



The Complete
Marches *of*

JOHN PHILIP SOUSA

VOL. 1



No. 16

YORKTOWN
CENTENNIAL

MARCH

[1881]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

“Yorktown Centennial” (1881) (“Yorktown’s Centennial”)

The Yorktown (Virginia) Centennial was held to commemorate the hundredth anniversary of the last important battle of the Revolutionary War: the surrender at Yorktown. Sousa, then leader of the U. S. Marine Band, composed this march for the event and dedicated it to Colonel H. C. Corbin, master of ceremonies of the centennial.

Another printing of the same march was issued in 1900 as “Sen Sen.” This was part of a promotion scheme of the T. B. Dunn Company of Rochester, New York, a subsidiary of the Sen Sen Chiclet Company. It is not known whether or not Sousa was a part of this business venture.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 98. 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.

Second strain (m. 20-36): This strain is performed *fortissimo* both times, and percussion accents may be added in m. 29, 31, and 33 in keeping with the melodic and harmonic emphasis of this spirited melody and accompaniment.

Drum break (m. 37-44): In the Marine Band’s performance of certain Sousa marches, repeated quarter notes in the snare drum parts are occasionally ornamented with flams. Although it is not specifically notated in the present edition, the quarter notes in the final four bars of this solo are often played with added flams.

Trio (m. 45-60): E-flat clarinet, cornets, and trombones, and both cymbal and bass drum may tacet for the first statement of this unique trio theme. Note that the bassoon, baritone, basses, and snare drum playing on the shell are marked *mezzo-forte* against the *piano* dynamic of all other instruments.

Bugle strain and second statement of the Trio (m. 61-92): The cornets obviously need to rejoin at m. 61 and all other instruments rejoin for the *fortissimo* statement of the trio melody, this time with an added woodwind obbligato.

Final strain (m. 93-end): Piccolo, E-flat clarinet, cornets, trombones, and cymbals should tacet for the first time through the final strain with all remaining instruments playing *piano*. All instruments rejoin in the first ending for the repeat in *fortissimo*. Percussion accents work well in m. 101 and 103 at the peak of the crescendos and on beat two in m. 106. The D.C. is played with no repeats to the marked *Fine*.

Full Score

March
YORKTOWN CENTENNIAL

(1881)

JOHN PHILIP SOUSA

1 2 3 4 5 6 7 8 9

March Tempo.

Flute/Piccolo *ff* *p* *tr*

Oboe *ff* *p* *tr*

E♭ Clarinet *ff* *p* *tr*

1st B♭ Clarinet *ff* *p*

2nd B♭ Clarinet *ff* *p*

3rd B♭ Clarinet (optional) *ff* *p*

E♭ Alto Clarinet (optional) *ff* *p* *mp*

B♭ Bass Clarinet (optional) *ff* *p* *mp*

Bassoon *ff* *p*

B♭ Soprano Saxophone (optional) *ff* *p* *mp*

E♭ Alto Saxophone *ff* *p*

B♭ Tenor Saxophone *ff* *p* *mp*

E♭ Baritone Saxophone *ff* *p* *mp*

March Tempo.

