John Philip Sousa Legacy Series

FULL CONDUCTOR SCORE
WBM-4354-01

Gladiator March

John Philip Sousa

Arranged by
Keith Brion

John Philip Sousa
LEGACY SERIES

Willow-Blossom Music
Distributed By
C. L. BARNHOUSE CO.
205 Cowan Ave West, P.O. Box 680
Oskaloosa, Iowa 52577 USA

GLADIATOR MARCH

John Philip Sousa • Arranged by Keith Brion

Parts List

Full Score 1	1st Bb Cornet 4
Piccolo 1	2nd Bb Cornet.....4
Flutes 10	Bb Trumpets 1 & 2 2
Oboes (1 & 2) 2	Horns 1 & 2 in F 2
Eb Clarinet 1	Horns 3 & 4 in F 2
1st Bb Clarinet 4	Trombones 1 & 2 4
2nd Bb Clarinet.....4	Trombone 3.....2
3rd Bb Clarinet 4	Euphonium B.C.....2
Bb Bass Clarinet.....2	Bb Baritone T.C.....2
Contrabass Clarinet in Bb.....1	Tubas 4
Eb Alto Saxophone 6	Snare Drum/Bass
Bb Tenor Saxophone 2	Drum/Cymbals 4
Eb Baritone Saxophone 1	Triangle/Orchestra Bells 2
Bassoons (1 & 2) 2	

SOUSA LEGACY EDITIONS

"Sousa Legacy Editions" from Willow Blossom Music celebrate Sousa's nearly sixty-year career as a composer and spanning the "golden age of American bands".

In collaboration with the C.L. Barnhouse Co., and the Naxos "Sousa Wind Band" series, Willow Blossom Music is making available many new full score editions of Sousa's unique compositions.

Stylistic decisions for these modern band editions are based on numerous 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, period performance practice and verbal accounts from Sousa's contemporaries.

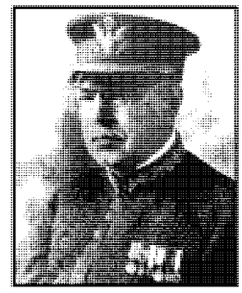
No composer in history ever conducted more performances with his own musicians than did John Philip Sousa. While it would be difficult for any publication to duplicate the sound of the great Sousa Band, these editions strive to make this unique musical legacy accessible for performances by modern bands.

JOHN PHILIP SOUSA–A BRIEF BIOGRAPHY

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 earlier experience had almost totally centered on his role of conductor/concert-master/composer and arranger of orchestras in the American musical theatre of his time. His ever-touring civilian band represented America across the globe and brought music to hundreds of American towns.

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 this vastly improved ensemble won high renown while Sousa's compositions earned him the title of "The March King". With the formation of his own band in 1892, Sousa achieved worldwide acclaim.

As a Washington DC teenager, Sousa received sophisticated European-style 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 Viennese instruction, Sousa standardized the march form as it is known today, brilliantly exploiting its potential. 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 long decades of its existence his band logged over a million miles in an era of train and ship travel. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910-11, which was to become the zenith of the band era.

The Sousa Band became a mainstay in the catalog of the Victor Talking Machine Company. During its 40-year period, 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 there with his band in 1911.

The unprecedented popularity of the Sousa Band came 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 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." 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 with orchestral treatments of popular fare, establishing a standard style for todays 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 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. Because of 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, along with 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 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, topicality, swift pace, and joyous spirit. In America's golden age of bands, Sousa's Band and his music were pre-eminent.

For further reading, consult:

"John Philip Sousa, American Phenomenon", by Paul E. Bierley 1973, Alfred Music;

The Works of John Philip Sousa by Paul E. Bierley 1984;

"Marching Along", the autobiography of John Philip Sousa, ed. Bierley 1994, C.L. Barnhouse Co.; "The Incredible Band of John Philip Sousa" by Paul E. Bierley, University of Illinois Press 2006; "John Philip Sousa's America" John Sousa IV with Loras Schissel, GIA Publ., Chicago 2012; "Making the March King- Sousa's Washington years 1854-1893," by Patrick Warfield, University of Illinois Press 2013.

THE GLADIATOR (1886)*

Nothing among Sousa's memoirs reveals the identity of the "gladiator," but the first printing of the sheet music carried a dedication to Charles F. Towle of Boston. Towle was a journalist who was editor of the Boston Traveller at the time this march was written, but the nature of his association with Sousa is not known.

Sousa's daughter Helen conjectured that her father might have been inspired by a literary account of some particular gladiator. It is unlikely that he would have dedicated a march to gladiators in general because of the ferocity and deeds of inhumanity, but perhaps one noble gladiator who had been a victim of circumstances might have been his inspiration.

There has also been speculation that the march had some Masonic significance, inasmuch as it was written at the time he was 'knighted" in Columbia Commandery No. 2, Knights of Templar, but this lacks substantiation.

For Sousa, "The Gladiator" brought back both happy and unhappy memories. In 1883 he had written the dirge "The Honored Dead" for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. There were so pleased that they asked him to write a quickstep march. He responded with "The Gladiator," but they rejected it. Their shortsightedness cost them dearly: Sousa then sold it to Harry Coleman of Philadelphia, and it eventually sold over a million copies.

"The Gladiator" was the first Sousa composition to reach such wide circulation. He himself was unaware of its popularity until its strains startled him one day while in Philadelphia on business. Many years later he gave this dramatic account:

> "I was taking a stroll along Broad Street. At a corner a hand-organ man was grinding out a melody which, somehow, seemed strangely familiar. As I listened more intently, I was surprised to recognize it as my own 'Gladiator' march. I believe that was one of the proudest moments of my life, as I stood there on the corner listening to the strains of that street organ!.....I was exultant. My music had made enough of a hit to be played on a street organ. At last I felt that it had struck a popular chord."

**Paul E. Bierley "The Works of John Philip Sousa," Integrity Press. Reprinted with permission of the author.*

SOUSA'S "GLADIATOR" STRUCTURE

Gladiator is one of Sousa's earliest marches in what was to later become a standard Sousa form: Introduction, (in this instance a modal first strain) followed by a more powerful second strain, now in major and with a certain "swing." Trio modulating up a fourth featuring a cantabile tune, then a quiet repeat of trio with bells outlining the melody, a battle-like break up strain, trio returning for the third time with a woodwind obbligato, break up strain repeated, starting softly and gradually growing in volume to set up the final grandioso.

"MARCH" TEMPOS: 120 DOES NOT FIT ALL MARCHES!

While modern marches are successfully performed at 120 or even faster, earlier military parade-marches such as Sousa's "Gladiator," composed in 1886 expressly for the parades of the U. S. Marine Band, has a musical "sweet spot" for concert at about 114.

HISTORY OF "OFFICIAL" MILITARY MARCH TEMPOS

While the current "official U. S. Department of Defense" military tempo is set at 120 beats to a minute, this table shows that 120 has not always been the case:

1835-1891	110
1891-1921	120
1921-1939	128
1939-present	120

This information is based on a lecture by American music scholar Raoul Camus at the Association of Concert Bands Pensacola conference, March 1, 2007

During the period when Sousa led the Marine Band (1880-1892) the official marching standard was around 110*.

