

The Thunderer

By John Philip Sousa

Arranged and adapted for
modern bands in the "Sousa Style" by
Keith Brion & Loras Schissel

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SOUSA CENTENNIAL EDITIONS

These new Willow Blossom Music band and full orchestra editions of the music of John Philip Sousa are called "Centennial Editions". They celebrate the one hundredth anniversary of a twenty year era that saw the international rise to fame of John Philip Sousa and his legendary band. This "golden age of American bands" began with the Sousa Band's first concert on September 15, 1892 in Plainfield NJ. The band's lustrous history "played on" through Sousa's composition of numerous famous works, including the operetta "El Capitan" in 1895, and in '96-97 "The Stars and Stripes Forever". It marked the beginning in 1901 of their long summer residency at Philadelphia's Willow Grove Park, and included their renowned overseas tours: the Paris Exposition of 1900, an extensive tour of continental Europe in 1903, and concluding with the band's "around the world tour" in 1910-1911.

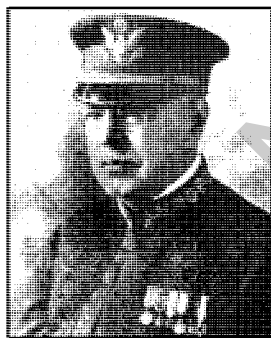
The history of this era is contemporary with the development of the electric light, telephone, recordings and moving pictures. It saw the rise of industrial America. It witnessed America's beginnings as a young and vibrant world power. During the "gay 90's" the world danced to the upbeat pulse of the "two-step", often to the music of Sousa's "The Washington Post". By the turn of the century the rag-time era was in full flourish. At the center of all of this was Sousa and his Band, one of the world's most popular touring musical attractions.

Now, in collaboration with the C.L. Barnhouse Co., Willow Blossom Music is once again making available many of Sousa's greatest musical scores. The primary sources for these editions include the considerable holdings of the Sousa family and the Sousa Band Library. All Willow Blossom Music editions are exclusively authorized by John Philip Sousa, Inc. John Philip Sousa IV, President.

Stylistic decisions for these editions are adapted from numerous available sources, including the original manuscript scores, parts and sketches; first printings, printed parts used by the Sousa Band, recordings by Sousa's Band, period writings, word of mouth from former Sousa Band musicians, and verbal accounts from contemporaries of Sousa's period.

No composer in history conducted more performances with his own musicians than did John Philip Sousa. While it would be difficult for any publication to duplicate the sound of the great Sousa's Band, these editions strive to make this unique musical legacy accessible for performances by orchestras and bands. The band editions are used in the contemporary performances of Keith Brion and his New Sousa Band.

JOHN PHILIP SOUSA A BRIEF BIOGRAPHY



represented America across the globe and brought music to hundreds of American towns.

John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. While famous as a fabulous band master, Sousa was by training and experience an orchestral musician. His instrument was the violin. Prior to assuming the role of Director of the US Marine Band, his experience had almost totally centered on his role of conductor/concertmaster/composer and arranger in the American musical theatre of his time.

Later, his ever touring civilian band repre-

John Philip Sousa, born November 6, 1854, reached his exalted position with startling quickness. In 1880, at age 26, he became conductor of the U. S. Marine Band. In 12 years the vastly improved ensemble won high renown and Sousa's compositions earned him the title of "The March King". Sousa went one better with the formation of his own band in 1892, which brought him world-wide acclaim.

As a teenager in Washington, Sousa received sophisticated training in composition, counterpoint and orchestration from an Austrian immigrant, Felix Benkert. Benkert had studied in Vienna with the famed Austrian theorist Simon Sechter, who himself had been taught by Brahms. Sechter's most famous student was Anton Bruckner. Armed with great talent, passionate patriotism, and the tools of Benkert's sophisticated Viennese instruction, Sousa standardized the march form as it is known today, brilliantly exploiting its potential. However, he was no mere maker of marches, but an exceptionally inventive composer of over 200 works, including symphonic poems, suites, operas and operettas. Sousa's robust, patriotic operettas of the 1890's helped introduce a truly native musical attitude in American theater. His "El Capitan" musical comedy of 1895 was the first successful Broadway show to be composed by an American.

Sousa's own band, founded in 1892, gave 3500 concerts in 400 different cities in just its first seven years. Over the four decades of its existence, in an era of train and ship travel, it logged over a million miles. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910-11, which was to be the zenith of the band era.

The Sousa Band became a mainstay in the catalog of the Victor Talking Machine Company. During their 40 year span, the Sousa Band created over 1100 record sides. These recordings brought Sousa's music to the entire world — even to the remote Fiji Islands, where recordings assured an ecstatic reception when he visited with his band in 1911.

This unprecedented popularity of the Sousa Band came at a time when few American orchestras existed. From the Civil War until about 1920, bands, not orchestras, were the most important aspect of American concert life. And no finer band than Sousa's had ever been heard. Sousa modified the brass band by decreasing the number of brass and percussion instruments, and then increasing woodwinds to 2/3 of his personnel. As a final touch he added a harp to create a truly symphonic sound. Sousa's conducting genius attracted the finest musicians, enabling him to build an ensemble capable of executing programs almost as varied as those of a symphony orchestra. The Sousa Band became the standard by which American bands were measured. It caused a dramatic national upgrading in quality.

Sousa's fame was also spread by the success of his compositions. Such marches as "The Stars and Stripes Forever", "El Capitan", "Washington Post", and "Semper Fidelis" are universally acknowledged as the best of the genre. Sousa said a march "should make a man with a wooden leg step out", and his surely did.

