The Complete Marches of John Philip Sousa

Vol. 4 No. 68

THE FEDERAL MARCH

(1910)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Federal" (1910)

Just before embarking on his world tour of 1910–11, Sousa composed this march in honor of the people of Australia and New Zealand, including both in his dedication, "to the Australasians." The title was to have been "The Land of the Golden Fleece," but "The Federal" was suggested to Sousa by Sir George Reid, the High Commissioner for Australia, who heard it in London at the beginning of the tour. The original title was not wasted; Sousa used "In the Land of the Golden Fleece" later for the second movement of his suite, *Tales of the Traveler*.

On occasion, this march has been referred to as "Capitol March."

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 51. 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 this volume 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 of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published 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" in his own performances.

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. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. 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. 1-4): The recommended tempo is 120 bpm. The cymbal crash in m. 1 may be let to ring or choked, but the last crash in m. 4 should be choked to set up the *subito piano* of the first strain.

First Strain (m. 5-21): The staccato eighth notes in this melody should be sprightly and short, even in the soft dynamic. Subtle accents are traditionally played in the percussion on the downbeats of m. 8 and 12 and beat two of m. 14 and 18. A *tutti* crescendo beginning in m. 17 leads to the conclusion of the strain in *forte*. The repeat is played exactly the same as the first time.

Second Strain (m. 21-38): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time and all others play *piano*. Clarinets play one octave down from the original as indicated first time. All instruments rejoin with a *subito forte*

on beat two of m. 37 for the repeat, and the clarinets are back in the original higher octave. Accents in the percussion are added this time in m. 24, 26, and 32.

Trio (m. 38-54): Piccolo, E-flat clarinet, cornets, and ALL percussion are tacet here, except for the added bell part. Trombones may play softly to support the harmonic foundation and all others should play at *piano*. Clarinets and flutes are written one octave lower than the original parts. The crescendo in m. 50 should not be overdone. The harp part is unique in this march with solo running arpeggios in the trio. Although the harp part is still optional, it adds a wonderful color to this particular march.

Break Strain (m. 54-70): All instruments rejoin on beat two of m. 54 at *fortissimo*. The cymbal and bass drum parts split in this strain, with solo passages for each. A diminuendo is performed in m. 70 first time, leading to a soft statement of the final strain.

Final Strain (m. 71-87): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet once more, and all others play in *piano* first time through. All instruments rejoin in m. 86 for the repeat of the break strain, which is played exactly as before, however a crescendo in m. 70 leads to a *tutta forza* final statement of the last strain. Percussion accents mark the downbeat here second time, as well as a stronger *sffz* in m. 82.

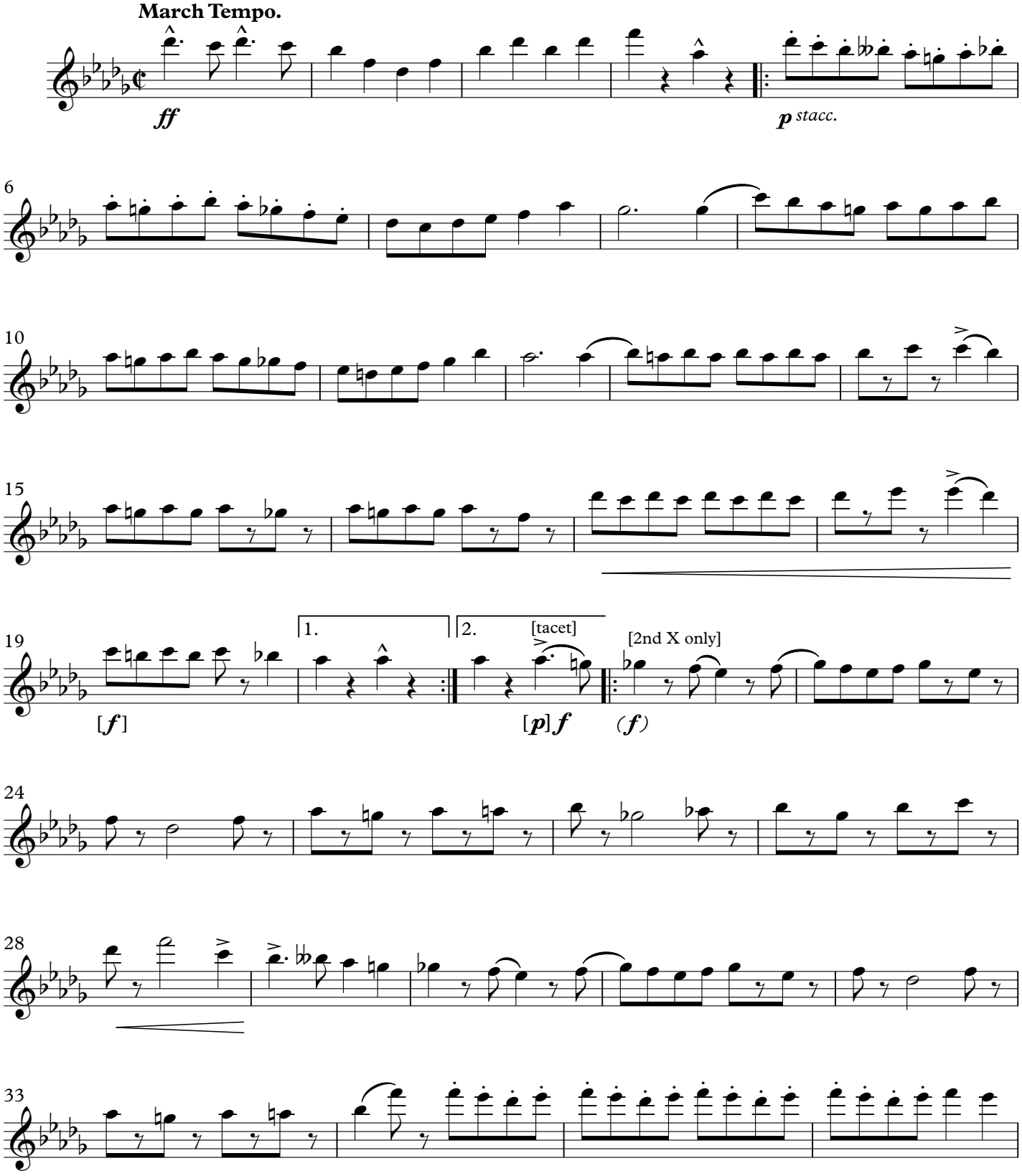
March

THE FEDERAL

Piccolo

(1910)

JOHN PHILIP SOUSA



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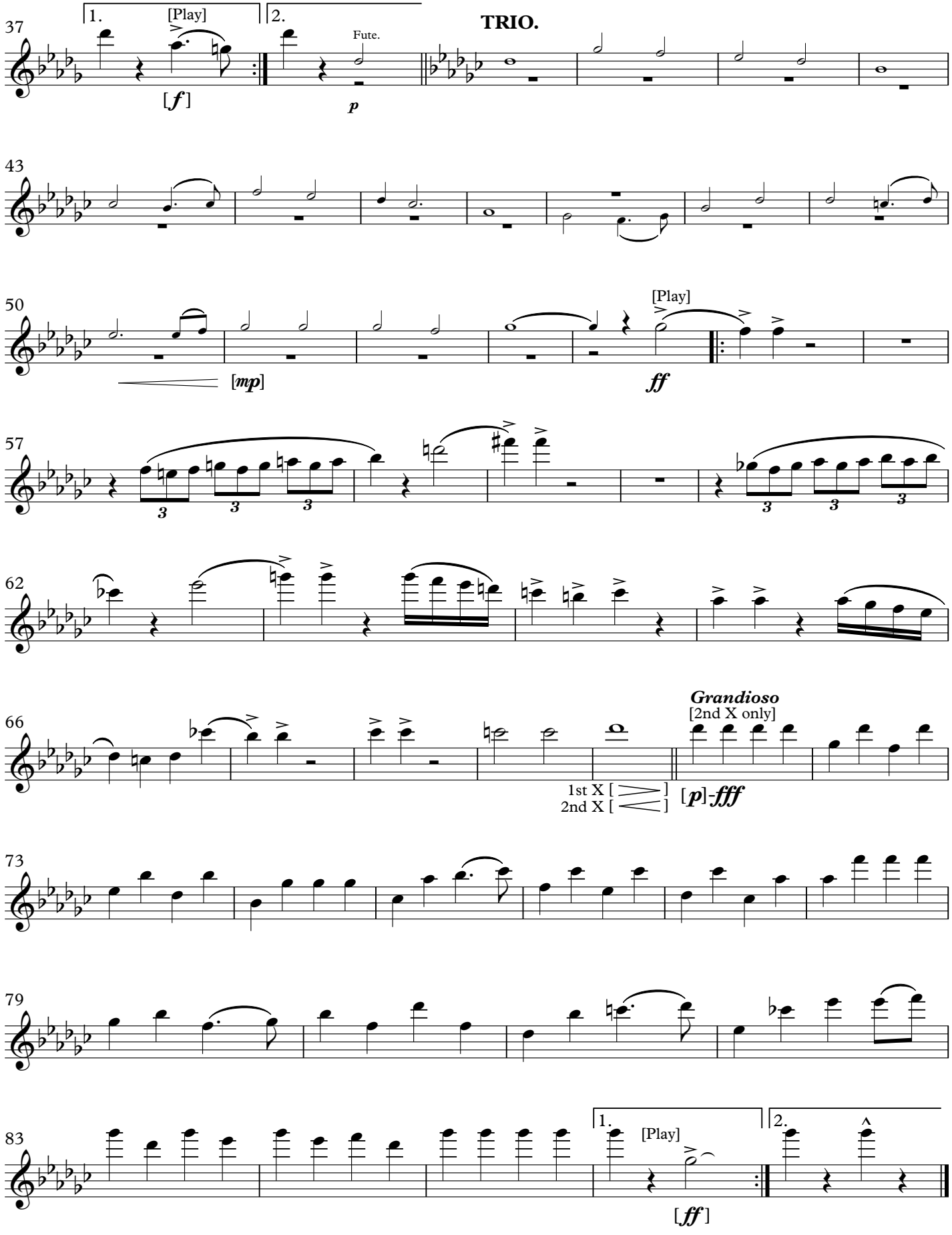

37
1.
[Play]
2.
Fute.
TRIO.
[f]
p
43
50
[Play]
[mp]
ff
57
62
66
Grandioso
[2nd X only]
1st X [ ]
2nd X [ ]
[p]-fff
73
79
83
1.
[Play]
2.
[ff]

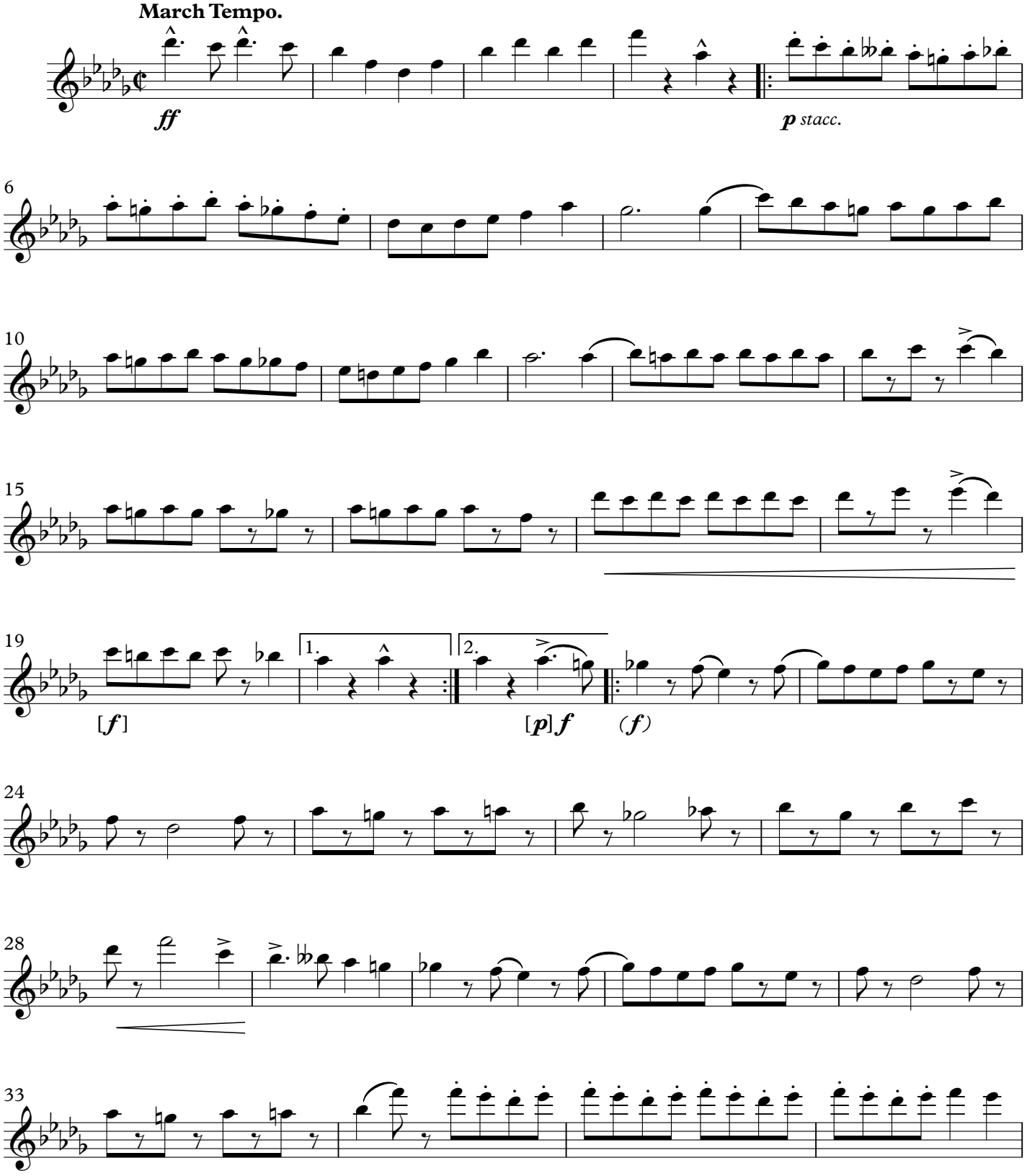
March

THE FEDERAL

Flute

(1910)

JOHN PHILIP SOUSA



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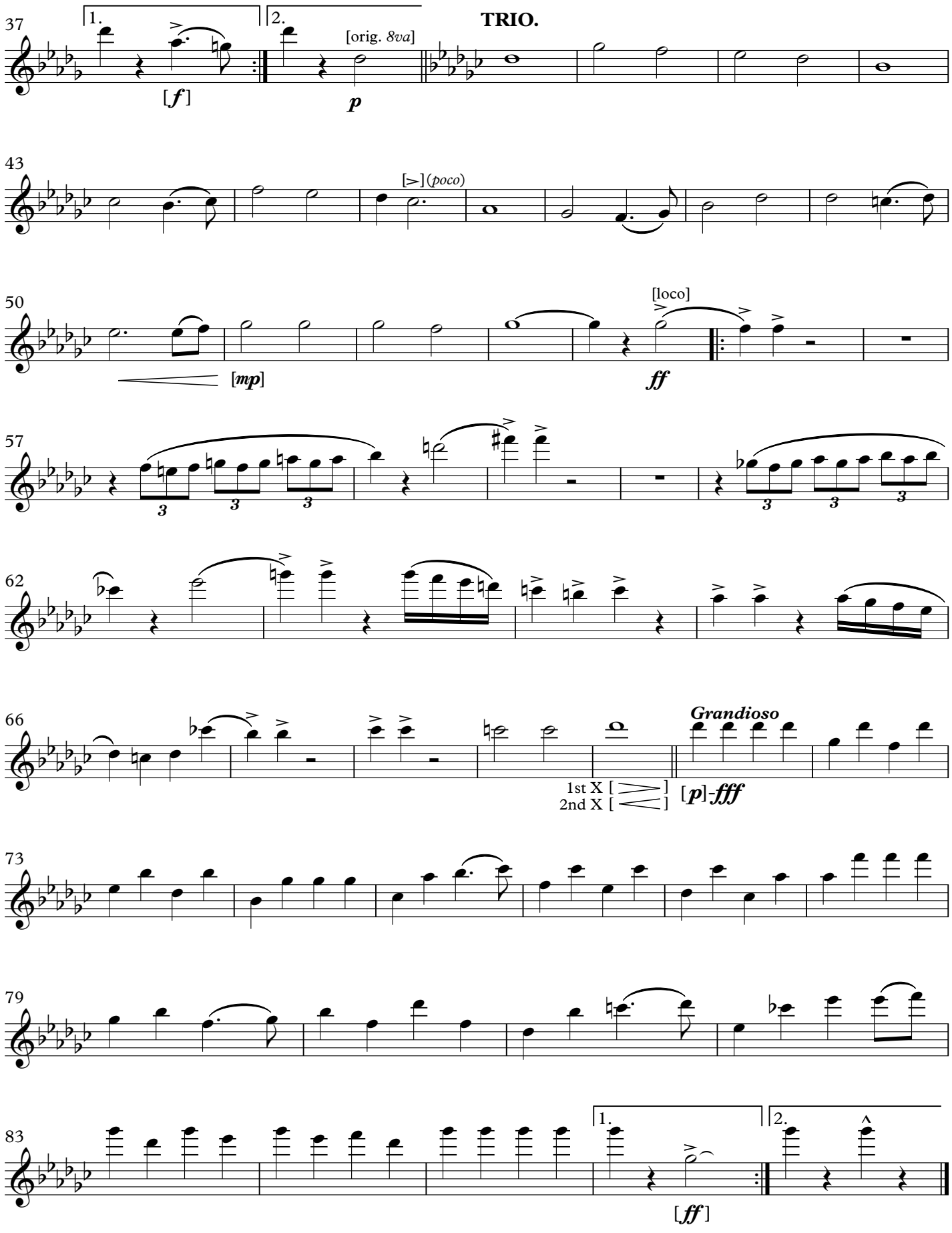

37
1.
2.
[orig. 8va]
TRIO.
[f]
p
43
[>](poco)
50
[loco]
[mp]
ff
57
3
62
66
Grandioso
1st X [ ]
2nd X [ ]
[p]-fff
73
79
83
1.
2.
[ff]

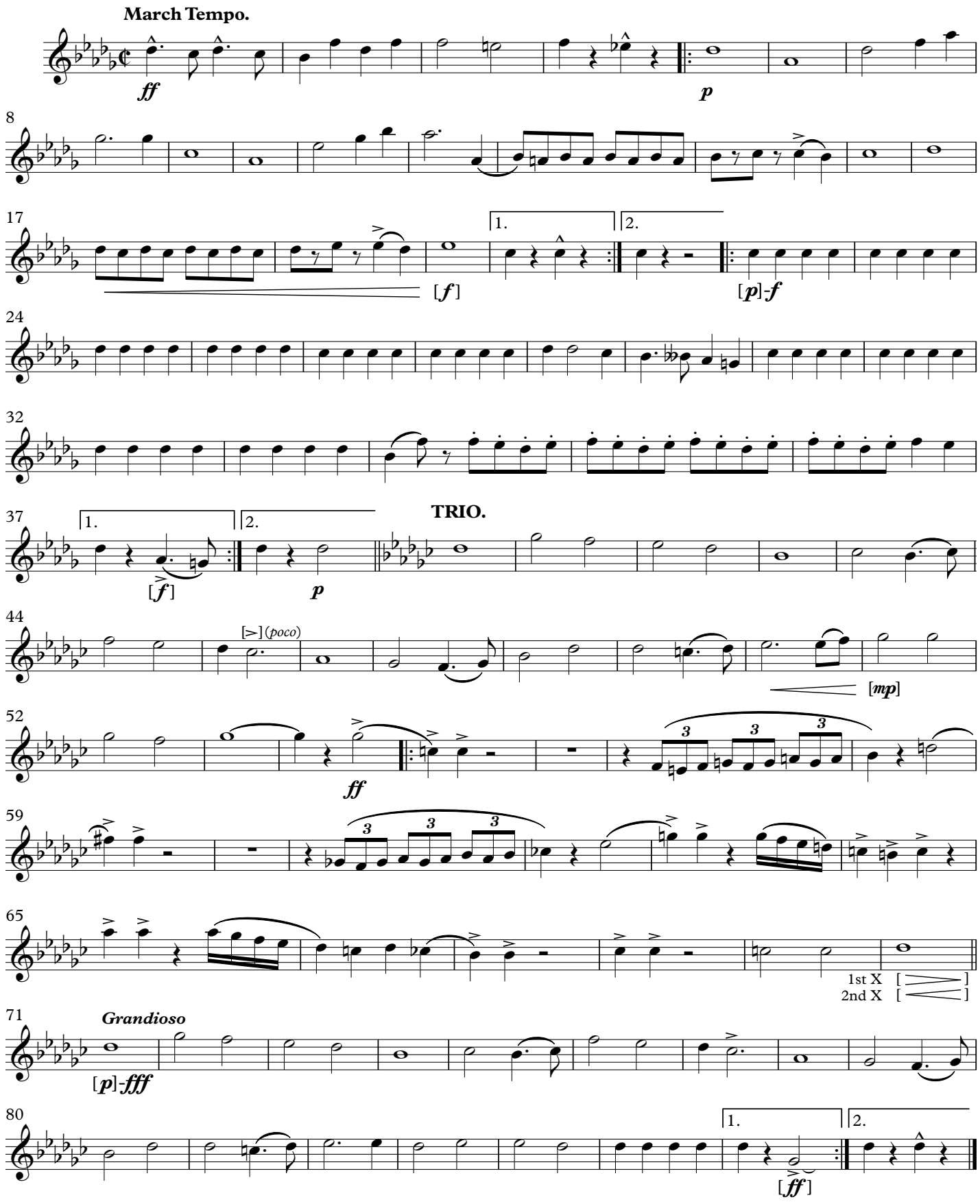
March

THE FEDERAL

1st Oboe

(1910)

