The Complete Marches of John Philip Sousa

Vol. 2 No. 32

THE CRUSADER MARCH

(1888)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Crusader" (1888)

Only those who receive certain degrees in Masonry may fully appreciate the meaning of this composition, which was written shortly after Sousa was "knighted" in Columbia Commandery No. 2, Knights Templar, Washington, D.C. The Knights Templar is theoretically derived from the Crusades, and a number of their secret rituals and ceremonies relate to the period when the Crusaders were battling the Turks. Thus the Knights Templar organization itself is probably the "Crusader," unless Sousa had some individual in mind whose identity has escaped historians.

The march was one of several sold outright to the Philadelphia publisher Harry Coleman for $35.00. It is interesting harmonically, yet straightforward and simple. If Sousa secretly used fragments of any Masonic music in the march, he concealed it so well that Masonic historians have been unable to bring it to the public's attention.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 47. 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. 1-22): In this unique six-measure introduction, the eighth notes should be strong and vigorously articulated in the first measure. Cymbals should be choked on the downbeat of m. 1, 4 and 6, but traditionally are let to ring in m. 3. A *diminuendo* is added to all instruments in m. 6 to ease into the marked *mezzo-forte* of the first strain. The dynamic shape of the first strain is interesting and should be emphasized. A percussion accent was added to m. 14 at the peak of the melodic phrase.

Interlude (m. 23-31): This unusual transition to the second strain features terraced dynamics down to *piano* in m. 28 and then brings in a dramatic crescendo to the *fortissimo* of the second strain proper.

Second Strain (m. 32-49): Some dynamic variation was added to the original markings here, starting at *fortissimo* and dropping to *mezzo-forte* in m. 35-36. The return to *fortissimo* in m. 39-40 leads to a harmonically interesting chord in m. 43 that is punctuated by a *sfz* for percussion and all parts that have a whole note here. The *fortissimo* continues through the repeat back to the interlude and the whole strain is performed the same once again. The cymbal crashes in m. 48-49 are choked.

Trio (m. 49-65): The base dynamic is changed to *mezzo-piano* first time and most of the typical adjustments for concert performance are made here; E-flat clarinet, cornet, and cymbals are *tacet* for this trio, but piccolo may play with flute for the interesting interjections and trombones should play softly to support the harmony. The crescendo in m. 63 leads only to *mezzo-forte* before an added diminuendo in the first ending. The repeat of the trio should be played even softer per Sousa's typical practice in repeated trios.

Break-up Strain (m. 66-90): All instruments rejoin starting in m. 66 with a *subito fortissimo* on the second quarter note. The accents in low brass should be played very strongly and the added accents in percussion in m. 73 and 81 are important to punctuate the end of each phrase. The extended ruffs in the snare drum starting in m. 83 should be clearly played and cymbal solos in m. 83-86 are choked. The accented quarter notes in m. 88-90 are played in diminuendo first time.

Final Strain (m. 91-end): Piccolo, E-flat clarinet, cornets, trombones, and cymbal are *tacet* first time and the dynamic is *mezzo-piano*. Clarinets all play down the octave as indicated by the small notes. Note that the melody is articulated this time, even at the soft dynamic, in contrast to the slur version in the trio. The *subito fortissimo* returns in m. 106 for the repeat of the break-up strain, performed as before. A crescendo in m. 88-90 the second time through leads to a strong fortissimo with all instruments playing at the higher octaves. A final *sffz* is added in the percussion in m. 102 the final time through.

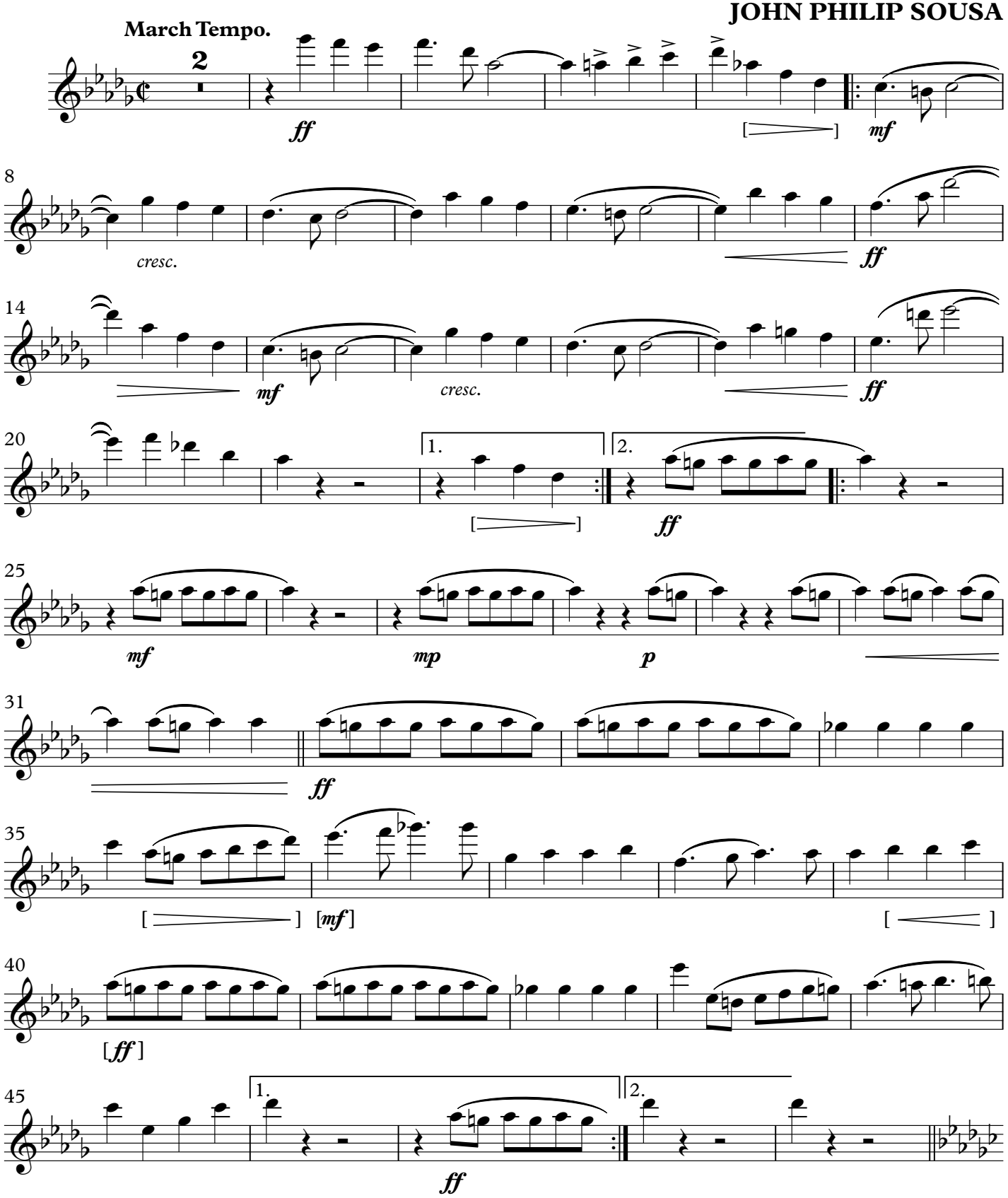
March

THE CRUSADER

(1888)

Flute/Piccolo

JOHN PHILIP SOUSA



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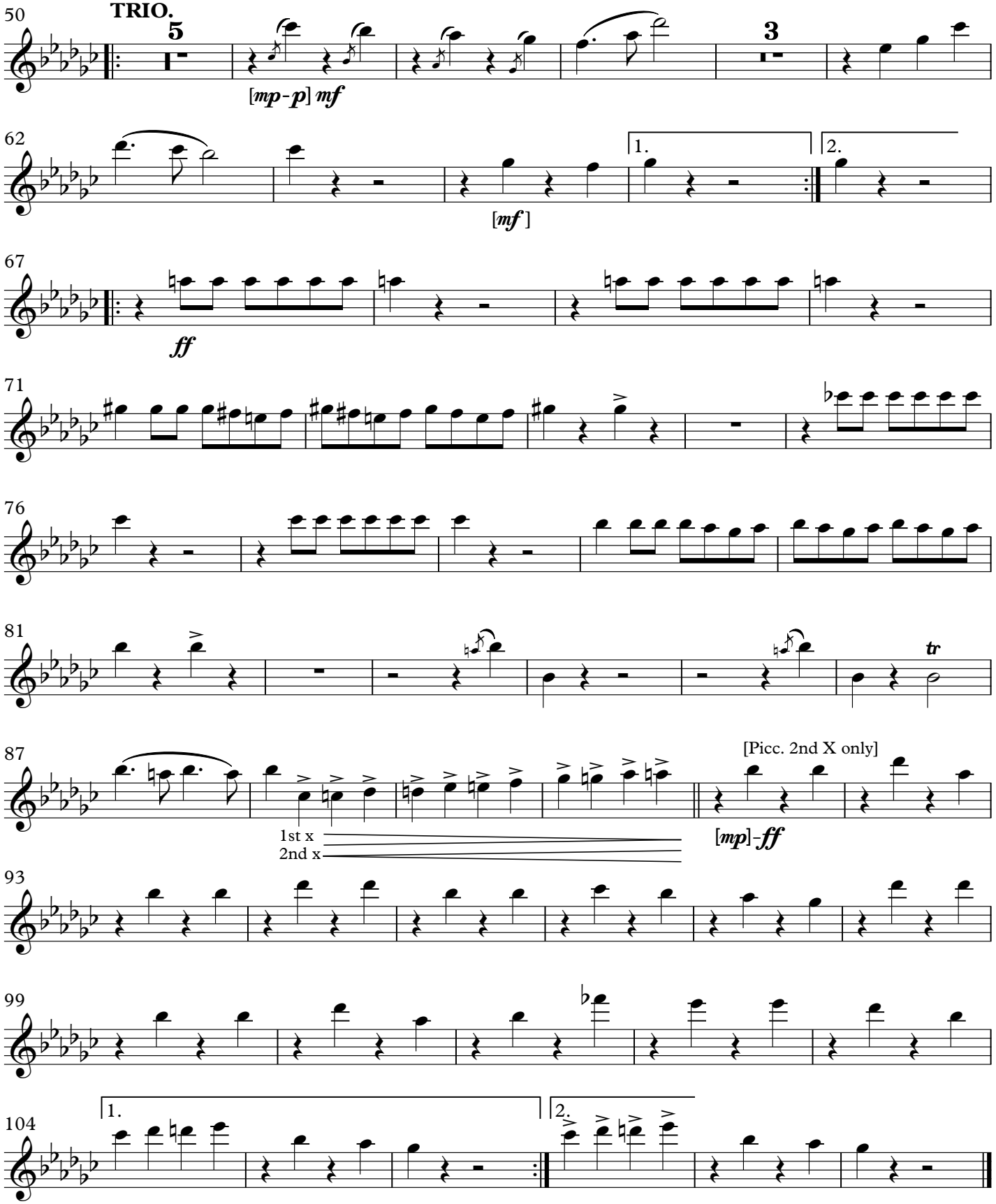

50
TRIO.
5
[mp-p] mf
62
3
1.
2.
[mf]
67
ff
71
76
81
tr
87
[Picc. 2nd X only]
1st x
2nd x
[mp]-ff
93
99
104
1.
2.

March

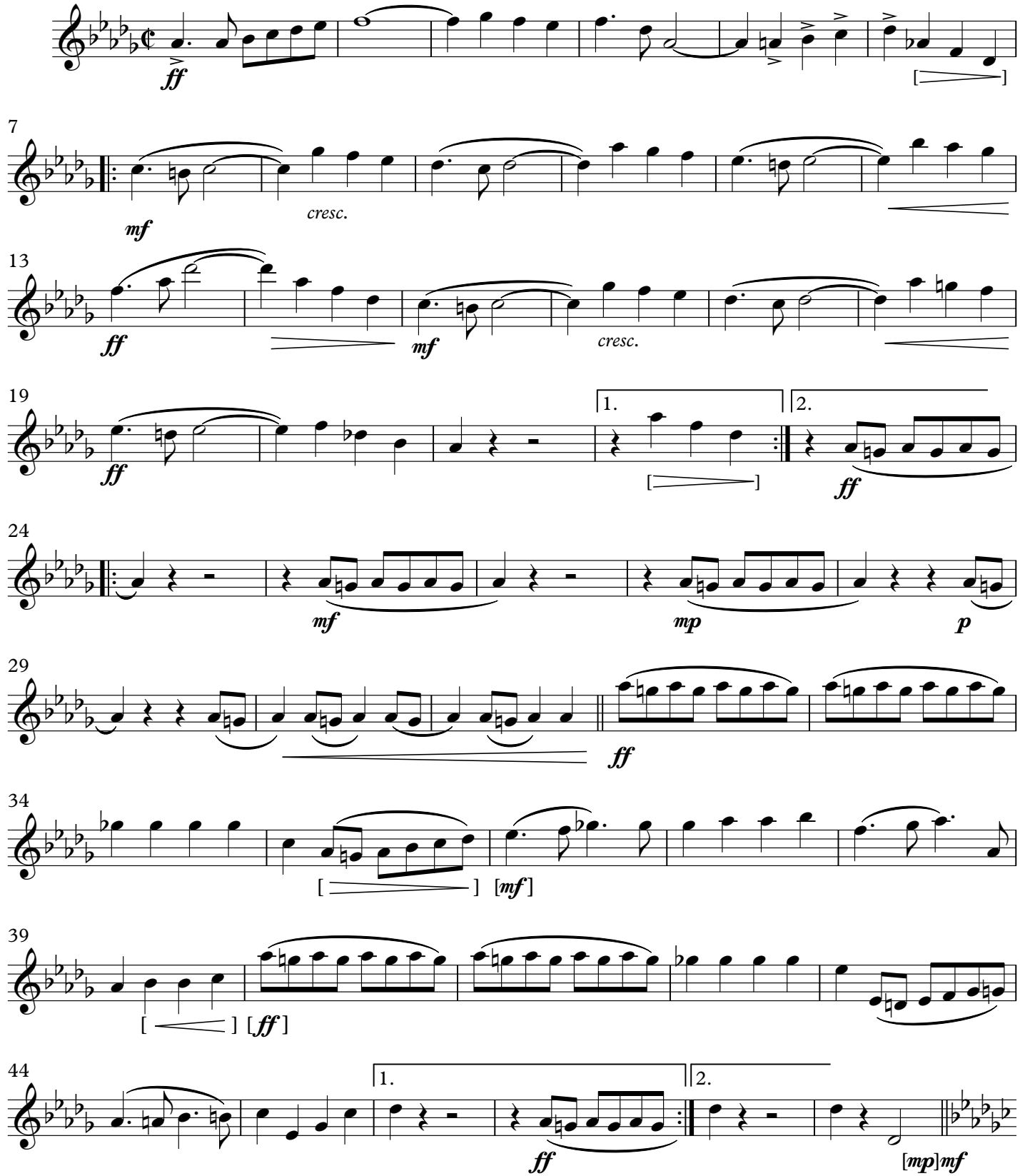
THE CRUSADER

Oboe

(1888)

JOHN PHILIP SOUSA

March Tempo.



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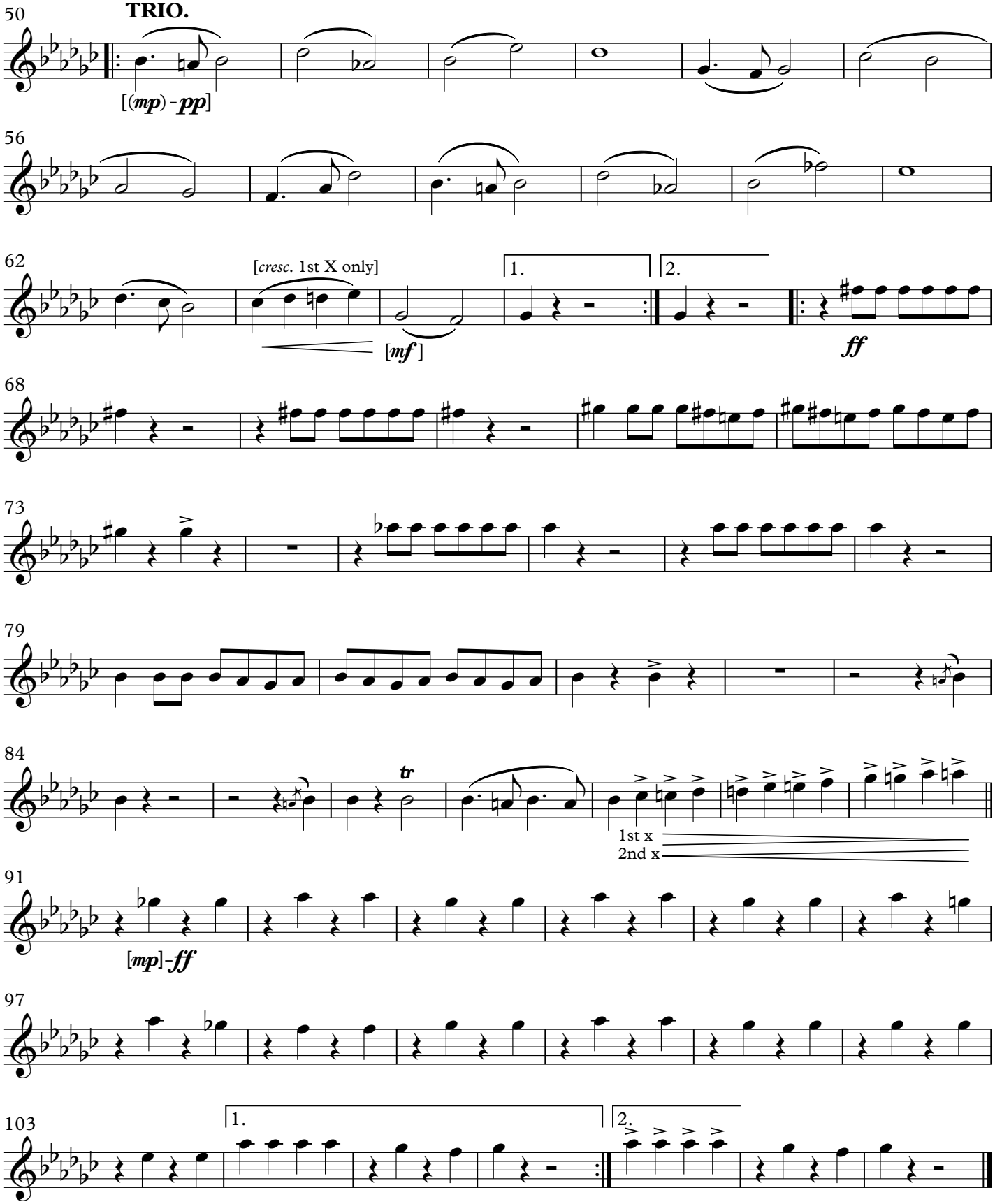
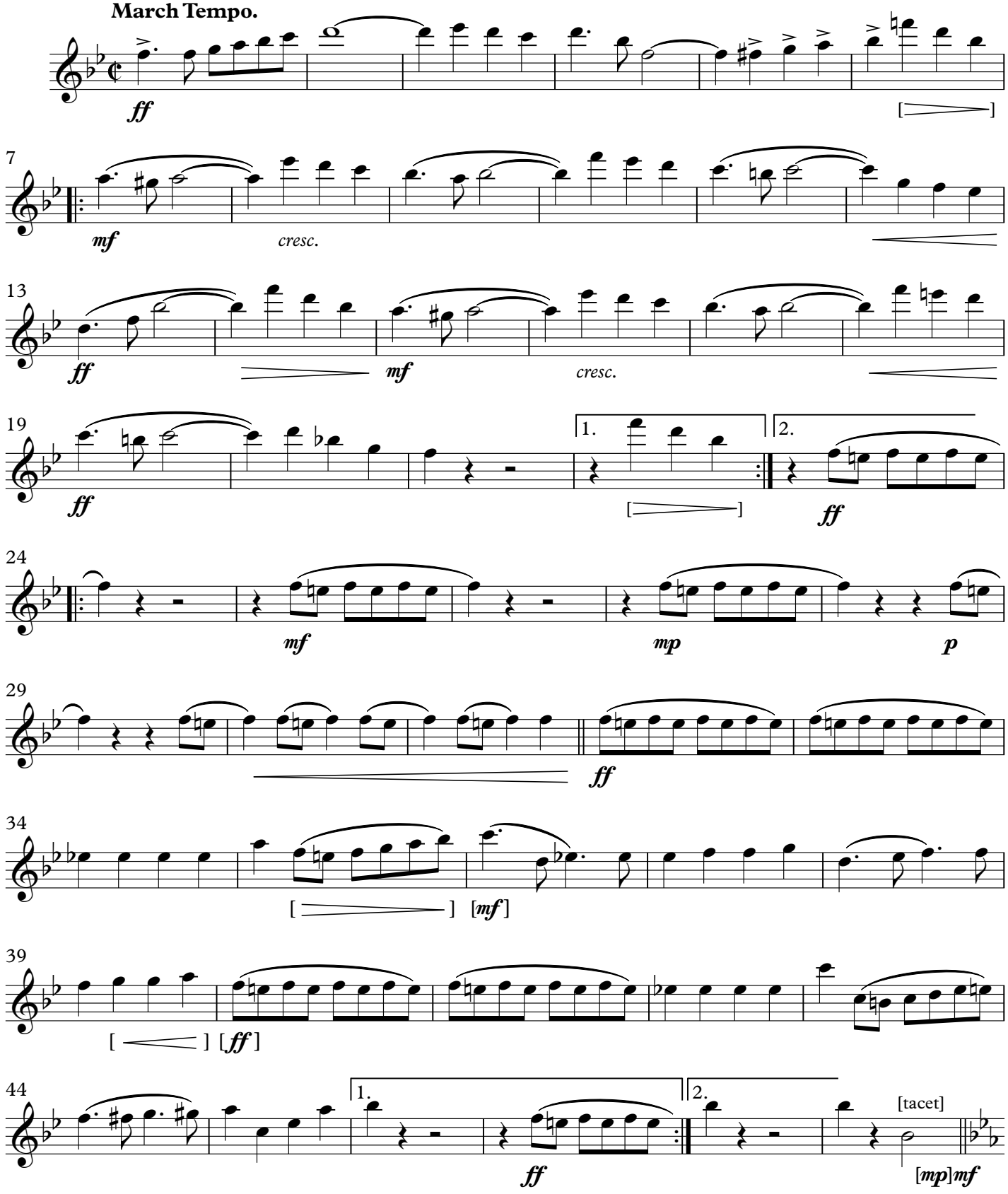

50
TRIO.
[(mp) - pp]
56
62
[cresc. 1st X only]
[mf]
1.
2.
ff
68
73
79
84
tr
1st x
2nd x
91
[mp] - ff
97
103
1.
2.

March

THE CRUSADER

E♭ Clarinet (1888) **JOHN PHILIP SOUSA**



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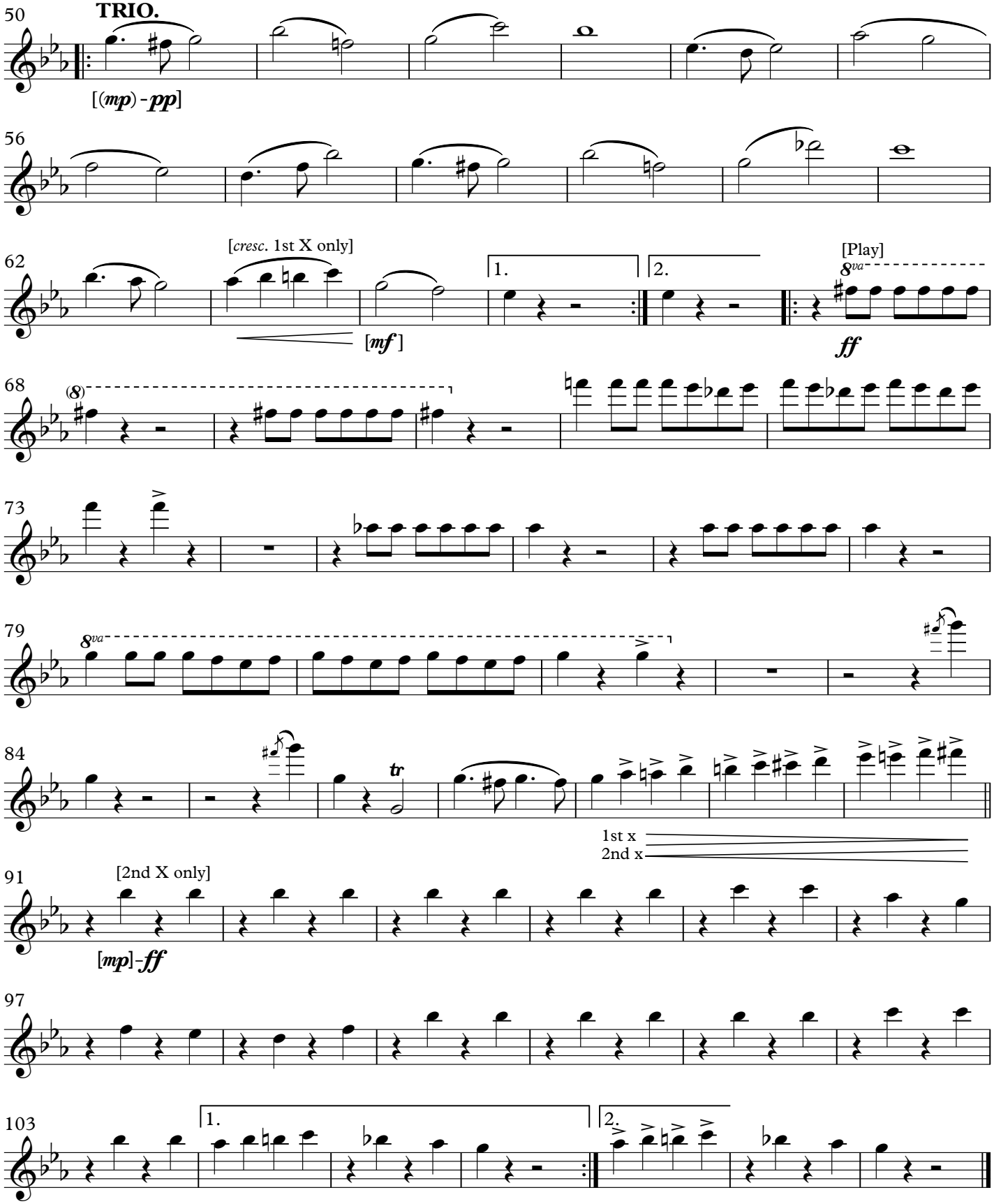
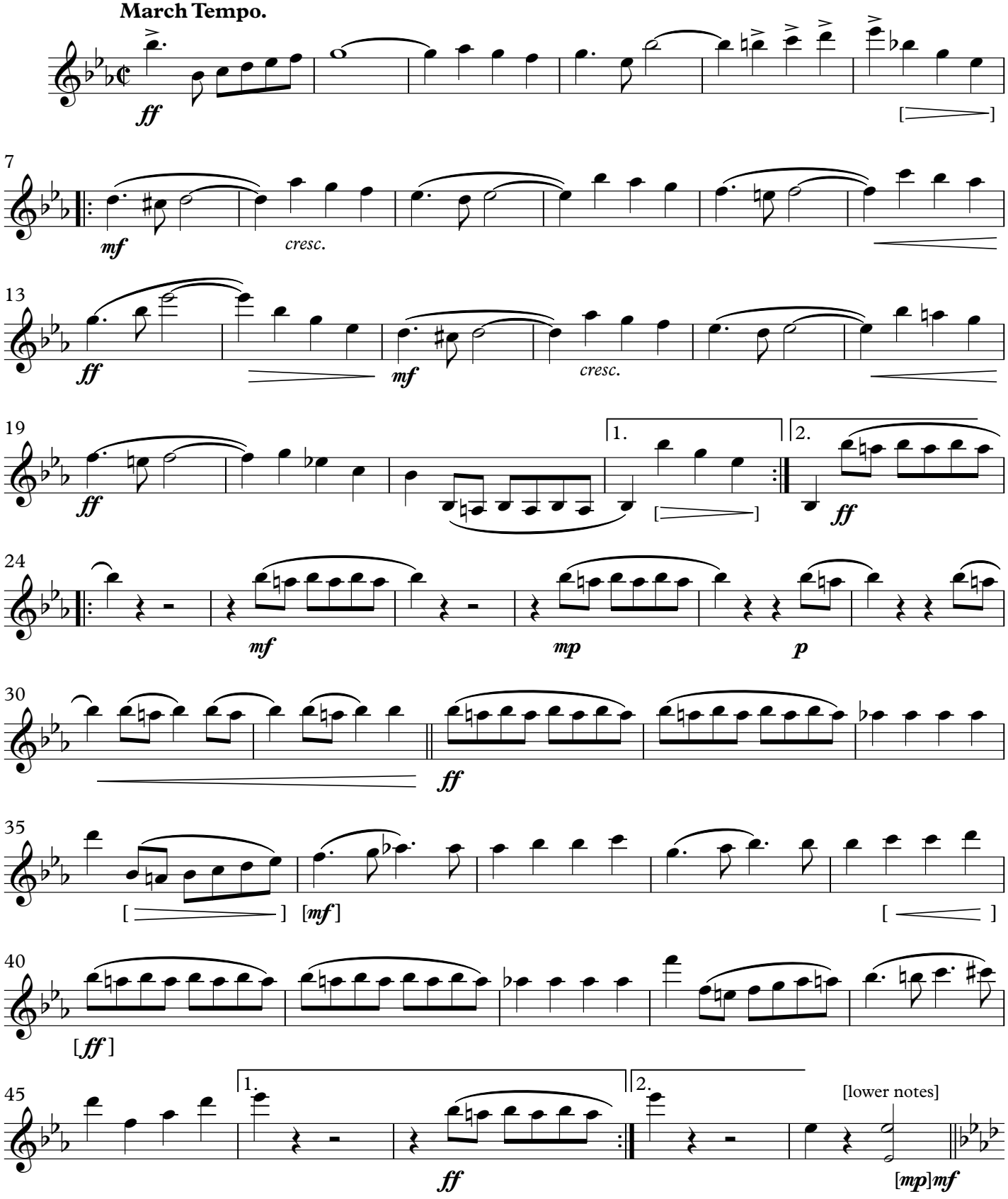

50
TRIO.
[(mp) - pp]
56
62
[cresc. 1st X only]
[mf]
1.
2.
[Play]
8va
ff
68
(8)
73
79
8va
84
tr
1st x
2nd x
91
[2nd X only]
[mp] - ff
97
103
1.
2.

