



*The* Complete  
Marches *of*

JOHN PHILIP SOUSA

VOL. 3



No. 50

THE  
DIRECTORATE  
MARCH  
[1894]

FULL  SCORE

AS PERFORMED BY  
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

## March, “The Directorate” (1894)

Not dedicated to band directors, as the title might imply, this march was written in appreciation of an honor bestowed upon Sousa by the Board of Directors of the 1893 St. Louis Exposition. The Sousa Band had been in existence for less than a year at that time but had created such a sensation at the exposition that the directorate held a special ceremony in his honor during the final week. In the brief ceremony, the governor of Missouri presented “The March King” with an elaborate medal of gold, rubies, and diamonds. To add the finishing touch, the Sousa Band struck up “For He’s a Jolly Good Fellow.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 49. 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. 1-16):** This is among the longer introductions Sousa composed. The fortissimo dynamic at the opening should be pulled back slightly to accomplish the two crescendos in the first eight measures. The cymbals should be choked as indicated after each of the quarter notes.

**First Strain (m. 17-33):** The dynamic immediately drops to mezzo-forte at m. 17. In the spirit of creating some dynamic interest, crescendos are added in m. 21-24 and m. 29-32 to fortissimo with an accent on beat two at each climax and then returning immediately to mezzo-forte each time.

**Second Strain (m. 33-49):** The usual adjustments are made first time through this second strain, with piccolo, E-flat clarinet, cornets, trombones, and cymbals tacet, and all others playing at the piano dynamic. Even at the soft dynamic, the articulations should be crisp and short, and the printed accents are important. All voices are back in on beat two of m. 49 at fortissimo for the repeat.

**Trio (m. 50-67):** E-flat clarinet, cornets, and cymbals are tacet once again first time through the trio, but piccolo and trombones may play to highlight the interesting parts written for each. Bells also join the melody beginning after the pick-up eighth notes in m. 51. Again, the accents must be heard here, but not overdone. As is the custom, the repeat is done even softer at pianissimo, and piccolo, trombones, all battery percussion, and euphoniums in this march should drop out to enhance the effect.

**Last Strain (m. 67-85):** There is no break strain in this march, and traditionally the last strain begins softly with piccolo, E-flat clarinet, cornets, trombones, euphoniums, and cymbals continuing to tacet (snare drum and bass drum re-enter, however). Sometimes this first time through the final strain is performed with all instruments in and with a slow crescendo, but an equally effective alternative is presented in this edition, keeping the first statement at piano throughout, with a surprise fortissimo in m. 83, where all instruments rejoin. Second time through this final strain, a strong percussion accent may be added to beat two of m. 80 as indicated.

March

# THE DIRECTORATE

Flute/Piccolo

(1894)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Flute/Piccolo in 2/4 time. It begins with a **ff** dynamic and a triplet of eighth notes. The score includes various dynamics such as **ff**, **mf**, **f**, **cresc.**, **[f cresc.]**, **[ff]**, **[mf]**, **[p]**, **[ff 2nd X]**, **[p]**, **[ff]**, **p-[pp]**, **[p]**, and **[ff 2nd X]**. It features several first and second endings, a **TRIO** section starting at measure 49, and a **Grandioso** section starting at measure 65. The score is marked with **[Picc. 2nd X only]** and **[+ Picc.]** for specific parts. The key signature has one flat (B-flat), and the tempo is marked **March Tempo.**

13

20

27

34

41

49

57

65

72

79

# March THE DIRECTORATE

1st Oboe

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

10

[f cresc.] [ff] mf

19

[cresc.] [ff] [mf]

28

[cresc.] [ff] [ff] [p] (ff 2nd X)

38

46

1. 2. TRIO.

[ff] p-[pp]

54

63

1. 2. Grandioso

[p] (ff 2nd X)

70

78

[ff]

March

# THE DIRECTORATE

2nd Oboe

(1894)

JOHN PHILIP SOUSA

March Tempo.

