

Dedicated to the Officers and Men of the 311th Cavalry

SABRE AND SPURS

JOHN PHILIP SOUSA
 Edited by FREDERICK FENNELL

INSTRUMENTATION

1	Conductor	1	1st Horn in F	WORLD PARTS Available for download from www.alfred.com/worldparts
1	C Piccolo	1	2nd Horn in F	
6	C Flute	1	3rd Horn in F	
1	1st Oboe	1	4th Horn in F	
1	2nd Oboe	2	1st Trombone	
1	1st Bassoon	2	2nd Trombone	
1	2nd Bassoon	2	3rd Trombone	
1	E \flat Clarinet	2	Euphonium	
3	1st B \flat Clarinet	1	Baritone Treble Clef	
3	2nd B \flat Clarinet	4	Tuba	
3	3rd B \flat Clarinet	3	Percussion I (Temple Blocks, or Horse Hooves, Snare Drum, Field Drum)	
4	E \flat Alto Saxophone	3	Percussion II (Cymbals, Bass Drum)	
1	B \flat Tenor Saxophone			
1	E \flat Baritone Saxophone			
2	1st B \flat Cornet			
2	2nd B \flat Cornet			
2	3rd B \flat Cornet			
2	4th B \flat Cornet			
				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.

NOTES TO THE CONDUCTOR

John Philip Sousa was a devoted horseman and a dedicated rider, hence his interest in the colorful cavalry units that were then an integral part of the function of the U.S. Army. He portrays the sound of galloping horses with six-eight patterns compellingly set forth in this wonderful march. Two more marches like it, also among his best and published in the Fennell Edition Marches series, are “Riders for the Flag” and “Black Horse Troop.” Along with “Sabre and Spurs,” they date from a highly productive period in the mid-1920s when the house of Sam Fox Publishing Company, Inc., had become Sousa’s last publisher.

Sousa’s love of horses led him to purchase a beautiful black Arabian steed he called Aladdin. No magic servant, this horse threw him, wrenching his right shoulder and causing him thenceforward to adopt the familiar conducting style in which he swung his arm from the elbow rather than the shoulder.

The original edition of “Sabre and Spurs” has been scrupulously preserved in this handsome new issue. In my editing I endeavored to clarify ambiguous nuances, dynamics, and inconsistent articulations or phrasings, which probably resulted from the limited space of the march-size format. The visual problem has been hereby eliminated, as well as 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 instrument and their articulations clarified. The parts Sousa provided for regimental trumpets and drums have been incorporated into the parts for cornets, trumpets, snare drum, and field drum.

I recommend that the characteristically loose-slung field drum be used with the conventional snare drum, and that the bass drum tension be slack, its heads undamped, and it be played with a hard beater.

Frederick Fennell

CONDUCTOR

Dedicated to the Officers and Men of the 311th Cavalry

SABRE AND SPURS

March of the American Cavalry

JOHN PHILIP SOUSA

Edited by FREDERICK FENNELL

Regimental march tempo

5

C Piccolo
C Flute

Oboe

E♭ Clarinet

B♭ Clarinets

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Regimental march tempo

5

B♭ Cornets

Horns in F

Trombones

Euphonium

Tuba

Percussion I
(Temple Blocks or Horse
Hooves, Snare Drum,
Field Drum)

Percussion II
(Cymbals, Bass Drum)

The musical score is arranged in two systems. The first system includes parts for C Piccolo/C Flute, Oboe, E♭ Clarinet, B♭ Clarinets (1, 2, 3), Bassoon (1, 2), E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes parts for B♭ Cornets (1, 2, 3, 4), Horns in F (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Percussion I (Snare and Field Drums), and Percussion II (Cymbals, Bass Drum). The score is in 6/8 time and features a key signature of one sharp (F#). Dynamic markings include *ff marcato* and *mf leggiero*. A rehearsal mark '5' is placed above the first staff in both systems. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the entire score.

