

GEORGE WASHINGTON BICENTENNIAL MARCH

JOHN PHILIP SOUSA
Edited by FREDERICK FENNELL

INSTRUMENTATION

1 Conductor
1 C Piccolo
3 1st C Flute
3 2nd C Flute
1 1st Oboe
1 2nd Oboe
1 E $\flat$ Clarinet
3 1st B $\flat$ Clarinet
3 2nd B $\flat$ Clarinet
3 3rd B $\flat$ Clarinet
1 E $\flat$ Alto Clarinet
2 B $\flat$ Bass Clarinet
1 1st Bassoon
1 2nd Bassoon
4 E $\flat$ Alto Saxophone
1 B $\flat$ Tenor Saxophone
1 E $\flat$ Baritone Saxophone

3 1st B $\flat$ Cornet
3 2nd B $\flat$ Cornet
2 3rd B $\flat$ Cornet
2 4th B $\flat$ Cornet
1 1st Horn in F
1 2nd Horn in F
1 3rd Horn in F
1 4th Horn in F
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Baritone Bass Clef
1 Baritone Treble Clef
1 Baritone
4 Tuba
6 Drums

WORLD PARTS

Available for download from
www.alfred.com/worldparts

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.

JOHN PHILIP SOUSA AND HIS MARCHES

John Philip Sousa (1854–1932) in addition to writing more than a hundred marches also wrote an autobiography 365 pages long. It is a casual account of his fascinating life, somewhat frustrating to the reader who is eager, above all, to get to the point: Sousa does not get down to the facts of writing marches until page 358! But then he is unquestionably precise in his observations:

Marches, of course, are well known to have a peculiar appeal to me. Although during my busy life I have written ten operas and a hundred other things—cantatas, symphonic poems, suites, waltzes, songs, dances, and the like—marches are, in a sense, my musical children The march speaks to a fundamental rhythm in the human organization and is answered. A march stimulates every center of vitality, wakens the imagination . . . I can speak with confidence because I have seen men profoundly moved by a few measures of a really inspired march. But a march must be good. It must be as free from padding as a marble statue. Every line must be carved with unerring skill. Once padded, it ceases to be a march. There is no form of musical composition where the harmonic structure must be clean-cut. The whole process is an exacting one. There must be a melody, which appeals to the musical and unmusical alike. There must be no confusion in counterpoints. The composer must, to be sure, follow accepted harmonization; but that is not enough. He must be gifted with the ability to pick and choose here and there, to throw off the domination of any one tendency. If he is a so-called purist in music, that tendency will rule his marches and will limit their appeal. How are marches written? I suppose every composer has a somewhat similar experience in his writing. With me the thought comes, sometimes slowly, sometimes with ease and rapidity. The idea gathers force in my brain and takes form not only melodically, but also harmonically at the same time. It must be complete before I commit it to paper. Then I instrument it accordingly to the effects it requires I do not, of course, manufacture my themes deliberately; the process isn't direct or arbitrary enough for that. It is not a nonchalant morning's work.

The title "March King" was conferred upon him when he was leader of the Marine Band by an anonymous writer for what Sousa referred to as "some obscure brass-band journal, published in England . . ." He wore the crown and raiment of that office with rare devotion, being more stimulated by its responsibilities than enervated by its privileges. Following his own belief that "subsidy is the death of art," Sousa, as "king," did not freeze his creative assets in a "royal bank" and retreat behind the security of palace walls where, in the ancient practice of monarchs, he could rule the future from the past. Sousa was a different kind of "king," for he continued to produce his marches, never fearing, for instance, that his next would fail simply because it had been his fate to write "The Stars and Stripes Forever."

His time before the public spanned more than half a century. The years between were filled with such wide-ranging activities, so many concerts, and so much traveling that 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. There is no official documentation of the majority of his manuscripts, 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. This was music for the feet and the heart—not the head.

In that half-century plus, during which he had conducted in all of the great and humble places of the world, he often left its people, great and humble, the token of his highest esteem, a march with their name on it. These titles honored among others such distinguished institutions as newspapers, regiments, agriculture and industry, sports, kings, flags, cities, states, nations, armies, navies, and beautiful women. Sousa's gift for the apt phrase, triggered into action by the people and events that engulfed his fascinating life, marked a trail behind him as he marched his way around the world, "selling" the United States, its people, its institutions, and his kind of music. He was truly unique. I am honored, indeed, to edit these definitive editions of his last marches.

Frederick Fennell

CONDUCTOR

GEORGE WASHINGTON BICENTENNIAL MARCH

JOHN PHILIP SOUSA

Score for George Washington Bicentennial March by John Philip Sousa. The score is written for a large band, including the following instruments:

- C Piccolo
- C Flutes (1, 2)
- Oboes (1, 2)
- E♭ Clarinet (1)
- B♭ Clarinets (2, 3)
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- Bassoons (1, 2)
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Cornets (1, 2, 3, 4)
- Horns in F (1, 2, 3, 4)
- Trombones (1, 2, 3)
- Baritone
- Tuba
- Drums (S.D., B.D.)

The score is marked with **ff** (fortissimo) and **f** (forte) dynamics. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

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BDM02029C

Pic.

Fls. 1 2

Obs. 1 2

E♭ Cl.

1

Cl. 2

3

A. Cl.

B. Cl.

Bsns. 1 2

A. Sax.

T. Sax.

Bar. Sax.

1

Cors. 2

3

4

1

2

Hns. 3

4

1

2

Tbns. 3

Bar.

Tuba

Drms.

