



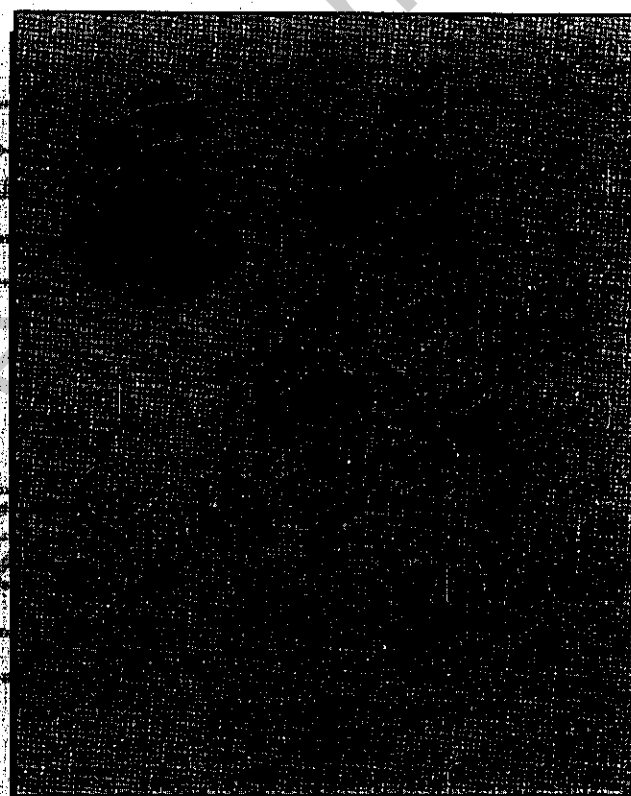
**FULL ORCHESTRA VERSION**

FULL CONDUCTOR SCORE  
WBM 2820-01 Full Orchestra

# The Stars and Stripes Forever

By John Philip Sousa

Arranged and adapted for  
full orchestra in the "Sousa style" by  
Keith Brion & Loras Schissel



The most popular march ever written celebrates its centennial year in a new edition created from Sousa's original full orchestra version.

*John Philip Sousa*

*Willow-Blossom Music*

222 Cowden Ave West, P.O. Box 680  
Muscatine, Iowa 52657 USA

## SOUSA CENTENNIAL EDITIONS

**T**hese new Willow Blossom Music band and full orchestra editions of the music of John Philip Sousa are called "Centennial Editions". They celebrate the one hundredth anniversary of a twenty year era that saw the international rise to fame of John Philip Sousa and his legendary band. This "golden age of American bands" began with the Sousa Band's first concert on September 15, 1892 in Plainfield NJ. The band's lustrous history "played on" through Sousa's composition of numerous famous works, including the operetta "El Capitan" in 1895, and in '96-97 "The Stars and Stripes Forever". It marked the beginning in 1901 of their long summer residency at Philadelphia's Willow Grove Park, and included their renowned overseas tours: the Paris Exposition of 1900, an extensive tour of continental Europe in 1903, and concluding with the band's "around the world tour" in 1910-1911.

The history of this era is contemporary with the development of the electric light, telephone, recordings and moving pictures. It saw the rise of industrial America. It witnessed America's beginnings as a young and vibrant world power. During the "gay 90's" the world danced to the upbeat pulse of the "two-step", often to the music of Sousa's "The Washington Post". By the turn of the century the ragtime era was in full flourish. At the center of all of this was Sousa and his Band, one of the world's most popular touring musical attractions.

Now, in collaboration with the C.L. Barnhouse Co., Willow Blossom Music is once again making available many of Sousa's greatest musical scores. The primary sources for these editions include the considerable holdings of the Sousa family and the Sousa Band Library. All Willow Blossom Music editions are exclusively authorized by John Philip Sousa, Inc., John Philip Sousa IV, President.

Stylistic decisions for these editions are adapted from numerous available sources, including the original manuscript scores, parts and sketches; first printings, printed parts used by the Sousa Band, recordings by Sousa's Band, period writings, word of mouth from former Sousa Band musicians, and verbal accounts from contemporaries of Sousa's period.

No composer in history conducted more performances with his own musicians than did John Philip Sousa. While it would be difficult for any publication to duplicate the sound of the great Sousa's Band, these editions strive to make this unique musical legacy accessible for performances by orchestras and bands. The band editions are used in the contemporary performances of Keith Brion and his New Sousa Band.

## JOHN PHILIP SOUSA A BRIEF BIOGRAPHY



represented America across the globe and brought music to hundreds of American towns.

**J**ohn Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. While famous as a fabulous band master, Sousa was by training and experience an orchestral musician. His instrument was the violin. Prior to assuming the role of Director of the US Marine Band, his experience had almost totally centered on his role of conductor/concert-master/composer and arranger in the American musical theatre of his time. Later, his ever touring civilian band repre-

John Philip Sousa, born November 6, 1854, reached his exalted position with startling quickness. In 1880, at age 26, he became conductor of the U. S. Marine Band. In 12 years the vastly improved ensemble won high renown and Sousa's compositions earned him the title of "The March King". Sousa went one better with the formation of his own band in 1892, which brought him world-wide acclaim.

As a teenager in Washington, Sousa received sophisticated training in composition, counterpoint and orchestration from an Austrian immigrant, Felix Benkert. Benkert had studied in Vienna with the famed Austrian theorist Simon Sechter, who himself had been taught by Brahms. Sechter's most famous student was Anton Bruckner. Armed with great talent, passionate patriotism, and the tools of Benkert's sophisticated Viennese instruction, Sousa standardized the march form as it is known today, brilliantly exploiting its potential. However, he was no mere maker of marches, but an exceptionally inventive composer of over 200 works, including symphonic poems, suites, operas and operettas. Sousa's robust, patriotic operettas of the 1890's helped introduce a truly native musical attitude in American theater. His "El Capitan" musical comedy of 1895 was the first successful Broadway show to be composed by an American.

Sousa's own band, founded in 1892, gave 3500 concerts in 400 different cities in just its first seven years. Over the four decades of its existence, in an era of train and ship travel, it logged over a million miles. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910-11, which was to be the zenith of the band era.

The Sousa Band became a mainstay in the catalog of the Victor Talking Machine Company. During their 40 year span, the Sousa Band created over 1100 record sides. These recordings brought Sousa's music to the entire world — even to the remote Fiji Islands, where recordings assured an ecstatic reception when he visited with his band in 1911.

This unprecedented popularity of the Sousa Band came at a time when few American orchestras existed. From the Civil War until about 1920, bands, not orchestras, were the most important aspect of American concert life. And no finer band than Sousa's had ever been heard. Sousa modified the brass band by decreasing the number of brass and percussion instruments, and then increasing woodwinds to 2/3 of his personnel. As a final touch he added a harp to create a truly symphonic sound. Sousa's conducting genius attracted the finest musicians, enabling him to build an ensemble capable of executing programs almost as varied as those of a symphony orchestra. The Sousa Band became the standard by which American bands were measured. It caused a dramatic national upgrading in quality.

Sousa's fame was also spread by the success of his compositions. Such marches as "The Stars and Stripes Forever", "El Capitan", "Washington Post", and "Semper Fidelis" are universally acknowledged as the best of the genre. Sousa said a march "should make a man with a wooden leg step out", and his surely did.

First rate salesmanship, learned from the musical theater, was another key to the success of his public concerts. Sousa pleasingly packaged classical standards and orchestral treatments of popular fare, establishing a standard style for Pops concerts of American symphonies. Sousa never spoke at his concerts, preferring non-stop music that spoke for itself. His band played "Parsifal" excerpts ten years before the opera was introduced at the Metropolitan Opera, yet combined it with such fare as "Turkey In The Straw". This audience-friendly programming ultimately did more to champion good music than the work of any other American orchestra of the era.

Sousa was also an innovator. He astounded Europe by introducing ragtime on his 1900 tour, touching off a fascination with American music which influenced such composers as Debussy, Ravel, Stravinsky, Grainger and Milhaud.

The principal commodity Sousa sold was pride in America and American music. Due to his efforts, American music won world acclaim for the first time. A popular, but erroneous, tale even arose that Sousa had changed his original name of "So" by adding USA, the initials of his beloved country.

For decades Sousa's visits were a special event for America's cities. Invariably he was met at the station by an assemblage of high school bands, the mayor, and all manner of dignitaries. Preceding his performance he would briefly conduct the city's combined high school bands. Receptions were held in his honor, he was asked to speak on the radio, and he was given the key to the city.

Before radio, improved electronic records, and finally, the miracle of talking pictures, "Sousa and his Band" had already become one of America's greatest musical attractions. From his first national tour in 1892 to his last performance in 1932, Sousa and his Band were famous for their musicality, typicality, swift pace, and joyous spirit. In America's golden age of bands, Sousa's Band and his music were pre-eminent.

## THE STARS & STRIPES FOREVER

### WHY THIS ORCHESTRA EDITION?

This new Willow Blossom/C.L. Barnhouse Company edition is based on newly uncovered information. It is being issued to coincide with, and to celebrate the 100th Anniversary of the march's composition.

Of the several orchestra versions available of "The Stars and Stripes Forever", this is the first version to be based upon Sousa's original full orchestra arrangement. Others have been based upon the version used by small theatre orchestras or the band arrangement.

Whether performed by a band or orchestra, "The Stars and Stripes Forever" remains the quintessential patriotic march and this full orchestra arrangement retains all of the foot tapping appeal that Sousa intended. It has been performed by many of the major orchestras throughout the United States, although never in published form. We are proud to bring to you the first published edition of this full orchestra version.

For conductors wishing to make a detailed study of Sousa's greatest march an important part of their repertoire, the following sections contain valuable historical background, and provides the most detail ever published about the musical and visual dimensions of Sousa's own performances. For conductors wishing to pass out a set of parts that are as true to the original as possible, this edition fills that need as well. Although these notes and performance suggestions were originally written to be included with the band arrangement, the information presented is equally relevant to this orchestra version.

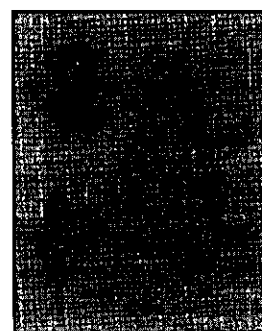
### OUR NATIONAL MARCH

On Dec. 11th, 1987, President Ronald Reagan signed into law federal bill S. 860. The legislation says:

*"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the composition by John Philip Sousa entitled 'The Stars and Stripes Forever' is hereby designated as the national march of the United States of America."*

## HISTORICAL BACKGROUND

by Sousa's biographer, Paul Bierley.



American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis."

Aside from this flowery review, the march.....grew gradually in public acceptance, and with the advent of the Spanish-American War, the nation suddenly needed such patriotic music. Capitalizing on this situation, Sousa used it with maximum effect to climax his moving pageant, "The Trooping of the Colors".

"The Stars and Stripes Forever" had found its place in history. There was a vigorous response wherever it was performed, and audiences began to rise as though it were the national anthem. This became traditional at Sousa Band concerts. It was his practice to have the cornets, trumpets, trombones, and piccolos line up at the front of the stage for the final trio, and this added to the excitement. Many bands still perform the piece this way.

With the passing years the march has endeared itself to the American people. The sight of Sousa conducting his own great band in this his most glorious composition always triggered an emotional response. The piece was expected — and sometimes openly demanded — at every concert of the Sousa Band. Usually it was played unannounced as an encore. Many former Sousa Band members have stated that they could not recall a concert in which it was not played, and that they too were inspired by looking into the misty eyes of those in the audience. That the players never tired of it is surely a measure of its greatness.

