



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 2 No. 33

NATIONAL
FENCIBLES
MARCH

[1888]

FULL SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “National Fencibles” (1888) (The March Past of the National Fencibles)

The National Fencibles of this march’s title were a popular drill team in Washington, D.C. The words to the trio of the march reflect their esprit de corps:

“Forward to the battle, the trumpet is sounding;
‘Come if you dare!’ We loudly sing.
Shoulder to shoulder, with hearts rebounding;
Onward we march with the Fencibles’ swing.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 72. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways 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 from cornetist Frank Simon. Many of the marches in Volume 2 of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his 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. Where instruments are added to the original orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. 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.”

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa’s marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and “The March King’s” brilliant biographer, Paul Bierley.

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. 5-35): The first strain is essentially sixteen measures with a written out repeat. In m. 20, the trombones break off for a *solì* counter line which should be played a dynamic louder than the rest of the band.

Second Strain (m. 36-60): The pick-up notes to the second strain are *subito fortissimo* and heavily accented. The sextuplets in the snare drum through this section should be clearly heard. In order to add a bit of variation to this strain, a slightly softer dynamic is added starting in m. 44 and the second half of this melody, as well as an expressive swell in m. 50-51. The *fortissimo* returns for the repeat and the strain is performed in the same manner again.

Trio (m. 61-77): The dynamic should be dropped to *mezzo-piano* first time and piccolo, E-flat clarinet, and cornet are *tacet*. Solo and 1st clarinets play down the octave as indicated by the small notes. Sousa himself foregoes the battery percussion for a solo triangle. Trombones should continue to play softly here to support the harmony and the essential material in the first and second endings of the trio. In the first ending (m. 77), all who have quarter notes should play a *subito mezzo-forte* with a quick diminuendo and the repeat should be played even softer per Sousa's normal practice in repeated trios.

Break-up Strain (m. 78-102): A *subito fortissimo* is initiated by the low winds and low brass in m. 78. The snare and bass drum roll together and the cymbals are *tacet* until the solo line played with snare stick in m. 83-86 and 91-94. In these same bars, Frank Simon recalled that Sousa himself called for there to be a distinct difference in articulation. While m. 79-82 and 86-89 were to be accented and separated, he wanted the notes in m. 83-86 and 91-94 to be broader. They are marked as such in this edition and played accordingly in the accompanying recording. In order to facilitate the dramatic crescendo in m. 100-102, the dynamic must be dropped to *mezzo-piano* in m. 99 both times.

Final Strain (m. 103-end): After the crescendo to *forte* in m. 102, the dynamic drops suddenly to *mezzo-piano* first time through the last strain. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time and clarinets play down the octave as indicated. Note that even at the soft dynamic, the melody is articulated and accented now compared to the slurred version in the trio. All instruments rejoin beginning in m. 118 and the *subito fortissimo* returns for the repeat to the break-up strain, which is performed as before. The crescendo in m. 99-102 leads to a *fortissimo* statement of the final strain last time through.

March

NATIONAL FENCIBLES

Flute/Piccolo

(1888)

JOHN PHILIP SOUSA

March Tempo.

8

15

23

31

40

49

58

66

74

87

99

109

ff *mf* *f* *sfz* *mf* *f* *sfz* *ff* *[f sub] marc.* *TRIO.* *[ff]* *[mp]mf* *(pp)* *[pp]* *ff* *ff* *[mp] [mp sub] -ff*

March

NATIONAL FENCIBLES

Oboe

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Oboe part of the march 'National Fencibles'. It consists of 11 staves of music, each with a measure number at the beginning. The key signature is B-flat major (two flats) and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *f*, *fz*, *ff*, *[f sub]*, *marc.*, *[ff]*, *[mp]mf*, *(pp)*, *[pp]*, *ff*, *[mp]*, *[f]*, *[mp sub]*, and *ff*. There are also articulation marks like accents (^) and slurs. The score features first and second endings (1. and 2.) at measures 58-62 and 74-78. A 'TRIO' section begins at measure 58. A 4-measure rest is indicated at measures 74-77 and 87-90. The piece concludes with first and second endings at measures 109-112.

March

NATIONAL FENCIBLES

E♭ Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff mf

8

15 f sfz mf

23

31 f sfz ff

40 [f sub] marc.

49

58 [ff] [mp]mf (pp) TRIO.

