The Complete Marches of John Philip Sousa

Vol. 1 No. 15

THE WOLVERINE

MARCH

(1881)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

The Wolverine March (1881)

Little is known about the circumstances which gave rise to the composition of this march. It was "Respectfully dedicated to His Excellency Hon. David H. Jerome, Governor of Michigan, and Staff." According to an inscription on the sheet music, it was first performed by the U. S. Marine Band at a reception given by the Michigan State Association in Washington on March 2, 1881.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 97. Used by permission.

Editorial Notes

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

The Complete Marches of John Philip Sousa appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all remaining markings and the original scoring are preserved. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa's musicians or changes modeled on the customary practices of "The March King."

Performance practices that deviate from the original printed indications are described below and appear in [brackets] *in the score. In many instances these indications appear side-by-side with the original markings. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.*

First Strain (m. 5-20): In the Marine Band's performance of certain Sousa marches, repeated notes in the snare drum parts are occasionally ornamented with flams. Although it is not specifically notated in the present edition, the notes on strong beats in snare drum solo in m. 4 are often played with added flams. Also, added percussion accents in m. 8-11 and 16-19 emphasize the repeated crescendos to *fortissimo* in this strain.

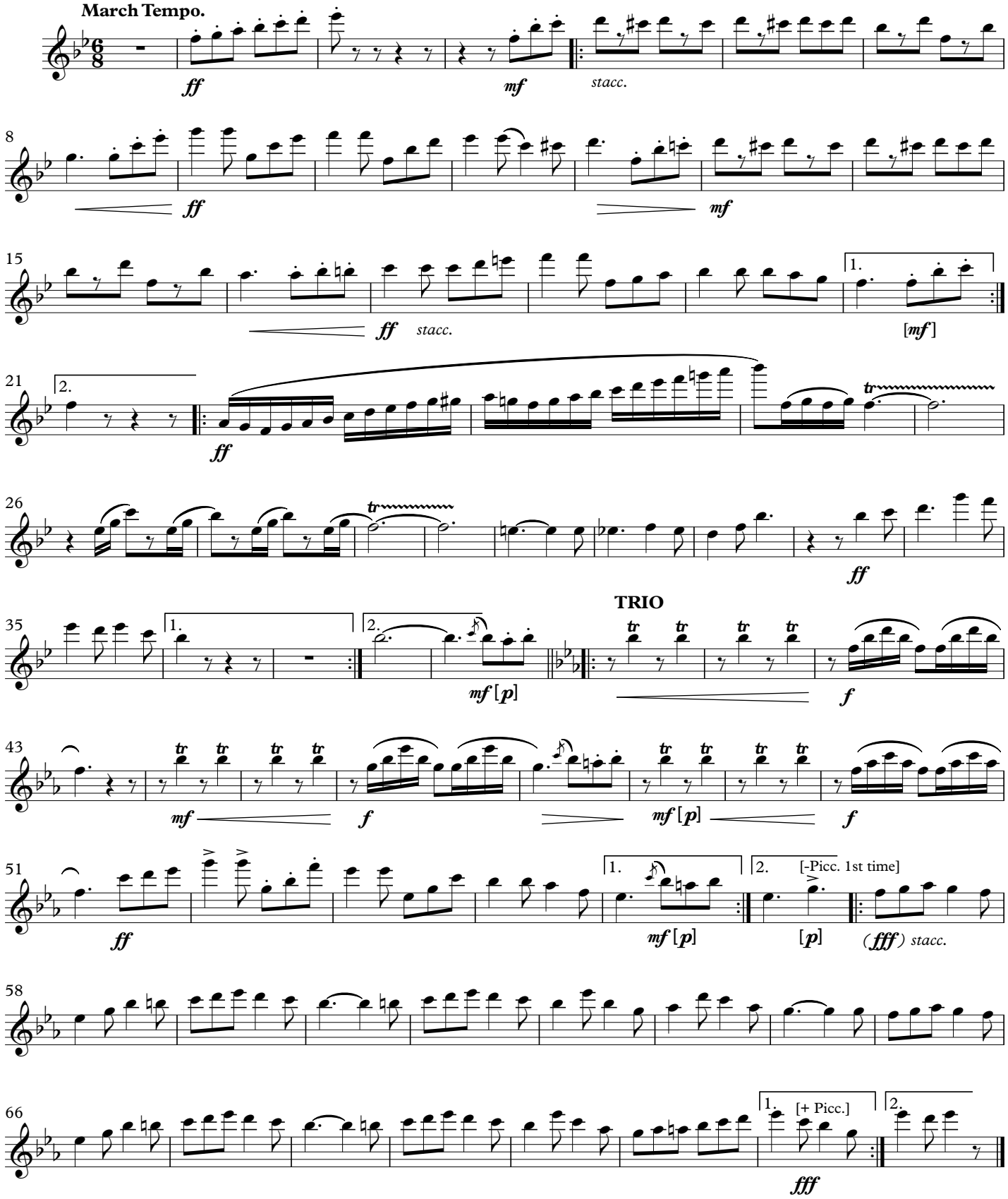
Trio (m. 39-55): Although this strain was originally marked *mezzo-forte* to begin, the whole band continues to play, and a starting dynamic of *piano* creates more contrast to the previous strains as well as setting up the crescendos that follow.

Final strain (m. 56-end): Following the *fortissimo* ending of the Trio, the first time through the final strain should be played *piano*, with piccolo, E-flat clarinet, cornets, trombones, and cymbals tacet first time. All instruments rejoin in the first ending and play *fortissimo* second time through. A percussion accent may be added to beat two of m. 70 just before the end of the march.

March

THE WOLVERINE

Flute/Piccolo (1881) **JOHN PHILIP SOUSA**



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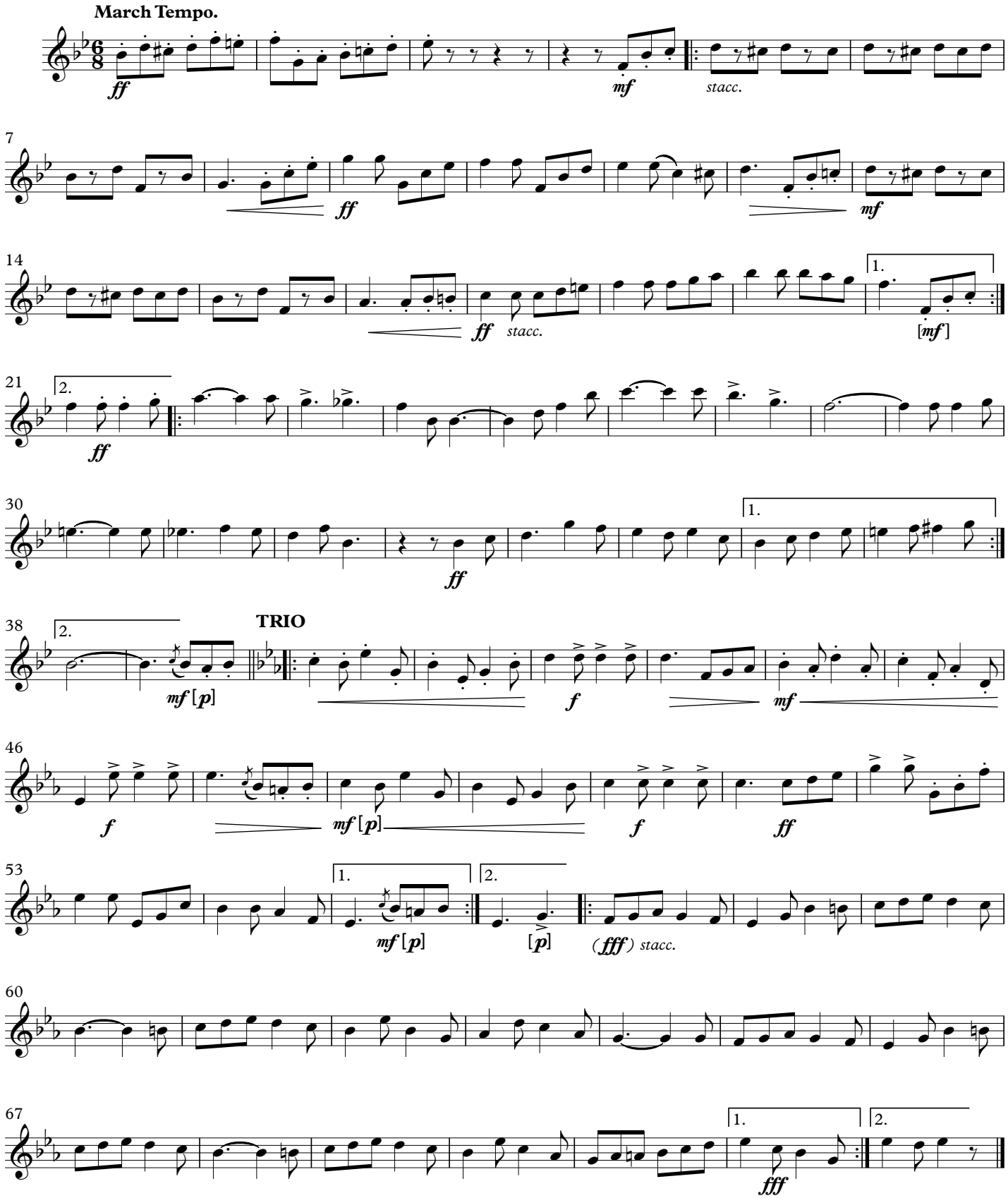
March

THE WOLVERINE

Oboe

(1881)

