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.

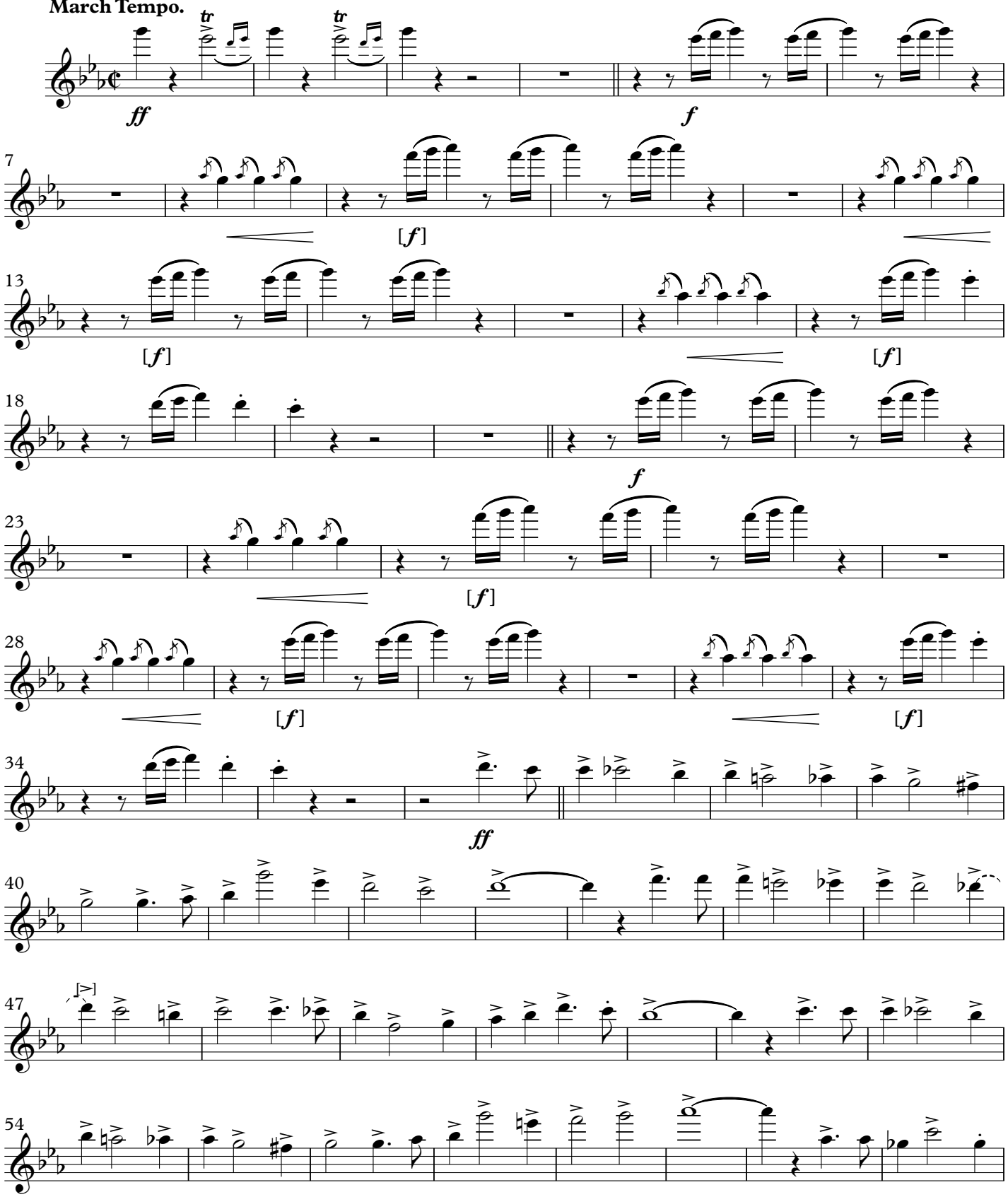
March

SOUND OFF

Flute/Piccolo

JOHN PHILIP SOUSA

(1885)



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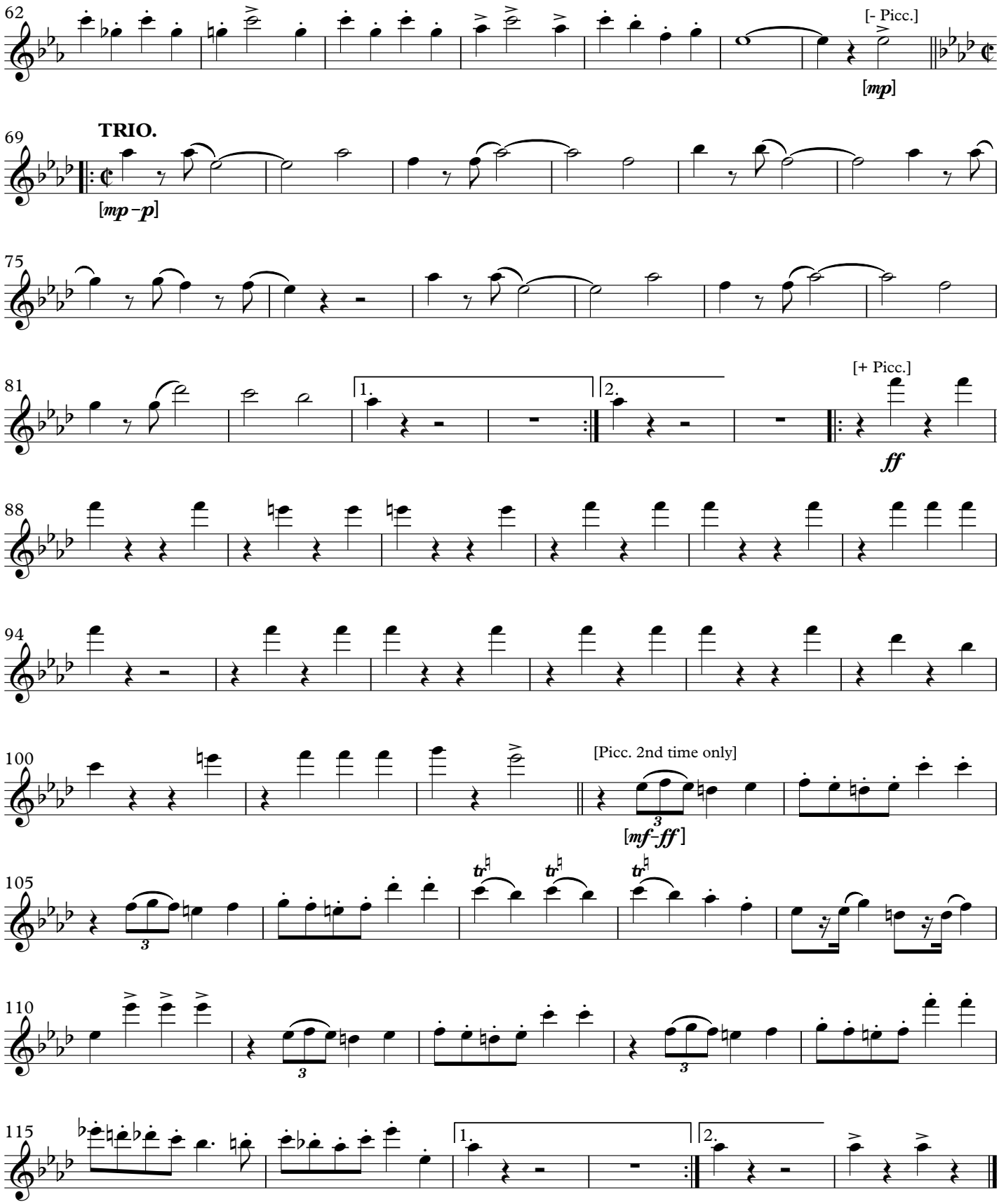

62
[- Picc.]
[mp]
69
TRIO.
[mp – p]
75
81
[+ Picc.]
1.
2.
ff
88
94
100
[Picc. 2nd time only]
[mf – ff]
105
110
115
1.
2.

March

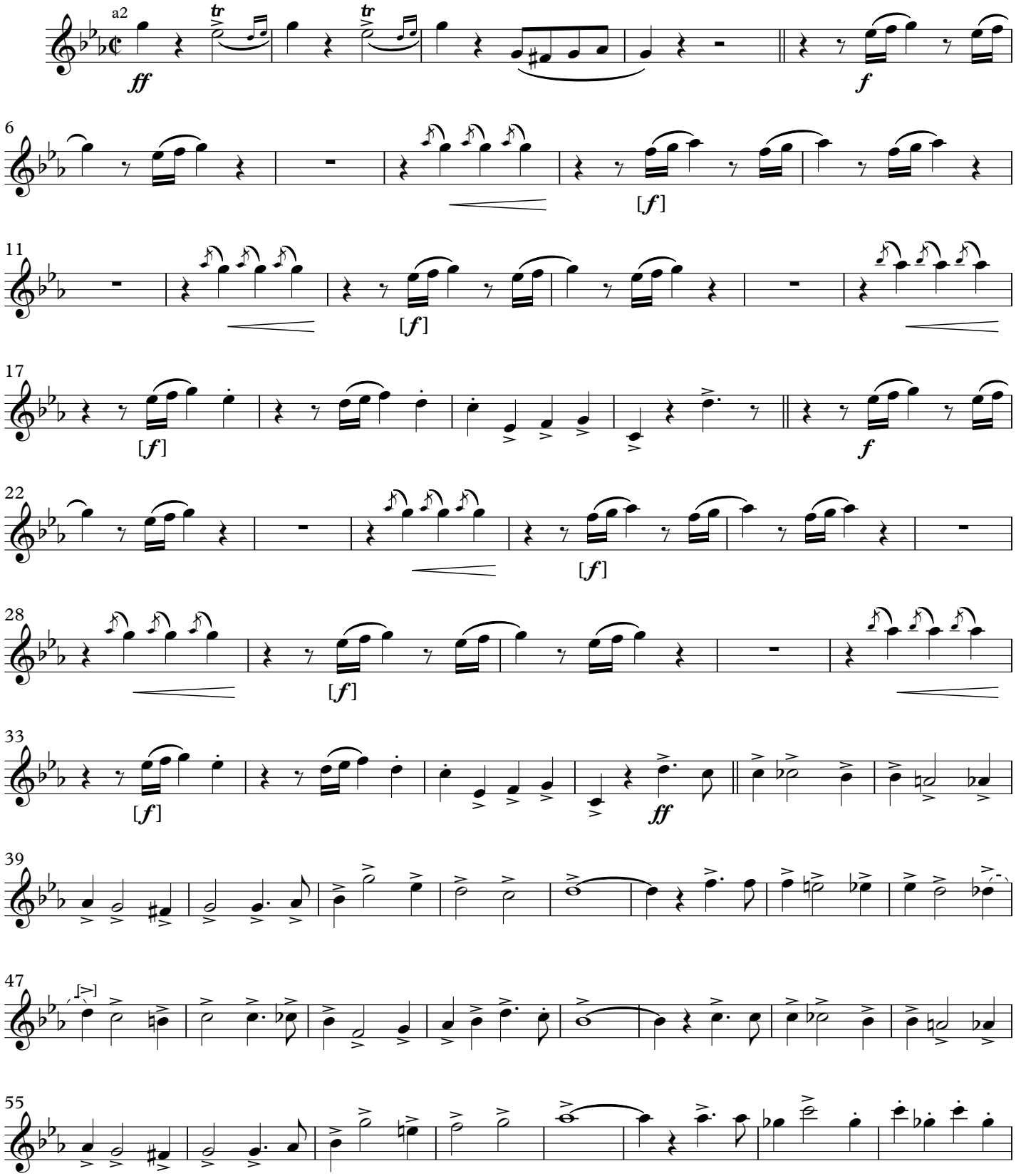
SOUND OFF

Oboe

(1885)

JOHN PHILIP SOUSA

March Tempo.



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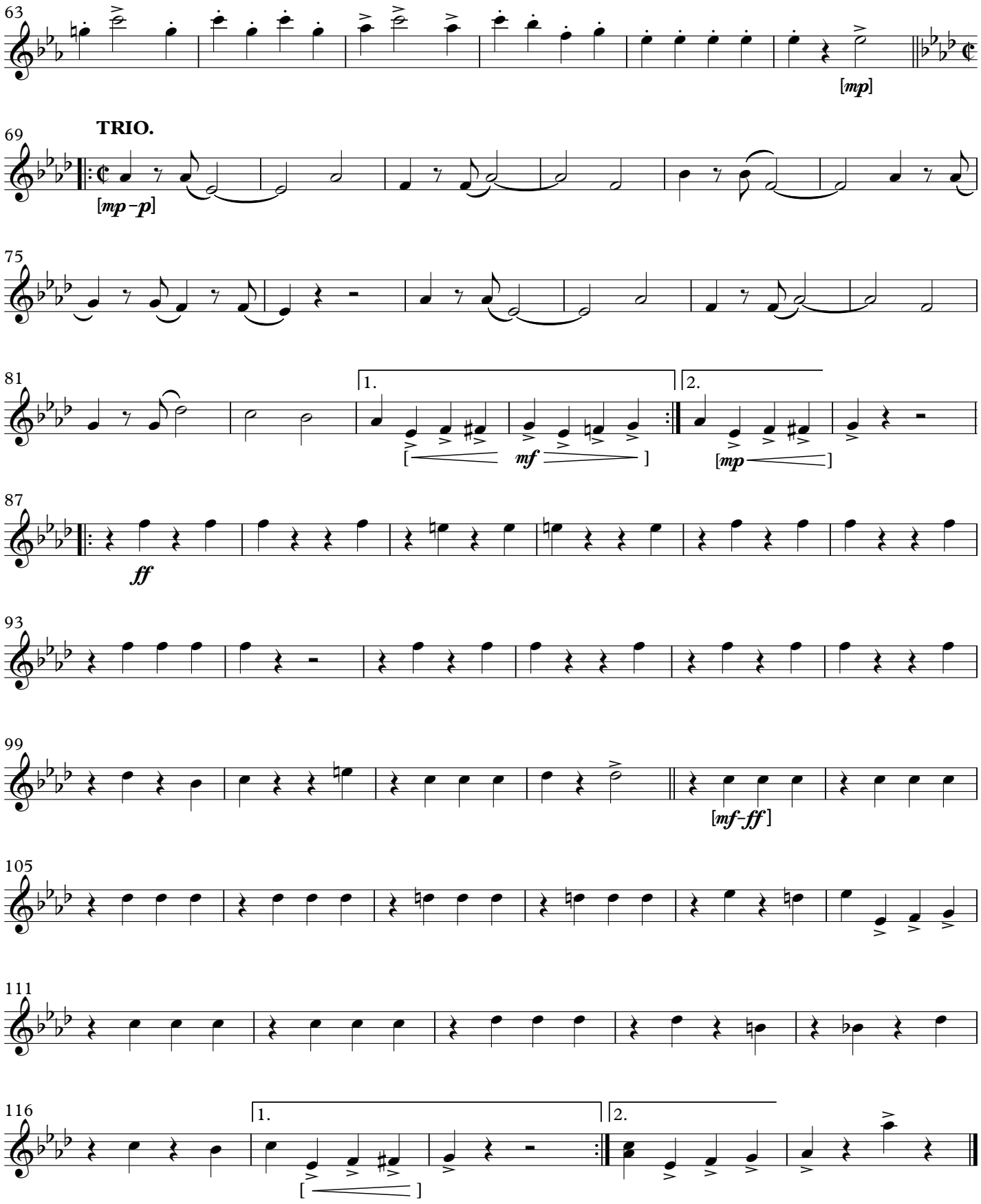

63
[mp]
69
TRIO.
[mp – p]
75
81
1.
2.
mf
[mp
87
ff
93
99
[mf–ff]
105
111
116
1.
2.

March

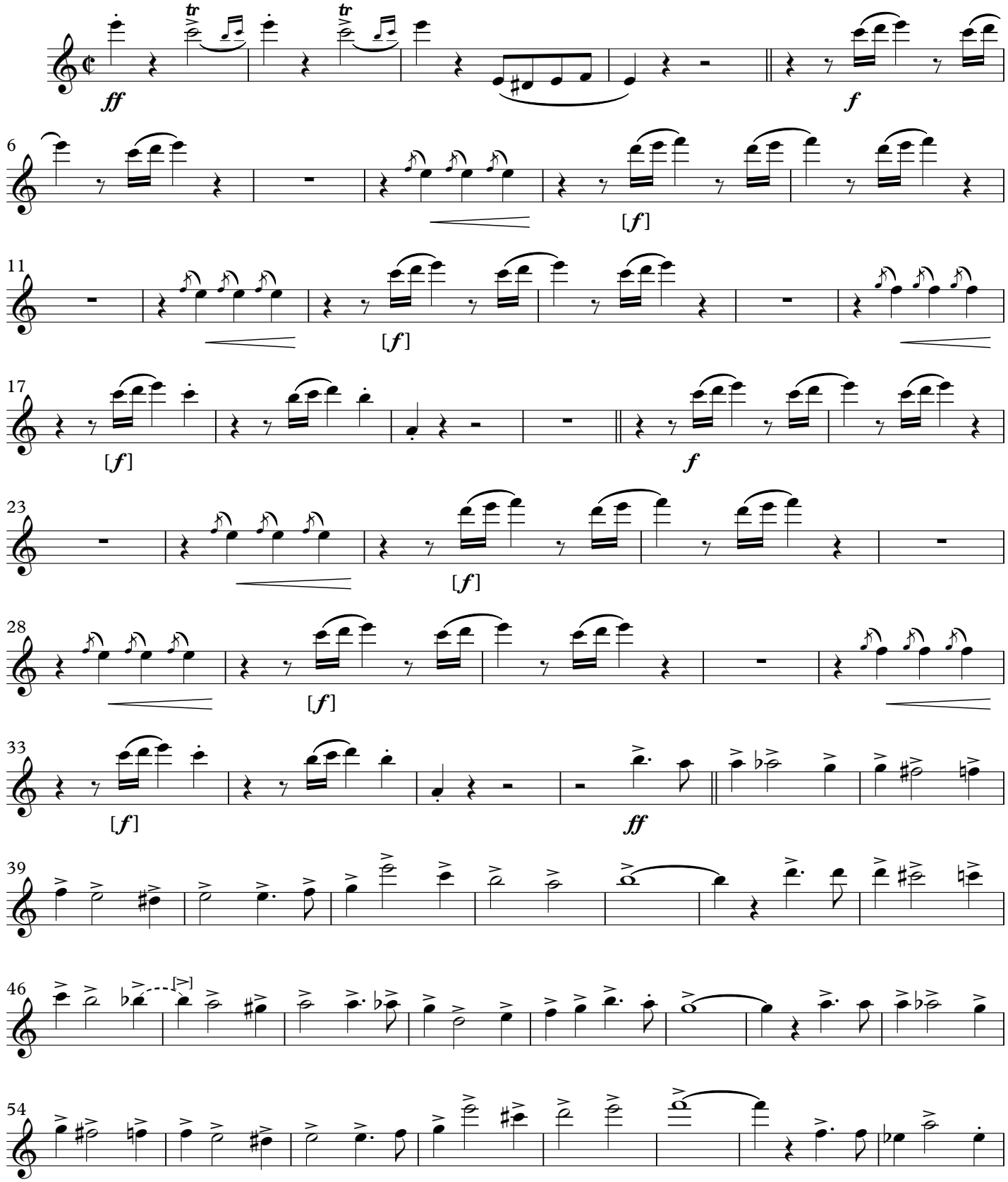
SOUND OFF

E♭ Clarinet

(1885)

JOHN PHILIP SOUSA

March Tempo.



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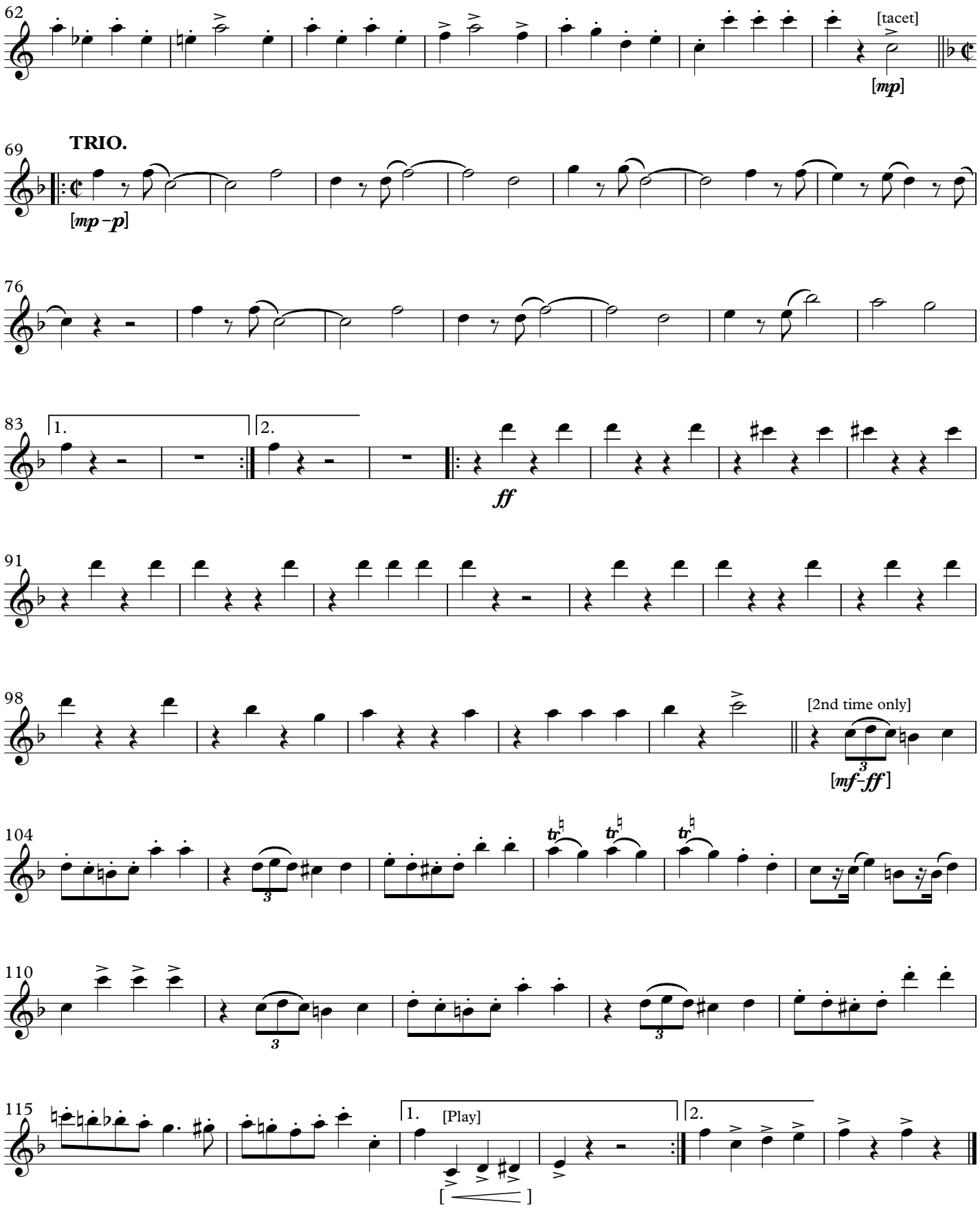
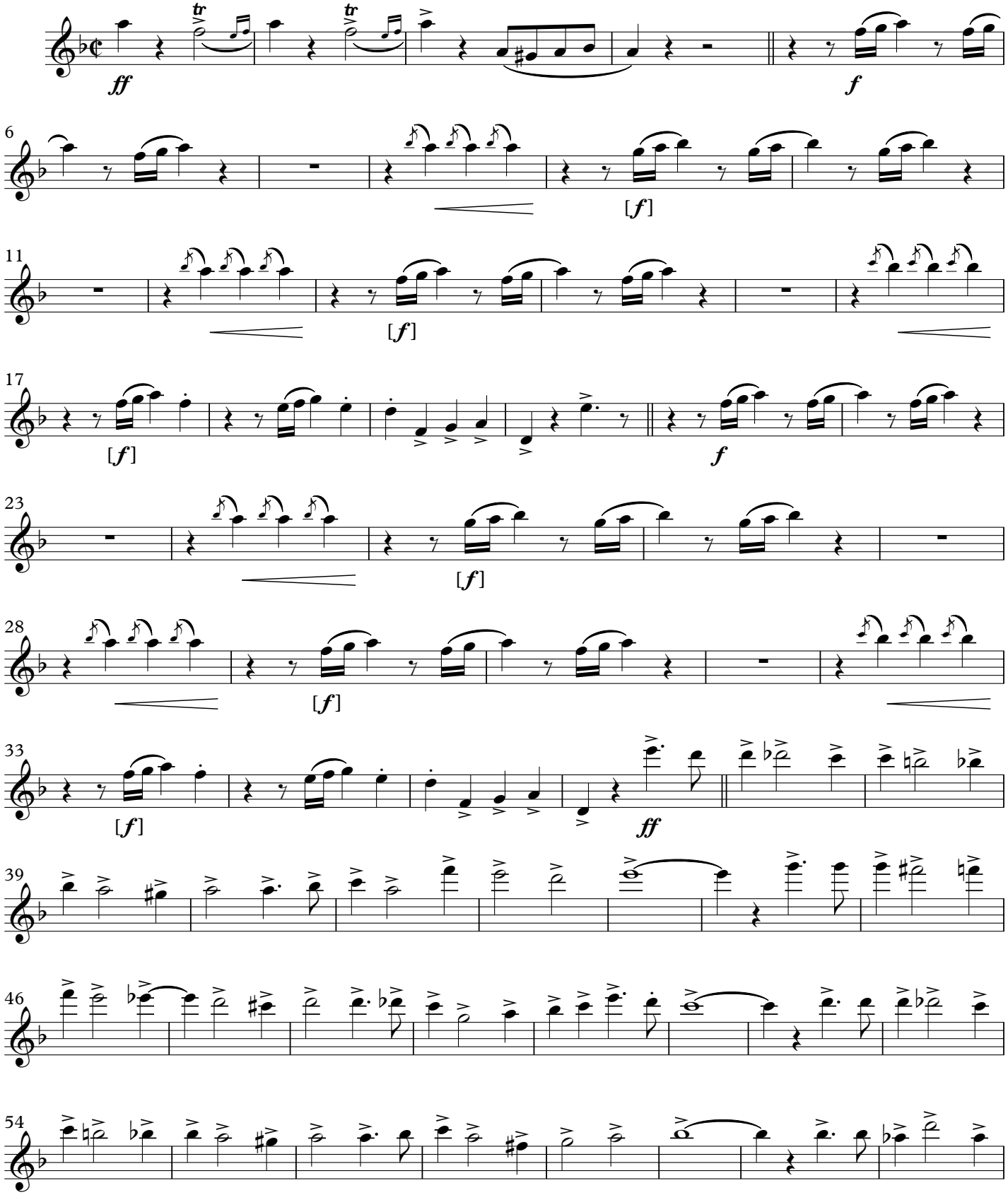

62
[tacet]
[mp]
69
TRIO.
[mp – p]
76
83
1.
2.
ff
91
98
[2nd time only]
[mf-ff]
104
110
115
1.
[Play]
2.

March

SOUND OFF

Solo or 1st B♭ Clarinet (1885) **JOHN PHILIP SOUSA**

March Tempo.



