



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 No. 67

THE
GLORY OF THE
YANKEE NAVY
MARCH
[1909]

FULL  SCORE

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

March, “The Glory of the Yankee Navy” (1909)

The musical comedy *The Yankee Girl* was in need of a spirited march, so Sousa was prevailed upon to provide one. The march, one of Sousa’s most interesting musically, was dedicated to the star of the show, Blanche Ring. Lyrics were provided by Kenneth S. Clark. The title underwent a process of evolution. The earliest known manuscript was labeled “Uncle Sam’s Navy.” Prior to the opening, newspapers referred to the march as “The Honor of the Yankee Navy.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 57. 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 of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published 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” in his own performances.

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. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. 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): The recommended tempo is 122 bpm. After the opening two bars are played at *fortissimo*, the dynamic drops slightly to allow for a crescendo to the two *fz* notes leading into the first strain.

First Strain (m. 5-21): The dynamic immediately subsides to *mezzo-piano* in m. 7 before another crescendo to *forte* in m. 13, and the process repeats in the following bar. The four sixteenth notes in low winds and brass in m. 19 should be played full, and the two surrounding cymbal crashes here must be choked as indicated. The repeat of the first strain is played exactly as before.

Second Strain (m. 21-39): E-flat clarinet, cornets, trombones, and cymbals are tacet first time beginning with the pick-up notes in m. 21. Piccolos may play both times to add some color to this leaping melody. Clarinets play one octave down first time as indicated. All instruments rejoin with the pick-up sixteenth notes in m. 37, but still at a *piano* dynamic. Cymbal and bass drum accents are now added at the arrival points in the melody in m. 24 and 28, and this time through,

the band executes a *tutti* crescendo to *forte* in m. 30, with an additional *sfz* accent for the whole band on beat two in m. 33. Note the added offbeat accents in the snare drum part in m. 34-38, which should be brought out both times, the second time stronger.

Trio (m. 39-71): E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more beginning with the pick-up note in m. 39. Piccolo may continue to play to highlight the wonderful octave leaps, but all voices should remain at *piano*. This trio alternates between lyrical lines and pointed staccato figures and that contrast should be brought out. The added crescendo beginning in m. 64 should not be overdone.

Break Strain (m. 71-87): All instruments rejoin starting on beat two of m. 71 with the *subito fortissimo* entrance by low brass. The cymbals are solo here and come together with bass drum again with the choked eighth note in m. 81. The omission of an expected second eighth note in percussion in m. 83 is deliberate; in its place is a longer quarter note on the downbeat of that measure for the entire band. Traditionally, the Marine Band then executes a *subito mezzo-piano* on the second eighth note of m. 84 as indicated and makes a crescendo to *fortissimo* both times through this strain.

Final Strain (M. 87-120): E-flat clarinet, cornets, trombones, and cymbals are *tacet* again starting with the pick-up note in m. 87 and all other play in *piano*. Once again, piccolo may continue to play the soft strains in this march. Clarinets are down one octave first time as indicated. All instruments rejoin for the repeat of the break strain which is played exactly as before. The *fortissimo* continues through the final strain the second time along with the original higher octave for the clarinets. Several accents are added in the percussion section the last time through, starting with the snare drum on the “and” of two and followed by strong downbeat in cymbals and bass drum in m. 92-95, 100-103 and 108-110, culminating with the strongest *sfz* yet in 116-117.

March

THE GLORY OF THE YANKEE NAVY

JOHN PHILIP SOUSA

1909

March Tempo.

2 3 4 5 6 7 8 9 10

Piccolo *ff* *f* *fz* [*mp*]

Flute *ff* *f* *fz* [*mp*]

1st & 2nd Oboes *ff* *f* *fz* [*mp*]

E♭ Clarinet *ff* *f* *fz* [*mp*]

1st B♭ Clarinet *ff* *f* *fz* [*mp*]

2nd & 3rd B♭ Clarinets *ff* *f* *fz* [*mp*]

E♭ Alto Clarinet *ff* *f* *fz* [*mp*]

B♭ Bass Clarinet *ff* *f* *fz* [*mp*]

1st & 2nd Bassoons *ff* *f* *fz* [*mp*]

B♭ Soprano Saxophone (optional) *ff* *f* *fz* [*mp*]

E♭ Alto Saxophone *ff* *f* *fz* [*mp*]

B♭ Tenor Saxophone *ff* *f* *fz* [*mp*]

E♭ Baritone Saxophone *ff* *f* *fz* [*mp*]

March Tempo.