JOHN PHILIP SOUSA



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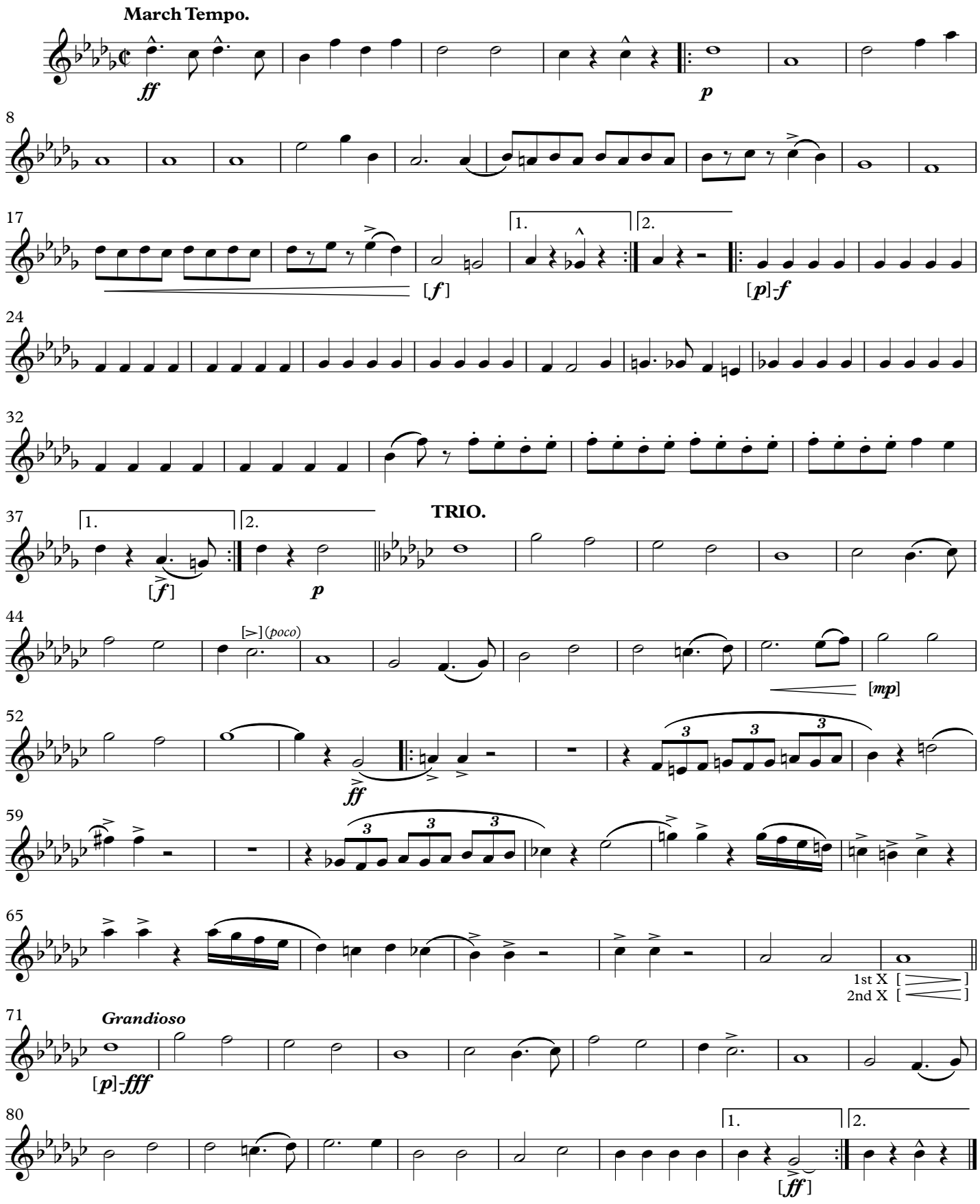
March

THE FEDERAL

2nd Oboe

(1910)

JOHN PHILIP SOUSA



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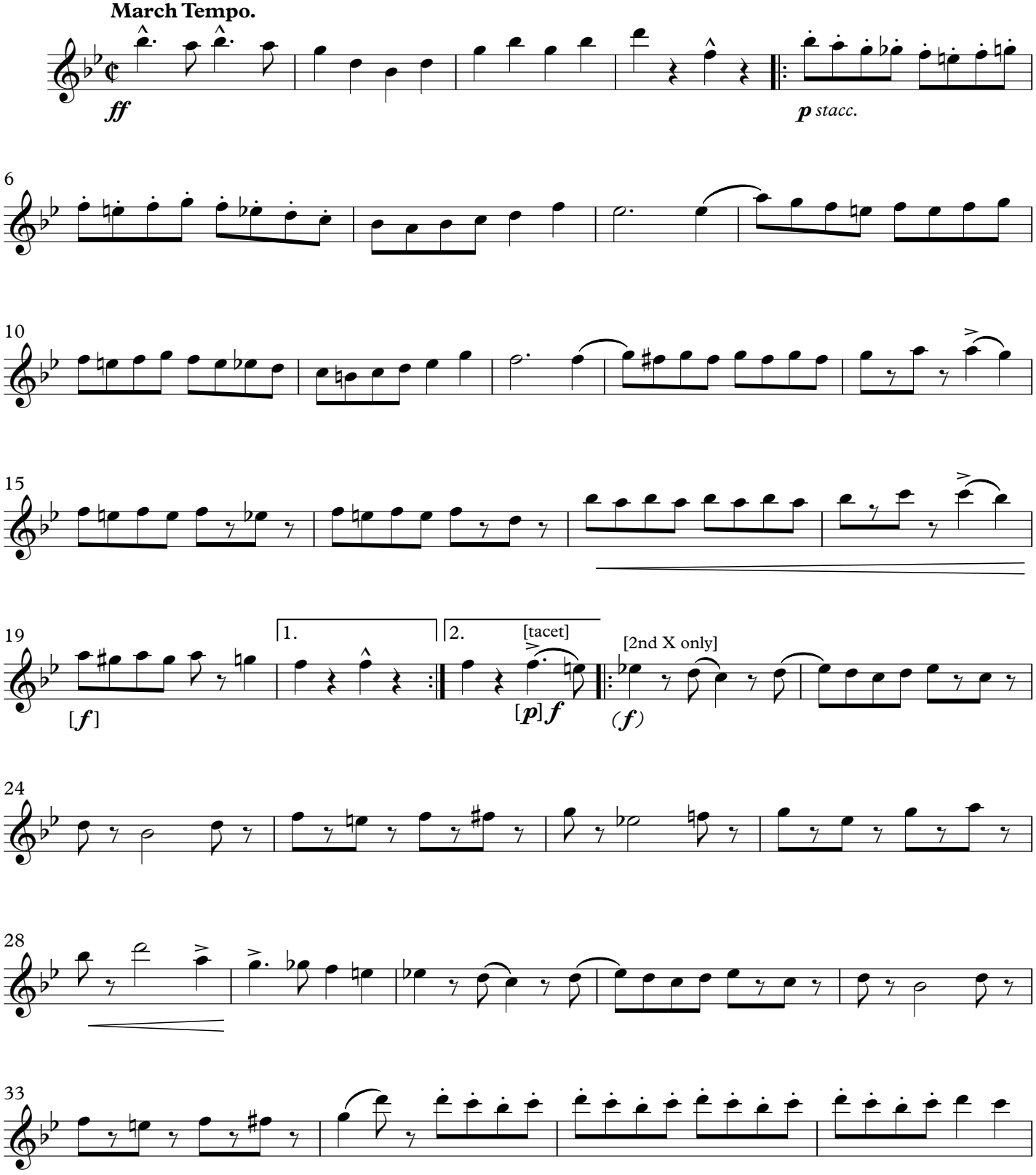
March

THE FEDERAL

(1910)

E♭ Clarinet

JOHN PHILIP SOUSA



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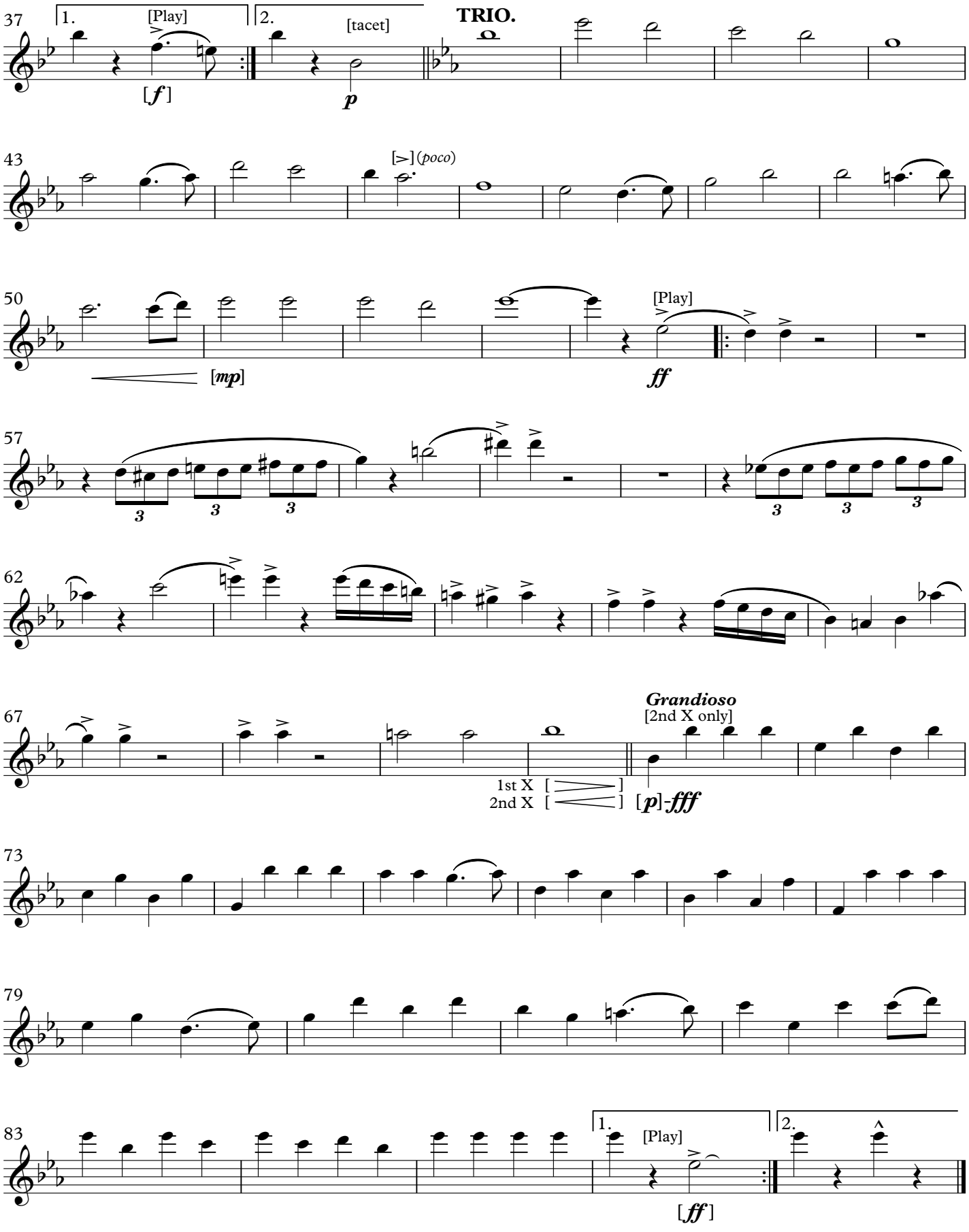

37
1.
[Play]
2.
[tacet]
TRIO.
[f]
p
43
[>](poco)
50
[Play]
[mp]
ff
57
3
3
3
3
3
3
62
67
Grandioso
[2nd X only]
1st X [ ]
2nd X [ ]
[p]-fff
73
79
83
1.
[Play]
2.
[ff]

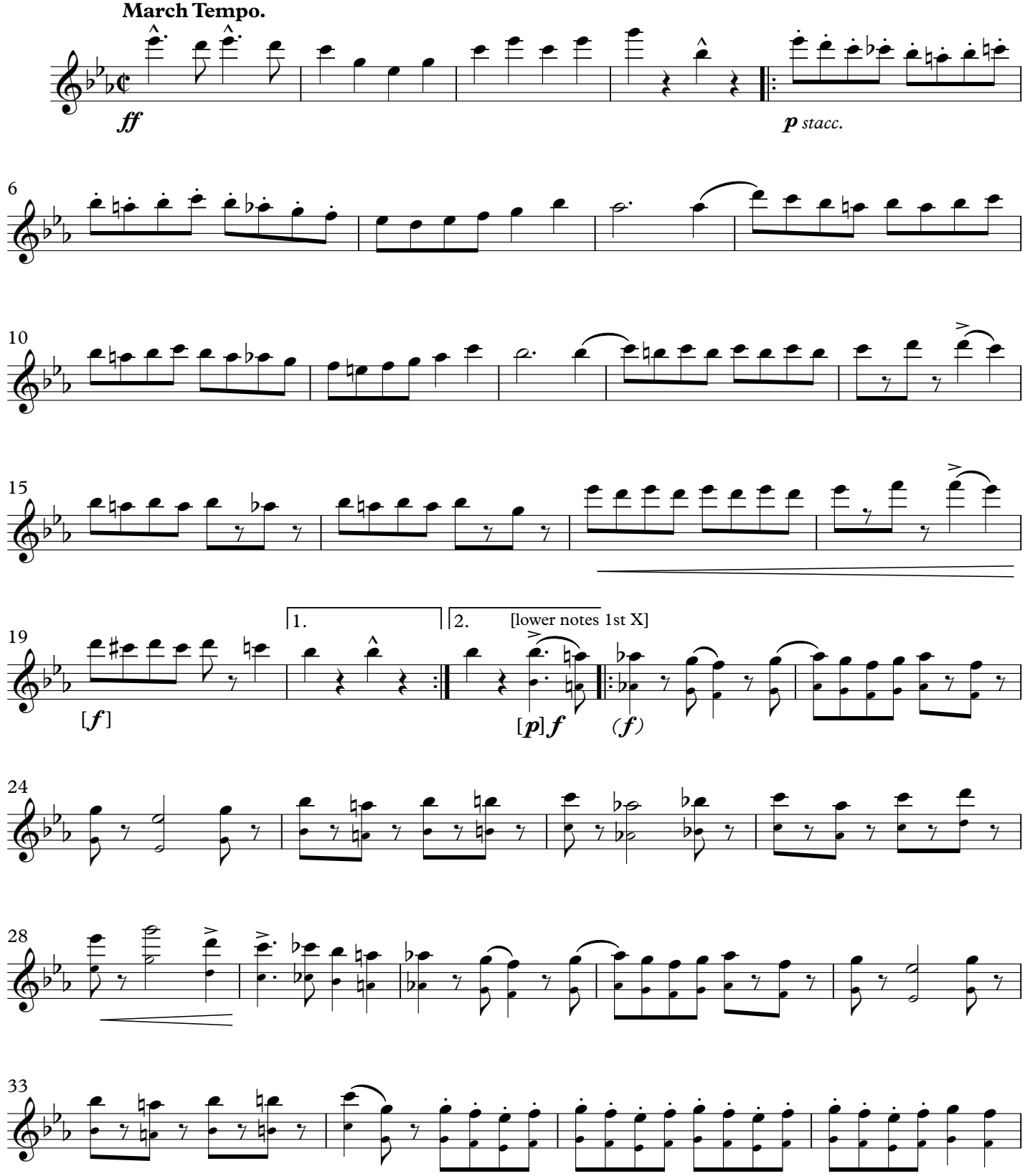
March

THE FEDERAL

(1910)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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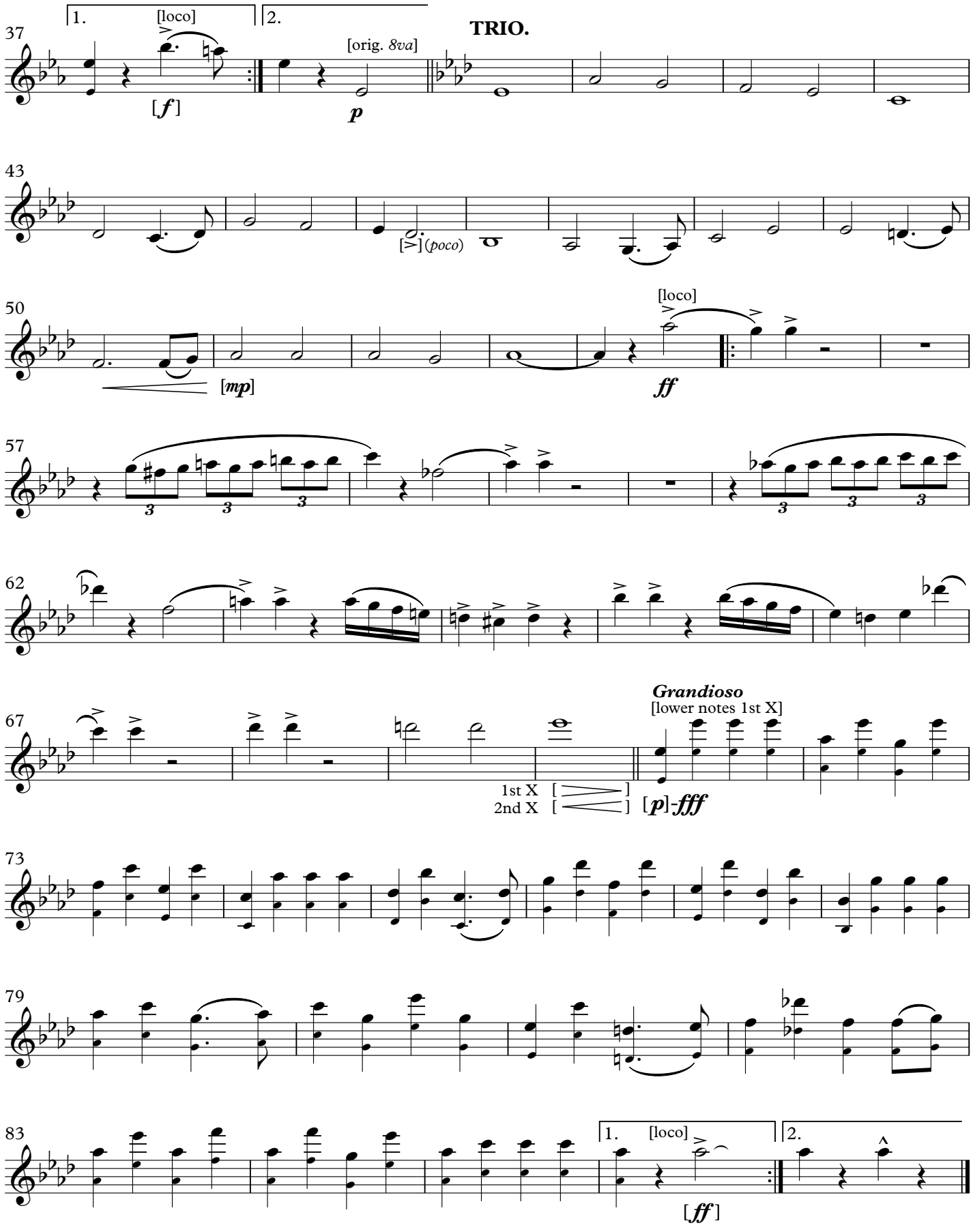

37
1.
[loco]
2.
[orig. 8va]
TRIO.
[f]
p
43
[>] (poco)
50
[loco]
[mp]
ff
57
3
3
3
3
62
67
Grandioso
[lower notes 1st X]
1st X [ ]
2nd X [ ]
[p]-fff
73
79
83
1.
[loco]
2.
[ff]

