The Complete Marches of

JOHN PHILIP SOUSA

VOL. 2 — NO. 27

TRIUMPH OF TIME

MARCH

(1885)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Triumph of Time" (1885)

Since Sousa did not discuss this march in any of his writings, the origin of the title must be left to speculation. Although the music was copyrighted in six different years, Time did indeed triumph over it–it was never popular.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 91. 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): Both the introduction and the first strain were marked *fortissimo*, but Sousa also asked for a crescendo in m. 5. Dropping the dynamic to forte in m. 4 facilitates this crescendo at the beginning of the first strain. Dynamic shading is needed to bring this music to life; a *forte* indication has been added at m. 9 as well as the swell in m. 11-12, followed by a crescendo to return to Sousa's *fortissimo* at m. 14. The diminuendo in the first ending resets the repeat dynamic and the strain can be played the same way both times. Percussion accents in m. 11-12 add some additional interest.

Second Strain (m. 21-38): Hold the *fortissimo* dynamic at the end of the first strain second time to lead into the sharp cornet fanfares in m. 21. This strain should be very much "tutte forza" with the brilliant woodwind runs cutting through the texture. A *subito mezzo-forte* was added at the end of m. 25 to create a different color before suddenly returning to the *fortissimo* in m. 29 with an added accent in the percussion. An even stronger *sfz* in percussion in m. 34 emphasizes the interesting chord in that measure.

Transition and Trio (m. 38-58): Stay *fortissimo* for the four-measure transition from m. 38-42, and then the woodwinds take over for the Trio. Piccolo, E-flat clarinet, and cornets are *tacet*, but the trombones may continue to play quietly with their harmonic support. Sousa indicates solo triangle here alternating with soft snare drum interjections. Bass drum and cymbals enter as indicated in m. 55 both times. Some dynamic shaping has been added to this trio and all instruments should play the original *subito forte* as indicated in m. 54. The added diminuendo in the first ending at m. 58 brings the repeat of the Trio back to *piano*. Euphonium and bassoon play their counter line second time only.

Final Strain (m. 59-end): There is no break-up strain in this march, but rather an extended final strain. The cornets rejoin after the downbeat in m. 59 with strong and brilliant fanfare figures and all instruments rejoin at m. 60. The melody in the brass is well accented, but it is important that the longer melodic line is also heard. The woodwinds should play their rhythmic accompaniment with good time and in sync with the percussion. Added accents in the percussion punctuate key phrase points in the melody with one final and strongest *sfz* in m. 87.

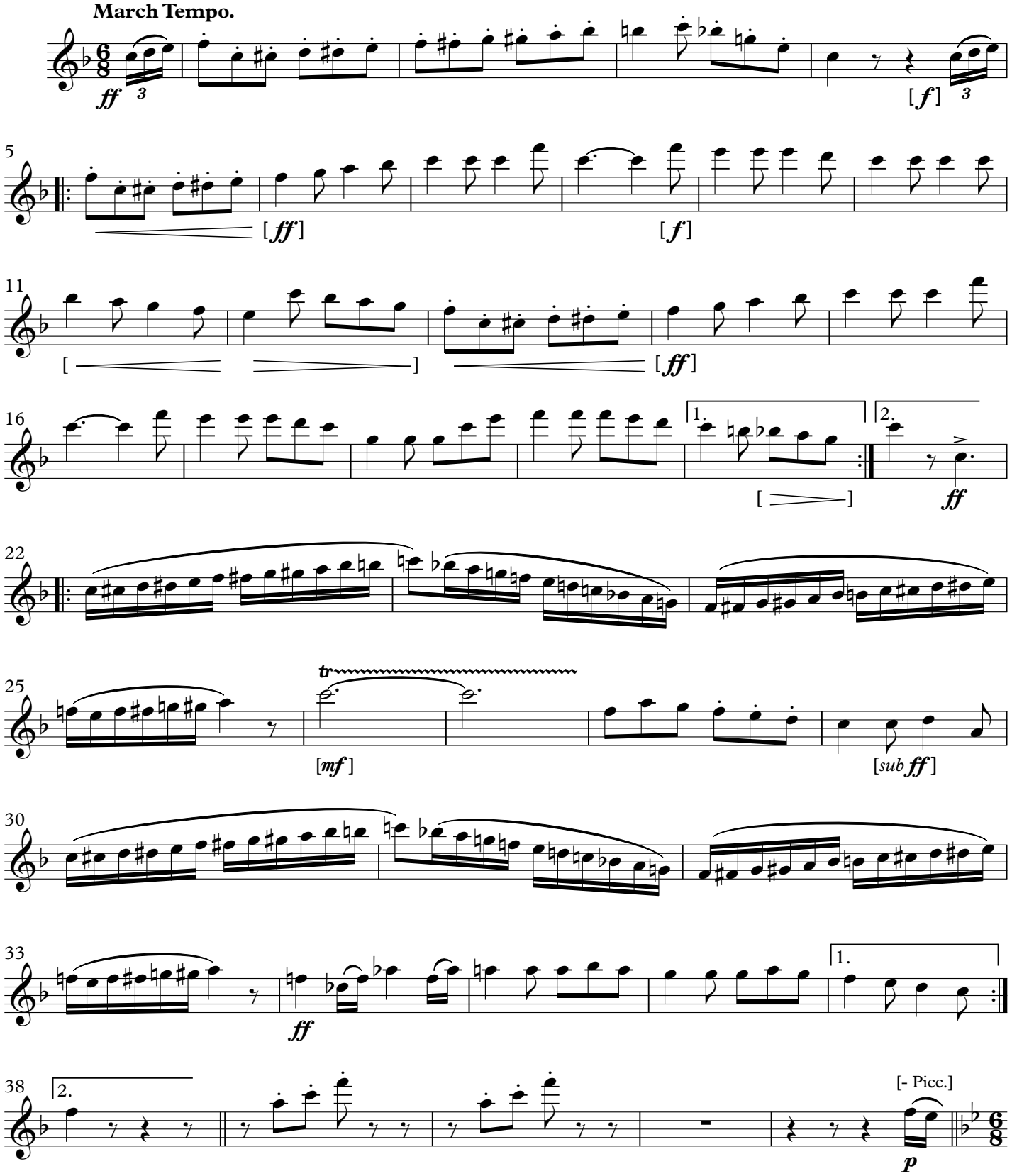
March

TRIUMPH OF TIME

Flute/Piccolo

(1885)

JOHN PHILIP SOUSA



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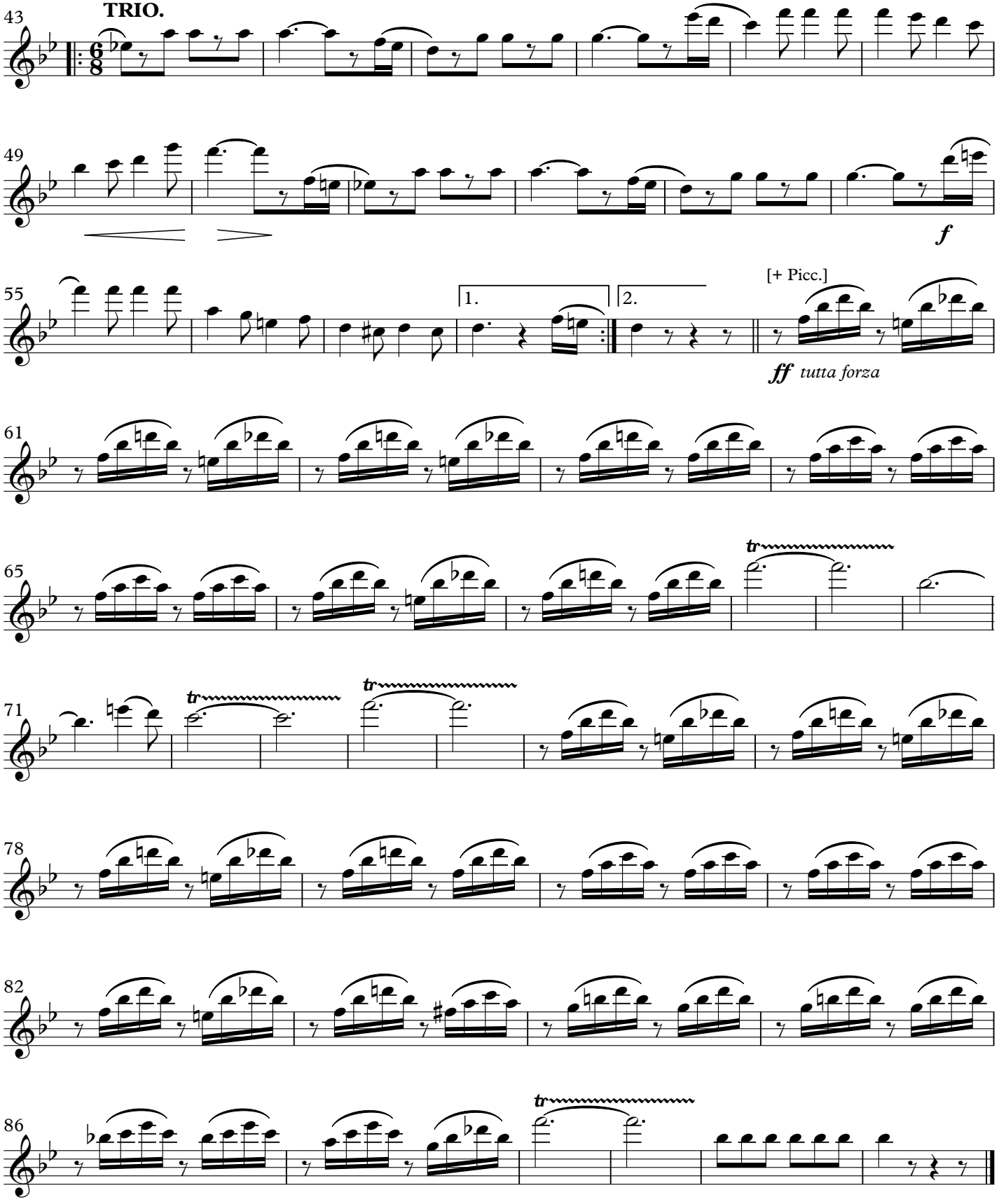

43
TRIO.
49
f
55
1.
2.
[+ Picc.]
ff tutta forza
61
65
tr
71
tr
tr
78
82
86
tr

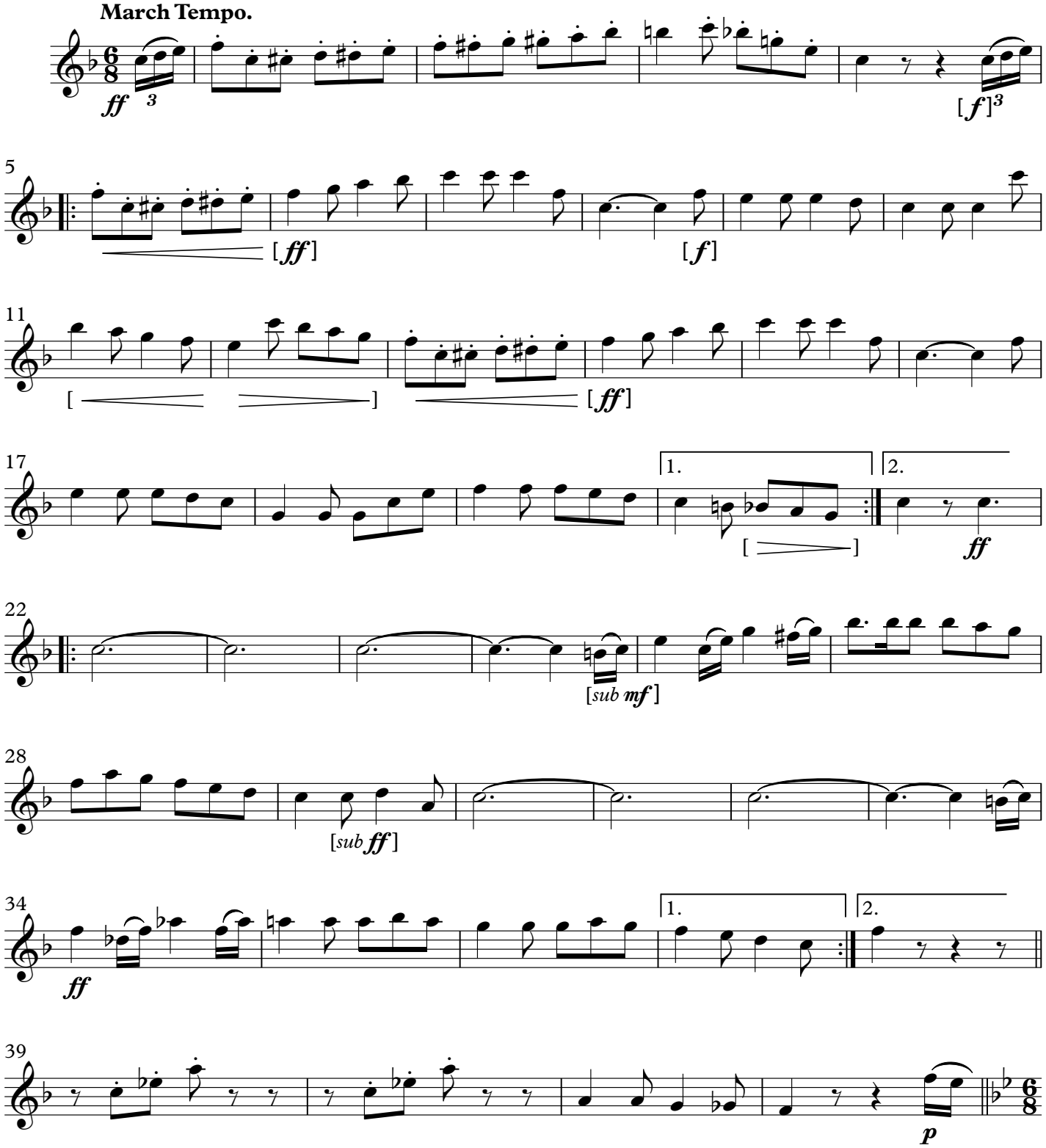
March

TRIUMPH OF TIME

Oboe

(1885)