March

THE CRUSADER

Solo or 1st B♭ Clarinet (1888) **JOHN PHILIP SOUSA**

March Tempo.



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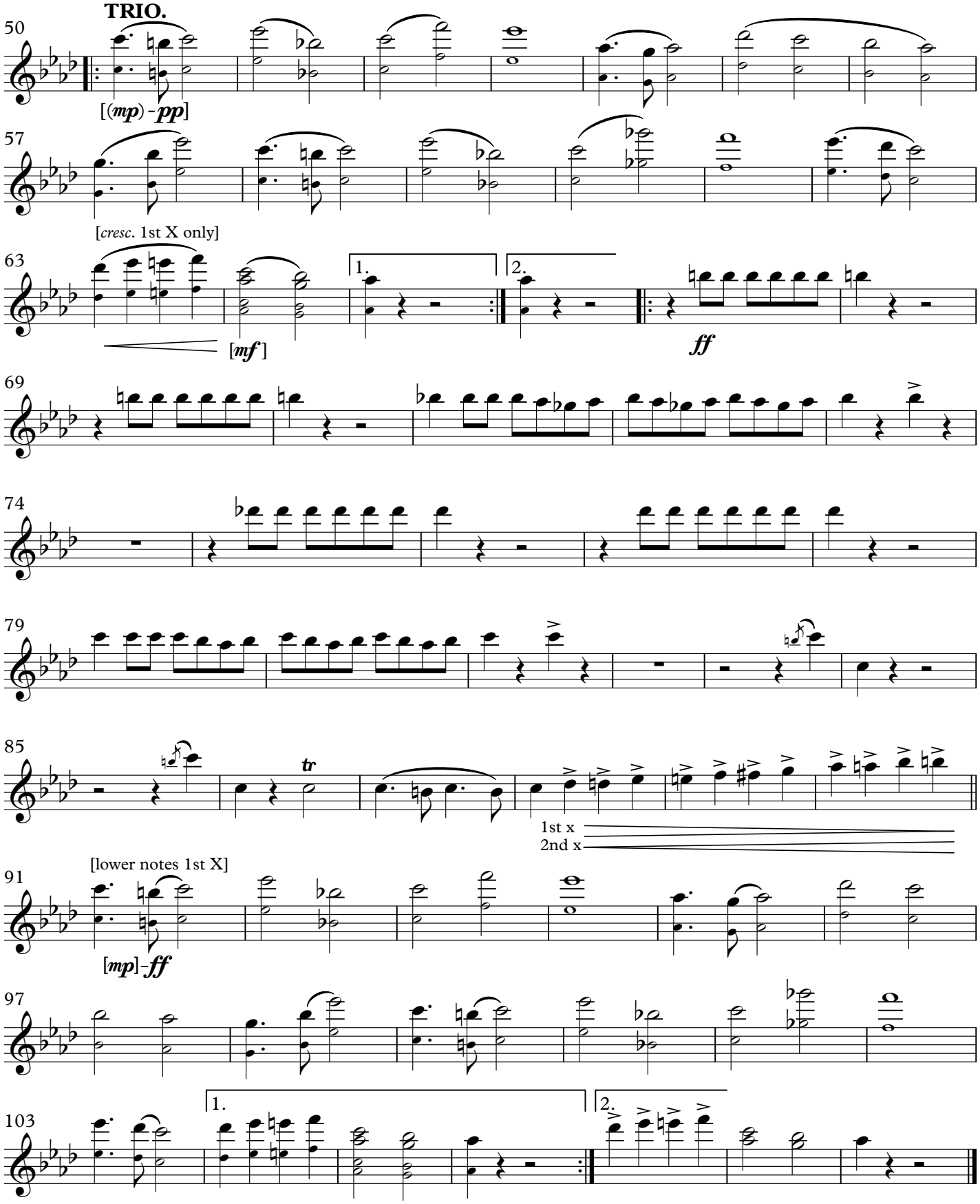
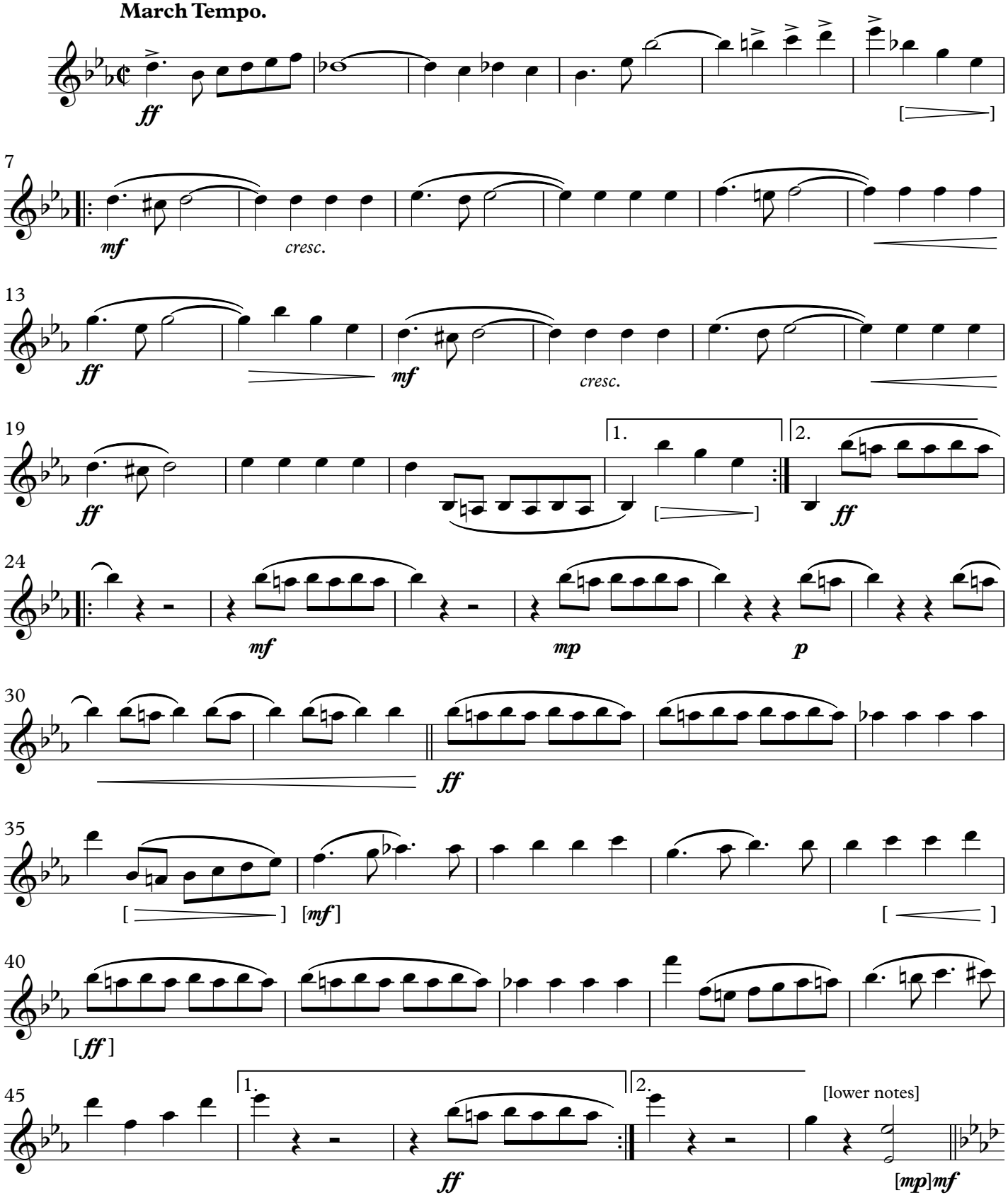

TRIO.
50
[(mp) - pp]
57
[cresc. 1st X only]
63
1.
2.
[mf]
ff
69
74
79
85
tr
1st x
2nd x
[lower notes 1st X]
91
[mp] - ff
97
103
1.
2.

March

THE CRUSADER

2nd B♭ Clarinet (1888) **JOHN PHILIP SOUSA**

March Tempo.



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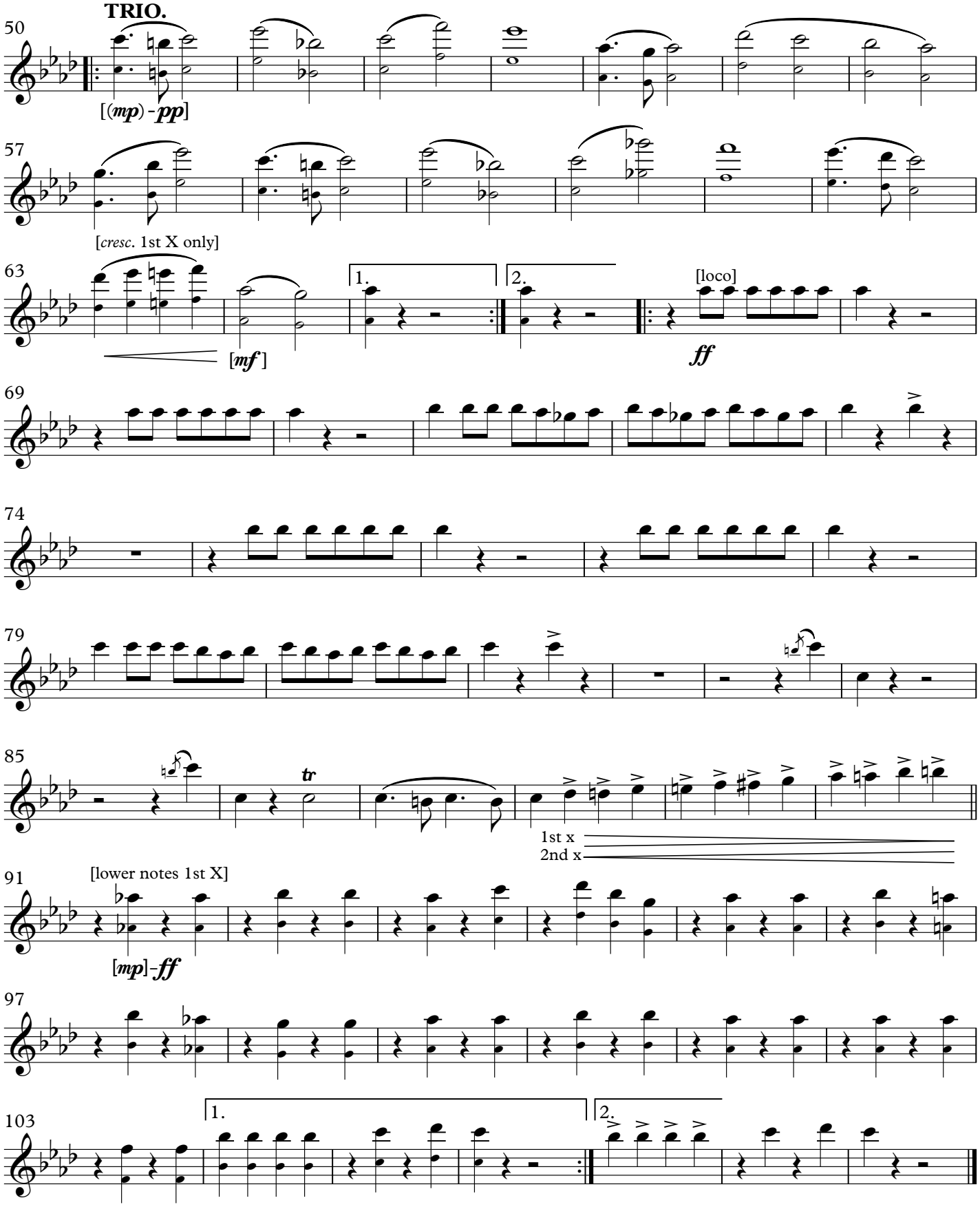

TRIO.
50
[(mp) - pp]
57
[cresc. 1st X only]
63
[mf]
1.
2.
[loco]
ff
69
74
79
85
tr
1st x
2nd x
91
[lower notes 1st X]
[mp] - ff
97
103
1.
2.

March

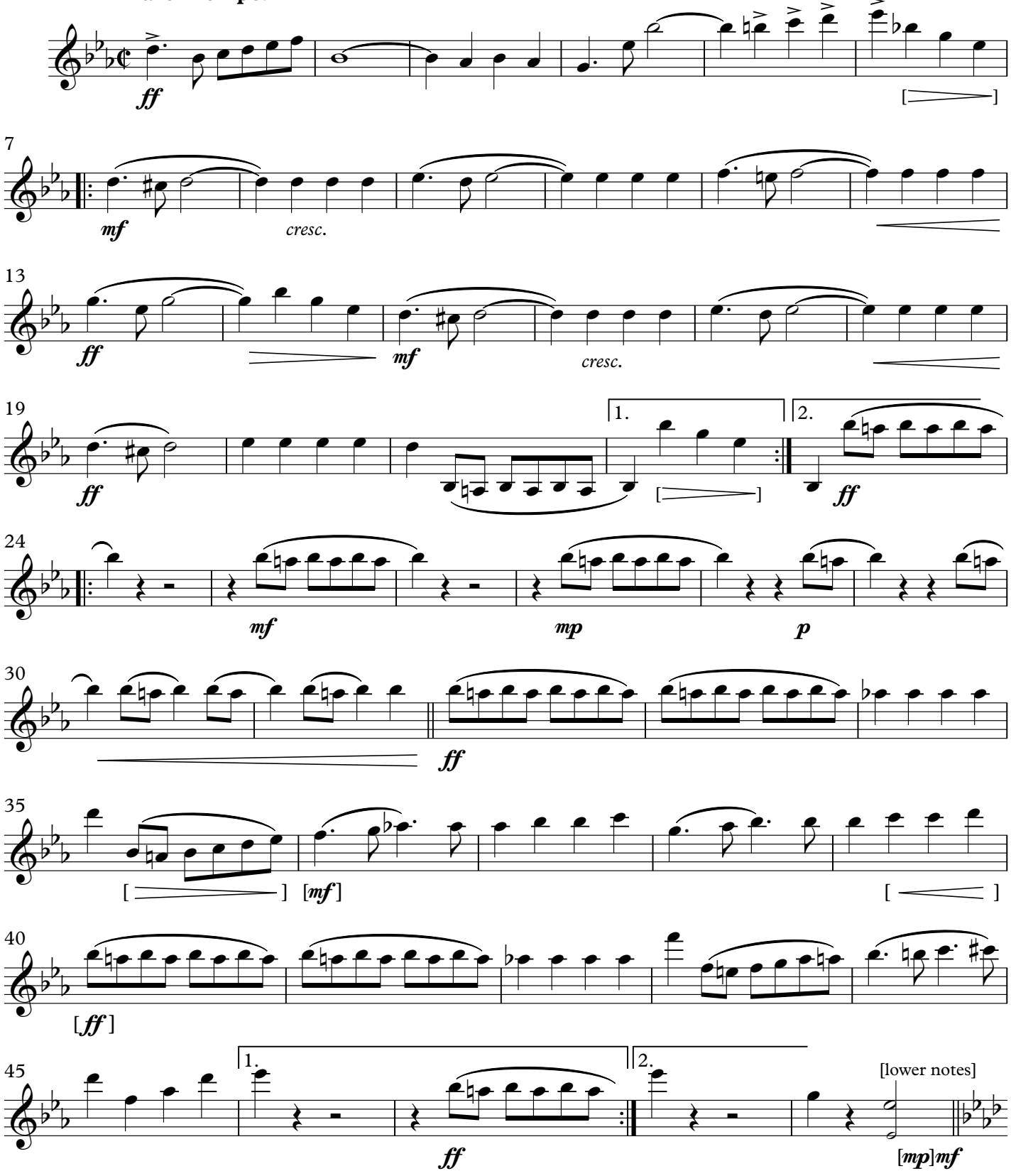
THE CRUSADER

3rd B♭ Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.



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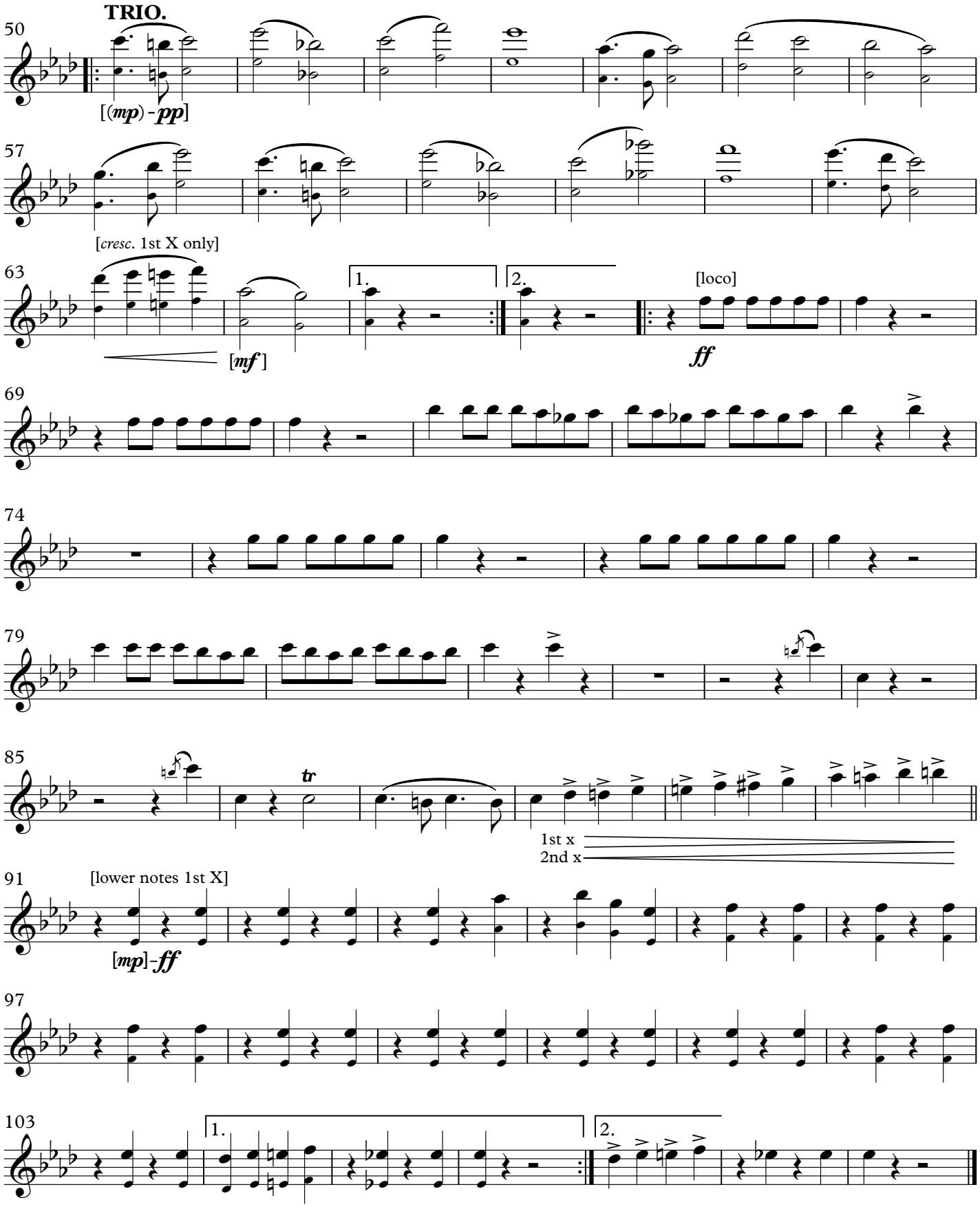

TRIO.
50
[(mp) - pp]
57
[cresc. 1st X only]
63
[mf]
1.
2.
[loco]
ff
69
74
79
85
tr
1st x
2nd x
91
[lower notes 1st X]
[mp] - ff
97
103
1.
2.

March

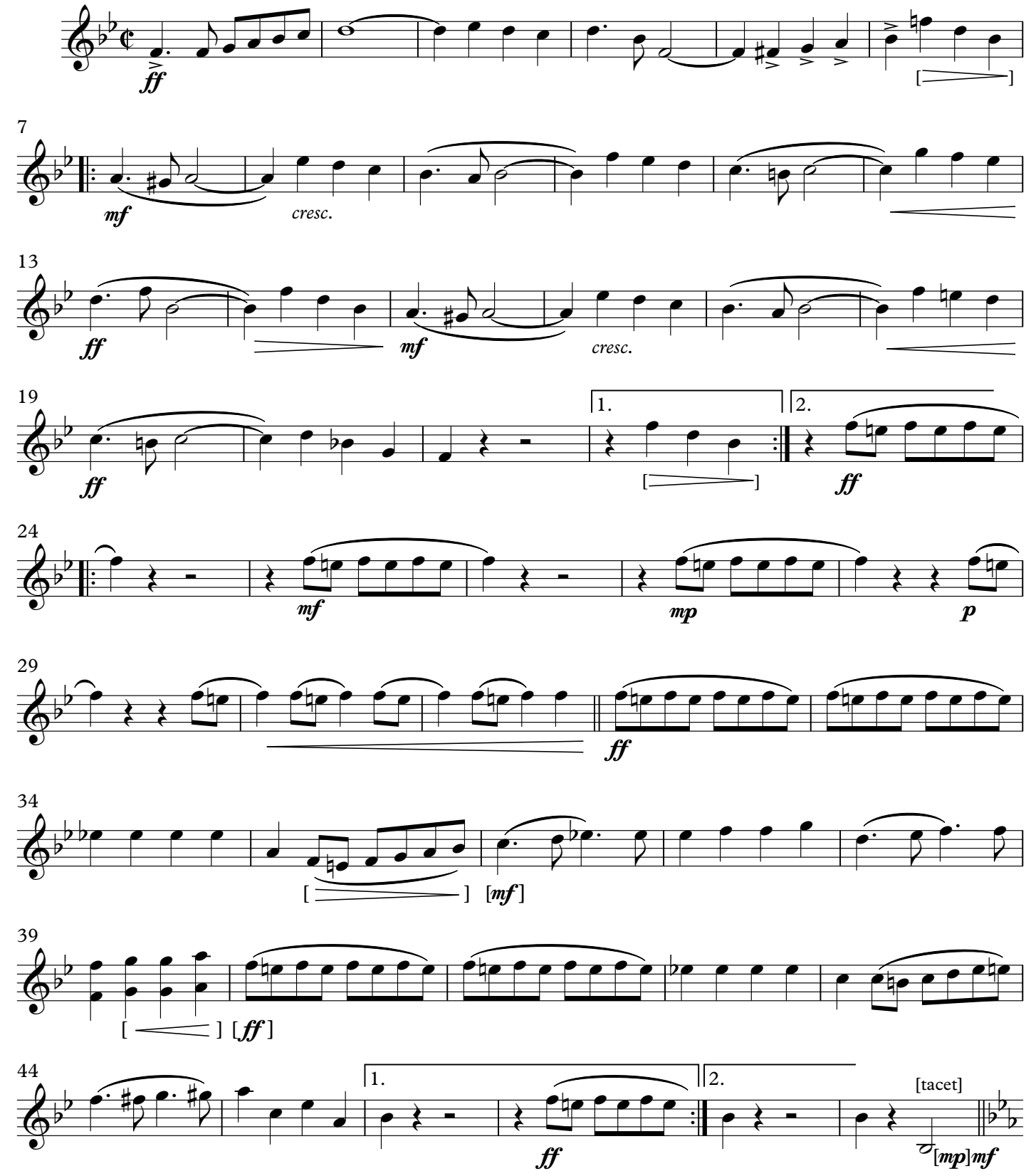
THE CRUSADER

(1888)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[optional]

March Tempo.



