



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 1 *of* No. 10

RECOGNITION
MARCH
[1880]

FULL *of* 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 It is entirely possible that "Recognition March" is a revised version of an unpublished march known as "Salutation" (1873).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

March Tempo.

The musical score is written for a Piccolo in 6/8 time. It begins with a dynamic marking of *ff*. The score is divided into several systems, with measure numbers 10, 20, 38, 47, 56, 64, 73, 81, 91, 102, and 114 indicated. The key signature is three flats (B-flat major). The score includes various musical notations such as slurs, trills (tr.), and dynamic markings like *ff*, *p*, *mp*, and *f*. There are first and second endings (1. and 2.) at measures 20-21, 47-48, and 114-115. A double bar line with repeat dots is used at measure 20. A section starting at measure 81 is marked 'TRIO' and changes to a 2/4 time signature. The score concludes with a final double bar line and repeat dots at measure 115.

March RECOGNITION

Flute

(1879)

JOHN PHILIP SOUSA

March Tempo.

8^{va}
ff

11

21

29

37

46

55

63

72

81

89

98

111

ff

p

ff

p

ff

p

ff

p

ff

[sub.] p

[sub.] ff

1. 8^{va} (D.C.)

2.

1. 2.

G.P.

TRIO

2/4

1. 2.

1. 2.

1. 2.

March RECOGNITION

(1879)

JOHN PHILIP SOUSA

Oboe
(optional)

March Tempo.

The musical score is written for the Oboe part of the March Recognition. It begins in 6/8 time with a dynamic marking of *ff*. The score is divided into several systems, with measure numbers 12, 23, 31, 38, 48, 57, 65, 73, 81, 92, 103, and 114 indicated. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as slurs, accents, trills (tr.), and dynamic markings including *ff*, *p*, *mp*, and *f*. There are first and second endings (1. and 2.) at measures 31-38 and 48-57. A section marked "TRIO" begins at measure 81, where the time signature changes to 2/4 and the dynamic is *p - [mp]*. The score concludes with a first and second ending at measure 114, ending with a double bar line.

March RECOGNITION

E♭ Clarinet

(1879)

JOHN PHILIP SOUSA

March Tempo.

8^{va}
ff

11 (8)
p *p*

21

29 *ff* 1. (D.C.) 8^{va}

37 2. *ff*

46 1. *tr.* *tr.* 2.

55 *tr.* *tr.* *p*

63 *tr.*

72 1. 2. *ff* G.P.

81 = TRIO *p - [mp]*

89 1. 2.

98 [*f*]-*ff* [*sub.*] *p*

111 1. 2. [*sub. f. ff*]

March RECOGNITION

Solo & 1st B \flat Clarinets

(1879)

JOHN PHILIP SOUSA

March Tempo.

ff

10

19 *p*

27 *ff*

35 1. (D.C.) 2. *ff*

43 4 1. *tr.* *tr.*

54 2. *tr.* *tr.* *p*

62 *tr.*

71 1. 2. *ff* *ff*

79 G.P. $\text{♩} = \text{♩}$ TRIO *p* - [*mp*]

88 1. 2.

98 [*f*]-*ff* [*sub.*]*p*

111 1. 2. [*sub.*]*ff*

March RECOGNITION

2nd B \flat Clarinet

(1879)

JOHN PHILIP SOUSA

March Tempo.

ff

10

p

20

p

28

1. (D.C.)

ff

37

2.

ff

47

1. *tr.* *tr.* 2.

56

tr. *tr.* *p*

64

ff

73

1. 2. G.P.

ff

81

TRIO

p - [mp]

90

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

100

[*sub.*] *p*

112

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

March RECOGNITION

3rd B \flat Clarinet

(1879)

JOHN PHILIP SOUSA

March Tempo.

ff

10

p

20

p

28

1. (D.C.)

ff

37

2.

ff

47

1. *tr*

2. *tr*

57

p

66

ff

74

1. 2.

ff

G.P.

81

TRIO

p - [mp]

90

1. 2.