E♭ Cornet (optional) *ff* *p* *E♭ Crnt.*

Solo B♭ Cornet *ff* *p*

1st B♭ Cornet *ff* *p*

2nd & 3rd B♭ Cornets *ff* *p*

Solo or 1st F Horn (originally E♭ Alto) *ff* *p*

2nd F Horn (originally E♭ Alto) *ff* *p*

3rd & 4th F Horns (originally E♭ Alto) *ff* *p*

Baritone *ff* *p*

1st & 2nd Trombones *ff* *p* *mp*

3rd Trombone *ff* *p* *mp*

Tuba *ff* *p*

Percussion *ff* *p* *Solo*

YORKTOWN CENTENNIAL
Full Score

3

10 11 12 13 14 15 16 17 18 19

Flts./Picc. *cresc.* *ff* *p* *ff*

Oboe *cresc.* *ff* *p* *ff*

E♭ Clar. *cresc.* *ff* *p* *ff*

1st Clar. *cresc.* *ff* *p* *ff*

2nd Clar. *cresc.* *ff* *p* *ff*

3rd Clar. *cresc.* *ff* *p* *ff*

Alto Clar. *mp* *cresc.* *ff* *p* *ff*

Bass Clar. *mp* *cresc.* *ff*

Bssn. *cresc.* *ff* *ff*

Sop. Sax. *cresc.* *ff* *p* *ff*

Alto Sax. *cresc.* *ff* *p* *ff*

Ten. Sax. *mp* *cresc.* *ff* *p* *ff*

Bari. Sax. *mp* *cresc.* *ff*

E♭ Crnt. *cresc.* *ff* *p* *ff*

Solo B♭ Crnt. *mf cresc.* *ff* *ff*

1st B♭ Crnt. *cresc.* *ff* *p* *ff*

2nd & 3rd B♭ Crnts. *cresc.* *ff* *p* *ff*

1st/Solo Hrn. *cresc.* *ff*

2nd Hrn. *cresc.* *ff*

3rd & 4th Hrns. *cresc.* *ff*

Bar. *cresc.* *ff* *p* *ff*

1st & 2nd Trbns. *mp* *cresc.* *ff*

3rd Trbn. *mp* *cresc.* *ff*

Tuba *cresc.* *ff*

Perc. *cresc.* *ff*

20 21 22 23 24 25 26 27

Flts./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt.

Solo B♭ Crnt.

1st B♭ Crnt.

2nd & 3rd B♭ Crnts.

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

YORKTOWN CENTENNIAL
Full Score

5

28 29 30 31 32 33 34 35 36

Flts./Picc. *tr* 1. 2. *Finé*

Oboe

E♭ Clar. *tr*

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt. 1. 2. *Finé*

Solo B♭ Crnt.

1st B♭ Crnt.

2nd & 3rd B♭ Crnts.

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc. *Solo*

37 38 39 40 41 42 43 44

Flts./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt.

Solo B♭ Crnt.

1st B♭ Crnt.

2nd & 3rd B♭ Crnts.

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

mf

[tacet]

p

mf

mf

mf

mf

[tacet]

p

[tacet]

p

[tacet]

mf

YORKTOWN CENTENNIAL
Full Score

7

45 46 47 48 49 50 51 52

TRIO.

Flts./Picc. *mf*

Oboe

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar. *mf*

Bass Clar. *mf*

Bssn. *mf*

Sop. Sax.

Alto Sax.

Ten. Sax. *mf*

Bari. Sax. *mf*

TRIO.

E♭ Crnt.

Solo B♭ Crnt.

1st B♭ Crnt.

2nd & 3rd B♭ Crnts. *mf*

1st/Solo Hrn. *mf*

2nd Hrn. *mf*

3rd & 4th Hrns. *mf*

Bar. *mf*

1st & 2nd Trbns. [tacet] *mf*

3rd Trbn. [tacet] *mf*

Tuba *mf*

Perc. *mf* on shell [- B.D. & Cyms.]

YORKTOWN CENTENNIAL
Full Score

53

54

55

56

57

58

59

60

Flts./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt.

Solo B♭ Crnt.

1st B♭ Crnt.

2nd & 3rd B♭ Crnts.

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

[play]

f

[play]

f

[play]

f

[play]

f

YORKTOWN CENTENNIAL
Full Score

9

61

62

63

64

65

66

67

68

Flts./Picc.	
Oboe	
E♭ Clar.	
1st Clar.	
2nd Clar.	
3rd Clar.	
Alto Clar.	
Bass Clar.	
Bssn.	
Sop. Sax.	
Alto Sax.	
Ten. Sax.	
Bari. Sax.	
E♭ Crnt.	
Solo B♭ Crnt.	
1st B♭ Crnt.	
2nd & 3rd B♭ Crnts.	
1st/Solo Hrn.	
2nd Hrn.	
3rd & 4th Hrns.	
Bar.	
1st & 2nd Trbns.	
3rd Trbn.	
Tuba	
Perc.	

YORKTOWN CENTENNIAL
Full Score

69

70

71

72

73

74

75

76

Flts./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt.

Solo B♭ Crnt.

1st B♭ Crnt.

2nd & 3rd B♭ Crnts.

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

ff

[play]

11

77 78 79 80 81 82 83 84

Flts./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt.

Solo B♭ Crnt.