JOHN PHILIP SOUSA



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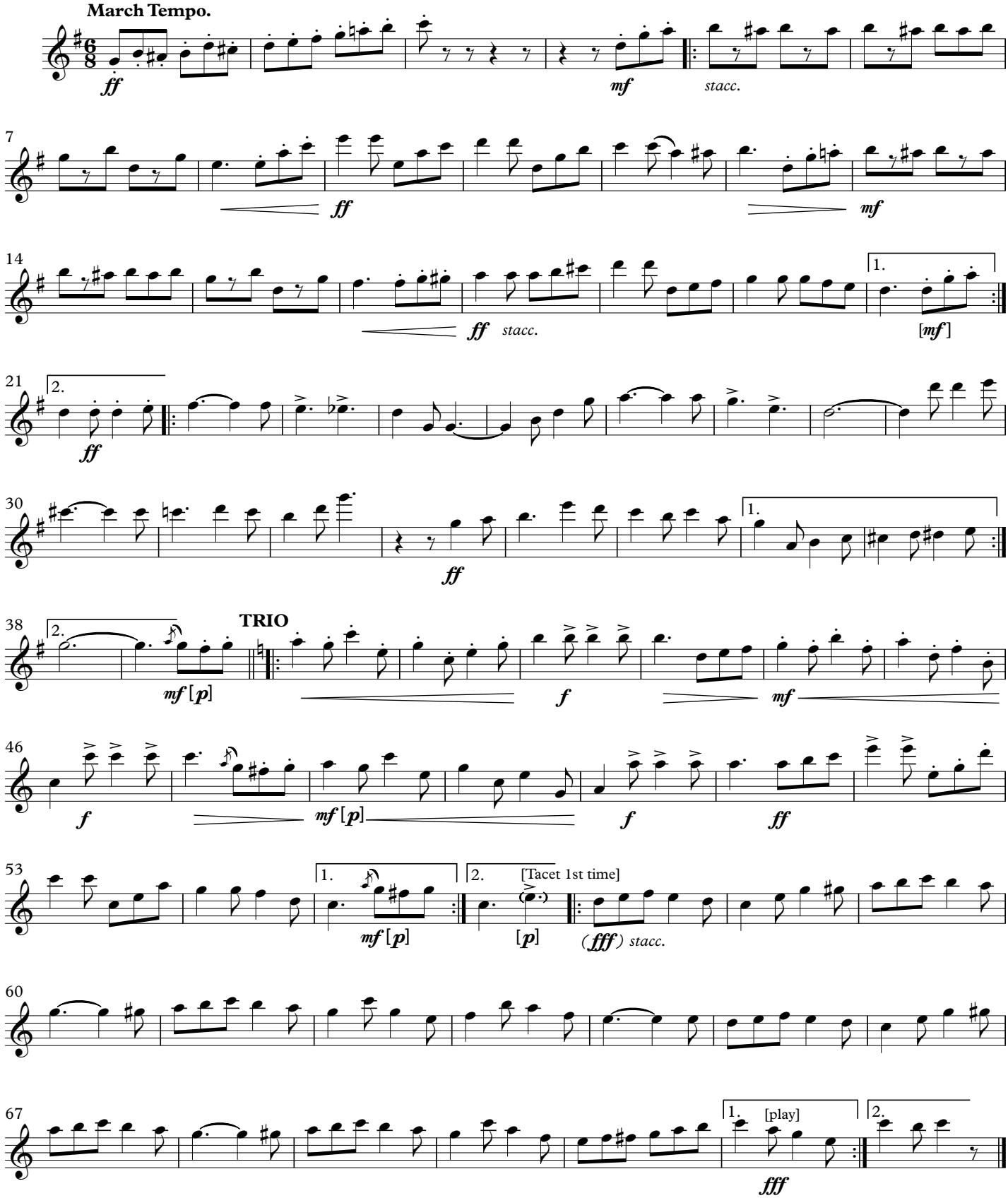
March

THE WOLVERINE

E♭ Clarinet (1881) **JOHN PHILIP SOUSA**



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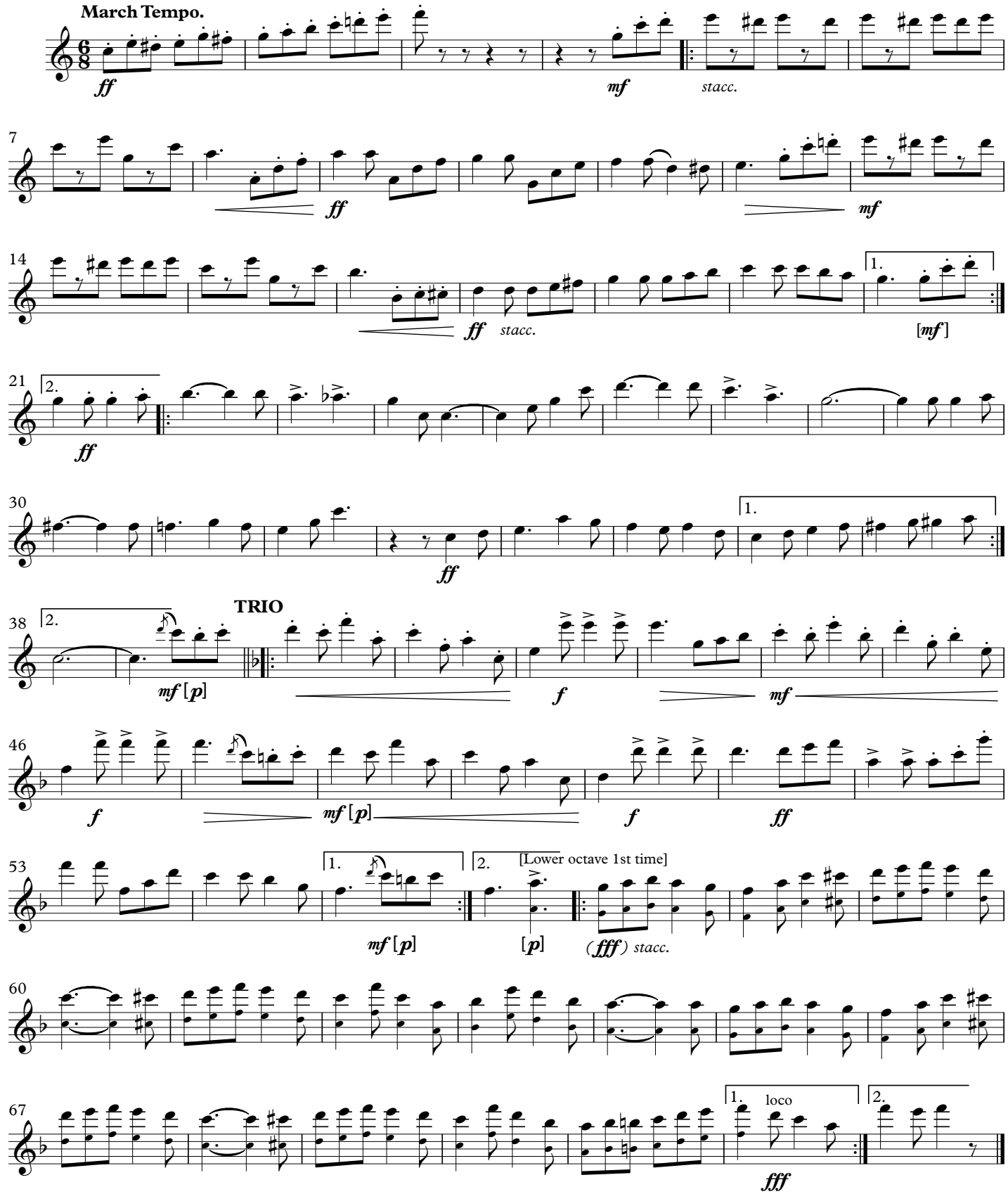
March

THE WOLVERINE

1st B♭ Clarinet (1881) **JOHN PHILIP SOUSA**



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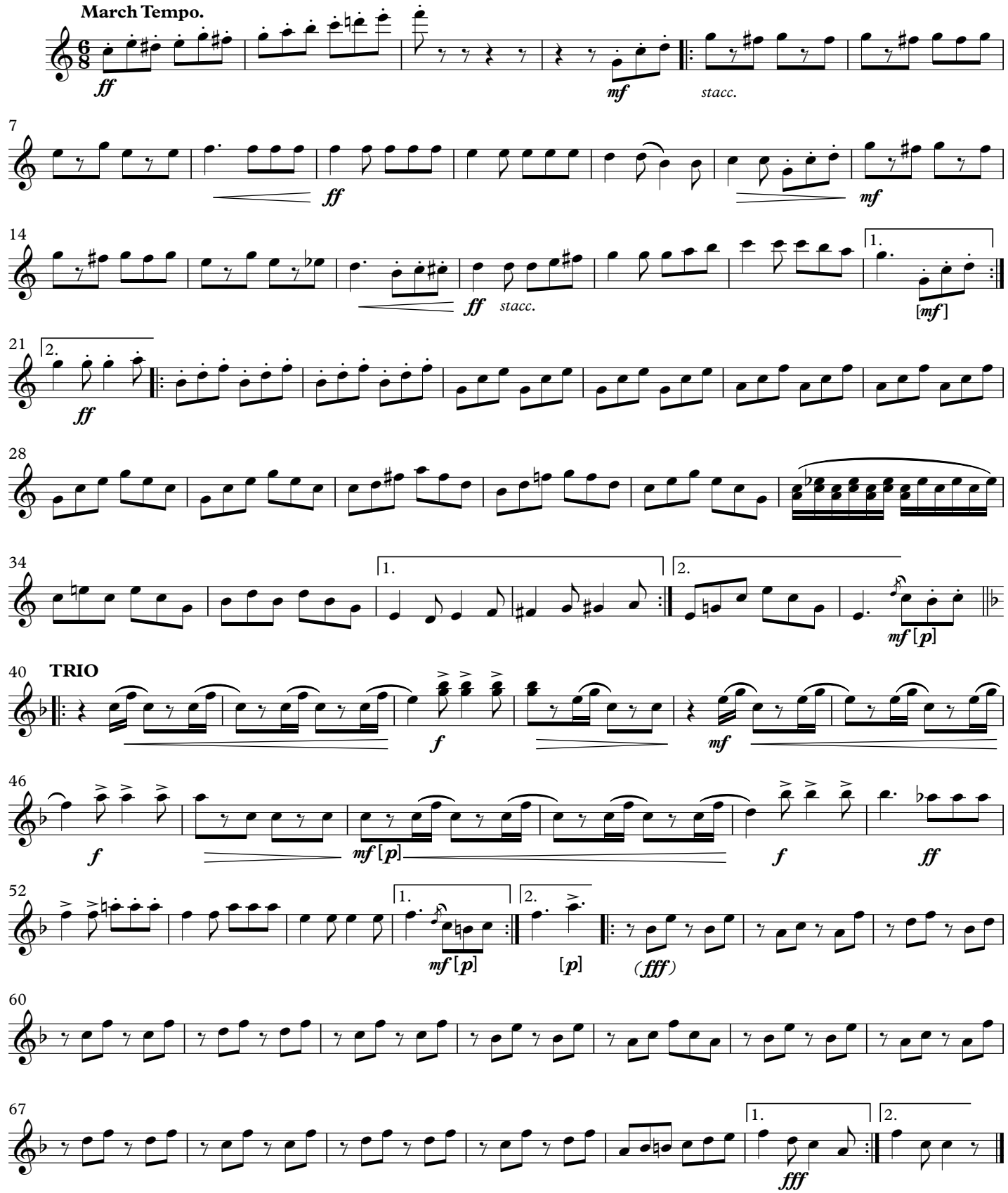
March

