



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 6  No. 99

ANCIENT AND HONORABLE
ARTILLERY COMPANY
MARCH
[1924]



AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, “Ancient and Honorable Artillery Company” (1924)

“I have always found a great deal of inspiration in these old songs. . . . We cannot improve simple straightforward melodies, but we can give them a more adequate, full-throated expression. . . .” Sousa made this statement to a newspaper reporter in discussing the new march he had just build around “Auld Lang Syne.”

“Auld Lang Syne” happened to be the marching song of the Ancient and Honorable Artillery Company of Boston, the oldest military organization in the United States. When the Sousa Band visited Boston in 1923, a delegation from the “Ancients” requested that Sousa compose a march incorporating the song so dear to them. He gave them his word. Formal solicitation by Governor Cox of Massachusetts and the commander of the company, Capt. Clarence J. McKenzie, followed shortly.

The Sousa Band’s strenuous thirty-second annual tour lay ahead of Sousa, but he wasted no time in penning the new march when the tour ended, and it was promptly published. “Ancient and Honorable Artillery Company” was the featured march of the next tour, and a formal presentation was made to the “Ancients” at Symphony Hall in Boston on September 21, 1924.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 40. 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 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 they 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.

Special thanks to the Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign for providing a reference manuscript for “Ancient and Honorable Artillery Company” from the John Philip Sousa Music and Personal Papers (record series 12/9/51).

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. 1-8): This extended introduction has original *sff* accents from the composer, and all accented quarter notes should be well marked all the way to m. 7. An added diminuendo in m. 8 sets up the slightly softer dynamic in the first strain. The harp part is optional; however, it is an original published harp part from the composer.

First Strain (m. 9-25): This strain has an undeniable forward energy, with the sixteenth note sweeps and prominent staccato eighth notes. The drop to *mezzo-forte* should provide notable contrast to the *forte* sections, and added accents in the percussion fill the rests in the melody in m. 12 and 20. The repeat is played exactly the same as the first time through.

Second Strain (m. 26-42): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* in m. 25, and all else play *piano* on the pick-ups to m. 26. The accents in this strain should still be audible, even at the soft dynamic, and the style of articulation crisp and bouncy. The original parts had a mix of half notes and quarter notes on the downbeat of m. 41; this edition corrects the discrepancy, inserting in all parts a quarter note followed by a quarter rest before the pick-up notes to the repeat. Those pick-up notes are played at the original dynamic of *fortissimo*, and all instruments are back in for the repeat. Percussion accents are added on beat 2 of m. 28 to highlight the melodic arrival on that beat. However, later in the strain, the *sfz* accent in percussion is traditionally moved to beat 1 of m. 37 to create a bit of surprise for the audience.

Trio (m. 43-58): The trio of this march uses the popular tune “Auld Lang Syne.” Piccolo, E-flat clarinet, cornets, and all battery percussion are *tacet* for the trio, and all others play at the indicated *piano* dynamic. Trombones should continue to play softly, and bells are added to the

melody here. The euphonium and cornets have the pick-up note to the trio in the original parts, but that note has also been added to the saxophones, alto clarinet, and bells in this edition. Inconsistencies in dynamic indications have been corrected throughout the trio.

Break Strain (m. 59-74): Beginning with the two pick-up quarter notes in m. 58, all instruments are back in and suddenly at *fortissimo*. Percussion accents are added throughout to punctuate the arrival points in the low brass figures.

Final Strain (m. 75-106): An added crescendo in the snare drum part in m. 73-74 leads into an extended final strain, which in this march is not repeated, so it should be played at *fortissimo* throughout. The brass takes the lead with the melody, as the woodwinds play an exciting and decorative *obbligato* part. The final sixteen measures repeat “Auld Lang Syne” once more in a grand march style, with running quarter notes in the low brass that should be heavy and well-accented. Sousa also composed a regimental trumpet part that now comes to the fore with fanfare and syncopated figures; these parts can be considered optional, but they add notable flair to the ending of the march if the extra trumpet players are available. Accents added to the percussion parts as indicated contribute additional drama to the close of this march.

March ANCIENT and HONORABLE ARTILLERY COMPANY

Full Score

(1924)

JOHN PHILIP SOUSA

March Tempo. 2 3 4 5 6 7 8

Piccolo
1st & 2nd Flutes
1st & 2nd Oboes
E♭ Clarinet
1st B♭ Clarinet
2nd B♭ Clarinet
3rd B♭ Clarinet
E♭ Alto Clarinet
B♭ Bass Clarinet
1st & 2nd Bassoons
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
Solo or 1st B♭ Cornets
2nd B♭ Cornet
1st & 2nd B♭ Trumpets
3rd & 4th B♭ Cornets
[and Regimental Trumpets]
1st & 2nd F Horns
3rd & 4th F Horns
Euphonium
1st & 2nd Trombones
Bass Trombone
Tuba
Drums & Bells
Harp

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

9 10 11 12 13 14 15 16

Picc. *mf* [cresc.]

