



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 2 No. 29

THE
RIFLE
REGIMENT
MARCH
[1886]

FULL SCORE

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

March, “The Rifle Regiment” (1886) (The March Past of the Rifle Regiment)

According to an inscription on the printed music, this march was dedicated to the officers and men of the 3rd U.S. Infantry. Although different from Sousa’s other marches in musical format, it is regarded as one of his better efforts.

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 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 (m. 1-20): An unusually long introduction sets the tone for this especially martial-sounding march. Articulations should be emphasized throughout and the snare drum solos in m. 4 and 8 should have a good accent. Be sure not to compress the rests where no music happens at all, especially right before the first strain in m. 20-21.

First Strain (m. 21-37): This strain is *mezzo-forte* for most instruments. The percussion was originally marked *piano*, but better to raise the dynamic to be closer to the rest of the band. The interjections in the trombone in m. 24, 26, 28, and 32 are considered *solis* and should be played louder. The repeat in m. 37 is *subito fortissimo* and returns to the beginning of the introduction. All should be performed the same way for the second time.

Second Strain (m. 38-55): Because of the inherent dynamic changes traditionally employed within this strain, all instruments should play both times and adjust as marked from *fortissimo* to *mezzo-forte* and back again.

Trio (m. 56-88): This long trio can employ the customary Sousa alterations, with piccolo, E-flat clarinet, and cornets *tacet*, however trombones should play softly to support the underlying harmony. Some portions of the first clarinet part have been dropped the octave and should be played as indicated. There is a manuscript bell part that was written for this march in Sousa's Encore Books that was intended to be performed during the trio. If this is done, ALL percussion should *tacet* for the duration of the trio. Some of the dynamic shaping of the melody appears in the original parts and has been further clarified in this edition. The overall dynamic of the trio with the instrumental alterations should be quieter than the original marked *mezzo-forte* and only crescendo to *mezzo-forte* at m. 83.

Break-up Strain (m. 88-104): All instruments rejoin in the original octaves and at *fortissimo* in m. 88, beat two. The accents in cymbals and bass drum support the arrival points in the rest of the band and the triangle and snare drum (played on the rim) should play their solo figures in m. 97-100 to the fore. A *decrescendo* is added to m. 102 to give more room for the following *crescendo* in m. 103-104.

Final Strain (m. 105-end): In another unusual twist, the final strain only appears once, with no repeat back to the break-up strain. The crescendo leads to a *fortissimo* in all instruments with an obbligato line in the upper woodwinds. The grace notes should be played sharp and short throughout. The dynamic increases even further to *fortississimo* in m. 121, accompanied by a very strong *sffz* in the percussion. The instruments playing the melody may pull back ever-so-slightly dynamically at m. 129 to crescendo once again to *fff* to finish the march with two final *sffz* hits in the percussion.

THE RIFLE REGIMENT

(1886)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8 9

Flute/Piccolo *ff*

Oboe *ff* a2

E♭ Clarinet *ff*

Solo or 1st B♭ Clarinet *ff*

2nd B♭ Clarinet *ff*

3rd B♭ Clarinet (optional) [does not appear in earliest edition] *ff* div.

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

B♭ Bass Clarinet (optional) [Tenor Saxophone and Tuba] *ff*

1st Bassoon *ff*

2nd Bassoon *ff*

B♭ Soprano Saxophone (optional) [appears in early edition] *ff*

E♭ Alto Saxophone *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

E♭ Cornet (optional) [appears in early edition] *ff*

Solo B♭ Cornet *ff*

1st B♭ Cornet *ff*

2nd & 3rd B♭ Cornets *ff*

1st & 2nd F Horns *ff*

3rd & 4th F Horns *ff*

Baritone *ff*

1st & 2nd Trombones *ff* unis.

Bass Trombone *ff*

Tuba *ff*

Drums S.D. Solo > Solo >

Bells (opt.) & Triangle B.D./Cyms. *ff*

THE RIFLE REGIMENT
Full Score

10 11 12 13 14 15 16 17 18

Flt./Picc.

Oboes

E♭ Clar.

Solo/1st Clar.

2nd Clar. *div.*

3rd Clar. *unis.*

Alto Clar.

