

THE BLACK HORSE TROOP

JOHN PHILIP SOUSA
 Edited by FREDERICK FENNELL

INSTRUMENTATION

1	Conductor	3	1st B \flat Cornet	WORLD PARTS	
1	C Piccolo	3	2nd B \flat Cornet	1	1st Horn in E \flat
5	C Flute	3	3rd B \flat Cornet	1	2nd Horn in E \flat
1	1st Oboe	3	4th B \flat Cornet	1	3rd Horn in E \flat
1	2nd Oboe	1	1st Horn in F	1	4th Horn in E \flat
1	E \flat Clarinet	1	2nd Horn in F	1	1st Trombone in B \flat Bass Clef
3	1st B \flat Clarinet	1	3rd Horn in F	1	2nd Trombone in B \flat Bass Clef
3	2nd B \flat Clarinet	1	4th Horn in F	1	3rd Trombone in B \flat Bass Clef
3	3rd B \flat Clarinet	2	1st Trombone	1	4th Trombone in B \flat Bass Clef
1	E \flat Alto Clarinet	2	2nd Trombone	1	1st Trombone in B \flat Treble Clef
2	E \flat Bass Clarinet	2	3rd Trombone	1	2nd Trombone in B \flat Treble Clef
1	1st Bassoon	2	4th Trombone	1	3rd Trombone in B \flat Treble Clef
1	2nd Bassoon	2	Baritone	1	4th Trombone in B \flat Treble Clef
4	E \flat Alto Saxophone	1	Baritone Treble Clef	2	Baritone in B \flat Bass Clef
2	B \flat Tenor Saxophone	4	Tuba	2	Tuba in E \flat Bass Clef
2	E \flat Baritone Saxophone (E \flat Contralto Clarinet)	2	Percussion I (Snare Drum, Field Drum)	2	Tuba in E \flat Treble Clef
2	B \flat Bass Saxophone (B \flat Contrabass Clarinet)	2	Percussion II (Bass Drum, Cymbals)	2	Tuba in B \flat Bass Clef
				2	Tuba in B \flat Treble Clef

About *The Black Horse Troop*

The Black Horse Troop was completed December 30, 1924, at Sousa's Sands Point, Long Island estate. It was played for the first time about ten months later on October 17, 1925, at a concert of the Sousa Band in the Public Auditorium, Cleveland, Ohio - and I was there. I had not been to such an event as this one; I remember that as Sousa's march was being played, Troop A rode onto the stage and stood behind the band to the tumultuous cheering of all. The March King enjoyed a long relationship with the men and horses of Cleveland's Ohio National Guard, known as Troop A.

Once again his special comprehension of the thrilling spectacle of regimental movement produced a compelling musical experience for both the player and the listener, commanding our particular awareness of his use of the trumpets and drums at various dynamic levels.

During the half-century of his career as the most successful bandmaster who ever lived, there was both reason and necessity for his creating these wonderful marches - and among them all *The Black Horse Troop* is a positive standout.

The original edition of *The Black Horse Troop* is scrupulously preserved in this handsome new issue. All I have endeavored to do in my editing is to clarify ambiguous nuances, dynamics, and inconsistent articulations or phrasing that probably arose in the original march-sized format simply because of the cramped character of that miniature page. The visual problem is hereby eliminated, as are the treble cleff mid-range brass and E-flat alto parts, obsolete as doublings; the piccolo in D-flat has been transposed to C. The percussion parts have been separated by instrument and their articulations clarified. The parts, which Sousa provided for regimental trumpets, are incorporated into those for cornets and trumpets.

It is recommended that both the characteristically loose-slung field drum be used together with the conventional snare drum. The bass drum heads' tension should be loose, and the instruments should be played with a hard beater.

-Frederick Fennell

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



CONDUCTOR

Dedicated to Troop A, Cleveland, Ohio

THE BLACK HORSE TROOP

March

JOHN PHILIP SOUSA

Edited by FREDERICK FENNEL

Regimental march tempo

5

The musical score is arranged in a standard orchestral format. It includes staves for C Piccolo, C Flute, Oboes (1 and 2), Eb Clarinet (1), Bb Clarinets (2 and 3), Eb Alto Clarinet, Bb Bass Clarinet, Bassoons (1 and 2), Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone (Eb Contralto Clarinet), Bb Bass Saxophone (Bb Contrabass Clarinet), Bb Cornets (1, 2, 3, 4), Horns in F (1, 2, 3, 4), Trombones (1, 2, 3, 4), Baritone, and Tuba. The percussion section includes Percussion I (Snare and Field Drums) and Percussion II (Bass Drum and Cymbals). The score is marked with 'Regimental march tempo' and features dynamic markings such as *f*, *ff*, and *ff* very short. A large red watermark 'Preview - Purchase' is overlaid diagonally across the page.

