The Complete Marches of John Philip Sousa

Vol. 1 No. 16

YORKTOWN CENTENNIAL

MARCH

(1881)

FULL 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.*

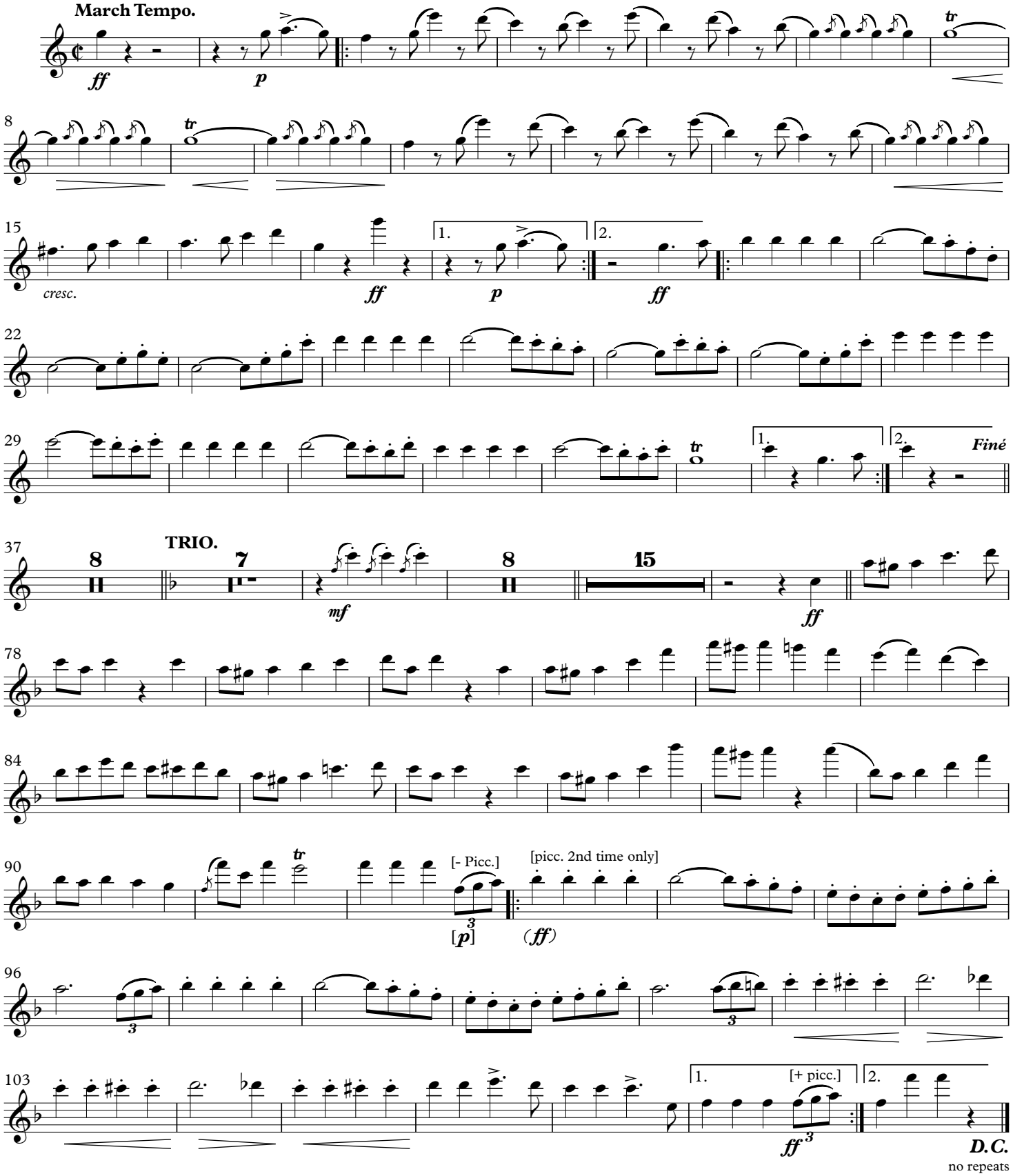
March

YORKTOWN CENTENNIAL

(1881)

Flute/Piccolo

JOHN PHILIP SOUSA



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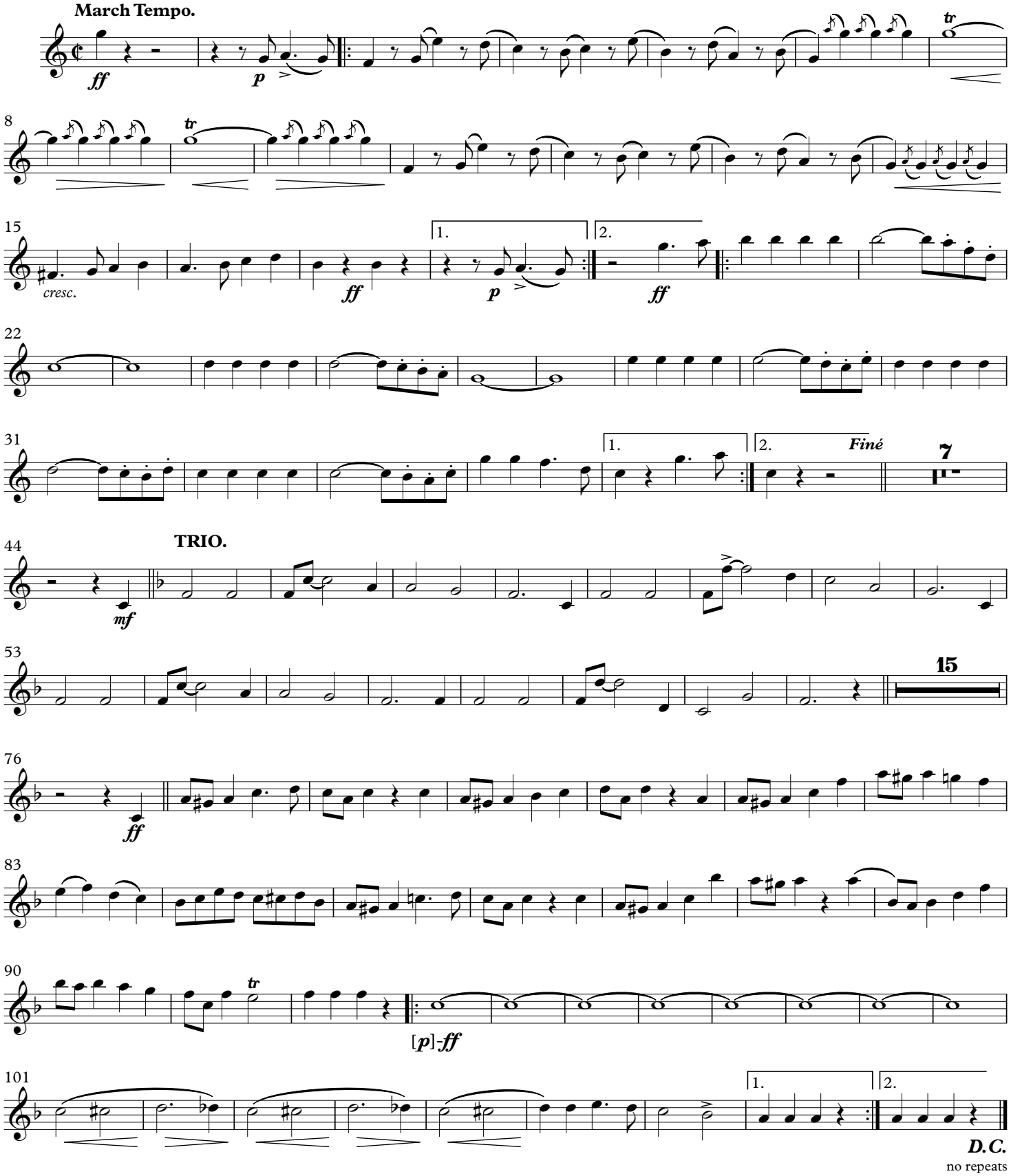
March

YORKTOWN CENTENNIAL

(1882)

Oboe

JOHN PHILIP SOUSA



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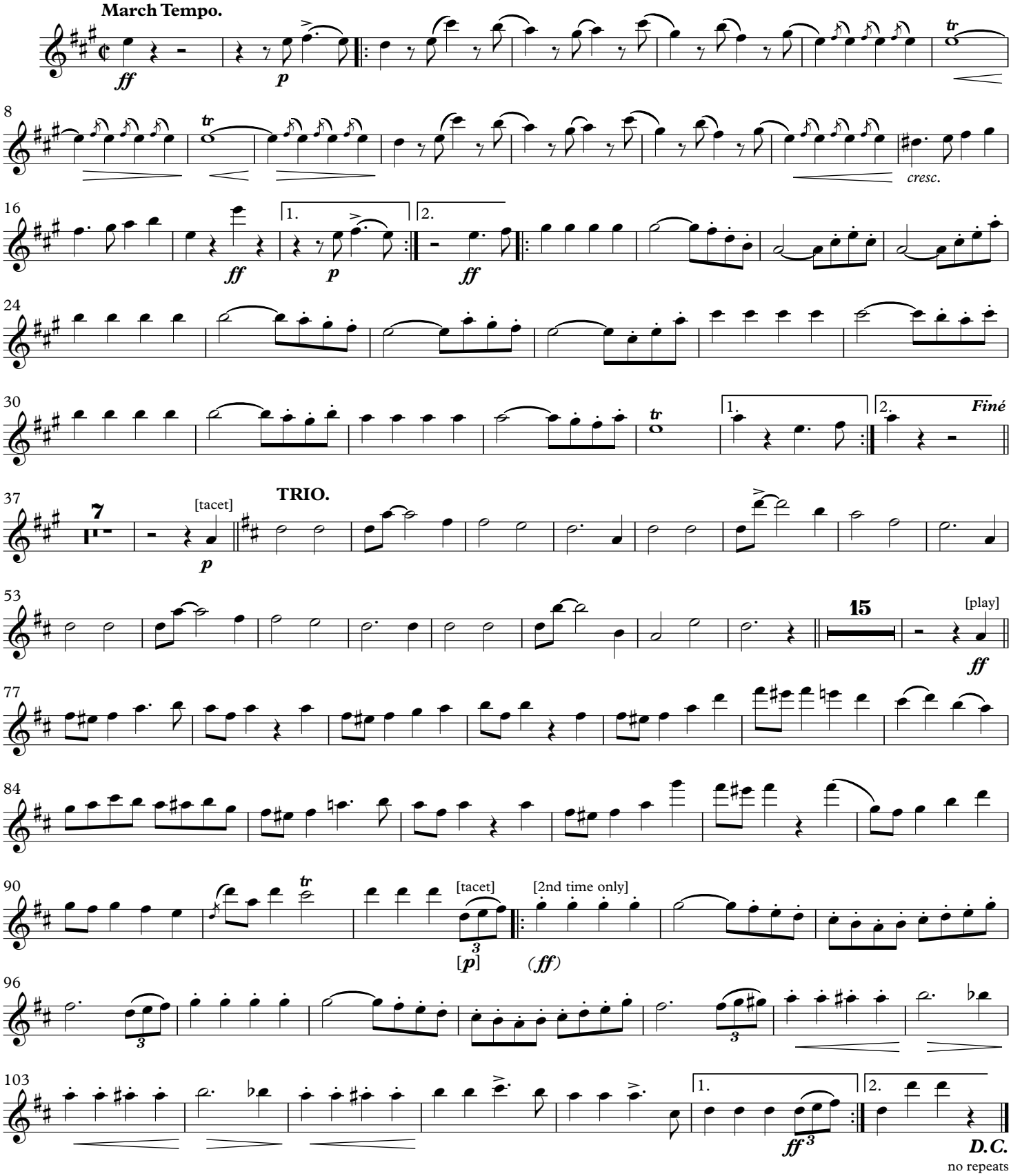
March

YORKTOWN CENTENNIAL

(1882)