Bass Clar.

1st Bsn.

2nd Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns. *unis.*

B. Trbn.

Tuba

Drums *ff* [choke]

THE RIFLE REGIMENT
Full Score

19 20 21 22 23 24 25 26 27 28

Flt./Picc. *mf*

Oboes *mf*

E♭ Clar. *mf*

Solo/1st Clar. *mf*

2nd Clar. *mf*

3rd Clar. *mf*

Alto Clar. *mf*

Bass Clar. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

E♭ Cor. *mf*

Solo B♭ Cor. *mf*

1st B♭ Cor. *mf*

2nd & 3rd Cors. *mf*

1st & 2nd Hrns. *mf*

3rd & 4th Hrns. *mf*

Bar. *mf*

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

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

Tuba *mf* [*f*]

Drums *ff* [choke] [*mp*] *p*

THE RIFLE REGIMENT
Full Score

29 30 31 32 33 34 35 36 37 38

Flt./Picc. *f* *ff*

Oboes *[mf]* *f* *[ff]* *ff*

E♭ Clar. *[mf]* *f* *[ff]* *ff*

Solo/1st Clar. *[mf]* *f* *[ff]* *ff*

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

3rd Clar. *[mf]* *[f]* *[ff]* *ff*

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

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

1st Bsn. *[mf]* *[f]* *[ff]* *ff*

2nd Bsn. *[mf]* *[f]* *[ff]* *ff*

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

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

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

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

E♭ Cor. *[mf]* *f* *[ff]* *ff*

Solo B♭ Cor. *[mf]* *f* *[ff]* *ff*

1st B♭ Cor. *[mf]* *[f]* *[ff]* *ff*

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

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

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

Bar. *[mf]* *f* *[ff]* *ff*

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

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

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

Drums *[mp]* *[f]*

THE RIFLE REGIMENT
Full Score

39 40 41 42 43 44 45 46 47

Flt./Picc. *[mf sub]* *[ff]*

Oboes *[mf sub]* *[ff]*

E♭ Clar. *[mf sub]* *[ff]*

Solo/1st Clar. *[mf sub]* *[ff]*

2nd Clar. *[mf sub]* *[ff]*

3rd Clar. *[mf sub]* *[ff]*

Alto Clar. *[mf sub]* *[ff]*

Bass Clar. *[mf sub]* *[ff]*

1st Bsn. *[mf sub]* *[ff]*

2nd Bsn. *[mf sub]* *[ff]*

Sop. Sax. *[mf sub]* *[ff]*

Alto Sax. *[mf sub]* *[ff]*

Ten. Sax. *[mf sub]* *[ff]*

Bari. Sax. *[mf sub]* *[ff]*

E♭ Cor. *[mf sub]* *[ff]*

Solo B♭ Cor. *[mf sub]* *[ff]*

1st B♭ Cor. *[mf sub]* *[ff]*

2nd & 3rd Cors. *[mf sub]* *[ff]*

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

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

Bar. *[mf sub]* *[ff]*

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

B. Trbn. *[mf sub]* *[ff]*

Tuba *[mf sub]* *[ff]*

Drums *[ff]* *[mf sub]* *[ff]*

THE RIFLE REGIMENT
Full Score

48 49 50 51 52 53 54 55 56

Flt./Picc. - Picc. *(mp) mf*

Oboes 1st *(mp) mf*

E♭ Clar. [tacet] *(mp) mf*

Solo/1st Clar. [orig. octave up] *(mp) mf*

2nd Clar. [orig. octave up] *(mp) mf*

3rd Clar. *(mp) mf*

Alto Clar. *(mp) mf*

Bass Clar. *(mp) mf*

1st Bsns. *(mp) mf*

2nd Bsns. *(mp) mf*

Sop. Sax. *(mp) mf*

Alto Sax. *(mp) mf*

Ten. Sax. *(mp) mf*

Bari. Sax. *(mp) mf*

E♭ Cor. 1. [tacet] *(mp) mf*

Solo B♭ Cor. [tacet] *(mp) mf*

1st B♭ Cor. *(mp) mf*

2nd & 3rd Cors. *(mp) mf*

1st & 2nd Hrns. unis. *(mp) mf*

3rd & 4th Hrns. unis. *(mp) mf*

Bar. *(mp) mf*

1st & 2nd Trbns. *(mp) mf*

B. Trbn. *(mp) mf*

Tuba *(mp) mf*

Drums Bells *(mp) mf*

THE RIFLE REGIMENT
Full Score

57 58 59 60 61 62 63 64 65 66 67

TRIO.

