



The Complete  
Marches of

JOHN PHILIP SOUSA

VOL. 2 No. 30

THE  
OCCIDENTAL  
MARCH  
[1887]

FULL SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## March, “The Occidental” (1887)

With important manuscripts unaccounted for, no dedication specified on the printed music, and no mention in Sousa’s memoirs, it is not known why this piece was given its name. One possibility which must not be overlooked is that Occidental College, in Los Angeles, was founded in the year that Sousa composed this march. “The Occidental” was not published until four years after it was written.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 75. 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.*

**First Strain (m. 5-20):** There isn’t much dynamic variation in the original parts to this strain, but the nature of the melody leads naturally to the added dynamic shape. Beginning *mezzo-forte*, the ascending line can crescendo to *forte* each time. The long ruffs in the snare drum part should be clearly heard in m. 13-16. The accented whole notes in m. 19-20 should be played well-sustained after the attack and immediately to *subito mezzo-forte* on the repeat (this time without the pick-up note in the melody).

**Second Strain (m. 22-37):** Because of the traditional dynamic shaping employed in this strain, all instruments can play both times. Beginning at a strongly accented *fortissimo*, the dynamic can drop to *mezzo-forte* two times as indicated with crescendos back to *fortissimo*.

**Trio (m. 38-56):** The customary adjustments can be made in this trio: The dynamic should be altered to *piano* first time and piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* throughout the Trio. The sixteenth notes in the melody should be played as close to the indicated rhythm as possible (and not as eighths). On the repeat, Sousa's custom of performing even softer the second time through his trios works very well in this march.

**Break-up Strain (m. 56-70):** All instruments rejoin starting on beat two of m. 56 in *fortissimo*. The first time through m. 69-70 into the final strain is performed with a diminuendo and the indicated octave adjustments in the clarinets.

**Final Strain (m. 71-end):** The dynamic first time is *mezzo-piano* and E-flat clarinet, cornets, trombones, and cymbals are out once more at m. 71, but piccolo can continue to play the quarter note octaves with the flutes and 2<sup>nd</sup> clarinets. All instruments rejoin on beat two of m. 86 in *fortissimo* for the repeat of the break-up strain which is performed as before, but this time with a crescendo in m. 69-70. All instruments play in their original higher octaves and the brass leads the melody in a very strong *fortississimo*. Two *sfz* accents in the percussion in m. 83-84 help bring the march to a close.

# THE OCCIDENTAL

(1887)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7

Flute/Piccolo *ff* *mf* (*mf*) [*f*]

Oboe *ff* *mf* (*mf*) [*f*]

E♭ Clarinet *ff* *mf* (*mf*) [*f*]

Solo B♭ Clarinet *ff* *mf* (*mf*) [*f*]

1st B♭ Clarinet *ff* *mf* (*mf*) [*f*]

2nd B♭ Clarinet *ff* *mf* (*mf*) [*f*]

E♭ Alto Clarinet [optional] [Alto Saxophone] *ff* *mf* (*mf*) [*f*]

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

1st Bassoon *ff* *mf* (*mf*) [*f*]

2nd Bassoon *ff* *mf* (*mf*) [*f*]

B♭ Soprano Saxophone [optional] [appears in earliest edition] *ff* *mf* (*mf*) [*f*]

E♭ Alto Saxophone *ff* *mf* (*mf*) [*f*]

B♭ Tenor Saxophone *ff* *mf* (*mf*) [*f*]

E♭ Baritone Saxophone *ff* *mf* (*mf*) [*f*]

E♭ Cornet [optional] [appears in earliest edition] *ff* *mf* (*mf*) [*f*]

Solo B♭ Cornet *ff* *mf* (*mf*) [*f*]

1st B♭ Cornet *ff* *mf* (*mf*) [*f*]

2nd & 3rd B♭ Cornets *ff* *mf* (*mf*) [*f*]

1st & 2nd F Horns [originally E♭ Alto] *ff* *mf* (*mf*) [*f*]

3rd & 4th F Horns [originally E♭ Alto] *ff* *mf* (*mf*) [*f*]

Baritone *ff* *mf* (*mf*) [*f*]

1st & 2nd Trombones *ff* [*f*] *mf* [*f*]

3rd Trombone *ff* *mf* (*mf*) [*f*]

Tuba *ff* *mf* (*mf*) [*f*]

S.D. *ff* *mf* (*mf*) [*f*]

Drums B.D./Cyms. *ff* *mf* (*mf*) [*f*]

THE OCCIDENTAL  
Full Score

8 9 10 11 12 13 14

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

Oboe *[mf]* *[f]*

E♭ Clar. *[mf]* *[f]*

Solo Clar. *[mf]* *[f]*

1st Clar. *[mf]* *[f]*

2nd Clar. *[mf]* *[f]*

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

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

1st Bssn. *[mf]* *[f]*

2nd Bssn. *[mf]* *[f]*

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

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

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

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

E♭ Cor. *[mf]* *[f]*

Solo B♭ Cor. *[mf]* *[f]*

1st B♭ Cor. *[mf]* *[f]*

2nd & 3rd B♭ Cors. *[mf]* *[f]*

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

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

Euph. *[mf]* *[f]*

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

3rd Trbn. *[mf]* *[f]*

Tuba *[mf]* *[f]*

Drums *[p]* *[f]*



THE OCCIDENTAL  
Full Score

22

23

24

25

26

27

28

29

This page contains the musical score for measures 22 through 29 of 'THE OCCIDENTAL Full Score'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flt./Picc., Oboe, Eb Clar., Solo Clar., 1st Clar., 2nd Clar., Alto Clar., Bass Clar., 1st Bsns., 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., 3rd Trbn., Tuba, and Drums. The score includes dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *ff* (fortissimo) with crescendo hairpins. The key signature is B-flat major, and the time signature is 4/4. The music features a variety of rhythmic patterns and melodic lines across the different instruments.

