The Complete Marches of John Philip Sousa

Vol. 4 — No. 57

THE MAN BEHIND THE GUN

MARCH

(1899)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Man Behind the Gun" (1899)

In telling a reporter how this march was inspired, Sousa also gave his explanation of why his marches have been more successful than those of the master composers:

A composition in march tempo must have the military instinct, and that is one reason why so few of the great composers have written successful marches. They lived in an atmosphere of peace. The roll of musketry had no meaning for them, so that quality is entirely absent from their work. The Spanish War was an inspiration to me. "The Man Behind the Gun" was a musical echo of it.

The march first appeared in the operetta *Chris and the Wonderful Lamp* (1899).

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 69. 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 122 bpm. The cymbal crash in the first measure may ring, however, the one in m. 4 should be choked to clear the air for the pick-up notes to the first strain. The entire introduction in played at *fortissimo* with good accents on each note.

First Strain (m. 5-20): The dynamic immediately drops a bit to *forte* with the pick-up notes to the first strain. The "galloping" figures in second and third cornets/trumpets should come through the texture, and the decorative trills in the flute/piccolo and clarinets throughout this strain should be fast and sustained. The dropping out of percussion in m. 13-19 is original; in order to highlight this unusual orchestration, an overall drop in dynamic to *mezzo-forte* beginning in m. 13 also adds nice contrast to the strain. Cymbals are choked again in m. 20 as in m. 4.

Second Strain (m. 21-38): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time, and all others play at *mezzo-piano*. All instruments are back in at *fortissimo* in m. 37 on beat two, and added percussion accents in m. 22 and *sfz* accents in m. 29 and m. 33 as indicated highlight key moments in this martial melody.

Trio (m. 38-54): The trio moves from 6/8 to 2/4 time. Although Sousa usually did not specifically indicate that pick-up notes should be played in the new time signature, the Marine Band's performance practice is to do so, and this edition indicates that practice with the duples in m. 38. The strong *sf* notes followed by an immediate *piano* is a typical device of many similar 2/4 trios in Sousa's 6/8 marches. This effect can be highlighted further by having the cymbal play on the accented notes, but remain *tacet* for the other parts of the strain, as indicated in this edition.

Break Strain (m. 55-62): This brief break strain is really just an interlude to the final strain and it is not repeated. The indicated accents in the cymbal part help add some interesting shape to the line.

Final Strain (m. 62-94): The dynamic of the final strain beginning on beat two of m. 62 immediately drops to *mezzo-piano* and piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time. All instruments play again in m. 77 after the downbeat as indicated, with a *tutti* molto crescendo to *fortissimo*. A *sfz* accent in percussion in m. 86 last time adds an exclamation point to the peak of the melody.

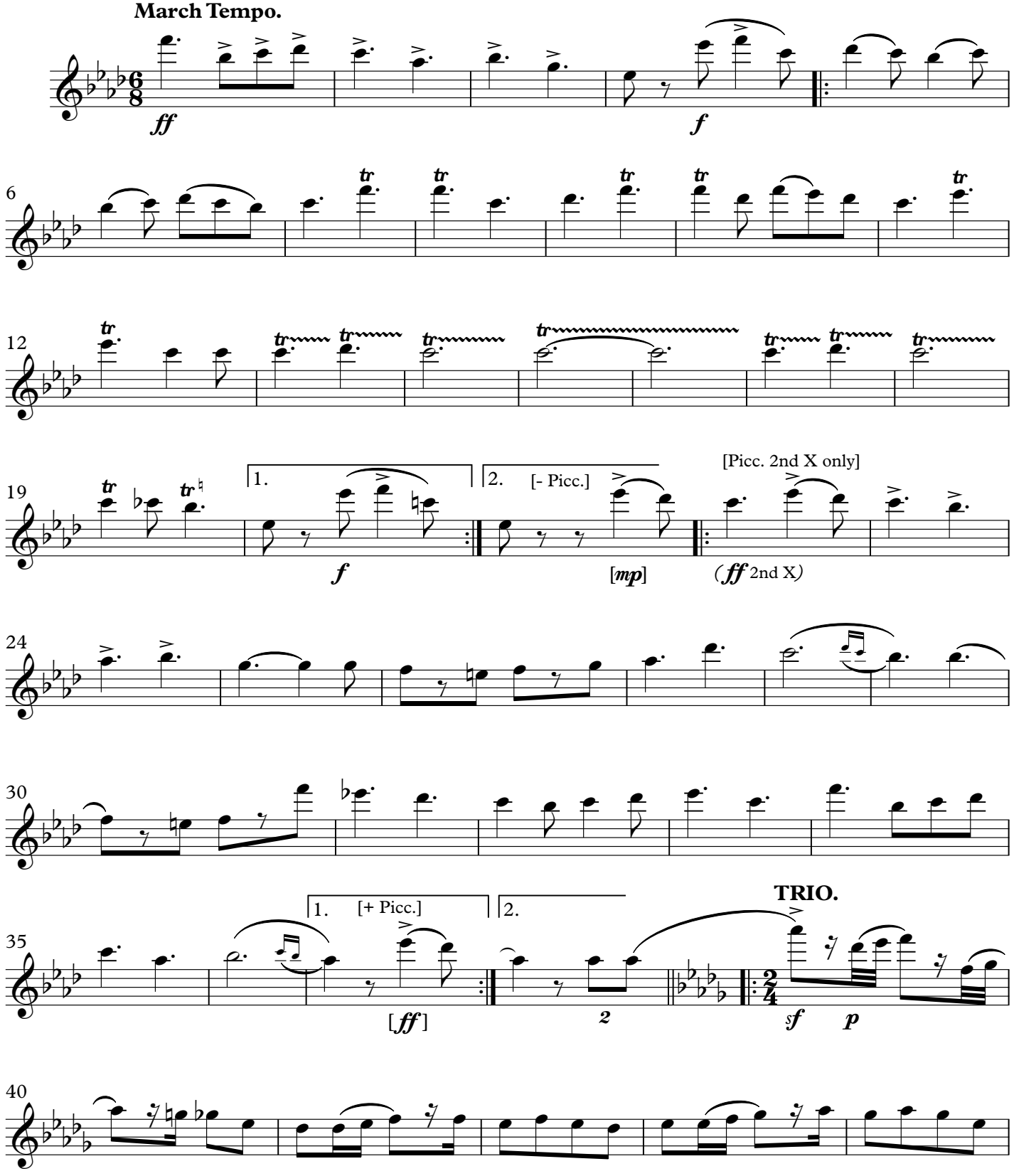
March

THE MAN BEHIND THE GUN

(1900)

Flute/Piccolo

JOHN PHILIP SOUSA



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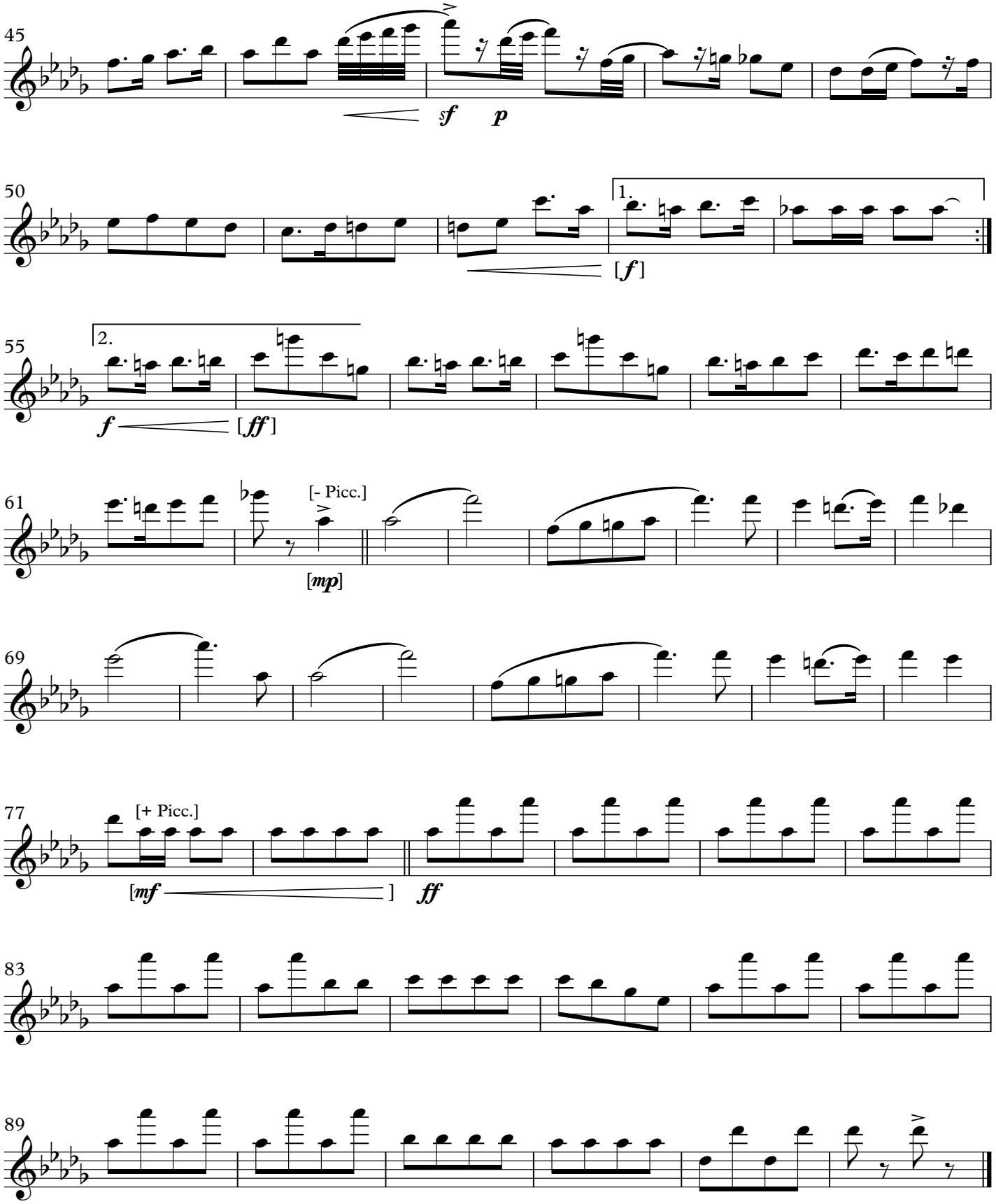
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55
2.
f
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61
[- Picc.]
[mp]
69
77
[+ Picc.]
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83
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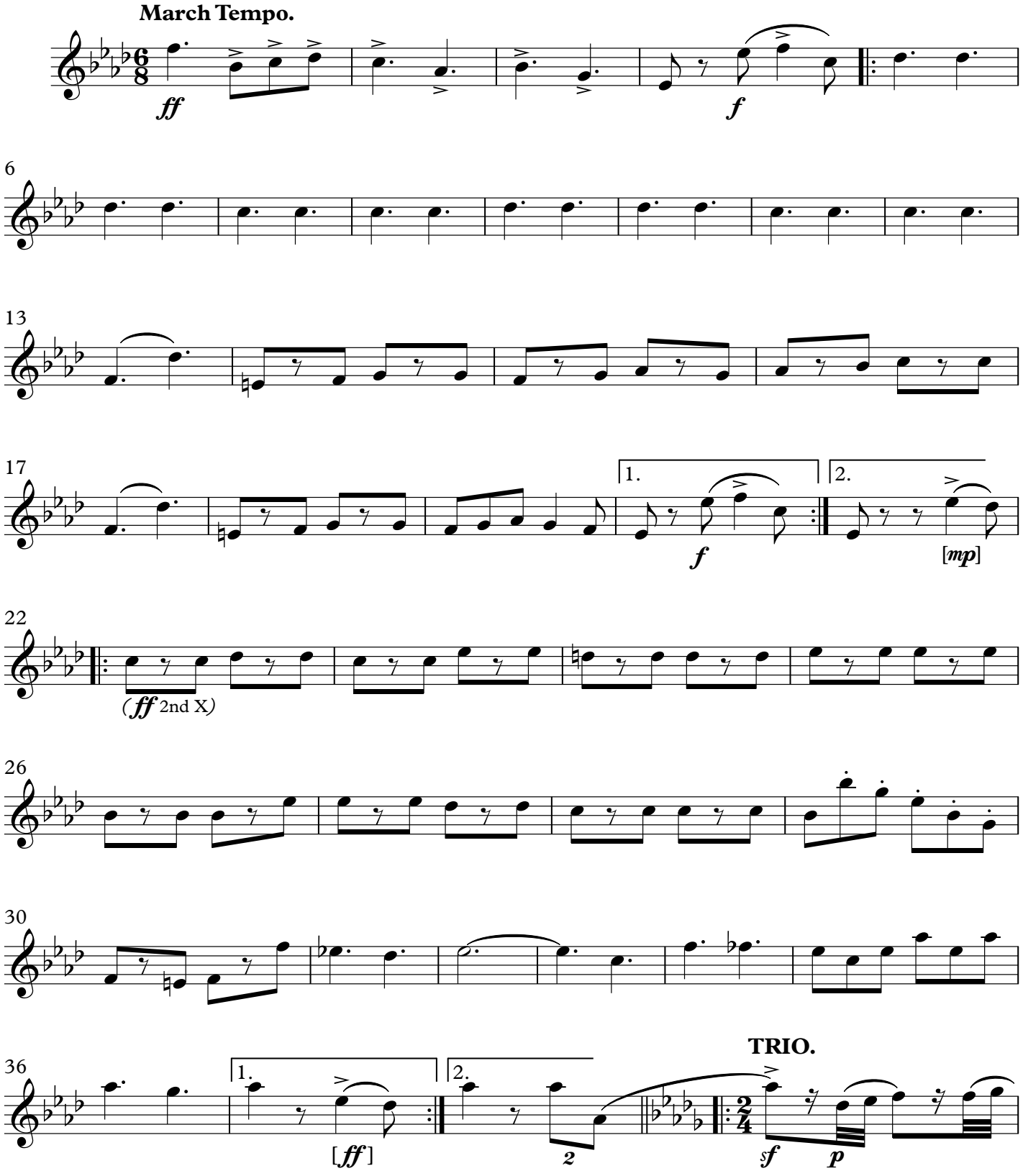
March

THE MAN BEHIND THE GUN

(1900)

1st Oboe

JOHN PHILIP SOUSA



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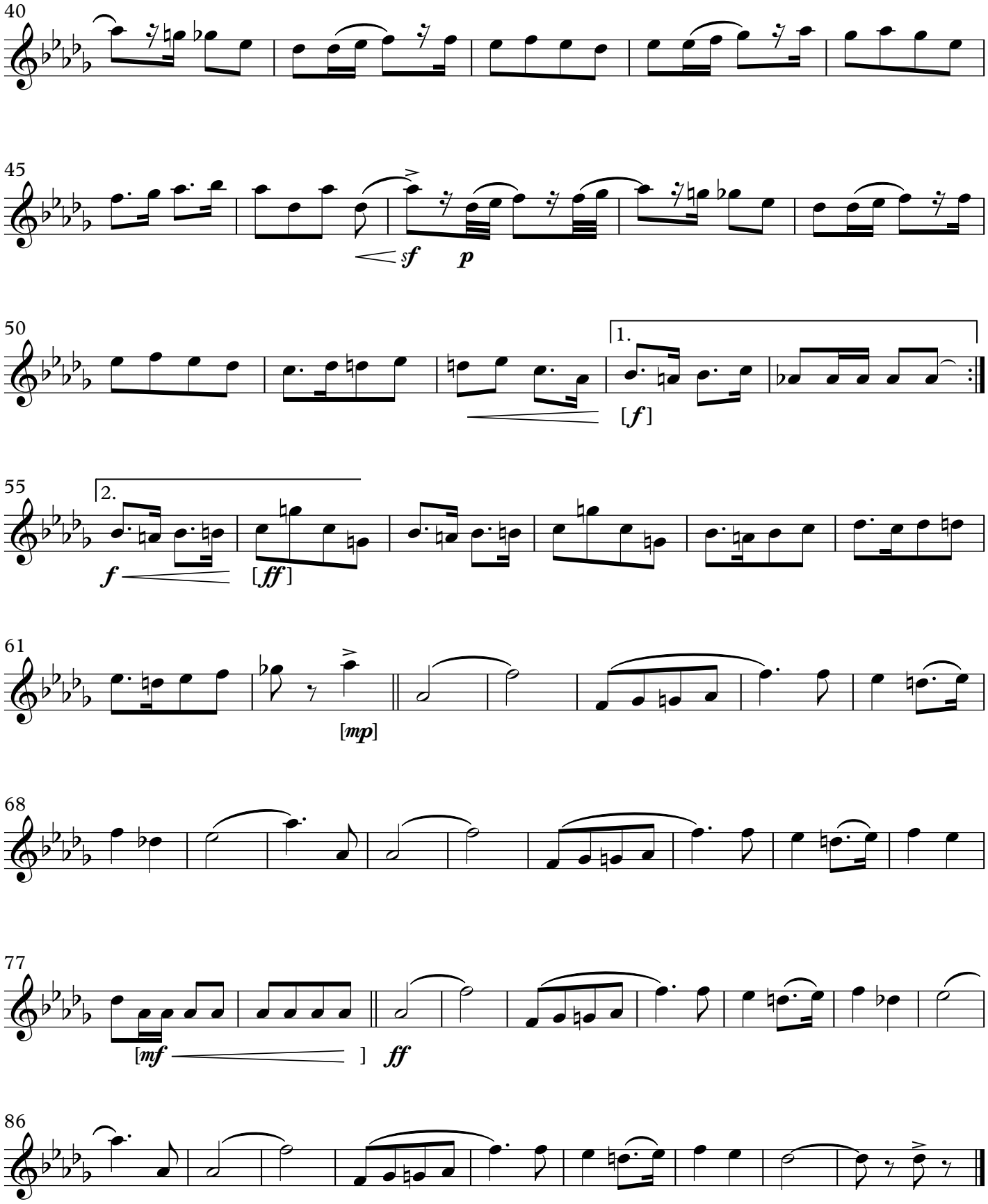
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86

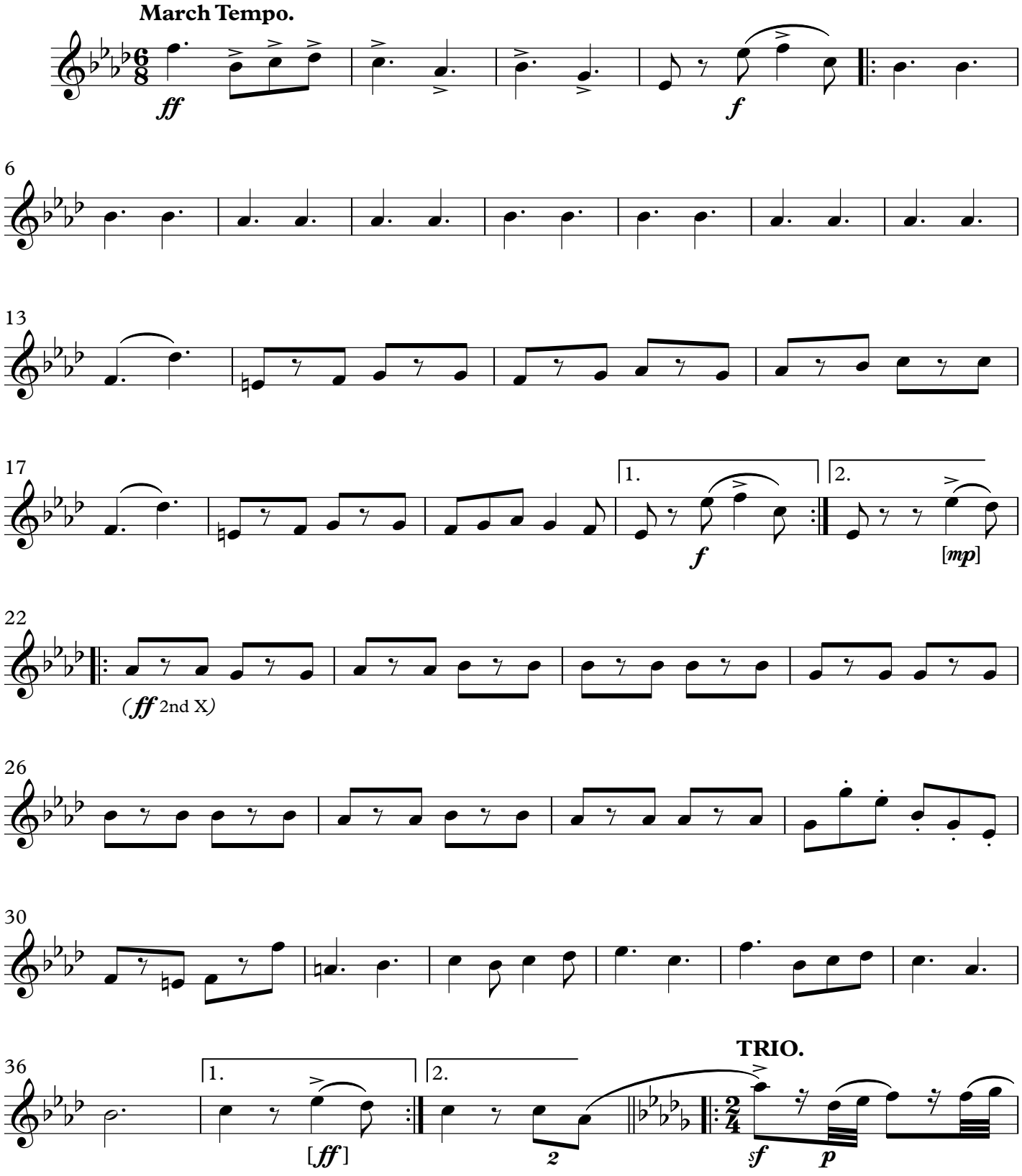
March

THE MAN BEHIND THE GUN

(1900)

2nd Oboe

JOHN PHILIP SOUSA



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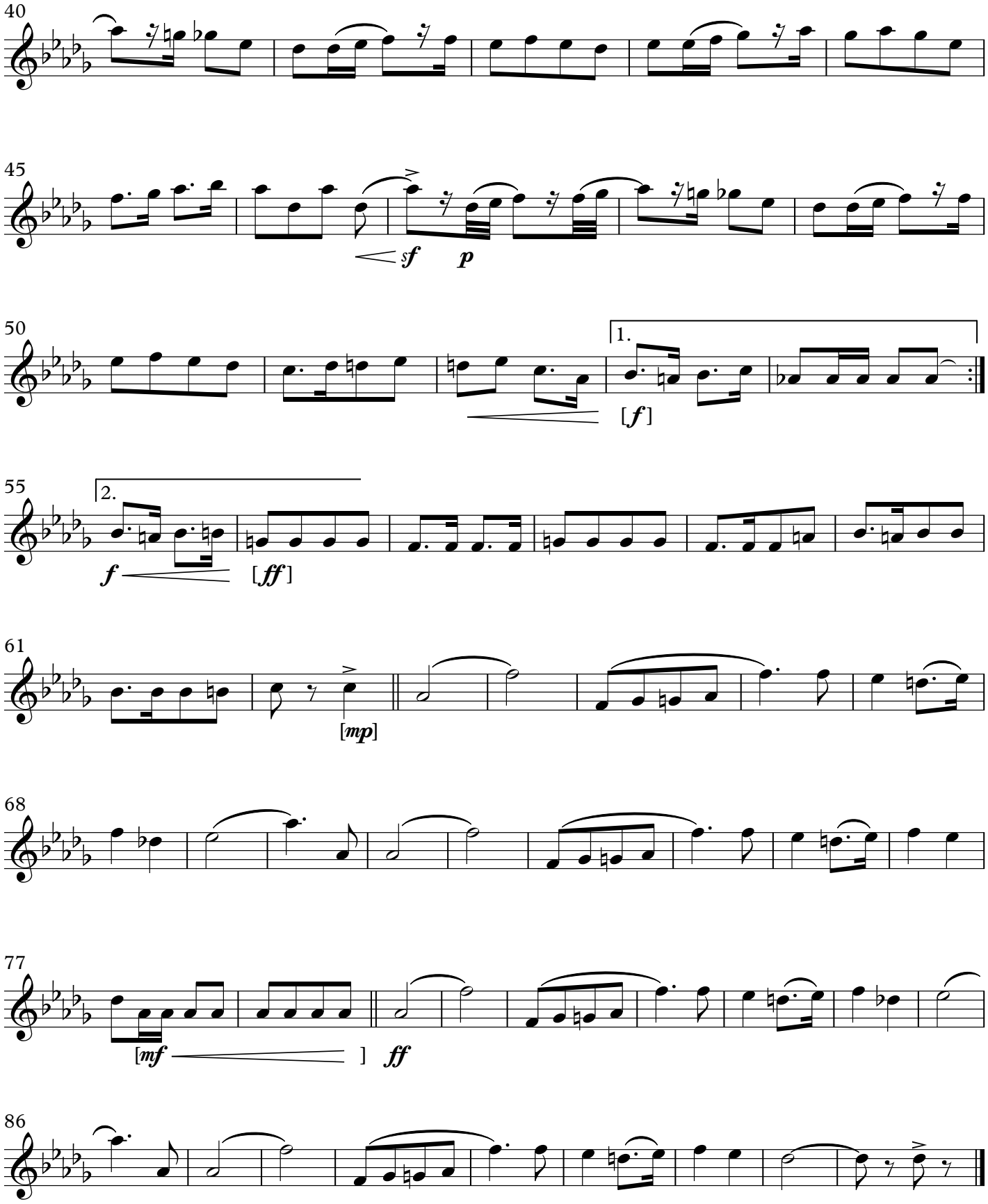
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86

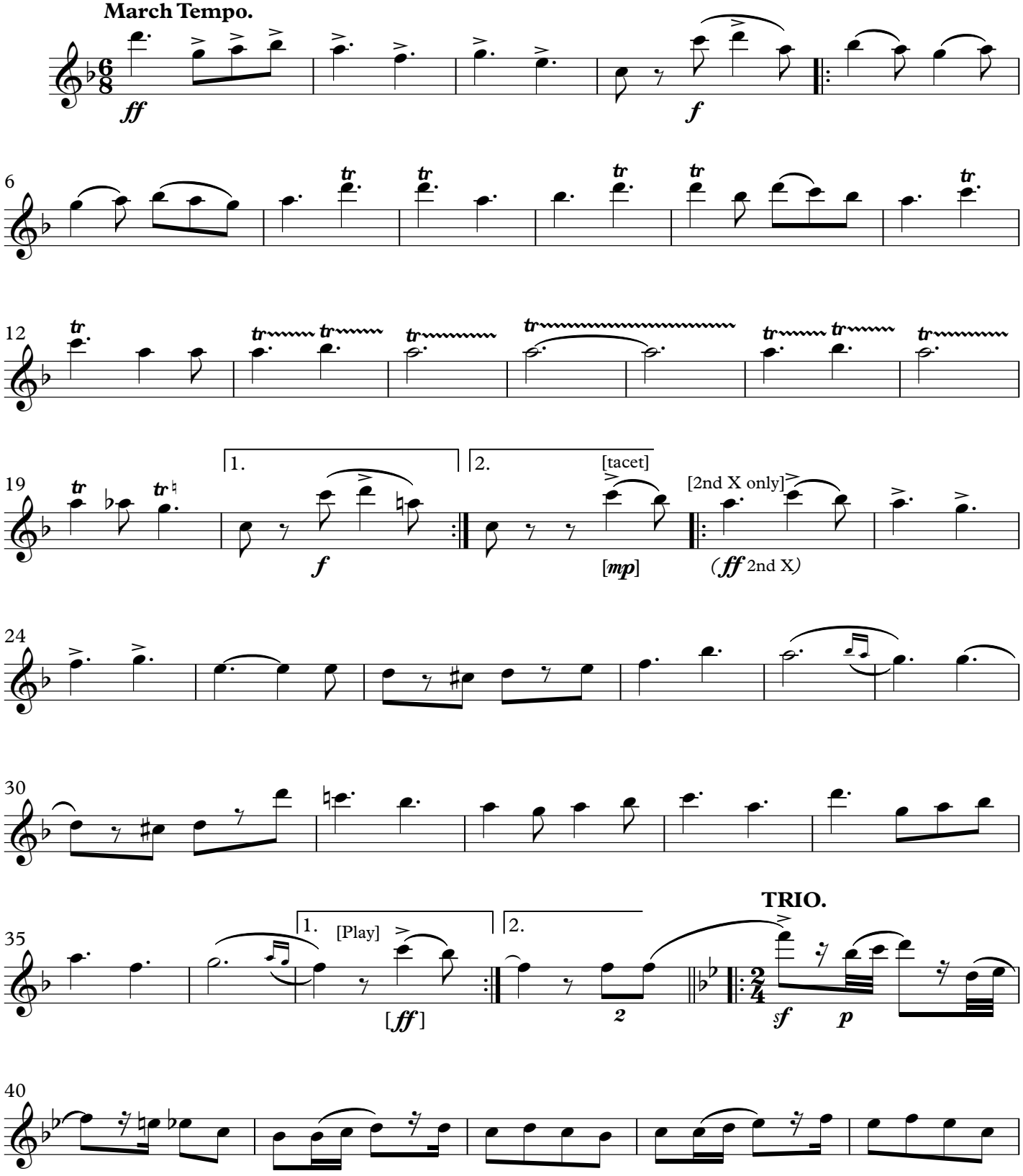
March

THE MAN BEHIND THE GUN

(1900)

