The Complete Marches of John Philip Sousa

Vol. 5 No. 77

THE NAVAL RESERVE

MARCH

(1917)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Naval Reserve" (1917)

"The Boys in Navy Blue" and "Great Lakes" were alternate titles Sousa used for this march, which he wrote while in charge of the Navy band program at Great Lakes during World War I. It was dedicated to the officers and men of the Naval Reserve. The second half of the march was based on his then current song, "Blue Ridge, I'm Coming Back to You."

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 73. 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, which can be found online at https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/. 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 of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published 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" in his own performances.

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. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. 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): A true *fortissimo* dynamic begins this march, along with a ringing cymbal crash in the first measure. The crash in m. 4 is then typically choked to set up the first strain.

First Strain (m. 4-21): The dynamic is now *forte,* but accents come in the first four measures of the strain to highlight the trills on beat 2 of m. 5 and 7. The dynamic may then drop to *mezzo-forte* to facilitate a crescendo back to *forte* for the latter half of the strain. Quarter notes are particularly separated and short in this strain to highlight the quarter rests in the melody.

Second Strain (m. 21-38): Piccolo, E-flat clarinet, cornets, trombones, and cymbals may tacet first time through the second strain, and the dynamic is changed to *mezzo-piano* for all remaining voices. Clarinets should also play down one octave as indicated. All instruments re-enter with the three quarter note pick-ups in m. 37, suddenly at the original

fortissimo dynamic. Accents are added in the percussion second time, and the trombones now sound an interesting answer to the melody in m. 26 and 28.

Trio (m. 39-70): This trio begins with a bugle call. The cornets may play at *forte* while the accompanying woodwind notes should stay at a *piano* dynamic. All may play here except cymbals, which can be saved for the next strain to highlight the formal marching character of the bugle strain. The second half of the trio is a new melody that comes out of a *tutti* crescendo in the woodwinds to bring everyone to *forte* by m. 55. Cymbals are added back here. A few percussion accents highlight important arrivals in the melodic shape, culminating in a crescendo to a *sfz* at m. 66 and a *fortissimo* dynamic to finish the strain.

Final Strain (m. 70-102): There is no break strain in this march; rather, the final strain comes right away and is based on Sousa's song "Blue Ridge, I'm Coming Back to You." For expressive variety, dropping the dynamic to *piano* for the first time through and omitting piccolo, E-flat clarinet, cornets, trombones, and cymbals works well. The melody in the whole notes can be played somewhat lyrically and sustained at this soft dynamic. All instruments are back in after the downbeat of m. 86 with a surprise *fortissimo,* and the melody should now be played with a more marked articulation. Added percussion accents in m. 95-98 nicely punctuate the melody the last time through.

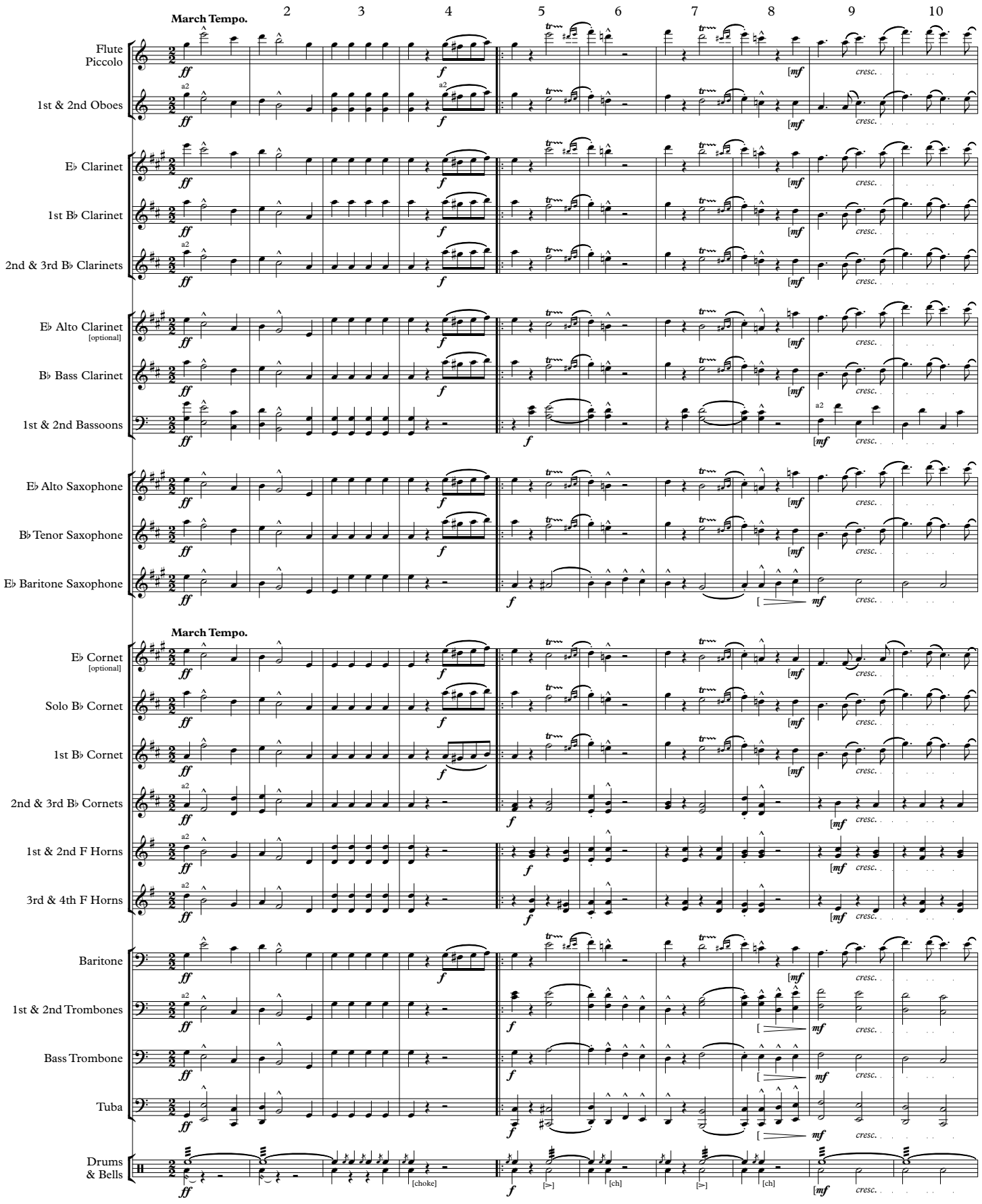
March

THE NAVAL RESERVE

(1917)

Full Score

JOHN PHILIP SOUSA



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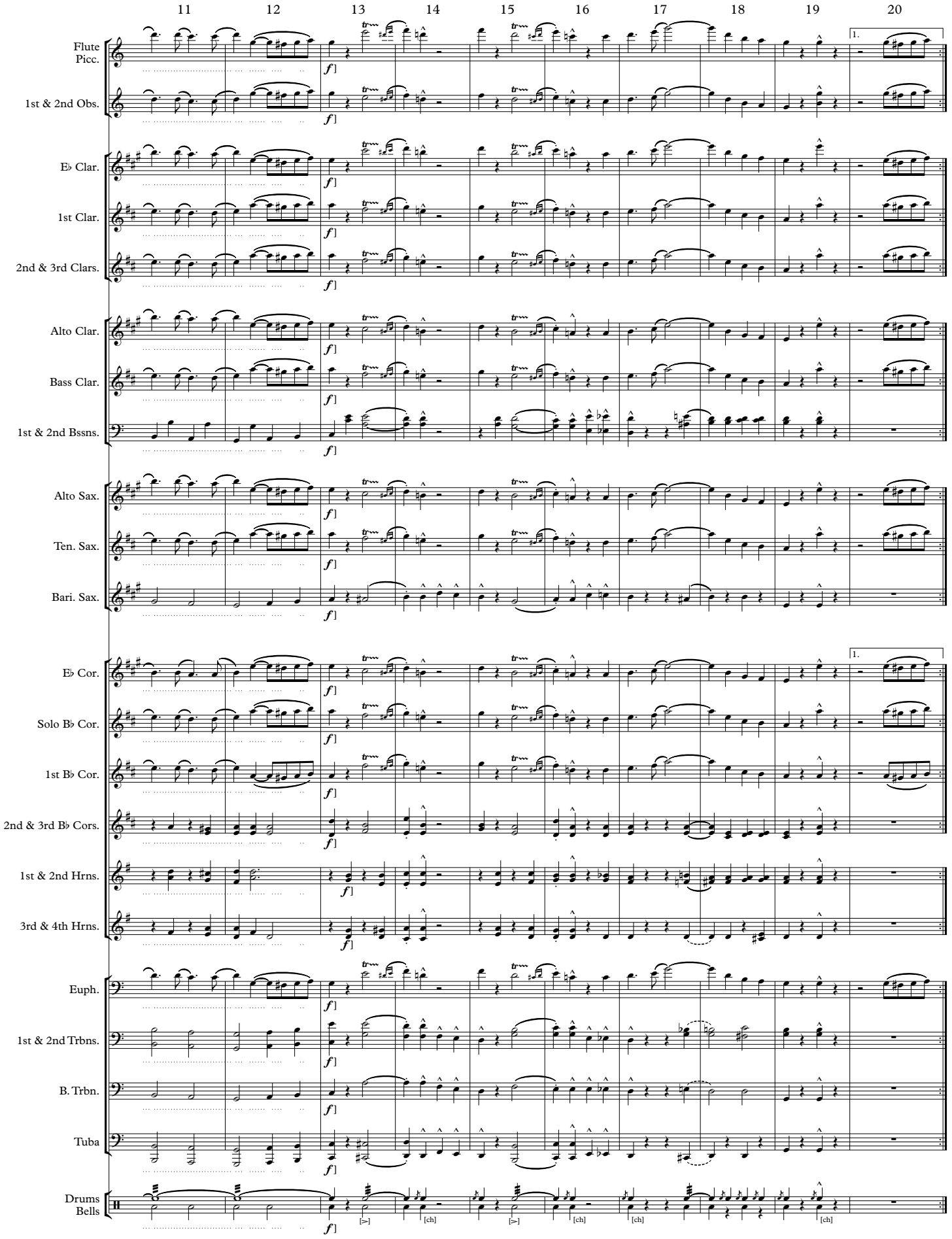
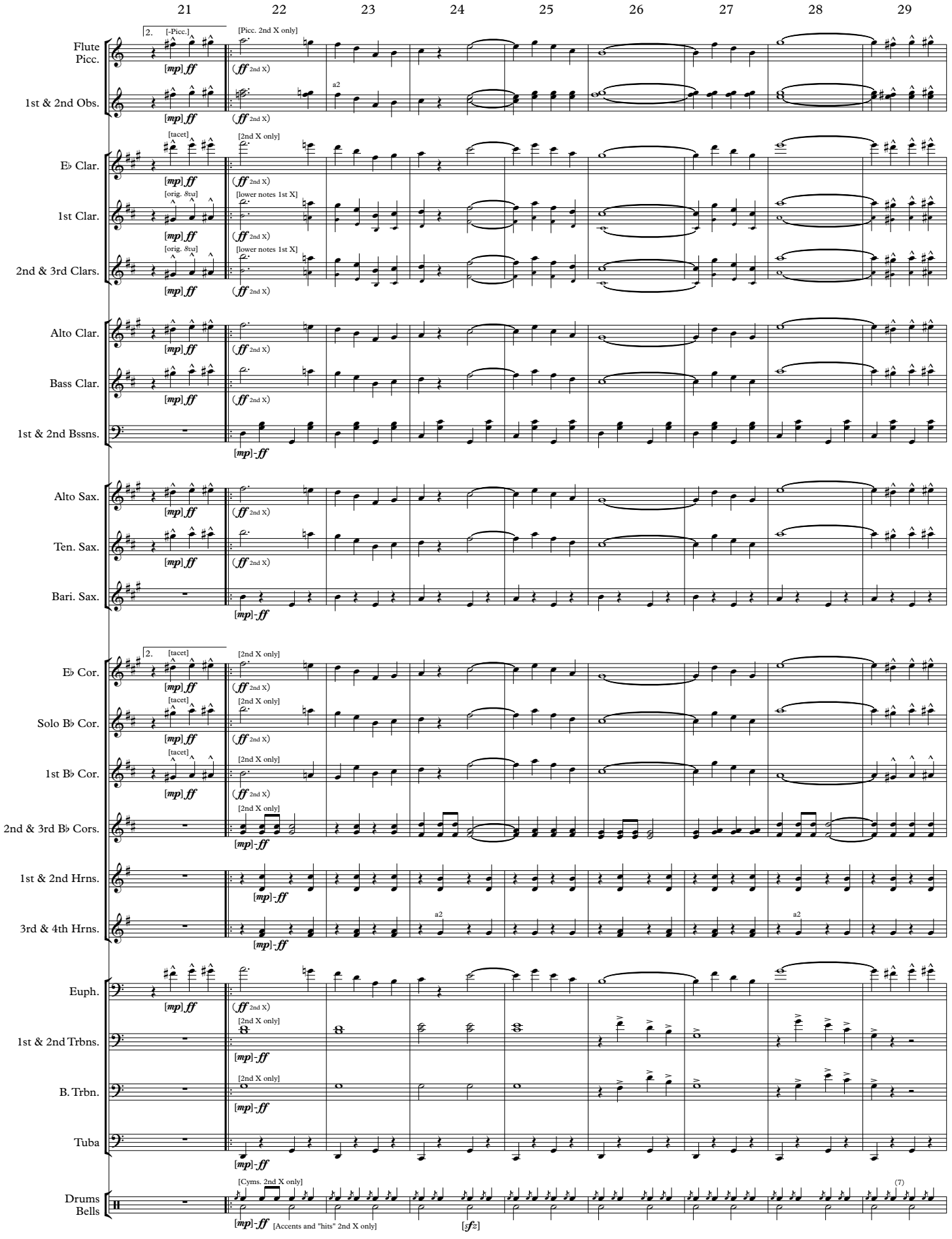
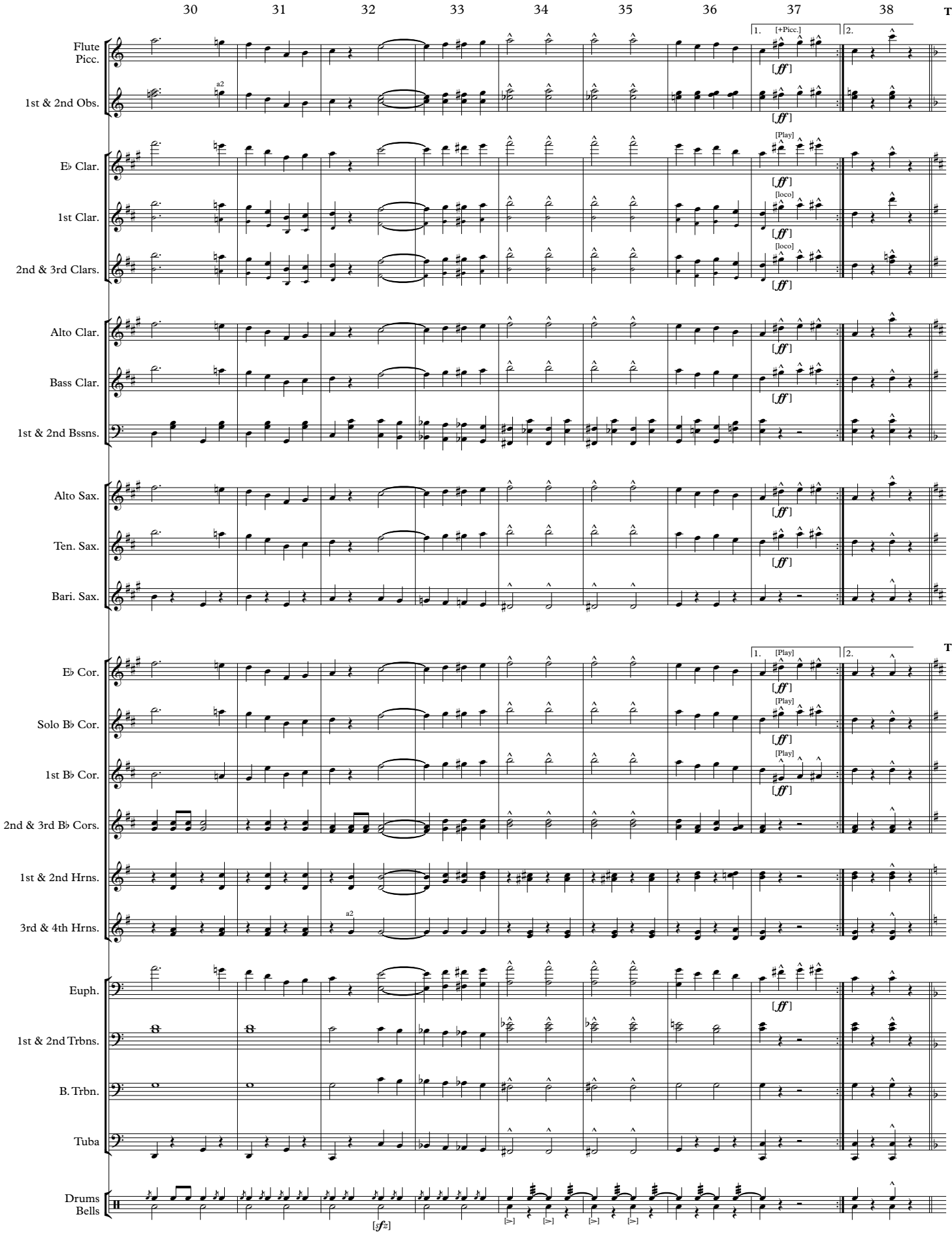
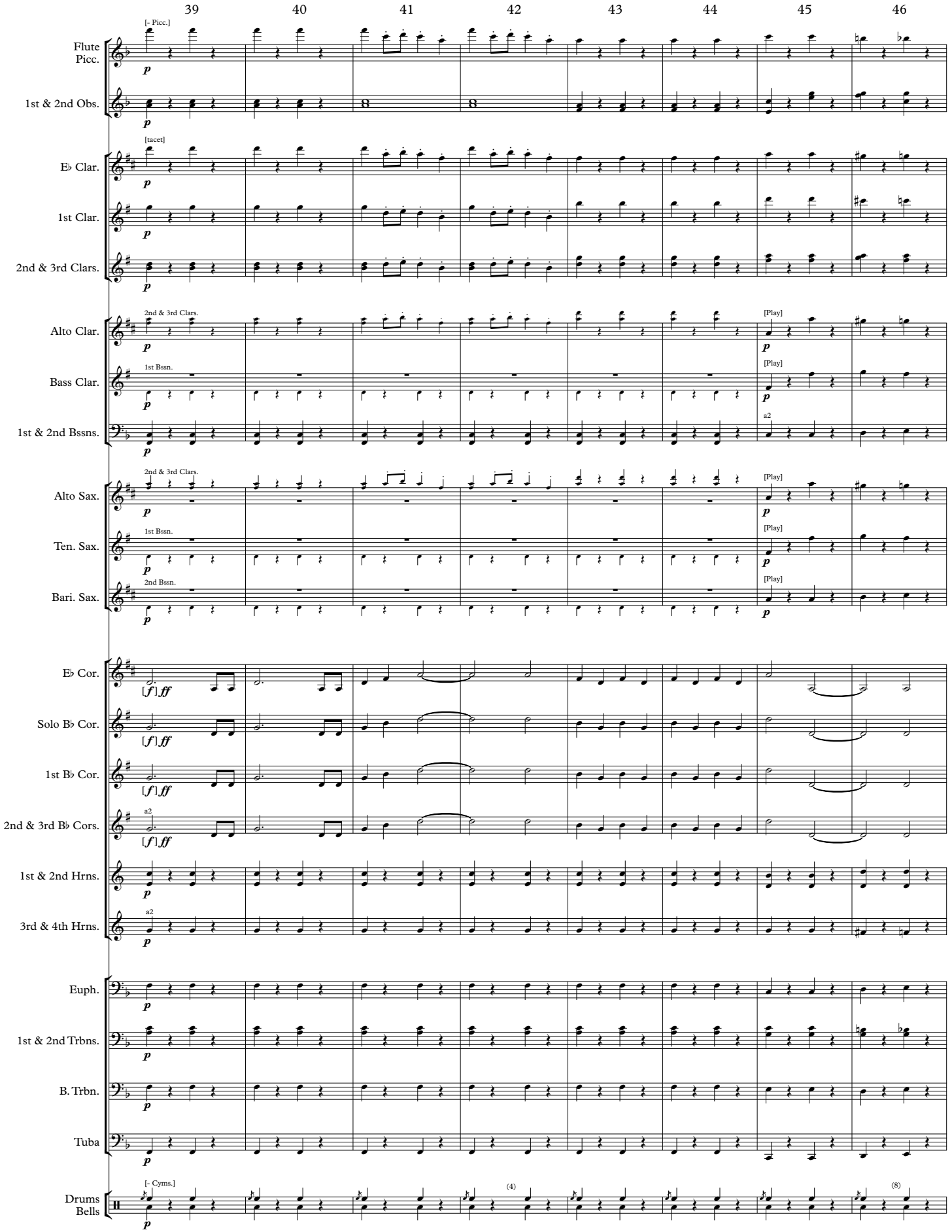

11
12
13
14
15
16
17
18
19
20
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells
1.
f
tr
[>]
[ch]

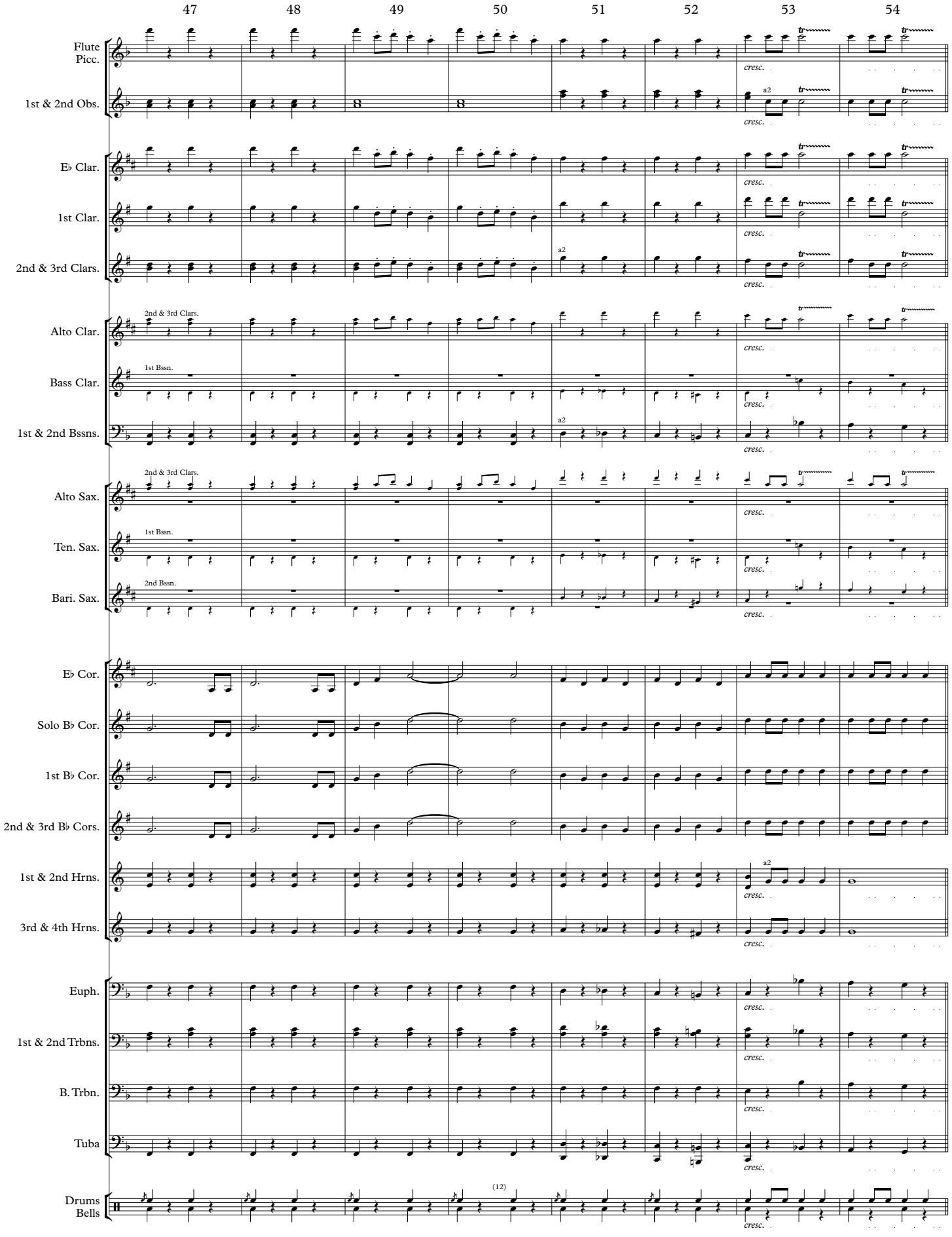
THE NAVAL RESERVE
Full Score



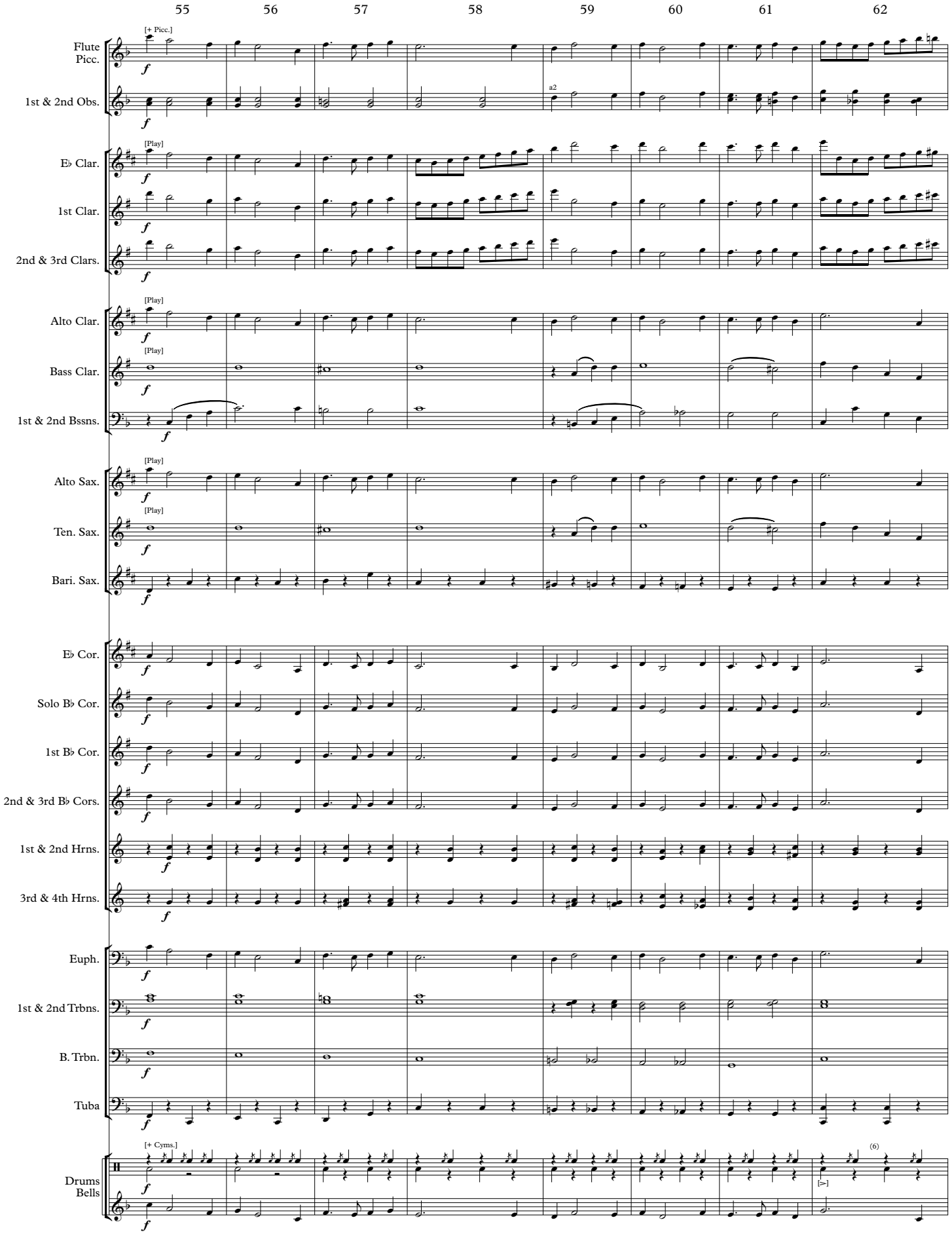

30
31
32
33
34
35
36
37
38
TRIO.
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells
[+Picc.]
[Play]
[loco]
[ff]
[sfz]
a2

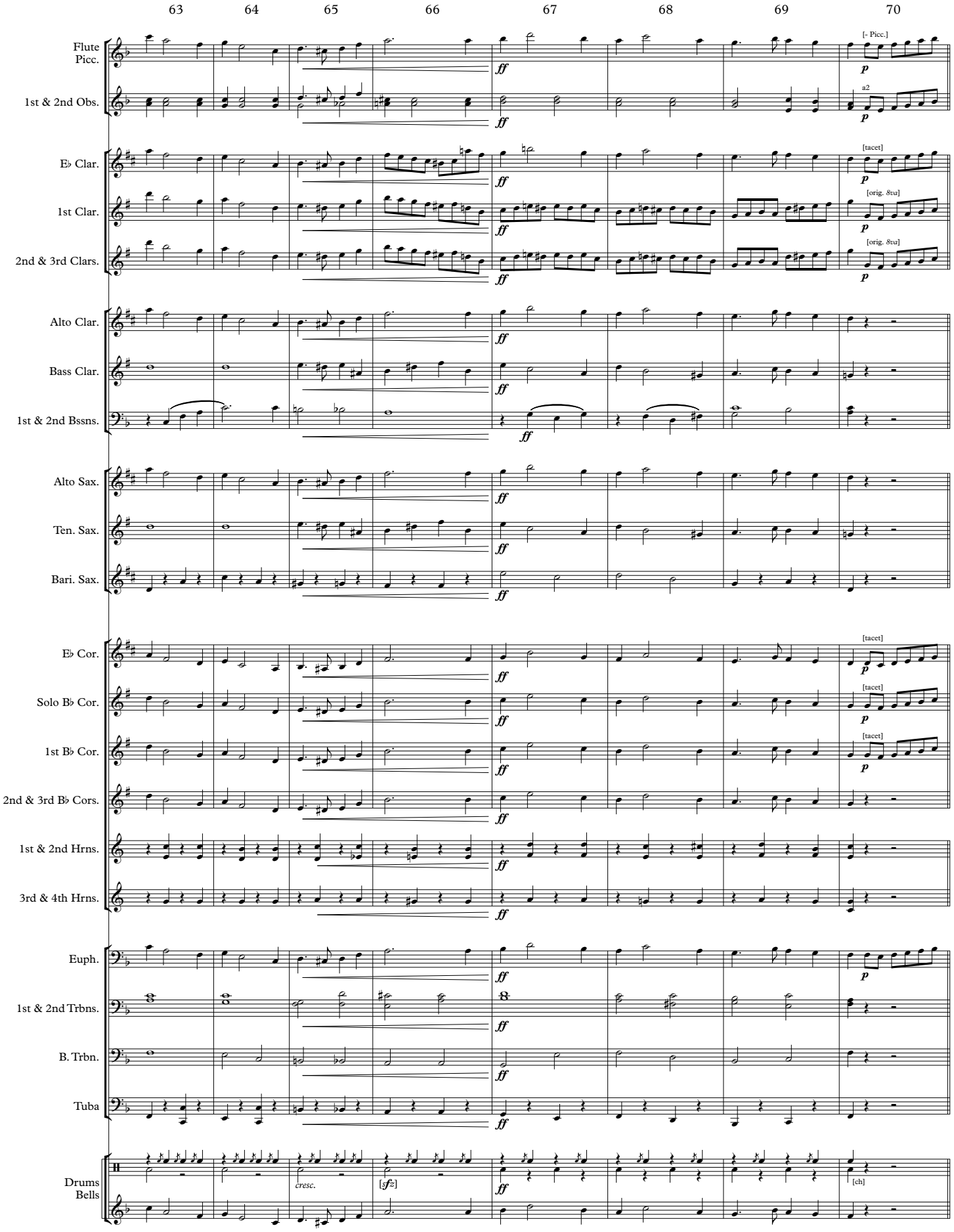
THE NAVAL RESERVE
Full Score



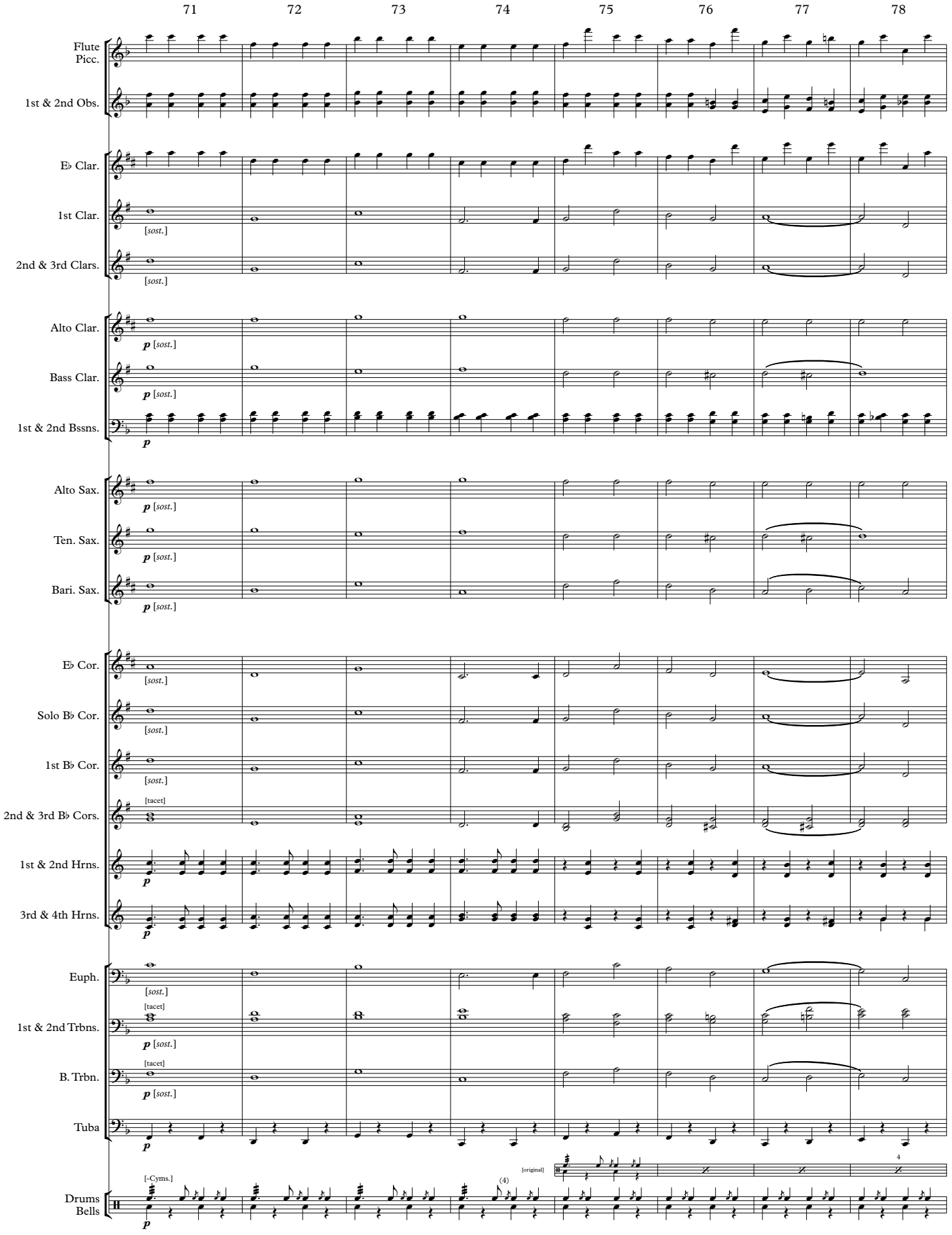

47
48
49
50
51
52
53
54
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells
2nd & 3rd Clars.
1st Bssn.
2nd Bssn.
a2
cresc.
(12)