JOHN PHILIP SOUSA



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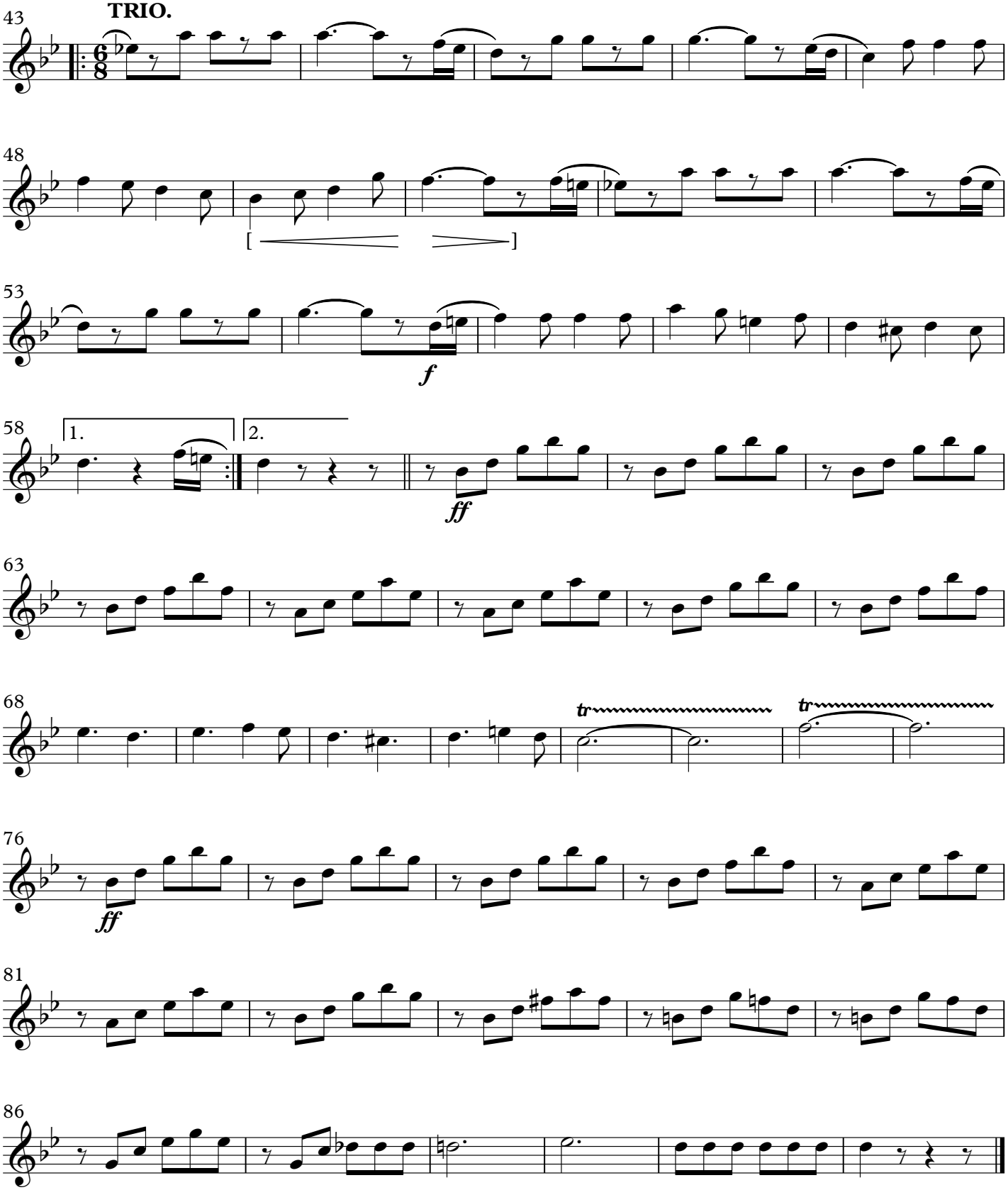
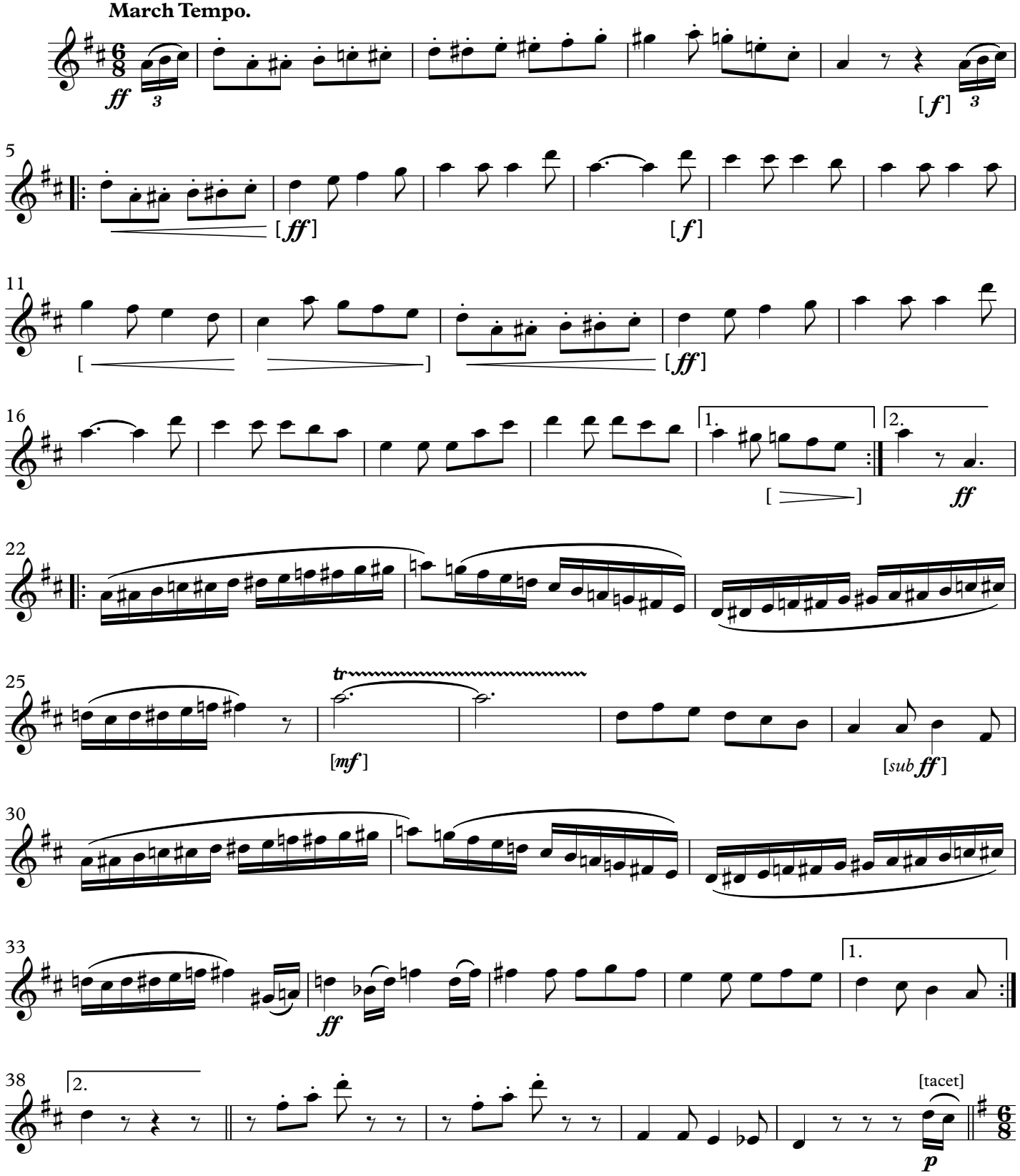

43
TRIO.
48
53
f
58
1.
2.
ff
63
68
tr
tr
76
ff
81
86

March

TRIUMPH OF TIME

E♭ Clarinet (1885) **JOHN PHILIP SOUSA**



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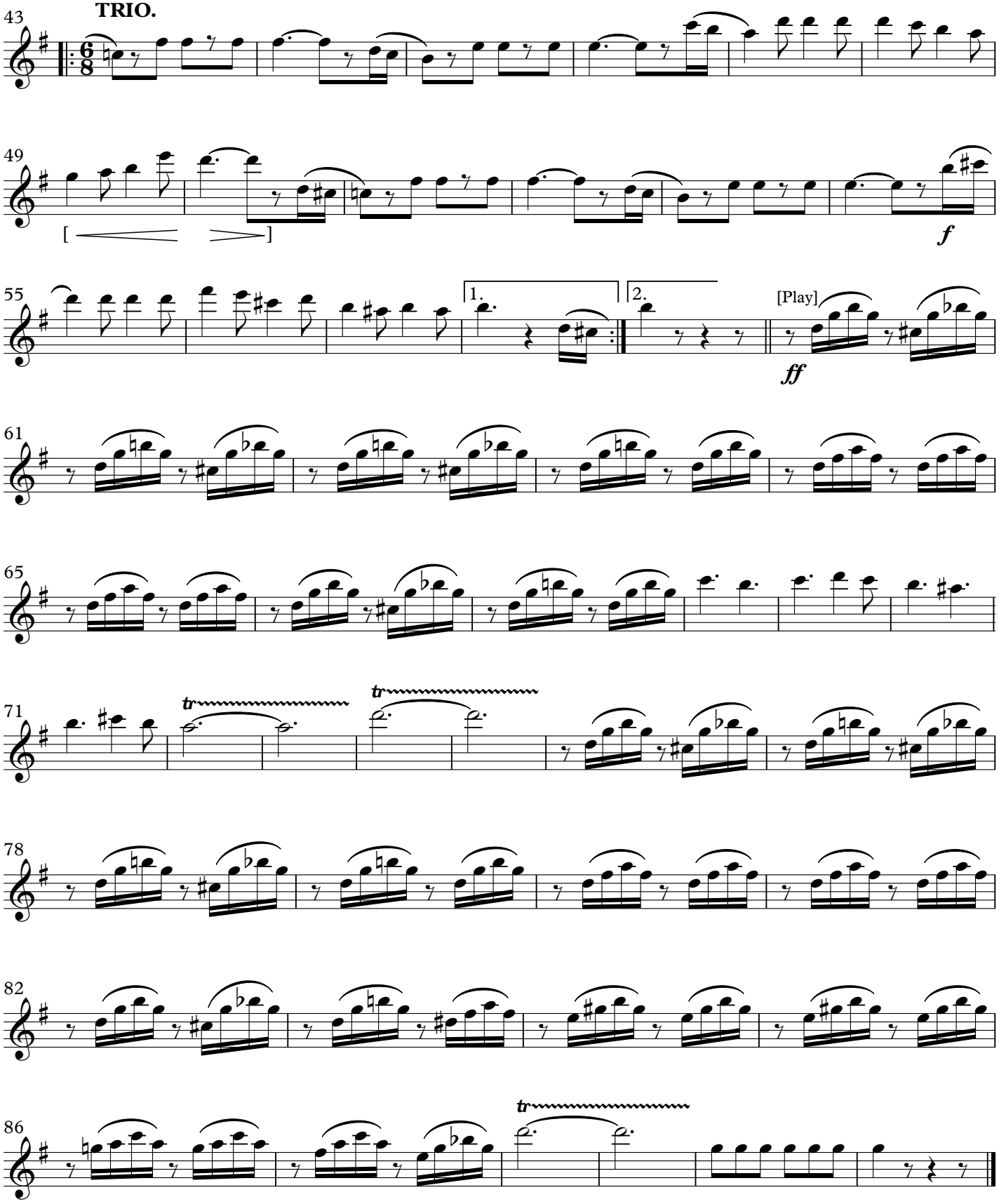
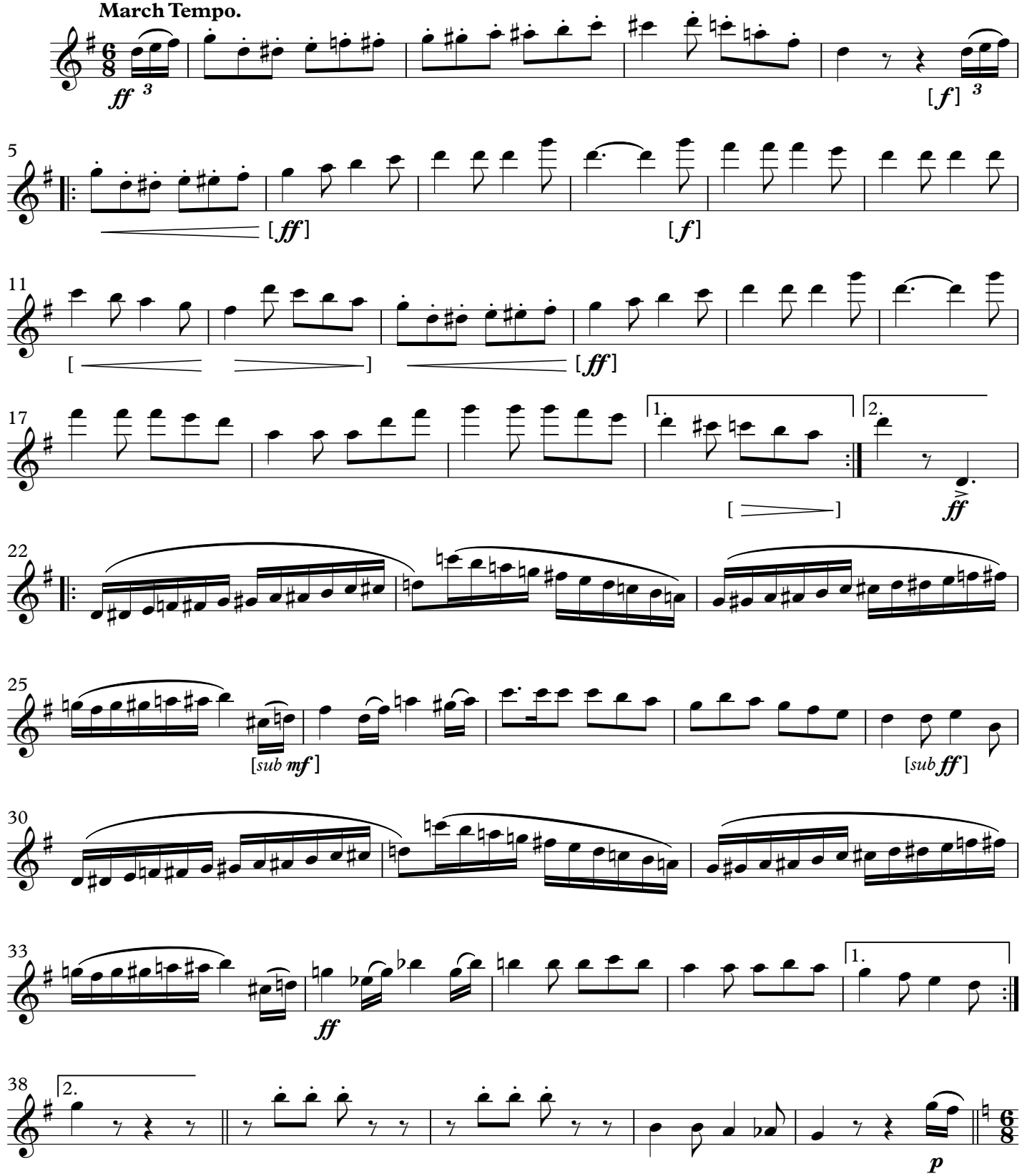

43
TRIO.
49
f
55
1.
2.
[Play]
ff
61
65
71
tr
tr
78
82
86
tr

March

TRIUMPH OF TIME

1st B♭ Clarinet (1885) **JOHN PHILIP SOUSA**



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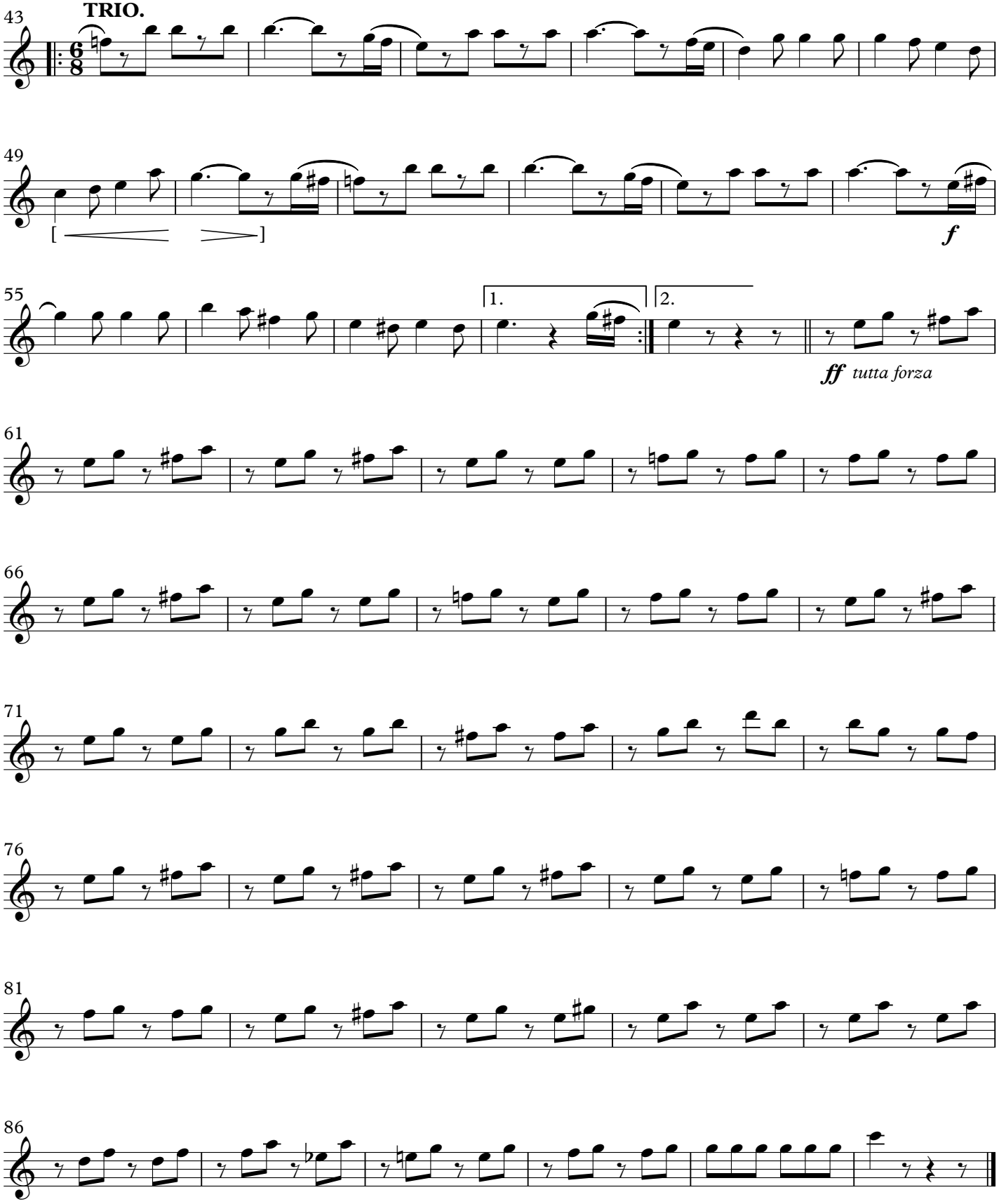
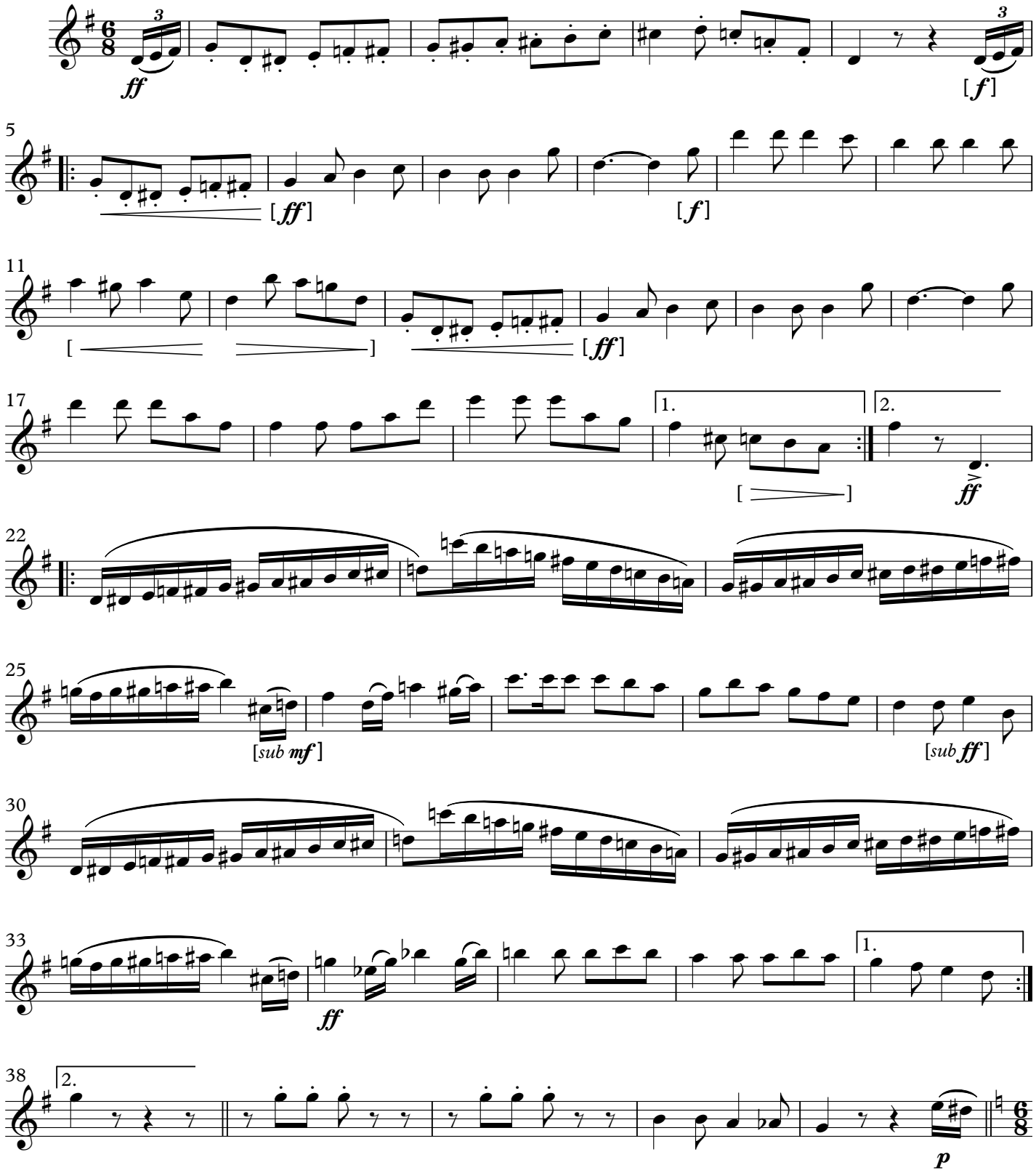

