The Complete Marches of John Philip Sousa

Vol. 3 No. 38

THE WASHINGTON POST

MARCH

(1889)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Washington Post" (1889)

During the 1880s, several Washington, D.C., newspapers competed vigorously for public favor. One of these, the *Washington Post*, organized what was known as the *Washington Post* Amateur Authors' Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony.

The ceremony was held on the Smithsonian grounds on June 15, 1889. President Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

The march happened to be admirably suited to the two-step dance, which was just being introduced. A dancemasters' organization adopted it at their yearly convention, and soon the march was vaulted into international fame. The two-step gradually replaced the waltz as a popular dance, and variations of the basic two-step insured the march's popularity all through the 1890s and into the twentieth century. Sousa's march became identified with the two-step, and it was as famous abroad as it was in the United States. In some European countries, all two-steps were called "Washington posts." Pirated editions of the music appeared in many foreign countries. In Britain, for example, it was known by such names as "No Surrender" and "Washington Greys."

Next to "The Stars and Stripes Forever," "The Washington Post" has been Sousa's most widely known march. He delighted in telling how he had heard it in so many different countries, played in so many ways–and often accredited to native composers. It was a standard at Sousa Band performances and was often openly demanded when not scheduled for a program. It was painful for Sousa to relate that, like "Semper Fidelis" and other marches of that period, he received only $35 for it, while the publisher made a fortune. Of that sum, $25 was for a piano arrangement, $5 for a band arrangement, and $5 for an orchestra arrangement.

According to a letter dated September 28, 1920, from Sousa to Edward B. McLean, editor of the *Washington Post*, one edition of this music was published in Mexico under the title "Unser Pasa."

Today, at a community room in Washington, a spotlight illuminates a life-sized color portrait of the black-bearded Sousa, resplendent in his scarlet Marine Band uniform. This is the John Philip Sousa Community Room in the Washington Post Building. It is the newspapers' tribute to the man who first gave it worldwide fame.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 95. 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. 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 (m. 1-8): Right away in this famous march, Sousa composes in such a way that gives weight to the second beat rather than the first, effectively reversing the normal feel. All cymbal notes in the introduction are traditionally choked save for the solo in m. 8. The cymbal note in m. 8 did not appear in the original parts, but many early recordings of this march insert either a cymbal or bass drum solo here, indicating that Sousa may have done the same in his performance practice, and the Marine Band has traditionally followed suit.

First Strain (m. 8-24): After the fortissimo intro, the first strain is most effective when dropped slightly to forte. The plentiful accented notes on the second beats of this strain should be well marked and each ever so slightly delayed before maintaining a more steady pulse beginning in m. 12. This stylistic practice was common in many like passages in Sousa's 6/8 marches (such as "Semper Fidelis"). A diminuendo is also added at m. 12 to emphasize the back and forth "conversation" of this strain. The music returns to forte with the beat two accents once again and then intensifies further to fortissimo in m. 20 with a good sfz accent in the percussion to highlight the interesting harmony here.

Second Strain (m. 25-57): The first time through the second strain should be reduced to piano beginning with the pick-up notes in m. 25. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet as indicated, and the clarinet parts have been altered to be down the octave from the original. The snare drum parts have also been slightly altered in this strain. Traditionally, the snare drum parts are occasionally elaborated to decorate the melody or highlight the shape of the melodic line. This is most notable in the added rolls in m. 28, 30, and 32 culminating with an accent. (The original percussion parts are also included in this edition for historical reference.) The repeat of the second strain is written out here, and beginning in m. 41 all voices are back in at fortissimo. The percussion rolls and accents are more dramatic this time, and now include the cymbals. The biggest sffz accent in percussion comes in m. 54.

Trio (m. 57-88): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet once again, and clarinets have been altered down the octave from the original parts. All remaining voices play piano, leaving room for a gentle crescendo and decrescendo in m. 68-72. Once again, the snare drum parts have been slightly altered to highlight the shape of the melody. The low brass enters for just two measures at mezzo-forte in m. 72-73 to create a little bit of drama and then drop out again before the written-out repeat of the trio that starts at m. 73. As was Sousa's custom, this second time through the trio is played even softer and to that end, percussion may tacet completely here and through m. 88.

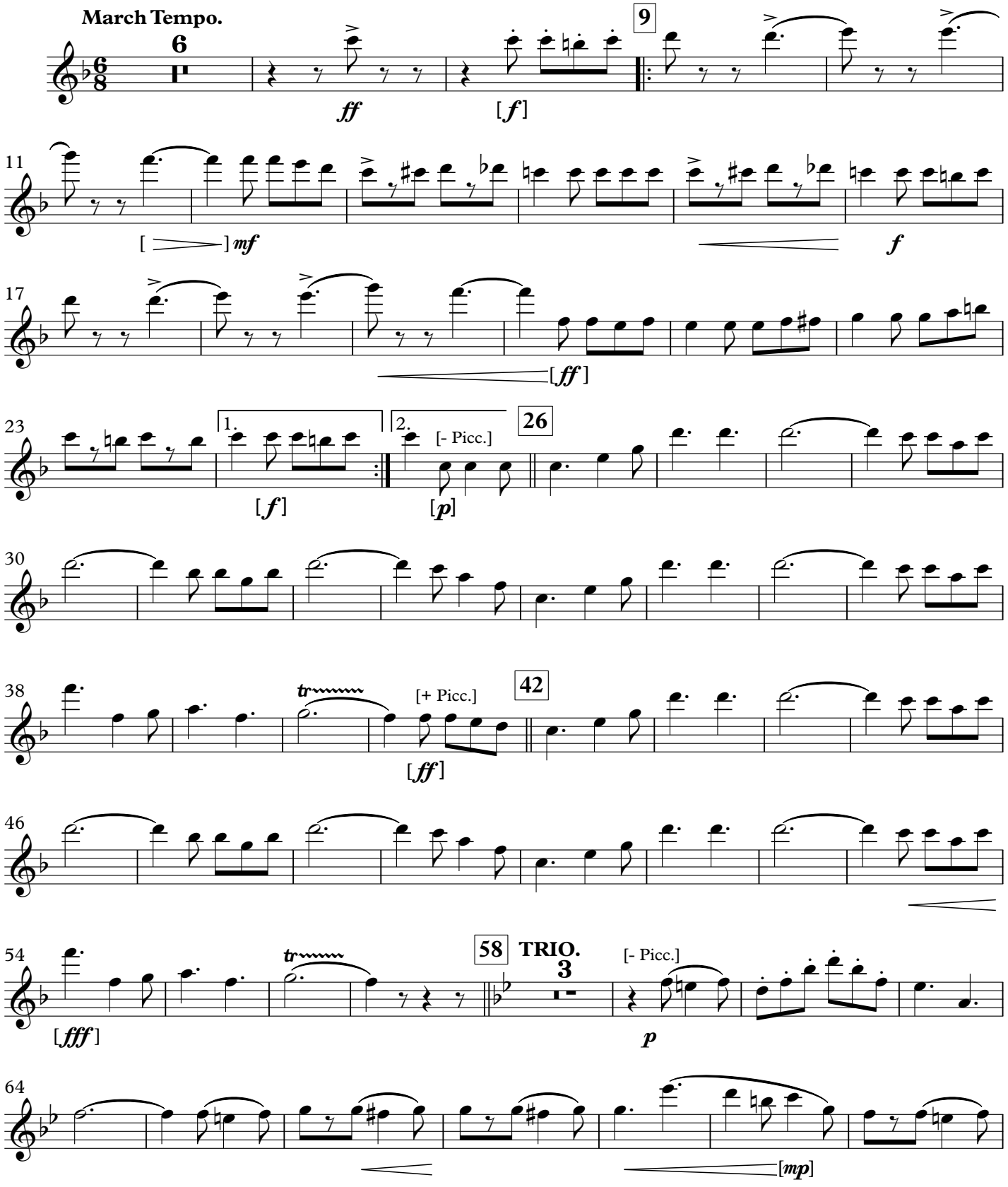
Break Strain (m. 88-97): The break strain of this march was uniquely altered by Sousa for his performances. The first time through, all voices rejoin at the printed fortissimo, creating a dramatic "dogfight" back and forth between low and high instruments of the band. At m. 97, like in m. 8, an accented percussion note was often added to performances; in this case, both a bass drum stroke and a roll in the snare drum with a diminuendo leads to the softly played first time through the final strain.

Final Strain and repeat of the break strain (m. 97-137): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet once again, and all remaining voices play in piano first time. The written out repeat of the break strain begins in m. 112, but this time everyone stays piano in an unusual twist for a Sousa break strain. A dramatic crescendo then ensues in m. 118-120 followed by a sffz accent for the bass drum and snare drum with an immediate crescendo in m. 121. All parts then play "fire and tongs" for the final time through the last strain. The added sfz hits in percussion in m. 130-132 should be very strong.

March

WASHINGTON POST

Flute/Piccolo (1889) **JOHN PHILIP SOUSA**



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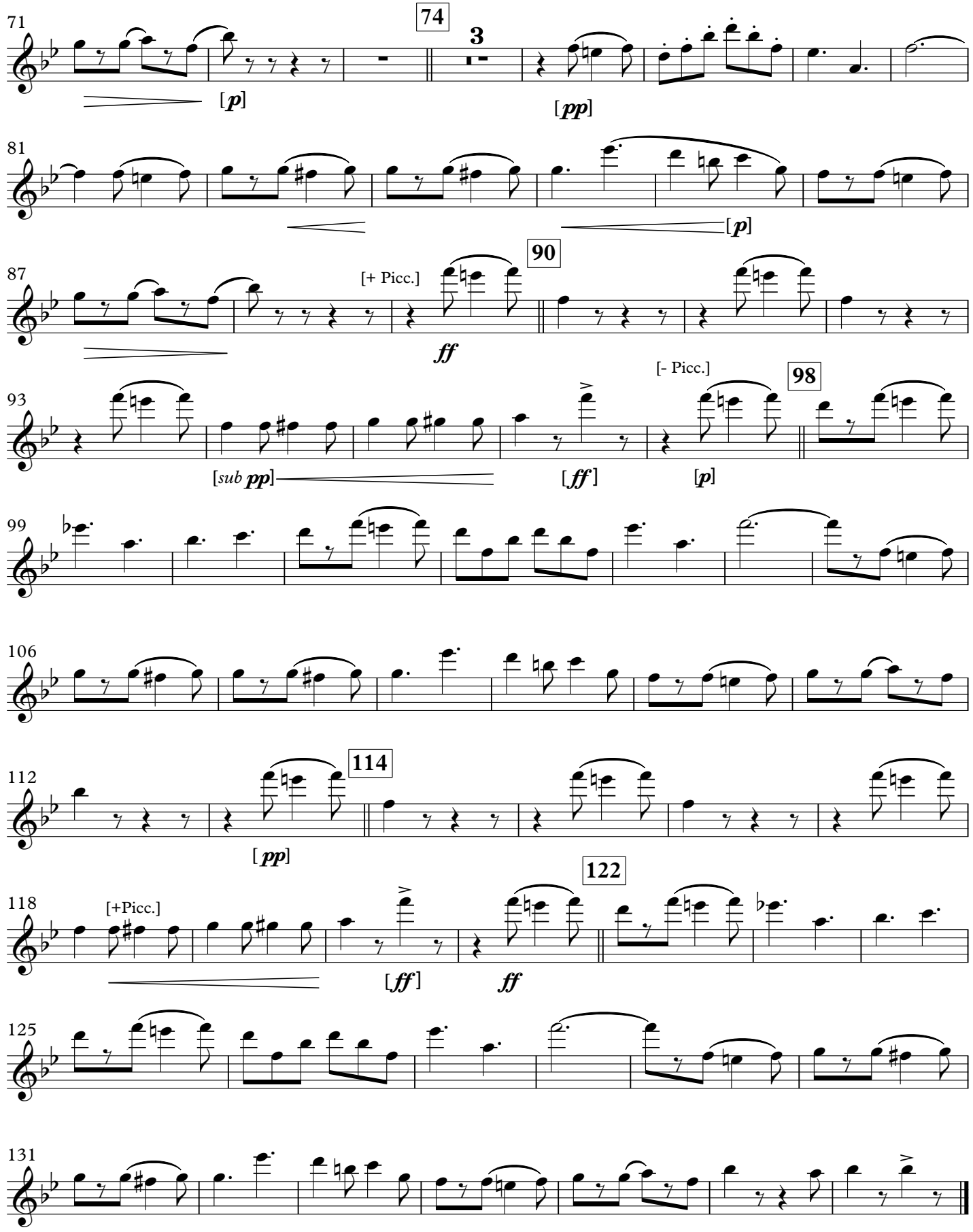
WASHINGTON POST
Flute/Piccolo



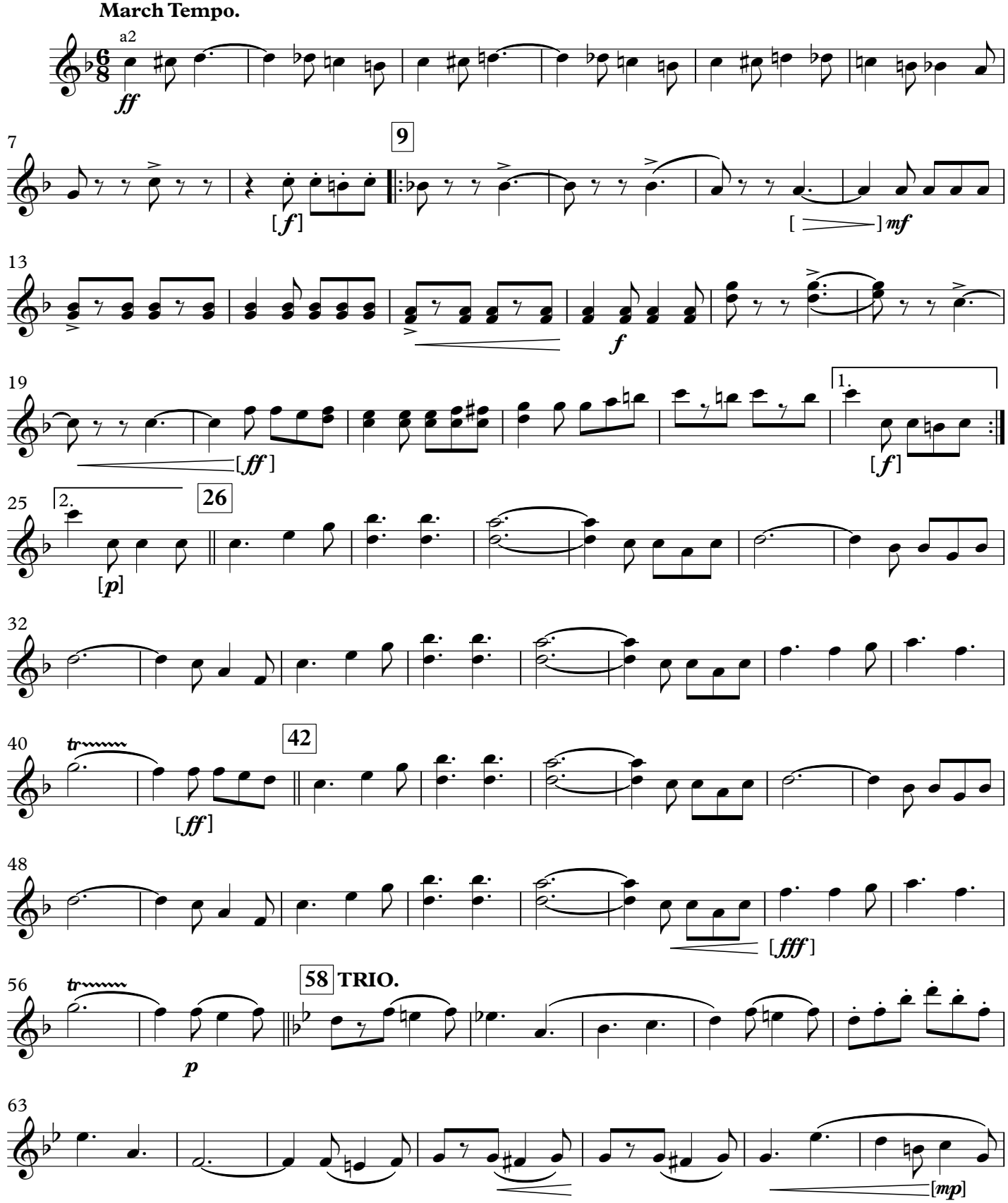
March

WASHINGTON POST

(1889)

1st & 2nd Oboes

JOHN PHILIP SOUSA



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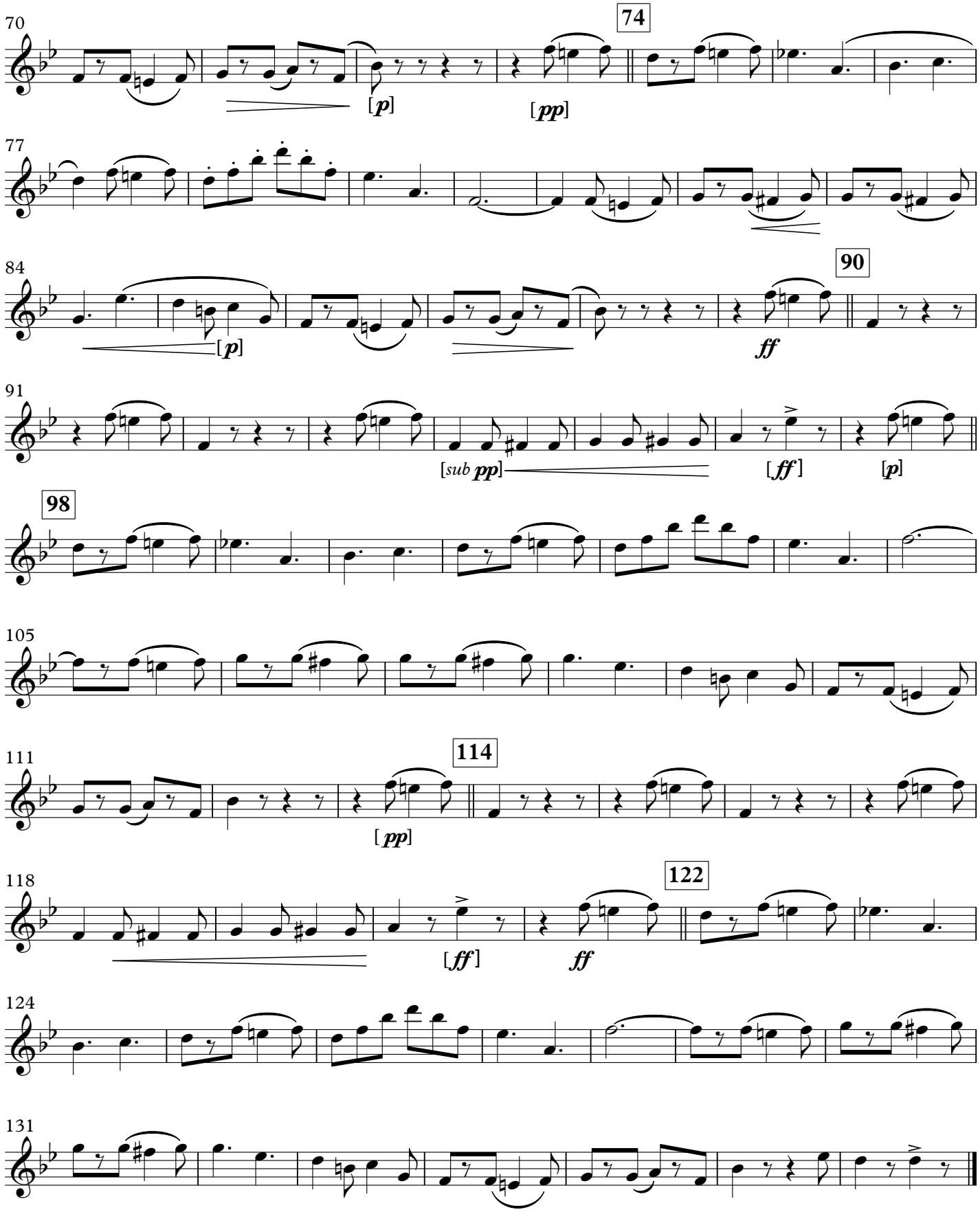
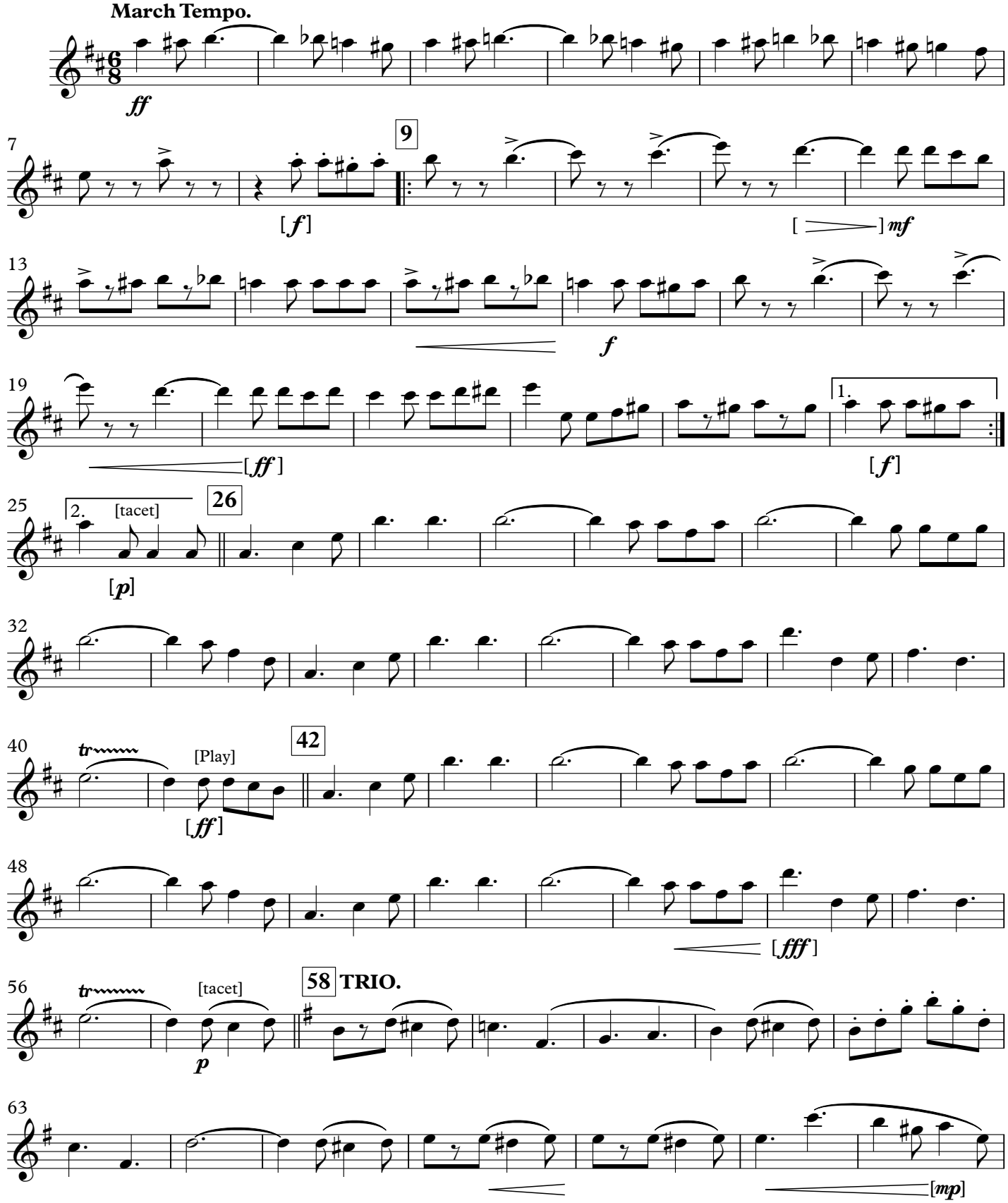
WASHINGTON POST
1st & 2nd Oboes



March

WASHINGTON POST

E♭ Clarinet (1889) JOHN PHILIP SOUSA



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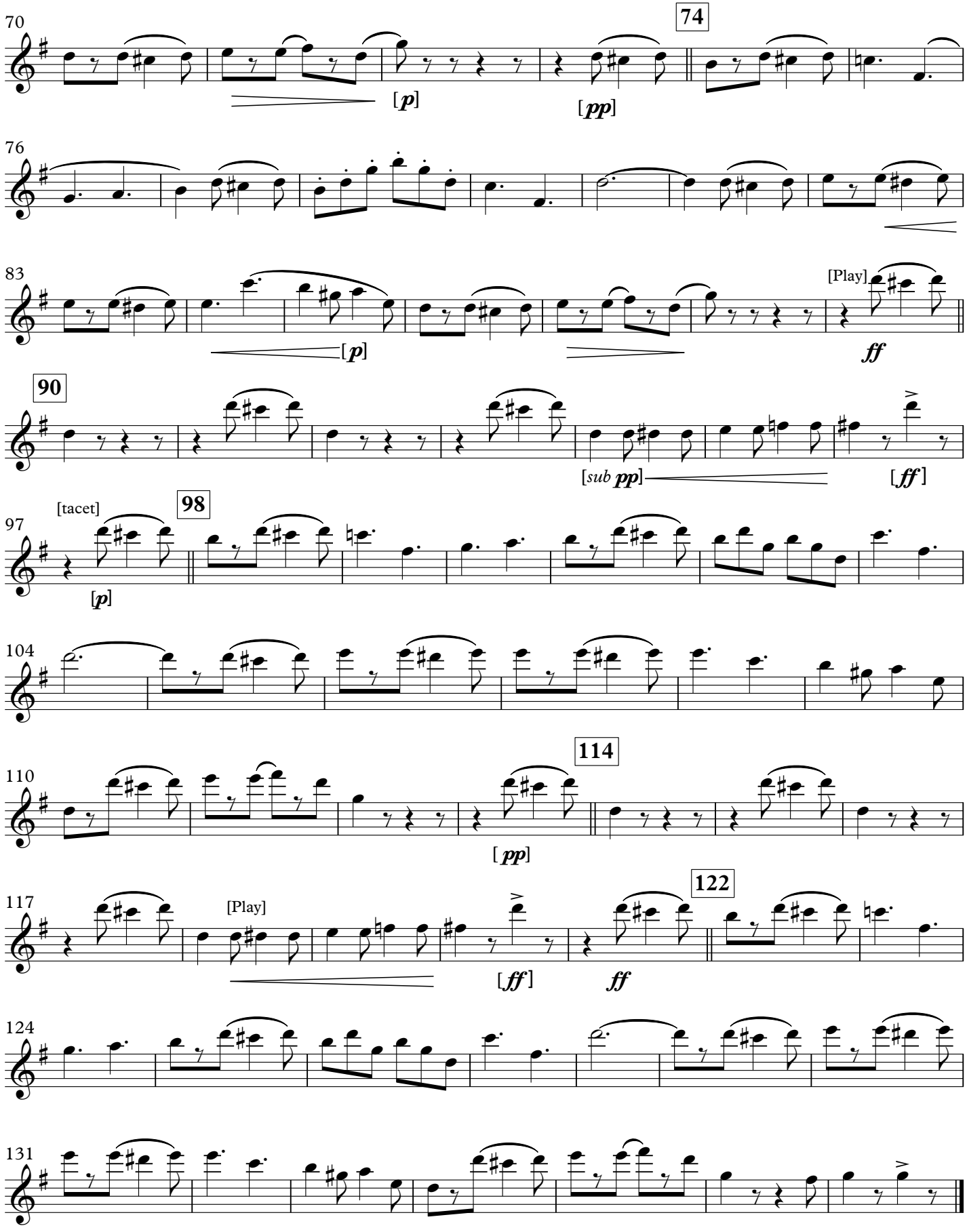
E♭ Clarinet



March

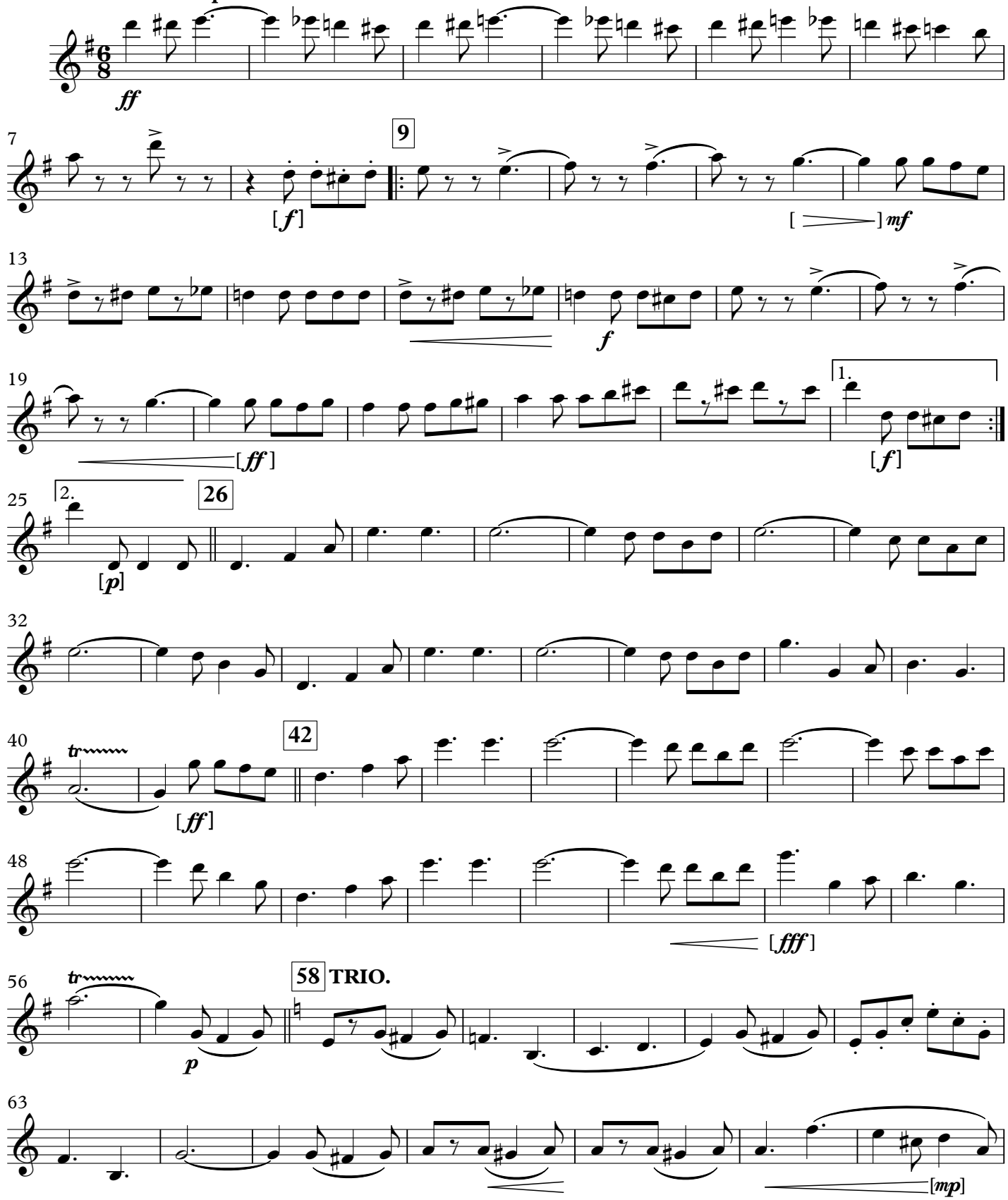
WASHINGTON POST

1st B♭ Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.



