**STARS AND STRIPES FOREVER**

JOHN PHILIP SOUSA
Arranged by WYCLIFFE GORDON

**INSTRUMENTATION**

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<th>Conductor</th>
<th>1st Trombone</th>
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<th>Guitar Chords</th>
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<th>Piano</th>
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**Optional Alternate Parts**

- C Flute
- Tuba
- Horn in F (Doubles 1st Trombone)
- 1st Baritone T.C. (Doubles 1st Trombone)
- 2nd Baritone T.C. (Doubles 2nd Trombone)
- 3rd Baritone T.C. (Doubles 3rd Trombone)
“The Stars and Stripes Forever” is probably the most popular of the Sousa marches. I consider it the “All American” song used to celebrate the independence of our United States of America. Traditionally performed as a march, this arrangement lends to the true “Americanization” of the tune by swinging and grooving. While holding true to the original form, I also bring about the element of three “dances” to enhance the piece. Swing, New Orleans 2-beat, and the Afro-Cuban (generally referred to as Latin) grooves are incorporated to encourage the listeners to shuffle their feet and celebrate in each dance after the traditional march style is stated.

The drummer has the greatest responsibility in setting the tone and feel for each section. The roll-off in the beginning is the traditional four-measure cue designed for setting up the statement of the march style melody. If desired, the drummer may precede his or her written roll-off by embellishing or improvising on the traditional drum cadence similar to what you might hear played by the percussion section of the marching band.

The introduction and the section at measure 9 are performed in a traditional march style. The melody switches between the saxophones and trumpets, so please direct those players to observe and execute the dynamics so the melody can be heard at all times.

Measure 26 presents the first dance in straight ahead, 4/4 swing. Saxophones have the melodic duties here. On the repeat, there are solos provided for either or both trumpet 1 and 2. You will need to specify who will play the solo. The trumpet(s) play a bebop style solo over the sax melody, so they should dig in and blow away. This section can be opened up, or extended, so it is repeated three times. Saxes can play the 1st and 3rd times, leaving room for open trumpet solo(s) in the second and/or third chorus.

Trombones take the melodic responsibilities at measure 44 then the saxes will pick it up at measure 60. The band is still swinging away. Trombones grab the melody again at 68.

Measures 76 introduces the traditional “dog fight” of the march as Sousa intended. Measure 84 provides the second opportunity to dance. The Latin groove is imposed over the original Sousa lines. A little flare may be given to the piece in this section by adding a few percussion instruments for that eight measure section starting at 84. I suggest the cowbell, claves, etc. The four measures at 96–99 transition from the Latin back into the swing groove.

Measure 100 brings the band back to traditional swing feel with trumpets 1 and 2 sharing an assimilation of the traditional piccolo part. At 106 the saxes should swing hard and play full in this spot. The band should dig into the quote from “Donna Lee” at measure 120.

D.S. to the dog fight then take the coda back into the march style. To be dramatic, consider an optional ritard at the coda.

At measure 136, for the first eight measures, the band is marching with J.P. Sousa! The 1st alto sax plays the traditional part piccolo part, 8va if comfortable. At measure 144, you enter the Mardis Gras parade of New Orleans. If available, the 1st tenor sax may play clarinet or soprano saxophone in this section. The traditional melody by Sousa is performed along with New Orleans counterpoint written into the 1st trombone and 1st tenor (clarinet/soprano sax) part. I suggest the tenor sax, trumpet and trombone players stand for this front-line section.

At measure 152, swing it on home! For a performance, it will be very effective if everyone in the band will stand at this point. It’s show business!

I hope this will be a fun piece to perform and hopefully the audience will share in the joy.

–Wycliffe Gordon
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