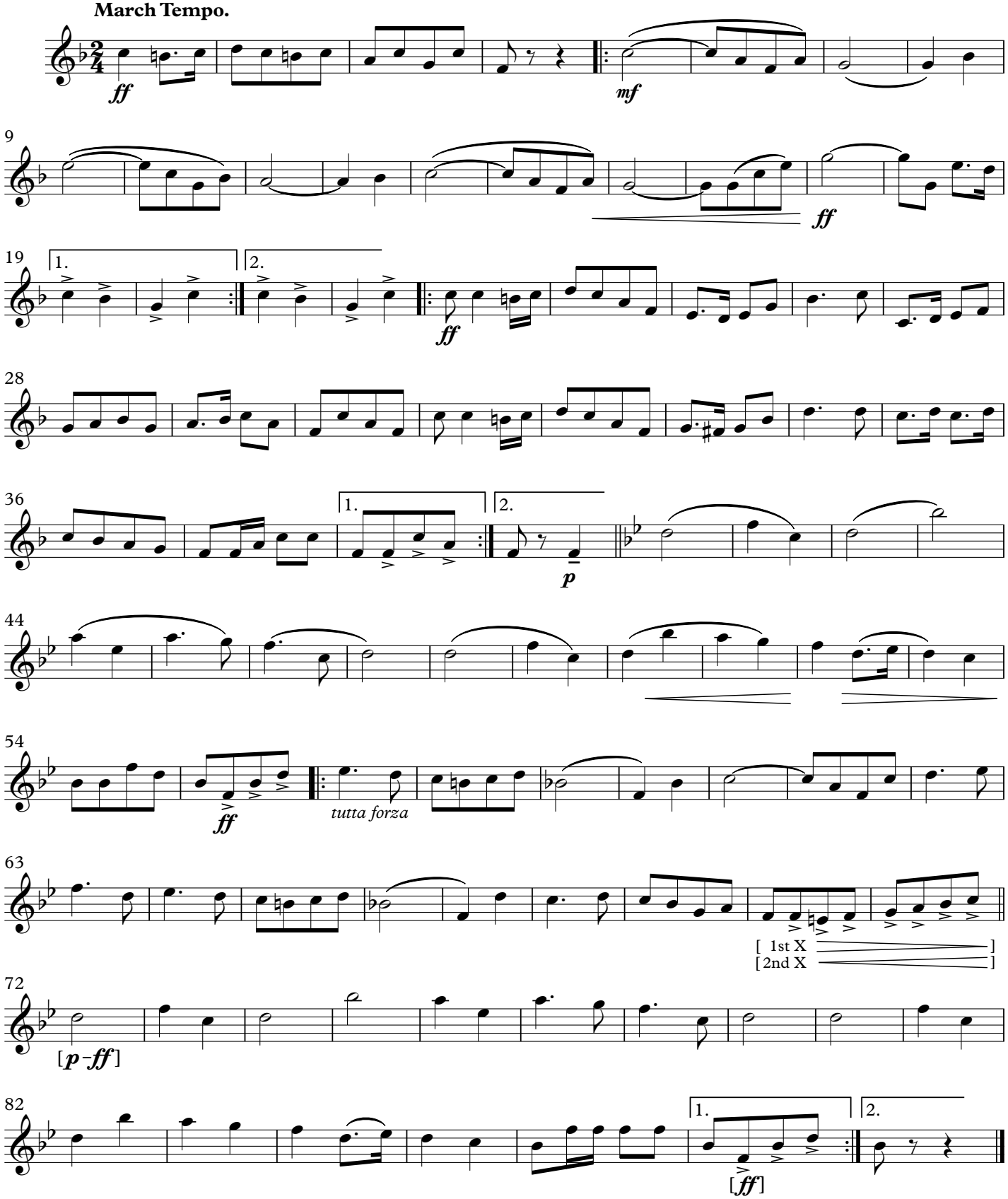
HOMEWARD BOUND MARCH

B♭ Tenor Saxophone
[Baritone part]

(1891-2)

JOHN PHILIP SOUSA

March Tempo.



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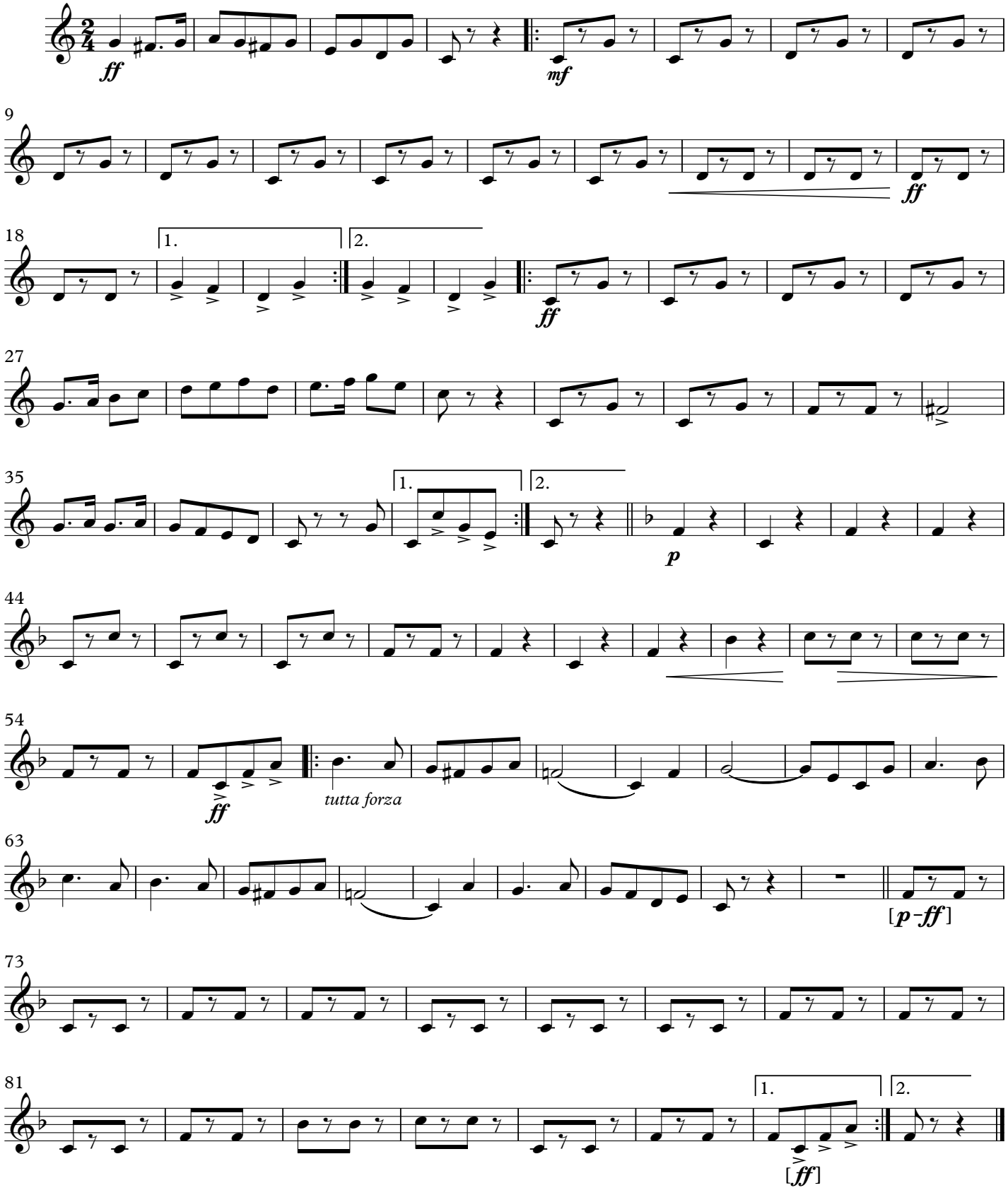
HOMEWARD BOUND MARCH

E♭ Baritone Saxophone
[Tuba part]

(1891-2)

JOHN PHILIP SOUSA

March Tempo.