Flt./Picc.

Oboes

E♭ Clar.

Solo/1st Clar.

2nd Clar. *div.*

3rd Clar.

Alto Clar.

Bass Clar. *[mp] mf*

1st Bsns.

2nd Bsns.

Sop. Sax. *[tacet]* *[mp] mf*

Alto Sax.

Ten. Sax. *[mp] mf*

Bari. Sax. *[mp] mf*

TRIO.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor. *[tacet]* *[mp] mf*

2nd & 3rd Cors. *[tacet]* *[mp] mf*

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

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

Bar. *[mp] mf*

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

B. Trbn. *[p] mf*

Tuba *[mp] mf*

Bells & Tri. *p*

Drums *[tacet]*

THE RIFLE REGIMENT
Full Score

68 69 70 71 72 73 74 75 76 77 78

Flt./Picc.
Oboes
Eb Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st Bsn.
2nd Bsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Bells & Tri.
Drums

THE RIFLE REGIMENT
Full Score

79 80 81 82 83 84 85 86 87 88

Flt./Picc. + Picc. (ff) a2

Oboes (mf), ff (ff) [play]

E♭ Clar. (mf), ff (ff) [loco]

Solo/1st Clar. (mf), ff (ff) [loco]

2nd Clar. (mf), ff (ff)

3rd Clar. (mf), ff

Alto Clar. (mf), ff (ff)

Bass Clar. (mf), ff (ff)

1st Bsn. (mf), ff (ff)

2nd Bsn. (mf), ff (ff)

Sop. Sax. (mf), ff (ff) [play]

Alto Sax. (mf), ff (ff)

Ten. Sax. (mf), ff (ff)

Bari. Sax. (mf), ff (ff)

E♭ Cor. (mf), ff (ff) [play]

Solo B♭ Cor. (mf), ff (ff) [play]

1st B♭ Cor. (mf), ff (ff) [play]

2nd & 3rd Cors. (mf), ff (ff)

1st & 2nd Hrns. (mf), ff (ff)

3rd & 4th Hrns. (mf), ff (ff)

Bar. (mf), ff (ff)

1st & 2nd Trbns. (mf), ff (ff)

B. Trbn. (mf), ff (ff)

Tuba (mf), ff (ff)

Bells & Tri. (mf), ff

Drums (mf), ff

THE RIFLE REGIMENT
Full Score

89 90 91 92 93 94 95 96 97 98 99 100

Flt./Picc.

Oboes

E♭ Clar.

Solo/1st Clar.

2nd Clar. *unis.*

3rd Clar. *[ff]*

Alto Clar.

Bass Clar.

1st Bsn.

2nd Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Bells & Tri.

Drums *[Play]* *ff* Triangle *f* on shell on head on shell

THE RIFLE REGIMENT
Full Score

101 102 103 104 105 106 107 108 109

Flt./Picc. *ff*

Oboes *ff*

E \flat Clar. *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st Bsn. *ff*

2nd Bsn. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E \flat Cor. *ff*

Solo B \flat Cor. *ff*

1st B \flat Cor. *ff*

2nd & 3rd Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

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

B. Trbn. *ff*

Tuba *ff*

Drums *ff* on head

THE RIFLE REGIMENT
Full Score

110 111 112 113 114 115 116 117 118

Flt./Picc.
Oboes
Eb Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st Bsn.
2nd Bsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

THE RIFLE REGIMENT
Full Score

119

120

121

122

123

124

125

126

Flt./Picc.
Oboes
Eb Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st Bsn.
2nd Bsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

THE RIFLE REGIMENT
Full Score

127 128 129 130 131 132 133 134 135 136

Flt./Picc.

Oboes

E♭ Clar.

Solo/1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st Bsn.

2nd Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

[ff]

[ffz]