*(*A notable exception to this earlier 1880's tempo standard would be some of the marches Sousa also conceived as faster "two-step" dances such as his 1889 Washington Post.)*

Gladiator is definitely a march from Sousa's time as leader of The United States Marine Band. Its tempo therefore reflects the marching tempo of the day…110, but for concert performances a slightly faster tempo of 114 for is suggested. Interestingly in 1892, just as Sousa began conducting his own "sit down" concert band the official military marching tempo was raised to 120. After that time Sousa's later marches began to be associated with these faster "official" tempos.

While today's "official military tempo" is still 120, this is not a natural marching speed. Despite current Department of Defense regulations many of today's military bands continue marching at more comfortable tempos ranging from roughly 108 through 116.

Interestingly many of Sousa's marches composed from 1921 through his death in 1932… at a time when the "official military tempo" had been increased to 128… work very well at faster tempos, sometimes approaching 128.

PERFORMANCE SUGGESTIONS FOR SOUSA'S "GLADIATOR MARCH"

INTRODUCTION
To encourage strong after beat entrances conductors should give a strong ictus to beat 2 of measures 1 and 2 and also a strongly focused downbeat in bar 3.

FIRST STRAIN
M. 5 - Piccolo and flute grace notes should be "late and light." In other words the grace notes should begin as late as possible and be played as lightly as possible.

M.'s 6 and 14 - Be sure dotted half notes in the saxes, 2nd cornets, and euphonium are sustained through beat two.

SECOND STRAIN
M. 23 - Hold the dotted half notes in the counter melody (Tenor Sax and trombones until after beat two.

Clarinet Octave writing. In places where clarinets are scored in more than one octave conductors should feel free to assign lower octave parts to clarinet players who will have difficulty playing in their upper ranges.

TRIO AND BREAK STRAINS: Perform as written in the orchestration attributed to Sousa by Frank Simon.

This orchestration is based on the recollections of Frank Simon as verbally dictated by Simon in the 1960's at the request of the American School Band Association. Simon was Sousa's solo cornet and assistant conductor beginning in 1915. The percussion realization in this score was suggested by Brian Holt, percussionist of the Ringgold Band of Reading PA and of the New Sousa Band.

SUGGESTED RECORDINGS
Sousa's Band, Henry Higgins, Conductor, recorded in 1886, Sousa's Marches, The Complete Commercial Recordings, Crystal CD461-3; Keith Brion conducting the Royal Artillery Band Music for Wind Band, volume 6, Naxos 8.559132.

RHYTHMIC DRILLS To create greater metric ease in the performance of Sousa marches, school bands are encouraged to use a variety of rhythmic solfege drills, for instance having the entire group articulate their parts while making a "sizzling air" sound. This activity quickly aids in the development of a more relaxed and natural feeling for the complex rhythmic relationships found in this march. The sizzling technique allows the conductor to make verbal suggestions as problems occur speaking over top of the band's "sizzling" sounds the conductor is able to verbally call attention to rhythm problems as they arise.

Isolating the sensation of rhythm from the act of blowing an instrument produces easy and satisfactory ensemble improvement. Have each performer make a sizzling "hissing" sound, capturing their printed articulations, durations and dynamics but not pitches. Be sure that independent rhythmic parts such as horns and tubas can be heard at all times. By using this drill the group will soon develop a more natural and intuitive feeling for the pulsing ensemble interaction of their written notes. When the exercise has become accurate, the group will return to blowing their instruments with revelatory results.
Curiously good rhythmic ensemble miraculously enhances intonation as well. It is suggested this technique be frequently employed in the study of each new march. If slippage occurs refer back to this drill.

Having a drum or a woodblock play continuous subdivisions during this procedure, or even while the band is playing helps establish more natural feeling for internal rhythm.

WHAT MAKES A MARCH "MARCH"? All about "Oom-pah's.
The essential rhythm of march is the "oom-pah"....a heavy bass line plus harmonized after-beats. This is the physiology of the march.

On the march, the bass part represents the feet and the beat; horns the "foot-lifters and the "after-beats," lifting and swinging the body ahead toward the next step.

Imagine a march with only a bass line. Try marching to this sound, or just sing the bass line while walking. There will be a feeling of heavy movement on that gets increasingly heavier as the steps proceed.

Now try adding after-beats to the bass line. Immediately you feel a sense of lift, buoyancy, and lightness. After-beats energize the lift in one's step, transforming marching from a heavy, plodding affair to a spirit-raising, almost dancing movement. They are the key to the life of the march.

Combined, the bass line and harmonic after-beats are the pitched rhythmic and harmonic architecture of this music. Their importance in realizing the fullest potential of the march should not be underestimated.

Horn after-beats: One can study after-beats through the entire evolution of dance since they are prevalent in almost every dance form.

The French horn scoring in Sousa's marches emanates from a long tradition of energized, dancing after-beat mid-range harmony to be found in the scores of the Strauss family, Offenbach and Sullivan. All of them Sousa's idols. In Sousa's day they were reigning masters in capturing the feeling of dance. Sousa's horn harmonies are usually scored in four voices and cluster around the pitch of middle C on the piano. In the orchestra this same function is given to divisi second violins and violas. It should be no surprise to learn that during Sousa's teen age years he stood at the front of a popular Washington dance orchestra playing his violin and conducting, while at the same time watching the effect of his music making on the dancers. He saw on the spot which variations in style, rhythm and tempo most motivated their movement and sparked their enjoyment.

Performing after-beats: The keys to playing after-beats are shortness of duration, precisely unified attacks and especially their release points. Ask the tubas to play their line and then invite the horns to join in while making very clearly matched the cutoffs of each chord. Rehearsing the horn section with focused emphasis on releasing together will give an extra zing to these wonderfully energizing chords allowing them to most effectively penetrate the sustained textures of the scoring around them. In practicing these passages, encourage the horn and tuba sections to fashion their short notes into longer, more horizontal phrases responding dynamically to their unfolding harmonic movement. Allow the horns to make slight anticipatory crescendos into harmonic anchor points or into important false or surprise cadences. Accidentals in these marches almost always call for slight additional stress and in some cases a little dynamic anticipation.

It is the horn's upbeat rhythm that gives Sousa's marches such delightful lightness, and good humor, adding to the exuberant feeling and lift of the dance.

Bass lines: Sousa's tuba sections were large compared to those in modern bands. In Sousa's music bass-lines should be more prominent than in today's band music. Tubas (not the drums) should provide the basis to project and anchor the accurate rhythm at the forefront of the ensemble sound. They are the primary focus for both rhythm and good intonation.. Although (considering the size of the instrument) it may be natural for a tuba attack to sound late, conversely tubas must be encouraged to project their tone production in a very forward manner in order to rhythmically and harmonically

lead the ensemble. In marches it can be hugely helpful for the conductor to project his or her beat primarily toward the tubas as the primary foundation source for both rhythm and harmony.

