The Complete Marches of John Philip Sousa

Vol. 3 No. 41

THE LOYAL LEGION

MARCH

(1890)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Loyal Legion" (1890)

This march was written to commemorate the twenty-fifth anniversary of the Military Order of the Loyal Legion of the United States, an organization composed primarily of American Civil War officers and their descendants. The anniversary celebration was held in Philadelphia on April 15 and 16, 1890, and the U.S. Marine Band was ordered by the secretary of the navy to participate.

The piece is seldom played today, but the Loyal Legion uses it occasionally at its meetings. Much of the march appeared in Sousa's operetta, *The Queen of Hearts* (1885).

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 68. 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): This strong fortissimo intro is effective if done without diminuendo into the first strain, but rather with a subito mezzo-forte.

First Strain (m. 5-20): Likewise, the first strain has two subito forte moments in m. 12 and 20 before receding back to the mezzo-forte. The cymbals break off from the bass drum part as indicated to play the solos throughout.

Second Strain (m. 21-38): As is the performance custom for many Sousa marches, the first time through this strain is played at mezzo-piano, and piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time. Clarinets are also down the octave as indicated first time. The tubas and baritone saxophone should take care to ensure the grace notes and

interesting sweeps into each downbeat are still heard even within the softer dynamic. All instruments rejoin at fortissimo on beat two of m. 37 for the repeat as printed, and the percussion adds accents as indicated.

Trio (m. 39-55): E-flat clarinet, cornets, and cymbals are tacet in the trio and all others play mezzo-piano first time. Piccolo may continue to play in this trio to highlight the interesting decorative line in this particular march. Trombones may be tacet first time, but can play softly the second time through to include the interesting and unusual counterline in the part. Everyone should play even softer second time through the trio, and the percussion may tacet completely on the repeat to emphasize the softer dynamic.

Break Strain (m. 56-66): All instruments are back in and suddenly at fortissimo with the trumpet fanfares. A big sfz accent in percussion signals a diminuendo in m. 65-66 to the first time through the final strain, and cymbals should cut out in m. 66 to set up the new dynamic.

Final Strain (m. 67-83): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet again for the first time through the final strain, and clarinets are down the octave as indicated. The subito fortissimo returns for the repeat of the break strain and all voices crescendo even further in m. 65-66 to fortississimo for the final time through the last strain. Two sfz accents may be added in percussion on beat two of both m. 79 and 80.

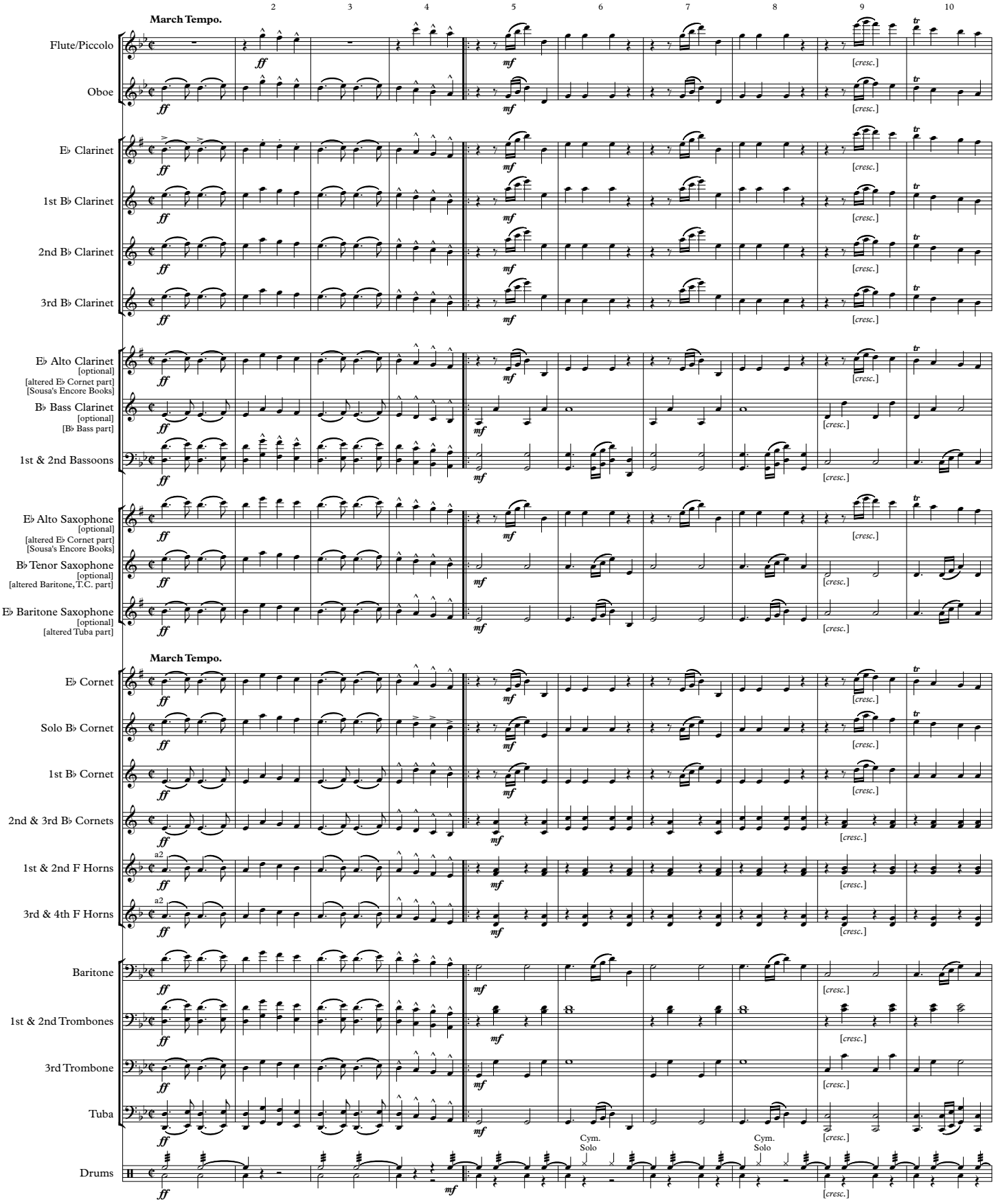
Full Score

March

THE LOYAL LEGION

(1890)

JOHN PHILIP SOUSA



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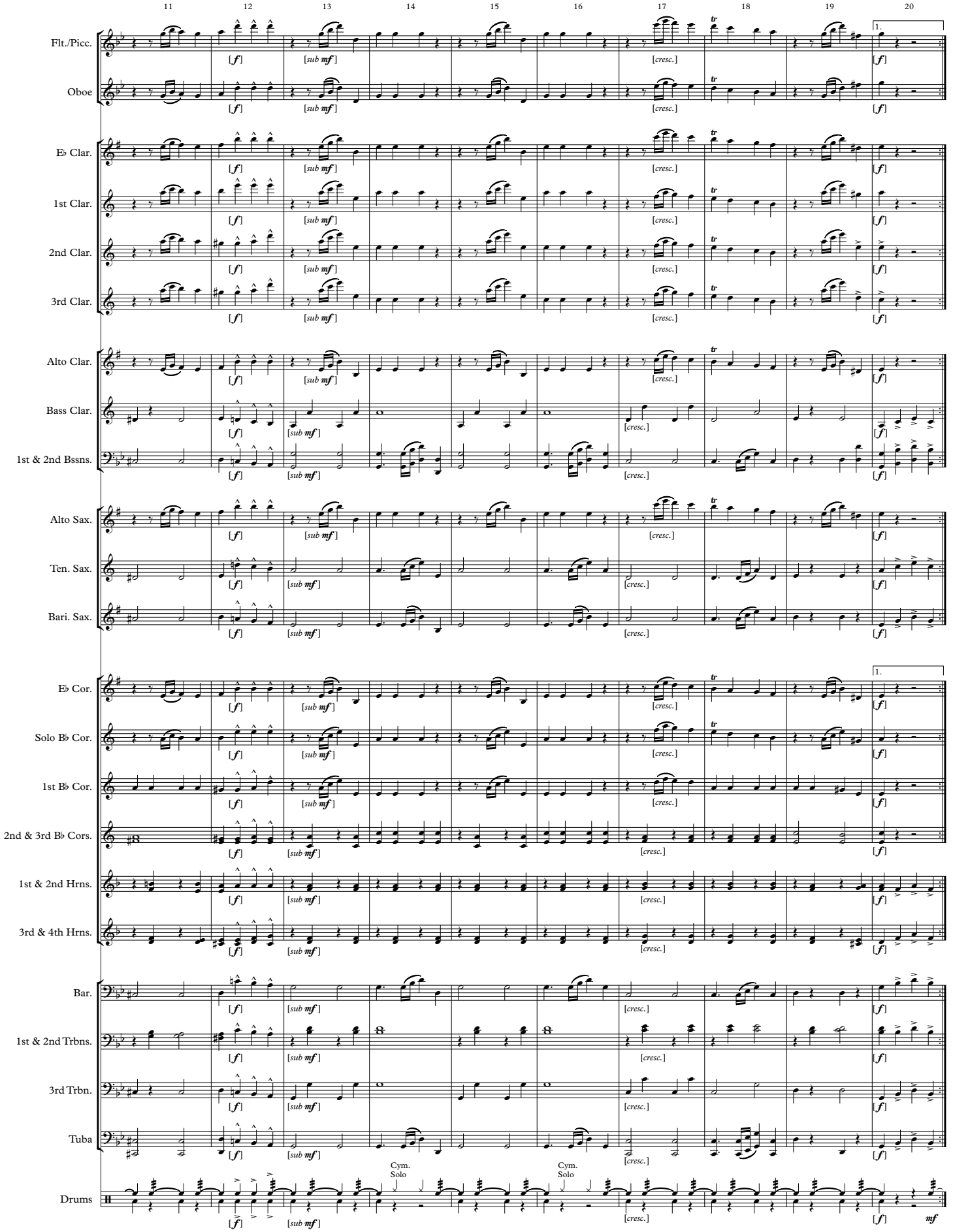
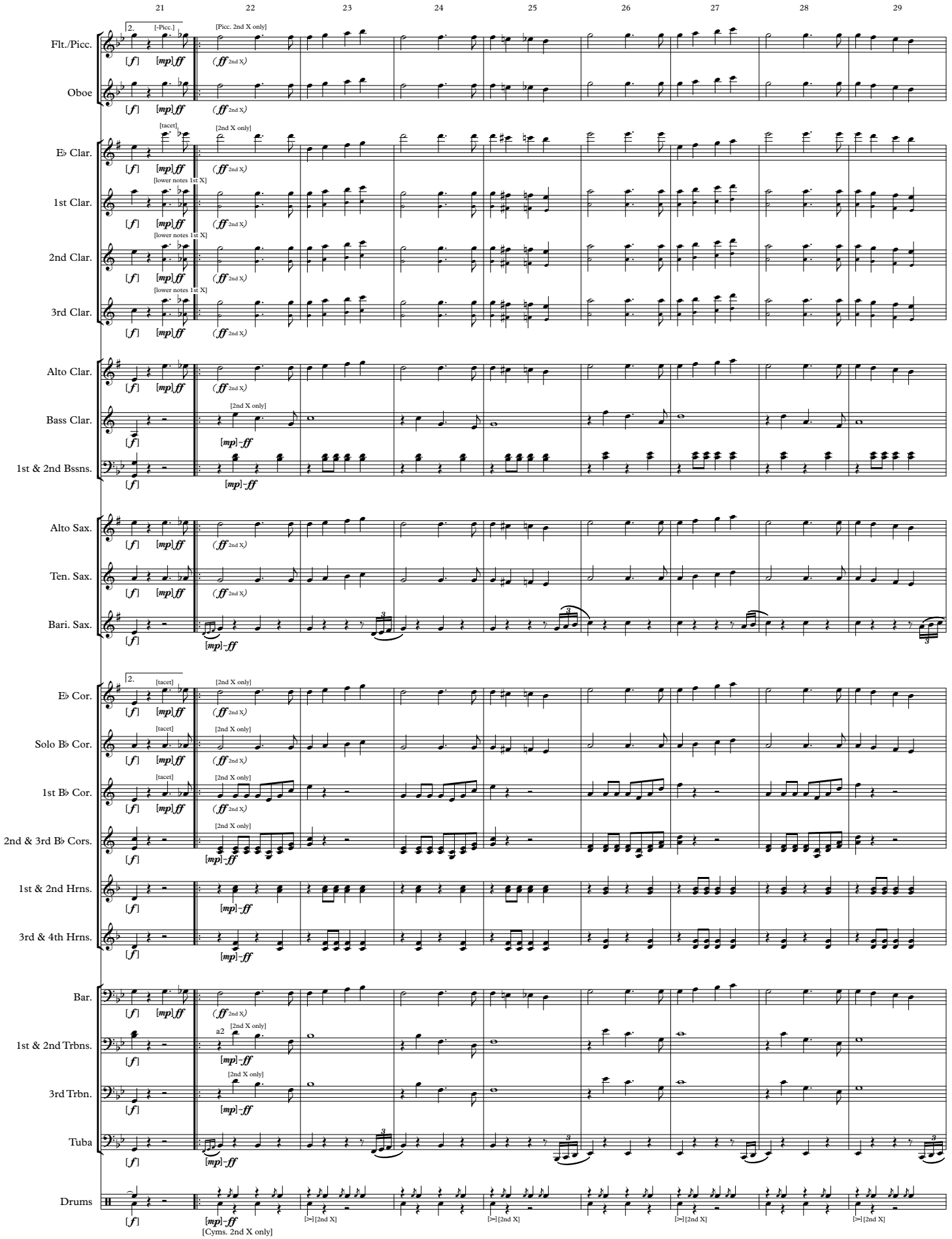
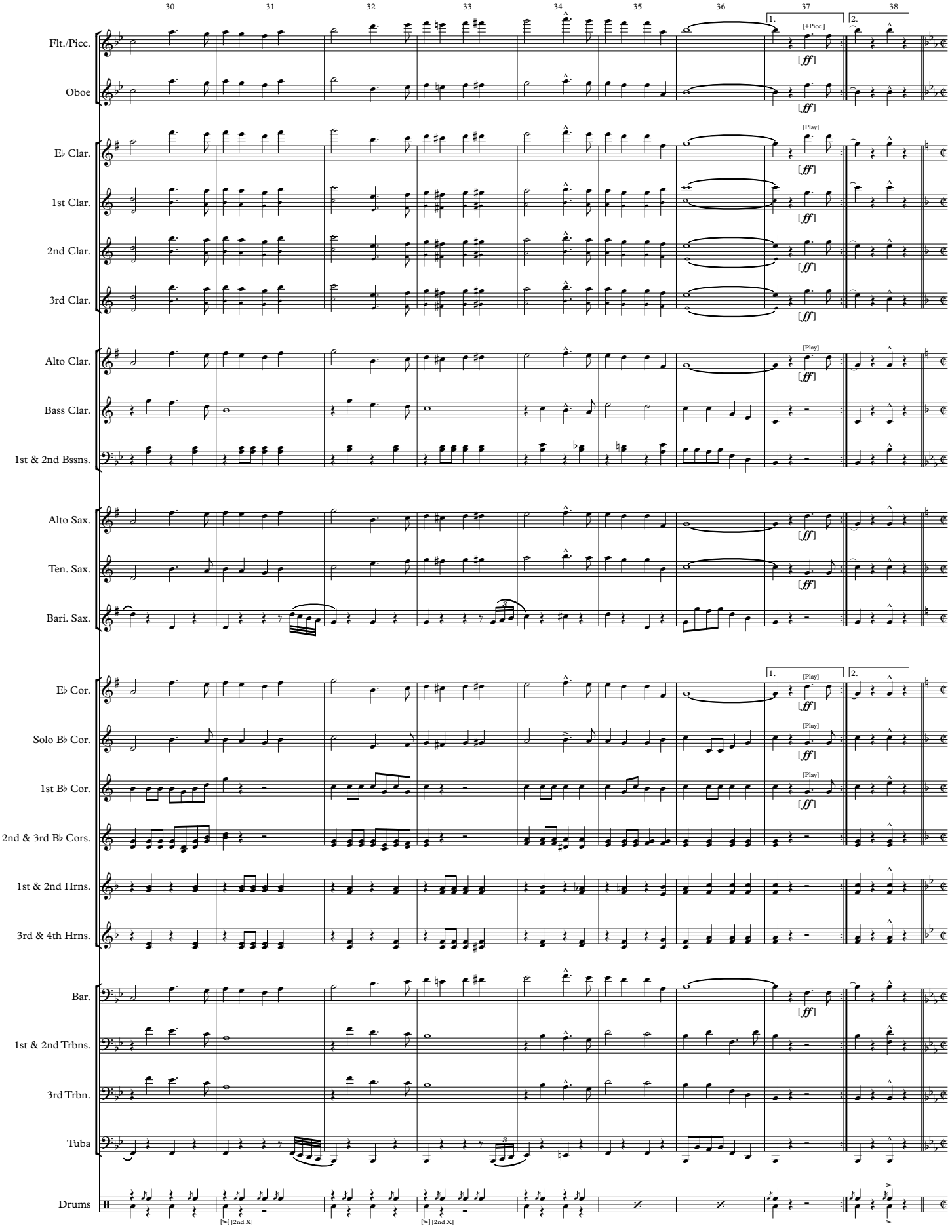
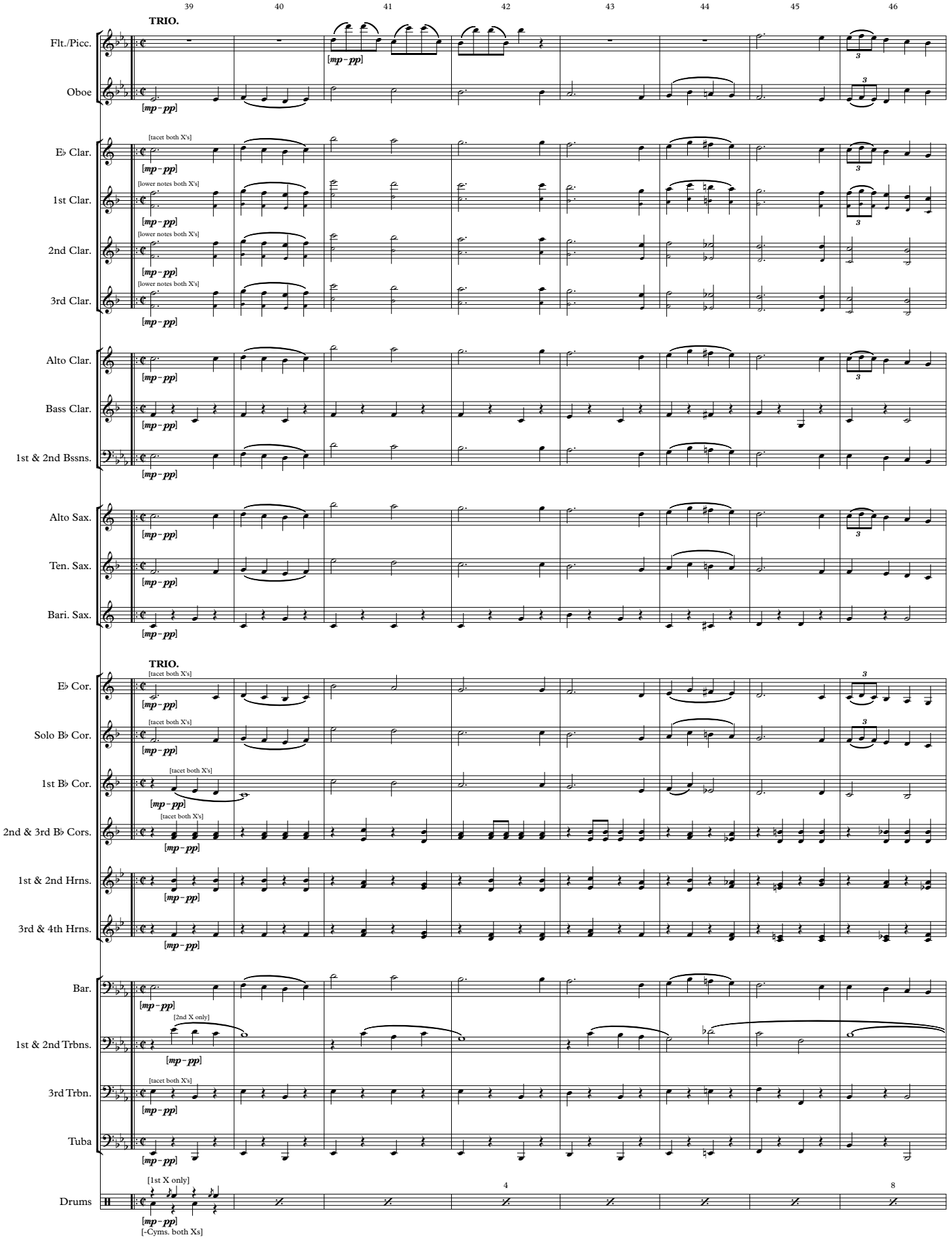

