The Complete Marches of

John Philip Sousa

Vol. 1 No. 6

On the Tramp

March

(1879)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

"On the Tramp" (1879)

"On the Tramp" was the first of Sousa's marches to have the characteristic "Sousa swing" in the final section. Ironically, he received little for his efforts, and the conversation with his publisher went something like this:

"We won't give you twenty-five dollars for it."
"Will you give me fifteen dollars for it?"
"We wouldn't give you fifteen cents for it."
"Would you give me one of your new dictionaries for it?"
"Yes."

The march was based on the song, "Out of Work" by Septimus Winner. In the 1880s, the phrase "on the tramp" was a slang expression meaning "on the lookout for employment."

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 76. Used by permission.

Editorial Notes

Throughout Sousa's career as a conductor, he often altered the performance of his marches 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 cornetist Frank Simon. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these 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. 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."

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. 1-21): The *piano* indication in the first strain feels a bit abrupt without performing a decrescendo in m. 4 and again in the first ending. This musical shape complements the printed crescendo in the middle of this strain.

Second strain (m. 21-39): Likewise, performing a crescendo in m. 21 into the *fortissimo* of the second strain works well. This strain may be played *tutte forza* both times leading in the trio.

Trio with introduction (m. 40-75): After the four measure brass fanfare, Sousa quotes a popular tune from the era as the foundation of this trio. Marked *piano* in the original, piccolo, all cornets and trombones and cymbals may tacet to highlight the texture change in the first half of the trio. All instruments rejoin in m. 59 leading into the second half of the trio. The slurs in the original parts in this section are inconsistent and have been unified with broken slur indications in this edition.

Final strain (m. 76-end): A *sforzando* percussion accent may be added in m. 87 to punctuate this final vigorous statement of theme.

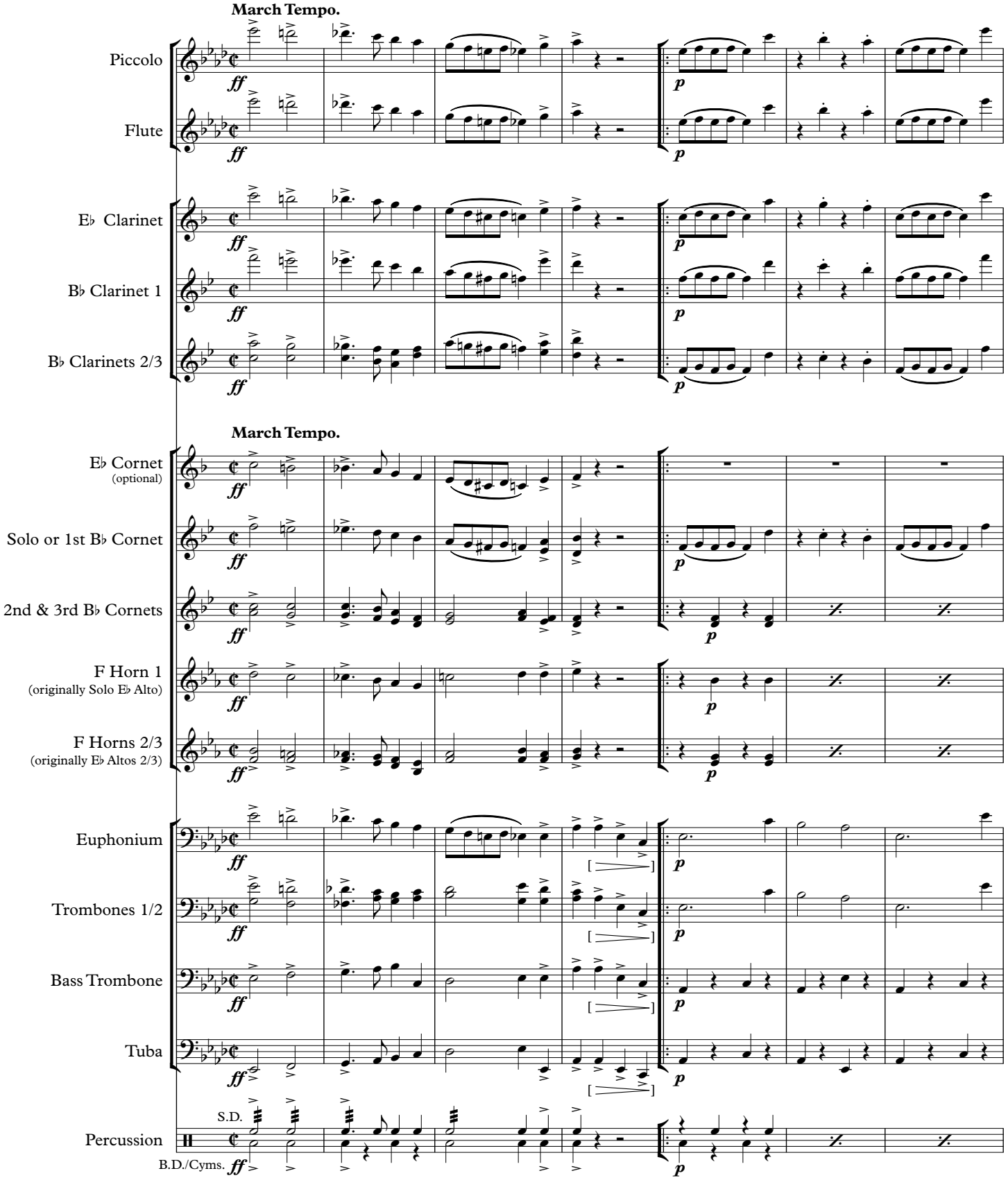
March

ON THE TRAMP

(1879)

JOHN PHILIP SOUSA

Full Score



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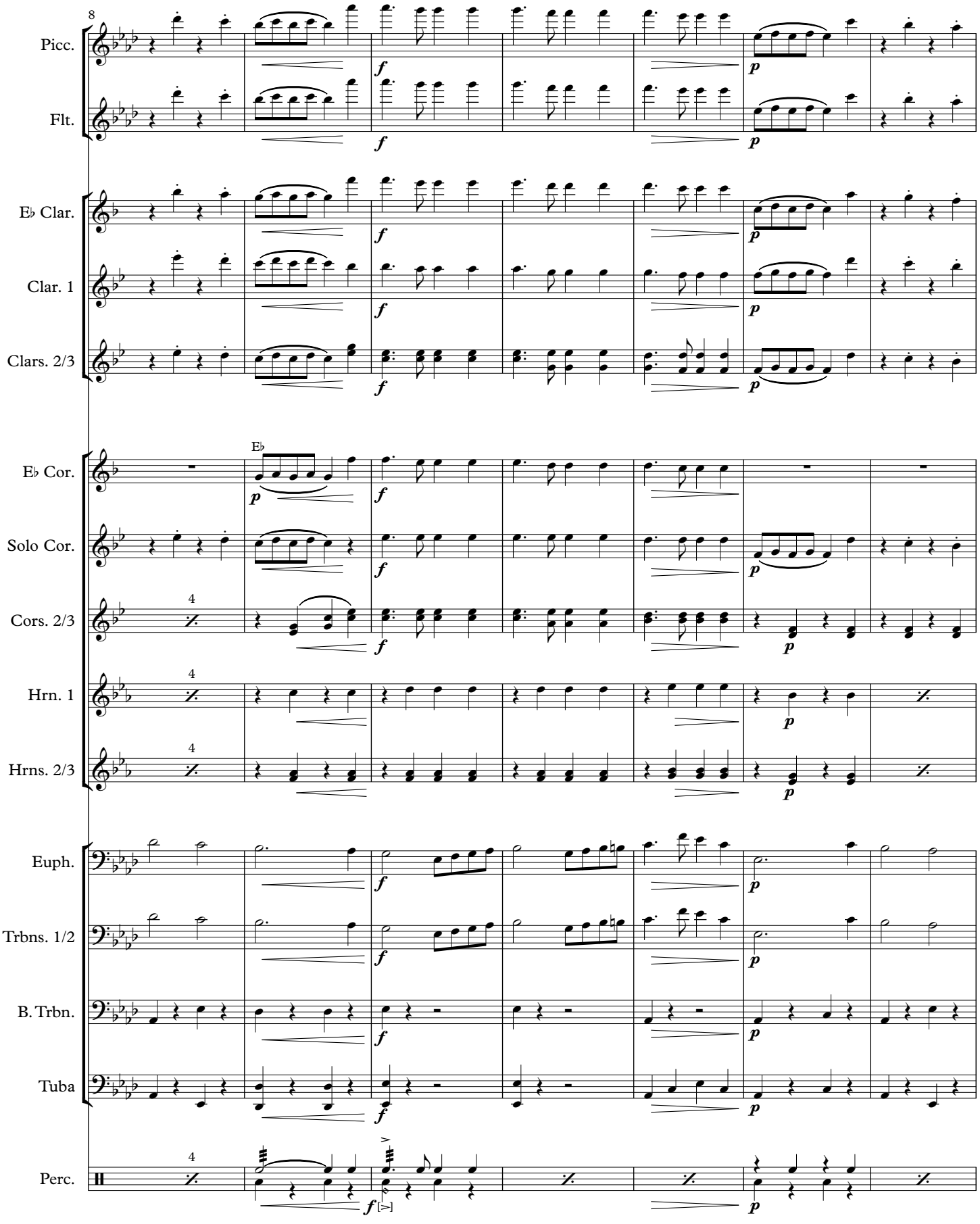
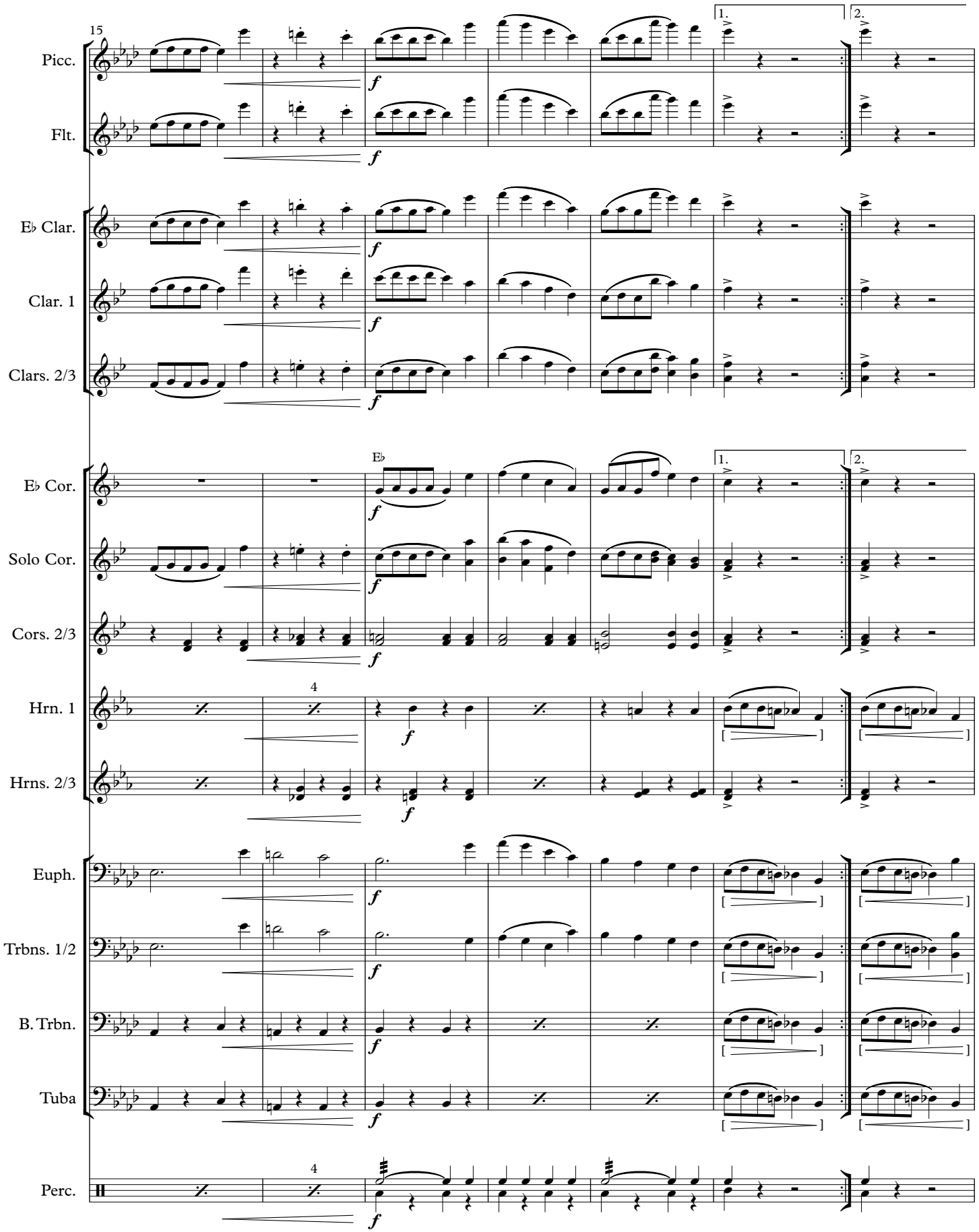
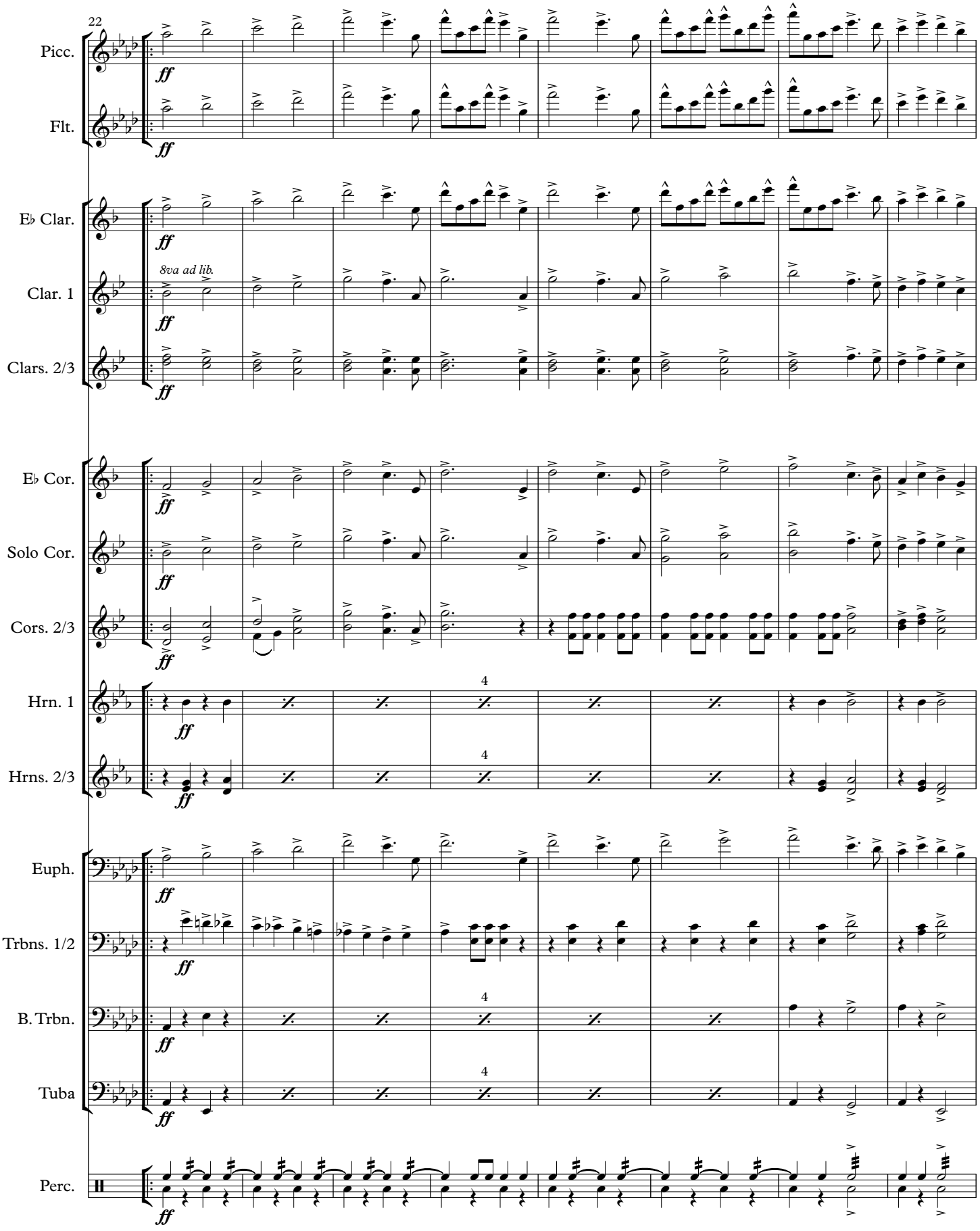
ON THE TRAMP
Full Score



