The Complete Marches of

John Philip Sousa

Vol. 1 No. 10

Recognition March

(1880)

Full Score

As performed by

"The President's Own" United States Marine Band

Recognition March (circa 1880)

For many years the only suggestion of this composition's existence was an eleven-measure excerpt which constituted the January 17 entry in Sousa's musical almanac of 1910, *Through the Year with Sousa.* Then in 1970, when Sousa's heirs presented the Library of Congress with manuscripts they had held in storage since 1932, one of the surprises was the discovery of a full set of band parts of an untitled Sousa march. Comparison with the excerpt from *Through the Year with Sousa* showed the march to be none other than the long-lost Recognition March. The parts were in a copyist's hand.

An analysis of the march's form shows it to be of 1880 vintage. It bears no similarity to any of the published Sousa marches of that era, and this gives rise to an interesting speculation. It is entirely possible that "Recognition March" is a revised version of an unpublished march known as "Salutation" (1873). Sousa had written "Salutation" at the age of nineteen for a ceremony in which a new leader of the U. S. Marine Band took command. The new leader had belittled him for his effort. Seven years later, Sousa replaced this same man as leader of the Marine Band. Not being of the inclination to waste music, Sousa may have revised "Salutation" and given it the new name. Thus "Salutation" would then have finally received its "recognition."

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 79. Used by permission.

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. 21-36): The printed *fortissimo* in m. 32 is the climax of the phrase and works best with an added crescendo and an arrival accent in percussion.

Second Strain (m. 38-58): This vigorous strain can be punctuated by percussion accents on some of the arrival notes in melody, especially in m. 40, 48 and 54.

Third Strain (m. 58-76): A decrescendo should be played in the cornets leading into the *piano* of the third strain and again in the first ending before the repeat. There is no crescendo marked in the original parts before the *fortissimo* in m. 72, but a one-measure crescendo is recommended rather than a sudden dynamic change here.

Trio (m. 81-96): This is the first of Sousa's marches that changes time signature from 6/8 to 2/4 in the trio. After three strains with the full band, this trio benefits from a change in instrumental texture and cornets, trombone, and cymbals may tacet first time. All instruments may rejoin in the first ending for the repeat, although the dynamic should stay soft both times.

Final strain (m. 98-end): After the soft trio strain, the final strain should be played full both times while observing the *subito* dynamic changes. The second time through should sound more vigorous than the first and percussion may add accents in m. 101, 105, 117, either both times through or second time only.

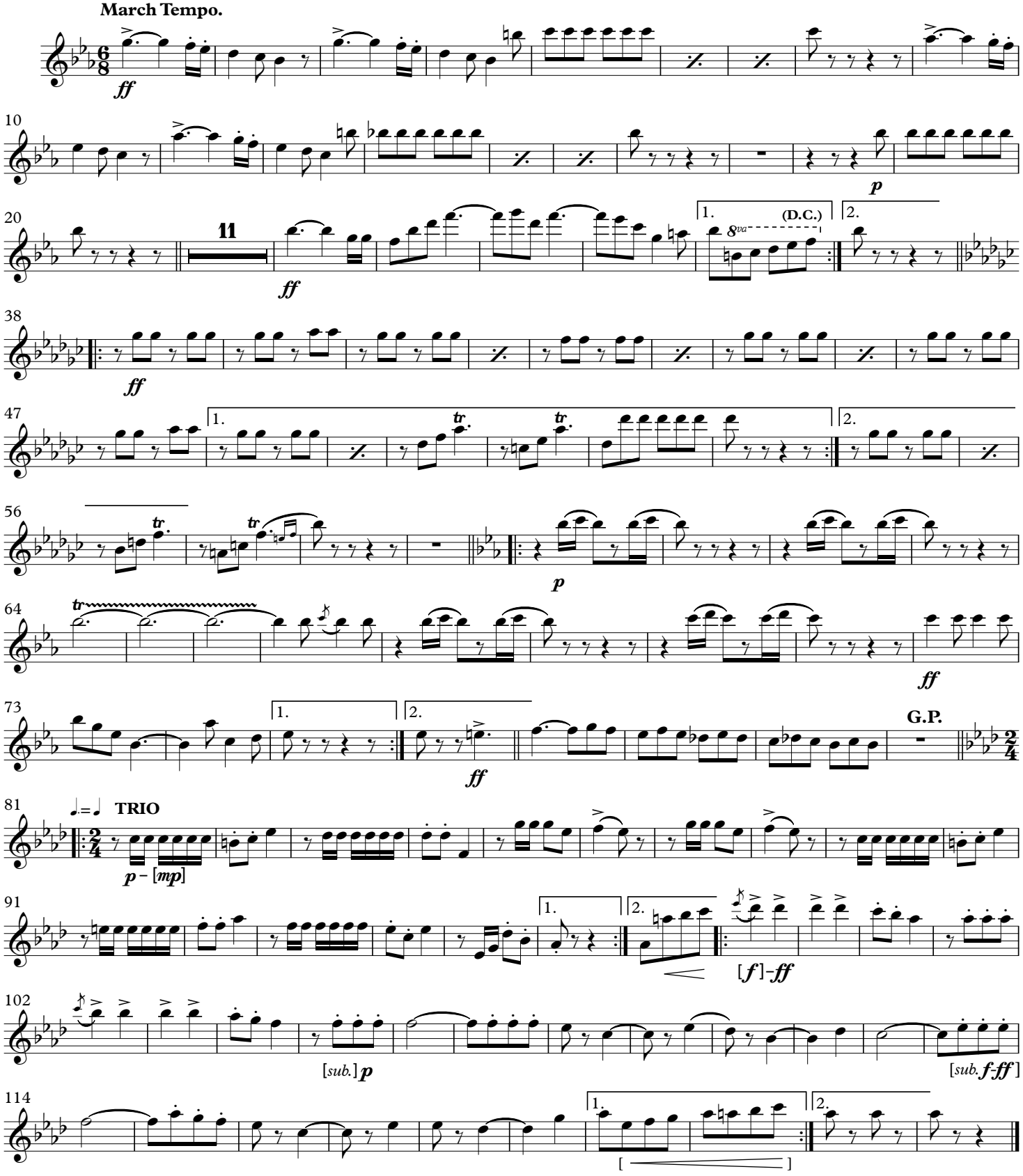
March

RECOGNITION

(1879)

Piccolo

JOHN PHILIP SOUSA



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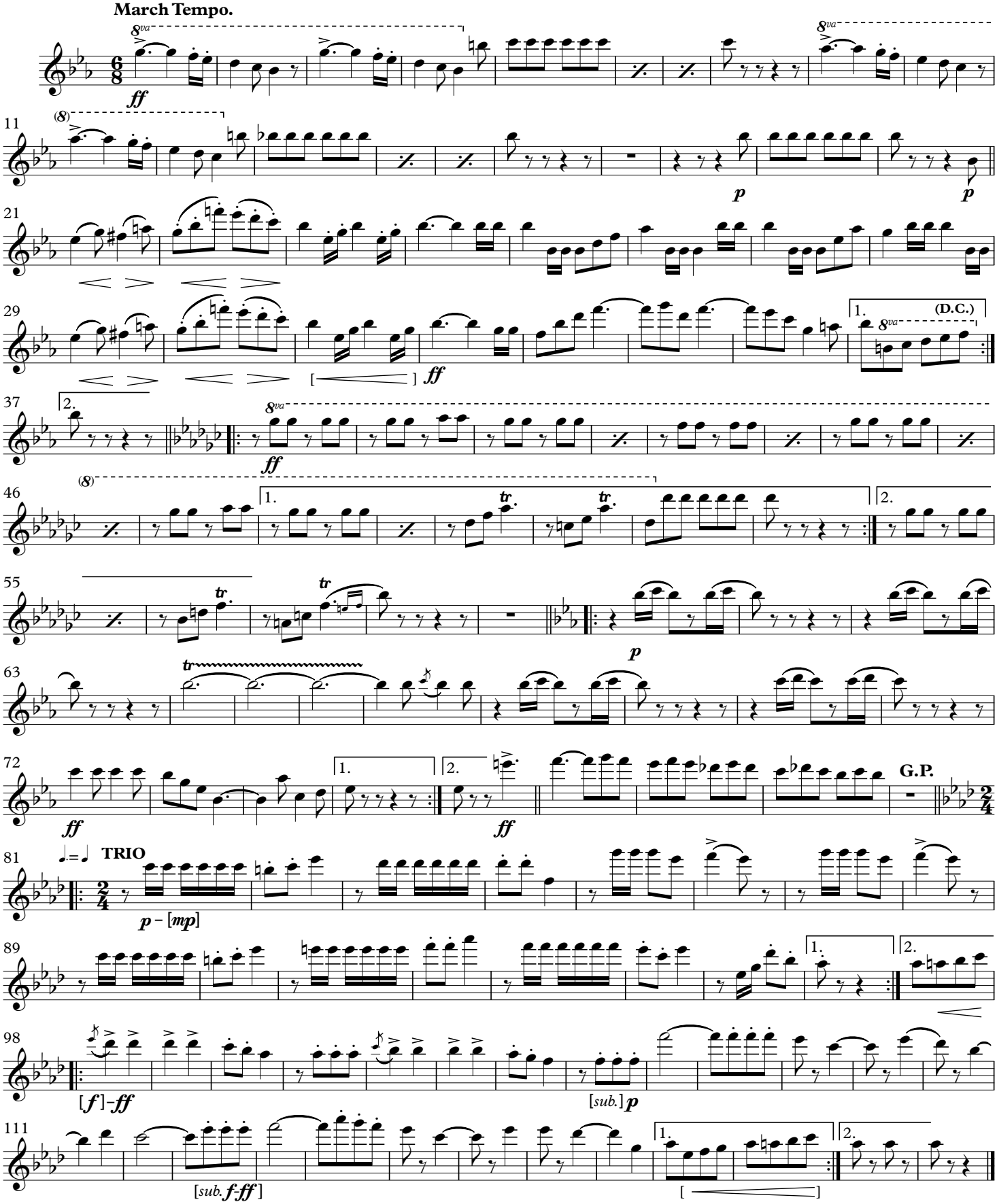
March

RECOGNITION

(1879)

Flute

JOHN PHILIP SOUSA



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March

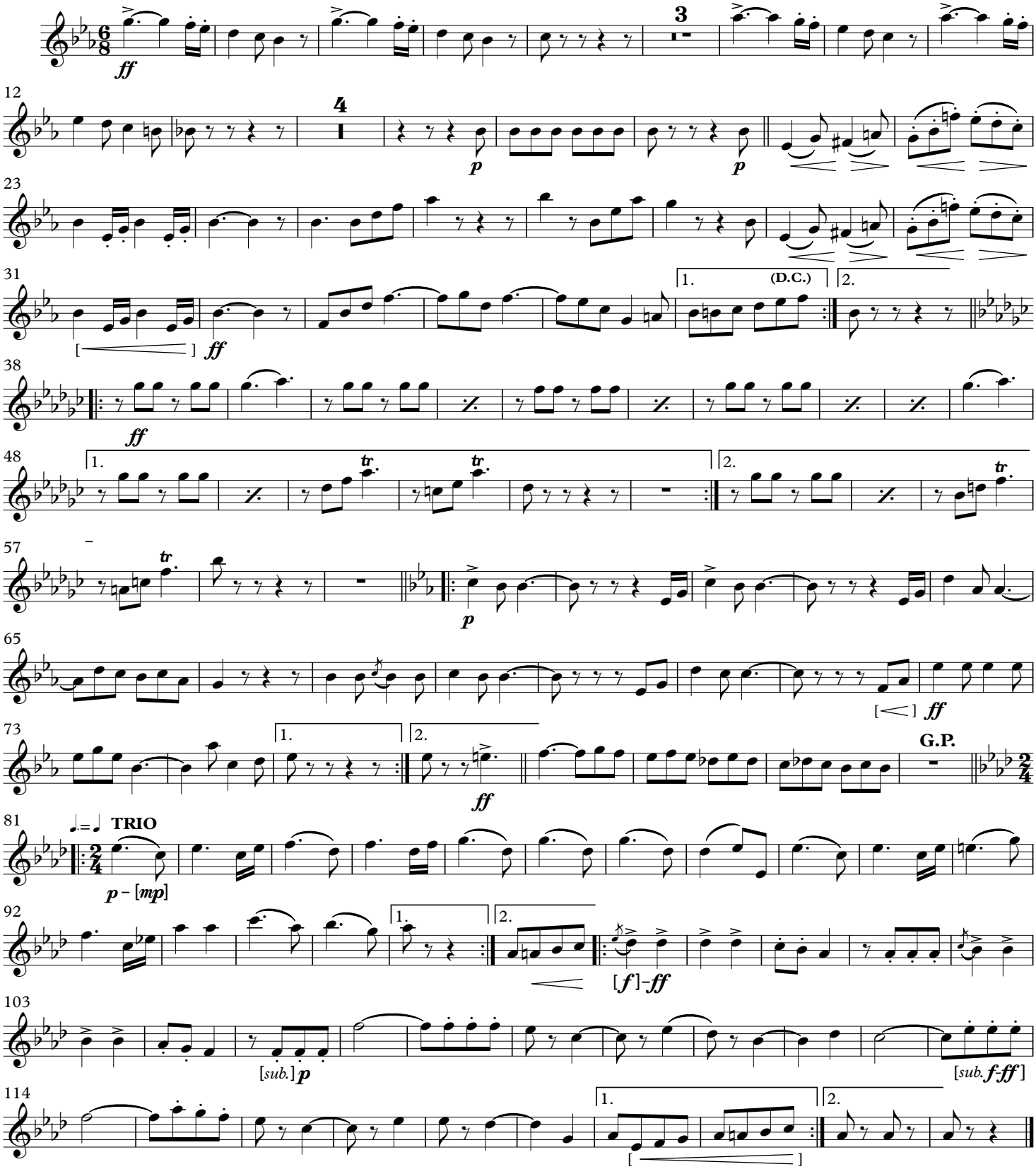
RECOGNITION

(1879)

Oboe
(optional)

JOHN PHILIP SOUSA

March Tempo.