E♭ Clarinet

JOHN PHILIP SOUSA



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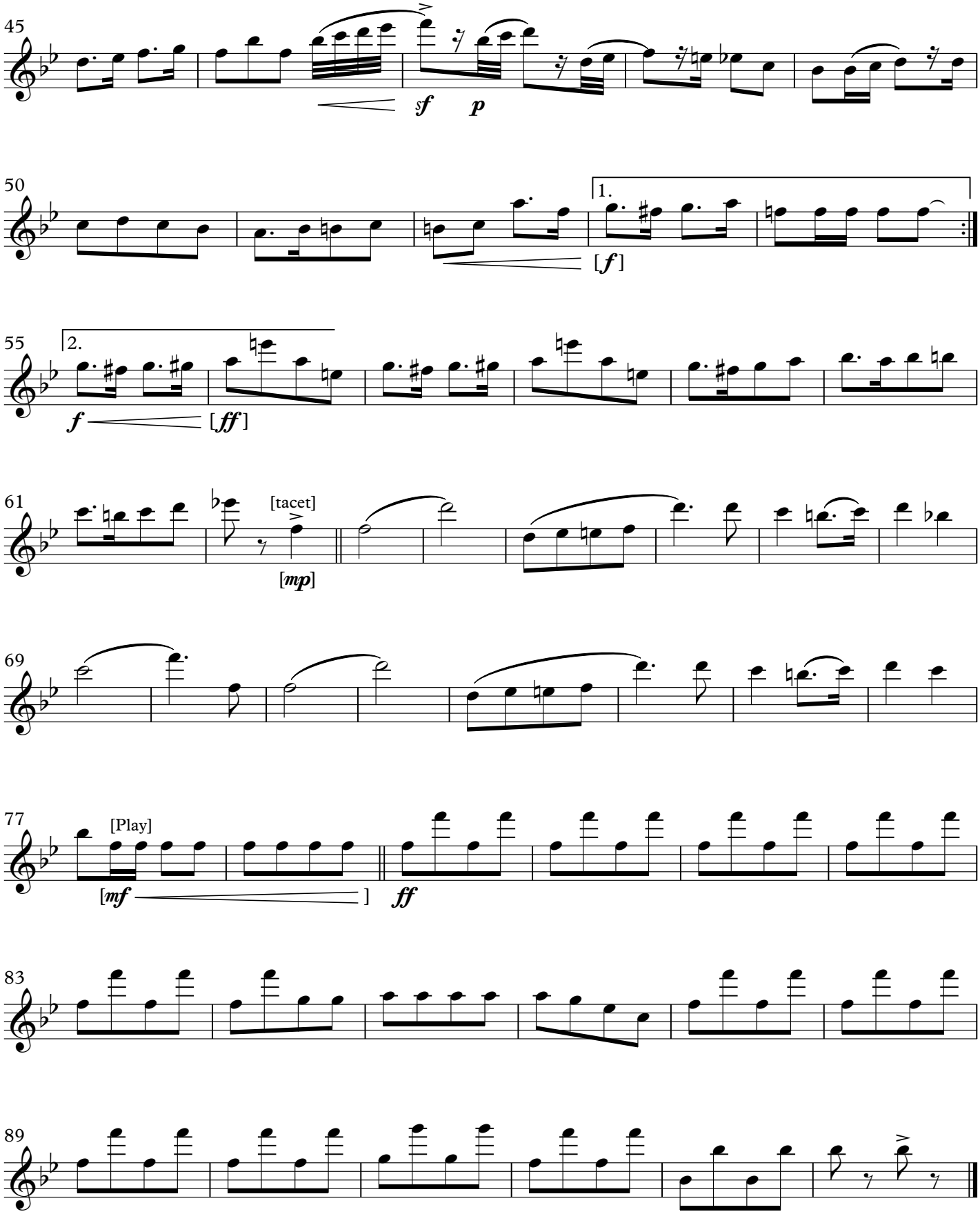
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69
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83
89

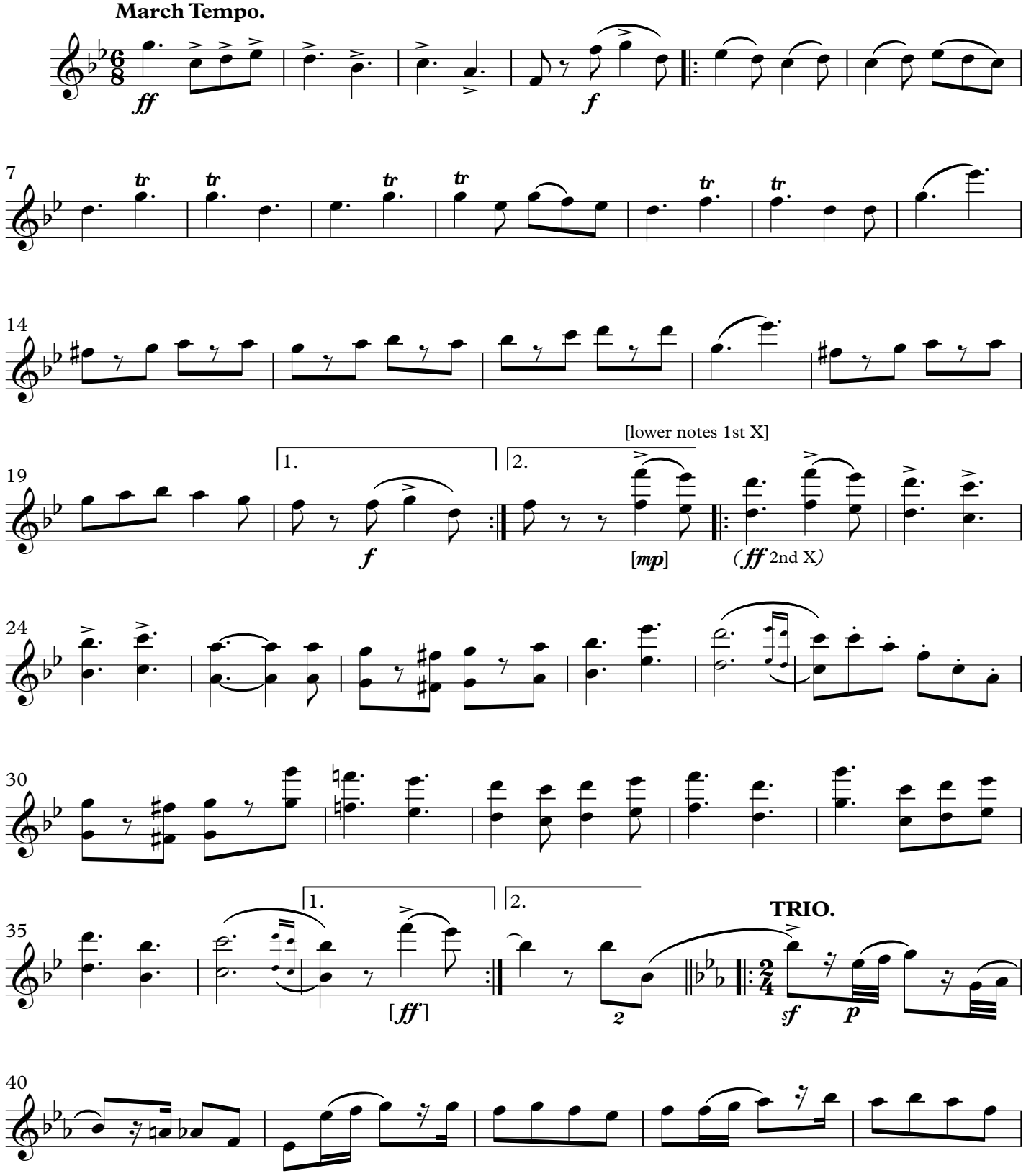
March

THE MAN BEHIND THE GUN

(1900)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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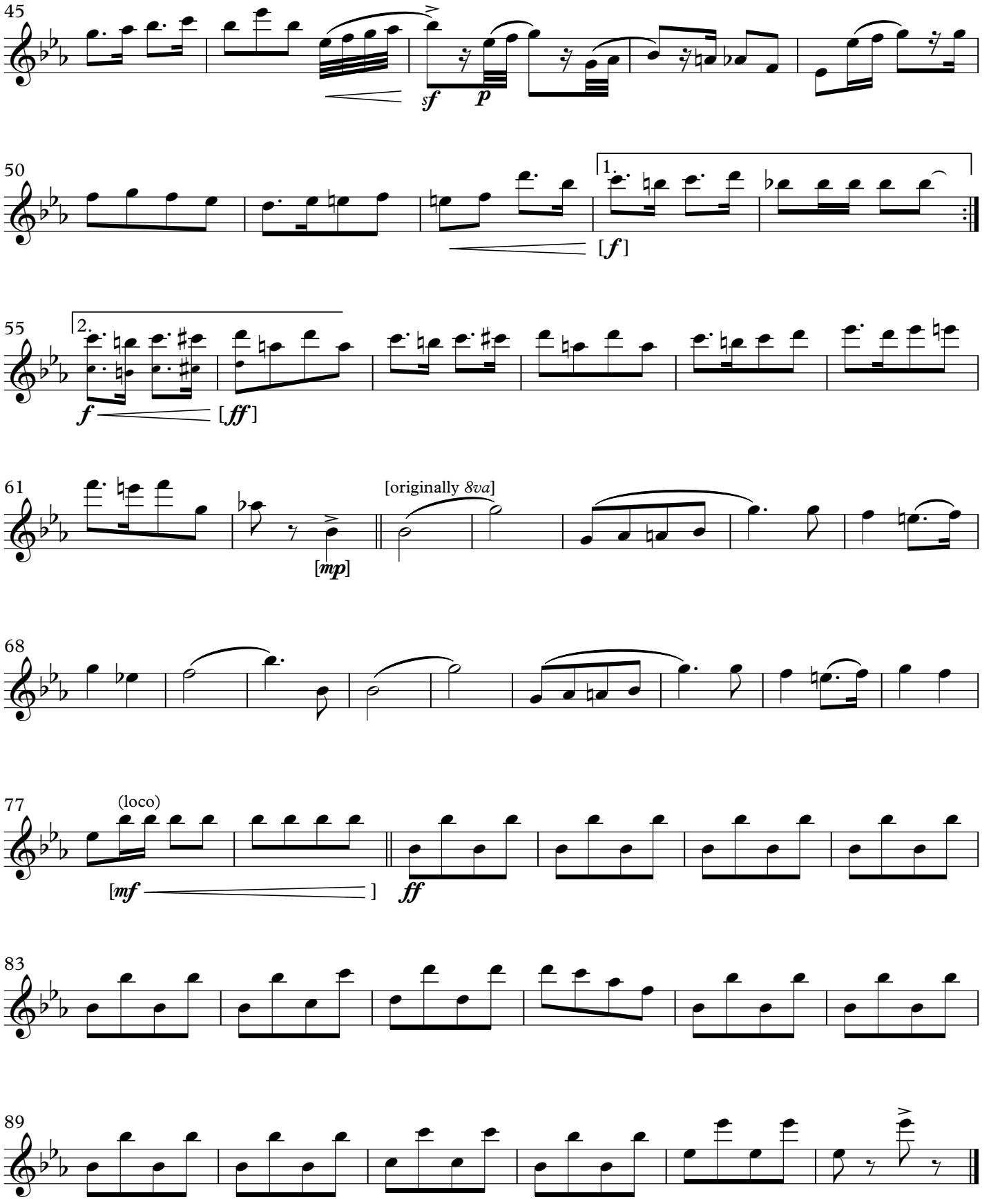
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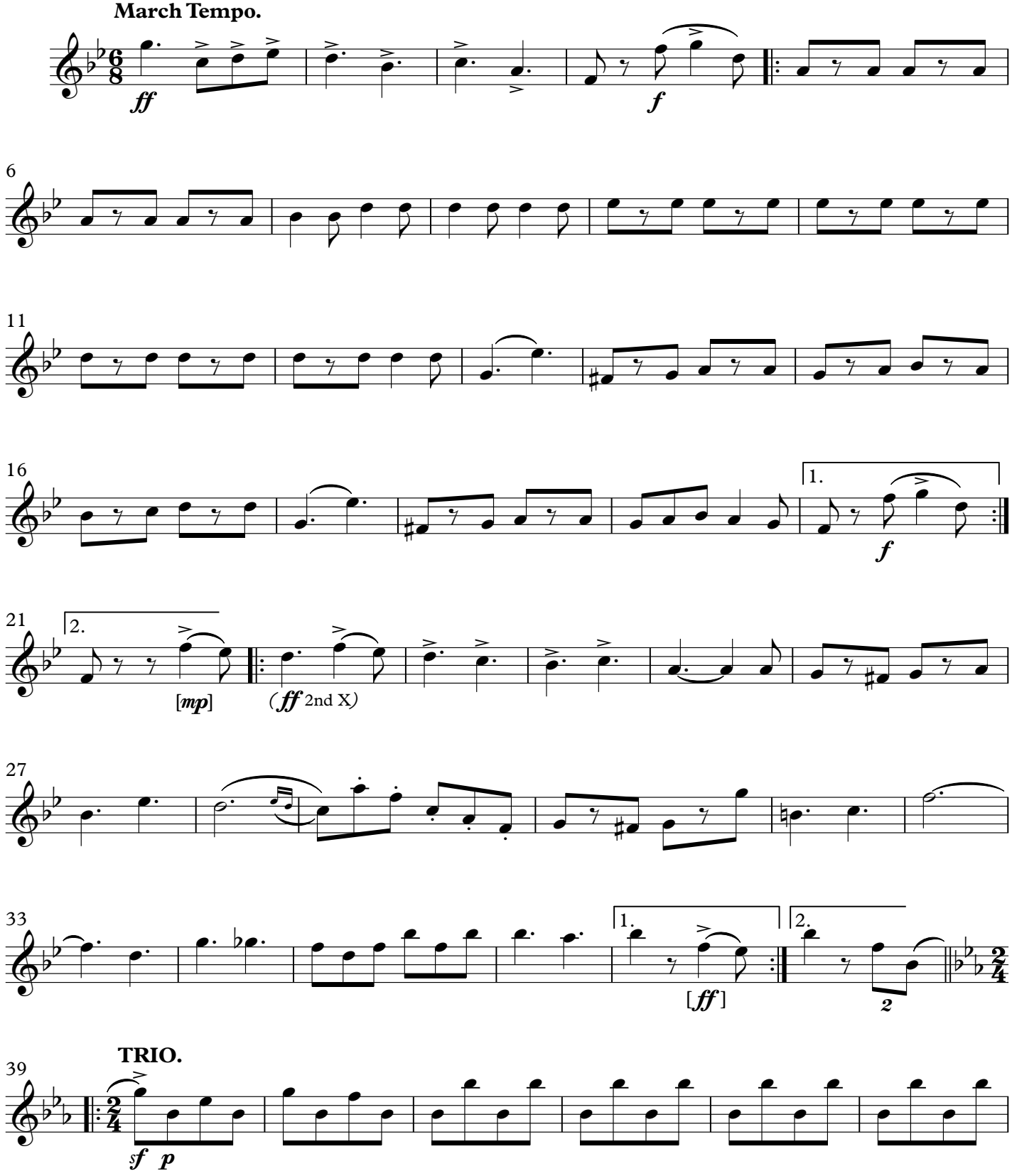
March

THE MAN BEHIND THE GUN

(1900)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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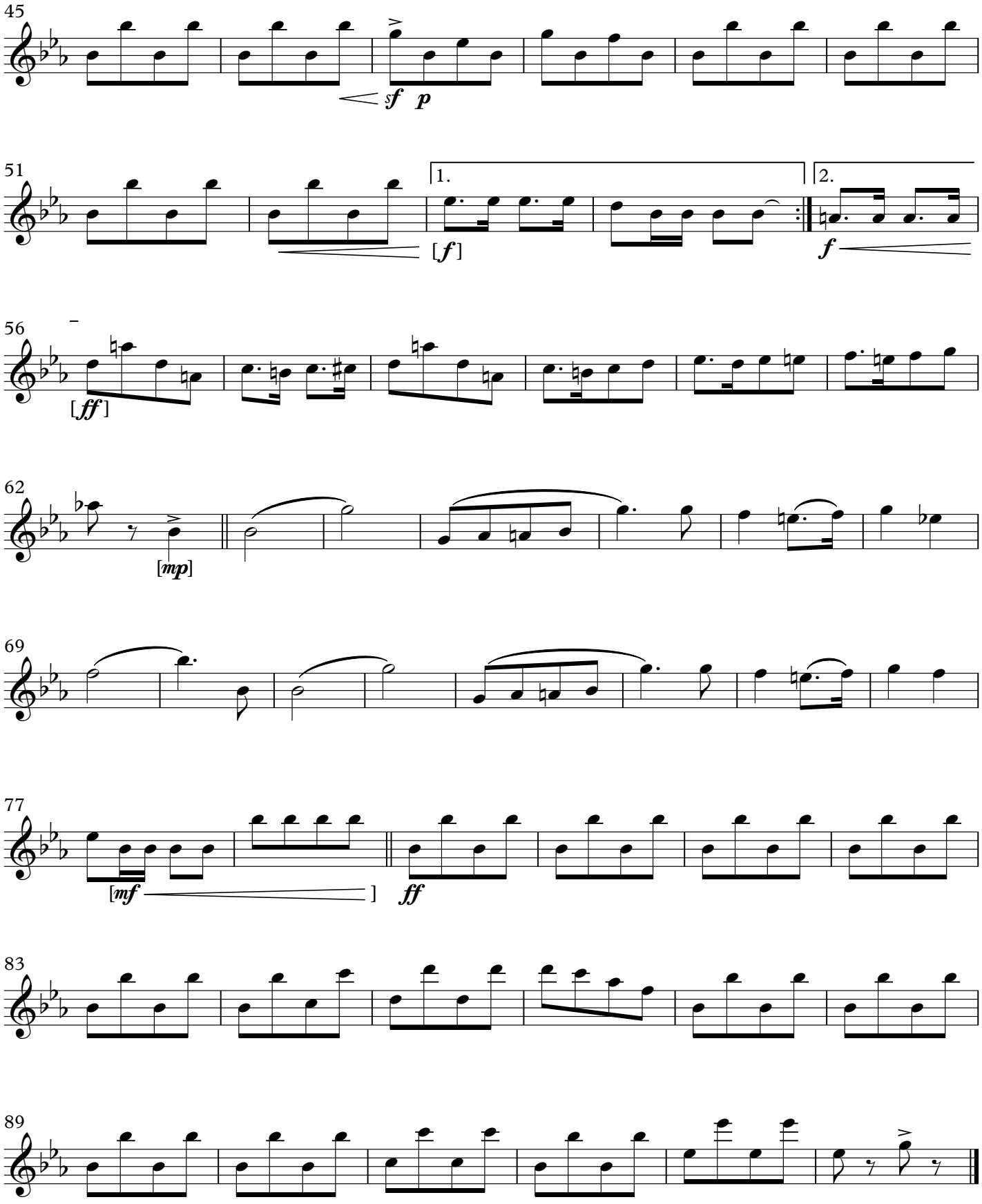
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[ff]
62
[mp]
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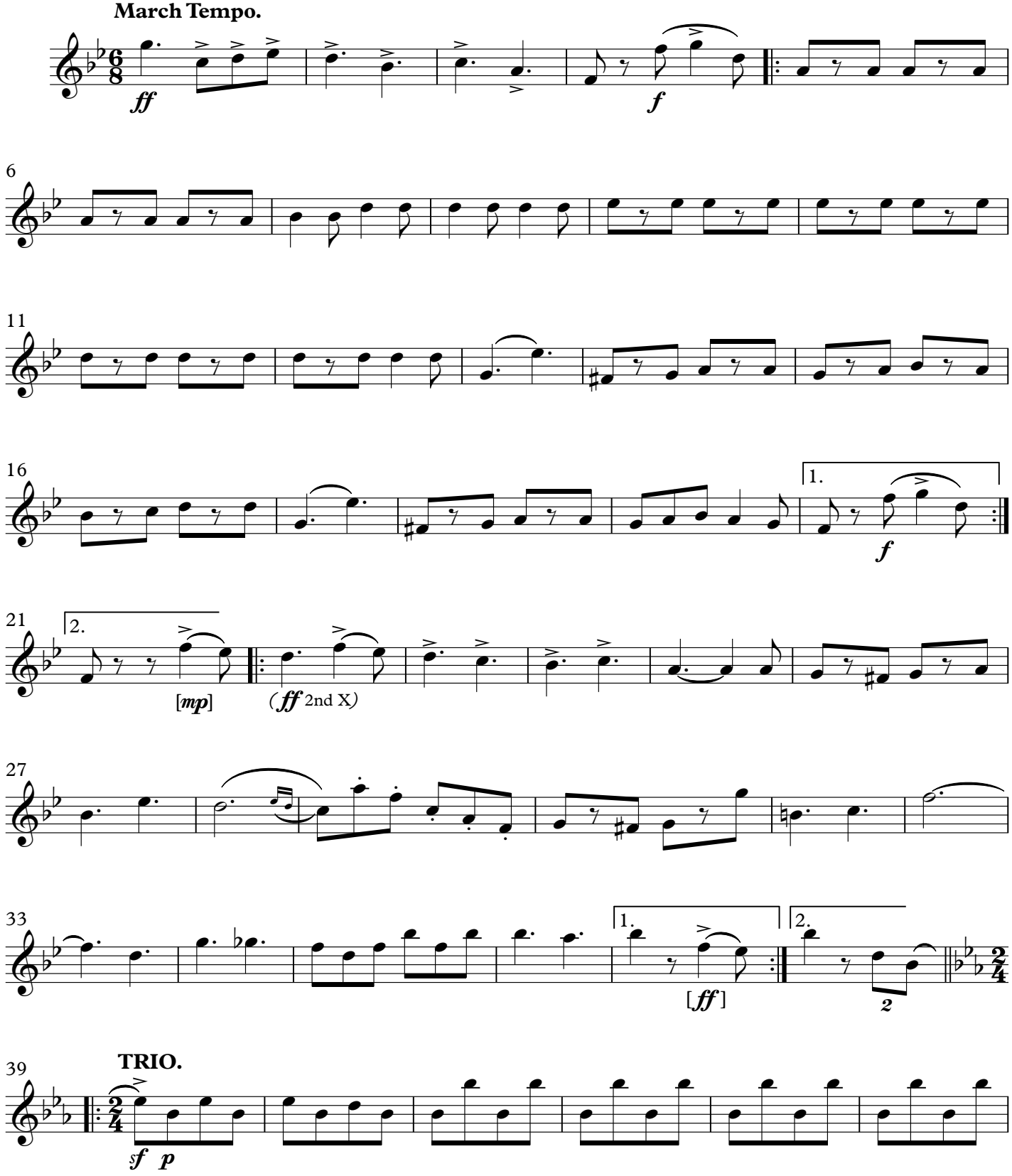
March

THE MAN BEHIND THE GUN

(1900)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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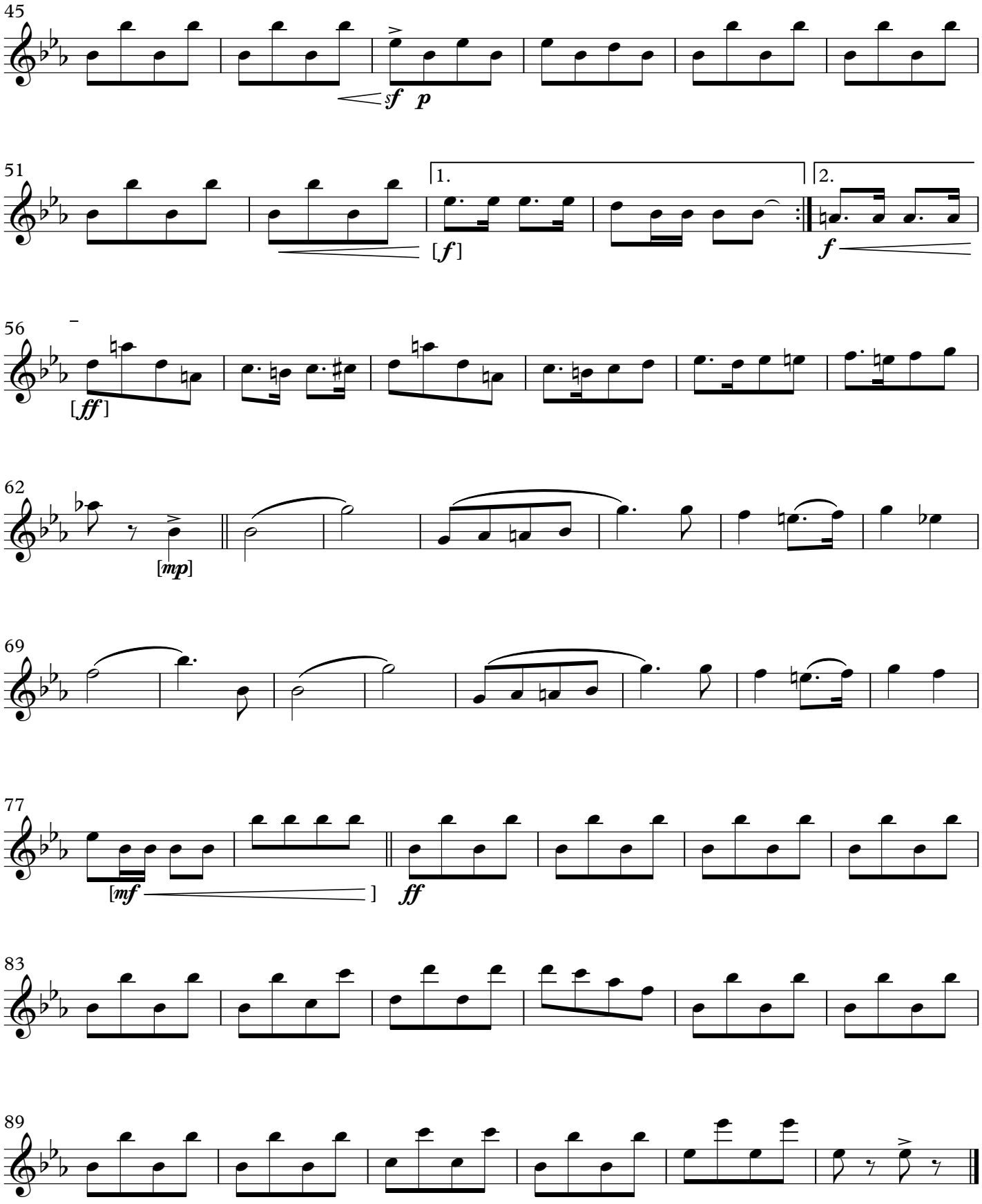
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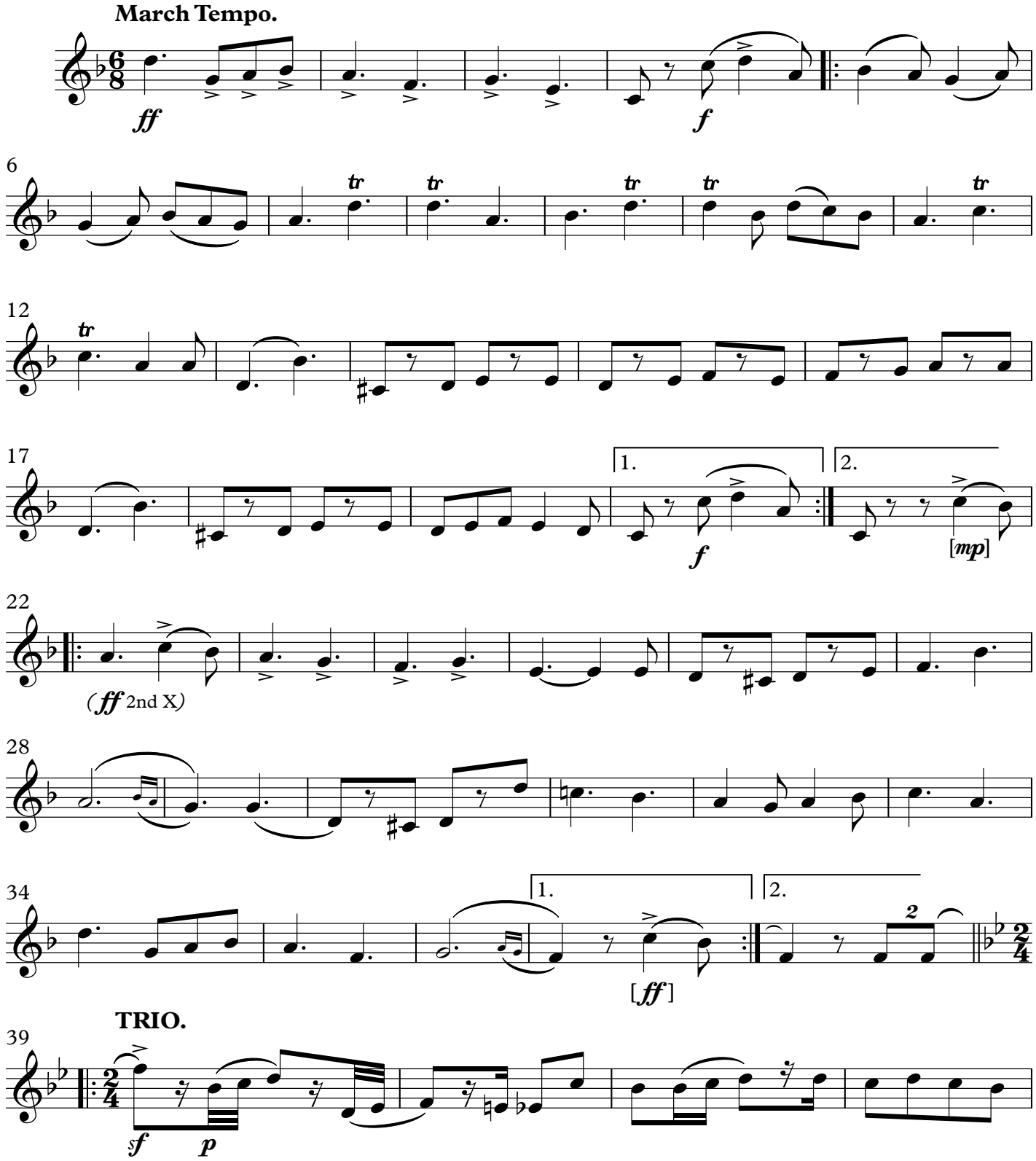
March

