



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 2 No. 23

THE
WHITE PLUME

MARCH

[1884]

FULL SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The White Plume” (1884)

Sousa and Edward M. Taber collaborated on a song called “We’ll Follow Where the White Plume Waves” to support the presidential election campaign of James Gillespie Blaine, affectionately known as the “plumed knight.” Sousa rearranged the song as a military march, added new sections, and called it “The White Plume.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 96. 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.

Several parts to “The White Plume” were added in a later edition. Most of these additional parts double the material in the original printing, but notable exceptions are the oboe and bassoon parts. In the case of the bassoon parts, they have passages that don’t appear in other instruments (e.g. m. 20). Normally, we would not have included such parts, but these parts appear in Sousa’s Encore Books. Since their inclusion implies that he sanctioned them for performance, we have also included them in this edition and the accompanying recording. Additionally, this march had a plethora of note errors and inconsistent articulations, all of which have been corrected and consolidated.

First Strain (m. 1-16): There is no introduction to this march. The four quarters in the opening and in m. 9 should be well accented and the sixteenth and thirty-second turns in the melody should not impede the flow of the line. Be sure to bring out the fanfare figures in 2nd and 3rd cornet throughout the first strain.

Second Strain (m. 17-33): The dynamics throughout this march were originally mostly loud, so there is a good opportunity to employ Sousa's frequent technique of dropping the dynamic of the second strain and omitting some instruments. Piccolo, E-flat clarinet, cornets, trombones, and cymbals can be *tacet* first time, as well as dropping the octave in flute and clarinet as indicated by the small notes in the score and parts. Everyone is back in at *fortissimo* starting in m. 33 for the repeat of the strain.

Trio (m. 35-50): The original dynamic was *mezzo-forte*, but it can be dropped further to *piano*. This trio has some interesting musical material in the brass that justifies keeping them in at the *piano* dynamic, although cymbals may *tacet* here. The 2nd cornet eighth notes and half notes in the trombone are especially important in accompanying the melody, as is the ascending eighth note line in the low winds and brass at m. 41-42, which should crescendo to *mezzo-forte* and then return to *subito piano* in m. 43. Cymbals return in m. 49 along with the accented eighth notes in crescendo again for the low winds and brass into the final strain.

Final Strain (m. 50-66): All instruments are marked *fortissimo* to the end of this strain. The fanfare figures in the cornets should come to the fore once again. Percussion accents are added in m. 60 and 62 to help mark the melody and then they can play two stronger *sfz* notes in m. 63 and 64. The D.C. is then taken and the first two strains are played once more (both in *fortissimo*) to the marked *Fine* in m. 34, ending on the downbeat. Later editions of this march did not include the D.C., but the earliest printing used for this edition has one clearly marked in the parts and it works well.

March

Full Score

THE WHITE PLUME

(1884)

JOHN PHILIP SOUSA

March Tempo. 2 3 4 5 6 7 8

Flutes (optional) [included in later edition] *ff*

Piccolo *ff*

1st & 2nd Oboes (optional) [included in later edition] *ff*

E♭ Clarinet *ff*

1st B♭ Clarinet *ff*

2nd B♭ Clarinet *ff*

E♭ Alto Clarinet (optional) [included in later edition] *ff*

B♭ Bass Clarinet (optional) [included in later edition] *ff*

1st & 2nd Bassoons (optional) [included in later edition] *ff*

Alto Saxophone (optional) *ff*

Tenor Saxophone (optional) *ff*

Baritone Saxophone (optional) *ff*

March Tempo. 2 3 4 5 6 7 8

E♭ Cornet *ff*

1st B♭ Cornet *ff*

2nd B♭ Cornet *ff*

3rd & 4th B♭ Cornets (optional) [included in later edition] *ff*

1st & 2nd F Horns (originally E♭ Altos) *ff*

3rd & 4th F Horns (originally E♭ Altos) *ff*

Baritone *ff*

1st & 2nd Trombones *ff*

Bass Trombone *ff*

Tuba *ff*

Drums S.D. B.D./Cyms. *ff*

"THE WHITE PLUME"
Full Score

9 10 11 12 13 14 15 16 17 [lower notes 1st time]