1st & 2nd Flts. *mf* [cresc.]

1st & 2nd Obs. *mf* [cresc.]

E♭ Clar. *mf* [cresc.] *f*

1st Clar. *mf* [cresc.] *f*

2nd Clar. *mf* [cresc.] *f*

3rd Clar. *mf* [cresc.] *f*

Alto Clar. *f* *mf* [cresc.]

Bass Clar. *f* *mf* [cresc.]

1st & 2nd Bsns. *f* *mf* [cresc.]

Alto Sax. *f* *mf* [cresc.] *f*

Ten. Sax. *f* *mf* [cresc.]

Bari. Sax. *f* *mf* [cresc.]

Solo or 1st B♭ Cors. *f* *mf* [cresc.] *f*

2nd B♭ Cor. *f* *mf* [cresc.]

1st & 2nd B♭ Trpts.
3rd & 4th B♭ Cors. *f* *mf* [cresc.]

1st & 2nd Hrns. *f* *mf* [cresc.]

3rd & 4th Hrns. *f* *mf* [cresc.]

Euph. *f* *mf* [cresc.] *f*

1st & 2nd Trbns. *f* *mf* [cresc.]

B. Trbn. *f* *mf* [cresc.]

Tuba *f* *mf* [cresc.]

Drums & Bells *f* *mf* [cresc.]

Harp *f*

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

17 18 19 20 21 22 23 24 25

Picc. *f* [1.] [2.] [tacet] *[p], ff*

1st & 2nd Flts. *f* *[p], ff*

1st & 2nd Obs. *f* *[p], ff*

E♭ Clar. [tacet] *[p], ff*

1st Clar. [orig. 8va] *[p], ff*

2nd Clar. [orig. 8va] *[p], ff*

3rd Clar. [orig. 8va] *[p], ff*

Alto Clar. *f*

Bass Clar. *f*

1st & 2nd Bsns. *f*

Alto Sax. *f* *[p], ff*

Ten. Sax. *f* *[p], ff*

Bari. Sax. *f*

Solo or 1st B♭ Cors. [1.] [2.] [tacet] *[p], ff*

2nd B♭ Cor. *f* [tacet] *[p], ff*

1st & 2nd B♭ Trpts.
3rd & 4th B♭ Cors. *f*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f* ²

Euph. *f* *[p], ff*

1st & 2nd Trbns. *f*

B. Trbn. *f*

Tuba *f*

Drums & Bells *f*

Harp *f*

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

26 27 28 29 30 31 32 33

Picc. *(ff)* 2nd X

1st & 2nd Flts. *(ff)* 2nd X

1st & 2nd Obs. *(ff)* 2nd X

E♭ Clar. *(ff)* 2nd X

1st Clar. *(ff)* 2nd X
[lower notes 1st X]

2nd Clar. *(ff)* 2nd X
[lower notes 1st X]

3rd Clar. *(ff)* 2nd X
[lower notes 1st X]

Alto Clar. *[p]:ff*

Bass Clar. *[p]:ff*

1st & 2nd Bsns. *[p]:ff*

Alto Sax. *(ff)* 2nd X

Ten. Sax. *(ff)* 2nd X

Bari. Sax. *[p]:ff*

Solo or 1st B♭ Cors. *(ff)* 2nd X

2nd B♭ Cor. *(ff)* 2nd X

1st & 2nd B♭ Trpts. *(ff)* 2nd X
3rd & 4th B♭ Cors. *[p]:ff*
[2nd X only]

1st & 2nd Hrns. *[p]:ff*

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

Euph. *(ff)* 2nd X

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

B. Trbn. *[p]:ff*

Tuba *[p]:ff*

Drums & Bells *[p]:ff*
[Cyms. 2nd X only]
Accents and "hit" 2nd X only

Harp *[p]:ff*

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

34 35 36 37 38 39 40 41 42

Picc. [ff] [Play] 1. [ff] 2.

1st & 2nd Flts. [ff] 1st div.

1st & 2nd Obs. [ff] a2

E♭ Clar. [ff] [Play]

1st Clar. [ff] [loco]

2nd Clar. [ff] [loco]

3rd Clar. [ff] [loco]

Alto Clar. *p*

Bass Clar. *p*

1st & 2nd Bsns. *p*

Alto Sax. [ff] *p*

Ten. Sax. [ff] *p*

Bari. Sax. [ff] *p*

Solo or 1st B♭ Cors. [ff] [Play] 1. [ff] 2. [tacet] *p*

2nd B♭ Cor. [ff] [Play] [tacet] *p*

1st & 2nd B♭ Trpts. [ff] [tacet] *p*

3rd & 4th B♭ Cors. [ff] [tacet] *p*

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Euph. [ff] *p*

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

B. Trbn. *p*

Tuba *p*

Drums & Bells [ff] Bells *p*

Harp *p*

*See editorial notes.