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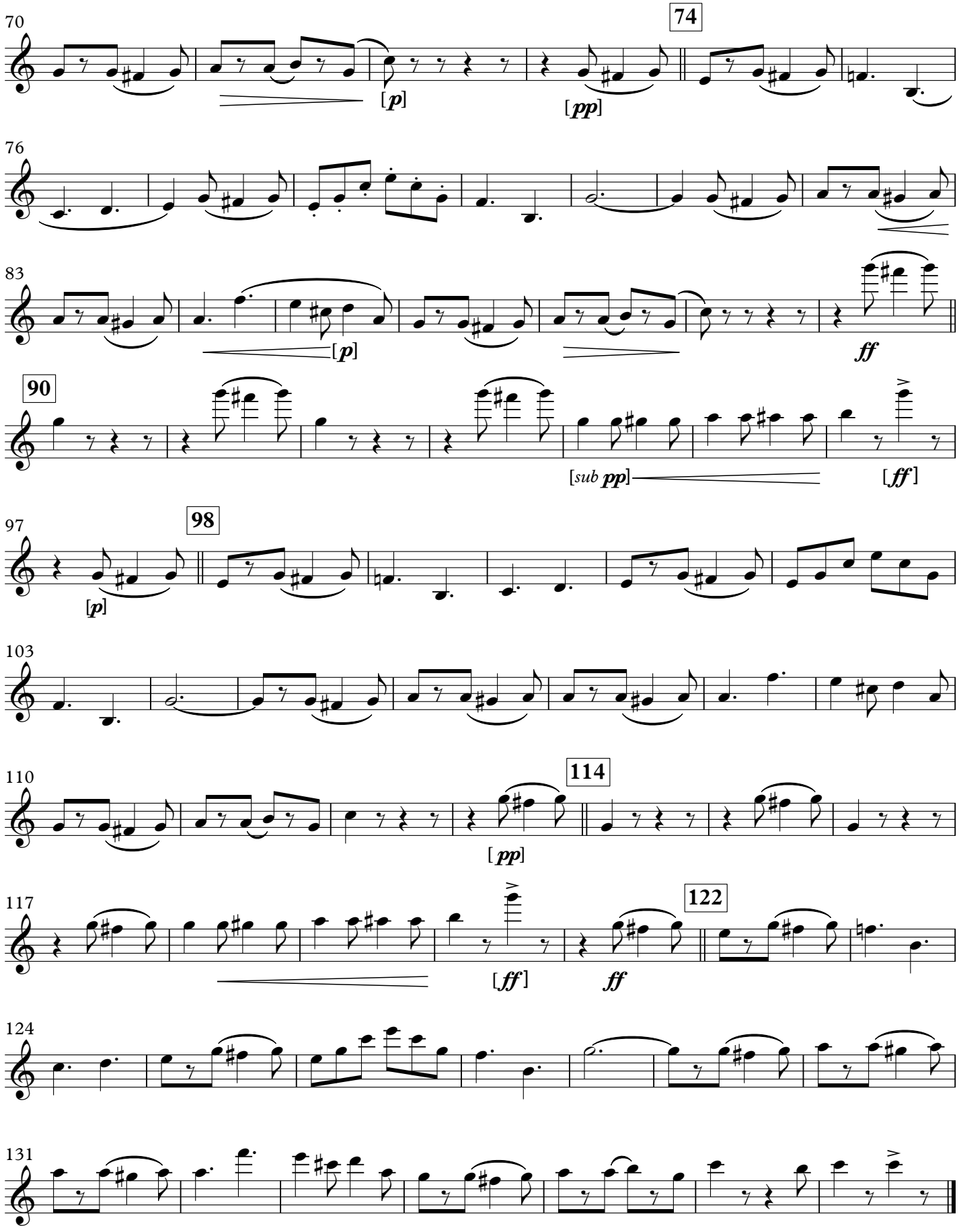
1st B♭ Clarinet



March

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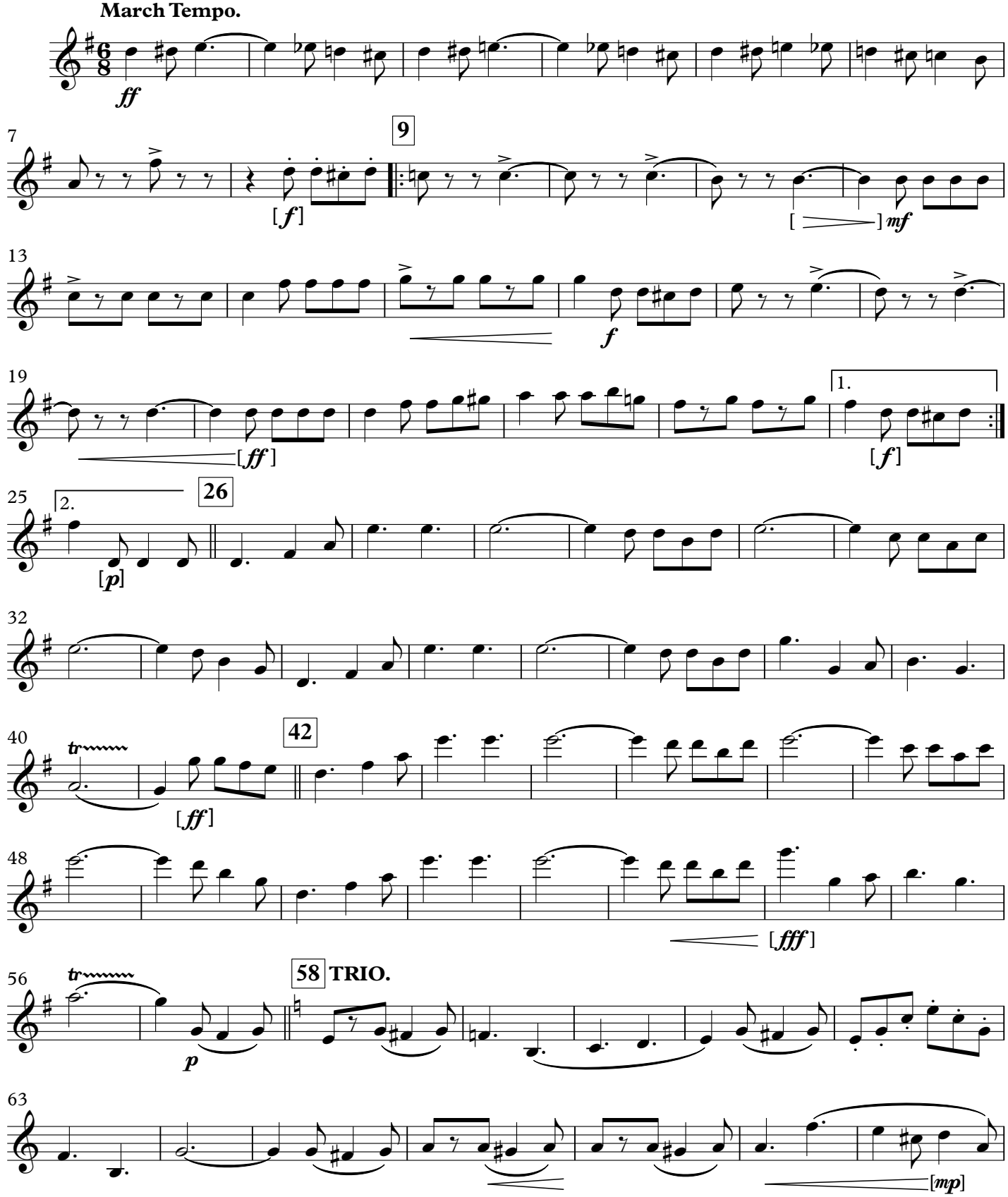
2nd B♭ Clarinet

(1889)

JOHN PHILIP SOUSA



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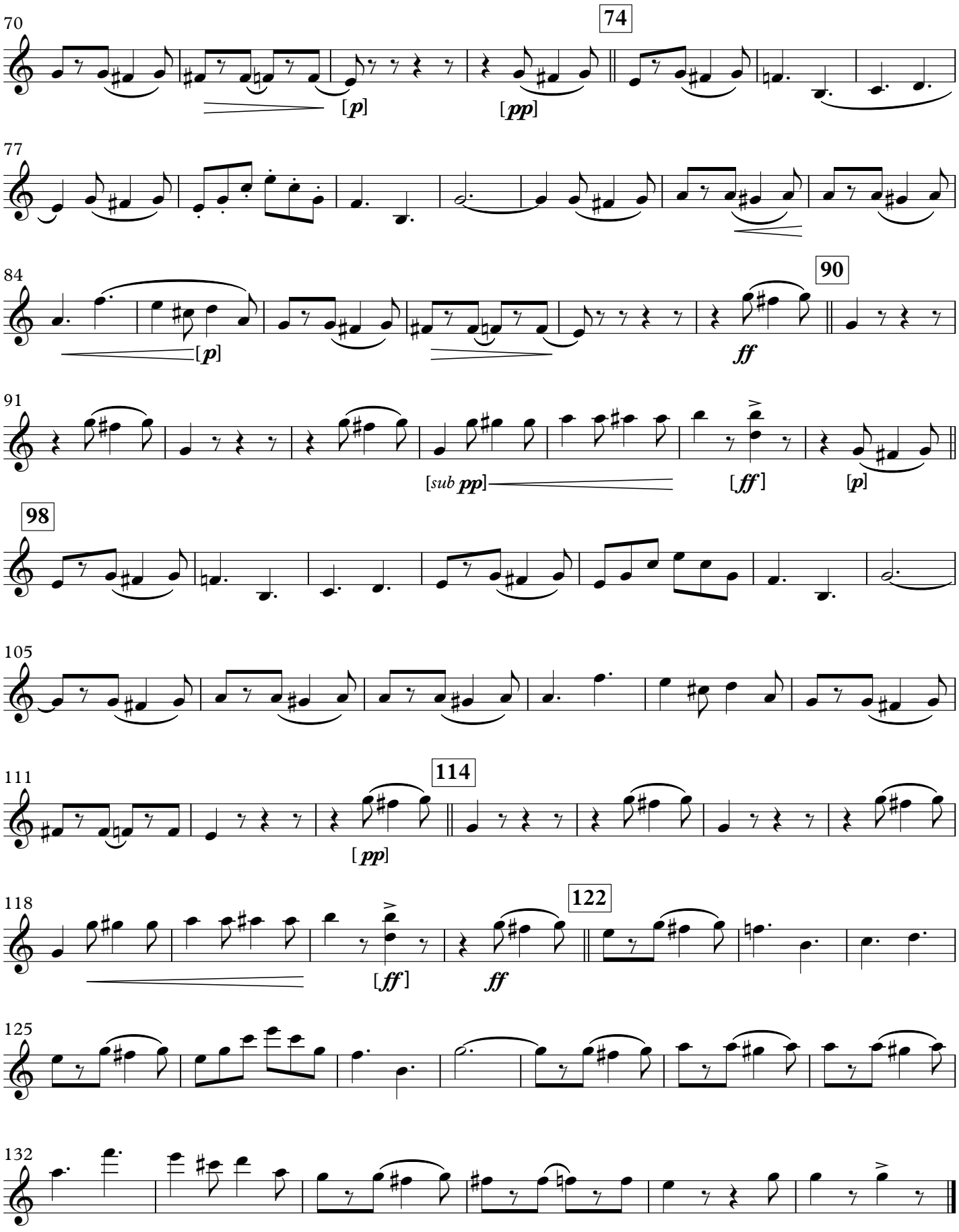
2nd B♭ Clarinet



March

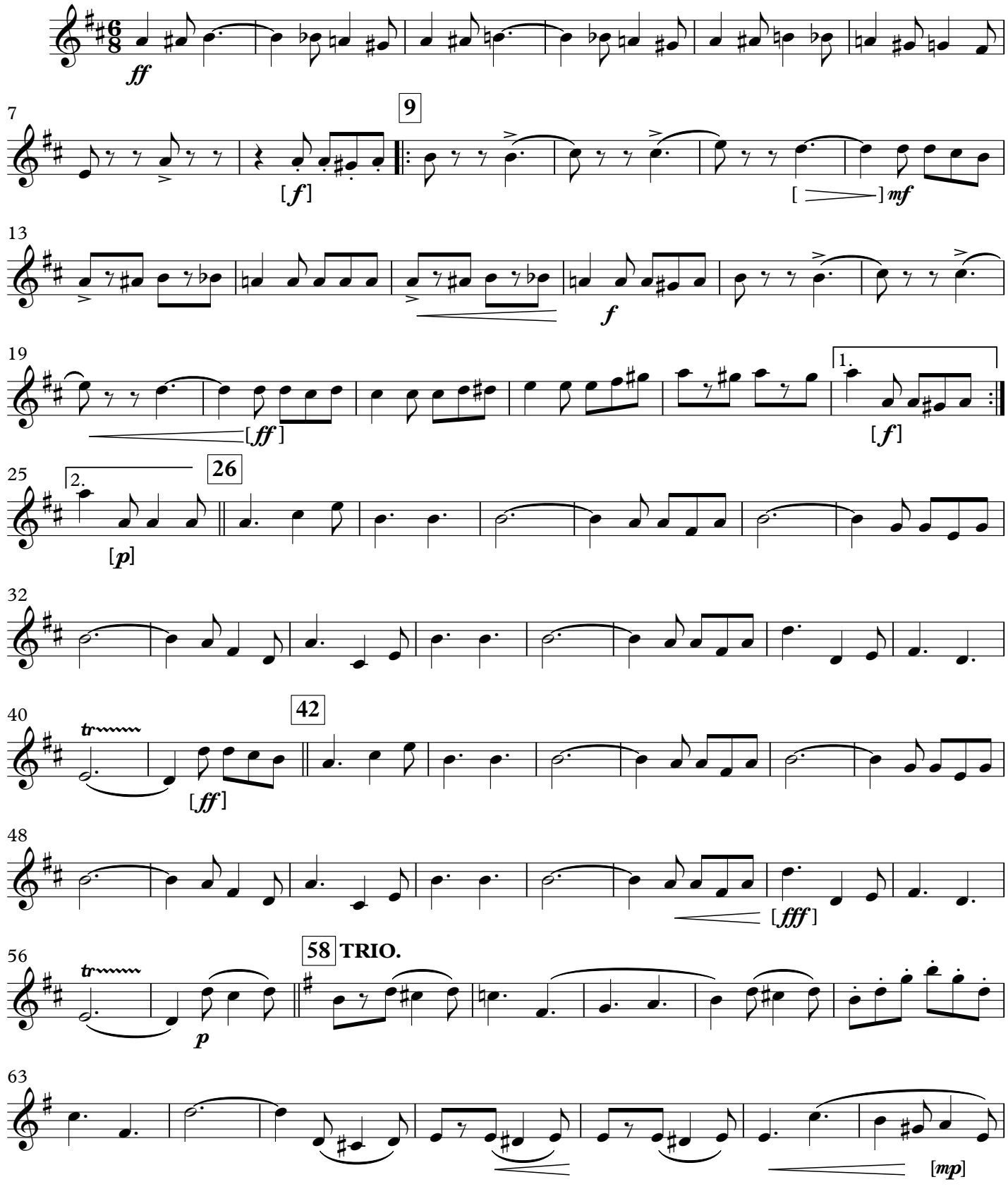
WASHINGTON POST

(1889)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[Optional]

March Tempo.



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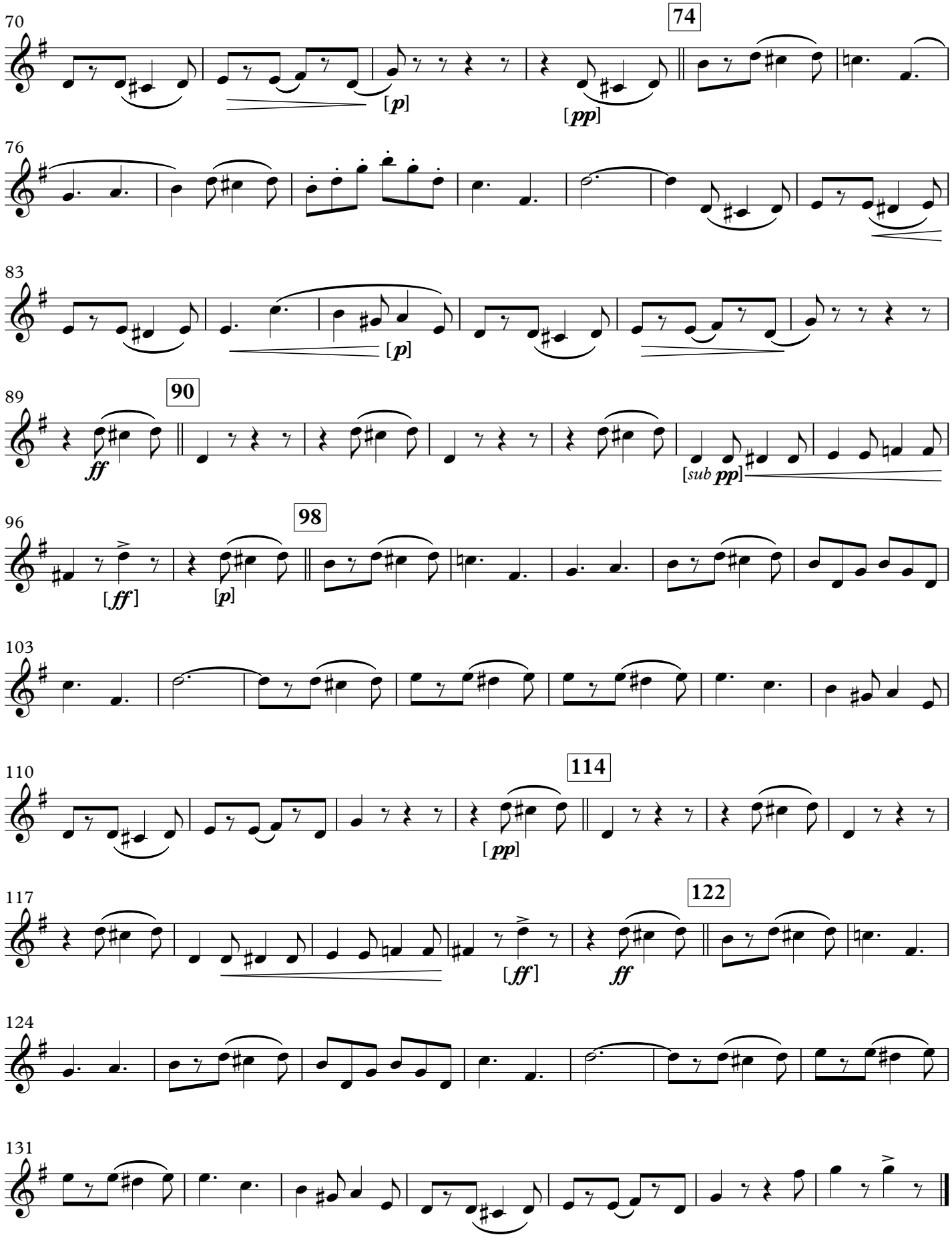
E♭ Alto Clarinet



March

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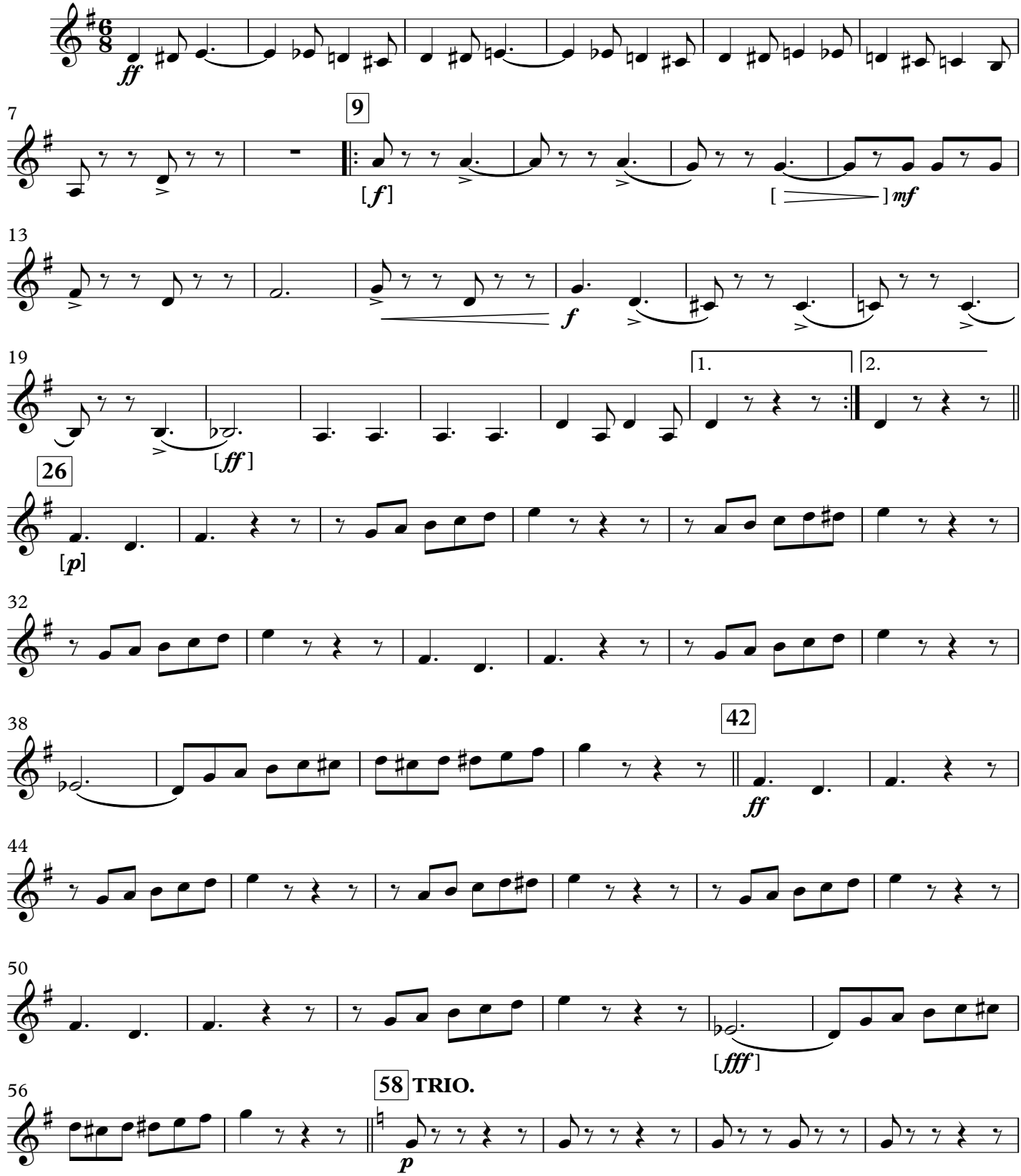
(1889)

B♭ Bass Clarinet
[B♭ Bass part]

JOHN PHILIP SOUSA

March Tempo.



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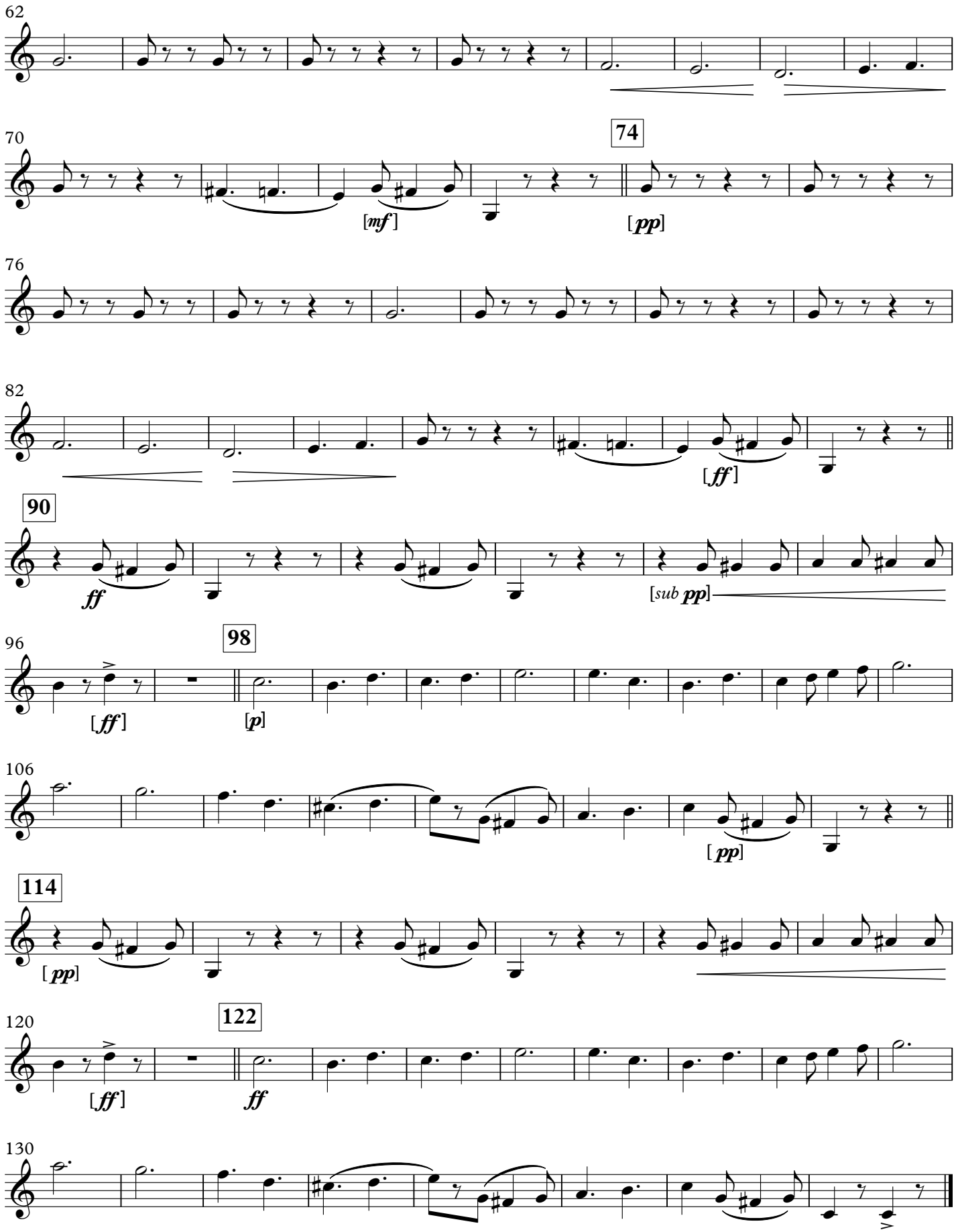
B♭ Bass Clarinet



March

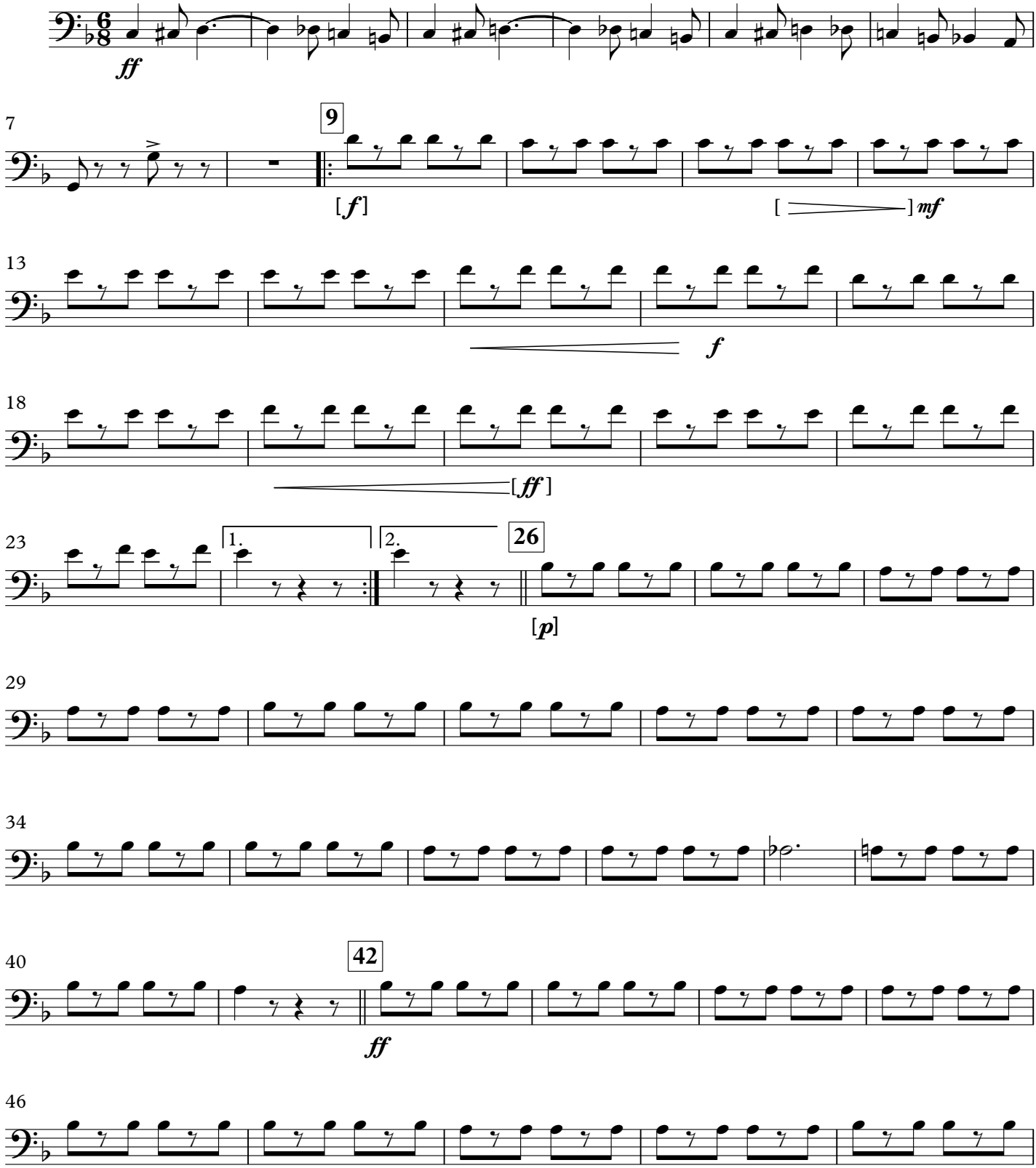
WASHINGTON POST

1st Bassoon

(1889)

JOHN PHILIP SOUSA

March Tempo.