The composition was actually born of homesickness, as Sousa freely told interviewers, and some of the melodic lines were conceived while he was in Europe. In one such interview he stated:

*"In a kind of dreamy way I used to think over old days at Washington when I was leader of the Marine Band....when we played at all public official functions, and I could see the Stars and Stripes flying from the flag staff in the grounds of the White House just as plainly as if I were back there again. ...Then I began to think of all the countries I had visited, of the foreign people I had met, of the vast difference between America and American people and other countries and other peoples, and that flag of ours became glorified . . . and to my imagination it seemed to be the biggest, grandest, flag in the world, and I could not get back under it quick enough. ...It was in this impatient, fretful state of mind that the inspiration to compose 'The Stars and Stripes Forever' came to me, and to my imagination it was a genuine inspiration, irresistible, complete, definite, and I could not rest until I had finished the composition. Then I experienced a wonderful sense of relief and relaxation. I was satisfied, delighted, with my work after it was done. The feeling of impatience passed away, and I was content to rest peacefully until the ship had docked and I was once more under the folds of the grand old flag of our country."*

The interviewer then added this telling postlude: "Amen! to those sentiments," I said. And as I looked at John Philip Sousa there were tears in his eyes."

Sousa explained to the press that the three themes of the final trio were meant to typify the three sections of the United States. The broad melody, or main theme, represents the North. The South is represented by the famous piccolo obbligato, and the West by the bold counter-melody of the trombones.

By almost any musical standard, "The Stars and Stripes Forever" is a masterpiece, even without its patriotic significance. But by virtue of that patriotic significance it is by far the most popular march ever written, and its popularity is by no means limited to the United States. Abroad, it has always symbolized America.

Sousa was very emotional in speaking of his own patriotism. When asked why he composed this march, he would insist that its strains were divinely inspired. In a Sousa Band program at Willow Grove we find this account:

Someone asked, "Who influenced you to compose 'Stars and Stripes Forever,'" and before the question was hardly asked, Sousa replied, "God—and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing 'Stars and Stripes Forever.' Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas Day, 1896."

Paul E. Bierley  
"The Works of John Philip Sousa"  
Integrity Press, 1984

## SOUSA REMEMBERS COMPOSING "THE STARS AND STRIPES FOREVER"

Our preparations to leave Naples and visit Sicily were abruptly ended when I chanced upon an item in the Paris Herald, cabled from New York, saying that David Blakely, the well-known musical manager, had dropped dead in his office the day before. The paper was four days old! I cabled at once, and Christopher replied that it was indeed our manager who had died so suddenly and that I must now be responsible for the next tour of the band. We sailed on the Teutonic for America the following Saturday.

"Here came one of the most vivid incidents of my career. As the vessel steamed out of the harbor I was pacing the deck, absorbed in thoughts of my manager's death and the many duties and decisions which awaited me in New York. Suddenly, I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me\*, and not a note of it has ever been changed. The composition is known the world over as 'The Stars and Stripes Forever' and is probably my most popular march."

\* Christmas Day, 1896

John Philip Sousa, *Marching Along: Recollections of Men, Women and Music*  
ed. Paul E. Bierley  
(Westerville, Ohio: Integrity Press, 1994), p. 156-57.

## ESSAY ON "THE STARS AND STRIPES FOREVER"

*"Hurrah for the flag of the free!  
May it wave as our standard forever,  
The gem of the land and the sea,  
The banner of the right.  
Let despots remember the day  
When our fathers with mighty endeavor  
Proclaimed as they marched to the fray  
That by their might and by their right  
it waves forever."*

John Philip Sousa

"Mr. Sousa's new march, 'The Stars and Stripes Forever,' is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis." Wow! A three minute piece of music in alla breve time provoking that sort of praise? Perhaps in the 100 odd years since its premier in Philadelphia's Academy of Music, some of the hysteria surrounding performances of this venerable old march have diminished into cheering, hand-clapping, and flag waving, but Sousa's grandiloquent expression of home and country still speaks to us in both fundamental and profound ways.

"March music is for the feet, not for the head," Sousa once stated. The Stars and Stripes Forever is indeed music for the feet, but it has also become a musical calling card for our nation. But our national march is much more indeed than just music to move people (literally) from one place to another. The directness and musical craftsmanship of Sousa's work are also keys to its greatness. Sousa's genius lies in his skill as a composer of great melodies and his ability to fashion them into a cohesive and "organic" whole. In a word, The Stars and Stripes Forever, like much of his march music, "works."

Though the times and the people of this nation have changed much over the last century, Sousa's masterpiece in march-time still creates a special optimistic fervor, a healthy and youthful national ebullience, of a nation looking forward to another century of pride and progress.

## THE WORLD PREMIER OF "THE STARS AND STRIPES FOREVER"

Sousa bowed briskly, and quickly turned toward the band, his gloved hand a blur of white, his baton slashing downward, giving birth to his newest march. In that splendid instant, history was made, and "The Stars and Stripes Forever" was presented to the world. The rapturous audience that May evening at Philadelphia's Academy of Music had already encored every piece on the program. Well past the mid-point in the program, they knew there were still more delights to come. Sousa and his great band had just performed the lilting strains of Berger's "Memories of the Ball". After the "Stars and Stripes" ended it "created a furor". The audience was beside itself, demanding that Sousa repeat it. Play it again they did, and "with increased vigor and abandon". The crowd clamored to hear it for yet a third time before finally allowing Sousa to leave the stage.

The next day, and during stops on Sousa's tour, glowing reviews appeared in almost every newspaper:

*"The piece has....the merit of originality and is devoid of any imitation of the national airs. Sousa's musical offspring....is embellished by that wealth of fanfare and clatter of cymbals a la Cairo which are his hall-mark. It is of a martial nature throughout and stirring enough to rouse the American eagle from his crag and set him to shriek exultantly while he hurls his arrows at the aurora borealis." Philadelphia Public Ledger, May 15, 1897*

"The brand new Sousa march, however, was quite an event. It was excellent. It created a furor. None of us were satisfied until the band, good-naturedly enough, had played it three times over. I predict its popularity." J. Raymond Parke in the Philadelphia Item, May 15, 1897.

"The Sousa swing and vigor that have made all his compositions of this character distinctive are very evident, and it will likely become as popular as its predecessors." Philadelphia newspaper, unidentified. May 15, 1897.

"The Academy of Music was filled with an enthusiastic audience, who encored every selection on the programme, but with whom the new march was evidently the favorite.....many members of the band consider it by far the best that he has ever written. There are three separate themes, suggesting the North, South and West, and the whole ends with a most inspiring fortissimo, in which every instrument is brought into prominence" Philadelphia Press, May 15, 1897.

"The fervid reception it met with caused the bearded bandmaster to blush with pardonable pride to the very roots of his rapidly disappearing hair." Baltimore Sun, May 18, 1897.

"The critics pronounce it, barring 'The Washington Post' (then Sousa's most famous march), the greatest Sousa has yet written". Philadelphia Post, May 15, 1897.

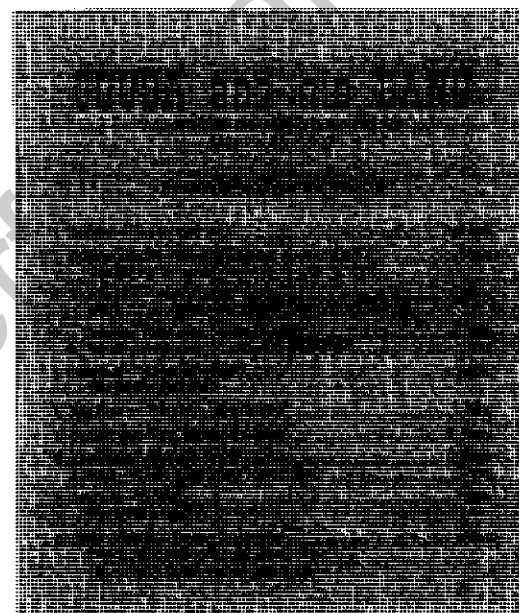
"The piece compares favorably with Sousa's other marches. In it he has introduced Wagnerian effects, and the great vigor of the entire composition makes them appropriate and pleasing." Philadelphia newspaper, unidentified, May 15, 1897.

"Like all the others of that brilliant list of marches that have brought fame and wealth to John Philip Sousa the new quickstep was inspired by a particular incident that vividly impressed the composer. Last fall Sousa made an extended European trip, on which especial honors were paid to him as America's representative musician. In Berlin, by invitation, he conducted the brass orchestra of the celebrated Philharmonic organization. Through Italy in Venice, Florence, Naples, Rome, Milan, he was fairly serenaded with the brilliant music of the Italian school, and as he was hurriedly called home by business affairs, the American musician caught fleeting glimpses of life under the French and British flags. Sailing up New York Bay in the clear cold of a November morning, Sousa's eyes were gladdened by the sight of Old Glory floating serenely over the fortifications at the Narrows, with its glowing promise of peace and protections. It aroused all the patriotism of the composer's impressionable nature, and inspired him to write one of the most beautiful melodies he has ever penned, and which he has dressed and decorated with impressive harmonies and stirring rhythm. In recognition of the incident Sousa has gratefully and appropriately named his new march 'The Stars and Stripes Forever,' and his band will play it to-night as only Sousa's Band can play a Sousa march." Preview article in the Washington Post, May 16, 1897.

"The initial production in this city of John Philip Sousa's latest march at the Lafayette Square Opera House last night was the success of the evening. The new march is styled 'The Stars and Stripes Forever,' and was first produced at the Academy of Music in Philadelphia last Friday evening. Though not yet a week old, the 'youngest child' of the great march king, as it is styled by him, promises to be the most popular he has ever conceived. Mr. Sousa was last night seen at the residence of his mother, whom he is visiting while in the city, and expressed himself as gratified with the manner in which the march was

received by the audience. 'I am more than pleased with the success that has attended its first production,' he said: 'I believe in the march, and think it is, perhaps, better developed than any of its predecessors'.

"It was composed last December, while we were crossing from the other side, and is intended to convey the feeling of the homeward-bound Americans". "Most Americans are more strongly impressed with the grandeur of their native country when they return from a ramble in some strange land than when they are at home. It is on the return voyage that the patriotism swells, under the rapture of the moment, and the 'Stars and Stripes Forever' was written under the press of such feelings." The special feature of the new march is its melody, patriotic and martial, and yet it does not infringe on any national air. Mr. Sousa said last night that "the main idea of the composition consists of three original themes, representing three sections of the country, and these are worked up so as to end with a climax which brings all three into prominence. Washington Times, May 17, 1897



## COMPOSITIONAL DEVICES AND THEMATIC UNITY IN SOUSA'S "THE STARS AND STRIPES FOREVER"

Sousa was born and trained at the peak of music's "Romantic" era. His lifetime spanned the richest period in the development of modern 20th century music. However, by training and by inclination, he was a classicist. Sousa had a classical taste for balance and structure. He was most comfortable using the proven compositional tools of Mozart and early Beethoven. He brought this training to his music, and the result was an elegant perfection in the form of the common military march.

Sousa, in his autobiography "Marching Along", clearly expresses his inclination towards the classical ideal as it applied to his marches:

"...a march must be good. It must be as free from padding as a marble statue. Every line must be carved with unerring skill. Once padded, it ceases to be a march. There is no form of musical composition where the harmonic structure must be more



*clean-cut. The whole process is an exacting one. There must be a melody which appeals to the musical and unmusical alike. There must be no confusion in counterpoints. The composer must, to be sure, follow accepted harmonization; but that is not enough. He must be gifted with the ability to choose here and there, to throw off the domination of any one tendency. If he is a so-called purist in music, that tendency will rule his marches and will limit their appeal.*

*How are marches written? I suppose every composer has a somewhat similar experience in his writing. With me the thought comes, sometimes slowly, sometimes with ease and rapidity. The idea gathers force in my brain and takes form not only melodically but harmonically at the same time. It must be complete before I commit it to paper. Then I instrument it according to the effects it requires."*

John Philip Sousa, *Marching Along: Recollections of Men and Women in Music*  
ed. Paul E. Bierley  
(Westerville, Ohio: Integrity Press, 1994).

