



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 1 *of* No. 3

REVIVAL
MARCH
(1876)

FULL *of* SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

“Revival March” (1876) (The Great Revival March and Salvation Army Rally)

This march incorporated the hymn “[In the] Sweet Bye and Bye” and was probably written at the suggestion of Simon Hassler, the Philadelphia composer and orchestra leader. It was one of Sousa’s earliest marches and was written for orchestra, not band. His former music teacher, John Eshuta Jr., made note of the march and correctly predicted Sousa’s future in music. He wrote in the September 30, 1876, issue of his weekly newspaper, the *Musical Monitor*: “We have now on hand the ‘Grand Revival March’ composed by J. P. Sousa of this city, and which was played with immense success by Hassler’s orchestra at the Chestnut St. Theatre, Phila. The march is deserving of credit. We are glad to see such proficiency in one so young, and predict for him a brilliant future.”

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.

Second Strain (m. 21-37): As was Sousa’s custom for many of his marches, the dynamic of the second strain may be changed to *piano* first time, with piccolo, E-flat clarinet, cornets, and trombones tacet. All instruments rejoin at *fortissimo* for the repeat in m. 37.

Third Strain (m. 38-56): This strain may be played full both times, but the second time through can be more forceful leading to the trio, and additional percussion accents may be added in measures 42 and 44, second time.

Trio (m. 56-end): Sousa quotes “In the Sweet Bye and Bye” in the brass as the woodwinds play obbligato figures. Having cymbals tacet for the first part of the trio enhances the new texture here, and they can play again in m. 73 for the second part of the hymn. Several slurs were applied inconsistently across the original parts, and they have been unified in this edition, indicated by a broken slur marking. The D.C. is performed with no repeats, taking the *forte/fortissimo* second endings to the *Fine* before the Trio.

March REVIVAL

Full Score

(1876)

JOHN PHILIP SOUSA

1 2 3 4 5 6 7

March Tempo.

Flute/Piccolo *ff* *f*

Oboe (optional) *ff*

Clarinet in E \flat *ff* *f*

Solo & 1st B \flat Clarinets *ff* *f*

2nd B \flat Clarinet *ff* *f*

Bassoon (optional) *ff* *f*

1st & 2nd Alto Saxophones (optional) *ff* *f*

Tenor Saxophone (optional) *ff* *f*

March Tempo.

E \flat Cornet (optional) *ff* *f*

Solo B \flat Cornet *ff* *f*

1st B \flat Cornet *ff* *f*

2nd & 3rd B \flat Cornets *ff* *f*

1st F Horn *ff* *f*

2nd & 3rd F Horns *ff* *f*

Baritone *ff* *f*

Euphonium *ff* *f*

1st & 2nd Trombones *ff* *f*

Bass Trombone *ff* *f*

Tuba *ff* *f*

Drums S.D. *ff* *f*

B.D. & Cyms. *ff*

REVIVAL
Full Score

8 9 10 11 12 13 14 15

Flt./Picc.
Oboe
Eb Clar.
Solo & 1st Clars.
2nd Clar.
Bsn.
1st & 2nd A. Saxes.
T. Sax.
Eb Cor.
Solo Cor.
1st Cor.
2nd & 3rd Cors.
1st Hrn.
2nd & 3rd Hrns.
Bar.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.

REVIVAL
Full Score

16 17 18 19 20 21 22 23

Flt./Picc. 1. 2. [tacet] [2nd time only]

Oboe [p,ff] (ff) [p,ff] [2nd time only]

E♭ Clar. [tacet] [p,ff] [lower notes 1st time] (ff) [upper notes 2nd time]

Solo & 1st Clars. [p,ff] (ff) [8va 2nd time]

2nd Clar. [p,ff] (ff) [8va 2nd time]

Bsn. [p,ff]

1st & 2nd A. Saxes. [p,ff]

T. Sax. [p,ff]

E♭ Cor. 1. 2. [tacet] [2nd time only]

Solo Cor. [p,ff] [tacet] (ff) [2nd time only]

1st Cor. [p,ff] (ff) [2nd time only]

2nd & 3rd Cors. [p,ff] [2nd time only]

1st Hrn. [p,ff] (ff)

2nd & 3rd Hrns. [p,ff] (ff)

Bar. [p,ff] (ff)

Euph. [p,ff] (ff) [2nd time only]

1st & 2nd Trbns. [tacet] [p,ff] (ff)

B. Trbn. [p,ff] (ff)

Tuba [p,ff] (ff)

Perc. ff [p,ff]

REVIVAL
Full Score

24 25 26 27 28 29 30 31

Flt./Picc.

Oboe

E♭ Clar.

Solo & 1st Clars.

2nd Clar.

Bsn.

1st & 2nd A. Saxes.

T. Sax.

E♭ Cor.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st Hrn.

2nd & 3rd Hrns.

Bar.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

[2nd x]

REVIVAL
Full Score

32 33 34 35 36 37 38

Flt./Picc. *fz* *ff* 1. [Play] 2.