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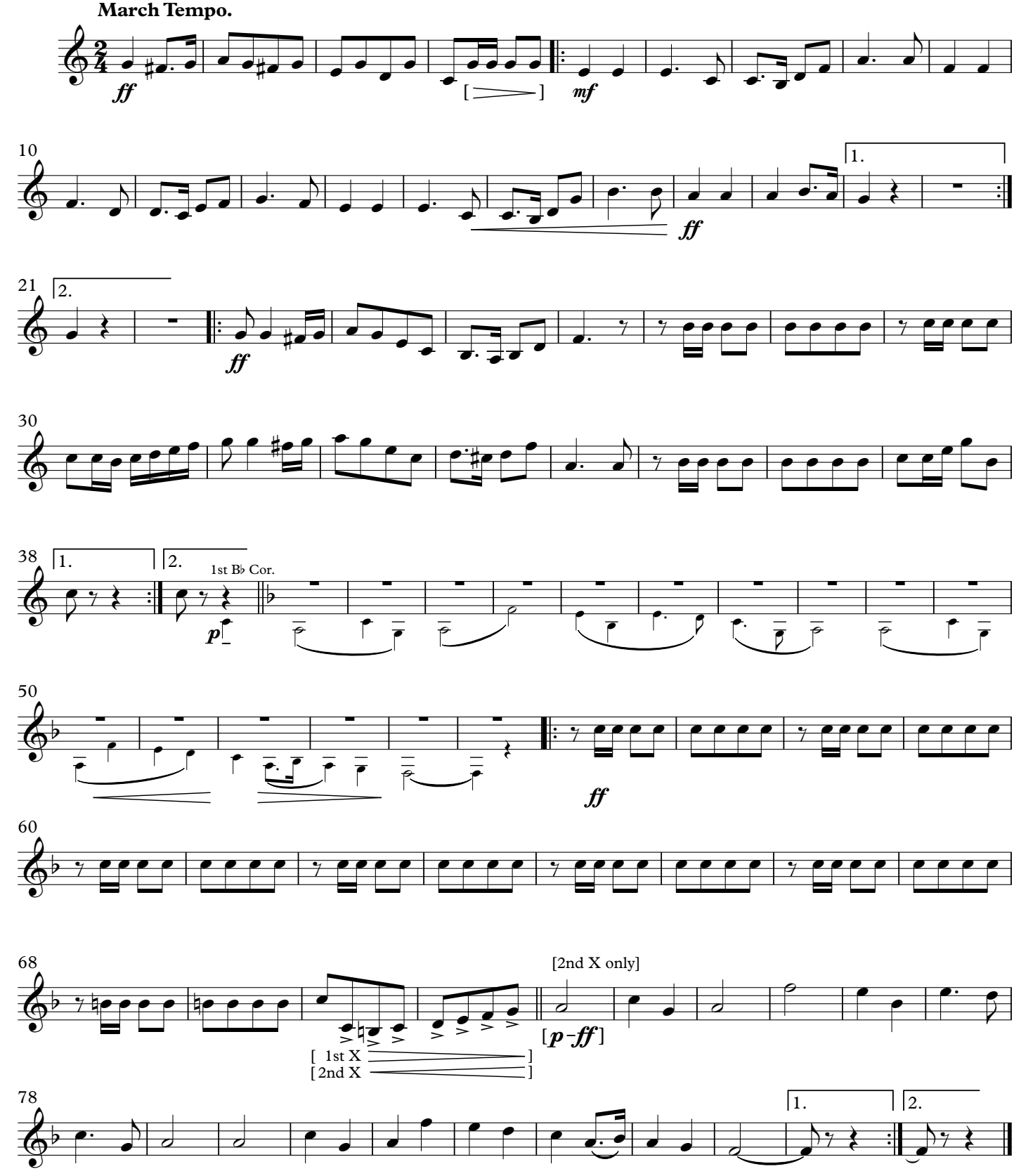
HOMEWARD BOUND MARCH

(1891-2)

E♭ Cornet
[opt.]

JOHN PHILIP SOUSA

March Tempo.



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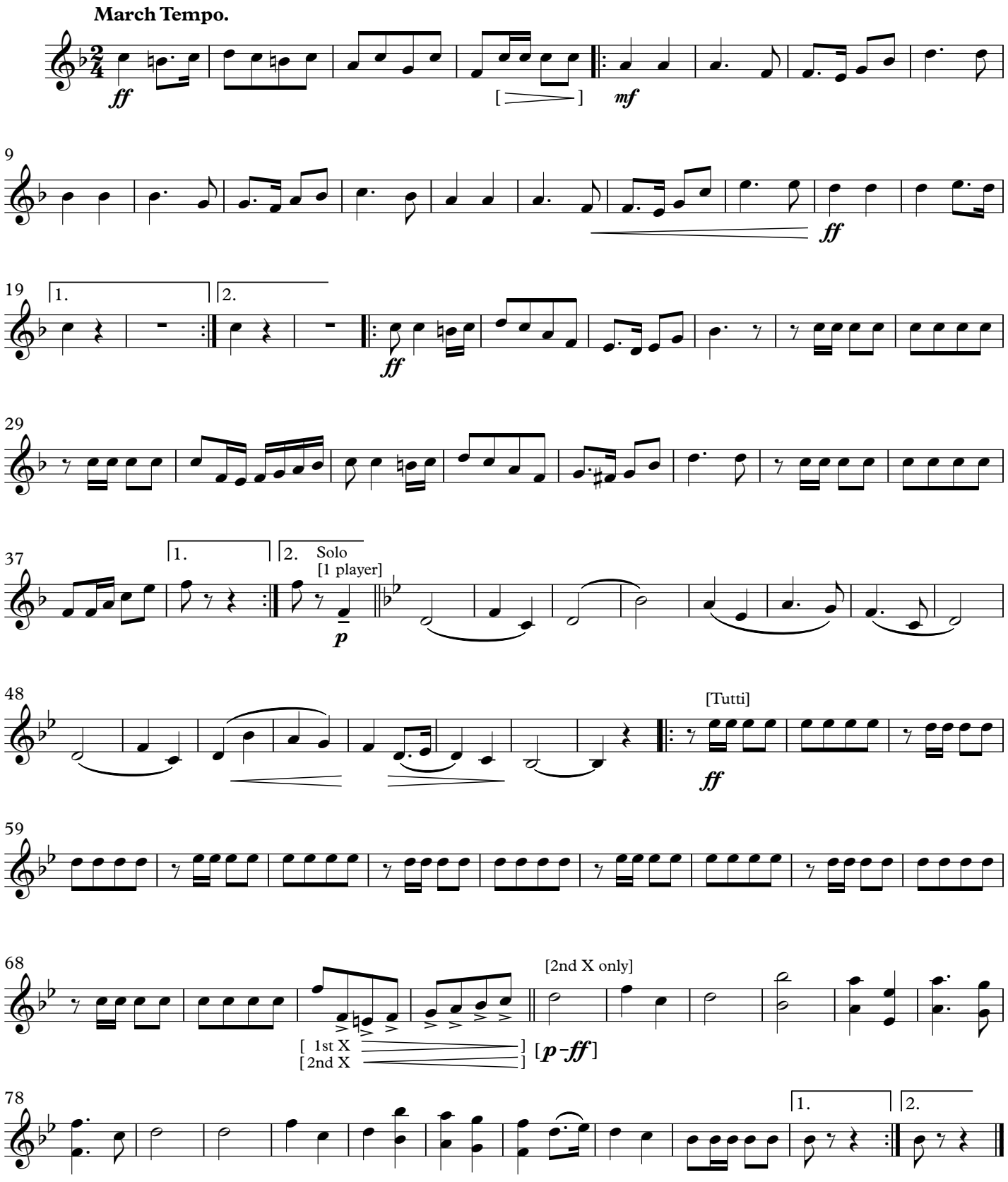
HOMEWARD BOUND MARCH