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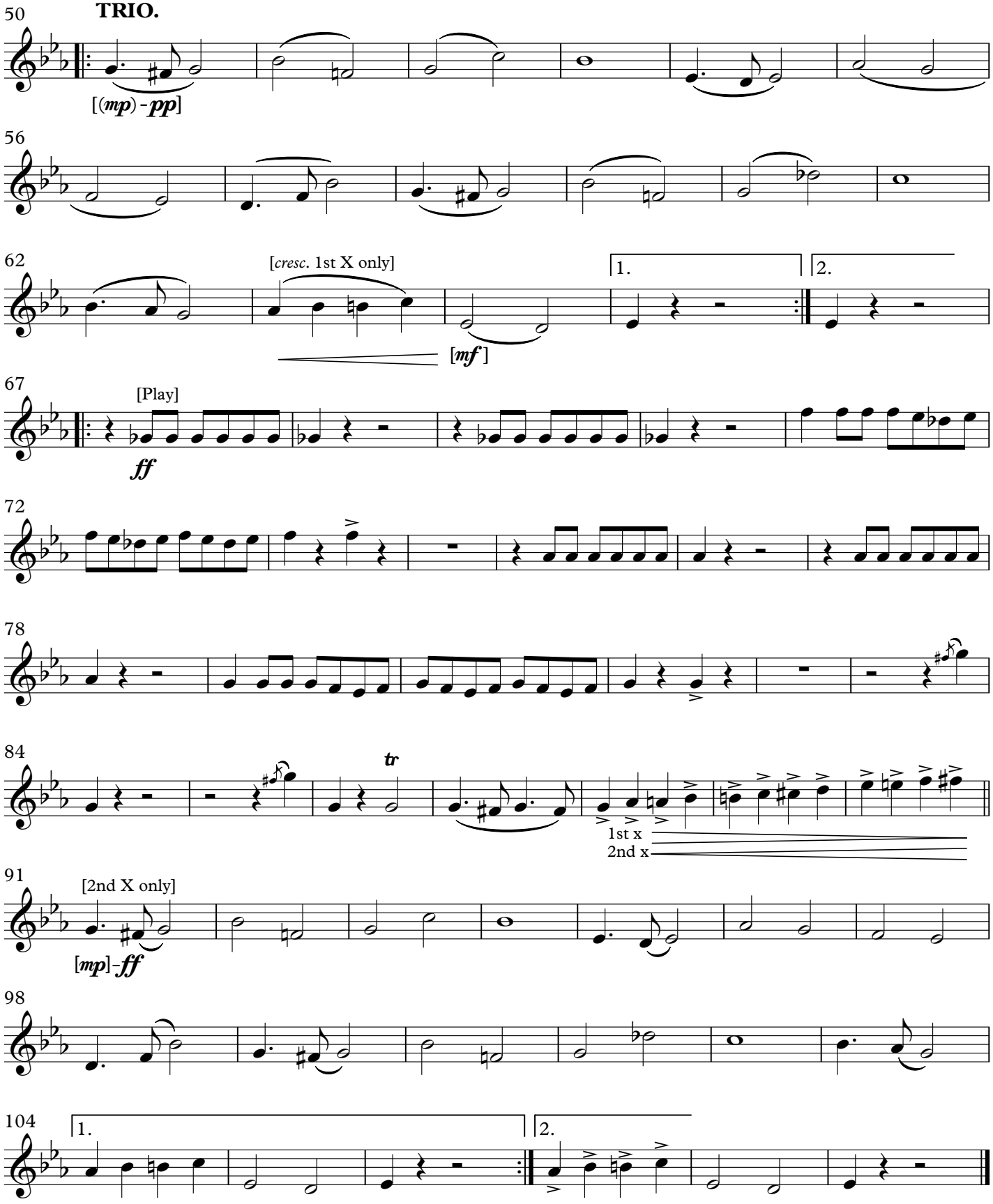

50
TRIO.
[(mp) - pp]
56
62
[cresc. 1st X only]
1.
2.
[mf]
67
[Play]
ff
72
78
84
tr
1st x
2nd x
91
[2nd X only]
[mp] - ff
98
104
1.
2.

March

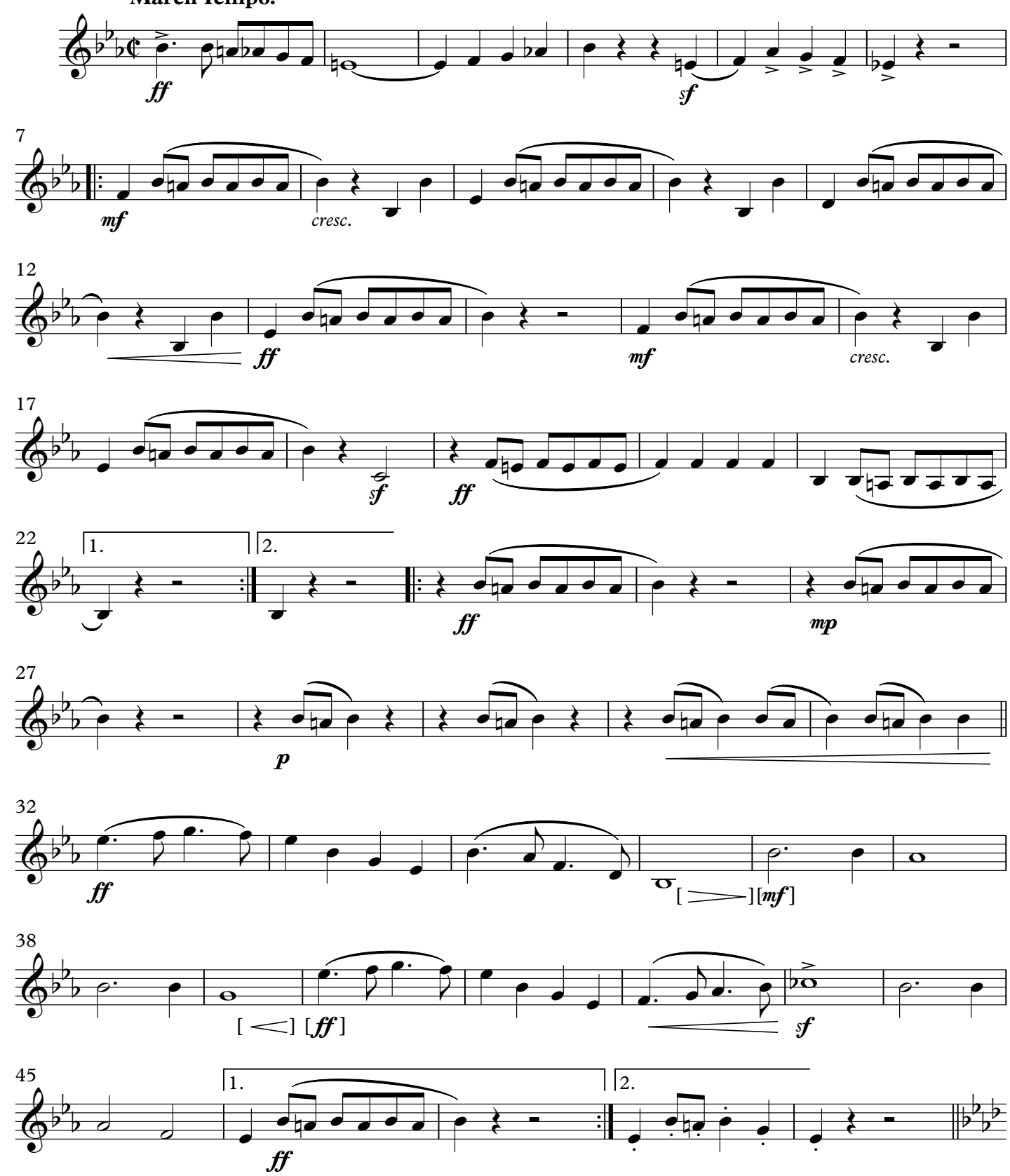
THE CRUSADER

(1888)

JOHN PHILIP SOUSA

B♭ Bass Clarinet
[optional]

March Tempo.



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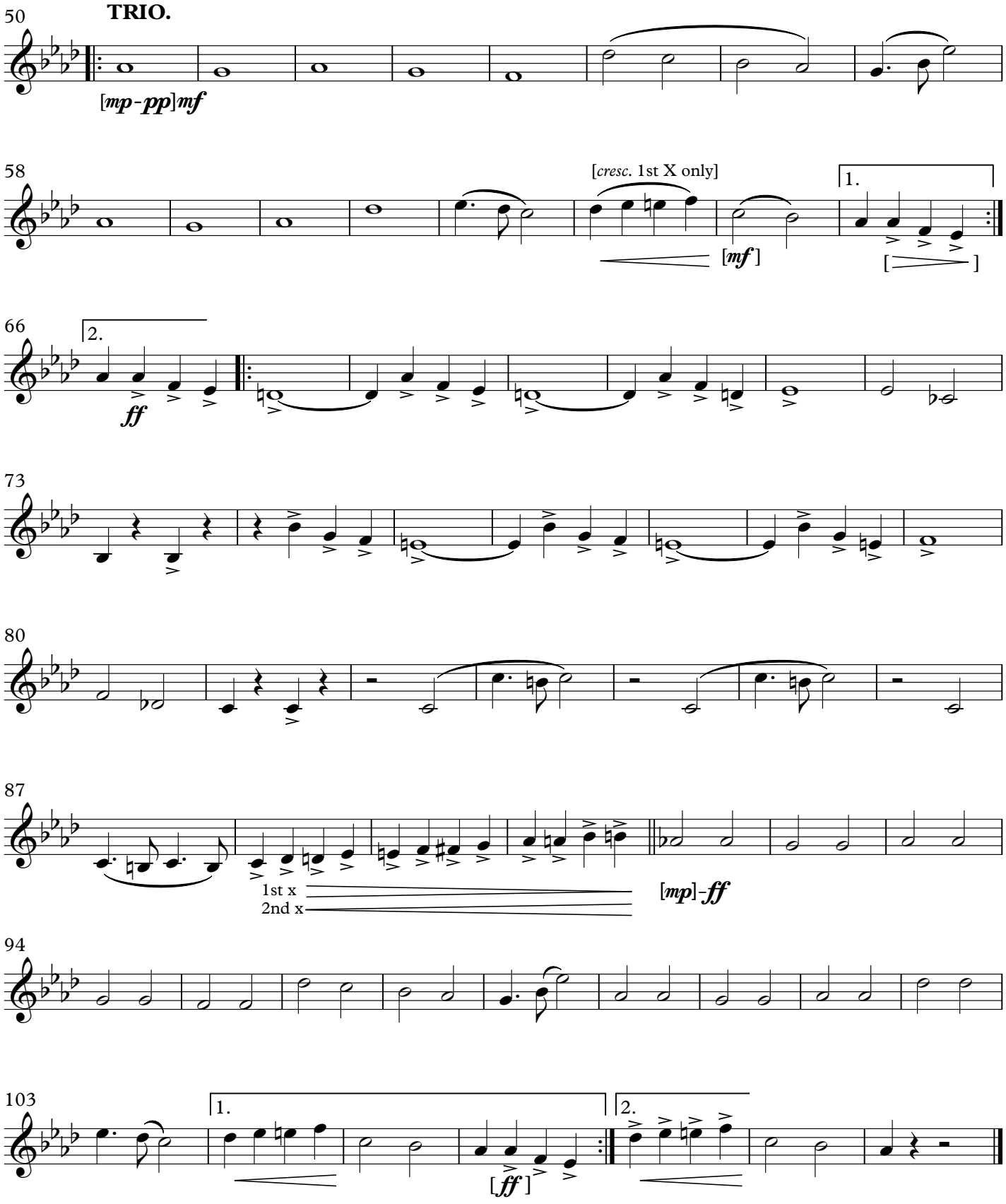

50
TRIO.
[mp-pp]mf
58
[cresc. 1st X only]
[mf]
1.
66
2.
ff
73
80
87
1st x
2nd x
[mp]-ff
94
103
1.
[ff]
2.

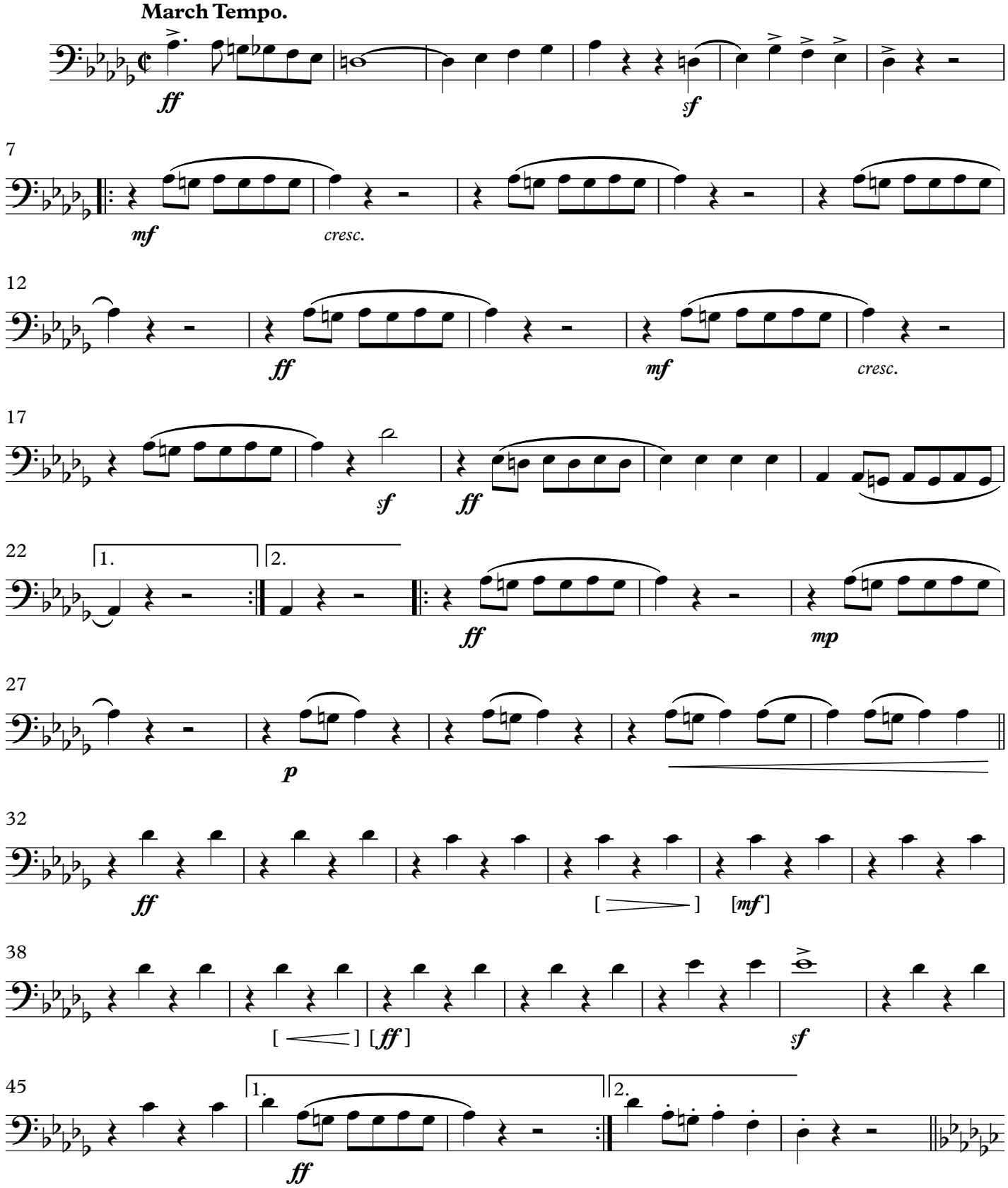
March

THE CRUSADER

1st Bassoon

(1888)

JOHN PHILIP SOUSA



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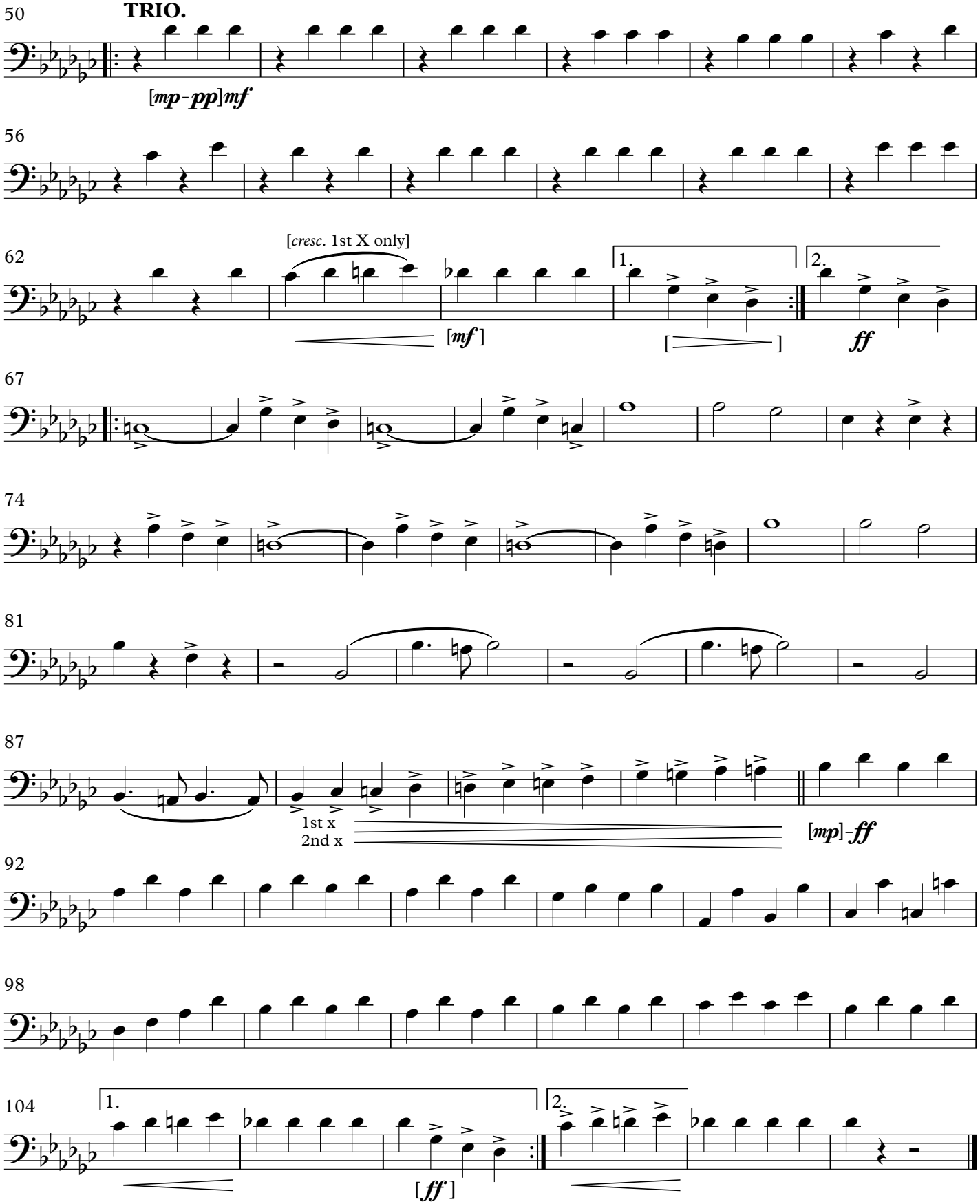

50
TRIO.
[mp-pp]mf
56
62
[cresc. 1st X only]
[mf]
1.
2.
[ ]
ff
67
74
81
87
1st x
2nd x
[mp]-ff
92
98
104
1.
2.
[ff]

March

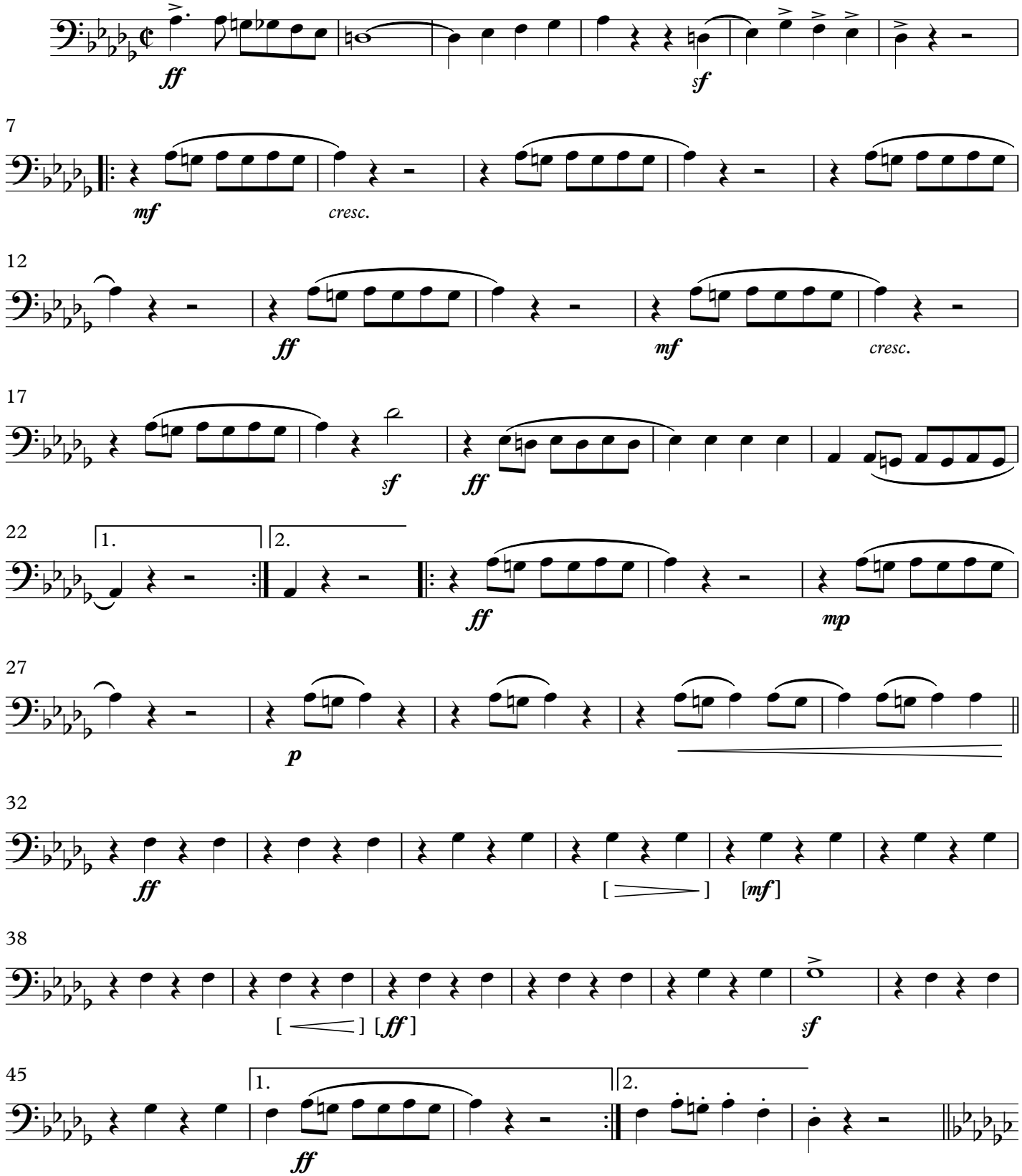
THE CRUSADER

2nd Bassoon

(1888)

JOHN PHILIP SOUSA

March Tempo.



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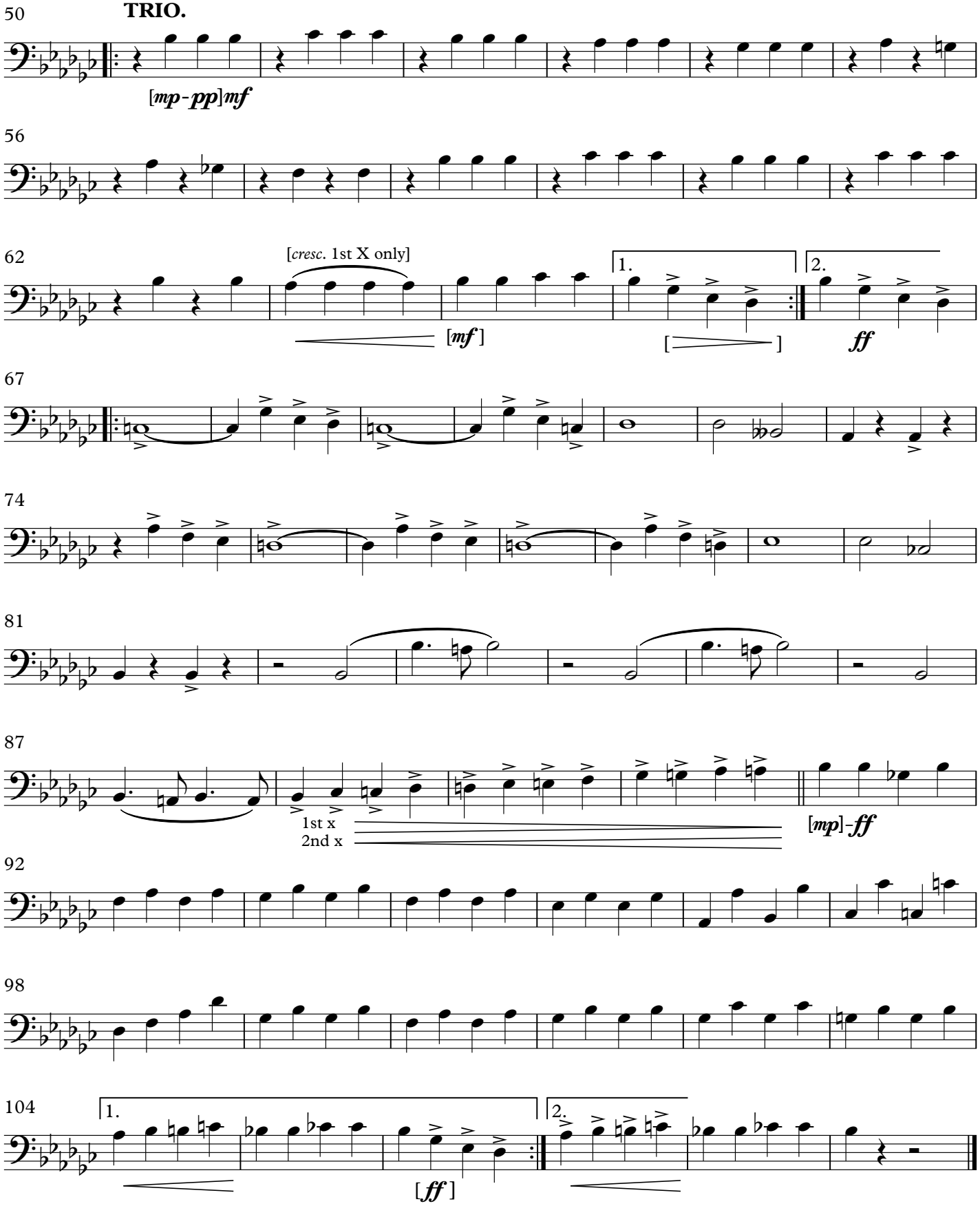

50
TRIO.
[mp-pp]mf
56
62
[cresc. 1st X only]
[mf]
1.
2.
[ ]
ff
67
74
81
87
1st x
2nd x
[mp]-ff
92
98
104
1.
2.
[ff]

March

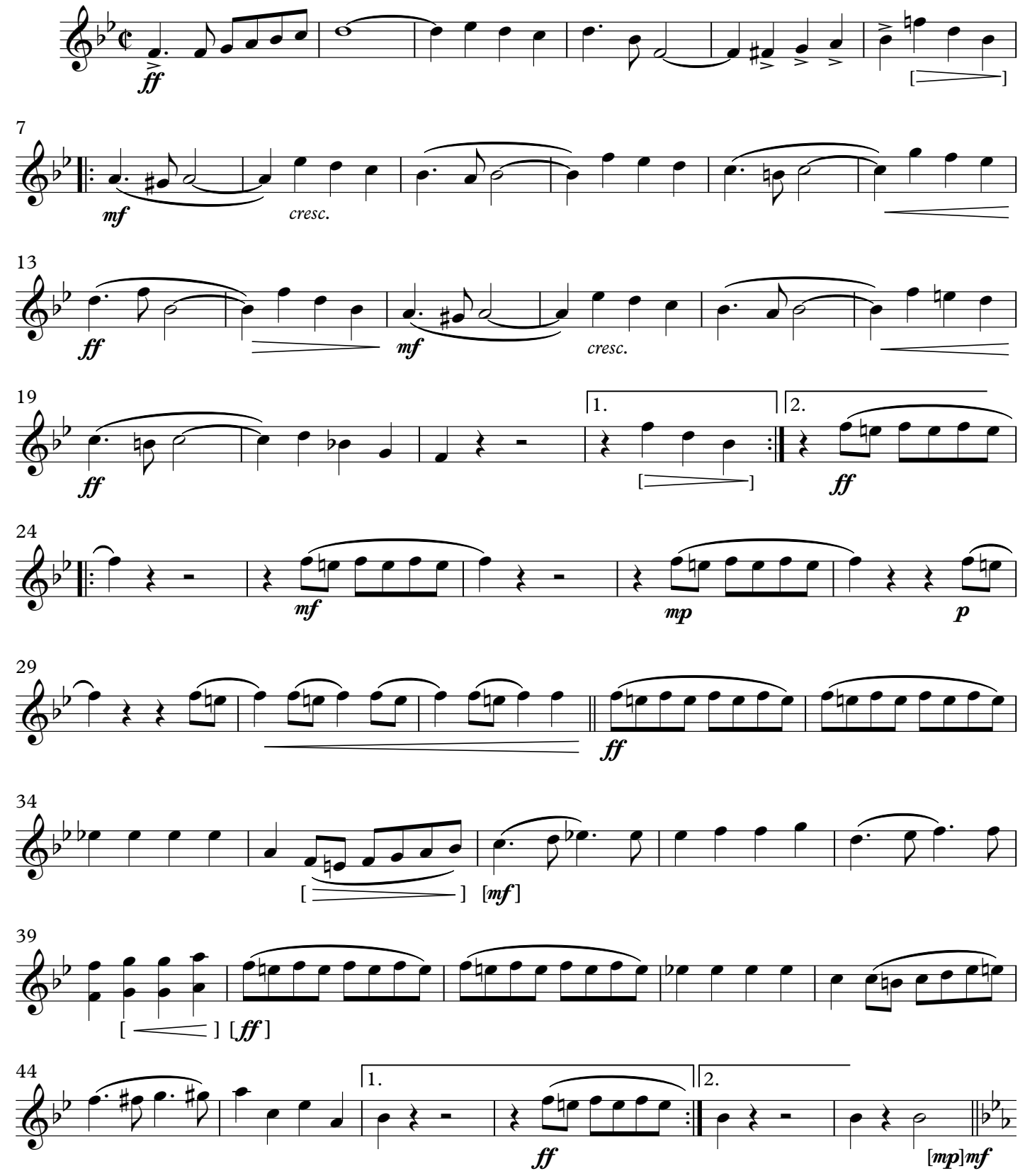
THE CRUSADER

(1888)

JOHN PHILIP SOUSA

1st E♭ Alto Saxophone
[optional]

March Tempo.