THE MAN BEHIND THE GUN

(1900)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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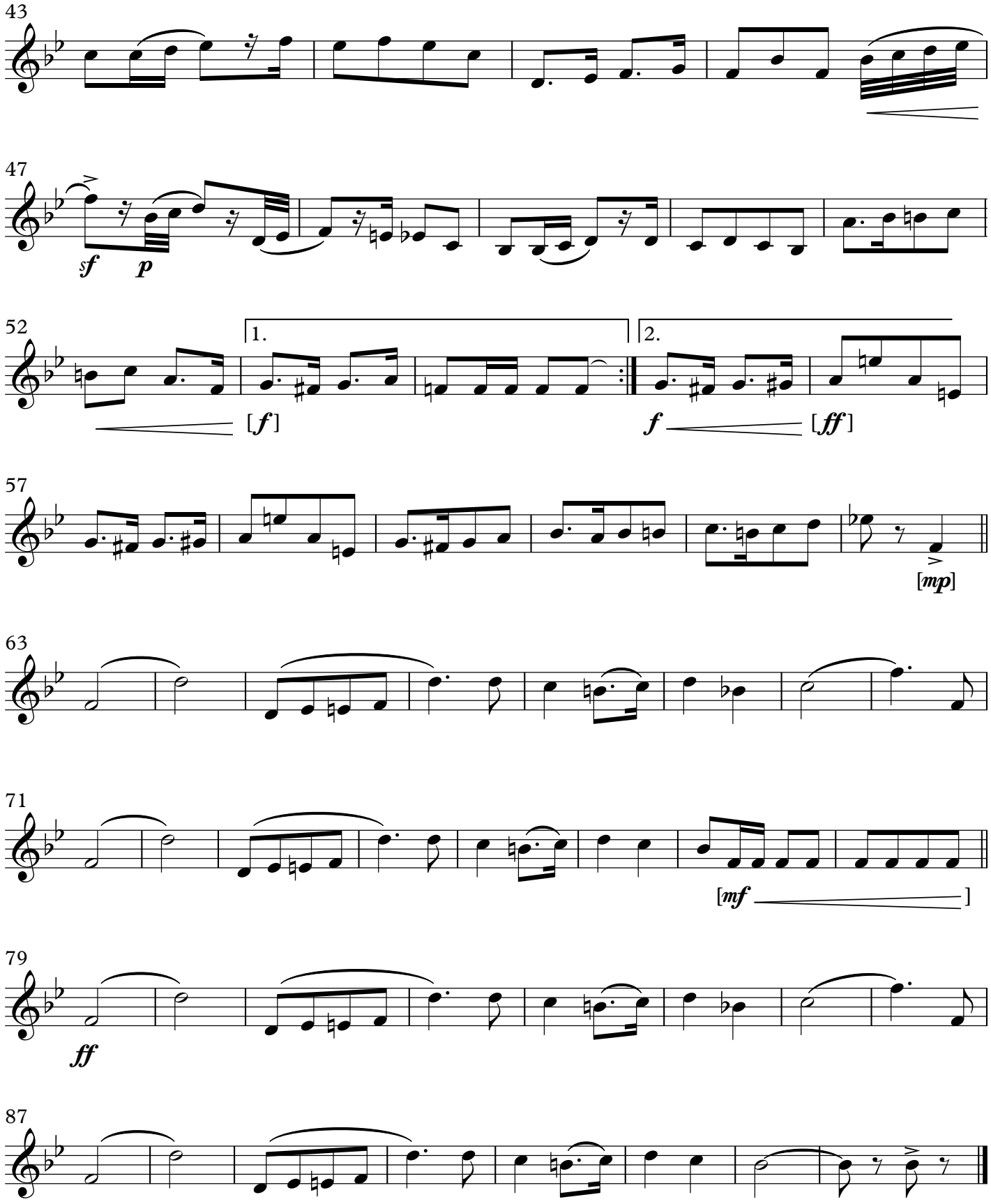
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87

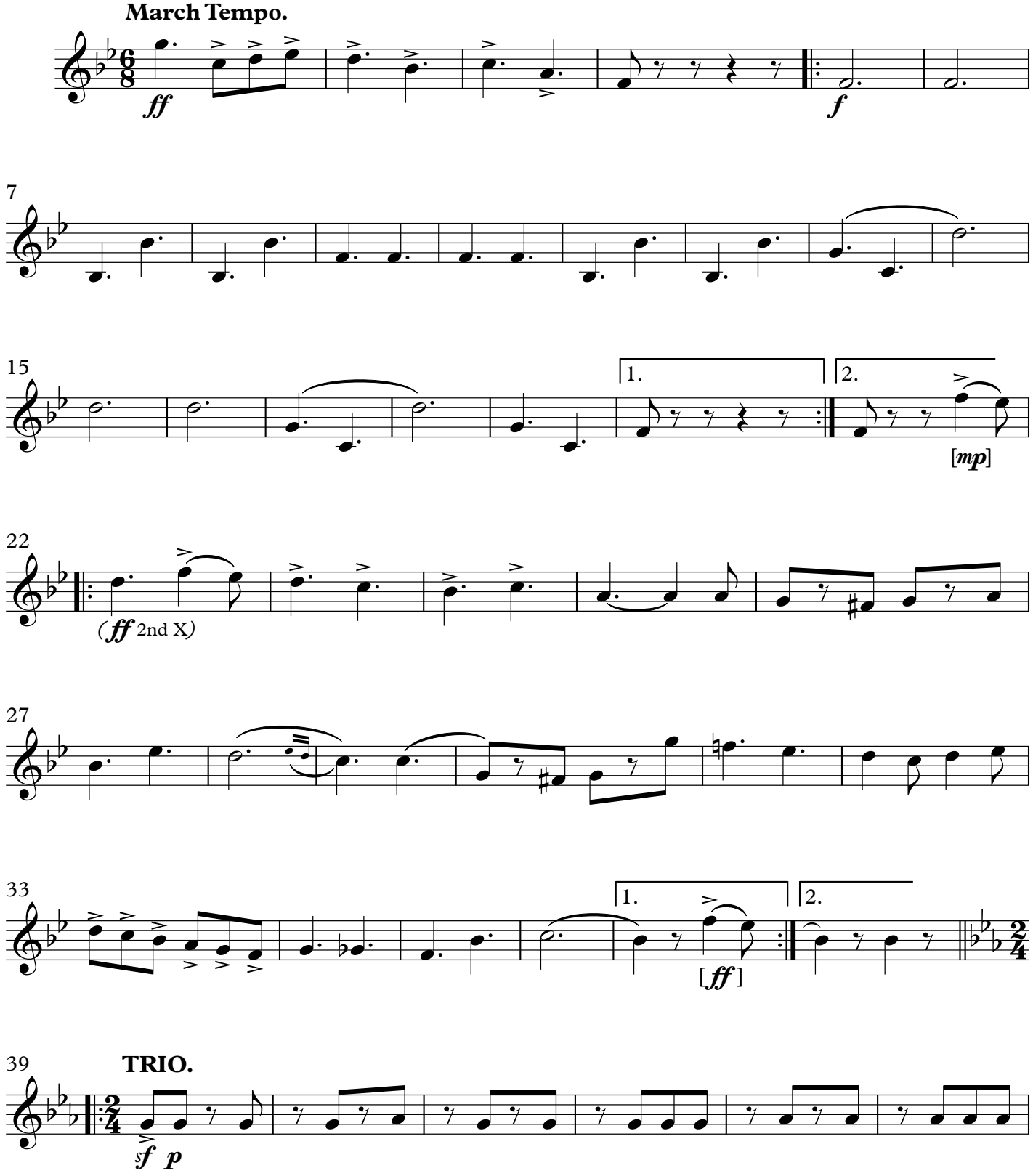
March

THE MAN BEHIND THE GUN

(1900)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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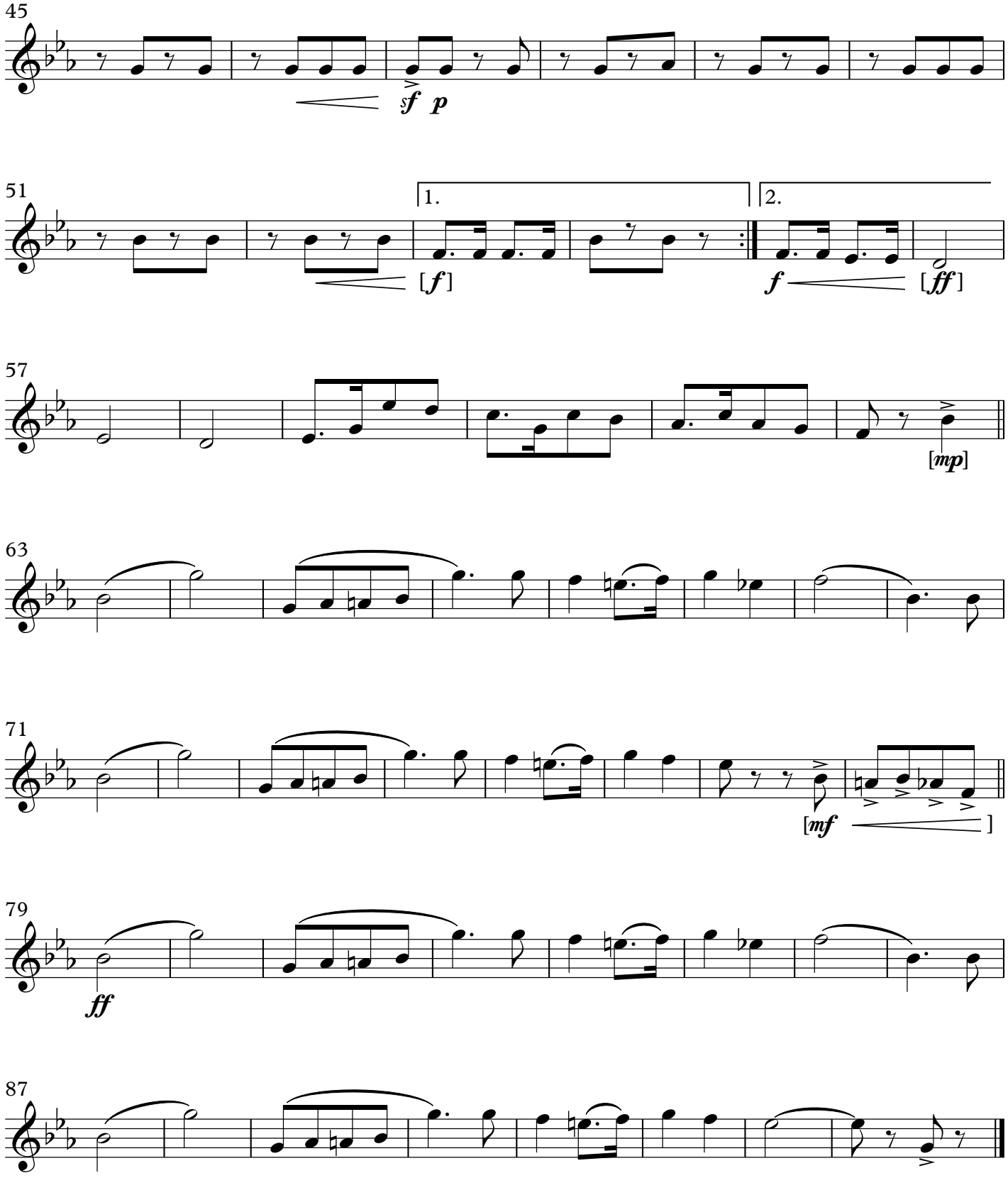
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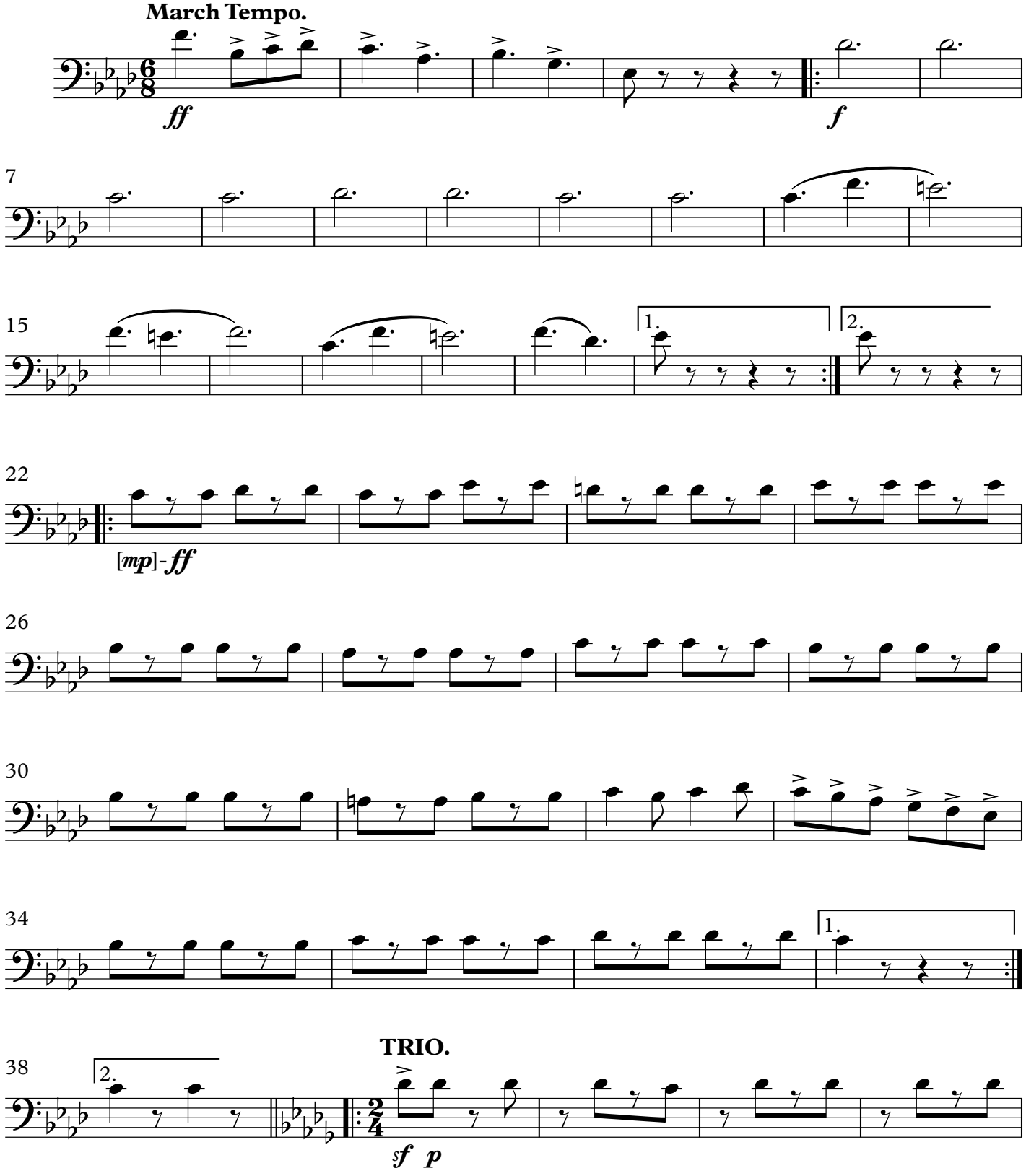
March

THE MAN BEHIND THE GUN

(1900)

1st Bassoon

JOHN PHILIP SOUSA



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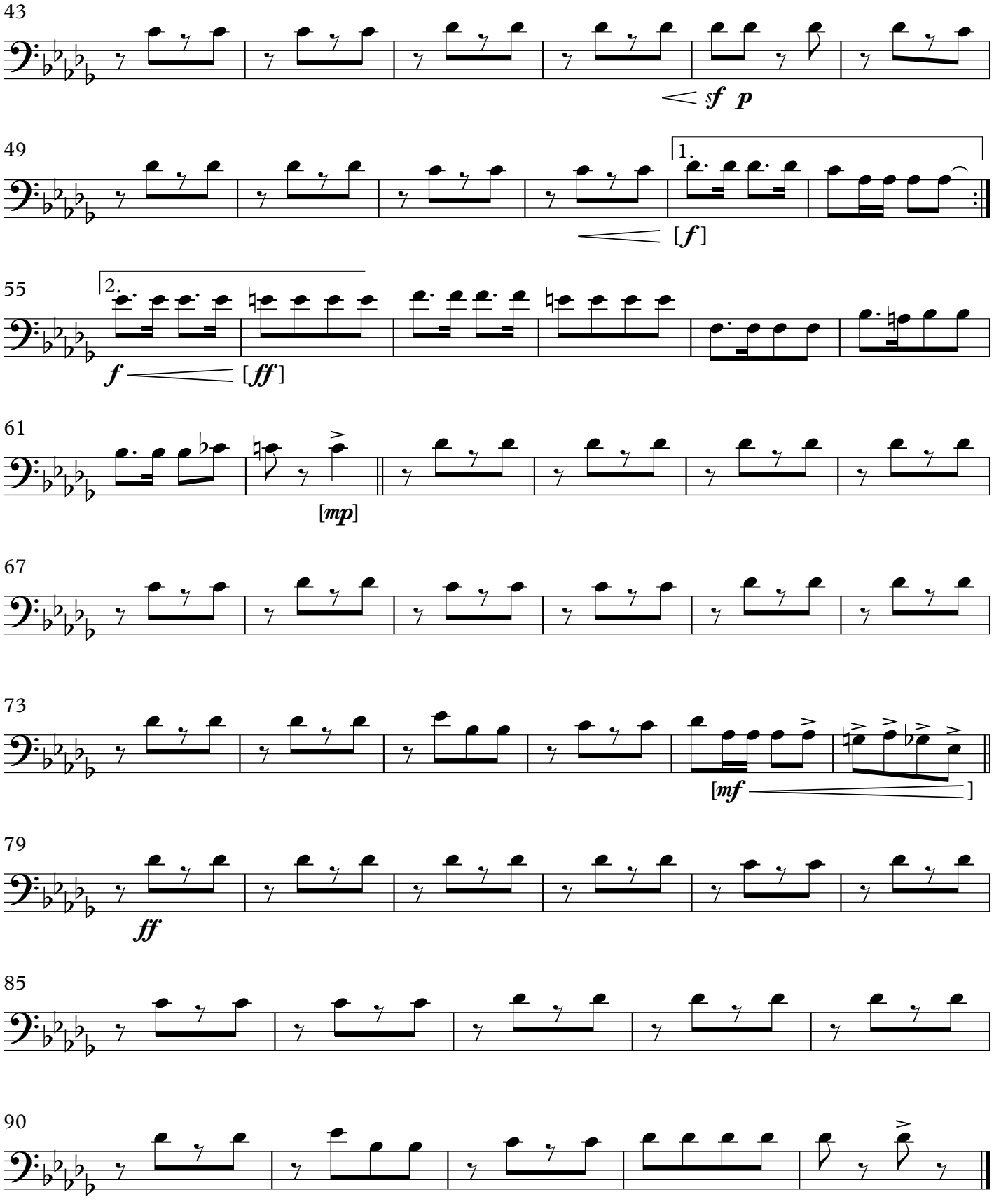
43
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49
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55
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[ff]
61
[mp]
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73
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79
ff
85
90

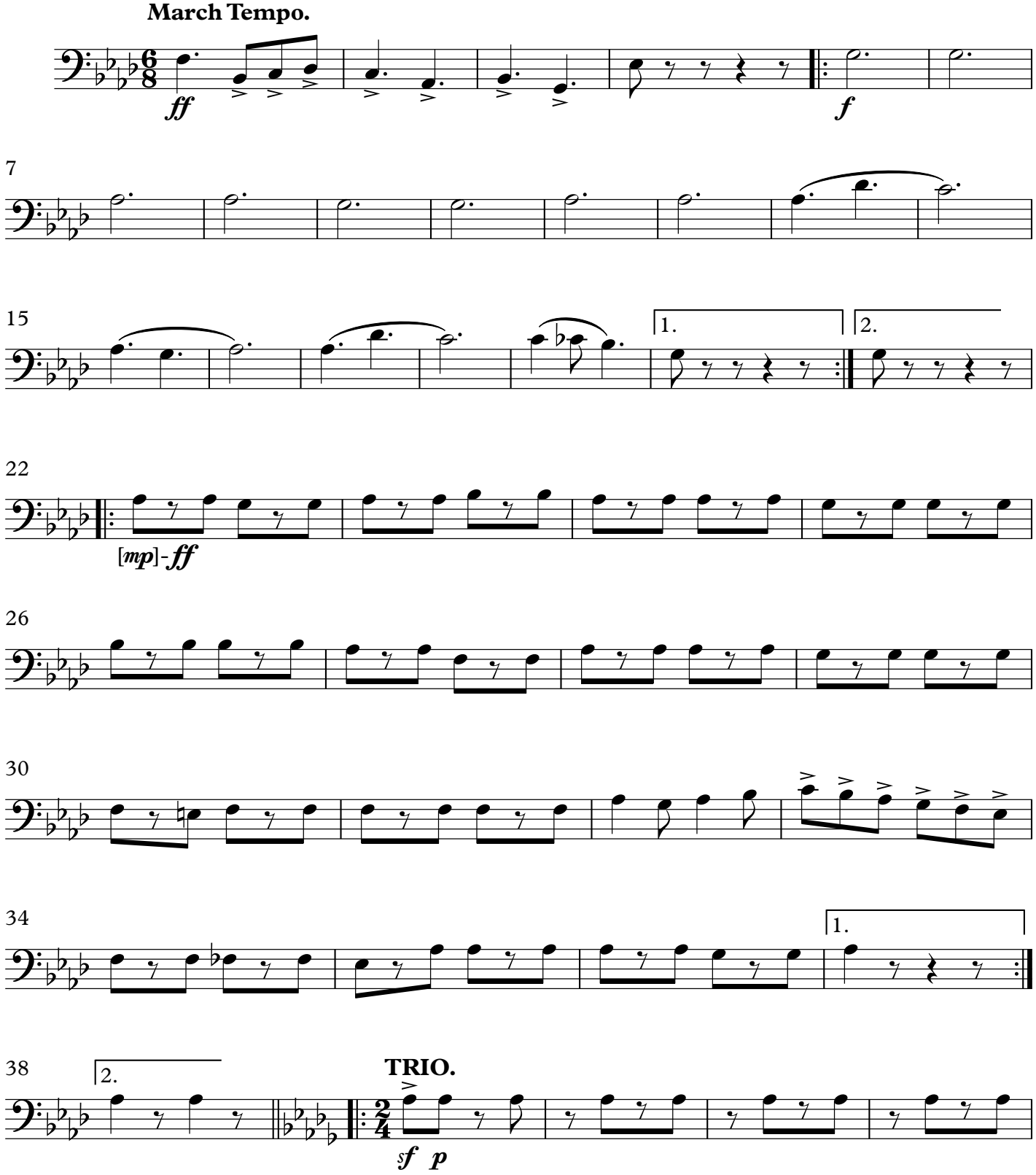
March

THE MAN BEHIND THE GUN

(1900)

2nd Bassoon

JOHN PHILIP SOUSA



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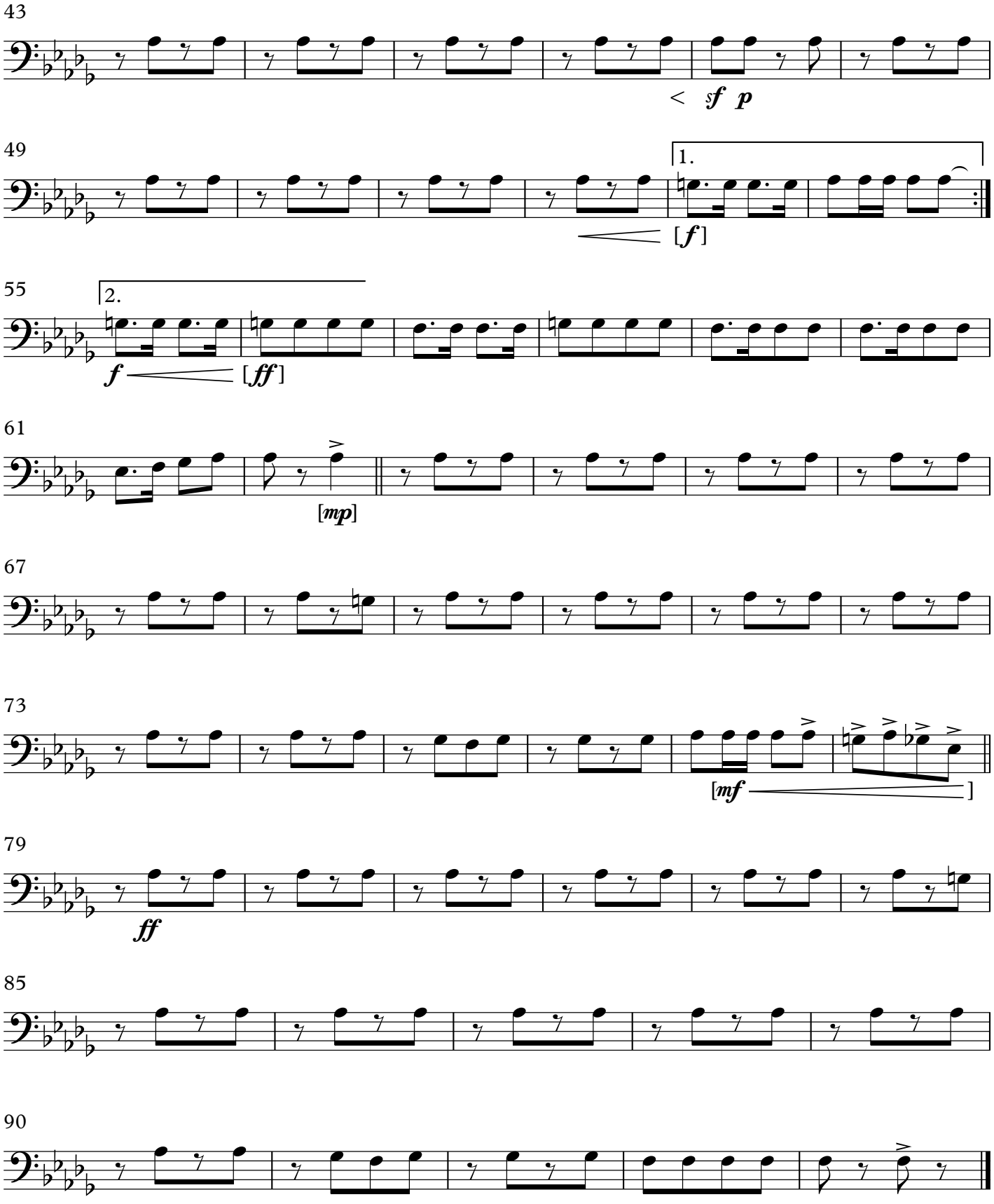
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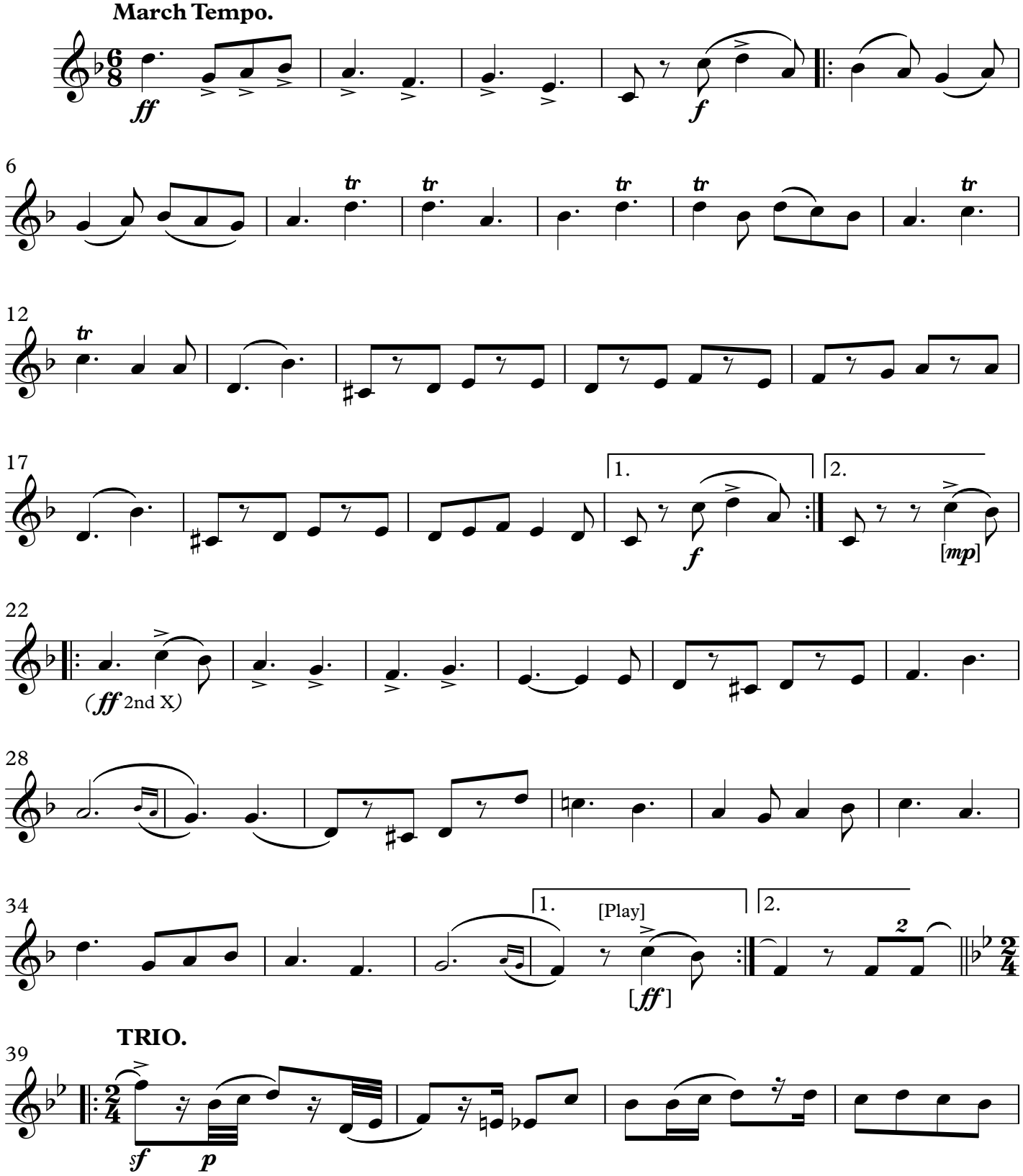
March

