

GEORGE WASHINGTON BICENTENNIAL MARCH

JOHN PHILIP SOUSA
Edited by FREDERICK FENNELL

INSTRUMENTATION

1	Conductor	3	1st B \flat Cornet	WORLD PARTS Available for download from www.alfred.com/worldparts
1	C Piccolo	3	2nd B \flat Cornet	
3	1st C Flute	2	3rd B \flat Cornet	
3	2nd C Flute	2	4th B \flat Cornet	
1	1st Oboe	1	1st Horn in F	
1	2nd Oboe	1	2nd Horn in F	
1	E \flat Clarinet	1	3rd Horn in F	
3	1st B \flat Clarinet	1	4th Horn in F	
3	2nd B \flat Clarinet	2	1st Trombone	
3	3rd B \flat Clarinet	2	2nd Trombone	
1	E \flat Alto Clarinet	2	3rd Trombone	
2	B \flat Bass Clarinet	2	Euphonium	
1	1st Bassoon	1	Baritone Treble Clef	
1	2nd Bassoon	1	Baritone	
4	E \flat Alto Saxophone	4	Tuba	
1	B \flat Tenor Saxophone	6	Drums	
1	E \flat Baritone Saxophone			
			1st Horn in E \flat	
			2nd Horn in E \flat	
			3rd Horn in E \flat	
			4th Horn in E \flat	
			1st Trombone in B \flat Bass Clef	
			2nd Trombone in B \flat Bass Clef	
			3rd Trombone in B \flat Bass Clef	
			1st Trombone in B \flat Treble Clef	
			2nd Trombone in B \flat Treble Clef	
			3rd Trombone in B \flat Treble Clef	
			Baritone in B \flat Bass Clef	
			Tuba in E \flat Bass Clef	
			Tuba in E \flat Treble Clef	
			Tuba in B \flat Bass Clef	
			Tuba in B \flat Treble Clef	

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

JOHN PHILIP SOUSA AND HIS MARCHES

John Philip Sousa (1854–1932) in addition to writing more than a hundred marches also wrote an autobiography 365 pages long. It is a casual account of his fascinating life, somewhat frustrating to the reader who is eager, above all, to get to the point: Sousa does not get down to the facts of writing marches until page 358! But then he is unquestionably precise in his observations:

Marches, of course, are well known to have a peculiar appeal to me. Although during my busy life I have written ten operas and a hundred other things—cantatas, symphonic poems, suites, waltzes, songs, dances, and the like—marches are, in a sense, my musical children The march speaks to a fundamental rhythm in the human organization and is answered. A march stimulates every center of vitality, wakens the imagination . . . I can speak with confidence because I have seen men profoundly moved by a few measures of a really inspired march. But a march must be good. It must be as free from padding as a marble statue. Every line must be carved with unerring skill. Once padded, it ceases to be a march. There is no form of musical composition where the harmonic structure must be clean-cut. The whole process is an exacting one. There must be a melody, which appeals to the musical and unmusical alike. There must be no confusion in counterpoints. The composer must, to be sure, follow accepted harmonization; but that is not enough. He must be gifted with the ability to pick and choose here and there, to throw off the domination of any one tendency. If he is a so-called purist in music, that tendency will rule his marches and will limit their appeal. How are marches written? I suppose every composer has a somewhat similar experience in his writing. With me the thought comes, sometimes slowly, sometimes with ease and rapidity. The idea gathers force in my brain and takes form not only melodically, but also harmonically at the same time. It must be complete before I commit it to paper. Then I instrument it accordingly to the effects it requires I do not, of course, manufacture my themes deliberately; the process isn't direct or arbitrary enough for that. It is not a nonchalant morning's work.

The title "March King" was conferred upon him when he was leader of the Marine Band by an anonymous writer for what Sousa referred to as "some obscure brass-band journal, published in England . . ." He wore the crown and raiment of that office with rare devotion, being more stimulated by its responsibilities than enervated by its privileges. Following his own belief that "subsidy is the death of art," Sousa, as "king," did not freeze his creative assets in a "royal bank" and retreat behind the security of palace walls where, in the ancient practice of monarchs, he could rule the future from the past. Sousa was a different kind of "king," for he continued to produce his marches, never fearing, for instance, that his next would fail simply because it had been his fate to write "The Stars and Stripes Forever."