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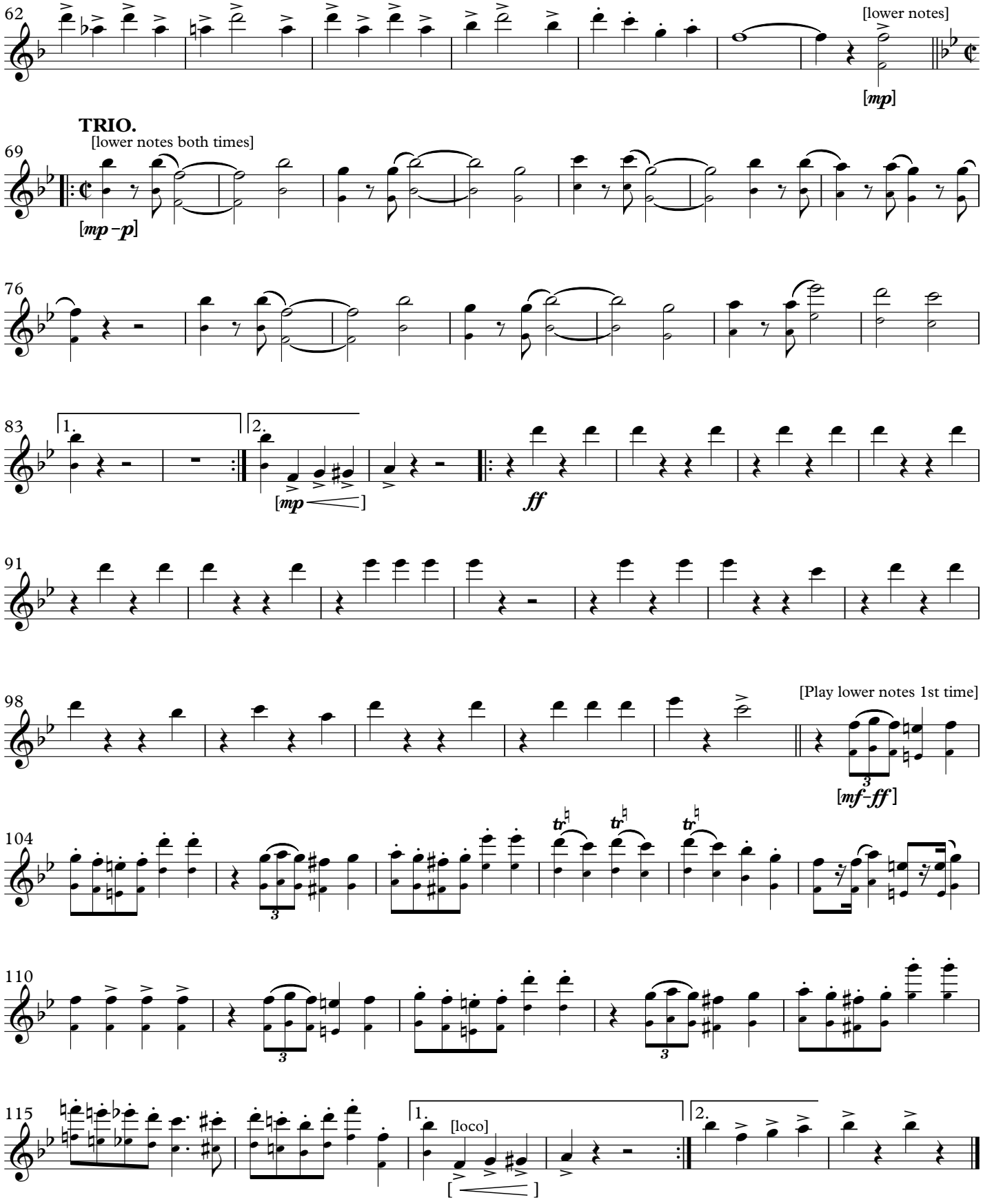

62
[lower notes]
[mp]
TRIO.
[lower notes both times]
69
[mp – p]
76
83
1.
2.
[mp]
ff
91
98
[Play lower notes 1st time]
[mf-ff]
104
110
115
1.
[loco]
2.

March

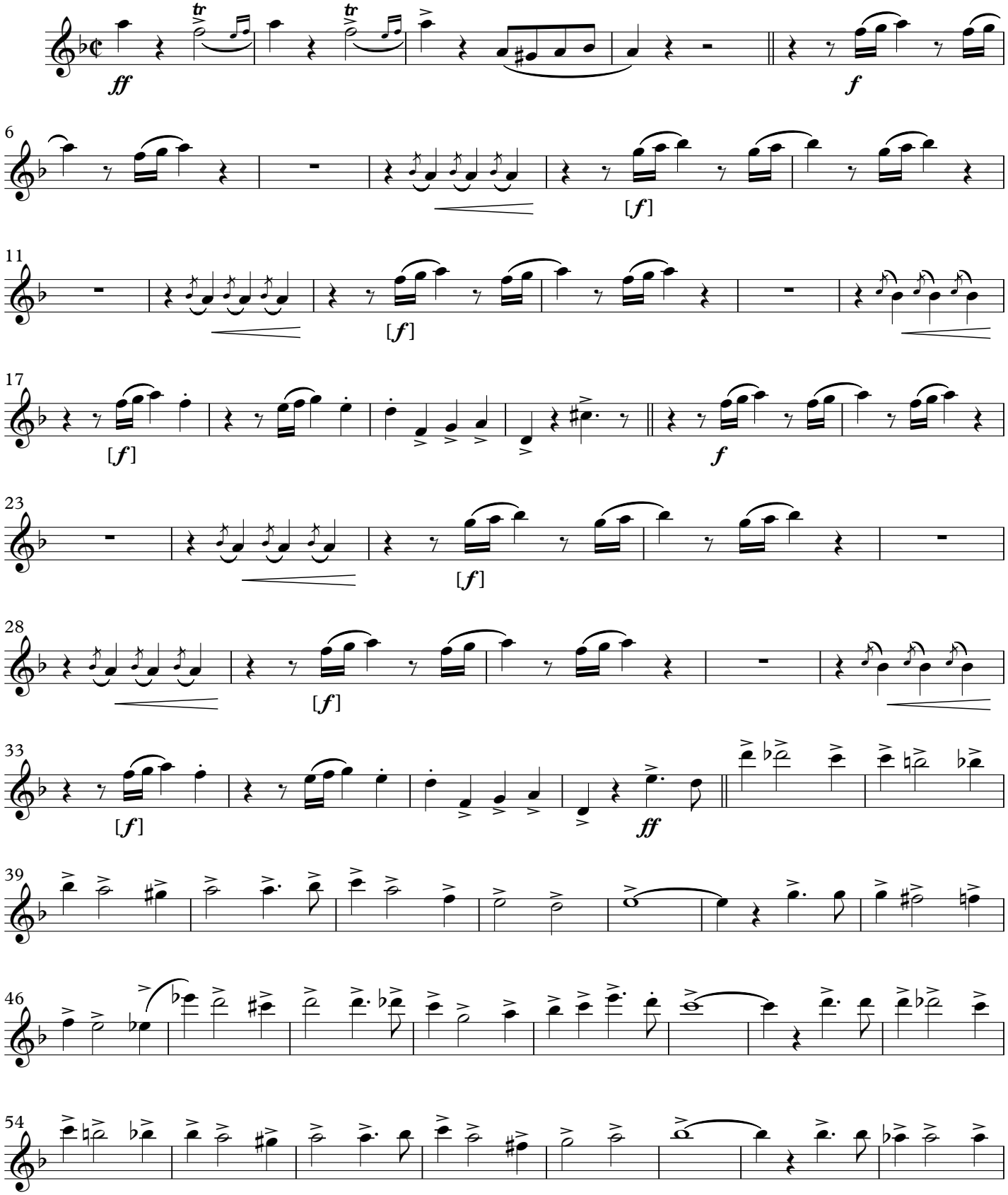
SOUND OFF

2nd B♭ Clarinet

(1885)

JOHN PHILIP SOUSA

March Tempo.



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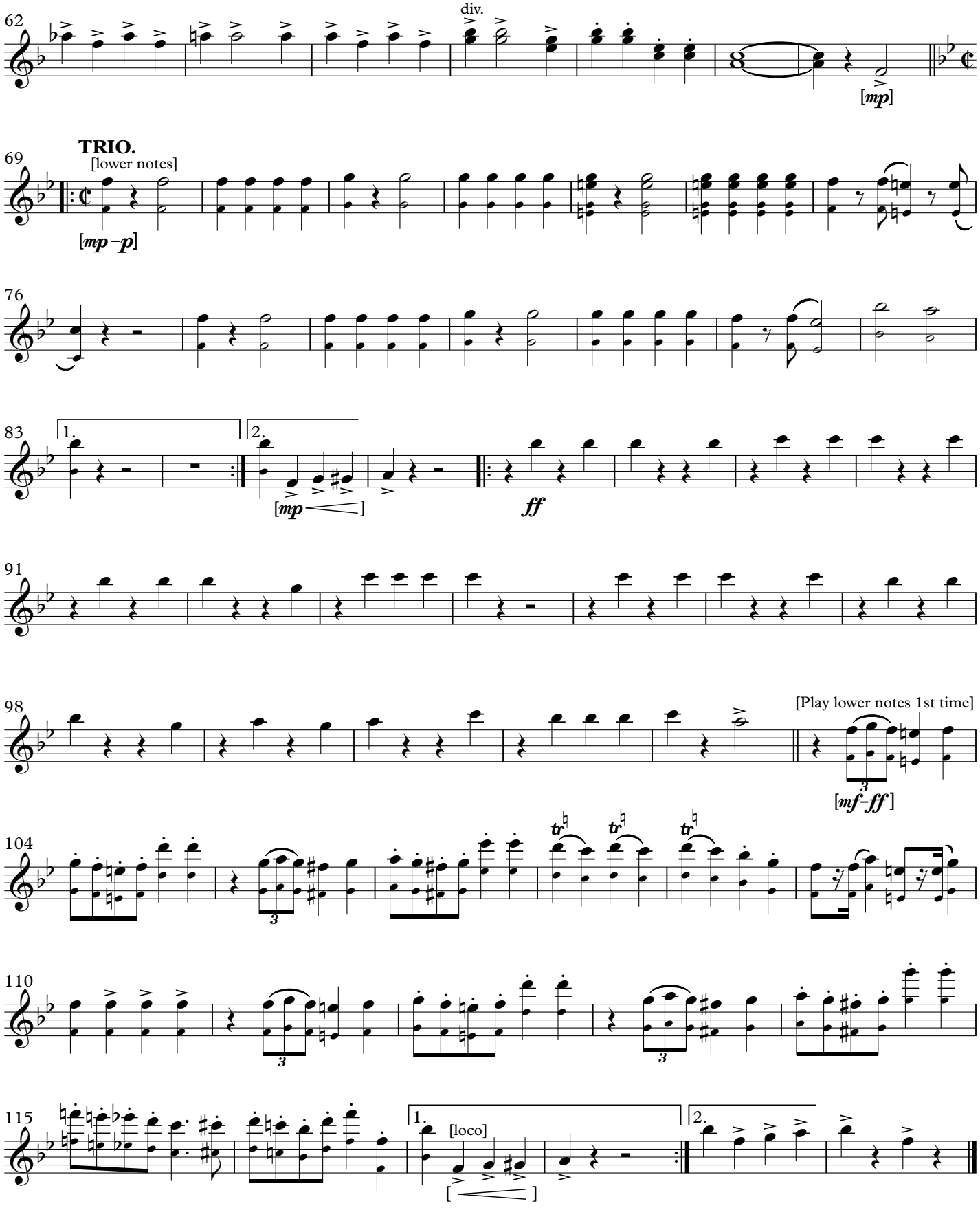

62
div.
[mp]
69
TRIO.
[lower notes]
[mp – p]
76
83
1.
2.
[mp
ff
91
98
[Play lower notes 1st time]
[mf – ff]
104
110
115
1.
[loco]
2.

March

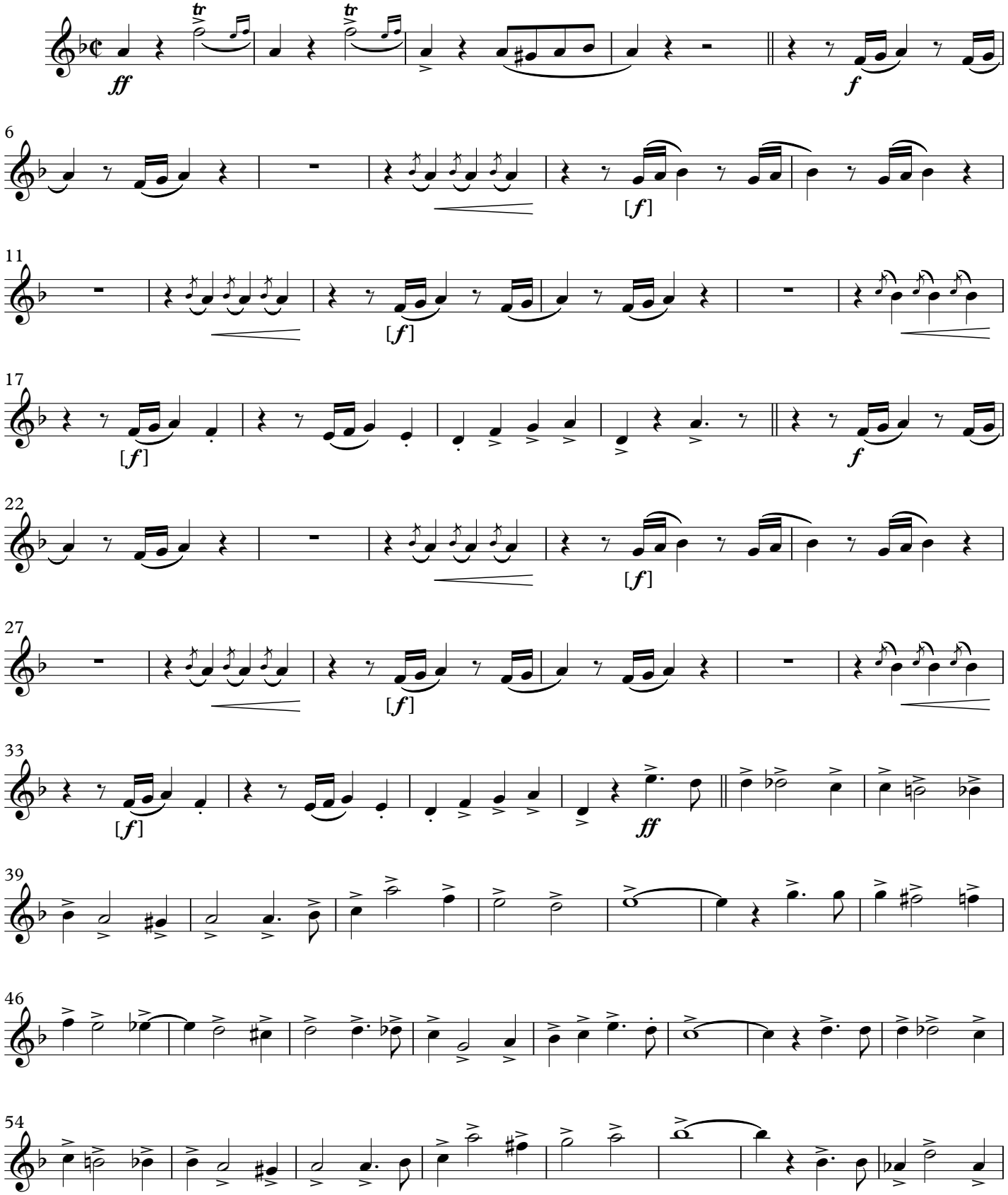
SOUND OFF

3rd B♭ Clarinet

(1885)

JOHN PHILIP SOUSA

March Tempo.



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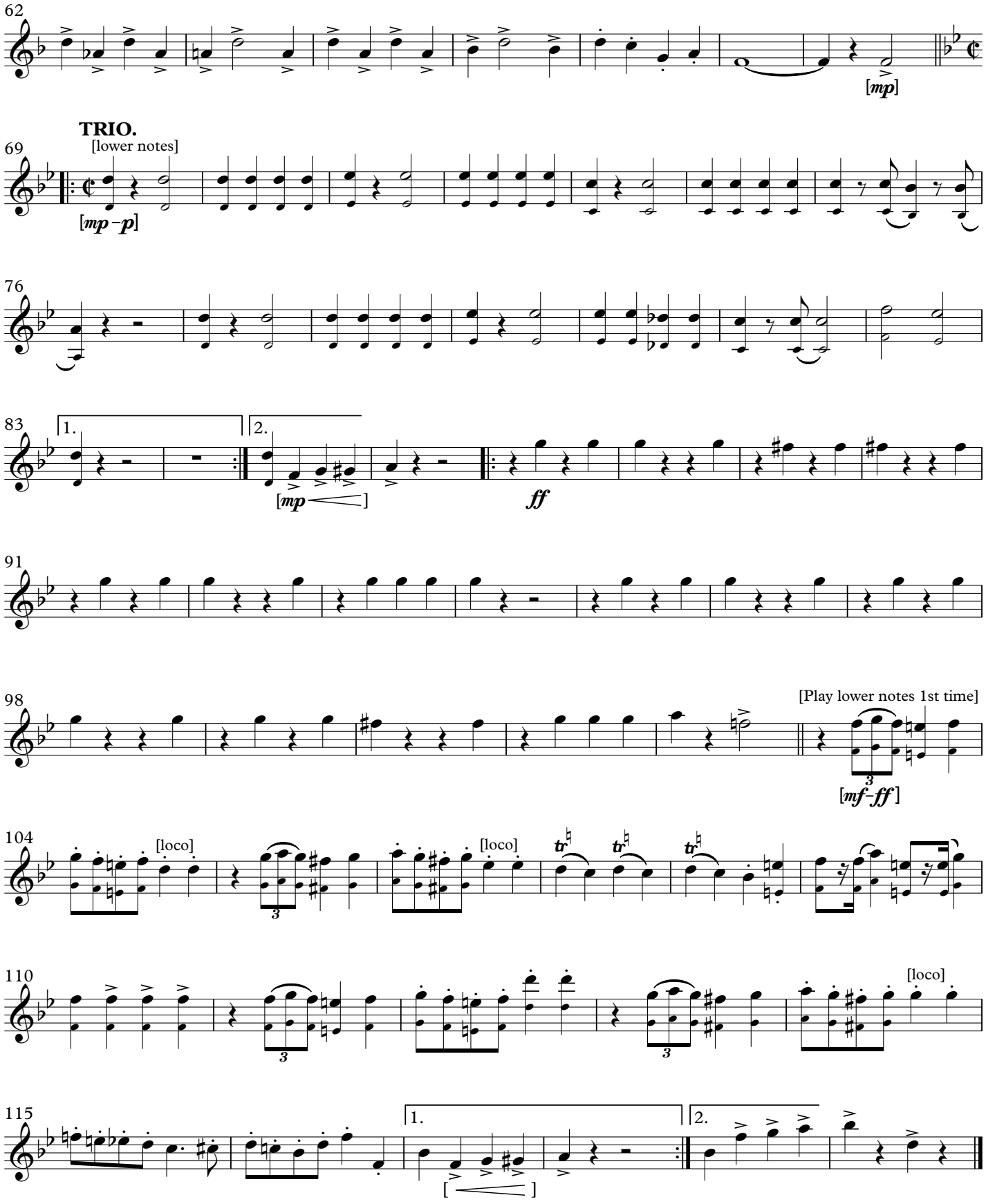

62
[mp]
TRIO.
69
[lower notes]
[mp – p]
76
83
1.
2.
[mp <]
ff
91
98
[Play lower notes 1st time]
[mf–ff]
104
[loco]
[loco]
110
[loco]
115
1.
2.
[<]

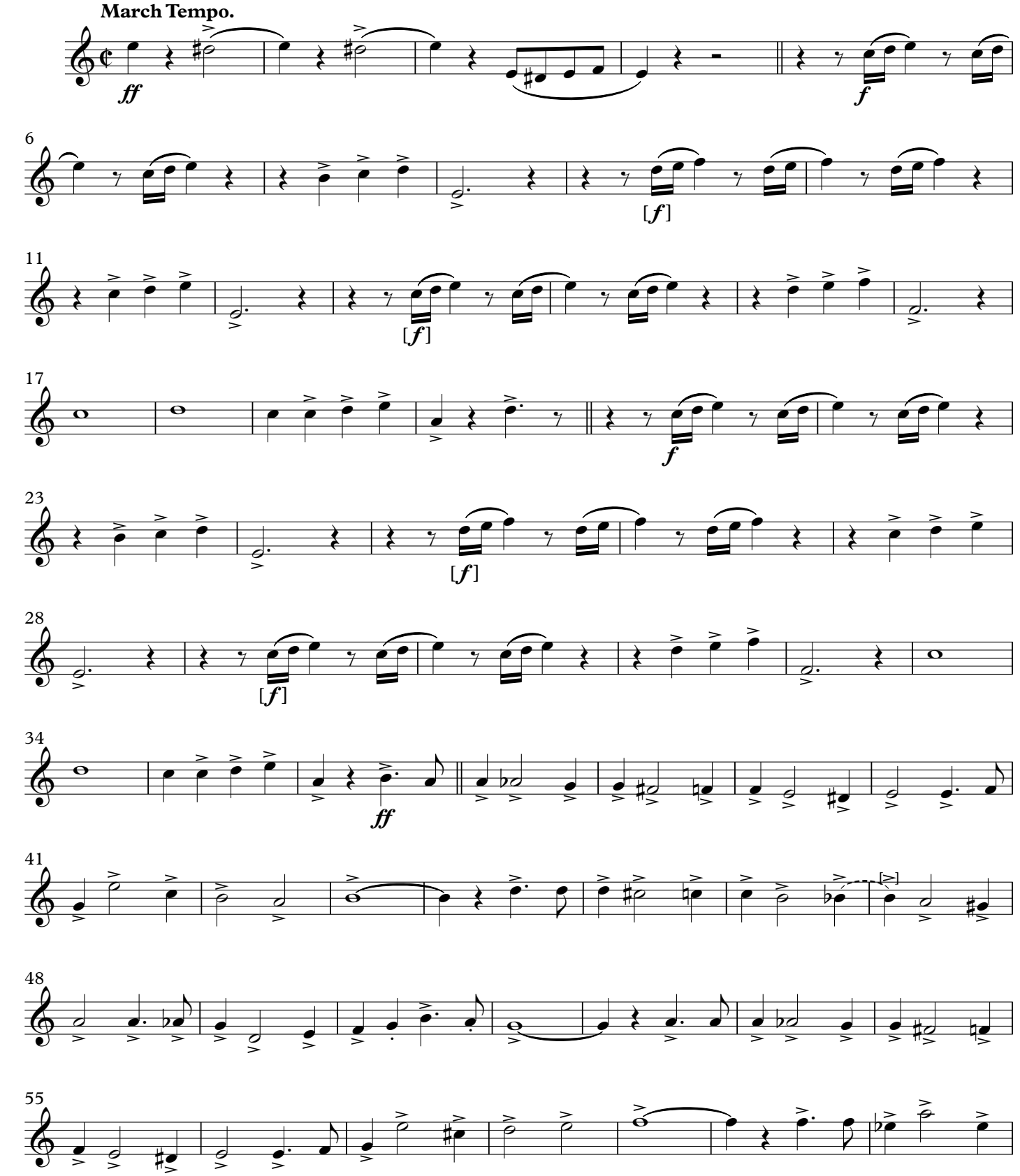
March

SOUND OFF

E♭ Alto Clarinet

(1885)

JOHN PHILIP SOUSA



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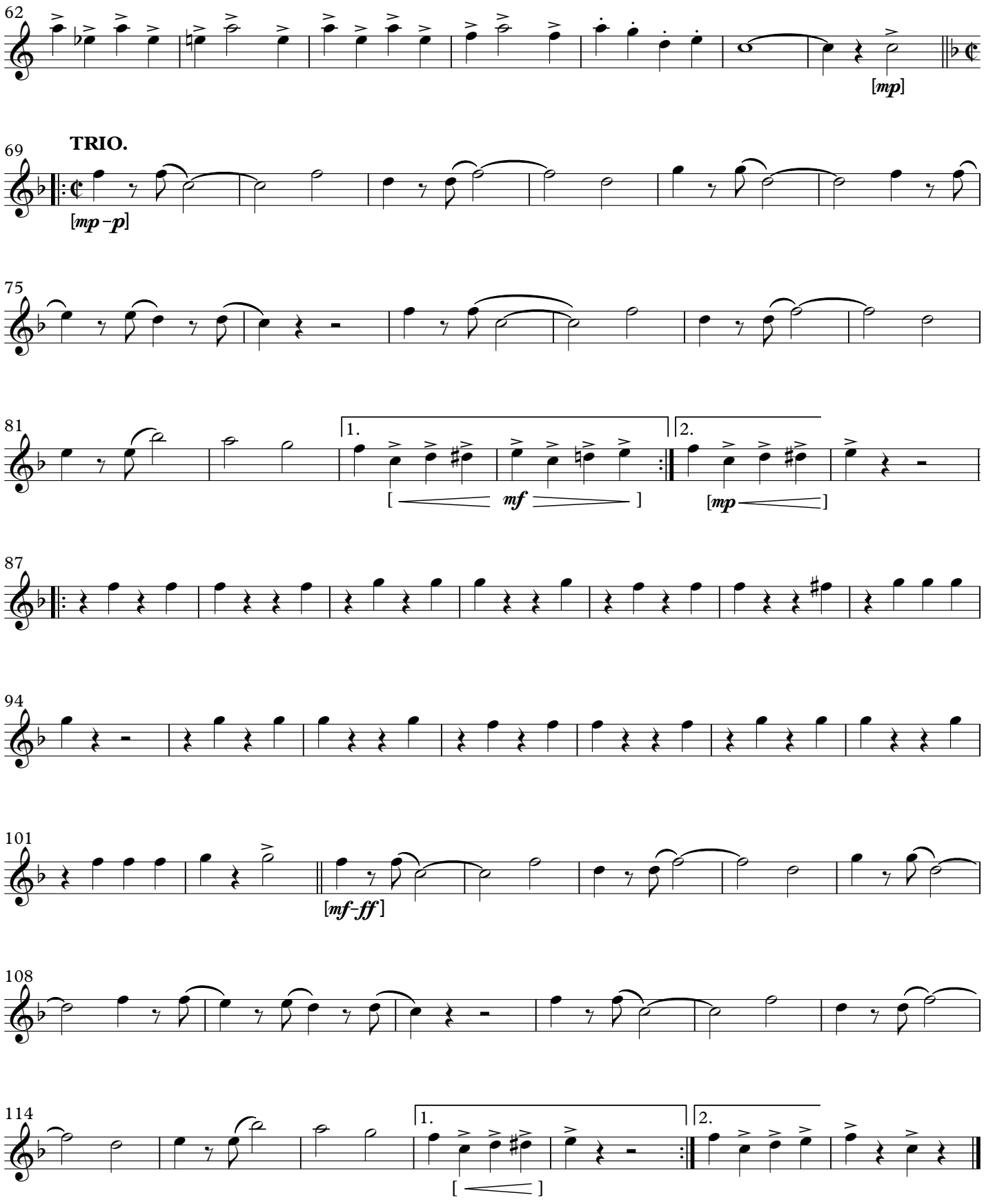

62
[mp]
TRIO.
69
[mp – p]
75
81
1.
2.
[mf]
[mp]
87
94
101
[mf–ff]
108
114
1.
2.
[ ]

March

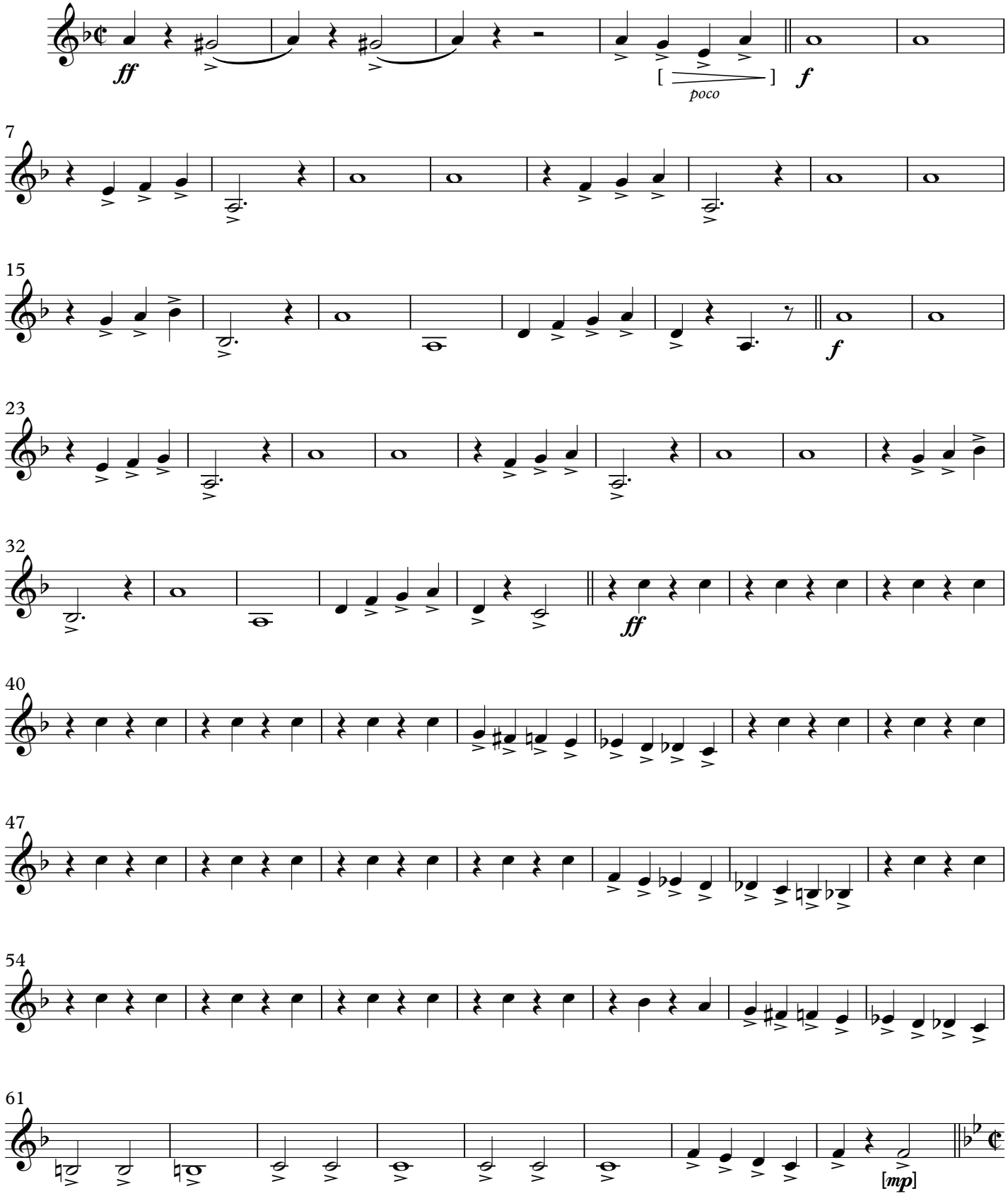
SOUND OFF

B♭ Bass Clarinet

JOHN PHILIP SOUSA

(1885)

March Tempo.