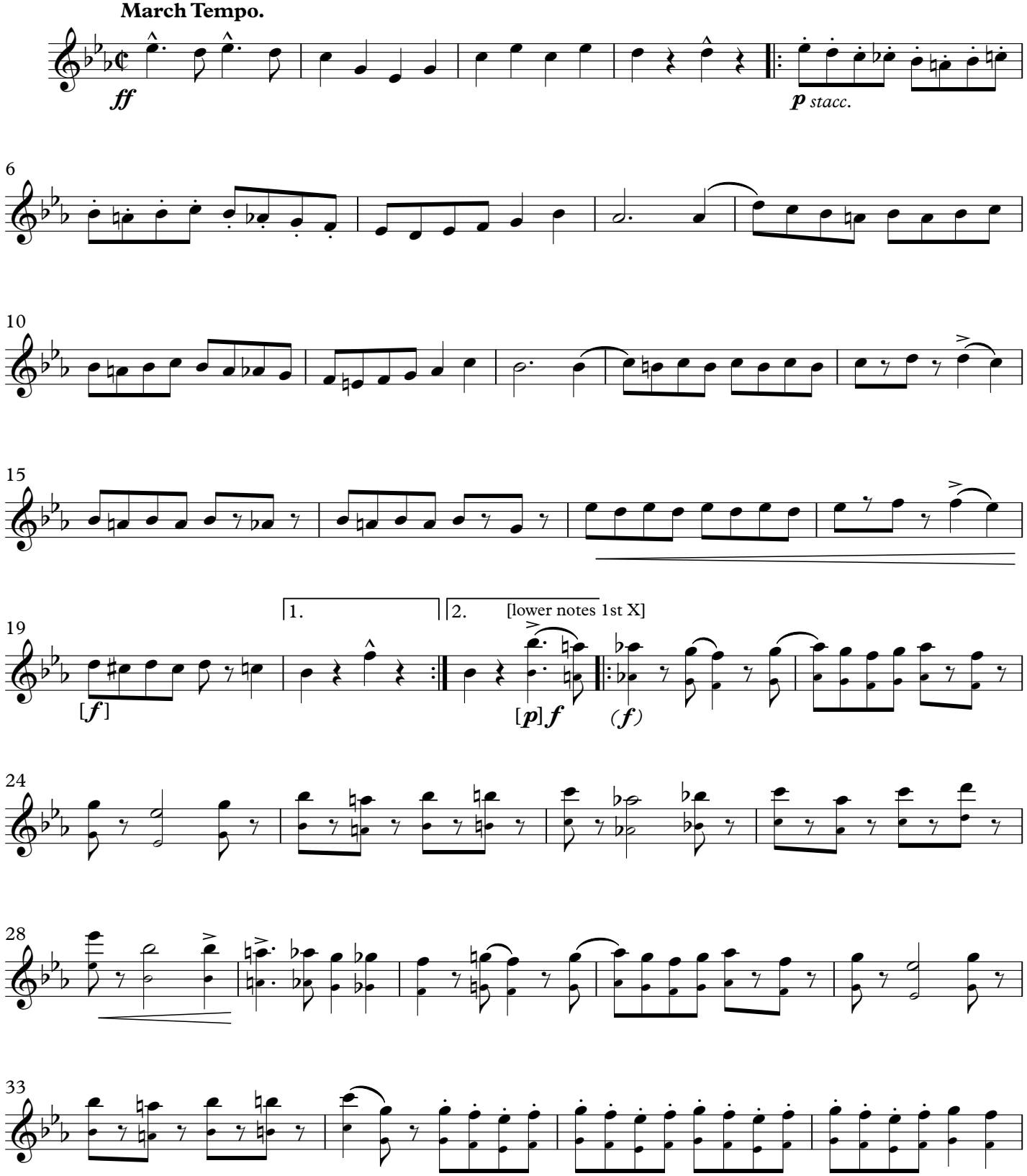
March

THE FEDERAL

(1910)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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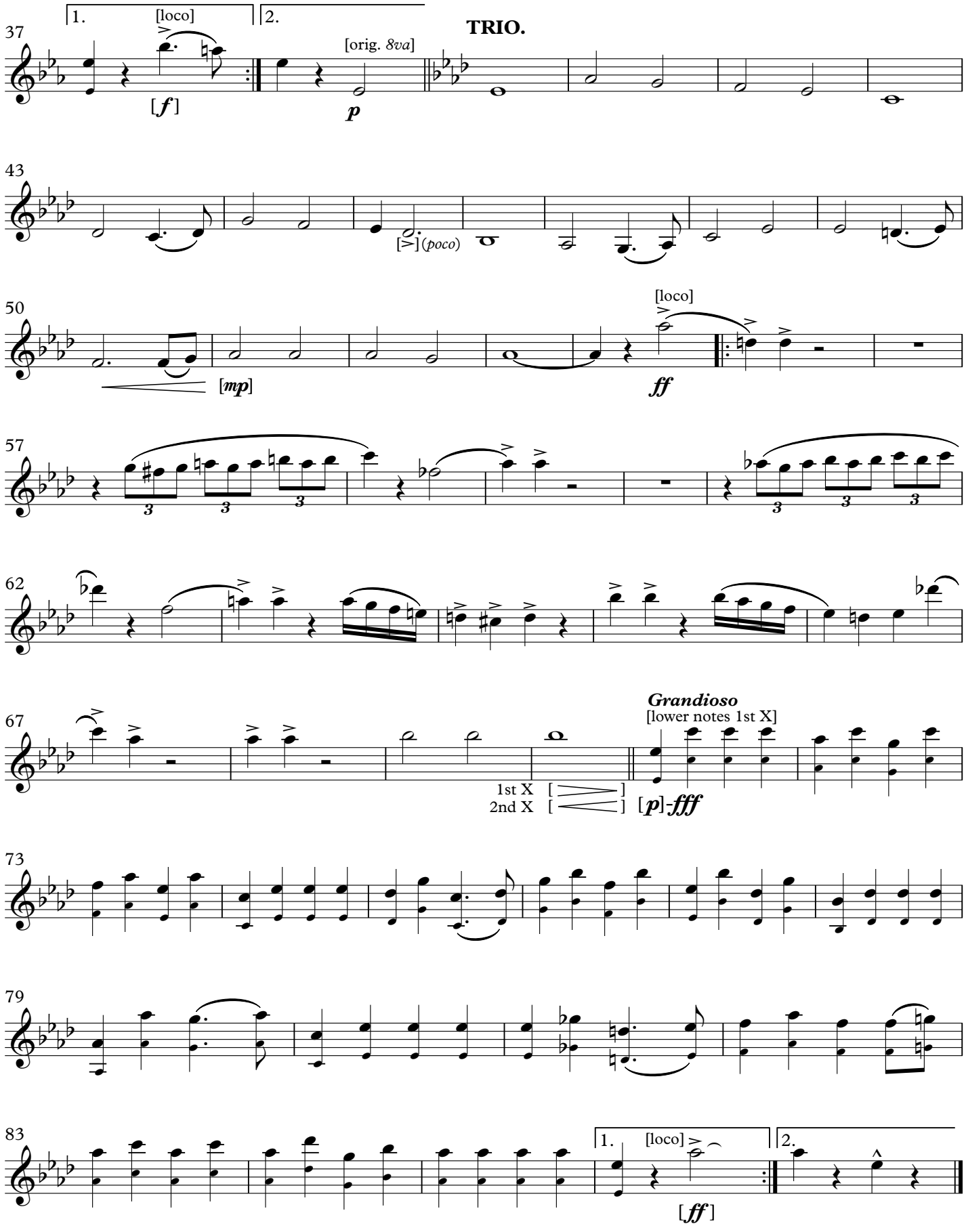

37
1.
[loco]
2.
[orig. 8va]
TRIO.
[f]
p
43
[>] (poco)
50
[loco]
[mp]
ff
57
62
67
Grandioso
[lower notes 1st X]
1st X [ ]
2nd X [ ]
[p]-fff
73
79
83
1.
[loco]
2.
[ff]

March

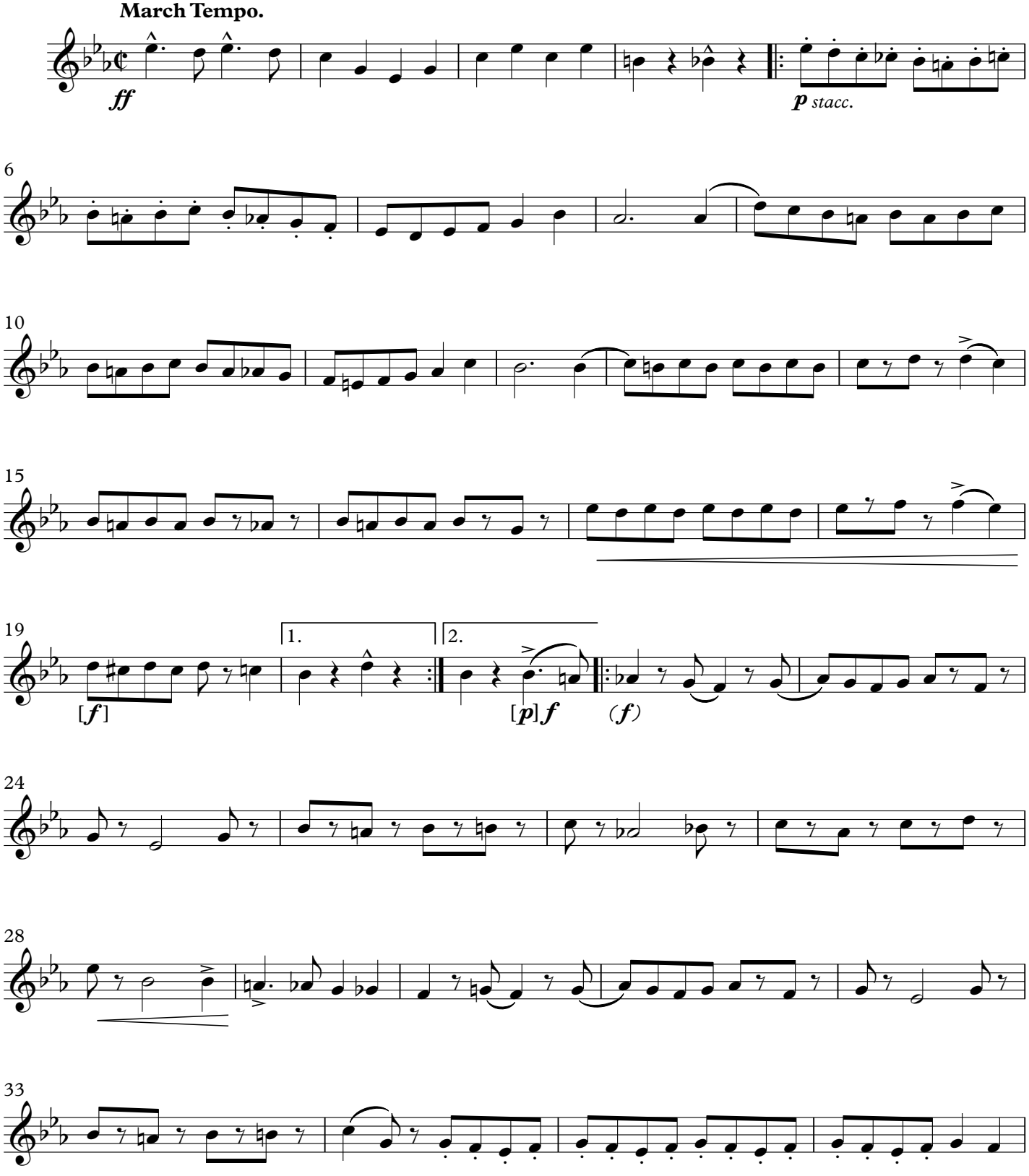
THE FEDERAL

(1910)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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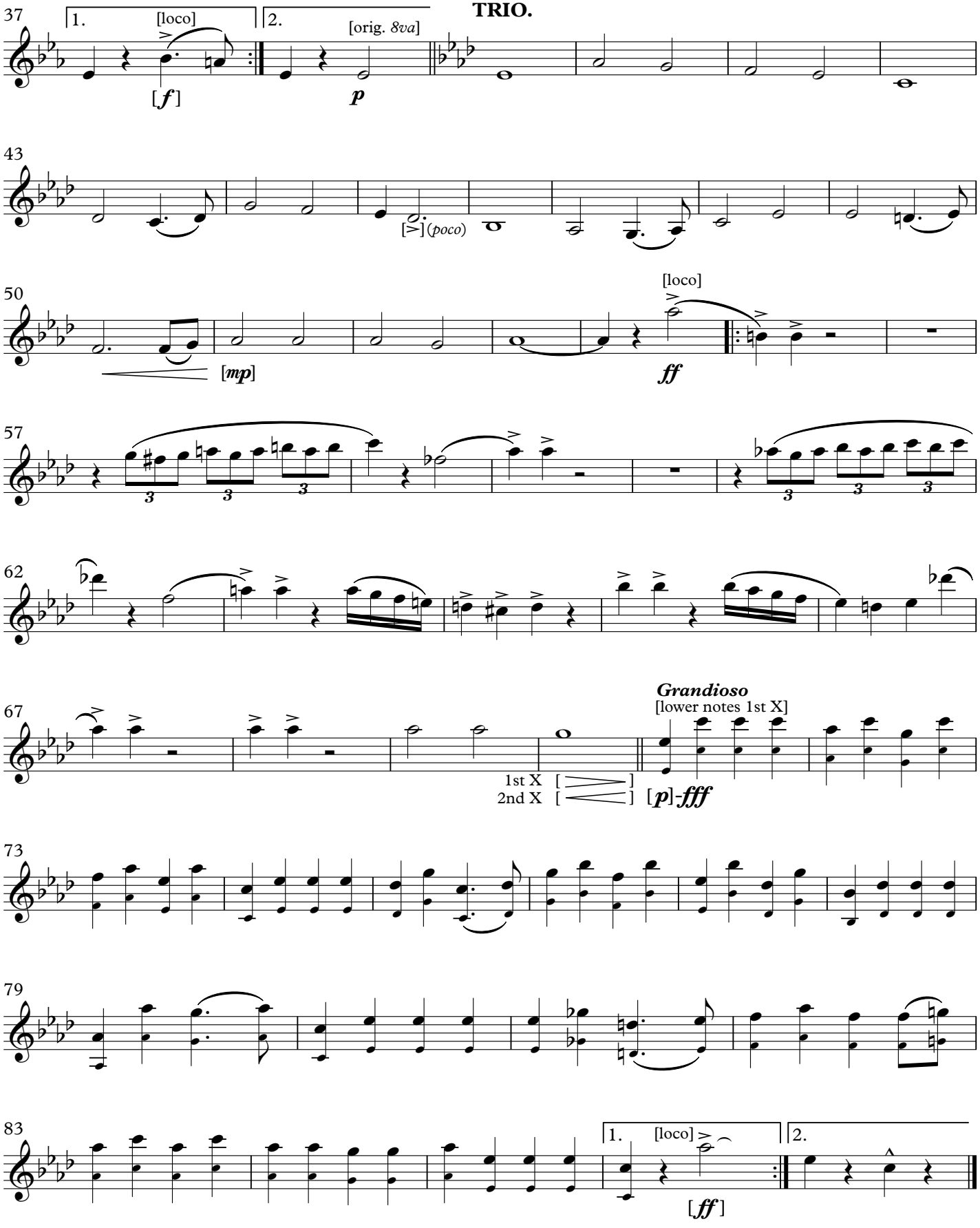

37
1.
[loco]
[f]
2.
[orig. 8va]
p
TRIO.
43
[>] (poco)
50
[mp]
[loco]
ff
57
3
3
3
62
67
Grandioso
[lower notes 1st X]
1st X
2nd X
[p]-fff
73
79
83
1.
[loco]
[ff]
2.

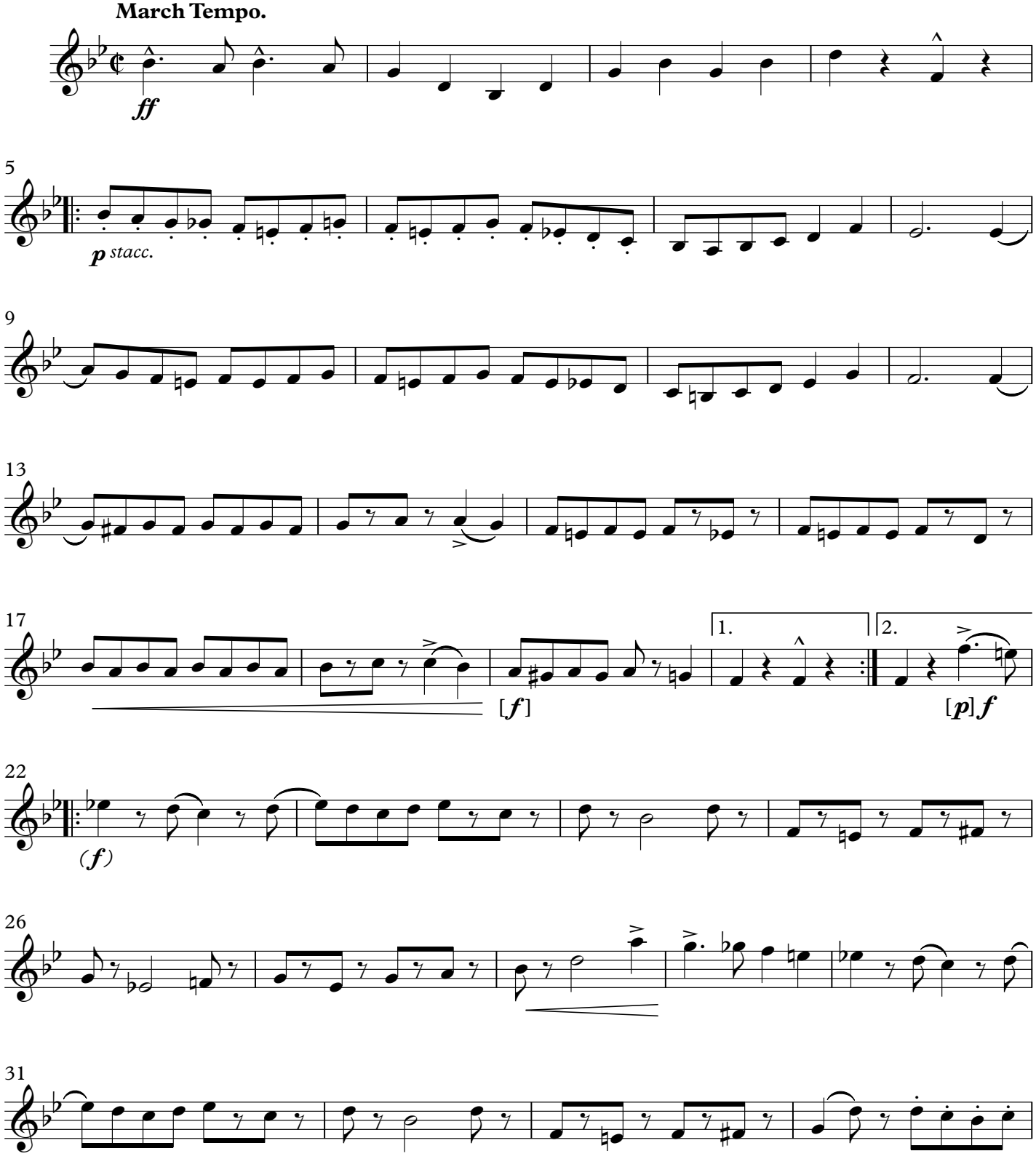
March

THE FEDERAL

E♭ Alto Clarinet

(1910)

JOHN PHILIP SOUSA



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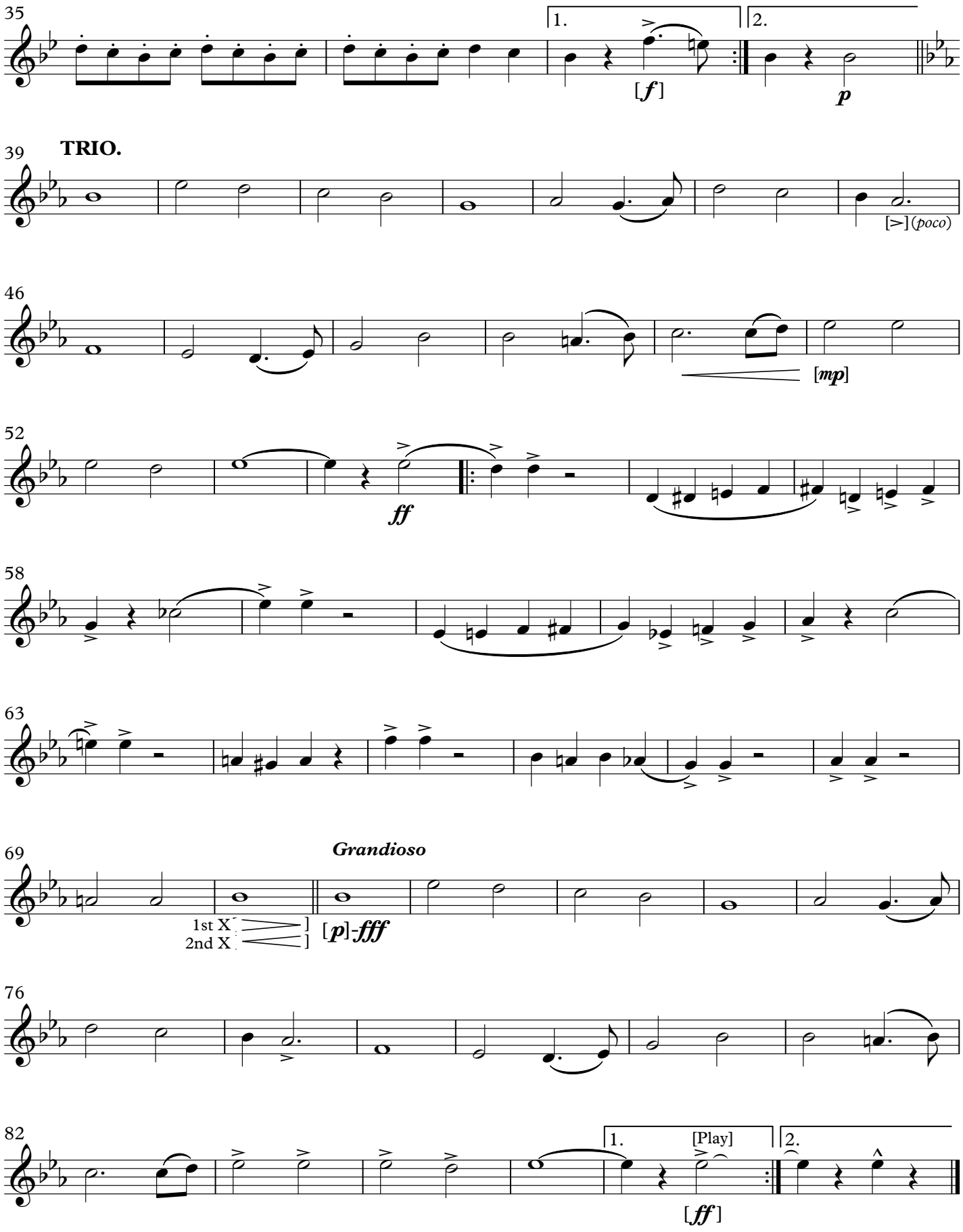

35
1.
2.
[f]
p
39
TRIO.
[>](poco)
46
[mp]
52
ff
58
63
69
Grandioso
1st X
2nd X
[p]-fff
76
82
[Play]
[ff]

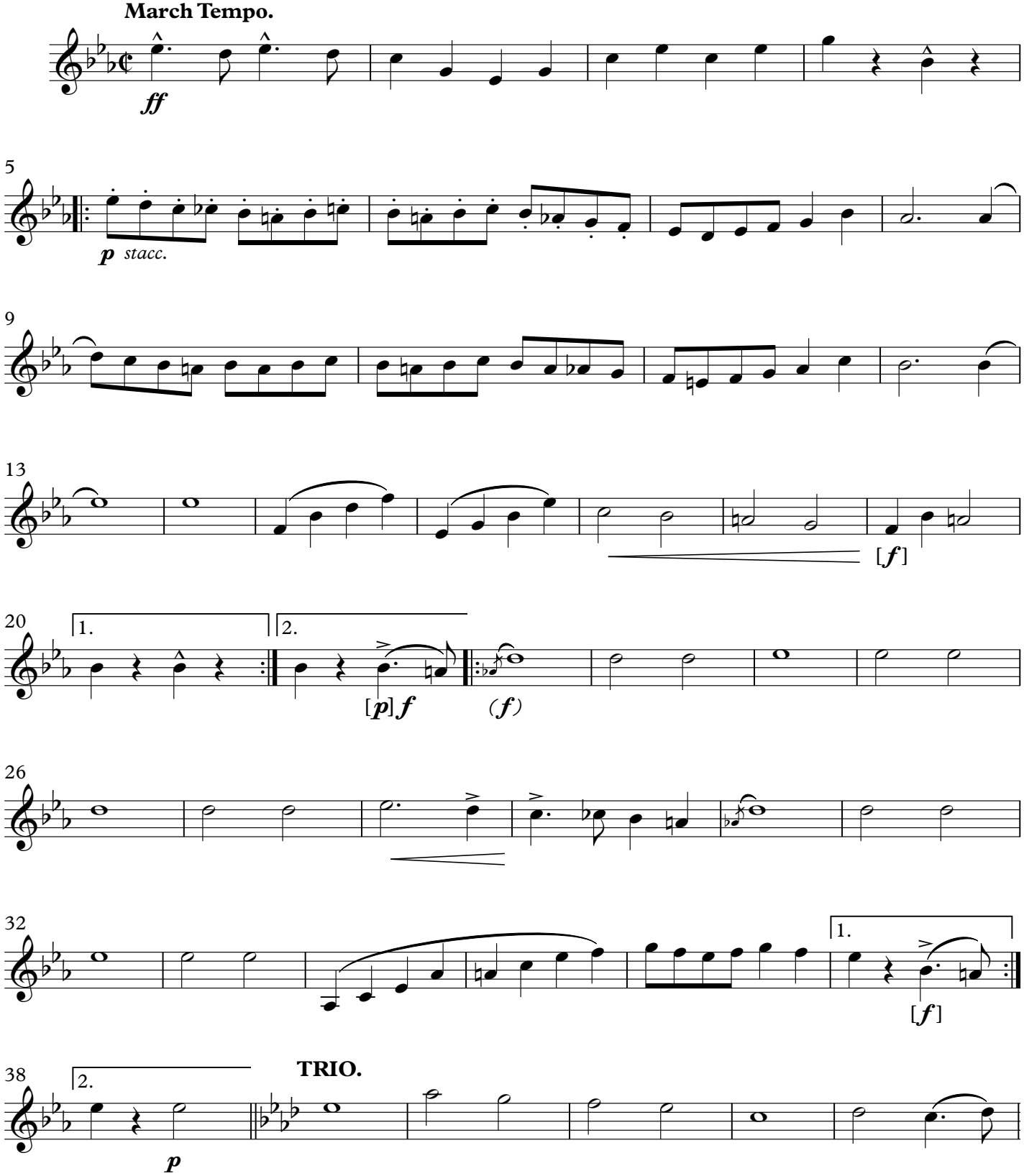
March

THE FEDERAL

B♭ Bass Clarinet

(1910)