Oboe *fz*

Eb Clar. [Play] *fz* *ff* *f*

Solo & 1st Clars. *fz* *ff* *f*

2nd Clar. *fz* *ff* *f*

Bsn. *fz* *f*

1st & 2nd A. Saxes. *fz* *f*

T. Sax. *fz* *f*

Eb Cor. 1. [Play] 2. *fz* *ff* *f*

Solo Cor. [Play] *fz* *ff* *f*

1st Cor. [Play] *fz* *ff* *f*

2nd & 3rd Cors. [Play] *fz* *ff* *f*

1st Hrn. *fz* *f*

2nd & 3rd Hrns. *fz* *f*

Bar. *fz* *ff* *f*

Euph. *fz* *ff* *f*

1st & 2nd Trbns. [Play] *fz* *ff* *f*

B. Trbn. [Play] *fz* *ff* *f*

Tuba *fz* *f*

Perc.

REVIVAL
Full Score

39 40 41 42 43 44 45 46

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

Oboe *f* [*ff*]

E♭ Clar. [*ff*] (2nd time)

Solo & 1st Clars. [*ff*] (2nd time)

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

Bssn. [*ff*] (2nd time)

1st & 2nd A. Saxes. [*ff*] (2nd time)

T. Sax. [*ff*] (2nd time)

E♭ Cor. [*ff*] (2nd time)

Solo Cor. [*ff*] (2nd time)

1st Cor. [*ff*] (2nd time)

2nd & 3rd Cors. [*ff*] (2nd time)

1st Hrn. [*ff*] (2nd time)

2nd & 3rd Hrns. [*ff*] (2nd time)

Bar. [*ff*] (2nd time)

Euph. [*ff*] (2nd time)

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

B. Trbn. [*ff*] (2nd time)

Tuba [*ff*] (2nd time) (one) (one)

Perc. *f* [*ff*] [2nd x] [2nd x]

REVIVAL
Full Score

47 48 49 50 51 52 53 54 55 56

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo & 1st Clars. *ff*

2nd Clar. *ff*

Bsn. *ff*

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

T. Sax. *ff*

E♭ Cor. *ff*

Solo Cor. *ff*

1st Cor. *ff*

2nd & 3rd Cors. *ff*

1st Hrn. *ff*

2nd & 3rd Hrns. *ff*

Bar. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Perc. *ff*

REVIVAL
Full Score

57

58

59

60

61

62

63

64

TRIO - Picc.

Flt./Picc. *p* 3

Oboe *p* 3

E♭ Clar. *p* 3

Solo & 1st Clars. *p* 3

2nd Clar. *p* 3

Bssn. [legato] *p*

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

T. Sax. *p*

E♭ Cor. TRIO [tacet] *p* 3

Solo Cor. [legato] *p*

1st Cor. [legato] *p*

2nd & 3rd Cors. *p*

1st Hrn. [legato] *p*

2nd & 3rd Hrns. *p*

Bar. [legato] *p*

Euph. [legato] *p*

1st & 2nd Trbns. *p*

B. Trbn. *p*

Tuba *p* 4

Perc. [- Cyms.] *p*

REVIVAL
Full Score

65 66 67 68 69 70 71 72

Flt./Picc. 

Oboe 

E♭ Clar. 

Solo & 1st Clars. 

2nd Clar. 

Bsn. 

1st & 2nd A. Saxes. 

T. Sax. 

E♭ Cor. 

Solo Cor. 

1st Cor. 

2nd & 3rd Cors. 

1st Hrn. 

2nd & 3rd Hrns. 

Bar. 

Euph. 

1st & 2nd Trbns. 

B. Trbn. 

Tuba 

Perc. 

REVIVAL
Full Score

73 74 75 76 77 78 79 80

Flt./Picc. *pp*

Oboe *pp*

E♭ Clar. *pp*

Solo & 1st Clars. *pp*

2nd Clar. *pp*

Bsn.

1st & 2nd A. Saxes.

T. Sax. *pp*

E♭ Cor. *pp*

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st Hrn.

2nd & 3rd Hrns. *pp*

Bar.

Euph.

1st & 2nd Trbns. *pp*

B. Trbn. *pp*

Tuba *pp*

Perc. [+ Cyms.]

REVIVAL
Full Score

81 82 83 84 85 86 87 88 D.C.
(no repeats)
+ Picc. on D.C.

Flt./Picc. *pp* *tr* *ff*

Oboe *pp* *ff*

E♭ Clar. *pp* *ff*

Solo & 1st Clars. *pp* *ff*

2nd Clar. *pp* *ff*

Bsn. *dim.* *ff*

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

T. Sax. *dim.* *ff*

E♭ Cor. *pp* *ff* [Play] D.C. (no repeats)

Solo Cor. *dim.* *ff*

1st Cor. *dim.* *ff*

2nd & 3rd Cors. *ff*

1st Hrn. *dim.* *ff*

2nd & 3rd Hrns. *dim.* *ff*

Bar. *dim.* *ff*

Euph. *dim.* *ff*

1st & 2nd Trbns. *dim.* *ff*

B. Trbn. *dim.* *ff*

Tuba *dim.* *ff*

Perc.