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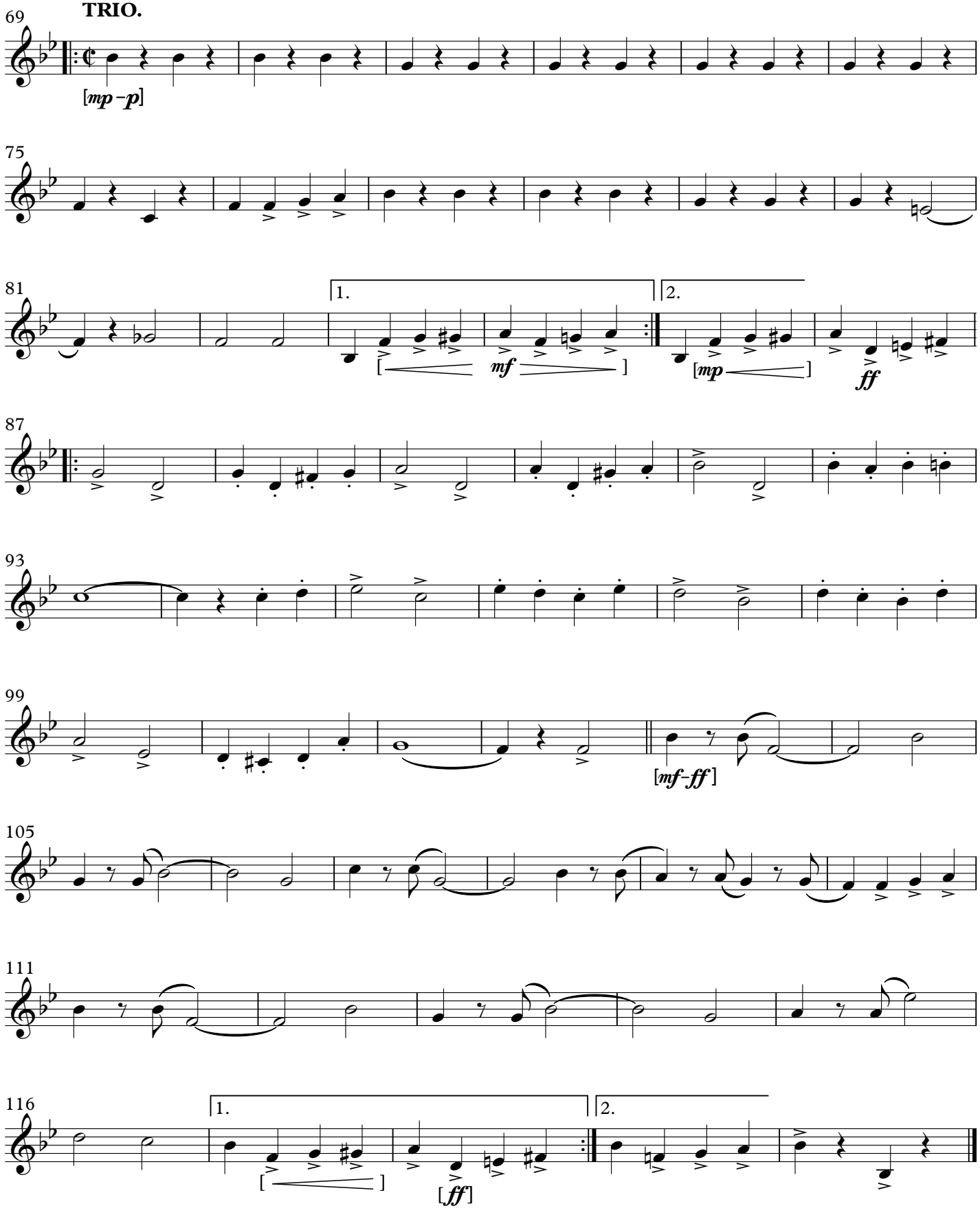

69
TRIO.
[mp – p]
75
81
1.
2.
[
mf
]
[mp
]
ff
87
93
99
[mf-ff]
105
111
116
1.
2.
[
]
[ff]

March

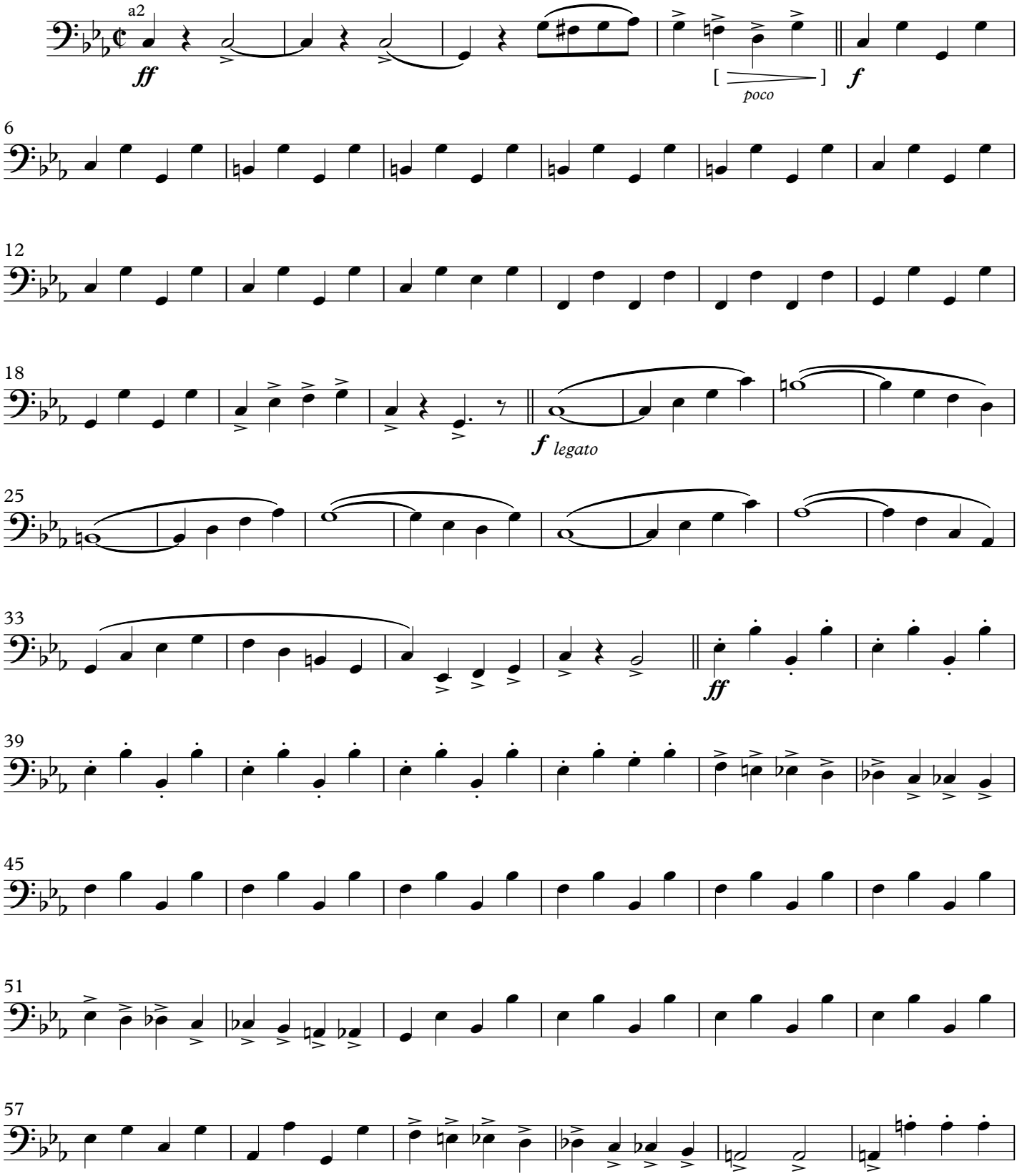
SOUND OFF

Bassoons

JOHN PHILIP SOUSA

(1885)

March Tempo.



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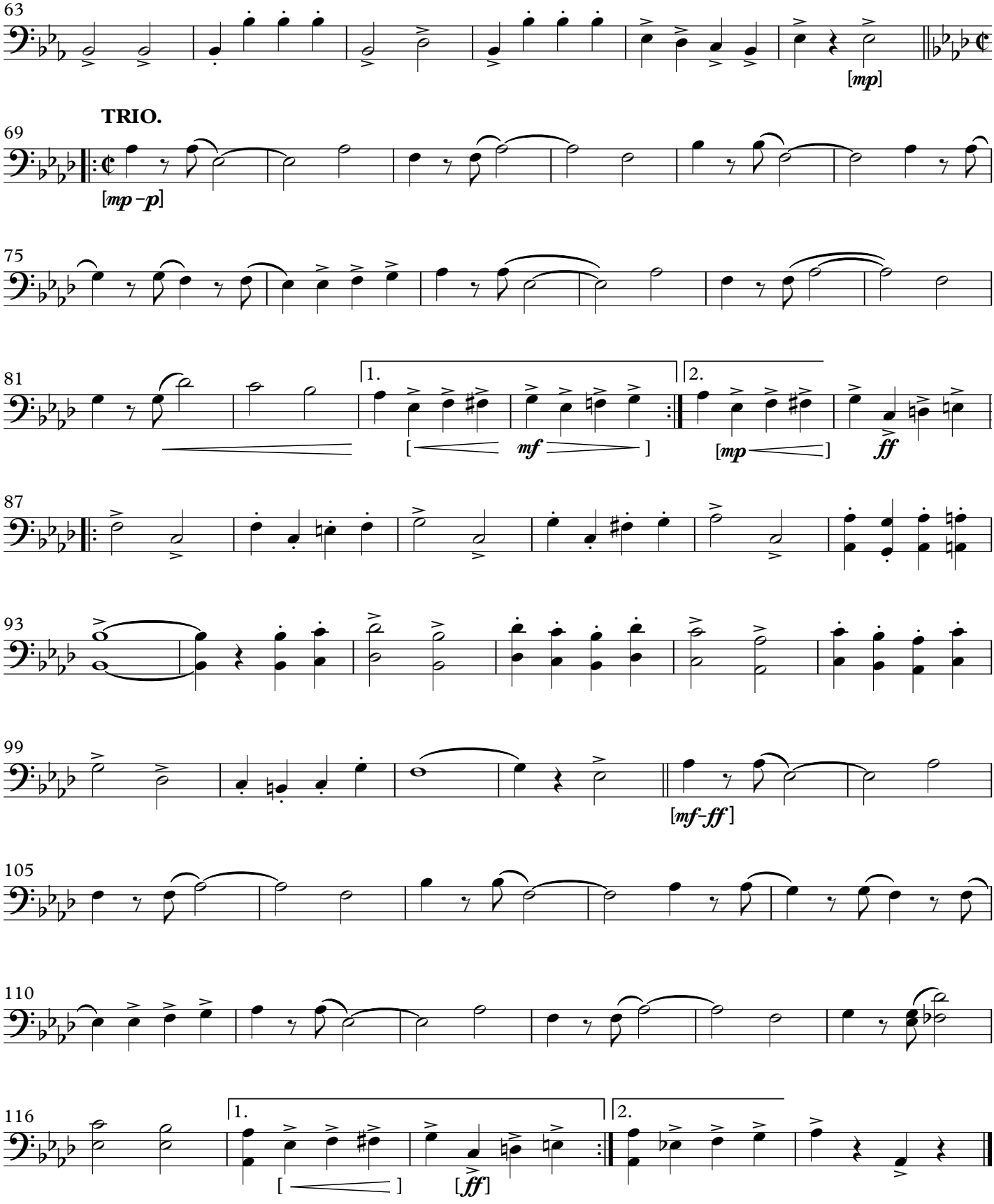

63
[mp]
TRIO.
69
[mp – p]
75
81
1.
2.
[mf]
[mp]
ff
87
93
99
[mf – ff]
105
110
116
1.
2.
[ff]

March

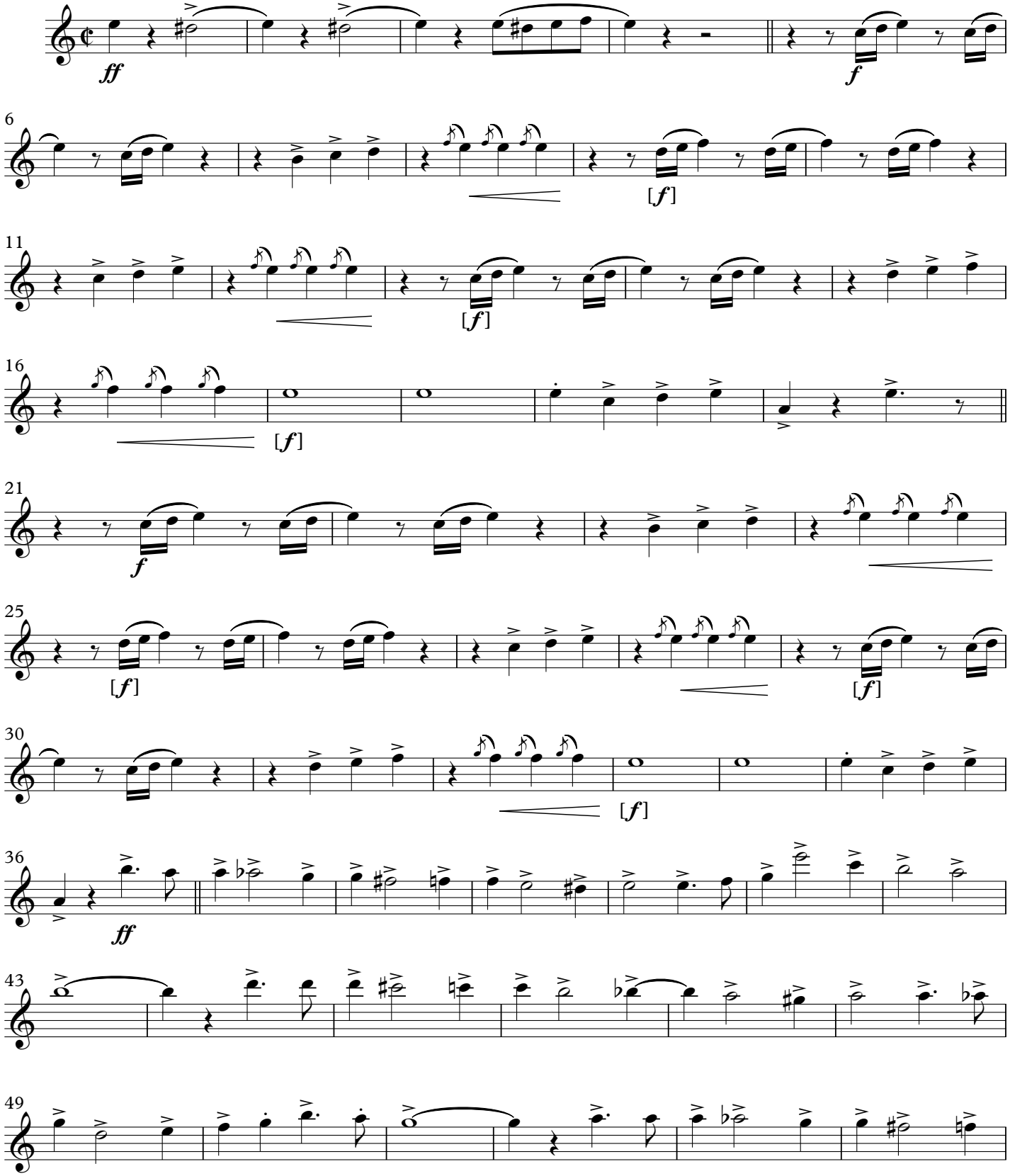
SOUND OFF

E♭ Alto Saxophone

(1885)

JOHN PHILIP SOUSA

March Tempo.



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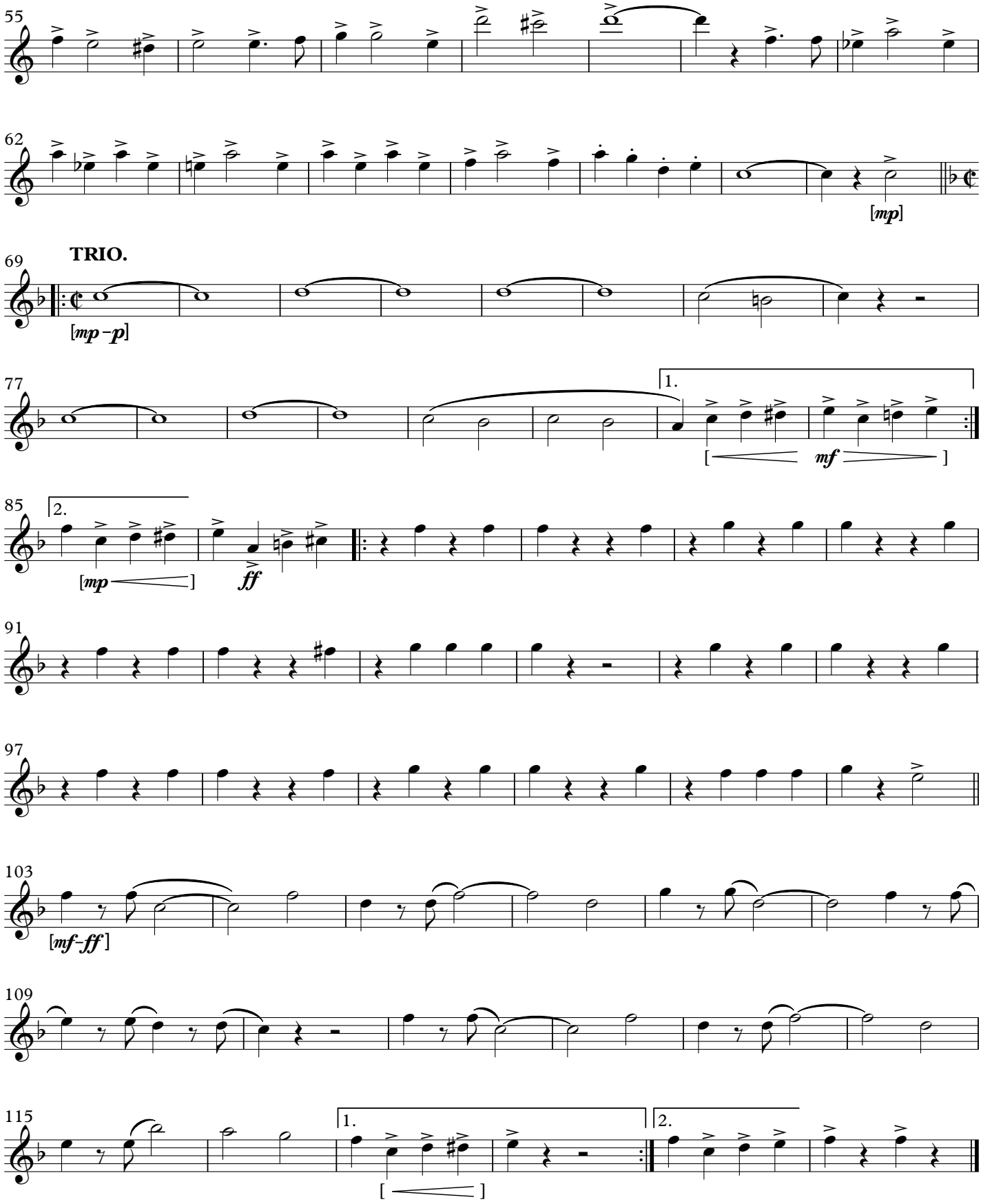

55
62
[mp]
69
TRIO.
[mp – p]
77
1.
[mf]
85
2.
[mp]
ff
91
97
103
[mf – ff]
109
115
1.
2.
[ ]

March

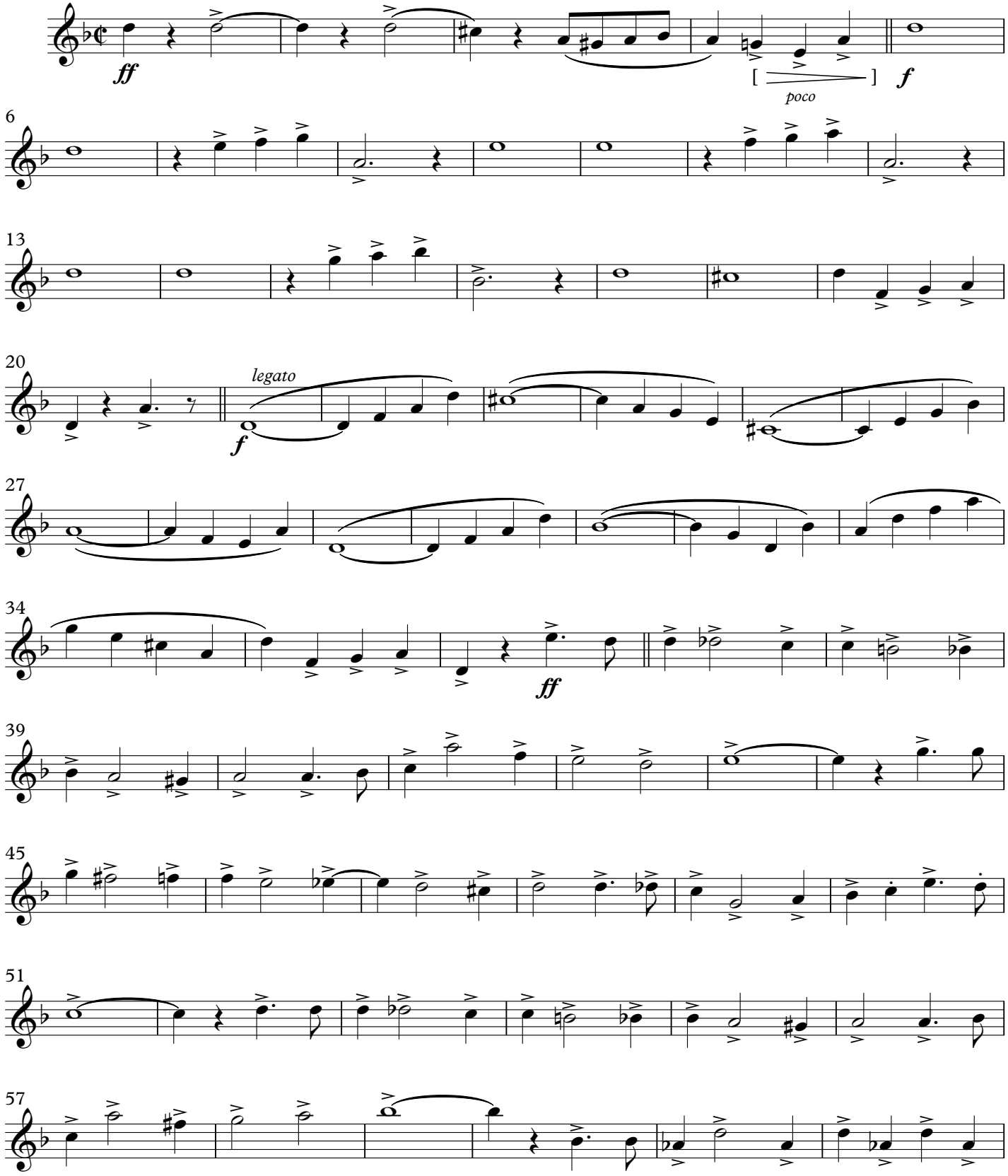
SOUND OFF

B♭ Tenor Saxophone

(1885)

JOHN PHILIP SOUSA

March Tempo.