Sousa's bass lines have two main functions. First straightforwardly outlining the chordal bass, representing the left-right steps of marchers on parade and generally consisting of a single note on each beat. To enhance the feeling of the march play the first beats (the "left step") slightly louder than the second. The other role of the bass- line in Sousa is contrapuntal. At the mid-point or final cadences of strains he often gives the tubas and other bass instruments wonderful short counterpoints filling out these endings. These allow the treble performers time to breath at the end of phrases before renewing their melody. These brief bass interludes should always be played prominently "soli", one or two dynamics louder than the other "left-right" rhythmic, foundational role of the bass.

Octave doublings: In addition to the many octave doublings in his scores Sousa's tuba section sometimes expanded the doubling of octaves even further in their parts, often for emphasis adding a quiet lower octave underneath the main pitch. These extra doublings when played tastefully and in tune, can enormously enhance the power and depth of the entire tuba section. In sections with an uneven number of players when the tubas are scored in octaves, use fewer players on the bottom than the top notes. The power will more than compensate for disparity with the greater numbers on top. The projection of the Sousa bass line is closer to the balance in rock and roll and other dance music, and is often stronger than the more subdued modern concert band bass balances. For the march finales, the bass should be strong. In other words, "more bass."

Balance: Soft sections: As the music gets softer, allow the relative balance of horns and tubas to become louder in relation to the whole ensemble. This energizes the soft passages, making the music more alive and dance-like. Never allow the horns to rest during these quiet sections since they keep the soft ensemble playing "alive." If horns must rest or empty water, it should be during the louder passages.

Loud sections: It is obviously difficult to hear the horns in ff march tuttis. Sousa understood this. In such places Sousa transferred the backbeat rhythmic harmony responsibilities to his first and second trumpets. This important scoring can be found in the finales of nearly every Sousa march. To balance these trumpet after-beats without interfering with the melody, ask the trumpets to play after-beats at only 80% of the volume of the melodic cornet parts. They must be audible, but should blend very slightly into the background of the main melody. Never quite as loud as the principal tune in the cornets, but never inaudible either.

The pitched harmonic rhythm of the horns and trumpets is the salvation and life of this music. While they should never be at the forefront of the listener's ear, likewise they should never disappear

Role of Percussion: When the process of securing the "pitched rhythm" of the march is complete, add percussion.

For the march to sound its best, pitched rhythm should predominate over non-pitched percussion.

Avoid using percussion as time-keepers. That role belongs to the tubas. Percussion should not form a grid that stifling the pitched music. Instead their function is to add color, definition and excitement to the pitched rhythms of the score.

The snare drum helps horn and trumpet attacks. Rolls enhance cadences.

The bass drum compliments and clarifies tuba's attacks.

The cymbals outline brass attacks.

Orchestra bells augment and highlight woodwind melodies.

If the conductor gives close attention to the interrelationship of the horn and tuba lines to percussion writing by stressing this sort of knowledgeable percussion balance, the attitude of all of these foundational players toward the great significance of their parts will grow and the music will prosper.

USE OF PERCUSSION IN SOUSA'S MARCHES

Location of the section: Percussion should never be located at a great distance from the brass sections or their vital role of ensemble reinforcement will become difficult. Position the bass drum and cymbals and snare drum near the brass and tubas but where the snare drum player can also hear the horns.

Snare Drum: The snare drum has changed more radically 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. Pitch has risen. Heads have evolved from skin to synthetic materials. The snares have changed from gut to wire, or a variety of cables, all adding considerable tonal brightness to the sound. In band snare drumming, the instrument has also become shallower in depth giving it a higher resonant pitch.

During the 1920's and '30's snare drums of 8" or deeper were common to the concert band. 15" drum heads, with naturally lower fundamental pitch were also common. Heads were made of skin. Gut snares were common. Today, higher pitched 6-1/2" X 14" drums (or shallower) with plastic heads and metal snares have become standard.

However the brilliance and projection of today's higher pitched drums along with wire and cable snares and plastic heads cannot duplicate the original sound and wonderfully rich blending qualities of the older skin heads with gut snares. This is exactly why the modern snare drums so often sound "too loud" in Sousa's music.

If conductors wish to hear snare drum sound in their performances as Sousa characteristically heard it in his time, making modifications in equipment will be a huge step toward making the music sound better. One of the primary roles of the snare drum in Sousa is to outline the after-beat chordal attacks of the French horns. For this reason the tuning needs to be lower, close to middle D and less brilliant than the norm for today's modern snare drum. The quickest way for a modern band to begin to transform itself into the era of the "Sousa sound," is to find a snare drum with gut snares and a lower pitched, larger drum, closer to the sound and tuning of Sousa's time.

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

Head tension: This 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 technique then necessarily becomes more open and "rudimental".

Size of Drum: Getting the right snare drum sound is the most important first step toward authentic and satisfying performances of Sousa marches. In the case of Sousa's "Gladiator March" which was originally conceived as a parade march, the use of a parade drum instead of a smaller concert snare drum can be especially effective, or alternatively doubling a concert snare drum with a parade drum.

The musical role of the snare drum: 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 harmonies by enhancing them with open rolls. Since such larger drums as 8" X 14", and 8" X 15," sizes between today's standard concert snare and the larger field drums are once more becoming available, and are similar in style to those in Sousa's era, conductors may also wish to investigate this excellent option. The older, deeper 8", 9" or 10" concert snare drums are also very effective in other traditional band music, as well as in many classic concert band compositions predating World War II. "Small drum" in Sousa's time meant something smaller than a parade drum.

One manufacturer is once again building 8" X 15" concert snare drums in the actual size used by Sousa. 15" drum heads provide lower resonant pitch than 14" heads. The New Sousa Band when performing Sousa marches currently employs a 1923 vintage 8" X 15" snare drum with a skin batter head on top and gut snares.

If a deeper concert snare drum is not available, try doubling a concert snare drum (played lightly) with a parade drum. The parade drum alone may sound too "thick", but the careful combination of both drums may be satisfactory. In many of the marches Sousa composed during his Marine Band era (1880-1892), parade drums can actually be very satisfactory.

Sticks: Sticks in Sousa's time were somewhat heavier than today's concert drumming sticks and so produced a more vibrant sound with the lower tensioned gut snared drums of his time.

Rolls: Rolls in Sousa's marches are always performed with open sticking.

Matched grip vs. Traditional: Besides the usual discussions of the technical merits of matched grip vs. traditional, there is also a difference in sound that should be explored. Matched grip usually requires drum heads placed parallel to the floor, often causing acoustical standing waves between the snare head and the floor....whereas in traditional grip, the sloping of the drum and its stand allows for more resonant reflections to speak from the bottom of the drum.

Snares: In today's drumming, the traditional gut snares of Sousa's time have nearly disappeared from use. Many bands and orchestras currently use either wire snares or "cable" snares. Conductors who make the effort to install gut snares for Sousa marches will be rewarded with a richer tone quality, far better musical blend, and find it easier to maintain good balance. Gut snares more naturally match the tone quality of the other pitched wind instruments. 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.

