The Complete Marches of John Philip Sousa

Vol. 3 No. 37

THE THUNDERER

MARCH

(1889)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Thunderer" (1889)

Other than the fact that Sousa's "thunderer" was undoubtedly a Mason, his identity may never be revealed. "The Thunderer" march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C., and it was composed on the occasion of the Twenty-fourth Triennial Conclave of the Grand Encampment. The conclave was held in October 1889 and was sponsored by Columbia Commandery No. 2. Sousa had been "knighted" in that organization three years earlier.

"The Thunderer" was Mrs. John Philip Sousa's favorite march. This was revealed by their daughter Helen, who also surmised that the "thunderer" might have been her father's salute to the *London Times*, which was known as "the thunderer." It has since been determined that Sousa probably had no association with the newspaper at that time, however. The "thunderer" might have been one of the men in charge of making arrangements for the 1889 conclave–in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 89. 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 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 (m. 1-4): The cymbals may be left to ring for all notes save for the last one in m. 4, which should be choked at the culmination of the tutti crescendo.

First Strain (m. 5-36): In the Marine Band's traditional performance practice, the snare drum parts are sometimes elaborated to decorate the melodic lines. In the case of "The Thunderer," the Marine Band has traditionally altered the snare drum part in the first strain with sextuplets that highlight the trills in the woodwind and cornet parts. Both the original and altered percussion parts are included in the edition. On the second statement of the first strain, the printed dynamic has been altered down to forte so that the fortissimo counter-line in the euphoniums and trombones may cut through.

Second Strain (m. 37-68): Again, the Marine Band employs a special sound and stick technique in the second strain, bringing out the notated stick clicks with the indicated strokes. The prominent bugle strain can be played with a 1-3 fingering to replicate the sound of natural bugles, or done with the normal fingerings. The added accents in the percussion in m. 43-44, 51-52, 59-60, and 67-68 should not be overdone.

Trio (m. 68-86): This trio should be played mezzo-piano rather than the original mezzo-forte, beginning with the pick-up half note. Piccolo, E-flat clarinet, cornets, and trombones may tacet both times through, and clarinets are down the octave as indicated. Cymbals are also tacet, and the percussion parts are once again slightly decorated from the original, with the bass drum outlining the melodic shape of the trio. Trombones briefly rejoin to play the two-bar transition in m. 83-84 with the indicated diminuendo and then are tacet again for the even softer repeat of the trio, where all percussion parts are also tacet second time.

Break Strain (m. 85-101): Trombones re-enter at m. 85 and play a big two-bar crescendo, and all instruments play as indicated for the break strain. There is a significant added decrescendo in m. 100-101 to transition to the first time through the final strain, and clarinets drop the octave in these measures first time.

Final Strain (m. 102-119): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet again first time, and all remaining instruments play at mezzo-piano. Trombones rejoin with a molto crescendo in m. 116 and all play through the break strain as printed. The final strain is played fortissississimo for the final time with the added sfz hits in the percussion.

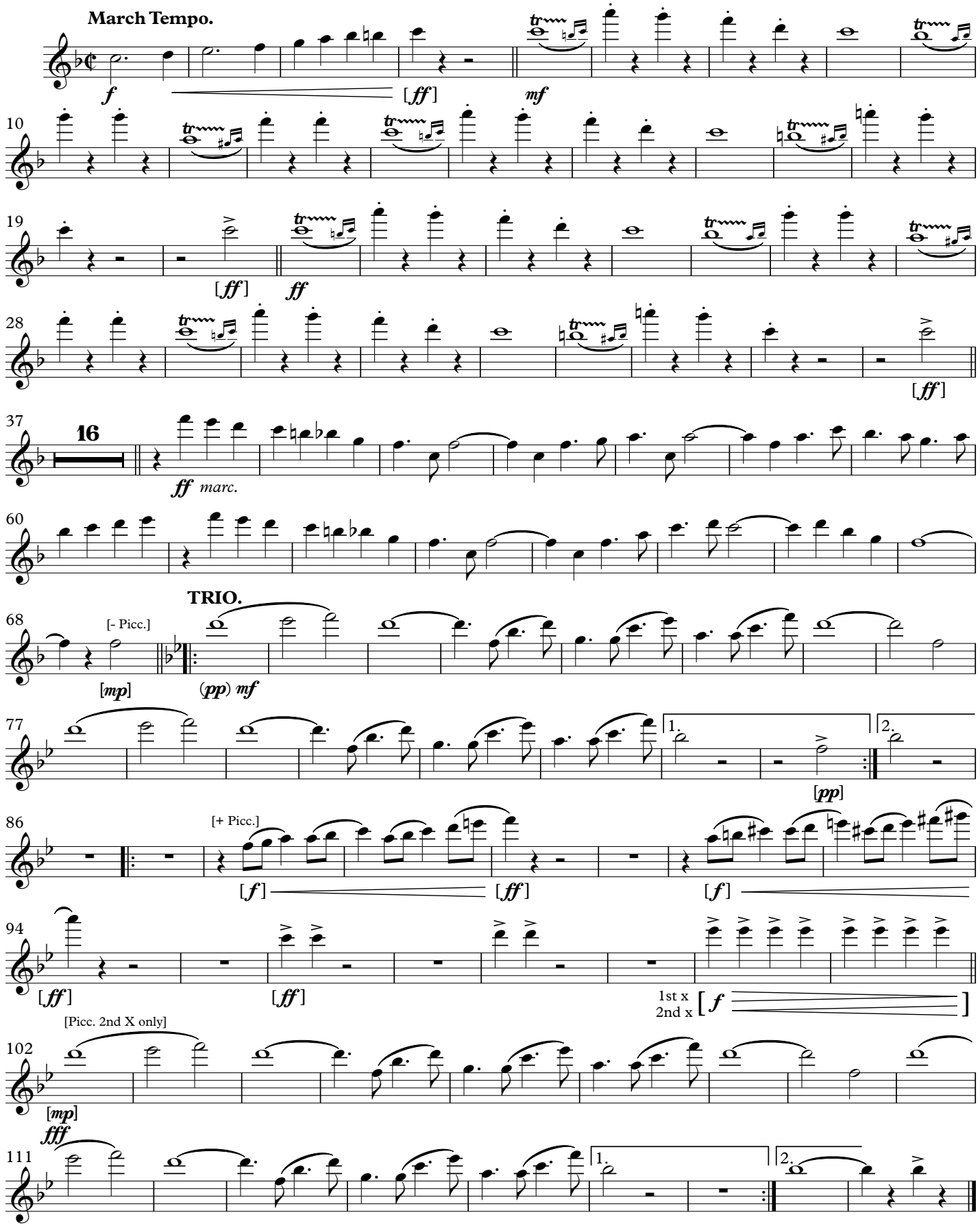
March

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

Flute/Piccolo



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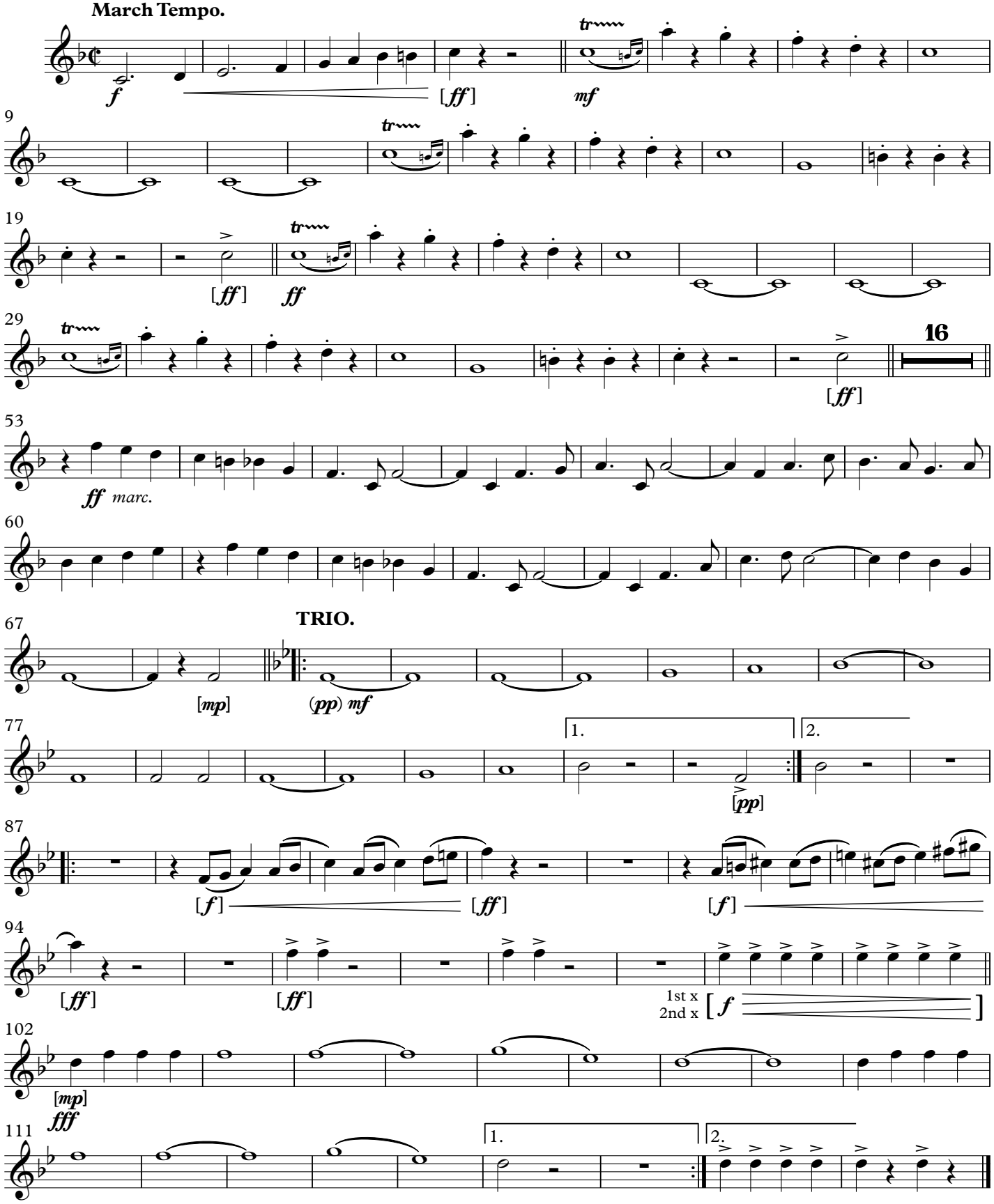
March

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

Oboe



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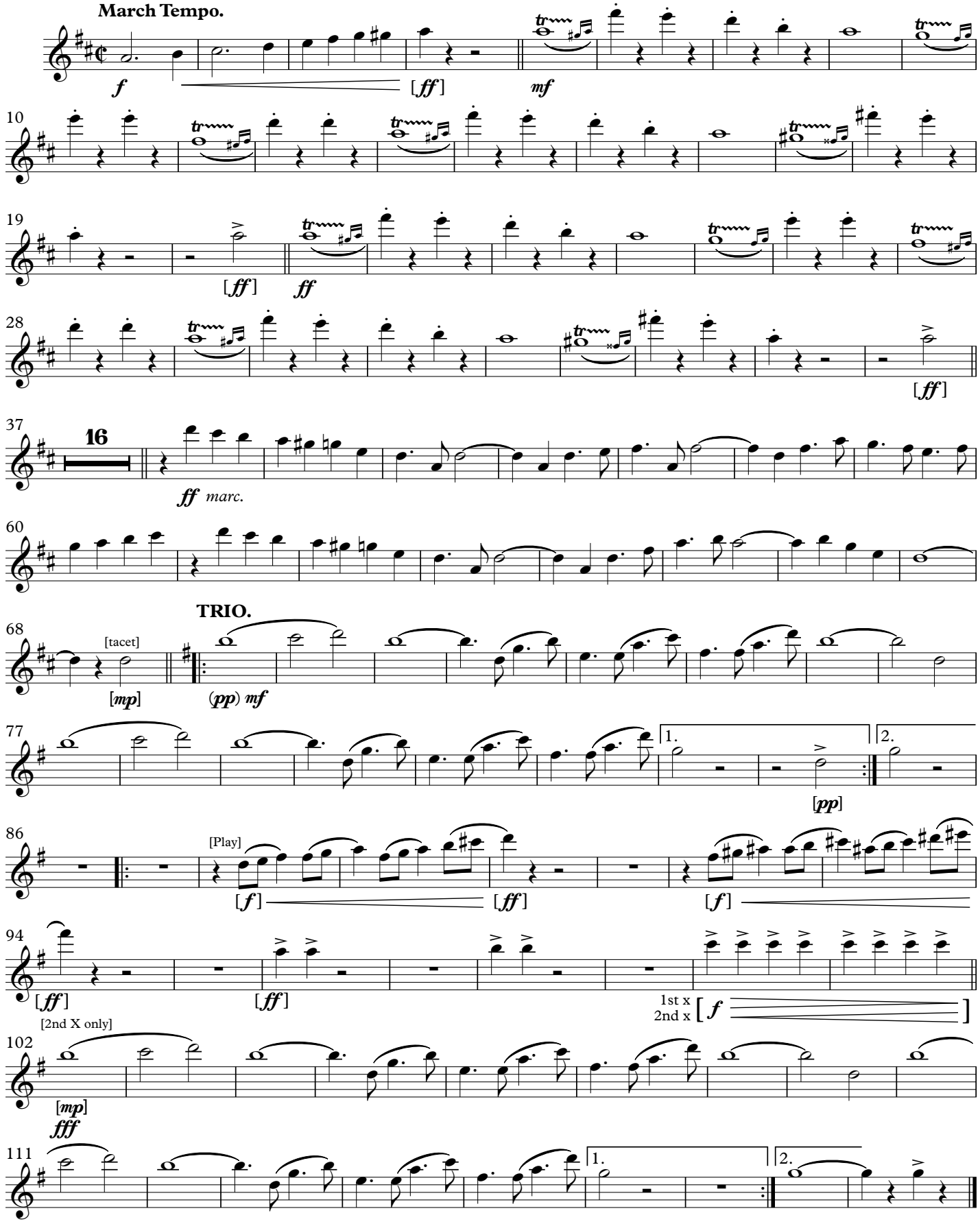
March

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

E♭ Clarinet



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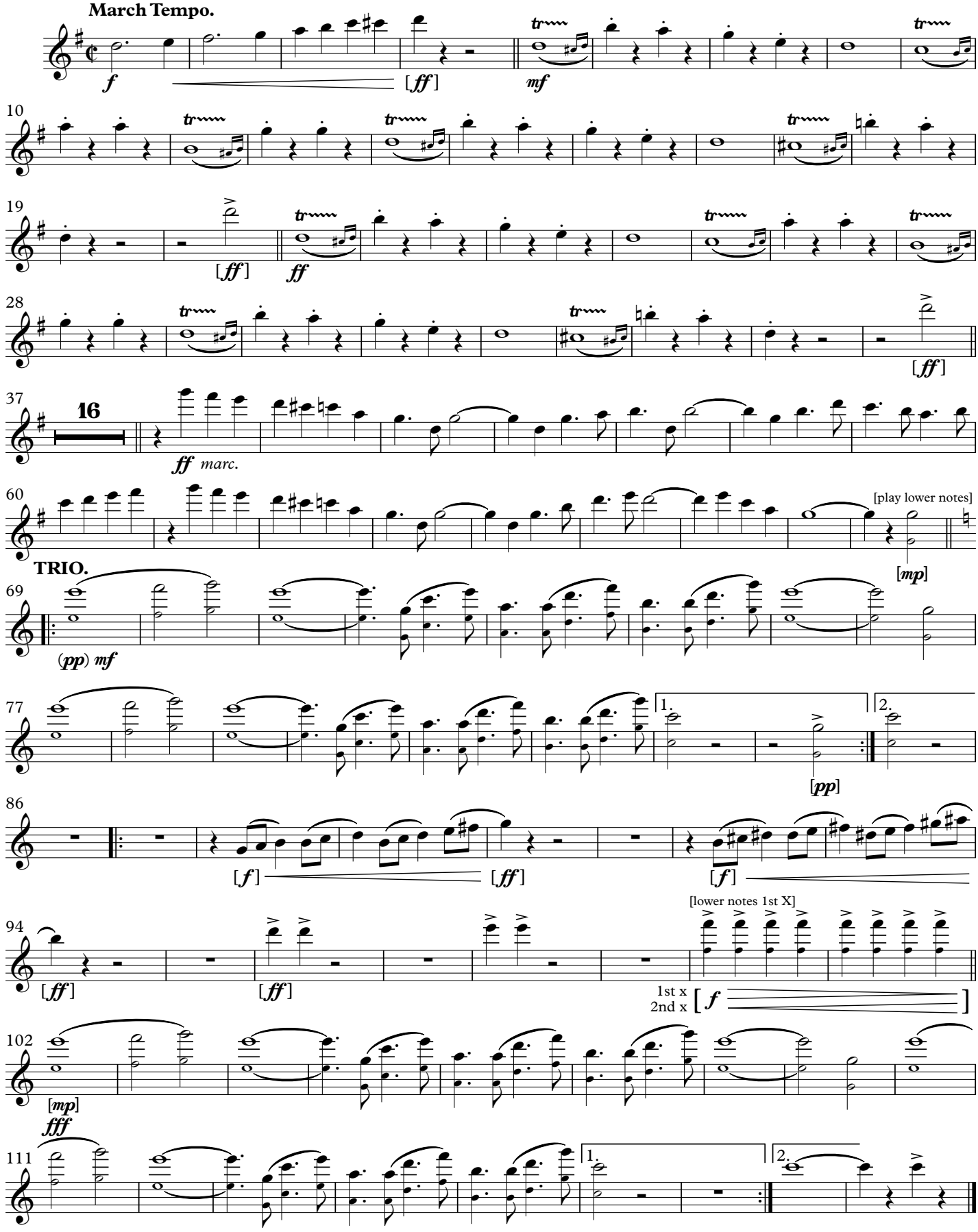
March