11 12 13 14 15 16

Conductor - 4

Pic. (8^{va})

Fls. 1 2 a2 a2

Obs. 1 2 a2 a2

E♭ Cl. 1

Cls. 2 3

A. Cl.

B. Cl.

Bsns. 1 2

A. Sax.

T. Sax.

Bar. Sax.

Cors. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Drms.

1. 2. ff ff ff ff ff

22

Pic. *ff* *a2*

Fls. 1 *ff*
2

Obs. 1 *ff*
2

E♭ Cl. *ff*
1

Cls. 2 *ff*
3

A. Cl. *ff*

B. Cl. *ff*

Bsns. 1 *ff*
2

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

22

Cors. 1 *ff*
2

3 *ff*
4

Hns. 1 *ff*
2

3 *ff*
4

Tbns. 1 *a2*
2

3

Bar. *ff*

Tuba *ff*

Drms. *ff*

22 23 24 25 26 27

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Pic.
- Fls. 1 and 2
- Obs. 1 and 2
- E♭ Cl.
- Cl. 1, 2, and 3
- A. Cl.
- B. Cl.
- Bsns. 1 and 2
- A. Sax.
- T. Sax.
- Bar. Sax.
- Cors. 1, 2, 3, and 4
- Hns. 1, 2, 3, and 4
- Tbns. 1, 2, and 3
- Bar.
- Tuba
- Drms.

The score includes various musical notations, such as notes, rests, and dynamic markings like *ff* and *a2*. A large red watermark "Preview Only" is overlaid diagonally across the page.

Score for Conductor - 7, measures 34 to 39. The score includes parts for Piccolo, Flutes (1, 2), Oboes (1, 2), Eb Clarinet, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoons (1, 2), Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Corsos (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, and Drums.

Measure 34: Piccolo (8va), Flutes (8va), Oboes (8va), Eb Clarinet, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoons (1, 2), Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Corsos (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, and Drums.

Measure 35: Piccolo (8va), Flutes (8va), Oboes (8va), Eb Clarinet, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoons (1, 2), Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Corsos (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, and Drums.

Measure 36: Piccolo (8va), Flutes (8va), Oboes (8va), Eb Clarinet, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoons (1, 2), Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Corsos (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, and Drums.

Measure 37: Piccolo (8va), Flutes (8va), Oboes (8va), Eb Clarinet, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoons (1, 2), Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Corsos (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, and Drums.

Measure 38: Piccolo (8va), Flutes (8va), Oboes (8va), Eb Clarinet, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoons (1, 2), Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Corsos (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, and Drums.

Measure 39: Piccolo (8va), Flutes (8va), Oboes (8va), Eb Clarinet, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Bassoons (1, 2), Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Corsos (1, 2, 3, 4), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, and Drums.

Dynamic markings: *p* (piano) is present in measures 37 and 38 for several instruments.

40

Pic.

Fls. 1
2 *dolce*

Obs. 1
2 *a2*

E♭ Cl. *dolce*

1 *dolce*

Cl. 2 *dolce*

3

A. Cl. *dolce*

B. Cl. *dolce*

Bsns. 1
2 *dolce*

A. Sax.

T. Sax.

Bar. Sax. *p*

40

1 *dolce*

Cors. 2 *p*

3 *p*

4

1 *p*

2 *p*

Hrns. 3 *a2*

4 *p*

1 *p*

2

Tbns. 3 *p*

Bar. *dolce*

Tuba *p*

Drms. *p*

40 41 42 43 44 45

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1

Cors. 2
3
4

1
2

Hns. 3
4

1
2

Tbns. 3

Bar.

Tuba

Drms.

46 47 48 49 50 51

[illegible]

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1

Cors. 2
3
4

1
2

Hns. 3
4

1
2
3

Tbns.

Bar.

Tuba

Drms.

58 59 60 61 62 63 64

pp

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl. 1
2

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

Cors. 1
2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Drms.

[illegible]

Pic.

Fls. 1 2

Obs. 1 2

E♭ Cl.

1

Cl. 2 3

A. Cl.

B. Cl.

Bsns. 1 2

A. Sax.

T. Sax.

Bar. Sax.

1

Cors. 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Drms.

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1

Cors. 2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Drms.

92

Pic. *ff*

Fls. 1 *ff*

2 *ff*

Obs. 1 *ff*

2 *ff* a2

E♭ Cl. *ff*

1 *ff*

Cl. 2 *ff*

3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Bsns. 1 *ff*

2 *ff* a2

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

92

1 *ff*

Cors. 2 *ff*

3 *ff*

4 *ff*

Hns. 1 *ff*

2 *ff*

3 *ff* a2

4 *ff*

Tbns. 1 *ff*

2 *ff*

3 *ff*

Bar. *ff*

Tuba *ff*

Drms. *ff*

92 93 94 95 96 97

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1
2

Cors. 2
3
4

1
2

Hns. 3
4

1
2

Tbns. 3

Bar.

Tuba

Drms.

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

2

3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

4

Hns. 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Drms.

Pic.

Fls. 1 2

Obs. 1 2

E♭ Cl.

1

Cls. 2

3

A. Cl.

B. Cl.

Bsns. 1 2

A. Sax.

T. Sax.

Bar. Sax.

1

Cors. 2

3 4

1 2

Hns. 3 4

1 2

Tbns. 3

Bar.

Tuba

Drms.

111 112 113 114 115 116 117

Pic.

Fls. 1 2

Obs. 1 2

E♭ Cl. 1

Cl. 2 3

A. Cl. 8va

B. Cl.

Bsns. 1 2

A. Sax.

T. Sax.

Bar. Sax.

Cors. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3

Bar.

Tuba

Drms.

1. 2.

118 119 120 121 122 123 124