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 crecscendo 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.

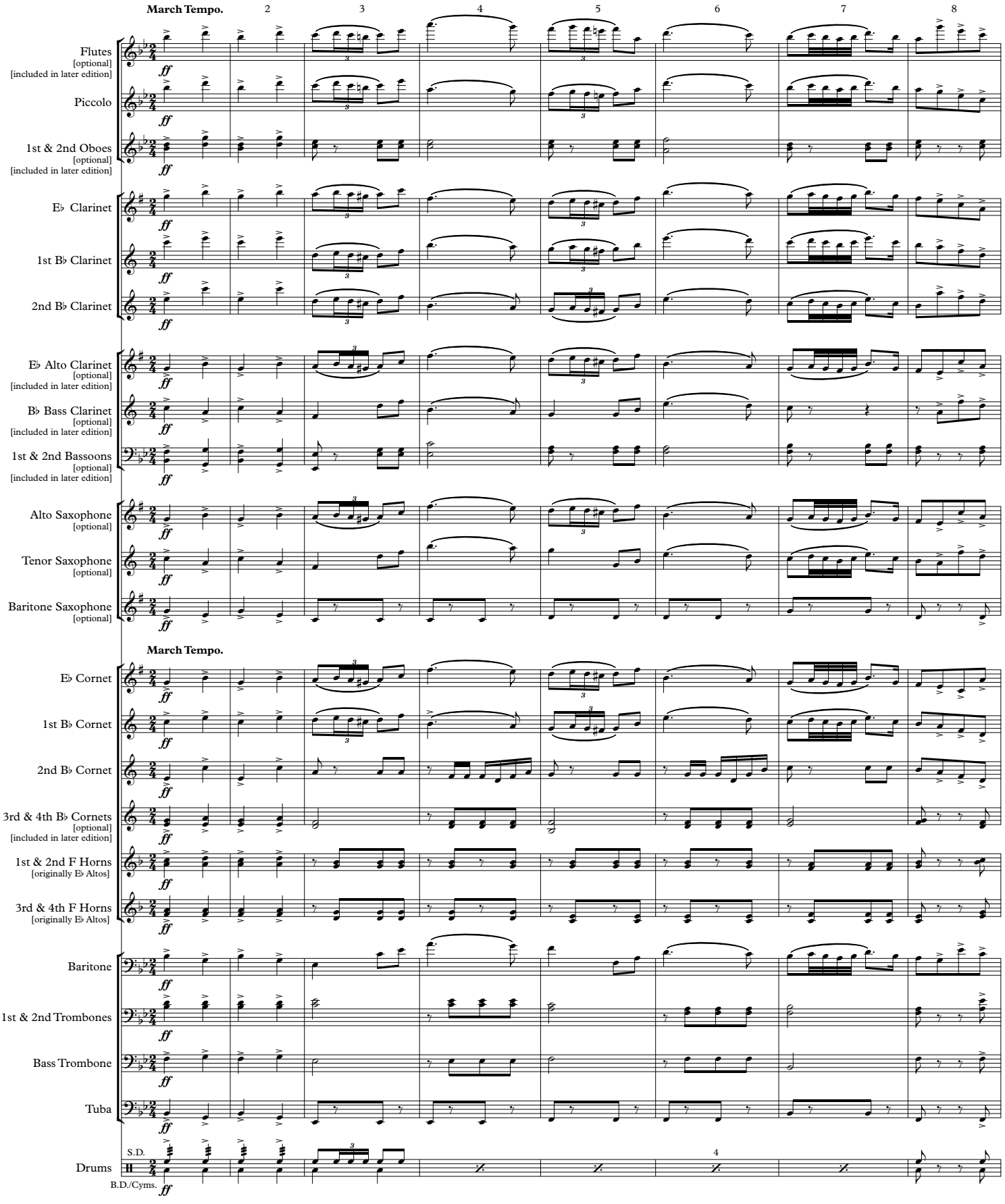
Full Score

March

THE WHITE PLUME

(1884)

