



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 3 *of* No. 50

THE  
DIRECTORATE  
MARCH  
[1894]

FULL *of* SCORE

AS PERFORMED BY  
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

## March, “The Directorate” (1894)

Not dedicated to band directors, as the title might imply, this march was written in appreciation of an honor bestowed upon Sousa by the Board of Directors of the 1893 St. Louis Exposition. The Sousa Band had been in existence for less than a year at that time but had created such a sensation at the exposition that the directorate held a special ceremony in his honor during the final week. In the brief ceremony, the governor of Missouri presented “The March King” with an elaborate medal of gold, rubies, and diamonds. To add the finishing touch, the Sousa Band struck up “For He’s a Jolly Good Fellow.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 49. 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 this volume 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.*

**Introduction (m. 1-16):** This is among the longer introductions Sousa composed. The fortissimo dynamic at the opening should be pulled back slightly to accomplish the two crescendos in the first eight measures. The cymbals should be choked as indicated after each of the quarter notes.

**First Strain (m. 17-33):** The dynamic immediately drops to mezzo-forte at m. 17. In the spirit of creating some dynamic interest, crescendos are added in m. 21-24 and m. 29-32 to fortissimo with an accent on beat two at each climax and then returning immediately to mezzo-forte each time.

**Second Strain (m. 33-49):** The usual adjustments are made first time through this second strain, with piccolo, E-flat clarinet, cornets, trombones, and cymbals tacet, and all others playing at the piano dynamic. Even at the soft dynamic, the articulations should be crisp and short, and the printed accents are important. All voices are back in on beat two of m. 49 at fortissimo for the repeat.

**Trio (m. 50-67):** E-flat clarinet, cornets, and cymbals are tacet once again first time through the trio, but piccolo and trombones may play to highlight the interesting parts written for each. Bells also join the melody beginning after the pick-up eighth notes in m. 51. Again, the accents must be heard here, but not overdone. As is the custom, the repeat is done even softer at pianissimo, and piccolo, trombones, all battery percussion, and euphoniums in this march should drop out to enhance the effect.

**Last Strain (m. 67-85):** There is no break strain in this march, and traditionally the last strain begins softly with piccolo, E-flat clarinet, cornets, trombones, euphoniums, and cymbals continuing to tacet (snare drum and bass drum re-enter, however). Sometimes this first time through the final strain is performed with all instruments in and with a slow crescendo, but an equally effective alternative is presented in this edition, keeping the first statement at piano throughout, with a surprise fortissimo in m. 83, where all instruments rejoin. Second time through this final strain, a strong percussion accent may be added to beat two of m. 80 as indicated.

March

# THE DIRECTORATE

(1894)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8

Flute/Piccolo *ff*

1st & 2nd Oboes *ff*

1st & 2nd E $\flat$  Clarinets *ff*

1st B $\flat$  Clarinet *ff*

2nd & 3rd B $\flat$  Clarinets *ff*

E $\flat$  Alto Clarinet (optional) *ff*

B $\flat$  Bass Clarinet *ff*

1st & 2nd Bassoons *ff*

E $\flat$  Alto Saxophone *ff*

B $\flat$  Tenor Saxophone *ff*

E $\flat$  Baritone Saxophone *ff*

March Tempo.

E $\flat$  Cornet (optional) *ff*

Solo B $\flat$  Cornet *ff*

1st B $\flat$  Cornet *ff*

2nd & 3rd B $\flat$  Cornets *ff*

1st & 2nd F Horns *ff*

3rd & 4th F Horns *ff*

Baritone *ff*

1st & 2nd Trombones *ff*

Bass Trombone *ff*

Tuba *ff*

Drums [Handwritten Bell part] [in Encore Book] *ff* [choke] [ ] [choke] [ ]