11
12
13
14
15
16
17
18
19
20
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
[f]
[sub mf]
[cresc.]
1.
Cym. Solo
mf

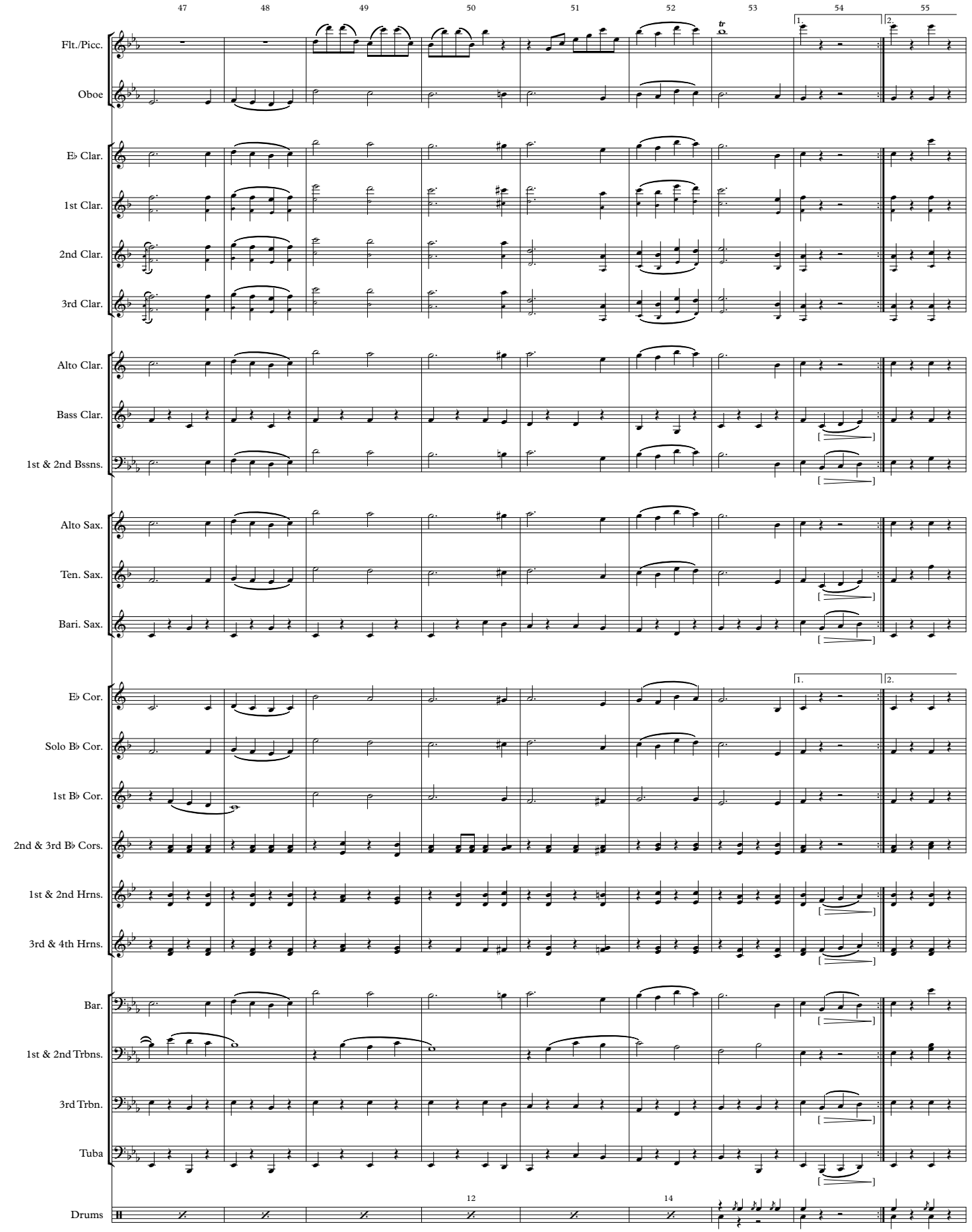
THE LOYAL LEGION
Full Score



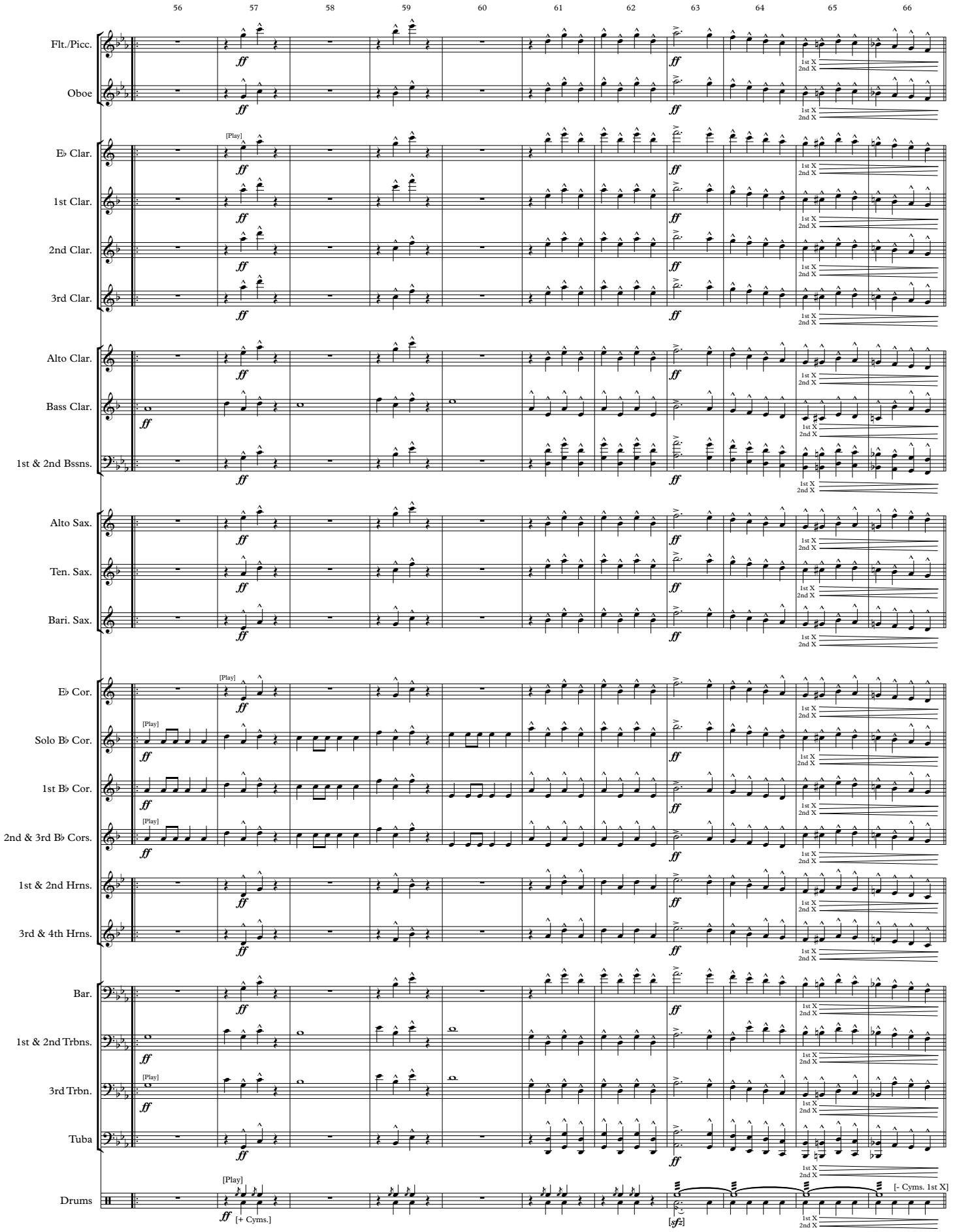

30
31
32
33
34
35
36
37
38
1.
2.
Flt./Picc.
[+Picc.]
Oboe
E♭ Clar.
[Play]
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
[ff]
[>] [2nd X]

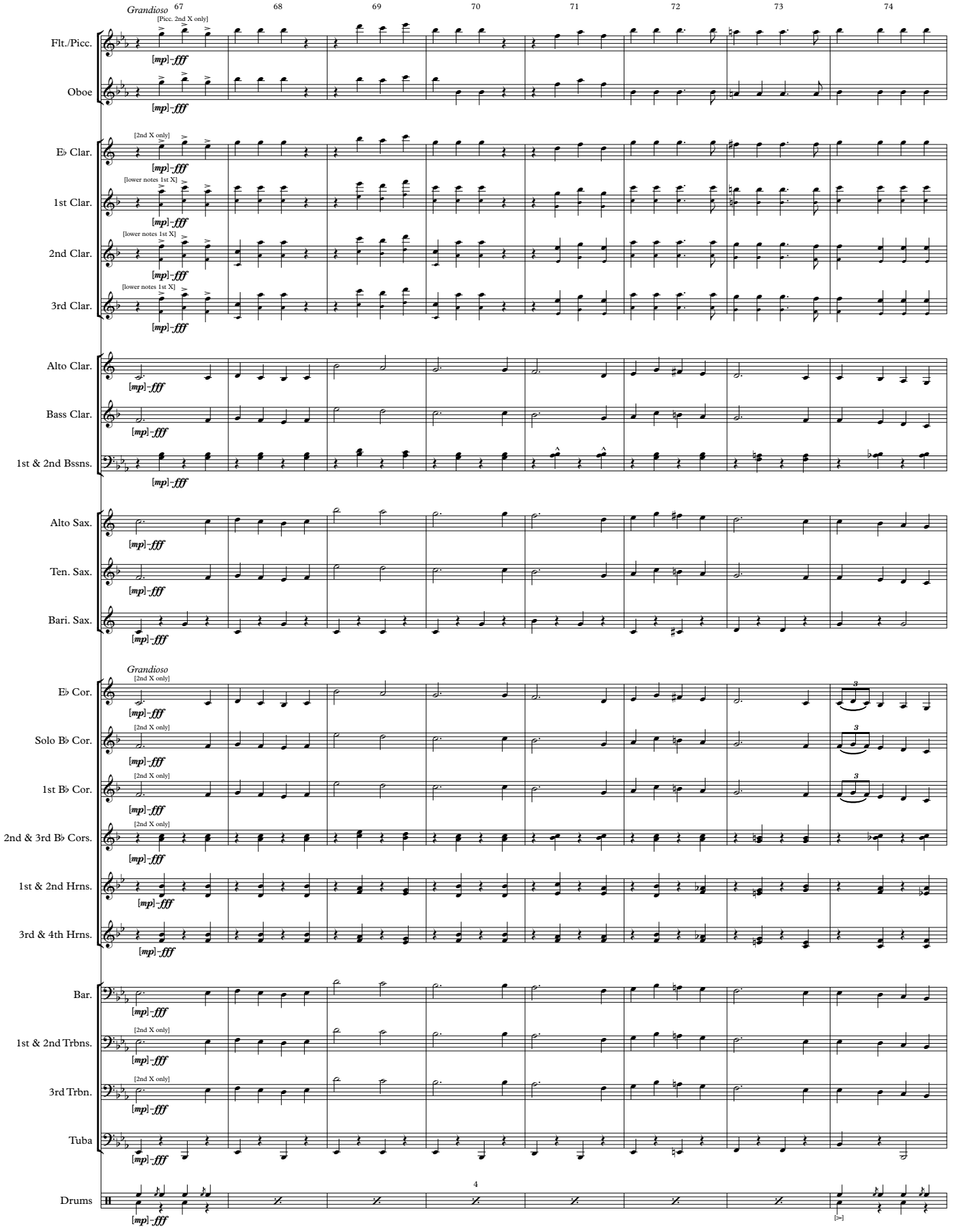
THE LOYAL LEGION
Full Score



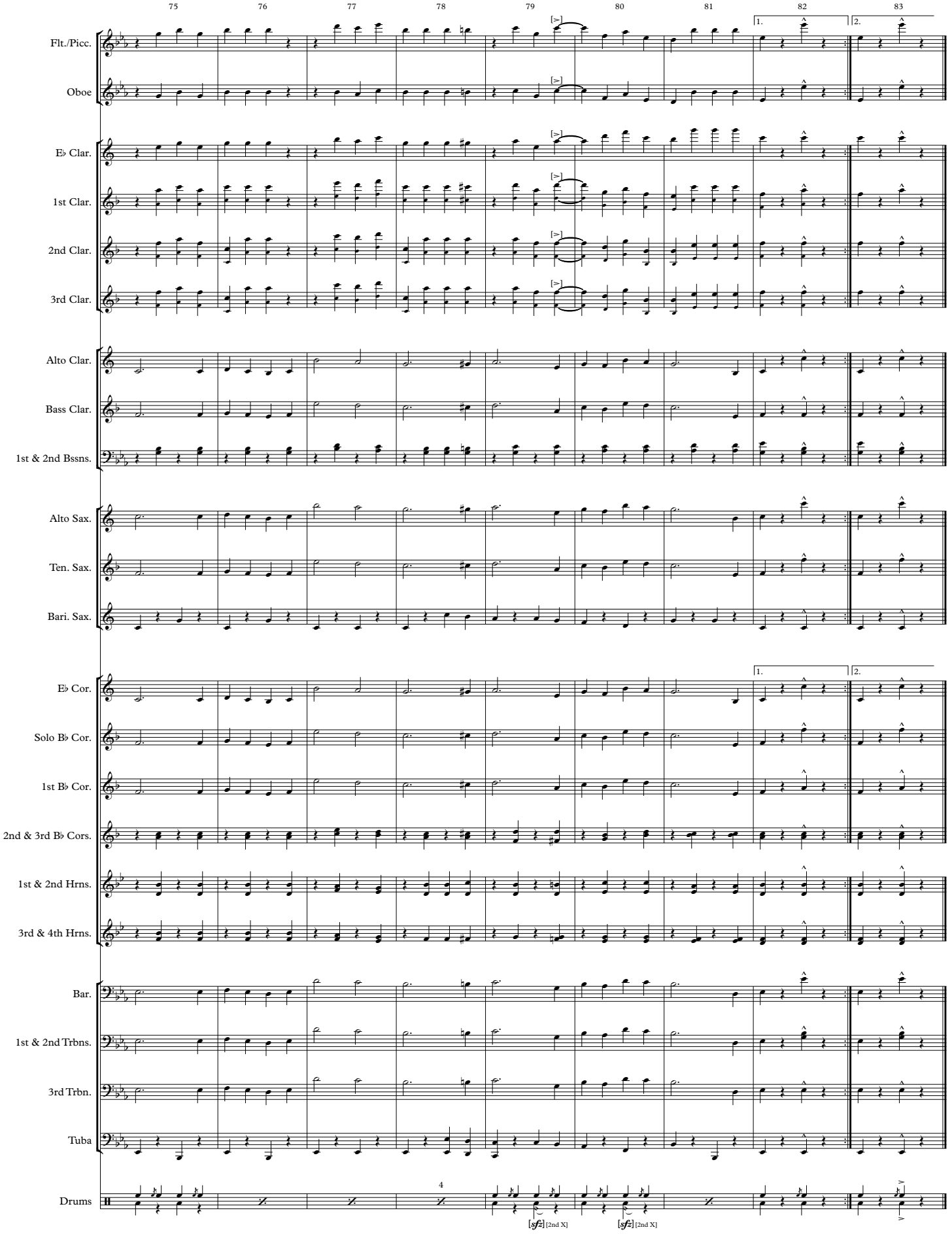

47
48
49
50
51
52
53
54
55
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
12
14