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March

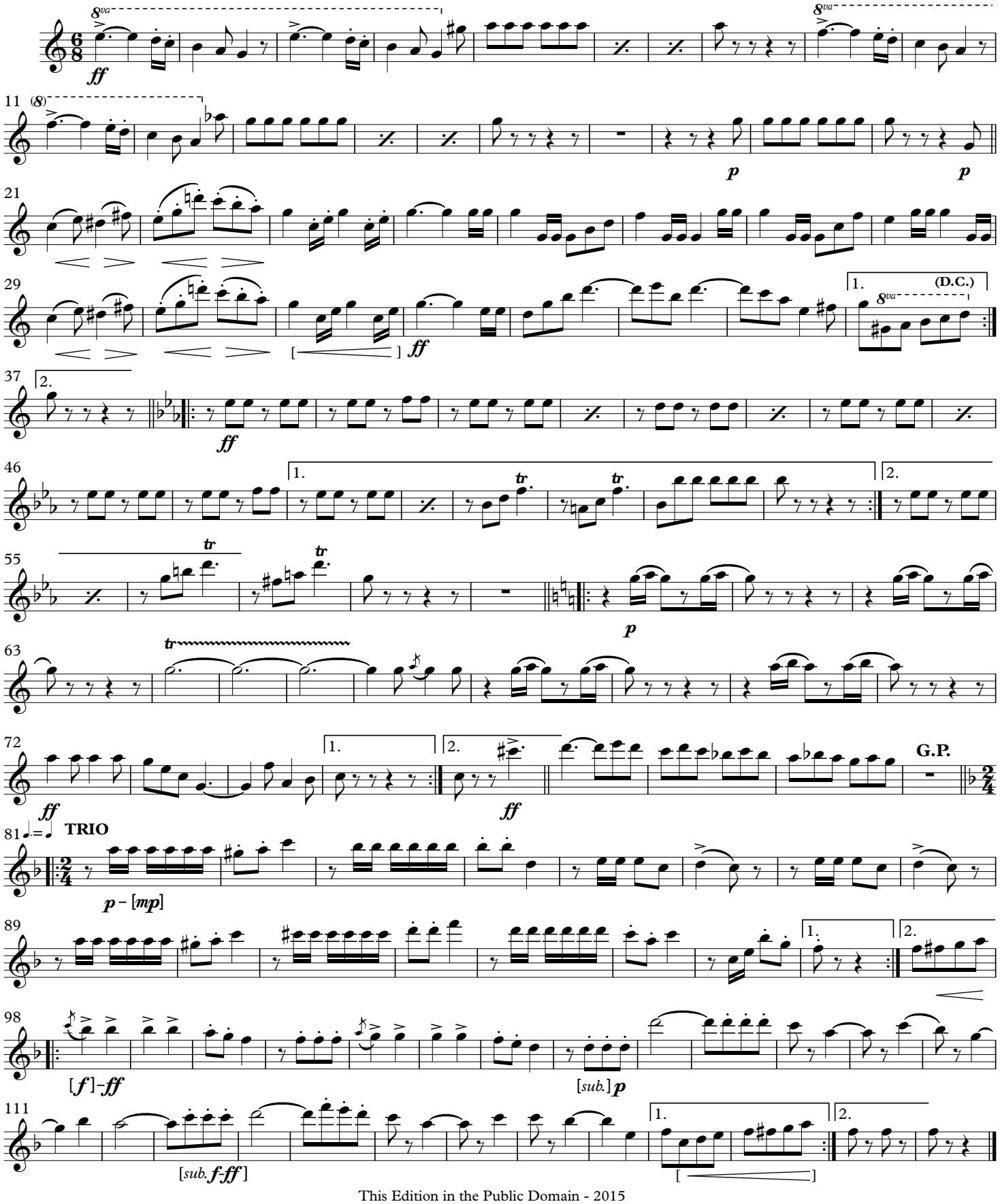
RECOGNITION

(1879)

E♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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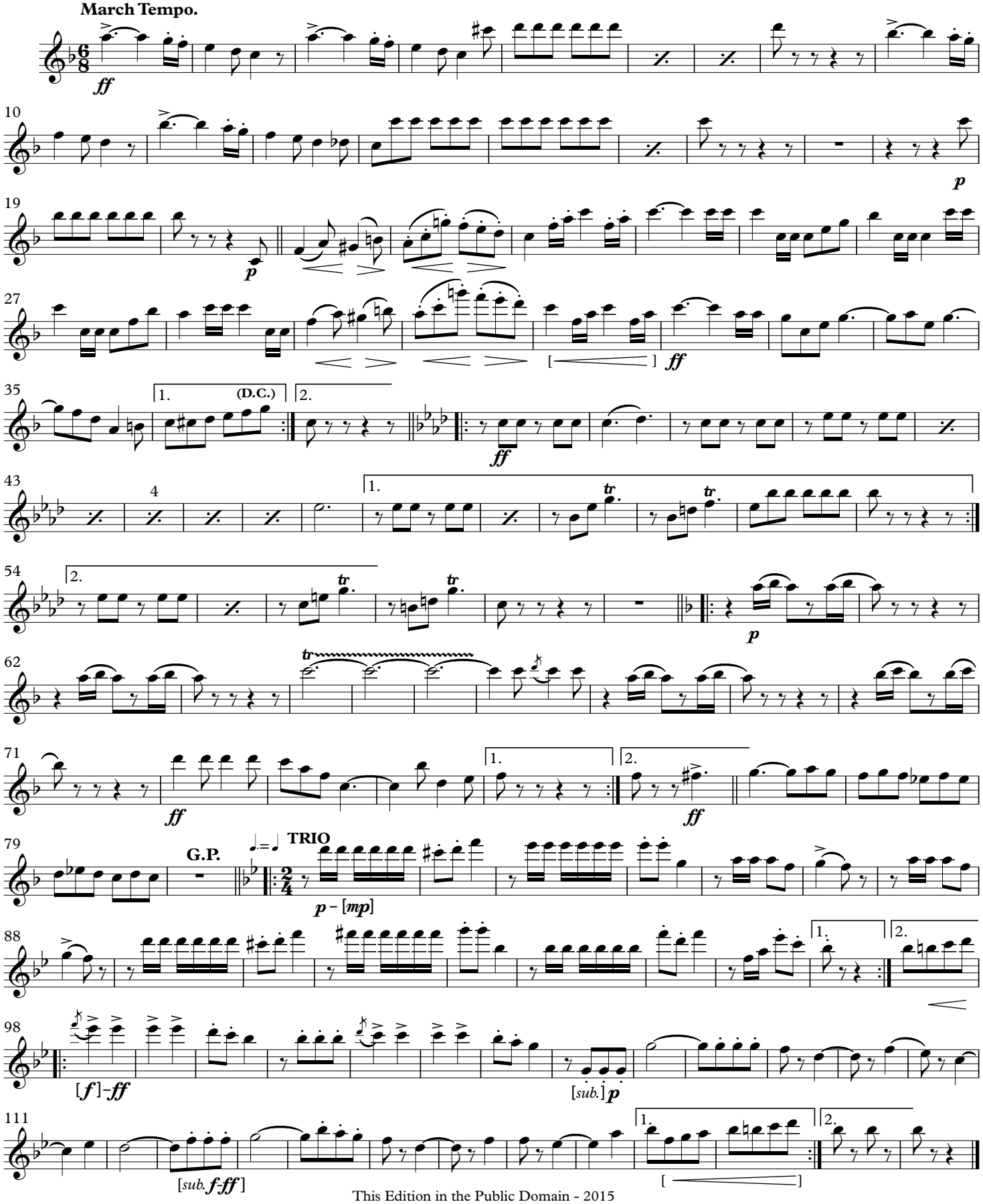
March

RECOGNITION

Solo & 1st B♭ Clarinets

(1879)

JOHN PHILIP SOUSA



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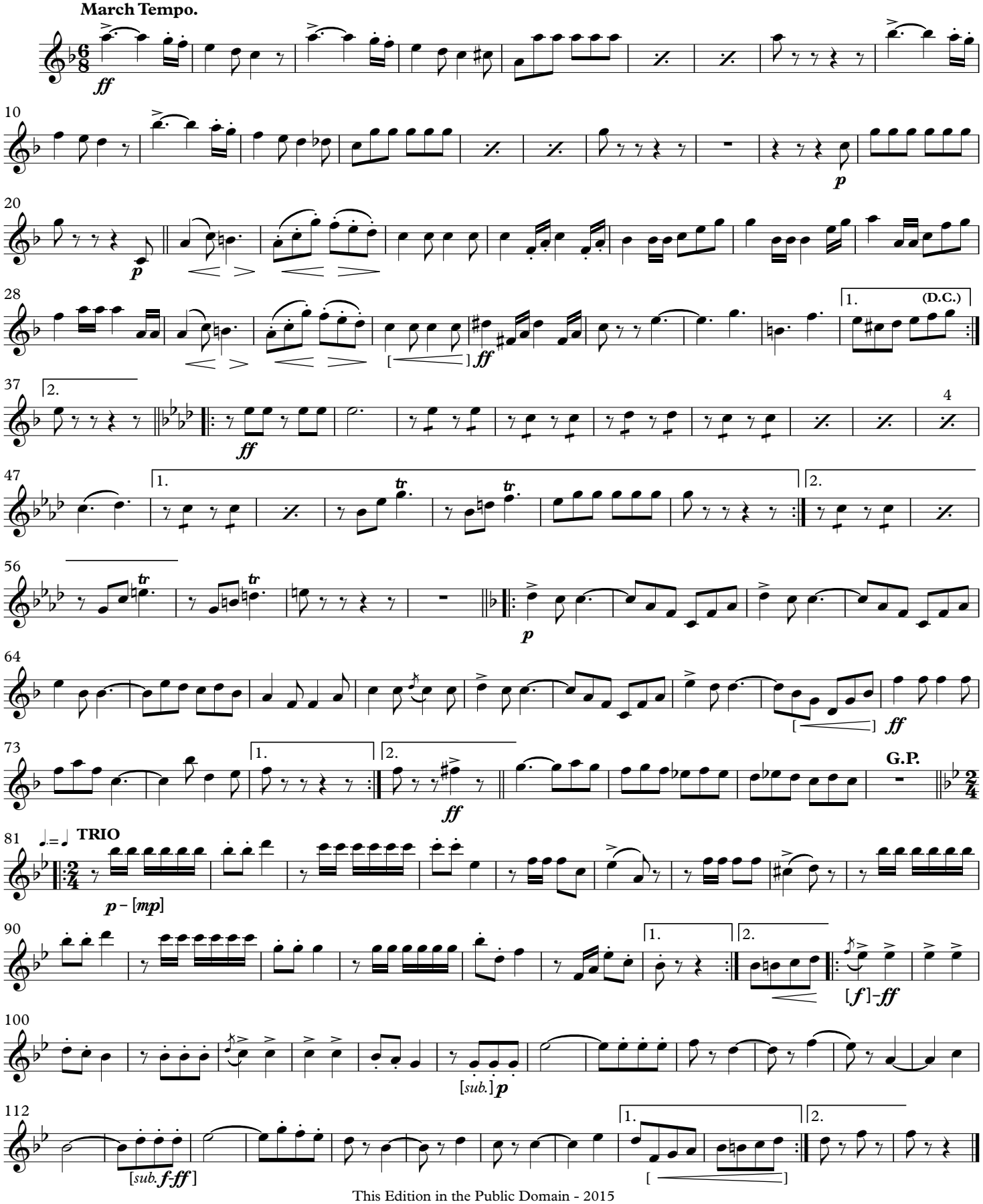
March

RECOGNITION

2nd B♭ Clarinet

(1879)