THE DIRECTORATE  
Full Score

9

10

11

12

13

14

15

16

Flt./Picc. *[f cresc.]* *[ff]*

1st & 2nd Obs. *[f cresc.]* *[ff]*

1st & 2nd Eb Clars. *[f cresc.]* *[ff]*

Solo/1st Clar. *[f cresc.]* *[ff]*

2nd & 3rd Clars. *[f cresc.]* *[ff]*

Alto Clar. *[f cresc.]* *[ff]*

Bass Clar. *[f cresc.]* *[ff]*

1st & 2nd Bsns. *[f cresc.]* *[ff]*

Alto Sax. *[f cresc.]* *[ff]*

Ten. Sax. *[f cresc.]* *[ff]*

Bari. Sax. *[f cresc.]* *[ff]*

Eb Cor. *[f cresc.]* *[ff]*

Solo Bb Cor. *[f cresc.]* *[ff]*

1st Bb Cor. *[f cresc.]* *[ff]*

2nd & 3rd Bb Cors. *[f cresc.]* *[ff]*

1st & 2nd Hrns. *[f cresc.]* *[ff]*

3rd & 4th Hrns. *[f cresc.]* *[ff]*

Bar. *[f cresc.]* *[ff]*

1st & 2nd Trbns. *[f cresc.]* *[ff]*

B. Trbn. *[f cresc.]* *[ff]*

Tuba *[f cresc.]* *[ff]*

Perc. *[choke]* Cym. *[choke]* Cym. *[choke]* *[ff]*

THE DIRECTORATE  
Full Score

17 18 19 20 21 22 23 24 25

The image displays a page of a full score for a musical piece titled "THE DIRECTORATE". The page is numbered 4 in the top left corner. The score is organized into measures 17 through 25. The instruments listed on the left side of the page are: Flt./Picc., 1st & 2nd Obs., 1st & 2nd Eb Clars., Solo/1st Clar., 2nd & 3rd Clars., Alto Clar., Bass Clar., 1st & 2nd Bsns., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Bb Cor., 1st Bb Cor., 2nd & 3rd Bb Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Bar., 1st & 2nd Trbns., B. Trbn., Tuba, and Perc. Each instrument part is written on a staff with a key signature of one flat (Bb) and a common time signature (C). The score includes dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), and *mf* (mezzo-forte), along with crescendo and decrescendo hairpins. The percussion part is marked with *mf* and *ff*. The score is a page from a larger full score, as indicated by the page number and the "Full Score" title.

THE DIRECTORATE  
Full Score

26

27

28

29

30

31

32

33

Flt./Picc. [cresc.] [ff] [ff] [p] 1. 2. [tacet] [p]

1st & 2nd Obs. [cresc.] [ff] [ff] [p]

1st & 2nd Eb Clars. [cresc.] [ff] [ff] [p] [tacet]

Solo/1st Clar. [cresc.] [ff] [ff] [p]

2nd & 3rd Clars. [cresc.] [ff] [ff] [p]

Alto Clar. [cresc.] [ff] [ff] [p] [tacet]

Bass Clar. [cresc.] [ff] [ff] [p] [tacet]

1st & 2nd Bsns. [cresc.] [ff] [ff] [p]

Alto Sax. [cresc.] [ff] [ff] [p]

Ten. Sax. [cresc.] [ff] [ff] [p]

Bari. Sax. [cresc.] [ff] [ff] [p]

Eb Cor. [cresc.] [ff] [ff] [p] 1. 2. [tacet] [p]

Solo Bb Cor. [cresc.] [ff] [ff] [p] [tacet]

1st Bb Cor. [cresc.] [ff] [ff] [p] [tacet]

2nd & 3rd Bb Cors. [cresc.] [ff] [ff] [p] [tacet]

1st & 2nd Hrns. [cresc.] [ff] [ff] [p]

3rd & 4th Hrns. [cresc.] [ff] [ff] [p]

Bar. [cresc.] [ff] [ff] [p]

1st & 2nd Trbns. [cresc.] [ff] [ff] [p] [tacet]

B. Trbn. [cresc.] [ff] [ff] [p] [tacet]

Tuba [cresc.] [ff] [ff] [p]

Perc. [cresc.] [ff] [ff] [p] [Cym.]

