

# GOLDEN JUBILEE

## MARCH

JOHN PHILIP SOUSA  
 Edited by FREDERICK FENNELL

### INSTRUMENTATION

1	Conductor	2	1st B $\flat$ Cornet	<b>WORLD PARTS</b> <i>Available for down load from</i> <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a>
1	C Piccolo	2	2nd B $\flat$ Cornet	
3	1st C Flute	2	3rd B $\flat$ Cornet	
3	2nd C Flute	2	4th B $\flat$ Cornet	
1	1st Oboe	1	1st Horn in F	
1	2nd Oboe	1	2nd Horn in F	
1	E $\flat$ Clarinet	1	3rd Horn in F	
3	1st B $\flat$ Clarinet	1	4th Horn in F	
3	2nd B $\flat$ Clarinet	2	1st Trombone	
3	3rd B $\flat$ Clarinet	2	2nd Trombone	
1	E $\flat$ Alto Clarinet	2	3rd Trombone	
2	B $\flat$ Bass Clarinet	2	Euphonium	
1	1st Bassoon	1	Baritone Treble Clef	
1	2nd Bassoon	4	Tuba	
2	1st E $\flat$ Alto Saxophone	1	String Bass	
2	2nd E $\flat$ Alto Saxophone	2	Percussion I (Snare Drum, Field Drum)	
1	B $\flat$ Tenor Saxophone	3	Percussion II (Cymbals, Bass Drum)	
1	E $\flat$ Baritone Saxophone			
			1st Horn in E $\flat$	
			2nd Horn in E $\flat$	
			3rd Horn in E $\flat$	
			4th Horn in E $\flat$	
			1st Trombone in B $\flat$ Bass Clef	
			2nd Trombone in B $\flat$ Bass Clef	
			3rd Trombone in B $\flat$ Bass Clef	
			1st Trombone in B $\flat$ Treble Clef	
			2nd Trombone in B $\flat$ Treble Clef	
			3rd Trombone in B $\flat$ Treble Clef	
			Baritone in B $\flat$ Bass Clef	
			Tuba in E $\flat$ Bass Clef	
			Tuba in E $\flat$ Treble Clef	
			Tuba in B $\flat$ Bass Clef	
			Tuba in B $\flat$ Treble Clef	

**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.

## PROGRAM NOTES

John Philip Sousa (1854–1932) was a busy man, filling his life with wide-ranging and exhausting activities—so many concerts, so much traveling, and all the business that goes with that complicated aspect of moving a large ensemble; so much pleasant dining, hunting, riding, so many marches! In the midst of all of this activity, it is not too surprising to discover that Sousa failed to leave behind even the most basic information concerning the composition of many of his most famous creations. His rambling and reflective autobiography, *Marching Along*, published in 1928, includes no reference to most of them. There is, of course, no official documentation of the majority of his manuscripts at this writing, and thus, save for those marches to which he made specific references in his autobiography or for which a dedication was printed on the solo cornet part, all comment is but the purest conjecture.

By the time Sousa had reached the fiftieth year of his career as a conductor, he had conducted in all of the great and humble places of the world; for both the great and humble people he met he often left the token of his highest esteem, a march with their name on it. *Golden Jubilee*, written in 1928, was, however, his own salute to himself—observing fifty years of conducting that began in the theater pits of Philadelphia and took him around the world and into the hearts of all who ever saw him lead his famous band. Composers do not usually write pieces for themselves, but then John Philip Sousa was not the usual composer.

The original edition of *Golden Jubilee* 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 phrasings, which probably arose in the original march-size format simply because of the cramped character of that miniature page. The visual problem is hereby eliminated, as are the treble clef 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 instruments and their articulations clarified.

It is recommended that both the characteristically loose-slung field drum be used together with the conventional snare drum and that the bass drum tension be slack, its heads undamped, and the instrument be played with a hard beater. Cymbals should ring freely as indicated in the part and be damped only as directed.

*Frederick Fennell*

CONDUCTOR

# GOLDEN JUBILEE

JOHN PHILIP SOUSA  
Edited by FREDERICK FENNELL

Brightly moving march tempo

## MARCH

C Piccolo

C Flutes 1 2

Oboes 1 2

E♭ Clarinet

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornets 1 2 3 4

Horns in F 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba

String Bass

Percussion I (Snare Drum, Field Drum)

Percussion II (Cymbals, Bass Drum)

*ff* *8va* *ad lib.* *Cor. 2 div.*

1 2 3 4



Picc.

Fls. 1  
2

Obs. 1  
2

Eb Cl.

Cls. 1  
2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

BDM02028C

11 12 13 14 15 16

1. 2.

Picc.

Fls. 1/2

Obs. 1/2

E♭ Cl.

Cl. 1/2/3

A. Cl.

B. Cl.

Bsns. 1/2

A. Sax. 1/2

T. Sax.

Bar. Sax.

