



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 2 No. 26

SOUND
OFF

MARCH
(1885)

FULL SCORE

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

March, “Sound Off” (1885)

As leader of the U.S. Marine Band, Sousa came under the command of Major George Porter Houston. In Sousa’s eyes, Houston was a stern but fair officer, and this march was dedicated to him. As in the case of “Guide Right,” “Right Forward,” and “Right-Left,” the title was derived from a marching command.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 84. 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 Volume 2 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 and First Strain (m. 1-36): To facilitate the change from the *fortissimo* of the beginning to the *forte* of the first strain (m. 4), the Marine Band plays a slight diminuendo in m. 3, but the accents are still important here. The trombone figures in m. 7-8 and 11-12 (doubled by the low clarinet and solo cornet) are truly *fortissimo* each time. M. 21-36 is essentially a written out repeat with a new counter line for the euphonium, bassoon, and low saxophones. It was originally marked *mezzo-forte*, but should be played *forte* and expressively.

Second Strain (m. 36-68): All instruments play *fortissimo* with strong accents. The eighth notes in the second and third cornet should come through the texture throughout. Accents have been added in percussion in m. 44-45 and 52-53 as well as strong *sfz* notes in m. 62 and 64. Of special note, the tie in m. 46-47 for all melodic instruments appeared in only some of the original parts. Given the specific parts in which it appears, the evidence suggests that it probably was intended by Sousa as an interesting variation in this melody, and the Marine Band has indeed performed the march with this tie for most of its history with this march.

Trio (m. 68-84): Traditional performance practice of this march is a bit unusual here. It begins with the conventional alterations, dropping out piccolo, E-flat clarinet, cornets, and trombones. Cymbals are also *tacet* but snare drum and bass drum may continue to play. The dynamic is *mezzo-piano* first time. The deviation from typical performance practice occurs in m. 76 and 83-84, when trombones and cornets re-enter as indicated for their brief interjections. As was Sousa's custom, the repeat of the trio is softer than the first time and the counter line in euphonium, tenor, and baritone saxophone is added the second time a shade louder than the main melody. The brass then play a strong crescendo in m. 85 (second ending) to set up the *fortissimo* of the break-up strain.

Break-up Strain (m. 87-102): Cymbals rejoin here with good accents that ring every other measure. The low brass leads this classic break-up strain with plenty of heft. Be careful to not allow the quarter notes to rush here. After a final strong accent on beat two of m. 102 for all, the dynamic immediately drops to *mezzo-forte* for the first time through the final strain.

Final Strain (m. 103-end): Piccolo, E-flat clarinet, cornets, trombones and cymbals are *tacet* again, and clarinets play down the octave first time as indicated by the small notes. All play *mezzo-forte* only. Cornets and trombones play their interjections again in m. 110 and 117-118 as in the trio. The repeat returns to the break-up strain, played as before, and all play the final strain at *fortissimo* and in the upper octaves second time through.

Full Score

March SOUND OFF

(1885)

JOHN PHILIP SOUSA

March Tempo.

1 2 3 4 5 6 7 8

Flute/Piccolo *ff* *f*

Oboe *ff* *f*

E♭ Clarinet *ff* *f*

Solo or 1st B♭ Clarinet *ff* *f*

2nd B♭ Clarinet *ff* *f*

3rd B♭ Clarinet *ff* *f*

E♭ Alto Clarinet [appears in later edition] *ff* *f*

B♭ Bass Clarinet [appears in later edition] *ff* *f*

Bassoon *ff* *f* [*poco*]

E♭ Alto Saxophone *ff* *f*

B♭ Tenor Saxophone *ff* *f*

E♭ Baritone Saxophone *ff* *f* [*poco*]

March Tempo.

E♭ Cornet [optional] *ff* *f*

Solo B♭ Cornet *ff* *f*

1st B♭ Cornet *ff* *f* Solo

2nd & 3rd B♭ Cornets *ff* *f*

1st & 2nd F Horns [originally E♭ Alto] *ff* *f*

3rd & 4th F Horns [originally E♭ Alto] *ff* *f*

Euphonium [Baritone, B.C.] *ff* *f*

1st & 2nd Trombones *ff* [*poco*] *mf* Solo *ff*

Bass Trombone *ff* [*poco*] *mf* Solo *ff*

Tuba *ff* [*poco*] *f*

Drums S.D. *ff* Cymb. S.D. Cymb.