ON THE TRAMP
Full Score



ON THE TRAMP
Full Score



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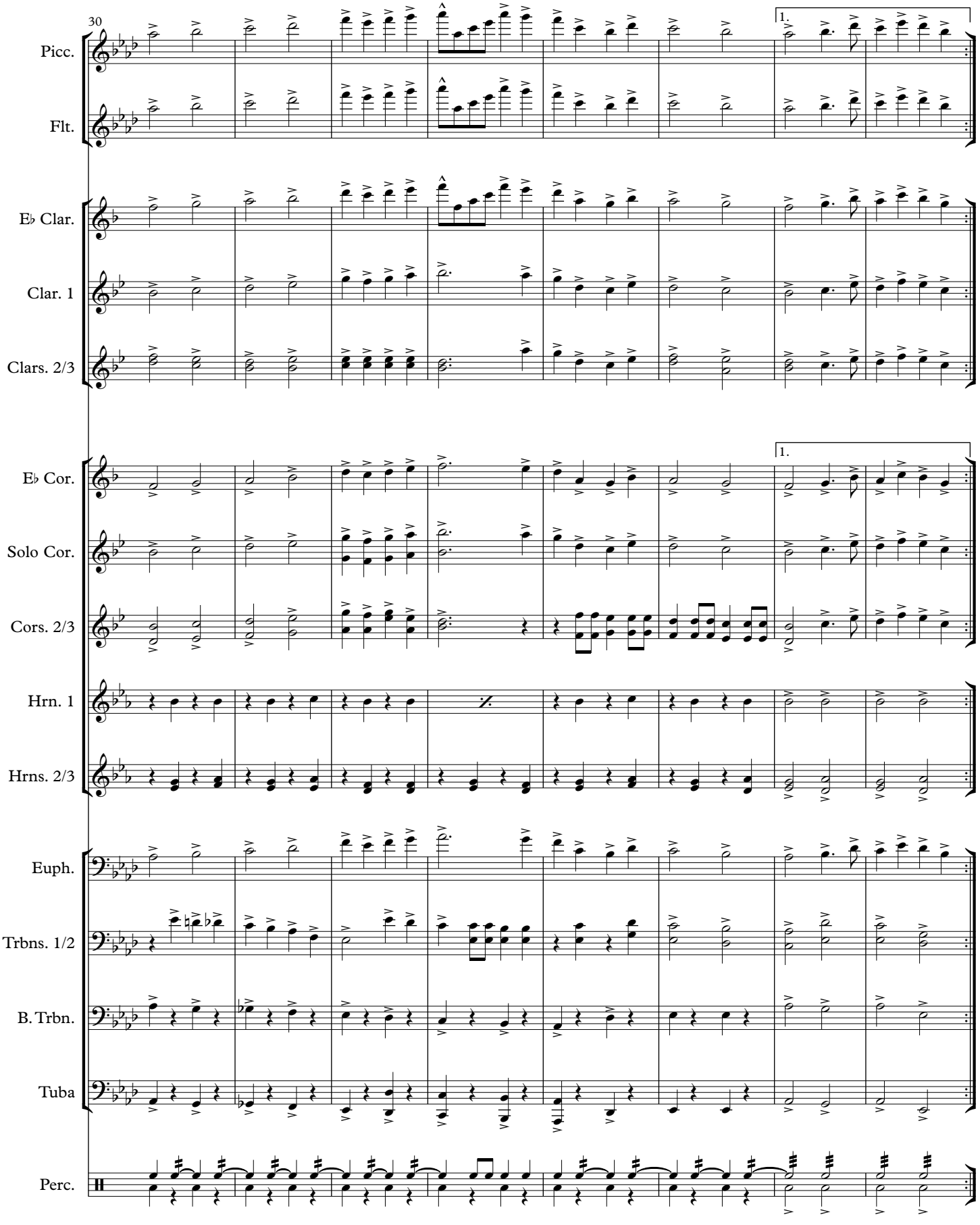
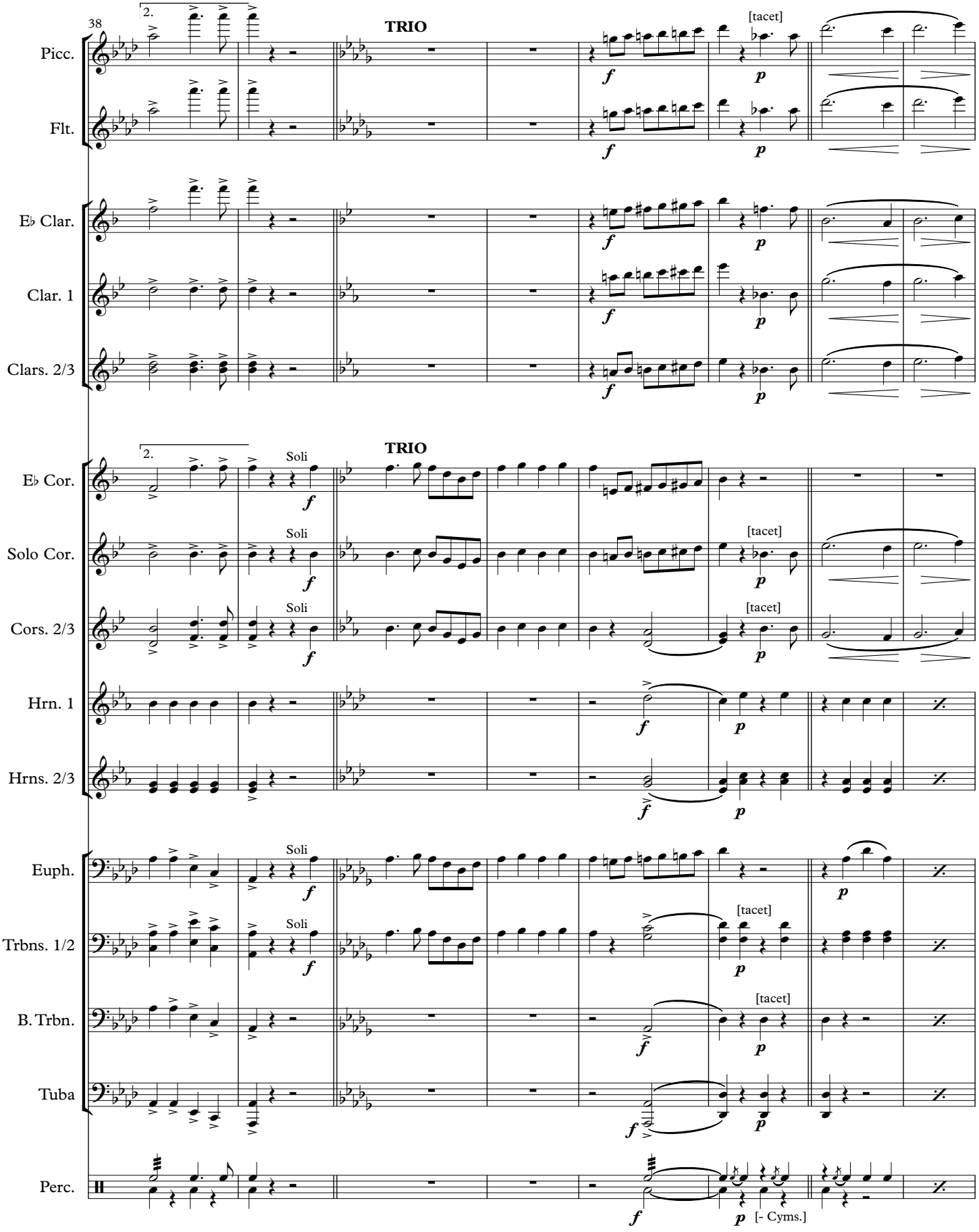
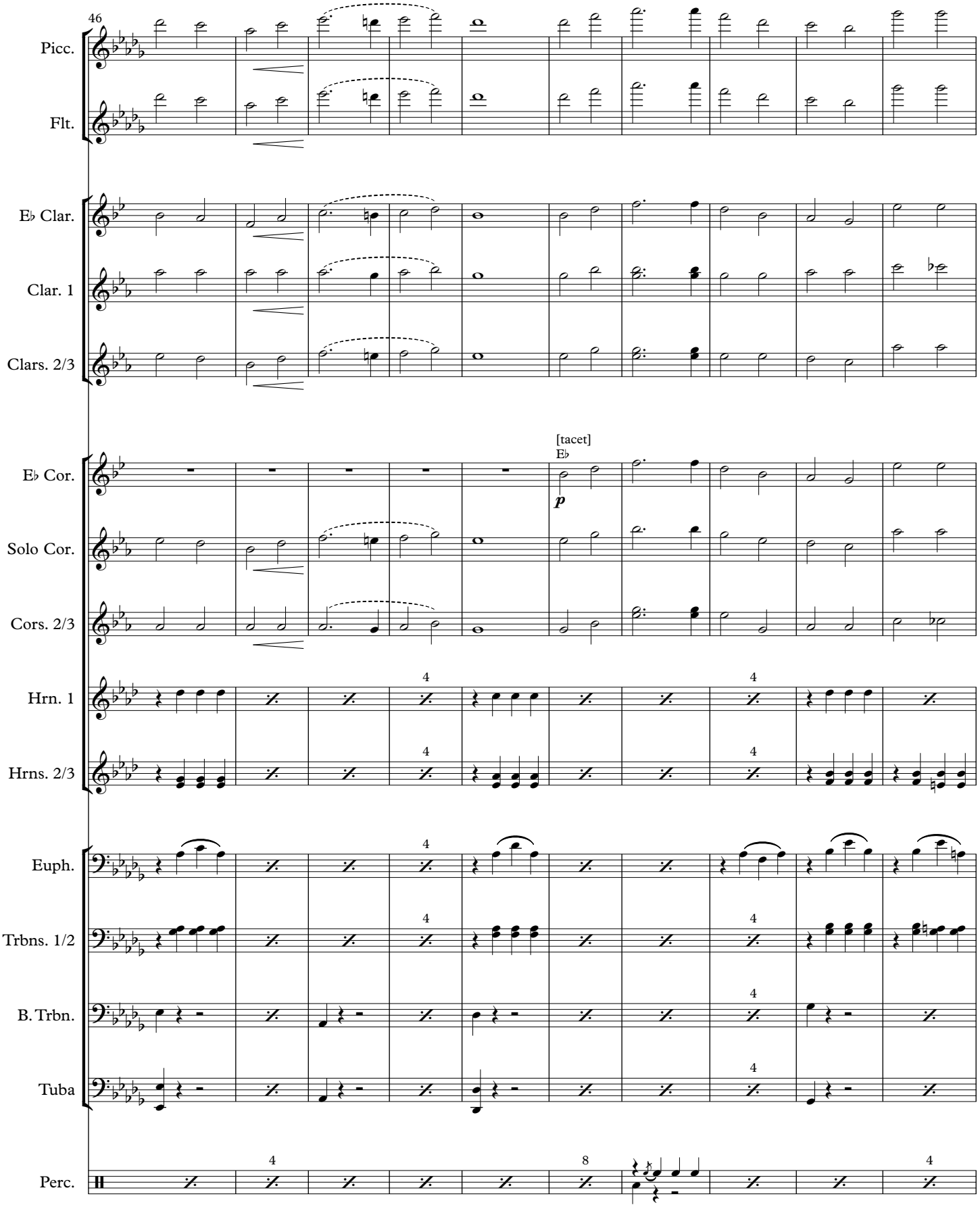
Full Score