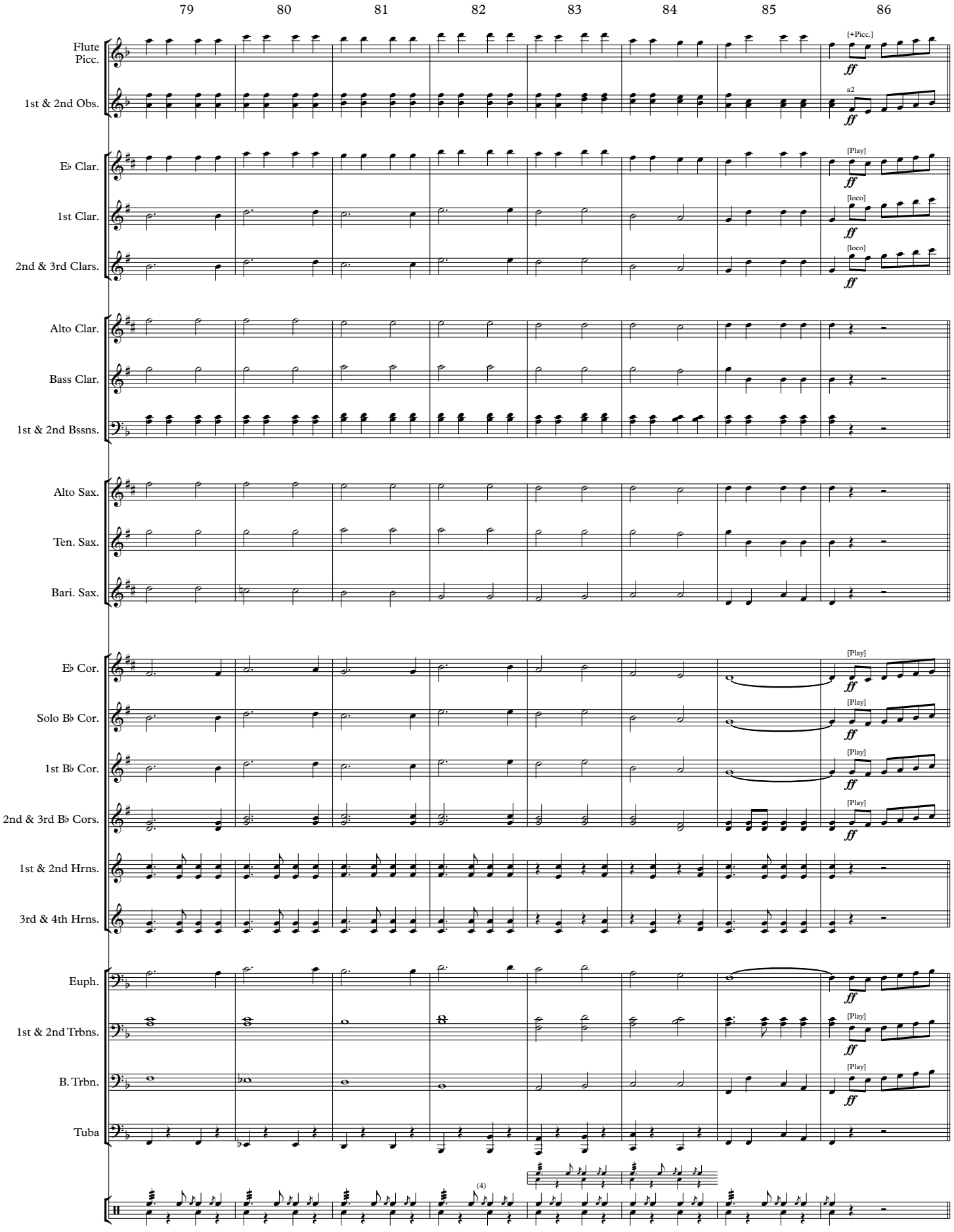
THE NAVAL RESERVE
Full Score



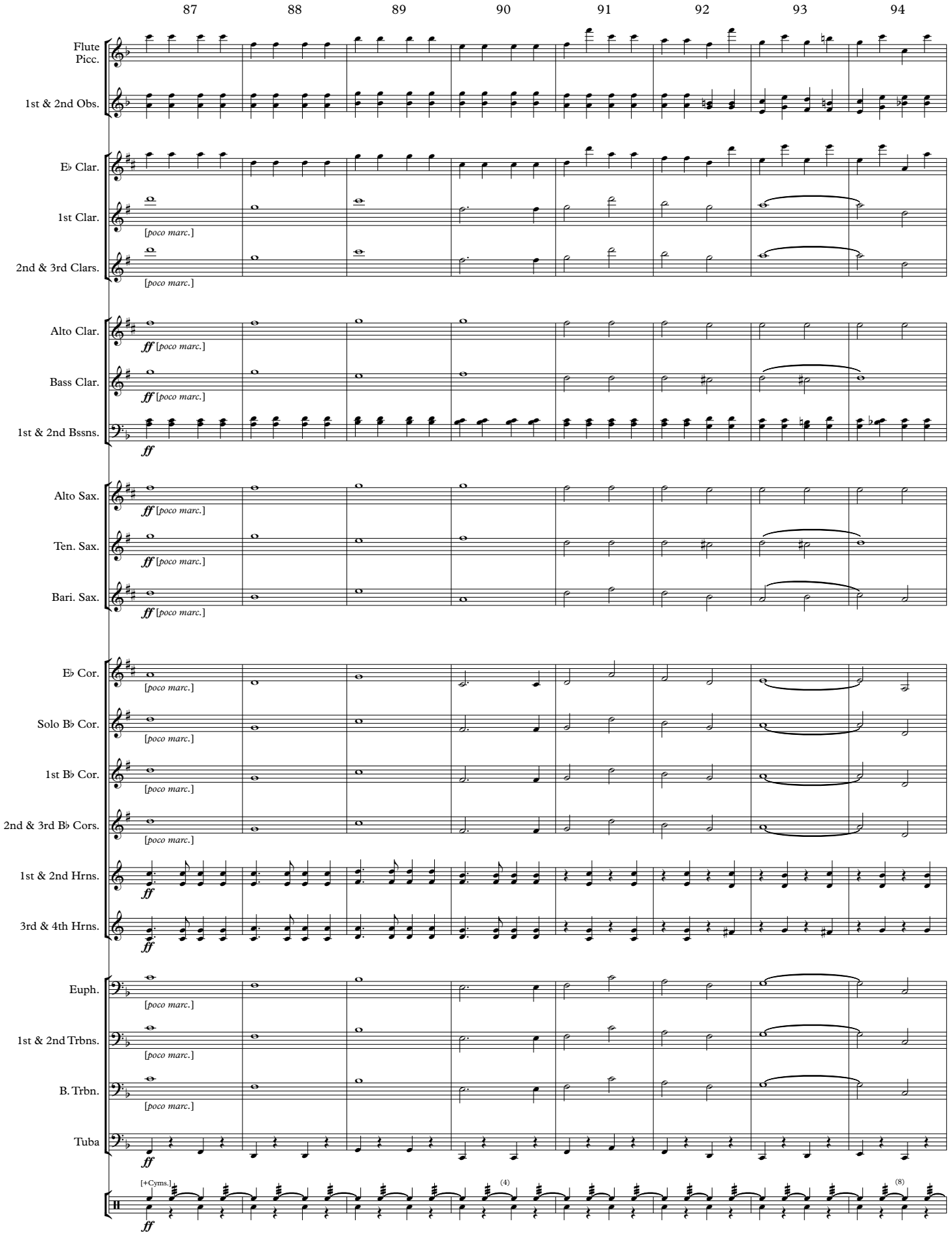

63
64
65
66
67
68
69
70
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Bells
[- Picc.]
a2
[tacet]
[orig. 8va]
cresc.
[ch]

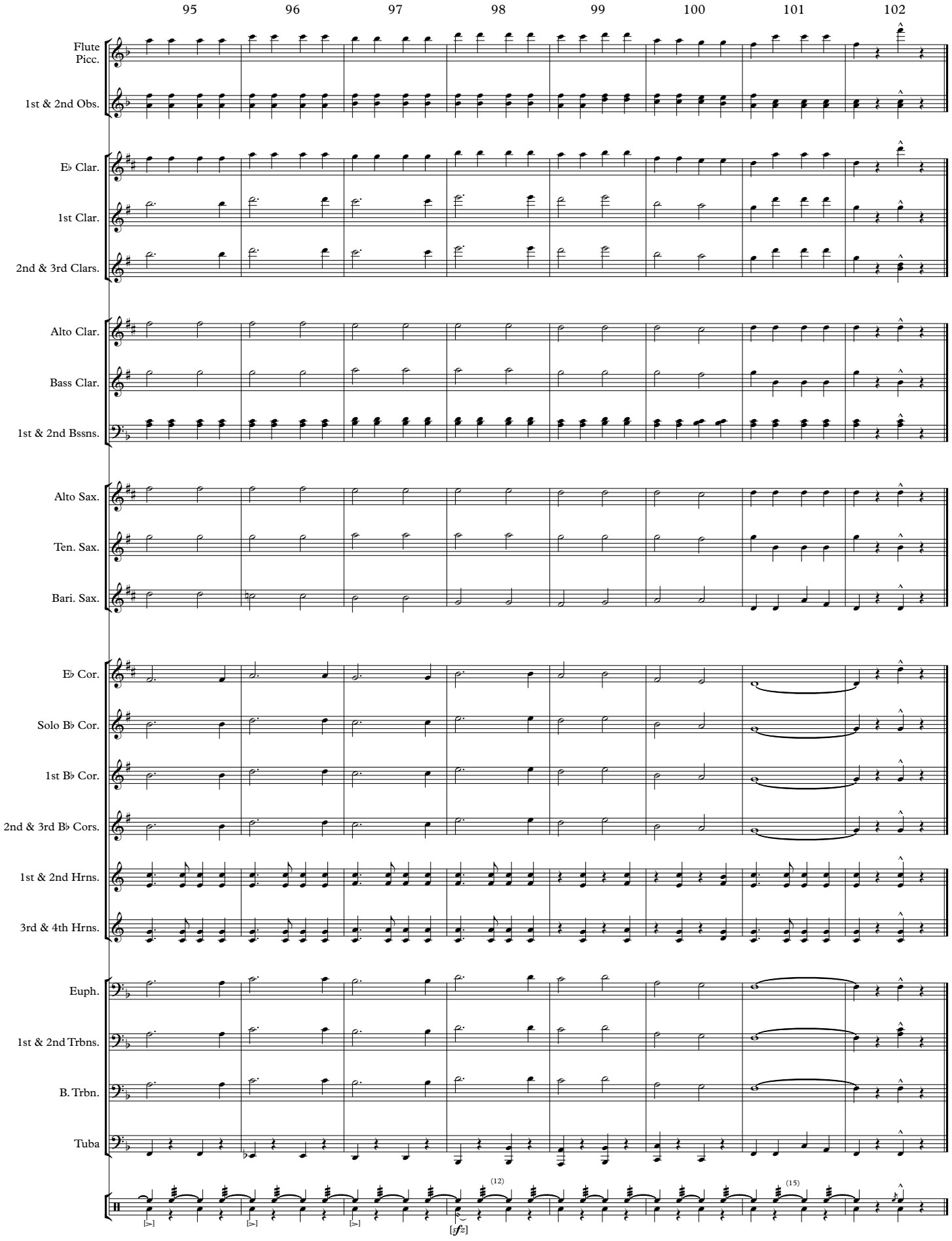
THE NAVAL RESERVE
Full Score




79
80
81
82
83
84
85
86
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
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.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
[+Picc.]
a2
[Play]
[loco]
ff
(4)

THE NAVAL RESERVE
Full Score

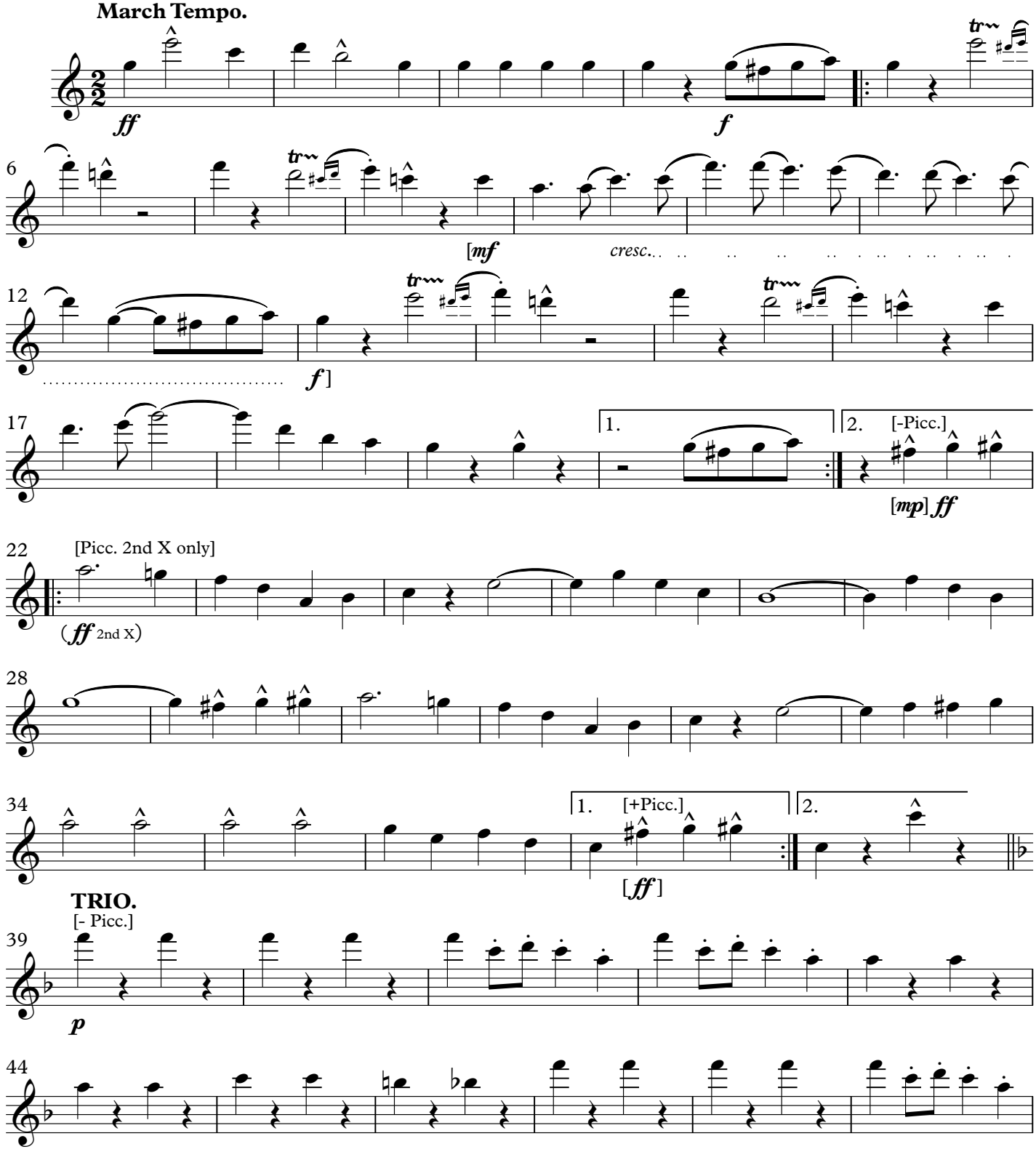



95
96
97
98
99
100
101
102
Flute
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
(12)
(15)
[sfz]

March

THE NAVAL RESERVE

Flute/Piccolo (1917) **JOHN PHILIP SOUSA**



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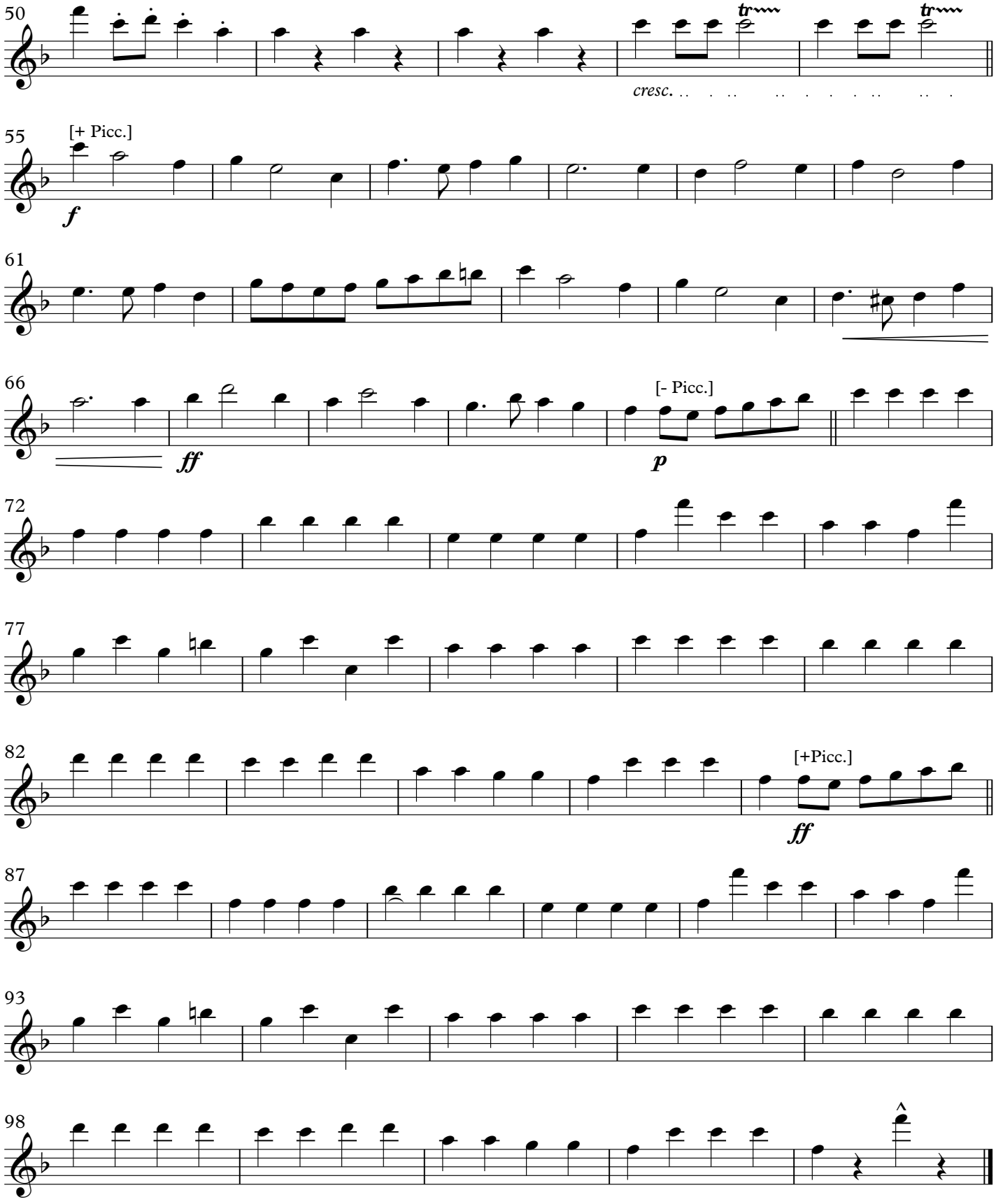
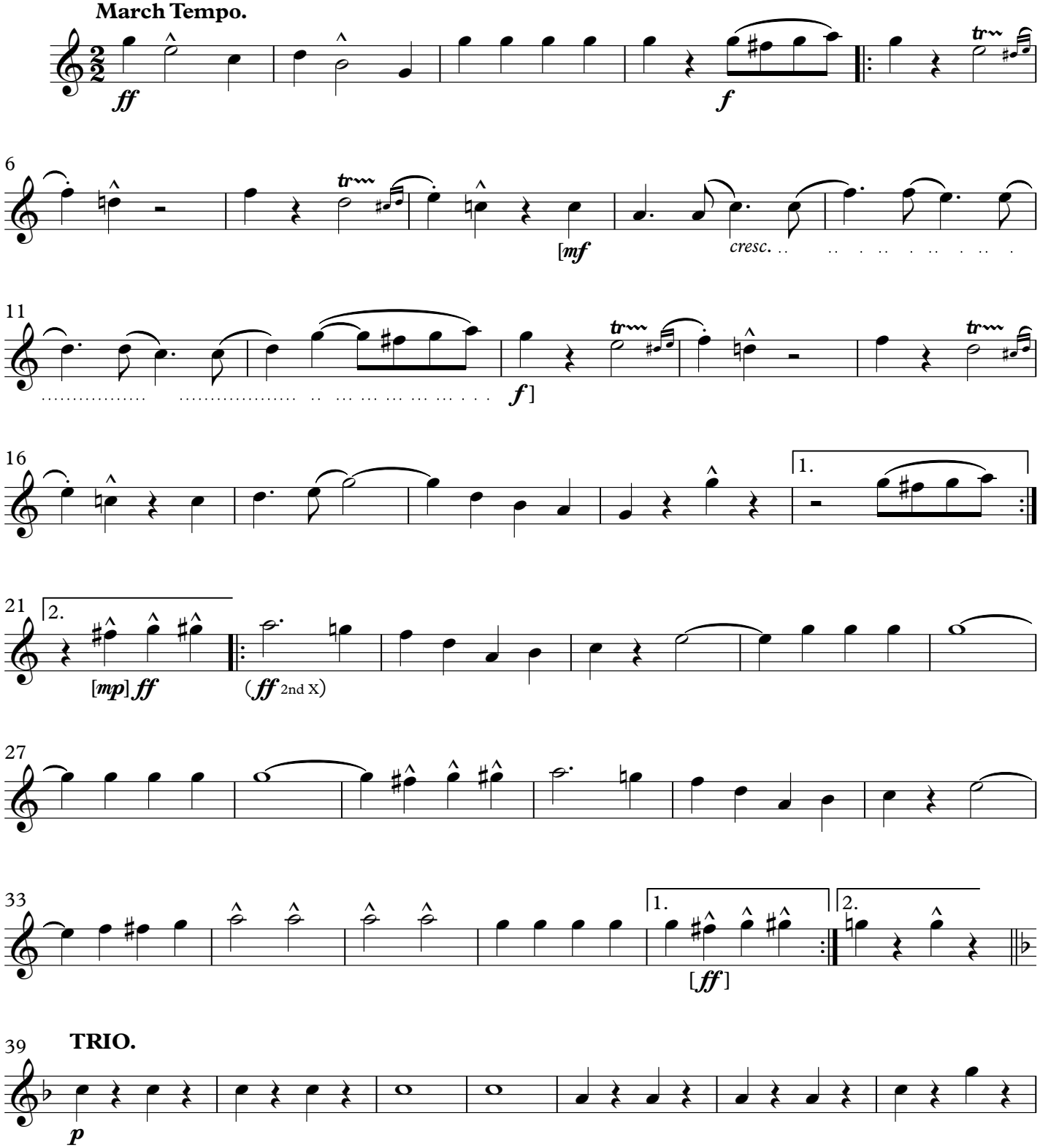

50
tr
tr
cresc.
55
[+ Picc.]
f
61
66
ff
[- Picc.]
p
72
77
82
[+Picc.]
ff
87
93
98

March

THE NAVAL RESERVE

1st Oboe (1917) **JOHN PHILIP SOUSA**



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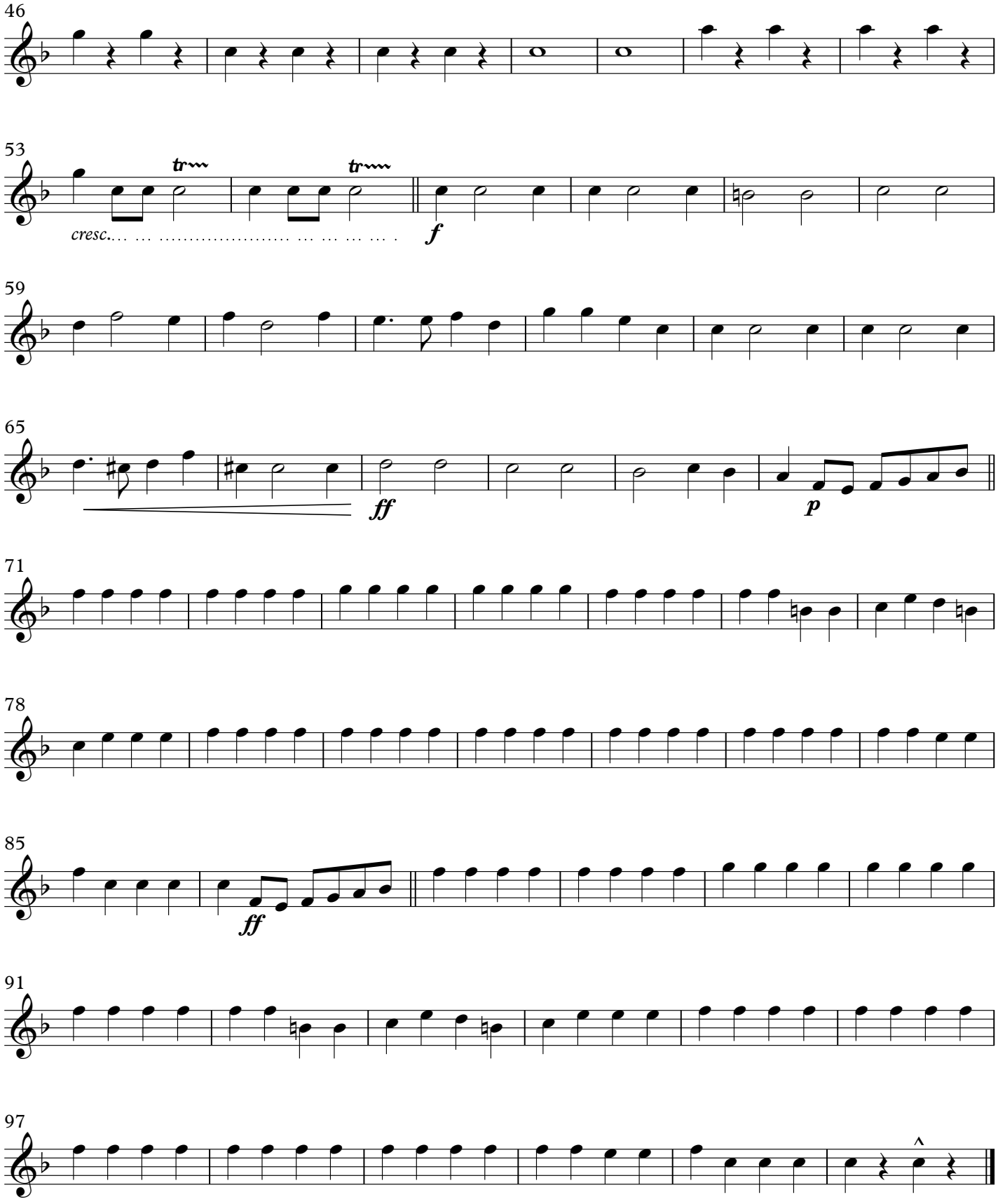
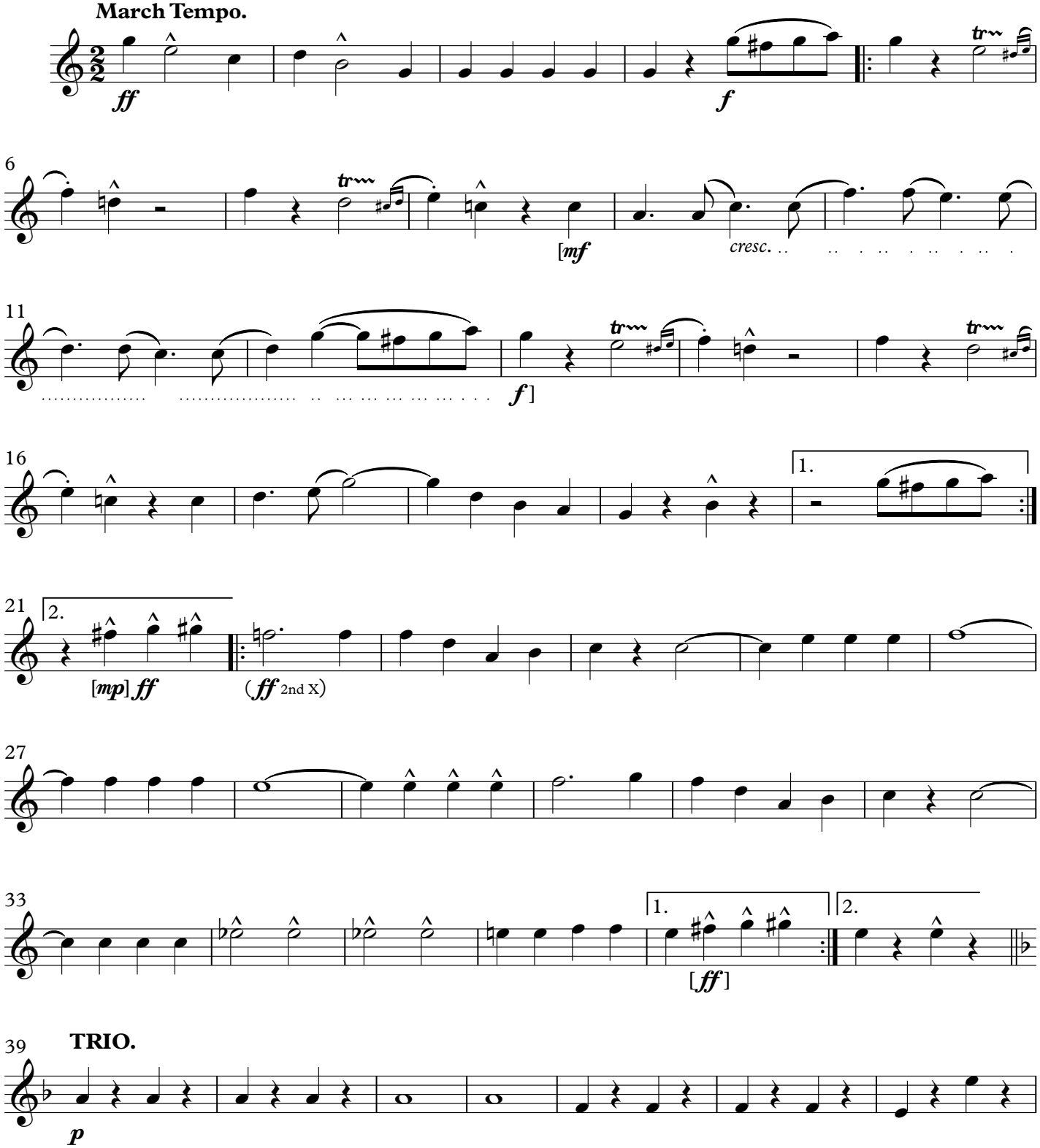

46
53
tr
tr
cresc.
f
59
65
ff
p
71
78
85
ff
91
97

March

THE NAVAL RESERVE

2nd Oboe (1917) **JOHN PHILIP SOUSA**



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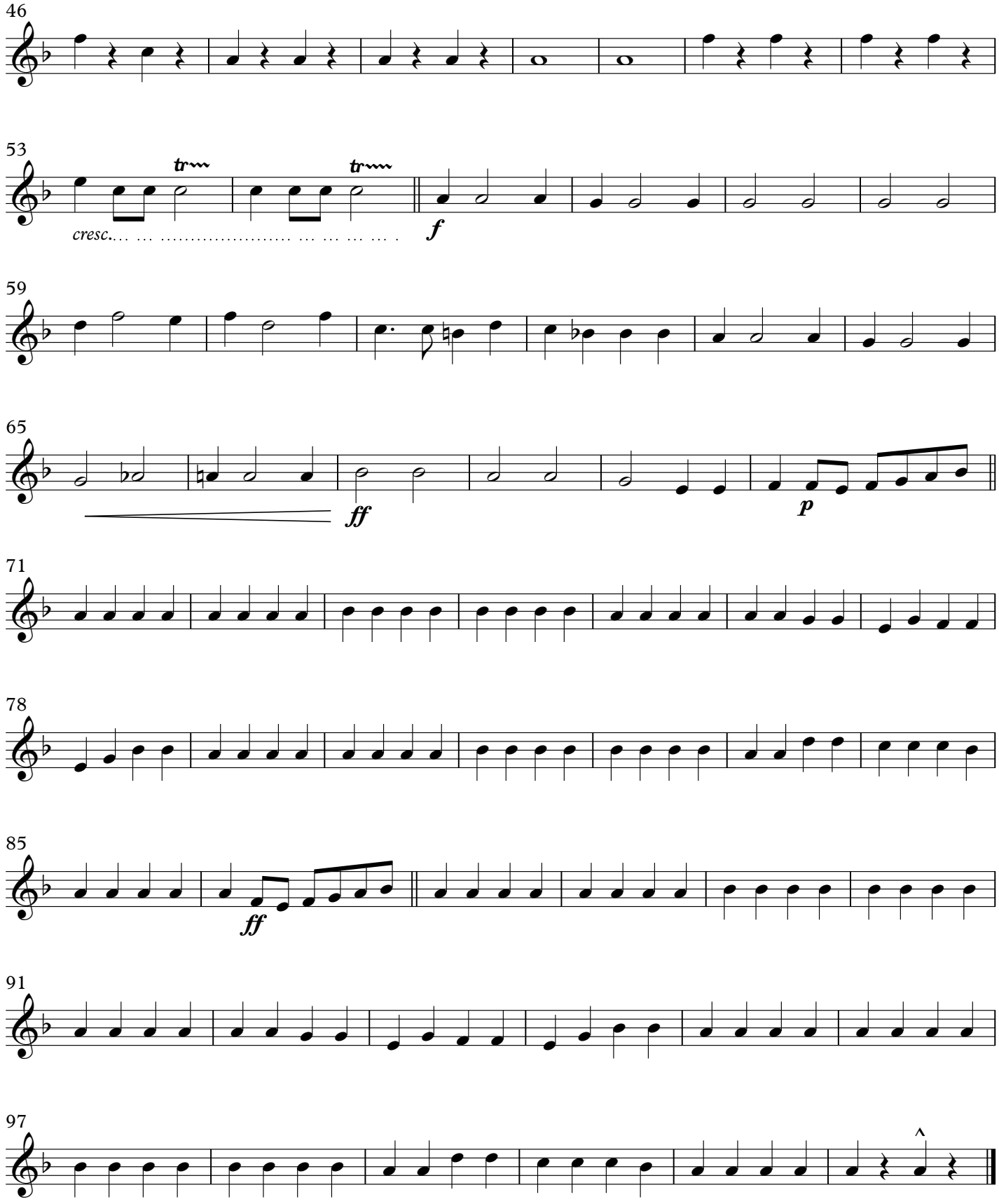