THE MAN BEHIND THE GUN

(1900)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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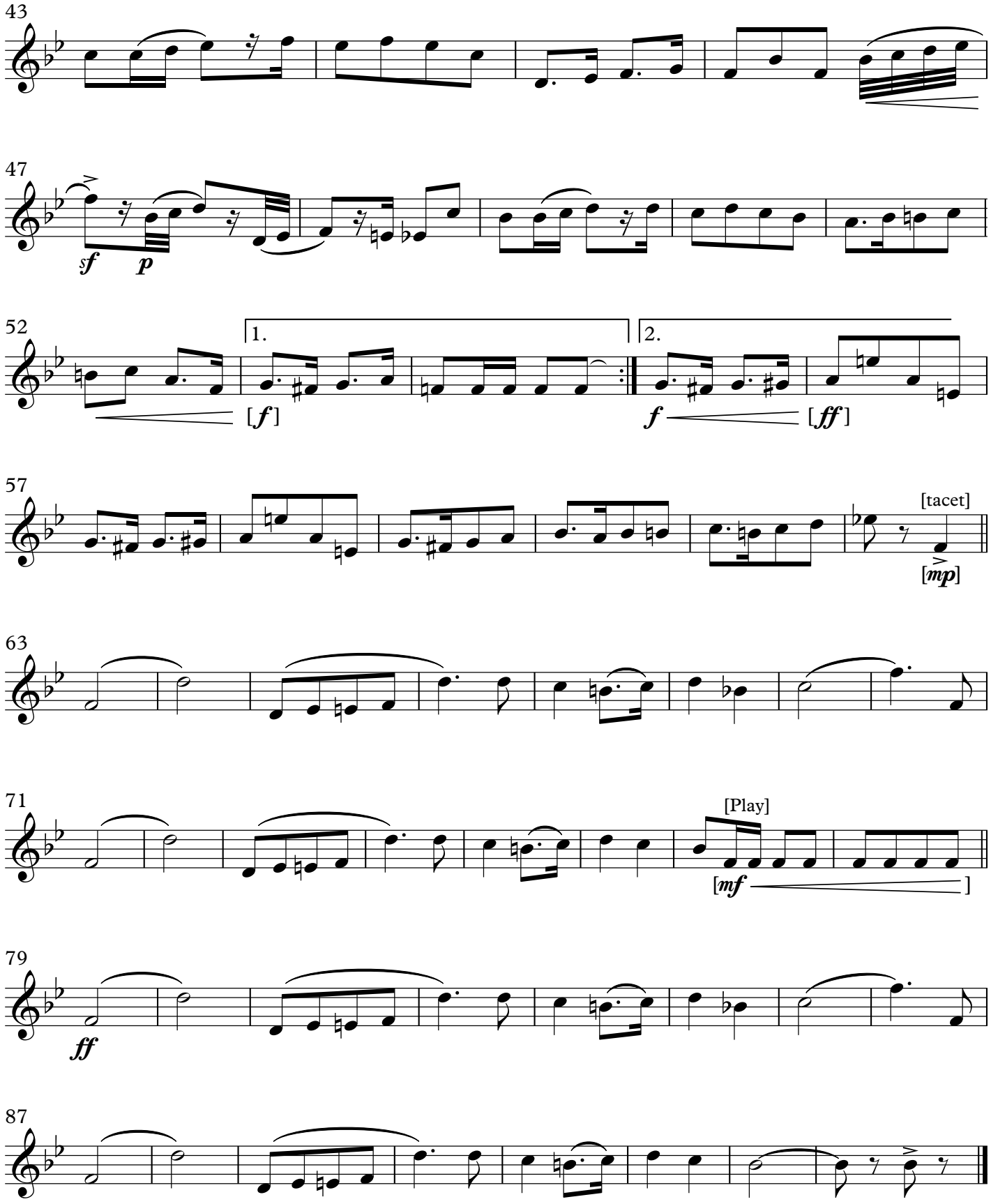
43
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sf
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[ff]
57
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63
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[Play]
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87

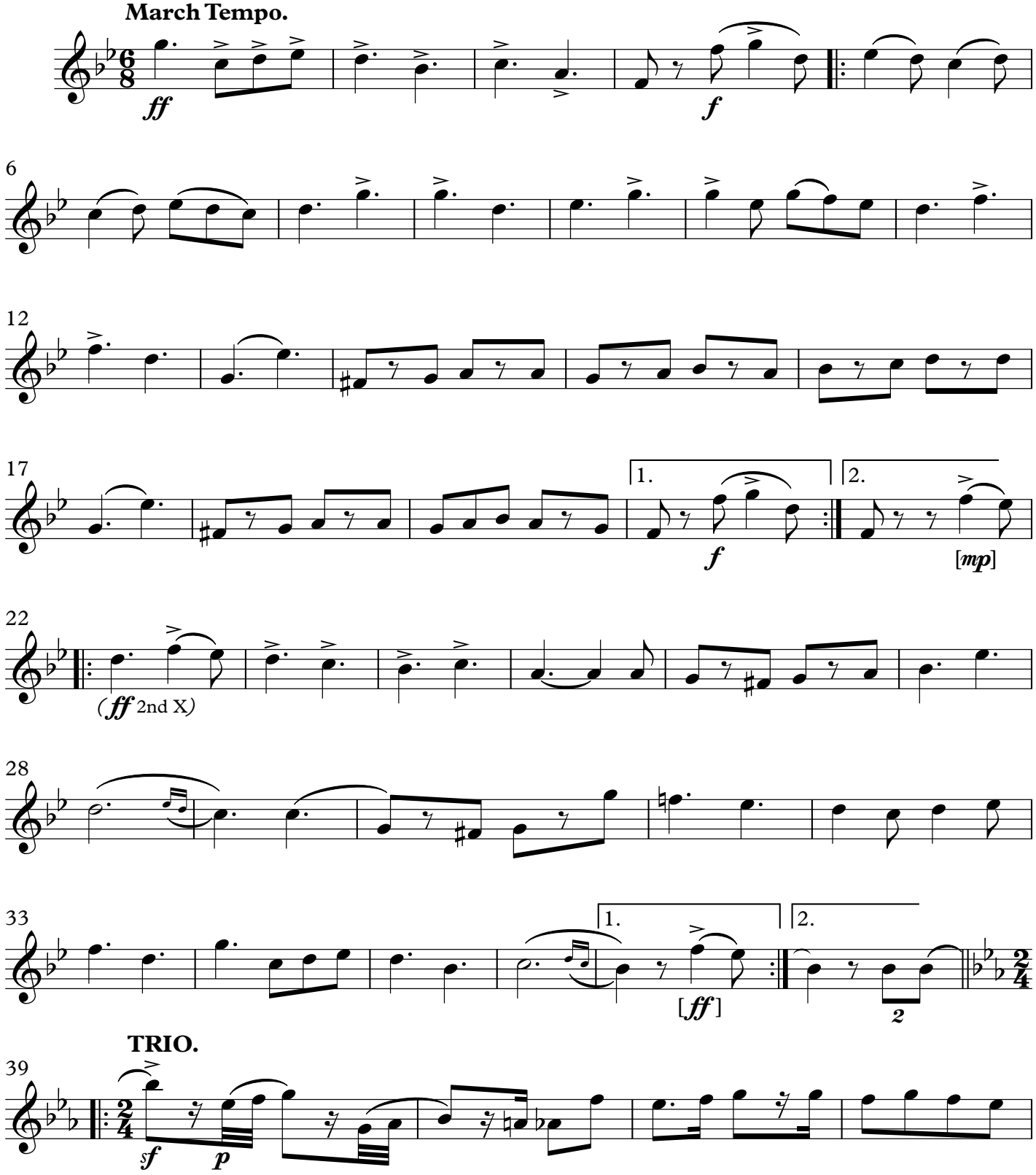
March

THE MAN BEHIND THE GUN

(1900)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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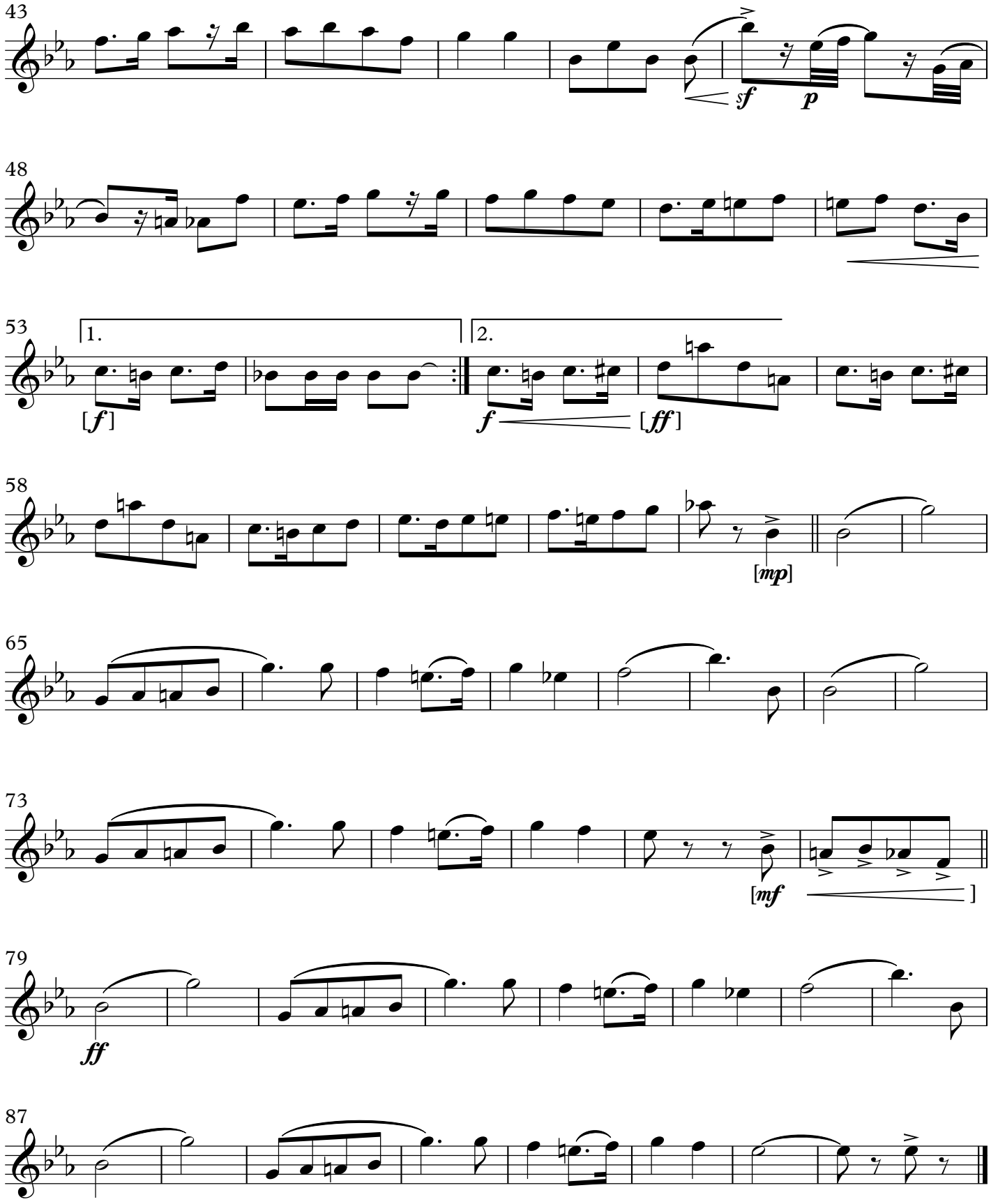
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March

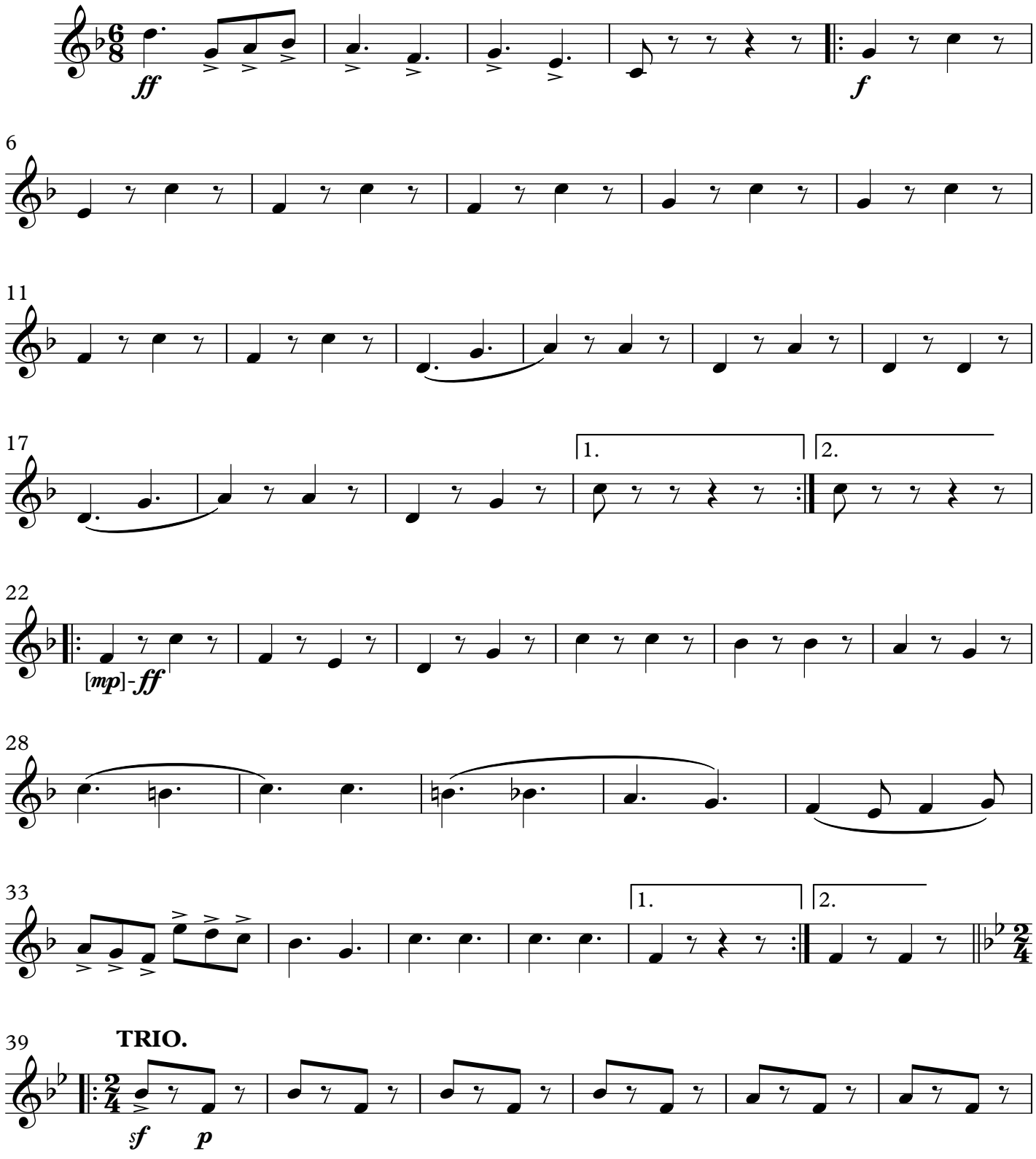
THE MAN BEHIND THE GUN

(1900)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.



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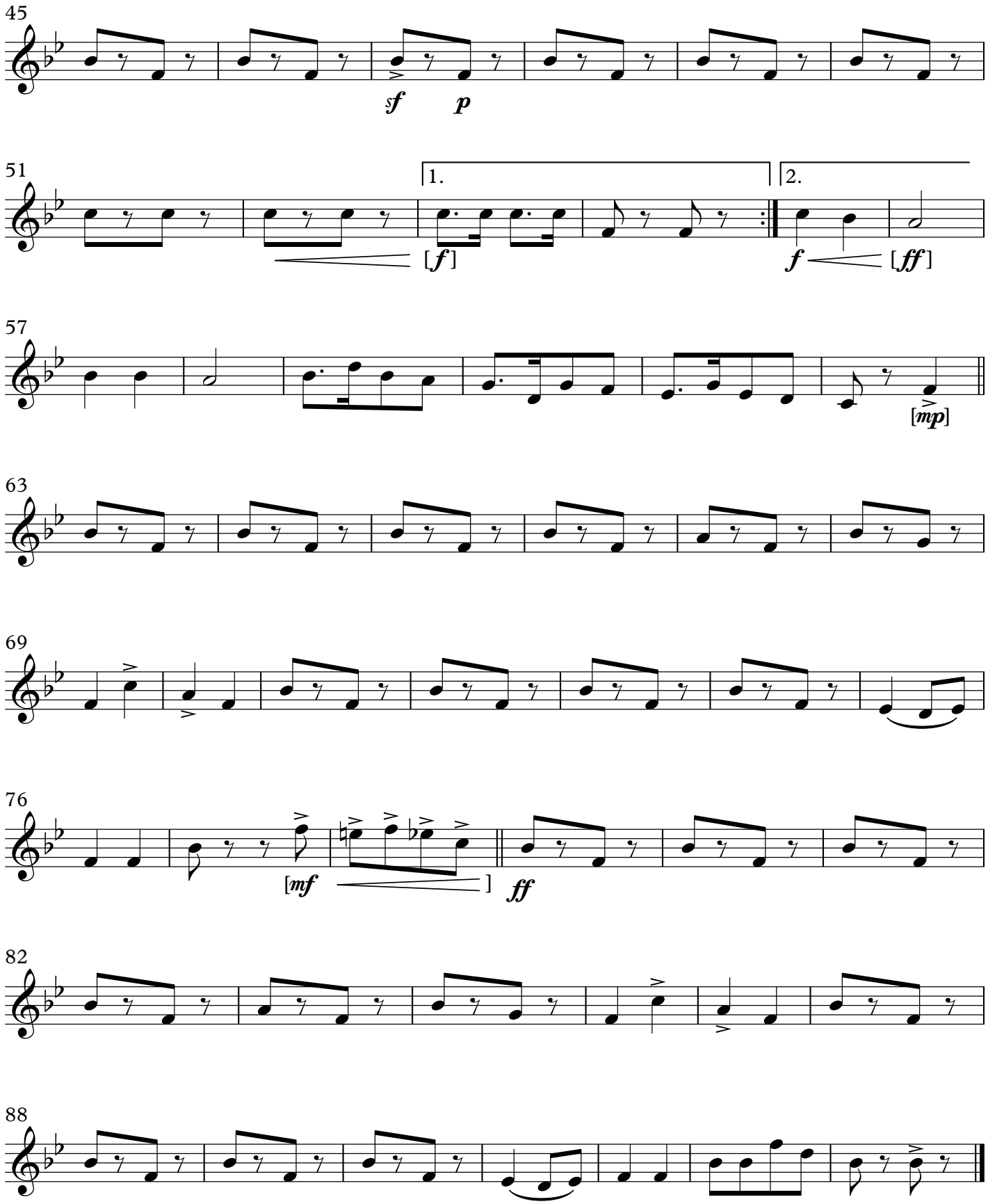
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76
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82
88

March

THE MAN BEHIND THE GUN

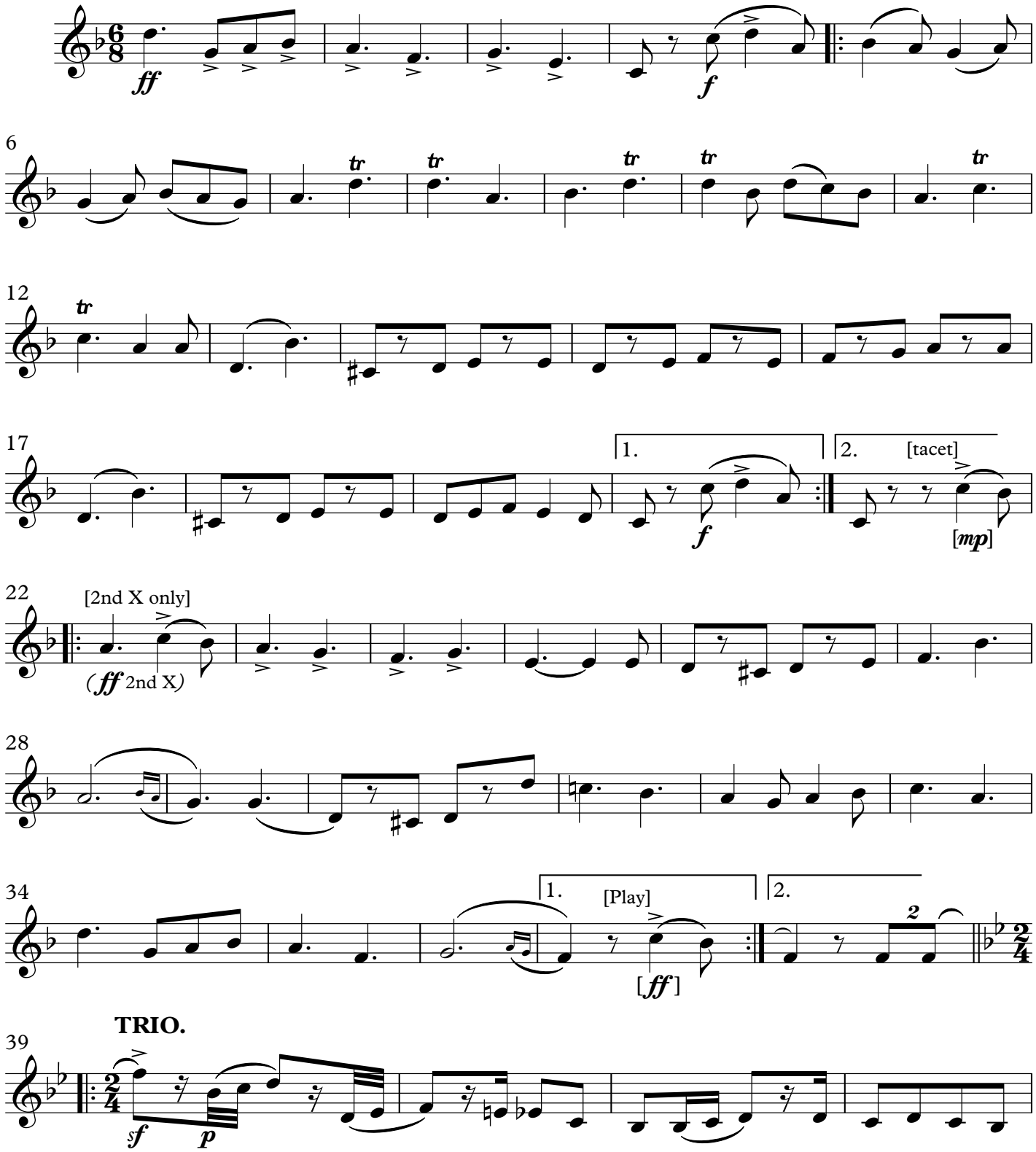
(1900)

E♭ Cornet

[optional]

JOHN PHILIP SOUSA

March Tempo.