JOHN PHILIP SOUSA



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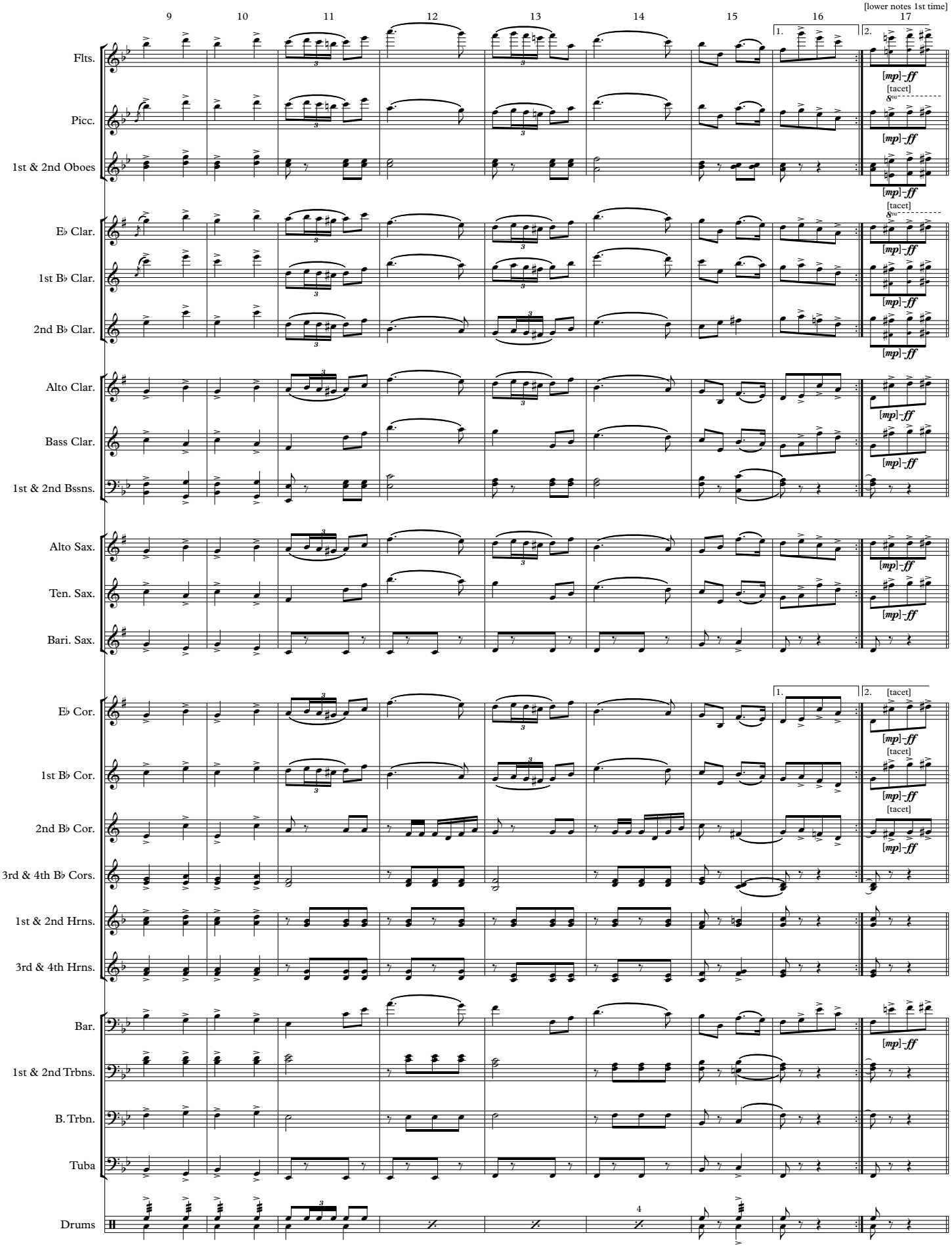
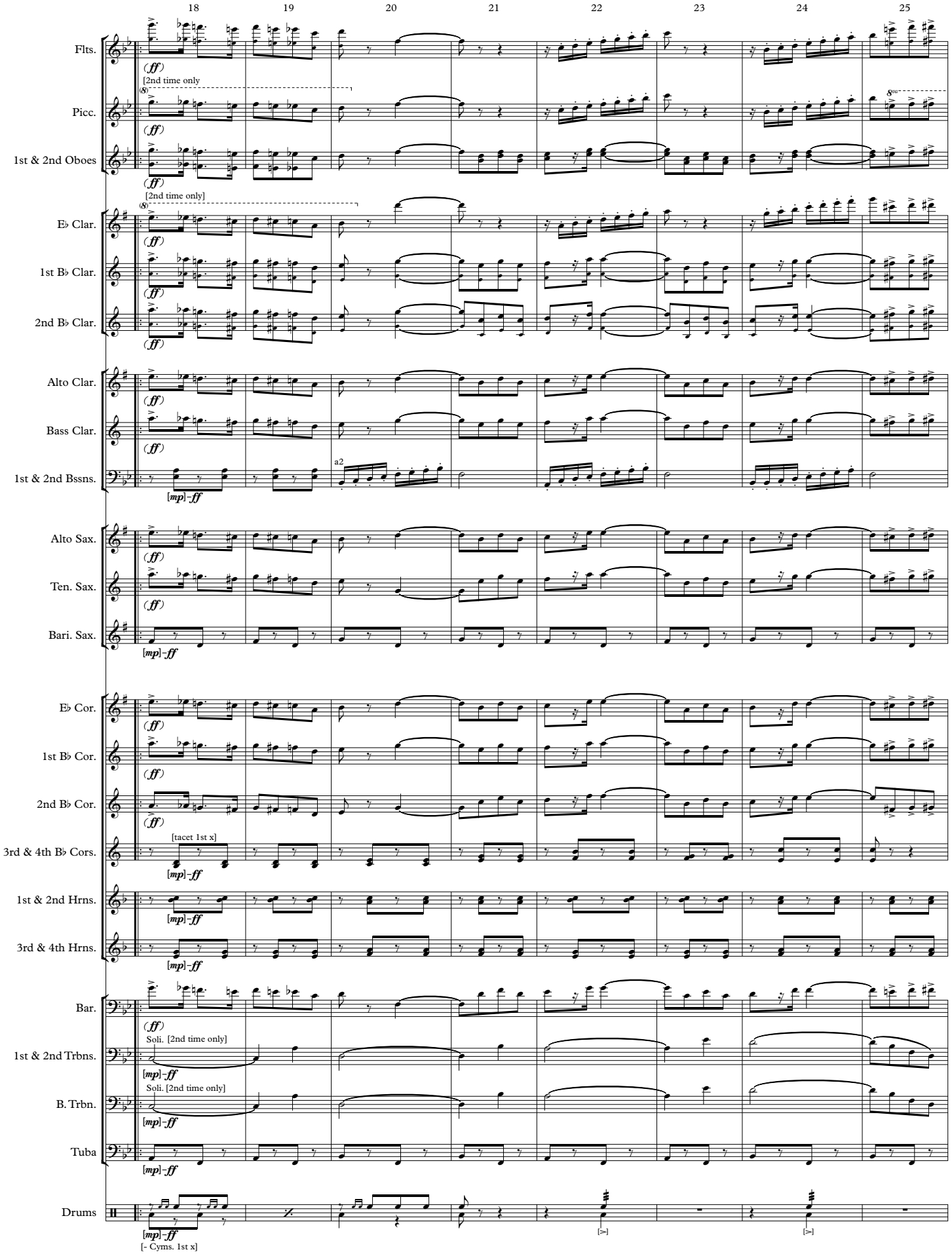
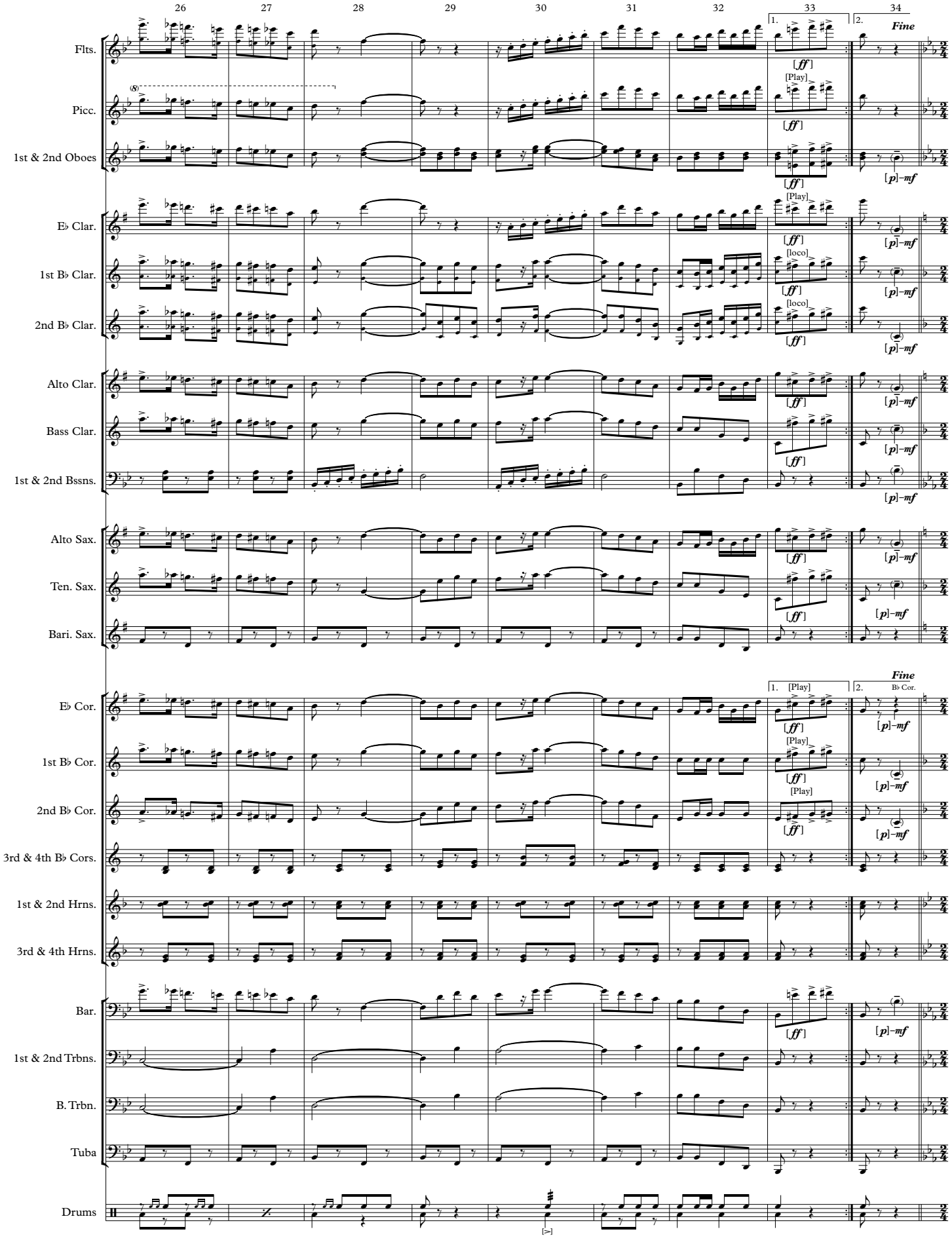
"THE WHITE PLUME"
Full Score

