



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 1 *of* No. 9

OUR  
FLIRTATION  
MARCH  
(1880)

FULL *of* SCORE

AS PERFORMED BY  
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

## **“Our Flirtation” (1880)** (“Our Flirtations”)

*Our Flirtations* was a musical comedy first produced in Philadelphia in 1880. Sousa was responsible for the incidental music, which included this original march. It was dedicated to Henry L. West, a newspaperman of the *Washington Post* staff.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 76. Used by permission.

### **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. “Our Flirtation” is the earliest march for which Simon documented Sousa’s common adjustments in performance.

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.*

**Second strain (m. 21-38):** The dynamic should drop to *piano* first time through with piccolo, E-flat clarinet, cornets/trumpets, and trombones tacet first time. Additionally, all clarinets should play down one octave as indicated by the cued notes. All instruments rejoin *fortissimo* and at the original octave in the first ending. A percussion accent may be added in m. 29 the second time. The printed percussion figure in the first ending continues the previous pattern, yet muddies the pick-ups to the second strain and may be omitted for just that one bar as indicated after the downbeat.

**Trio (m. 39-54):** Piccolo and cornets/trumpets are tacet once more as well as cymbals, but trombones have an interesting part in the texture and may continue to play softly here. All instruments rejoin for the *fortissimo* pick up notes in m. 54.

**Interlude/Break-up strain (m. 55-70):** A percussion accent may be added on beat two in m. 62 and 70, both times, to match the accented chords in the rest of the band.

**Final strain (m. 71-end):** The first time through this strain is *piano* once more and piccolo, cornets/trumpets, trombones, and cymbals are tacet again. First and second B-flat clarinets should also play one octave lower as indicated by the cued notes. All instruments rejoin in the first ending for the repeat of the break-up strain and play *fortissimo* to the end.

Full Score

# March OUR FLIRTATION

JOHN PHILIP SOUSA

(1880)

1 2 3 4 5 6 7

**March Tempo.**

1st & 2nd Flutes Piccolo  
1st & 2nd Oboes  
E $\flat$  Clarinet  
Solo or 1st B $\flat$  Clarinet  
2nd B $\flat$  Clarinet  
3rd B $\flat$  Clarinet  
E $\flat$  Alto Clarinet (optional)  
B $\flat$  Bass Clarinet (optional)  
Bassoon  
1st E $\flat$  Alto Saxophone  
2nd E $\flat$  Alto Saxophone  
B $\flat$  Tenor Saxophone  
E $\flat$  Baritone Saxophone  
**March Tempo.**  
Solo or 1st B $\flat$  Cornet  
2nd B $\flat$  Cornet  
3rd B $\flat$  Cornet  
1st & 2nd B $\flat$  Trumpets  
1st & 2nd F Horns  
3rd & 4th F Horns  
Euphonium  
1st & 2nd Trombones  
Bass Trombone  
Tuba  
Double Bass (optional)  
Percussion

OUR FLIRTATION  
Full Score

8

9

10

11

12

13

14

Flts./Picc. *cresc.*

Oboes (2) *cresc.*

E♭ Clar. *cresc.*

Solo/1st Clar. *cresc.*

2nd Clar. *cresc.*

3rd Clar. *cresc.*

Alto Clar. *cresc.*

Bass Clar. *cresc.*

Bsn. *cresc.*

1st Alto Sax. *cresc.*

2nd Alto Sax. *cresc.*

Ten. Sax. *cresc.*

Bari. Sax. *cresc.*

Solo/1st B♭ Cors. *cresc.*

2nd B♭ Cors. *cresc.*

3rd B♭ Cors. *cresc.*

Trpts. (2) *cresc.*

1st & 2nd Hrns. *cresc.*

3rd & 4th Hrns. *cresc.*

Euph. *cresc.*

1st & 2nd Trbns. *cresc.*

B. Trbn. *cresc.*

Tuba *cresc.*

Db. *cresc.*

Perc. *cresc.*

OUR FLIRTATION  
Full Score

15 16 17 18 19 20 21

Flts./Picc. *f* *p* [p],ff [tacet 1st time]

Oboes (2) *f* *p* [p],ff [tacet 1st time]

