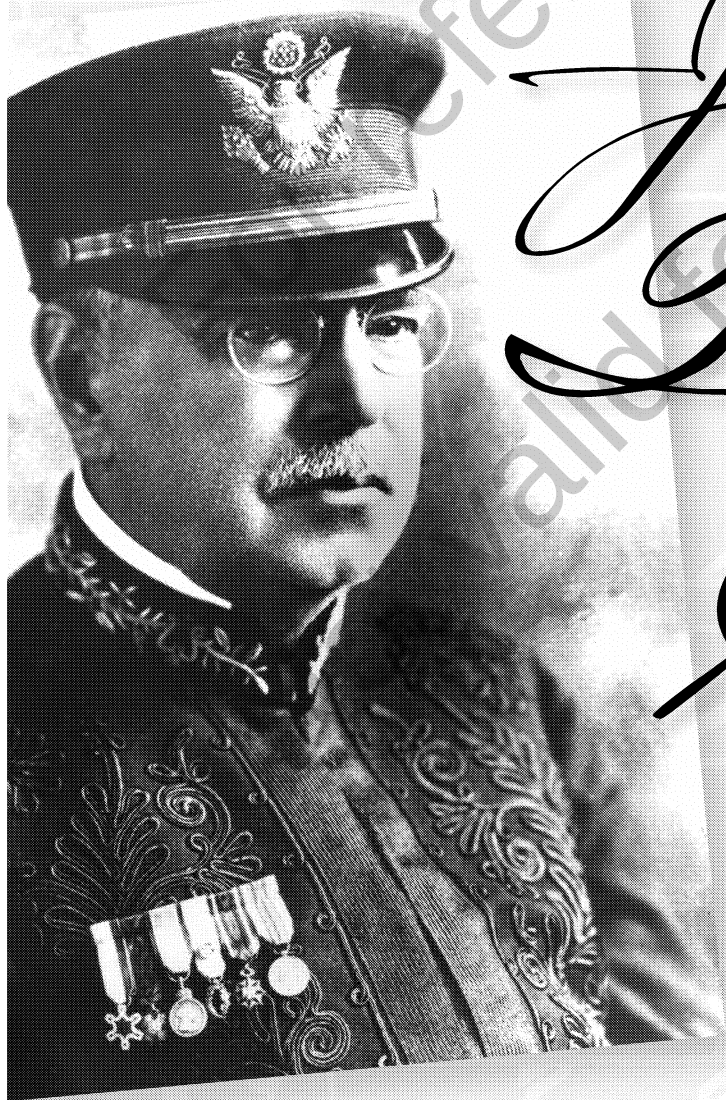


John Philip Sousa Legacy Series

FULL CONDUCTOR SCORE
WBM-4276-01

When The Boys Come Sailing Home

John Philip Sousa
Modern edition by Keith Brion



*John
Philip
Sousa*
LEGACY SERIES

Willow-Blossom Music
Distributed By

C.L. BARNHOUSE CO.

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“WHEN THE BOYS COME SAILING HOME”-MARCH-SONG

John Philip Sousa (1901) • Modern Edition by Keith Brion

Parts List

Full Conductor's Score	1	Horns 1 & 2 in F	2
Piccolo	1	Horns 3 & 4 in F	2
Flute	10	1st Trombone	2
Clarinet in Eb	1	2nd Trombone	2
1st Clarinet in Bb	3	3rd Trombone	2
2nd Clarinet in Bb	3	Euphonium B.C.	2
3rd Clarinet in Bb	3	Baritone T.C.	2
Alto Clarinet in Eb	2	Tuba	4
Bass Clarinet in Bb	2	String Bass*	1
*Contrabass Clarinet in BBb Alto	1	Percussion: Snare Drum,	
Alto Saxophone 1 & 2	6	Bass Drum, Cymbals	3
Tenor Saxophone	2	Orchestra Bells	1
Baritone Saxophone	1		
Bassoons	2	*Part supplied but not	
1st Cornet in Bb	4	present in score.	
2nd Cornet in Bb	4		
1st & 2nd Trumpets in Bb	2	Performance time: 2:38"	

SOUSA LEGACY EDITIONS

Willow Blossom Music's "Sousa Legacy Editions" celebrate Sousa's nearly sixty-year career as a composer and span the "golden age of American bands".

Now, again in collaboration with the C.L. Barnhouse Co., and the Naxos "Sousa Wind Band" recording series, Willow Blossom Music is making available many new full score editions of Sousa's unique compositions.