JOHN PHILIP SOUSA



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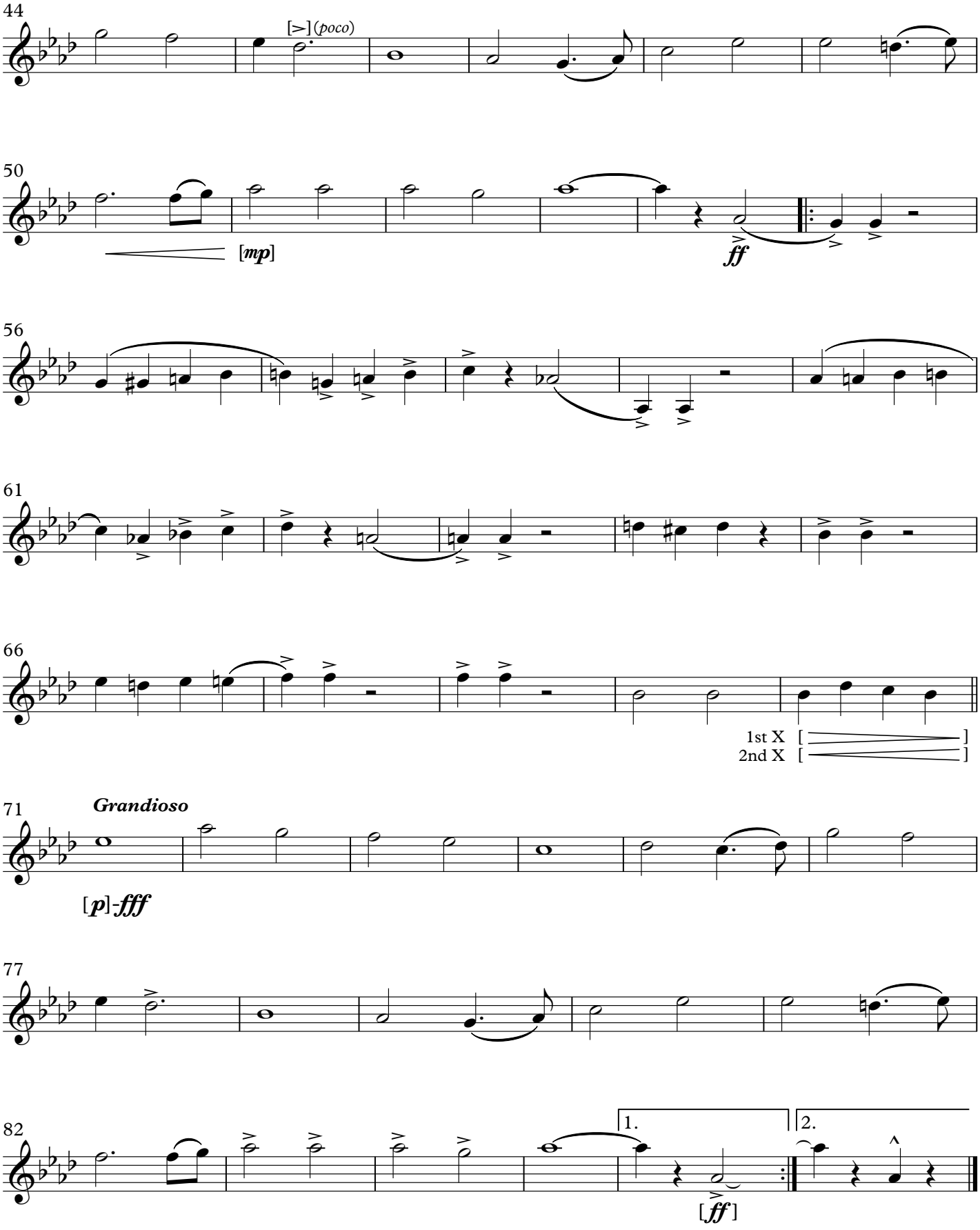

44
[>] (poco)
50
[mp]
ff
56
61
66
1st X [ ]
2nd X [ ]
71
Grandioso
[p]-fff
77
82
1.
2.
[ff]

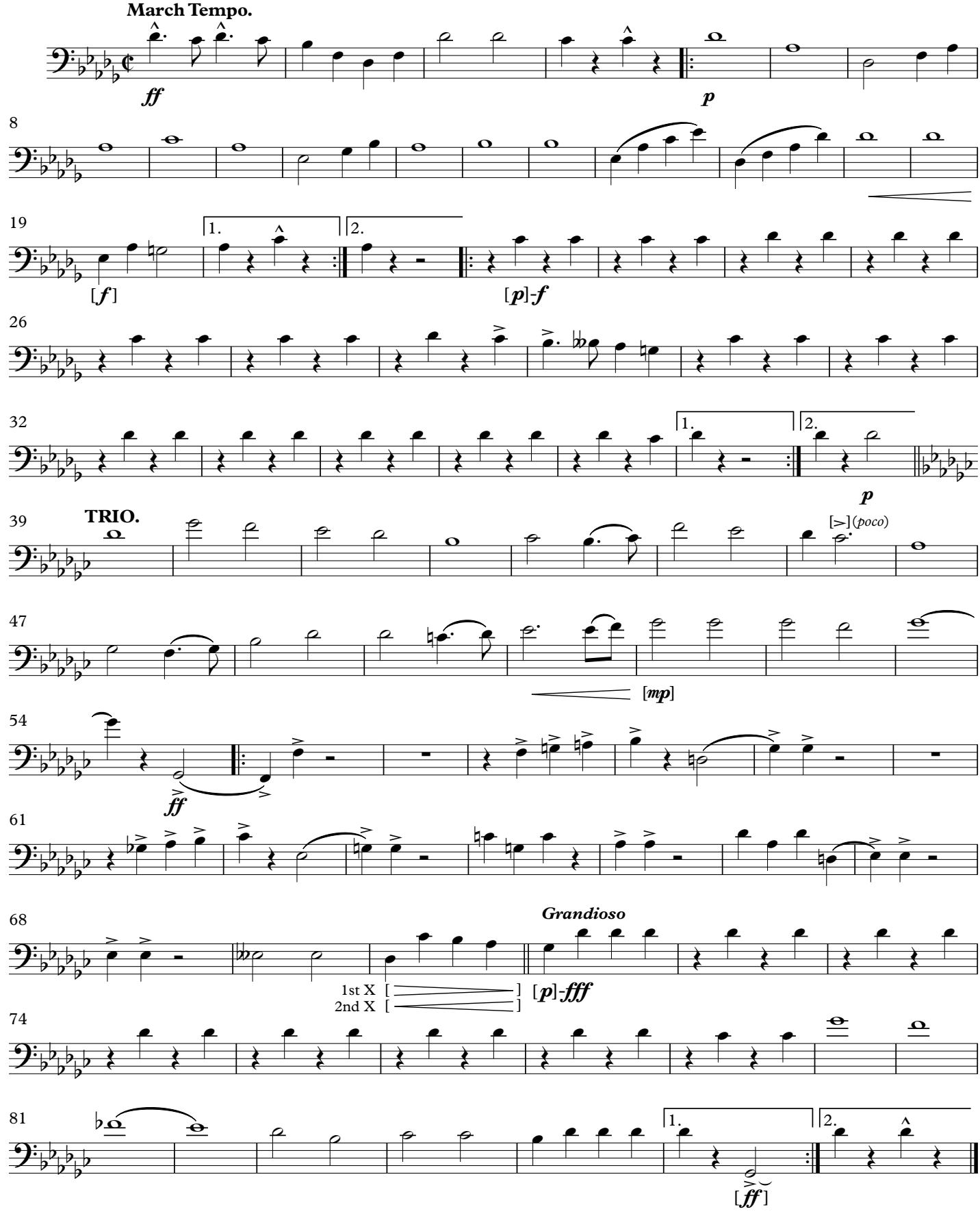
March

THE FEDERAL

1st Bassoon

(1910)

JOHN PHILIP SOUSA



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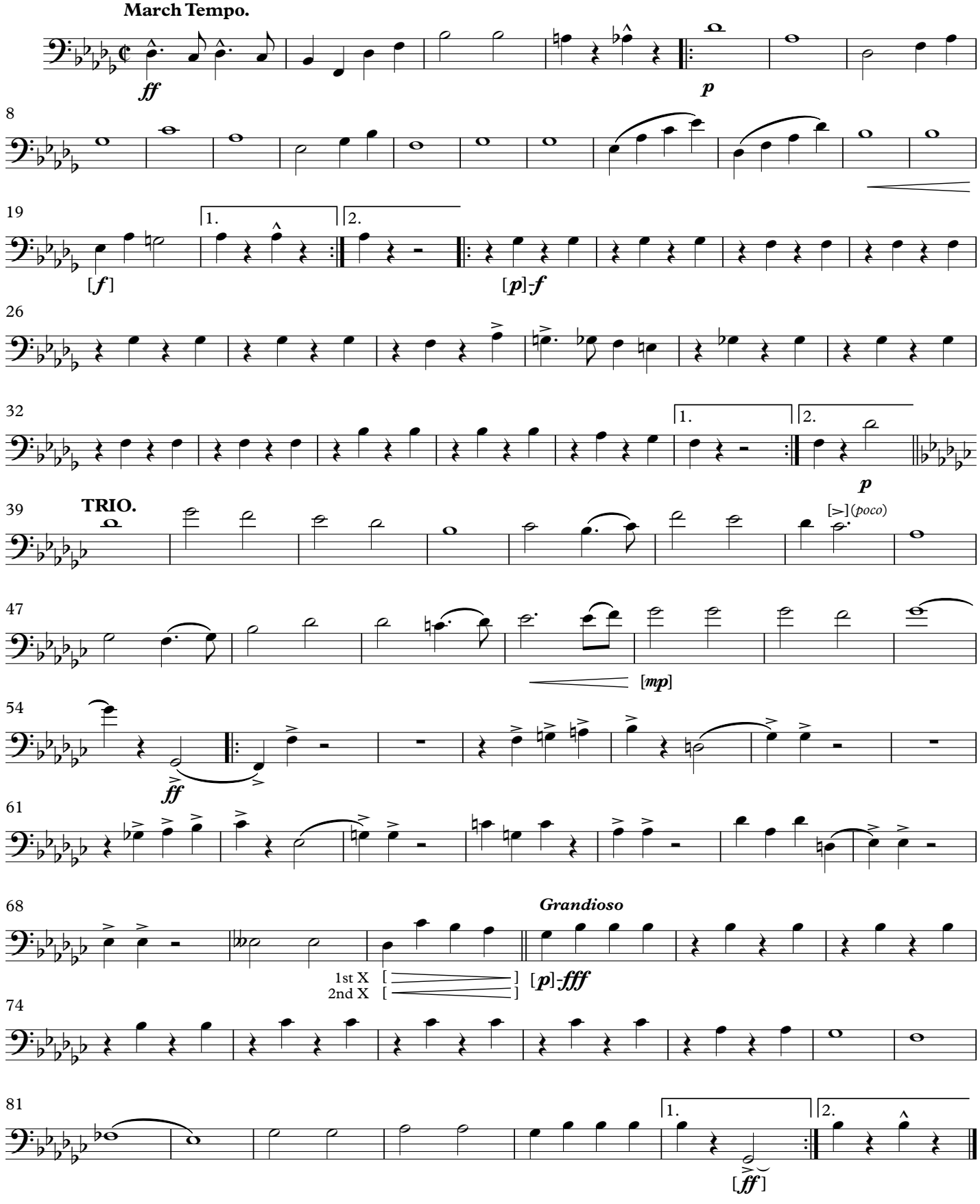
March

THE FEDERAL

2nd Bassoon

(1910)

JOHN PHILIP SOUSA



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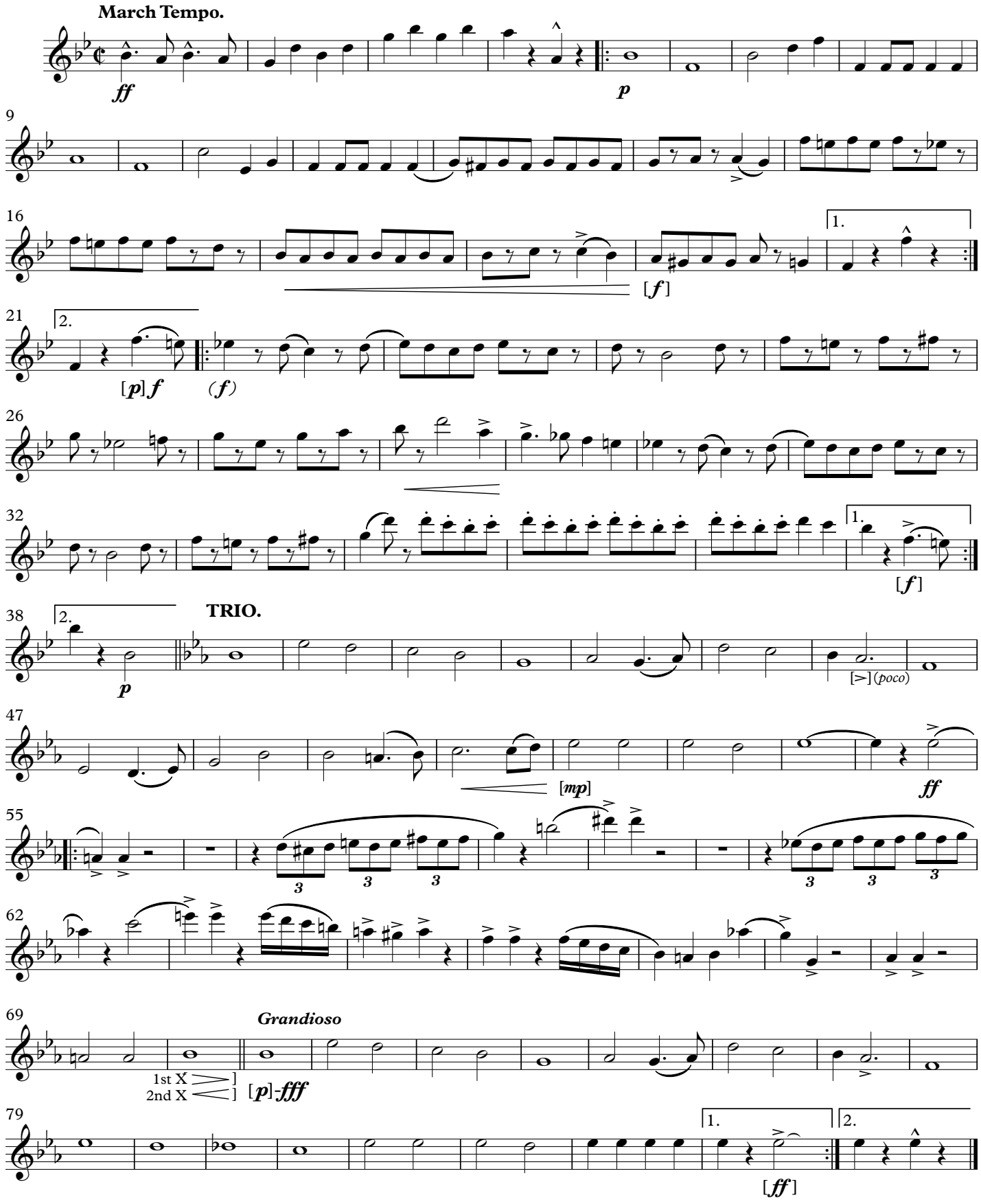
March

THE FEDERAL

(1910)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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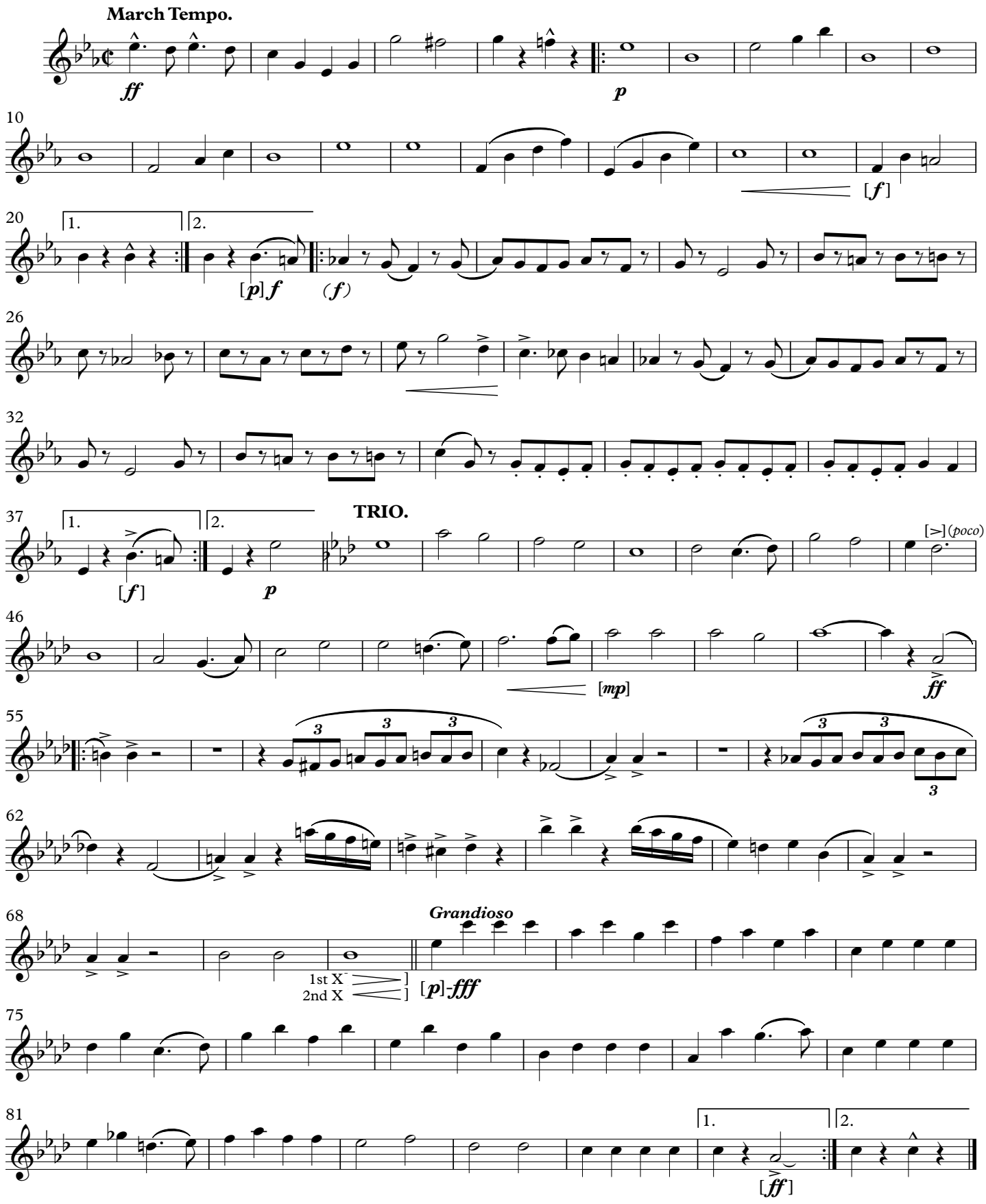
March

THE FEDERAL

(1910)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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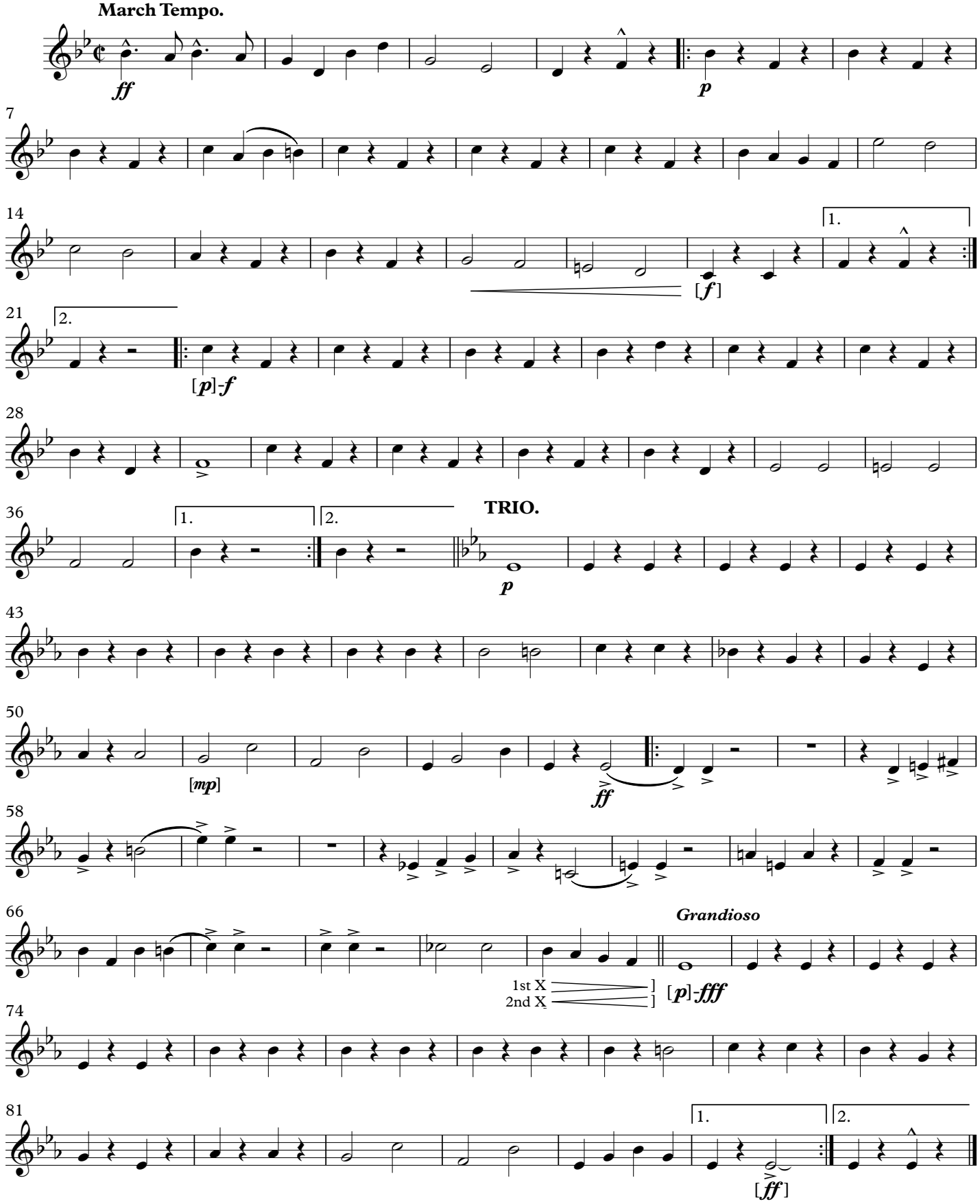
March