(1891-2)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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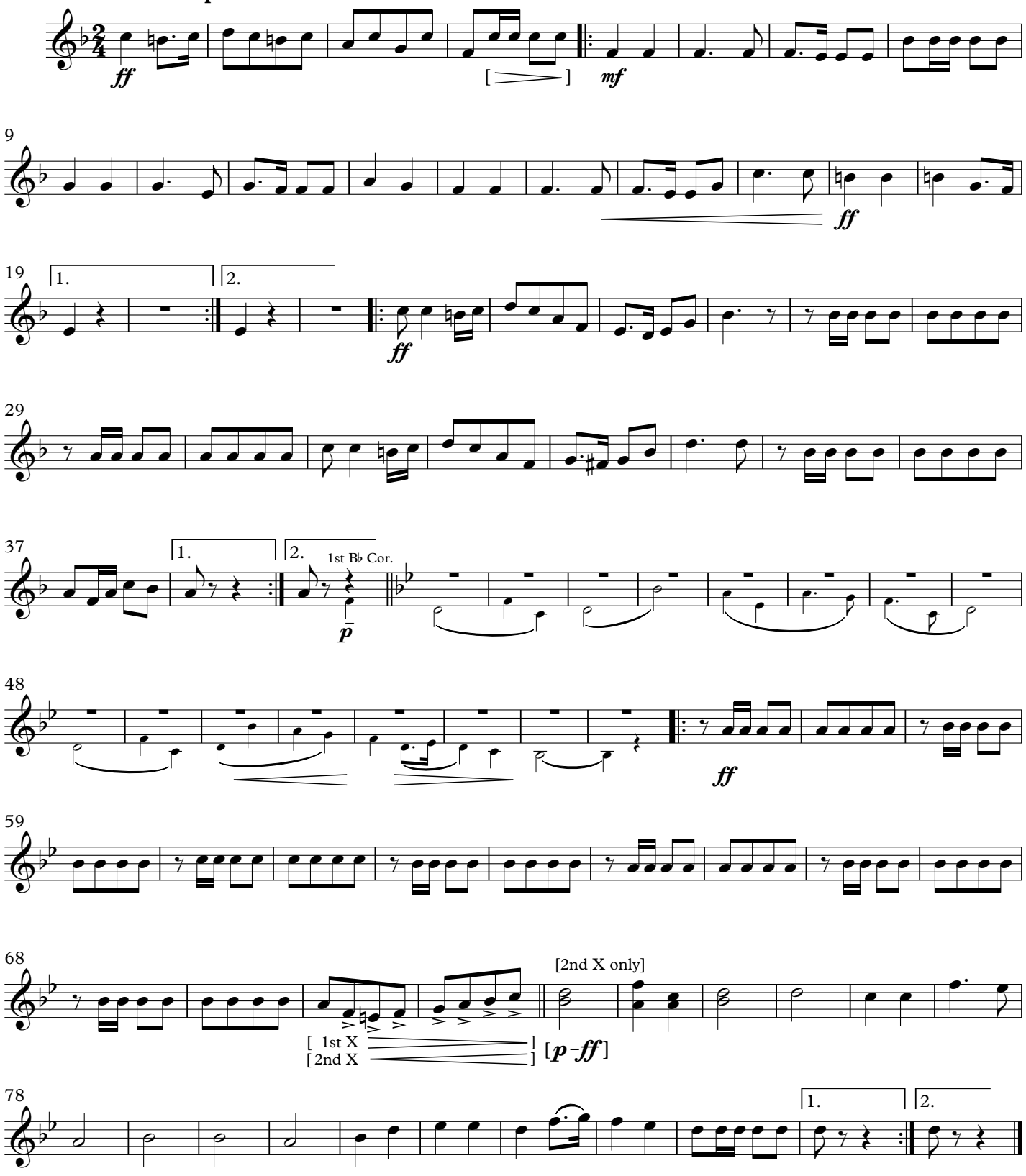
HOMEWARD BOUND MARCH

(1891-2)

1st B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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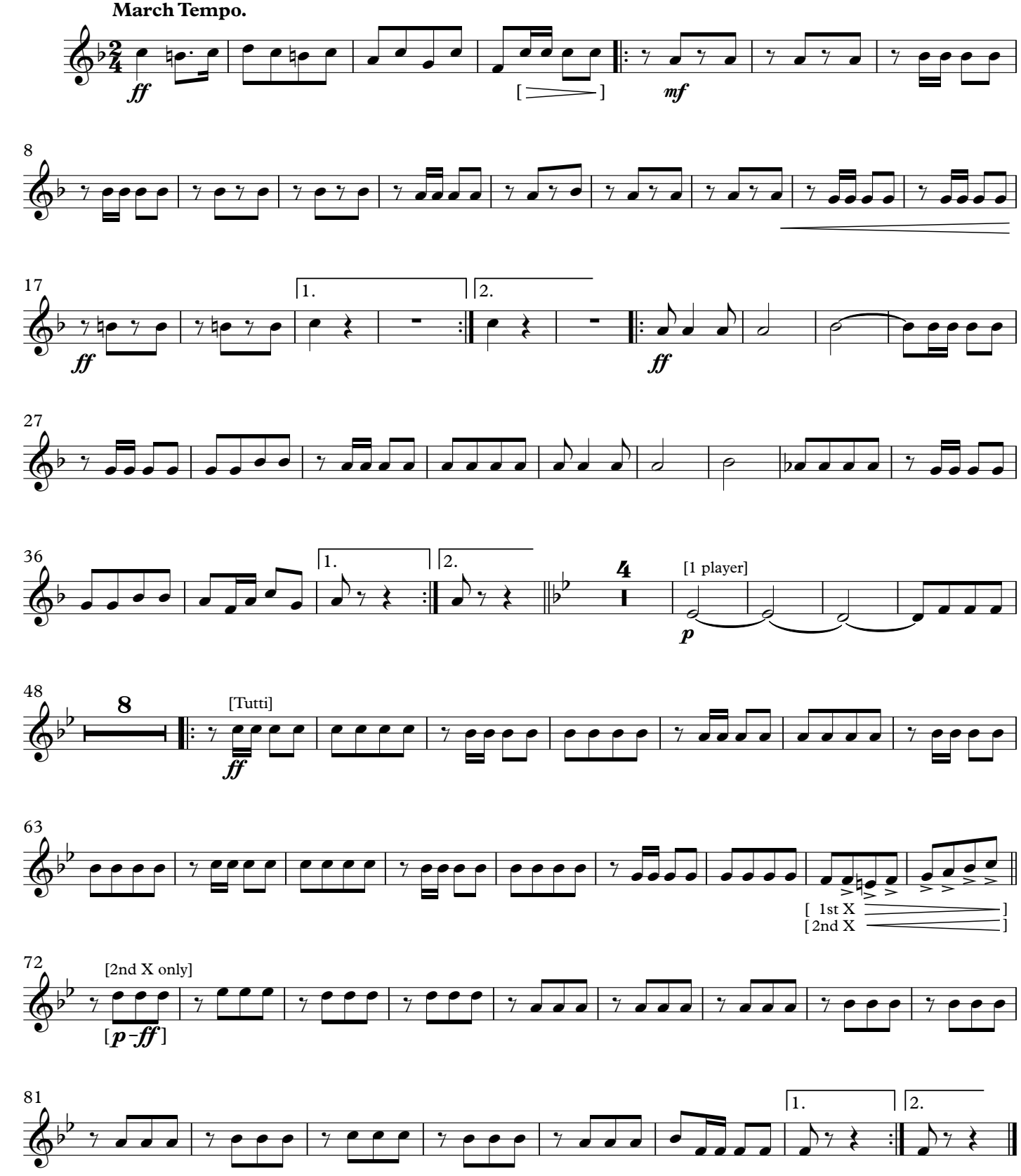
HOMEWARD BOUND MARCH