THE WOLVERINE

2nd B♭ Clarinet (1881) **JOHN PHILIP SOUSA**



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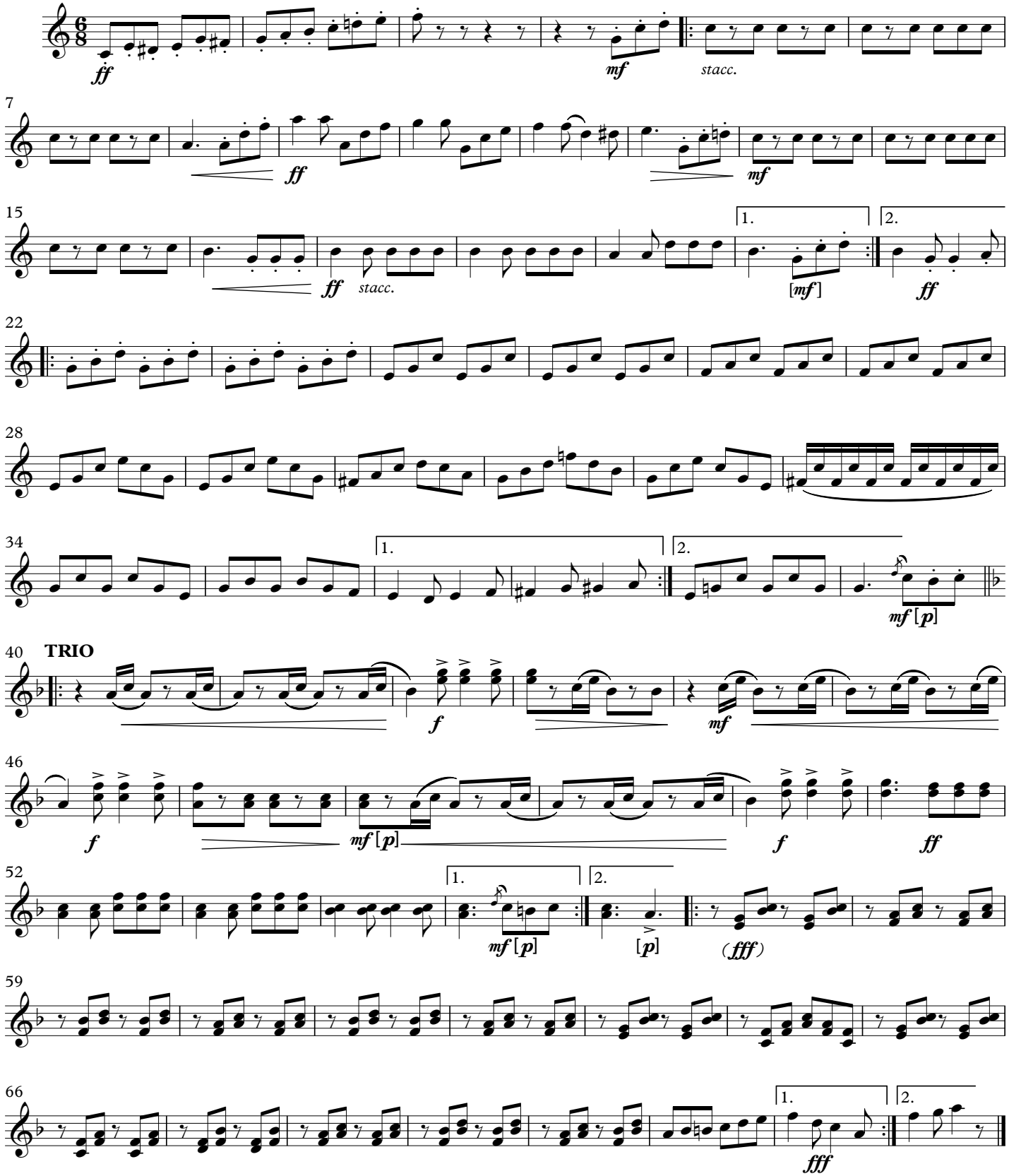
March

THE WOLVERINE

3rd B♭ Clarinet (1881) **JOHN PHILIP SOUSA**

March Tempo.



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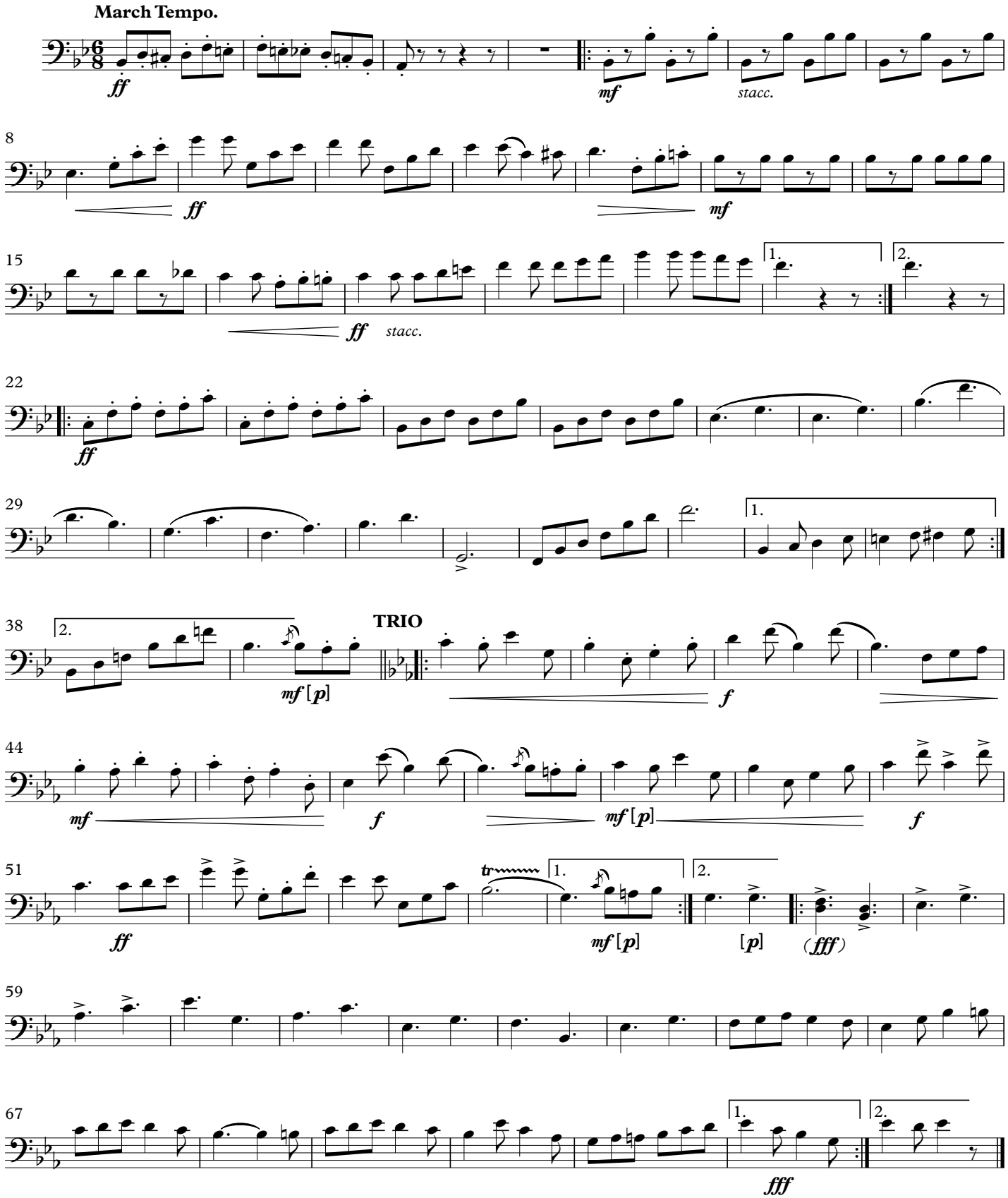
March

THE WOLVERINE

(1881)

Bassoon

JOHN PHILIP SOUSA



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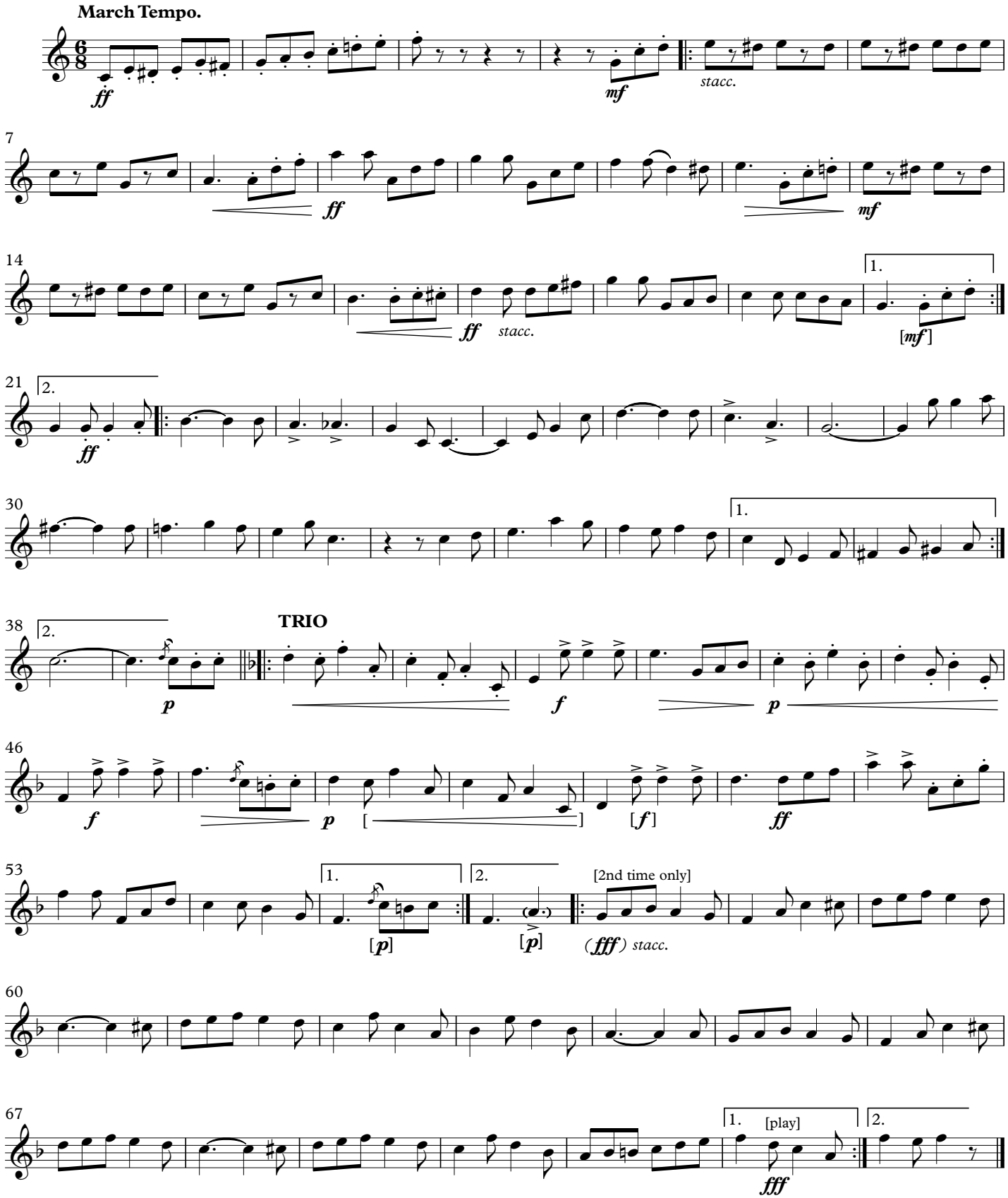
March

THE WOLVERINE

Solo B♭ Cornet

(1881)

