The Complete Marches of

John Philip Sousa

Vol. 3 No. 49

Manhattan Beach

March

(1893)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Manhattan Beach" (1893)

Following in the footsteps of Patrick Gilmore, Sousa became a popular figure at Manhattan Beach, the famous New York summer resort. One of his most lavish medals was presented to him in 1894 by the proprietor, Austin Corbin, and other shareholders. The previous season, Sousa had dedicated this march to Corbin, and one of his manuscripts is inscribed to him.

Sousa once told a reporter that the march had been derived from an earlier composition, probably "The Phoenix March" (1875): "I wrote 'Manhattan Beach' while playing a summer engagement at that once-popular resort, using as the basis an old march I had composed when I was with Milton Nobles."

"Manhattan Beach" became a staple of bands all over the world, but the Sousa Band performed it differently by playing the trio and last section as a short descriptive piece. In this interpretation, soft clarinet arpeggios suggest the rolling ocean waves as one strolls along the beach. A band is heard in the distance. It grows louder and then fades away as the stroller continues along the beach.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 69. Used by permission.

Editorial Notes

Throughout Sousa's career as a conductor, he often altered the performance of his marches in specific ways 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 from cornetist Frank Simon. Many of the marches in this volume of "The Complete Marches of John Philip Sousa" were staples in Sousa's regular concert repertoire and were included in the "Encore Books" used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa's special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his 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. Where instruments are added to the original orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. 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."

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa's marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and "The March King's" brilliant biographer, Paul Bierley.

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.*

Introduction (m.1-4): Although marked forte in the original parts, Frank Simon indicates that Sousa typically changed this intro to mezzo-piano in his performances, which remains a very unusual performance practice among his marches.

First Strain (m. 5-36): The first strain then begins at piano with quick crescendos to forte and a fz downbeat accent each time. The cymbals should choke each of these downbeats (m. 8, 11, 15, etc.) to make room for the fz after-beat response of the trombones in each of these measures. To further highlight this dynamic effect, cymbals may tacet in all of the piano phrases except for those fz notes and then rejoin in the fortissimo passages as marked. The strain culminates with a strong crescendo to fortissimo in the last four measures. The repeat of this strain is written out in this edition, and Sousa adds a countermelody in bass clarinet, tenor saxophone, and euphonium second time.

Second Strain (m. 36-68): There is a unique dynamic scheme traditionally employed in this strain, just as is the case for several of Sousa's other "patrol" marches. It starts at forte as originally printed for four measures, then the dynamic suddenly drops to piano and piccolo, E-flat clarinet, cornets, and trombones are tacet for these softer phrases. All are back in at forte in m. 44 and continue as printed for the remainder of the strain. The repeat of this strain is written out in this edition, and the dynamic scheme is reversed second time through. It begins at piano this time, along with the designated tacets, and alternates with the forte phrases.

**A countermelody in the trombones appears in some editions of this march in the second strain. The Marine Band has often played this part throughout its history, but it is fairly clear that this is not an original part composed by Sousa. Given its significance to previous Marine Band performance practice, it is included in the score and parts to this edition. However, the original trombone parts are played in the accompanying recording for this series.*

Trio (m. 69-85): Beginning with the pick-up note in m. 68, piccolo, E-flat clarinet, cornets, and cymbals are tacet, and all others play at the piano dynamic. Bells are added to double the melody, and the 2nd and 3rd clarinets play the wonderful "wave" gestures underneath. Trombones may play first time through to provide the interesting harmonic underpinning. On the repeat, trombones and all battery percussion may drop out, however, bells are now added, doubling the melody the second time while all other instruments soften further to pianissimo.

Final strain (m. 85-117): As in other like marches there is no break strain here; rather the trio moves right into the final strain. Sousa performed this final strain in a special way, creating the illusion that the band comes toward the listener and then moves away. All parts are back in beginning in m. 85, but starting at pianissimo. A steady crescendo brings the music to its climax in m. 100-101 along with the set up accents for the whole band in m. 98-99. Then a tutti decrescendo begins and brings the whole march to an unusual close at pianissimo. The final accents in m. 114-115 should just be played as a "shadow" of the ones that came before.

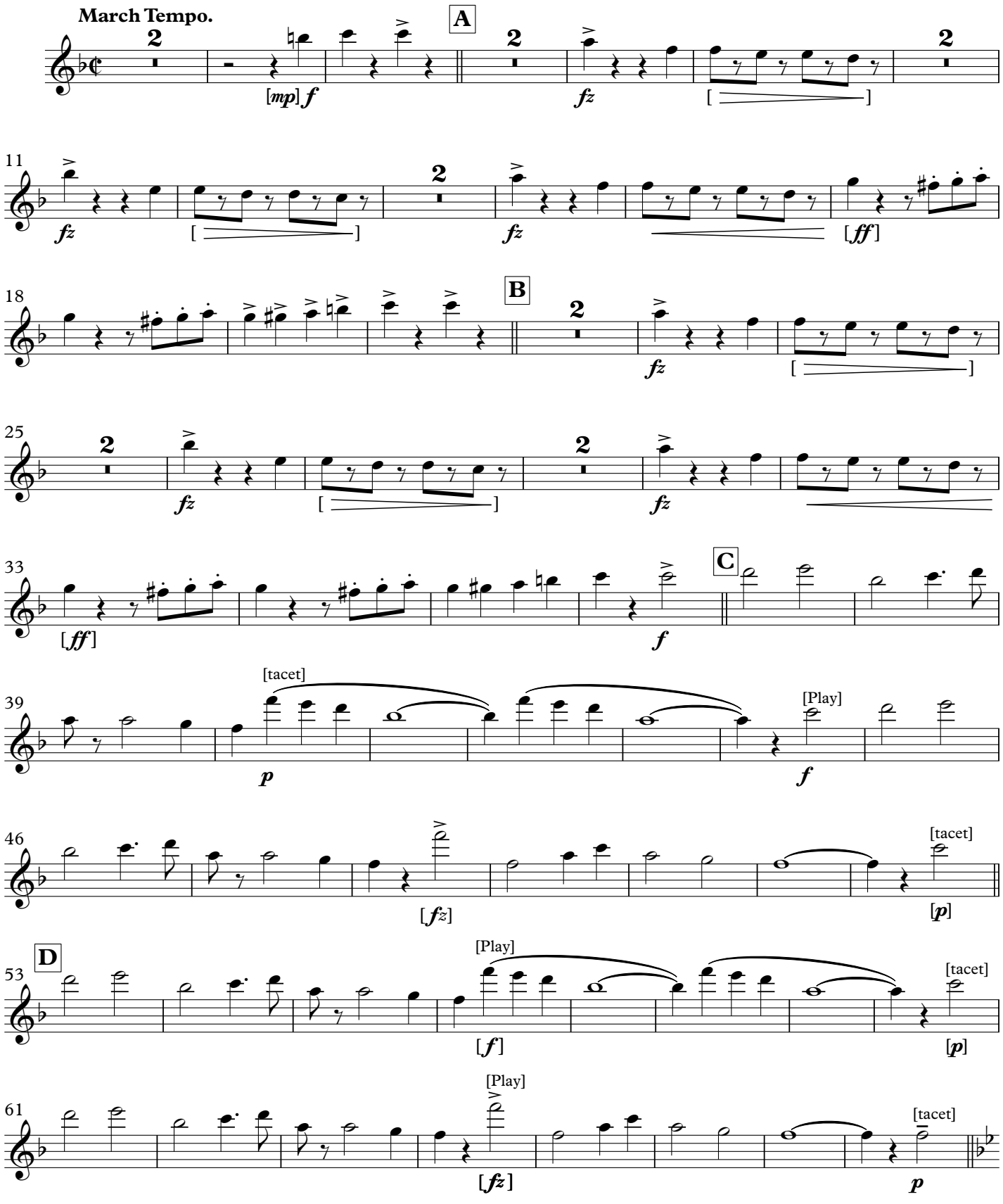
March

MANHATTAN BEACH

(1893)

Piccolo

JOHN PHILIP SOUSA



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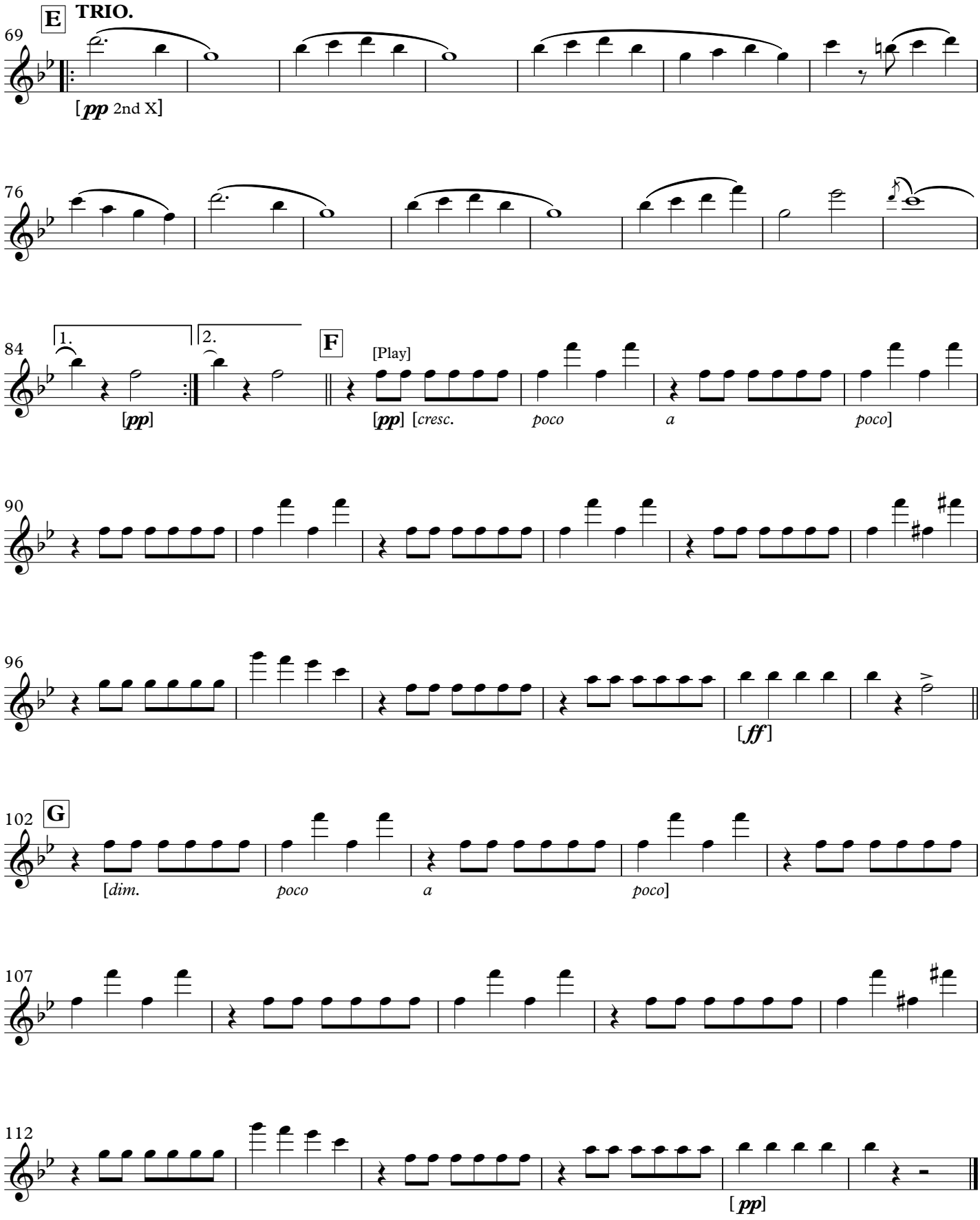

E
TRIO.
69
[pp 2nd X]
76
84
1.
2.
F
[Play]
[pp]
[pp] [cresc. poco a poco]
90
96
[ff]
102
G
[dim. poco a poco]
107
112
[pp]

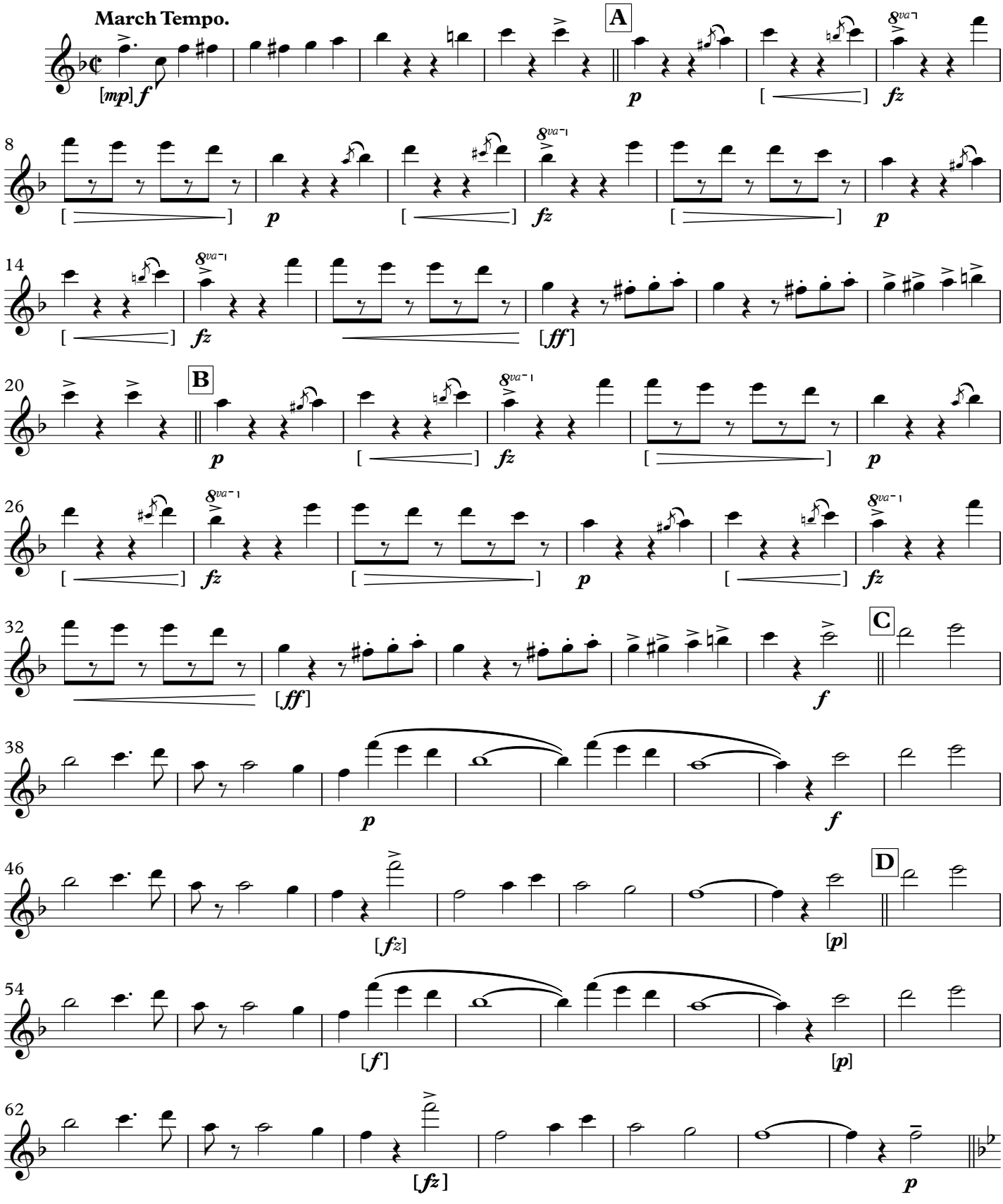
March

MANHATTAN BEACH

(1893)

1st Flute

JOHN PHILIP SOUSA



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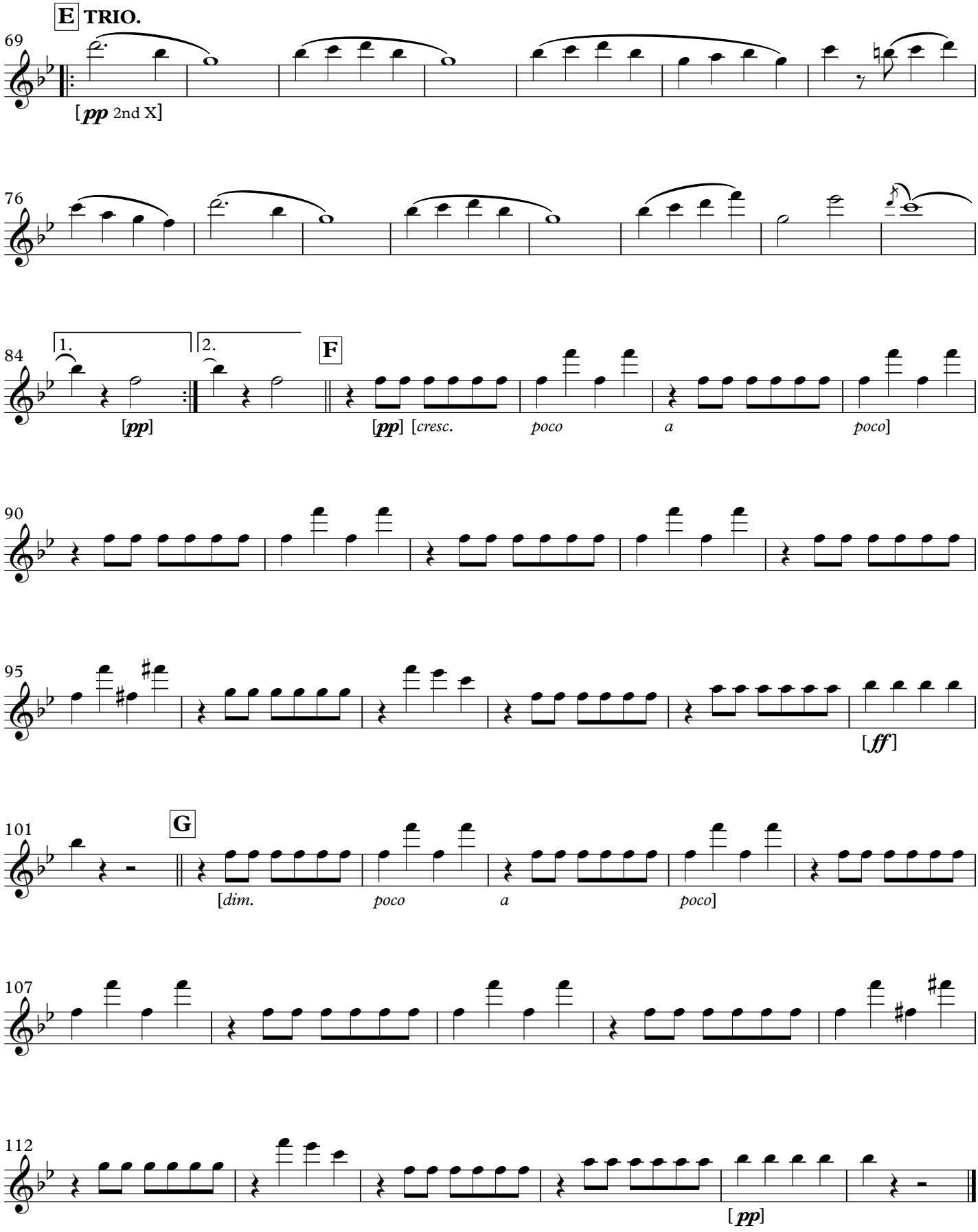

E TRIO.
69
[pp 2nd X]
76
84
1.
2.
F
[pp]
[pp] [cresc. poco a poco]
90
95
[ff]
101
G
[dim. poco a poco]
107
112
[pp]

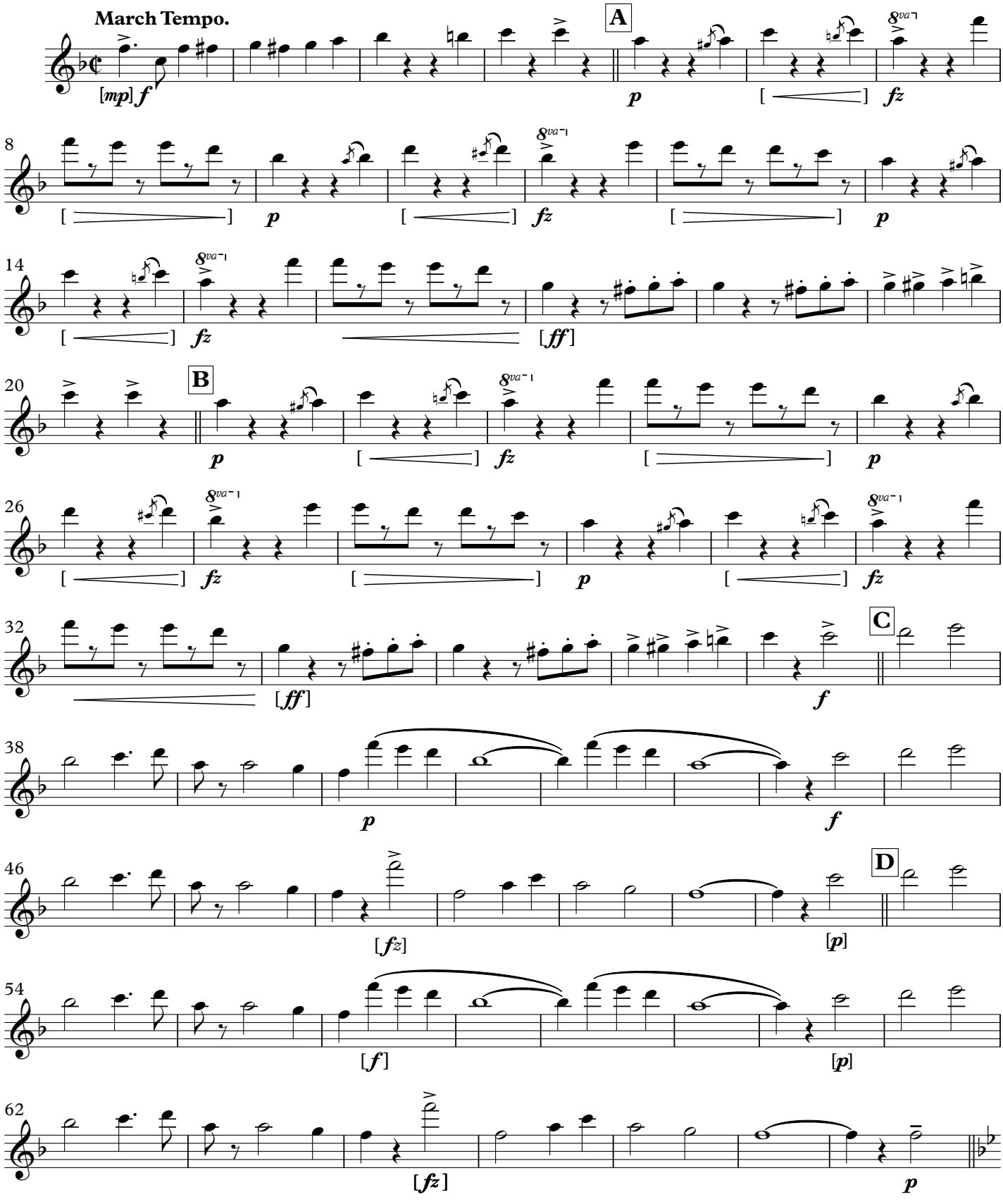
March

MANHATTAN BEACH

(1893)

2nd Flute

JOHN PHILIP SOUSA



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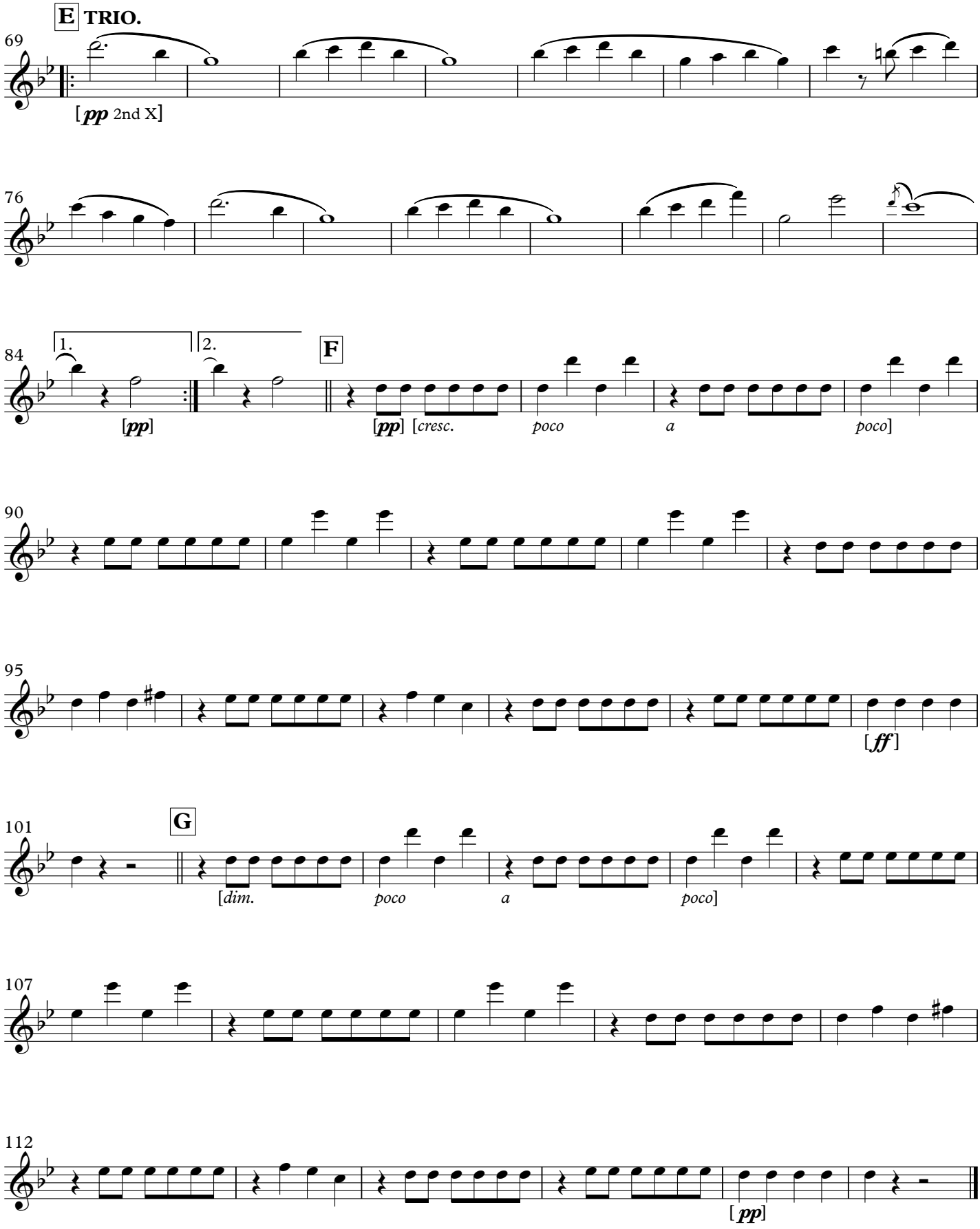

E TRIO.
69
[pp 2nd X]
76
84
1.
2.
F
[pp]
[pp] [cresc. poco a poco]
90
95
[ff]
101
G
[dim. poco a poco]
107
112
[pp]

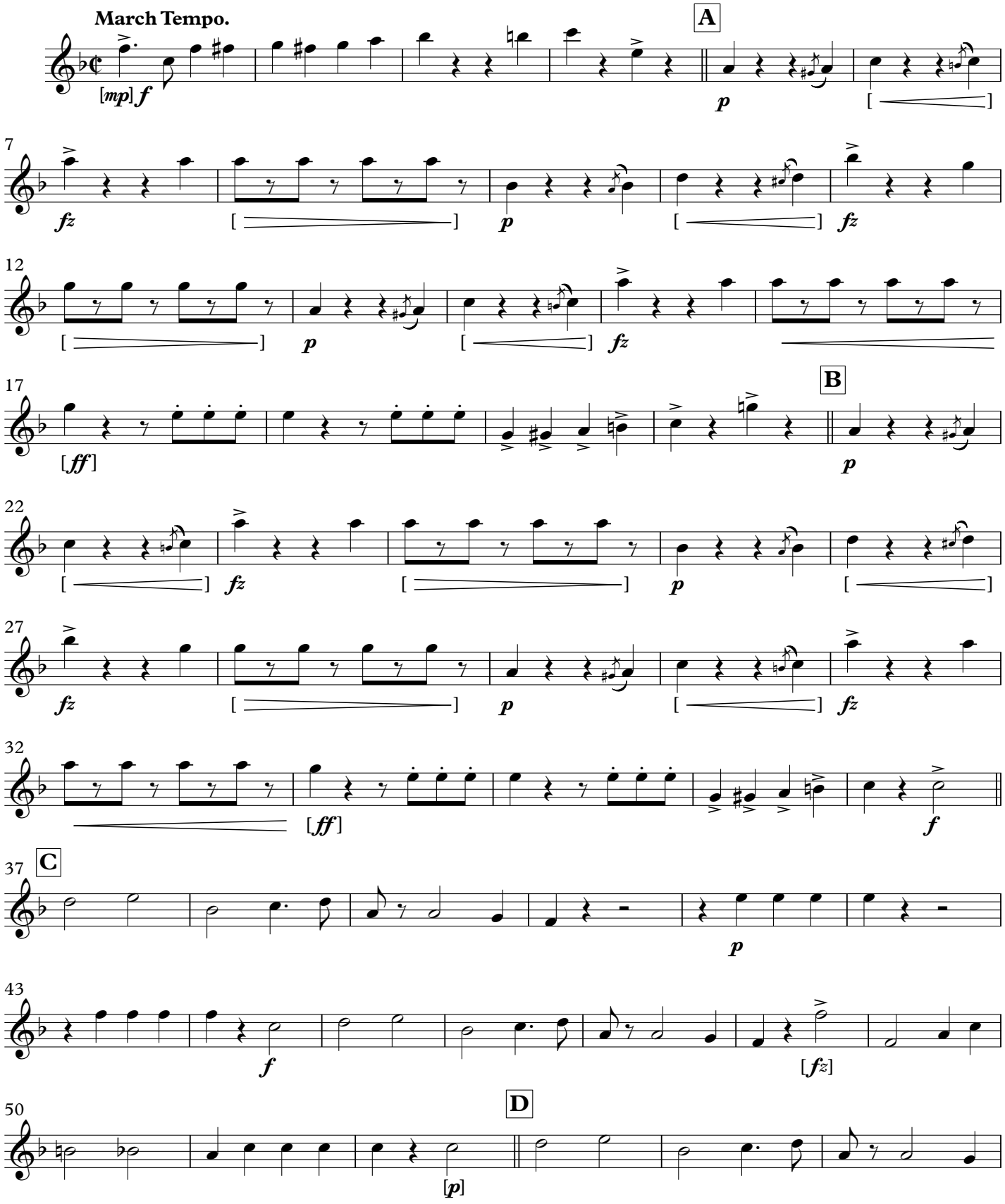
March

MANHATTAN BEACH

(1893)