Cymbals: Heavy, dark cymbals such as those with the "Germanic" designation as well as some of the "hand hammered" newer cymbal models work best for the "time" since they make a sound with a clean and clear beginning. Thinner cymbals have a more spreading sound, obscuring the clarity of attacks.

Playing attached: In Sousa's Band, cymbals and bass drum were historically played by a single player, often the famed August Helmecke. Helmecke used heavy 16" cymbals attached to his bass drum. 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.

Playing Separately: For modern bands who may not have the opportunity to develop this historical attached-cymbal approach, separate players may be used for bass drum and cymbals. 16" heavy cymbals are perfect for doubling "the time" of the bass drum. However with these smaller cymbals playing accented crashes is far less satisfactory, leading many bands to use either 17" or 18" cymbals to produce both the "time" and the accents. Heavy "Germanic" or "Band" cymbals are often ideal for march performances. Lighter cymbals such as those marked "Orchestral" cymbals lack the clarity of attack needed for march performances. Avoid cymbals larger than 18" since cymbals the "time-attacks" are rarely clean enough. Also the added weight makes bigger cymbals quite 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 never double the "time," nor should the player with the smaller cymbals attempt to double the loud accents. If one player is used, he or she should try to emulate the sound of attached playing. After a big cymbal accent in many cases it is best to omit the next beat or two of "time" to allow the cymbals to ring. For large accents, it is the primary role of the cymbals to add excitement and ring as part of the attacks of the brass section. Never allow the cymbals to anticipate these accents. Cymbal players should watchfully coordinate their attacks with the breathing of the brass section.

Playing Time: When playing "time" along with the bass drum, the cymbal sound must appear to reach the audience simultaneously with the actual sound of the bass drum attack, not the motion of the player's arm or, the impact of the beater both of which often come earlier. It is helpful to have these players stand near each other to develop an ensemble feeling for the projection of this sound. Cymbals and bass drum should sound together as if both are being played by the same player.

When do the cymbals play in marches? In order to enhance both ensemble color and balance in the quiet strains of the marches with the New Sousa Band we do not double bass drum with cymbals, especially in passages where the woodwinds are carrying the lead melody. A simple and very effective rule is: "the cymbals do not play if the trumpets and trombones are resting."

Bass Drum: Bass drums should be no smaller than 34" or larger than 38" diameter. Drums smaller than this size do not produce sufficient depth of tone for the accents. 36" is ideal. Larger diameter 40" drums do not permit sufficient clarity of attack. Deeper drums of 16" or 18" width can help produce a good depth of tone. For march performances avoid suspended bass drums. The freely moving nature of suspended drums interferes with the clarity of rapidly repeated attacks. The bass drum should instead sit freely on a low bass drum stand. The stand should be low enough to allow for the knee to be used for damping as required and in the case of using a cymbal attachment the drum should be low enough to allow the player to hit with the upper cymbal just above waist high. The lower cymbal should be mounted on the top of the bass drum to enable the upper cymbal to be played straight up and own, thus allowing the upper cymbal to use gravity for the down stroke.

Bass drum heads: should preferably be made of skin, but as with the snare drum, FibreSkin 2 or 3 synthetic heads or similar will produce the closest sound to natural skin and will require the least care and upkeep. Smooth plastic bass drum heads do not blend with surrounding pitched bass lines. When at least one skin-head is available, use it on the beating side of the drum. One skin beating head and one FibreSkin 2 as the opposite head will also produce good results.

Beaters: A variety of beaters may be used according to the drum, heads and room acoustics. Generally beaters with smaller head sur-

faces provide more articulate playing, but a very small head on some drums may sound too pointed. Sticks with very large beating heads almost never produce the right sound for this music. If the more articulate felt or wooden heads are used, the bass drummer must play with great restraint. The most musical sound will result when the bass drum player carefully articulates his sound and rhythms within the pitched attacks of the tuba section.

Playing "attached:" In Sousa's Band (and today in the New Sousa Band) the bass drum and cymbals were/are always played by one player using an attachment.

Attachments: When mastered, this difficult technique produces the most ideal, effective and characteristic sound for the performance of Sousa's marches. Ideally the attachment should consist of a padded "doughnut" type device attached to the top of the drum, holding the lower cymbal with rawhide. The upper cymbal is dropped vertically in a straight up and down manner onto the lower one.

Accents: Bass drum accents should emerge from the pitches of the tuba line and should not anticipate. The bass drum line closely mirrors the durations and harmonic implications of the tuba part including note lengths which are sometimes not accurately portrayed in Sousa's written parts. Cymbals nearly always double the brass attacks.

BALANCING PERCUSSION: If non-pitched percussion is treated as a colorful beginning to the pitched rhythms of the ensemble they will provide the most handsome sound. However if they are used as merely a metronome, or as a loud grid forcing the pitched instruments into proper rhythm, they will sound harsh and overbearing. If the conductor takes great care to insure good rhythm from his wind instruments, it switches the role of percussion away from crude time-keeping and over to a far more satisfying one of coloring and enhancing the pitched and rhythmic music that is already there. The best snare drum sound will always come from listening and matching the French horn line. The cymbals frequently outline the upper brass's melodic attacks. The most effective bass drum sound arises out of the tuba part. Percussion accents will always sound best when they appear to come out of pitches, and sound most harshly when they precede them.

BALANCING THE BAND

John Philip Sousa favored a treble-bass balance for his band resembling the sound of the 19th century symphony orchestra. In other words: strong treble, lighter mid-range and strong bass. Sousa's balance would look more like an hourglass than the often suggested modern band ideal of a pyramid.

CLARINET, CORNET/TRUMPET SECTION BALANCES

In Sousa's encore books, the player's parts were distributed in the following manner:

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

For this edition, it is recommended using half of the first clarinet section on the first part. Some of the intonation problems that come from added doubling in the high ranges may be actually improved by using more players. Or if needed, part of the first clarinet section may play an octave below the written note. This process will also enhance the important 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 also helps equalize the woodwind/brass balance in a manner more closely resembling Sousa's Band.

Cornets/Trumpets: For this new edition the use of at least 2/3 of the cornet/trumpet section on the Cornet 1 and 2 parts is recommended. For the 1st and 2nd trumpet parts use only one per part.

CREDITS: The editor wishes to gratefully acknowledge the following persons and institutions for their generous cooperation in the preparation of these editions:

Loras Schissel, Virginia Grand Military Band and the Blossom Festival Band

The Library of Congress, Music Division

John Philip Sousa Inc., John Philip Sousa IV, President

Integrity Press, Westerville, Ohio, Paul E. Bierley, Editor

Brian Holt, percussionist of the New Sousa Band and Ringgold Band of Reading PA.

