



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 2 No. 28

THE
GLADIATOR

MARCH
[1886]

FULL SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, “The Gladiator” (1886)

Nothing among Sousa’s memoirs reveals the identity of the “gladiator,” but the first printing of the sheet music carried a dedication to Charles F. Towle of Boston. Towle was a journalist who was editor of the *Boston Traveller* at the time this march was written, but the nature of his association with Sousa is not known.

Sousa’s daughter Helen conjectured that her father might have been inspired by a literary account of some particular gladiator. It is unlikely that he would have dedicated a march to gladiators in general because of their ferocity and deeds of inhumanity, but perhaps one noble gladiator who had been a victim of circumstances might have been his inspiration. There has also been speculation that the march had some Masonic significance, inasmuch as it was written at the time he was “knighted” in Columbia Commandery No. 2, Knights Templar, but this lacks substantiation.

For Sousa, “The Gladiator” brought back both happy and unhappy memories. In 1885 he had written the dirge “The Honored Dead” for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. They were so pleased that they asked him to write a quickstep march. He responded with “The Gladiator,” but they rejected it. Their shortsightedness cost them dearly; Sousa then sold it to Harry Coleman of Philadelphia, and it eventually sold over a million copies.

“The Gladiator” was the first Sousa composition to reach such wide circulation. He himself was unaware of its popularity until its strains startled him one day while in Philadelphia on business. Many years later he gave this dramatic account:

I was taking a stroll along Broad Street. At a corner a hand-organ man was grinding out a melody which, somehow, seemed strangely familiar. As I listened more intently, I was surprised to recognize it as my own ‘Gladiator’ march. I believe that was one of the proudest moments of my life, as I stood there on the corner listening to the strains of that street organ!

“As the Italian, who was presiding over the crank, paused, I rushed up to him and seized him warmly by the hand. The man started back in amazement and stared at me as though he thought I had taken leave of my senses.

“My friend! My friend!” I cried. ‘Let me thank you! Please take this as a little token of my appreciation!’

“I tore myself away, walking on air down the remainder of the street and leaving the organ grinder dazed by the coins I had thrust into this hand. I don’t believe he can account for the gift to this day.

“But I was exultant. My music had made enough of a hit to be played on a street organ. At last I felt that it had struck a popular chord.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 56. 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 Volume 2 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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.”

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. 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.

Introduction and First Strain (m. 1-20): The first strain is *subito mezzo-forte* for everyone right after the downbeat in m. 4 and then alternates to *fortissimo* every four measures. The added *diminuendo* for those playing whole notes in m. 12 helps the melody come through at *mezzo-forte*.

Second Strain (m. 21-39): The dynamic is *mezzo-piano* first time and piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet*. Clarinets should play down the octave as indicated by the small notes first time. All instruments rejoin at *fortissimo* beginning in m. 37 for the repeat. Clarinets return to the upper octave second time.

Trio (m. 39-55): E-flat clarinet, cornets, trombones and all percussion are *tacet* for the trio, but piccolo can play here. Several marches from this point forward in Sousa's catalogue have special figures for flute and piccolo in the trio or final strains. First clarinets play down the octave as indicated by the small notes both times. Bells also play in this trio; when that is the case, the rest of the percussion is often omitted entirely for concert performances. In a slightly unusual manner, the cornets and trombones re-enter in m. 54-55 for a brief interjection before the repeat, which is then played even softer than the first time.

Break-up Strain (m. 56-72): Brass enters again in m. 56 with a slight crescendo and percussion rejoins in m. 58. Per Frank Simon's notes, this break-up strain was performed by Sousa with very different dynamics than printed in the original parts. Rather than all being *fortissimo*, he began in *piano* for all instruments and added a long *crescendo* to the *fortissimo* fanfare figures in the cornets in m. 69-71. After arriving at that *fortissimo*, the solo snare drum adds a *decrescendo* first time into the final strain.

Final Strain (m. 72-end): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more and all instruments play a *subito mezzo-piano* leading into the final strain first time in m. 72. First clarinets are down the octave again for the obbligato line in the upper woodwinds. A slight *crescendo* is also added to the melody in m. 83 to highlight the phrase shape. The brass rejoins in m. 87 leading to the repeat of the break-up strain, which is played exactly as before in a slow crescendo. Arriving at m. 71 the second time, the snare drum plays a strong *crescendo* and all instruments play *fortissimo* and in the original higher octaves for the final time through the last strain. A final *sfz* for the percussion in m. 84 adds a musical exclamation point.