THE THUNDERER

1st B♭ Clarinet

(1889)

JOHN PHILIP SOUSA



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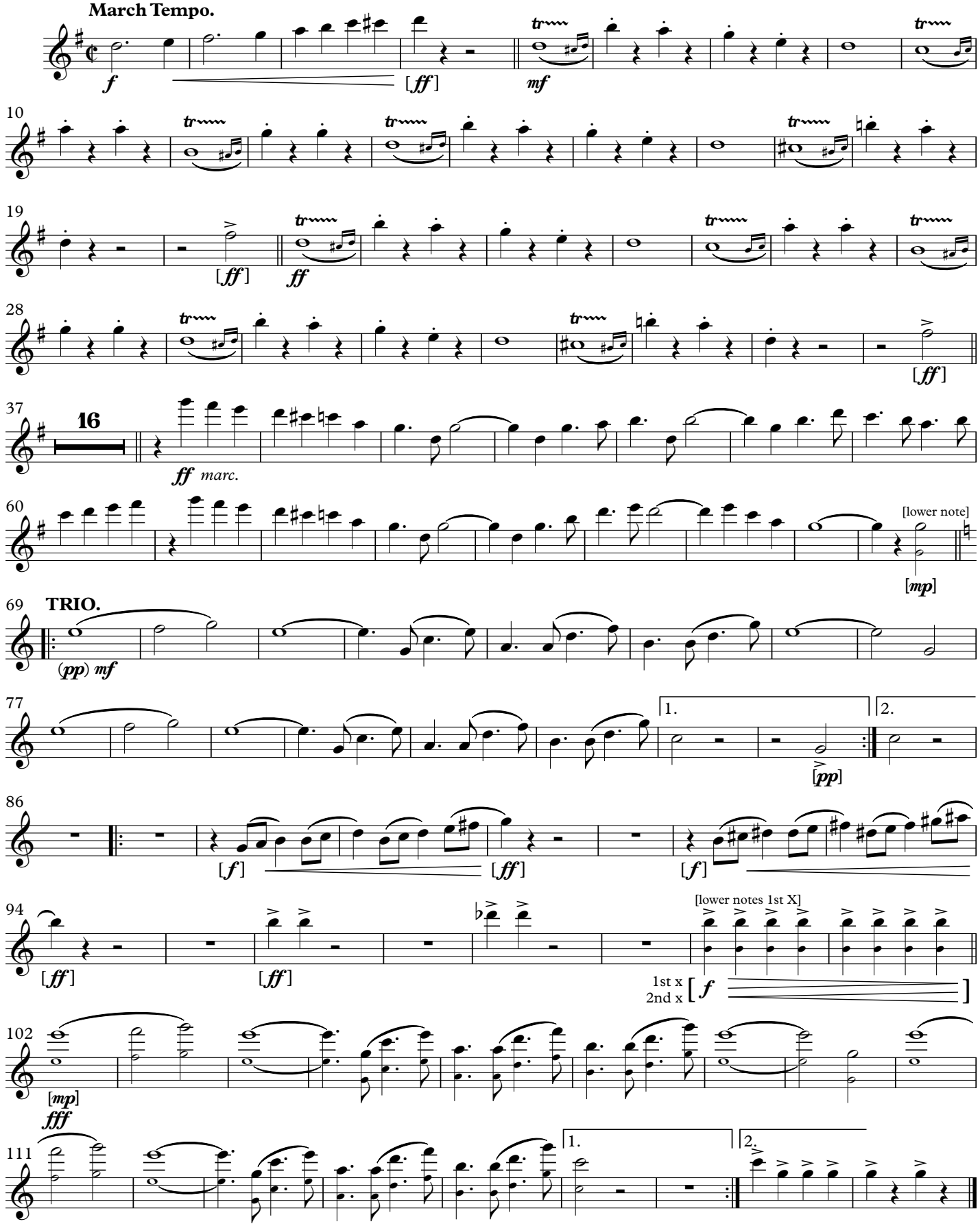
March

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

2nd B♭ Clarinet



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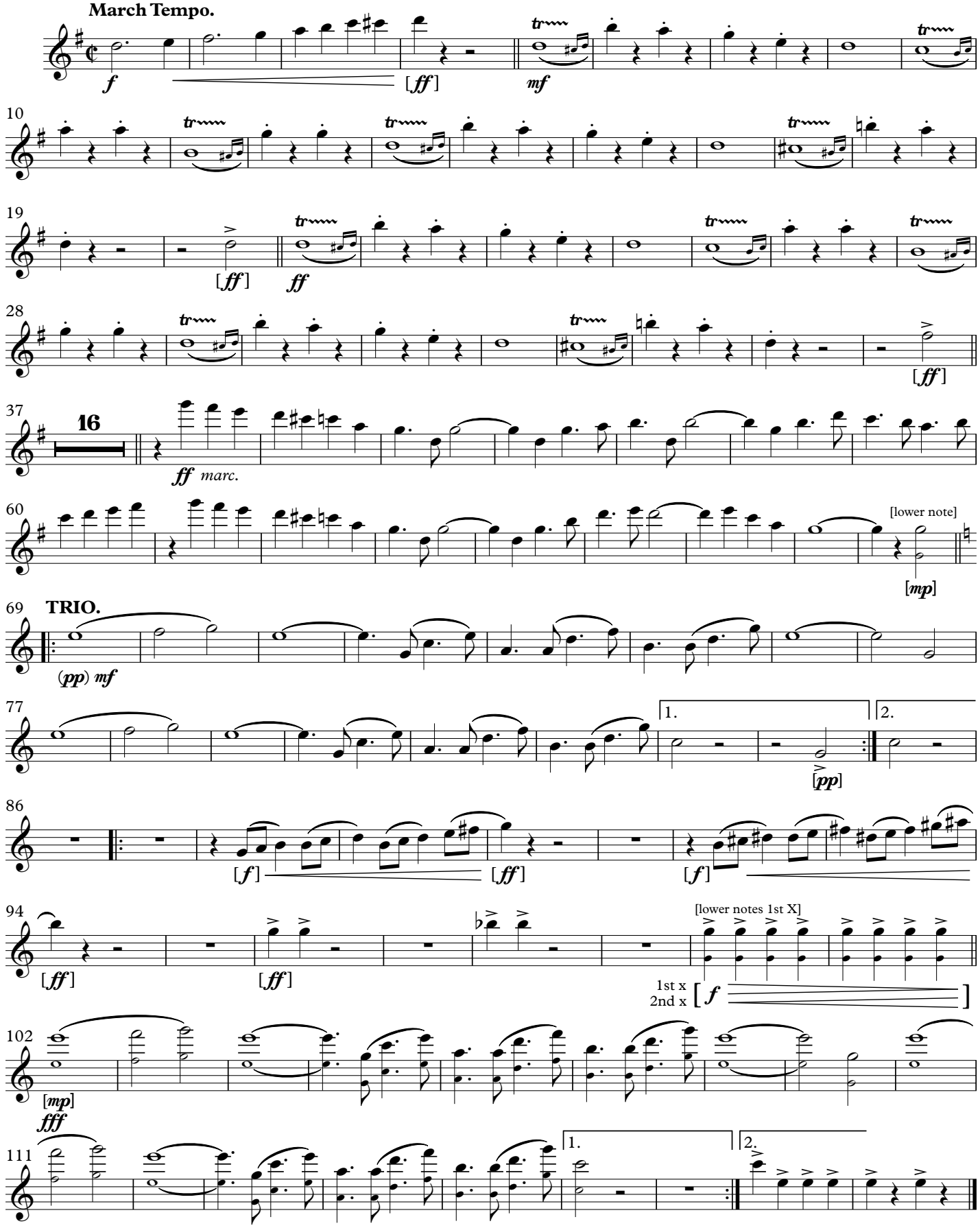
March

THE THUNDERER

3rd B♭ Clarinet

(1889)

JOHN PHILIP SOUSA



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March

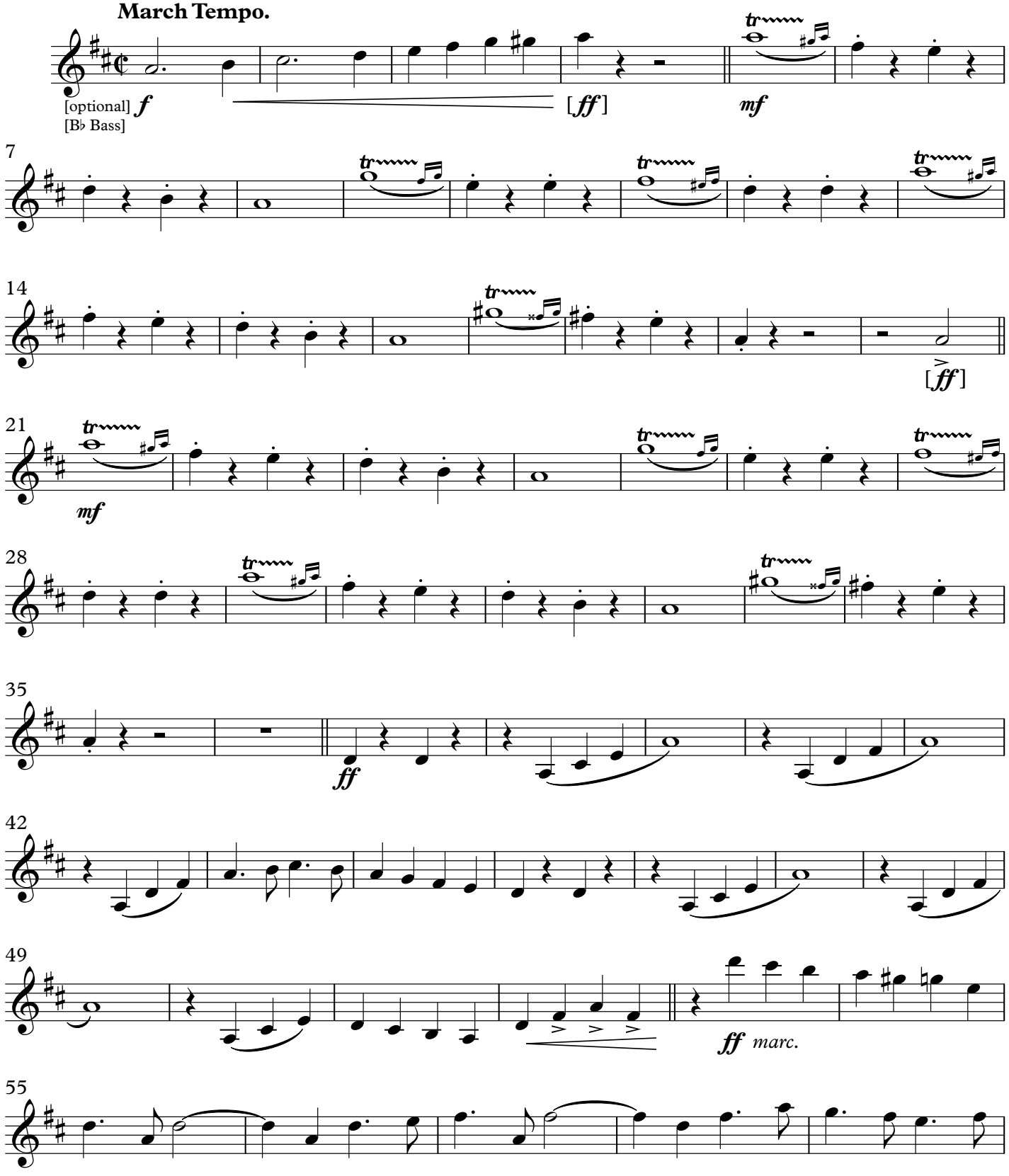
THE THUNDERER

(1889)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[optional]
[E♭ Cornet altered]

March Tempo.



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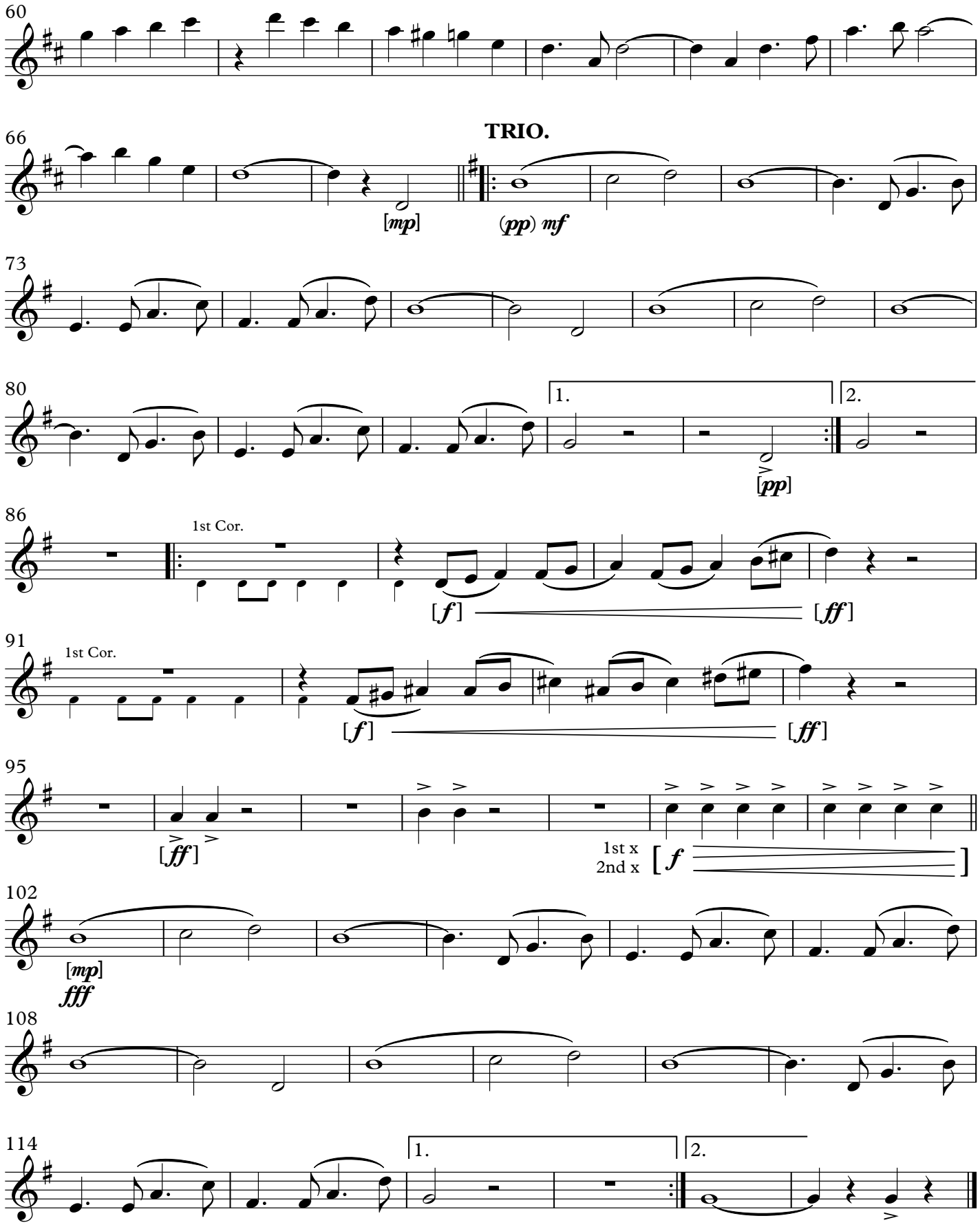
THE THUNDERER