E♭ Cornet (optional) *ff* *f* *fz* [*mp*]

Solo B♭ Cornet *ff* *f* *fz* [*mp*]

1st B♭ Cornet *ff* *f* *fz* [*mp*]

2nd & 3rd B♭ Cornets *ff* *f* *fz* [*mp*]

1st & 2nd F Horns *ff* *f* *fz* [*mp*]

3rd & 4th F Horns *ff* *f* *fz* [*mp*]

Baritone *ff* *f* *fz* [*mp*]

1st & 2nd Trombones *ff* *f* *fz* [*mp*]

Bass Trombone *ff* *f* *fz* [*mp*]

Tuba *ff* *f* *fz* [*mp*]

Drums *ff* [*fz*] *fz* [*mp*] *p*

THE GLORY OF THE YANKEE NAVY
Full Score

3

11 12 13 14 15 16 17 18 19 20 21

Picc. *fz* [*mp*] [*f*] [*p*]

Flute *fz* [*mp*] [*f*] [*p*]

1st & 2nd Obs. *fz* [*mp*] [*f*] [*p*]

E♭ Clar. *fz* [*mp*] [*f*] [*p*] [tacet] [orig. 8va]

1st Clar. *fz* [*mp*] [*f*] [*p*]

2nd & 3rd Clars. *fz* [*mp*] [*f*] [*p*]

Alto Clar. *f* [*mp*] [*f*]

Bass Clar. *f* [*mp*] [*f*]

1st & 2nd Bsns. *fz* [*mp*] [*f*]

Sop. Sax. *fz* [*mp*] [*f*] [*p*]

Alto Sax. *fz* [*mp*] [*f*] [*p*]

Ten. Sax. *fz* [*mp*] [*f*]

Bari. Sax. *fz* [*mp*] [*f*]

E♭ Cor. *fz* [*mp*] [*f*] [*p*] [tacet]

Solo B♭ Cor. *fz* [*mp*] [*f*] [*p*] [tacet]

1st B♭ Cor. *fz* [*mp*] [*f*]

2nd & 3rd B♭ Cors. *fz* [*mp*] [*f*]

1st & 2nd Hrns. *fz* [*mp*] [*f*]

3rd & 4th Hrns. *fz* [*mp*] [*f*]

Bar. *fz* [*mp*] [*f*]

1st & 2nd Trbns. *fz* [*mp*] [*f*]

B. Trbn. *f* [*mp*] [*f*]

Tuba *f* [*mp*] [*f*]

Perc. *fz* [*mp*] [*f*] [choke] [*fz*] [choke]

THE GLORY OF THE YANKEE NAVY
Full Score

22 23 24 25 26 27 28 29

Picc. *p leggiero* [2nd X]

Flute *p leggiero* [2nd X]

1st & 2nd Obs. *p leggiero* [2nd X]

E♭ Clar. *p leggiero* [lower notes 1st X] [2nd X]

1st Clar. *p leggiero* [lower notes 1st X] [loco] [2nd X]

2nd & 3rd Clars. *p leggiero* [loco] [2nd X]

Alto Clar. *p leggiero* [2nd X]

Bass Clar. *p leggiero* [2nd X]

1st & 2nd Bsns. *p leggiero* [2nd X]

Sop. Sax. *p leggiero* [2nd X]

Alto Sax. *p leggiero* [2nd X]

Ten. Sax. *p leggiero* [2nd X]

Bari. Sax. *p leggiero* [2nd X]

E♭ Cor. *p leggiero* [2nd X]

Solo B♭ Cor. *p leggiero* [tacet] [2nd X]

1st B♭ Cor. *p leggiero* [tacet] [2nd X]

2nd & 3rd B♭ Cors. *p leggiero* [2nd X]

1st & 2nd Hrns. *p leggiero* [2nd X]