March THE GLADIATOR

Flute/Piccolo

(1886)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

8 *ff* *mf*

15 *ff* [Picc. 2nd time only] *[mp] - ff*

24 *[p-pp] mf*

35 *[p-pp] mf* TRIO. 2

43 2

51 *[p] ff*

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

67 *[mf] - ff* [Picc. 2nd X only] *tr*

77 *tr*

84 *[p]* 1. [+ Picc.] 2.

March
THE GLADIATOR

Oboe

(1886)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Oboe part of the march 'The Gladiator' by John Philip Sousa. It is in 2/4 time and the key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, with measure numbers 8, 17, 26, 36, 44, 52, 58, 65, 73, and 83 indicated at the beginning of their respective staves. The music features various dynamics including fortissimo (ff), mezzo-forte (mf), piano (p), and pianissimo (pp), as well as crescendos and decrescendos. There are first and second endings at measures 17-20 and 52-55. A 'TRIO' section begins at measure 36, marked with a key signature change to three flats (B-flat, E-flat, and A-flat). The score concludes with a final double bar line at measure 83.

March THE GLADIATOR

E♭ Clarinet

(1886)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

33

40 **TRIO.**

48

56

63

70

79

85

ff *mf* *ff* *mf* *ff* *[mp]* *ff* *(ff)* *[ff]* *[p]* *mf* *(pp)* *[pp]* *[p]* *ff* *[cresc.]* *poco* *a* *poco* *[mf]* *[f]* *[mf]-ff* *[p]*

1. 2. [tacet] [2nd time only] [Play] [tacet] [Play] [tacet] 1. 2. [Play] 2. [Play] 3 [2nd X only] tr tr

March THE GLADIATOR

1st B \flat Clarinet

(1886)

JOHN PHILIP SOUSA

March Tempo.

9

19

27

35

43

52

59

67

77

84

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

[lower notes 1st time]

1. 2. [play lower notes]

[lococo]

TRIO.

1. 2.

3

tr

tr

March
THE GLADIATOR

2nd B \flat Clarinet

JOHN PHILIP SOUSA

(1886)

March Tempo.

The musical score is written for the 2nd B \flat Clarinet part of the march 'The Gladiator'. It consists of 84 measures across ten staves. The key signature has two flats (B \flat and E \flat), and the time signature is 2/4. The score includes various dynamics such as *ff*, *mf*, *mp*, *p*, *p-pp*, *f*, and *[cresc.]*. It also features performance instructions like *[loco]*, *[play lower notes]*, and *[lower notes 1st time]*. The piece is divided into sections, with the 'TRIO' section beginning at measure 35. The score includes first and second endings, a triplets section at measure 67, and trills at measures 67 and 77.

March
THE GLADIATOR

3rd B \flat Clarinet

(1886)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd B \flat Clarinet part of the march 'The Gladiator'. It consists of ten staves of music, each with a measure number at the beginning. The key signature is B \flat major (two flats), and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *mp*, *pp*, *cresc.*, *poco*, *a*, *[mf]*, and *[f]*. It also features articulation marks like accents and slurs, and performance instructions such as 'TRIO.' and 'tr' (trill). 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 double bar line.

March

THE GLADIATOR

JOHN PHILIP SOUSA

E♭ Alto Clarinet

[optional]

(1886)

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of ten staves of music. The key signature is one flat (B♭) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *mp*, *f*, *[p-pp]*, *[p]*, *[f]*, *[mp]-ff*, and *[mf]*. It also features performance instructions like *cresc.*, *poco*, *a*, and *poco*. The score includes first and second endings, a section labeled **TRIO.** starting at measure 40, and a section labeled **2** starting at measure 66. The piece concludes with a final cadence at measure 83.

March THE GLADIATOR

B♭ Bass Clarinet
[optional]

(1886)

JOHN PHILIP SOUSA

March Tempo.

