



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 1 *of* No. 7

RESUMPTION
MARCH

[1879]

FULL *of* SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

Resumption March (1879)

The derivation of this march's title was the resumption of the use of gold and silver coins in the United States after the post-Civil War inflation and depression.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 80. 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. 5-20): The original solo alto horn part is highly melodic and independent from the typical horn parts. This part can be played by either the first horn or an alto saxophone and both are included in this edition. The first ending of this strain has much of the brass holding the final chord of the phrase longer than the high brass and woodwinds. This unusual discrepancy may be preserved, but it benefits from the added decrescendo leading into the *piano* dynamic on the repeat.

Second Strain (m. 21-37): The *fortissimo* in m. 30 works better with a leading crescendo.

Trio (m. 39-54): Because this trio features unusual *sforzandos* and is thinly scored in the woodwinds, it is best for brass to continue to play. Additionally, the last four measures of the trio (m. 51-54) are performed similarly to m. 43-46, but were not originally marked with *sforzando*. A crescendo to *mezzo-forte* and decrescendo for the repeat in *piano* matches the shape of the previous phrase.

Final Strain (m. 55-end): This strain should be played *fortissimo* both times, with percussion accents matching the full band accents every four bars. The percussion then turns the accents around in m. 69 and 71. The D.C. is played with no repeats to the marked *Fine*.

March RESUMPTION

Full Score

(1879)

JOHN PHILIP SOUSA

1 2 3 4 5 6 7

March Tempo.

Piccolo *ff*

Flute *ff*

Oboe (optional) *ff* *p*

E♭ Clarinet *ff*

B♭ Clarinet 1 *ff*

B♭ Clarinet 2 *ff*

E♭ Alto Saxophone (originally Solo E♭ Alto Horn) *ff* *p*

March Tempo.

E♭ Cornet (optional) *ff* *p*

Solo B♭ Cornet *ff* *p*

B♭ Cornet 1 *ff* *p*

B♭ Cornet 2 *ff* *p*

B♭ Cornets 3/4 (optional) *ff* *p*

Solo F Horn (originally Solo E♭ Alto Horn) *ff* *p*

F Horns 3/4 (originally E♭ Alto Horns 1/2) *ff* *p*

Baritone/Euphonium *ff* *p*

Trombones 1/2 *ff* *p*

Bass Trombone *ff* *p*

Tuba *ff* *p*

Percussion *ff* *p*
S.D.
B.D./Cyms.

RESUMPTION
Full Score

8

9

10

11

12

13

14

Picc. *p*

Flt. *p*

Oboe

E♭ Clar. *p*

Clar. 1 *p*

Clar. 2 *p*

Alto Sax.

E♭ Cor. *p*

Solo Cor.

Cor. 1 *p*

Cor. 2 *p*

Cors. 3/4 *p*

Solo Horn *p*

Hrns. 1/2 *p*

Bar./Euph. *p*

Trbns. 1/2 *p*

B. Trbn. *p*

Tuba *p*

Perc. *fz* *p*

RESUMPTION
Full Score

22 23 24 25 26 27 28 29 30

The musical score is arranged in a standard orchestral format with 15 staves. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score is divided into measures 22 through 30. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with dynamics *mf* and *ff*.
- Flt.**: Flute, playing a melodic line with dynamics *mf* and *ff*.
- Oboe**: Oboe, playing a melodic line with dynamics *mf* and *ff*.
- Eb Clar.**: Eb Clarinet, playing a melodic line with dynamics *mf* and *ff*.
- Clar. 1**: Clarinet 1, playing a melodic line with dynamics *mf* and *ff*.
- Clar. 2**: Clarinet 2, playing a melodic line with dynamics *mf* and *ff*.
- Alto Sax.**: Alto Saxophone, playing a melodic line with dynamics *mf* and *ff*.
- Eb Cor.**: Eb Cor, playing a melodic line with dynamics *mf* and *ff*.
- Solo Cor.**: Solo Cor, playing a melodic line with dynamics *mf* and *ff*.
- Cor. 1**: Cor 1, playing a melodic line with dynamics *mf* and *ff*.
- Cor. 2**: Cor 2, playing a melodic line with dynamics *mf* and *ff*.
- Cors. 3/4**: Cors 3/4, playing a rhythmic accompaniment with dynamics *mf* and *ff*.
- Solo Horn**: Solo Horn, playing a melodic line with dynamics *mf* and *ff*.
- Hrns. 1/2**: Hrns 1/2, playing a rhythmic accompaniment with dynamics *mf* and *ff*.
- Bar./Euph.**: Baritone/Euphonium, playing a melodic line with dynamics *mf*, *p*, *ff*, and *mf*.
- Trbn. 1/2**: Trbn 1/2, playing a rhythmic accompaniment with dynamics *mf* and *ff*.
- B. Trbn.**: B. Trbn., playing a melodic line with dynamics *mf* and *ff*.
- Tuba**: Tuba, playing a melodic line with dynamics *mf* and *ff*.
- Perc.**: Percussion, playing a rhythmic accompaniment with dynamics *mf* and *ff*.