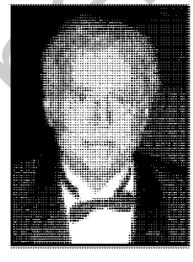
The Library of the United States Marine Band, M.Gun.Sgt. Jane Cross, Librarian

The Sousa Collection, Univ. of Illinois, Champaign-Urbana, Scott, Schwartz, Curator

Naxos Records, Klaus Heymann, president

Raoul Camus, Queens College, military band historian

Donnie Frey, C.L. Barnhouse Company, booklet layout & design



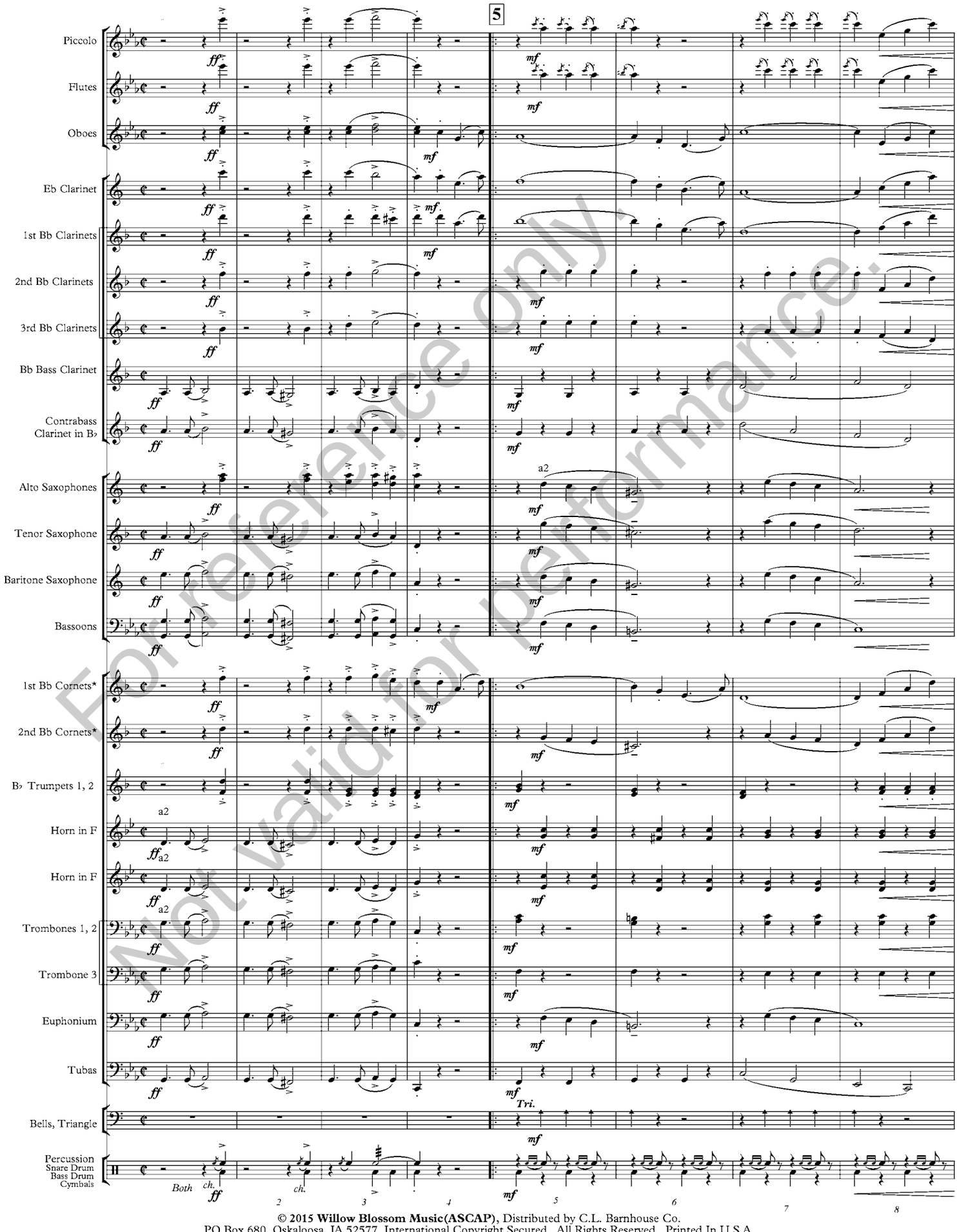
Keith Brion is the conductor of his own New Sousa Band, is an active guest conductor with major and regional symphony orchestras and university bands. He is a former band director at Yale University. He is currently recording a multi volume series of Sousa's complete wind works for Naxos Records with a series of major European military bands. He has also recorded with the Rochester Philharmonic, the Slovak Radio Orchestra, the Stockholm Symphonic Wind Orchestra and the university bands at Ohio State and Michigan State.