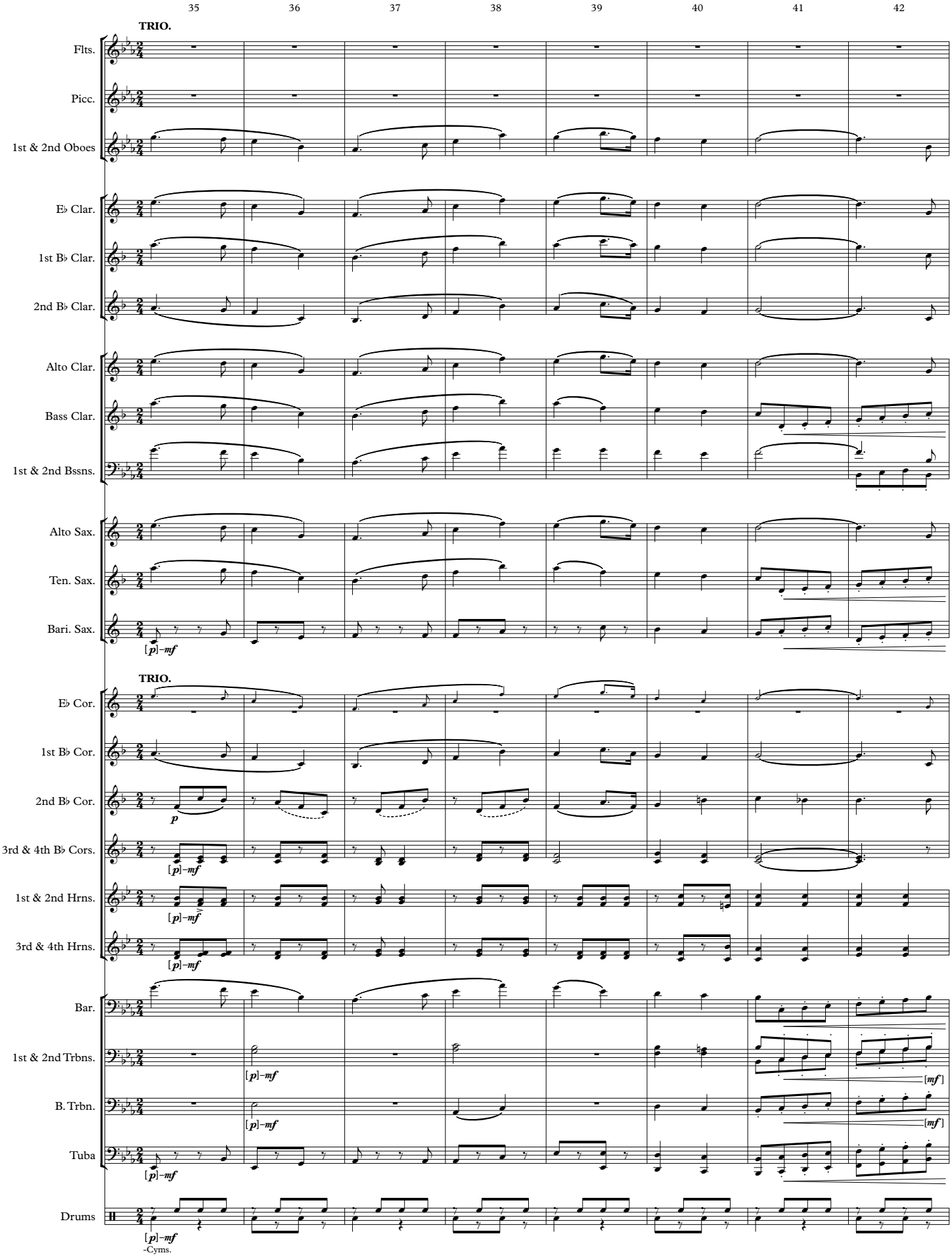


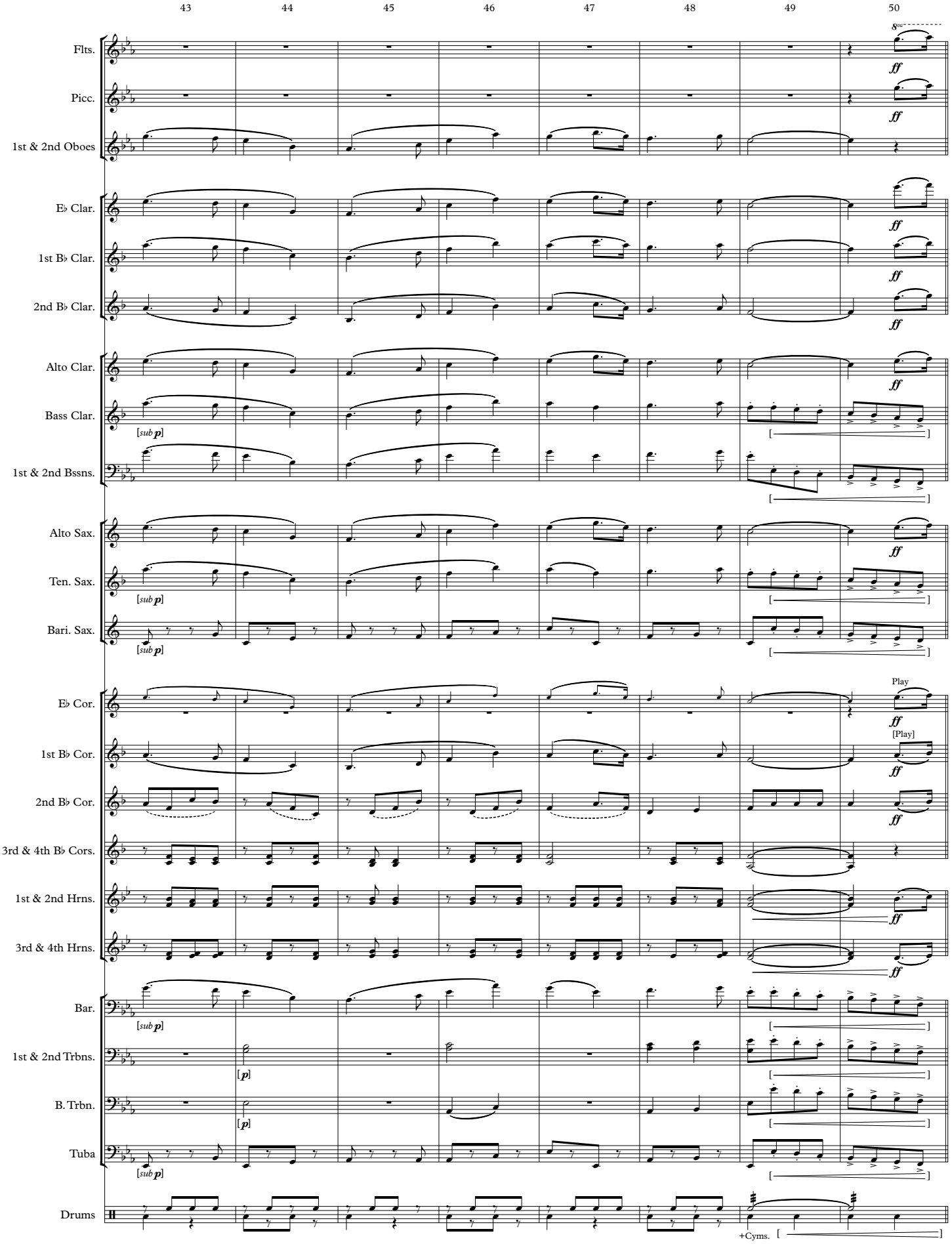
"THE WHITE PLUME"
Full Score



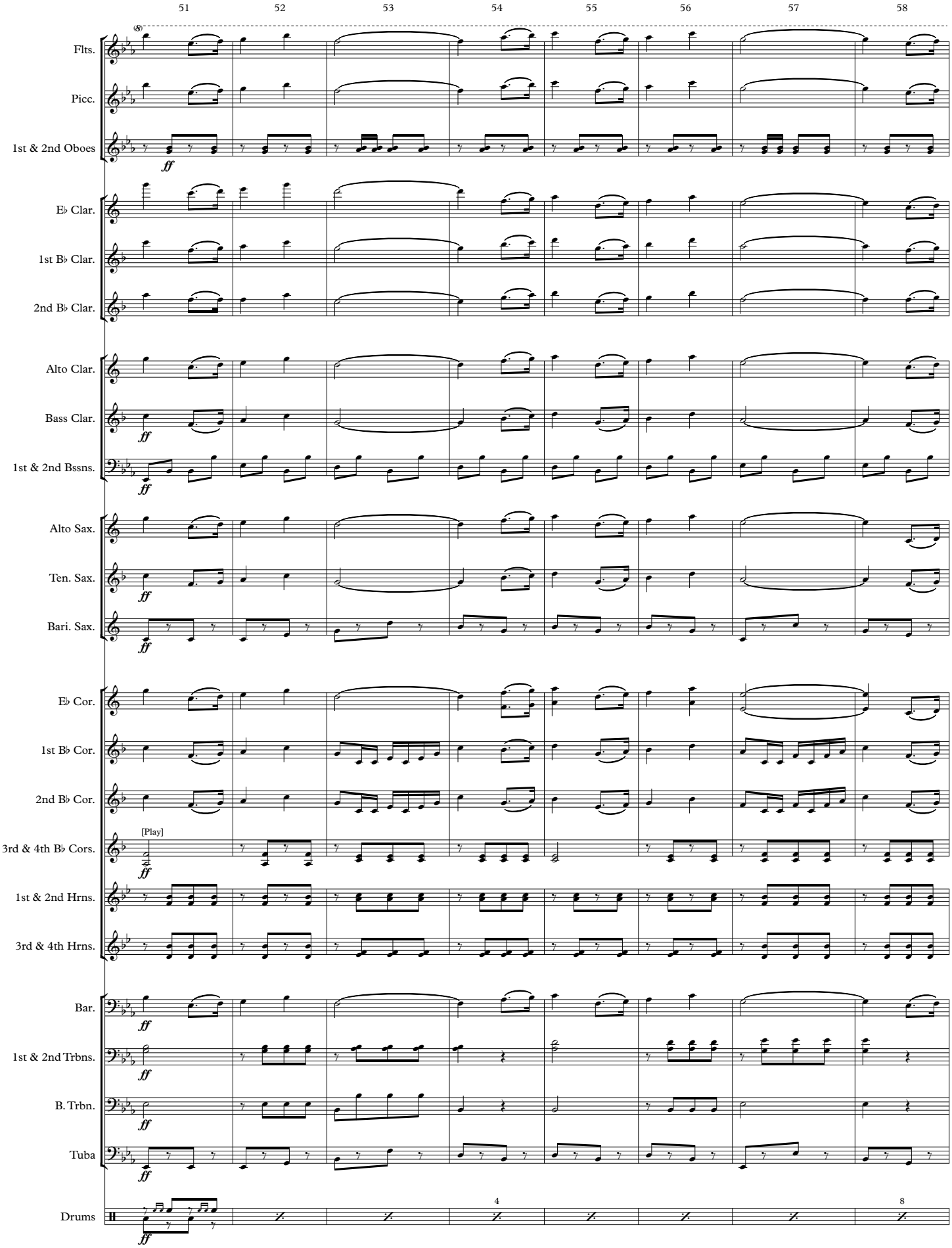

26
27
28
29
30
31
32
33
34
1.
2.
Fine
Flts.
Picc.
1st & 2nd Oboes
E♭ Clar.
1st B♭ Clar.
2nd B♭ Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
1st B♭ Cor.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[ff]