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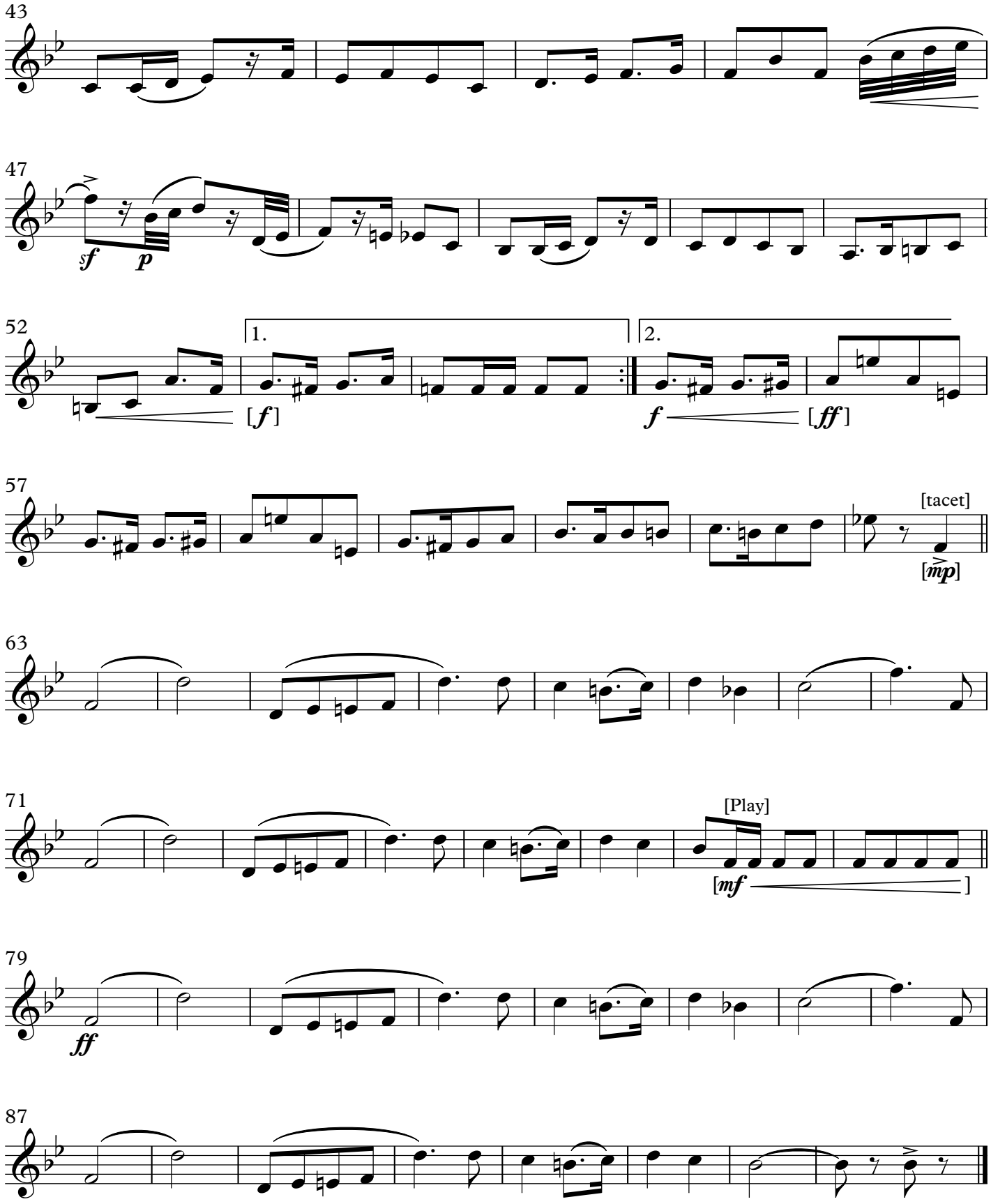
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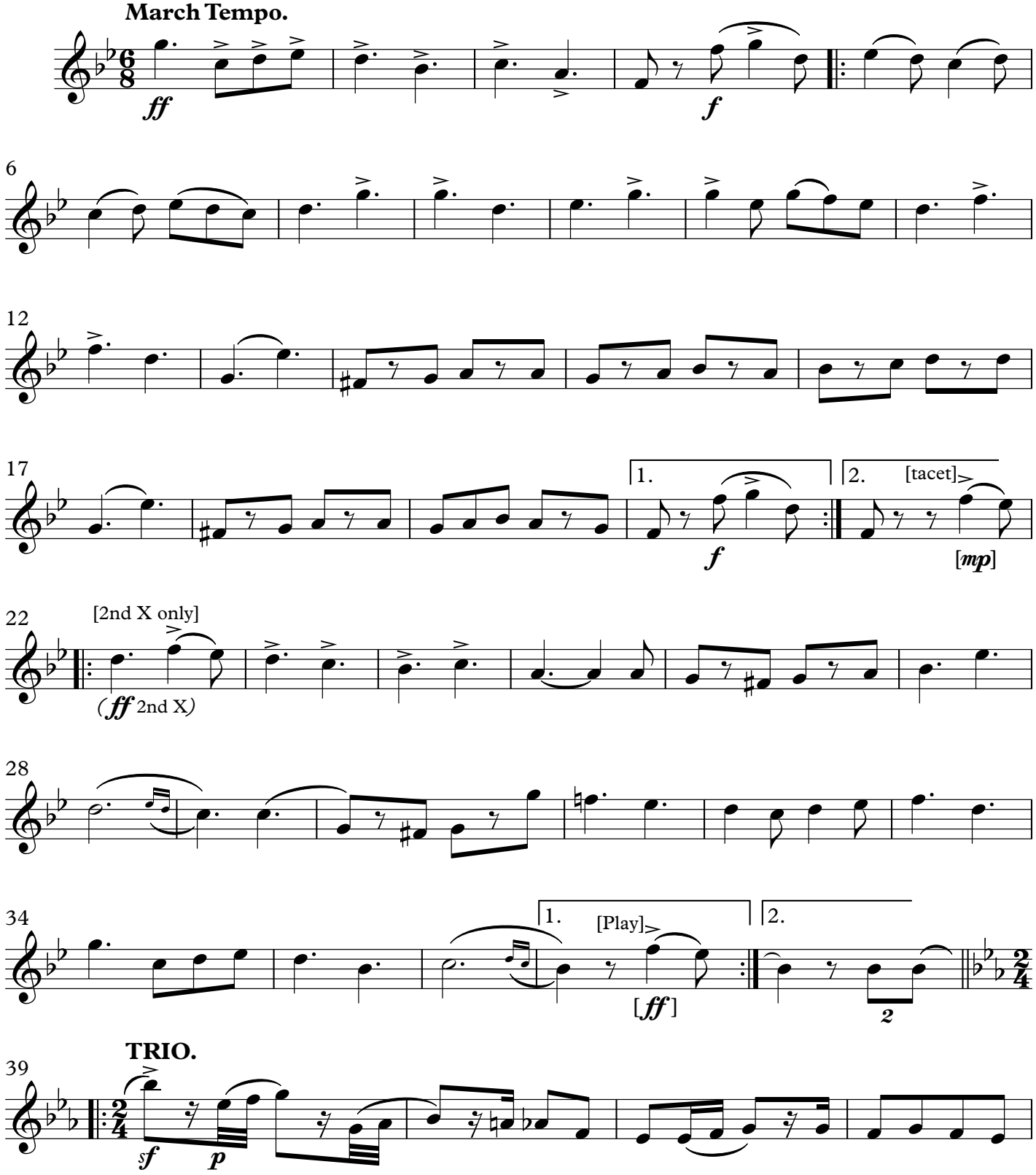
March

THE MAN BEHIND THE GUN

(1900)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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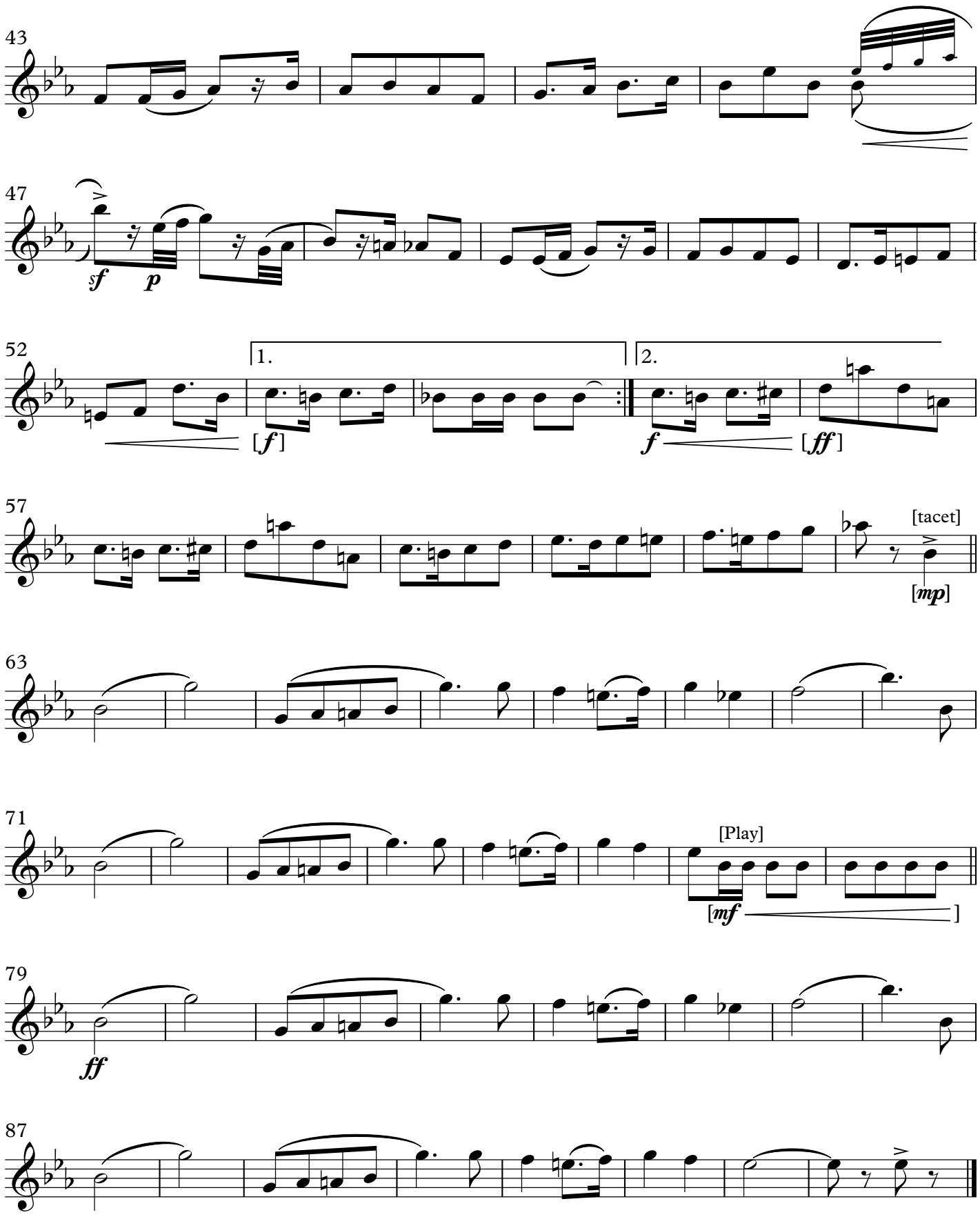
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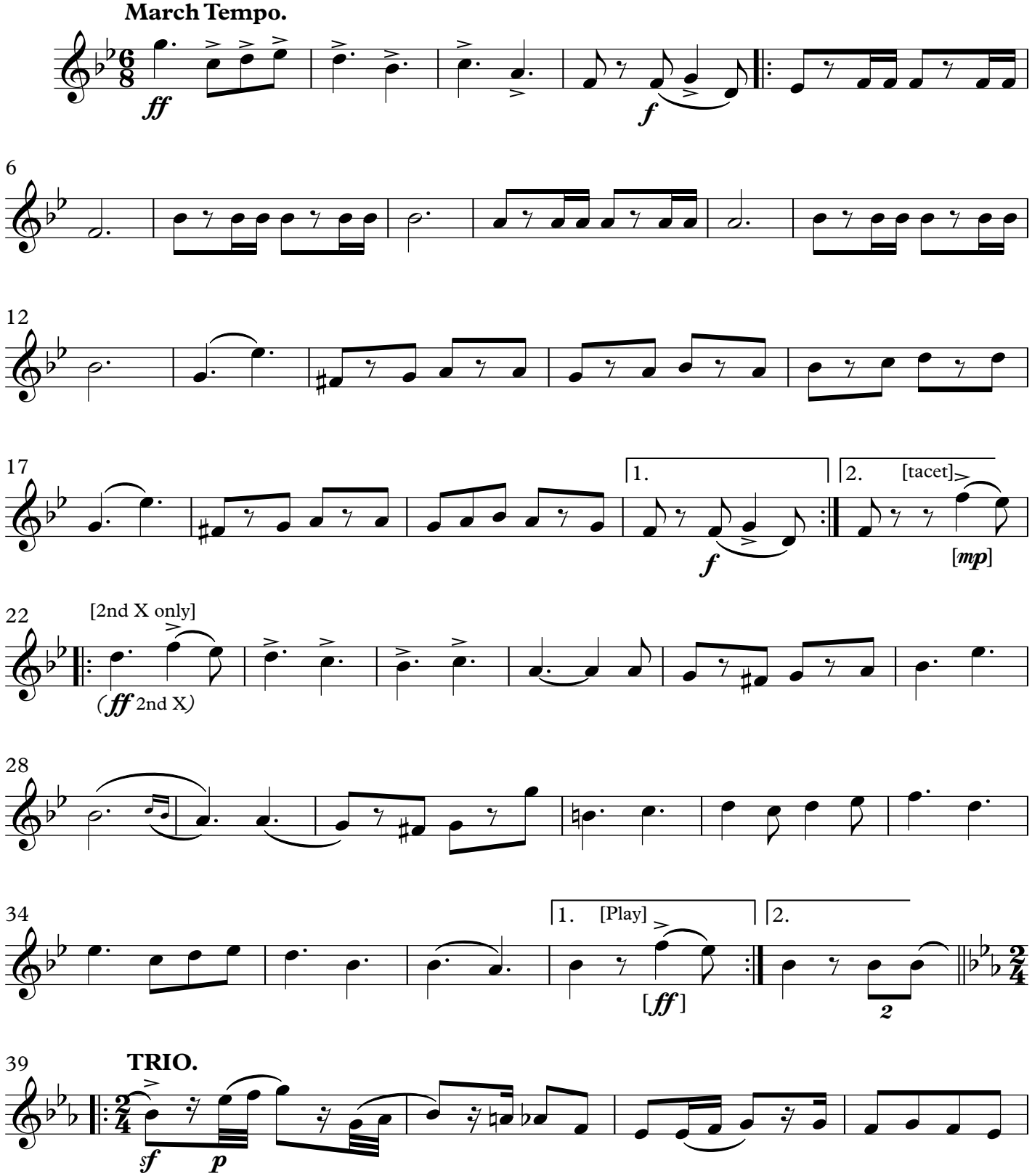
March

THE MAN BEHIND THE GUN

(1900)

1st B♭ Cornet

JOHN PHILIP SOUSA



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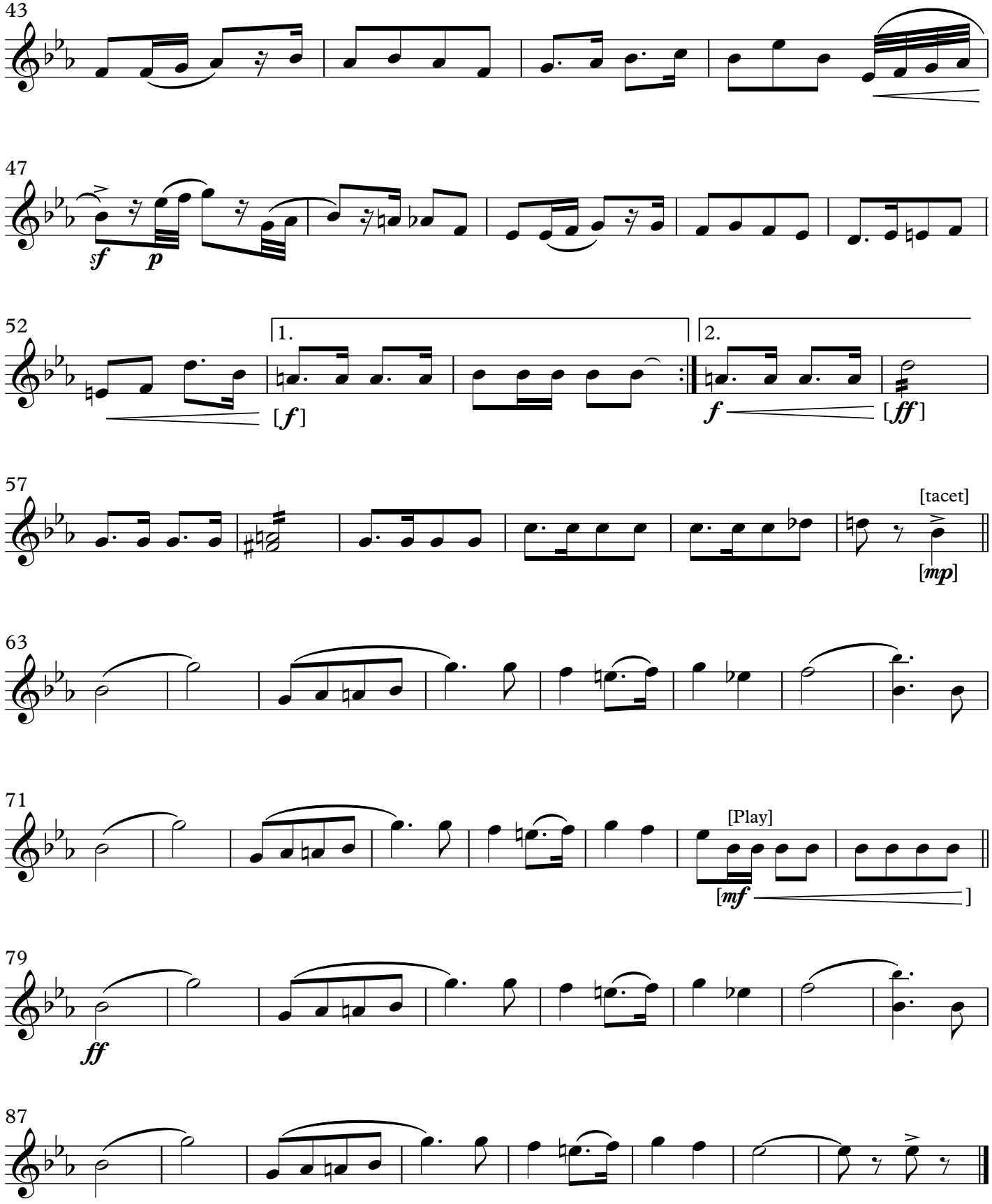

43
47
sf
p
52
1.
2.
[f]
f
[ff]
57
[tacet]
[mp]
63
71
[Play]
[mf]
79
ff
87

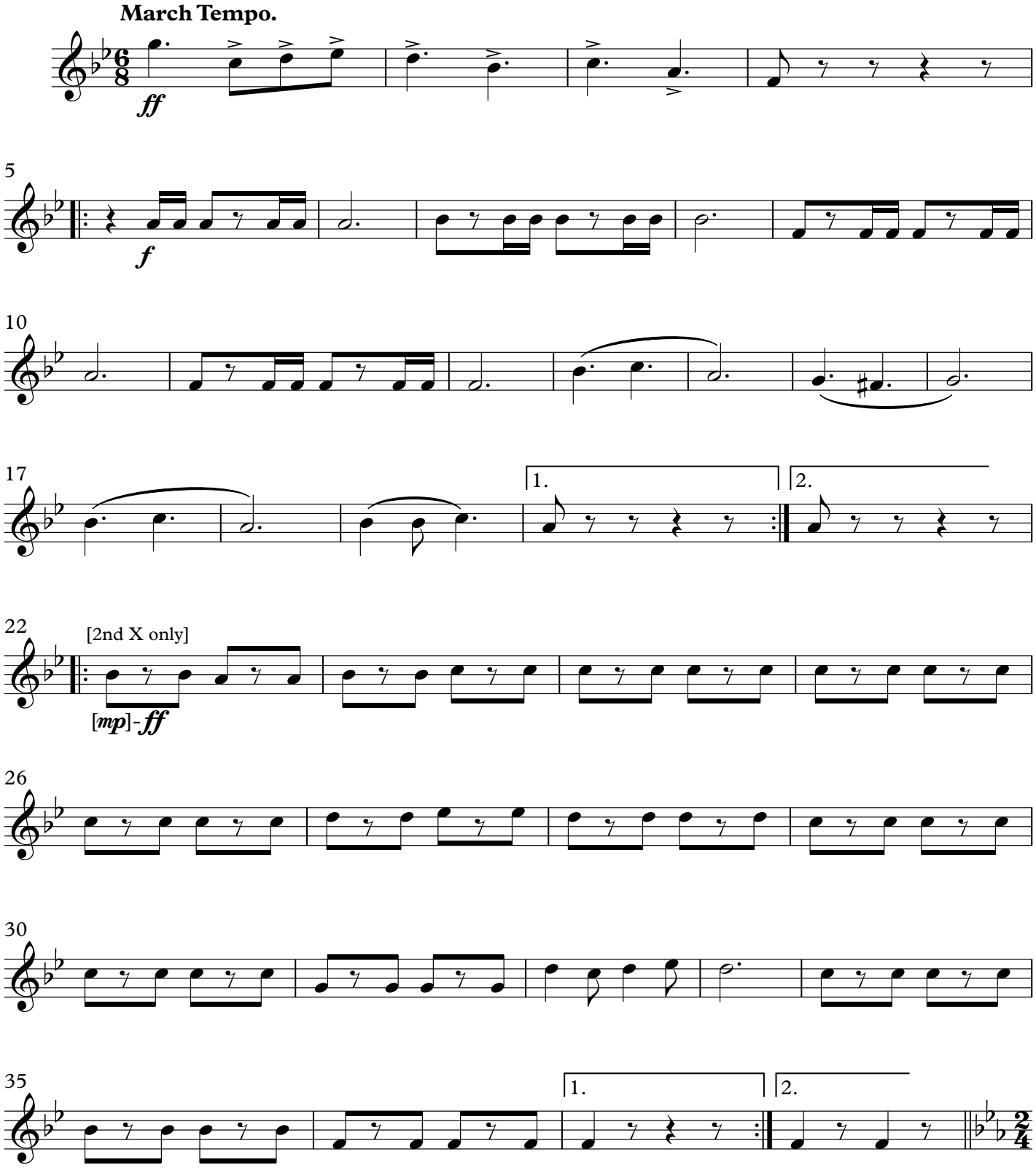
March

THE MAN BEHIND THE GUN

(1900)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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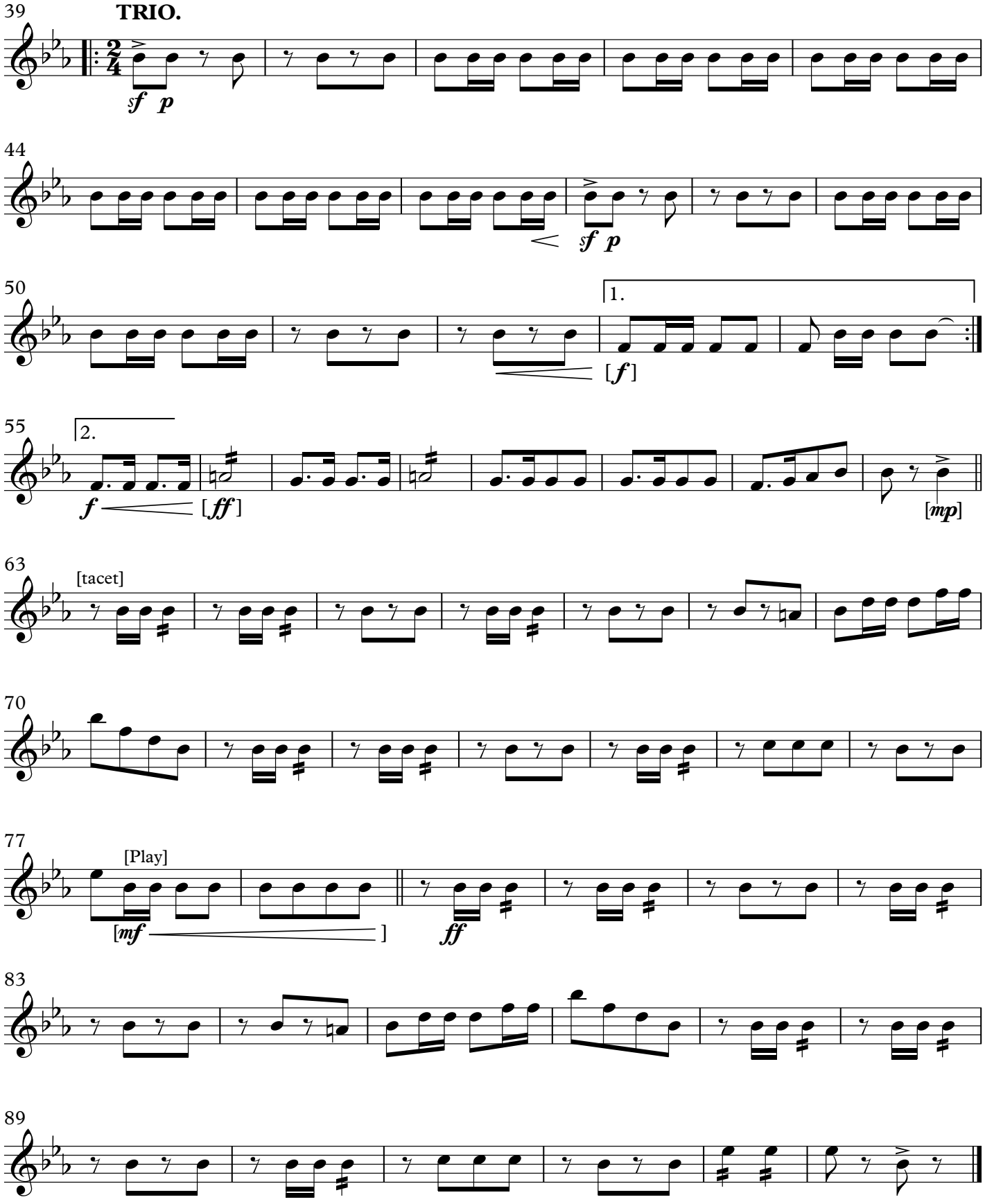

39
TRIO.
sf p
44
sf p
50
1.
[f]
55
2.
f
[ff]
[mp]
63
[tacet]
70
77
[Play]
[mf]
ff
83
89

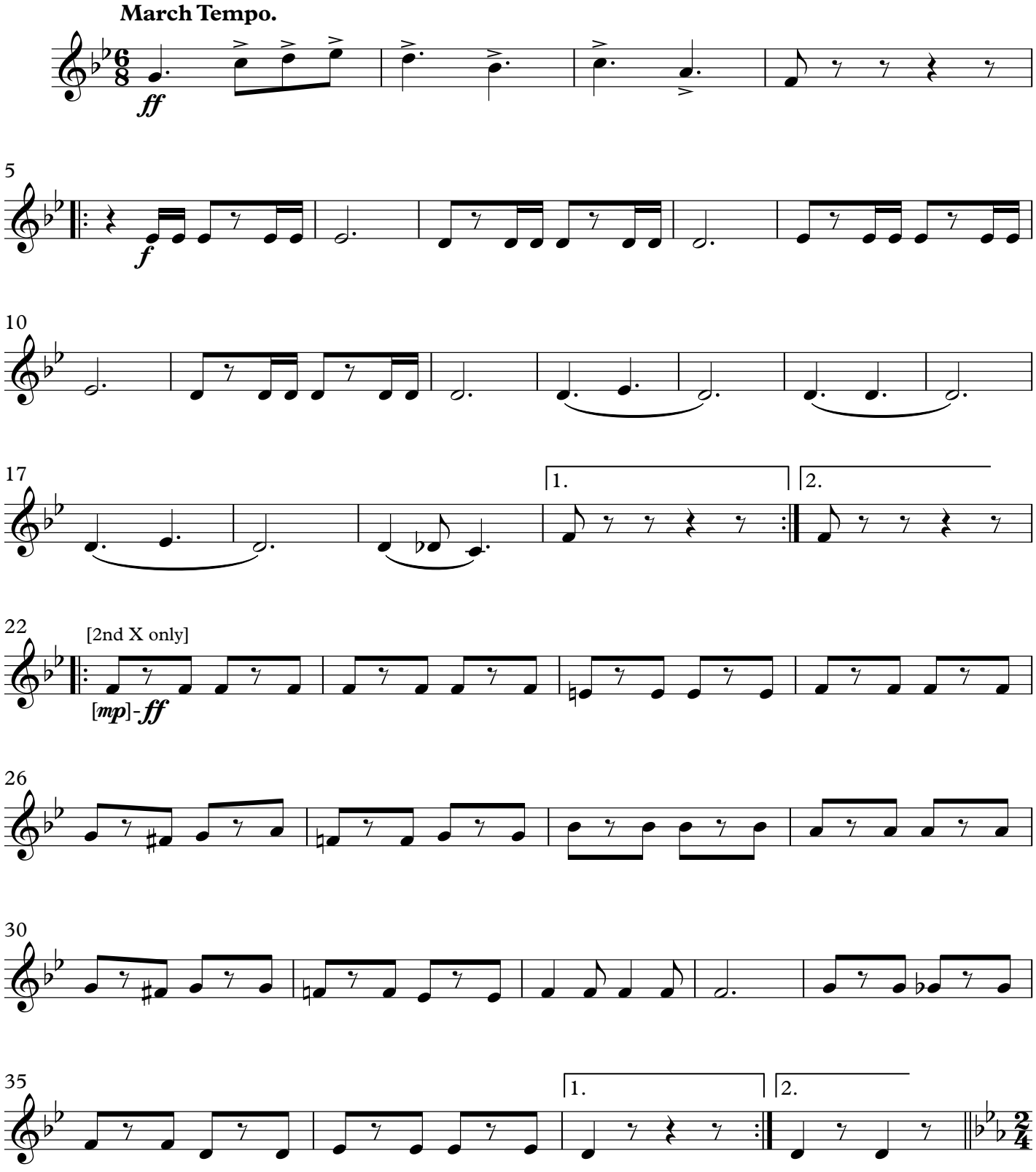
March

THE MAN BEHIND THE GUN

(1900)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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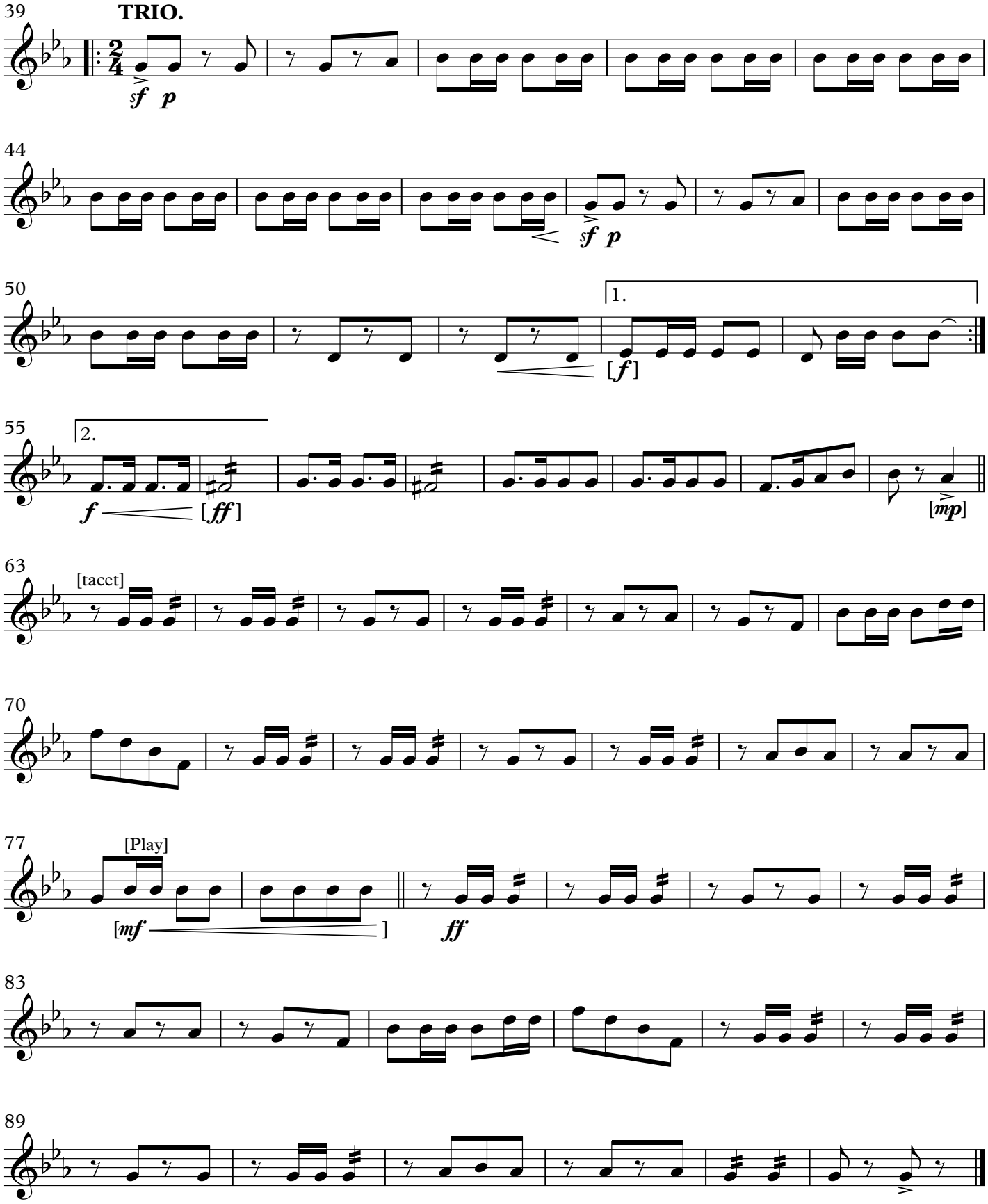
As played by “The President’s Own” United States Marine Band