E♭ Alto Clarinet



March

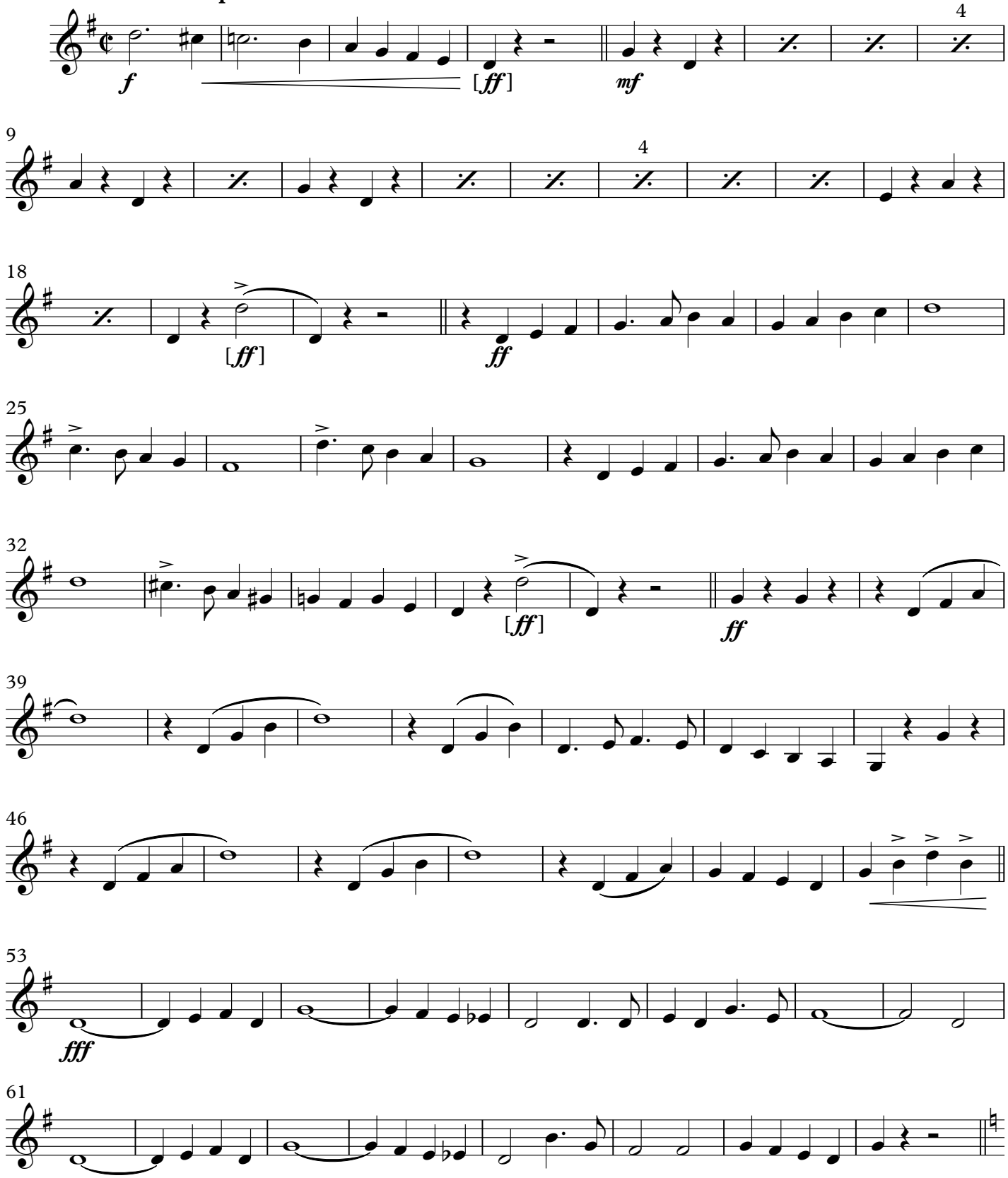
THE THUNDERER

(1889)

JOHN PHILIP SOUSA

B♭ Bass Clarinet
[optional]
[B♭ Bass]

March Tempo.



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THE THUNDERER

B♭ Bass Clarinet

69 **TRIO.**

[*mp–pp*] *mf*

75

81

1. [*mf* *pp*]

2. [*p*]

87

ff

[*f*] [*ff*]

92

[*f*] [*ff*]

[*ff*]

98

1st x
2nd x [*f*]

[*mp*] *fff*

104

110

115

1. [*mp* *ff*]

2.

March

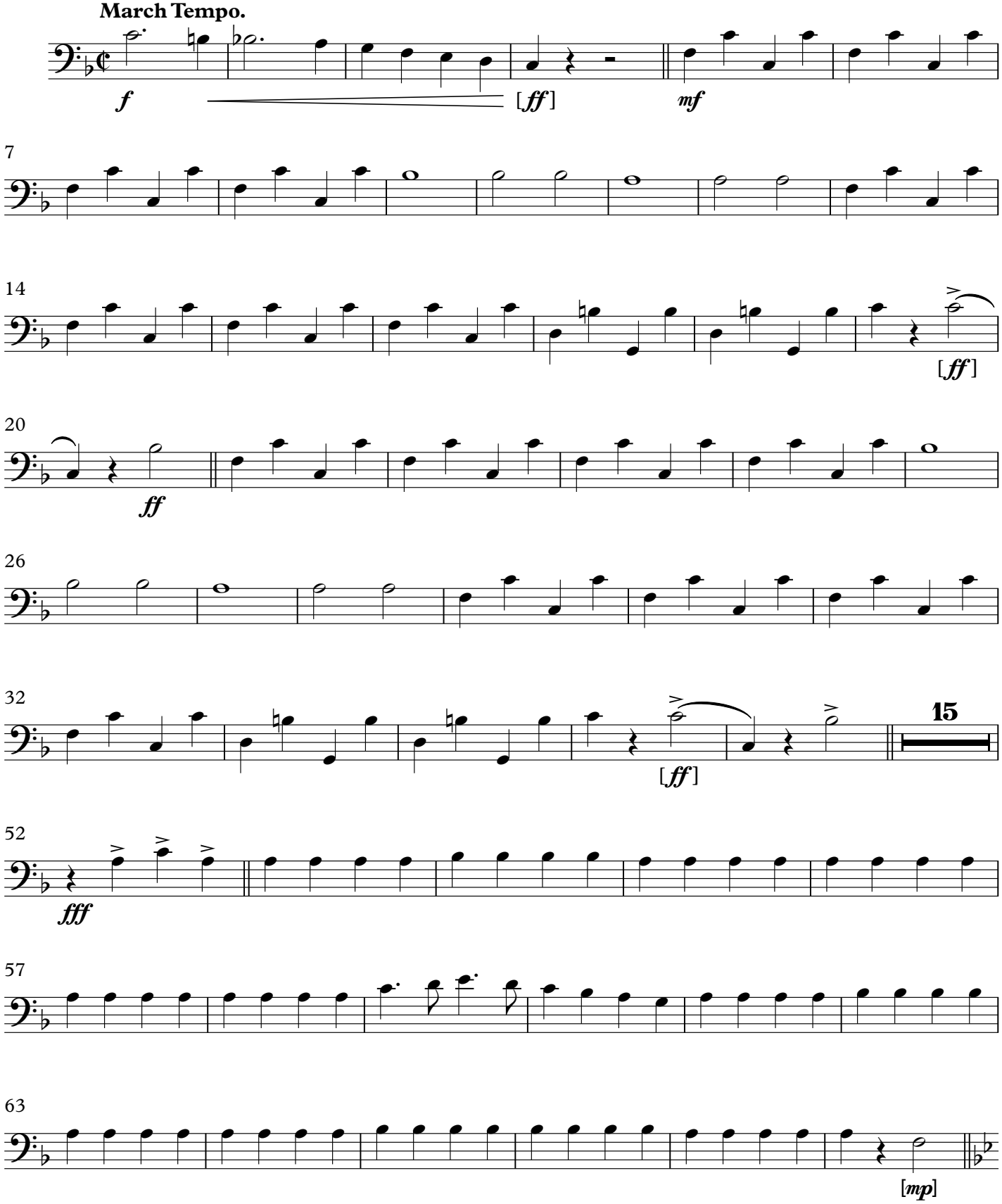
THE THUNDERER

1st Bassoon

(1889)

JOHN PHILIP SOUSA

March Tempo.



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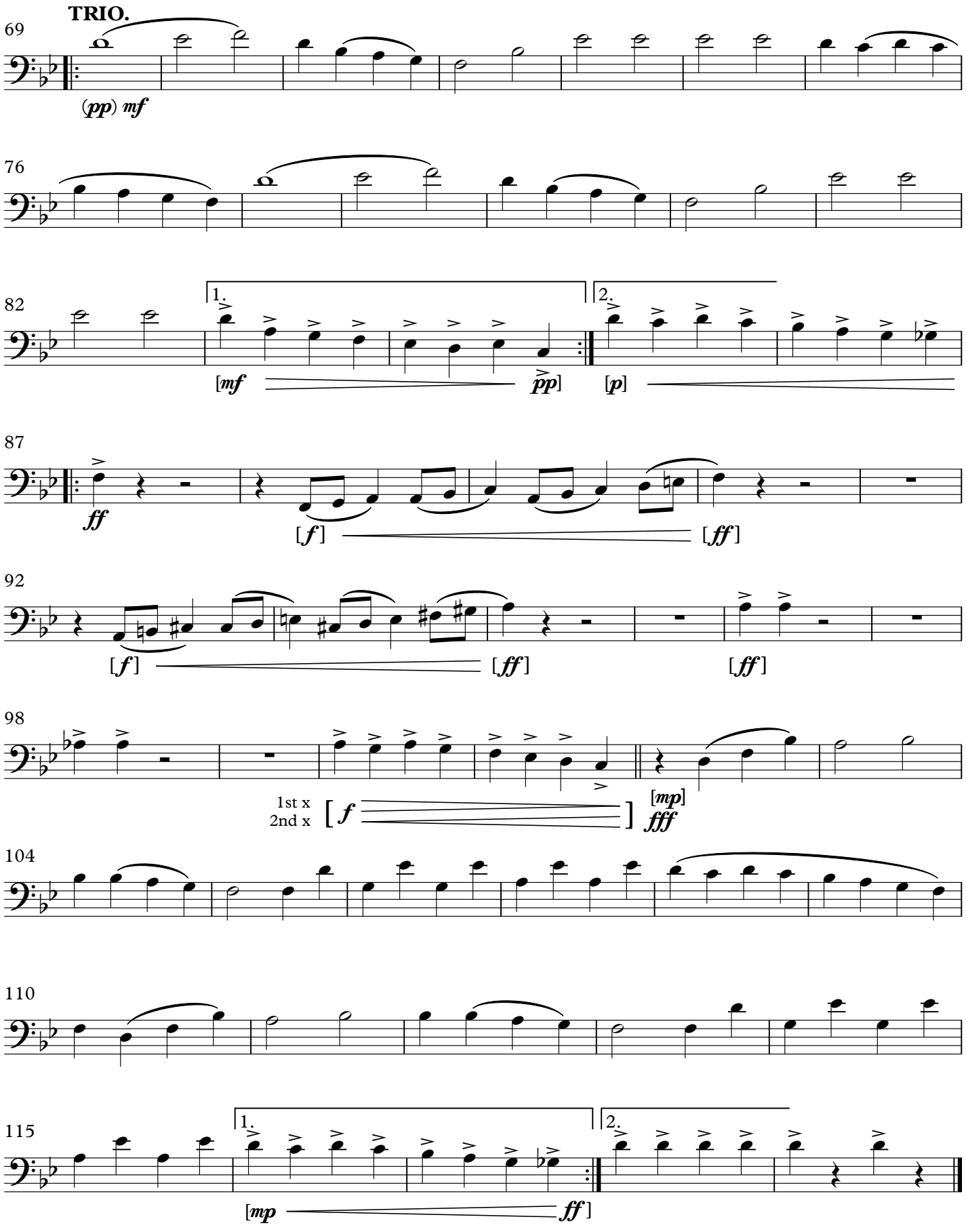
THE THUNDERER

1st Bassoon



March

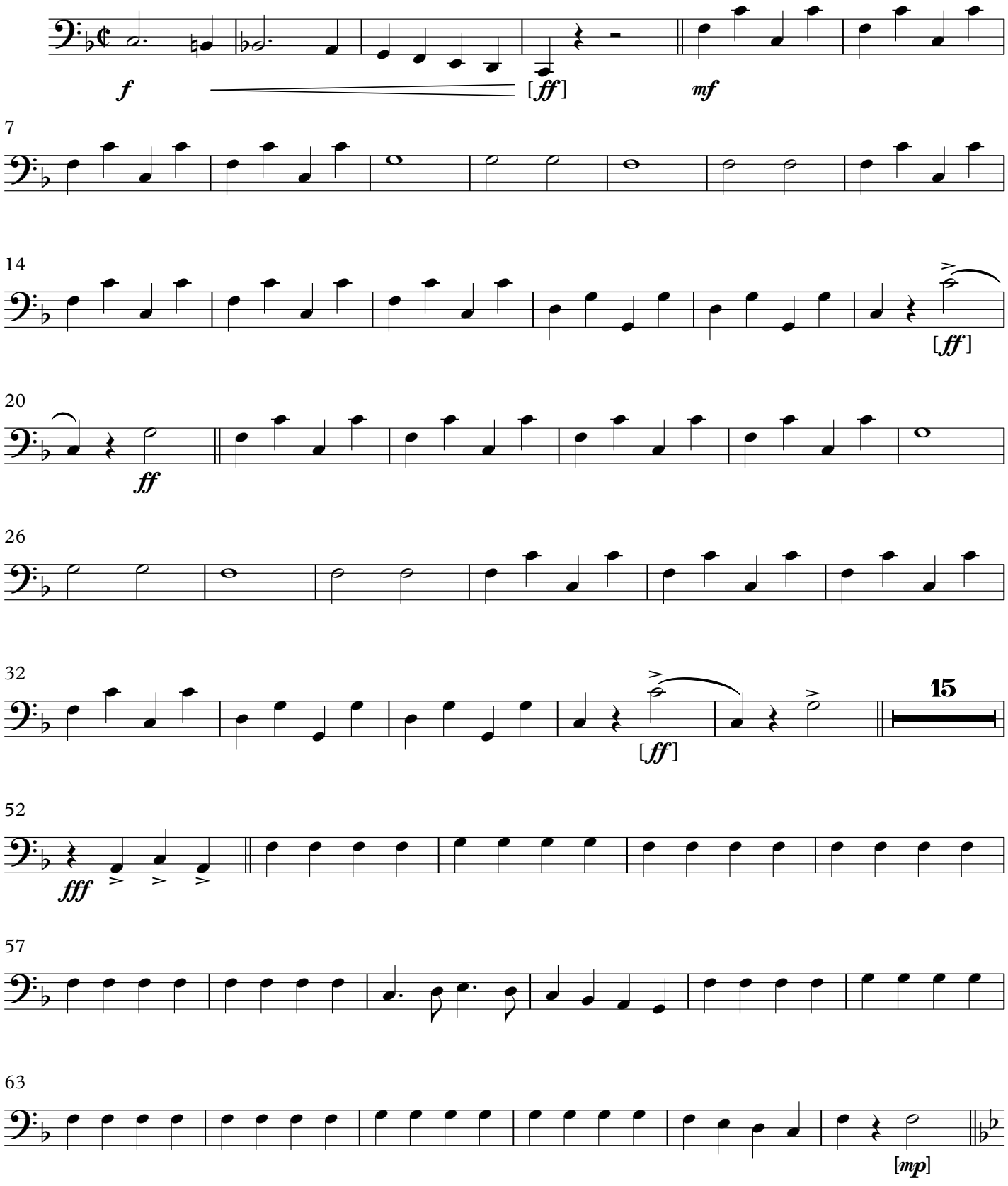
THE THUNDERER

2nd Bassoon

(1889)

JOHN PHILIP SOUSA

March Tempo.