[Play]
[loco]
[p]–mf
B♭ Cor.

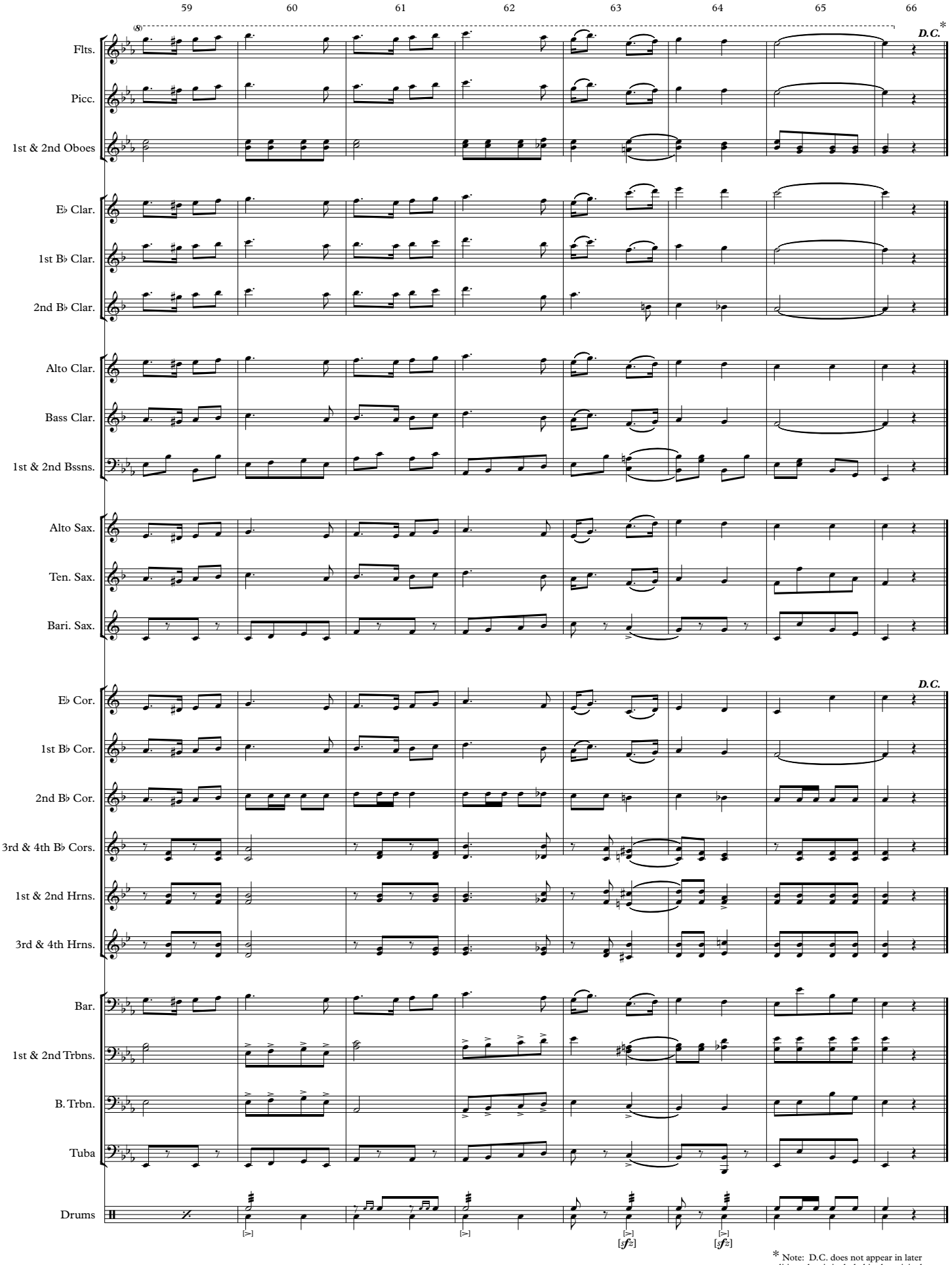
"THE WHITE PLUME"
Full Score




43
44
45
46
47
48
49
50
Flts.
Picc.
1st & 2nd Oboes
E♭ Clar.
1st B♭ Clar.
2nd B♭ Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
1st B♭ Cor.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
8va
ff
[sub p]
[p]
Play
[Play]
+Cyms.

