



*The* Complete  
Marches *of*

JOHN PHILIP SOUSA

VOL. 1



No. 5

ESPRIT DE  
CORPS  
MARCH  
[1878]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## **“Esprit de Corps” (1878)** (“Esprit du Corps”)

Inspiration for this composition would be obvious had Sousa composed it while he was in service, but he was not. The march was not published for band until the year after he resigned from the U. S. Marine Corps. The dedication reads, “To my old friend Wilson J. Vance of Ohio.” In addition to being Sousa’s friend, Vance (1845-1911) was a Medal of Honor recipient who served with the 21<sup>st</sup> Ohio Infantry during the American Civil War. He was cited for voluntarily rescuing a wounded and helpless comrade while his command was falling back under heavy fire during the Battle of Stones River in Tennessee on December 31, 1862. Vance later became Captain, 14<sup>th</sup> U. S. Colored Troops, was the author of several books, and is buried at Arlington National Cemetery. The “Esprit de Corps” Sousa references in this march is the camaraderie, the bond of friendship that forms between those who serve together. The dedication’s timing is not coincidental; the two were beginning to work together in 1878 on the operetta *The Smugglers*, for which Vance was the librettist.

Reference: Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 50.  
Supplemented with information provided by Loras J. Schissel

### **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.*

**First Strain (m. 5-16):** There is no bass drum for the first four measures of this strain and the cymbal should be struck with a soft mallet. Bass drum and crash cymbals rejoin in the conventional way for the last four measures of this strain, both times.

**Second Strain (m. 17-32):** As was the custom for many of Sousa’s marches, the second strain dynamic can be changed to *piano* first time, with piccolo, E-flat clarinet, cornets and trombones tacet. All instruments rejoin at *fortissimo* in m. 32 for the repeat.

**Third Strain (m. 33-49):** This strain was originally marked entirely in *piano* for all instruments except for the lyrical euphonium line, but the passage benefits from some dynamic shape. The euphonium can still be somewhat to the fore, but a gradual crescendo may be performed in all instruments in the second half of the strain both times leading to a *forte* in m. 46 along with punctuating accents in the percussion. Cornets may tacet first time and rejoin the woodwinds in *piano* for the second time through to add textural variety.

**Trio (m. 51-65):** Unlike many of the softer trios of later Sousa marches, this trio is marked *fortissimo*. It should be played with vigor both times through, and percussion accents may be added to punctuate the climax of the phrase in m. 57 and 64, both times through.

**Final strain (m. 67-end):** This short strain may also be played with the full instrumental forces both times, but holding back on the dynamic a bit the first time through allows the *fortissimo* repeat to add an exclamation point to the finale of the march. A final percussion accent can be added to beat two in either m. 80 or 81, but not both.

March

# ESPRIT DE CORPS

(1878)

JOHN PHILIP SOUSA

Piccolo/Flute

March Tempo.

ff pp

8

15 [- Picc. 1st time] [p]ff

23

31 1. [+ Picc.] 2. [ff] p

37 [cresc.]

43 poco a poco [f] 1. [sub. p]

50 2. TRIO. ff 57

58 ff

67 2. [mf]ff

74

80 1. 2. [ff]

March

# ESPRIT DE CORPS

E♭ Clarinet

(1878)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Clarinet in 2/4 time. It begins with a key signature of one flat (B♭) and a common time signature (C). The score is divided into measures, with measure numbers 8, 14, 21, 29, 36, 42, 48, 56, 65, 72, and 79 marked at the start of their respective lines. The piece features various dynamic markings including *ff*, *pp*, *f*, *[p]ff*, *[ff]*, *p*, *[cresc.]*, *poco*, *a*, *[f]*, *[sub. p]*, *[mf]*, and *[ff]*. There are several first and second endings, and a section labeled "TRIO." starting at measure 48. The score concludes with a final *[ff]* dynamic marking.

March  
**ESPRIT DE CORPS**

1st B $\flat$  Clarinet

(1878)

JOHN PHILIP SOUSA

March Tempo.

