



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 *of* No. 71

THE
LAMBS'
MARCH

[1914]

FULL *of* SCORE

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

The Lambs' March (1914)

For the 1914 gambol of the celebrated Lambs Club of New York, Sousa composed this march and “The Lambs’ Gambol” overture. He also accompanied a group of club members on a fund-raising tour of the major eastern cities. In each city he led a parade and apparently acted as musical director for their stage presentations.

Once again Sousa lived up to his reputation of not letting his music go to waste; much of “The Lambs’ March” was taken from his unsuccessful 1882 operetta, *The Smugglers*.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 66. 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 this volume 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 of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published 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” in his own performances.

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. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. 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 (m. 1-4): The recommended tempo is 120 bpm. It works well to choke the cymbal crash in m. 1 to clear the air for the sharply capped and cleverly accented notes in this introduction. After a final *sfz* in m. 4, the dynamic immediately drops to *piano* for the first strain.

First Strain (m. 4-20): Given the shape of this melody, cymbals may *tacet* for the first half of the strain, only playing as indicated at the peaks of the phrases in m. 8 and 12. Cymbals then return in full to support the *tutti forte* in m. 16. A final *fortissimo* jab is played by the low brass and low winds in m. 20, setting up the *subito piano* for the repeat of the strain. It is played exactly the same both times.

Second Strain (m. 21-39): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time through the second strain and all others suddenly play *piano* starting on beat two of m. 21. Even at the soft dynamic, capped notes and

accents should be short and clearly heard. All instruments rejoin with a *subito fortissimo* in m. 37, and the accents are punctuated this time by percussion. Take special care to bring out the cornet/trumpet fanfares in m. 31-32 second time through.

Trio (m. 39-55): E-flat clarinet, cornets, and ALL percussion except for the bells are typically *tacet* here beginning in m. 39. Trombones may play very softly to support the harmony, and piccolo stays in to play the “call and answer” figures in this trio.

Final Strain (m. 55-87): As in a typical “patrol,” there is no break strain in this march; rather the trio moves right into the final strain. Although this strain was originally marked *fortissimo* beginning at m. 55, the traditional performance practice is to start soft and begin a long crescendo to the end. All of the *tacets* from the trio continue here at m. 55, with the exception that snare drum and bass drum join in at this point. The crescendo peaks at *forte* in m. 71 and all other instruments then rejoin at *fortississimo*, including cymbals on the downbeat of m. 72. Full percussion accents are added to beats two in m. 74 and 78 and a one stronger *sffz* on the downbeat of m. 83.

THE LAMBS' MARCH

Full Score

JOHN PHILIP SOUSA

(1914)

2 3 4 5 6 7 8 9 10

With martial ardor.

Piccolo *ff* *fz p* *leggiere* [*mf*] *p*

1st & 2nd Flutes *ff* *fz p* *leggiere* [*mf*] *p*

1st & 2nd Oboes *ff* *fz p* *leggiere* [*mf*] *p*

E♭ Clarinet *ff* *fz p* *leggiere* [*mf*] *p*

Solo & 1st B♭ Clarinets *ff* *fz p* *leggiere* [*mf*] *p*

2nd & 3rd B♭ Clarinets *ff* *fz p* *leggiere* [*mf*] *p*

E♭ Alto Clarinet *ff* *fz* *p* [*mf*] *p*

B♭ Bass Clarinet *ff* *fz* *p* [*mf*] *p*

1st & 2nd Bassoons *ff* *fz* *p* [*mf*] *p*

B♭ Soprano Saxophone (optional) *ff* *fz p* *leggiere* [*mf*] *p*

E♭ Alto Saxophone *ff* *fz* *p* [*mf*] *p*

B♭ Tenor Saxophone *ff* *fz* *p* [*mf*] *p*

E♭ Baritone Saxophone *ff* *fz* *p* [*mf*] *p*

With martial ardor.

