



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 1 *of* No. 7

RESUMPTION  
MARCH

[1879]

FULL *of* SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## Resumption March (1879)

The derivation of this march's title was the resumption of the use of gold and silver coins in the United States after the post-Civil War inflation and depression.

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 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. 5-20):** The original solo alto horn part is highly melodic and independent from the typical horn parts. This part can be played by either the first horn or an alto saxophone and both are included in this edition. The first ending of this strain has much of the brass holding the final chord of the phrase longer than the high brass and woodwinds. This unusual discrepancy may be preserved, but it benefits from the added decrescendo leading into the *piano* dynamic on the repeat.

**Second Strain (m. 21-37):** The *fortissimo* in m. 30 works better with a leading crescendo.

**Trio (m. 39-54):** Because this trio features unusual *sforzandos* and is thinly scored in the woodwinds, it is best for brass to continue to play. Additionally, the last four measures of the trio (m. 51-54) are performed similarly to m. 43-46, but were not originally marked with *sforzando*. A crescendo to *mezzo-forte* and decrescendo for the repeat in *piano* matches the shape of the previous phrase.

**Final Strain (m. 55-end):** This strain should be played *fortissimo* both times, with percussion accents matching the full band accents every four bars. The percussion then turns the accents around in m. 69 and 71. The D.C. is played with no repeats to the marked *Fine*.

March  
**RESUMPTION**

Piccolo

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

11 *[fz]*

21 *mf* *mf*

28 *ff*

34 *sf* *sf* *[mf]* Fine TRIO 4

43 *ff*

53 *ff*

60 *ff*

67 *ff*

D.C.  
(no repeats)

March  
**RESUMPTION**

(1879)

Flute

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

11 *[fz]*

21 *mf* *mf*

28 *ff*

34 *f* *f* *[mf]* **Fine TRIO** 4

43 *f* *f* *[mf]*

53 *ff*

60 *8va*

67 *ff* *8va* *8va*

**D.C.**  
(no repeats)

# March RESUMPTION

Oboe  
(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

7

13

20

28

34

41

50

58

66

*ff* *p* [*f*] [*p*] [*mf*] [*mf*] [*ff*] [*f*] [*p*] [*f*] [*f*] [*p*] [*mf*] [*ff*] [*ff*]

Fine **TRIO** [*p*]

D.C.  
(no repeats)

March  
**RESUMPTION**

E♭ Clarinet

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

11 *[<] [f] [fz]*

20 *mf*

27 *mf* *[ ————— ] ff*

32 *Fine*

39 **TRIO** *f* *f* *[mf]*

52 *ff*

59 *8va*

67 *ff*

**D.C.**  
(no repeats)

March  
**RESUMPTION**

B♭ Clarinet 1

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

10

19

26

32

39 **TRIO**

47

55

61

67

*mf* [*fz*] [*mf*] [*ff*] [*mf*] [*ff*] [*mf*] [*ff*] [*mf*] [*ff*]

1. 2. 1. 2. 1. 2. 1. 2. 1. 2.

**Fine**

**D.C.**  
(no repeats)

March  
**RESUMPTION**

B $\flat$  Clarinet 2

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

10

*[fz]*

19

1. 2.

*mf*

26

*mf* *[ ] ff*

33

1. 2. **Fine**

39 **TRIO**

*p* *sf* *sf*

47

*p* *[ ] [mf]* 1.

55

2.

*ff*

61

68

1. 2.

**D.C.**  
(no repeats)



March  
**RESUMPTION**

E♭ Alto Saxophone  
(originally Solo E♭ Alto Horn)

(1879)

**JOHN PHILIP SOUSA**

**March Tempo.**

6

13

19

26

32

39 **TRIO**

52

59

67

**D.C.**  
(no repeats)

March  
**RESUMPTION**

**E♭ Cornet**  
(optional)

(1879)

**JOHN PHILIP SOUSA**

**March Tempo.**

7

14

21

27

33

39 **TRIO**

52

59

67

*ff* *p* *f* *mf* *ff* *f* *mf* *ff* *ff* *D.C.*  
(no repeats)

March  
**RESUMPTION**

Solo B♭ Cornet

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

7

14 *f* *p*

21 *mf* *mf*

28 *ff*

35 *p* **Fine** **TRIO**

43 *sf* *sf* *p*

51 *mf* *ff*

58

66 *ff*

**D.C.**  
(no repeats)

March  
**RESUMPTION**

B♭ Cornet 1

(1879)

JOHN PHILIP SOUSA

March Tempo.

ff p

7

14 [1.] f [fz] p

21 [2.] mf mf

28 ff

35 [1.] [2.] Fine TRIO p

43 sf sf p

51 [1.] [2.] [mf] ff

58

66 [1.] [2.] ff

D.C.  
(no repeats)

March  
**RESUMPTION**

B♭ Cornet 2

(1879)

JOHN PHILIP SOUSA

March Tempo.

7

13

20

27

33

39 **TRIO**

46

53

59

67

**D.C.**  
(no repeats)

March  
**RESUMPTION**

B♭ Cornet 3

(1879)

JOHN PHILIP SOUSA

(optional)

March Tempo.

