The Complete Marches of John Philip Sousa

Vol. 2 No. 30

THE OCCIDENTAL MARCH

(1887)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Occidental" (1887)

With important manuscripts unaccounted for, no dedication specified on the printed music, and no mention in Sousa's memoirs, it is not known why this piece was given its name. One possibility which must not be overlooked is that Occidental College, in Los Angeles, was founded in the year that Sousa composed this march. "The Occidental" was not published until four years after it was written.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 75. 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.*

First Strain (m. 5-20): There isn't much dynamic variation in the original parts to this strain, but the nature of the melody leads naturally to the added dynamic shape. Beginning *mezzo-forte*, the ascending line can crescendo to *forte* each time. The long ruffs in the snare drum part should be clearly heard in m. 13-16. The accented whole notes in m. 19-20 should be played well-sustained after the attack and immediately to *subito mezzo-forte* on the repeat (this time without the pick-up note in the melody).

Second Strain (m. 22-37): Because of the traditional dynamic shaping employed in this strain, all instruments can play both times. Beginning at a strongly accented *fortissimo*, the dynamic can drop to *mezzo-forte* two times as indicated with crescendos back to *fortissimo*.

Trio (m. 38-56): The customary adjustments can be made in this trio: The dynamic should be altered to *piano* first time and piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* throughout the Trio. The sixteenth notes in the melody should be played as close to the indicated rhythm as possible (and not as eighths). On the repeat, Sousa's custom of performing even softer the second time through his trios works very well in this march.

Break-up Strain (m. 56-70): All instruments rejoin starting on beat two of m. 56 in *fortissimo*. The first time through m. 69-70 into the final strain is performed with a diminuendo and the indicated octave adjustments in the clarinets.

Final Strain (m. 71-end): The dynamic first time is *mezzo-piano* and E-flat clarinet, cornets, trombones, and cymbals are out once more at m. 71, but piccolo can continue to play the quarter note octaves with the flutes and 2nd clarinets. All instruments rejoin on beat two of m. 86 in *fortissimo* for the repeat of the break-up strain which is performed as before, but this time with a crescendo in m. 69-70. All instruments play in their original higher octaves and the brass leads the melody in a very strong *fortississimo*. Two *sfz* accents in the percussion in m. 83-84 help bring the march to a close.

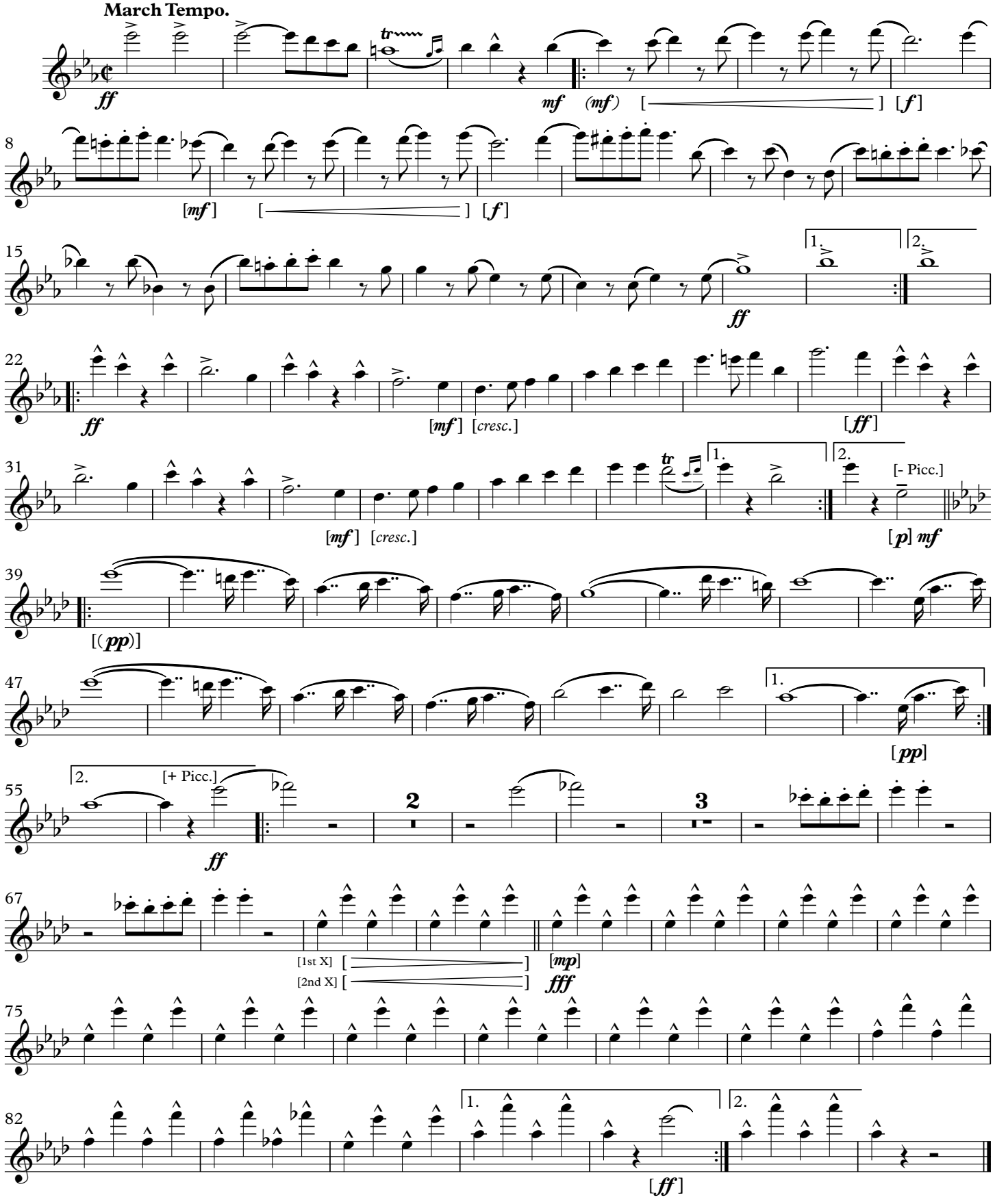
March

THE OCCIDENTAL

Flute/Piccolo

(1887)

JOHN PHILIP SOUSA



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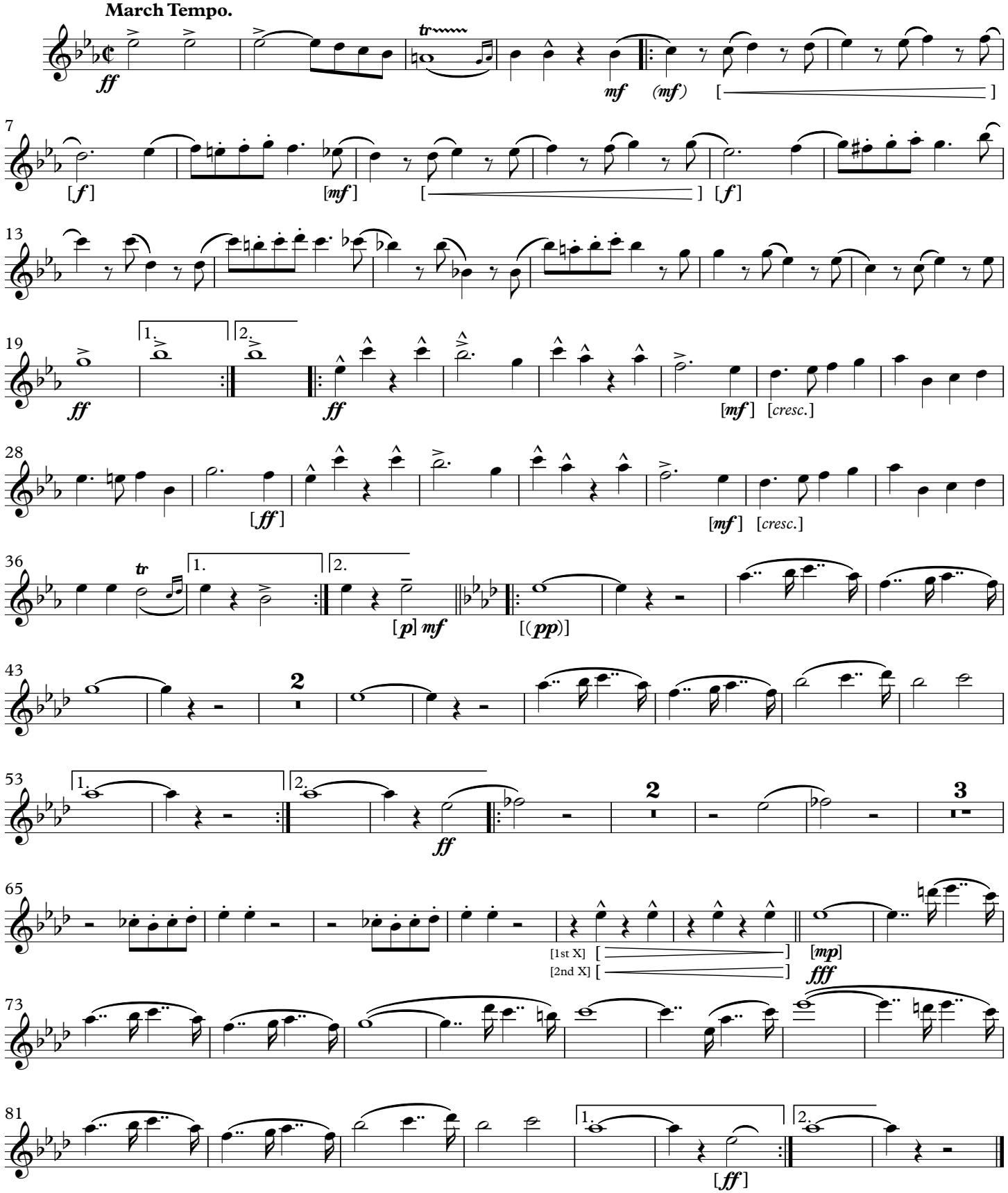
March

THE OCCIDENTAL

Oboe

(1887)

JOHN PHILIP SOUSA



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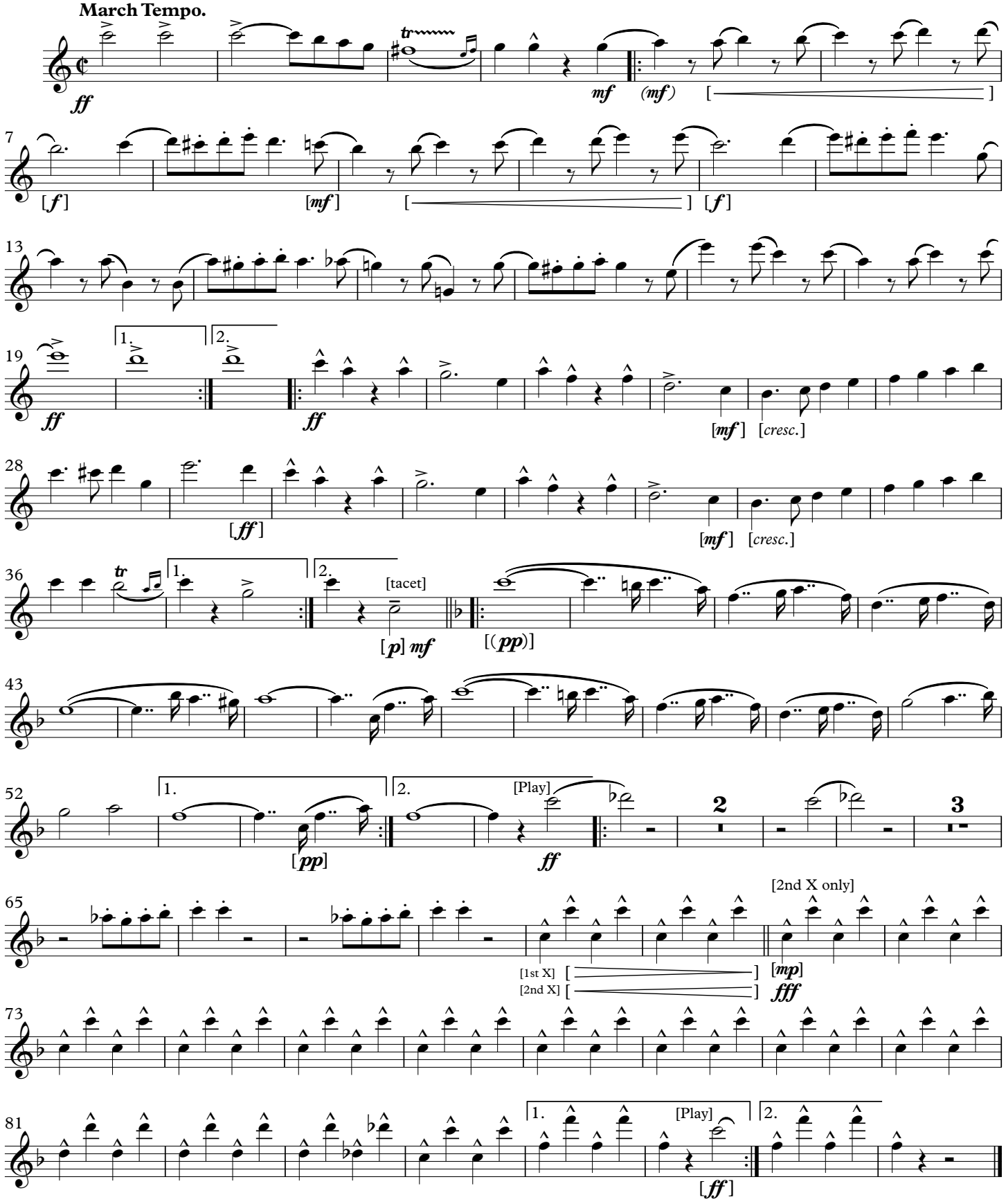
March

THE OCCIDENTAL

E♭ Clarinet

(1887)