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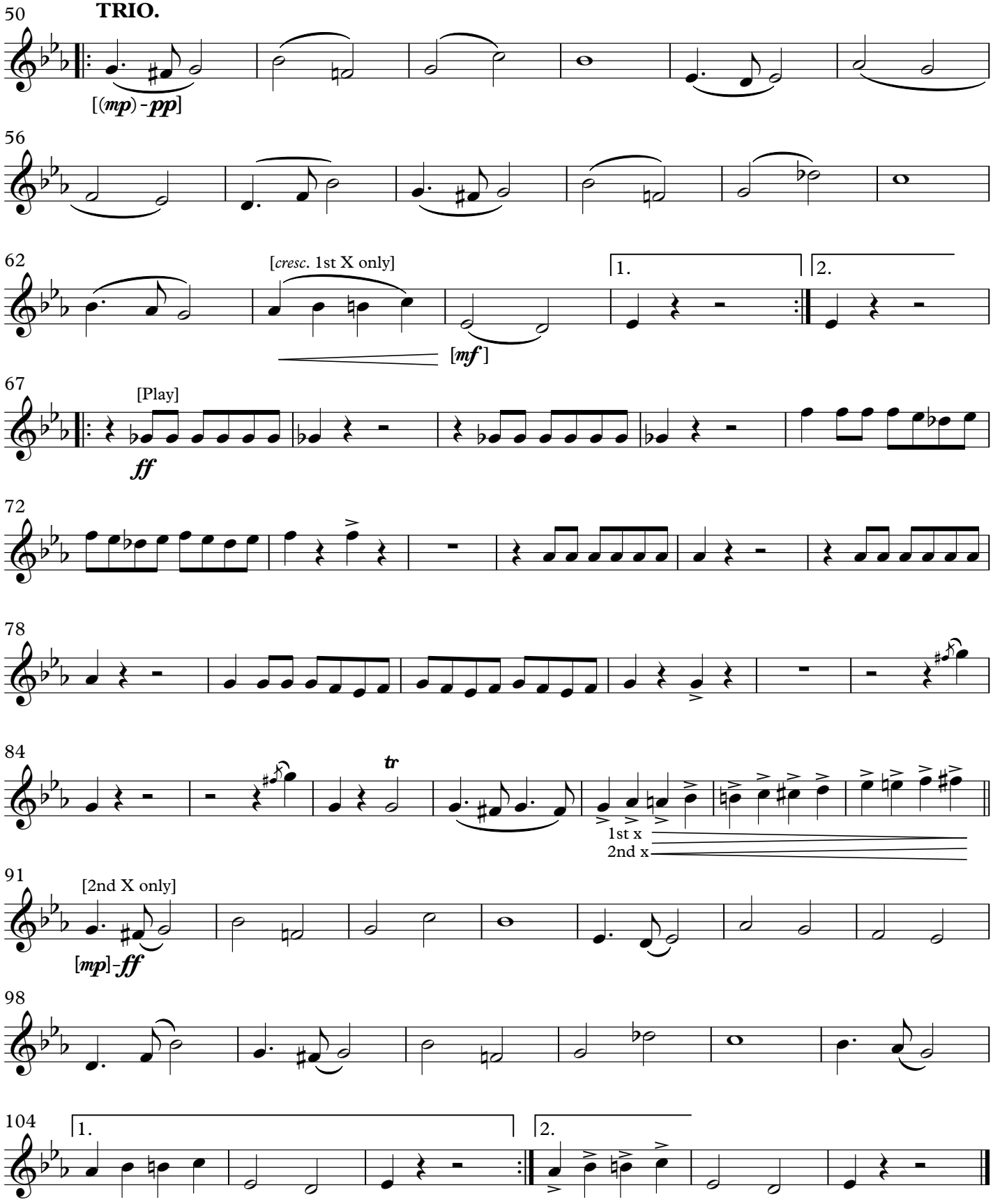

50
TRIO.
[(mp) - pp]
56
62
[cresc. 1st X only]
1.
2.
[mf]
67
[Play]
ff
72
78
84
tr
1st x
2nd x
91
[2nd X only]
[mp] - ff
98
104
1.
2.

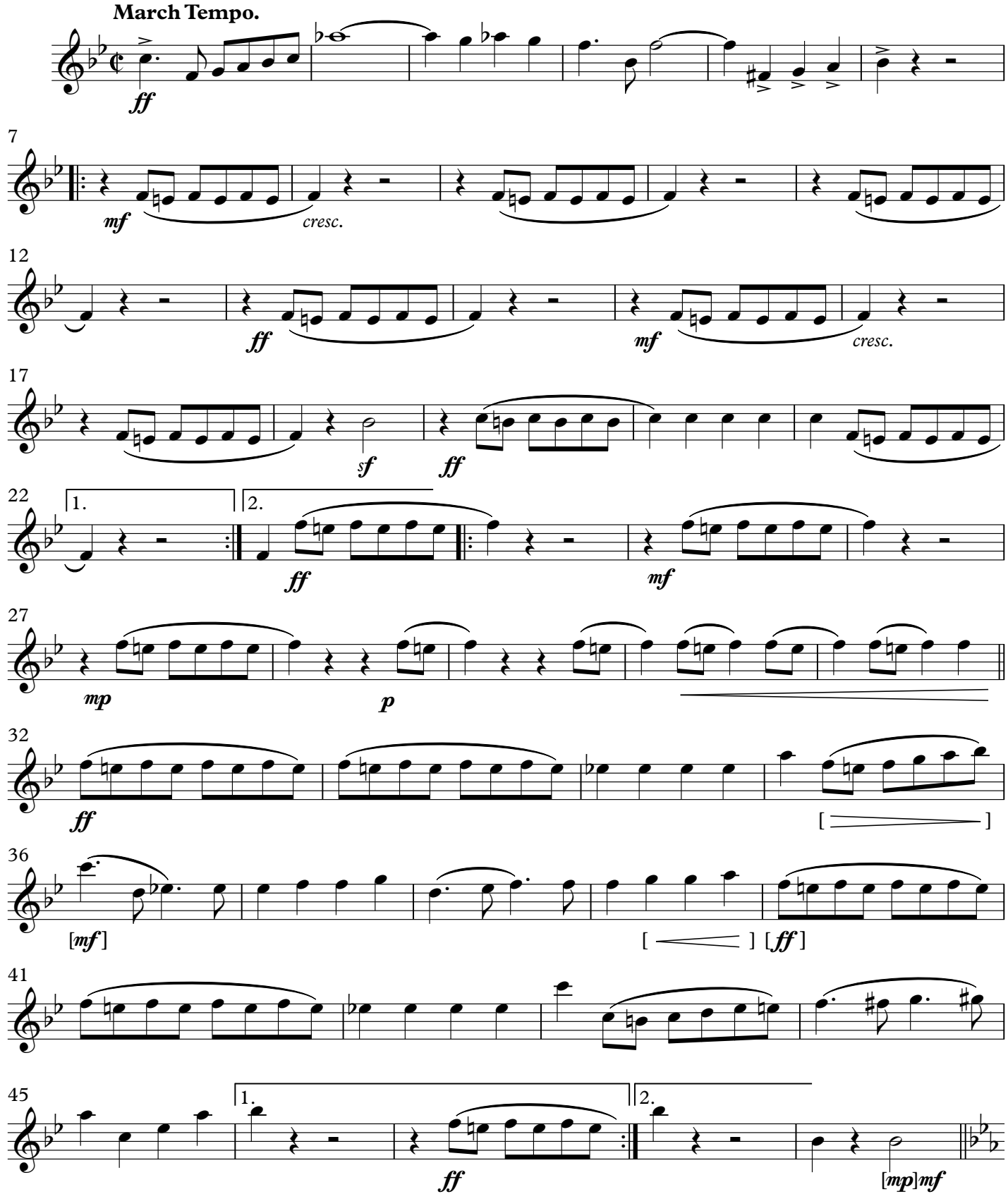
March

THE CRUSADER

2nd E♭ Alto Saxophone
[optional]

(1888)

JOHN PHILIP SOUSA



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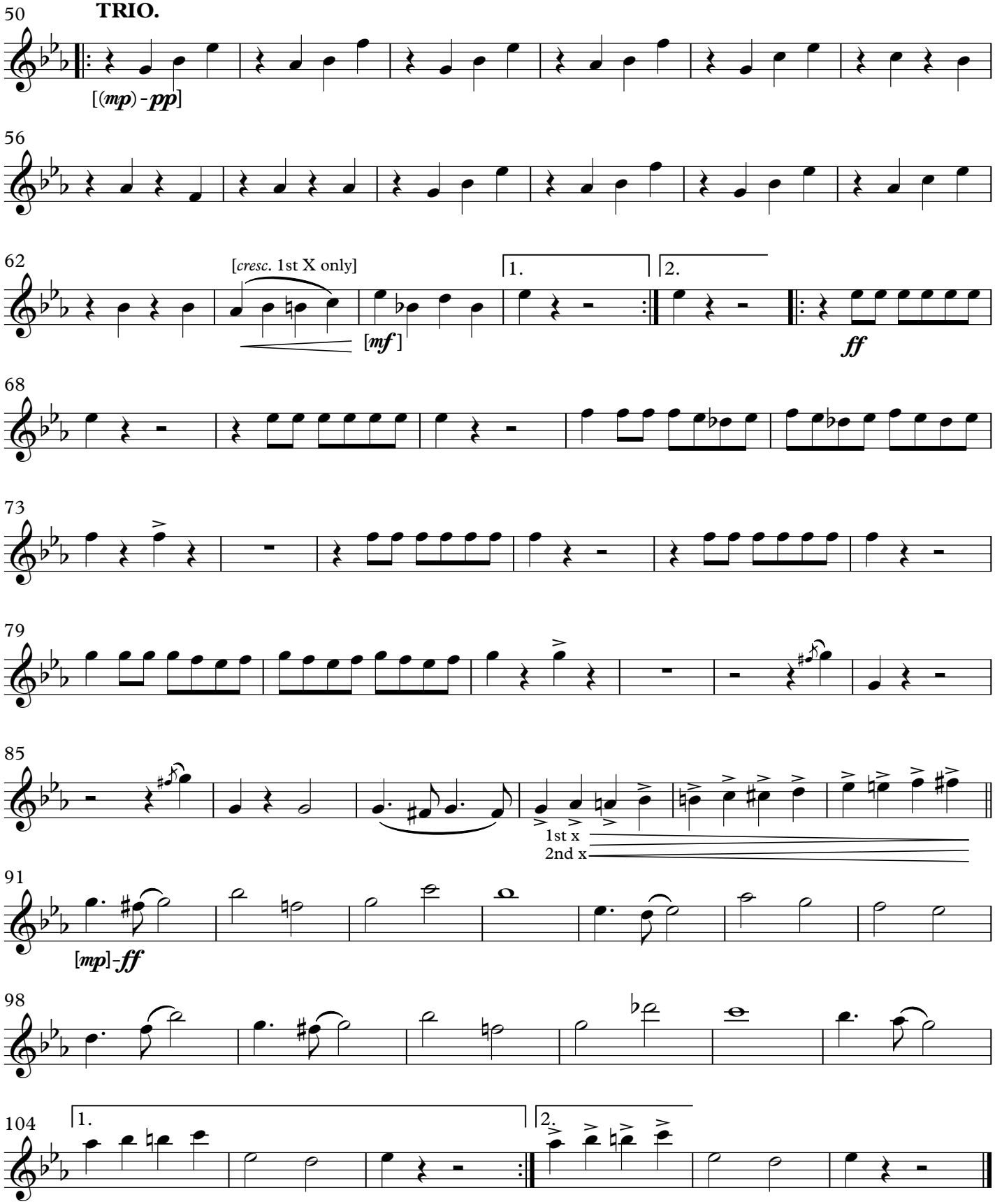

50
TRIO.
[(mp) - pp]
56
62
[cresc. 1st X only]
[mf]
1.
2.
ff
68
73
79
85
1st x
2nd x
91
[mp] - ff
98
104
1.
2.

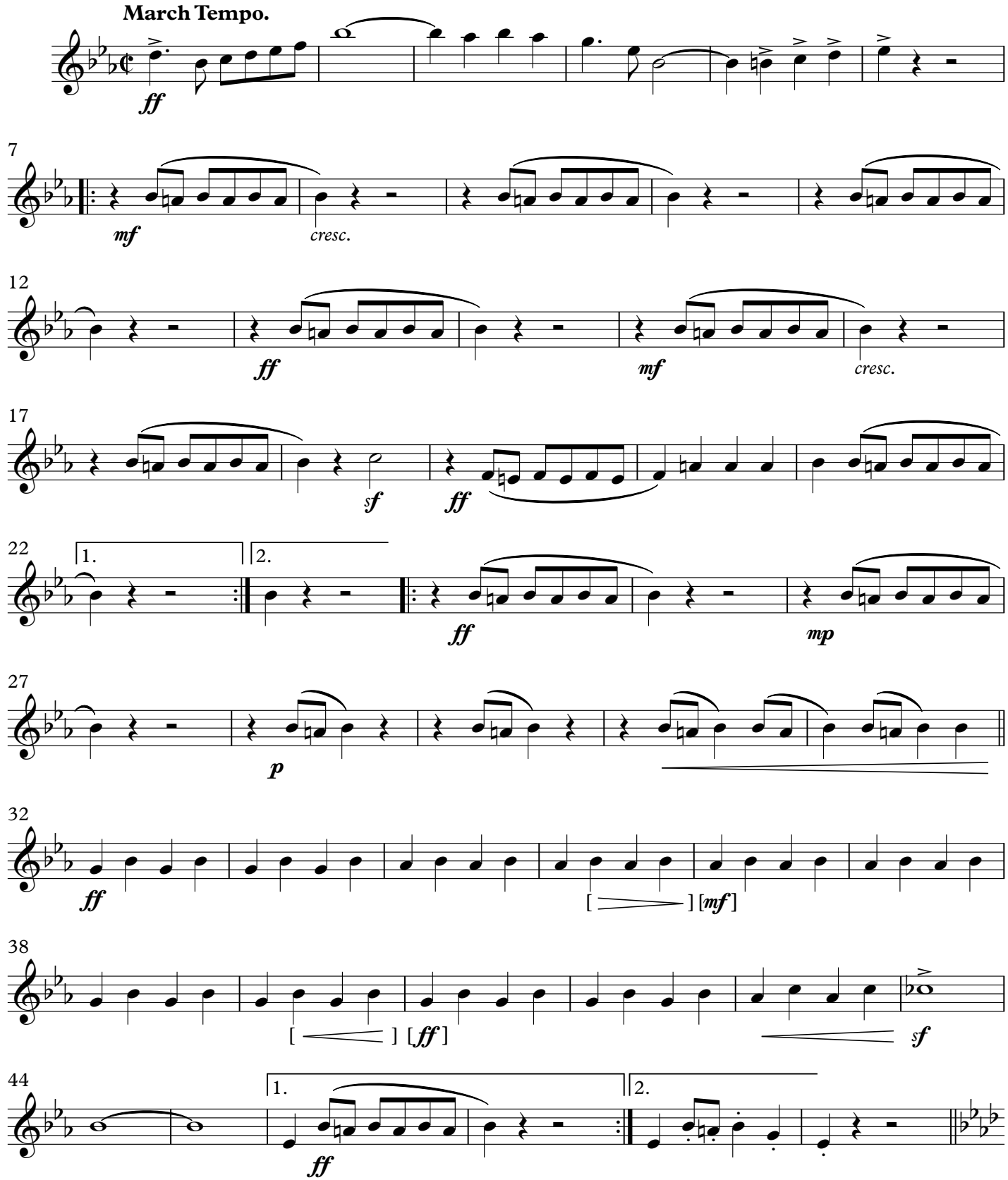
March

THE CRUSADER

(1888)

B♭ Tenor Saxophone
[optional]

JOHN PHILIP SOUSA



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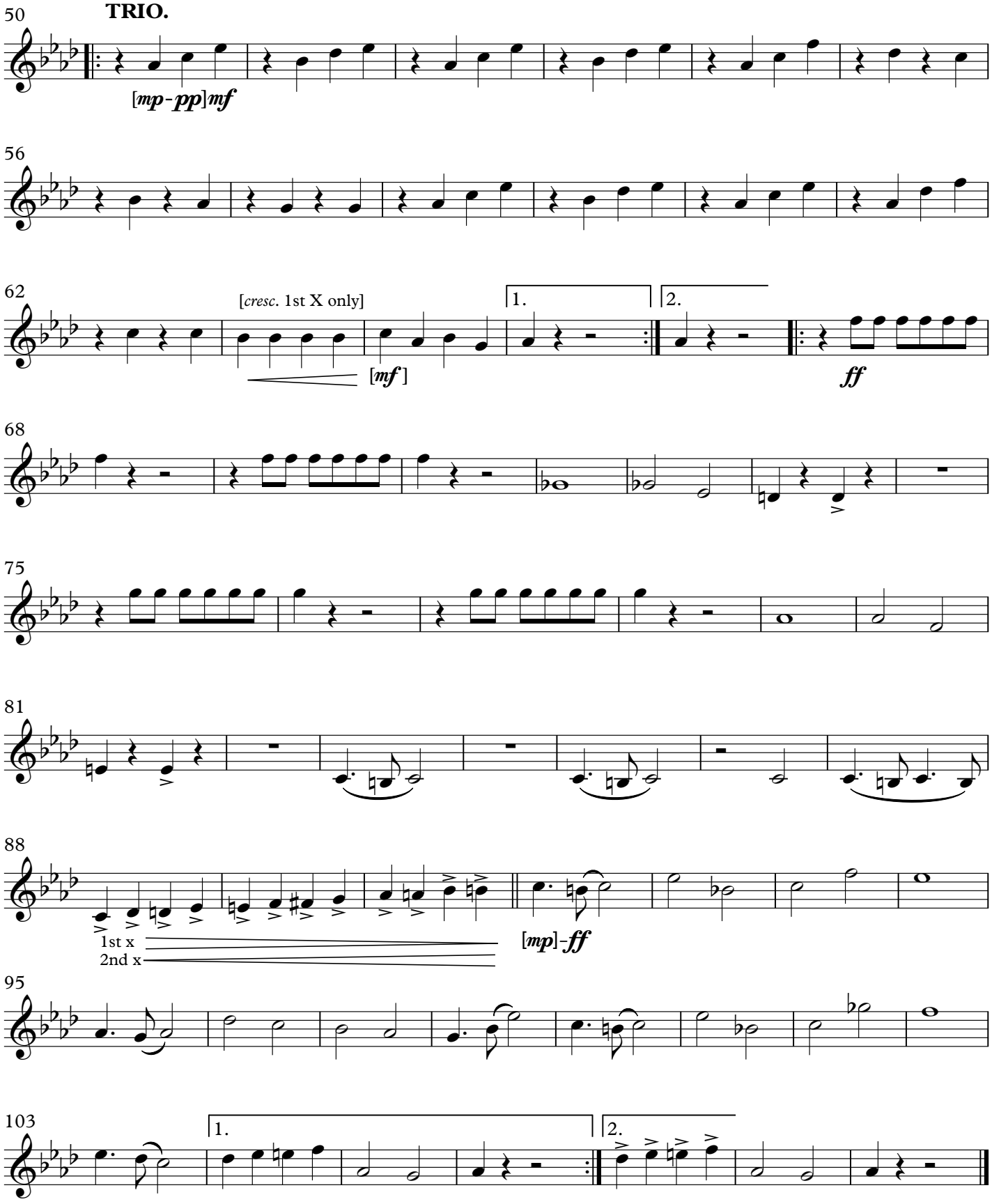

50
TRIO.
[mp-pp]mf
56
62
[cresc. 1st X only]
[mf]
1.
2.
ff
68
75
81
88
1st x
2nd x
[mp]-ff
95
103
1.
2.

March

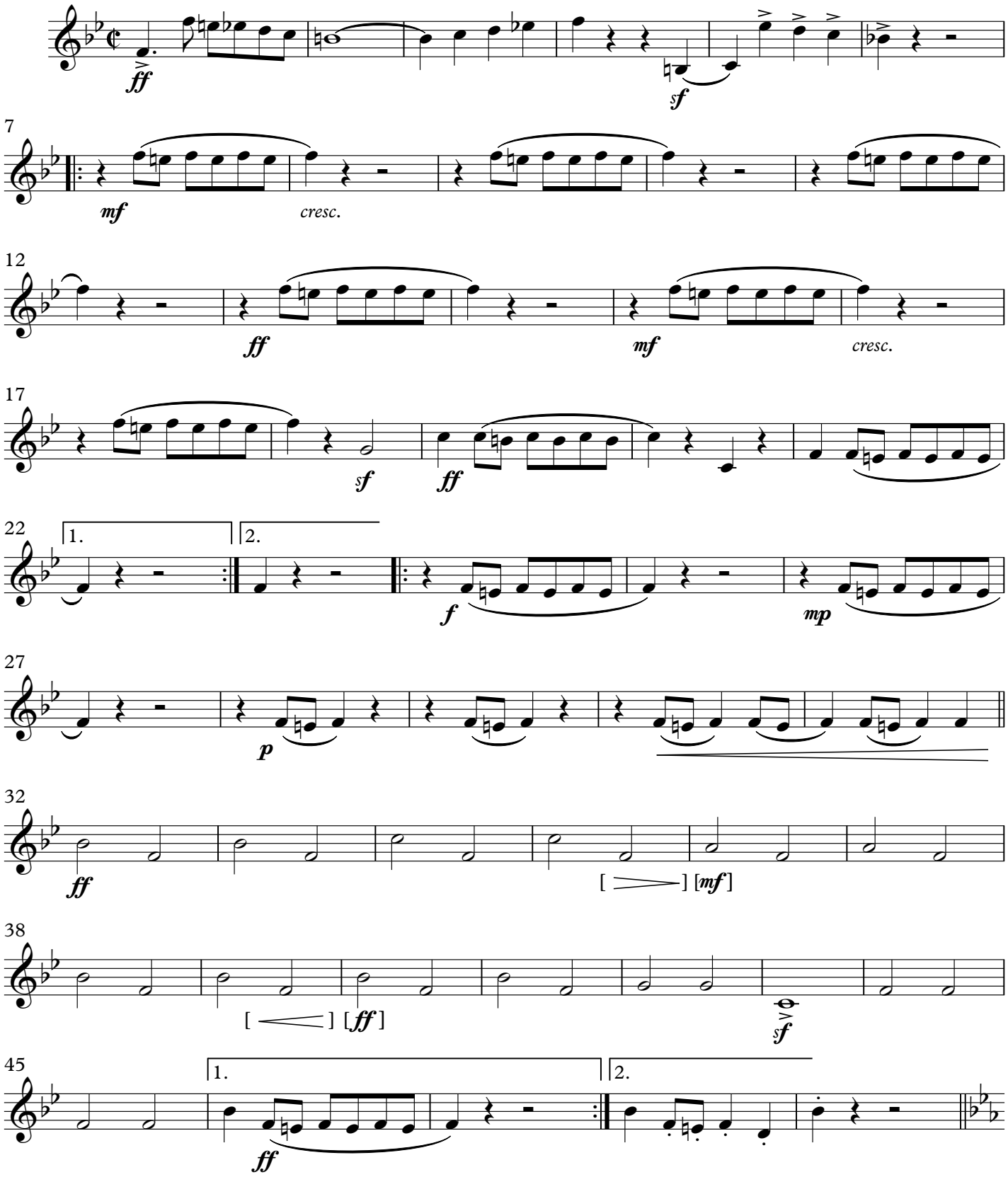
THE CRUSADER

E♭ Baritone Saxophone
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.