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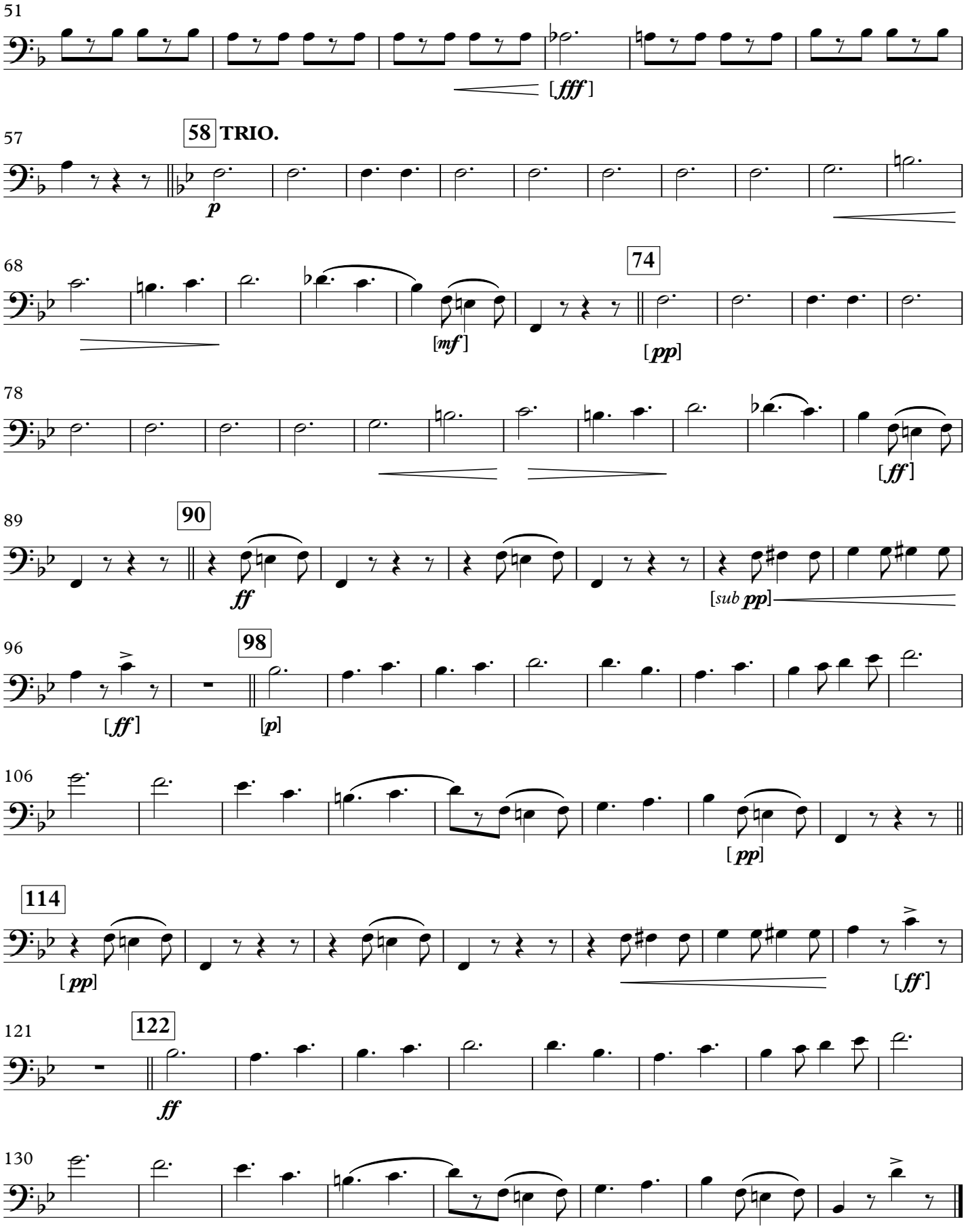
1st Bassoon



March

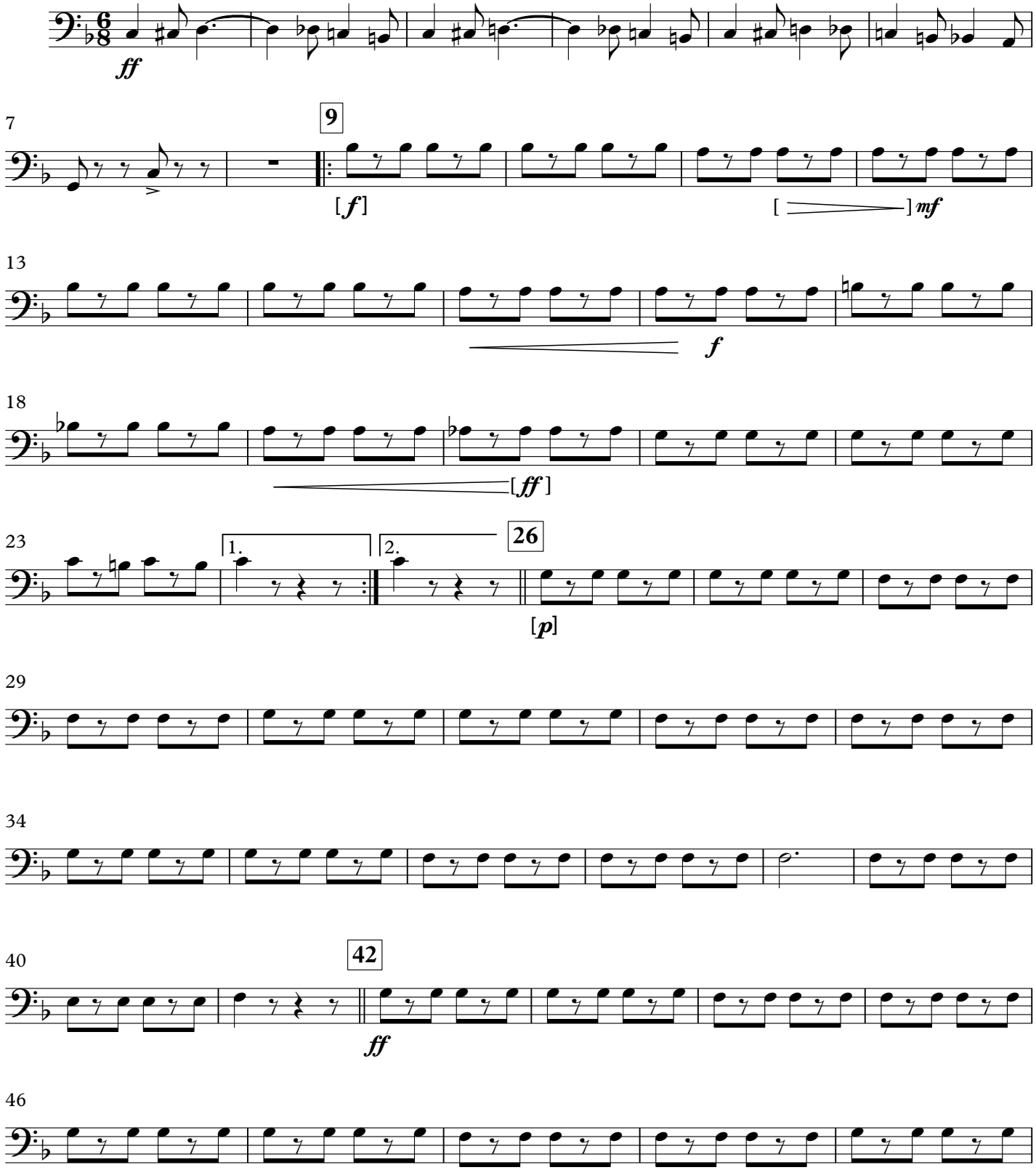
WASHINGTON POST

2nd Bassoon

(1889)

JOHN PHILIP SOUSA

March Tempo.



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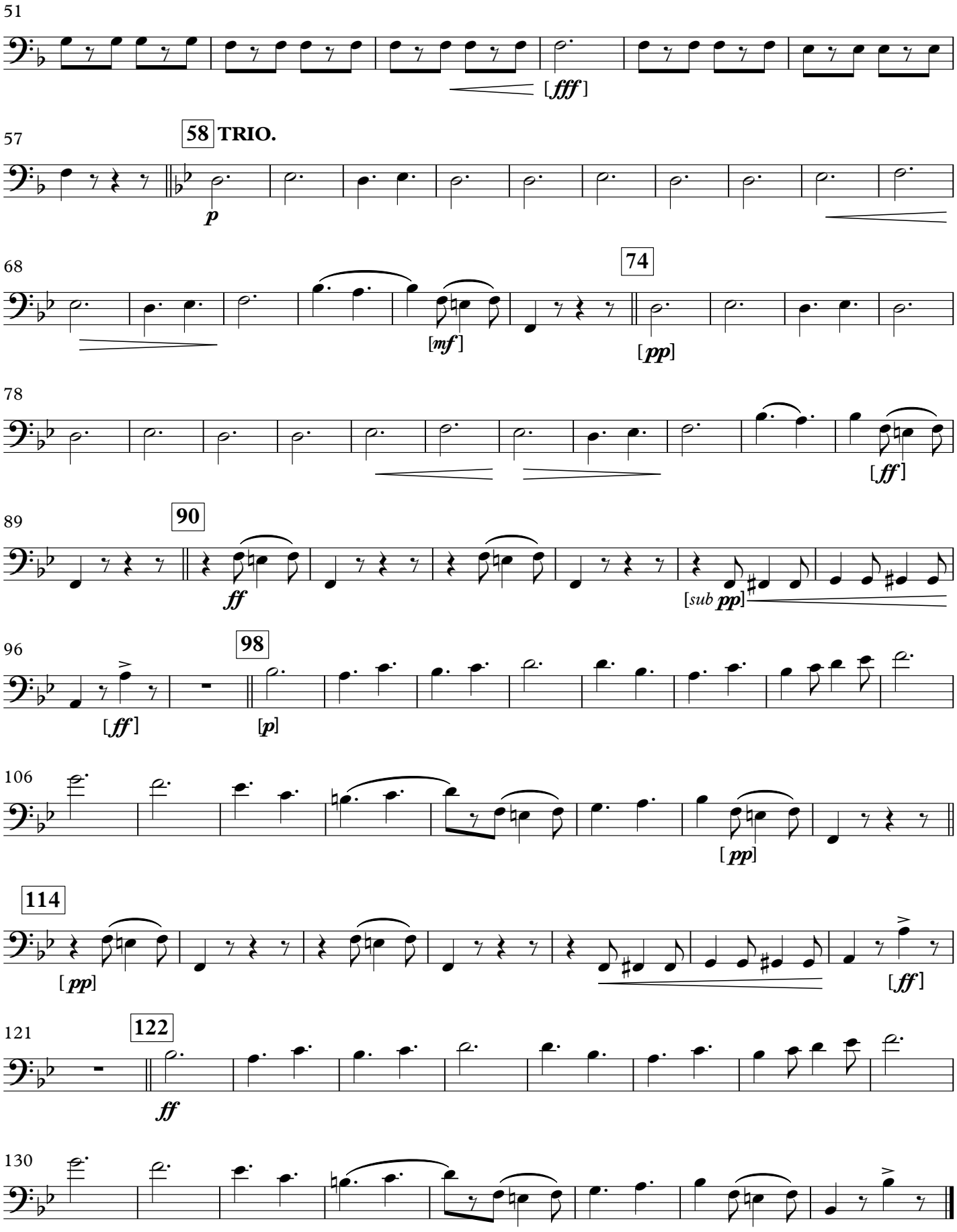
2nd Bassoon



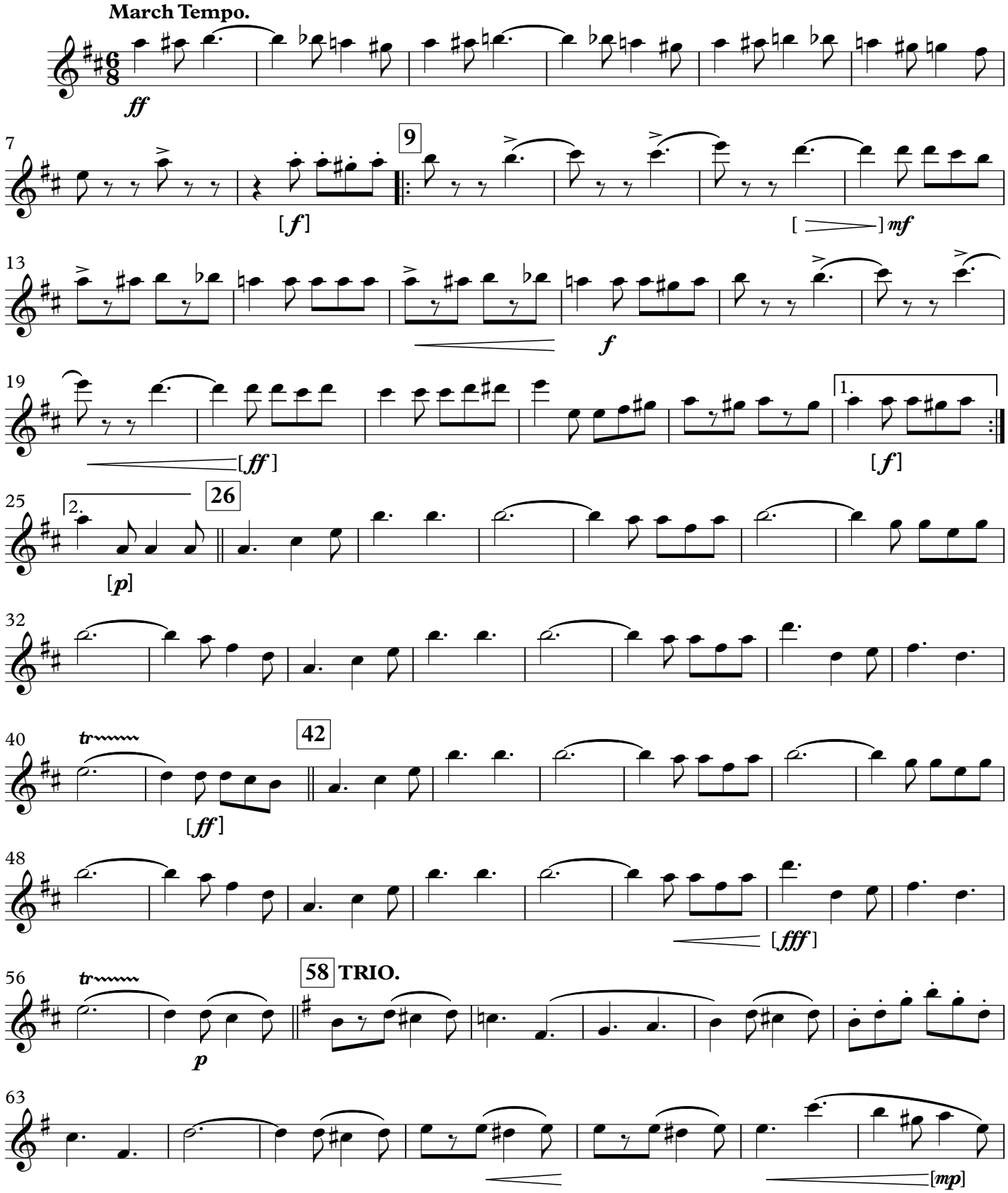
March

WASHINGTON POST

(1889)

1st E♭ Alto Saxophone
[altered E♭ Cornet part]
[Sousa Encore Books]

JOHN PHILIP SOUSA



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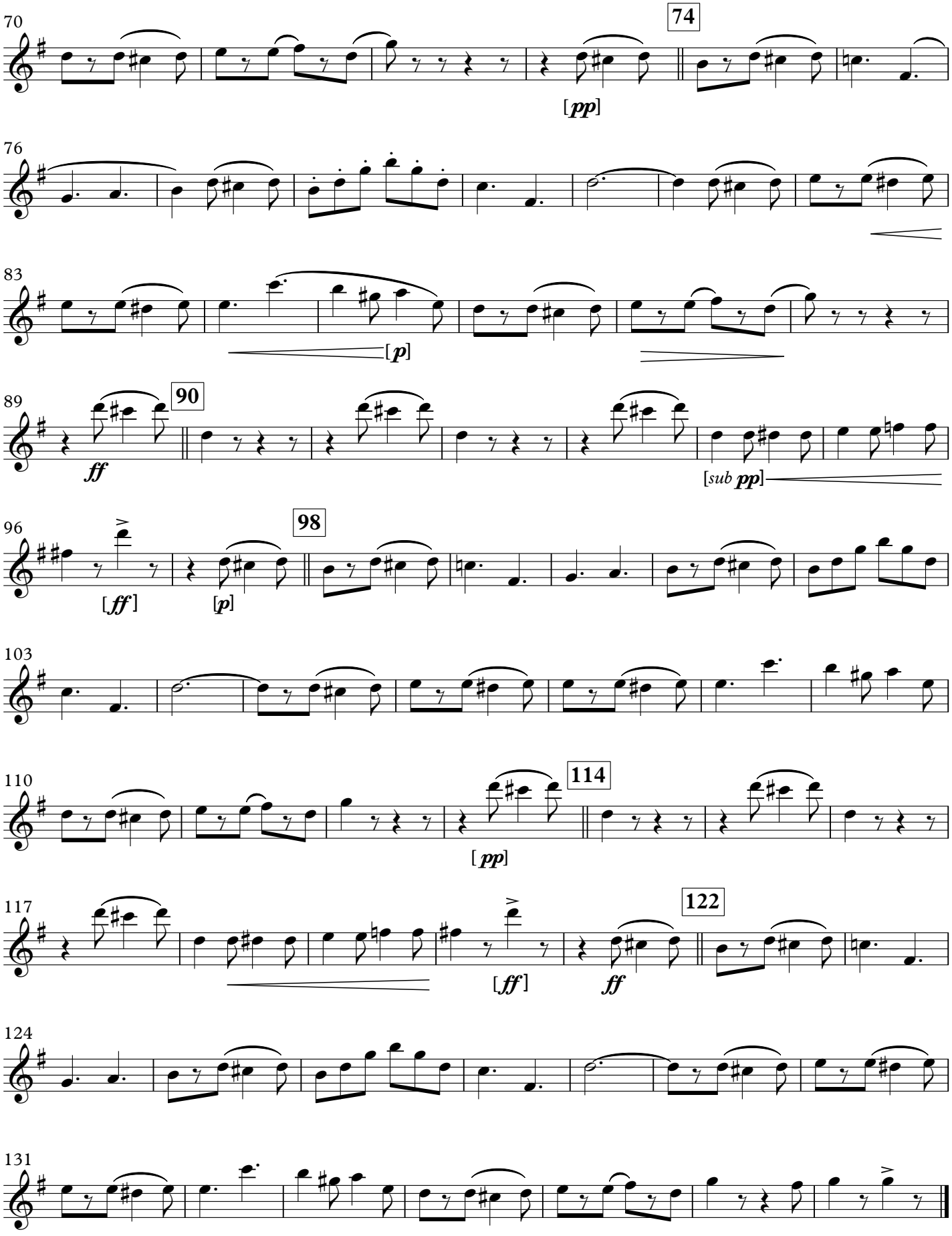
1st E♭ Alto Saxophone



March

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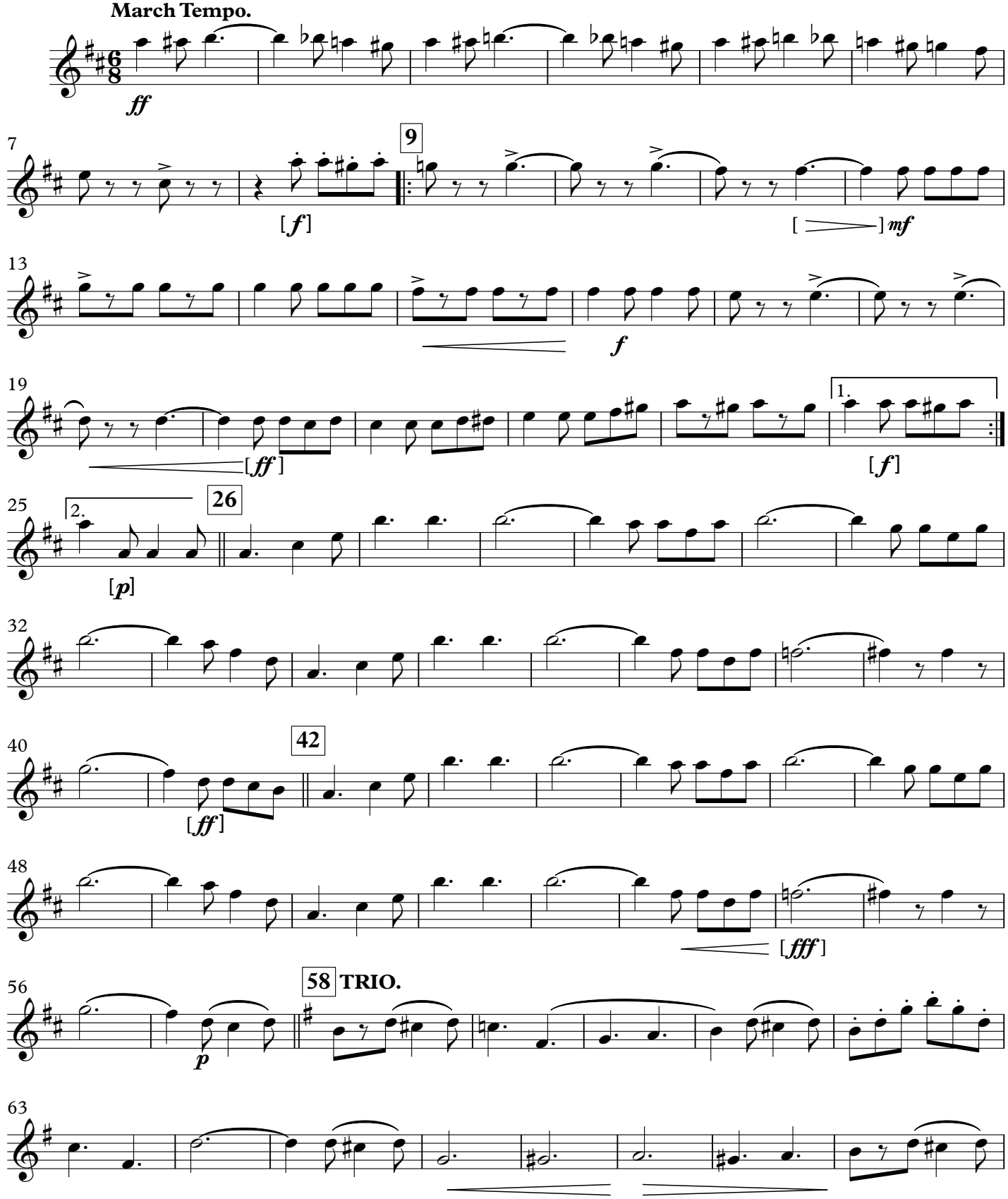
2nd E♭ Alto Saxophone (1889)

JOHN PHILIP SOUSA

March Tempo.



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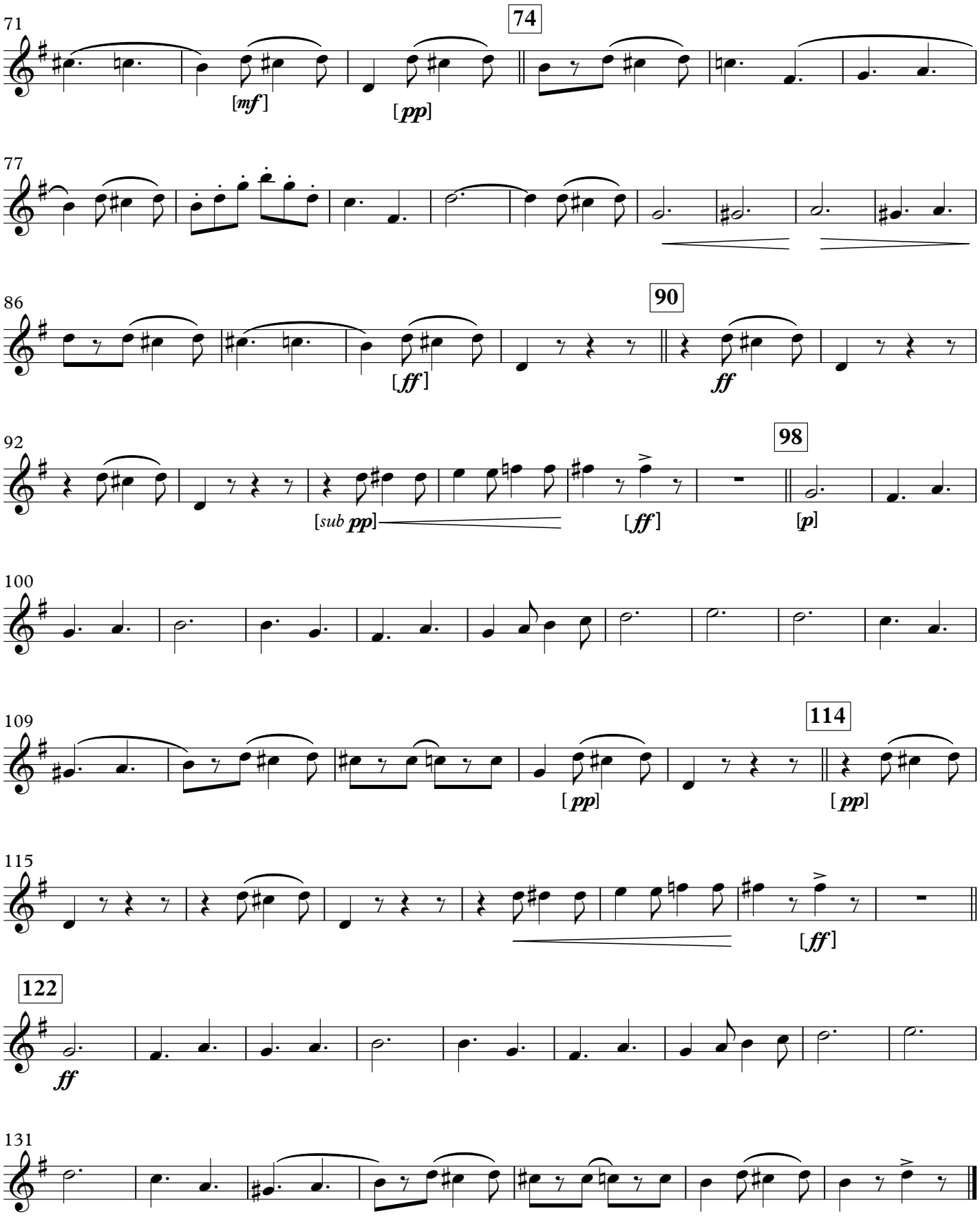
2nd E♭ Alto Saxophone



March

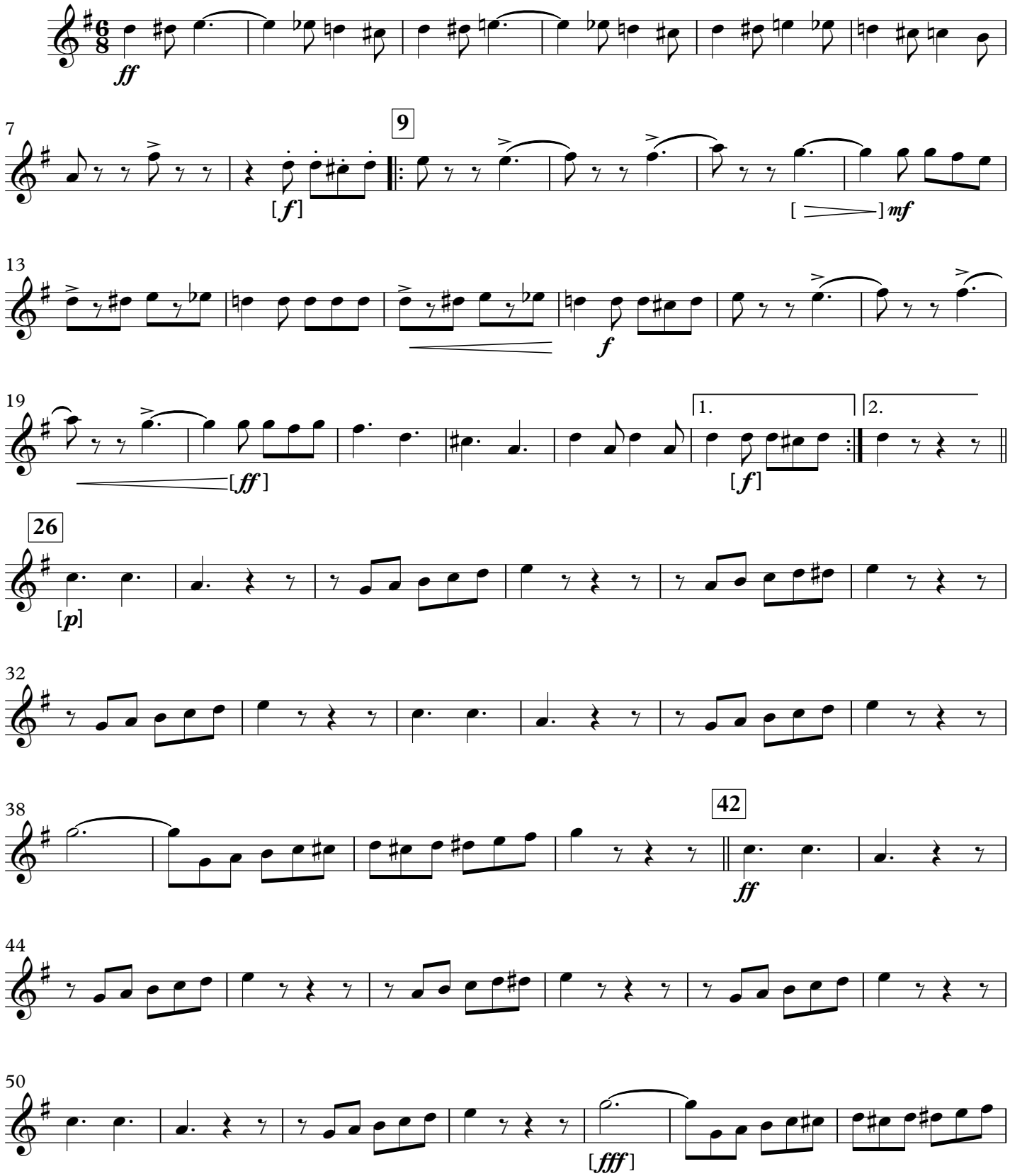
WASHINGTON POST

(1889)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.