RESUMPTION
Full Score

39 40 41 42 43 44 45 46 47

TRIO

The musical score for the TRIO section (measures 39-47) features the following instruments and parts:

- Picc.**: Piccolo, measures 43-45, dynamics *f*.
- Flt.**: Flute, measures 43-45, dynamics *f*.
- Oboe**: Oboe, measures 39-47, dynamics *p*, *f*, *f*, *p*.
- E♭ Clar.**: Eb Clarinet, measures 43-45, dynamics *f*, *f*.
- Clar. 1**: Clarinet 1, measures 39-47, dynamics *p*, *f*, *f*, *p*.
- Clar. 2**: Clarinet 2, measures 39-47, dynamics *p*, *f*, *f*, *p*.
- Alto Sax.**: Alto Saxophone, measures 43-45, dynamics *f*, *f*.
- E♭ Cor.**: Eb Cor Anglais, measures 43-45, dynamics *f*, *f*.
- Solo Cor.**: Solo Cor Anglais, measures 39-47, dynamics *p*, *f*, *f*, *p*.
- Cor. 1**: Cor Anglais 1, measures 39-47, dynamics *p*, *f*, *f*, *p*.
- Cor. 2**: Cor Anglais 2, measures 39-47, dynamics *p*, *f*, *f*, *p*.
- Cors. 3/4**: Cors Anglais 3/4, measures 39-47, dynamics *p*, *f*, *f*, *p*.
- Solo Horn**: Solo Horn, measures 43-45, dynamics *f*, *f*.
- Hrns. 1/2**: Horns 1/2, measures 39-47, dynamics *p*, *f*, *f*, *p*.
- Bar./Euph.**: Baritone/Euphonium, measures 39-47, dynamics *p*, *p*.
- Trbns. 1/2**: Trumpets 1/2, measures 39-47, dynamics *p*, *f*, *f*, *p*.
- B. Trbn.**: Baritone Trumpet, measures 39-47, dynamics *p*, *f*, *f*, *p*.
- Tuba**: Tuba, measures 39-47, dynamics *p*, *p*.
- Perc.**: Percussion, measures 43-45, dynamics *p*.

RESUMPTION
Full Score

48 49 50 51 52 53 54 55 56

Picc. [mf] ff

Flt. [mf] ff

Oboe [mf] ff

E♭ Clar. [mf] ff

Clar. 1 [mf] ff

Clar. 2 [mf] ff

Alto Sax. [mf] ff

E♭ Cor. [mf] ff

Solo Cor. [mf] ff

Cor. 1 [mf] ff

Cor. 2 [mf] ff

Cors. 3/4 [mf] ff

Solo Horn [mf] ff

Hrns. 1/2 [mf] ff

Bar./Euph. [mf] ff

Trbns. 1/2 [mf] ff

B. Trbn. [mf] ff

Tuba [mf] ff

Perc. [mf] ff

RESUMPTION
Full Score

57 58 59 60 61 62 63 64

Picc. *ff*

Flt. *ff*

Oboe *ff*

E♭ Clar. *ff*

Clar. 1 *ff*

Clar. 2 *ff*

Alto Sax. *ff*

E♭ Cor. *ff*

Solo Cor. *ff*

Cor. 1 *ff*

Cor. 2 *ff*

Cors. 3/4 *ff*

Solo Horn *ff*

Hrns. 1/2 *ff*

Bar./Euph. *ff*

Trbns. 1/2 *ff*

B. Trbn. *ff*

Tuba *ff*

Perc. *ff*

RESUMPTION
Full Score

65 66 67 68 69 70 71 72 73 **D.C.**
(no repeats)

Picc. *ff*

Flt. *ff*

Oboe *ff*

E♭ Clar. *ff*

Clar. 1 *ff*

Clar. 2 *ff*

Alto Sax. *ff*

E♭ Cor. *ff*

Solo Cor. *ff*

Cor. 1 *ff*

Cor. 2 *ff*

Cors. 3/4 *ff*

Solo Horn *ff*

Hrns. 1/2 *ff*

Bar./Euph. *ff*

Trbns. 1/2 *ff*

B. Trbn. *ff*

Tuba *ff*

Perc. *ff*