



The Complete  
Marches of  
JOHN PHILIP SOUSA

VOL. 2 No. 28

THE  
GLADIATOR

MARCH  
[1886]

FULL SCORE

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

## March, “The Gladiator” (1886)

Nothing among Sousa’s memoirs reveals the identity of the “gladiator,” but the first printing of the sheet music carried a dedication to Charles F. Towle of Boston. Towle was a journalist who was editor of the *Boston Traveller* at the time this march was written, but the nature of his association with Sousa is not known.

Sousa’s daughter Helen conjectured that her father might have been inspired by a literary account of some particular gladiator. It is unlikely that he would have dedicated a march to gladiators in general because of their ferocity and deeds of inhumanity, but perhaps one noble gladiator who had been a victim of circumstances might have been his inspiration. There has also been speculation that the march had some Masonic significance, inasmuch as it was written at the time he was “knighted” in Columbia Commandery No. 2, Knights Templar, but this lacks substantiation.

For Sousa, “The Gladiator” brought back both happy and unhappy memories. In 1885 he had written the dirge “The Honored Dead” for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. They were so pleased that they asked him to write a quickstep march. He responded with “The Gladiator,” but they rejected it. Their shortsightedness cost them dearly; Sousa then sold it to Harry Coleman of Philadelphia, and it eventually sold over a million copies.

“The Gladiator” was the first Sousa composition to reach such wide circulation. He himself was unaware of its popularity until its strains startled him one day while in Philadelphia on business. Many years later he gave this dramatic account:

I was taking a stroll along Broad Street. At a corner a hand-organ man was grinding out a melody which, somehow, seemed strangely familiar. As I listened more intently, I was surprised to recognize it as my own ‘Gladiator’ march. I believe that was one of the proudest moments of my life, as I stood there on the corner listening to the strains of that street organ!

“As the Italian, who was presiding over the crank, paused, I rushed up to him and seized him warmly by the hand. The man started back in amazement and stared at me as though he thought I had taken leave of my senses.

“My friend! My friend!” I cried. ‘Let me thank you! Please take this as a little token of my appreciation!’

“I tore myself away, walking on air down the remainder of the street and leaving the organ grinder dazed by the coins I had thrust into this hand. I don’t believe he can account for the gift to this day.

“But I was exultant. My music had made enough of a hit to be played on a street organ. At last I felt that it had struck a popular chord.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 56. Used by permission.

### Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways 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 from cornetist Frank Simon. Many of the marches in Volume 2 of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his 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. Where instruments are added to the original orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. 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.”

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa's marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and "The March King's" brilliant biographer, Paul Bierley.

*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.*

**Introduction and First Strain (m. 1-20):** The first strain is *subito mezzo-forte* for everyone right after the downbeat in m. 4 and then alternates to *fortissimo* every four measures. The added *diminuendo* for those playing whole notes in m. 12 helps the melody come through at *mezzo-forte*.

**Second Strain (m. 21-39):** The dynamic is *mezzo-piano* first time and piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet*. Clarinets should play down the octave as indicated by the small notes first time. All instruments rejoin at *fortissimo* beginning in m. 37 for the repeat. Clarinets return to the upper octave second time.

**Trio (m. 39-55):** E-flat clarinet, cornets, trombones and all percussion are *tacet* for the trio, but piccolo can play here. Several marches from this point forward in Sousa's catalogue have special figures for flute and piccolo in the trio or final strains. First clarinets play down the octave as indicated by the small notes both times. Bells also play in this trio; when that is the case, the rest of the percussion is often omitted entirely for concert performances. In a slightly unusual manner, the cornets and trombones re-enter in m. 54-55 for a brief interjection before the repeat, which is then played even softer than the first time.

**Break-up Strain (m. 56-72):** Brass enters again in m. 56 with a slight crescendo and percussion rejoins in m. 58. Per Frank Simon's notes, this break-up strain was performed by Sousa with very different dynamics than printed in the original parts. Rather than all being *fortissimo*, he began in *piano* for all instruments and added a long *crescendo* to the *fortissimo* fanfare figures in the cornets in m. 69-71. After arriving at that *fortissimo*, the solo snare drum adds a *decrescendo* first time into the final strain.

**Final Strain (m. 72-end):** Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more and all instruments play a *subito mezzo-piano* leading into the final strain first time in m. 72. First clarinets are down the octave again for the obbligato line in the upper woodwinds. A slight *crescendo* is also added to the melody in m. 83 to highlight the phrase shape. The brass rejoins in m. 87 leading to the repeat of the break-up strain, which is played exactly as before in a slow crescendo. Arriving at m. 71 the second time, the snare drum plays a strong *crescendo* and all instruments play *fortissimo* and in the original higher octaves for the final time through the last strain. A final *sfz* for the percussion in m. 84 adds a musical exclamation point.