E♭ Clarinet

JOHN PHILIP SOUSA



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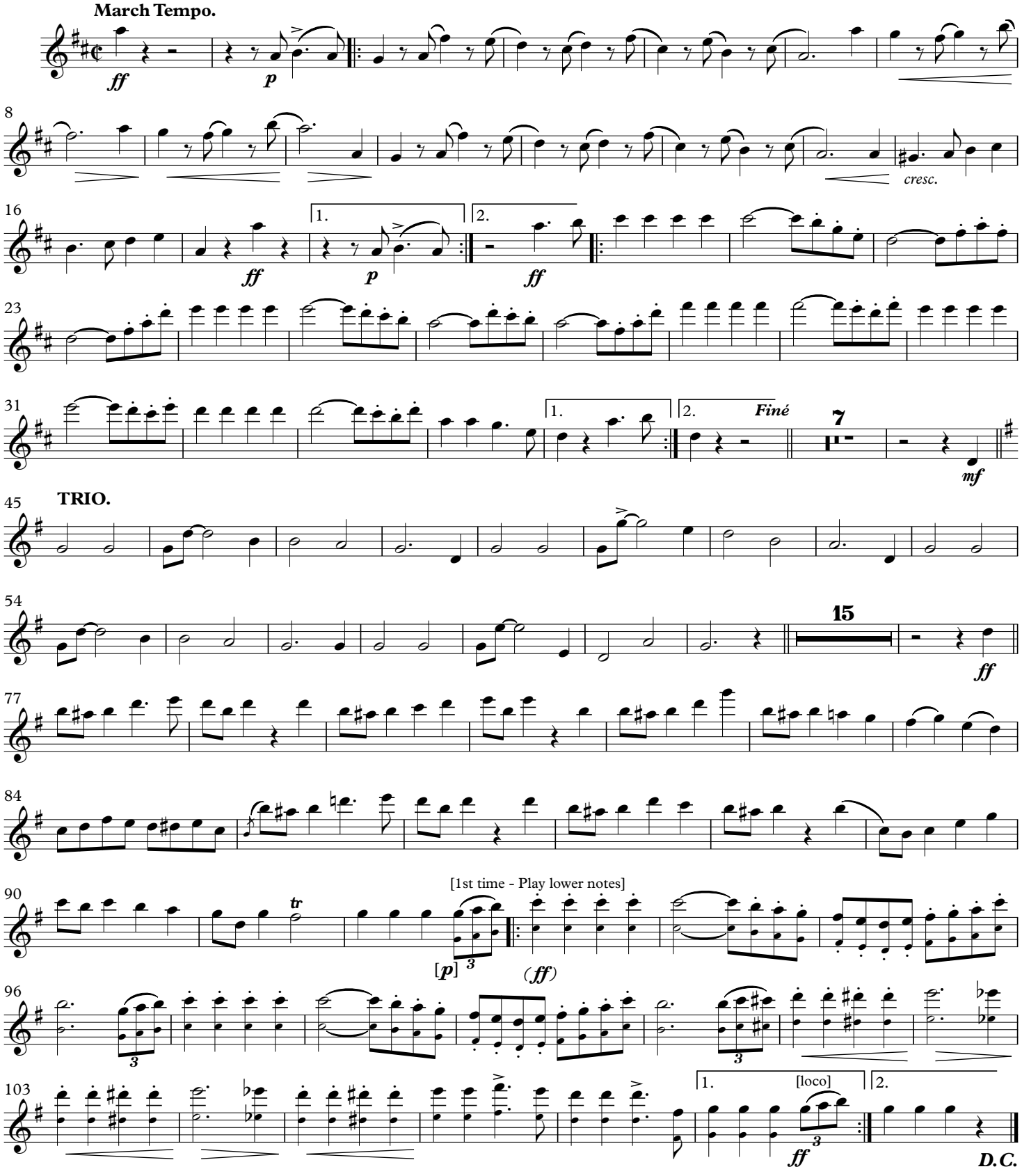
March

YORKTOWN CENTENNIAL

1st B♭ Clarinet

(1882)

JOHN PHILIP SOUSA



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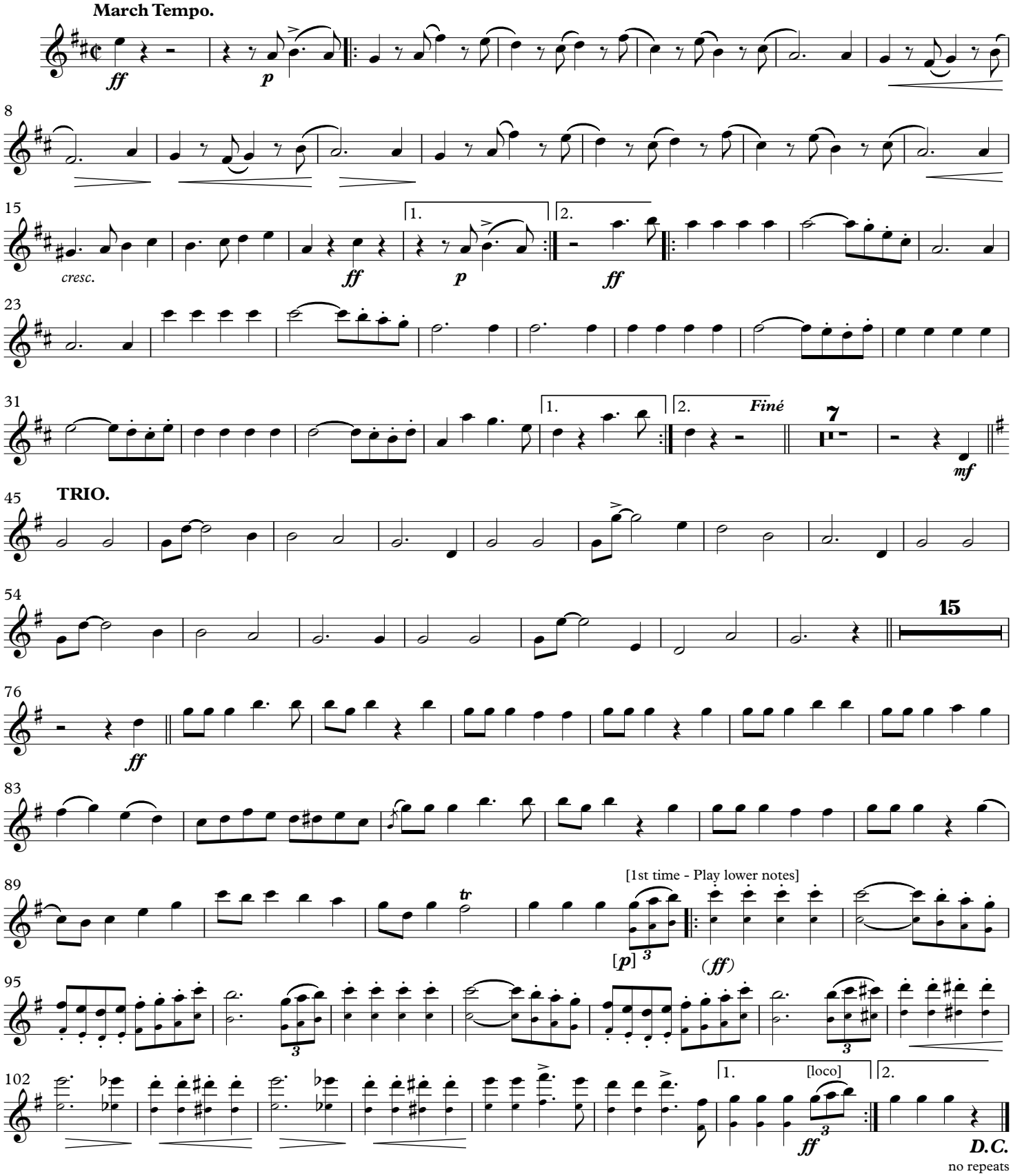
March

YORKTOWN CENTENNIAL

(1882)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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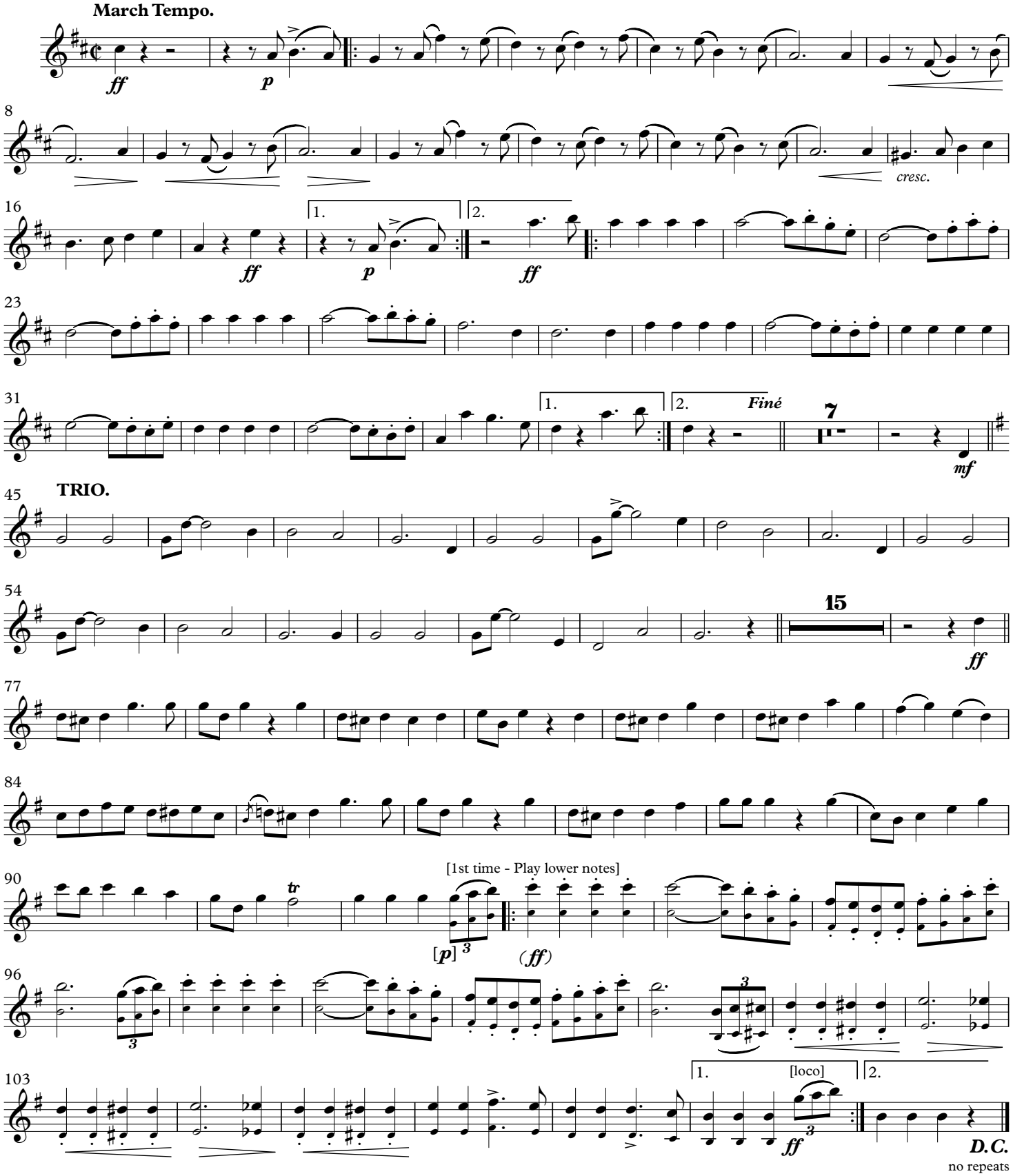
March

YORKTOWN CENTENNIAL

(1882)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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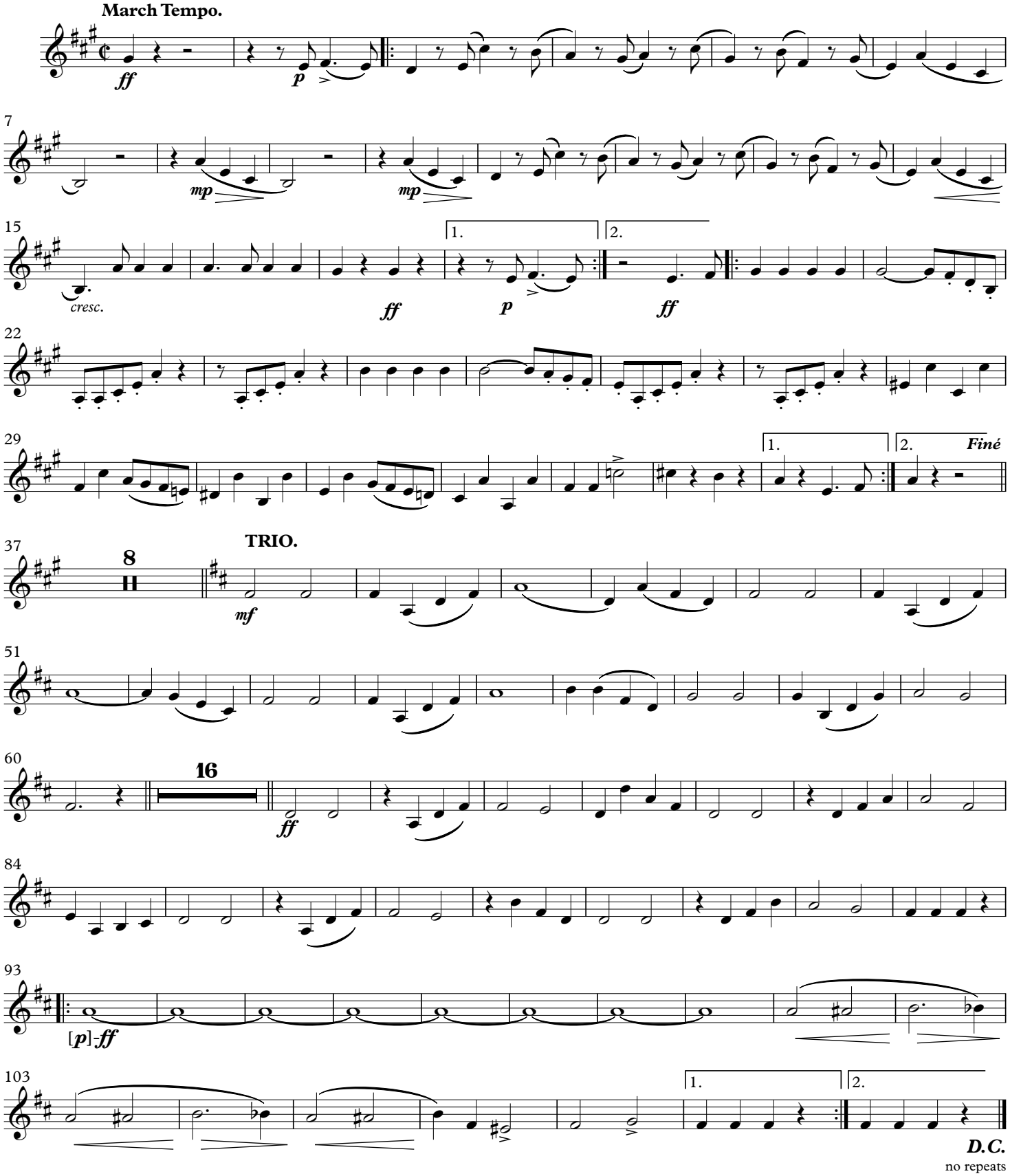
March

YORKTOWN CENTENNIAL

(1882)

E♭ Alto Clarinet
(optional)