*ff*

10

[*f* *cresc.*] [*ff*] *mf*

19

[*cresc.*] [*ff*] [*mf*]

28

[*cresc.*] [*ff*] [*ff*] [*p*] (*ff* 2nd X)

38

46

1. 2. **TRIO.**

[*ff*] *p* - [*pp*]

54

63

1. 2. **Grandioso**

[*p*] (*ff* 2nd X)

70

78

1. 2. [*ff*]

March

# THE DIRECTORATE

1st & 2nd E♭ Clarinets

(1894)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for 1st and 2nd E♭ Clarinets in the key of D major (two sharps) and 2/4 time. It consists of ten staves of music. The score begins with a **ff** dynamic. The first staff (measures 1-6) features a series of chords and eighth notes. The second staff (measures 7-14) continues with similar textures, ending with a **[f cresc.]** marking. The third staff (measures 15-22) includes a repeat sign and a **[ff]** dynamic, followed by a **mf** section. The fourth staff (measures 23-30) has a **[ff]** dynamic and a **[cresc.]** marking. The fifth staff (measures 31-38) contains first and second endings, with dynamics **[ff]**, **[p]**, and **(ff 2nd X)**. The sixth staff (measures 39-46) continues the melody. The seventh staff (measures 47-54) marks the beginning of the **TRIO.** section with a **[ff]** dynamic and a **p - [pp]** dynamic. The eighth staff (measures 55-62) continues the Trio. The ninth staff (measures 63-70) includes a **Grandioso** marking and a **[p]** dynamic. The tenth staff (measures 71-78) concludes with a **[ff]** dynamic and a first ending.

# March

# THE DIRECTORATE

1st B♭ Clarinet

(1894)

JOHN PHILIP SOUSA

March Tempo.

8

16

24

32

40

48

56

64

71

78

*ff*

[*f* *cresc.*]

[*ff*] *mf* [*cresc.*]

[*ff*] [*mf*] [*cresc.*]

[*ff*] [*ff*] [*p*] (*ff* 2nd X)

[*ff*] [*p*] (*ff* 2nd X)

[*ff*] [*p*] (*ff* 2nd X)

**TRIO.**

[*ff*] *p* *dolce* [*pp* 2nd X]

*Grandioso*

[*pp*] [*p*] (*ff* 2nd X)

[*ff*]



March

# THE DIRECTORATE

2nd B♭ Clarinet

(1894)

JOHN PHILIP SOUSA

March Tempo.

8

16

24

32

40

48

56

64

71

79

*ff*

*[ff]*

*mf*

*[cresc.]*

*[ff]*

*[mf]*

*[cresc.]*

1. *[ff]* 2. *[ff]* *[p]* (*ff* 2nd X)

*[lower notes 1st X]*

**TRIO.**

1. *[ff]* 2. *p* *dolce* (*pp* 2nd X)

**Grandioso**

1. *[pp]* 2. *[p]* (*ff* 2nd X)

*[loco]*

*[ff]*

March

# THE DIRECTORATE

3rd B♭ Clarinet

(1894)

JOHN PHILIP SOUSA

March Tempo.

8

16

24

32

40

48

56

64

71

79

*ff*

*[ff]*

*mf*

*[cresc.]*

*[ff]*

*[mf]*

*[cresc.]*

1. 2.

*[ff]*

*[ff]*

*[p]*

*(ff 2nd X)*

*[lower notes 1st X]*

**TRIO.**

1. 2.

*[ff]*

*p*

*dolce [pp 2nd X]*

**Grandioso**

1. 2. [lower notes 1st X]

*[pp]*

*[p]*

*(ff 2nd X)*

*[loco]*

*[ff]*

March

# THE DIRECTORATE

E♭ Alto Clarinet  
[optional]

(1894)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of 77 measures. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'March Tempo.' and the initial dynamic is *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings. A first ending bracket spans measures 29 to 32, and a second ending bracket spans measures 33 to 36. The 'TRIO' section begins at measure 51, marked with a double bar line and the word 'TRIO.' in bold. This section features a 'tacet' instruction for the first two measures (51-52) and a 'Play' instruction for the subsequent measures. The dynamics in the Trio section range from *p* to *pp*. A second ending bracket spans measures 67 to 70. The score concludes with a final double bar line at measure 77.