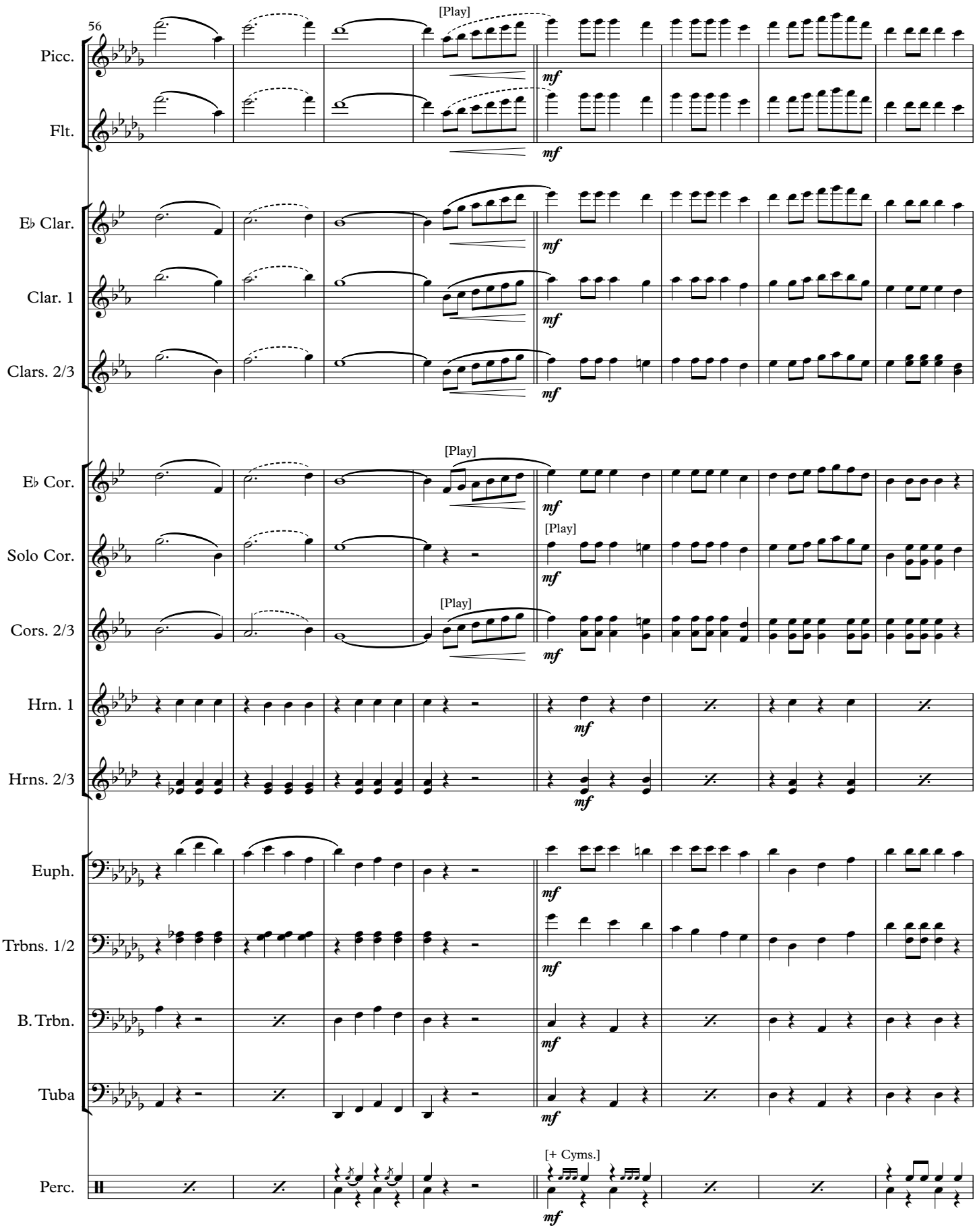
ON THE TRAMP
Full Score



ON THE TRAMP
Full Score



ON THE TRAMP
Full Score



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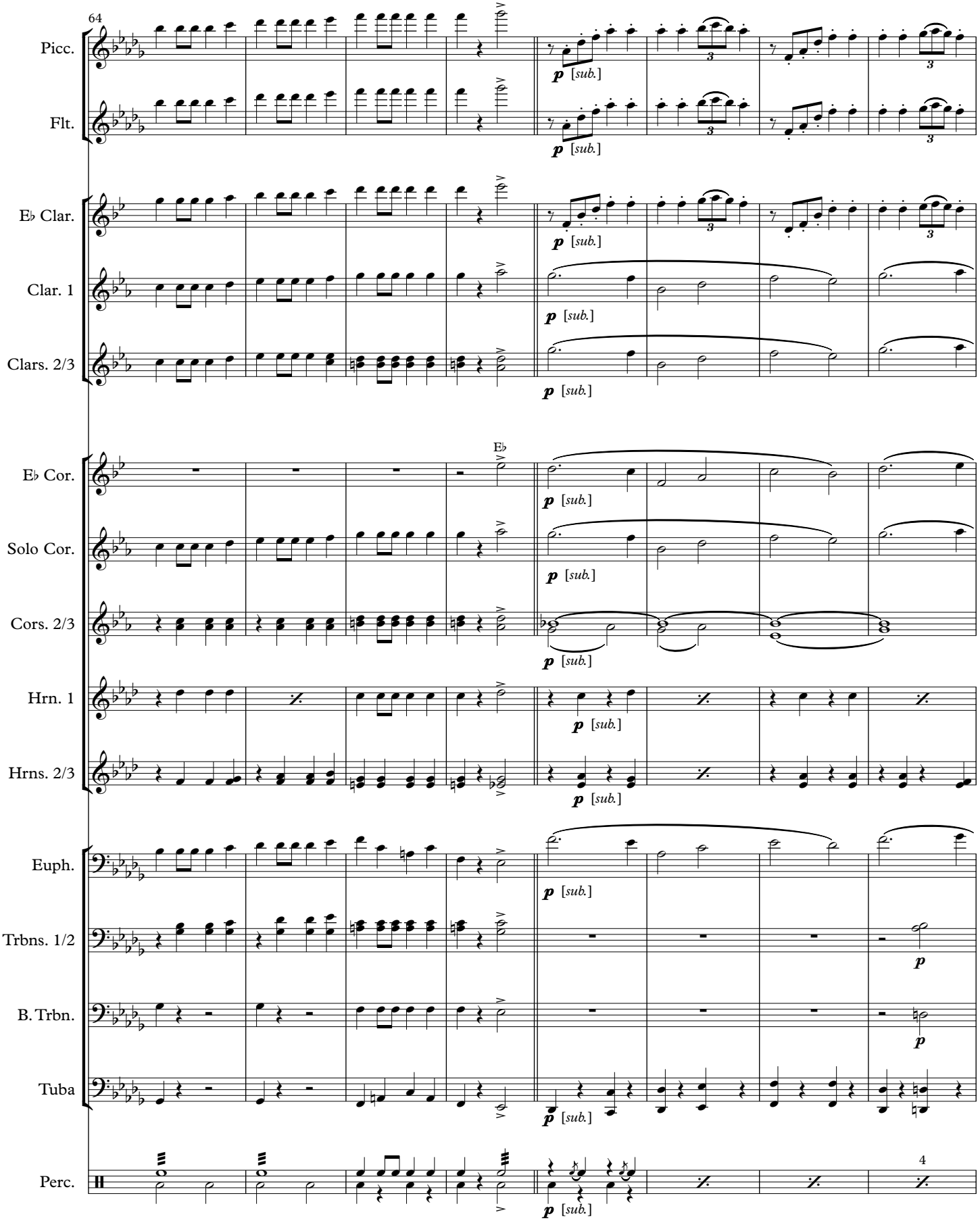
Full Score



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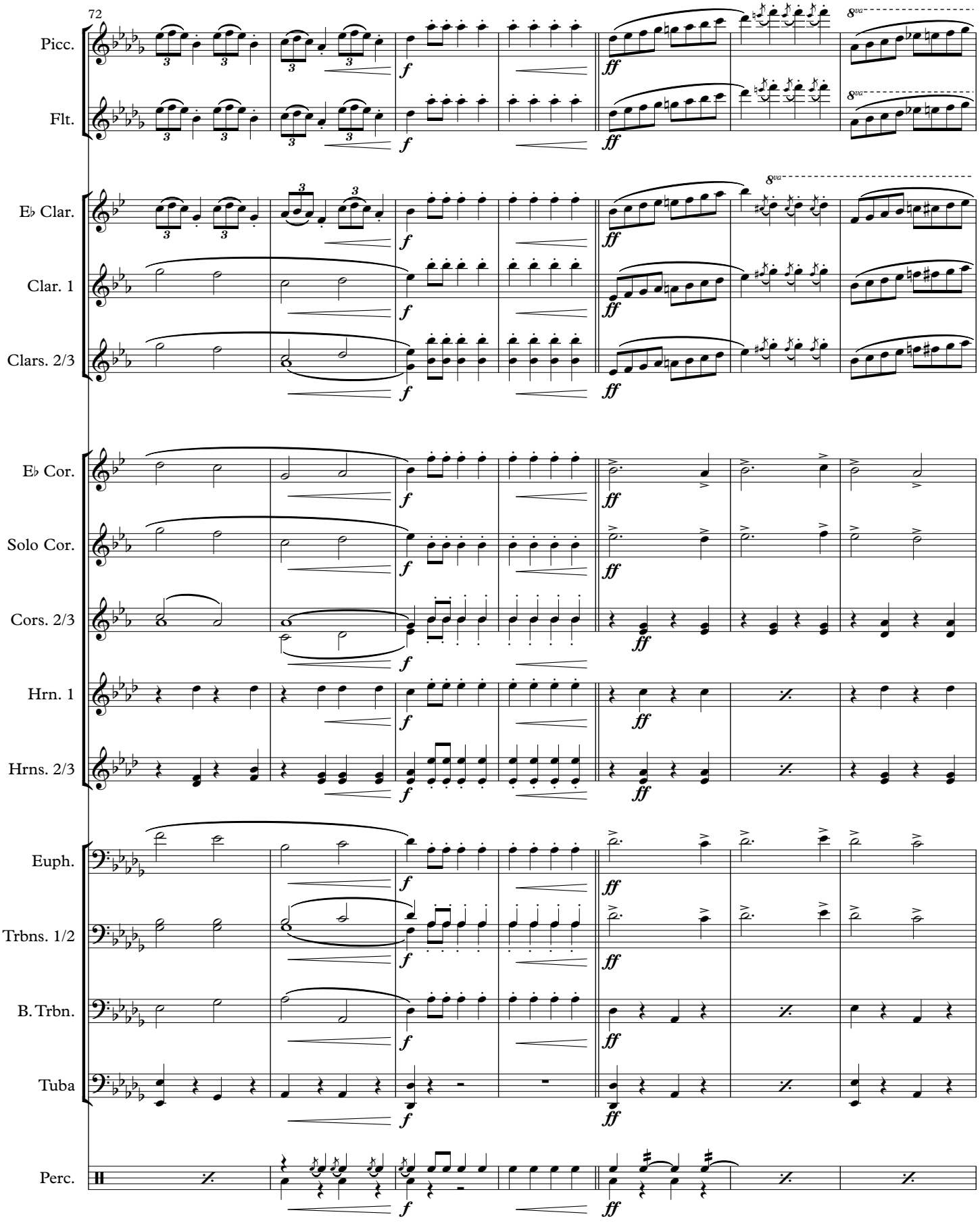
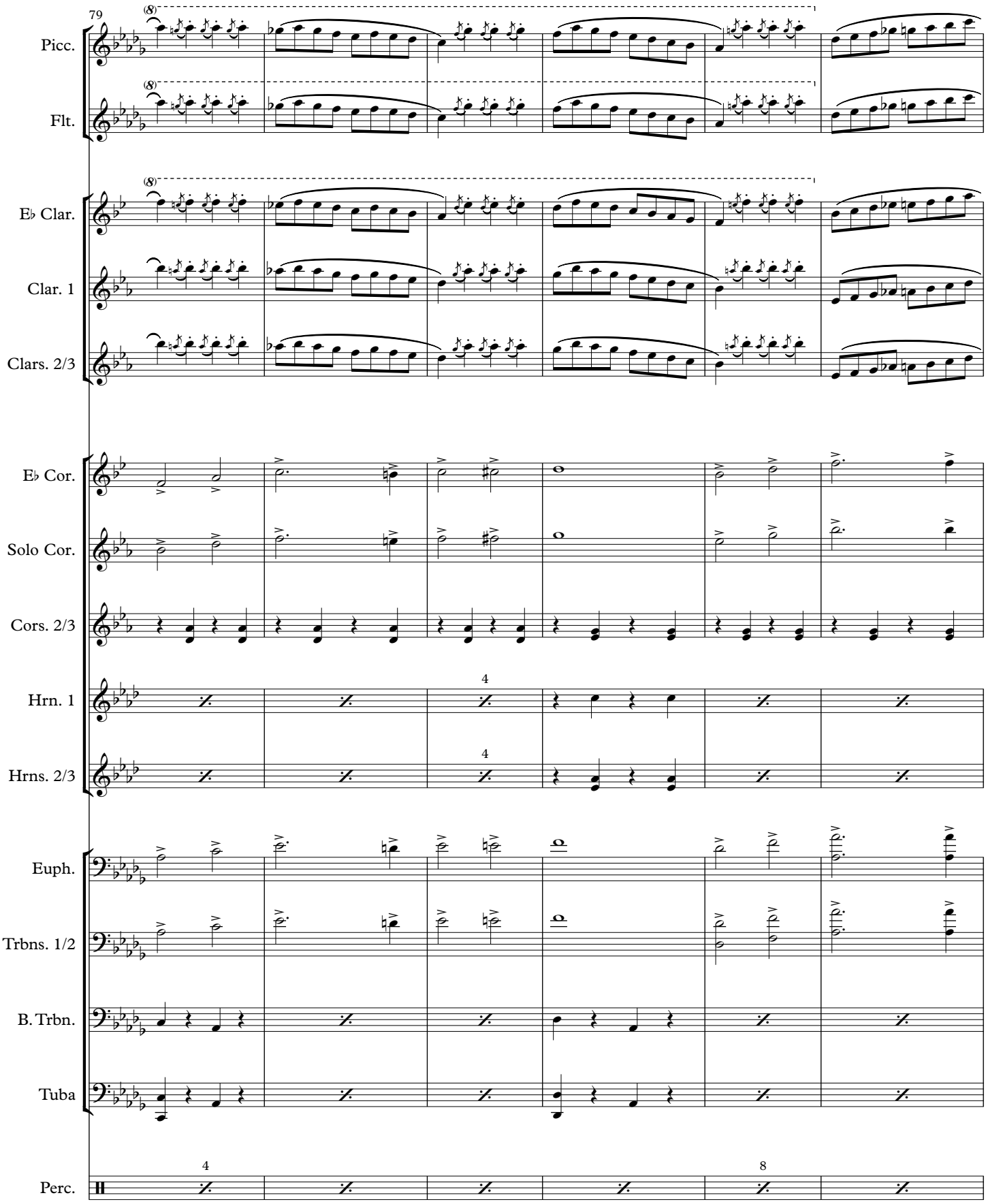
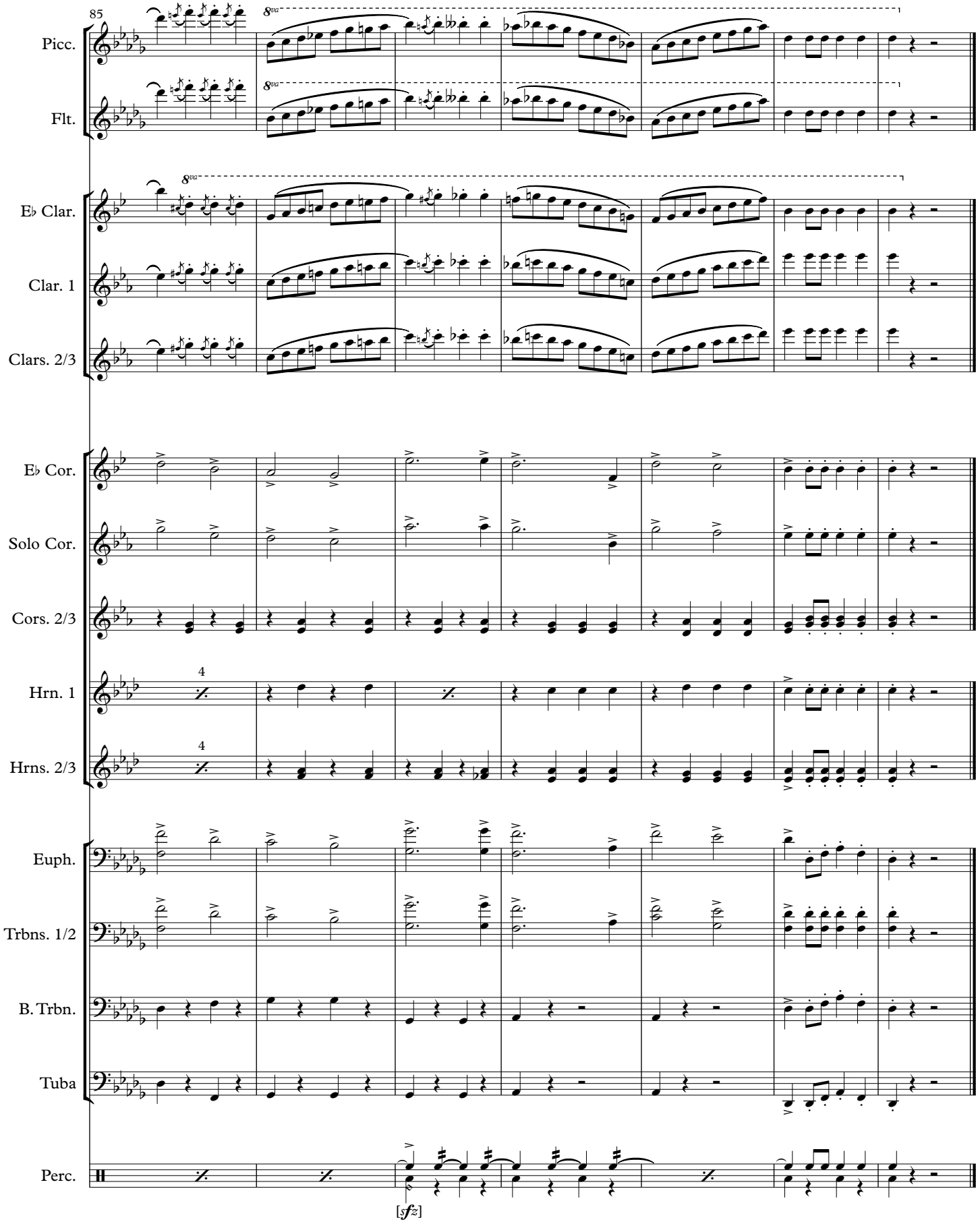
Full Score