JOHN PHILIP SOUSA



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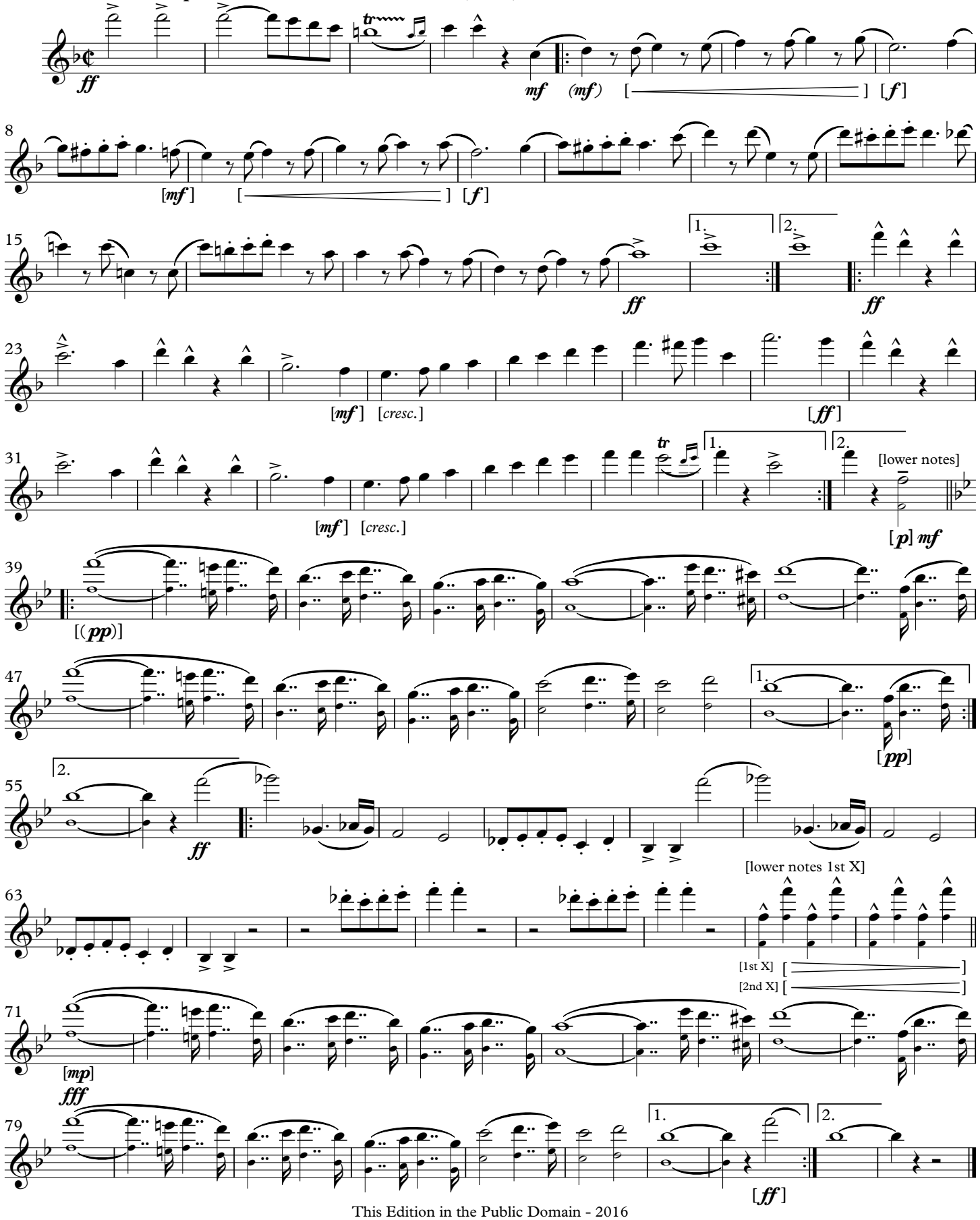
March

THE OCCIDENTAL

Solo B♭ Clarinet

(1887)

JOHN PHILIP SOUSA



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March

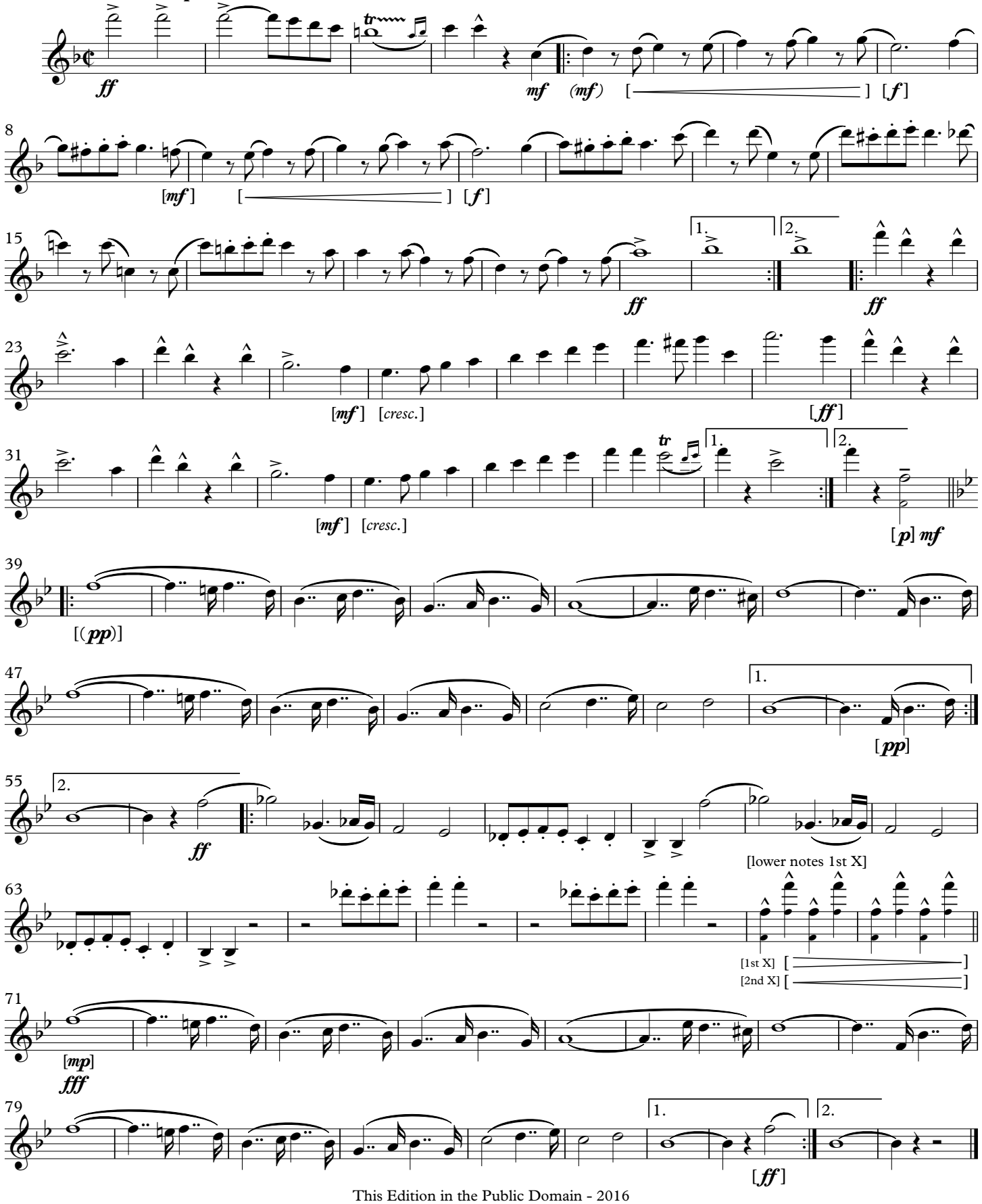
THE OCCIDENTAL

1st B♭ Clarinet

(1887)

JOHN PHILIP SOUSA

March Tempo.



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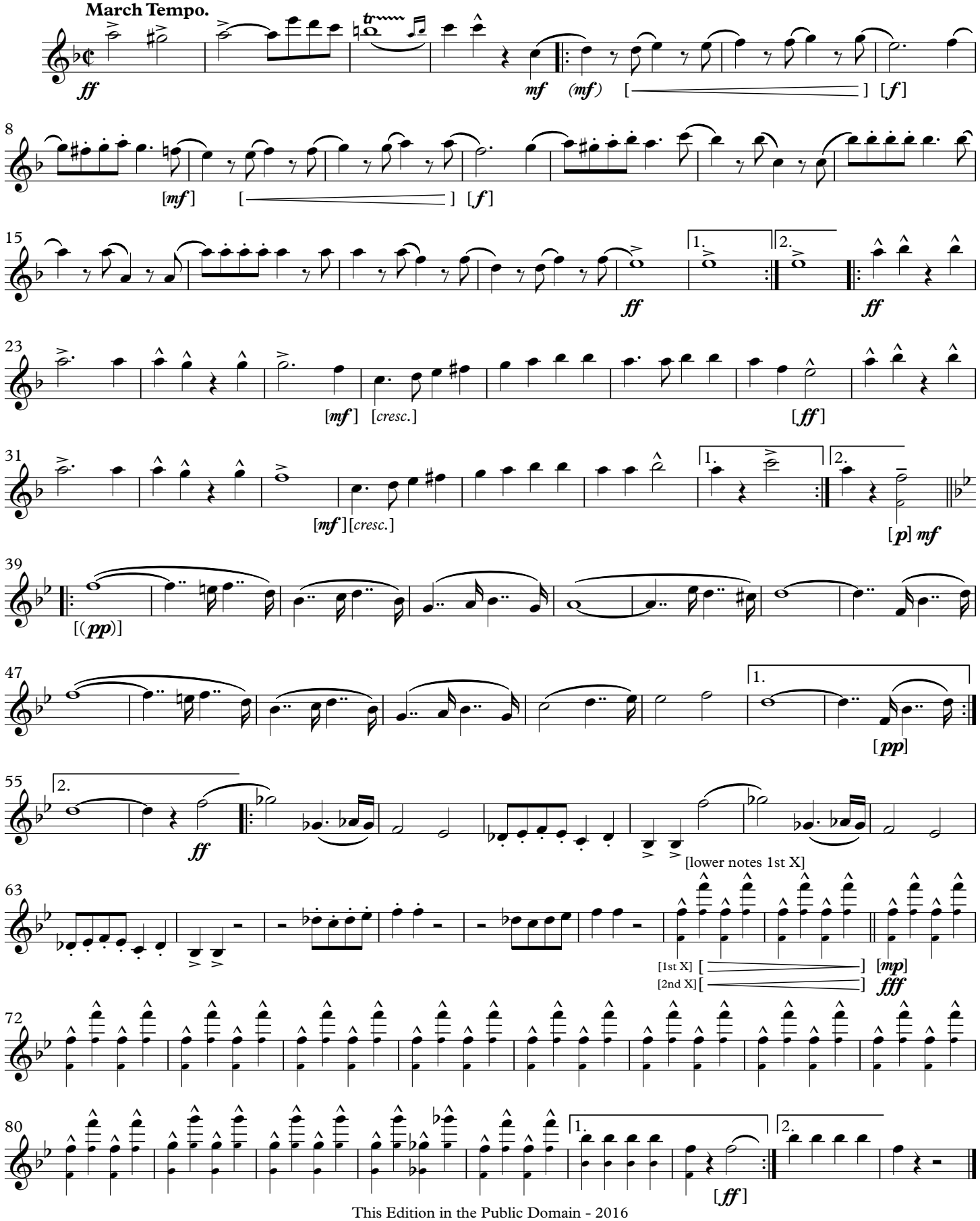
March

THE OCCIDENTAL

2nd B♭ Clarinet

(1887)

JOHN PHILIP SOUSA



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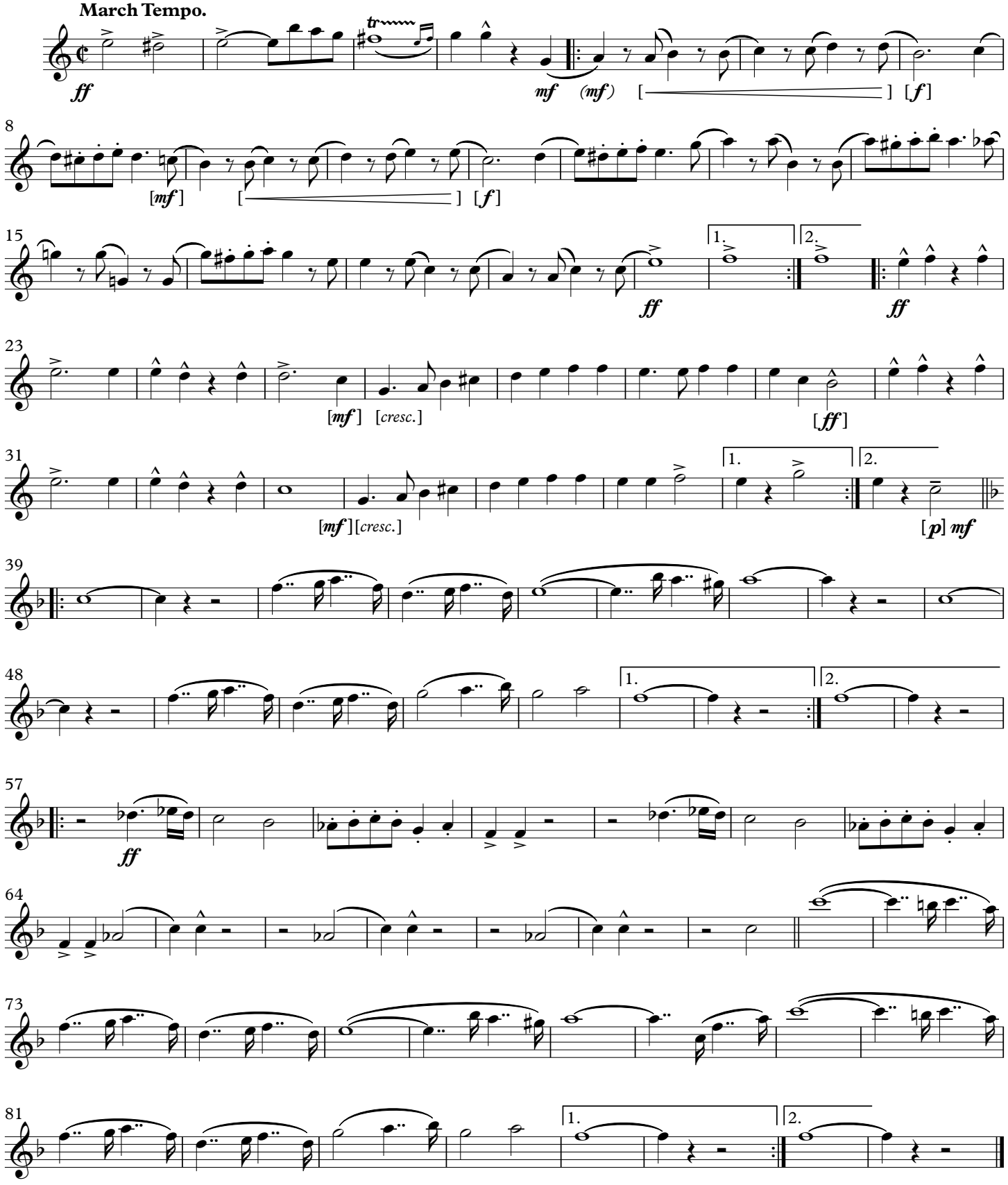
March

THE OCCIDENTAL

E♭ Alto Clarinet
[optional]

(1887)