E♭ Cornet (optional) *ff* *fz p* *leggiere* [*mf*] *p*

Solo B♭ Cornet *ff* *fz p* *leggiere* [*mf*] *p*

1st B♭ Cornet *ff* *fz p* *leggiere* [*mf*] *p*

2nd & 3rd B♭ Cornets *ff* *fz* *p* *leggiere* [*mf*] *p*

1st & 2nd F Horns *ff* *fz* *p* [*mf*] *p*

3rd & 4th F Horns *ff* *fz* *p* [*mf*] *p*

Euphonium *ff* *fz* *p* [*mf*] *p*

1st & 2nd Trombones *ff* *fz* *p* [*mf*] *p*

Bass Trombone *ff* *fz* *p* [*mf*] *p*

Tuba *ff* *fz* *p* [*mf*] *p*

Drums & Bells *f* [choke] *fz* *p* [*mf*] [*Cyms.*] [*Cyms.*] *p*

THE LAMBS' MARCH
Full Score

11 12 13 14 15 16 17 18 19 20

Picc. *[mf]* *p* *f* *p*

1st & 2nd Flts. *[mf]* *p* *f* *p*

1st & 2nd Obs. *[mf]* *p* *f* *p*

E♭ Clar. *[mf]* *p* *f* *p*

Solo & 1st Clars. *[mf]* *p* *f* *p*

2nd & 3rd Clars. *[mf]* *p* *f* *p*

Alto Clar. *[mf]* *p* *f*

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

1st & 2nd Bsns. *[mf]* *p* *f* *ff*

Sop. Sax. *[mf]* *p* *f* *p*

Alto Sax. *[mf]* *p* *f* *ff*

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

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

E♭ Cor. *[mf]* *p* *f* *p*

Solo B♭ Cor. *[mf]* *p* *f* *p*

1st B♭ Cor. *[mf]* *p* *f* *ff* *p*

2nd & 3rd B♭ Cors. *[mf]* *p* *f* *ff* *ff*

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

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

Euph. *[mf]* *p* *f* *ff*

1st & 2nd Trbns. *[mf]* *p* *f* *ff*

B. Trbn. *[mf]* *p* *f* *ff*

Tuba *[mf]* *p* *f* *ff*

Drums/Bells *[mf]* *p* *f* [+ Cyms.] [ch.]

THE LAMBS' MARCH
Full Score

21 22 23 24 25 26 27 28 29 30

2. [tacet] [2nd X only]

Picc. *[p]* *ff* (*ff*)

1st & 2nd Flts. *[p]* *ff* (*ff*)

1st & 2nd Obs. *[p]* *ff* (*ff*)

E♭ Clar. [tacet] [2nd X only] *[p]* *ff* (*ff*)

Solo & 1st Clars. (orig. 8va) [lower notes 1st X] *[p]* *ff* (*ff*)

2nd & 3rd Clars. (orig. 8va) [lower notes 1st X] *[p]* *ff* (*ff*)

Alto Clar. *[p]* *ff* (*ff*)

Bass Clar. *ff* *[p]* *ff* (*ff*)

1st & 2nd Bsns. *ff* *[p]* *ff* (*ff*)

Sop. Sax. *[p]* *ff* (*ff*)

Alto Sax. *[p]* *ff* (*ff*)

Ten. Sax. *ff* *[p]* *ff* (*ff*)

Bari. Sax. *ff* *[p]* *ff* (*ff*)

E♭ Cor. 2. [tacet] [2nd X only] *[p]* *ff* (*ff*)

Solo B♭ Cor. [tacet] [2nd X only] *[p]* *ff* (*ff*)

1st B♭ Cor. [tacet] [2nd X only] *[p]* *ff* (*ff*)

2nd & 3rd B♭ Cors. [2nd X only] *ff* *[p]* *ff* (*ff*)

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

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

Euph. *ff* *[p]* *ff* (*ff*)

1st & 2nd Trbns. *ff* [2nd X only] *[p]* *ff* (*ff*)

B. Trbn. *ff* [2nd X only] *[p]* *ff* (*ff*)

Tuba *ff* *[p]* *ff* (*ff*)

Drums/Bells [ch.] *[p]* *ff* (*ff*)
[Cyms. 2nd X only] B.D. Cyms. (2nd X) B.D. Cyms. (2nd X)

THE LAMBS' MARCH
Full Score

31

32

33

34

35

36

37

38

39

Picc. [ff] [p] Flts.

