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.

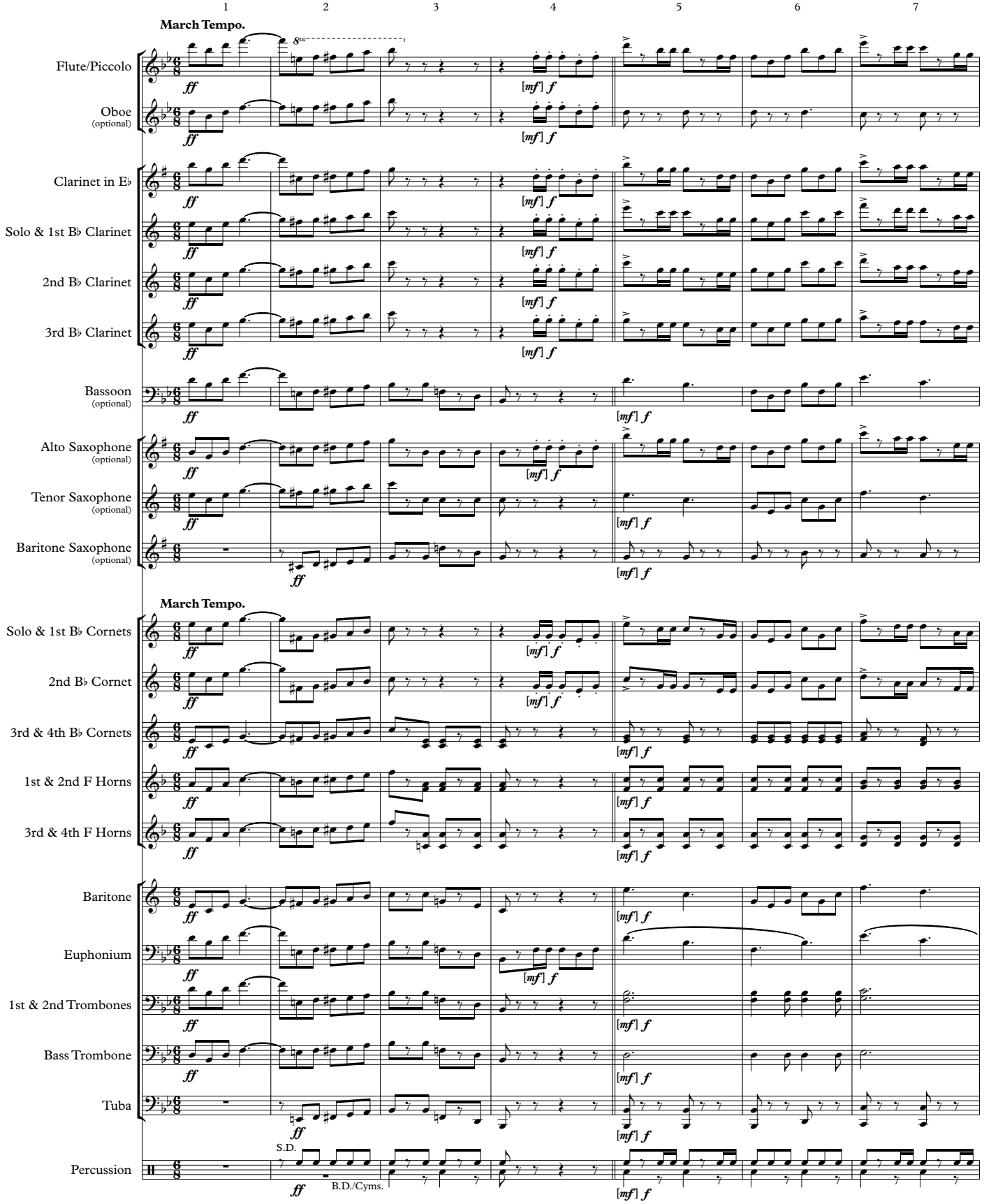
Final strain (m. 80-end): A decrescendo to *piano* for the first time through this last strain follows Sousa's common practice. Along with this change in dynamic, piccolo, cornets, and trombones should tacet first time through. All instruments rejoin after the downbeat of the first ending and play *fortissimo* 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*.

Full Score

March
REVIEW

(1873)

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie



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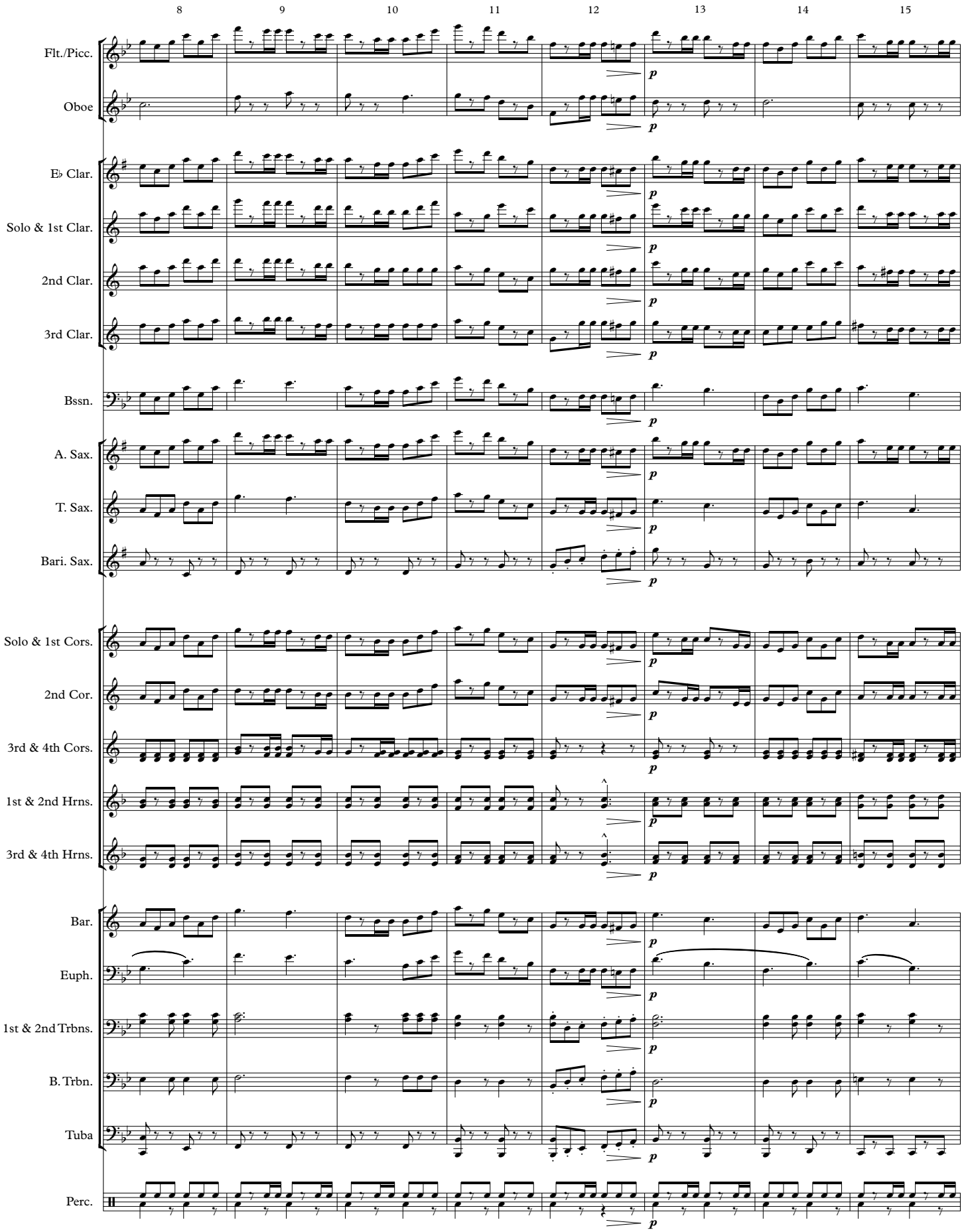
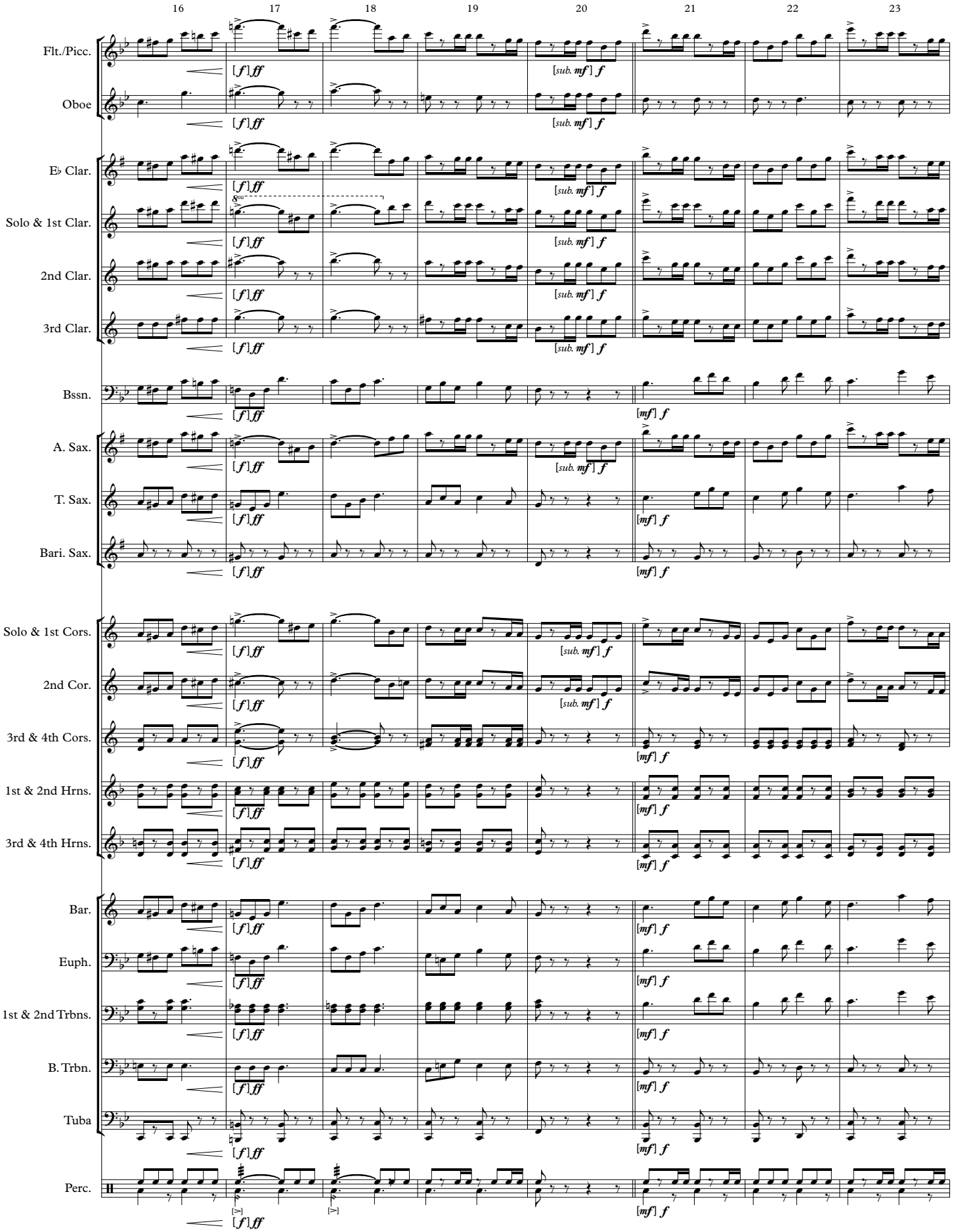
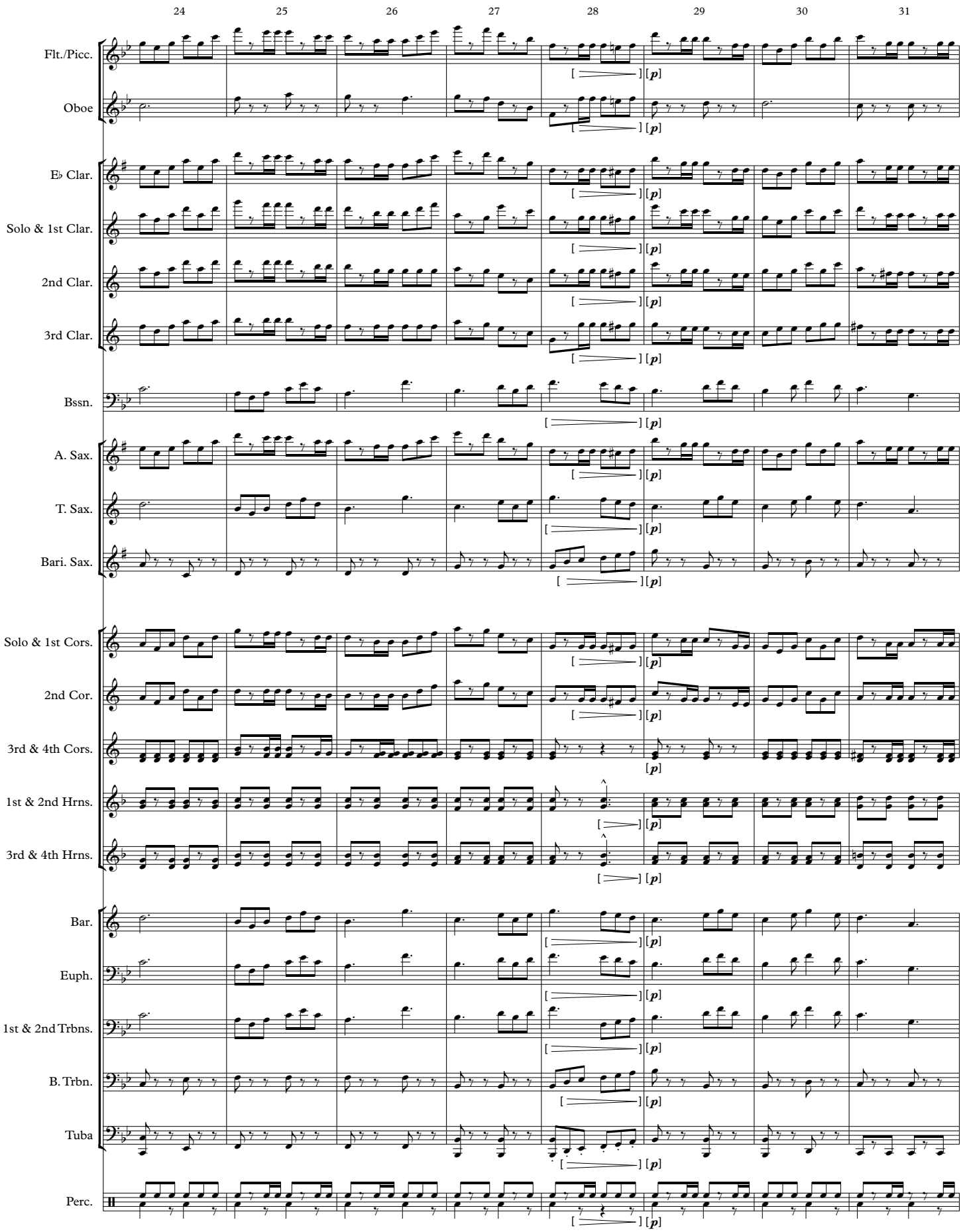
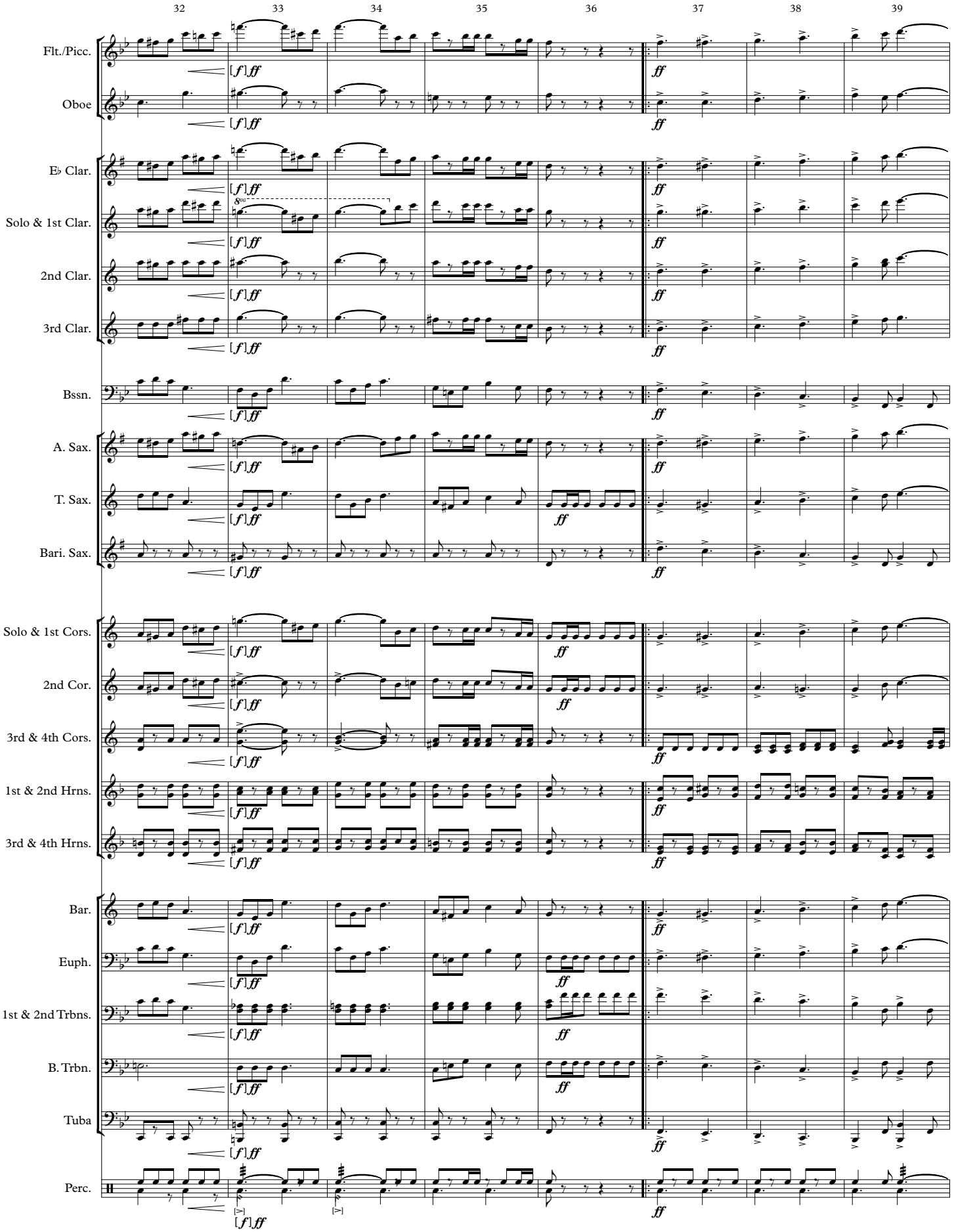