[f]-ff

100

[sub.] *p*

112

[sub.] *f-ff*

March RECOGNITION

1st & 2nd Bassoons
(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

9

18 *p* *p* **4**

29 *ff*

36 1. (D.C.) 2. *ff*

45 1. *p*

54 2. *p*

63 [*ff*]

74 1. 2. *ff* G.P.

81 **TRIO** **15** 1. 2. [*f*]-*ff*

104 [*sub.*]*p* [*sub.*]*ff*

114 1. 2. [*ff*]

March RECOGNITION

1st Alto Saxophone
(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Alto Saxophone part of the march 'Recognition'. It begins in 6/8 time with a dynamic marking of *ff*. The score consists of 111 measures, divided into several systems. The first system (measures 1-8) features a melody with eighth and sixteenth notes. The second system (measures 9-17) continues the melody. The third system (measures 18-24) includes a dynamic marking of *p* and features a melodic line with some grace notes. The fourth system (measures 25-31) continues the melody. The fifth system (measures 32-39) includes a dynamic marking of *ff* and features a first ending (1.) and a double bar line with 'D.C.' (Da Capo). The sixth system (measures 40-50) includes a dynamic marking of *ff* and features a first ending (1.). The seventh system (measures 51-59) includes a dynamic marking of *ff* and features a second ending (2.). The eighth system (measures 60-68) includes a dynamic marking of *p* and features a first ending (1.). The ninth system (measures 69-76) includes a dynamic marking of *ff* and features a first ending (1.). The tenth system (measures 77-85) includes a dynamic marking of *p - [mp]* and features a section labeled 'G.P.' (Grave Part) and 'TRIO' in 2/4 time. The eleventh system (measures 86-97) includes a dynamic marking of *[f]-ff* and features a first ending (1.). The twelfth system (measures 98-109) includes a dynamic marking of *[sub.]p* and features a first ending (1.). The thirteenth system (measures 110-111) includes a dynamic marking of *[sub.]f-ff* and features a first ending (1.).

March RECOGNITION

2nd Alto Saxophone
(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd Alto Saxophone (optional) in 2/4 time. It begins with a *ff* dynamic and a *March Tempo.* instruction. The score consists of 111 measures, divided into several systems. The first system (measures 1-8) features a melody with eighth-note patterns and rests. The second system (measures 9-17) continues the melody with a *p* dynamic. The third system (measures 18-24) includes a *p* dynamic and a first ending bracket. The fourth system (measures 25-31) continues the melody with a *ff* dynamic. The fifth system (measures 32-39) features a first ending bracket and a *ff* dynamic. The sixth system (measures 40-50) includes a first ending bracket and a *ff* dynamic. The seventh system (measures 51-60) features a first ending bracket and a *p* dynamic. The eighth system (measures 61-68) includes a first ending bracket and a *ff* dynamic. The ninth system (measures 69-76) includes a first ending bracket and a *ff* dynamic. The tenth system (measures 77-85) is marked *G.P.* and *TRIO* in 2/4 time, with a *p - [mp]* dynamic. The eleventh system (measures 86-97) includes a first ending bracket and a *[f]-ff* dynamic. The twelfth system (measures 98-110) includes a first ending bracket and a *[sub.]p* dynamic. The final system (measures 111-118) includes a first ending bracket and a *[sub.]ff* dynamic.

March

RECOGNITION

(1879)

JOHN PHILIP SOUSA

Tenor Saxophone

(optional)

March Tempo.

ff

9

17 *p* *p* < > < >

29 < > < > [*ff*] 1. (D.C.) 2.

38 *ff* 1.

50 2.

60 *p* [*ff*]

72 1. 2. *ff* *ff* G.P.

81 *p* - [*mp*] TRIO

92 1. 2. [*f*] - *ff*

102 [*sub.*] *p*

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

March RECOGNITION

Baritone Saxophone

(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Baritone Saxophone and consists of 114 measures. It begins in 6/8 time and features a variety of dynamics and articulations. The score includes first and second endings, a key signature change to B-flat major, and a section marked 'TRIO' in 2/4 time. The piece concludes with a 'G.P.' (Grand Finale) section.