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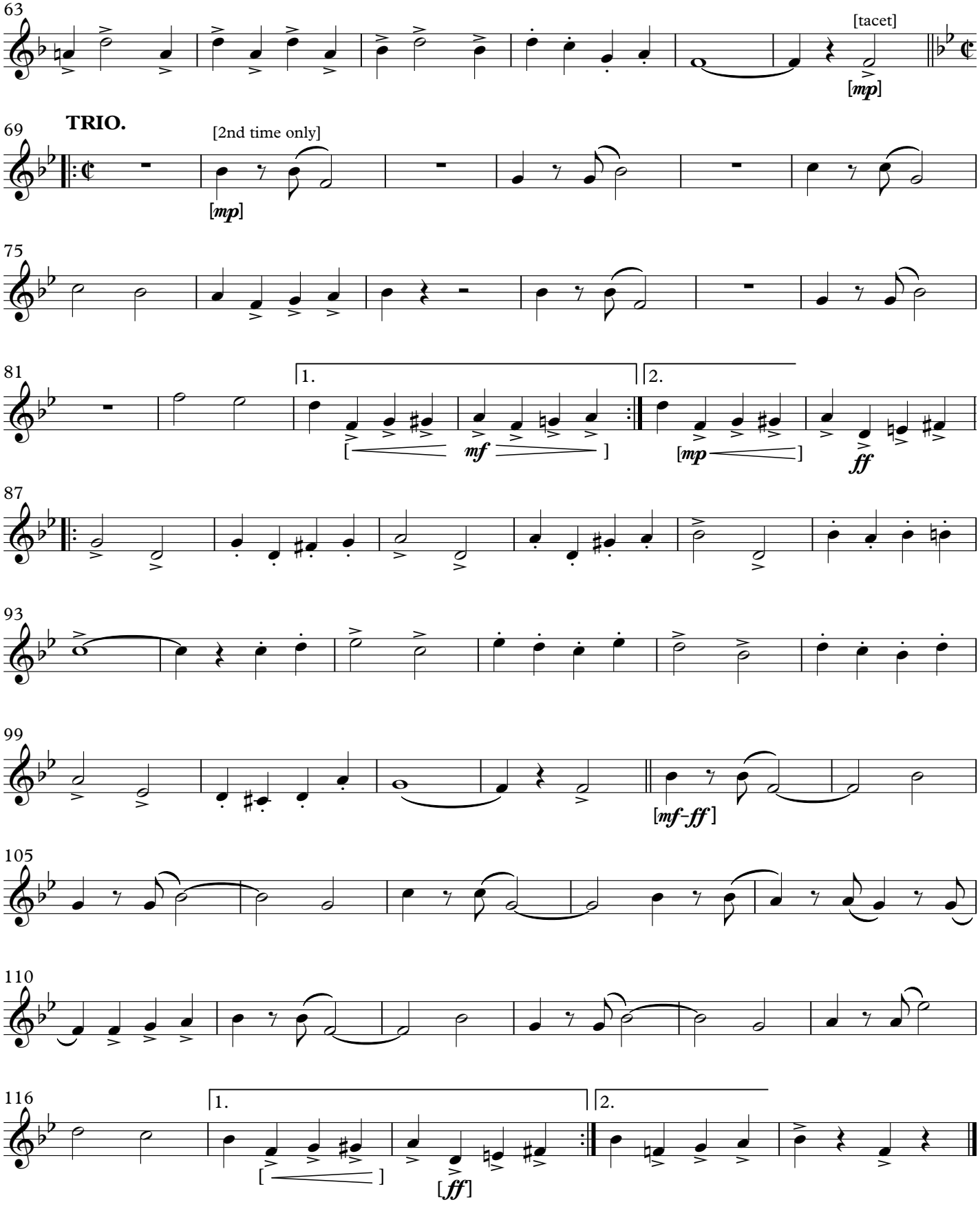

63
[tacet]
[mp]
TRIO.
69
[2nd time only]
[mp]
75
81
1.
2.
[mf
]
[mp
]
ff
87
93
99
[mf-ff]
105
110
116
1.
2.
[
]
[ff]

March

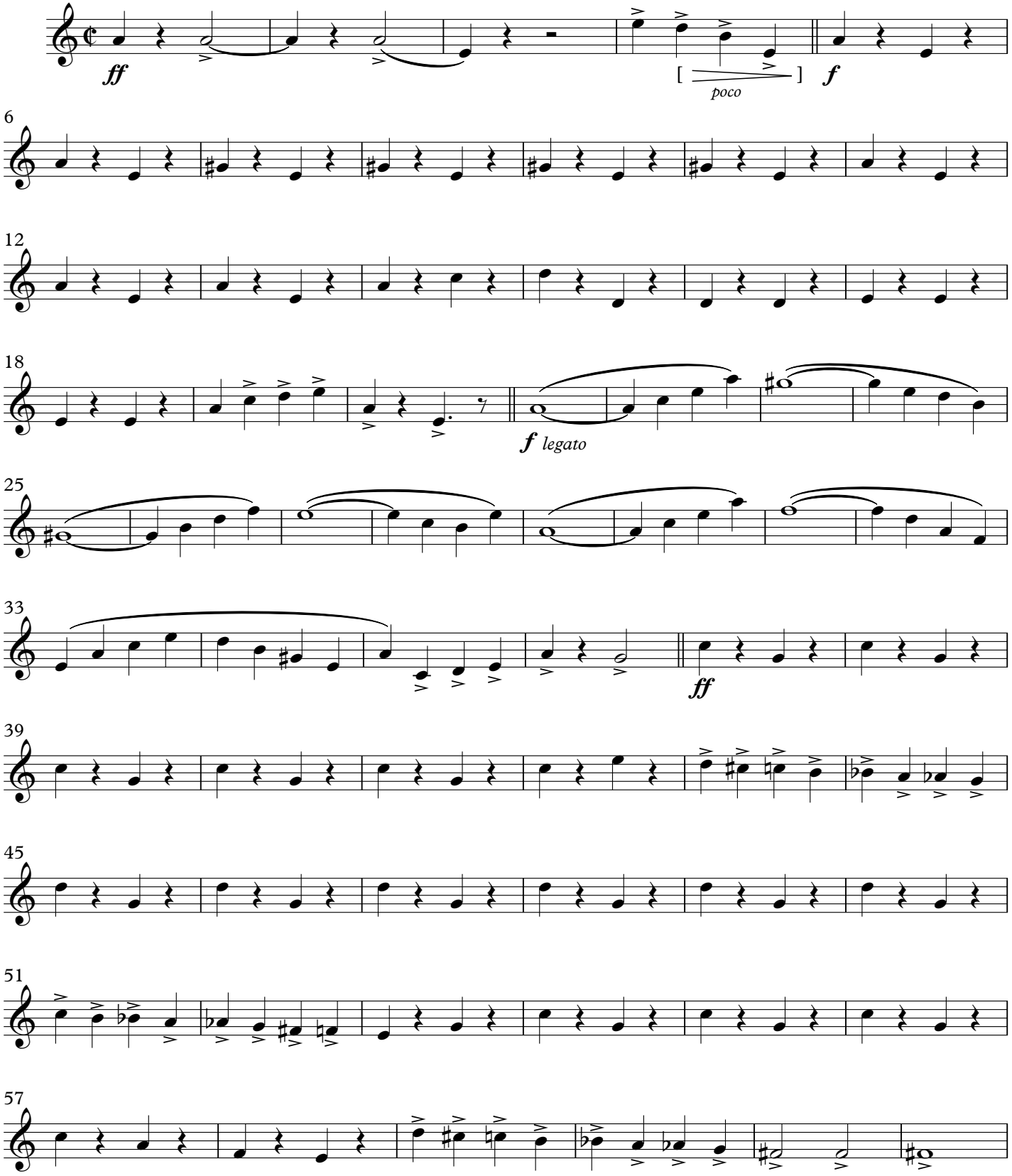
SOUND OFF

E♭ Baritone Saxophone

(1885)

JOHN PHILIP SOUSA

March Tempo.



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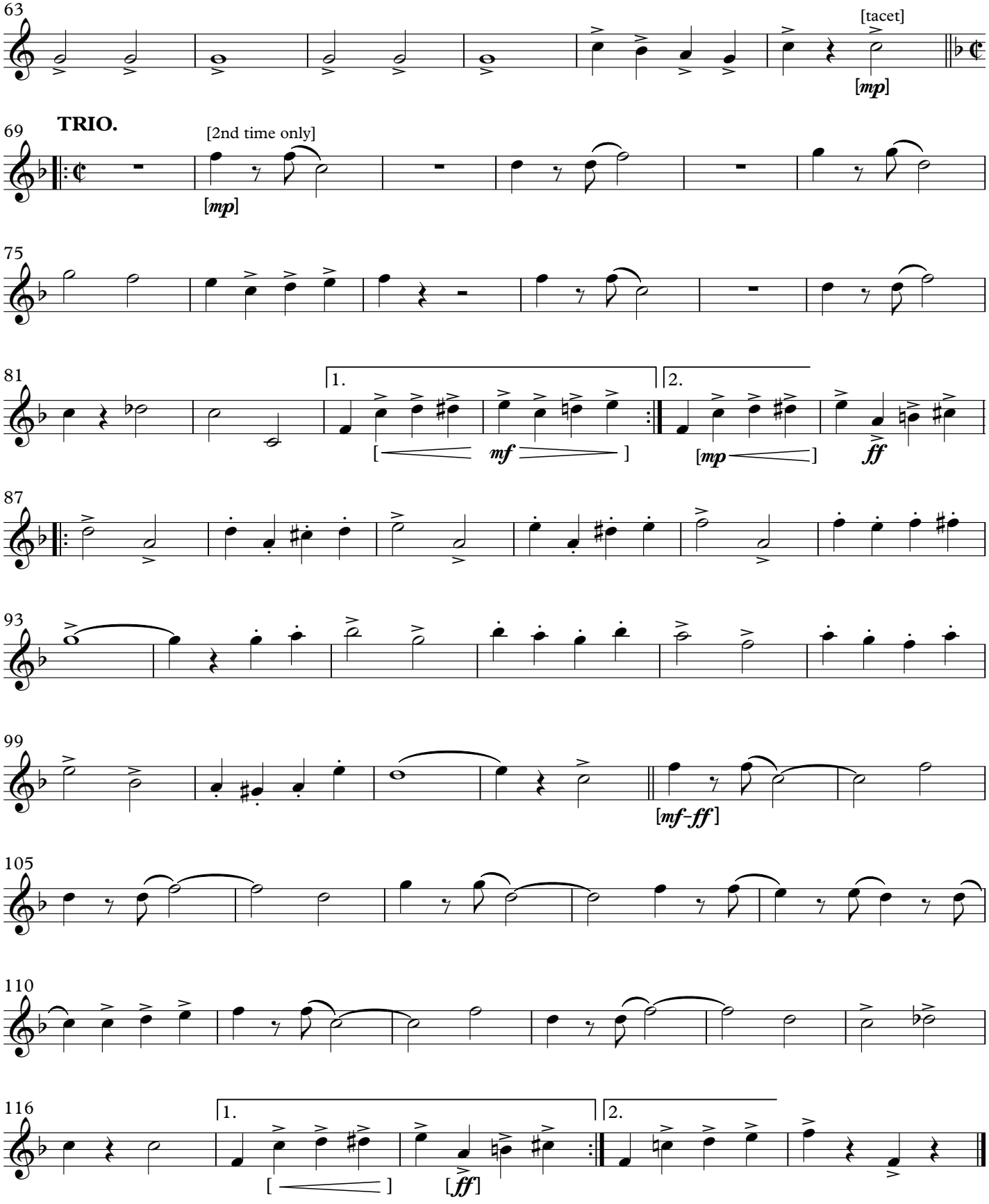

63
[tacet]
[mp]
69
TRIO.
[2nd time only]
[mp]
75
81
1.
2.
[
mf
]
[mp
]
ff
87
93
99
[mf-ff]
105
110
116
1.
2.
[
]
[ff]

March

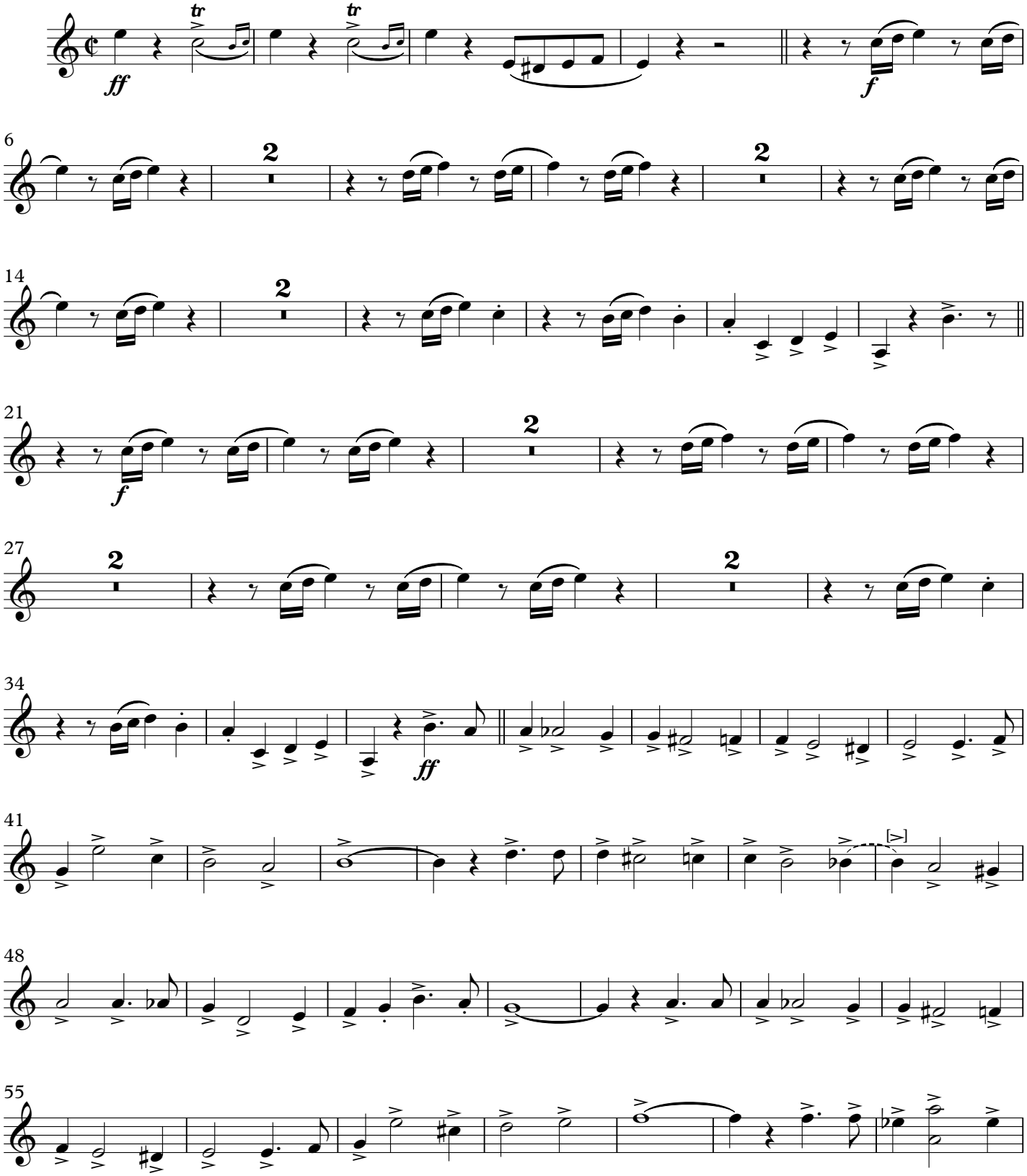
SOUND OFF

(1885)

E♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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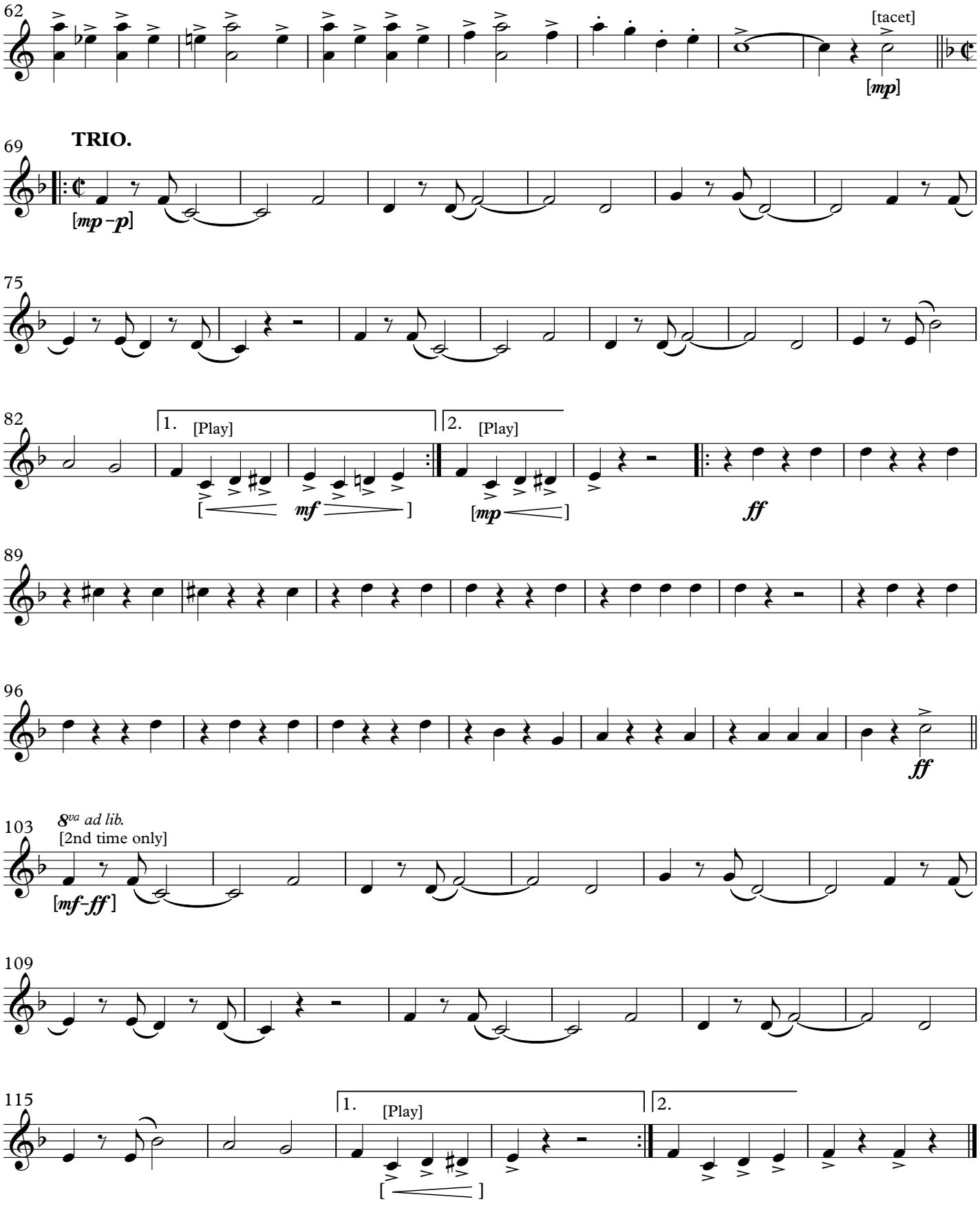

62
[tacet]
[mp]
69
TRIO.
[mp–p]
75
82
1. [Play]
2. [Play]
[mf]
[mp]
ff
89
96
ff
103
8va ad lib.
[2nd time only]
[mf–ff]
109
115
1. [Play]
2.

March

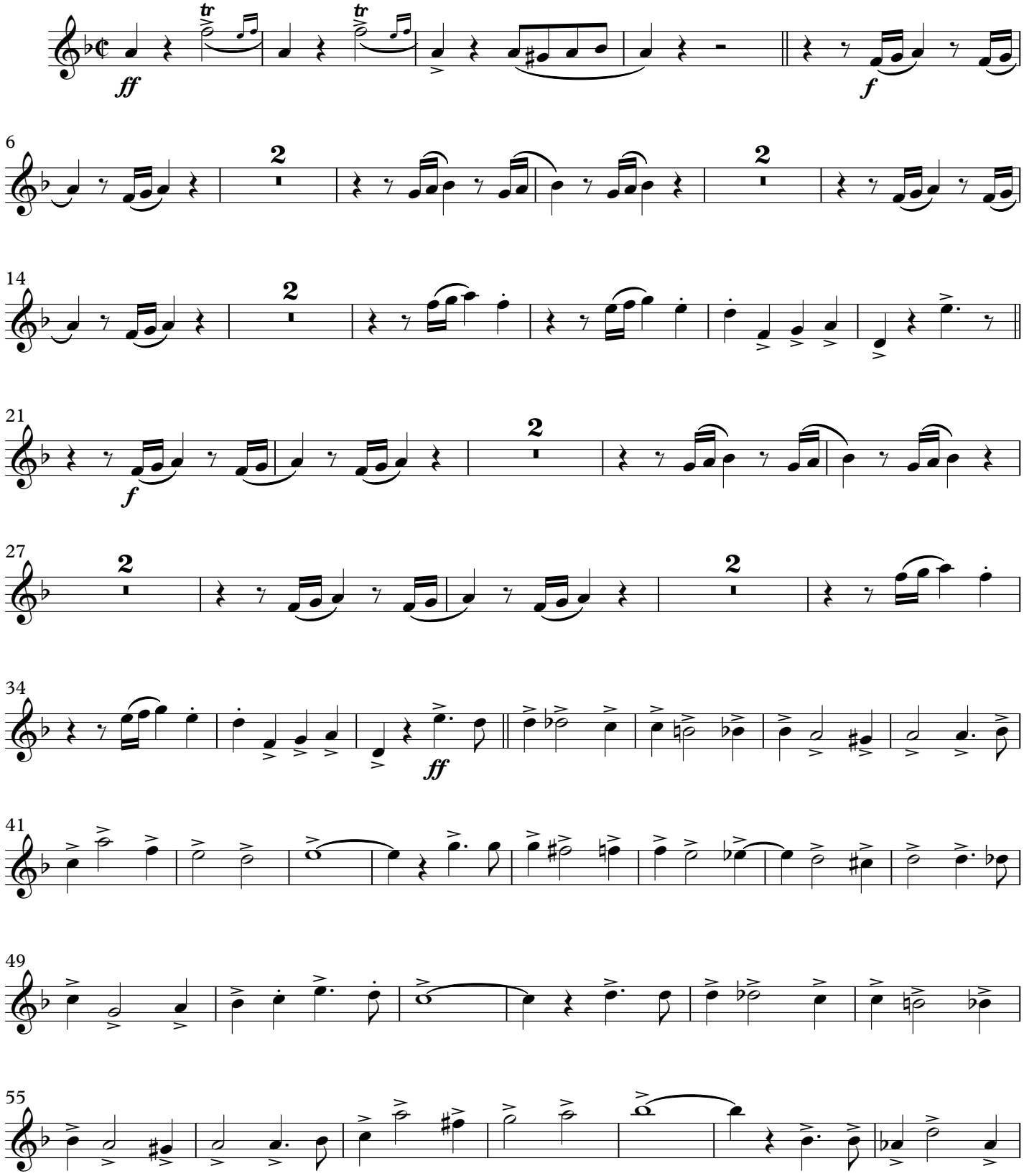
SOUND OFF

Solo B♭ Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.



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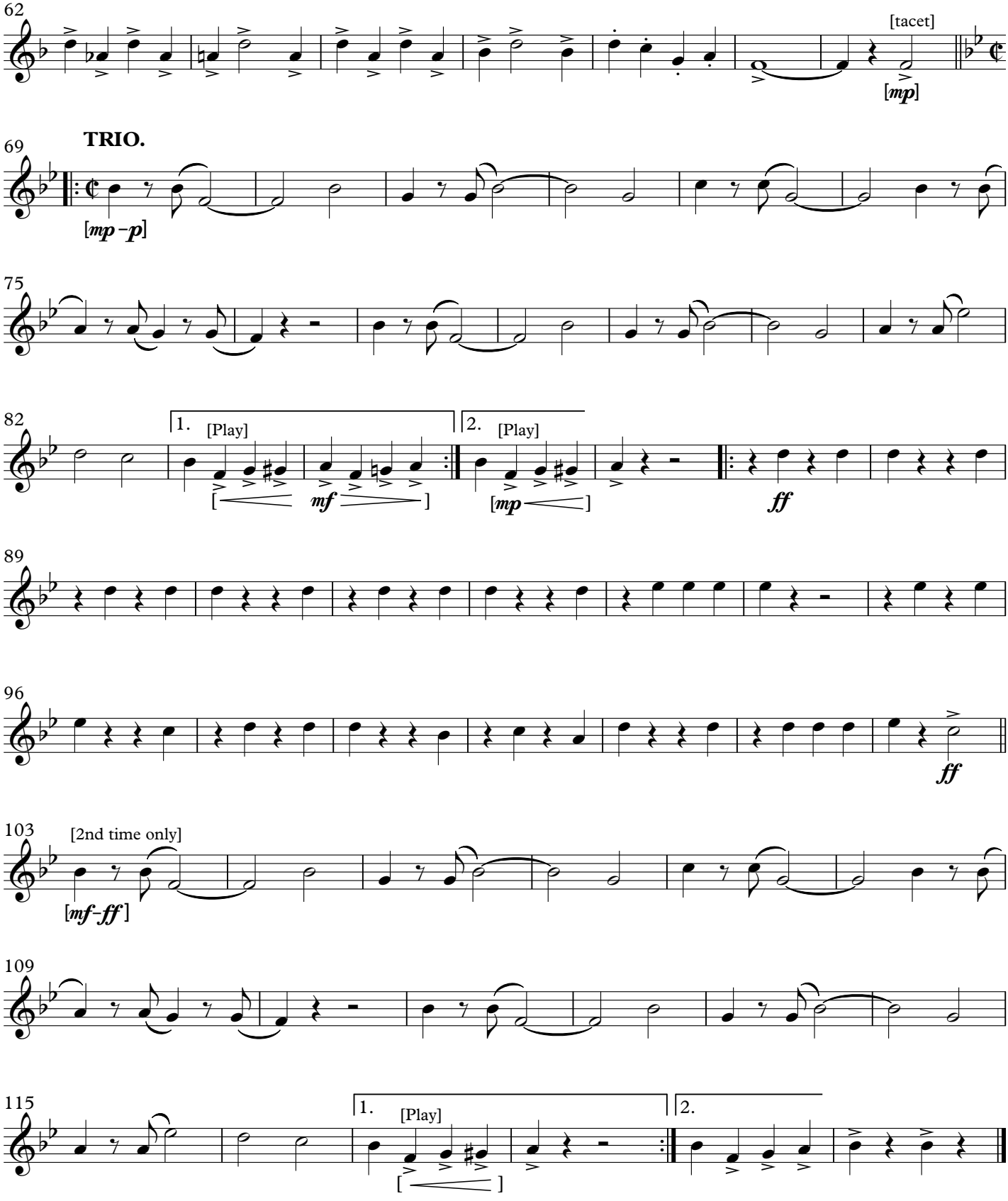

62
[tacet]
[mp]
69
TRIO.
[mp – p]
75
82
1. [Play]
2. [Play]
[mf]
[mp]
ff
89
96
ff
103
[2nd time only]
[mf – ff]
109
115
1. [Play]
2.