First rate salesmanship, learned from the musical theater, was another key to the success of his public concerts. Sousa pleasingly packaged classical standards and orchestral treatments of popular fare, establishing a standard style for Pops concerts of American symphonies. Sousa never spoke at his concerts, preferring non-stop music that spoke for itself. His band played "Parsifal" excerpts ten years before the opera was introduced at the Metropolitan Opera, yet combined it with such fare as "Turkey In The Straw". This audience-friendly programming ultimately did more to champion good music than the work of any other American orchestra of the era.

Sousa was also an innovator. He astounded Europe by introducing ragtime on his 1900 tour, touching off a fascination with American music which influenced such composers as Debussy, Ravel, Stravinsky, Grainger and Milhaud.

The principal commodity Sousa sold was pride in America and American music. Due to his efforts, American music won world acclaim for the first time. A popular, but erroneous, tale even arose that Sousa had changed his original name of "So" by adding USA, the initials of his beloved country.

For decades Sousa's visits were a special event for America's cities. Invariably he was met at the station by an assemblage of high school bands, the mayor, and all manner of dignitaries. Preceding his performance he would briefly conduct the city's combined high school bands. Receptions were held in his honor, he was asked to speak on the radio, and he was given the key to the city.

Before radio, improved electronic records, and finally, the miracle of talking pictures, "Sousa and his Band" had already become one of America's greatest musical attractions. From his first national tour in 1892 to his last performance in 1932, Sousa and his Band were famous for their musicality, typicality, swift pace, and joyous spirit. In America's golden age of bands, Sousa's Band and his music were pre-eminent.

SOUSA'S MARCHES, AS HE CONDUCTED THEM

Sousa conducted his music with his own players more often than any composer in history. When he wrote a new march the published parts were thickly orchestrated with outdoor marching in mind. Sousa's Band, however, was exclusively a concert band, playing mainly in concert halls, theaters and opera houses. Therefore, during the first rehearsal of a newly composed march, Sousa would verbally indicate various changes to his players, radically altering the orchestration for indoor performance. The changes included deletions of doublings, octave switches, changes of texture, dynamics and accents. The repeated strains were reorganized to enhance the progression of musical ideas. All of the changes served to build toward the march's grandioso finale. These alterations developed in the daily give and take between the composer/conductor, his virtuoso musicians, and the audiences. The process allowed the march to reach its fullest concert-hall potential, which then shortly settled into a standard procedure for the march. This created the "Sousa sound". It made Sousa's performances of his own music unique.

When a march had proven to be a hit, it was added to the Sousa encore books — a bound volume of 100 popular encore selections. From these 100, eight to ten were chosen for performance at each concert. Sousa's altered performance versions of his marches remained fairly constant through the years, even though the players continued to read the music from the original heavily orchestrated and largely unmarked(!) march sized parts. New members learned Sousa's orchestration style by ear and by word of mouth from their older "side-partners." While the changes are sometimes difficult to pinpoint, they must be considered authentic clues to the accurate concert interpretation of Sousa's music. They are essential to its fullest realization.

These Sousa performance practices offer numerous musical rewards. There is a freshness of texture, shading and dynamics. The trimming of instrumentation allows some parts of the march to become more delicate and dance-like, reminding one of Sousa's origins as a violinist, and recalling the European "light-music" traditions of Sousa's idols, Arthur Sullivan, Johann Strauss and Jacques Offenbach. The lightness of texture illuminates the powerful "battle scenes" and grandioso finale which conclude the march. The alterations heighten architectural form, greatly enhancing the total effect of the composition. Sousa's marches, in their sophisticated concert versions, rival similar compositions by Sullivan, Strauss and Offenbach

Clues abound for the verification of Sousa's unwritten "secret arrangements". They include recordings of the Sousa Band, one lone published example, information passed on by band members, and secondary sources such as bandmasters of the time who sought out Sousa or his players for knowledge of their performance practice

James Smart's "The SOUSA BAND, A Discography", attributes 1166 Victor Talking Machine record titles to Sousa's Band. Of those issued, only six were led by Sousa. The best known: "Nobles of the Mystic Shrine", "Sabre and Spurs", "Solid Men to the Front" and a radio broadcast of "The Stars and Stripes Forever", all reveal precisely the orchestration changes reported by Sousa's contemporaries. Sousa's biographer, Paul Bierley, suggests that the March King personally approved every disk, whether or not he was the conductor. Many Sousa Band recordings led by other conductors—from the earliest cylinder recordings until the electrical recordings of the late 20's—reveal orchestration changes similar to those confirmed by other sources.

A comparison of the published indoor and outdoor versions of the march from the operetta "The Free Lance" provides a rare corroboration of Sousa's "changes". The marching band edition, as usual, is thickly orchestrated and doubled, but the concert version, meant for indoor performance, and published in large parts as the finale to the "Selections from "The Free Lance", uses the lighter orchestration style often attributed to Sousa's indoor performances. The process also worked in reverse. For his concert music, Sousa often added doublings when the band played out of doors!

Edmund Wall, principal clarinetist from 1926 until Sousa's death in 1932, affirmed to this writer the general accuracy of reports of Sousa's reorchestration. Since many of Sousa's instructions were given to one section at a time, the rest of the band would often be unaware that any change had occurred. Some deletions and changes were accomplished with a quick visual gesture from the conductor and would remain for ever more. A few of these ideas may be also be confirmed by a small number of pencil markings surviving in the Sousa Band encore books. These are located in the library of the United States Marine Band. Most of the changes were of a simple nature and did not require rewriting. However, for some marches Sousa did add special parts for bells and harp. These are also preserved in the Marine Band Library. According to Mr. Wall, once the march settled into a satisfactory performing pattern, Sousa rarely made subsequent changes.