Cors. 1/2/3/4

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

8va

a2

arco

*p cresc.*

*f*

22

Picc. *ff exultingly* *p*

Fls. 1 2 *ff exultingly* *p* a2

Obs. 1 2 *ff exultingly* *p* a2

E♭ Cl. *ff exultingly* *p*

Cl. 1 *ff exultingly* *p*

Cl. 2 3 *ff exultingly* *p*

A. Cl. *ff exultingly* *p*

B. Cl. *ff exultingly* *p*

Bsns. 1 2 *ff exultingly* *p*

A. Sax. 1 2 *ff exultingly* *p*

T. Sax. *ff exultingly* *p*

Bar. Sax. *ff exultingly* *p*

Cors. 1 2 *ff exultingly* *p* a2

Cors. 3 4 *ff exultingly* *p*

Hns. 1 2 *ff exultingly* *p*

Hns. 3 4 *ff exultingly* *p*

Tbns. 1 *ff exultingly* *p*

Tbns. 2 3 *ff exultingly* *p*

Euph. *ff exultingly* *p*

Tuba *ff exultingly* *p*

Str. Bass *ff exultingly* *p*

Perc. I *f exultingly* *p*

Perc. II *f exultingly* *p*

22

This page of the musical score, numbered 30, is for the conductor's part. It features 17 staves for various instruments and percussion. The instruments listed on the left are Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Eb Clarinet (Eb Cl.), Clarinets (Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsns.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Corsos (Cors.), Horns (Hns.), Trombones (Tbn.), Euphonium (Euph.), Tuba, String Bass (Str. Bass), Percussion I (Perc. I), and Percussion II (Perc. II). The score includes dynamic markings such as *ff* and *mf*, and articulation marks like accents and slurs. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page.



1. | 2.

The image displays a page from a musical score, labeled 'Conductor - 7' at the top. It contains staves for various instruments: Piccolo (Picc.), Flutes (Fls. 1 & 2), Oboes (Obs. 1 & 2), E-flat Clarinets (Eb Cl.), Clarinets (Cls. 1, 2, 3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsns. 1 & 2), Alto Saxophone (A. Sax. 1 & 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Corsos (Cors. 1, 2, 3, 4), Horns (Hns. 1, 2, 3, 4), Trombones (Tbns. 1, 2, 3), Euphonium (Euph.), Tuba, String Bass (Str. Bass), Percussion I (Perc. I), and Percussion II (Perc. II). The score features a large, diagonal red watermark that reads 'Preview Requires Purchase'. The music is written in a key signature of one flat (B-flat major or D minor) and includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The page is numbered 34 at the bottom, with measures 34, 35, 36, 37, and 38 indicated at the bottom of the staves.

39

Picc.

Fls. 1/2 *dolce*

Obs. 1/2 *dolce*

E♭ Cl. *dolce*

Cl. 1 *dolce*

2/3 *dolce*

A. Cl. *dolce*

B. Cl. *dolce*

Bsns. 1/2 *p dolce*

A. Sax. 1/2 *dolce* a2

T. Sax. *dolce*

Bar. Sax.

39

Cors. 1/2 *dolce*

3/4 *p*

Hns. 1/2 *p*

3/4 *p*

Tbns. 1/2 *p*

3 *p* a2

Euph. *dolce*

Tuba *p*

Str. Bass *pizz.* arco

Perc. I *p*

Perc. II *p*

47

Picc.

Fls. 1/2

Obs. 1/2

E♭ Cl.

Cl. 1/2/3

A. Cl.

B. Cl.

Bsns. 1/2

A. Sax. 1/2

T. Sax.

Bar. Sax.

47

Cors. 1/2/3/4

Hns. 1/2/3/4

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

pizz.

Perc. I

Perc. II

BDM02028C

46 47 48 49 50 51 52

55

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

Cl. 1  
2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

arco

pizz.

arco

55

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Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

Cl. 1  
2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

60 61 62 63 64 65 66

*mf sf*

Cor. 2 div. IV

a2

a2

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Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

Cls. 1  
2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

BDM02028C

67 68 69 70 71 72

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

Cl. 1  
2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

BDM02028C

73 74 75 76 77 78

79

Picc. *p* *cresc.*

Fls. 1 *p* *cresc.*  
2

Obs. 1 *p* *cresc.*  
2

E♭ Cl. *p* *cresc.*

Cl. 1 *p* *cresc.*  
2 *a2* *Cl. 2 div. cresc.*  
3 *p* *cresc.*

A. Cl. *p* *cresc.*

B. Cl. *p*

Bsns. 1 *p* *cresc.*  
2

A. Sax. 1 *p* *cresc.*  
2 *a2*

T. Sax.

Bar. Sax.

79

Cors. 1 *p* *cresc.* *Cor. 2 div.*  
2 *a2*

3 *a2* *p* *cresc.*  
4

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

Tbns. 1 *p*  
2 *p*  
3

Euph. *p*

Tuba *p*

Str. Bass *p* *pizz.*

Perc. I *f* *p*

Perc. II *p*



Picc. *f* *ff*

Fls. 1 2 *f* *ff*

Obs. 1 2 *f* *ff* a2

E♭ Cl. *f* *ff*

Clars. 1 2 3 *f* *ff* a2

A. Cl. *f* *ff*

B. Cl. *f* *ff*

Bsns. 1 2 *f* *ff* a2

A. Sax. 1 2 *p* *f* *ff*

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

Bar. Sax. *p* *f* *ff*

Cors. 1 2 3 4 *f* *ff* a2

Hns. 1 2 3 4 *f* *ff* a2

Tbns. 1 2 3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Str. Bass *f* *ff* arco

Perc. I *cresc.* *f* *ff*

Perc. II *f* *ff*

91

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

Cl. 1  
2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

BDM02028C

*sfz*

92 93 94 95 96 97

99

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

Cl. 1  
2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

99

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

Cl. 1  
2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

Picc.

Fls. 1  
2

Obs. 1  
2 *sim.*

E♭ Cl.

Cls. 1  
2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

115

Picc.

Fls. 1  
2

Obs. 1  
2

E♭ Cl.

Cl. 1  
2  
3

A. Cl.

B. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Cors. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

Str. Bass

Perc. I

Perc. II

1. 2.

Cor. 2 div.

*ffz*

*f*

*ffz*

*ffz*

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