E♭ Clar. *f* *p* [p],ff [lower notes, 1st time]

Solo/1st Clar. *f* *p* [p],ff [lower notes, 1st time]

2nd Clar. *f* *p* [p],ff [lower notes, 1st time]

3rd Clar. *f* *p* [p],ff

Alto Clar. *f* *p* [p],ff

Bass Clar. *f* *p* [p],ff

Bsn. *f* *p* [p],ff

1st Alto Sax. *f* *p* [p],ff

2nd Alto Sax. *f* *p* [p],ff

Ten. Sax. *f* *p* [p],ff

Bari. Sax. *f* *p* [p],ff

Solo/1st B♭ Cors. *f* *p* [p],ff [tacet 1st time]

2nd B♭ Cor. *f* *p* [p],ff [tacet 1st time]

3rd B♭ Cor. *f* *p* [p],ff [tacet 1st time]

Trpts. (2) *f* *p* [p],ff [tacet 1st time]

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

3rd & 4th Hrns. *f* *p* [p],ff [tacet 1st time]

Euph. *f* *p* [p],ff [tacet 1st time]

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

B. Trbn. *f* *p* [p],ff [tacet 1st time]

Tuba *f* *p* [p],ff [tacet 1st time]

Db. *f* *p* [p],ff [tacet 1st time]

Perc. *f* *p* [p],ff [tacet 1st time]

OUR FLIRTATION  
Full Score

22

23

24

25

26

27

28

29

Flts./Picc. *(ff)* 2nd time

Oboes (2) *(ff)* 2nd time

E♭ Clar. *(ff)* 2nd time

Solo/1st Clar. *(ff)* 2nd time

2nd Clar. *(ff)* 2nd time

3rd Clar. *(ff)* 2nd time

Alto Clar. *(ff)* 2nd time

Bass Clar. *(ff)* 2nd time

Bssn. [*p*], *ff*

1st Alto Sax. [*p*], *ff*

2nd Alto Sax. *(ff)* 2nd time

Ten. Sax. [*p*], *ff*

Bari. Sax. [*p*], *ff*

Solo/1st B♭ Cors. *(ff)* 2nd time

2nd B♭ Cor. *(ff)* 2nd time

3rd B♭ Cor. *(ff)* 2nd time

Trpts. (2) *(ff)* 2nd time

1st & 2nd Hrns. [*p*], *ff*

3rd & 4th Hrns. [*p*], *ff*

Euph. [*p*], *ff*  
[2nd time only]

1st & 2nd Trbns. *ff*  
[2nd time only]

B. Trbn. *ff*

Tuba [*p*], *ff*

Db. [*p*], *ff*

Perc. [*p*], *ff*

[2nd time]

OUR FLIRTATION  
Full Score

30 31 32 33 34 35 36 37 38

Flts./Picc. [ff] [Play] [ff] [Play]

Oboes (2) [ff] [Play] [ff] [Play]

E♭ Clar. [ff] [Play]

Solo/1st Clar. [ff] [Play]

2nd Clar. [ff] [Play]

3rd Clar. [ff] [Play]

Alto Clar. [ff] [Play]

Bass Clar. [ff] [Play]

Bssn. [p]

1st Alto Sax. [ff] [p]

2nd Alto Sax. [ff] [p]

Ten. Sax. [ff] [p]

Bari. Sax. [ff] [p]

Solo/1st B♭ Cor. [ff] [Play] [ff] [Play]

2nd B♭ Cor. [ff] [Play]

3rd B♭ Cor. [ff] [Play]

Trpts. (2) [ff] [Play] [p] [tacet]

1st & 2nd Hrns. [p]

3rd & 4th Hrns. [p]

Euph. [p]

1st & 2nd Trbns. [p]

B. Trbn. [p]

Tuba [p]

Db. [p]

Perc. [tacet]

OUR FLIRTATION  
Full Score

39 40 41 42 43 44 45 46

TRIO

- Picc.