It is thus not surprising to discover that lying under the pleasant skin of any foot-tapping Sousa march lurks an artful hidden agenda of thematic evolution, plus masterful schemes for harmonic, contrapuntal and rhythmic development. There is far more compositional skill than is obvious at first glance, and a craft far deeper than Sousa's popular reputation for good tunes and jaunty rhythms.

Harold C. Schonberg, former chief music critic of the New York Times has called Sousa's "The Stars and Stripes Forever" the "greatest piece of music ever written by an American composer." "The Stars and Stripes Forever" certainly provides an excellent opportunity to study and explore the architecture of Sousa's typical compositional symmetries. In "Stars and Stripes", he organically links each of the five major sections: Introduction, First Strain, Second Strain, Trio and Breakup Strain, by using skillful thematic, harmonic and rhythmic connections. Along the way, the music abounds in artful compositional contrasts and transitions that are the personification of the classical style. Thus in Sousa's hands, an ordinary military march is transformed into a deliciously layered "mini" symphonic form, one that uses every bit of his sophisticated musical training and his strong desire for clarity of expression.

## THEMATIC UNITY

One would suppose the introduction might be first thing a composer would write for a march. Not with Sousa. In fact, it was often his practice to compose the first part...last! The reason is simple: he waited until everything else was written and then used the introduction as a kind of overture to the themes that were to follow.

The introduction to "The Stars and Stripes Forever" is a case study of Sousa's use of the four bar intro as a concise overture, every note predicting something to come. The first measure combines an important motive of the trio with the rhythm that opens the second strain. The second measure directly quotes measure 51 of the trio. The third bar is drawn from the dogfight. It simply inverts the pattern of measures 80 and 81, using the pitches of the last four bars of that section (mm. 91-93).

At a quick glance, the **first strain** appears to have no other special thematic relationship with the rest of the march. There is at the end, however, Sousa's deliberate attempt to make the march sound "out of step" by syncopating the roaring bass figures (mm. 15, 16). This confusion sets up a clever rhythmic modulation to a second beat pulse in bar 19 thus predicting and preparing the way for the heavy beat two pulse that characterizes the second strain. On still closer examination,

one finds the bass line in the third and fourth measures of the first strain (mm. 7, 8) turns out to recur as the exact pitches (minus their earlier ornamentation) that begin the third and fourth measures of the second strain melody (mm. 23, 23). Lest the reader think we are straining to make a connection here, it is fascinating to discover that Sousa added this celebrated tuba line after he had already fully scored the march for band, and presumably after the wildly successful premier of the work. It is a reasonable assumption that his goal was greater thematic unity.

The **second strain and trio** are filled with striking connections and similarities. The dotted quarter/eighth rhythm that pervades the second strain appears without warning in the trio (m. 60). The fanciful one measure rising syncopated third figure of the second measure of the introduction appears again in the second strain (m. 26) and returns once more in the trio (m. 51). Both strains wind to a close with increased melodic activity (mm. 34, 35 in the second strain and mm. 66, 67, 68 in the trio). Both have similar chordal lines in the tubas at the half cadence (mm. 28, 29 in the second strain and in mm. 53, 54 in the trio). And strikingly, the final two bars of each have nearly identical cadences.

The intense downward chromatics of the **dogfight** are twice foreshadowed with earlier motives in the bass line (mm. 33-35 in the second strain and mm. 62-66 in the trio). The leaping octaves of this battle scene (mm. 72, 73) are reminders of the disjointed octaves of the second strain (mm. 22, 23).

This "battle interlude" also provides strong thematic and rhythmic contrast to all that has come before, and provides a dramatic buildup to the march's finale. It is largely constructed around close chromatic relationships.

At the **Grandioso**, the added counter melodies of the rising piccolo and trombone lines, both "busier" than the stately descending phrases of the main tune, all provide a perfect match for each other. In its first bar the piccolo solo quotes the bouncing woodwind octaves of the second strain. The trombone line is even richer in details found elsewhere. Sousa adopts the same lower neighbor relationship as the main tune (m. 99, for instance). He alludes to the end of the dogfight (mm. 108-109), as well as exactly quoting the theme of the second strain (mm. 21, 22) at the half cadence of the trombone solo (m. 109, 2nd beat, and m. 110).

## RHYTHMIC UNITY

Everyone believes marches are intended for marching—to be precise, the placement of one's left and right foot to the constant pulse of the music. Sousa charmingly and playfully transforms the normal step patterns of his marches, constantly altering the expectations of a solid and consistent "1 and 2", "left-right" pulsing within the fixed two beat meter, thus making the music variously sound "in" and "out" of step. Beyond that, he creates other divisions that superimpose an impression of shorter or longer measures on top of a regular oompah bass and afterbeat horn marching rhythm. The results of these pranks are dancing, stimulating and enchanting, at least for those listeners who do not have to march in step!

Sousa's **introduction**, as we have noted, predicts a number of musical ideas that occur later. Thus each measure, while connected, has a distinctly different character. The **first strain** abounds in rhythmic sleight of hand. The first two bars (mm. 9, 10) have a pronounced feeling in "one". The following two measures combine to feel in "four". In the middle of the strain (m. 13) he presents a light, tripping theme with a four beat lilt, setting up one of the great rhythmic surprises that have made this strain so famous. Then "out of step mix-ups" begin in earnest. A strong downbeat is quickly followed by a growling syncopation in the lower registers (m. 15). It repeats again, each time delib-

erately confusing the pulse. The lilting four beat idea reprises, and finally the "mix-ups" return again, bringing the strain to a close. This confusion becomes a rhythmic pivot that allows Sousa the option of setting things straight by repeating back to the strong "one" pulse that begins this strain, or slipping easily on to the next, where his main theme is constructed around a displaced downbeat.

The basic pattern of the **second strain** melody is somewhat analogous to Beethoven's dislocated rhythm in the march section of his 9th Symphony. Unlike Beethoven, Sousa continues underneath to maintain a regular "2 beat" pulse, while the tune remains steadfastly one beat off center, .....or "right-left, right-left". (We hasten to mention that this "out of phase" construction of the tune does not in any way imply a need to emphasize this point in performances. In fact the "out of kilter beat" gracefully rights itself at the half and final cadences. It is discussed here simply to expose for conductors one more layer of the wondrous complexity of Sousa's musical structures).

In the last bar of this strain (m. 36), Sousa prepares the coming trio in two different ways. First he intimates the trio's quick accompaniment rhythm by adding a subtle little quarter note flourish for the woodwinds and snare drum. Then he prepares the trio's distinctive one beat pulse with a full whole note cadence in the brass and saxes.

The "feel" of the **trio** (m.39) is distinctly "in one", a feeling greatly enhanced by the unusual staggered bass line and tossed horn figures. In the celebrated melody, the lower neighbor accidentals with second beat accents that begin in the trio's third bar and continue cropping up throughout the tune are vivid reminders of the misplaced, "out of step" downbeats from the second strain. The expansive melody imposes itself as a broad feeling of 4/4 — each two measures may be shaped as one 4/4 bar. The underlying accompaniment continues under it in a feeling of "one" until the half cadence (mm. 53, 54) when bass counterpoint momentarily provides relief in the guise of a normal two beat pattern. Again (m.55) the overlaid tune and its quick underlying accompaniment happily commence singing along. Then as the end approaches (m. 65), Sousa suddenly shifts the entire rhythmic apparatus back to "two", and then immediately into a quick four pulse (m.66), resetting the rhythmic "time"table for the ferocious battle scene to come.

**Dogfight:** The intensely forward moving eighth note groupings of the dogfight, and the answering series of exploding quarter notes, continue to drive the music in fast "four"ward. The enormous propulsion of the rhythm creates the illusion that Sousa has doubled the pulse to a quick four beat time within the confines of 2/4 measures. Then, commencing on the second beat of m. 78 there is one more breathtaking feeling of acceleration, as a series of melodic arpeggios rocket upward, topped with a large bang, a hesitation (dotted rhythm), then a fall back down again in streamers of quarter notes. To solve the problem of re-entry after a giddy experience in the sky, Sousa concocted a wonderful descending chromatic grouping of dotted quarter/eighth rhythms (m. 91). This figure has a self contained deceleration, assuring a safe return to the ground, and providing a brilliant metrical link back to the trio tune. Sadly, at this spot many conductors subvert Sousa's genius by unnecessarily slowing down. It is hoped greater understanding of this passage may help correct matters. Sousa was proud of his in tempo solution and detested even the slightest hint of a ritard.

The final dogfight bar cleverly uses four quarter notes to set matters straight, erase the feeling of "dotting" and guide proceedings inexorably back to the trio melody.

**First Grandioso:** Here the bustle of the dogfight continues into the piccolo solo, which now prances giddily about over the more static setting of the trio melody. The solo echoes the dogfight's patterns of bouncing repeated quarters and scampering eighths. In measure 122, as the melody speeds up into quarter notes, the piccolo suddenly reverts to a static role, trilling brightly to the end.

The **Second Dogfight** appears to be the same as the first. However, in Sousa's performances, these 24 bars were used to parade the brass (marching silently in step) out to the front of the stage, adding a silent, but strongly visual rhythmic dimension. In the last bar, a huge bass drum upbeat accent jerks the whole proceeding into the **Final Grandioso**.

In this penultimate strain, Sousa adds a trombone obbligato to his grand jubilee. The kinetic activity of this counterline is perfectly positioned between the fleetness of the piccolos and the slower lyric melody in the cornets. Three counterpoints, each with a distinctly different rate of rhythmic change. All are placed over the regular march patterns of the horns and tubas and enhanced by a special snare drum roll. This figure acts as an uplifting element, outlining the back beat with tricky sticking, and powerfully rolling it toward the down beats that follow. (See "Use of Percussion" section in these notes.)

## COUNTERPOINT

Sousa was a masterful writer of counterpoint; his writing was not the dense four part fugues of Bach, but more often used widely spaced two and three part contrapuntal lines.

In "The Stars and Stripes Forever", as with many of his marches, the bass line was a frequent recipient of Sousa's contrapuntal gifts. Examine the tuba parts in such places as the first strain's ornamented bass line, and the half cadence solis of the second strain and trio.

Sousa frequently employed a brilliant contrapuntal soprano obbligato for his woodwinds. At the First Grandioso, Sousa launches the massed piccolos on the most memorable obbligato found in all of his marches. In the Second Grandioso this piccolo obbligato figure combines with a third counterpoint, a lyric and martial line for the trombones. Added to the melody in full bloom, these three distinct voices combine as one of the greatest sounds in all of the march literature.

## HARMONIC DEVELOPMENT

On the surface of almost any Sousa score, one will first encounter very conventional and "ordinary" harmonic usage, containing few altered chords and using very little chromatic harmony. On closer examination, however, a more subtle pattern emerges that becomes a sure identification of Sousa's harmonic palette.

The most characteristic aspect of Sousa's harmonic language is its use of simple I-IV-V conventional harmony as a decoy to lull the listener, only to wake him up again, often at the 2/3 or 3/4 point of the strain, by mischievously slipping into chromatic harmony. This device often appears in the guise of a "surprise chord", a harmonic twist that becomes "magnetic north", for listeners. The final cadences then simply play themselves out in a very normal way.

In his "The Stars and Stripes Forever", Sousa ingeniously uses the speed of harmonic change to "set up" the broad stasis of his grand trio melody. He accomplishes this by moving from wildly active harmonic change in the first strain, to mildly motion in the second, all of this preparing for the broad majesty of the near static harmonies of his famous trio.

The introduction of "Stars and Stripes, like many of Sousa's marches, begins in unison. In the second measure Sousa deftly diverts into harmony by allowing the soprano part of the unison to continue upward while inverting the bass clef melodic direction, first creating thirds, then continuing chromatically outward in a "wedge" formation resolving to the dominant.

The **first strain** is striking for Sousa, since its first eight bars consist of uncharacteristically rapid chord changes. The impression is one of great bustle, complexity and activity. Harmony changes on nearly every beat, not resting until arriving at m.12 on a raised mediant (G Major) chord. The final eight bars provide relief. They consist of a more typical Sousa tonic-dominant alternation, ending with a modulation to Bb.