His time before the public spanned more than half a century. The years between were filled with such wide-ranging activities, so many concerts, and so much traveling that it is not too surprising to discover that Sousa failed to leave behind even the most basic information concerning the composition of many of his most famous creations. There is no official documentation of the majority of his manuscripts, and thus, save for those marches to which he made specific references in his autobiography or for which a dedication was printed on the solo cornet part, all comment is but the purest conjecture. This was music for the feet and the heart—not the head.

In that half-century plus, during which he had conducted in all of the great and humble places of the world, he often left its people, great and humble, the token of his highest esteem, a march with their name on it. These titles honored among others such distinguished institutions as newspapers, regiments, agriculture and industry, sports, kings, flags, cities, states, nations, armies, navies, and beautiful women. Sousa's gift for the apt phrase, triggered into action by the people and events that engulfed his fascinating life, marked a trail behind him as he marched his way around the world, "selling" the United States, its people, its institutions, and his kind of music. He was truly unique. I am honored, indeed, to edit these definitive editions of his last marches.

Frederick Fennell

CONDUCTOR

GEORGE WASHINGTON BICENTENNIAL MARCH

JOHN PHILIP SOUSA

C Piccolo

C Flutes 1 2

Oboes 1 2

E♭ Clarinet 1

B♭ Clarinets 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoons 1 2

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornets 1 2 3 4

Horns in F 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

Drums S.D. B.D.

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This musical score is for a full orchestra, starting at measure 5. The instruments and their parts are as follows:

- Pic.**: Piccolo, playing a melodic line.
- Fls. 1/2**: Flutes, playing a melodic line.
- Obs. 1/2**: Oboes, playing a melodic line.
- E♭ Cl. 1**: E-flat Clarinet, playing a melodic line.
- Cl. 2/3**: Clarinets (B♭ and A), playing a melodic line.
- A. Cl.**: Alto Clarinet, playing a melodic line.
- B. Cl.**: Bass Clarinet, playing a melodic line.
- Bsns. 1/2**: Bassoons, playing a melodic line.
- A. Sax.**: Alto Saxophone, playing a melodic line.
- T. Sax.**: Tenor Saxophone, playing a melodic line.
- Bar. Sax.**: Baritone Saxophone, playing a melodic line.
- Cors. 1/2/3/4**: Cor Anglais, playing a melodic line.
- Hns. 1/2/3/4**: Horns, playing a melodic line.
- Tbns. 1/2/3**: Trombones, playing a melodic line.
- Bar.**: Baritone, playing a melodic line.
- Tuba**: Tuba, playing a melodic line.
- Drms.**: Drums, playing a rhythmic pattern.

The score includes dynamic markings such as *f* (forte) and *8^{va}* (octave up). A large red watermark "Legal Use Requires Purchase" is overlaid on the score.

This is a conductor's score for a full orchestra, spanning measures 11 to 16. The score is written for the following instruments:

- Pic. (Piccolo)
- Fls. 1 & 2 (Flutes)
- Obs. 1 & 2 (Oboes)
- E♭ Cl. 1 (E-flat Clarinet)
- Cls. 2 & 3 (Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsns. 1 & 2 (Bassoons)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Cors. 1, 2, 3 & 4 (Cor Anglais)
- Hns. 1, 2, 3 & 4 (Horns)
- Tbns. 1, 2 & 3 (Trombones)
- Bar. (Baritone)
- Tuba
- Drms. (Drums)

The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page.

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl. 1

Cls. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

Cors. 1
2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Drms.

22

Pic. *ff* a2

Fls. 1 *ff*

2

Obs. 1 *ff*

2

E♭ Cl. *ff*

1 *ff*

Cl. 2 *ff*

3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Bsns. 1 *ff*

2

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

22

Cors. 1 *ff*

2 *ff*

3 *ff*

4

Hns. 1 *ff*

2 *ff*

3 *ff*

4

Tbns. 1 *ff* a2

2 *ff*

3 *ff*

Bar. *ff*

Tuba *ff*

Drms. *ff*

This musical score page contains parts for the following instruments:

- Pic. (Piccolo)
- Fls. 1, 2 (Flutes)
- Obs. 1, 2 (Oboes)
- E♭ Cl. 1 (E-flat Clarinet)
- Cls. 2, 3 (Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsns. 1, 2 (Bassoons)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Cors. 1, 2, 3, 4 (Cor Anglais)
- Hns. 1, 2, 3, 4 (Horns)
- Tbns. 1, 2, 3 (Trombones)
- Bar. (Baritone)
- Tuba
- Drms. (Drums)

The score includes dynamic markings such as *ff* and *grac.* and features a large red watermark reading "Preview Only Requires Purchase".