JOHN PHILIP SOUSA



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March

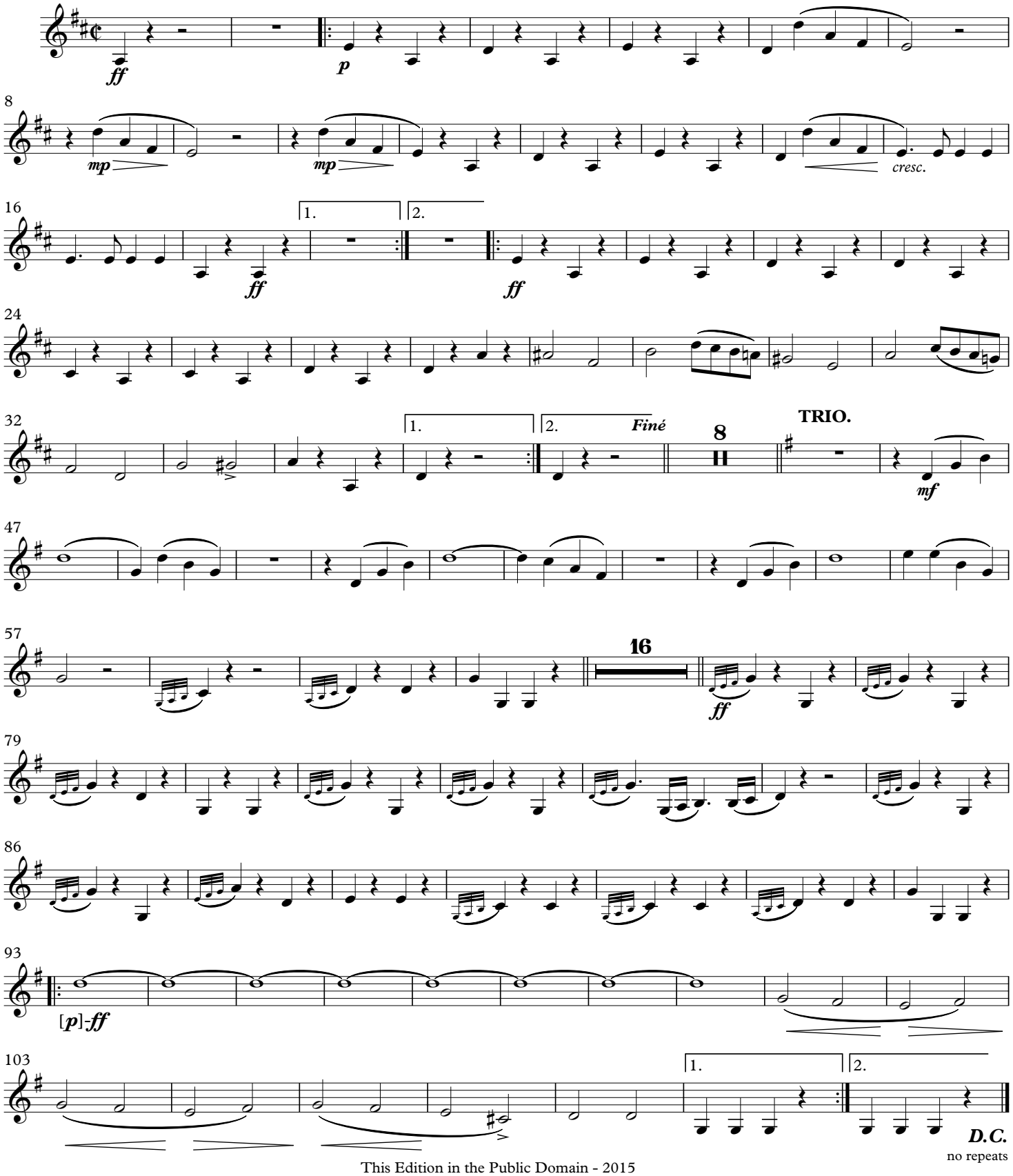
YORKTOWN CENTENNIAL

(1882)

JOHN PHILIP SOUSA

Bb Bass Clarinet
(optional)

March Tempo.



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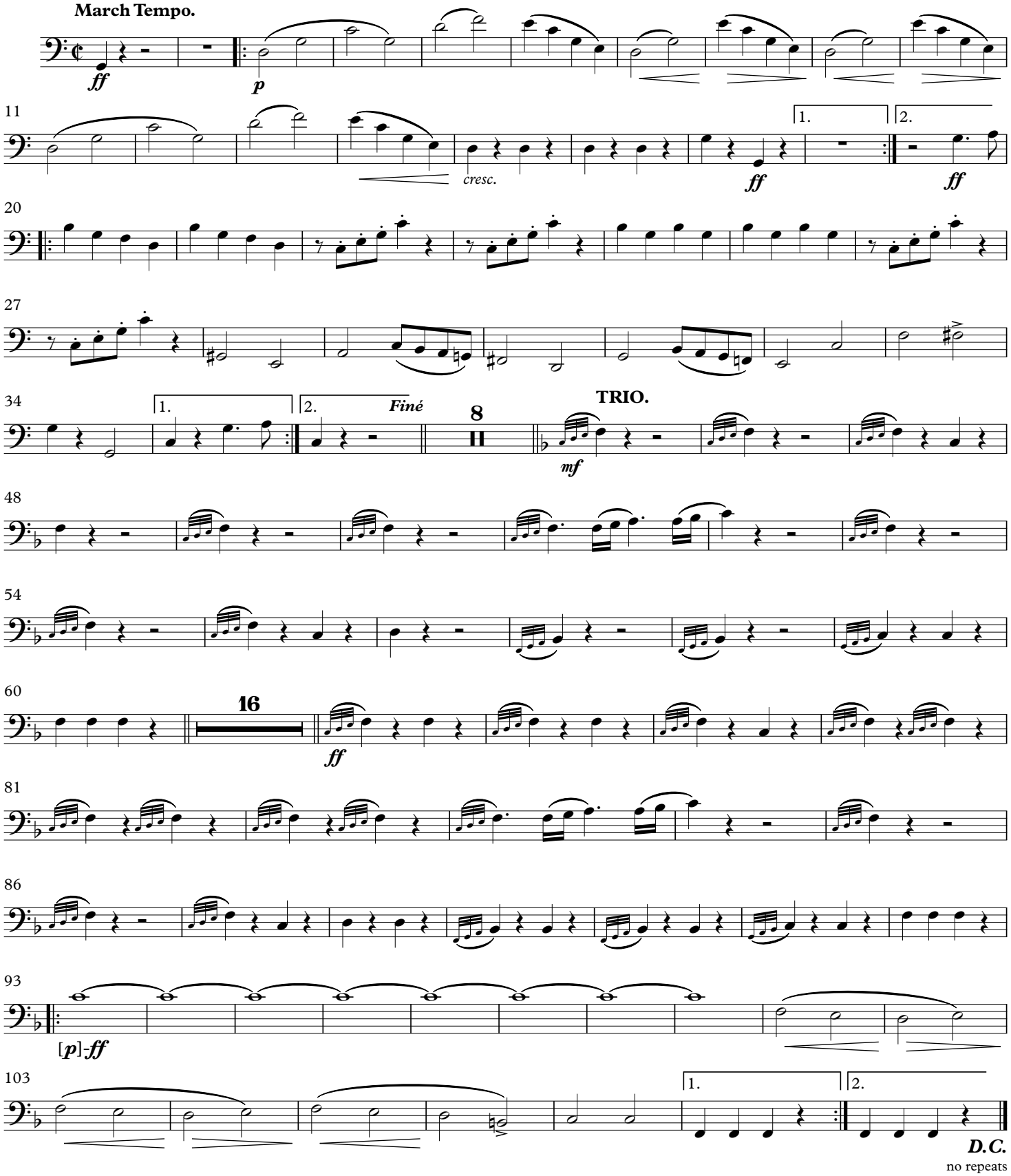
March

YORKTOWN CENTENNIAL

(1882)

Bassoon

JOHN PHILIP SOUSA



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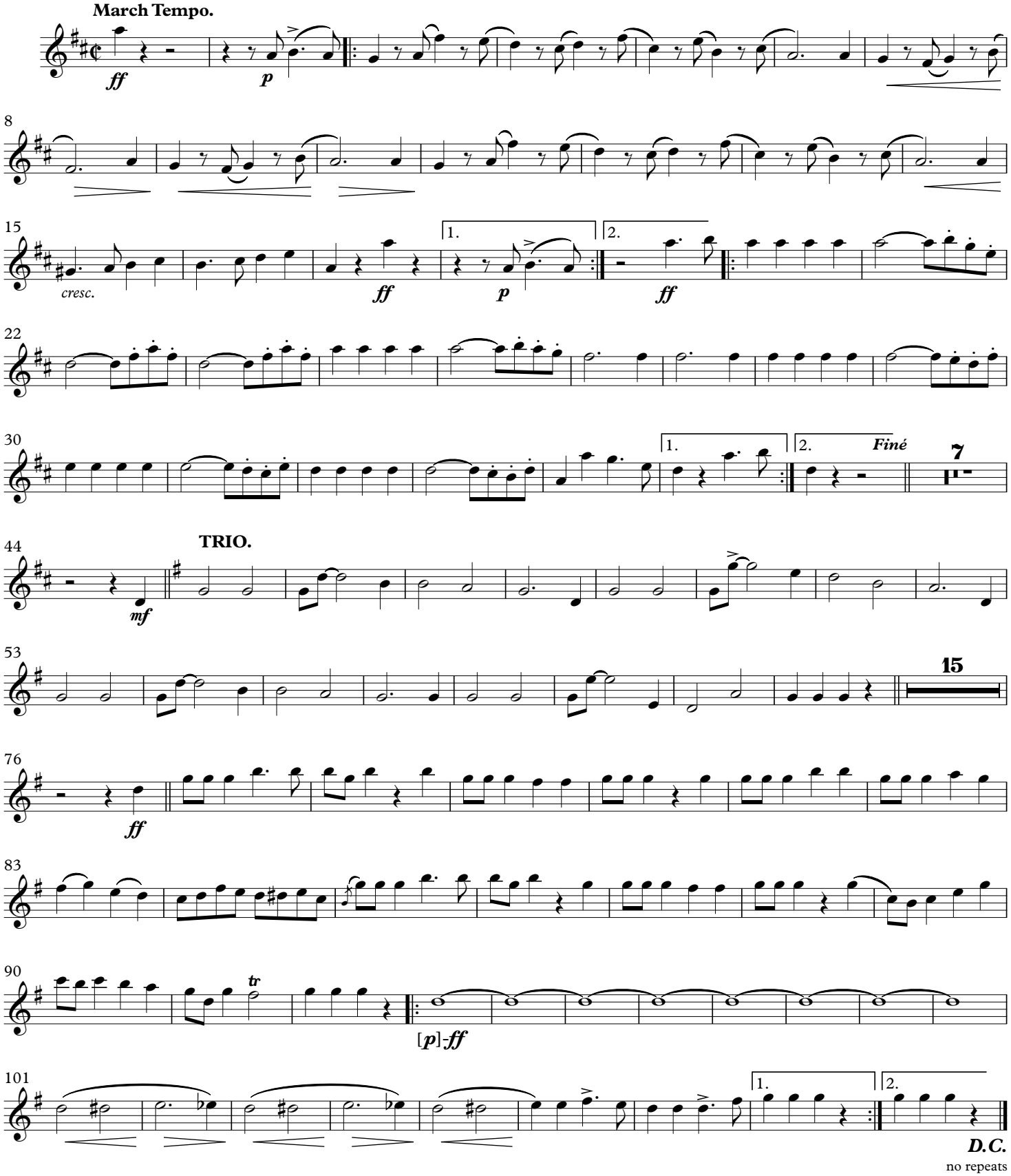
March

YORKTOWN CENTENNIAL

(1882)

JOHN PHILIP SOUSA

B♭ Soprano Saxophone
(optional)



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March

YORKTOWN CENTENNIAL

(1882)

JOHN PHILIP SOUSA

E♭ Alto Saxophone
(optional)

March Tempo.

ff *p*

7

14

cresc. *ff* *p* *ff*

21

27

34

Finé

TRIO.