Flts./Picc. *p* *tr*

Oboes (2) *p*

E♭ Clar. *p* *tr*

Solo/1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Alto Clar. *p*

Bass Clar. *p*

Bssn. *p*

1st Alto Sax. *p*

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo/1st B♭ Cors. *p* *[tacet]*

2nd B♭ Cor. *p* *[tacet]*

3rd B♭ Cor. *p* *[tacet]*

Trpts. (2) *p*

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph. *p*

1st & 2nd Trbns.

B. Trbn.

Tuba

Db.

Perc. *p* [- Cyms.] 4 4



OUR FLIRTATION  
Full Score

47 48 49 50 51 52 53 54

Flts./Picc.  
Oboes (2)  
Eb Clar.  
Solo/1st Clar.  
2nd Clar.  
3rd Clar.  
Alto Clar.  
Bass Clar.  
Bssn.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Solo/1st Bb Cors.  
2nd Bb Cor.  
3rd Bb Cor.  
Trpts. (2)  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Euph.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Db.  
Perc.

OUR FLIRTATION  
Full Score

55 56 57 58 59 60 61 62

+ Picc.

Flts./Picc. *ff*

Oboes (2) *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

Bssn. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo/1st B♭ Cors. *ff* [Play]

2nd B♭ Cor. *ff* [Play]

3rd B♭ Cor. *ff* [Play]

Trpts. (2) *ff* [Play]

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Db. *ff*

Perc. *ff* [+ Cyms.] (2) (3) (4) (5) (6) (7) (8)

OUR FLIRTATION  
Full Score

63

64

65

66

67

68

69

70

Flts./Picc.

Oboes (2)

E♭ Clar.

Solo/1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bssn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo/1st B♭ Cors.

2nd B♭ Cor.

3rd B♭ Cor.

Trpts. (2)

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Db.

Perc. (9) (10) (11) (12) (13) (14) (15)

OUR FLIRTATION  
Full Score

71 72 73 74 75 76 77 78 79

Flts./Picc. *[sub. p] - ff*

Oboes (2) *[sub. p] - ff*

E♭ Clar. *[sub. p] - ff*  
*[lower notes, 1st time]*

Solo/1st Clar. *[sub. p] - ff*  
*[lower notes, 1st time]*

2nd Clar. *[sub. p] - ff*

3rd Clar. *[sub. p] - ff*

Alto Clar. *[sub. p] - ff*

Bass Clar. *[sub. p] - ff*

Bssn. *[sub. p] - ff*

1st Alto Sax. *[sub. p] - ff*

2nd Alto Sax. *[sub. p] - ff*

Ten. Sax. *[sub. p] - ff*

Bari. Sax. *[sub. p] - ff*

Solo/1st B♭ Cors. *[sub. p] - ff*  
*[tacet 1st time]*

2nd B♭ Cor. *[sub. p] - ff*  
*[tacet 1st time]*

3rd B♭ Cor. *[sub. p] - ff*  
*[tacet 1st time]*

Trpts. (2) *[sub. p] - ff*  
*[tacet 1st time]*

1st & 2nd Hrns. *[sub. p] - ff*

3rd & 4th Hrns. *[sub. p] - ff*

Euph. *[sub. p] - ff*  
*[tacet 1st time]*

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

B. Trbn. *[sub. p] - ff*

Tuba *[sub. p] - ff*

Db. *[sub. p] - ff*

Perc. *[sub. p] - ff*  
*[Cyms. 2nd time only]*

4 8

OUR FLIRTATION  
Full Score

80

81

82

83

84

85

86

87

Flts./Picc. *v*

Oboes (2) *v*

E♭ Clar. *v*

Solo/1st Clar. *v*

2nd Clar. *v*

3rd Clar. *v*

Alto Clar. *v*

Bass Clar. *v*

Bssn. *v*

1st Alto Sax. *v*

2nd Alto Sax. *v*

Ten. Sax. *v*

Bari. Sax. *v*

Solo/1st B♭ Cors. *v*

2nd B♭ Cor. *v*

3rd B♭ Cor. *v*

Trpts. (2) *v*

1st & 2nd Hrns. *v*

3rd & 4th Hrns. *v*

Euph. *v*

1st & 2nd Trbns. *v*

B. Trbn. *v*

Tuba *v*

Db. *v*

Perc. *v*

12