6

13

20

27

33

39 **TRIO**

46

53

59

67

*ff* *p* [*f*] [*f*] [*mf*] [*ff*] [*mf*] [*ff*] [*mf*] [*ff*]

1. 2. Fine

D.C. (no repeats)

March  
**RESUMPTION**

B $\flat$  Cornet 4  
(optional)

(1879)

JOHN PHILIP SOUSA

March Tempo.

6

14

22

28

33

39

46

53

59

67

**TRIO**

**D.C.**  
(no repeats)

March  
**RESUMPTION**

Solo F Horn

(originally Solo E $\flat$  Alto Horn)

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

7

14 [ < ] [*f*] [*fz*] [ > ] *p*

21 [ 2. ] *mf*

27 *mf* [ < ] *ff*

33 [ 1. ] [ 2. ] **Fine**

39 **TRIO** **4** *sf* *sf* [*mf*]

53 [ 1. ] [ 2. ] *ff*

60

68 [ 1. ] [ 2. ] *ff*

**D.C.**  
(no repeats)



# March RESUMPTION

(1879)

F Horn 1

JOHN PHILIP SOUSA

March Tempo.

D.C.  
(no repeats)

March  
**RESUMPTION**

F Horn 2

(1879)

JOHN PHILIP SOUSA

March Tempo.

9

17

24

31

39 **TRIO**

47

55

66

*ff* *p* *mf* *ff* *ff* *mf* *ff* *ff*

1. 2. 1. 2. 1. 2. 1. 2.

**Fine**

**D.C.**  
(no repeats)

March  
**RESUMPTION**

Baritone, T.C.

(1879)

JOHN PHILIP SOUSA

March Tempo.

7

13

19

26

33

39 **TRIO**

50

59

67

D.C.  
(no repeats)

March  
**RESUMPTION**

Baritone/ Euphonium

(1879)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

7

13 [ $\leftarrow$ ] [*f*] [*fz*]

19 [ $\rightarrow$ ] *p* *ff* *mf* *ff*

26 *mf* [ $\leftarrow$ ] *ff*

33 [ $\rightarrow$ ] [*mf*] [ $\leftarrow$ ] [*ff*] **Fine**

39 **TRIO** *p* *p*

50 [ $\leftarrow$ ] [*mf*] [ $\leftarrow$ ] [*ff*]

59

67 [ $\leftarrow$ ] [*ff*] [ $\leftarrow$ ] [*ff*] [ $\leftarrow$ ] [*ff*]

D.C.  
(no repeats)

# March RESUMPTION

(1879)

Trombone 1

JOHN PHILIP SOUSA

March Tempo.

7

15

22

29

36

43

51

60

67

*ff* *p* [*<*] [*f*] [*fz*] [*>*] *ff*

*mf* *ff* *mf*

[*<*] *ff*

*ff* *p* Fine TRIO

*sf* *sf* *p*

[*mf*] [*>*] *ff*

*ff*

1. 2. 1. 2.

D.C.  
(no repeats)

March  
**RESUMPTION**

(1879)

Trombone 2

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

7

14  
[ < ] [*f*] [*ff*] [ > ]

21  
[ > ] [*ff*] [*mf*] [*ff*] [*mf*]

28  
[ < ] [*ff*]

35  
1. 2. Fine TRIO 4  
*ff* *p*

43  
*f* *f* *p*

50  
1. 2. [*mf*] [*ff*]

58

66  
1. 2. [*ff*]

D.C.  
(no repeats)

March  
**RESUMPTION**

Bass Trombone

(1879)

**JOHN PHILIP SOUSA**

March Tempo.

ff p

8

15 [ $\leftarrow$ ] [*f*] [*fz*] [1.] [2.] [ $\rightarrow$ ] **ff**

22 *mf* **ff** *mf* [ $\leftarrow$ ]

30 **ff** [1.] [2.] **ff** **Fine**

39 **TRIO** p **f** **f** p

48 [ $\leftarrow$ ] [*mf*] [1.] [ $\rightarrow$ ]

55 [2.] **ff**

67 [ $\leftarrow$ ] [*mf*] [1.] [2.] **ff**

**D.C.**  
(no repeats)

# March RESUMPTION

Tuba

(1879)

JOHN PHILIP SOUSA

March Tempo.

9

17

24

32

39 **TRIO**

49

57

67

**D.C.**  
(no repeats)



# March RESUMPTION

Percussion

(1879)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Percussion, featuring two parts: S.D. (Snare Drum) and B.D./Cyms. (Bass Drum/Cymbals). The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into measures, with measure numbers 6, 12, 19, 26, 33, 39, 50, 57, and 65 indicated. Dynamics include *ff*, *p*, *fz*, *f*, *mf*, and *ff*. Articulations include accents (>), slurs (<), and breath marks (v). The score includes first and second endings, a TRIO section starting at measure 39 with a 4-measure rest, and a D.C. (Da Capo) instruction at the end. The piece concludes with the instruction "(no repeats)".