



The Complete
Marches *of*

JOHN PHILIP SOUSA

VOL. 1



No. 5

ESPRIT DE
CORPS
MARCH
[1878]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

“Esprit de Corps” (1878) (“Esprit du Corps”)

Inspiration for this composition would be obvious had Sousa composed it while he was in service, but he was not. The march was not published for band until the year after he resigned from the U. S. Marine Corps. The dedication reads, “To my old friend Wilson J. Vance of Ohio.” In addition to being Sousa’s friend, Vance (1845-1911) was a Medal of Honor recipient who served with the 21st Ohio Infantry during the American Civil War. He was cited for voluntarily rescuing a wounded and helpless comrade while his command was falling back under heavy fire during the Battle of Stones River in Tennessee on December 31, 1862. Vance later became Captain, 14th U. S. Colored Troops, was the author of several books, and is buried at Arlington National Cemetery. The “Esprit de Corps” Sousa references in this march is the camaraderie, the bond of friendship that forms between those who serve together. The dedication’s timing is not coincidental; the two were beginning to work together in 1878 on the operetta *The Smugglers*, for which Vance was the librettist.

Reference: Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 50.
Supplemented with information provided by Loras J. Schissel

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably cornetist Frank Simon. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these marches.

The Complete Marches of John Philip Sousa appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all remaining markings and the original scoring are preserved. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa’s musicians or changes modeled on the customary practices of “The March King.”

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. In many instances these indications appear side-by-side with the original markings. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

First Strain (m. 5-16): There is no bass drum for the first four measures of this strain and the cymbal should be struck with a soft mallet. Bass drum and crash cymbals rejoin in the conventional way for the last four measures of this strain, both times.

Second Strain (m. 17-32): As was the custom for many of Sousa’s marches, the second strain dynamic can be changed to *piano* first time, with piccolo, E-flat clarinet, cornets and trombones tacet. All instruments rejoin at *fortissimo* in m. 32 for the repeat.

Third Strain (m. 33-49): This strain was originally marked entirely in *piano* for all instruments except for the lyrical euphonium line, but the passage benefits from some dynamic shape. The euphonium can still be somewhat to the fore, but a gradual crescendo may be performed in all instruments in the second half of the strain both times leading to a *forte* in m. 46 along with punctuating accents in the percussion. Cornets may tacet first time and rejoin the woodwinds in *piano* for the second time through to add textural variety.

Trio (m. 51-65): Unlike many of the softer trios of later Sousa marches, this trio is marked *fortissimo*. It should be played with vigor both times through, and percussion accents may be added to punctuate the climax of the phrase in m. 57 and 64, both times through.

Final strain (m. 67-end): This short strain may also be played with the full instrumental forces both times, but holding back on the dynamic a bit the first time through allows the *fortissimo* repeat to add an exclamation point to the finale of the march. A final percussion accent can be added to beat two in either m. 80 or 81, but not both.

March

ESPRIT DE CORPS

(1878)

JOHN PHILIP SOUSA

Edited from original parts published by Harry Coleman, Philadelphia, PA.

Full Score

1 2 3 4 5 6

March Tempo.

The score is arranged in systems. The first system includes Piccolo/Flute, Eb Clarinet, 1st Bb Clarinet, 2nd Bb Clarinet, and Bassoon. The second system includes Eb Cornet (optional), Solo & 1st Bb Cornets, 2nd & 3rd Bb Cornets, 1st F Horn (originally 1st Eb Alto), and 2nd & 3rd F Horns (originally 2nd & 3rd Eb Altos). The third system includes Euphonium, 1st & 2nd Trombones (originally 1st & 2nd Bb Tenors), and Tuba. The fourth system is for Drums, with parts for S.D./Tri, B.D./Cyms., S.D., and Cym. w/ B.D. stick. A 'Triangle solo' is indicated above the drum part in measures 5 and 6. Dynamics include *ff* and *pp*. The score is in 2/4 time with a key signature of two flats.

ESPRIT DE CORPS
Full Score

7 8 9 10 11 12

Picc./Flt. *ff*

Eb Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

Bsn. *ff*

Eb Cor. *ff*

Solo & 1st Cors. *ff*

2nd & 3rd Cors. *ff*

1st Hrn. *ff*

2nd & 3rd Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

Tuba *ff*

Drums *ff*

S.D.

B.D./Piatti

ESPRIT DE CORPS
Full Score

13 14 15 16 17 18

Picc./Flt. *f* [p]ff [- Picc. 1st time]

E♭ Clar. *f* [p]ff

1st Clar. *f* [p]ff

2nd Clar. *f* [p]ff

Bsn. *f* [p]ff

E♭ Cor. *f* [p]ff [tacet 1st time]

Solo & 1st Cors. *f* [p]ff [tacet 1st time]

2nd & 3rd Cors. *f* [p]ff [tacet 1st time]

1st Hrn. *f* [p]ff

2nd & 3rd Hrns. *f* [p]ff

Euph. *f* [p]ff

1st & 2nd Trbns. *f* [p]ff [tacet 1st time]

Tuba *f* [p]ff

Drums *f* S.D. B.D./Piatti [p]ff

ESPRIT DE CORPS
Full Score

19

20

21

22

23

24

Picc./Flt.

E♭ Clar.

1st Clar.

2nd Clar.

Bsn.

E♭ Cor.

Solo & 1st Cors.

2nd & 3rd Cors.

1st Hrn.

2nd & 3rd Hrns.

Euph.

1st & 2nd Trbns.