JOHN PHILIP SOUSA



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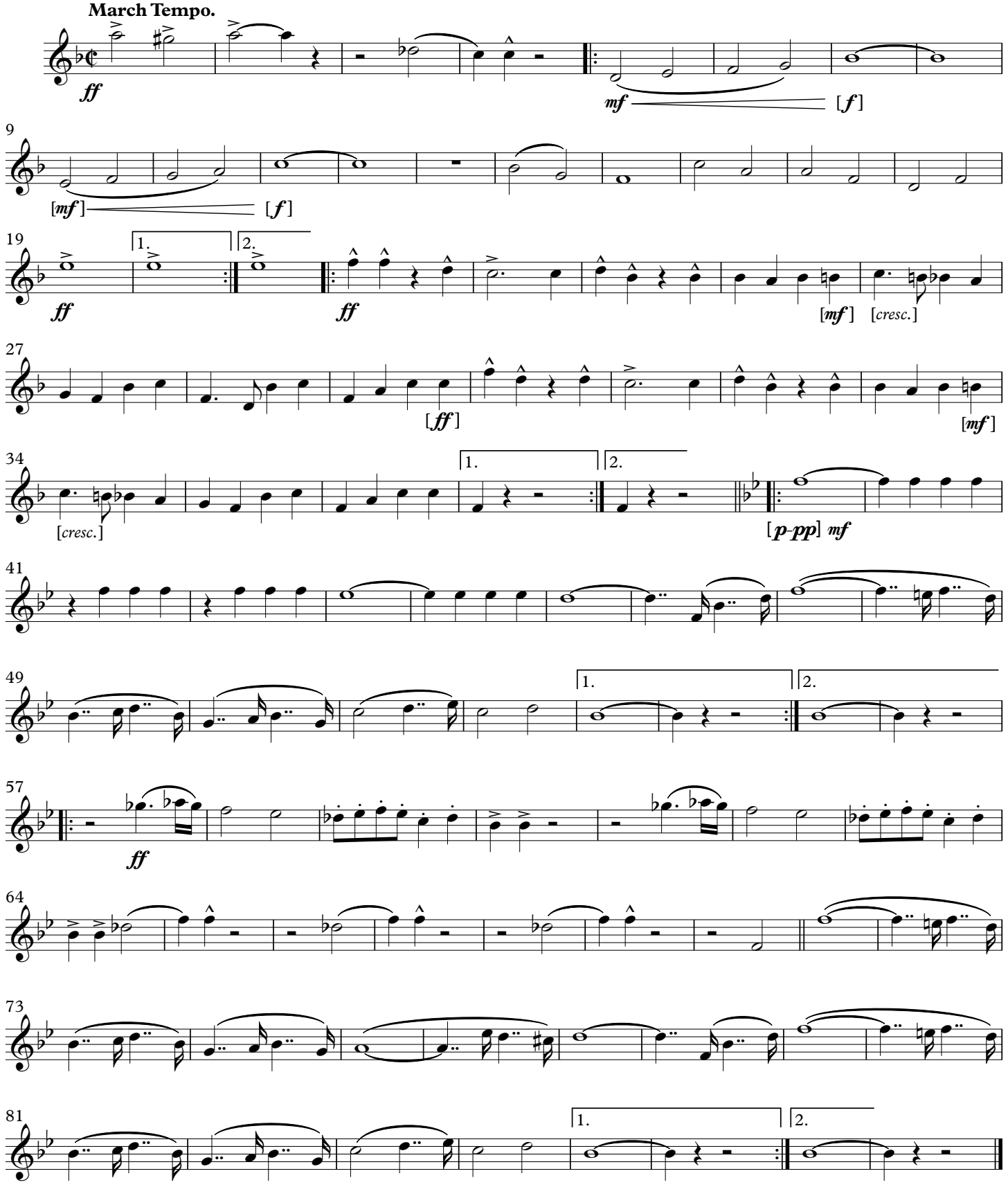
March

THE OCCIDENTAL

B♭ Bass Clarinet

(1887)

JOHN PHILIP SOUSA



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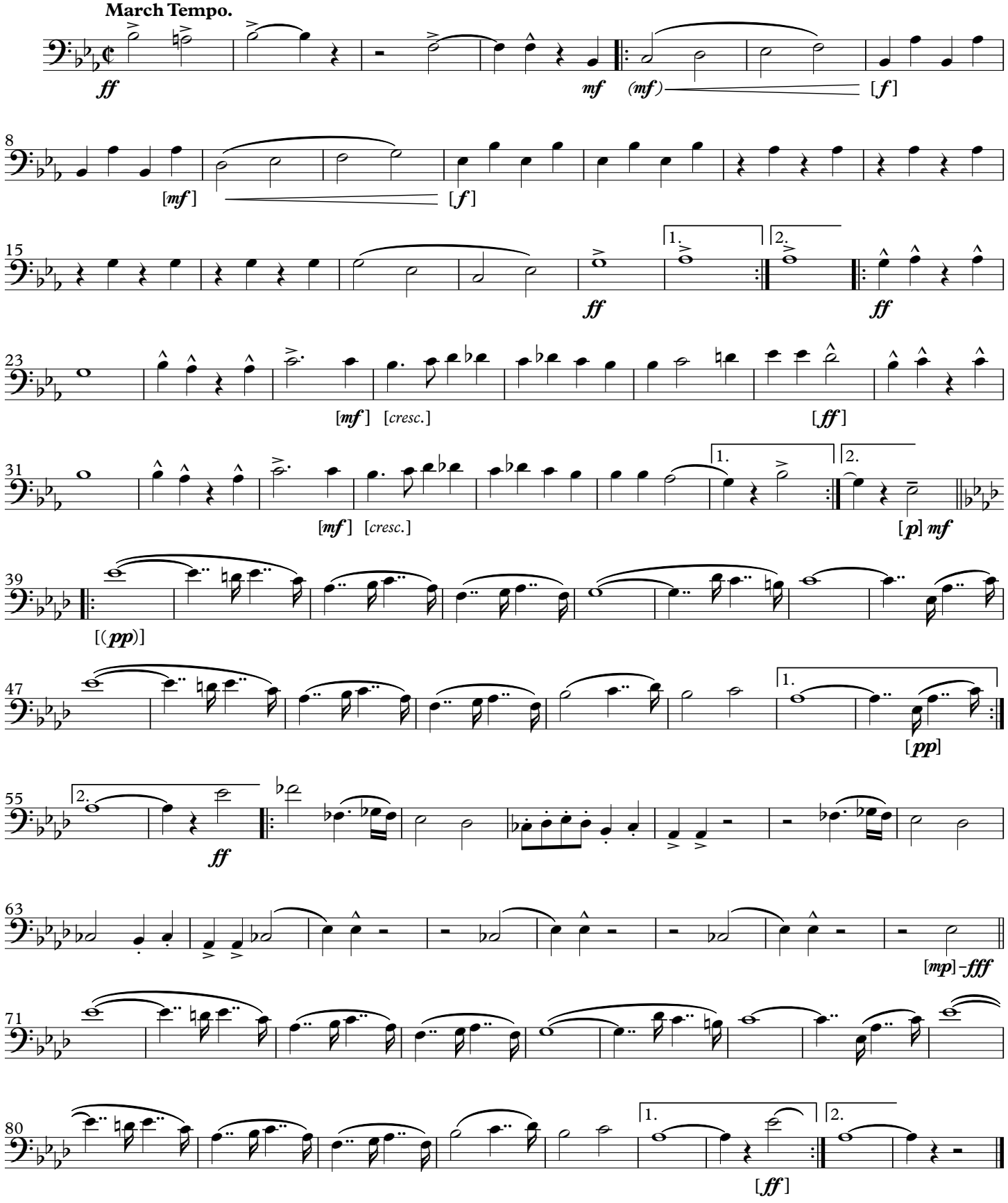
March

THE OCCIDENTAL

1st Bassoon

(1887)

JOHN PHILIP SOUSA



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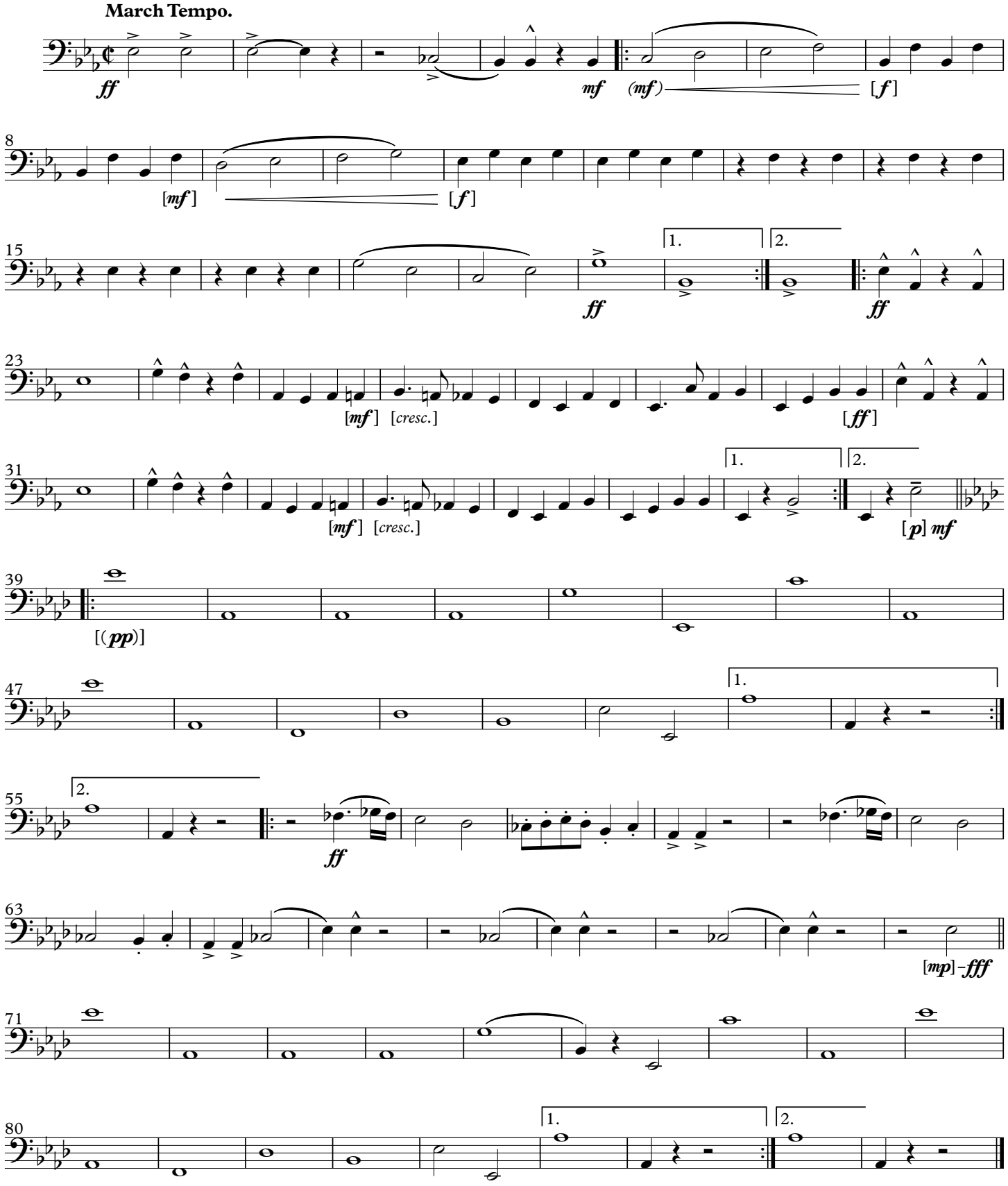
March

THE OCCIDENTAL

2nd Bassoon

(1887)

JOHN PHILIP SOUSA



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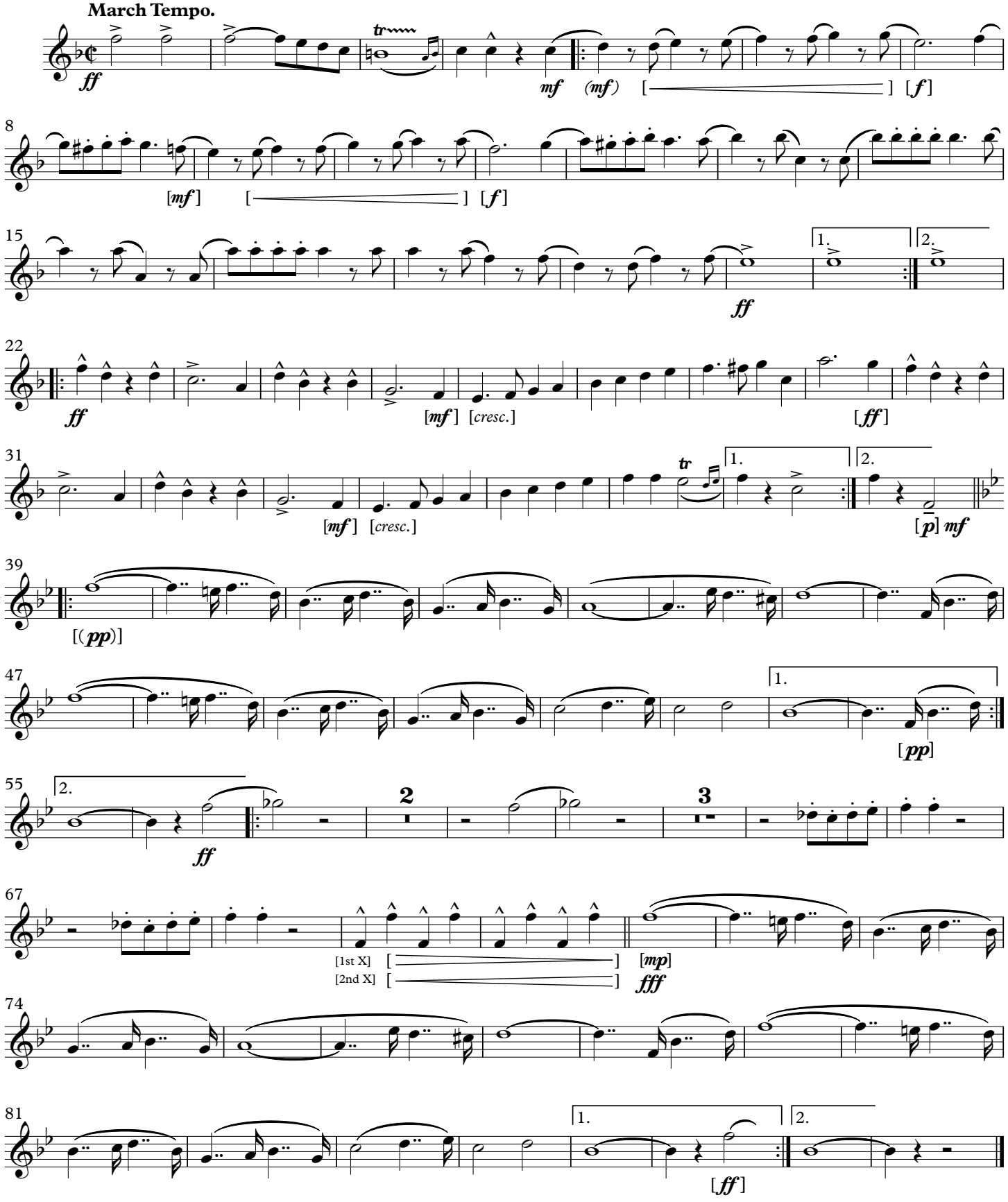
March