JOHN PHILIP SOUSA



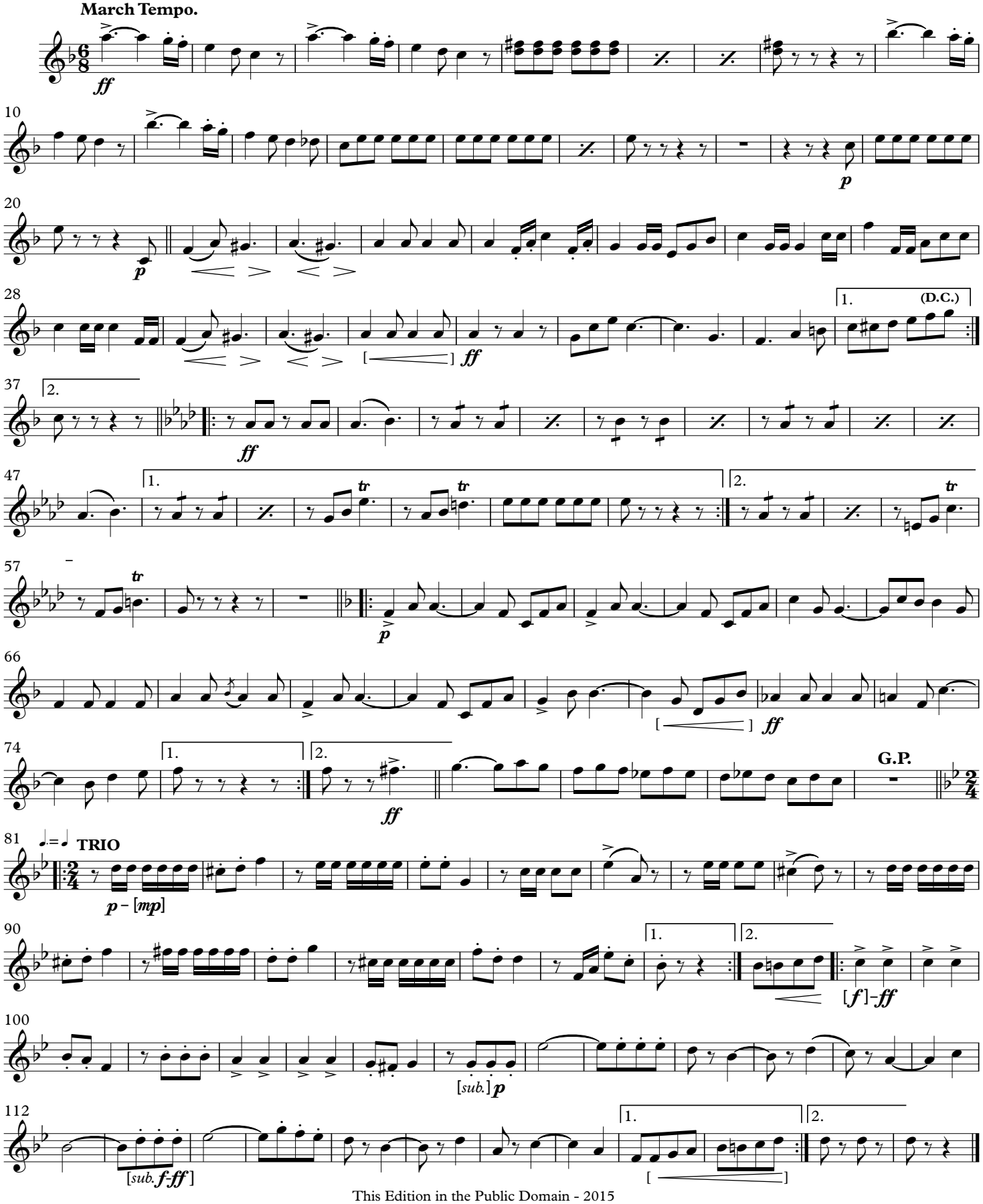
March

RECOGNITION

(1879)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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March

RECOGNITION

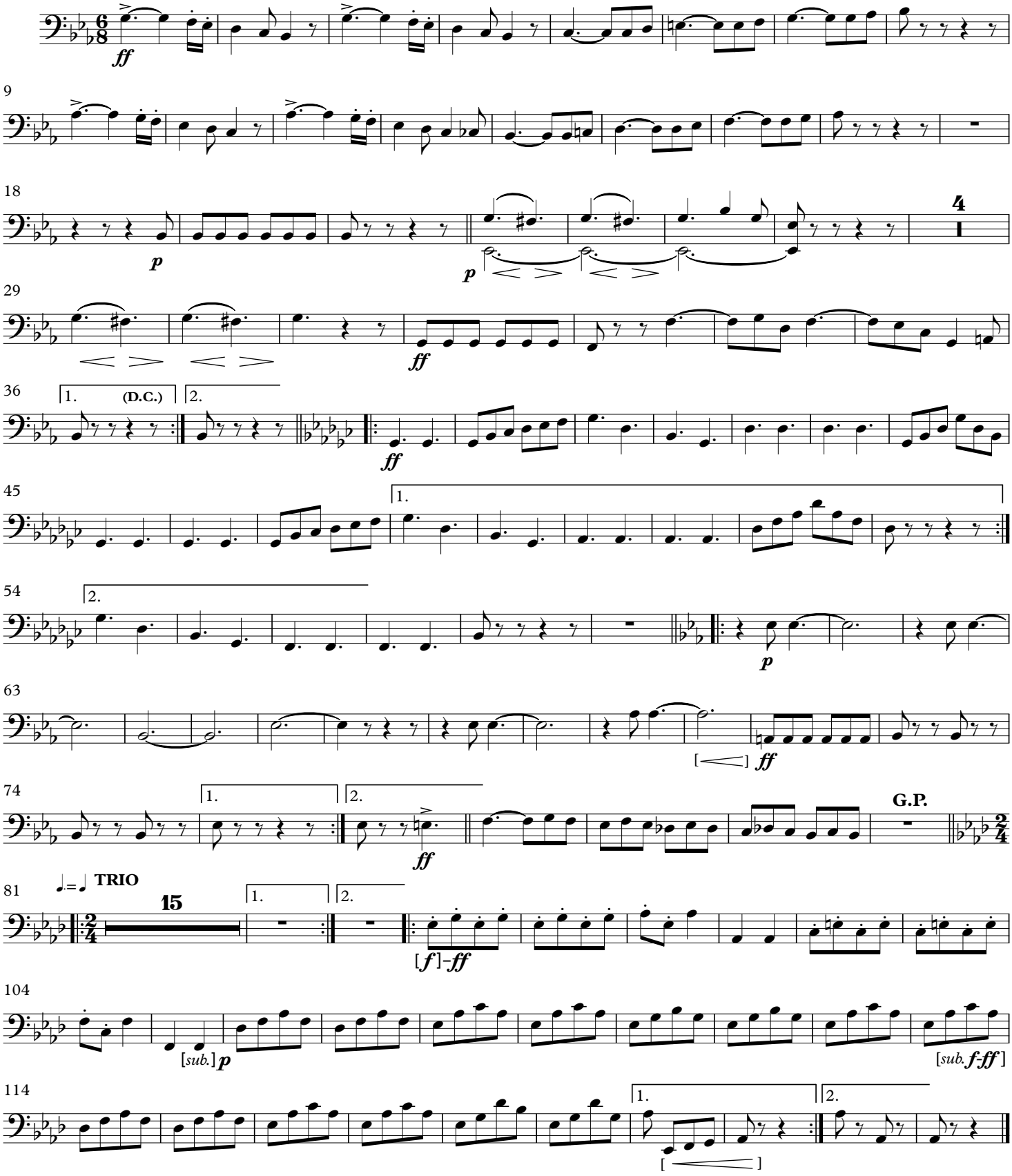
(1879)

JOHN PHILIP SOUSA

1st & 2nd Bassoons

(optional)

March Tempo.



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March

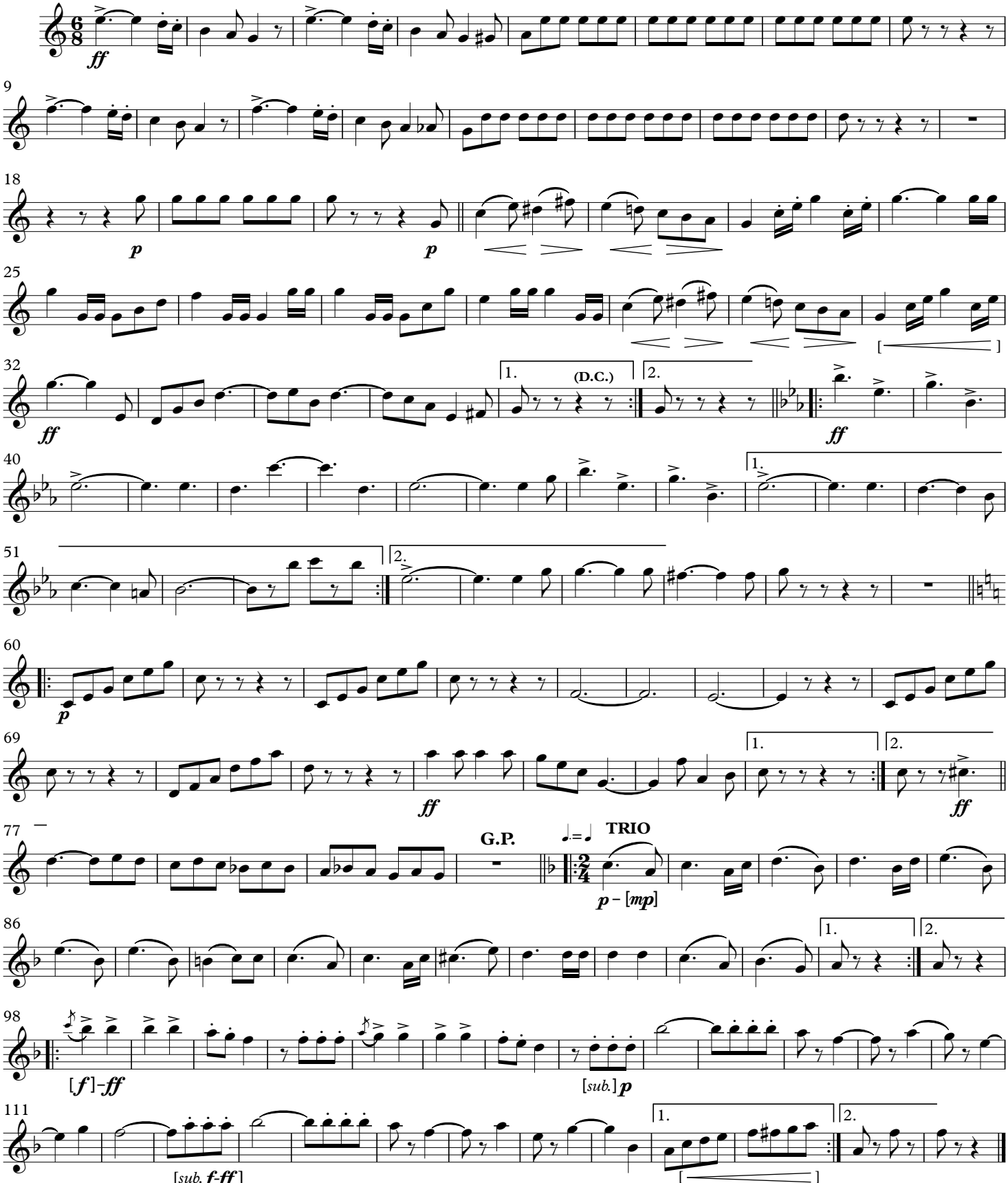
RECOGNITION

(1879)

1st Alto Saxophone
(optional)

JOHN PHILIP SOUSA

March Tempo.



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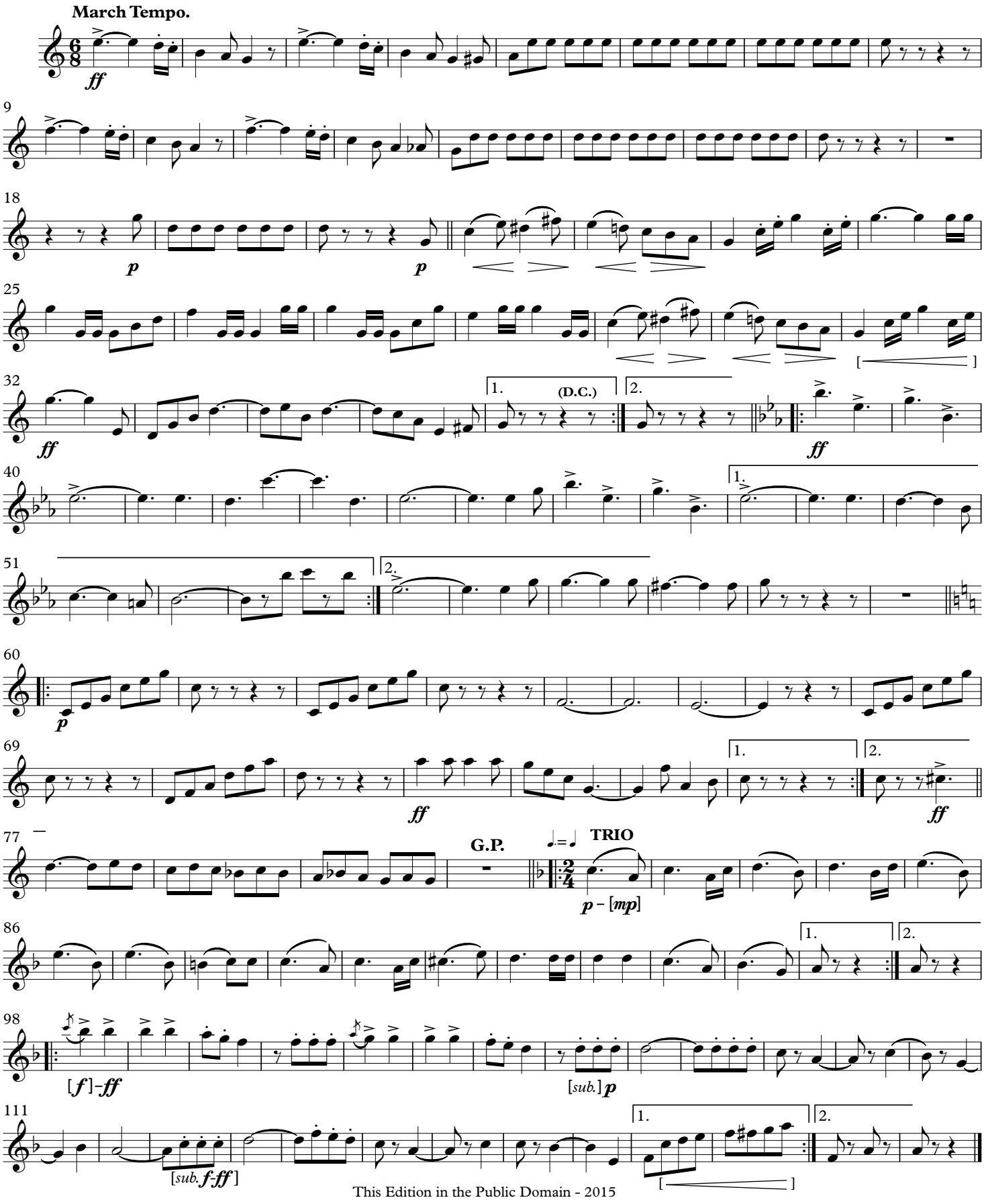
March