THE DIRECTORATE  
Full Score

34

35

36

37

38

39

40

41

42

[Picc. 2nd X only]  
Flt./Picc. *(ff 2nd X)*

1st & 2nd Obs. *(ff 2nd X)*

[2nd X only]  
1st & 2nd E♭ Clars. *(ff 2nd X)*

[lower notes 1st X]  
Solo/1st Clar. *(ff 2nd X)* [loco]

[lower notes 1st X]  
2nd & 3rd Clars. *(ff 2nd X)*

Alto Clar. *(ff 2nd X)*

Bass Clar. *(ff 2nd X)*

1st & 2nd Bsns. *(ff 2nd X)*

Alto Sax. *(ff 2nd X)*

Ten. Sax. *(ff 2nd X)*

Bari. Sax. *(ff 2nd X)*

[2nd X only]  
E♭ Cor. *(ff 2nd X)*

[2nd X only]  
Solo B♭ Cor. *(ff 2nd X)*

[2nd X only]  
1st B♭ Cor. *(ff 2nd X)*

[2nd X only]  
2nd & 3rd B♭ Cors. *(ff 2nd X)*

1st & 2nd Hrns. *(ff 2nd X)*

3rd & 4th Hrns. *(ff 2nd X)*

Bar. *(ff 2nd X)*

[2nd X only]  
1st & 2nd Trbns. *(ff 2nd X)*

[2nd X only]  
B. Trbn. *(ff 2nd X)*

Tuba *(ff 2nd X)*

[Cym. 2nd X only]  
Perc. *(ff 2nd X)*



THE DIRECTORATE  
Full Score

43 44 45 46 47 48 49 50

Flt./Picc. [ff] 1. [+ Picc.] 2.

1st & 2nd Obs. [ff]

1st & 2nd Eb Clars. [ff] [Play]

Solo/1st Clar. [ff] [loco] [orig. &va] p

2nd & 3rd Clars. [ff] p

Alto Clar. [ff]

Bass Clar. [ff] p

1st & 2nd Bsns. [ff] p

Alto Sax. [ff]

Ten. Sax. [ff] p

Bari. Sax. [ff]

Eb Cor. [ff] 1. [Play] 2.

Solo Bb Cor. [ff] [tacet] p

1st Bb Cor. [ff] [Play]

2nd & 3rd Bb Cors. [ff] [Play]

1st & 2nd Hrns. [ff]

3rd & 4th Hrns. [ff]

Bar. [ff] p

1st & 2nd Trbns. [ff] [Play]

B. Trbn. [ff] [Play]

Tuba [ff]

Perc. [ff] [+ Cym.]

THE DIRECTORATE  
Full Score

51 52 53 54 55 56 57 58 59

TRIO.

Flt./Picc. *[Picc. 1st X only]* *p-[pp]*

1st & 2nd Obs. *p*

1st & 2nd Eb Clars. *[tacet]* *p-[pp]*

Solo/1st Clar. *dolce [pp 2nd X]*

2nd & 3rd Clars. *dolce [pp 2nd X]*

Alto Clar. *[tacet]* *p-[pp]* *[Play]*

Bass Clar. *dolce [pp 2nd X]*

1st & 2nd Bsns. *dolce [pp 2nd X]*

Alto Sax. *[tacet]* *p-[pp]* *[Play]*

Ten. Sax. *dolce [pp 2nd X]*

Bari. Sax. *p-[pp]*

TRIO.