Today, these ideas also live in the contemporary performance practice of the marvelous Allentown Band. They began to play the marches in the Sousa style during his lifetime and continue to do so today. The band, which was conducted from 1925-75 by Albertus Myers, a former Sousa cornetist, has maintained their tradition section by section in the same aural and oral manner used by the Sousa Band — older members pass the information to younger ones, and all play from unedited parts.

A number of prominent college band directors, including Austin Harding and Mark Hindsley at the University of Illinois and Raymond Dvorak at University of Wisconsin made an effort to emulate Sousa's concert orchestrations, and thus preserve the Sousa sound. In the 1960's, Frank Simon, who had been Sousa's solo cornetist and assistant conductor, supervised a remarkable two volume record series for the American School Band Director's Association. Extensive program notes with these recordings detail Simon's memory of Sousa's performance practice.

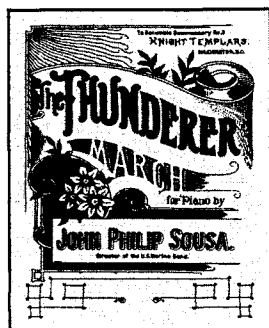
It is strange that Sousa altered his published music so greatly. However, it is even more mysterious that since his death attempts by such dedicated conductors as Simon, Hindsley and Dvorak to restore Sousa's concert arrangements, and make his "secrets" public, have had so little general influence. Although most of today's Sousa performances are indoors, publishers have resisted re-issuing the music as it was originally played by Sousa. The vast majority of today's performances and recordings use the marching band "outdoor" editions.

Sousa's marches are America's classical music....if a classic composition is defined as music that each generation rediscovers as valuable, and if "classical" refers to an ideal compositional realization within strict, but pleasing forms. Sousa, although he lived in the romantic era, may well be regarded as one of America's pre-eminent classical composers.

Sousa's true place in music history will not be fully established until the public once again hears the original arrangements and performance practice of the March King and his band.

The Thunderer (1889)

*Historical note from Paul E. Bierley's
"John Philip Sousa", a Descriptive Catalog of His Works"*



Other than the fact that Sousa's "thunderer" was undoubtedly a Mason, his identity may never be revealed. "The Thunderer" march was dedicated to Columbia Commandery No. 2, Knight Templar, of Washington, DC, and it was composed on the occasion of the Twenty fourth Triennial Conclave of the Grand Encampment. The conclave was held in October, 1889, and was sponsored by Columbia Commandery No. 2. Sousa had been "knighted" in that organization three years earlier.

"The Thunderer" was Mrs. John Philip Sousa's favorite march. This was revealed by their daughter Helen, who also surmised that the "thunderer" might have been her father's salute to the London Times, which was known as "the thunderer." It has since been determined that Sousa probably had no association with the newspaper at that time, however. The "thunderer" might have been one of the men in charge of making arrangements for the 1889 conclave—in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

In the second section of the march, Sousa included an adaptation of an earlier trumpet and drum piece, "Here's Your Health, Sir!" which he had written for The Trumpet and Drum (1886).

*Excerpt from "Here's Your Health, Sir!",
from Sousa's Trumpet and Drum*

No. 5. HERE'S YOUR HEALTH, SIR!

Drum and Bugle Corps parts in Sousa marches

From the 1880's throughout the early 1900's, many American marching bands carried a compliment of bugles (in a variety of keys) as well as a line of regimental drums. American publishers, wishing to capitalize on this, often doubled their band editions "with regimental trumpets and drums". The most famous march composer of that time (even respecting Sousa's popularity) was D.W. Reeves, conductor of the excellent American Band in Providence Rhode Island. Reeves was a well known exponent of marches with added bugles and drums. In fact, his most famous march "2nd Conn Regiment National Guard" has a very important part for bugles and regimental drums.

Existing records in the U.S. Marine Band archives do not indicate that Sousa's Marine Band carried a separate bugle and drum section for marching, but his dedication on the Thunderer score suggests the bugles parts were added for a specific reason.

Masonic bands were the rage during the 1880's. Most masonic lodges, Knights Templar and Grottos had their own bands. Competition between these groups was keen. Even as late as the 1960's, Shrine bands remained very competitive in several major cities.

Sousa's march, "The Thunderer" was written for the Columbia Commandery, of which he was a member. Paul Bierley has speculated that Sousa's "Thunderer" may have been a nickname for Myron M. Parker, organizer of the Twenty-fourth Triennial Conclave of the Grand Encampment for which the "Thunderer March" was written. As many bands would have been parading for this event, Sousa, no doubt wishing to capitalize on the bugles and drums these bands carried, composed the interesting bugle and drum part. The piece was soon published by Harry Coleman of Philadelphia.

While Sousa's own concert band did not have bugles, his US Navy Band at Great Lakes Ill, did carry many bugles. nor did they apparently even cue the bugle part for trumpets or cornets, the "Thunderer" was played often by this band "on the march." The only recording of the "Thunderer" with Sousa himself as conductor was made with the Philadelphia Rapid Transit Band in the 1920's. It is interesting to note that this band also carried a large compliment of bugles and regimental drums.

Due to it's historical significance, and because Sousa used these parts in performances with bands other than the his own, the editors have included them in the present edition.

Performance Suggestions Introduction

Example #1:

Sousa created one of the most memorable march introductions ever written by using two simple unison scales in mirrored contrary motion.

Do not overlap this passage. Be sure the opening is never more than forte. Allow the contrary motion of the crescendo to achieve its most natural effect. Some conductors might wish to ask the brass and percussion in particular to begin the passage at mf.

There is a dramatic rest at the end of the introduction. Wait for the last possible moment to start the next strain.