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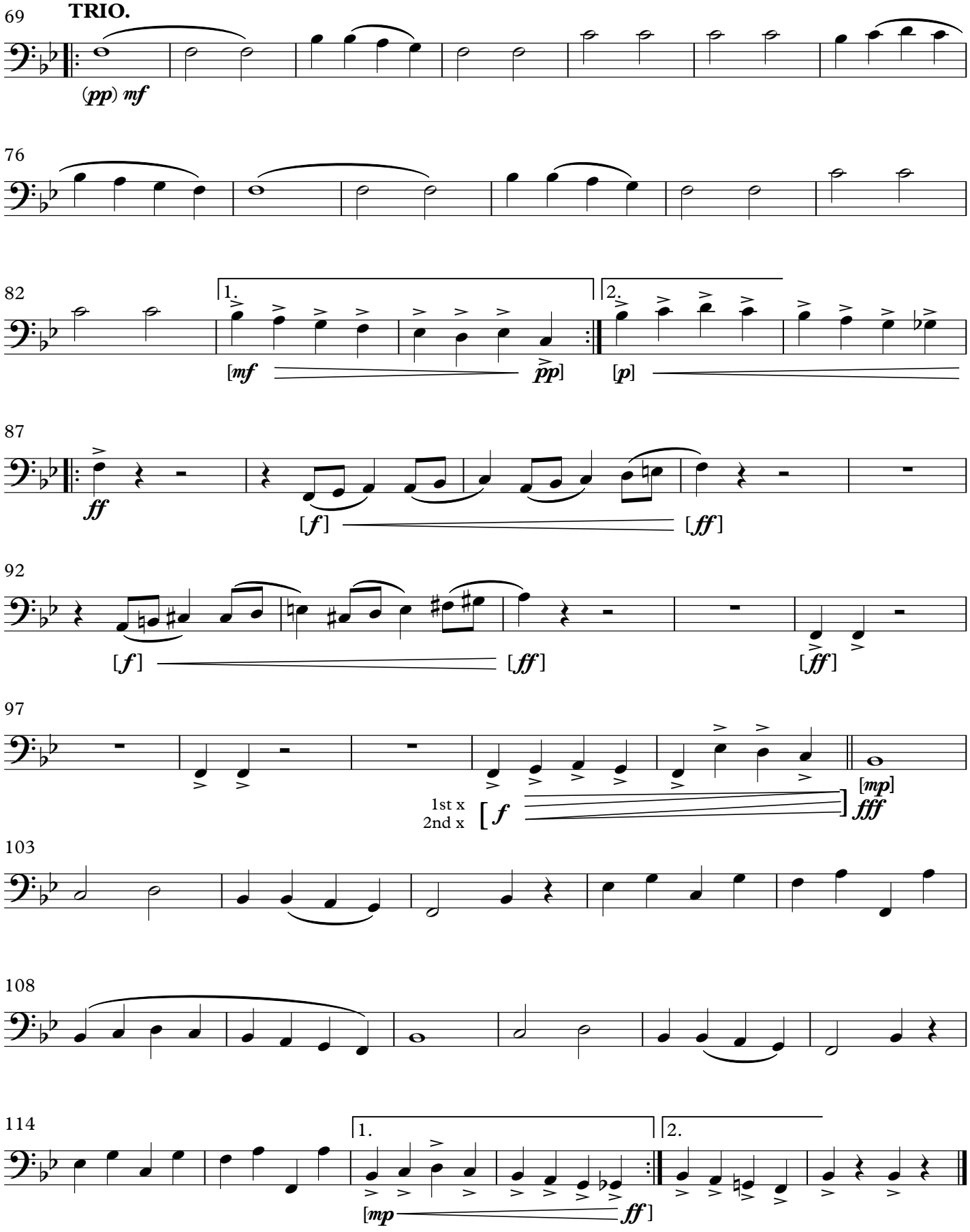
THE THUNDERER

2nd Bassoon



March

THE THUNDERER

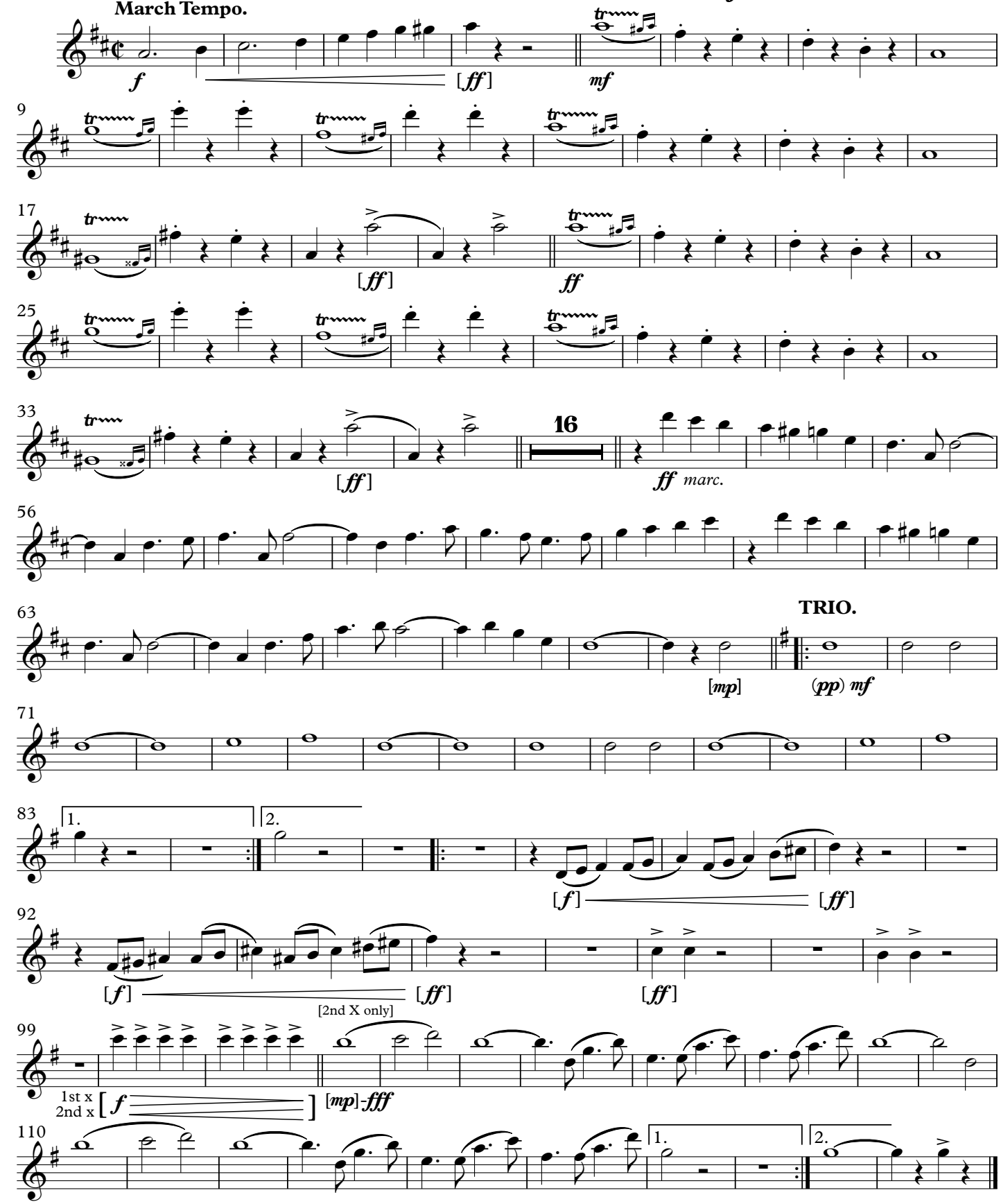
(1889)

1st E♭ Alto Saxophone

[optional]

JOHN PHILIP SOUSA

March Tempo.



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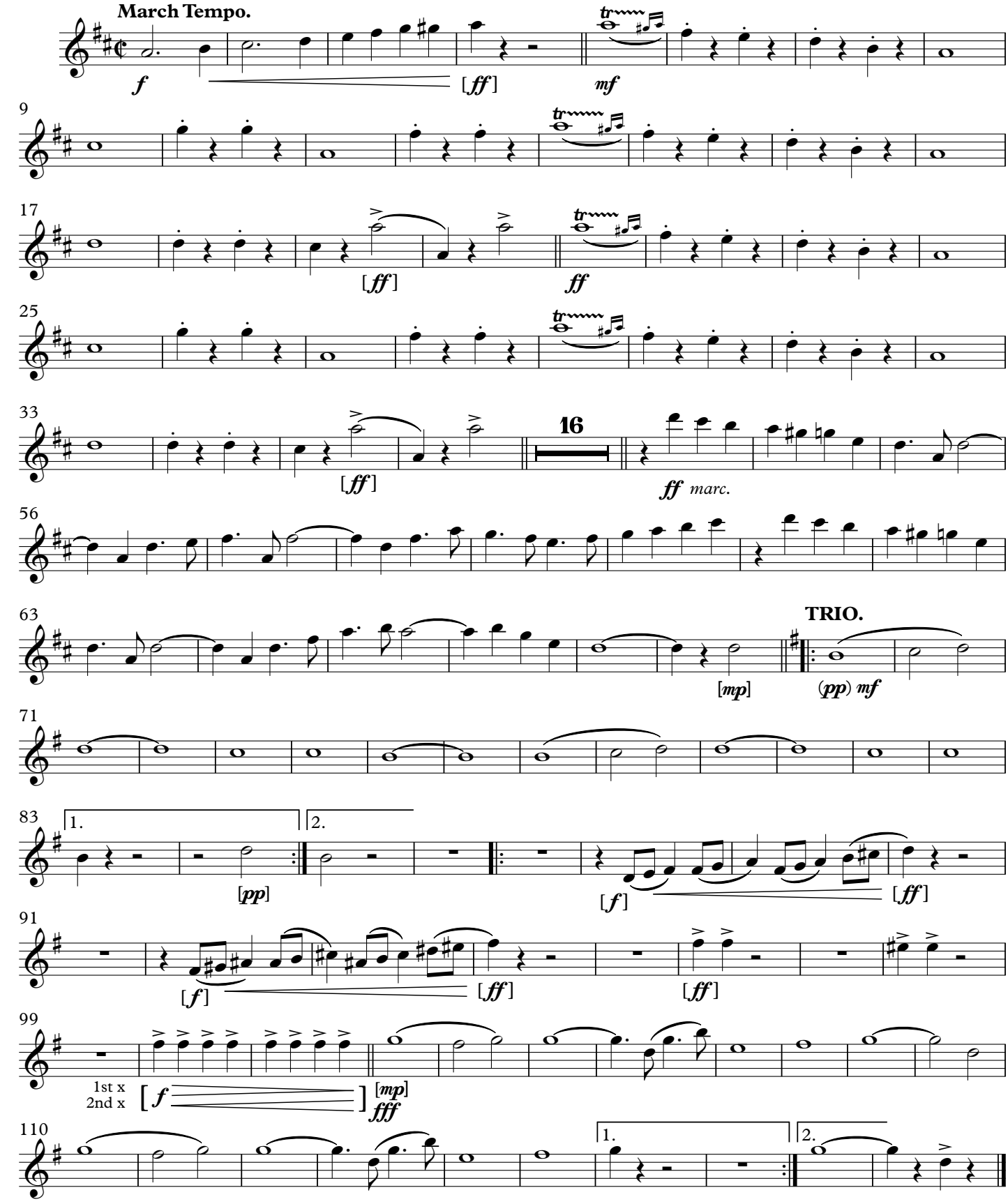
March

THE THUNDERER

2nd E♭ Alto Saxophone
[optional]

(1889)

JOHN PHILIP SOUSA



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March

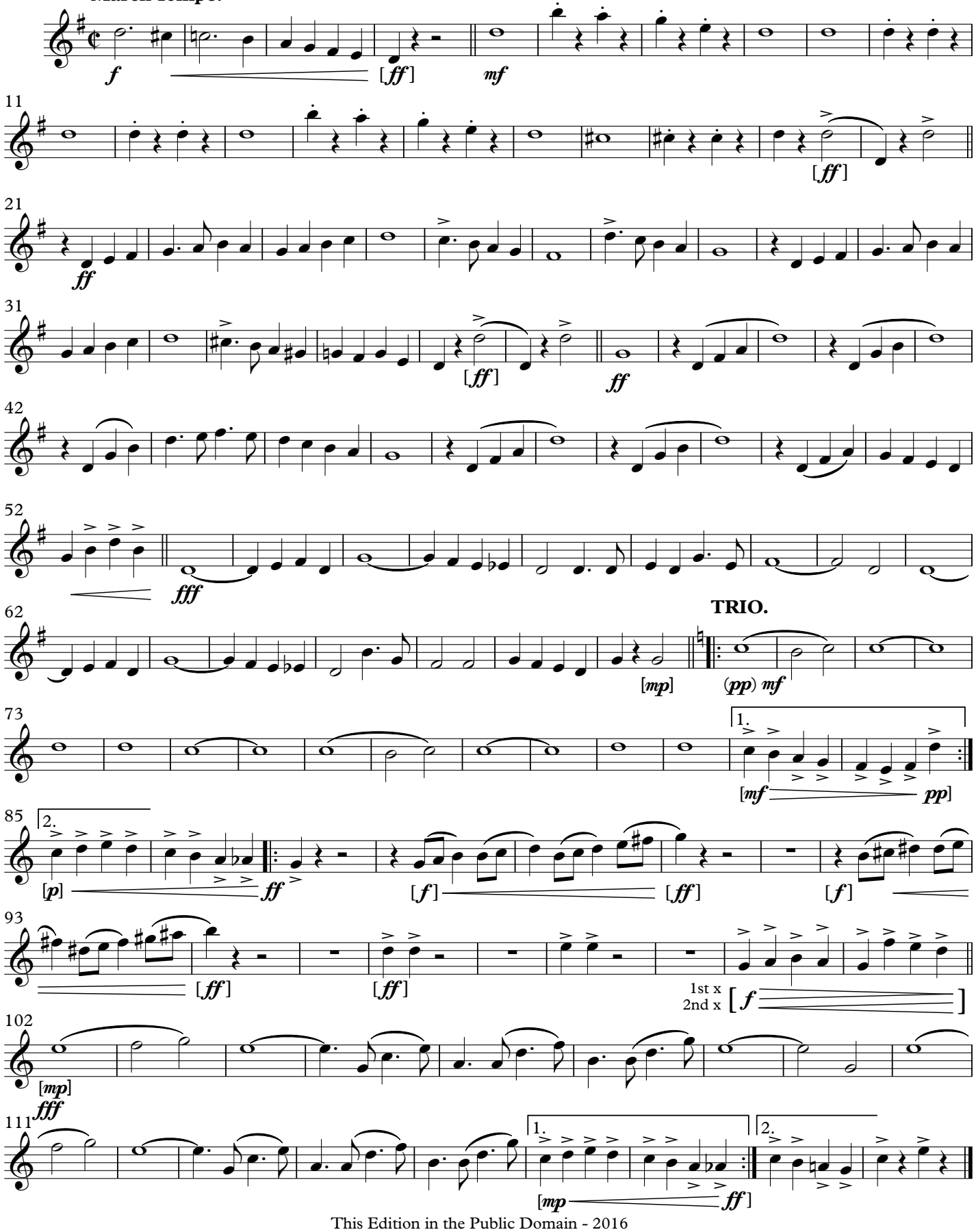
THE THUNDERER

(1889)

B♭ Tenor Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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March

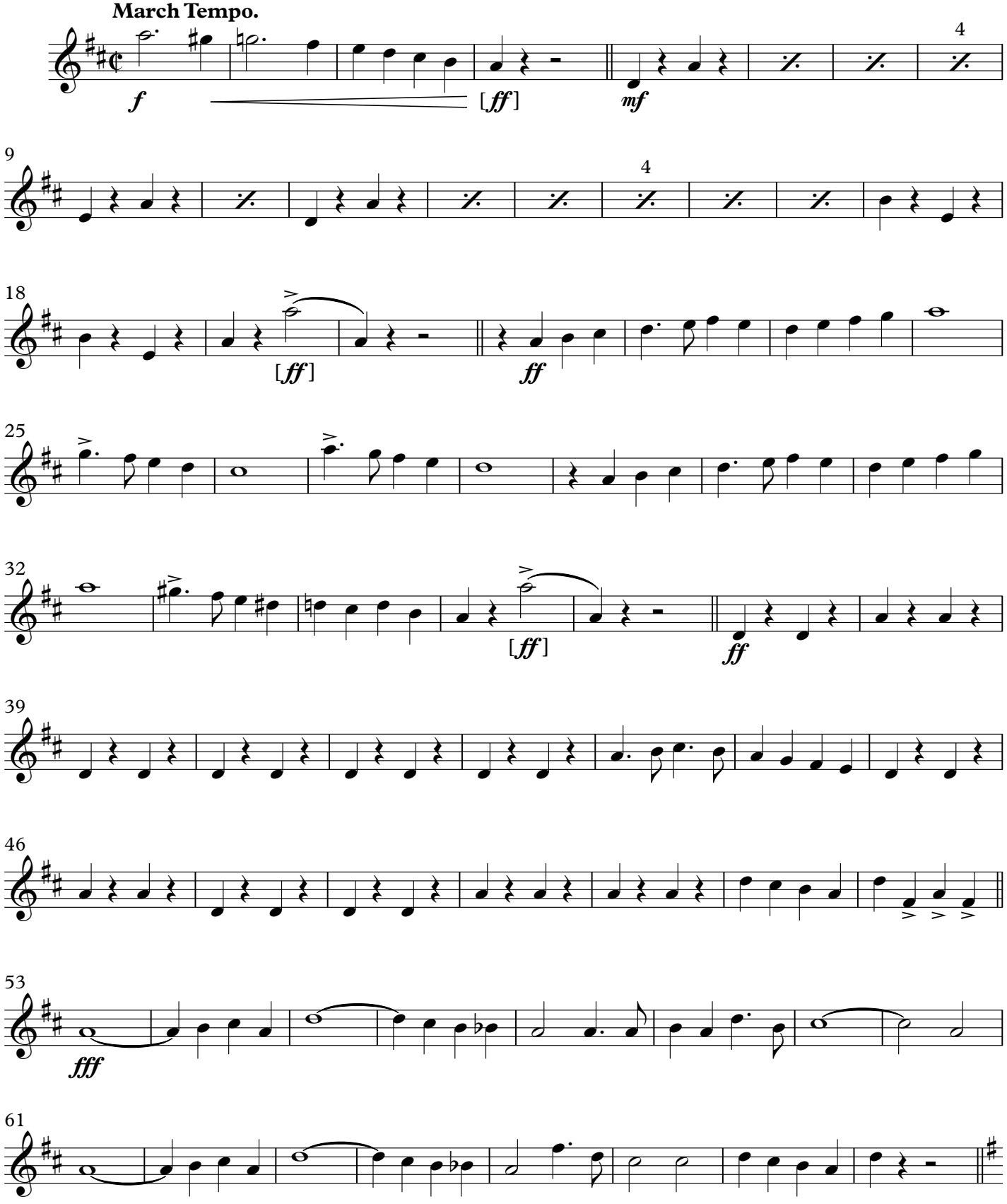
THE THUNDERER

(1889)