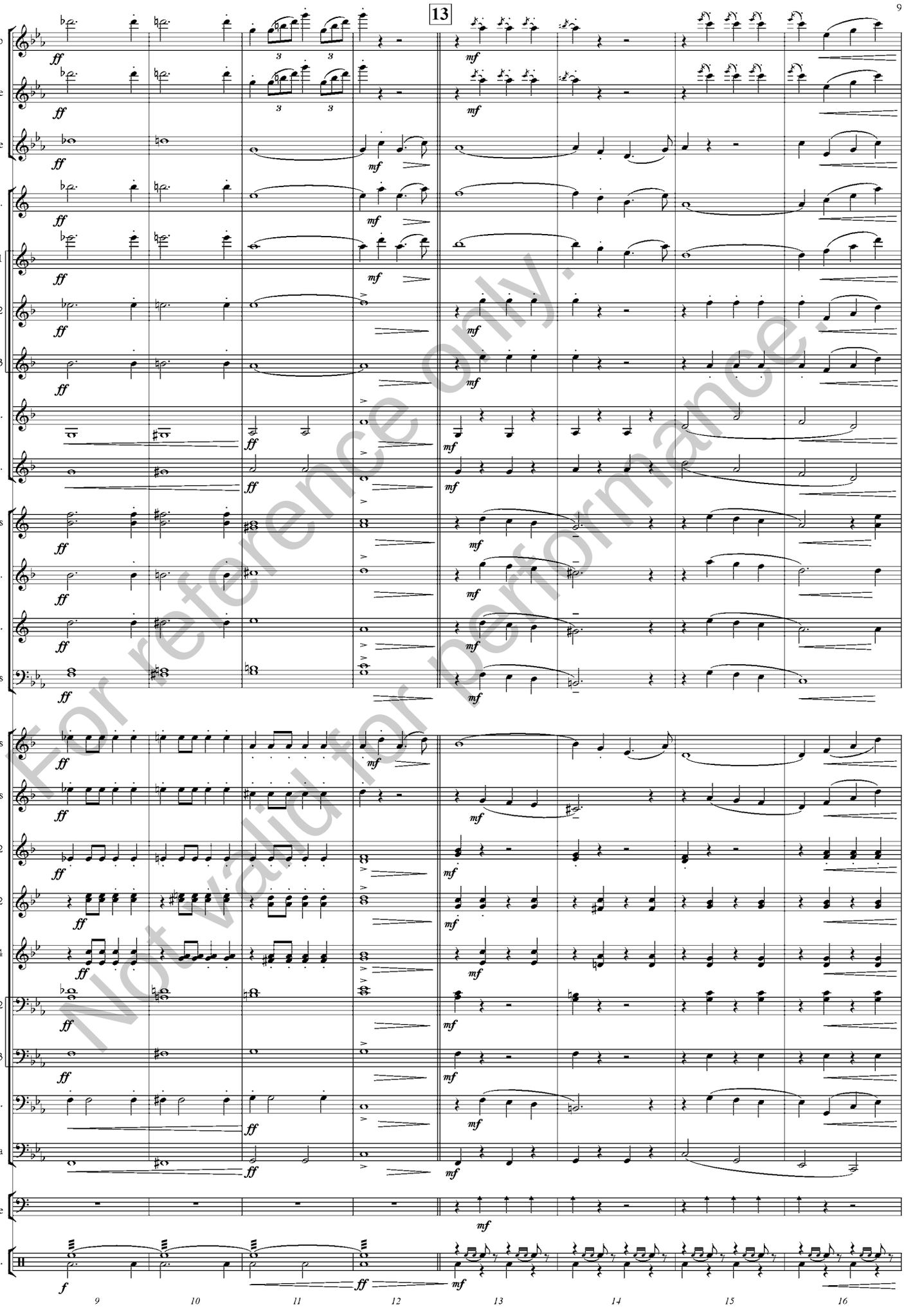
Full Score
WBM-4354-00

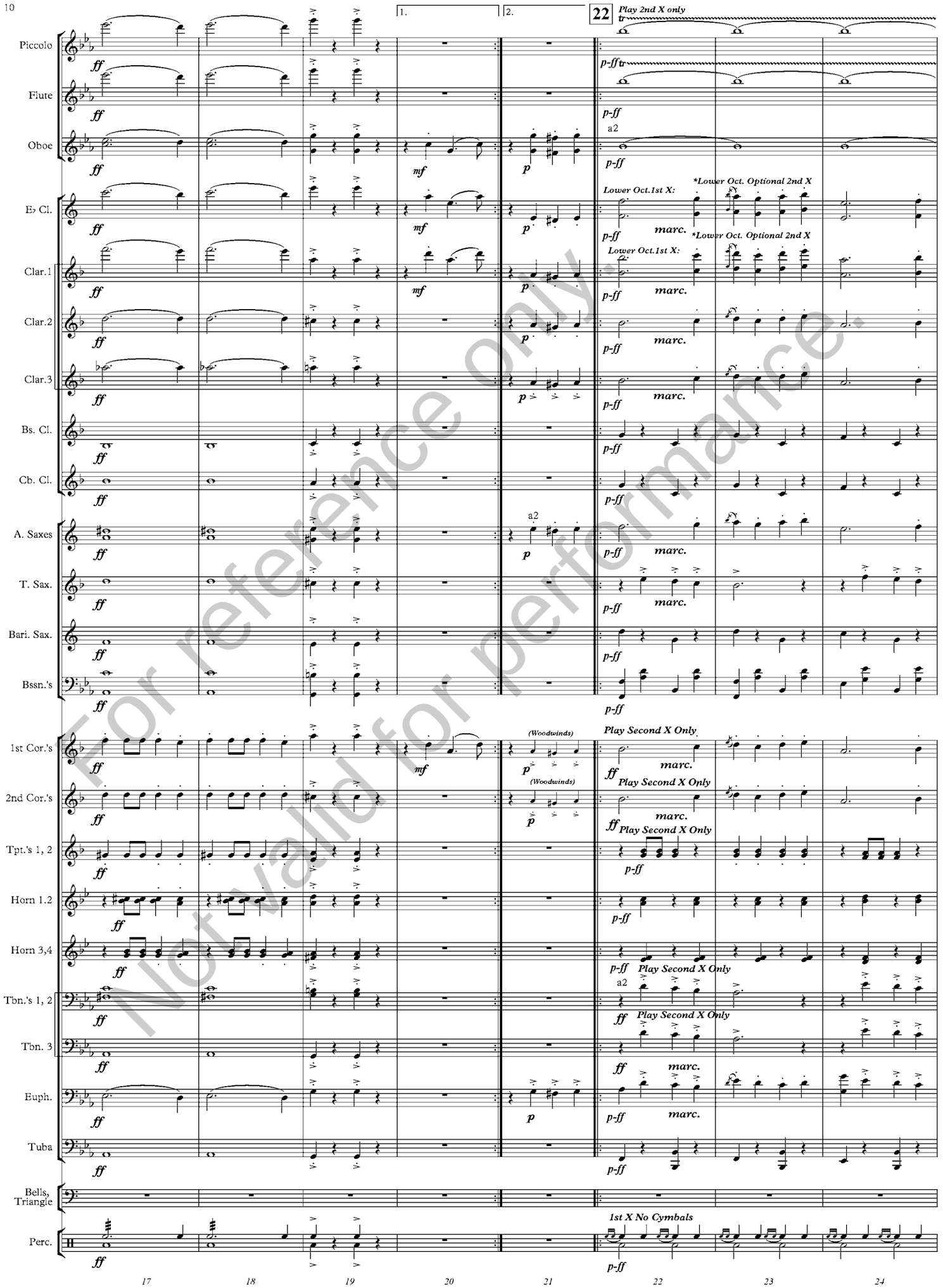
The Gladiator
March

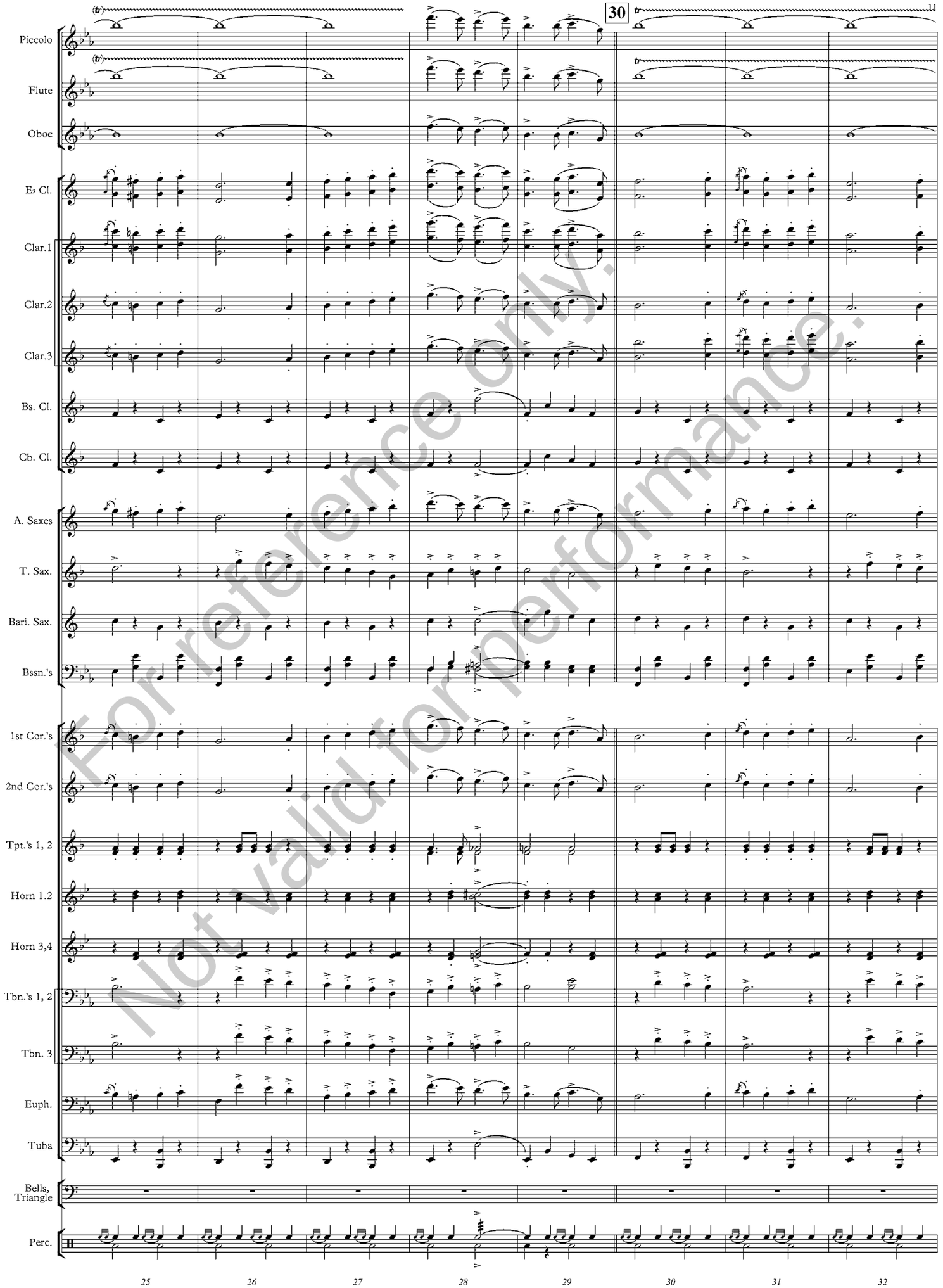
John Philip Sousa
arranged by Keith Brion