First Strain

Example #2:

m. 5 The trill should be expressive and playful. Urge the players to trill through the full value of the bar, evenly and with sustained intensity, but with maximum velocity. At the end of the trill, ask for a slight crescendo as the grace notes flip toward the resolution of the trill.

m. 6,7 Keep the staccatos short. End the trill with clean, precise releases. This passage is the epitome of what old-time bandmen often called “a snappy march”.

Repeat of First Strain

Example #3:

m. 21 In the counter melody, keep the dotted quarter and dotted halves very long and slightly fuller, contrasting them with lighter, short and more distinct quarter note values. Emphasize the rugged squareness of the rhythmic interaction, including the afterbeats, which are more pronounced here than normal.

Second strain

Example #4:

This sturdy, well known bugle call was taken from Sousa's earlier bugle study piece “Here's Your Health, Sir”. It should be played with brilliance, verve and ringing marcato attacks.

Repeat of the Second strain

In the woodwind parts, once again employ the idea of long dotted notes with extra weight, contrasting them with short, sparkling quarter note staccatos. Snap out the dotted quarter-eighth rhythms into the clear but light eighth notes that follow. All quarters and eighths are constantly very staccato. Try to maintain a roughly equal contrapuntal balance between the three concurrent themes.

Trio

Example #6:

In terms of emphasis and rhythm, this can be a difficult tune to interpret. It is helpful to recall that the phrase direction of Sousa's time and greatest weight of tone often would be aimed toward the longest note in the phrase, ie in this case, the last note of the phrase. On a micro level, this same idea applied to the relationship between the dotted quarters and eighth notes. The longer dotted quarter getting the emphasis, not the eighth as is common today. This approach can help to spin the phrase more gracefully toward its conclusion. The more modern approach, but one that is far less effective, would be to have the extra weight and singing tone applied only to the beginning of the phrase, and the eighths in the dotted rhythms propelled with full expressive power.

Emphasize the movement of the bass line. It always occurs against the longer melodic notes, and serves to move the piece forward just at those moments when the melody is sitting still.

Trio repeat (Trio II)

As the overall volume diminishes on the repeat, slightly raise up the relative balance of the horn afterbeats against the melody. This technique creates an illusion of added life in the softer playing.

Dogfight

The four square rhythms here are a great part of the musical attraction. The cornet fanfare figures should be played ruggedly, with a good marcato attack and in perfect rhythm. Keep the eighth notes light in the response in the woodwinds, horns, euphoniums and tubas.

Example #7:

Example #8:

The quarters should remain equal in m. 96. They are often rushed.

Trio III Trio IV (Grandioso)

The same phrasing concepts will apply to the brass here as in Trio I. Encourage players to sustain the ends of phrases to maximum value.

Tempo “The Thunderer” can be highly effective at the historic regimental tempos of half note equals 112 or 116.

Drum rolls When the tempo is slower than half note equals 120, open seven stroke rolls are preferred over six strokes.

USE OF PERCUSSION

Snare Drum The Snare Drum has changed more radically both in sound and pitch during the twentieth century than any other band or orchestral instrument. The head tension is far greater, producing a tighter sound. The pitch has risen. Most heads have been changed in material from skin to synthetic material. The snares have evolved from gut to wire, or a variety of cables, all of which have added considerable tonal brightness to the sound. In band drumming, the instrument has also become more shallow in depth, giving it a higher resonant pitch. During the 1920's and '30's snare drums of 8" or deeper were common in the concert band. Heads were made of skin, and gut snares were in common use. Today the 6 1/2" drum (or shallower) with plastic heads, and metal snares has become standard.

If one wishes to hear snare drum in a performance of Sousa's scores as he characteristically heard it in his time, some modifications in equipment will be very helpful.

Heads If skin heads are not available, especially for the batter head, modern synthetic heads (heads with spun laminated polyester strands) produce a tone that most closely matches the original skin heads. These heads are sold by such brand names as “FibreSkin 2 or 3”. For the snare head, clear modern plastic heads work very effectively.

Head tension should be as low as practical, allowing the resonant pitch and tone of the drum to blend with the French horns rather than with the trumpets. Since this lack of tension lowers the “spring” of the stick rebound, the drumming style becomes more open and “rudimental”.

Examination of any Sousa march score will show the snare drum is almost always used to reinforce the harmonized after beat rhythms of the French horns, or to emphasize important cadential passages with open rolls.

If a deeper snare drum is not available, try doubling a concert snare drum, played very lightly, with a parade drum. The parade drum alone may sound too “thick”, but the combination of both may be satisfactory.

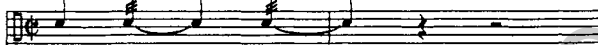
Since 8" X 14" concert drums, a size between the concert snare and field drum, and similar in style to those in Sousa's era, are once more becoming available, conductors may also wish to investigate this option. This deeper 8", 9" or 10" concert snare is also very effective in much other traditional band music, and in many classic concert band works predating World War II.

Rolls In the band of Sousa's time, long drum rolls were always played "open" rather than closed. The open roll is an acoustical "dotted line", creating openings in tone which allow harmonic pitches of the band to sound through. Conversely, modern closed rolls are opaque in sound, tending to obscure or cover other important musical materials.

Snares In today's drumming, the traditional gut snares of Sousa's time have nearly disappeared, except perhaps for the equipment of some leading orchestral drummers. Many bands currently use either wire snares or "cable" snares. Conductors who make an effort to install gut snares for Sousa marches will be rewarded with a richer tone quality, better musical blend, and find it much easier to maintain good snare drum balance. Gut snares more naturally match the tone quality of the other pitched wind instruments than do metal or synthetic snares. Coating gut snares with polyurethane will help protect against the kind of temperature and humidity changes that years ago contributed to their fall from grace.