JOHN PHILIP SOUSA



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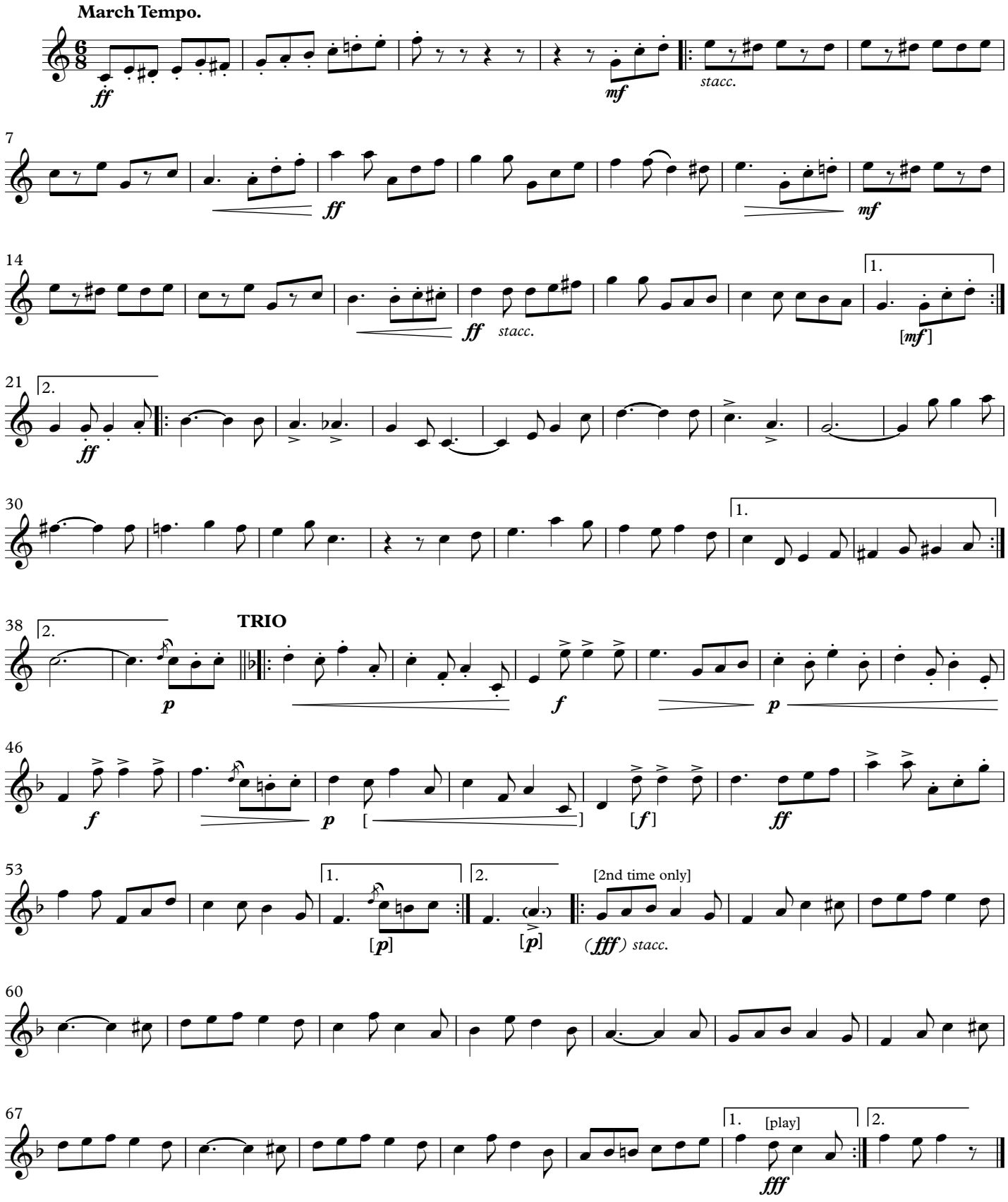
March

THE WOLVERINE

1st B♭ Cornet

(1881)

JOHN PHILIP SOUSA



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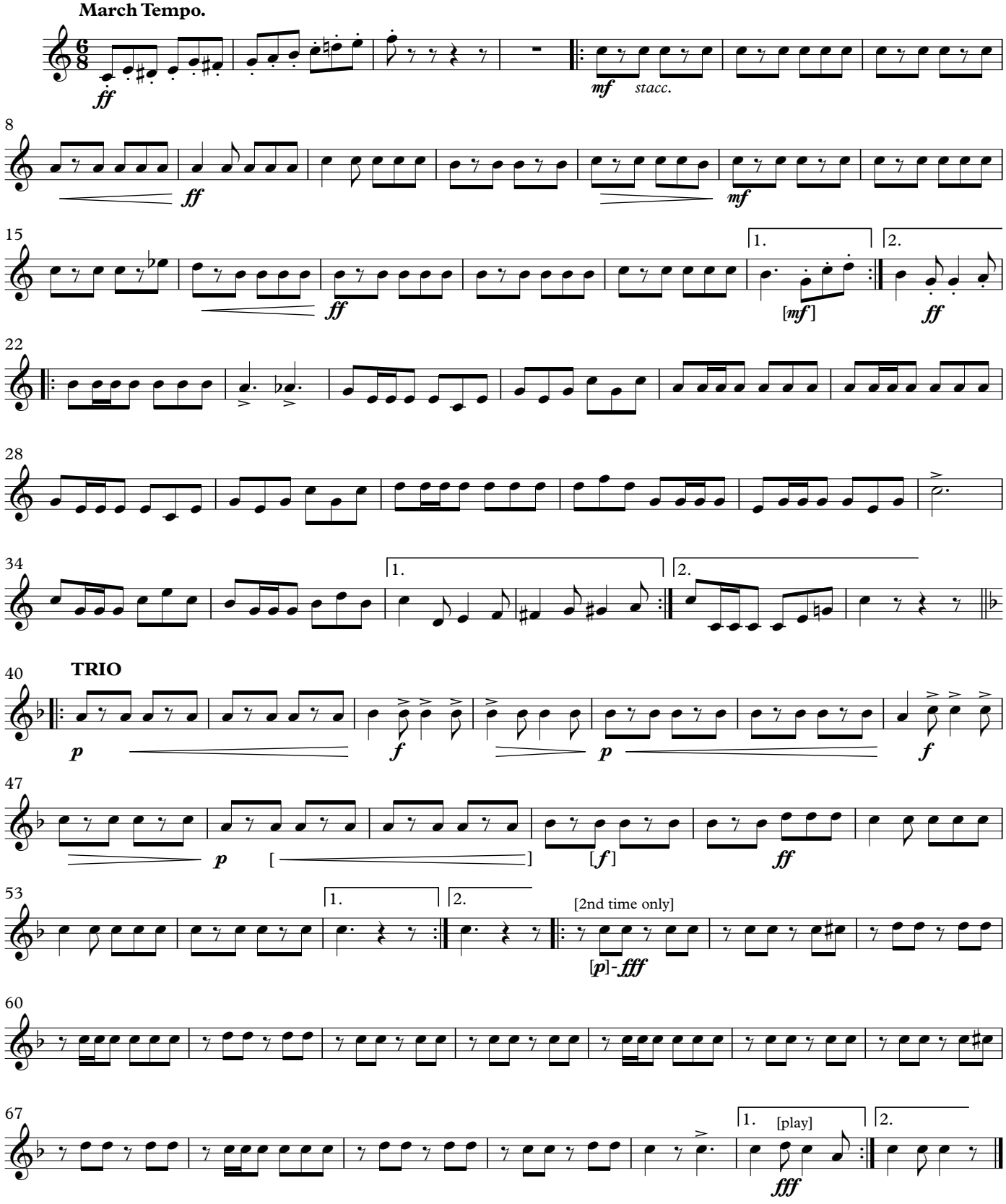
March

THE WOLVERINE

2nd B♭ Cornet

(1881)

JOHN PHILIP SOUSA



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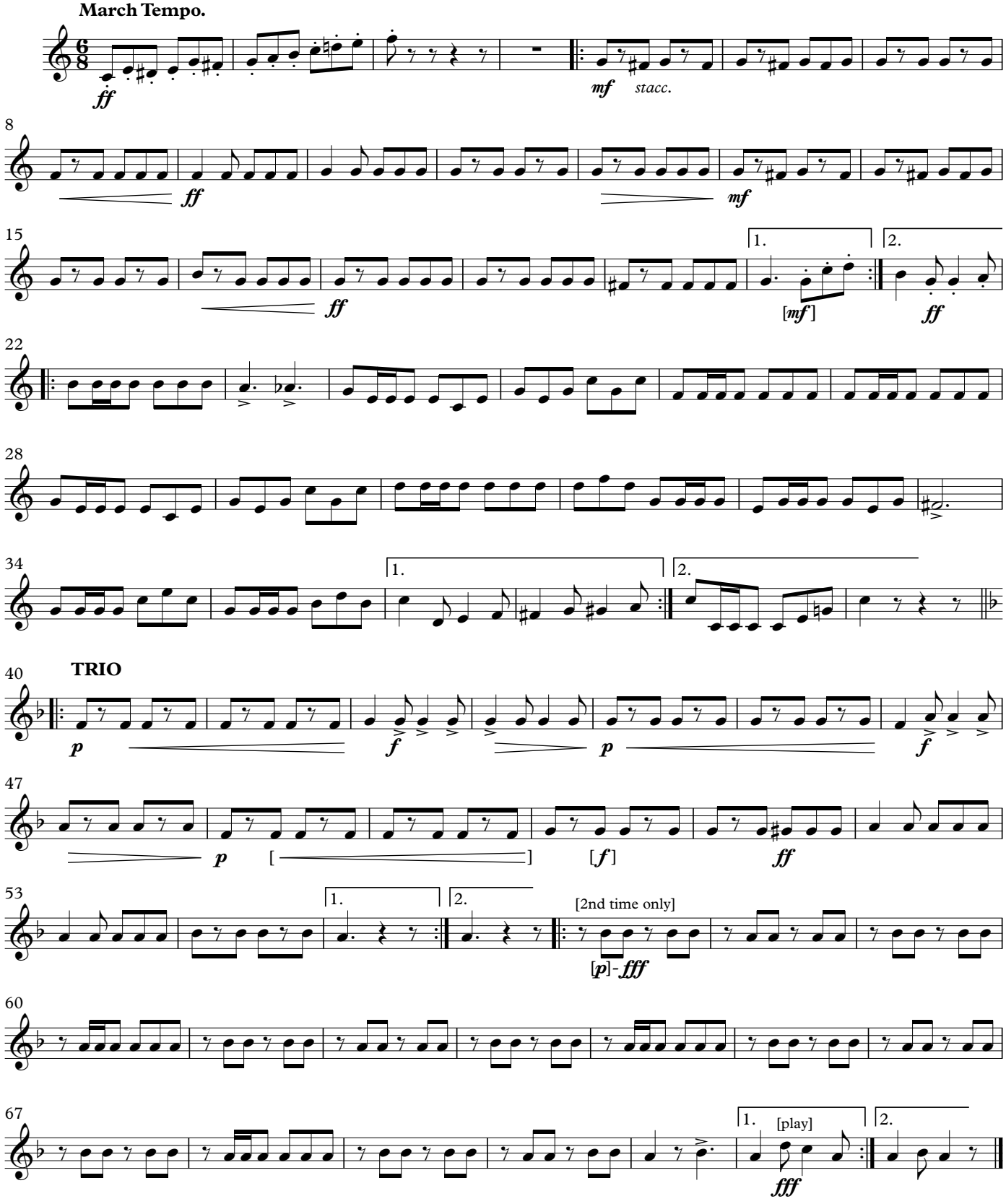
March