3rd & 4th Hrns. *p leggiero* [2nd X]

Bar. *p leggiero* [2nd X only] [2nd X]

1st & 2nd Trbns. *p leggiero* [2nd X only] [2nd X]

B. Trbn. *p leggiero* [2nd X only] [2nd X]

Tuba *p leggiero* [2nd X]

Perc. [Cyms. 2nd X only] [2nd X]

THE GLORY OF THE YANKEE NAVY
Full Score

5

30 31 32 33 34 35 36 37 38 39

Picc. *f* (2nd X) *ff* (2nd X) *p* *p*

Flute *f* (2nd X) *ff* (2nd X) *p* *p*

1st & 2nd Obs. *f* (2nd X) *fz* (2nd X) *p* *p*

E♭ Clar. *f* (2nd X) *ff* (2nd X) *p* *p* [tacet]

1st Clar. *f* (2nd X) *ff* (2nd X) *p* *p* [loco]

2nd & 3rd Clars. *f* (2nd X) *fz* (2nd X) *p* *p* [loco]

Alto Clar. *f* (2nd X) *fz* (2nd X) *p*

Bass Clar. *f* (2nd X) *fz* (2nd X)

1st & 2nd Bsns. *f* (2nd X) *fz* (2nd X)

Sop. Sax. *f* (2nd X) *ff* (2nd X) *p* *p*

Alto Sax. *f* (2nd X) *ff* (2nd X) *p* *p*

Ten. Sax. *f* (2nd X) *ff* (2nd X) *p*

Bari. Sax. *f* (2nd X) *fz* (2nd X)

E♭ Cor. *f* (2nd X) *ff* (2nd X) *p* [Play] *p* [tacet]

Solo B♭ Cor. *f* (2nd X) *ff* (2nd X) *p* [Play] *p* [tacet]

1st B♭ Cor. *f* (2nd X) *ff* (2nd X) *p* [tacet]

2nd & 3rd B♭ Cors. *f* (2nd X) *ff* (2nd X)

1st & 2nd Hrns. *f* (2nd X) *fz* (2nd X)

3rd & 4th Hrns. *f* (2nd X) *fz* (2nd X)

Bar. *f* (2nd X) *fz* (2nd X) *p*

1st & 2nd Trbns. *f* (2nd X) *fz* (2nd X)

B. Trbn. *f* (2nd X) *fz* (2nd X)

Tuba *f* (2nd X) *fz* (2nd X)

Perc. *f* (2nd X) *fz* (2nd X)

This page of the musical score covers measures 40 through 49. The section is marked 'TRIO.' at the beginning of measure 40. The instruments listed on the left are: Picc., Flute, 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd & 3rd Clars., Alto Clar., Bass Clar., 1st & 2nd Bsns., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Bb Cor., 1st Bb Cor., 2nd & 3rd Bb Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Bar., 1st & 2nd Trbns., B. Trbn., Tuba, and Perc. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The percussion part includes a cymbal roll marked '[Cym.]'.

THE GLORY OF THE YANKEE NAVY
Full Score

7

50 51 52 53 54 55 56 57 58 59

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

THE GLORY OF THE YANKEE NAVY
Full Score

60 61 62 63 64 65 66 67 68 69 70 71

Picc. *[mp]*

Flute *[mp]*

1st & 2nd Obs. *[mp]*

E♭ Clar. *[mp]*

1st Clar. *[mp]*

2nd & 3rd Clars. *[mp]*

Alto Clar. *[mp]*

Bass Clar. *[mp]* *ff*

1st & 2nd Bsns. *[mp]* *ff*

Sop. Sax. *[mp]*

Alto Sax. *[mp]*

Ten. Sax. *[mp]*

Bari. Sax. *[mp]* *ff*

E♭ Cor. *[mp]*

Solo B♭ Cor. *[mp]*

1st B♭ Cor. *[mp]*

2nd & 3rd B♭ Cors. *[mp]*

1st & 2nd Hrns. *[mp]*

3rd & 4th Hrns. *[mp]*

Bar. *[mp]*

1st & 2nd Trbns. *[mp]* *[Play]* *ff*

B. Trbn. *[mp]* *[Play]* *ff*

Tuba *[mp]* *ff*

Perc. *[mp]*

THE GLORY OF THE YANKEE NAVY
Full Score

9

72 73 74 75 76 77 78 79 80 81

Picc. *f*

Flute *f*

1st & 2nd Obs. *f*

E♭ Clar. *f* [Play]