8
9
10
11
12
13
14
15
Flt./Picc.
Oboe
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Bssn.
A. Sax.
T. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
p

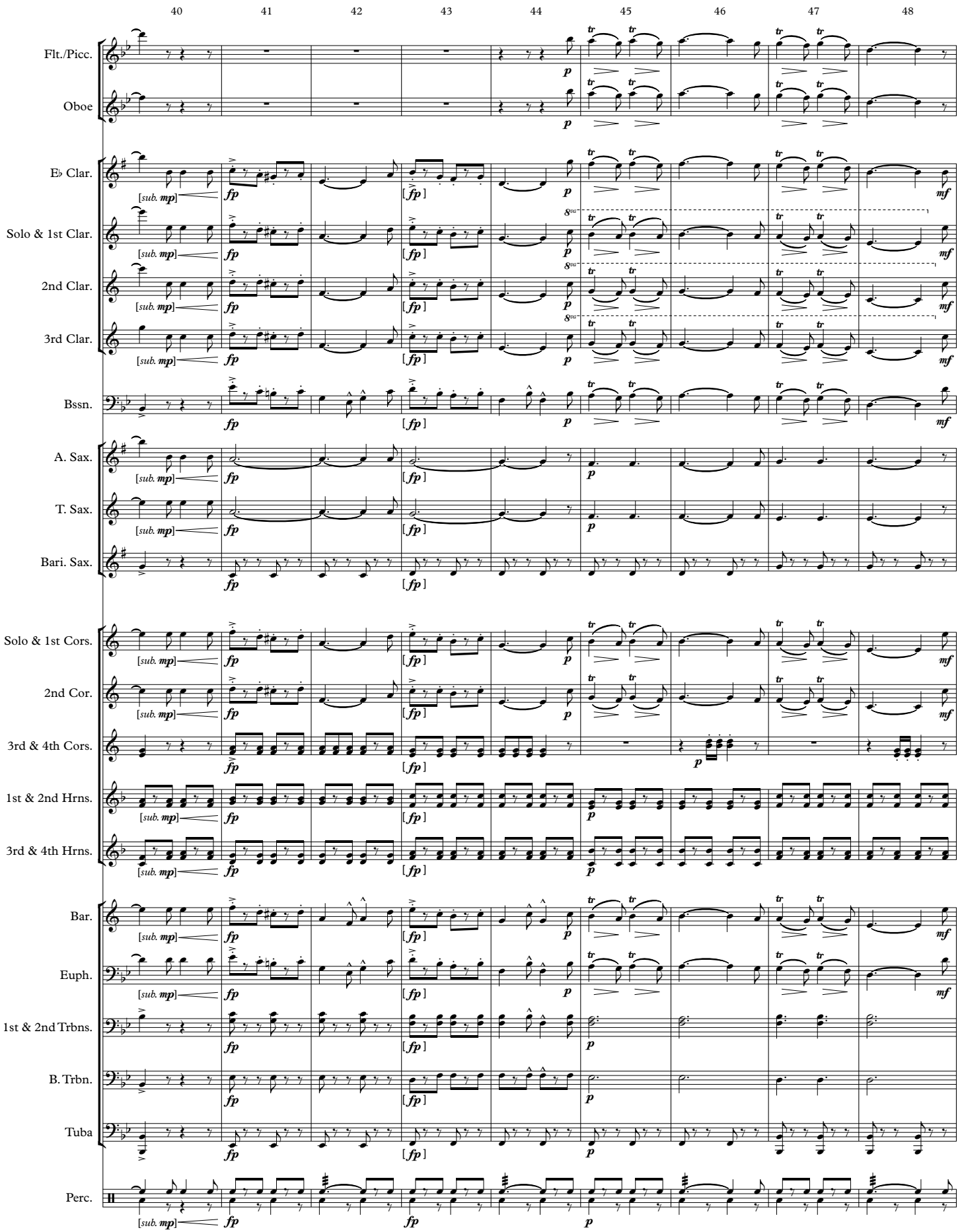
REVIEW
Full Score



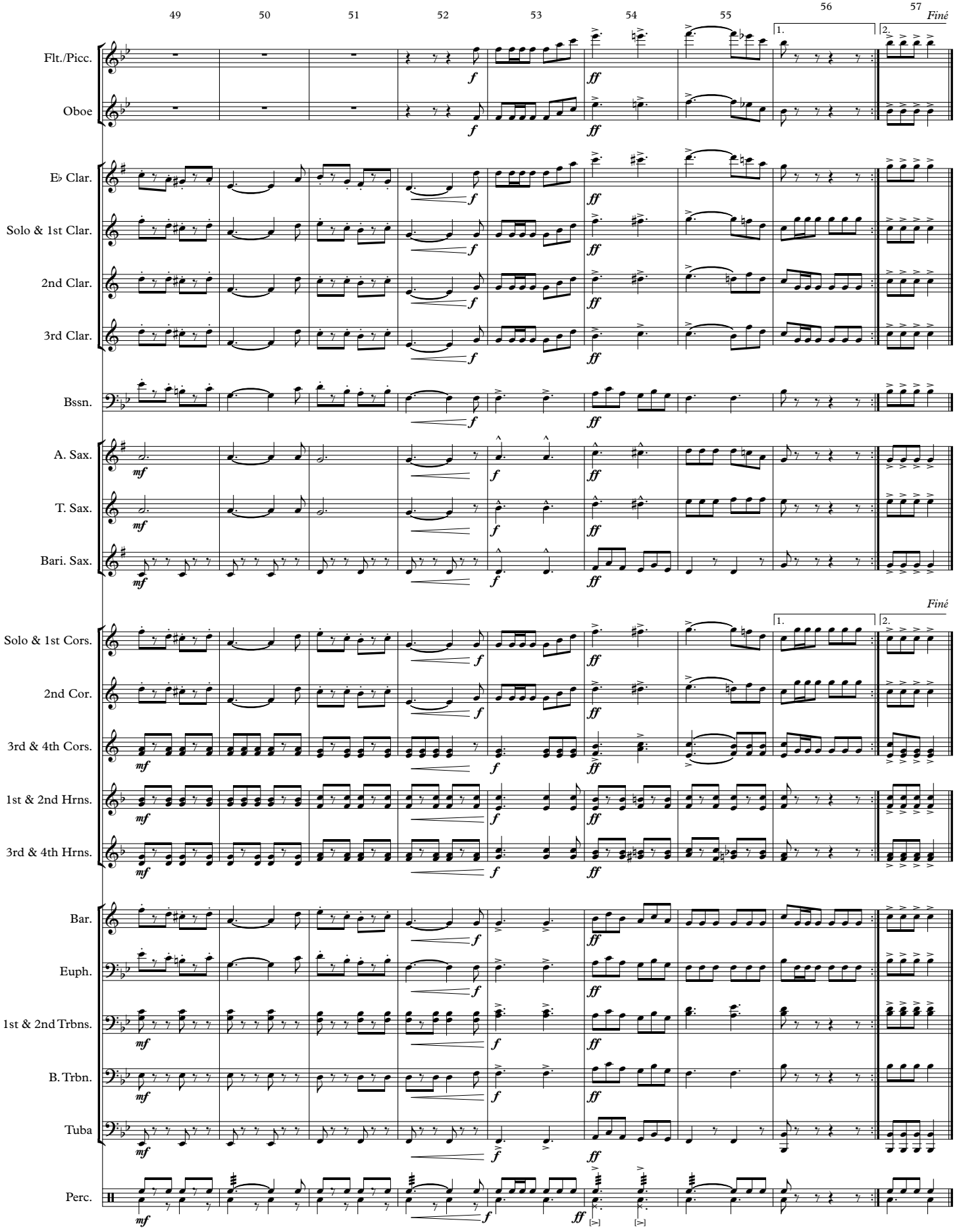

24
25
26
27
28
29
30
31
Flt./Picc.
Oboe
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Bssn.
A. Sax.
T. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[p]

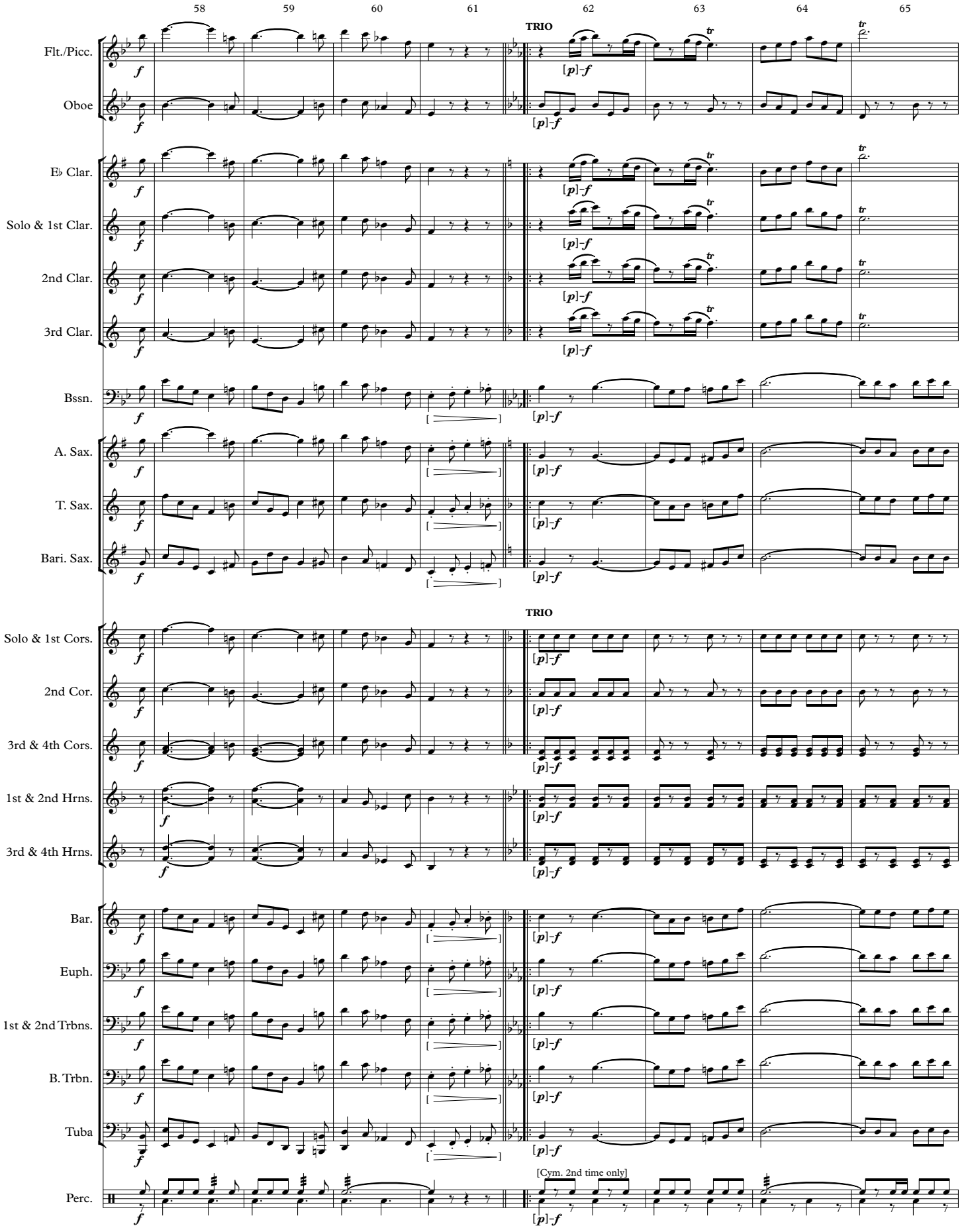
REVIEW
Full Score



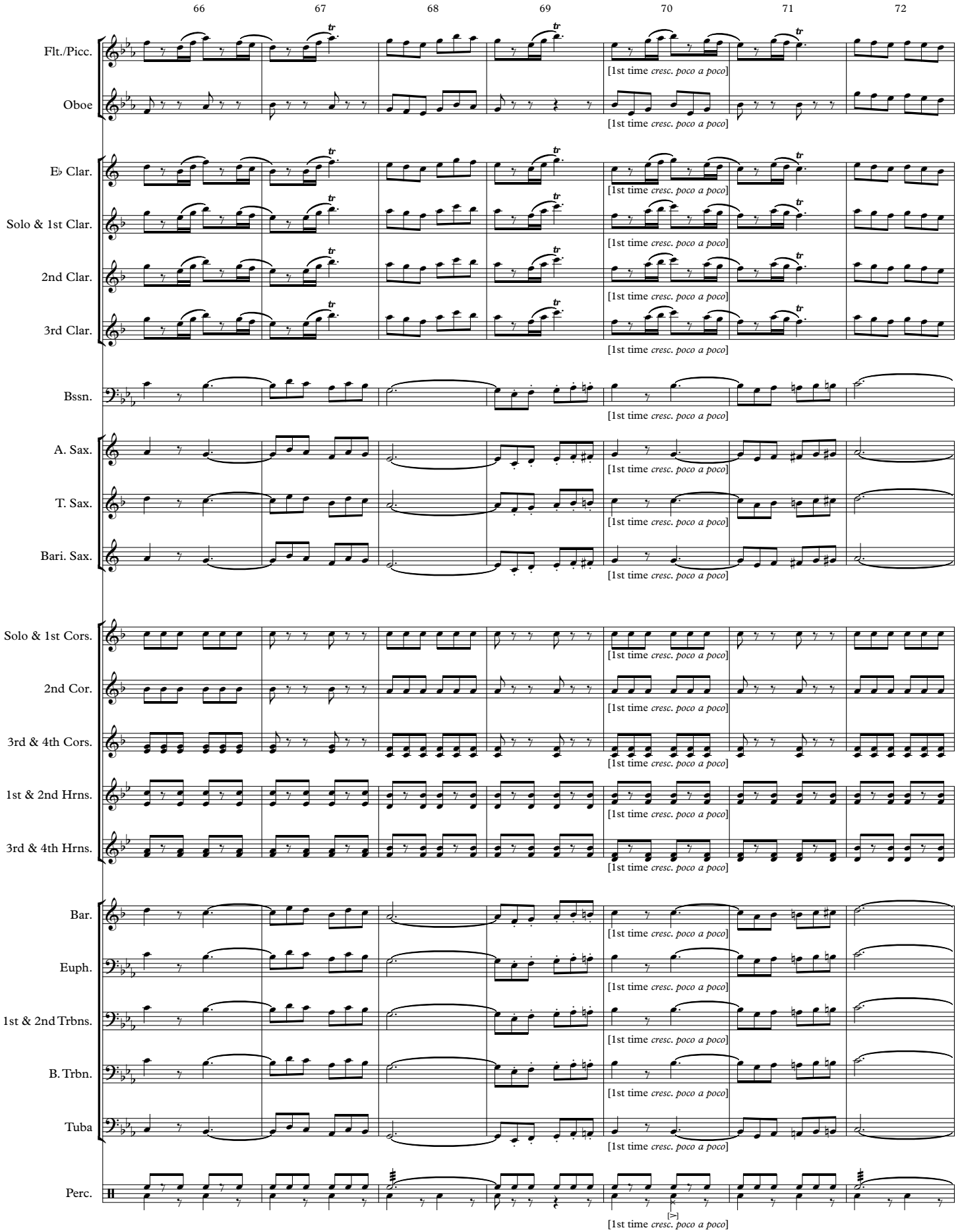

40
41
42
43
44
45
46
47
48
Flt./Picc.
Oboe
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Bssn.
A. Sax.
T. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[sub. mp]
fp
[fp]
p
mf