"THE WHITE PLUME"
Full Score





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

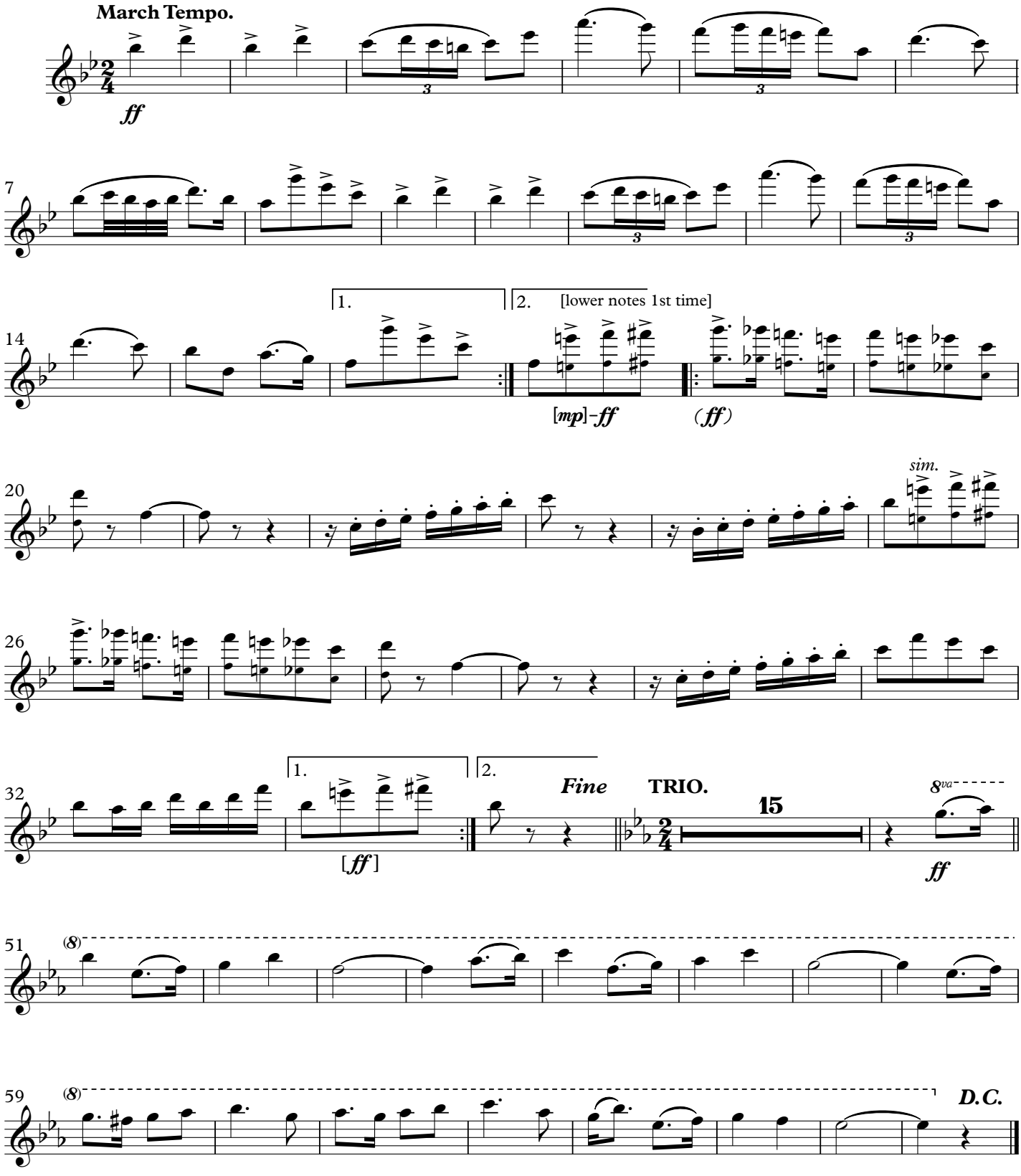
March

THE WHITE PLUME

(1884)

JOHN PHILIP SOUSA

Flute
[optional]
[included in later edition]



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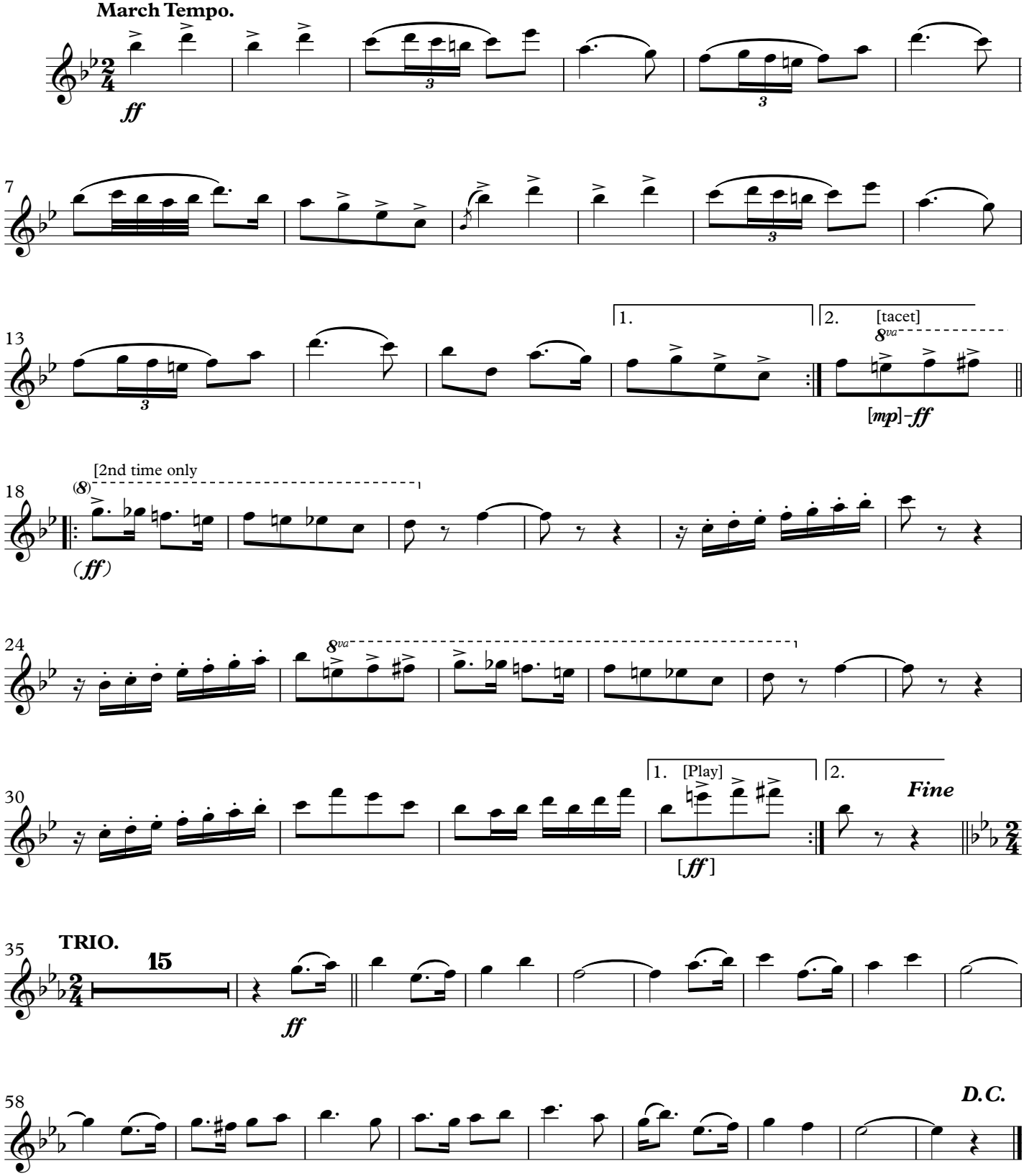
March

THE WHITE PLUME

Piccolo

(1884)

