



The Complete
Marches *of*

JOHN PHILIP SOUSA

VOL. 1 *of* No. 16

YORKTOWN
CENTENNIAL
MARCH

(1881)

FULL *of* SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

“Yorktown Centennial” (1881) (“Yorktown’s Centennial”)

The Yorktown (Virginia) Centennial was held to commemorate the hundredth anniversary of the last important battle of the Revolutionary War: the surrender at Yorktown. Sousa, then leader of the U. S. Marine Band, composed this march for the event and dedicated it to Colonel H. C. Corbin, master of ceremonies of the centennial.

Another printing of the same march was issued in 1900 as “Sen Sen.” This was part of a promotion scheme of the T. B. Dunn Company of Rochester, New York, a subsidiary of the Sen Sen Chiclet Company. It is not known whether or not Sousa was a part of this business venture.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 98. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably cornetist Frank Simon. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these 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. 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.”

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.

Second strain (m. 20-36): This strain is performed *fortissimo* both times, and percussion accents may be added in m. 29, 31, and 33 in keeping with the melodic and harmonic emphasis of this spirited melody and accompaniment.

Drum break (m. 37-44): In the Marine Band’s performance of certain Sousa marches, repeated quarter notes in the snare drum parts are occasionally ornamented with flams. Although it is not specifically notated in the present edition, the quarter notes in the final four bars of this solo are often played with added flams.

Trio (m. 45-60): E-flat clarinet, cornets, and trombones, and both cymbal and bass drum may tacet for the first statement of this unique trio theme. Note that the bassoon, baritone, basses, and snare drum playing on the shell are marked *mezzo-forte* against the *piano* dynamic of all other instruments.

Bugle strain and second statement of the Trio (m. 61-92): The cornets obviously need to rejoin at m. 61 and all other instruments rejoin for the *fortissimo* statement of the trio melody, this time with an added woodwind obbligato.

Final strain (m. 93-end): Piccolo, E-flat clarinet, cornets, trombones, and cymbals should tacet for the first time through the final strain with all remaining instruments playing *piano*. All instruments rejoin in the first ending for the repeat in *fortissimo*. Percussion accents work well in m. 101 and 103 at the peak of the crescendos and on beat two in m. 106. The D.C. is played with no repeats to the marked *Fine*.

March

YORKTOWN CENTENNIAL

(1881)

JOHN PHILIP SOUSA

Flute/Piccolo

March Tempo.

ff *p* *tr*

8 *tr*

15 *cresc.* *ff* *p* *ff* 1. 2.

22

29 *tr* 1. 2. *Finé*

37 **TRIO.** 8 7 8 15 *mf* *ff*

78

84

90 *tr* [- Picc.] [picc. 2nd time only] *[p]* *(ff)*

96 3 3

103 1. [+ picc.] 2. *ff*³ **D.C.**

no repeats

March YORKTOWN CENTENNIAL

(1882)

Oboe

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Oboe in 2/4 time. It begins with a dynamic of *ff* and a *p* marking. The first system (measures 1-7) includes a trill (tr) in measure 7. The second system (measures 8-14) also features a trill in measure 9. The third system (measures 15-21) includes a *cresc.* marking, a *ff* dynamic, and a *p* marking. The fourth system (measures 22-30) continues the melody. The fifth system (measures 31-43) includes first and second endings, with the second ending marked *Finé* and ending with a fermata and the number 7. The sixth system (measures 44-52) is the start of the TRIO section, marked *mf*. The seventh system (measures 53-75) includes a *ff* dynamic and a repeat sign with the number 15. The eighth system (measures 76-82) continues the TRIO melody. The ninth system (measures 83-89) includes a trill (tr) in measure 89. The tenth system (measures 90-100) includes a *[p]-ff* dynamic marking. The eleventh system (measures 101-107) includes first and second endings.