*ff* *pp*

8 *ff* *f*

14 [*p*]*ff*

22

30 [*ff*] *p*

37 [*cresc.*] *poco*

44 *a* *poco* [*f*] [*sub. p*] *ff*

51 **TRIO.** 57

59 *ff*

68 [*mf*]*ff*

74

80 [*ff*]

March  
**ESPRIT DE CORPS**

2nd B $\flat$  Clarinet

(1878)

JOHN PHILIP SOUSA

March Tempo.

8

15

23

31

38

44

51 **TRIO.**

57

59

68

74

80

*ff* *pp* *ff* *f* [*ff*] *p* [*cresc.*] *poco* *a* *poco* [*f*] [*sub. p*] *ff* [*mf*] *ff* [*ff*]

# March ESPRIT DE CORPS

Bassoon

(1878)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *pp*

17 *[p]ff*

25

33 *mf*

41 *[cresc. poco a poco]* *[f]*

49 *[sub. p]* *ff* **TRIO.**

57

65 *ff* *[mf]ff*

76

# March ESPRIT DE CORPS

E♭ Cornet

(1878)

JOHN PHILIP SOUSA

March Tempo.  
(optional)

The musical score is written for E♭ Cornet and consists of ten staves of music. The key signature is one flat (B♭) and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *pp*, *f*, *p*, *sub. p*, *cresc.*, *poco*, *a*, and *TRIO.*. It also features first and second endings, a trill, and a *[p]* marking. The piece concludes with a final *[ff]* dynamic.



# March ESPRIT DE CORPS

Solo & 1st B♭ Cornets

(1878)

JOHN PHILIP SOUSA

March Tempo.

*ff* *pp*

8 *ff* *f*

14 [tacet 1st time] [*p*]*ff*

21

29 1. [Play] [*ff*] 2. [tacet 1st time] *p*

36 [*p*]

42 [*cresc.*] *poco* *a* *poco* [*f*]

48 1. [Play] [*sub. p*] 2. [*ff*] **TRIO.**

56 57

65 1. [*ff*] 2. [*mf*]*ff*

72

79 1. [*ff*] 2.

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As played by "The President's Own" United States Marine Band

# March ESPRIT DE CORPS

(1878)

2nd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

9

17 [tacet 1st time] [p]ff

25 1. [ff]

33 2. [tacet 1st time] p

40 [p] [cresc. poco a poco] [f]

47 1. [Play] [sub. p] 2. TRIO. ff

54 57

62 1. ff 2. [mf]ff

69

78 1. 2.

# March ESPRIT DE CORPS

3rd B♭ Cornet

(1878)

JOHN PHILIP SOUSA

March Tempo.

ff

pp

9

1. 2.

ff f

17

[tacet 1st time]

[p]ff

25

1.

[ff]

33

2. [tacet 1st time]

p

40

[p] [cresc.] poco a poco [f]

47

1. [Play] 2. TRIO.

[sub. p] ff

54 57

62

1. 2.

ff [mf]ff

69

78

1. 2.

# March ESPRIT DE CORPS

1st F Horn  
(originally 1st E $\flat$  Alto)

(1878)

JOHN PHILIP SOUSA

March Tempo.

7

15

22

29

36

44

51 **TRIO.** 57

60

69

78

# March ESPRIT DE CORPS

2nd F Horn  
(originally 2nd E $\flat$  Alto)

(1878)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd F Horn part. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'March Tempo.' and the initial dynamic is *ff*. The score consists of ten staves of music. The first staff (measures 1-6) features a melodic line with accents and a dynamic shift to *pp*. The second staff (measures 7-14) includes first and second endings, with dynamics *ff* and *f*. The third staff (measures 15-21) starts with a dynamic of *[p]ff*. The fourth staff (measures 22-28) continues the melodic line. The fifth staff (measures 29-35) includes first and second endings and a dynamic of *p*. The sixth staff (measures 36-43) features a crescendo and a *poco* marking. The seventh staff (measures 44-50) includes first and second endings, dynamics *a poco* and *[f]*, and a key signature change to three flats (B-flat, E-flat, and A-flat). The eighth staff (measures 51-56) is the beginning of the 'TRIO' section, marked *f*. The ninth staff (measures 57-65) includes first and second endings, a dynamic of *ff*, and a slur. The tenth staff (measures 66-77) starts with a dynamic of *[mf]ff*. The final staff (measures 78-84) includes first and second endings.