mf

48

58

ff

81

90

[*p*]-*ff*

101

D.C.
no repeats

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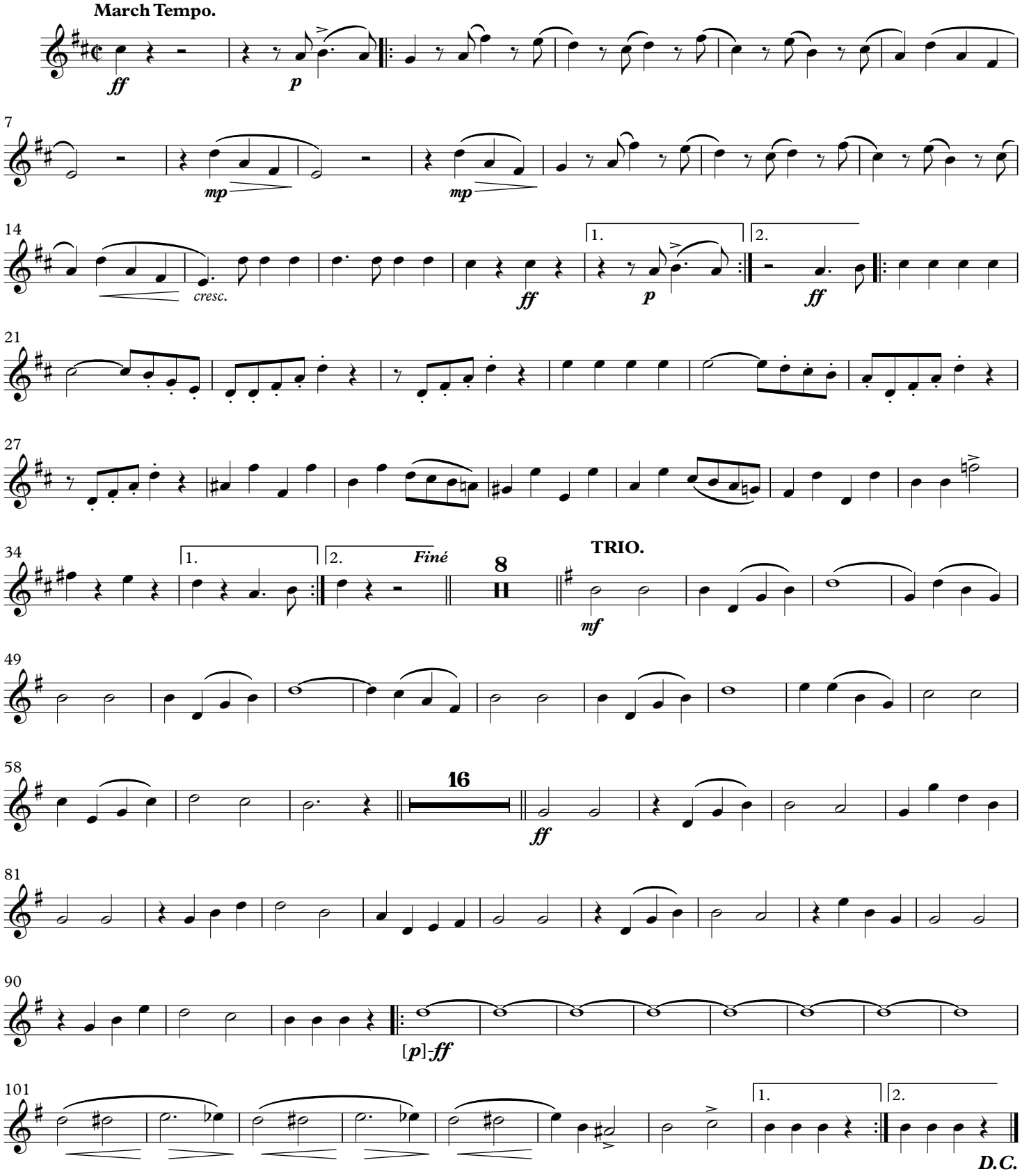
March

YORKTOWN CENTENNIAL

(1882)

JOHN PHILIP SOUSA

B♭ Tenor Saxophone
(optional)



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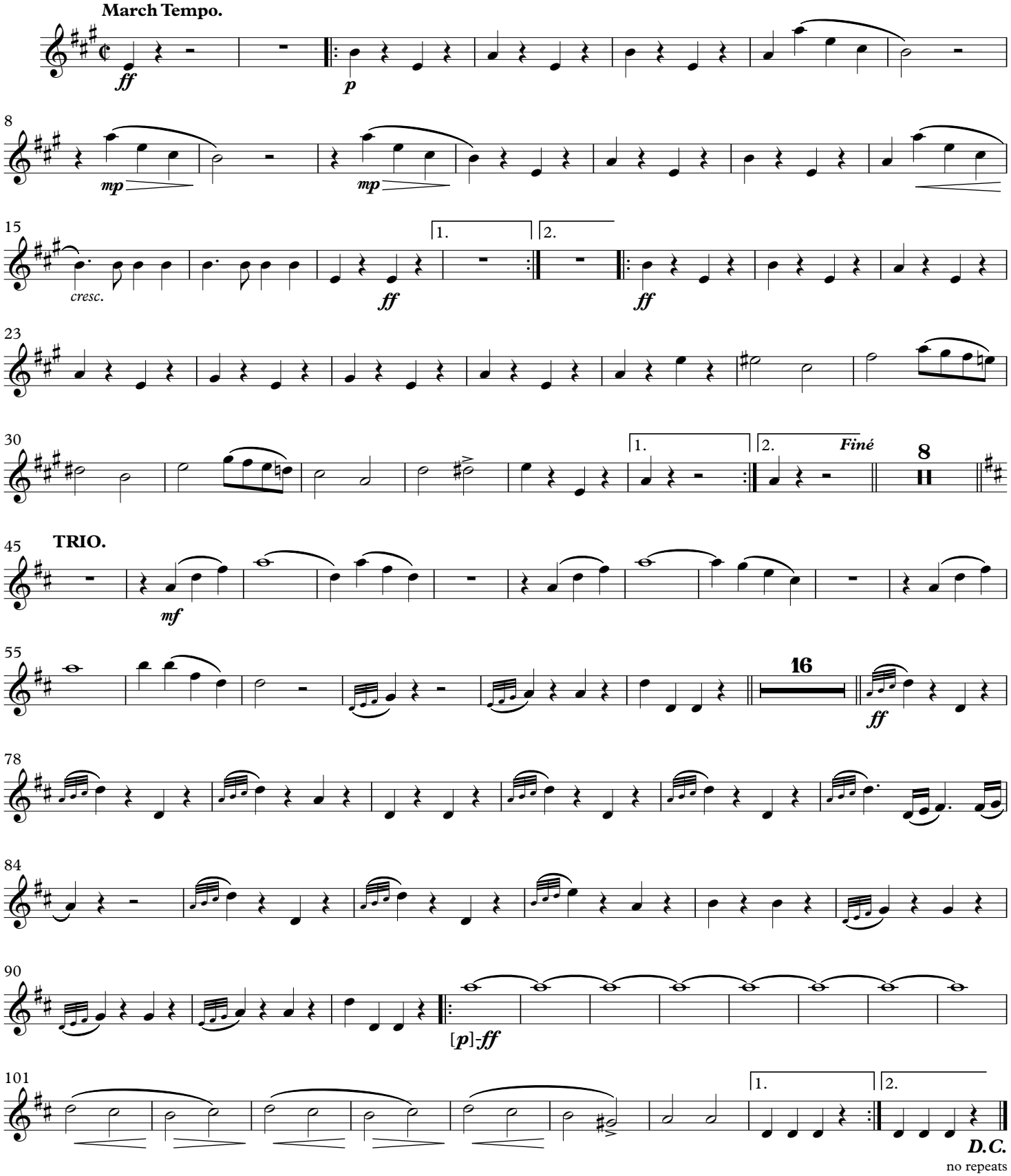
March

YORKTOWN CENTENNIAL

(1882)

E♭ Baritone Saxophone
(optional)

JOHN PHILIP SOUSA



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March

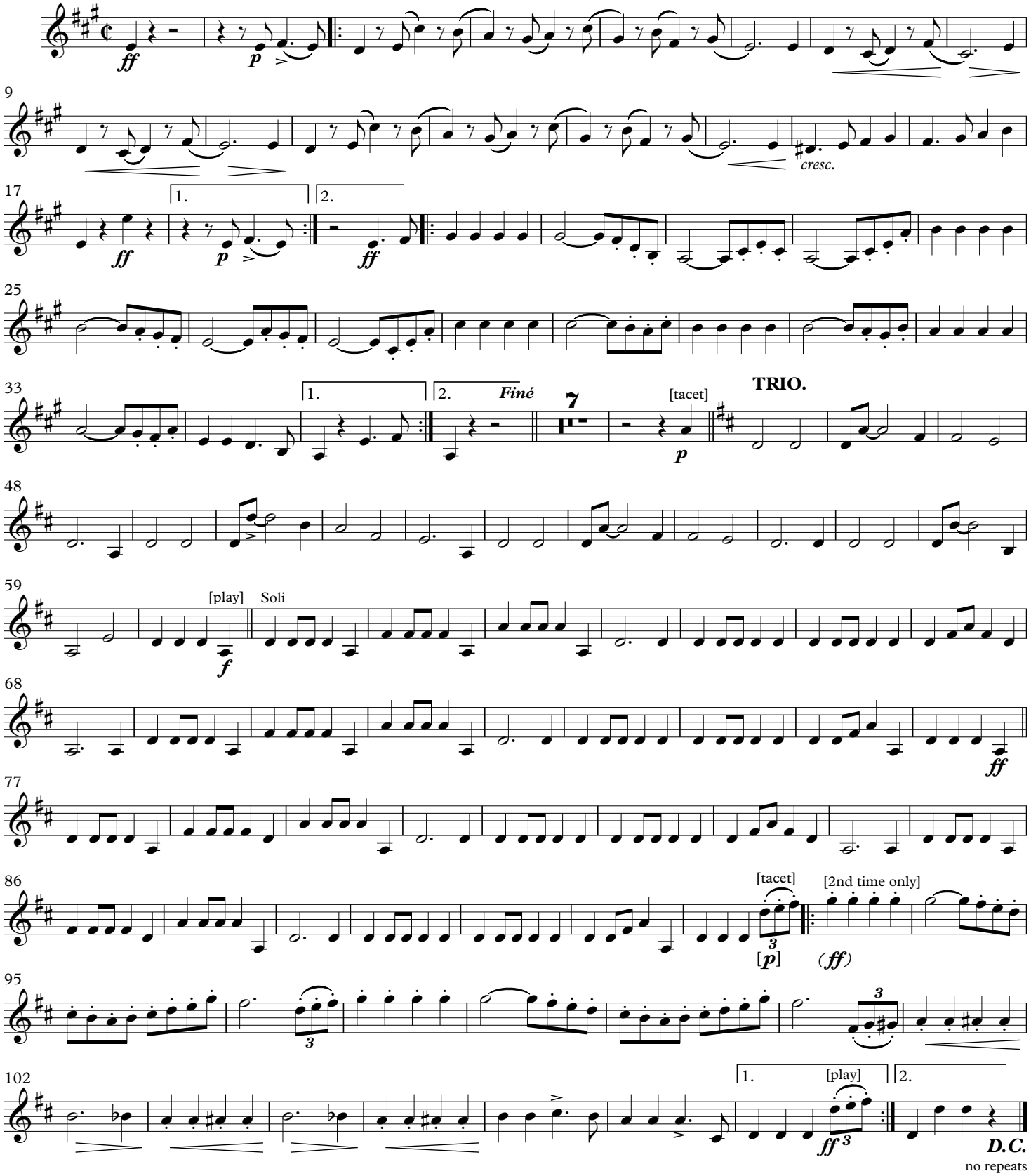
YORKTOWN CENTENNIAL

(1882)

JOHN PHILIP SOUSA

E♭ Cornet
(optional)

March Tempo.



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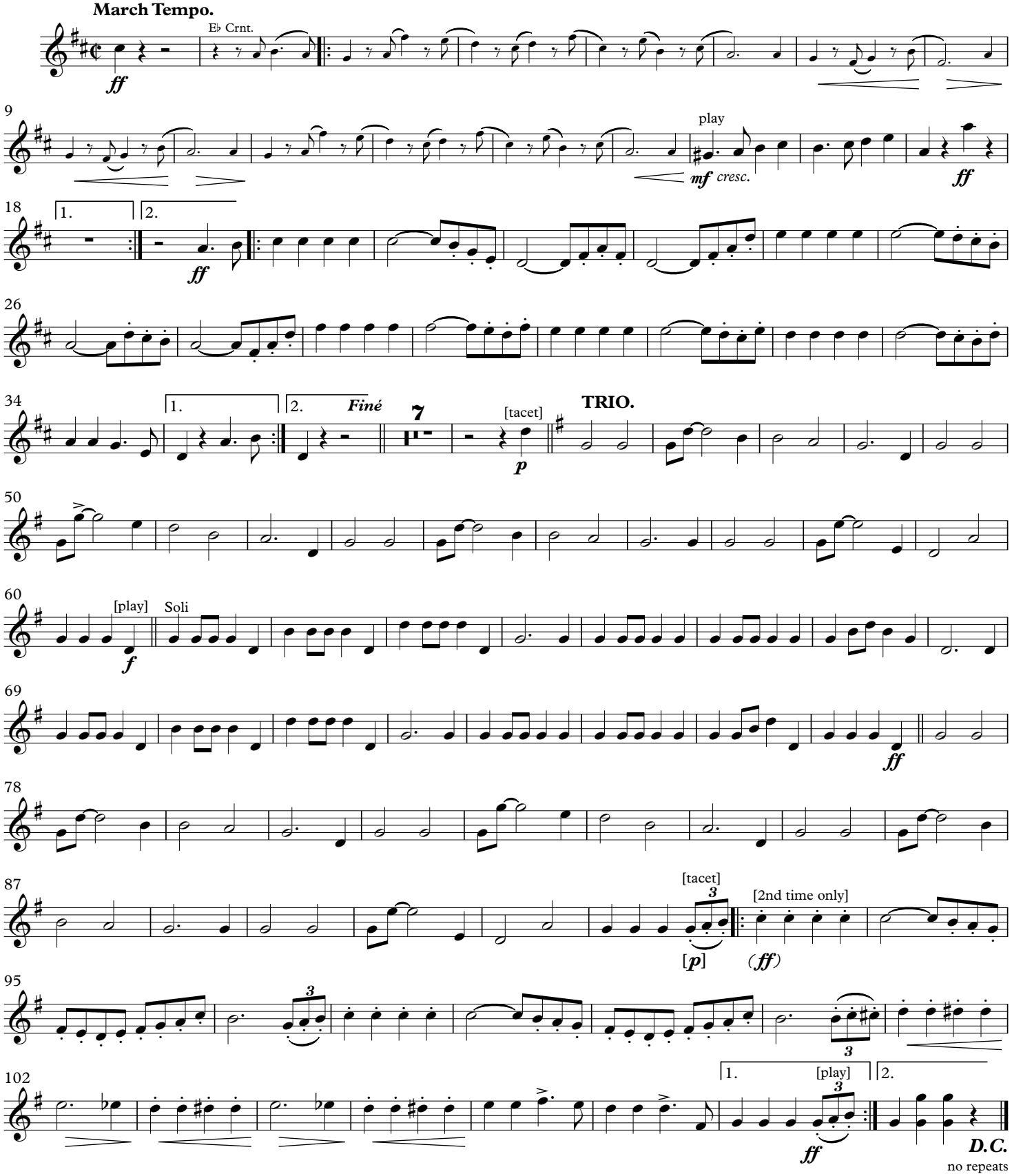
March