D.C.
no repeats

March

YORKTOWN CENTENNIAL

E♭ Clarinet

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff *p* *tr* *cresc.* *ff* *p* *ff* *Finé* *[tacet]* **TRIO.** *p* **7** **15** *[play]* *ff* *tr* *[tacet]* *[2nd time only]* *[p]* *(ff)* *3* *3* *3* *ff* *3* *1.* *2.* *ff* *3* **D.C.**

no repeats

March

YORKTOWN CENTENNIAL

1st B♭ Clarinet

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff *p* *cresc.* *ff* *p* *ff* *mf* **TRIO.** *ff* *[p]* *(ff)* *[loco]* *ff*

D.C.

no repeats

March YORKTOWN CENTENNIAL

(1882)

2nd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Clarinet in the key of D major (one sharp) and 2/4 time. It begins with a dynamic of *ff* and a *p* marking. The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.*, *ff*, *p*, and *mf*. It features first and second endings, a *Finé* section, and a **TRIO** section starting at measure 45. The score concludes with a *ff* dynamic and a *D.C.* (Da Capo) instruction with the note "no repeats".

March YORKTOWN CENTENNIAL

3rd B \flat Clarinet

(1882)

JOHN PHILIP SOUSA

March Tempo.

8

16

23

31

45 **TRIO.**

54

77

84

90 [1st time - Play lower notes]

96

103

ff *p* *cresc.* *ff* *mf* *ff* *[p]* *(ff)* *[loco]* *ff* **D.C.**
no repeats

March

YORKTOWN CENTENNIAL

(1882)

E♭ Alto Clarinet
(optional)

JOHN PHILIP SOUSA

March Tempo.

7

15 *cresc.* *ff* *p* *ff*

22

29 1. 2. *Finé*

37 **TRIO.** 8 *mf*

51

60 16 *ff*

84

93 *[p]-ff*

103 1. 2.

D.C.
no repeats

March

YORKTOWN CENTENNIAL

(1882)

Bb Bass Clarinet
(optional)

JOHN PHILIP SOUSA

March Tempo.

8

16

24

32

47

57

79

86

93

103

ff *p* *mp* *cresc.* *ff* *ff* *mf* *ff* *[p]-ff* *ff* *D.C.*

March

YORKTOWN CENTENNIAL

Bassoon

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a common time signature (C). It begins with a dynamic marking of *ff* (fortissimo) and a *p* (piano) marking. The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* (crescendo) and *ff*. There are first and second endings marked with '1.' and '2.'. A section labeled 'TRIO.' begins at measure 34, marked with *mf* (mezzo-forte). A repeat sign with the number '8' is present. A section with a repeat sign and the number '16' is marked with *ff*. The score concludes with a first and second ending, followed by a *[p]-ff* marking.

D.C.
no repeats

March

YORKTOWN CENTENNIAL

(1882)

JOHN PHILIP SOUSA

B♭ Soprano Saxophone
(optional)

March Tempo.

D.C.

no repeats

March

YORKTOWN CENTENNIAL

E♭ Alto Saxophone
(optional)

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7

14 *cresc.* *ff* *p* *ff*

21

27

34 1. 2. *Finé* 7 **TRIO.** *mf*

48

58 15 *ff*

81

90 *[p]-ff*

101 1. 2.

D.C.
no repeats

March

YORKTOWN CENTENNIAL

B \flat Tenor Saxophone
(optional)

(1882)

JOHN PHILIP SOUSA

March Tempo.

7

14

21

27

34

49

58

81

90

101

ff *p* *mp* *cresc.* *ff* *p* *ff* *TRIO.* *mf* *ff* *[p]-ff*

1. 2. 1. 2. 1. 2.

8 16

Finé

D.C.
no repeats

March

YORKTOWN CENTENNIAL

(1882)

E♭ Baritone Saxophone
(optional)

JOHN PHILIP SOUSA

March Tempo.

ff p

8 mp mp

15 cresc. ff ff

23

30 1. 2. Finé 8

45 TRIO. mf

55 16 ff

78

84

90 [p]:ff

101 1. 2. D.C.

D.C.
no repeats

March

YORKTOWN CENTENNIAL

E♭ Cornet
(optional)

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet and consists of 102 measures. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The piece starts with a dynamic of *ff* (fortissimo) and a *p* (piano) marking. The tempo is marked "March Tempo." The score includes various musical notations such as slurs, accents, and dynamic markings. A first ending (1.) and second ending (2.) are present at measures 17-24. A *Finé* marking is used at measure 33, followed by a *[tacet]* section and a *TRIO.* section starting at measure 33. A *[play] Soli* section begins at measure 59. The score concludes with a first ending (1.) and second ending (2.) at measures 100-102, ending with a *ff* dynamic and a *D.C.* (Da Capo) instruction.