The **second strain** continues Sousa's classic pattern of simple, changing harmonies, now at a rate of one new chord per bar. The strain contains few harmonic surprises.

The stage is now set for the **trio** which brings harmonic motion almost to a stop, allowing Sousa's incomparable tune to "sing out" as if time is standing still. The first six bars remain fixed on the tonic, the next six on the dominant. The pace finally begins to quicken slightly at m. 59, as the strain approaches the "2/3 point". A series of suspended chords and passing tones push toward the climactic surprise chord, a German 6th in m. 65. At this point, the piece quietly and conventionally resolves itself.

The **dogfight** dramatically accelerates the rate of harmonic change once again, now quickly traversing through sequences of modulations, from Ab to C to Eb, then stepwise sequences of Eb to F to G, and finally falling back to a reprise of the trio tune. The great warlike "banging chords" of the dogfight are all 1/2 diminished 7th chords. At the end of the "battle", great chromatic octaves slide inexorably back to the triumphant Ab tonal center of the trio.

## IMPLICATIONS AS PROGRAM MUSIC

There is no specific proof that Sousa intended his "Stars and Stripes" as a program piece, but there is little doubt that the work was patriotically inspired as a "red, white and blue spectacular" from the outset. Sousa knew right away that "Stars and Stripes" would be one of his major works. He secretly "tried out" the new march (without a title), presumably "tinkering with it" for several weeks of touring before publicly unveiling the music at a highly publicized concert at Philadelphia's Academy of Music on May 14, 1897. (Refer back to section on Stars and Stripes Premier)

The **first strain** may easily be interpreted as an evocation of the hustle and bustle of a vibrant, lighthearted young America. The **second strain** is a strong, inspired, and loving patriotic ode, the **trio** a passionate, singing, patriotic hymn. The **battle scene** is a vivid depiction of fireworks, with echoing mortars, rockets launching, flares bursting, and colorful tracers falling in streamers to the ground.

## FORM AND CHARACTER IN THE VARIOUS SECTIONS OF "THE STARS AND STRIPES FOREVER"

In a Sousa march, every section has a general set of traits or characteristics, and each a well-defined form. One should not think that this is an automatic formula, it is rather a guide giving order to Sousa's musical thoughts. Mozart, for instance, composed his many concerti with remarkably consistent forms, but always with great invention within that structure. The same may be said of Sousa, who not so coincidentally admired Mozart above all other composers. Morton Gould has said the most important challenge for conducting Sousa is finding the proper "character" for each section. The following generalizations about the various sections of the march are particularly helpful in searching for character and musical understanding. Due to the many challenging layers of detail found in Sousa's march, players and conductors who study, rehearse, assimilate, and repeatedly perform these works are in for great rewards.

Contemporaries of Sousa described his performances as thrilling, and the final grandiosos as "giving goose bumps" and "making their hair stand on end". If the reader will pardon a sports analogy, a Sousa march may be likened to a coach diagramming a play, assigning precise tasks to each player, the objective being a certain touchdown.

Successful performances of a Sousa march are exactly the same. If each player delivers all dimensions of their responsibilities, and if the conductor understands and communicates the character, style, functions and architecture of the work, Sousa's inspiration begins to shine, and audiences will shower their performance with cheers.

**Introduction:** Typical of many Sousa marches, "The Stars and Stripes Forever" begins in unison, moving towards full harmony in the middle of the second bar.

**First Strain:** Many of the chopped, flippant first strains of Sousa's marches, including "The Stars and Stripes Forever", assume the playful character of a scherzo. The music is lighthearted, whimsical, and jovial. The occasional loud passage is usually just a joking interruption. In the "Stars and Stripes" there are even belly laughs near the end of the first strain. Often in Sousa's opening strains, the double reeds are scored with sostenuto chords that allow their color to poke through the texture in a Mozart-like way. The double reeds may "over-play" their dynamics in order to help achieve this effect. The prevailing articulation for these "scherzos" is "leggiero"....meaning light and airy tonguing, with attacks that are not harsh and buttoned-down. This can be a difficult articulation to learn. Emphasis should be on clarity and pitch, not on producing a "big sound".

**Second Strain:** Most second strains of Sousa's marches may be described as lyric-dramatic. Sousa's biographer Paul Bierley, has perfectly characterized this second strain style as "the Sousa swing". It has both lilt and power. Many of Sousa's second strains give the deliberate impression of "moving forward", and doing so with joy and with force. In the second strain of "The Stars and Stripes Forever", both "the Sousa swing" and a lyric/dramatic style are strong and stirring throughout.

**Trio:** Sousa's trios are most often an aria, played cantabile. The trio melody of "The Stars and Stripes Forever" is incomparable, soaring with great beauty above a jaunty rhythmic accompaniment.

The **break-up strain, or dog-fight, or battle scene, or interlude** is the spot in most Sousa marches where the aggressive, military spirit begins to show itself. The American composer Henry Brant has said that during his career as a writer for Hollywood films, the battle scenes offered him the best opportunities to "let loose" as a composer. The same is certainly true for Sousa. His imagination seems more unbuttoned. All stops are out for the brass and percussion. He becomes more fearless harmonically. The style perfectly contrasts with the preceding singing trio aria. This particular battle section found Sousa in a powerful and inventive mood, using all of the strong dynamics and pounding articulations at his disposal. Sousa's break-strains are often built around two different short melodic motives. In the unusual twenty four measure break strain of "The Stars and Stripes Forever", Sousa first employs two descending sequences of raucous bass. It is answered by punchy, banging responses from the treble instruments, debated alternately in return by the basses. Then Sousa unleashes an ascending arpeggio connected to five closely voiced banging chords, finally releasing them downward chromatically. After two more repetitions of this figure, he deploys descending unison chromatics in a brilliant landslide back to the trio melody.

**Second repeat of the trio:** Sousa embellishes the melody of the trio with his justly famous high obbligato for massed piccolos. This provides a sprightly ornamentation for the aria theme, and diverts the ear towards the band's highest register. It is a refreshing and dancing



counter-balance to the low register, war-like mood of the break-up strain. The second trio leads on to an exact repeat of the battle scene, again providing enormous compositional contrast, and this time "setting-up" the inevitable "grand" final return of the trio melody

**Final trio, the "Grandioso":** To Sousa "Grandioso" did not ever imply slower, but implied a very grand summary of the trio tune, and of course of the march itself. At this point in "The Stars and Stripes Forever" Sousa incomparably introduces a third inspired counter line, this time for the trombones. To add clarity and power to these three very different, but distinctly complementary voices, he marched all three groups: piccolos, cornets and trombones, to the front of the stage apron. Further enhancing the climactic effect of his finale, Sousa added a unique back-beat roll for the snare drum which allows the mid-beat excitement (which has constantly been in evidence throughout the rest of the march) to now project cleanly over the massed firepower of the full brass standing at the front of the stage. Adding to all of this "grandiosity" were special bass-drum accents, and the powerful pull of the tuba's contrapuntal line at the half cadence. The march concludes with a harmonized stinger on the tonic. This final short note was played with clarity and emphasis. It was delivered at precisely the volume of the note that preceded it, never less; arriving in rhythm, a gigantic period ending a long paragraph, and a certain invitation for the audience to go wild.

## CONDUCTING TECHNIQUES FOR MARCHES IN DUPE TIME

The two-beat conducting pattern for duple time—the reverse "J"—often found in standard conducting texts, can visually mislead performers, since the pattern suggests beats one and two are of unequal length.

Conductors are encouraged to experiment with "V" or "U" shaped patterns. If beats one and two are of equal length, performers space their notes more uniformly within the pattern. Use care to change direction on the middle 1/2 of each beat, to reinforce the placement of afterbeats and inner-beat metrics.

**Rhythmic Drills:** To create greater ease in performance, conductors are encouraged to use a variety of rhythmic drills, such as having the entire group articulate the rhythms of their parts on a sizzling air sound. This "sizzle" is a sound like a cat hissing.

Rhythm drills allow performers to isolate counting problems from the act of blowing their instruments and can produce quick and satisfactory results. Ask the performers to articulate both their printed durations and dynamics. Be sure that independent rhythmic parts such as horns and tubas can be heard at all times. The exercise is quiet enough to allow the conductor to verbally point out mistakes as they are occurring. In this way the group will soon develop an intuitive feeling for the natural pulsing and interaction of their written notes. When the exercise has become accurate, the group will return to their instruments with revelatory results.

In performing traditional marches, a useful stylistic generality is to allow the sound of beat one to be slightly heavier than beat two. Likewise, notes on the beat tend to be slightly heavier than those within the beat.

## PERFORMANCE SUGGESTIONS "THE STARS AND STRIPES FOREVER"

### INTRODUCTION

**m.1:** Although the opening note has no marcato attack, it must begin in a clean, energized way. Maintain equal balance of volume between the brass and woodwind sound. This may require the brass to play less than the indicated dynamic, but it will result in a solid, pleasing ensemble. To further enhance the effect, woodwinds play with solid articulations and a very full sound, matching the brass attacks. On beat two, the dotted quarter/eighth slur should receive extra weight of tone on the first note and lighter on the final eighth.

**m.2:** The syncopated half note should be the strongest and fullest part of the measure, played tenuto and not shortened at the end. Play the quarters that bracket it more lightly, and clearly detached.

**m.3:** Play all quarter notes both marcato and staccato.



### FIRST STRAIN

**m.5:** Is the most often misplayed measure of Sousa's most frequently performed march. There are two opposing problems: the melody has a tendency to rush, while the complex bass line pulls back.

In the melody, the length of the eighth rest and the eighth note that follows must be perfectly placed to allow the next pair of staccato quarter notes to begin precisely on beat two. These quarters must be clearly and deliberately subdivided. This figure is often played early, causing the downbeat of the next bar to arrive too soon also. From recordings with Sousa himself conducting, it is evident that he solved this problem by very slightly elongating the marcato quarter that opens the measure, thus forcing beat two to line up correctly. In any case the opening note of the bar should be played with a strong attack and a pronounced deep pulsing of sound.



The bass figures in m. 5 should be approached as "ornamental". Play the sixteenth notes in a light grace note style, allowing them to embellish the downward movement of the bass part. The sixteenths should delicately propel the line toward its timely arrival at the downbeat. For good ensemble rhythm, it may prove helpful for the tuba section to legato tongue the first of the sixteenth notes.

**m. 7,8:** Articulate the woodwind passages with great clarity and elegance. In m. 8, wait to play the grace note as late as possible, and then execute it quickly and lightly. The note to which it is attached should be neatly clipped in length.



**m.12:** The crescendo should be strictly observed in all parts.

**m.13, 14:** Light, clean articulations and releases are needed for the entire ensemble, allowing the soli pitches of the double reeds to be clearly heard. When this figure returns in measures 17 and 18 it is important that the harmonic change from G to Gb in m.18 be heard clearly. This is found in the trumpet 1 and bassoon 2 parts.



## SECOND STRAIN (First time)

**Articulation:** The first exposition of this strain employs woodwinds as the dominant voice. To maintain sufficient energy when the brass have dropped out, it is vitally important for woodwind attacks to be very clear and strong, producing the same marcato effect as if the brass were playing. The woodwinds must assume the more masculine articulation of the brass. For this reason the editors have marked the woodwinds and euphonium forte.

**Balance:** Balance the strain by allowing the outline notes of the melody (in the euphonium and alto and tenor sax) to be clearly heard against the octave variation (high woodwind obbligato). Bring out the low note of each octave jump.



## (Both times)

**Pick-up Notes:** While marked marcato, these should also be given a little added weight: Be sure the downbeat melodic note at rehearsal 22 (which has no accent) still maintains a downbeat pulse. Confusion often arises between accent and marcato marks, since Sousa sometimes did not differentiate between these two articulations.

**Throughout:** Keep the melodic line intact as it moves through the large skips. The melody should be connected in eight bar groupings.