ON THE TRAMP
Full Score



ON THE TRAMP
Full Score



March

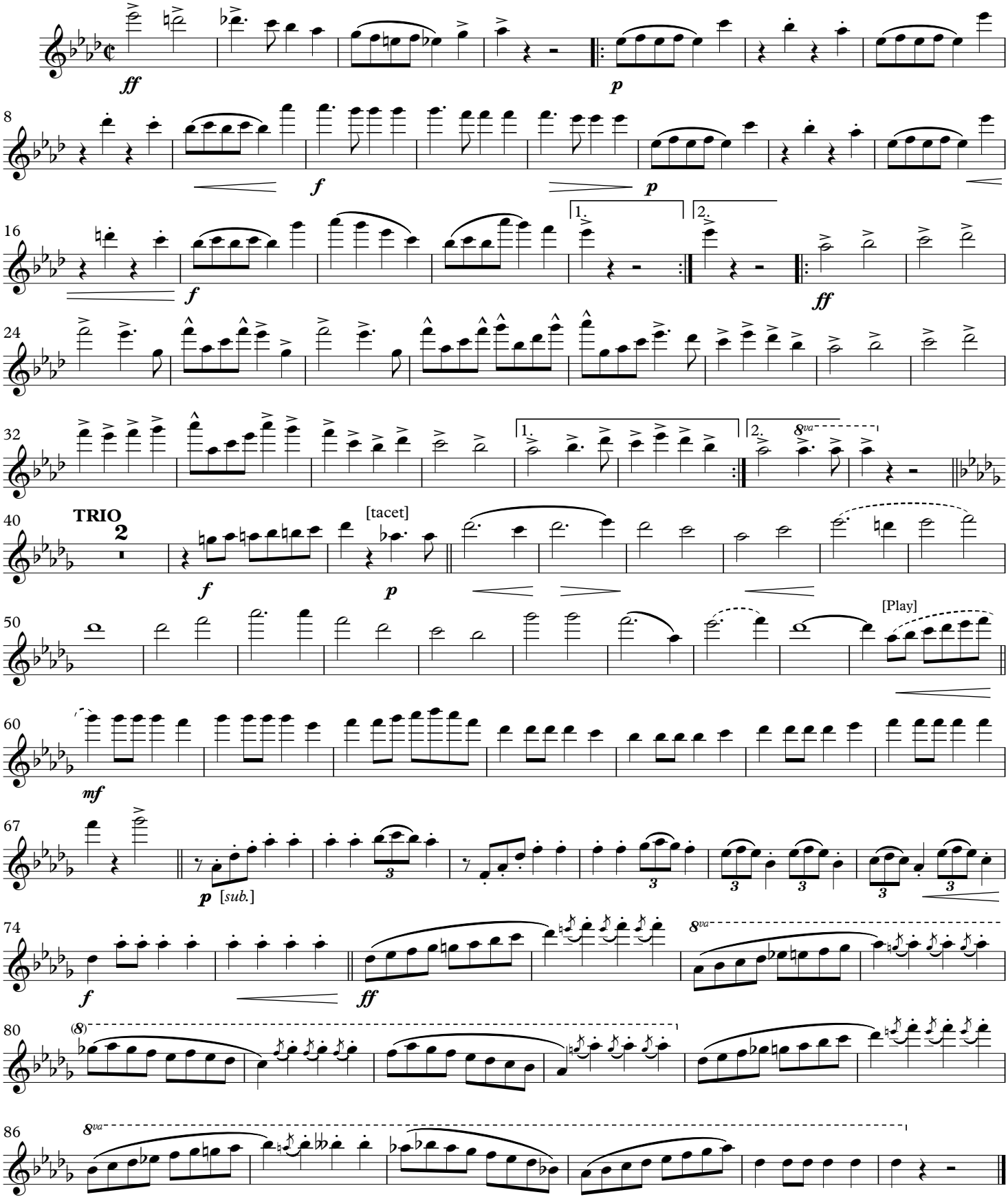
ON THE TRAMP

(1879)

Piccolo

JOHN PHILIP SOUSA

March Tempo.



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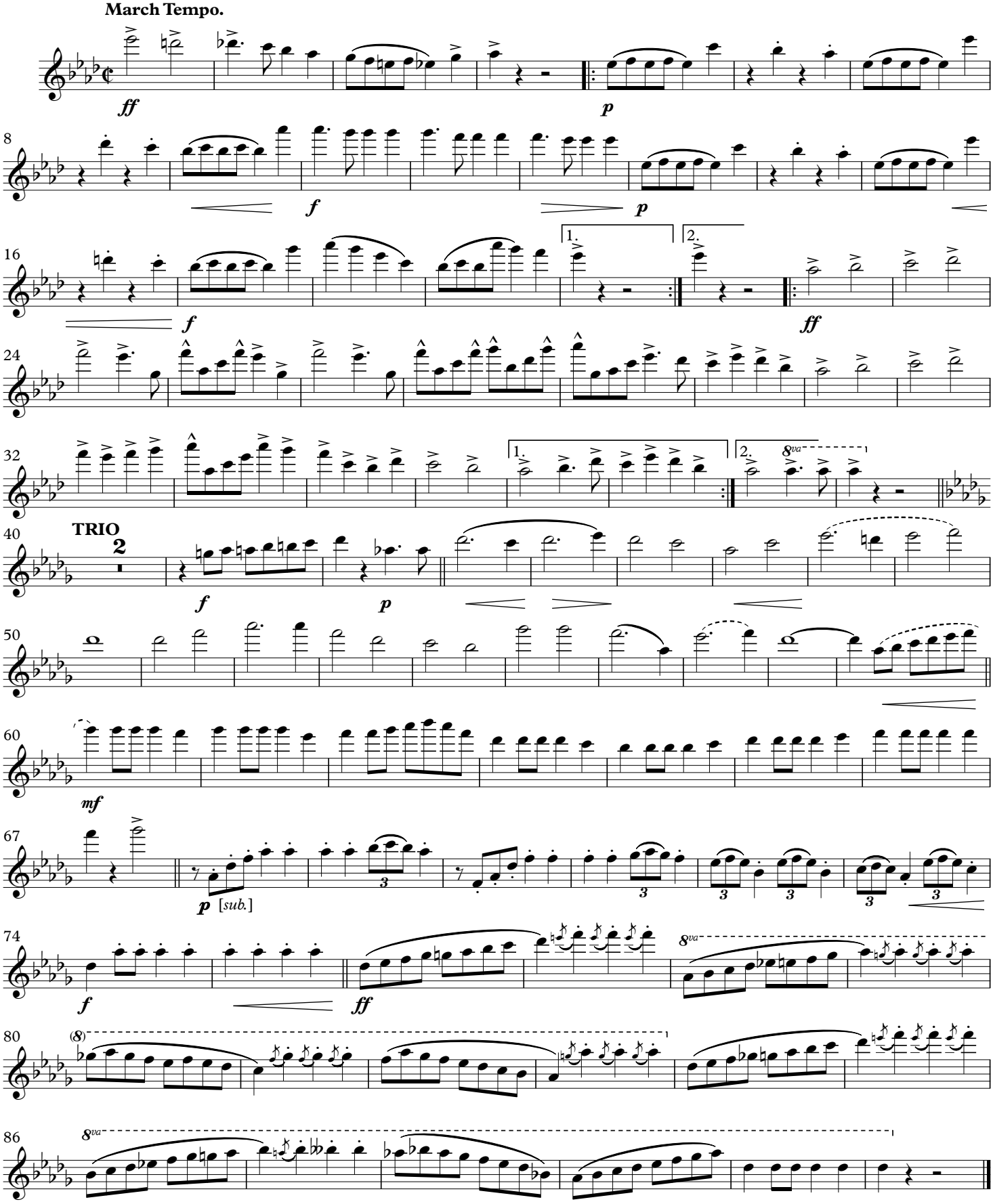
March

ON THE TRAMP

Flute

JOHN PHILIP SOUSA

(1879)



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March

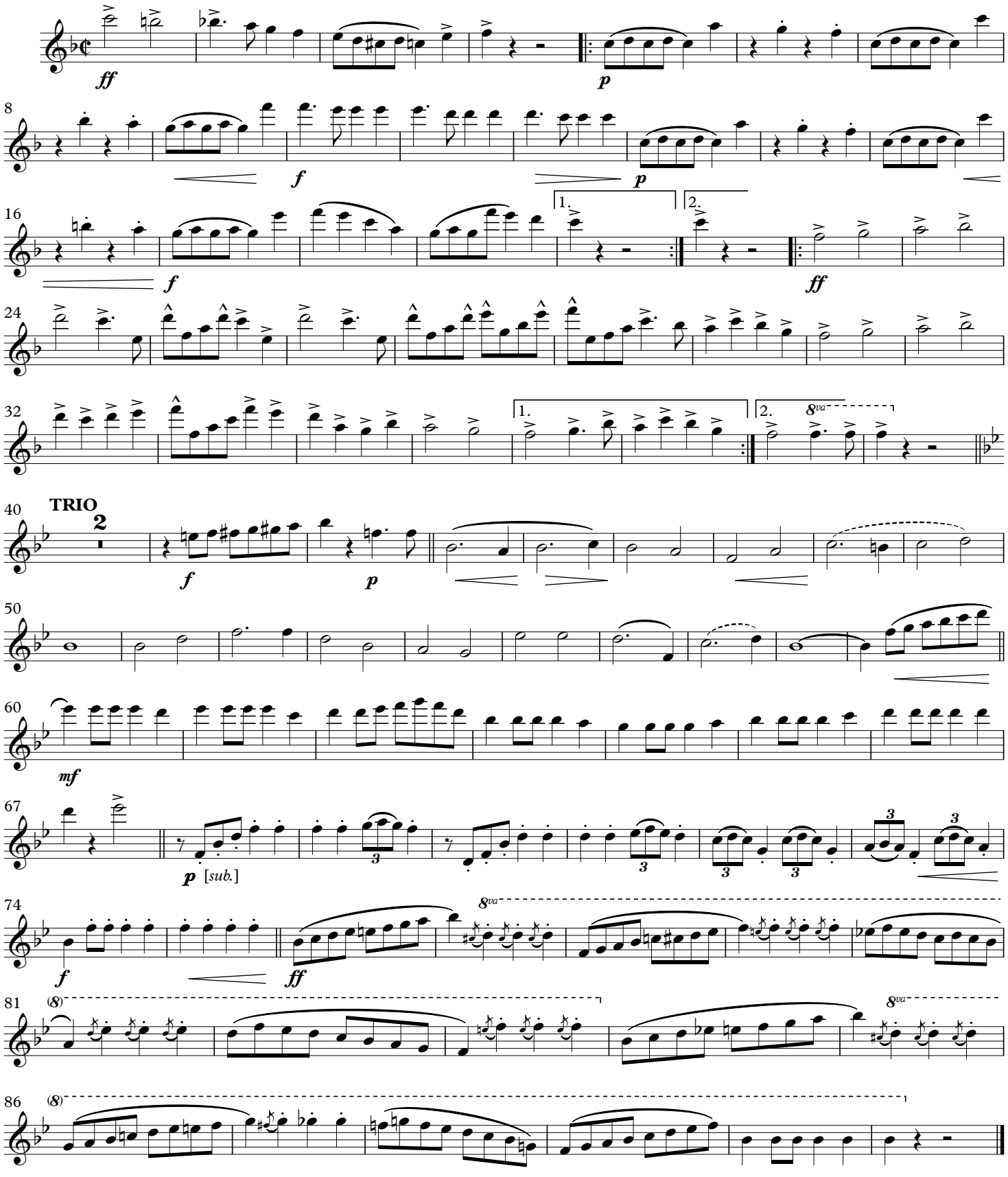
ON THE TRAMP

E♭ Clarinet

JOHN PHILIP SOUSA

(1879)

March Tempo.



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March

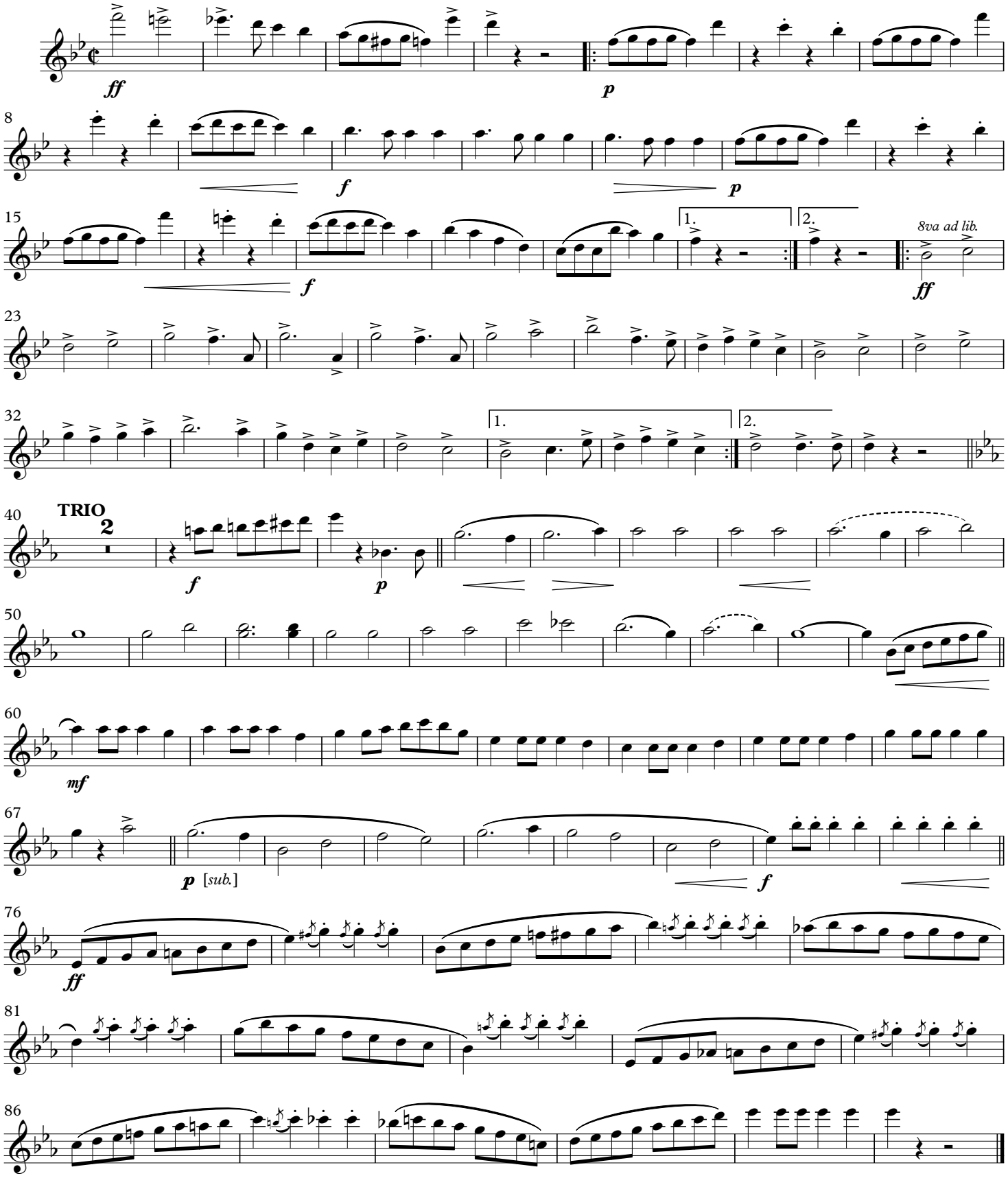
ON THE TRAMP

1st B♭ Clarinet

(1879)

JOHN PHILIP SOUSA

March Tempo.