JOHN PHILIP SOUSA



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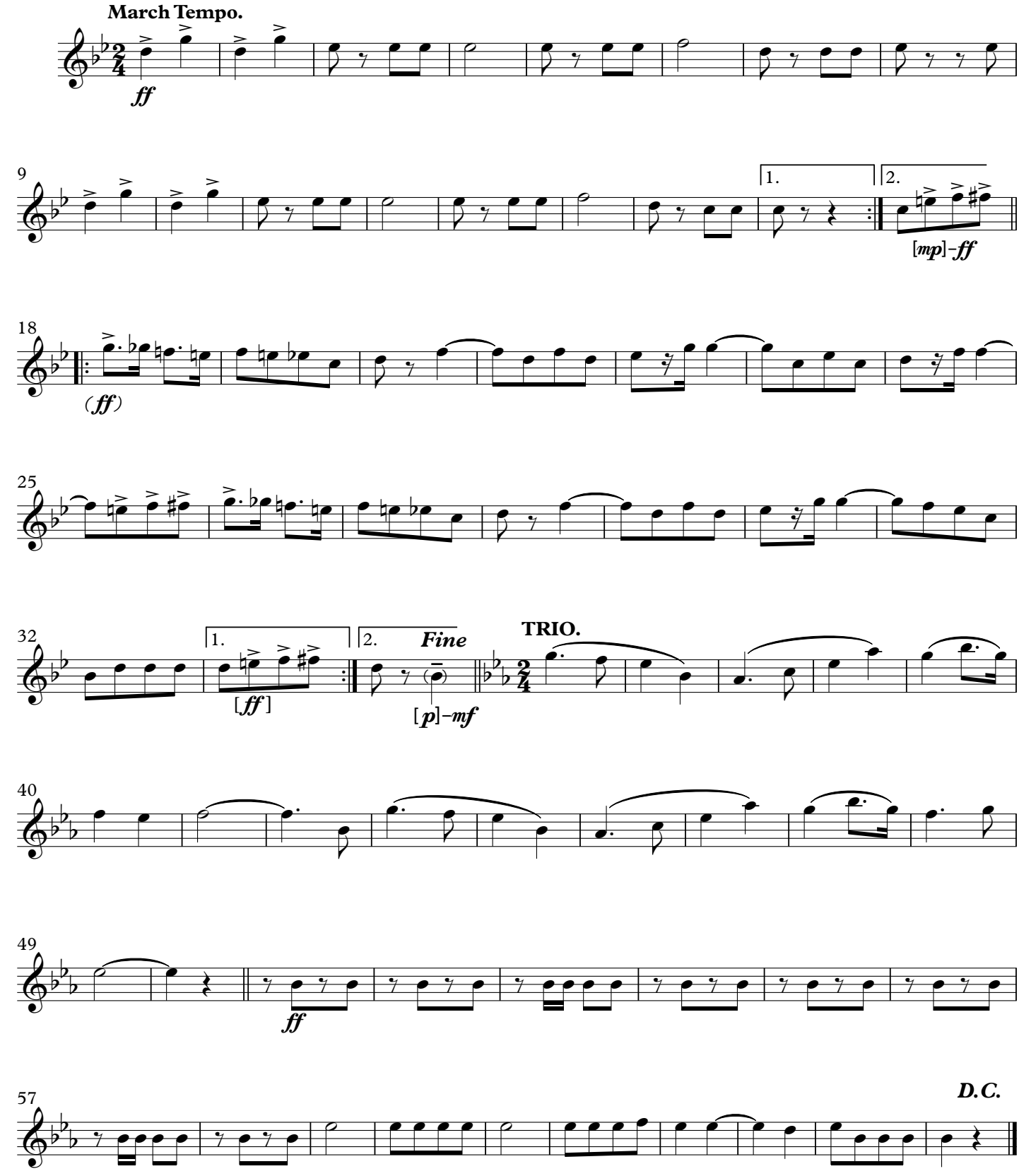
March

THE WHITE PLUME

1st Oboe
[optional] [included in later edition]

(1884)

JOHN PHILIP SOUSA



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March

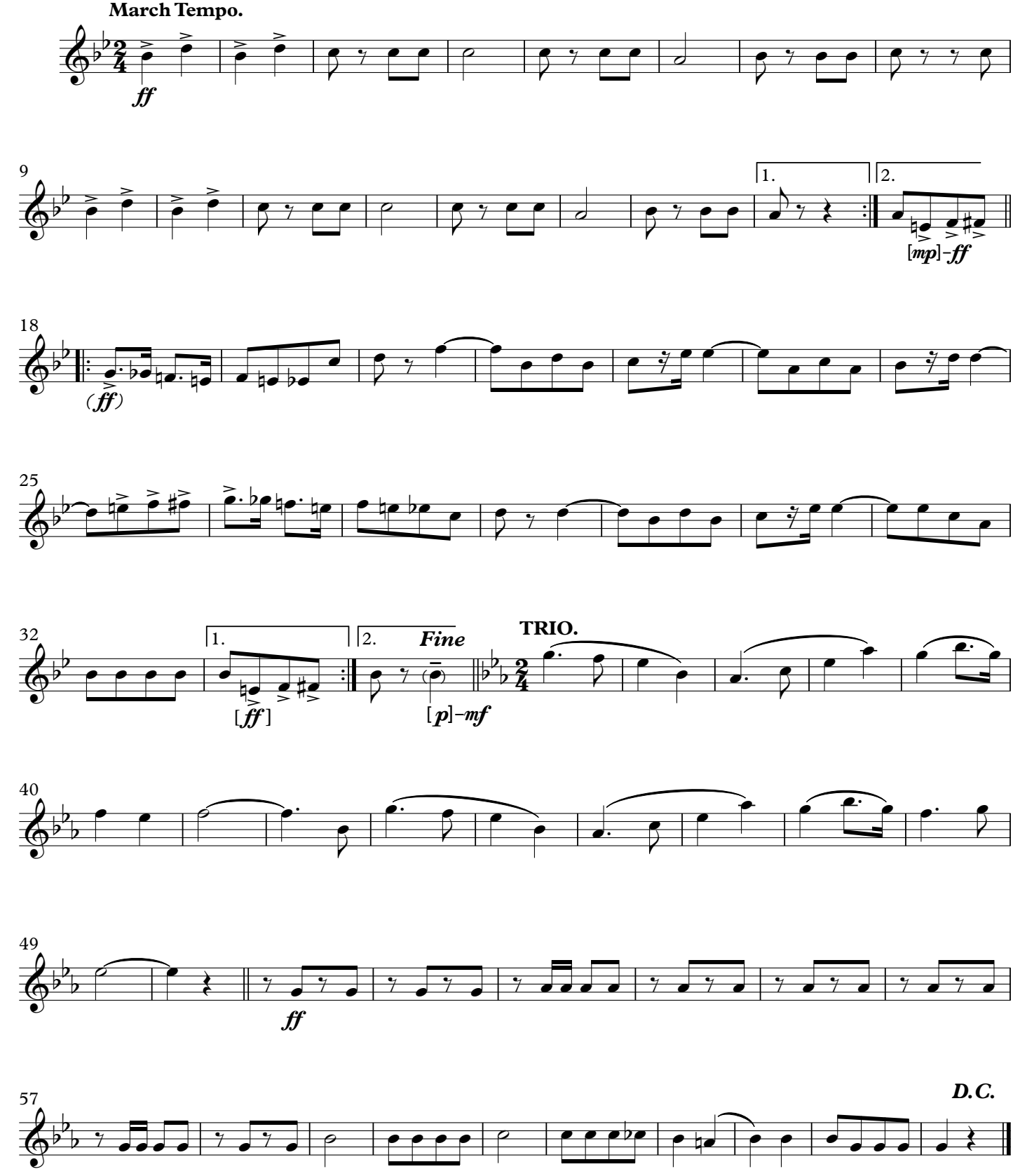
THE WHITE PLUME

2nd Oboe
[optional] [included in later edition]

(1884)

JOHN PHILIP SOUSA

March Tempo.