# March THE GLADIATOR

Full Score

(1886)

JOHN PHILIP SOUSA

1 2 3 4 5 6 7 8 9 10

**March Tempo.**

Flute/Piccolo *ff* *mf* *ff*

Oboe *ff* *mf* *ff*

E♭ Clarinet *ff* *mf* *ff*

1st B♭ Clarinet *ff* *mf* *ff*

2nd B♭ Clarinet *ff* *mf* *ff*

3rd B♭ Clarinet *ff* *mf* *ff*

E♭ Alto Clarinet (optional) [E♭ Cor. & Alto Sax.] *ff* *mf* *ff*

B♭ Bass Clarinet (optional) [B♭ Tenor] *ff* *mf* *ff*

1st & 2nd Bassoons *ff* *mf* *ff*

E♭ Alto Saxophone (optional) [does not appear in earliest edition] *ff* *mf* *ff*

B♭ Tenor Saxophone (optional) [does not appear in earliest edition] *ff* *mf* *ff*

E♭ Baritone Saxophone (optional) [does not appear in earliest edition] *ff* *mf* *ff*

**March Tempo.**

E♭ Cornet (optional) [does not appear in earliest edition] *ff* *mf* *ff*

Solo B♭ Cornet *ff* *mf* *ff*

1st B♭ Cornet *ff* *mf* *ff*

2nd & 3rd B♭ Cornets *ff* *mf* *ff*

1st & 2nd F Horns (originally E♭ Alto) <sup>a2</sup> *ff* *mf* *ff*

3rd & 4th F Horns (originally E♭ Alto) <sup>a2</sup> *ff* *mf* *ff*

Baritone *ff* *mf* *ff*

1st & 2nd Trombones <sup>a2</sup> *ff* *mf* *ff*

3rd Trombone *ff* *mf* *ff*

Tuba *ff* *mf* *ff*

Drums and Bells (optional) S.D. B.D./Cyms. *ff* *mf* *ff*

THE GLADIATOR  
Full Score

11 12 13 14 15 16 17 18 19 20

Flt./Picc. *mf* *ff* *mf*

Oboe *mf* *ff* *mf*

E♭ Clar. *mf* *ff* *mf*

1st Clar. *mf* *ff* *mf*

2nd Clar. *mf* *ff*

3rd Clar. *mf* *ff*

Alto Clar. *mf* *ff*

Bass Clar. *mf* *ff*

1st & 2nd Bsns. *mf* *ff*

Alto Sax. *mf* *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *mf* *ff*

Sop. Cor. *mf* *ff* *mf*

Solo B♭ Cor. *mf* *ff* *mf*

1st B♭ Cor. *mf* *ff*

2nd & 3rd B♭ Cors. *mf* *ff*

1st & 2nd Hrns. *mf* *ff*

3rd & 4th Hrns. *mf* *ff*

Bar. *mf* *ff*

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

3rd Trbn. *mf* *ff*

Tuba *mf* *ff*

Perc. *mf* *ff*





THE GLADIATOR  
Full Score

40 41 42 43 44 45 46 47

TRIO.

Flt./Picc. *[p-pp] mf*

Oboe *(pp)*

E♭ Clar. *(pp)*

1st Clar. *(pp)*

2nd Clar. *[p-pp] mf*

3rd Clar. *(pp)*

Alto Clar. *[p-pp] mf*

Bass Clar. *[p-pp] mf*

1st & 2nd Bsns. *(pp)*

Alto Sax. *[p-pp] mf*

Ten. Sax. *[p-pp] mf*

Bari. Sax. *[p-pp] mf*

TRIO.

Sop. Cor. *(pp)*

Solo B♭ Cor. *(pp)*

1st B♭ Cor. *[p-pp] mf* *[tacet]*

2nd & 3rd B♭ Cors. *[p-pp] mf* *[tacet]*

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

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

Bar. *(pp)* *[tacet]*

1st & 2nd Trbns. *[p-pp] mf* *[tacet]*

3rd Trbn. *[p-pp] mf*

Tuba *[p-pp] mf*

Bells *(pp)* *[tacet]*

Perc. *[p-pp] mf*



THE GLADIATOR  
Full Score

48 49 50 51 52 53 54 55 56 57

Flt./Picc.  
Oboe  
Eb Clar.  
1st Clar.  
2nd Clar.  
3rd Clar.  
Alto Clar.  
Bass Clar.  
1st & 2nd Bsns.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Sop. Cor.  
Solo Bb Cor.  
1st Bb Cor.  
2nd & 3rd Bb Cors.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Bar.  
1st & 2nd Trbns.  
3rd Trbn.  
Tuba  
Bells  
Perc.