1st Clar. *f*

2nd & 3rd Clars. *f*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff* [Play]

Solo B♭ Cor. *ff* [Play]

1st B♭ Cor. *ff* [Play]

2nd & 3rd B♭ Cors. *ff* [Play]

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Perc. *ff* Cym. All

THE GLORY OF THE YANKEE NAVY
Full Score

82 83 84 85 86 87 88 89 90 91

Picc. *[sub. mp]* *[ff]* *[p:ff]*

Flute *[sub. mp]* *[ff]* *[p:ff]*

1st & 2nd Obs. *[sub. mp]* *[ff]* *[p:ff]*

E♭ Clar. *[sub. mp]* *[ff]* *[p:ff]* *[2nd X only]* *[lower notes 1st X]*

1st Clar. *[sub. mp]* *[ff]* *[p:ff]*

2nd & 3rd Clars. *[sub. mp]* *[ff]* *[p:ff]*

Alto Clar. *[sub. mp]* *[ff]* *[p:ff]*

Bass Clar. *[sub. mp]* *[ff]* *[p:ff]*

1st & 2nd Bsns. *[sub. mp]* *[ff]* *[p:ff]*

Sop. Sax. *[sub. mp]* *[ff]* *[p:ff]*

Alto Sax. *[sub. mp]* *[ff]* *[p:ff]*

Ten. Sax. *[sub. mp]* *[ff]* *[p:ff]*

Bari. Sax. *[sub. mp]* *[ff]* *[p:ff]*

E♭ Cor. *[sub. mp]* *[ff]* *[p:ff]* *[2nd X only]*

Solo B♭ Cor. *[sub. mp]* *[ff]* *[p:ff]* *[2nd X only]*

1st B♭ Cor. *[sub. mp]* *[ff]* *[p:ff]* *[2nd X only]*

2nd & 3rd B♭ Cors. *[sub. mp]* *[ff]* *[p:ff]* *[2nd X only]*

1st & 2nd Hrns. *[sub. mp]* *[ff]* *[p:ff]*

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

Bar. *[sub. mp]* *[ff]* *[p:ff]*

1st & 2nd Trbns. *[sub. mp]* *[ff]* *[p:ff]* *[2nd X only]*

B. Trbn. *[sub. mp]* *[ff]* *[p:ff]* *[2nd X only]*

Tuba *[sub. mp]* *[ff]* *[p:ff]*

Perc. *[sub. mp]* *[ff]* *[p:ff]* *[Accents and "hits" 2nd X only]* *[Cyms. 2nd X only]*

THE GLORY OF THE YANKEE NAVY
Full Score

11

92 93 94 95 96 97 98 99 100

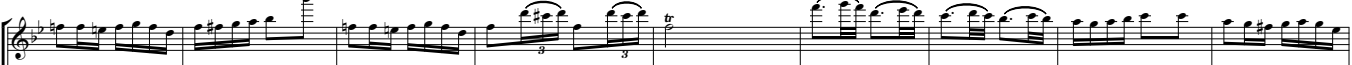
Picc. Flute 1st & 2nd Obs. E♭ Clar. 1st Clar. 2nd & 3rd Clars. Alto Clar. Bass Clar. 1st & 2nd Bsns. Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. E♭ Cor. Solo B♭ Cor. 1st B♭ Cor. 2nd & 3rd B♭ Cors. 1st & 2nd Hrns. 3rd & 4th Hrns. Bar. 1st & 2nd Trbns. B. Trbn. Tuba Perc.