E♭ Baritone Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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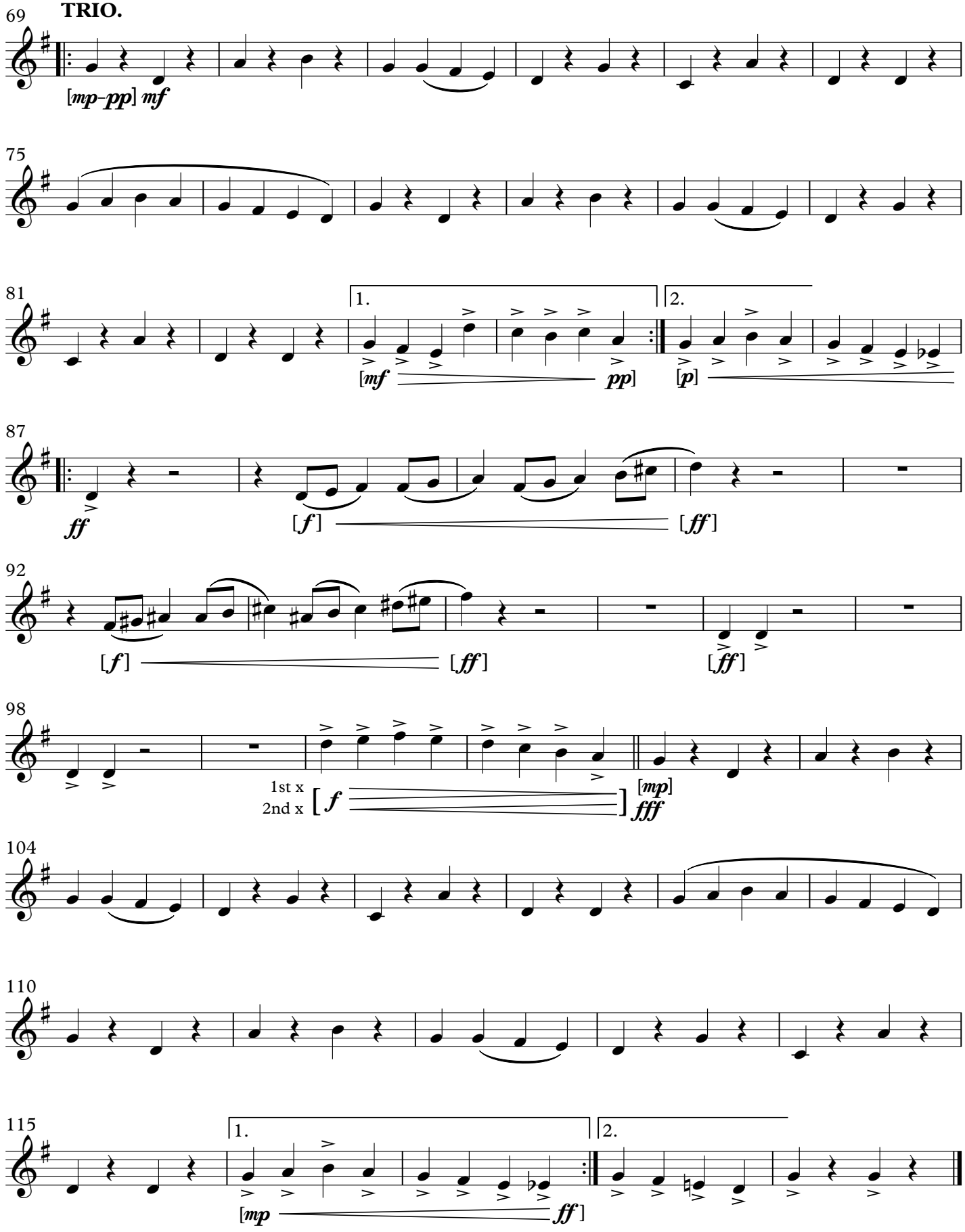
THE THUNDERER

E♭ Baritone Saxophone



March

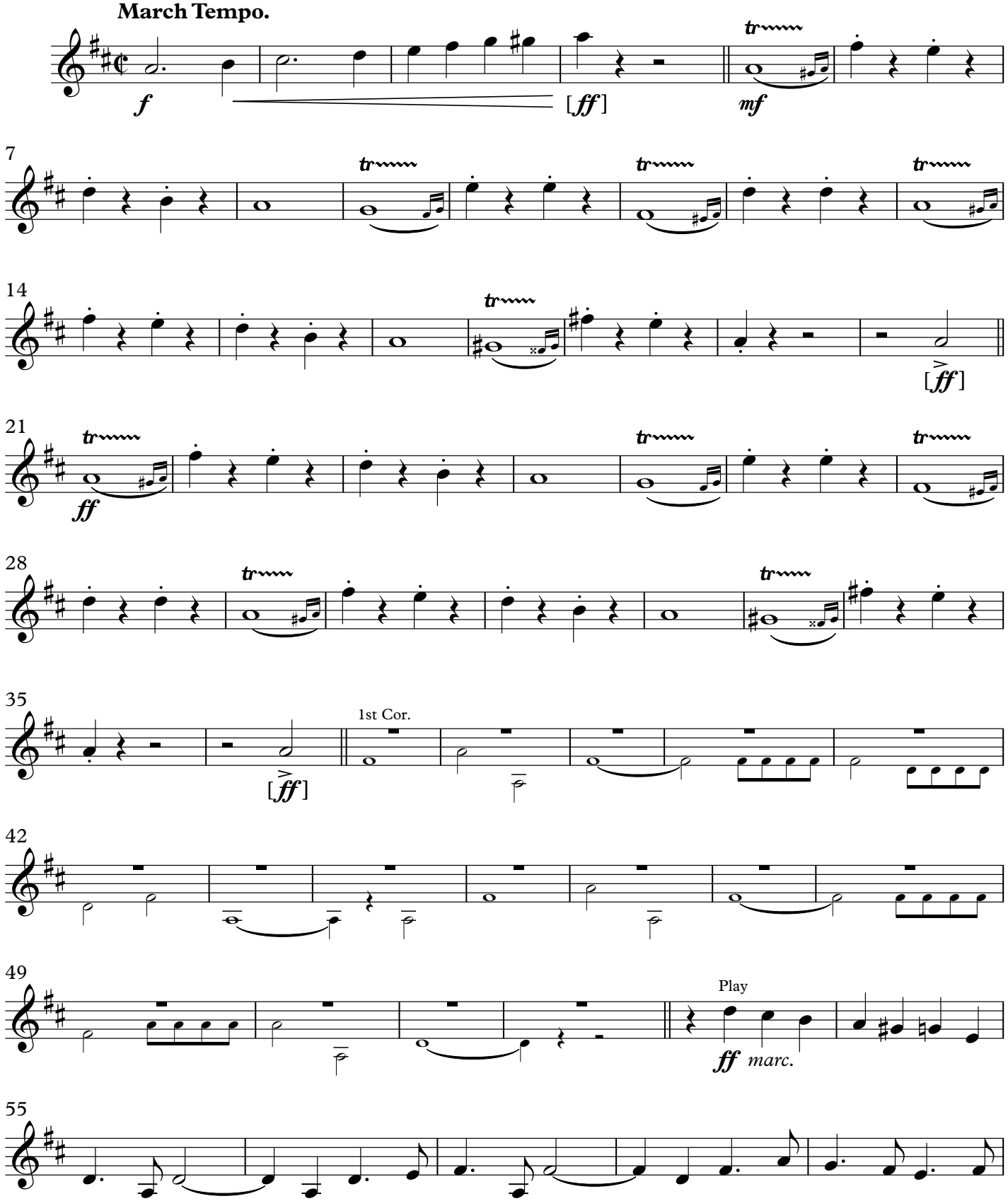
THE THUNDERER

(1889)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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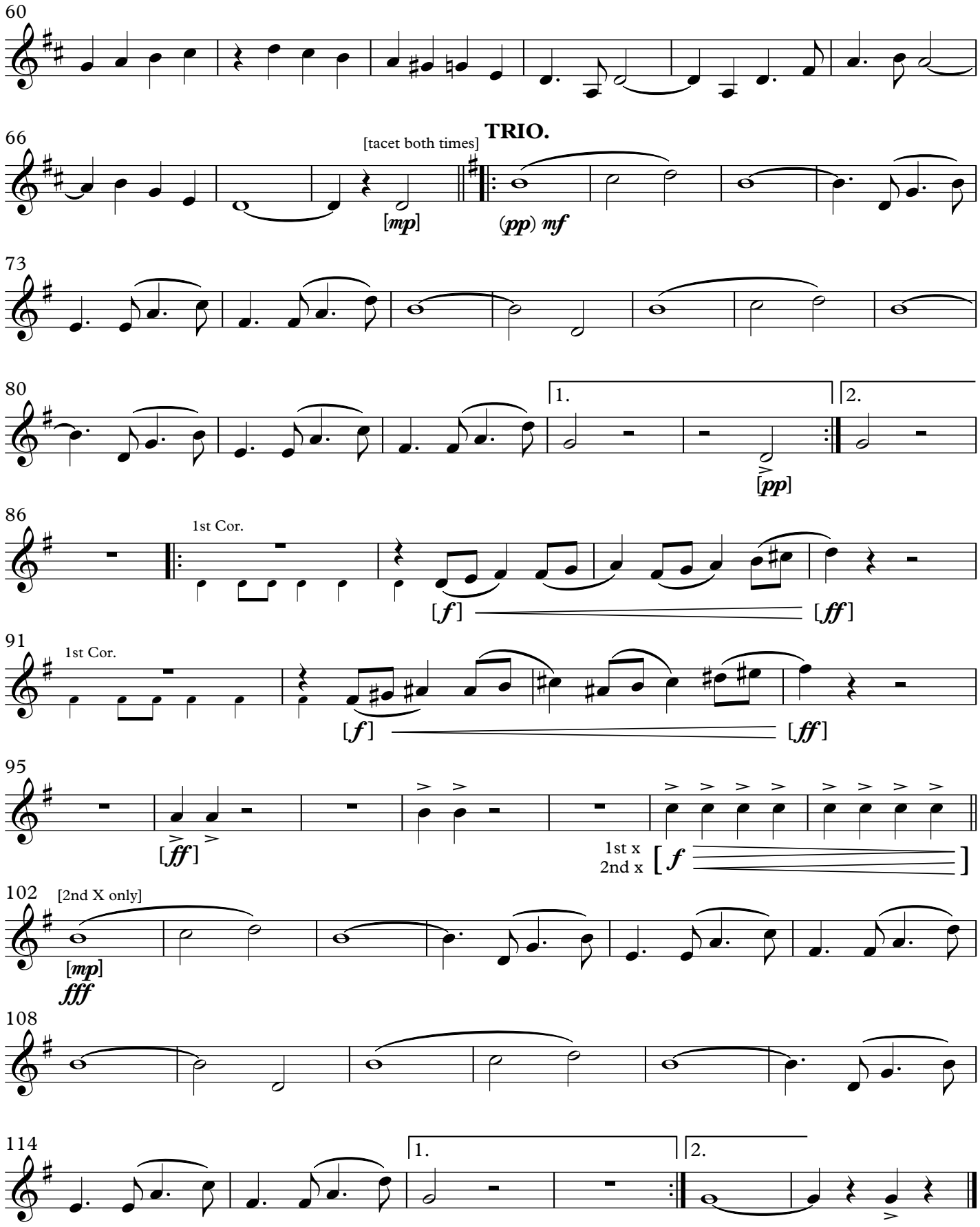
THE THUNDERER

E♭ Cornet



March

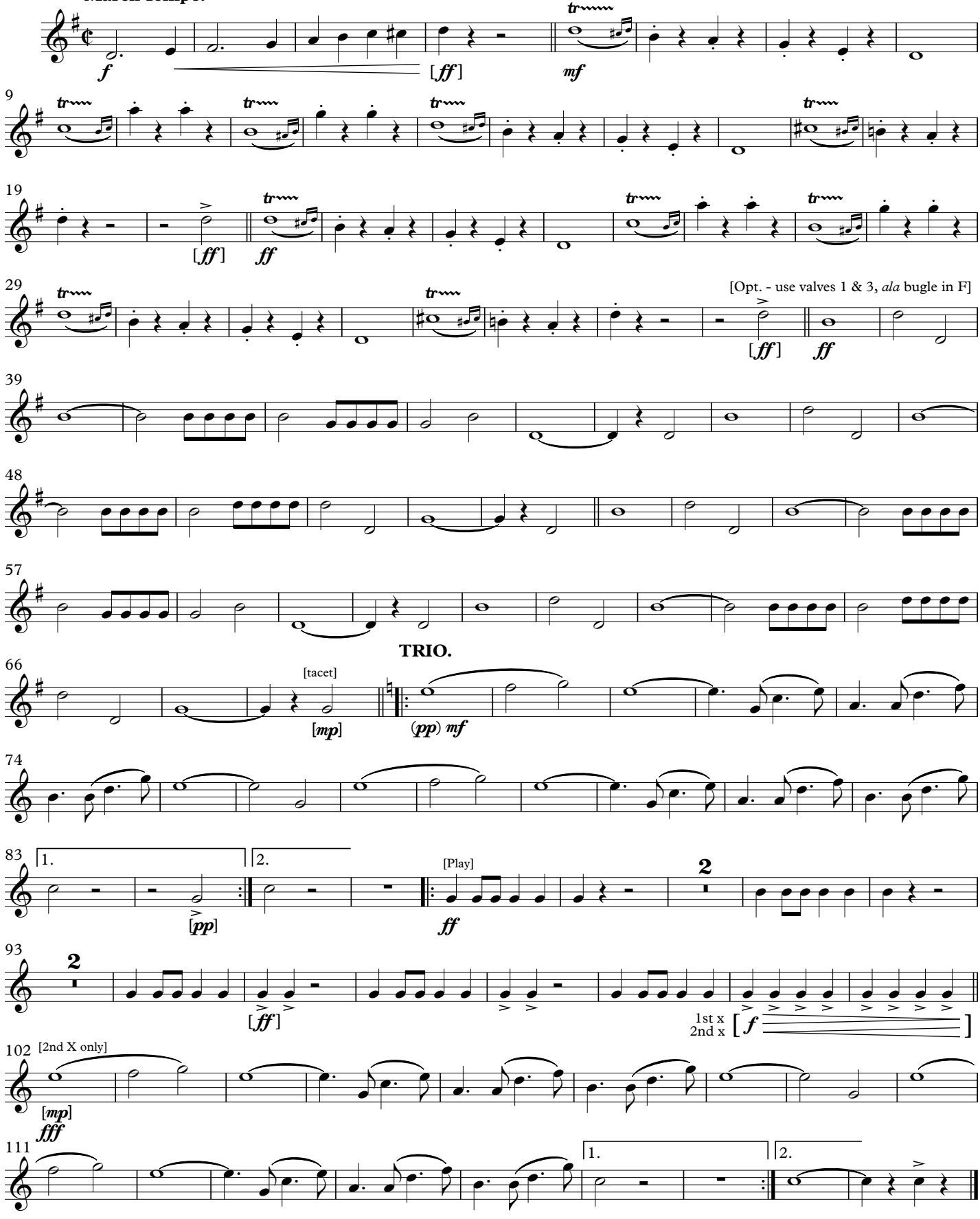
THE THUNDERER

(1889)

JOHN PHILIP SOUSA

Solo B♭ Cornet

March Tempo.



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March

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

1st B♭ Cornet

March Tempo.

f [*ff*] *mf*

10

[*ff*] *ff*

19

28 [*ff*]

37 [Opt. - use valves 1 & 3, *ala* bugle in F]

ff

47

57

66 [tacet] [*mp*]

TRIO.

(*pp*) *mf*

77 1. 2. [*mf* *pp*]

87 [Play] *ff* 2 2 [*ff*]

97 [2nd X only]

1st x [*f*
2nd x]

[*mp*] *fff*

104

112 1. 2.