(1891-2)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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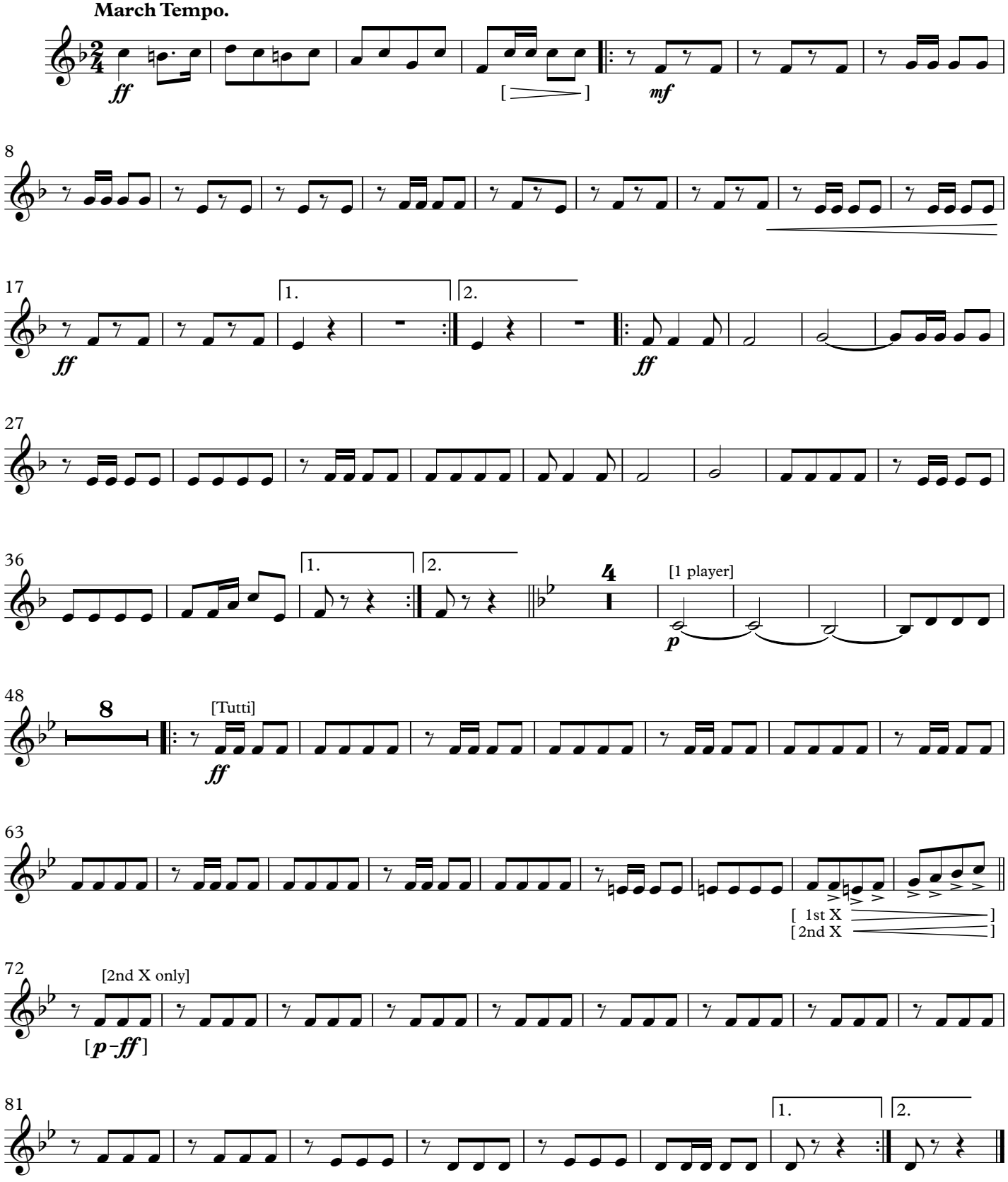
HOMEWARD BOUND MARCH

(1891-2)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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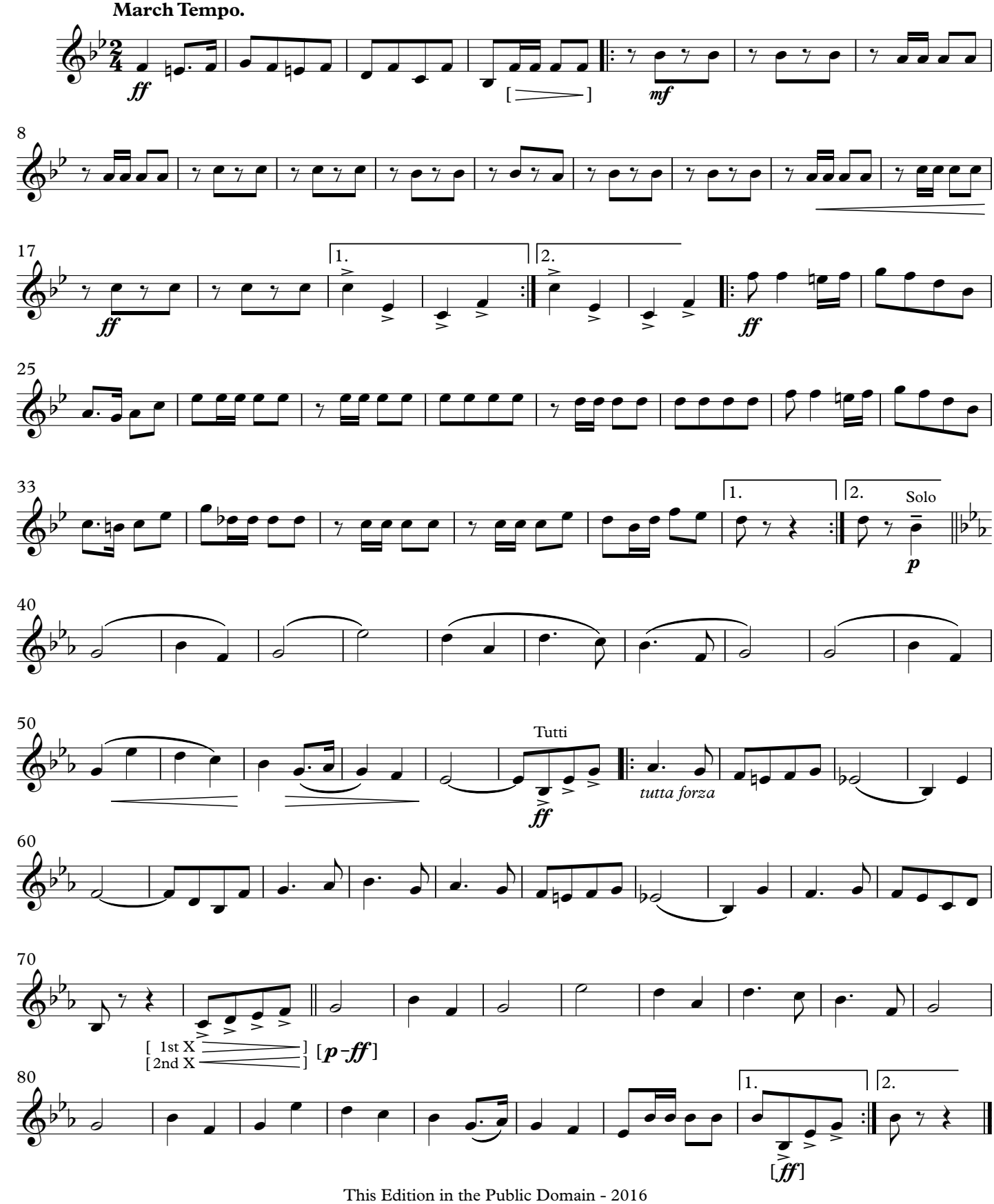
HOMEWARD BOUND MARCH

(1891-2)

1st F Horn
[Originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.