7

15

22

29

36

44

51 **TRIO.**

59

67

77

*ff*

*[ff]*

*mf*

*[cresc.]*

*[ff]*

*[mf]*

*[cresc.]*

*[ff]*

*[ff]*

*[p]*

*(ff 2nd X)*

*[tacet]*

*p - [pp]*

*[Play]*

*p*

*[p]*

*(ff 2nd X)*

*Grandioso*

*[ff]*

# March THE DIRECTORATE

B♭ Bass Clarinet

(1894)

JOHN PHILIP SOUSA

March Tempo.

7 *ff*

15 *[ff]* *mf* *[cresc.]*

22 *[ff]* *[mf]*

28 *[cresc.]* *[ff]* *[ff]* *[p]* *(ff 2nd X)*

36

44 *[ff]* *p*

51 **TRIO.** *dolce [pp 2nd X]*

59 *[pp]*

67 *[p]* *(ff 2nd X)* **Grandioso**

77 *[ff]*

March

# THE DIRECTORATE

1st Bassoon

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[f cresc.]

15

[ff] mf [cresc.]

23

[ff] [mf] [cresc.]

32

[ff] [ff] [p] (ff 2nd X)

40

48

1. 2. TRIO. dolce [pp 2nd X]

56

65

1. 2. Grandioso [pp] [p] (ff 2nd X)

72

79

[ff]

March

# THE DIRECTORATE

2nd Bassoon

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[f cresc.]

15

[ff] mf [cresc.]

23

[ff] [mf] [cresc.]

32

[ff] [ff] [p] (ff 2nd X)

40

48

1. 2. TRIO. dolce [pp 2nd X]

56

65

1. 2. Grandioso [pp] [p] (ff 2nd X)

72

79

[ff]

March

# THE DIRECTORATE

E♭ Alto Saxophone

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

14

[ff] mf

21

[cresc.] [ff] [mf]

28

[cresc.] [ff] [ff] [p] (ff 2nd X)

35

43

[ff]

51 **TRIO.**

[tacet] [Play] p - [pp]

59

[tacet] [Play] 1.

67 **Grandioso**

2. [p] (ff 2nd X)

77

1. [ff] 2.

March

# THE DIRECTORATE

B♭ Tenor Saxophone

(1894)

JOHN PHILIP SOUSA

March Tempo.

7

14

20

27

35

44

51 **TRIO.**

59

67 **Grandioso**

77

*ff*

*[f cresc.]*

*[ff]* *mf*

*[cresc.]* *[ff]* *[mf]*

*[cresc.]* *[ff]* *[ff]* *[p]* (*ff* 2nd X)

*[ff]* *p*

*dolce* *[pp]* 2nd X

*[pp]*

*[p]* (*ff* 2nd X)

*[ff]*



March

# THE DIRECTORATE

E♭ Baritone Saxophone

(1894)

JOHN PHILIP SOUSA

March Tempo.

7

14

21

29

37

44

51 **TRIO.**

63

71

78

*ff*

*[f cresc.]*

*[ff]* *mf*

*[cresc.]* *[ff]* *[mf]*

*[cresc.]* *[ff]* *[p]* (*ff* 2nd X)

*[ff]*

*p - [pp]*

*Grandioso* *[p]ff*

1. 2.

1. 2.

March

# THE DIRECTORATE

E♭ Cornet  
[optional]

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

15

[ff] mf [cresc.]

23

[ff] [mf] [cresc.]

31

[ff] [ff] [p] (ff 2nd X)

38

45

1. [Play] 2. [ff]

51 **TRIO.**

[tacet] p-pp

59

67

Grandioso

[p] [tacet] [2nd X only] (ff 2nd X)

77

1. [Play] 2. [ff]

March

# THE DIRECTORATE

Solo B $\flat$  Cornet

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[f cresc.]