1 2 3 4 5 6 7 8

* It is recommended that both the characteristically loose-slung field drum be used together with the conventional snare drum; multiples of both of these will contribute a great and appropriate sound.

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FREDERICK FENNEL

9 13

Picc. *p* *ff* *f*

Fl. *p* *ff* *f*

Obs. 1 *p* *f*

Obs. 2 *p* *f*

E♭ Cl. *p* *ff* *f*

1 *p* *ff* *f*

Cl. 2 *p* *ff* *f*

3 *div.* *p* *f* *div.* *div.*

A. Cl. *p* *f*

B. Cl. *p* *f*

1 *p* *ff* *f*

Bsns. 2 *p* *f*

A. Sax. *p* *ff* *f*

T. Sax. *p* *ff* *f*

Bar. Sax. *p* *f*

Bs. Sax. *p* *f*

9 13

1 *p* *ff* *f*

Cors. 2 *p* *f* *div.*

3 *p* *f* *a2*

4 *p* *f*

1 *p* *f*

2 *p* *f*

Hns. 3 *p* *f* *a2*

4 *p* *f*

1 *p* *f*

2 *p* *f*

Tbns. 3 *p* *f*

4 *p* *f*

Bar. *p* *ff* *f*

Tuba *p* *f* *

Perc. I *p* *mp* *f* *mp*

Perc. II *p* *mp* *f* *mp*

* The lower octave is always to be preferred throughout where Sousa indicated an option.

Picc. *ff* *mf* *sfz*

Fl. *ff* *mf* *sfz*

Obs. 2 *ff* *mf* *sfz*

E♭ Cl. 1 *ff* *mf* *sfz*

Cl. 2 *ff* *mf* *sfz* Cue: Cor. *p*

Cl. 3 *ff* *mf* *sfz* Cue: Cor. *p*

A. Cl. *ff* *mf* *sfz* Cue: Cor. *p*

B. Cl. *ff* *mf* *sfz*

Bsns. 1 *ff* *mf* *sfz*

Bsns. 2 *ff* *mf* *sfz*

A. Sax. *ff* *mf* *sfz*

T. Sax. *ff* *mf* *sfz*

Bar. Sax. *ff* *mf* *sfz*

Bs. Sax. *ff* *mf* *sfz*

1 *ff* *mf* *sfz* *Soli*

Cor. 2 *ff* *mf* *sfz* *Soli* *p*

3 *ff* *mf* *sfz* *Soli a2* *p*

4 *ff* *mf* *sfz* *mp*

Hns. 1 *ff* *mf* *sfz*

2 *ff* *mf* *sfz*

3 *ff* *mf* *sfz*

4 *ff* *mf* *sfz*

1 *ff* *mf* *sfz*

2 *ff* *mf* *sfz*

3 *ff* *mf* *sfz*

4 *ff* *mf* *sfz*

Tbns. *ff* *mf* *sfz*

Bar. *ff* *mf* *sfz*

Tuba *ff* *mf* *sfz*

Perc. I *ff* *mf* *f* *mp*

Perc. II *ff* *mf* *f* *p*

38

Picc. *p*

Fl. *p*

Obs. 1 2 *p*

E♭ Cl. *p*

1 *p*

Cl. 2 *p*

3 *p*

A. Cl. *p*

B. Cl. *p*

1 *p*

Bsns. 2 *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

Bs. Sax. *p*

38

1 *p*

Cors. 2 *p*

3 4 *p*

1 2 *p*

Hns. 3 4 *p*

1 2 *p*

Tbns. 3 4 *p*

Bar. *p*

Tuba *p*

Perc. I

Perc. II *p*

cresc.