Flts. [mp]-ff [tacet] 8^{va}

Picc. [mp]-ff

1st & 2nd Oboes [mp]-ff [tacet] 8^{va}

E♭ Clar. [mp]-ff

1st B♭ Clar. [mp]-ff

2nd B♭ Clar. [mp]-ff

Alto Clar. [mp]-ff

Bass Clar. [mp]-ff

1st & 2nd Bsns. [mp]-ff

Alto Sax. [mp]-ff

Ten. Sax. [mp]-ff

Bari. Sax. [mp]-ff

E♭ Cor. 1. [mp]-ff [tacet]

1st B♭ Cor. [mp]-ff [tacet]

2nd B♭ Cor. [mp]-ff [tacet]

3rd & 4th B♭ Cors. [mp]-ff

1st & 2nd Hrns. [mp]-ff

3rd & 4th Hrns. [mp]-ff

Bar. [mp]-ff

1st & 2nd Trbns. [mp]-ff

B. Trbn. [mp]-ff

Tuba [mp]-ff

Drums 4

“THE WHITE PLUME”
Full Score

18 19 20 21 22 23 24 25

Flts. *(ff)*
[2nd time only]

Picc. *(ff)*

1st & 2nd Oboes *(ff)*
[2nd time only]

E♭ Clar. *(ff)*

1st B♭ Clar. *(ff)*

2nd B♭ Clar. *(ff)*

Alto Clar. *(ff)*

Bass Clar. *(ff)*

1st & 2nd Bsns. *[mp]-ff*

Alto Sax. *(ff)*

Ten. Sax. *(ff)*

Bari. Sax. *[mp]-ff*

E♭ Cor. *(ff)*

1st B♭ Cor. *(ff)*

2nd B♭ Cor. *(ff)*

3rd & 4th B♭ Cors. *[mp]-ff*
[tacet 1st x]

1st & 2nd Hrns. *[mp]-ff*

3rd & 4th Hrns. *[mp]-ff*

Bar. *(ff)*

1st & 2nd Trbns. *[mp]-ff*
Soli. [2nd time only]

B. Trbn. *[mp]-ff*
Soli. [2nd time only]

Tuba *[mp]-ff*

Drums *[mp]-ff*
[- Cyms. 1st x]

"THE WHITE PLUME"
Full Score

26 27 28 29 30 31 32 33 34

Flts. *[ff]* *[Play]* *[p]-mf* *Fine*

Picc. *[ff]* *[p]-mf*

1st & 2nd Oboes *[ff]* *[p]-mf*

E♭ Clar. *[ff]* *[p]-mf*

1st B♭ Clar. *[ff]* *[p]-mf*

2nd B♭ Clar. *[ff]* *[p]-mf*

Alto Clar. *[ff]* *[p]-mf*

Bass Clar. *[ff]* *[p]-mf*

1st & 2nd Bsns. *[ff]* *[p]-mf*

Alto Sax. *[ff]* *[p]-mf*

Ten. Sax. *[ff]* *[p]-mf*

Bari. Sax. *[ff]* *[p]-mf*

E♭ Cor. 1. *[Play]* *[ff]* 2. *Fine* B♭ Cor. *[p]-mf*

1st B♭ Cor. *[ff]* *[p]-mf*

2nd B♭ Cor. *[ff]* *[p]-mf*

3rd & 4th B♭ Cors. *[ff]* *[p]-mf*

1st & 2nd Hrns. *[ff]* *[p]-mf*

3rd & 4th Hrns. *[ff]* *[p]-mf*

Bar. *[ff]* *[p]-mf*

1st & 2nd Trbns. *[ff]* *[p]-mf*

B. Trbn. *[ff]* *[p]-mf*

Tuba *[ff]* *[p]-mf*

Drums *[ff]* *[p]-mf*

"THE WHITE PLUME"
Full Score

43

44

45

46

47

48

49

50

Flts. *ff*

Picc. *ff*

1st & 2nd Oboes

E♭ Clar. *ff*

1st B♭ Clar. *ff*

2nd B♭ Clar. *ff*

Alto Clar. *ff*

Bass Clar. *[sub p]*

1st & 2nd Bsns. *[sub p]*

Alto Sax. *ff*

Ten. Sax. *[sub p]*

Bari. Sax. *[sub p]*

E♭ Cor. *ff* Play

1st B♭ Cor. *ff* [Play]