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March

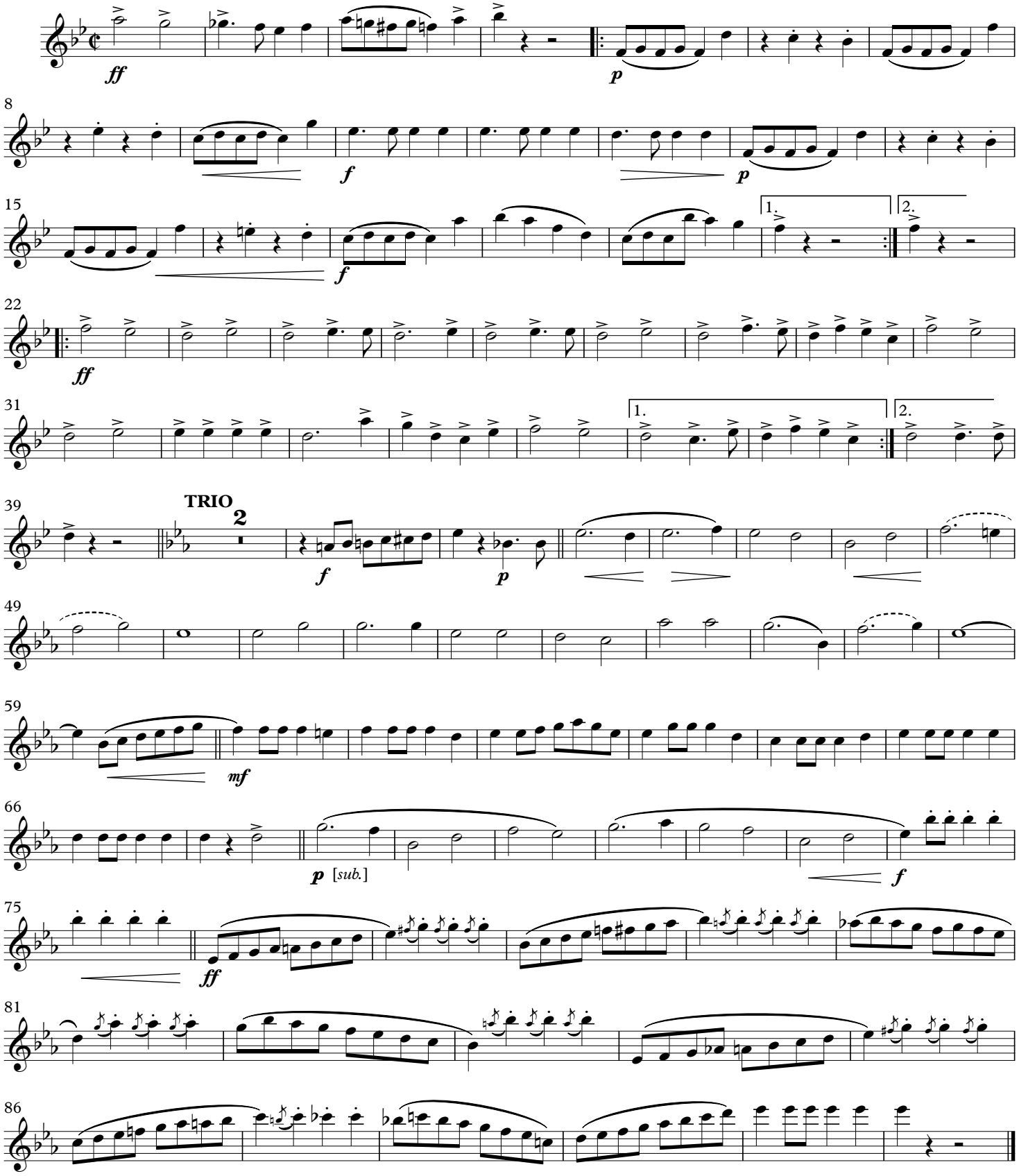
ON THE TRAMP

(1879)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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March

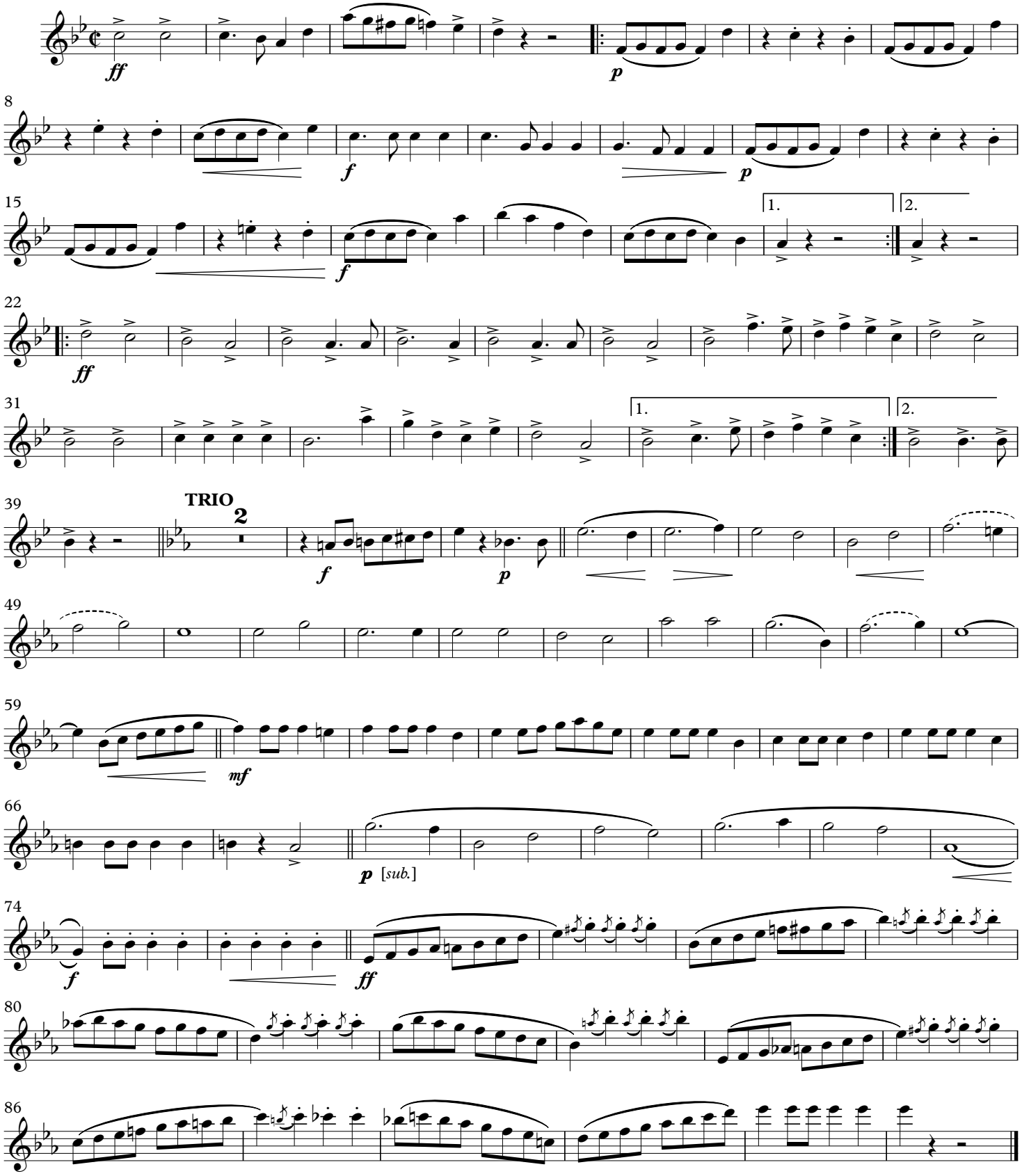
ON THE TRAMP

(1879)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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March

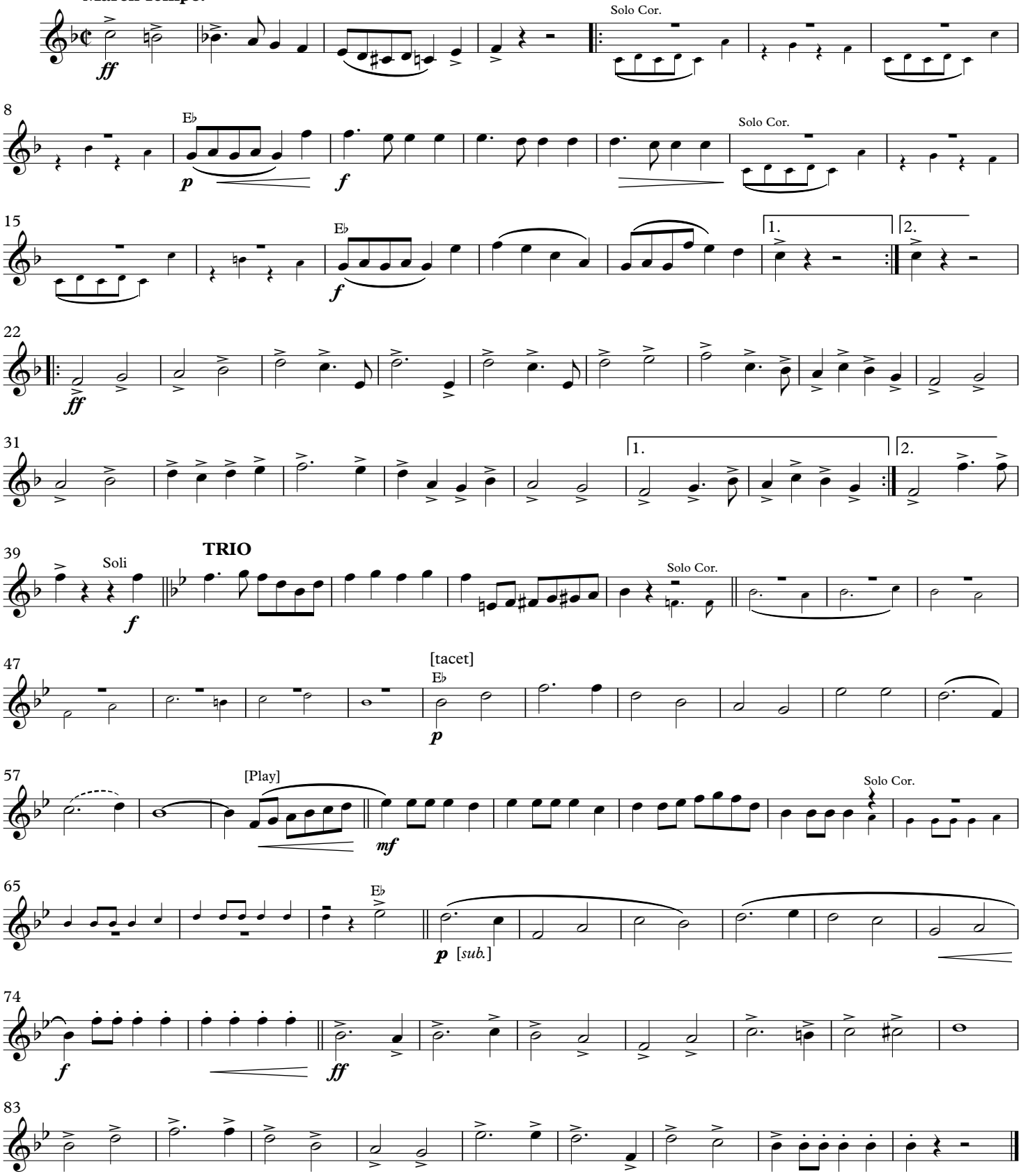
ON THE TRAMP

(1879)

E♭ Cornet
(optional)

JOHN PHILIP SOUSA

March Tempo.



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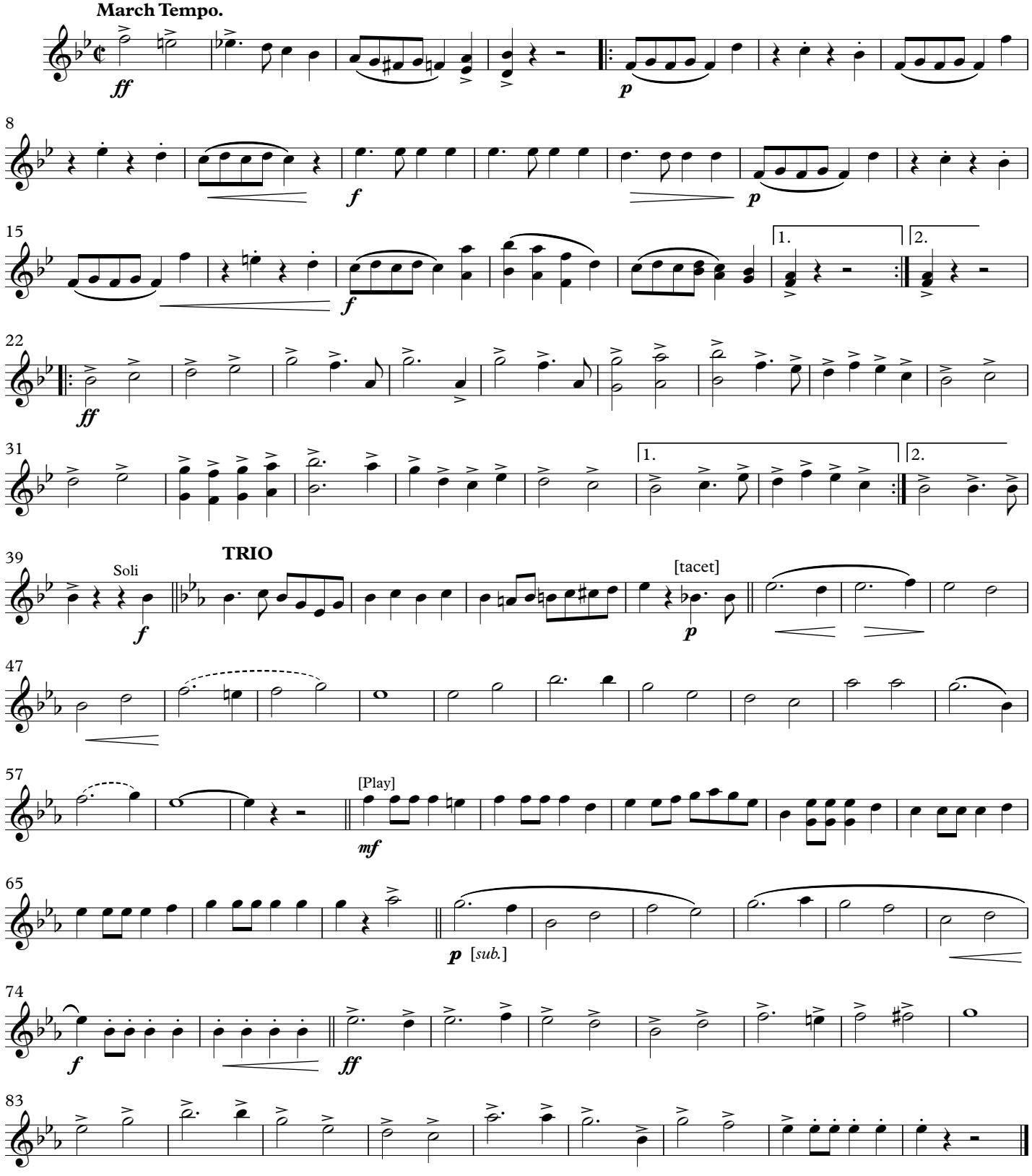
March