The rolls found in the final strain of "The Thunderer," and in many other Sousa marches, have generated a great deal of discussion, and even have sparked controversy. These rolls are notated as starting on the upbeat, having one-half beat in length, and resolving on the following beat.

from m. 102 (Second time) to the end.



As long as the tempo remains less than half note equals 120 the editors recommend that these rolls be played as open seven stroke rolls. At march tempos of 120-130, the standard five stroke rolls do not have sufficient duration to begin on the upbeat and resolve to the downbeat. At these tempos the six stroke roll is appropriate. Employ open five stroke rolls at tempos over 130.

Five Stroke Roll

Six Stroke Roll

L RLIRr L RLIRr L

Capital letters indicate primary strokes
Small Case letters, rebound strokes

Seven Stroke Roll

Sousa's use of marcato accents in the rolls of his marches - sometimes placed over the upbeat, and sometimes over the downbeat - can be misleading. They are a very simple outgrowth of sticking and phrasing. Sousa himself, to describe the sound he wanted, simply used the term "fill up the beat." Both the start and the finish of the roll have a very slight emphasis, lightly outlining the outer edges of the rhythm. The roll should have a sense of phrasing that gently pulls toward the downbeat pulse. Avoid rolls that are strongly accented, either at the beginning or the end.

The tempo of the rolls should mesh precisely with the after beats of the French horns and often the lower trumpets, and conclude exactly on the downbeat.

Cymbals. Heavy, dark cymbals work best for "time" since they make a sound with a very clean and clear beginning.

Historically, in Sousa's Band, the cymbals and bass drum were played by a single player, August Helmecke. Helmecke used heavy 16"

cymbals which were attached to his bass drum, doubling the bass drum and cymbal notes in the part. He played cymbal "solo" notes (solos where the cymbals played alone) by hitting the upturned inside of the cymbal with his padded bass drum beater. Other major cymbal accents were doubled by the snare drum player, who would use his snare drum stick to strike a suspended cymbal located adjacent to his drum.

For modern bands who do not have the opportunity to develop this sort of historical approach, the editors suggest that separate players may be used for bass drum and cymbals. 16" heavy cymbals are perfect for doubling "the time" of the bass drum, but the accented crashes with these smaller cymbals are less satisfactory, leading many bands to use 17" or 18" cymbals to produce both the "time" and the accents. The newer "Germanic" cymbals are often ideal for march performances. Avoid cymbals larger than 18" for this purpose, since the "time" is rarely clean enough, and the added weight makes them difficult to control. If two cymbal players are used, one player could play the "time" with a set of smaller, heavy cymbals....16", while the second one might add somewhat lighter and larger cymbals for the major accents, since this adds extra splash, sizzle, ring and excitement. However, two players should not double the "time", nor should the player with the smaller cymbals attempt to double the loud accents. With the New Sousa Band, in the quiet strains of the marches, to enhance both color and balance, we do not double bass drum with cymbals, especially where the woodwinds are carrying the lead melody.

Bass Drum. Bass drums should be no smaller than 34" or larger than 38". Drums smaller than this size do not produce sufficient depth of tone for the accents. The larger 40" drums do not permit sufficient clarity of attack. For march performances, avoid bass drums with rubber suspensions for the performance of marches. The moving nature of suspended drums interferes with clarity of attacks. The bass drum stand should be low enough to allow for the knee to be used for damping when required.

Bass drum heads should be preferably made of skin, but as with the snare drum, FibreSkin 2 or 3 heads will produce the closest sound to natural skins and require the least care and upkeep. Smooth plastic bass drum heads will not properly blend with surrounding pitched bass lines. When one skin head is available, use it on the beating side of the drum.

In Sousa's Band, and in the New Sousa Band, the bass drum and cymbals were always played by one player using an attachment. This difficult technique, when mastered, produces the most ideal, effective and characteristic sound for the performance of Sousa's marches.

Balance. If percussion are treated as colorful accompaniment to the pitched rhythms of the ensemble, the instruments will provide the most handsome sound. If the percussion are used as a metronome, or as a strong grid to force the pitched instruments into proper rhythm, they will sound harsh and overbearing. The best snare drum sound will come from listening and matching the French horn line. The best bass drum sound must come out of the tuba part. Percussion accents will always sound best when they appear to come out of pitches, and sound most harsh when they precede them.

CLARINET, CORNET/ TRUMPET BALANCE

John Philip Sousa favored a treble-bass balance for his band that resembled the 19th century symphony orchestra. In other words, a strong treble, a lighter mid-range and a strong bass. A diagram of this balance would look like an hourglass rather than the modern ideal of a pyramid. Based on a study of Sousa's encore books, the player's parts were distributed in the following manner:

Bb Clarinets

<i>Eb Clarinet</i>	0 or 1 player (2 in early years)
<i>Clarinet 1</i>	14 players
<i>Clarinet 2</i>	5 players
<i>Clarinet 3</i>	4 players
<i>Eb Alto Clarinet</i>	0 or 1 player
<i>Bb Bass Clarinet</i>	1 or 2 players

For this new edition of “The Thunderer” March the editors recommend using at half or more of the first clarinet section on the first part. Some of the intonation problems that come from doubling in the high ranges are actually improved by using more players. This process will also enhance the equality of woodwind sound against the brass section. The New Sousa Band, with a nine player section, uses 5-1st clarinets (one doubles Eb), 2-2nd’s and 2-3rd’s. The use of cornets will also help equalize the woodwind/brass balance in a manner closer to that employed by Sousa.