D.C.

no repeats

March YORKTOWN CENTENNIAL

Solo B♭ Cornet

(1882)

JOHN PHILIP SOUSA

March Tempo.

E♭ Crnt.

ff

9

play

mf cresc.

ff

18

1. 2.

ff

26

34

1. 2. *Finé* 7

[tacet]

p

TRIO.

50

60

[play] *Soli*

f

69

ff

78

87

[tacet]

3

[2nd time only]

[p] (*ff*)

95

3

102

1. *[play]* 3 2.

ff

D.C.

no repeats

March

YORKTOWN CENTENNIAL

1st B♭ Cornet

(1882)

JOHN PHILIP SOUSA

March Tempo.

8

16

24

33

48

59

68

77

87

95

101

ff *p* *cresc.*

1. 2. *ff* *p* *ff*

1. 2. *Finé* 7 [tacet] *mf* **TRIO.**

[play] *f* *Soli*

[tacet] 3 [2nd time only] [*p*] (*ff*)

3 3

1. [play] 3 2. *ff* **D.C.**

no repeats

March

YORKTOWN CENTENNIAL

2nd B \flat Cornet

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Cornet in G major (one sharp) and 2/4 time. It begins with a dynamic of *ff* (fortissimo) and a *p* (piano) section. The score includes various musical notations such as slurs, accents, and dynamic markings. Key features include:

- Measures 10-17: *cresc.* (crescendo) leading to *ff*.
- Measures 18-26: First ending (1.) and second ending (2.) with dynamics *p* and *ff*.
- Measures 27-34: A section of eighth notes.
- Measures 35-40: First ending (1.) and second ending (2.) with dynamics *p* and *ff*.
- Measures 41-44: A section of eighth notes.
- Measures 45-48: **TRIO.** section starting with a *mf* (mezzo-forte) dynamic and a [tacet] instruction.
- Measures 49-60: A section of eighth notes with a [play] instruction and *f* (forte) dynamic.
- Measures 61-70: *Soli* section with a *f* dynamic.
- Measures 71-77: A section of eighth notes with a *ff* dynamic.
- Measures 78-86: A section of eighth notes.
- Measures 87-94: A section of eighth notes with a [tacet] instruction, a triplet of eighth notes, and a [2nd time only] instruction. Dynamics include [p] and (ff).
- Measures 95-101: A section of eighth notes with a triplet of eighth notes and a *ff* dynamic.
- Measures 102-108: First ending (1.) and second ending (2.) with dynamics *ff* and [play] 3.

D.C.
no repeats

March

YORKTOWN CENTENNIAL

3rd B \flat Cornet

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B \flat Cornet. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "March Tempo." The score consists of ten staves of music, with measure numbers 9, 18, 26, 34, 50, 60, 69, 78, 88, and 95 indicated. The piece starts with a dynamic of *ff* (fortissimo), followed by a *p* (piano) section. A first ending is marked with "1." and a second ending with "2." at measure 18. A *cresc.* (crescendo) marking is present at measure 18. The score includes a *Finé* section at measure 34, followed by a *TRIO. [tacet]* section starting at measure 38. A *Soli* section begins at measure 60, marked with "[play] *f*". The score concludes with a first ending marked "1." and a second ending marked "2." at measure 102, ending with a *ff* dynamic and the instruction "D.C. no repeats".

March

YORKTOWN CENTENNIAL

Solo or 1st F Horn
(originally E \flat Alto)

(1882)

JOHN PHILIP SOUSA

March Tempo.

9

16

24

32

47

55

78

86

94

102

ff *p* *cresc.* *ff* *mf* *ff* [*p*]-*ff* *D.C.*

D.C.
no repeats

March

YORKTOWN CENTENNIAL

2nd F Horn
(originally Eb Alto)

(1882)

JOHN PHILIP SOUSA

March Tempo.

9

16

24

32

47

55

78

86

94

102

ff *p* *cresc.* *ff* *ff* *mf* *ff* *[p]-ff* *D.C.*
no repeats

March

YORKTOWN CENTENNIAL

3rd F Horn
(originally E \flat Alto)

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd F Horn (originally E \flat Alto) in G major, 2/4 time. It consists of ten staves of music. The first staff begins with a *ff* dynamic, followed by a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. A first ending is marked at measure 16, and a second ending is marked at measure 32. A *Finé* section of 8 measures follows, leading into a *TRIO* section starting at measure 47. The *TRIO* section is marked *mf*. A repeat sign with a first ending is marked at measure 55, and a second ending is marked at measure 78. The score concludes with a *[p]-ff* dynamic marking at measure 86 and a final first ending at measure 102.