THE OCCIDENTAL

B♭ Soprano Saxophone
[optional]

(1887)

JOHN PHILIP SOUSA



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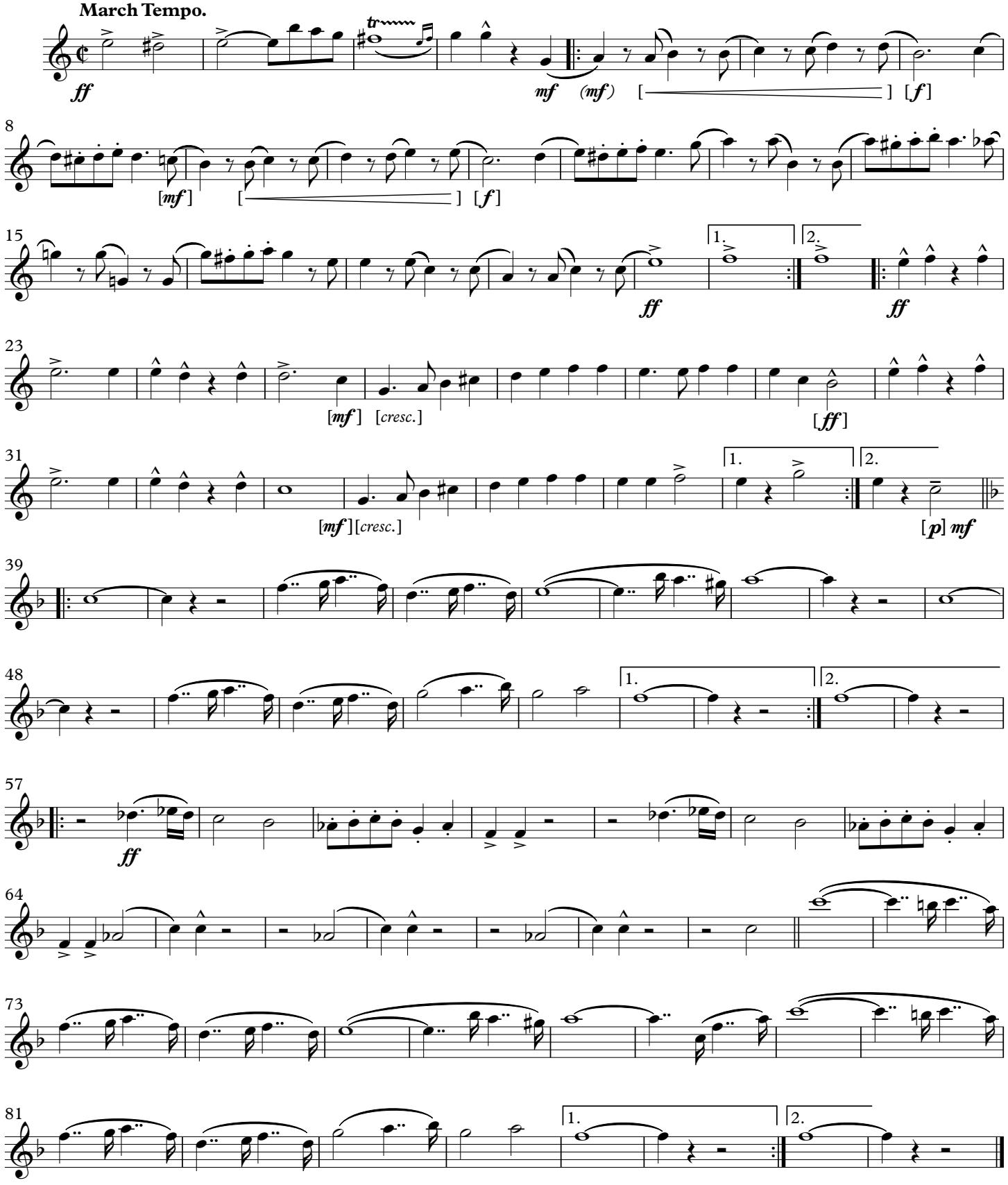
March

THE OCCIDENTAL

E♭ Alto Saxophone (1887) **JOHN PHILIP SOUSA**



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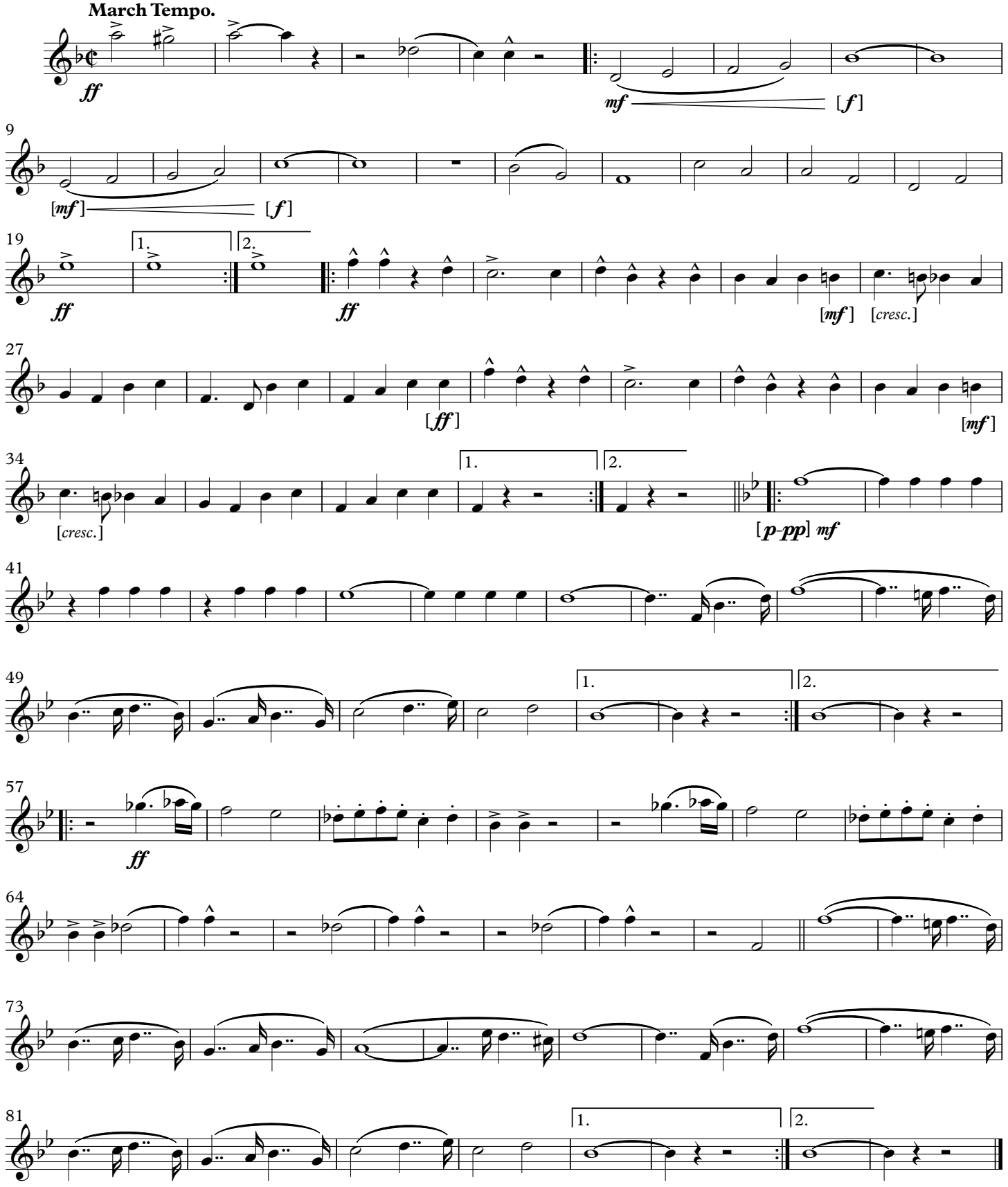
March

THE OCCIDENTAL

B♭ Tenor Saxophone

(1887)

JOHN PHILIP SOUSA



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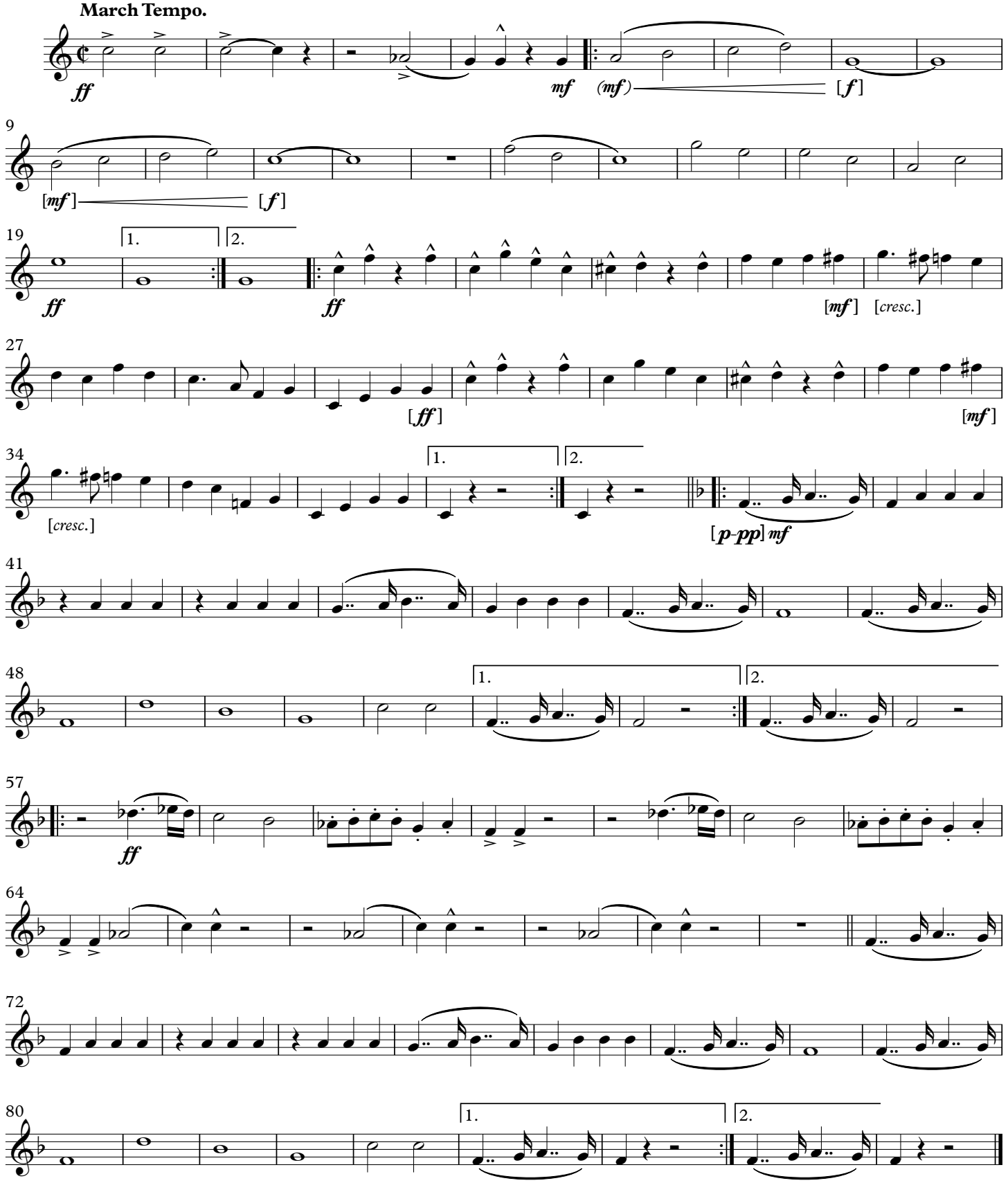
March

THE OCCIDENTAL

E♭ Baritone Saxophone (1887) **JOHN PHILIP SOUSA**

March Tempo.



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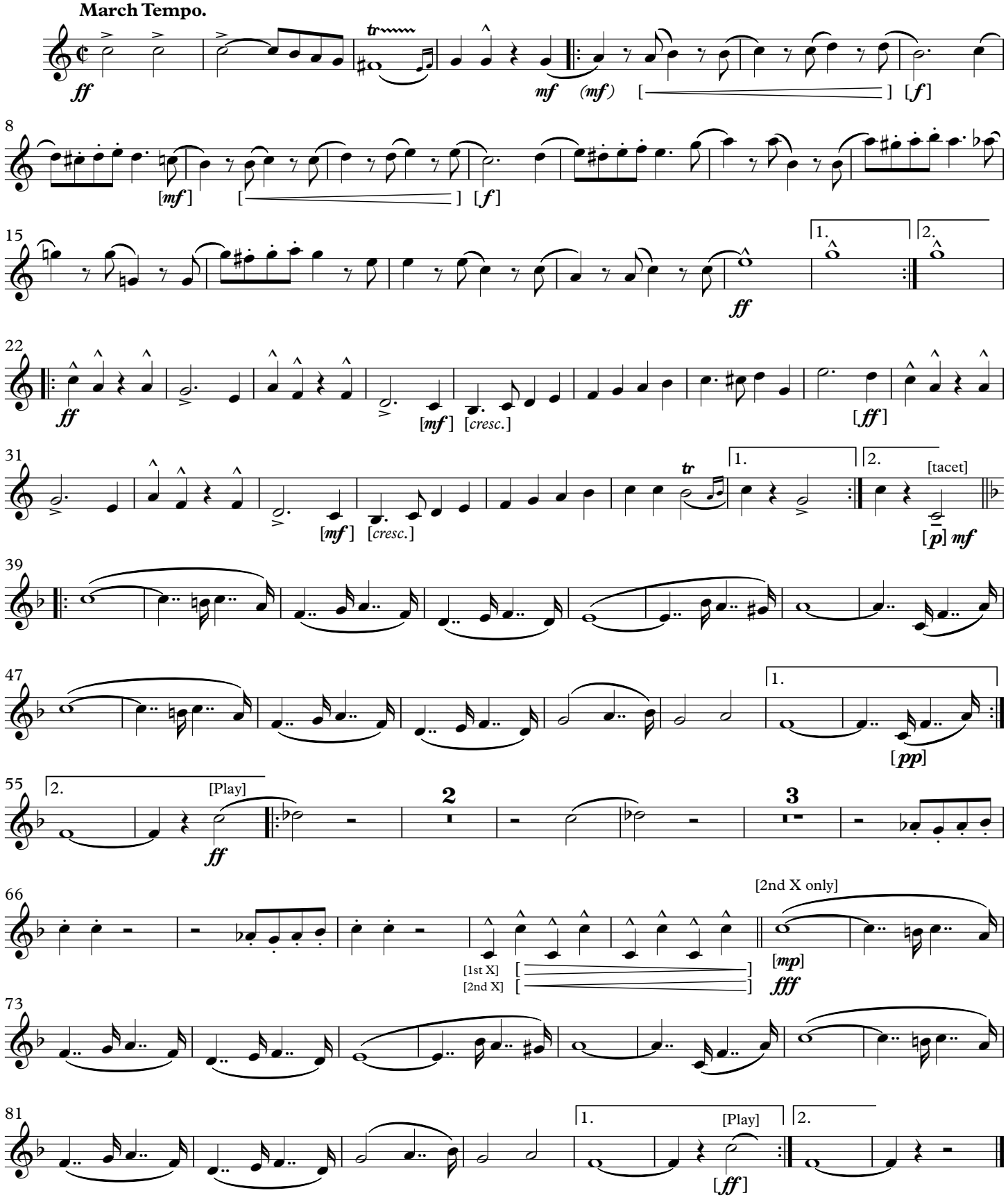
March