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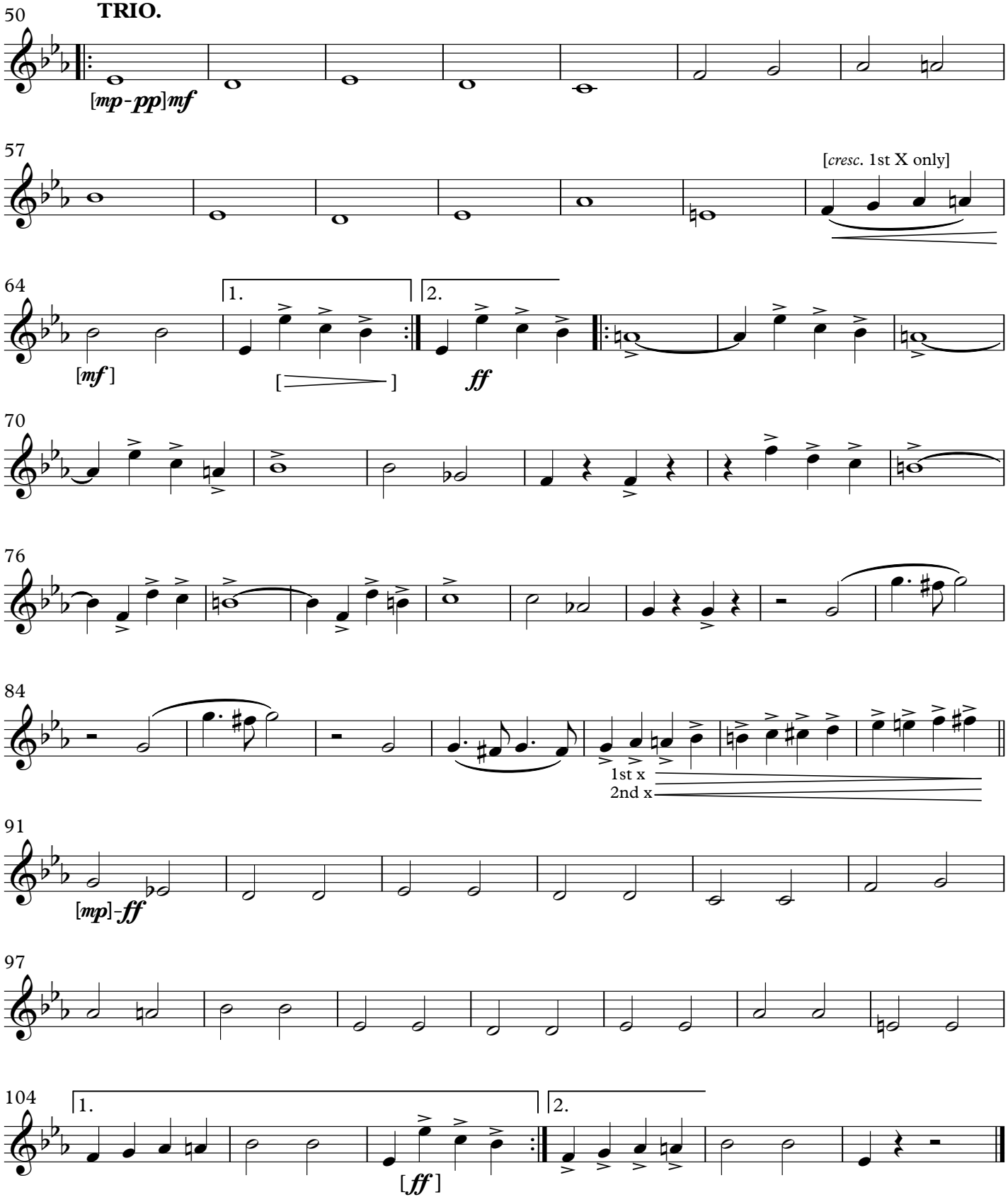

50
TRIO.
[mp-pp]mf
57
[cresc. 1st X only]
64
1.
2.
[mf]
[ ]
ff
70
76
84
1st x
2nd x
91
[mp]-ff
97
104
1.
2.
[ff]

March

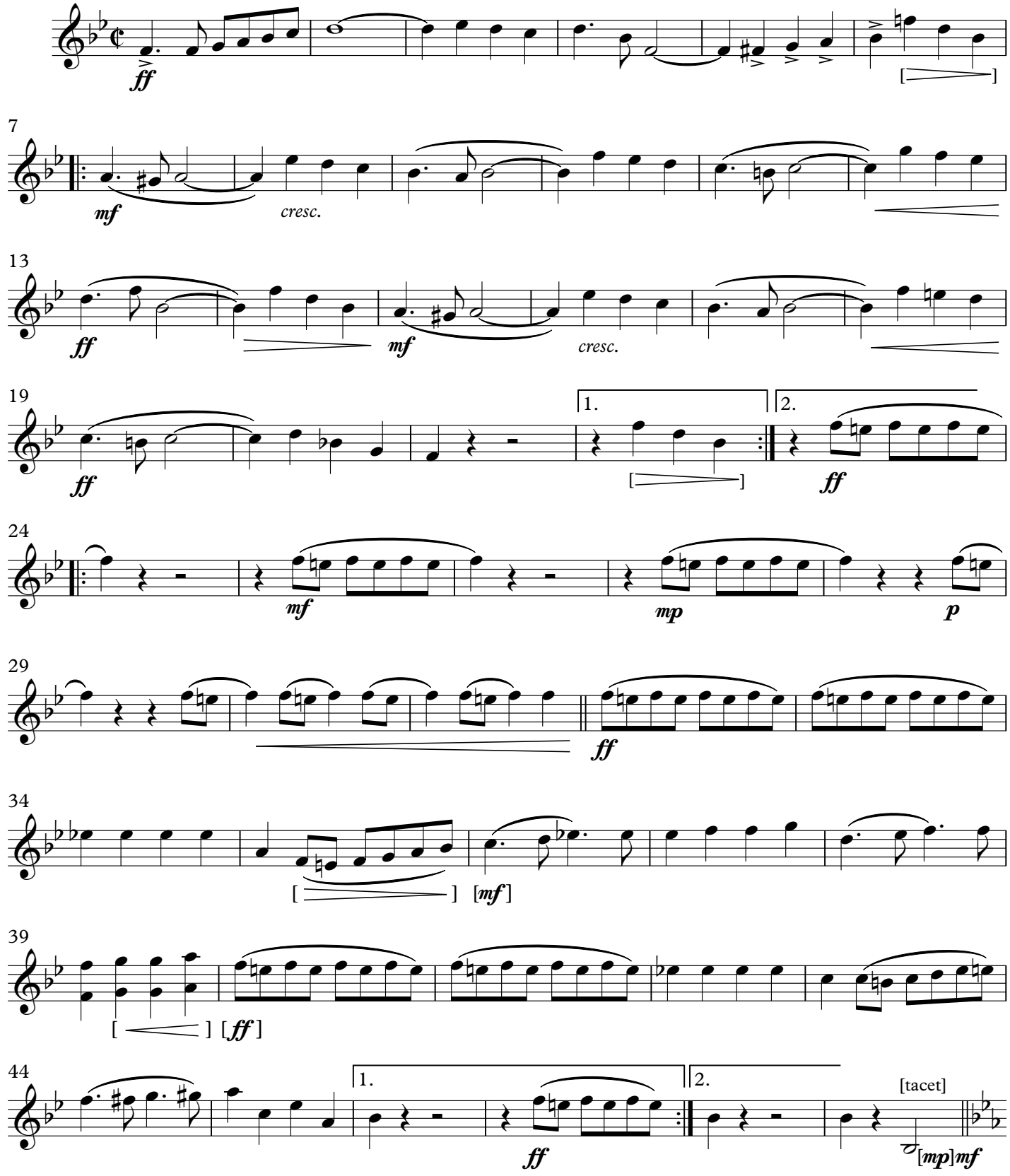
THE CRUSADER

(1888)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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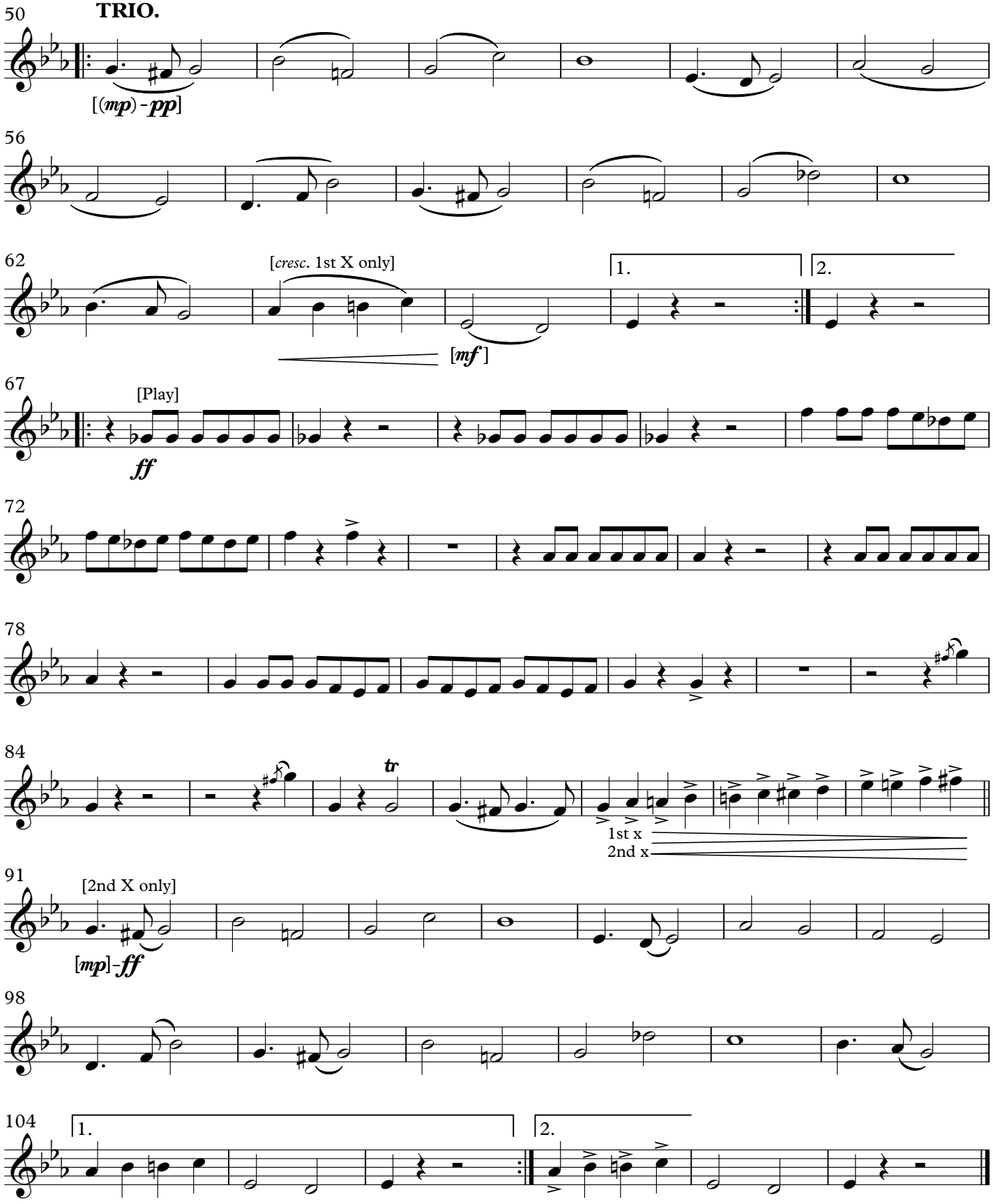
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56
62
[cresc. 1st X only]
1.
2.
[mf]
67
[Play]
ff
72
78
84
tr
1st x
2nd x
91
[2nd X only]
[mp] - ff
98
104
1.
2.

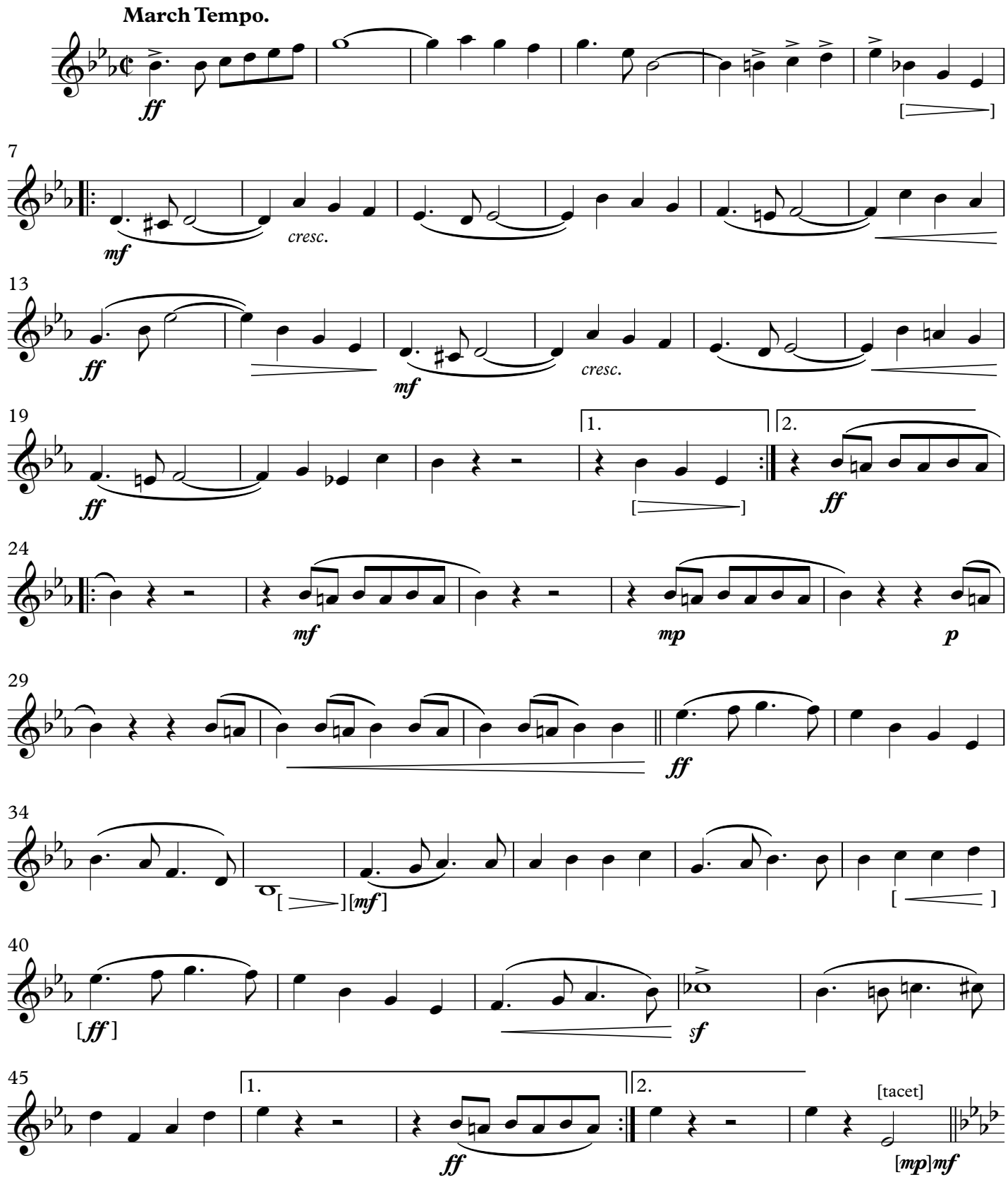
March

THE CRUSADER

(1888)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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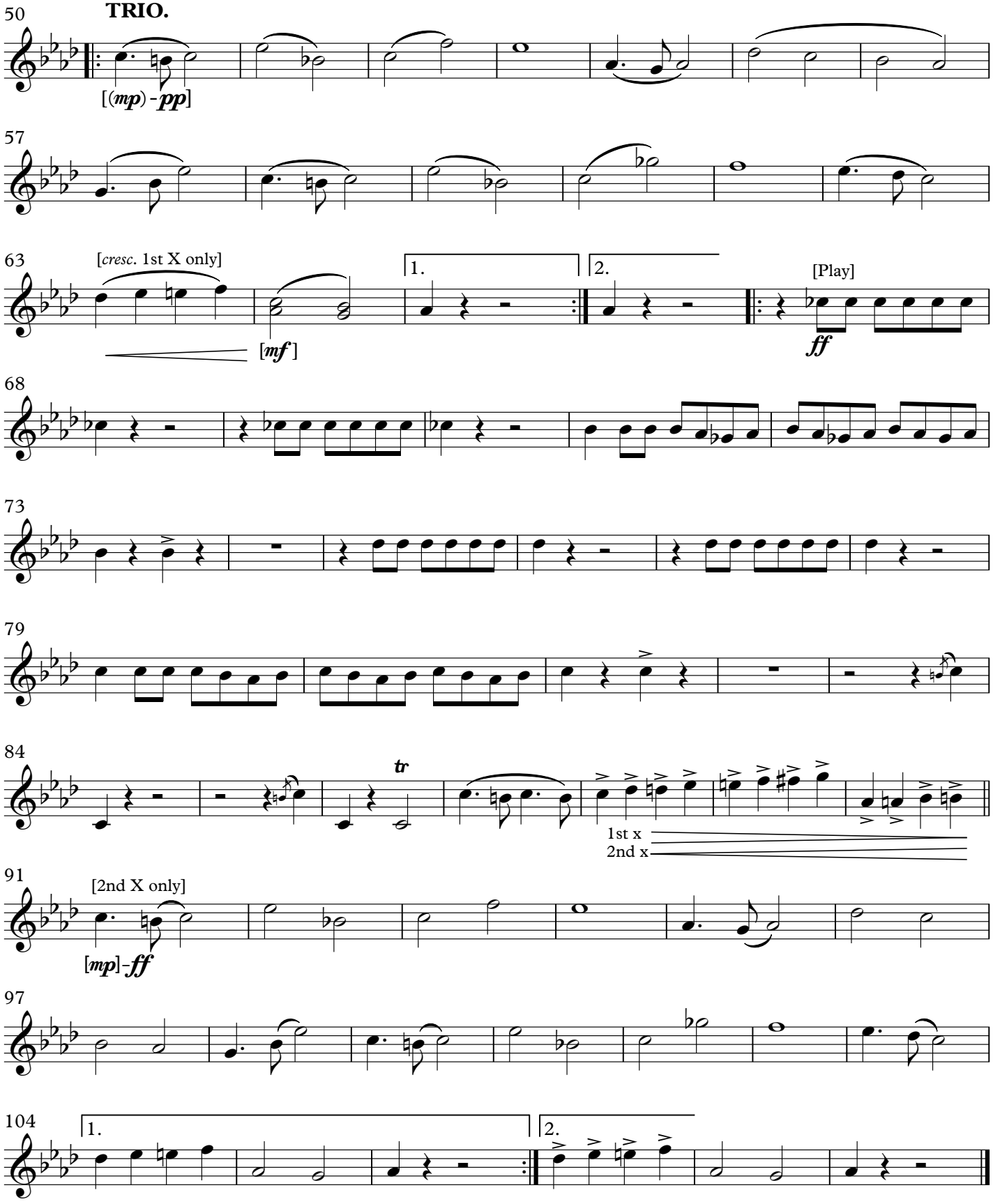
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2.
[Play]
ff
68
73
79
84
tr
1st x
2nd x
91
[2nd X only]
[mp] - ff
97
104
1.
2.

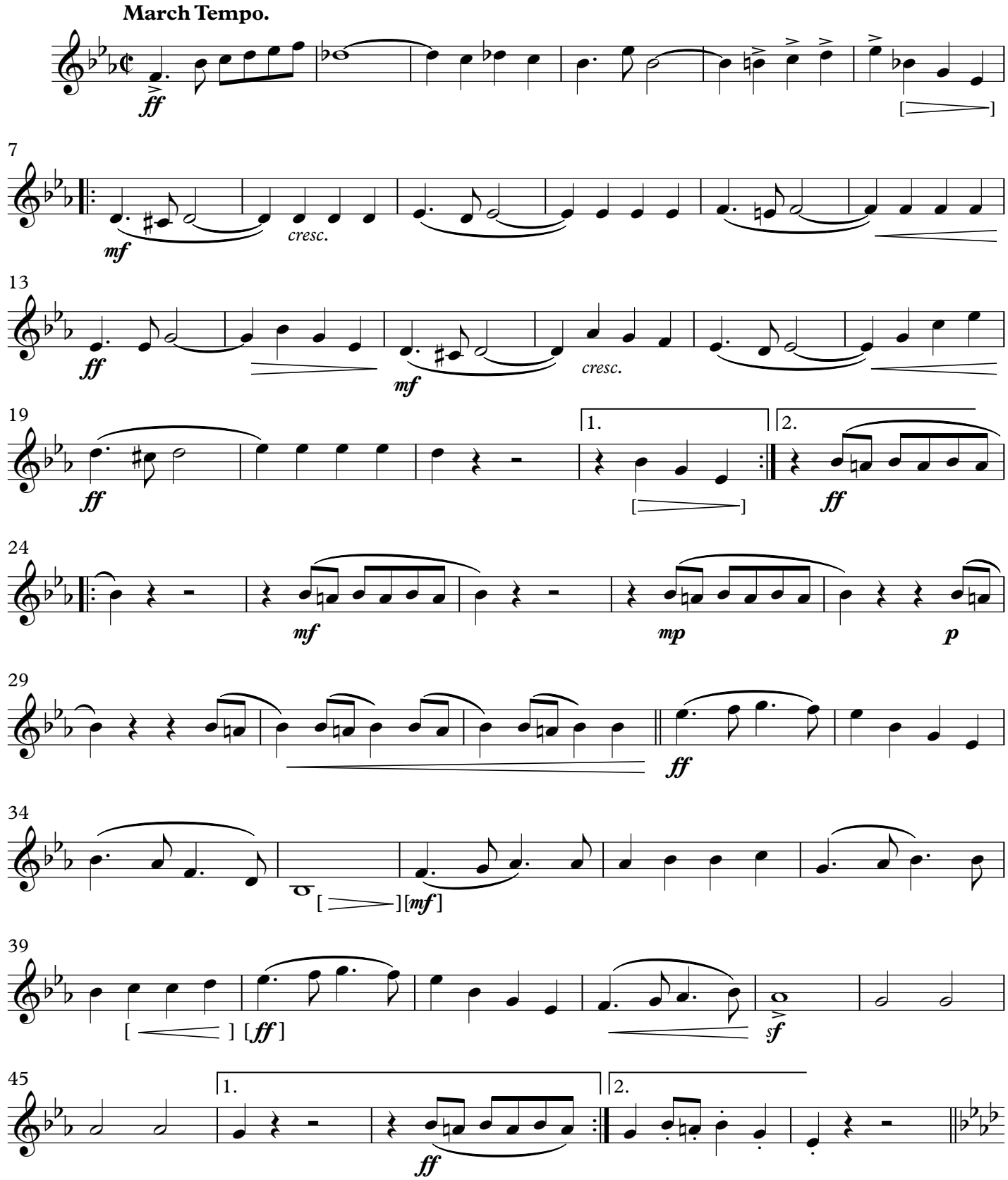
March

THE CRUSADER

1st B♭ Cornet

(1888)

JOHN PHILIP SOUSA



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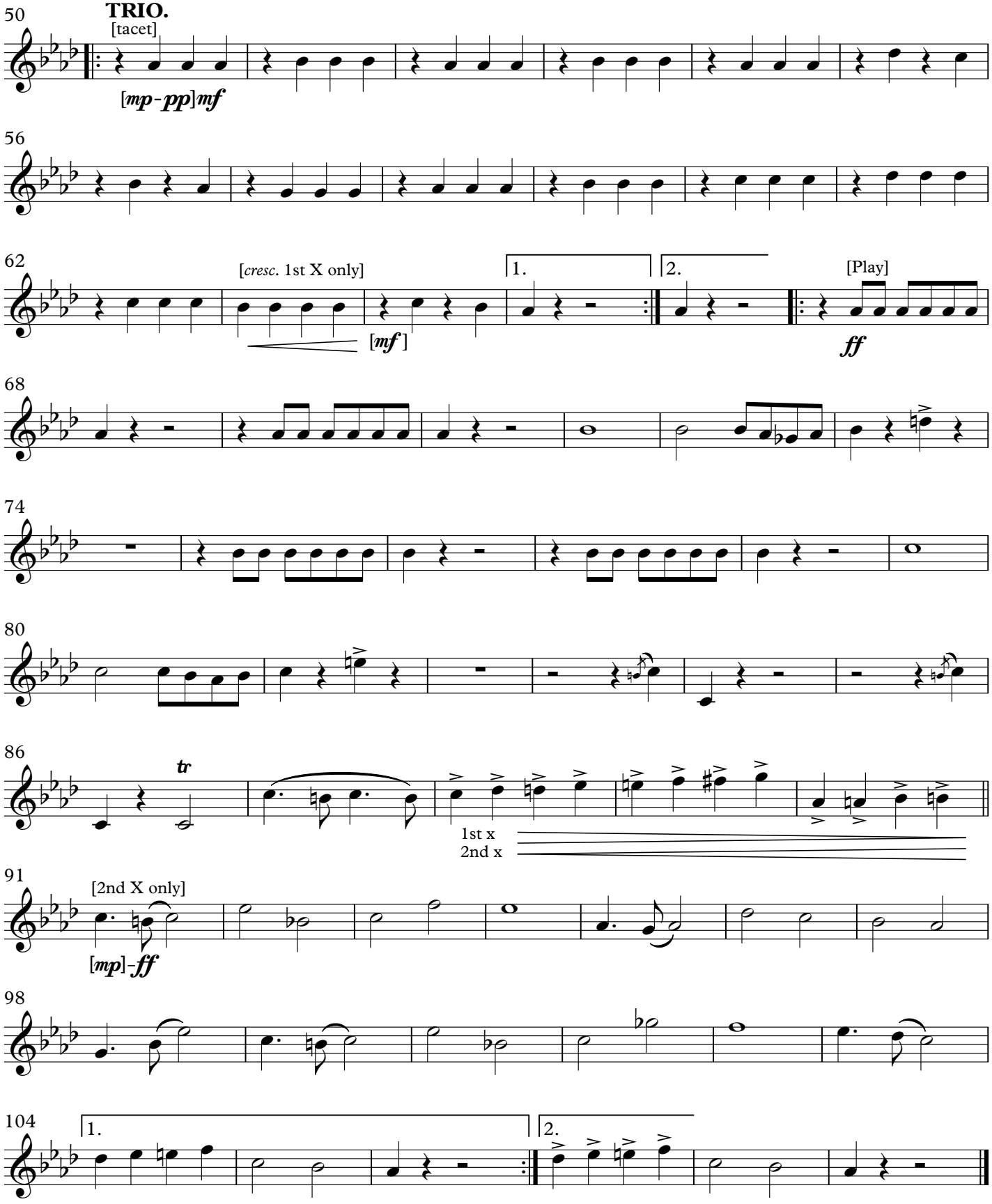
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[cresc. 1st X only]
[mf]
1.
2.
[Play]
ff
68
74
80
86
tr
1st x
2nd x
91
[2nd X only]
[mp]-ff
98
104
1.
2.