ON THE TRAMP

Solo or 1st B♭ Cornet

(1879)

JOHN PHILIP SOUSA



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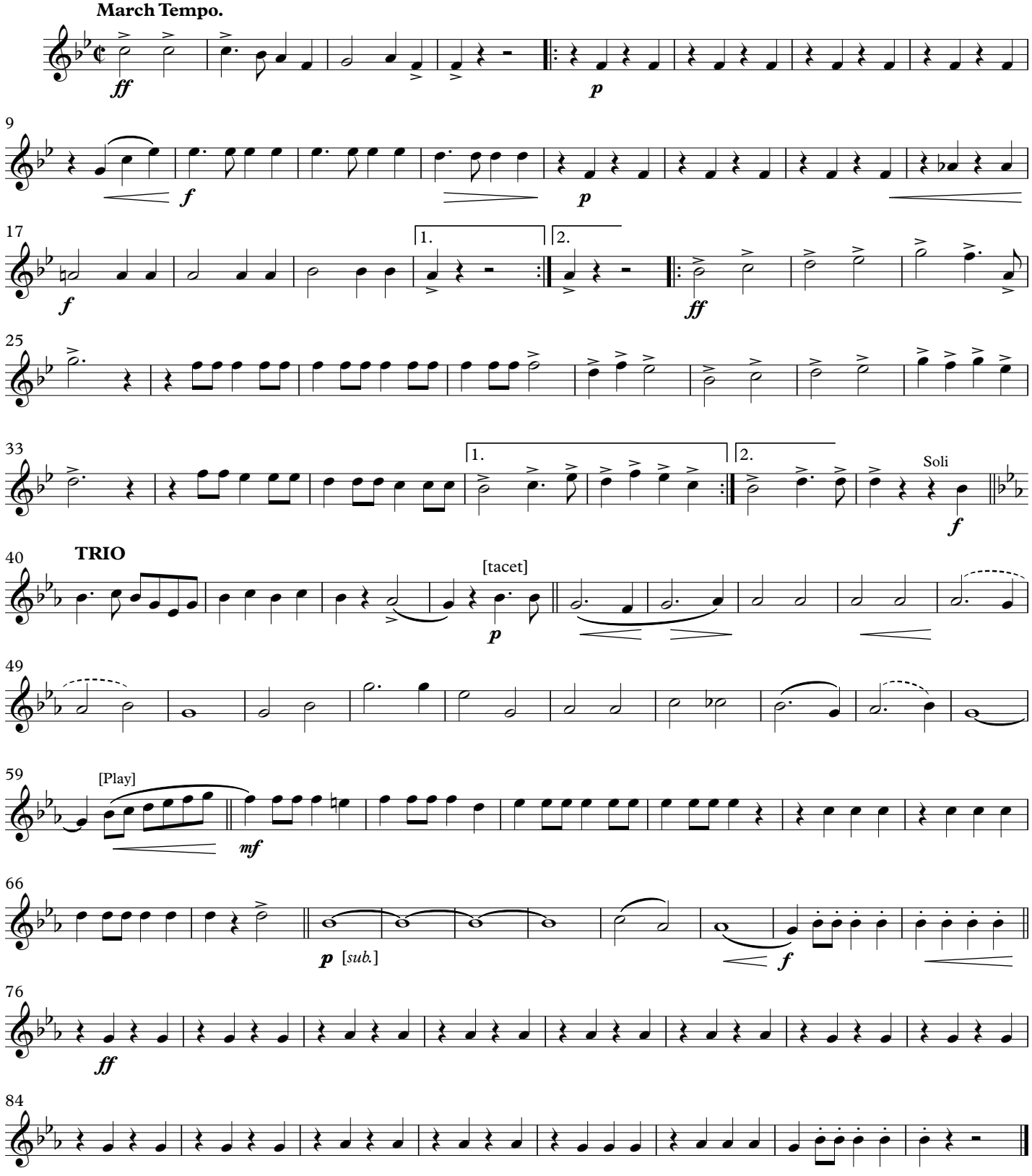
March

ON THE TRAMP

(1879)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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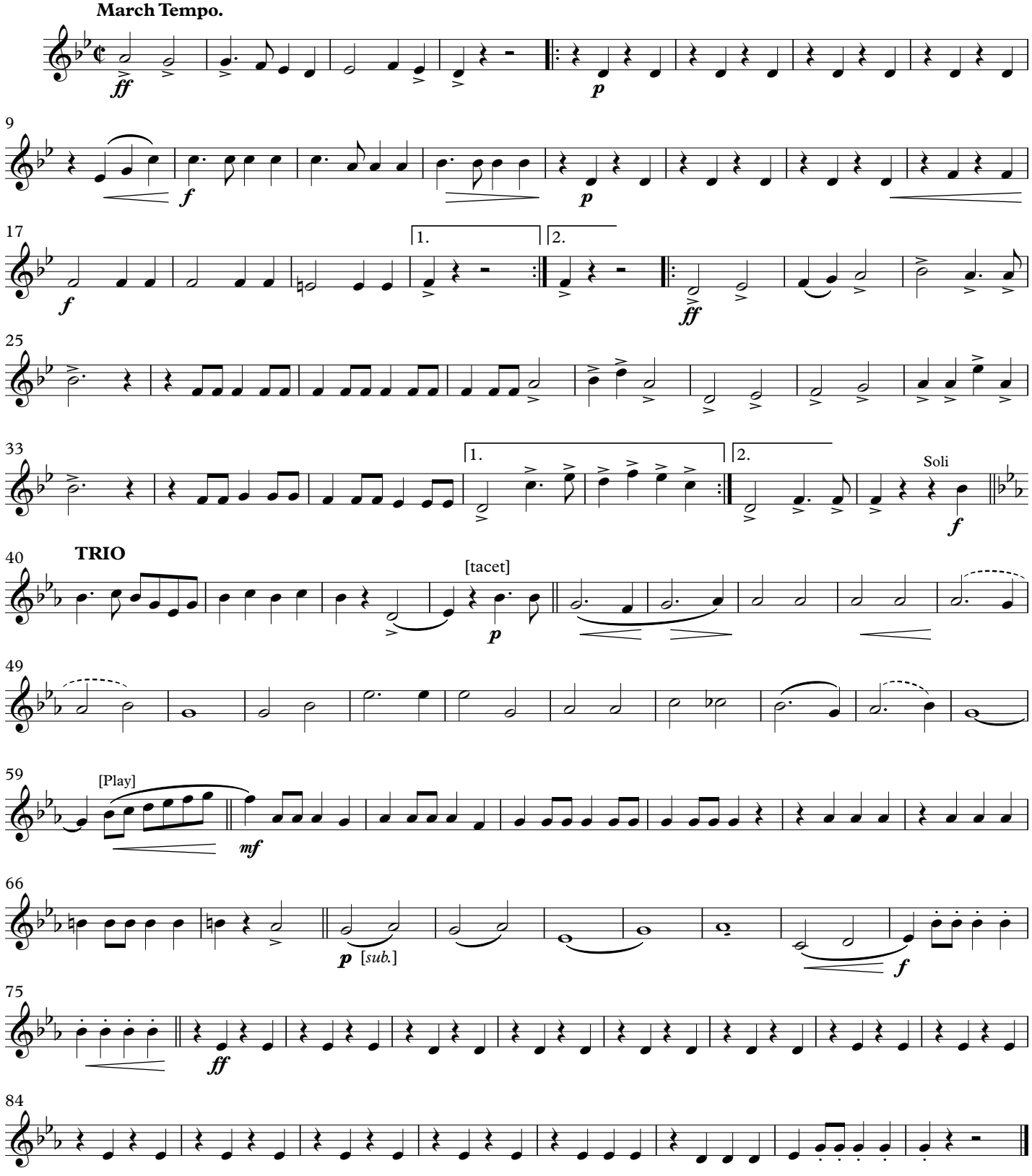
March

ON THE TRAMP

(1879)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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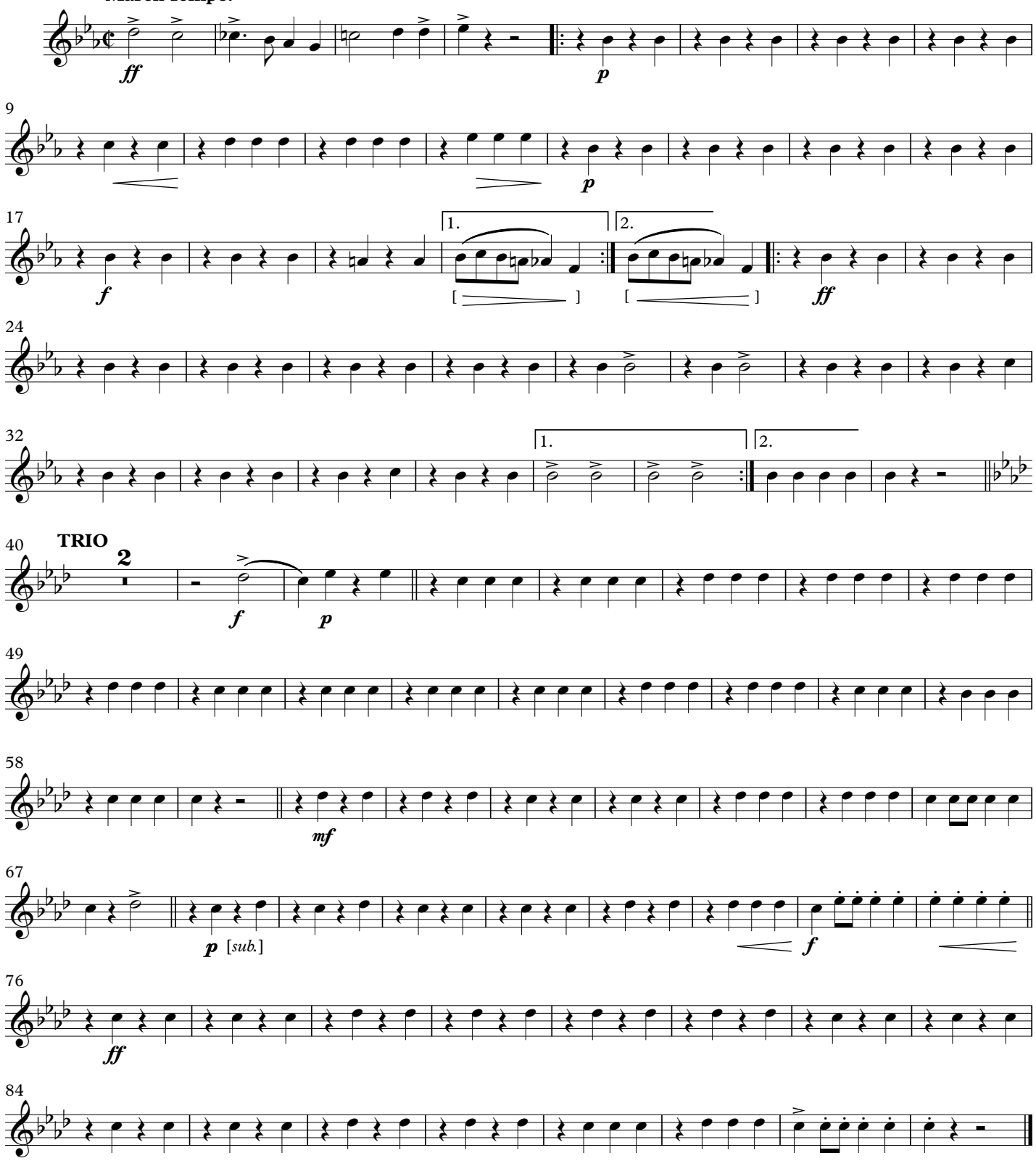
March

ON THE TRAMP

1st F Horn
(originally Solo E♭ Alto)

(1879)

JOHN PHILIP SOUSA



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March

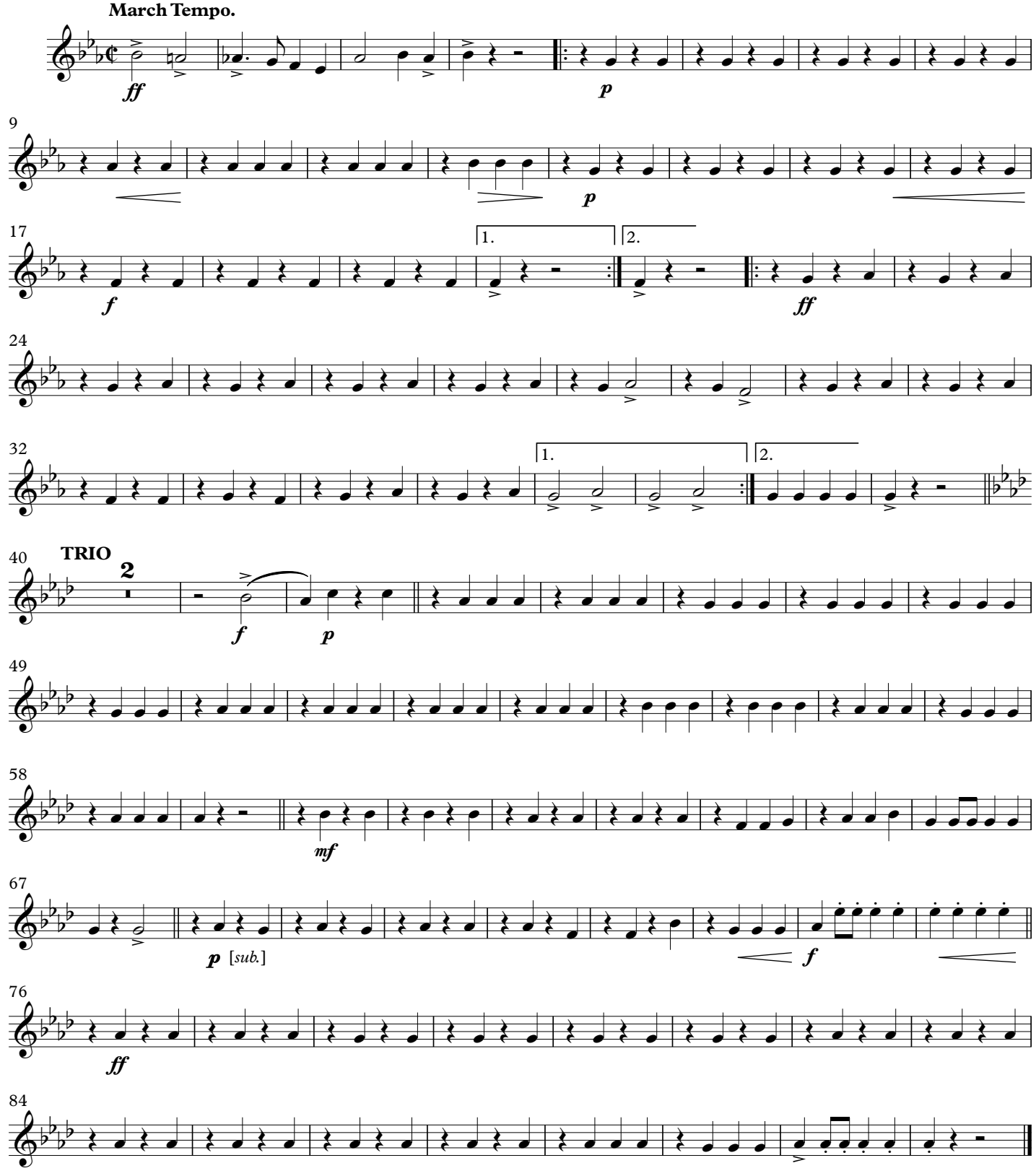
ON THE TRAMP

2nd F Horn

(originally 2nd E♭ Alto)