1st B♭ Crnt.

2nd & 3rd B♭ Crnts.

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

[play]

[play]

ff

ff

ff

on head

(+ B.D. & Cyms.)

YORKTOWN CENTENNIAL

Full Score

[Clarinets play lower notes 1st time]

85 86 87 88 89 90 91 92

Flts./Picc. *tr* *[p]* *[- picc.]*

Oboe *tr* *[p]*

E♭ Clar. *tr* *[p]* *[tacet]*

1st Clar. *tr* *[p]* *[p]³*

2nd Clar. *tr* *[p]* *[p]³*

3rd Clar. *tr* *[p]* *[p]³*

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt. *[tacet]* *[p]* *[p]³*

Solo B♭ Crnt. *[p]* *[tacet]* *[p]* *[p]³*

1st B♭ Crnt. *[p]* *[tacet]* *[p]* *[p]³*

2nd & 3rd B♭ Crnts. *[p]* *[tacet]* *[p]* *[p]³*

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns. *[p]* *[p]³*

3rd Trbn.

Tuba

Perc.

YORKTOWN CENTENNIAL
Full Score

13

93 94 95 96 97 98 99 100

[picc. 2nd time only]

Flts./Picc. *(ff)*

Oboe *[p]:ff*

E♭ Clar. *(ff)*

1st Clar. *(ff)*

2nd Clar. *(ff)*

3rd Clar. *(ff)*

Alto Clar. *[p]:ff*

Bass Clar. *[p]:ff*

Bssn. *[p]:ff*

Sop. Sax. *[p]:ff*

Alto Sax. *[p]:ff*

Ten. Sax. *[p]:ff*

Bari. Sax. *[p]:ff*

E♭ Crnt. *(ff)* [2nd time only]

Solo B♭ Crnt. *(ff)* [2nd time only]

1st B♭ Crnt. *(ff)* [2nd time only]

2nd & 3rd B♭ Crnts. *(ff)* [2nd time only]

1st/Solo Hrn. *[p]:ff*

2nd Hrn. *[p]:ff*

3rd & 4th Hrns. *[p]:ff*

Bar. *(ff)* [2nd time only]

1st & 2nd Trbns. *[p]:ff* [2nd time only]

3rd Trbn. *[p]:ff*

Tuba *[p]:ff*

Perc. *[p]:ff* [Cyms. 2nd time only]

YORKTOWN CENTENNIAL

Full Score

101 102 103 104 105 106 107 108 109

Flts./Picc. *ff* 3 *[+ picc.]* *D.C.*

Oboe *ff* 3 *[loco]*

E♭ Clar. *ff* 3 *[loco]*

1st Clar. *ff* 3 *[loco]*

2nd Clar. *ff* 3 *[loco]*

3rd Clar. *ff* 3 *[loco]*

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt. *ff* 3 *[play]* *D.C.*

Solo B♭ Crnt. *ff* 3 *[play] 3*

1st B♭ Crnt. *ff* 3 *[play] 3*

2nd & 3rd B♭ Crnts. *ff* 3 *[play] 3*

1st/Solo Hrn. *ff*

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns. *ff* 3

3rd Trbn.

Tuba

Perc. *[sfz]*

March YORKTOWN CENTENNIAL

Flute/Piccolo

(1881)

JOHN PHILIP SOUSA

March Tempo.

ff *p* *cresc.* *ff* *p* *ff* *Finé*

TRIO. 8 7 8 15 *mf* *ff*

78 84 90 96 103

tr [- Picc.] [picc. 2nd time only] *[p]* (*ff*) *ff* *D.C.*

March YORKTOWN CENTENNIAL

(1882)

Oboe

JOHN PHILIP SOUSA

March Tempo.

The musical score for the Oboe part of the Yorktown Centennial March is written in treble clef with a key signature of one sharp (F#). The tempo is marked "March Tempo." and the time signature is common time (C). The score consists of 101 measures, divided into two main sections: the first section (measures 1-43) and the TRIO section (measures 44-101). The first section includes a first ending (measures 29-30) and a second ending (measures 31-32) marked "Finé". The TRIO section begins at measure 44 and includes a first ending (measures 99-100) and a second ending (measures 101-102). The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *[p]-ff* (piano to fortissimo). It also features trills (*tr*) and a repeat sign with a first ending bracket. The score ends with a double bar line and the instruction "D.C." (Da Capo).