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

43 44 45 46 47 48 49 50

TRIO.
[tacet]

Picc. *p* [mp]

1st & 2nd Flts. *p* [mp]

1st & 2nd Obs. *p* [mp]

E♭ Clar. [tacet] *p* [mp]

1st Clar. *p* [mp]

2nd Clar. *p* [mp]

3rd Clar. *p* [mp]

Alto Clar. [mp]

Bass Clar. *p* [mp]

1st & 2nd Bsns. *p* [mp]

Alto Sax. [mp]

Ten. Sax. [mp]

Bari. Sax. [mp]

TRIO.

Solo or 1st B♭ Cors. [mp]

2nd B♭ Cor. [mp]

1st & 2nd B♭ Trpts.
3rd & 4th B♭ Cors. [mp]

1st & 2nd Hrns. *p* [mp]

3rd & 4th Hrns. *p* [mp]

Euph. [mp]

1st & 2nd Trbns. *p* [mp]

B. Trbn. *p* [mp]

Tuba *p* [mp]

Drums & Bells [tacet] *p* (4) (8)

Harp *p* [mp]

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

59 60 61 62 63 64 65 66

This musical score is for the Ancient and Honorable Artillery Company, Full Score, covering measures 59 through 66. The score is written for a large ensemble of instruments and includes the following parts:

- Picc.** (Piccolo): [Play] *ff*
- 1st & 2nd Flts.** (Flutes): *ff*
- 1st & 2nd Obs.** (Oboes): *ff*
- E♭ Clar.** (E-flat Clarinet): [Play] *ff*
- 1st Clar.** (First Clarinet): *ff*
- 2nd Clar.** (Second Clarinet): *ff*
- 3rd Clar.** (Third Clarinet): *ff*
- Alto Clar.** (Alto Clarinet)
- Bass Clar.** (Bass Clarinet)
- 1st & 2nd Bsns.** (Bassoons): *ff*
- Alto Sax.** (Alto Saxophone): *ff*
- Ten. Sax.** (Tenor Saxophone): *ff*
- Bari. Sax.** (Baritone Saxophone)
- Solo or 1st B♭ Cors.** (Solo or First B-flat Cornet): [Play] *ff*
- 2nd B♭ Cor.** (Second B-flat Cornet): [Play] *ff*
- 1st & 2nd B♭ Trpts.** (First and Second B-flat Trumpets): [Play] *ff*
- 3rd & 4th B♭ Cors.** (Third and Fourth B-flat Cornets)
- 1st & 2nd Hrns.** (First and Second Horns): *ff*
- 3rd & 4th Hrns.** (Third and Fourth Horns): *ff*
- Euph.** (Euphonium)
- 1st & 2nd Trbns.** (First and Second Trombones)
- B. Trbn.** (Baritone Trombone)
- Tuba**
- Drums & Bells**: [Play] *ff*
- Harp**

The score is in 2/4 time and features a key signature of one sharp (F#). The dynamic marking *ff* (fortissimo) is used throughout. The Piccolo part includes a [Play] instruction. The Drums & Bells part includes a [Play] instruction and a [-] marking. The Harp part includes a [-] marking. The score is arranged in a standard orchestral layout with woodwinds, brass, and percussion.

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

67

68

69

70

71

72

73

74

Picc. *ff*

1st & 2nd Flts. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo or 1st B♭ Cors. *ff*

2nd B♭ Cor. *ff*

1st & 2nd B♭ Trpts.
3rd & 4th B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums & Bells *ff*

Harp *ff*

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

75 76 77 78 79 80 81 82

This page contains the musical score for measures 75 through 82 of the piece "Ancient and Honorable Artillery Company". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Piccolo, 1st & 2nd Flutes, 1st & 2nd Oboes, E♭ Clarinet, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Alto Clarinet, Bass Clarinet, 1st & 2nd Bassoons, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Solo or 1st B♭ Cornet, 2nd B♭ Cornet, 1st & 2nd B♭ Trumpets / 3rd & 4th B♭ Cornets, 1st & 2nd Horns, 3rd & 4th Horns, Euphonium, 1st & 2nd Trombones, Baritone Trombone, Tuba, and Drums & Bells. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff*. Measure 78 features a drum roll marked with a circled 4, and measure 82 features a drum roll marked with a circled 8.