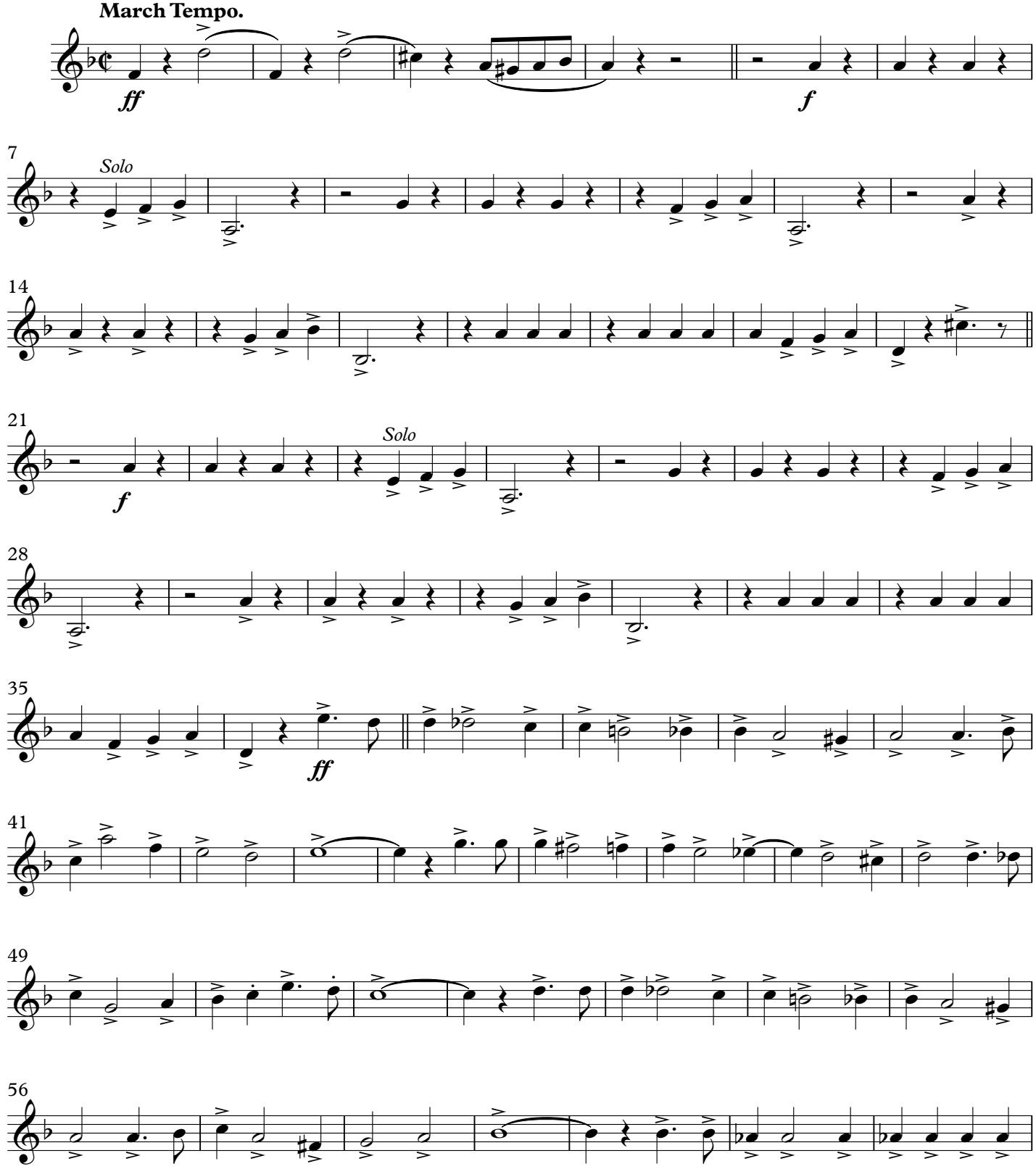
March

SOUND OFF

1st B♭ Cornet

(1885)

JOHN PHILIP SOUSA



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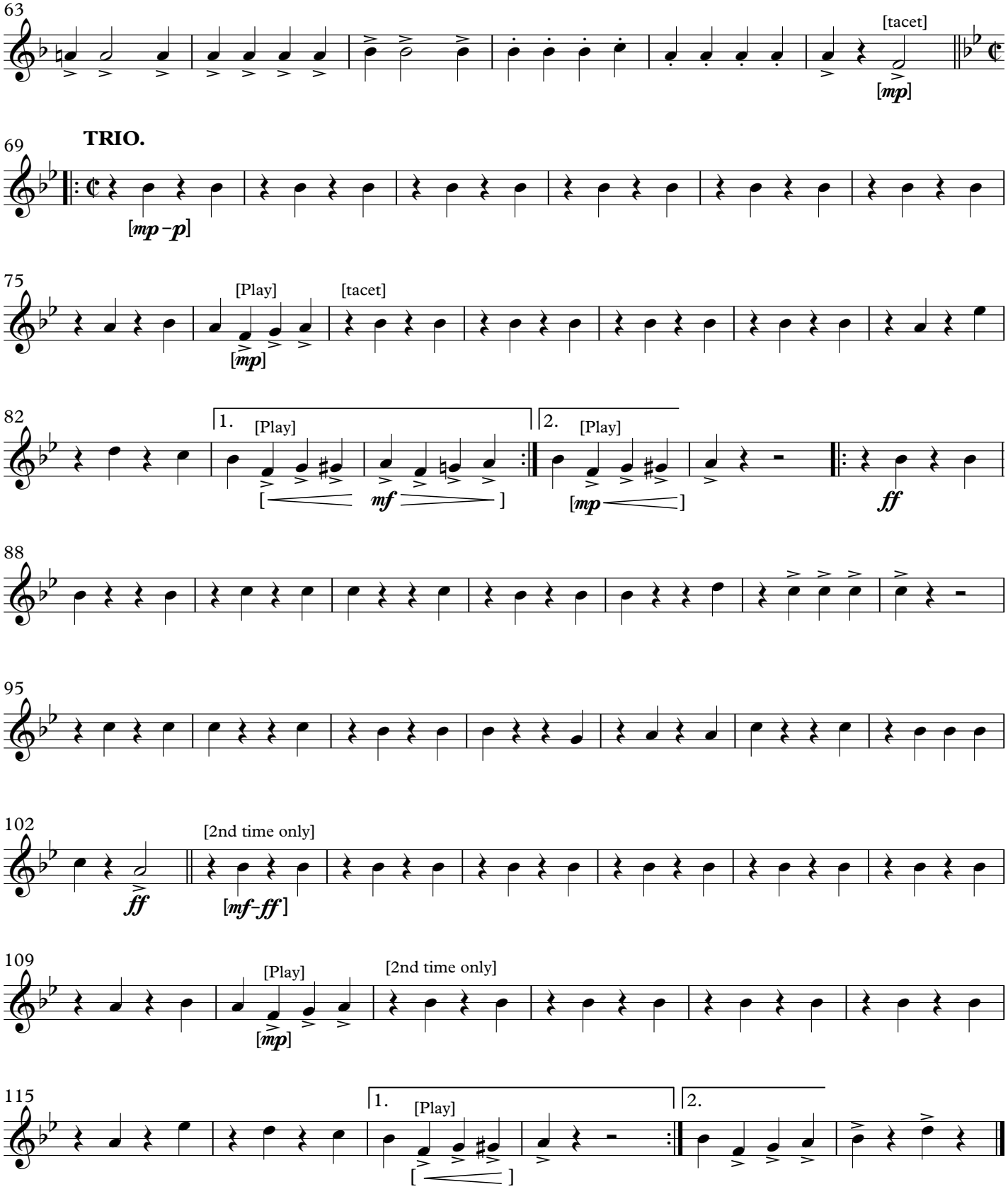

63
[tacet]
[mp]
69
TRIO.
[mp – p]
75
[Play]
[tacet]
[mp]
82
1.
[Play]
[
mf
]
2.
[Play]
[mp
]
ff
88
95
102
[2nd time only]
ff
[mf-ff]
109
[Play]
[mp]
[2nd time only]
115
1.
[Play]
[
]
2.

March

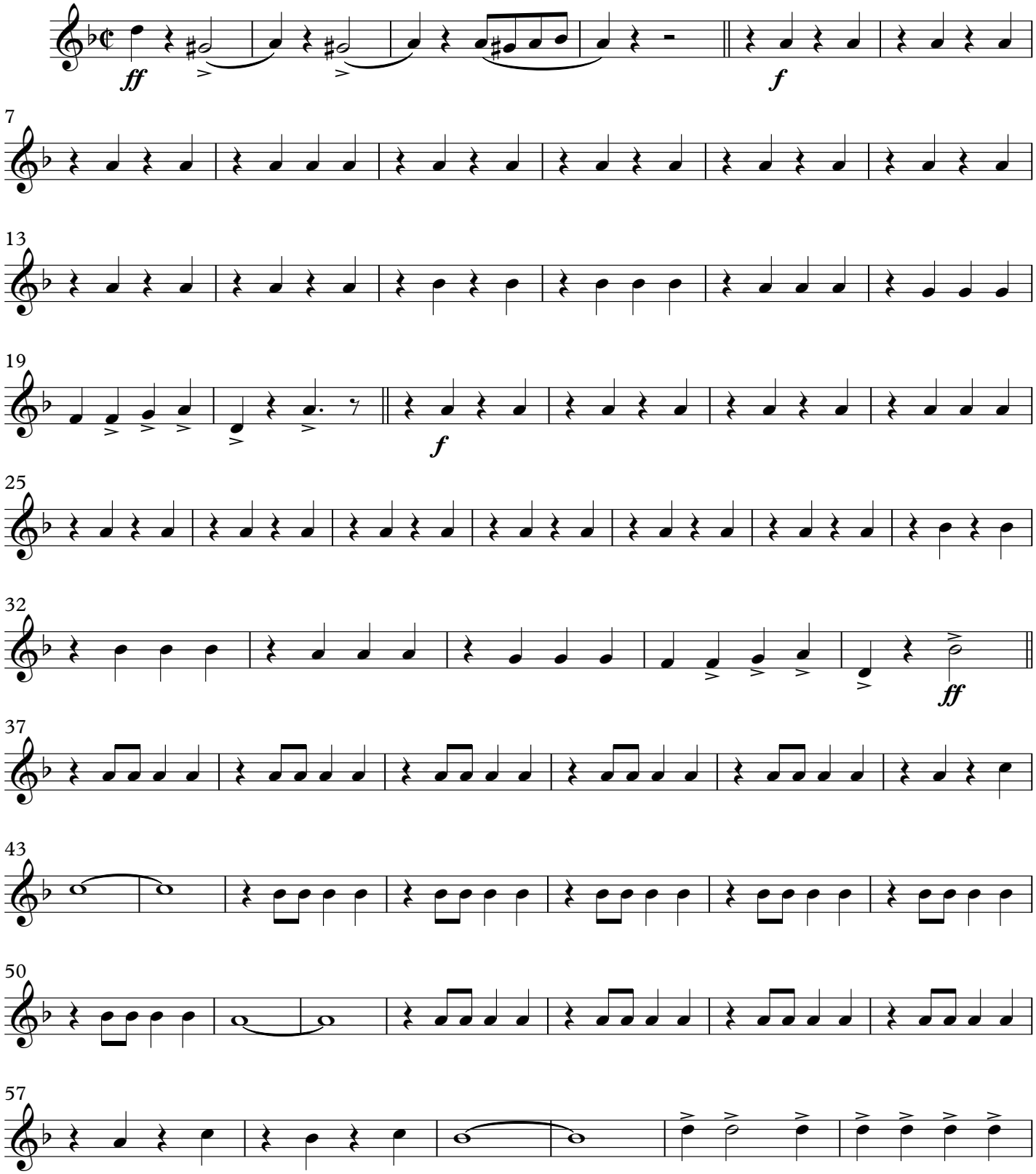
SOUND OFF

2nd B♭ Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.



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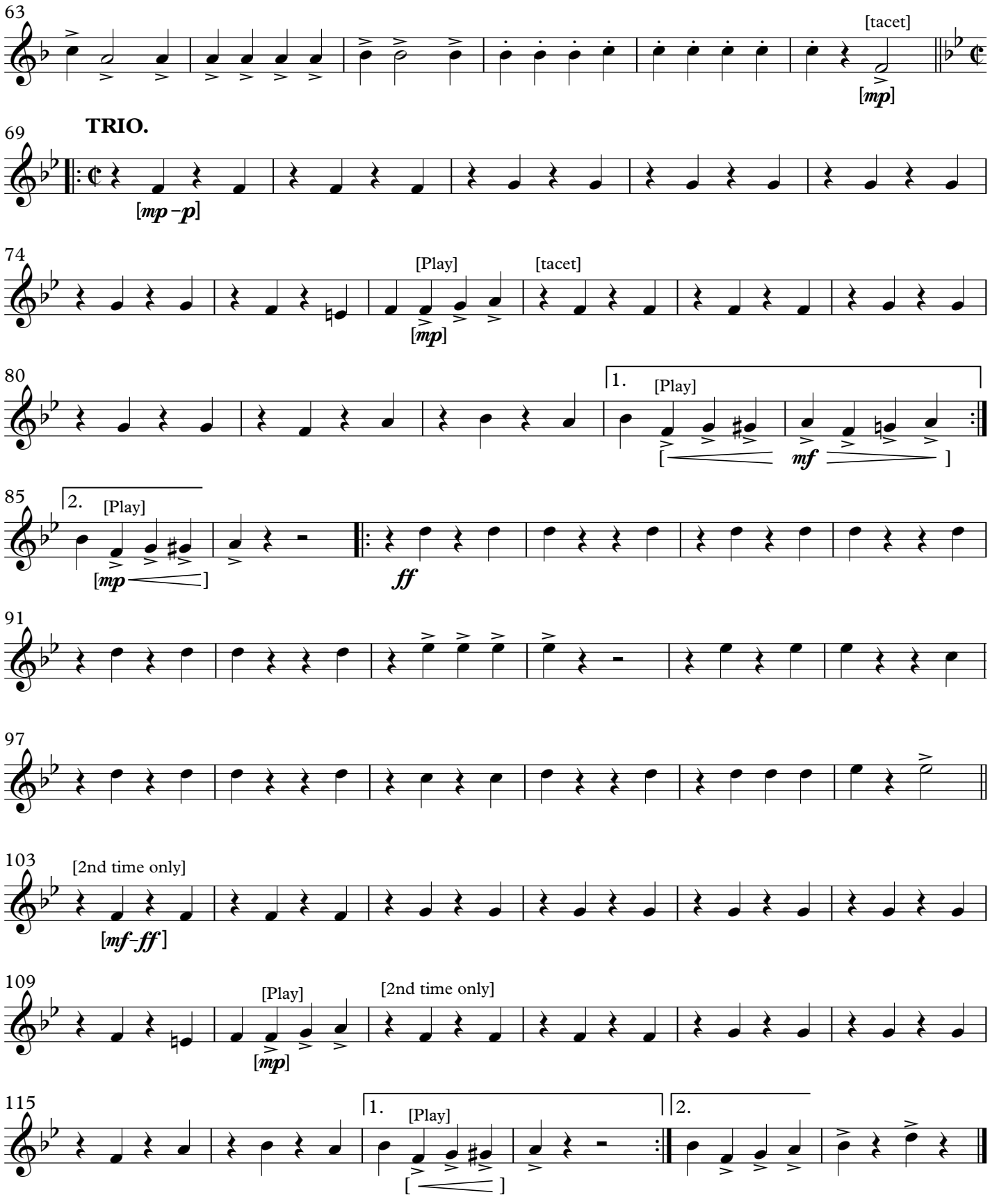

63
[tacet]
[mp]
TRIO.
69
[mp–p]
74
[Play]
[mp]
[tacet]
80
1.
[Play]
[mf]
85
2.
[Play]
[mp]
ff
91
97
103
[2nd time only]
[mf–ff]
109
[Play]
[mp]
[2nd time only]
115
1.
[Play]
2.

March

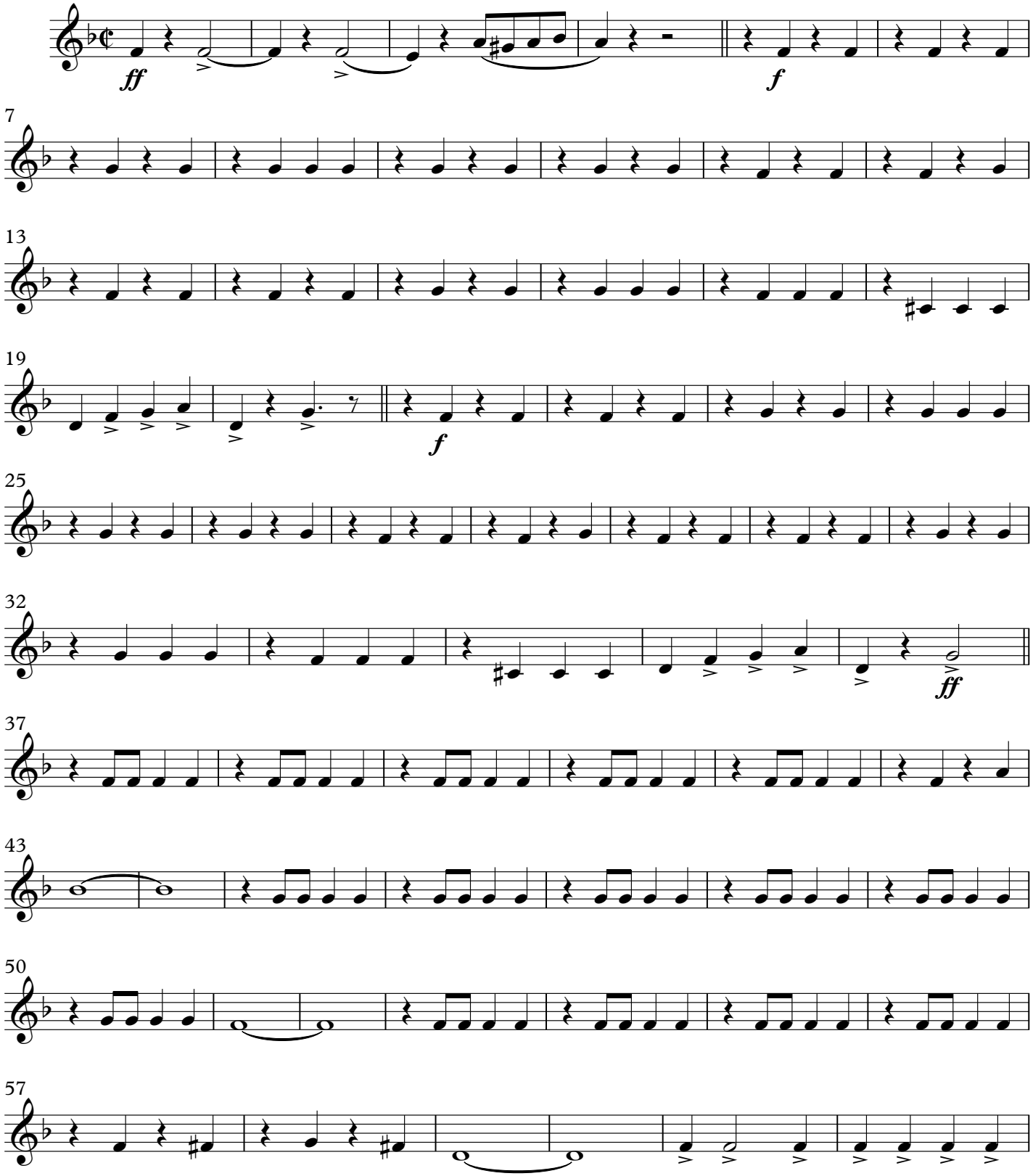
SOUND OFF

3rd B♭ Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.



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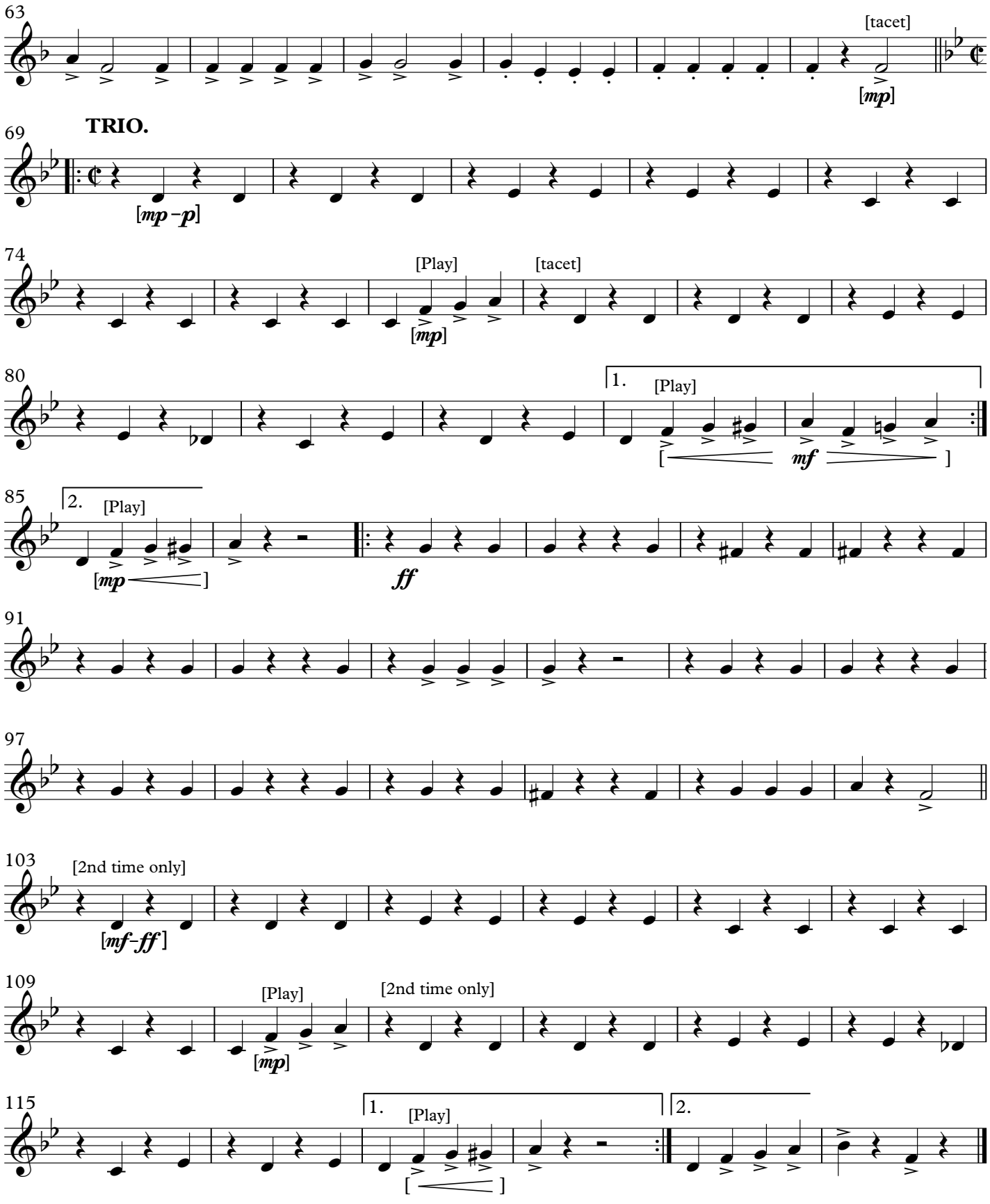

63
[tacet]
[mp]
TRIO.
69
[mp – p]
74
[Play]
[mp]
[tacet]
80
1.
[Play]
[
mf
]
85
2.
[Play]
[mp
]
ff
91
97
103
[2nd time only]
[mf – ff]
109
[Play]
[mp]
[2nd time only]
115
1.
[Play]
[
]
2.

March

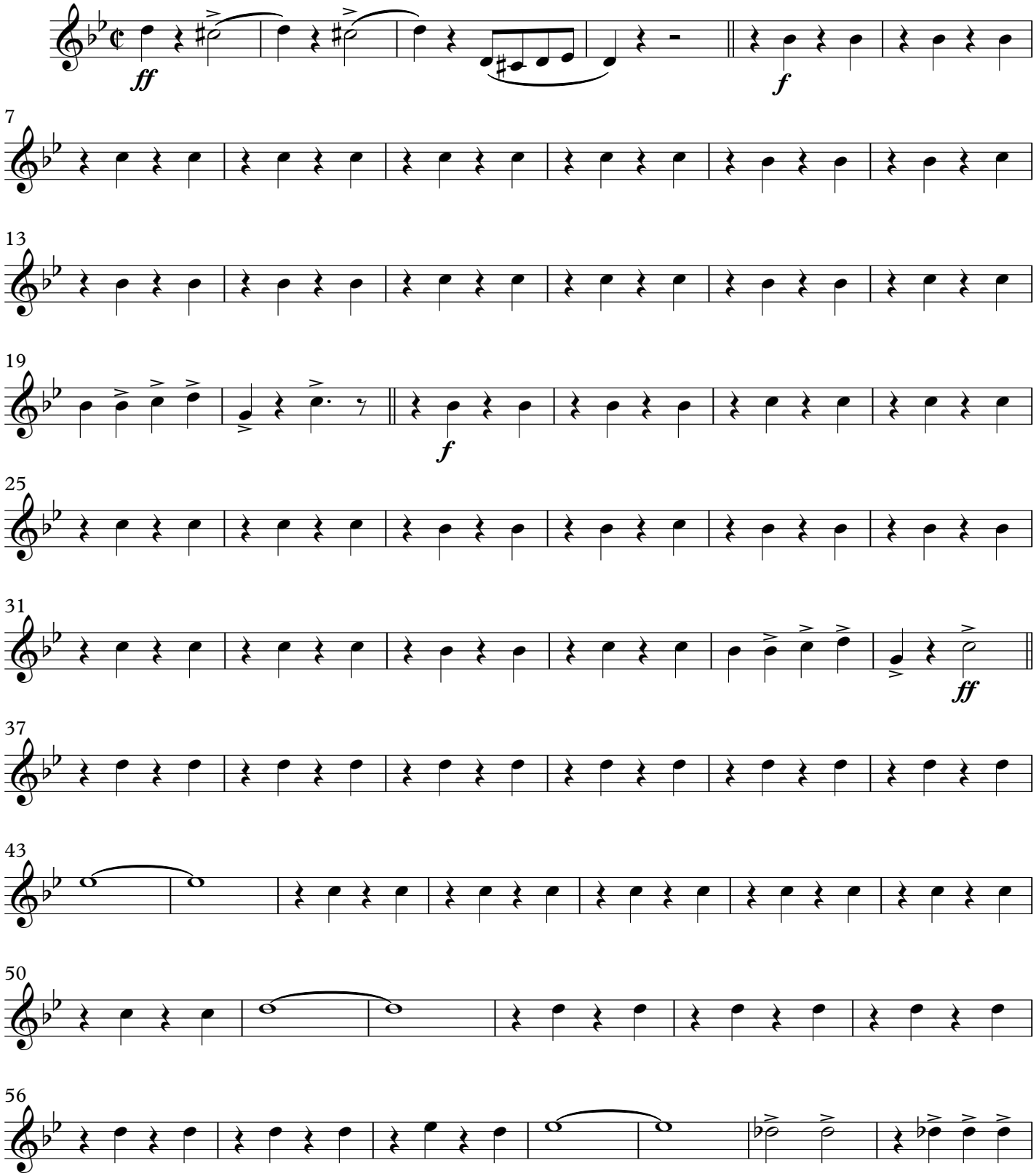
SOUND OFF

1st F Horn
[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.