THE GLADIATOR  
Full Score

58 59 60 61 62 63 64 65 66 67

Flt./Picc. [cresc.] poco a poco [mf] [f]

Oboe [cresc.] poco a poco [mf] [f]

E♭ Clar. [cresc.] poco a poco [mf] [f]

1st Clar. [cresc.] poco a poco [mf] [f]

2nd Clar. [cresc.] poco a poco [mf] [f]

3rd Clar. [cresc.] poco a poco [mf] [f]

Alto Clar. [cresc.] poco a poco [mf] [f]

Bass Clar. [p]ff [cresc.] poco a poco [mf] [f]

1st & 2nd Bsns. [p]ff [cresc.] poco a poco [mf] [f]

Alto Sax. [cresc.] poco a poco [mf] [f]

Ten. Sax. [p]ff [cresc.] poco a poco [mf] [f]

Bari. Sax. [p]ff [cresc.] poco a poco [mf] [f]

Sop. Cor. [cresc.] poco a poco [mf] [f]

Solo B♭ Cor. [cresc.] poco a poco [mf] [f]

1st B♭ Cor. [cresc.] poco a poco [mf] [f]

2nd & 3rd B♭ Cors. [cresc.] poco a poco [mf] [f]

1st & 2nd Hrns. <sup>a2</sup> [p]ff [cresc.] poco a poco [mf] [f]

3rd & 4th Hrns. <sup>a2</sup> [p]ff [cresc.] poco a poco [mf] [f]

Bar. [p]ff [cresc.] poco a poco [mf] [f]

1st & 2nd Trbns. [p]ff [cresc.] poco a poco [mf] [f]

3rd Trbn. [p]ff [cresc.] poco a poco [mf] [f]

Tuba [p]ff [cresc.] poco a poco [mf] [f]

Perc. Play [p]ff [cresc.] poco a poco [mf] [f]

THE GLADIATOR  
Full Score

68 69 70 71 72 73 74 75 76 77 78 79

[Picc. 2nd X only] *[mf]-ff* *tr*

Flt./Picc.

*[mf]-ff*

Oboe

[2nd X only] *[mf]-ff* *tr*

E♭ Clar.

[lower notes 1st time] *[mf]-ff* *tr*

1st Clar.

*[mf]-ff* *tr*

2nd Clar.

*[mf]-ff* *tr*

3rd Clar.

*[mp]-ff*

Alto Clar.

*[mp]-ff*

Bass Clar.

*[mp]-ff*

1st & 2nd Bsns.

*[mp]-ff*

Alto Sax.

*[mp]-ff*

Ten. Sax.

*[mp]-ff*

Bari. Sax.

*[mp]-ff*

Sop. Cor.

*ff* [2nd X only] *[mp]-ff* *tr*

Solo B♭ Cor.

*ff* [2nd X only] *[mp]-ff*

1st B♭ Cor.

*ff* [2nd X only] *[mp]-ff*

2nd & 3rd B♭ Cors.

*ff* [2nd X only] *[mp]-ff*

1st & 2nd Hrns.

*ff* *[mp]-ff*

3rd & 4th Hrns.

*ff* *[mp]-ff*

Bar.

*[mp]-ff*

1st & 2nd Trbns.

[2nd X only] *[mp]-ff*

3rd Trbn.

[2nd X only] *[mp]-ff*

Tuba

*[mp]-ff*

Perc.

[Cyms. 2nd X only] *[ff]* 1st X *[mp]* 2nd X *[ff]*

THE GLADIATOR  
Full Score

80 81 82 83 84 85 86 87 88 89 90

Flt./Picc. [p] (+ Picc.) [p]

Oboe [p]

E♭ Clar. [p] [Play]

1st Clar. [p] [loco] [p]

2nd Clar. [p]

3rd Clar. [p]

Alto Clar. [p]

Bass Clar. [p]

1st & 2nd Bsns. [p]

Alto Sax. [p]

Ten. Sax. [p]

Bari. Sax. [p]

Sop. Cor. [p] [Play]

Solo B♭ Cor. [p] [Play]

1st B♭ Cor. [p] [Play]

2nd & 3rd B♭ Cors. [p] [Play]

1st & 2nd Hrns. [p]

3rd & 4th Hrns. [p]

Bar. [p]

1st & 2nd Trbns. [p] [mp] [Play]

3rd Trbn. [p] [mp]

Tuba [p]

Perc. 8 [p] [2nd Xo]