46
53
tr
tr
cresc.
f
59
65
ff
p
71
78
85
ff
91
97

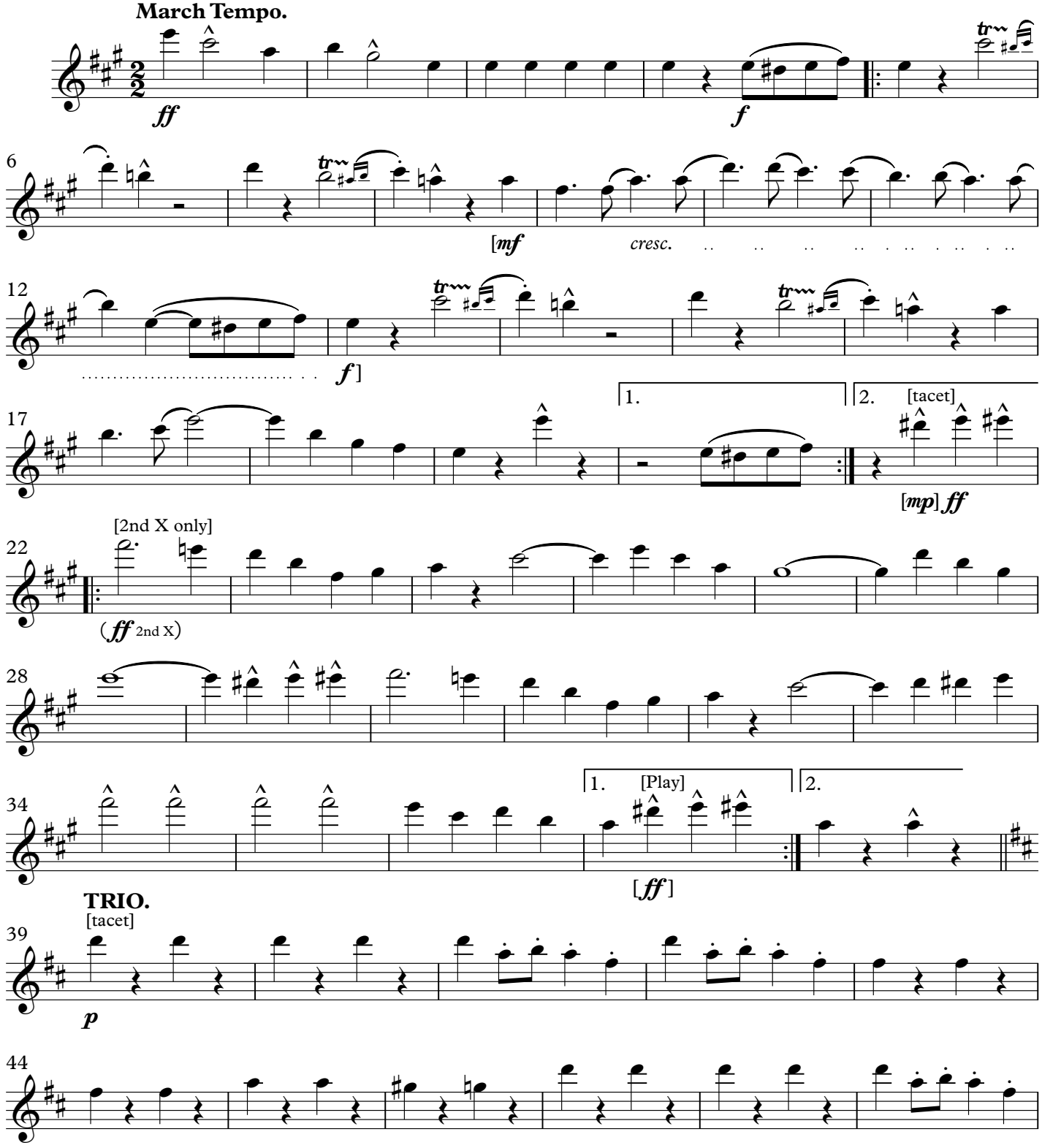
March

THE NAVAL RESERVE

(1917)

E♭ Clarinet

JOHN PHILIP SOUSA



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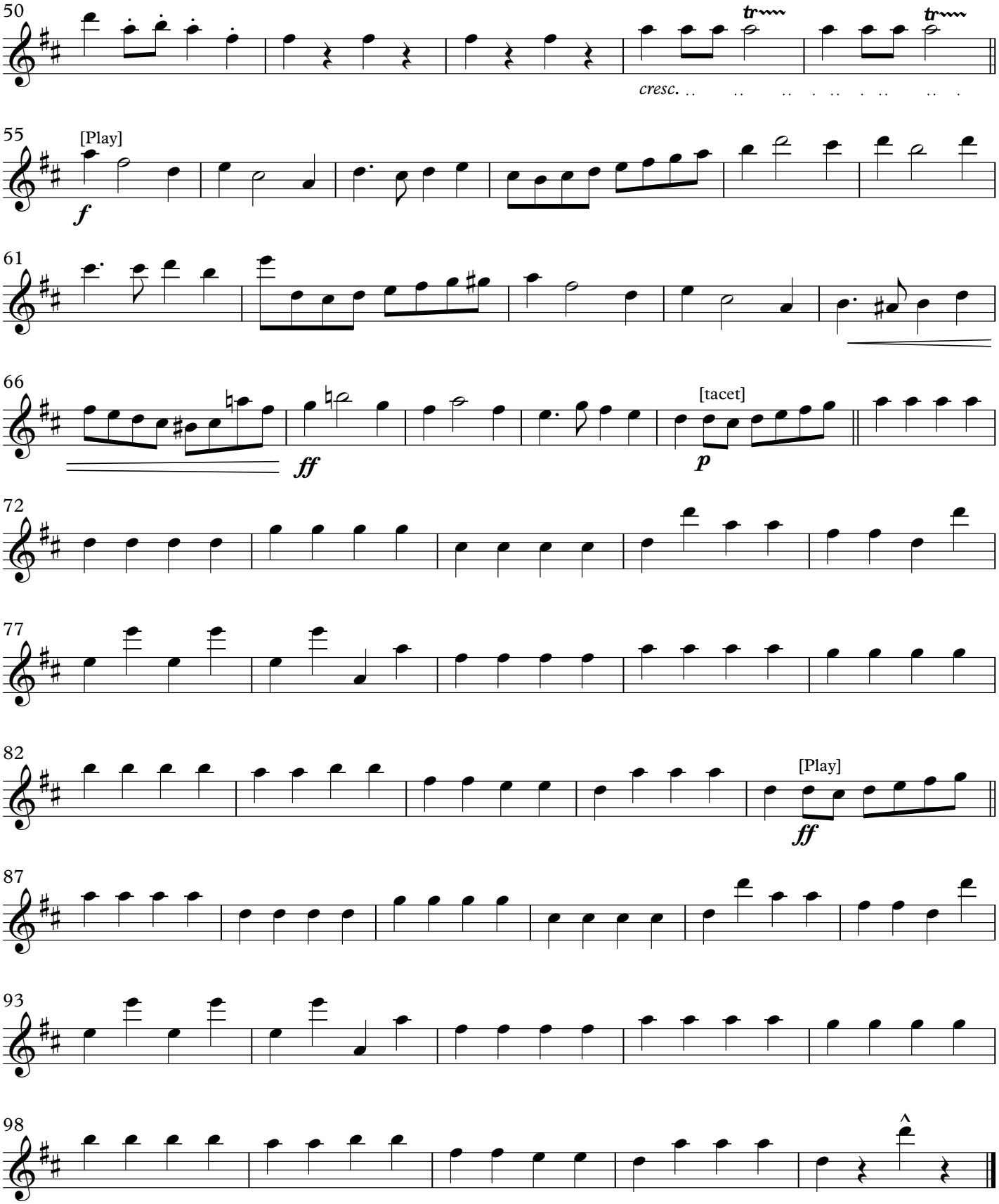

50
cresc.
55
[Play]
f
61
66
ff
[tacet]
p
72
77
82
[Play]
ff
87
93
98

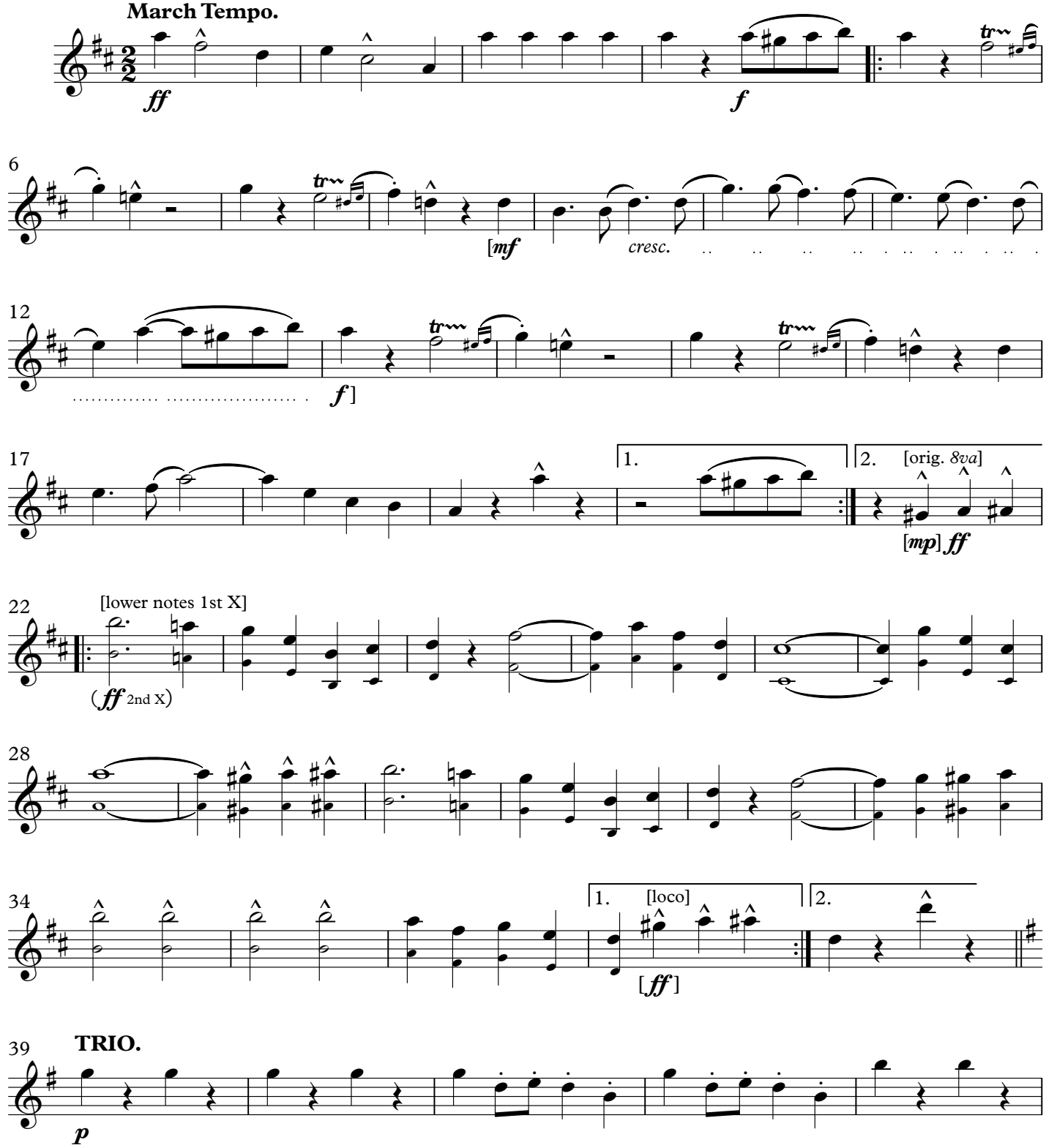
March

THE NAVAL RESERVE

1st B♭ Clarinet

(1917)

JOHN PHILIP SOUSA



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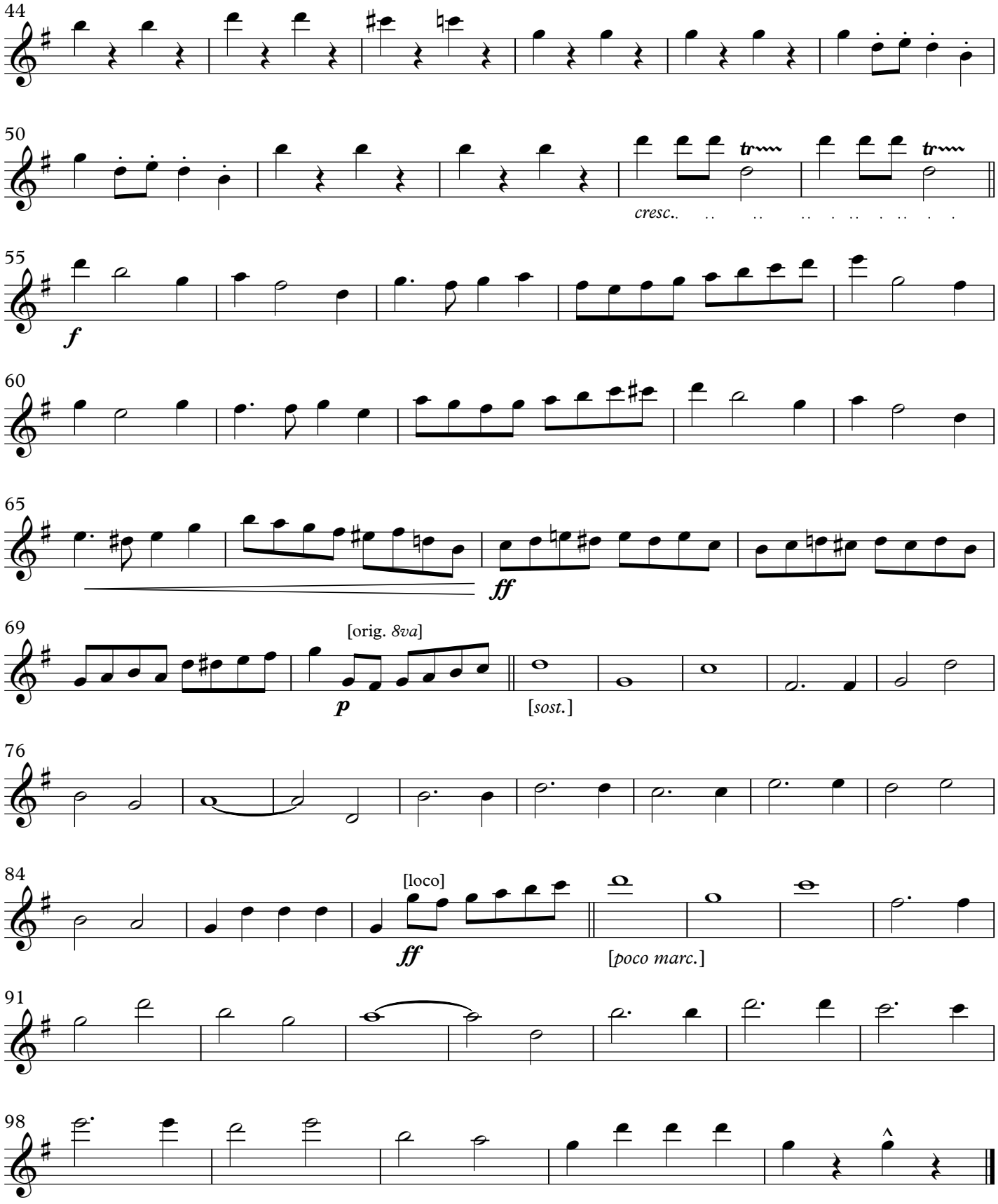
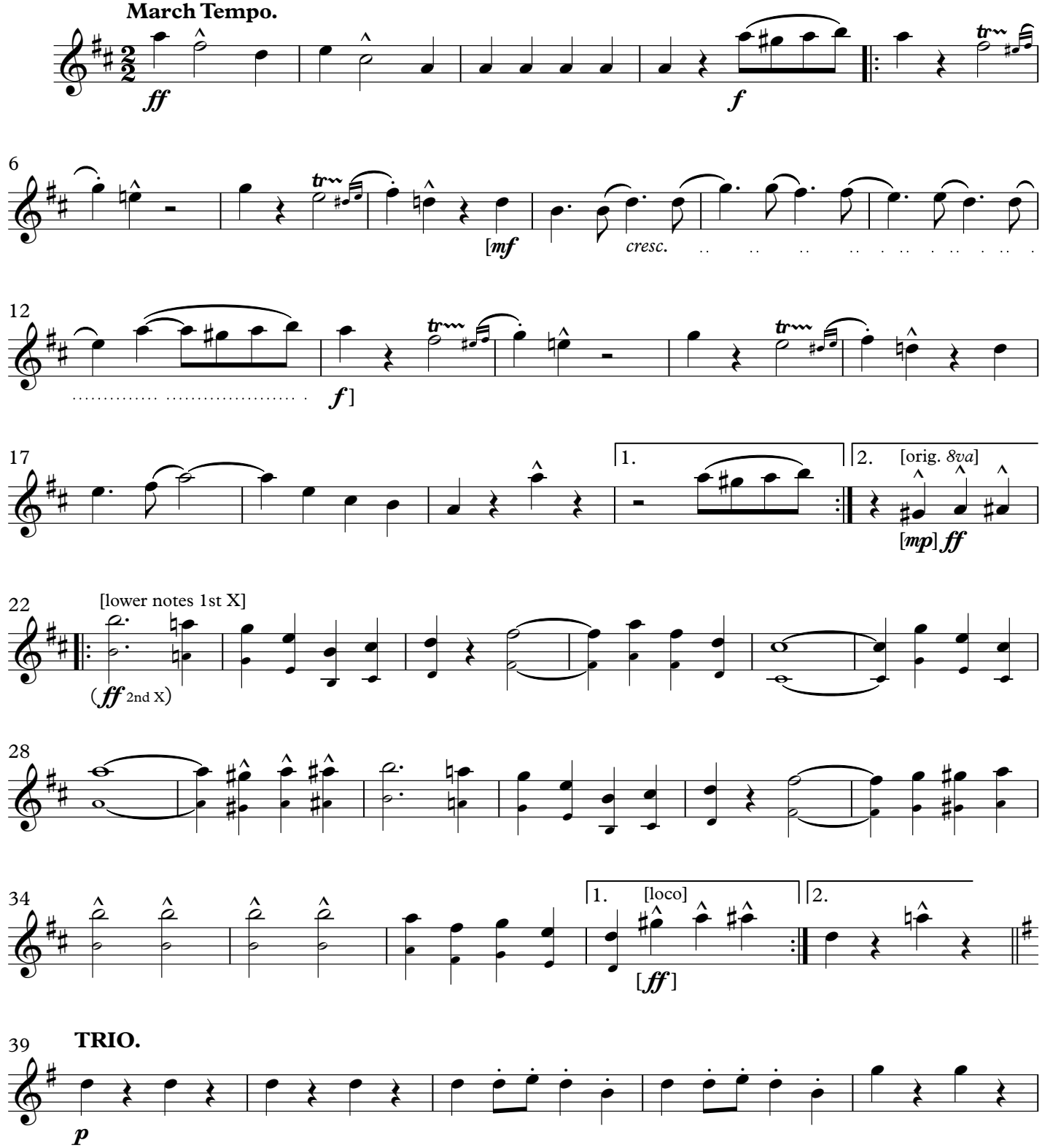

44
50
cresc..
55
f
60
65
ff
69
[orig. 8va]
p
[sost.]
76
84
[loco]
ff
[poco marc.]
91
98

March

THE NAVAL RESERVE

2nd B♭ Clarinet (1917) **JOHN PHILIP SOUSA**



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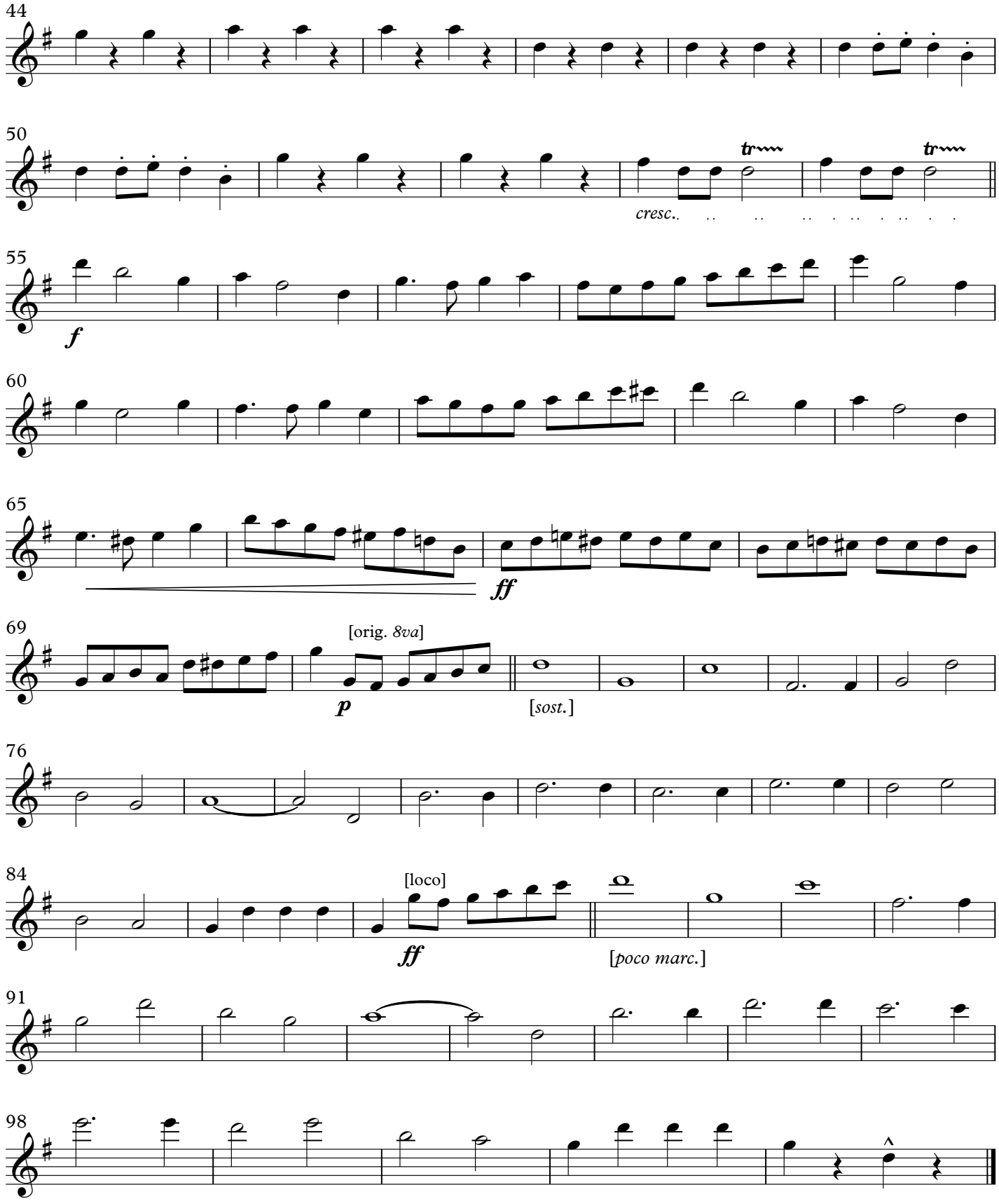

44
50
cresc.
55
f
60
65
ff
69
[orig. 8va]
p
[sost.]
76
84
[loco]
ff
[poco marc.]
91
98

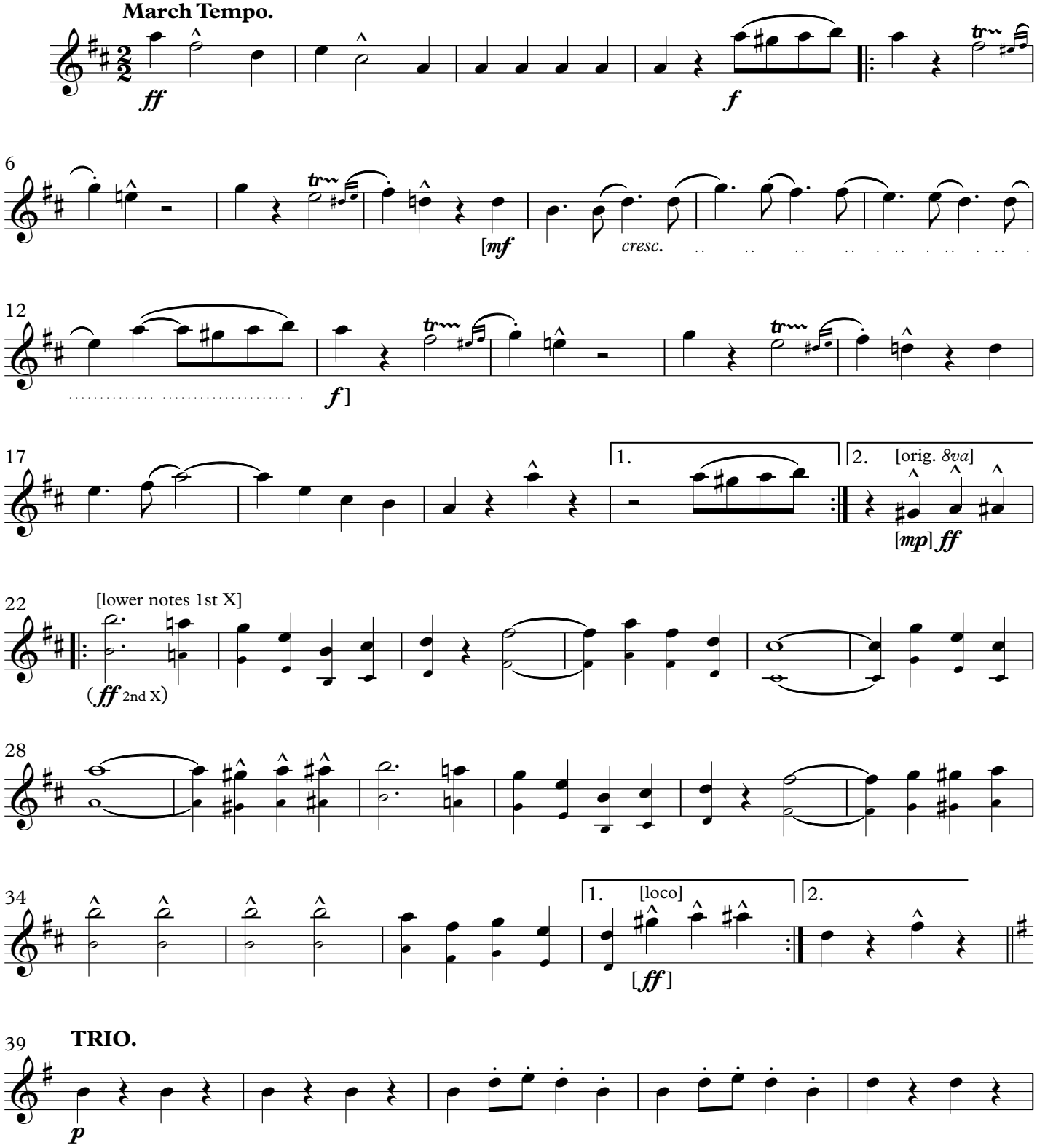
March

THE NAVAL RESERVE

3rd B♭ Clarinet

(1917)

JOHN PHILIP SOUSA



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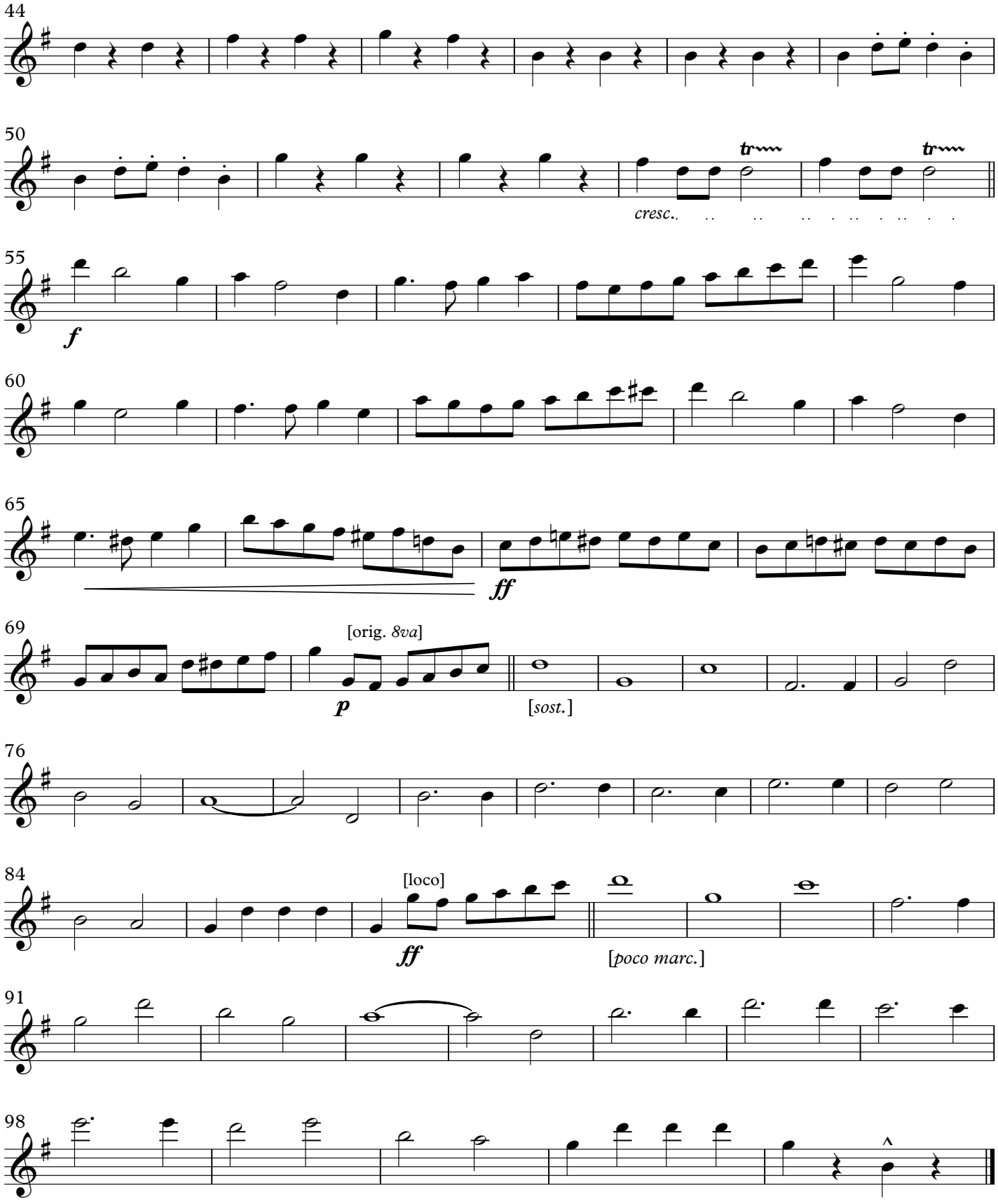

44
50
cresc.
55
f
60
65
ff
69
[orig. 8va]
p
[sost.]
76
84
[loco]
ff
[poco marc.]
91
98

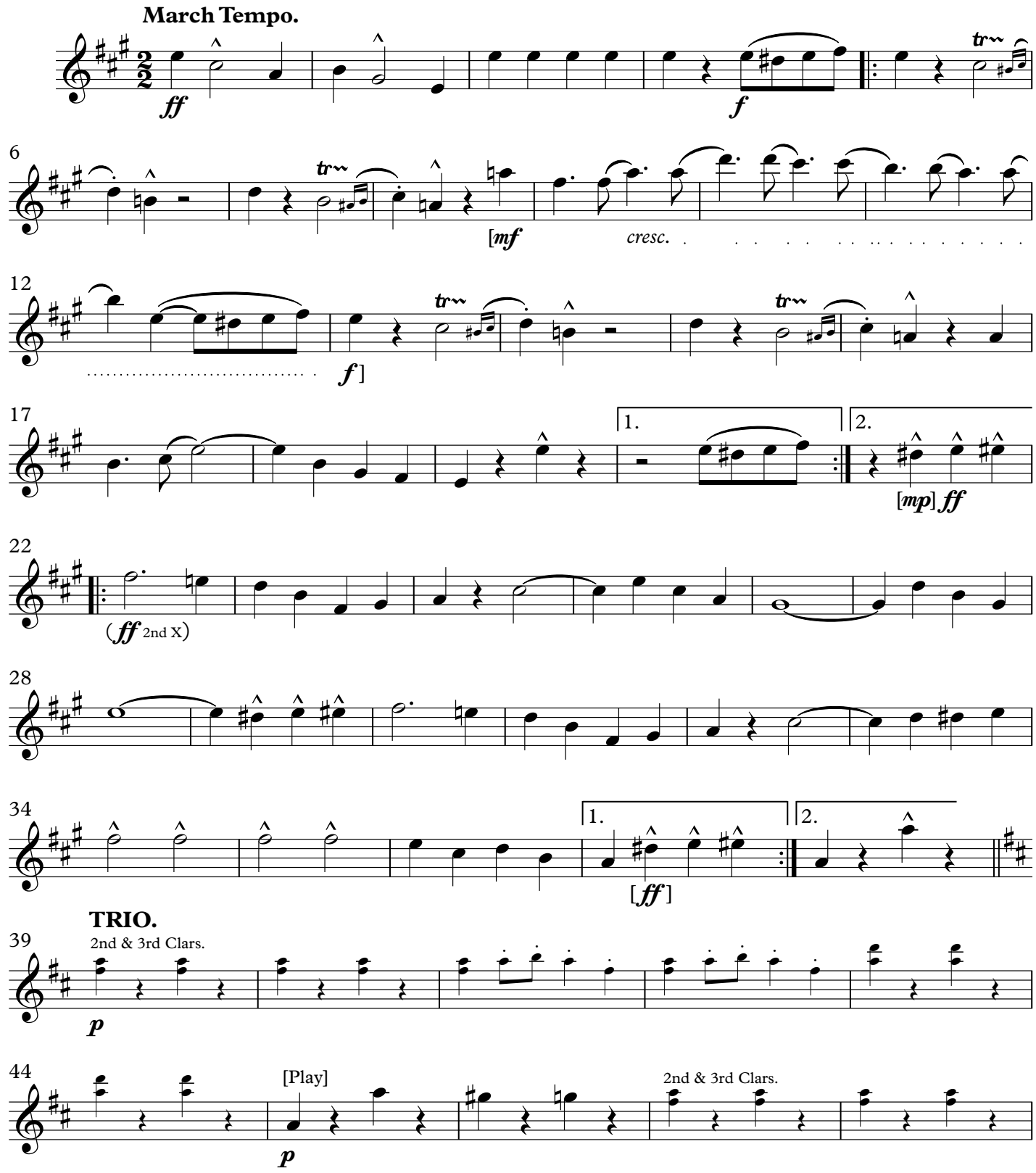
March

THE NAVAL RESERVE

E♭ Alto Clarinet
[optional]