2nd B♭ Cor. *ff*

3rd & 4th B♭ Cors.

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *[sub p]*

1st & 2nd Trbns. *[p]*

B. Trbn. *[p]*

Tuba *[sub p]*

Drums +Cyms. []

“THE WHITE PLUME”
Full Score

51 52 53 54 55 56 57 58

Flts. *ff*

Picc. *ff*

1st & 2nd Oboes *ff*

E♭ Clar. *ff*

1st B♭ Clar. *ff*

2nd B♭ Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd B♭ Cor. *ff*

3rd & 4th B♭ Cors. [Play] *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

4 8

"THE WHITE PLUME"
Full Score

59 60 61 62 63 64 65 66

Flts. *D.C.**

Picc.

1st & 2nd Oboes

E♭ Clar.

1st B♭ Clar.

2nd B♭ Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor. *D.C.*

1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

* Note: D.C. does not appear in later editions, but is included in the original edition published by the John Ellis, Co. 1884.

March
THE WHITE PLUME

(1884)

JOHN PHILIP SOUSA

Flute

[optional]

[included in later edition]

March Tempo.

ff

7

14

1. 2. [lower notes 1st time]

[*mp*]-*ff* (*ff*)

20

sim.

26

32

1. 2. *Fine* **TRIO.** 15 *8va*

[*ff*] *ff*

51 (8)

59 (8) *D.C.*

March

THE WHITE PLUME

Piccolo

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Piccolo in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a dynamic marking of *ff* (fortissimo). The first system (measures 1-6) includes a triplet of eighth notes. The second system (measures 7-12) continues with similar rhythmic patterns. The third system (measures 13-17) features a first ending (1.) and a second ending (2.) marked *[tacet]* *8va* (octave) and *[mp]-ff* (mezzo-piano to fortissimo). The fourth system (measures 18-23) includes a second ending marked *[2nd time only]* and *(ff)*. The fifth system (measures 24-29) features an *8va* marking. The sixth system (measures 30-34) includes a first ending marked *[ff]* and a second ending marked *Fine*. The seventh system (measures 35-57) is the **TRIO** section, starting with a repeat sign and a *ff* dynamic. The eighth system (measures 58-64) concludes with a *D.C.* (Da Capo) marking.

March
THE WHITE PLUME

1st Oboe

(1884)

JOHN PHILIP SOUSA

[optional] [included in later edition]

March Tempo.

The musical score is written for the 1st Oboe part in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a *ff* dynamic and a **March Tempo.** instruction. The first staff (measures 1-8) contains the initial melody. The second staff (measures 9-17) includes a first ending (1.) and a second ending (2.) that leads to a *[mp]-ff* dynamic. The third staff (measures 18-24) continues the melody with a *(ff)* dynamic. The fourth staff (measures 25-31) further develops the melodic line. The fifth staff (measures 32-39) marks the beginning of the **TRIO.** section, starting with a *[ff]* dynamic and a *Fine* marking, followed by a *[p]-mf* dynamic. The sixth staff (measures 40-48) continues the Trio melody. The seventh staff (measures 49-56) features a *ff* dynamic. The eighth staff (measures 57-64) concludes the piece with a *D.C.* (Da Capo) instruction.

March
THE WHITE PLUME

2nd Oboe

(1884)

JOHN PHILIP SOUSA

[optional] [included in later edition]

March Tempo.

