



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 1 *of* No. 10

RECOGNITION  
MARCH  
[1880]

FULL *of* SCORE

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

## Recognition March (circa 1880)

For many years the only suggestion of this composition's existence was an eleven-measure excerpt which constituted the January 17 entry in Sousa's musical almanac of 1910, *Through the Year with Sousa*. Then in 1970, when Sousa's heirs presented the Library of Congress with manuscripts they had held in storage since 1932, one of the surprises was the discovery of a full set of band parts of an untitled Sousa march. Comparison with the excerpt from *Through the Year with Sousa* showed the march to be none other than the long-lost Recognition March. The parts were in a copyist's hand.

An analysis of the march's form shows it to be of 1880 vintage. It bears no similarity to any of the published Sousa marches of that era, and this gives rise to an interesting speculation. It is entirely possible that "Recognition March" is a revised version of an unpublished march known as "Salutation" (1873). Sousa had written "Salutation" at the age of nineteen for a ceremony in which a new leader of the U. S. Marine Band took command. The new leader had belittled him for his effort. Seven years later, Sousa replaced this same man as leader of the Marine Band. Not being of the inclination to waste music, Sousa may have revised "Salutation" and given it the new name. Thus "Salutation" would then have finally received its "recognition."

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 79. 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.

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. 21-36):** The printed *fortissimo* in m. 32 is the climax of the phrase and works best with an added crescendo and an arrival accent in percussion.

**Second Strain (m. 38-58):** This vigorous strain can be punctuated by percussion accents on some of the arrival notes in melody, especially in m. 40, 48 and 54.

**Third Strain (m. 58-76):** A decrescendo should be played in the cornets leading into the *piano* of the third strain and again in the first ending before the repeat. There is no crescendo marked in the original parts before the *fortissimo* in m. 72, but a one-measure crescendo is recommended rather than a sudden dynamic change here.

**Trio (m. 81-96):** This is the first of Sousa's marches that changes time signature from 6/8 to 2/4 in the trio. After three strains with the full band, this trio benefits from a change in instrumental texture and cornets, trombone, and cymbals may tacet first time. All instruments may rejoin in the first ending for the repeat, although the dynamic should stay soft both times.

**Final strain (m. 98-end):** After the soft trio strain, the final strain should be played full both times while observing the *subito* dynamic changes. The second time through should sound more vigorous than the first and percussion may add accents in m. 101, 105, 117, either both times through or second time only.

Full Score

# March RECOGNITION

(1879)

JOHN PHILIP SOUSA  
Edited from an arrangement by Gay Corrie

1 2 3 4 5 6 7 8 9 10

**March Tempo.**

Piccolo  
Flute  
Oboe (optional)  
Eb Clarinet  
Solo & 1st Bb Clarinets  
2nd Bb Clarinet  
3rd Bb Clarinet  
1st & 2nd Bassoons (optional)  
1st & 2nd Alto Saxophones (optional)  
Tenor Saxophone (optional)  
Baritone Saxophone (optional)  
Solo & 1st Bb Cornets  
2nd Bb Cornet  
3rd & 4th Bb Cornets  
1st & 2nd F Horns  
3rd & 4th F Horns  
Euphonium  
1st & 2nd Trombones  
Bass Trombone  
Tuba  
Drums

RECOGNITION  
Full Score

11 12 13 14 15 16 17 18 19 20

Picc.

Flt.

Oboe

E♭ Clar.

Solo & 1st Clars.

2nd Clar.

3rd Clar.

1st & 2nd Bsns.

1st & 2nd A. Saxes.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

*p*

*ff*

*p*

*ff*

*ff*

*ff*



RECOGNITION  
Full Score

30 31 32 33 34 35 36 (D.C.) 37

Picc. *ff*

Flt. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo & 1st Clars. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

1st & 2nd Bsns. *ff*

1st & 2nd A. Saxes. *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Solo & 1st Cors. *ff*

2nd Cor. *ff*

3rd & 4th Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

RECOGNITION  
Full Score

38

39

40

41

42

43

44

45

Picc. *ff*  
 8va  
 Flt. *ff*  
 Oboe *ff*  
 E♭ Clar. *ff*  
 Solo & 1st Clars. *ff*  
 2nd Clar. *ff*  
 3rd Clar. *ff*  
 1st & 2nd Bsns. *ff*  
 1st & 2nd A. Saxes. *ff*  
 T. Sax. *ff*  
 Bari. Sax. *ff*  
 Solo & 1st Cors. *ff*  
 2nd Cor. *ff*  
 3rd & 4th Cors. *ff*  
 1st & 2nd Hrns. *ff*  
 3rd & 4th Hrns. *ff*  
 Euph. *ff*  
 1st & 2nd Trbns. *ff*  
 B. Trbn. *ff*  
 Tuba *ff*  
 Drums *ff*  
 [2nd time]

RECOGNITION  
Full Score

46

47

48

49

50

51

52

53

Picc.