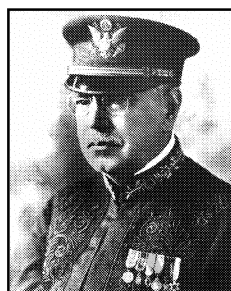
Stylistic decisions for these modern band editions are adapted from numerous available sources, including the original manuscript scores, parts and sketches, first printings, printed parts used by the Sousa Band, recordings by Sousa's Band, period writings, word of mouth from former Sousa Band musicians,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

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 Band, these editions strive to make this unique musical legacy accessible for performances by modern bands. These editions have been recorded on Naxos/Sousa Wind Band series and also used in the contemporary performances by Keith Brion and his New Sousa Band.

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.

JOHN PHILIP SOUSA—A BRIEF BIOGRAPHY



John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. While famous as a fabulous bandmaster, 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 represented America across the globe and brought music to hundreds of American towns.

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 this vastly improved ensemble won high renown while Sousa's compositions earned him the title of "The March King". With the formation of his own band in 1892, Sousa achieved world-wide acclaim.

As a Washington DC teenager, 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 long decades of its existence, has band logged over a million miles in an era of train and ship travel. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910-11, which became 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.

The 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. Because of 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, along with 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 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, topicality, swift pace, and joyous spirit. In America's golden age of bands, Sousa's Band and his music were pre-eminent.

For further reading, consult: "John Philip Sousa, American Phenomenon", by Paul E. Bierley 1973, Integrity Press; The Works of John Philip Sousa by Paul E. Bierley 1984; and "Marching Along", the autobiography of John Philip Sousa, edited by Paul E. Bierley 1994; "The Incredible Band of John Philip Sousa" by Paul E. Bierley, University of Illinois Press 2006; and "John Philip Sousa's America" by John Philip Sousa IV with Loras Schissel, GIA Publications, Chicago 2012.

WHEN THE BOYS COME SAILING HOME! (1918)

Throughout World War I Sousa maintained an active musical presence on the national scene. To inspire the national war effort he composed many of his most brilliant military marches. He also marched in front of his massive 300 piece "Jackie Band" of recruits from the Great Lakes Naval Training Center for patriotic parades in major cities to promote the sale of war bonds. As the war reached its conclusion he seized the moment to compose this joyous victory-song for voice and piano. The lyrics were by his daughter Helen Sousa Abert. Later Sousa scored the music for concert band alone. He called his happy single key song-setting a "march song".

*"The Boys will greet their mothers, sisters, cousins and the others,
With a very Frenchy "Parlezvous Francais"?
And those who have been smitten,
With the language of Great Britain,
Will be full of "Blime, swank and Oh I Say."*

*But when those fighting Yankees meet the girls that they adore,
Their sweethearts of this land of liberty,
They'll forget the French and English, and they'll yell out with a roar;
"Say Girlie but you sure looked good to me."*

*Refrain:
When the boys come sailing home,
When the boys come sailing home,
The girls will hug them, kiss them and caress them,
When the boys come sailing home.*

*Second verse:
A luscious ven 'son pasty, To a Brit-on's very tasty,
And a hunch of mutton he calls proper food.
And when it comes to eating, France will take a lot of beating,
For each spoonful must have a sauce to make it good.
But when our soldier boys went out on guard or in a trench,
Their thoughts were centered on a juicy steak;
They said: "Keep the concoctions of the English and the French;
Give me the pies my mother used to make."*

*Refrain:
When the boys come sailing home,
When the boys come sailing home,
The girls will hug them, kiss them and caress them,
When the boys come sailing home.*

CREDITS

The Sousa Library at the University of Illinois,
Scott Schwartz, curator

The library of the United States Marine Band

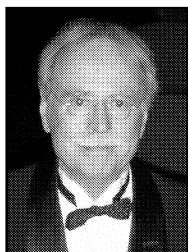
The Sousa collection at the Library of Congress
and Loras Schissel

John Sousa IV

Paul E. Bierley and his great Sousa books including "The Works of John Philip Sousa", "John Philip Sousa an American Phenomenon," and "The Incredible Band of John Philip Sousa". Naxos Records, Klaus Heymann for his vision in recording the complete band music of John Philip Sousa

RECORDING

This edition has been recorded on "John Philip Sousa-Music for Wind Band, Vol. 10, Keith Brion conducting the Royal Norwegian Navy Band. Naxos 8.559397



Keith Brion is the conductor of his own New Sousa Band, is an active guest conductor with major and regional symphony orchestras and university bands. He is a former band director at Yale University. He is currently recording a multi volume series of Sousa's complete wind works for Naxos Records with a series of major European military bands. He has also recorded with the

Rochester Philharmonic, the Slovak Radio Orchestra, the Stockholm Symphonic Wind Orchestra and the university bands at Ohio State and Michigan State.

For reference only.
Not valid for performance.