1st & 2nd Flts. [ff] [p]

1st & 2nd Obs. [ff] [p]

E♭ Clar. [ff] [tacet] [p]

Solo & 1st Clars. [ff] [p]

2nd & 3rd Clars. [ff] [p] a2

Alto Clar.

Bass Clar.

1st & 2nd Bsns. [ff] [p]

Sop. Sax. [ff] [tacet] [p]

Alto Sax. [ff]

Ten. Sax.

Bari. Sax.

E♭ Cor. [ff] [p] Solo B♭ Cor.

Solo B♭ Cor. [ff] [tacet] [p]

1st B♭ Cor. [ff] [tacet] [p]

2nd & 3rd B♭ Cors. [ff]

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph. [ff] [p]

1st & 2nd Trbns. a2

B. Trbn.

Tuba

Drums/Bells [p] Bells

(2nd X) (2nd X)

THE LAMBS' MARCH
Full Score

40 41 42 43 44 45 46 47 48

Picc. *p* Solo Flts. Flts. Solo Flts.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clars.

2nd & 3rd Clars.

Alto Clar. *p*

Bass Clar. *p*

1st & 2nd Bsns. *p*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors. *[tacet]* *p*

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Euph. *p*

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

B. Trbn. *[pp] p*

Tuba *p*

Drums/Bells *[tacet]* *p* (8)

THE LAMBS' MARCH

Full Score

49 50 51 52 53 54 55 56 57

Instrument parts include:
Picc.
1st & 2nd Flts.
1st & 2nd Obs.
Eb Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells

Dynamic markings: [p], [ff], [Play].
Rehearsal mark: (15) above measure 55.
Other markings: a2 above measure 52.

THE LAMBS' MARCH
Full Score

58 59 60 61 62 63 64 65 66 67

The image displays a page of a musical score for 'The Lambs' March', specifically measures 58 through 67. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page are: Picc., 1st & 2nd Flts., 1st & 2nd Obs., Eb Clar., Solo & 1st Clars., 2nd & 3rd Clars., Alto Clar., Bass Clar., 1st & 2nd Bsns., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Bb Cor., 1st Bb Cor., 2nd & 3rd Bb Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Euph., 1st & 2nd Trbns., B. Trbn., Tuba, and Drums/Bells. Each instrument part begins with the instruction 'poco a poco cresc.' (poco a poco crescendo). The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The measures are numbered 58 through 67 at the top of the page. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. There are also some performance instructions like 'poco a poco cresc.' written below the staves. The Drums/Bells part at the bottom features a rhythmic pattern with a snare drum and cymbal, and a small circled '8' above the staff in measure 62.

THE LAMBS' MARCH
Full Score

68 69 70 71 72 73 74 75 76 77

Picc. *f* *fff*

1st & 2nd Flts. *f* *fff*

1st & 2nd Obs. *f* *fff*

E♭ Clar. *f* *fff*

Solo & 1st Clars. *f* *fff*

2nd & 3rd Clars. *f* *fff*

Alto Clar. *f* *fff*

Bass Clar. *f* *fff*

1st & 2nd Bsns. *f* *fff*

Sop. Sax. *f* *fff*

Alto Sax. *f* *fff*

Ten. Sax. *f* *fff*

Bari. Sax. *f* *fff*

E♭ Cor. *f* *fff*

Solo B♭ Cor. *f* *fff*

1st B♭ Cor. *f* *fff*

2nd & 3rd B♭ Cors. *f* *fff*

1st & 2nd Hrns. *f* *fff*

3rd & 4th Hrns. *f* *fff*

Euph. *f* *fff*

1st & 2nd Trbns. *f* *fff*

B. Trbn. *f* *fff*

Tuba *f* *fff*

Drums/Bells *f* *fff*

(15) [+ Cyms.]

THE LAMBS' MARCH
Full Score

78 79 80 81 82 83 84 85 86 87

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clars.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

(8)

(15)

[ff]