Measures 1-8: *ff*

Measures 9-16: *ff*

Measures 17-28: *p*

Measures 29-37: *ff*

Measures 38-46: *ff*

Measures 47-55: *ff*

Measures 56-65: *p*

Measures 66-73: *ff*

Measures 74-80: *ff*

Measures 81-104: *[f]-ff*

Measures 105-113: *[sub.]p*

Measures 114: *[fff]*

March RECOGNITION

Solo & 1st B \flat Cornets

(1879)

JOHN PHILIP SOUSA

March Tempo.

ff

11

p

21

28

ff

36 1. (D.C.) 2.

ff

46 1. 2.

57

p

65

ff

73 1. 2. G.P.

ff

81 $\text{♩} = \text{♩}$ TRIO 2nd time only

p - [mp]

91 1. [Play] 2.

[mp] *[f]-ff*

101

[sub.]p

112 1. 2.

[sub.]f. ff

March RECOGNITION

2nd B♭ Cornet

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

19 *p*

28 *ff* 1. (D.C.)

37 *ff* 2.

48 1. 2.

58 *p*

65 *ff*

73 1. 2. *ff* G.P.

81 *p - [mp]* TRIO 2nd time only

90 1. 2. *[f] - ff*

100 *[sub.]p*

112 1. 2. *[sub.]ff*

March RECOGNITION

3rd B♭ Cornet

(1879)

JOHN PHILIP SOUSA

March Tempo.

ff

11

p *p*

21

29

37

ff

47

58

p

66

ff

76

ff

85

95

106

115

1. (D.C.)

2.

1. 2.

4

1.

2.

G.P.

TRIO
2nd time only

p - [*mp*]

1. [Play] 2.

[*mp*] [*f*] - *ff* [sub.] *p*

[*fff*]

1. 2.

March RECOGNITION

4th B \flat Cornet

(1879)

JOHN PHILIP SOUSA

March Tempo.

11

21

30

38

51

60

68

77

86

96

107

115

ff

p

ff

p

ff

p

ff

ff

p

ff

ff

mp

[f]-ff

[sub.]p

[f]ff

ff

G.P.

TRIO
2nd time only

p - *[mp]*

1. (D.C.) 2.

1. 2.

1. [Play] 2.

1. 2.

1st F Horn

March RECOGNITION

JOHN PHILIP SOUSA

(1879)

March Tempo.

The musical score is written for the 1st F Horn part of the march 'Recognition' by John Philip Sousa. It is in 6/8 time and begins with a key signature of two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 9, 18, 26, 34, 41, 49, 57, 67, 77, 88, 100, and 112 marked at the start of their respective lines. The piece starts with a forte (*ff*) dynamic. At measure 18, the dynamic changes to piano (*p*). At measure 34, it returns to forte (*ff*). At measure 57, it becomes piano (*p*). At measure 67, it returns to forte (*ff*). At measure 77, the 'TRIO' section begins with a dynamic of piano to mezzo-piano (*p - [mp]*). At measure 88, the dynamic changes to forte (*f*) and then fortissimo (*ff*). At measure 100, it becomes mezzo-piano (*[sub.]p*). At measure 112, it returns to fortissimo (*[sub.]ff*). The score includes various musical notations such as slurs, accents, and dynamic markings. There are first and second endings at measures 34-41 and 49-57. A 'G.P.' (Grave Part) section is indicated at measure 77. The piece concludes with a final cadence at measure 112.

March RECOGNITION

2nd F Horn

(1879)

JOHN PHILIP SOUSA

March Tempo.

9

18 *p*

26 *p* < > < >

34 1. (D.C.) | 2. *ff*

41 1.

49 2.

57 *p* 4

67 4 [*ff*] 1. 2. *ff*

77 G.P. TRIO 4 *p* - [*mp*]

88 1. 2. [*f*]-*ff*

100 [*sub.*]*p*

112 1. 2. [*sub.*]*f-ff*

March RECOGNITION

3rd F Horn

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

18 *p*

26 *p* < > < >

34 1. (D.C.) 2. *ff*

41 1.