15

[ff] mf [cresc.]

23

[ff] [mf] [cresc.]

31

[ff] [ff] [p] (ff 2nd X)

38

45

1. [Play] [ff] 2. [tacet] p

51 TRIO.

dolce [pp 2nd X]

59

1. [pp]

67

2. [tacet] [2nd X only] [p] (ff 2nd X)

Grandioso

77

1. [Play] [ff] 2.

March

# THE DIRECTORATE

1st B♭ Cornet

(1894)

JOHN PHILIP SOUSA

March Tempo.

7

15

22

29

36

44

51 **TRIO.**

58

66

76

*ff*

[*f* cresc.]

[*ff*]

*mf*

[*cresc.*]

[*ff*]

[*mf*]

[*cresc.*]

[*ff*]

[*ff*]

[*p*]

(*ff* 2nd X)

[*tacet*]

[*p* - [*pp*]

*Grandioso*

[*p*]

(*ff* 2nd X)

[*ff*]

March

# THE DIRECTORATE

2nd B♭ Cornet

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[f cresc.]

15

[ff] mf [cresc.]

23

[ff] [mf] [cresc.]

30

1. [ff] 2. [ff] [p] (ff 2nd X)

38

46

1. [Play] [ff] 2. [tacet] [p-pp] **TRIO.**

54

62

1. [p] 2. [p] **Grandioso** [2nd X only] [p] ff

70

78

1. 2.

March

# THE DIRECTORATE

3rd B♭ Cornet

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[f cresc.]

15

[ff] mf [cresc.]

23

[ff] [mf] [cresc.]

30

1. [ff] 2. [ff] [p] (ff 2nd X)

38

46

1. [Play] 2. [tacet] [ff] p-[pp]

TRIO.

54

62

1. 2. Grandioso [2nd X only] [p]:ff

70

78

1. 2.

March

# THE DIRECTORATE

1st F Horn

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

15

[ff] mf [cresc.]

23

[ff] [mf] [cresc.]

31

1. 2. [ff] [ff] [p] (ff 2nd X)

39

47

1. 2. TRIO. [ff] p-[pp]

55

63

1. 2. Grandioso [p]ff

71

78

1. 2.

March

# THE DIRECTORATE

2nd F Horn

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

15

[ff] mf [cresc.]

23

[ff] [mf] [cresc.]

31

1. 2. [ff] [p] (ff 2nd X)

39

47

1. 2. TRIO. p - [pp]

55

63

1. 2. Grandioso [p] ff

71

78

1. 2.



March

# THE DIRECTORATE

3rd F Horn

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

15

[ff] mf [cresc.]

23

[ff] [mf] [cresc.]

31

1. 2. [ff] [ff] [p] (ff 2nd X)

39

47

1. 2. TRIO. p-[pp]

55

63

1. 2. Grandioso [p]ff

71

78

1. 2.

March

# THE DIRECTORATE

4th F Horn

(1894)

JOHN PHILIP SOUSA

March Tempo.

7

15

23

31

39

47

55

63

71

78

*ff*

*[ff]*

*mf*

*[cresc.]*

*[ff]*

*[mf]*

*[cresc.]*

1. 2.

*[ff]*

*[ff]*

*[p]*

*(ff 2nd X)*

**TRIO.**

*[ff]*

*p-[pp]*

1. 2. **Grandioso**

*[p]ff*

1. 2.

March

# THE DIRECTORATE

Baritone

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[f cresc.]

15

[ff] mf [cresc.]

22

[ff] [mf]

28

[cresc.] [ff] [ff] [p] (ff 2nd X)

36

44

[ff] p

51

TRIO.  
[1st X only]

dolce [pp 2nd X]

59

1. [tacet] [pp]

67

2. [Play] Grandioso [p] (ff 2nd X)

77

[ff]

March

# THE DIRECTORATE

Baritone, T.C.

(1894)

JOHN PHILIP SOUSA

March Tempo.