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March

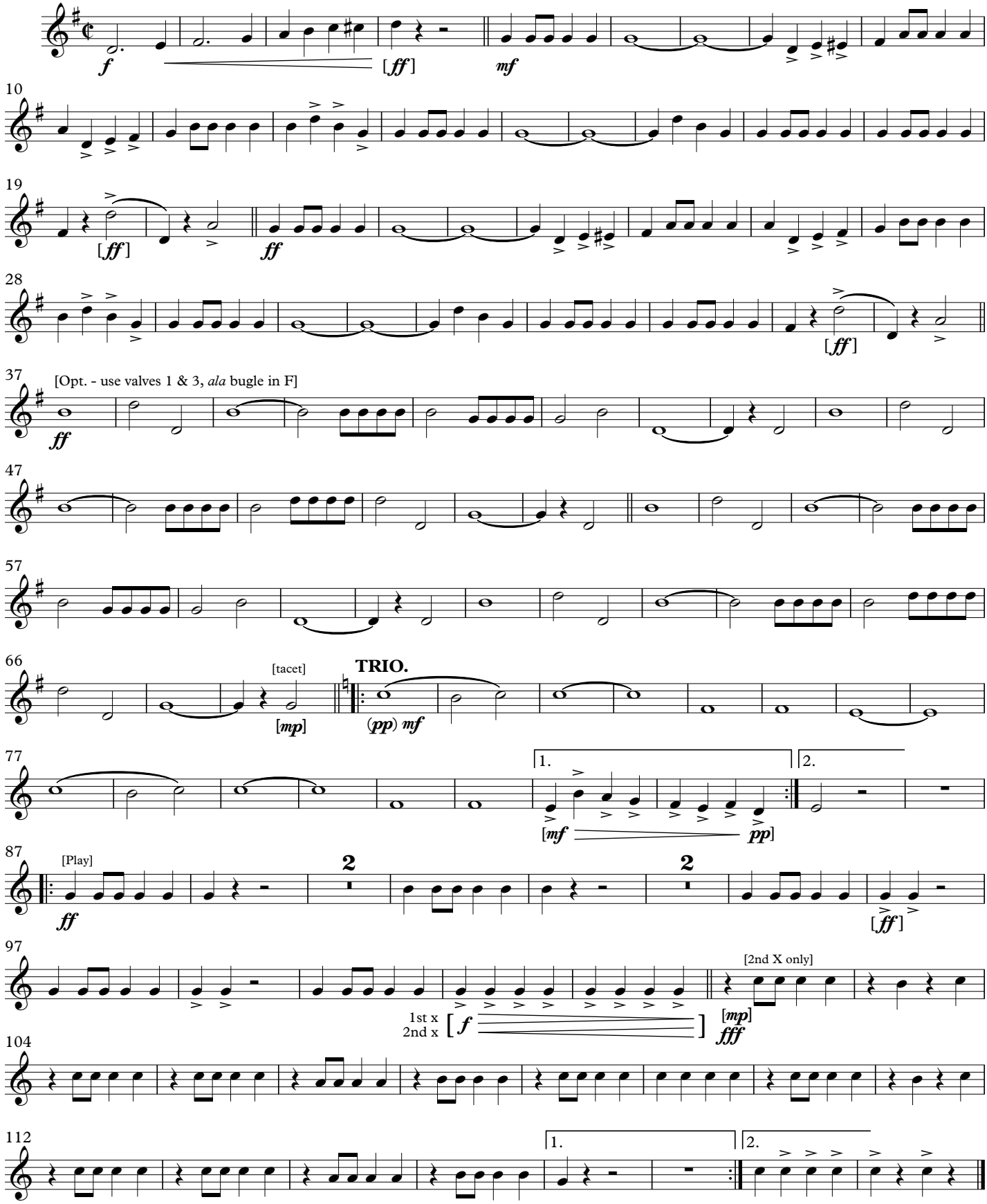
THE THUNDERER

(1889)

JOHN PHILIP SOUSA

2nd B♭ Cornet

March Tempo.



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March

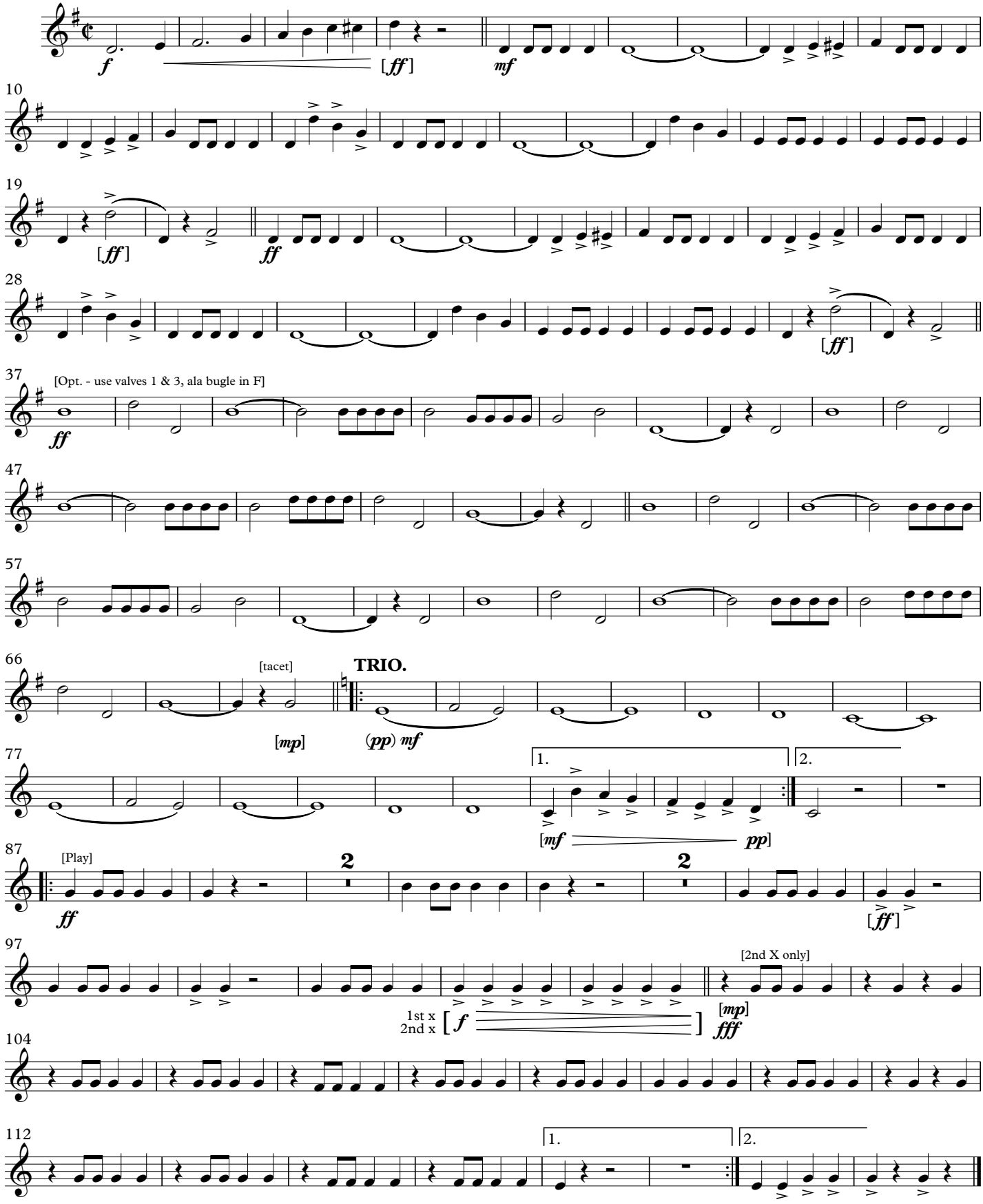
THE THUNDERER

(1889)

JOHN PHILIP SOUSA

3rd B♭ Cornet

March Tempo.



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March

THE THUNDERER

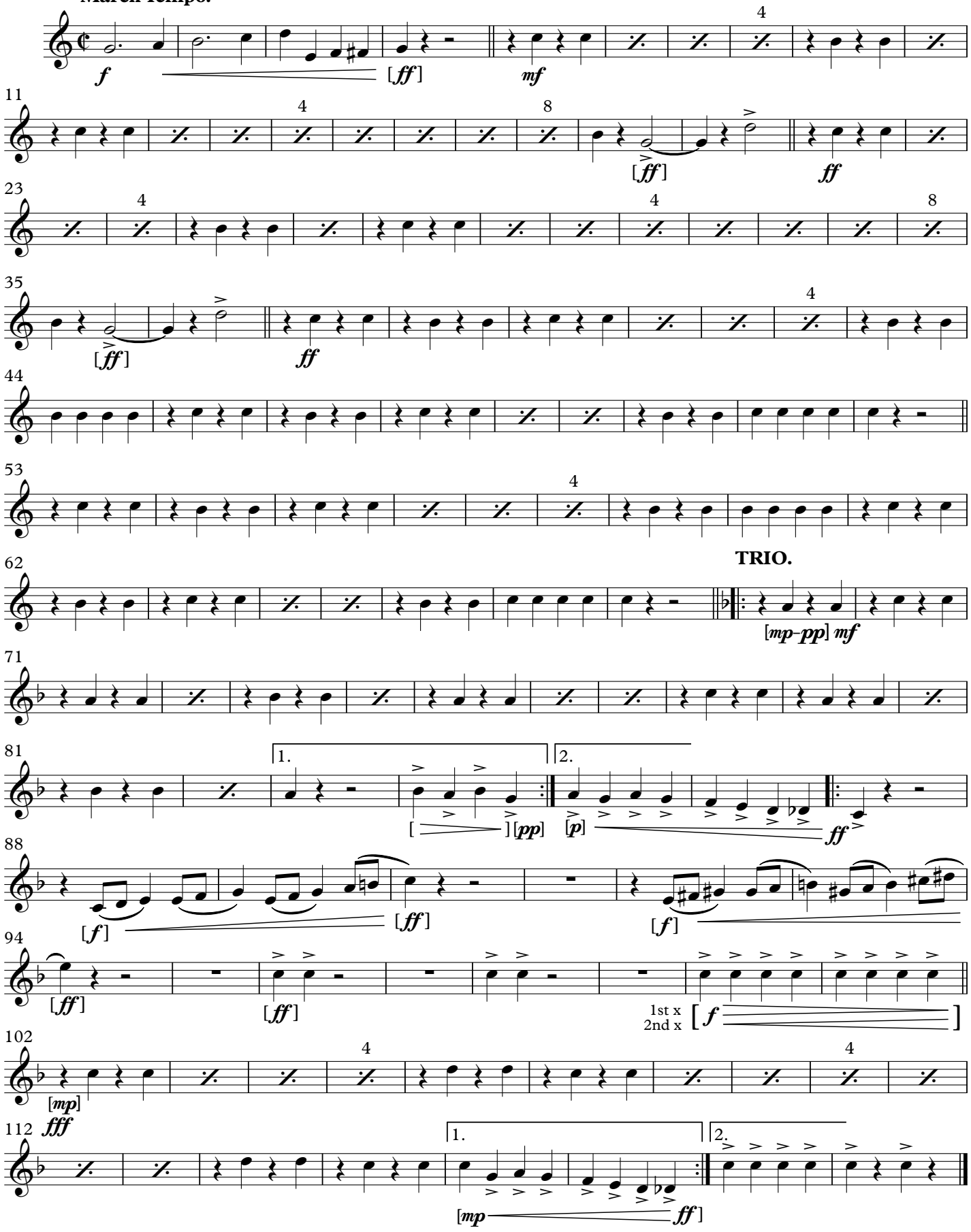
(1889)

JOHN PHILIP SOUSA

1st F Horn

[originally E♭ Alto]

March Tempo.



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March

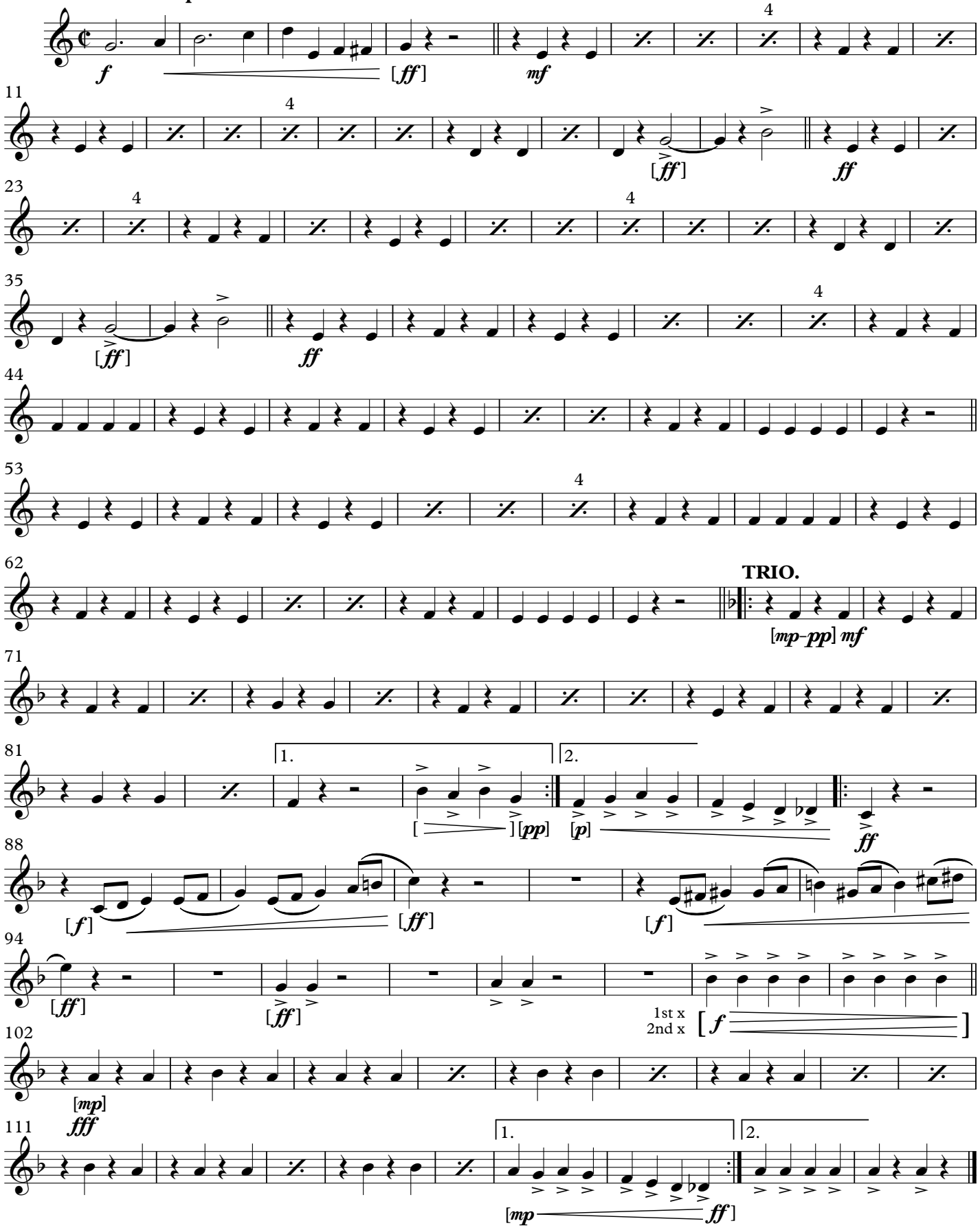
THE THUNDERER

(1889)

JOHN PHILIP SOUSA

2nd F Horn
[originally E♭ Alto]

March Tempo.



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March

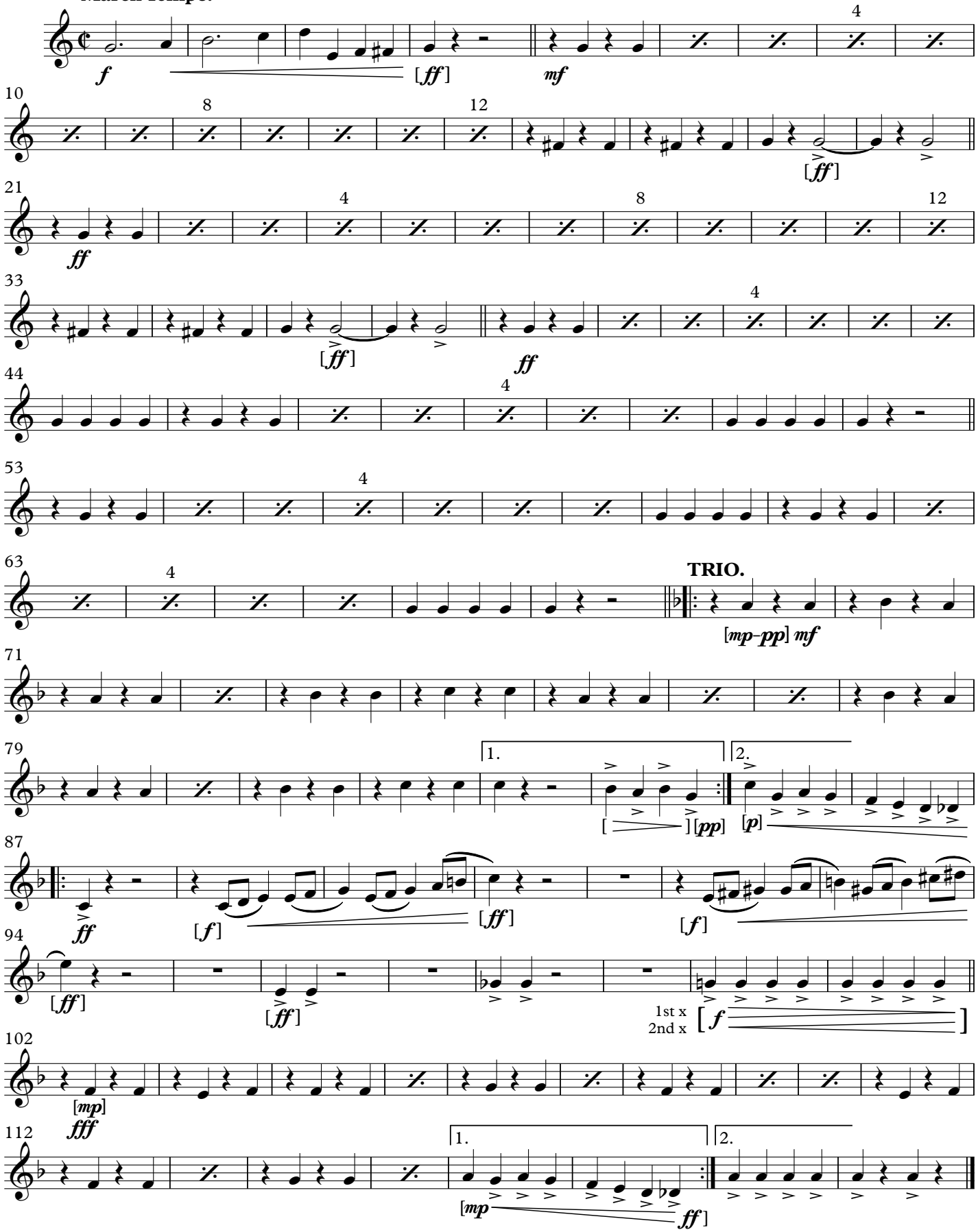
THE THUNDERER

(1889)

JOHN PHILIP SOUSA

3rd F Horn
[originally E♭ Alto]

March Tempo.