8

15

22

31

44

53

76

83

90

101

ff

p

cresc.

ff

mf

ff

[p]-ff

1.

2.

Finé

7

15

D.C.

no repeats

March YORKTOWN CENTENNIAL

E♭ Clarinet

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff *p* *tr* *cresc.* *ff* *p* *ff* *Finé* **TRIO.** *p* *ff* *[p]* *(ff)* *ff* **D.C.**

March YORKTOWN CENTENNIAL

1st B♭ Clarinet

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Clarinet part of the march 'Yorktown Centennial'. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'March Tempo.' The score consists of 103 measures across ten staves. It includes various musical notations such as dynamics (ff, p, cresc., mf), articulation (accents, trills), and performance instructions like '1st time - Play lower notes' and 'loco'. The piece concludes with a 'Finé' marking and a repeat sign. The final measure is marked 'D.C.' (Da Capo) and 'no repeats'.

ff p cresc. 1. 2. ff 1. 2. Finé 7 mf 45 TRIO. 54 15 ff 77 84 90 [1st time - Play lower notes] tr [p] 3 (ff) 96 3 3 103 1. [loco] 2. ff 3 D.C. no repeats

March YORKTOWN CENTENNIAL

(1882)

2nd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

ff p

8

15 *cresc.* ff p ff

23

31 1. 2. *Finé* 7 mf

45 **TRIO.**

54 15

76 ff

83

89 [1st time - Play lower notes] tr [p] 3 (ff)

95 3 3

102 1. [loco] 2. ff 3 D.C. no repeats

March YORKTOWN CENTENNIAL

3rd B♭ Clarinet

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff p cresc. ff p ff mf

TRIO.

15 ff

[1st time - Play lower notes]

[p] 3 (ff)

3 3

1. [loco] 2. ff D.C. no repeats

March YORKTOWN CENTENNIAL

(1882)

E♭ Alto Clarinet
(optional)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of 10 staves of music. The key signature is two sharps (F# and C#) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *p*, *mp*, *cresc.*, *mf*, and *[p]-ff*. It also features articulation marks like accents and slurs. The score is divided into sections: the first section ends at measure 22, the second at measure 36, and the third at measure 102. A 'TRIO.' section begins at measure 37. The score concludes with a double bar line and repeat signs for the final two measures.

D.C.

no repeats

March YORKTOWN CENTENNIAL

(1882)

Bb Bass Clarinet
(optional)

JOHN PHILIP SOUSA

March Tempo.

8

16

24

32

47

57

79

86

93

103

ff

p

mp

cresc.

1. 2.

ff

ff

1. 2. *Finé*

8

mf

16

ff

[*p*]-*ff*

1. 2.

D.C.
no repeats

March YORKTOWN CENTENNIAL

Bassoon

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff p cresc. ff ff

11 20 27 34 48 54 60 81 86 93 103

1. 2. 1. 2. Finé 8 TRIO. mf

16 ff

[p]-ff

1. 2.

D.C.
no repeats

March YORKTOWN CENTENNIAL

(1882)

JOHN PHILIP SOUSA

B♭ Soprano Saxophone
(optional)

March Tempo.

ff p

8

15 *cresc.* ff p ff

22

30 1. 2. *Finé* 7

44 **TRIO.** mf

53 15

76 ff

83

90 tr [p] ff

101 1. 2.

D.C.

no repeats

March

YORKTOWN CENTENNIAL

E♭ Alto Saxophone
(optional)

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff *p* *cresc.* *ff* *p* *ff* *mf* *ff* *[p]-ff*

1. 2. **TRIO.** *Finé* 7 15 1. 2.

D.C.

no repeats

March

YORKTOWN CENTENNIAL

B♭ Tenor Saxophone
(optional)

(1882)

JOHN PHILIP SOUSA

March Tempo.