**m.23 and 24:** The four half notes of the melody should be very slightly detached. The "rule" in such cases is to shorten all sequences of three or more "one beat" notes, but when there are but one or two notes, i.e. in m. 26 and m. 27, they are played tenuto and broadly. (Refer to previous musical example)

**m.28:** Play the melodic whole note richly and broadly, both times. It is the resolution of the phrase.

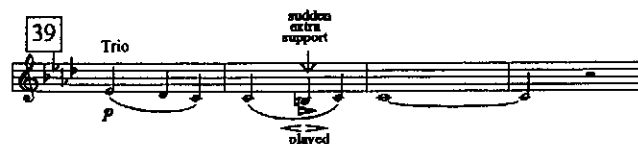
**m.37:** Play the first note of the first and the second endings in a lightly clipped style, and without much emphasis. The first time, this helps clearly set up the repeat, as well in the second ending the note leading to the trio melody.

**Percussion m.22:** The snare drum roll, and the bass drum, must line up with the wind accent on beat 2, etc. It is far better to hear this a fraction late than ever early.

## TRIO

**Melody m.38:** Play the pickup note in the clarinet, bassoon and saxophone parts with a lyrical and blended quality, helping to set up the singing quality of melody that is to come. Oboes play lightly, with a color that blends evenly with the clarinet tone.

**m.40, 42, 43 etc.:** The written accents on beat two are played by suddenly intensifying (pulsing) the breath support within the slur...causing the tone to deepen abruptly. This is a tricky technique and requires practicing and constant attention. The accent must be clearly heard. If the sound of the accent becomes brighter rather than deeper, it is the wrong effect, and indicates insufficient breath support. This sudden flexing of the breathing, while difficult, is indispensable, and adds spice and rhythmic verve to the entire trio melody. There should never be an audible articulation or a change in tone color to achieve the accent.



These unusual agogic accents were obviously of great importance to John Philip Sousa. Edmond Wall, Sousa's first clarinetist in the 1920's, recalled that Mr. Sousa would never stop reminding his players about them. Indeed, the only surviving newsreel tape of Sousa conducting this work with his band, filmed at the Michigan State Fair in 1929 (when Sousa was 76 years of age and after he had likely conducted the march 10,000 times!), shows him still painstakingly pointing out each one of these accents.

**Trombones m.39:** There is ample evidence that Sousa did not use the trombone outline harmony at the trio for his concert performances of "The Stars and Stripes Forever." Even though it exists in the original marching band scoring of the work, it was likely added for use in parades. However, since some conductors may be accustomed to this sound, it is included as cues.

**Tubas and Bari Sax:** Play the trio lightly, and very staccato, pulsing in one, but each note carefully clipped. Bring out the tuba solo at the half cadence (measures 53-54 and 109-110) as a beautiful legato solo line, and every time it appears in the piece.

**Horns:** In Sousa's band, the horns played the pair of upbeat eighth notes on the late side, and then hurried, arriving exactly on beat two. The quarters that follow were light and cleanly clipped at the end.

**Harp:** To help the harp solo penetrate through the band texture, Sousa's harpists often performed it 8va and with many variances, some of which are offered in this edition. Sometimes the harpist would add density (and thus volume) to the arpeggios by increasing the number of notes per beat to 5 or 6 of the same chordal sequence. Harp examples are shown in the score.

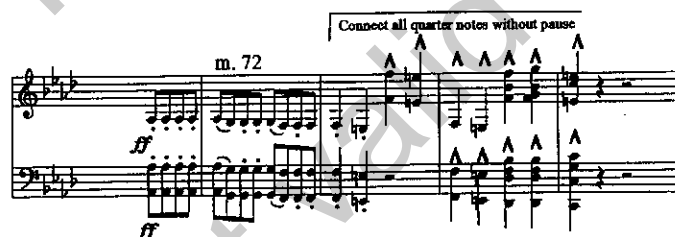
### BREAK-UP STRAIN (Both times)

**Piccolos:** If the piccolos are playing their solo in front of the band, they should be tacet for both dogfight strains. If they are playing the solo standing at their seats, they may play the strain, standing at m. 91 with instruments up in silent playing position. In this case, they should cease playing and stand promptly on the second beat of measure 90. However, during the earlier portion of both dogfights, only one player (usually the ensemble's regular piccolo player) should play the high octave. The extra players who will be doubling piccolo at m.95 should play the entire passage 8va lower, using it as a gentle warm up, avoiding the havoc created by excessive high note doubling. (See also "Staging Information" for piccolos further on in these notes).

**Cymbals:** The cymbal solos in the dogfight were played by hitting the edge of an upturned cymbal with a bass drum beater.

**Articulation:** The Sousa Band played each of the numerous marcato quarter notes in a careful and staccato style, with neatly clipped articulations.

**Rhythm m.72-74:** Keep the alternating exchanges of quarter notes exactly square and even, sounding as each group were all played by the same instrument, thus without any audible hesitation in between.

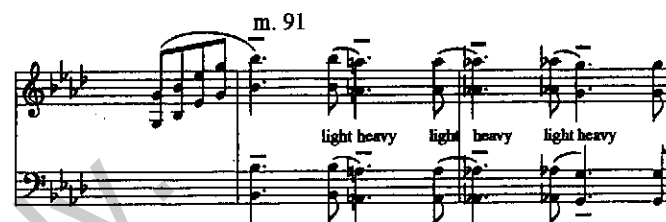


**Style:** The marcato quarter notes found throughout this strain are also always played staccato.

**m.79:** Notice the tight voicing of the half diminished seventh chords at this spot. The sound and "bounce" of this passage is analogous to hitting all of the pitches squarely and forcefully on the piano. The greatest sound and accent should come on the first chord (downbeat of m.'s 79 and 83, and 87-90).



**m.91:** The retard so commonly heard in this passage was detested by Sousa. He performed these climactic measures strictly in tempo, holding the dotted quarter notes for full value. The eighth notes were played more gently, gracefully flipping down to the more weighted tone of the dotted quarters which follow.



### FIRST GRANDIOSO

**Balance:** The strain is marked piano throughout, but it should be played with a lively tone, musical presence and tasteful balance. The numerous agogic breath accents in the melody should again have emphasis. Do not worry excessively about covering the piccolos! They will be heard, since the reduced orchestration, the use of low register melody, and doubling of the piccolos, allows them to easily soar over the rest of the texture. Allow the tubas to play their part with presence and energy, giving extra weight to the notes that come on beat one.

**The Piccolo Solo:** Sousa conceived his famous piccolo solo for an instrument now nearly extinct, the Db piccolo. All of the Sousa Band flute and piccolo players played Stars and Stripes on Db piccolos. Performing the "Stars and Stripes" with a modern C piccolo is tricky indeed. In the C piccolo key of Ab, the solo becomes far more difficult than the key of G for Db piccolo. In Ab, the passage is peppered with high Ab's, a notoriously reluctant pitch on any piccolo. To play with the security and brilliance required, it is always necessary to augment the high Ab fingering by adding the 2nd and 3rd fingers of the right hand. Although it seems at first awkward, the Eb to F trill must be played by using the high Eb fingering and lifting as a unit three left hand fingers: 2nd, 3rd(ring finger) and 4th fingers. No other fingerings will give the true sound and pitch for this trill. The Db to Eb trill is played by fingering Db and depressing both trill keys simultaneously. The numerous quarter note trills may be played as triplets, mordents or 4's or 5's, according to the performance tempo. All trills begin on the lower note. Do not use any "false fingerings" for such passages as the Eb to F exchange in the first bar. With octave skips, play the lower note with extra emphasis, helping balance the weaker low note against the natural brilliance of the upper octave. Double tongue all eighth notes over a free stream of air. Play the long Eb trill at the end of the solo very evenly, with an identical durations for the bottom and top pitches, and conserving air during the trill so there will be enough left for a strong flourish on the final Ab. It is worthwhile for all piccolo players to memorize this music. They will use it "forever".

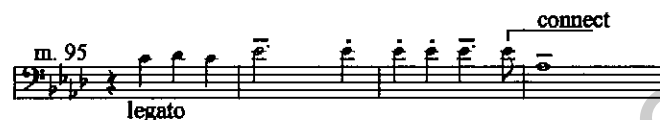
**Note:** Since this edition is based on pitches and trills used by the piccolos of Sousa's Band in a 1928 performance at the Michigan State Fair, it deviates very slightly from some previously published versions. It is however very similar to Sousa's orchestral version. This edition may be also be presumed to have been approved by Sousa, as it was his practice with his own band to precisely oversee these minute musical details.

**Snare drum:** It is suggested that the snare drum use light, but very slow, open 5 stroke rolls underneath the piccolo solo section, rather than the six stroke rolls employed the second time. This allows the drum part to lock in with the piccolo's "4 to a beat" subdivisions.

## FINAL GRANDIOSO

**Melodic Instruments:** Begin each slur with a firm attack. Strictly observe the written second beat agogic accents. Play a fully connected eight bar phrase each time, sustaining the line with richness of tone to the end of the phrase. Cornets traditionally take the upper high C at m. 109. Sousa almost never performed "The Stars and Stripes Forever" as the last piece on the program. Today, however, since this work is now most often performed last, when fatigue has taken a toll, cornets should be cautioned to take the upper C only when they feel secure. Good cornet intonation-not volume- is the key to a beautiful and inspiring finish to "The Stars and Stripes".

**Trombones:** This famous counter-melody was played in a very legato style by Sousa's trombones. The passage below is marked with the phrasing used by Sousa's players:



**Tubas:** Should propel Sousa's final Grandiosos with the greatest possible tone and rich volume, acting as a clearly pitched bass drum.

## USE OF PERCUSSION IN SOUSA'S MARCHES

### SNARE DRUM

The snare drum has changed more radically-both in sound and pitch-during the twentieth century than any other band or orchestral instrument. The head tension is greater, producing a tighter sound. The pitch has risen. Heads have generally changed from skin to synthetic material. The snares have evolved from gut to wire, or a variety of cables, all of which have added considerable tonal brightness to the sound. For band drumming, the instrument has also become more shallow in depth, imparting a higher resonant pitch. During the 1920's and '30's concert band snare drums of 8" or deeper were common. At that time, heads were still made of skin, and gut snares were used. Today the 6 1/2" drum (or shallower) with plastic heads, and metal snares have become standard.

If one wishes to hear the snare drum as Sousa characteristically heard it in his own time, some modifications in equipment will be very helpful. The rewards for this effort will be a more natural ensemble balance.

**Heads:** If skin heads are not available, especially for the batter head, modern synthetic heads (heads with spun laminated polyester strands) produce a tone that most closely matches the original skin heads. These heads are sold by such brand names as "Fibreskin 2 or 3". For the snare head, modern clear plastic heads work very effectively. The head tension should be as low as practical, allowing the resonant pitch and tone of the drum to blend with the French horns rather than with the trumpets. Since this lack of tension lowers the "spring" of the stick rebound, the drumming style becomes more open and "rudimental".

Examination of any Sousa march score will show the snare drum is almost always used to reinforce the harmonized after beat rhythms of the French horns, or to emphasize important cadential passages by using open rolls. It is very valuable for the snare drummer to focus his listening on the horn parts' times, matching them closely in volume and tone color.

**Snares:** In today's drumming, the use of traditional gut snares of Sousa's time has nearly disappeared. Many bands currently use either wire snares or "cable" snares. Conductors who make the effort required to install gut snares for Sousa marches and other traditional band music will be rewarded with a richer tone quality, better musical blend, and find it much easier to maintain good snare drum balance. Gut snares more naturally match the tone quality of the other pitched wind instruments than do metal or synthetic snares. Coating gut snares with polyurethane will help protect against the kind of temperature and humidity changes that years ago contributed to their fall from grace.