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March

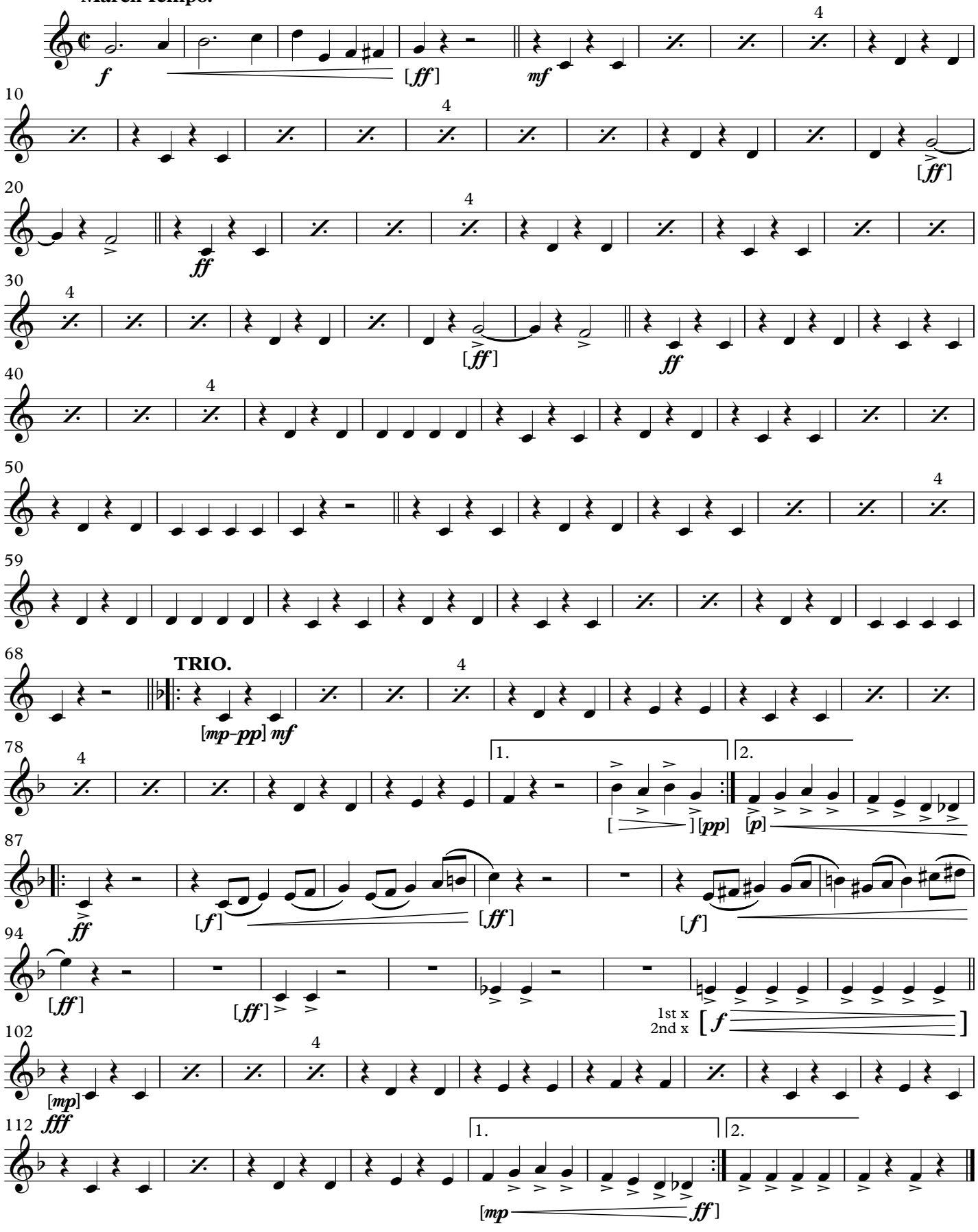
THE THUNDERER

(1889)

JOHN PHILIP SOUSA

4th F Horn
[originally E♭ Alto]

March Tempo.



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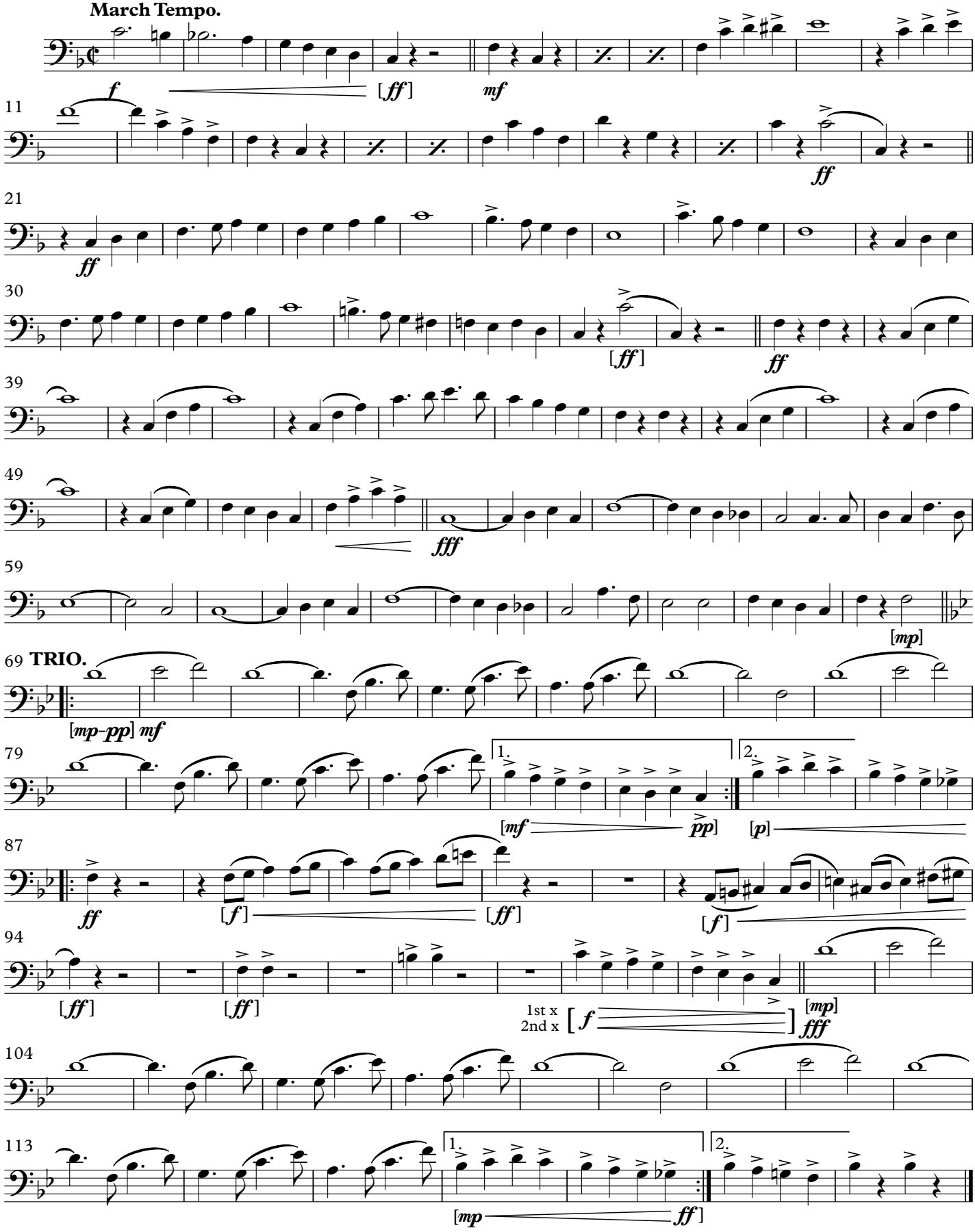
March

Euphonium

THE THUNDERER

(1889)

JOHN PHILIP SOUSA



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March

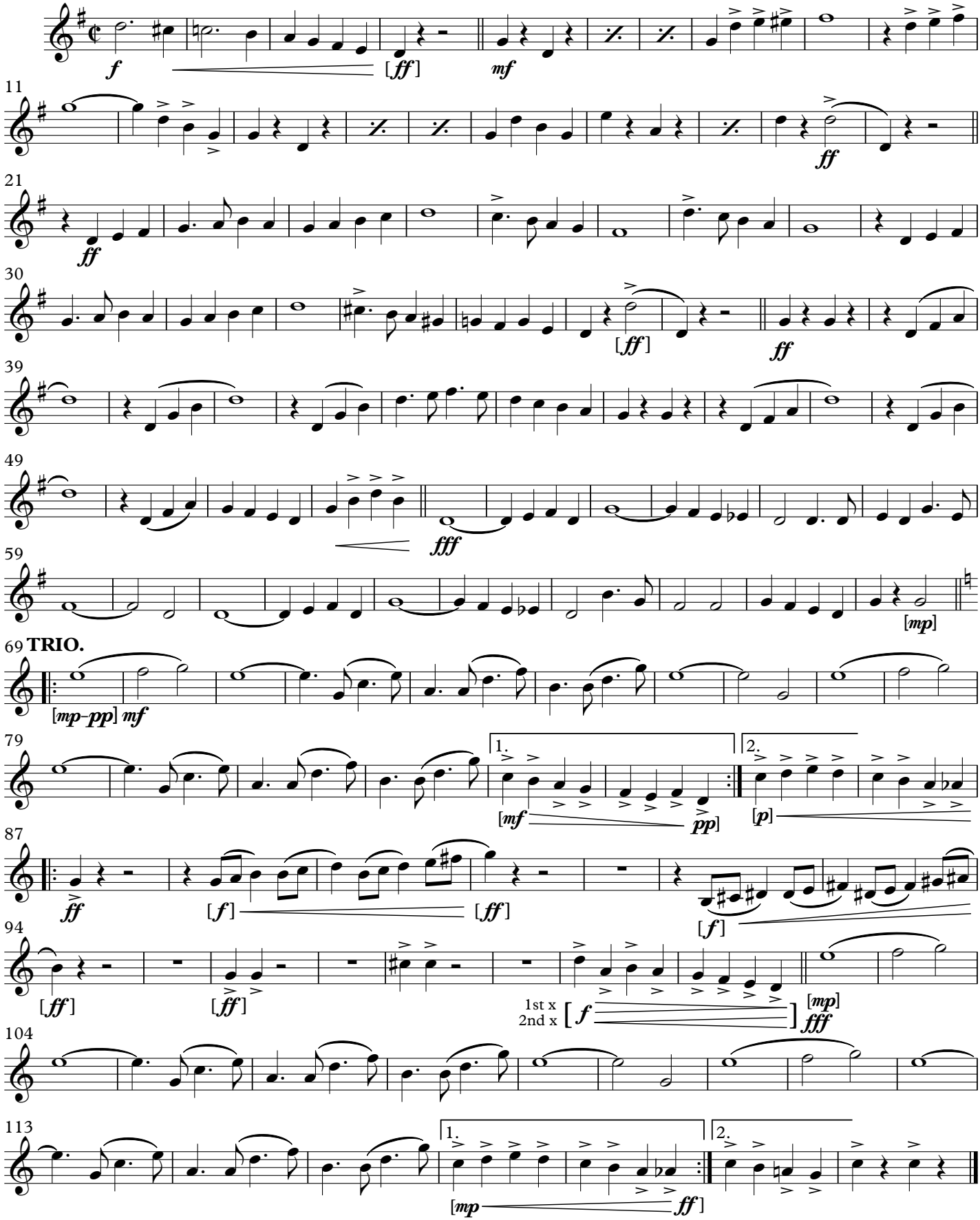
THE THUNDERER

(1889)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.



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March

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

1st Trombone

March Tempo.

f [*ff*] *mf*

11

ff

21

ff

30

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

39

49

fff

58

67

TRIO. [tacet (both times)]

[*mp-pp*] *mf*

75

83

1. [Play] 2. [Play]

[*mf* *pp*] [*p*] *ff* *sf* [*ff*]

92

sf [*ff*] [*ff*] 1st x [*f* 2nd x]

102

[2nd X only]

[*mp*] *fff*

111

1. [Play] 2.

[*mp* *ff*]

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March

2nd Trombone

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

March Tempo.

f [*ff*] *mf*

11

ff

21

ff

30

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

39

49

fff

58

67

TRIO. [tacet (both times)]

[*mp-pp*] *mf*

75

83

1. [Play] 2. [Play]

[*mf* *pp*] [*p*] *ff* *sf* [*ff*]

92

sf [*ff*] [*ff*] 1st x 2nd x [*f*]

[2nd X only]

102

[*mp*] *fff*

111

1.[Play] 2.

[*mp* *ff*]

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March

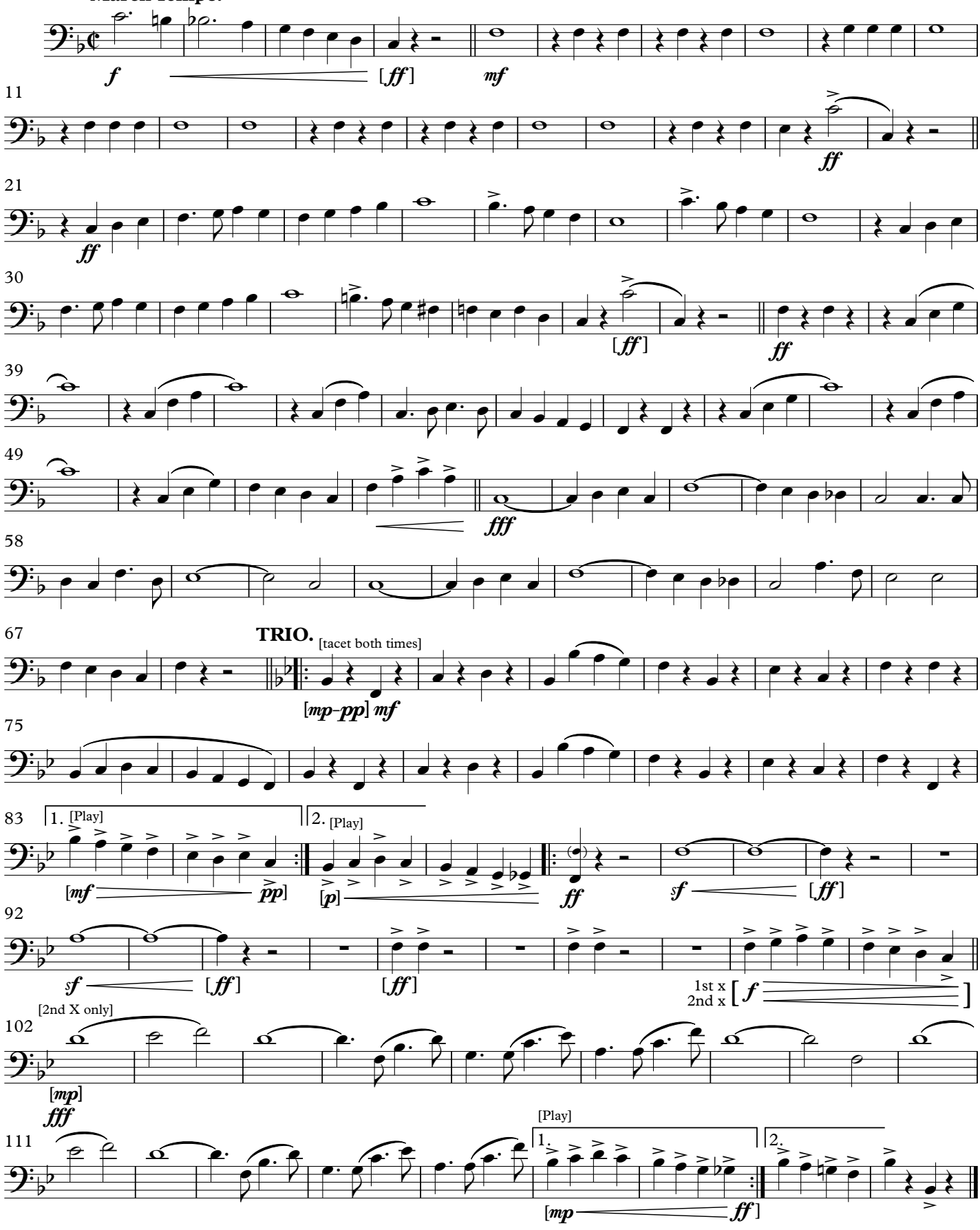
Bass Trombone

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

March Tempo.