YORKTOWN CENTENNIAL

(1882)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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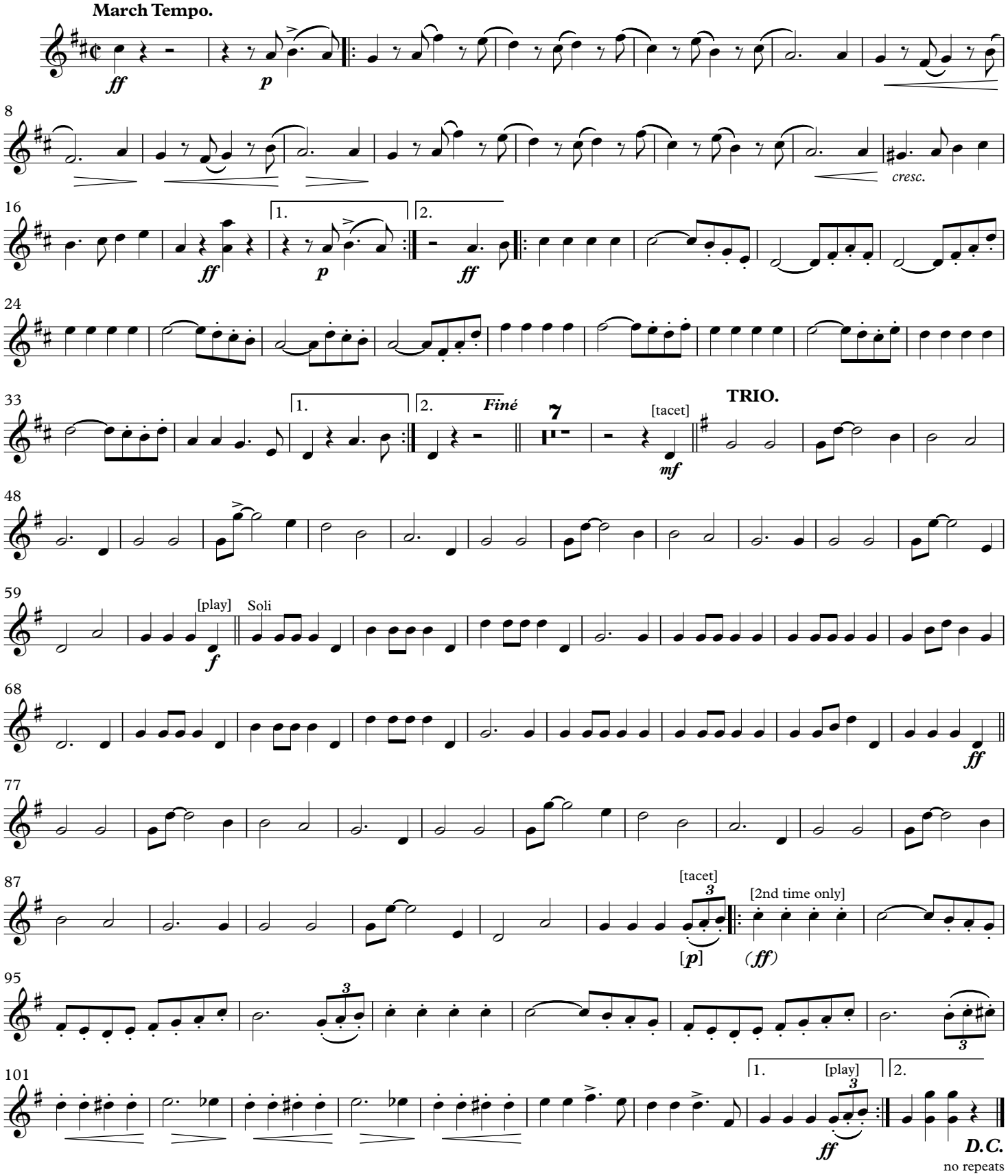
March

YORKTOWN CENTENNIAL

1st B♭ Cornet

(1882)

JOHN PHILIP SOUSA



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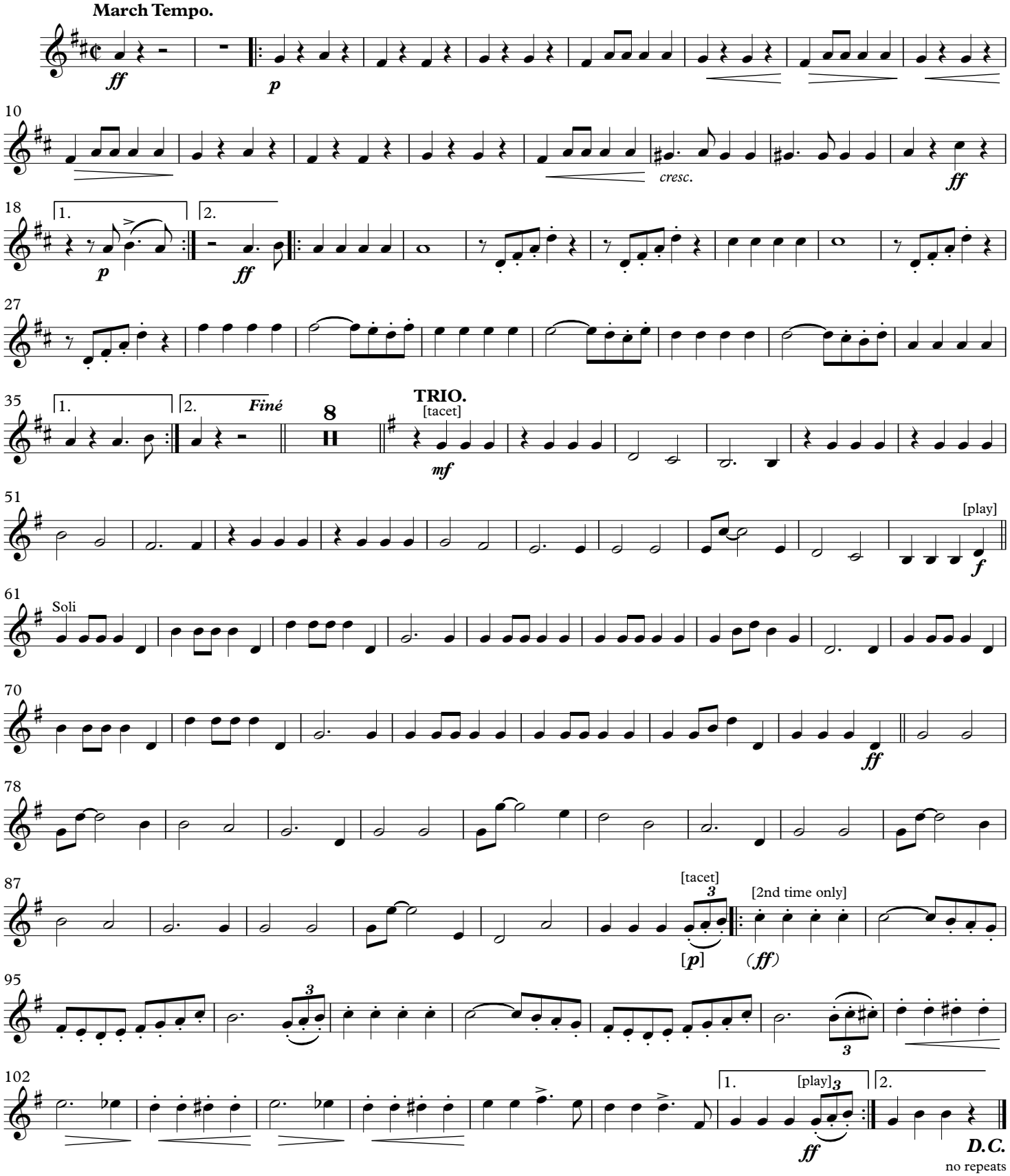
March

YORKTOWN CENTENNIAL

(1882)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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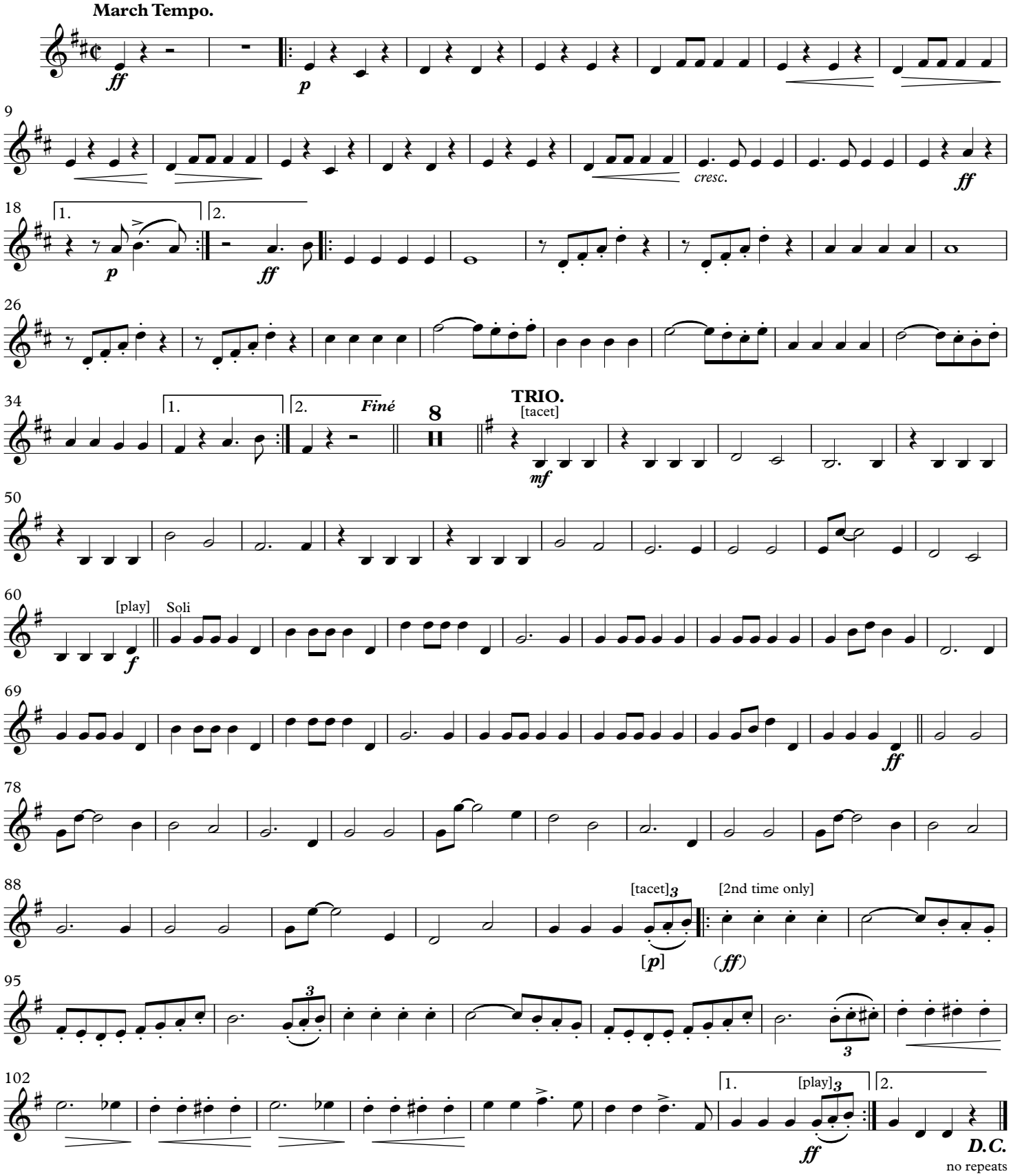
YORKTOWN CENTENNIAL