7 *ff*

15 *[ff]* *mf* *[cresc.]*

22 *[ff]* *[mf]*

28 *[cresc.]* *[ff]* *[ff]* *[p]* (*ff* 2nd X)

36

44 *[ff]* *p*

51 **TRIO.** *[1st X only]* *dolce* *[pp]* 2nd X

59 *[pp]*

67 *Grandioso* *[p]* (*ff* 2nd X)

77 *[ff]*

March

# THE DIRECTORATE

1st Trombone

(1894)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[f cresc.]

14

[ff] mf [cresc.]

22

[ff] [mf] [cresc.]

31

1. [ff] 2. [ff] [p] [2nd X only] (ff 2nd X)

38

46

TRIO.

[ff] [1st X only] p - [pp]

53

63

Grandioso

[p] (ff 2nd X)

71

79

[ff]

March

# THE DIRECTORATE

2nd Trombone

(1894)

JOHN PHILIP SOUSA

March Tempo.

7

14

22

31

38

46

53

63

71

79

*ff*

[*ff*]

*mf*

[*cresc.*]

[*ff*]

[*mf*]

[*cresc.*]

1. [*ff*]

2. [*ff*] [*p*] (*ff* 2nd X)

[*tacet*]

[2nd X only]

**TRIO.**

1. [Play]

2. [*ff*]

[1st X only]

*p* - [*pp*]

**Grandioso**

1. [*p*]

2. [*tacet*]

[2nd X only]

(*ff* 2nd X)

[*ff*]

March

# THE DIRECTORATE

Bass Trombone

(1894)

JOHN PHILIP SOUSA

March Tempo.

7

14

22

31

38

45

53

63

71

79

**TRIO.**

**Grandioso**

[ff] [mf] [cresc.] [ff] [mf] [cresc.] [ff] [p] (ff 2nd X) [ff] [p] [p] [pp] [p] (ff 2nd X) [ff]

1. 2. [tacet] [2nd X only] 1. [Play] 2. [1st X only] 1. 2. [tacet] [2nd X only] 1. [Play] 2.

March  
**THE DIRECTORATE**

Tuba

(1894)

JOHN PHILIP SOUSA

March Tempo.

7

14

22

30

37

44

51 **TRIO.**

61

70

77

*ff*

*[ff]*

*mf*

*[cresc.]*

*[ff]*

*[mf]*

*[cresc.]*

1. 2.

*[ff]*

*[ff]*

*[p]*

*(ff 2nd X)*

1. 2.

*[ff]*

*p-pp*

1. 2. *Grandioso*

*[p]-ff*

1. 2.



# March

# THE DIRECTORATE

Drums

Glockenspiel

(1894)

JOHN PHILIP SOUSA

[Handwritten Bell part]  
[in Encore Book]

**March Tempo.**

9

17

23

29

34

38

42

*ff* [choke] [ $\text{>}$ ]

[choke] Cym. [choke] Cym. [choke]

*mf* [*cresc.*]

[*ff*] [ $\text{>}$ ] [*mf*]

[ $\text{>}$ ] [*cresc.*] [ $\text{>}$ ] [*ff*] [*ff*] [*p*]

[Cym. 2nd X only] (*ff* 2nd X)

[ $\text{>}$ ]

THE DIRECTORATE  
Drums, Glockenspiel

2

46

1. **[ff]**  
[+ Cym.]

51

**TRIO.**  
[1st X only] [- Cym. both Xs]

*p* - [*pp*]  
*p* - [*pp*]

56

*p* - [*pp*]

62

*p* - [*pp*]

68

**Grandioso**  
[Play]

*[p]* - ***ff***  
[Cym. 2nd X only]

75

*[p]* - ***ff*** [2nd X]

81

*[p]* - ***ff***

March

# THE DIRECTORATE

Glockenspiel

(1894)

JOHN PHILIP SOUSA

**March Tempo.**

**16** **15** 1. 2. **15** 1. 2.

50 **TRIO.**

*p - [pp]*

58

65 1. 2. **Grandioso** **14** 1. 2. 2.