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March

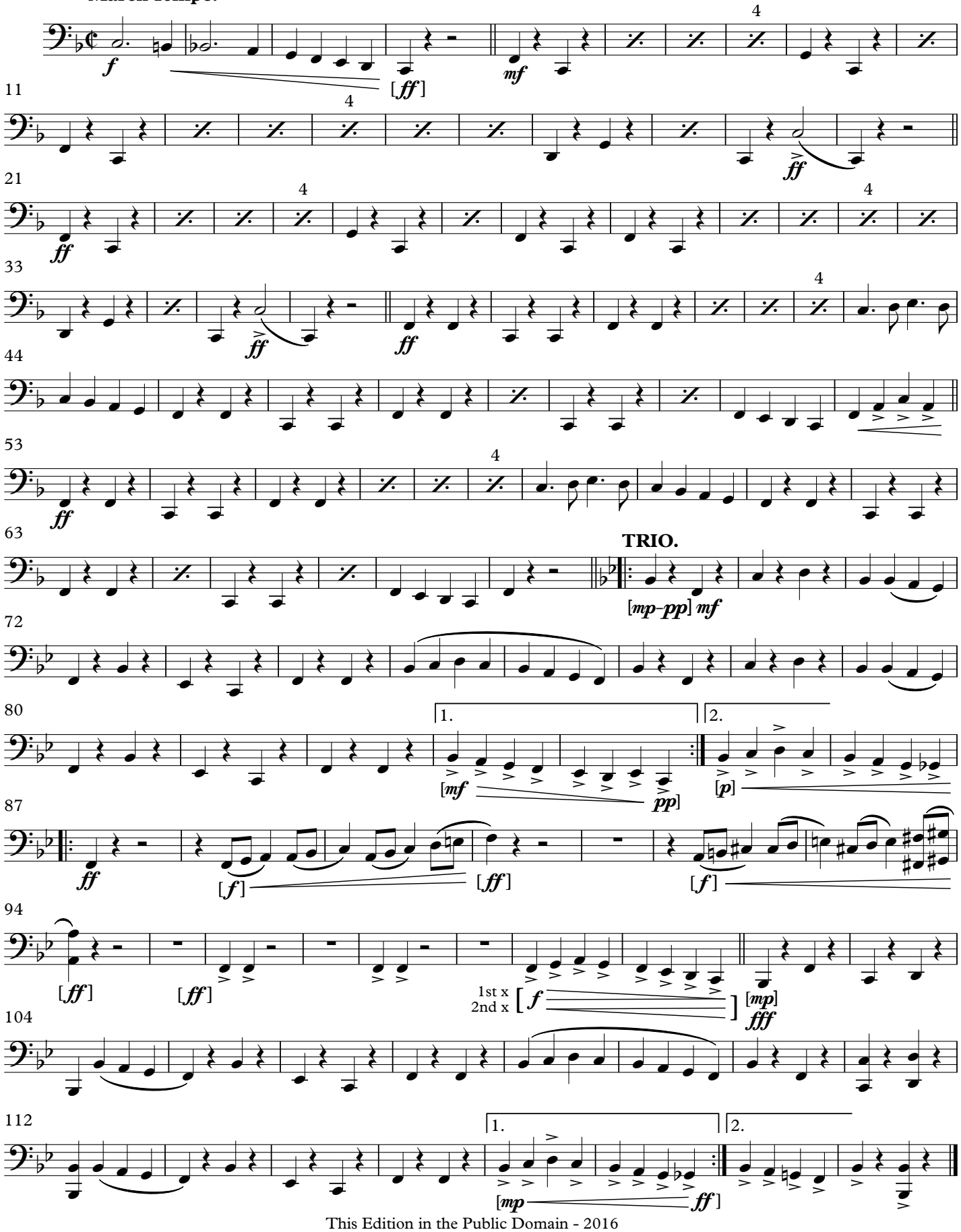
THE THUNDERER

Tuba

(1889)

JOHN PHILIP SOUSA

March Tempo.



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Drums

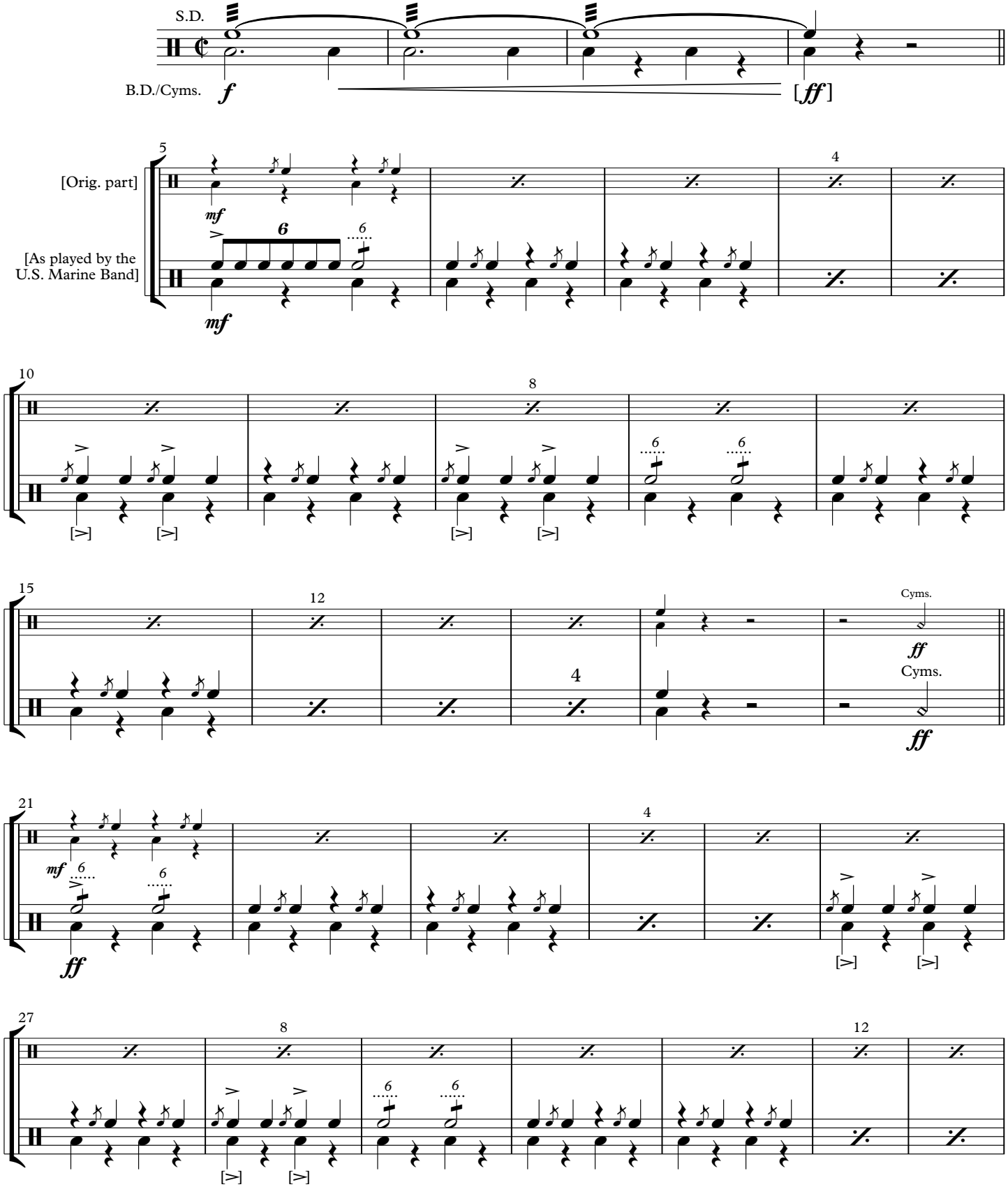
March

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

March Tempo.



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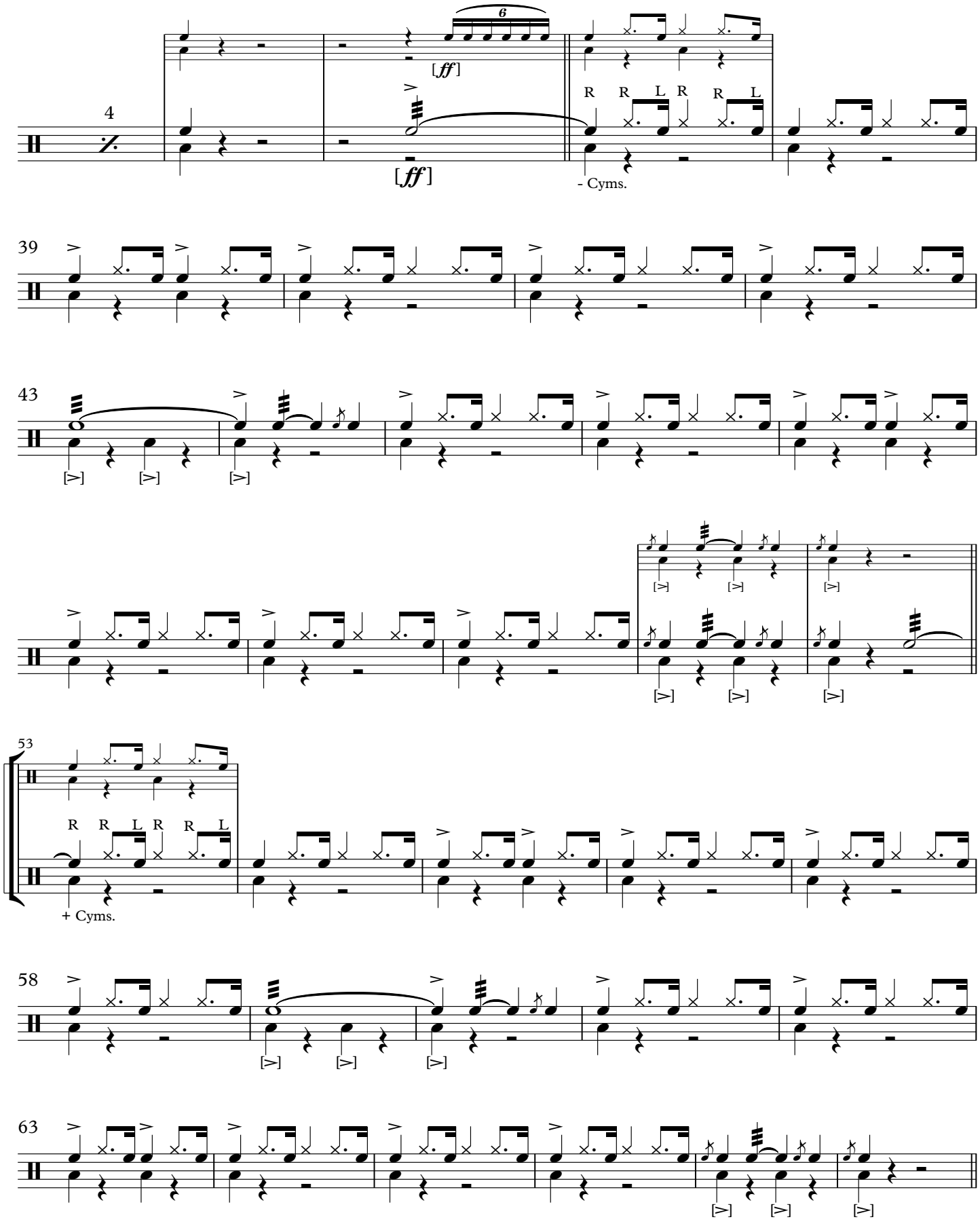
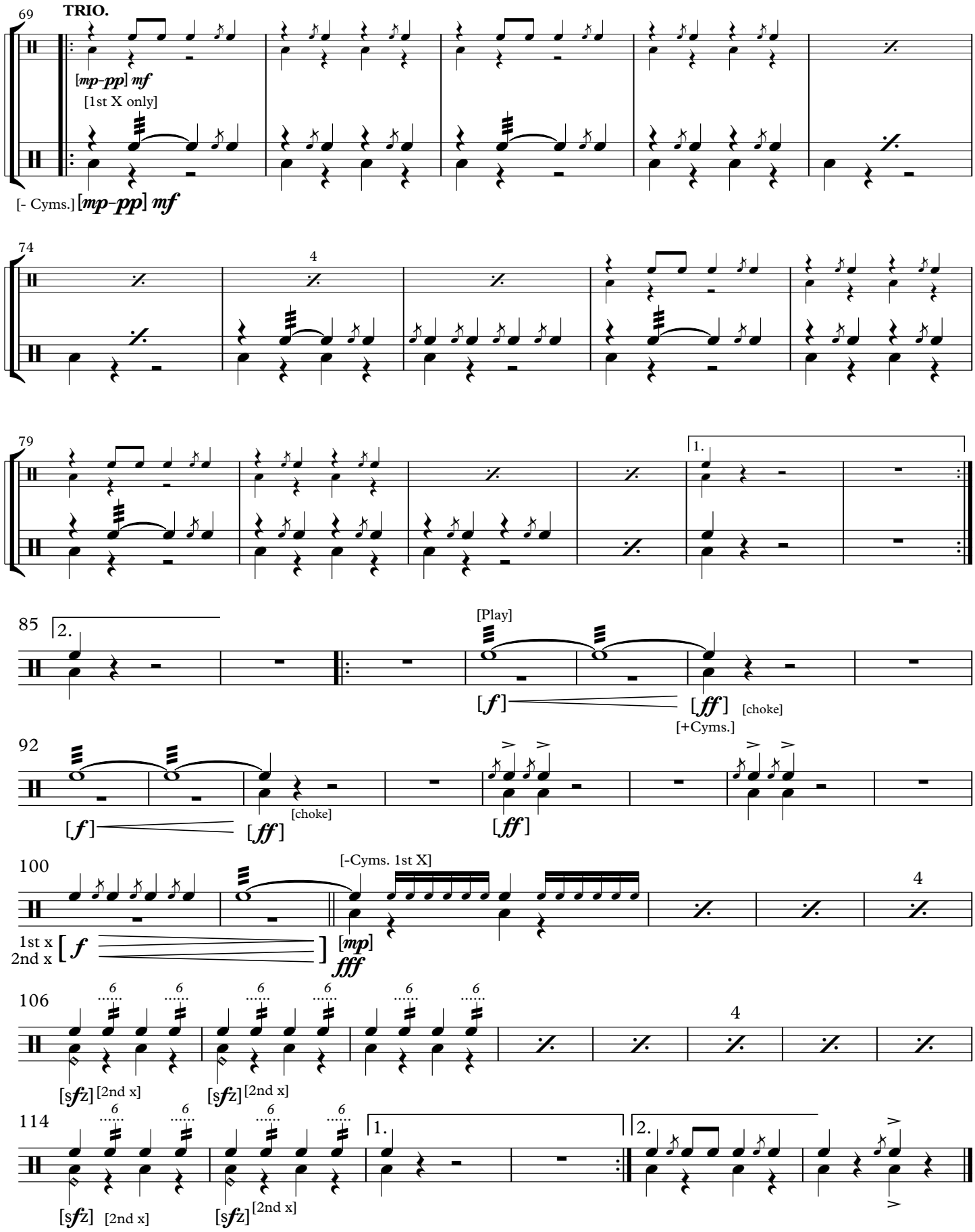
THE THUNDERER
Drums




69
TRIO.
[mp–pp] mf
[1st X only]
[- Cyms.] [mp–pp] mf
74
4
79
1.
85
2.
[Play]
[f]
[ff] [choke]
[+Cyms.]
92
[f]
[ff]
[choke]
[ff]
100
[-Cyms. 1st X]
4
1st x
2nd x
[f
]
[mp]
fff
106
6
[sfz] [2nd x]
[sfz] [2nd x]
4
114
6
[sfz] [2nd x]
[sfz] [2nd x]
1.
2.