(1882)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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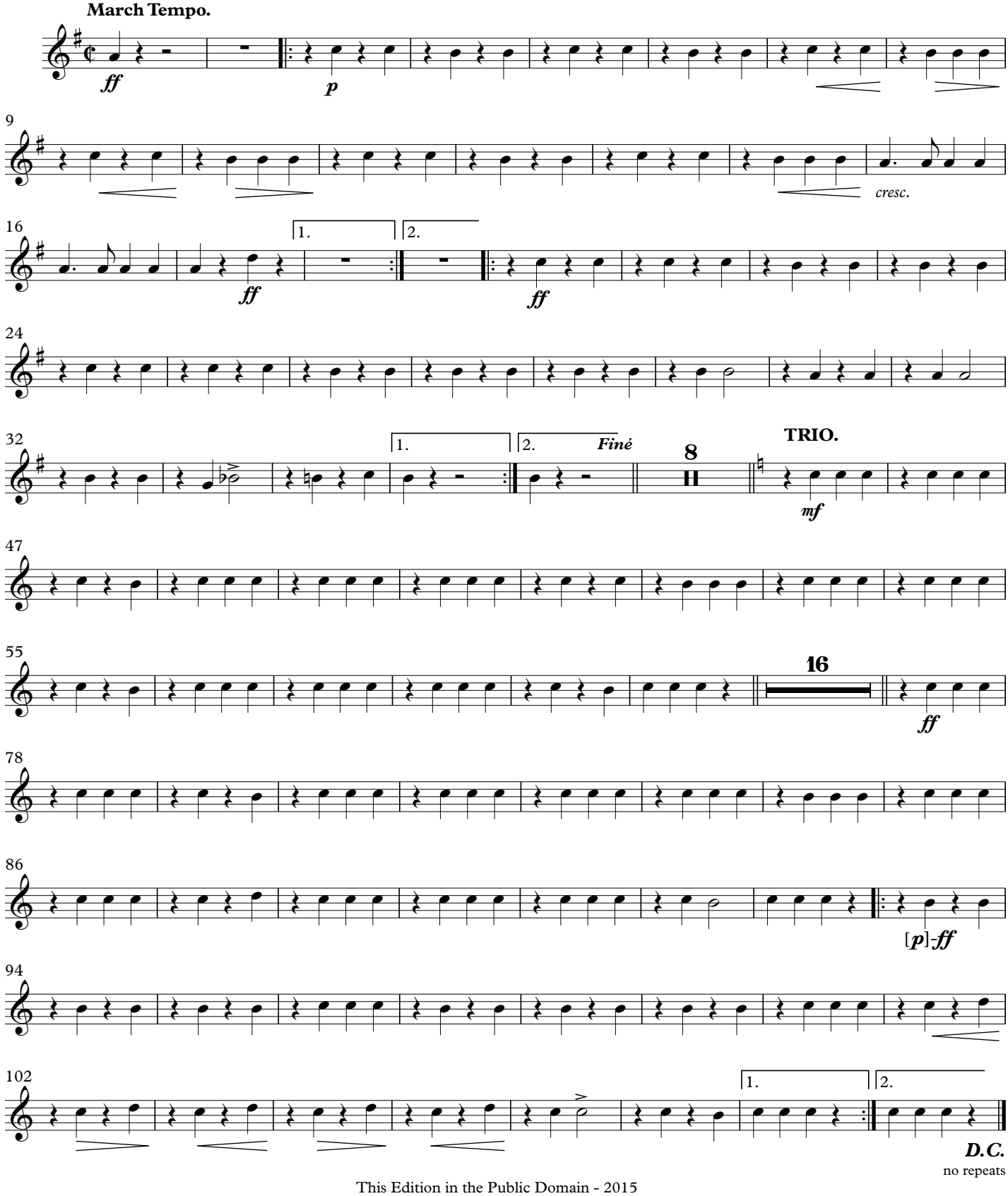
March

YORKTOWN CENTENNIAL

Solo or 1st F Horn
(originally E♭ Alto)

(1882)

JOHN PHILIP SOUSA



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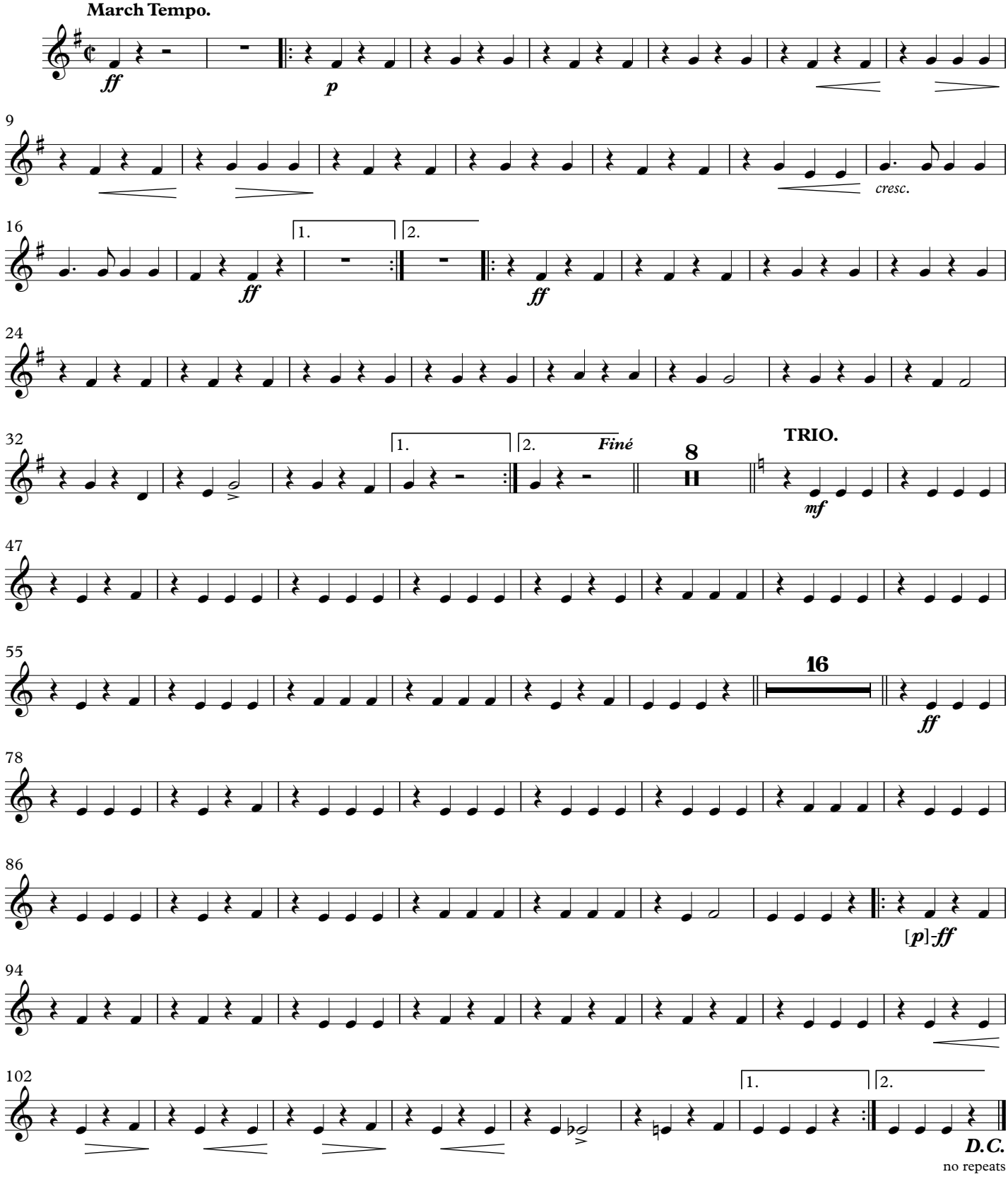
YORKTOWN CENTENNIAL

(1882)

JOHN PHILIP SOUSA

2nd F Horn
(originally E♭ Alto)



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March

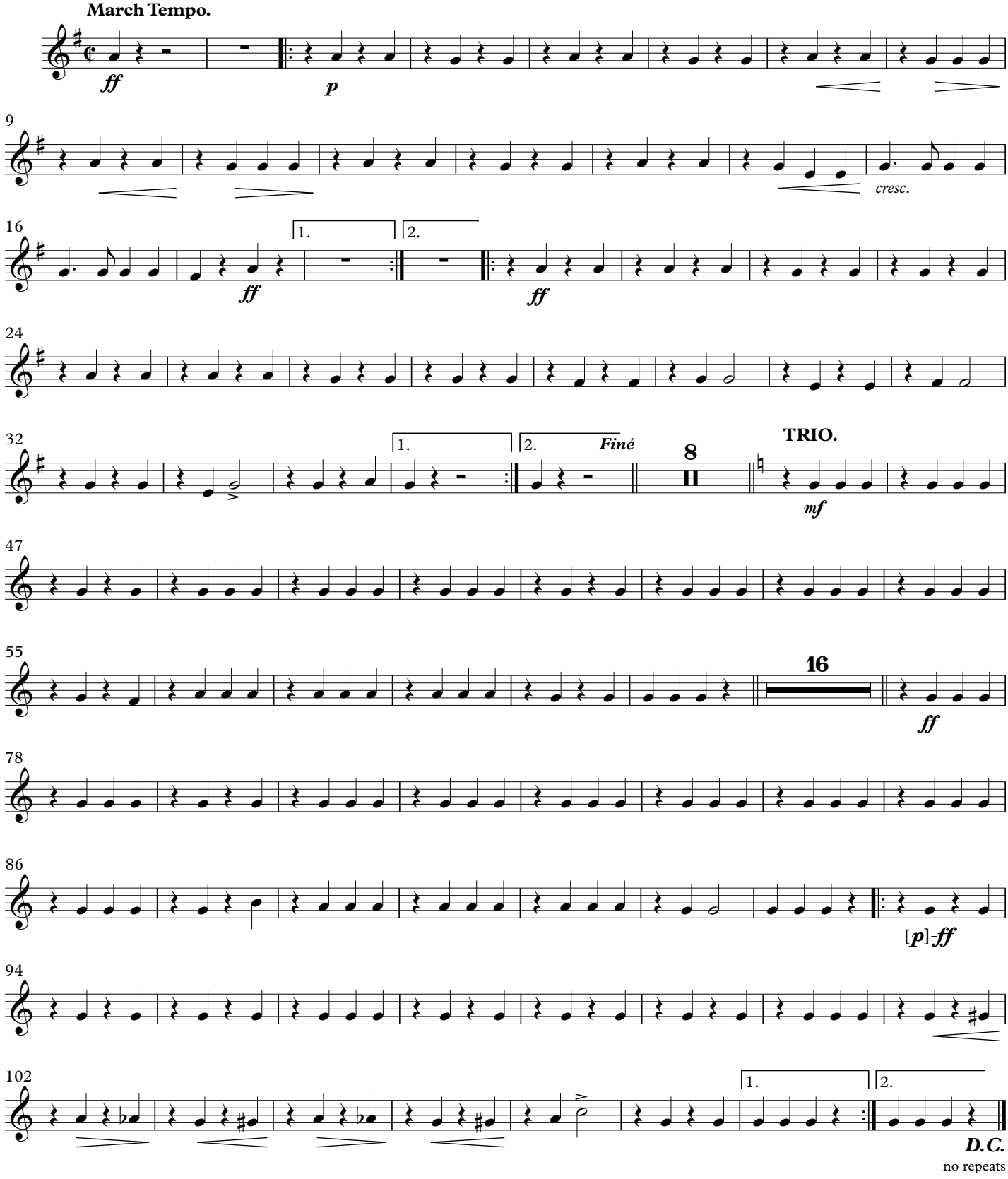
YORKTOWN CENTENNIAL

(1882)

3rd F Horn

(originally E♭ Alto)

JOHN PHILIP SOUSA



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March

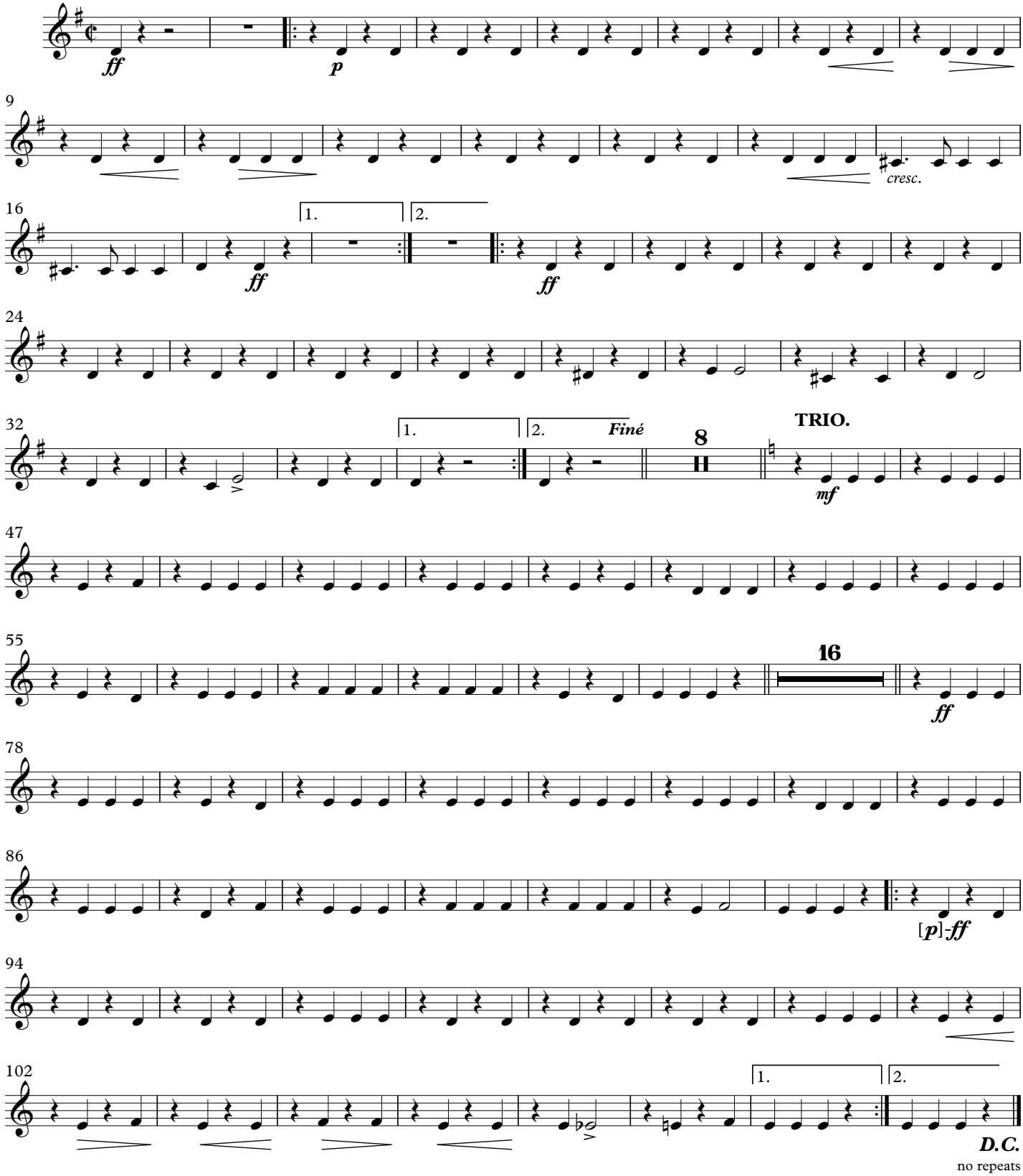
YORKTOWN CENTENNIAL

(1882)

JOHN PHILIP SOUSA

4th F Horn
(originally E♭ Alto)

March Tempo.