8

17

26

33

40 **TRIO.**

50

58

65

73

82

March
THE GLADIATOR

1st Bassoon

(1886)

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 83 measures across ten staves. The score includes various dynamic markings such as *ff*, *mf*, *mp*, *pp*, *f*, *cresc.*, and *poco*. It also features articulation marks like accents and slurs, and repeat signs with first and second endings. A section labeled "TRIO." begins at measure 40. The piece concludes with a final cadence at measure 83.

March THE GLADIATOR

2nd Bassoon

(1886)

JOHN PHILIP SOUSA

March Tempo.

ff

8

mf

ff

18

mf

ff

1.

2.

26

[mp] - ff

33

1.

2.

[p] mf

40

TRIO.

(pp)

48

1.

55

[pp]

[p] ff

[cresc.]

poco

61

a

poco

[mf]

[f]

67

3

[mp] - ff

76

84

1.

2.

March THE GLADIATOR

E♭ Alto Saxophone
[optional]

(1886)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

8 *ff* [*mf*]

17 *ff* [*mp*]*ff* (*ff*)

25

32 [*ff*] [*ff*]

40 **TRIO.** [*p-pp*]*mf*

50 [*p*]*ff*

58 [*cresc.*] *poco* *a* *poco* [*mf*]

66 [*f*] [*mp*]-*ff*

75

83 [*p*]

B♭ Tenor Saxophone
[optional]

March

THE GLADIATOR

JOHN PHILIP SOUSA

(1886)

March Tempo.

The musical score is written for B♭ Tenor Saxophone and consists of ten staves of music. The key signature is B♭ major (two flats) and the time signature is 2/4. The score begins with a dynamic of *ff* and a *March Tempo.* marking. The first staff (measures 1-7) features a melodic line with accents and dynamics of *ff* and *mf*. The second staff (measures 8-16) continues the melody with dynamics of *ff* and *mf*, including a crescendo and decrescendo. The third staff (measures 17-24) includes first and second endings, with dynamics of *ff* and *[mp] - ff*. The fourth staff (measures 25-32) continues the melodic line with accents and dynamics of *ff*. The fifth staff (measures 33-39) also includes first and second endings, with dynamics of *ff*. The sixth staff (measures 40-49) is the beginning of the **TRIO.** section, marked with *[p-pp] mf*. The seventh staff (measures 50-57) continues the trio with first and second endings, dynamics of *mf*, and a decrescendo. The eighth staff (measures 58-64) features dynamics of *[p] ff*, *[cresc.]*, *poco*, *a*, *poco*, and *[mf]*. The ninth staff (measures 65-72) includes dynamics of *[f]* and *[mp] - ff*, with a second ending marked with a '2'. The tenth staff (measures 73-81) continues the melodic line. The final staff (measures 82-89) includes first and second endings, dynamics of *mf*, and a decrescendo.

March

THE GLADIATOR

JOHN PHILIP SOUSA

E♭ Baritone Saxophone

[optional]

(1886)

March Tempo.

ff

mf

8

ff

[mf]

17

ff

[mp] - ff

26

33

40 **TRIO.**

[p-pp] mf

46

54

[p]ff

[cresc.]

poco

61

a

poco

[mf]

[f]

68

3

[mp]-ff

77

84

March THE GLADIATOR

E♭ Cornet
[optional]

(1886)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *mf*

17 *ff* *mf* 1. 2. [tacet] [2nd time only] *mf* [*mp*]*ff* (*ff*)

24

32 1. [Play] 2. [tacet] [*ff*] [*p*]*mf*

40 **TRIO.** [*pp*]

49 1. 2. [*pp*]

57 Play [*p*]*ff* [*cresc.*] *poco* *a* *poco*

64 [*mf*] [*f*]

71 [*ff*] [2nd X only] [*mf*]-*ff* *tr*

78 *tr*

85 1. [Play] 2. [*p*]

March

THE GLADIATOR

JOHN PHILIP SOUSA

Solo B \flat Cornet

(1886)

March Tempo.

9 *ff* *mf*

17 *ff* *mf* 1. 2. [tacet] [2nd time only] [*mp*] *ff* (*ff*)

24 *ff* *mf* [*mp*] *ff* (*ff*)

32 1. [Play] [*ff*] 2. [tacet] [*p*] *mf*

40 **TRIO.** (*pp*)

48 1.

