



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

JOHN PHILIP SOUSA
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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 Mardi 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)

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

GUITAR

PIANO

BASS

DRUMS

The musical score is arranged in a standard orchestral format with 15 staves. The instruments listed on the left are: C Flute (Optional), 1st and 2nd E♭ Alto Saxophones, 1st and 2nd B♭ Tenor Saxophones, E♭ Baritone Saxophone, 1st through 4th B♭ Trumpets, 1st through 4th Trombones, Guitar, Piano, Bass, and Drums. The score begins with a drum roll-off for 4 measures, followed by an 8-measure introduction. A large red watermark 'Preview Only' is overlaid diagonally across the score. The bottom of the page contains copyright information for Belwin-Mills Publishing Corp., a division of Alfred Publishing Co., Inc., dated 2007.

9 1ST TIME ONLY

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

H.H. CRASHES

9 10 11 12 13 14 15 16

1st 1st TIME ONLY

1st 2ND TIME ONLY

2nd 2ND TIME ONLY

3rd 2ND TIME ONLY

4th 2ND TIME ONLY

5th 2ND TIME ONLY

6th 2ND TIME ONLY

7th 2ND TIME ONLY

8th 2ND TIME ONLY

9th 2ND TIME ONLY

10th 2ND TIME ONLY

11th 2ND TIME ONLY

12th 2ND TIME ONLY

13th 2ND TIME ONLY

14th 2ND TIME ONLY

15th 2ND TIME ONLY

16th 2ND TIME ONLY

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Chords: Eb, Gm/D, Cwi, Fwi7, Bb/D, Cwi7, Bb, Bb7/Ab, Eb/G, Fwi7, Eb, G7/D, Cwi7, Eb, G7

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. ^{E^b E^b/B^b F^{mi}7 B^b7 E^b E^b/B^b E^b C^{mi}7 F⁷ B^b B^b7 B^b7}

PNO. ^{E^b E^b/B^b F^{mi}7 B^b7 E^b E^b/B^b E^b C^{mi}7 F⁷ B^b B^b7 B^b7}

BASS ^{E^b E^b/B^b F^{mi}7 B^b7 E^b E^b/B^b E^b C^{mi}7 F⁷ B^b B^b7 B^b7}

DRUMS

17 18 19 20 21 22 23 24 25

1. 2.

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. (34)

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

SOLO PICK-UP

1. 2.

F Gmi7 C7 F7 Bb G7/B F/C F Gmi7 C7 F7 Bb G7/B F/C C7

Eb Fmi7 Bb7 Eb7 Ab F7/A Eb/Bb Bb7 Eb Bb7 Bb7

34 35 36 37 38 39 40 41 42

44

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 SOLI

TBN. 2 SOLI

TBN. 3 SOLI

TBN. 4 SOLI

GTR.

PNO.

BASS

DRUMS

43

44

45

46

47

48

49

50

51

52

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

QTR.

PNO.

BASS

DRUMS

SOLI

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

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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

76 85

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

76 77 78 79 80 81 82 83

w/ TONG. & SAXES

(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

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

E17

Ab

E17

Ab

E17

100 101 102 103 104 105 106 107

FL. **SOLI**

ALTO 1 **SOLI**

ALTO 2 **SOLI**

TENOR 1 **SOLI**

TENOR 2 **SOLI**

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. **E17**

PNO. **E17**

BASS **E17**

DRUMS **LATIN**

116

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1 *SOLO*

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS *SWING*

116 117 118 119 120 121 122 123

124

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

SOLI

Ohai

E7

A7/Eb

E7

E7

A7

124

125

126

127

128

129

130

131

CONDUCTOR

COCA

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

QTR.

PNO.

BASS

DRUMS

SOLO (OPT. 3VA)

Ab

Ab

Ab

132 133 134 135 136 137 138 139 140



144 NEW ORLEANS GROOVE

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO BREAK

F7 NEW ORLEANS FRONT LINE

E7 NEW ORLEANS FRONT LINE

Bb Eb

Bb Eb

E7

E7

Bb Db

Bb Eb

E7

Bb Db

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

SOLO (OPT. SW)

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150 151 152 153 154 155 156 157 158

Chord symbols: F7, E7, Ab, C7/G, C7, F#m, F#m

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

160

159 160 161 162 163 164 165 166 167

Chil7 E7 Ab/Eb E7 Ab

Chil7 E7 Ab/Eb E7 Ab

Fui Chil7 E7 Ab/Eb E7 Ab

This musical score is for the piece 'Stars and Stripes Forever' and is page 20 of the conductor's edition. It features a full orchestral and vocal ensemble. The instruments listed on the left are Flute (FL.), Alto 1 and 2, Tenor 1 and 2, Baritone (BARI.), Trumpets 1-4 (TPT.), Trombones 1-4 (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is written in 2/4 time with a key signature of three flats (B-flat major). A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the page. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A circled measure number '160' is present at the top left. Measure numbers 159 through 167 are indicated at the bottom of the page. Chord symbols such as Chil7, E7, Ab/Eb, and Fui are placed above the piano and guitar staves.