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Picc. Fl. *mf* *ff* *mf*

Ob. 1 *mf* *ff* *mf*

Ob. 2

E♭ Cl. 1 *mf* *ff* *mf*

Cl. 2 *mf* *ff* *mf*

Cl. 3 *mf* *ff* *mf*

Bsn. 1 *mf* *ff* *mf*

Bsn. 2

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

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

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

Cors. 1 *mf* *ff* *mf*

Cors. 2 *mf* *ff* *mf*

Cors. 3 a2 *mf* *ff* *mf*

Cors. 4 a2

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

Hns. 2 a2

Hns. 3 *mf* *ff* *mf*

Hns. 4

Tbns. 1 *mf* *ff* *mf*

Tbns. 2

Tbns. 3

Euph. *mf* *ff* *mf*

Tuba *mf* *ff* *mf*

Perc. I *p cresc.* *f* *mf*

Perc. II *p cresc.* *f* *mf*

7 8 9 10 11 12 13



2. 22

Picc. Fl. *ff* *mf*

Ob. 1 *ff* *mf*

2

E♭ Cl. *ff* *mf*

1

Cl. 2 *ff* *mf*

3 *ff* *mf*

Bsn. 1 *ff* *mf*

2 *ff* *mf*

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff* *mf*

2. 22

Cors. 1 *ff* *mf*

2 *ff* *mf*

3 *ff* *mf*

4 *ff* *mf*

Hns. 1 *ff* *mf*

2 *ff* *mf*

3 *ff* *mf*

4 *ff* *mf*

Tbns. 1 *ff* *mf*

2 *ff* *mf*

3 *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

Perc. I *p* *f* *pp*

Perc. II *p* *fff* *f* *mf*

21 22 23 24 25 26

Conductor - 6

Picc. Fl.

Ob. 1
2

E♭ Cl.

Cl. 1
2
3

Bsn. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1
2
3
4

Cors.

1
2
3
4

Hns.

1
2
3

Tbns.

Euph.

Tuba

Perc. I

Perc. II

1. 2. - Picc.

a2

f

mf

33 34 35 36 37 38

39

Picc. Fl. *mf* + Picc.

Ob. 1 *mf*

Ob. 2

E♭ Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1 *mf* a2

Bsn. 2

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

39

Cors. 1

Cors. 2

Cors. 3

Cors. 4

Hns. 1 *mf* a2

Hns. 2

Hns. 3

Hns. 4

Tbns. 1 *mf*

Tbns. 2

Tbns. 3

Euph. *mf*

Tuba *mf*

Temple Blocks with rubber mallets or Horse Hooves or play on rim.*

Perc. I *f*

Perc. II

*The wooden Bass Drum rim, together with the instrument's resonance make those rims preferable to those on the metal of Sn. or Field Drums.

47

Picc. Fl.

Ob. 1
2

E♭ Cl.

1

Cl. 2
3

Bsn. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1
2
3
4

Cors.

1
2
3
4

Hns.

1
2
3

Tbns.

Euph.

Tuba

Perc. I

Perc. II

Picc. Fl. *f-ff*

Ob. 1 *f-ff*

Ob. 2 *f-ff*

E♭ Cl. 1 *f-ff*

Cl. 2 *f-ff*

Cl. 3 *f-ff*

Bsn. 1 *f-ff*

Bsn. 2 *f-ff*

A. Sax. *f-ff*

T. Sax. *f-ff*

Bar. Sax. *f-ff*

55 Play as Regimental Trumpets

Cors. 1 *f-ff*
Play as Regimental Trumpets

Cors. 2 *f-ff*
Play as Regimental Trumpets

Cors. 3 *f-ff*
Play as Regimental Trumpets

Cors. 4 *f-ff*

Hns. 1 *f-ff*

Hns. 2 *f-ff*

Hns. 3 *f-ff*

Hns. 4 *f-ff*

Tbns. 1 *f-ff*

Tbns. 2 *f-ff*

Tbns. 3 *f-ff*

Euph. *f-ff*

Tuba *f-ff*

Perc. I *f-ff*

Perc. II *f-ff*

Picc. Fl.