In later years Sousa wrote parts for Cornet 1, Cornet 2, and Trumpets (1/2). For “The Thunderer” March for a section with eight players, the parts would be divided as follows: (see right)

Cornets/Trumpets

<i>Cornet 1</i>	<i>Cornet 1</i>
<i>Cornet 1</i>	<i>Cornet 1</i>
<i>Cornet 2</i>	<i>Cornet 1</i>
<i>Cornet 2</i>	<i>Cornet 1</i>
<i>Cornet 3</i>	<i>Cornet 2</i>
<i>Cornet 3</i>	<i>Cornet 2</i>
<i>Trumpet 1</i>	<i>Trumpet (upper divisi)</i>
<i>Trumpet 2</i>	<i>Trumpet (lower divisi)</i>

For this new edition the editors recommend using at least 2/3 of the cornet/trumpet section on the Cornet 1 and 2 parts. The New Sousa Band with an eight player section uses 4 Cornet 1 (alternating in pairs except for the final grandioso, 2 Cornet 2, 1 Cornet 3 (Trumpet) and 1 Cornet 4 (Trumpet)

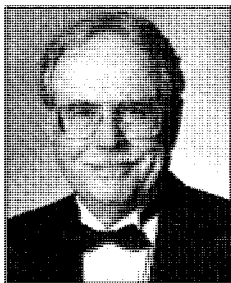
EARLY TWENTIETH CENTURY PERFORMANCE STYLE

Knowledge of turn of the century style, that is to say the natural playing inflections used by performers during Sousa’s time, a style clearly in Sousa’s mind as he composed, can be enormously helpful in realizing the full potential of Sousa’s music, as well as for performing the compositions of other classical and march composers of his period.

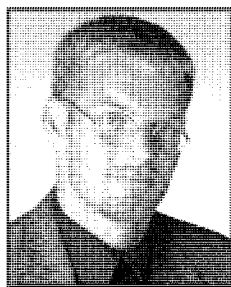
There are striking differences between late 20th century performance style and playing common in the early years of this century. These differences apply to all instrumental music, band or orchestral. Some of these changes are detailed below:

	<u>Early 20th Century</u>	<u>Late 20th Century</u>
DYNAMICS	Melodic volume is differentiated according to note length. The rule was “longer is louder”, and louder also meant a fuller tone.	Note volumes are the same within a given dynamic
ACCIDENTALS	Accidentals on strong beats were always accented by giving these notes added depth and intensity of tone, a type of “Viennese accent”.	Accidentals are not accented
PHRASING	The longest note in a phrase was often the most important. Short notes were almost never given as much importance.	Phrasing is often unrelated to note values, although—short fast notes are sometimes given added emphasis
NOTE LENGTH	Long melodic notes were sustained as long as possible. They were seldom shortened, even when they preceded a short note.	Long melodic notes are often “spaced” at the end.
STACCATO	Very short, light tone and distinct.	Longer in length and with fuller tone
GRACE NOTES	Grace notes were played with a very light tone, played late, and as quickly as possible, and very closely connected to the following note.	Grace notes are played with a fuller and more intense tone, and are often slightly distanced from the note that they are “gracing”.
BALANCE	Sousa’s balance was an “hourglass” shape, lighter in the middle, and fuller in treble and bass.	Pyramidal or even vertical balances

THE ARRANGERS



Keith Brion is the conductor of his own New Sousa Band, and is a frequent guest conductor of major and regional symphony orchestras and leads the Symphonic Band at San Jose State University. He is a former band director at Yale University. He has recorded with his New Sousa Band, the Rochester Philharmonic, the Stockholm Symphonic Wind Orchestra and the university bands at Ohio State and Michigan State.



Loras Schissel is currently on staff of the Music Division at the Library of Congress. He is the founder and conductor of the Virginia Grand Military Band, and is active as a band conductor and clinician. In 1998, the Cleveland Orchestra named Schissel the conductor of the Blossom Festival July 4th concerts. Long an avid Sousa scholar, he also serves, along with his colleague Keith Brion, as an official editorial advisor to John Philip Sousa Inc. He is a native of New Hamp-ton, Iowa, having pursued musical studies at the University of Northern Iowa.

FOR MORE INFORMATION ABOUT SOUSA

For further reading, consult "John Philip Sousa, American Phenomenon", by Paul E. Bierley 1973; "Marching Along", the autobiography of John Philip Sousa, edited by Paul E. Bierley 1994; both from Integrity Press, Westerville OH.

For additional reading: "The Natural Laws of Musical Expression" 1894, Hans Schmitt, Professor of Music, Vienna Conservatory, Clayton F. Summy, Chicago; "Expression in Music" by VanderCook, 1926, Rubank; "Early Recordings and Musical Style-Changing tastes in instrumental performance, 1900-1950", Robert Philip, Cambridge University Press, 1992.

CREDITS

The editors wish to acknowledge the following for their cooperation in the preparation of these editions:

- The John Philip Sousa Collection at the Univ. of Illinois Library, Champaign-Urbana
- The Library of Congress, Music Division
- The Library of the United States Marine Band
- John Philip Sousa Inc., John Philip Sousa IV, President
- Integrity Press, Westerville, Ohio, Paul E. Bierley, Editor
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- Calligraphy - Grawemeyer Industries

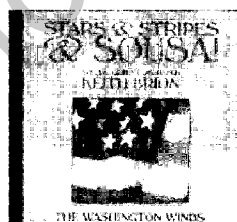
INSTRUMENTATION

Full Conductor Score	1
C Flutes/Piccolo	10
1st & 2nd Oboe	2
1st & 2nd Bassoons	2
Eb Clarinet	1
1st Bb Clarinet	3
2nd & 3rd Bb Clarinets.....	6
Eb Alto Clarinet	1
Bb Bass Clarinet	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	2
Bb Tenor Saxophone.....	1
Eb Baritone Saxophone	1
1st Bb Cornet	2
2nd Bb Cornet.....	2
3rd & 4th Bb Cornets	4
Optional Regimental Trumpets in Bb.....	2
1st & 2nd Horns in F	2
3rd & 4th Horns in F	2
1st & 2nd Trombones	4
3rd Trombones	2
Euphonium BC (Baritone)	2
Euphonium TC (Baritone)	2
Basses	5
Snare Drum/Field Drum	3
Cymbals/Bass Drum	3
Bells	1
Harp.....	1

Source for this Willow Blossom edition This publication is based on the parts played by Sousa's Band. In a few instances the instrumentation or orchestration may differ from other published versions.