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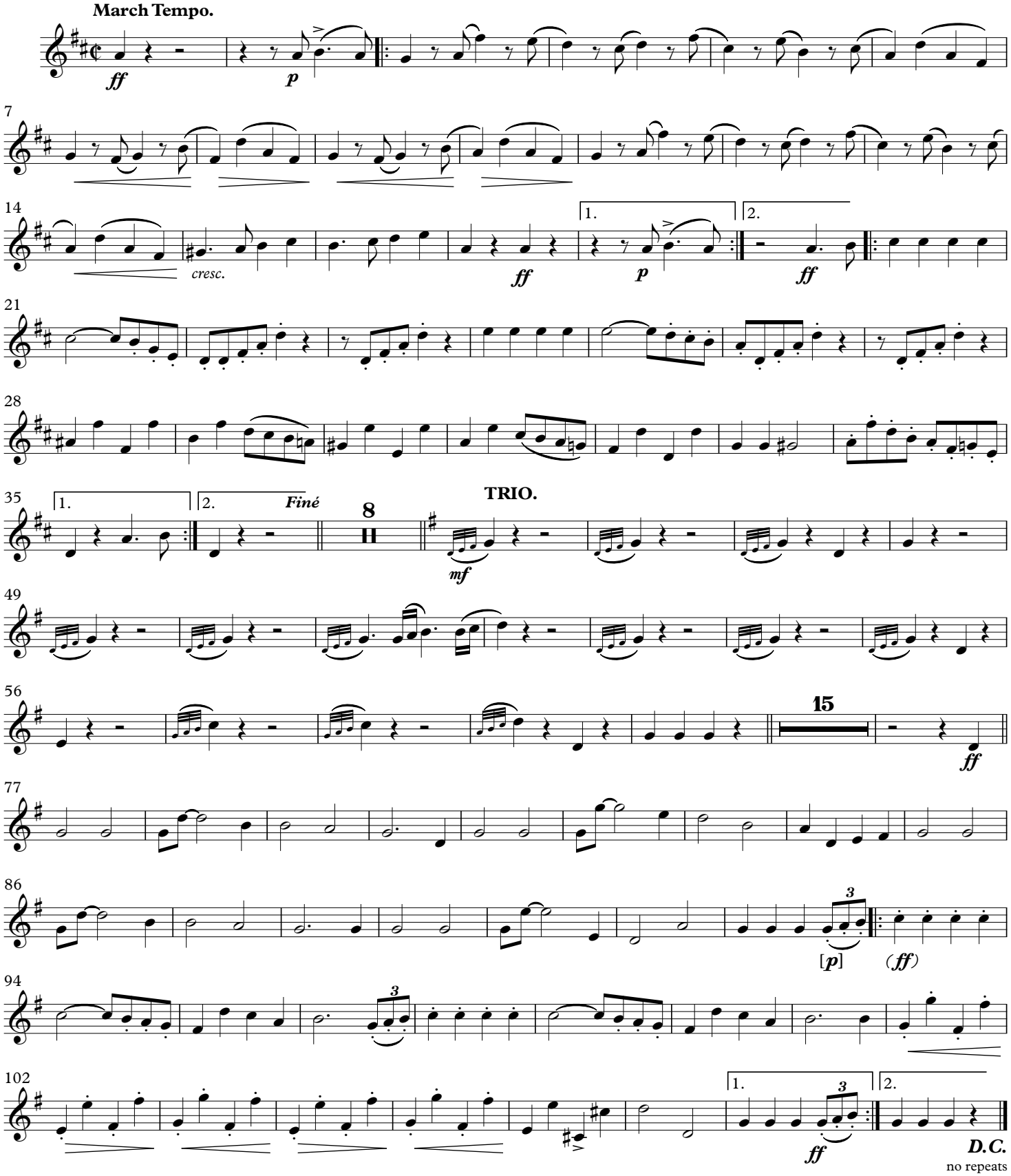
March

YORKTOWN CENTENNIAL

(1882)

Baritone, T.C.

JOHN PHILIP SOUSA



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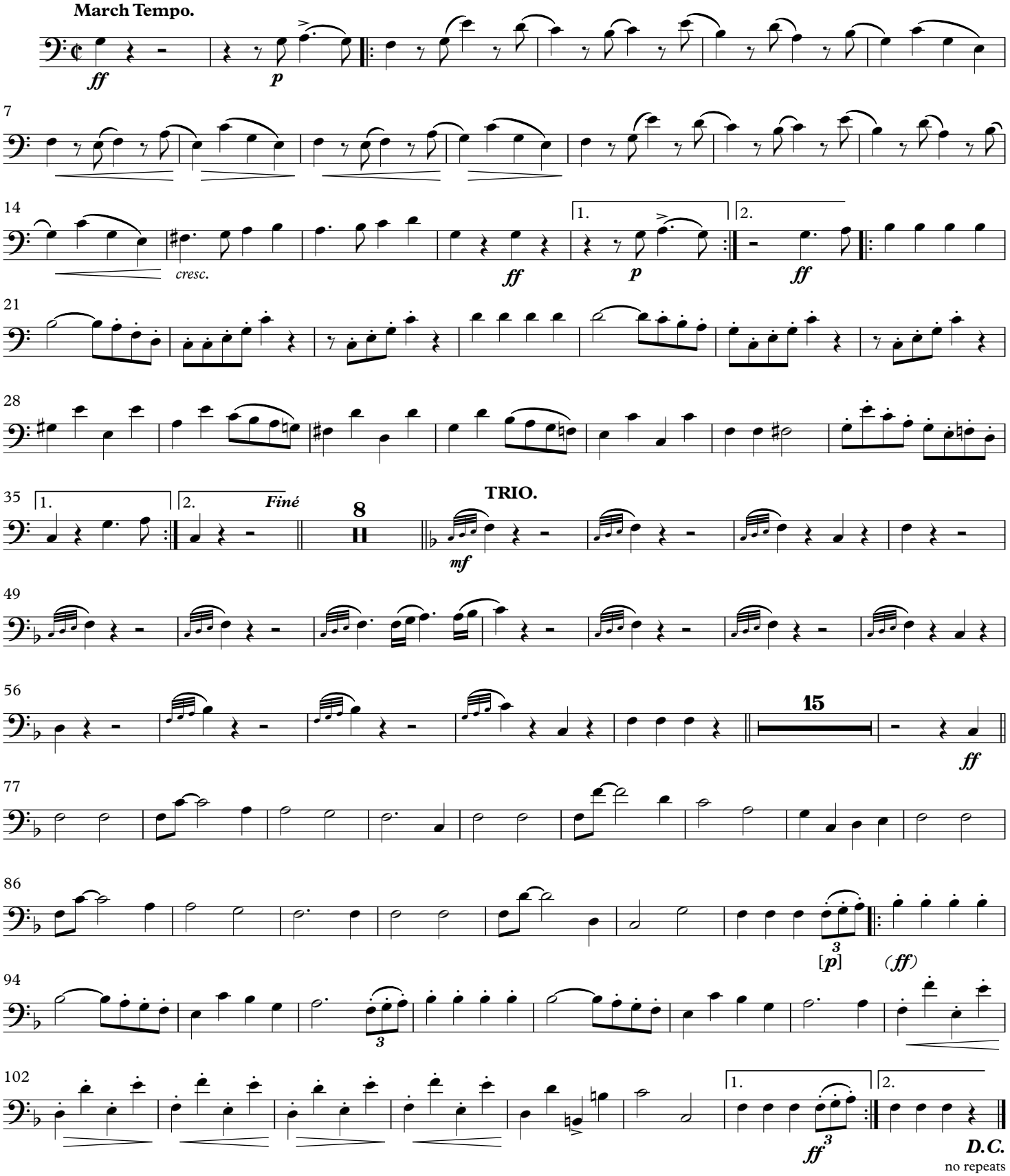
March

YORKTOWN CENTENNIAL

(1882)

Baritone

JOHN PHILIP SOUSA



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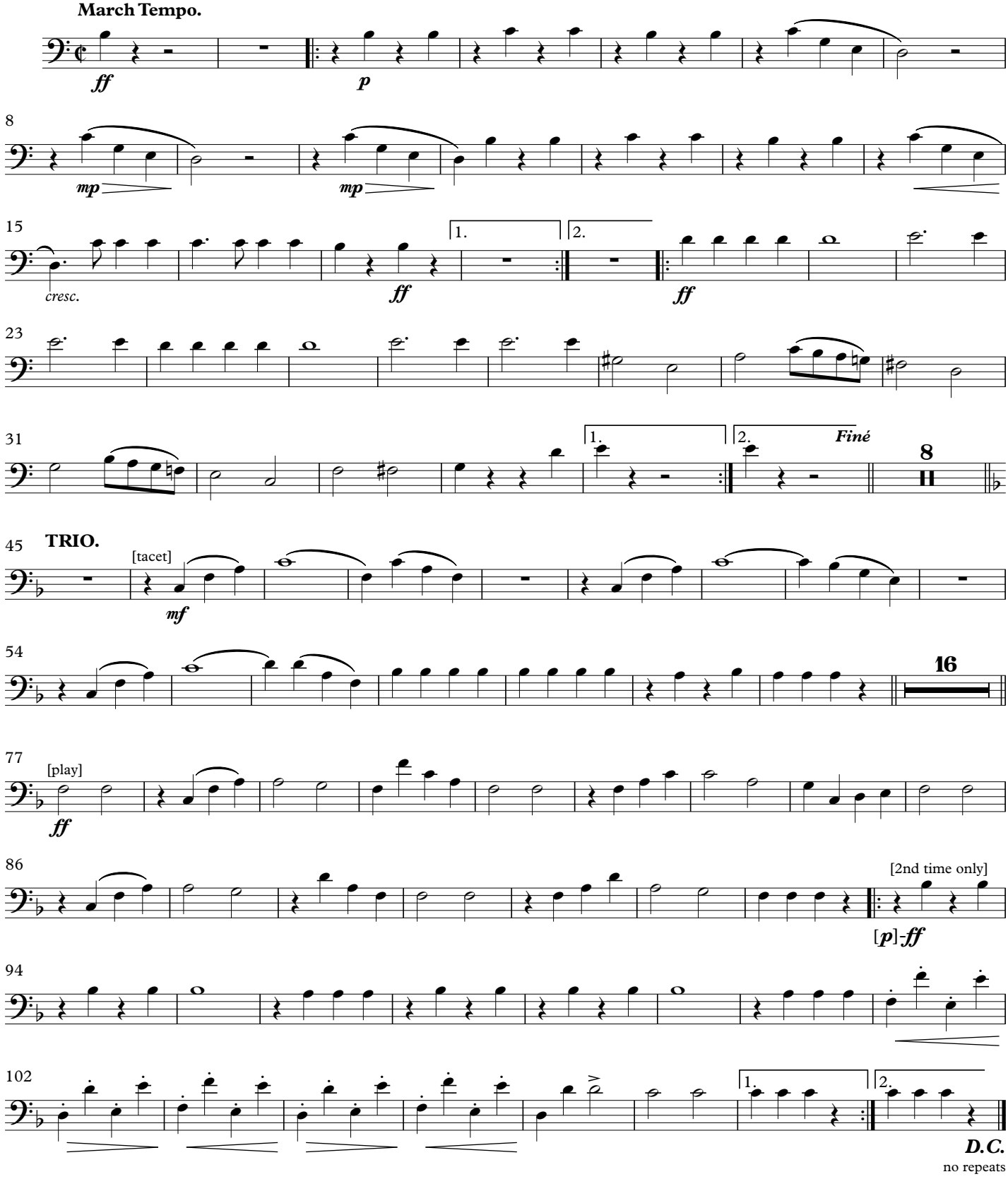
March

YORKTOWN CENTENNIAL

(1882)