THE OCCIDENTAL

E♭ Cornet
[optional]

(1887)

JOHN PHILIP SOUSA



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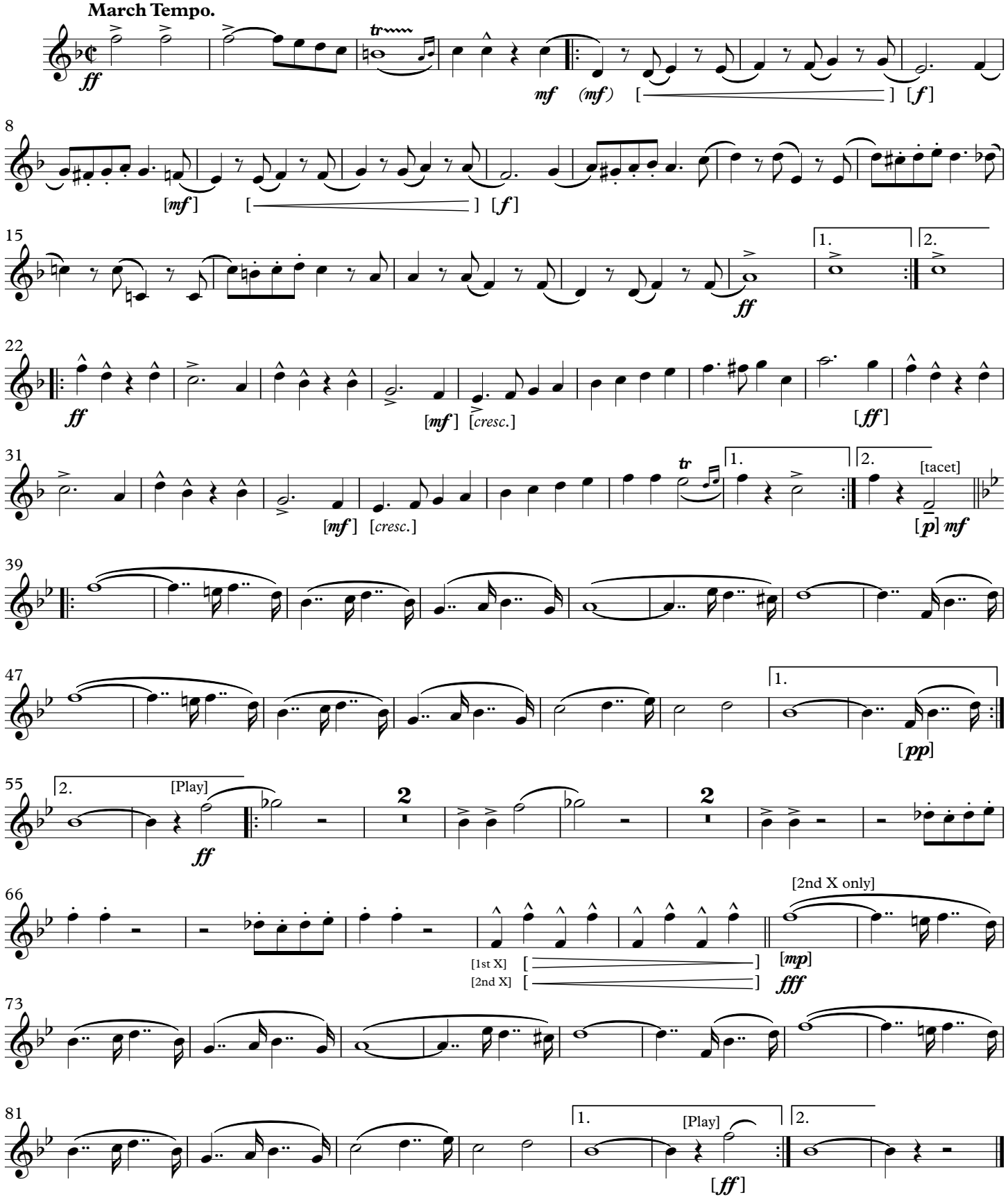
March

THE OCCIDENTAL

Solo B♭ Cornet

(1887)

JOHN PHILIP SOUSA



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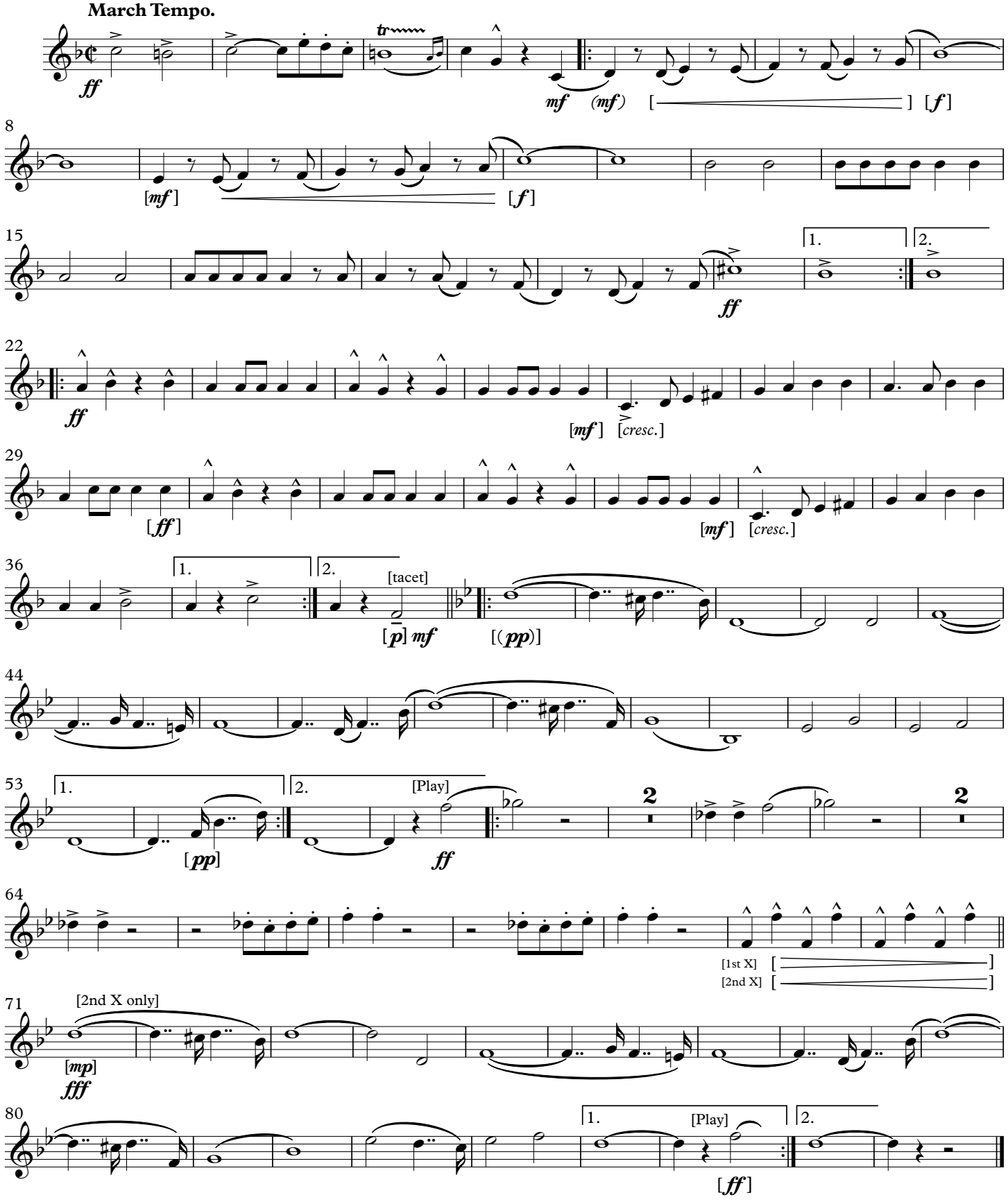
March

THE OCCIDENTAL

1st B♭ Cornet

(1887)

JOHN PHILIP SOUSA



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March

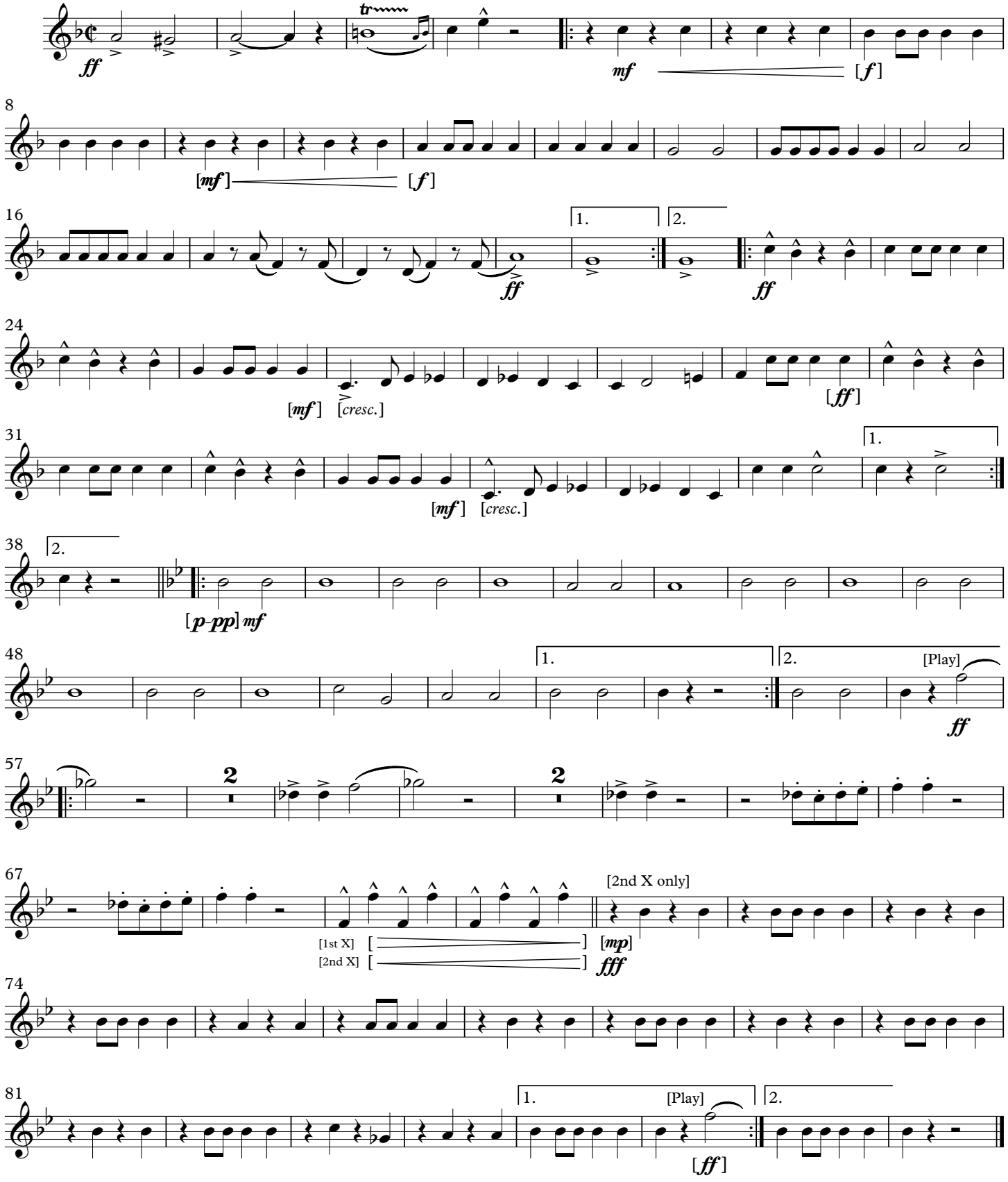
THE OCCIDENTAL

2nd B♭ Cornet

(1887)

JOHN PHILIP SOUSA

March Tempo.