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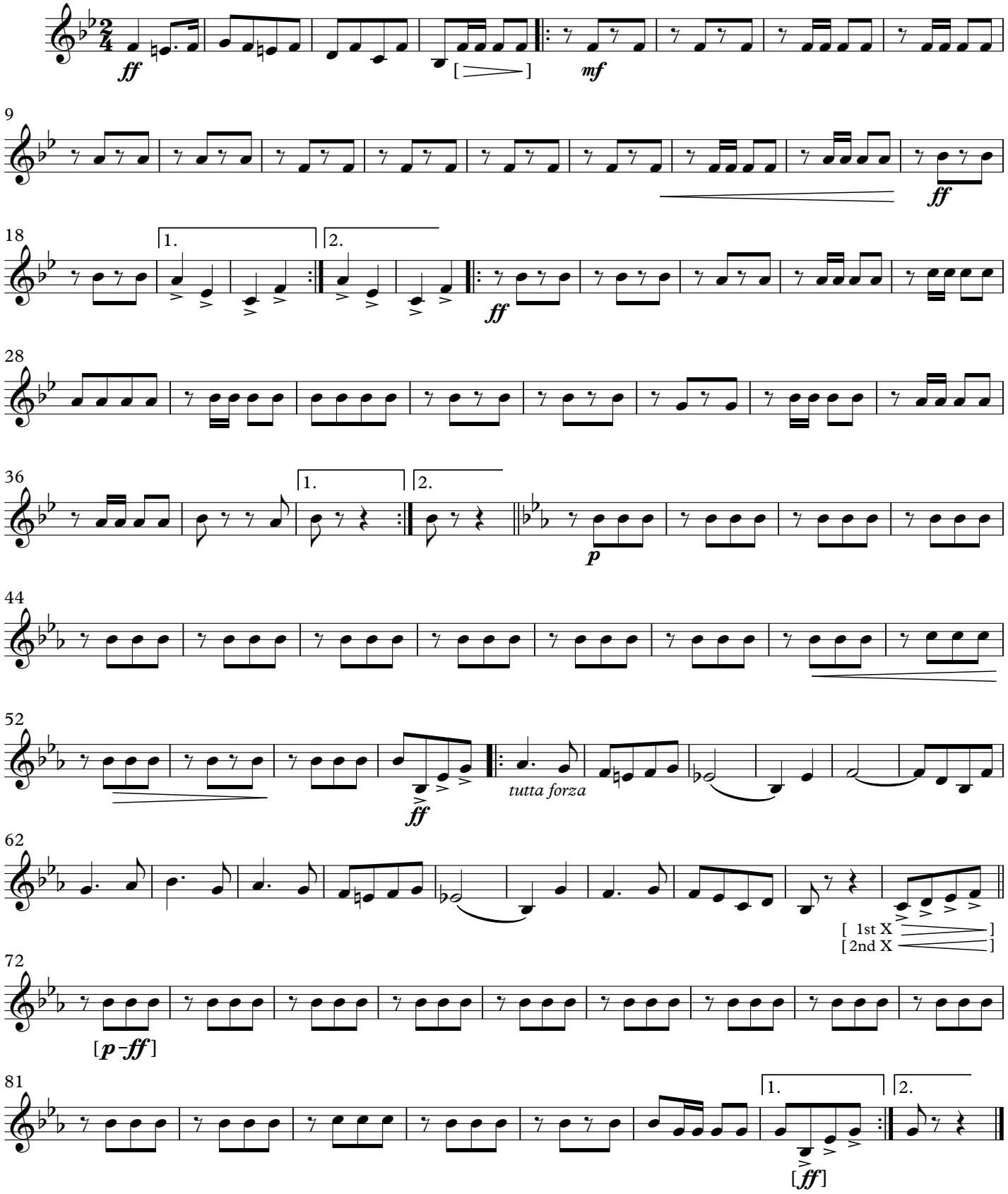
HOMEWARD BOUND MARCH

(1891-2)

2nd F Horn
[Originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.



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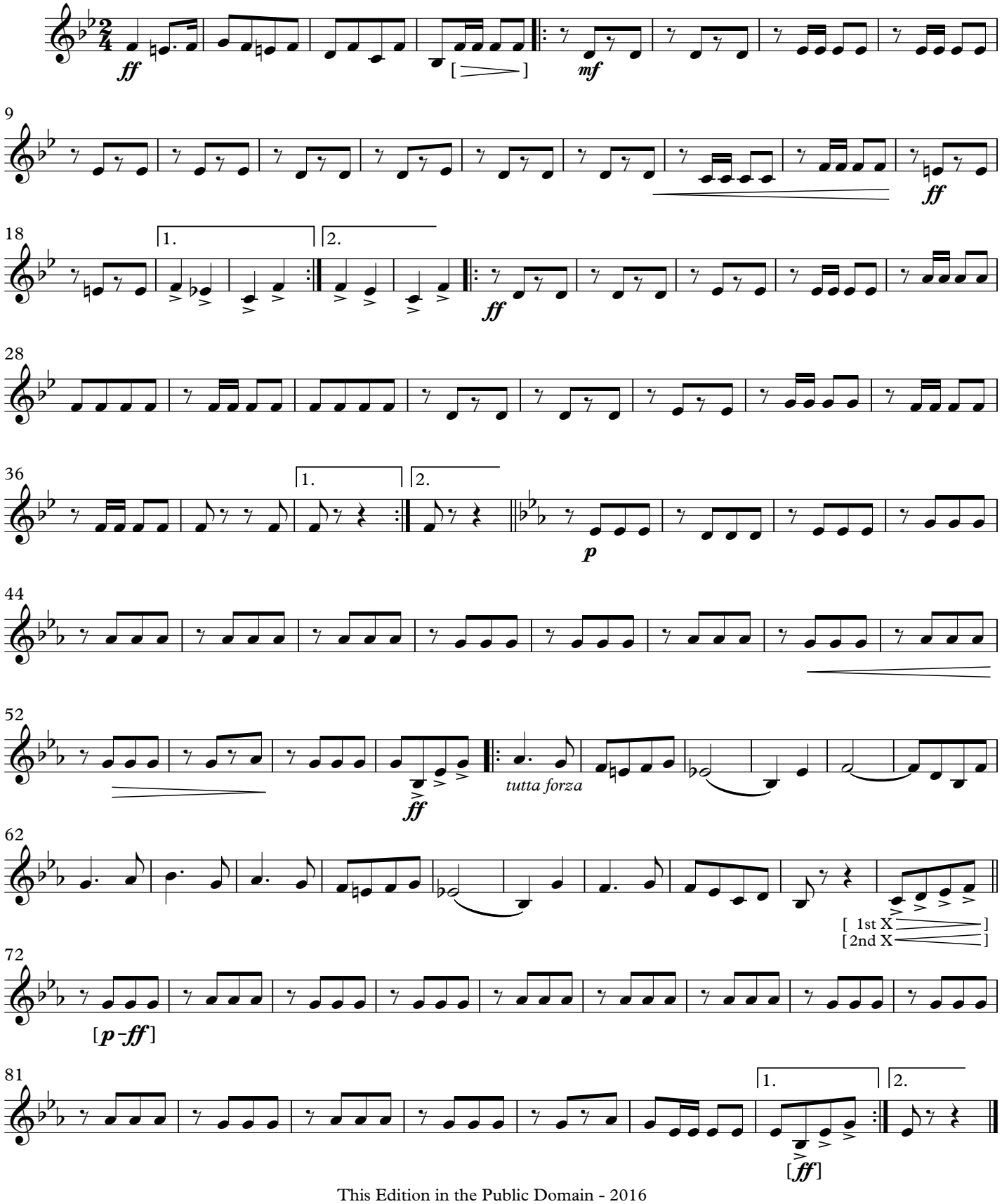
HOMEWARD BOUND MARCH

(1891-2)

3rd F Horn
[Originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.



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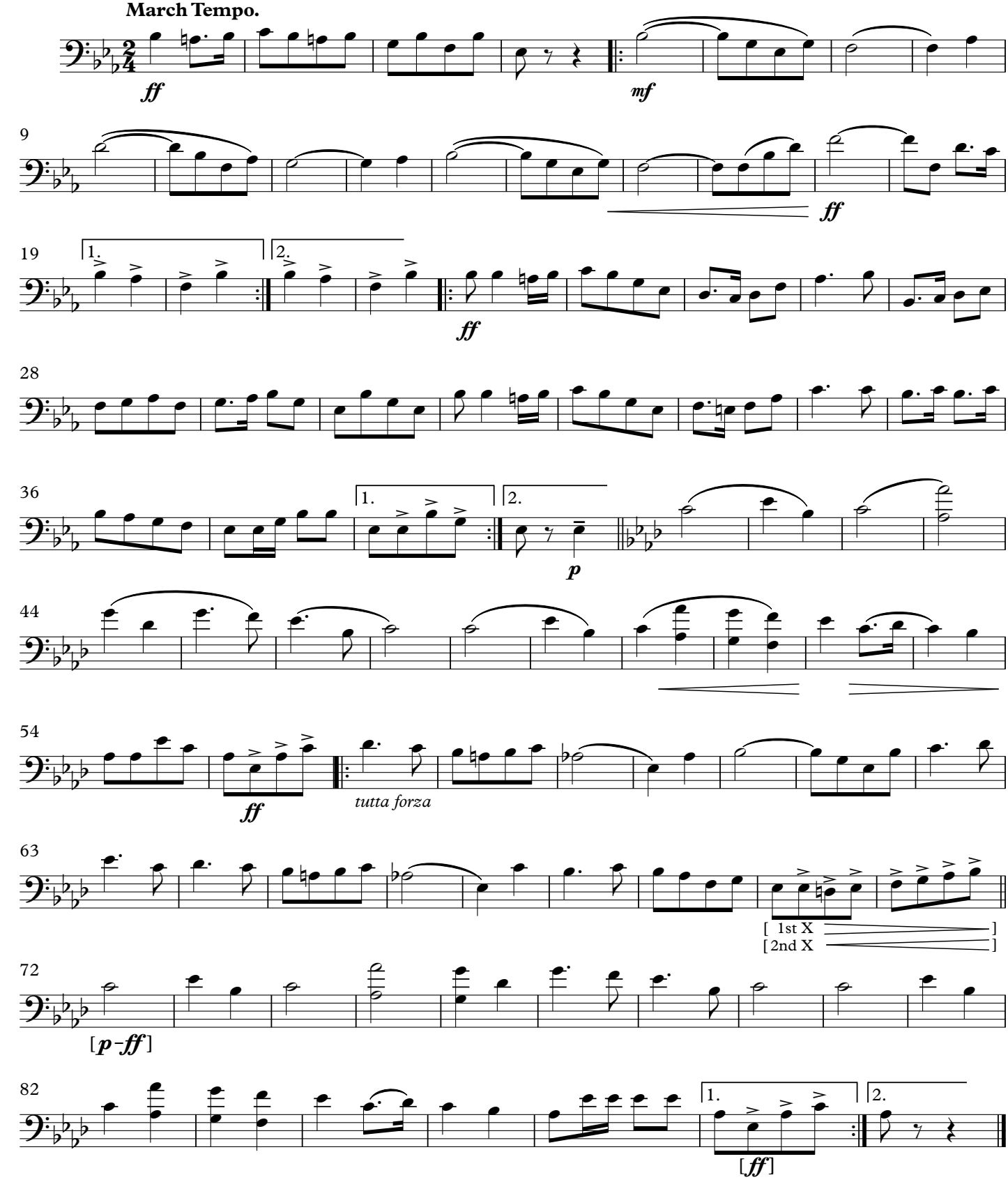
HOMEWARD BOUND MARCH