Eb Cor. *[tacet]* *p-[pp]*

Solo Bb Cor. *dolce [pp 2nd X]*

1st Bb Cor. *[tacet]* *p-[pp]*

2nd & 3rd Bb Cors. *[tacet]* *p-[pp]*

1st & 2nd Hrns. *p-[pp]*

3rd & 4th Hrns. *p-[pp]*

Bar. *[1st X only]* *dolce [pp 2nd X]*

1st & 2nd Trbns. *[1st X only]* *p-[pp]*

B. Trbn. *[1st X only]* *p-[pp]*

Tuba *p-[pp]*

Perc. *[1st X only] - Cym. both Xs* *p-[pp]*

Bells *p-[pp]*

THE DIRECTORATE  
Full Score

60

61

62

63

64

65

66

67

Flt./Picc. 1. 2. [- Picc.] [p]

1st & 2nd Obs. [p]

1st & 2nd Eb Clars. [p] [tacet]

Solo/1st Clar. [pp] [p] [lower notes 1st XI]

2nd & 3rd Clars. [pp] [p] [lower notes 1st XI]

Alto Clar. [tacet] [p] [Play]

Bass Clar. [pp] [p]

1st & 2nd Bsns. [pp] [p]

Alto Sax. [tacet] [p] [Play]

Ten. Sax. [pp] [p]

Bari. Sax.

Eb Cor. 1. 2. [tacet] [p]

Solo Bb Cor. [pp] [tacet] [p]

1st Bb Cor. [tacet] [p]

2nd & 3rd Bb Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar. [tacet] [pp] [Play] [p]

1st & 2nd Trbns. [tacet] [p]

B. Trbn. [tacet] [p]

Tuba

Perc.

Bells

THE DIRECTORATE  
Full Score

68 69 70 71 72 73 74 75 76

**Grandioso**  
[Picc. 2nd X only]

Flt./Picc. *(ff 2nd X)*

1st & 2nd Obs. *(ff 2nd X)*

1st & 2nd E♭ Clars. *(ff 2nd X)* [2nd X only]

Solo/1st Clar. *(ff 2nd X)*

2nd & 3rd Clars. *(ff 2nd X)*

Alto Clar. *(ff 2nd X)*

Bass Clar. *(ff 2nd X)*

1st & 2nd Bsns. *(ff 2nd X)*

Alto Sax. *(ff 2nd X)*

Ten. Sax. *(ff 2nd X)*

Bari. Sax. [*p*]:*ff*

E♭ Cor. *(ff 2nd X)* [2nd X only]

Solo B♭ Cor. *(ff 2nd X)* [2nd X only]

1st B♭ Cor. *(ff 2nd X)* [2nd X only]

2nd & 3rd B♭ Cors. [*p*]:*ff* [2nd X only]

1st & 2nd Hrns. [*p*]:*ff*

3rd & 4th Hrns. [*p*]:*ff*

Bar. *(ff 2nd X)* [2nd X only]

1st & 2nd Trbns. *(ff 2nd X)* [2nd X only]

B. Trbn. *(ff 2nd X)*

Tuba [*p*]:*ff*

Perc. [*p*]:*ff* [Cym. 2nd X only] (4) (8)

THE DIRECTORATE  
Full Score

77 78 79 80 81 82 83 84 85

Flt./Picc. [ff] [+ Picc.]

1st & 2nd Obs. [ff]

1st & 2nd Eb Clars. [ff] [Play]

Solo/1st Clar. [ff] [Joc]

2nd & 3rd Clars. [ff] [Joc]

Alto Clar. [ff]

Bass Clar. [ff]

1st & 2nd Bsns. [ff]

Alto Sax. [ff]

Ten. Sax. [ff]

Bari. Sax.

Eb Cor. [ff] [Play]

Solo Bb Cor. [ff] [Play]

1st Bb Cor. [ff] [Play]

2nd & 3rd Bb Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar. [ff]

1st & 2nd Trbns. [ff] [Play]

B. Trbn. [ff] [Play]

Tuba

Perc. (12) (15) [ff]2 [2nd XI]