THE LOYAL LEGION
Full Score




Grandioso
67
68
69
70
71
72
73
74
[Picc. 2nd X only]
Flt./Picc.
Oboe
E♭ Clar.
[2nd X only]
1st Clar.
[lower notes 1st X]
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Grandioso
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums
[mp]-fff
4

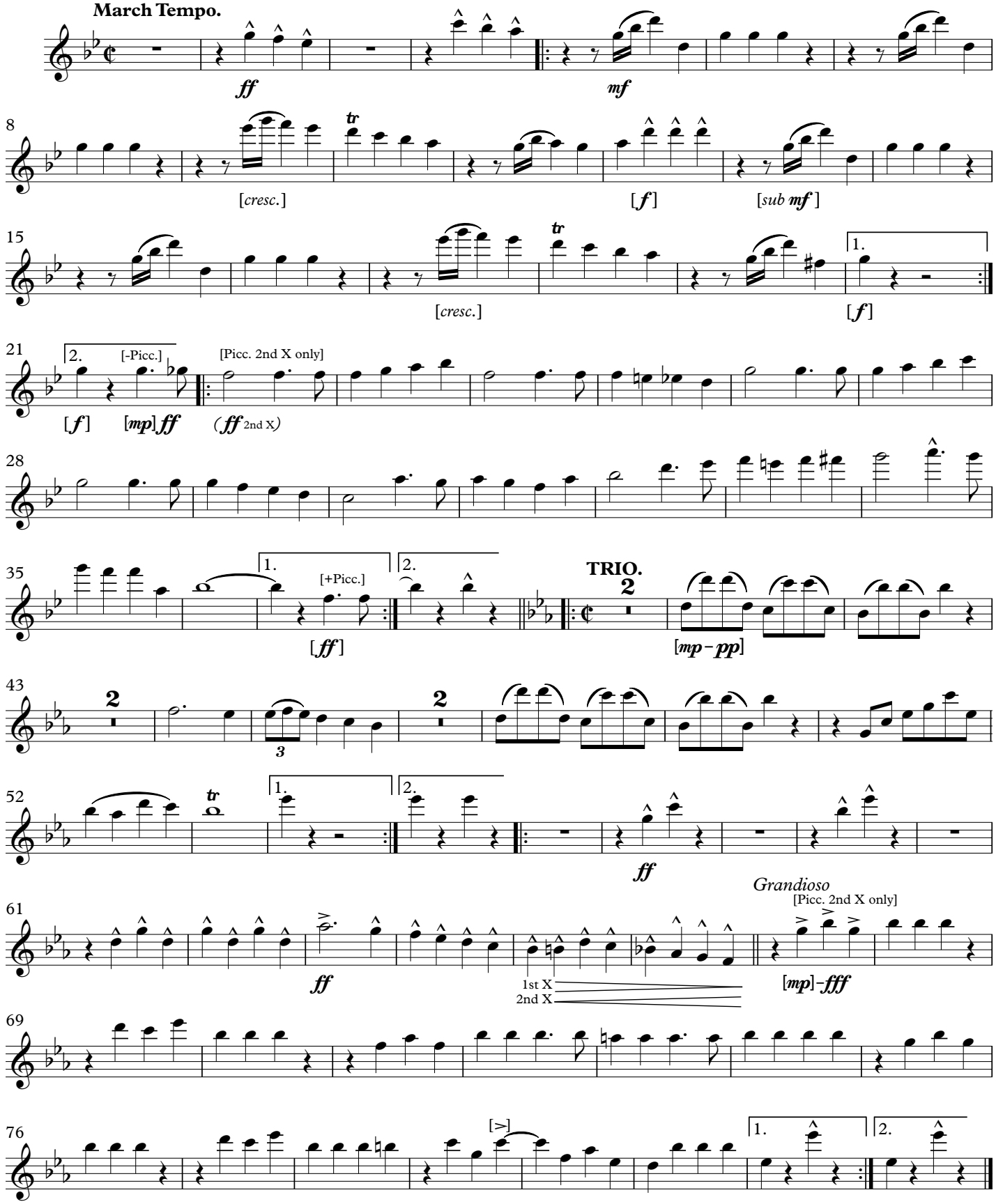
THE LOYAL LEGION
Full Score



March

THE LOYAL LEGION

Flute/Piccolo (1890) **JOHN PHILIP SOUSA**



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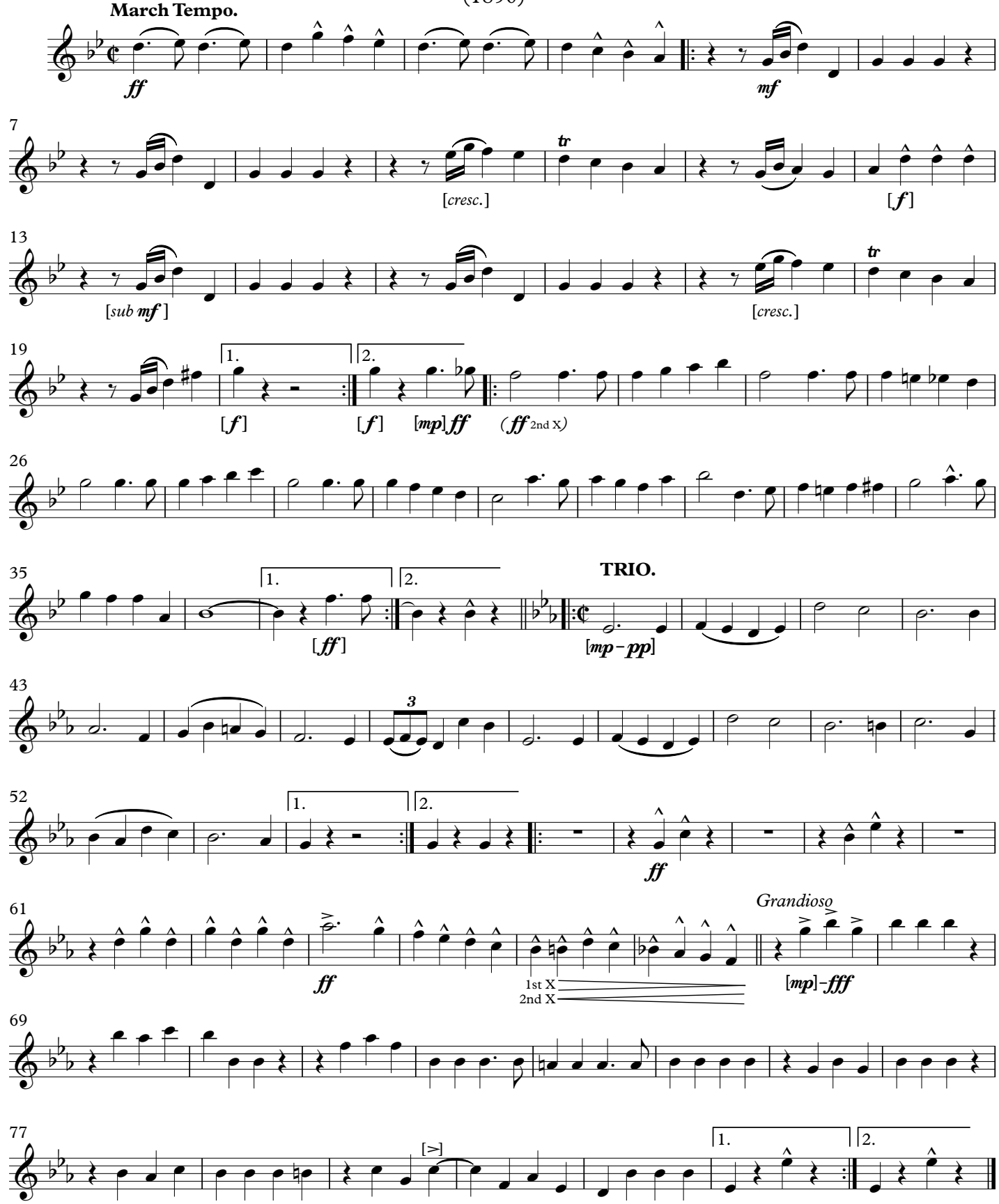
Oboe

March

THE LOYAL LEGION

JOHN PHILIP SOUSA

(1890)



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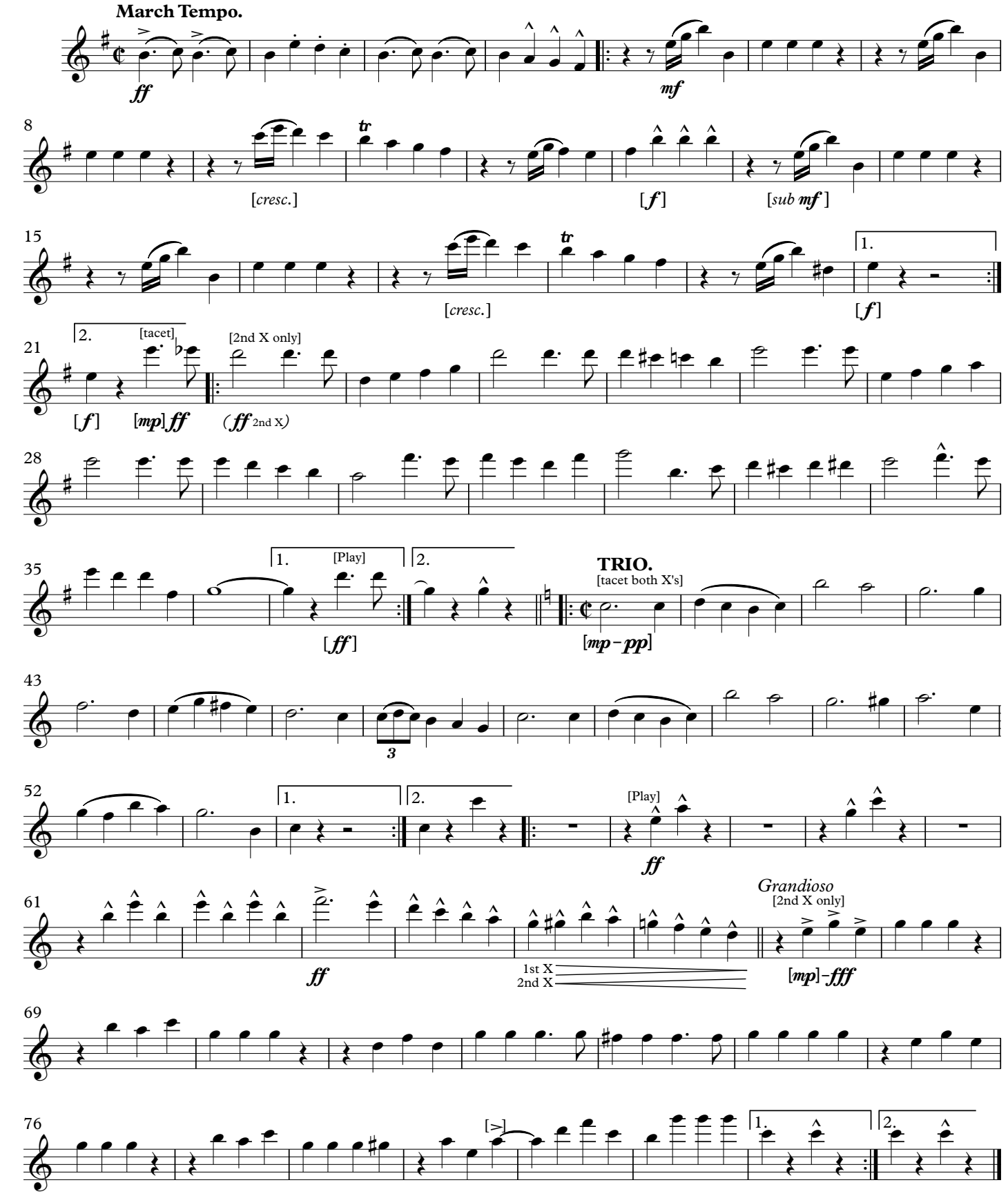
March

THE LOYAL LEGION

E♭ Clarinet (1890) **JOHN PHILIP SOUSA**



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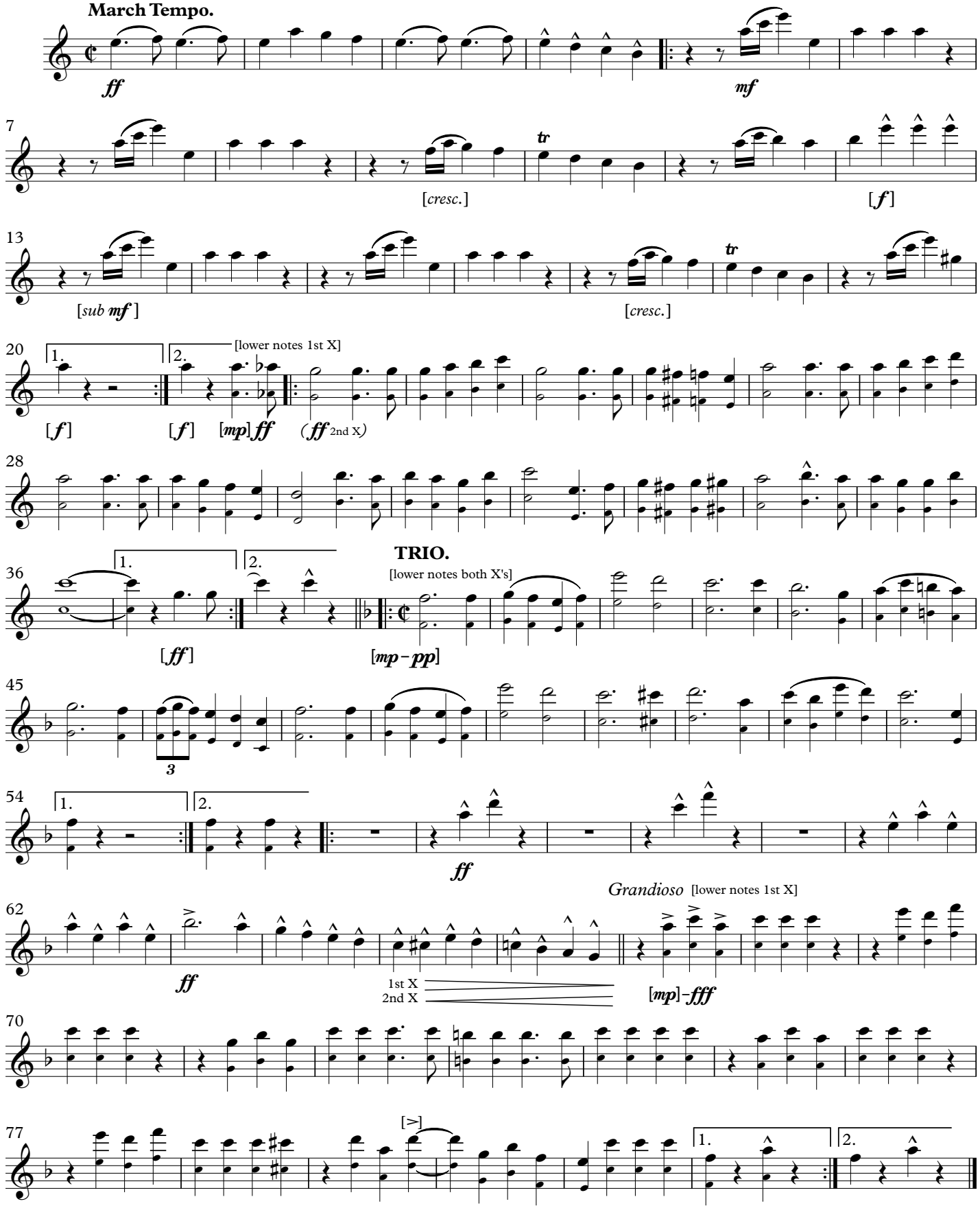
March