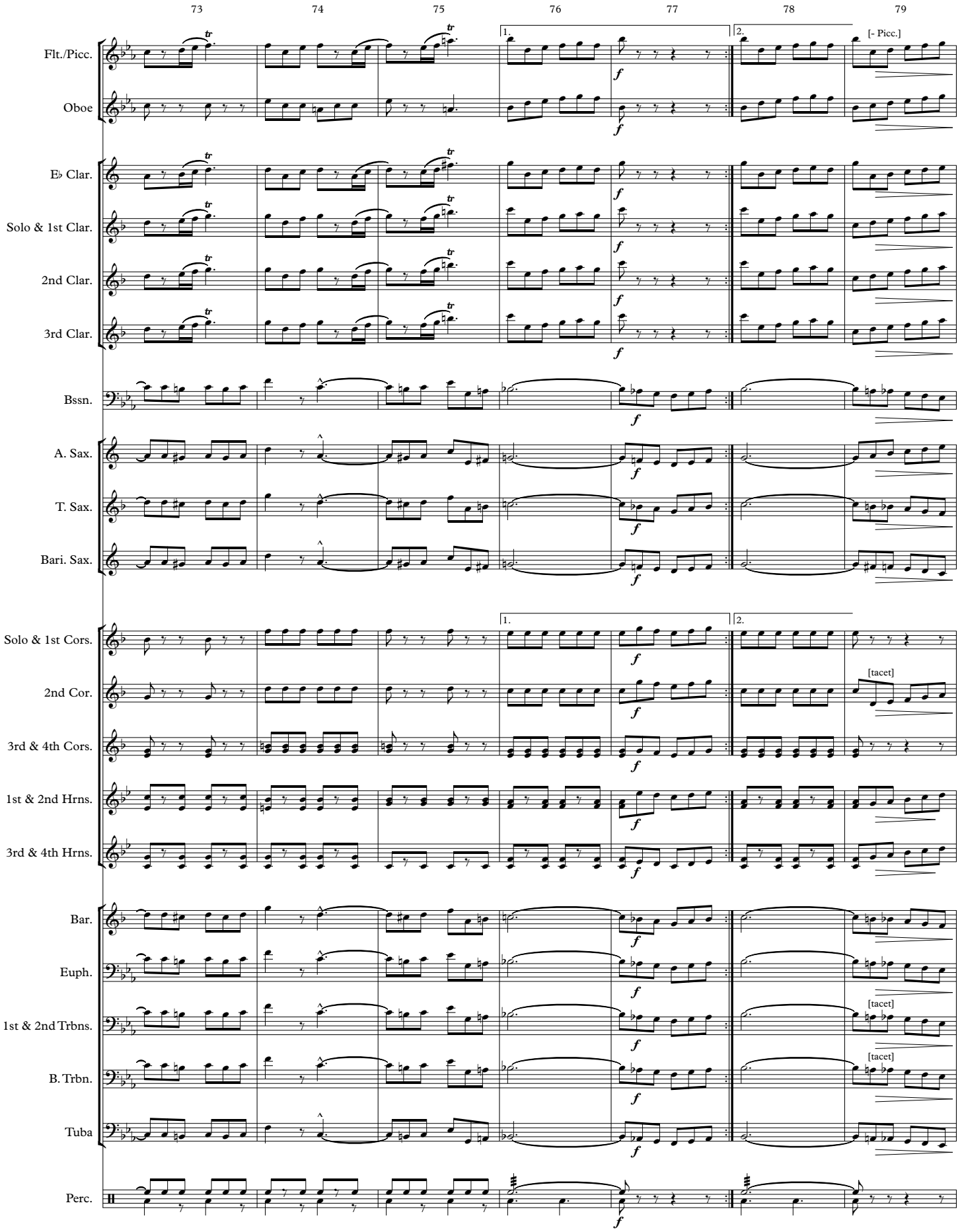
REVIEW
Full Score



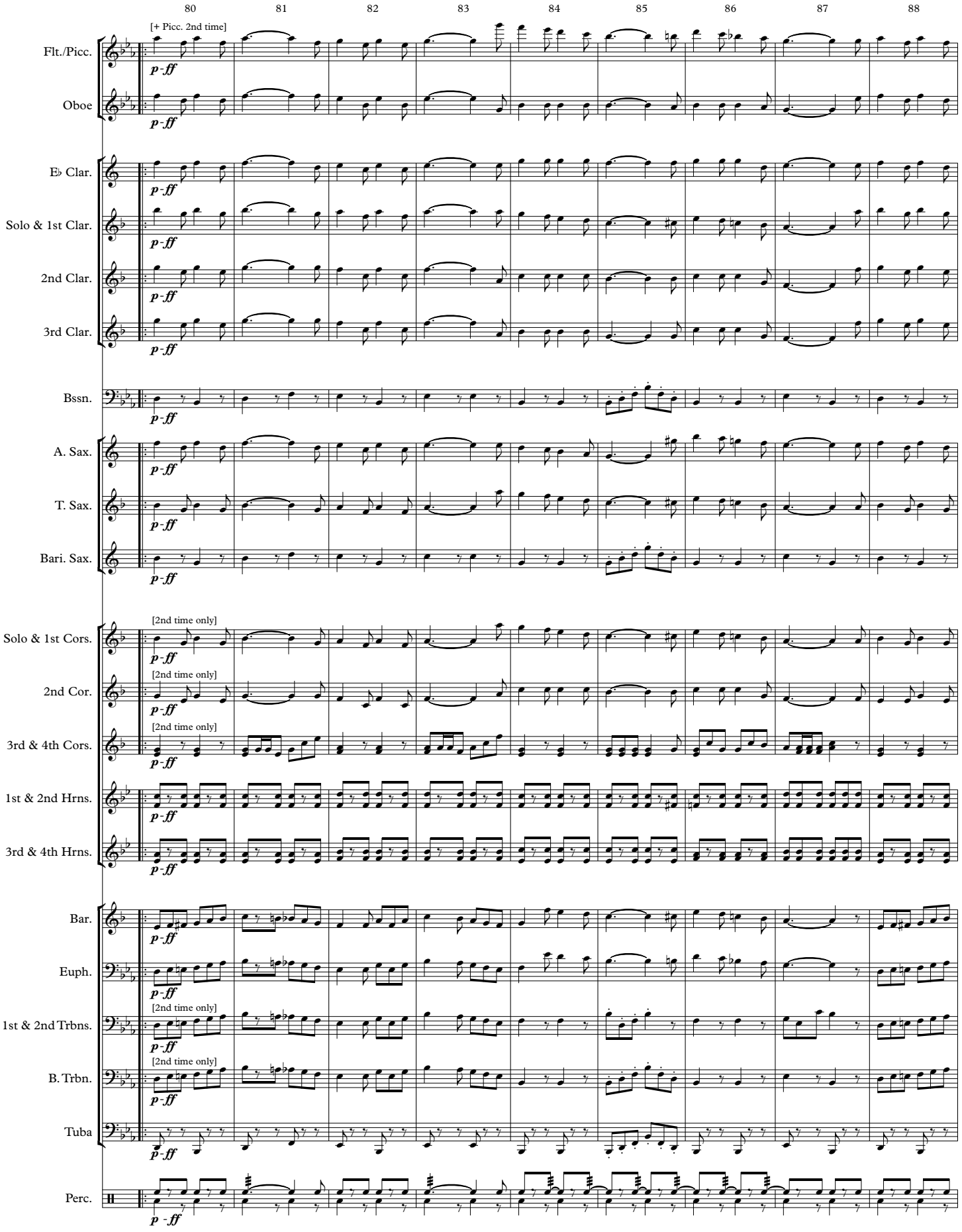

58
59
60
61
62
63
64
65
TRIO
Flt./Picc.
Oboe
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Bssn.
A. Sax.
T. Sax.
Bari. Sax.
TRIO
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[Cym. 2nd time only]

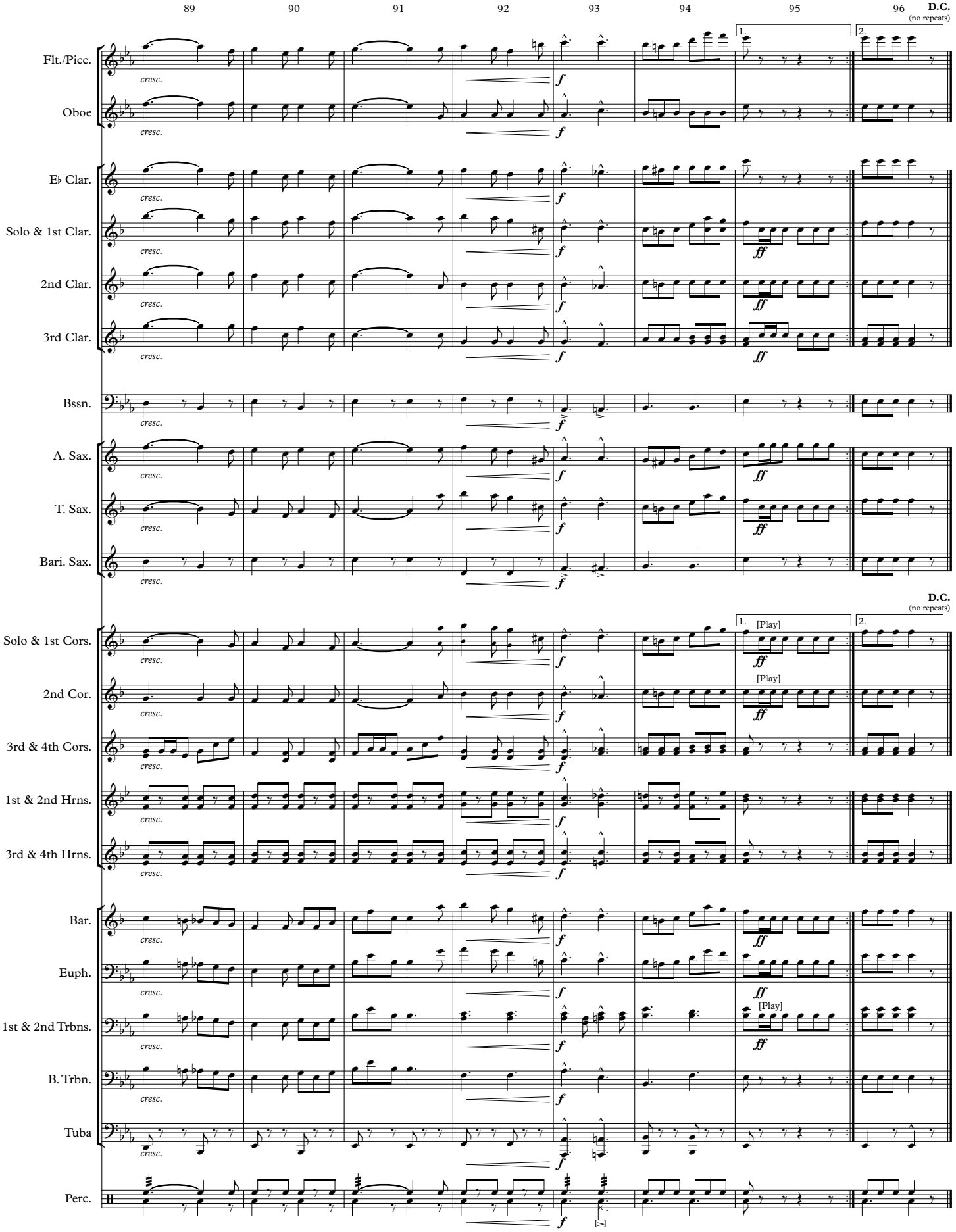
REVIEW
Full Score




73
74
75
76
77
78
79
Flt./Picc.
Oboe
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Bssn.
A. Sax.
T. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
1.
2.
[- Picc.]
[tacet]
[tacet]
[tacet]
f

REVIEW
Full Score




89
90
91
92
93
94
95
96
D.C.
(no repeats)
1.
2.
Flt./Picc.
Oboe
E♭ Clar.
Solo & 1st Clar.
2nd Clar.
3rd Clar.
Bssn.
A. Sax.
T. Sax.
Bari. Sax.
Solo & 1st Cors.
2nd Cor.
3rd & 4th Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
cresc.
f
ff
[Play]

March

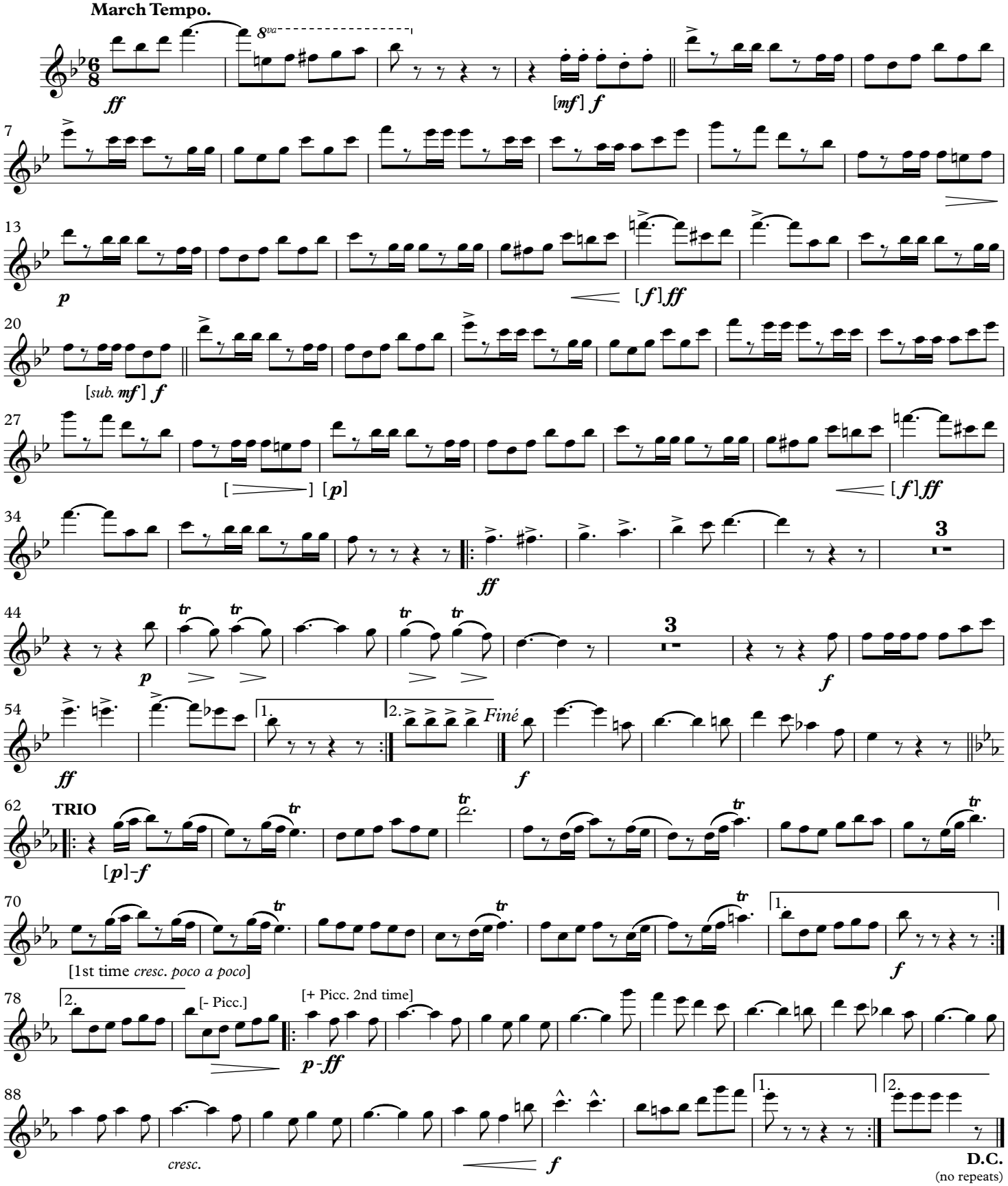
REVIEW

(1873)

Flute/Piccolo

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie



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March

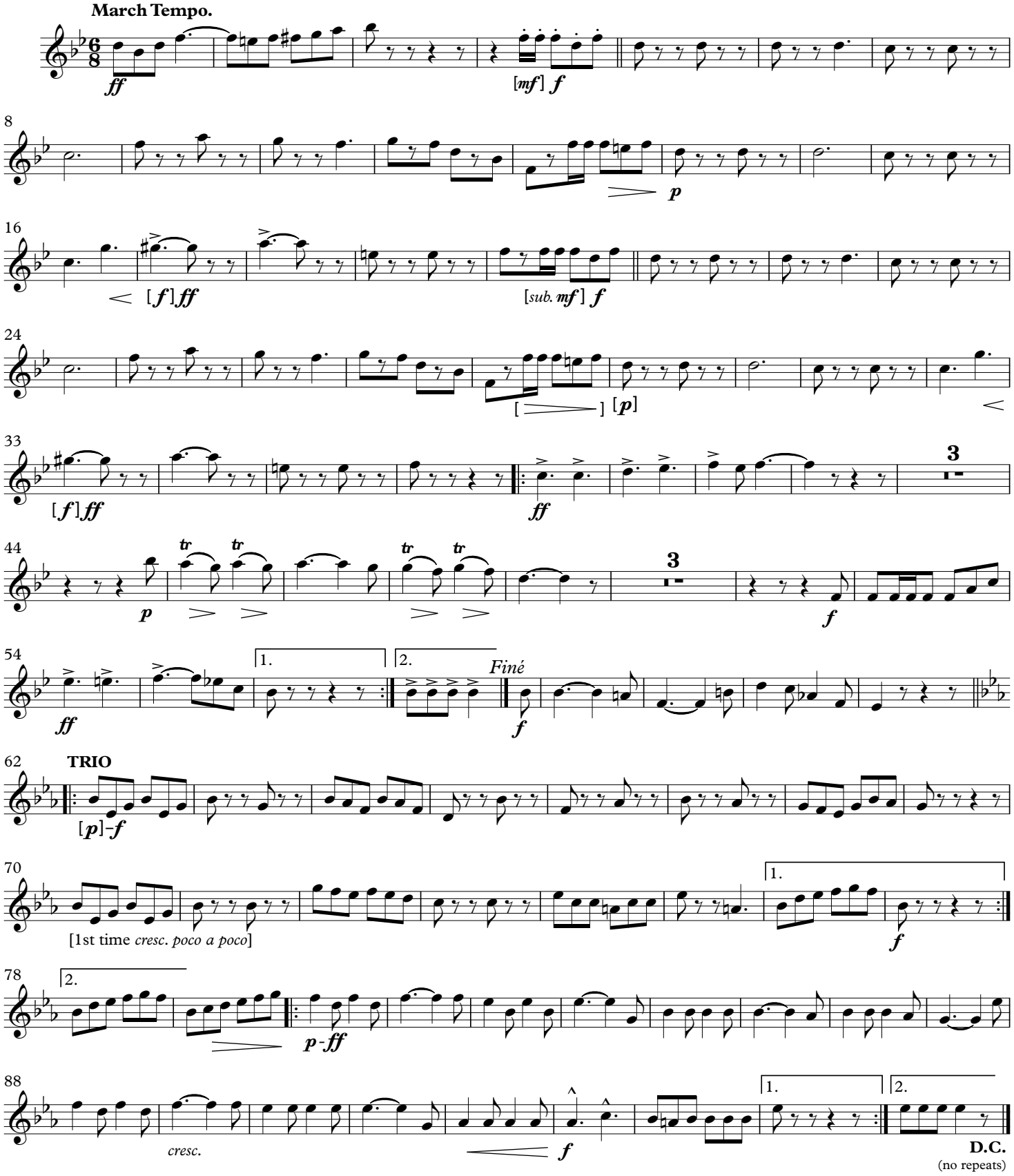
REVIEW

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

Oboe
(optional)