49 2.

57 *p* 4

67 4 [*ff*] 1. 2. *ff*

77 G.P. TRIO *p - [mp]*

88 1. 2. [*f*]-*ff*

100 [*sub.*] *p*

112 1. 2. [*sub.*] *f:ff*

March RECOGNITION

4th F Horn

(1879)

JOHN PHILIP SOUSA

March Tempo.

9

18 *p*

26 *p* *ff*

34 1. (D.C.) 2. *ff*

41 1.

49 2.

57 *p* 4

67 4 1. 2. *ff*

77 G.P. TRIO *p - [mp]*

88 1. 2. [*f*]-*ff*

100 [*sub.*]*p*

112 1. 2. [*sub.*]*ff*

March RECOGNITION

Baritone, T.C.

(1879)

JOHN PHILIP SOUSA

March Tempo.

8va
ff

9
8va
ff

17
p < > < >

26
ff

33
1. (D.C.) 2.
ff

42
1.

54
2.
p

64

72
1. 2. *ff* G.P.

81
TRIO
p - [mp]

91
1. 2. [*mp*] [*f*]-*ff*

102
[*sub.*] *p*

113
1. 2. [*sub.*] *f-ff*

March RECOGNITION

Euphonium

(Baritone, B.C.)

(1879)

JOHN PHILIP SOUSA

March Tempo.

8va
ff

9 8va
ff

17 2
p < > < >

26 < > < > [*ff*]

33 1. 8va (D.C.) 2. [*ff*]

42 1. [*ff*]

54 2. [*p*]

64 [*ff*]

73 1. 2. G.P. [*ff*]

81 TRIO [*mp*]

91 [*mp*] [*f*]-*ff*

102 [*sub.*]*p*

113 [*sub.*]*ff*

March RECOGNITION

1st Trombone

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

17 *p* < > < >

27 < > < > [*ff*]

35 1. (D.C.) 2. *ff*

43 1. 2. *ff*

54 2. *p* 4

64 4 [*ff*]

74 1. 2. [*ff*]-*ff* G.P.

81 **TRIO** [tacet both times] *p - [mp]* 4

93 1. 2. [Play] [*f*]-*ff*

102 [*sub.*]*p*

113 1. 2. [*sub.*]*ff*

March RECOGNITION

2nd Trombone

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

17 *p* < > < >

27 < > < > [*ff*]

35 1. (D.C.) 2. *ff*

43 1. 2.

54 2. *p* 4

64 4 [*ff*]

74 1. 2. *ff* G.P. 2/4

81 **TRIO** [tacet both times] *p - [mp]* 4

93 1. 2. [Play] [*f*]-*ff*

102 [*sub.*]*p*

113 1. 2. [*sub.*]*ff*

March RECOGNITION

Bass Trombone

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

17 *ff*

27 *p*

35 *ff*

43 *ff*

54 *p*

64 *ff*

74 *ff* G.P.

81 **TRIO**
[tacet both times]
p - [mp]

93 *[f]-ff*

102 *[sub.]p*

113 *[sub.]ff*

March RECOGNITION

Tuba

(1879)

JOHN PHILIP SOUSA

March Tempo.

9 *ff*

17 *ff*

27 *p*

36 1. (D.C.) 2. *ff*

44 1. *ff*

54 2. *p*

64 4 *ff*

73 1. 2. *ff* G.P.

81 TRIO *p - [mp]*

92 1. 2. *[f]-ff*

103 *[sub.]p*

113 1. 2. *[sub.]ff*

March RECOGNITION

Drums

(1879)

JOHN PHILIP SOUSA

March Tempo.

ff

10

21

p

30

ff

38

ff

[2nd time]

46

54

[Cyms. 2nd time only]

p

64

8

12

ff

75

1. 2.

ff

TRIO

G.P.

p - [mp]

85

4

98

[f]-ff

[2nd time]

[sub.]p

sim.

110

[sub.]ff