Baritone

(1891-2)

JOHN PHILIP SOUSA



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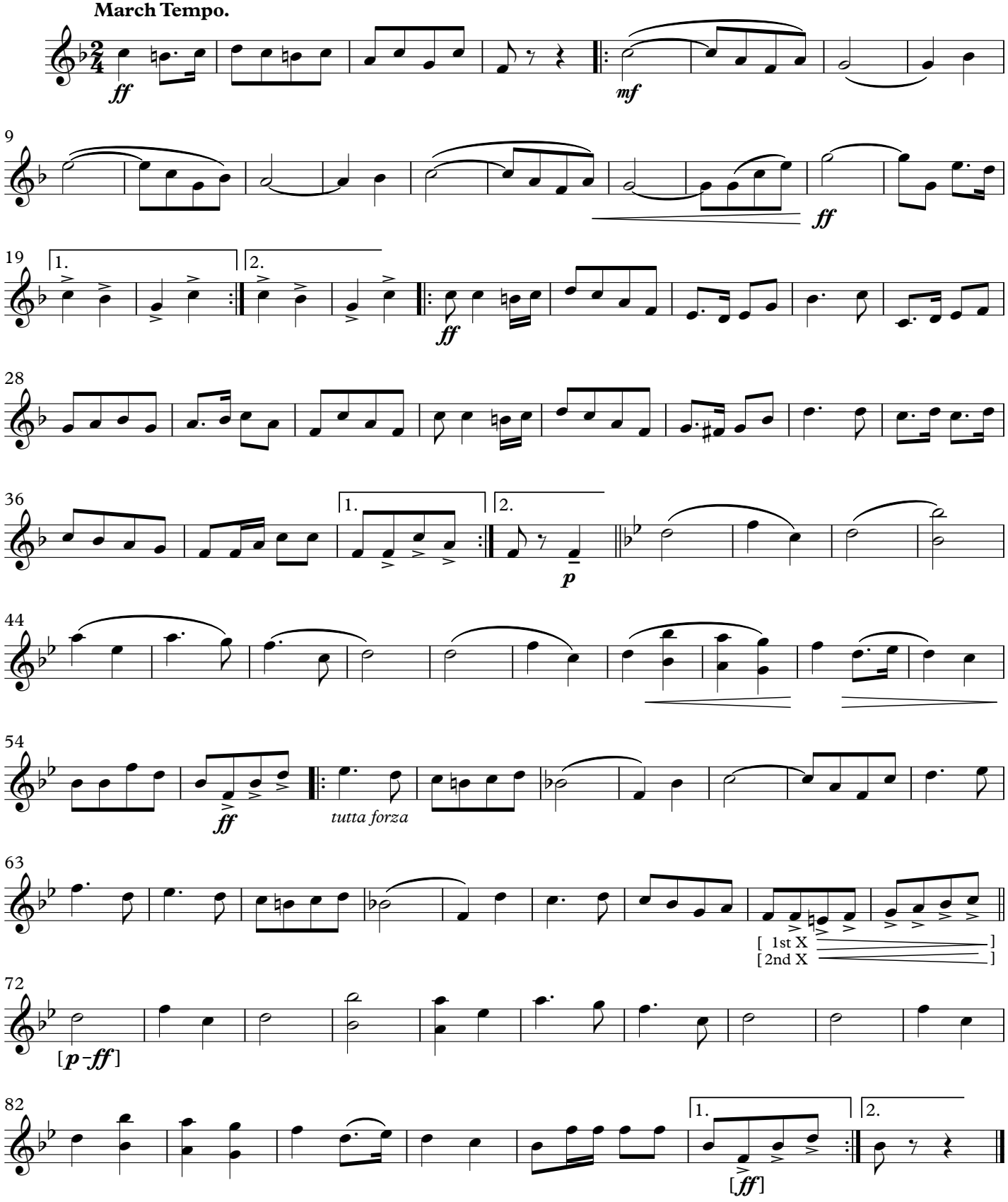
HOMEWARD BOUND MARCH

Baritone, T.C.

(1891-2)

JOHN PHILIP SOUSA



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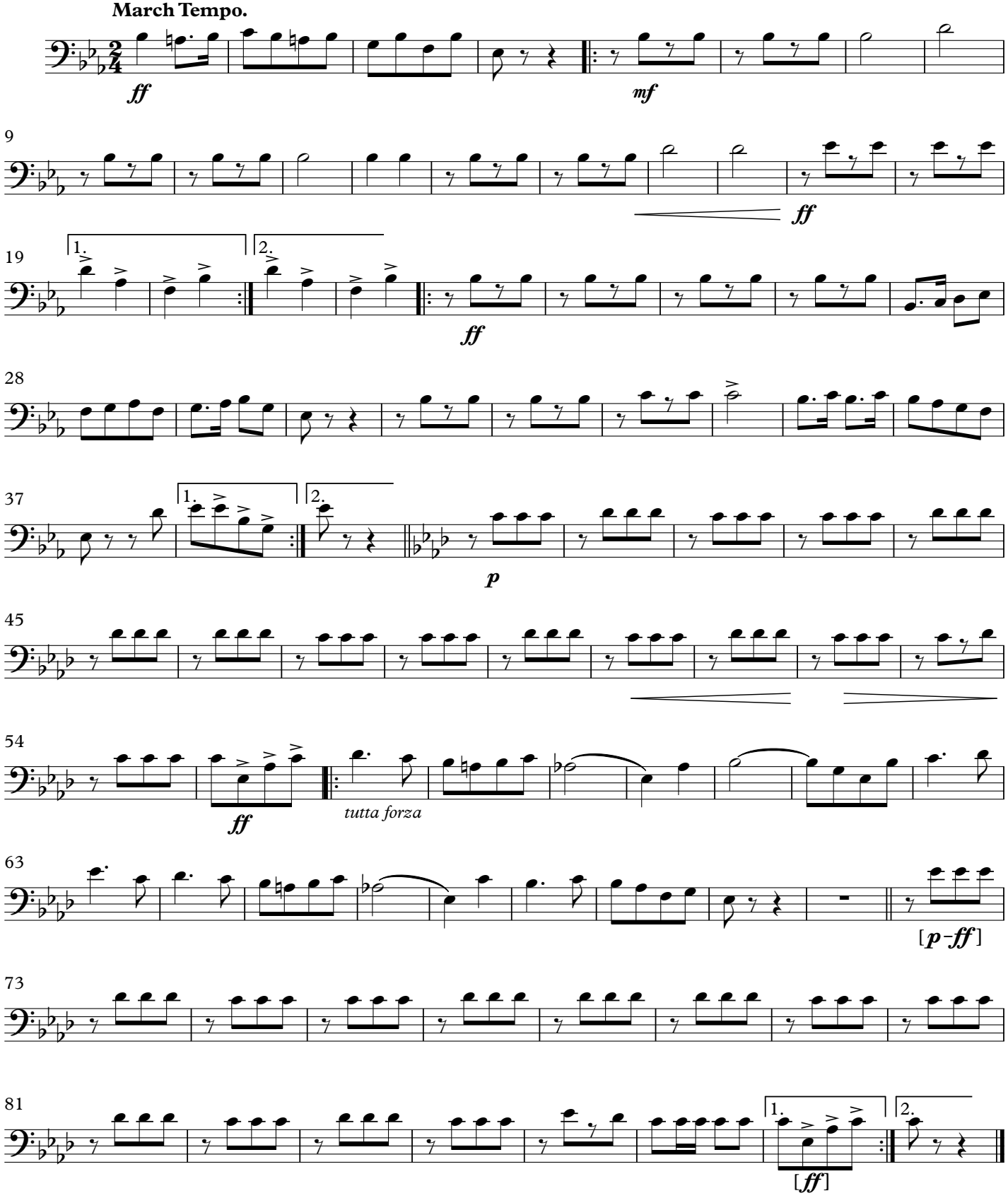
HOMEWARD BOUND MARCH

(1891-2)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.