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March

REVIEW

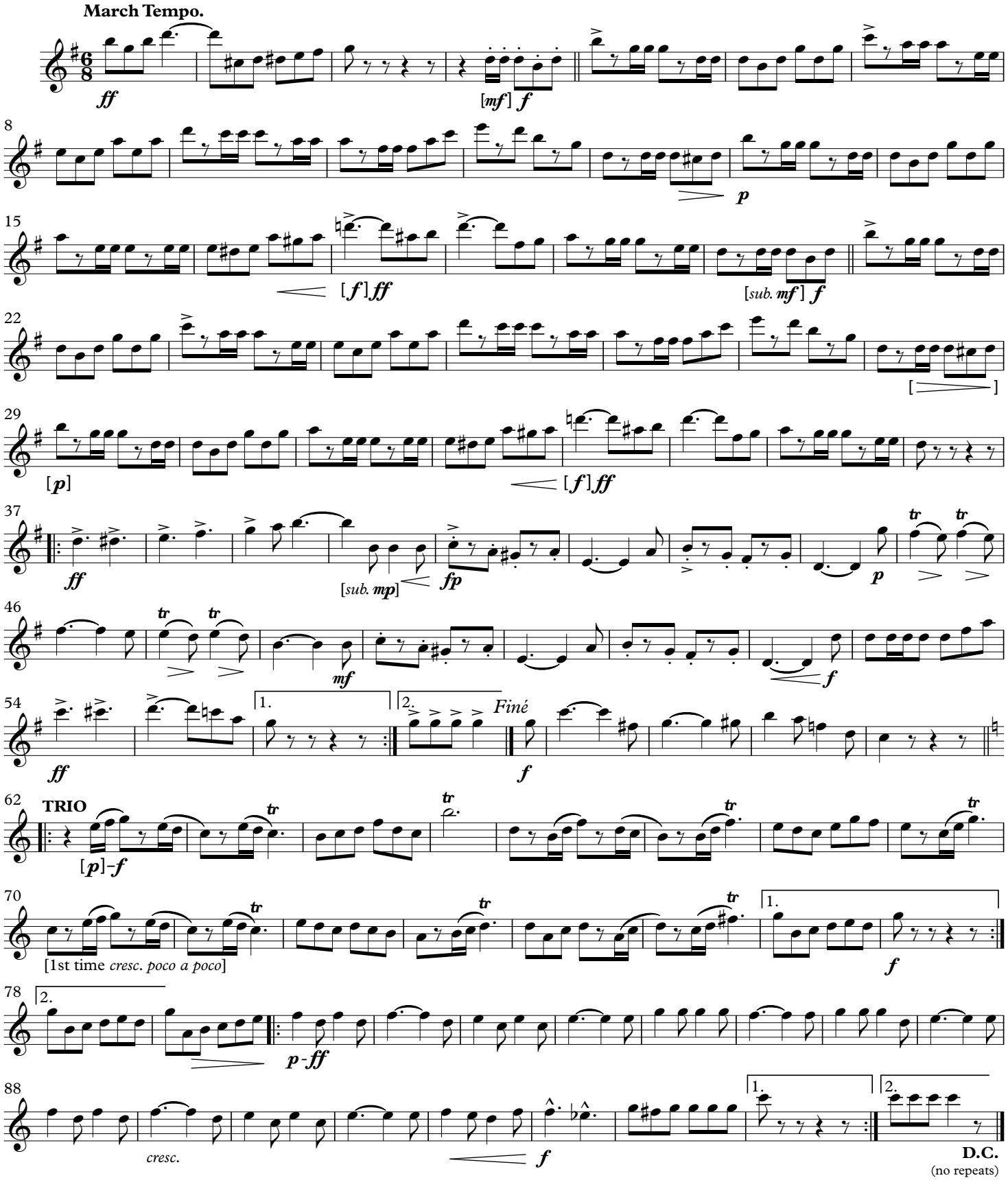
E♭ Clarinet

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.



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March

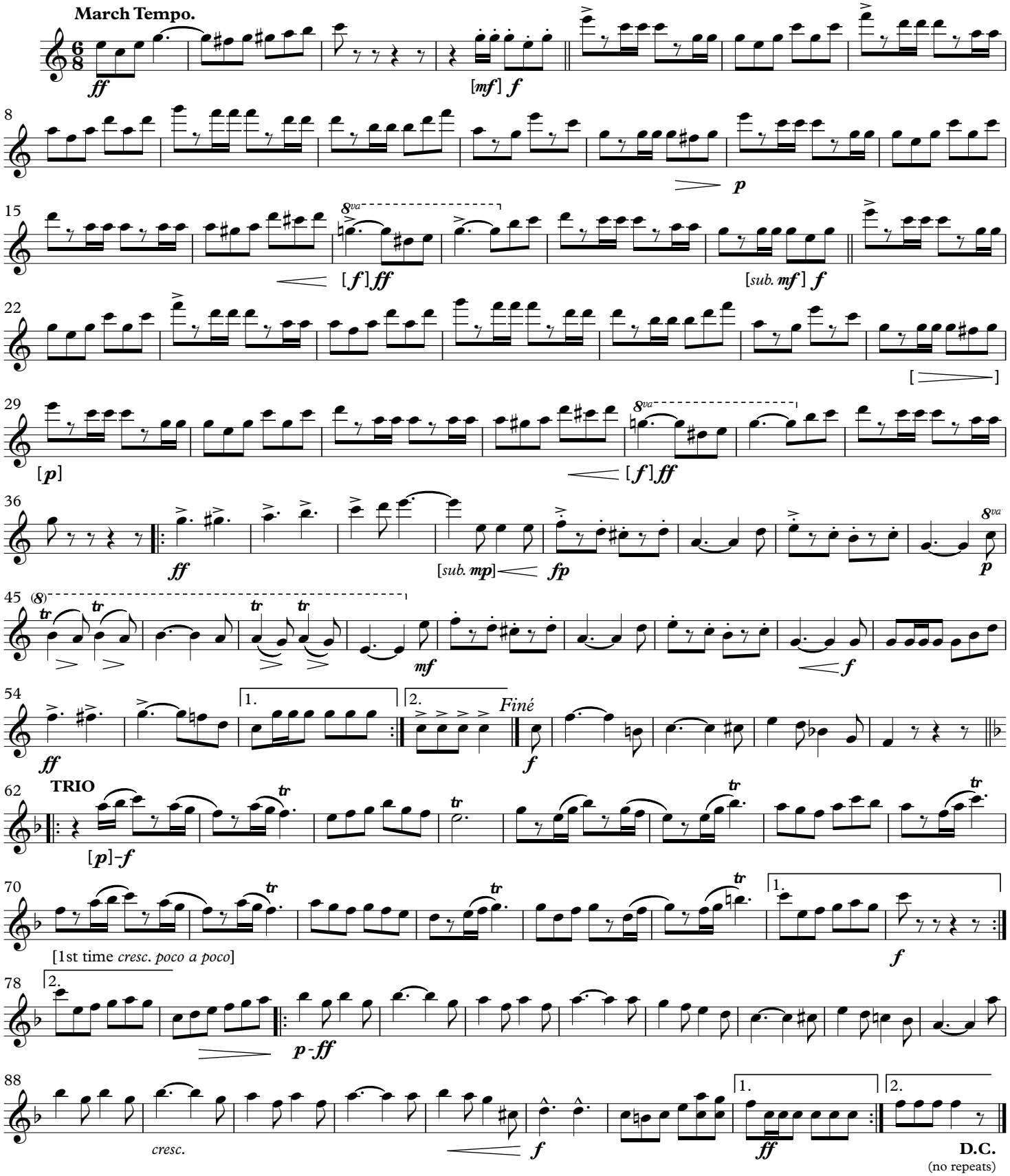
REVIEW

Solo & 1st B♭ Clarinet

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie



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March

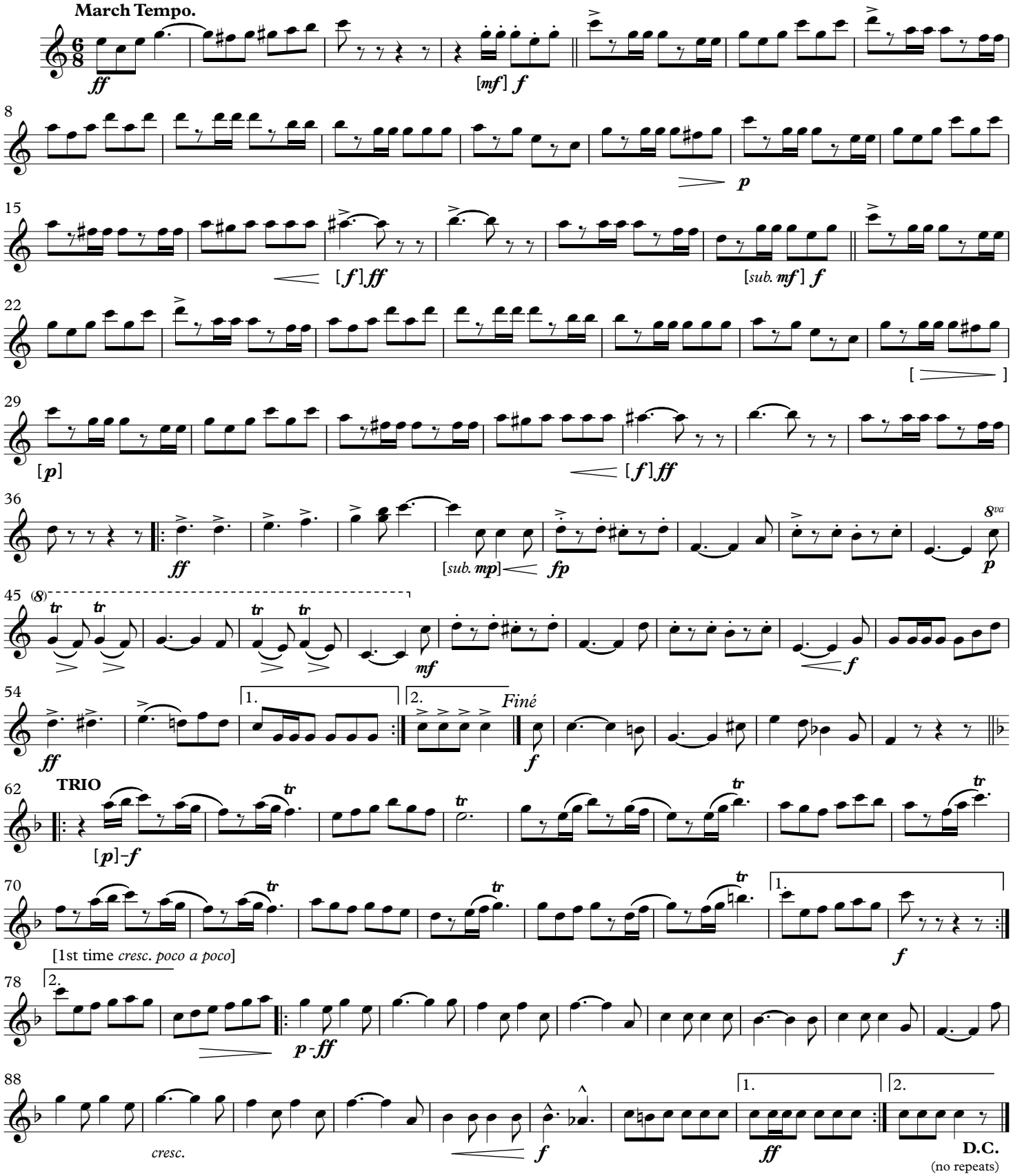
REVIEW

(1873)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie



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March

REVIEW

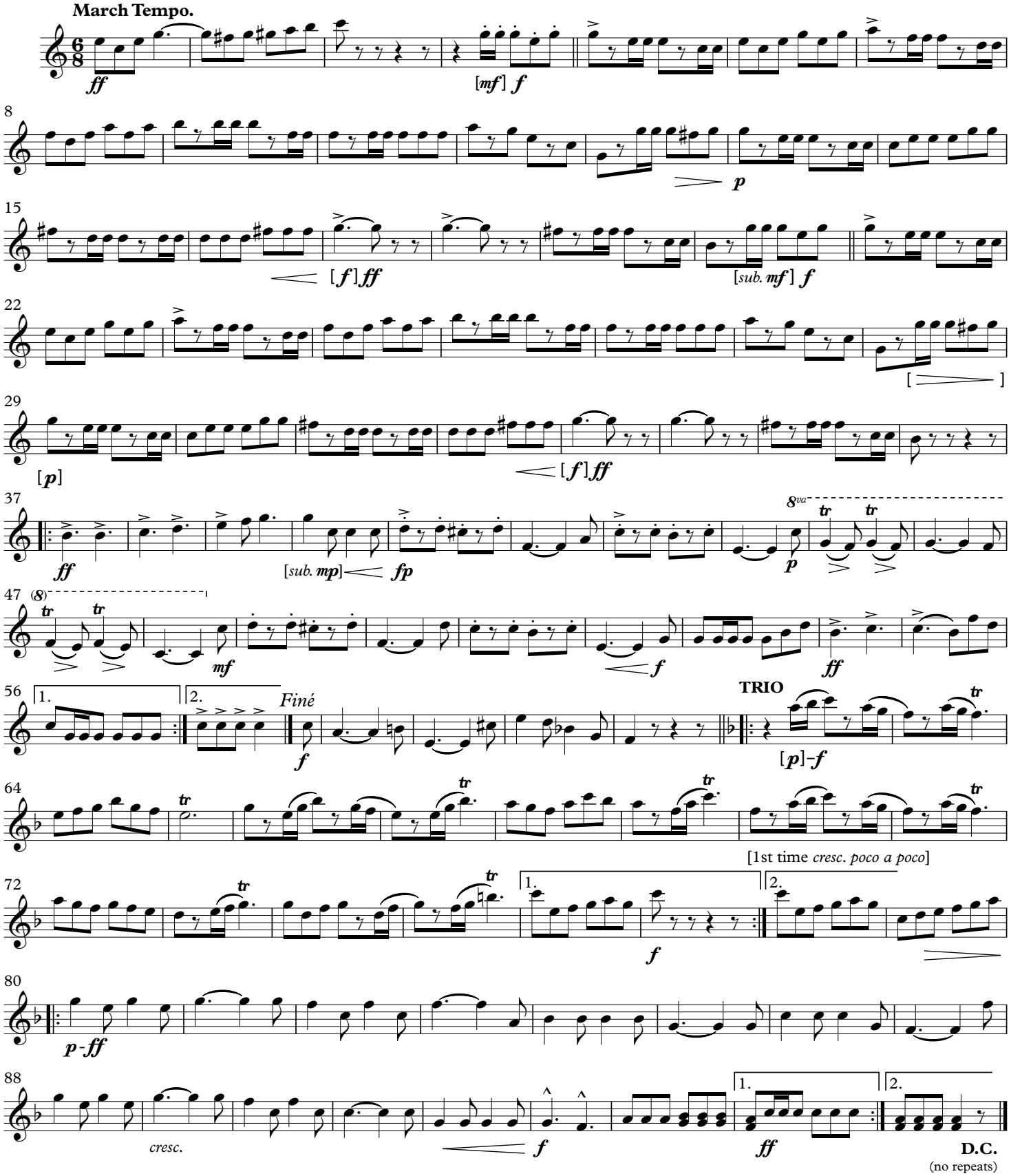
(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

3rd B♭ Clarinet

March Tempo.