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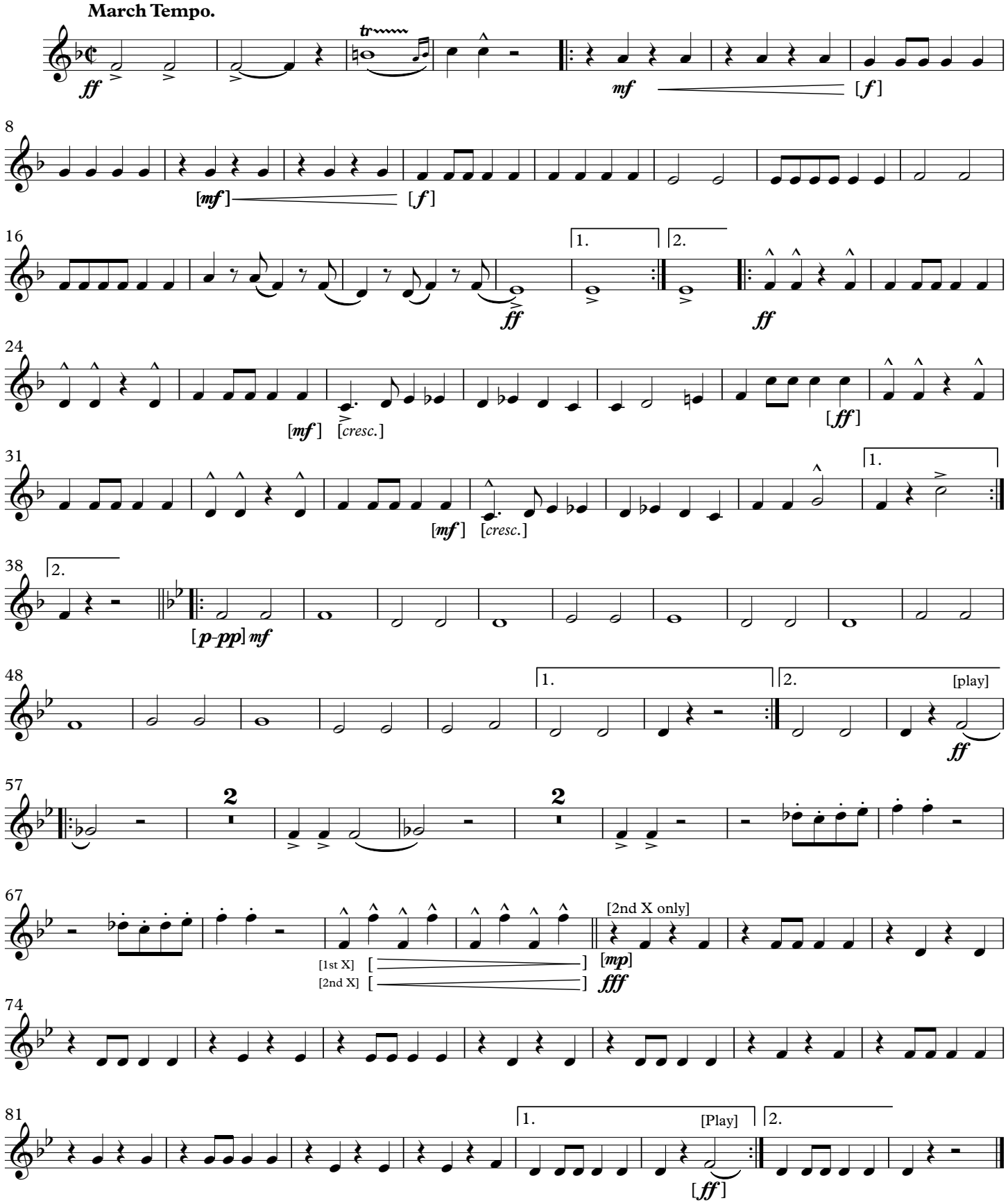
March

THE OCCIDENTAL

3rd B♭ Cornet

(1887)

JOHN PHILIP SOUSA



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March

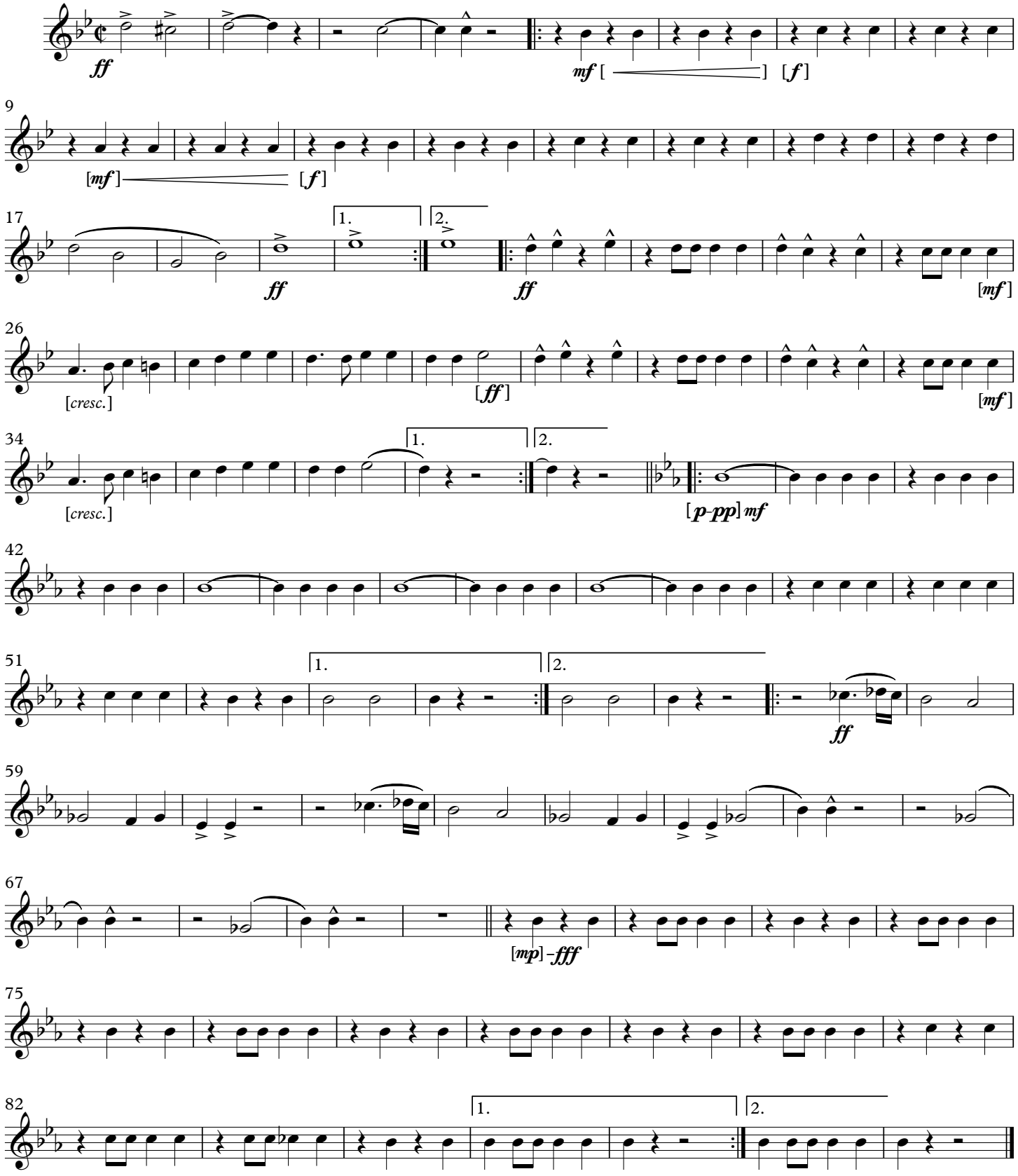
THE OCCIDENTAL

(1887)

JOHN PHILIP SOUSA

1st F Horn
[originally E♭ Alto]

March Tempo.



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March

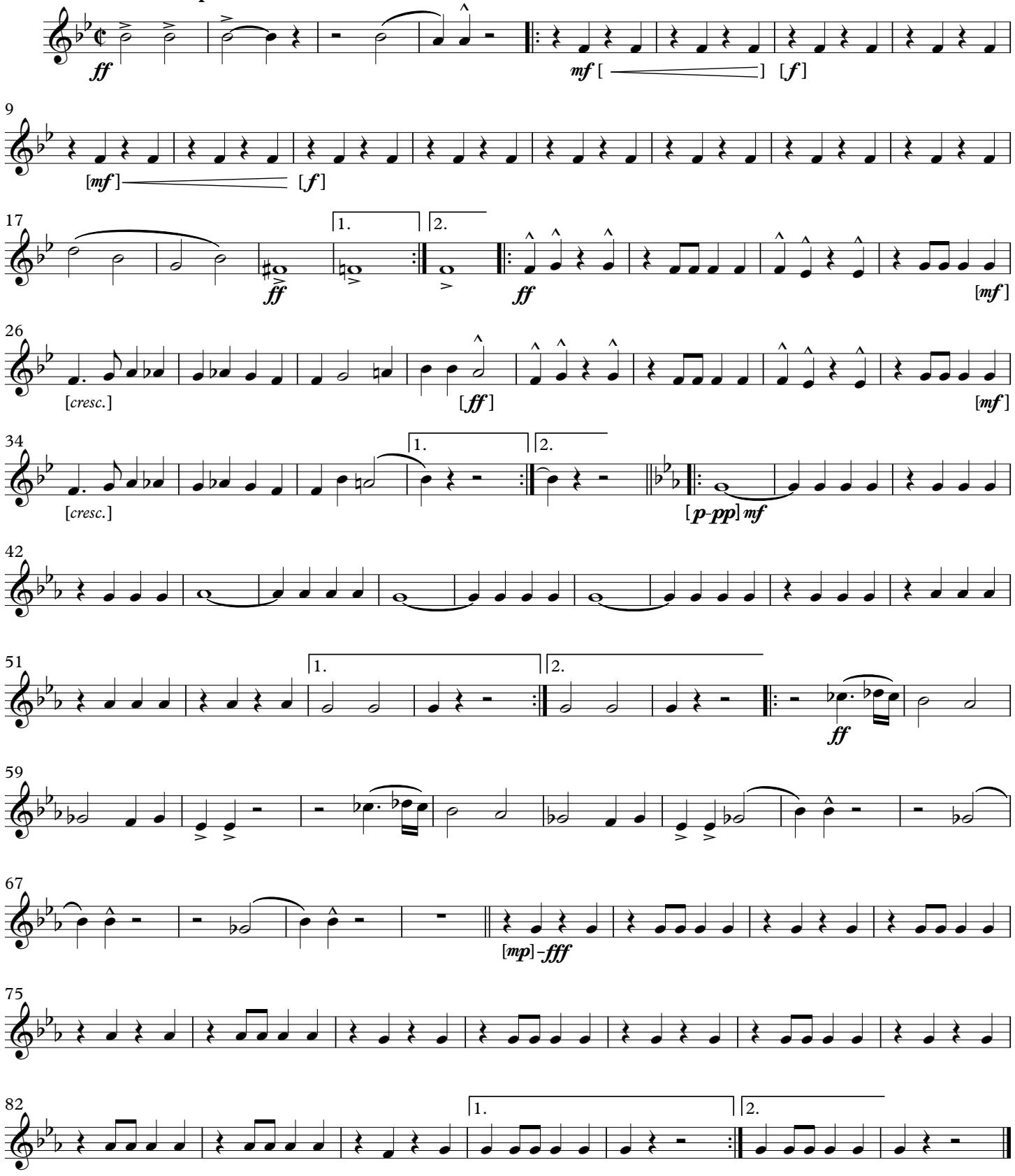
THE OCCIDENTAL

(1887)

JOHN PHILIP SOUSA

2nd F Horn
[originally E♭ Alto]

March Tempo.



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March

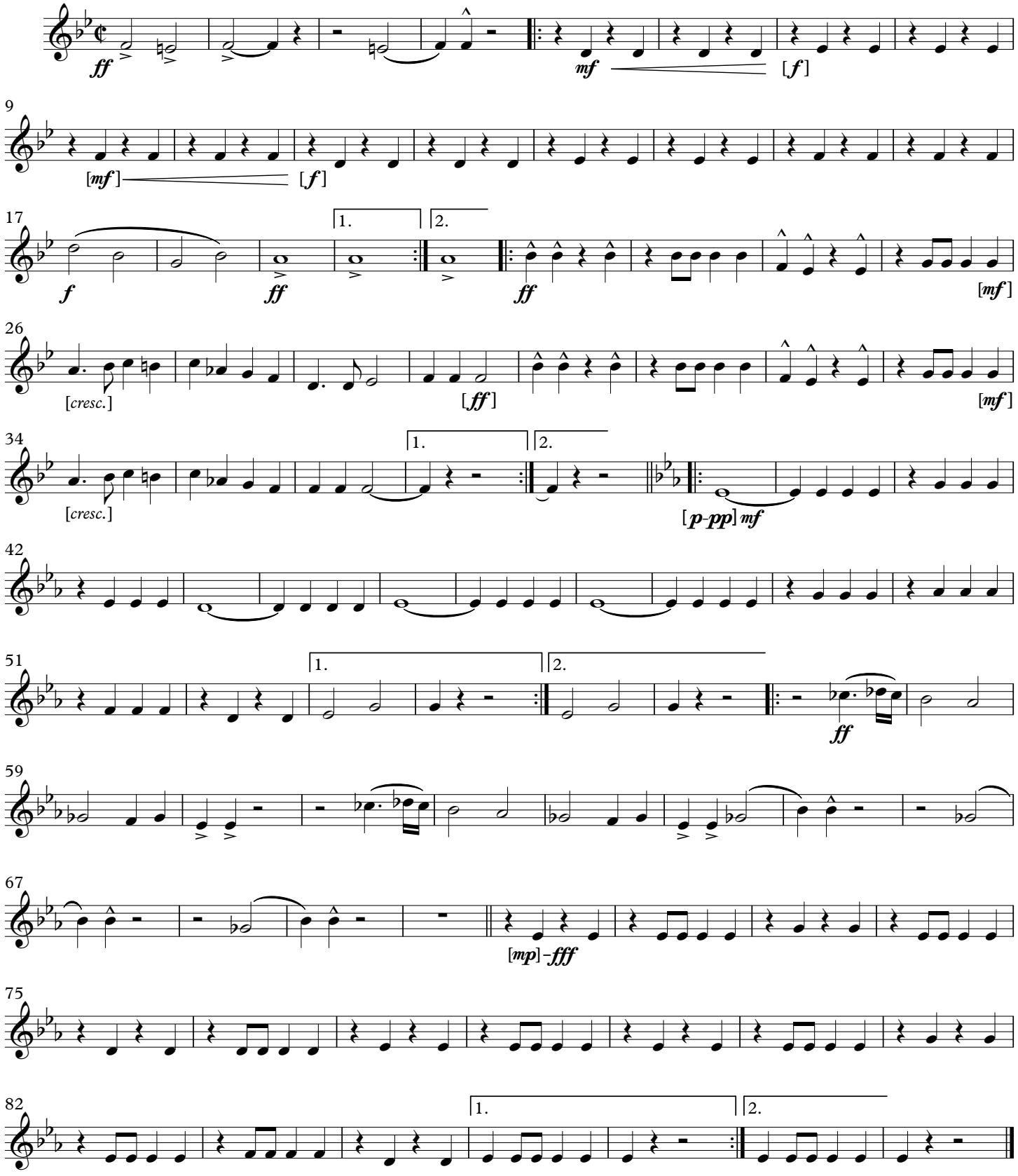
THE OCCIDENTAL

(1887)

JOHN PHILIP SOUSA

3rd F Horn
[originally E♭ Alto]

March Tempo.