43
TRIO.
49
f
55
1.
2.
ff tutta forza
61
66
71
76
81
86

March

TRIUMPH OF TIME

2nd B♭ Clarinet (1885) **JOHN PHILIP SOUSA**

March Tempo.



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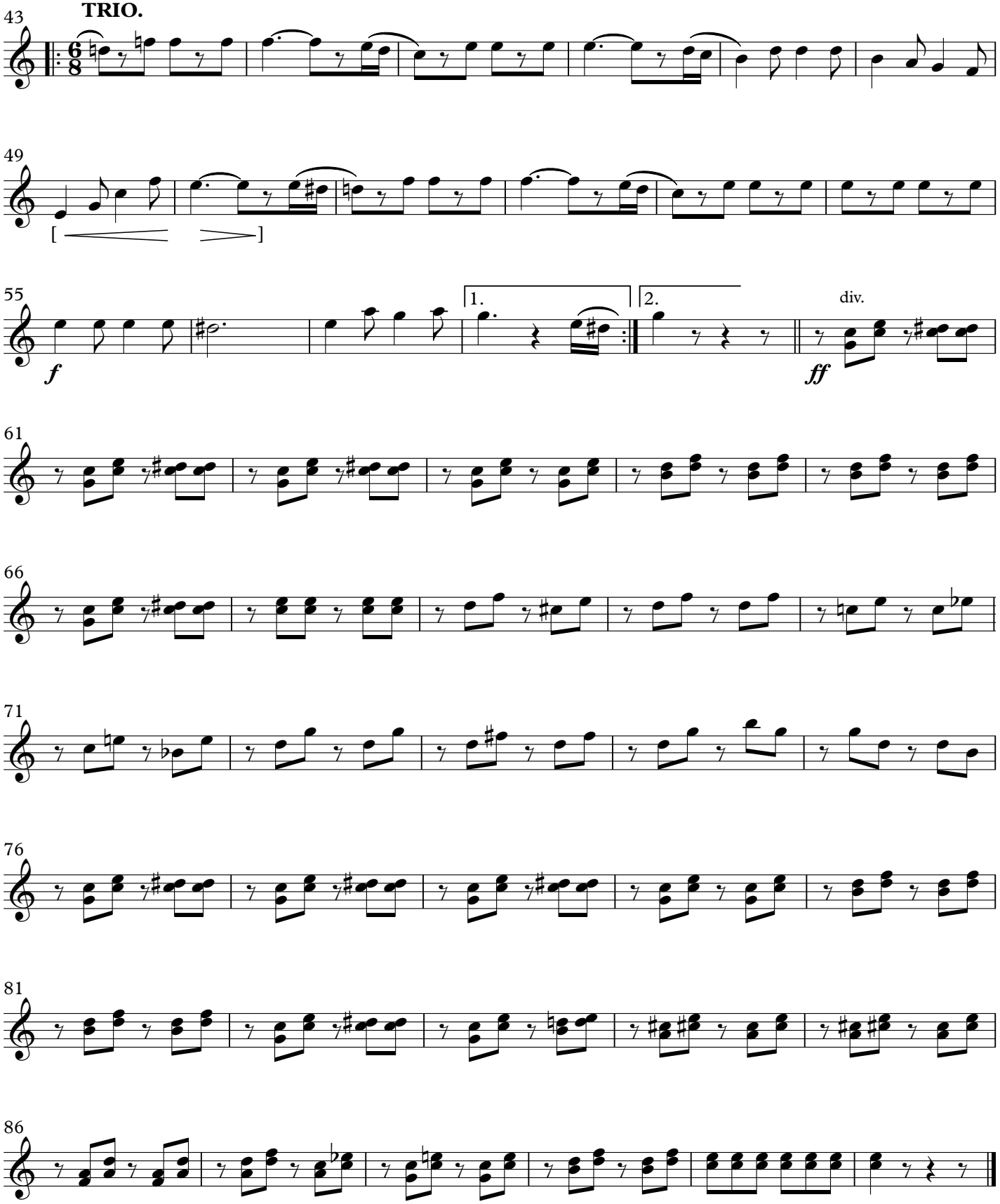
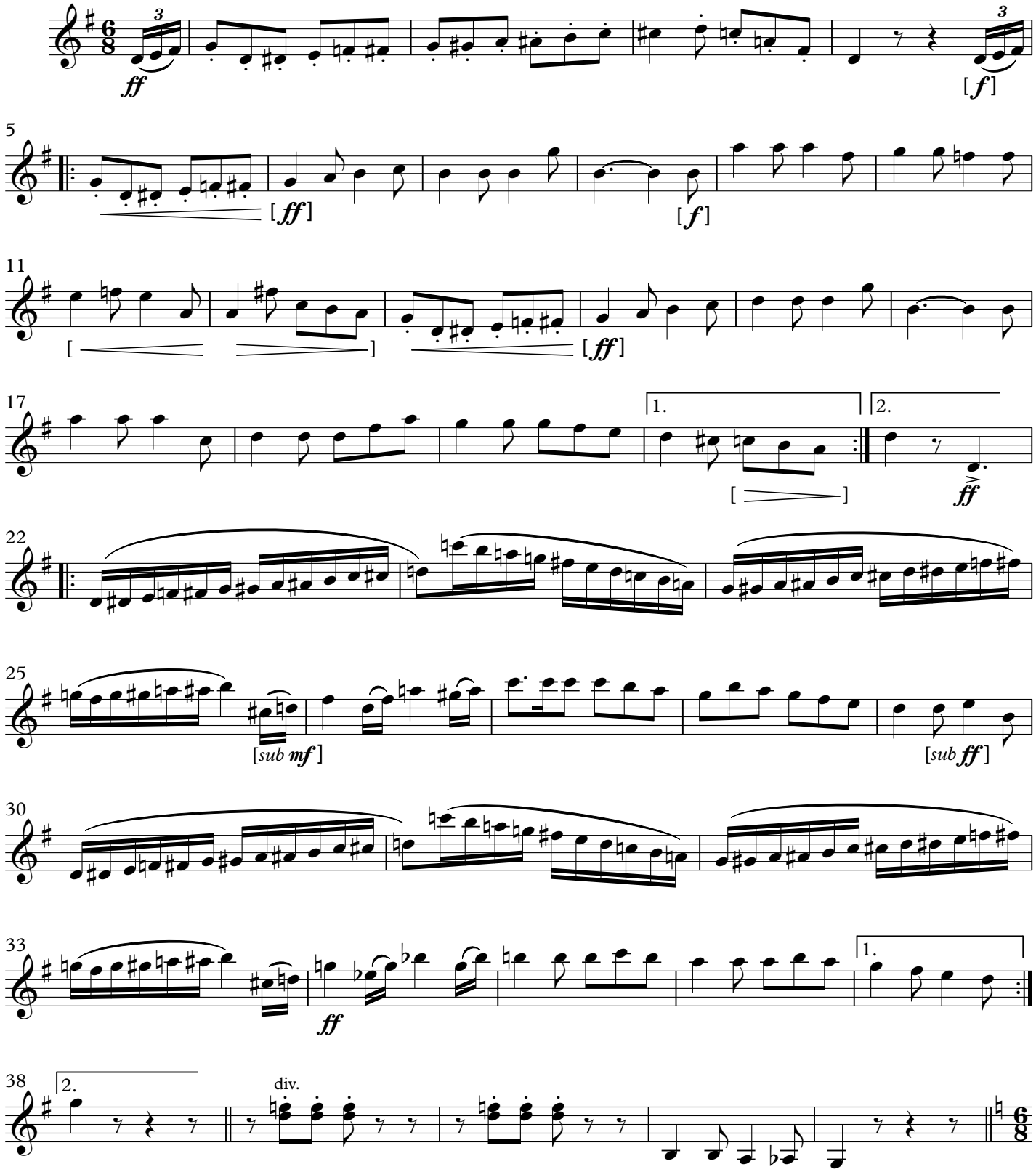

43
TRIO.
49
55
f
1.
2.
div.
ff
61
66
71
76
81
86

March

TRIUMPH OF TIME

3rd B♭ Clarinet (1885) **JOHN PHILIP SOUSA**

March Tempo.



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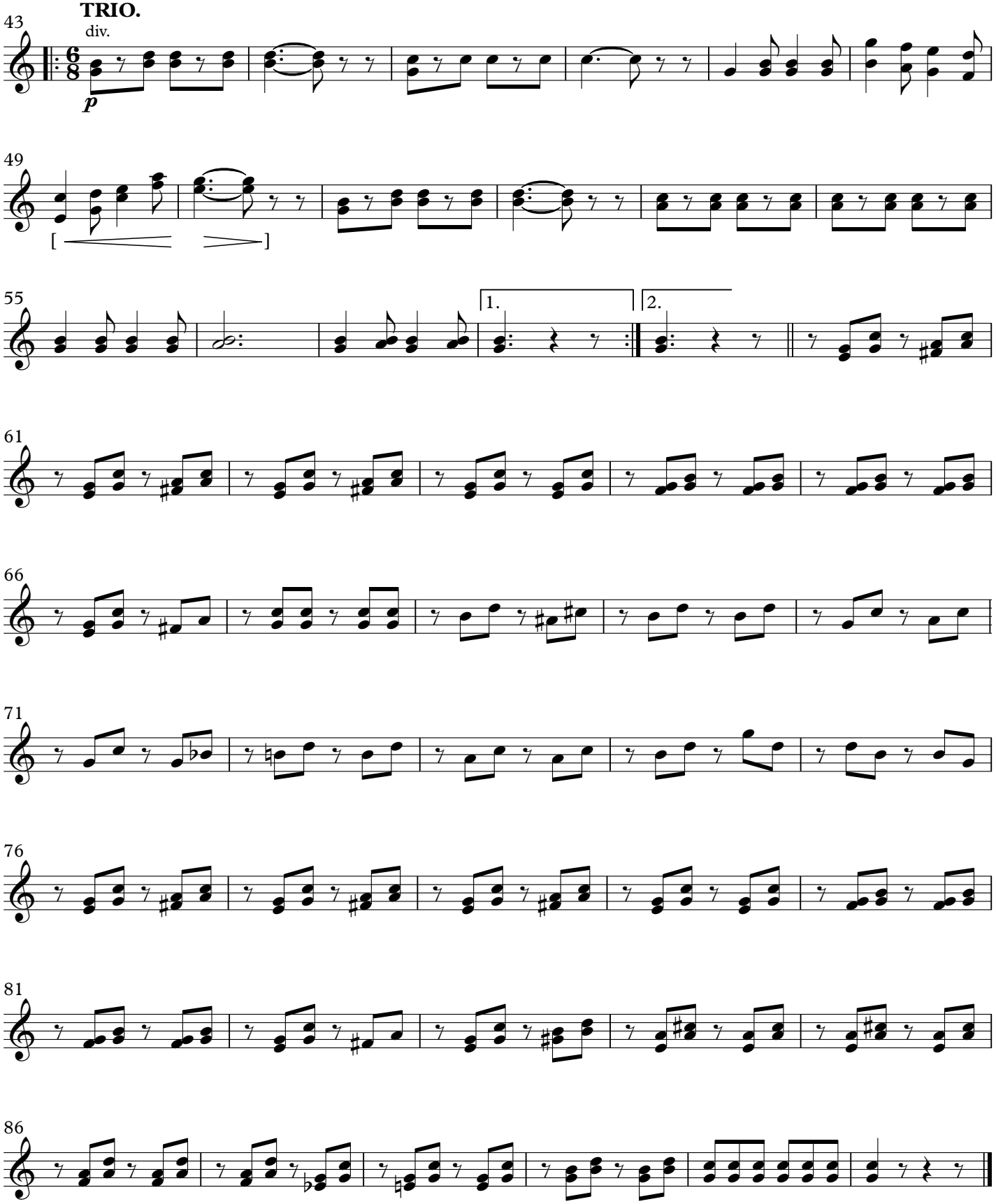

43
TRIO.
div.
p
49
[
]
55
1.
2.
61
66
71
76
81
86

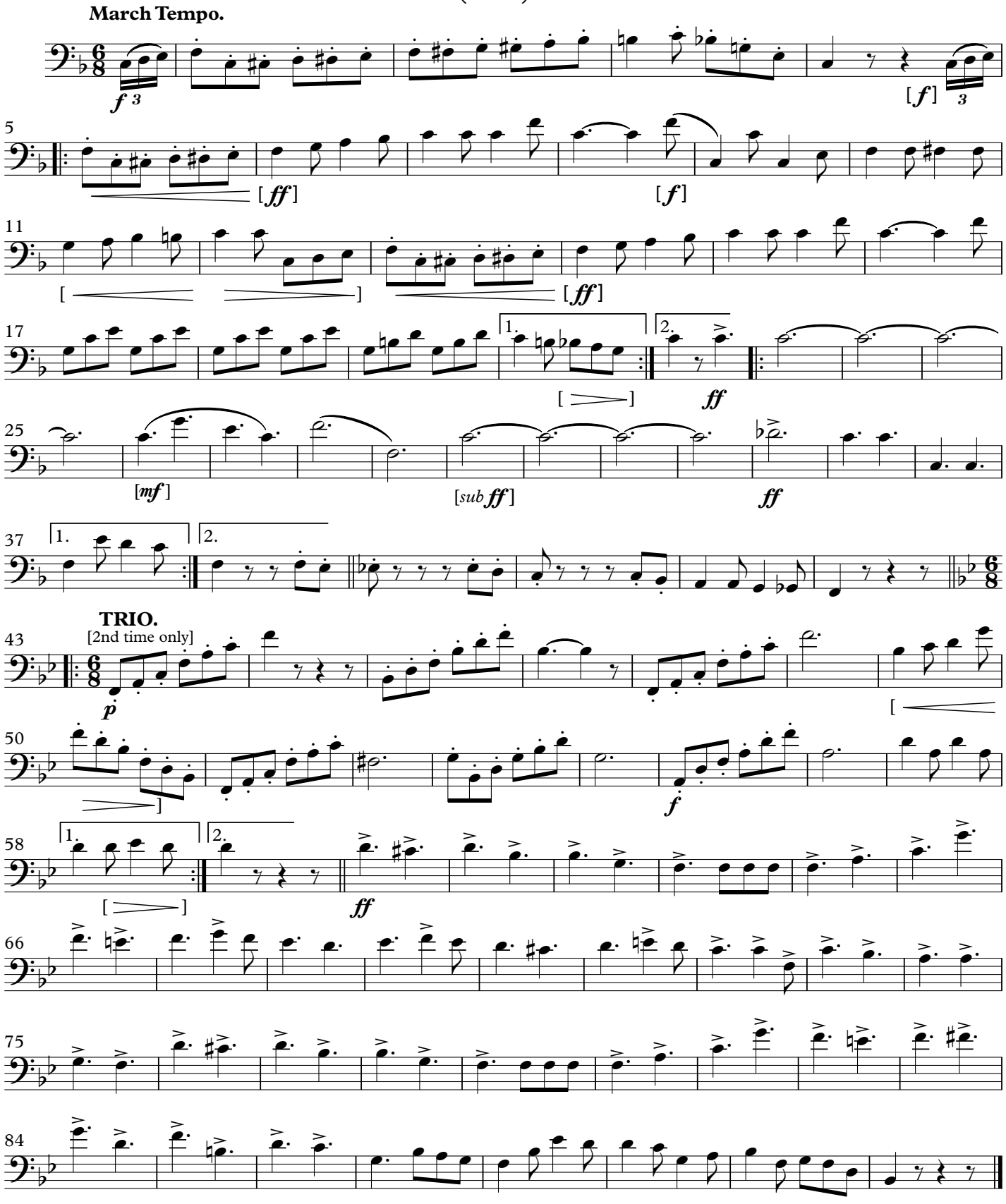
March

TRIUMPH OF TIME

Bassoon

(1885)