39
TRIO.
sf p
44
sf p
50
1.
[f]
55
2.
f
[ff]
[mp]
63
[tacet]
70
77
[Play]
[mf]
ff
83
89

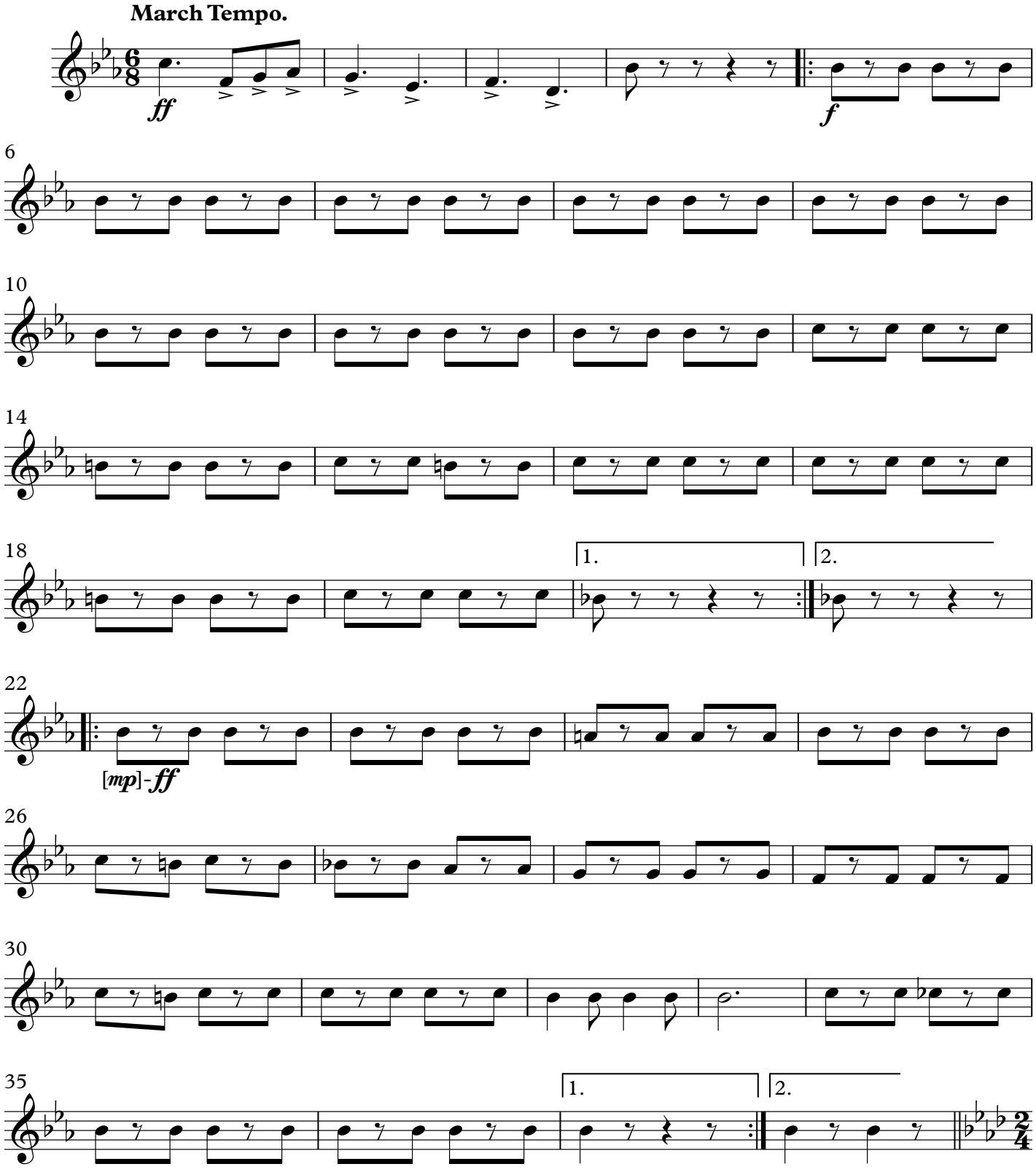
March

THE MAN BEHIND THE GUN

(1900)

1st F Horn

JOHN PHILIP SOUSA



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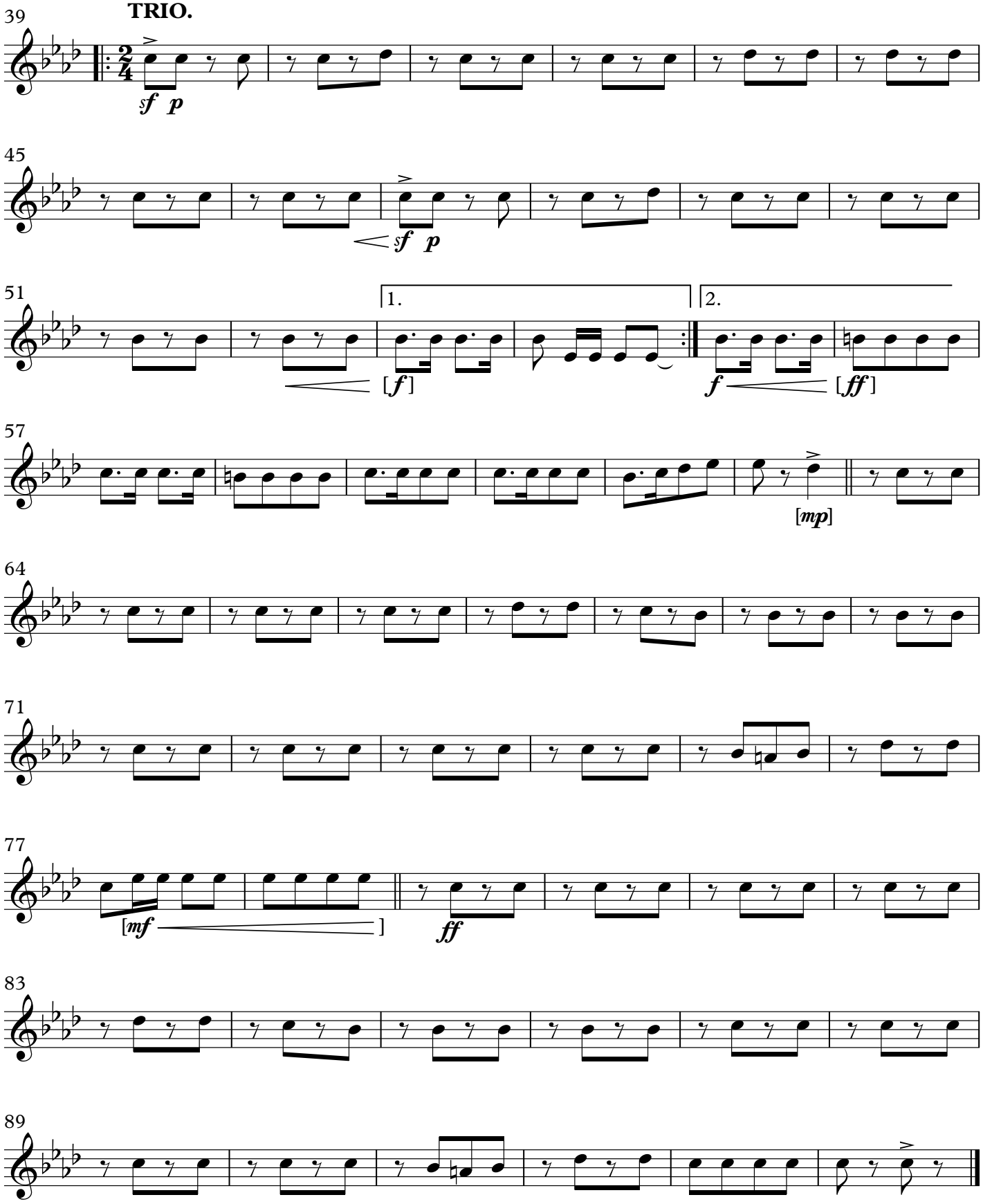
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TRIO.
sf p
45
sf p
51
1.
2.
[f]
f
[ff]
57
[mp]
64
71
77
[mf
]
ff
83
89

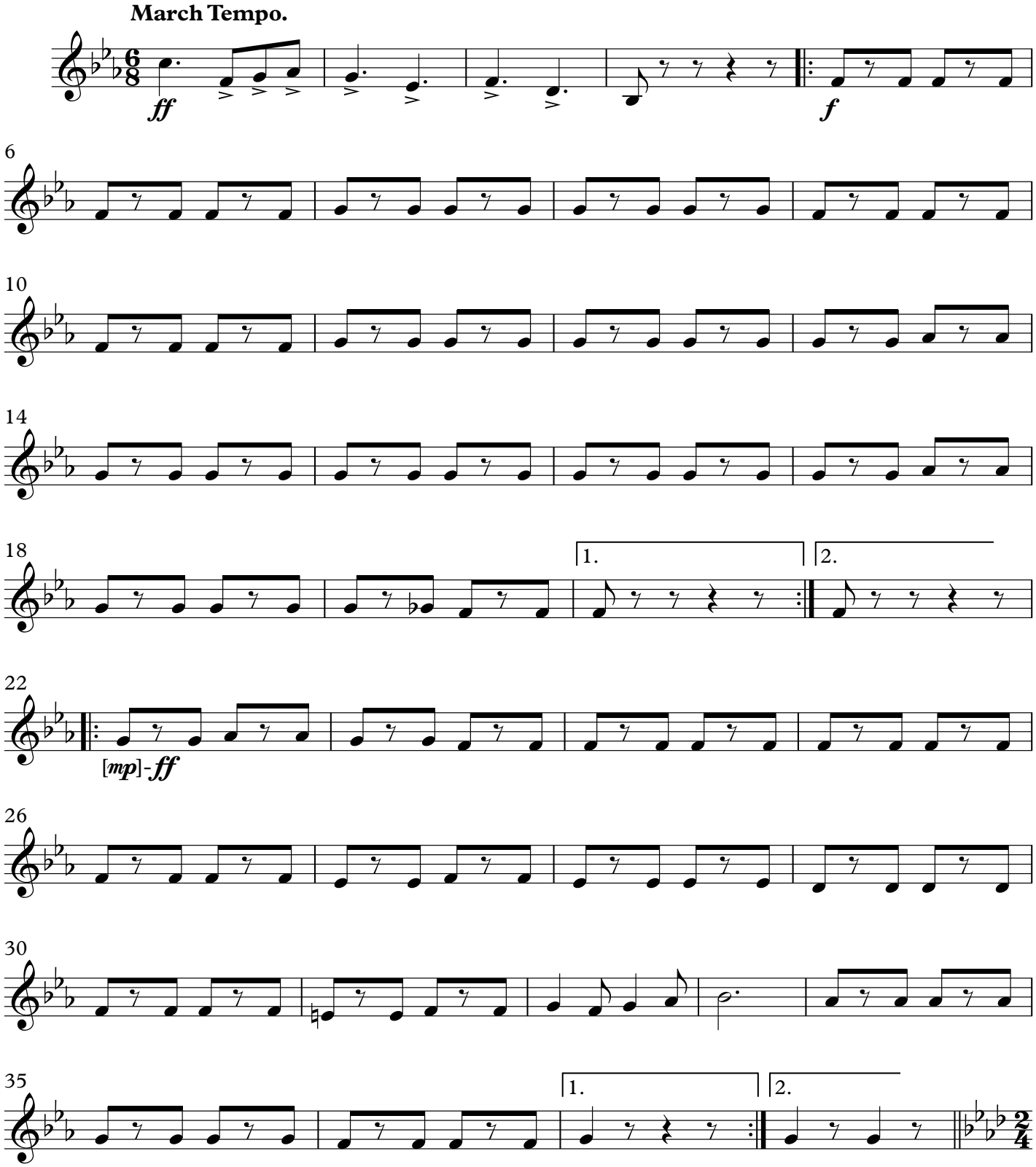
March

THE MAN BEHIND THE GUN

(1900)

2nd F Horn

JOHN PHILIP SOUSA



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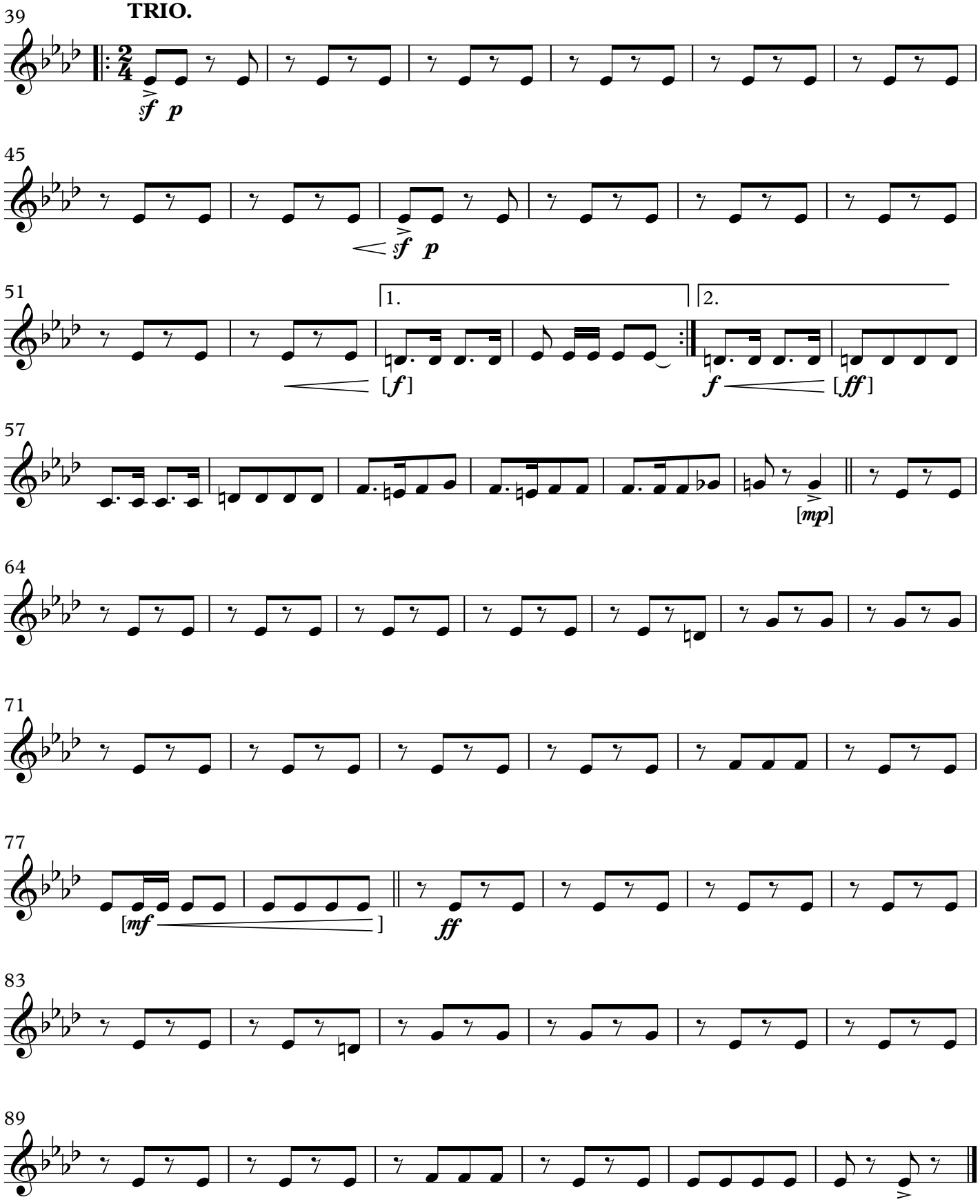
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sf p
45
sf p
51
1.
2.
[f]
f
[ff]
57
[mp]
64
71
77
[mf
]
ff
83
89

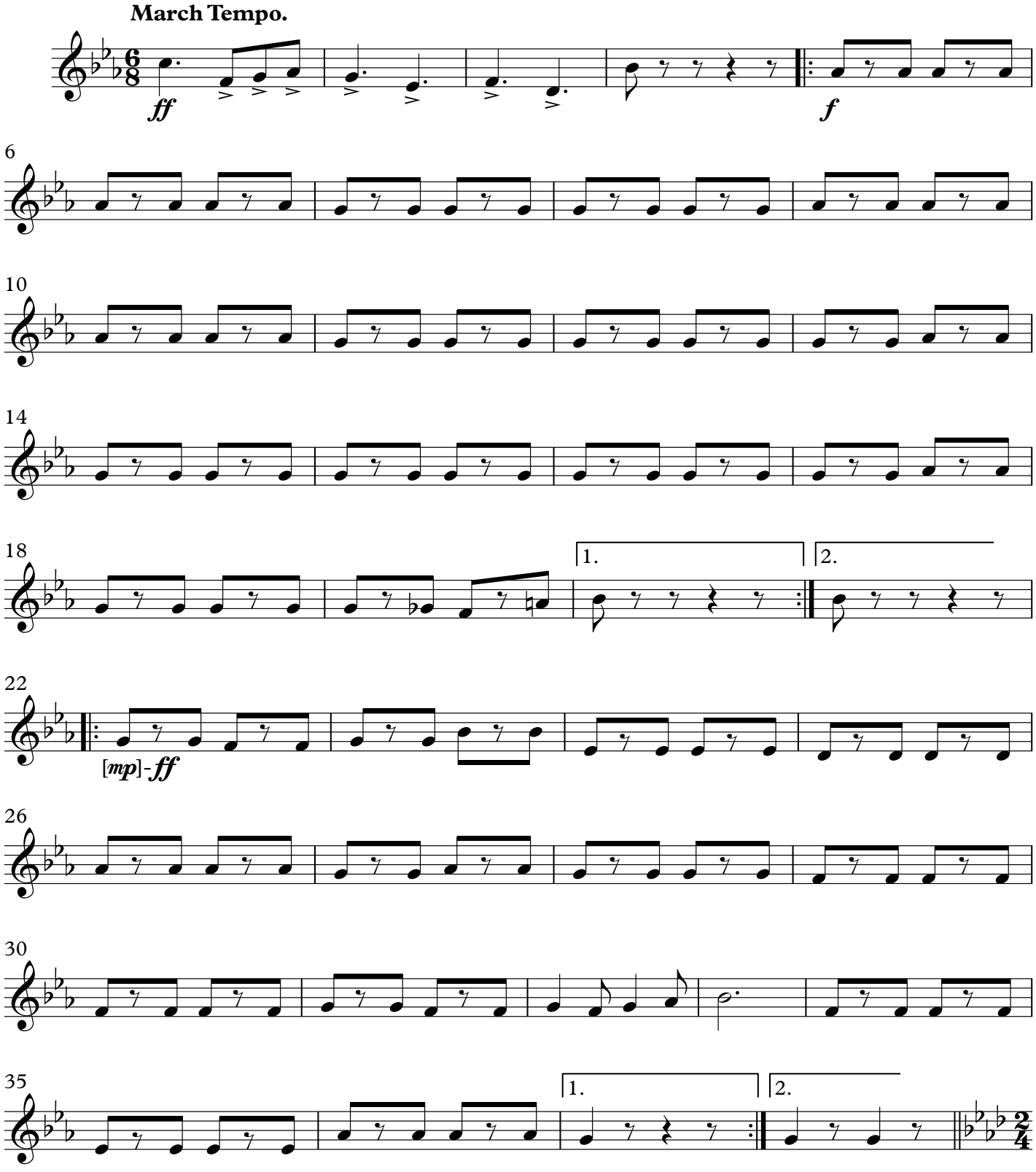
March

THE MAN BEHIND THE GUN

(1900)

3rd F Horn

JOHN PHILIP SOUSA



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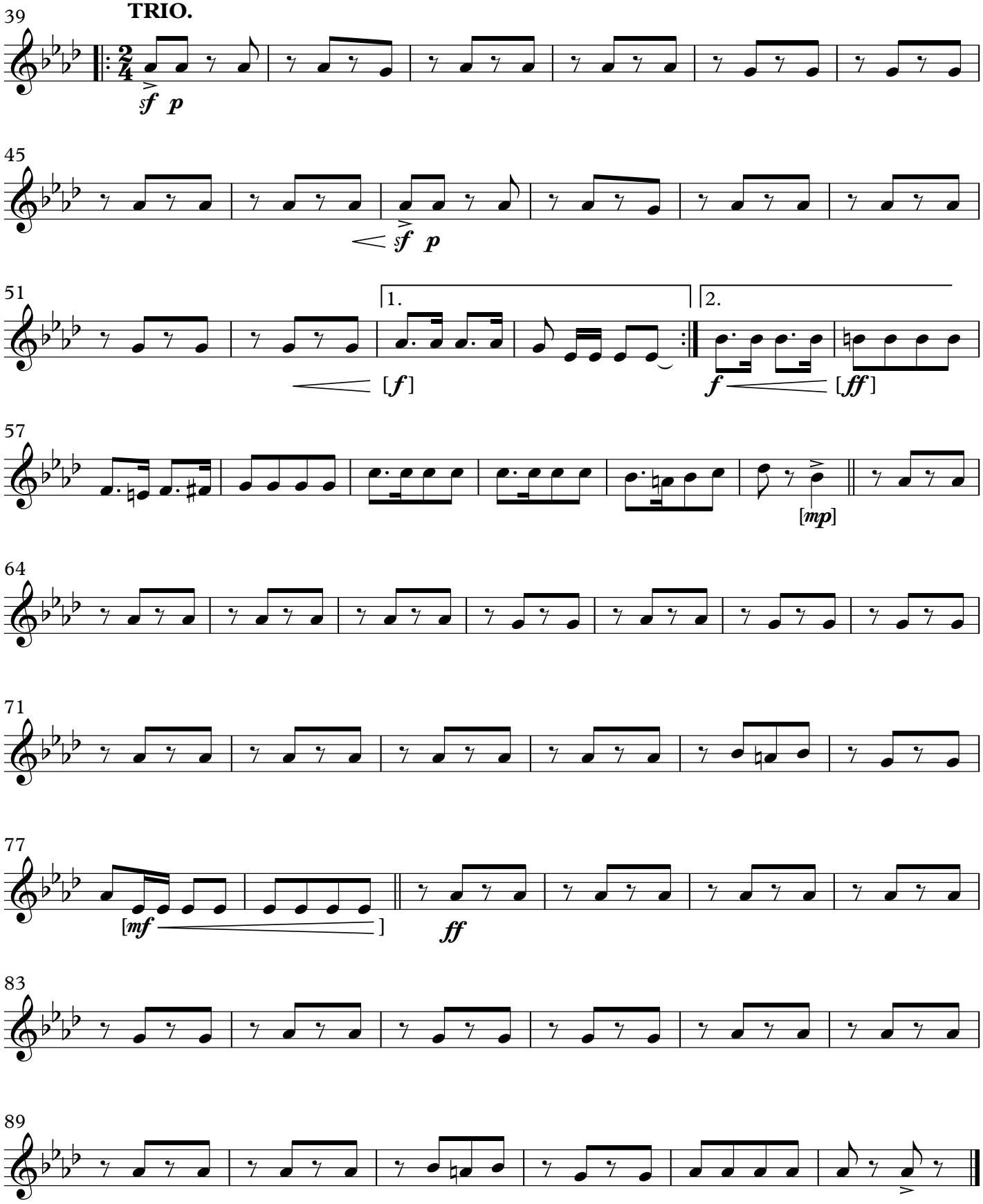
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TRIO.
sf p
45
sf p
51
1.
2.
[f]
f
[ff]
57
[mp]
64
71
77
[mf
]
ff
83
89

March

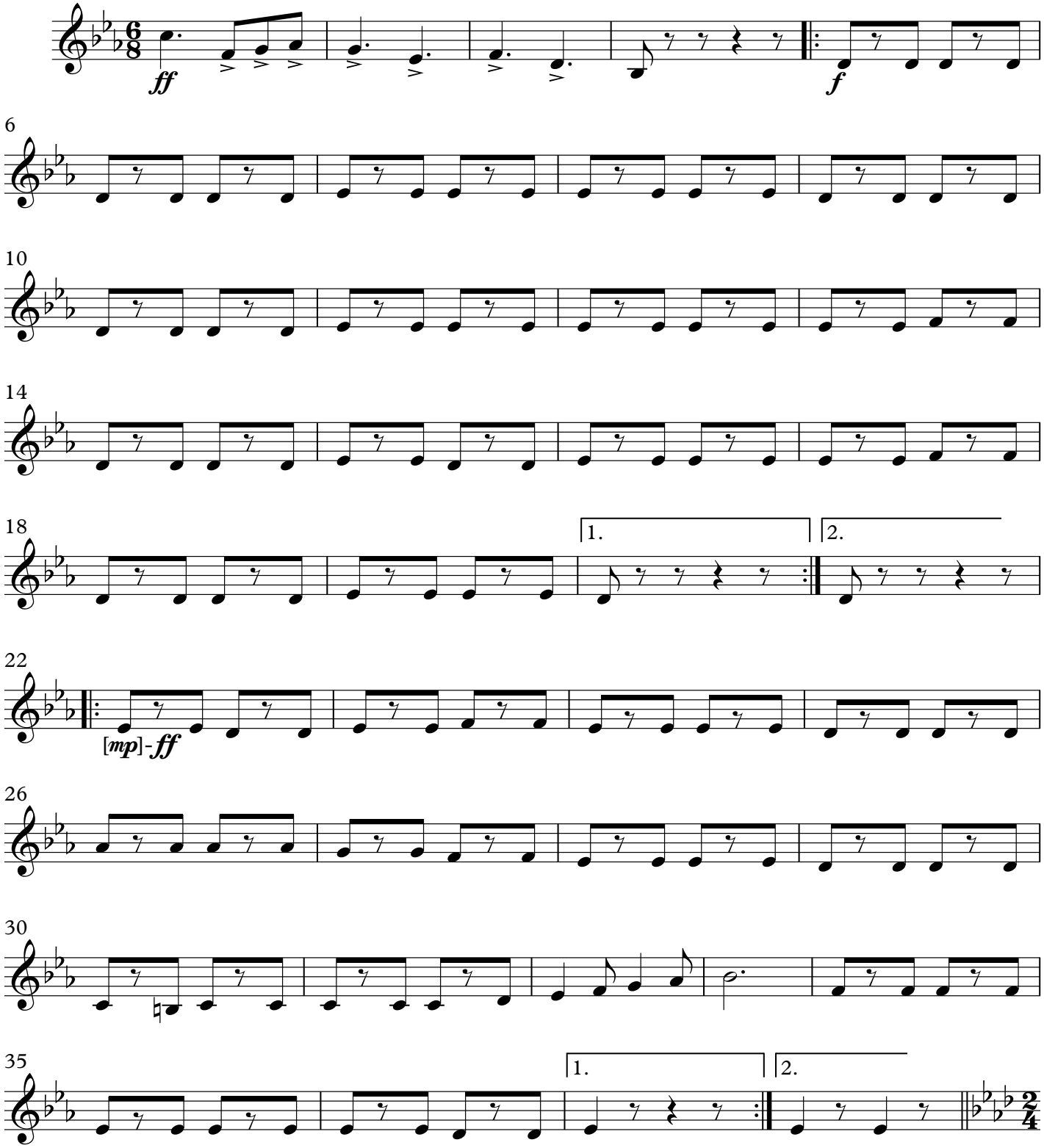
THE MAN BEHIND THE GUN

(1900)

4th F Horn

JOHN PHILIP SOUSA

March Tempo.