1st Oboe

JOHN PHILIP SOUSA



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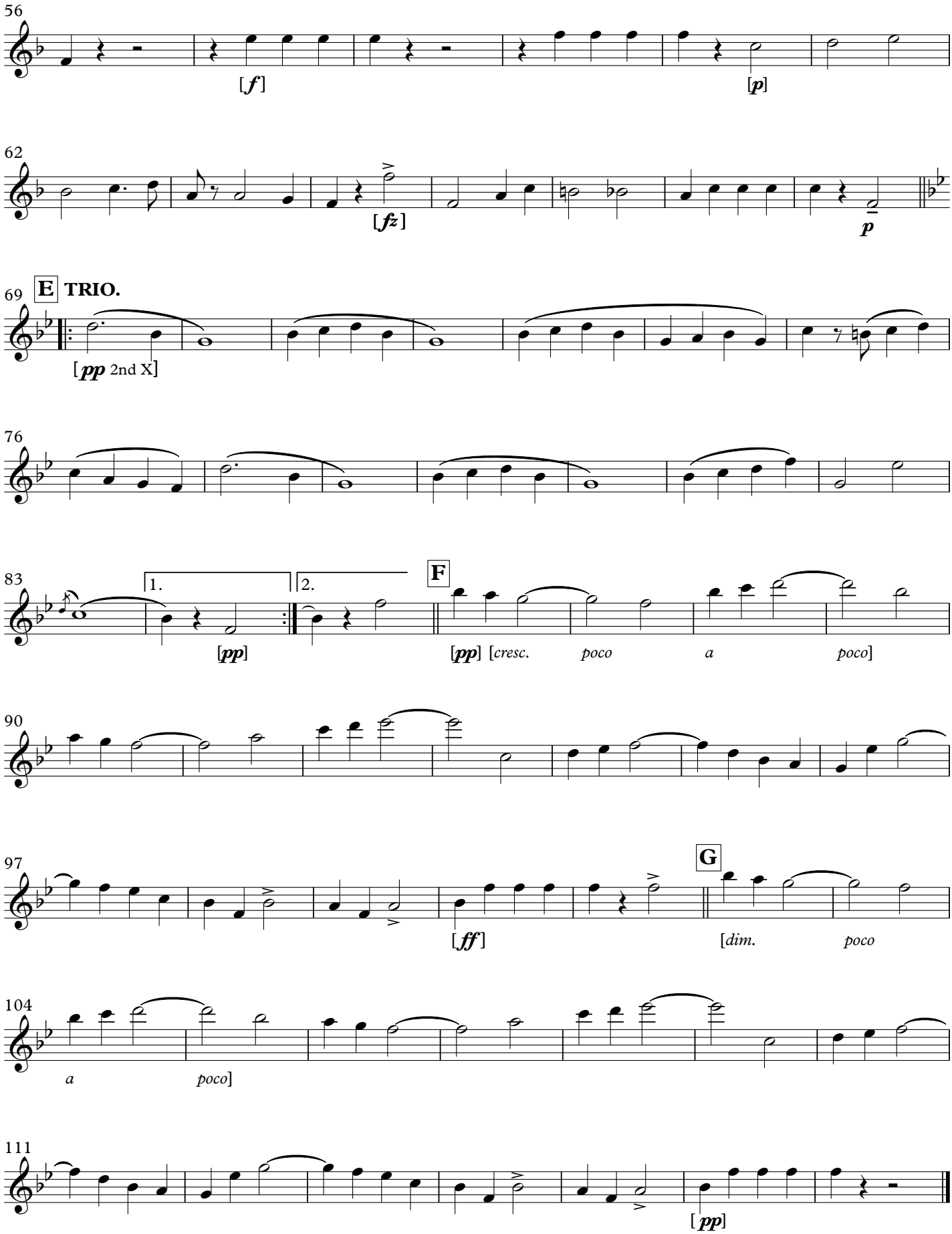

56
[f]
[p]
62
[fz]
p
69
E TRIO.
[pp 2nd X]
76
83
1.
2.
[pp]
F
[pp] [cresc. poco a poco]
90
97
[ff]
G
[dim. poco
104
a poco]
111
[pp]

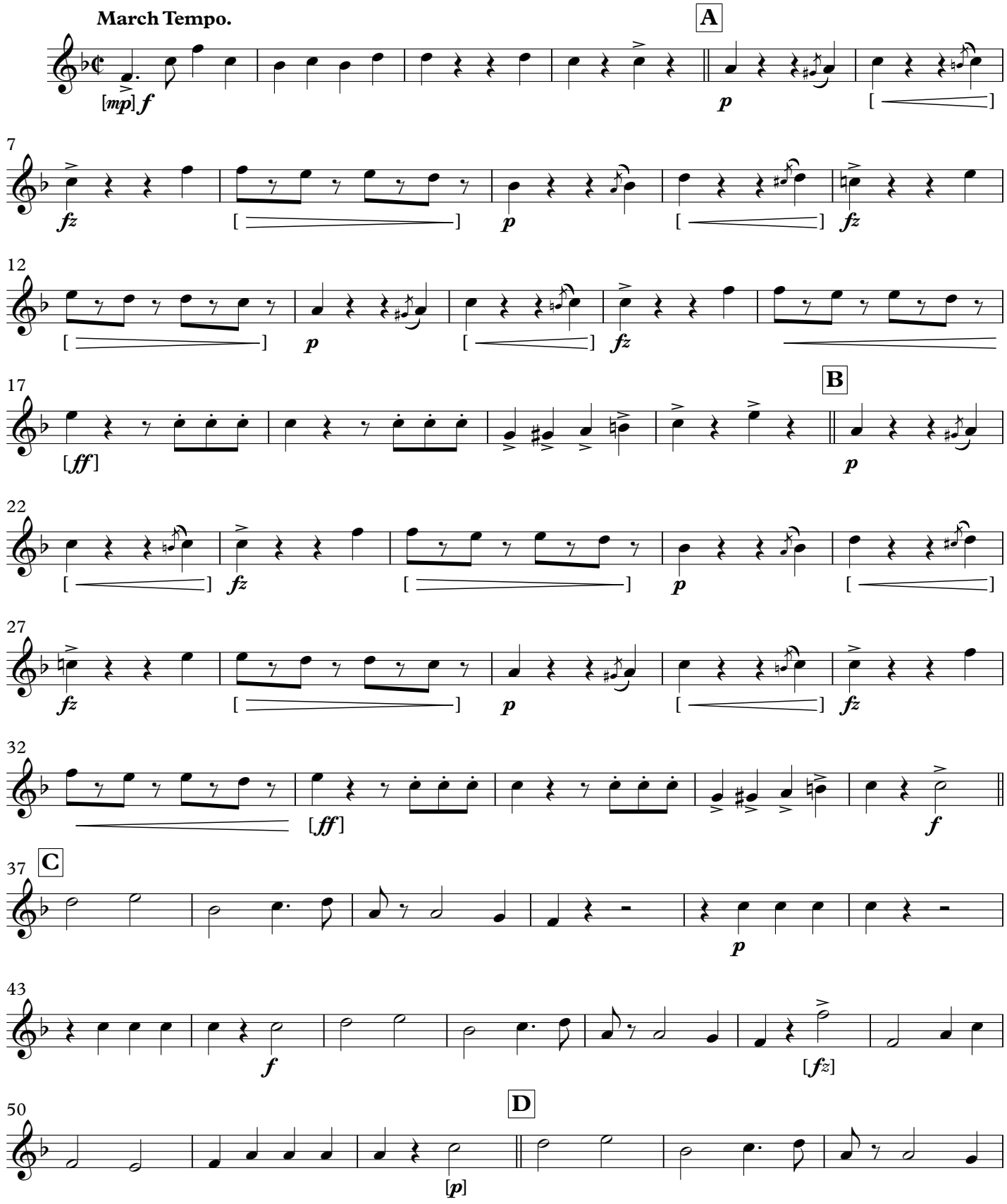
March

MANHATTAN BEACH

(1893)

2nd Oboe

JOHN PHILIP SOUSA



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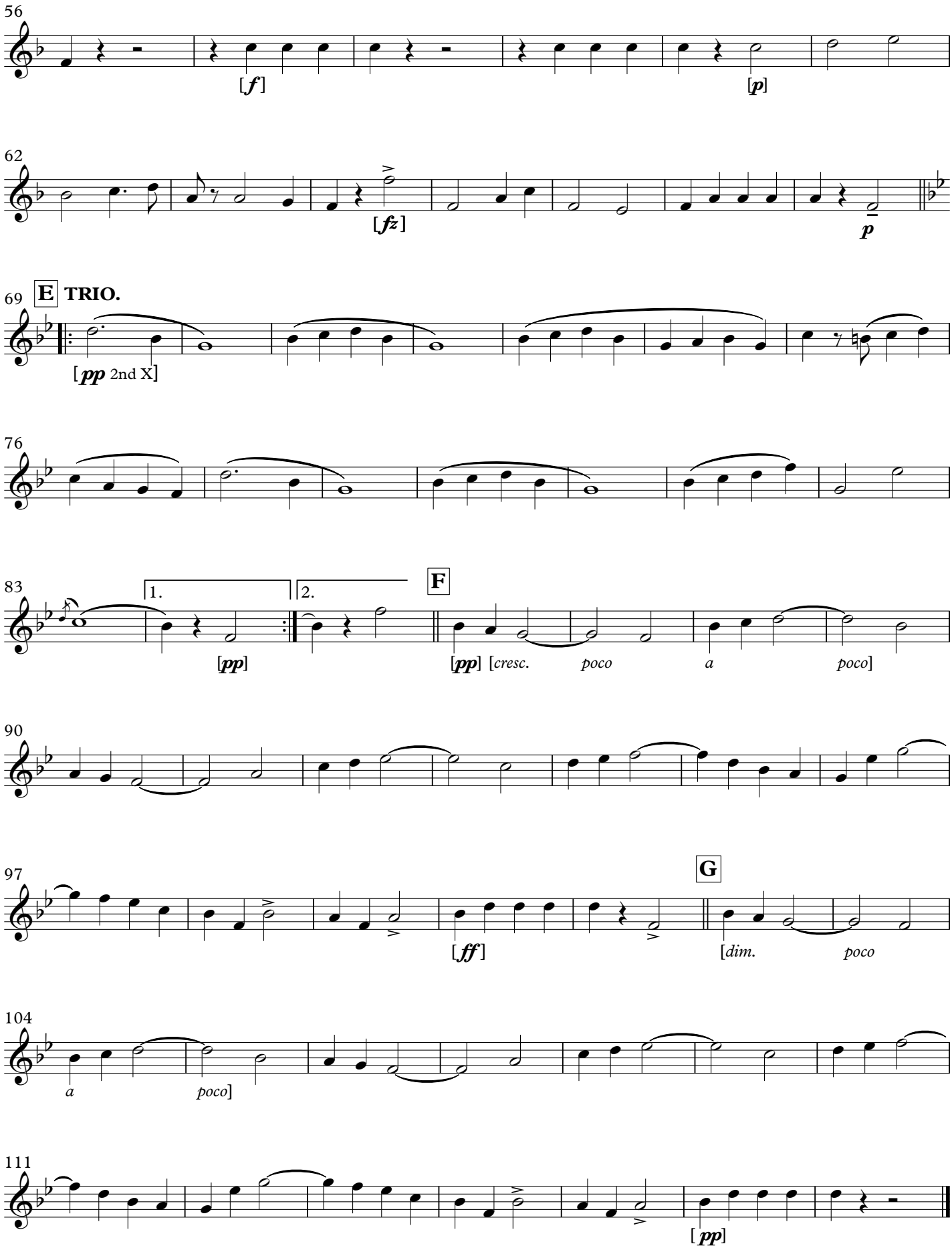

56
[f]
[p]
62
[fz]
p
69
E TRIO.
[pp 2nd X]
76
83
1.
2.
F
[pp]
[pp] [cresc. poco a poco]
90
97
G
[ff]
[dim. poco
104
a poco]
111
[pp]

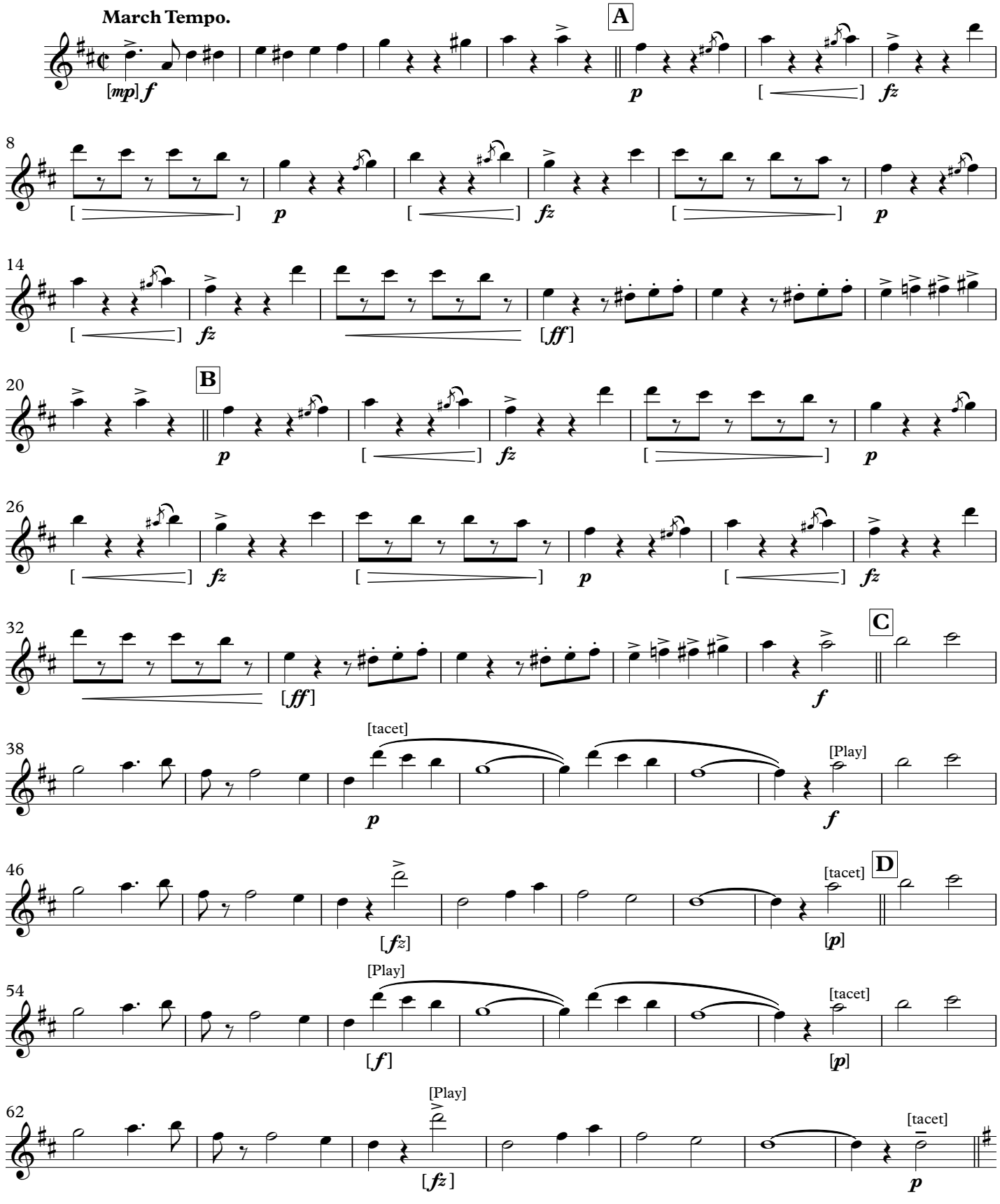
March

MANHATTAN BEACH

(1893)

E♭ Clarinet

JOHN PHILIP SOUSA



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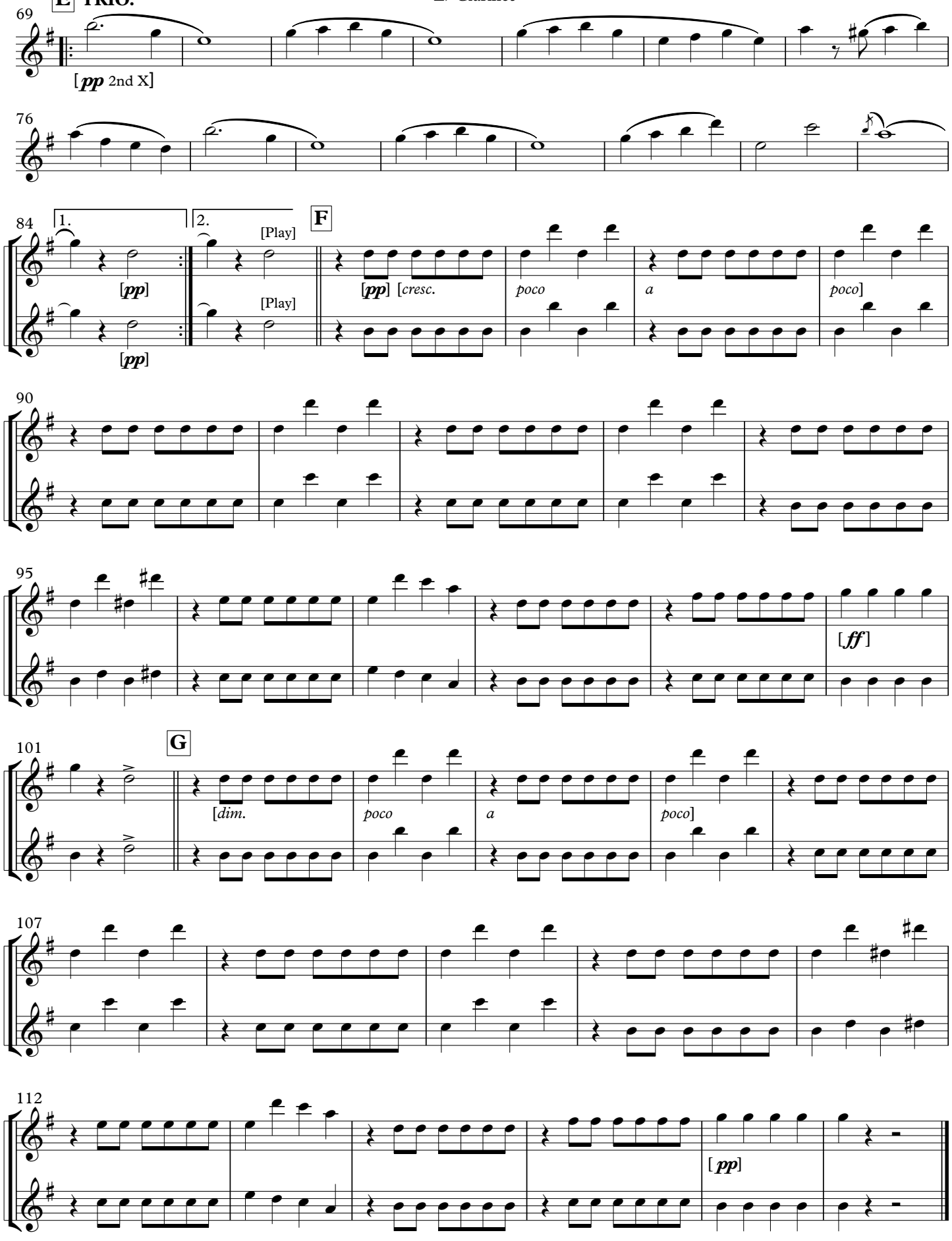

E TRIO.
69
[pp 2nd X]
76
84
1.
2.
[Play]
[pp]
F
[cresc.
poco
a
poco]
90
95
[ff]
101
G
[dim.
poco
a
poco]
107
112
[pp]

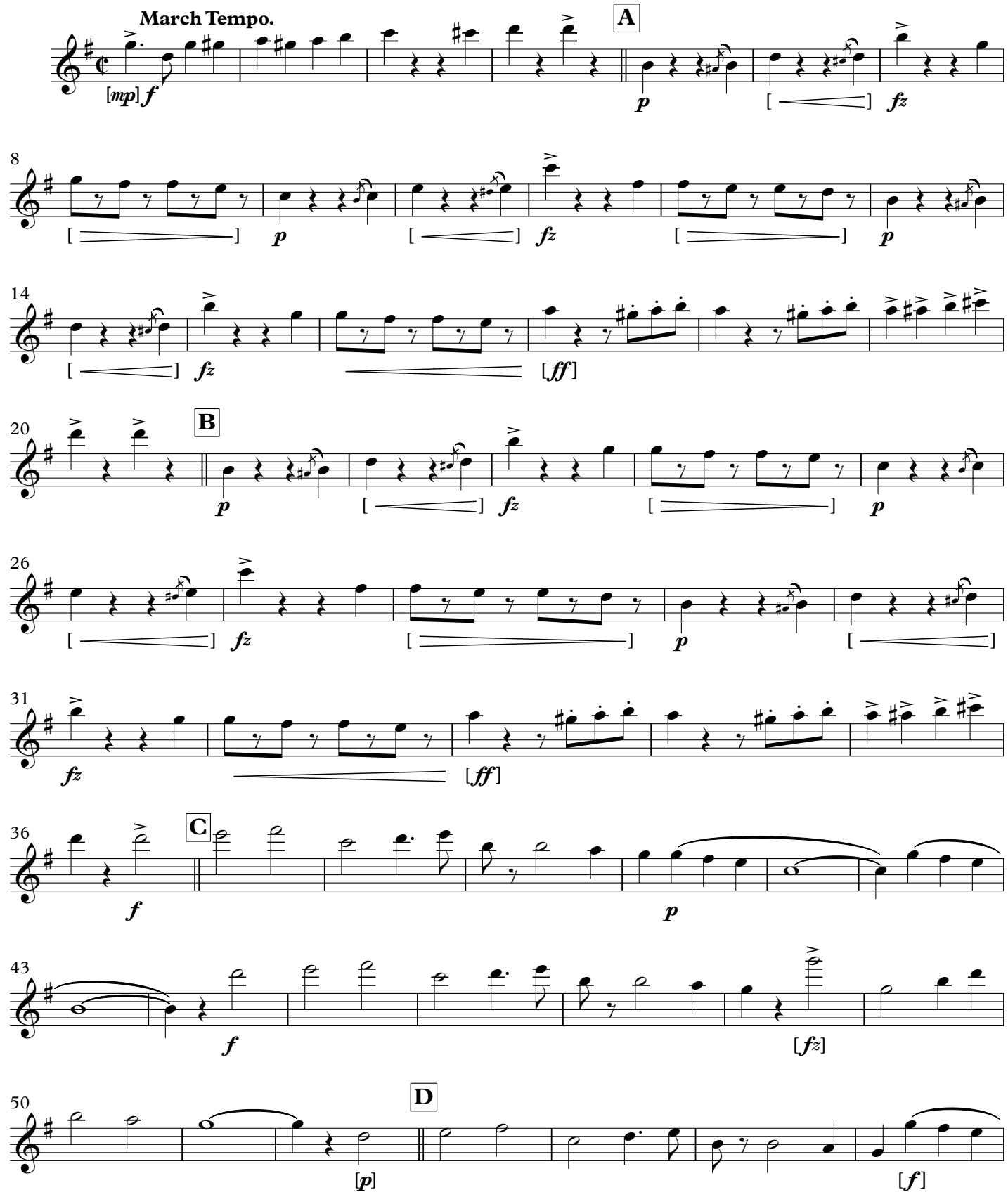
March

MANHATTAN BEACH

(1893)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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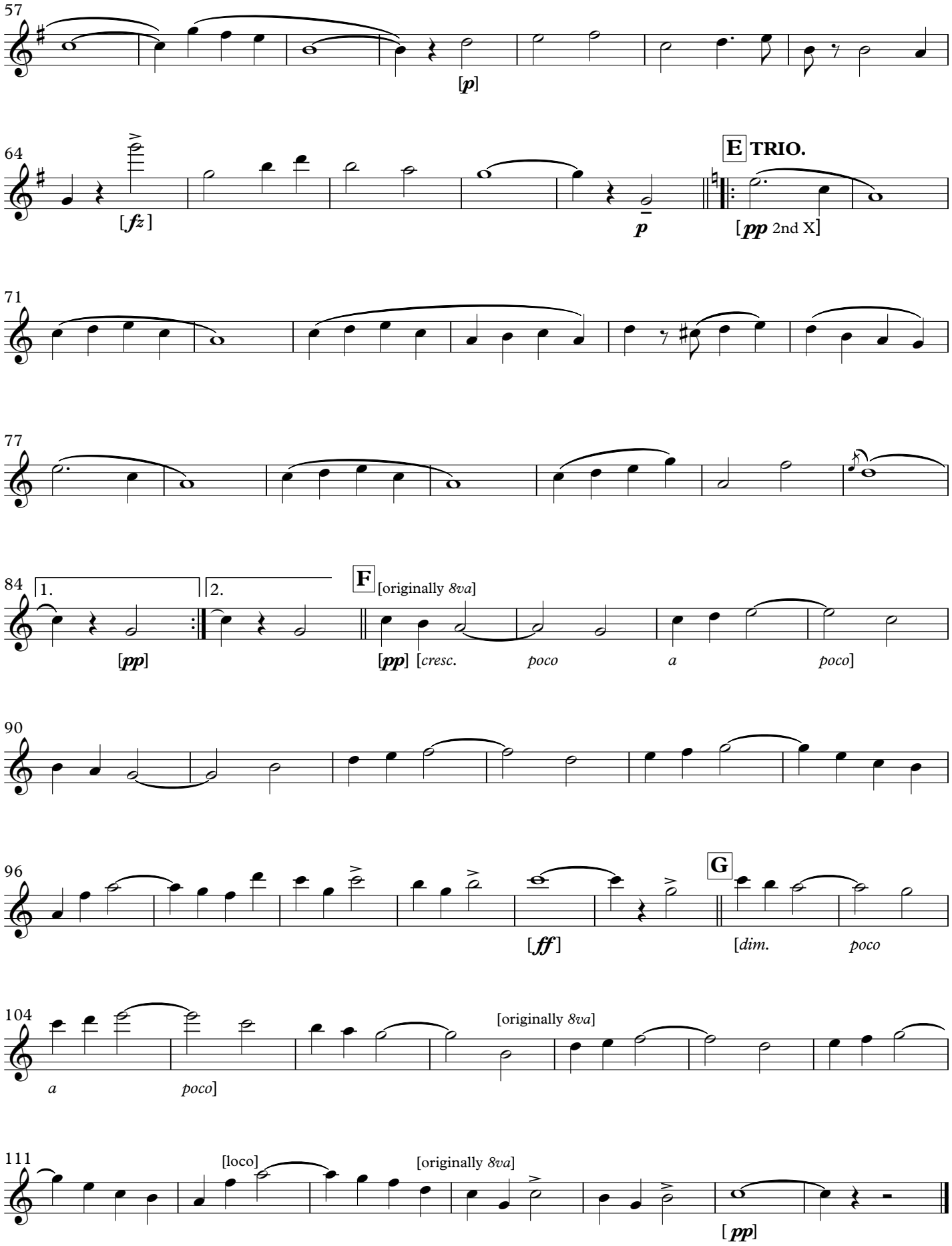

57
[p]
64
[fz]
p
E TRIO.
[pp 2nd X]
71
77
84
1.
2.
F
[originally 8va]
[pp]
[pp] [cresc. poco a poco]
90
96
[ff]
G
[dim. poco
104
[originally 8va]
a poco]
111
[loco]
[originally 8va]
[pp]

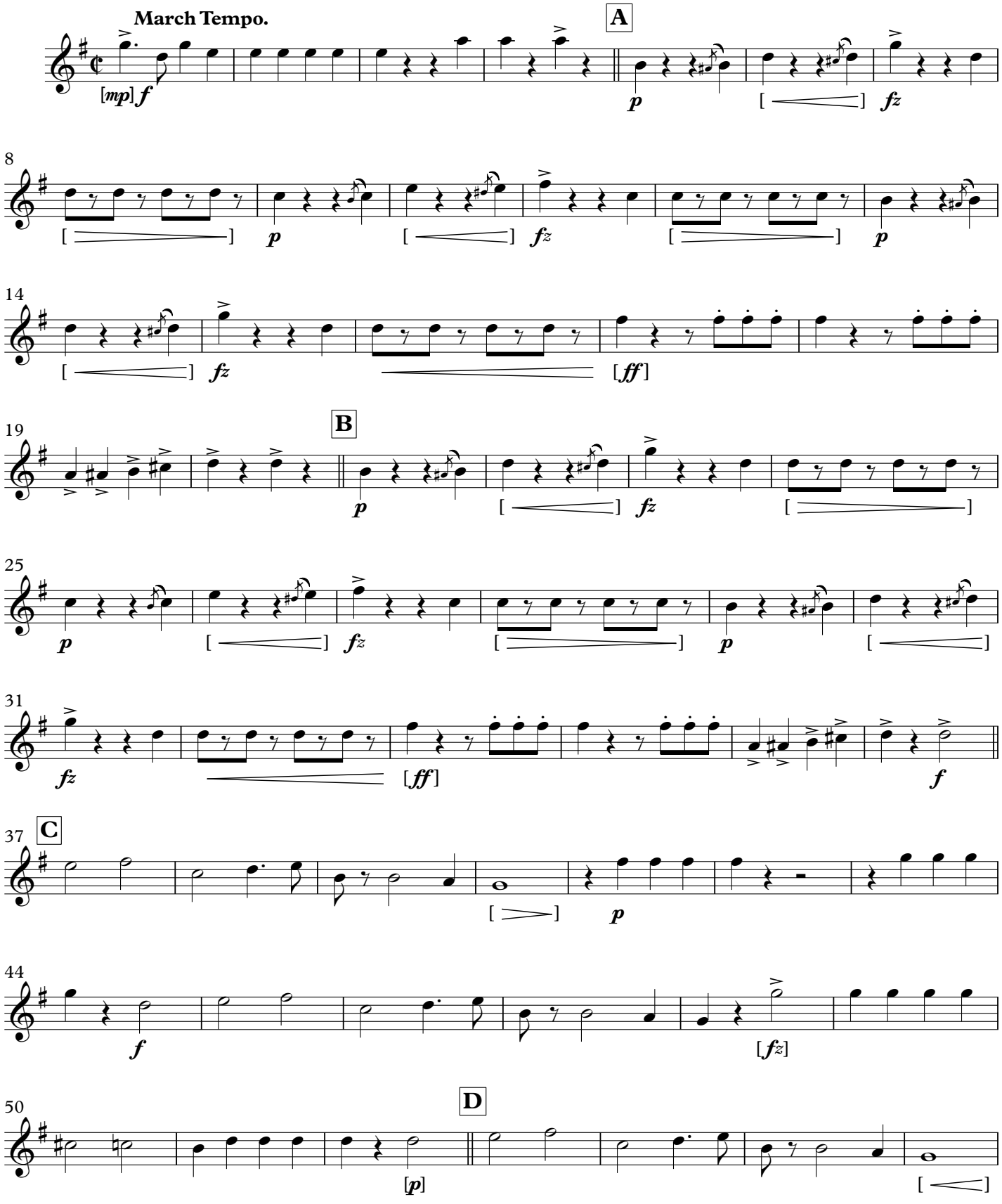
March

MANHATTAN BEACH

(1893)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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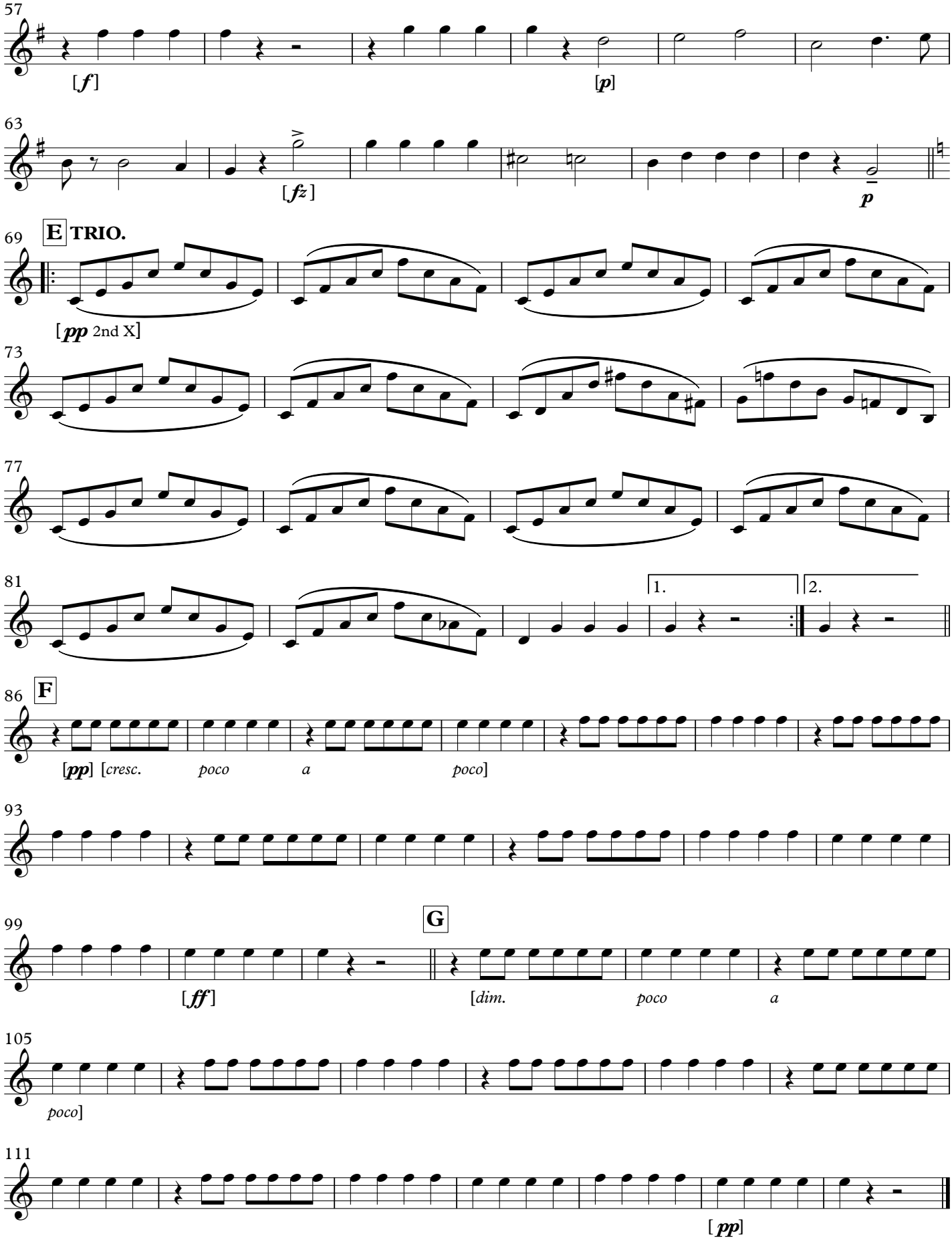