JOHN PHILIP SOUSA



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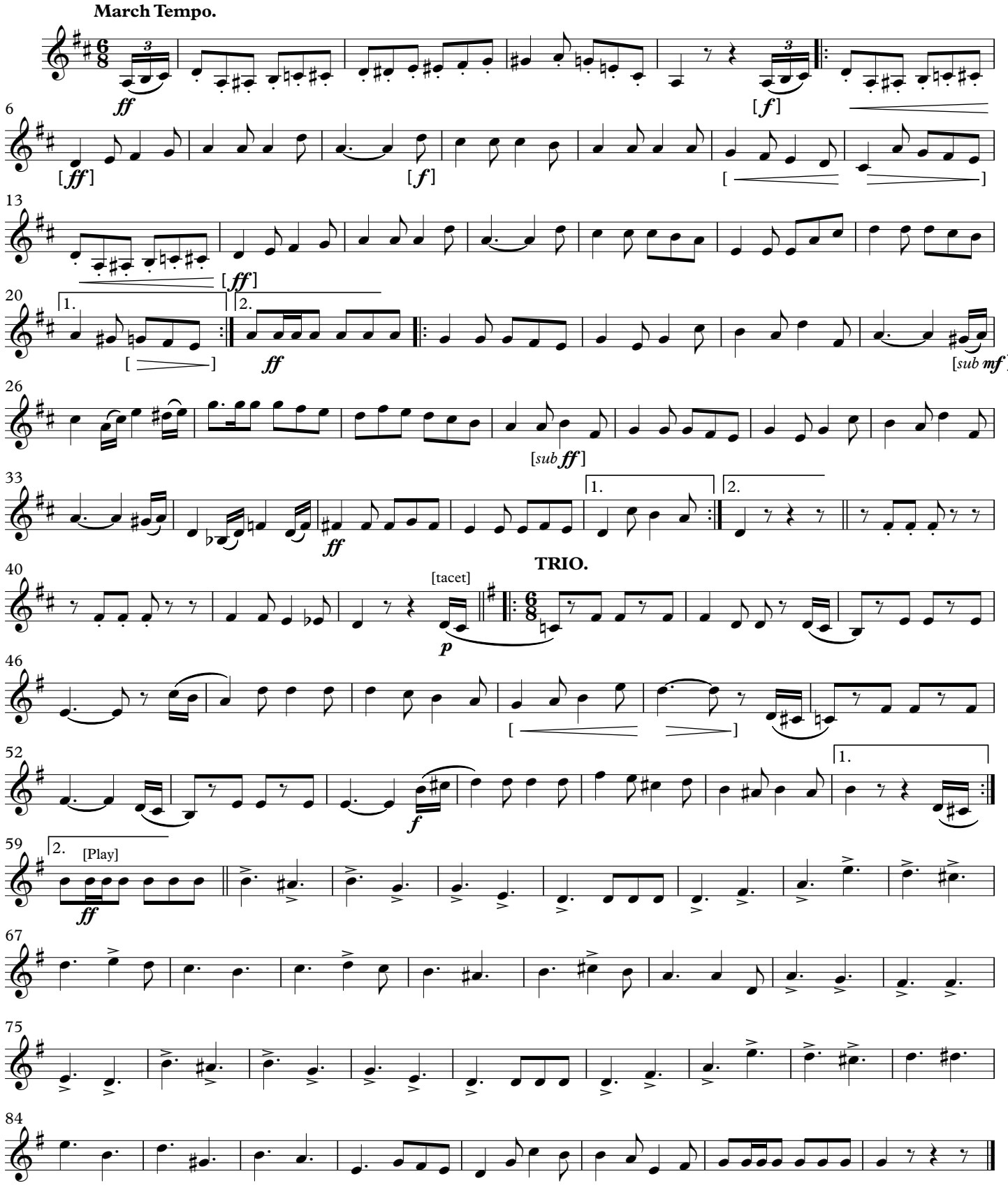
March

TRIUMPH OF TIME

E♭ Cornet

(1885)

JOHN PHILIP SOUSA



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March

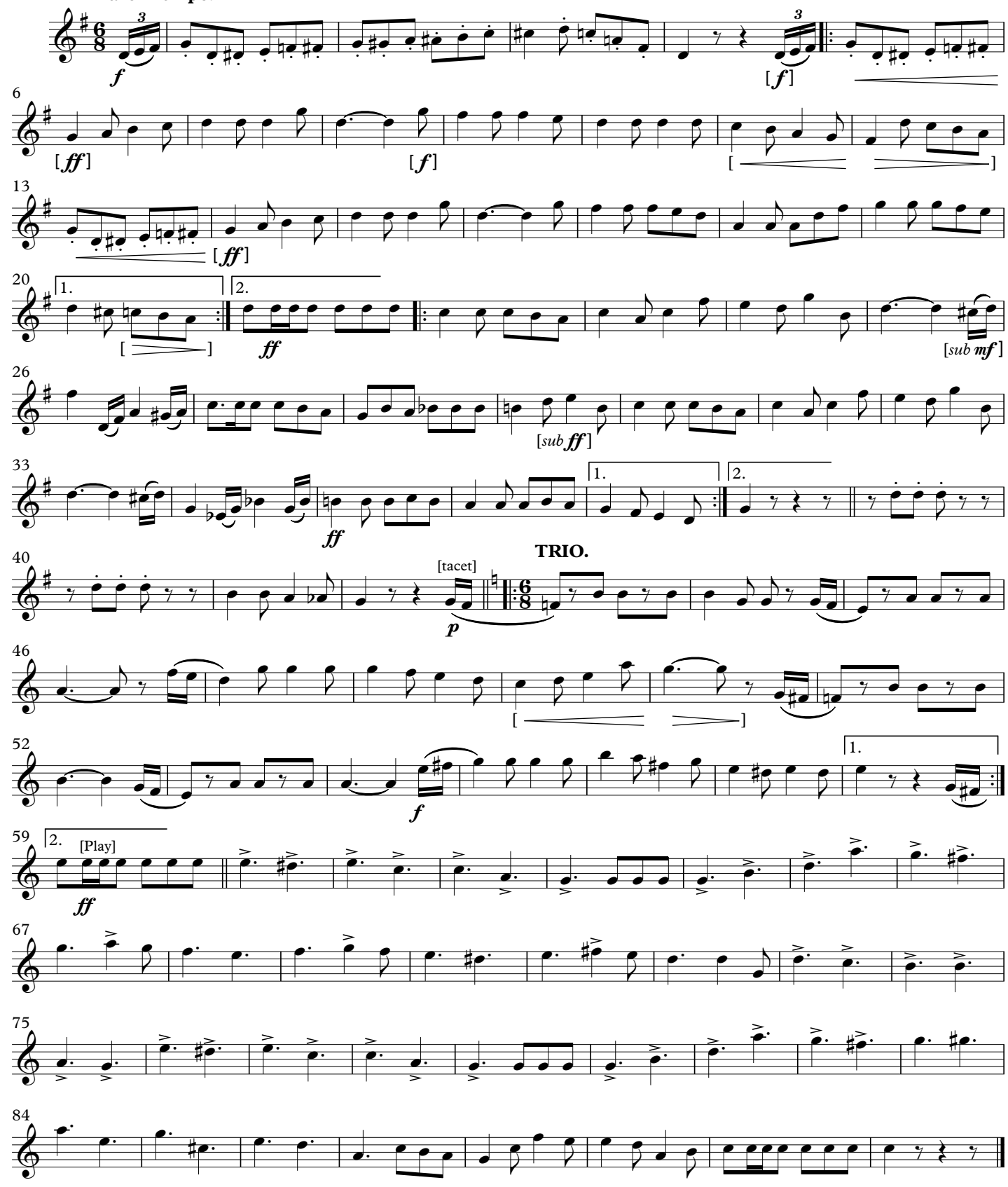
TRIUMPH OF TIME

Solo B♭ Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.



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March

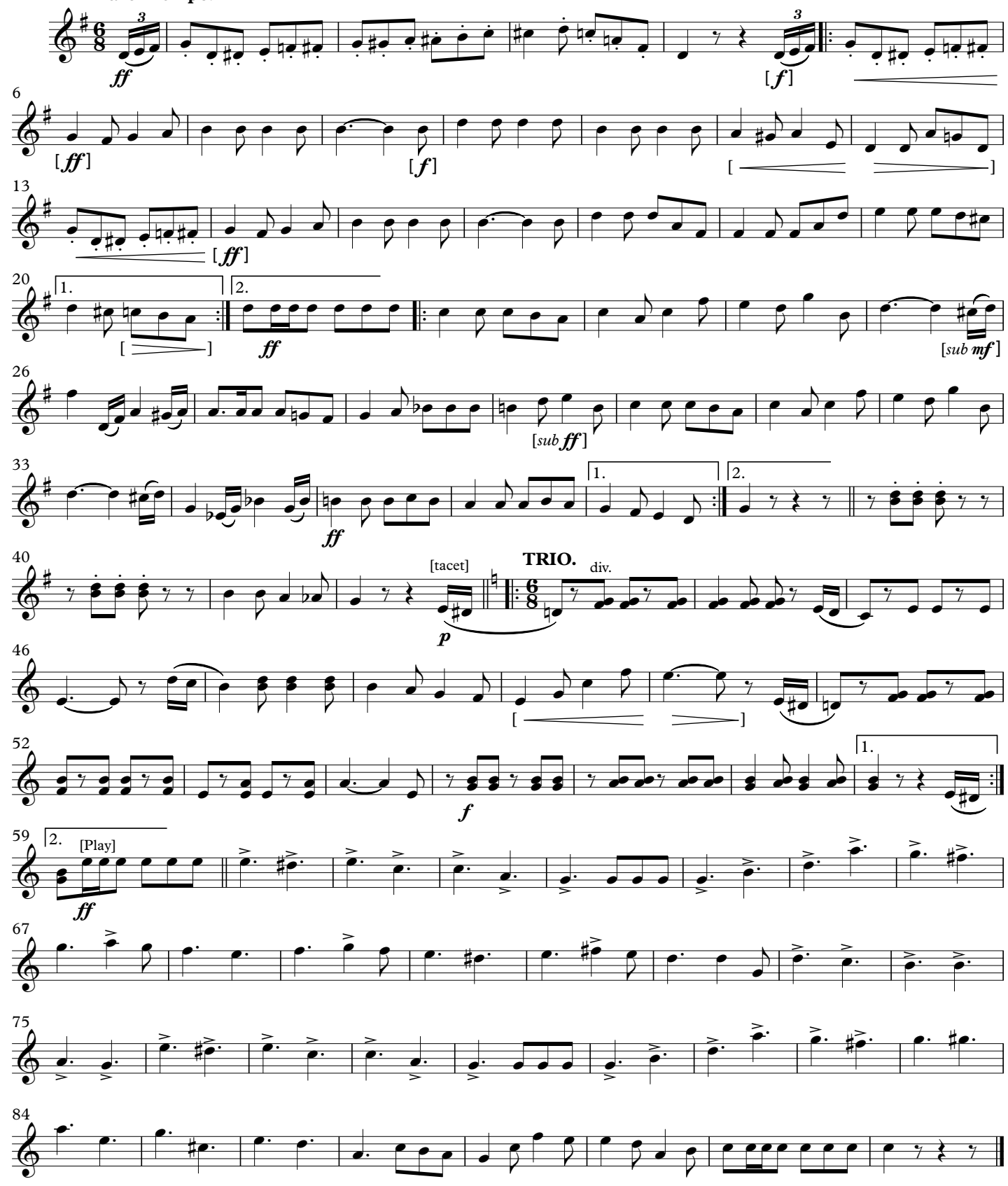
TRIUMPH OF TIME

1st B♭ Cornet

(1885)

JOHN PHILIP SOUSA

March Tempo.



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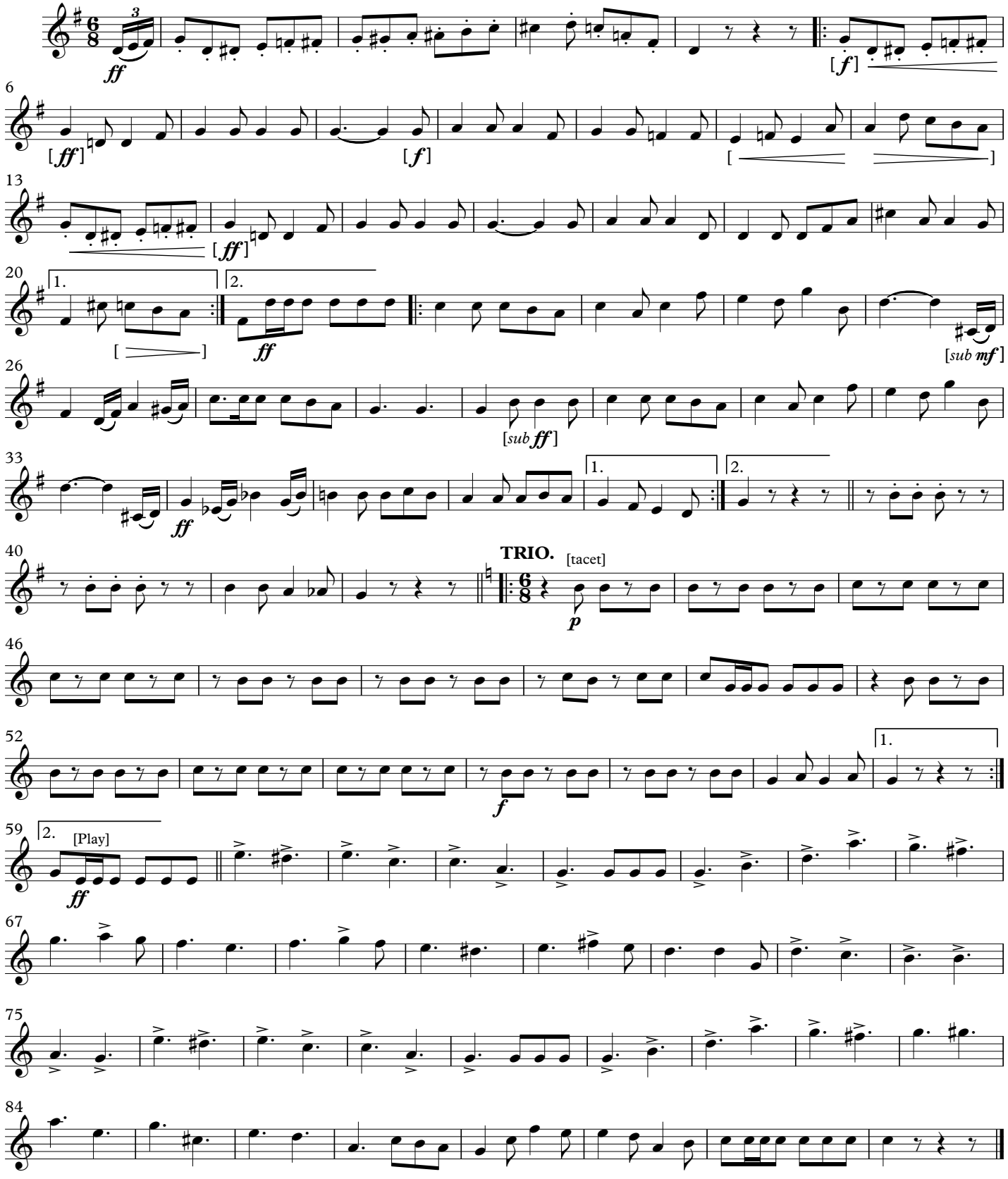
March

TRIUMPH OF TIME

2nd B♭ Cornet

(1885)