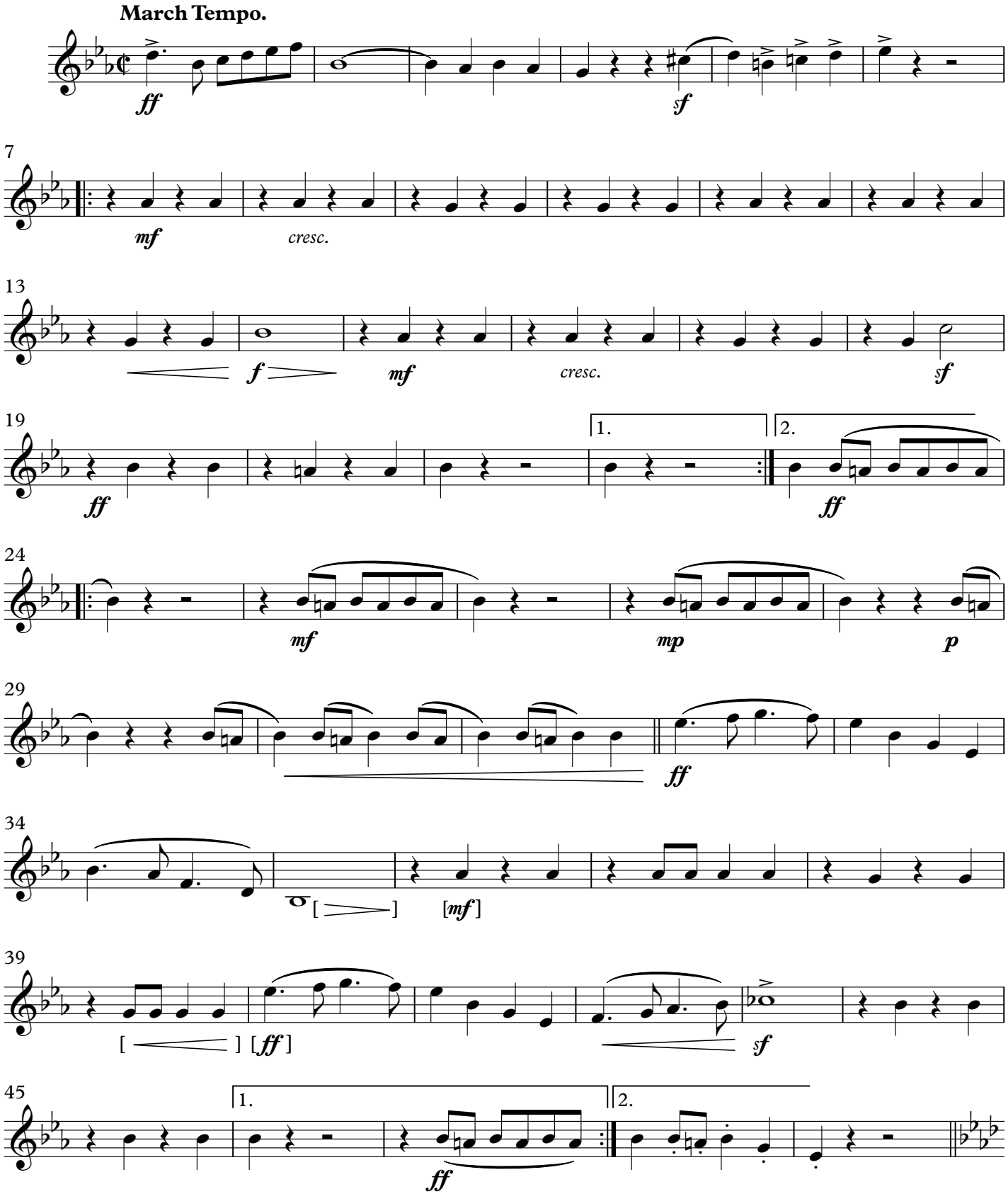
March

THE CRUSADER

2nd B♭ Cornet

(1888)

JOHN PHILIP SOUSA



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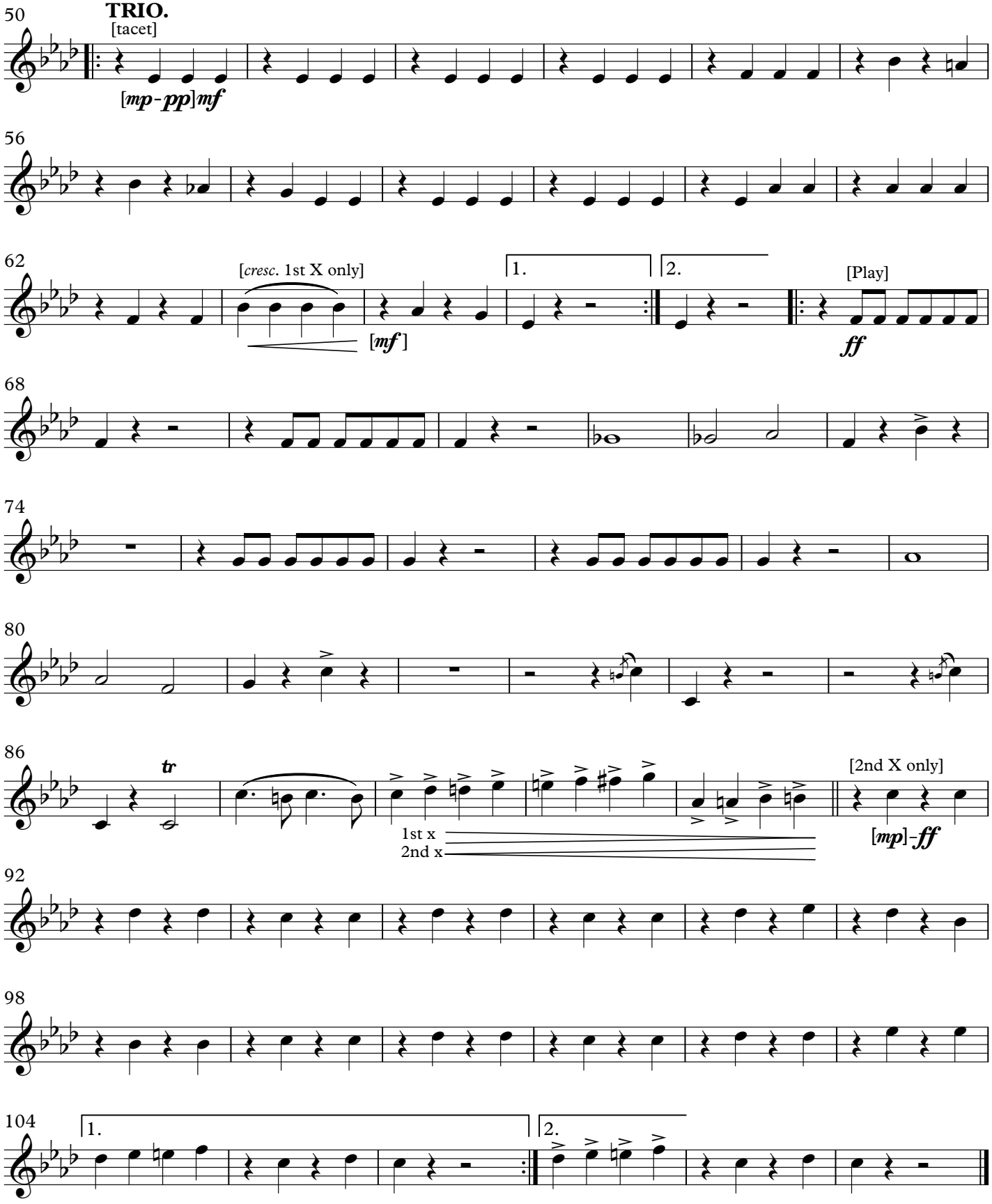
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[mf]
1.
2.
[Play]
ff
68
74
80
86
tr
1st x
2nd x
[2nd X only]
[mp]-ff
92
98
104
1.
2.

March

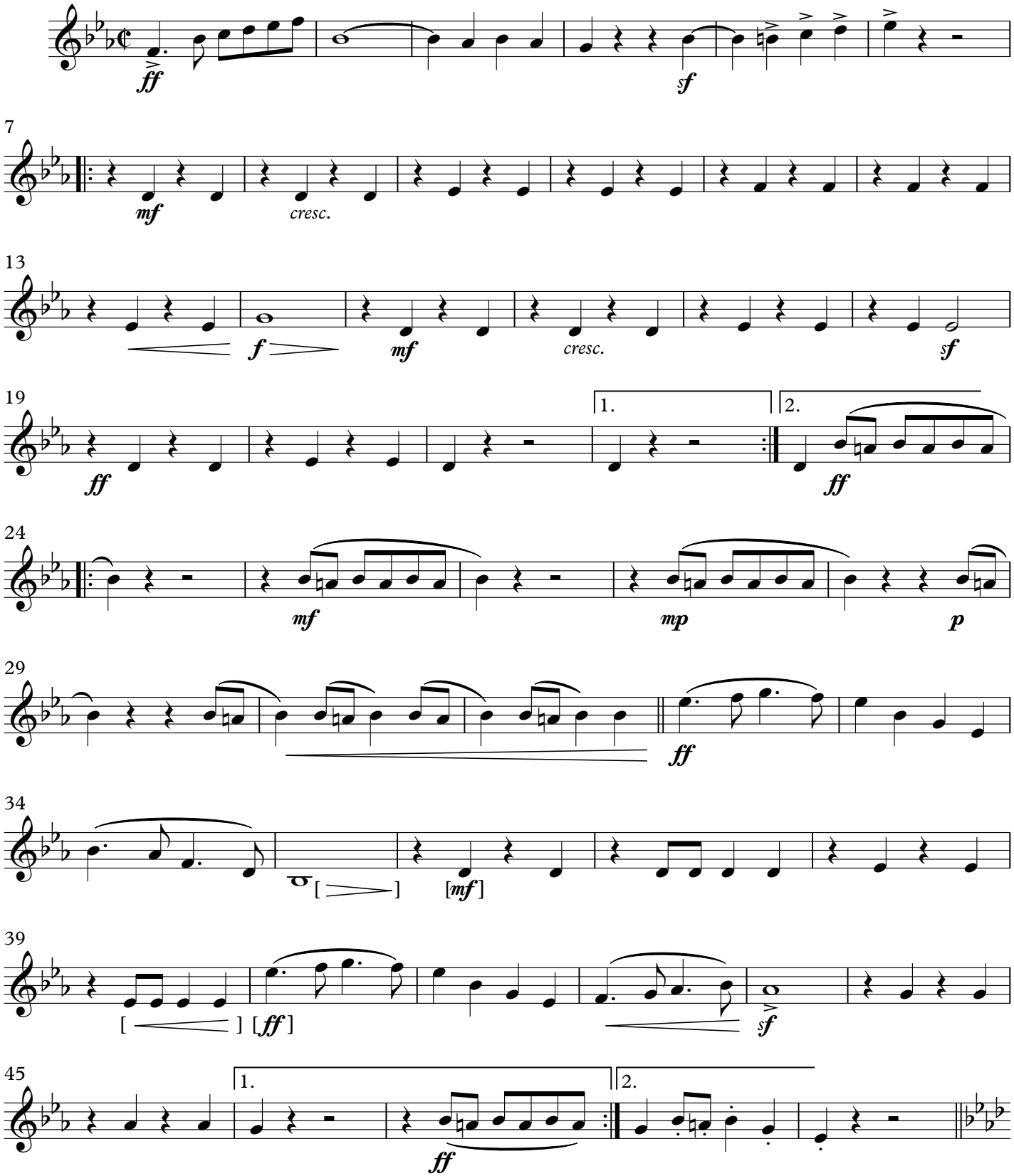
THE CRUSADER

3rd B♭ Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.



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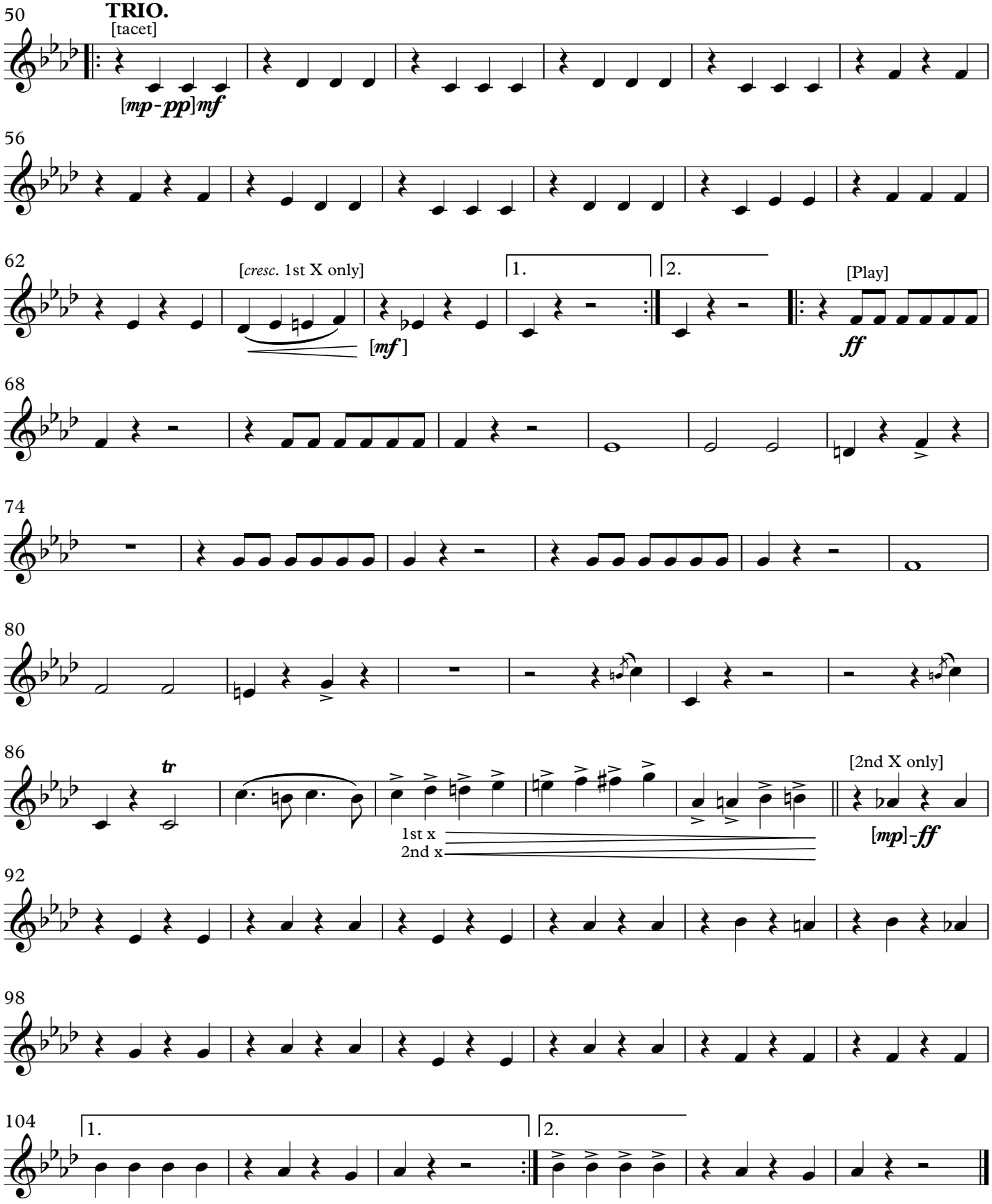
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62
[cresc. 1st X only]
[mf]
1.
2.
[Play]
ff
68
74
80
86
tr
1st x
2nd x
[2nd X only]
[mp]-ff
92
98
104
1.
2.

March

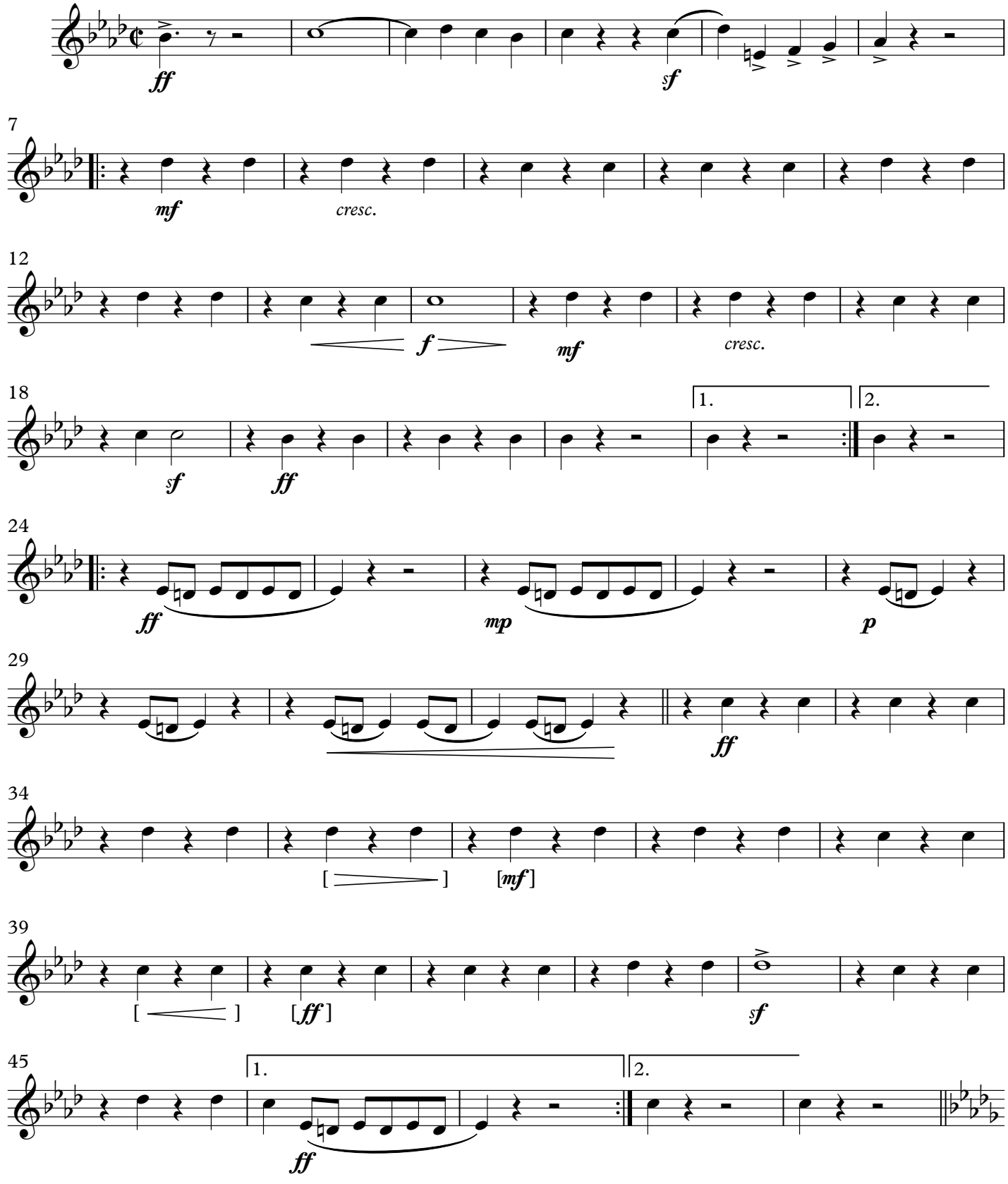
THE CRUSADER

(1888)

JOHN PHILIP SOUSA

1st F Horn
[originally E♭ Alto]

March Tempo.



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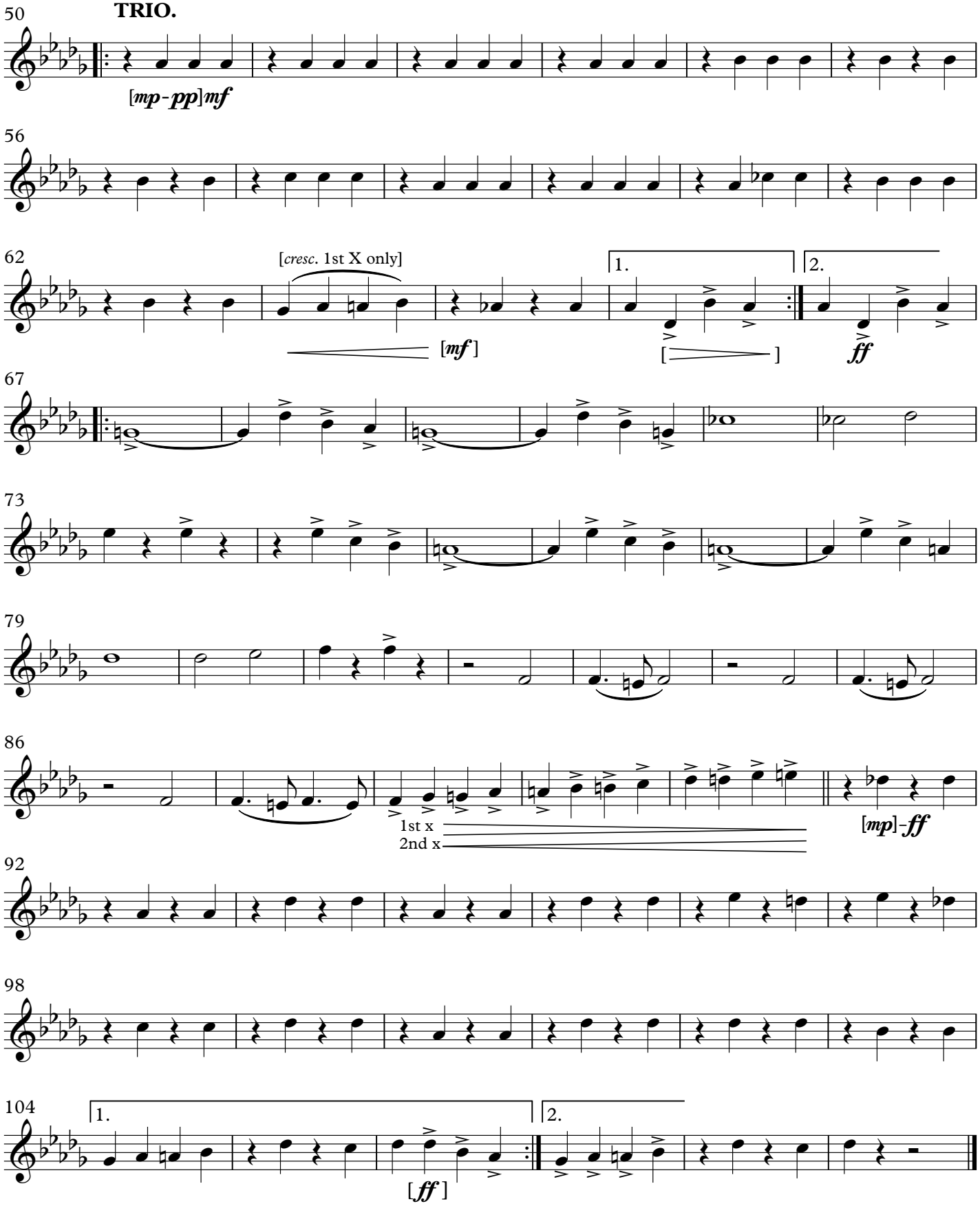
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[mf]
1.
2.
[ ]
ff
67
73
79
86
1st x
2nd x
[mp]-ff
92
98
104
1.
2.
[ff]

March

THE CRUSADER

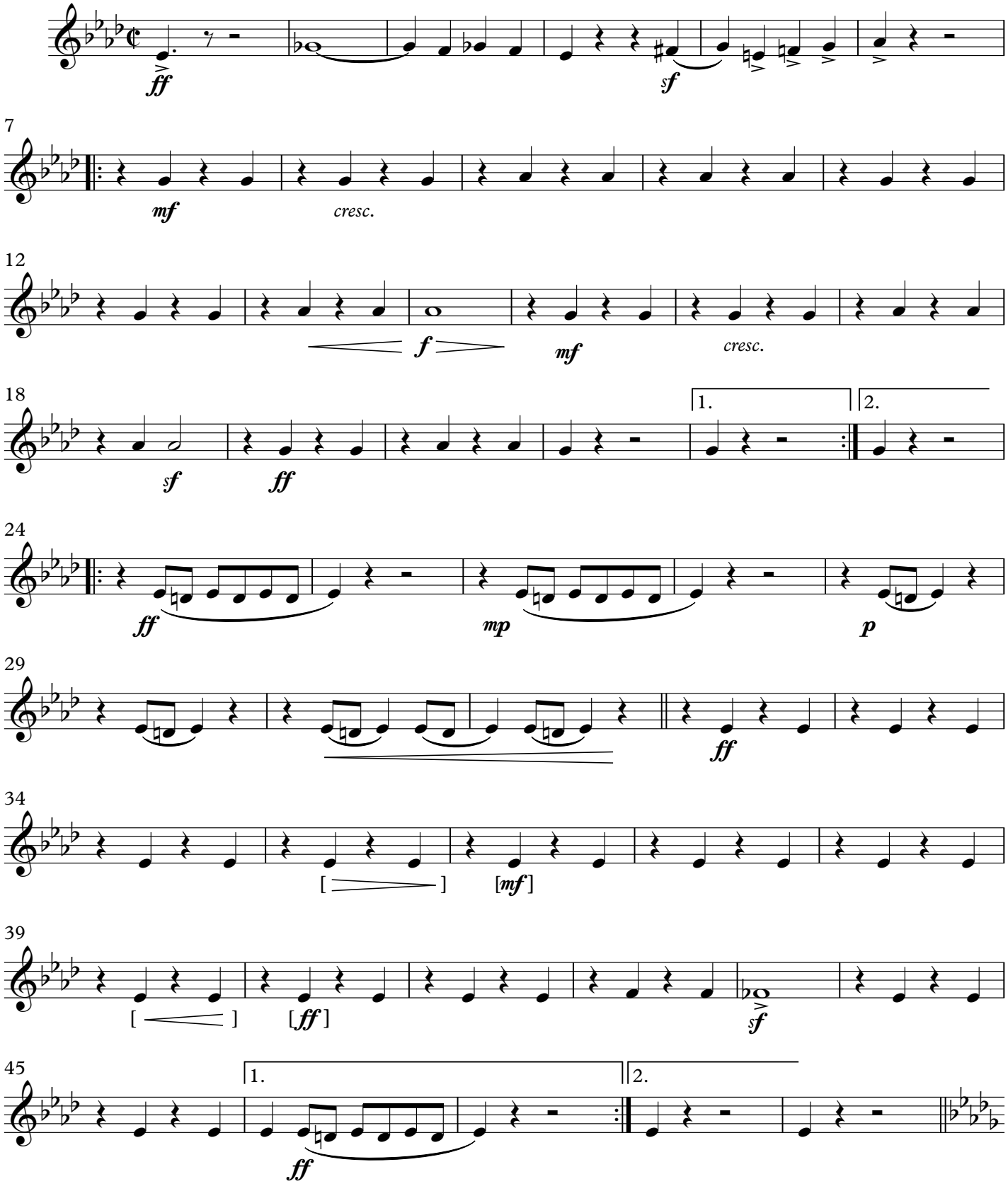
(1888)

JOHN PHILIP SOUSA

2nd F Horn

[originally E♭ Alto]

March Tempo.