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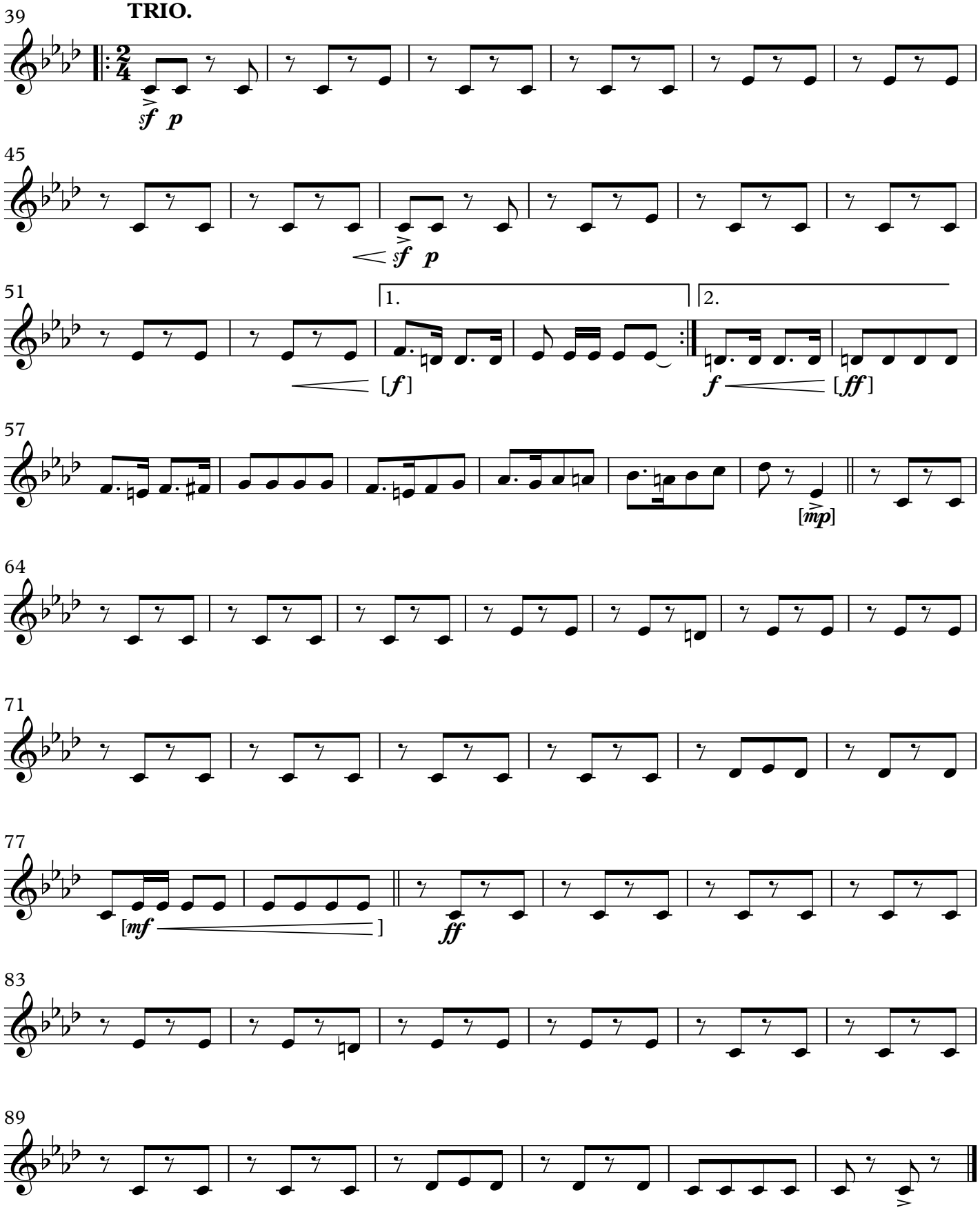

39
TRIO.
sf p
45
sf p
51
1.
2.
[f]
f
[ff]
57
[mp]
64
71
77
[mf
]
ff
83
89

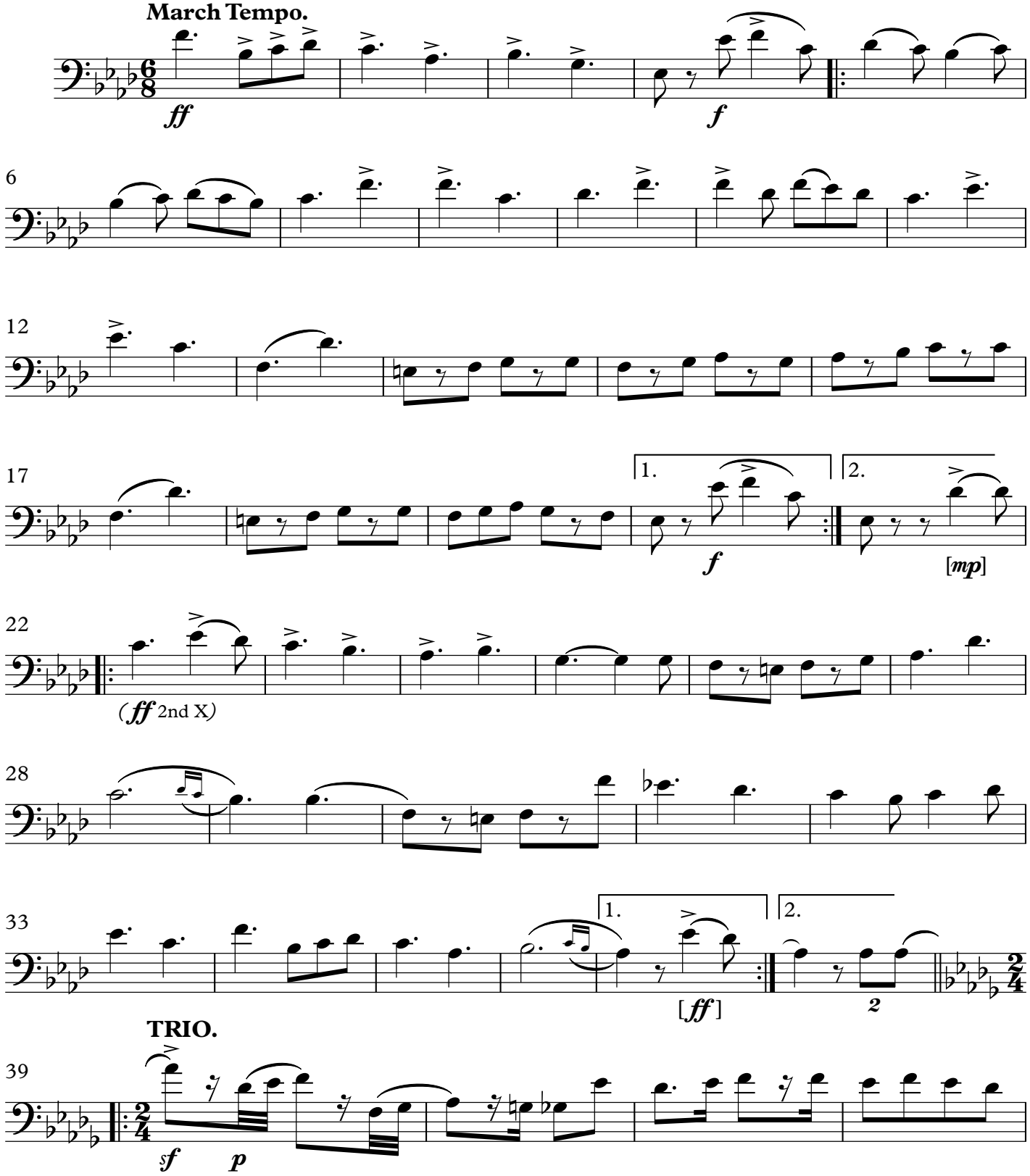
March

THE MAN BEHIND THE GUN

(1900)

Baritone

JOHN PHILIP SOUSA



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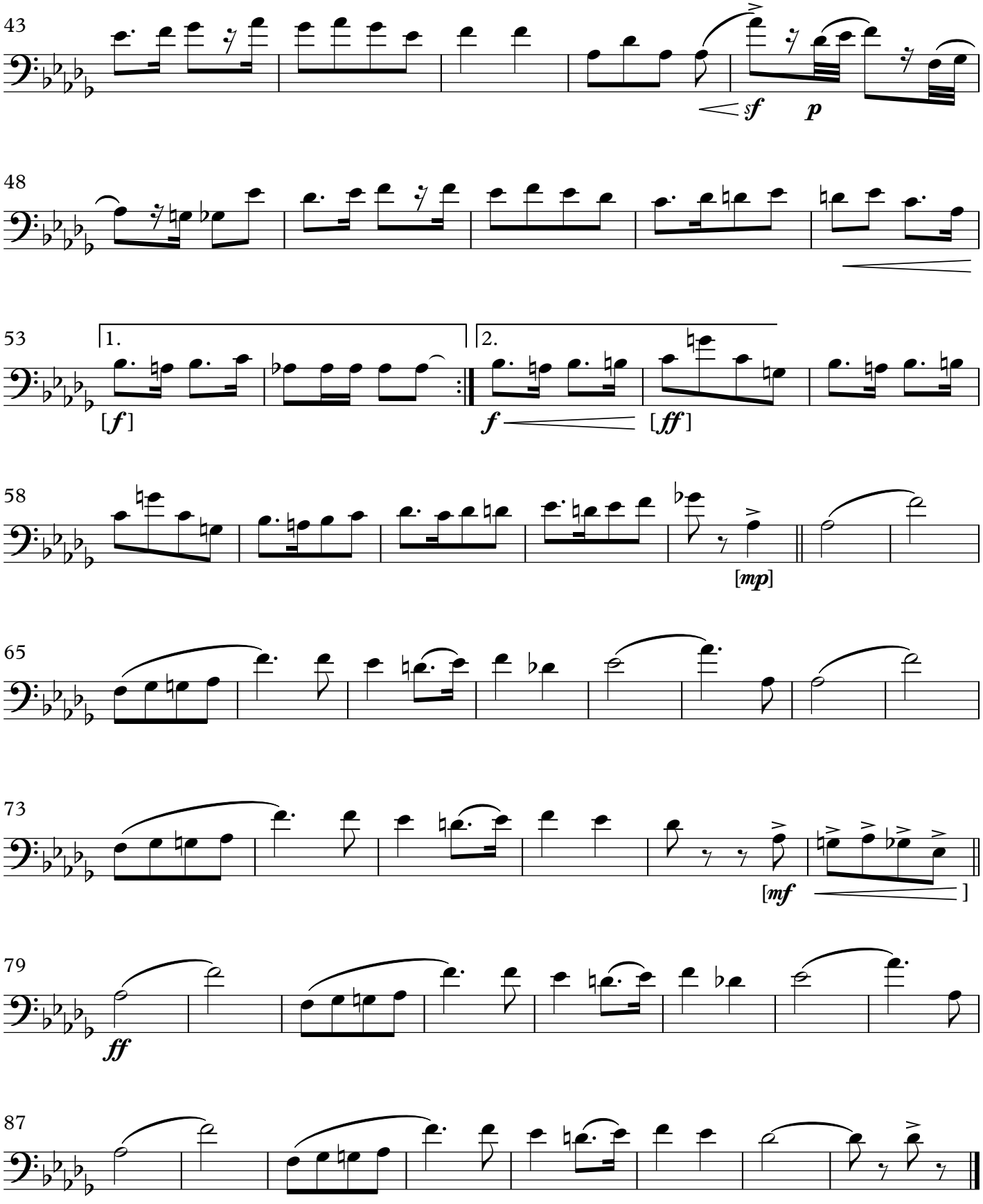

43
sf
p
48
53
1.
2.
[f]
f
[ff]
58
[mp]
65
73
[mf]
79
ff
87

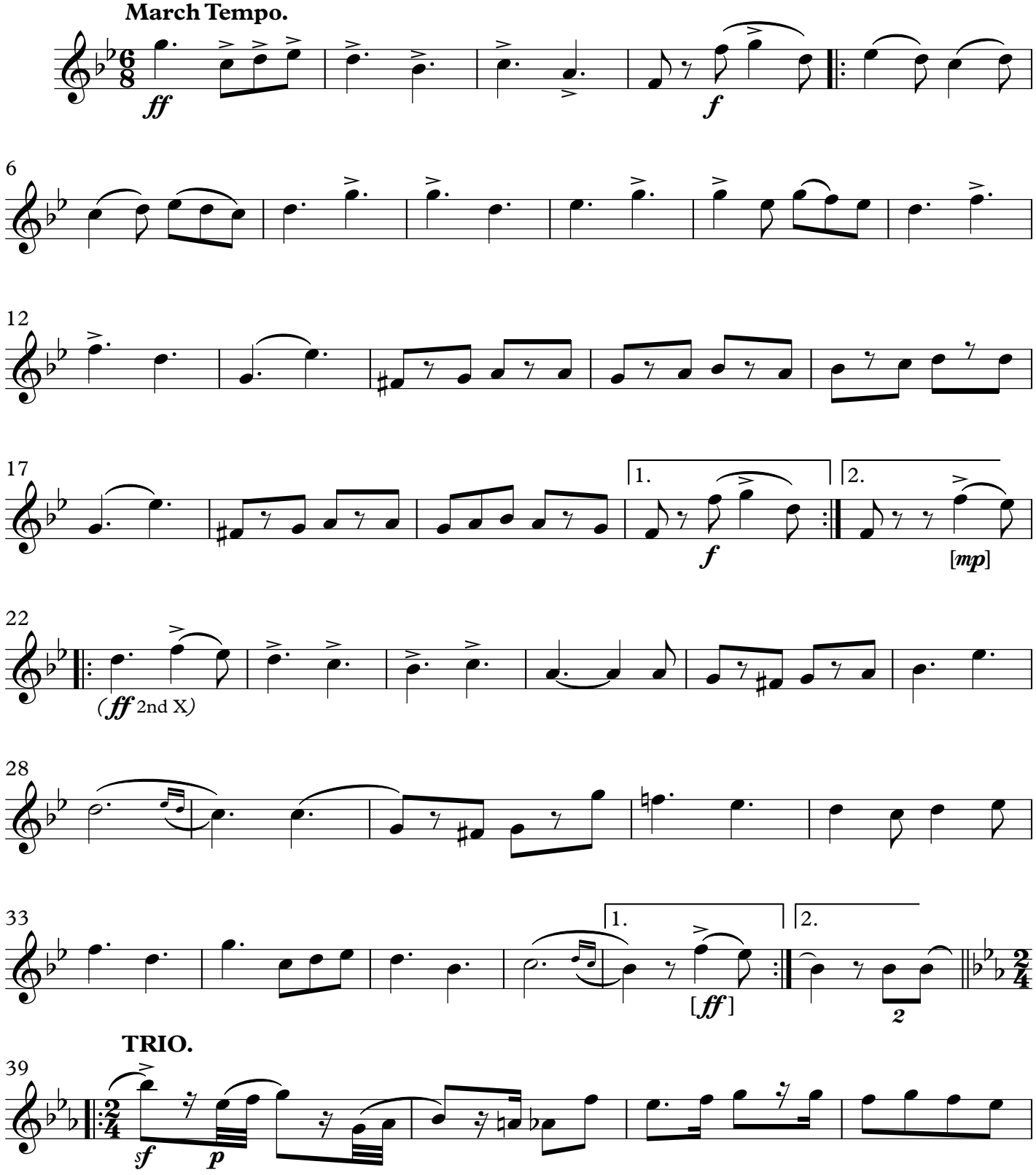
March

THE MAN BEHIND THE GUN

(1900)

Baritone, T.C.

JOHN PHILIP SOUSA



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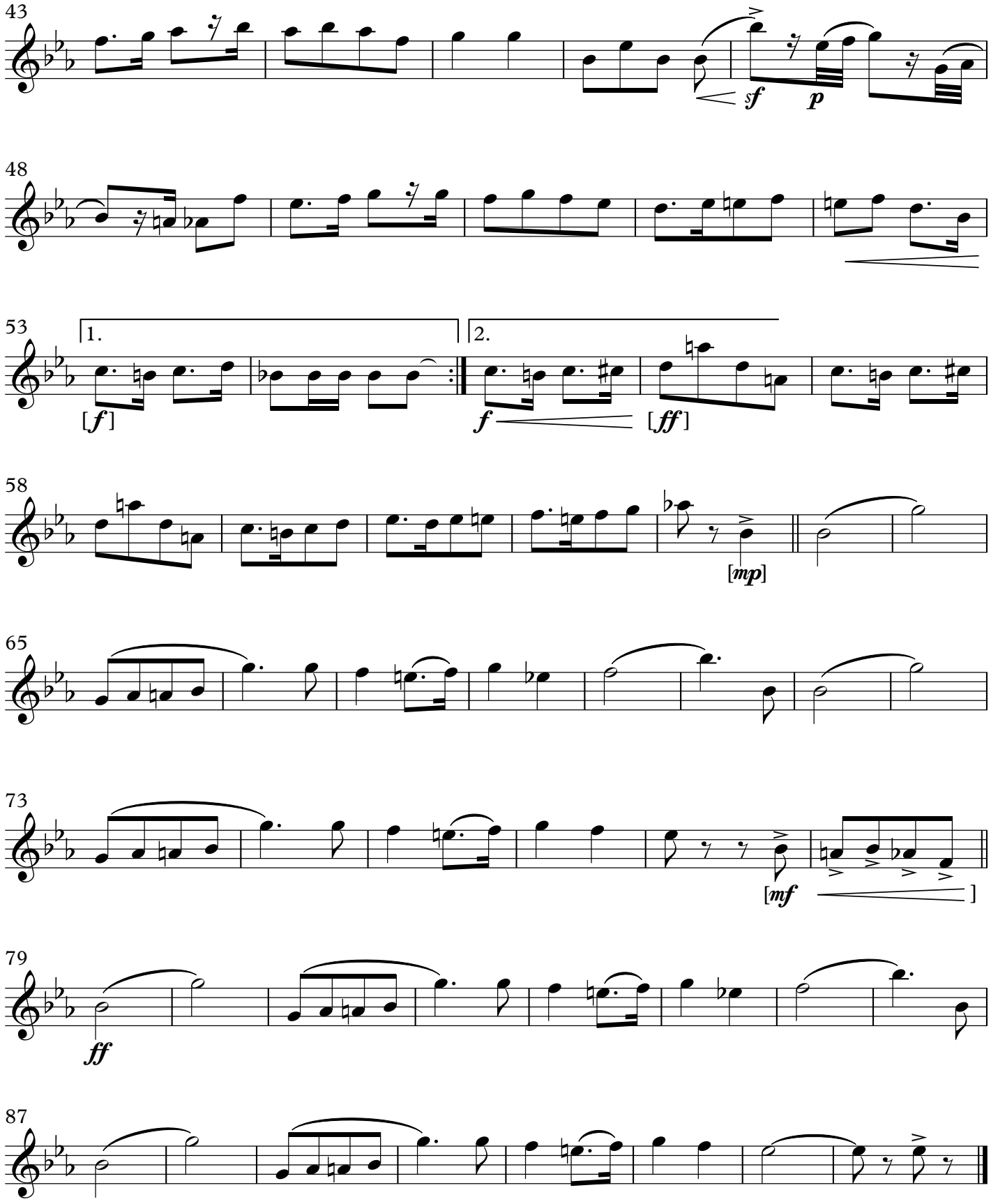

43
sf
p
48
53
1.
2.
[f]
f
[ff]
58
[mp]
65
73
[mf
]
79
ff
87

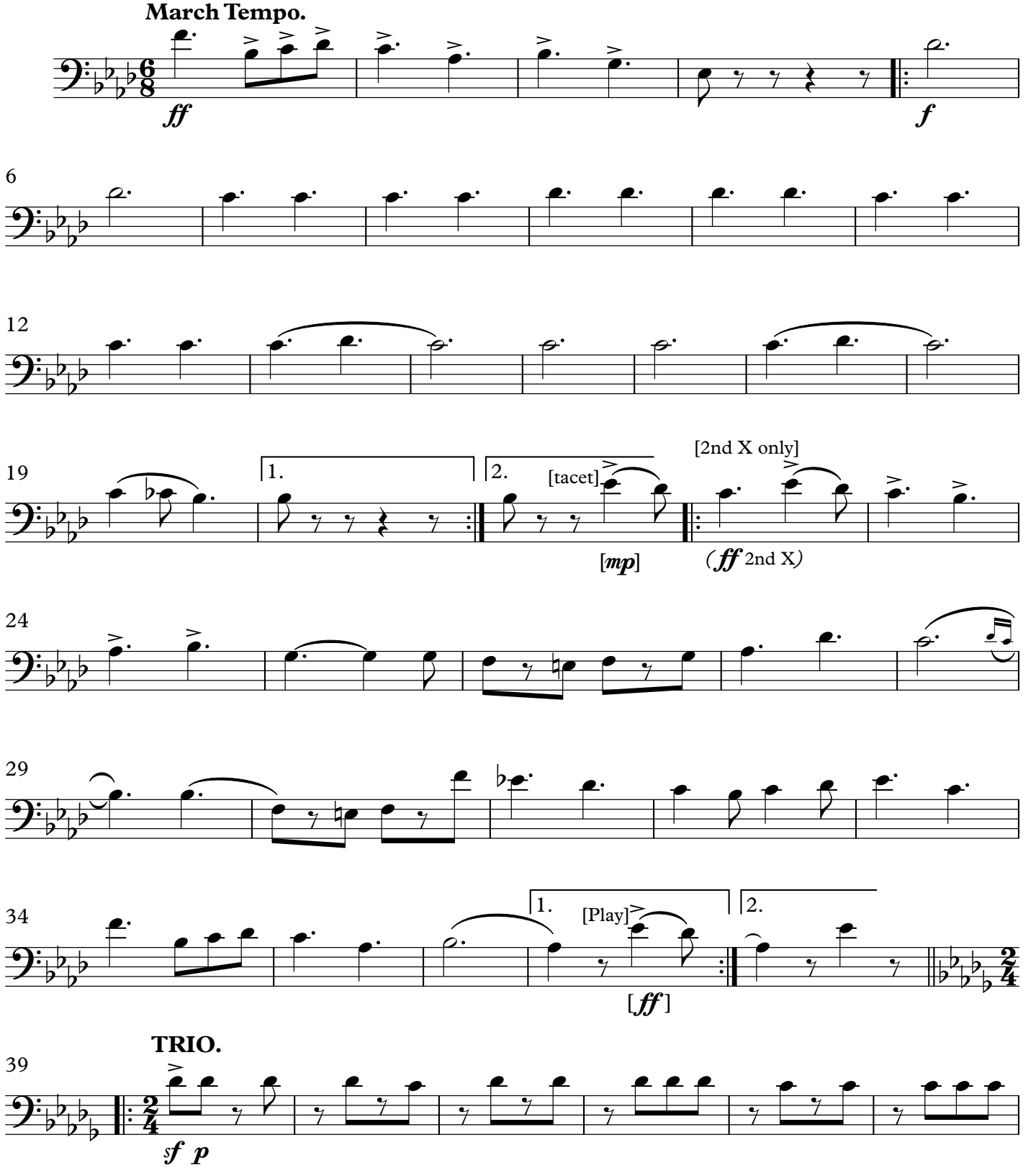
March

THE MAN BEHIND THE GUN

(1900)

1st Trombone

JOHN PHILIP SOUSA



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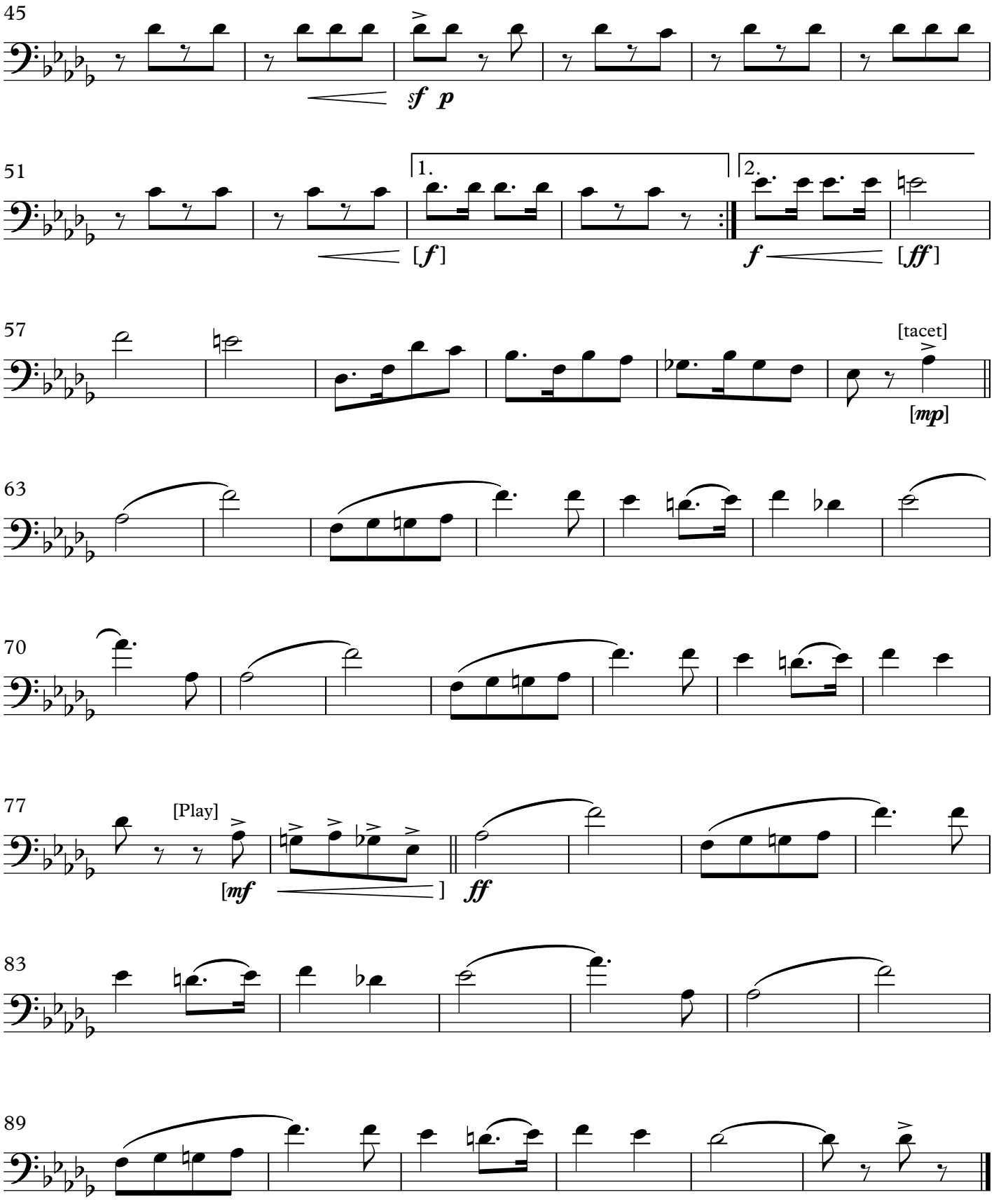

45
sf p
51
1.
2.
[f]
f
[ff]
57
[tacet]
[mp]
63
70
77
[Play]
[mf
]
ff
83
89

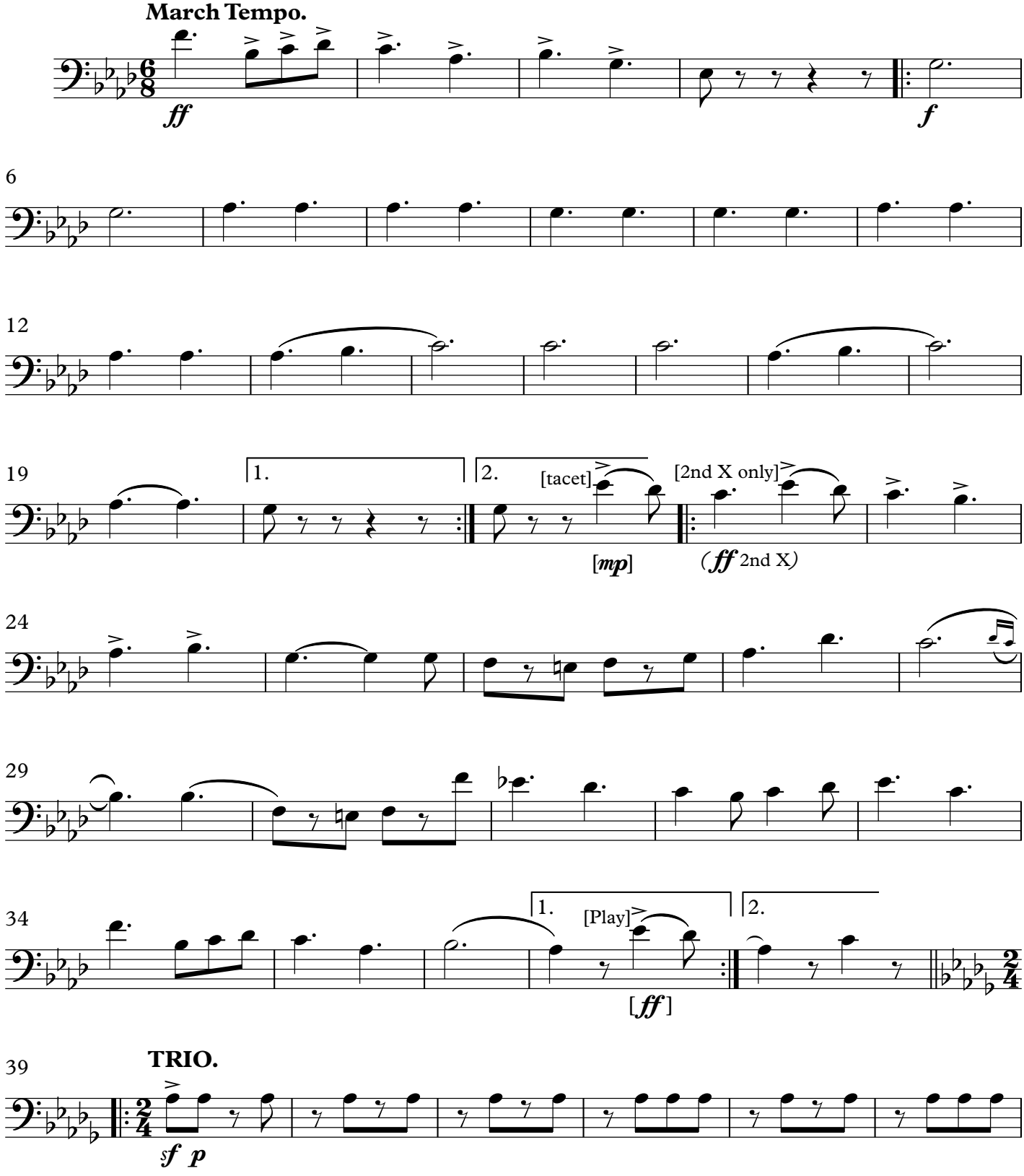
March

THE MAN BEHIND THE GUN

(1900)