JOHN PHILIP SOUSA



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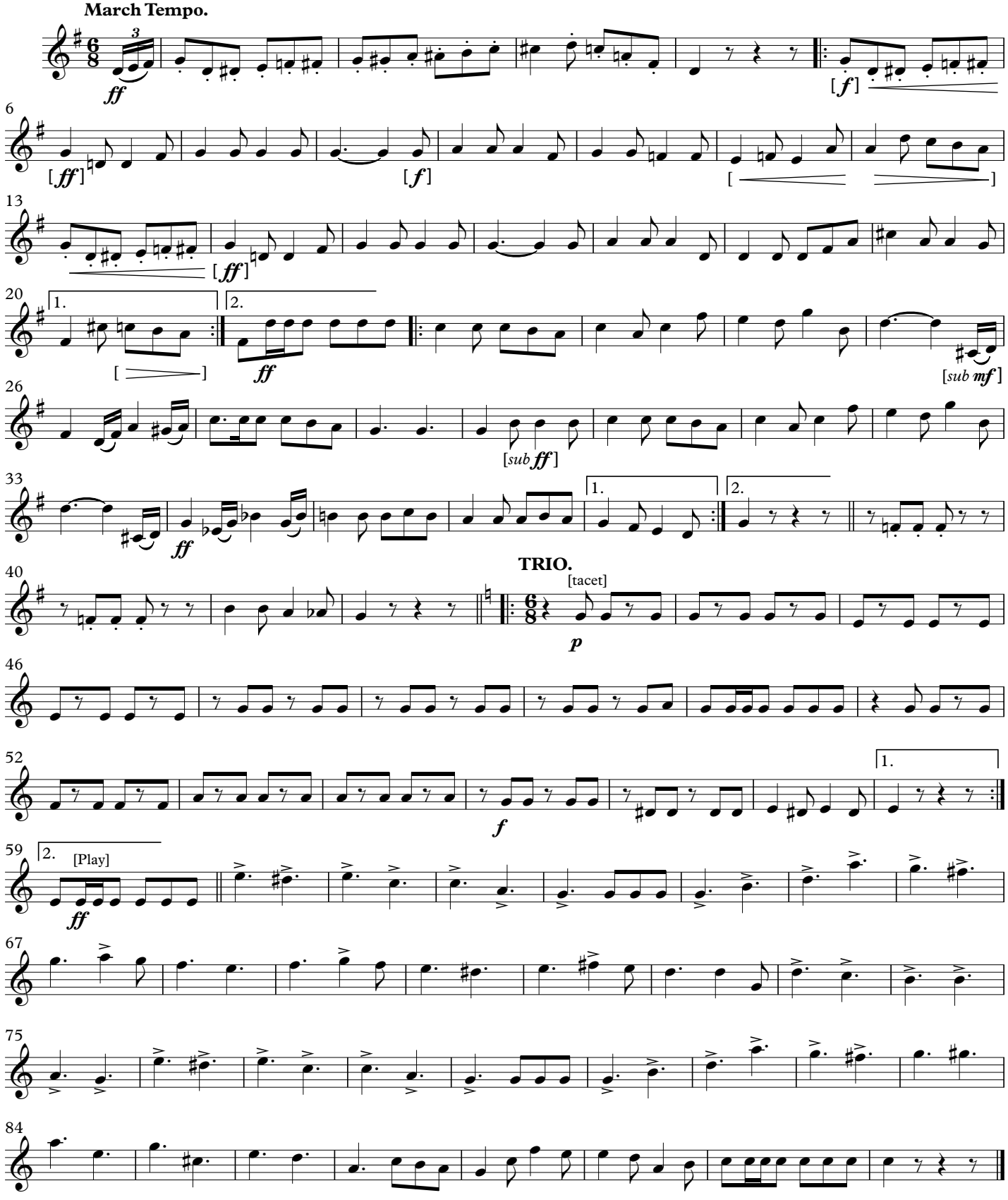
March

TRIUMPH OF TIME

3rd B♭ Cornet

(1885)

JOHN PHILIP SOUSA



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March

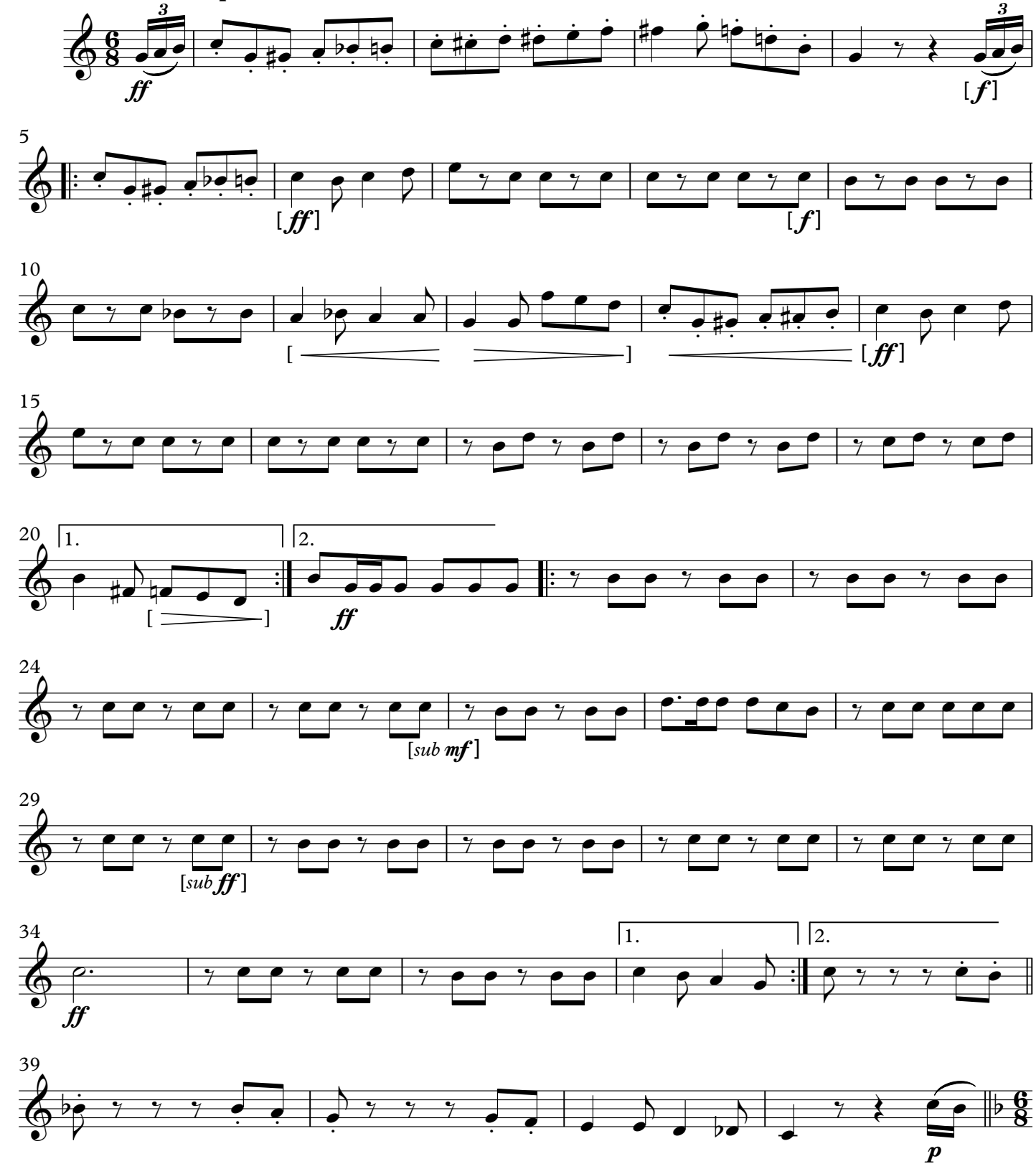
TRIUMPH OF TIME

Solo F Horn
[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.



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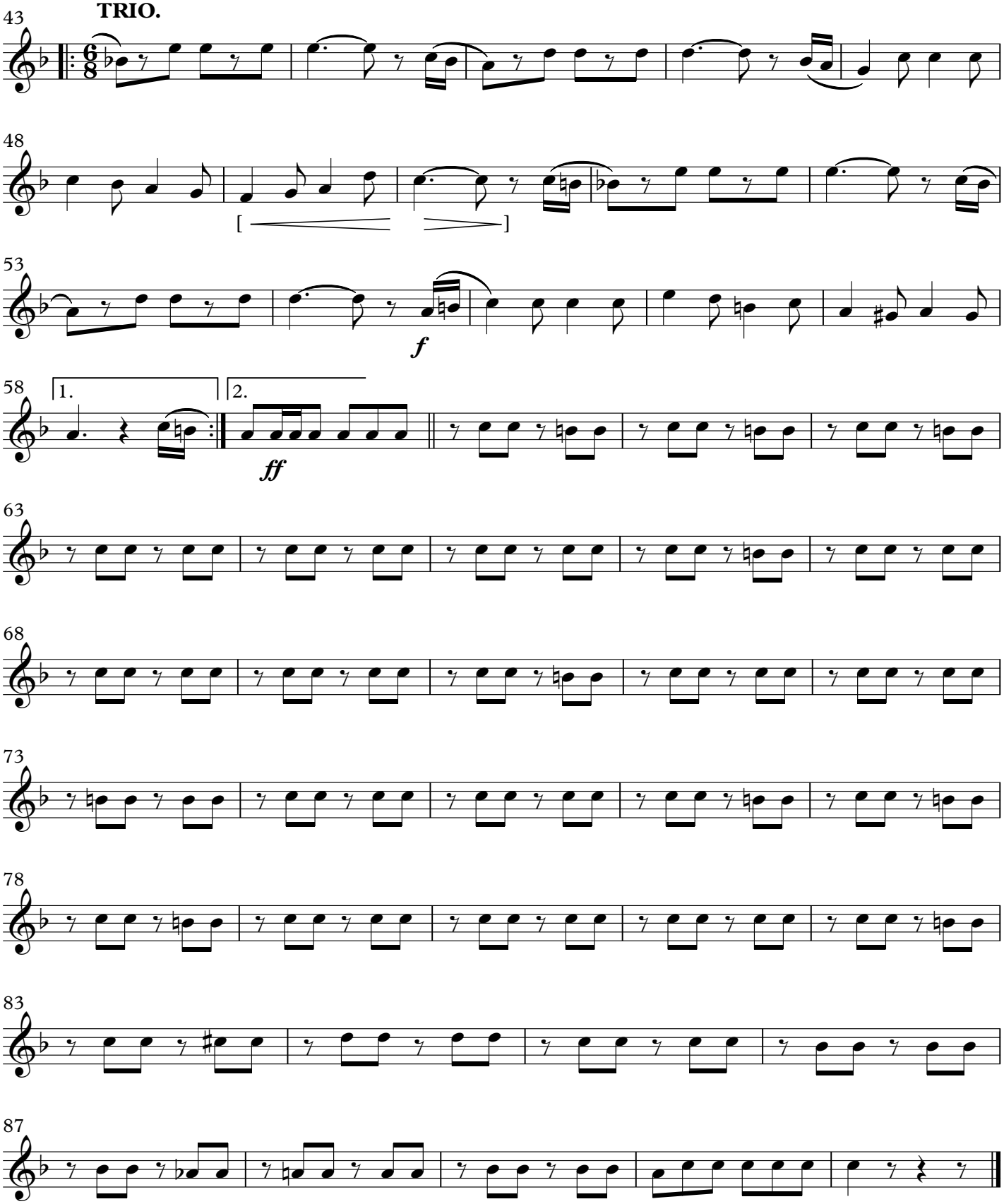

TRIO.
43
48
53
f
58
1.
2.
ff
63
68
73
78
83
87

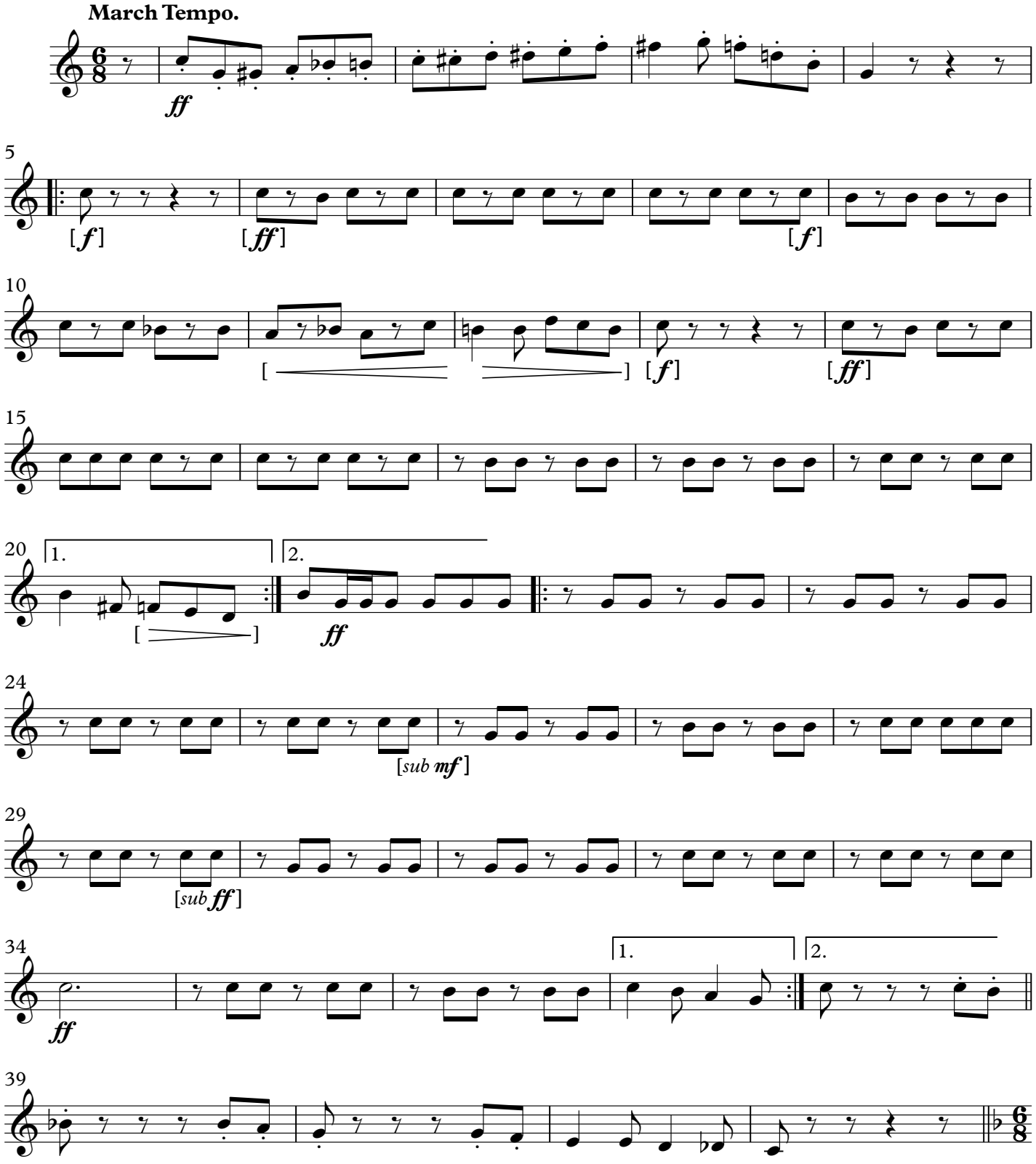
March

TRIUMPH OF TIME

1st F Horn
[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA



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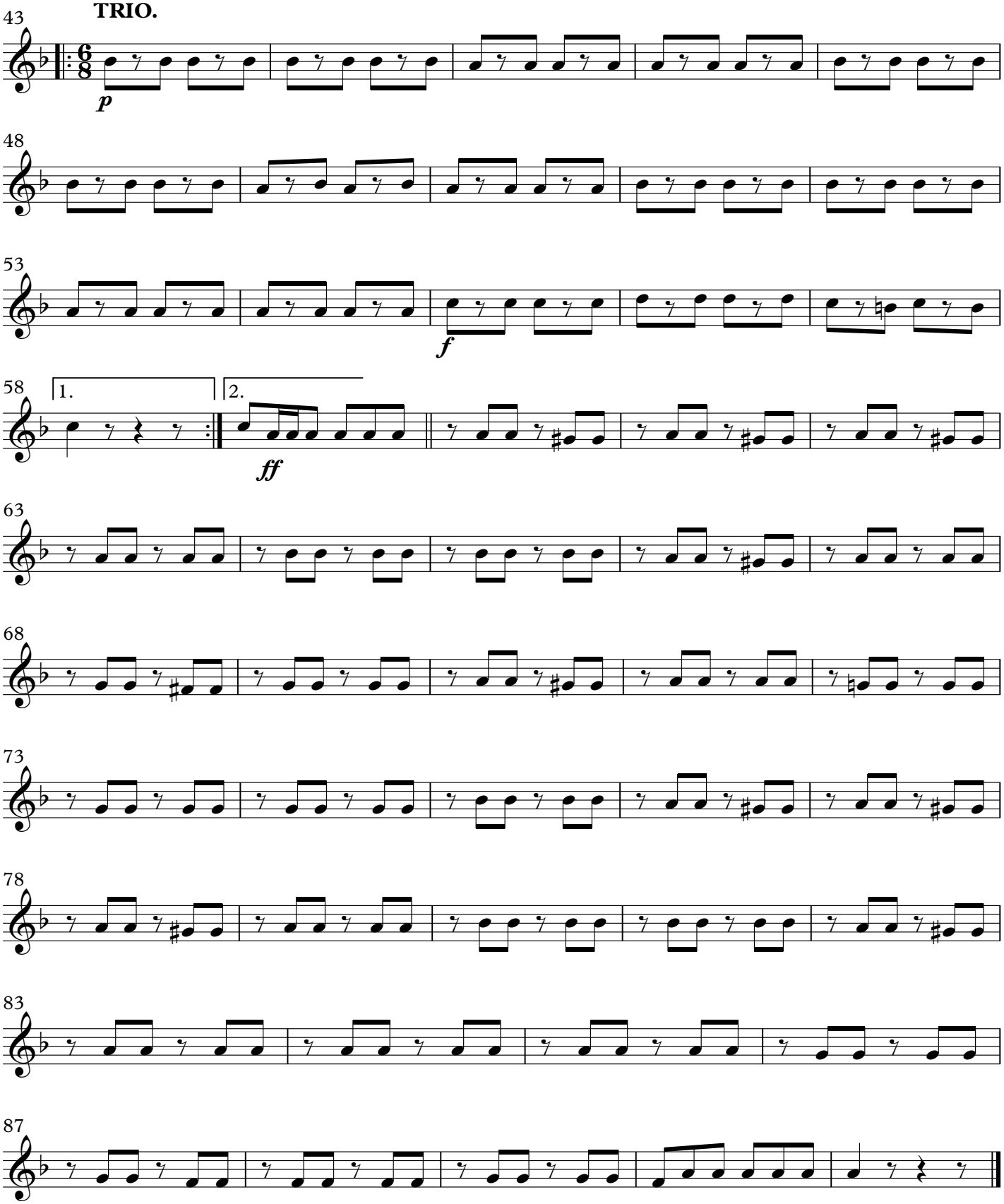