46

Picc. *sfz* *mf* *sfz* *mp*

Fl. *sfz* *mf* *sfz* *mp* *p*

Obs. 1 2 *sfz* *mf* *sfz* *mp*

E♭ Cl. 1 *sfz* *mf* *sfz* *mp* *p*

Cl. 2 3 *sfz* *mf* *sfz* *mp* *p*

A. Cl. *sfz* *mf* *sfz* *mp*

B. Cl. *sfz* *mf* *sfz* *mp*

Bsns. 1 2 *sfz* *mf* *sfz* *mp*

A. Sax. *sfz* *mf* *sfz* *mp* *p*

T. Sax. *sfz* *mf* *sfz* *mp*

Bar. Sax. *sfz* *mf* *sfz* *mp*

Bs. Sax. *sfz* *mf* *sfz* *mp*

46

Cors. 2 3 4 *sfz* *mf* *sfz* *mp* *p*

Hns. 1 2 3 4 *sfz* *mf* *sfz* *mp*

Tbns. 1 2 3 4 *sfz* *mf* *sfz* *mp*

Bar. *sfz* *mf* *sfz* *mp* *p*

Tuba *sfz* *mf* *sfz* *mp*

Perc. I *sf* *mf* *sfz* *dim.* *p*

Perc. II *sf* *mf* *sfz* *dim.* *mp*

70

Picc. *pp* *mp*

Fl. *pp* *mp*

Obs. 1 2 *pp* *mp*

E♭ Cl. 1 *pp* *mp*

Cl. 2 3 *pp* *mp*

A. Cl. *pp* *mp*

B. Cl. *pp* *mp*

Bsns. 1 2 *pp* *mp*

A. Sax. *pp* *mp*

T. Sax. *pp* *mp*

Bar. Sax. *pp* *mp*

Bs. Sax. *pp* *mp*

Cors. 2 *pp* *mp*

Hns. 1 2 3 4 *pp* *mp*

Tbns. 1 2 3 4 *pp* *mp*

Bar. *pp* *mp*

Tuba *pp* *mp*

Perc. I *pp* *mp*

Perc. II *pp* *mp*

70

78

Picc. *p*

Fl. *p*

Obs. 1/2 *a2 p*

E♭ Cl. 1 *p*

Cl. 2/3 *p*

A. Cl. *p*

B. Cl. *p mp*

Bsns. 1/2 *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p mp*

Bs. Sax. *p mp*

Cors. 2/3/4 *a2 p mp*

Hns. 1/2/3/4 *p a2 mp a2 mp*

Tbns. 1/2/3/4 *p mp*

Bar. *p*

Tuba *p mp*

Perc. I *pp*

Perc. II *p pp*

78

Picc. *ff*

Fl. *ff*

Obs. 1/2 *ff* *a2*

E♭ Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *div.* *ff*

A. Cl. *ff*

B. Cl. *mf* *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *mf* *ff*

Bs. Sax. *mf* *ff*

Cors. 1 *ff*

Cors. 2 *ff*

Cors. 3/4 *mf* *ff* *a2*

Hns. 1/2 *mf* *ff*

Hns. 3/4 *mf* *ff*

Tbns. 1/2 *mf* *ff* *a2*

Tbns. 3/4 *mf* *ff* *a2*

Bar. *ff*

Tuba *mf* *ff*

Perc. I *ff*

Perc. II *ff*



94

Picc.

Fl.

Obs. 1
2

E♭ Cl.
1

Cl. 2
3

A. Cl.

B. Cl.

Bsns.
1
2

A. Sax.

T. Sax.

Bar. Sax.

Bs. Sax.

94

Cors. 2
3
4

Hns.
1
2
3
4

Tbns.
1
2
3
4

Bar.

Tuba

Perc. I

Perc. II

mp *ff* *ff*

mf 1st time
ff 2nd time

mf 1st time
ff 2nd time

102

Picc.

Fl.

Obs. 1
2

E♭ Cl. 1

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

Bs. Sax.

102

Cors. 2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3
4

Bar.

Tuba

Perc. I

Perc. II

110

Picc. *mp*

Fl. *mp*

Obs. 1 *mp*

2 *mp*

E♭ Cl. *mp*

1 *mp*

Cl. 2 *mp*

3 *mp*

A. Cl. *mp*

B. Cl. *mp*

1 *mp*

Bsns. 2 *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Bs. Sax. *mp*

110

1 *mp*

Cors. 2 *mp*

3 *mp*

4 *a2 mp*

1 *mp*

Hns. 2 *mp*

3 *mp*

4 *mp*

1 *mp*

Tbns. 2 *mp*

3 *mp*

4 *mp*

Bar. *mp*

Tuba *mp*

Perc. I *pp*

Perc. II *both times*

118

Picc.

Fl.

Obs. 1
2

E♭ Cl. 1

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

Bs. Sax.

118

Cors. 2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3
4

Bar.

Tuba

Perc. I

Perc. II

p

sfz

p 1st time
sfz 2nd time

126

Picc.

Fl.

Obs. 1
2

E♭ Cl. 1

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

Bs. Sax.

126

Cors. 2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3
4

Bar.

Tuba

marcato

Perc. I

Perc. II

p 1st time
ff 2nd time