66

74 [pp] ff

87 ff

99 (8) [mp] [f] [mp sub]-ff [2nd X only]

109

March

NATIONAL FENCIBLES

Solo or 1st B♭ Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff mf

8

15 *f* *sfz* *mf* *8va*

23

31 *f* *sfz* *ff*

40 [*f sub*] *marc.*

49

58 [*ff*] [*mp*]*mf* (*pp*) **TRIO.** [lower notes]

66

74 [*pp*] *ff*

87 *ff* *ff*

99 [*mp*] [*f*] [*mp sub*]-*ff* [lower notes 1st X]

109

March

NATIONAL FENCIBLES

2nd B \flat Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Clarinet. It begins with a treble clef and a common time signature. The piece is marked "March Tempo." and includes various dynamic markings such as *ff*, *mf*, *f*, *sfz*, *ff*, *[f sub]*, *marc.*, *[ff]*, *[mp]mf*, *(pp)*, *[pp]*, *ff*, *[mp]*, *[f]*, *[mp sub]*, and *ff*. The score features several first and second endings, a section labeled "TRIO." starting at measure 58, and a 4/4 time signature change at measure 74. The piece concludes with first and second endings at measure 109.

March

NATIONAL FENCIBLES

3rd B \flat Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B \flat Clarinet in 2/4 time. It consists of 11 staves of music. The key signature has one flat (B \flat). The score includes various dynamic markings such as *ff*, *mf*, *f*, *sfz*, *ff*, *[f sub]*, *marc.*, *[pp]*, *[mp]*, and *[mp sub]-ff*. There are also articulation marks like accents and slurs. The score is divided into sections, with a 'TRIO' section starting at measure 58. The Trio section includes first and second endings and a 4-measure rest. The score concludes with first and second endings at the final measure.

March

NATIONAL FENCIBLES

E♭ Alto Clarinet
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *f*, *sfz*, *marc.*, *[pp]*, *[mp]*, and *[f sub]*. It also features articulation marks like accents and slurs, and repeat signs with first and second endings. The piece is marked 'March Tempo.' and includes a 'TRIO.' section starting at measure 62. The score concludes with a double bar line and repeat signs.

March

NATIONAL FENCIBLES

B \flat Bass Clarinet
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

9

17

25

33

42

51

62 **TRIO.**

72

81

98

110

March

NATIONAL FENCIBLES

1st Bassoon

(1888)

JOHN PHILIP SOUSA

March Tempo.

9

21

31

41

50

59

69

78

90

105

112

ff *mf* *f* *sfz* *ff* *[f sub]* *marc.* *[mp-pp]* *mf* *[mf]* *[ff]* *[mf]* *[mp sub]-ff* *[ff]*

TRIO.

March NATIONAL FENCIBLES

2nd Bassoon

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff mf f sfz f [f] marc. [mp-pp] mf [mf] ff [mf] [mp sub]-ff [ff]

9 21 31 41 50 59 69 78 90 105 112

TRIO.

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

5 2 4

March

NATIONAL FENCIBLES

1st Eb Alto Saxophone
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

8

15

23

31

39

49

60

68

77

93

103 [2nd X only]

111

TRIO.

ff *mf* *pp*

[f sub] *marc.*

[pp] *ff* *ff*

[mp] *[f]*

[mp sub]-ff

March NATIONAL FENCIBLES

2nd E \flat Alto Saxophone

(1888)

JOHN PHILIP SOUSA

[original Alto Sax part]

March Tempo.

11

21

31

41

50

59

69

79

95

103 [2nd X only]

111

ff *mf* *f* *sfz* *ff* [*f sub*] *marc.* [*mp*] *mf* (*pp*) [*pp*] [*mp*] [*f*] [*mp sub*]-*ff*

1. 2. **TRIO.**

1. 2. [*pp*]

4 4

1. 2.

March NATIONAL FENCIBLES

B \flat Tenor Saxophone

(1888)

JOHN PHILIP SOUSA

March Tempo.

11

21

31

41

50

59

69

79

91

103

111

ff *mf* *f* *sfz* *mf* *f* *sfz* *ff* [*f sub*] *marc.* [*mp*]*mf* (*pp*) [*mf*] *ff* *ff* [*mp*] [*f*] [*mp sub*]-*ff* [*ff*]

TRIO.

1. 2. 1. 2.

4 5

March

NATIONAL FENCIBLES

E♭ Baritone Saxophone

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff mf

9 f

19 sfz mf

28 f sfz

36 ff

44 [f] marc.

53 1. 2.

62 **TRIO.** [mp-pp] mf

70 1. [mf]

78 2. ff 4 ff

90 5 ff [mp] [f]

103 [mp sub]-ff

111 1. 2. [ff]

March NATIONAL FENCIBLES

E♭ Cornet
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff mf

8

15

f sfz mf

23

31

f sfz ff

40

[f sub] marc.

49

[< >] [< >]

58

1. 2. [tacet] **TRIO.**

[ff] [mp]mf (pp)

67

77

1. 2. 4 [Play] 4 tr 4

[pp] ff ff

93

tr [mp] [f]

103

[2nd X only]

[mp sub]-ff

111

1. 2.

March
NATIONAL FENCIBLES

Solo B♭ Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.

8

15

23

31

40

49

58

67

77

93

103

111

ff *mf* *f* *sfz* *mf* *f* *sfz* *ff* [*f sub*] *marc.* [*ff*] [*mp*] *mf* (*pp*) [*pp*] *ff* [*Play*] *ff* [*mp*] [*f*] [*mp sub*] - *ff* [*mp*] [*f*] [*mp sub*] - *ff* [*mp*] [*f*]

TRIO.