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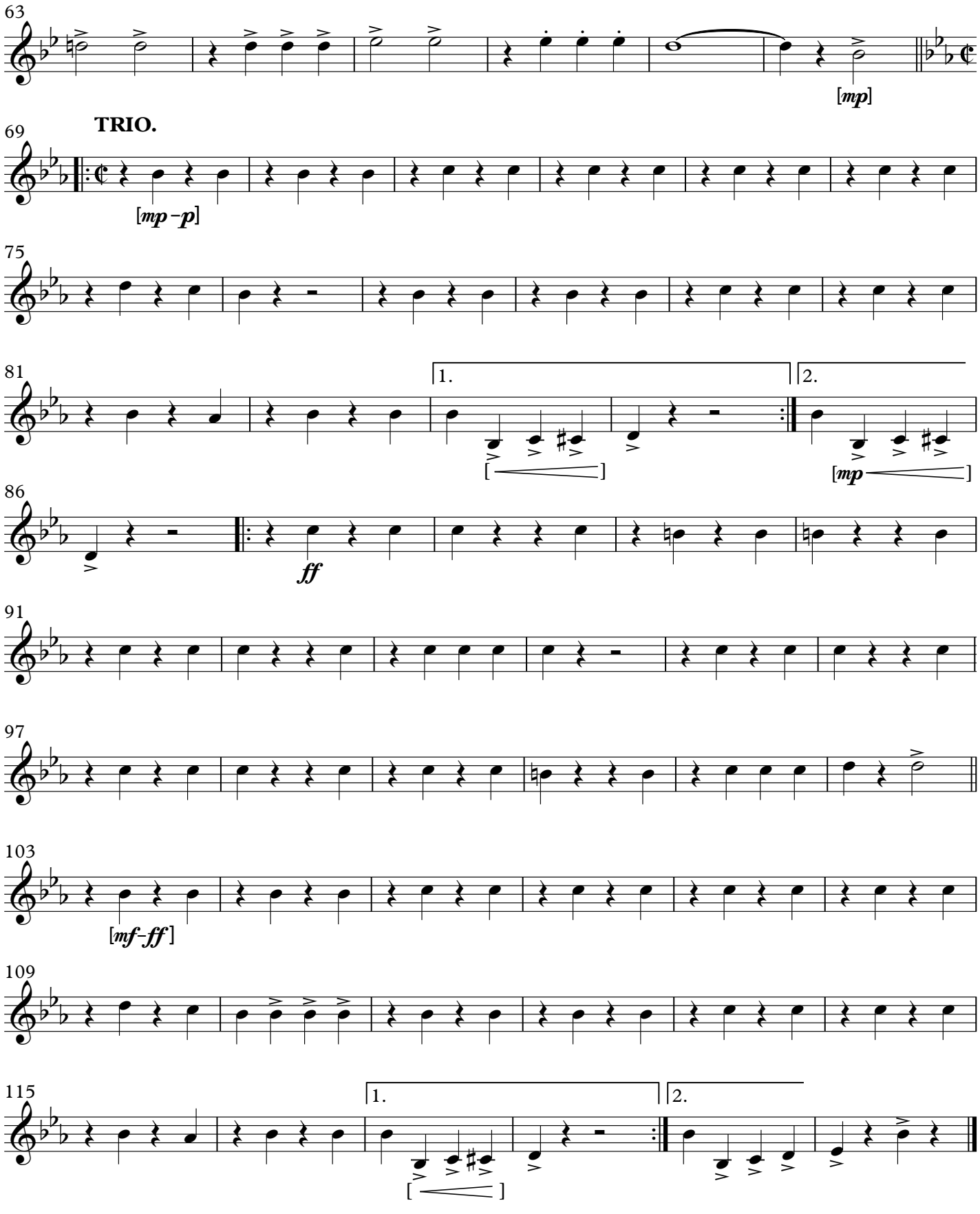

63
[mp]
TRIO.
69
[mp – p]
75
81
1.
2.
[
]
[mp
]
86
ff
91
97
103
[mf – ff]
109
115
1.
2.
[
]

March

SOUND OFF

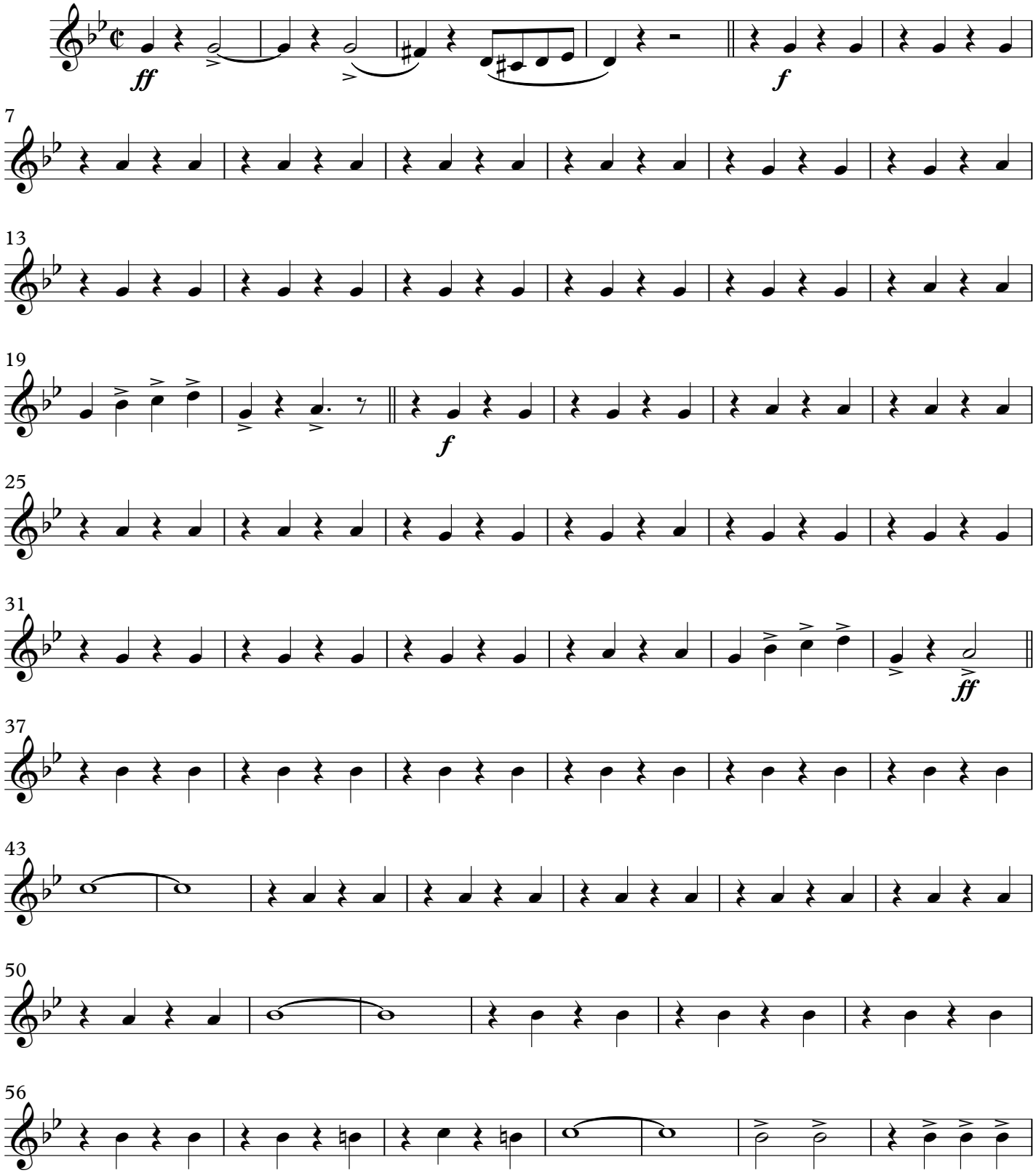
2nd F Horn

[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.



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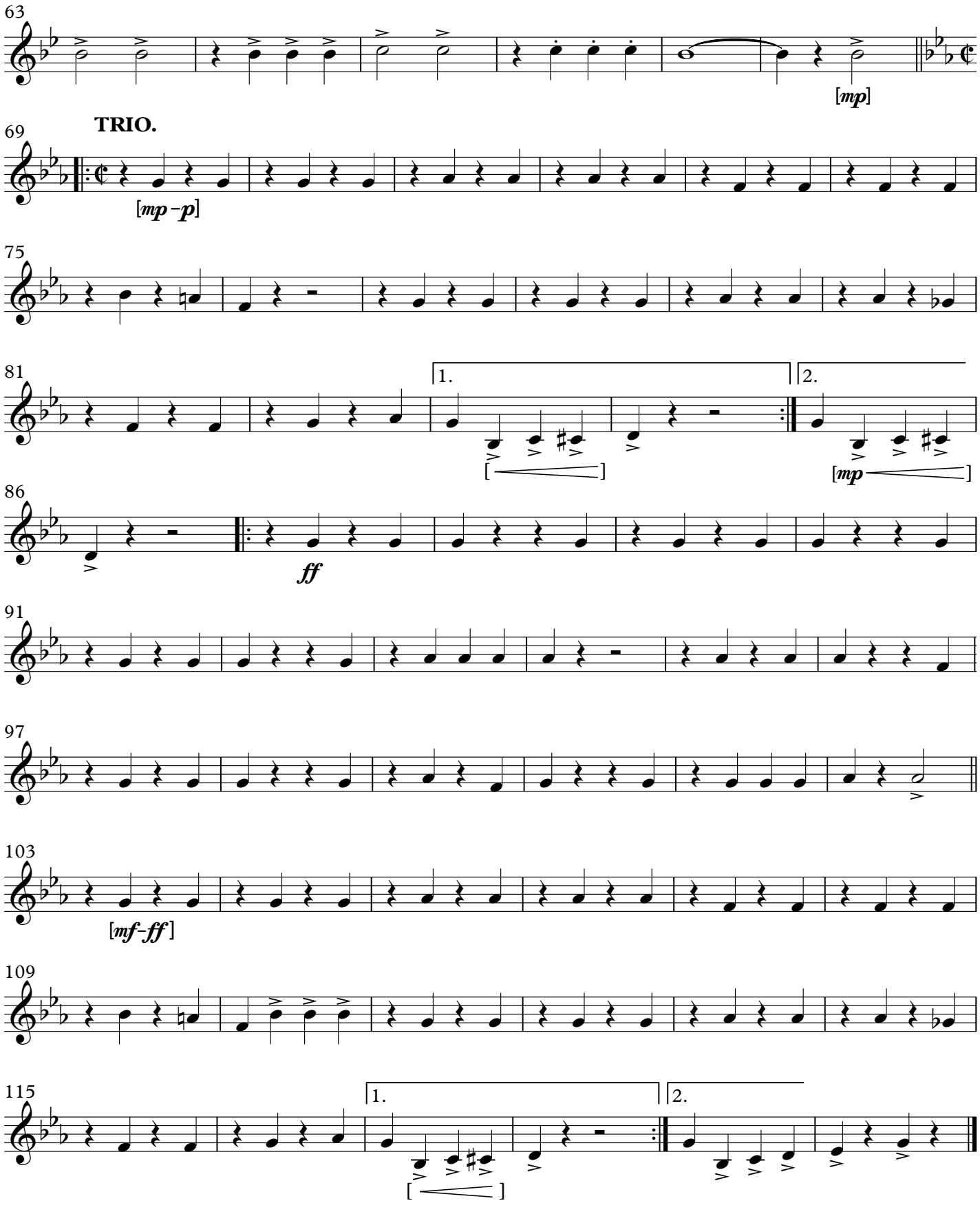

63
[mp]
TRIO.
69
[mp – p]
75
81
1.
2.
[
]
[mp
]
86
ff
91
97
103
[mf – ff]
109
115
1.
2.
[
]

March

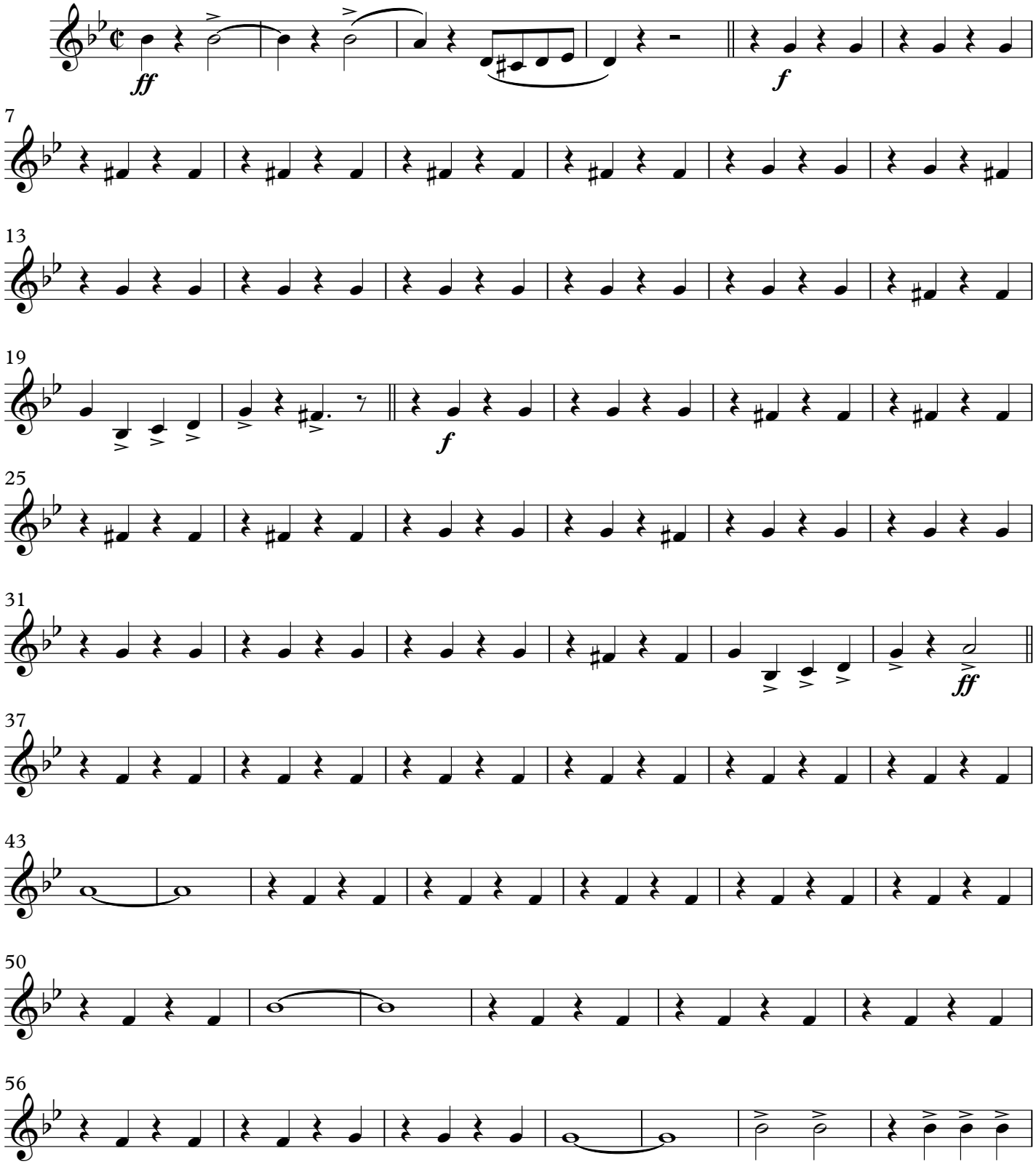
SOUND OFF

(1885)

3rd F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.



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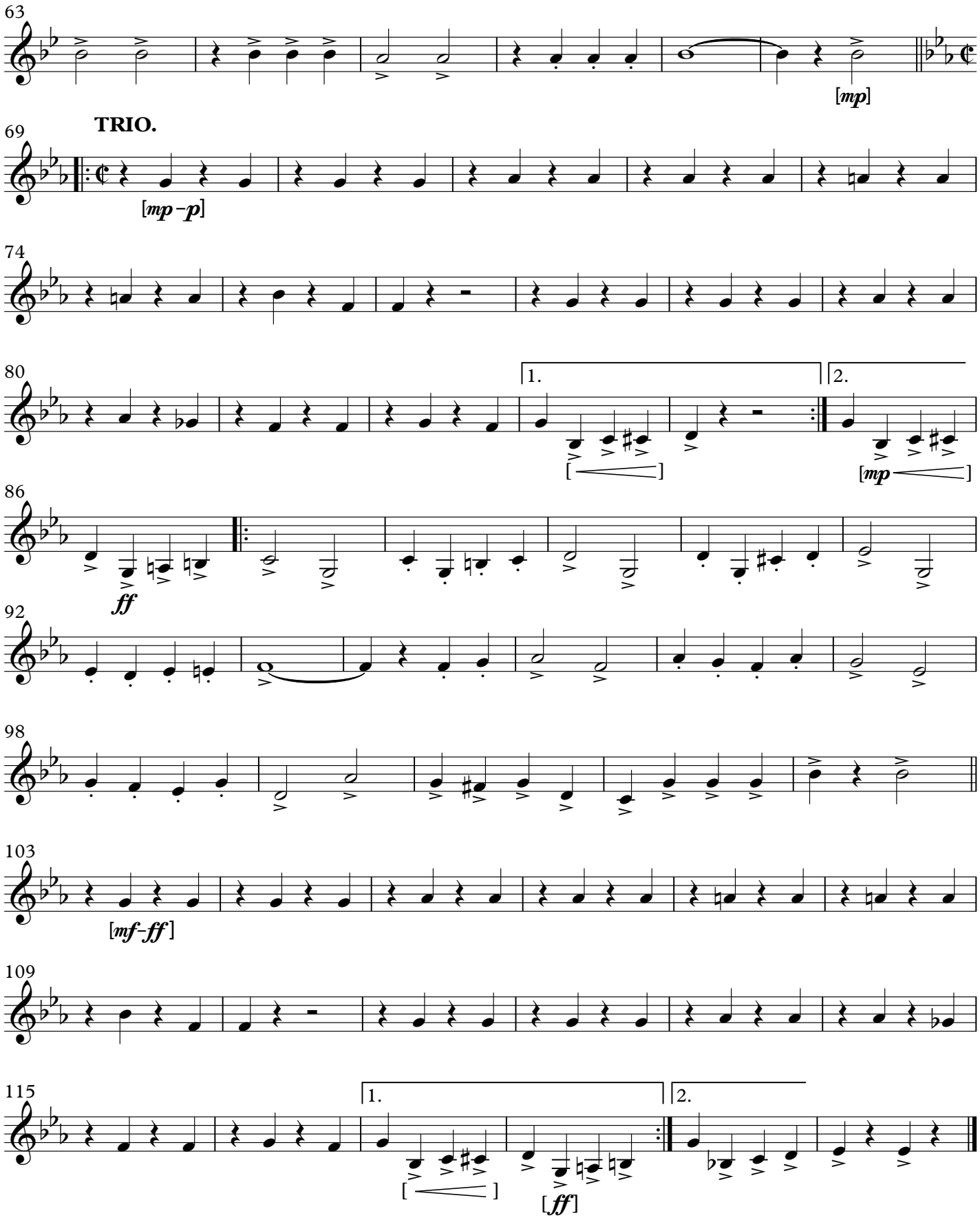

63
[mp]
TRIO.
69
[mp – p]
74
80
1.
2.
[
]
[mp
]
86
ff
92
98
103
[mf–ff]
109
115
1.
2.
[
]
[ff]

March

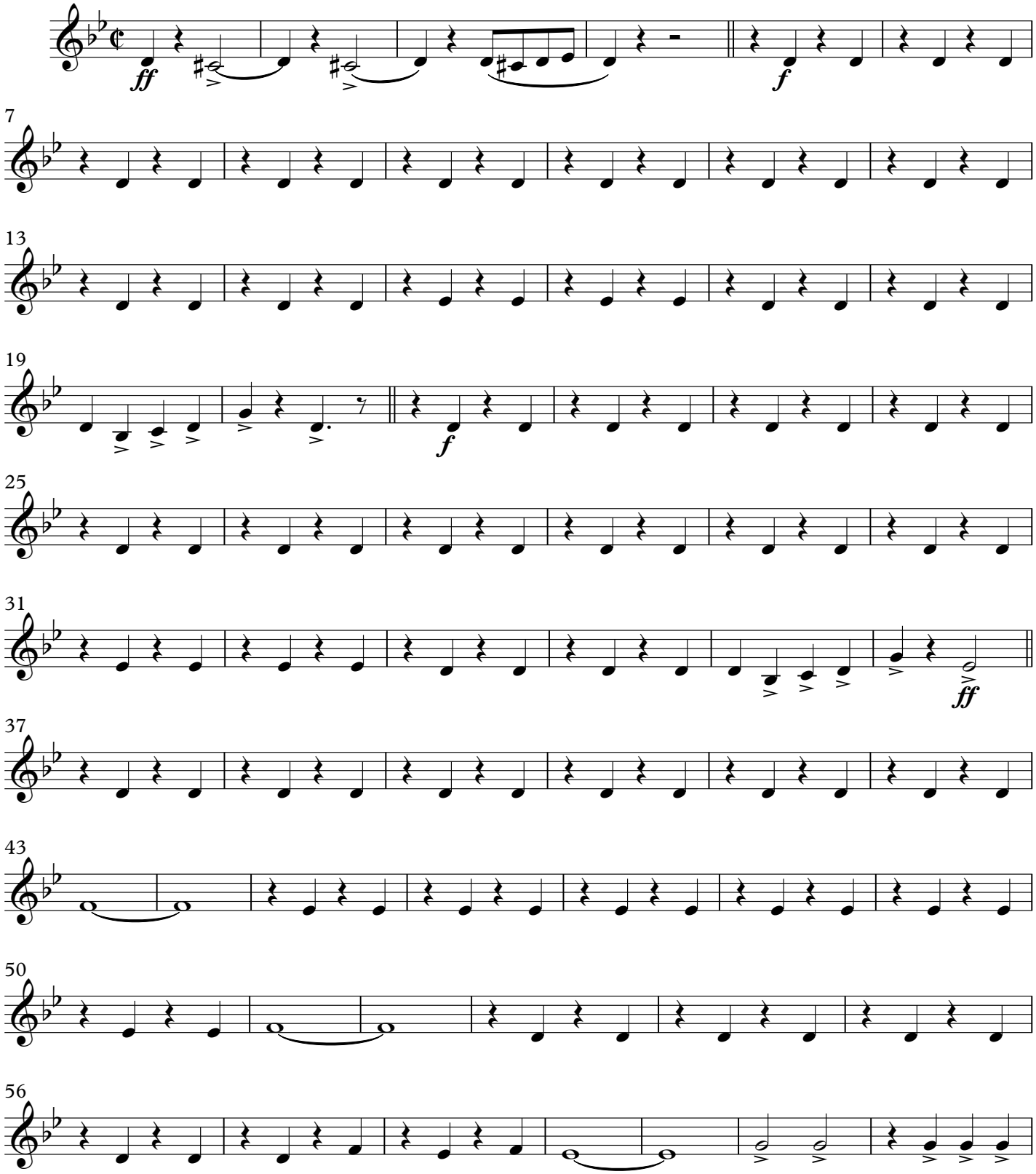
SOUND OFF

(1885)

JOHN PHILIP SOUSA

4th F Horn
[originally E♭ Alto]

March Tempo.



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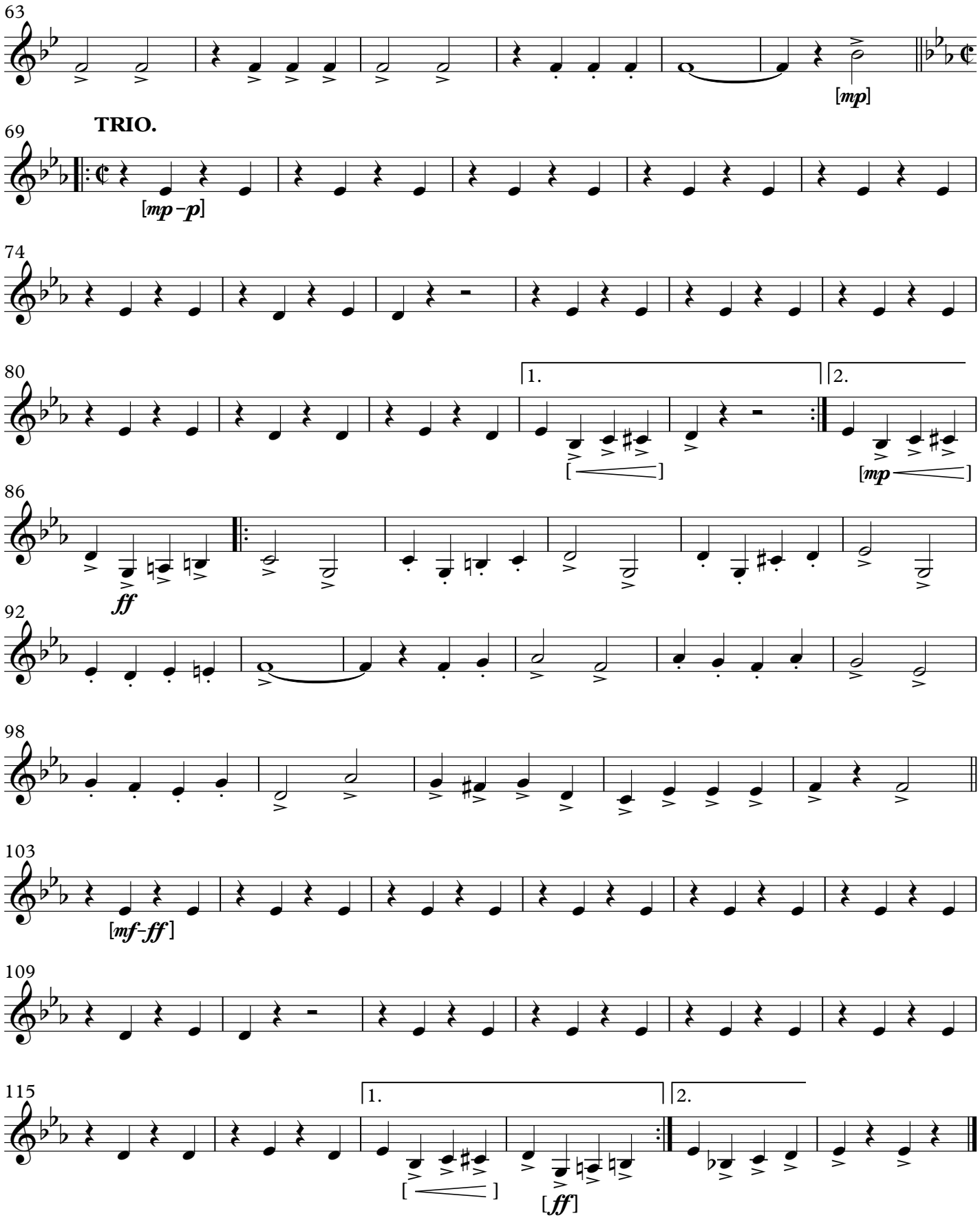

63
[mp]
TRIO.
69
[mp – p]
74
80
1.
2.
[
]
[mp
]
86
ff
92
98
103
[mf – ff]
109
115
1.
2.
[
]
[ff]

March

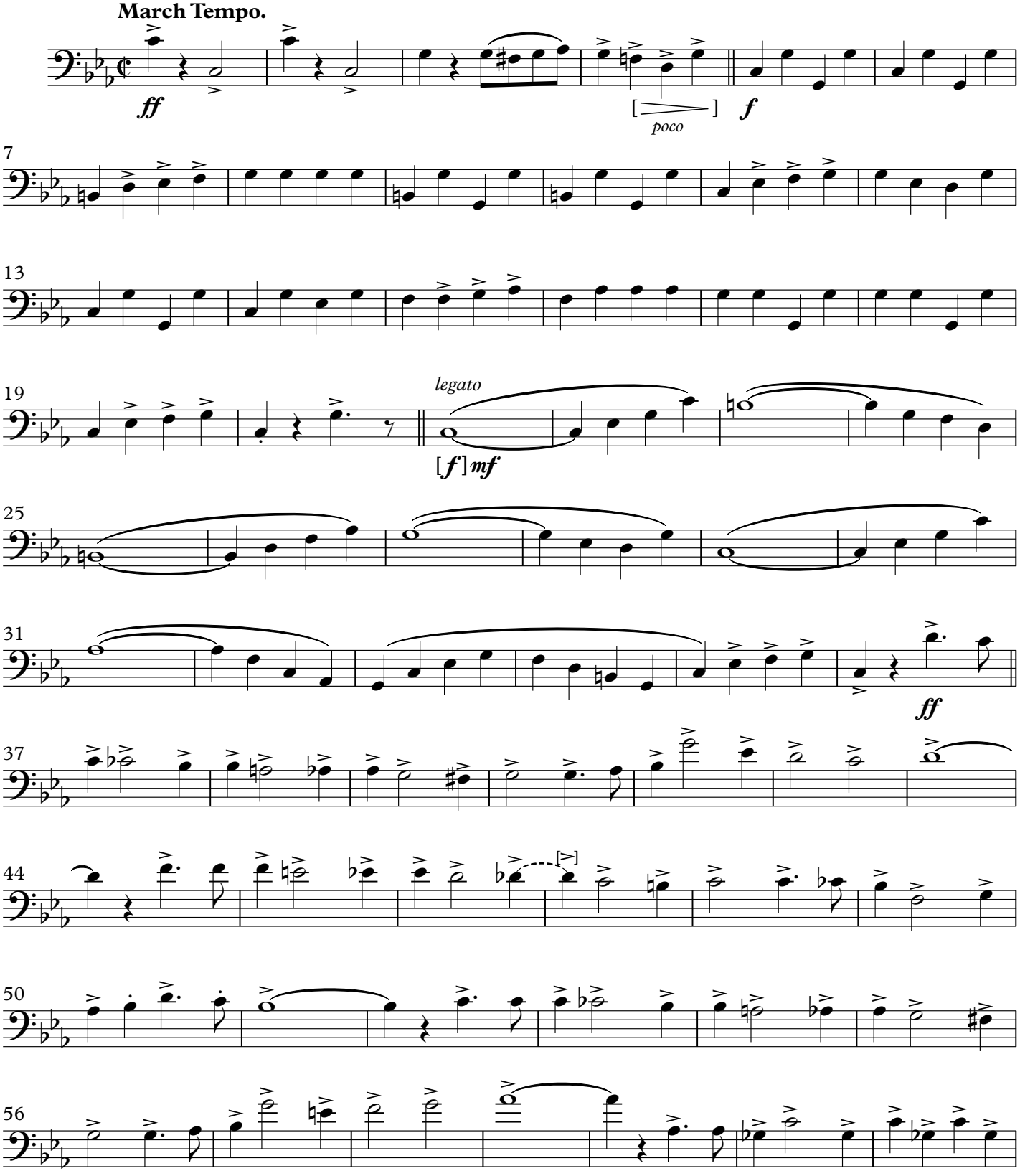
SOUND OFF

Euphonium
[Baritone, B.C.]