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March

REVIEW

(1873)

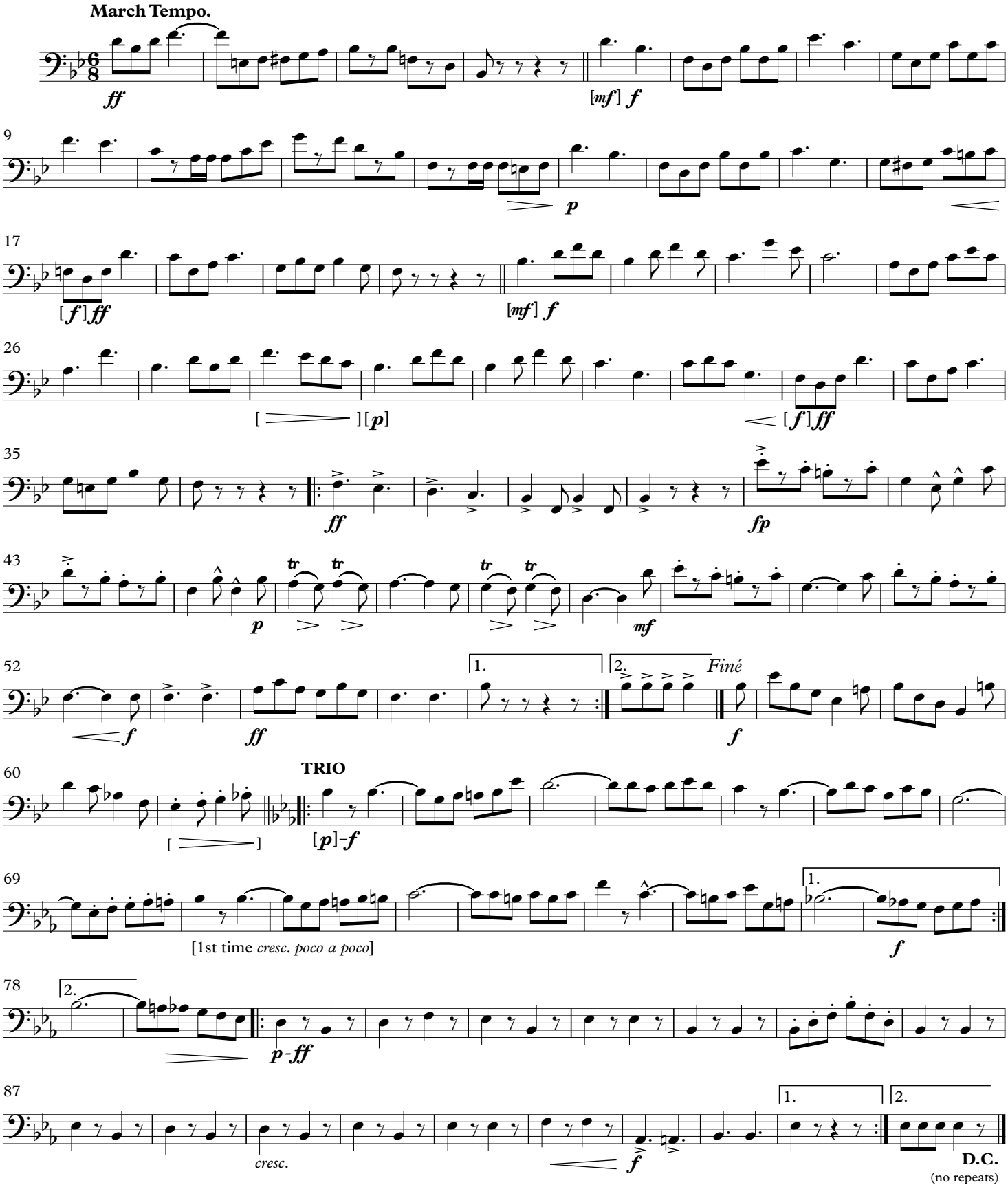
JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

Bassoon

(optional)

March Tempo.



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March

REVIEW

(1873)

Alto Saxophone
(optional)

JOHN PHILIP SOUSA
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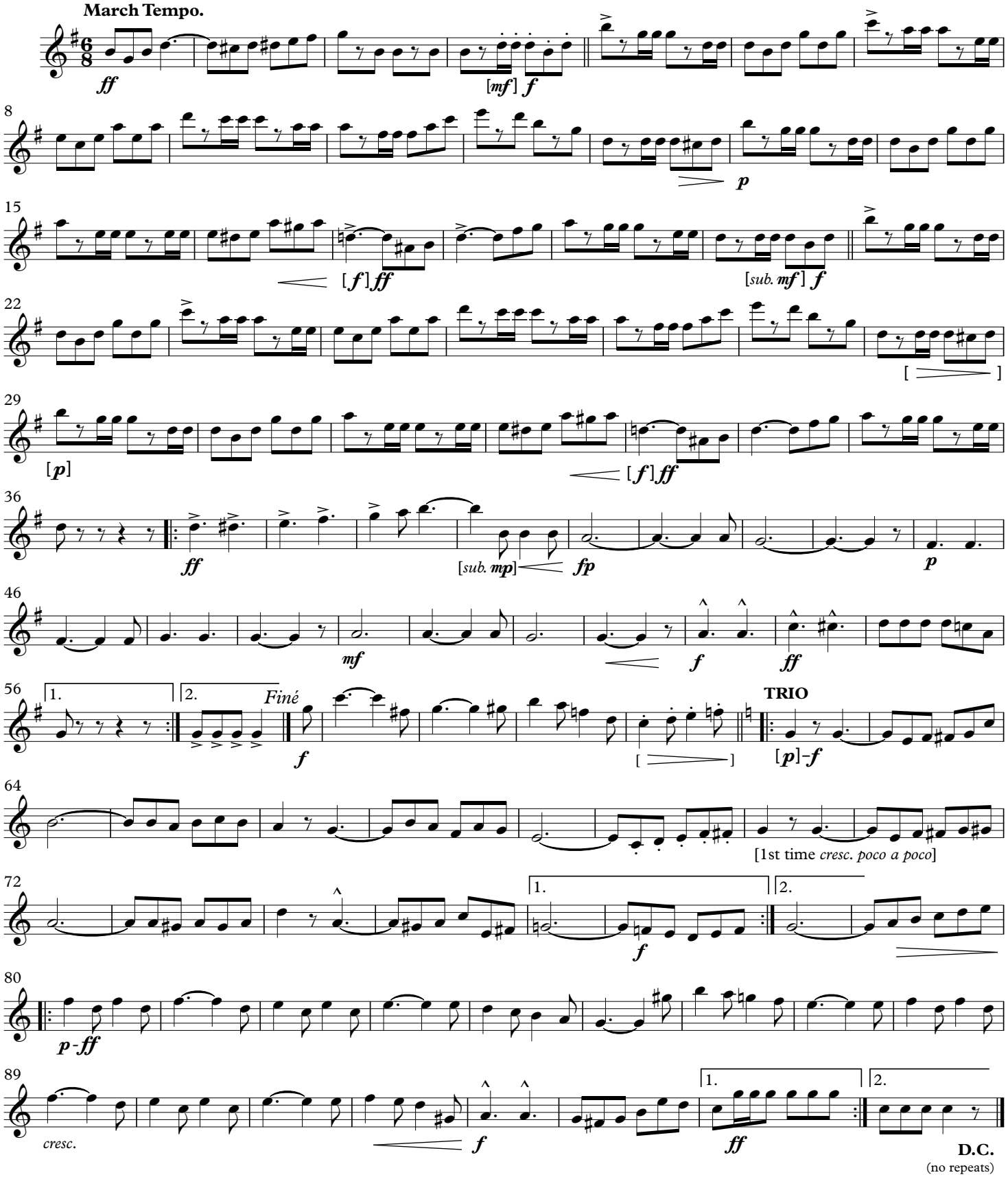

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March

REVIEW

(1873)

Tenor Saxophone
(optional)

JOHN PHILIP SOUSA
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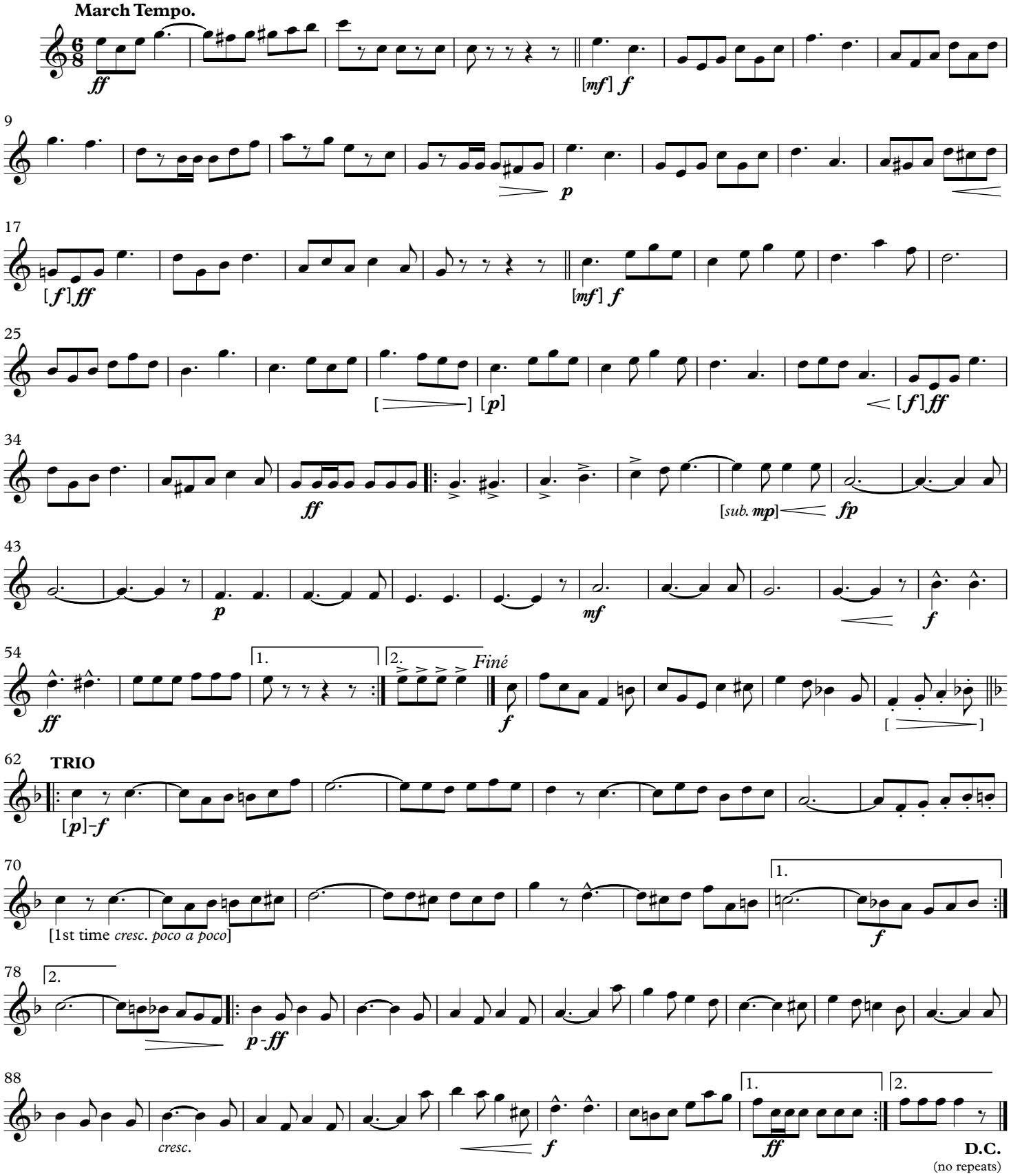

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March

REVIEW

(1873)

Baritone Saxophone
(optional)

JOHN PHILIP SOUSA
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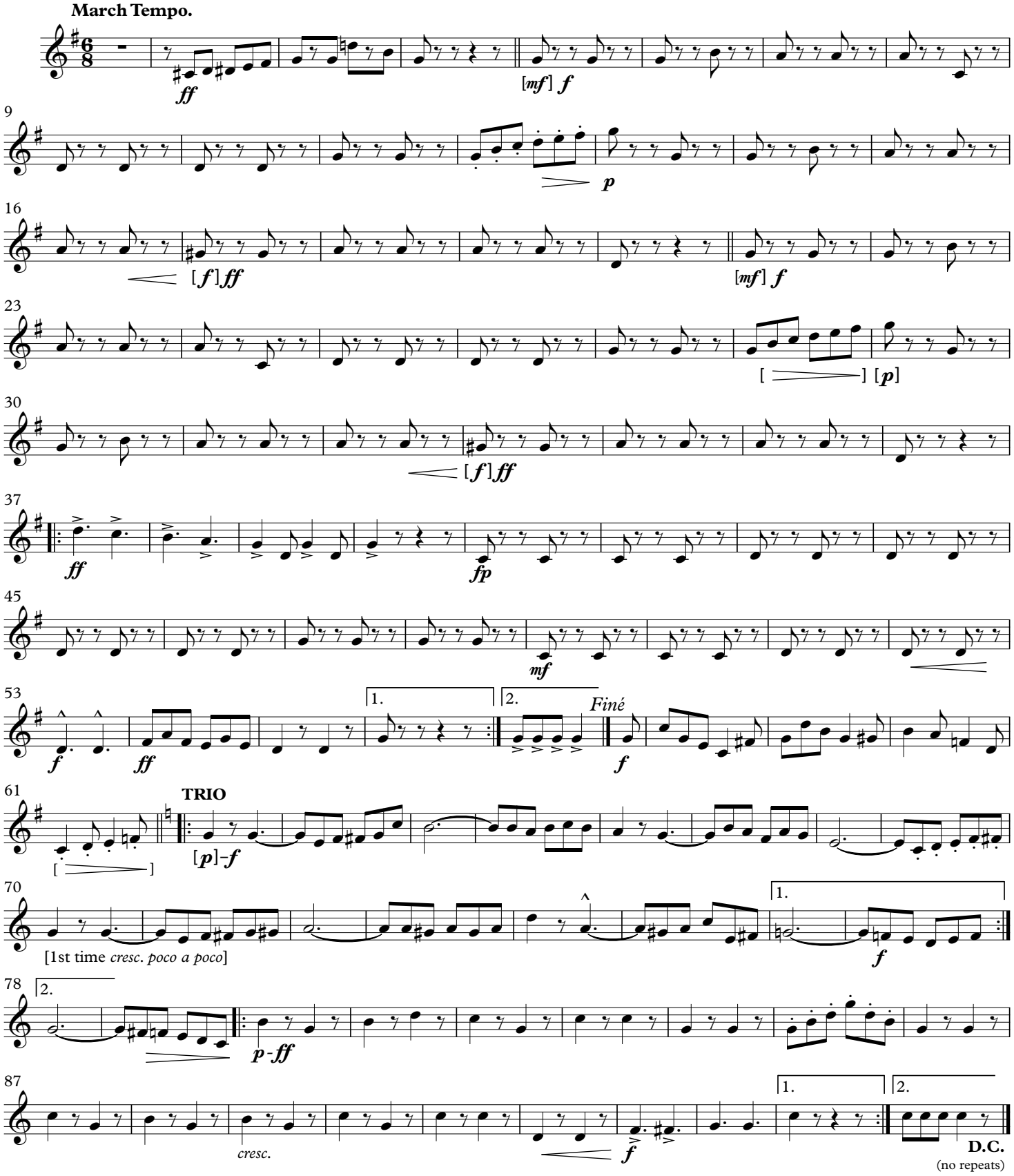

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March

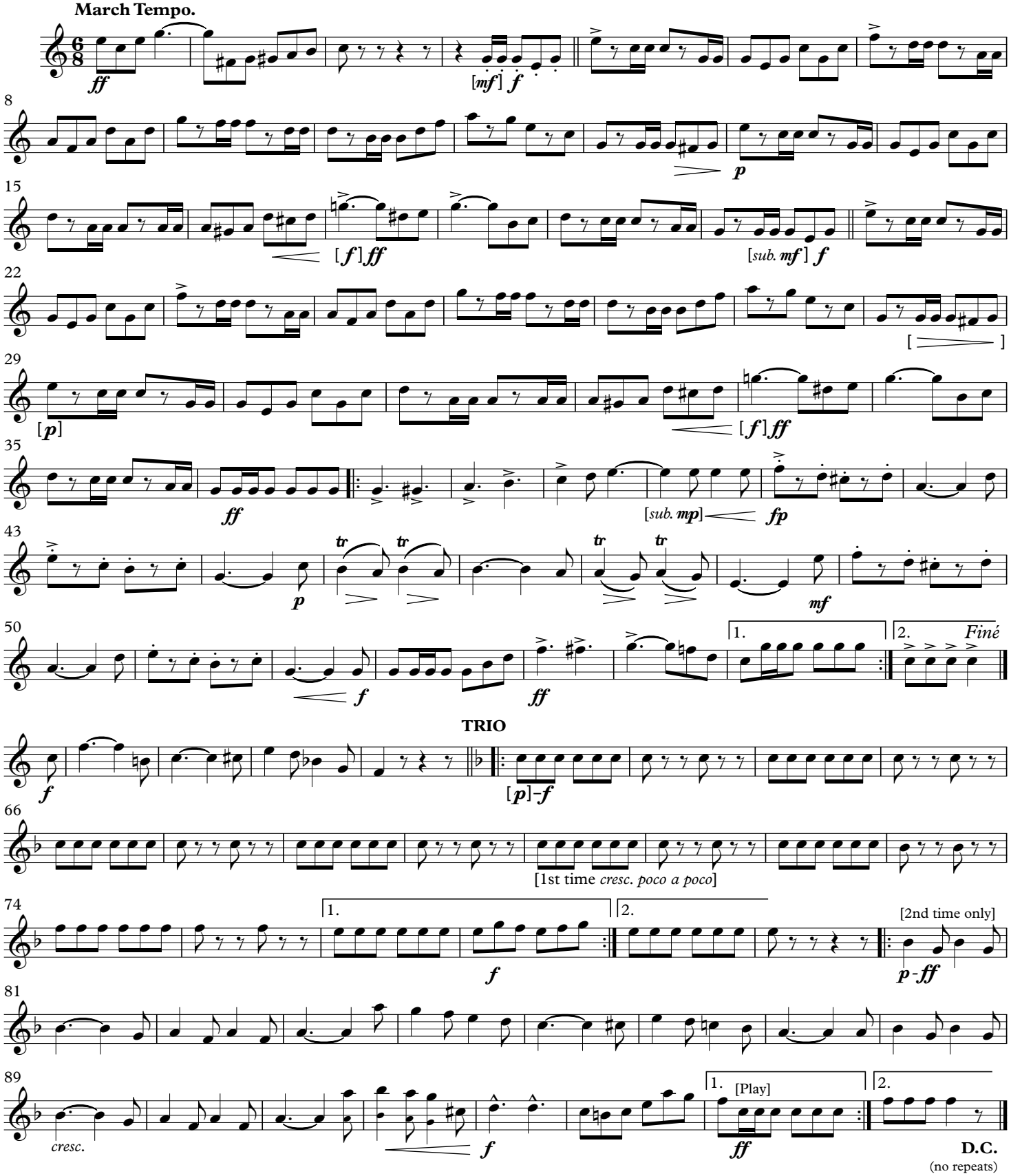
REVIEW

(1873)

Solo & 1st B♭ Cornets

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie



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March

REVIEW

(1873)