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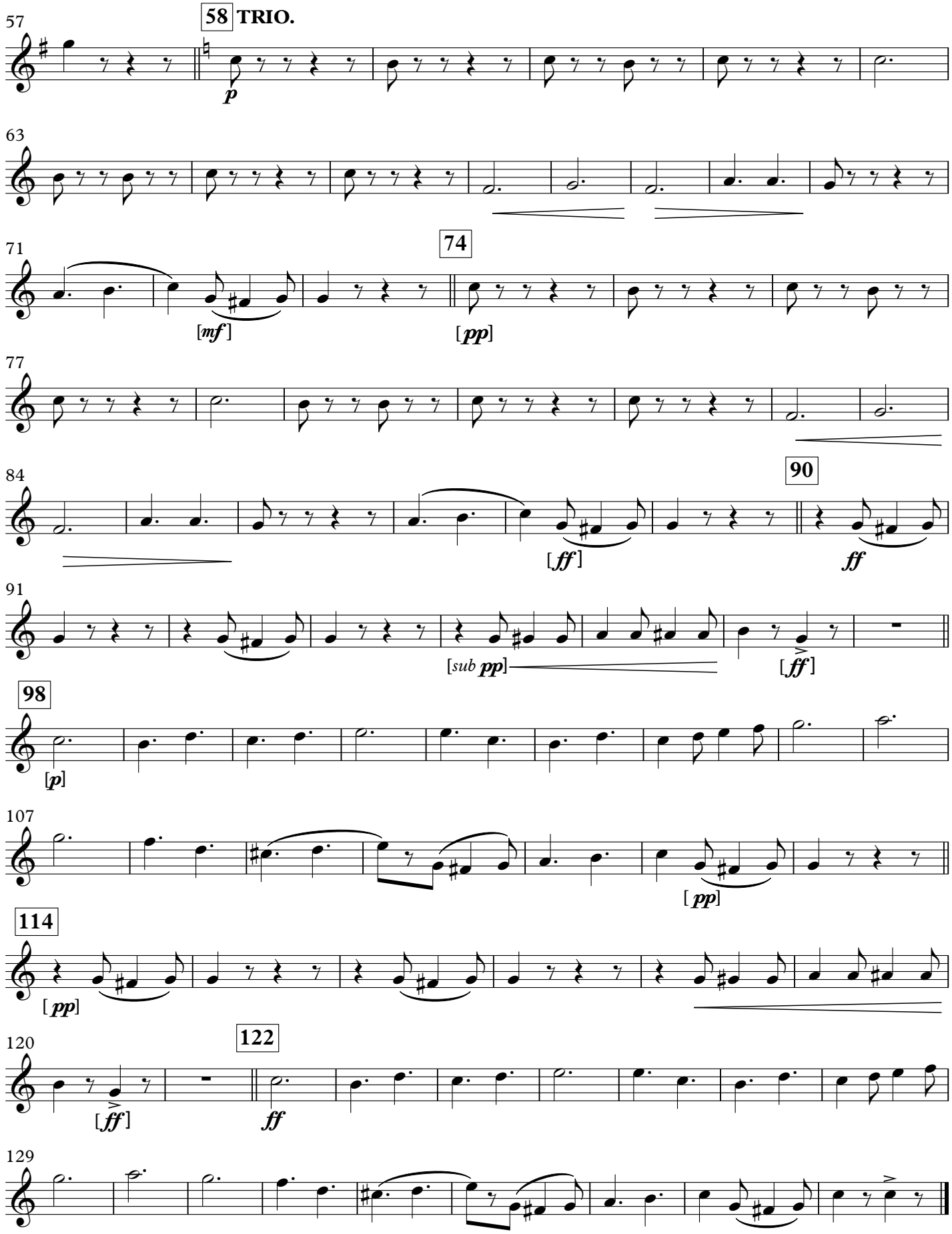
B♭ Tenor Saxophone



March

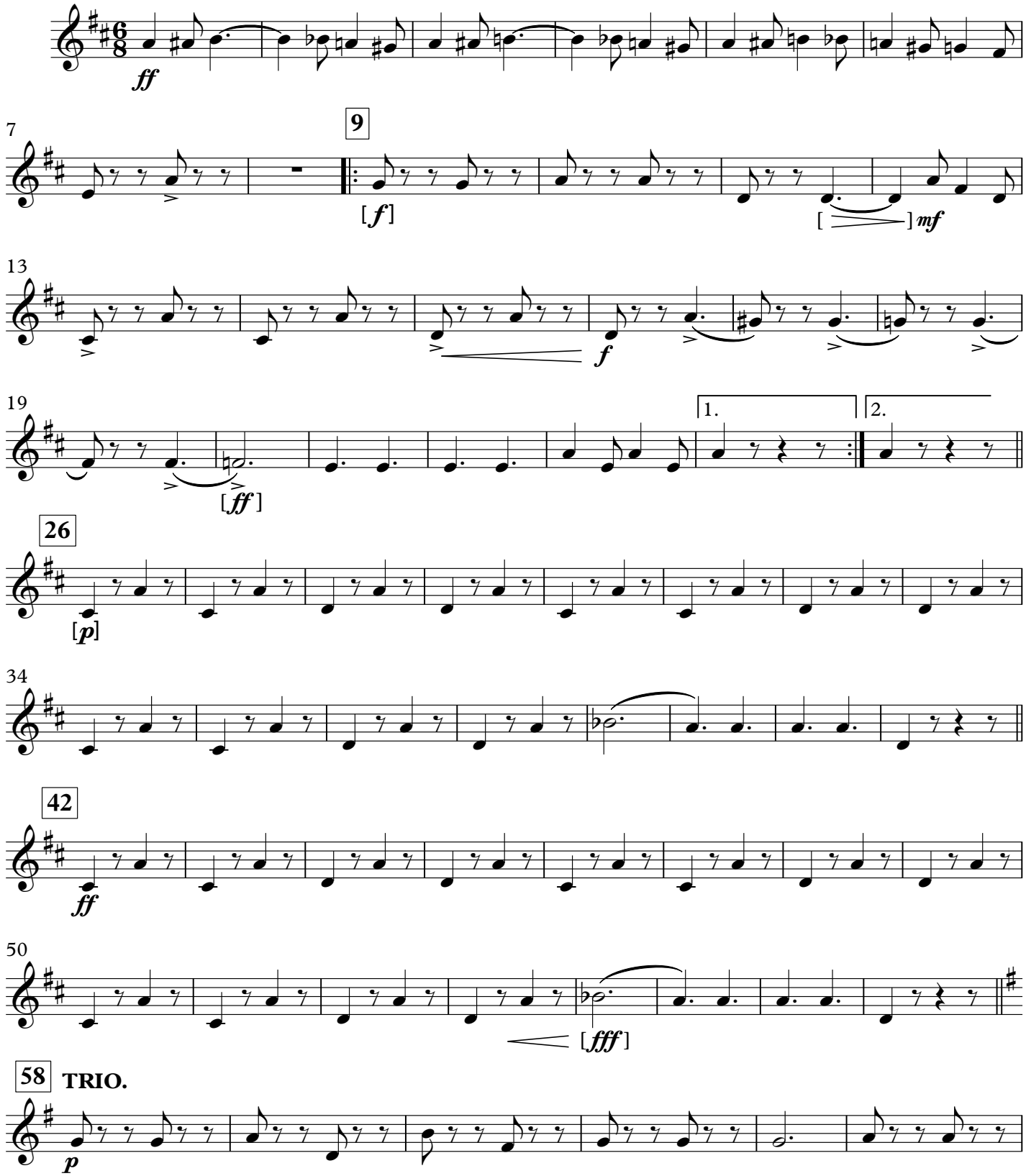
WASHINGTON POST

(1889)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.



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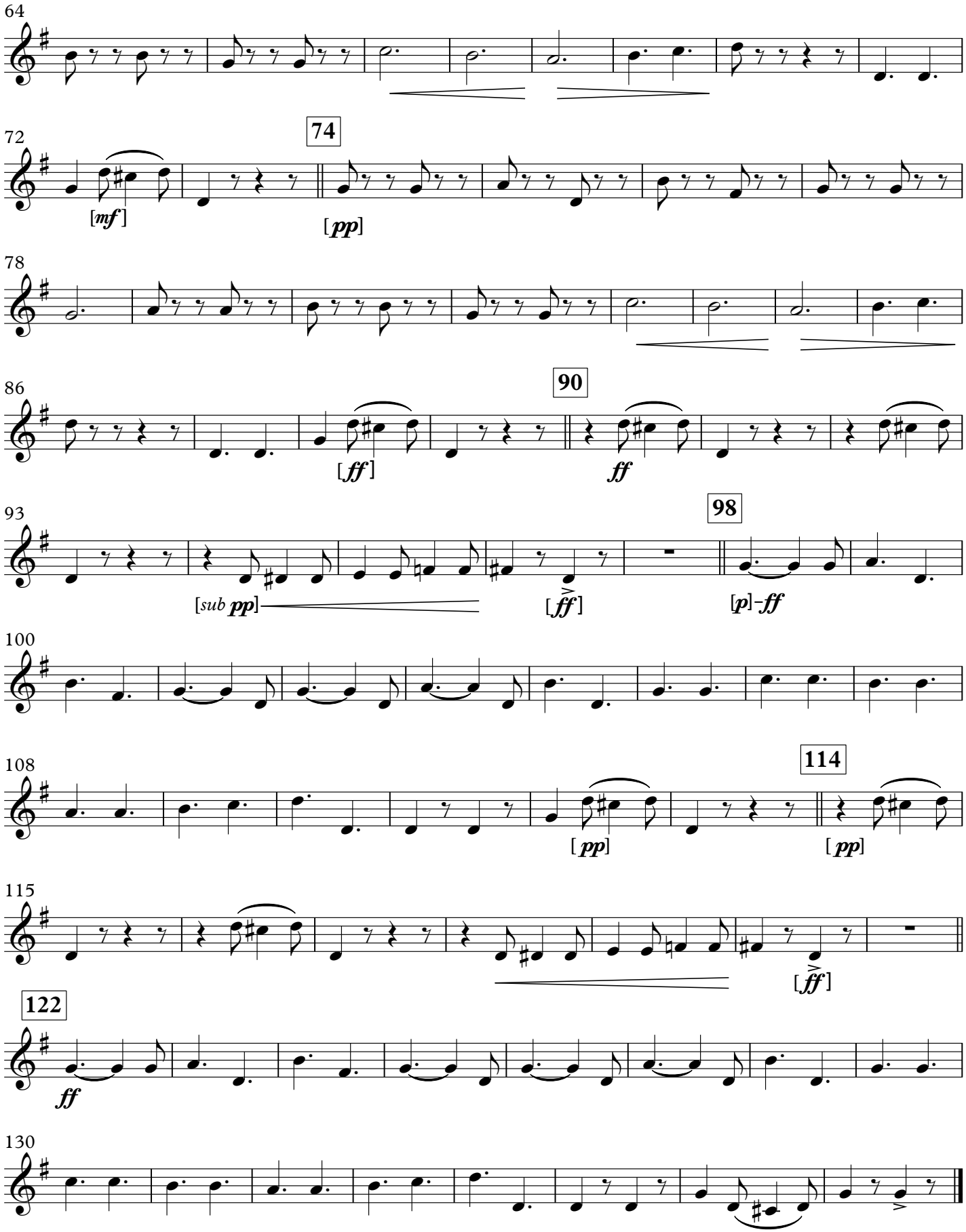
E♭ Baritone Saxophone



March

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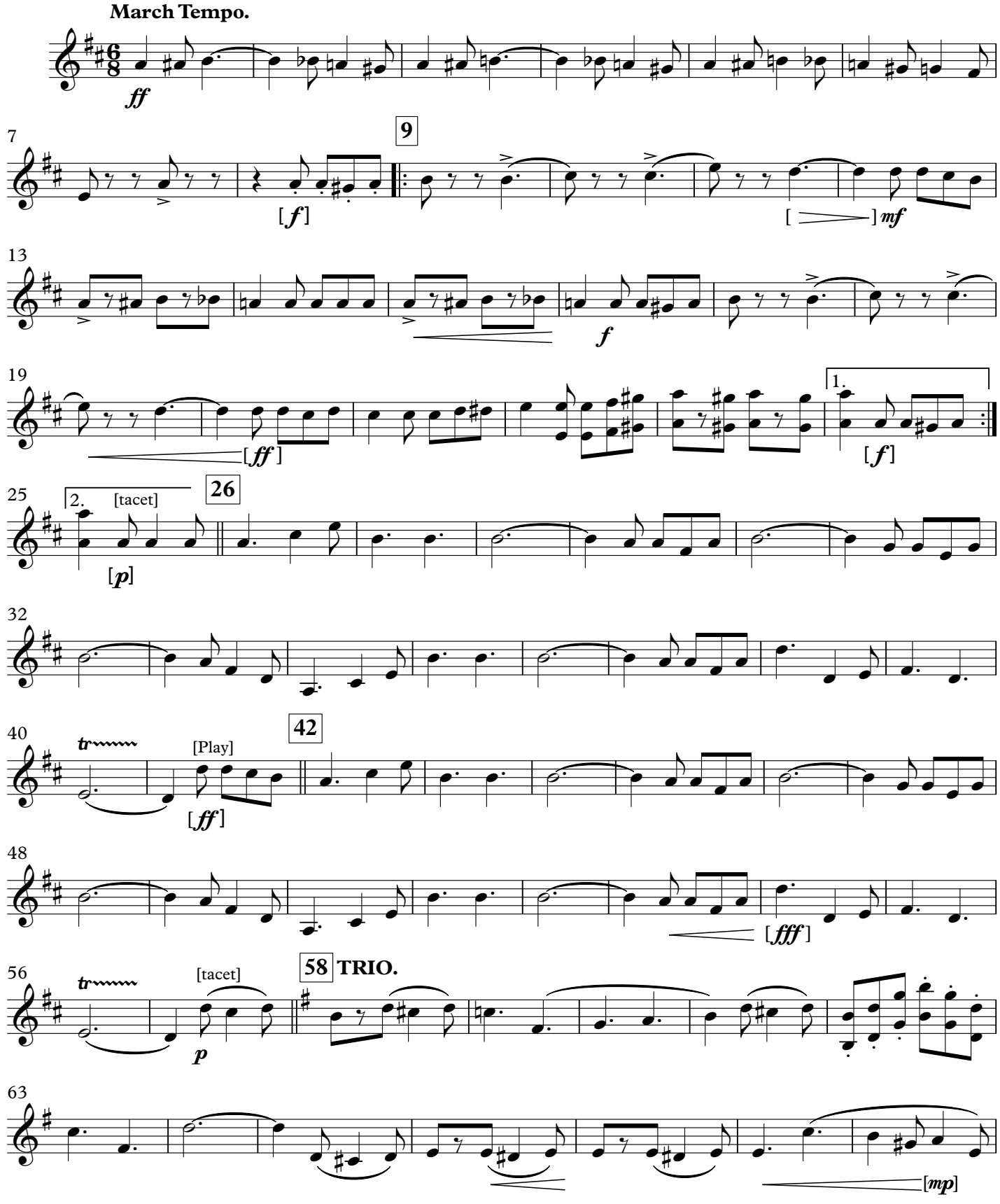
(1889)

E♭ Cornet

JOHN PHILIP SOUSA



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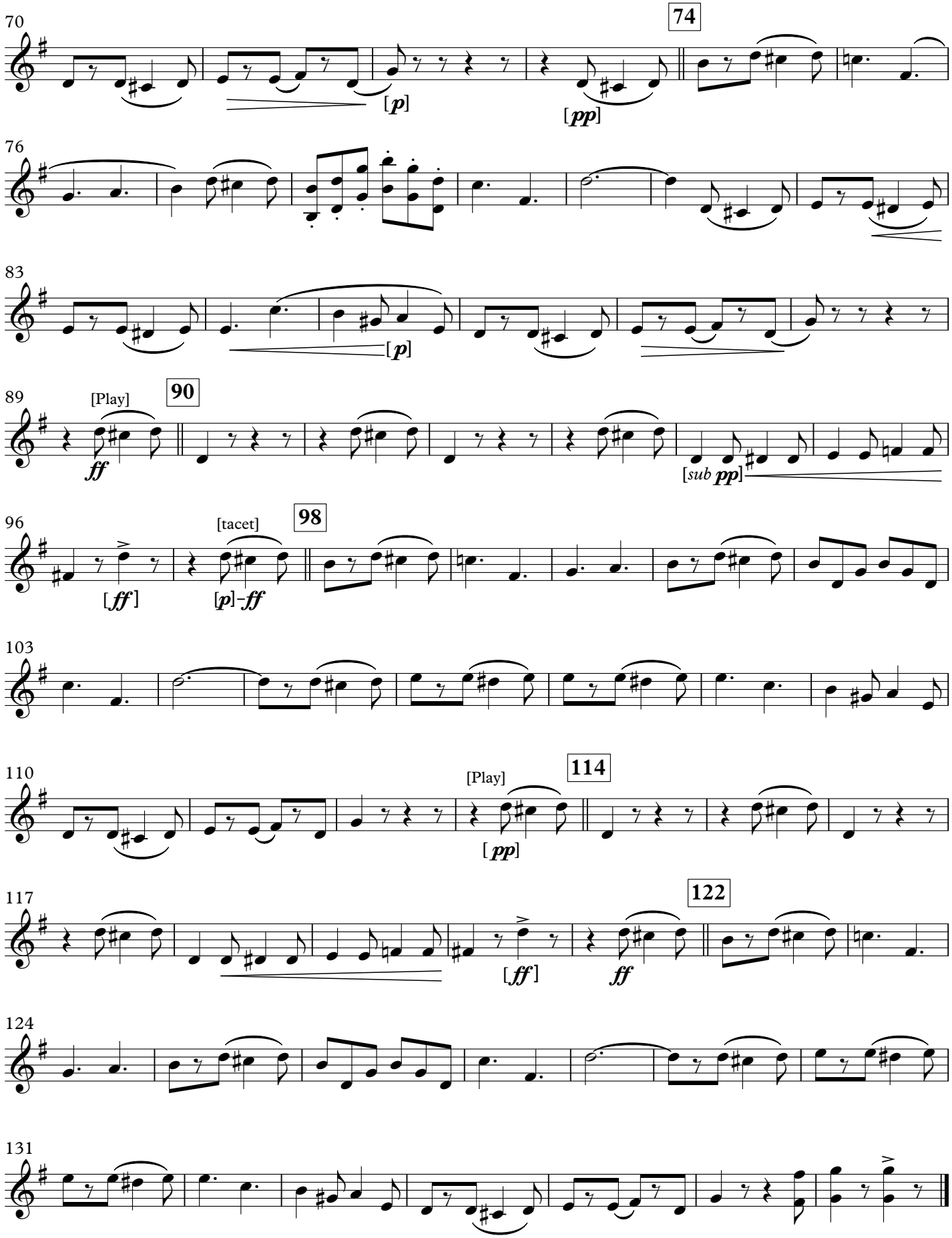
E♭ Cornet



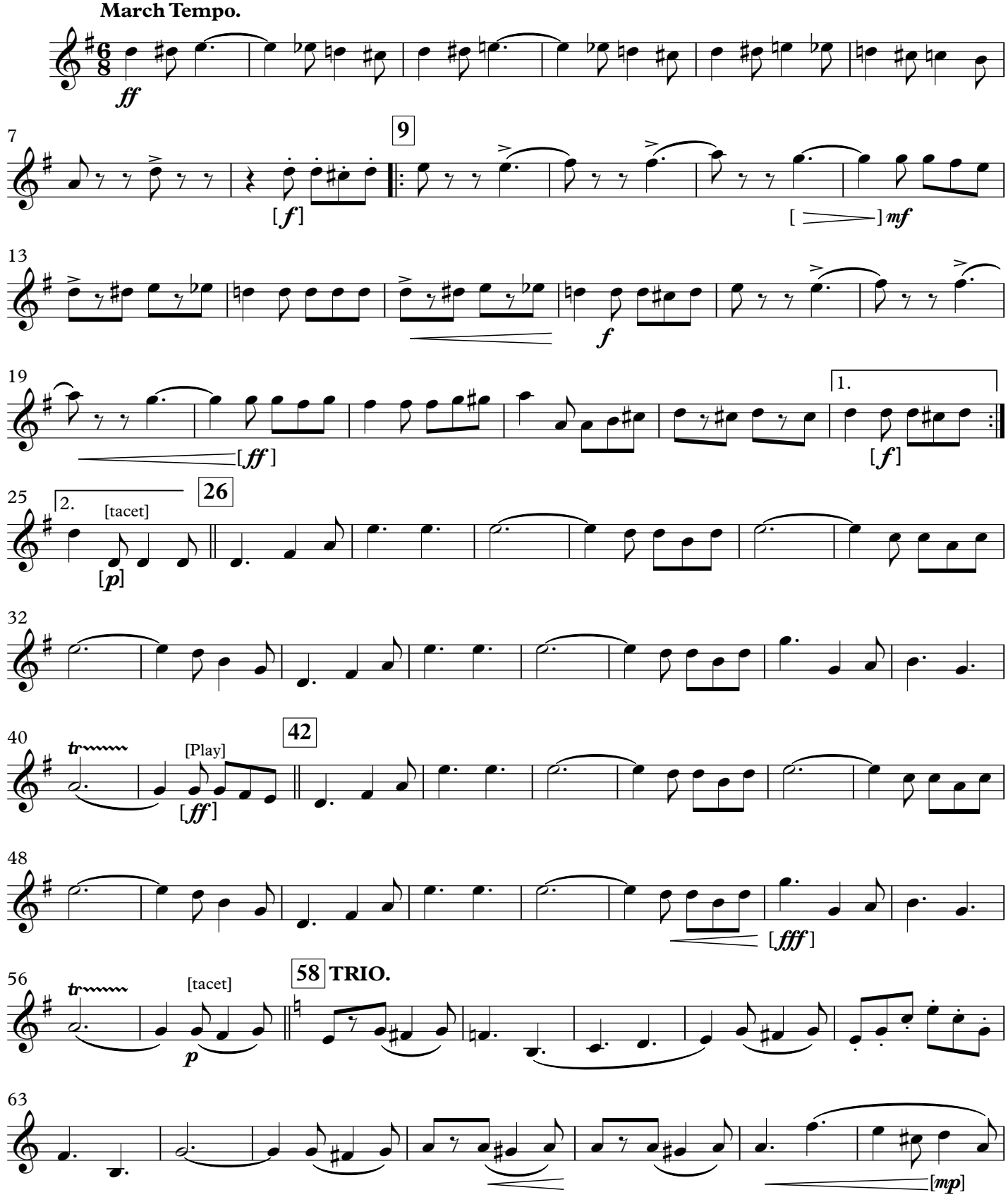
March

WASHINGTON POST

Solo B♭ Cornet

(1889)

JOHN PHILIP SOUSA



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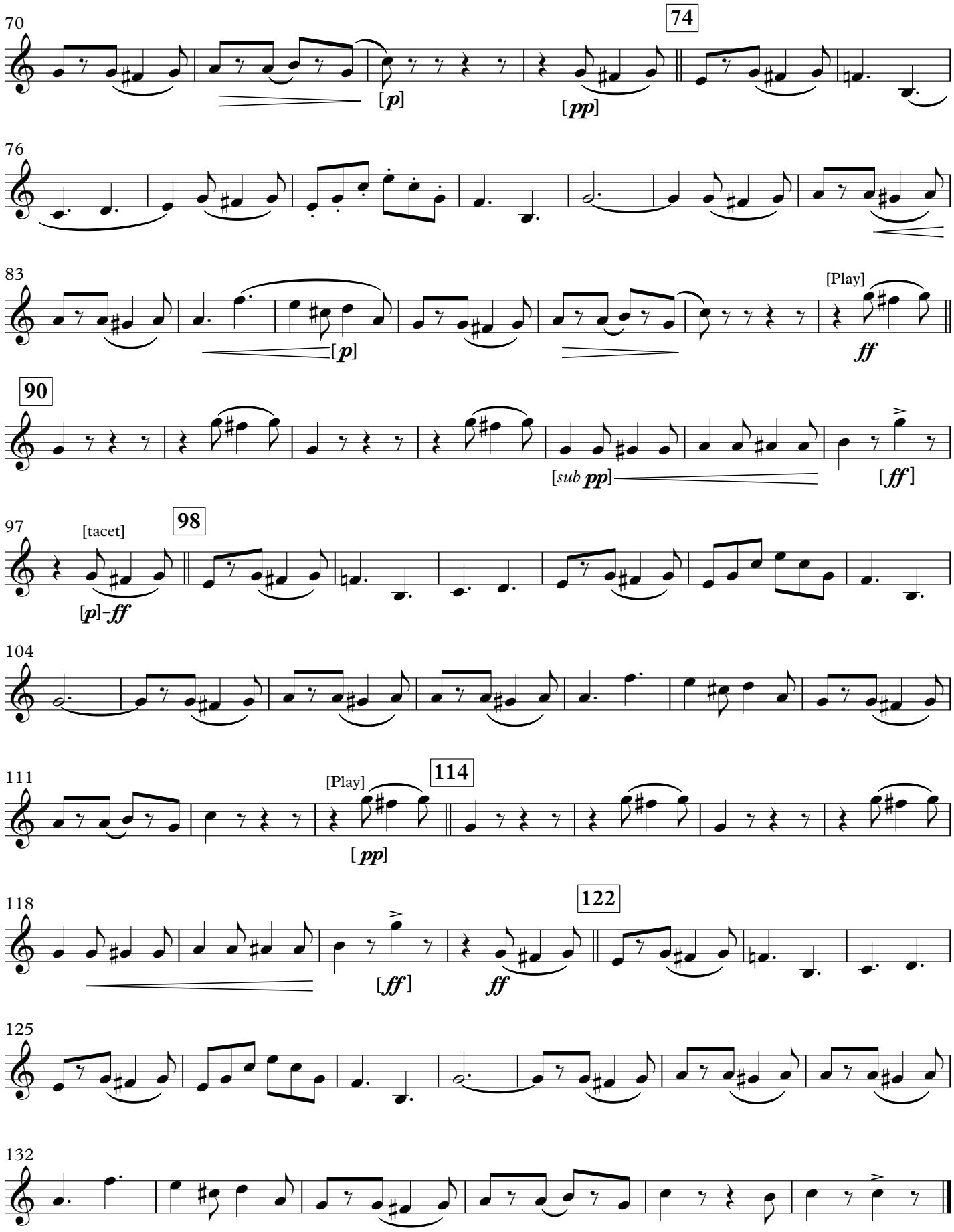
Solo B♭ Cornet



March

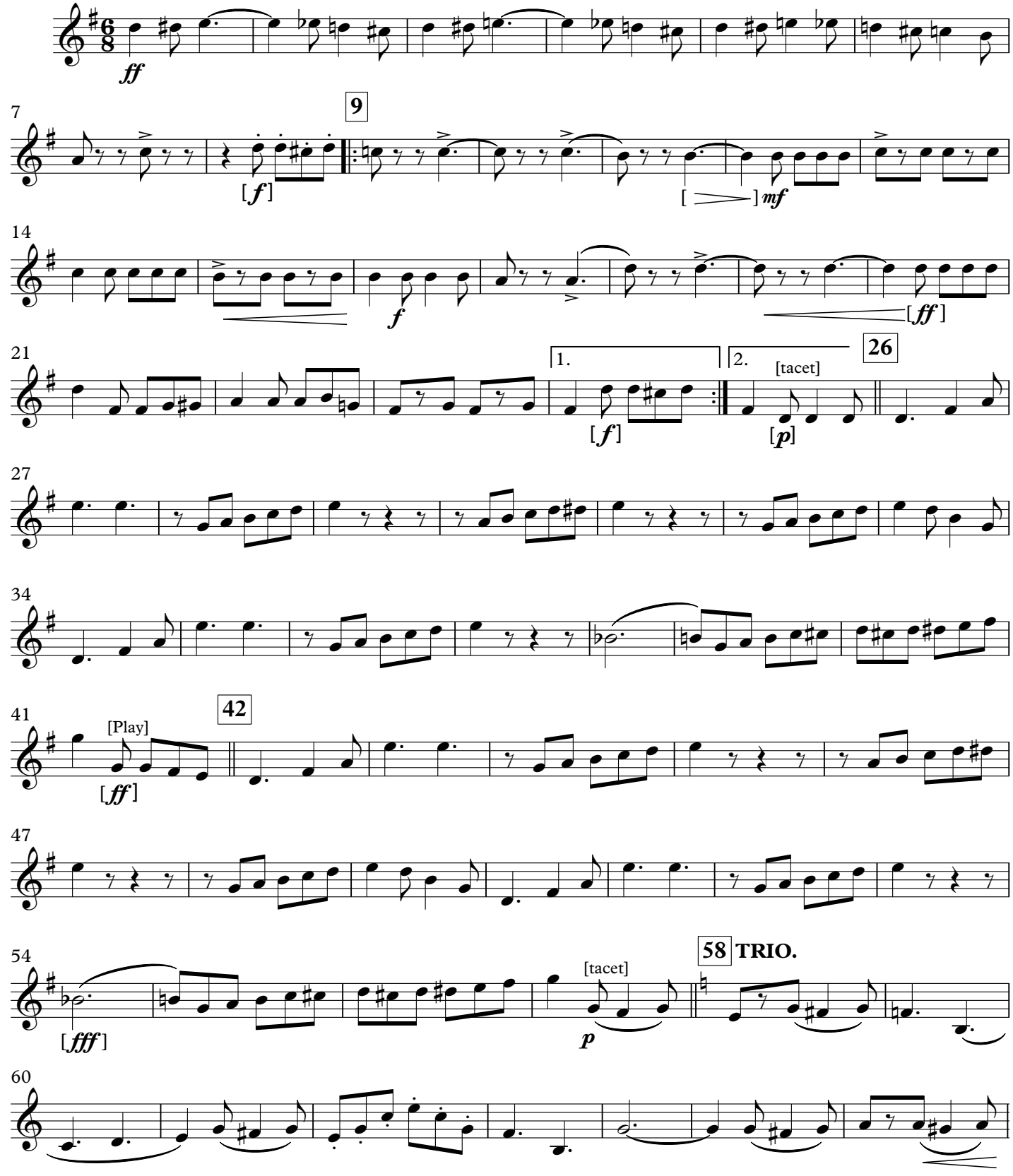
WASHINGTON POST

(1889)

1st B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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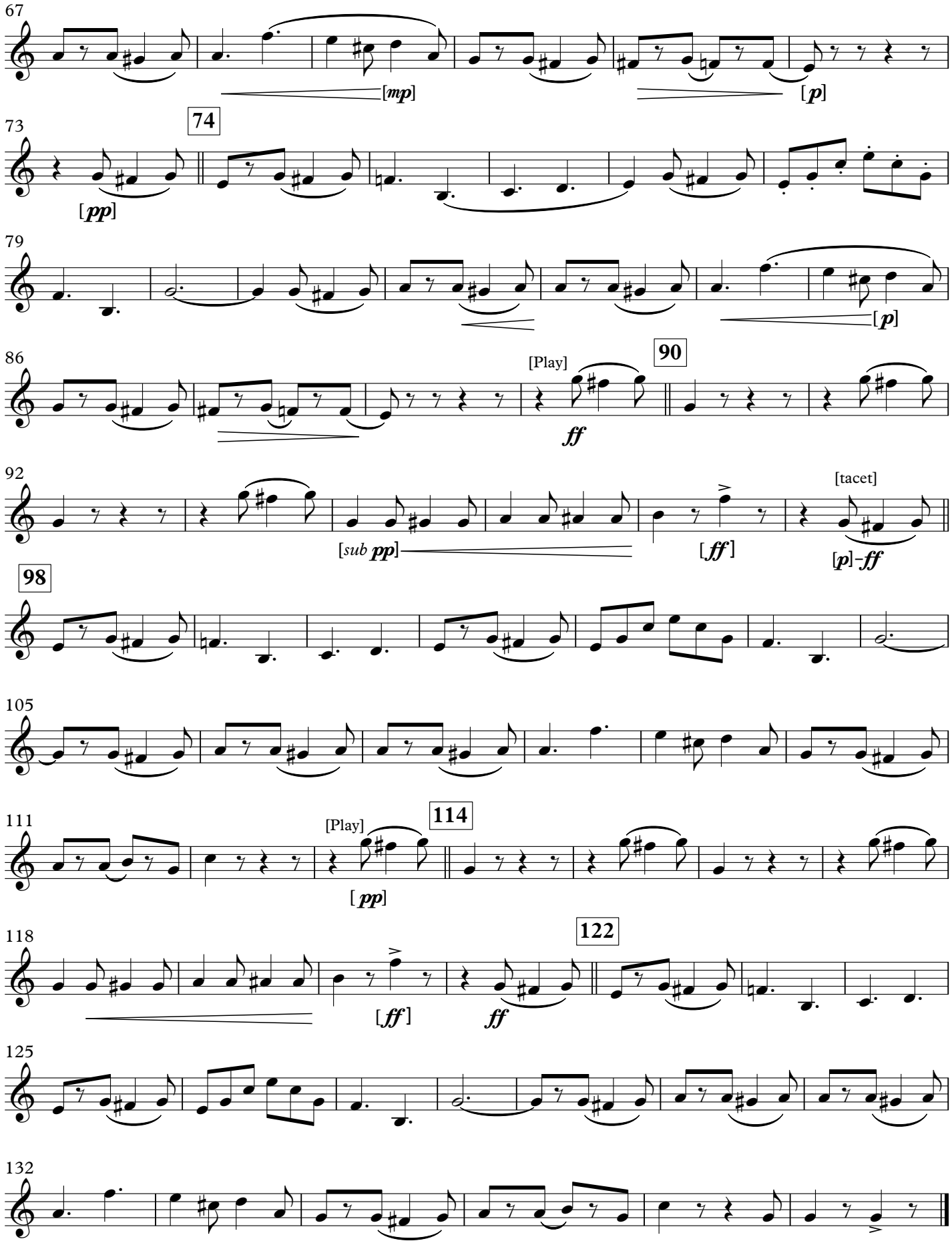
1st B♭ Cornet