55 2. Play [*p*] *ff* [*cresc.*] *poco* *a*

62 [*pp*] [*p*] *ff* [*cresc.*] *poco* [*mf*] [*f*]

69 [*pp*] [*p*] *ff* [*mp*] - *ff* [2nd X only]

76 [*pp*] [*p*] *ff* [*mp*] - *ff*

84 1. [Play] [*p*] 2.

March

THE GLADIATOR

JOHN PHILIP SOUSA

1st B♭ Cornet

(1886)

March Tempo.

The musical score is written for the 1st B♭ Cornet part. It begins with a treble clef, a key signature of one flat (B♭), and a common time signature (C). The tempo is marked 'March Tempo.' and the dynamics range from *ff* (fortissimo) to *p-pp* (pianissimo). The score is divided into measures, with measure numbers 8, 16, 24, 32, 40, 52, 60, 67, 74, and 83 indicated. The piece features a main melody with first and second endings, a 'TRIO' section starting at measure 40, and various performance instructions such as 'poco', 'a', and 'cresc.'. The score concludes with a final double bar line at measure 83.

March

THE GLADIATOR

JOHN PHILIP SOUSA

2nd B♭ Cornet

(1886)

March Tempo.

8

16

24

32

40 **TRIO.**
[tacet]

52

60

67

74

83

ff *mf*

ff [*mf*]

ff [*mp*] - *ff*

[*p-pp*] *mf*

1. [*p*] 2. [*p*] [*ff*] [*cresc.*]

poco *a* *poco* [*mf*] [*f*]

ff [*mp*] - *ff*

1. [*p*] 2.

March

THE GLADIATOR

JOHN PHILIP SOUSA

3rd B♭ Cornet

(1886)

March Tempo.

The musical score is written for a 3rd B♭ Cornet. It begins with a treble clef, a key signature of one flat (B♭), and a common time signature (C). The tempo is marked 'March Tempo.' The score consists of ten staves of music. The first staff (measures 1-7) starts with a *ff* dynamic and includes a repeat sign. The second staff (measures 8-15) continues with *ff* and *mf* dynamics. The third staff (measures 16-23) features a first ending (1.) and a second ending (2.) with a [2nd time only] instruction, and dynamics of *ff* and *[mp] - ff*. The fourth staff (measures 24-31) continues the melody. The fifth staff (measures 32-39) includes first and second endings with dynamics of *ff* and *[p] ff*. The sixth staff (measures 40-51) is the start of the 'TRIO.' section, marked [tacet] and *[p-pp] mf*. The seventh staff (measures 52-59) has first and second endings marked [Play], with dynamics of *[p]*, *[p] ff*, and *[cresc.]*. The eighth staff (measures 60-66) includes dynamics of *poco*, *a*, *poco*, *[mf]*, and *[f]*. The ninth staff (measures 67-74) has a first ending marked [2nd X only] and dynamics of *ff* and *[mp] - ff*. The tenth staff (measures 75-82) continues the melody. The final staff (measures 83-90) has first and second endings marked [Play] and a dynamic of *[p]*.

1st F Horn
[originally E♭ Alto]

March

THE GLADIATOR

JOHN PHILIP SOUSA

(1886)

March Tempo.

The musical score is written for the 1st F Horn part of the march 'The Gladiator' by John Philip Sousa. It is in the key of B-flat major (two flats) and 2/4 time. The score consists of 84 measures, divided into two main sections: the first 38 measures and the 'TRIO' section starting at measure 39. The first section includes dynamics such as *ff*, *mf*, and *[mp] - ff*. The 'TRIO' section is marked with *[p-pp] mf* and features a key signature change to B-flat major (two flats) at measure 39. Dynamics in the Trio include *[mf]*, *[f]*, *[p]ff*, *[cresc.]*, and *poco*. The score includes various musical notations such as slurs, accents, and first/second endings. The piece concludes with a final cadence at measure 84.

2nd F Horn
[originally E♭ Alto]

March

THE GLADIATOR

JOHN PHILIP SOUSA

(1886)

March Tempo.