RECOGNITION

(1879)

2nd Alto Saxophone
(optional)

JOHN PHILIP SOUSA



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March

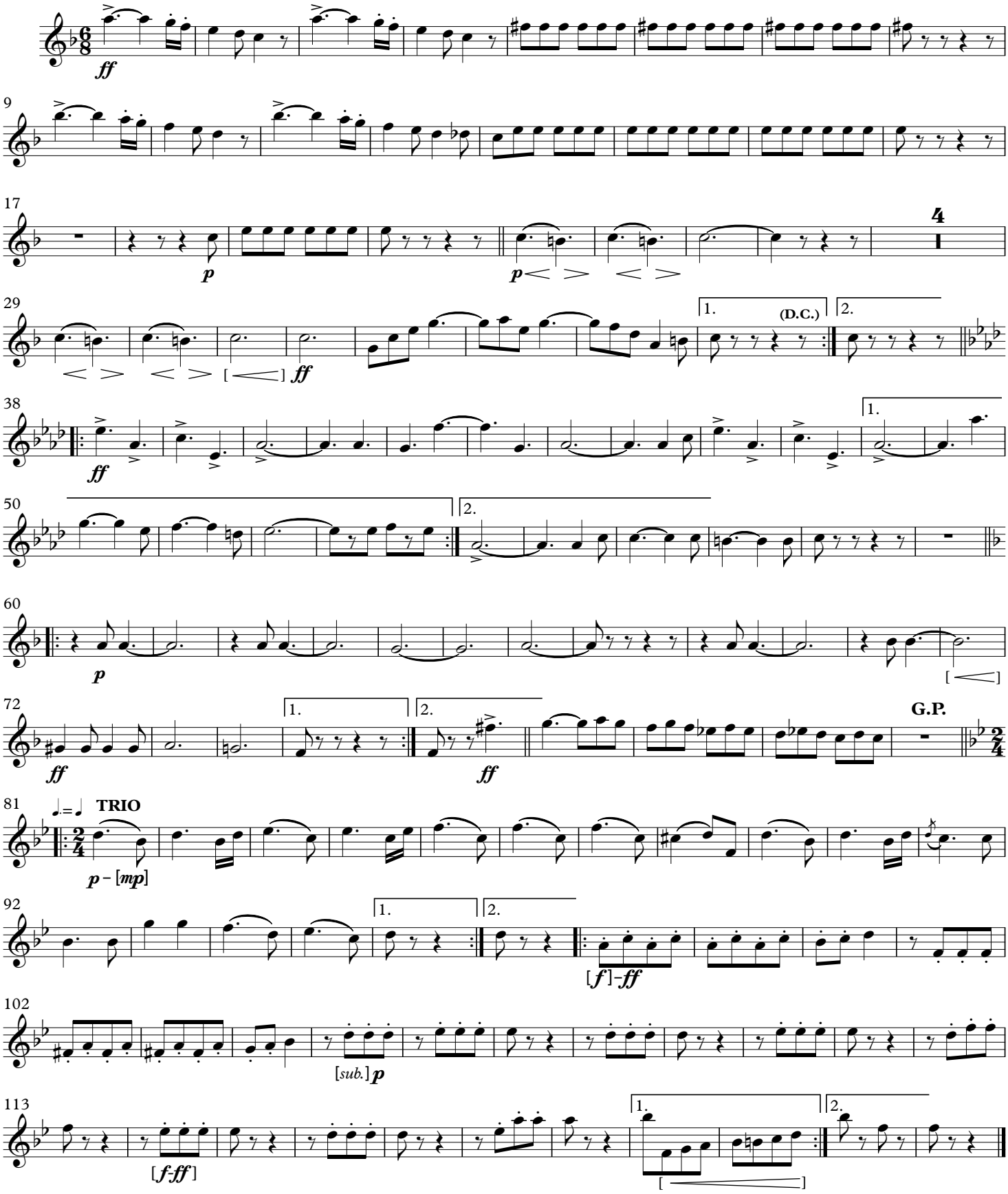
RECOGNITION

(1879)

Tenor Saxophone
(optional)

JOHN PHILIP SOUSA

March Tempo.



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March

RECOGNITION

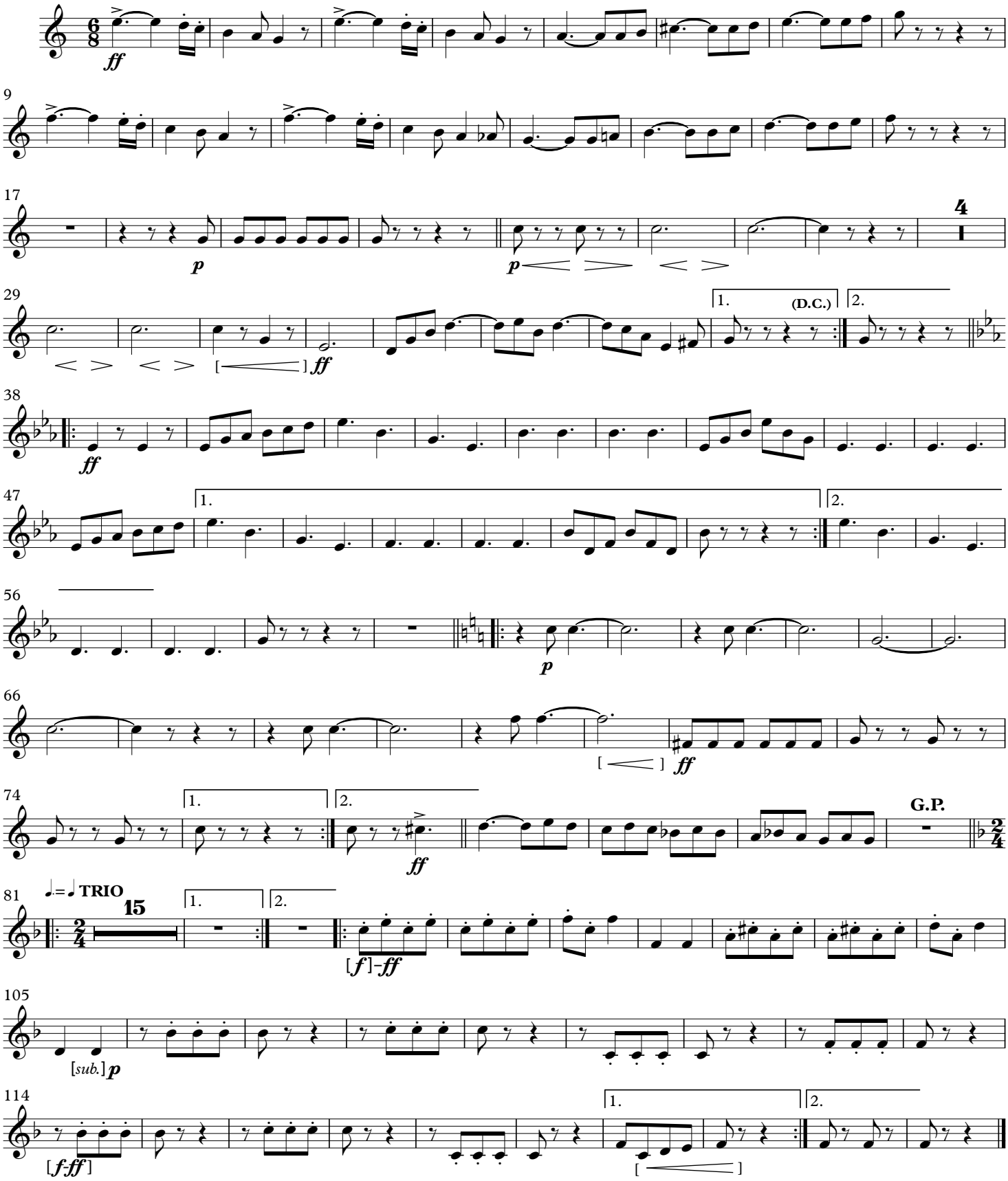
(1879)

Baritone Saxophone

(optional)

JOHN PHILIP SOUSA

March Tempo.



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March

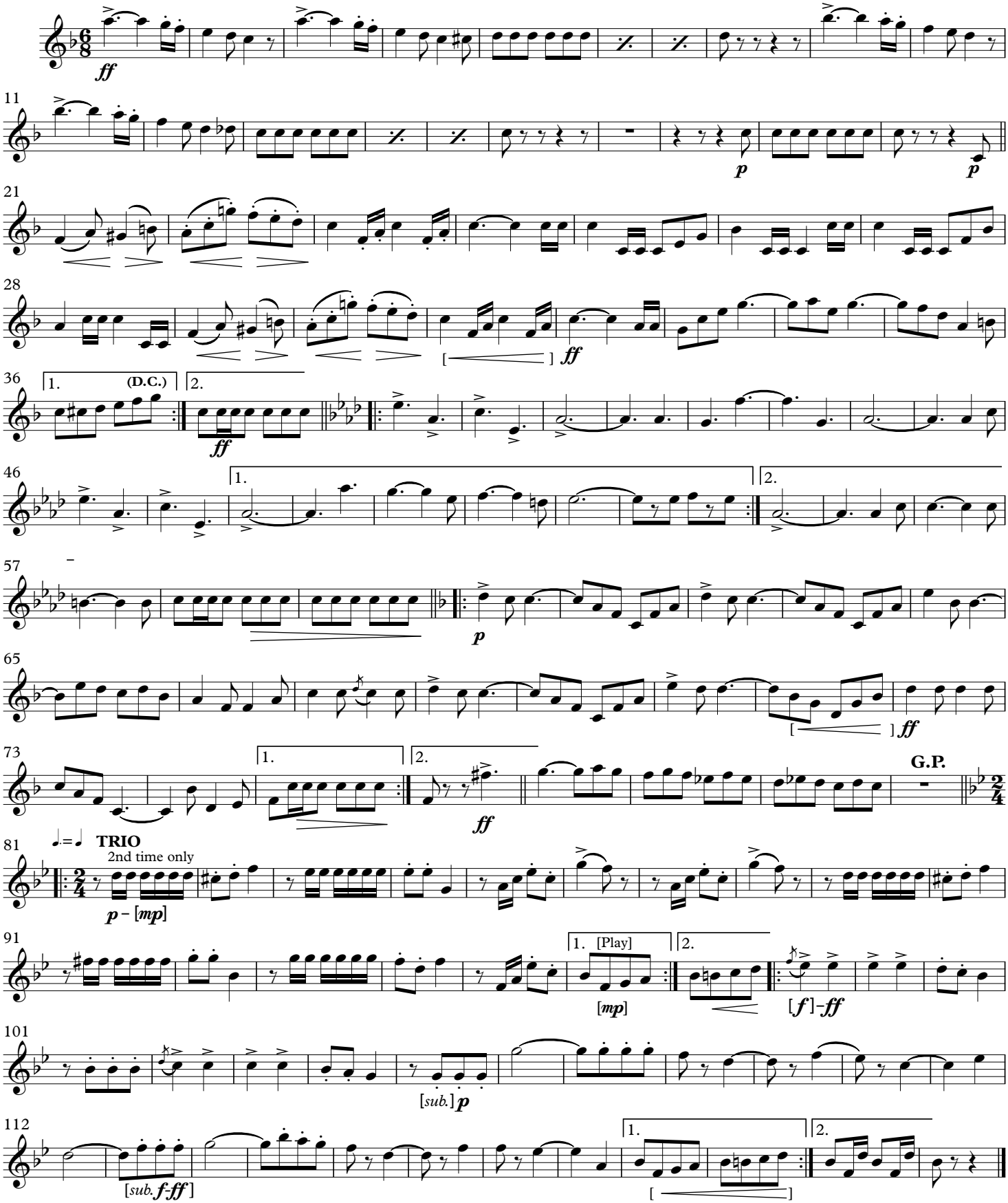
RECOGNITION

(1879)

Solo & 1st B♭ Cornets

JOHN PHILIP SOUSA

March Tempo.