JOHN PHILIP SOUSA

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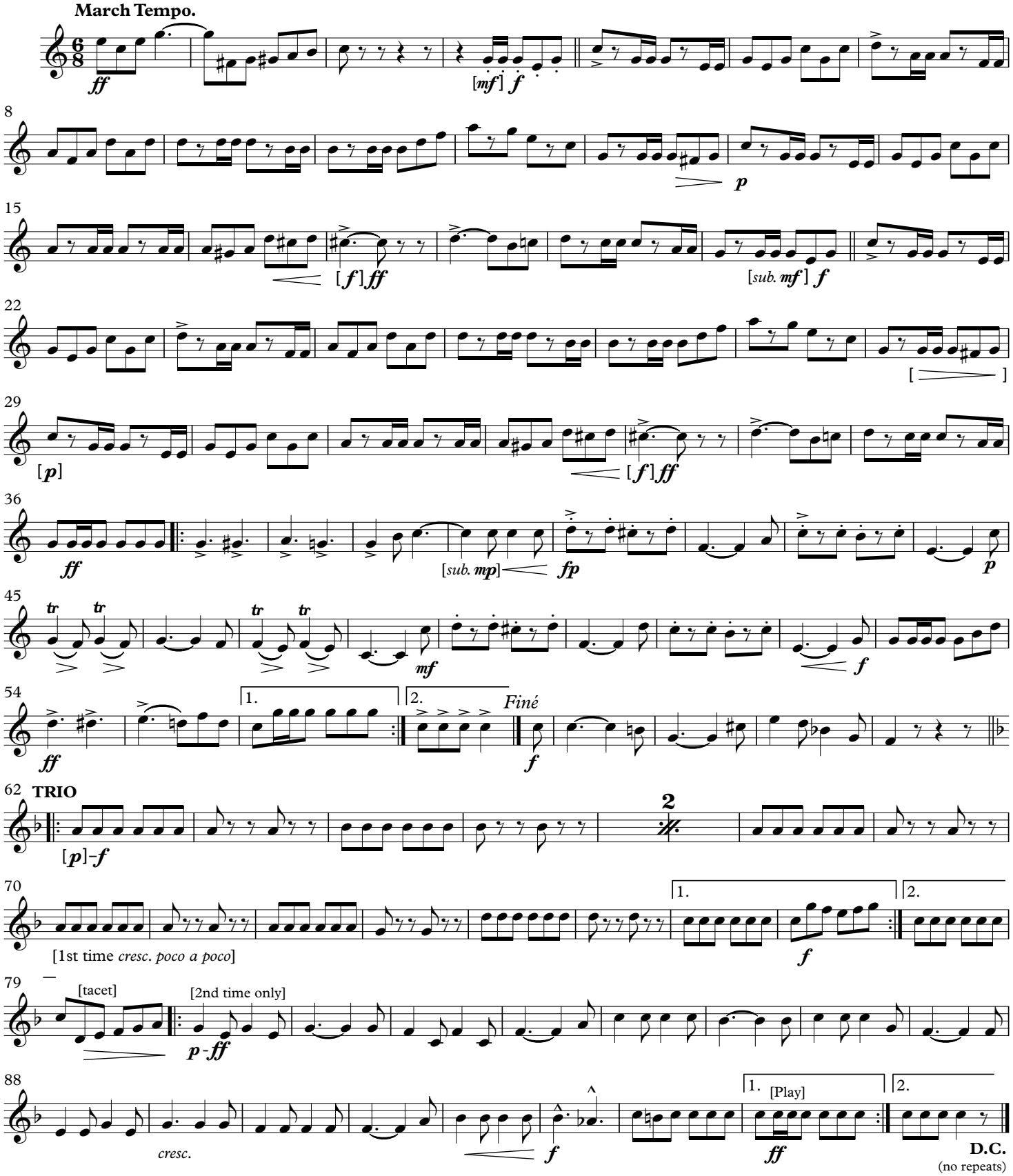
2nd B♭ Cornet



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March

REVIEW

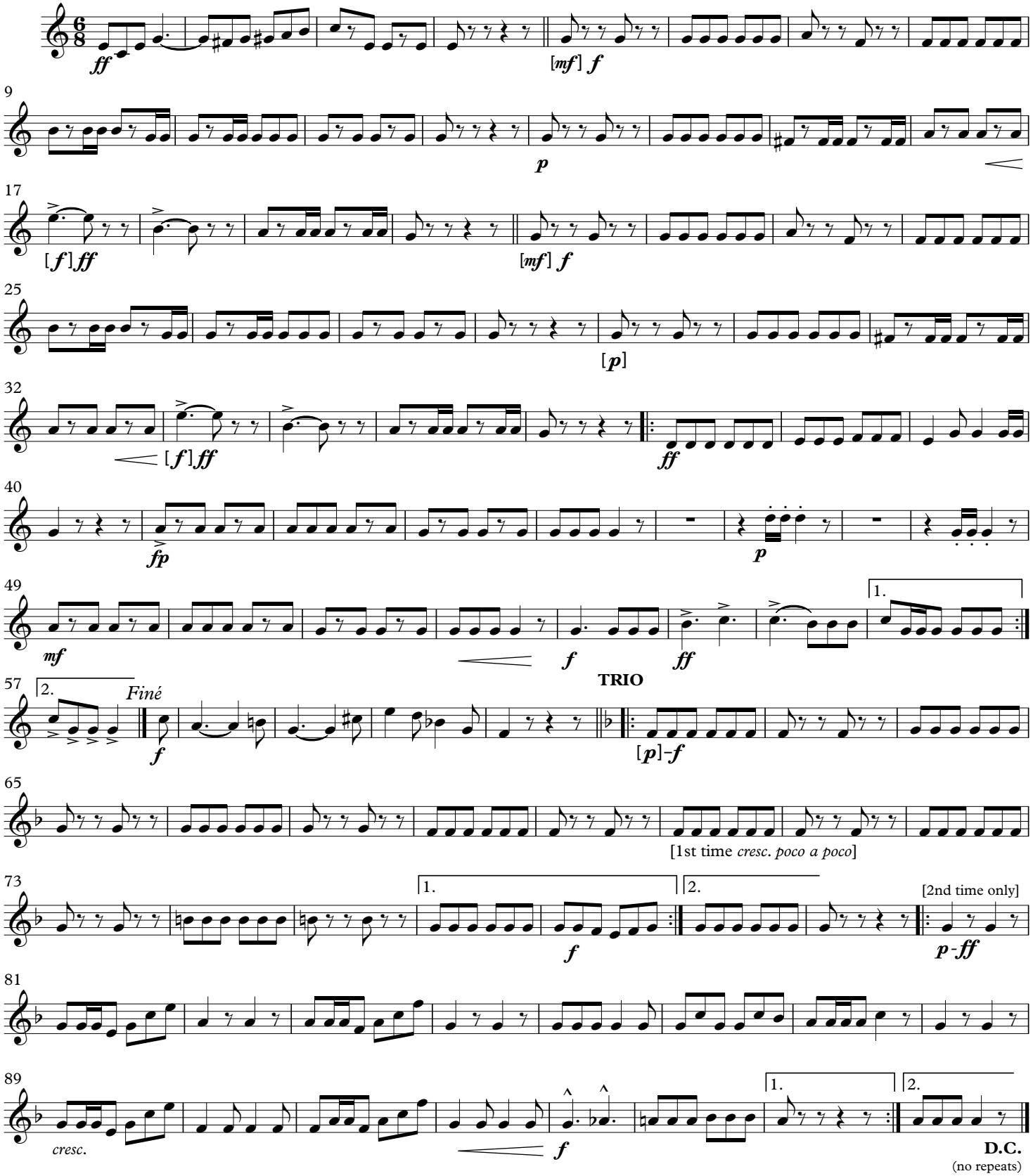
(1873)

3rd B♭ Cornet

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.



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March

REVIEW

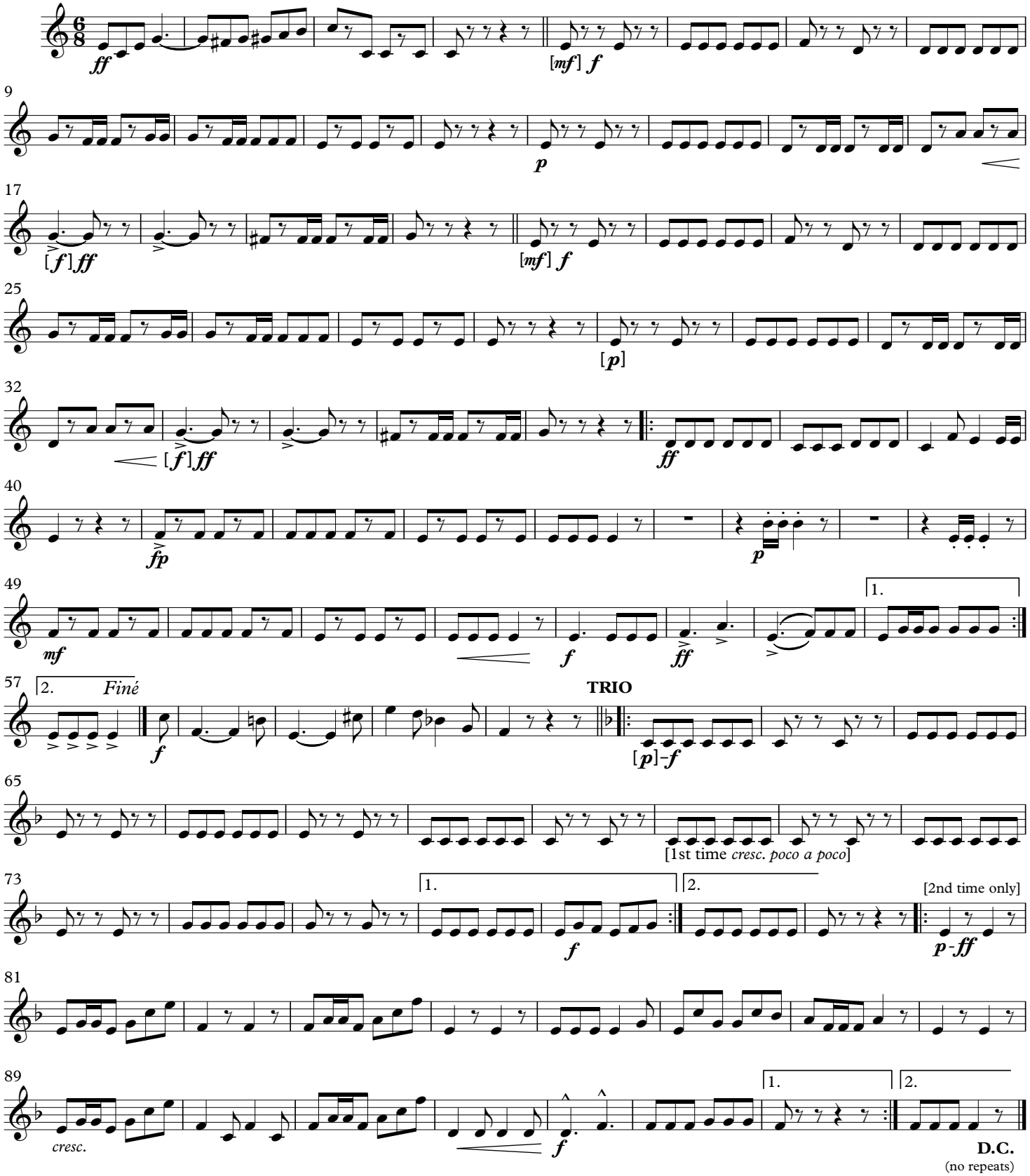
(1873)

4th B♭ Cornet

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.



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March

REVIEW

(1873)

1st F Horn

JOHN PHILIP SOUSA

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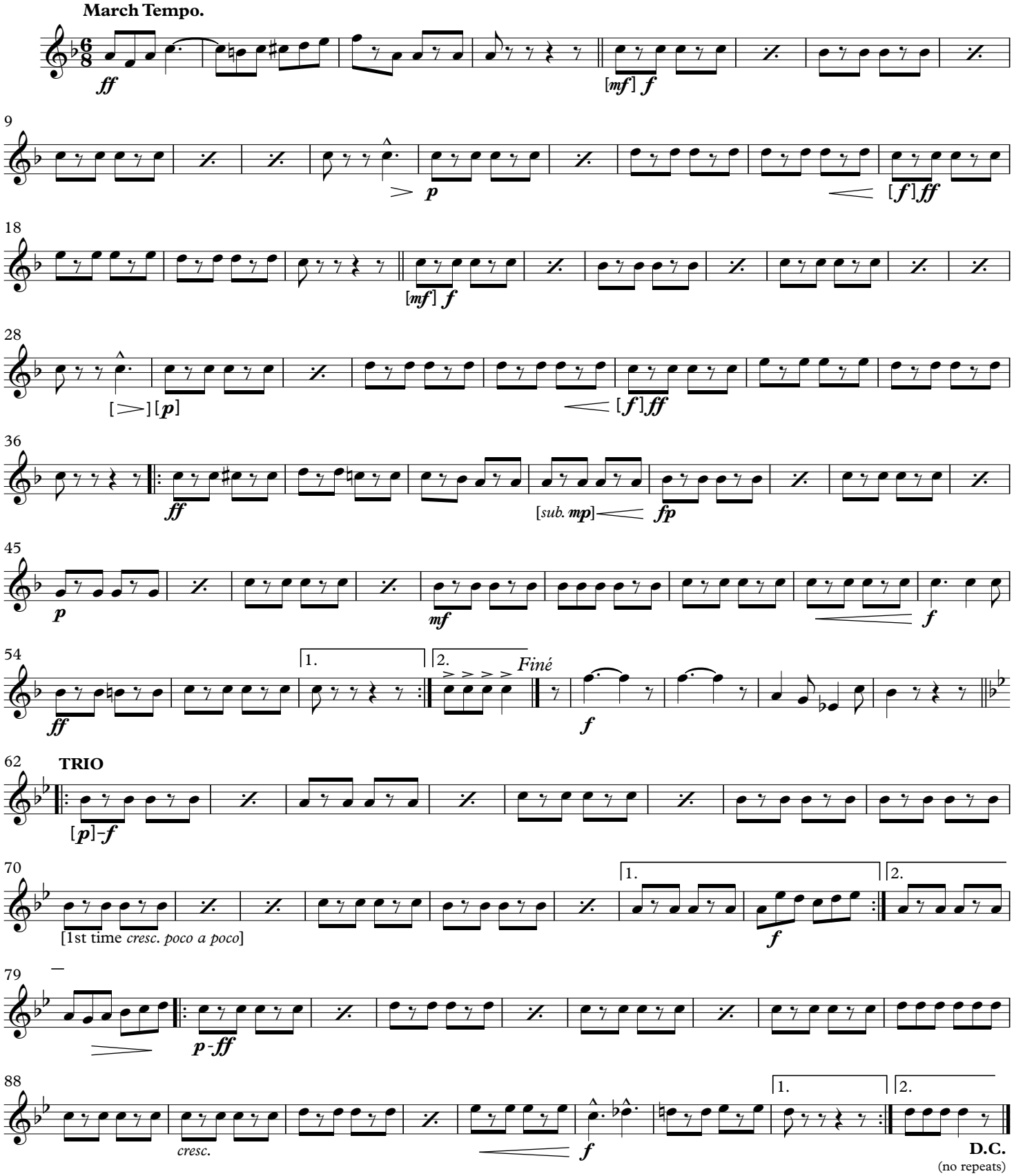

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March

REVIEW

(1873)

JOHN PHILIP SOUSA

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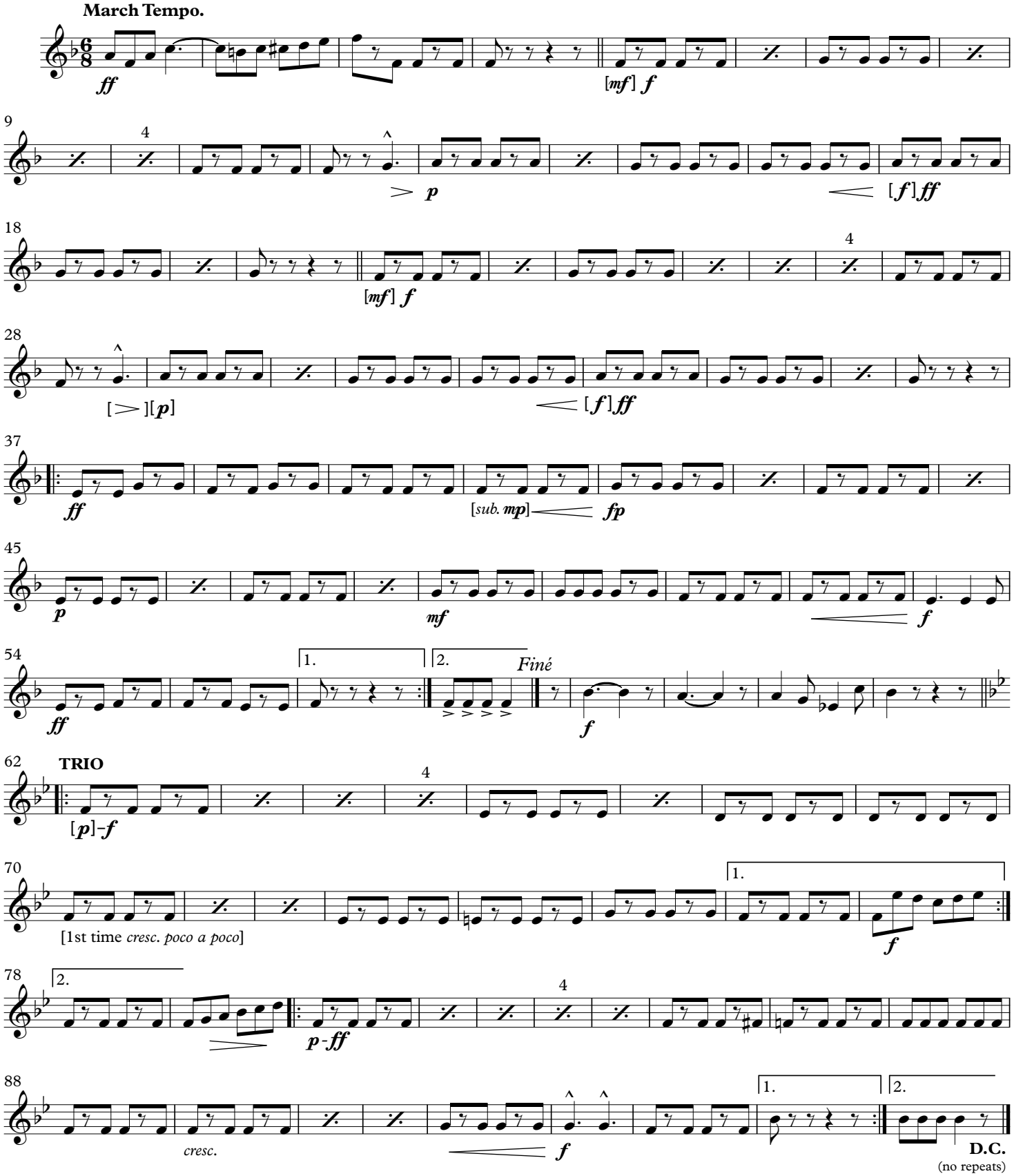
2nd F Horn



