



*The* Complete  
Marches *of*

JOHN PHILIP SOUSA

VOL. 1



No. 16

YORKTOWN  
CENTENNIAL

MARCH

(1881)

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## **“Yorktown Centennial” (1881)** (“Yorktown’s Centennial”)

The Yorktown (Virginia) Centennial was held to commemorate the hundredth anniversary of the last important battle of the Revolutionary War: the surrender at Yorktown. Sousa, then leader of the U. S. Marine Band, composed this march for the event and dedicated it to Colonel H. C. Corbin, master of ceremonies of the centennial.

Another printing of the same march was issued in 1900 as “Sen Sen.” This was part of a promotion scheme of the T. B. Dunn Company of Rochester, New York, a subsidiary of the Sen Sen Chiclet Company. It is not known whether or not Sousa was a part of this business venture.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 98. Used by permission.

### **Editorial Notes**

Throughout Sousa’s career as a conductor, he often altered the performance of his marches without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably cornetist Frank Simon. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these marches.

The Complete Marches of John Philip Sousa appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all remaining markings and the original scoring are preserved. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa’s musicians or changes modeled on the customary practices of “The March King.”

*Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. In many instances these indications appear side-by-side with the original markings. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.*

**Second strain (m. 20-36):** This strain is performed *fortissimo* both times, and percussion accents may be added in m. 29, 31, and 33 in keeping with the melodic and harmonic emphasis of this spirited melody and accompaniment.

**Drum break (m. 37-44):** In the Marine Band’s performance of certain Sousa marches, repeated quarter notes in the snare drum parts are occasionally ornamented with flams. Although it is not specifically notated in the present edition, the quarter notes in the final four bars of this solo are often played with added flams.

**Trio (m. 45-60):** E-flat clarinet, cornets, and trombones, and both cymbal and bass drum may tacet for the first statement of this unique trio theme. Note that the bassoon, baritone, basses, and snare drum playing on the shell are marked *mezzo-forte* against the *piano* dynamic of all other instruments.

**Bugle strain and second statement of the Trio (m. 61-92):** The cornets obviously need to rejoin at m. 61 and all other instruments rejoin for the *fortissimo* statement of the trio melody, this time with an added woodwind obbligato.

**Final strain (m. 93-end):** Piccolo, E-flat clarinet, cornets, trombones, and cymbals should tacet for the first time through the final strain with all remaining instruments playing *piano*. All instruments rejoin in the first ending for the repeat in *fortissimo*. Percussion accents work well in m. 101 and 103 at the peak of the crescendos and on beat two in m. 106. The D.C. is played with no repeats to the marked *Fine*.

March

# YORKTOWN CENTENNIAL

(1881)

JOHN PHILIP SOUSA

Full Score

1 2 3 4 5 6 7 8 9

**March Tempo.**

Flute/Piccolo *ff* *p* *tr*

Oboe *ff* *p* *tr*

E♭ Clarinet *ff* *p* *tr*

1st B♭ Clarinet *ff* *p*

2nd B♭ Clarinet *ff* *p*

3rd B♭ Clarinet (optional) *ff* *p*

E♭ Alto Clarinet (optional) *ff* *p* *mp*

B♭ Bass Clarinet (optional) *ff* *p* *mp*

Bassoon *ff* *p*

B♭ Soprano Saxophone (optional) *ff* *p* *mp*

E♭ Alto Saxophone *ff* *p*

B♭ Tenor Saxophone *ff* *p* *mp*

E♭ Baritone Saxophone *ff* *p* *mp*

**March Tempo.**

E♭ Cornet (optional) *ff* *p* *E♭ Crnt.*

Solo B♭ Cornet *ff* *p*

1st B♭ Cornet *ff* *p*

2nd & 3rd B♭ Cornets *ff* *p*

Solo or 1st F Horn (originally E♭ Alto) *ff* *p*

2nd F Horn (originally E♭ Alto) *ff* *p*

3rd & 4th F Horns (originally E♭ Alto) *ff* *p*

Baritone *ff* *p*

1st & 2nd Trombones *ff* *p* *mp*

3rd Trombone *ff* *p* *mp*

Tuba *ff* *p*

Percussion *ff* *p* *Solo*



YORKTOWN CENTENNIAL  
Full Score

20 21 22 23 24 25 26 27

This page of the musical score covers measures 20 through 27. The instrumentation includes Flutes/Picc., Oboe, E♭ Clarinet, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Alto Clarinet, Bass Clarinet, Bassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, E♭ Cornet, Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st/Solo Horn, 2nd Horn, 3rd & 4th Horns, Baritone, 1st & 2nd Trumpets, 3rd Trumpet, Tuba, and Percussion. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass section provides harmonic support and rhythmic patterns. The percussion part features a steady, rhythmic accompaniment. The dynamic marking *ff* (fortissimo) is used in several parts, including the Bass Clarinet, Baritone Saxophone, 1st/Solo Horn, 2nd Horn, 3rd & 4th Horns, 1st & 2nd Trumpets, and Tuba.

YORKTOWN CENTENNIAL  
Full Score

28 29 30 31 32 33 34 35 36

Flts./Picc.  
Oboe  
Eb Clar.  
1st Clar.  
2nd Clar.  
3rd Clar.  
Alto Clar.  
Bass Clar.  
Bsn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Eb Crnt.  
Solo Bb Crnt.  
1st Bb Crnt.  
2nd & 3rd Bb Crnts.  
1st/Solo Hrn.  
2nd Hrn.  
3rd & 4th Hrns.  
Bar.  
1st & 2nd Trbns.  
3rd Trbn.  
Tuba  
Perc.

1. 2. *Finé*

*Solo*

YORKTOWN CENTENNIAL  
Full Score

37

38

39

40

41

42

43

44

Flts./Picc.