THE LOYAL LEGION

(1890)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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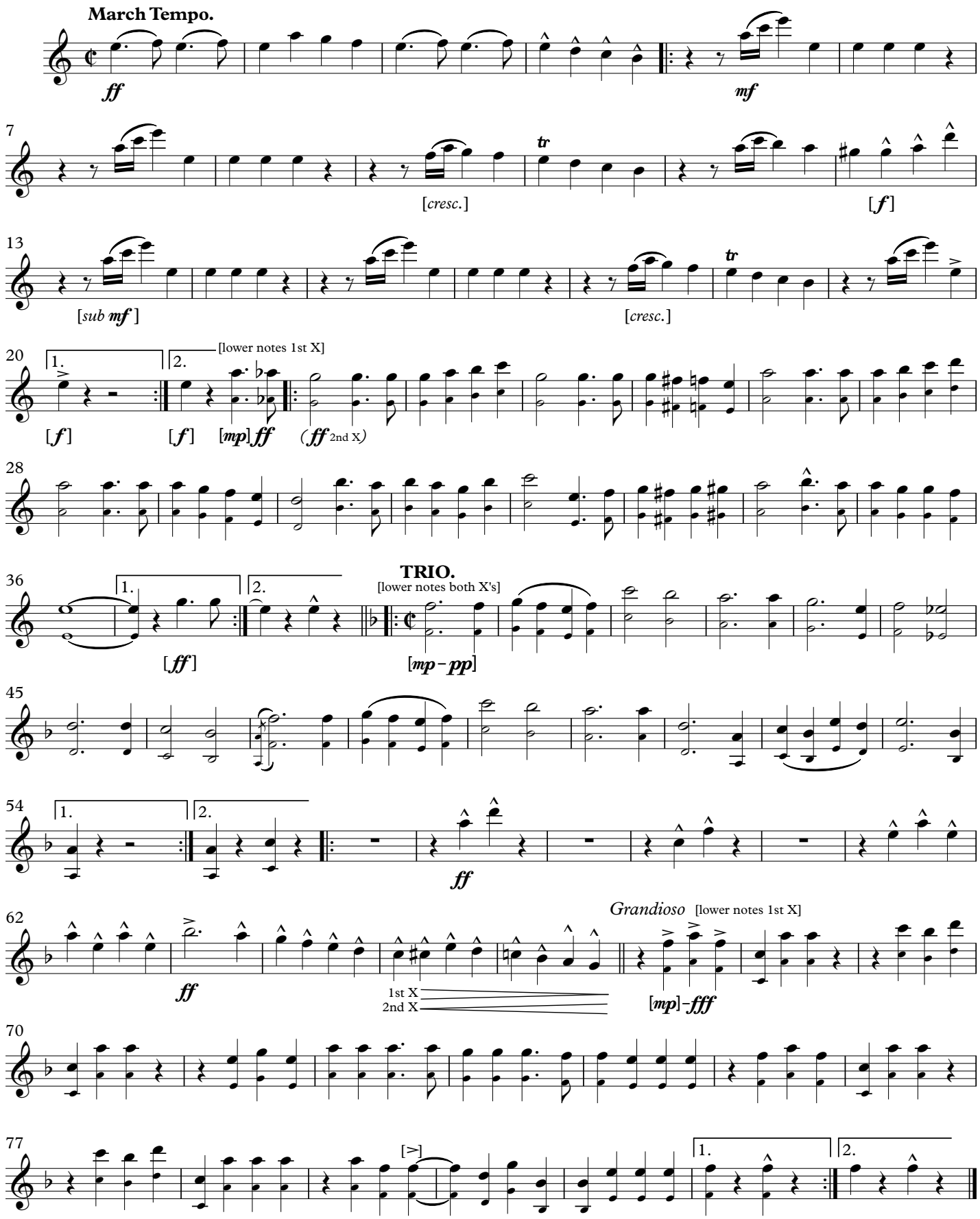
March

THE LOYAL LEGION

2nd B♭ Clarinet

(1890)

JOHN PHILIP SOUSA



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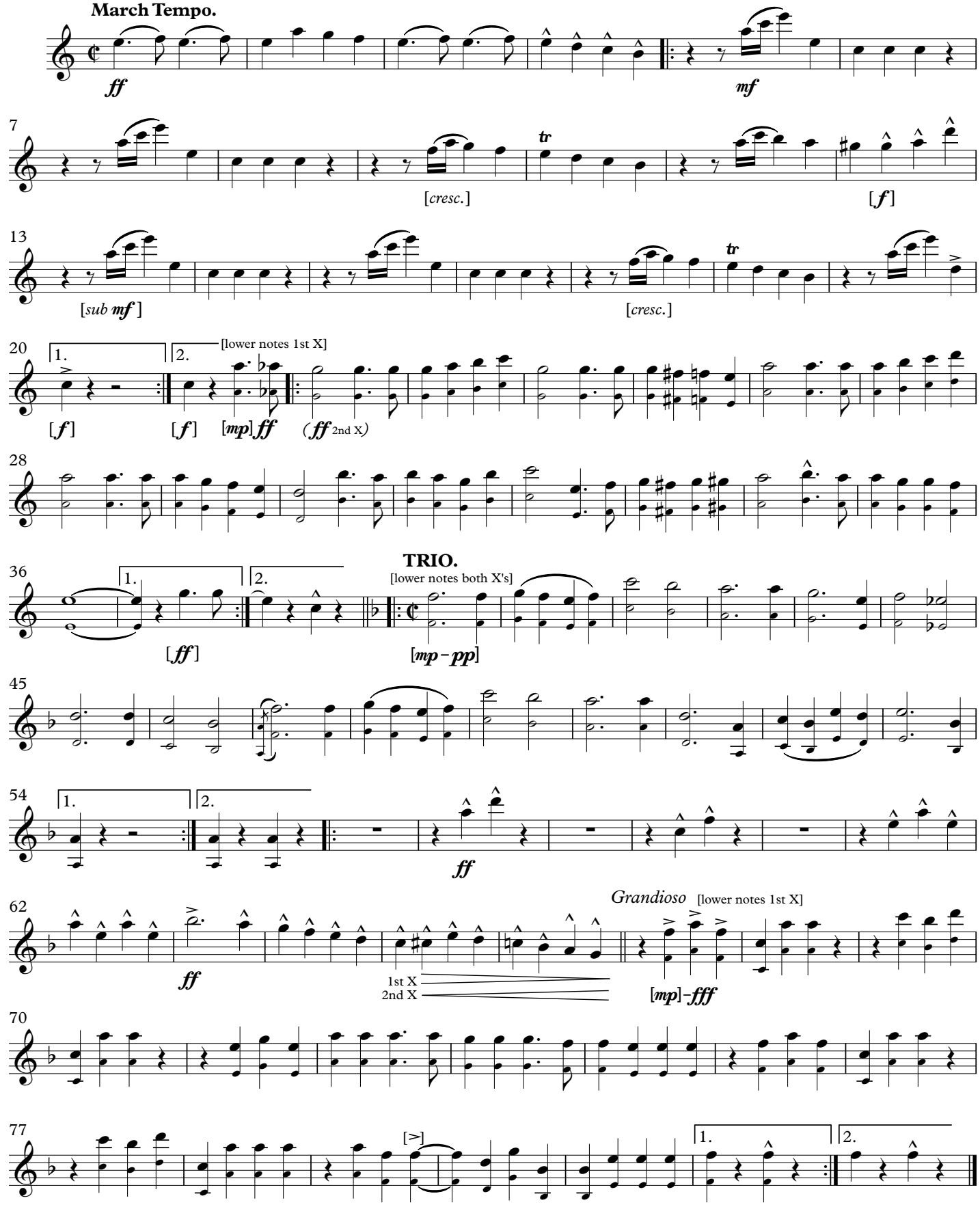
March

THE LOYAL LEGION

3rd B♭ Clarinet

(1890)

JOHN PHILIP SOUSA



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March

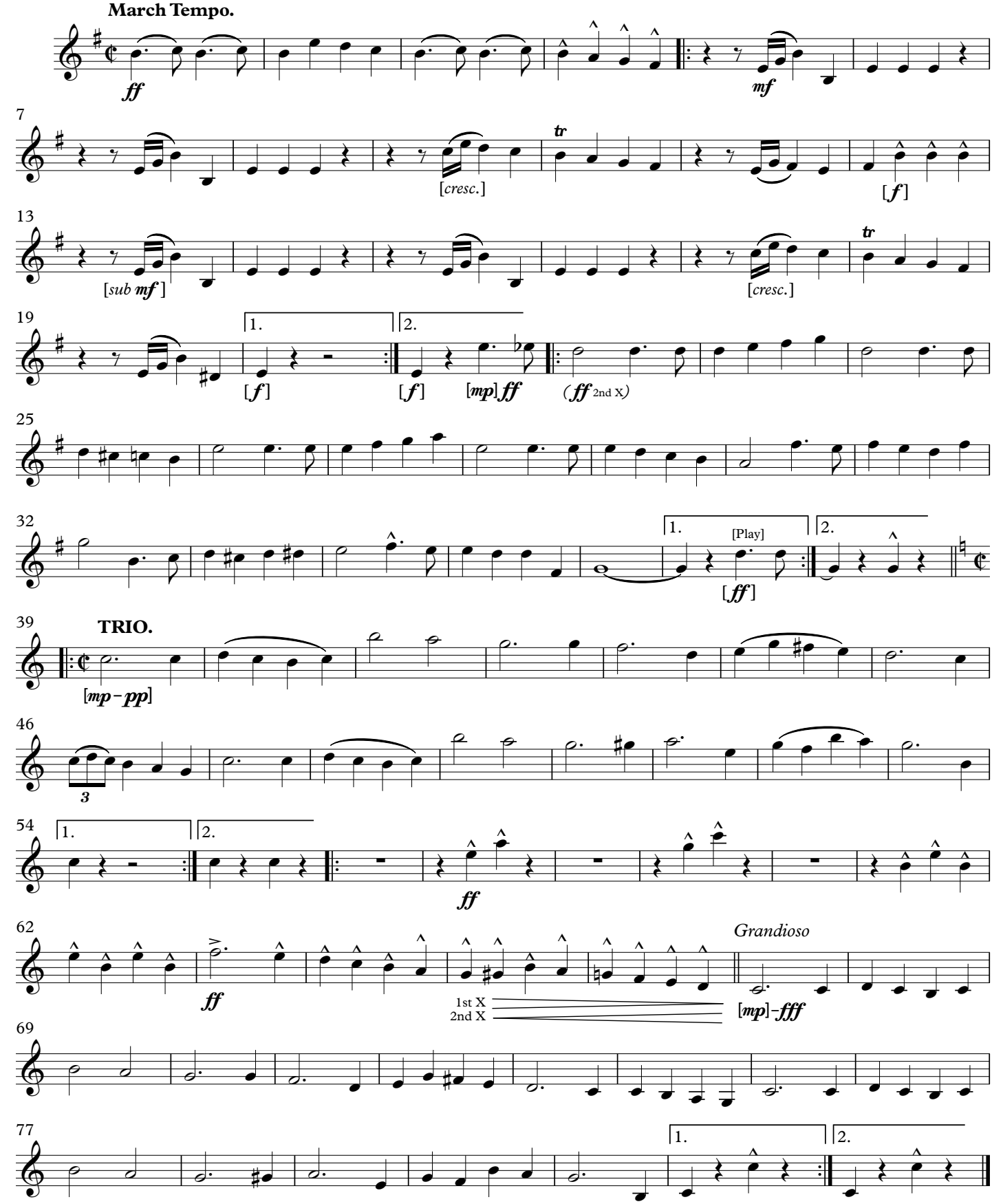
THE LOYAL LEGION

(1890)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[optional]

March Tempo.



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March

THE LOYAL LEGION

(1890)

JOHN PHILIP SOUSA

B♭ Bass Clarinet
[optional]

March Tempo.

ff

mf

8

[*cresc.*]

[*f*]

[*sub mf*]

16

1.

2.

[2nd X only]

[*cresc.*]

[*f*]

[*f*]

[*mp*]–*ff*

24

32

1.

2.

39

TRIO.

[*mp – pp*]

46

53

1.

2.

[ ]

ff

61

Grandioso

1st X
2nd X

[*mp*]–*fff*

68

76

1.

2.

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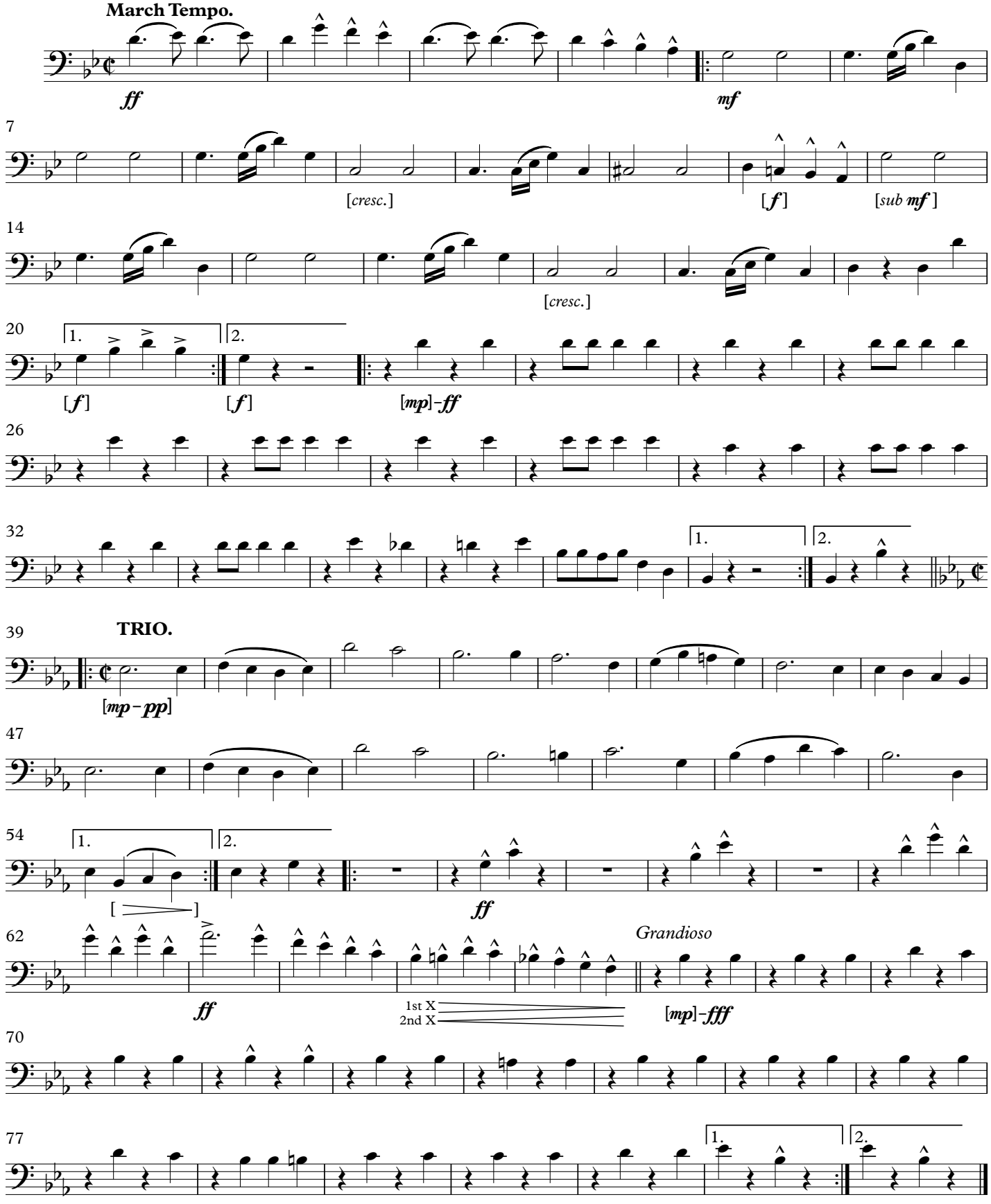
March

THE LOYAL LEGION

(1890)