1st Trombone

JOHN PHILIP SOUSA



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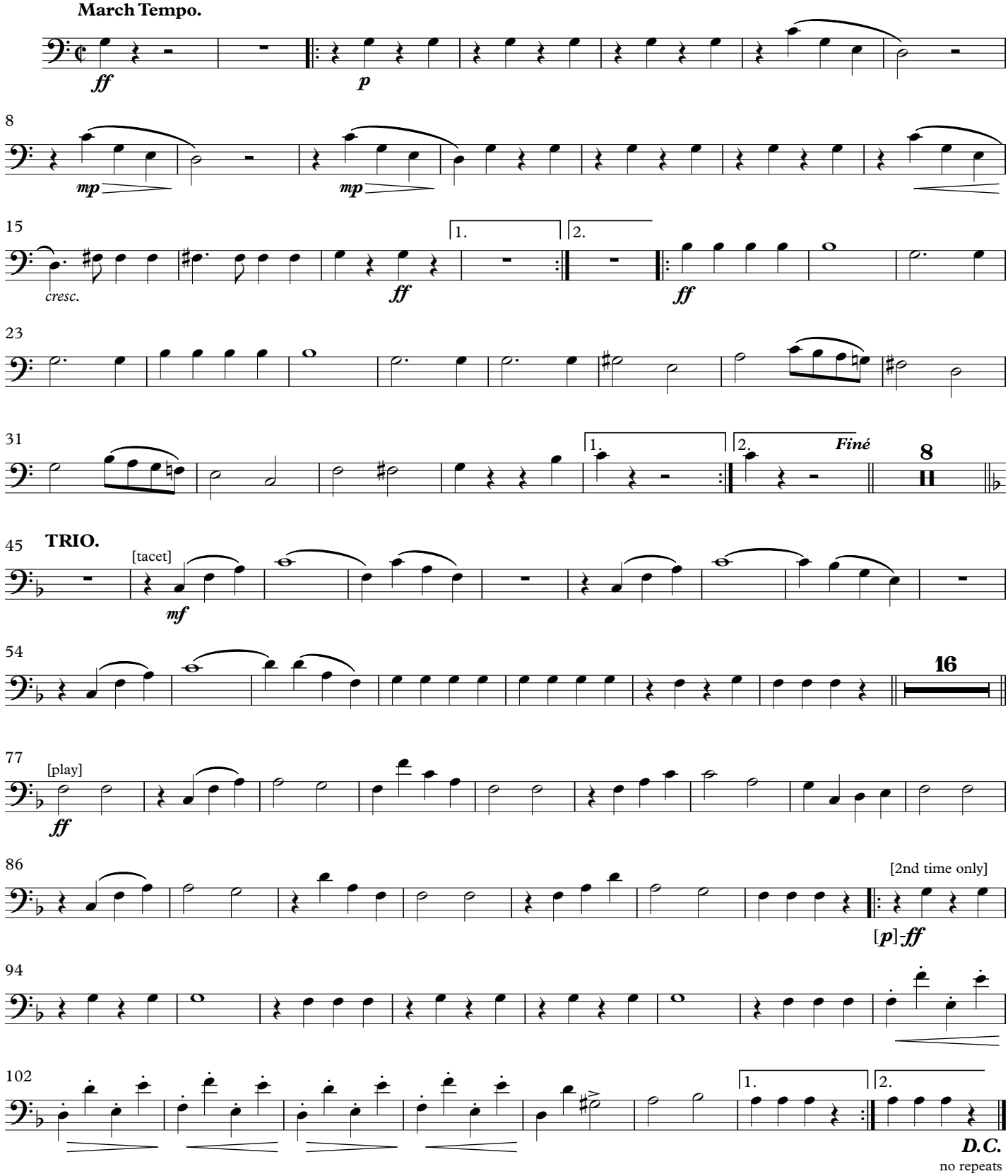
March

YORKTOWN CENTENNIAL

(1882)

2nd Trombone

JOHN PHILIP SOUSA



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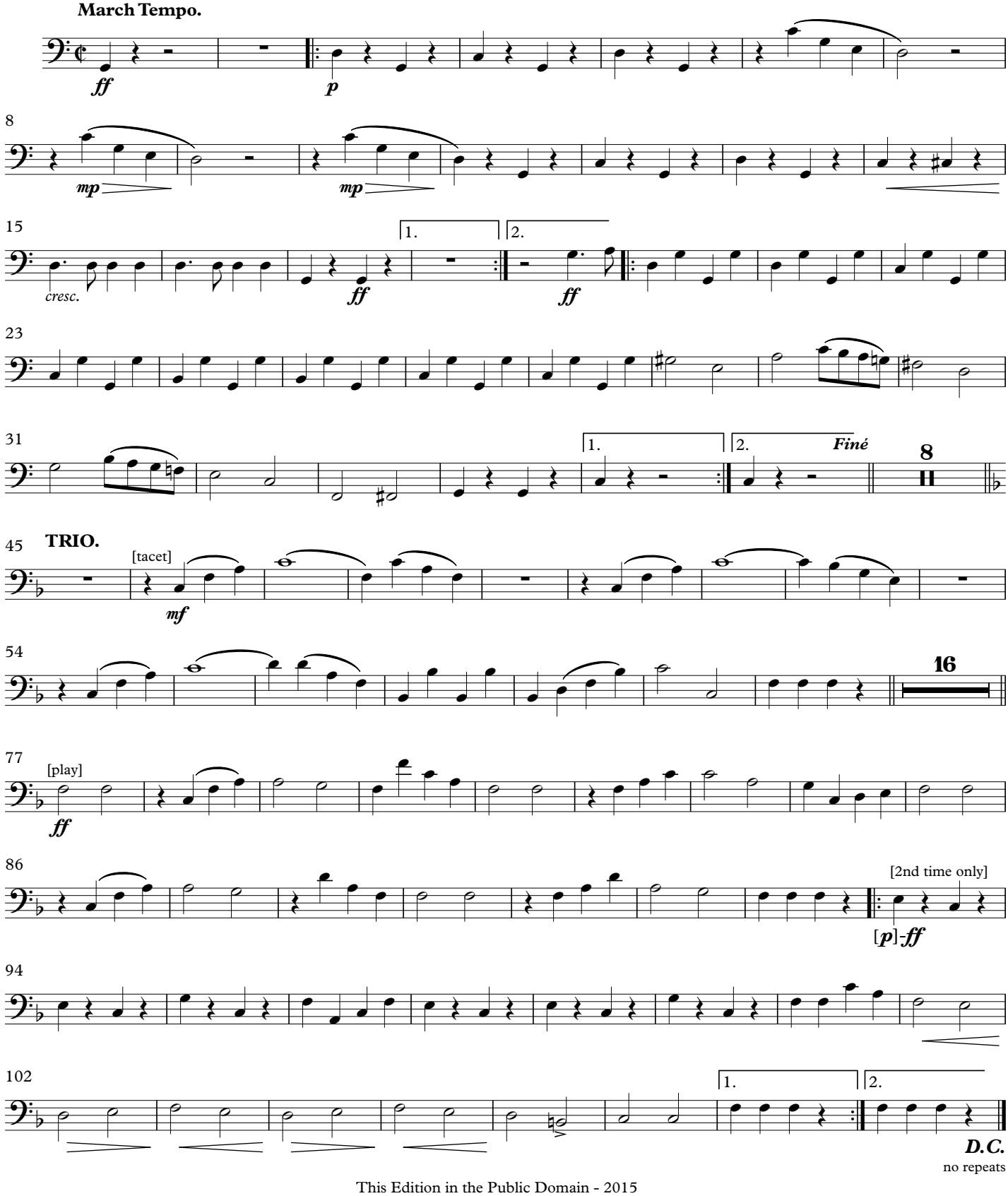
March

YORKTOWN CENTENNIAL

(1882)

3rd Trombone

JOHN PHILIP SOUSA



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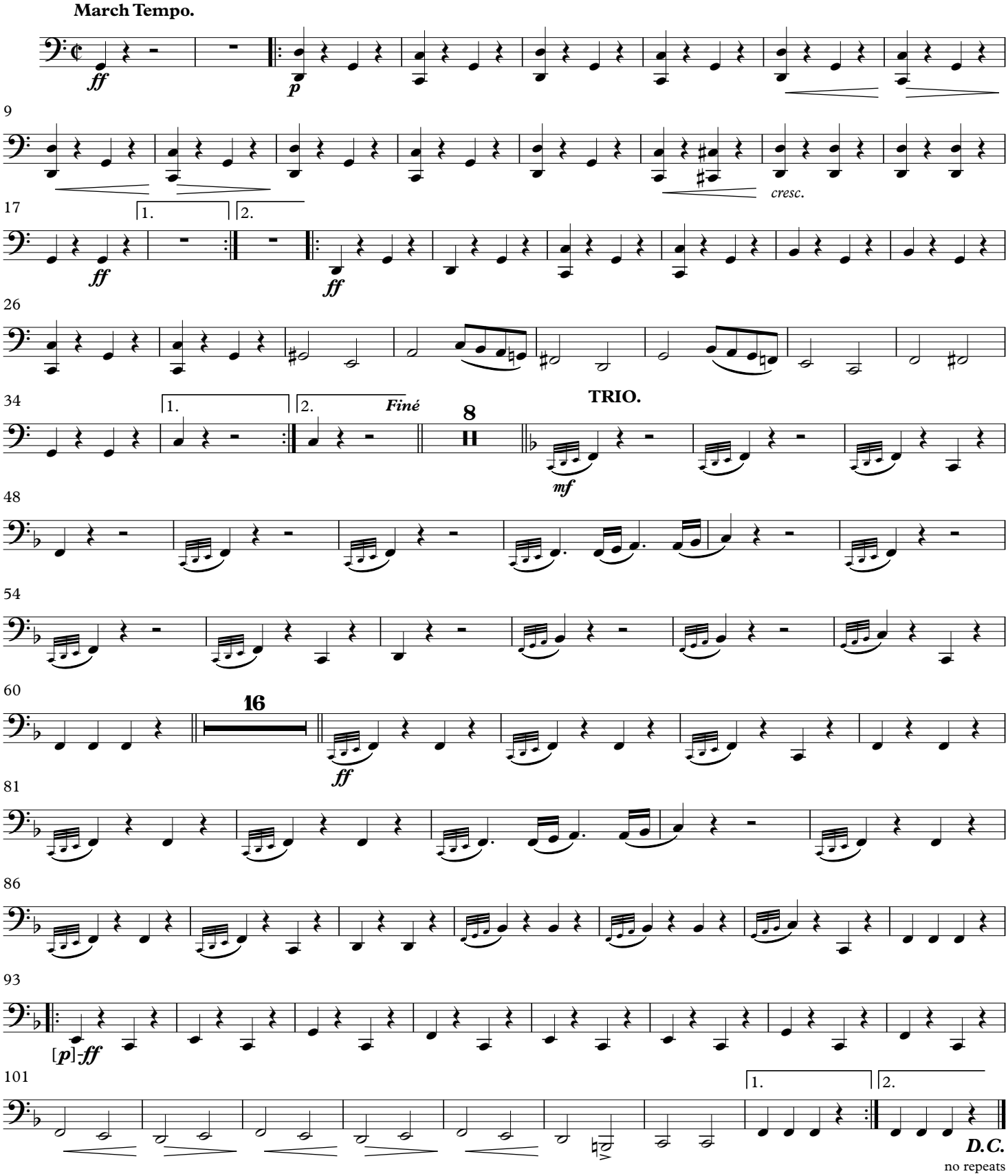
March

YORKTOWN CENTENNIAL

(1882)

Tuba

JOHN PHILIP SOUSA



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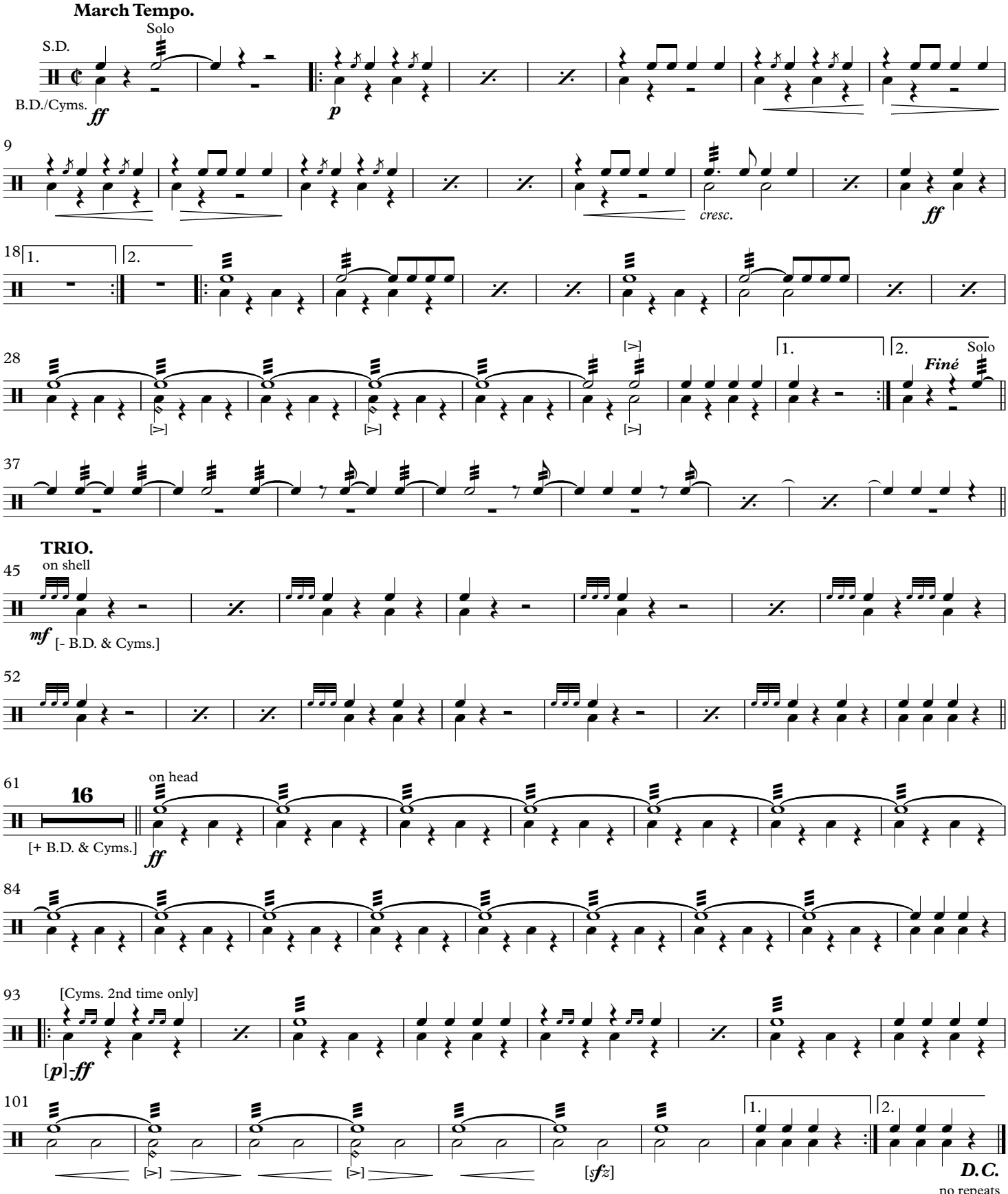
March

YORKTOWN CENTENNIAL

(1881)

Drums

JOHN PHILIP SOUSA



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