TRIO.
43
p
48
53
f
58
1.
2.
ff
63
68
73
78
83
87

March

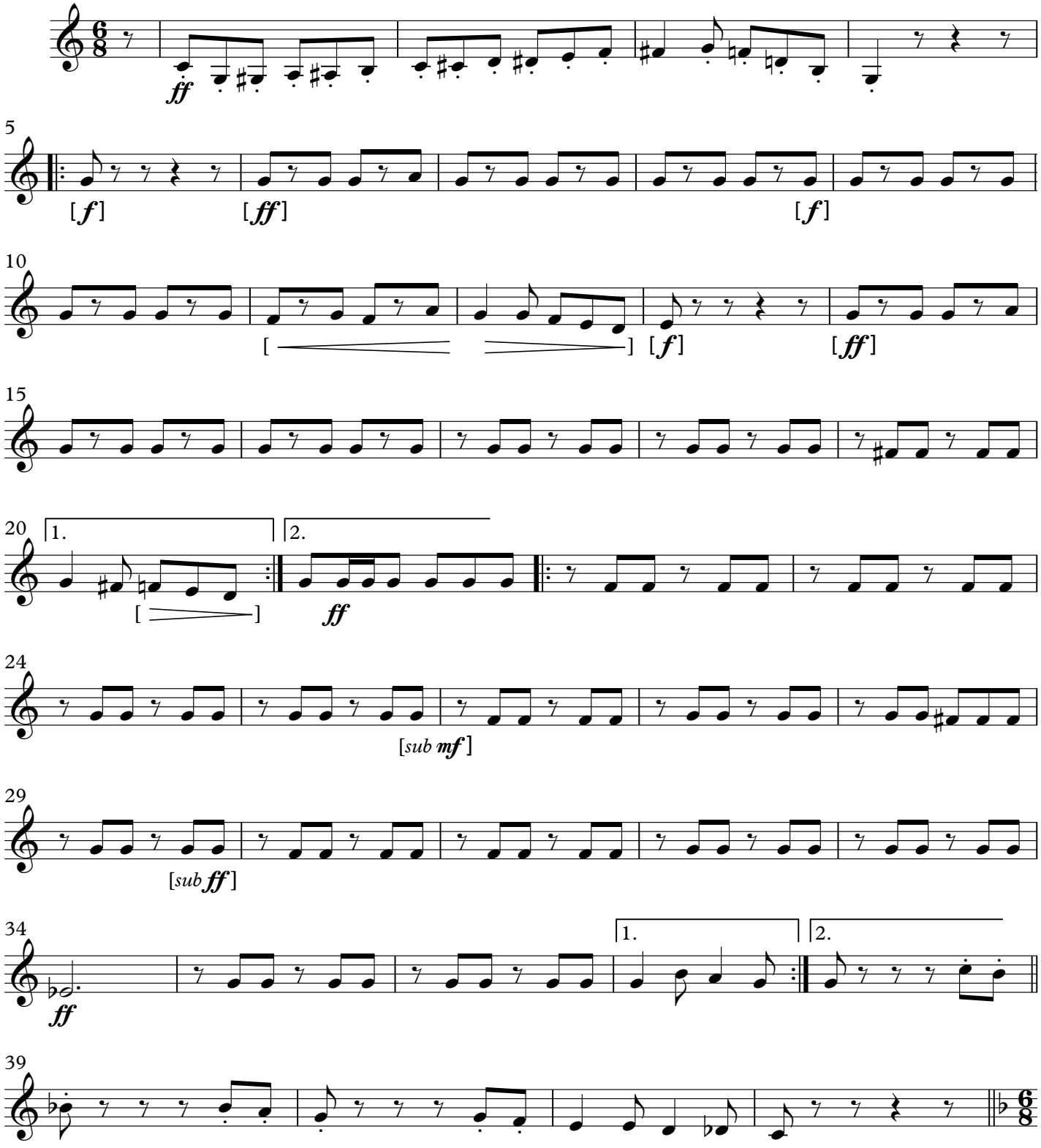
TRIUMPH OF TIME

2nd F Horn
[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.



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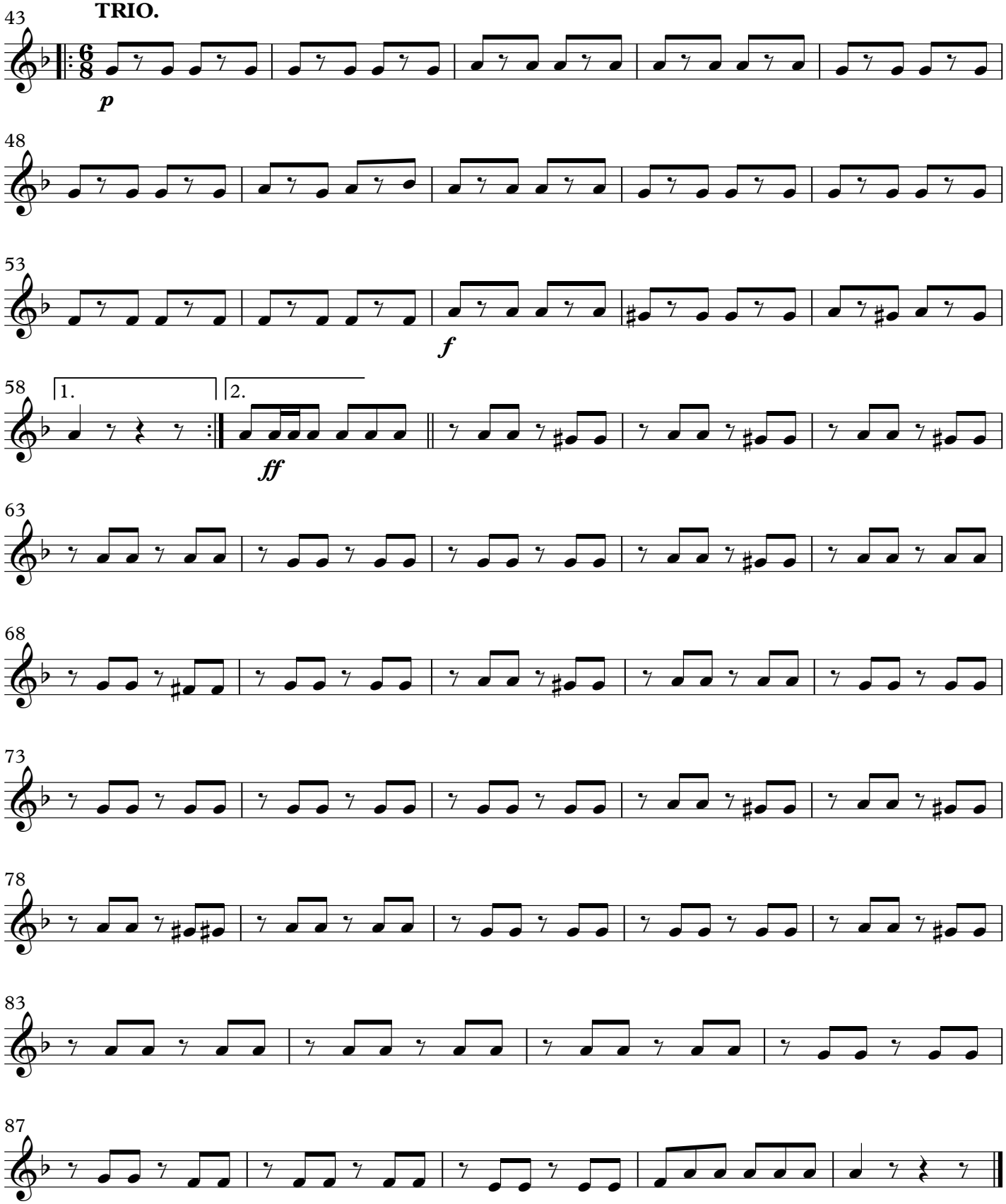

TRIO.
43
p
48
53
f
58
1.
2.
ff
63
68
73
78
83
87

March

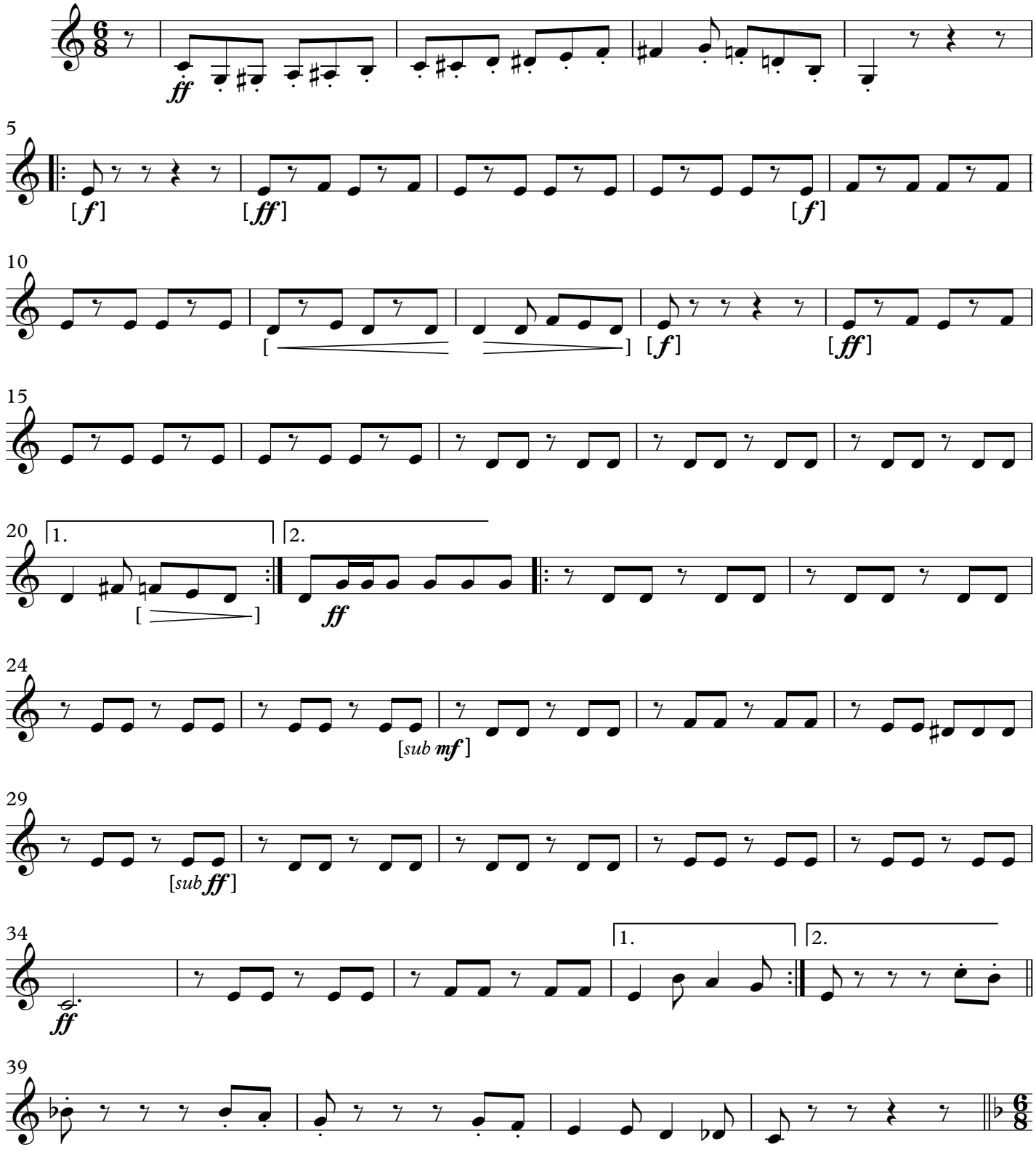
TRIUMPH OF TIME

3rd F Horn
[originally E♭ Alto]

(1885)

JOHN PHILIP SOUSA

March Tempo.



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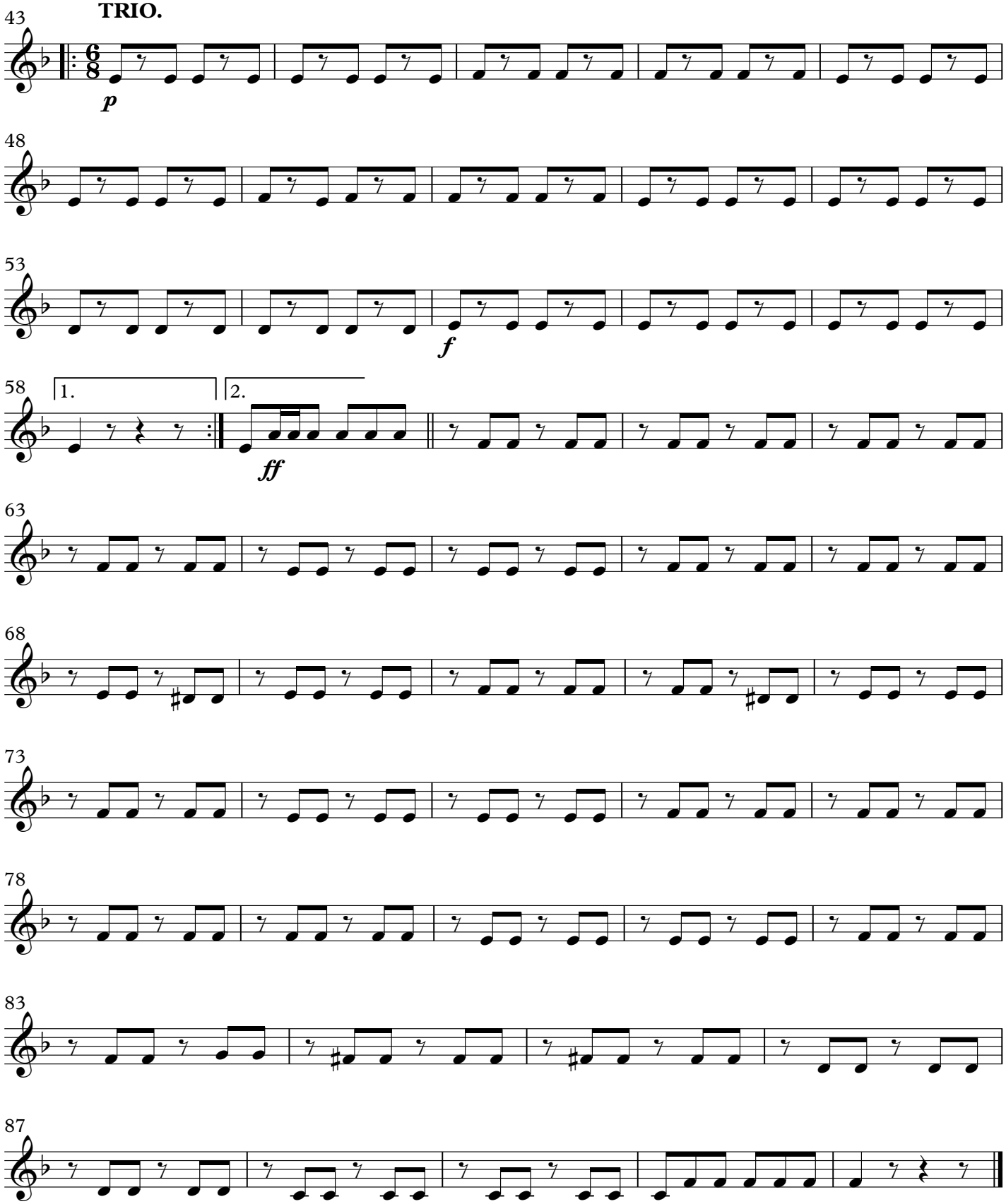