The musical score is written for the 2nd Oboe part of the march 'The White Plume'. It is in 2/4 time and B-flat major. The score consists of eight staves of music. The first staff begins with a *ff* dynamic. The second staff includes first and second endings, with a *[mp]-ff* dynamic marking. The third staff starts with a *(ff)* dynamic. The fourth staff continues the melodic line. The fifth staff marks the beginning of the 'TRIO' section, starting with a *[ff]* dynamic, followed by a *[p]-mf* dynamic. The sixth staff continues the melodic line. The seventh staff begins with a *ff* dynamic. The eighth staff concludes the piece with a *D.C.* marking.

March
THE WHITE PLUME

E♭ Clarinet

(1884)

JOHN PHILIP SOUSA

March Tempo.

ff

7

13

[tacet]

1. 2.

[mp]-ff

18

[2nd time only]

(8)

(ff)

24

30

1. [Play] 2.

[ff] **Fine**

[p]-mf

35 **TRIO.**

43

ff

51

59 **D.C.**

March

THE WHITE PLUME

1st B \flat Clarinet

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B \flat Clarinet part. It begins in 2/4 time with a dynamic marking of *ff*. The first system (measures 1-6) features a melody with accents and triplets. The second system (measures 7-12) continues the melody with more accents and a triplet. The third system (measures 13-17) includes a first ending (1.) and a second ending (2.) with the instruction "[lower notes]". The fourth system (measures 18-23) starts with "[lower notes 1st time]" and a dynamic marking of *(ff)*. The fifth system (measures 24-29) continues the melody. The sixth system (measures 30-34) includes a first ending (1.) with the instruction "[loco]" and a dynamic marking of *[ff]*, followed by a second ending (2.) with the instruction "Fine" and a dynamic marking of *[p]-mf*. The seventh system (measures 35-42) is the beginning of the "TRIO." section, marked in 2/4 time. The eighth system (measures 43-50) continues the melody with a dynamic marking of *ff*. The ninth system (measures 51-58) continues the melody. The tenth system (measures 59-64) concludes the piece with a dynamic marking of *D.C.*

March

THE WHITE PLUME

2nd B \flat Clarinet

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Clarinet in 2/4 time. It begins with a *ff* dynamic and a *March Tempo.* instruction. The score consists of ten staves of music. The first staff starts with a *ff* dynamic and includes a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes. The third staff features a first ending with a triplet of eighth notes and a second ending with a *[mp]-ff* dynamic. The fourth staff starts with a *[lower notes 1st time]* instruction and a *(ff)* dynamic. The fifth staff continues the melody. The sixth staff includes a first ending with a *[loco]* instruction and a *[ff]* dynamic, followed by a second ending with a *Fine* instruction and a *[p]-mf* dynamic. The seventh staff is the beginning of the *TRIO.* section, marked with a *2/4* time signature. The eighth staff continues the *TRIO.* section with a *ff* dynamic. The ninth staff continues the *TRIO.* section. The tenth staff concludes the *TRIO.* section with a *D.C.* instruction.

March

THE WHITE PLUME

E♭ Alto Clarinet
[optional] [included in later edition]

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet in 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. The first staff contains measures 1-6, featuring a triplet of eighth notes in measure 3. The second staff (measures 7-12) includes a triplet of eighth notes in measure 10. The third staff (measures 13-17) has a first ending (1.) and a second ending (2.) in measure 17, with a dynamic marking of *[mp]-ff*. The fourth staff (measures 18-23) starts with a repeat sign and a dynamic marking of *(ff)*. The fifth staff (measures 24-29) continues the melodic line. The sixth staff (measures 30-34) includes a first ending (1.) and a second ending (2.) in measure 34, with a dynamic marking of *[ff]* and a *Fine* marking. The seventh staff (measures 35-42) is the beginning of the TRIO section, marked with a 2/4 time signature. The eighth staff (measures 43-50) continues the TRIO melody. The ninth staff (measures 51-58) continues the TRIO. The final staff (measures 59-64) concludes the piece with a *D.C.* (Da Capo) marking.