"SOUND OFF"
Full Score

9 10 11 12 13 14 15 16

Flute/Picc. *[f]*

Oboe *[f]*

E♭ Clar. *[f]*

Solo or 1st B♭ Clar. *[f]*

2nd B♭ Clar. *[f]*

3rd B♭ Clar. *[f]*

Alto Clar. *[f]*

Bass Clar. *[f]*

Bsn. *[f]*

Alto Sax. *[f]*

Ten. Sax. *[f]*

Bari. Sax. *[f]*

E♭ Cor. *[f]*

Solo B♭ Cor. *[f]*

1st B♭ Cor. *[f]*

2nd & 3rd B♭ Cors. *[f]*

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

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

Euph. *[f]*

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

B. Trbn. *[mf]* *[ff]* *[mf]* *[ff]*

Tuba *[mf]* *[ff]* *[mf]* *[ff]*

Drums *[S.D.]*

“SOUND OFF”
Full Score

17 18 19 20 21 22 23 24

Flute/Picc. *f*

Oboe *f*

E♭ Clar. *f*

Solo or 1st B♭ Clar. *f*

2nd B♭ Clar. *f*

3rd B♭ Clar. *f*

Alto Clar. *f*

Bass Clar. *f*

Bsn. *f legato*

Alto Sax. *f*

Ten. Sax. *f legato*

Bari. Sax. *f legato*

E♭ Cor. *f*

Solo B♭ Cor. *f*

1st B♭ Cor. *f* Solo

2nd & 3rd B♭ Cors. *f*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Euph. *f* *legato*

1st & 2nd Trbns. *f* *mf* *Solo* *ff*

B. Trbn. *f* *mf* *Solo* *ff*

Tuba *f* *mf*

Drums S.D. B.D. Cymb. *f* S.D. Cymb.

“SOUND OFF”
Full Score

25 26 27 28 29 30 31 32

Flute/Picc. *[f]*

Oboe *[f]*

E♭ Clar. *[f]*

Solo or 1st B♭ Clar. *[f]*

2nd B♭ Clar. *[f]*

3rd B♭ Clar. *[f]*

Alto Clar. *[f]*

Bass Clar. *[f]*

Bssn.

Alto Sax. *[f]*

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. *[mf]* *[ff]* *[mf]* *[ff]*

B. Trbn. *[mf]* *[ff]* *[mf]* *[ff]*

Tuba

Drums *S.D.* *S.D.*

“SOUND OFF”
Full Score

33 34 35 36 37 38 39 40 41

Flute/Picc. *[f]* *ff*

Oboe *[f]* *ff*

E♭ Clar. *[f]* *ff*

Solo or 1st B♭ Clar. *[f]* *ff*

2nd B♭ Clar. *[f]* *ff*

3rd B♭ Clar. *[f]* *ff*

Alto Clar. *ff*

Bass Clar. *ff*

Bsn. *ff*

Alto Sax. *[f]* *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

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

B. Trbn. *[f]* *ff*

Tuba *ff* *f*

Drums S.D. 4
B.D. *ff*

“SOUND OFF”
Full Score

42 43 44 45 46 47 48 49 50

*See note below

Flute/Picc.
Oboe
Eb Clar.
Solo or 1st Bb Clar.
2nd Bb Clar.
3rd Bb Clar.
Alto Clar.
Bass Clar.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

*The tie does not appear in all parts of the original edition, but it does appear in more parts than not. Some scholars consider it spurious. If the tie is omitted, it is recommended that players apply the accent and carry the accidental over the bar.

“SOUND OFF”
Full Score

51 52 53 54 55 56 57 58 59

Flute/Picc.

Oboe

E♭ Clar.

Solo or 1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

Alto Clar.

Bass Clar.

Bsn.

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

“SOUND OFF”
Full Score

60 61 62 63 64 65 66 67 68

Flute/Picc. [mp] [- Picc.]

Oboe [mp]

E♭ Clar. [mp] [tacet]

Solo or 1st B♭ Clar. [mp] [lower notes]

2nd B♭ Clar. [mp] div.