57
[f]
[p]
63
[fz]
p
69
E TRIO.
[pp 2nd X]
73
77
81
1.
2.
86
F
[pp] [cresc. poco a poco]
93
99
G
[ff]
[dim. poco a
105
poco]
111
[pp]

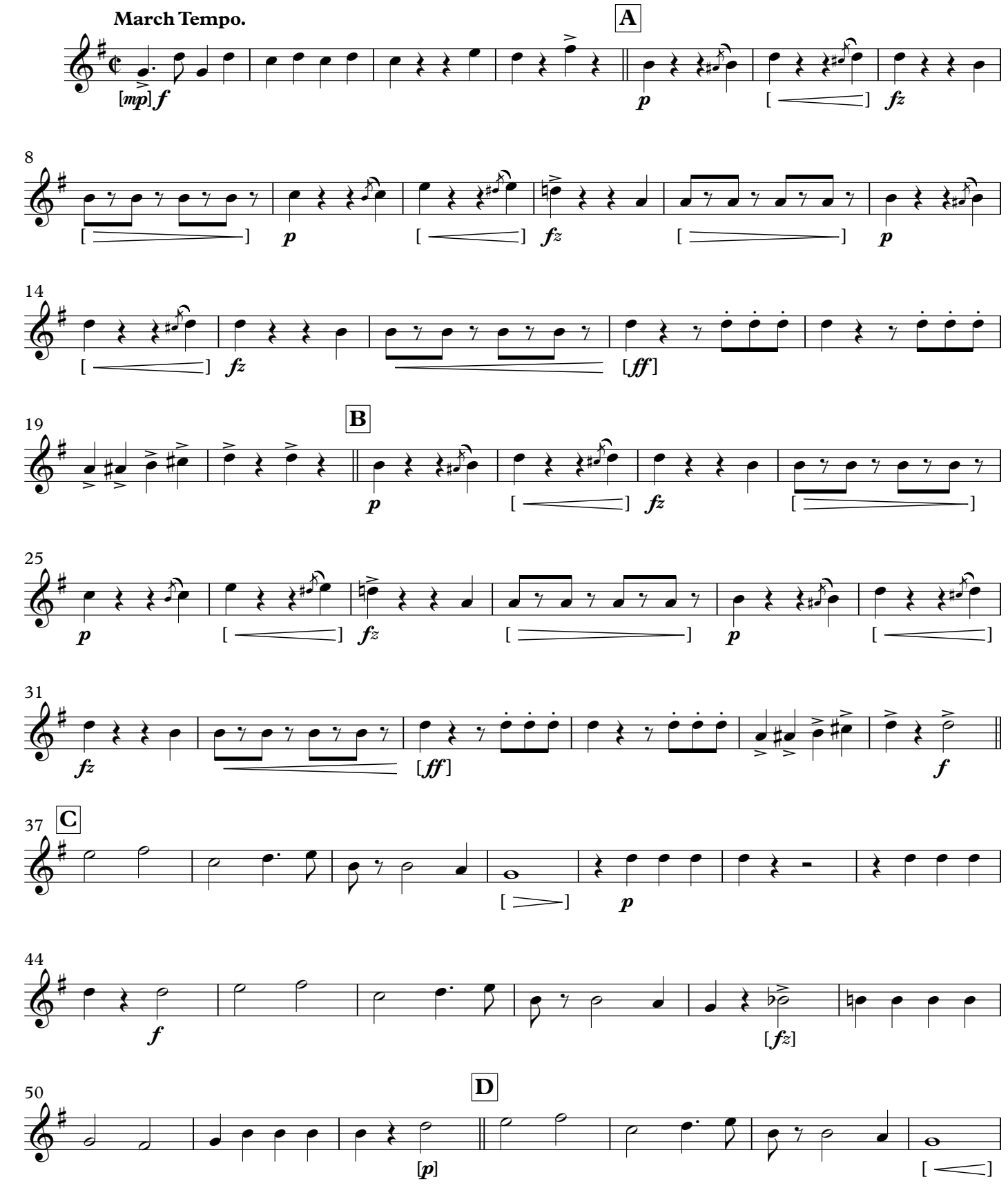
March

MANHATTAN BEACH

(1893)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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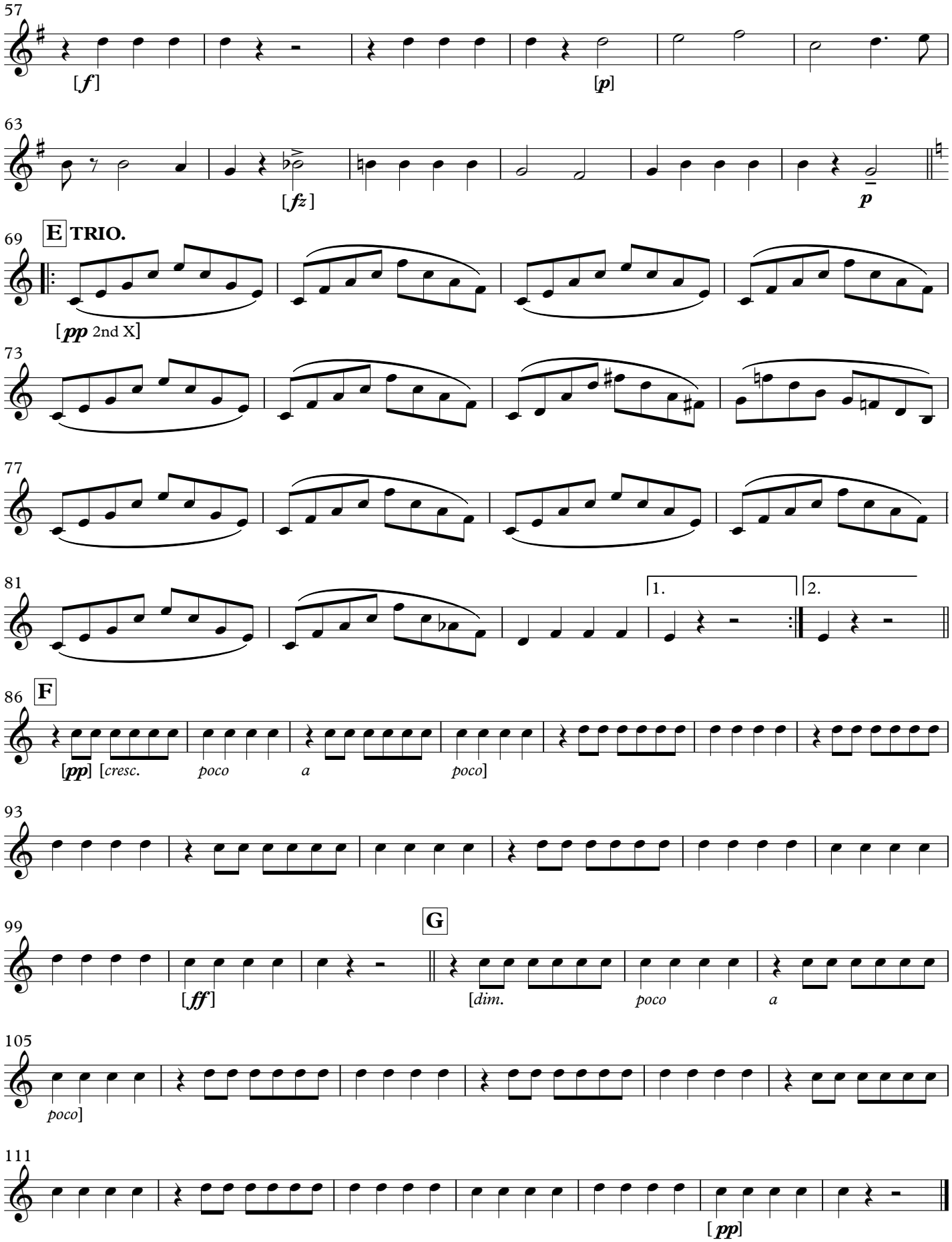

57
[f]
[p]
63
[fz]
p
69
E TRIO.
[pp 2nd X]
73
77
81
1.
2.
86
F
[pp] [cresc. poco a poco]
93
99
G
[ff]
[dim. poco a
105
poco]
111
[pp]

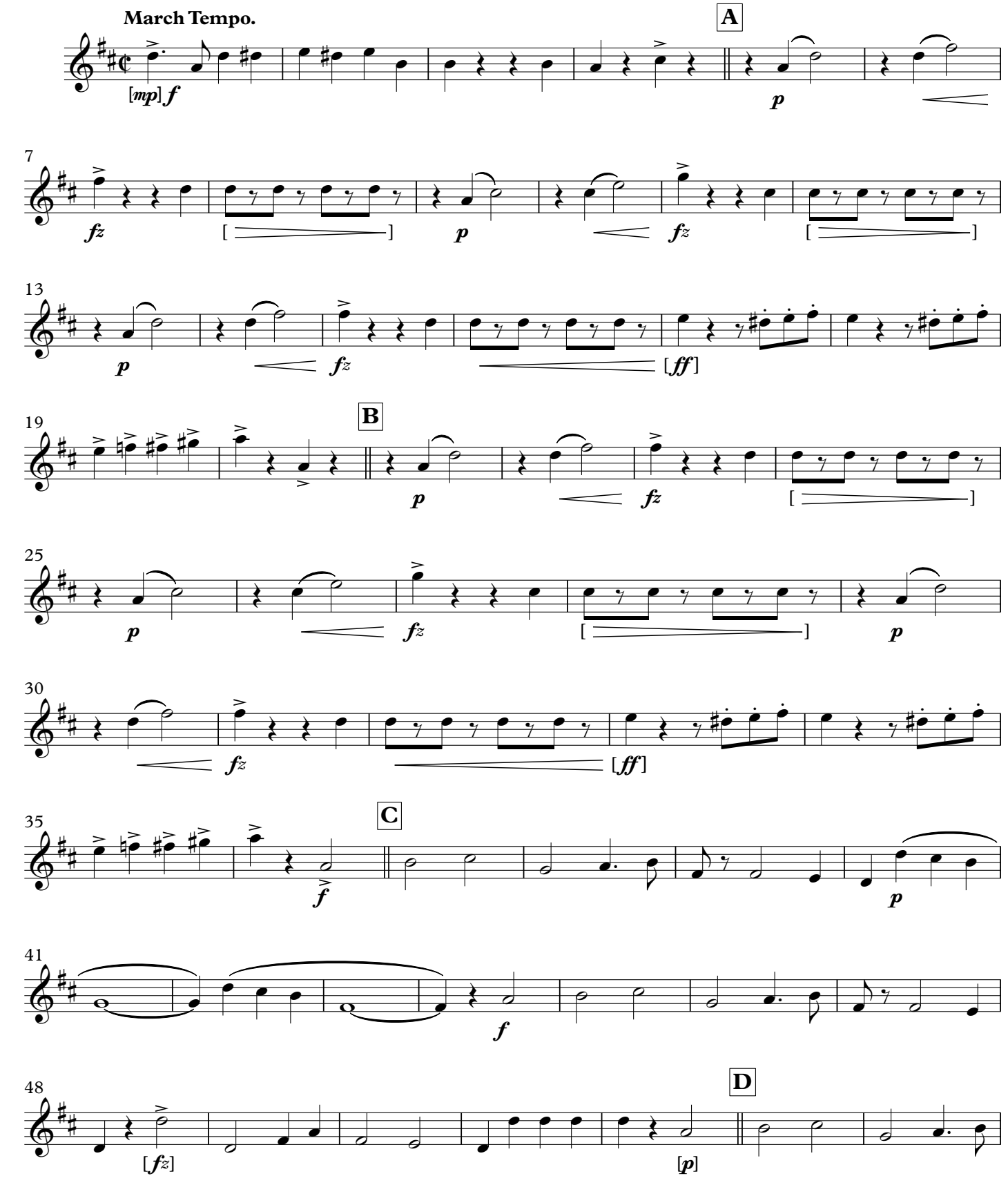
March

MANHATTAN BEACH

(1893)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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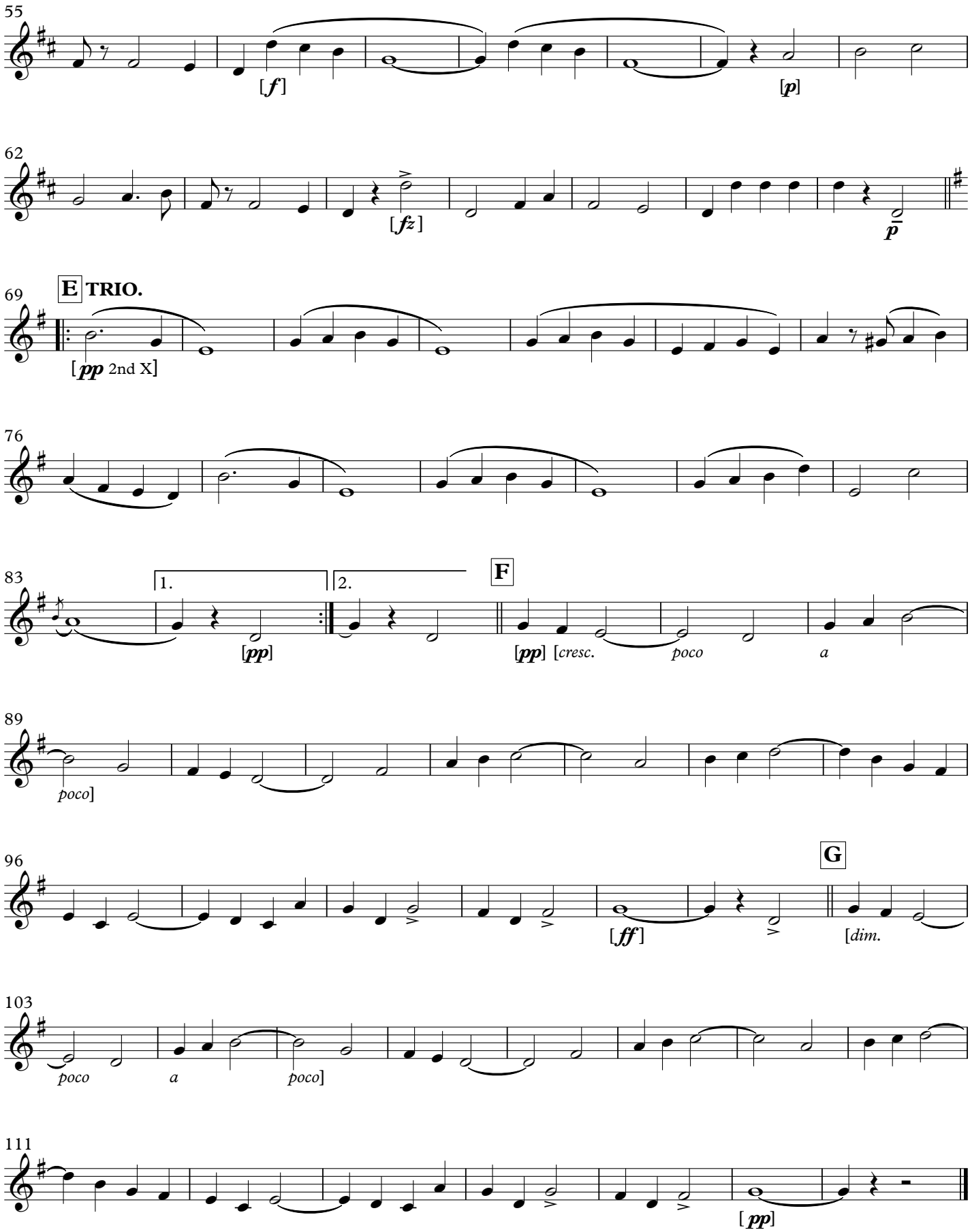

55
[f]
[p]
62
[fz]
p
69
E TRIO.
[pp 2nd X]
76
83
1.
2.
F
[pp]
[pp] [cresc.
poco
a
89
poco]
96
G
[ff]
[dim.
103
poco
a
poco]
111
[pp]

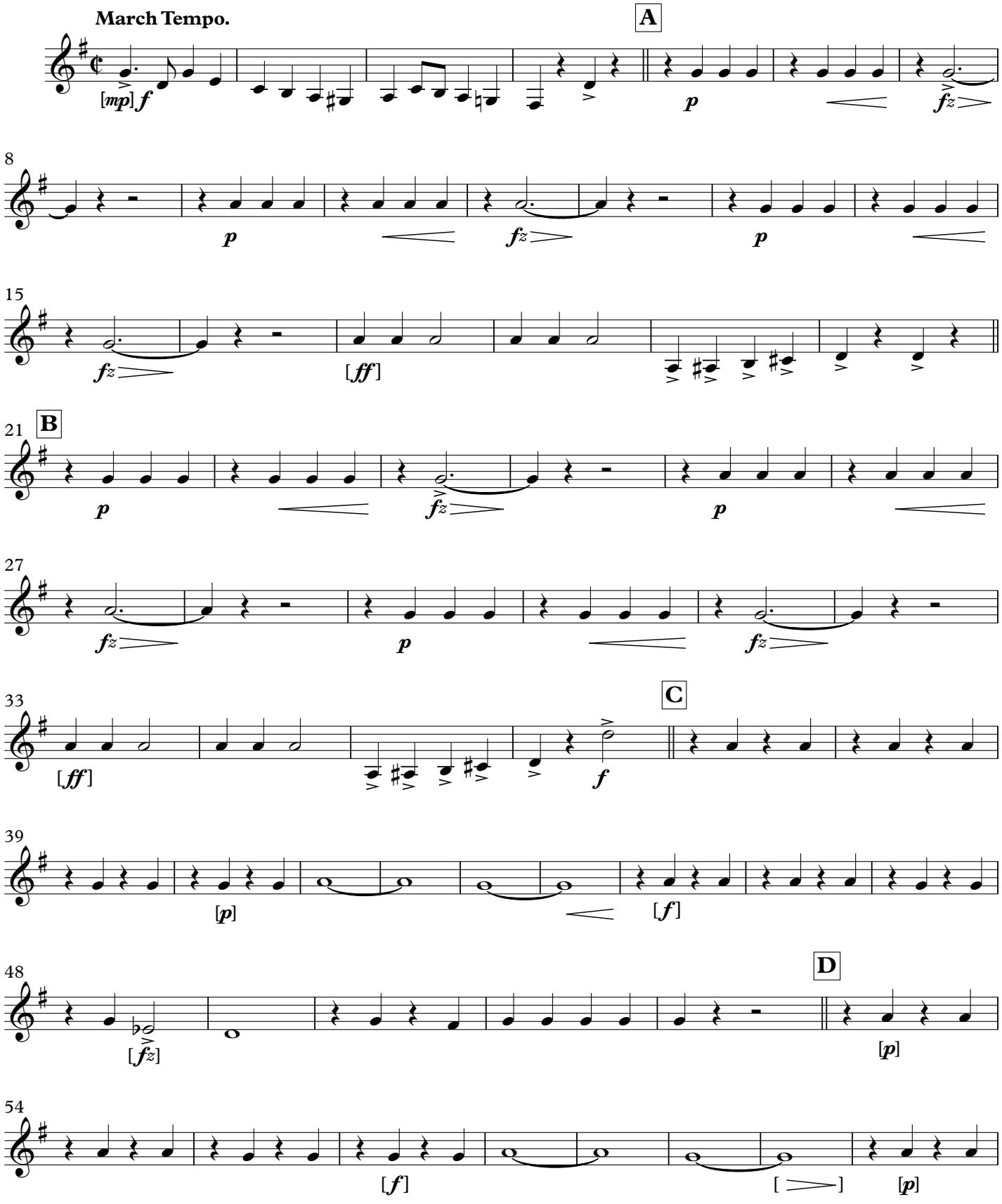
March

MANHATTAN BEACH

(1893)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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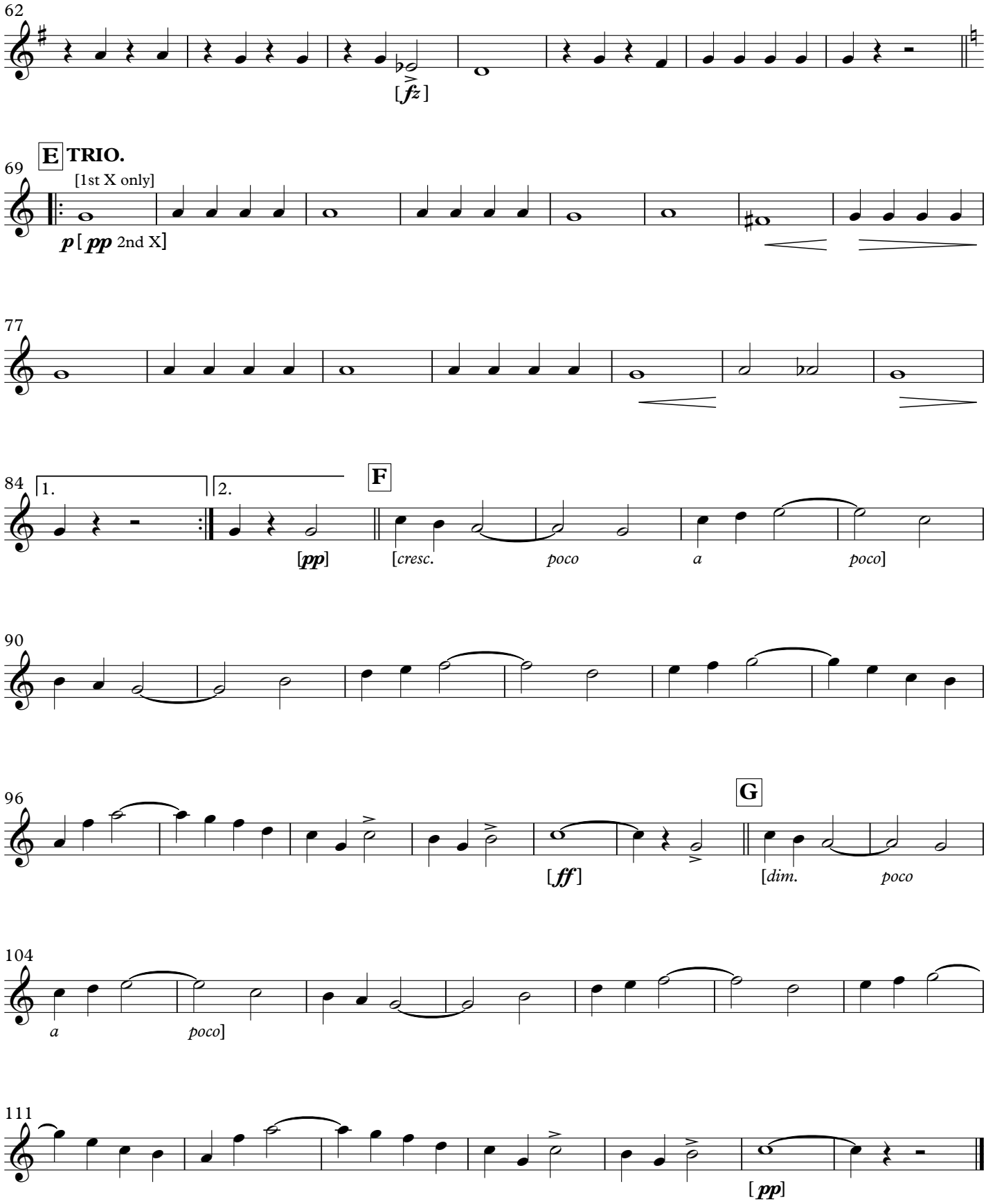

62
[fz]
69
E TRIO.
[1st X only]
p [pp 2nd X]
77
84
1.
2.
F
[pp]
[cresc.
poco
a
poco]
90
96
G
[ff]
[dim.
poco
104
a
poco]
111
[pp]

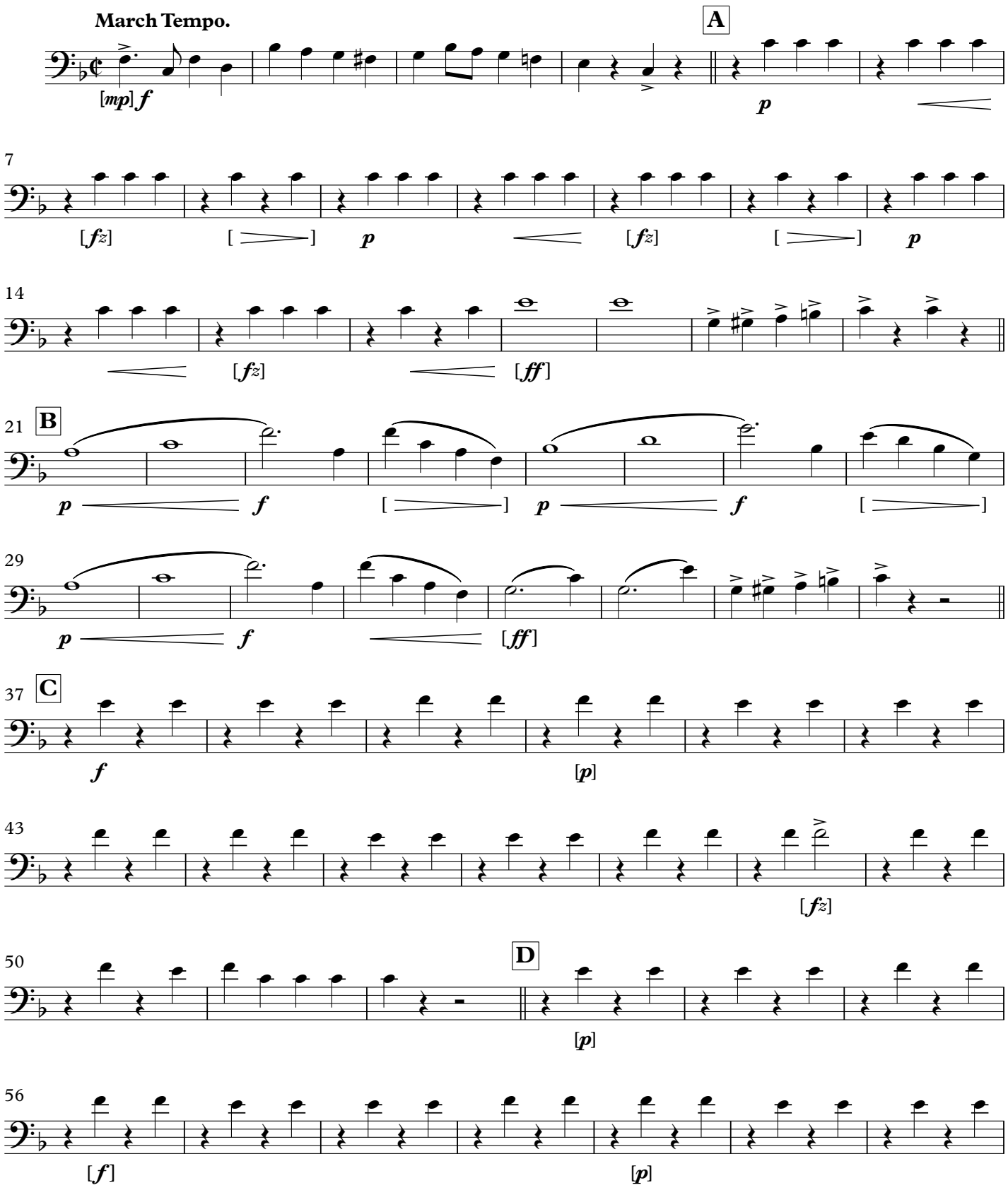
March

MANHATTAN BEACH

(1893)