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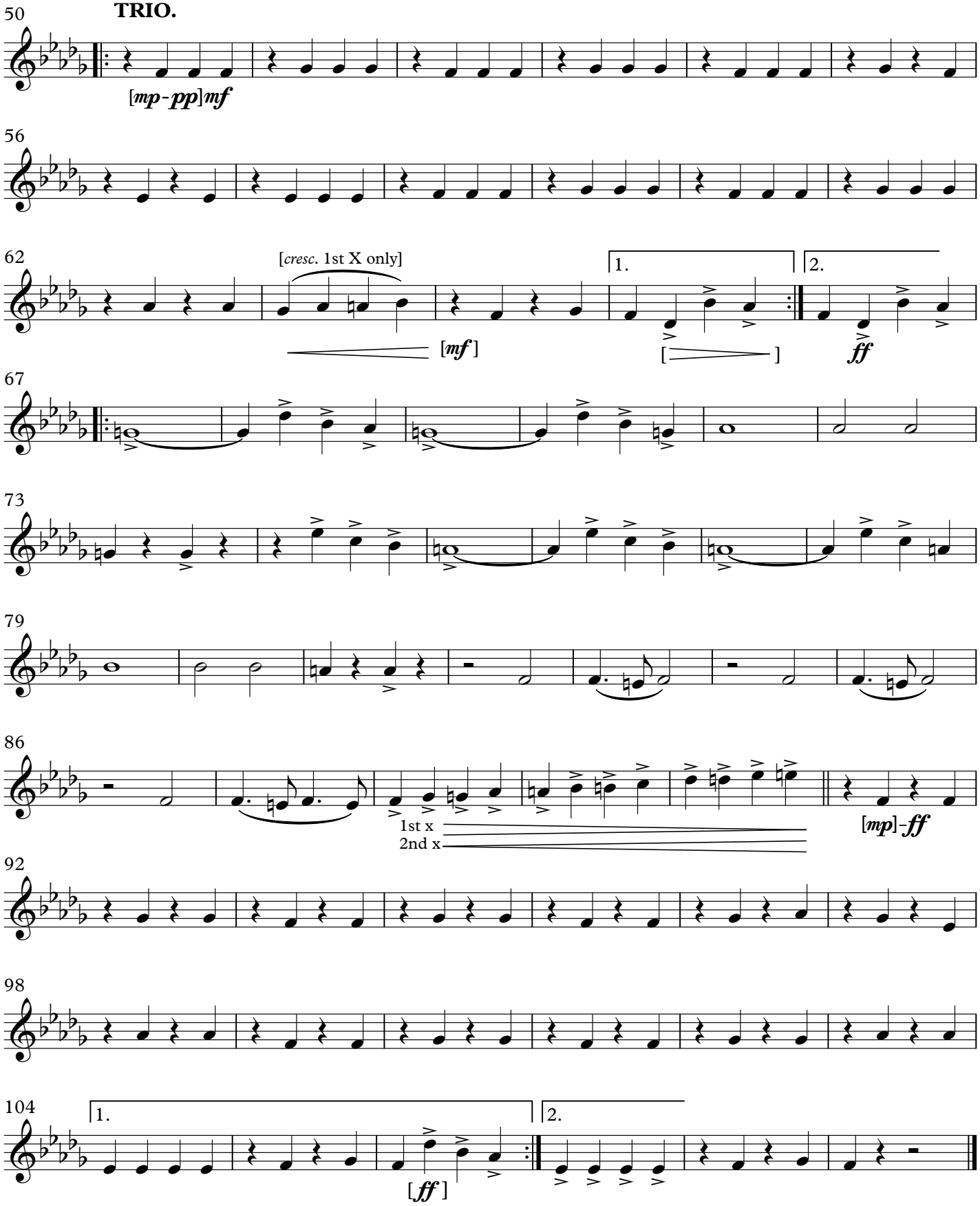
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[mf]
1.
2.
[ ]
ff
67
73
79
86
1st x
2nd x
[mp]-ff
92
98
104
1.
2.
[ff]

March

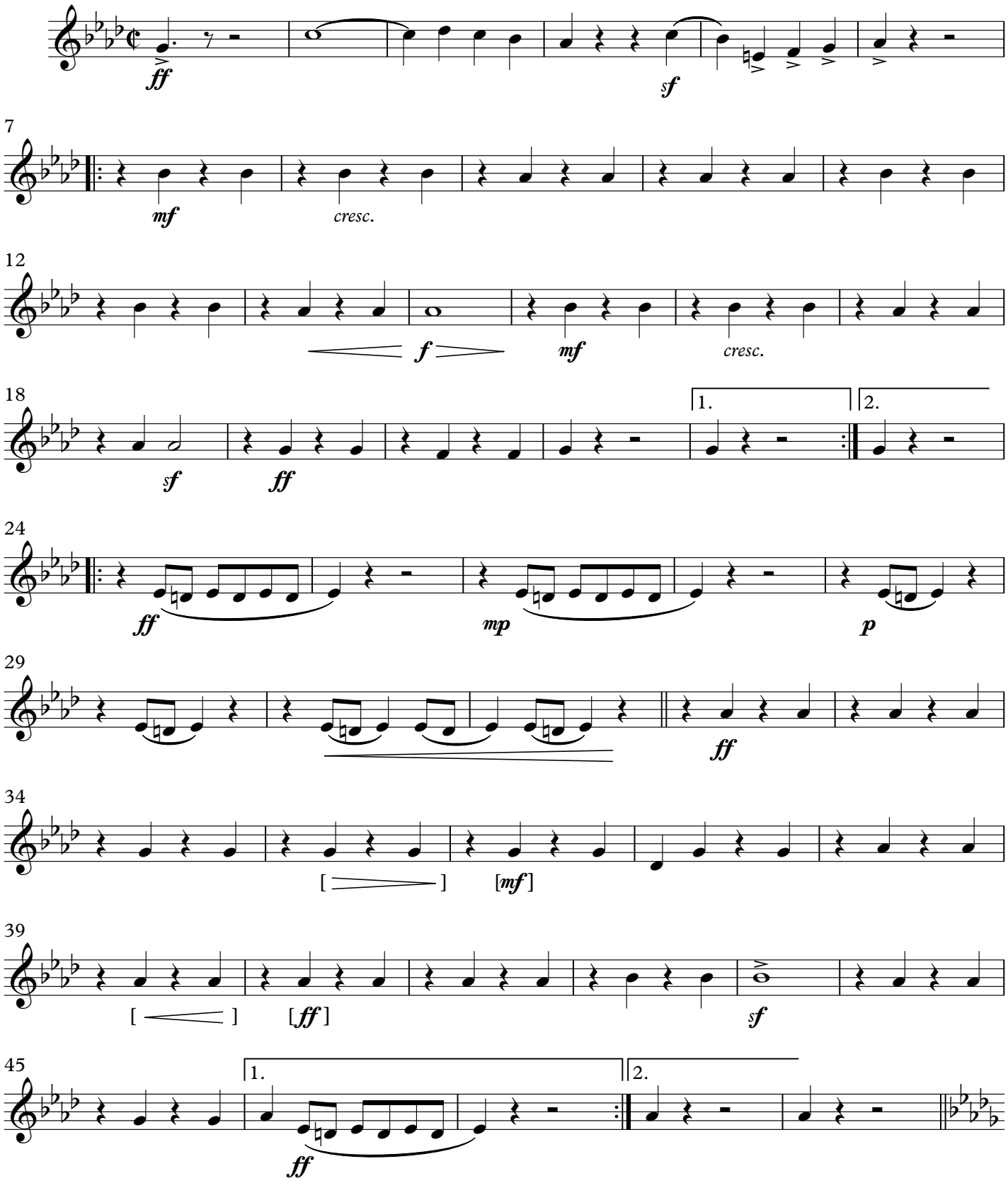
THE CRUSADER

(1888)

JOHN PHILIP SOUSA

3rd F Horn
[originally E♭ Alto]

March Tempo.



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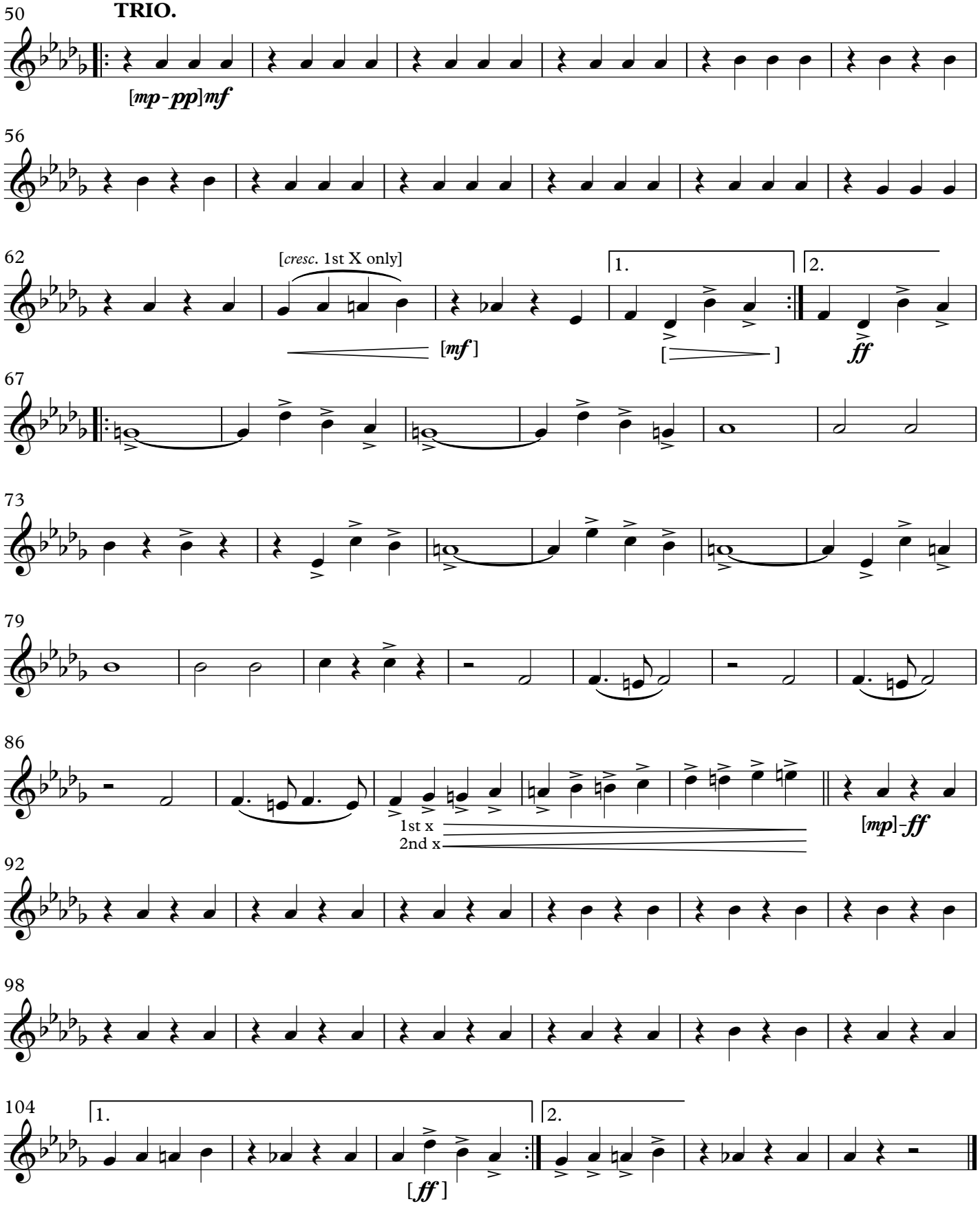
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TRIO.
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56
62
[cresc. 1st X only]
[mf]
1.
2.
[ ]
ff
67
73
79
86
1st x
2nd x
[mp]-ff
92
98
104
1.
2.
[ff]

March

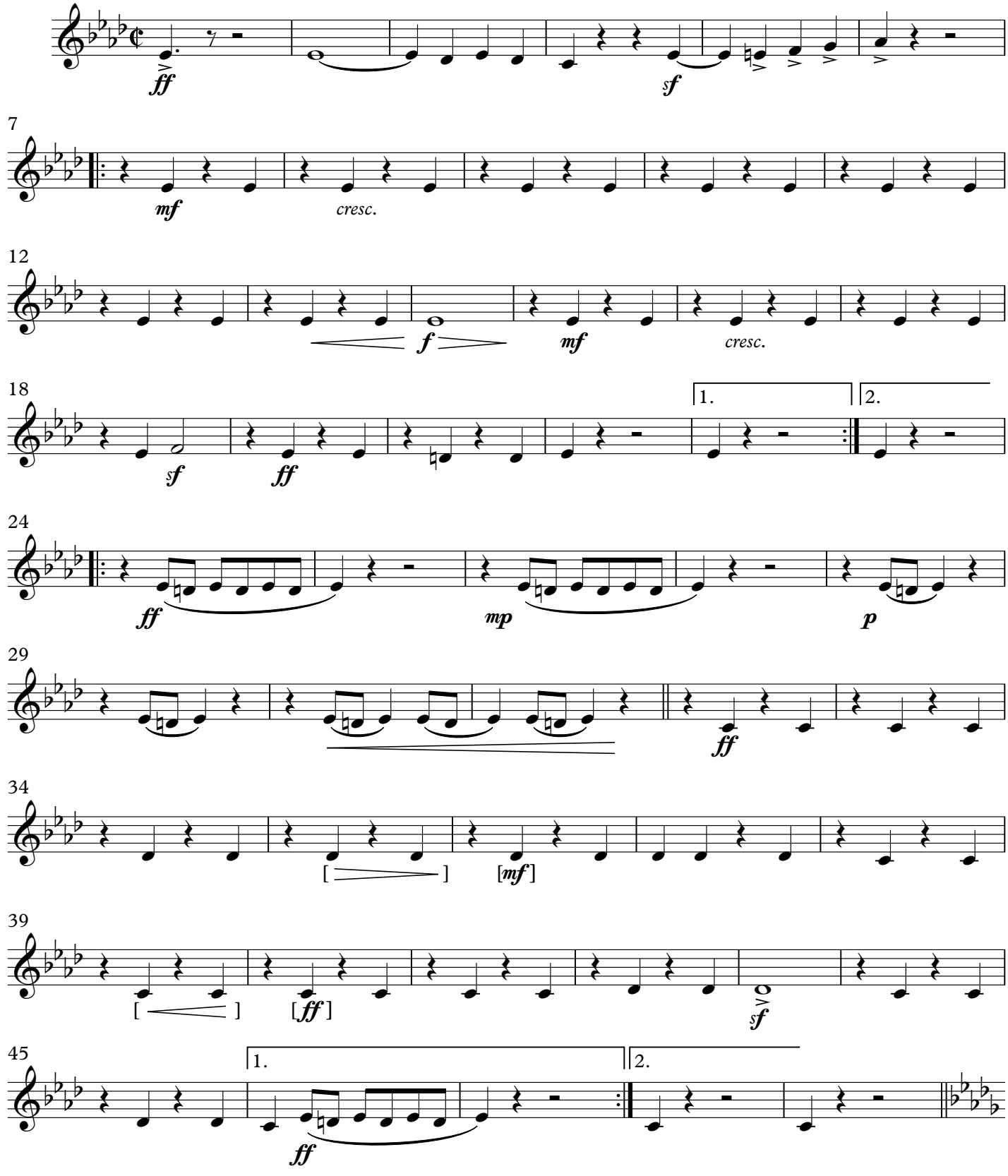
THE CRUSADER

(1888)

JOHN PHILIP SOUSA

4th F Horn
[originally E♭ Alto]

March Tempo.



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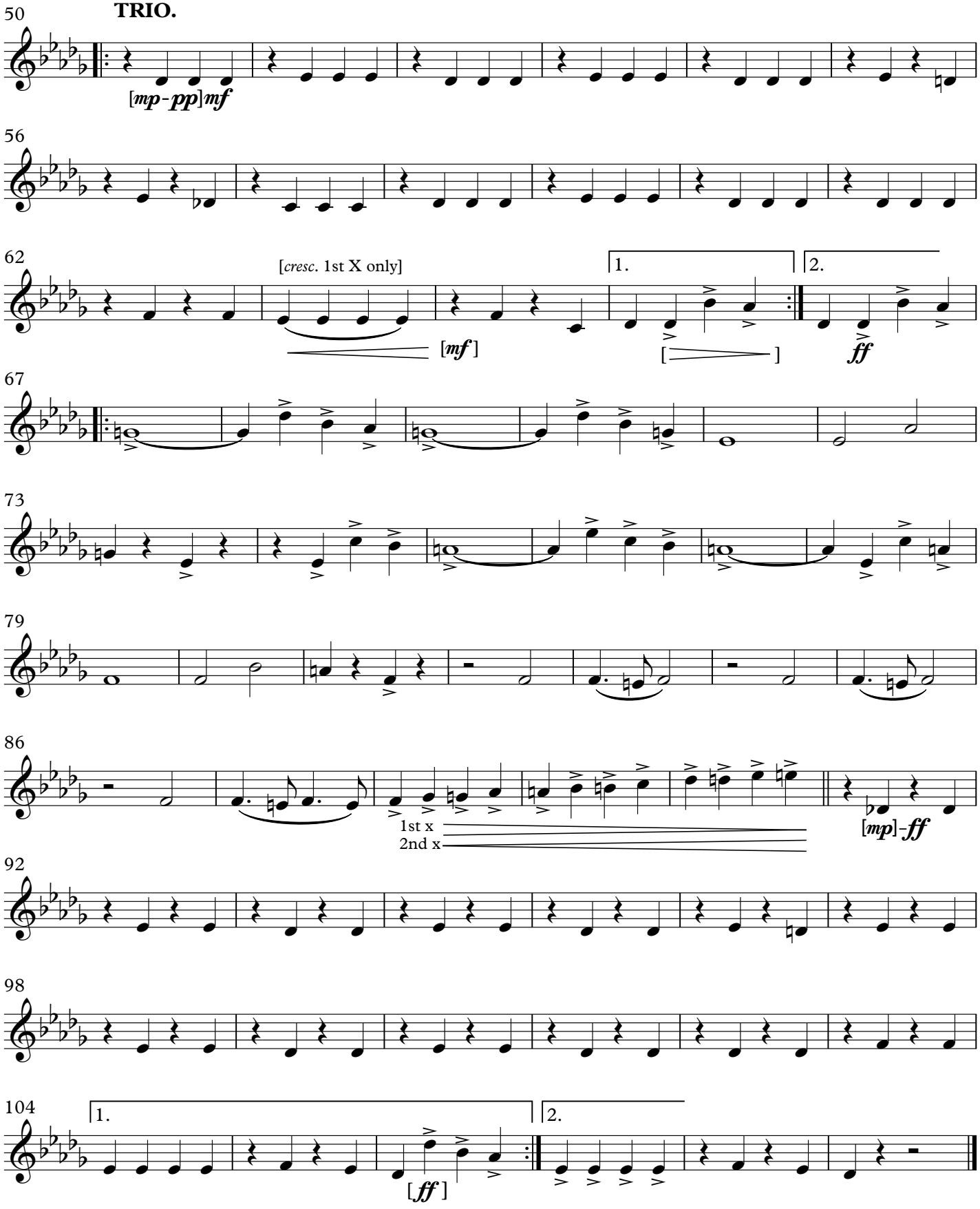
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[cresc. 1st X only]
[mf]
1.
2.
[ ]
ff
67
73
79
86
1st x
2nd x
[mp]-ff
92
98
104
1.
2.
[ff]

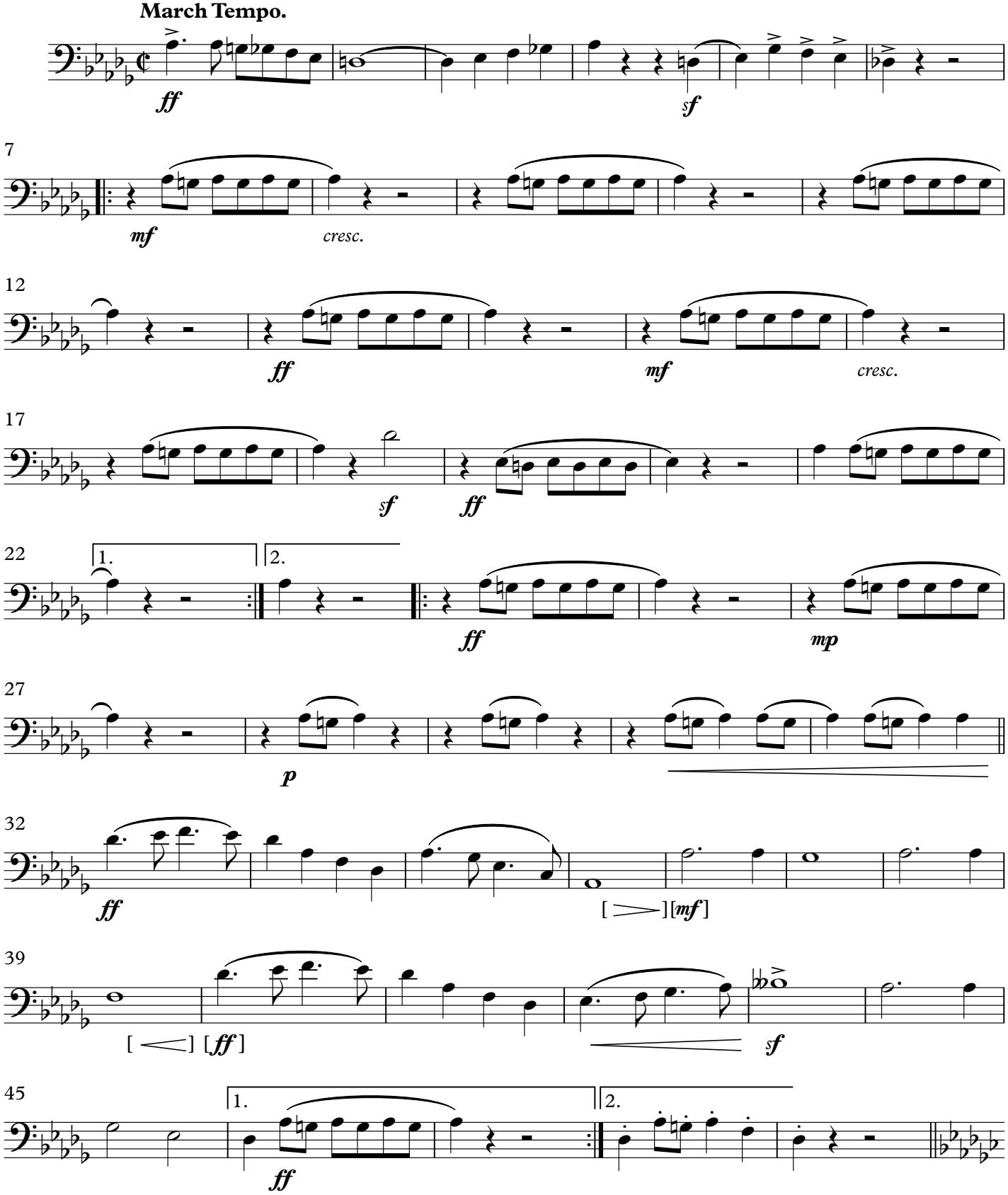
March

THE CRUSADER

Baritone

(1888)

JOHN PHILIP SOUSA



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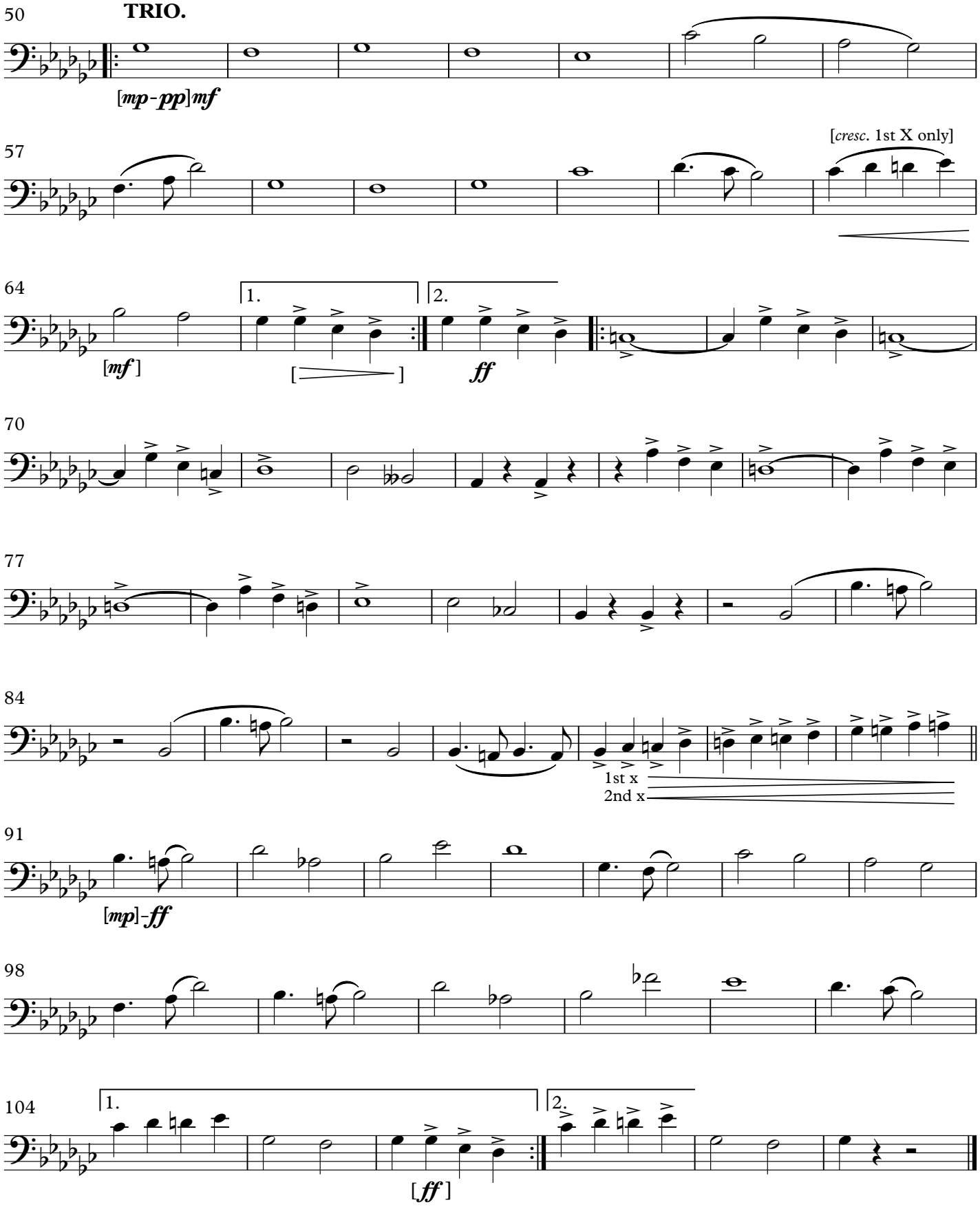
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TRIO.
[mp-pp]mf
57
[cresc. 1st X only]
64
[mf]
1.
2.
[ ]
ff
70
77
84
1st x
2nd x
91
[mp]-ff
98
104
1.
2.
[ff]

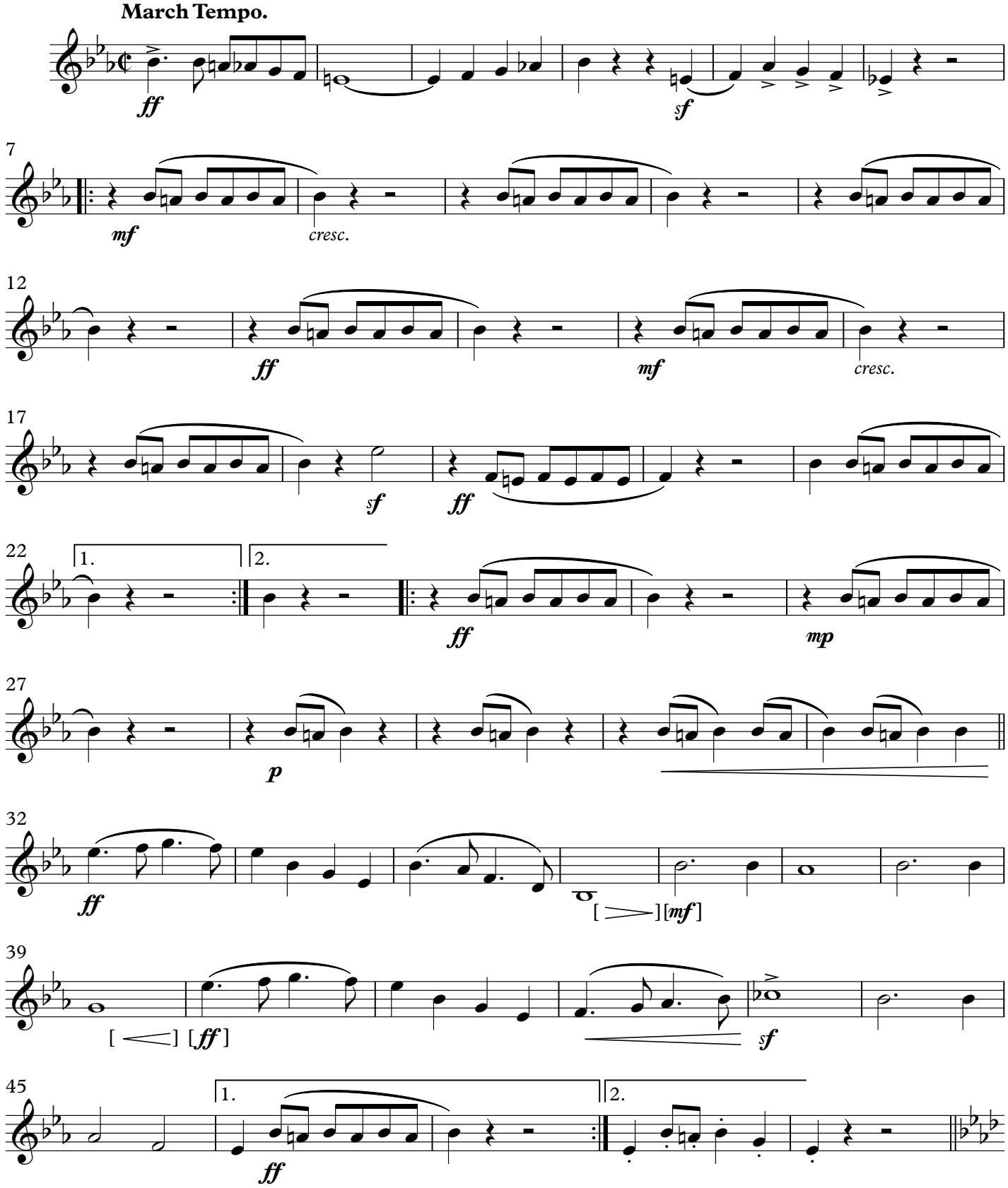
March

THE CRUSADER

Baritone, T.C.