March
THE WHITE PLUME

B♭ Bass Clarinet
[optional] [included in later edition]

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Bass Clarinet in 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. The tempo is marked 'March Tempo.' and the dynamic is *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. A first and second ending are present between measures 13 and 18. A key signature change to two flats (B♭ and E♭) occurs at measure 18. The score concludes with a 'TRIO' section starting at measure 35, marked with a treble clef, a key signature of two flats, and a 2/4 time signature. The piece ends with a 'D.C.' (Da Capo) instruction at measure 59.

March
THE WHITE PLUME

1st Bassoon

[optional] [included in later edition]

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Bassoon part in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The piece begins with a dynamic marking of *ff* (fortissimo). The first system (measures 1-8) features a rhythmic pattern of eighth notes and quarter notes. The second system (measures 9-17) includes first and second endings. The third system (measures 18-24) starts with a dynamic marking of *[mp]-ff* and features a more complex rhythmic pattern with sixteenth notes. The fourth system (measures 25-31) continues this pattern. The fifth system (measures 32-40) is marked *Fine* and *TRIO.*, with a dynamic marking of *[p]-mf* and a change in key signature to three flats (B-flat, E-flat, and A-flat). It includes first and second endings. The sixth system (measures 41-50) continues the Trio section. The seventh system (measures 51-58) is marked *ff*. The eighth system (measures 59-66) concludes the piece with a *D.C.* (Da Capo) instruction.

March

THE WHITE PLUME

2nd Bassoon

[optional] [included in later edition]

(1884)

JOHN PHILIP SOUSA

March Tempo.

ff

9

18

[mp]-ff

25

32

Fine **TRIO.**

[p]-mf

41

51

ff

59

ff

D.C.

March

THE WHITE PLUME

Alto Saxophone
[optional]

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Alto Saxophone and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a dynamic marking of *ff* and a tempo instruction of "March Tempo." The first staff contains measures 1-6, featuring a triplet of eighth notes in measure 3. The second staff contains measures 7-12. The third staff contains measures 13-17, including a first and second ending with a dynamic marking of *[mp]-ff*. The fourth staff contains measures 18-23, starting with a dynamic marking of *(ff)*. The fifth staff contains measures 24-29. The sixth staff contains measures 30-34, including a first and second ending with dynamic markings of *[ff]* and *[p]-mf*, and a *Fine* marking. The seventh staff, starting at measure 35, is labeled "TRIO." and changes the time signature to 2/4. The eighth staff contains measures 43-50, ending with a dynamic marking of *ff*. The ninth staff contains measures 51-58. The tenth staff contains measures 59-64, ending with a *D.C.* (Da Capo) instruction.

March

THE WHITE PLUME

Tenor Saxophone
[optional]

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Tenor Saxophone in 2/4 time. It begins with a *ff* dynamic and a *March Tempo.* instruction. The score is divided into several systems with measure numbers 9, 18, 25, 32, 40, 49, and 58. The first system (measures 1-8) features a melody with eighth and quarter notes, accented. The second system (measures 9-17) includes a first ending (1.) and a second ending (2.) with a key signature change to one flat and a *[mp]-ff* dynamic. The third system (measures 18-24) continues the melody with various articulations. The fourth system (measures 25-31) features a key signature change to two flats and a *[ff]* dynamic. The fifth system (measures 32-39) is the start of the **TRIO.** section, marked *Fine* and *[p]-mf*, with a key signature change to two flats and a 2/4 time signature. The sixth system (measures 40-48) continues the Trio melody with a *[sub p]* dynamic. The seventh system (measures 49-57) features a *ff* dynamic and a *[]* articulation. The eighth system (measures 58-64) concludes the piece with a *D.C.* instruction.

March

THE WHITE PLUME

Baritone Saxophone

(1884)

JOHN PHILIP SOUSA

[optional]

March Tempo.

ff

8

16

1. 2. [mp]-ff

24

31

1. 2. Fine TRIO. [p]-mf

38

[subp]

45

[ff]

52

60

D.C.