Oboe

E $\flat$  Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E $\flat$  Crtn.

Solo B $\flat$  Crtn.

1st B $\flat$  Crtn.

2nd & 3rd B $\flat$  Crtns.

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

*mf*

[tacet]

*p*

[tacet]

[tacet]

*p*

[tacet]

*mf*

YORKTOWN CENTENNIAL  
Full Score

45 46 47 48 49 50 51 52

TRIO.

Flts./Picc. *mf*

Oboe

E♭ Clar. *mf*

1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Alto Clar. *mf*

Bass Clar. *mf*

Bssn. *mf*

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

TRIO.

E♭ Crnt. *mf*

Solo B♭ Crnt. *mf*

1st B♭ Crnt. *mf*

2nd & 3rd B♭ Crnts. *mf*

1st/Solo Hrn. *mf*

2nd Hrn. *mf*

3rd & 4th Hrns. *mf*

Bar. *mf*

1st & 2nd Trbns. *mf* [tacet]

3rd Trbn. *mf* [tacet]

Tuba *mf*

Perc. *mf* on shell [- B.D. & Cyms.]



YORKTOWN CENTENNIAL  
Full Score

53

54

55

56

57

58

59

60

Flts./Picc.

Oboe

E $\flat$  Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E $\flat$  Crnt.

Solo B $\flat$  Crnt.

1st B $\flat$  Crnt.

2nd & 3rd B $\flat$  Crnts.

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

[play]

*f*

YORKTOWN CENTENNIAL  
Full Score

61

62

63

64

65

66

67

68

Flts./Picc.

Oboe

E $\flat$  Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E $\flat$  Crtn. *Soli*

Solo B $\flat$  Crtn. *Soli*

1st B $\flat$  Crtn. *Soli*

2nd & 3rd B $\flat$  Crtns. *Soli*

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

YORKTOWN CENTENNIAL  
Full Score

69 70 71 72 73 74 75 76

Flts./Picc. *ff*

Oboe *ff* [play]

E $\flat$  Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar.

Bass Clar.

Bsn.

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax.

Bari. Sax.

E $\flat$  Crnt. *ff*

Solo B $\flat$  Crnt. *ff*

1st B $\flat$  Crnt. *ff*

2nd & 3rd B $\flat$  Crnts. *ff*

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar. *ff*

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

YORKTOWN CENTENNIAL  
Full Score

77 78 79 80 81 82 83 84

Flts./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt.

Solo B♭ Crnt.

1st B♭ Crnt.

2nd & 3rd B♭ Crnts.

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

*ff* (+ B.D. & Cyms.)

YORKTOWN CENTENNIAL  
Full Score

[Clarinets play lower notes 1st time]

85 86 87 88 89 90 91 92

Flts./Picc. [tr] [- picc.] [p] 3

Oboe [tr] [p] 3

E♭ Clar. [tr] [p] 3 [tacet]

1st Clar. [tr] [p] 3

2nd Clar. [tr] [p] 3

3rd Clar. [tr] [p] 3

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax. [tr]

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt. [tr] [p] 3 [tacet]

Solo B♭ Crnt. [tr] [p] 3 [tacet]

1st B♭ Crnt. [tr] [p] 3 [tacet]

2nd & 3rd B♭ Crnts. [tr] [p] 3

1st/Solo Hrn.

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns. [tr] [p] 3

3rd Trbn.

Tuba

Perc.

YORKTOWN CENTENNIAL  
Full Score

93 94 95 96 97 98 99 100

[picc. 2nd time only]

Flts./Picc. *(ff)*

Oboe *[p]:ff*

E♭ Clar. *(ff)*

1st Clar. *(ff)*

2nd Clar. *(ff)*

3rd Clar. *(ff)*

Alto Clar. *[p]:ff*

Bass Clar. *[p]:ff*

Bssn. *[p]:ff*

Sop. Sax. *[p]:ff*

Alto Sax. *[p]:ff*

Ten. Sax. *[p]:ff*

Bari. Sax. *[p]:ff*

E♭ Crnt. *(ff)* [2nd time only]

Solo B♭ Crnt. *(ff)* [2nd time only]

1st B♭ Crnt. *(ff)* [2nd time only]

2nd & 3rd B♭ Crnts. *(ff)* [2nd time only]

1st/Solo Hrn. *[p]:ff*

2nd Hrn. *[p]:ff*

3rd & 4th Hrns. *[p]:ff*

Bar. *(ff)*

1st & 2nd Trbns. *[p]:ff* [2nd time only]

3rd Trbn. *[p]:ff*

Tuba *[p]:ff*

Perc. *[p]:ff* [Cyms. 2nd time only]

YORKTOWN CENTENNIAL  
Full Score

101 102 103 104 105 106 107 108 109

Flts./Picc. *ff*<sup>3</sup> [1. [+ picc.] 2. *D.C.*

Oboe *ff*<sup>3</sup>

E♭ Clar. *ff*<sup>3</sup> [loco]

1st Clar. *ff*<sup>3</sup> [loco]

2nd Clar. *ff*<sup>3</sup> [loco]

3rd Clar. *ff*<sup>3</sup> [loco]

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Crnt. *ff*<sup>3</sup> [1. [play] 2. *D.C.*

Solo B♭ Crnt. *ff*<sup>3</sup> [play]<sub>3</sub>

1st B♭ Crnt. *ff*<sup>3</sup> [play]<sub>3</sub>

2nd & 3rd B♭ Crnts. *ff*<sup>3</sup> [play]<sub>3</sub>

1st/Solo Hrn. *ff*<sup>3</sup>

2nd Hrn.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns. *ff*<sup>3</sup>

3rd Trbn.

Tuba

Perc. [*sfz*]