(1879)

JOHN PHILIP SOUSA



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March

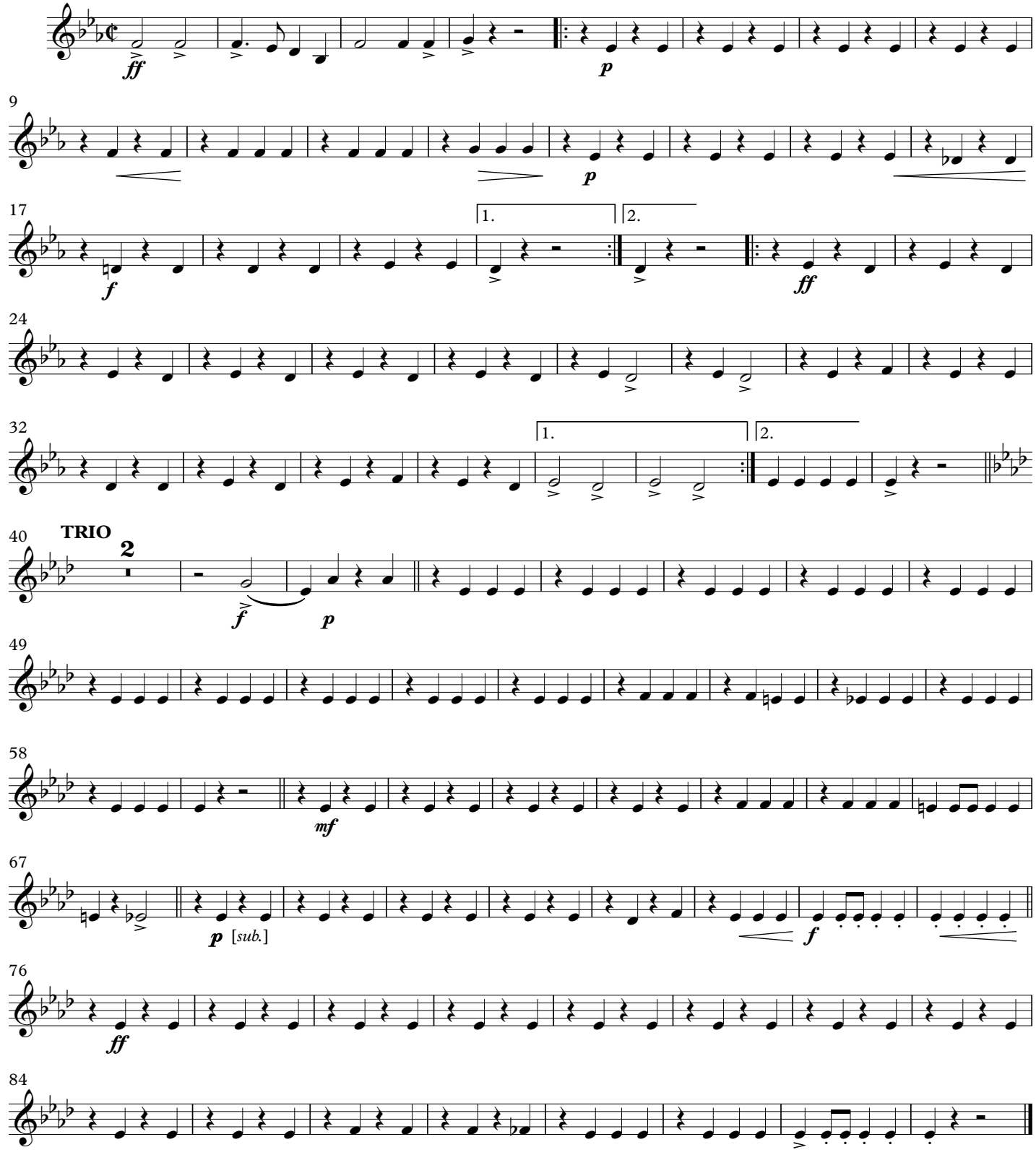
ON THE TRAMP

(1879)

JOHN PHILIP SOUSA

3rd F Horn
(originally 3rd E♭ Alto)

March Tempo.



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March

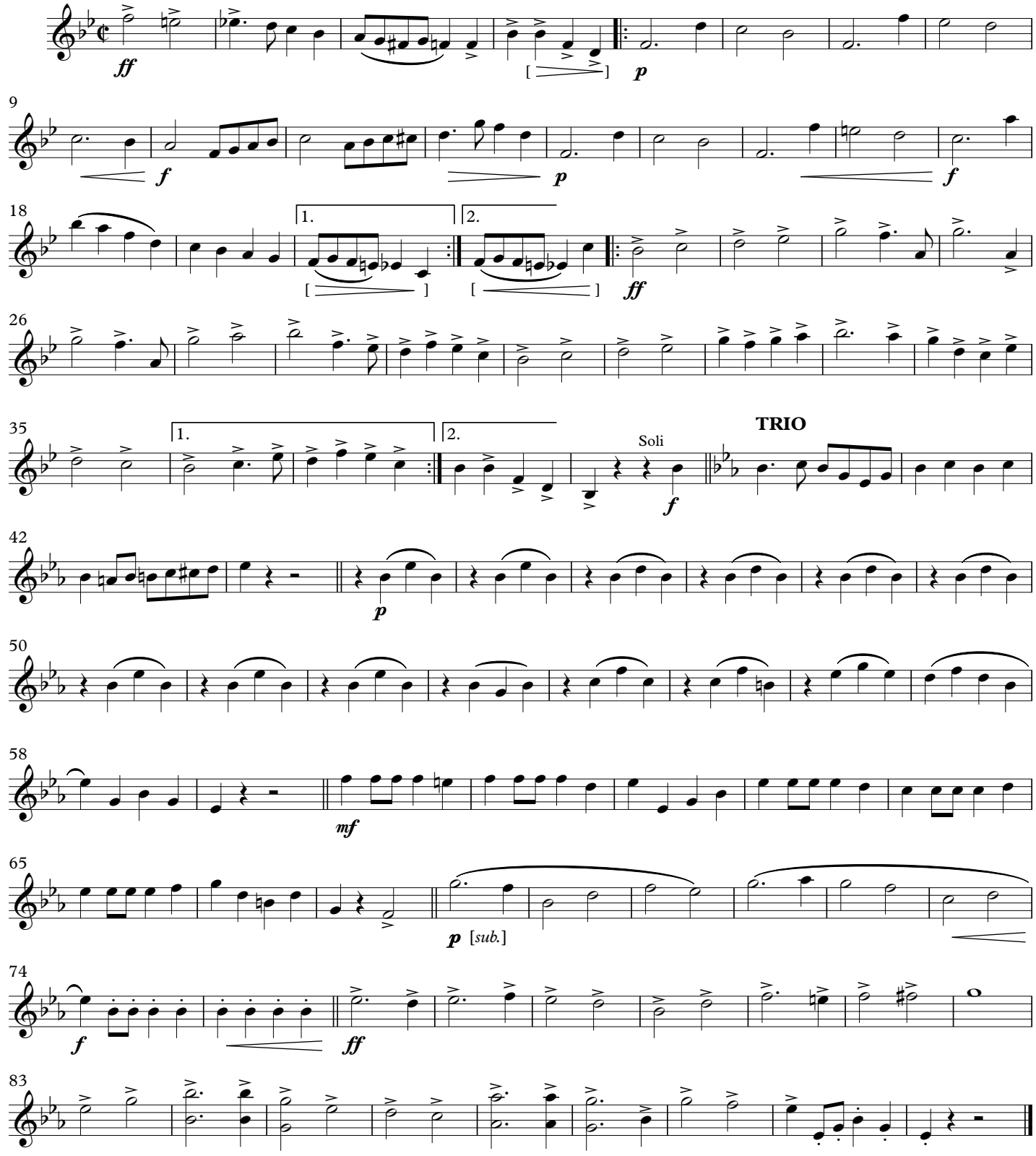
ON THE TRAMP

(1879)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.



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March

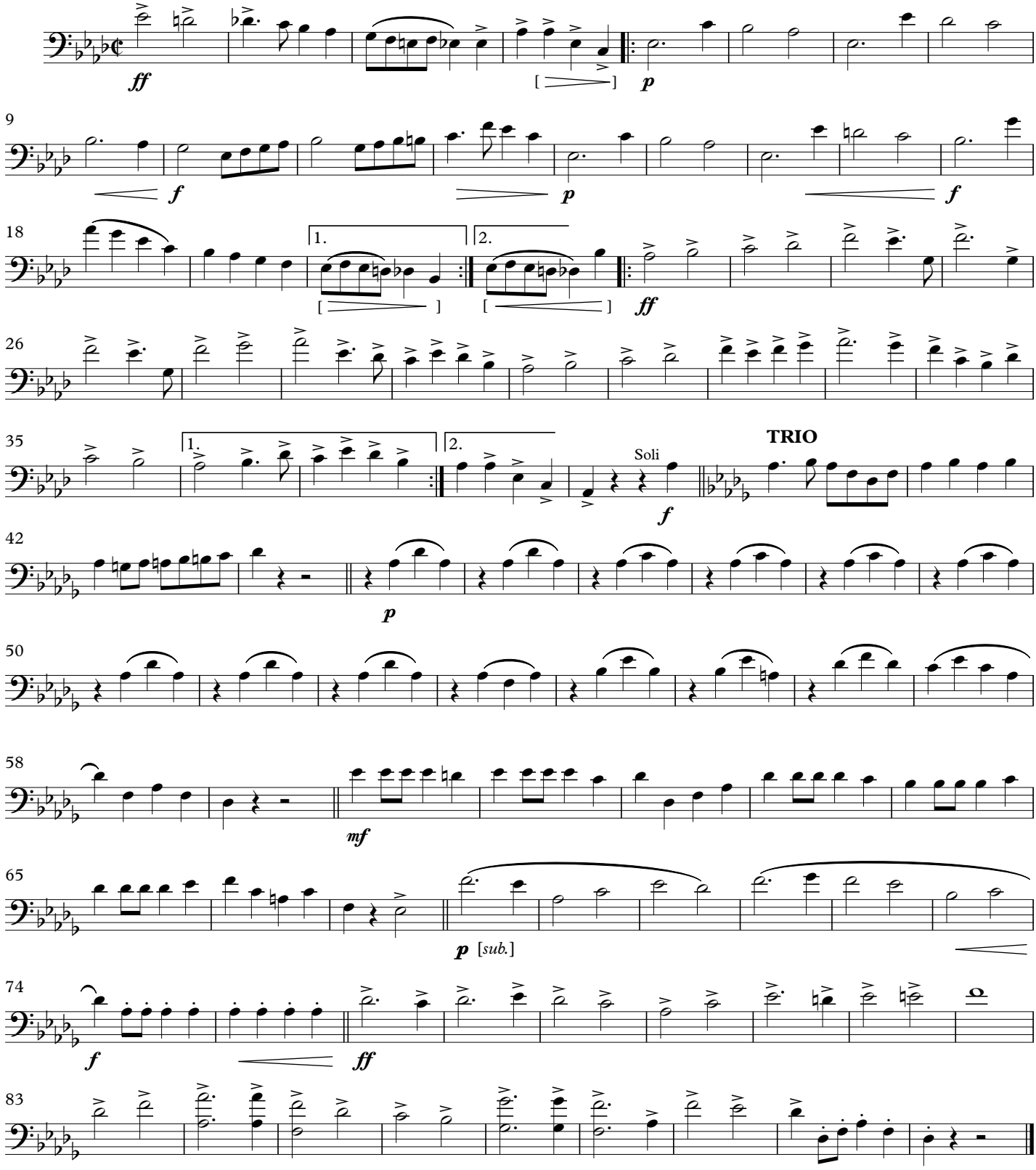
ON THE TRAMP

(1879)

Baritone/Euphonium

JOHN PHILIP SOUSA

March Tempo.



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March

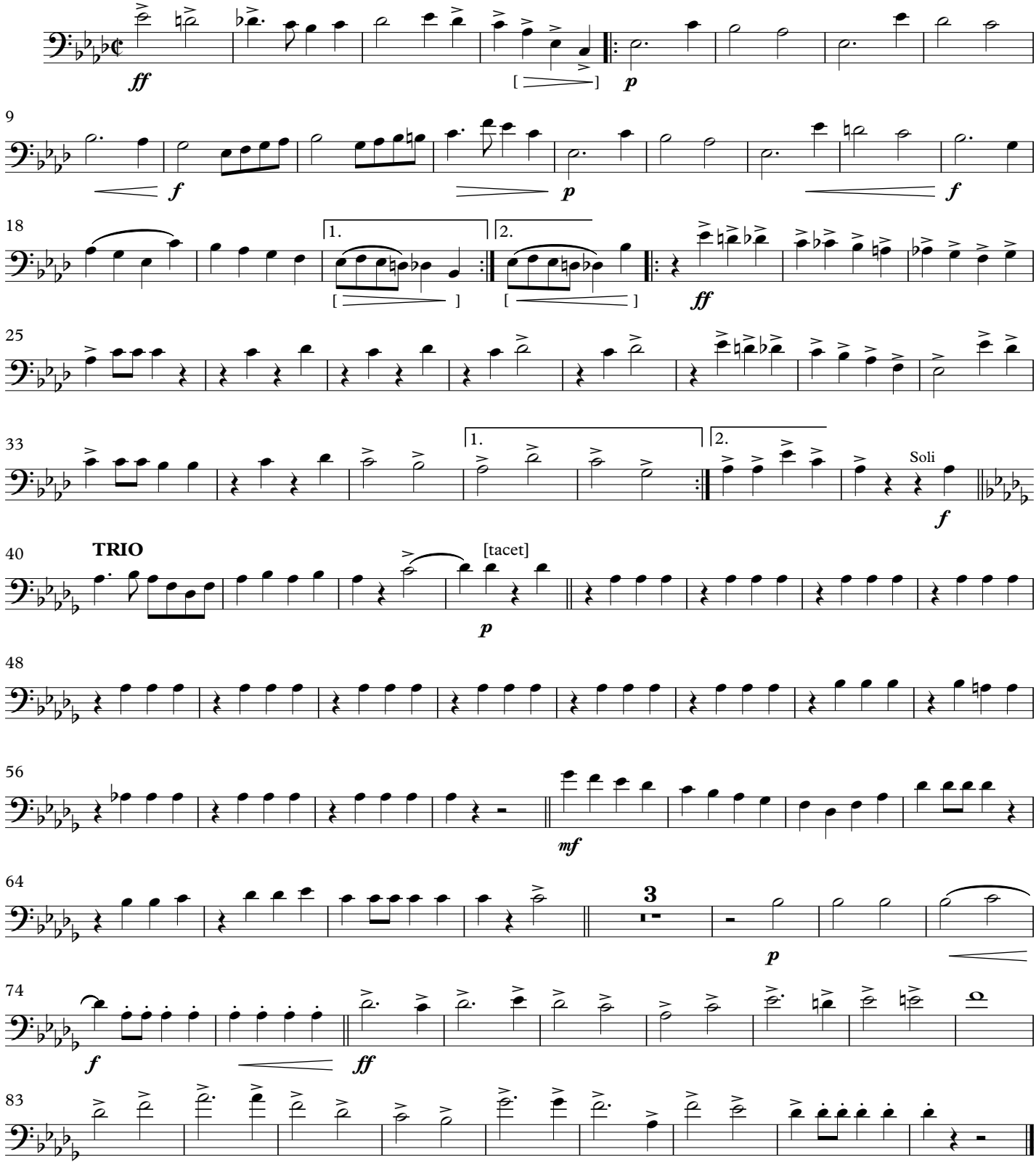
ON THE TRAMP

1st Trombone

(1879)

JOHN PHILIP SOUSA

March Tempo.