2nd Trombone

JOHN PHILIP SOUSA



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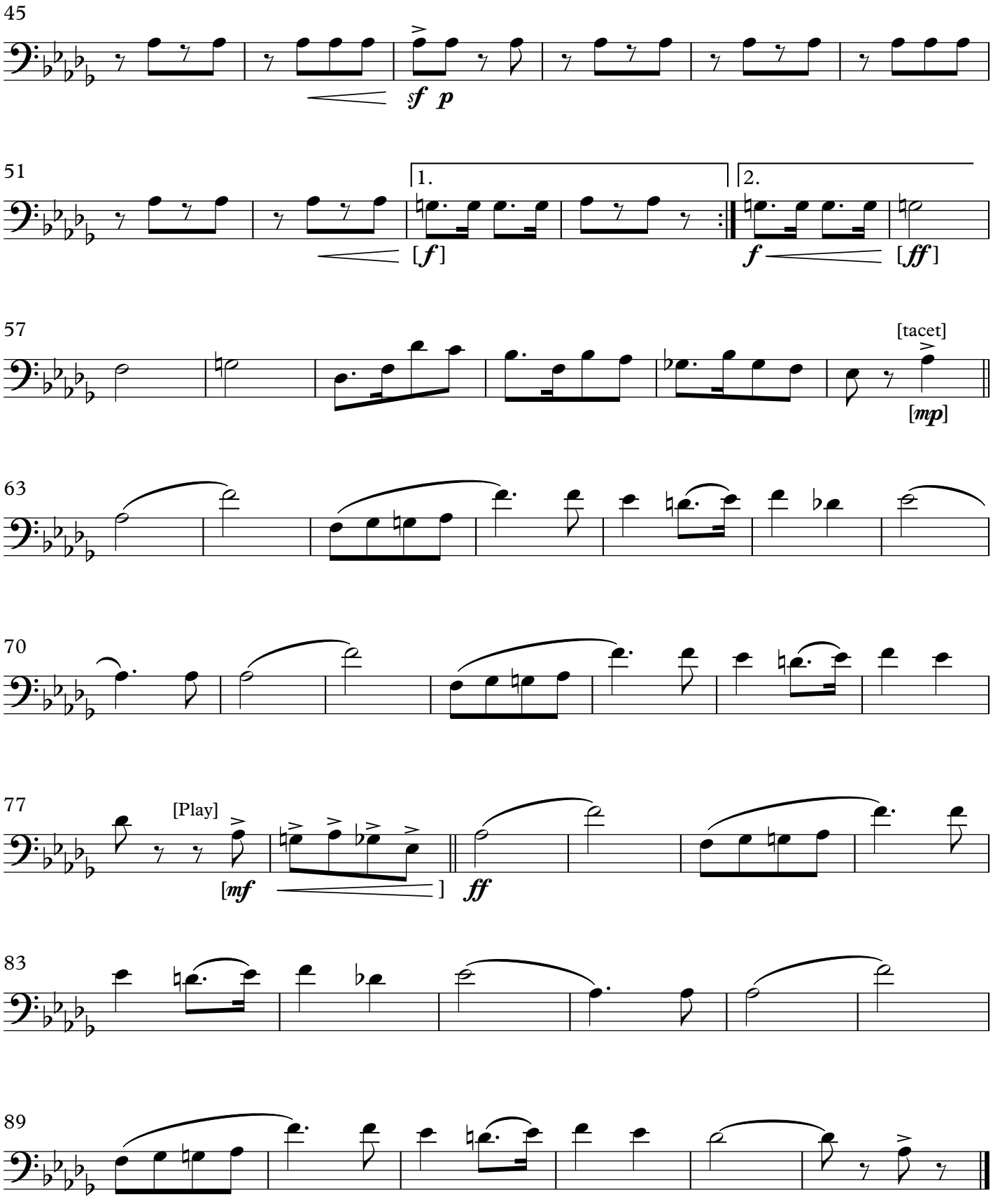

45
sf p
51
1.
2.
[f]
f
[ff]
57
[tacet]
[mp]
63
70
77
[Play]
[mf
]
ff
83
89

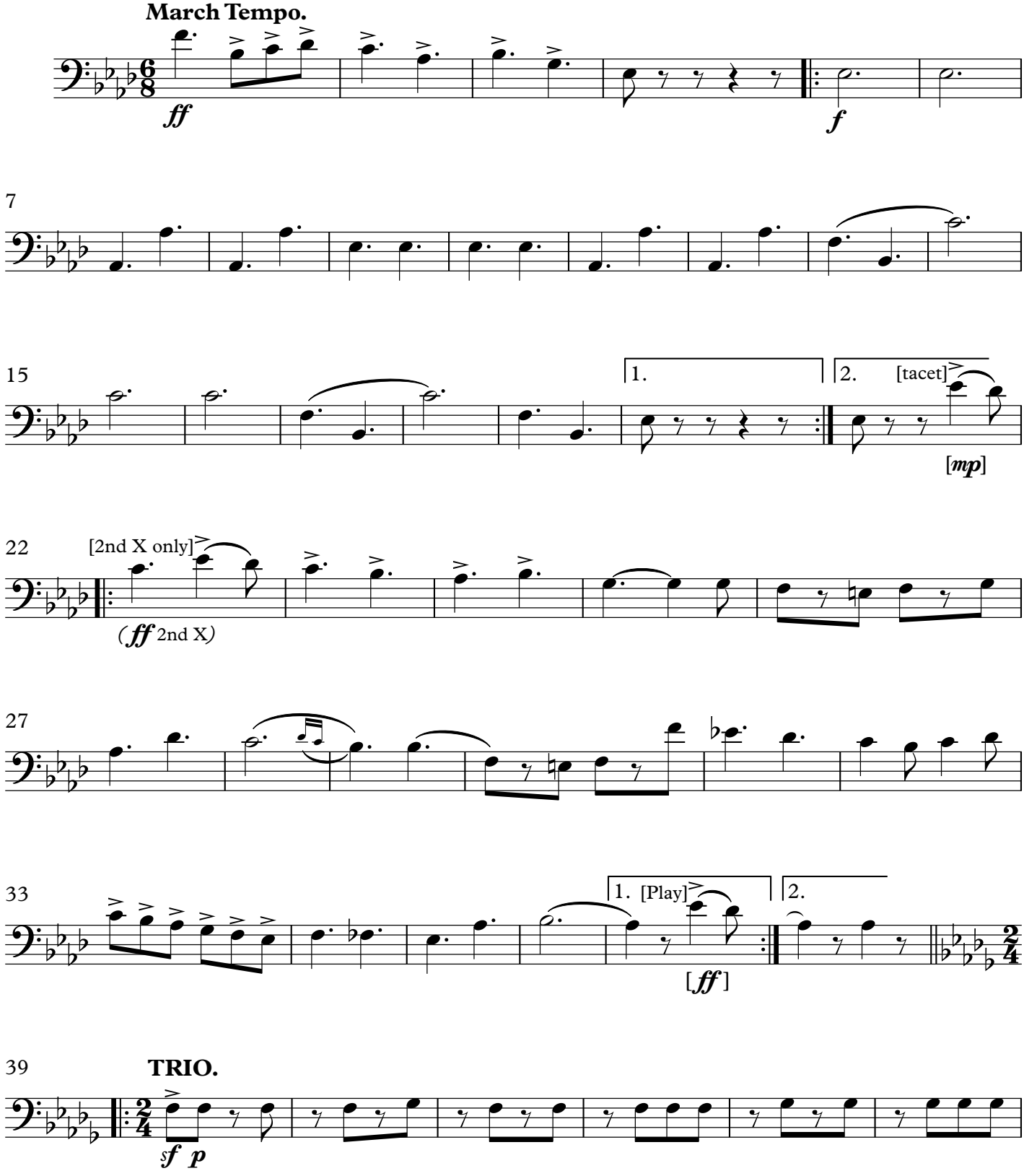
March

THE MAN BEHIND THE GUN

(1900)

Bass Trombone

JOHN PHILIP SOUSA



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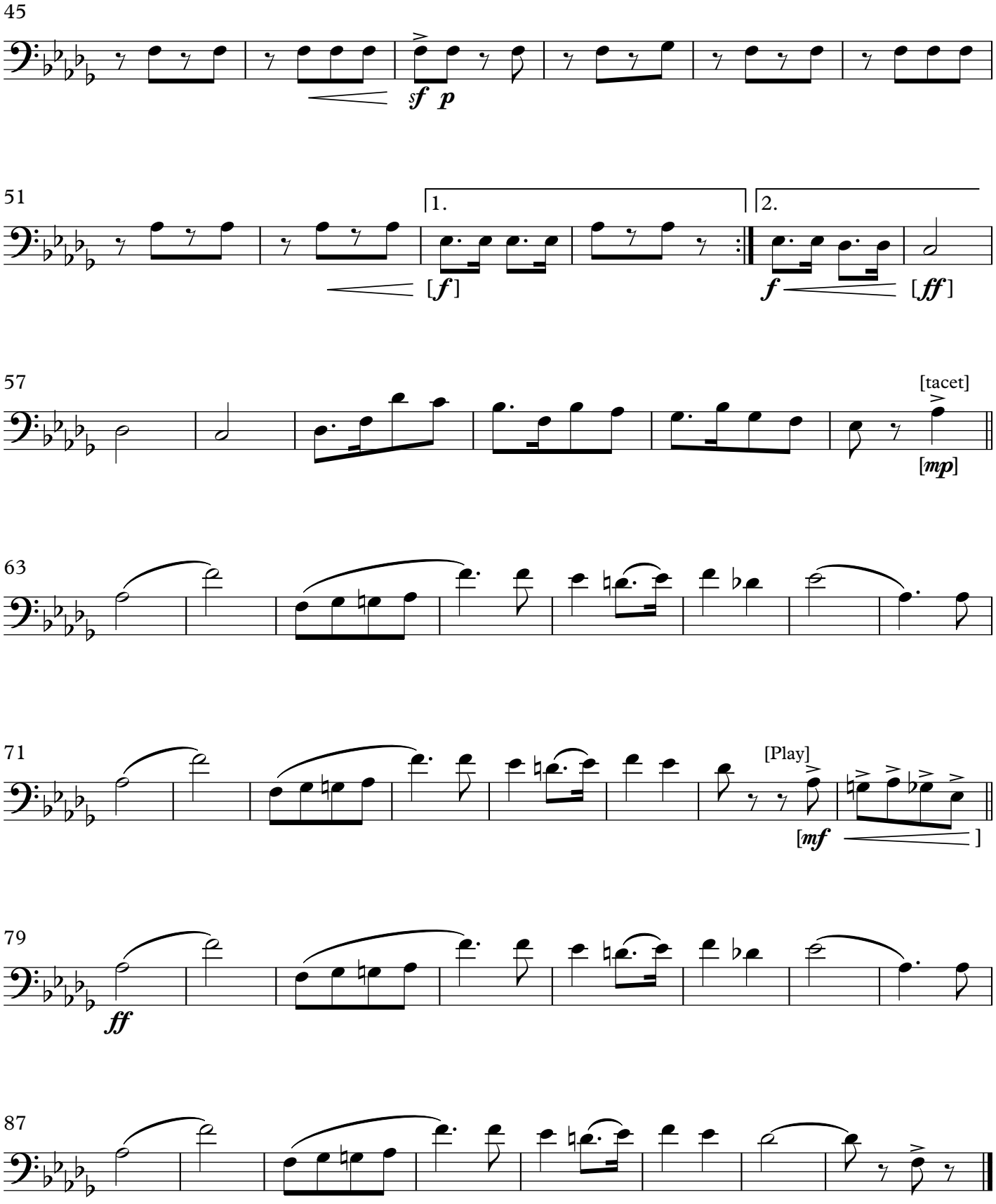

45
sf p
51
1.
2.
[f]
f
[ff]
57
[tacet]
[mp]
63
71
[Play]
[mf]
79
ff
87

March

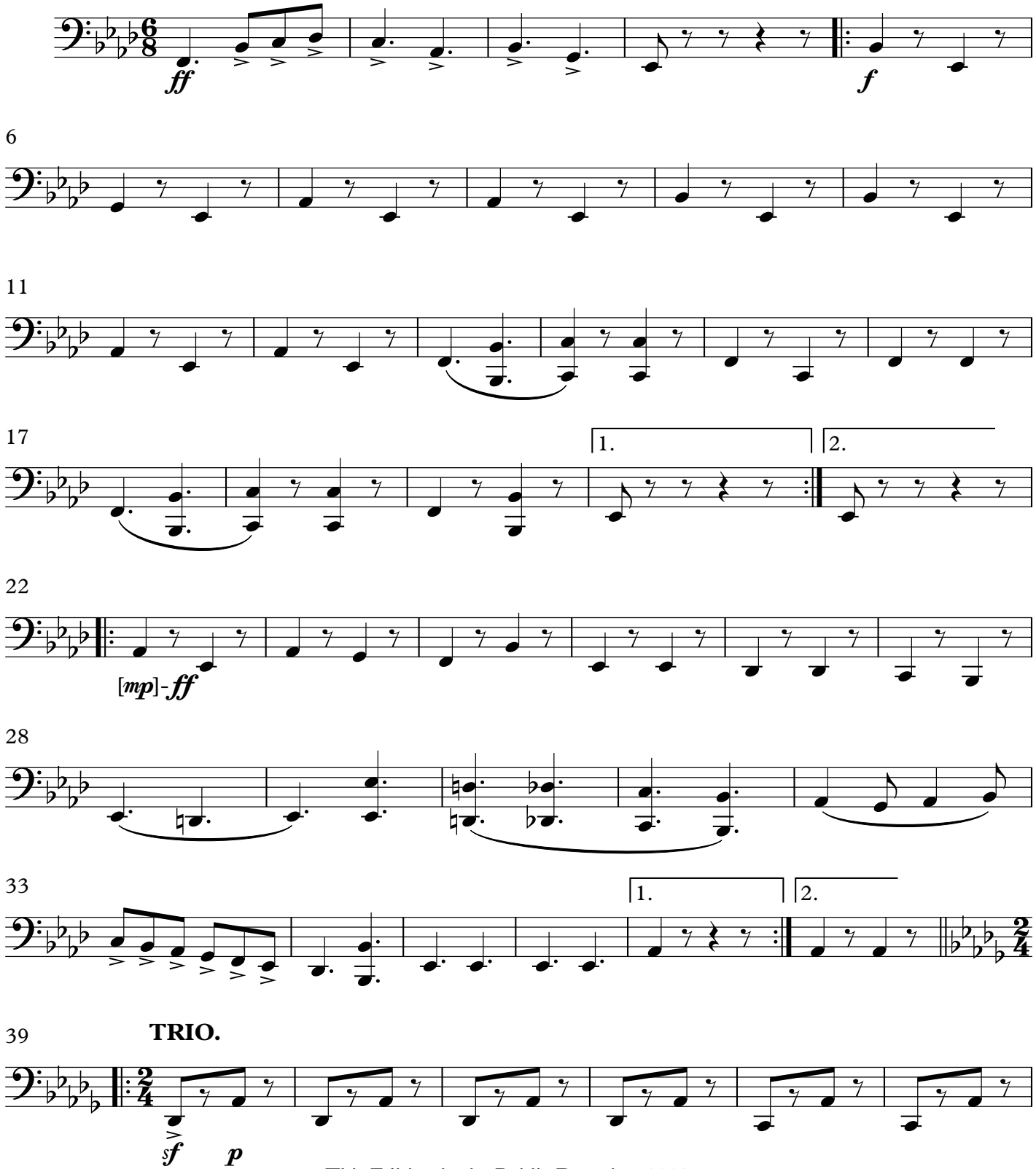
THE MAN BEHIND THE GUN

(1900)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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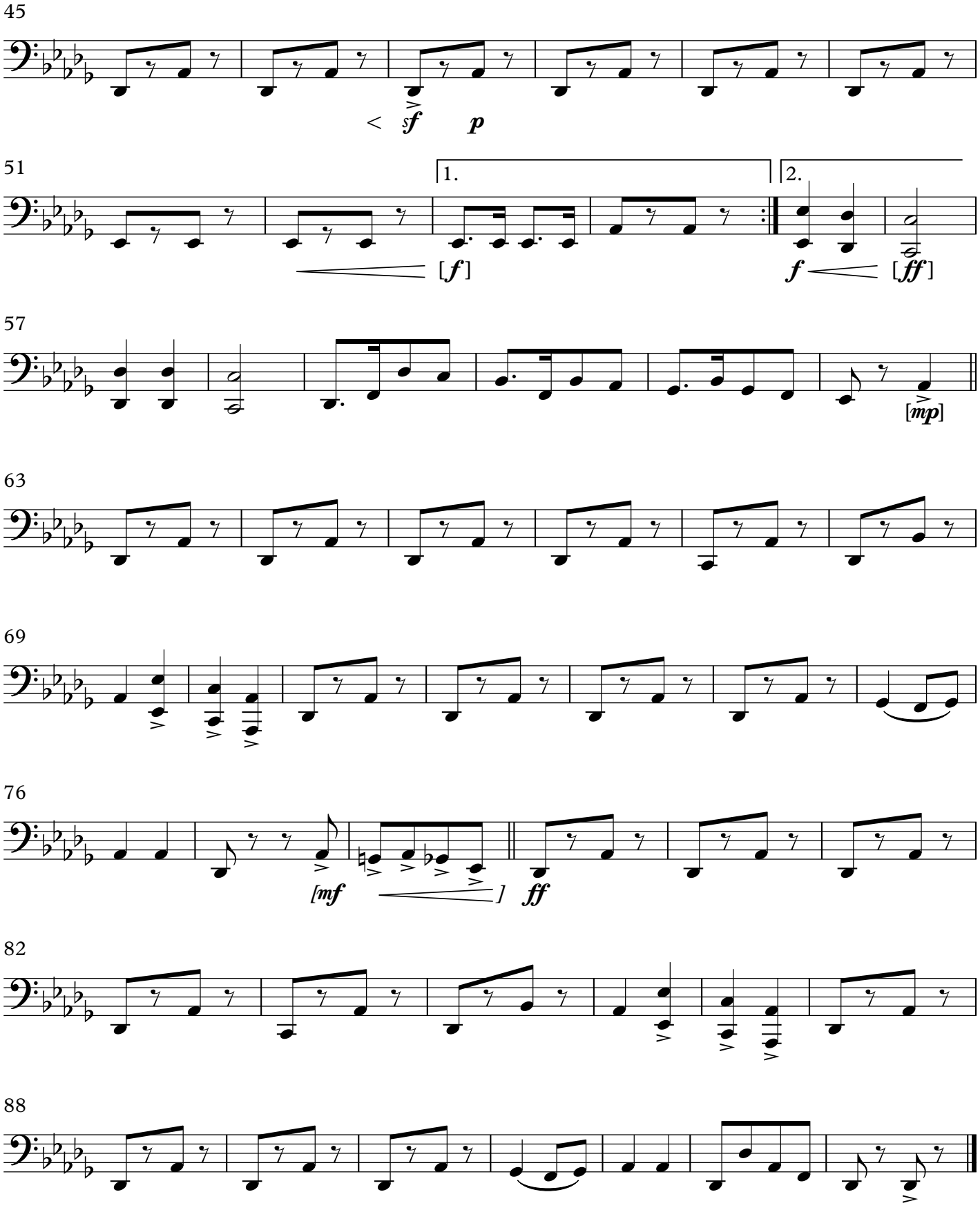
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sf
p
51
1.
2.
[f]
f
[ff]
57
[mp]
63
69
76
[mf
]
ff
82
88

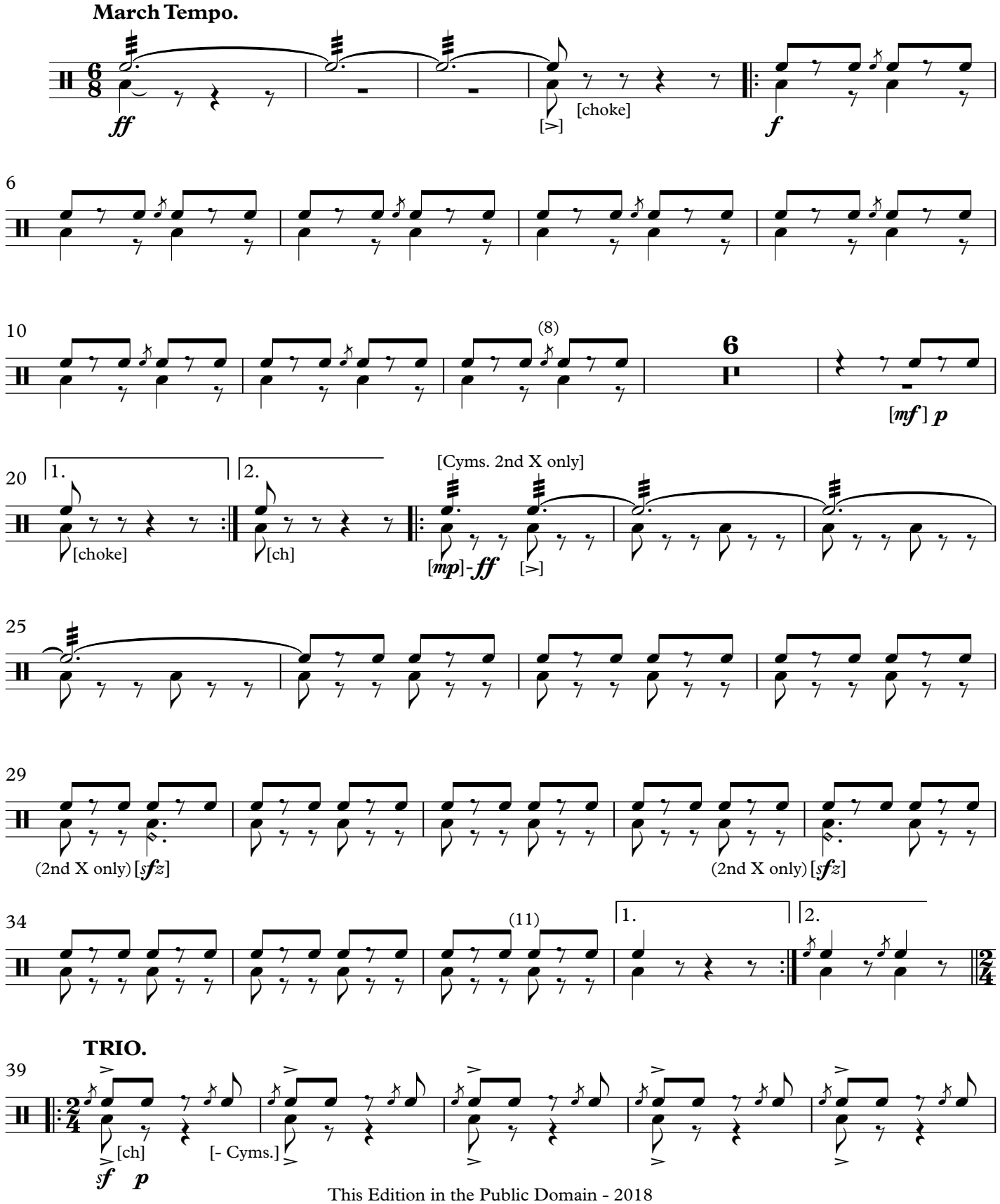
March

THE MAN BEHIND THE GUN

(1900)

Drums

JOHN PHILIP SOUSA



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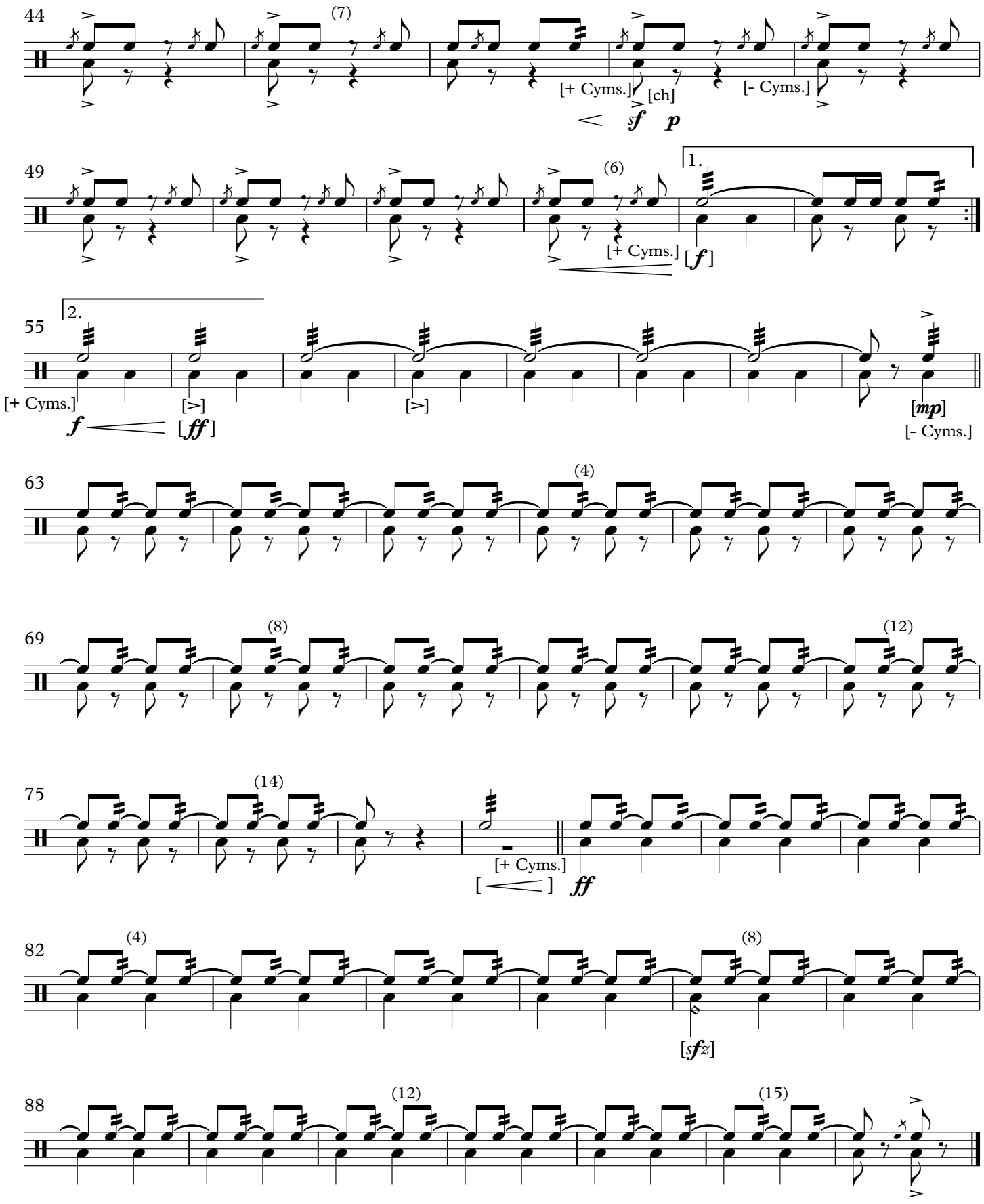
As played by "The President's Own" United States Marine Band


44
(7)
[+ Cyms.]
[ch]
[- Cyms.]
sf p
49
(6)
1.
[+ Cyms.]
[f]
55
2.
[+ Cyms.]
f
[>]
[ff]
[>]
[mp]
[- Cyms.]
63
(4)
69
(8)
(12)
75
(14)
[+ Cyms.]
ff
82
(4)
(8)
[sfz]
88
(12)
(15)