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March

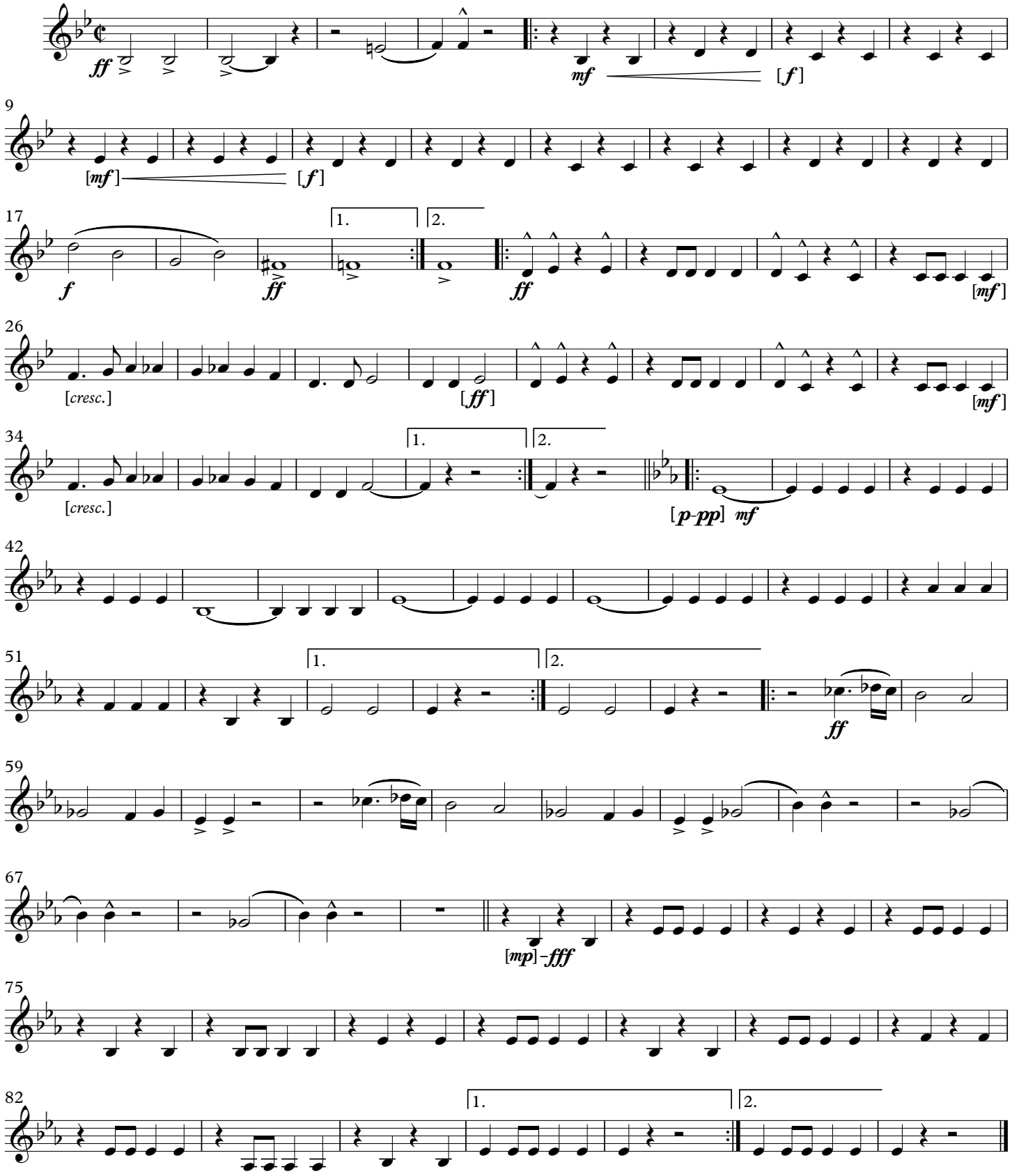
THE OCCIDENTAL

(1887)

JOHN PHILIP SOUSA

4th F Horn
[originally E♭ Alto]

March Tempo.



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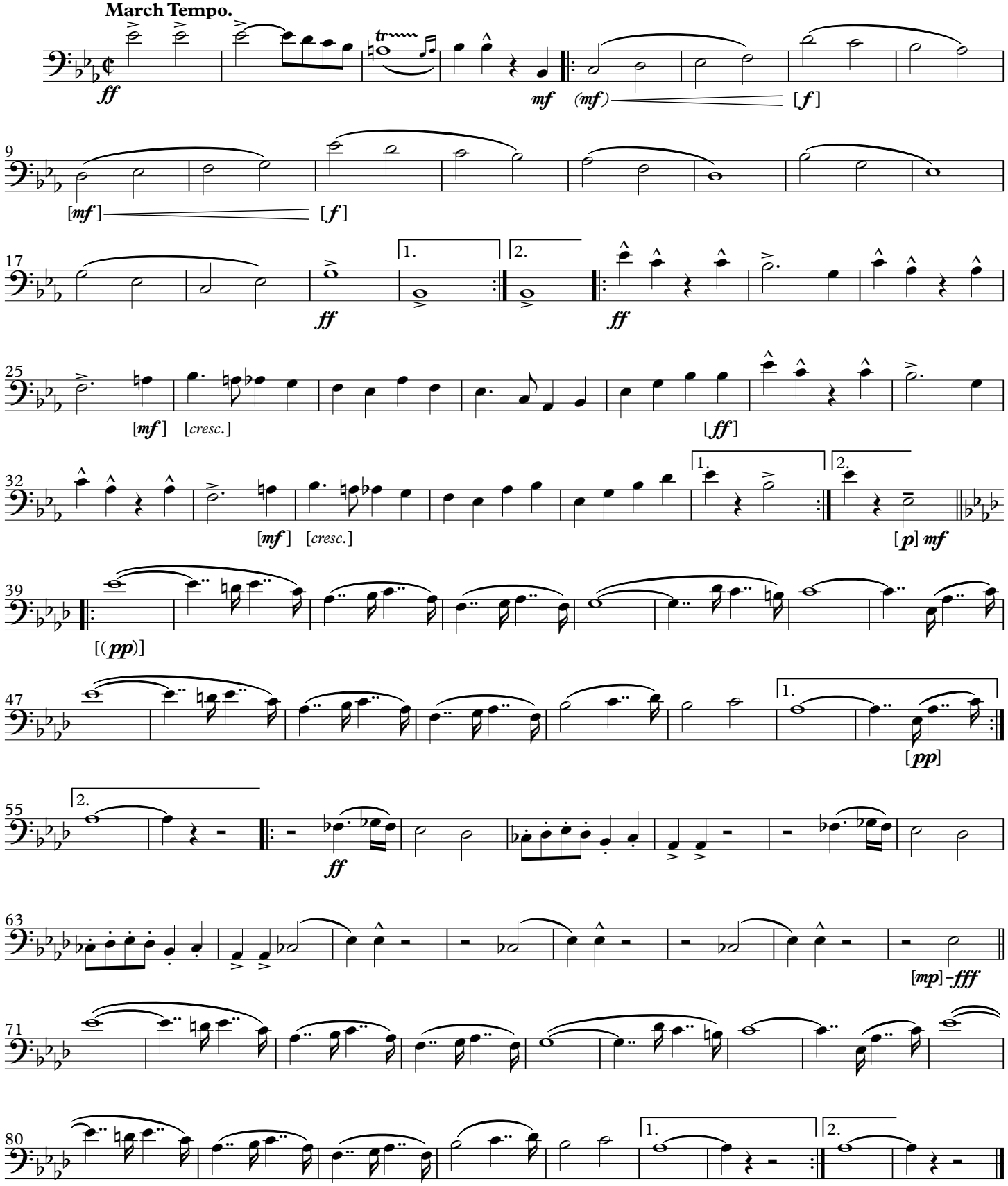
March

THE OCCIDENTAL

Baritone

(1887)

JOHN PHILIP SOUSA



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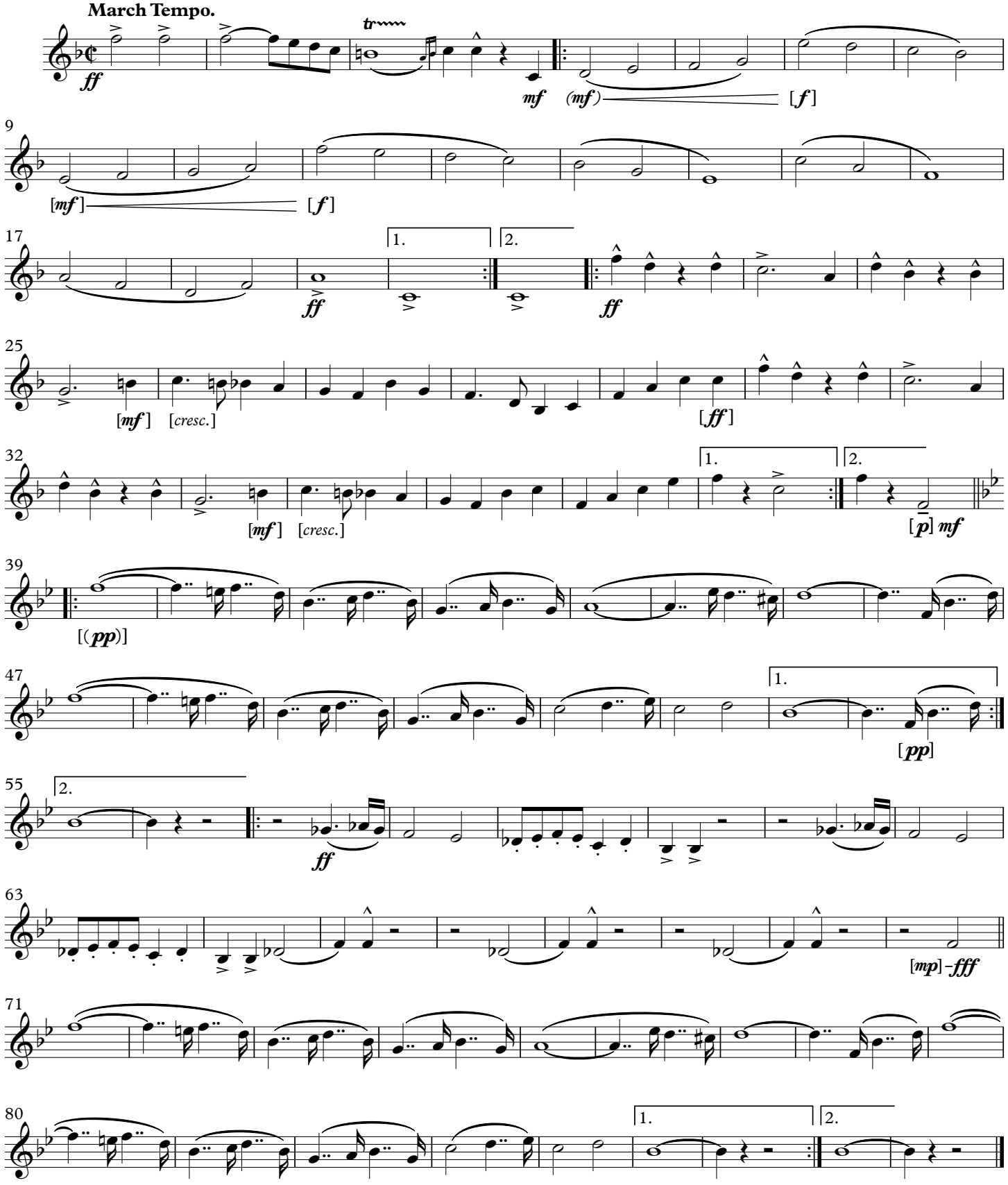
March

THE OCCIDENTAL

Baritone, T.C.

(1887)

JOHN PHILIP SOUSA



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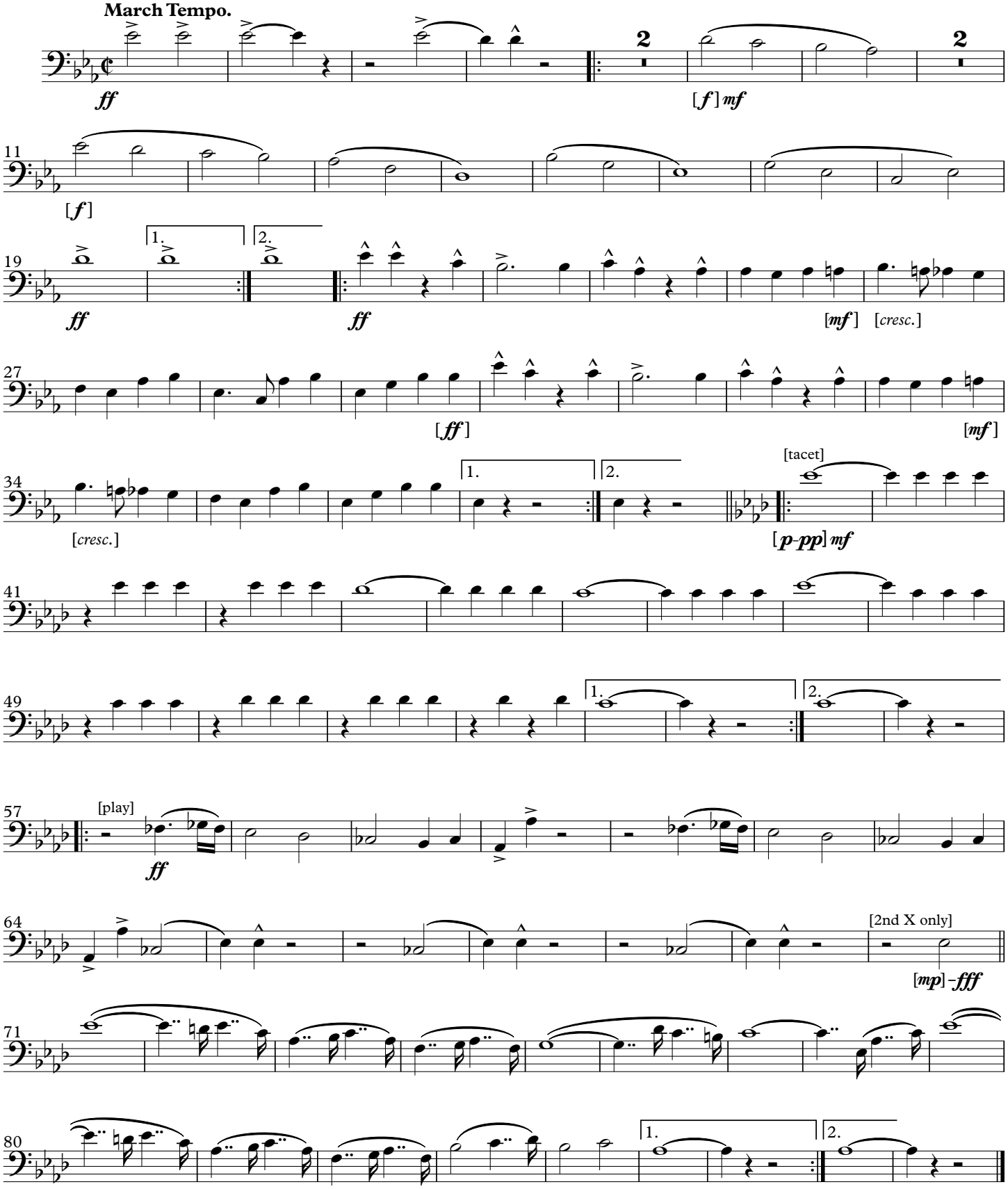
March

THE OCCIDENTAL

1st Trombone

(1887)