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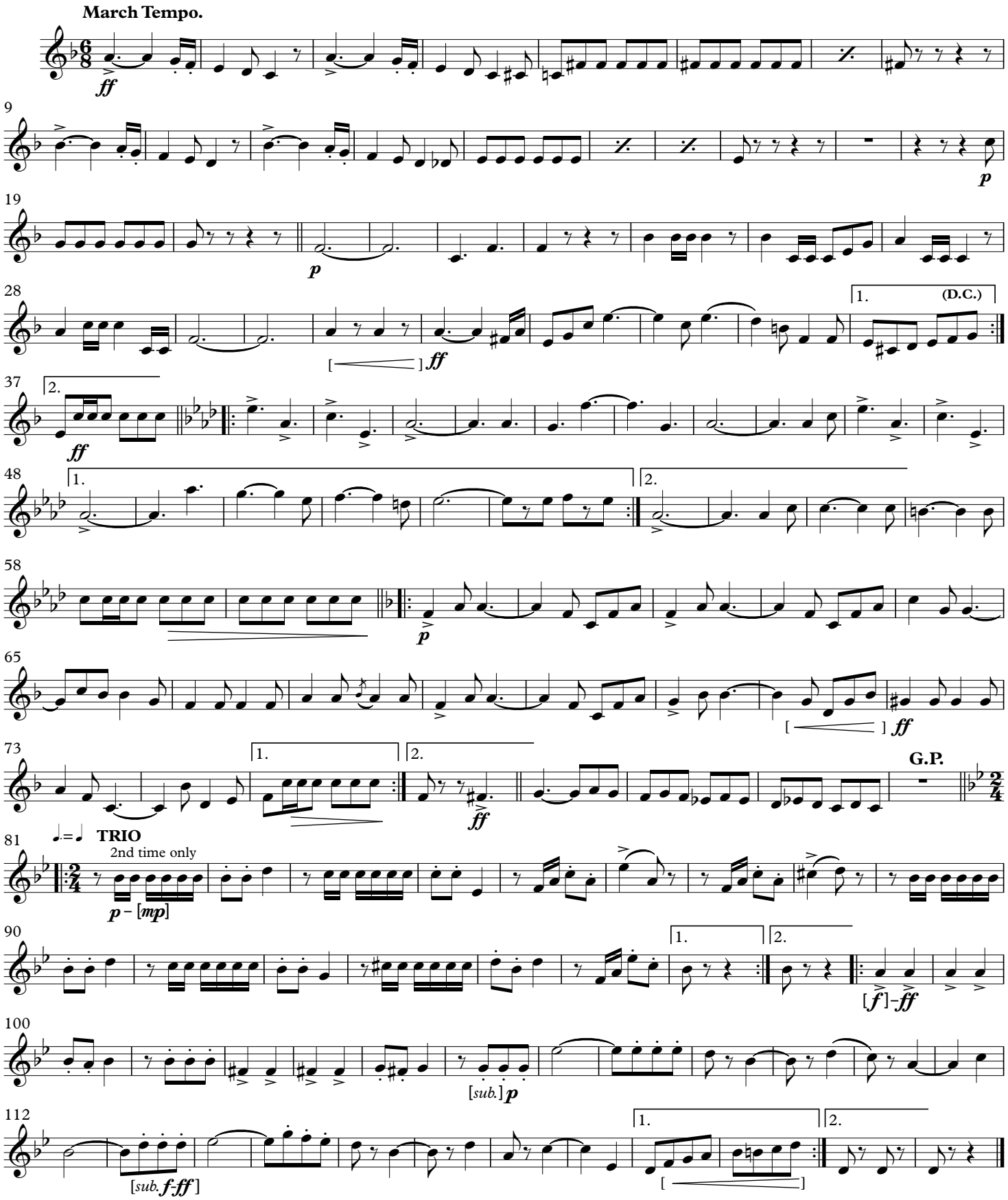
March

RECOGNITION

(1879)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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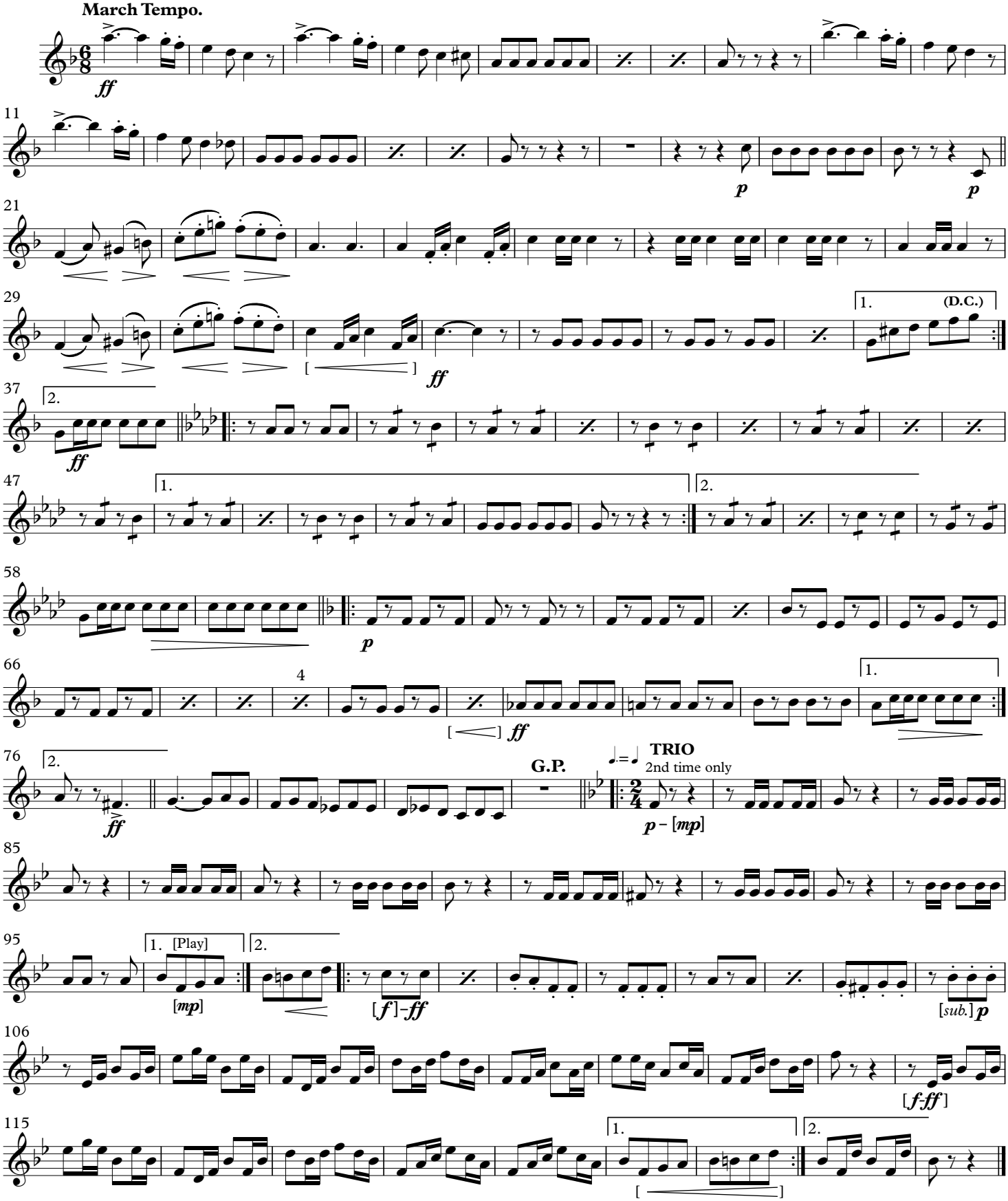
March

RECOGNITION

(1879)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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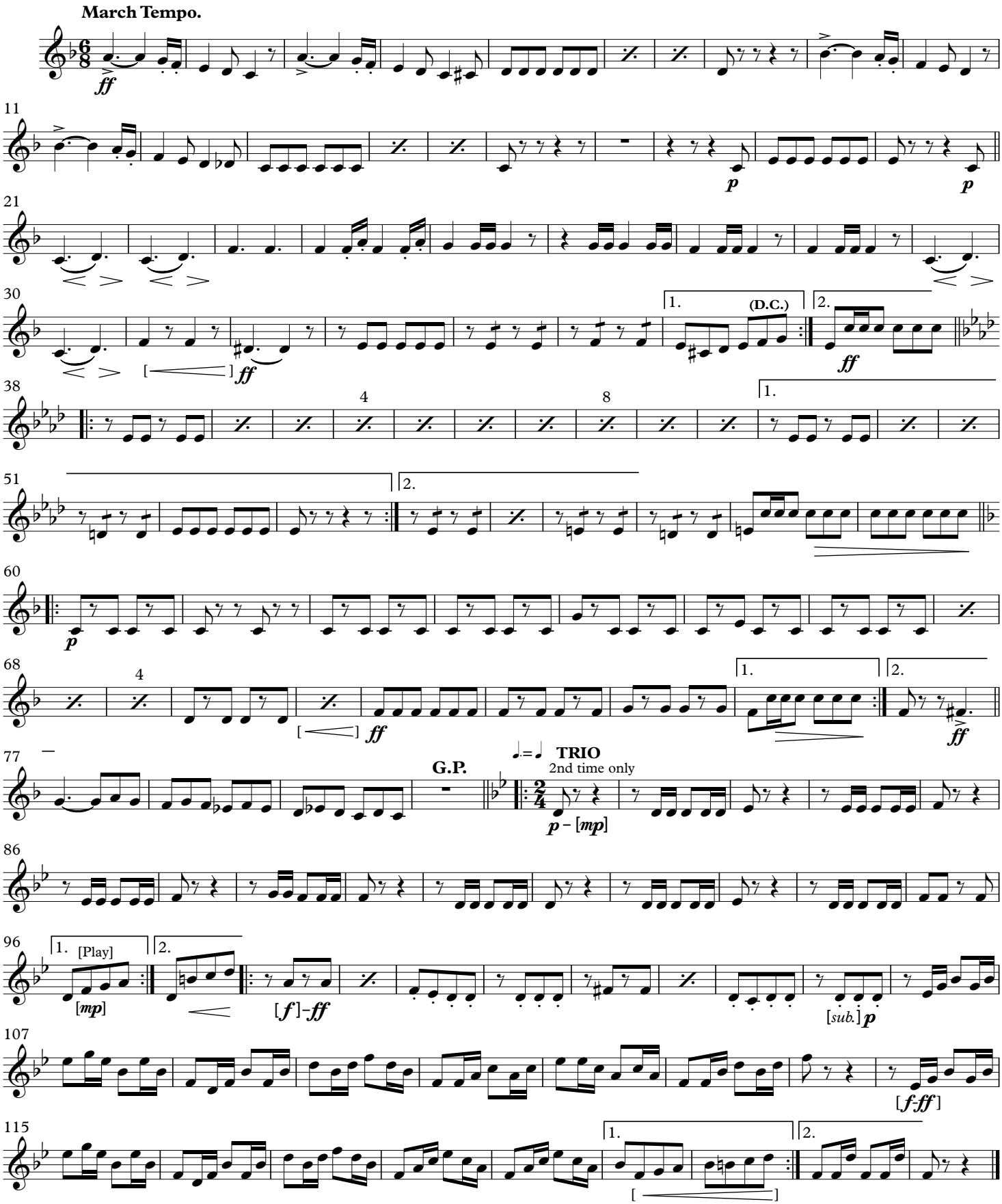
March

RECOGNITION

(1879)

4th B♭ Cornet

JOHN PHILIP SOUSA



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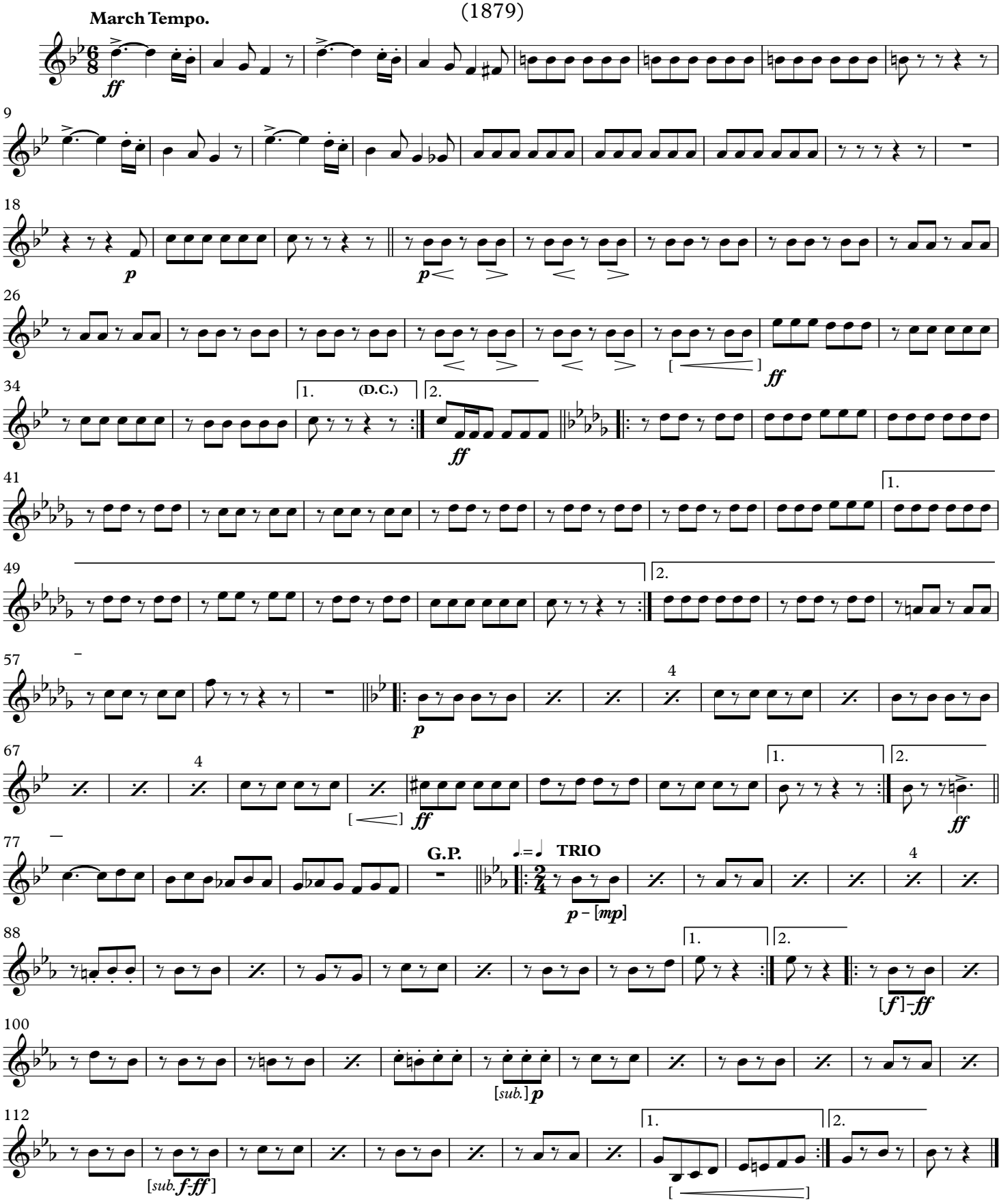
March