**Drum size:** Ideal snare drum dimensions for Sousa marches are 8"x14". If a deeper snare drum is not available, try doubling a 6-1/2"x14" concert snare drum (played lightly) with a parade drum. The parade drum alone may sound too "thick", but a carefully balanced combination of both may be satisfactory. Since 8" X 14" concert drums (a size between the concert snare and field drum, and similar in style to those in Sousa's era) are once more becoming available, conductors may wish to investigate this option. These deeper 8", 9" or 10" concert snares are also very effective in much other traditional band music, as well as for use in many of the concert band classics predating World War II.

**Rolls:** In Sousa's time, long drum rolls were played "open" rather than closed. The open roll is an acoustical "dotted line", creating openings in the sound that allows the harmonic pitches of the band to carry through. Conversely, modern closed rolls are opaque in sound, tending to cover other important musical materials.

**Special snare drum techniques:** The rolls found in the final strain of "The Stars and Stripes Forever," and in many other Sousa marches, have generated a great deal of discussion, and even have sparked controversy. These rolls are notated as starting on the upbeat, having one-half beat in length, and resolving on the following beat.



The editors recommend that these rolls be played as evenly stroked "six stroke rolls". At march tempos of 120-130, the standard five stroke rolls do not have sufficient duration to begin on the upbeat and resolve to the downbeat. Likewise the seven stroke roll, when played open in the Sousa style, has too much duration, and must begin early (before the upbeat) in order to finish on time.

**Five Stroke Roll**

**Six Stroke Roll**

Capital letters indicate primary strokes  
Small Case letters, rebound strokes

**Seven Stroke Roll**

The six stroke roll has been given a variety of names. Some players refer to it as "a flam five". However, that term can be misleading, since the first note is not a grace note or a flam, but is a single stroke played with the same volume, duration and intensity as the rest of the roll. This technique takes time to master, but then the finale of the march will be far more "uplifting" and rhythmically "true". Best of all, the fortissimo tempos will be far less likely to rush. The process of

placing five notes squarely on the back beat, played open and rudimentally, and then moving the back beat forward to a final 6th stroke on the downbeat, creates an exciting rhythmic sensation. This is especially the case in the "Stars and Stripes Forever" since Sousa has not employed his usual pair of trumpets to double the horns' afterbeats. Thus the upbeat-defining roll of the snare drum becomes the only audible moving inner beat rhythm against a huge sustained sea of brass sound.

Phrasing for the roll includes a very slightly accented beginning—a natural outgrowth of the rapid single sticking that opens the pattern. The two pairs of rebounded strokes should then be evenly phrased toward the final resolution stroke. The volume of the rebound strokes should carefully match the impulse strokes. The "trick" to the proper sound is to make sure the last rebound stroke has sufficient volume to identify the sound of five even notes (on the upbeat). This final rebound should be phrased to provide direction and movement toward the downbeat that follows. The result should be six even sounding notes, with a slight agitation at the beginning (provided by the single sticking), and a very slight crescendo at the end which connects the roll to the following downbeat.

Sousa's use of marcato accents in the rolls of his marches—sometimes placed over the upbeat, and sometimes found over the downbeat—can be misleading. They should be a simple outgrowth of sticking and phrasing. Sousa himself, to describe the sound he wanted, simply used the term "fill up the beat." Both the start and the finish of the roll will have a very slight emphasis, lightly outlining the outer edges of the rhythm. The roll should have a sense of phrasing that gently pulls toward the next downbeat pulse. Avoid rolls that are strongly accented, either at the beginning or the end.

A different technique for six stroke rolls places the single sticking at the end of the roll. This type of roll does not produce the smooth musical phrasing needed for Sousa's marches. The tempo of the six stroke rolls should mesh precisely with the after beats of the French horns.

## CYMBALS

Heavy, dark cymbals work best for "time" since they make a sound with a very clean and clear beginning.

Historically, in Sousa's Band, the cymbals and bass drum were played by a single player, August Helmecke. Helmecke used heavy weight 16" cymbals which were attached to his bass drum, playing both the bass drum and cymbal notes found in the part. He played cymbal "solo" notes (solos where the cymbals played alone) by hitting the upturned inside of the cymbal with his softly padded bass drum beater. Other major cymbal accents were sometimes doubled by the snare drum player, who would use his snare drum stick to strike a nearby suspended cymbal.

For modern bands who do not have the opportunity to develop this historical approach to the bass drum/attached cymbal, the editors suggest separate players may be used for bass drum and cymbals. 16" heavy cymbals are perfect for doubling "the time" of the bass drum. For the accented crashes, larger instruments may be used. However, two cymbal players should not double the "time", nor should the player with the smaller cymbals attempt to double the loud accents.

To combine both the "time" and crash functions with one player, many bands use 17" or 18" cymbals. The newer 18" "Germanic" or "Classic Orchestral" cymbals are often ideal for march performances. Also the older A. Zildjian cymbals with the "band" designation. Avoid cymbals larger than 18" for this purpose, since the "time" is rarely clean enough, and the added weight makes them difficult to control.

In the New Sousa Band, especially when the woodwinds are carrying the lead melody, we do not double bass drum with cymbals. This technique is used in the quiet strains of the marches, to enhance both color and balance.

## BASS DRUM

Bass drums should be no smaller than 34" or larger than 38". Smaller drums do not produce sufficient depth of tone for the accents. The larger 40" drums do not permit sufficient clarity of attack. For march performances, avoid the use of bass drums with rubber suspensions. The movement of suspended drums interferes with the clarity of repeated attacks. The bass drum stand should be low enough to allow for the knee to be used for damping when required.

**Heads:** Bass drum heads should be preferably made of skin, but as with the snare drum, Fibreskin 2 or 3 heads will produce the closest sound to natural skins, and will require the least care and upkeep. Smooth plastic bass drum heads will not properly blend with surrounding pitched bass lines and should be avoided. When one skin head is available, use it on the beating side of the drum.

In Sousa's Band, and in the New Sousa Band, the bass drum and cymbals are played by one player using an attachment. This difficult technique, when mastered, produces the most ideal, effective and characteristic sound for the performance of Sousa's marches. Bands seeking to utilize this technique should place the bottom of the bass drum a few inches from the floor, so the angle for the outstretched arm playing the attached cymbal is at 90 degrees to the body, allowing the cymbal to be dropped straight down. This gravity drop technique uses the natural weight of the upper cymbal to strike the cymbal affixed to the drum and is far less tiring.

**Beaters:** Sousa's bass drummer, August Helmecke, used a soft lambswool beater, however a variety of beaters may work effectively. Hard beaters should be avoided. They produce a hard "button" on the sound.

**Overall Balance:** In marches, percussion instruments make the best effect if they are treated as colorful adjunct to the pitched rhythms of the ensemble. If the percussion are used as a metronome, or become a strong sonic grid forcing the pitched instruments into proper rhythm, they will sound harsh and overbearing. The best rhythm will arise by having the entire band play accurately. The best snare drum sound will come from listening and matching the French horn line. The best bass drum sound must be integral with the tuba part. Percussion accents will always sound better when they appear to arise out of pitches. They will sound harshest if they come early.

## OTHER GENERAL PERCUSSION SUGGESTIONS

**Balance in March Finales:** When the brass stand at the front of the band, percussion will need to play one or two dynamics louder than their normal balance. In particular, the bass drum must pulse strongly enough to help hold the band together in this spread formation. The snare drum rolls need to be strong enough to supply accurate back time to the players in front. It can be useful to use two snare drums for this passage. Some ensembles successfully combine a concert snare and a field drum for this finale.

**"The Roll-Off":** This edition has listed as an option the modern practice of playing "taps" as a solo on bass drum and cymbals during the last four bars of the march (m.123-end), even though this practice was apparently begun after Sousa's death. However, the use of a full roll off from m.123 to the end is totally out of character, in bad taste, and should always be avoided.



## SOUSA'S STAGING OF "THE STARS & STRIPES FOREVER"

Sousa and his Band had an exacting routine for the performance of the Stars and Stripes Forever. This procedure is detailed below.

**Piccolos:** Any number of players may play the part. In Sousa's Band the entire flute section took piccolos for this solo. March to the front of the stage at the beginning of the dogfight (m. 91). Step off on the left foot and march in step. If there are an even number of players, take positions flanking the conductor's podium, tallest players on the inside. With an odd number of players, the tallest should stand in front of the conductor's podium. When the players reach their locations, they remain standing at attention with instruments held waist high in front of them, fingers on keys, and instrument slanted at 45 degrees. Four bars before the end of the dogfight (m. 91) bring the instruments up to playing position during beat one. Hold instruments silently in playing position until beginning the solo on the downbeat of bar 110. On the completion of the solo (first time) bring the instruments immediately back to resting positions and remain at attention in this manner throughout the second dogfight. Again bring up the instruments four bars before the end of the second dogfight, following the same pattern. When the music concludes, pivot on the next (silent) beat and march back to seats.

**Trumpets and trombones:** Play the first six bars of the second dogfight (mm 71- m. 78 downbeat), then step off on the left foot and move to preassigned positions on the stage apron. If more time is needed, use the entire second dogfight to come forward. Before practicing this maneuver, the conductor should bring these instruments to the front of the stage, divide the total number of trumpets/cornets and trombones in half, and assign them to positions on either side of the piccolos. Be sure spacing will be uniform across the stage. As they arrive at their spots, players should hold their instruments in chest high in resting positions, bringing them up to playing position during beat one (m. 91) (four bars before the end of the dogfight). Hold instruments silently in playing positions, beginning to play on the downbeat of bar 110 of the "grandioso". It is very helpful to have the players hold their bells as nearly as possible at matching levels. Since the position at the front of the stage amplifies the brass volume, it is recommended that the brass play no louder than *f* or *piu f*. Good unison intonation is far more important than volume. After the final stinger, bring instruments down on the next (silent) beat, pivot, and begin marching in step back to seats. In Sousa's Band the euphoniums switched to trombones for the finale.

**Use of the American Flag:** For performances in the United States, the display of an American flag during the last strain of "The Stars and Stripes Forever" has become an exciting fixture at many concerts. Either a color guard, or a flag drop, or both, may be used.

**Flag drop:** The American flag should be dropped, or unfurled so it becomes fully displayed on the downbeat of m. 95—the "Grandioso". If the flag is affixed to a stage baton (hanging pipe), use a stopwatch to time the length of the "drop". The most musical, and easiest cue is to bring in the flag four seconds (four measures) before the Grandioso (m. 91). If the drop takes longer, simply add additional measures to the spot where the flag will be cued. Make sure the baton is located in a way that allows the flag to drop safely behind the band without making contact with players. The flag may be of any size. The largest commercial flags are 20'x30', but a 10'x15' flag can be very effective. Smaller flags can work well if flown over the front of the stage rather than at the back, since the smaller flag will not reach to the floor, or cover any players. Again, safety should be a primary concern. Special lighting on the flag drop greatly enhances the presentation.

**Alternatives for the flag drop:** If the auditorium lacks sufficient vertical space to hide the flag away from the audience's sight lines, or if the stage mechanism has no available fly batons, there are several possibilities. The most effective alternative is to place the flag on a pipe on the floor behind the rear of the band, rigging a pulley system on a fixed hanging pipe that can be raised in tandem by two stage hands. Another solution is to affix the flag permanently to a pipe located behind a rear curtain, and then open the curtain on cue revealing the flag. Still another method is to fasten a rolled flag to a permanent pipe, and cause it to fall by loosening several slip knots. This method is fraught with peril, and is rarely successful. The Sousa Band used a flag that was mounted on the rear curtain in the manner of a classroom geography map. One of the tubas would simply reach back and pull it down.

A fixed flag displayed throughout the concert does not accomplish the theatrical affect of the flag drop, but may be used in conjunction with a color guard.