1st Bassoon

JOHN PHILIP SOUSA



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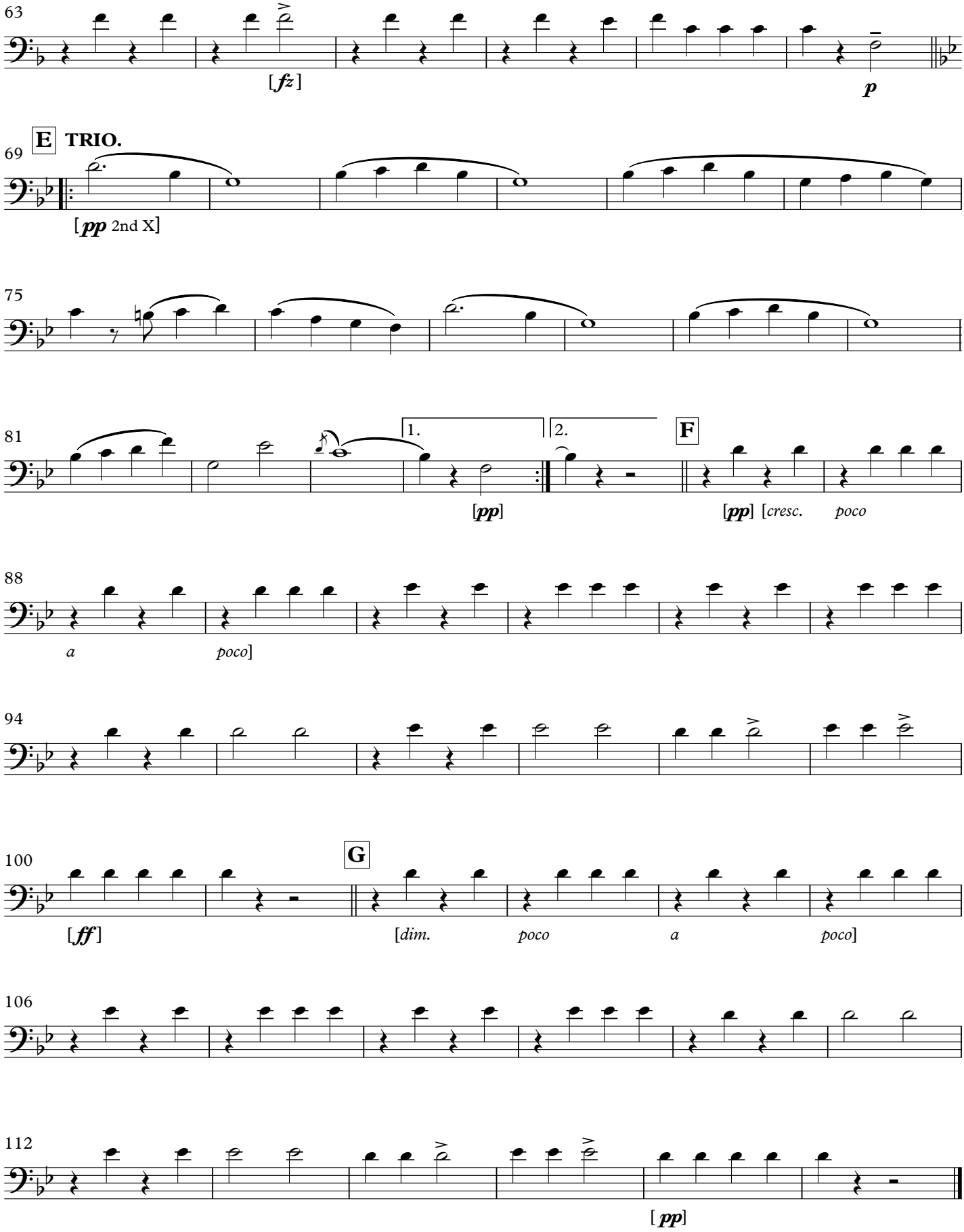

63
[fz]
p
69
E TRIO.
[pp 2nd X]
75
81
1.
2.
F
[pp]
[pp] [cresc. poco
88
a
poco]
94
100
G
[ff]
[dim. poco a poco]
106
112
[pp]

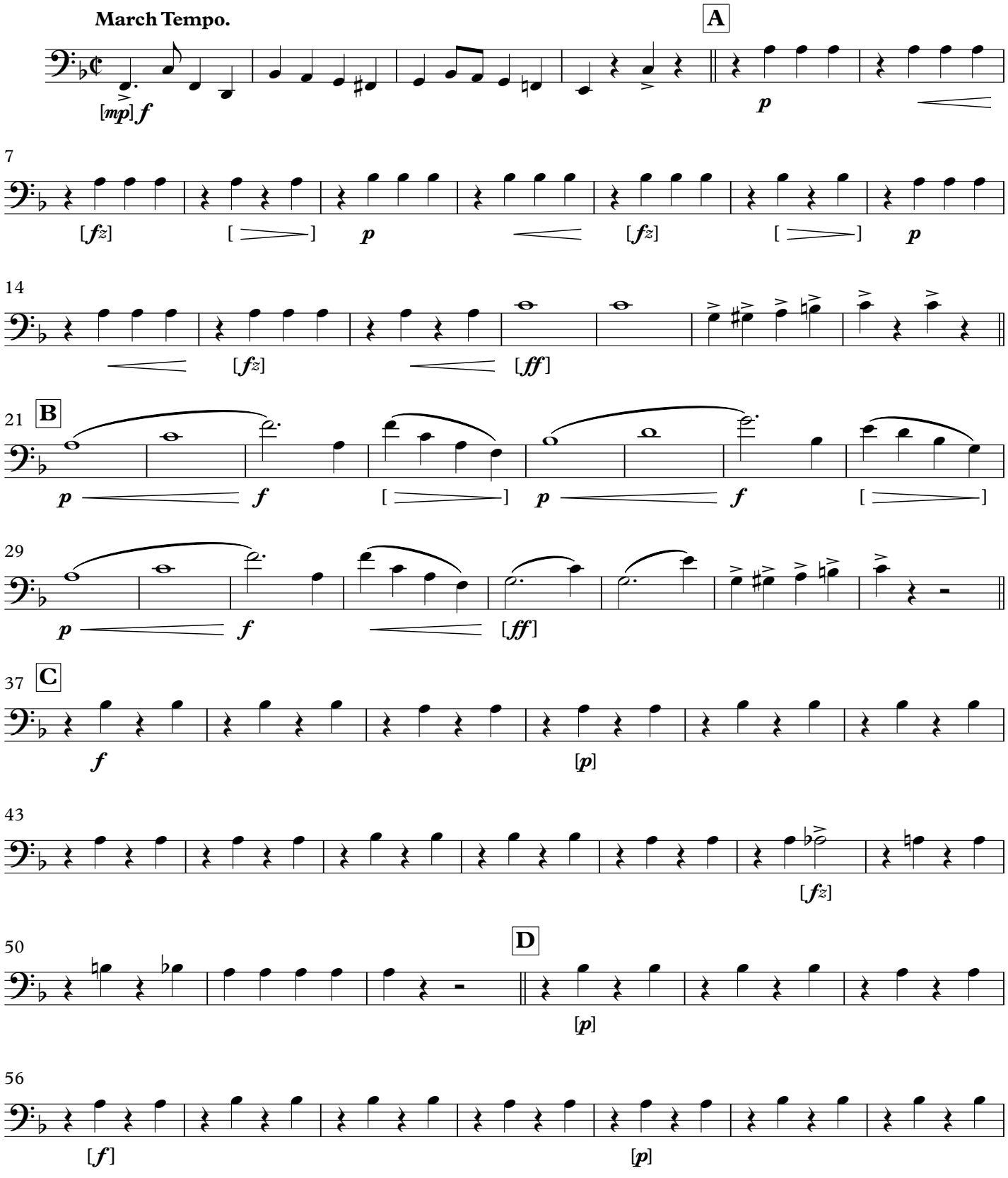
March

MANHATTAN BEACH

(1893)

2nd Bassoon

JOHN PHILIP SOUSA



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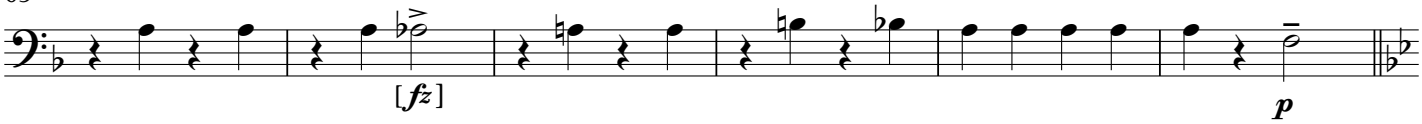
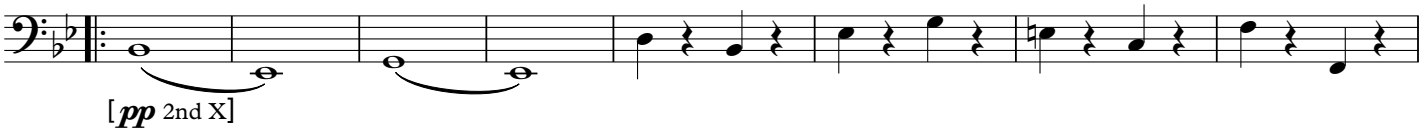
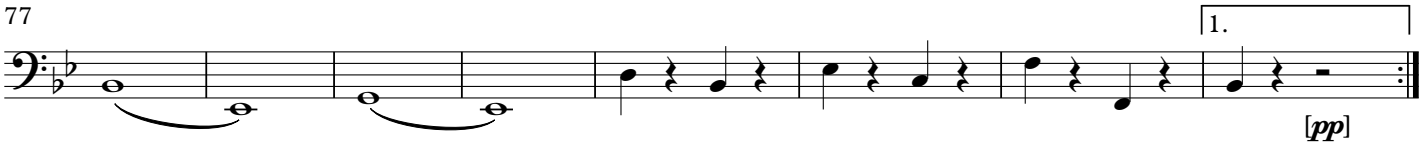
63



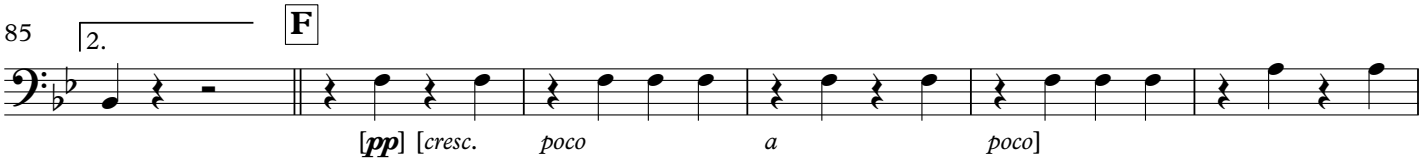
69 **E** **TRIO.**



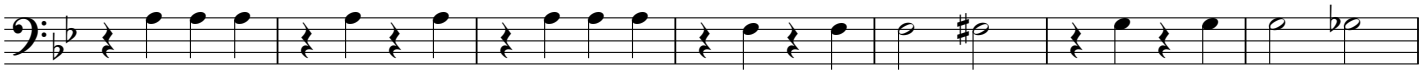
77



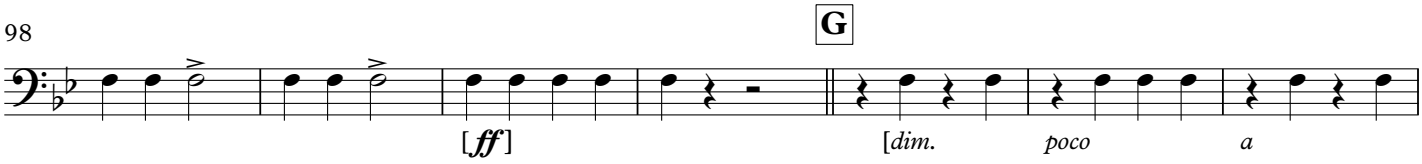
85 2. **F**



91



98 **G**



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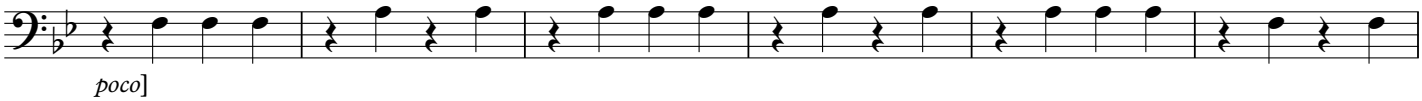

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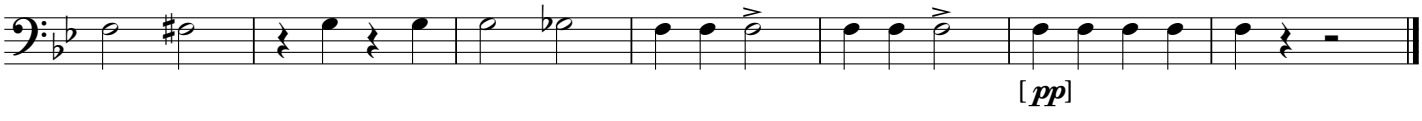


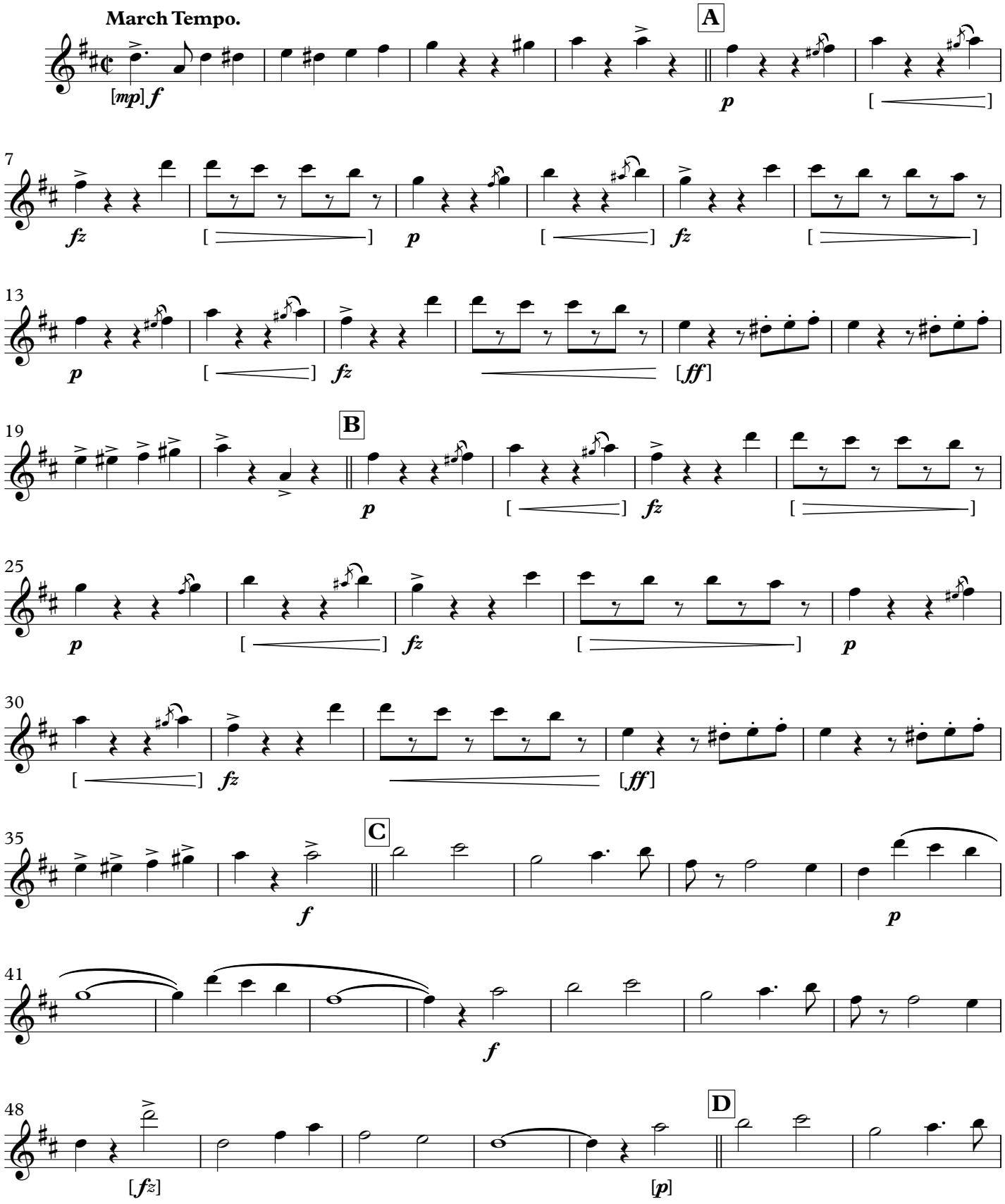
March

MANHATTAN BEACH

(1893)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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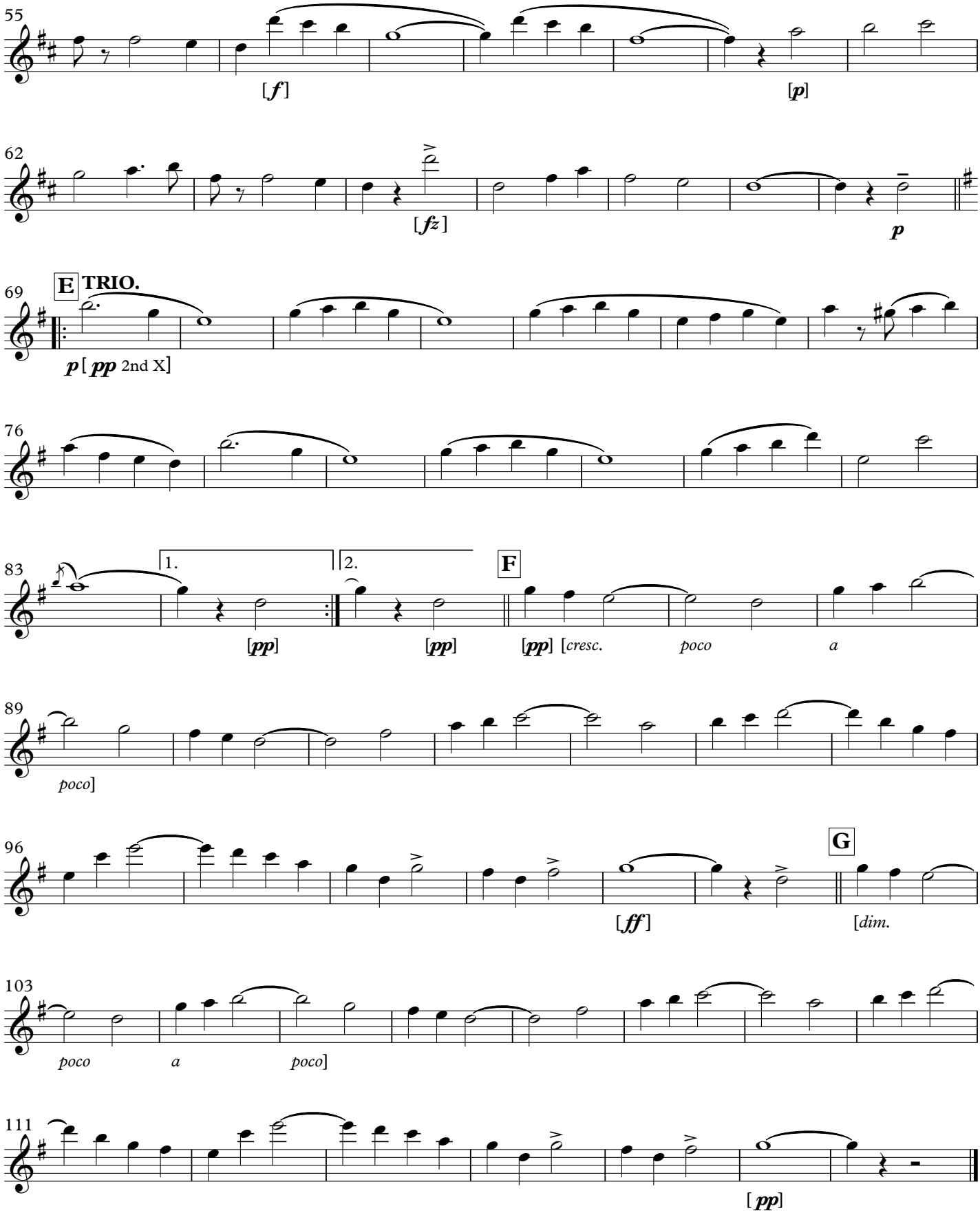

55
[f]
[p]
62
[fz]
p
69
E TRIO.
p [pp 2nd X]
76
83
1.
2.
[pp]
[pp]
F
[pp] [cresc.
poco
a
89
poco]
96
G
[ff]
[dim.
103
poco
a
poco]
111
[pp]

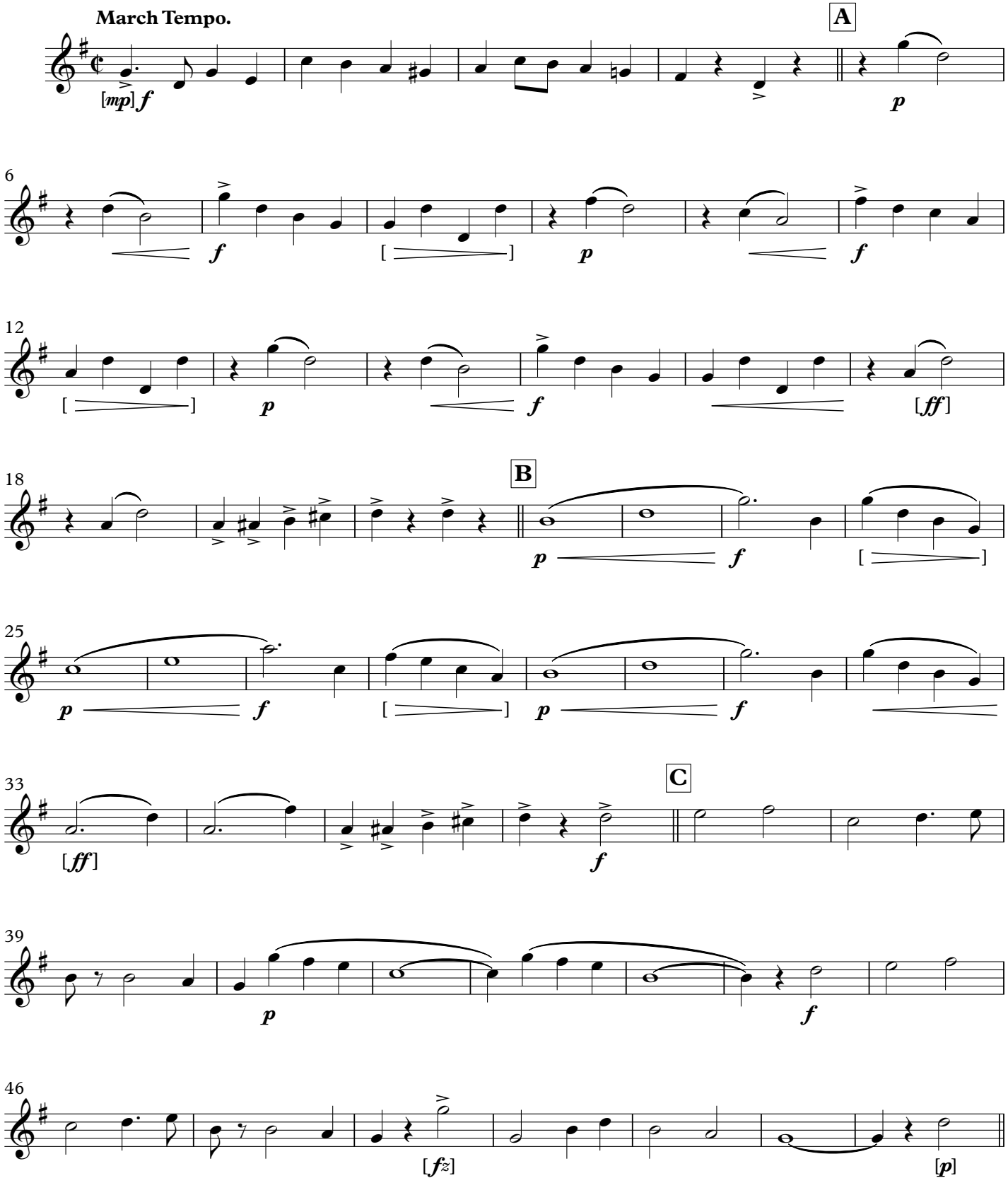
March

MANHATTAN BEACH

(1893)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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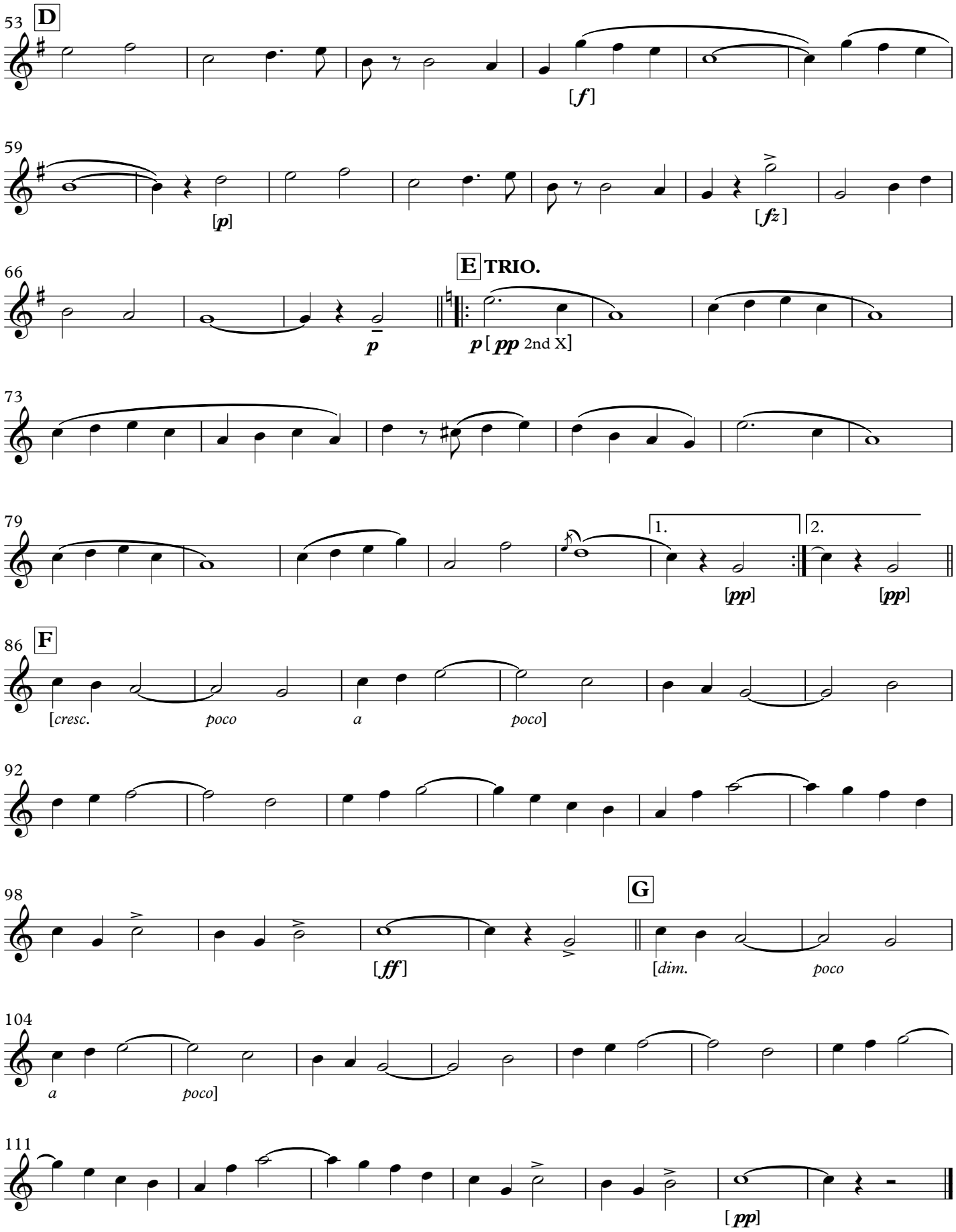

53
D
[f]
59
[p]
[fz]
66
E TRIO.
p
p [pp 2nd X]
73
79
1.
2.
[pp]
[pp]
86
F
[cresc.
poco
a
poco]
92
98
G
[ff]
[dim.
poco
104
a
poco]
111
[pp]

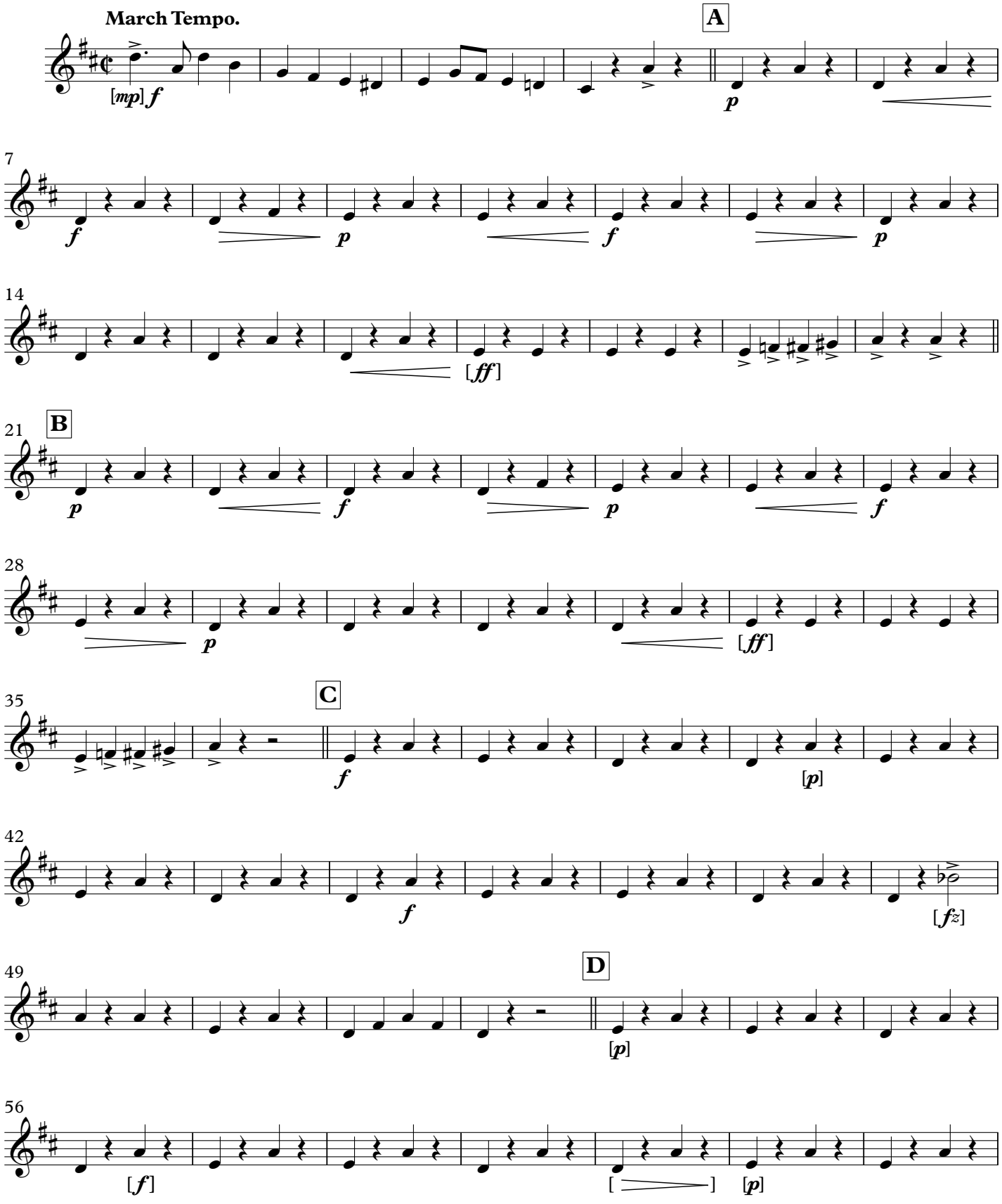
March

MANHATTAN BEACH

(1893)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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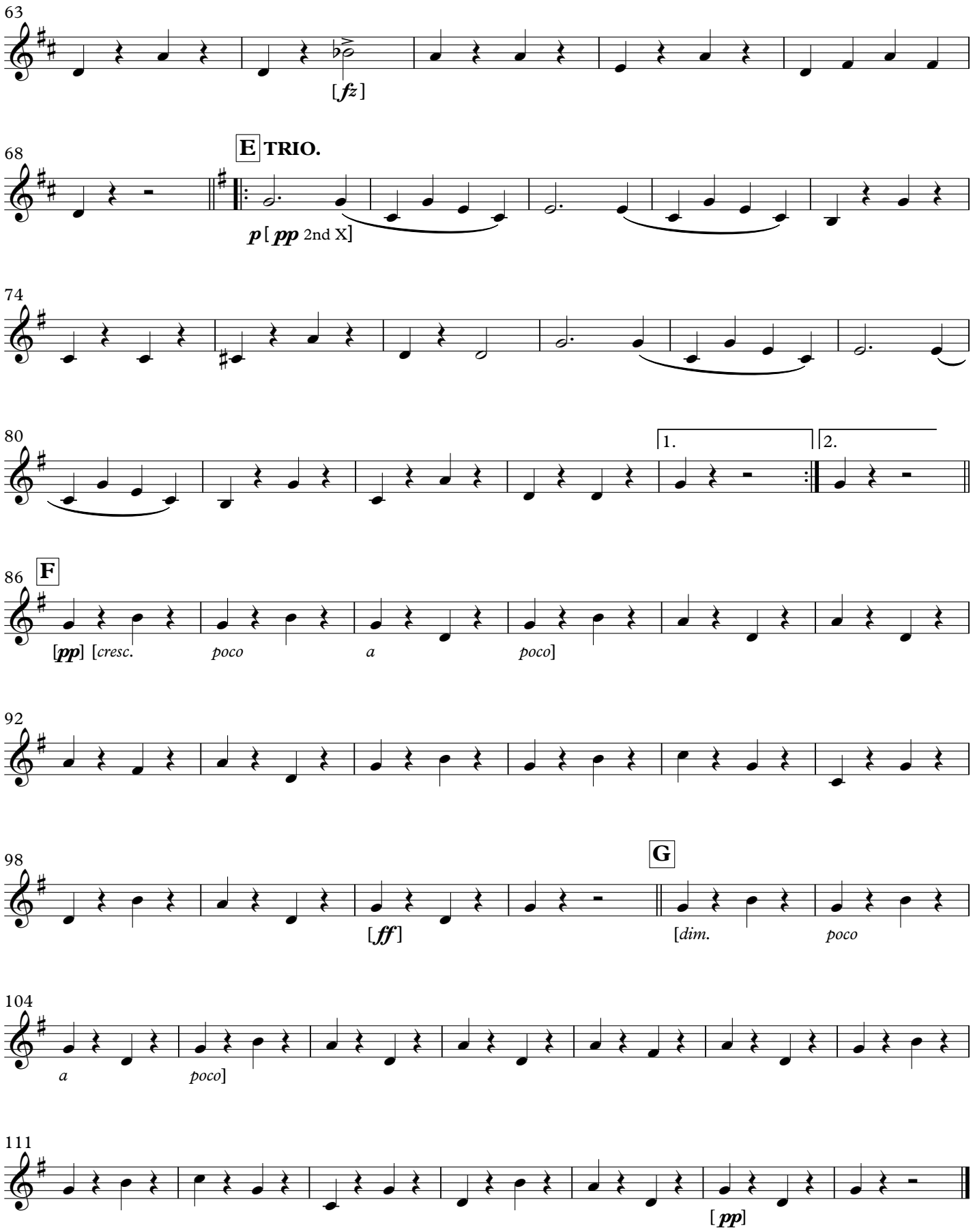