Tuba

Drums

ESPRIT DE CORPS
Full Score

31

32

33

34

35

36

Picc./Flt. 1. [+ Picc.] 2.

E♭ Clar. [ff] p

1st Clar. [ff] p

2nd Clar. [ff] p

Bsn. mf

E♭ Cor. 1. [Play] 2. [tacet 1st time]

Solo & 1st Cors. [Play] [tacet 1st time]

2nd & 3rd Cors. [ff] [tacet 1st time] p

1st Hrn. [ff] p

2nd & 3rd Hrns. p

Euph. [ff] mf

1st & 2nd Trbns. p

Tuba p

Drums p

ESPRIT DE CORPS
Full Score

37

38

39

40

41

42

Picc./Flt. [cresc.]

Eb Clar. [cresc.]

1st Clar. [cresc.]

2nd Clar. [cresc.]

Bsn. [cresc.]

Eb Cor. [p] [cresc.]

Solo & 1st Cors. [p] [cresc.]

2nd & 3rd Cors. [p] [cresc.]

1st Hrn. [cresc.]

2nd & 3rd Hrns. [cresc.]

Euph. [cresc.]

1st & 2nd Trbns. [cresc.]

Tuba [cresc.]

Drums 4 [cresc.]

ESPRIT DE CORPS
Full Score

43

44

45

46

47

48

49

Picc./Flt. *poco* *a* *poco* [*f*] [*sub. p*]

E♭ Clar. *poco* *a* *poco* [*f*] [*sub. p*]

1st Clar. *poco* *a* *poco* [*f*] [*sub. p*]

2nd Clar. *poco* *a* *poco* [*f*] [*sub. p*]

Bsn. *poco* *a* *poco* [*f*] [*sub. p*]

E♭ Cor. *poco* *a* *poco* [*f*] [*sub. p*] 1. [Play]

Solo & 1st Cors. *poco* *a* *poco* [*f*] [*sub. p*] [Play]

2nd & 3rd Cors. *poco* *a* *poco* [*f*] [*sub. p*] [Play]

1st Hrn. *poco* *a* *poco* [*f*] [*sub. p*]

2nd & 3rd Hrns. *poco* *a* *poco* [*f*]

Euph. *poco* *a* *poco* [*f*] [*sub. p*]

1st & 2nd Trbns. *poco* *a* *poco* [*f*]

Tuba *poco* *a* *poco* [*f*]

Drums *poco* *a* *poco* [*f*]

ESPRIT DE CORPS
Full Score

50 51 52 53 54 55 56

TRIO.

Picc./Flt. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

Bsn. *ff*

TRIO.

E♭ Cor. *ff*

Solo & 1st Cors. *ff*

2nd & 3rd Cors. *ff*

1st Hrn. *ff*

2nd & 3rd Hrns. *f*

Euph. *ff*

1st & 2nd Trbns. *ff*

Tuba *ff*

Drums *ff*

4

ESPRIT DE CORPS
Full Score

57 58 59 60 61 62 63 64

Picc./Flt.

E♭ Clar.

1st Clar.

2nd Clar.

Bsn.

E♭ Cor.

Solo & 1st Cors.

2nd & 3rd Cors.

1st Hrn.

2nd & 3rd Hrns.

Euph.

1st & 2nd Trbns.

Tuba

Drums

The musical score is written for a full orchestra. It features 13 staves. The top five staves are for woodwinds: Piccolo/Flute, E♭ Clarinet, 1st Clarinet, 2nd Clarinet, and Bassoon. The next four staves are for brass: E♭ Cornet, Solo and 1st Cornets, 2nd and 3rd Cornets, 1st Horn, and 2nd and 3rd Horns. The bottom three staves are for percussion: Euphonium, 1st and 2nd Trombones, and Tuba. The drum part includes various rhythmic patterns, including a 4-measure rest in measure 62. The score is in a key with three flats and a common time signature.

ESPRIT DE CORPS
Full Score

65 66 67 68 69 70 71

1. 2.

Picc./Flt. *ff* [*mf*]*ff*

Eb Clar. *ff* [*mf*]*ff*

1st Clar. *ff* [*mf*]*ff*

2nd Clar. *ff* [*mf*]*ff*

Bsn. *ff* [*mf*]*ff*

Eb Cor. *ff* [*mf*]*ff*

Solo & 1st Cors. *ff* [*mf*]*ff*

2nd & 3rd Cors. *ff* [*mf*]*ff*

1st Hrn. *ff* [*mf*]*ff*

2nd & 3rd Hrns. *ff* [*mf*]*ff*

Euph. *ff* [*mf*]*ff*

1st & 2nd Trbns. *ff* [*mf*]*ff*

Tuba *ff* [*mf*]*ff*

Drums *ff* [*mf*]*ff*

ESPRIT DE CORPS
Full Score

72

73

74

75

76

77

78

Picc./Flt.

Eb Clar.

1st Clar.

2nd Clar.

Bsn.

Eb Cor.

Solo & 1st Cors.

2nd & 3rd Cors.

1st Hrn.

2nd & 3rd Hrns.

Euph.

1st & 2nd Trbns.

Tuba

Drums

4 8

ESPRIT DE CORPS
Full Score

79 80 81 82 83 84 85

Picc./Flt. [ff]

Eb Clar. [ff]

1st Clar. [ff]

2nd Clar. [ff]

Bsn.

Eb Cor. [ff]

Solo & 1st Cors. [ff]

2nd & 3rd Cors.

1st Hrn.

2nd & 3rd Hrns.

Euph. [ff]

1st & 2nd Trbns.

Tuba

Drums 12 [2nd xo]