(1917)

JOHN PHILIP SOUSA



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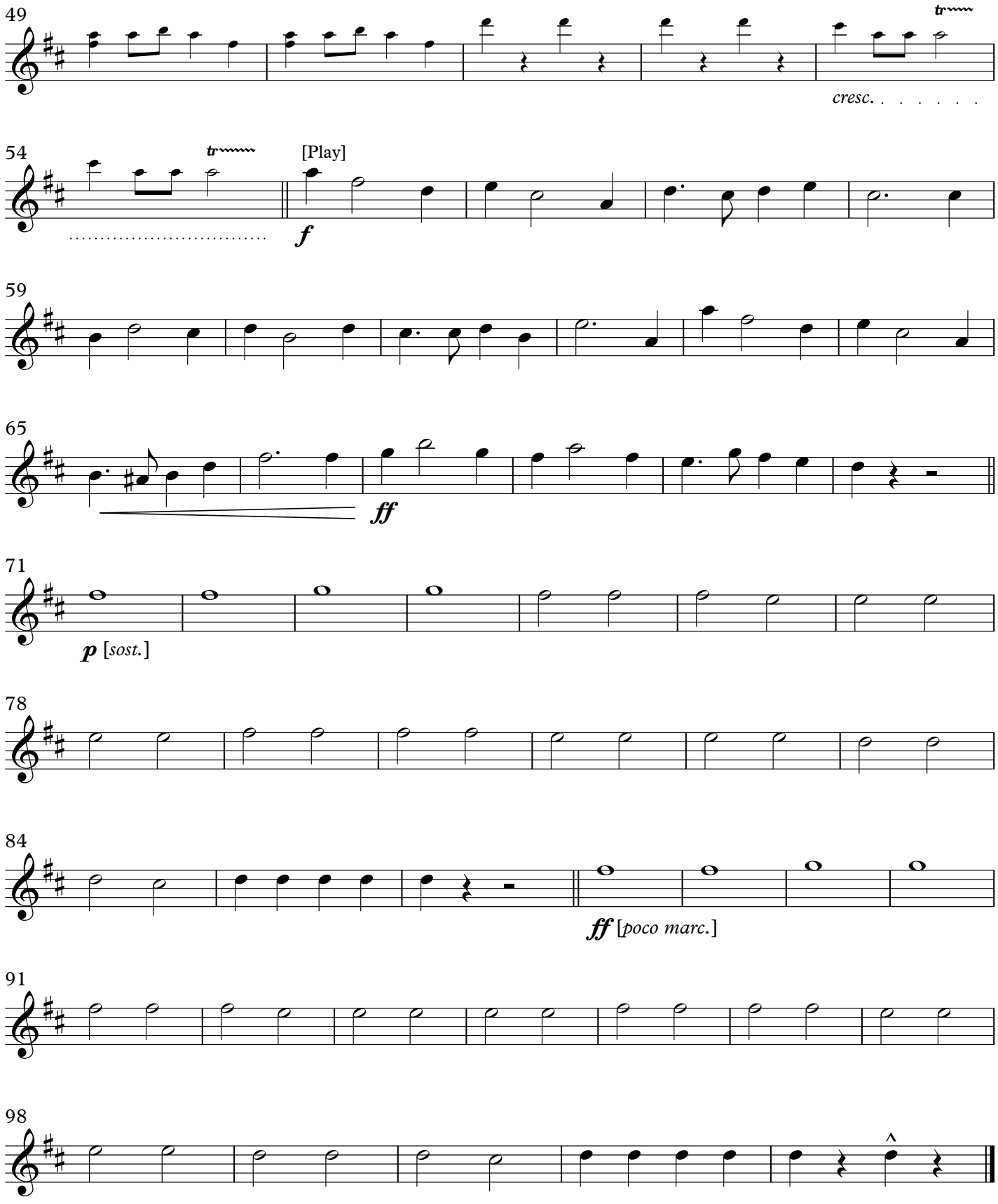

49
tr
cresc.
54
tr
[Play]
f
59
65
ff
71
p [sost.]
78
84
ff [poco marc.]
91
98

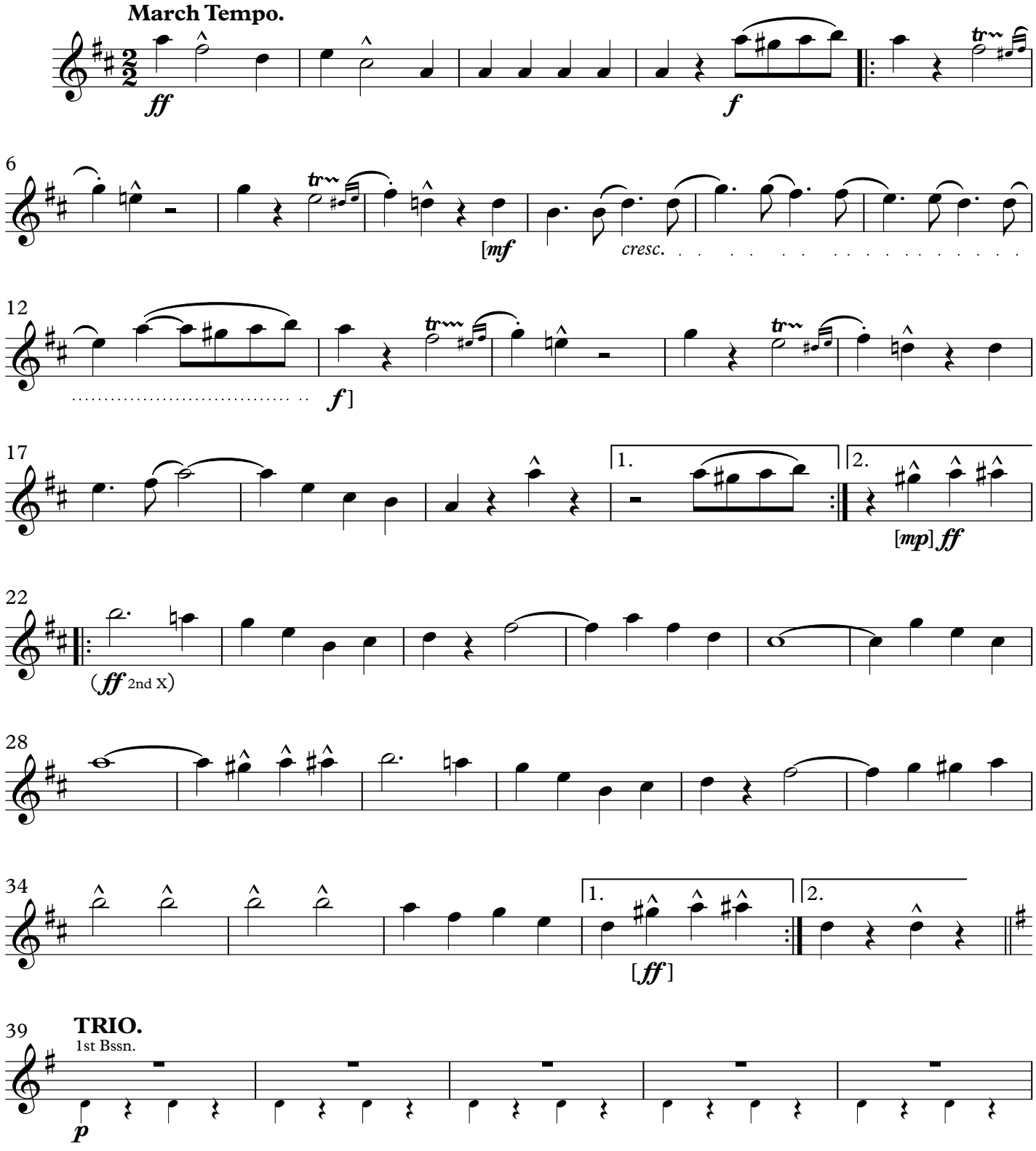
March

THE NAVAL RESERVE

(1917)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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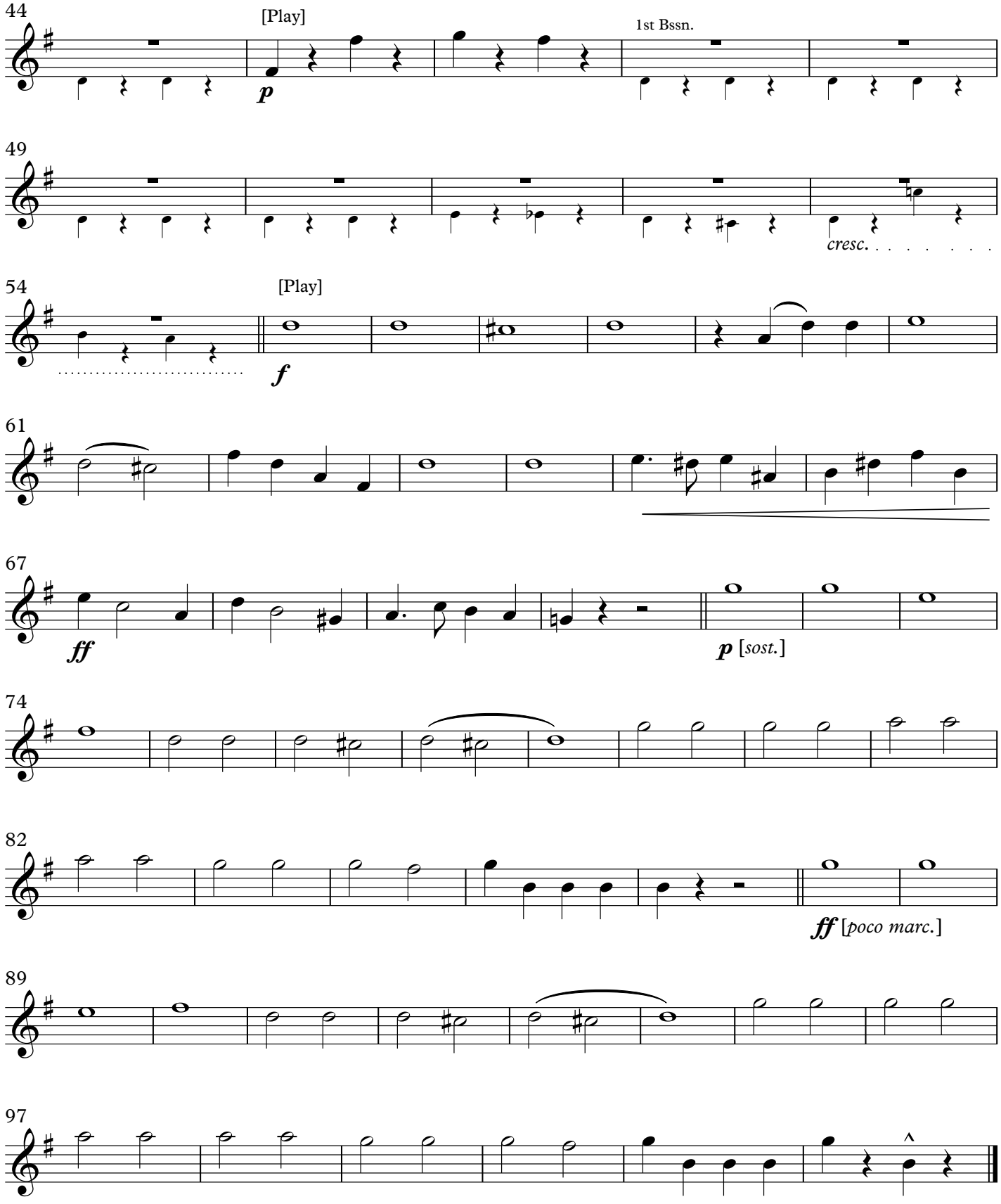
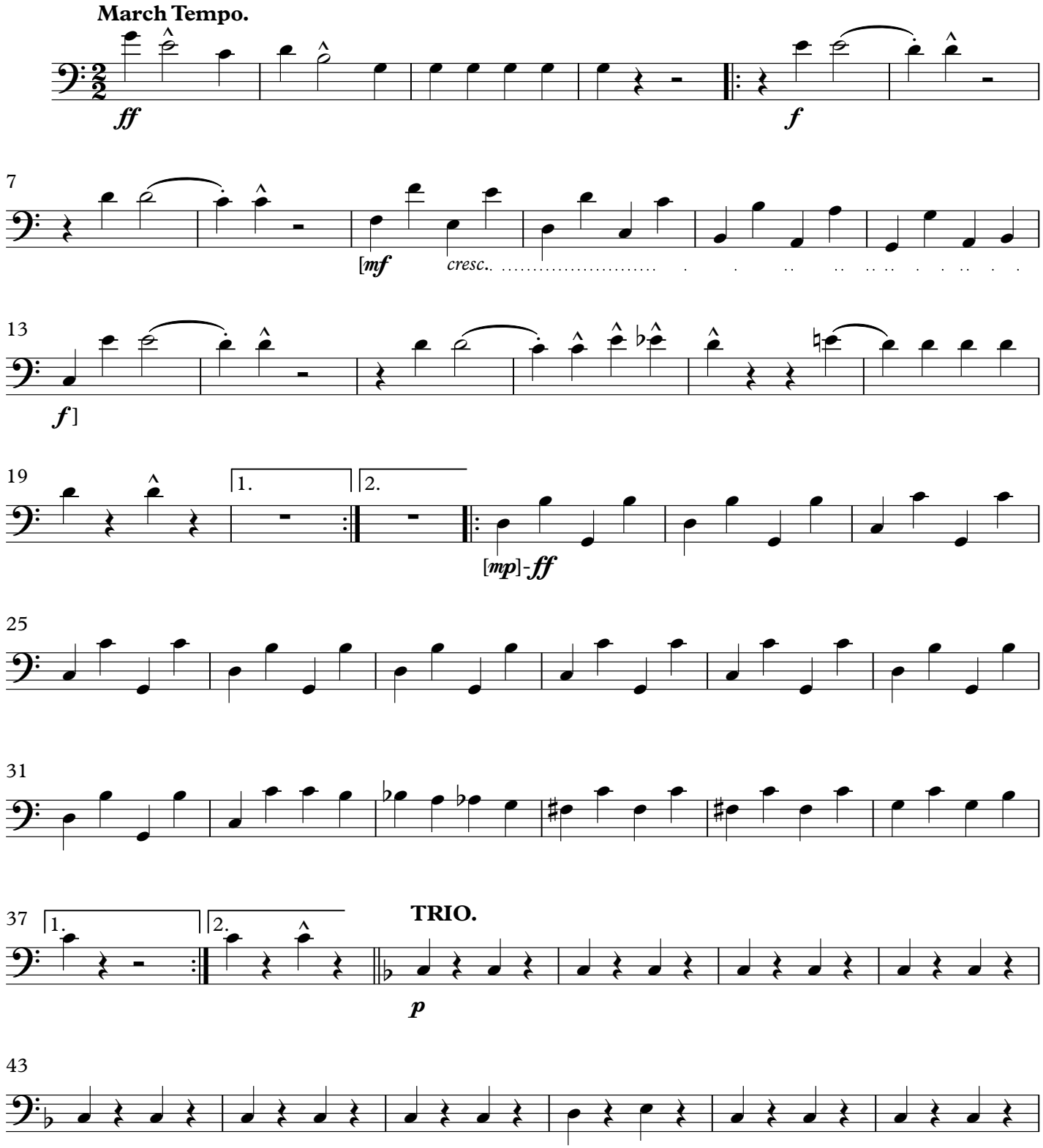

44
[Play]
p
1st Bssn.
49
cresc.
54
[Play]
f
61
67
ff
p [sost.]
74
82
ff [poco marc.]
89
97

March

THE NAVAL RESERVE

1st Bassoon (1917) **JOHN PHILIP SOUSA**



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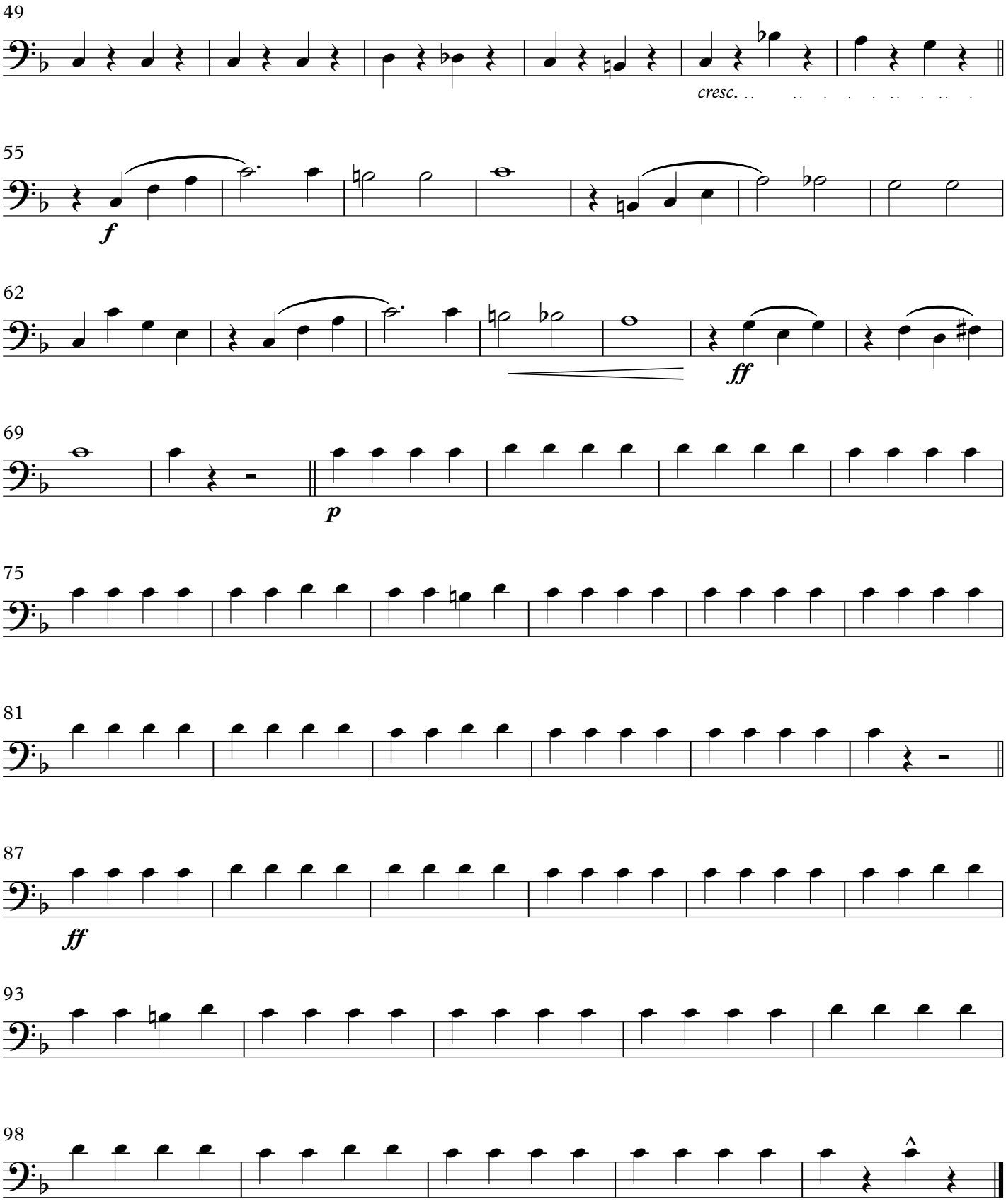
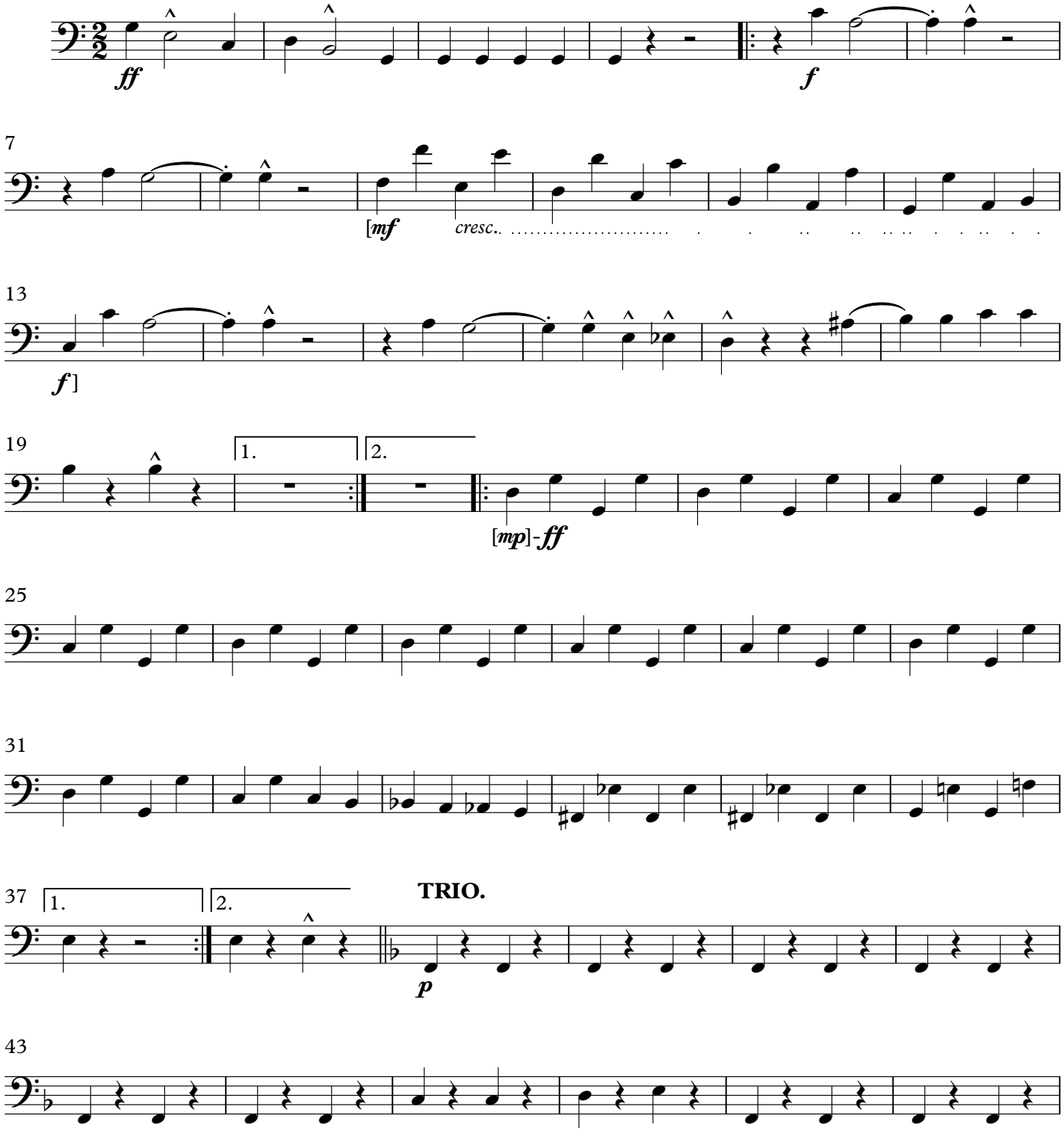

49
cresc.
55
f
62
ff
69
p
75
81
87
ff
93
98

March

THE NAVAL RESERVE

2nd Bassoon (1917) **JOHN PHILIP SOUSA**

March Tempo.



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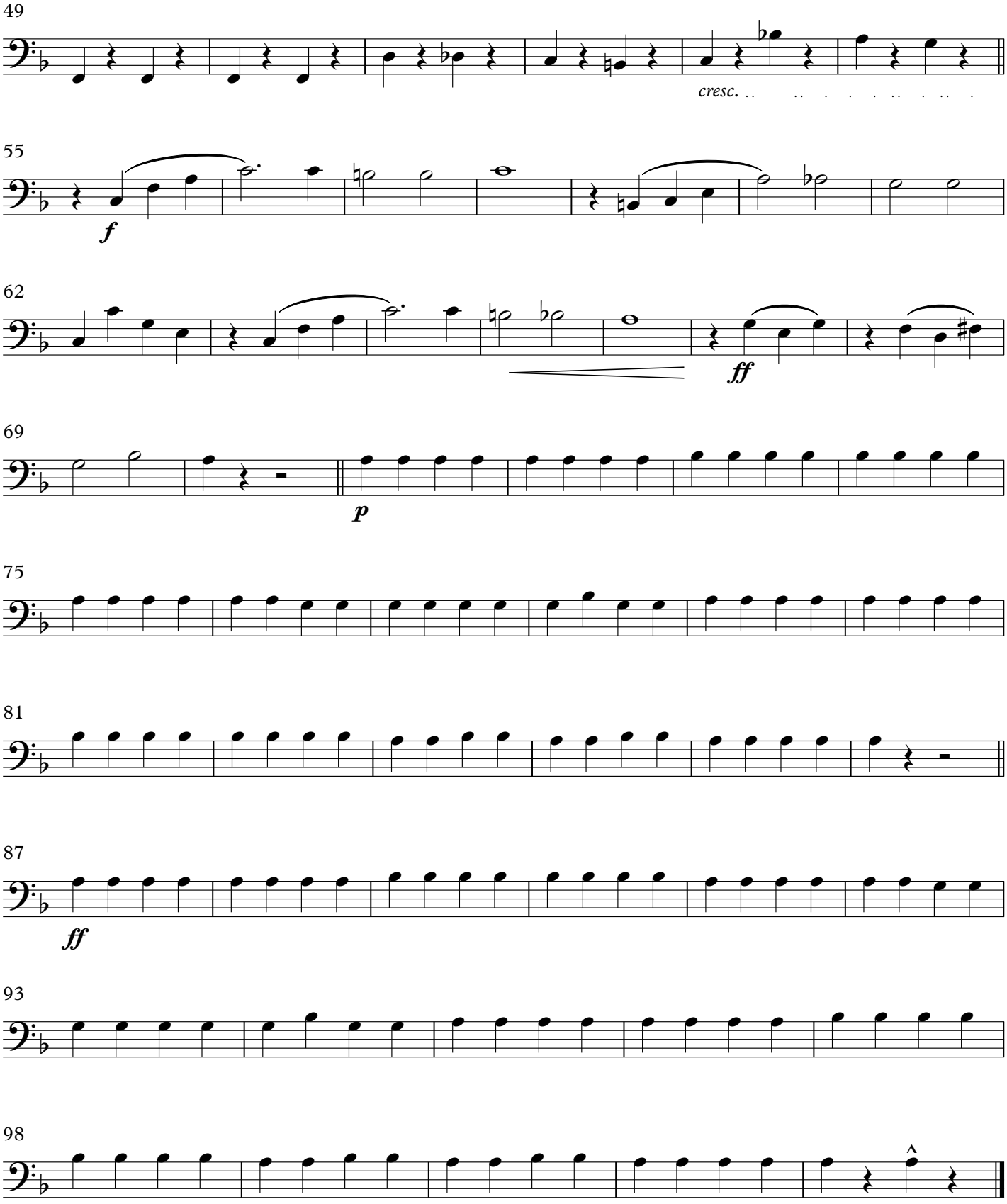
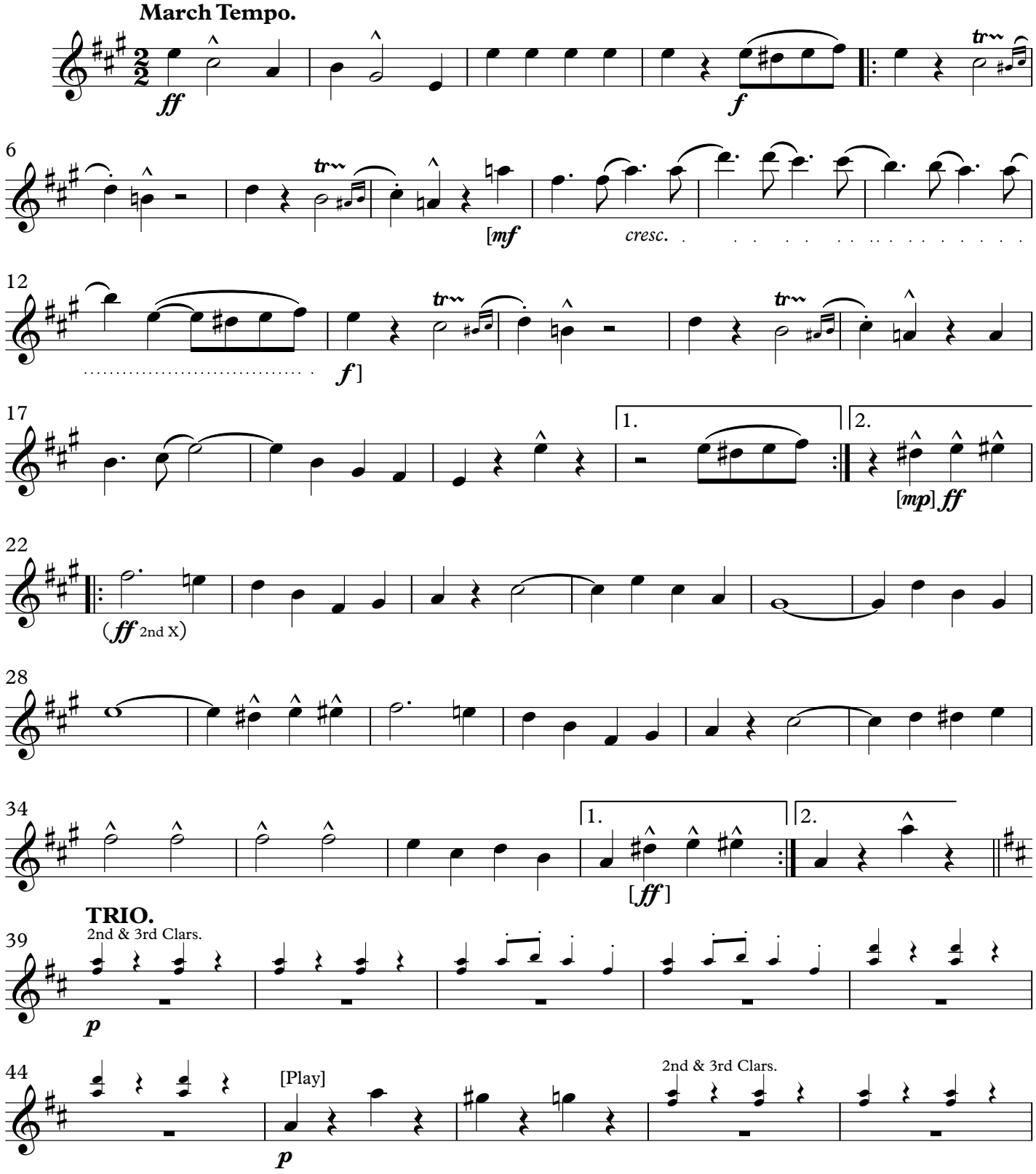