JOHN PHILIP SOUSA



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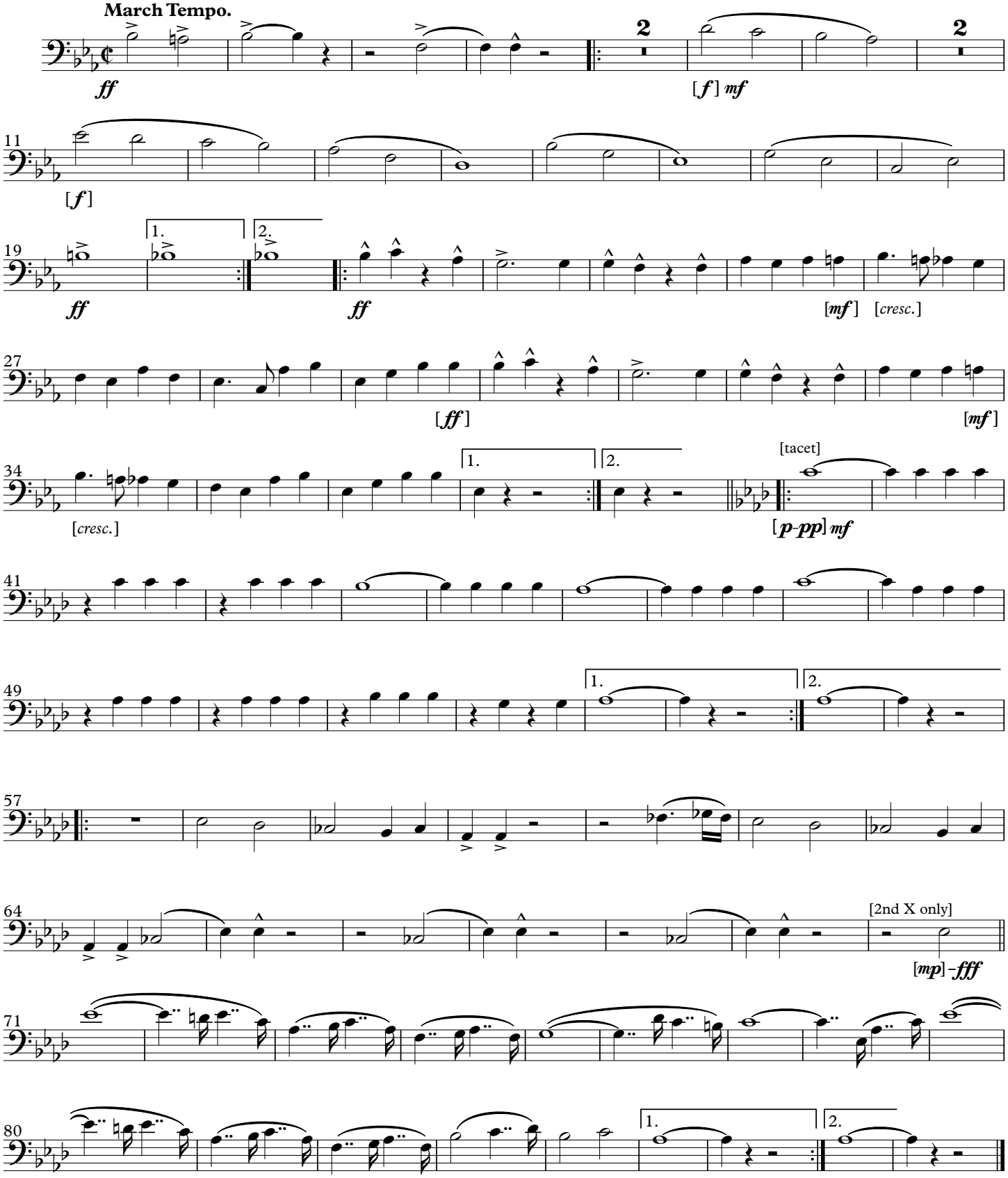
March

THE OCCIDENTAL

2nd Trombone

(1887)

JOHN PHILIP SOUSA



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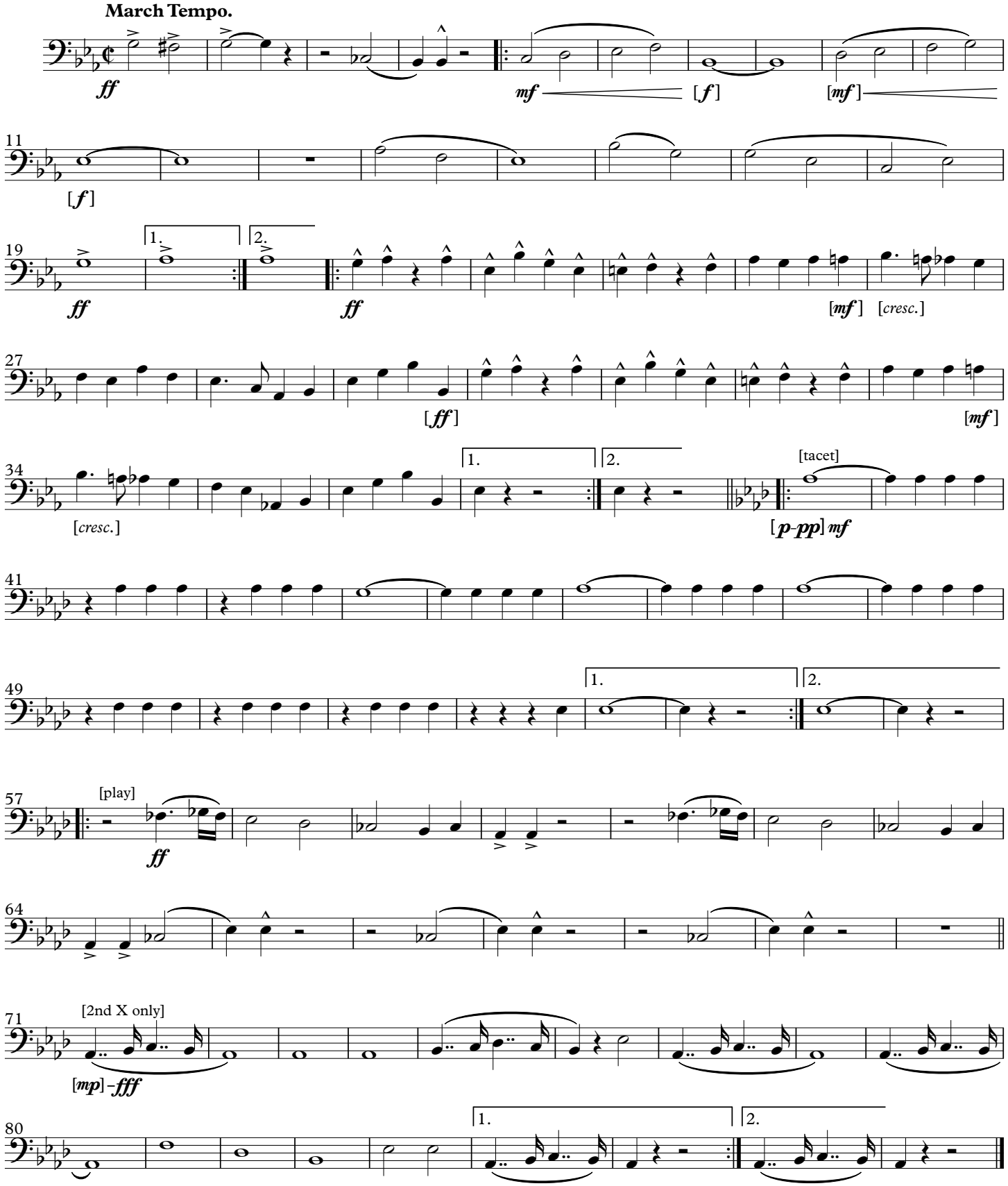
March

THE OCCIDENTAL

3rd Trombone

(1887)

JOHN PHILIP SOUSA



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March

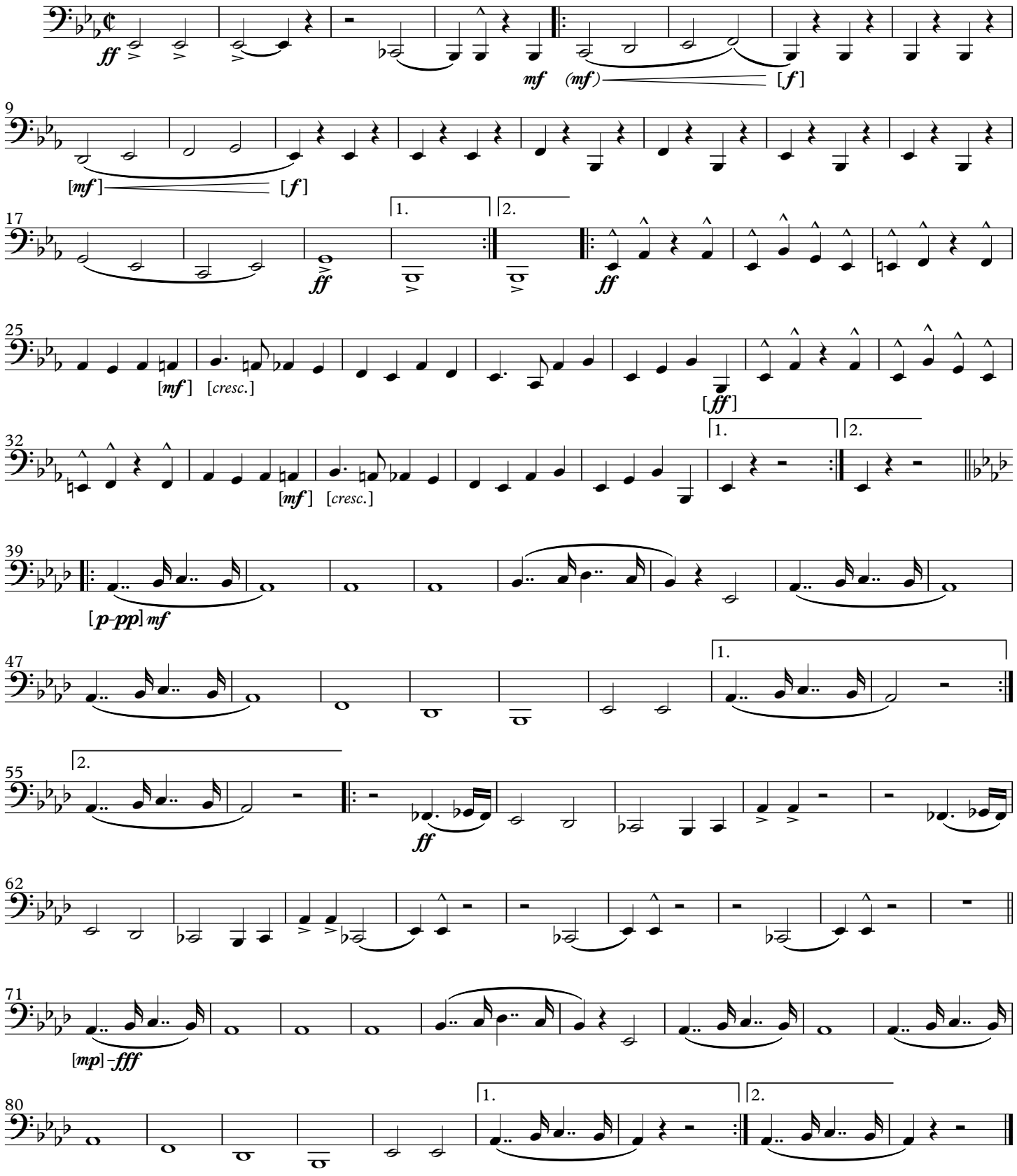
THE OCCIDENTAL

Tuba

(1887)

JOHN PHILIP SOUSA

March Tempo.



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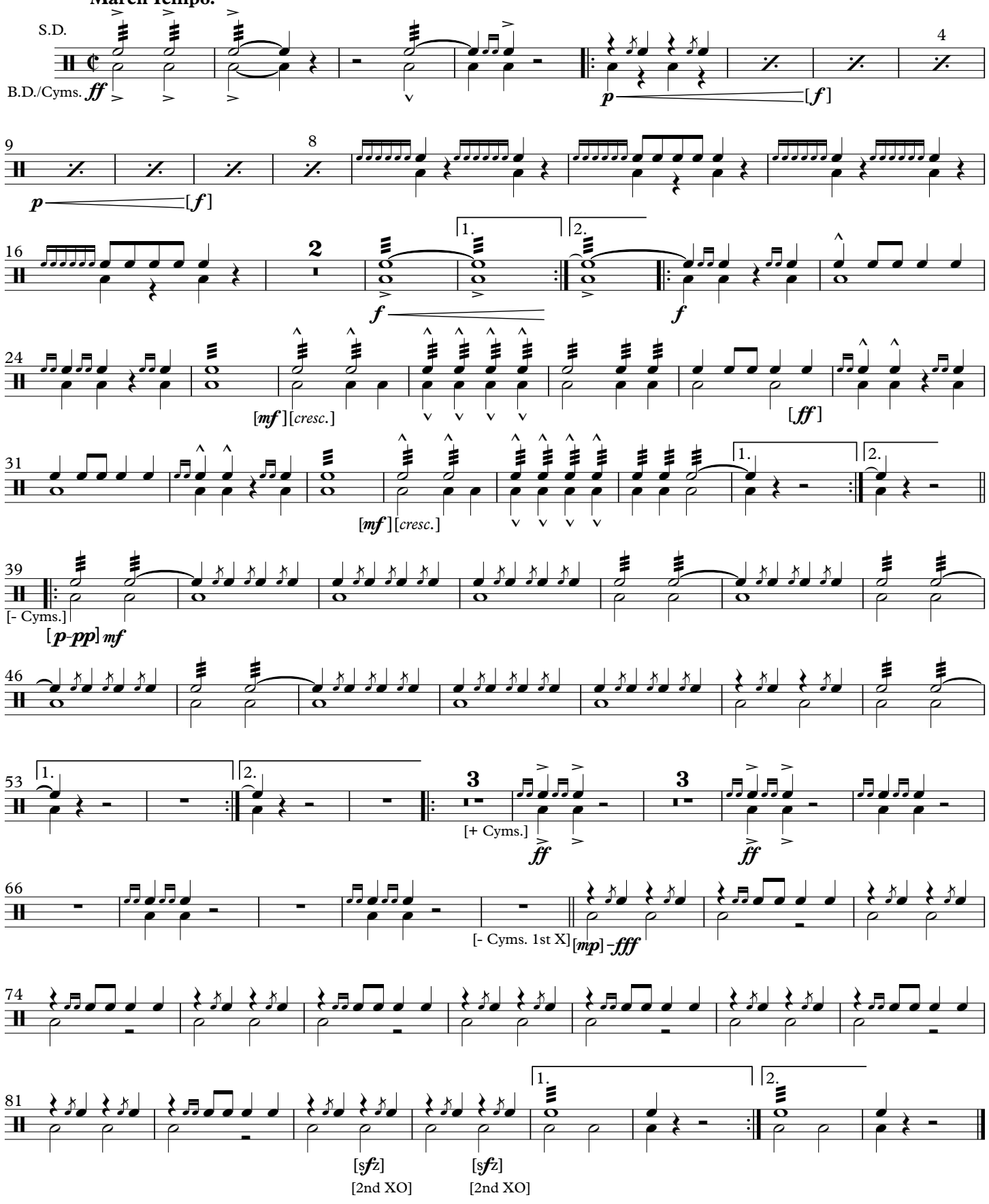
March

THE OCCIDENTAL

Drums

(1887)

JOHN PHILIP SOUSA



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