1st Bassoon

JOHN PHILIP SOUSA



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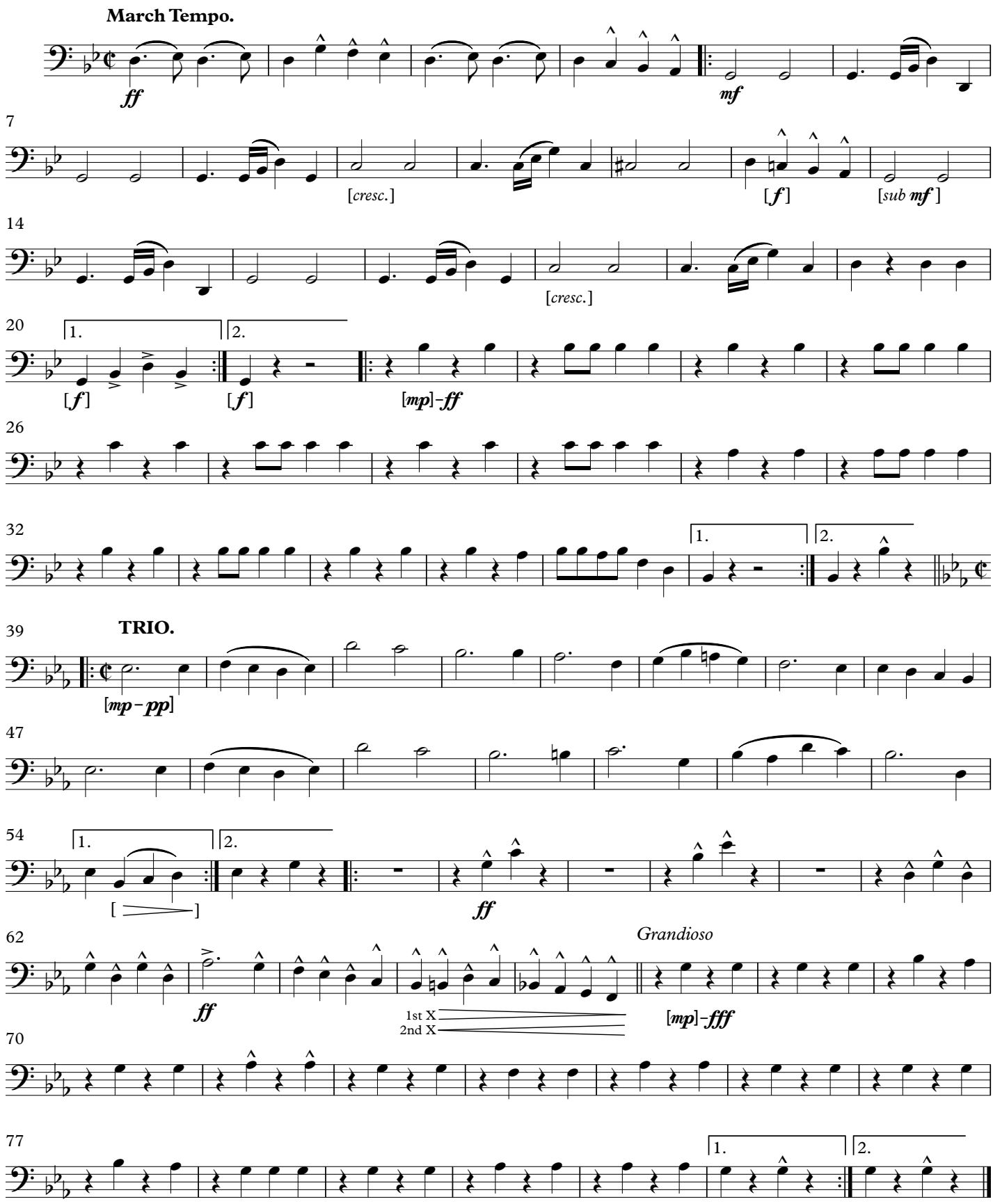
March

THE LOYAL LEGION

(1890)

2nd Bassoon

JOHN PHILIP SOUSA



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March

THE LOYAL LEGION

(1890)

JOHN PHILIP SOUSA

E♭ Alto Saxophone
[optional]

March Tempo.

ff

mf

6

[*cresc.*]

12

[*f*]

[*sub mf*]

[*cresc.*]

18

[*f*]

1.

2.

[*f*]

[*mp*] *ff*

(*ff* 2nd X)

24

31

1.

2.

[*ff*]

39

TRIO.

[*mp* – *pp*]

46

3

53

1.

2.

ff

61

ff

Grandioso

1st X
2nd X

[*mp*] – *fff*

68

76

1.

2.

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March

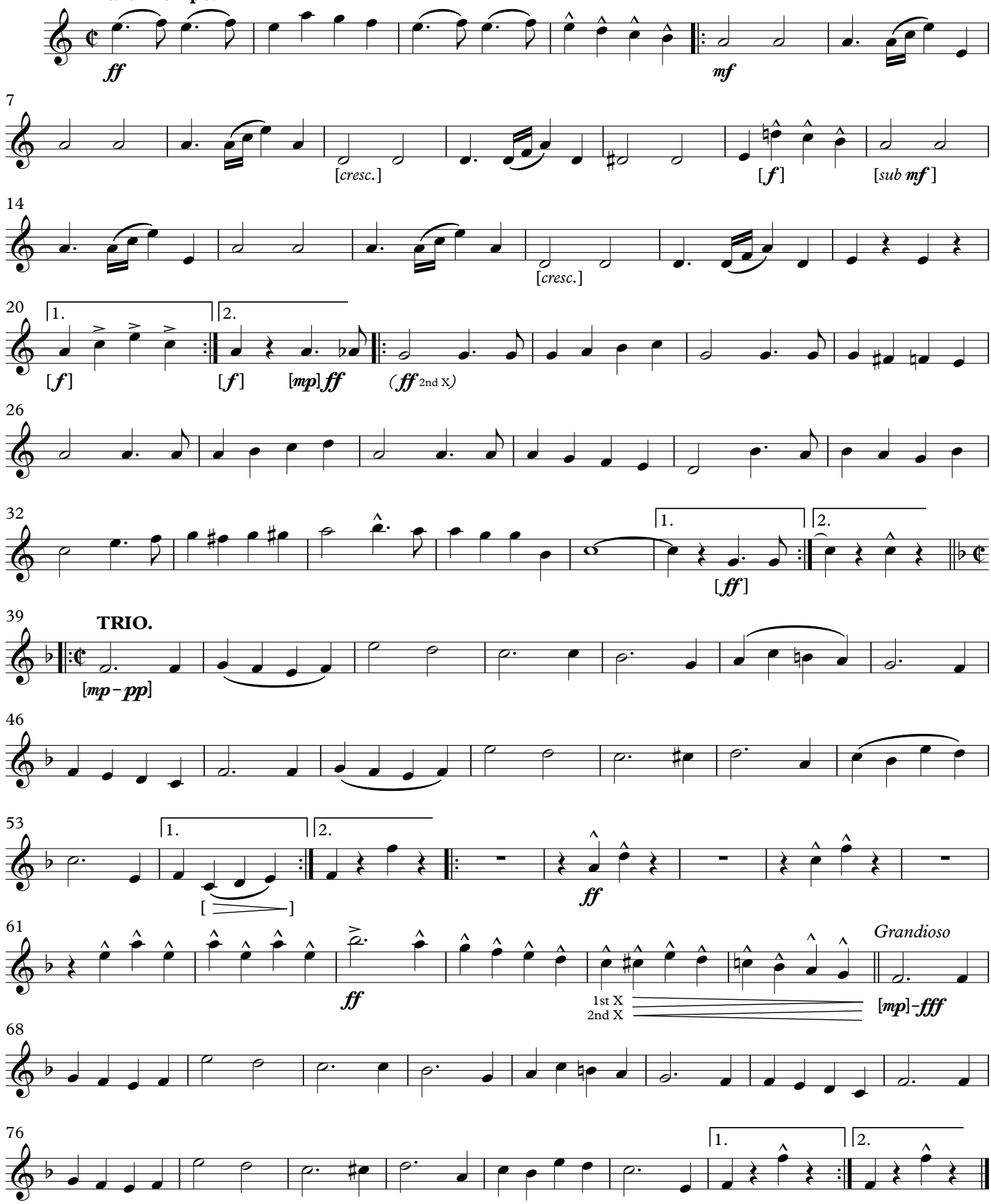
THE LOYAL LEGION

(1890)

JOHN PHILIP SOUSA

B♭ Tenor Saxophone
[optional]

March Tempo.



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March

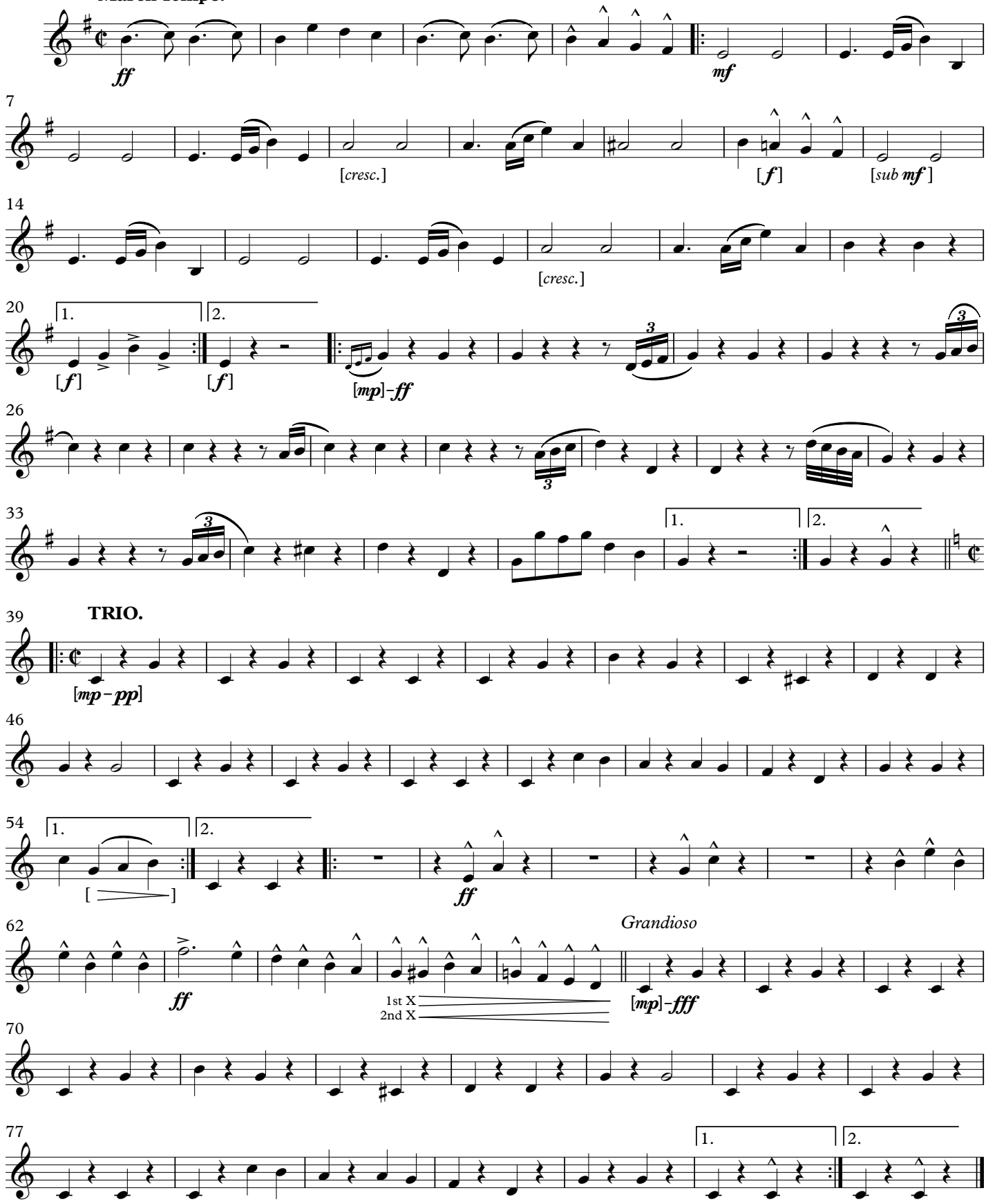
THE LOYAL LEGION

(1890)

JOHN PHILIP SOUSA

E♭ Baritone Saxophone
[optional]

March Tempo.



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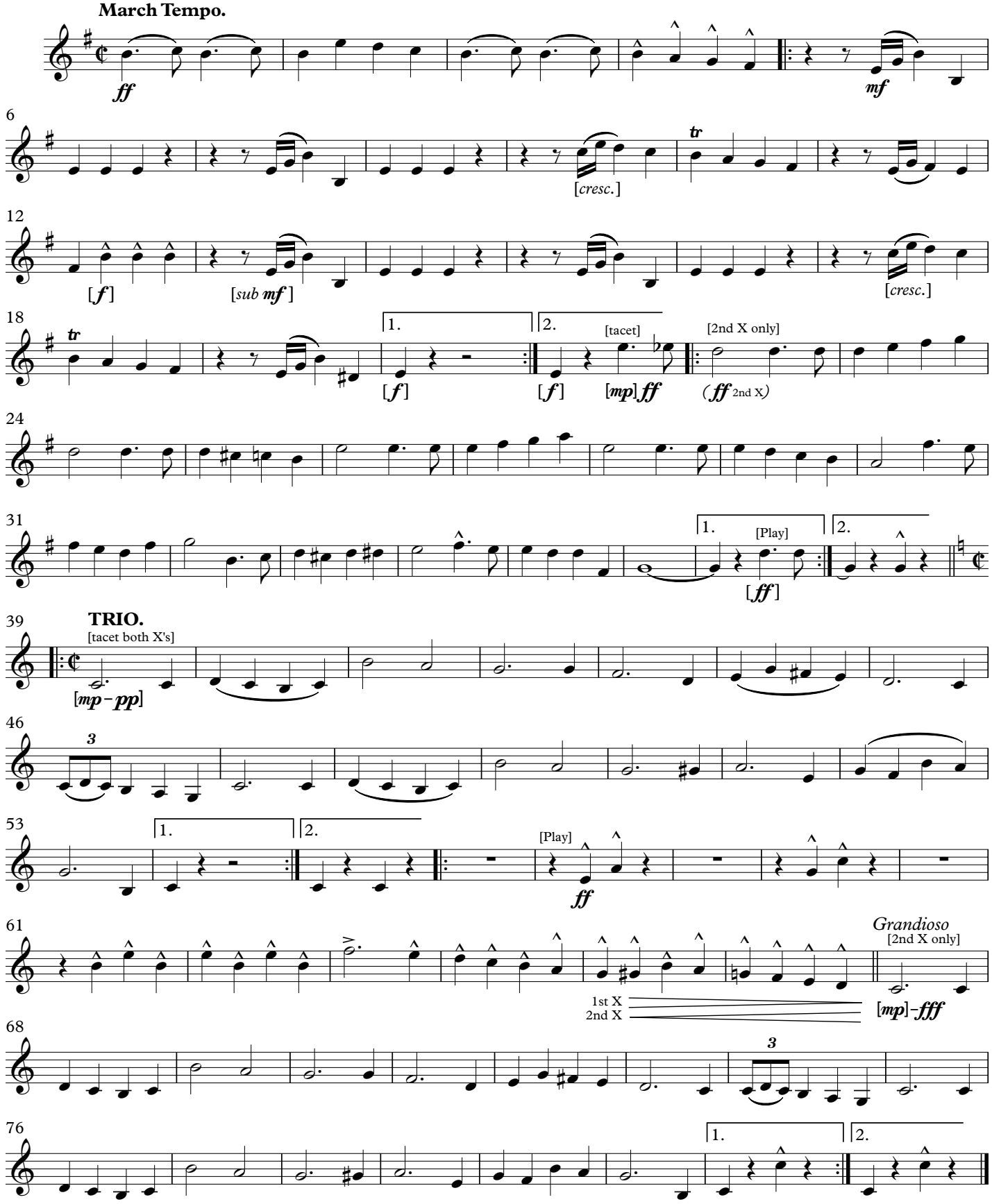
March

THE LOYAL LEGION

(1890)

E♭ Cornet

JOHN PHILIP SOUSA



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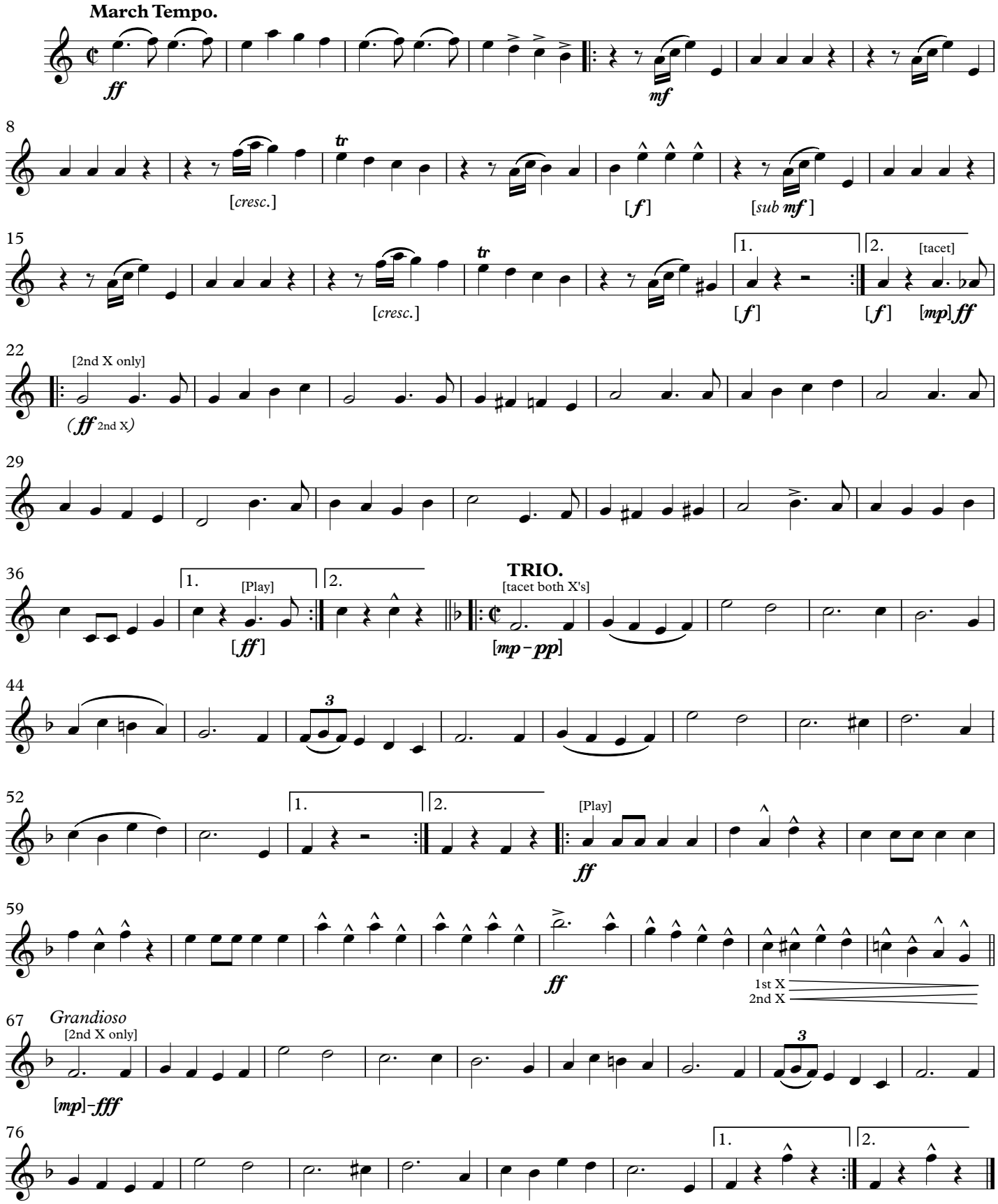
March