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March

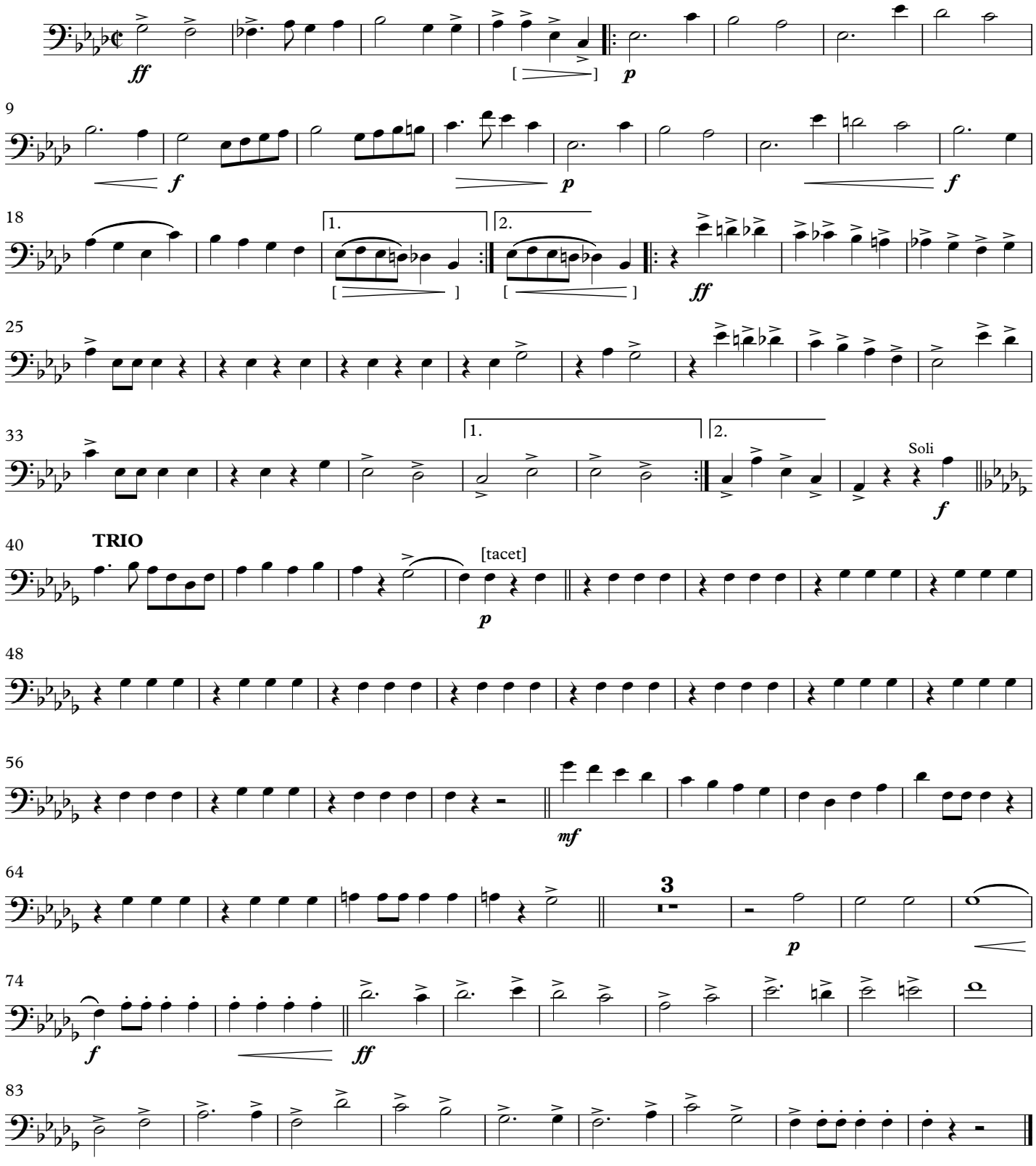
ON THE TRAMP

2nd Trombone

(1879)

JOHN PHILIP SOUSA

March Tempo.



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March

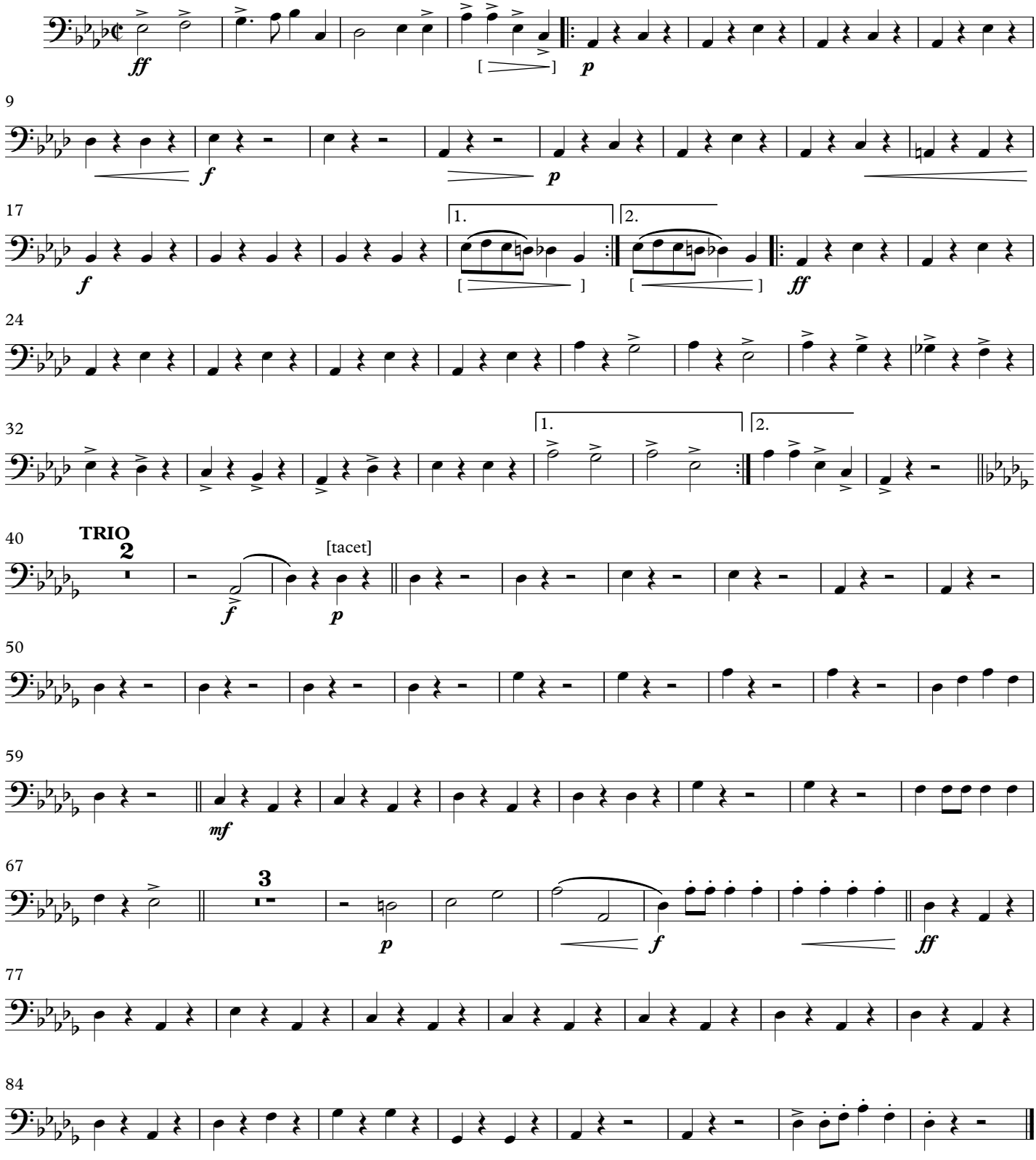
ON THE TRAMP

Bass Trombone

(1879)

JOHN PHILIP SOUSA

March Tempo.



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March

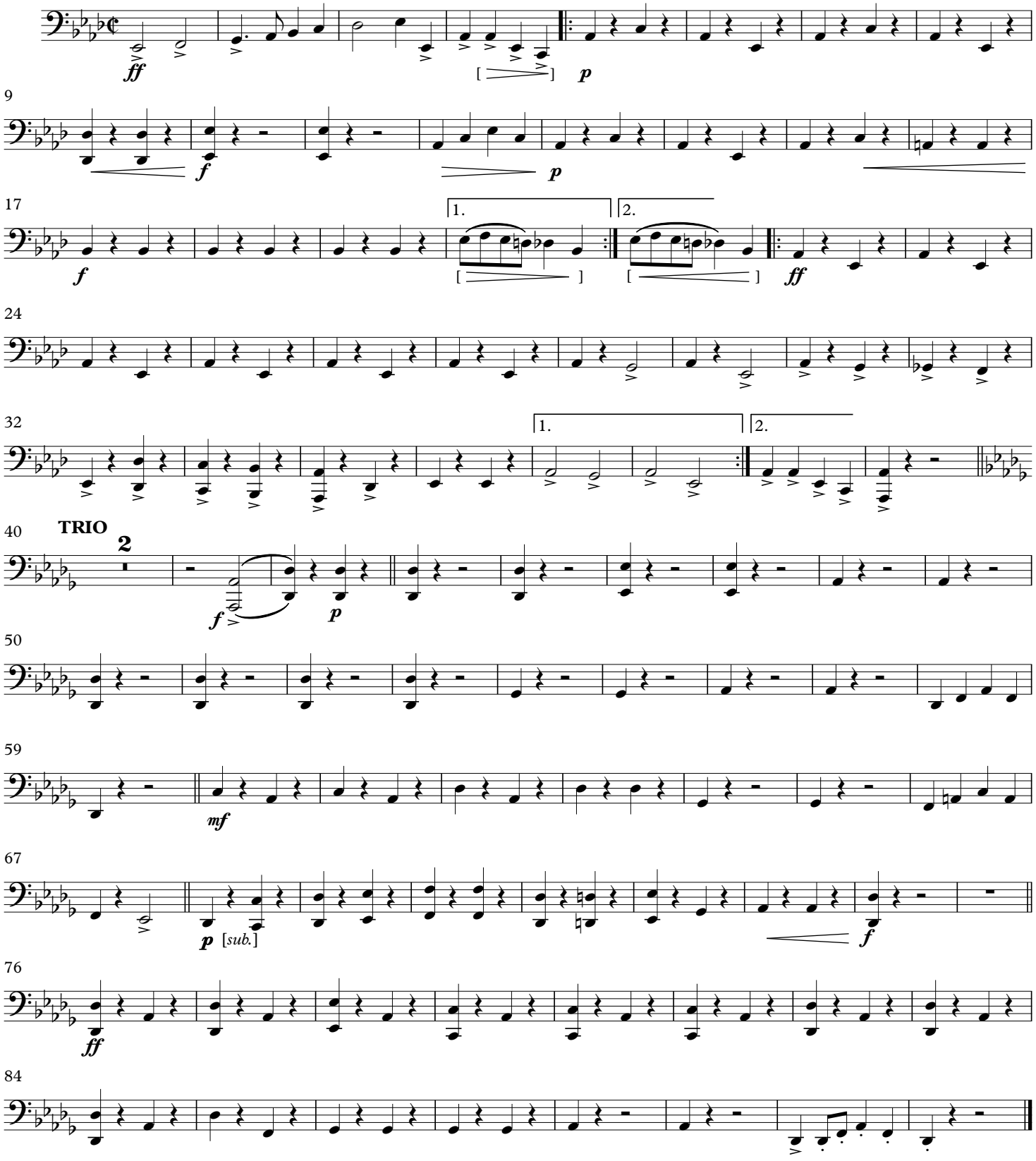
ON THE TRAMP

(1879)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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March

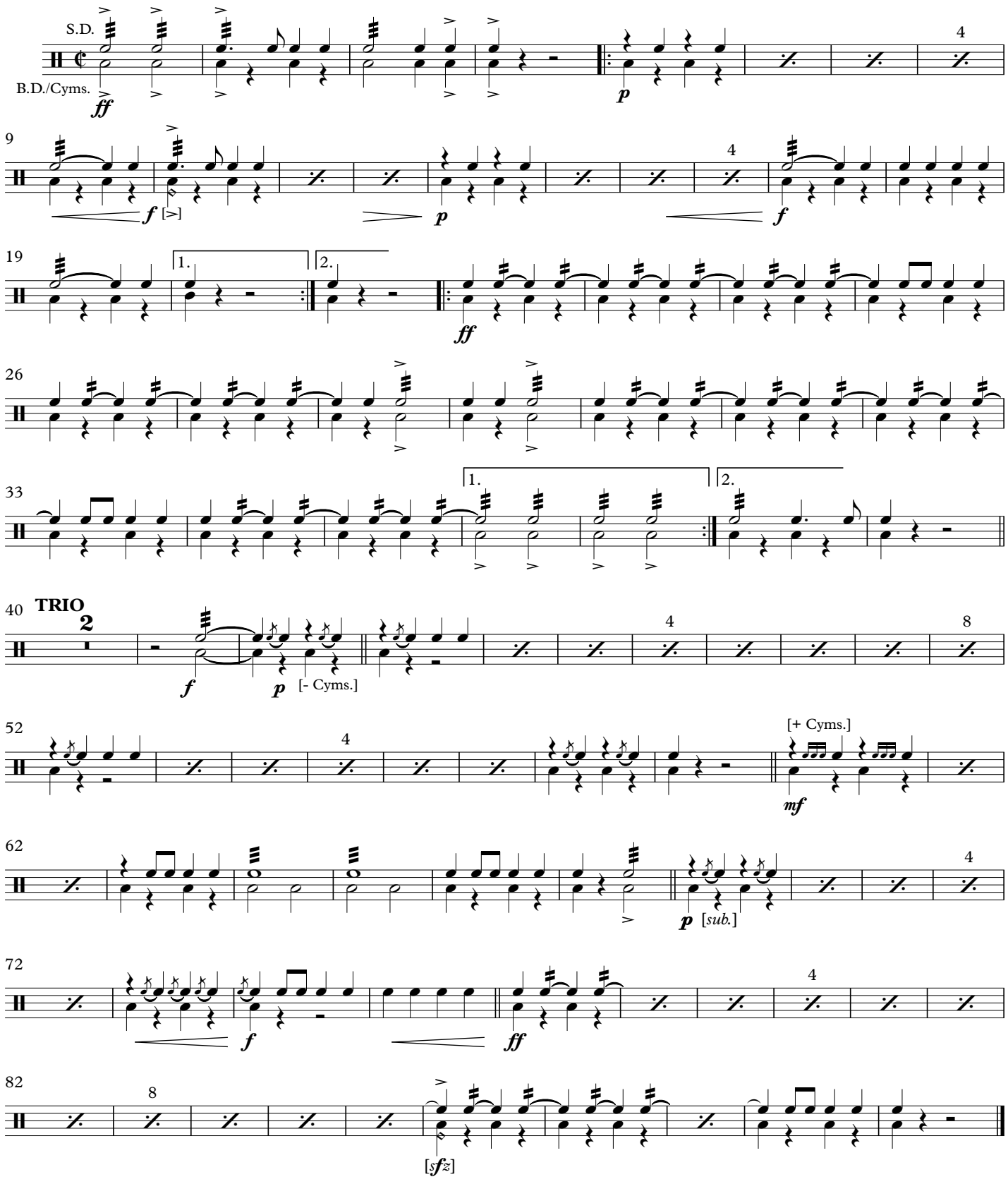
ON THE TRAMP

(1879)

Percussion

JOHN PHILIP SOUSA

March Tempo.



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