March

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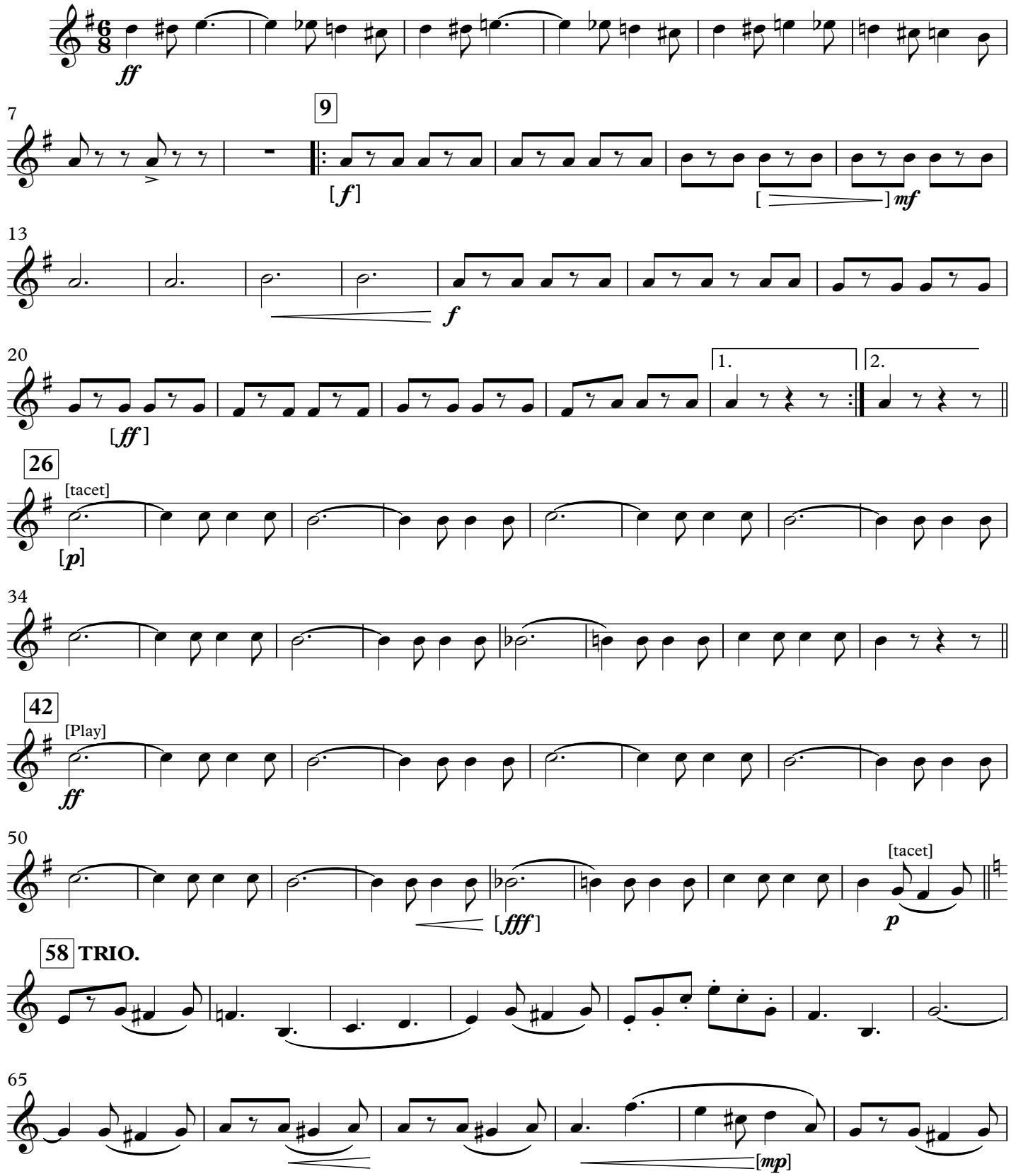
2nd B♭ Cornet (1889) **JOHN PHILIP SOUSA**

March Tempo.



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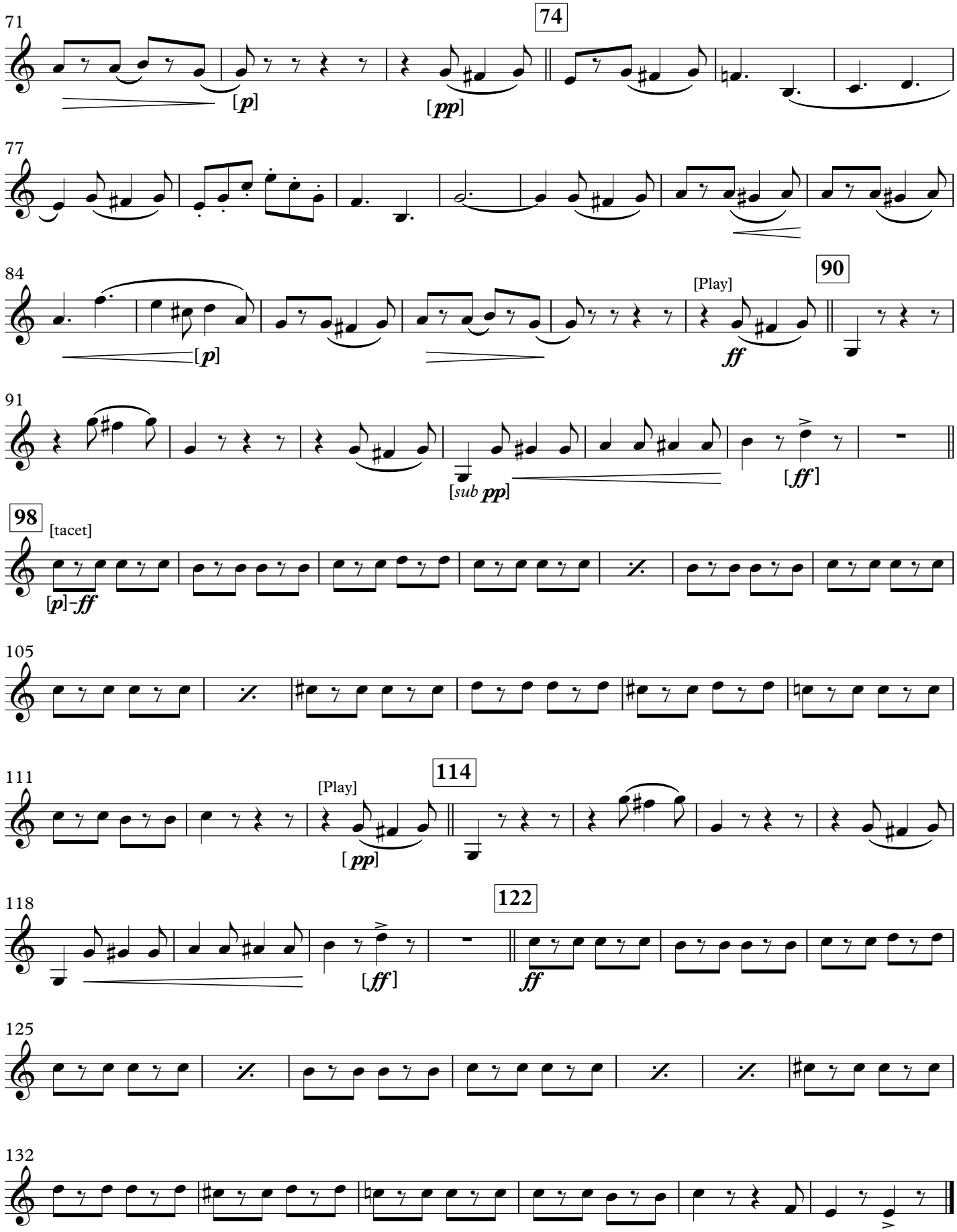
2nd B♭ Cornet

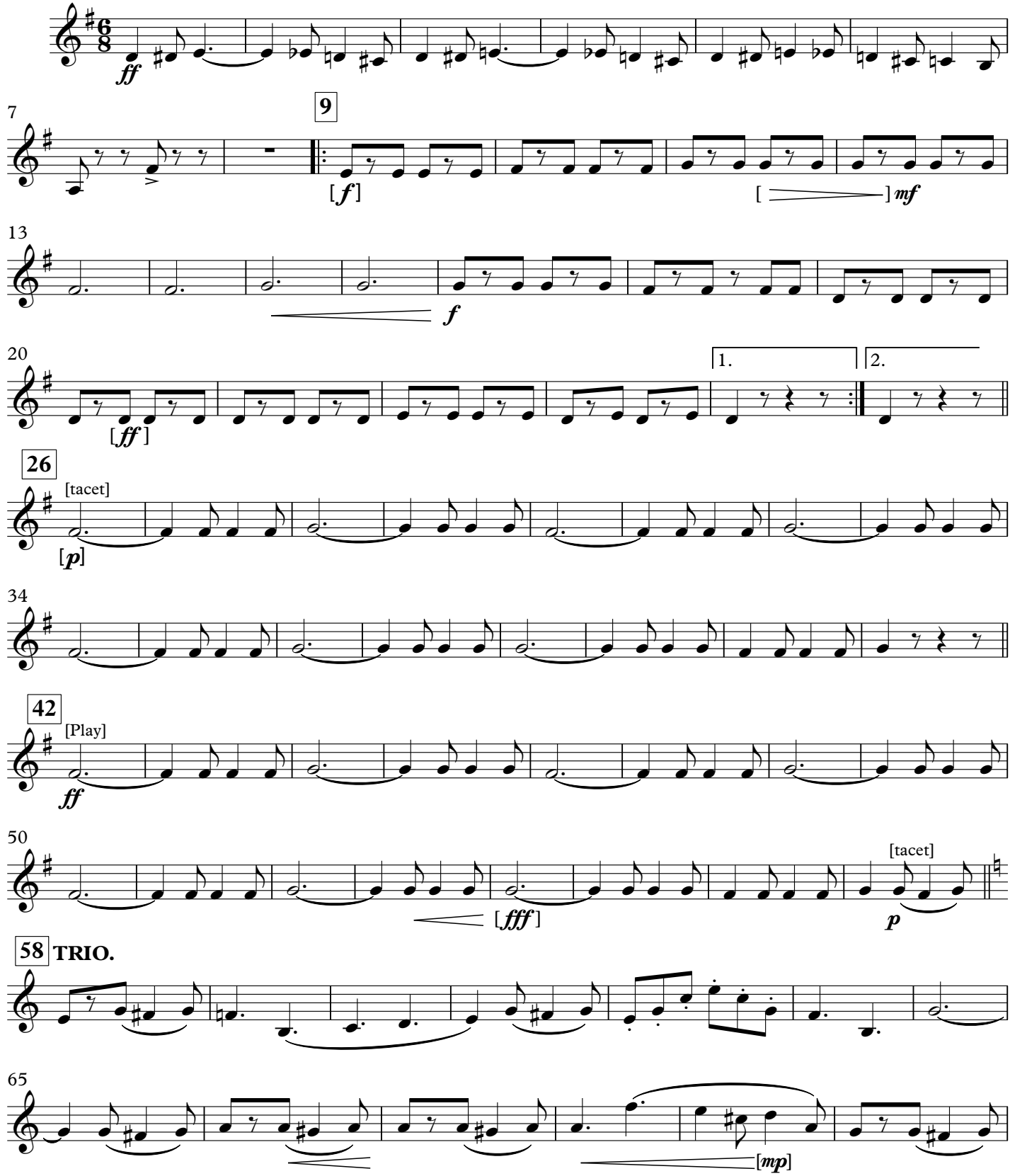


March

WASHINGTON POST

3rd B♭ Cornet (1889) **JOHN PHILIP SOUSA**

March Tempo.



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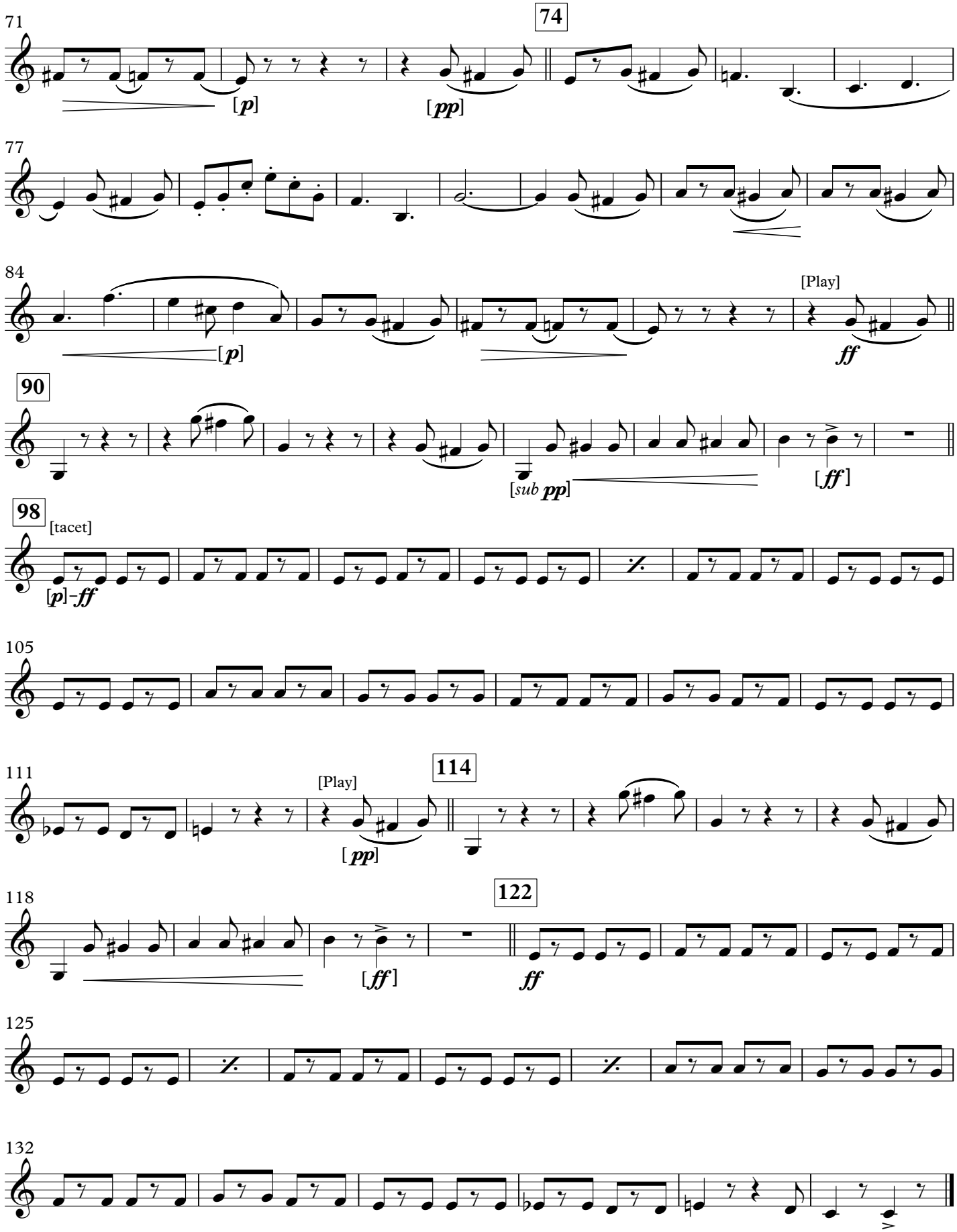
3rd B♭ Cornet



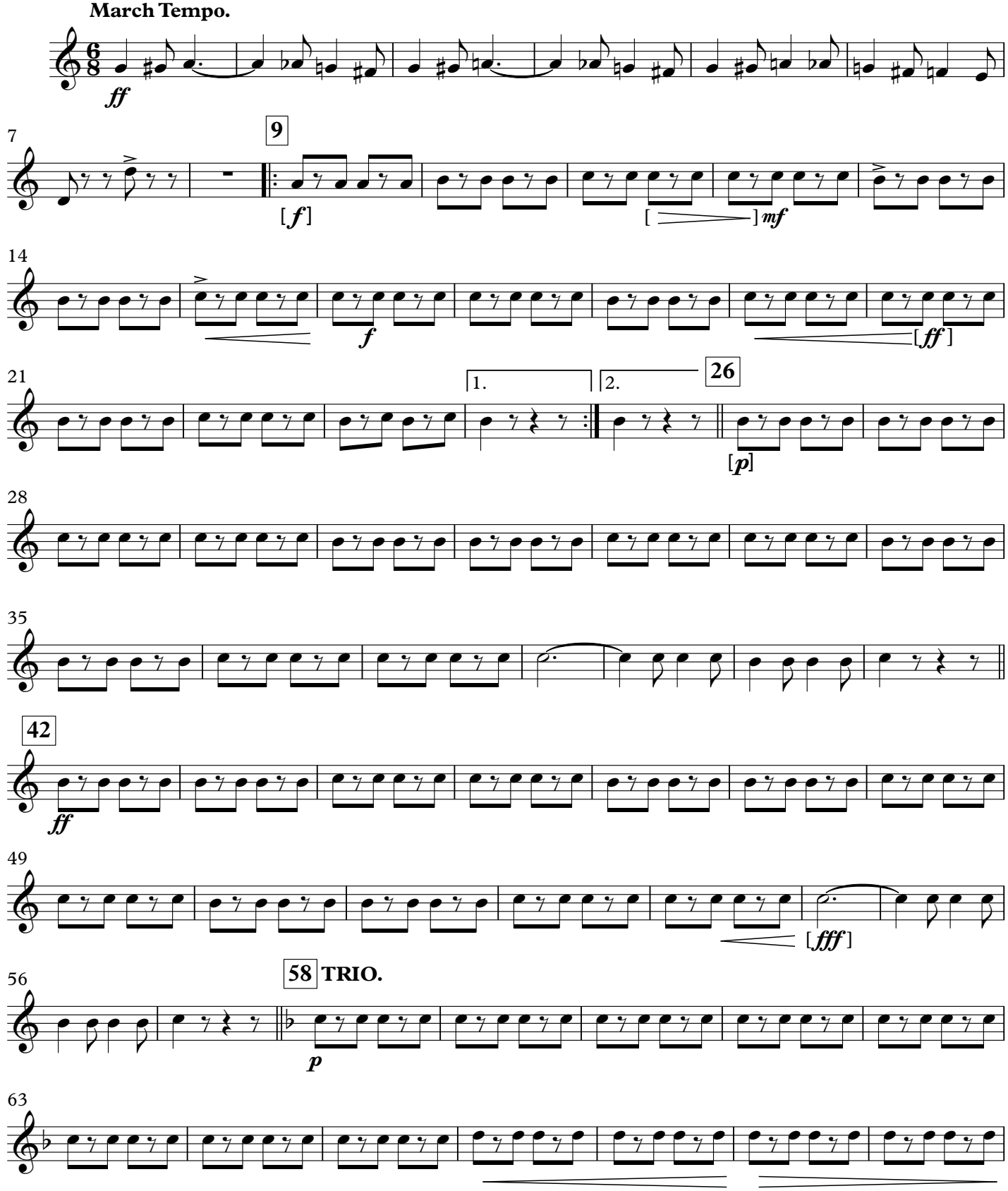
March

WASHINGTON POST

(1889)

1st F Horn

JOHN PHILIP SOUSA



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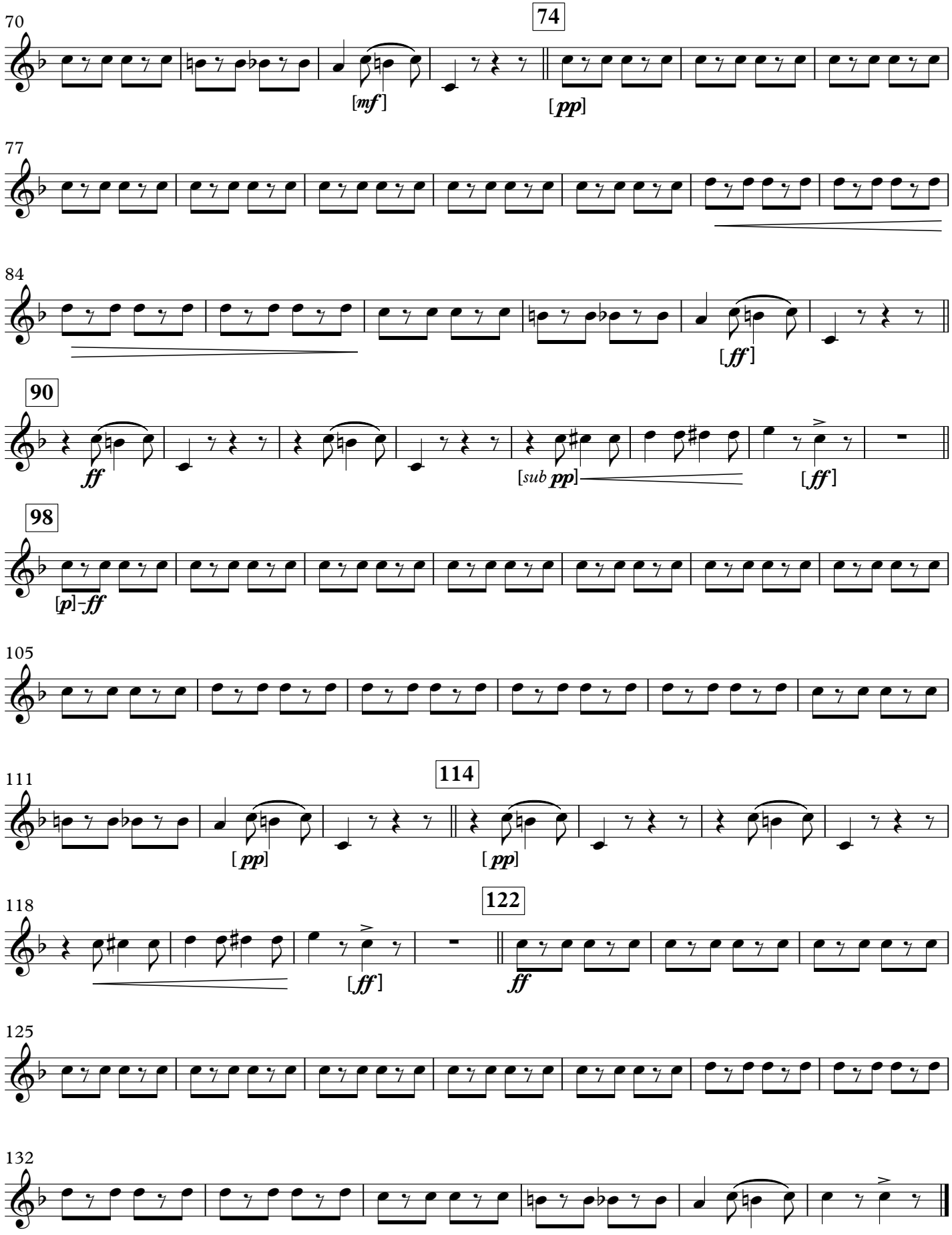
WASHINGTON POST
1st F Horn



March

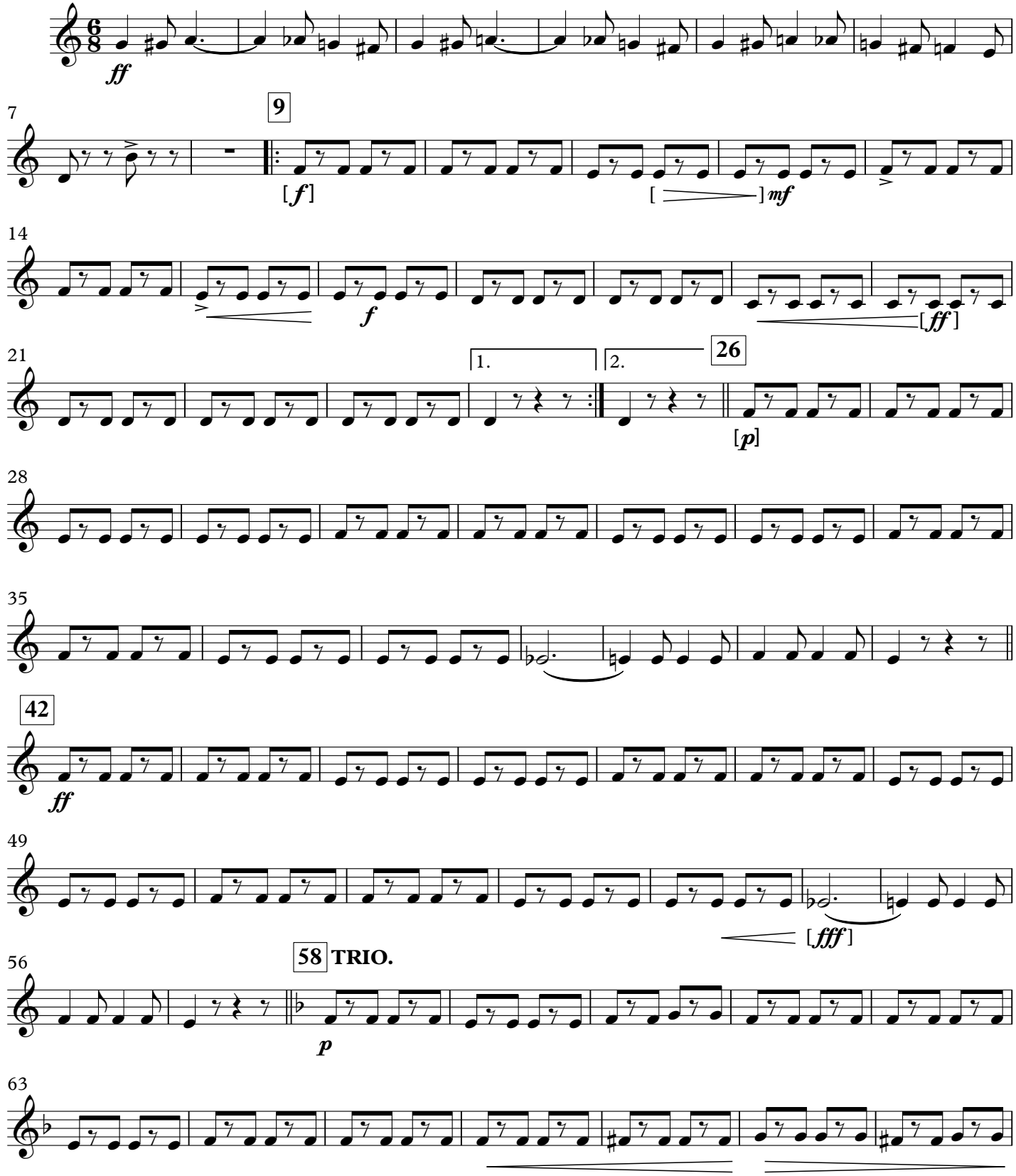
WASHINGTON POST

(1889)

2nd F Horn

JOHN PHILIP SOUSA

March Tempo.