63
[fz]
68
E TRIO.
p [pp 2nd X]
74
80
1.
2.
86
F
[pp] [cresc.
poco
a
poco]
92
98
[ff]
G
[dim.
poco
104
a
poco]
111
[pp]

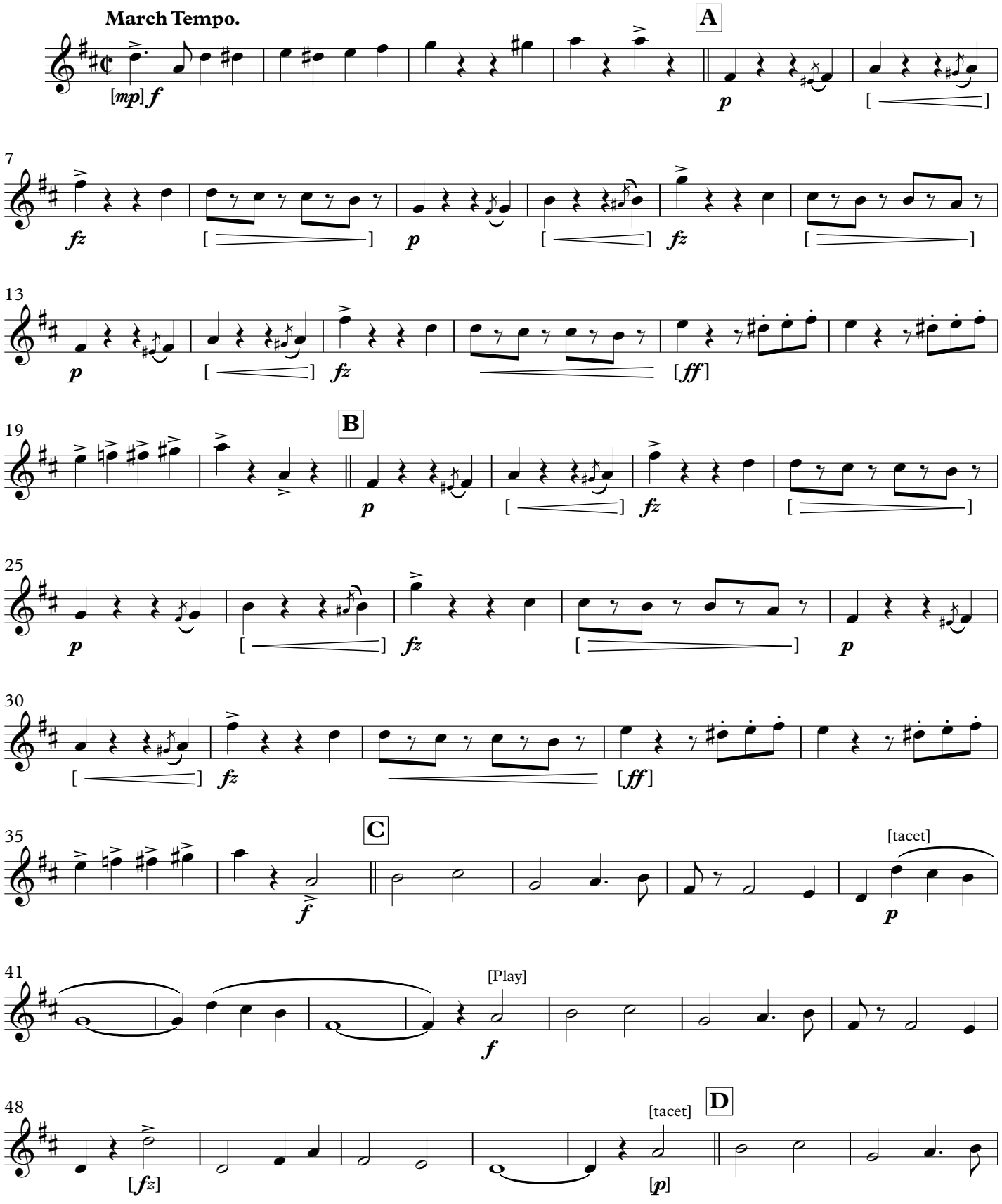
March

MANHATTAN BEACH

(1893)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]



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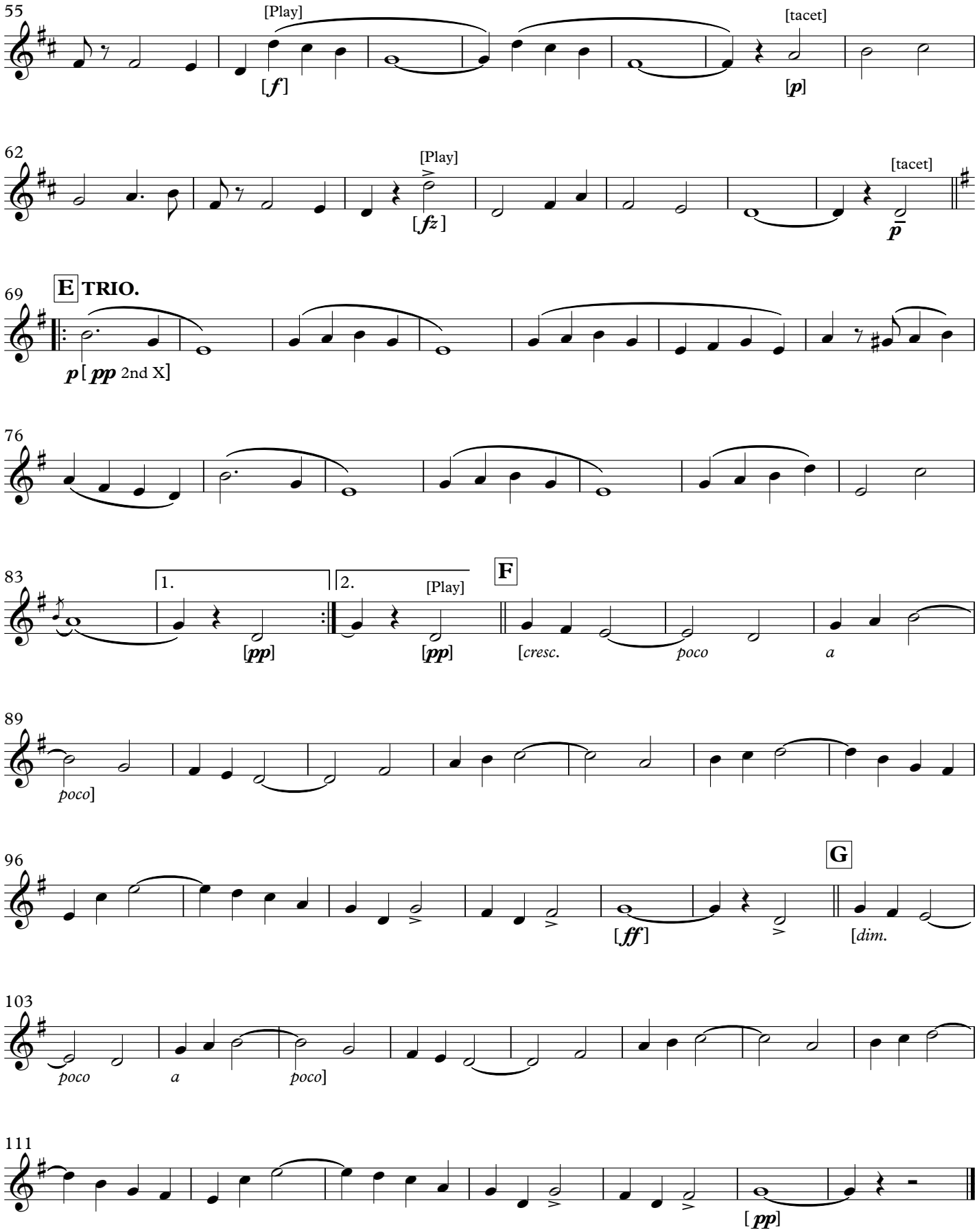

55
[Play]
[f]
[tacet]
[p]
62
[Play]
[fz]
[tacet]
p
69
E TRIO.
p [pp 2nd X]
76
83
1.
2.
[Play]
[pp]
[pp]
F
[cresc.
poco
a
89
poco]
96
G
[ff]
[dim.
103
poco
a
poco]
111
[pp]

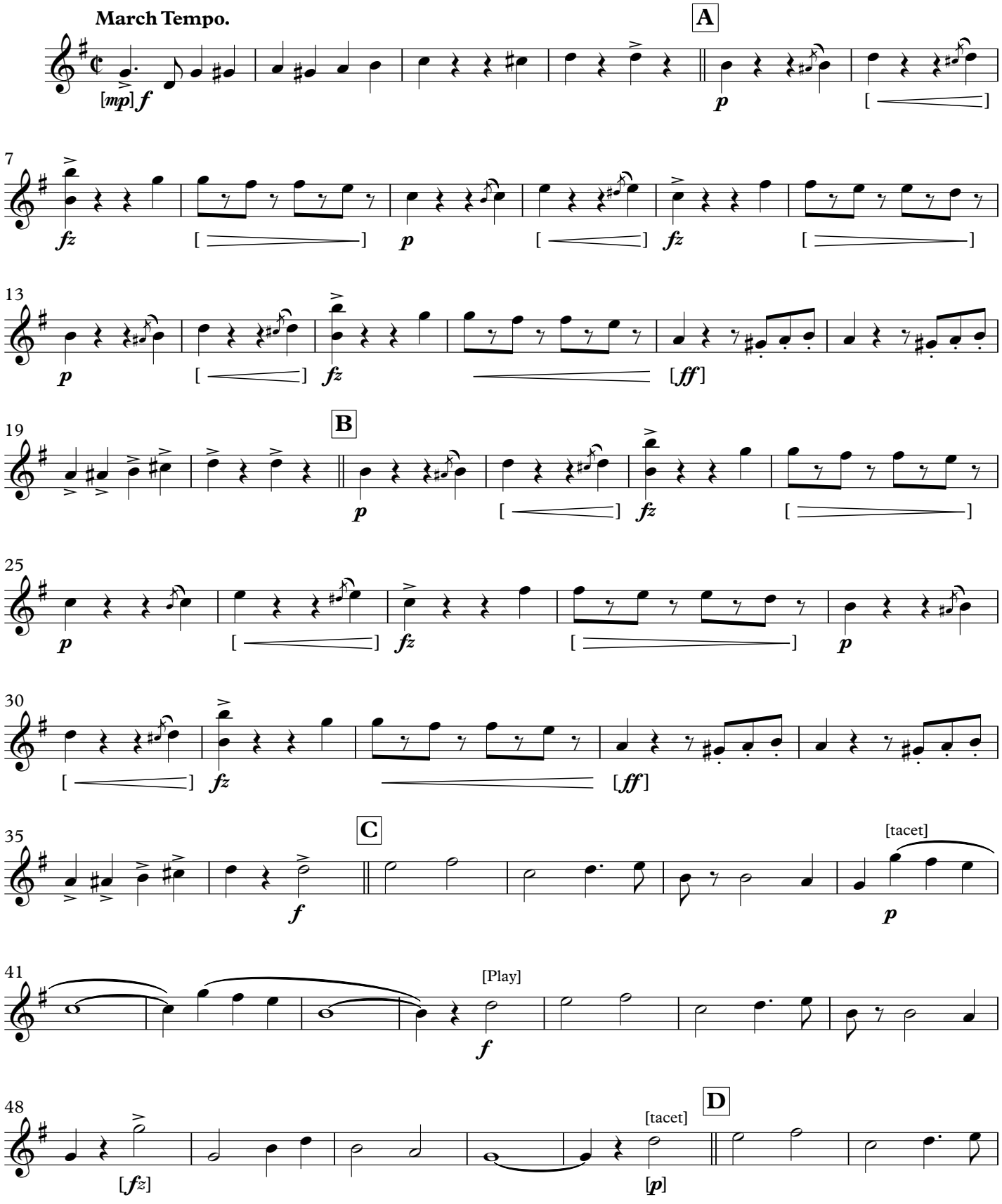
March

MANHATTAN BEACH

(1893)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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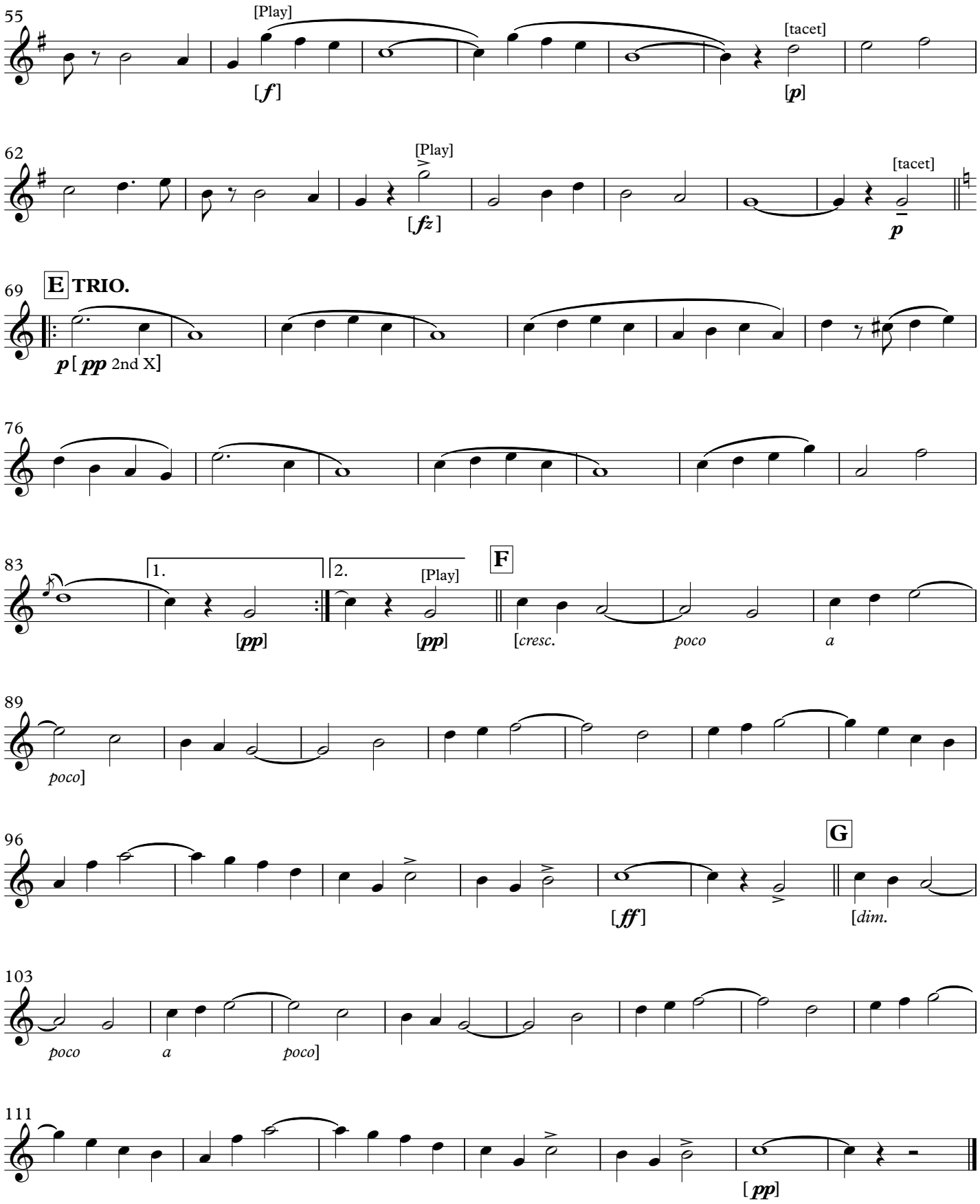

55
[Play]
[f]
[tacet]
[p]
62
[Play]
[fz]
[tacet]
p
69
E TRIO.
p [pp 2nd X]
76
83
1.
2.
[Play]
[pp]
[pp]
F
[cresc.
poco
a
89
poco]
96
G
[ff]
[dim.
103
poco
a
poco]
111
[pp]

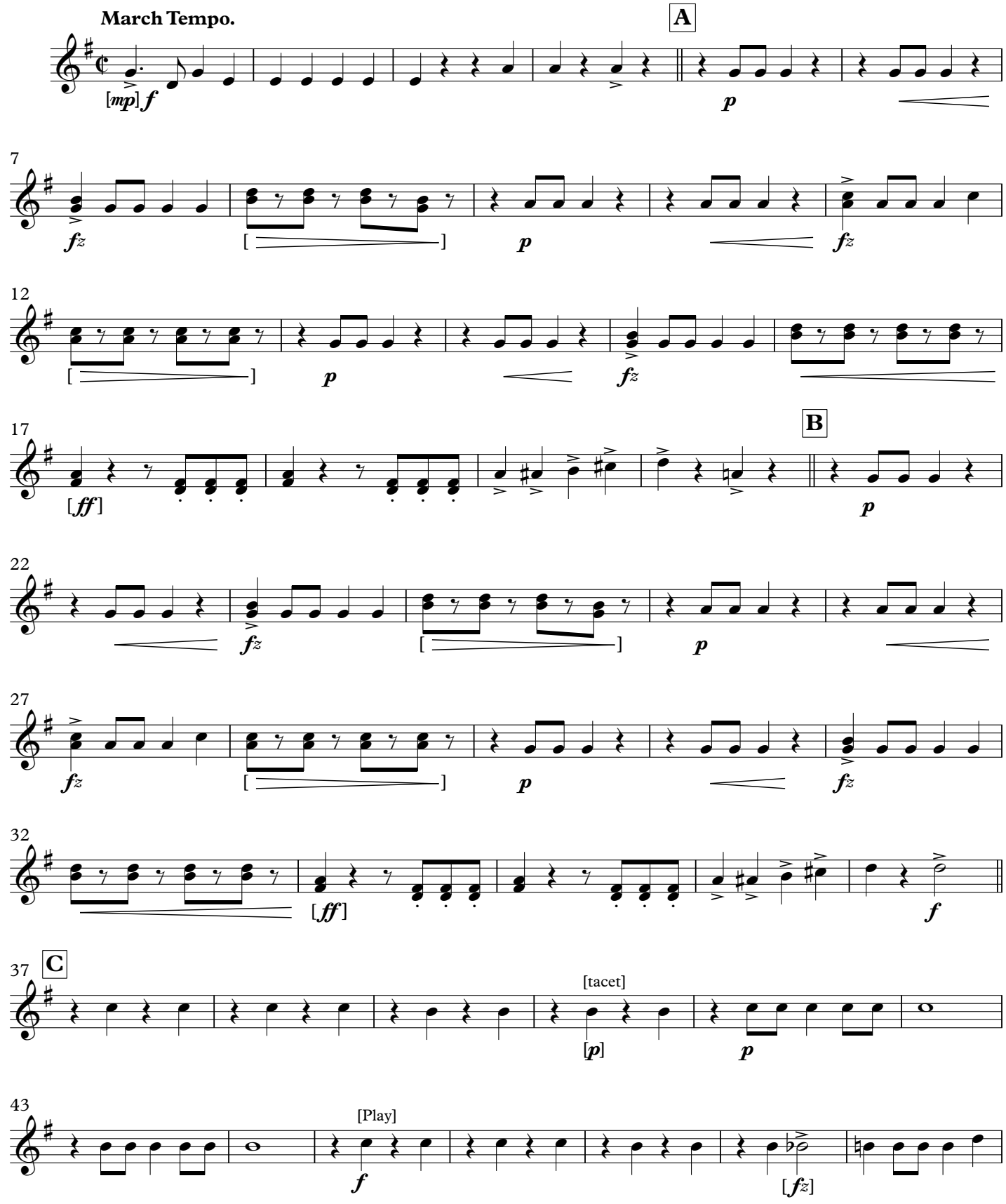
March

MANHATTAN BEACH

(1893)

1st B♭ Cornet

JOHN PHILIP SOUSA



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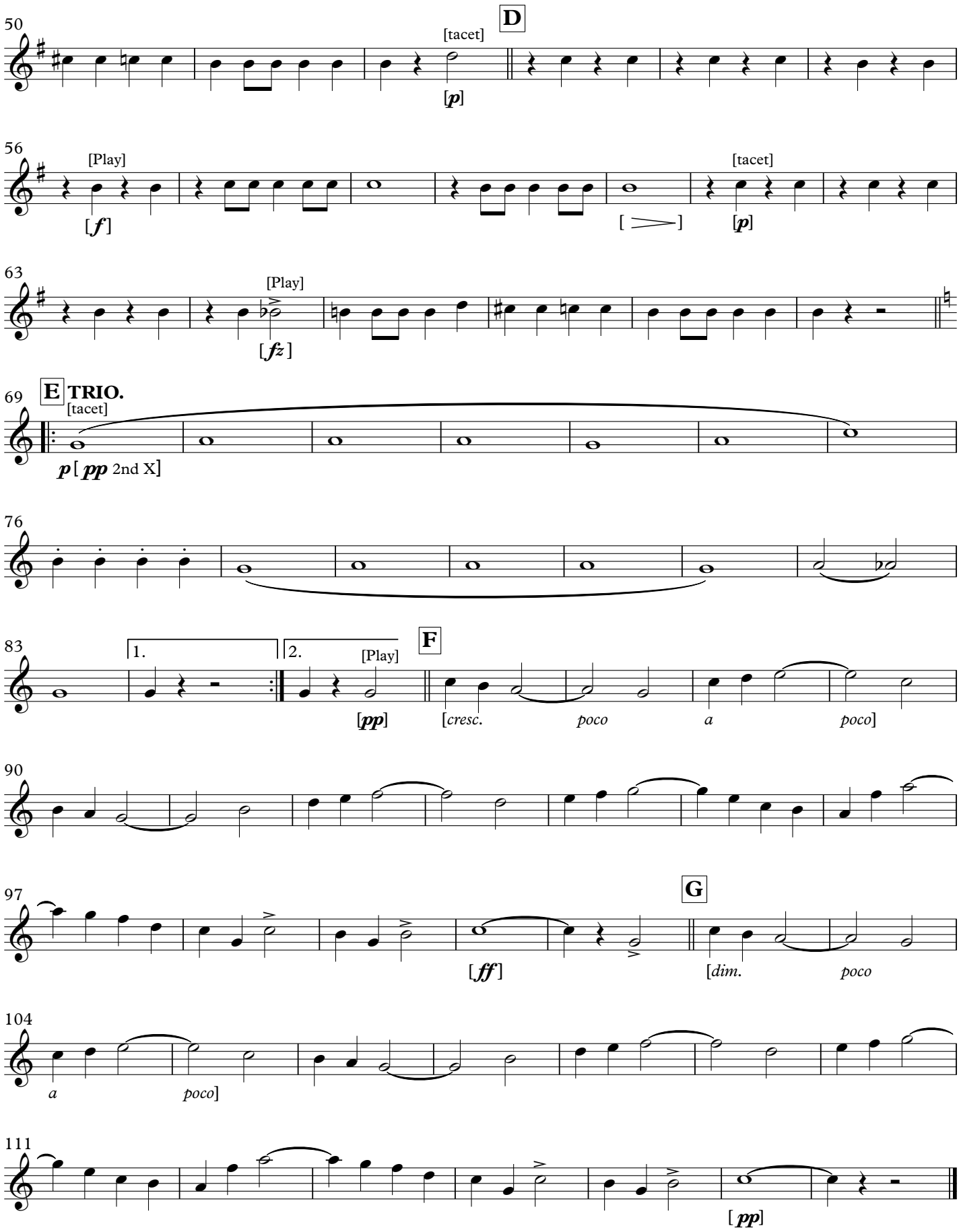

50
[tacet]
D
[p]
56
[Play]
[f]
[tacet]
[p]
63
[Play]
[fz]
69
E TRIO.
[tacet]
p [pp 2nd X]
76
83
1.
2.
[Play]
F
[pp]
[cresc. poco a poco]
90
97
G
[ff]
[dim. poco
104
a poco]
111
[pp]

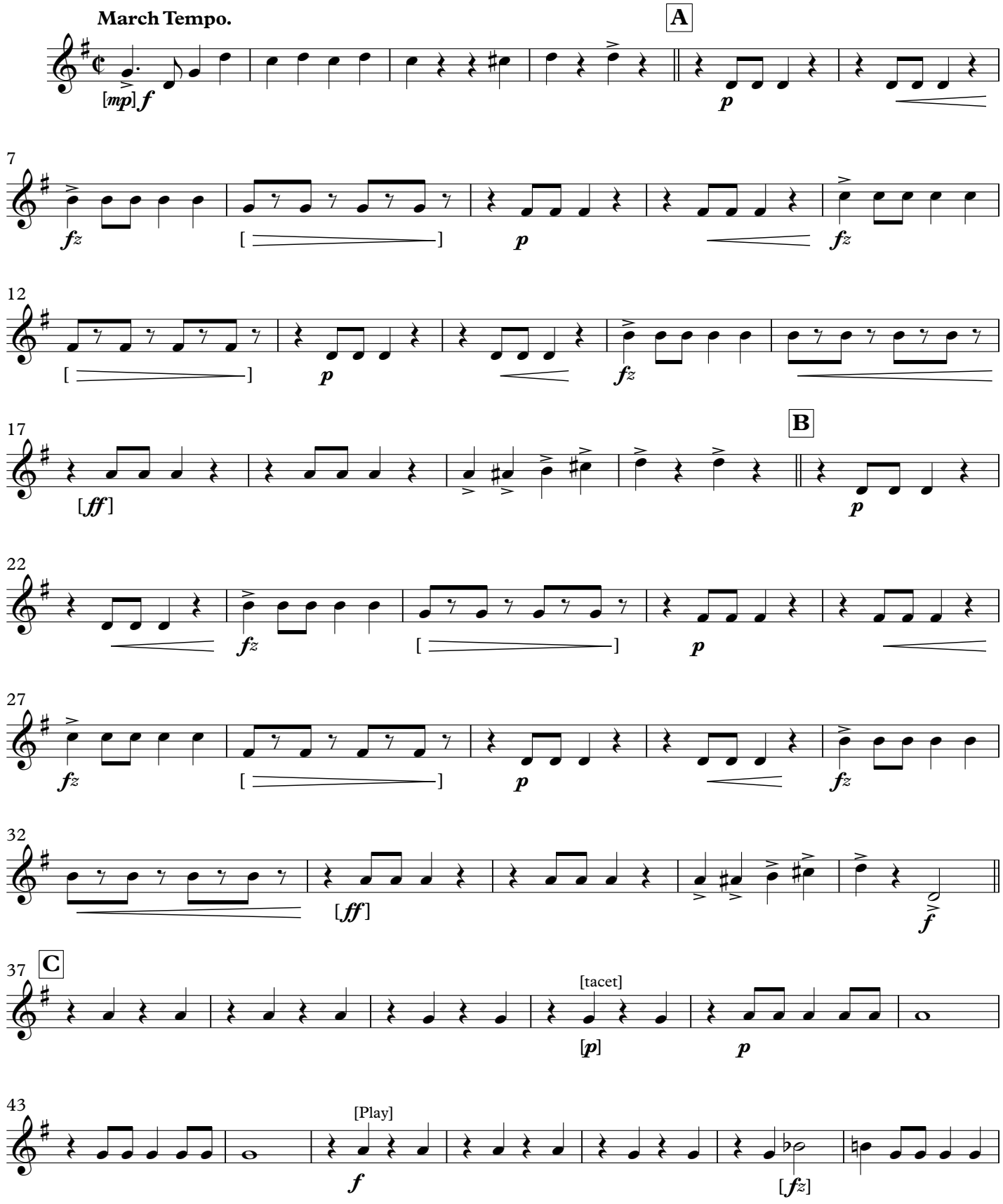
March

MANHATTAN BEACH

(1893)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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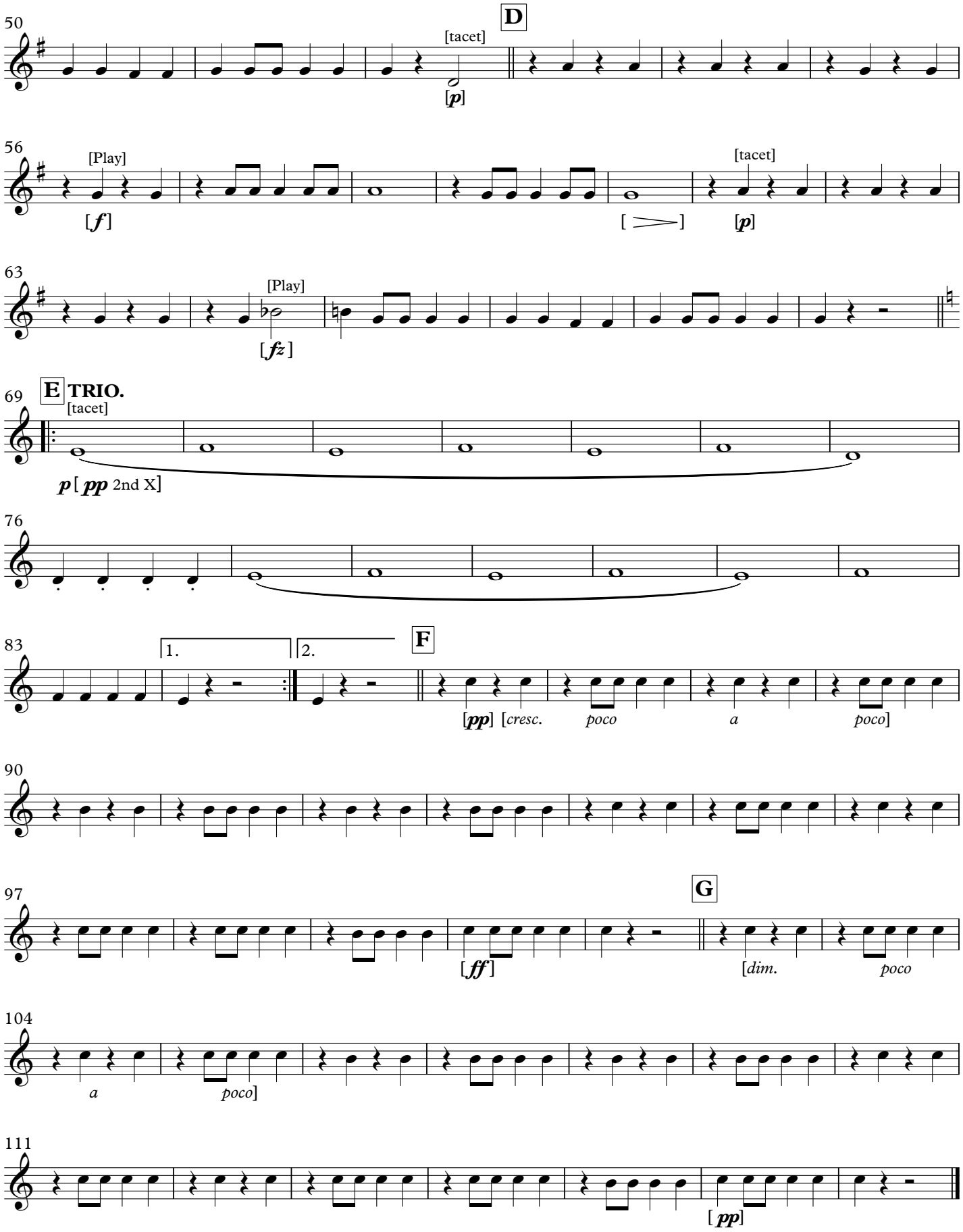