(1885)

JOHN PHILIP SOUSA

March Tempo.



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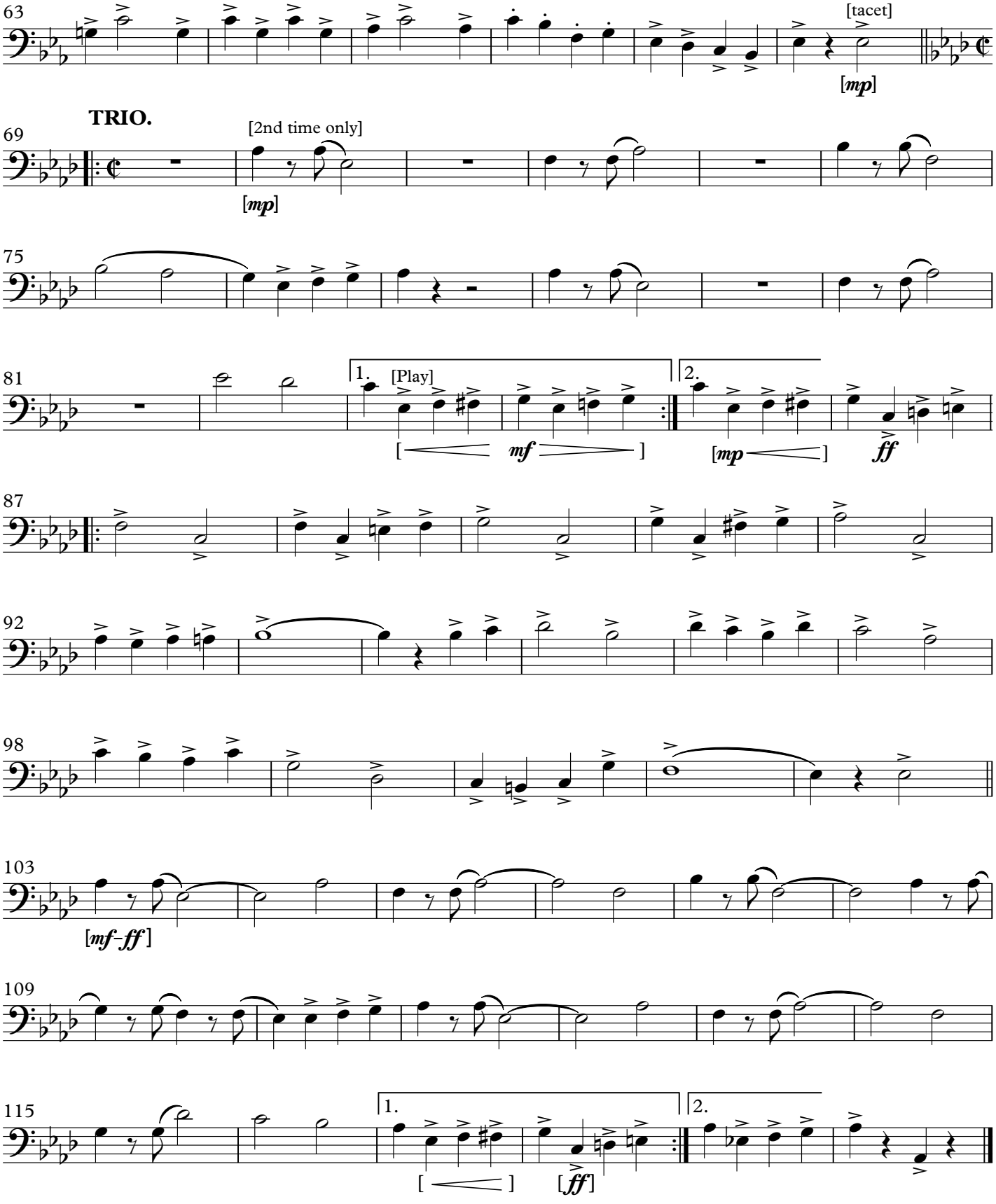

63
[tacet]
[mp]
TRIO.
69
[2nd time only]
[mp]
75
81
1.
[Play]
[mf]
2.
[mp]
ff
87
92
98
103
[mf-ff]
109
115
1.
[ ]
[ff]
2.

March

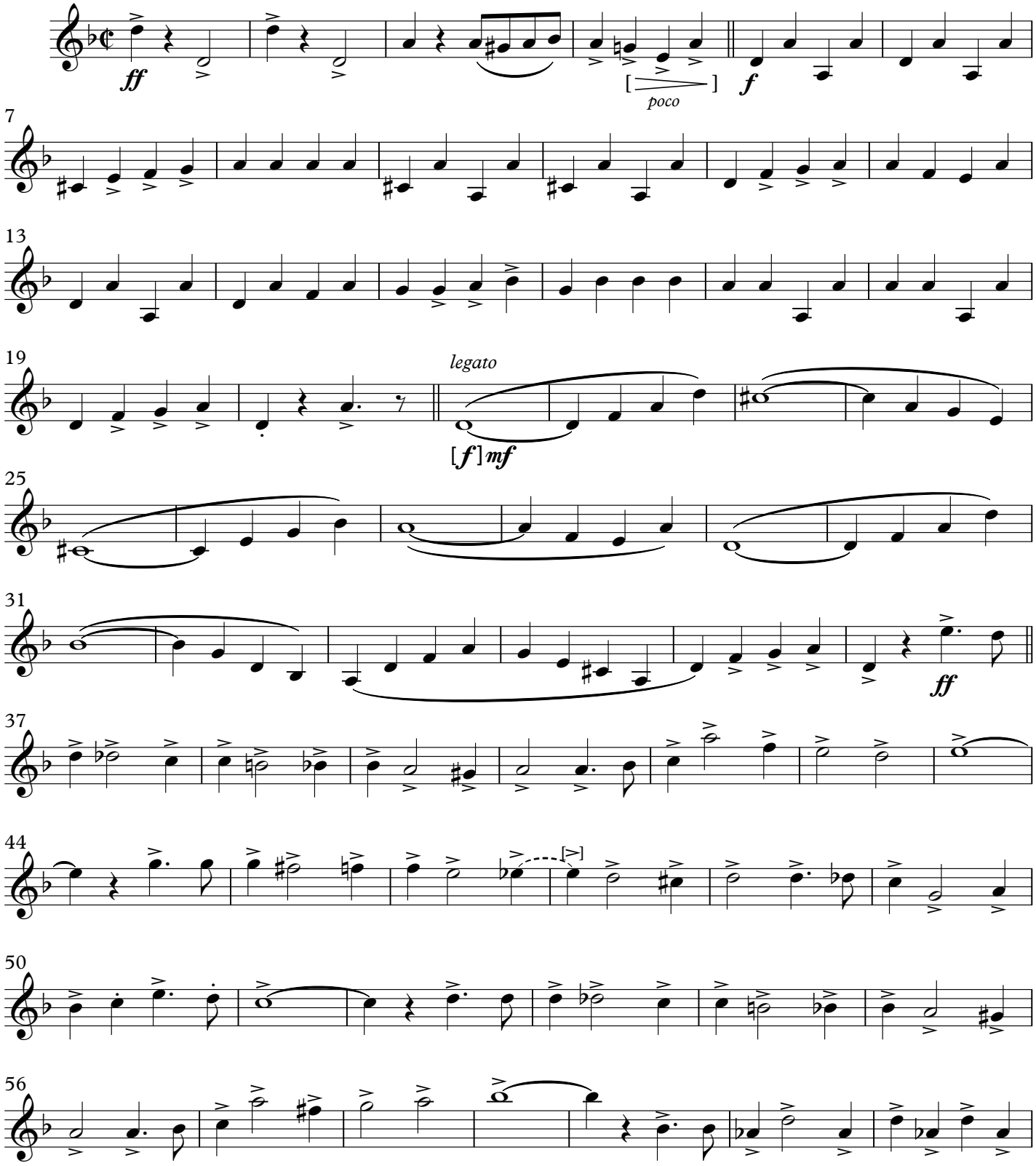
SOUND OFF

Baritone, T.C.

(1885)

JOHN PHILIP SOUSA

March Tempo.



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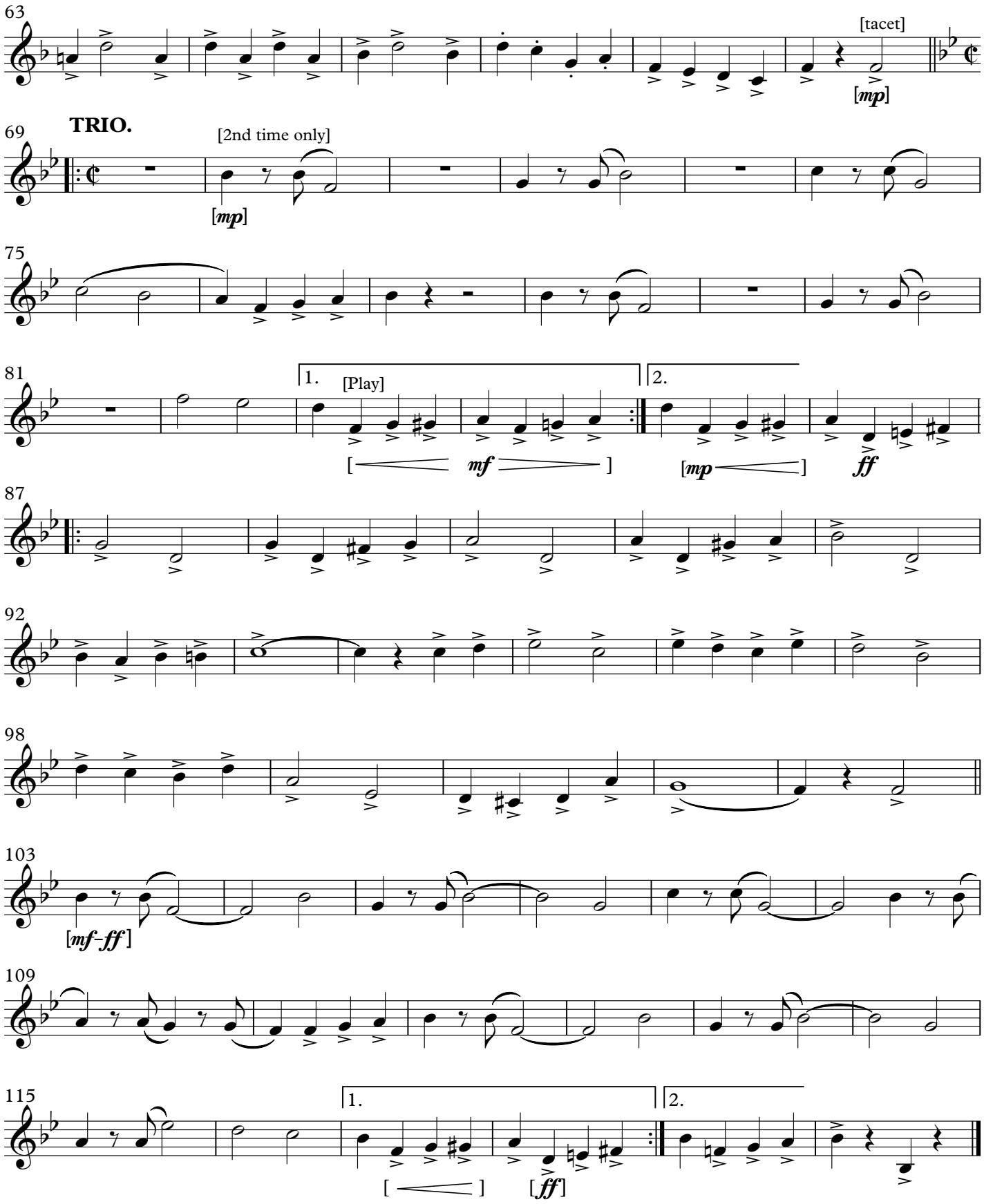

63
[tacet]
[mp]
69
TRIO.
[2nd time only]
[mp]
75
81
1.
[Play]
2.
[mf]
[mp]
ff
87
92
98
103
[mf-ff]
109
115
1.
2.
[ ]
[ff]

March

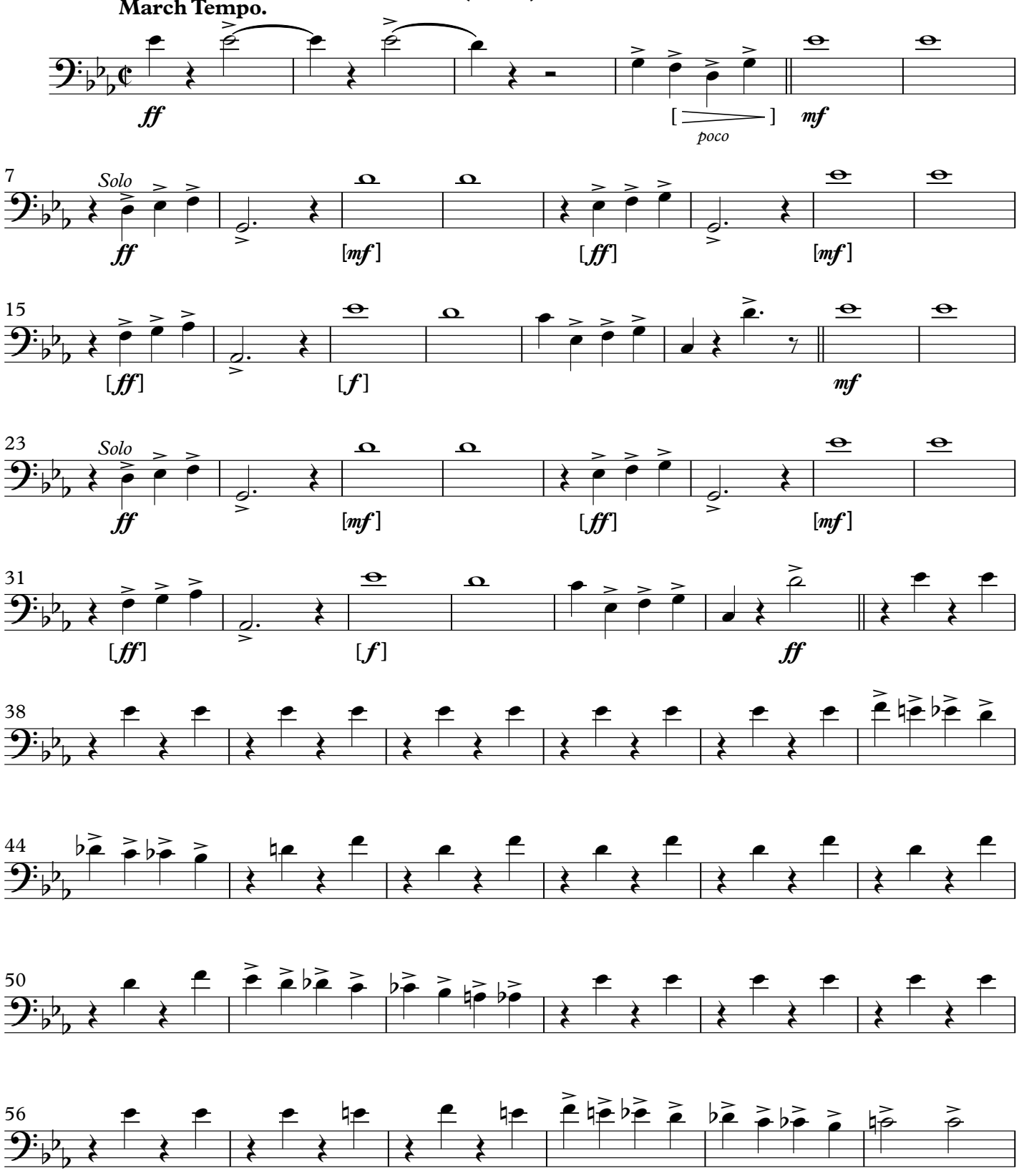
SOUND OFF

1st Trombone

(1885)

JOHN PHILIP SOUSA

March Tempo.



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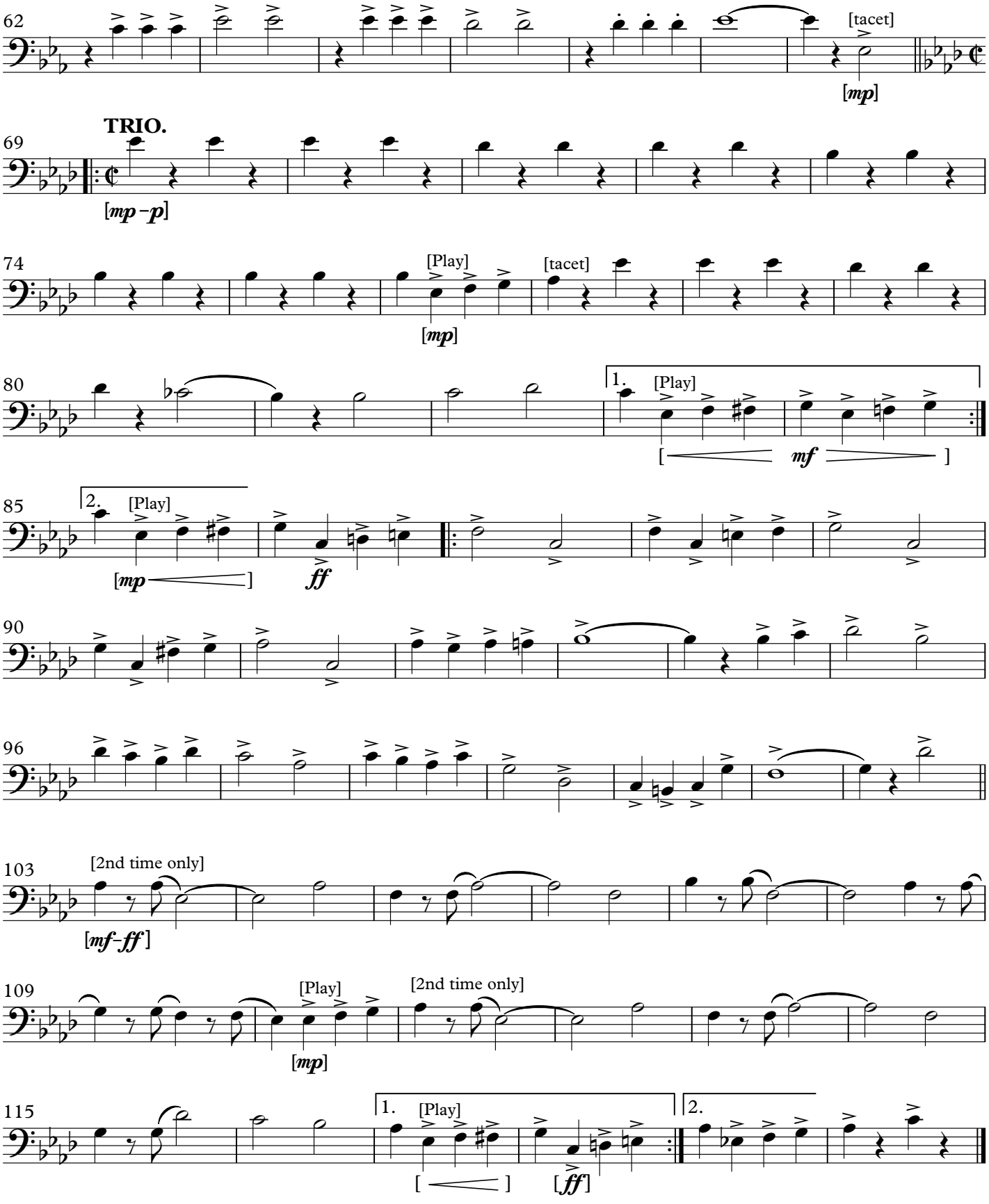

62
[tacet]
[mp]
TRIO.
69
[mp – p]
74
[Play]
[tacet]
[mp]
80
1.
[Play]
[mf]
85
2.
[Play]
[mp]
ff
90
96
103
[2nd time only]
[mf – ff]
109
[Play]
[mp]
[2nd time only]
115
1.
[Play]
[ ]
[ff]
2.