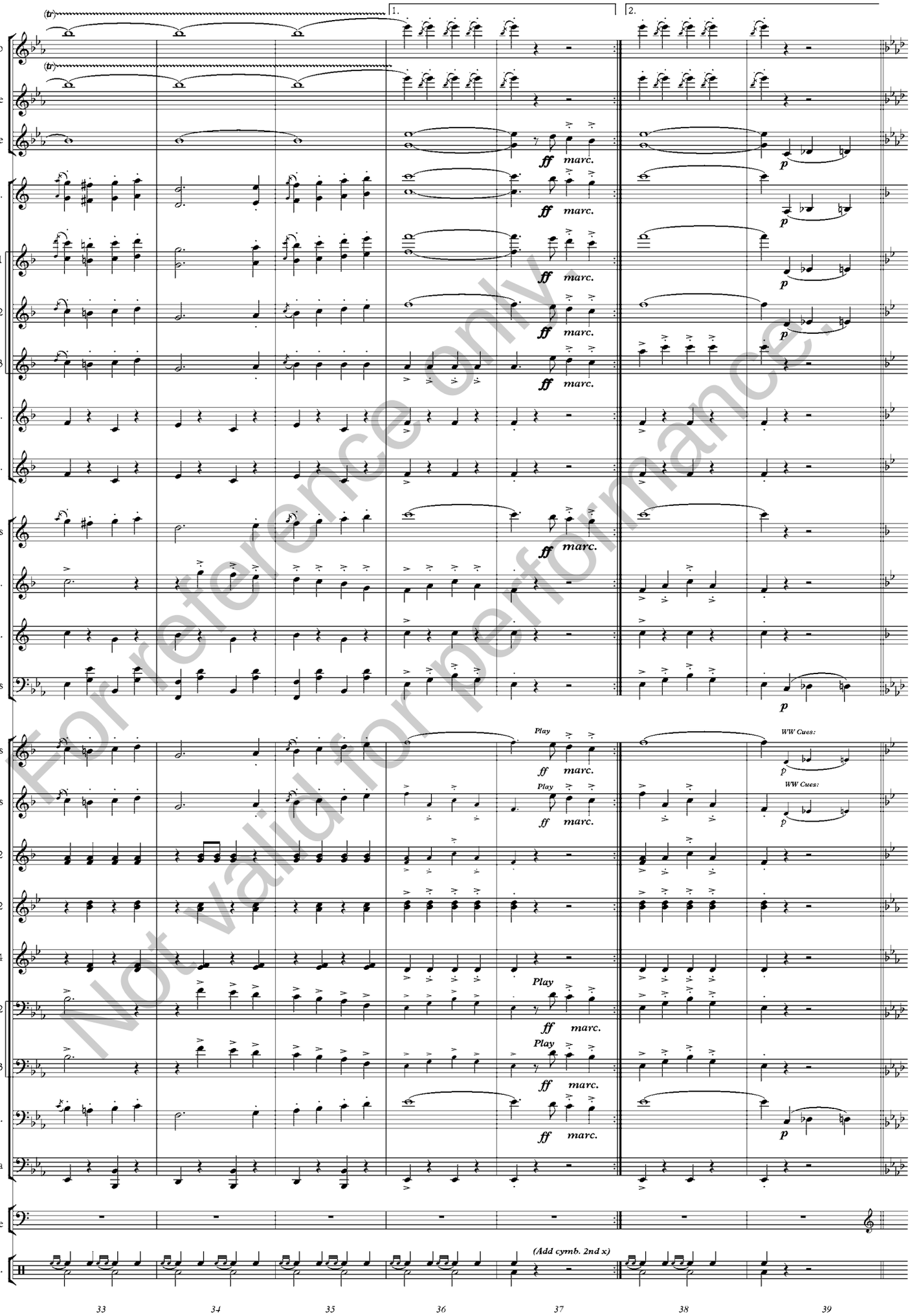
Marcia ♩ = 114/120

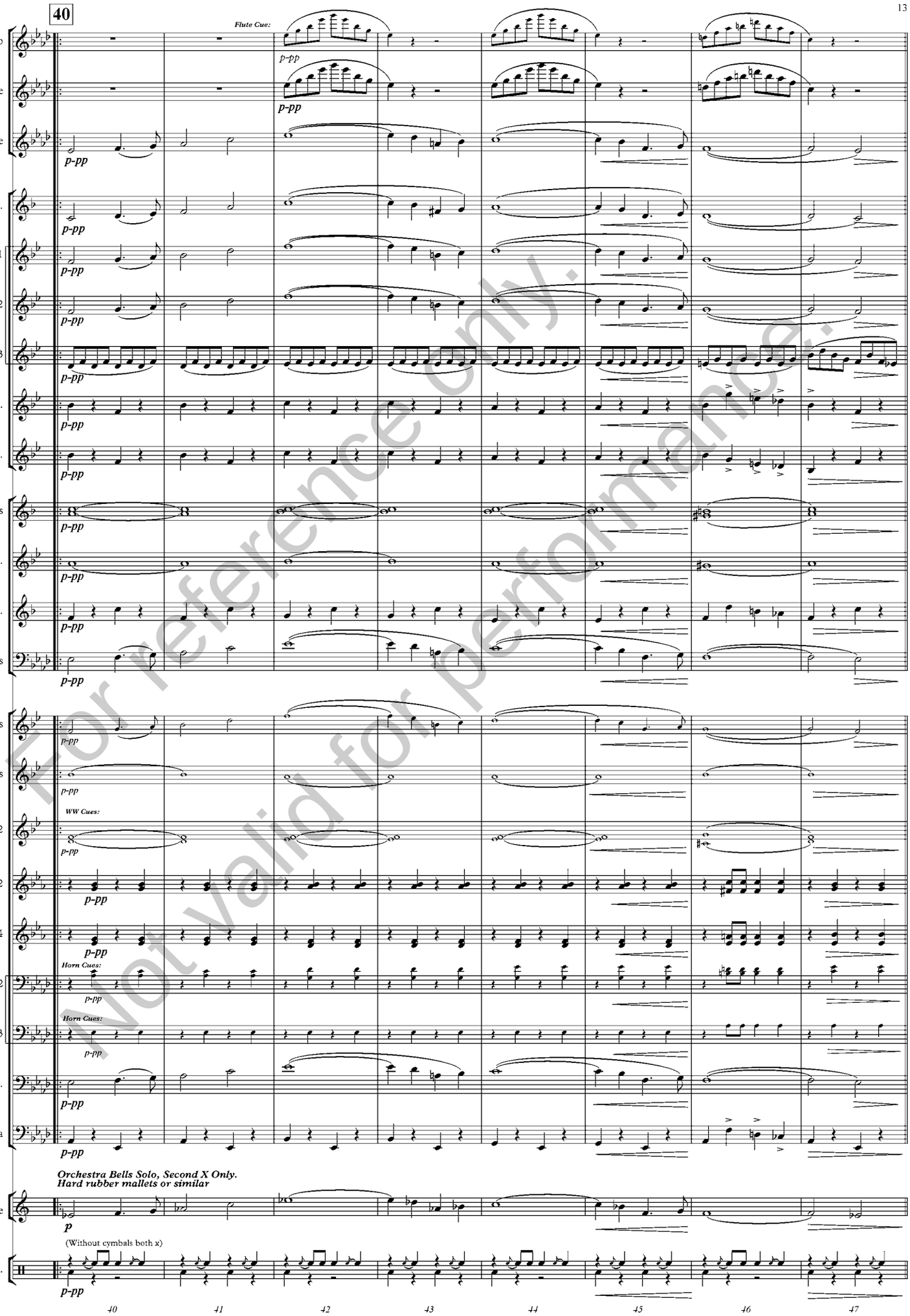


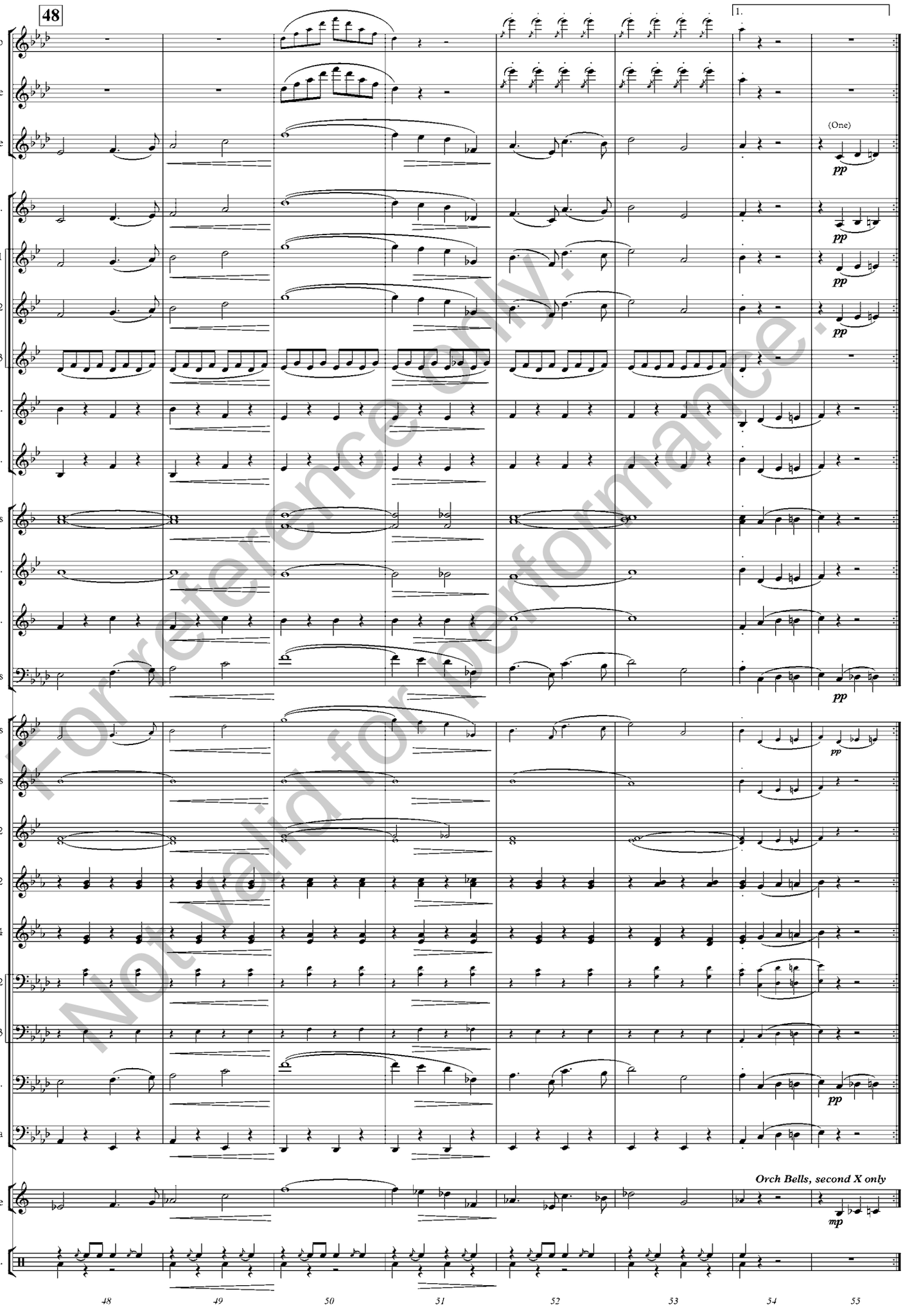












58

Flute Cue:

Piccolo
Flute
Oboe
E♭ Cl.
Clar.1
Clar.2
Clar.3
Bs. Cl.
Cb. Cl.
A. Saxes
T. Sax.
Bari. Sax.
Bssn.'s
1st Cor.'s
2nd Cor.'s
Tpt.'s 1, 2
Horn 1.2
Horn 3,4
Tbn.'s 1, 2
Tbn. 3
Euph.
Tuba
Bells, Triangle
Perc.

a2

Play

gently

cresc. poco a poco

BD only