THE FEDERAL

E♭ Baritone Saxophone (1910) **JOHN PHILIP SOUSA**



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March

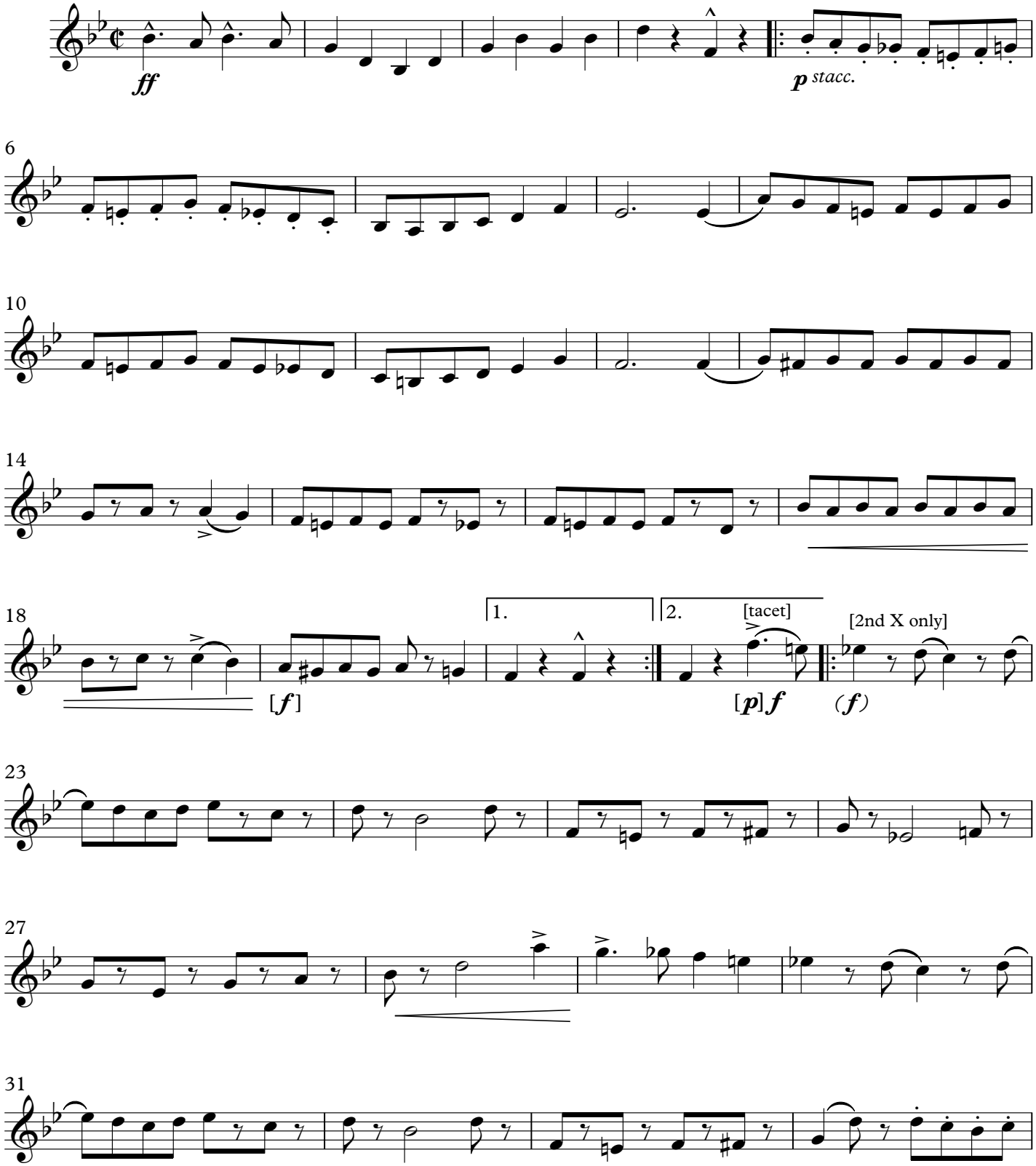
THE FEDERAL

(1910)

E♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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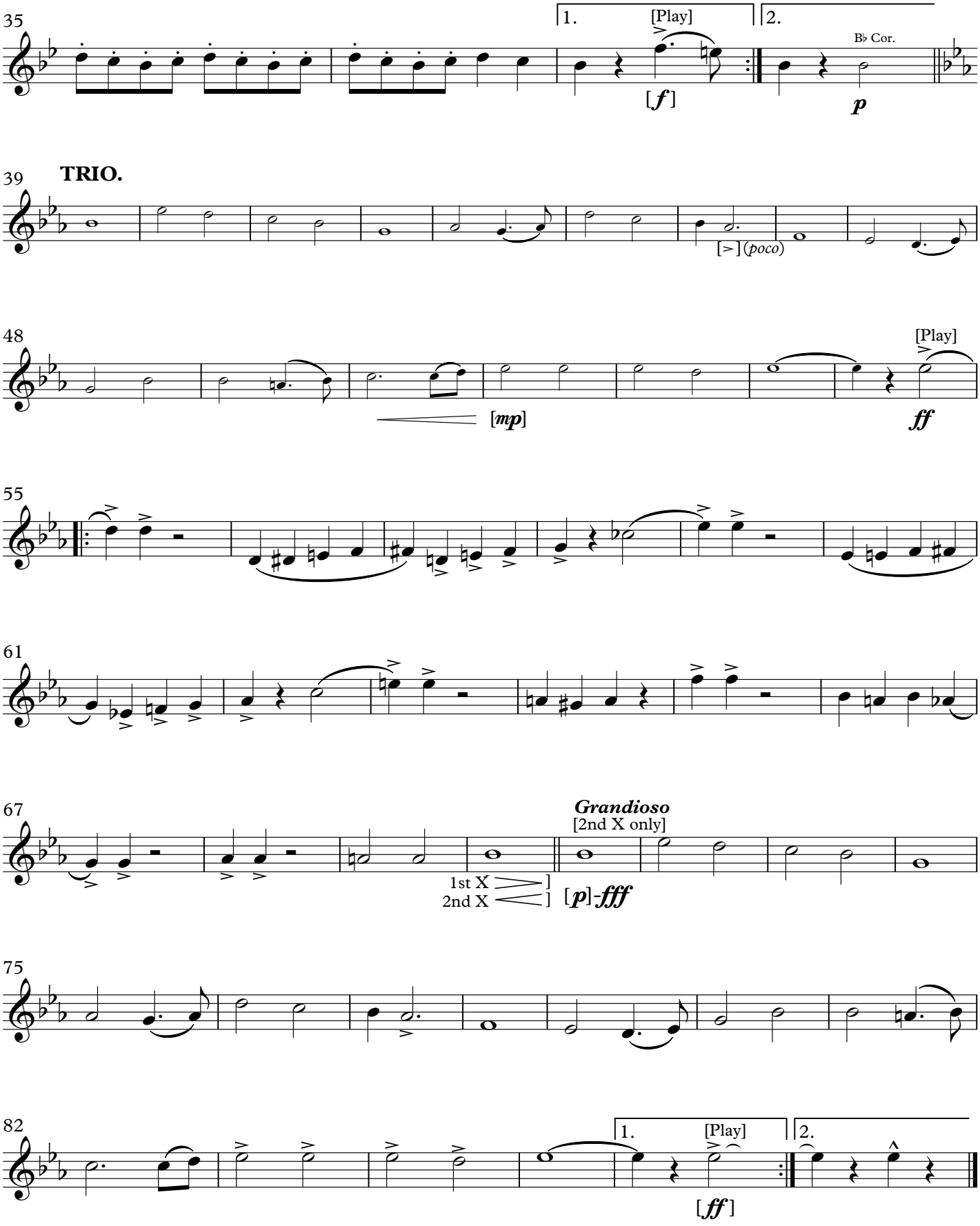

35
1.
[Play]
2.
B♭ Cor.
[f]
p
39
TRIO.
[>] (poco)
48
[Play]
[mp]
ff
55
61
67
Grandioso
[2nd X only]
1st X
2nd X
[p]-fff
75
82
1.
[Play]
2.
[ff]

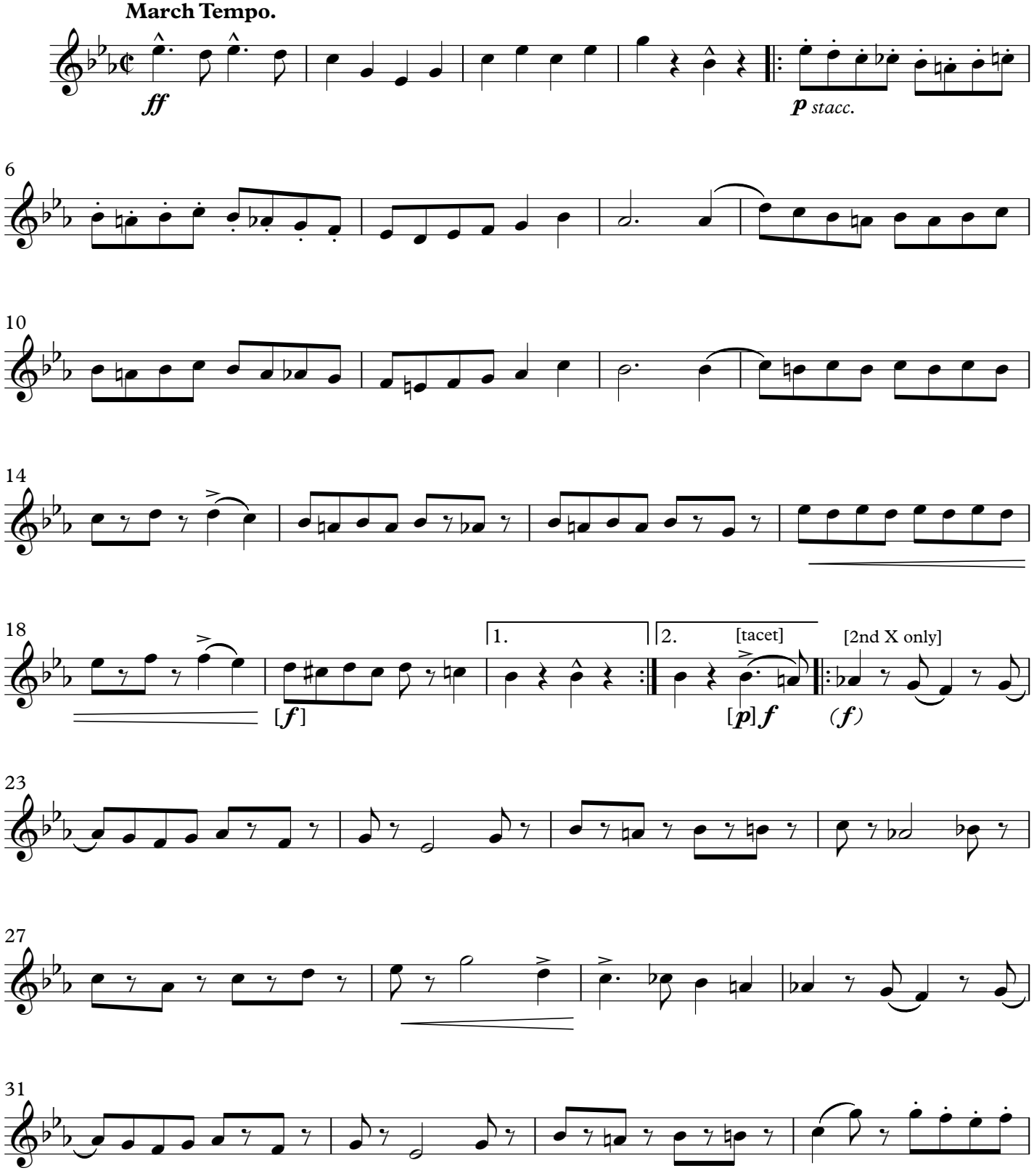
March

THE FEDERAL

(1910)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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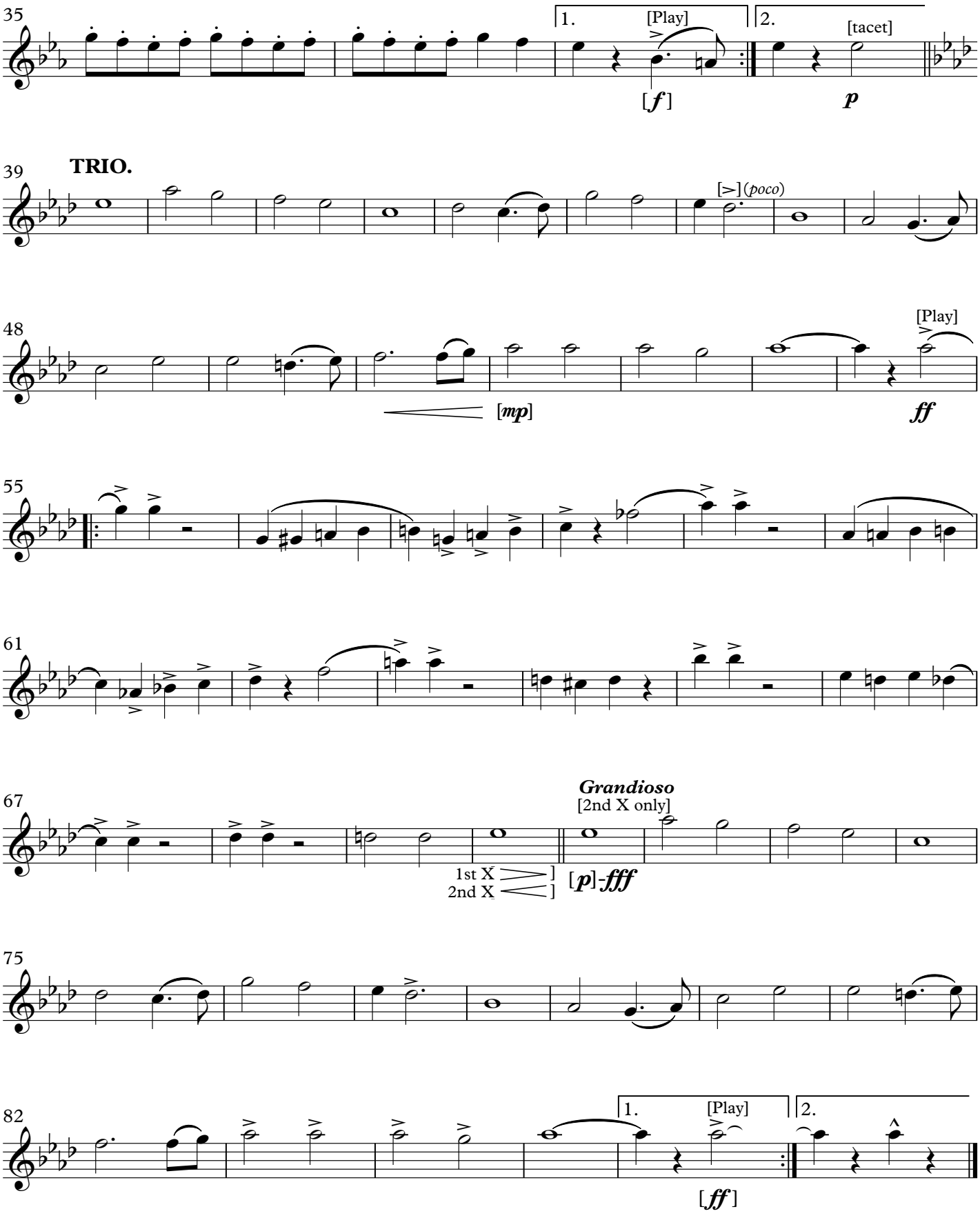

35
1.
[Play]
2.
[tacet]
[f]
p
39
TRIO.
[>](poco)
48
[Play]
[mp]
ff
55
61
67
Grandioso
[2nd X only]
1st X
2nd X
[p]-fff
75
82
1.
[Play]
2.
[ff]

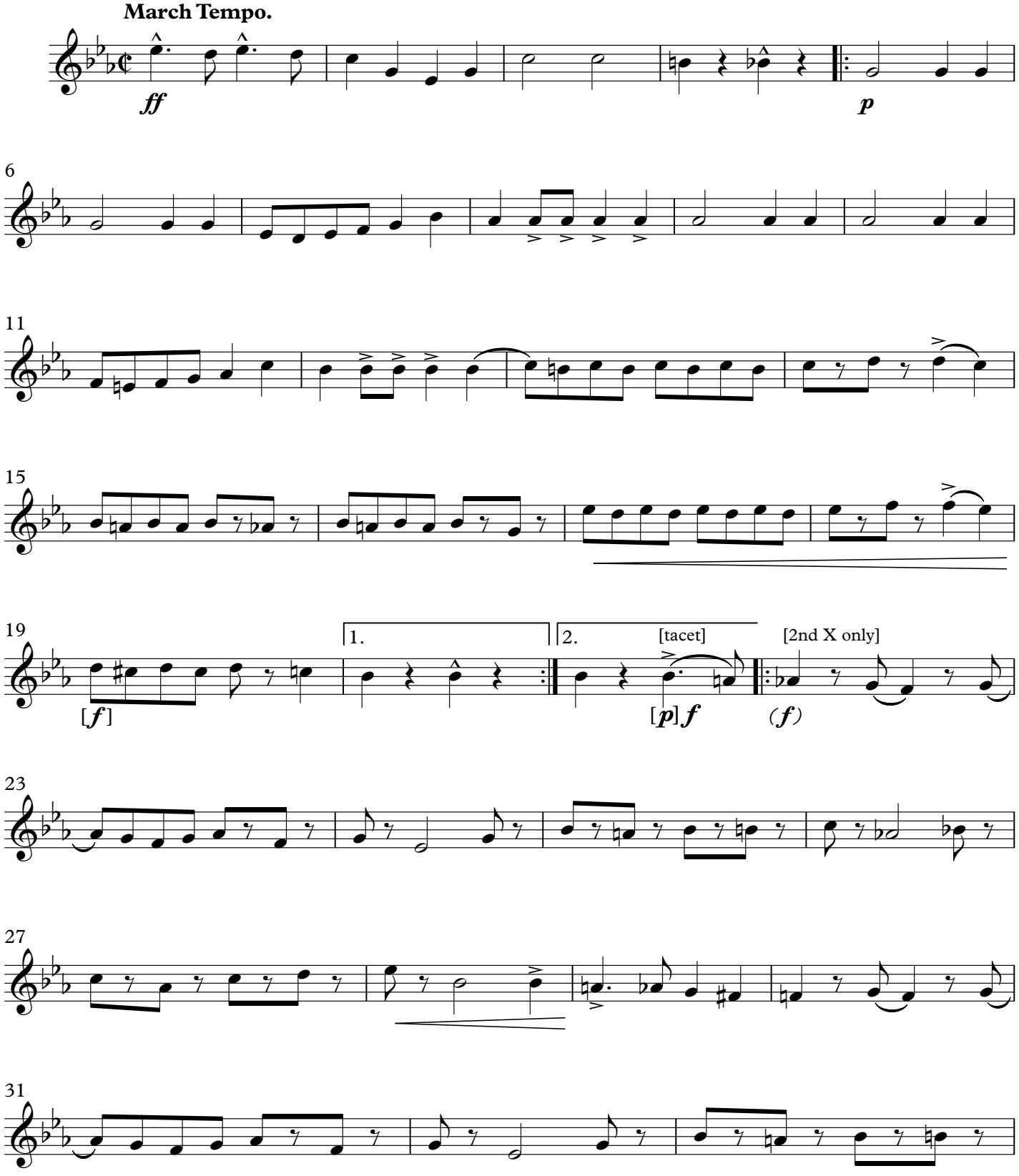
March

THE FEDERAL

(1910)