Flt.

Oboe

E♭ Clar.

Solo & 1st Clars.

2nd Clar.

3rd Clar.

1st & 2nd Bsns.

1st & 2nd A. Saxes.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums





RECOGNITION  
Full Score

63 64 65 66 67 68 69 70 71

Picc.

Flt.

Oboe

E♭ Clar.

Solo & 1st Clars.

2nd Clar.

3rd Clar.

1st & 2nd Bsns.

1st & 2nd A. Saxes.

T. Sax.

Bari. Sax.

Solo & 1st Cors.

2nd Cor.

3rd & 4th Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

RECOGNITION  
Full Score

72 73 74 75 76 77 78 79 80

Picc. *ff*

Flt. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo & 1st Clars. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

1st & 2nd Bsns. *ff*

1st & 2nd A. Saxes. *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Solo & 1st Cors. *ff*

2nd Cor. *ff*

3rd & 4th Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

1. 2. G.R. G.P.

RECOGNITION  
Full Score

81 82 83 84 85 86 87 88 89 90

TRIO

**Picc.** *p - [mp]*

**Flt.** *p - [mp]*

**Oboe** *p - [mp]*

**E♭ Clar.** *p - [mp]*

**Solo & 1st Clars.** *p - [mp]*

**2nd Clar.** *p - [mp]*

**3rd Clar.** *p - [mp]*

**1st & 2nd Bsns.**

**1st & 2nd A. Saxes.** *p - [mp]*

**T. Sax.** *p - [mp]*

**Bari. Sax.**

**Solo & 1st Cors.** *p - [mp]*  
2nd time only

**2nd Cor.** *p - [mp]*  
2nd time only

**3rd & 4th Cors.** *p - [mp]*  
2nd time only

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

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

**Euph.** *p - [mp]*  
[tacet both times]

**1st & 2nd Trbns.** *p - [mp]*  
[tacet both times]

**B. Trbn.** *p - [mp]*

**Tuba** *p - [mp]*

**Drums** *p - [mp]*



RECOGNITION  
Full Score

101 102 103 104 105 106 107 108 109 110 111 112

Picc. [sub.] *p*

Flt. [sub.] *p*

Oboe [sub.] *p*

E♭ Clar. [sub.] *p*

Solo & 1st Clars. [sub.] *p*

2nd Clar. [sub.] *p*

3rd Clar. [sub.] *p*

1st & 2nd Bsns. [sub.] *p*

1st & 2nd A. Saxes. [sub.] *p*

T. Sax. [sub.] *p*

Bari. Sax. [sub.] *p*

Solo & 1st Cors. [sub.] *p*

2nd Cor. [sub.] *p*

3rd & 4th Cors. [sub.] *p*

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

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

Euph. [sub.] *p*

1st & 2nd Trbns. [sub.] *p*

B. Trbn. [sub.] *p*

Tuba [sub.] *p*

Drums [2nd time] [sim.] [sub.] *p*

RECOGNITION  
Full Score

113 114 115 116 117 118 119 120 121 122 123

Picc. [sub. f:ff]

Flt. [sub. f:ff]

Oboe [sub. f:ff]

Eb Clar. [sub. f:ff]

Solo & 1st Clars. [sub. f:ff]

2nd Clar. [sub. f:ff]

3rd Clar. [sub. f:ff]

1st & 2nd Bsns. [sub. f:ff]

1st & 2nd A. Saxes. [sub. f:ff]

T. Sax. [sub. f:ff]

Bari. Sax. [sub. f:ff]

Solo & 1st Cors. [sub. f:ff]

2nd Cor. [sub. f:ff]

3rd & 4th Cors. [sub. f:ff]

1st & 2nd Hrns. [sub. f:ff]

3rd & 4th Hrns. [sub. f:ff]

Euph. [sub. f:ff]

1st & 2nd Trbns. [sub. f:ff]

B. Trbn. [sub. f:ff]

Tuba [sub. f:ff]

Drums [sub. f:ff]