THE WOLVERINE

3rd B♭ Cornet

(1881)

JOHN PHILIP SOUSA



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March

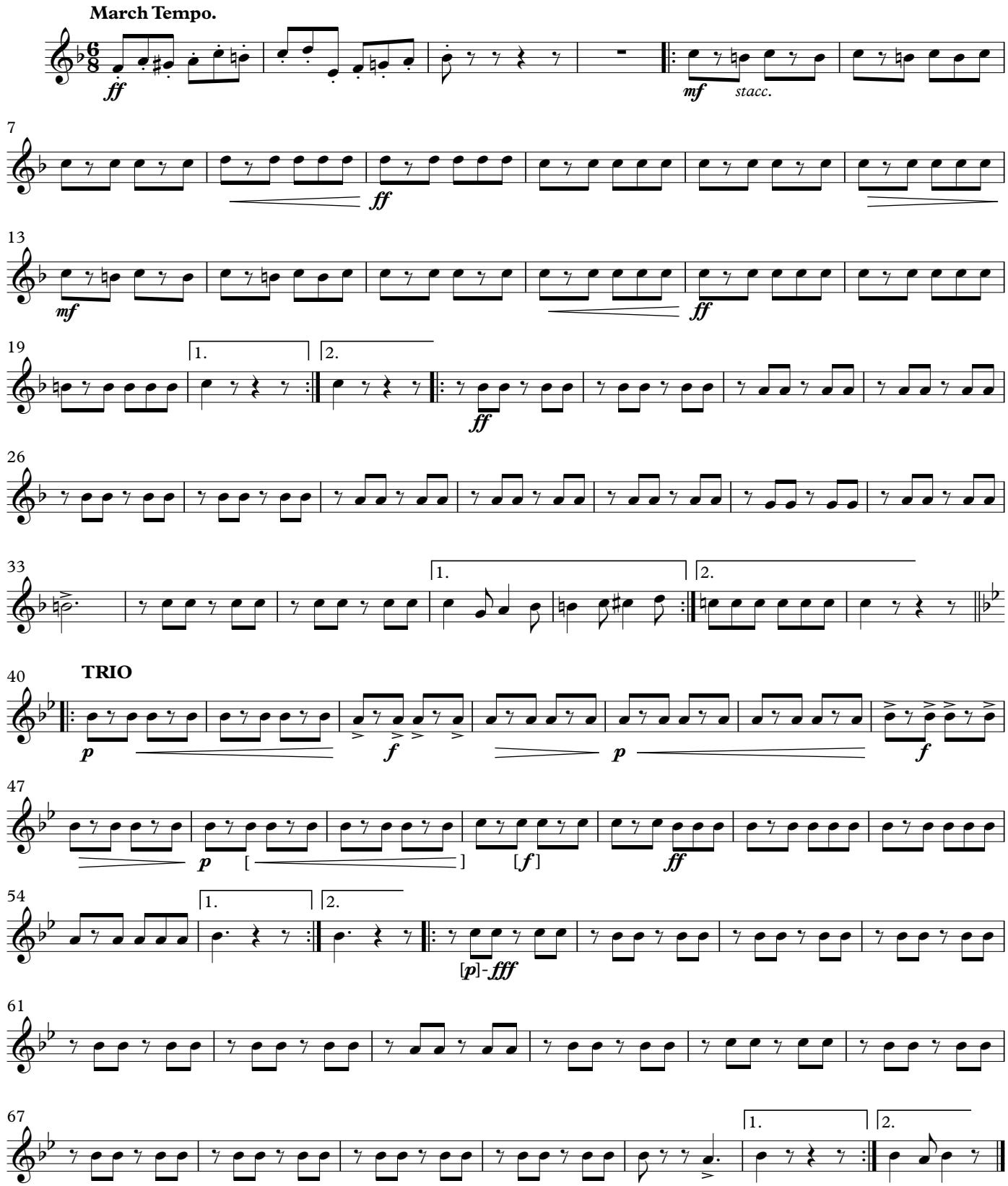
THE WOLVERINE

(1881)

1st F Horn

(Originally E♭ Alto)

JOHN PHILIP SOUSA



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March

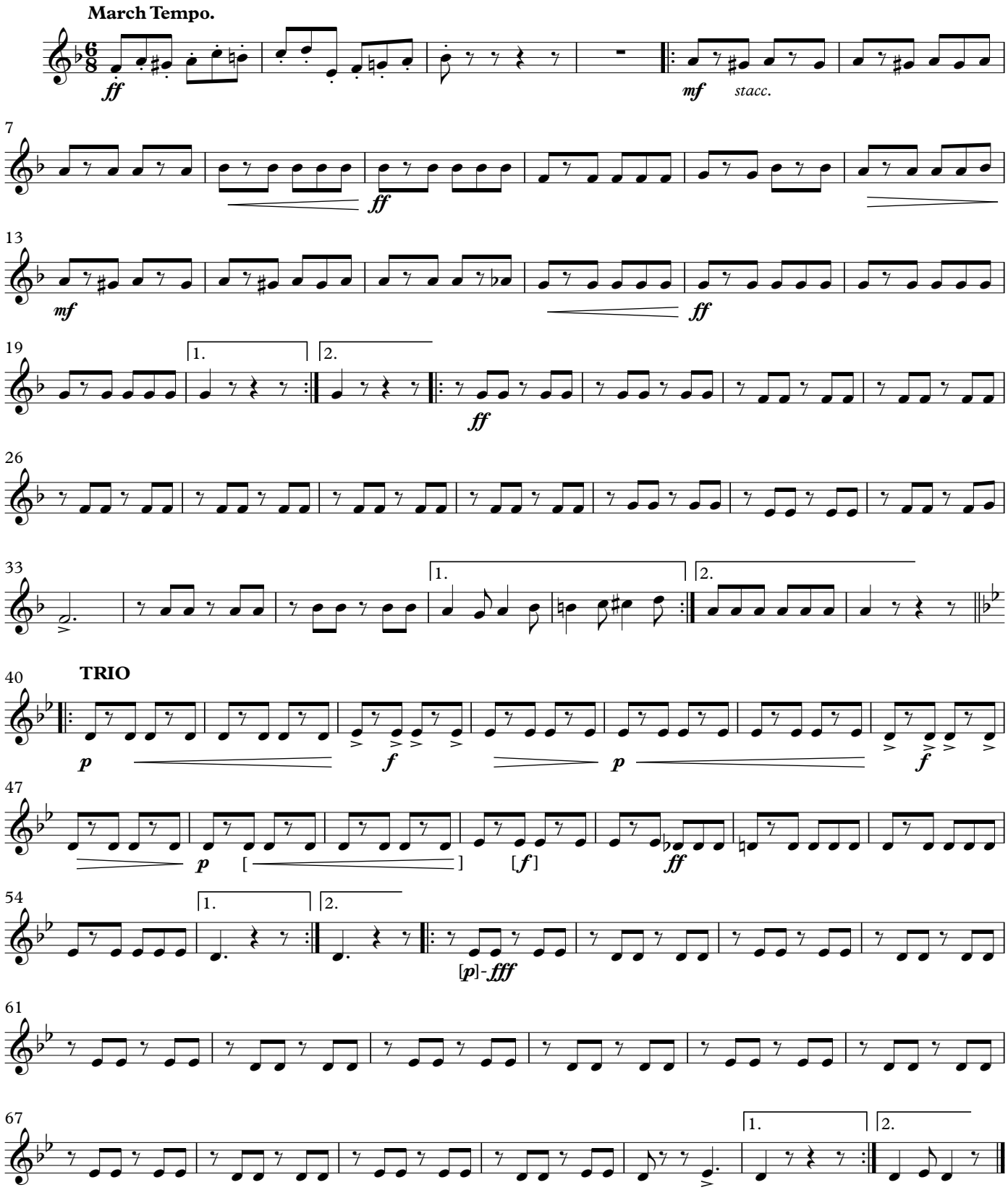
THE WOLVERINE

(1881)

2nd F Horn

(Originally E♭ Alto)

JOHN PHILIP SOUSA



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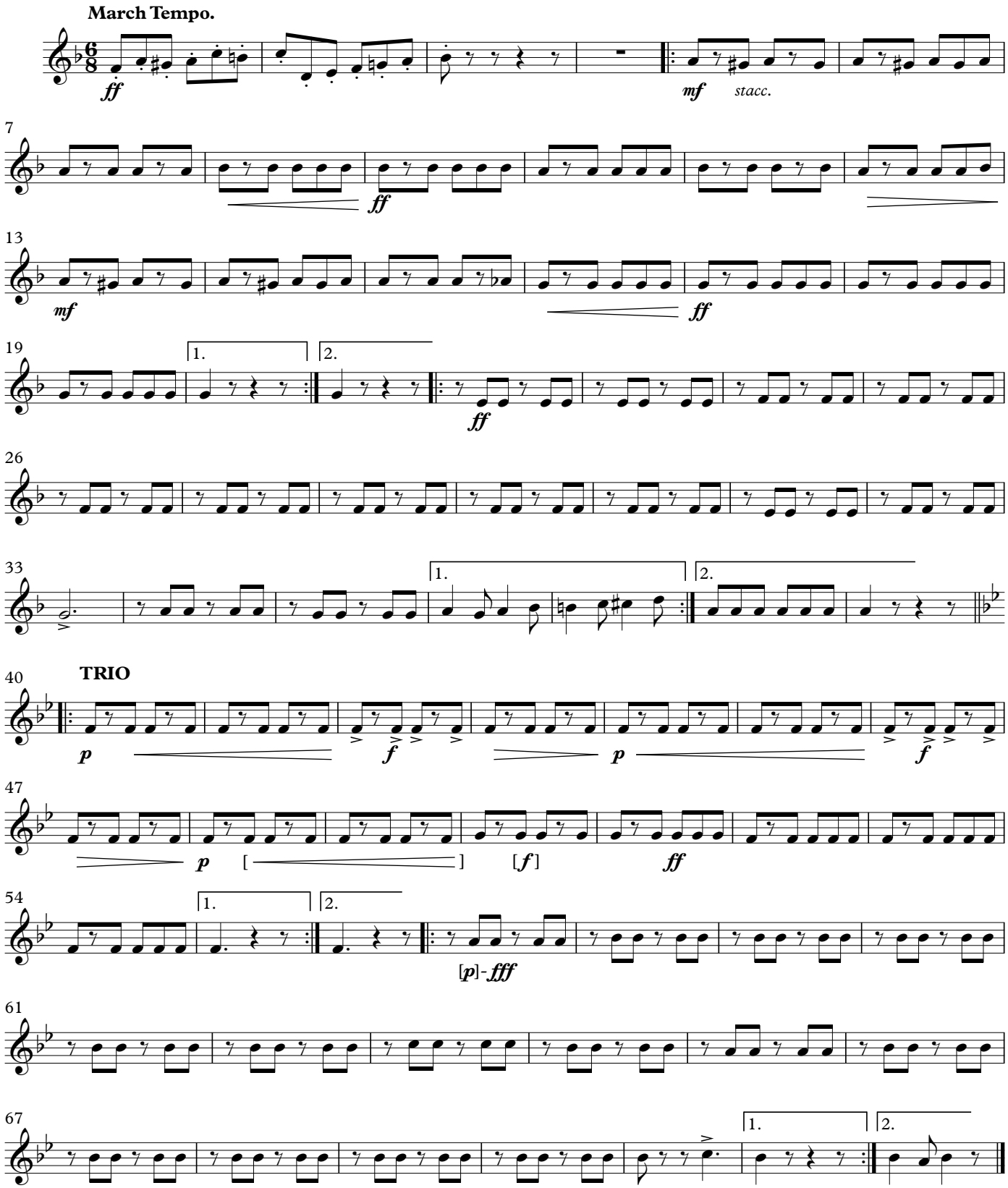
March