49
cresc.
55
f
62
ff
69
p
75
81
87
ff
93
98

March

THE NAVAL RESERVE

E♭ Alto Saxophone (1917) **JOHN PHILIP SOUSA**



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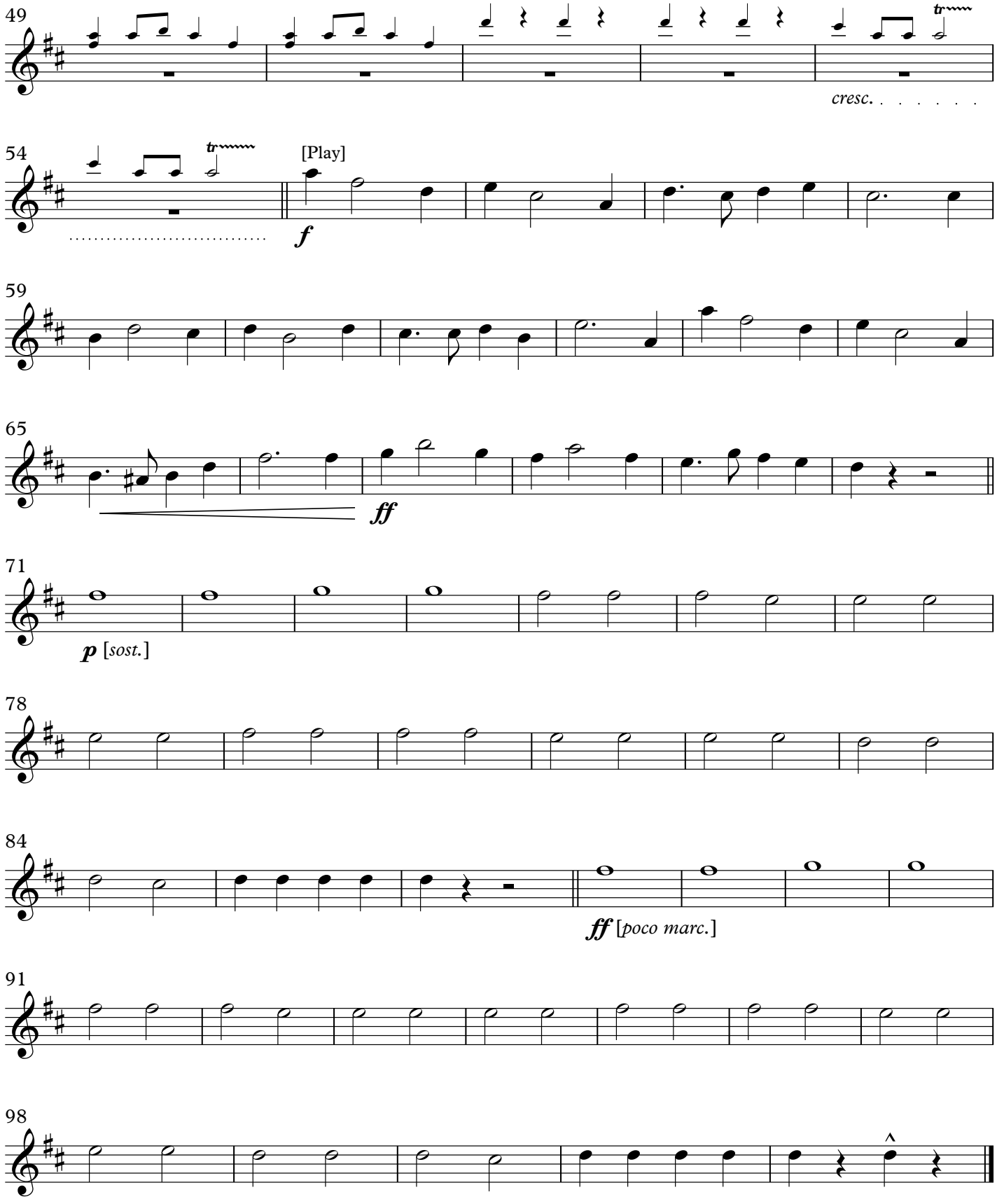
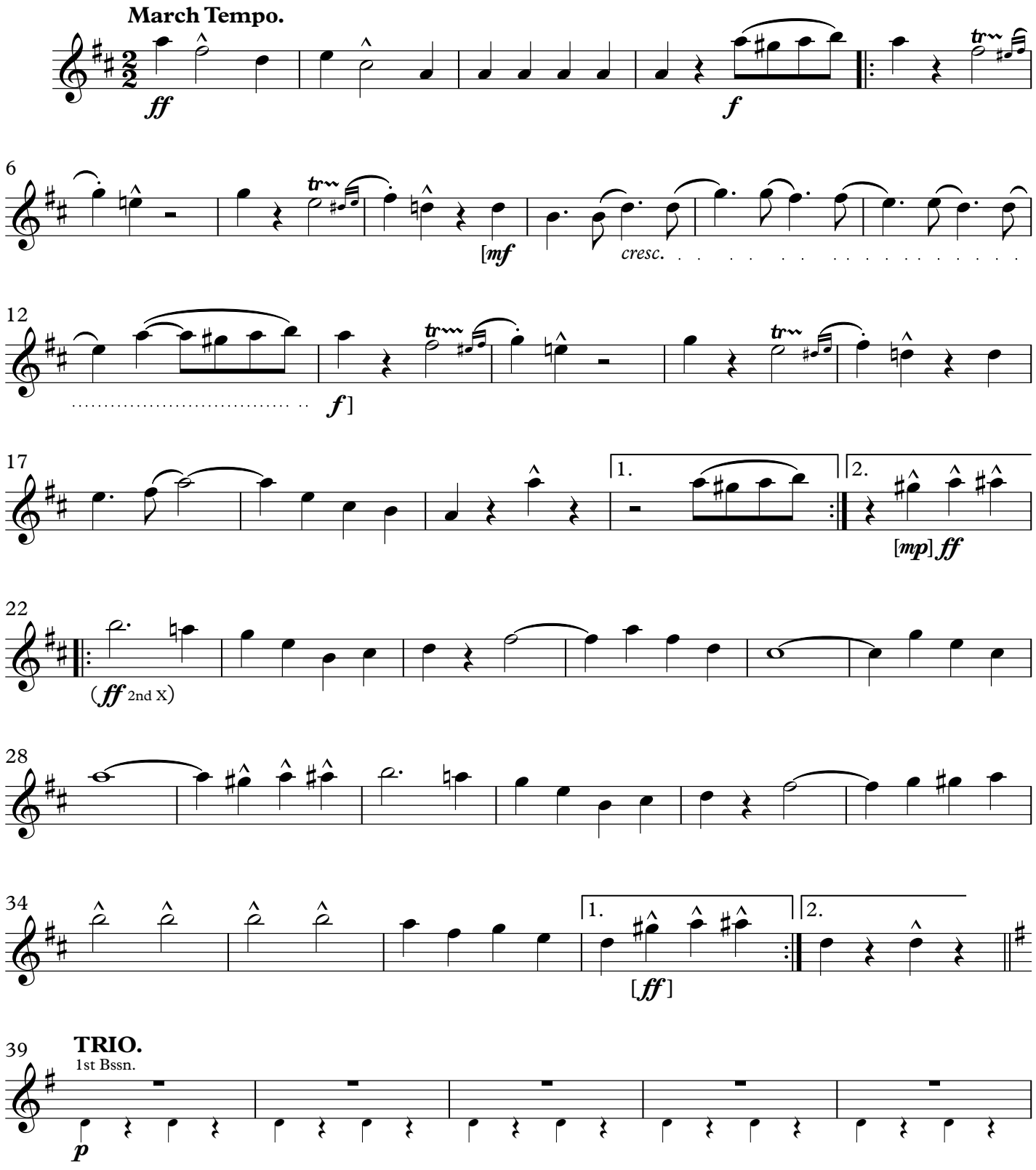

49
cresc.
54
[Play]
f
59
65
ff
71
p [sost.]
78
84
ff [poco marc.]
91
98

March

THE NAVAL RESERVE

B♭ Tenor Saxophone (1917) **JOHN PHILIP SOUSA**



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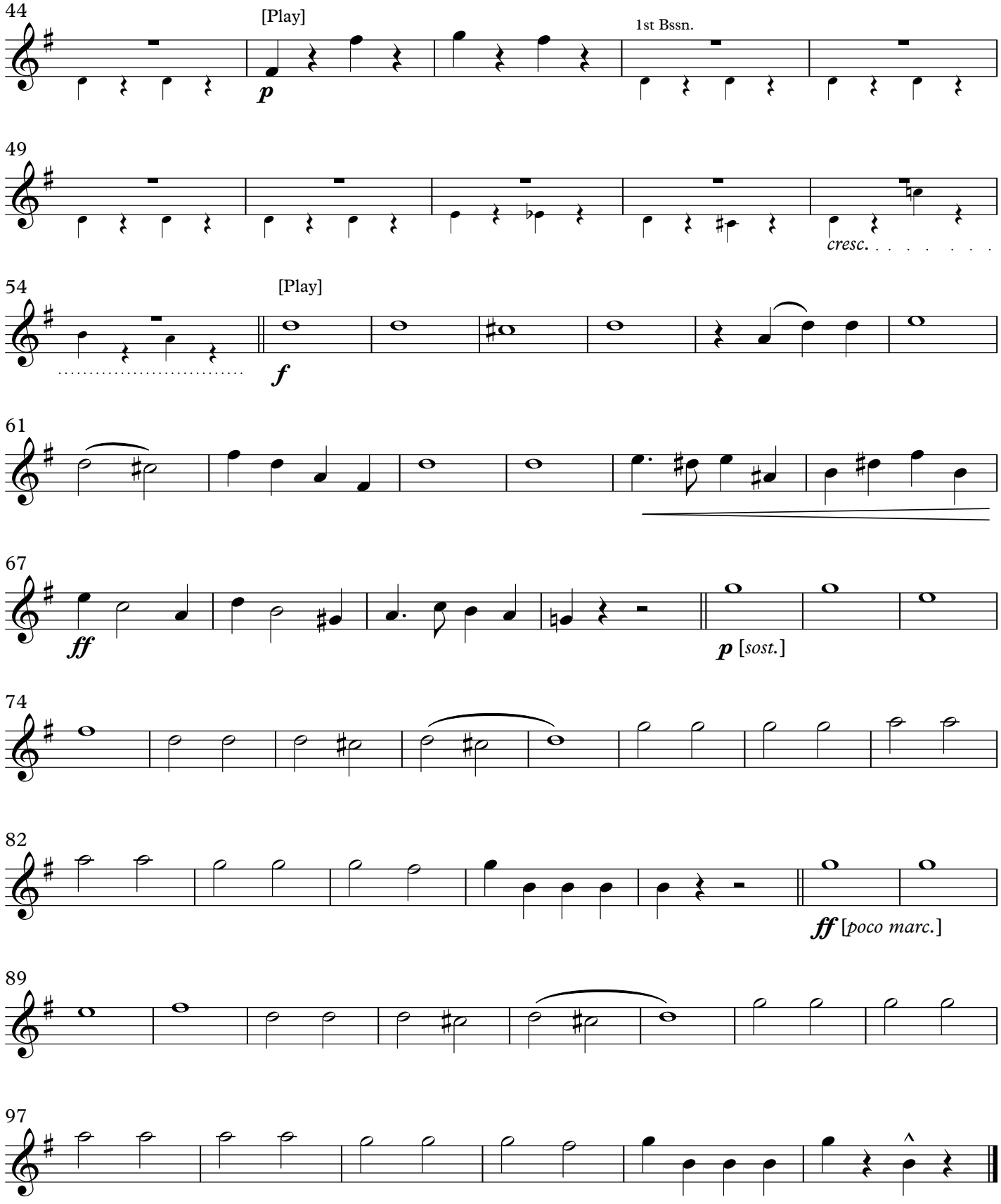
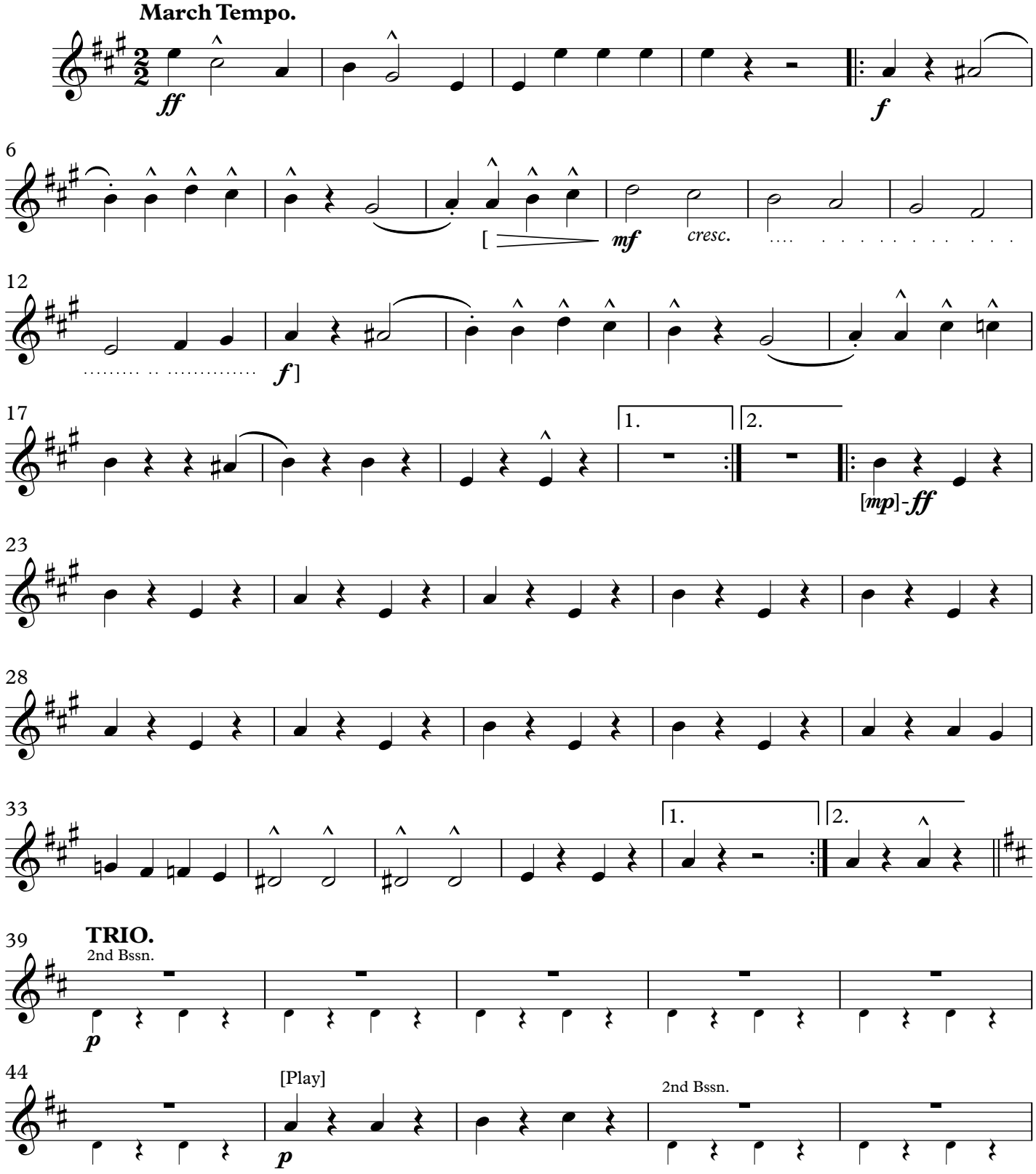

44
[Play]
p
1st Bssn.
49
cresc.
54
[Play]
f
61
67
ff
p [sost.]
74
82
ff [poco marc.]
89
97

March

THE NAVAL RESERVE

E♭ Baritone Saxophone (1917) **JOHN PHILIP SOUSA**



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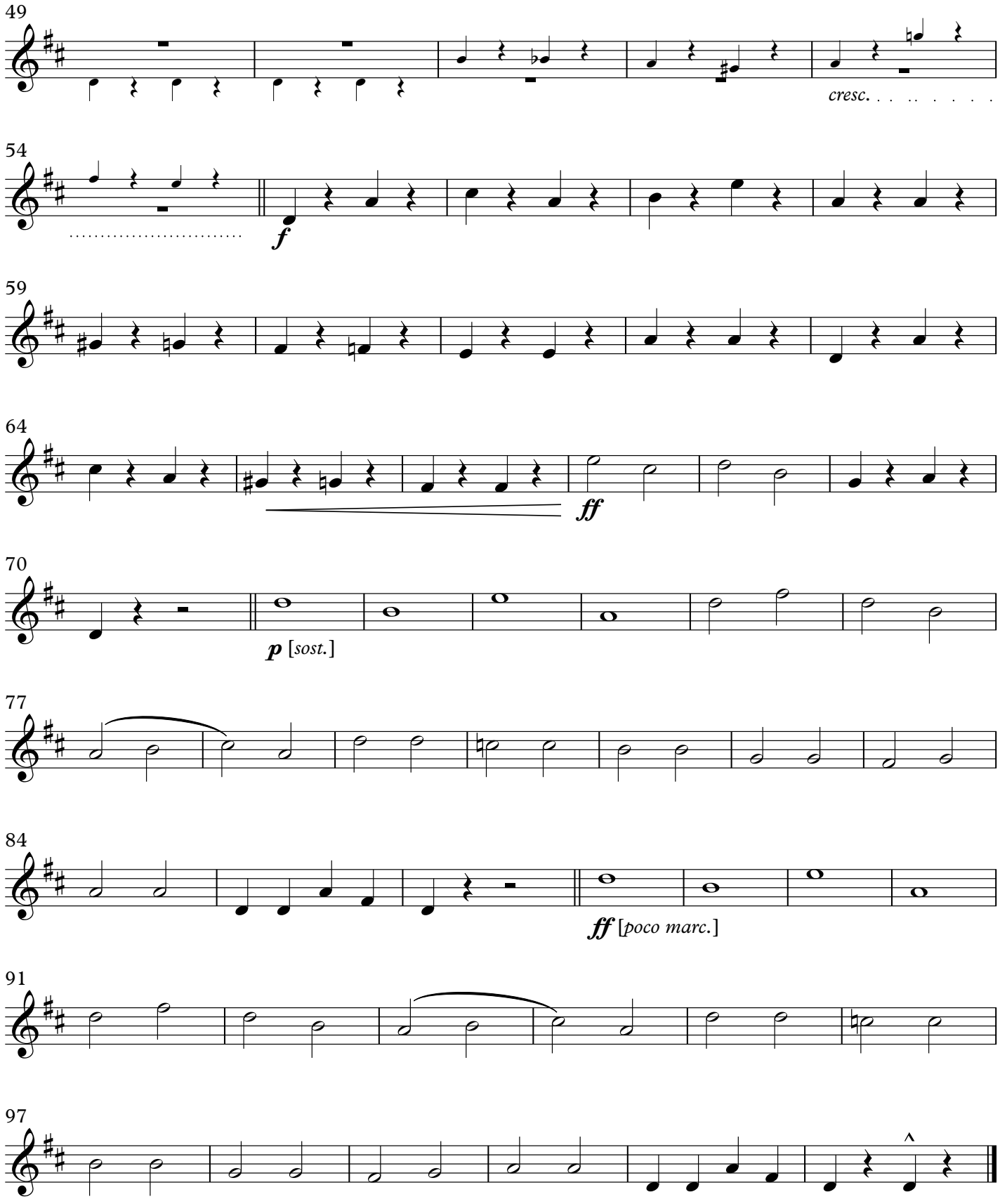

49
cresc.
54
f
59
64
ff
70
p [sost.]
77
84
ff [poco marc.]
91
97

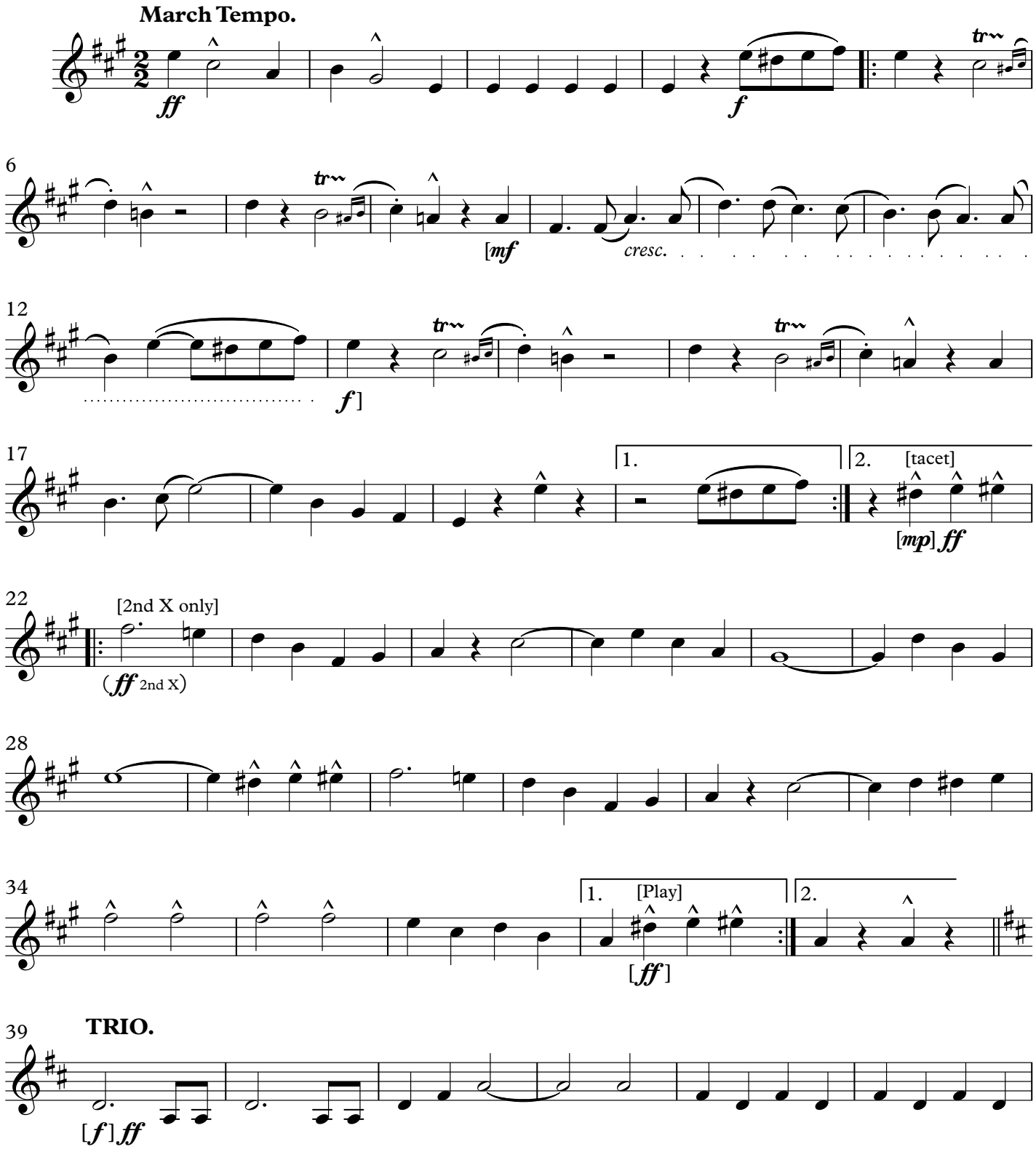
March

THE NAVAL RESERVE

(1917)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]



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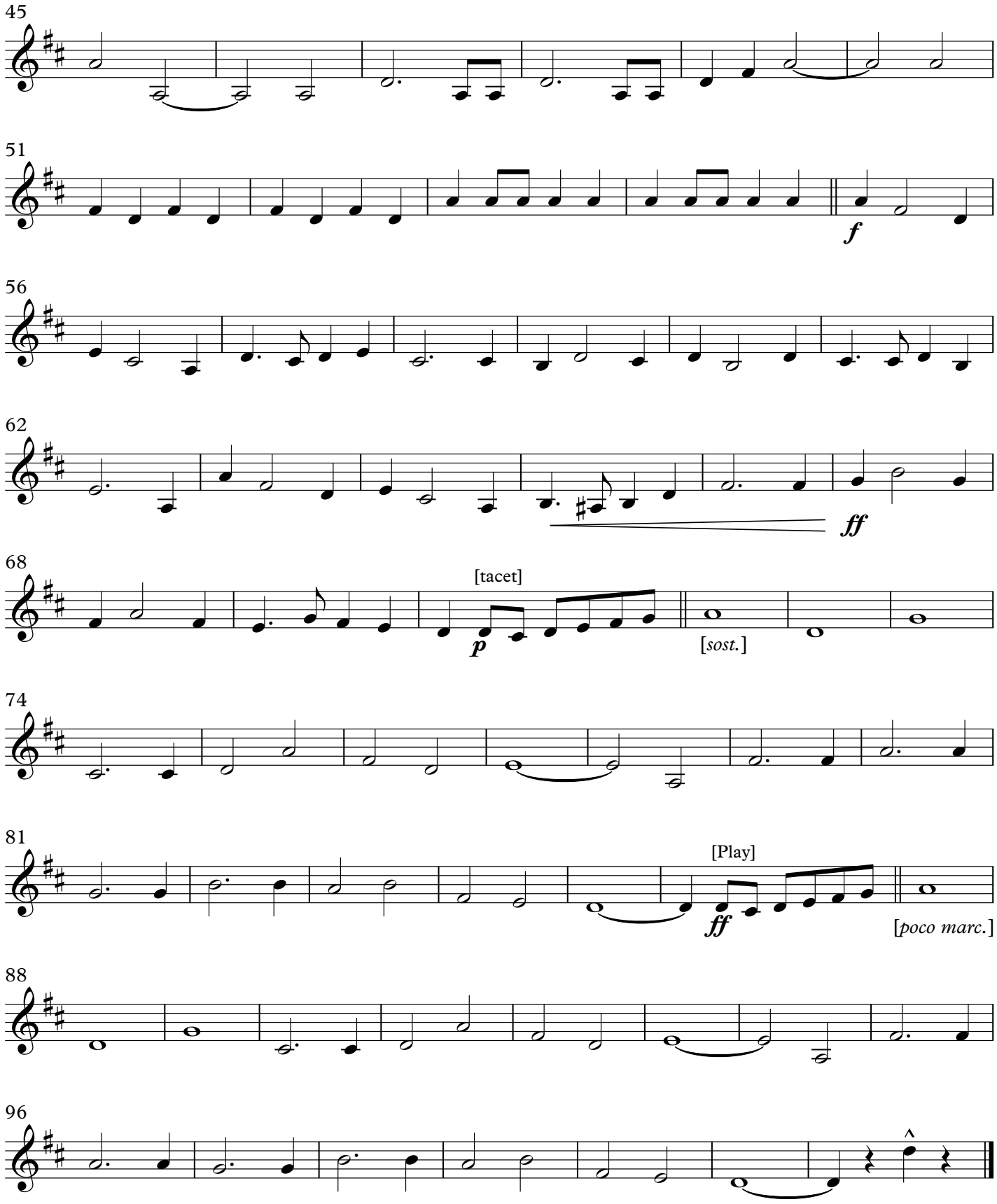

45
51
f
56
62
ff
68
[tacet]
p
[sost.]
74
81
[Play]
ff
[poco marc.]
88
96

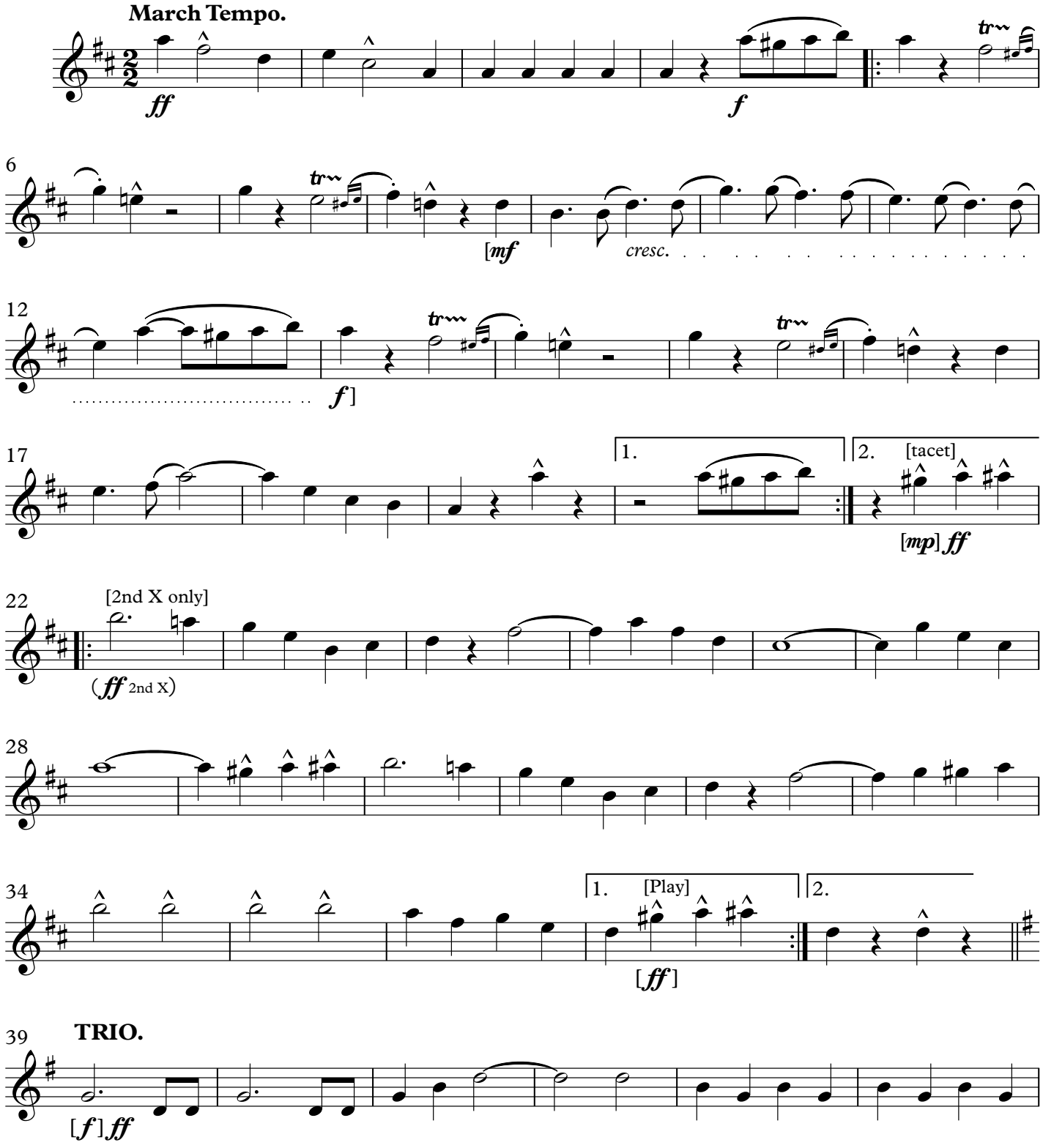
March

THE NAVAL RESERVE

(1917)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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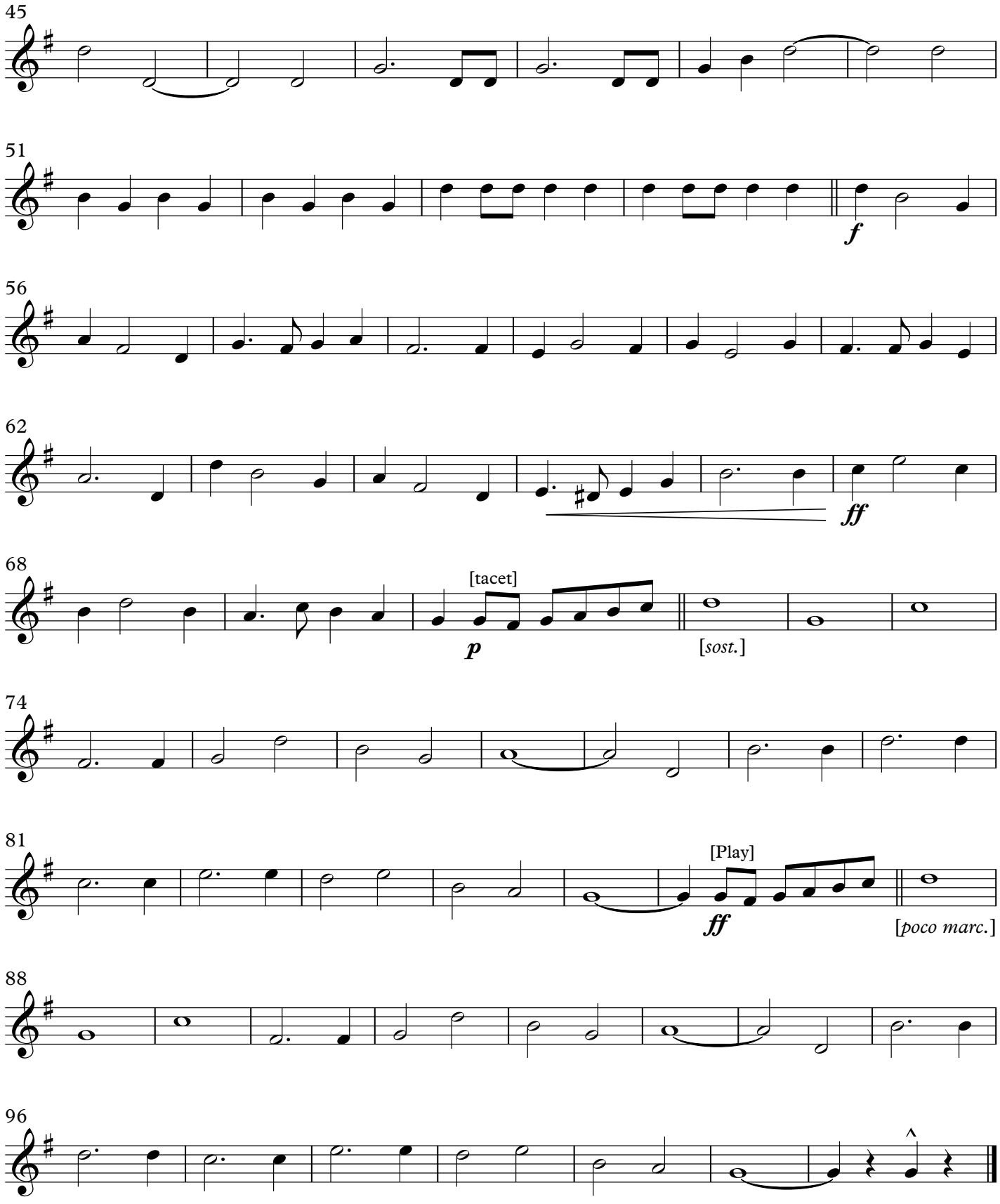
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51
f
56
62
ff
68
[tacet]
p
[sost.]
74
81
[Play]
ff
[poco marc.]
88
96

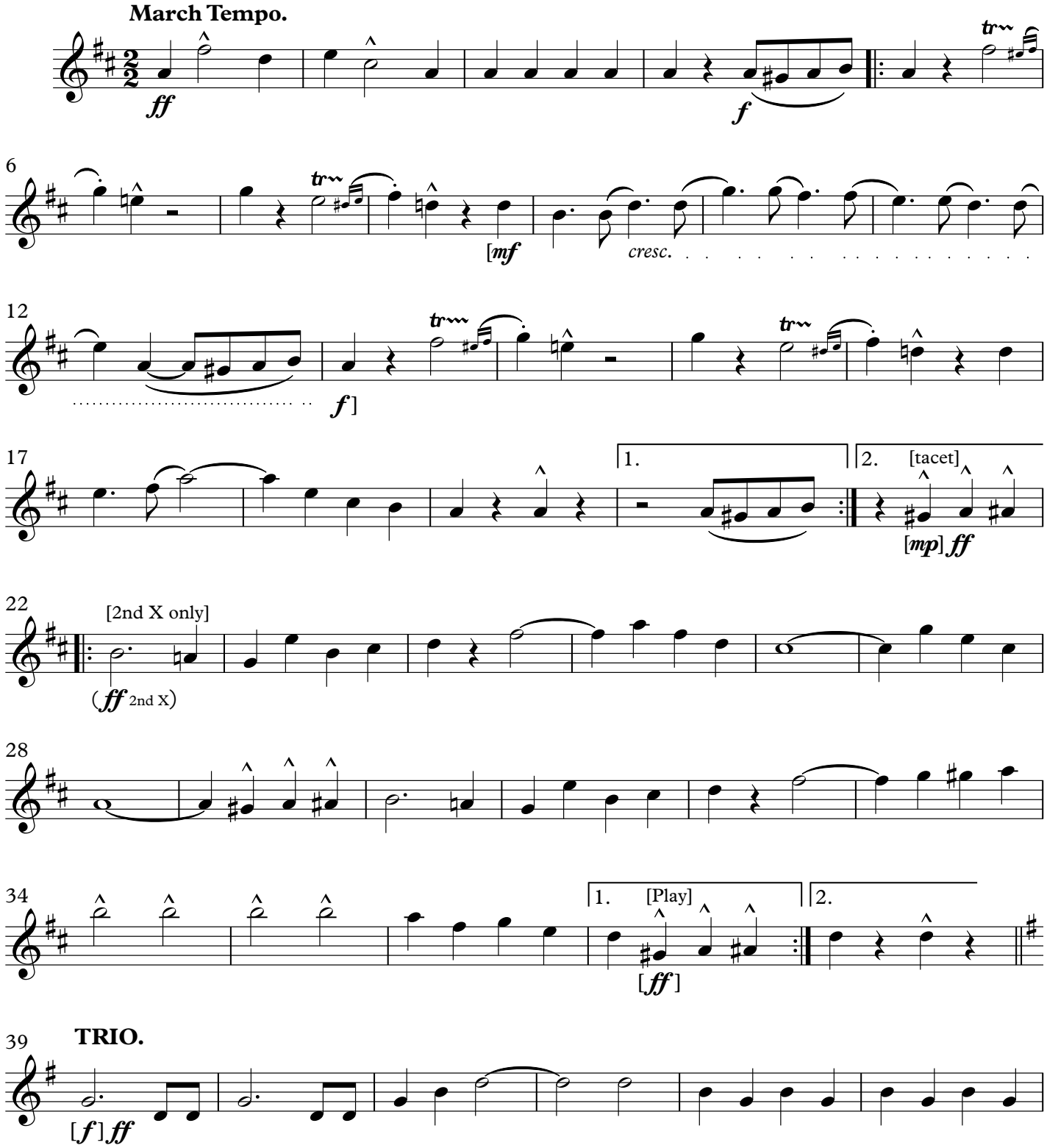
March

THE NAVAL RESERVE

1st B♭ Cornet

(1917)