This musical score is for a full orchestra, labeled "Conductor - 7". It covers measures 34 through 39. The instruments and their parts are as follows:

- Pic.** (Piccolo): Part 1, marked *8^{va}*.
- Fis.** (Flutes): Parts 1 and 2, marked *8^{va}*.
- Obs.** (Oboes): Parts 1 and 2, marked *8^{va}*.
- E♭ Cl.** (E-flat Clarinets): Part 1.
- Cls.** (Clarinets): Parts 2 and 3.
- A. Cl.** (Alto Clarinet).
- B. Cl.** (Bass Clarinet).
- Bsns.** (Bassoons): Parts 1 and 2, marked *a2*.
- A. Sax.** (Alto Saxophone).
- T. Sax.** (Tenor Saxophone).
- Bar. Sax.** (Baritone Saxophone).
- Cors.** (Cor Anglais): Parts 1, 2, 3, and 4.
- Hns.** (Horns): Parts 1, 2, 3, and 4.
- Tbns.** (Trombones): Parts 1, 2, and 3.
- Bar.** (Baritone).
- Tuba**.
- Drms.** (Drums).

The score features first and second endings for measures 37 and 38. Dynamics include *p* (piano) and *a2* (second octave). A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid on the score.

40

Pic.

Fls. 1
2 *dolce*

Obs. 1
2 *a2*

Eb Cl. *dolce*

1 *dolce*

Cls. 2 *dolce*

3

A. Cl. *dolce*

B. Cl. *dolce*

Bsns. 1
2 *dolce*

A. Sax.

T. Sax.

Bar. Sax. *p*

40

1 *dolce*

Cors. 2

3 *p*

4 *p*

Hns. 1
2 *p*

3 *a2*

4 *p*

Tbns. 1
2 *p*

3 *p*

Bar. *dolce*

Tuba *p*

Drms. *p*

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1

Cors. 2
3
4

Hns. 1
2
3
4

Tbn. 1
2
3

Bar.

Tuba

Drms.

46 47 48 49 50 51

This page contains the conductor's score for measures 52 through 57. The score is written for a full orchestra and includes the following parts:

- Pic. (Piccolo)
- Fls. 1 & 2 (Flutes)
- Obs. 1 & 2 (Oboes)
- E♭ Cl. (E-flat Clarinet)
- Cl. 1, 2, & 3 (Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsns. 1 & 2 (Bassoons)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Cors. 1, 2, 3, & 4 (Cor Anglais)
- Hns. 1, 2, 3, & 4 (Horns)
- Tbns. 1, 2, & 3 (Trombones)
- Bar. (Baritone)
- Tuba
- Drms. (Drumsticks)

The score is in the key of B-flat major (two flats) and 4/4 time. It features a variety of musical notations, including slurs, ties, and dynamic markings such as *p* (piano) and *a2* (second octave). A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page.

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1

Cors. 2
3
4

Hns. 1
2
3
4

1

Tbns. 2
3

Bar.

Tuba

Drms.

a2

a2

pp

58 59 60 61 62 63 64

This page of the musical score is for the conductor, labeled 'Conductor - 12'. It contains staves for the following instruments: Piccolo (Pic.), Flutes (Fls. 1 and 2), Oboes (Obs. 1 and 2), E-flat Clarinets (Eb Cl. 1 and 2), Clarinets (Cls. 2 and 3), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsns. 1 and 2), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Cor Anglais (Cors. 1, 2, 3, and 4), Horns (Hns. 1, 2, 3, and 4), Trombones (Tbns. 1, 2, and 3), Baritone (Bar.), Tuba, and Drums (Drms.). The score is written in a key signature of two flats and includes various musical notations such as notes, rests, and dynamic markings like *ff*. A large red watermark is overlaid on the score, reading 'Preview Only' and 'Legal Use Requires Purchase'. The page number '12' is visible at the bottom right.