THE LOYAL LEGION

Solo B♭ Cornet

(1890)

JOHN PHILIP SOUSA



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March

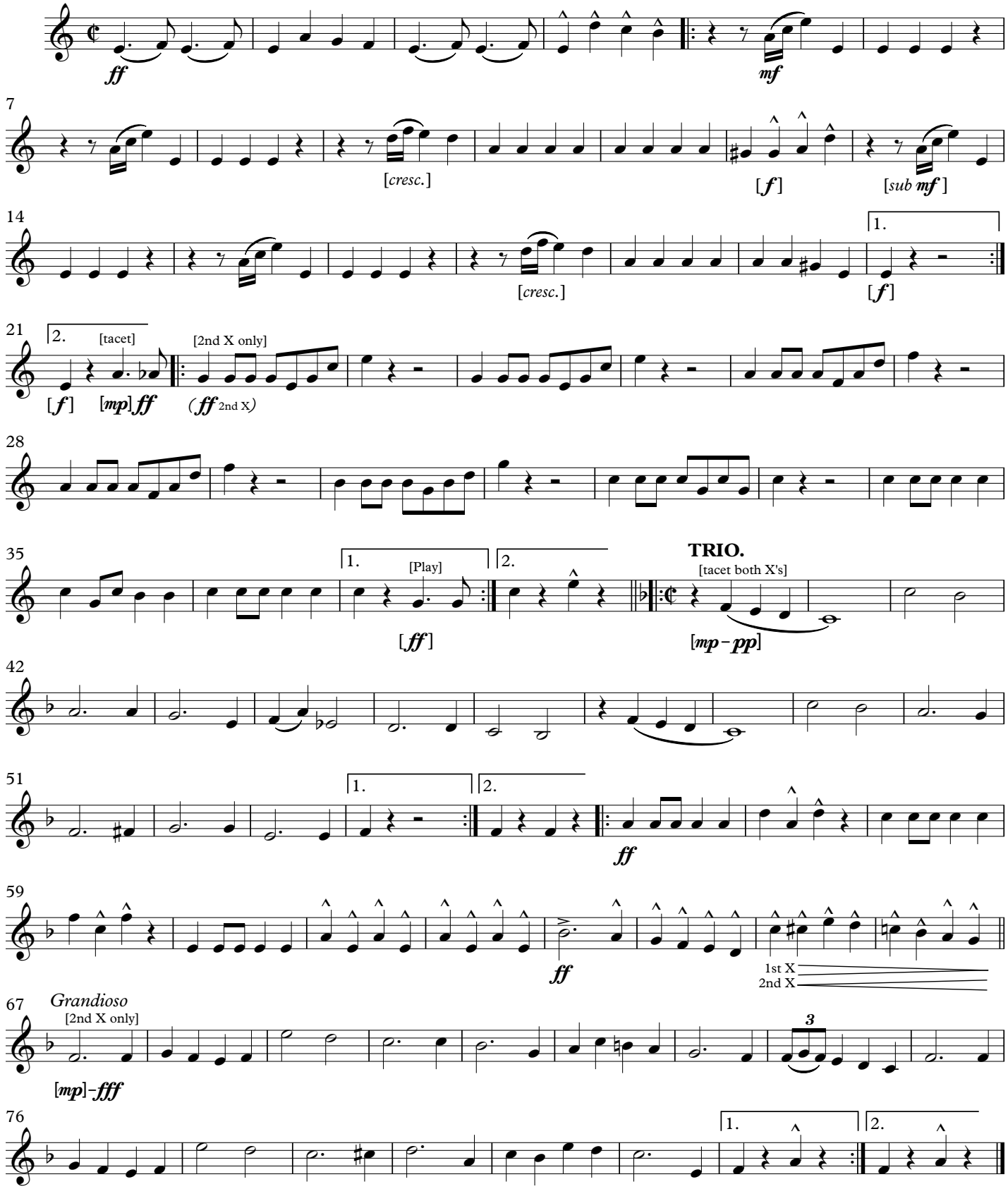
THE LOYAL LEGION

(1890)

1st B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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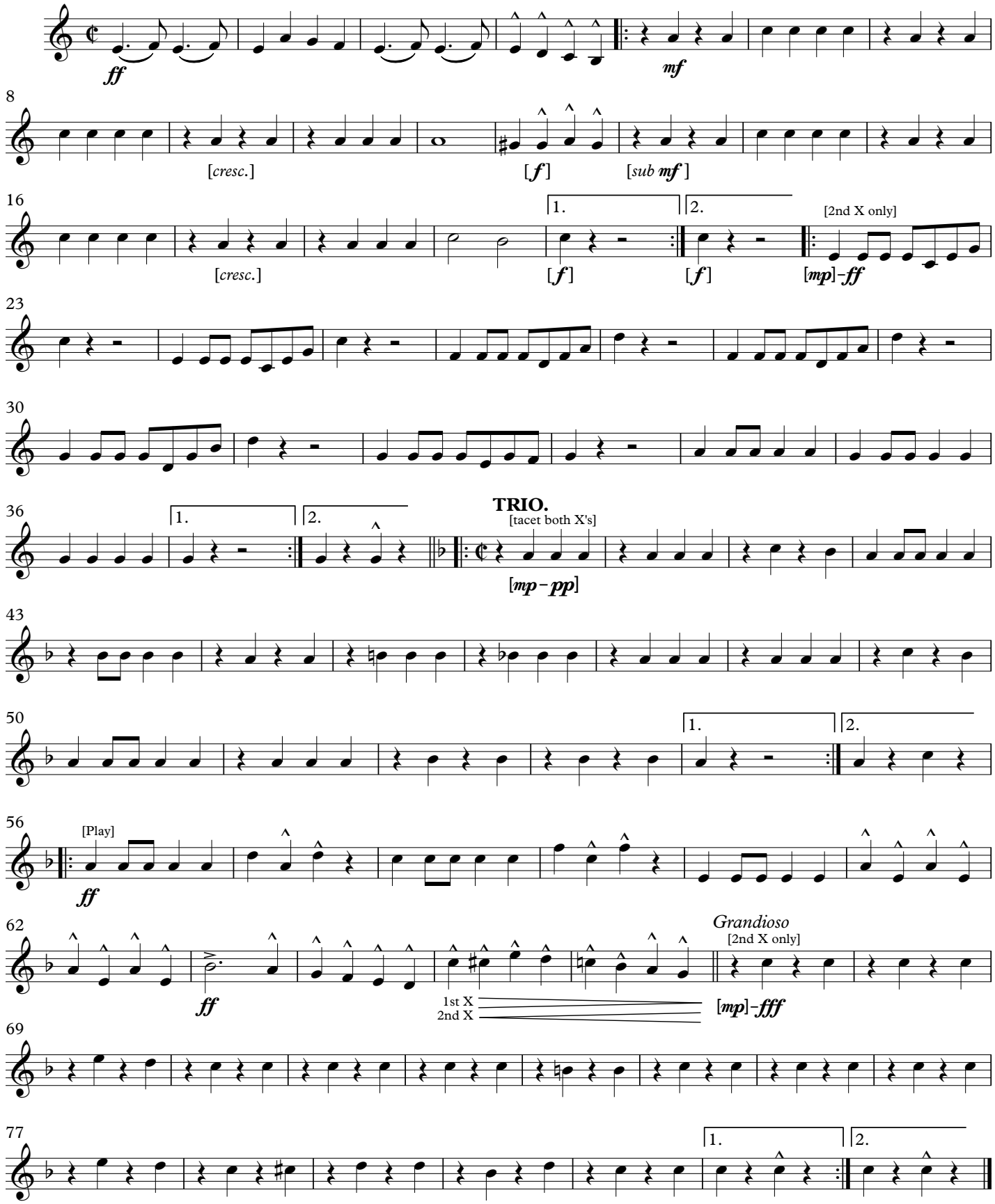
March

THE LOYAL LEGION

(1890)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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March

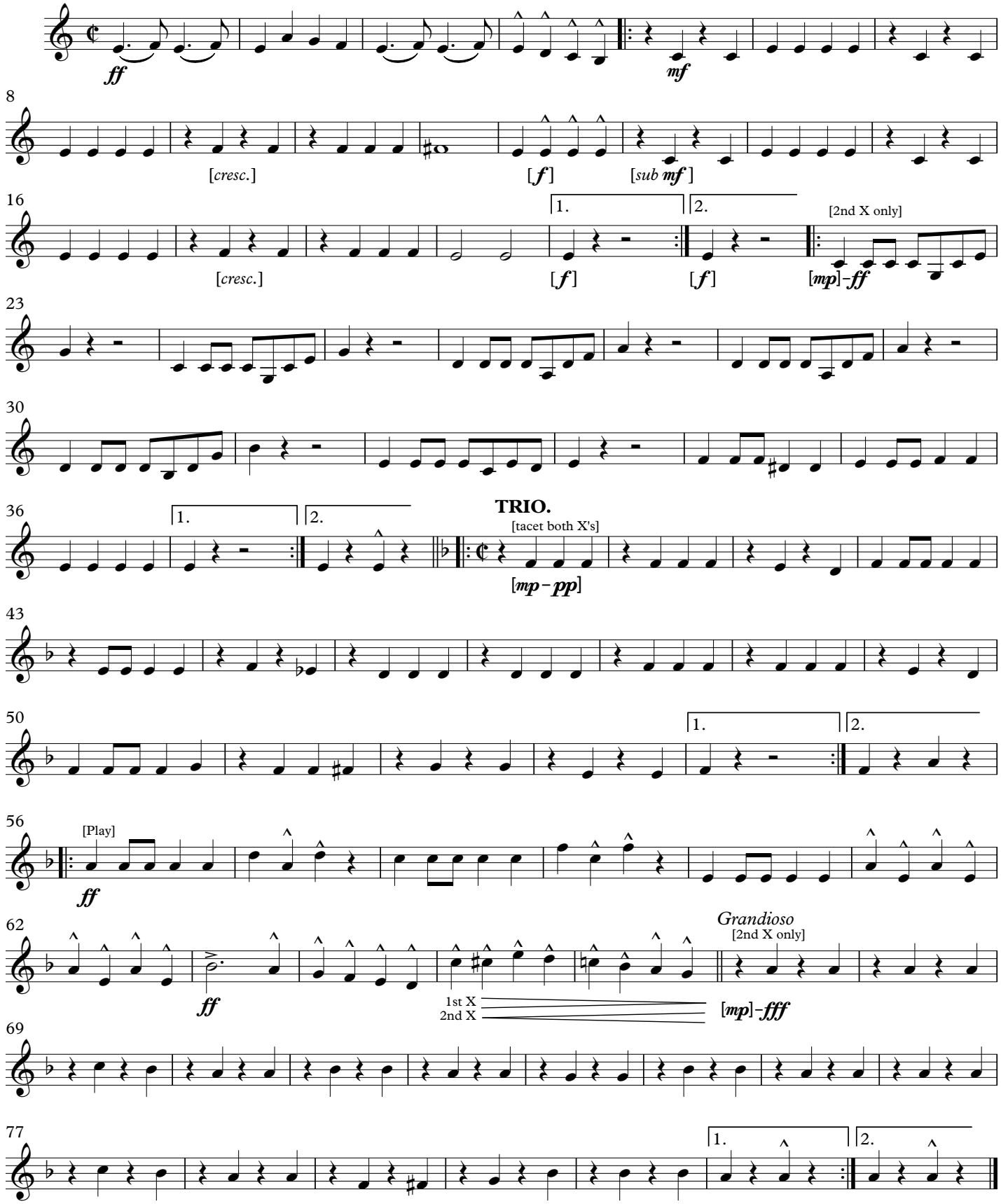
THE LOYAL LEGION

3rd B♭ Cornet

(1890)

JOHN PHILIP SOUSA

March Tempo.



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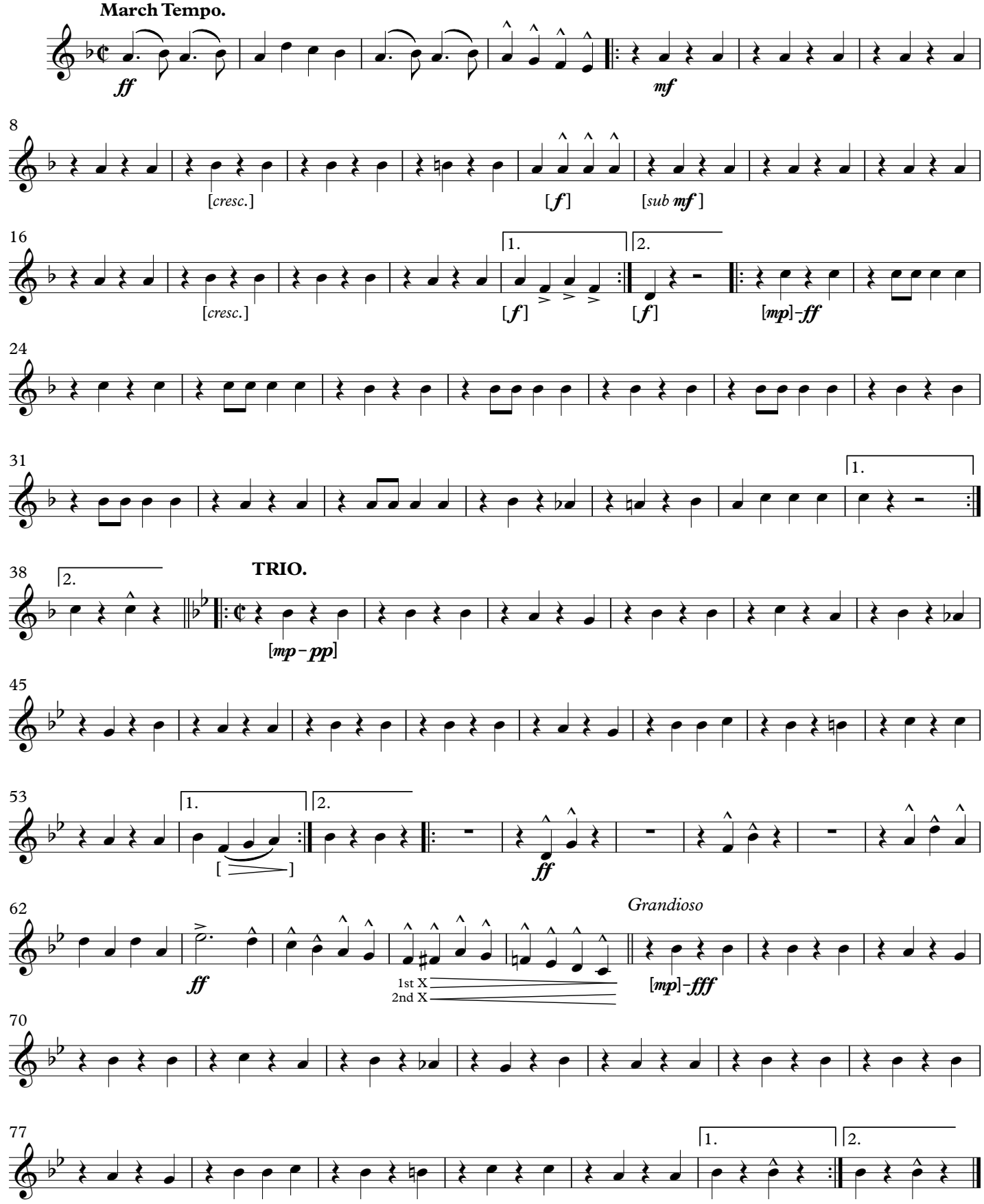
March

THE LOYAL LEGION

1st F Horn

(1890)