7

14

21

27

34

49

58

81

90

101

ff *p* *mp* *cresc.* *ff* *p* *ff* *1.* *2.* *Finé* *8* **TRIO.** *mf* *ff* *[p]-ff* *1.* *2.*

D.C.

no repeats

March YORKTOWN CENTENNIAL

(1882)

E♭ Baritone Saxophone
(optional)

JOHN PHILIP SOUSA

March Tempo.

ff

p

8

mp

15

cresc.

ff

ff

23

30

1.

2.

Finé

8

45

TRIO.

mf

55

16

ff

78

84

90

[p]:ff

101

1.

2.

D.C.

no repeats

March YORKTOWN CENTENNIAL

E♭ Cornet
(optional)

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff p *cresc.* *ff* *p* *ff* *Finé* *[tacet]* *p* **TRIO.** *[play]* *Soli* *f* *ff* *[tacet]* *[2nd time only]* *[p]* *(ff)* *[1.]* *[play]* *[2.]* *ff* *3* **D.C.**

no repeats

March YORKTOWN CENTENNIAL

Solo B♭ Cornet

(1882)

JOHN PHILIP SOUSA

March Tempo.

E♭ Crnt.

ff

9

play

mf cresc.

ff

18

1. 2.

ff

26

34

1. 2. *Finé* 7

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

50

60

[play] *Soli* *f*

69

ff

78

87

[tacet] 3

[2nd time only]

[p] *(ff)*

95

3

102

1. *[play]* 3 2.

ff

D.C.

no repeats

March YORKTOWN CENTENNIAL

1st B \flat Cornet

(1882)

JOHN PHILIP SOUSA

March Tempo.

8

16

24

33

48

59

68

77

87

95

101

ff *p* *cresc.* *ff* *ff* *mf* *f* *ff* *[p]* *(ff)* *ff* *D.C.*

1. 2. 1. 2. *Finé* 7 [tacet] *TRIO.* [play] *Soli* [tacet] 3 [2nd time only] 1. [play] 3 2.

March YORKTOWN CENTENNIAL

2nd B \flat Cornet

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff p

10

cresc. ff

18 1. 2. p ff

27

35 1. 2. *Finé* 8 **TRIO.** [tacet] mf

51 [play] f

61 *Soli*

70 ff

78

87 [tacet] 3 [2nd time only] [p] (ff)

95 3

102 1. [play] 3 2. ff **D.C.**

no repeats

March YORKTOWN CENTENNIAL

3rd B♭ Cornet

(1882)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

34

50

60

69

78

88

95

102

ff *p* *cresc.* *ff* *p* *ff* *mf* *f* *ff* *[p]* *(ff)* *ff* *D.C.*

1. 2. *Finé* 8 *TRIO.* [tacet] [play] *Soli* [tacet]3 [2nd time only] 3 1. [play]3 2.

March

YORKTOWN CENTENNIAL

Solo or 1st F Horn
(originally Eb Alto)

(1882)

JOHN PHILIP SOUSA

March Tempo.

9

16

24

32

47

55

78

86

94

102

ff *p* *cresc.* *ff* *ff* *mf* *ff* *[p]-ff* *D.C.*

March

YORKTOWN CENTENNIAL

2nd F Horn
(originally Eb Alto)

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd F Horn (originally Eb Alto) in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "March Tempo." The score consists of 10 staves of music, with measure numbers 9, 16, 24, 32, 47, 55, 78, 86, 94, and 102 indicated at the beginning of their respective staves. The music features various dynamics including *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *[p]-ff* (piano to fortissimo). There are also crescendo and decrescendo hairpins. The score includes first and second endings at measures 16-17 and 32-33. A section labeled "TRIO." begins at measure 47, marked with a double bar line and a repeat sign. The score concludes with a double bar line and the instruction "D.C. no repeats" at the end of the final staff.

March YORKTOWN CENTENNIAL

3rd F Horn
(originally E \flat Alto)

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the Yorktown Centennial March. It is in G major (one sharp) and 2/4 time. The score consists of 10 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'March Tempo.' and the dynamics are 'ff' (fortissimo) and 'p' (piano). The score includes various musical notations such as slurs, ties, and repeat signs. The first staff has a measure rest followed by a repeat sign. The second staff has a measure rest followed by a repeat sign. The third staff has a measure rest followed by a repeat sign. The fourth staff has a measure rest followed by a repeat sign. The fifth staff has a measure rest followed by a repeat sign. The sixth staff has a measure rest followed by a repeat sign. The seventh staff has a measure rest followed by a repeat sign. The eighth staff has a measure rest followed by a repeat sign. The ninth staff has a measure rest followed by a repeat sign. The tenth staff has a measure rest followed by a repeat sign. The score ends with a double bar line and the instruction 'D.C. no repeats'.

