



Belwin JAZZ

a division of Alfred

STARS AND STRIPES FOREVER

JOHN PHILIP SOUSA
Arranged by **WYCLIFFE GORDON**

INSTRUMENTATION

Conductor

1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

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)



STARS AND STRIPES FOREVER

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NOTES TO THE CONDUCTOR

“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 soli. 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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These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

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For more information, visit www.jalc.org.

CONDUCTOR
26898S

STARS AND STRIPES FOREVER

By JOHN PHILIP SOUSA
Arranged by WYCLIFFE GORDON

DRUM ROLL-OFF ♩ = 120

INTRO (MARCH-LIKE)

Sheet music for **STARS AND STRIPES FOREVER**, arranged by Wycliffe Gordon. The score includes parts for the following instruments:

- C FLUTE (OPTIONAL)
- 1ST E♭ ALTO SAXOPHONE
- 2ND E♭ ALTO SAXOPHONE
- 1ST B♭ TENOR SAXOPHONE
- 2ND B♭ TENOR SAXOPHONE
- E♭ BARITONE SAXOPHONE
- 1ST B♭ TRUMPET
- 2ND B♭ TRUMPET
- 3RD B♭ TRUMPET
- 4TH B♭ TRUMPET
- 1ST TROMBONE
- 2ND TROMBONE
- 3RD TROMBONE
- 4TH TROMBONE
- GIUITAR
- PIANO
- BASS
- DRUMS

The music is in 2/4 time, with a tempo of 120 beats per minute. The key signature is one flat (B♭). The score includes a drum roll-off at the beginning and an intro section labeled "INTRO (MARCH-LIKE)". A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

9 1ST TIME ONLY

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

1ST 2ND TIME ONLY

TPT. 1

TPT. 2

TPT. 3

TPT. 4

1ST 2ND TIME ONLY

TBN. 1

TBN. 2

TBN. 3

TBN. 4

1ST 2ND TIME ONLY

GTR.

PNO.

BASS

H.H. CRASHES

9 10 11 12 13 14 15 16

Legal Use Requires Purchase

FL. 2ND TIME ONLY

ALTO 1 2ND TIME ONLY

ALTO 2 2ND TIME ONLY

TENOR 1 2ND TIME ONLY

TENOR 2 2ND TIME ONLY

BARI. 2ND TIME ONLY

TPT. 1 1ST TIME ONLY

TPT. 2 1ST TIME ONLY

TPT. 3 1ST TIME ONLY

TPT. 4 1ST TIME ONLY

TBN. 1 BOTH TIMES

TBN. 2 BOTH TIMES

TBN. 3 BOTH TIMES

TBN. 4 BOTH TIMES

GTR. Eb Eb/Bb F#m7 Bb7 Eb Eb/Bb Eb Cm7 F7 Bb Bb7 Bb7

PNO. Eb Eb/Bb F#m7 Bb7 Eb Eb/Bb Eb Cm7 F7 Bb Bb7 Bb7

BASS Eb Eb/Bb F#m7 Bb7 Eb Eb/Bb Eb Cm7 F7 Bb Bb7 Bb7

DRUMS

17 18 19 20 21 22 23 24 25

FL. (26) SWING

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

SOLO 2ND TIME ONLY

TPT. 1

SOLO 2ND TIME ONLY

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

SOLO 1ST TIME (OVER SAXES) - TACET 2ND TIME

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

Chord progression: Eb, Cmi7, Fmi7, Bb7, Eb, Ab, F7/A, F7, Bb

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41 42

SOLO PICK-UP

Legal Use Requires Purchase

44

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

43 44 45 46 47 48 49 50 51

Legal Use Requires Purchase

CONDUCTOR

-7-

STARS AND STRIPES FOREVER

52

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

52 53 54 55 56 57 58 59

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

60 61 62 63 64 65 66 67

Ab C7/G C7 F#m F#i

Ab C7/G C7 F#m F#i

Ab C7/G C7 F#m F#i

68

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

68 69 70 71 72 73 74 75

Legal Use Requires Purchase

76 %

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

W/TONG. & SINGS

76 77 78 79 80 81 82 83

(84) LATIN

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

84 85 86 87 88 89 90 91

CONDUCTOR

- 12 -
To CODA ↗

STARS AND STRIPES FOREVER

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

92

93

94

95

96

97

98

99

8b7

Eb

8b7

Eb

N.C.

8b7

Eb

8b7

Eb

N.C.

N.C.

N.C.

100 SWING

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

SOLO

Ab

Ab

Ab

Ab

E17

E17

E17

100

101

102

103

104

105

106

107

FL. **SOLI**

ALTO 1 **SOLI**

ALTO 2 **SOLI**

TENOR 1 **SOLI**

TENOR 2 **SOLI**

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. **E^b7**

PNO. **E^b7**

BASS **E^b7**

DRUMS **LATIN**

108 109 110 111 112 113 114 115

116

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

SOLO

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Ab

GTR.

Ab

PNO.

Ab

BASS

SWING

DRUMS

116 117 118 119 120 121 122 123

124

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

124 125 126 127 128 129 130 131

Ohai E7 A7/Eb E7 Ab

Ohai E7 A7/Eb E7 Ab

Ohai E7 A7/Eb E7 Ab

CONDUCTOR

♩ CODA

- 17 -
(136) MARCH-LIKE

STARS AND STRIPES FOREVER

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

132 133 134 135 136 137 138 139 140

SOLO (OPT. 8VA)

Ab

Ab

Ab

144 NEW ORLEANS GROOVE

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO BREAK

NEW ORLEANS FRONT LINE

141 142 143 144 145 146 147 148 149

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

EVERYBODY STAND (152) SWING

SOLO (OPT. 8VA)

150 151 152 153 154 155 156 157 158

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

159 160 161 162 163 164 165 166 167

Chil7 E7 Ab/Eb E7 Ab

Fui Chil7 E7 Ab/Eb E7 Ab

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