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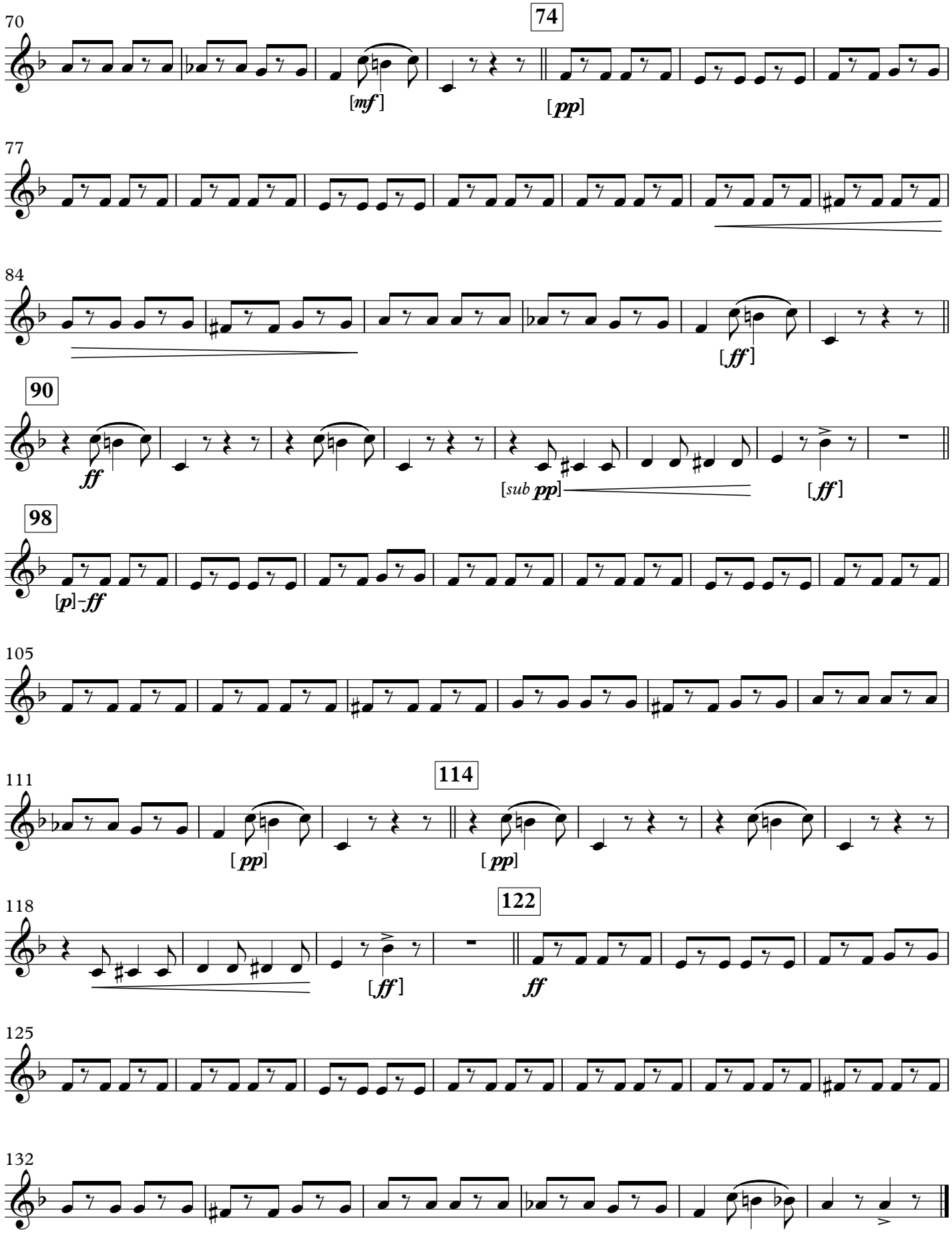
2nd F Horn



March

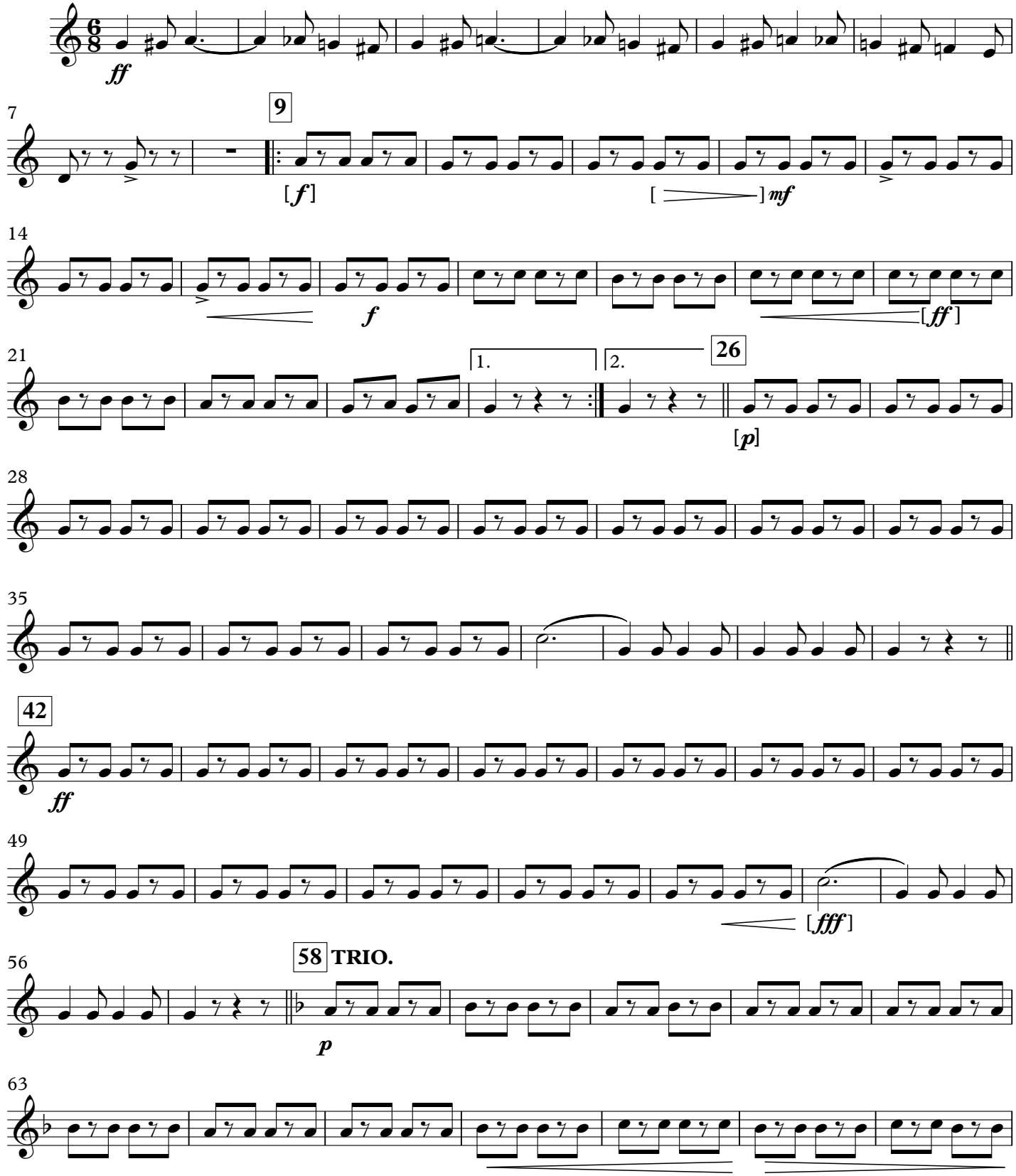
WASHINGTON POST

(1889)

3rd F Horn

JOHN PHILIP SOUSA

March Tempo.



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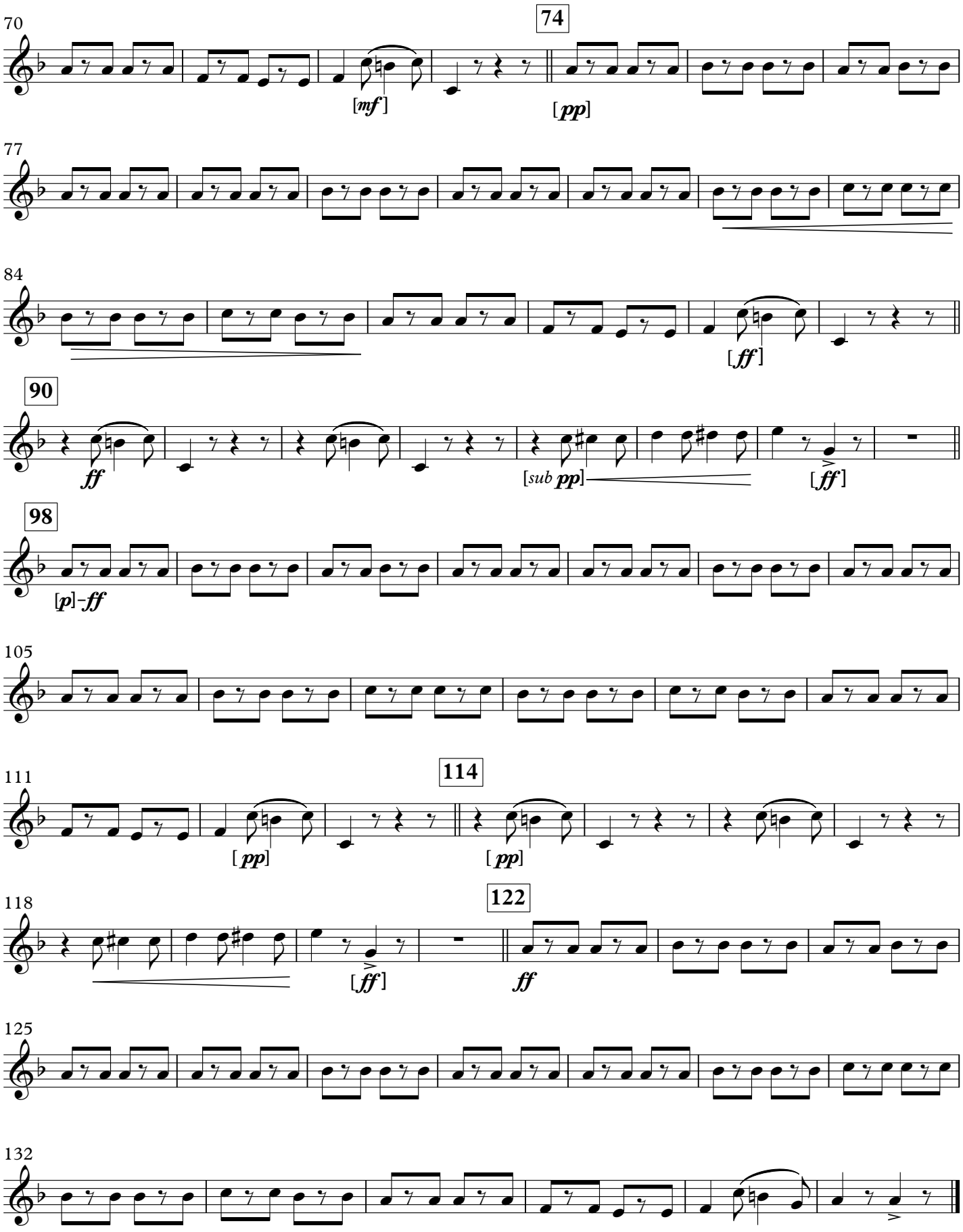
WASHINGTON POST
3rd F Horn



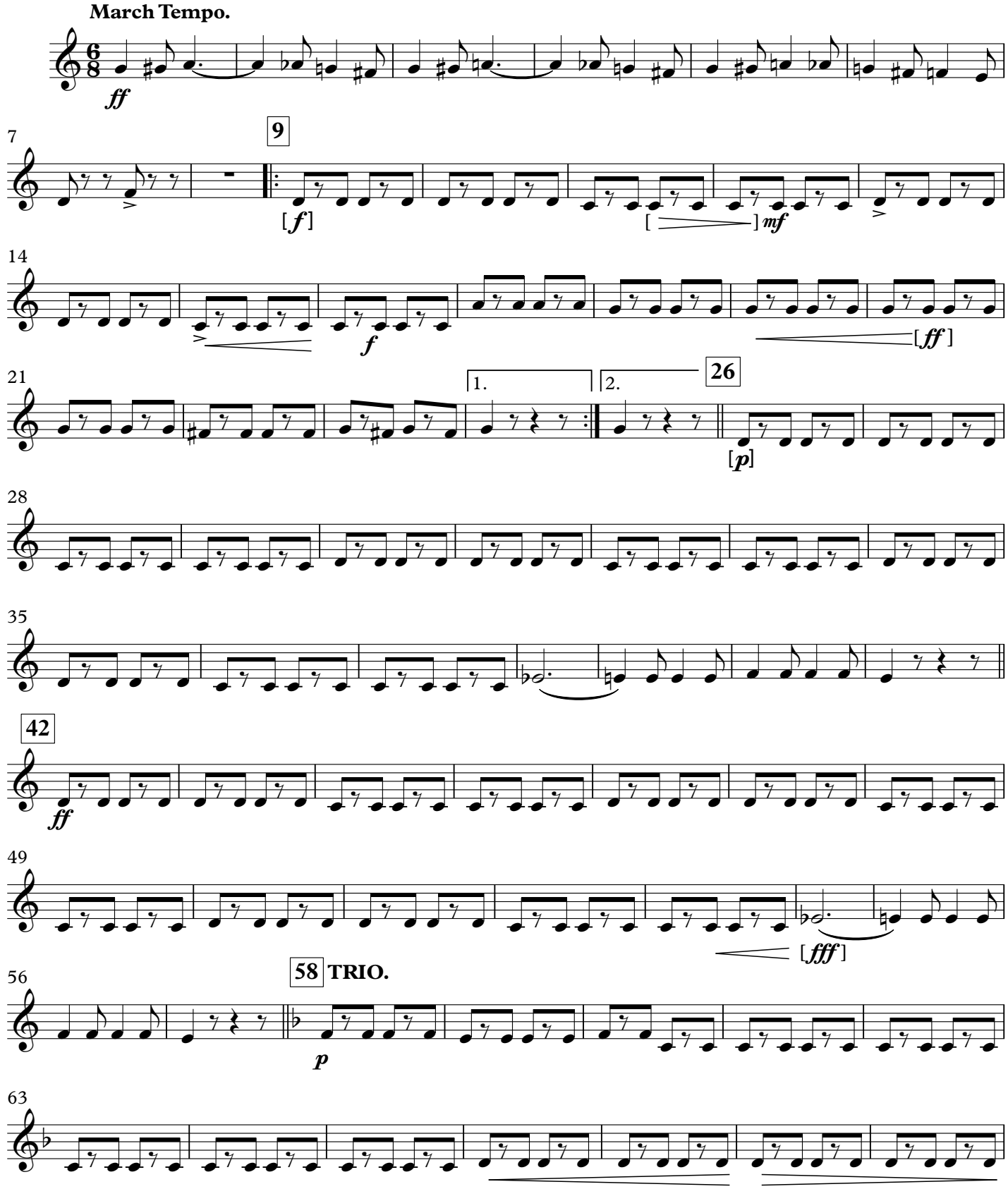
March

WASHINGTON POST

(1889)

4th F Horn

JOHN PHILIP SOUSA



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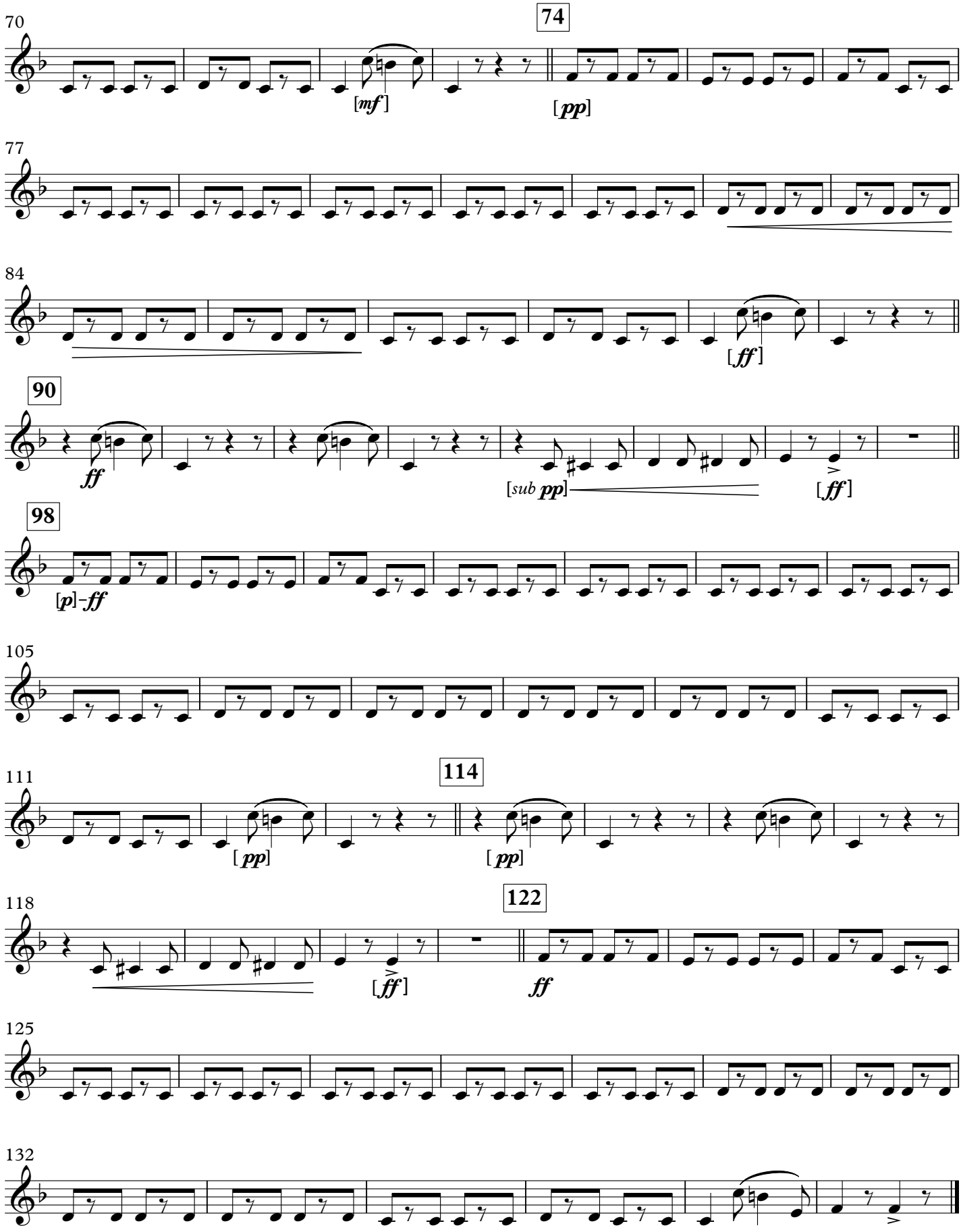
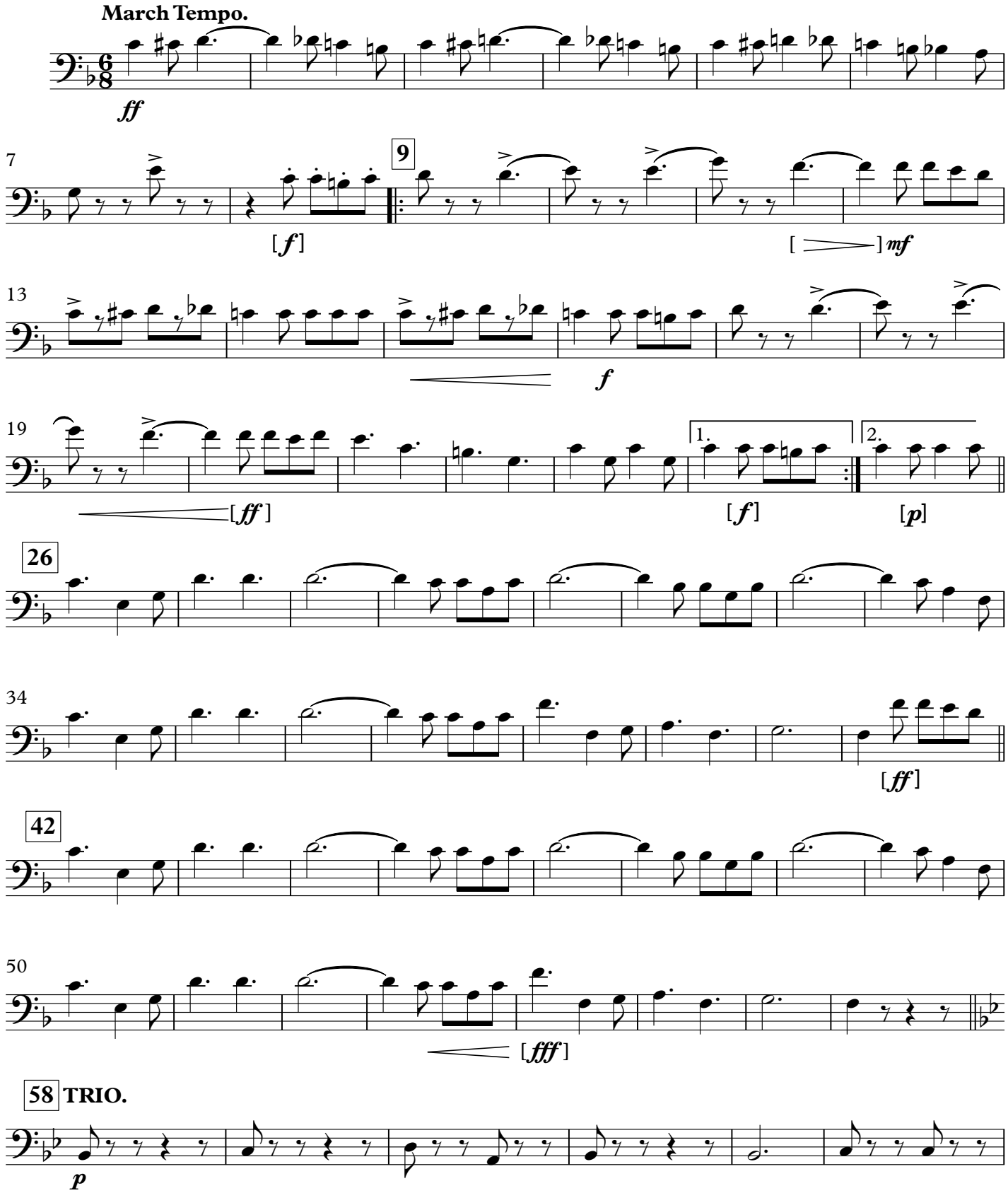
4th F Horn



March

WASHINGTON POST

Baritone (1889) **JOHN PHILIP SOUSA**



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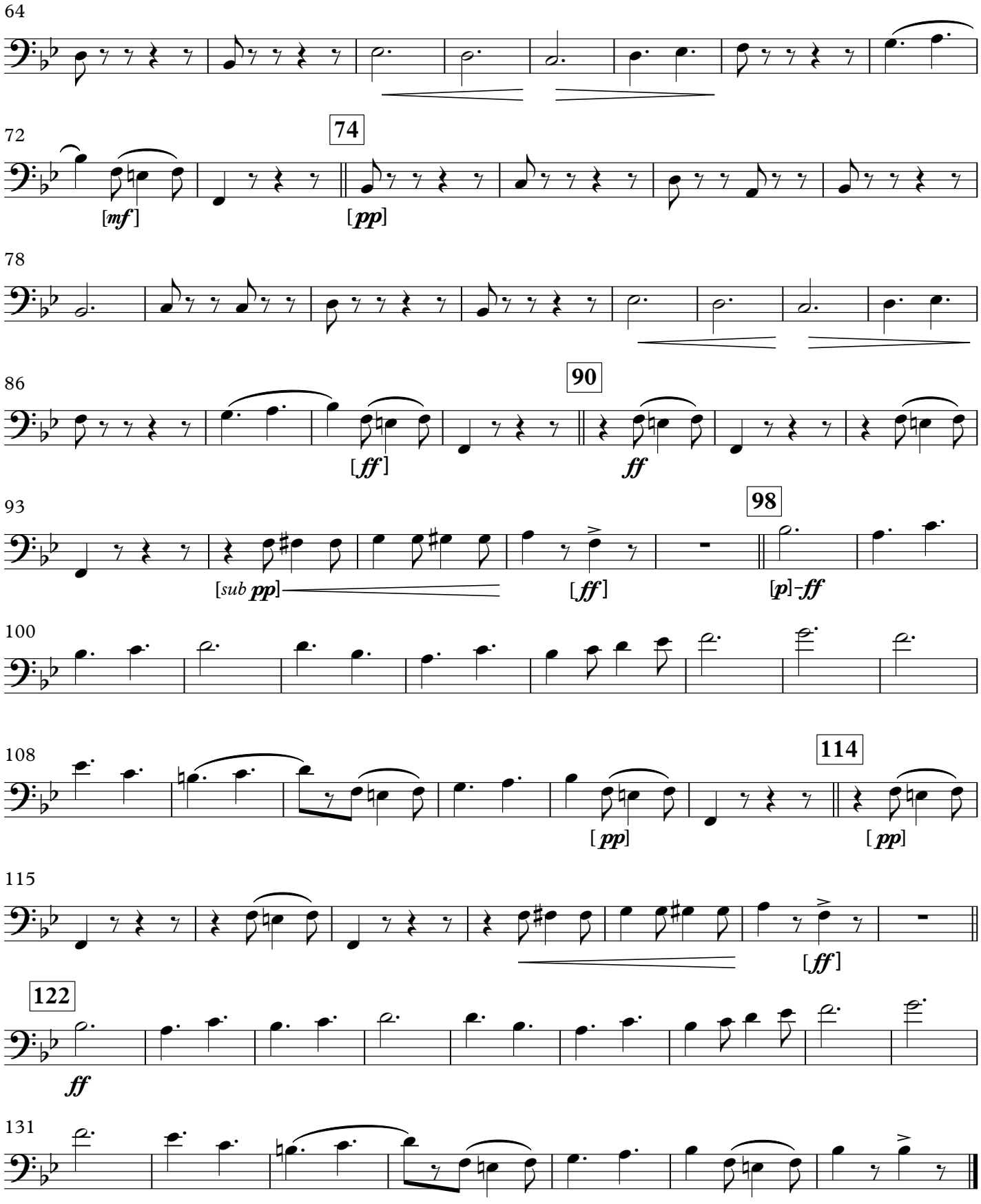
WASHINGTON POST
Baritone



March

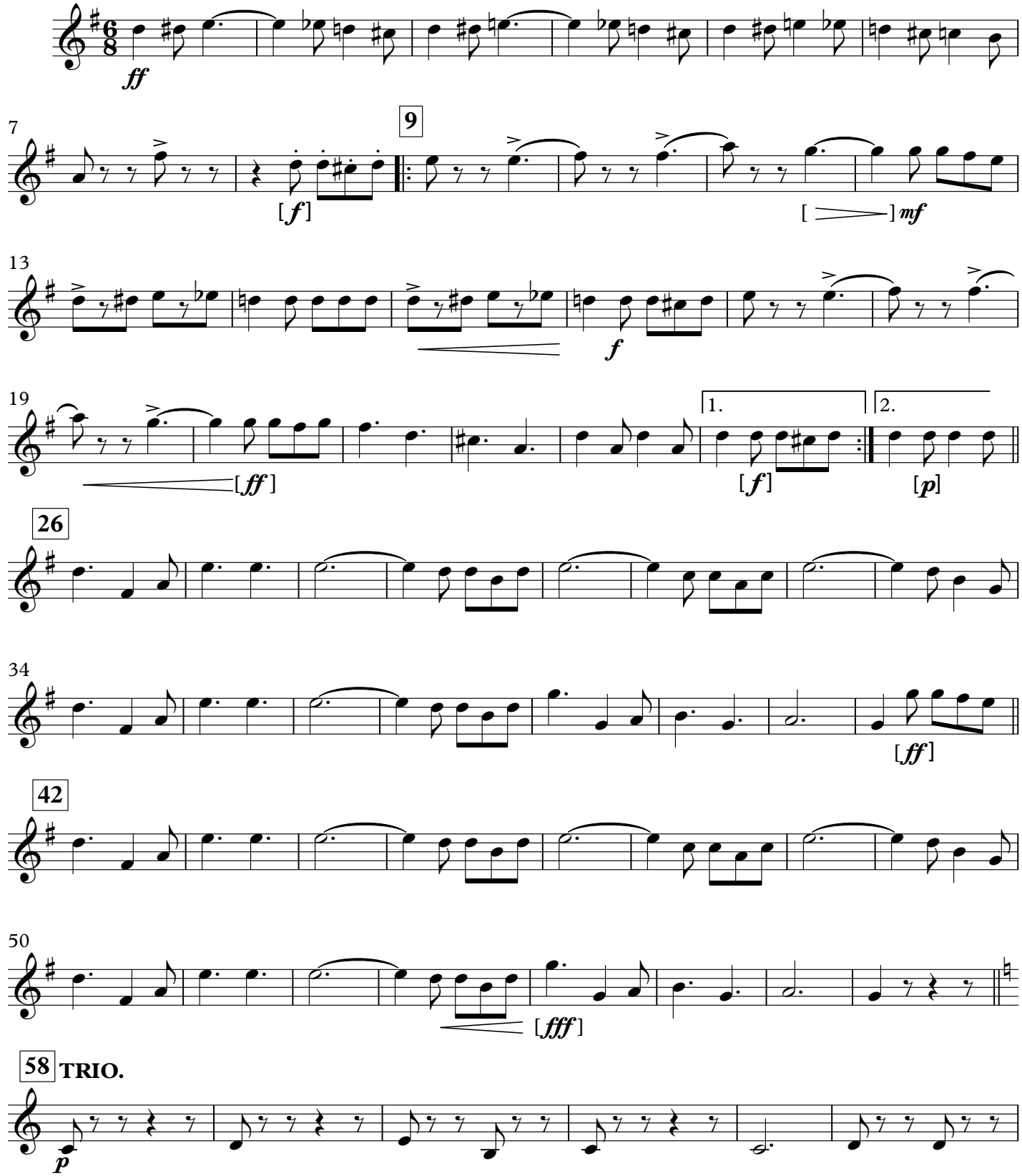
WASHINGTON POST

Baritone, T.C.

(1889)

JOHN PHILIP SOUSA

March Tempo.



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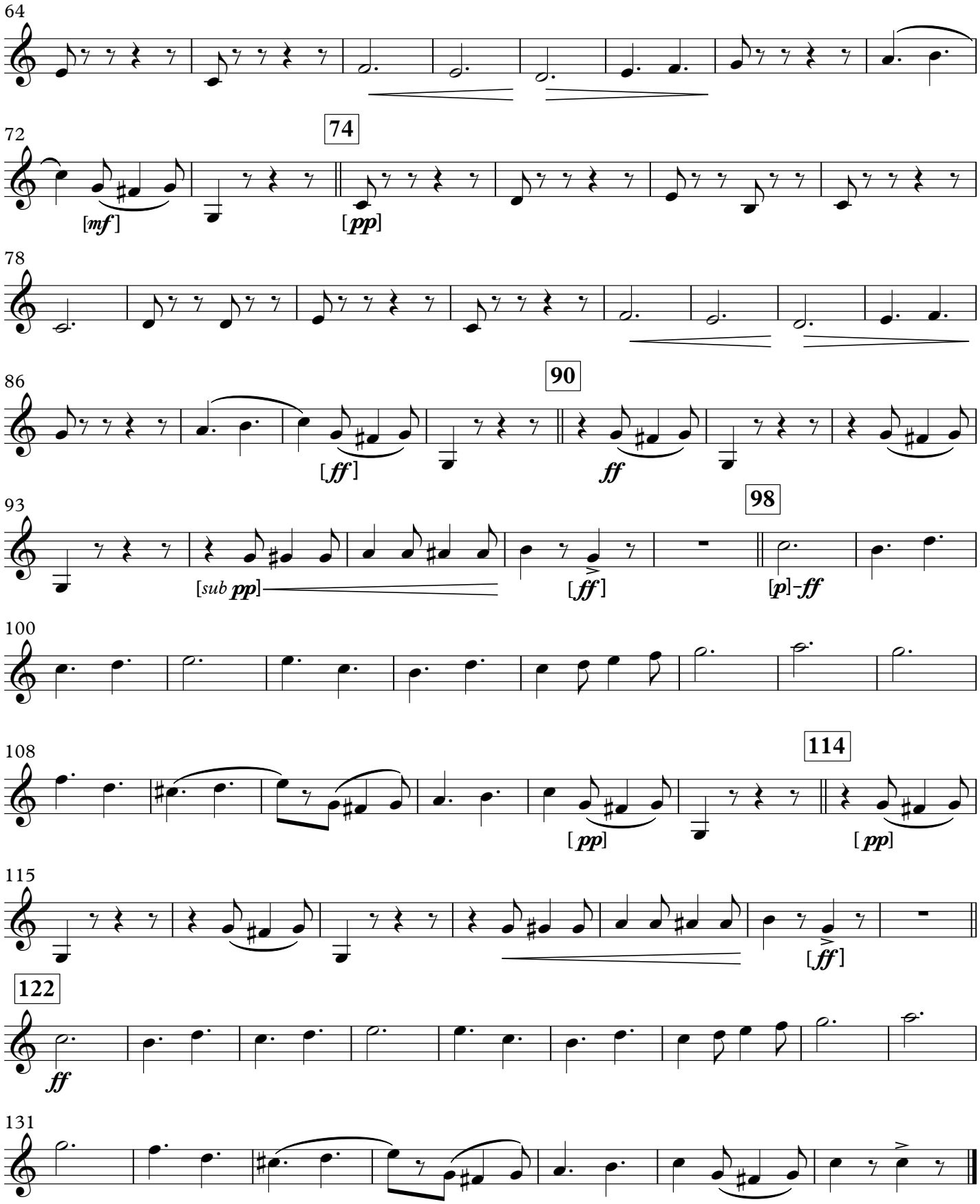
WASHINGTON POST
Baritone, T.C.