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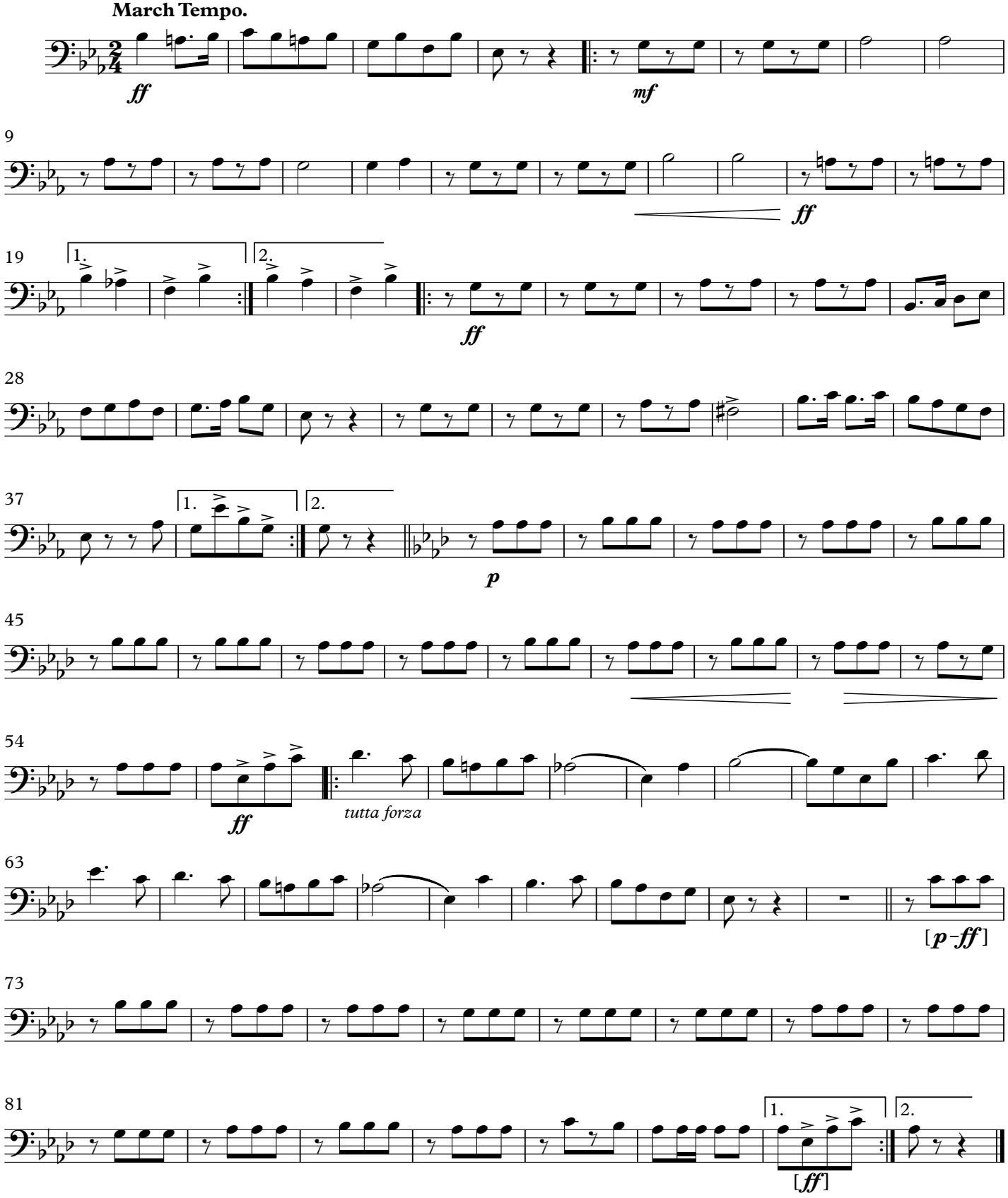
HOMEWARD BOUND MARCH

(1891-2)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.



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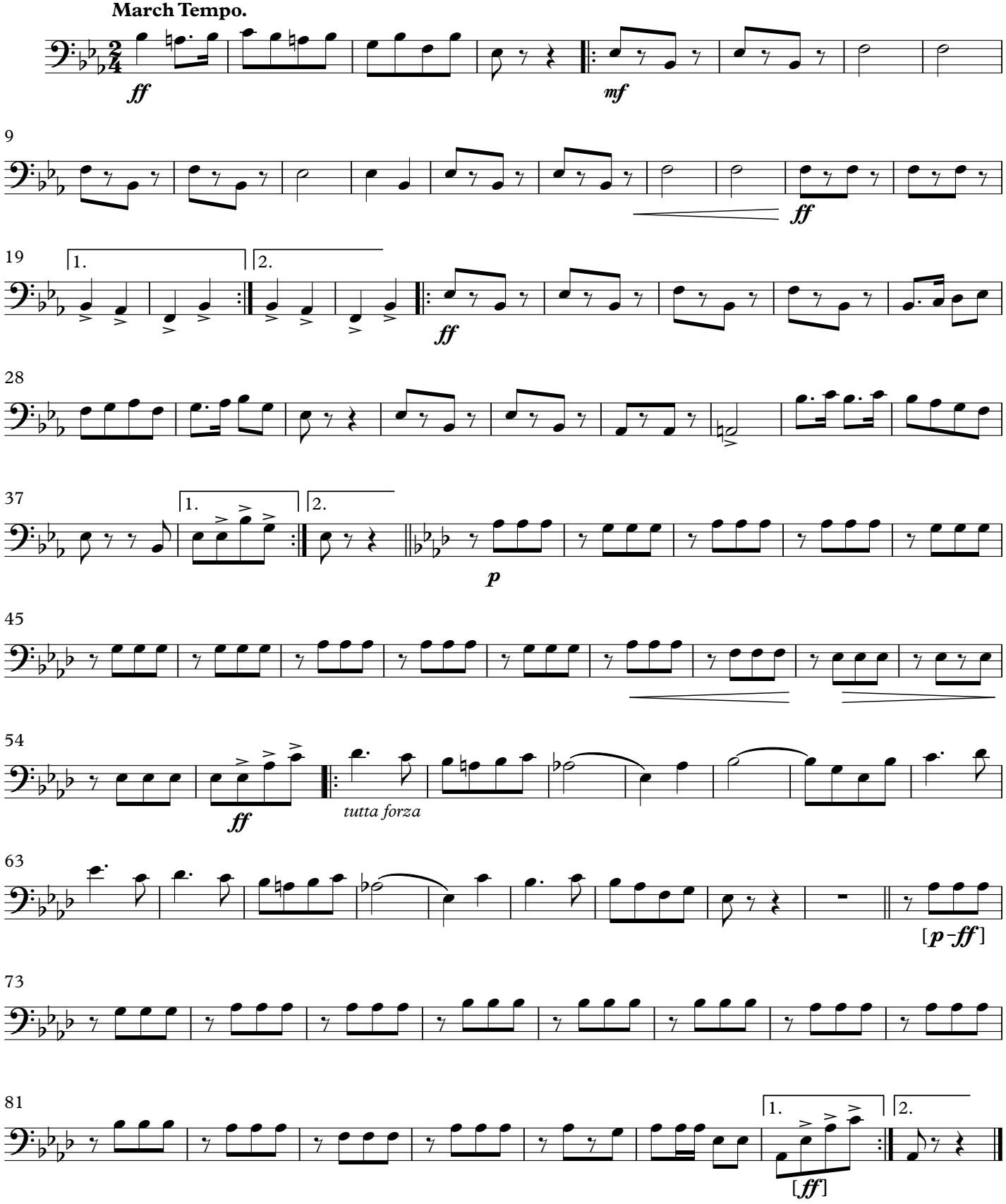
HOMEWARD BOUND MARCH

(1891-2)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.