72

Pic. *ff*

Fls. 1 *ff* *8va*

2

Obs. 1 *ff* *a2*

2

E♭ Cl. *ff*

1 *ff*

Cl. 2 *ff*

3 *ff*

A. Cl. *ff*

B. Cl.

Bsns. 1

2

A. Sax.

T. Sax.

Bar. Sax.

72

1 *ff*

Cors. 2 *ff* *a2*

3 *ff*

4

1 *ff* *a2*

2 *ff* *a2*

Hns. 3 *ff* *a2*

4

1

Tbns. 2

3

Bar.

Tuba

Drms.

This musical score is for a full orchestra, spanning measures 78 to 84. The instruments listed on the left are: Pic., Fls. 1/2, Obs. 1/2, Eb Cl. 1/2, Cls. 2/3, A. Cl., B. Cl., Bsns. 1/2, A. Sax., T. Sax., Bar. Sax., Cors. 1/2/3/4, Hns. 1/2/3/4, Tbns. 1/2/3, Bar., Tuba, and Drms. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large, semi-transparent red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the entire page. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'a2' for flutes and oboes.

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

Cl. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1

Cors. 2
3
4

Hns. 1
2
3
4

Tbns. 1
2
3

Bar.

Tuba

Drms.

f

f

Soli

f

Soli

f

85 86 87 88 89 90 91

92

Pic. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff* a2

E♭ Cl. *ff*

1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Bsns. 1 *ff* a2

Bsns. 2 *ff* a2

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

92

1 *ff*

Cors. 2 *ff*

3 *ff*

4 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff* a2

Hns. 4 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Bar. *ff*

Tuba *ff*

Drms. *ff*

Pic.

Fls. 1
2

Obs. 1
2

E♭ Cl.

1

Cls. 2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Sax.

T. Sax.

Bar. Sax.

1

Cors. 2
3
4

1
2

Hns. 3
4

1
2

Tbns. 3

Bar.

Tuba

Drms.

This page contains the musical score for a full orchestra, starting at measure 104 and ending at measure 110. The score is written for a conductor and includes parts for the following instruments:

- Pic. (Piccolo)
- Fls. 1 & 2 (Flutes)
- Obs. 1 & 2 (Oboes)
- E♭ Cl. 1 & 2 (E-flat Clarinets)
- Cl. 1, 2, & 3 (Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsns. 1 & 2 (Bassoons)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Cors. 1, 2, 3, & 4 (Cor Anglais)
- Hns. 1, 2, 3, & 4 (Horns)
- Tbns. 1, 2, & 3 (Trombones)
- Bar. (Baritone)
- Tuba
- Drms. (Drums)

The score features various musical notations, including slurs, accents, and dynamic markings such as *a2* and *tr*. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page.

This page contains the conductor's score for measures 111 through 117. The score is written for a full orchestra and includes the following parts:

- Pic. (Piccolo)
- Fls. 1, 2 (Flutes)
- Obs. 1, 2 (Oboes)
- E♭ Cl. (E-flat Clarinet)
- Cl. 1, 2, 3 (Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsns. 1, 2 (Bassoons)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Cors. 1, 2, 3, 4 (Cor Anglais)
- Hns. 1, 2, 3, 4 (Horns)
- Tbns. 1, 2, 3 (Trombones)
- Bar. (Baritone)
- Tuba
- Drms. (Drums)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

The image displays a conductor's score for measures 118 through 124. The score is written for a large symphony orchestra and includes parts for the following instruments: Piccolo (Pic.), Flutes (Fls. 1 and 2), Oboes (Obs. 1 and 2), Eb Clarinet (Eb Cl.), Clarinets (Cls. 1, 2, and 3), Bassoon (B. Cl.), Saxophones (A. Sax., T. Sax., and Bar. Sax.), Cor Anglais (Cors. 1, 2, 3, and 4), Trombones (Tbns. 1, 2, and 3), Baritone (Bar.), Tuba, and Drums (Drms.). The music is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *8^{ma}*. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "BDM02029C" is located in the bottom left corner.

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