JOHN PHILIP SOUSA



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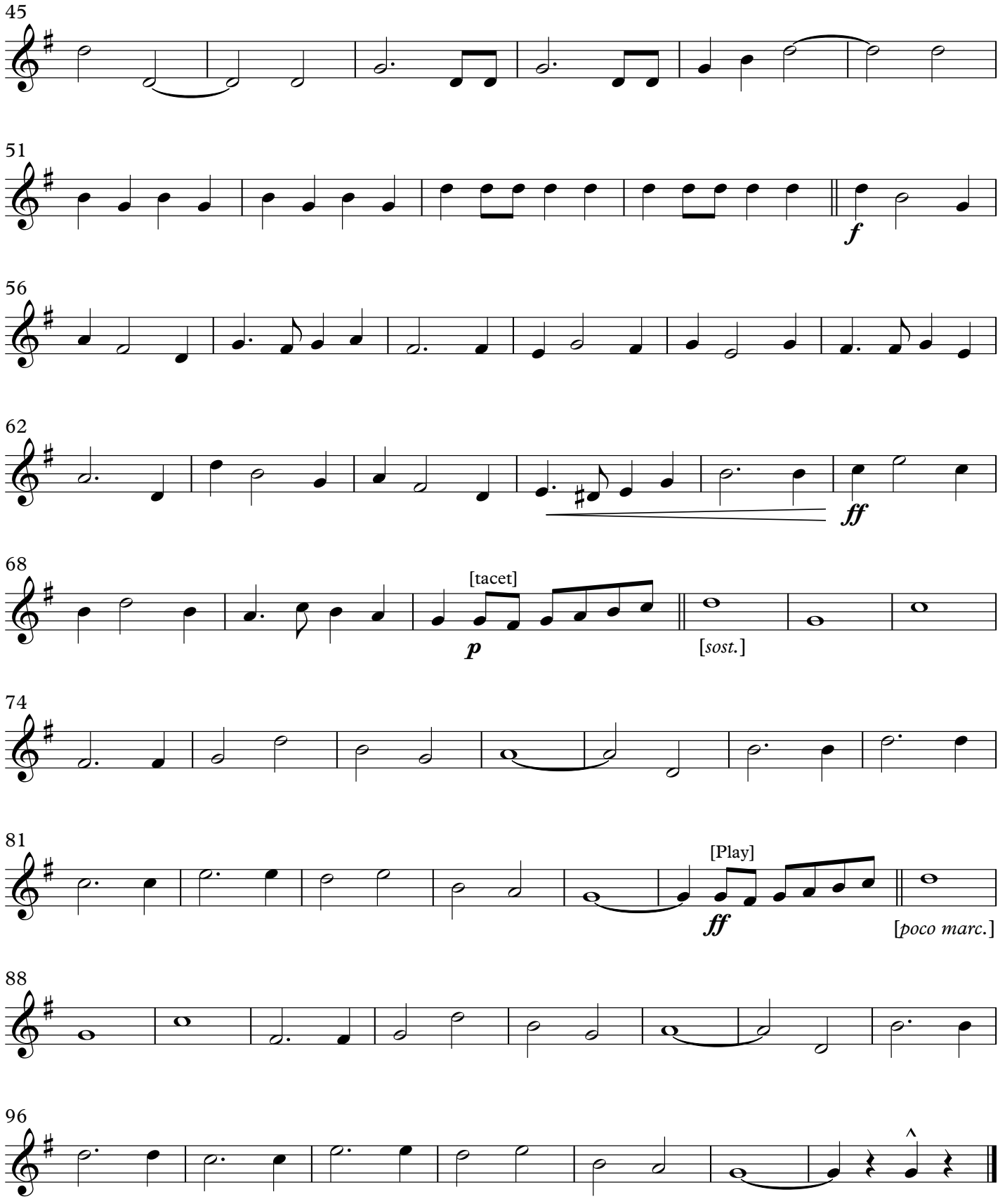
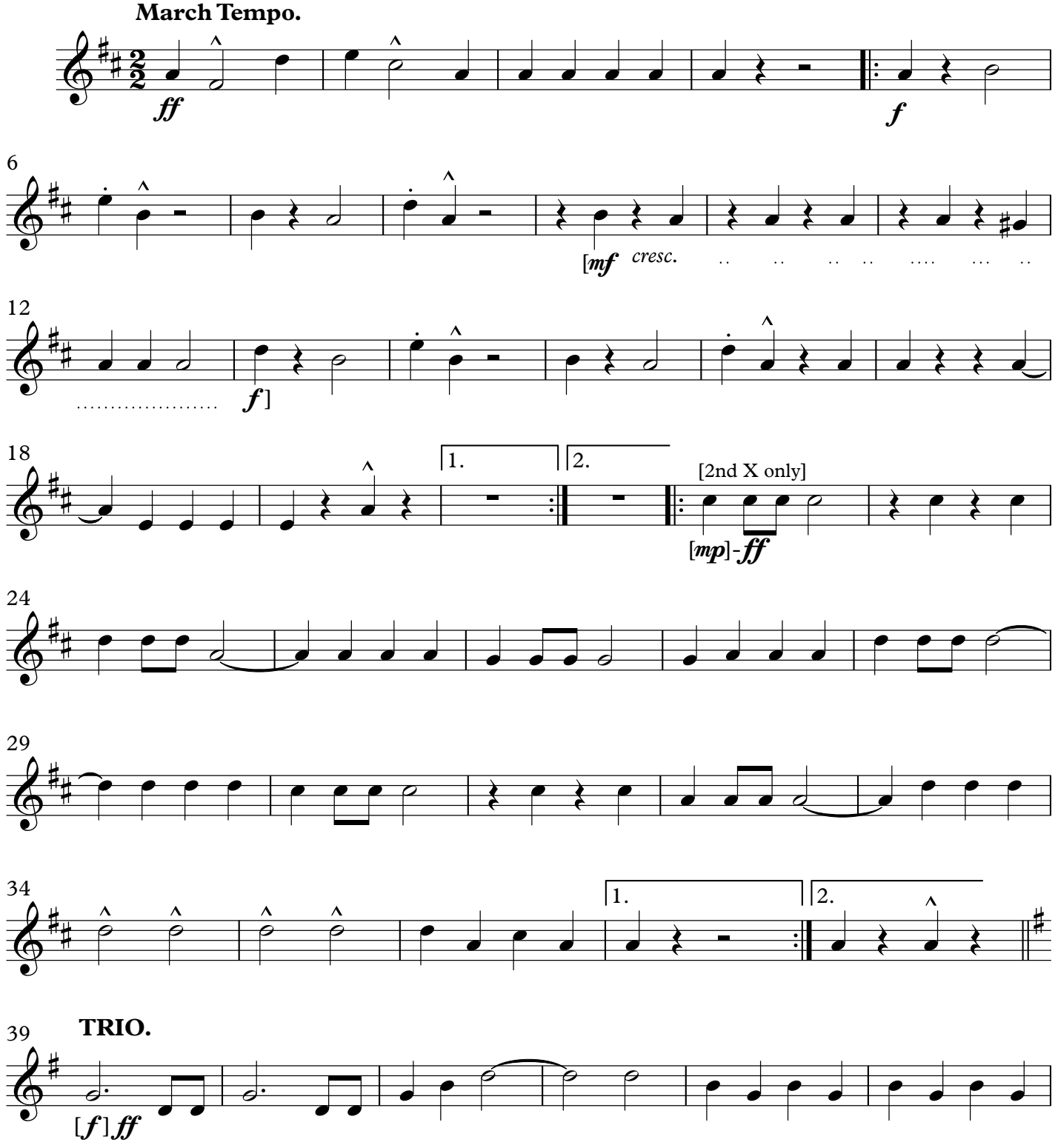

45
51
f
56
62
ff
68
[tacet]
p
[sost.]
74
81
[Play]
ff
[poco marc.]
88
96

March

THE NAVAL RESERVE

2nd B♭ Cornet (1917) **JOHN PHILIP SOUSA**

March Tempo.



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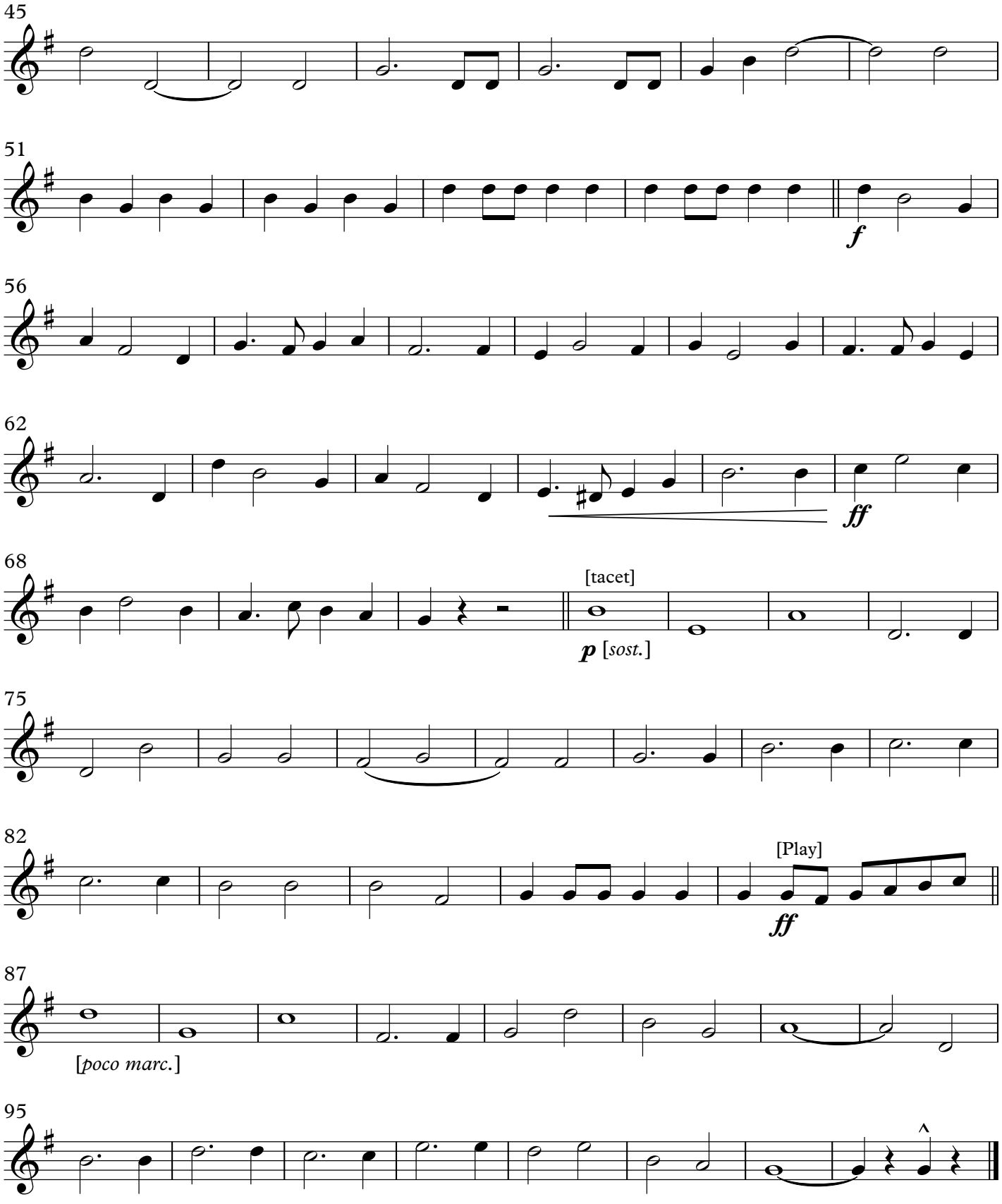
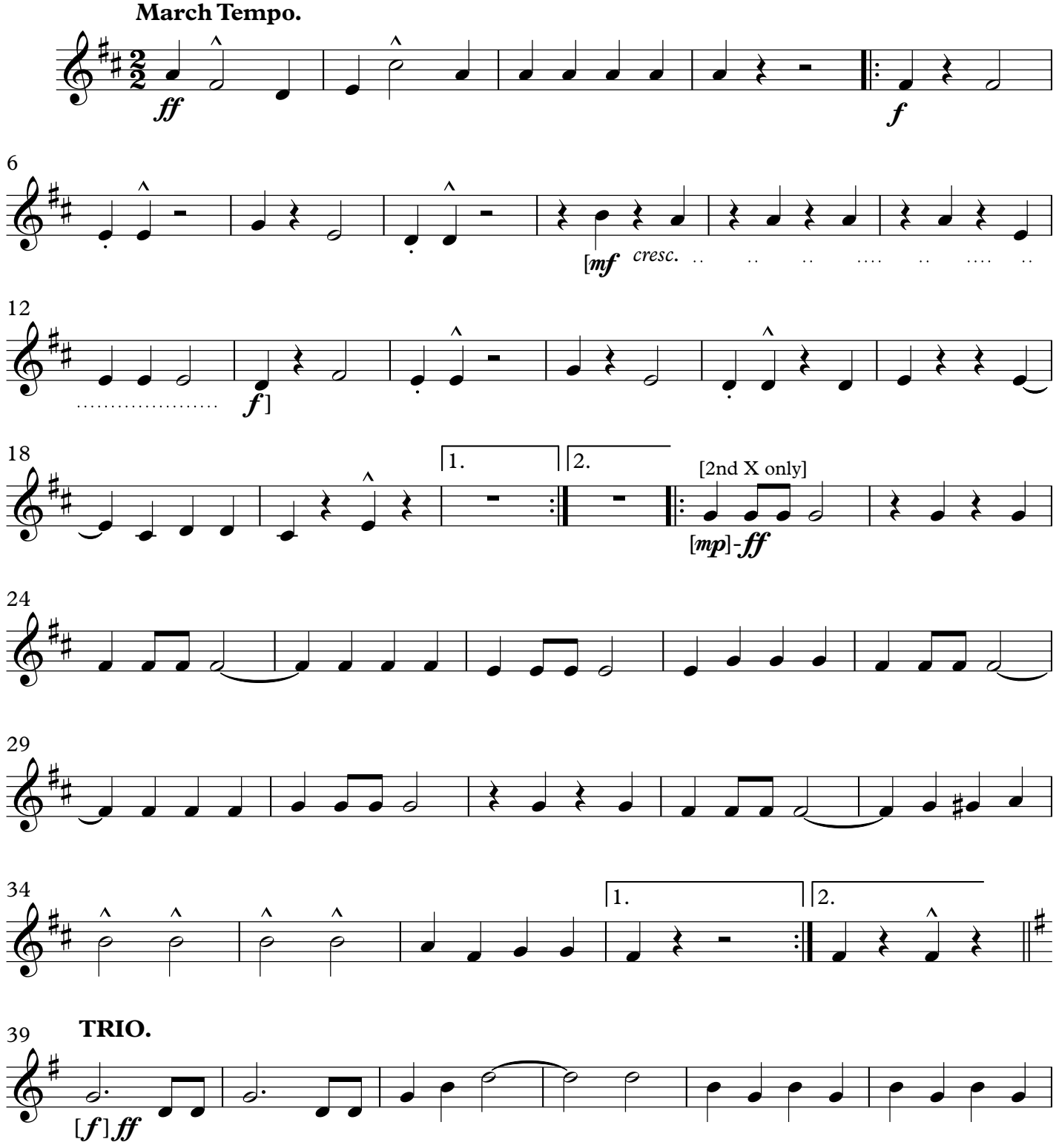
As played by "The President's Own" United States Marine Band


45
51
f
56
62
ff
68
[tacet]
p [sost.]
75
82
[Play]
ff
87
[poco marc.]
95

March

THE NAVAL RESERVE

3rd Bb Cornet (1917) **JOHN PHILIP SOUSA**



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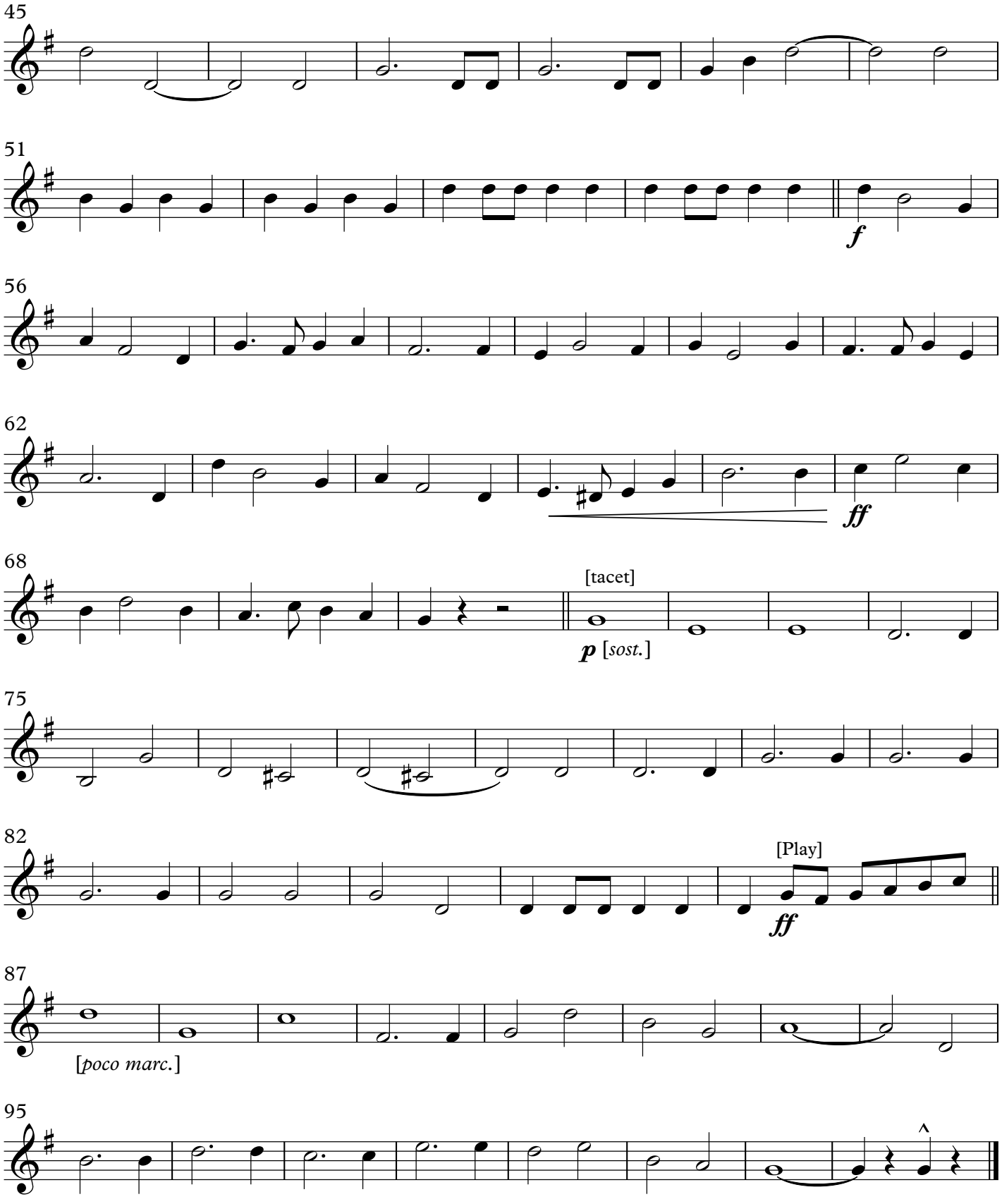
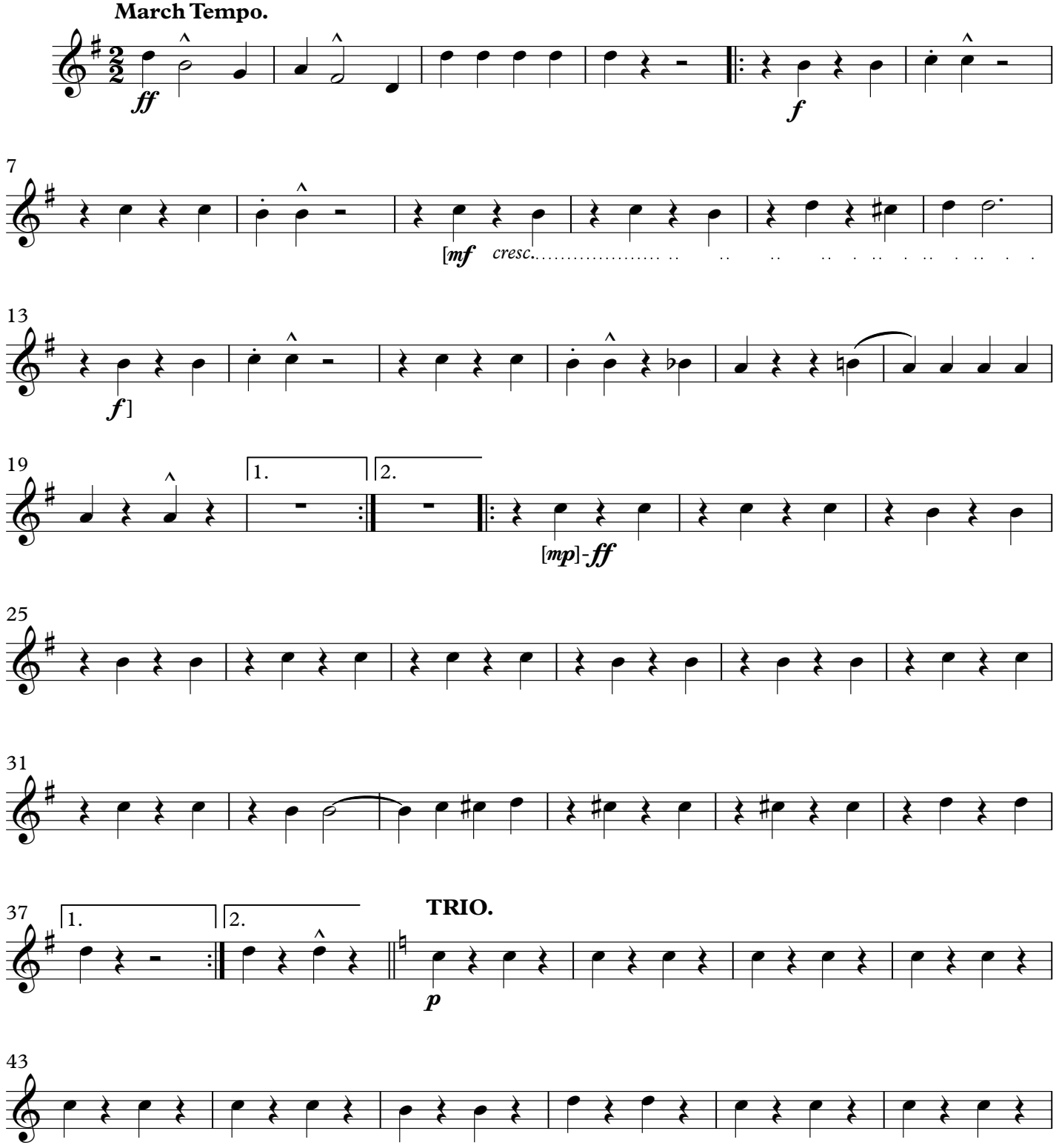

45
51
f
56
62
ff
68
[tacet]
p [sost.]
75
82
[Play]
ff
87
[poco marc.]
95

March

THE NAVAL RESERVE

1st F Horn (1917) **JOHN PHILIP SOUSA**



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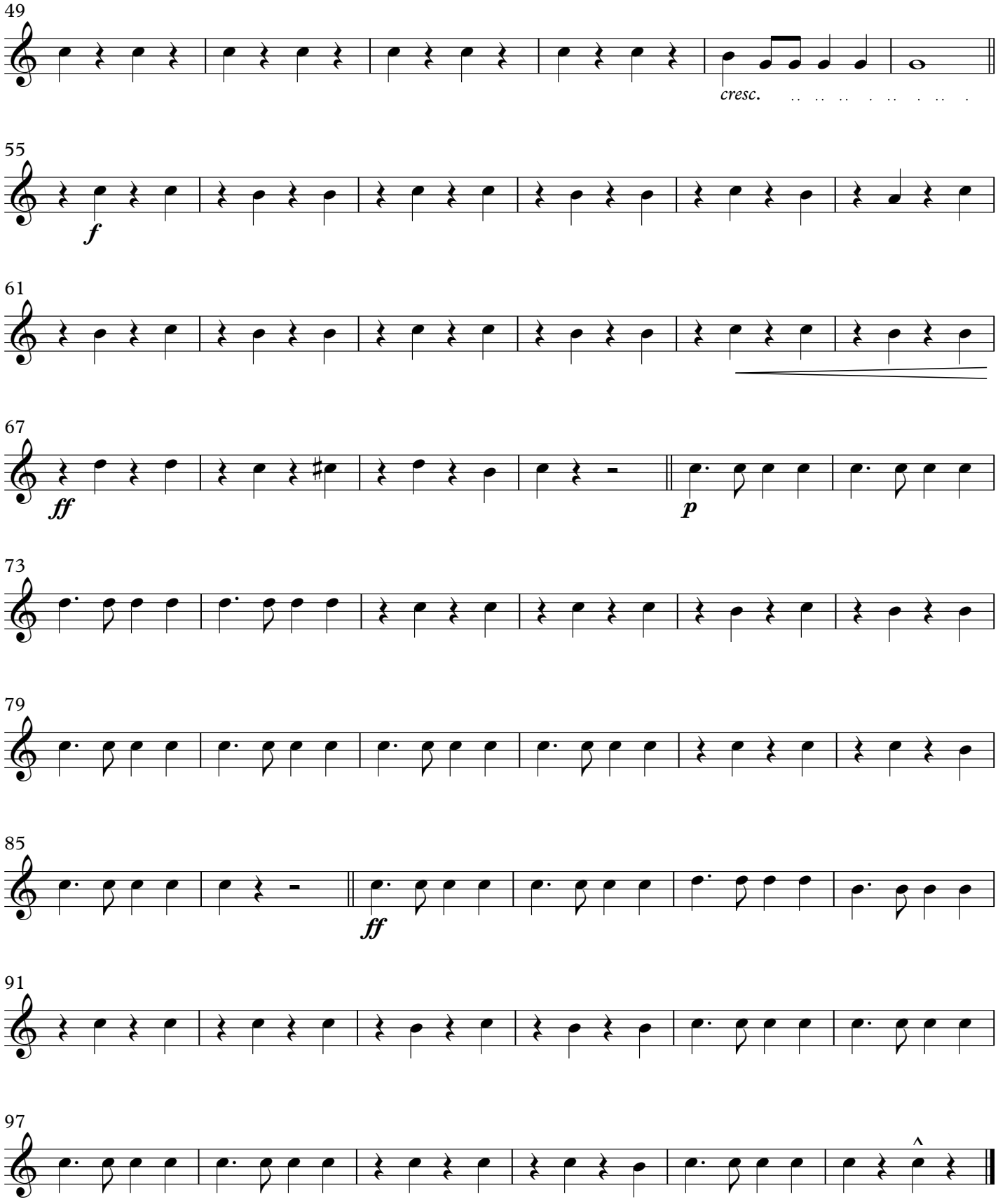
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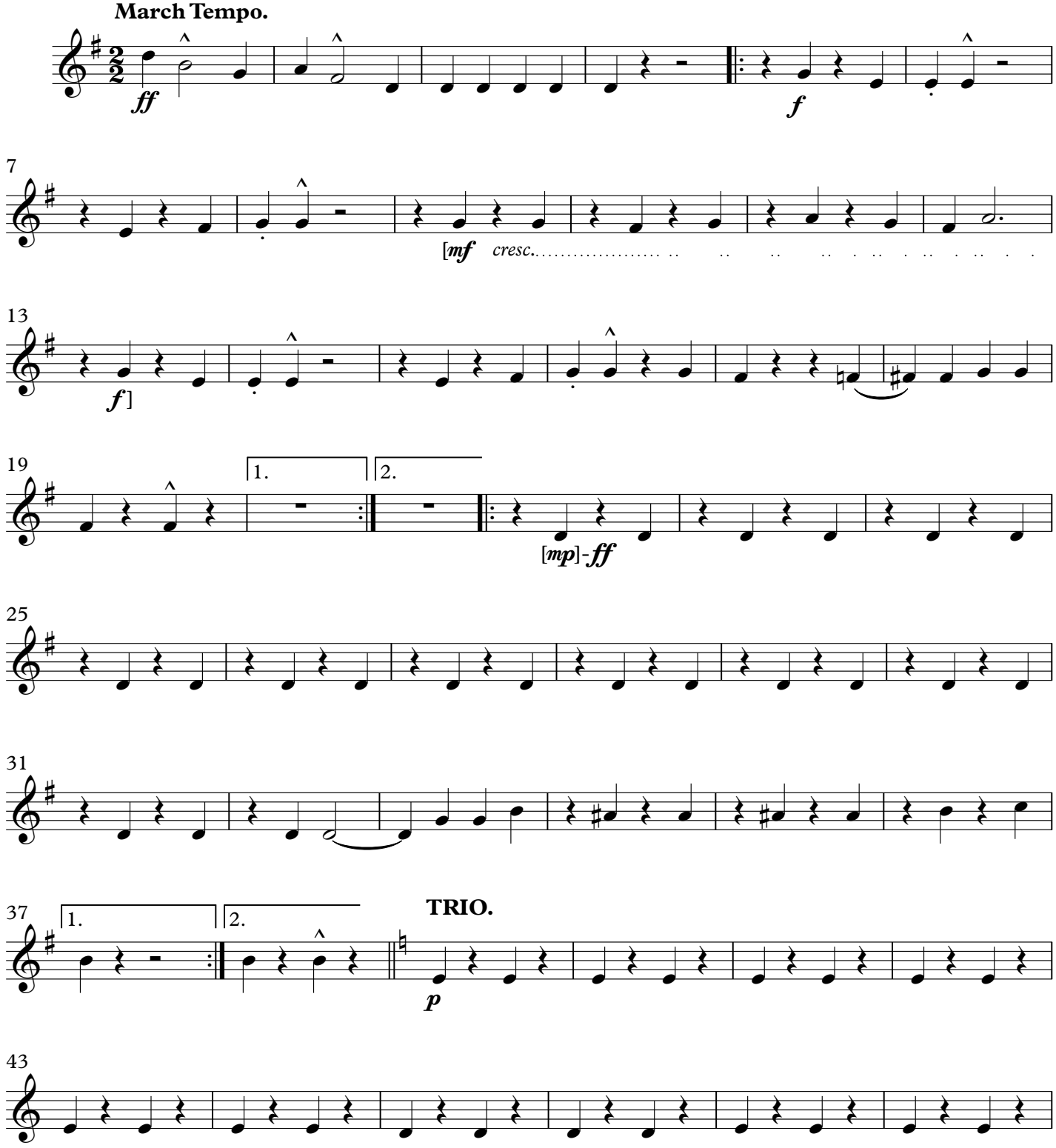
cresc.
55
f
61
67
ff
p
73
79
85
ff
91
97

March

THE NAVAL RESERVE

2nd F Horn (1917) **JOHN PHILIP SOUSA**



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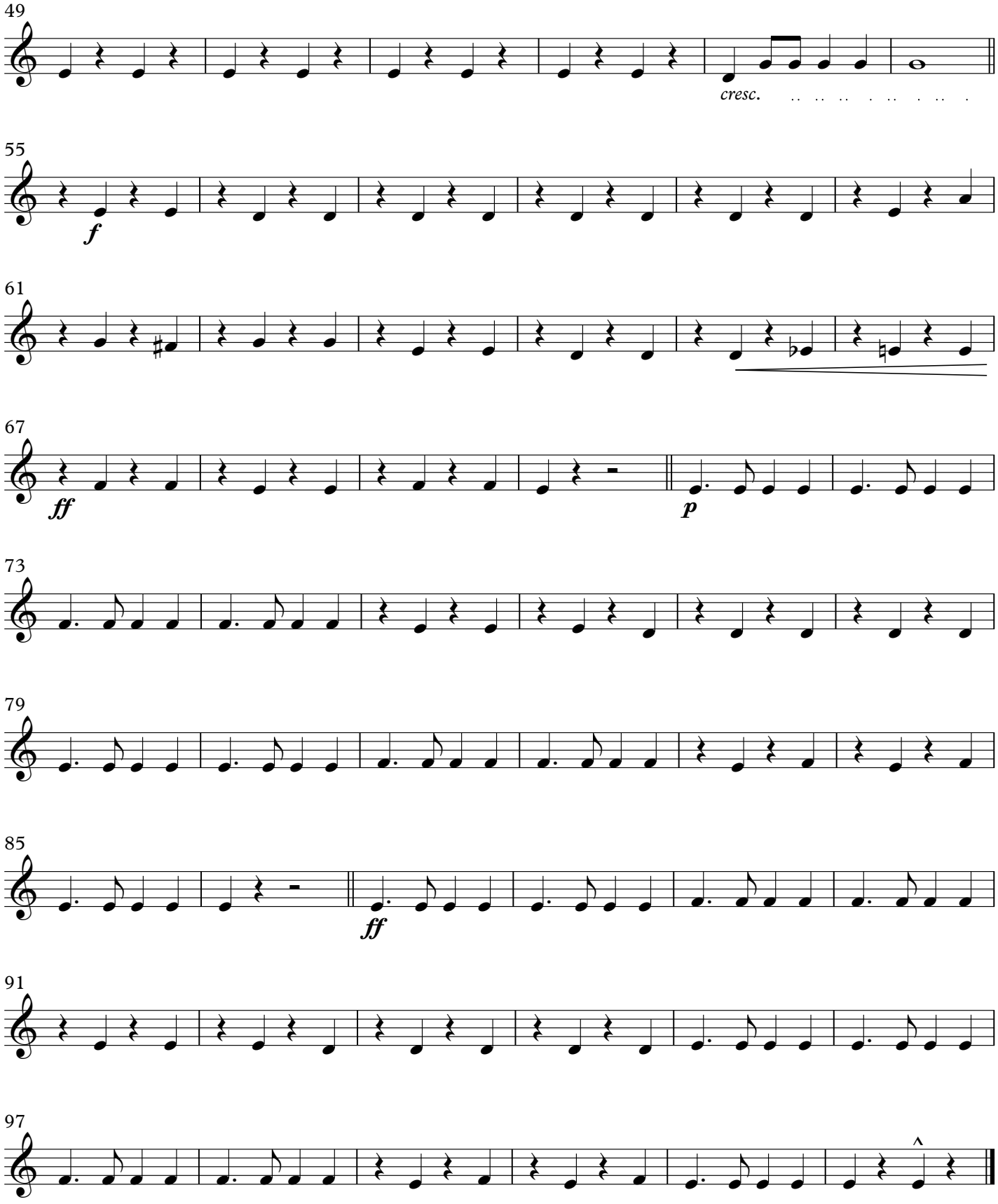
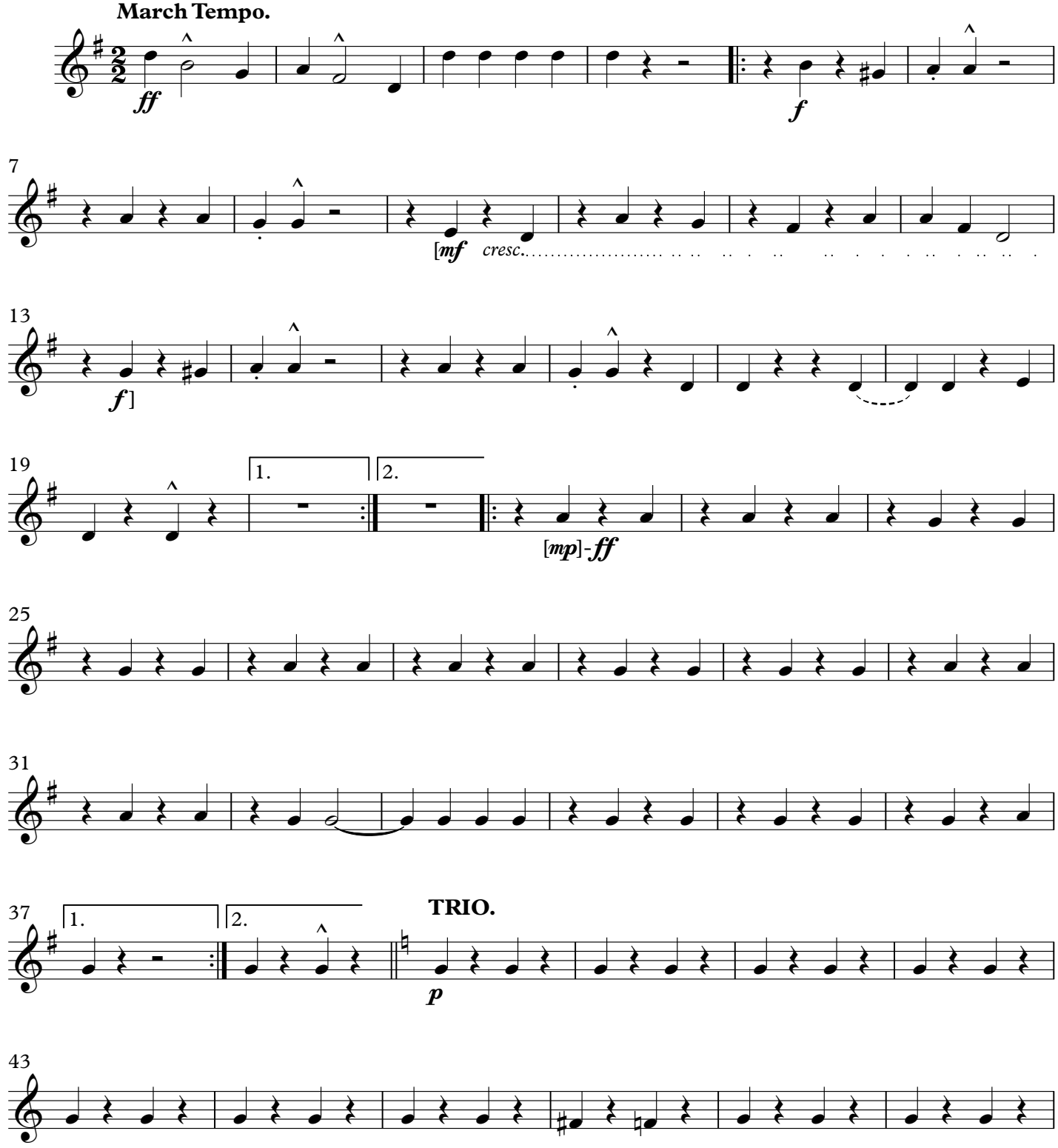