THE WOLVERINE

(1881)

3rd F Horn
(Originally E♭ Alto)

JOHN PHILIP SOUSA



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March

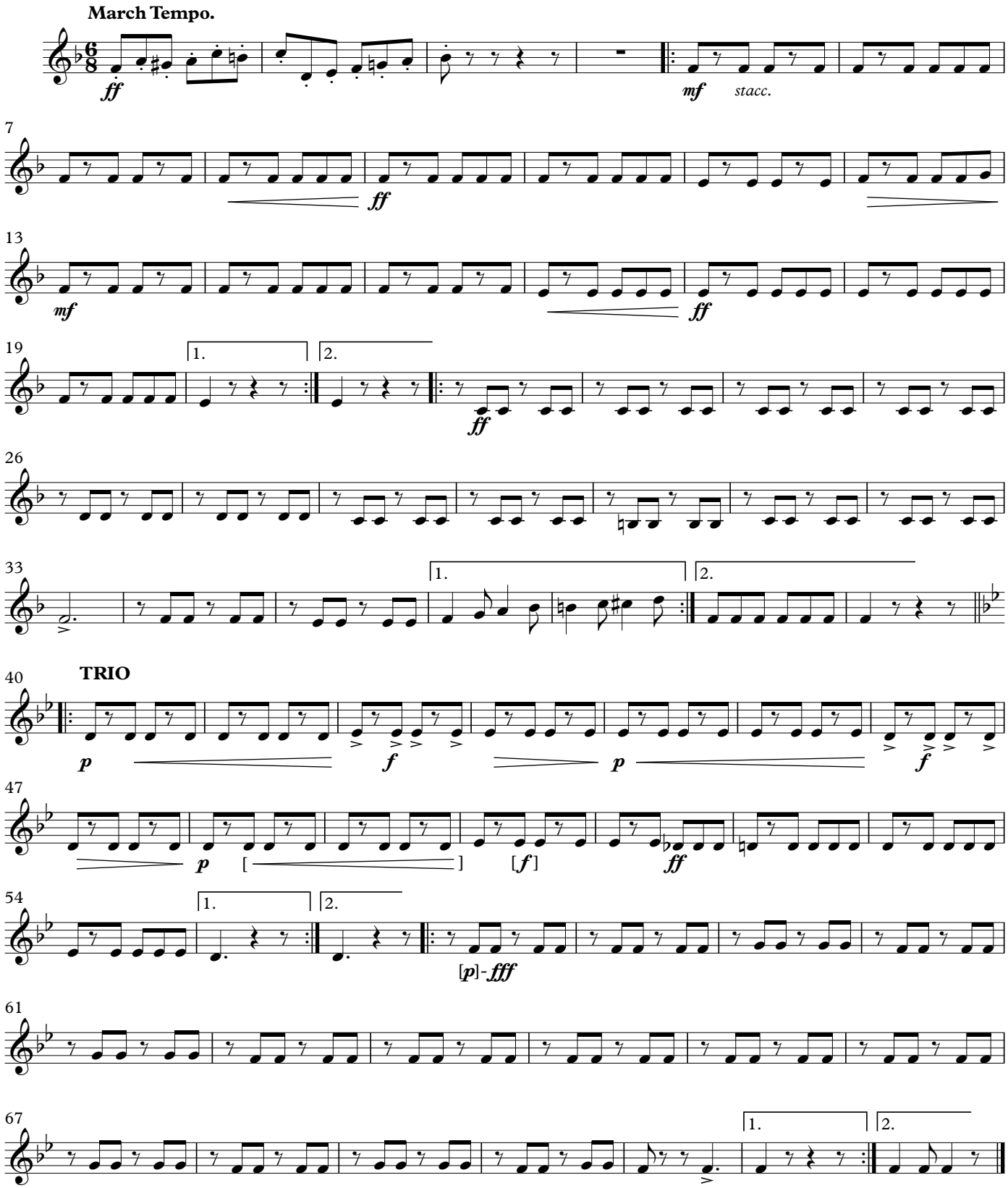
THE WOLVERINE

(1881)

4th F Horn

(Originally E♭ Alto)

JOHN PHILIP SOUSA



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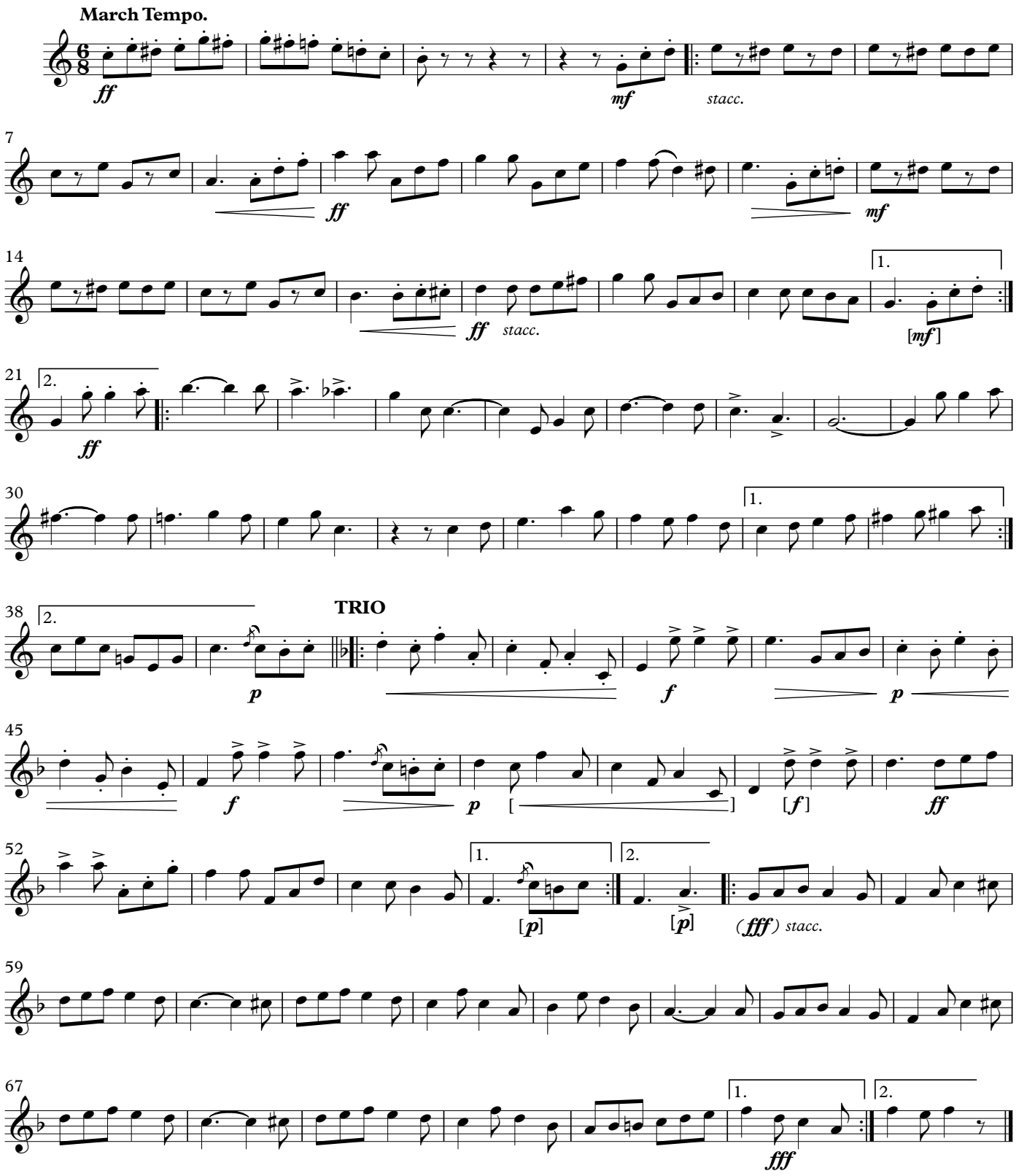
March

THE WOLVERINE

Baritone, T.C.