43
TRIO.
p
48
53
f
58
1.
2.
ff
63
68
73
78
83
87

March

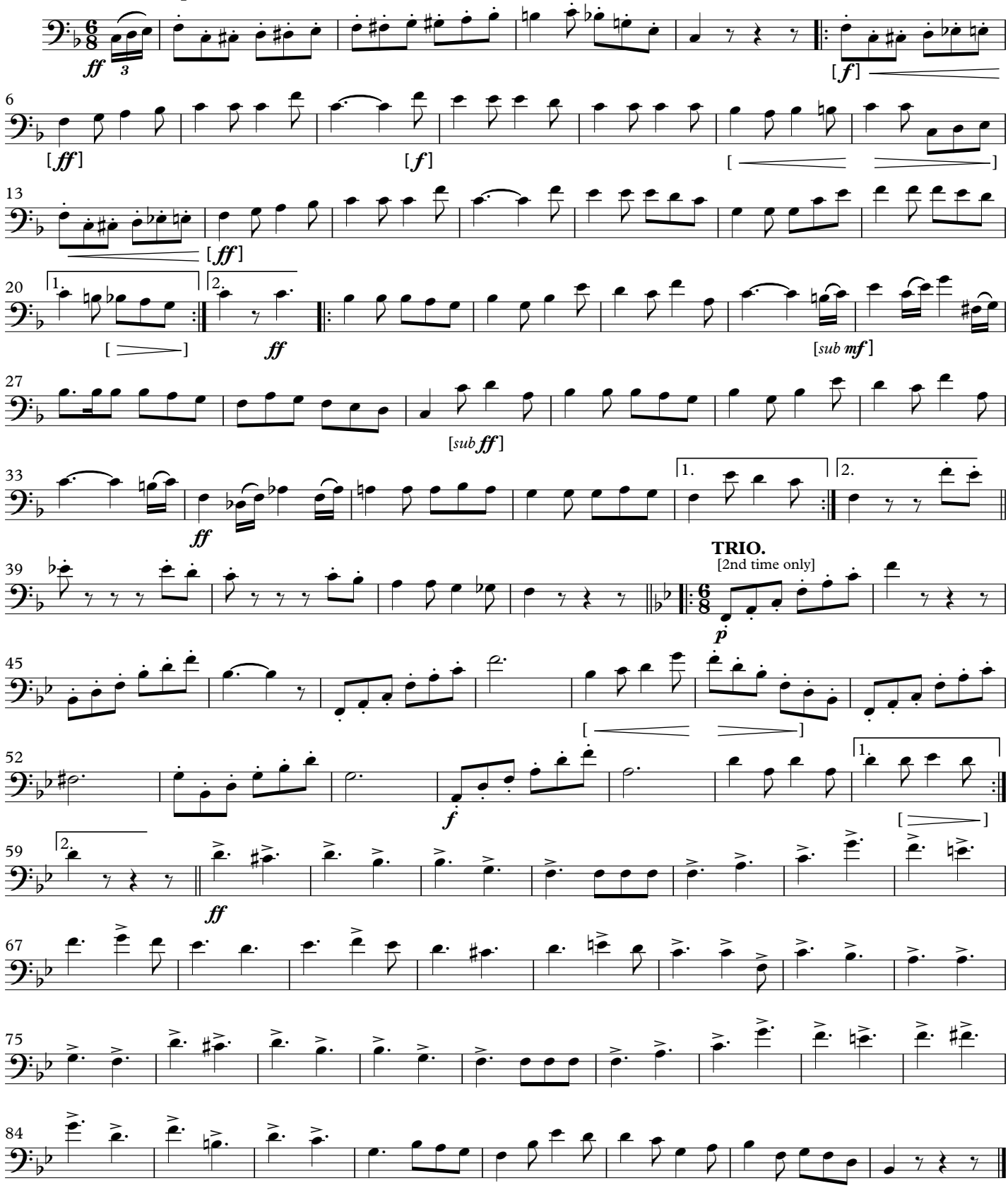
TRIUMPH OF TIME

Baritone

(1885)

JOHN PHILIP SOUSA

March Tempo.



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March

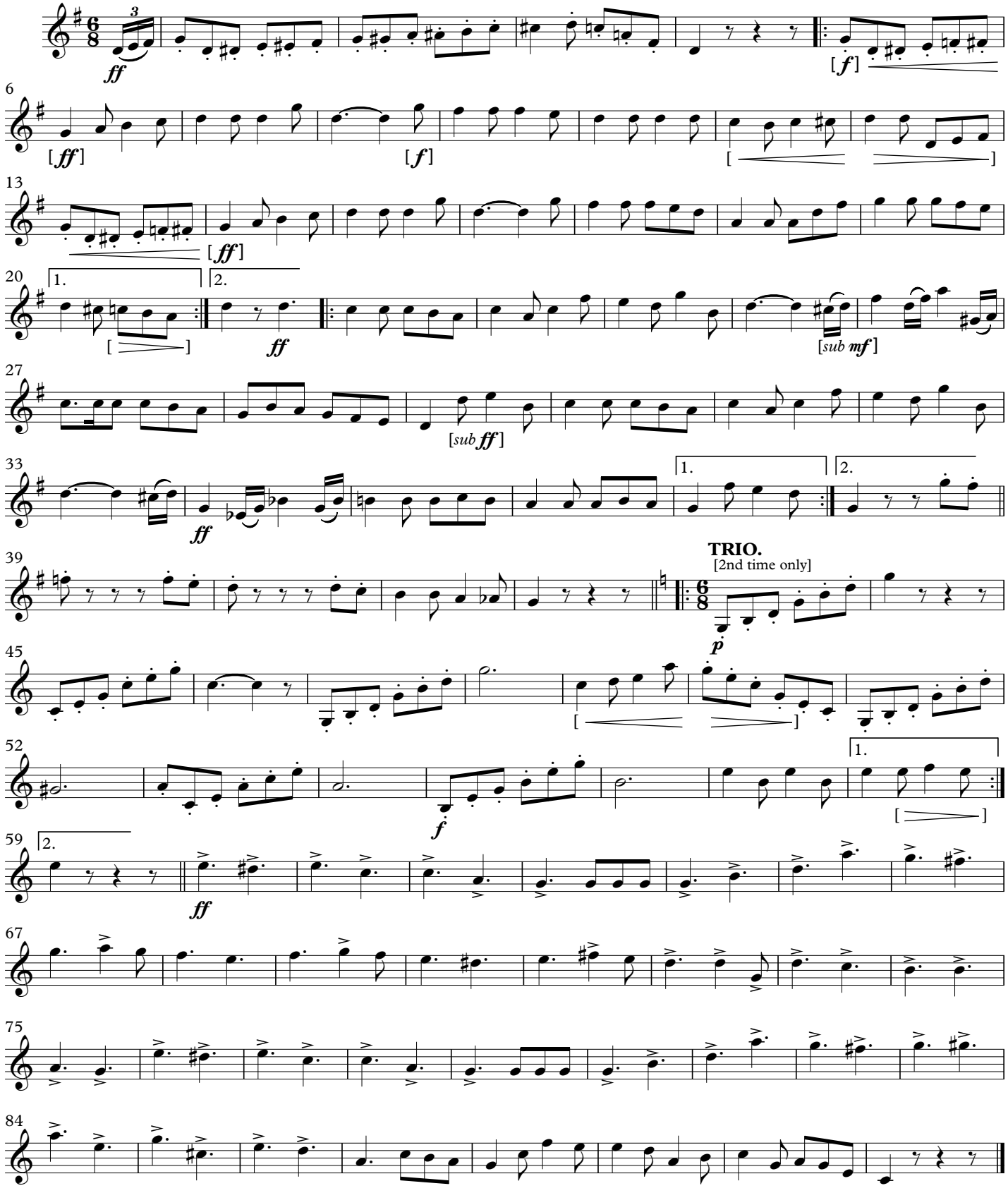
TRIUMPH OF TIME

Baritone, T.C.

(1885)

JOHN PHILIP SOUSA

March Tempo.



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March

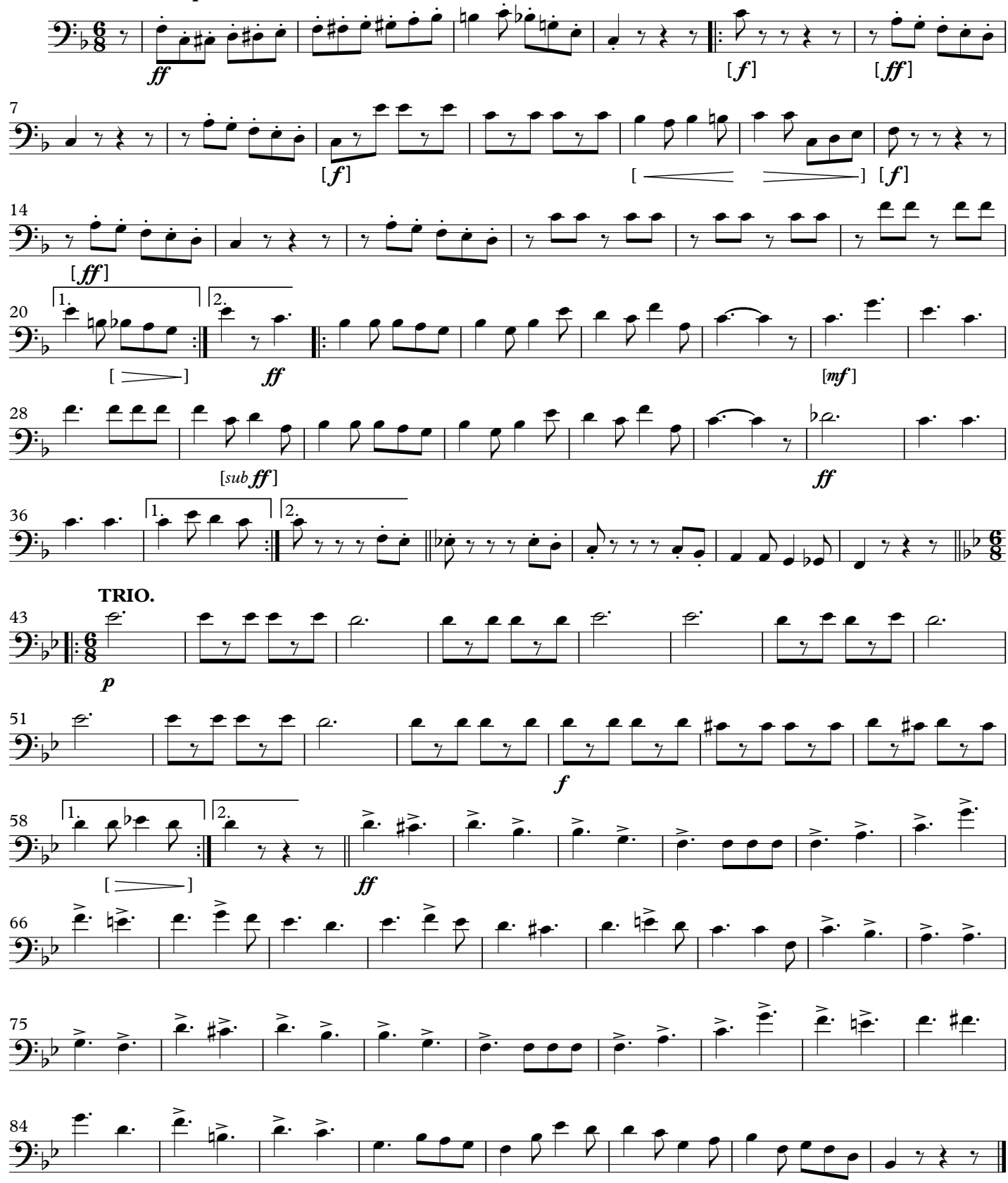
TRIUMPH OF TIME

1st Trombone

(1885)

JOHN PHILIP SOUSA

March Tempo.



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March

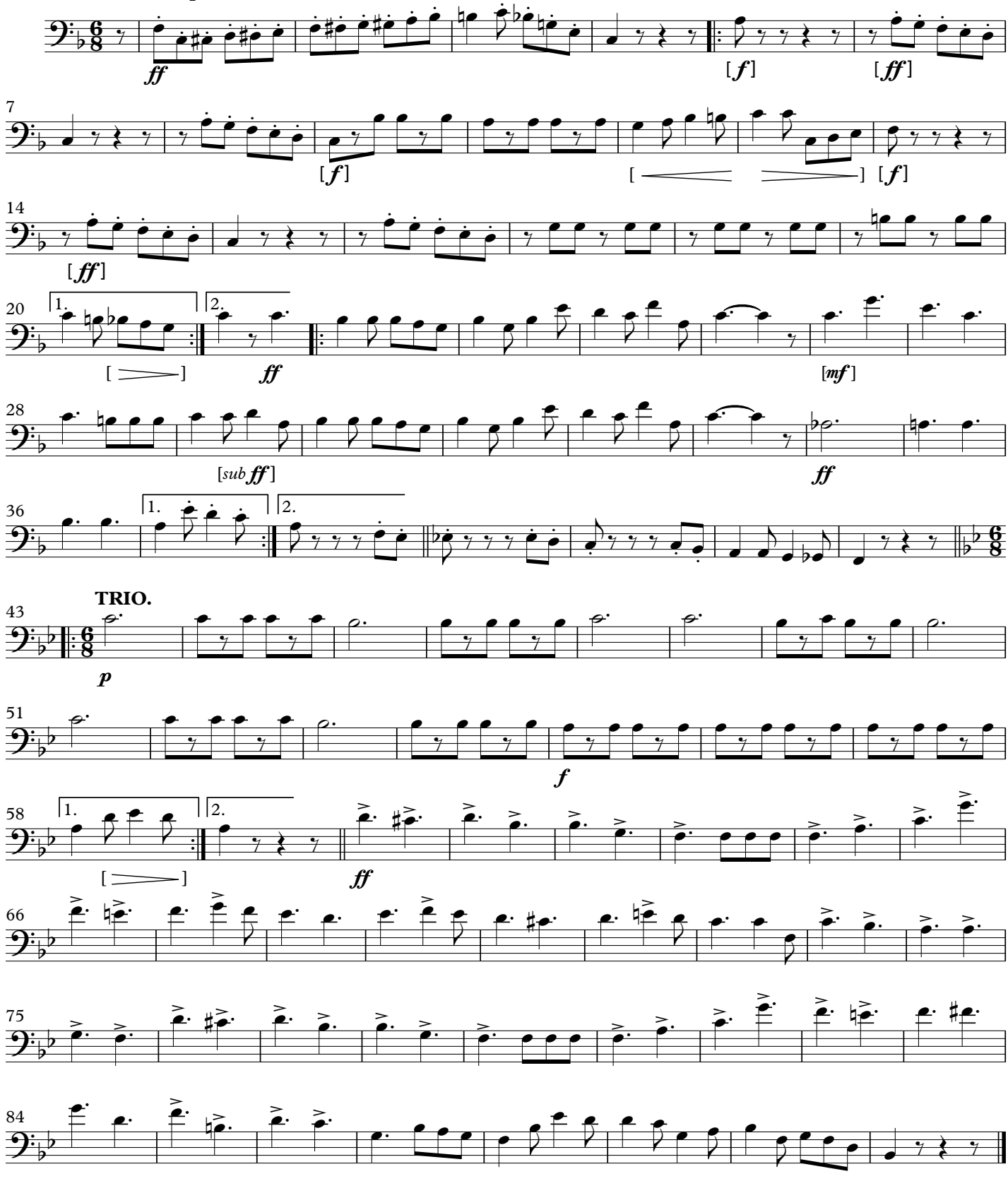
TRIUMPH OF TIME

2nd Trombone

(1885)

JOHN PHILIP SOUSA

March Tempo.



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March

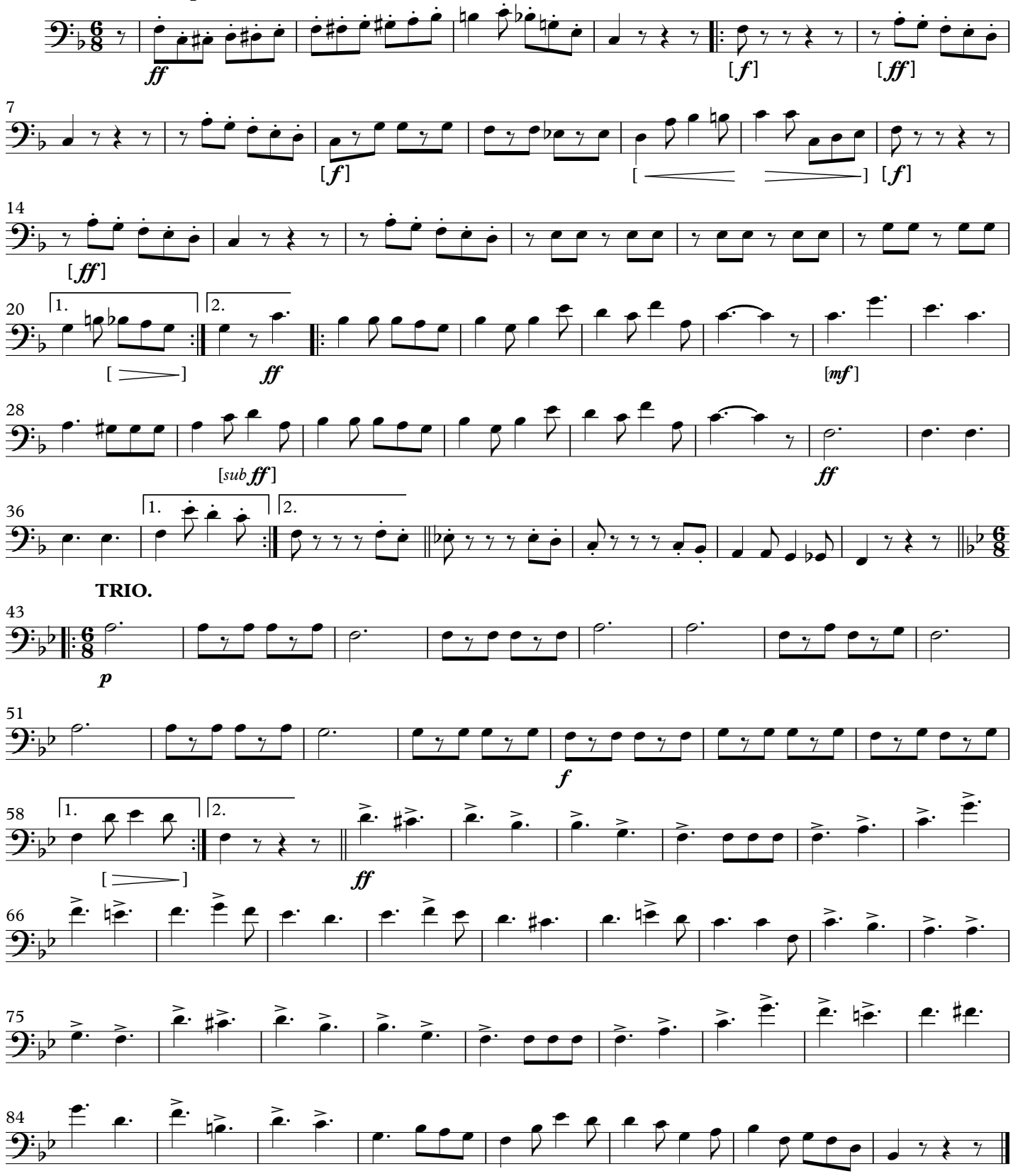
TRIUMPH OF TIME

3rd Trombone

(1885)

JOHN PHILIP SOUSA

March Tempo.