When the Boys Come Sailing Home

John Philip Sousa
arranged by Keith Brion

Tempo di Marcia

5

Full Score for "When the Boys Come Sailing Home" by John Philip Sousa, arranged by Keith Brion. The score is in 2/4 time, marked "Tempo di Marcia". The key signature is one sharp (F#). The score includes parts for the following instruments:

- C Piccolo
- C Flute
- Oboe 1, 2
- Clarinet in E $\flat$
- Clarinet in B $\flat$ 1
- Clarinet in B $\flat$ 2, 3
- Alto Clarinet in E $\flat$
- Bass Clarinet
- Bassoons
- Soprano Saxophone
- Alto Saxophone 1, 2
- Tenor Saxophone
- Baritone Saxophone
- 1st Cornet in B $\flat$
- 2nd Cornet in B $\flat$
- Trumpet in B $\flat$ 1, 2
- Horn in F 1, 2
- Horn in F 3, 4
- Trombone 1, 2
- Trombone 3
- Euphonium
- Tuba
- Percussion (Sn. Dr., B.D., Cymbals)
- Orchestral Bells

The score is divided into measures, with a large measure number "5" indicating the start of a new section. Dynamics include *ff* (fortissimo), *p* (piano), and *choke*. The percussion part includes instructions for "Both", "choke", and "BD only".

11

Picc.

Flute

Oboe 1, 2

Es. Clar.

Clar. 1

Clar. 2, 3

Alto Cl.

Bass Cl.

Bssn.

Sop. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Cor. 1

Cor. 2, 3

Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Bells

Picc.

Flute

Oboe 1, 2

E♭ Clar.

Clar. 1

Clar. 2, 3

Alto Cl.

Bass Cl.

Bssn.

Sop. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Cor. 1

Cor. 2, 3

Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Bells

3/

Picc.

Flute

Oboe 1, 2

E♭ Clar.

Clar. 1

Clar. 2, 3

Alto Cl.

Bass Cl.

Bsn.

Sop. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Cor. 1

Cor. 2, 3

Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Bells

Play for Outdoor Performances Only

Play for Outdoor Performances Only

Play for Outdoor Performances Only

Not Valid for Performance

41

Picc.

Flute

Oboe 1, 2

E♭ Clar.

Clar. 1

Clar. 2, 3

Alto Cl.

Bass Cl.

Bssn.

Sop. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Cor. 1

Cor. 2, 3

Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Bells

Not Valid for Performance

[illegible]

61

Picc. *detached* *ff* *sf*

Flute *detached* *ff* *sf*

Oboe 1, 2 *ff* *sf*

Es Clar. *detached* *ff* *sf*

Clar. 1 *detached* *ff* *sf*

Clar. 2, 3 *ff* *sf*

Alto Cl. *ff* *sf*

Bass Cl. *ff* *sf*

Bssn. *ff* *sf*

Sop. Sax. *detached* *ff* *sf*

A. Sax. 1, 2 *detached* *ff* *sf*

T. Sax. *detached* *ff* *sf*

B. Sax. *ff* *sf*

Cor. 1 *detached* *ff* *sf*

Cor. 2, 3 *detached* *ff* *sf*

Tpt. 1, 2 *ff* *sf*

Hn. 1, 2 *ff* *sf*

Hn. 3, 4 *ff* *sf*

Tbn. 1, 2 *detached* *ff* *sf*

Tbn. 3 *detached* *ff* *sf*

Euph. *detached* *ff* *sf*

Tuba *ff* *sf*

Perc. *(Both) ff* *sf*

Bells

Play

71

Picc.

Flute

Oboe 1, 2

E♭ Clar.

Clar. 1

Clar. 2, 3

Alto Cl.

Bass Cl.

Bsbn.

Sop. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Cor. 1

Cor. 2, 3

Tpt. 1, 2

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Bells

Picc., 2nd X only

87

89

Picc.

Flute

Oboe 1, 2

E♭ Clar.

Clar. 1

Clar. 2, 3

Alto Cl.

Bass Cl.

Bssn.

Sop. Sax.

A. Sax.
1, 2

T. Sax.

B. Sax.

Cor. 1

Cor. 2, 3

Tpt. 1, 2

Hrn. 1, 2

Hrn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Bells

sf

mp/ff

Cymb. out 1st X

Orchestra Bells 1st X only

mp

90

Picc.

Flute

Oboe 1, 2

E♭ Clar.

Clar. 1

Clar. 2, 3

Alto Cl.

Bass Cl.

Bssn.

Sop. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Cor. 1

Cor. 2, 3

Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Bells

98

Picc.

Flute

Oboe 1, 2

E♭ Clar.

Clar. 1

Clar. 2, 3

Alto Cl.

Bass Cl.

Bssn.

Sop. Sax.

A. Sax. 1, 2

T. Sax.

B. Sax.

Cor. 1

Cor. 2, 3

Tpt. 1, 2

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Perc.

Bells

1.

2.

sfz