March

THE WHITE PLUME

E♭ Cornet

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet in 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. The first staff contains measures 1-6, featuring a triplet of eighth notes in measure 3. The second staff (measures 7-12) continues the melody with various articulations. The third staff (measures 13-17) includes a first ending (1.) and a second ending (2.) marked [tacet], with a dynamic change to [mp]-ff. The fourth staff (measures 18-23) starts with a repeat sign and a dynamic marking of (ff). The fifth staff (measures 24-29) continues the main melody. The sixth staff (measures 30-34) features a first ending (1.) and a second ending (2.) marked [ff], leading to a section labeled [p]-mf. The seventh staff (measures 35-42) is the beginning of the TRIO section, marked with a 2/4 time signature. The eighth staff (measures 43-50) continues the TRIO melody, ending with a dynamic marking of ff. The ninth staff (measures 51-58) continues the TRIO. The final staff (measures 59-64) concludes the piece with a D.C. (Da Capo) instruction.

March

THE WHITE PLUME

1st B♭ Cornet

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Cornet part. It begins in 2/4 time with a dynamic marking of *ff*. The first system (measures 1-6) features a melody with eighth notes and a triplet of eighth notes. The second system (measures 7-12) continues the melody with similar rhythmic patterns. The third system (measures 13-17) includes a first ending (1.) and a second ending (2.) marked [tacet], with a dynamic change to [mp]-ff. The fourth system (measures 18-23) starts with a key signature change to one flat (B♭ major) and a dynamic marking of (ff). The fifth system (measures 24-29) continues the melody in the new key. The sixth system (measures 30-34) features a first ending (1.) and a second ending (2.) marked [Play] and [ff], leading to a *Fine* marking with a dynamic of [p]-mf. The seventh system (measures 35-42) is the beginning of the **TRIO.** section, marked in 2/4 time with a key signature of two flats (B♭ major). The eighth system (measures 43-50) continues the Trio melody, ending with a [Play] marking and a dynamic of *ff*. The ninth system (measures 51-58) continues the Trio melody. The final system (measures 59-64) concludes the piece with a *D.C.* (Da Capo) marking.

March

THE WHITE PLUME

2nd B♭ Cornet

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in 2/4 time and consists of eight staves of music. The first staff begins with a *ff* dynamic marking. The second staff starts at measure 8. The third staff, beginning at measure 15, features a first ending (1.) and a second ending (2.) marked [tacet], with dynamics [mp]-ff and (ff) indicated. The fourth staff starts at measure 22. The fifth staff, beginning at measure 29, includes a first ending (1.) marked [Play] and a second ending (2.) marked *Fine* and TRIO., with dynamics [ff], [p]-mf, and *p* indicated. The sixth staff starts at measure 36. The seventh staff, beginning at measure 45, includes a [Play] marking and a *ff* dynamic. The eighth staff starts at measure 53. The final staff, beginning at measure 60, concludes with a *D.C.* marking.

March
THE WHITE PLUME

3rd B \flat Cornet
[optional] [included in later edition]

(1884)

JOHN PHILIP SOUSA

March Tempo.



March
THE WHITE PLUME

(1884)

4th B♭ Cornet
[optional] [included in later edition]

JOHN PHILIP SOUSA

March Tempo.

ff

1. 2.

18 [tacet 1st x]
[mp]-ff

27 1. 2. *Fine*

35 **TRIO.**
[p]-mf

51 [Play]
ff

59 *D.C.*

March
THE WHITE PLUME

1st F Horn
[originally E \flat Alto]

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part. It begins in 2/4 time with a key signature of one flat (Bb). The first staff starts with a dynamic marking of *ff* and includes accents over the first two notes. The second staff, starting at measure 9, features first and second endings. The third staff, starting at measure 18, has a dynamic marking of *[mp]-ff*. The fourth staff, starting at measure 25, continues the rhythmic pattern. The fifth staff, starting at measure 33, includes first and second endings, a *Fine* marking, and the beginning of the **TRIO.** section in 2/4 time with a dynamic marking of *[p]-mf*. The sixth staff, starting at measure 41, ends with a *ff* dynamic marking. The seventh staff, starting at measure 51, continues the rhythmic pattern. The eighth staff, starting at measure 58, concludes with a *D.C.* (Da Capo) instruction.