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March

REVIEW

(1873)

3rd F Horn

JOHN PHILIP SOUSA
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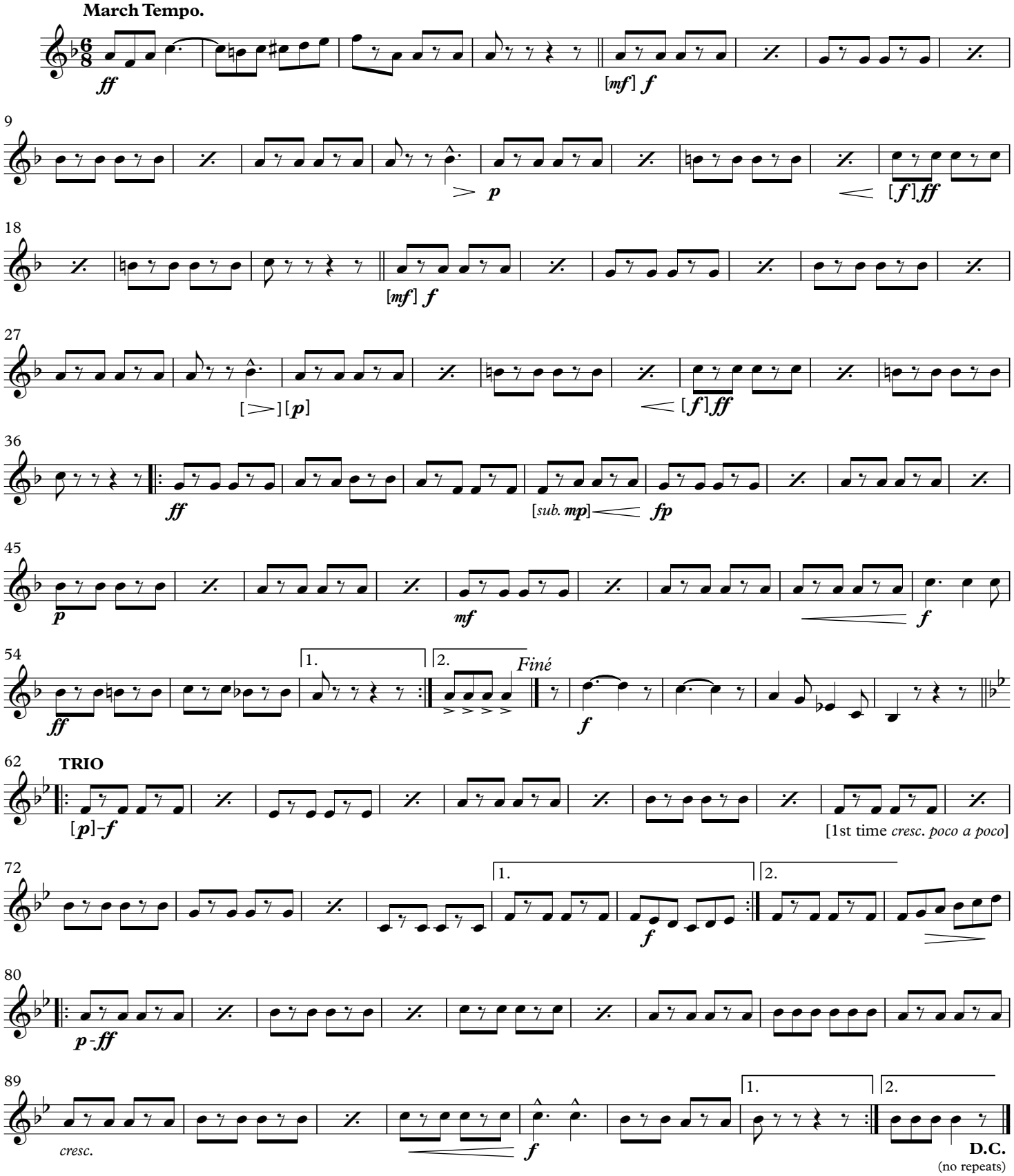

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March

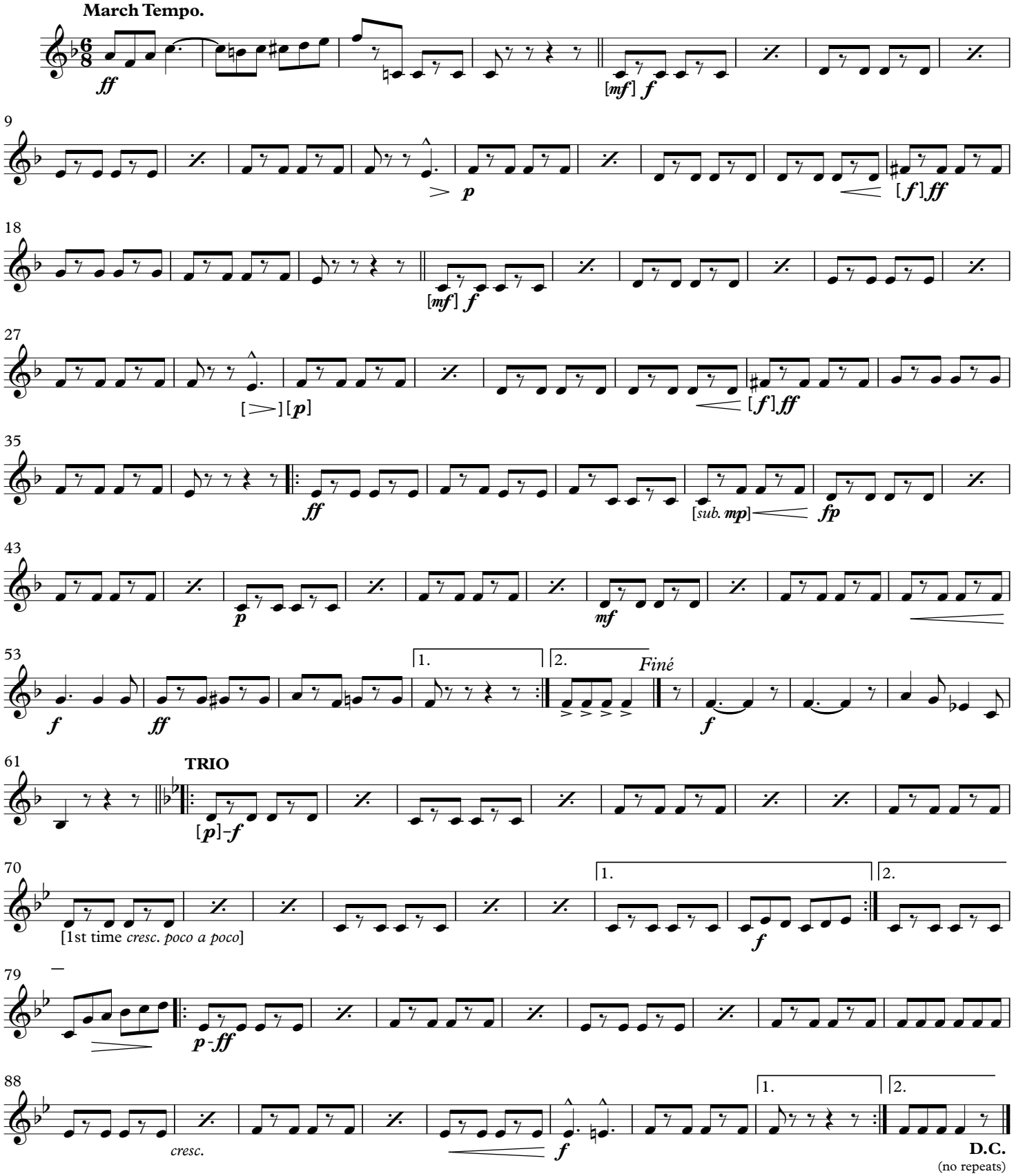
REVIEW

(1873)

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

4th F Horn



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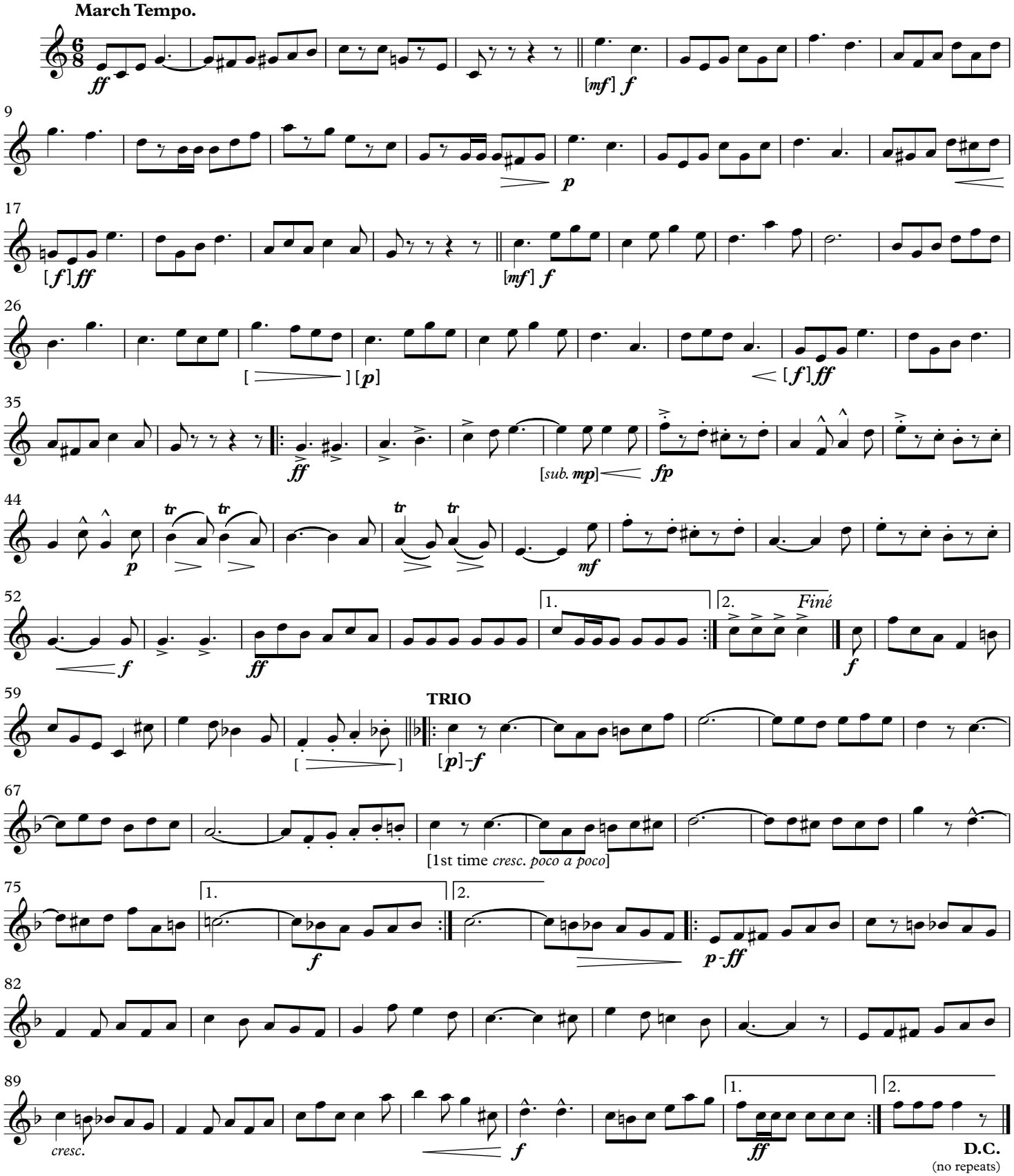
March

REVIEW

(1873)

Baritone

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie



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March

REVIEW

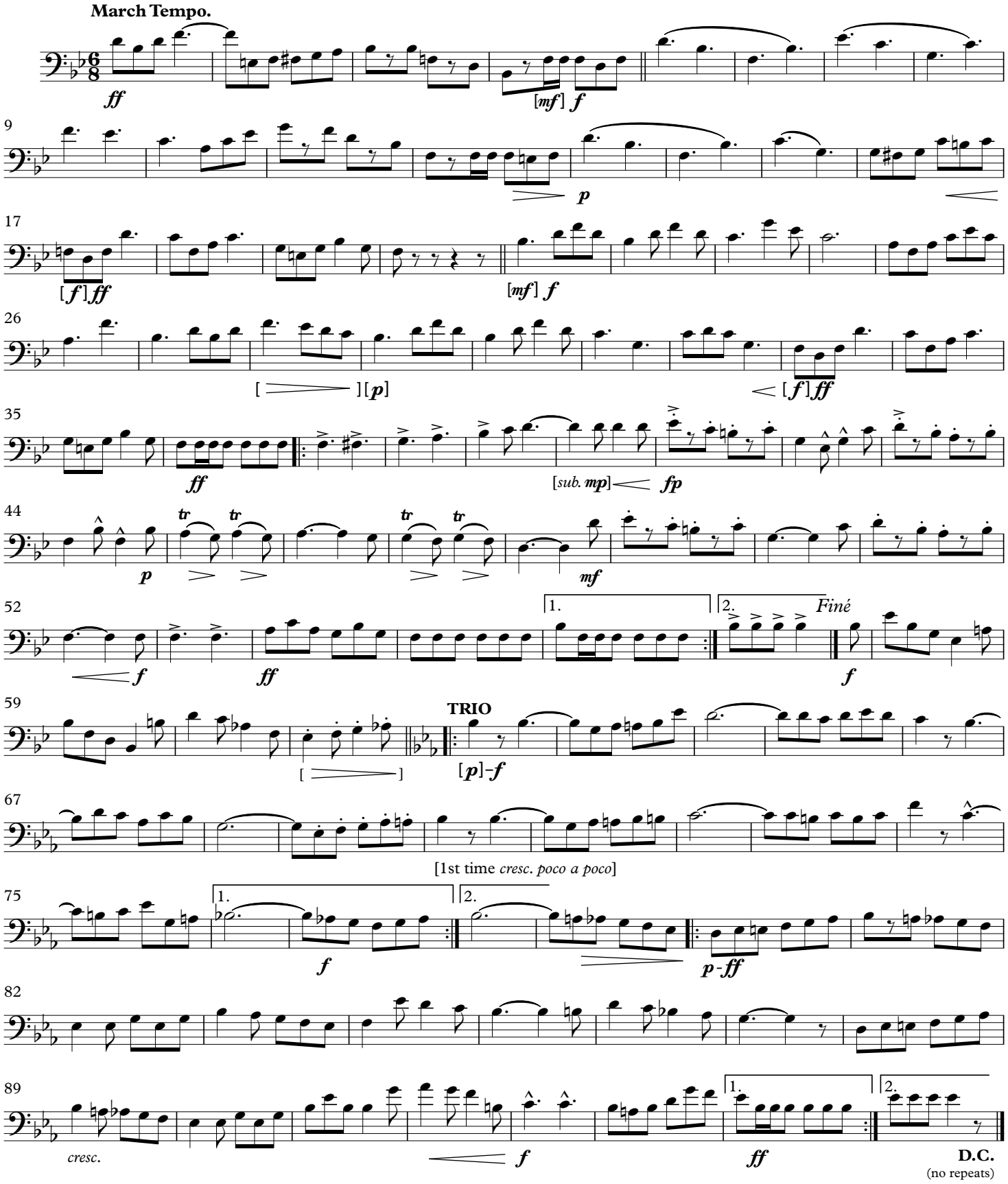
(1873)

Euphonium

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.