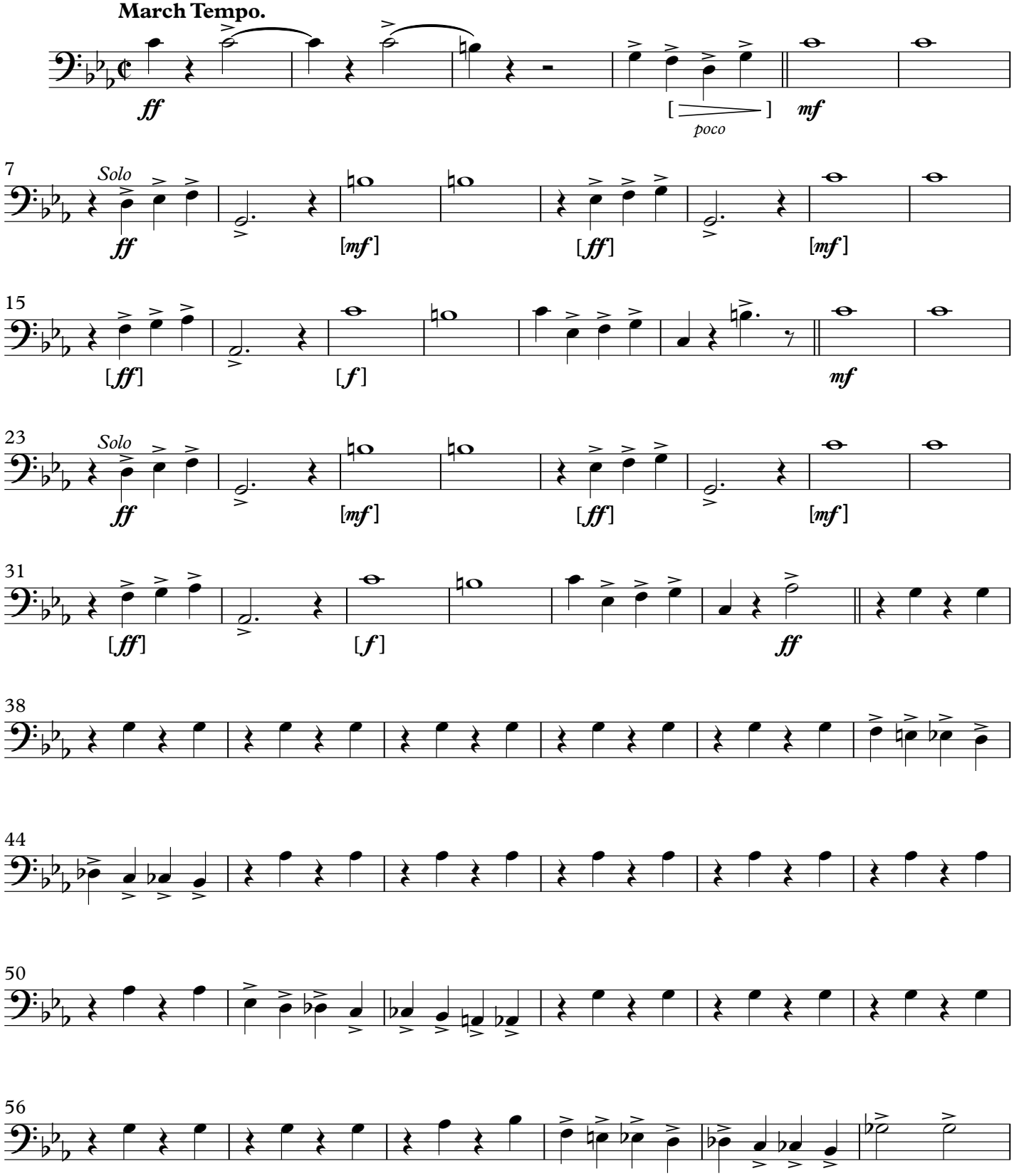
March

SOUND OFF

2nd Trombone

(1885)

JOHN PHILIP SOUSA



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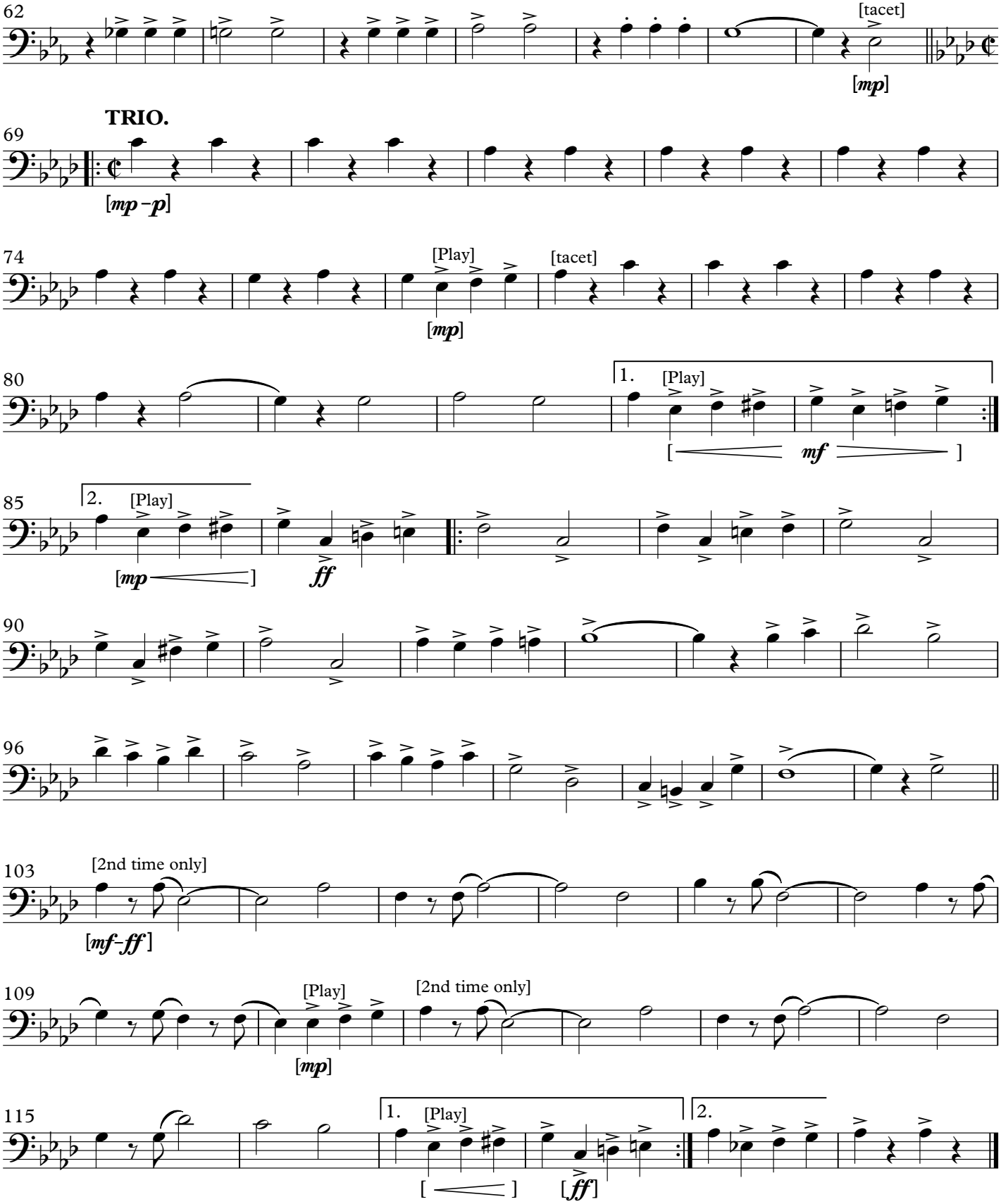

62
[tacet]
[mp]
TRIO.
69
[mp – p]
74
[Play]
[tacet]
[mp]
80
1.
[Play]
[mf]
85
2.
[Play]
[mp]
ff
90
96
103
[2nd time only]
[mf – ff]
109
[Play]
[mp]
[2nd time only]
115
1.
[Play]
2.
[ff]

March

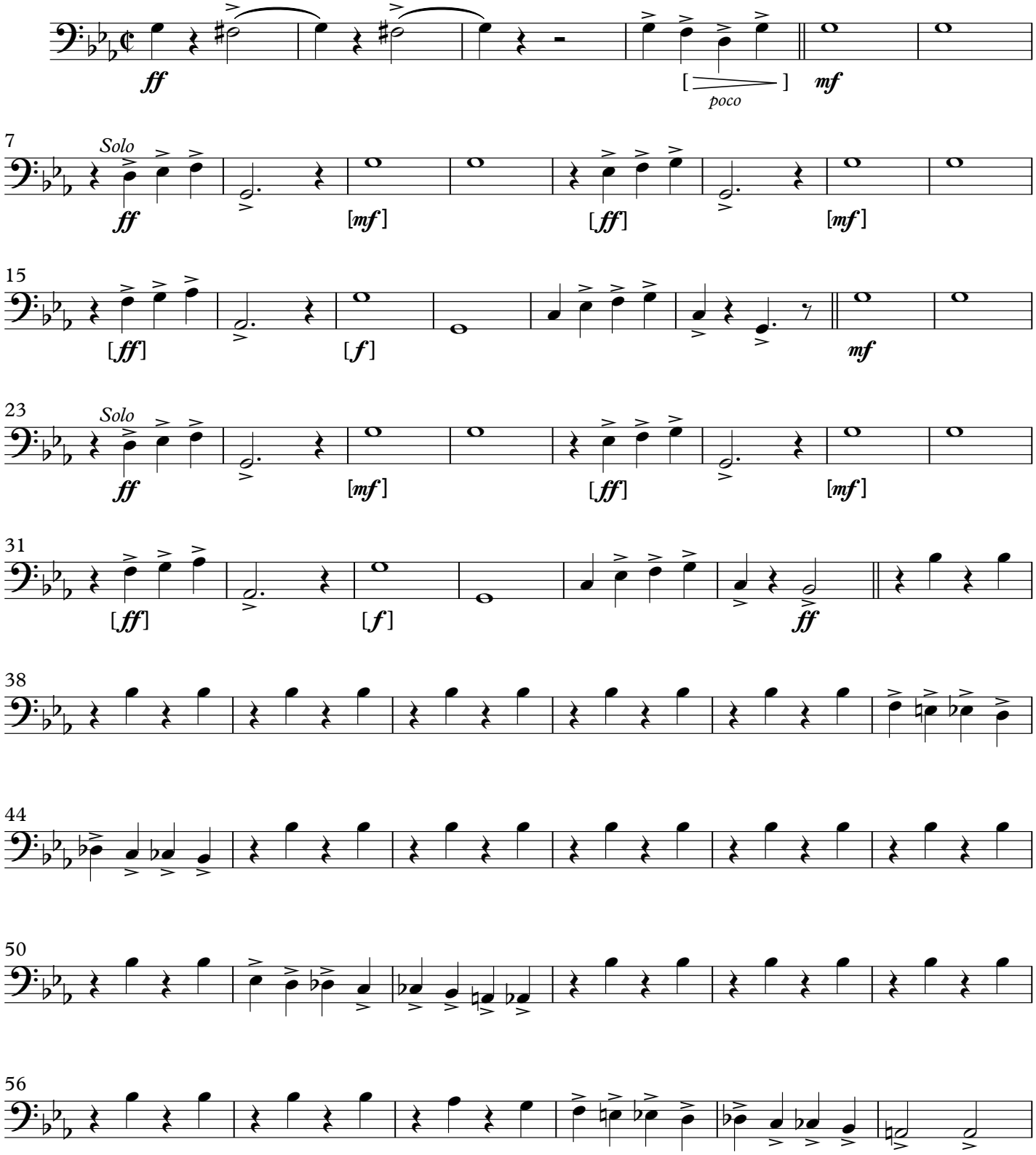
Bass Trombone

SOUND OFF

(1885)

JOHN PHILIP SOUSA

March Tempo.



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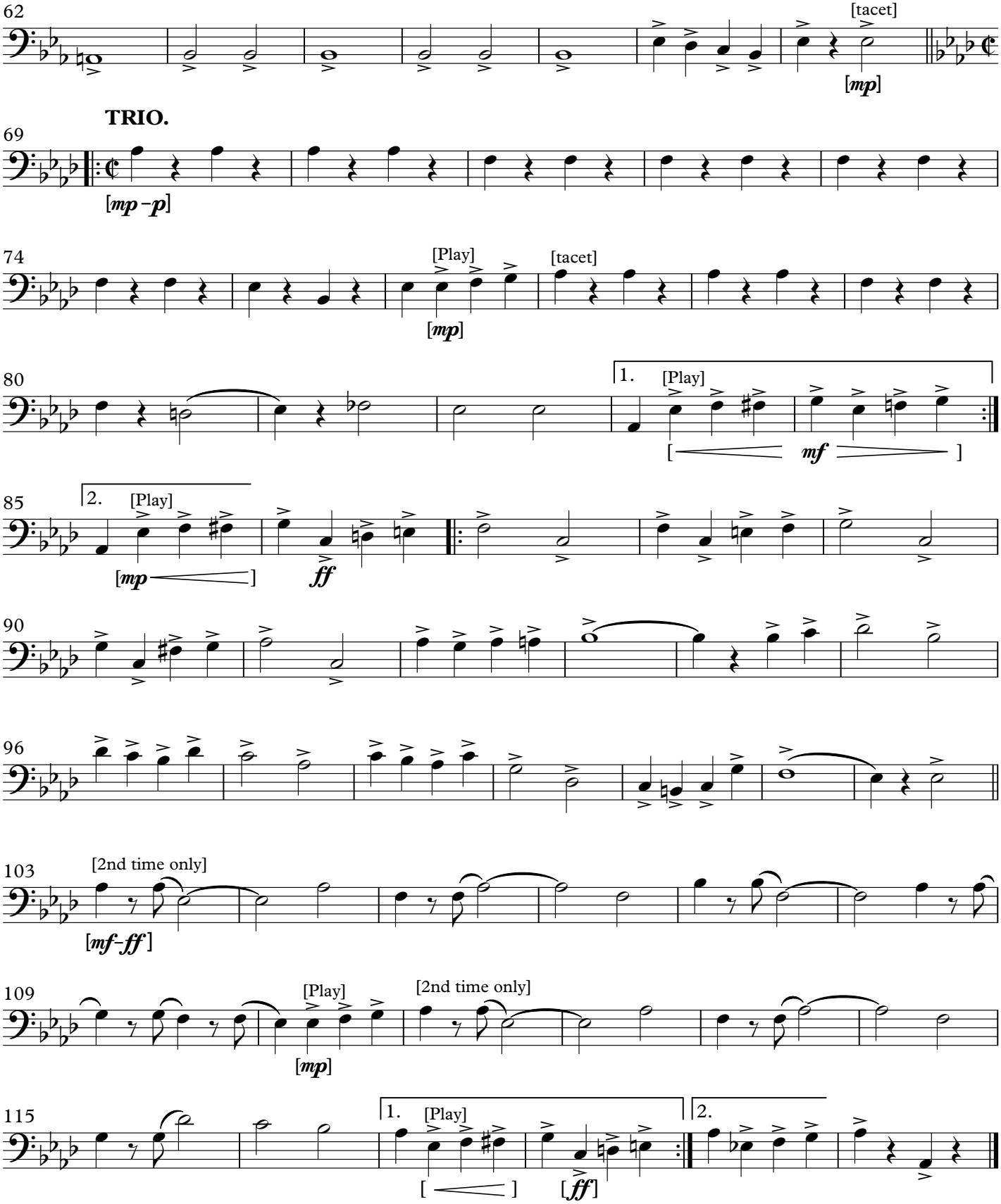

62
[tacet]
[mp]
TRIO.
69
[mp – p]
74
[Play]
[tacet]
[mp]
80
1.
[Play]
[mf]
85
2.
[Play]
[mp]
ff
90
96
103
[2nd time only]
[mf – ff]
109
[Play]
[mp]
[2nd time only]
115
1.
[Play]
[ ]
[ff]
2.

March

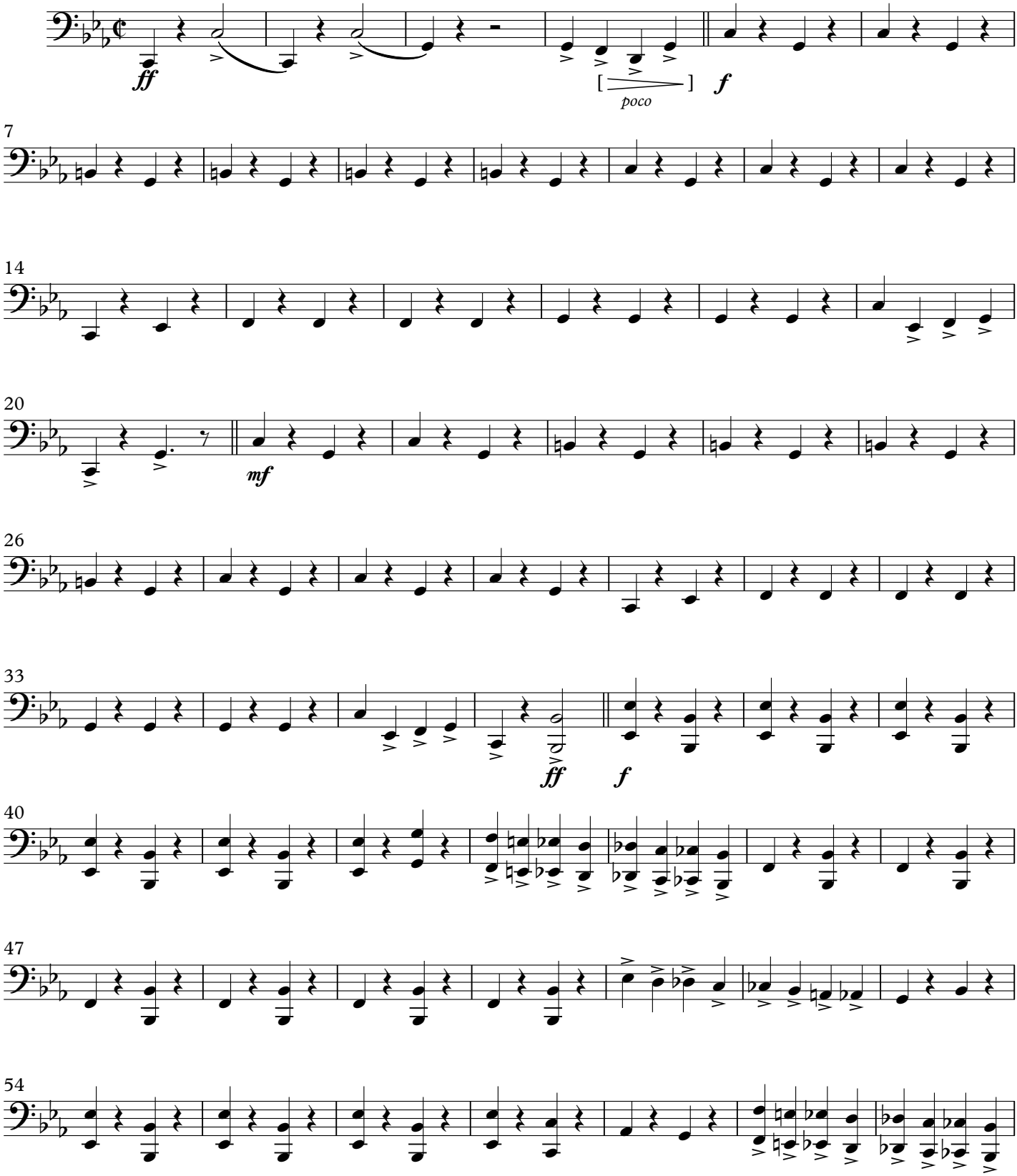
SOUND OFF

Tuba

JOHN PHILIP SOUSA

(1885)

March Tempo.



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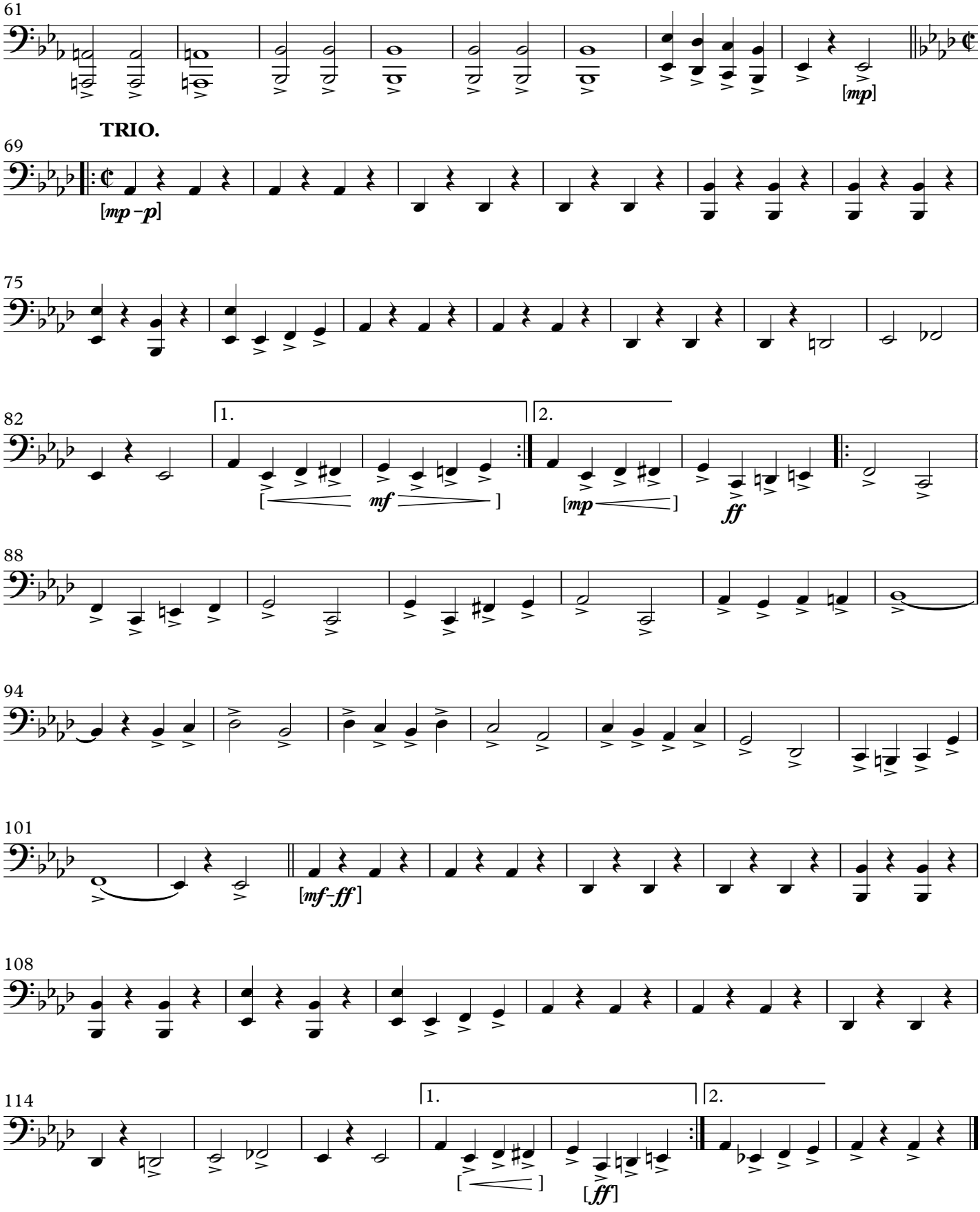

61
[mp]
TRIO.
69
[mp – p]
75
82
1.
2.
[
mf
]
[mp
]
ff
88
94
101
[mf–ff]
108
114
1.
2.
[
]
[ff]

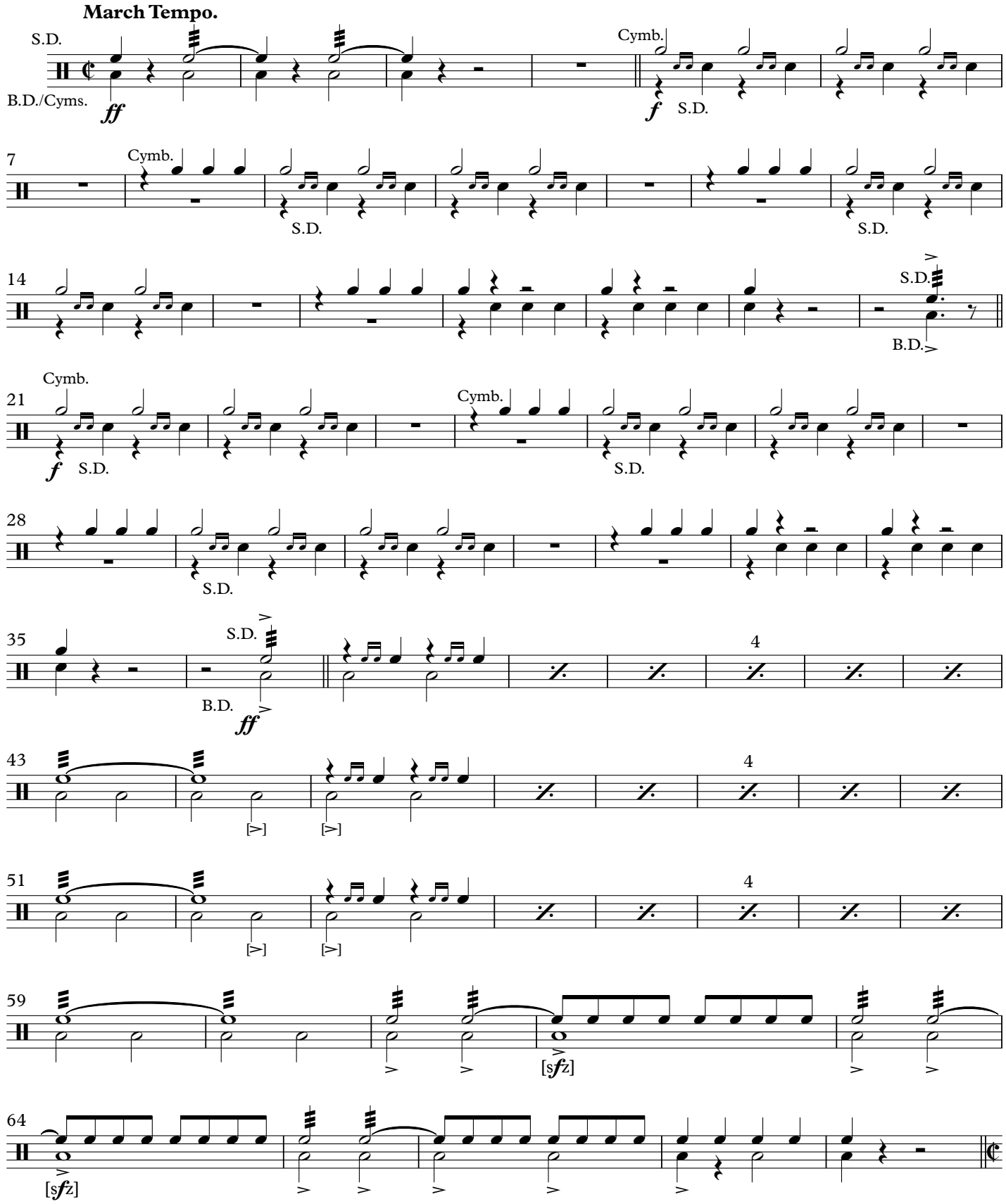
March

SOUND OFF

Drums

(1885)

JOHN PHILIP SOUSA



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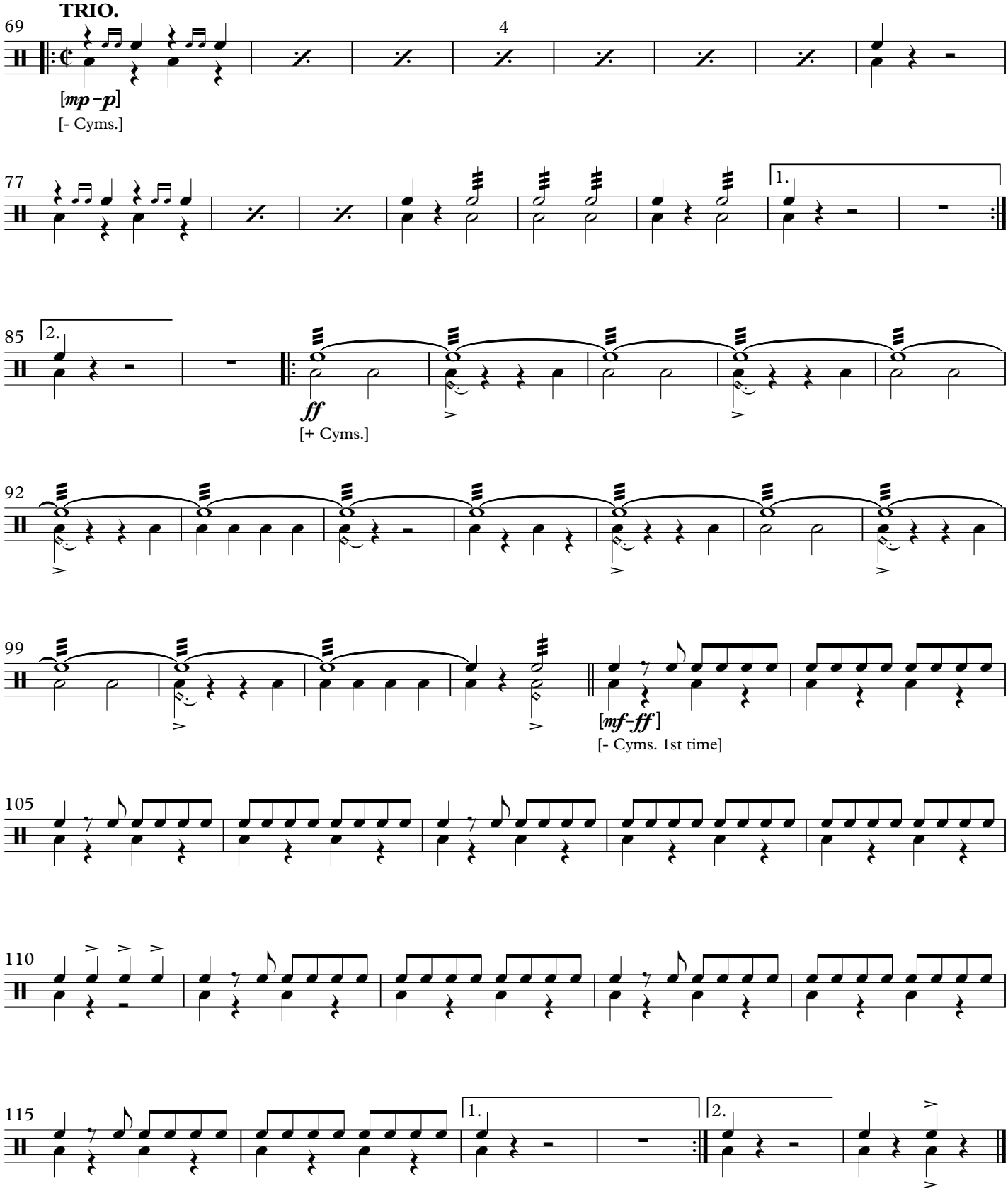
TRIO.
69
4
[mp-p]
[- Cyms.]
77
1.
85
2.
ff
[+ Cyms.]
92
99
[mf-ff]
[- Cyms. 1st time]
105
110
115
1.
2.