1st B♭ Cornet

JOHN PHILIP SOUSA



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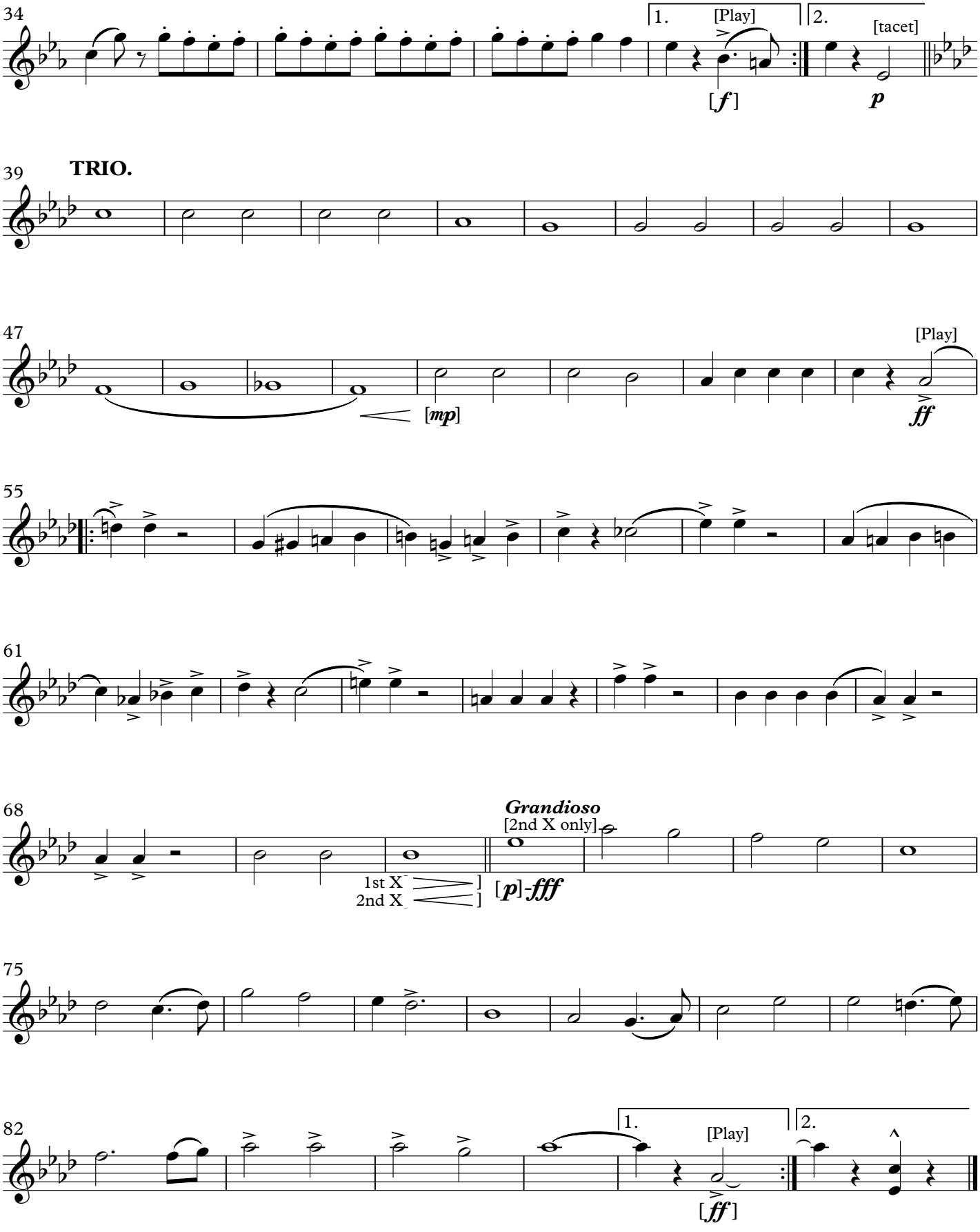

34
1.
[Play]
2.
[tacet]
[f]
p
39
TRIO.
47
[Play]
[mp]
ff
55
61
68
Grandioso
[2nd X only]
1st X
2nd X
[p]-fff
75
82
1.
[Play]
2.
[ff]

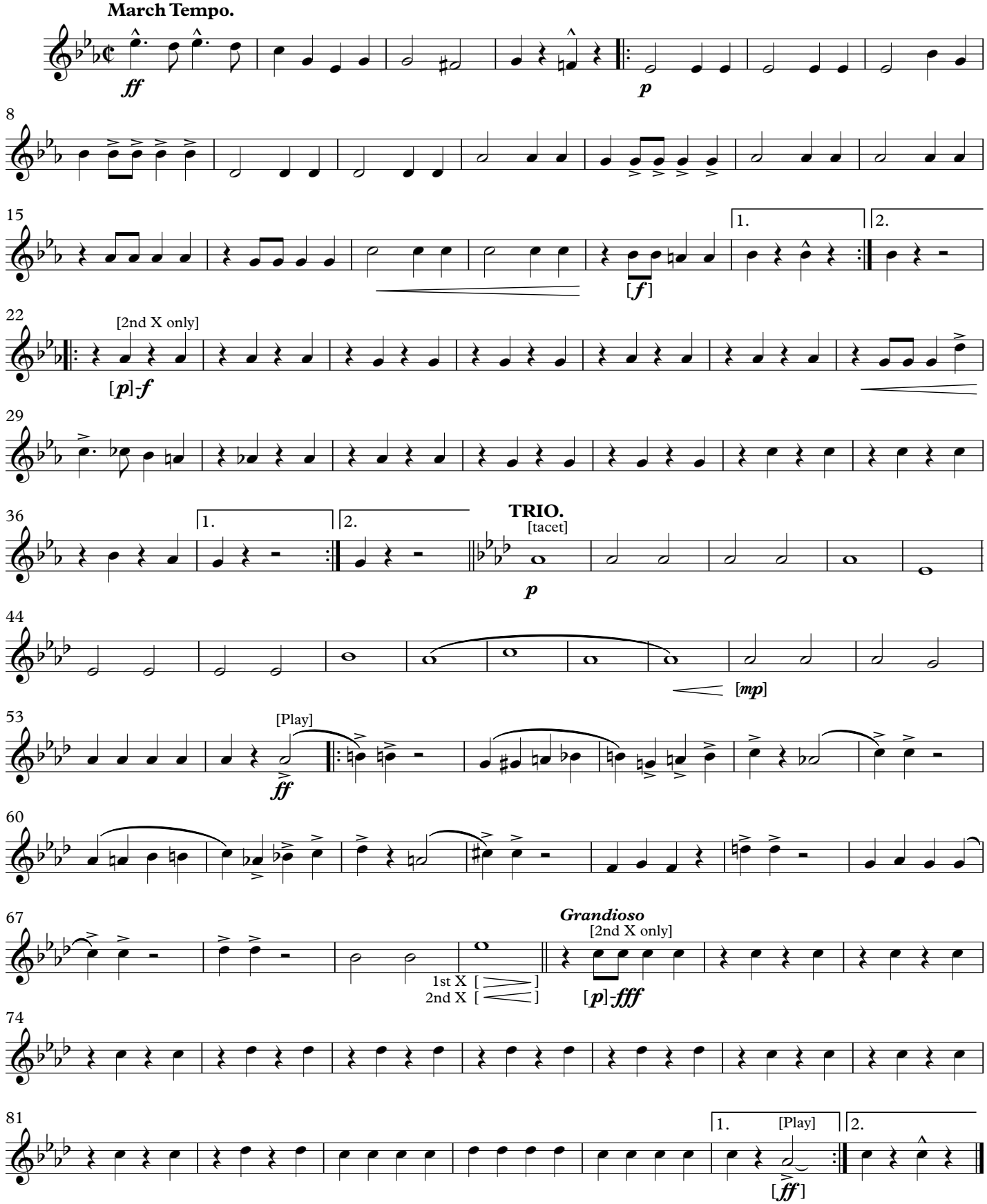
March

THE FEDERAL

2nd B♭ Cornet

(1910)

JOHN PHILIP SOUSA



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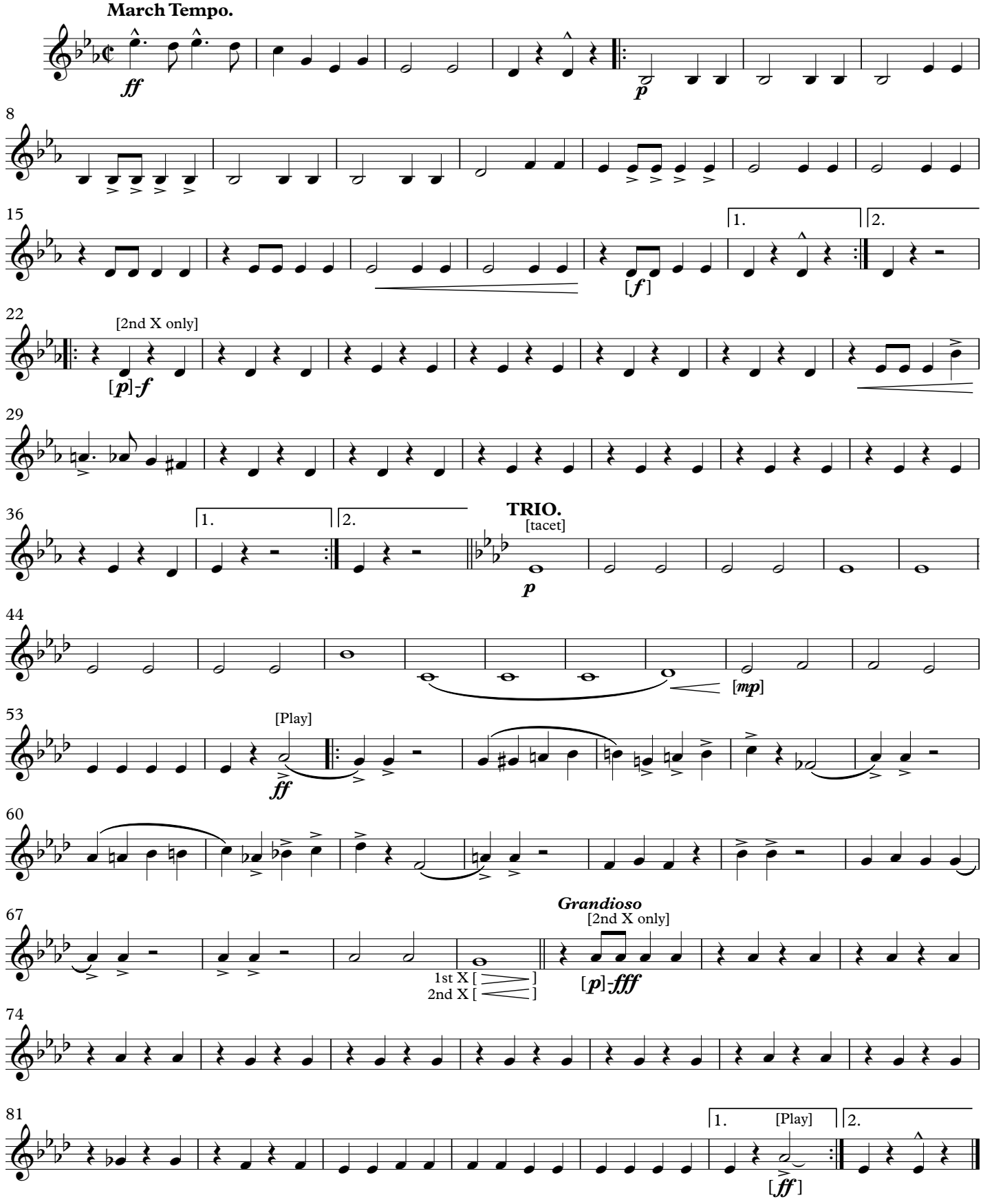
March

THE FEDERAL

3rd B♭ Cornet

(1910)

JOHN PHILIP SOUSA



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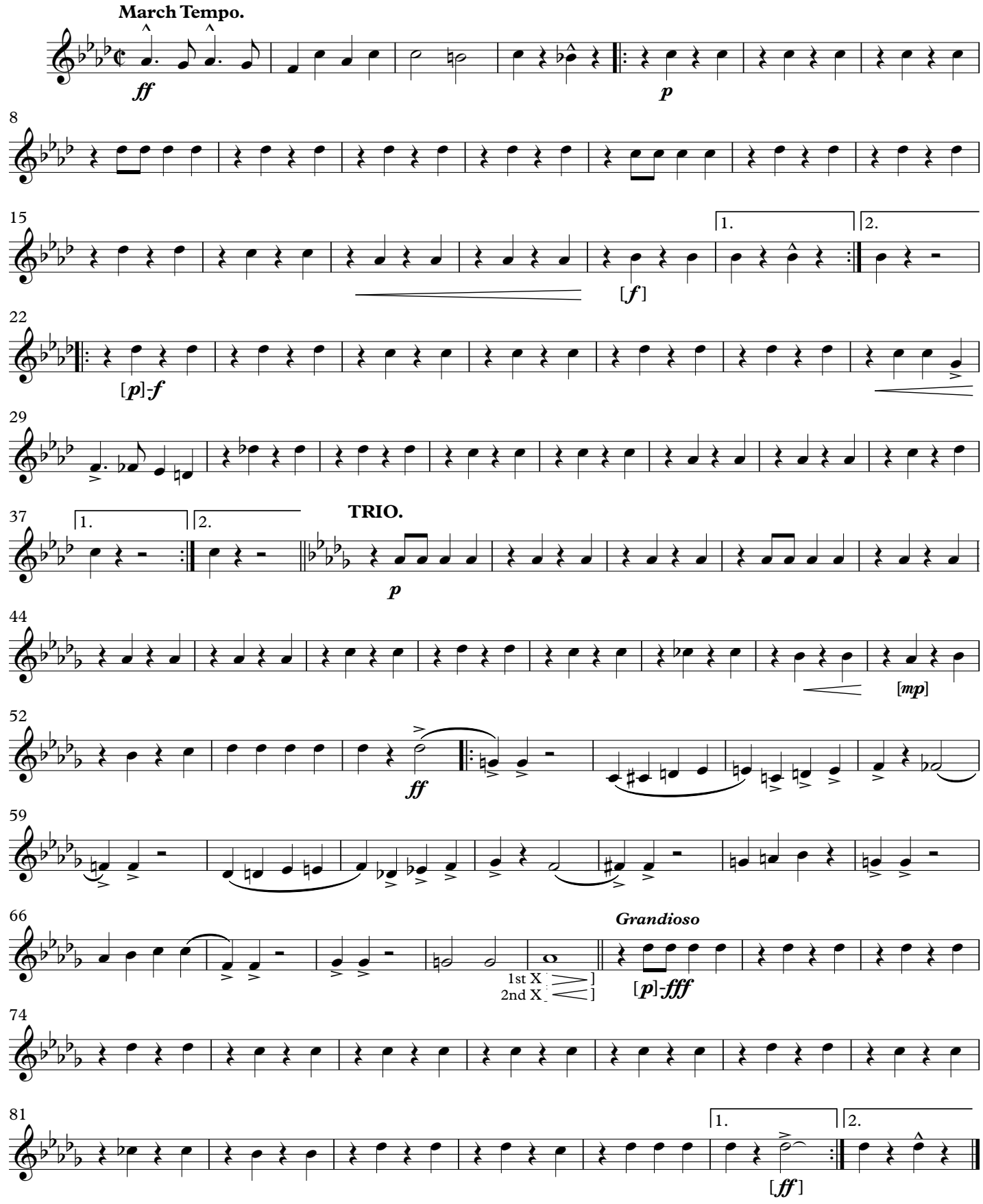
March

THE FEDERAL

1st F Horn

(1910)

JOHN PHILIP SOUSA



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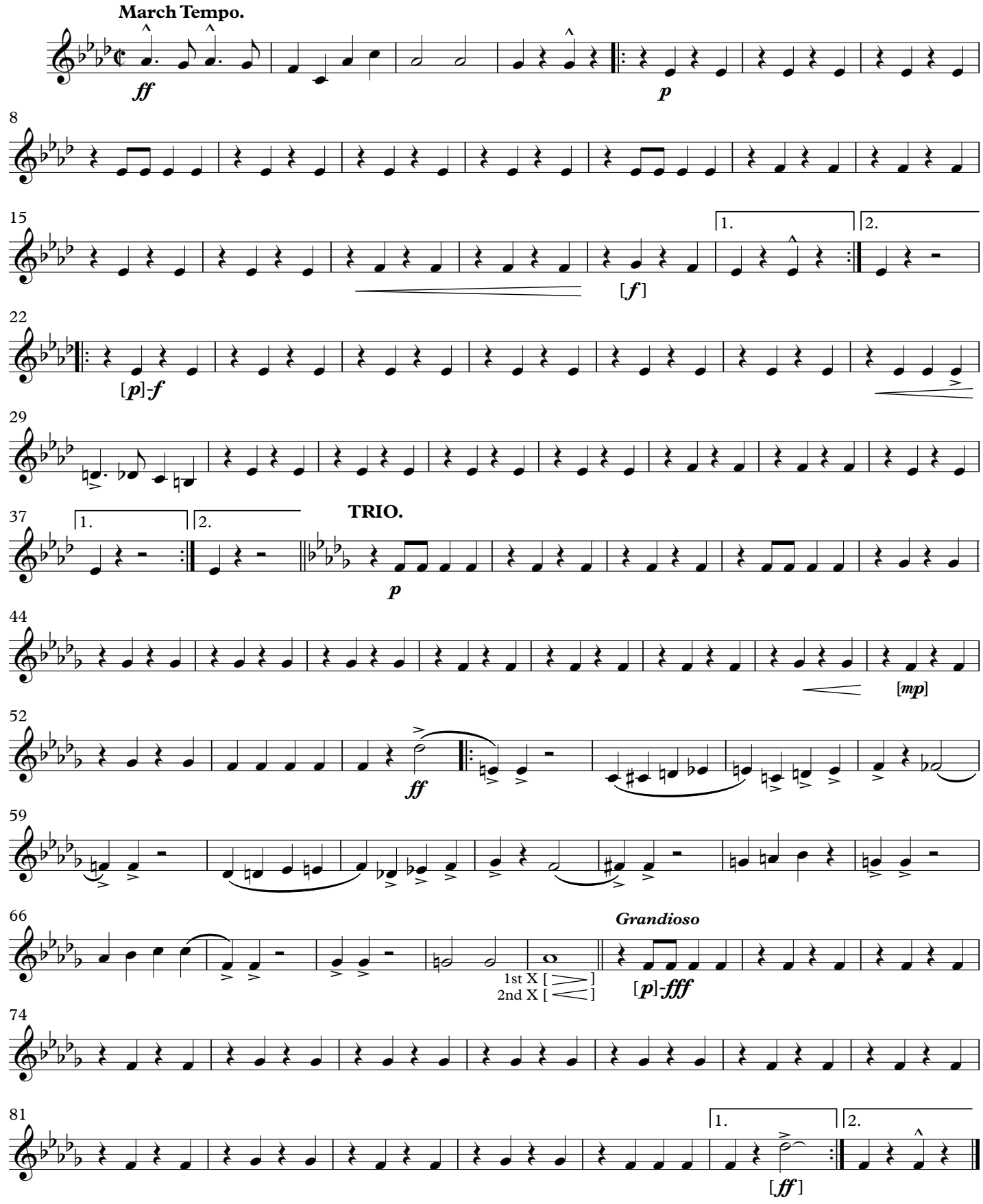
March

THE FEDERAL

(1910)

2nd F Horn

JOHN PHILIP SOUSA



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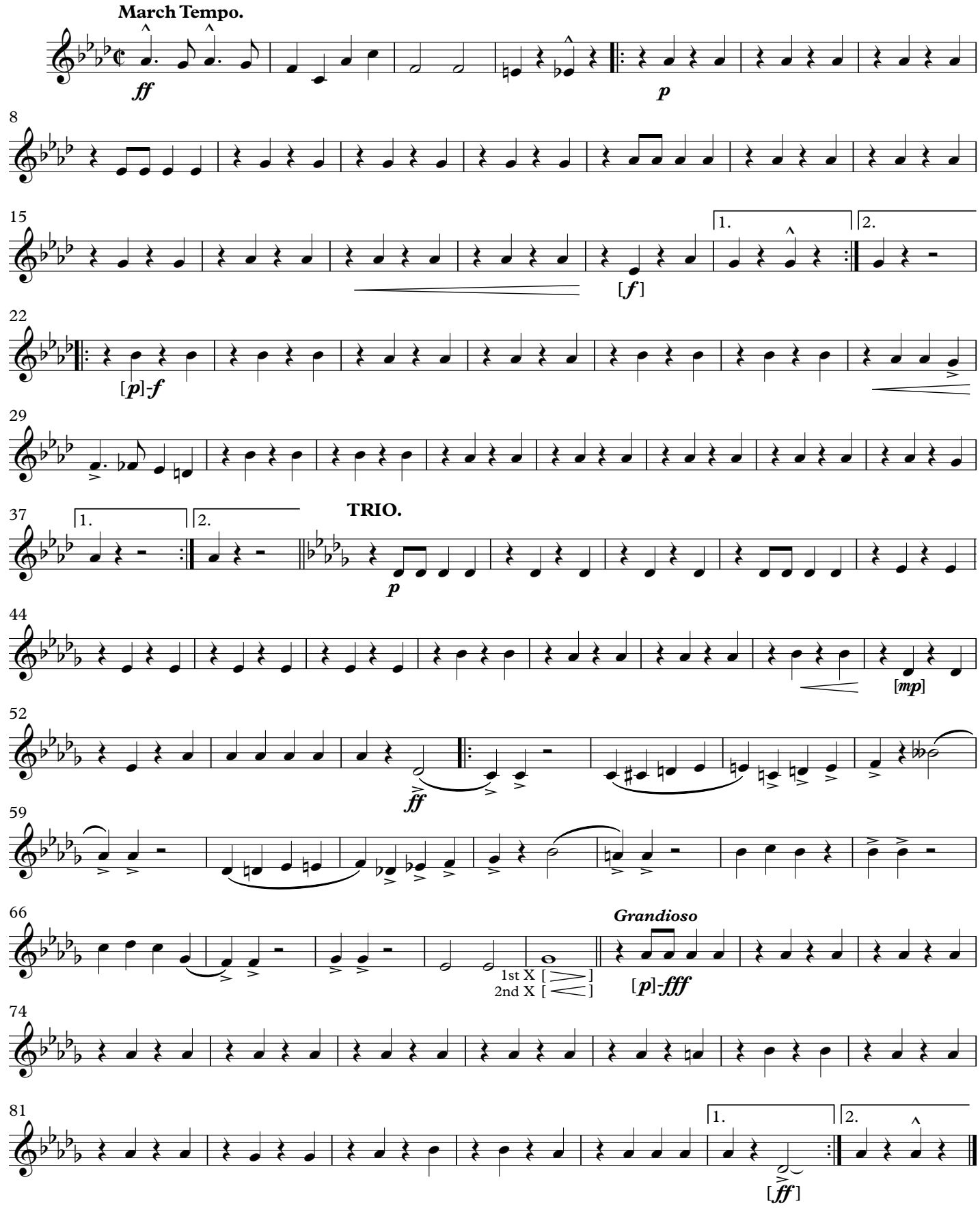
March

THE FEDERAL

(1910)