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March

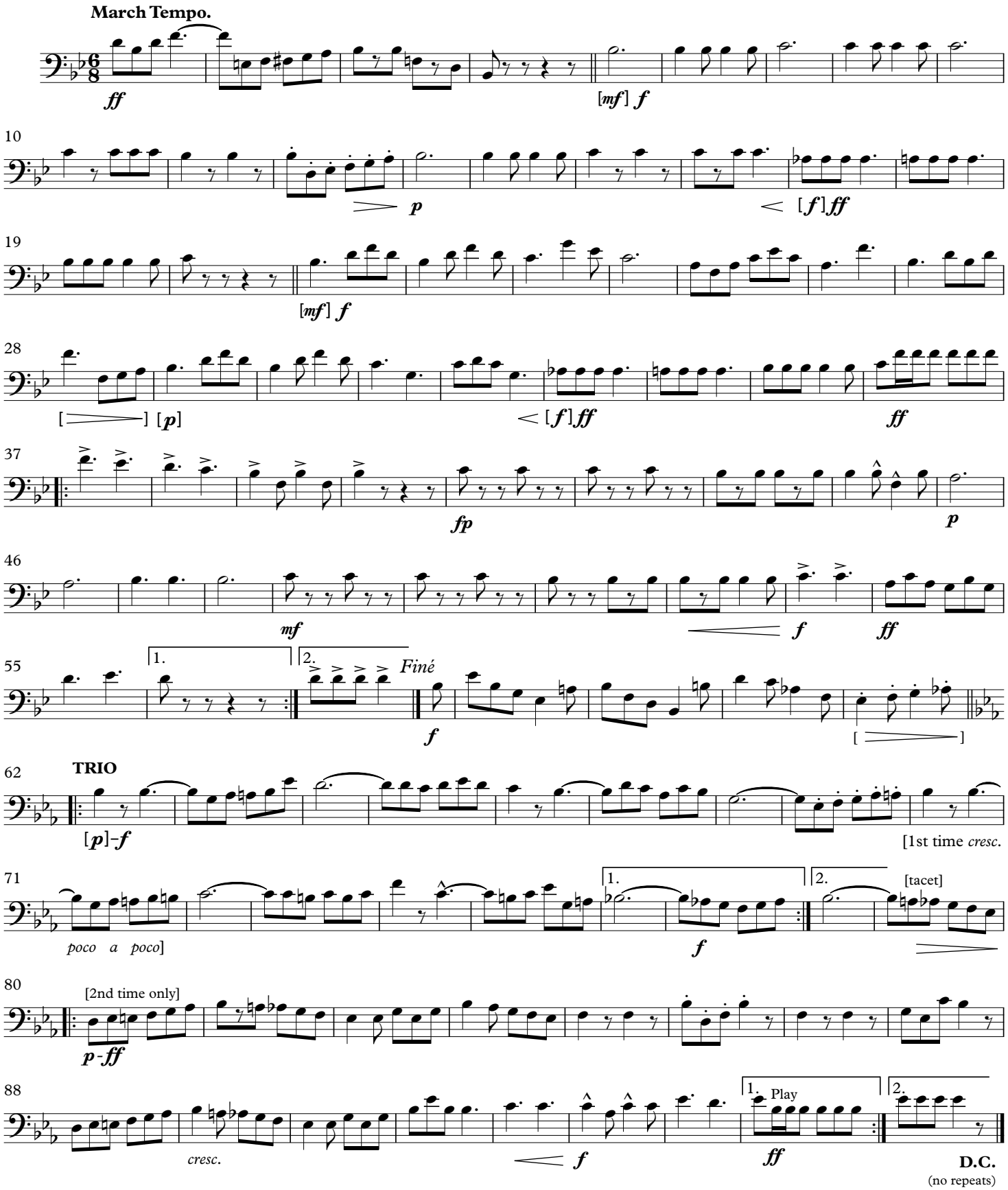
REVIEW

(1873)

Trombone 1

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie



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March

REVIEW

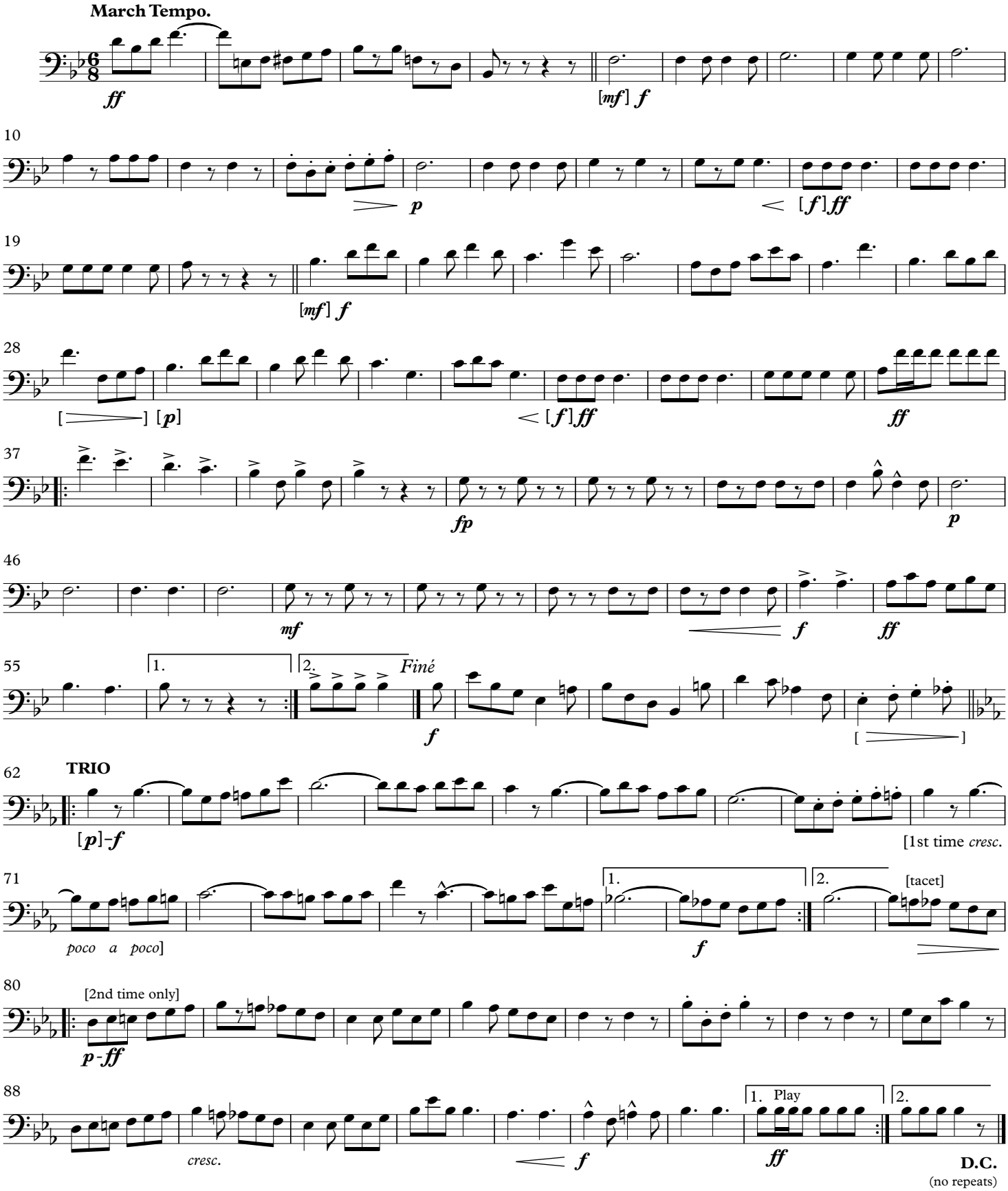
(1873)

Trombone 2

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.



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March

REVIEW

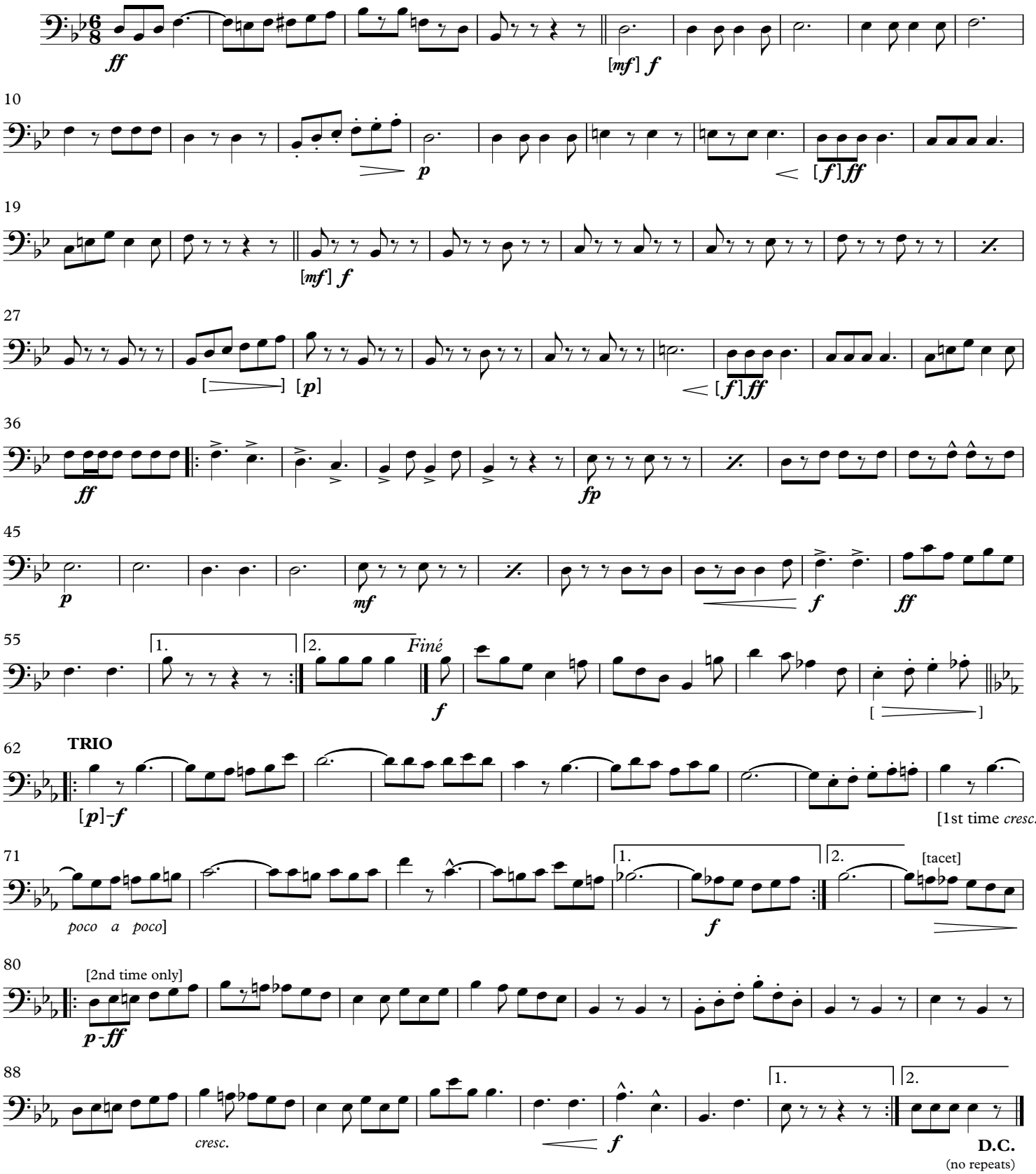
(1873)

Bass Trombone

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.



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March

REVIEW

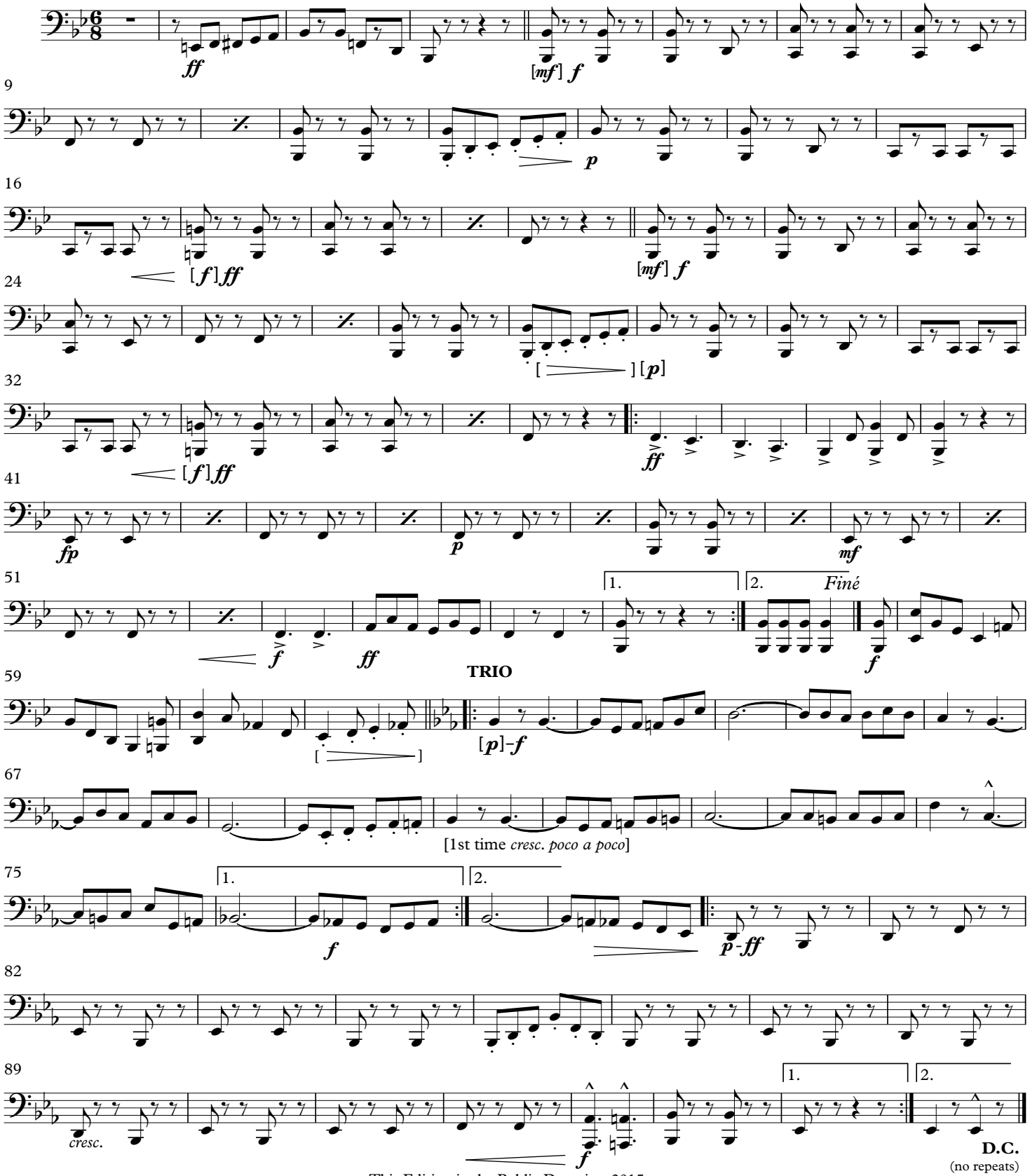
(1873)

Tuba

JOHN PHILIP SOUSA

Edited from an arrangement by Gay Corrie

March Tempo.



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March

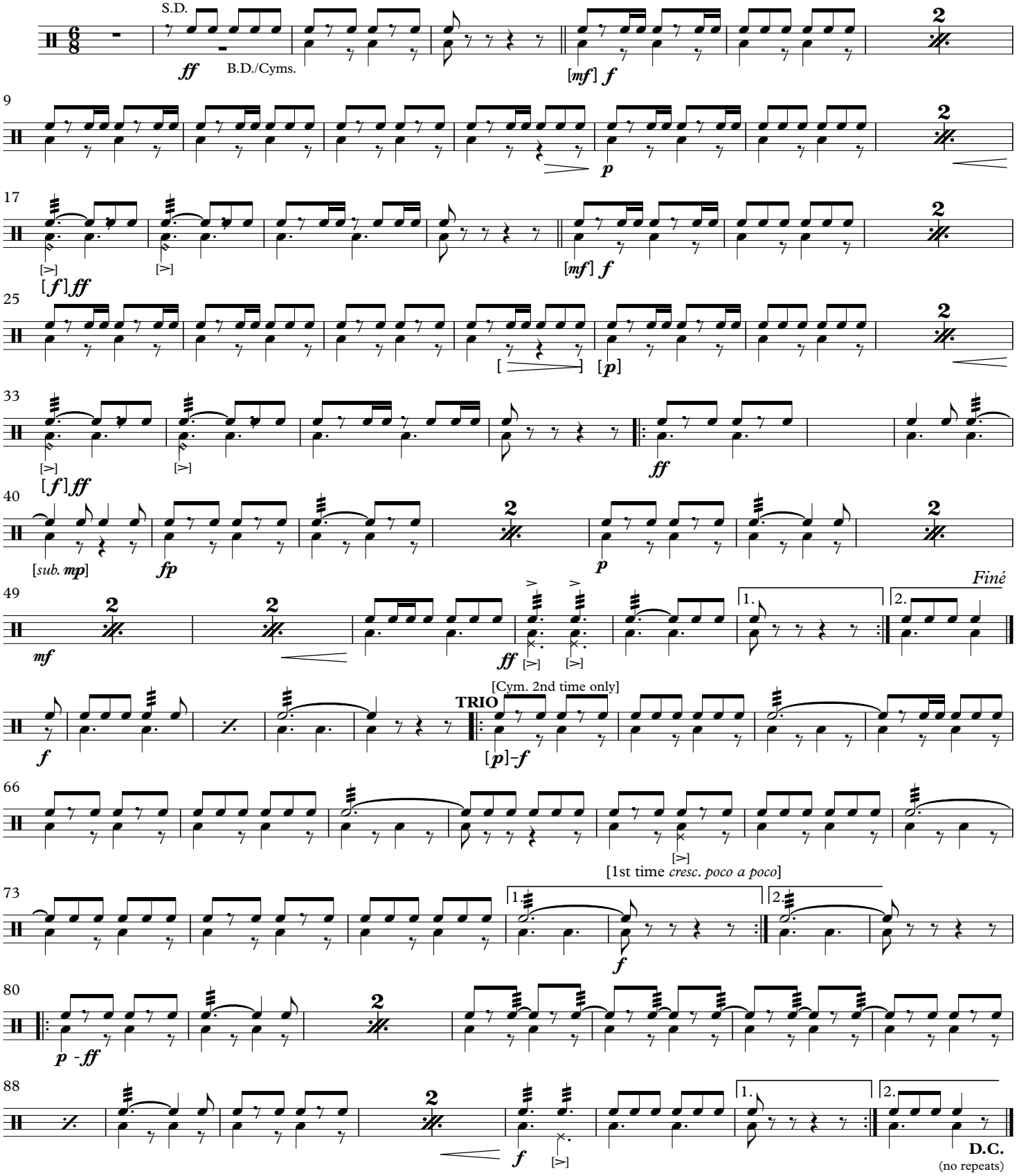
REVIEW

(1873)

Percussion

JOHN PHILIP SOUSA
Edited from an arrangement by Gay Corrie

March Tempo.



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