**Color Guard:** The use of a color guard is very effective. As with the flag drop, the goal is to have the flags presented at the front of the stage, at attention, or salute position precisely on the downbeat of m. 91 ("Grandioso"). If the color guard enters before the dogfight, it will detract from the piccolo solo. The dogfight is 24 measures long, with 48 beats, so the color guard must devise an entrance location that will bring them to the front of the stage and to full salute position in 48 steps. Be sure to allow time for any "wheeling" or "pivoting" that may be involved. The best place to start would be at the rear of the auditorium, providing the auditorium is not too long, and there are steps to the stage. The flags should be positioned so they can not be seen by the audience until the beginning of the second dogfight (m. 71). Then they begin to march. Alternate starting locations include side auditorium doors or even coming out from the stage wings. If the distance to be covered is very short, the length of steps must be shortened accordingly. If there is not room for the flags to stand on the stage, and if the orchestra pit area is covered and safe, or if there is space in front of the first row of audience seats, it is just as effective to have the flags assume their salute position "down front". Whichever entrance is chosen these maneuvers may be tremendously enhanced by a follow spot that follows the color guard from the time they enter until they arrive at "salute".

Immediately following the completion of the music to "The Stars and Stripes Forever", on the next (silent) beat, the color guard should promptly begin retracing their steps and march back to their starting location. This is particularly important, since the flags will obscure the audience view of the performers, who are then presumably taking their final bow.

## SOUSA'S MARCHES, AS HE CONDUCTED THEM

Sousa conducted his music with his own players more often than any composer in history. When he wrote a new march the published parts were thickly orchestrated with outdoor marching in mind. Sousa's Band, however, was exclusively a concert band, playing mainly in concert halls, theaters and opera houses. Therefore, during the first rehearsal of a newly composed march, Sousa would verbally indicate various changes to his players, radically altering the orchestration for indoor performance. The changes included deletions of doublings, octave switches, changes of texture, dynamics and accents. The repeated strains were reorganized to enhance the progression of musical ideas. All of the changes served to build toward the march's grandioso finale. These alterations developed in the daily give and take between the composer/conductor, his virtuoso musicians, and the audiences. The process allowed the march to reach its fullest concert-hall potential, which then shortly settled into a standard procedure for the march. This created the "Sousa sound". It made Sousa's performances of his own music unique.

When a march had proven to be a hit, it was added to the Sousa encore books — a bound volume of 100 popular encore selections. From these 100, eight to ten were chosen for performance at each concert. Sousa's altered performance versions of his marches remained fairly constant through the years, even though the players continued to read the music from the original heavily orchestrated and largely unmarked(!) march sized parts. New members learned Sousa's orchestration style by ear and by word of mouth from their older "side-partners." While the changes are sometimes difficult to pinpoint, they must be considered authentic clues to the accurate concert interpretation of Sousa's music. They are essential to its fullest realization.

These Sousa performance practices offer numerous musical rewards. There is a freshness of texture, shading and dynamics. The trimming of instrumentation allows some parts of the march to become more delicate and dance-like, reminding one of Sousa's origins as a violinist, and recalling the European "light-music" traditions of Sousa's idols, Arthur Sullivan, Johann Strauss and Jacques Offenbach. The lightness of texture illuminates the powerful "battle scenes" and grandioso finale which conclude the march. The alterations heighten architectural form, greatly enhancing the total effect of the composition. Sousa's marches, in their sophisticated concert versions, rival similar compositions by Sullivan, Strauss and Offenbach.

Clues abound for the verification of Sousa's unwritten "secret arrangements". They include recordings of the Sousa Band, one lone published example, information passed on by band members, and secondary sources such as bandmasters of the time who sought out Sousa or his players for knowledge of their performance practice.

James Smart's "The SOUSA BAND, A Discography", attributes 1166 Victor Talking Machine record titles to Sousa's Band. Of those issued, only six were led by Sousa. The best known: "Nobles of the Mystic Shrine", "Sabre and Spurs", "Solid Men to the Front" and a radio broadcast of "The Stars and Stripes Forever", all reveal precisely the orchestration changes reported by Sousa's contemporaries. Sousa's biographer, Paul Bierley, suggests that the March King personally approved every disk, whether or not he was the conductor. Many Sousa Band recordings led by other conductors—from the earliest cylinder recordings until the electrical recordings of the late 20's—reveal orchestration changes similar to those confirmed by other sources.

A comparison of the published indoor and outdoor versions of the march from the operetta "The Free Lance" provides a rare corrobora-

tion of Sousa's "changes". The marching band edition, as usual, is thickly orchestrated and doubled, but the concert version, meant for indoor performance, and published in large parts as the finale to the "Selections from "The Free Lance", uses the lighter orchestration style often attributed to Sousa's indoor performances. The process also worked in reverse. For his concert music, Sousa often added doublings when the band played out of doors!

Edmund Wall, principal clarinetist from 1926 until Sousa's death in 1932, affirmed to this writer the general accuracy of reports of Sousa's reorchestration. Since many of Sousa's instructions were given to one section at a time, the rest of the band would often be unaware that any change had occurred. Some deletions and changes were accomplished with a quick visual gesture from the conductor and would remain for ever more. A few of these ideas may be also be confirmed by a small number of pencil markings surviving in the Sousa Band encore books. These are located in the library of the United States Marine Band. Most of the changes were of a simple nature and did not require rewriting. However, for some marches Sousa did add special parts for bells and harp. These are also preserved in the Marine Band Library. According to Mr. Wall, once the march settled into a satisfactory performing pattern, Sousa rarely made subsequent changes.

Today, these ideas also live in the contemporary performance practice of the marvelous Allentown Band. They began to play the marches in the Sousa style during his lifetime and continue to do so today. The band, which was conducted from 1925-75 by Albertus Myers, a former Sousa cornetist, has maintained their tradition section by section in the same aural and oral manner used by the Sousa Band — older members pass the information to younger ones, and all play from unedited parts.

A number of prominent college band directors, including Austin Harding and Mark Hindsley at the University of Illinois and Raymond Dvorak at University of Wisconsin made an effort to emulate Sousa's concert orchestrations, and thus preserve the Sousa sound. In the 1960's, Frank Simon, who had been Sousa's solo cornetist and assistant conductor, supervised a remarkable two volume record series for the American School Band Director's Association. Extensive program notes with these recordings detail Simon's memory of Sousa's performance practice.

It is strange that Sousa altered his published music so greatly. However, it is even more mysterious that since his death attempts by such dedicated conductors as Simon, Hindsley and Dvorak to restore Sousa's concert arrangements, and make his "secrets" public, have had so little general influence. Although most of today's Sousa performances are indoors, publishers have resisted re-issuing the music as it was originally played by Sousa. The vast majority of today's performances and recordings use the marching band "outdoor" editions.

Sousa's marches are America's classical music...if a classic composition is defined as music that each generation rediscovers as valuable, and if "classical" refers to an ideal compositional realization within strict, but pleasing forms. Sousa, although he lived in the romantic era, may well be regarded as one of America's pre-eminent classical composers.

Sousa's true place in music history will not be fully established until the public once again hears the original arrangements and performance practice of the March King and his band.

## EARLY TWENTIETH CENTURY PERFORMANCE STYLE

A knowledge of turn of the century style, that is to say the natural playing inflections used by performers during Sousa's time, a style clearly in Sousa's mind as he composed, can be enormously helpful in realizing the full potential of Sousa's music, as well as for performing the compositions of other classical and march composers of his period.

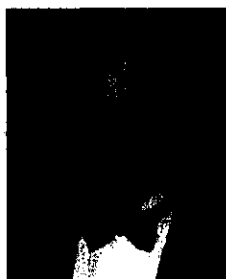
There are striking differences between late 20th century performance style and playing common in the early years of this century. These differences apply to all instrumental music, band or orchestral. Some of these changes are detailed below:

	<u>Early 20th Century</u>	<u>Late 20th Century</u>
<b>DYNAMICS</b>	Melodic volume is differentiated according to note length. The rule was "longer is louder", and louder also meant a fuller tone.	Note volumes are the same within a given dynamic.
<b>ACCIDENTALS</b>	Accidentals on strong beats were always accented by giving these notes added depth and intensity of tone, a type of "Viennese accent".	Accidentals are not accented.
<b>PHRASING</b>	The longest note in a phrase was often the most important. Short notes were almost never given as much importance.	Phrasing is often unrelated to note values, although—short fast notes are sometimes given added emphasis.
<b>NOTE LENGTH</b>	Long melodic notes were sustained as long as possible. They were seldom shortened, even when they preceded a short note.	Long melodic notes are often "spaced" at the end.
<b>STACCATO</b>	Very short, light tone and distinct.	Longer in length and with fuller tone
<b>GRACE NOTES</b>	Grace notes were played with a very light tone, played late, and as quickly as possible, and very closely connected to the following note.	Grace notes are played with a fuller and more intense tone, and are often slightly distanced from the note that they are "gracing".
<b>BALANCE</b>	Sousa's balance was an "hourglass" shape, lighter in the middle, and fuller in treble and bass.	Pyramidal or even vertical balances.

## THE ARRANGERS



**Keith Brion** is the conductor of his own New Sousa Band, and is a frequent guest conductor of major and regional symphony orchestras. He is a former band director at Yale University. He has recorded with his New Sousa Band, the Rochester Philharmonic, the Stockholm Symphonic Wind Orchestra and the university bands at Ohio State and Michigan State.



**Loras Schissel** is currently on staff of the Music Division at the Library of Congress. He is the founder and conductor of the Virginia Grand Military Band, and is active as a band conductor and clinician. Long an avid Sousa scholar, he also serves, along with his colleague Keith Brion, as an official editorial advisor to John Philip Sousa Inc. He is a native of New Hampton, Iowa, having pursued musical studies at the University of Northern Iowa.

## FOR MORE INFORMATION ABOUT SOUSA

For further reading, consult "John Philip Sousa, American Phenomenon", by Paul E. Bierley 1973; "Marching Along", the autobiography of John Philip Sousa, edited by Paul E. Bierley 1994; both from Integrity Press, Westerville OH.

For additional reading: "The Natural Laws of Musical Expression" 1894, Hans Schmitt, Professor of Music, Vienna Conservatory, Clayton F. Summy, Chicago; "Expression in Music" by VanderCook, 1926, Rubank; "Early Recordings and Musical Style-Changing tastes in instrumental performance, 1900-1950", Robert Philip, Cambridge University Press, 1992.

## CREDITS

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Joseph Kreines, Melbourne, FL

## INSTRUMENTATION

The instrumentation for this edition is based on the part distribution used by Sousa's Band for their performances in the 1920's. Conductors may wish to note that the original Sousa Band assigned one half, or more, of the clarinet section to first parts. Sousa's Band used as many as 26 Bb clarinets. The New Sousa Band, with a nine player section, uses 5-1st clarinets (one doubles Eb), 2-2nd's and 2-3rd's.

Full Conductor Score .....	1
Violin I .....	8
Violin II.....	8
Viola .....	5
Violincello.....	5
Double Bass .....	5
Piccolo.....	1
Flute I & II .....	2
Oboe I & II .....	2
Bb Clarinet I .....	1
Bb Clarinet II .....	1
Bb Bass Clarinet .....	1
Bassoon I & II.....	2
Bb Trumpet I.....	1
Bb Trumpet II .....	1
Bb Trumpet III & IV.....	2
F Horn I & II.....	2
F Horn III & IV .....	2
Trombone I & II .....	2
Trombone III.....	1
BBb Tuba .....	1
Harp.....	1
Percussion: Snare Drum/Bass Drum/Cymbals/Bells .....	5

WFR137

## STARS & STRIPES & SOUSA!



A wonderful new compact disc recording of "The Stars and Stripes Forever" along with 17 other Sousa classics is available from *Walking Frog Records* exclusively distributed by C.L. Barnhouse Company. These superlative recordings were made by *The Washington Winds* with Keith Brion conducting. All of the recordings on this compact disc use the band editions arranged by Keith Brion and

Loras Schissel and should provide an excellent model for bands wishing to perform these compositions in the unique style of the Sousa Band.