9

16

24

32

47

55

78

86

94

102

ff *p* *cresc.* *ff* *ff* *mf* *ff* *[p]-ff* *D.C. no repeats*

March

YORKTOWN CENTENNIAL

4th F Horn
(originally E♭ Alto)

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 4th F Horn part of the 'Yorktown Centennial' march. It is in G major (one sharp) and 2/4 time. The score consists of 10 staves of music, with measure numbers 9, 16, 24, 32, 47, 55, 78, 86, 94, and 102 marked at the beginning of their respective staves. The music begins with a double bar line and a repeat sign. The first staff starts with a fortissimo (ff) dynamic, followed by a piano (p) dynamic. The second staff ends with a crescendo (cresc.) marking. The third staff has first and second endings, with a fortissimo (ff) dynamic. The fourth staff continues the melody. The fifth staff has first and second endings, with a fortissimo (ff) dynamic, followed by a 'Finé' marking and a repeat sign. The sixth staff begins the 'TRIO' section with a mezzo-forte (mf) dynamic. The seventh staff continues the melody. The eighth staff has a 16-measure rest followed by a fortissimo (ff) dynamic. The ninth staff continues the melody. The tenth staff ends with a fortissimo (ff) dynamic. The eleventh staff has first and second endings, with a fortissimo (ff) dynamic. The score concludes with a 'D.C.' (Da Capo) marking and the instruction 'no repeats'.

March

YORKTOWN CENTENNIAL

Baritone, T.C.

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff p

7

14 cresc. ff p ff

21

28

35 1. 2. Finé 8 TRIO. mf

49

56 15 ff

77

86 3 [p] (ff)

94 3

102 1. 2. ff D.C. no repeats

March YORKTOWN CENTENNIAL

Baritone

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff p

7

14 *cresc.* ff p ff

21

28

35 1. 2. *Finé* 8 **TRIO.** mf

49

56 15 ff

77

86 [p] (ff)

94 3

102 1. 2. ff³ **D.C.** no repeats

March YORKTOWN CENTENNIAL

1st Trombone

(1882)

JOHN PHILIP SOUSA

March Tempo.

8

15

23

31

45 **TRIO.**

54

77

86

94

102

ff *p* *mp* *cresc.* *ff* *Finé* *mf* *ff* *[p]-ff* *D.C.*

no repeats

March YORKTOWN CENTENNIAL

2nd Trombone

(1882)

JOHN PHILIP SOUSA

March Tempo.

8

15

23

31

45 **TRIO.**

54

77

86

94

102

ff *p* *mp* *cresc.* *ff* *Finé* *mf* *[tacet]* *[play]* *ff* *[2nd time only]* *[p]-ff* *D.C.* *no repeats*

March YORKTOWN CENTENNIAL

3rd Trombone

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff p

8 mp mp

15 cresc. ff ff

23

31 1. 2. Finé 8

45 TRIO. [tacet] mf

54 16

77 [play] ff

86 [2nd time only] [p]-ff

94

102 1. 2. D.C. no repeats

March YORKTOWN CENTENNIAL

(1882)

Tuba

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *p*

17 *cresc.*

26 *ff*

34 *Finé* **8** **TRIO.** *mf*

48

54

60 **16** *ff*

81

86

93

101 *[p] ff*

D.C.
no repeats

March YORKTOWN CENTENNIAL

(1881)

Drums

JOHN PHILIP SOUSA

March Tempo.

S.D.
B.D./Cyms. *ff* *p* *cresc.* *ff*

9

18 1. 2.

28 1. 2. Solo *Finé*

37

45 **TRIO.**
on shell
mf [- B.D. & Cyms.]

52

61 **16**
on head
[+ B.D. & Cyms.] *ff*

84

93 [Cyms. 2nd time only]
[*p*] *ff*

101 1. 2. *D.C.*
no repeats