RECOGNITION

JOHN PHILIP SOUSA

(1879)



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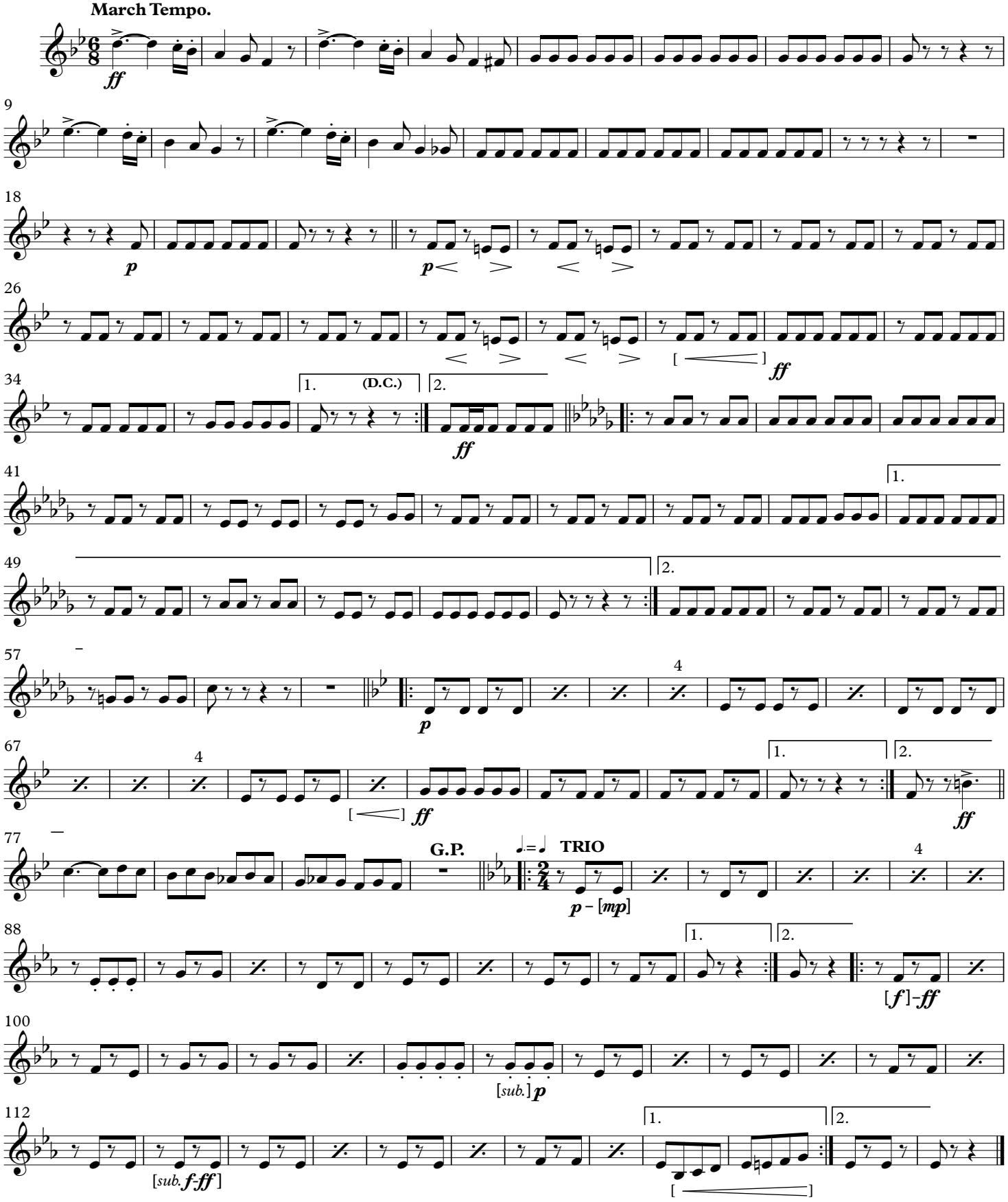
March

RECOGNITION

2nd F Horn

(1879)

JOHN PHILIP SOUSA



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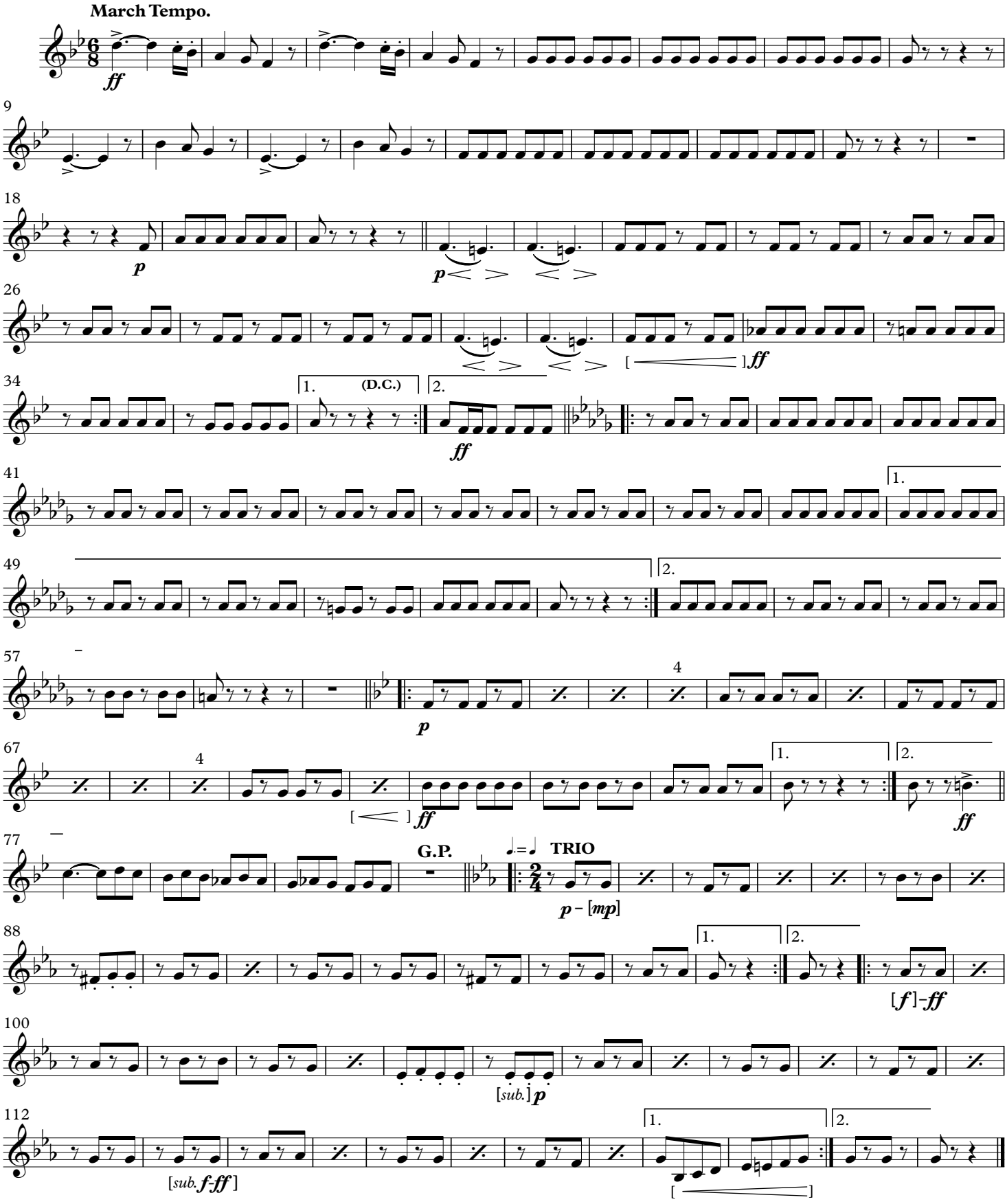
March

RECOGNITION

(1879)

3rd F Horn

JOHN PHILIP SOUSA



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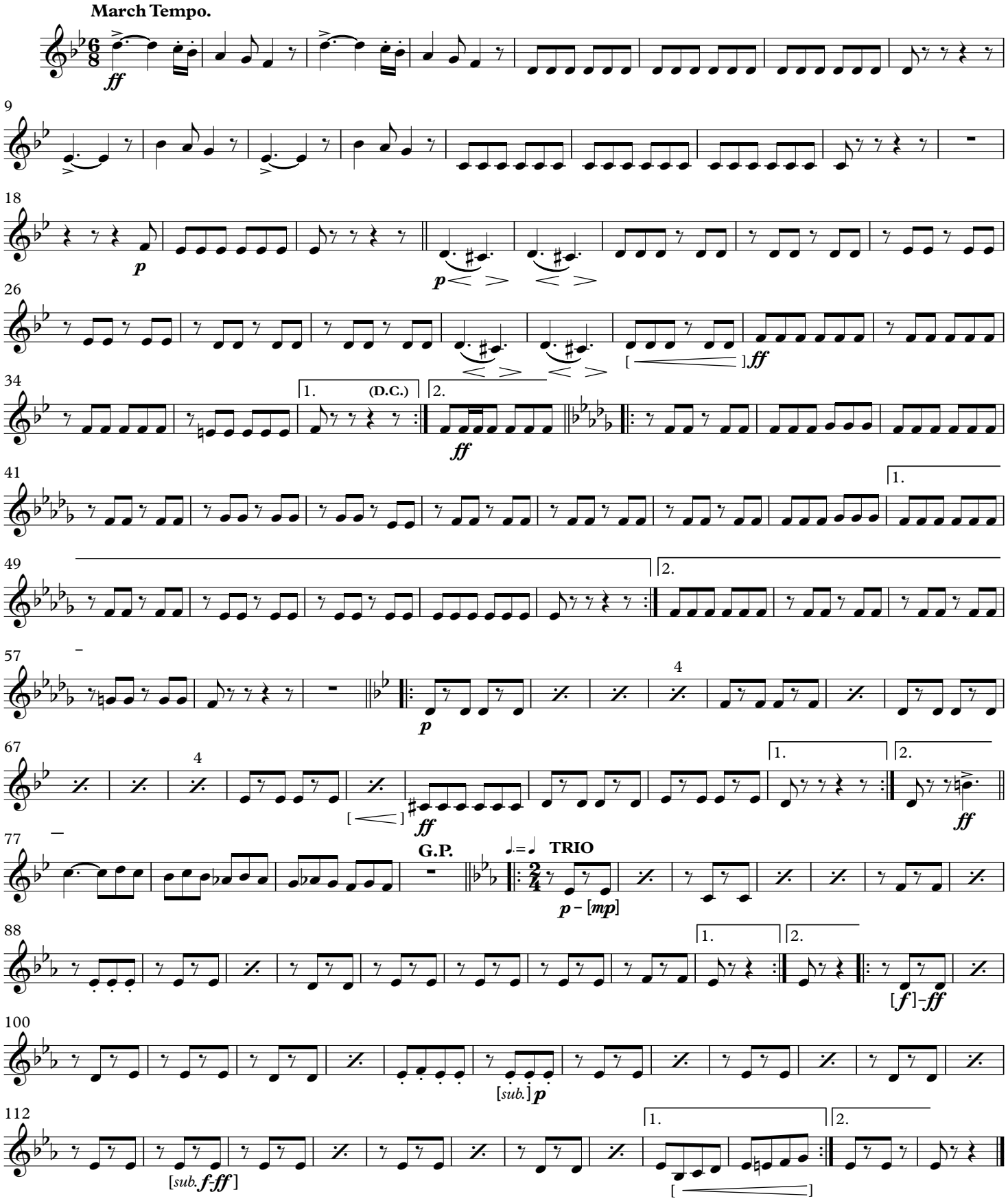
March

RECOGNITION

4th F Horn

(1879)