49
cresc.
55
f
61
67
ff
p
73
79
85
ff
91
97

March

THE NAVAL RESERVE

3rd F Horn (1917) **JOHN PHILIP SOUSA**



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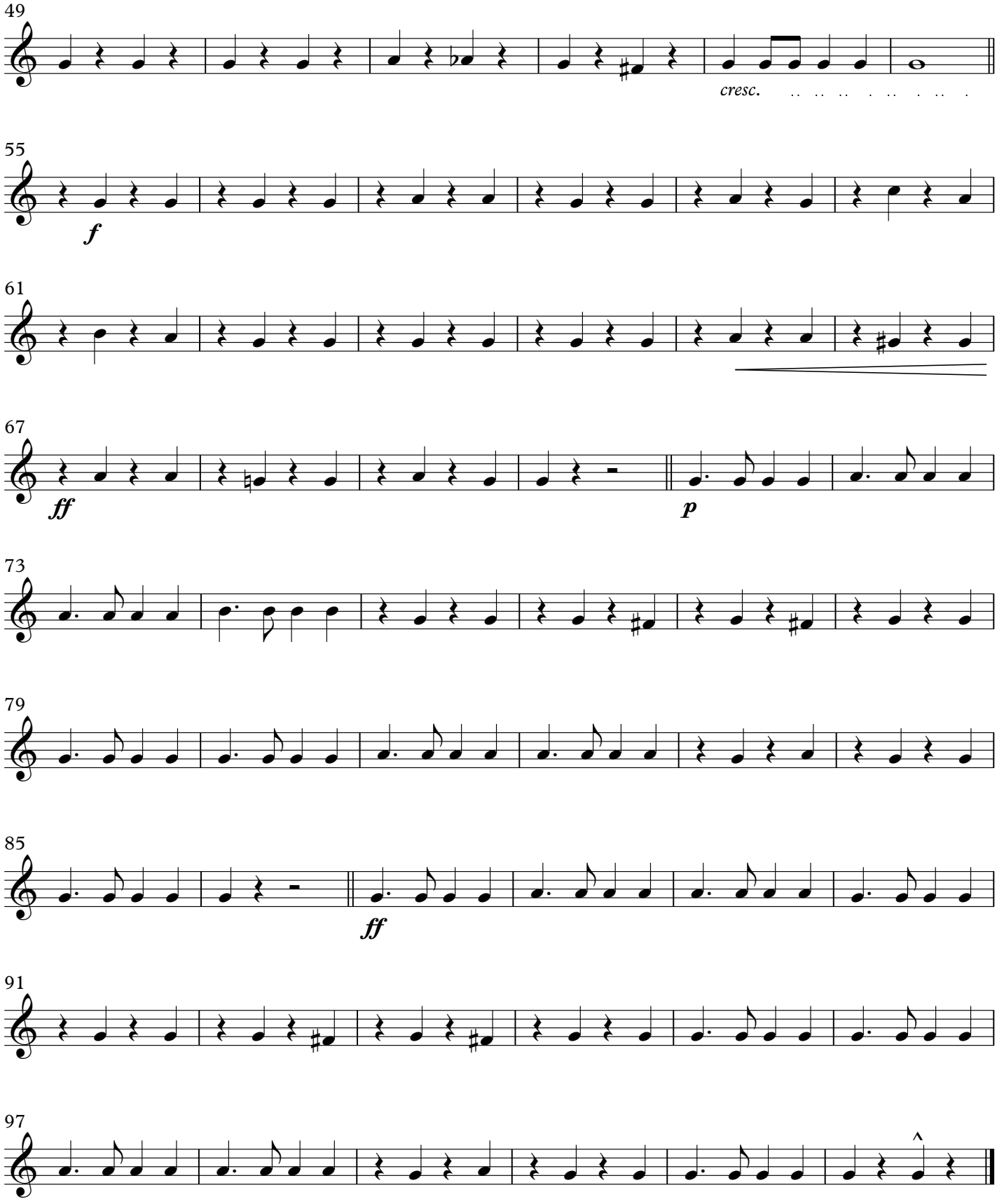
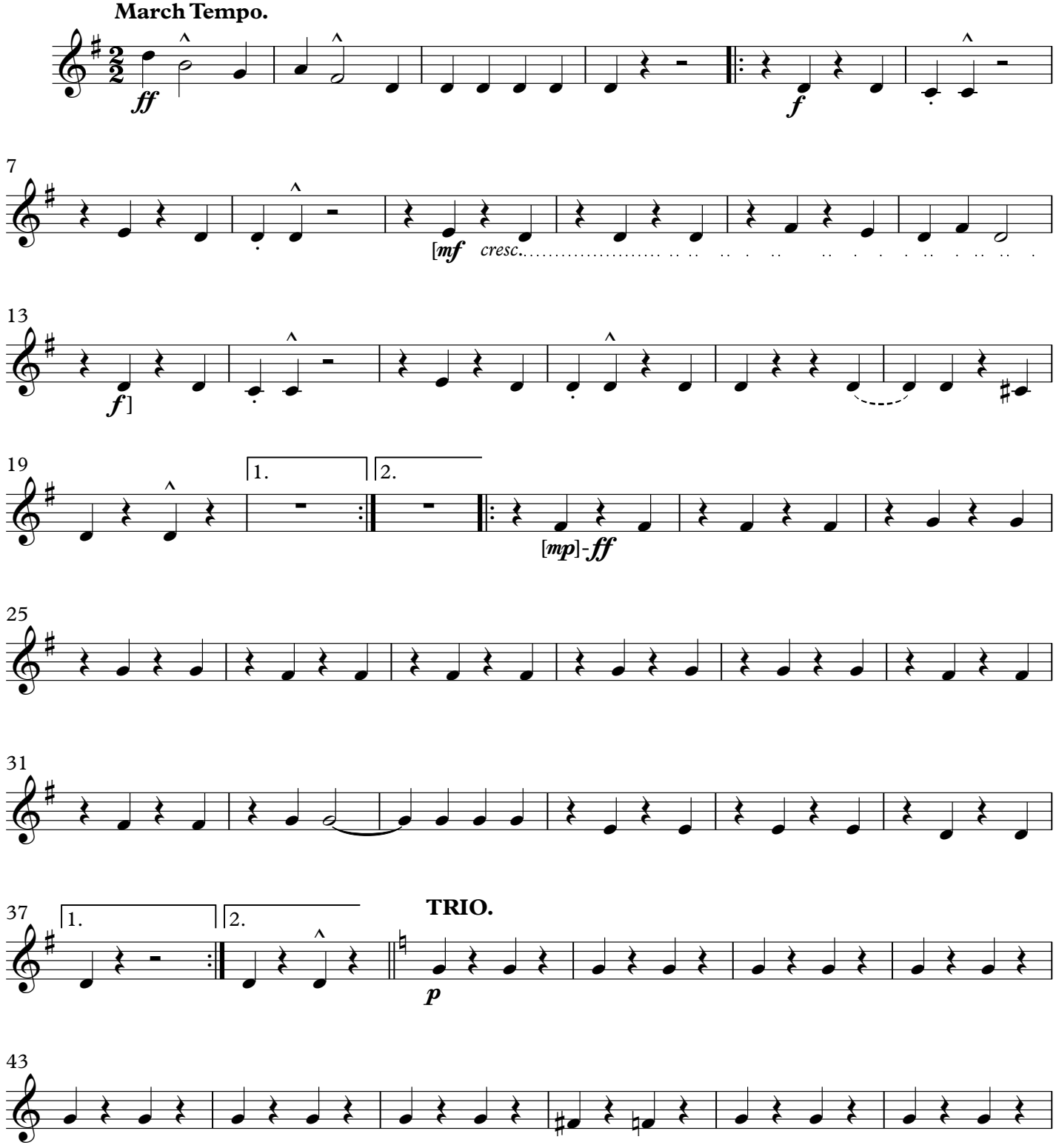

49
cresc.
55
f
61
67
ff
p
73
79
85
ff
91
97

March

THE NAVAL RESERVE

4th F Horn (1917) **JOHN PHILIP SOUSA**



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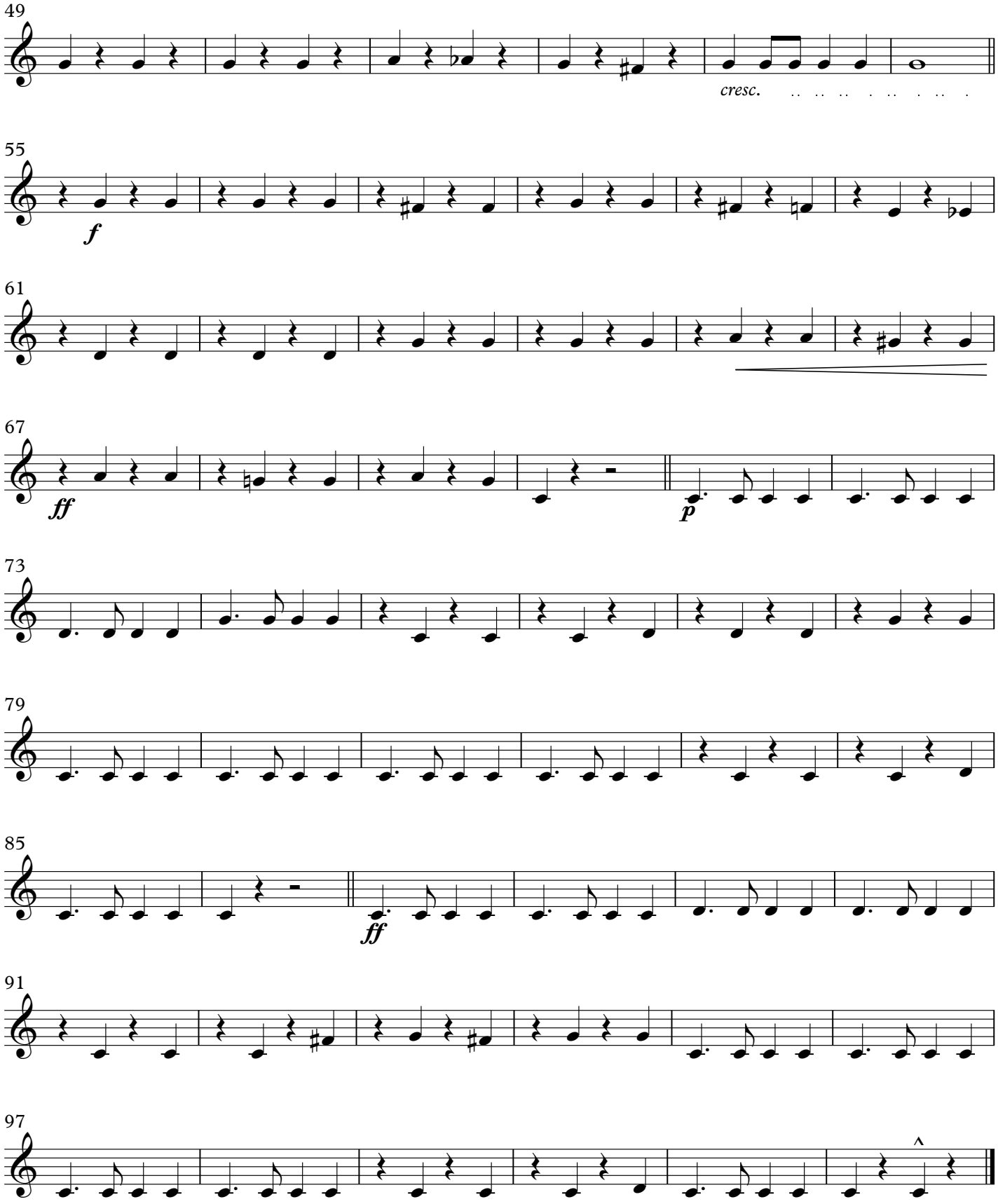
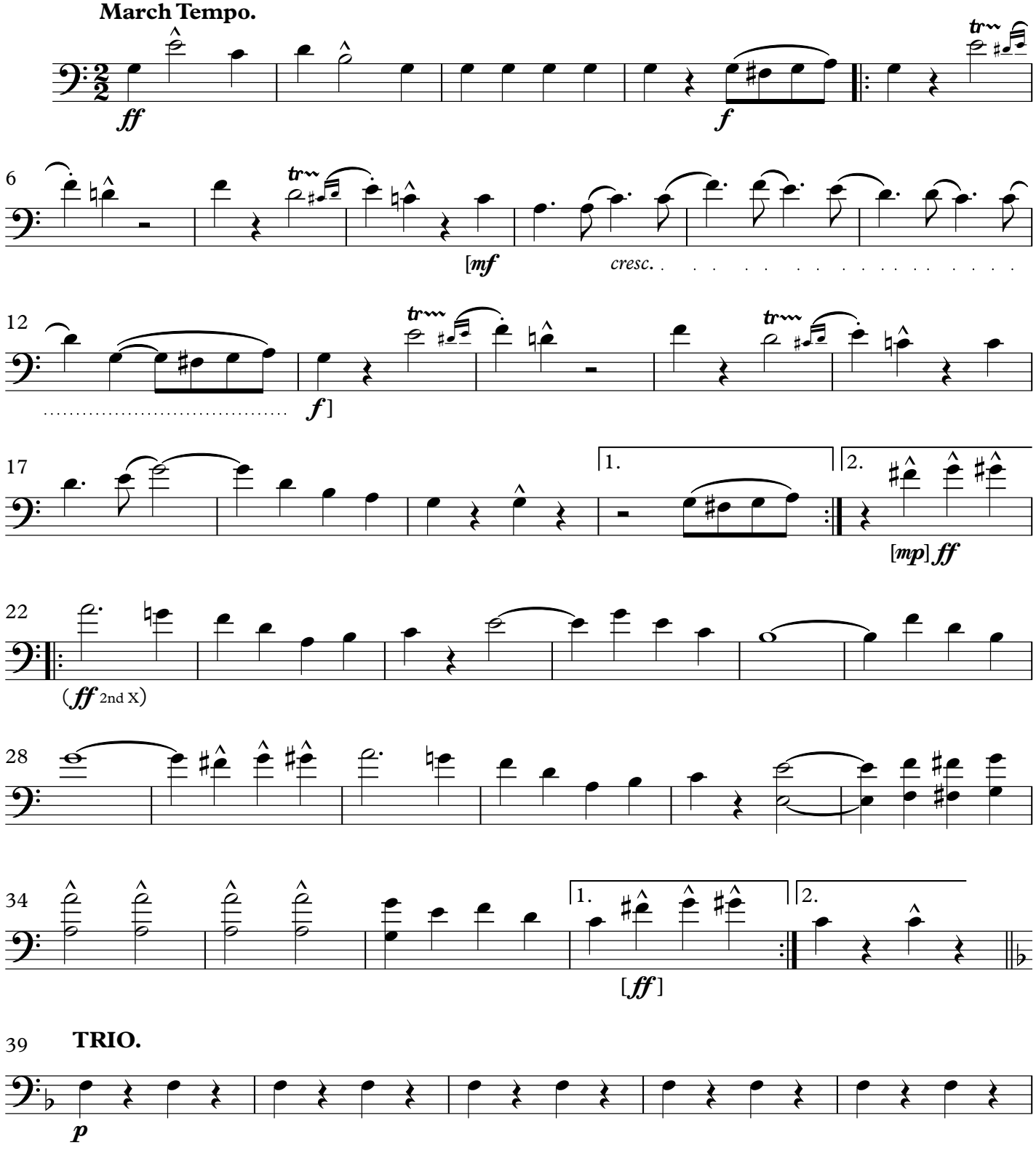

49
cresc.
55
f
61
67
ff
p
73
79
85
ff
91
97

March

THE NAVAL RESERVE

Baritone (1917) **JOHN PHILIP SOUSA**



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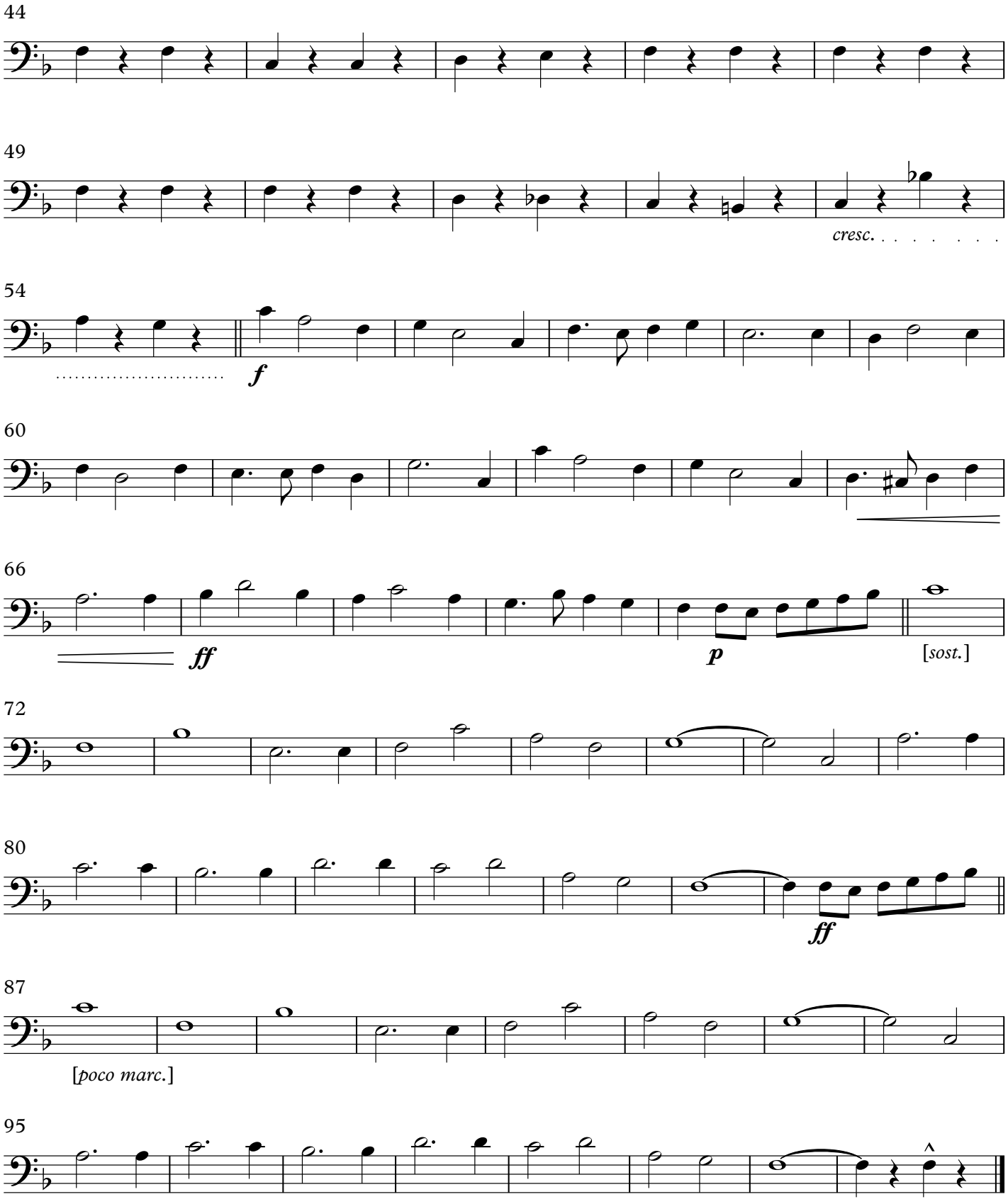
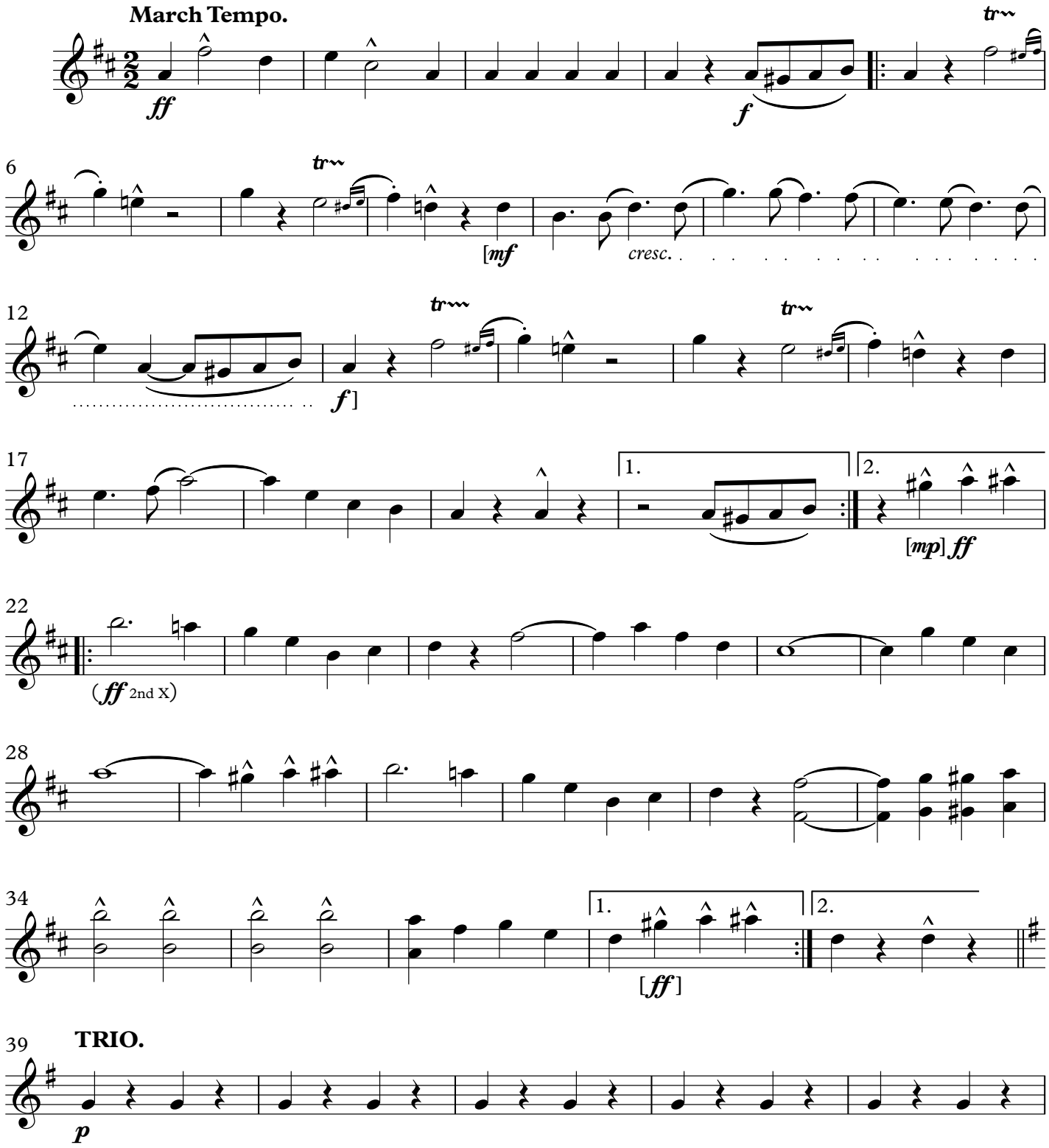
As played by “The President’s Own” United States Marine Band


44
49
cresc.
54
f
60
66
ff
p
[sost.]
72
80
ff
87
[poco marc.]
95

March

THE NAVAL RESERVE

Baritone, T.C. (1917) **JOHN PHILIP SOUSA**



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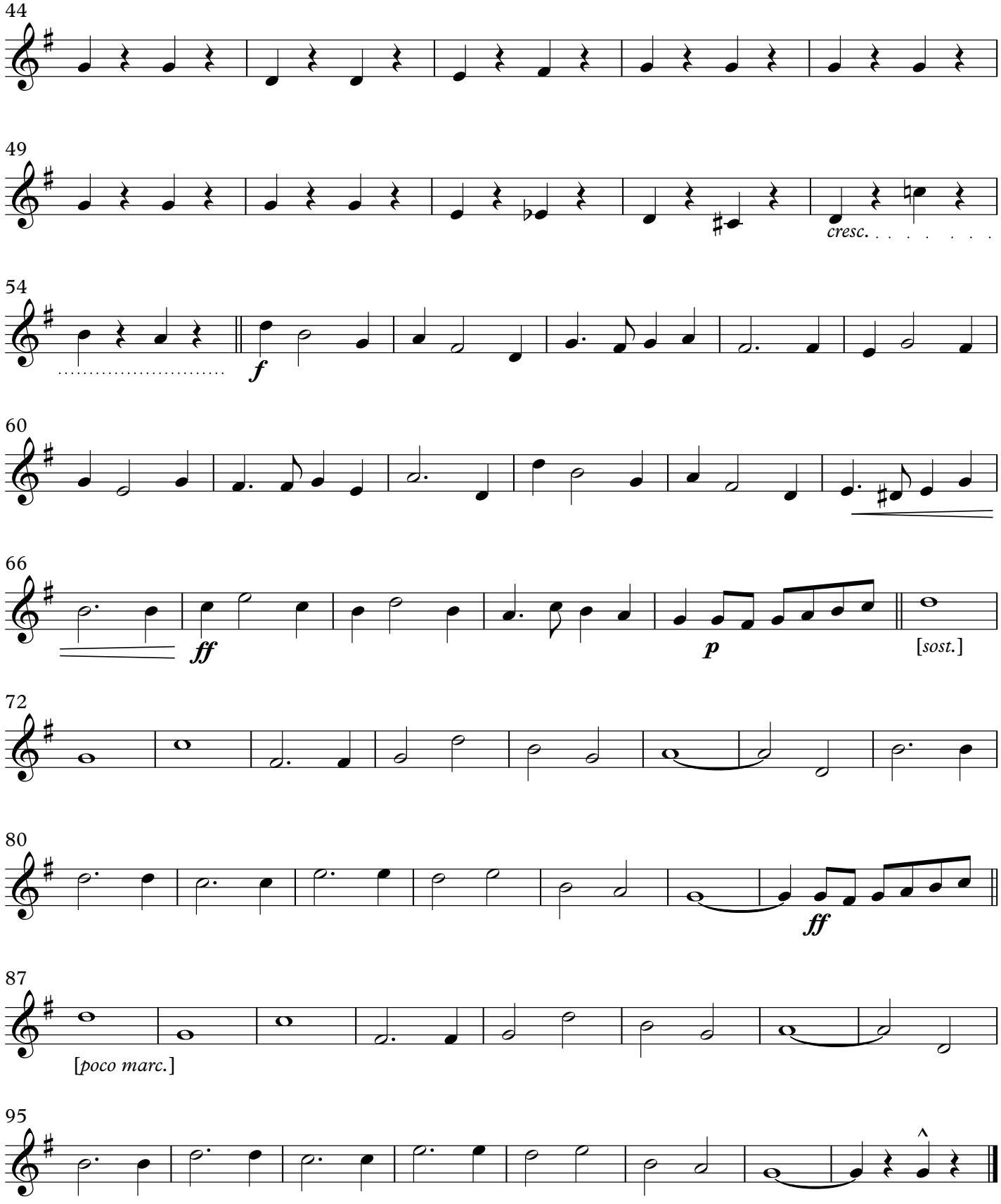
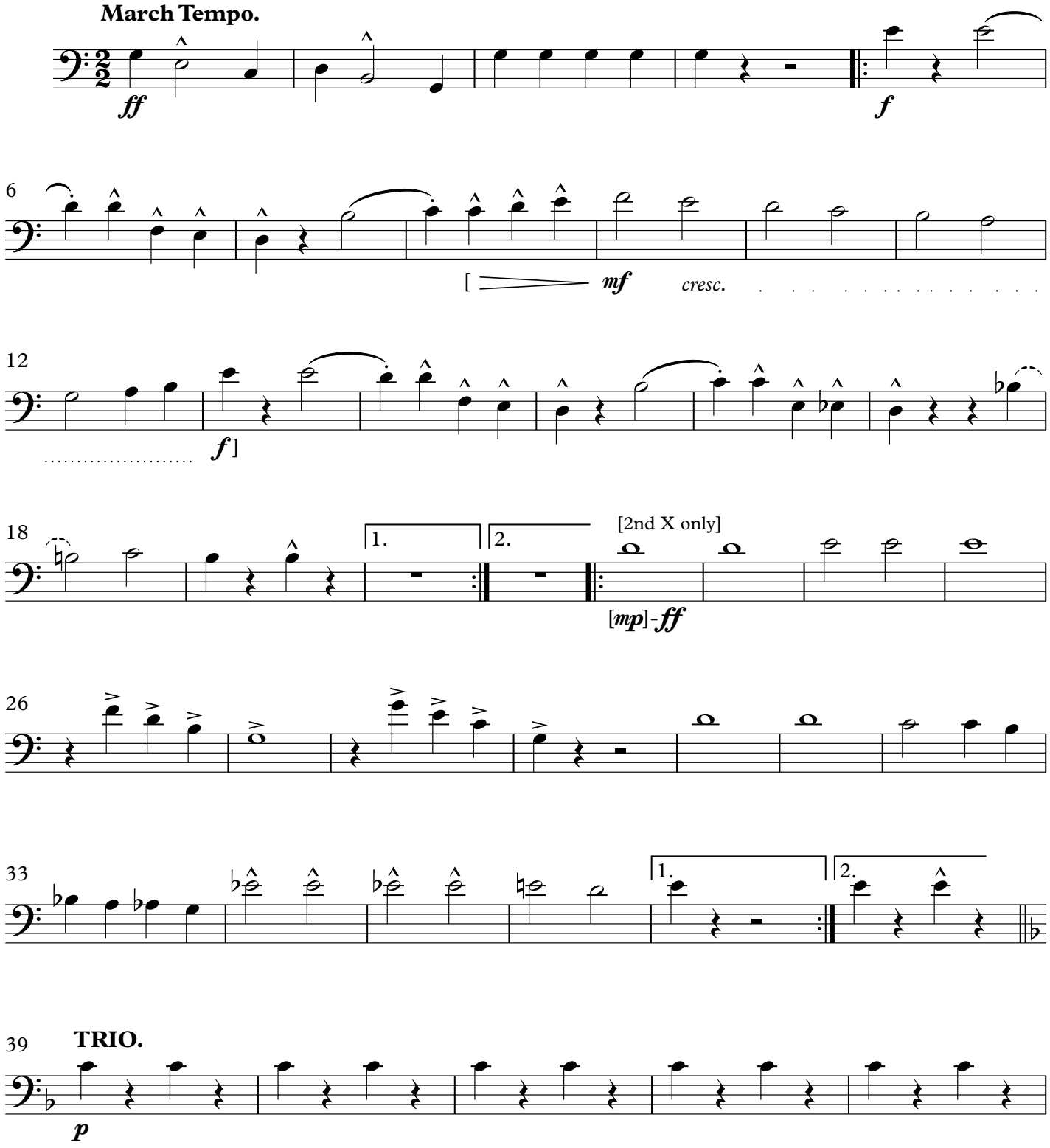