WFR137

STARS & STRIPES & SOUSA!



A wonderful new compact disc recording of "The Thunderer March" along with 17 other Sousa classics is available from *Walking Frog Records* exclusively distributed by C.L. Barnhouse Company and available on the net at www.walkingfrog.com. These superlative recordings were made by *The Washington Winds* with Keith Brion conducting. All of the recordings on this compact disc use the editions arranged by Keith Brion and Loras Schissel and should provide an excellent model for bands wishing to perform these compositions in the unique style of the Sousa Band.

Includes: Stars & Stripes Forever, Semper Fidelis, Songs of Grace and Songs of Glory, The Invincible Eagle, Willow Blossoms, The Untitled March, Washington Post, El Capitan, Fugue on Yankee Doodle, Manhattan Beach, I've Made My Plans For The Summer, Free Lance March, Hands Across The Sea, Sabre & Spurs, The Thunderer, Selections from the 'Pirates of Penzance', Liberty Bell March, and Black Horse Troop.

Fl/Picc

Ob 1,2

Bsn. 1,2

Eb Clar

Clar 1

Clar 2,3

Al Clar

Bs Clar

Al. Sax 1,2

Ten. Sax

Bar. Sax.

Cor. 1

Cor. 2

Cor. 3,4

Hn 1,2

Hn 3,4

Trom. 1,2

Trom 3

Euph

Basses

Snare Dr.
Field Dr.

Cym.
Bass Dr

Bells
Reg Trpts

13

13

9 10 11 12 13 14 15 16

21

Fl/Picc.

Ob. 1,2

Bsn 1,2

Eb Clar.

Clar. 1

Clar. 2,3

Al. Clar.

Bs. Clar.

Al. Sax. 1,2

Ten. Sax.

Bar. Sax.

21

Cor. 1

Cor. 2

Cor. 3,4

Hn. 1,2

Hn. 3,4

Trom 1,2

Trom 3

Euph

Basses

Snare Dr

Field Dr

Cym.

Bass Dr

Bells

Reg Trpts

This page contains the musical score for measures 25 through 32. The instruments listed on the left are: Fl./Picc., Ob. 1,2, Bsn. 1,2, Eb Clar., Clar. 1, Clar. 2,3, Al. Clar., Bs. Clar., Al Sax 1,2, Ten Sax., Bar. Sax., Cor. 1, Cor. 2, Cor. 3,4, Hn. 1,2, Hn. 3,4, Trom. 1,2, Trom. 3, Euph., Basses, Snare Dr., Field Dr., Cym., Bass Dr., and Bells Reg. Trpts. The score includes various musical notations such as trills (tr), accents (>), and dynamic markings like *u2*. A box containing the number '29' is placed above the Fl./Picc. staff at the beginning of measure 29. A large, semi-transparent watermark reading 'For Reference Only - Not for Performance' is overlaid diagonally across the entire page.

45

Fl./Picc.

Ob. 1,2

Bsn 1,2

E♭ Clar.

Clar 1

Clar. 2,3

Al. Clar.

Bs Clar

Al. Sax. 1,2

Ten. Sax.

Bar. Sax.

This section of the score covers measures 41 through 48. It includes staves for Flute/Piccolo, Oboe 1 and 2, Bassoon 1 and 2, E-flat Clarinet, Clarinet 1, Clarinet 2 and 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The notation is mostly rests, indicating that these instruments are silent during this passage.

45

Cor. 1

Cor. 2

Cor. 3,4

Hn. 1,2

Hn. 3,4

Trom. 1,2

Trom. 3

Euph.

Basses

Snare Dr
Field Dr.

Cym.
Bass Dr

Bells
Reg Trpts.

This section of the score covers measures 41 through 48. It includes staves for Cor 1, Cor 2, Cor 3 and 4, Horn 1 and 2, Horn 3 and 4, Trombone 1 and 2, Trombone 3, Euphonium, Basses, Snare Drum, Field Drum, Cymbals, Bass Drum, Bells, and Regular Trumpets. The brass instruments have active parts, while the percussion instruments have specific rhythmic patterns indicated by 'x' marks.

Fl./Picc. 61

Ob. 1,2

Bsn. 1,2

E♭ Clar

Clar 1

Clar 2,3

Al. Clar.

Bs. Clar.

Al. Sax. 1,2

Ten. Sax.

Bar. Sax.

Cor. 1 61

Cor. 2

Cor. 3,4

Hn. 1,2

Hn. 3,4

Trom. 1,2

Trom. 3

Euph.

Bases

Snare Dr X X X X X X X X X X X X X X X X

Field Dr

Cym. Bass Dr.

Bells

Reg. Trpts.