JOHN PHILIP SOUSA



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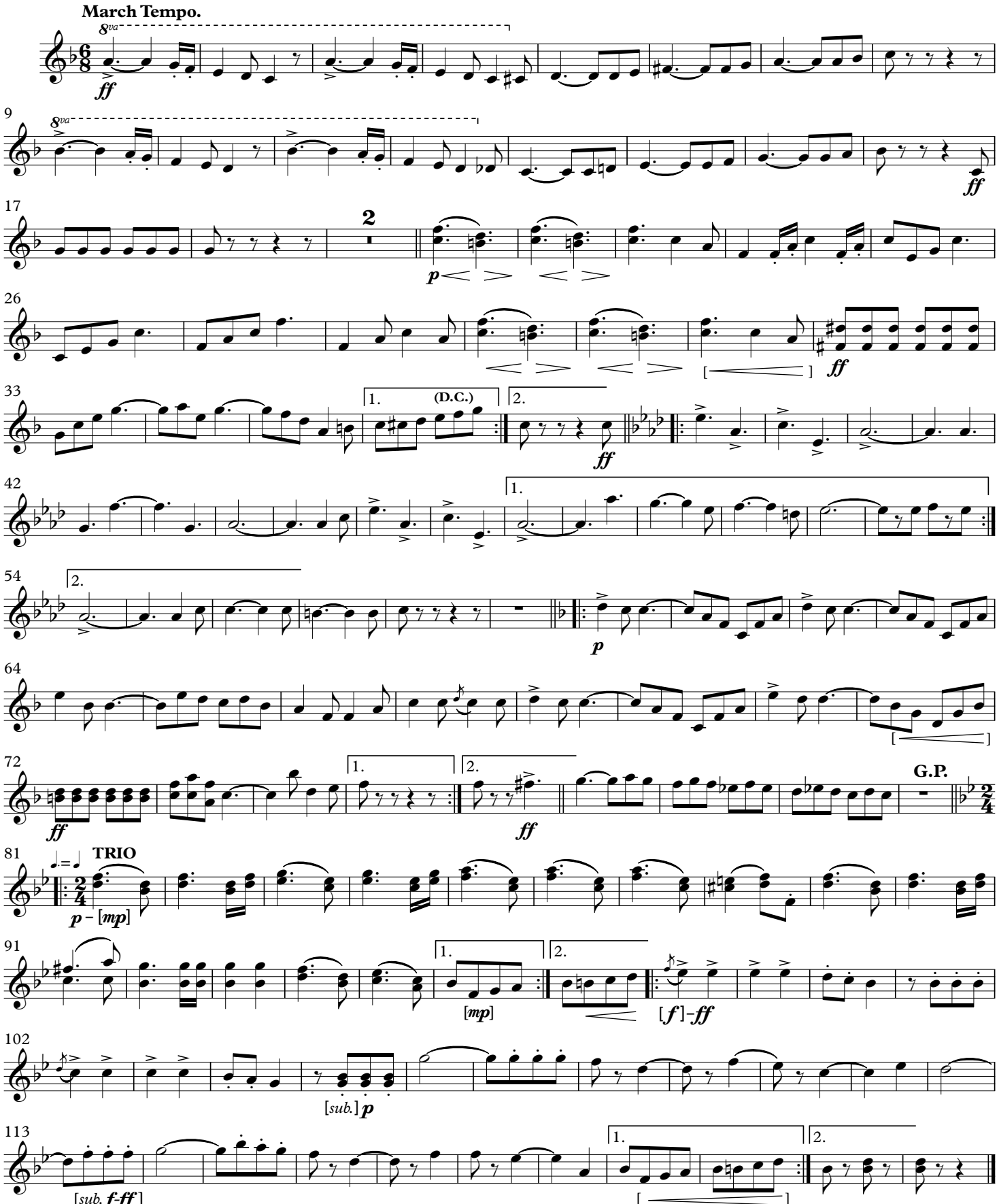
March

RECOGNITION

Baritone, T.C.

(1879)

JOHN PHILIP SOUSA



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March

RECOGNITION

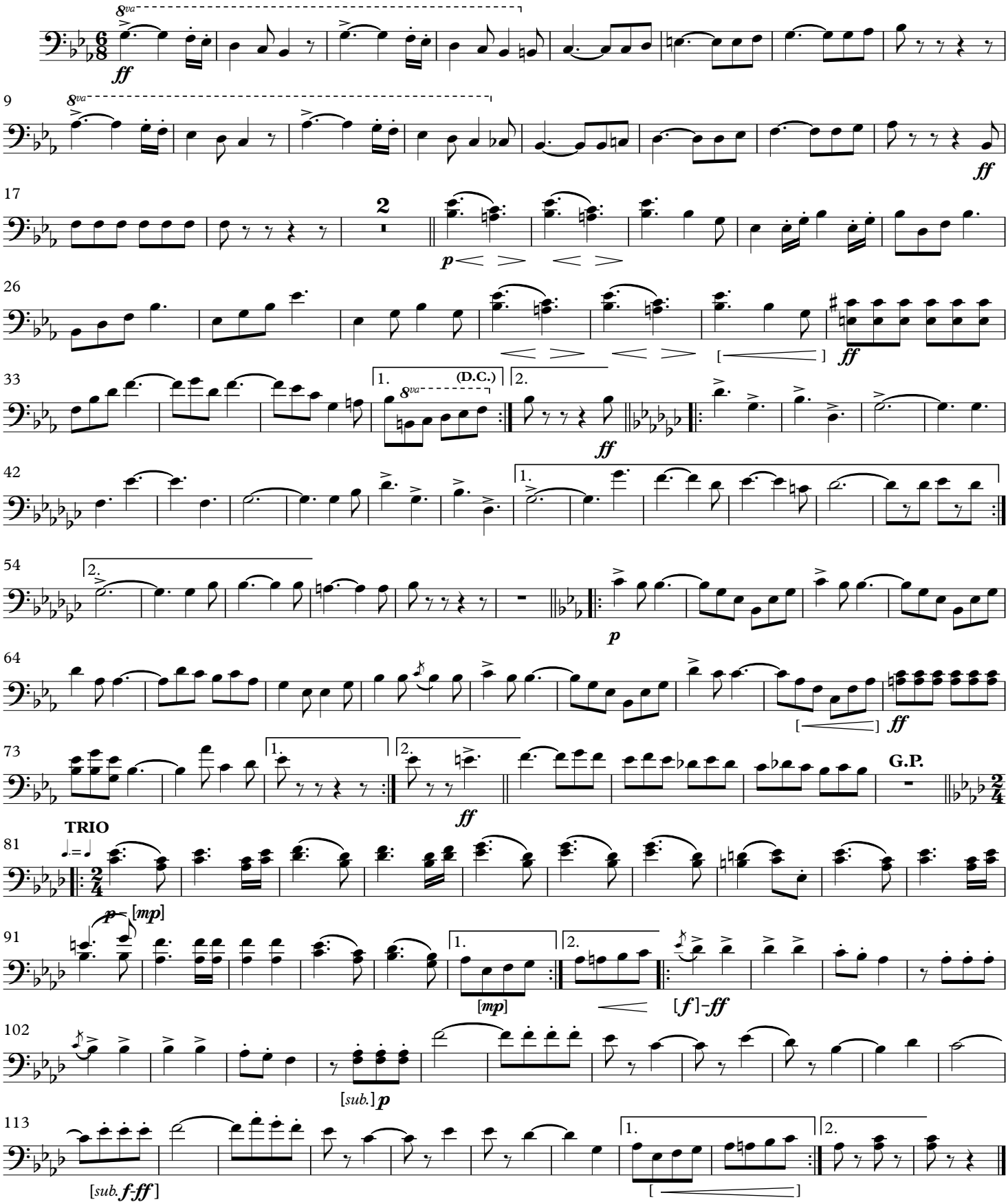
(1879)

Euphonium

(Baritone, B.C.)

JOHN PHILIP SOUSA

March Tempo.



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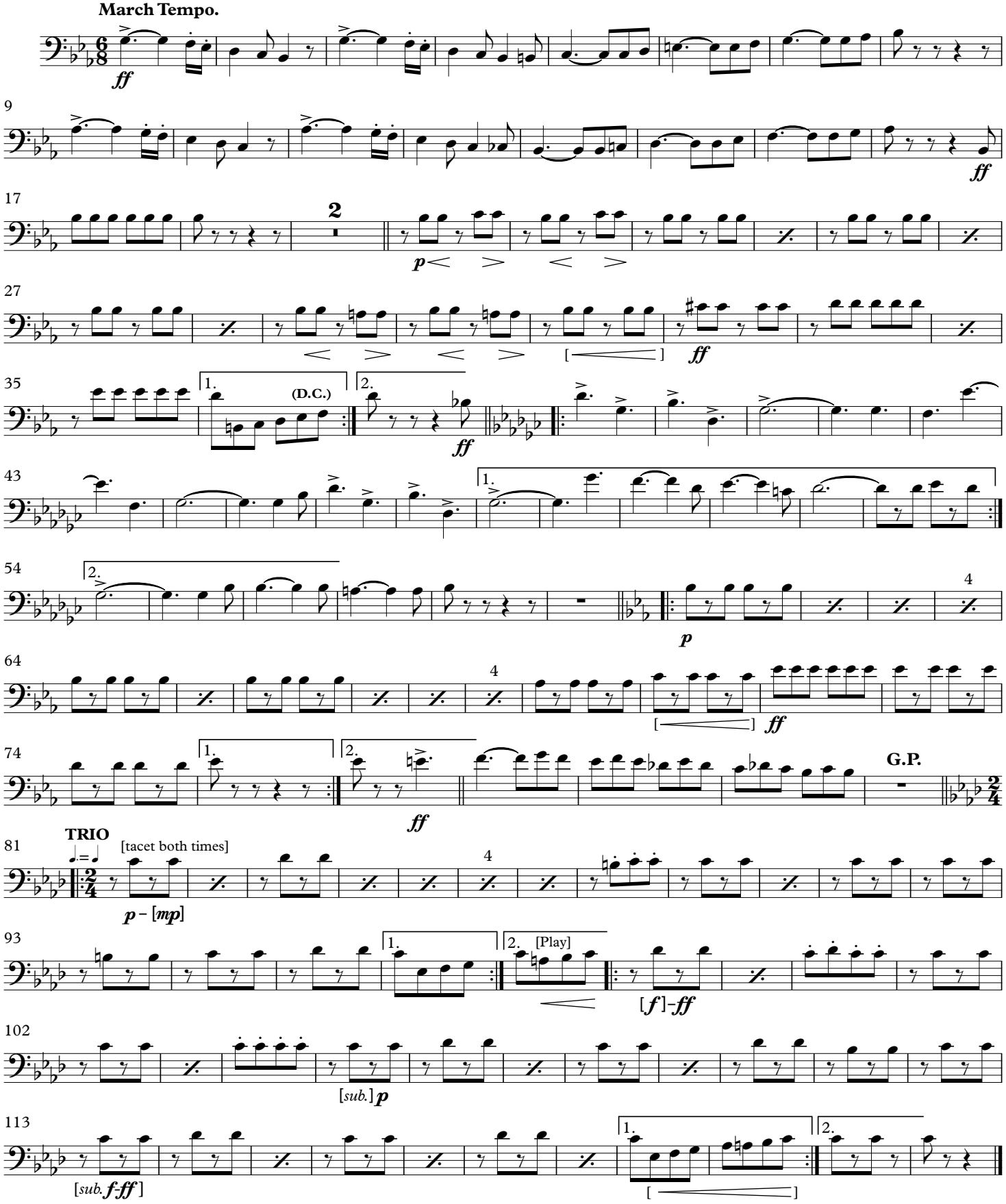
March

RECOGNITION

1st Trombone

(1879)

JOHN PHILIP SOUSA



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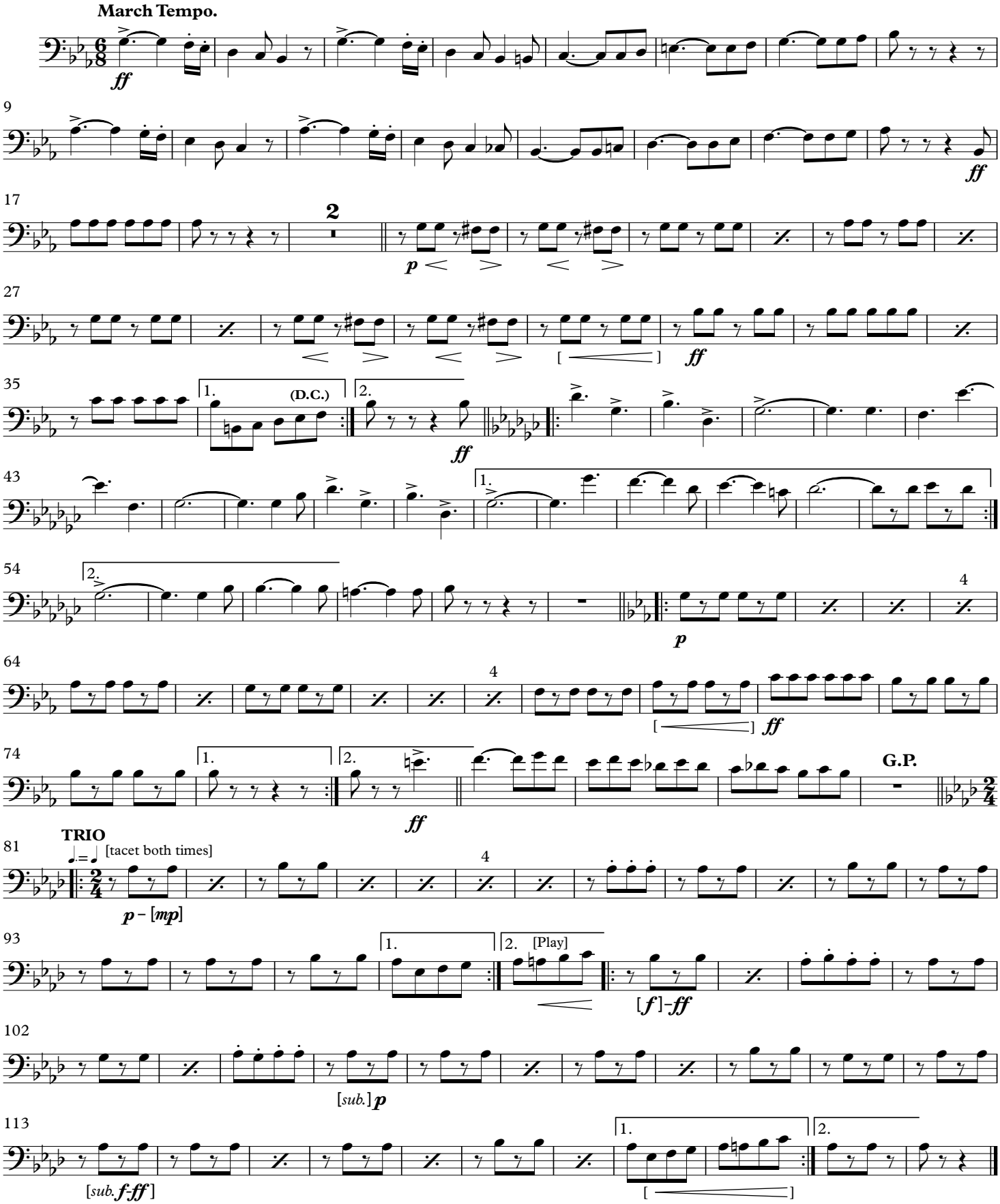
March