D.C.
no repeats

March

YORKTOWN CENTENNIAL

4th F Horn
(originally E \flat Alto)

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 4th F Horn. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece starts with a *ff* dynamic, followed by a *p* dynamic section. The score includes first and second endings at measures 16-17 and 32-33. A *cresc.* marking is present at measure 15. The *TRIO* section begins at measure 34 with a *mf* dynamic and a *Finé* marking. A repeat sign with a double bar line and the number 8 is shown at measure 35. A *ff* dynamic is used at measure 55. The score concludes with first and second endings at measures 102-103, followed by a *[p]-ff* dynamic marking.

D.C.
no repeats

March

YORKTOWN CENTENNIAL

Baritone, T.C.

(1882)

JOHN PHILIP SOUSA

March Tempo.

7

14 *cresc.* *ff* *p* *ff*

21

28

35 1. 2. *Finé* 8 **TRIO.** *mf*

49

56 15 *ff*

77

86 3 [*p*] (*ff*)

94 3

102 1. 2. 3 *ff* **D.C.**
no repeats

March

YORKTOWN CENTENNIAL

Baritone

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a common time signature. It consists of ten staves of music. The first staff begins with a *ff* dynamic and a *p* dynamic. The second staff continues the melody. The third staff includes a *cresc.* marking and a first ending with a *ff* dynamic, followed by a second ending with a *p* dynamic and a repeat sign. The fourth staff continues the melody. The fifth staff includes a *ff* dynamic. The sixth staff begins the TRIO section with a *mf* dynamic and a key signature change to one flat. The seventh staff continues the TRIO. The eighth staff includes a *ff* dynamic and a 15-measure rest. The ninth staff continues the TRIO. The tenth staff includes a *[p]* dynamic, a *(ff)* dynamic, and a 3-measure rest. The final staff includes a first ending with a *ff* dynamic and a second ending with a *D.C.* marking.

March YORKTOWN CENTENNIAL

1st Trombone

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

8 *mp* *mp*

15 *cresc.* *ff* *ff*

23

31 *Finé* 8

45 **TRIO.** [tacet] *mf*

54 16

77 [play] *ff*

86 [2nd time only] [*p*]-*ff*

94

102 1. 2.

D.C.
no repeats

March YORKTOWN CENTENNIAL

2nd Trombone

(1882)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

8 *mp* *mp*

15 *cresc.* *ff* *ff*

23

31 *Finé* 8

45 **TRIO.** [tacet] *mf*

54 16

77 [play] *ff*

86 [2nd time only] [*p*]-*ff*

94

102 1. 2.

D.C.
no repeats

March YORKTOWN CENTENNIAL

3rd Trombone

(1882)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a common time signature. It begins with a dynamic of *ff* (fortissimo) and a *p* (piano) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like *mp* (mezzo-piano), *cresc.* (crescendo), and *ff*. There are first and second endings marked with '1.' and '2.'. A section starting at measure 45 is labeled 'TRIO.' and begins with a *mf* (mezzo-forte) dynamic and a [tacet] instruction. The score concludes with a double bar line and a repeat sign, followed by the instruction 'D.C. no repeats'.

March YORKTOWN CENTENNIAL

(1882)

Tuba

JOHN PHILIP SOUSA

March Tempo.

9

17

26

34

48

54

60

81

86

93

101

ff *p* *cresc.* *ff* *ff* *mf* *ff* *[p]ff*

1. 2. *Finé* **TRIO.** 8 *D.C.*

D.C.
no repeats

March

YORKTOWN CENTENNIAL

(1881)

Drums

JOHN PHILIP SOUSA

March Tempo.

S.D. Solo

B.D./Cyms. *ff* *p* *cresc.* *ff*

9

18 | 1. | 2. |

28

37

45 **TRIO.**
on shell
mf [- B.D. & Cyms.]

52

61 **16**
on head
[+ B.D. & Cyms.] *ff*

84

93 [Cyms. 2nd time only]
[*p*]*ff*

101 [sfz] *D.C.*