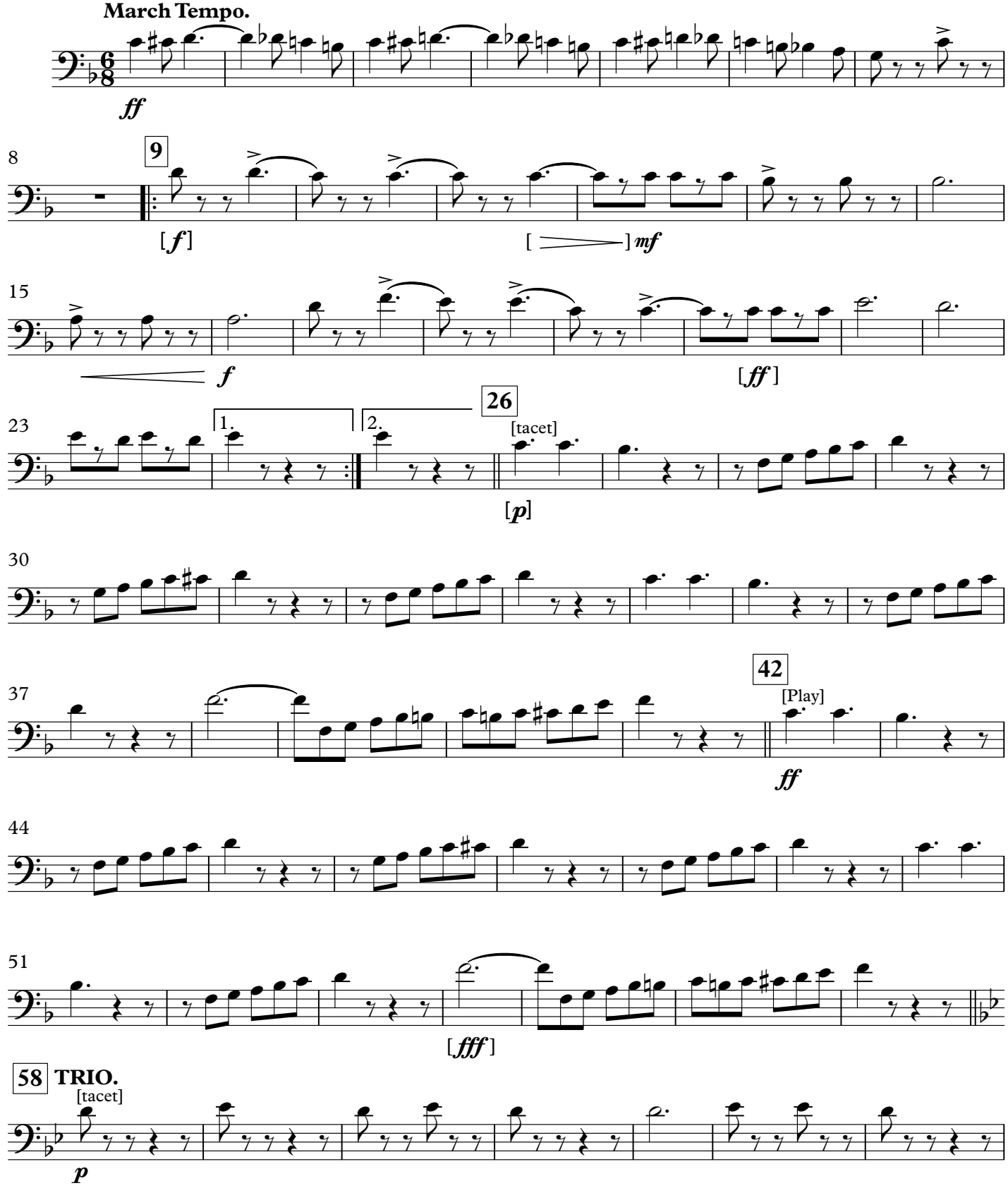
March

WASHINGTON POST

1st Trombone

(1889)

JOHN PHILIP SOUSA



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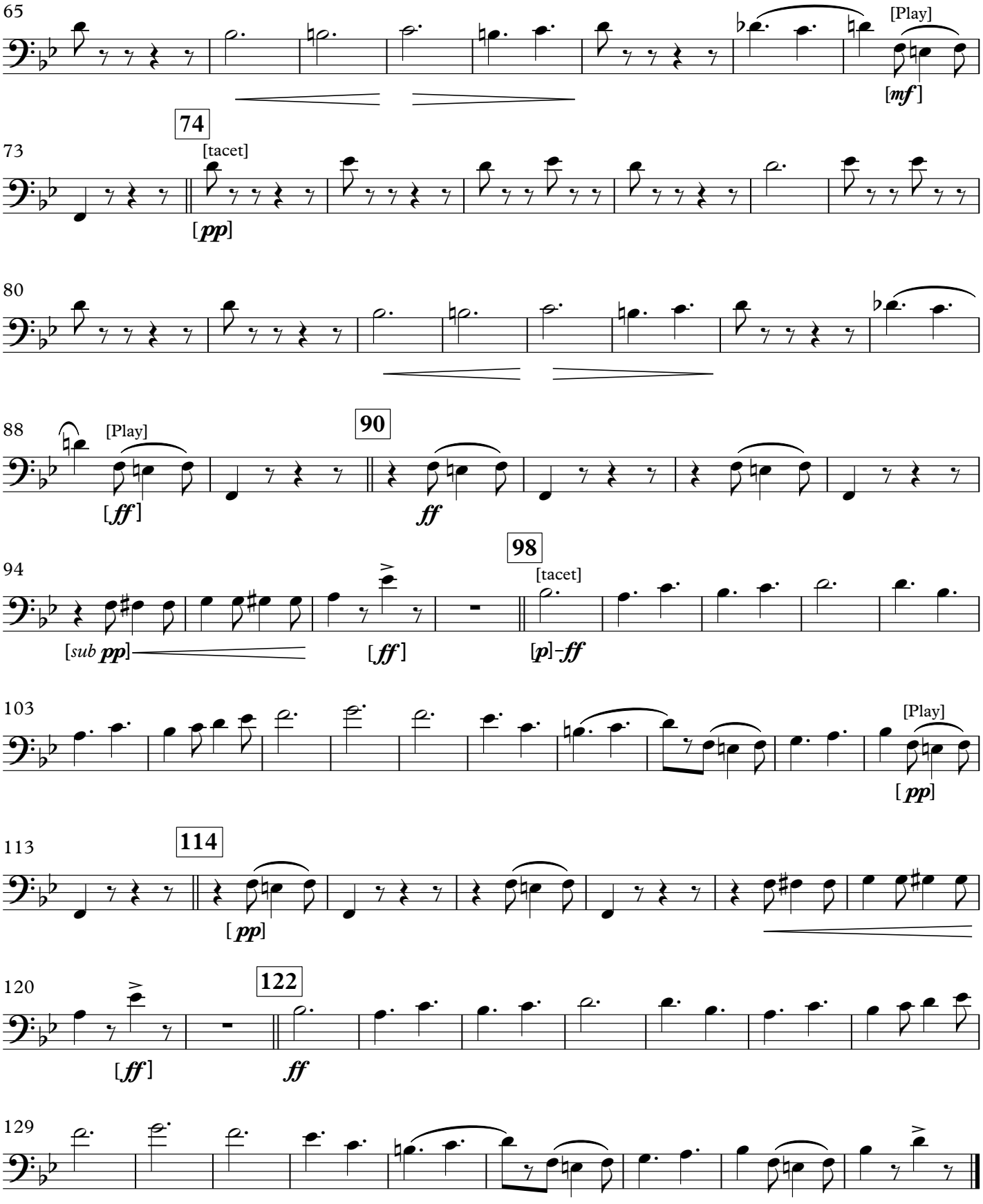
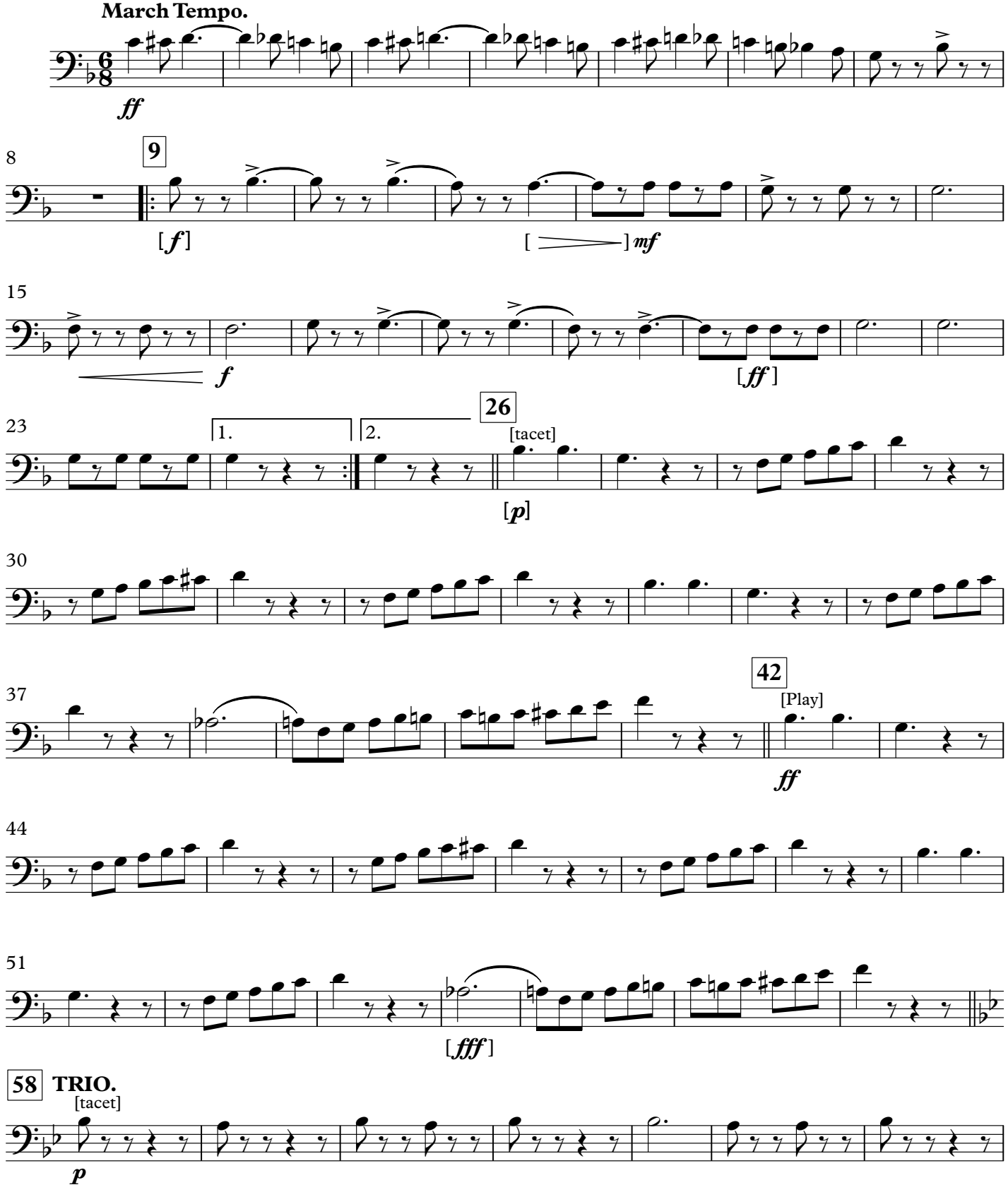
WASHINGTON POST
1st Trombone



March

WASHINGTON POST

2nd Trombone (1889) **JOHN PHILIP SOUSA**



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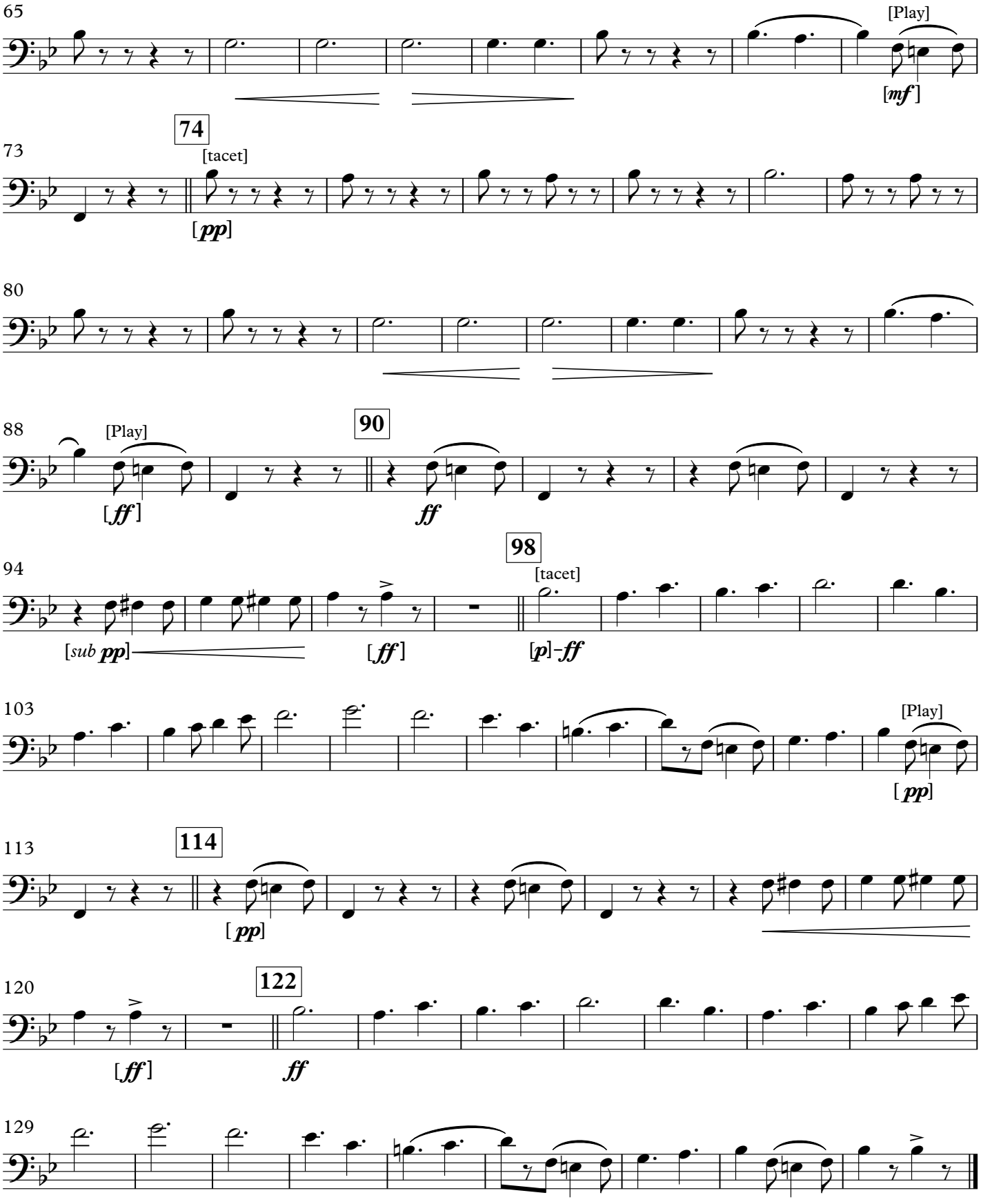
WASHINGTON POST
2nd Trombone

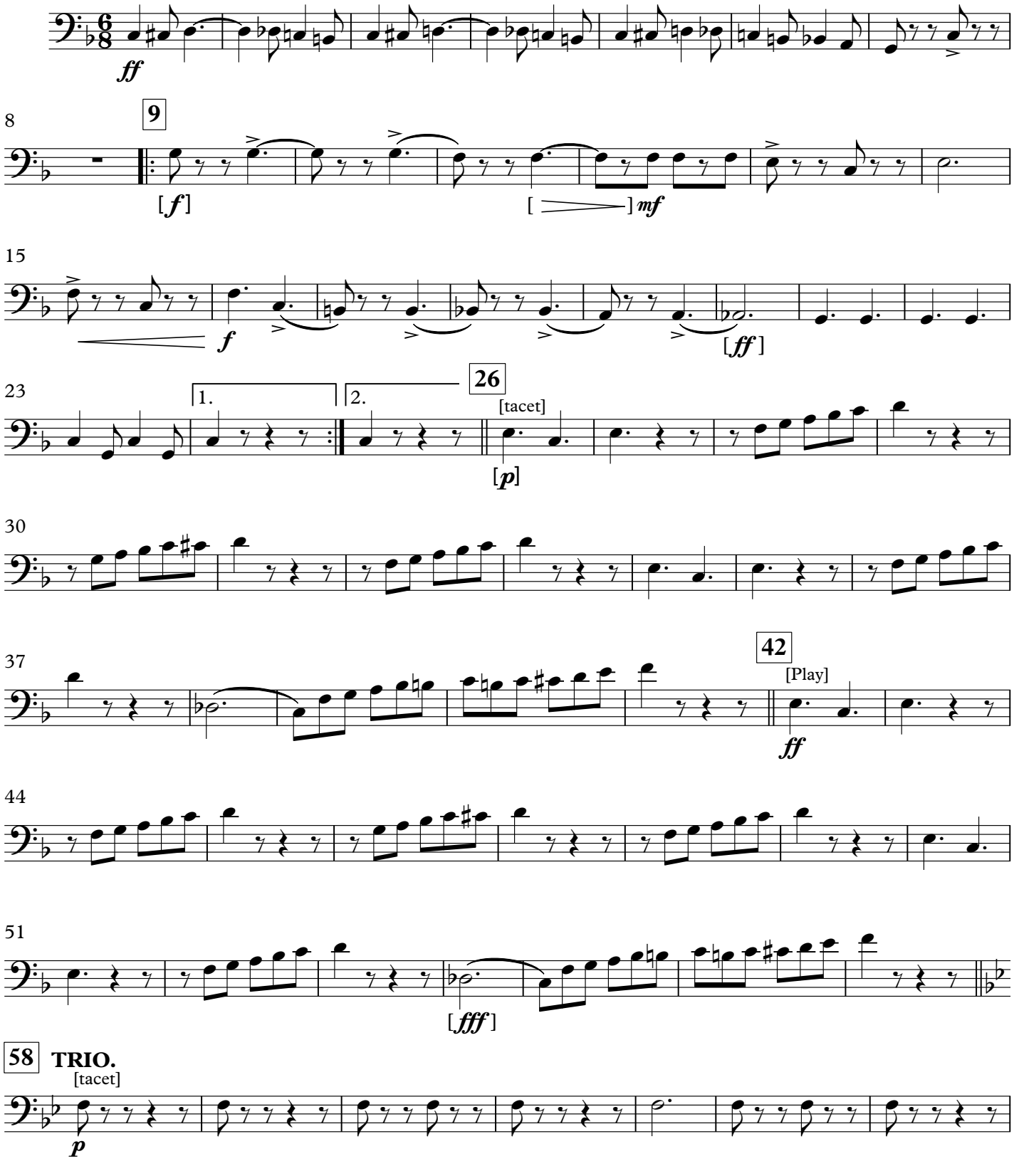


March

WASHINGTON POST

Bass Trombone (1889) **JOHN PHILIP SOUSA**

March Tempo.



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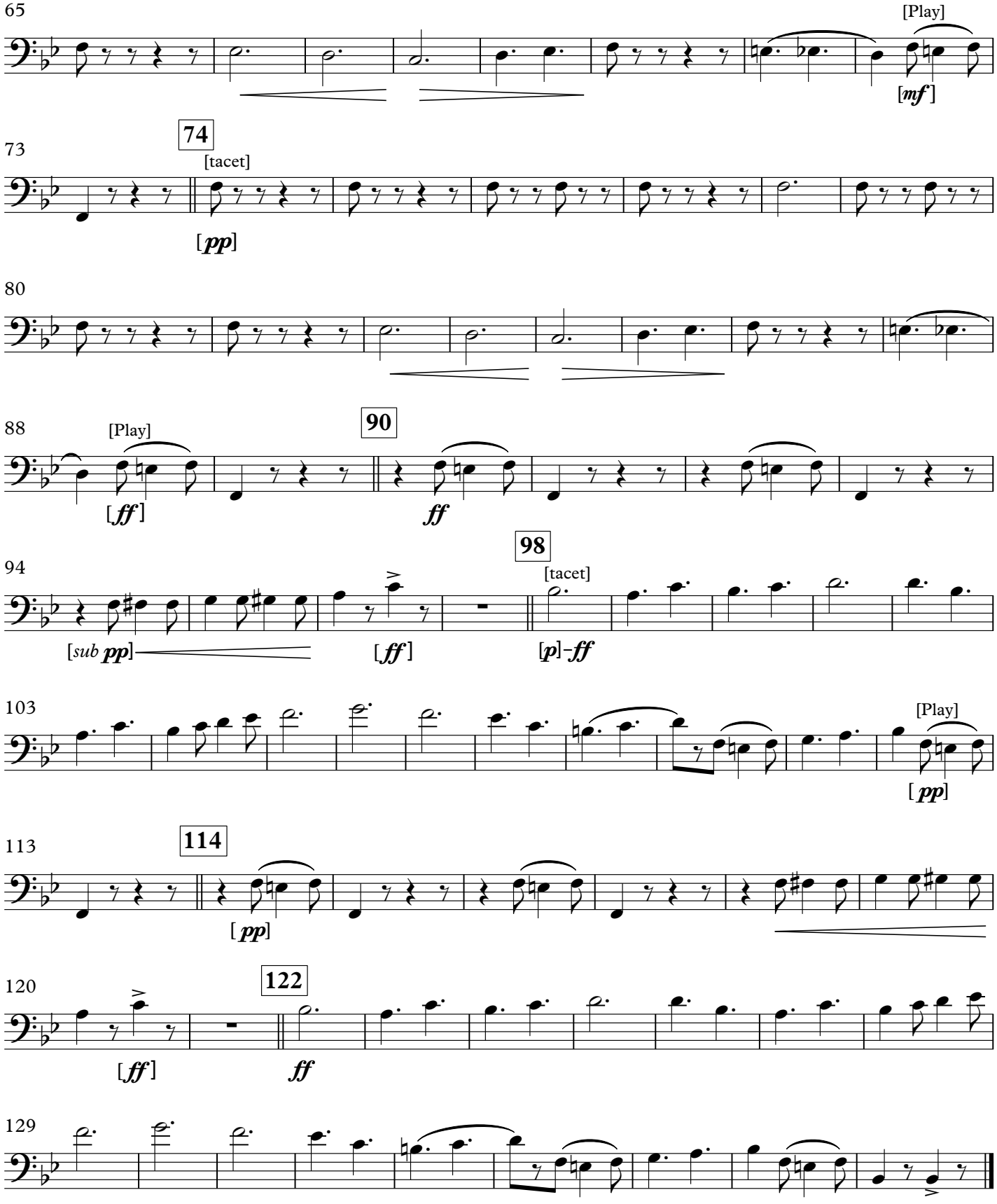
WASHINGTON POST
Bass Trombone



March

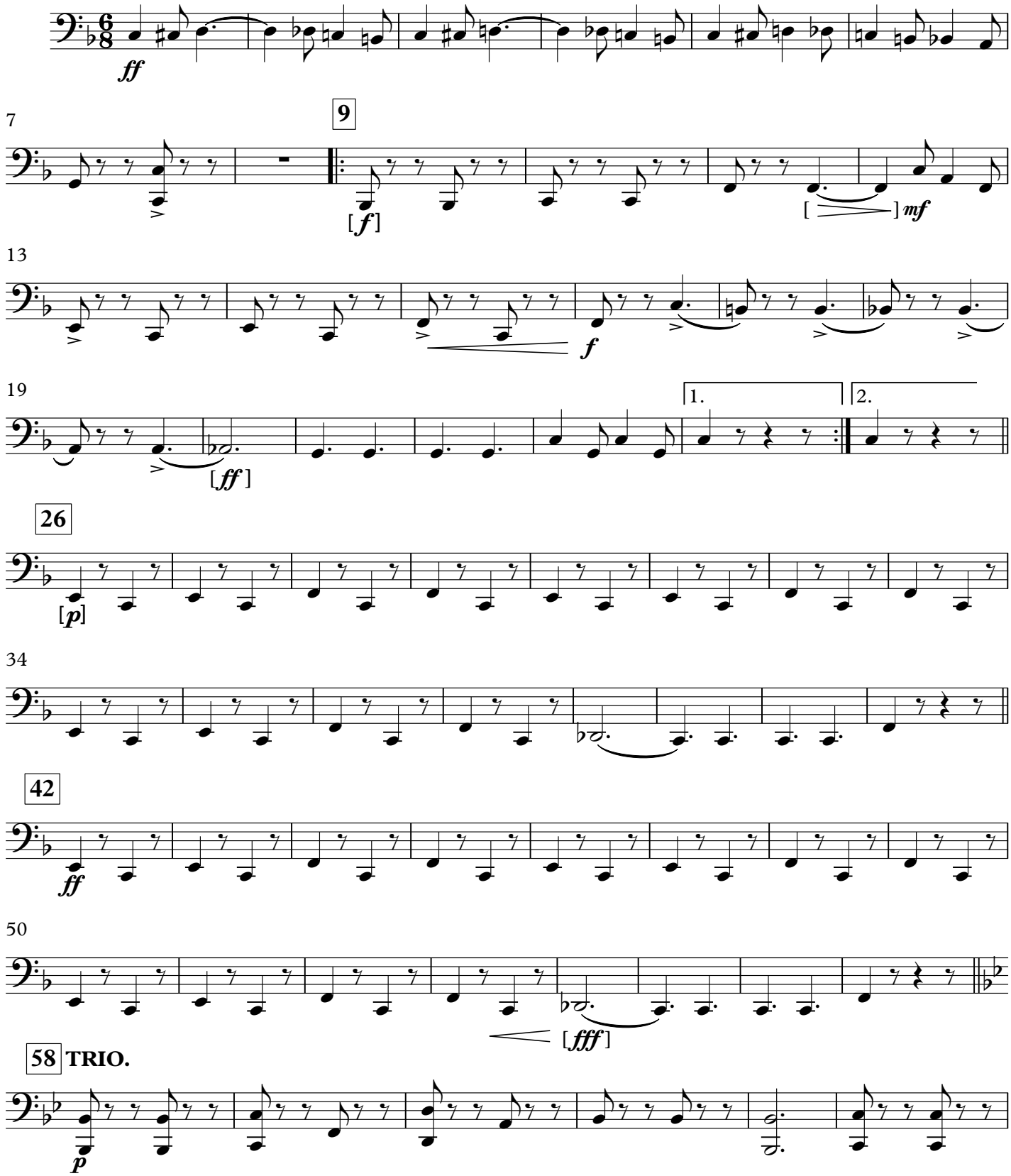
WASHINGTON POST

(1889)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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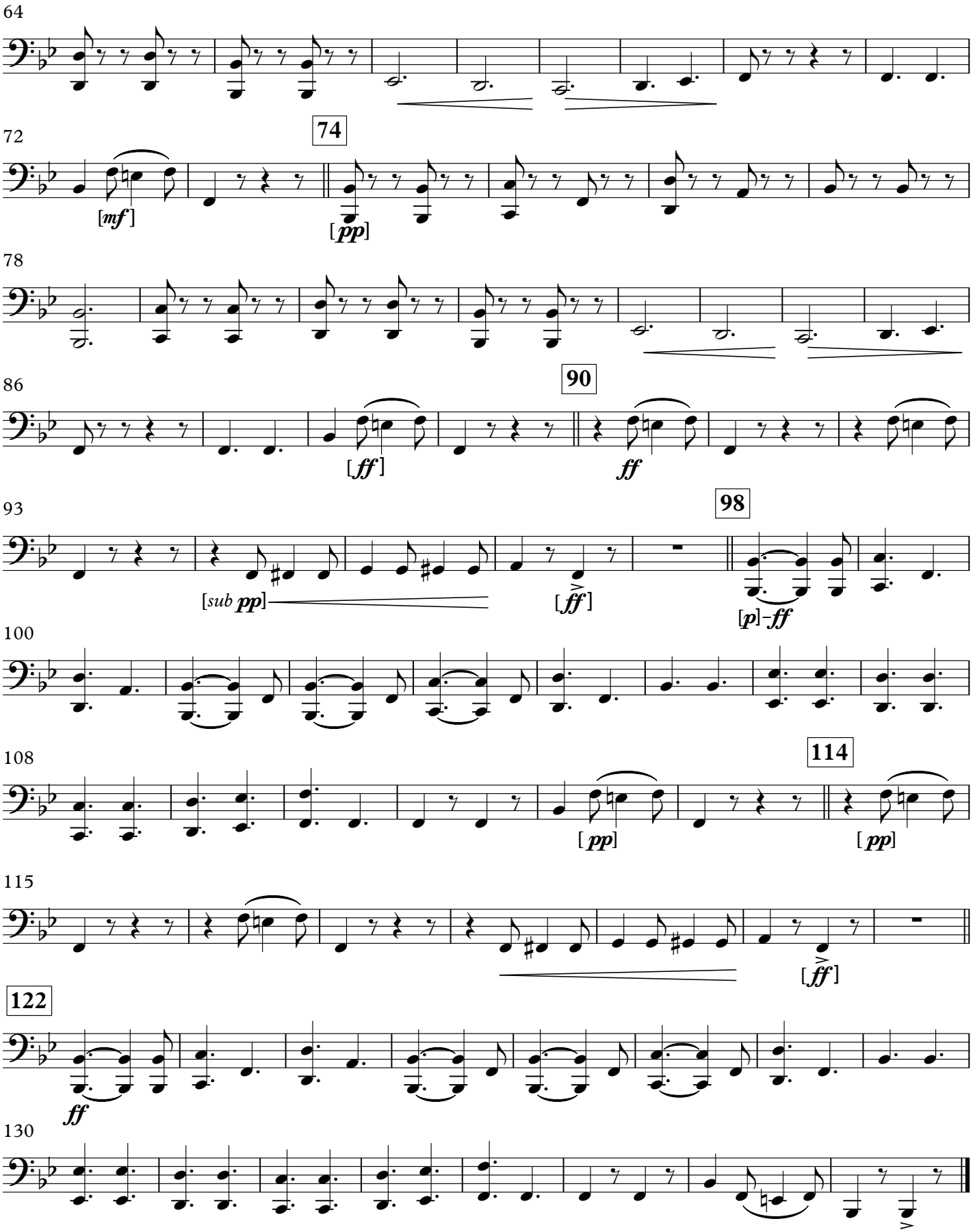
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93
98
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100
108
114
[pp]
[pp]
115
[ff]
122
ff
130