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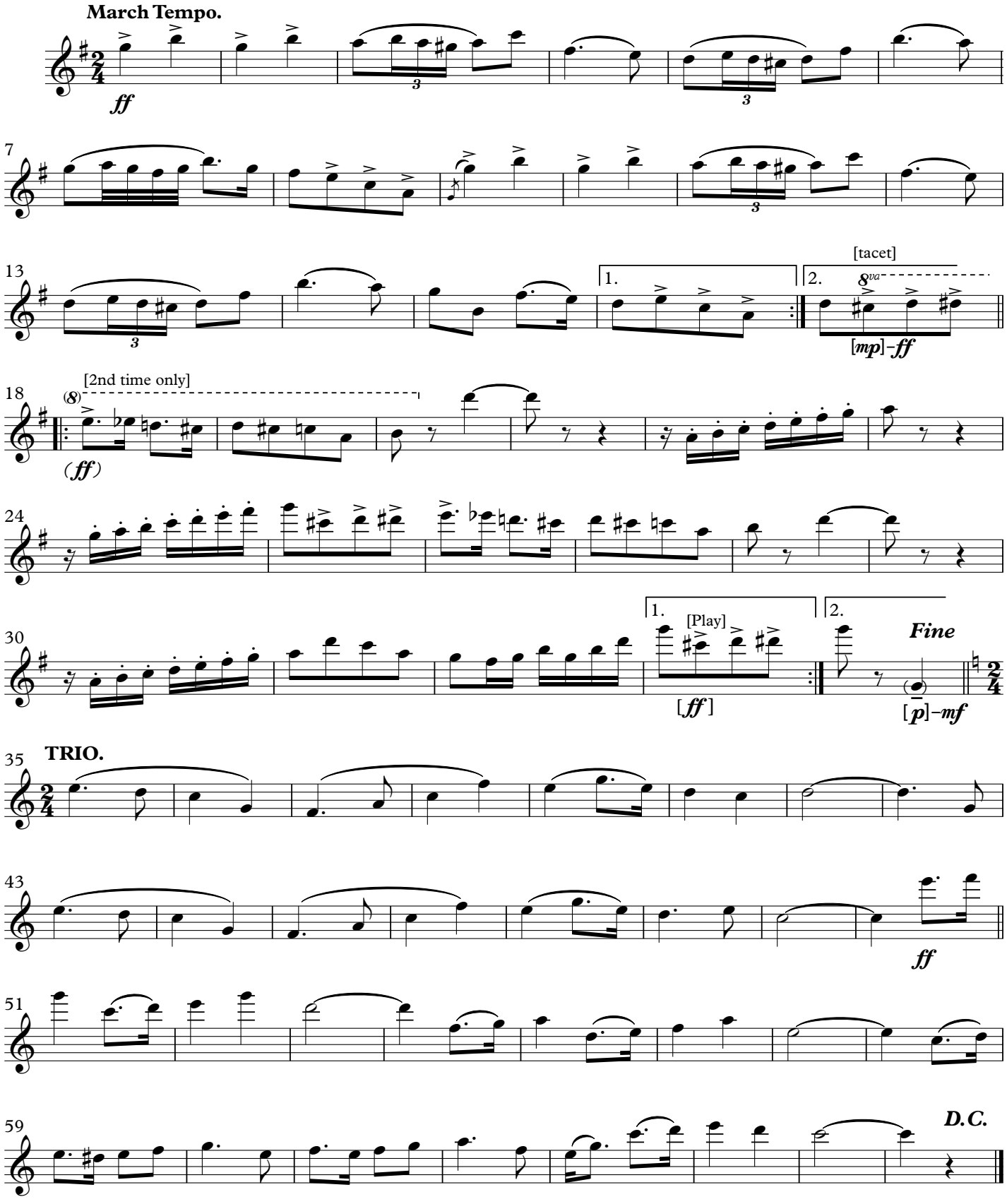
March

THE WHITE PLUME

(1884)

E♭ Clarinet

JOHN PHILIP SOUSA



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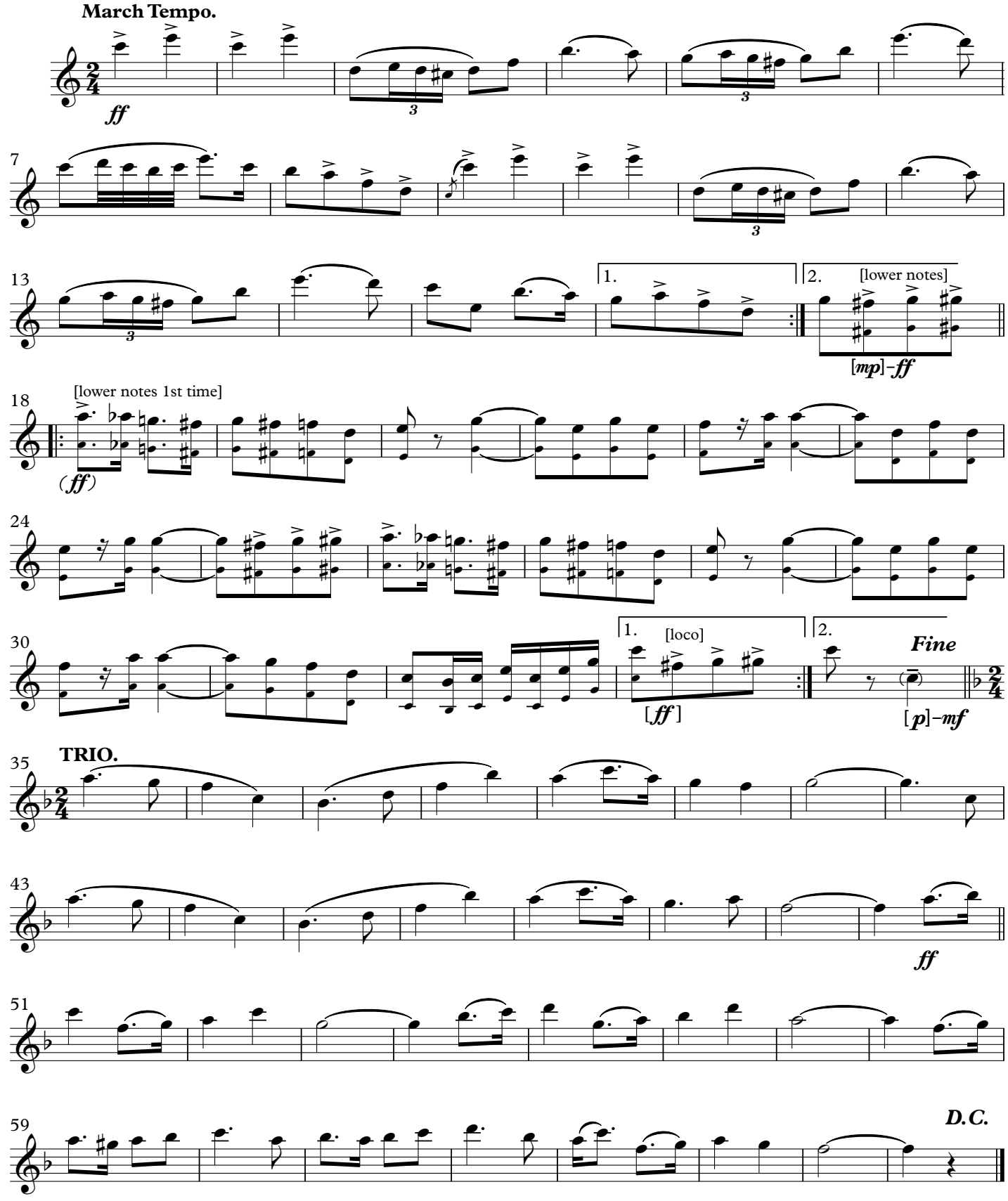
March