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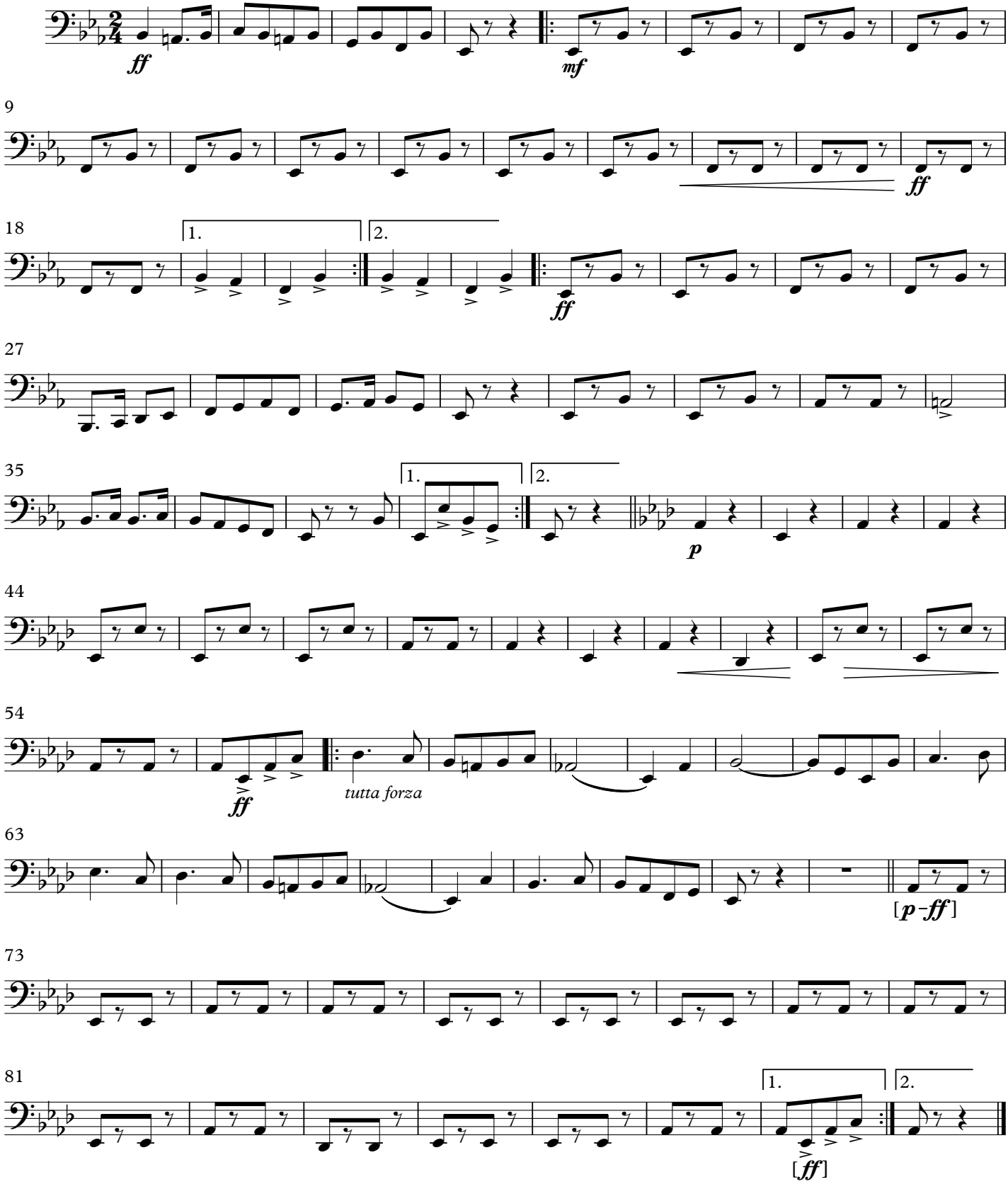
HOMEWARD BOUND MARCH

Tuba

(1891-2)

JOHN PHILIP SOUSA

March Tempo.



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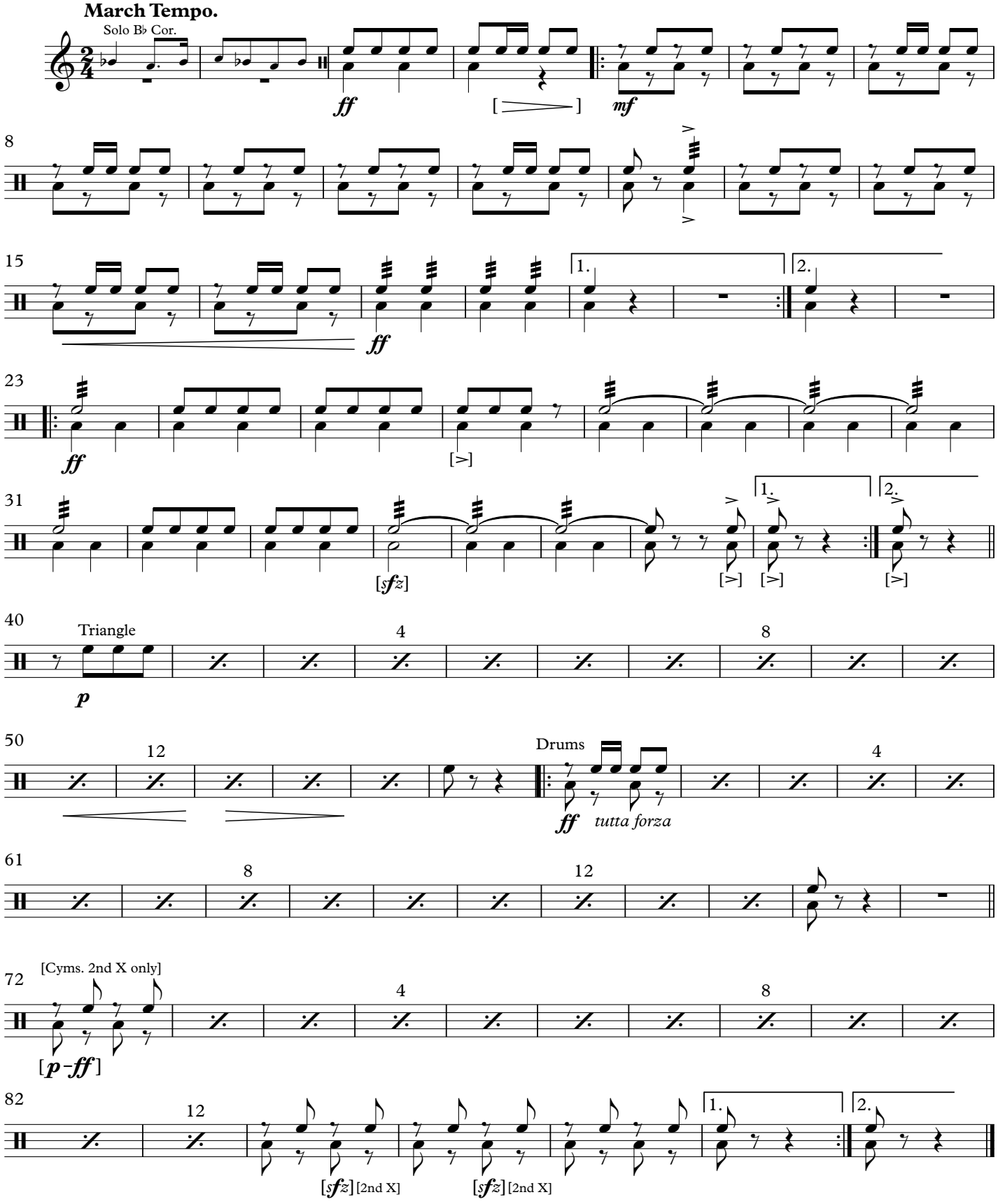
HOMEWARD BOUND MARCH

Drums
+ Triangle

(1891-2)

JOHN PHILIP SOUSA



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