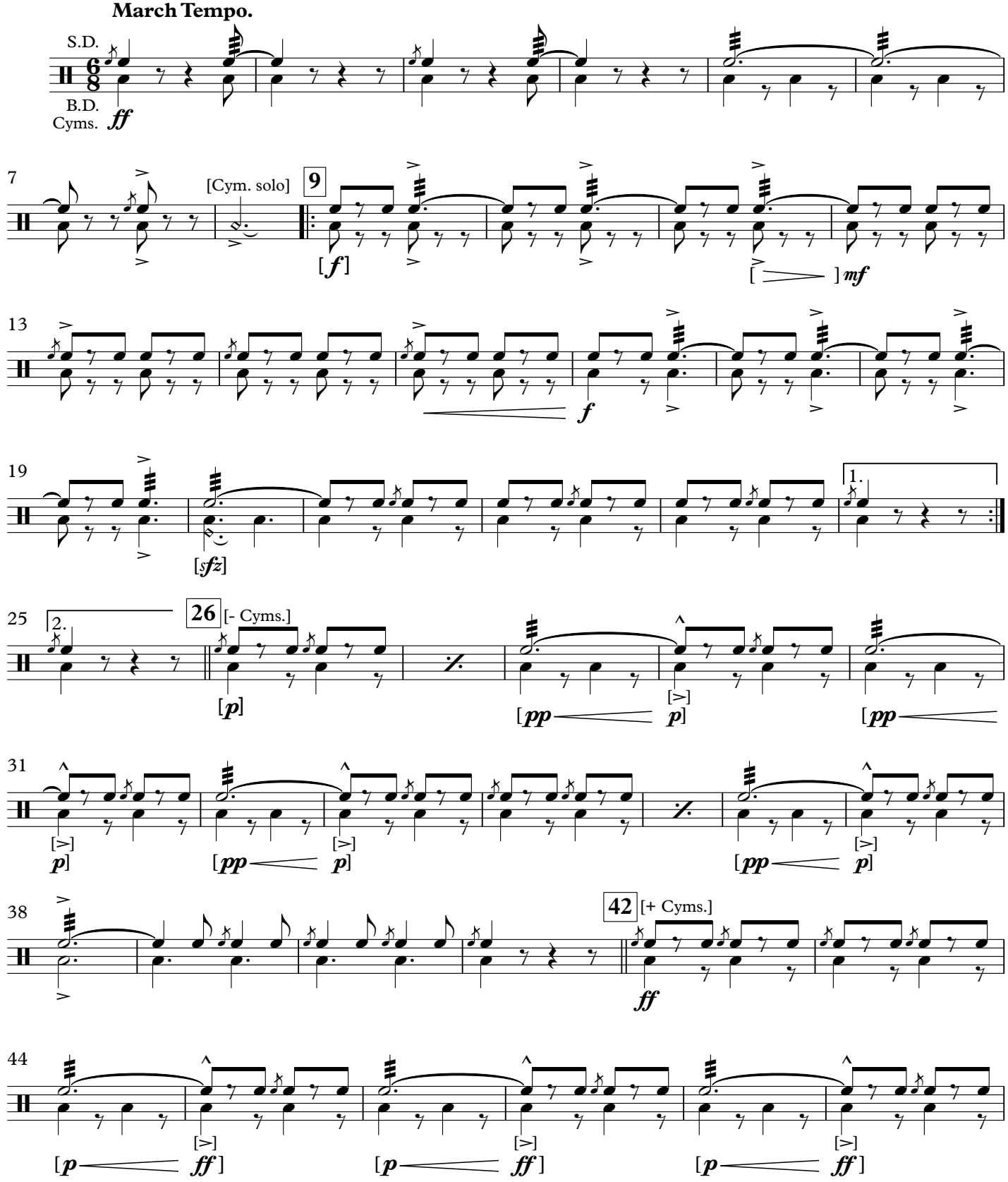
Drums

March

WASHINGTON POST

(1889)

JOHN PHILIP SOUSA



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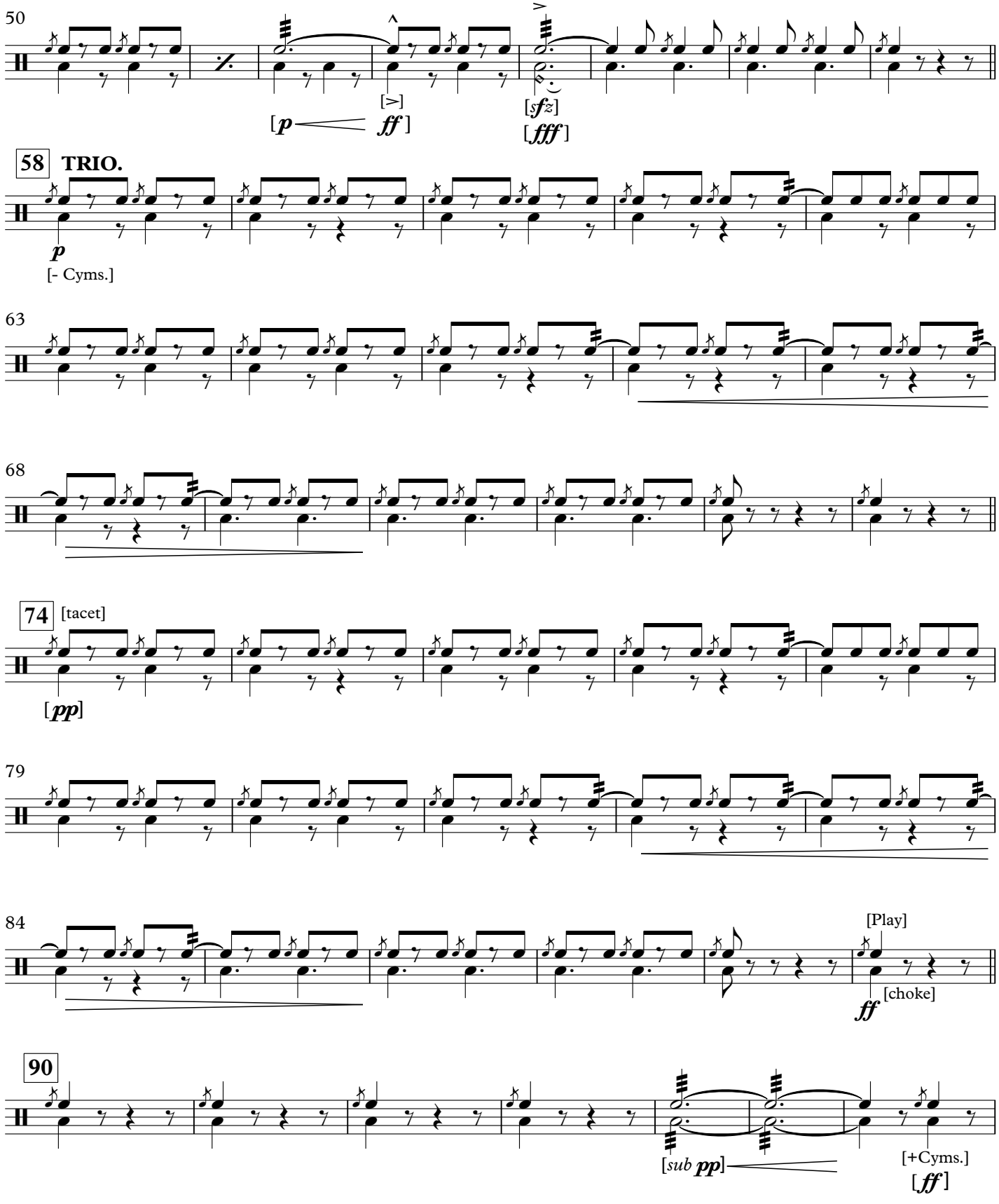
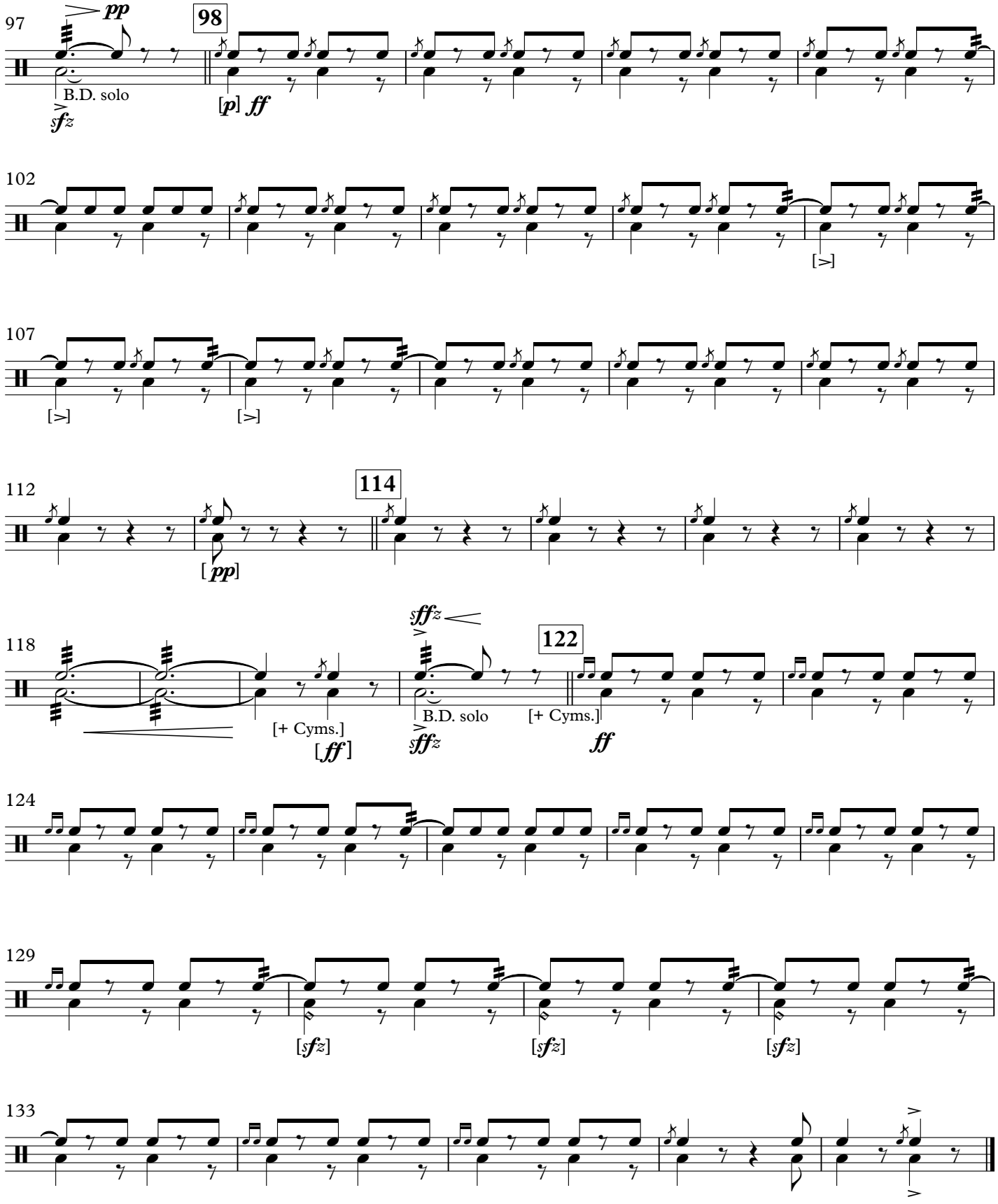
Drums

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pp
98
B.D. solo
sfz
[p] ff
102
[>]
107
[>]
[>]
112
114
[pp]
118
sffz
122
[+ Cyms.]
[ff]
B.D. solo
sffz
[+ Cyms.]
ff
124
129
[sfz]
[sfz]
[sfz]
133

March

04 May 2016

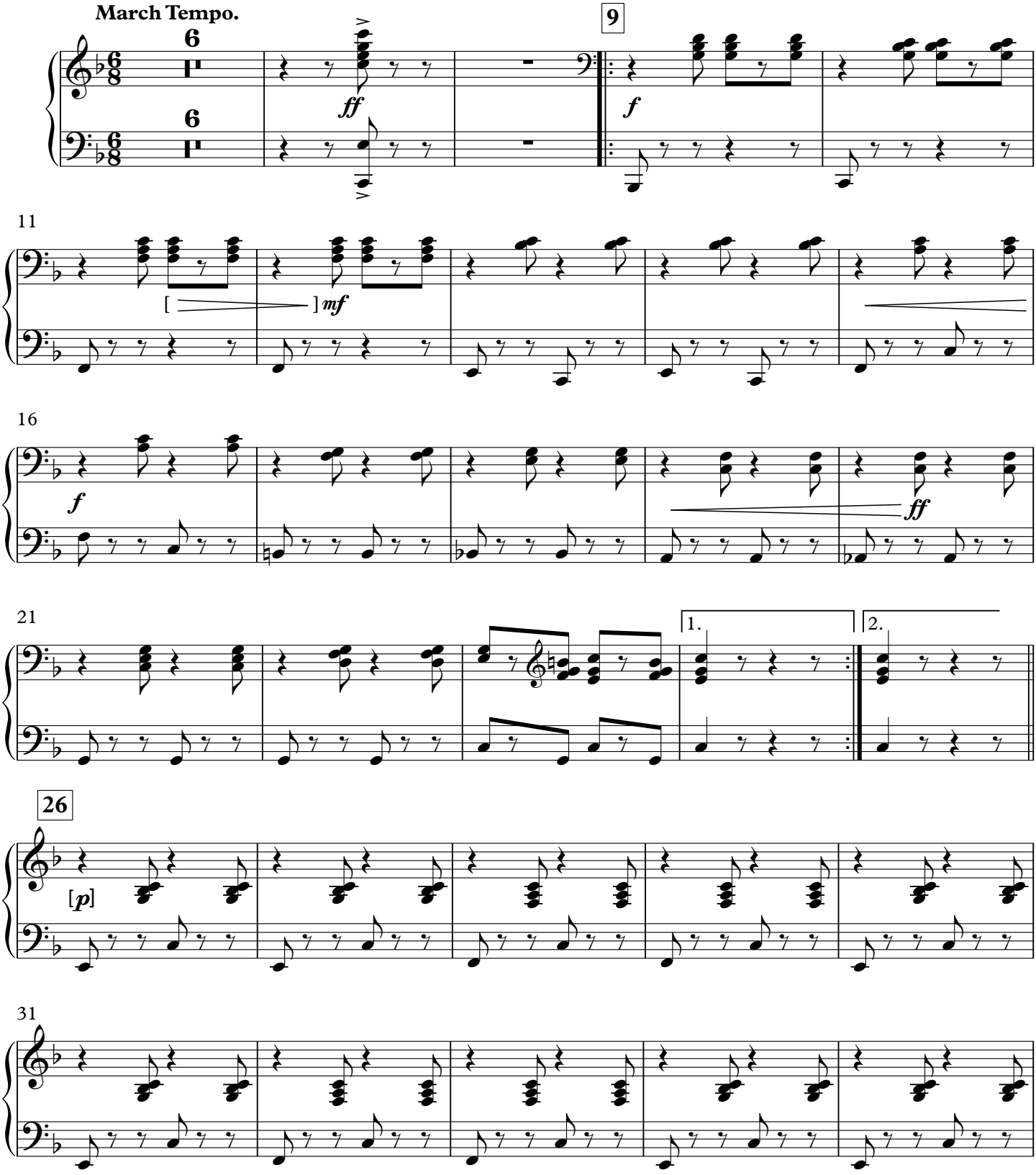
Harp

[Optional]
[Manuscript in Sousa's hand]
[found in Sousa's Encore Books]

WASHINGTON POST

(1889)

JOHN PHILIP SOUSA



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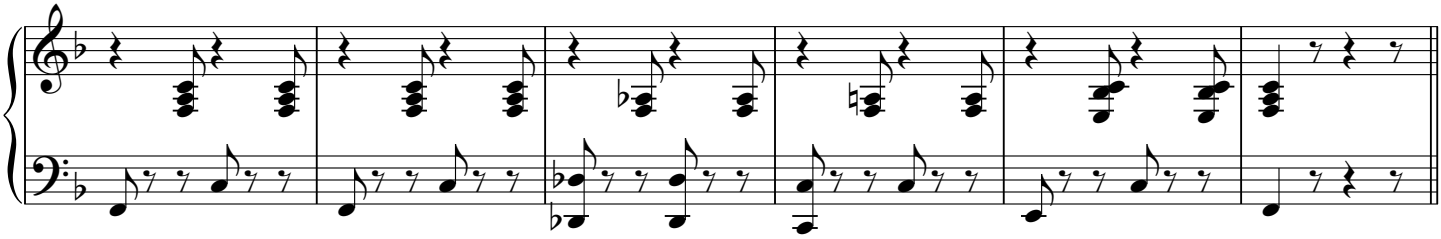
Harp

36



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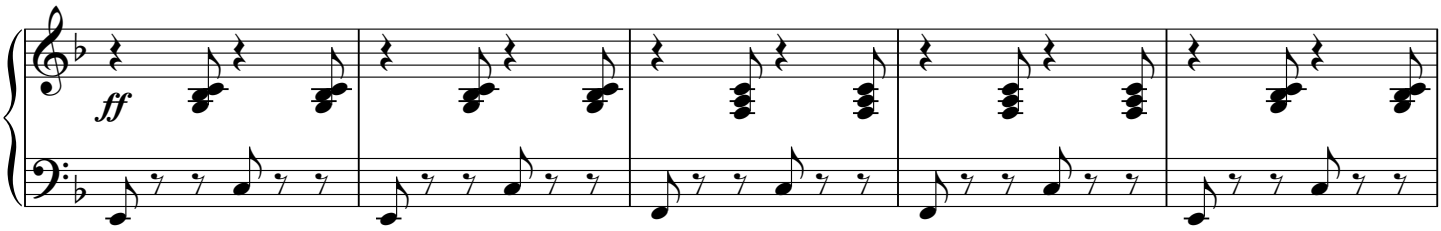

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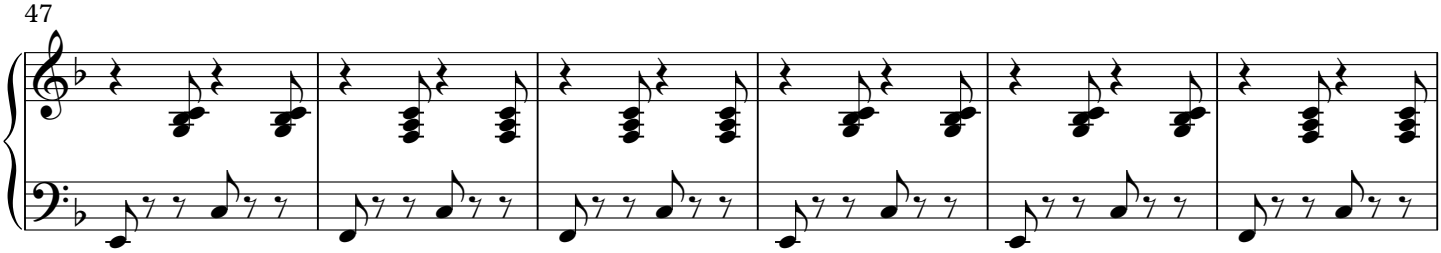

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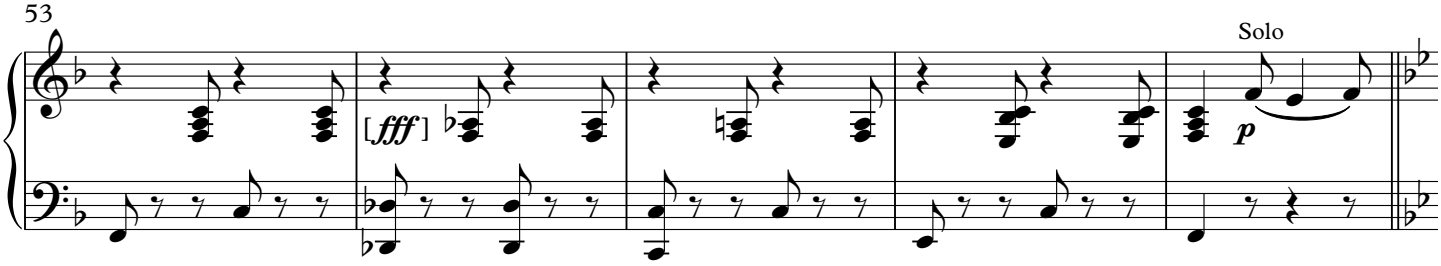
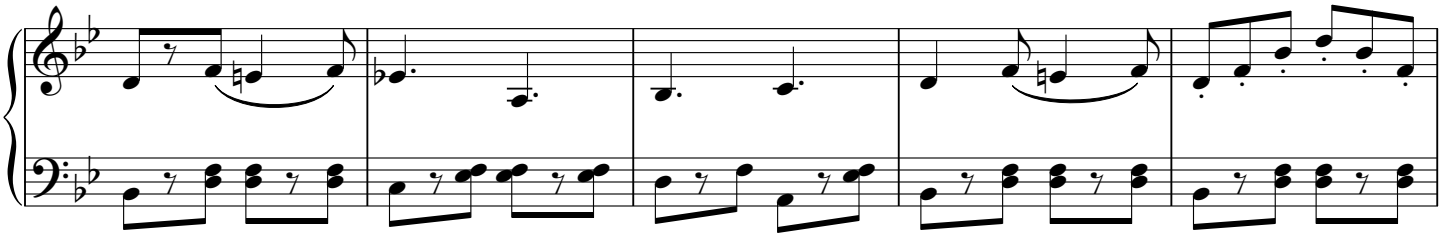
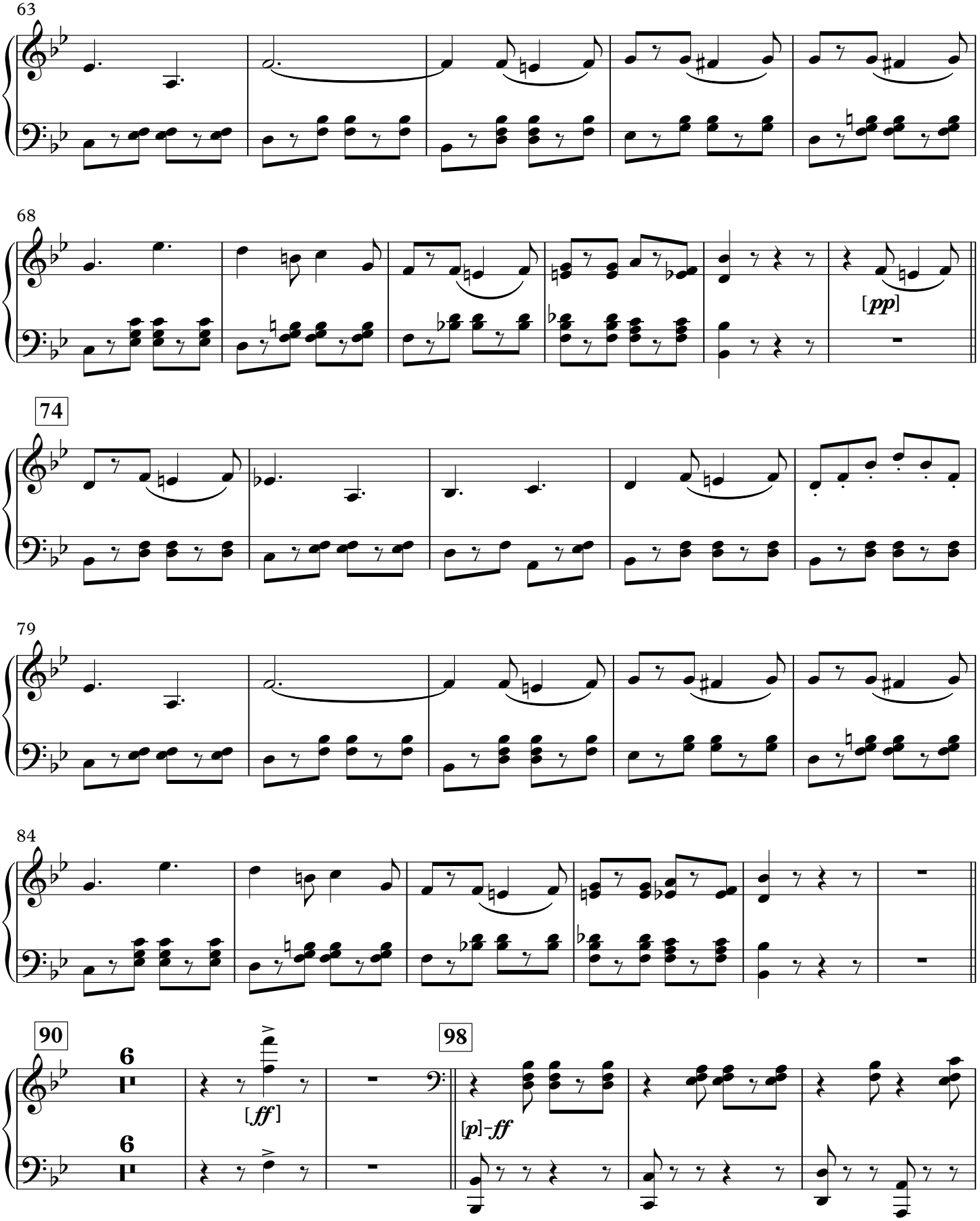


58 **TRIO.**

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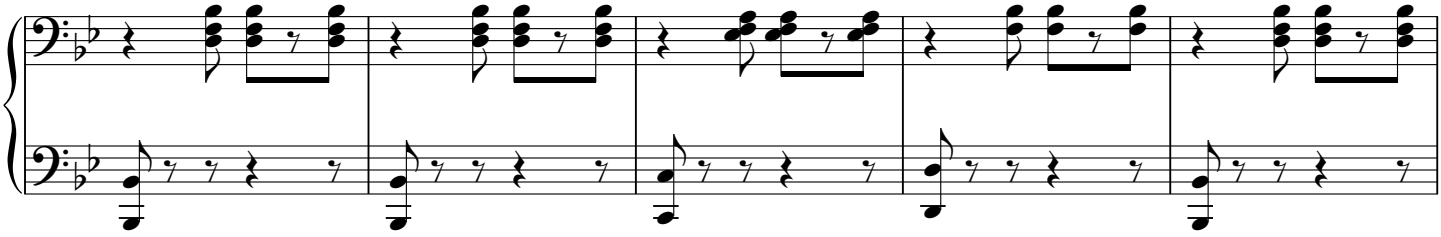
98
[p]-ff

WASHINGTON POST
Harp

101



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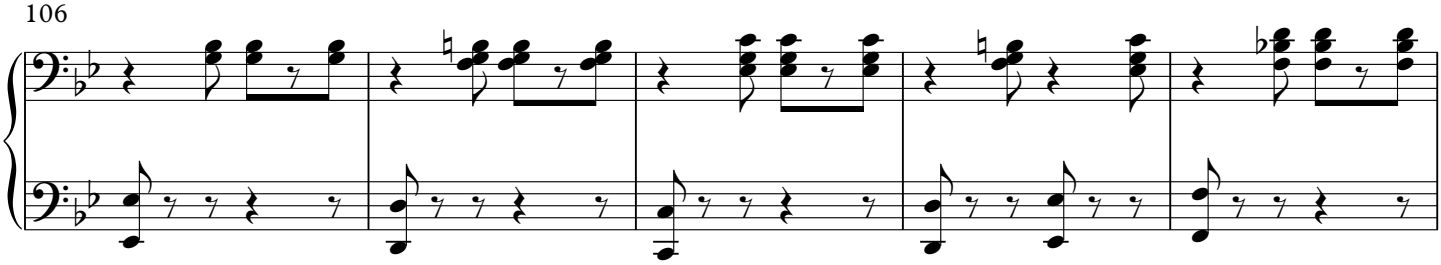

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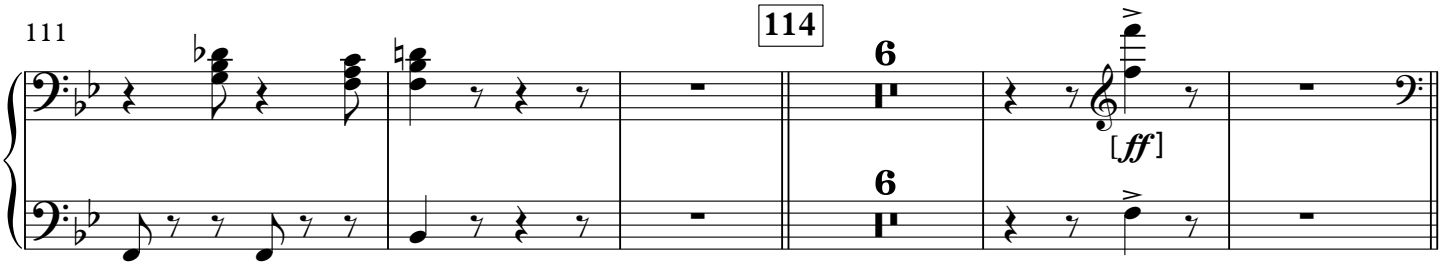

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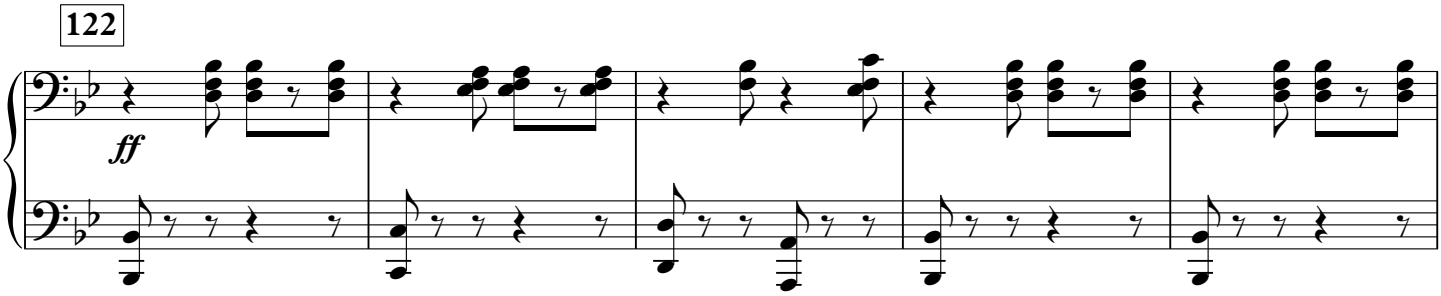

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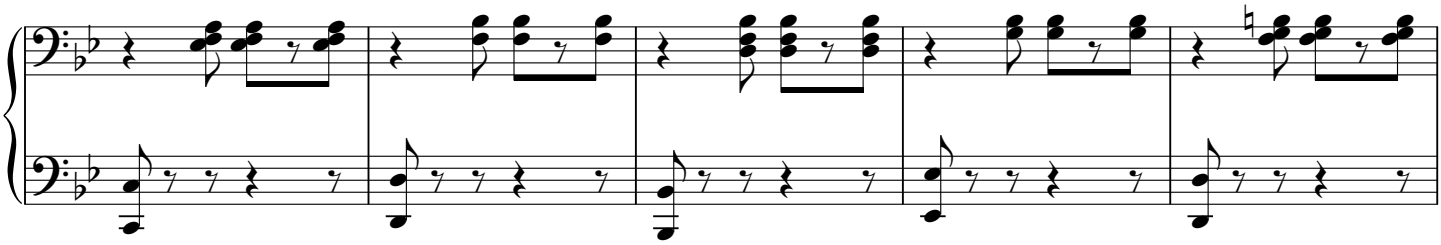
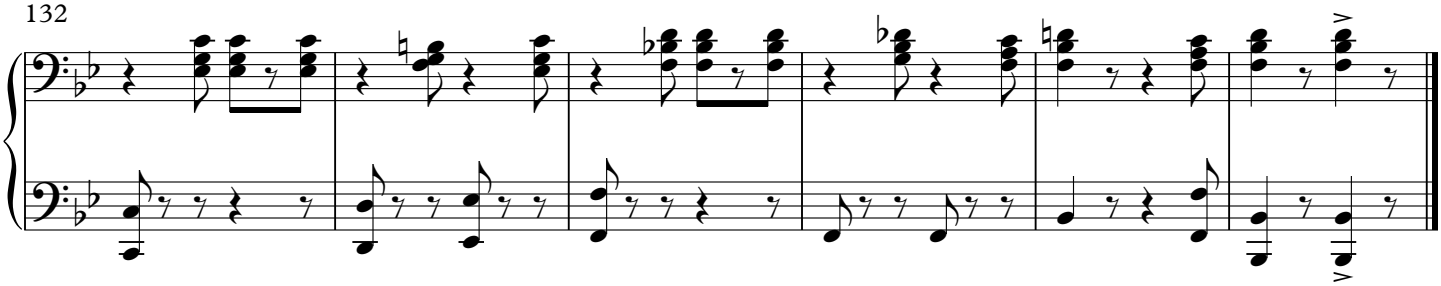
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