JOHN PHILIP SOUSA



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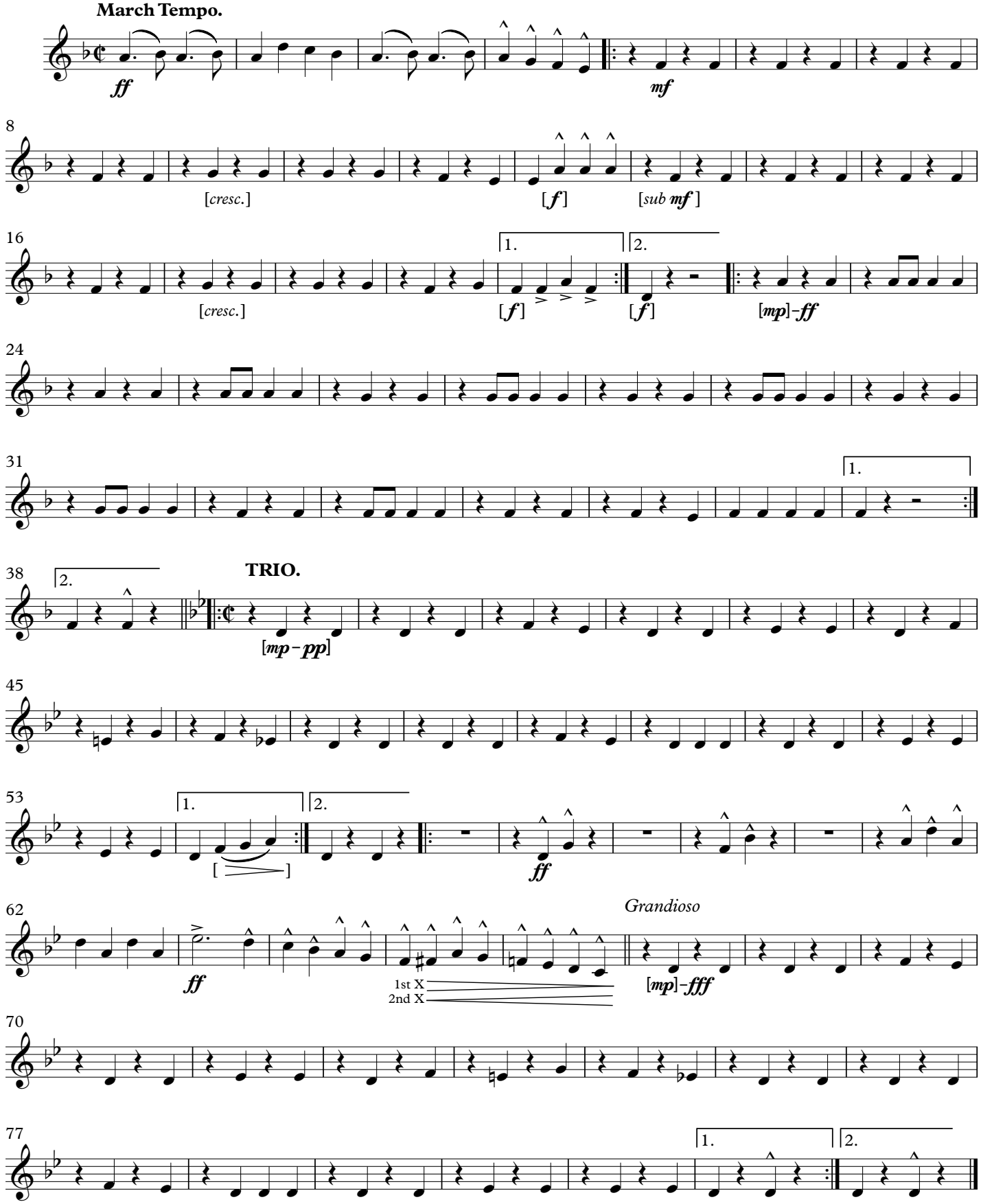
March

THE LOYAL LEGION

2nd F Horn

(1890)

JOHN PHILIP SOUSA



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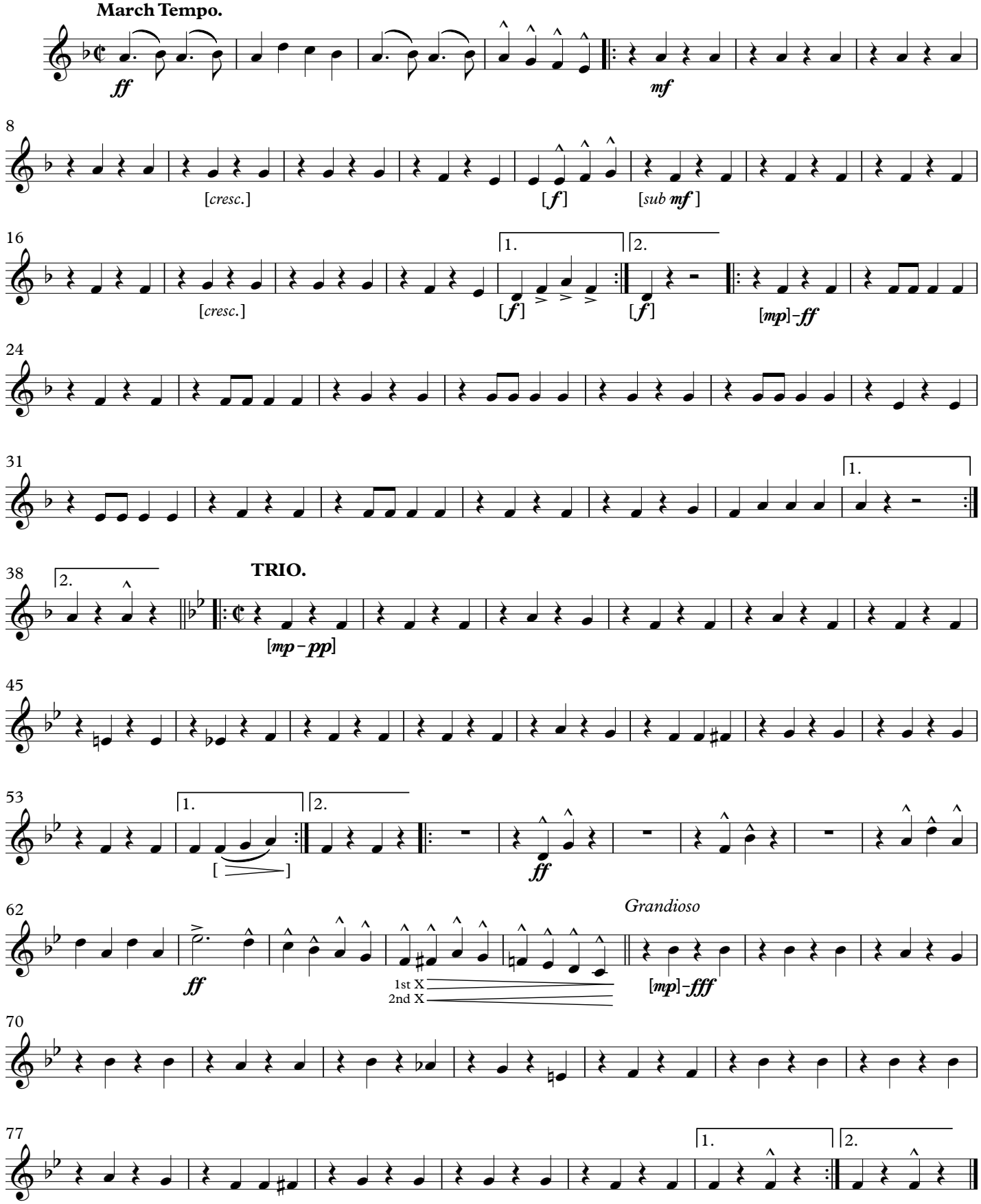
March

THE LOYAL LEGION

3rd F Horn

(1890)

JOHN PHILIP SOUSA



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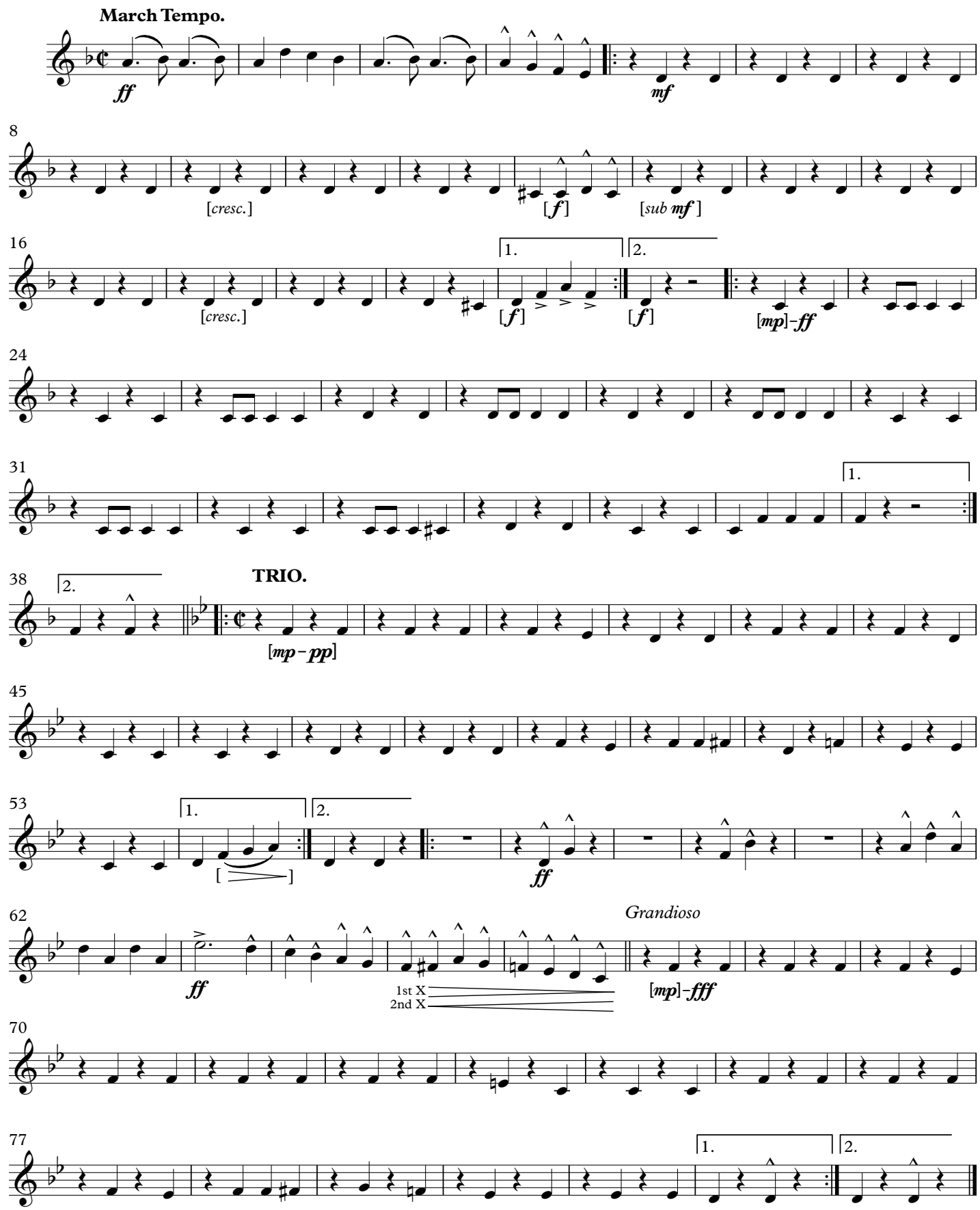
March

THE LOYAL LEGION

4th F Horn

(1890)

JOHN PHILIP SOUSA



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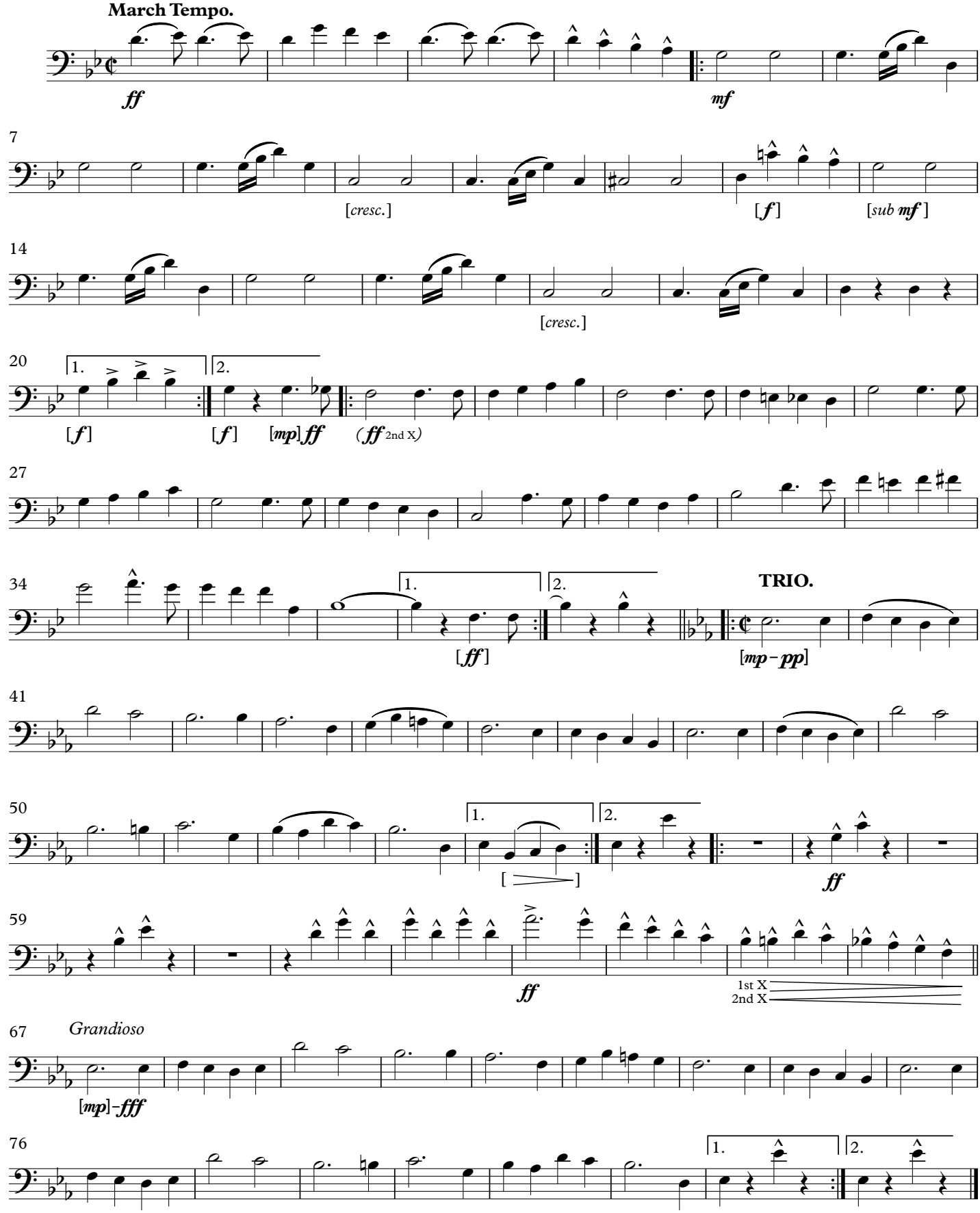
March

THE LOYAL LEGION

(1890)

Baritone

JOHN PHILIP SOUSA



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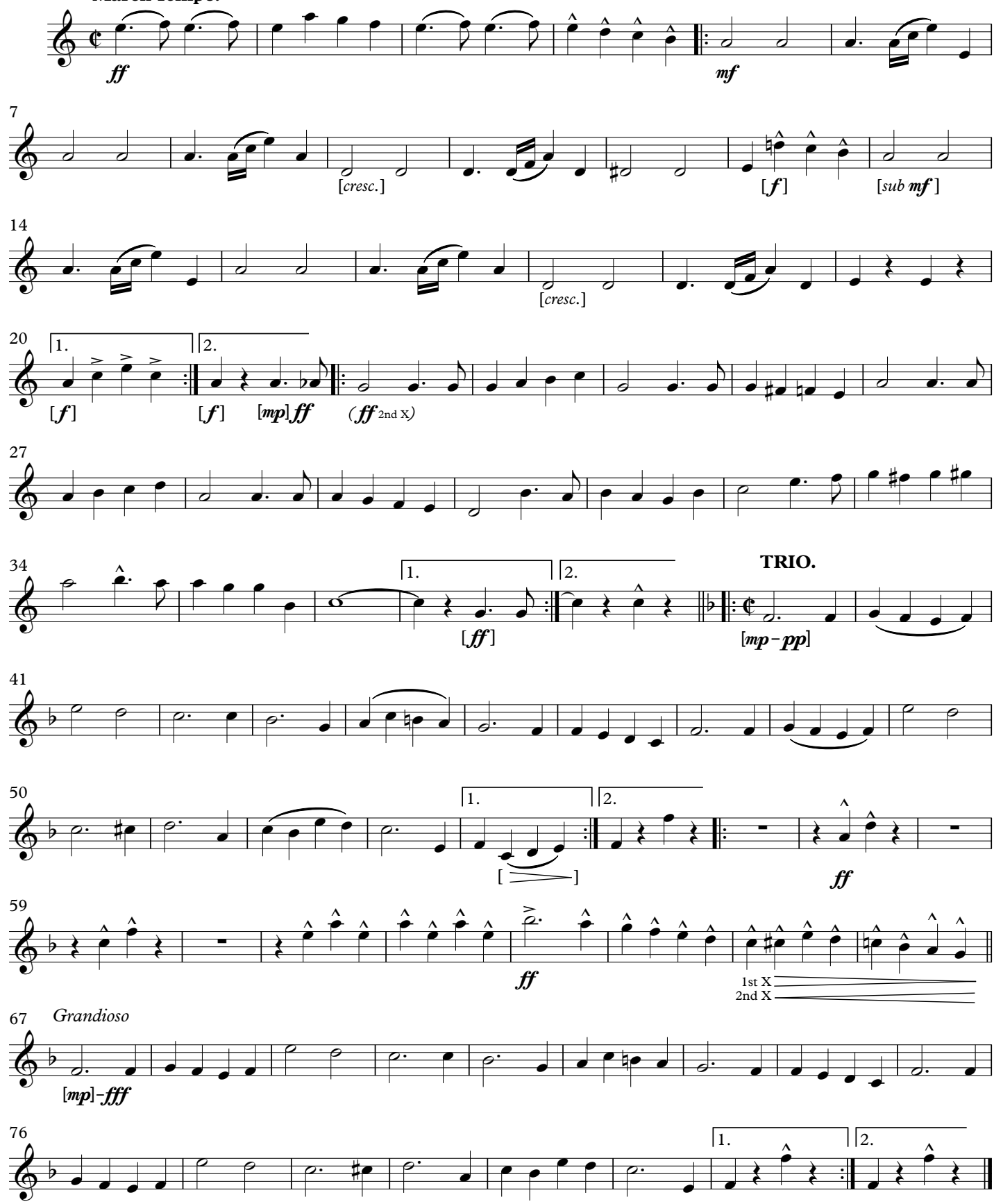
March

THE LOYAL LEGION

Baritone, T.C.