50
D
[tacet]
[p]
56
[Play]
[f]
[tacet]
[p]
63
[Play]
[fz]
69
E TRIO.
[tacet]
p [pp 2nd X]
76
83
1.
2.
F
[pp] [cresc. poco a poco]
90
97
G
[ff]
[dim. poco
104
a
poco]
111
[pp]

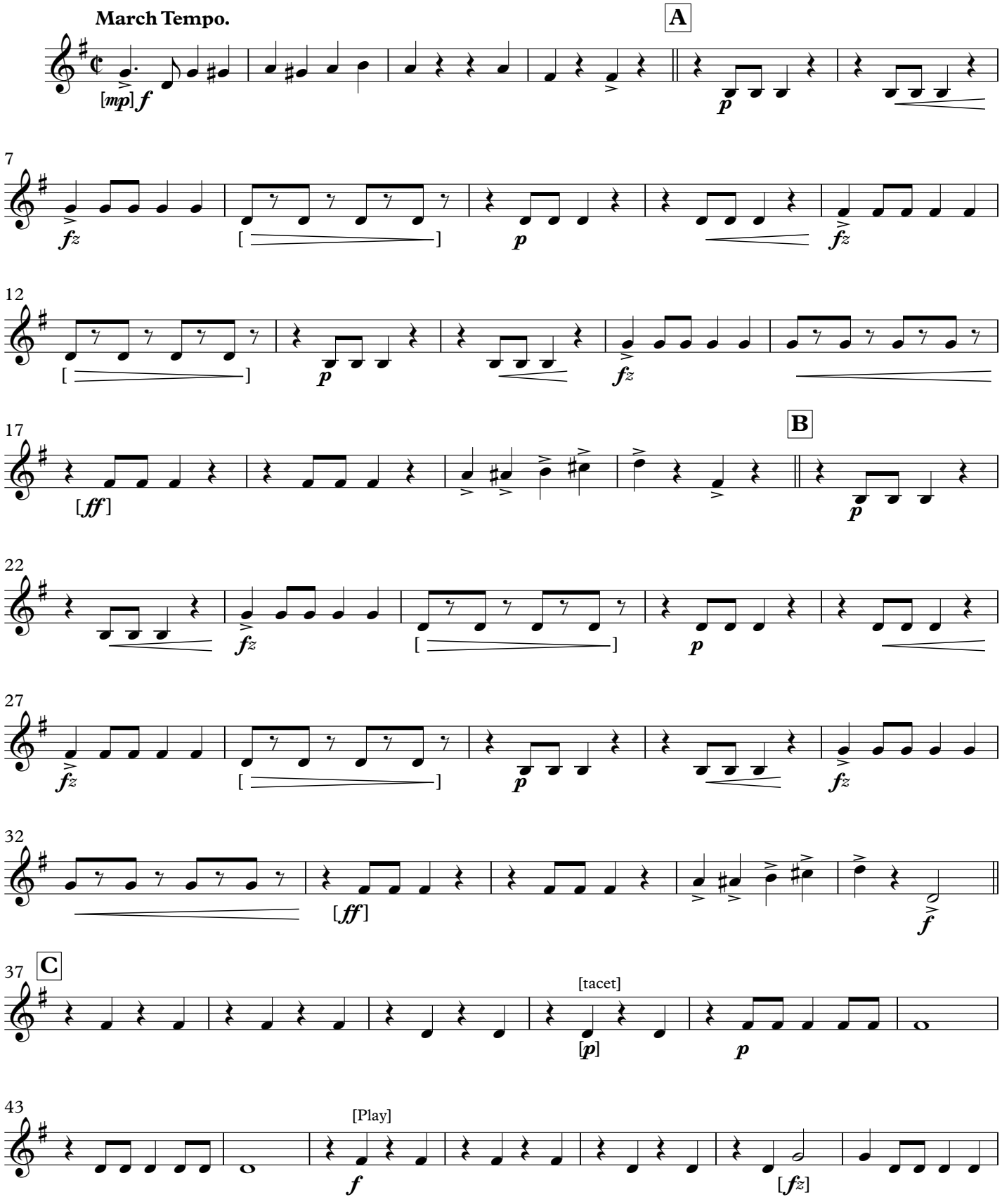
March

MANHATTAN BEACH

(1893)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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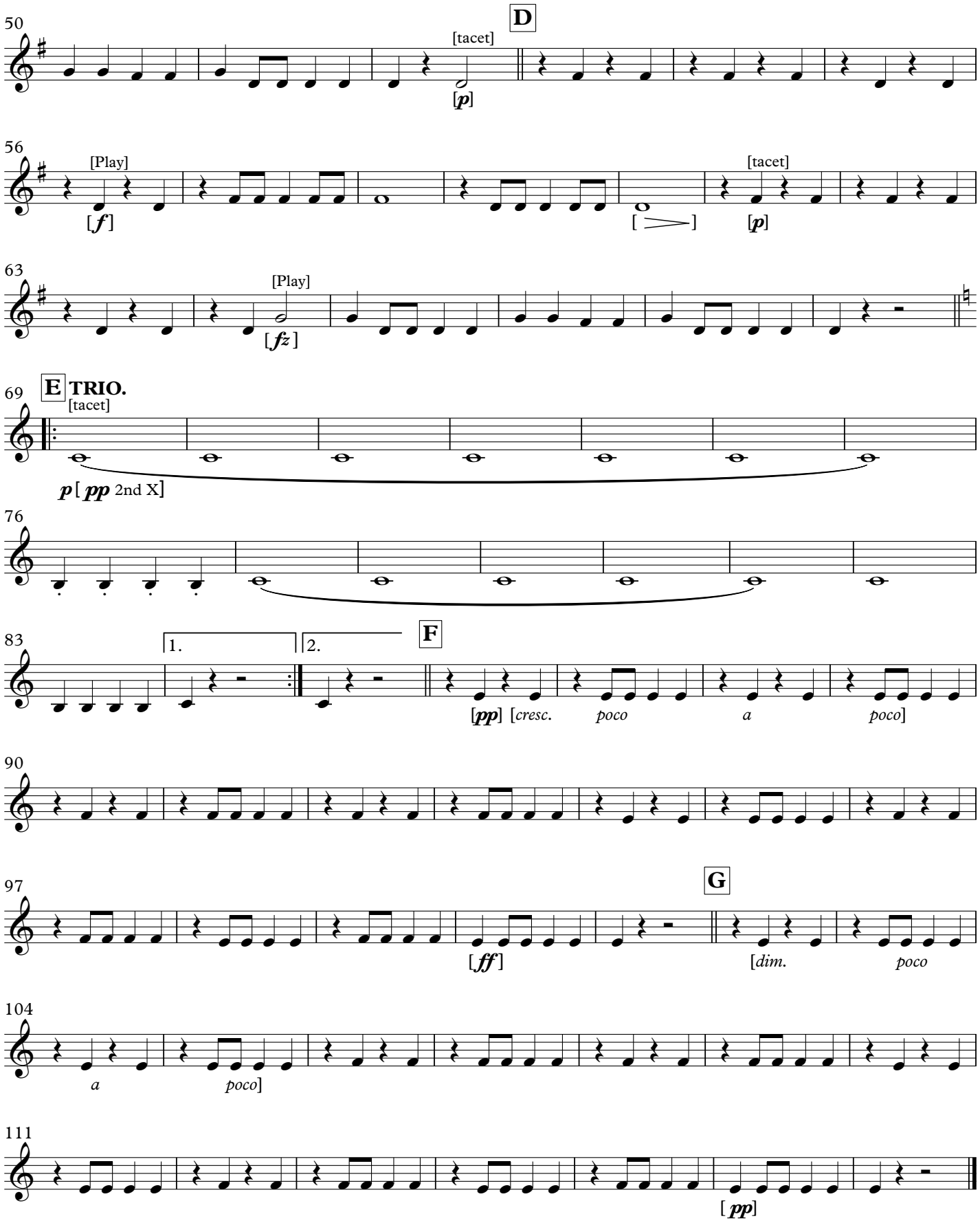

50
D
[tacet]
[p]
56
[Play]
[f]
[tacet]
[p]
63
[Play]
[fz]
69
E TRIO.
[tacet]
p [pp 2nd X]
76
83
1.
2.
F
[pp] [cresc. poco a poco]
90
97
G
[ff]
[dim. poco
104
a poco]
111
[pp]

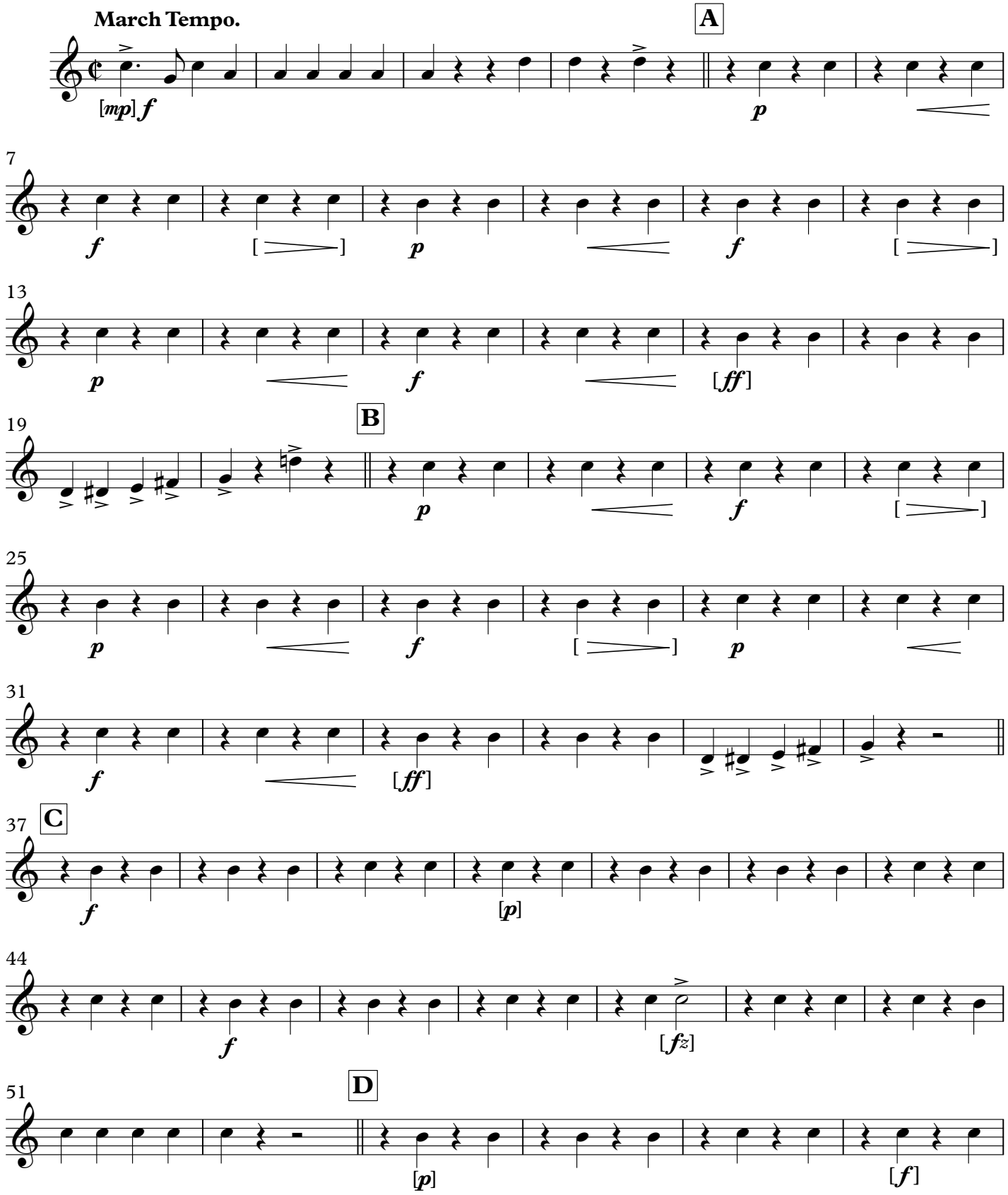
March

MANHATTAN BEACH

(1893)

1st F Horn

JOHN PHILIP SOUSA



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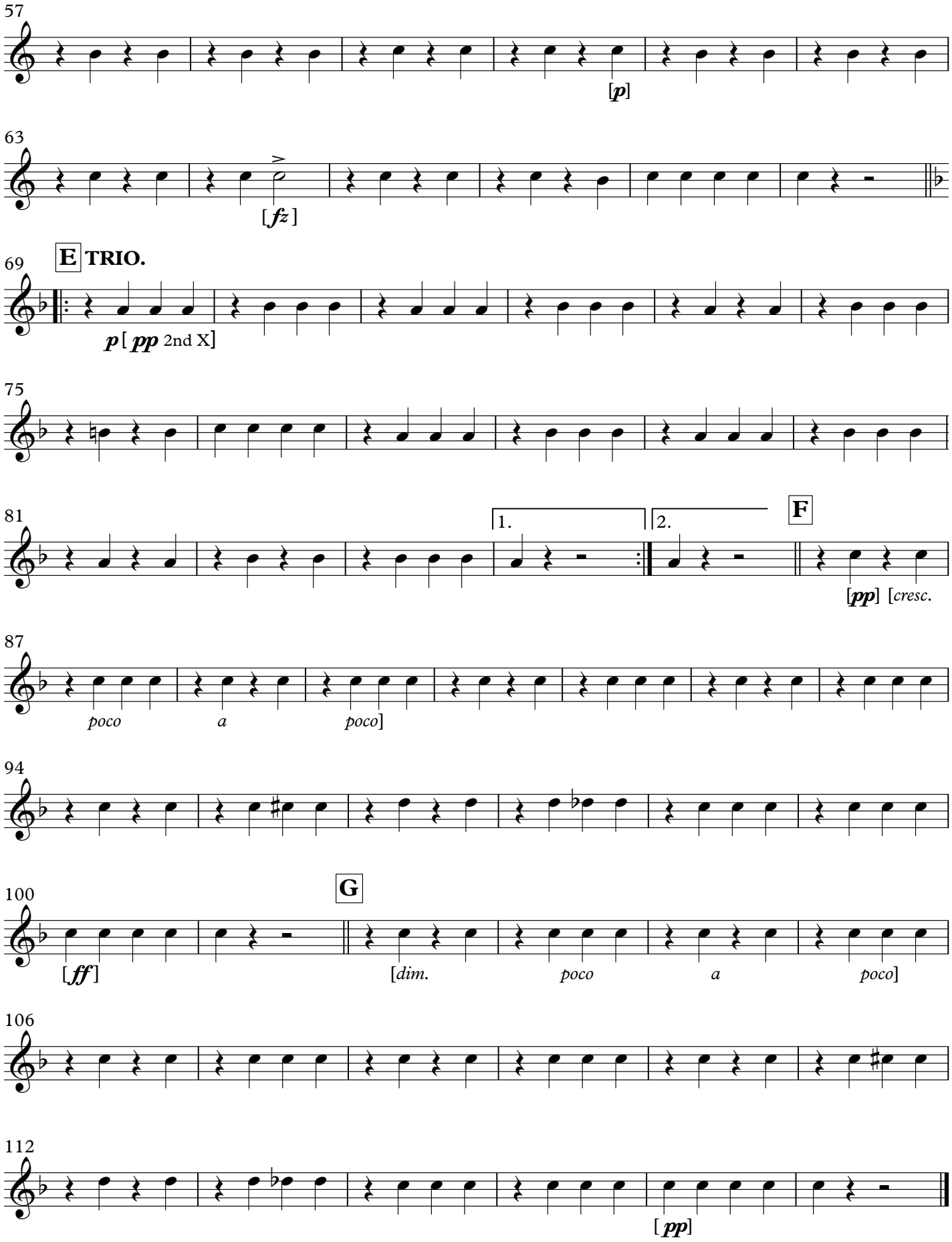

57
[p]
63
[fz]
69
E TRIO.
p [pp 2nd X]
75
81
1.
2.
F
[pp] [cresc.
87
poco
a
poco]
94
100
G
[ff]
[dim.
poco
a
poco]
106
112
[pp]

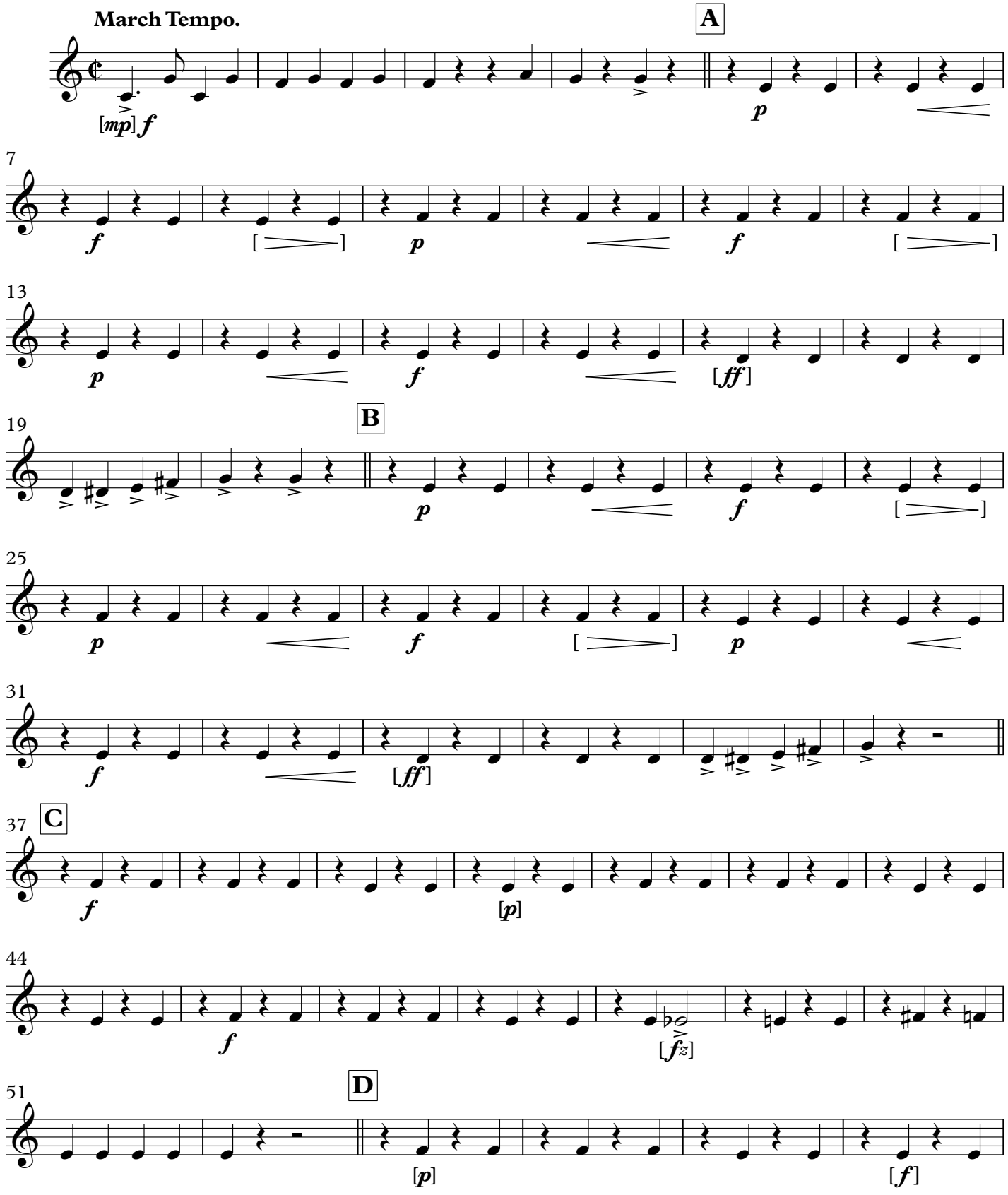
March

MANHATTAN BEACH

(1893)

2nd F Horn

JOHN PHILIP SOUSA



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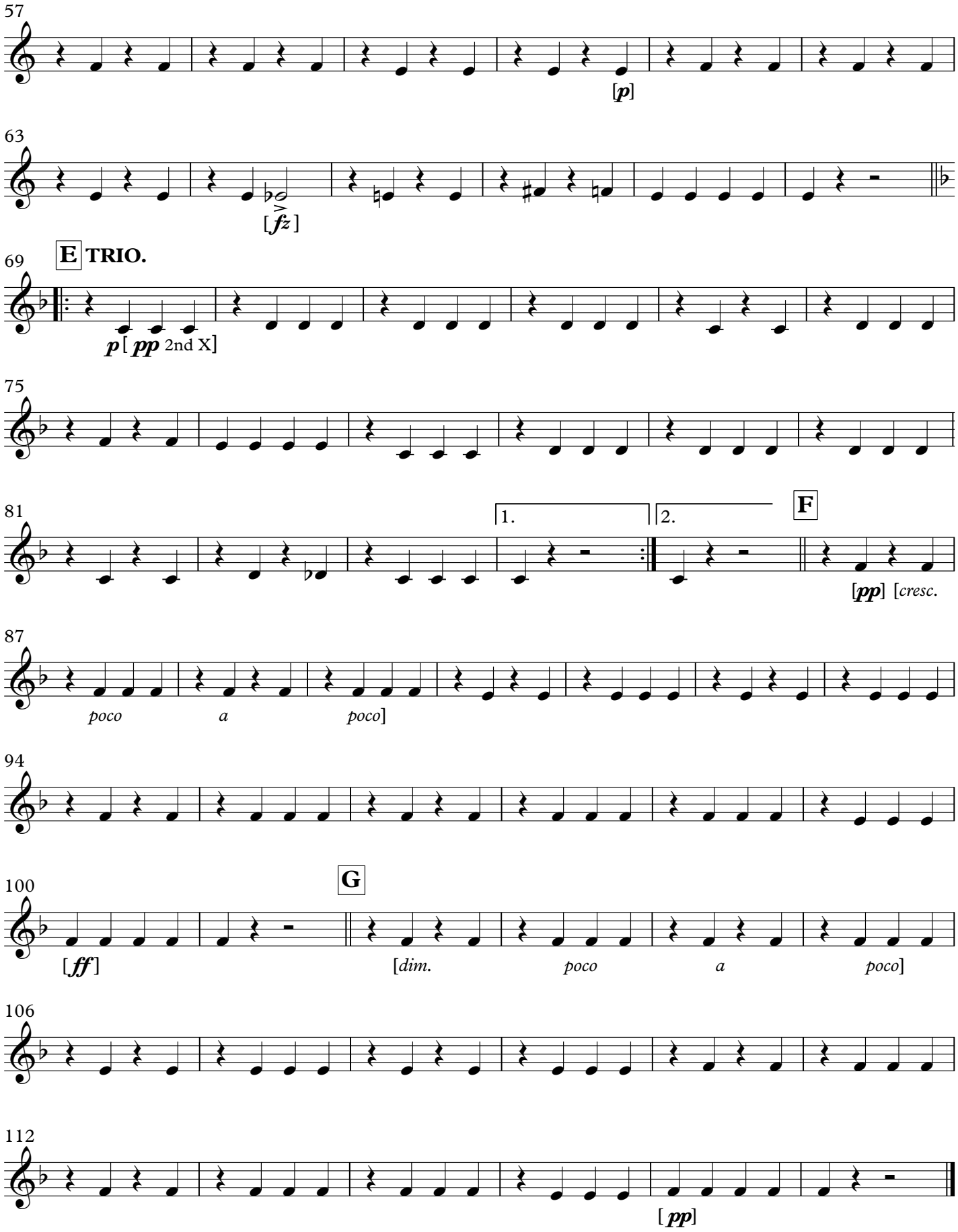

57
[p]
63
[fz]
69
E TRIO.
p [pp 2nd X]
75
81
1.
2.
F
[pp] [cresc.
87
poco a poco]
94
100
G
[ff]
[dim. poco a poco]
106
112
[pp]

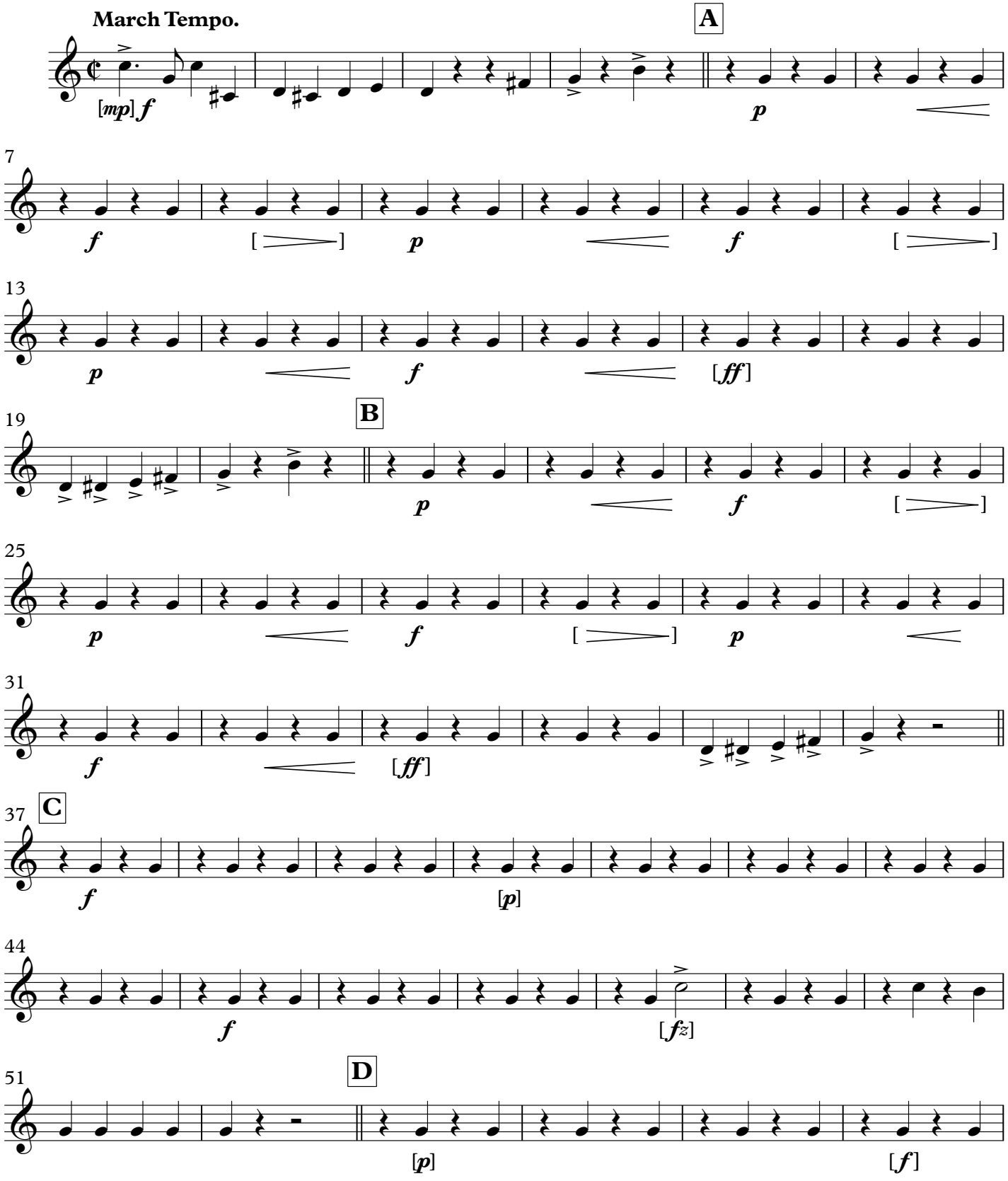
March

MANHATTAN BEACH

(1893)