THE OCCIDENTAL  
Full Score

30 31 32 33 34 35 36 37 38

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

Oboe [mf] [cresc.] [p] *mf*

E♭ Clar. [mf] [cresc.] [p] *mf* [tacet]

Solo Clar. [mf] [cresc.] [p] *mf* [lower notes]

1st Clar. [mf] [cresc.] [p] *mf*

2nd Clar. [mf] [cresc.] [p] *mf*

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

Bass Clar. [mf] [cresc.] [p] *mf*

1st Bsns. [mf] [cresc.] [p] *mf*

2nd Bsns. [mf] [cresc.] [p] *mf*

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

Alto Sax. [mf] [cresc.] [p] *mf*

Ten. Sax. [mf] [cresc.] [p] *mf*

Bari. Sax. [mf] [cresc.] [p] *mf*

E♭ Cor. [mf] [cresc.] [p] *mf* [tacet]

Solo B♭ Cor. [mf] [cresc.] [p] *mf* [tacet]

1st B♭ Cor. [mf] [cresc.] [p] *mf* [tacet]

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

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

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

Euph. [mf] [cresc.] [p] *mf*

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

3rd Trbn. [mf] [cresc.] [p] *mf*

Tuba [mf] [cresc.] [p] *mf*

Drums [mf] [cresc.] [p] *mf*



THE OCCIDENTAL  
Full Score

39 40 41 42 43 44 45 46

Flt./Picc. *pp*

Oboe *pp*

E♭ Clar. *pp*

Solo Clar. *pp*

1st Clar. *pp*

2nd Clar. *pp*

Alto Clar.

Bass Clar. [*p-pp*] *mf*

1st Bsns. *pp*

2nd Bsns. *pp*

Sop. Sax. *pp*

Alto Sax.

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

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

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor. *pp*

2nd & 3rd B♭ Cors. [*p-pp*] *mf*

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

3rd & 4th Hrns. a2 [*p-pp*] *mf*

Euph. *pp*  
[tacet]

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

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

Tuba [*p-pp*] *mf*

Drums [*p-pp*] *mf*  
[- Cyms.]

THE OCCIDENTAL  
Full Score

47 48 49 50 51 52 53 54 55 56

Flt./Picc. [pp] ff (+ Picc.)

Oboe ff [Play]

E♭ Clar. [pp] ff

Solo Clar. [pp] ff

1st Clar. [pp] ff

2nd Clar. [pp] ff

Alto Clar.

Bass Clar.

1st Bsns. [pp] ff

2nd Bsns.

Sop. Sax. [pp] ff

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor. 1. [pp] ff [Play] 2. [Play] ff

Solo B♭ Cor. [pp] ff [Play]

1st B♭ Cor. [pp] ff [Play]

2nd & 3rd B♭ Cors. ff

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph. [pp]

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums

THE OCCIDENTAL  
Full Score

57

58

59

60

61

62

63

64

This page of the musical score for 'THE OCCIDENTAL' covers measures 57 through 64. The instrumentation includes:

- Flt./Picc.
- Oboe
- E♭ Clar.
- Solo Clar.
- 1st Clar.
- 2nd Clar.
- Alto Clar.
- Bass Clar.
- 1st Bsns.
- 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.
- 3rd Trbn.
- Tuba
- Drums

Key performance markings include *ff* (fortissimo) for many woodwind and brass parts, and *[Play]* for the tuba and drums. The drum part includes the instruction *[+ Cyms.]* (with cymbals). The score is written in a key signature of two flats and a common time signature.

THE OCCIDENTAL  
Full Score

65 66 67 68 69 70 71 72

Flt./Picc. [1st X] [2nd X] [mp] [fff]

Oboe [1st X] [2nd X] [mp] [fff]

E♭ Clar. [1st X] [2nd X] [lower notes 1st X] [mp] [fff] [2nd Xo]

Solo Clar. [1st X] [2nd X] [lower notes 1st X] [mp] [fff]

1st Clar. [1st X] [2nd X] [mp] [fff]

2nd Clar. [1st X] [2nd X] [mp] [fff]

Alto Clar. [mp] [fff]

Bass Clar. [mp] [fff]

1st Bssn. [mp] [fff]

2nd Bssn. [mp] [fff]

Sop. Sax. [1st X] [2nd X] [mp] [fff]

Alto Sax. [mp] [fff]

Ten. Sax. [mp] [fff]

Bari. Sax. [mp] [fff]

E♭ Cor. [1st X] [2nd X] [mp] [fff] [2nd X only]

Solo B♭ Cor. [1st X] [2nd X] [mp] [fff] [2nd X only]

1st B♭ Cor. [1st X] [2nd X] [mp] [fff] [2nd X only]

2nd & 3rd B♭ Cors. [1st X] [2nd X] [mp] [fff]

1st & 2nd Hrns. [mp] [fff]

3rd & 4th Hrns. [mp] [fff]

Euph. [mp] [fff] [2nd X only]

1st & 2nd Trbns. [mp] [fff] [2nd X only]

3rd Trbn. [mp] [fff] [2nd X only]

Tuba [mp] [fff]

Drums [mp] [fff] [- Cym. 1st X]

THE OCCIDENTAL  
Full Score

73 74 75 76 77 78 79 80

Flt./Picc.  
Oboe  
Eb Clar.  
Solo Clar.  
1st Clar.  
2nd Clar.  
Alto Clar.  
Bass Clar.  
1st Bssn.  
2nd Bssn.  
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.  
3rd Trbn.  
Tuba  
Drums