3rd F Horn

JOHN PHILIP SOUSA



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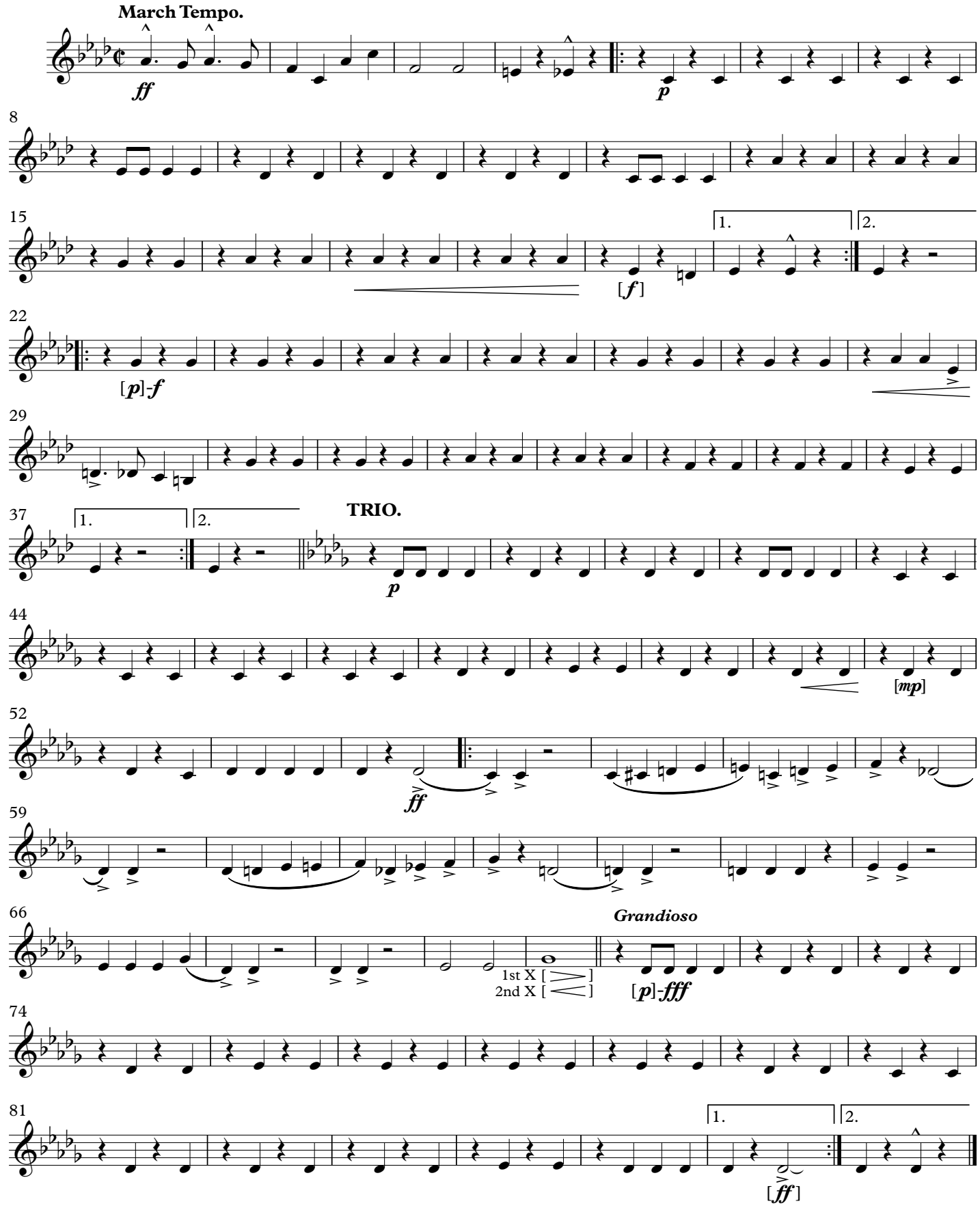
March

THE FEDERAL

(1910)

4th F Horn

JOHN PHILIP SOUSA



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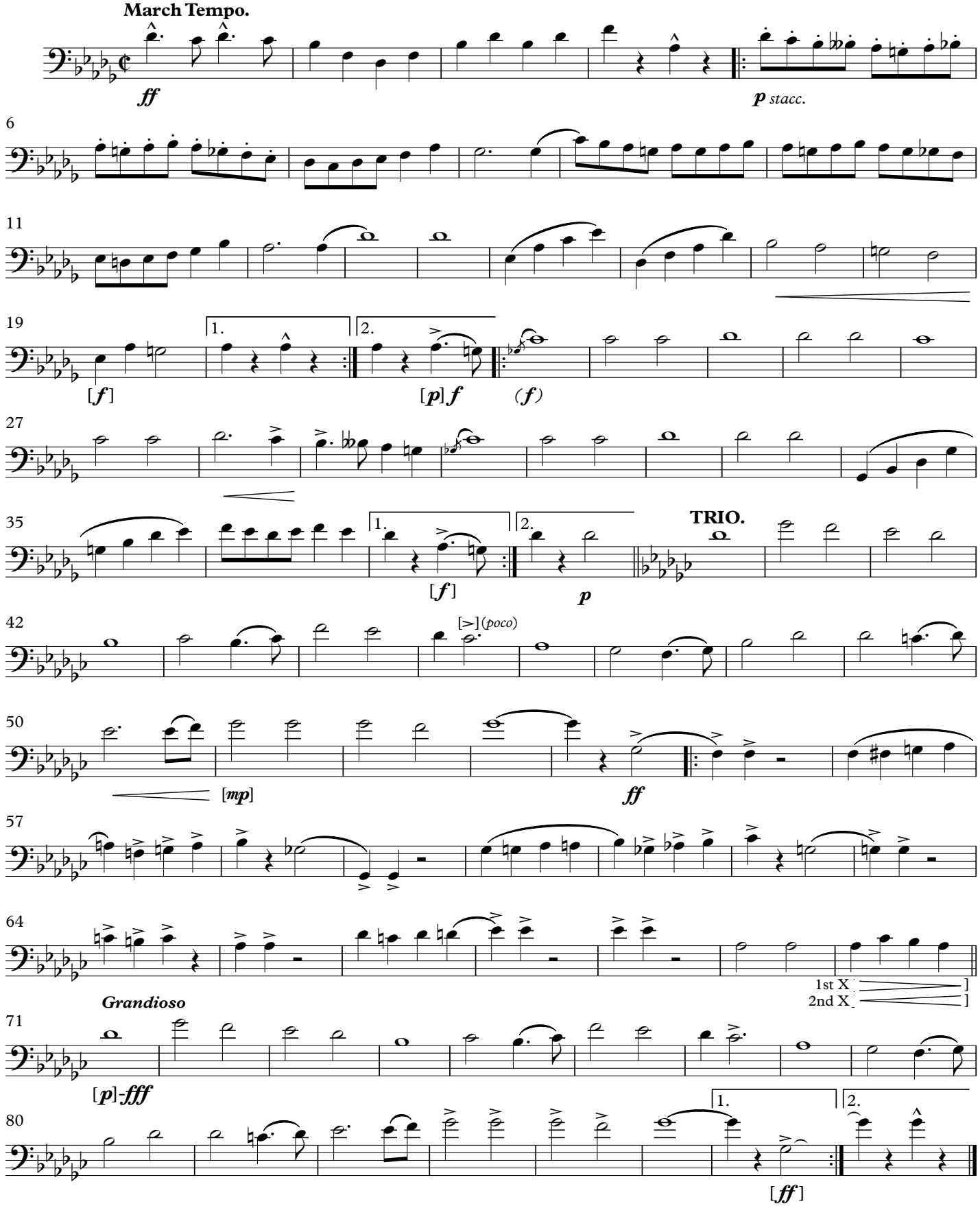
March

THE FEDERAL

(1910)

Baritone

JOHN PHILIP SOUSA



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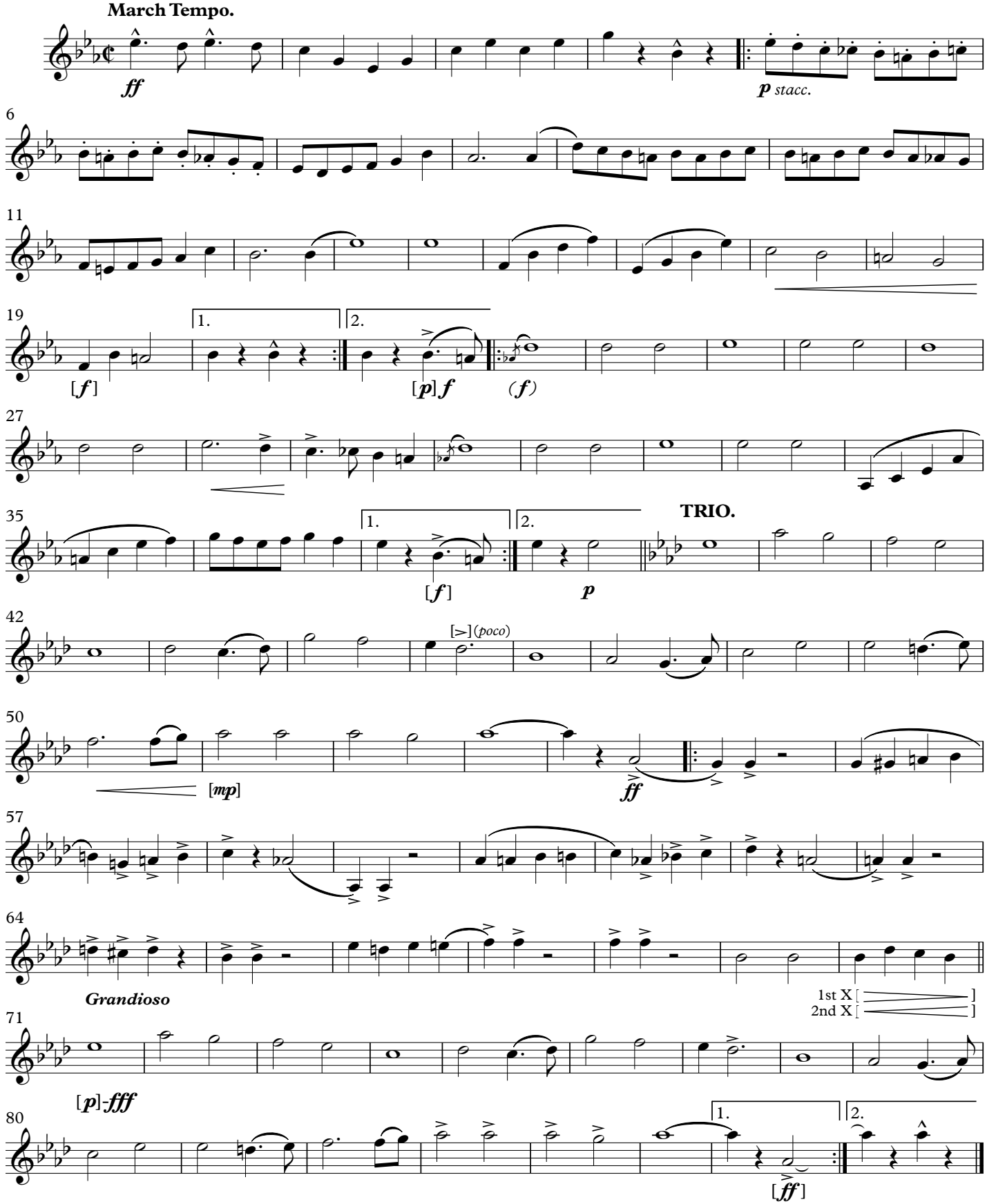
March

THE FEDERAL

Baritone, T.C.

(1910)

JOHN PHILIP SOUSA



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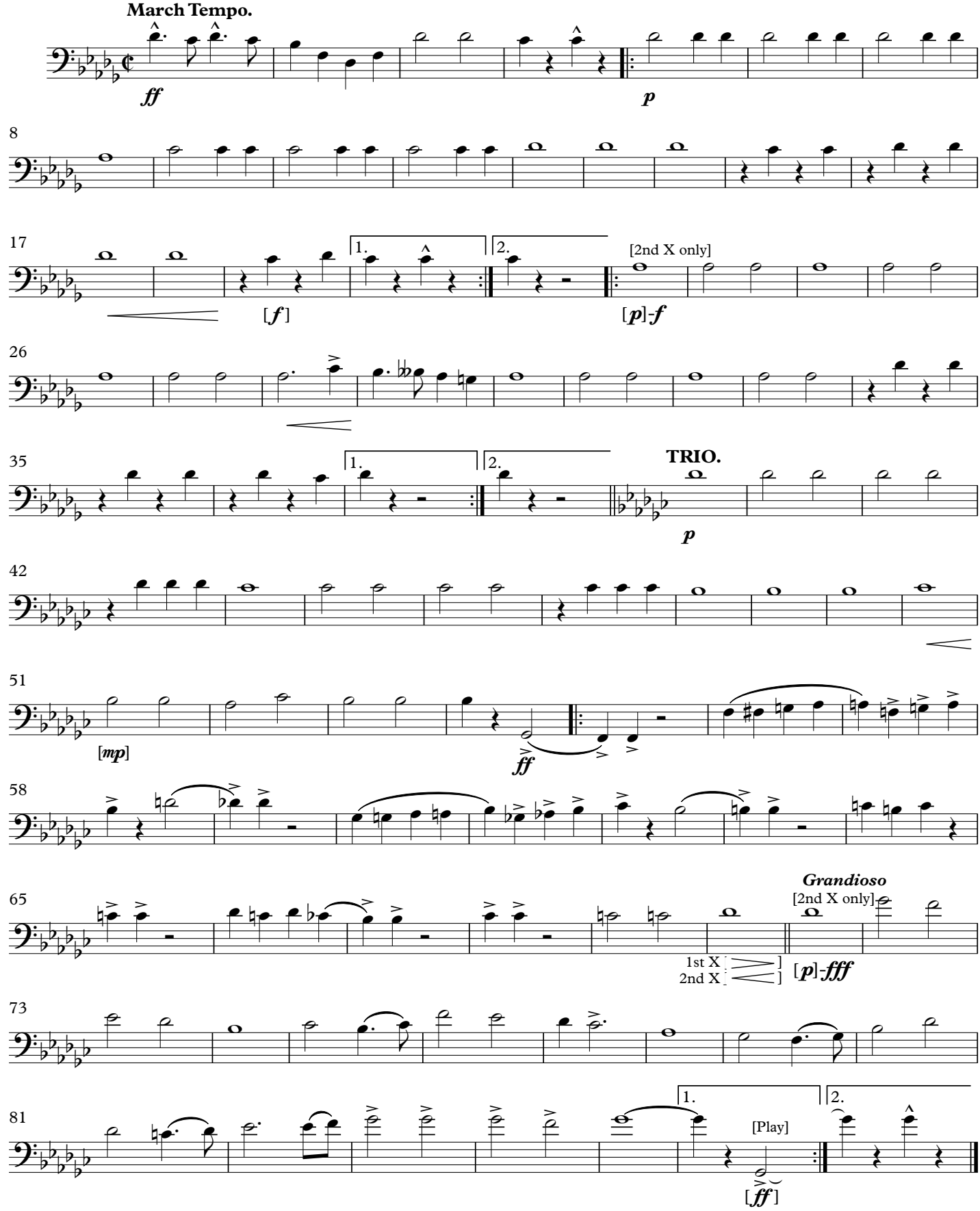
March

THE FEDERAL

1st Trombone

(1910)

JOHN PHILIP SOUSA



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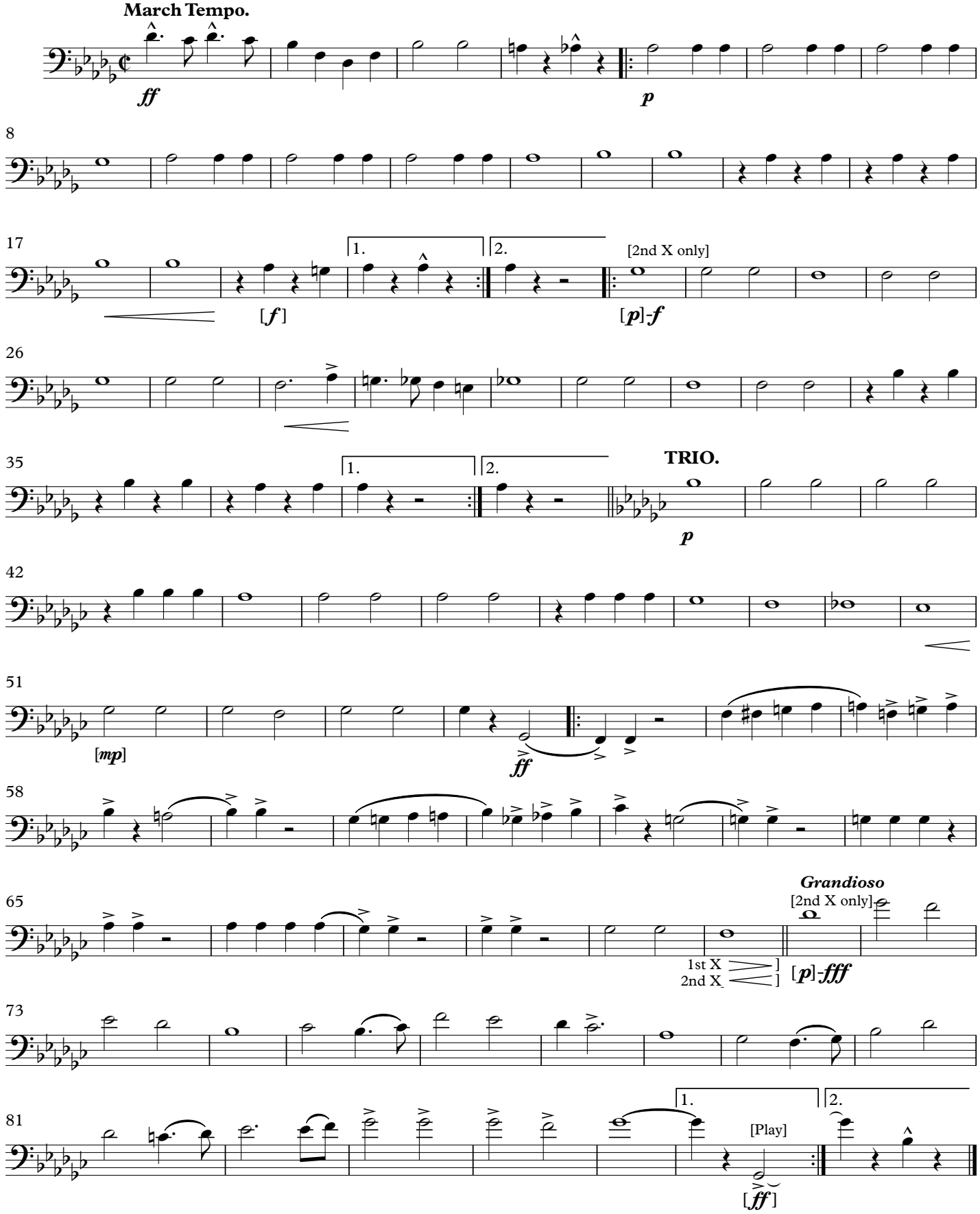
March

THE FEDERAL

2nd Trombone

(1910)

JOHN PHILIP SOUSA



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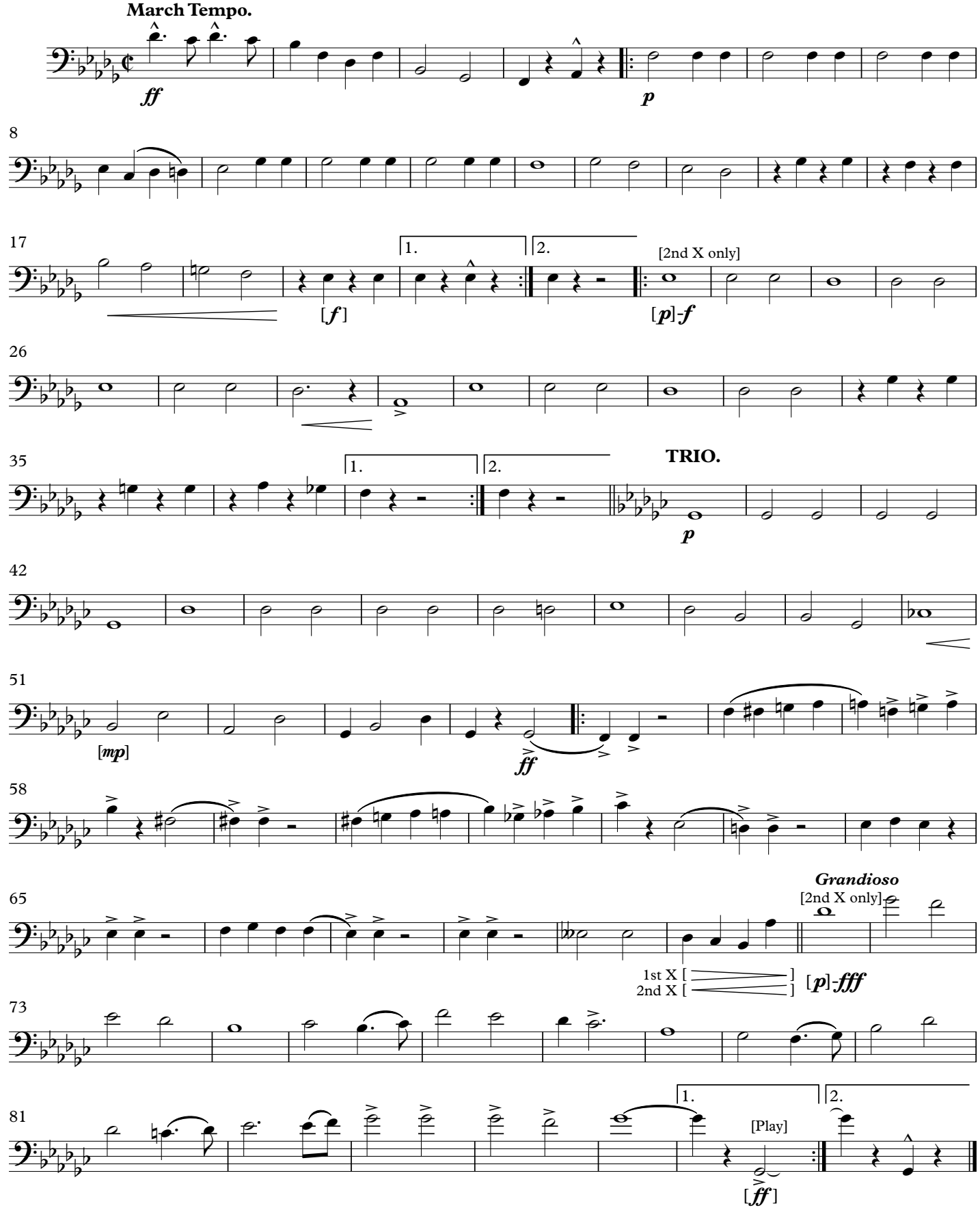
March

THE FEDERAL

Bass Trombone

(1910)

