



Belwin JAZZ

a division of Alfred

**STARS AND STRIPES
FOREVER**

JOHN PHILIP SOUSA
Arranged by **WYCLIFFE GORDON**

INSTRUMENTATION

Conductor

1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)
3rd Baritone T.C. (Doubles 3rd Trombone)



STARS AND STRIPES FOREVER

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NOTES TO THE CONDUCTOR

“The Stars and Stripes Forever” is probably the most popular of the Sousa marches. I consider it the “All American” song used to celebrate the independence of our United States of America. Traditionally performed as a march, this arrangement lends to the true “Americanization” of the tune by swinging and grooving. While holding true to the original form, I also bring about the element of three “dances” to enhance the piece. Swing, New Orleans 2-beat, and the Afro-Cuban (generally referred to as Latin) grooves are incorporated to encourage the listeners to shuffle their feet and celebrate in each dance after the traditional march style is stated.

The drummer has the greatest responsibility in setting the tone and feel for each section. The roll-off in the beginning is the traditional four-measure cue designed for setting up the statement of the march style melody. If desired, the drummer may precede his or her written roll-off by embellishing or improvising on the traditional drum cadence similar to what you might hear played by the percussion section of the marching band.

The introduction and the section at measure 9 are performed in a traditional march style. The melody switches between the saxophones and trumpets, so please direct those players to observe and execute the dynamics so the melody can be heard at all times.

Measure 26 presents the first dance in straight ahead, 4/4 swing. Saxophones have the melodic duties here. On the repeat, there are solos provided for either or both trumpet 1 and 2. You will need to specify who will play the solo. The trumpet(s) play a bebop style solo over the sax melody, so they should dig in and blow away. This section can be opened up, or extended, so it is repeated three times. Saxes can play the 1st and 3rd times, leaving room for open trumpet solo(s) in the second and/or third chorus.

Trombones take the melodic responsibilities at measure 44 then the saxes will pick it up at measure 60. The band is still swinging away. Trombones grab the melody again at 68.

Measures 76 introduces the traditional “dog fight” of the march as Sousa intended. Measure 84 provides the second opportunity to dance. The Latin groove is imposed over the original Sousa lines. A little flare may be given to the piece in this section by adding a few percussion instruments for that eight measure section starting at 84. I suggest the cowbell, claves, etc. The four measures at 96–99 transition from the Latin back into the swing groove.

Measure 100 brings the band back to traditional swing feel with trumpets 1 and 2 sharing an assimilation of the traditional piccolo part. At 106 the saxes should swing hard and play full in this soli. The band should dig into the quote from “Donna Lee” at measure 120.

D.S. to the dog fight then take the coda back into the march style. To be dramatic, consider an optional ritard at the coda.

At measure 136, for the first eight measures, the band is marching with J.P. Sousa! The 1st alto sax plays the traditional part piccolo part, 8va if comfortable. At measure 144, you enter the Mardi Gras parade of New Orleans. If available, the 1st tenor sax may play clarinet or soprano saxophone in this section. The traditional melody by Sousa is performed along with New Orleans counterpoint written into the 1st trombone and 1st tenor (clarinet/soprano sax) part. I suggest the tenor sax, trumpet and trombone players stand for this front-line section.

At measure 152, swing it on home! For a performance, it will be very effective if everyone in the band will stand at this point. It’s show business!

I hope this will be a fun piece to perform and hopefully the audience will share in the joy.

–Wycliffe Gordon

JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

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For more information, visit www.jalc.org.

CONDUCTOR
26898S

STARS AND STRIPES FOREVER

By JOHN PHILIP SOUSA
Arranged by WYCLIFFE GORDON

DRUM ROLL-OFF ♩ = 120

INTRO (MARCH-LIKE)

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARIOTONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GIITAR

PIANO

BASS

DRUMS

The musical score is arranged in a standard orchestral format. It begins with a drum roll-off for 8 measures, indicated by a tempo of ♩ = 120. The key signature is one flat (B♭ major). The score includes parts for C Flute (optional), 1st and 2nd E♭ Alto Saxophones, 1st and 2nd B♭ Tenor Saxophones, E♭ Baritone Saxophone, 1st through 4th B♭ Trumpets, 1st through 4th Trombones, Guitar, Piano, Bass, and Drums. The main piece starts at measure 5, marked 'INTRO (MARCH-LIKE)'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

⑨ 1ST TIME ONLY

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

H.H. CRASHES

9 10 11 12 13 14 15 16

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17 2ND TIME ONLY

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

1ST TIME ONLY

TPT. 1

1ST TIME ONLY

TPT. 2

1ST TIME ONLY

TPT. 3

1ST TIME ONLY

TPT. 4

BOTH TIMES

TBN. 1

BOTH TIMES

TBN. 2

BOTH TIMES

TBN. 3

BOTH TIMES

TBN. 4

GTR.

PNO.

BASS

DRUMS

1. 2.

17 18 19 20 21 22 23 24 25

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20 SWING

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

SOLO 2ND TIME ONLY

TPT. 1

SOLO 2ND TIME ONLY

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

SOLO 1ST TIME (OVER SAXES) - TACET 2ND TIME

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

FL. 34

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

1. 2.

SOLO PICK-UP

34 35 36 37 38 39 40 41 42

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44

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

SOLI

E^b E^b7 A^b B^bm7 E^b B^bm7 E^b B^bm7 E^b

43 44 45 46 47 48 49 50 51



FL. 52

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLI

52 53 54 55 56 57 58 59



CONDUCTOR

STARS AND STRIPES FOREVER

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

60 61 62 63 64 65 66 67

68

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

68 69 70 71 72 73 74 75

76 77 78 79 80 81 82 83

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

W/TONS. & SAXES

84 LATIN

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

84

85

86

87

88

89

90

91

CONDUCTOR

To CODA

FL. ⁹²

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. ^{8b7 Eb 8b7 Eb}

PNO. ^{8b7 Eb 8b7 Eb}

BASS

DRUMS

92 93 94 95 96 97 98 99



100 SWING

Musical score for various instruments including Flute, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. Includes a large red watermark: "Preview Only Legal Use Requires Purchase".

100 101 102 103 104 105 106 107

FL. **108 SOLI**

ALTO 1 **SOLI**

ALTO 2 **SOLI**

TENOR 1 **SOLI**

TENOR 2 **SOLI**

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. **E^b7**

PNO. **E^b7**

BASS **E^b7**

DRUMS **LATIN**

116

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Solo

Swing

Ab

C7

Fwi 5

Fwi7

117

118

119

120

121

122

123

124

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TP. 1 SOLI

TP. 2 SOLI

TP. 3 SOLI

TP. 4 SOLI

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR. Dmi E7 Ab/Eb E7 Ab

PNO. Dmi E7 Ab/Eb E7 Ab

BASS Dmi E7 Ab/Eb E7 Ab

DRUMS

CONDUCTOR

♩ CODA

136 MARCH-LIKE

SOLO (OPT. 8VA)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

144 NEW ORLEANS GROOVE

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO BREAK

NEW ORLEANS FRONT LINE

22

22

22

22

B⁹ui

E⁷

B⁹ui

E⁷

B⁹ui

E⁷

141 142 143 144 145 146 147 148 149

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO (OPT. 8VA)

F7

E7

Eb7

Ab

C7/G

C7

F#11

F#11

F#11

F#11

150 151 152 153 154 155 156 157 158

FL. 160

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

159 160 161 162 163 164 165 166 167

Chord markings: Dmi7, E7, Ab/Eb, Eb7, Fmi

Rehearsal mark: 160

Accents: ^

Slurs

5 (fingerings)



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