3rd B♭ Clar. [mp]

Alto Clar. [mp]

Bass Clar. [mp]

Bsn. [mp]

Alto Sax. [mp]

Ten. Sax. [mp] [tacet]

Bari. Sax. [mp] [tacet]

E♭ Cor. [mp] [tacet]

Solo B♭ Cor. [mp] [tacet]

1st B♭ Cor. [mp] [tacet]

2nd & 3rd B♭ Cors. [mp] [tacet]

1st & 2nd Hrns. [mp]

3rd & 4th Hrns. [mp]

Euph. [mp] [tacet]

1st & 2nd Trbns. [mp] [tacet]

B. Trbn. [mp] [tacet]

Tuba [mp]

Drums [sfz]

“SOUND OFF”
Full Score

69 70 71 72 73 74 75 76 77

TRIO.

Flute/Picc. *[mp-p]*

Oboe *[mp-p]*

E♭ Clar. *[mp-p]*
[lower notes]

Solo or 1st B♭ Clar. *[mp-p]*
[lower notes]

2nd B♭ Clar. *[mp-p]*
[lower notes]

3rd B♭ Clar. *[mp-p]*
[lower notes]

Alto Clar. *[mp-p]*

Bass Clar. *[mp-p]*

Bsn. *[mp-p]*

Alto Sax. *[mp-p]*

Ten. Sax. [2nd time only] *[mp]*

Bari. Sax. [2nd time only] *[mp]*

TRIO.

E♭ Cor. *[mp-p]*

Solo B♭ Cor. *[mp-p]*

1st B♭ Cor. *[mp-p]* [Play] *[mp]* [tacet]

2nd & 3rd B♭ Cors. *[mp-p]* [Play] *[mp]* [tacet]

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

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

Euph. [2nd time only] *[mp]*

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

B. Trbn. *[mp-p]* [Play] *[mp]* [tacet]

Tuba *[mp-p]*

Drums *[mp-p]*
[- Cyms.]

“SOUND OFF”
Full Score

78 79 80 81 82 83 84 85 86

Flute/Picc.
Oboe
Eb Clar.
Solo or 1st Bb Clar.
2nd Bb Clar.
3rd Bb Clar.
Alto Clar.
Bass Clar.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

1. [Play]
2. [Play]

mf *mp* *ff*

“SOUND OFF”
Full Score

87 88 89 90 91 92 93 94 95

[+ Picc.]

Flute/Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo or 1st B♭ Clar. *ff*

2nd B♭ Clar. *ff*

3rd B♭ Clar. *ff*

Alto Clar.

Bass Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums *ff*
[+ Cyms.]

“SOUND OFF”
Full Score

96 97 98 99 100 101 102 103 104

Flute/Picc. [Picc. 2nd time only] [mf-ff]

Oboe [mf-ff]

E♭ Clar. [2nd time only] [mf-ff]

Solo or 1st B♭ Clar. [Play lower notes 1st time] [mf-ff]

2nd B♭ Clar. [Play lower notes 1st time] [mf-ff]

3rd B♭ Clar. [Play lower notes 1st time] [mf-ff] [loco]

Alto Clar. [mf-ff]

Bass Clar. [mf-ff]

Bssn. [mf-ff]

Alto Sax. [mf-ff]

Ten. Sax. [mf-ff]

Bari. Sax. [mf-ff]

E♭ Cor. 8^{va} ad lib. [2nd time only] ff [mf-ff]

Solo B♭ Cor. [2nd time only] ff [mf-ff]

1st B♭ Cor. [2nd time only] ff [mf-ff]

2nd & 3rd B♭ Cors. [2nd time only] [mf-ff]

1st & 2nd Hrns. [mf-ff]

3rd & 4th Hrns. [mf-ff]

Euph. [mf-ff]

1st & 2nd Trbns. [2nd time only] [mf-ff]

B. Trbn. [2nd time only] [mf-ff]

Tuba [mf-ff]

Drums [mf-ff] [- Cym. 1st time]

“SOUND OFF”
Full Score

105

106

107

108

109

110

111

112

Flute/Picc.
Oboe
E♭ Clar.
Solo or 1st B♭ Clar.
2nd B♭ Clar.
3rd B♭ Clar.
Alto Clar.
Bass Clar.
Bsn.
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

“SOUND OFF”
Full Score

113

114

115

116

117

118

119

120

Flute/Picc.

Oboe

E♭ Clar.

Solo or 1st B♭ Clar.

2nd B♭ Clar.

3rd B♭ Clar.

[loco]

Alto Clar.

Bass Clar.

Bsn.

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

[Play]

[loco]

[ff]

1. [Play]

2. [Play]

[ff]