JOHN PHILIP SOUSA



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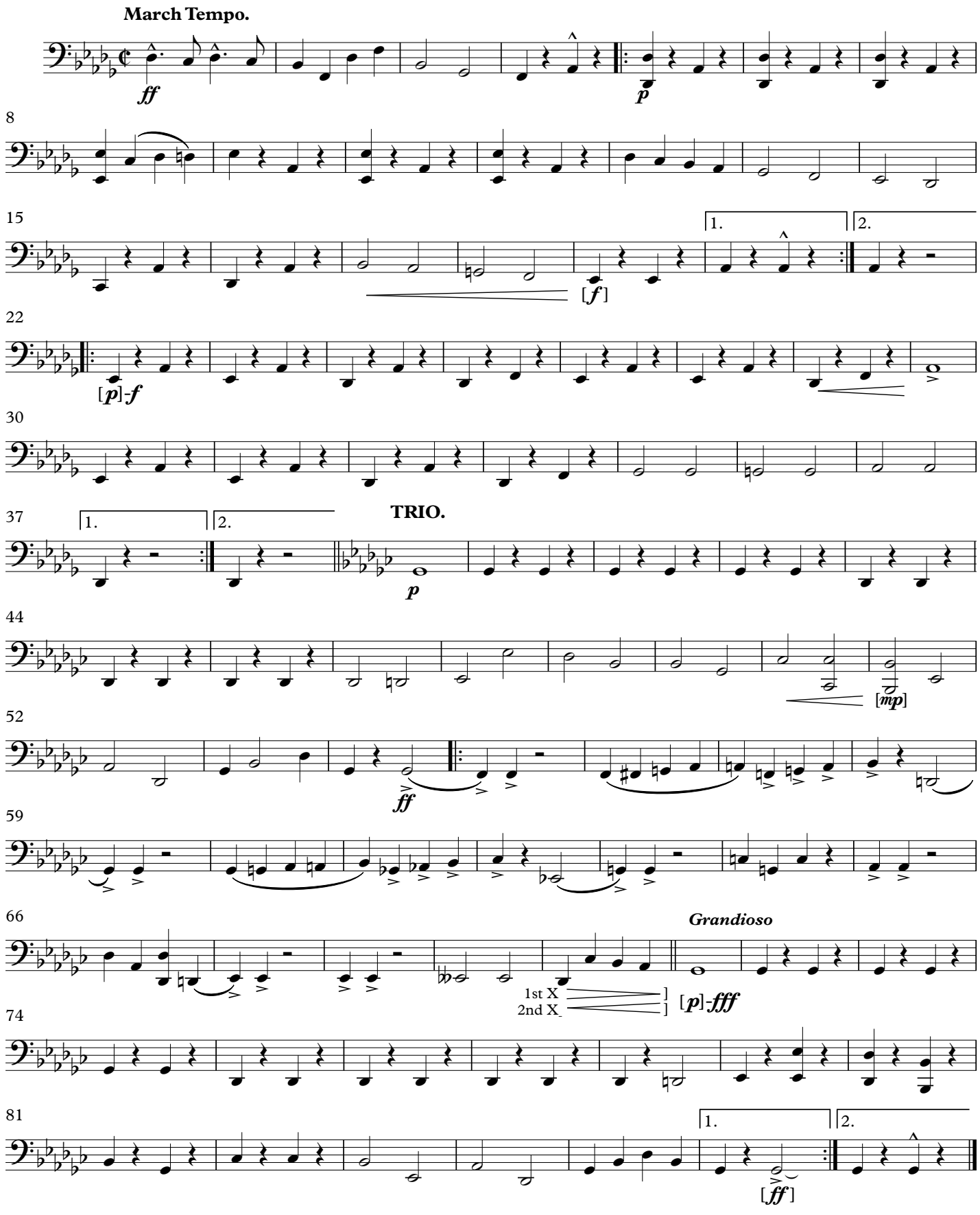
March

THE FEDERAL

Tuba

(1910)

JOHN PHILIP SOUSA



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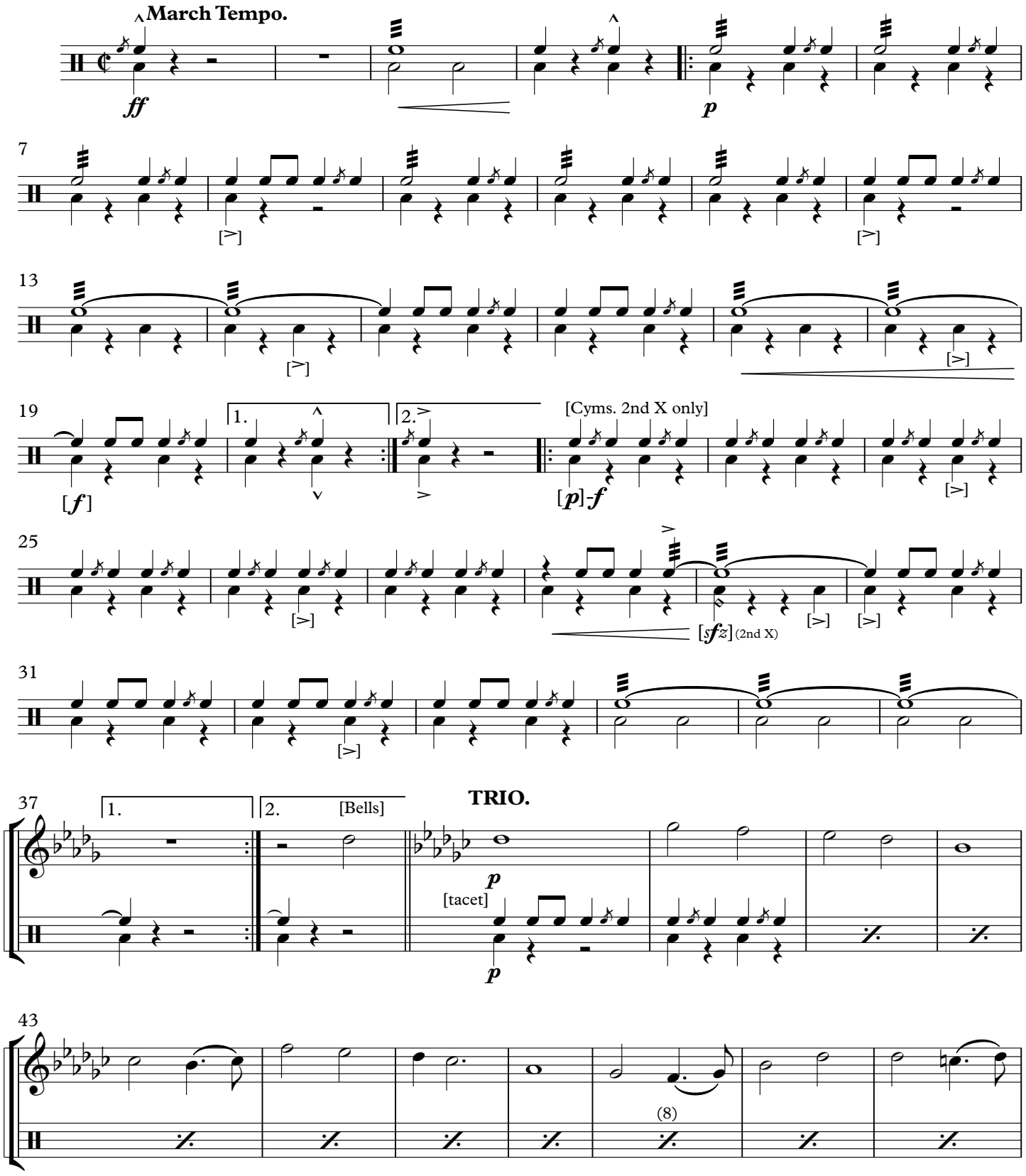
March

THE FEDERAL

Drums & Bells

(1910)

JOHN PHILIP SOUSA



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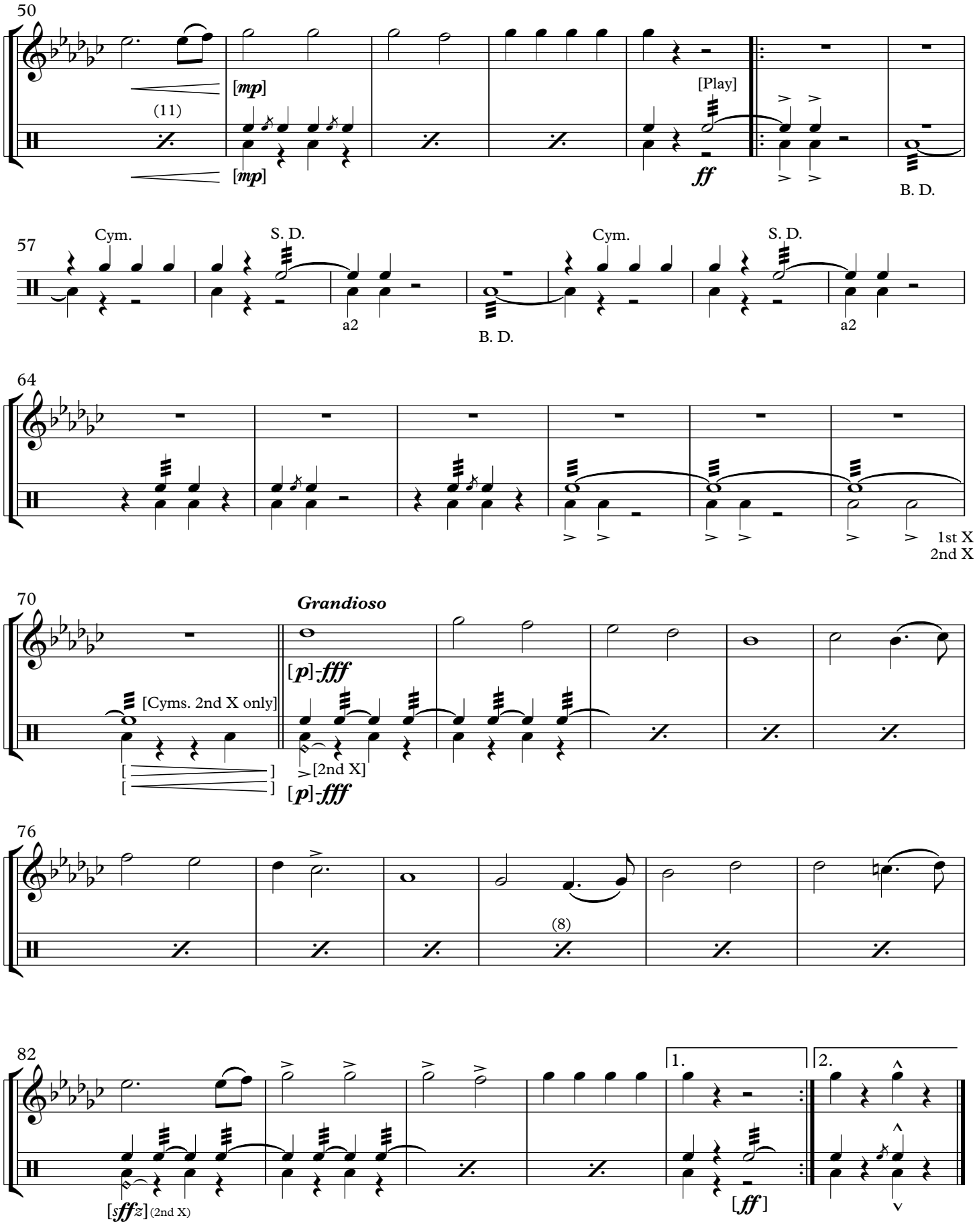

50
[mp]
(11)
[mp]
[Play]
ff
B. D.
57
Cym.
S. D.
a2
B. D.
Cym.
S. D.
a2
64
1st X
2nd X
70
Grandioso
[Cyms. 2nd X only]
[p]-fff
[2nd X]
[p]-fff
76
(8)
82
[sffz] (2nd X)
1.
2.
[ff]

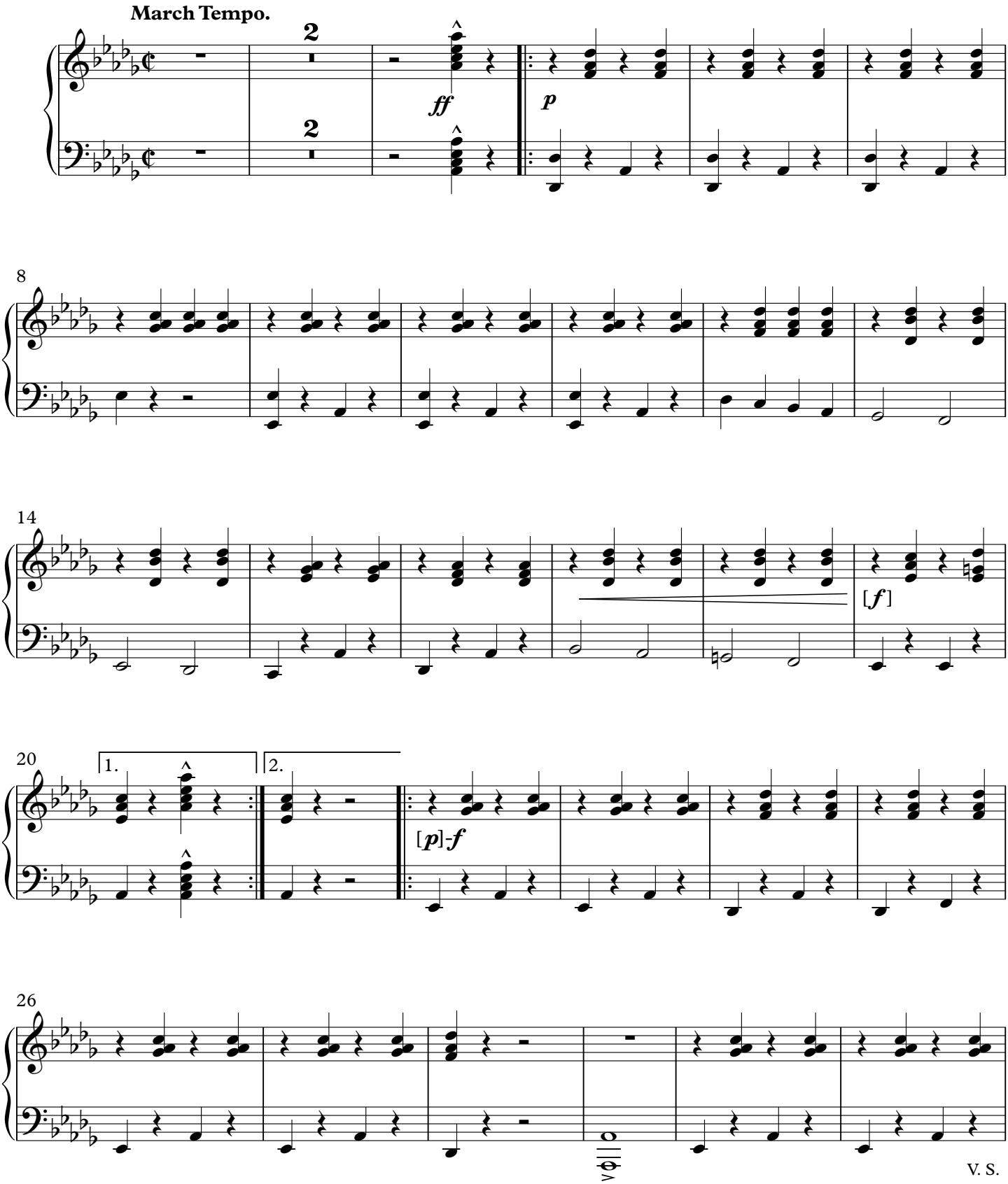
March

THE FEDERAL

Harp

(1910)

JOHN PHILIP SOUSA



V. S.

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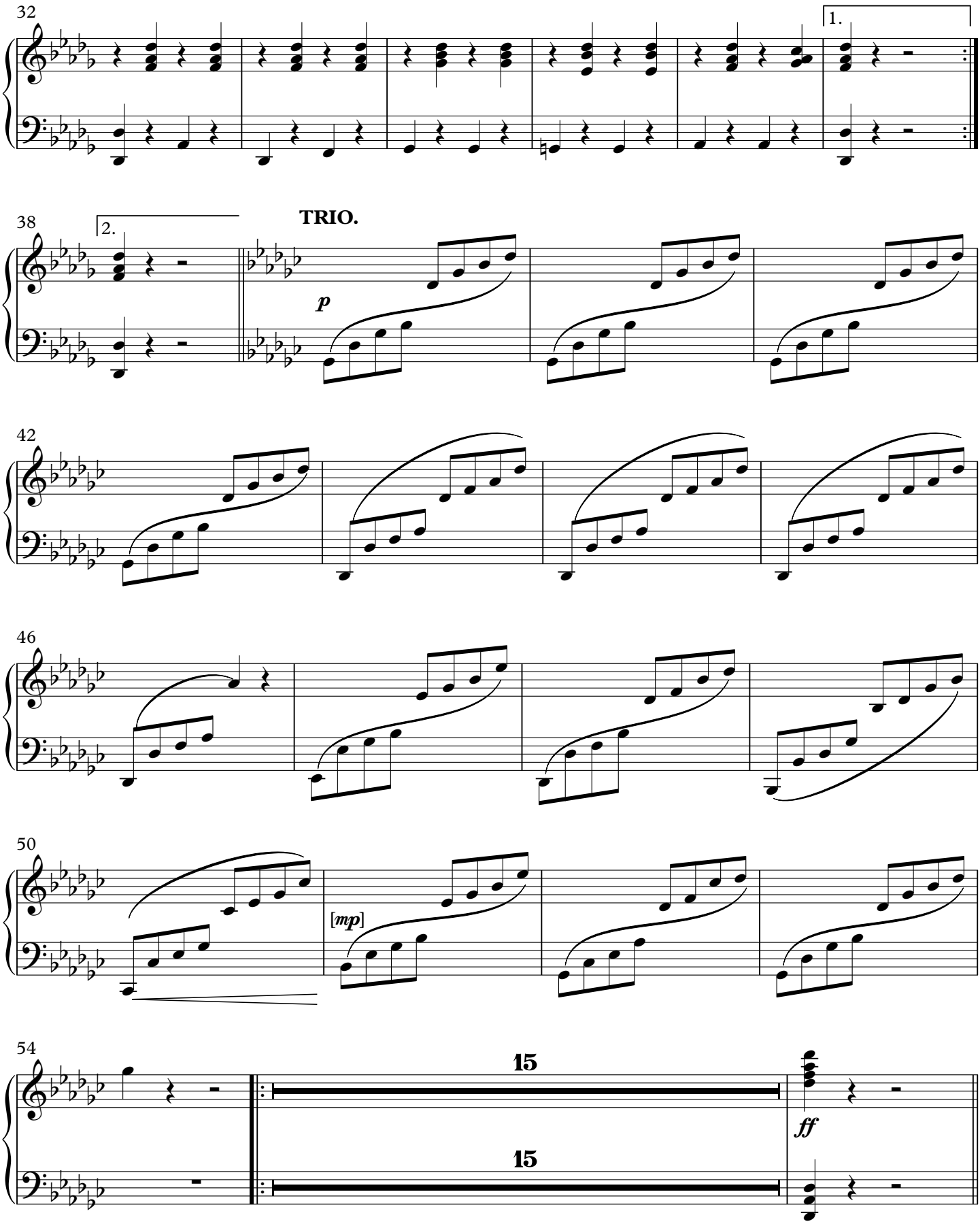
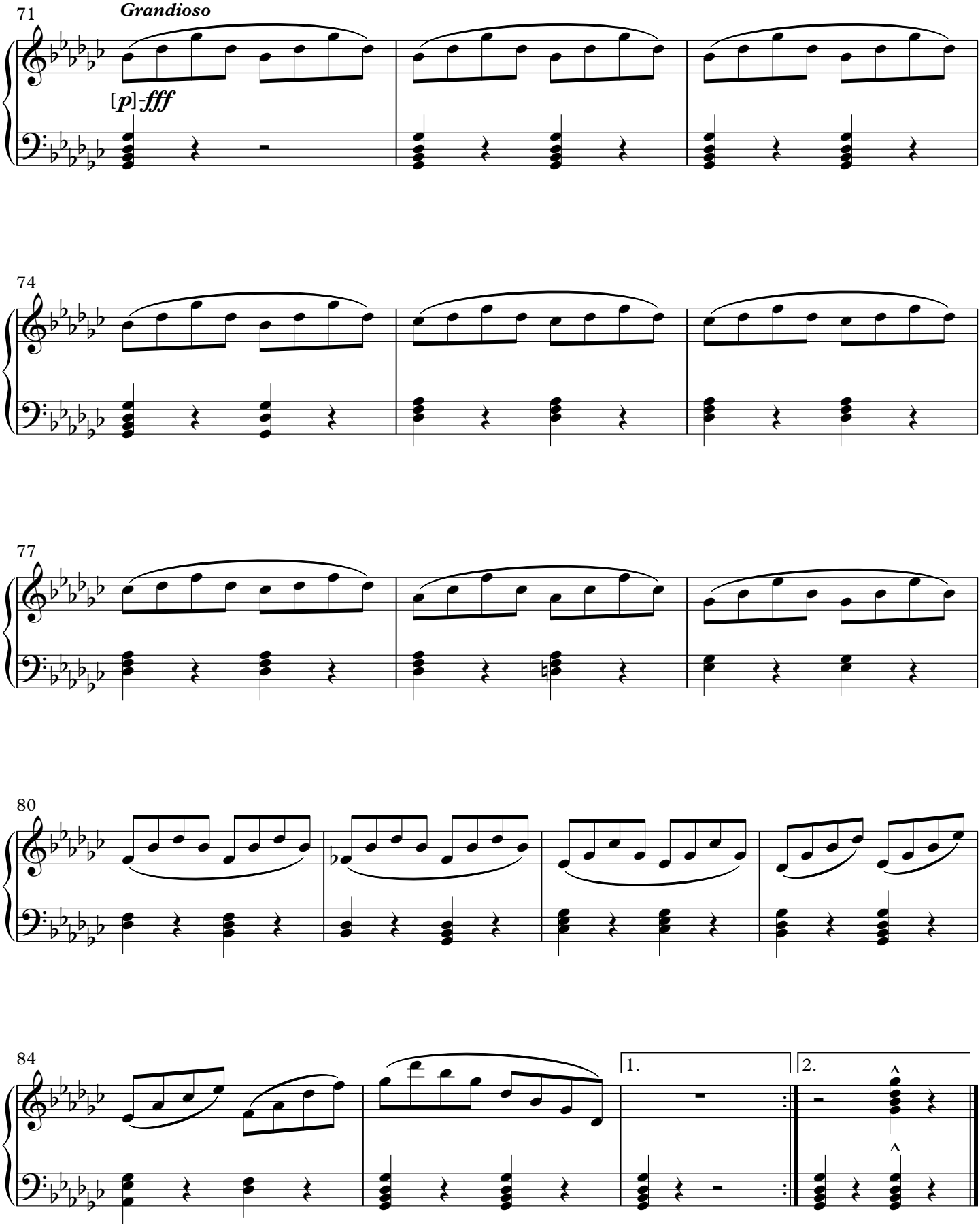

32
1.
38
2.
TRIO.
p
42
46
50
[mp]
54
15
15
ff

THE FEDERAL
Harp