*Includes: Stars & Stripes Forever, Semper Fidelis, Songs of Grace and Songs of Glory, The Invincible Eagle, Willow Blossoms, The Untitled March, Washington Post, El Capitan, Fugue on Yankee Doodle, Manhattan Beach, I've Made My Plans For The Summer, Free Lance March, Hands Across The Sea, Sabra & Spurs, The Thunderer, Selections from the 'Pirates of Penzance', Liberty Bell March, and Black Horse Troop.*

## The Stars and Stripes Forever

John Philip Sousa

arranged by Brion/Schissel

WBM-2820-00

 $\text{♩} = 124$ 

March

5

*leggiero*

Piccolo

1st & 2nd Flutes

1st & 2nd Oboes

1  
Bb Clarinets

2

Bb Bass Clarinet

Bassoons

1  
Bb Trumpets

2

3,4

1,2  
Horns in F

3,4

1,2  
Trombones

3

Tuba

Snare Drum/  
Cymbal/  
Bass Drum/Bells

Harp

1  
Violin

2

Viola

Violoncello

Double Bass

1 2 3 4 5 6 7

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13

Pic. *p sub.*

Fl. 1 2 *p sub.*

Ob. 1 2 *p sub.*  
*sol.*

Cl. 1 *p sub.*

Cl. 2 *p sub.*

B. Cl. *p sub.*

Bssn. *p sub.*  
*sol. p sub.*

Tpts. 1 2 *p sub.*

3 4 *p sub.*

Hrns. 1 2 *p sub.*

3 4 *p sub.*

Trbs. 1 2 *p sub.*

3 *p sub.*

Tuba *p sub.*

S.D./  
Cym./  
B.D. *p sub.*

Harp *p sub.*

Vlins. 1 *p sub.*

2 *p sub.*

Vla. *p sub.*

Vcl. *p sub.*

D.B. *p sub.*

8 9 10 11 12 13 14

This musical score page contains measures 15 through 21. The instruments are arranged in the following order from top to bottom: Piccolo (Pic.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet 1 and 2 (Cls. 1, 2), Bass Clarinet (B. Cl.), Bassoon (Bssn.), Trumpets 1, 2, 3, and 4 (Tpts. 1, 2, 3, 4), Horns 1, 2, 3, and 4 (Hrns. 1, 2, 3, 4), Trombones 1, 2, and 3 (Trbs. 1, 2, 3), Tuba, Snare Drum/Cymbal/Bass Drum (S.D./Cym./B.D.), Harp, Violins 1 and 2 (Vins. 1, 2), Viola (Via.), Violoncello (Vcl.), and Double Bass (D.B.). The score features various musical notations including notes, rests, and dynamic markings such as *f*, *p*, *sub.*, and *sol.*. A large watermark "Copyrighted Material" is visible across the center of the page. At the top right, there are first and second endings marked with "1" and "2". The measure numbers 15, 16, 17, 18, 19, 20, and 21 are printed at the bottom of the page.

15 16 17 18 19 20 21

22 *tacet 1x*

Pic. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Cl. 1 *pff*

Cl. 2 *pff*

B. Cl. *pff*

Bssn. *pff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Tpts. 4 *ff*

Hrns. 1/2 *pff*

Hrns. 3/4 *pff*

Trbs. 1/2 *ff*

Trbs. 3 *ff*

Tuba *pff*

S.D./Cym./B.D. *pff*

Harp *pff*

All Vlns. 1st x *ff*

Vln. 1 2nd x *ff*

Vln. 2 2nd x *pff*

Vla. *pff*

Vcl. *pff*

D.B. *pff*

22 23 24 25 26 27 28 29

This musical score page contains measures 30 through 37. The instrumentation includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon, Trumpets 1-4, Horns 1-4, Trombones 1-3, Tuba, Snare Drum/Cymbal/Bass Drum, Harp, Violins 1st & 2nd, Viola, Violoncello, and Double Bass. The score is written in G major (one sharp) and 4/4 time. Measures 30-34 feature a complex woodwind and string texture with various articulations and dynamics. Measures 35-37 show a more unified orchestral sound with prominent string and woodwind entries. Dynamics range from *ff* to *sf*. A 'Play' instruction is present in measures 35, 36, and 37. A first ending bracket is marked at the top right of measure 37.

Pic.

Fl. 1 2

Ob. 1 2

Cls. 1 2

B. Cl.

Bssn.

Tpts. 1 2 3 4

Hrns. 1 2 3 4

Trbs. 1 2 3

Tuba

S.D./ Cym./ B.D.

Harp

All Vlns. 1st x

Vln. 1 2nd x

Vln. 2 2nd x

Vla.

Vcl.

D.B.

30 31 32 33 34 35 36 37

**[39] Trio**

Pic.

Fl.  
1  
2

Ob.  
1  
2

Cls.  
1  
2

B. Cl.

Bssn.

Tpts.  
1  
2  
3  
4

Hrns.  
1  
2  
3  
4

Trbs.  
1  
2  
3

Tuba

Perc./  
Bells

Harp

Vlins.  
1  
2

Vla.

Vcl.

D.B.

*p*, *con espressione*, *Sul G con espressione*

38 39 40 41 42 43 44 45



This page contains a musical score for measures 46 through 52. The instruments and their parts are as follows:

- Pic.** (Piccolo): Rests in measures 46-48, then plays a series of eighth notes in measures 49-52.
- Fl. 1 & 2** (Flutes): Rests in measures 46-48, then plays a series of eighth notes in measures 49-52.
- Ob. 1 & 2** (Oboes): Rests in measures 46-48, then plays a series of eighth notes in measures 49-52.
- Cls. 1 & 2** (Clarinets): Play a melodic line with slurs and ties across measures 46-52.
- B. Cl.** (Bass Clarinet): Plays a melodic line with slurs and ties across measures 46-52.
- Bssn.** (Bassoon): Plays a melodic line with slurs and ties across measures 46-52.
- Tpts. 1, 2, 3 & 4** (Trumpets): Rests in measures 46-48, then plays a series of eighth notes in measures 49-52.
- Hrns. 1, 2, 3 & 4** (Horns): Rests in measures 46-48, then plays a series of eighth notes in measures 49-52.
- Trbs. 1, 2 & 3** (Trombones): Play a melodic line with slurs and ties across measures 46-52.
- Tuba**: Rests in measures 46-48, then plays a series of eighth notes in measures 49-52.
- Bells**: Rests in measures 46-48, then plays a series of eighth notes in measures 49-52.
- Harp**: Plays a melodic line with slurs and ties across measures 46-52.
- Vlins. 1 & 2** (Violins): Play a melodic line with slurs and ties across measures 46-52.
- Vla.** (Viola): Plays a melodic line with slurs and ties across measures 46-52.
- Vcl.** (Violoncello): Plays a melodic line with slurs and ties across measures 46-52.
- D.B.** (Double Bass): Plays a melodic line with slurs and ties across measures 46-52.

The score is written in 2/4 time with a key signature of one sharp (F#). Measures 46-48 are marked with a 'p' (piano) dynamic. Measures 49-52 are marked with a 'p' (piano) dynamic. The page number 24 is in the top left corner.

Pic.

Fl. 1  
2

Ob. 1  
2

1  
2  
Cls.

B. Cl.

Bssn.

1  
2  
3  
4  
Tpts.

1  
2  
3  
4  
Hrns.

1  
2  
3  
Trbs.

Tuba

Bells

Harp

1  
2  
Vlns.

Vla.

Vcl.

D.B.

53 54 55 56 57 58 59 60

This page contains the musical score for measures 61 through 68 of an orchestral piece. The score is written for a large orchestra, including woodwinds, brass, strings, and percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoon, Trumpets 1, 2, 3, and 4, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Tuba, Bells, Harp, Violins 1 and 2, Viola, Violoncello, and Double Bass. The second system includes the same instruments. The score features a variety of musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). A large, diagonal watermark reading "Not Valid for Performance" is overlaid across the center of the page.

Pic.

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Bssn.

Tpts. 1 2 3 4

Hrns. 1 2 3 4

Trbs. 1 2 3

Tuba

Bells

Harp

Vlins. 1 2

Vla.

Vcl.

D.B.

61 62 63 64 65 66 67 68

Pic.

Fl. 1 2 *Take Piccolo*

Ob. 1 2

Cl. 1 2

B. Cl.

Bssn.

Tpts. 2 3 4

Hrns. 1 2 3 4

Trbs. 1 2 3

Tuba

Bells/ Perc. *SD, BD, Cym.*

Harp

Vlns. 1 2

Vla.

Vcl.

D.B.

69 70 71 72 73 74 75

Pic.

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Bssn.

Tpts. 1 2 3 4

Hrns. 1 2 3 4

Trbs. 1 2 3

Tuba

S.D./Cym./B.D.

Cym. w/ BD beater

BD Only

Harp

Vlins. 1 2

Vla.

Vcl.

D.B.

76 77 78 79 80 81 82 83



Pic.

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Bssn.

Tpts. 1 2 3 4

Hrns. 1 2 3 4

Trbs. 1 2 3

Tuba

S.D./ Cym./ B.D.

BD Only

Cym. w/ BD beater

Both

Cym. w/ BD beater

Both

Cym. crash BD Roll

Harp

Vlins. 1 2

Vla.

Vcl.

D.B.

84 85 86 87 88 89 90 91

This is a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet (Cls.), Bassoon (Bsn.), Trumpet (Tpts.), Horn (Hrns.), Trombone (Trbs.), Tuba, Percussion (Perc.), Harp, Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score includes dynamic markings such as *dim. 1x only*, *ff*, *p*, *mp*, *f*, *p-ff*, and *w/Cym.*. The page number 92 is visible at the bottom left, and the page number 99 is visible at the bottom right. The score is for measures 92 through 99.

Pic.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Bssn.

Tpts. 1  
2  
3  
4

Hrns. 1  
2  
3  
4

Trbs. 1  
2  
3

Tuba

S.D./  
Cym./  
B.D.

Harp

Vln. 1

Vln. 2  
1st x

Vln. 2/  
Vla.-2x

Vla.-1x

Vcl.

D.B.

100 101 102 103 104 105 106

Pic.

Fl. 1  
2

Ob. 1  
2

Cls. 1  
2

B. Cl.

Bssn.

Tpts. 1  
2  
3  
4

Hrns. 1  
2  
3  
4

Trbs. 1  
2  
3

Tuba

S.D./  
Cym./  
B.D.

Harp

Vln. 1

Vln. 2  
1st x

Vln 2/  
Vla.-2x

Vla.-1x

Vcl.

D.B.

107 108 109 110 111 112 113 114

Pic.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Bssn.

Tpts. 1  
2  
3  
4

Hrns. 1  
2  
3  
4

Trbs. 1  
2  
3

Tuba

S.D./  
Cym./  
B.D.

Harp

Vln. 1

Vln. 2  
1st x

Vln 2/  
Vla.-2x

Vla.-1x

Vcl.

D.B.

play F# 2x only

115 116 117 118 119 120 121

This musical score page, numbered 34, contains measures 122 through 128. The instrumentation includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoon, Trumpets 1 through 4, Horns 1 through 4, Trombones 1 through 3, Tuba, Snare Drum/Cymbal/Bass Drum, Harp, Violin 1, Violin 2 (1st and 2nd), Viola 2nd/Viola 2x, Viola 1st, Violoncello, and Double Bass. The score is written in G major (one sharp) and 4/4 time. Measures 122-124 feature a complex woodwind and string texture with various articulations like accents and slurs. Measures 125-128 show a more unified orchestral sound with prominent brass and string entries. Dynamic markings such as *ff* (fortissimo) and *loco* are used throughout. Performance instructions like "Play" and "2x (opt.)" are present. A large, diagonal watermark "Copyrighted Material" is visible across the center of the page.

Pic.

Fl. 1 2

Ob. 1 2

Cls. 1 2

B. Cl.

Bssn.

Tpts. 1 2 3 4

Hrns. 1 2 3 4

Trbs. 1 2 3

Tuba

S.D./ Cym./ B.D.

Harp

Vln. 1

Vln. 2 1st x

Vln. 2/ Via.-2x

Vla.-1x

Vcl.

D.B.

122 123 124 125 126 127 128