3rd F Horn

JOHN PHILIP SOUSA



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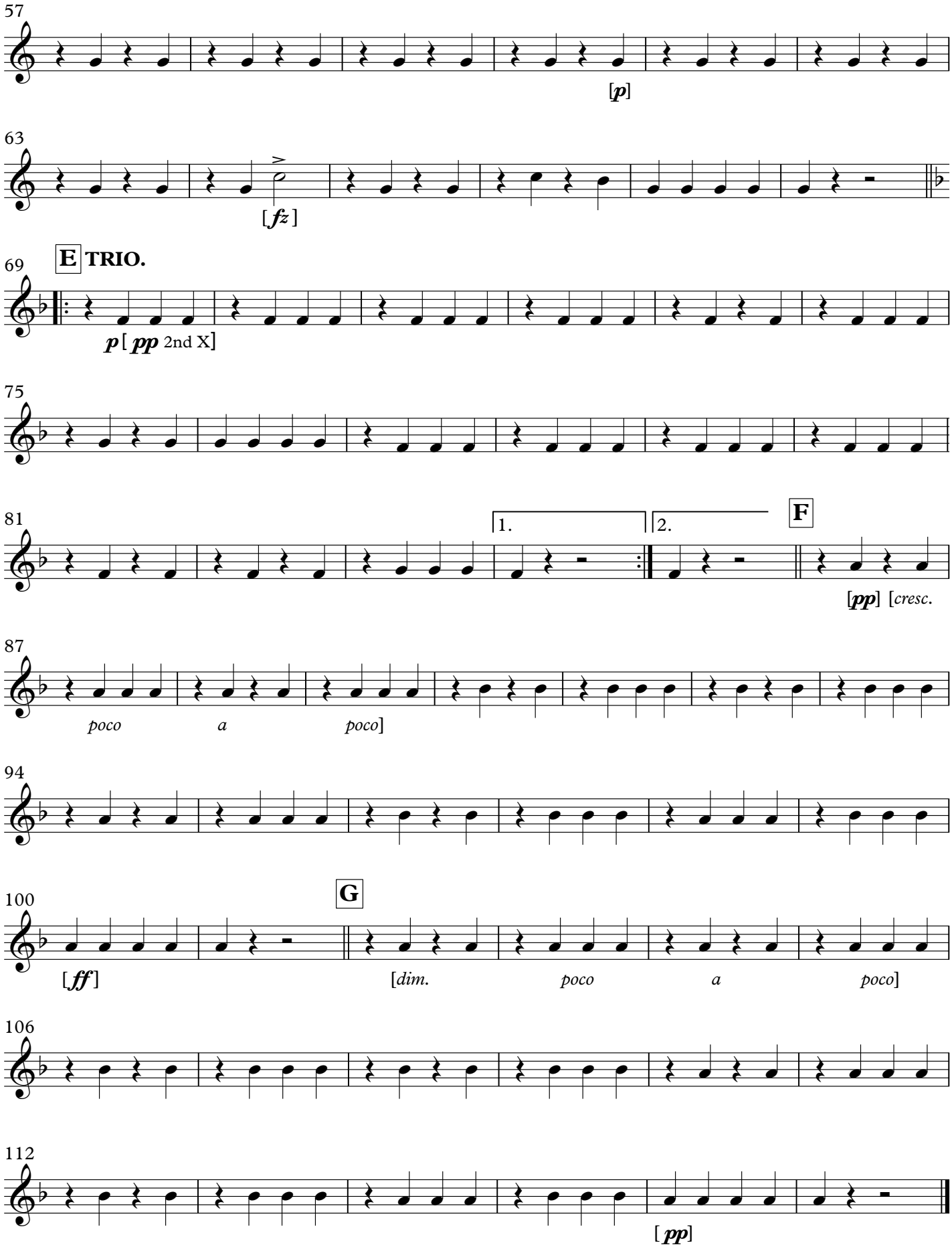

57
[p]
63
[fz]
69
E TRIO.
p [pp 2nd X]
75
81
1.
2.
F
[pp] [cresc.
87
poco a poco]
94
100
G
[ff]
[dim. poco a poco]
106
112
[pp]

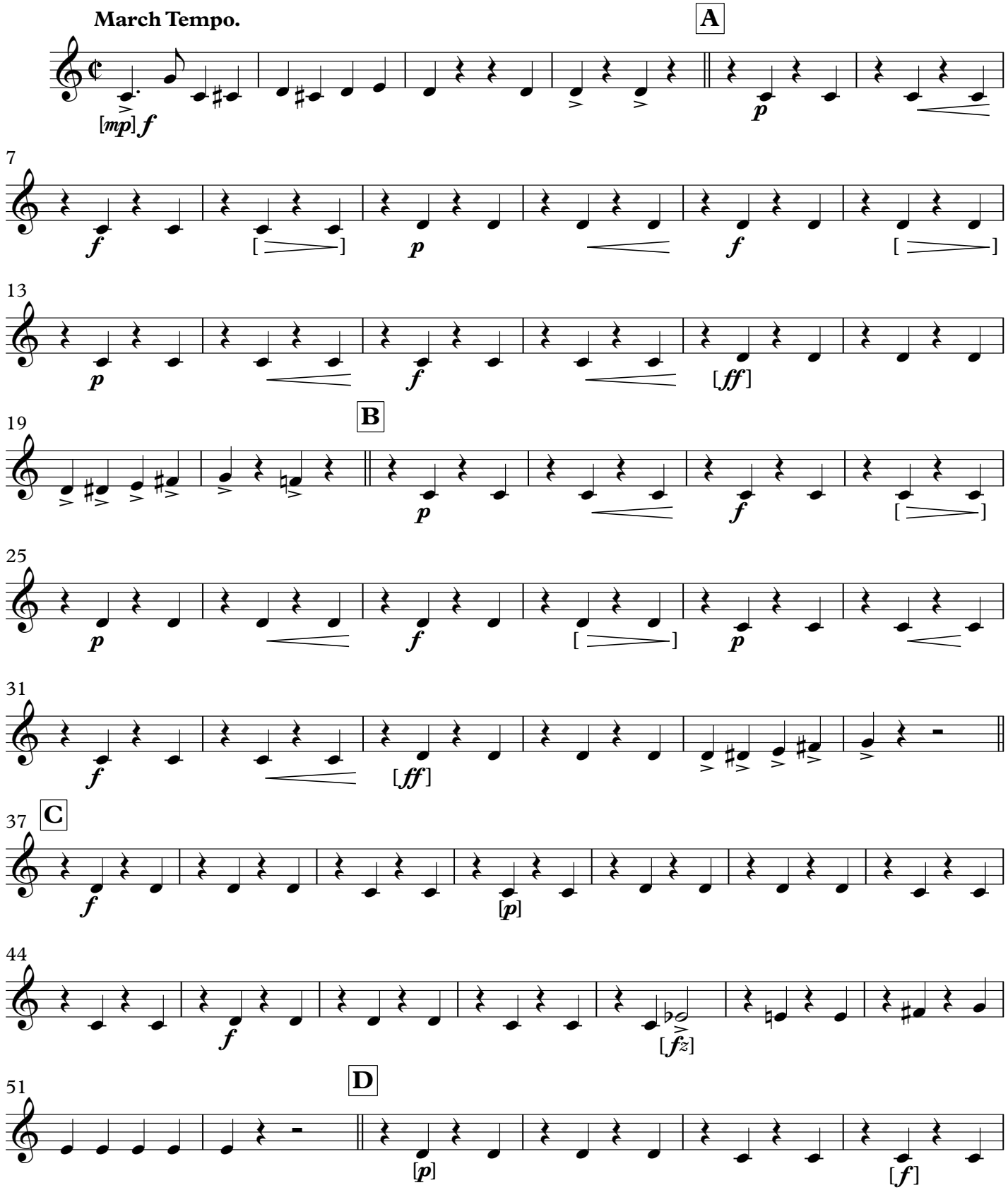
March

MANHATTAN BEACH

(1893)

4th F Horn

JOHN PHILIP SOUSA



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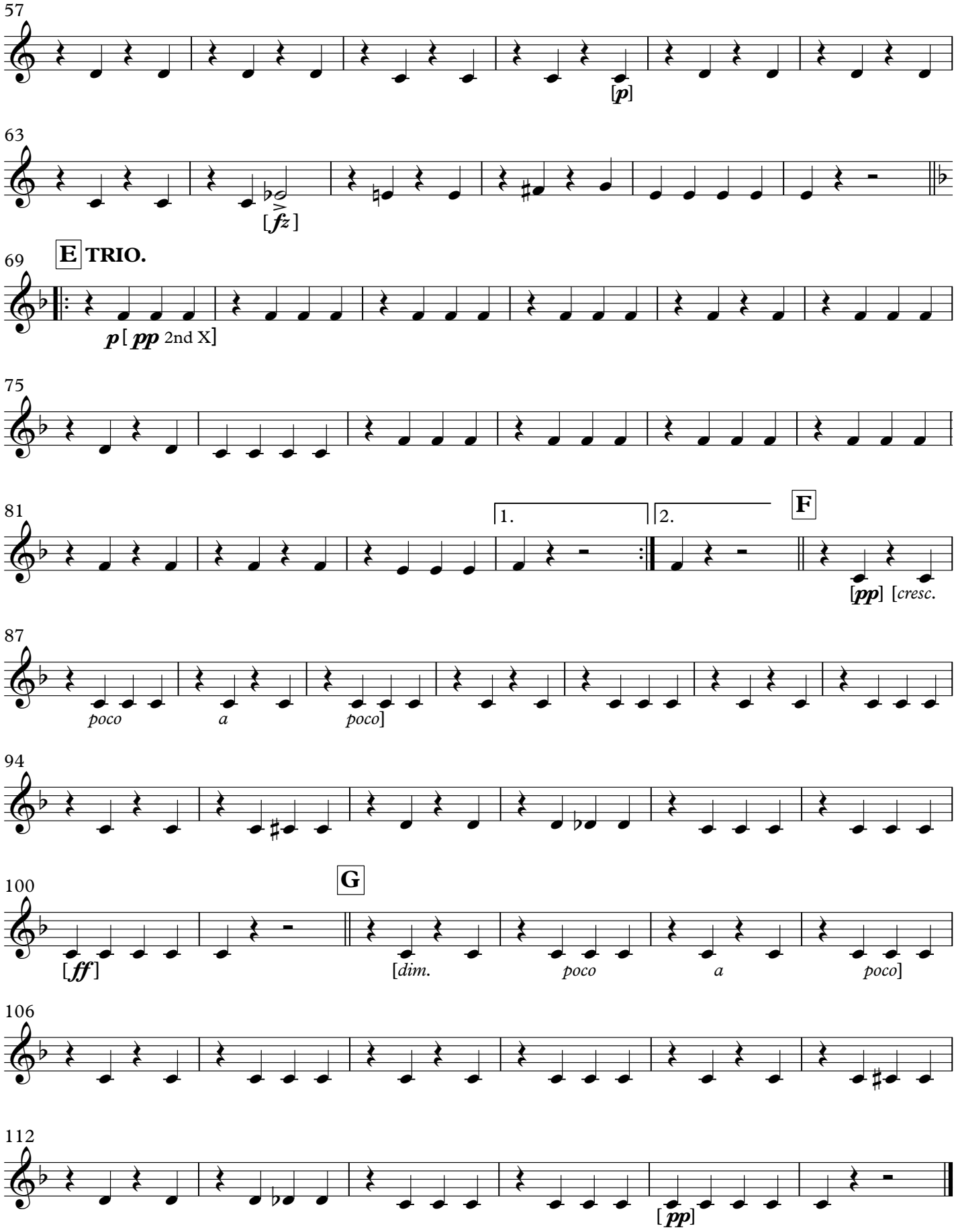

57
[p]
63
[fz]
69
E TRIO.
p [pp 2nd X]
75
81
1.
2.
F
[pp] [cresc.
87
poco
a
poco]
94
100
G
[ff]
[dim.
poco
a
poco]
106
112
[pp]

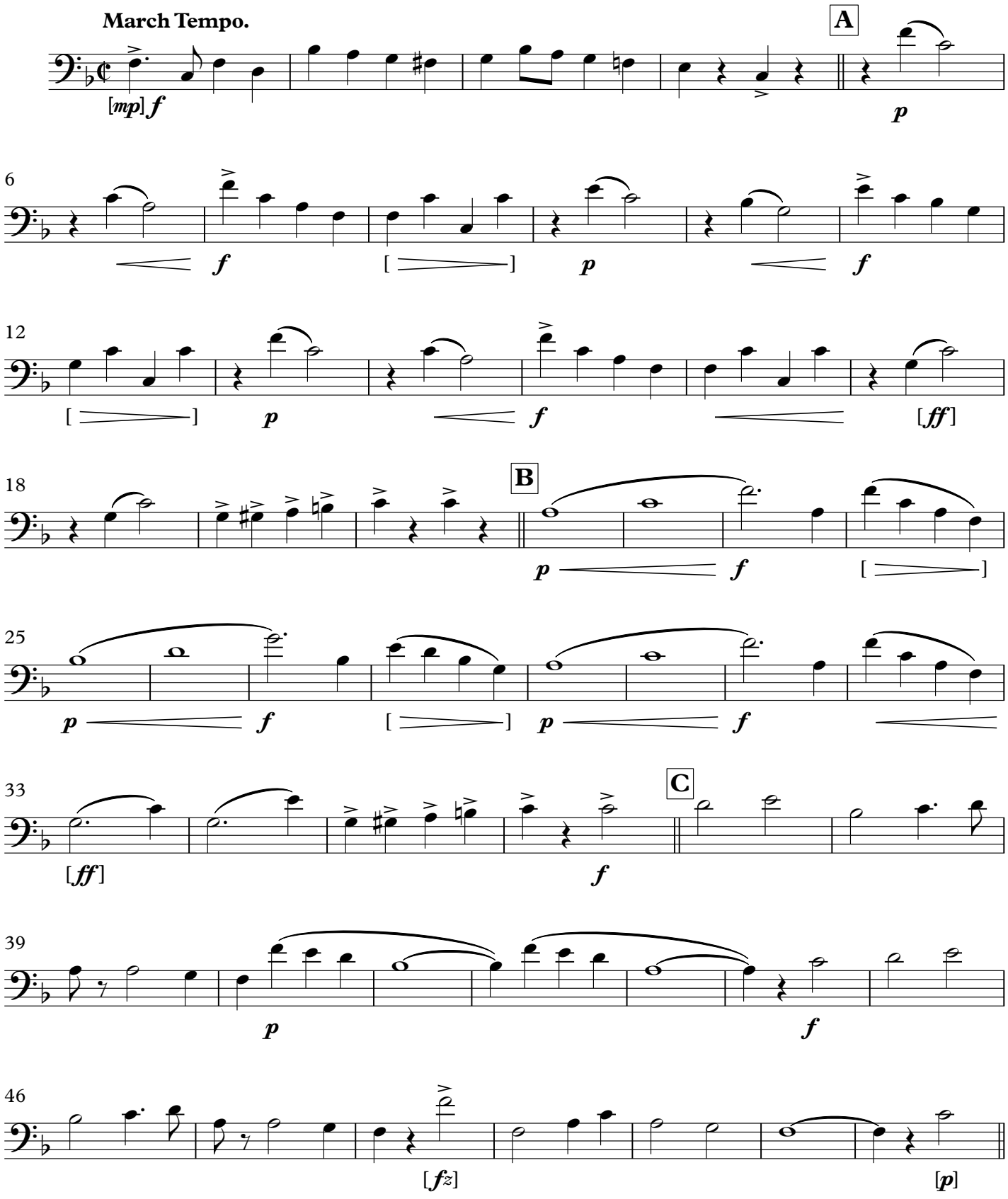
March

MANHATTAN BEACH

(1893)

Baritone

JOHN PHILIP SOUSA



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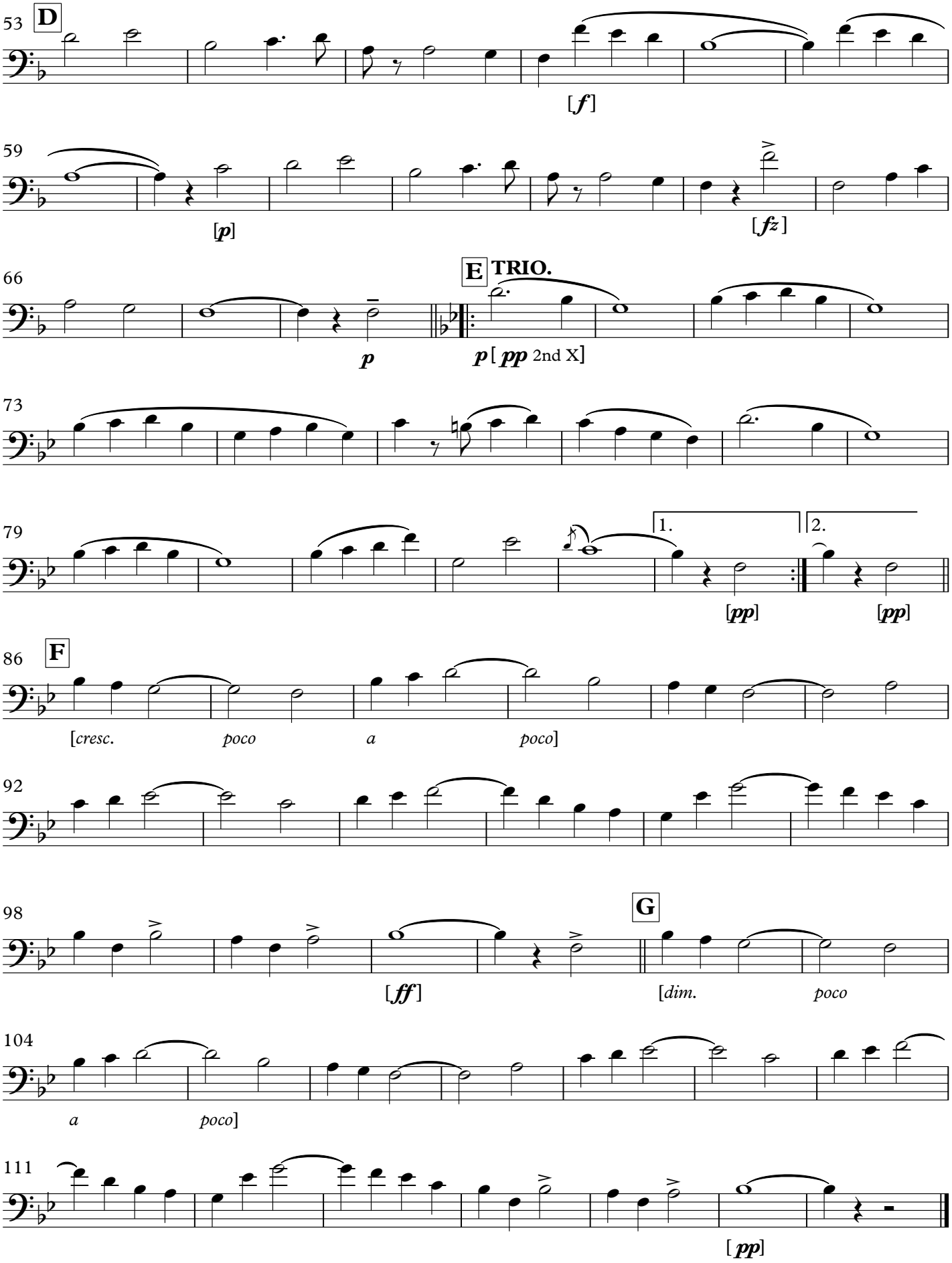

53
D
[f]
59
[p]
[fz]
66
E
TRIO.
p
p [pp 2nd X]
73
79
1.
2.
[pp]
[pp]
86
F
[cresc. poco a poco]
92
98
G
[ff]
[dim. poco
104
a poco]
111
[pp]

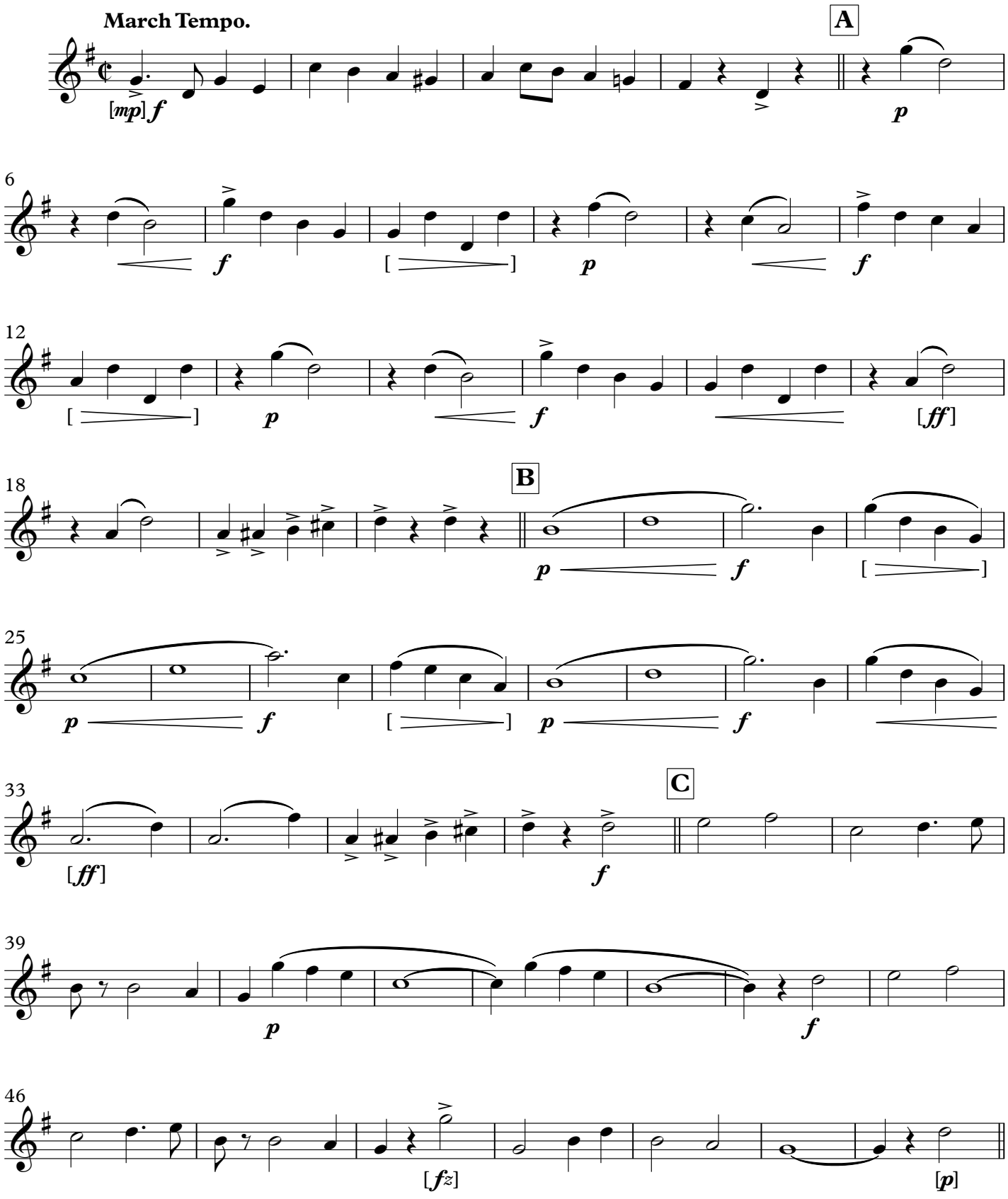
March

MANHATTAN BEACH

(1893)

Baritone, T.C.

JOHN PHILIP SOUSA



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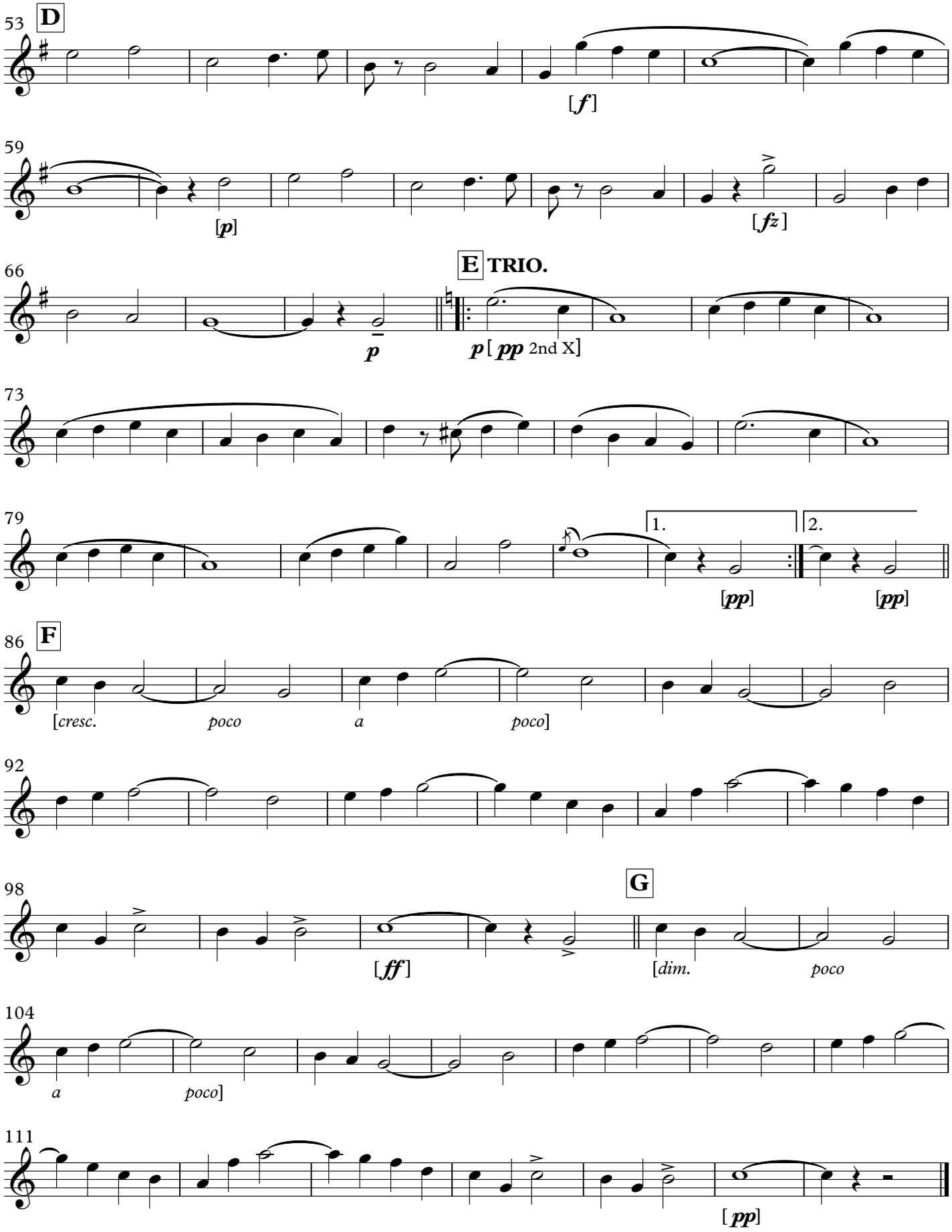

53
D
[f]
59
[p]
[fz]
66
E TRIO.
p
p [pp 2nd X]
73
79
1.
2.
[pp]
[pp]
86
F
[cresc.
poco
a
poco]
92
98
G
[ff]
[dim.
poco
104
a
poco]
111
[pp]

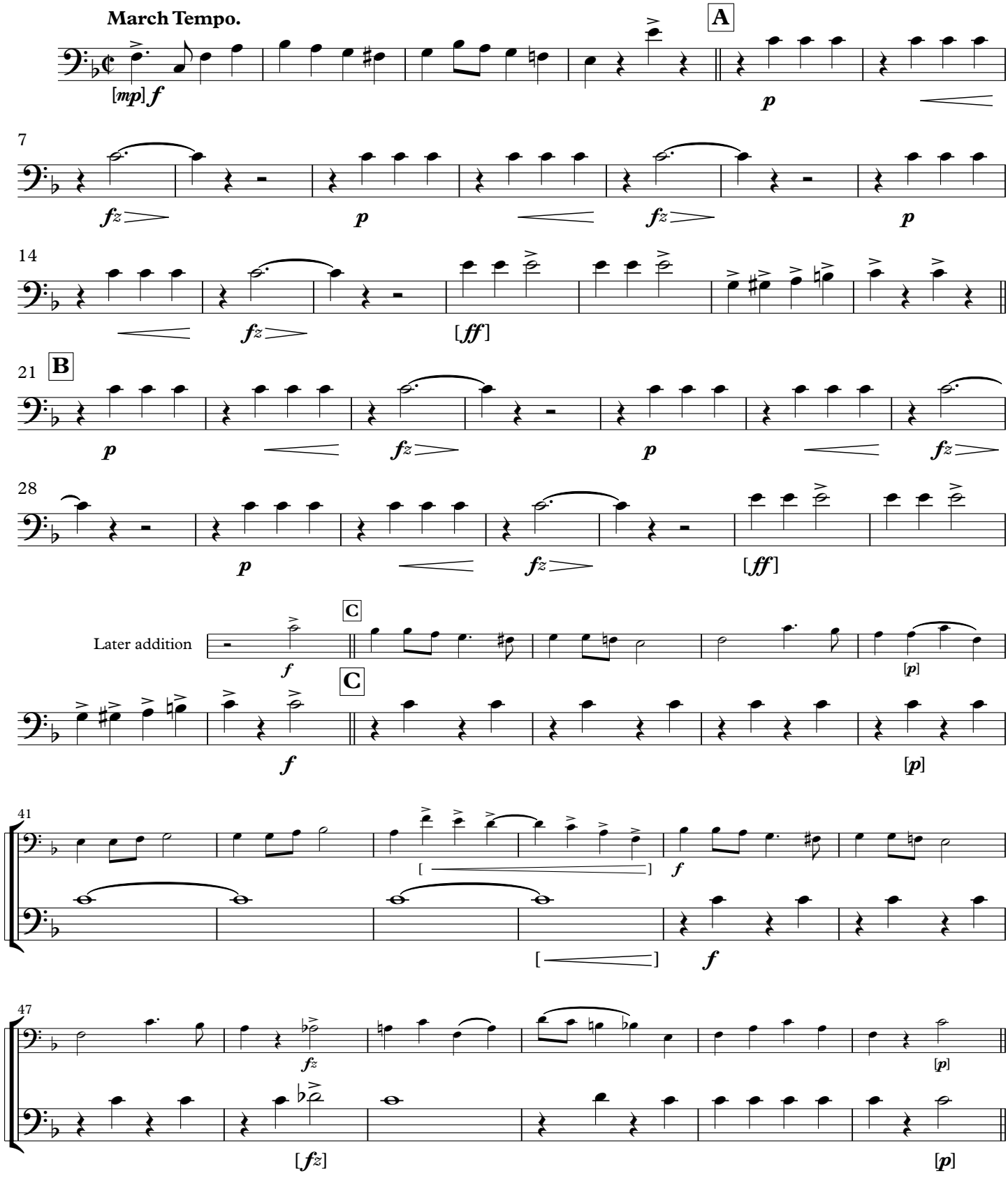
March

MANHATTAN BEACH

(1893)