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March

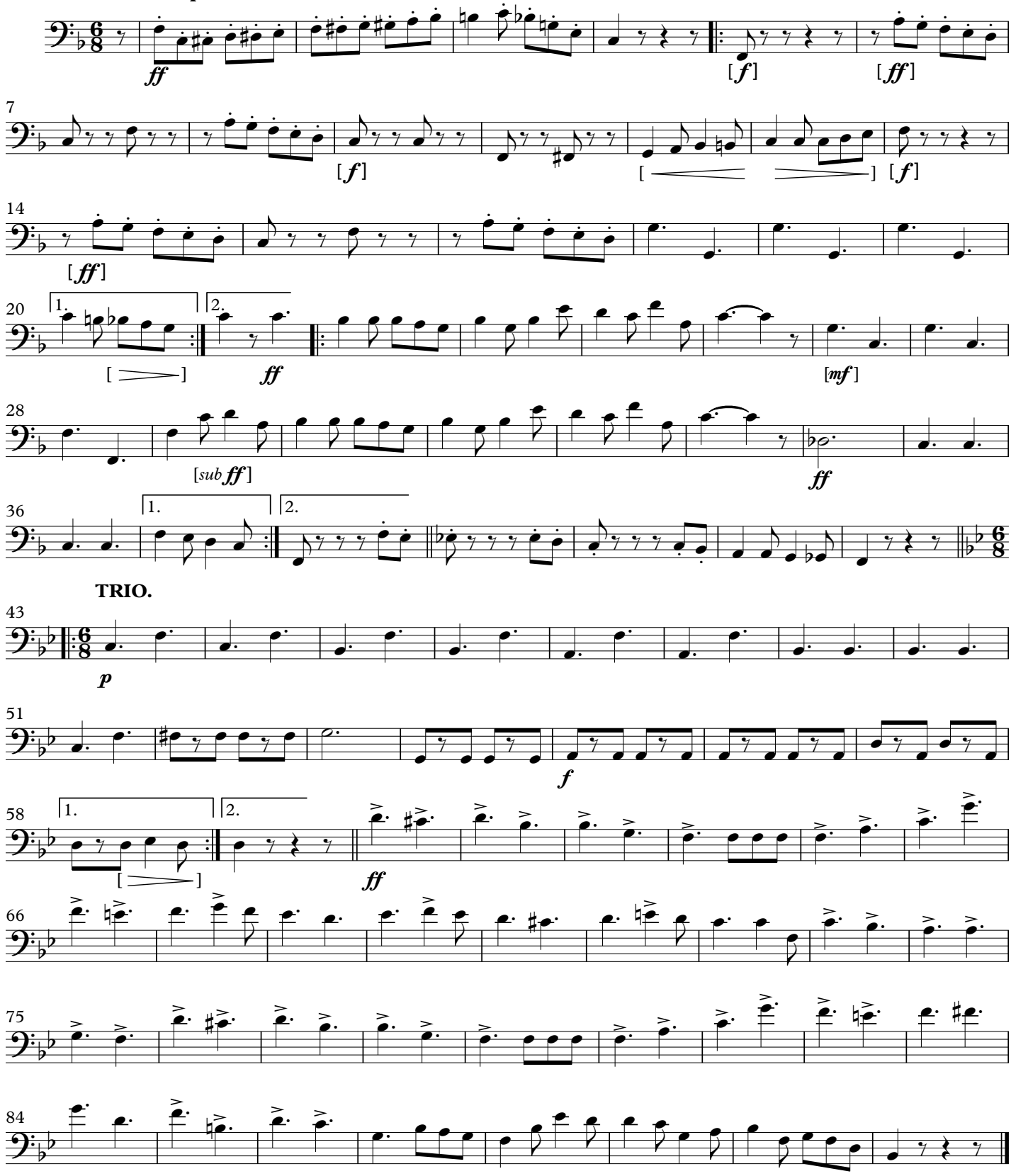
TRIUMPH OF TIME

Bass Trombone

(1885)

JOHN PHILIP SOUSA

March Tempo.



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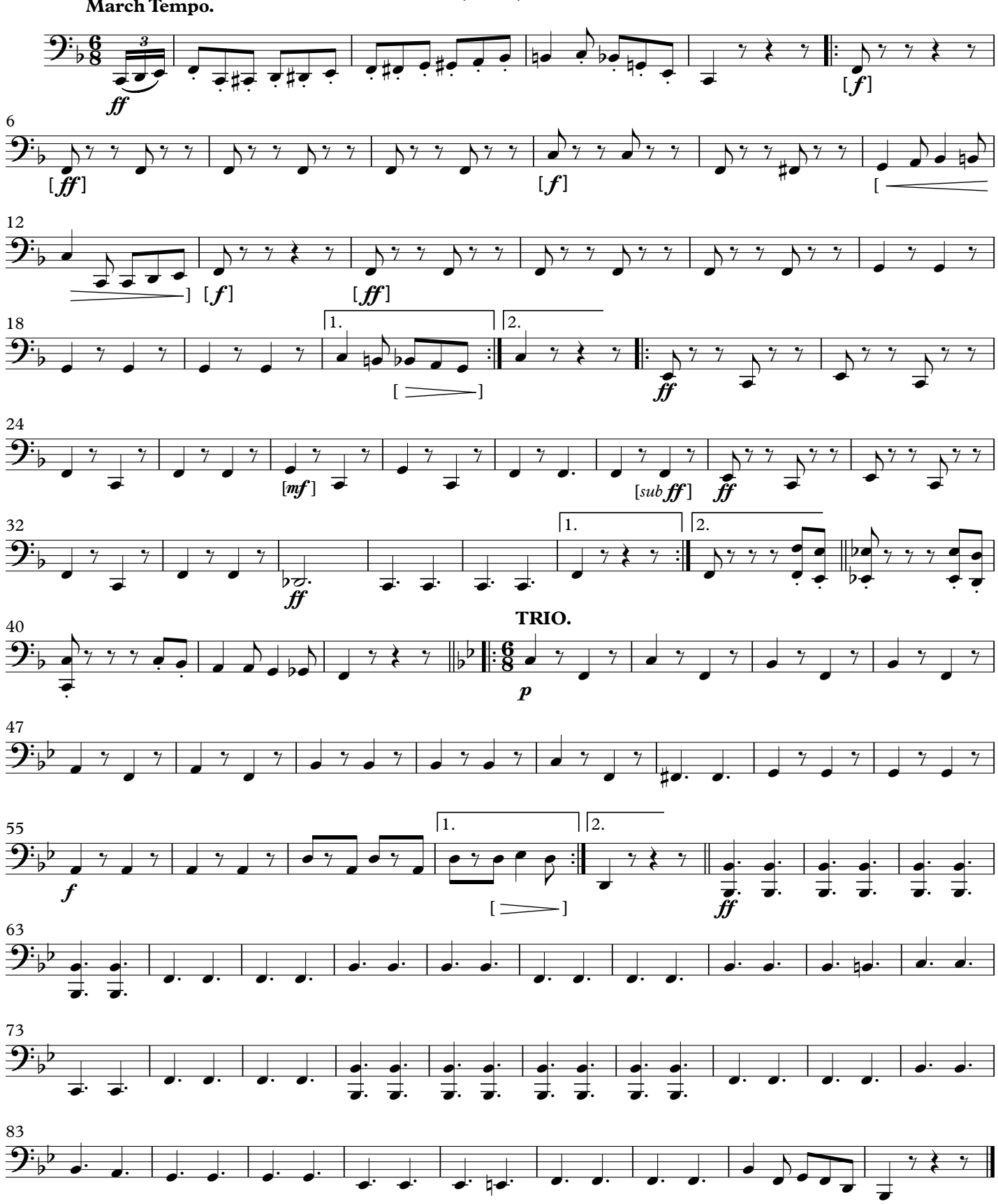
March

TRIUMPH OF TIME

Tuba

(1885)

JOHN PHILIP SOUSA



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March

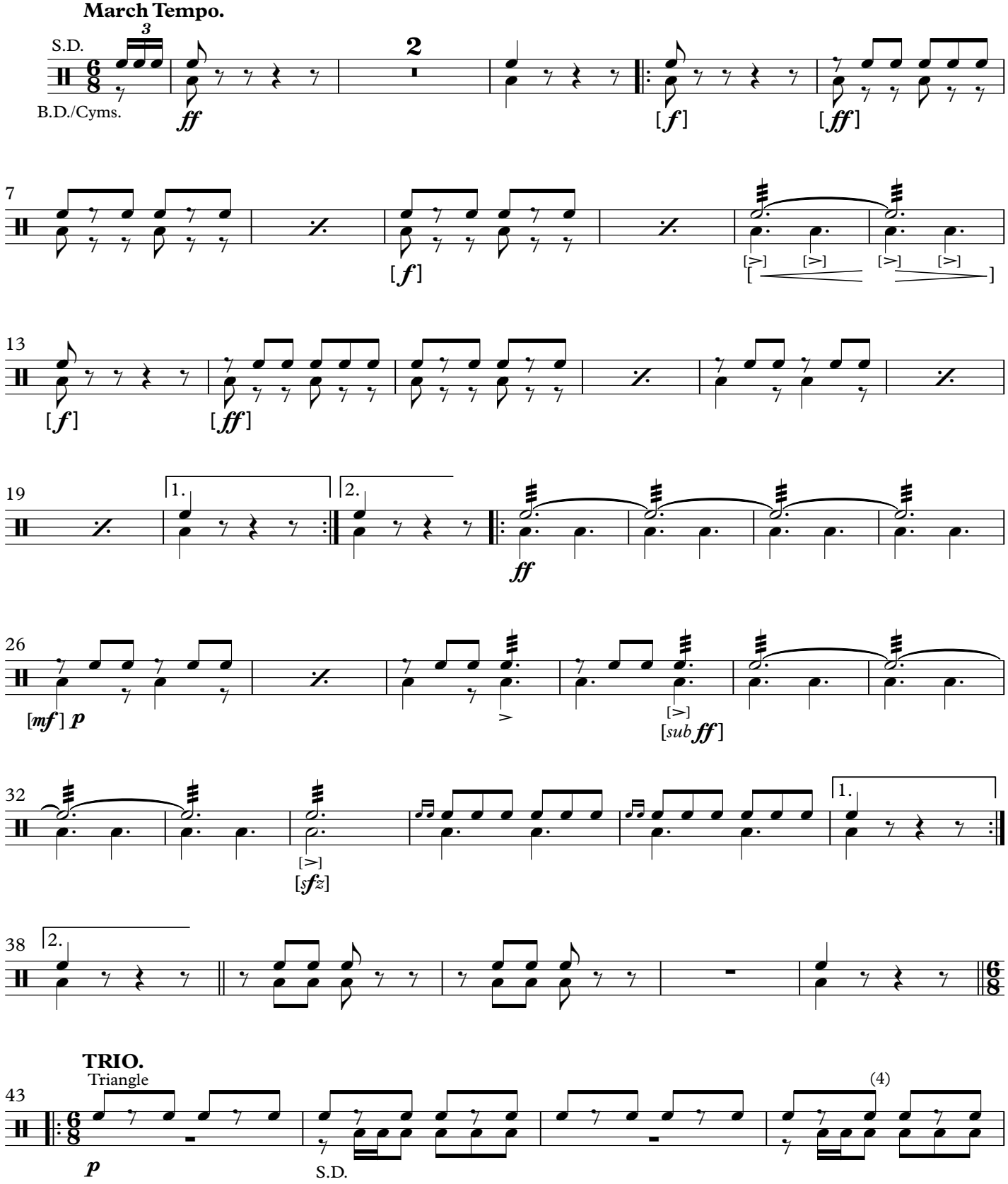
TRIUMPH OF TIME

Drums
+ Triangle

(1885)

JOHN PHILIP SOUSA

March Tempo.



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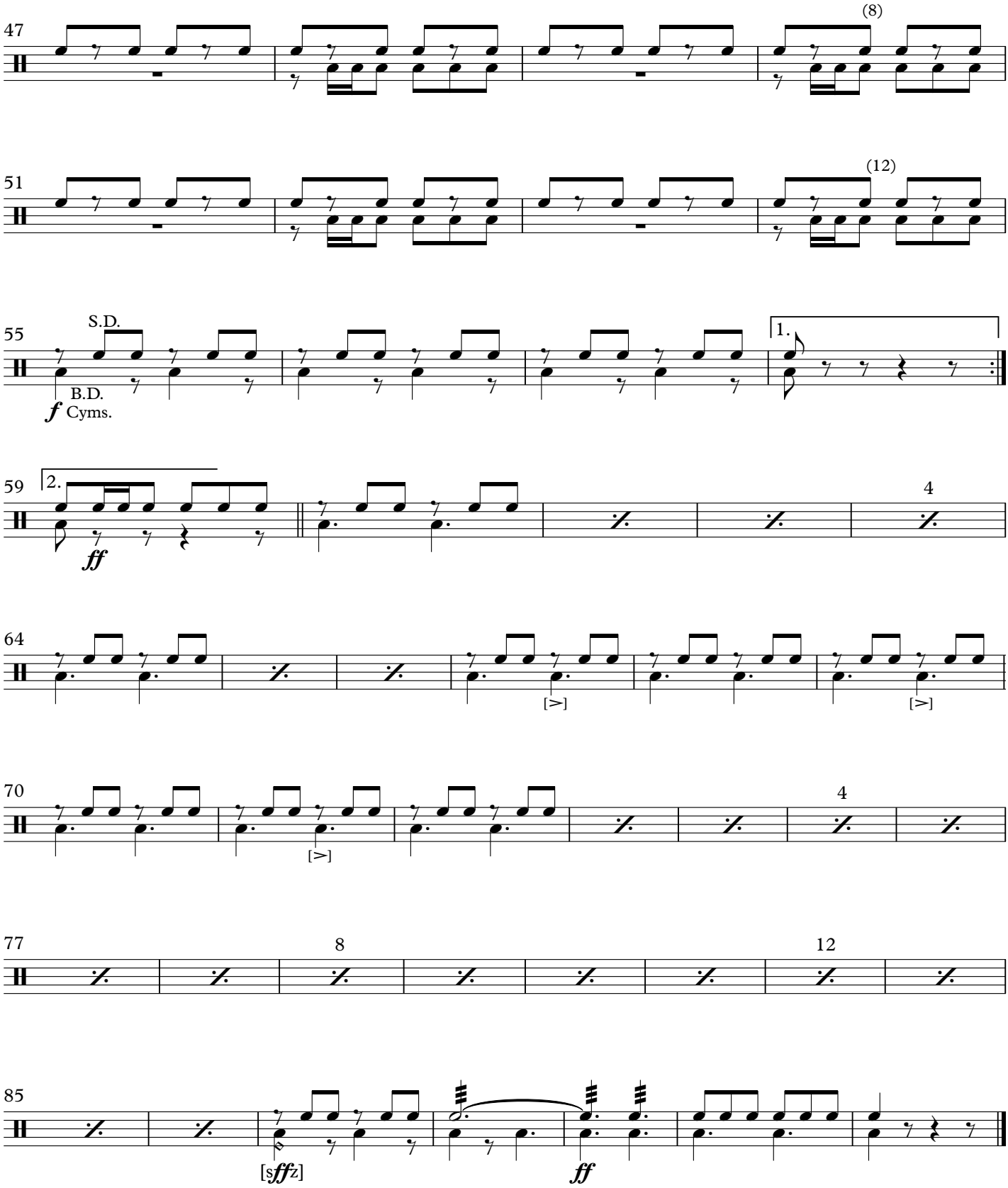
As played by "The President's Own" United States Marine Band


47
(8)
51
(12)
55
S.D.
B.D.
Cyms.
1.
59
2.
4
64
70
4
77
8
12
85