Ob. 1
2

E♭ Cl. 1
Cl. 2
3

Bsn. 1
2

A. Sax.
T. Sax.
Bar. Sax.

Cors. 1
2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.
Tuba

Perc. I
Perc. II

57 *ff* 58 *f* 59 60 61 *ff* 62

63

Picc. Fl.

Ob. 1
2

E♭ Cl. 1

Cl. 2
3

Bsn. 1
2

A. Sax.

T. Sax.

Bar. Sax.

63

Cors. 1
2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Perc. I

Perc. II

f 63 *ff* 66 *f* 67

1. 2. 72

Picc. Fl. *ff* *tutta forza*

Ob. 1 *ff* *tutta forza*

2

E♭ Cl. *ff* *tutta forza*

1 *ff* *tutta forza*

Cl. 2 *ff* *tutta forza*

3 *ff* *tutta forza*

Bsn. 1 *fff* *tutta forza*

2

A. Sax. *ff* *tutta forza*

T. Sax. *ff* *tutta forza*

Bar. Sax. *fff* *tutta forza*

1. 2. 72

Cors. 1 *ff* *fff* *tutta forza*

2 *ff* *fff* *tutta forza*

3 *ff* *fff* *tutta forza*

4 *ff* *fff* *tutta forza*

Hns. 1 *fff* *tutta forza*

2 *fff* *tutta forza*

3 *fff* *tutta forza*

4 *fff* *tutta forza*

Tbns. 1 *fff* *tutta forza*

2 *fff* *tutta forza*

3 *fff* *tutta forza*

Euph. *fff* *tutta forza*

Tuba *fff* *tutta forza*

Perc. I *ff*

Perc. II *ff*

69 70 71 72 73 74



Picc. Fl.

Ob. 1
2

E♭ Cl. 1

Cl. 2
3

Bsn. 1
2

A. Sax.

T. Sax.

Bar. Sax.

This section of the score covers measures 75 through 80 for the woodwind and saxophone sections. It includes parts for Piccolo Flute, Oboe (1 and 2), Eb Clarinet (1), Clarinet (2 and 3), Bassoon (1 and 2), Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music features a mix of eighth and sixteenth notes, often beamed together, with some sustained notes and dynamic markings.

Cors. 1
2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

This section of the score covers measures 75 through 80 for the brass instruments. It includes parts for Cornets (1-4), Horns (1-4), Trombones (1-3), Euphonium, and Tuba. The brass parts are characterized by rhythmic patterns, often using triplets and sustained notes, with some dynamic markings like 'a2' for the Horns.

Perc. I

Perc. II

This section of the score covers measures 75 through 80 for the percussion instruments. It includes parts for Percussion I and Percussion II. Percussion I features a complex rhythmic pattern with triplets and sixteenth notes. Percussion II has a simpler, more rhythmic pattern with accents.

Picc. Fl.

Ob. 1
2

E♭ Cl. 1

Cl. 2
3

Bsn. 1
2

A. Sax.

T. Sax.

Bar. Sax.

Cors. 1
2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Perc. I

Perc. II

Picc. Fl.

Ob. 1
2

Eb Cl. 1

Cl. 2
3

Bsn. 1
2

A. Sax.

T. Sax.

Bar. Sax.

Cors. 1
2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3

Euph.

Tuba

Perc. I

Perc. II

87 88 89 90 91 92

Picc. Fl.

Ob. 1
2

E♭ Cl.

1
2
3

Bsn. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1
2
3
4

Hns. 1
2
3
4

a2

1
2
3

Tbns.

Euph.

Tuba

Perc. I

Perc. II

1. 2. Picc. 8^{va}

Picc. Fl.

Ob. 1 2

E♭ Cl. 1

Cl. 2 3

Bsn. 1 2

A. Sax.

T. Sax.

Bar. Sax.

1. 2. *ad lib.* 8^{va}

Cors. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Perc. I

Perc. II

f *ff*

99 100 101 102 103 104

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