Musical score for 2nd F Horn of "The Gladiator" march by John Philip Sousa. The score is written in treble clef with a key signature of two flats (B♭ and E♭) and a common time signature (C). The piece is in 2/4 time and consists of 84 measures. The score is divided into several sections with dynamic markings and performance instructions. The first section (measures 1-32) is marked "March Tempo." and includes dynamics such as *ff*, *mf*, and *[mp] - ff*. The second section (measures 39-61) is marked "TRIO." and includes dynamics such as *[p-pp] mf*, *[p]ff*, *[cresc.]*, and *poco*. The third section (measures 61-84) includes dynamics such as *a*, *poco*, *[mf]*, *[f]*, *ff*, and *[mp]-ff*. The score includes various musical notations such as slurs, accents, and repeat signs with first and second endings.

March

THE GLADIATOR

JOHN PHILIP SOUSA

3rd F Horn
[originally E♭ Alto]

(1886)

March Tempo.

8

16

24

32

39 **TRIO.**

46

53

61

69

77

84

March

THE GLADIATOR

JOHN PHILIP SOUSA

4th F Horn

[originally E \flat Alto]

(1886)

March Tempo.

The musical score is written for the 4th F Horn part of the march 'The Gladiator' by John Philip Sousa. It is in the key of B-flat major (two flats) and 2/4 time. The score consists of 83 measures, divided into two main sections: the first ending (measures 1-32) and the TRIO (measures 39-83). The first ending includes first and second endings. The TRIO section begins with a key signature change to B-flat major (two flats) and features various dynamic markings and articulations. The score includes dynamic markings such as *ff*, *mf*, *[p-pp]*, *[p]*, *[mf]*, *[f]*, and *[mp]-ff*. It also includes articulations like accents, slurs, and breath marks (e.g., *a*, *poco*, *poco*). The score concludes with first and second endings for the final phrase.

March
THE GLADIATOR

Baritone

JOHN PHILIP SOUSA

(1886)

March Tempo.

ff mf

8

ff mf

17

ff [mp]ff (ff)

25

33

[ff] [p]mf

40

TRIO.

(pp)

50

[pp]

58

[p]ff [cresc. poco a poco] [mf]

65

[f] [mp]-ff

73

82

[trill]

March
THE GLADIATOR

Baritone, T.C.

(1886)

JOHN PHILIP SOUSA

March Tempo.

8

17

25

33

40 **TRIO.**

50

58

65

73

82

March THE GLADIATOR

1st Trombone

(1886)

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, numbered 1 through 83. The score includes various dynamic markings such as *ff*, *mf*, *mp*, *p*, *pp*, *f*, and *cresc.*, as well as articulation marks like accents and slurs. There are first and second endings marked with '1.' and '2.' at measures 17-24 and 33-40. A 'TRIO' section begins at measure 40, marked with '[tacet]' and '[p-pp] mf'. A '2' with a cross indicates a second ending at measure 67. The score concludes with a final double bar line at measure 83.

March
THE GLADIATOR

2nd Trombone

(1886)

JOHN PHILIP SOUSA

March Tempo.

ff mf

8

ff [mf]

17 1. 2. [2nd time only] ff [mp] - ff

25

33 1. 2.

40 **TRIO.** [tacet] [p-pp] mf

47

53 1. [Play] 2. [Play] [p] [p] [p]ff [cresc.]

60 poco a poco [mf] [f]

67 2 [2nd X only] [mp] - ff

75

83 1. [Play] 2. [mp]

March
THE GLADIATOR

3rd Trombone

(1886)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *mf*

17 *ff* [*mf*] [2nd time only] *[mp] - ff*

25

33 1. 2. *[p]* *[p]* *[p]ff* [*cresc.*]

40 **TRIO.**
[tacet] *[p-pp] mf*

47

53 1. [Play] 2. [Play] *[p]* *[p]* *[p]ff* [*cresc.*]

60 *poco* *a* *poco* *[mf]* *[f]*

67 2 [2nd X only] *[mp] - ff*

75

83 1. [Play] 2. *[mp]*

March

THE GLADIATOR

JOHN PHILIP SOUSA

Tuba

(1886)

March Tempo.

7

17

26

33

40 **TRIO.**

46

53

60

67

77

84

THE GLADIATOR
Drums

50

1. 2.

57

Play > > > > > > >

[p]ff [cresc.] poco a

63

poco] [mf] [f]

69

[ff 1st X [mp]
[f 2nd X ff
[Cyms. 2nd X only]

75

4 8

84

[sfz (2nd Xo)]

1. 2.