1st Trombone

JOHN PHILIP SOUSA



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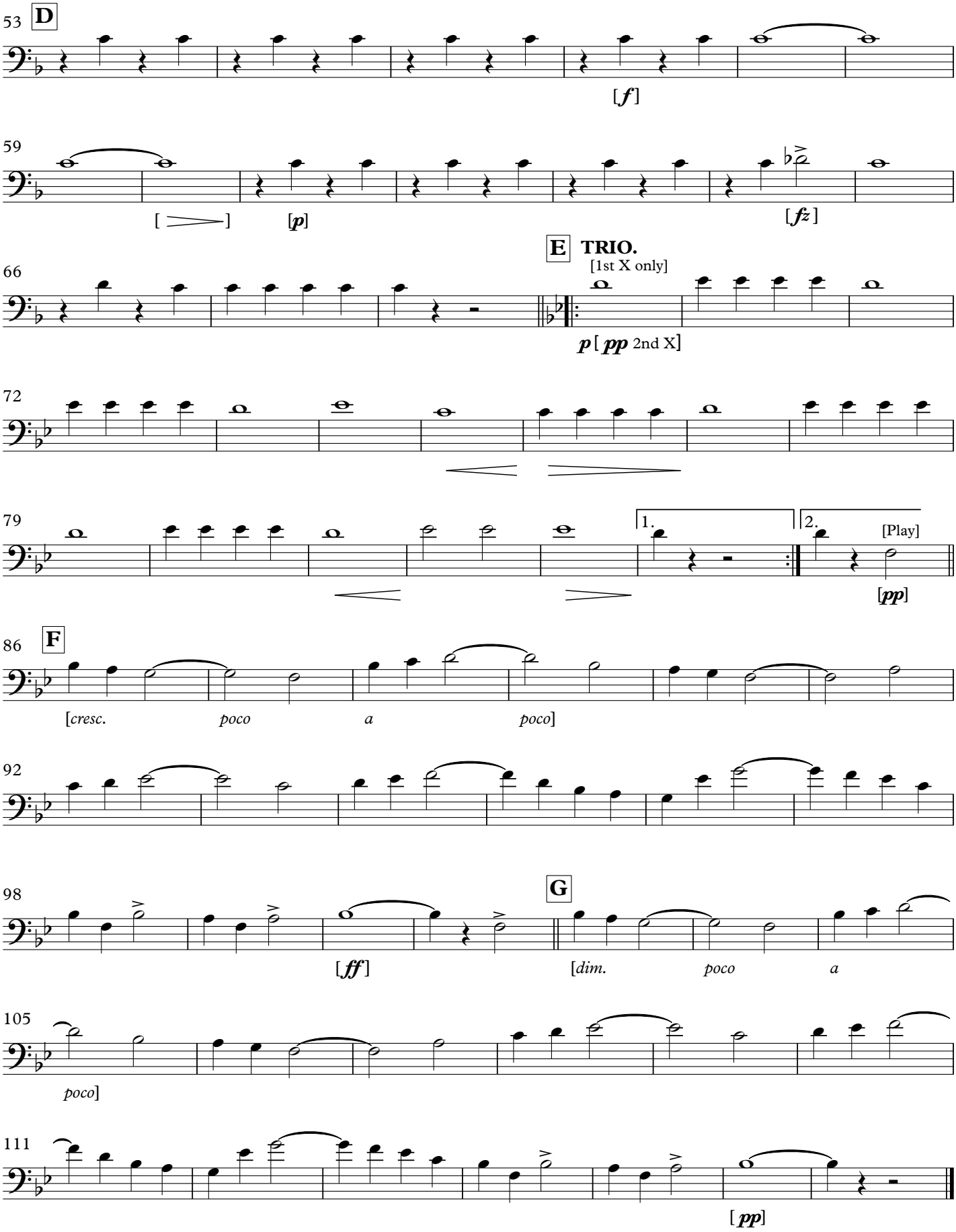

53
D
[f]
59
[ ]
[p]
[fz]
E
TRIO.
[1st X only]
66
p [pp 2nd X]
72
79
1.
2.
[Play]
[pp]
86
F
[cresc.
poco
a
poco]
92
98
G
[ff]
[dim.
poco
a
105
poco]
111
[pp]

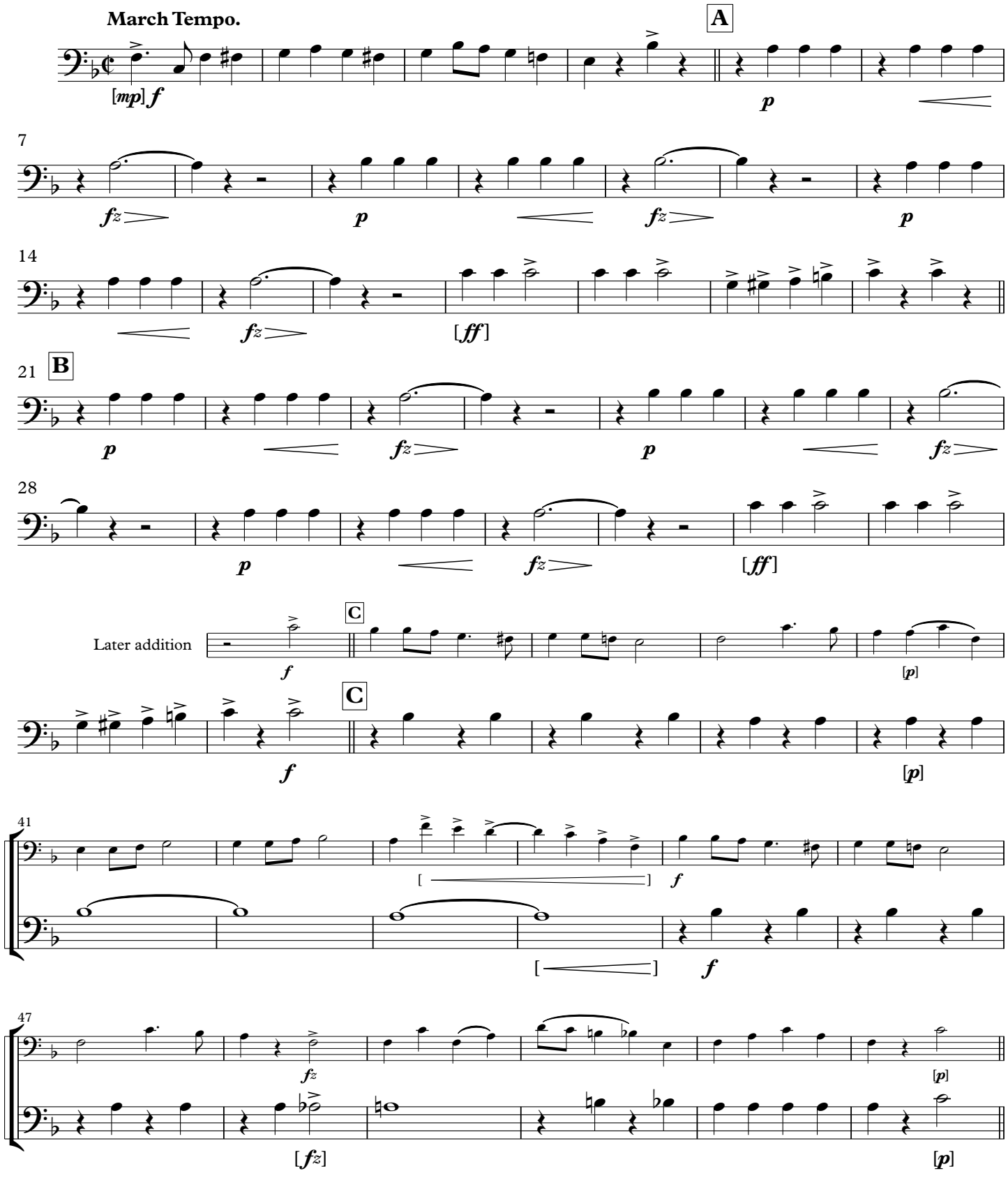
March

MANHATTAN BEACH

(1893)

2nd Trombone

JOHN PHILIP SOUSA



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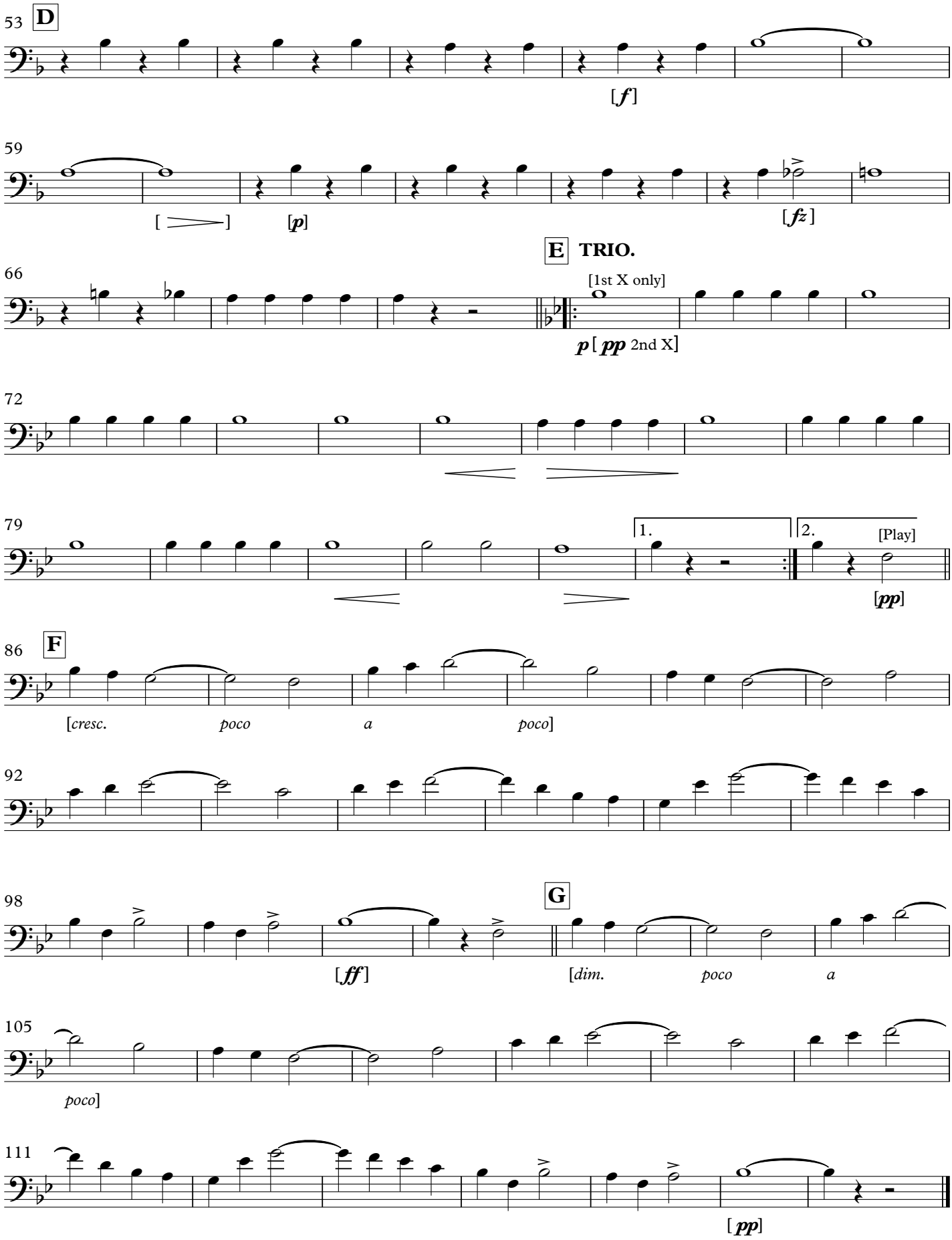

53
D
[f]
59
[ ]
[p]
[fz]
E
TRIO.
66
[1st X only]
p [pp 2nd X]
72
79
1.
2.
[Play]
[pp]
86
F
[cresc.
poco
a
poco]
92
98
G
[ff]
[dim.
poco
a
105
poco]
111
[pp]

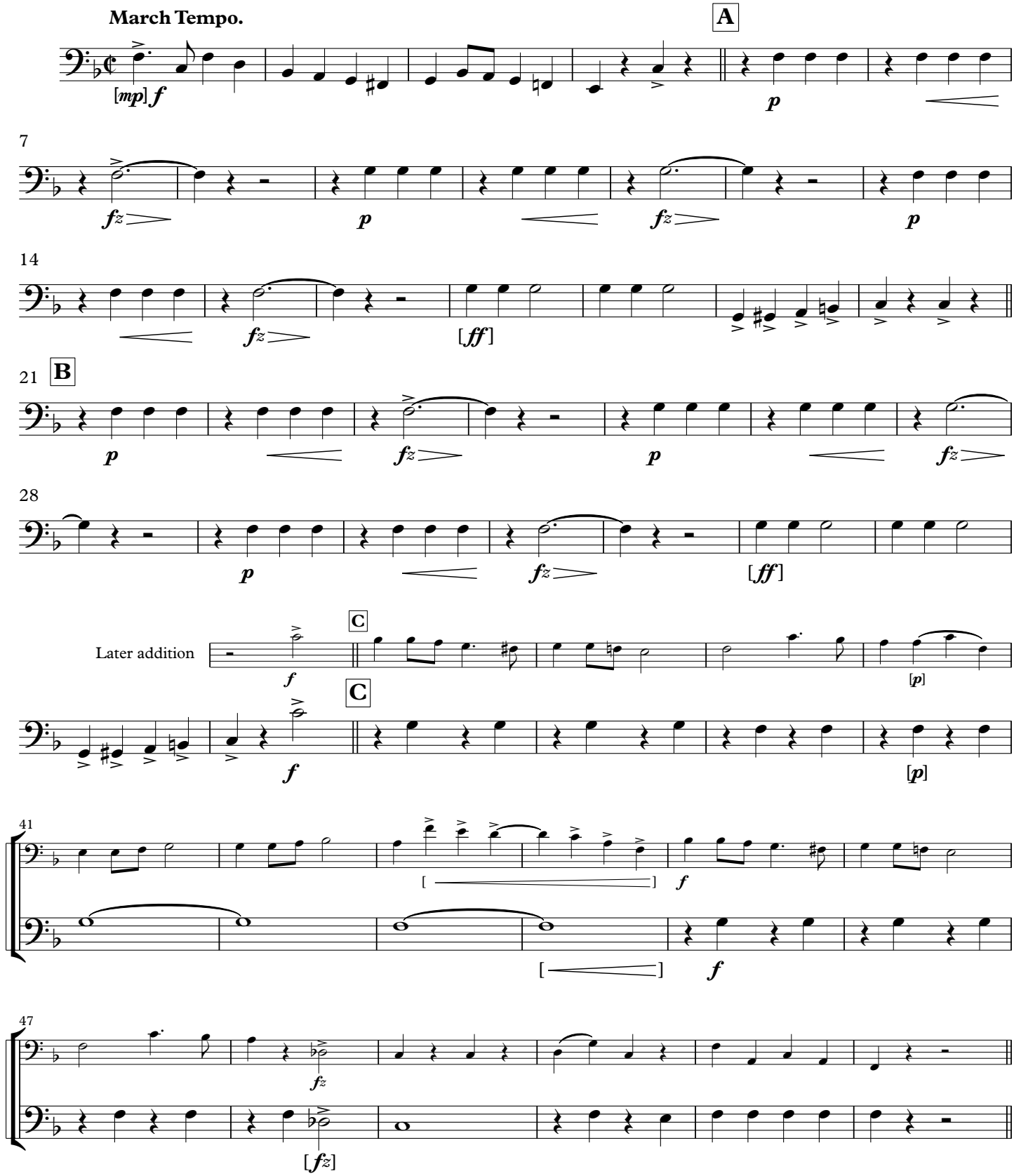
March

MANHATTAN BEACH

(1893)

Bass Trombone

JOHN PHILIP SOUSA



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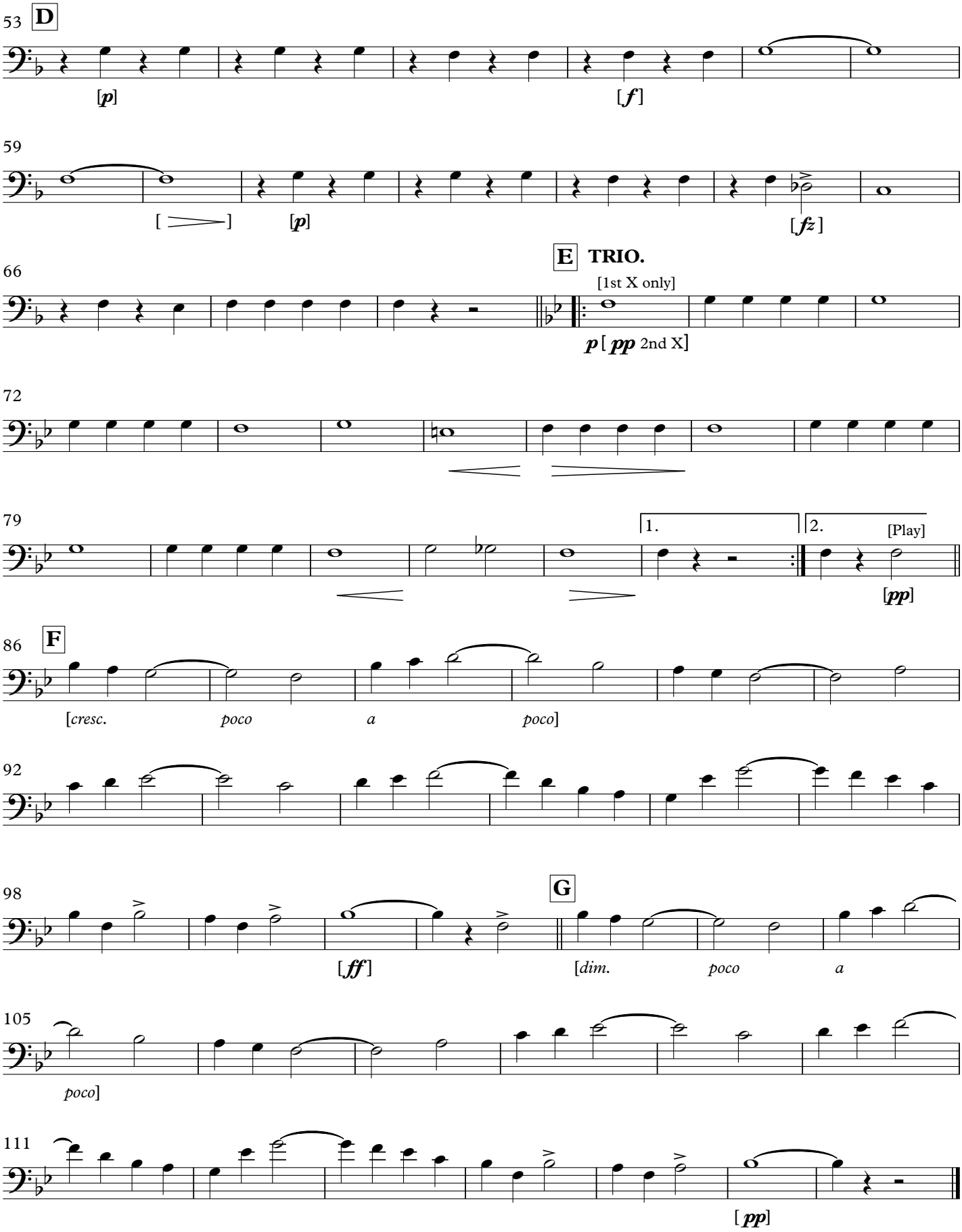

53
D
[p]
[f]
59
[fz]
66
E
TRIO.
[1st X only]
p [pp 2nd X]
72
79
1.
2.
[Play]
[pp]
86
F
[cresc.
poco
a
poco]
92
98
G
[ff]
[dim.
poco
a
105
poco]
111
[pp]

March

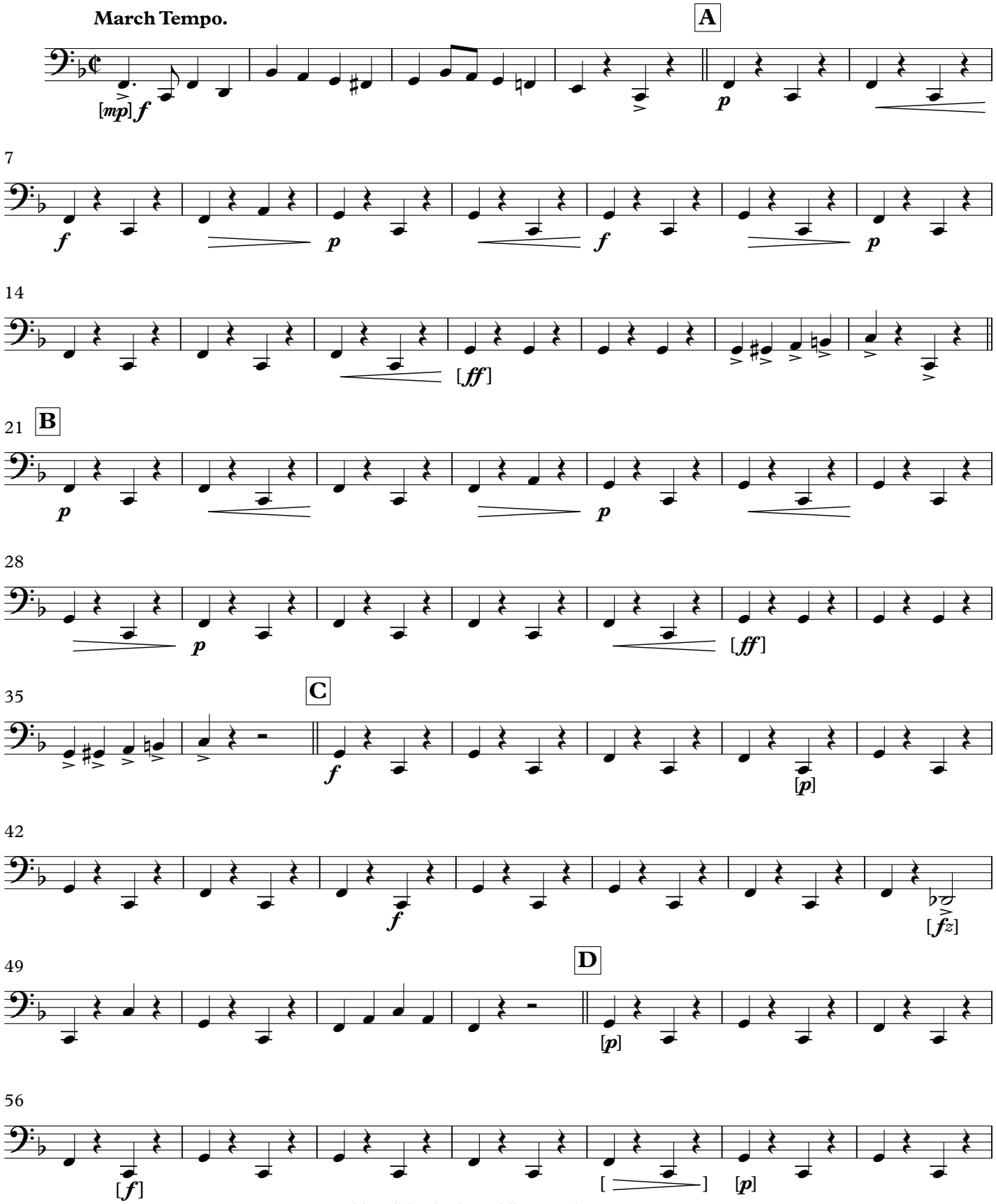
MANHATTAN BEACH

(1893)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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63

[*fz*]

69 **E** **TRIO.**

p [*pp* 2nd X]

74

80

1. 2.

86 **F**

[*pp*] [*cresc.* *poco* *a* *poco*]

92

98 **G**

[*ff*] [*dim.* *poco*

104

a *poco*]

111

[*pp*]

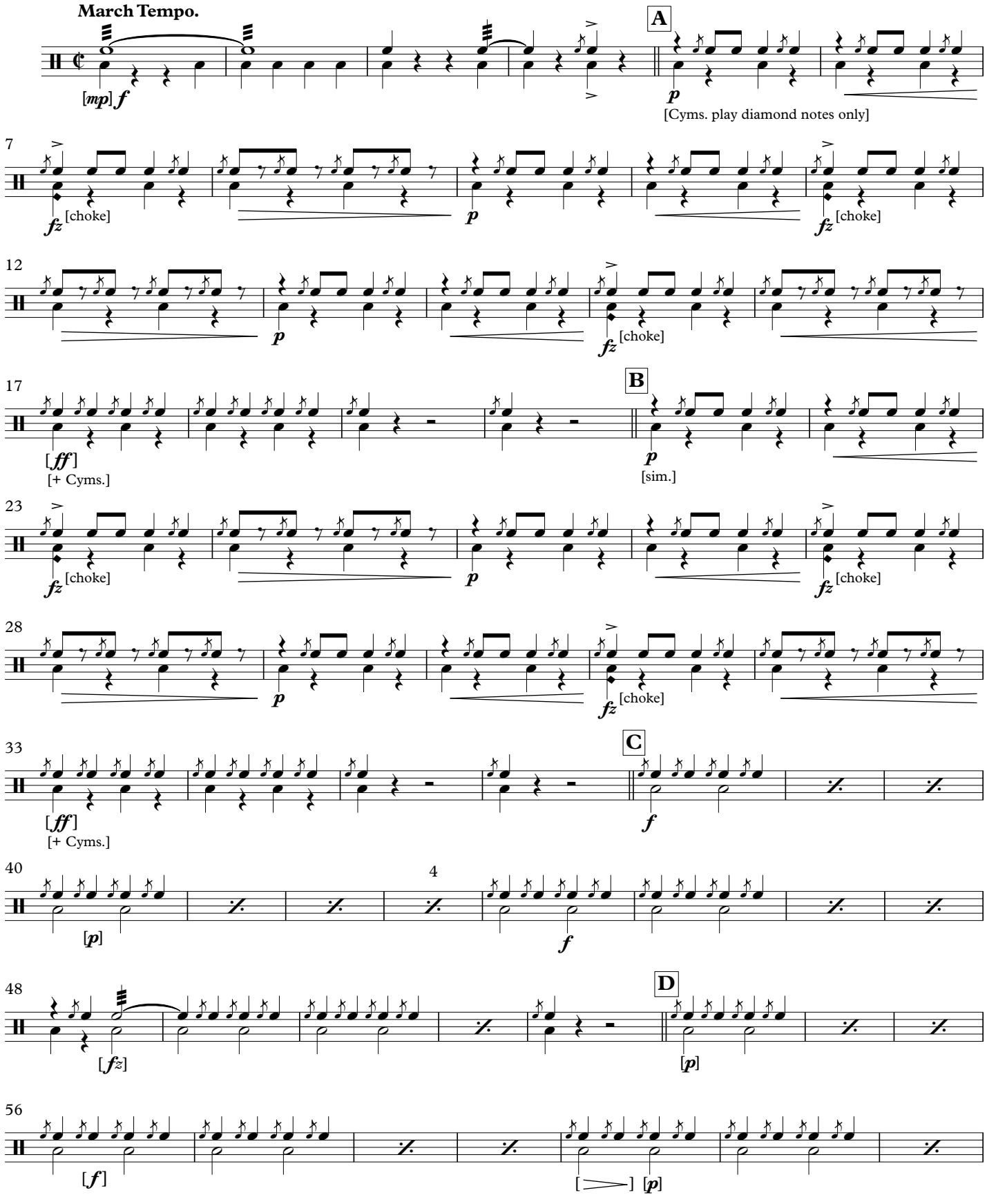
March

MANHATTAN BEACH

(1893)

Drums\Glockenspiel

JOHN PHILIP SOUSA



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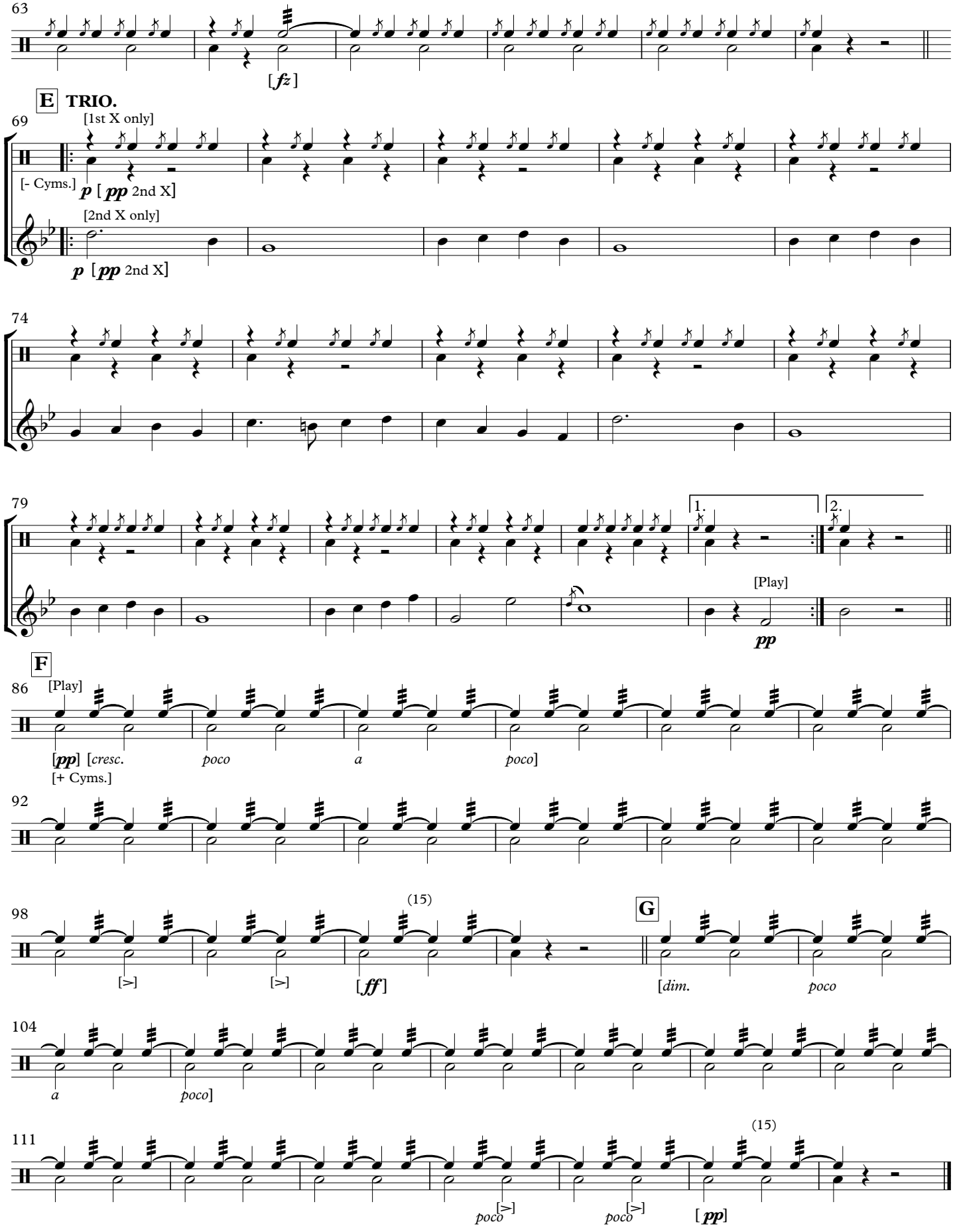
63
[fz]
E TRIO.
69
[1st X only]
[- Cyms.]
p [pp 2nd X]
[2nd X only]
p [pp 2nd X]
74
79
1.
2.
[Play]
pp
F
86
[Play]
[pp] [cresc. poco a poco]
[+ Cyms.]
92
98
(15)
[>]
[>]
[ff]
G
[dim. poco
104
a poco]
111
(15)
poco [>]
poco [>]
[pp]