44
49
cresc.
54
f
60
66
ff
p
[sost.]
72
80
ff
87
[poco marc.]
95

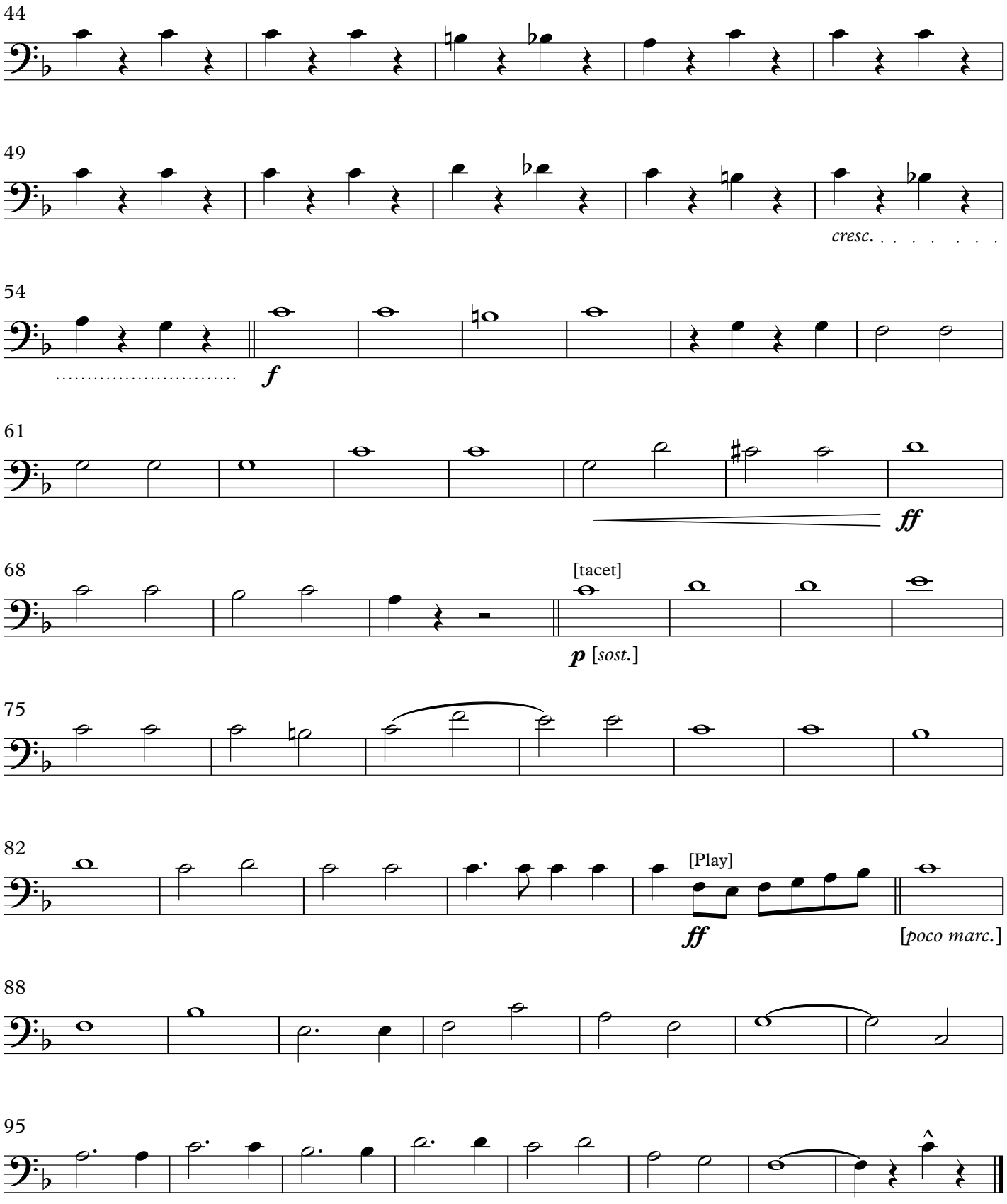
March

THE NAVAL RESERVE

1st Trombone (1917) **JOHN PHILIP SOUSA**



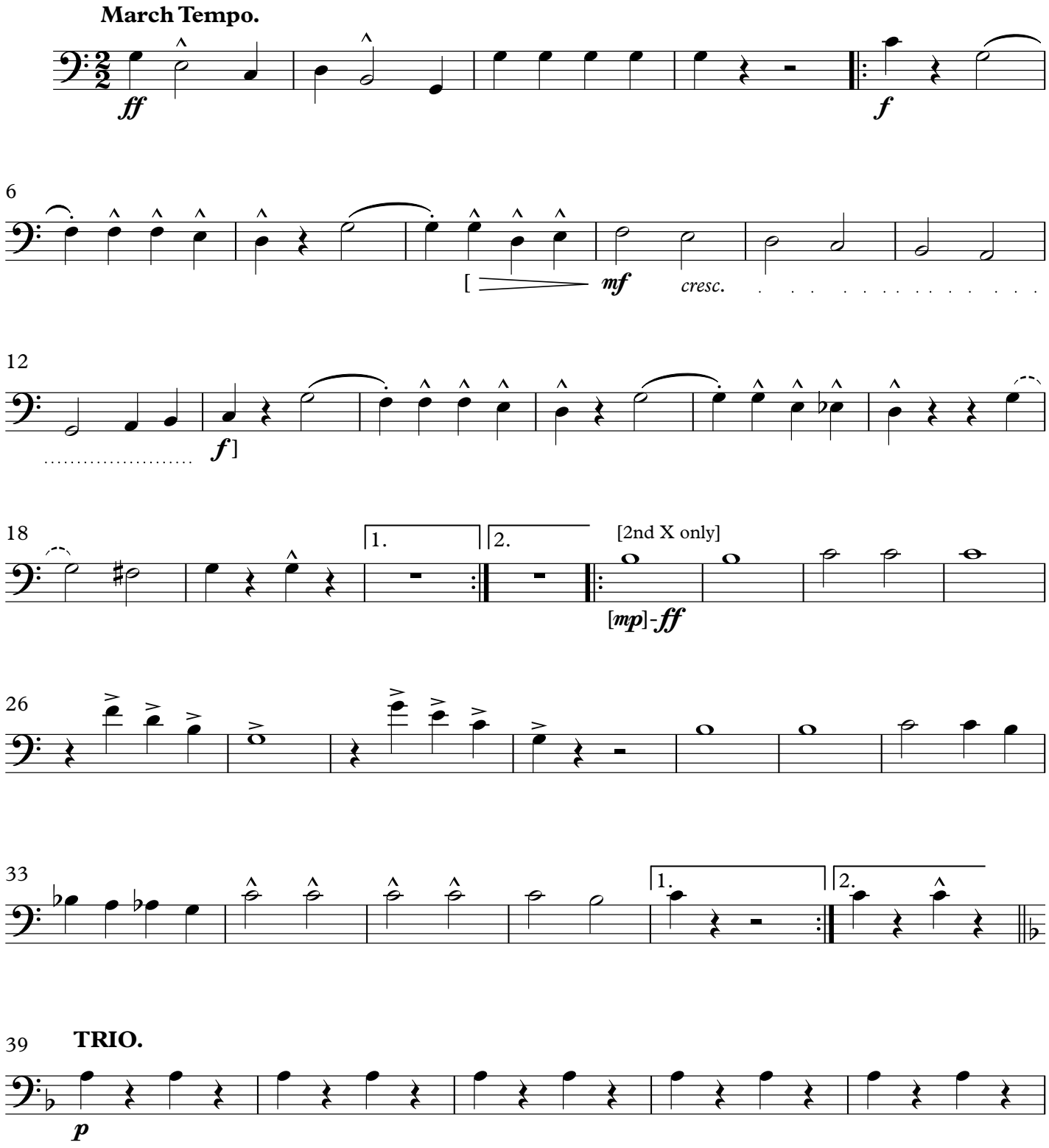
This Edition in the Public Domain - 2019
As played by "The President's Own" United States Marine Band


44
49
cresc.
54
f
61
ff
68
[tacet]
p [sost.]
75
82
[Play]
ff
[poco marc.]
88
95

March

THE NAVAL RESERVE

2nd Trombone (1917) **JOHN PHILIP SOUSA**



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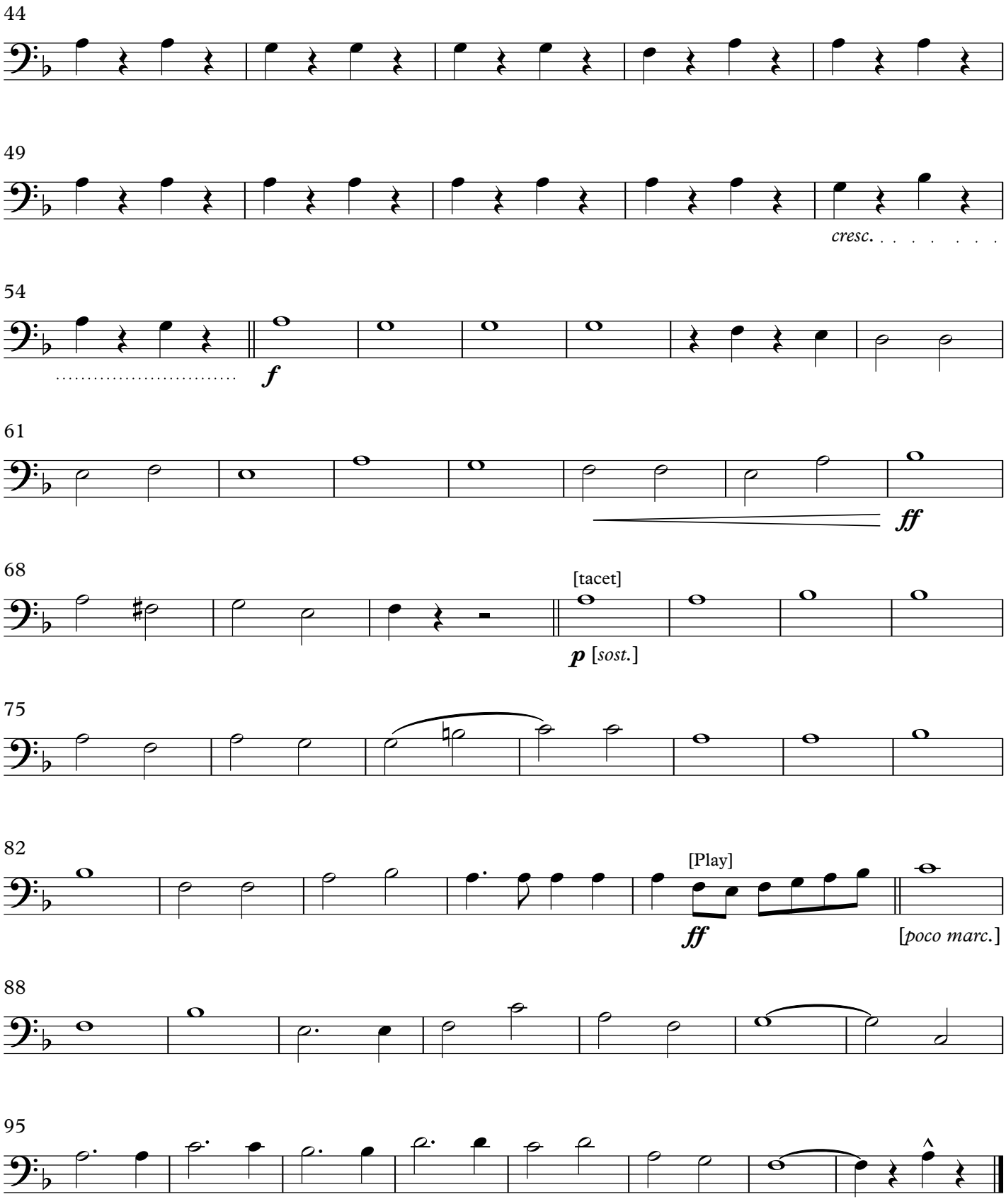
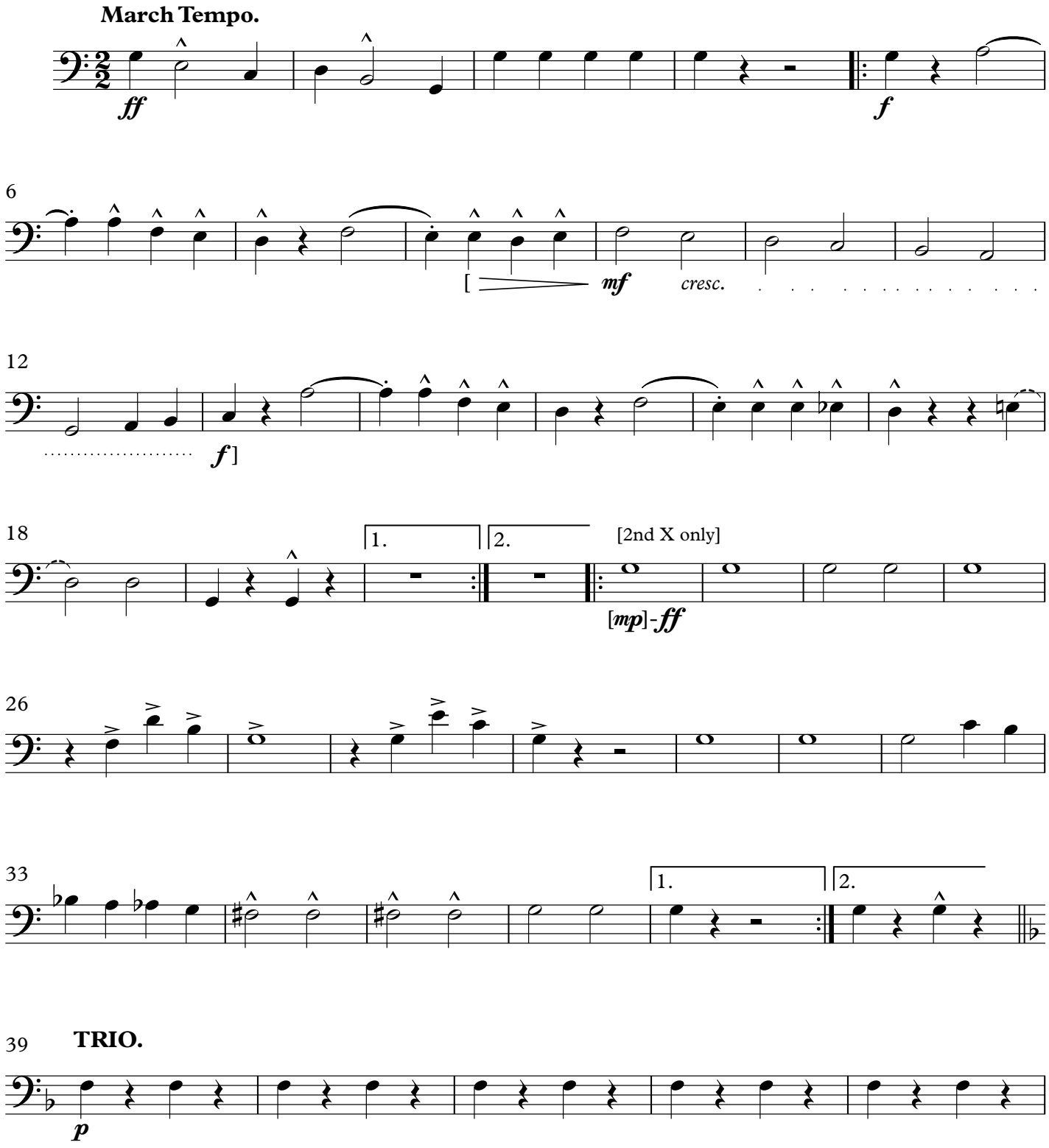
As played by "The President's Own" United States Marine Band


44
49
cresc.
54
f
61
ff
68
[tacet]
p [sost.]
75
82
[Play]
ff
[poco marc.]
88
95

March

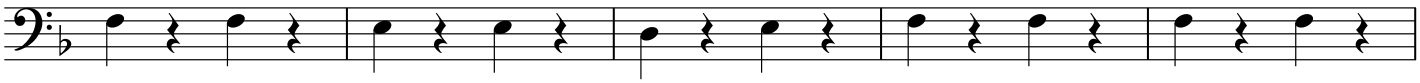
THE NAVAL RESERVE

Bass Trombone (1917) **JOHN PHILIP SOUSA**



This Edition in the Public Domain - 2019
As played by "The President's Own" United States Marine Band

44



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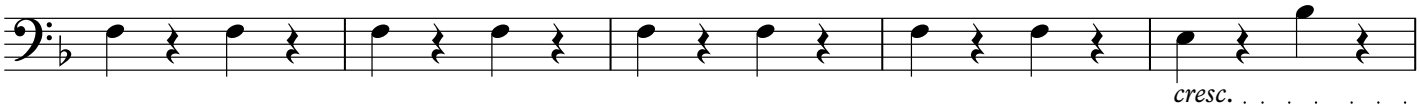
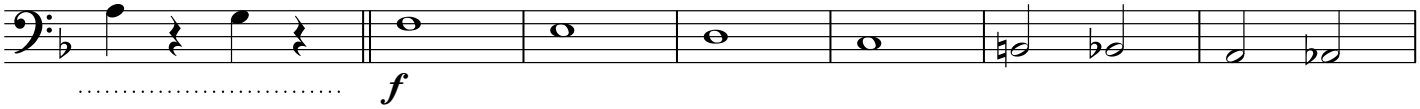


54



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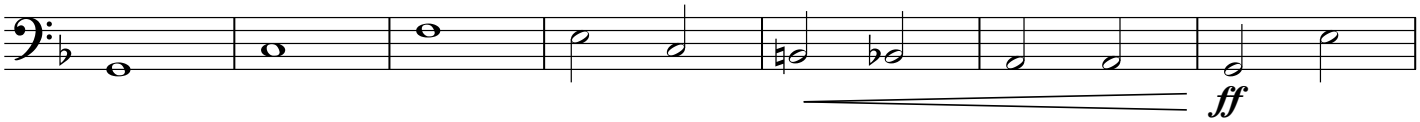

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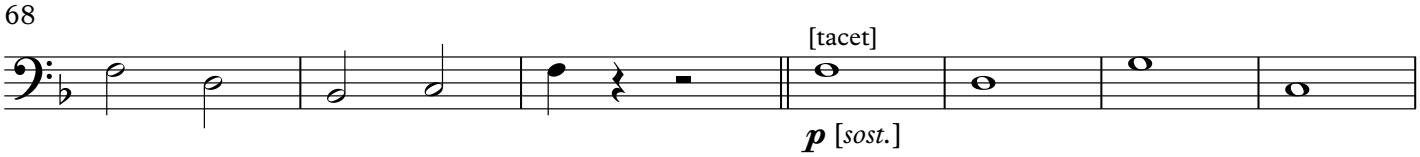

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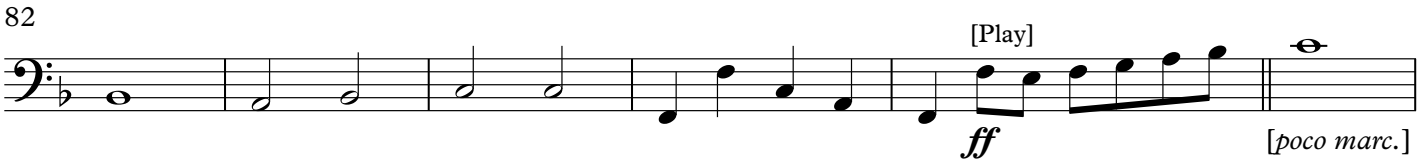

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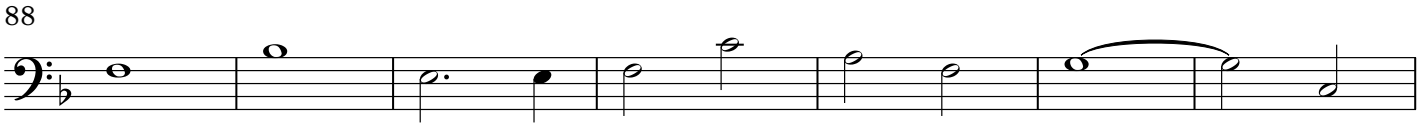

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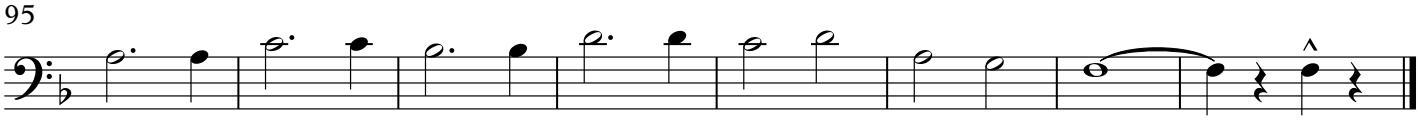
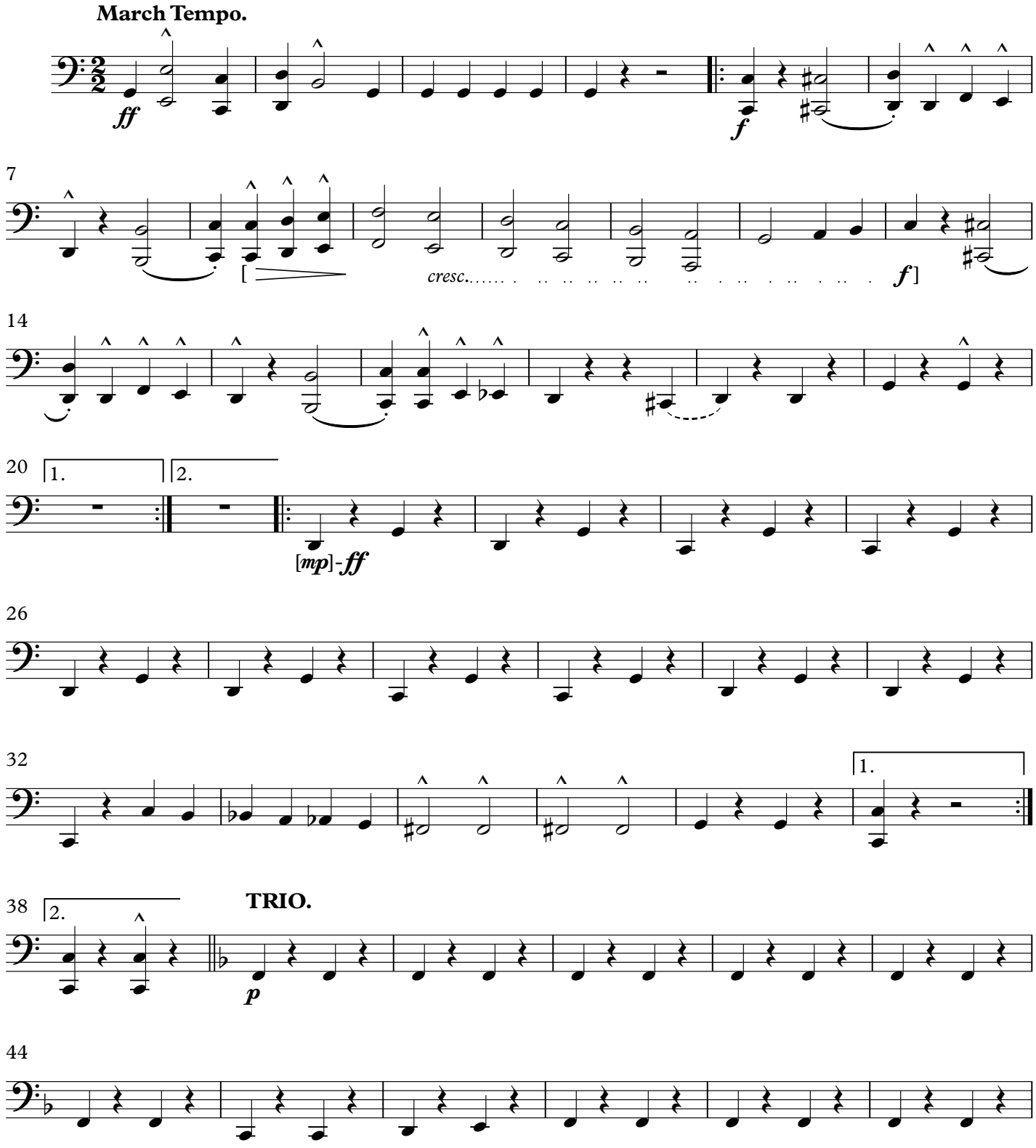


March

THE NAVAL RESERVE

Tuba (1917) **JOHN PHILIP SOUSA**



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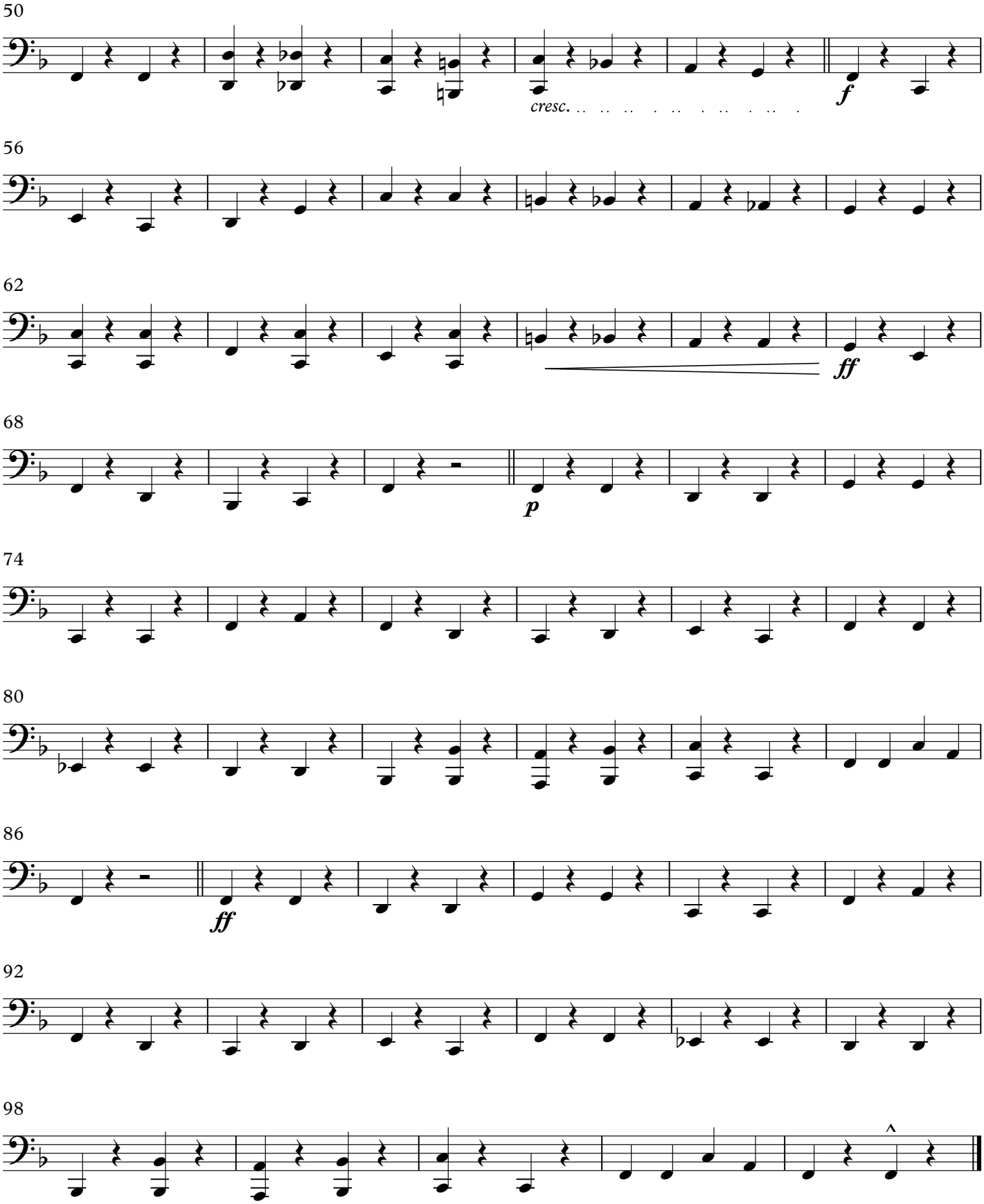
As played by "The President's Own" United States Marine Band


50
cresc.
f
56
62
ff
68
p
74
80
86
ff
92
98

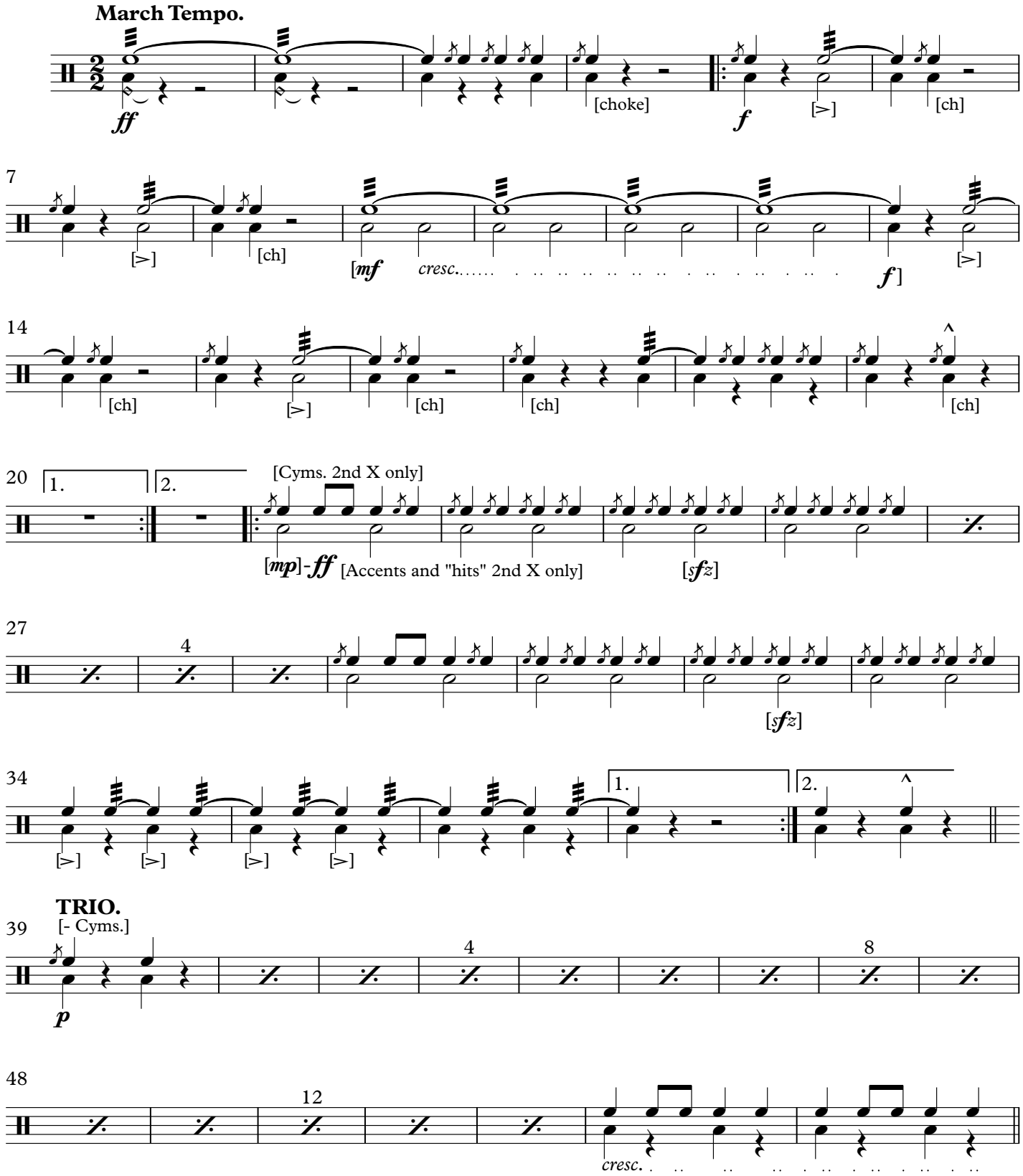
March

THE NAVAL RESERVE

Drums & Bells

(1917)

JOHN PHILIP SOUSA



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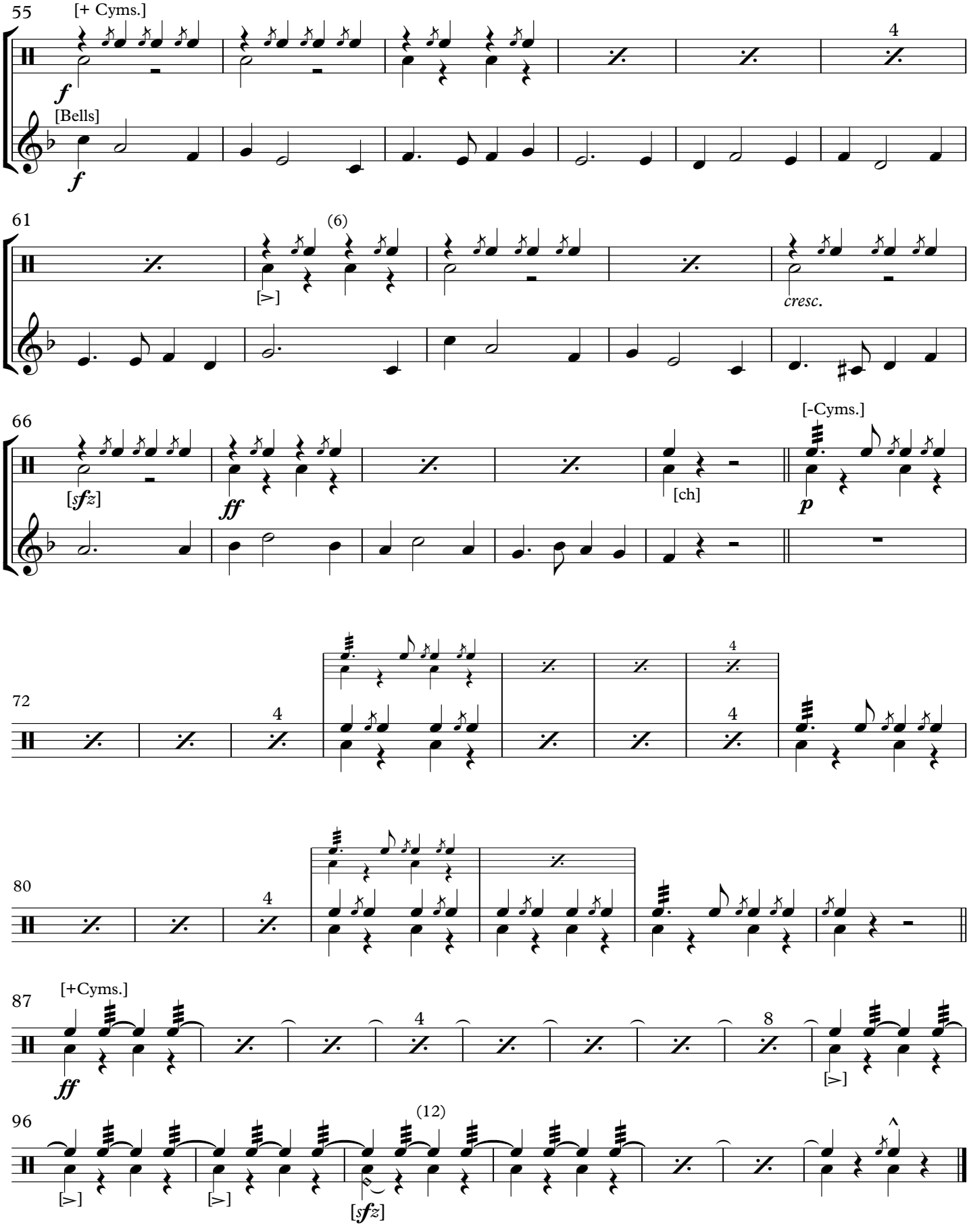
55
[+ Cyms.]
4
[Bells]
61
(6)
[>]
cresc.
66
[-Cyms.]
[sfz]
ff
[ch]
p
72
4
4
4
80
4
87
[+Cyms.]
4
8
ff
[>]
96
(12)
[>]
[>]
[sfz]