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

| | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | |
|---|--------------------|----|----|----|----|----|----|----|-----------|
| Picc. | [Musical notation] | | | | | | | | <i>ff</i> |
| 1st & 2nd Flts. | [Musical notation] | | | | | | | | <i>ff</i> |
| 1st & 2nd Obs. | [Musical notation] | | | | | | | | <i>ff</i> |
| E♭ Clar. | [Musical notation] | | | | | | | | <i>ff</i> |
| 1st Clar. | [Musical notation] | | | | | | | | <i>ff</i> |
| 2nd Clar. | [Musical notation] | | | | | | | | <i>ff</i> |
| 3rd Clar. | [Musical notation] | | | | | | | | <i>ff</i> |
| Alto Clar. | [Musical notation] | | | | | | | | <i>ff</i> |
| Bass Clar. | [Musical notation] | | | | | | | | <i>ff</i> |
| 1st & 2nd Bsns. | [Musical notation] | | | | | | | | <i>ff</i> |
| Alto Sax. | [Musical notation] | | | | | | | | <i>ff</i> |
| Ten. Sax. | [Musical notation] | | | | | | | | <i>ff</i> |
| Bari. Sax. | [Musical notation] | | | | | | | | <i>ff</i> |
| Solo or 1st B♭ Cors. | [Musical notation] | | | | | | | | <i>ff</i> |
| 2nd B♭ Cor. | [Musical notation] | | | | | | | | <i>ff</i> |
| 1st & 2nd B♭ Trpts. 3rd & 4th B♭ Cors. | [Musical notation] | | | | | | | | <i>ff</i> |
| 1st & 2nd Hrns. | [Musical notation] | | | | | | | | <i>ff</i> |
| 3rd & 4th Hrns. | [Musical notation] | | | | | | | | <i>ff</i> |
| Euph. | [Musical notation] | | | | | | | | |
| 1st & 2nd Trbns. | [Musical notation] | | | | | | | | |
| B. Trbn. | [Musical notation] | | | | | | | | |
| Tuba | [Musical notation] | | | | | | | | |
| Drums & Bells | [Musical notation] | | | | | | | | |
| Harp | [Musical notation] | | | | | | | | <i>ff</i> |

[2nd Alto Sax. play lower notes when only one Tenor Sax.]

(11)

[ch.]

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

91 92 93 94 95 96 97 98

This page of the musical score contains measures 91 through 98. The instruments and parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line with a long note in measure 97.
- 1st & 2nd Flts.**: First and second flutes, playing chords and a melodic line in measure 97.
- 1st & 2nd Obs.**: First and second oboes, playing chords and a melodic line in measure 97.
- E♭ Clar.**: E-flat clarinet, playing a melodic line with a long note in measure 97.
- 1st Clar.**: First clarinet, playing a melodic line with a long note in measure 97.
- 2nd Clar.**: Second clarinet, playing a melodic line with a long note in measure 97.
- 3rd Clar.**: Third clarinet, playing a melodic line with a long note in measure 97.
- Alto Clar.**: Alto clarinet, playing a rhythmic pattern.
- Bass Clar.**: Bass clarinet, playing a rhythmic pattern.
- 1st & 2nd Bsns.**: First and second bassoons, playing chords and a melodic line in measure 97.
- Alto Sax.**: Alto saxophone, playing chords and a melodic line in measure 97.
- Ten. Sax.**: Tenor saxophone, playing chords and a melodic line in measure 97.
- Bari. Sax.**: Baritone saxophone, playing a rhythmic pattern.
- Solo or 1st B♭ Cors.**: Solo or first B-flat cornet, playing a melodic line with a long note in measure 97.
- 2nd B♭ Cor.**: Second B-flat cornet, playing a melodic line with a long note in measure 97.
- 1st & 2nd B♭ Trpts.**: First and second B-flat trumpets, playing chords and a melodic line in measure 97.
- 3rd & 4th B♭ Cors.**: Third and fourth B-flat cornets, playing chords and a melodic line in measure 97.
- Regt. Trpts. in B♭**: Regimental trumpets in B-flat, playing a rhythmic pattern.
- 1st & 2nd Hrns.**: First and second horns, playing chords and a melodic line in measure 97.
- 3rd & 4th Hrns.**: Third and fourth horns, playing chords and a melodic line in measure 97.
- Euph.**: Euphonium, playing a rhythmic pattern.
- 1st & 2nd Trbns.**: First and second trombones, playing a rhythmic pattern.
- B. Trbn.**: Baritone trombone, playing a rhythmic pattern.
- Tuba**: Tuba, playing a rhythmic pattern.
- Drums & Bells**: Drums and bells, playing a rhythmic pattern with dynamic markings *ff* and *[]*.
- Harp**: Harp, playing a rhythmic pattern.

ANCIENT and HONORABLE ARTILLERY COMPANY
Full Score

99

100

101

102

103

104

105

106

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo or 1st B♭ Cors.

2nd B♭ Cor.

1st & 2nd B♭ Trpts.
3rd & 4th B♭ Cors.

Regt. Trpts. in B♭

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums & Bells

Harp

(12)

[*sfz*]

(15)