March
THE WHITE PLUME

2nd F Horn
[originally Eb Alto]

(1884)

JOHN PHILIP SOUSA

March Tempo.

9

18

25

33

41

51

58

March
THE WHITE PLUME

3rd F Horn
[originally E \flat Alto]

(1884)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'March Tempo.' and the dynamic is *ff*. The score consists of several staves of music. The first staff (measures 1-8) features a rhythmic pattern of eighth and sixteenth notes. The second staff (measures 9-17) includes a first ending (1.) and a second ending (2.). The third staff (measures 18-24) is marked with a dynamic of *[mp]-ff*. The fourth staff (measures 25-32) continues the rhythmic pattern. The fifth staff (measures 33-40) begins the 'TRIO' section, marked with a dynamic of *[p]-mf*, and includes a first ending (1.) and a second ending (2.) labeled 'Fine'. The sixth staff (measures 41-50) features a crescendo leading to a *ff* dynamic. The seventh staff (measures 51-57) continues the rhythmic pattern. The eighth staff (measures 58-64) concludes the piece with a *D.C.* (Da Capo) instruction.

March

THE WHITE PLUME

4th F Horn

[originally E♭ Alto]

(1884)

JOHN PHILIP SOUSA

March Tempo.

ff

9 1. 2.

18 [mp]-ff

33 1. 2. *Fine* TRIO. [p]-mf

41 ff

58 D.C.

March
THE WHITE PLUME

(1884)

Baritone

JOHN PHILIP SOUSA

March Tempo.

ff

9

1. 2. [*mp*]-*ff*

18 (*ff*)

25

32 1. 2. *Fine* [*ff*] [*p*]-*mf* **TRIO.**

40 [*sub p*]

49 [*ff*]

58 **D.C.**

March
THE WHITE PLUME

(1884)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.

ff

9

1. 2. *[mp]-ff*

18

25

32 1. 2. *Fine* **TRIO.** *[ff]* *[p]-mf*

40 *[sub p]*

49 *ff*

58 *D.C.*

March
THE WHITE PLUME

(1884)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.

ff

9

18 [2nd time only] Soli. [mp]-ff

26 1. 2. Fine

35 TRIO. [p]-mf [mf]

43 [p]

51 ff

59 D.C.

March
THE WHITE PLUME

(1884)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.

ff

9

18 [2nd time only] Soli. *[mp]-ff*

26 *1. 2. Fine*

35 **TRIO.** *[p]-mf* *[mf]*

43 *[p]*

51 *ff*

59 *ff* **D.C.**

March
THE WHITE PLUME

(1884)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.

ff

9

18 [2nd time only] *Soli.* [mp]-*ff*

26 1. 2. *Fine*

35 **TRIO.** [p]-*mf* [mf]

43 [p]

51 *ff*

59 *ff* **D.C.**

March
THE WHITE PLUME

Tuba

(1884)

JOHN PHILIP SOUSA

March Tempo.

1. *ff*

8

16 1. 2. [*mp*]-*ff*

24

31 1. 2. *Fine* **TRIO.** [*p*]-*mf*

38 [*sub p*]

45 [*ff*]

52

60 *D.C.*

March
THE WHITE PLUME

Drums

(1884)

JOHN PHILIP SOUSA

March Tempo.

S.D.
B.D./Cyms. *ff*

8

16 1. 2. *[mp]-ff*
[- Cyms. 1st x]

24

31 1. 2. *Fine* **TRIO.**
[p]-mf
-Cyms.

38

45 +Cyms. []

51 *ff*

59 *D.C.*
[sfz] *[sfz]*