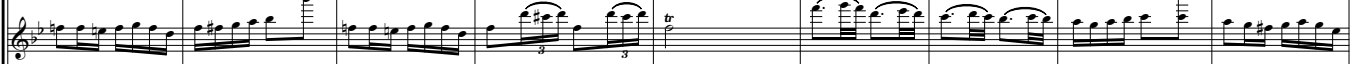
[lower notes 1st X] [loco] [picks 2nd X only]

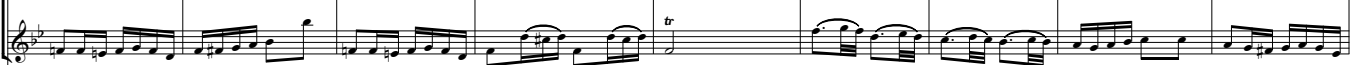
This page contains the musical score for measures 92 through 100 of 'The Glory of the Yankee Navy'. The score is written for a large ensemble of instruments. The woodwinds (Piccolo, Flute, Oboes, Clarinets, Saxophones) and brass (Cori, Horns, Trumpets, Tuba) sections have complex melodic and harmonic parts, often featuring triplets and trills. The percussion section provides a rhythmic foundation with a pattern of eighth and sixteenth notes. The score includes various performance markings such as 'loco' and 'picks 2nd X only'.

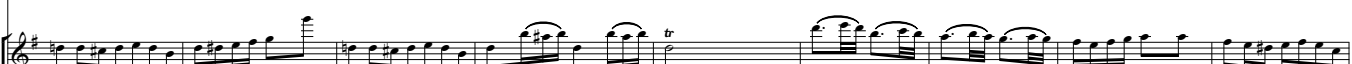
THE GLORY OF THE YANKEE NAVY
Full Score

101 102 103 104 105 106 107 108 109

Picc. 

Flute 

1st & 2nd Obs. 

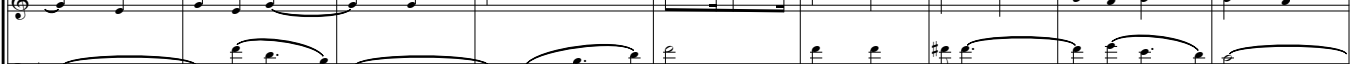
E♭ Clar. 

1st Clar. 

2nd & 3rd Clars. 

Alto Clar. 

Bass Clar. 

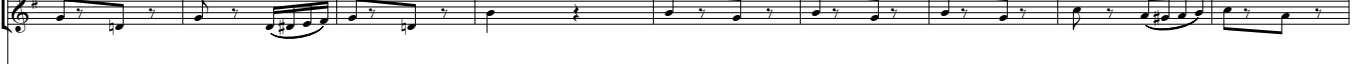
1st & 2nd Bsns. 

Sop. Sax. 

Alto Sax. 

Ten. Sax. 

Bari. Sax. 

E♭ Cor. 

Solo B♭ Cor. 

1st B♭ Cor. 

2nd & 3rd B♭ Cors. 

1st & 2nd Hrns. 

3rd & 4th Hrns. 

Bar. 

1st & 2nd Trbns. 

B. Trbn. 

Tuba 

Perc. 

THE GLORY OF THE YANKEE NAVY
Full Score

13

110 111 112 113 114 115 116 117 118 119 120

Picc. *[Musical notation]*

Flute *[Musical notation]*

1st & 2nd Obs. *[Musical notation]*

E♭ Clar. *[Musical notation]*

1st Clar. *[Musical notation]*

2nd & 3rd Clars. *[Musical notation]* (lower notes 1st X)

Alto Clar. *[Musical notation]*

Bass Clar. *[Musical notation]* *[ff]*

1st & 2nd Bsns. *[Musical notation]* *[ff]*

Sop. Sax. *[Musical notation]*

Alto Sax. *[Musical notation]*

Ten. Sax. *[Musical notation]*

Bari. Sax. *[Musical notation]* *[ff]*

E♭ Cor. *[Musical notation]* 1. 2.

Solo B♭ Cor. *[Musical notation]*

1st B♭ Cor. *[Musical notation]*

2nd & 3rd B♭ Cors. *[Musical notation]*

1st & 2nd Hrns. *[Musical notation]*

3rd & 4th Hrns. *[Musical notation]*

Bar. *[Musical notation]* *[ff]*

1st & 2nd Trbns. *[Musical notation]* *[ff]*

B. Trbn. *[Musical notation]* *[ff]*

Tuba *[Musical notation]* *[ff]*

Perc. *[Musical notation]* *[ff]*