(1881)

JOHN PHILIP SOUSA



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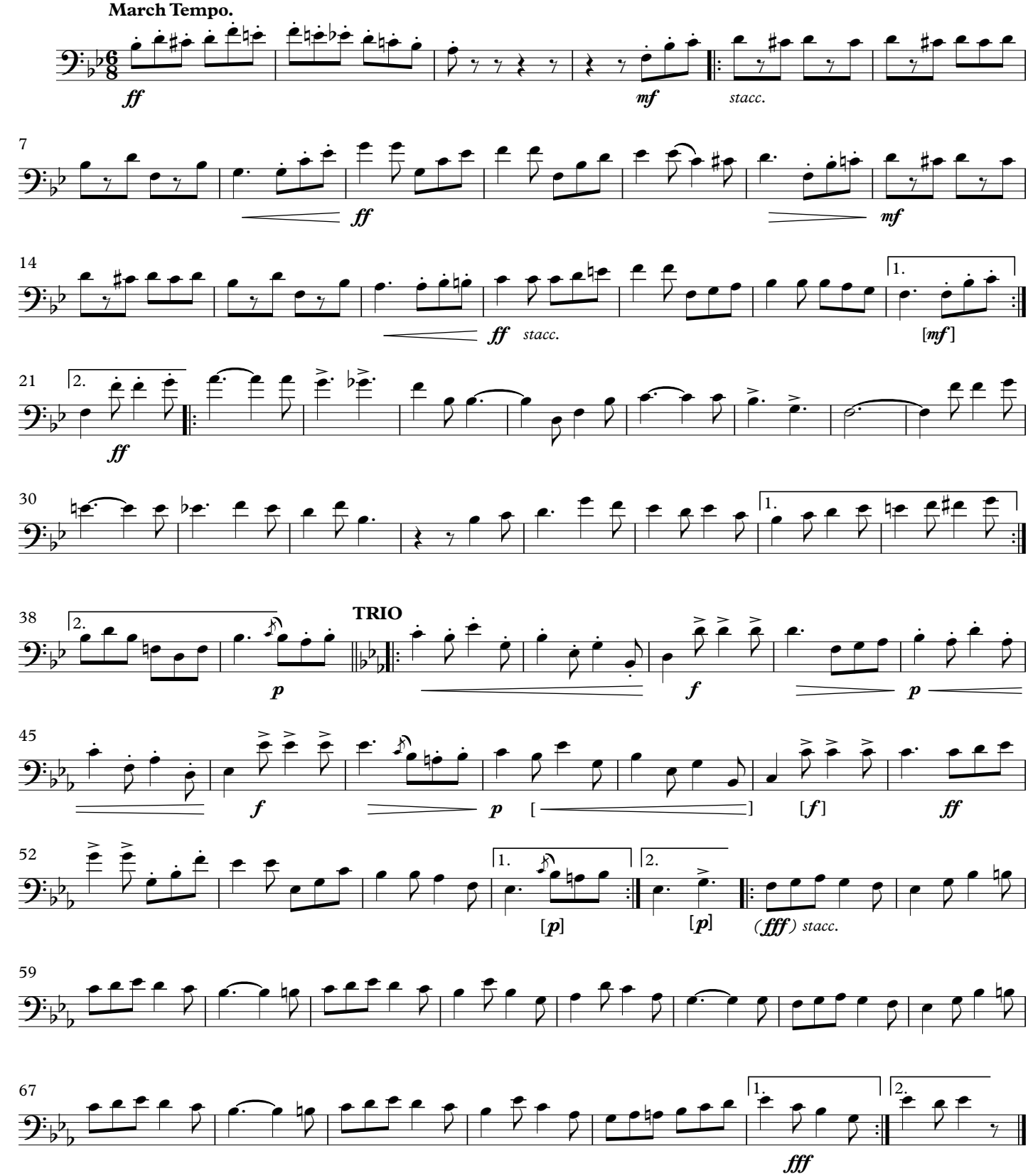
March

THE WOLVERINE

(1881)

Baritone

JOHN PHILIP SOUSA



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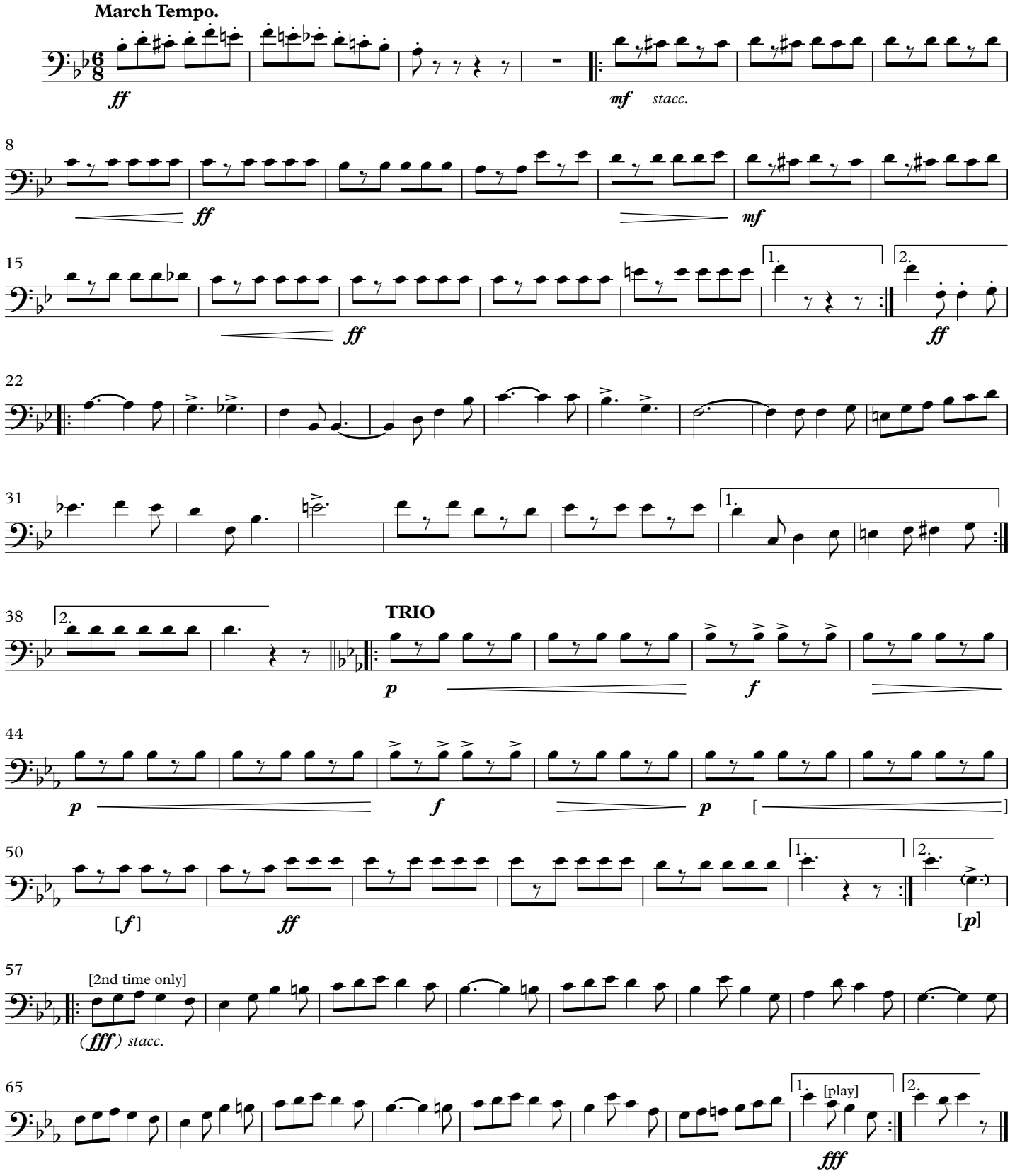
March

THE WOLVERINE

1st Trombone

(1881)

JOHN PHILIP SOUSA



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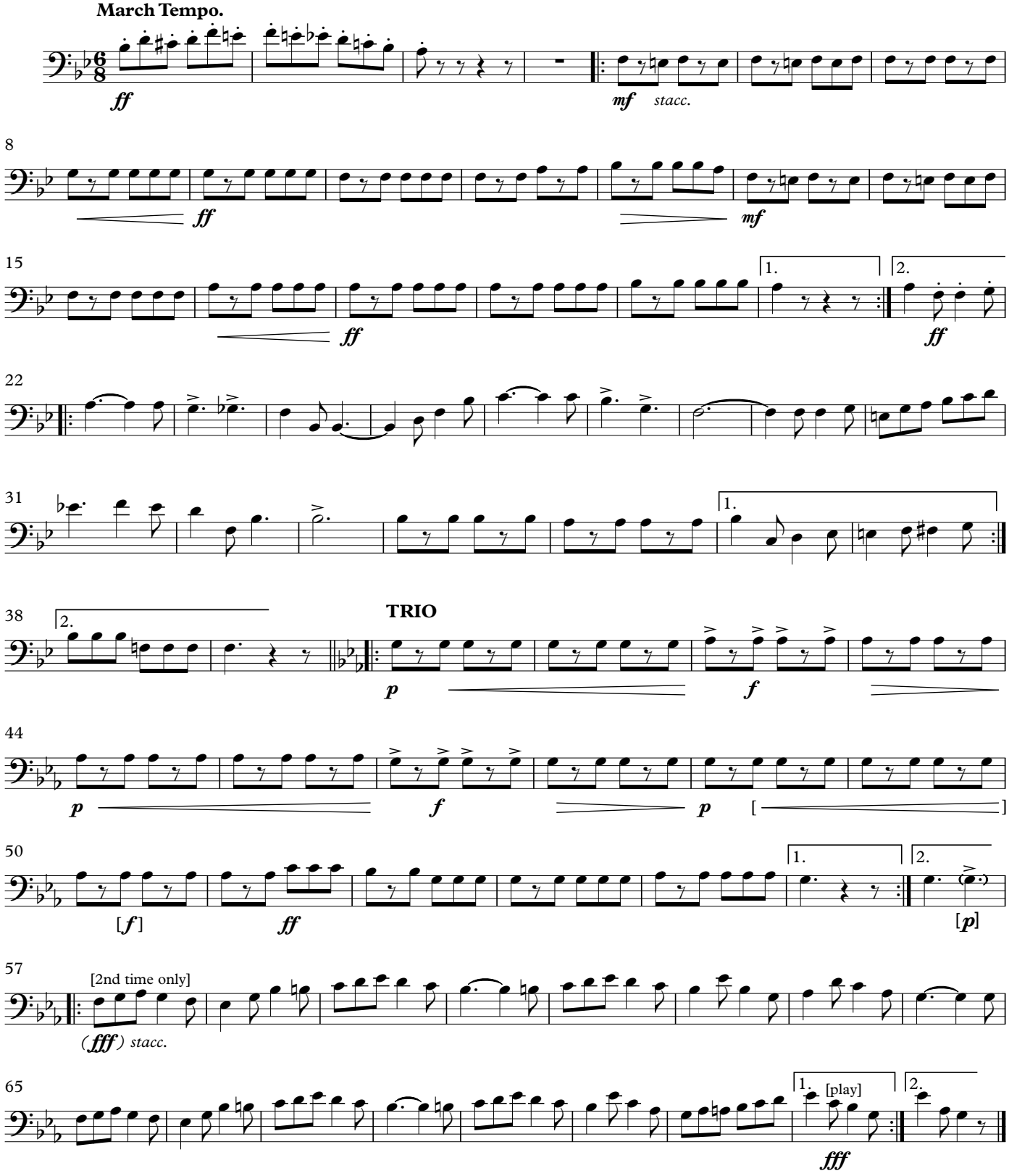
March

THE WOLVERINE

2nd Trombone

(1881)