# March ESPRIT DE CORPS

3rd F Horn

(1878)

JOHN PHILIP SOUSA

**March Tempo.**

*ff* *pp* *ff* *f* *[p]ff* *p* *[cresc.] poco* *a poco* *[f]* **TRIO.** *f* *ff* *[mf]ff*

March  
**ESPRIT DE CORPS**

Baritone, T.C.

(1878)

JOHN PHILIP SOUSA

March Tempo.

7  
15  
22  
30  
38  
47  
56  
65  
73  
80

*ff* *pp*

1. 2.  
*ff* *f*

[*p*]*ff*

1. 2.  
[*ff*] *f*

[*cresc. poco a poco*] [*f*]

TRIO.  
1. 2.  
[*sub. p*] *ff*

*ff*

[*mf*]*ff*

1. 2.  
[*ff*]

# March ESPRIT DE CORPS

Euphonium

(Baritone, B.C.)

(1878)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Euphonium (Baritone, B.C.) in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of ten staves of music, each with a measure number at the beginning. The score includes various dynamic markings such as *ff*, *pp*, *f*, *[p]ff*, *[ff]*, *mf*, *[sub. p]*, *[mf]*, and *[f]*. It also features performance instructions like *[cresc. poco a poco]* and **TRIO.** starting at measure 47. The score includes first and second endings for several sections, indicated by '1.' and '2.' above the staff lines. The piece concludes with a final *[ff]* dynamic marking.



March  
**ESPRIT DE CORPS**

1st Trombone  
(originally 1st B $\flat$  Tenor)

(1878)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B $\flat$  and E $\flat$ ) and a common time signature. It consists of ten staves of music, each starting with a measure number. The score includes various dynamic markings such as *ff*, *pp*, *f*, *p*, *[p]ff*, *[f]*, *ff*, and *[mf]ff*. It also features performance instructions like *[tacet 1st time]*, *[cresc. poco a poco]*, and *TRIO.*. The score contains several first and second endings, indicated by bracketed lines with '1.' and '2.' above them. The piece concludes with a double bar line and repeat dots.

# March ESPRIT DE CORPS

2nd Trombone

(1878)

(originally 2nd B $\flat$  Tenor)

JOHN PHILIP SOUSA

March Tempo.

ff

pp

9

1. 2.

ff f

17

[tacet 1st time]

[p]ff

24

31

1. 2.

p

38

[cresc. poco a poco]

46

1. 2.

[f] ff

TRIO.

53 57

61

1. 2.

ff

69

[mf]ff

77

1. 2.

# March ESPRIT DE CORPS

Tuba

(1878)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of ten staves of music, each starting with a measure number. The score includes various dynamic markings such as *ff*, *pp*, *f*, *[p]ff*, *p*, *[cresc.]*, *poco*, *a*, *[f]*, and *[mf]ff*. It also features first and second endings, a section labeled "TRIO." starting at measure 45, and a repeat sign at the end of the piece.

7

14

21

29

37

45

53

57

61

70

78

March

# ESPRIT DE CORPS

(1878)

JOHN PHILIP SOUSA

## Drums

Snare Drum  
Bass Drum  
Cymbals  
Triangle

March Tempo.

Triangle solo

2 S.D. B.D. *f* Cym. w/ B.D. stick *pp*

8 S.D. B.D./Piatti *ff* *f* B.D./Piatti

15 *[p]* *ff* 4

24 8 12 4 1. 2.

34 *p* 4 *[cresc.]*

43 4 *poco a poco* *[f]* 1. 2.

51 **TRIO.** *ff* 4 57

60 4 *ff* 1. 2.

69 *[mf]* *ff* 4 8

78 12 *[2nd xo]* 1. 2.