(1888)

JOHN PHILIP SOUSA



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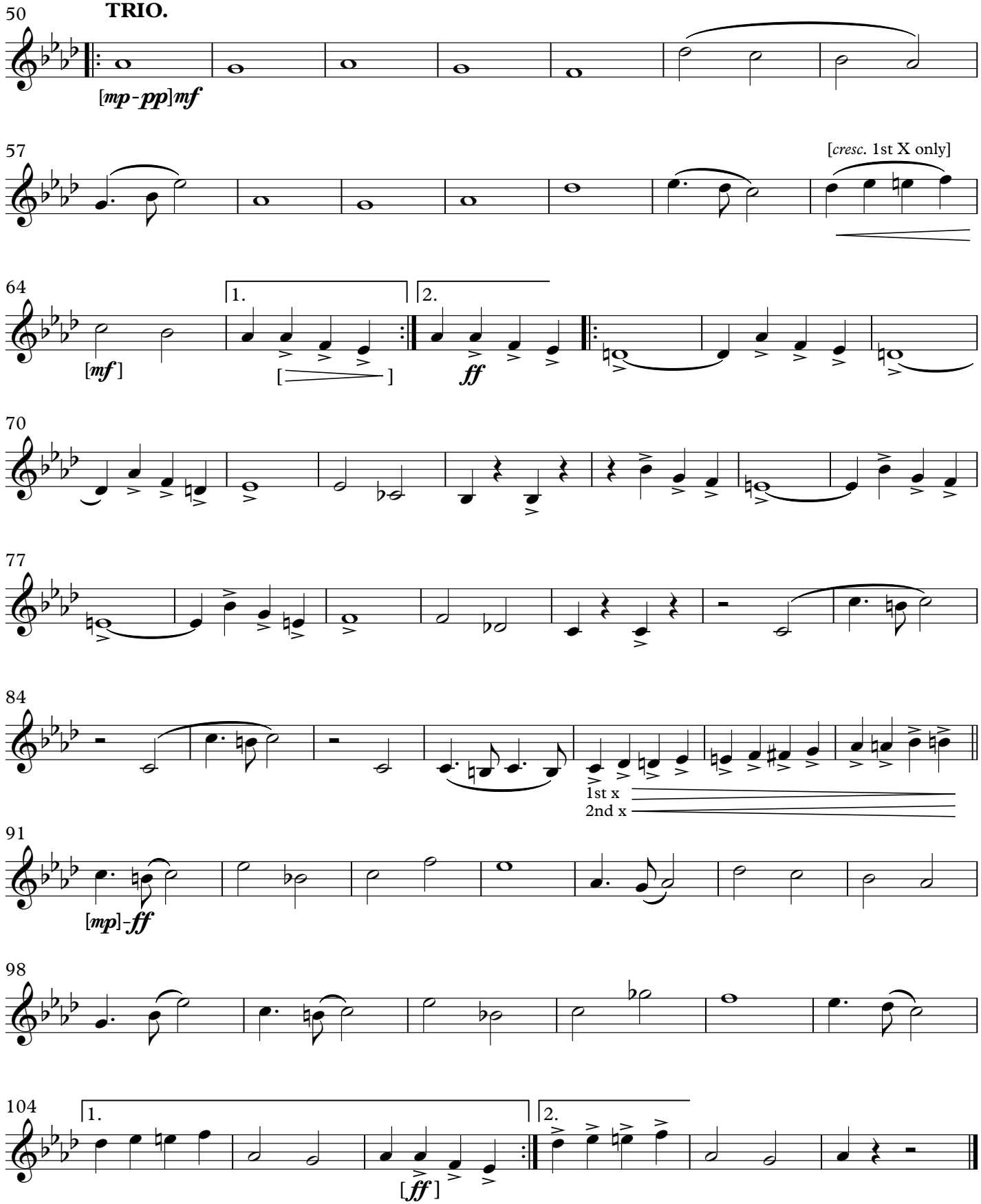
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TRIO.
[mp-pp]mf
57
[cresc. 1st X only]
64
1.
2.
[mf]
ff
70
77
84
1st x
2nd x
91
[mp]-ff
98
104
1.
2.
[ff]

March

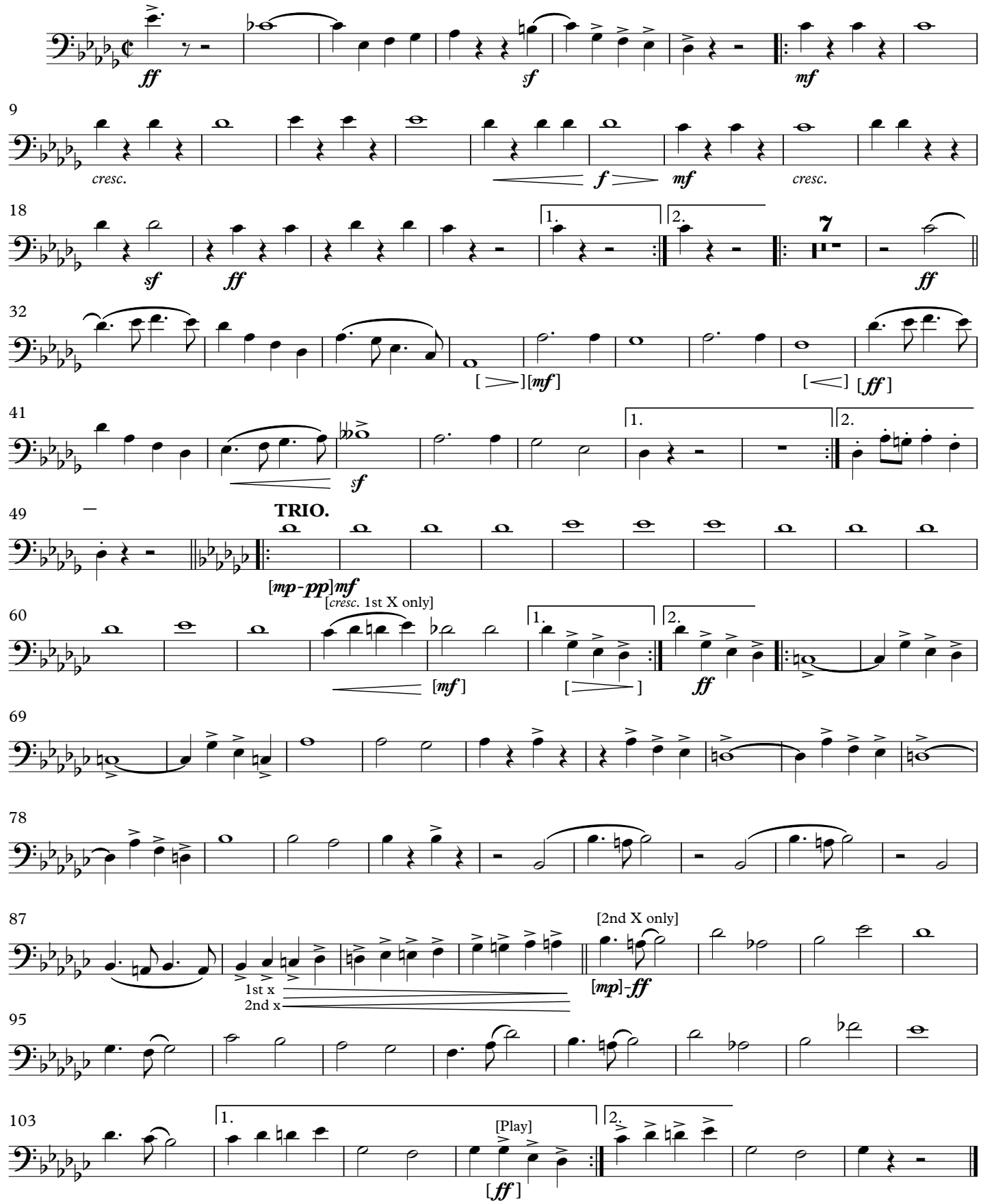
THE CRUSADER

1st Trombone

JOHN PHILIP SOUSA

(1888)

March Tempo.



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March

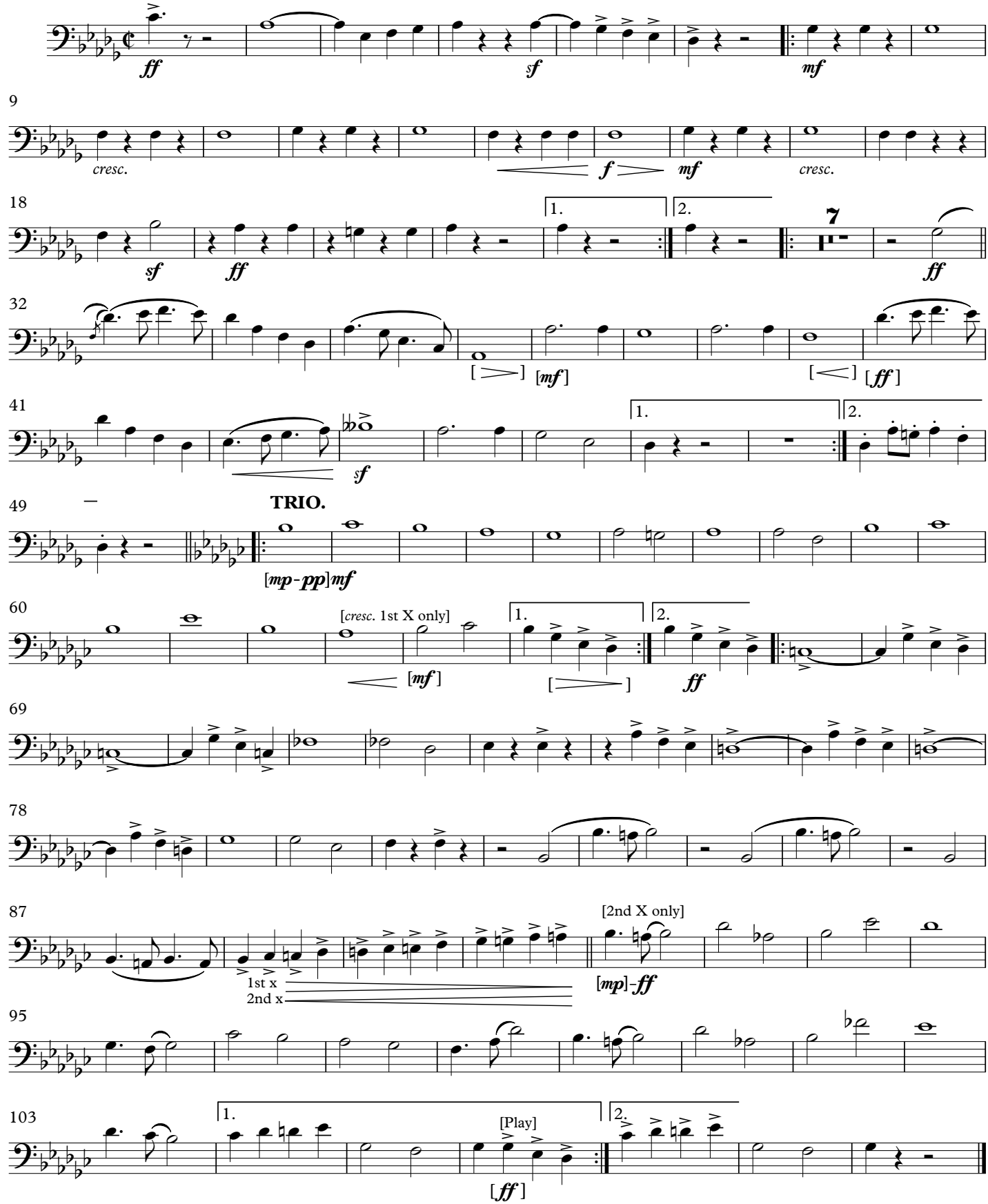
THE CRUSADER

(1888)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.



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March

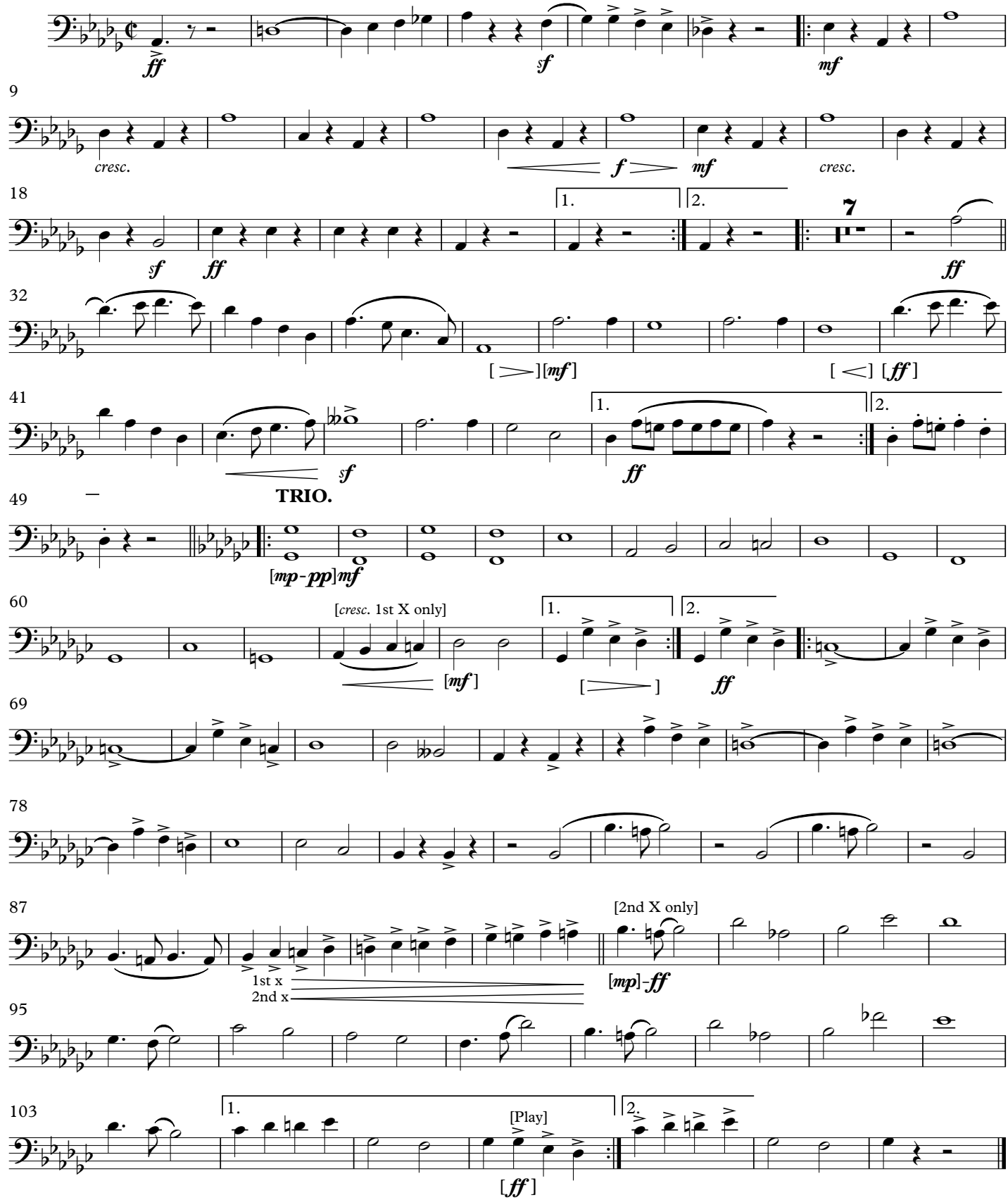
Bass Trombone

THE CRUSADER

(1888)

JOHN PHILIP SOUSA

March Tempo.



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March

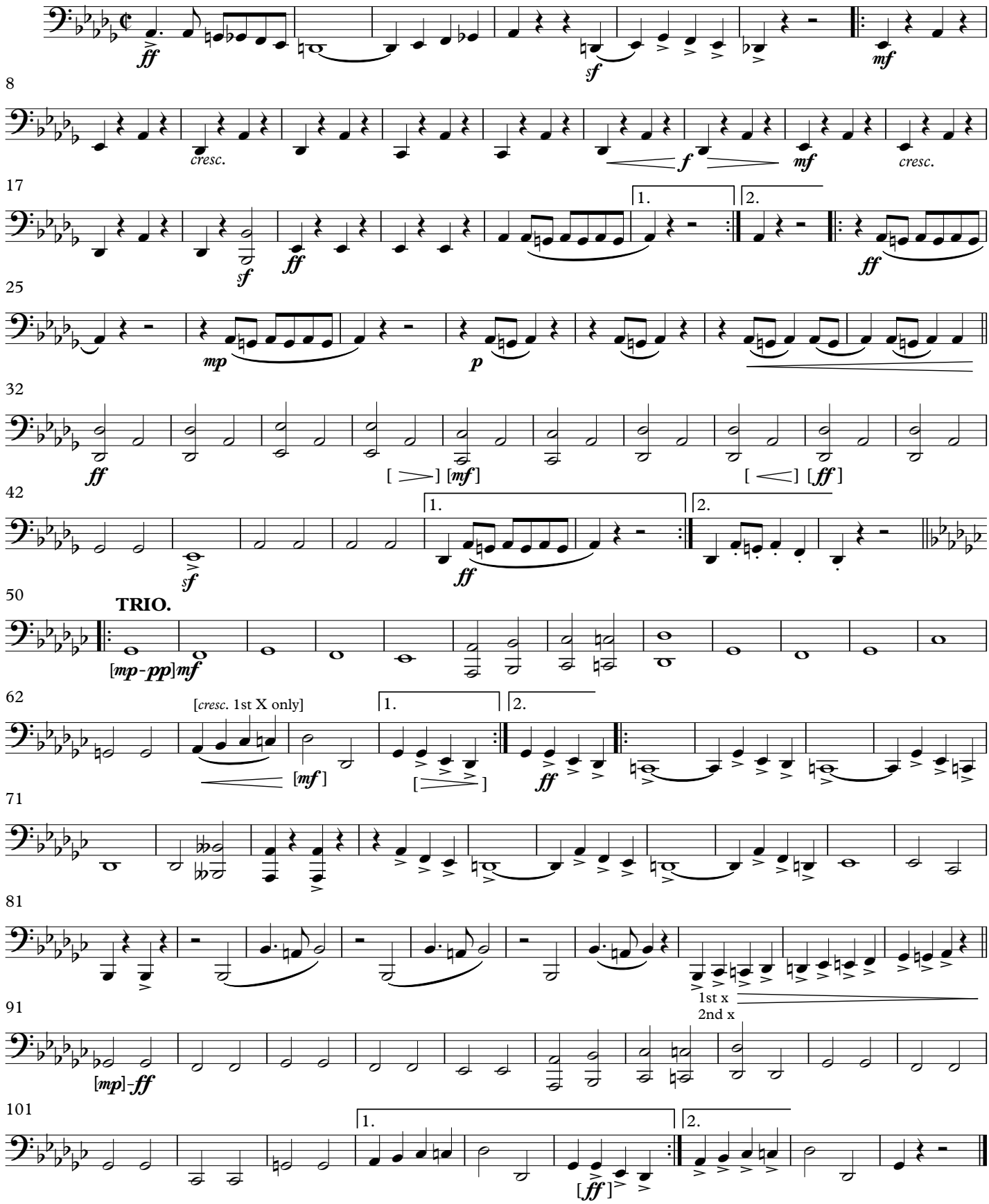
THE CRUSADER

(1888)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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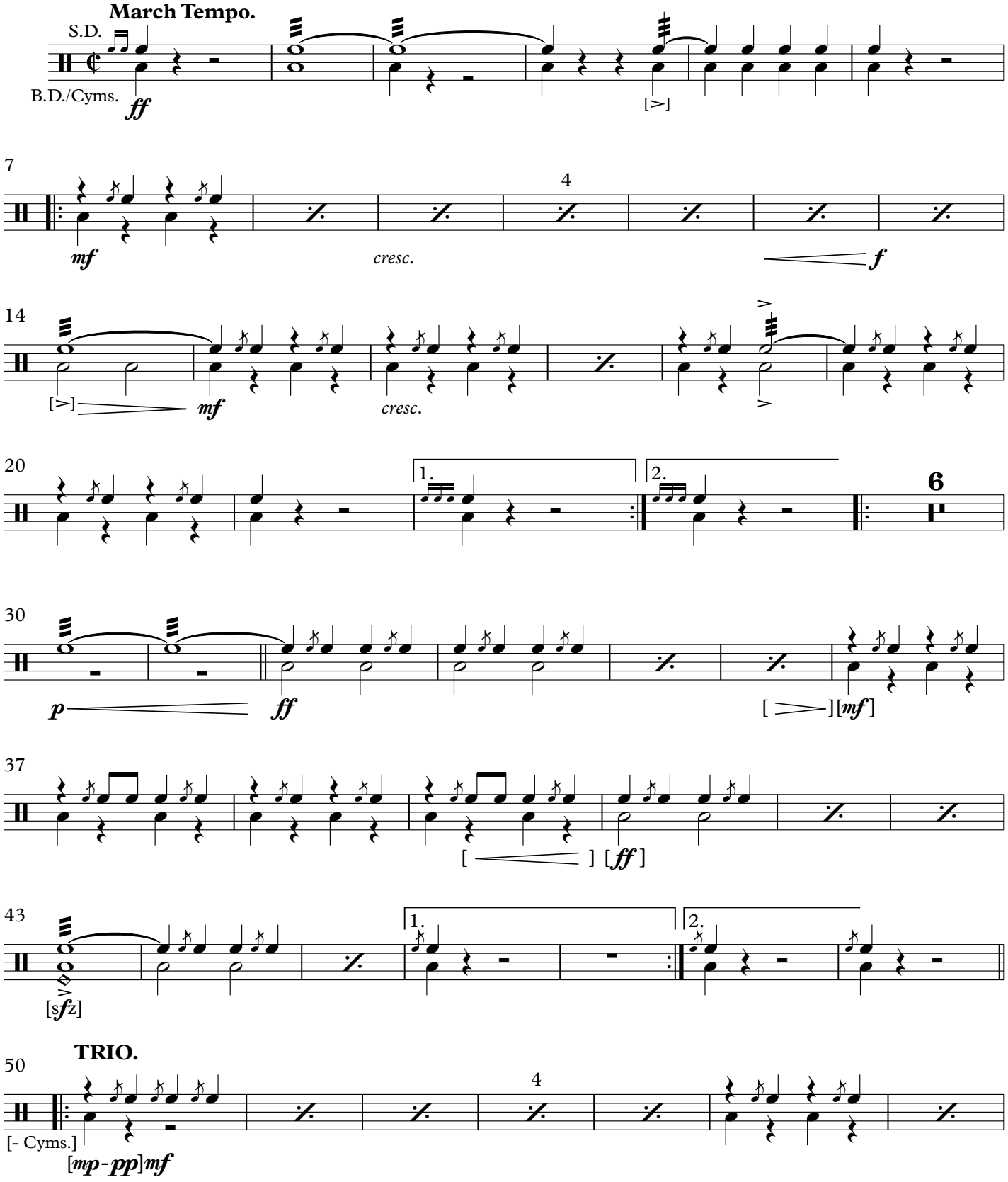
March

THE CRUSADER

(1888)

Drums

JOHN PHILIP SOUSA



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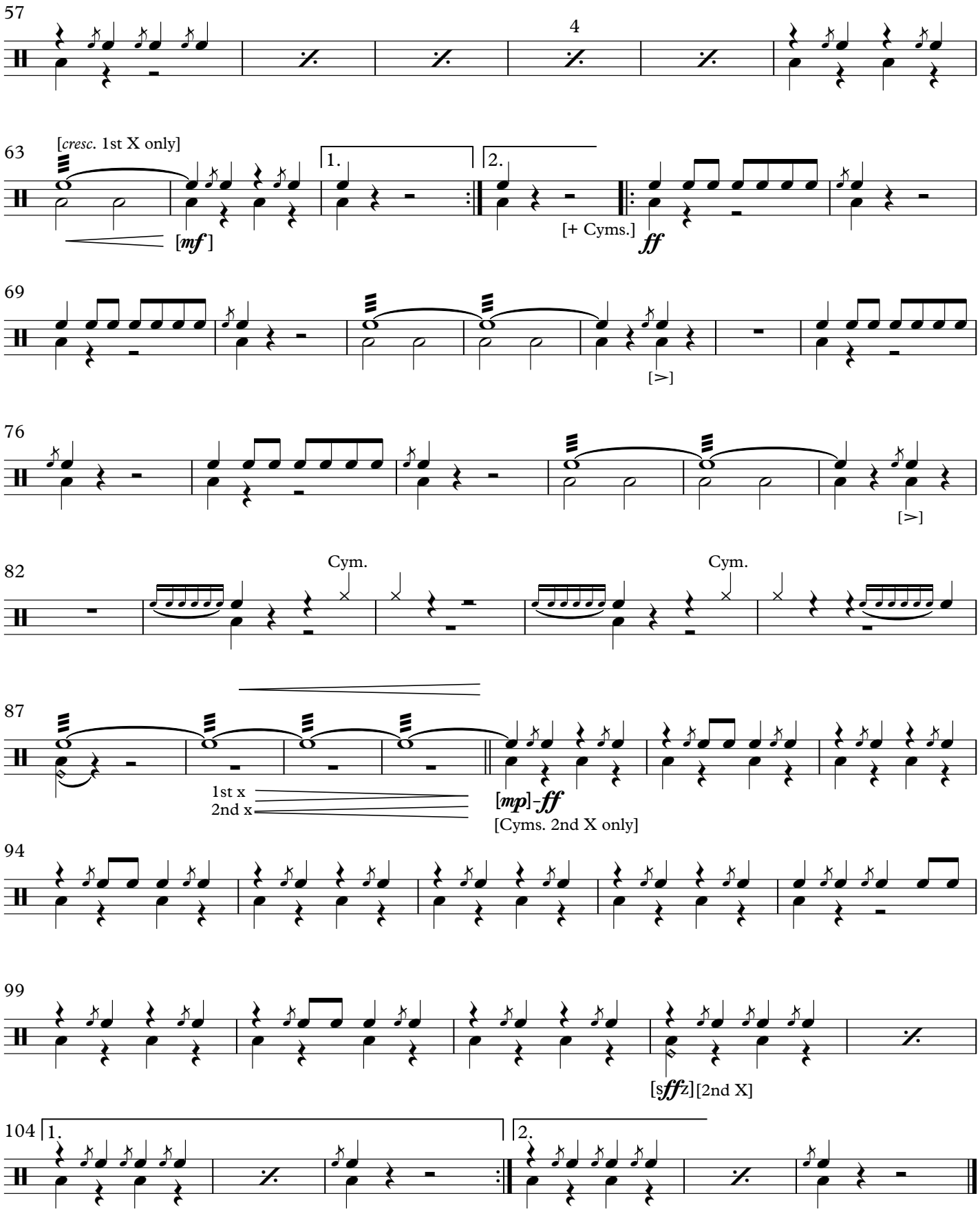
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4
63
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1.
2.
[mf]
[+ Cyms.]
ff
69
[>]
76
[>]
82
Cym.
Cym.
87
1st x
2nd x
[mp]-ff
[Cyms. 2nd X only]
94
99
[sffz] [2nd X]
104
1.
2.