JOHN PHILIP SOUSA



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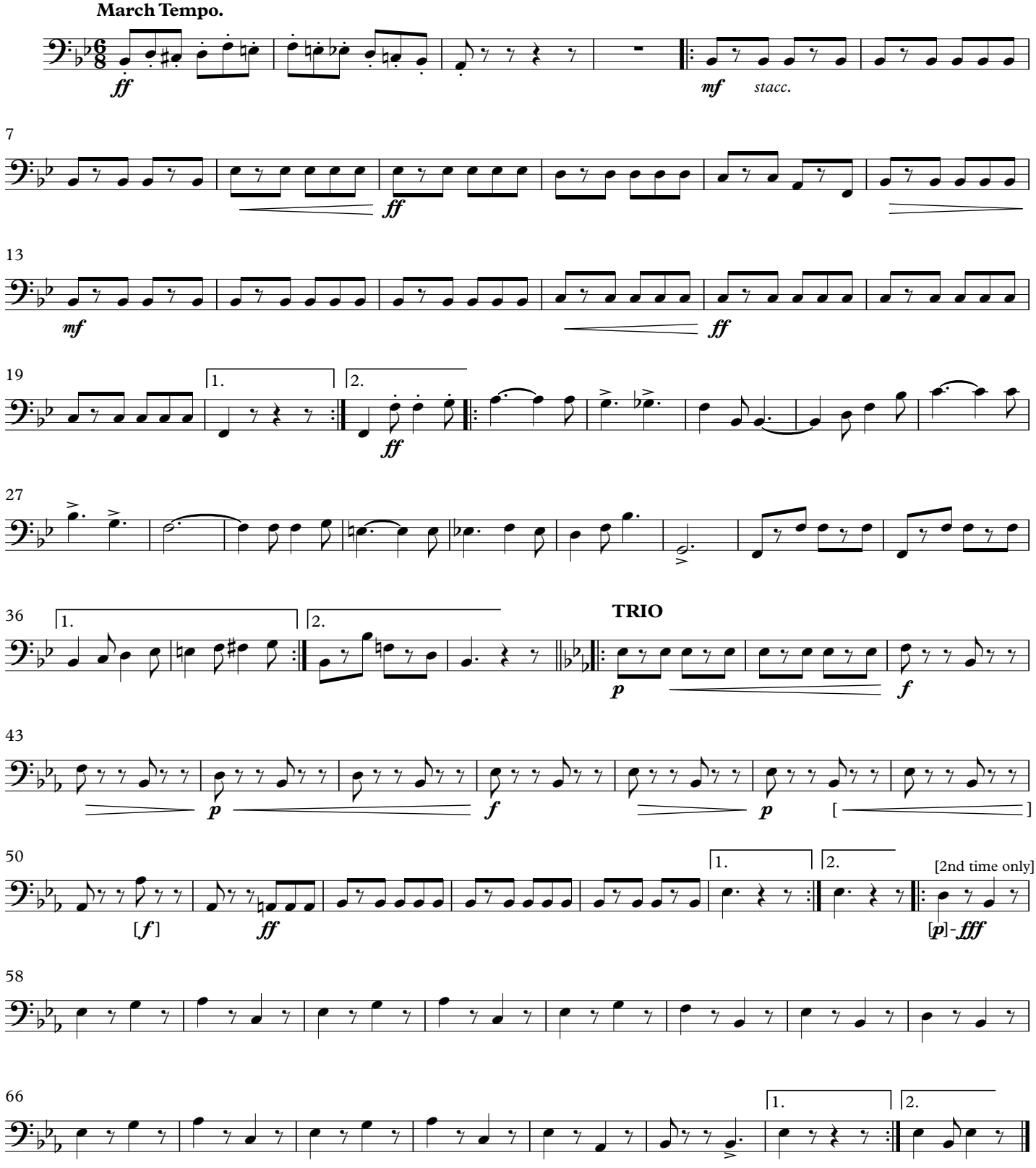
March

THE WOLVERINE

Bass Trombone

(1881)

JOHN PHILIP SOUSA



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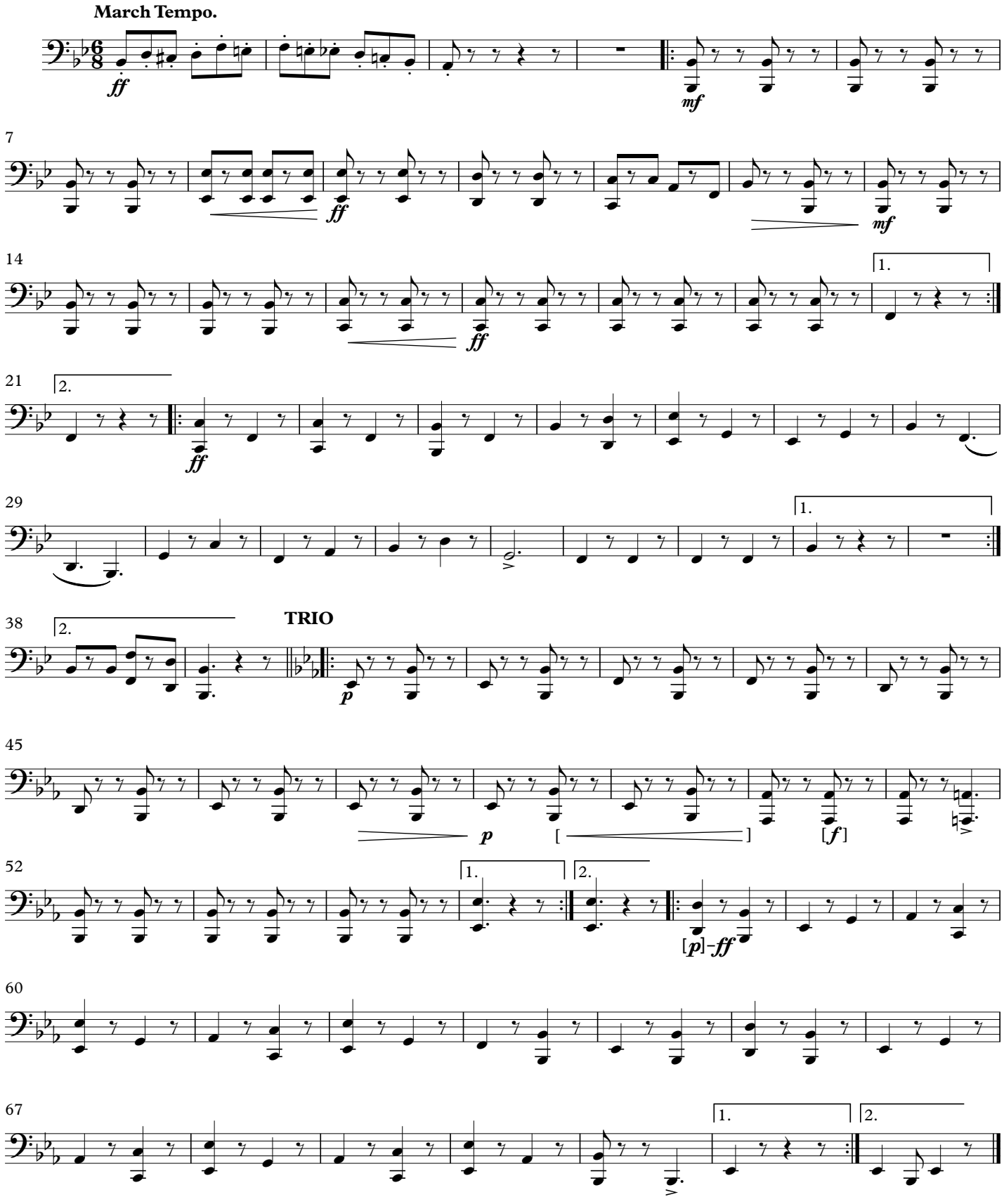
March

THE WOLVERINE

Tuba

(1881)

JOHN PHILIP SOUSA



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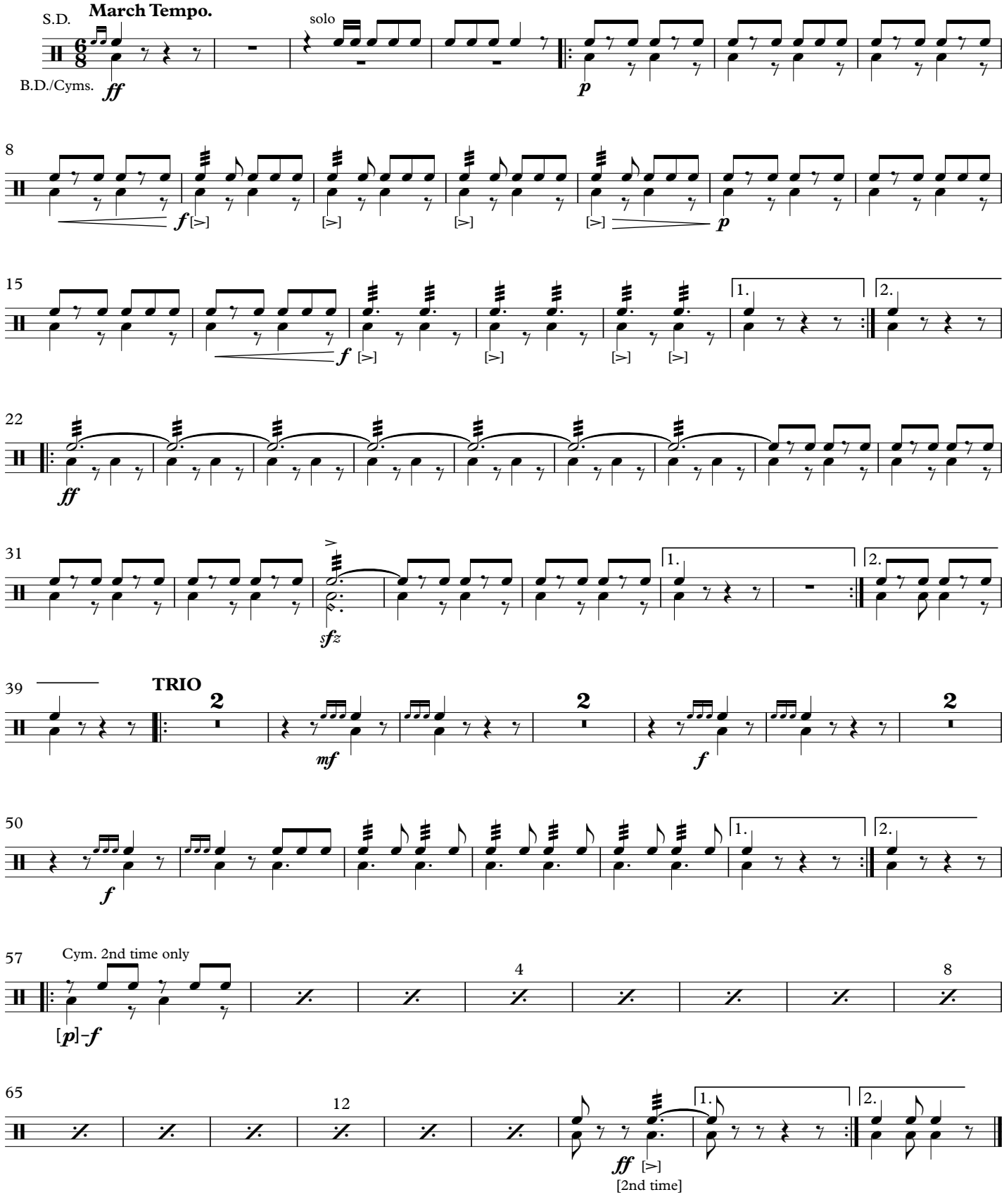
March

THE WOLVERINE

Percussion

(1881)

JOHN PHILIP SOUSA



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