57 58 59 60 61 62 63 64

Flute *tacet 2x*
Piccolo *tacet both x*

69

Fl/Picc *mf*

Ob. 1,2 *mf* *mf - p*

Bsn. 1,2 *mf* *mf - p* *u2*

E♭ Clar. *mf* *Tacet 2x*

Clar. 1 *mf* *mf - p* *lower notes 2x*

Clar. 2,3 *mf* *mf - p* *u2* *lower notes 2x*

Al. Clar. *mf - p*

Bs. Clar. *mf - p*

Al. Sax 1,2 *mf* *mf - p* *u2*

Ten. Sax. *mf* *mf - p*

Bar. Sax. *mf - p*

69 *Tacet 2x*

Cor. 1 *mf* *Tacet 2x*

Cor. 2 *mf* *Tacet 2x*

Cor. 3,4 *mf* *Tacet 2x*

Hn. 1,2 *mf - p*

Hn. 3,4 *mf - p*

Trom. 1,2 *mf* *Tacet 2x*

Trom. 3 *mf* *Tacet 2x*

Euph. *mf* *mf - p*

Basses *mf - p*

Snare Dr. *X X X X X X X X* *F D* *Tacet 2x* *mf*

Field Dr. *Tacet 2x*

Cym. Bass Dr. *mf* *B D only*

Bells *Bells* *2nd x only*

Reg. Trpts *(concert pitch)* *p*

Fl./Picc.

Ob. 1,2

Bsn. 1,2

E♭ Clar.

Clar. 1

Clar. 2,3

Al. Clar.

Bs. Clar.

Al. Sax. 1,2

Ten. Sax.

Bar. Sax.

Cor. 1

Cor. 2

Cor. 3,4

Hn. 1,2

Hn. 3,4

Trom. 1,2

Trom. 3

Euph.

Basses

Snare Dr.
Field Dr.

Cym.
Bass Dr.

Bells
Reg. Trpts.

77

77

Fl/Picc.

Ob. 1,2

Bsn 1,2

E♭ Clar.

Clar. 1

Clar. 2,3

Al. Clar.

Bs. Clar.

Al. Sax 1,2

Ten. Sax.

Bar. Sax.

Cor. 1

Cor. 2

Cor. 3,4

Hn. 1,2

Hn. 3,4

Trom. 1,2

Trom. 3

Euph.

Basses

Snare Dr.

Field Dr.

Cym.

Bass Dr.

Reg Trpts.

Bells

p

a2

play

Tacet

Bell's Tacet at Fine

Opt Regimental Trumpets in B♭

87 Both Play

Fl./Picc. *f*

Ob. 1,2 *f*

Bsn. 1,2 *ff* *f*

E♭ Clar. *f* play

Clar. 1 *f*

Clar. 2,3 *f*

Al Clar. *ff* *f*

Bs. Clar. *ff* *f*

Al Sax. 1,2 *f*

Ten. Sax. *ff* *f*

Bar. Sax. *ff* *f*

87 play

Cor. 1 *ff* play

Cor. 2 *ff* play

Cor. 3,4 *ff*

Hn. 1,2 *ff* *f*

Hn. 3,4 *ff* *f*

Trom. 1,2 *ff* *sfz*

Trom. 3 *ff* *sfz*

Euph. *ff* *f*

Basses *ff* *f*

Snare Dr. +FD *f*

Field Dr. *f*

Cym. Bass Dr. *f*

Reg. Trpts. *ff*

95

Fl/Picc. *ff* (1x)

Ob 1,2 *ff* (1x) *div*

Bsn. 1,2 *ff* (1x)

E♭ Clar. *ff* (1x)

Clar. 1 *ff* (1x)

Clar. 2,3 *ff* (1x)

Al. Clar. *ff* (1x)

Bs Clar. *ff* (1x)

Al Sax 1,2 *ff* (1x) 2 1

Ten Sax *ff* (1x)

Bar Sax *ff* (1x)

95

Cor. 1 *ff* (1x)

Cor. 2 *ff* (1x)

Cor. 3,4 *ff* (1x)

Hn 1,2 *ff* (1x)

Hn. 3,4 *ff* (1x)

Trom. 1,2 *ff* (1x) *a2*

Trom. 3 *ff* (1x)

Euph *ff* (1x)

Basses *ff* (1x)

Snare Dr. Field Dr. *ff* (1x)

Cym. Bass Dr. *ff*

Reg. Trpts *ff* (1x)

102 *both tacet 1x* 110

Fl/Picc *ff*

Ob 1,2 *Soli*
p-ff

Bsn 1,2 *p-ff*

E♭ Clar *tacet 1x*
ff

Clar 1 *lower notes 1x*
p-ff

Clar 2,3 *lower notes 1x*
p-ff

Al Clar. *p-ff*

Bs. Clar. *p-ff*

Al. Sax 1,2 *1 p-ff* *2* *u2* *2*

Ten Sax *p-ff*

Bar. Sax *p-ff*

102 *tacet 1x* 110

Cor. 1 *ff*

Cor. 2 *tacet 1x*
ff

Cor. 3,4 *tacet 1x*
ff

Hn. 1,2 *p-ff*

Hn. 3,4 *p-ff*

Trom. 1,2 *tacet 1x*
ff

Trom 3 *ff*

Euph *p-ff*

Basses *p-ff*

Snare Dr. *Γ D 2+ only*
p-ff

Field Dr. *p-ff*

Cym. *p-ff*

Bass Dr *p-ff*

Reg Trpts. *tacet 1x*
ff

102 103 104 105 106 107 108 109 110

FL/Picc.
Ob. 1,2
Bsn. 1,2
Eb Clar.
Clar. 1
Clar. 2,3
Al. Clar.
Bs Clar.
Al. Sax. 1,2
Ten. Sax
Bar. Sax
Cor. 1
Cor. 2
Cor. 3,4
Hn. 1,2
Hn. 3,4
Trom. 1,2
Trom. 3
Euph
Basses
Snare Dr
Field Dr
Cym
Bass Dr
Reg Trpts.

111 112 113 114 115 116 117 118 119