(1890)

JOHN PHILIP SOUSA



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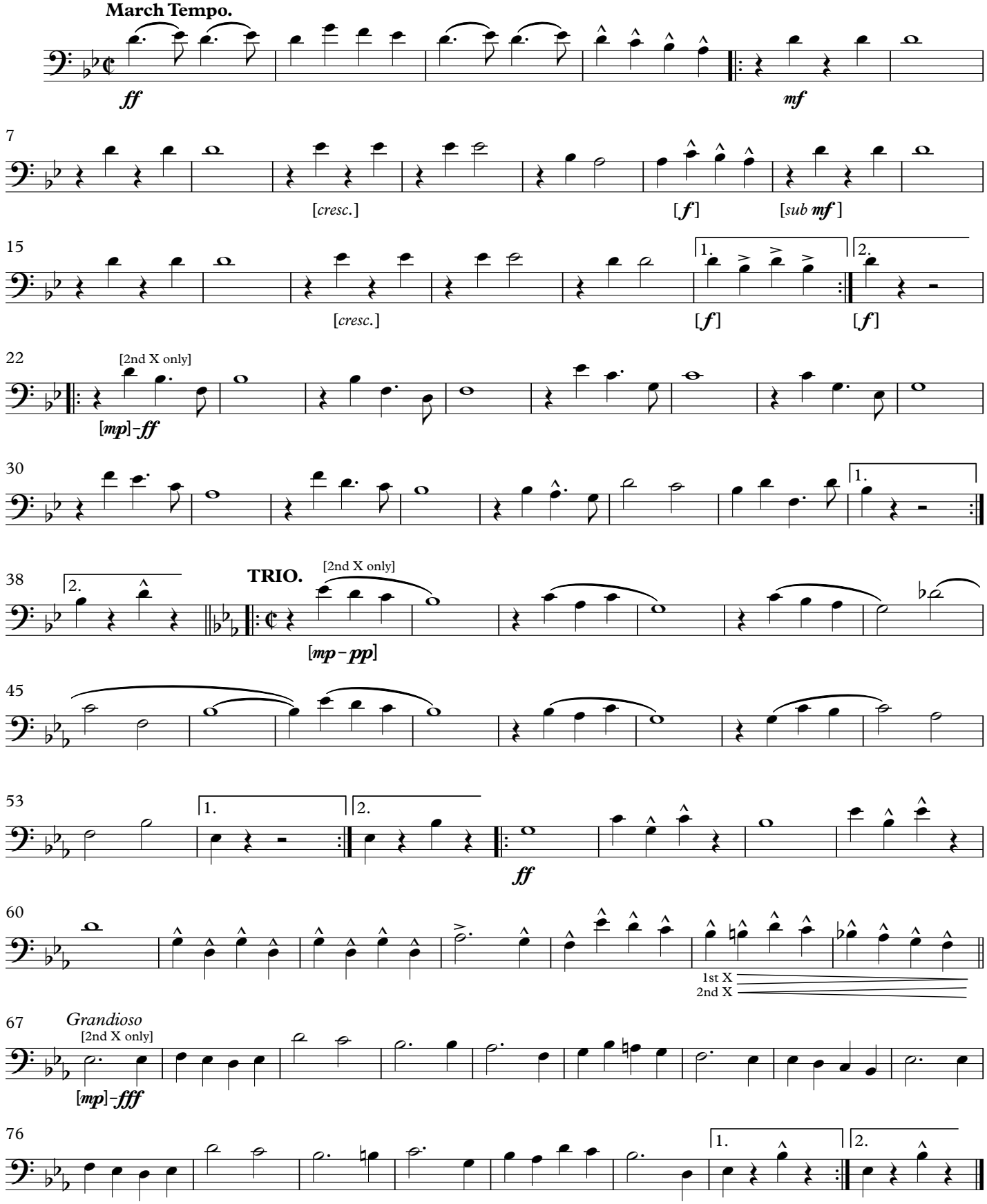
March

THE LOYAL LEGION

(1890)

1st Trombone

JOHN PHILIP SOUSA



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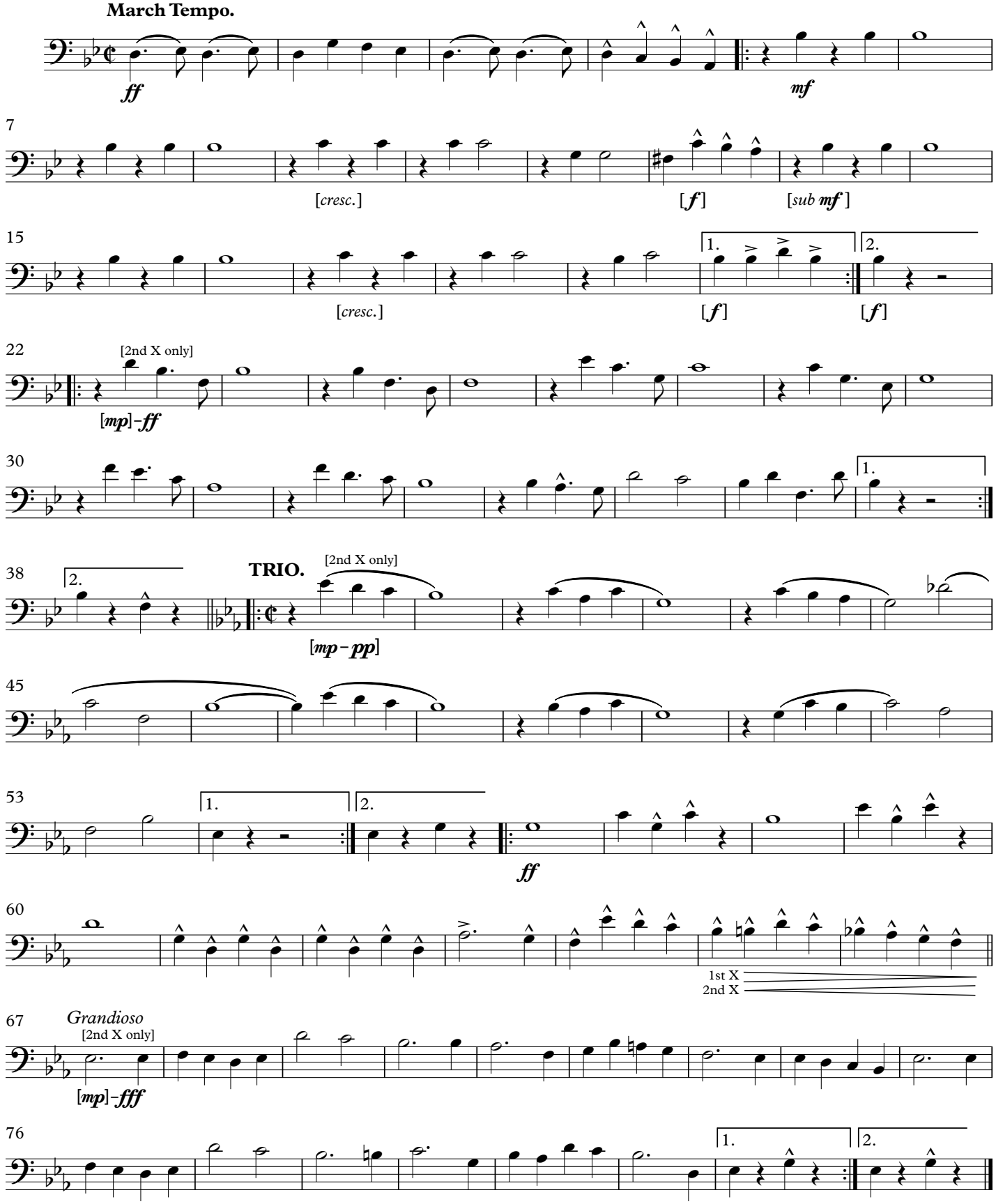
March

THE LOYAL LEGION

(1890)

2nd Trombone

JOHN PHILIP SOUSA



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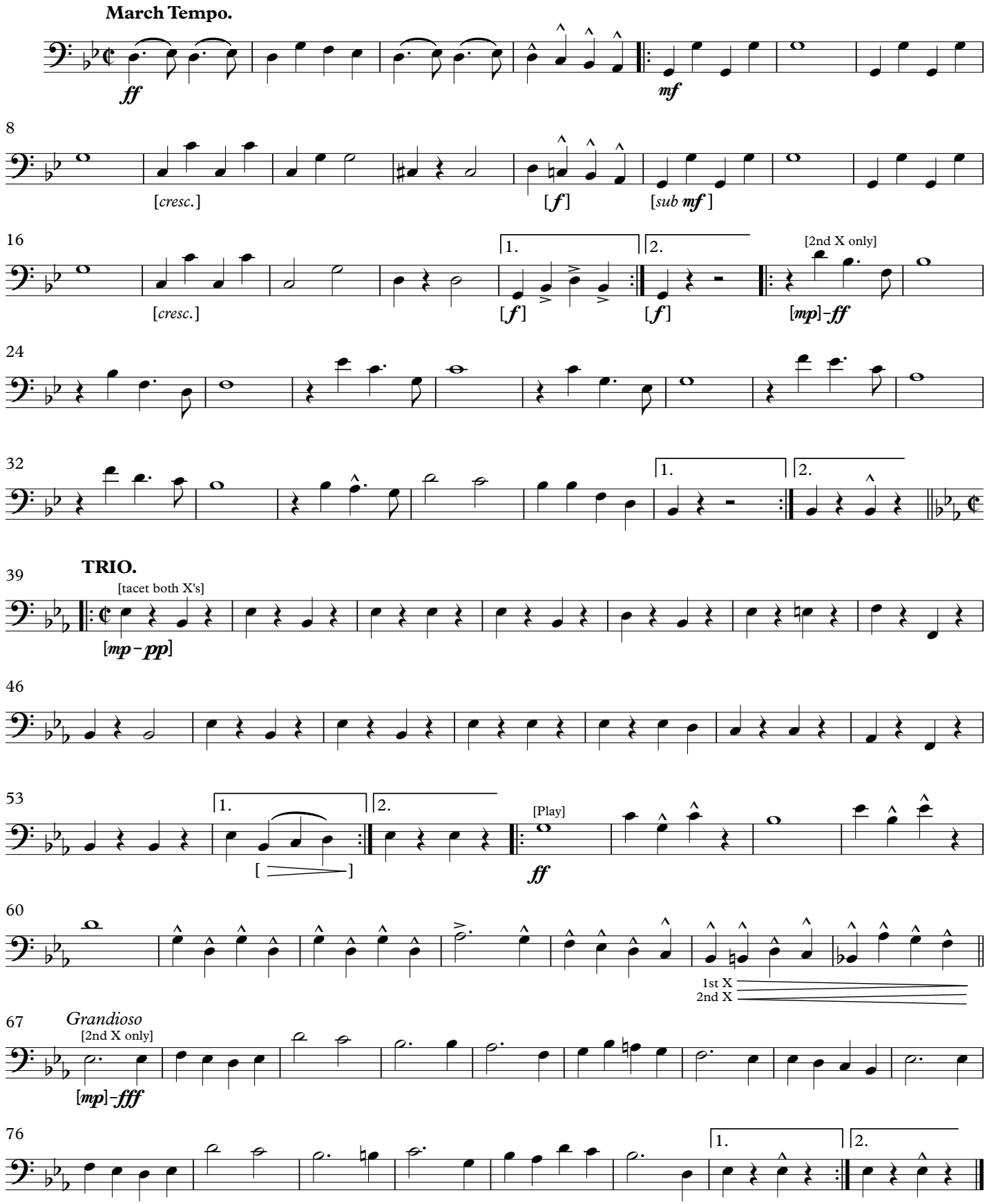
March

THE LOYAL LEGION

(1890)

3rd Trombone

JOHN PHILIP SOUSA



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March

THE LOYAL LEGION

Tuba

JOHN PHILIP SOUSA

(1890)

March Tempo.

ff

mf

7

[*cresc.*]

[*f*]

[*sub mf*]

14

[*cresc.*]

1.

[*f*]

21

2.

[*f*]

[*mp*]–*ff*

27

33

1.

2.

39

TRIO.

[*mp – pp*]

46

54

1.

2.

ff

62

ff

Grandioso

1st X

2nd X

[*mp*]–*fff*

70

77

1.

2.

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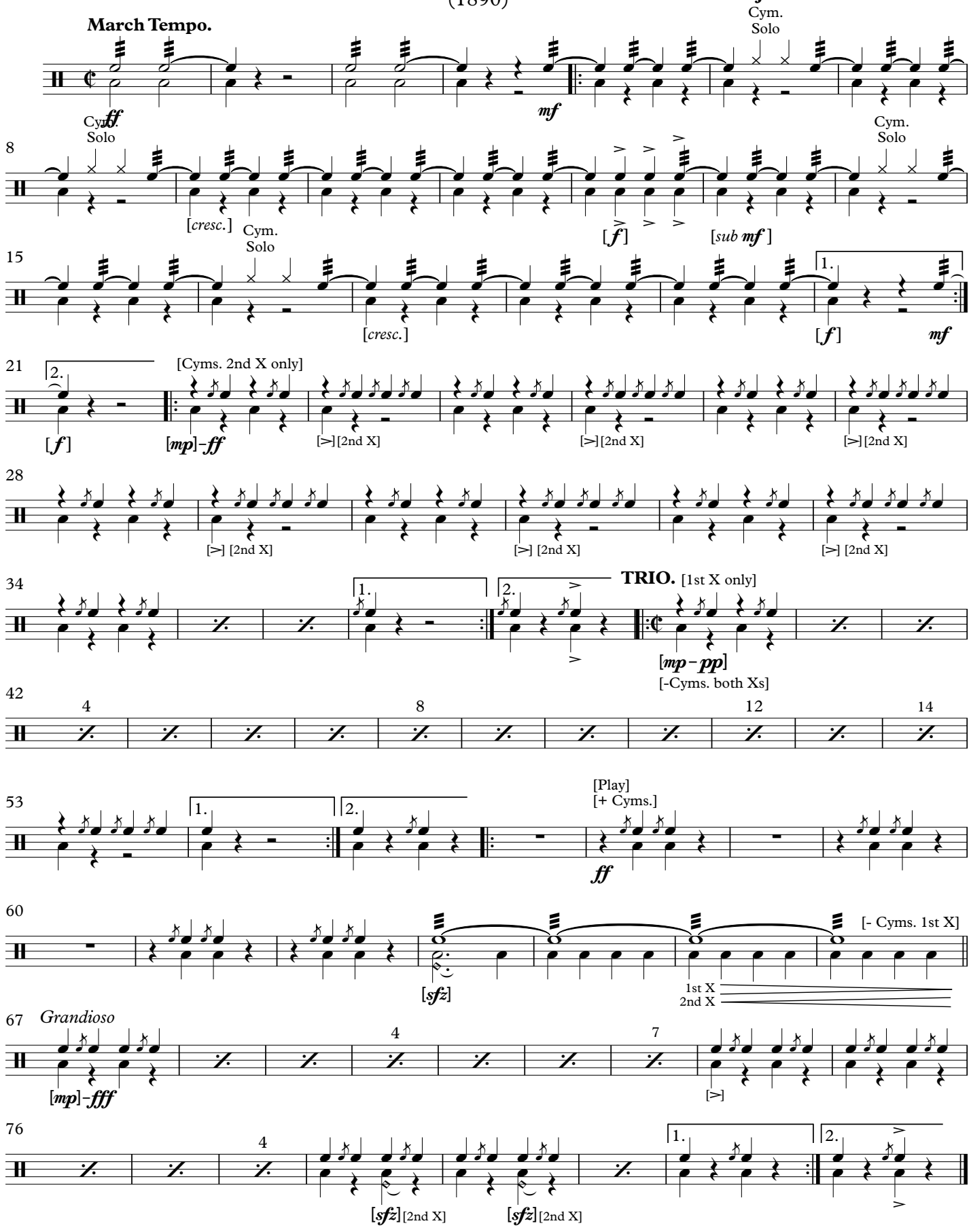
March

THE LOYAL LEGION

Drums

(1890)

JOHN PHILIP SOUSA



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