RECOGNITION

2nd Trombone

(1879)

JOHN PHILIP SOUSA



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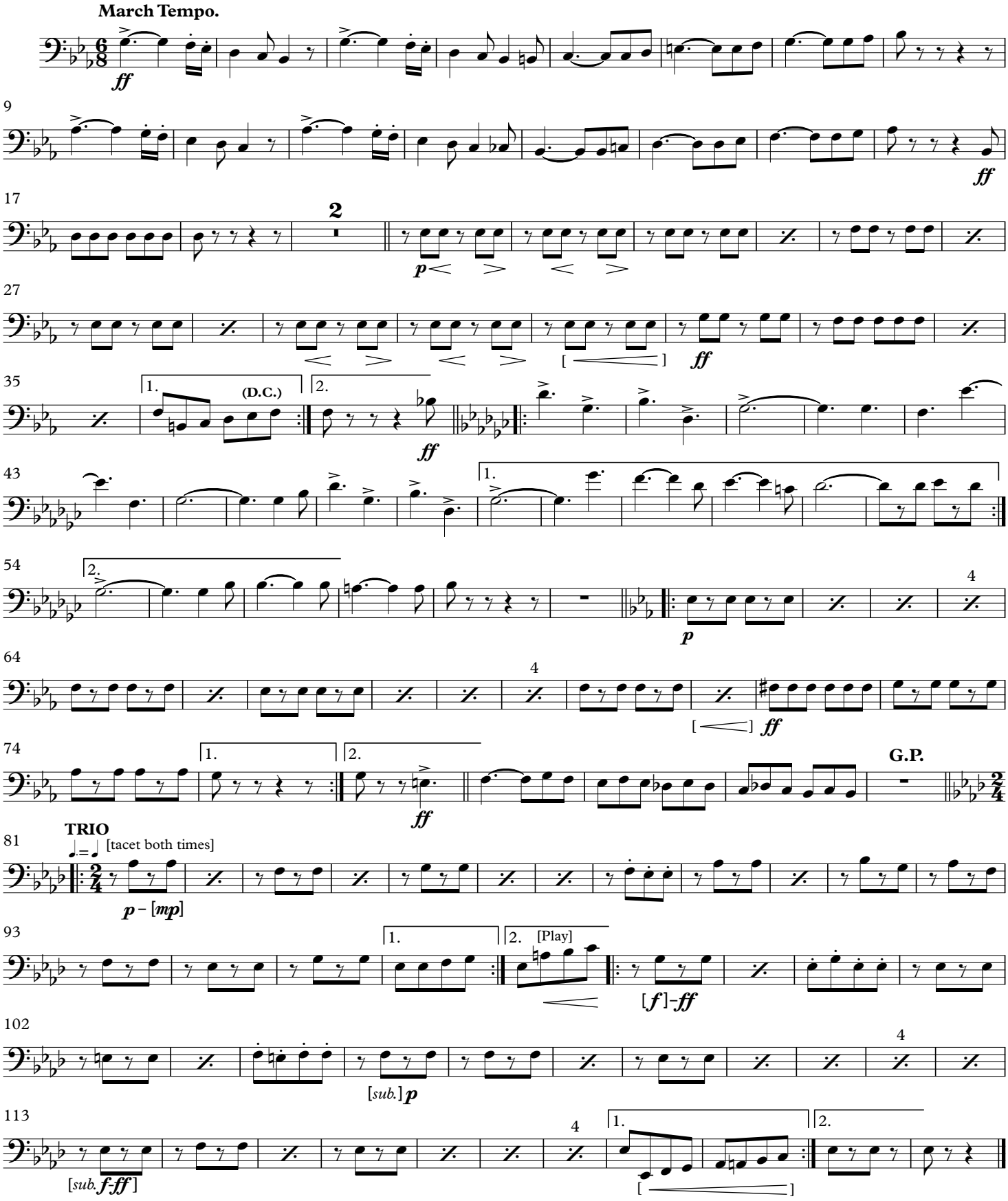
March

RECOGNITION

(1879)

Bass Trombone

JOHN PHILIP SOUSA



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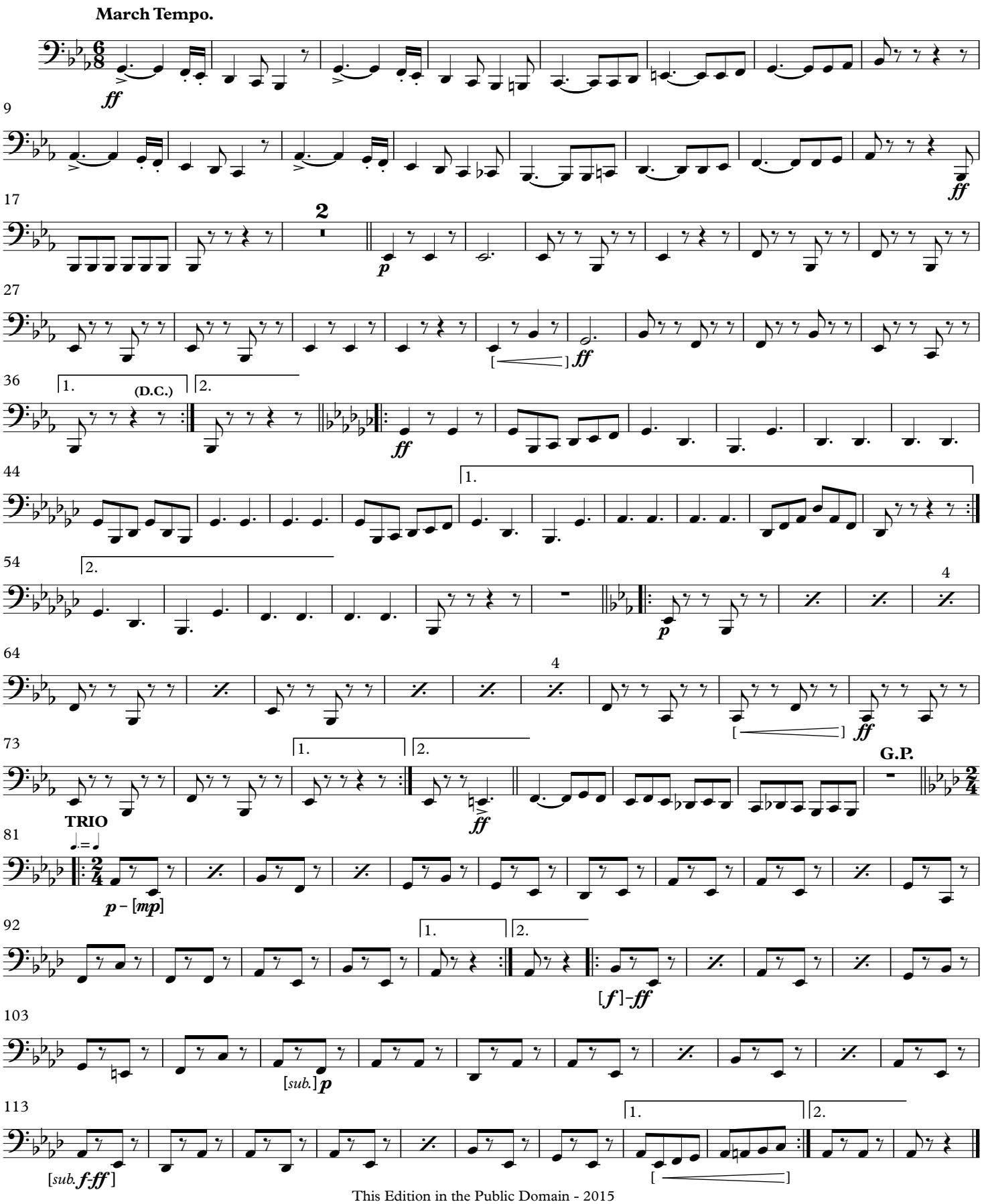
March

RECOGNITION

(1879)

Tuba

JOHN PHILIP SOUSA



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March

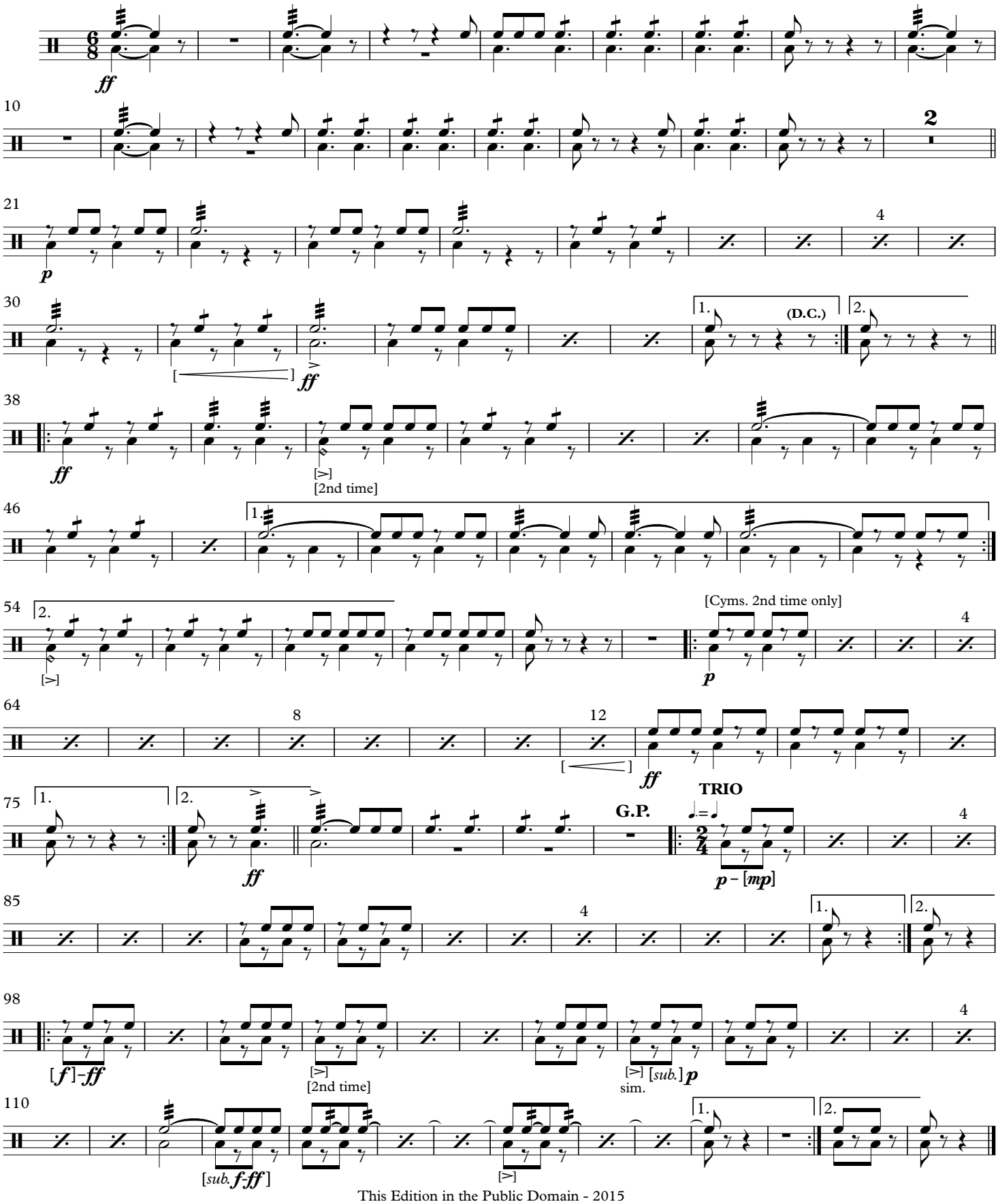
RECOGNITION

Drums

(1879)

JOHN PHILIP SOUSA

March Tempo.



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