March

NATIONAL FENCIBLES

1st B♭ Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.

8

15

23

30

38

47

56

65

74

86

99

110

ff *mf*

f *sfz* *mf*

f *sfz* *ff*

[*f sub*] *marc.*

1. 2. **TRIO.** [*tacet*] [*mp-pp*]*mf*

[*ff*]

4 [Play] *ff*

ff *ff*

[*mp*] [*f*] [*mp sub*]-*ff*

1. 2.

March
NATIONAL FENCIBLES

2nd B \flat Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.

8

15

23

30

38

47

56

65

74

86

99

110

ff

mf

f

sfz

mf

f

sfz

ff

[*f sub*]

marc.

1.

2.

TRIO.
[*tacet*]

[*mp-pp*]*mf*

4

[*Play*]

ff

4

ff

4

[*mp*]

[*f*]

[*mp sub*]-*ff*

1.

2.

March NATIONAL FENCIBLES

3rd B♭ Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff mf

9

17 f sfz mf

25

33 f sfz ff

41 [f sub] marc.

50

58 1. 2. TRIO. [tacet] 4 [ff] [mp-pp] mf

66

74 1. 2. 4 [Play] ff

85 4 ff ff

98 [mp] [f] [mp sub] ff [2nd X only] 4

110 1. 2.

March

NATIONAL FENCIBLES

1st F Horn

[originally Eb Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

9

17

25

33

42

52

62 **TRIO.**

72

79

90

103

112

March NATIONAL FENCIBLES

2nd F Horn

[originally Eb Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

9

17

25

33

42

52

62 **TRIO.**

72

79

90

103

112

March

NATIONAL FENCIBLES

3rd F Horn

[originally E♭ Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

9

17

25

33

42

52

62 **TRIO.**

72

79

90

103

112

March

NATIONAL FENCIBLES

4th F Horn

[originally E♭ Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

9

17

25

33

42

52

62 **TRIO.**

72

79

90

103

111

March

NATIONAL FENCIBLES

Baritone

(1888)

JOHN PHILIP SOUSA

March Tempo.

9

19

28

37

45

54

62 **TRIO.**

72

81

98

111

March

NATIONAL FENCIBLES

Baritone, T.C.

(1888)

JOHN PHILIP SOUSA

March Tempo.

9

19

28

37

45

54

62 **TRIO.**

72

81

98

111

March

NATIONAL FENCIBLES

1st Trombone

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

9

17 *f* *sfz* *f*

26

36 *ff*

44 [*f*] *marc.*

52

60 1. 2. **TRIO.** [*mp-pp*] *mf*

70 [*mf*] *ff*

79 4 5 *ff*

96 *ff* [2nd X only] [*mp sub*]-*ff*

110 1. [Play] 2. [*ff*]

March NATIONAL FENCIBLES

2nd Trombone

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

9

17 *f* *sfz* *f*

26

36 *ff*

44 [*f*] *marc.*

52

60 1. 2. **TRIO.** [*mp-pp*] *mf*

70 1. 2. [*mf*] *ff*

79 4 5 *ff*

96 4 [2nd X only] [*mp sub*] - *ff*

110 1. [Play] 2. [*ff*]

March NATIONAL FENCIBLES

3rd Trombone

(1888)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *mf*

17 *f* *sfz* *f*

25

34 *ff*

42 *[f] marc.* 4

51 8 12 1. 2.

62 **TRIO.** *[mp-pp]mf*

72 1. 2. *[mf]* *ff*

81 4 5 *ff* *ff*

98 4 [2nd X only] *[mp sub]-ff*

111 1. [Play] 2. *[ff]*

March

NATIONAL FENCIBLES

Tuba

(1888)

JOHN PHILIP SOUSA

March Tempo.

9

18

27

35

43

52

62 **TRIO.**

72

80

96

110

ff

mf

f

sfz

mf

ff

[*f*] *marc.*

1. 2.

[*mp-pp*] *mf*

4 5

ff

4

[*mp sub*]-*ff*

1. 2.

[*ff*]

March

NATIONAL FENCIBLES

Drums

Triangle

(1888)

JOHN PHILIP SOUSA

March Tempo.

S.D.

B.D./Cyms. *ff*

p

4

12

p

f

sfz

p

24

4

p

f

sfz

37

ff

[f sub]

45

4

8

12

[<] [>]

59

1. 2.

TRIO.

Triangle

x x x x

4

8

[*mp-pp*] *mf*

72

12

1. 2.

Drums

Cym. w/ stick

[- Cyms.]

ff

84

Drums

Cym.

ff

95

Drums Solo

Cyms.

Cyms.

[*mp*]

B.D. [*f*] [*mp sub*]-*ff*

[Cyms. 2nd X only]

105

112

1. 2.