THE WHITE PLUME

(1884)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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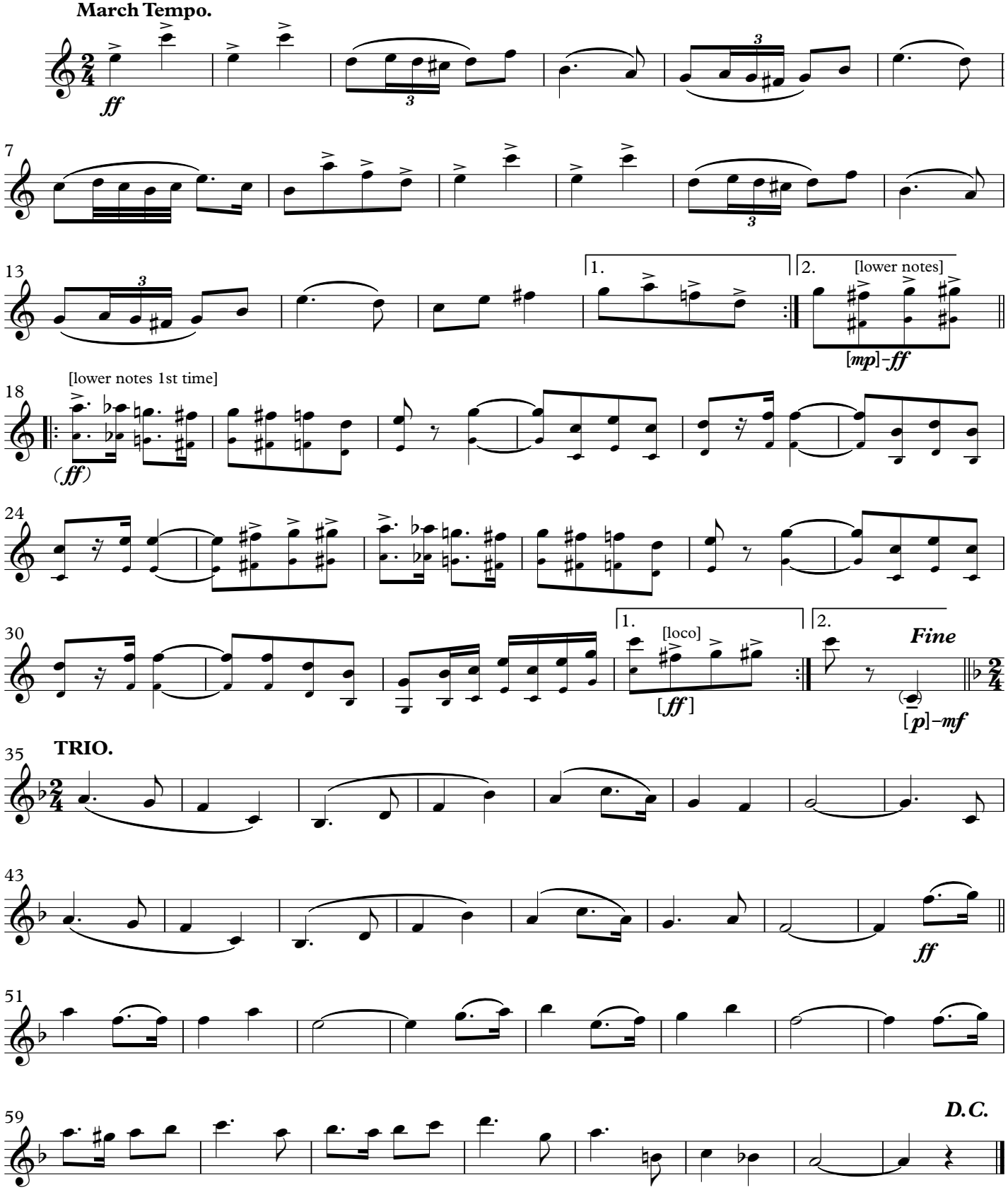
March

THE WHITE PLUME

2nd B♭ Clarinet

(1884)

JOHN PHILIP SOUSA



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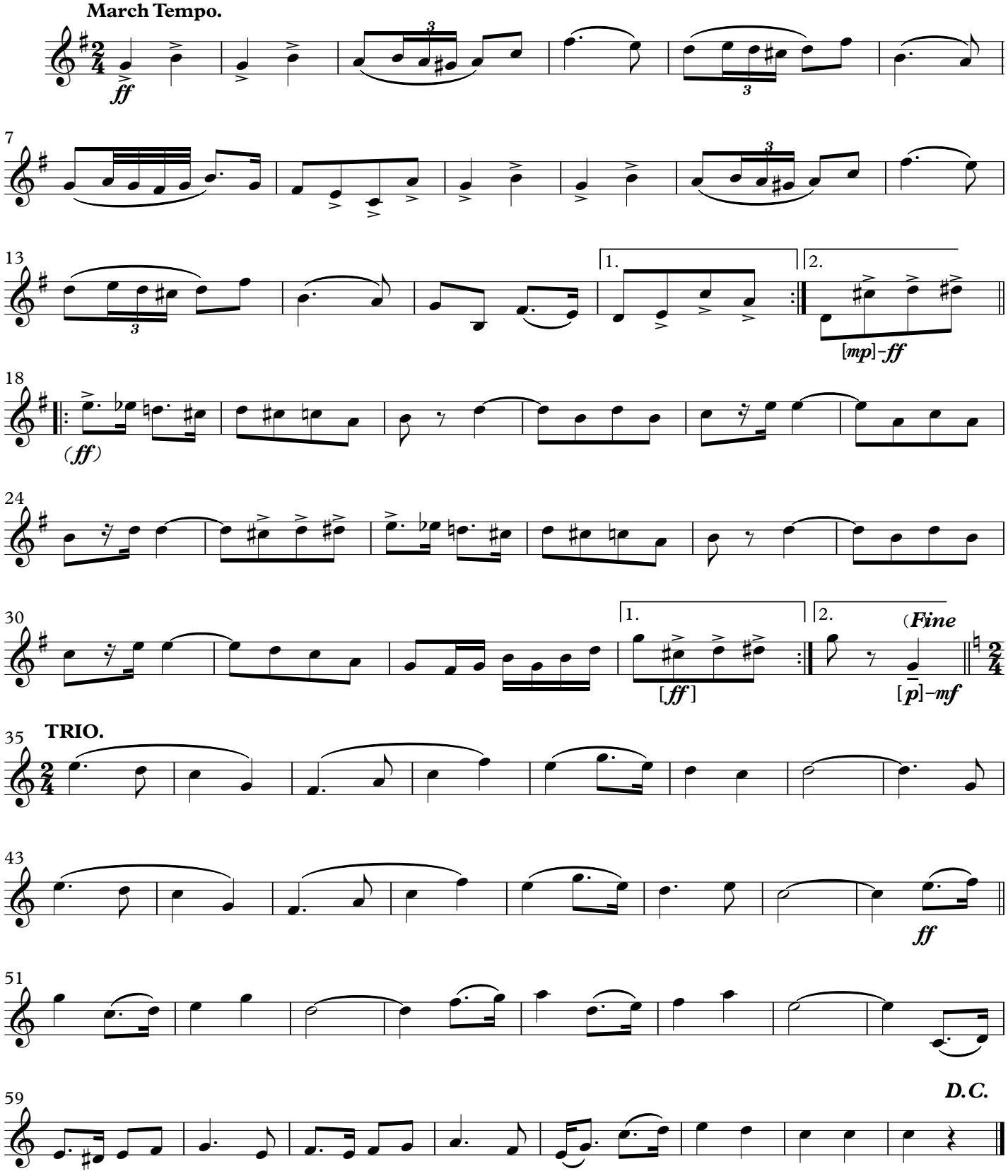
March

THE WHITE PLUME

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

(1884)

JOHN PHILIP SOUSA



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March

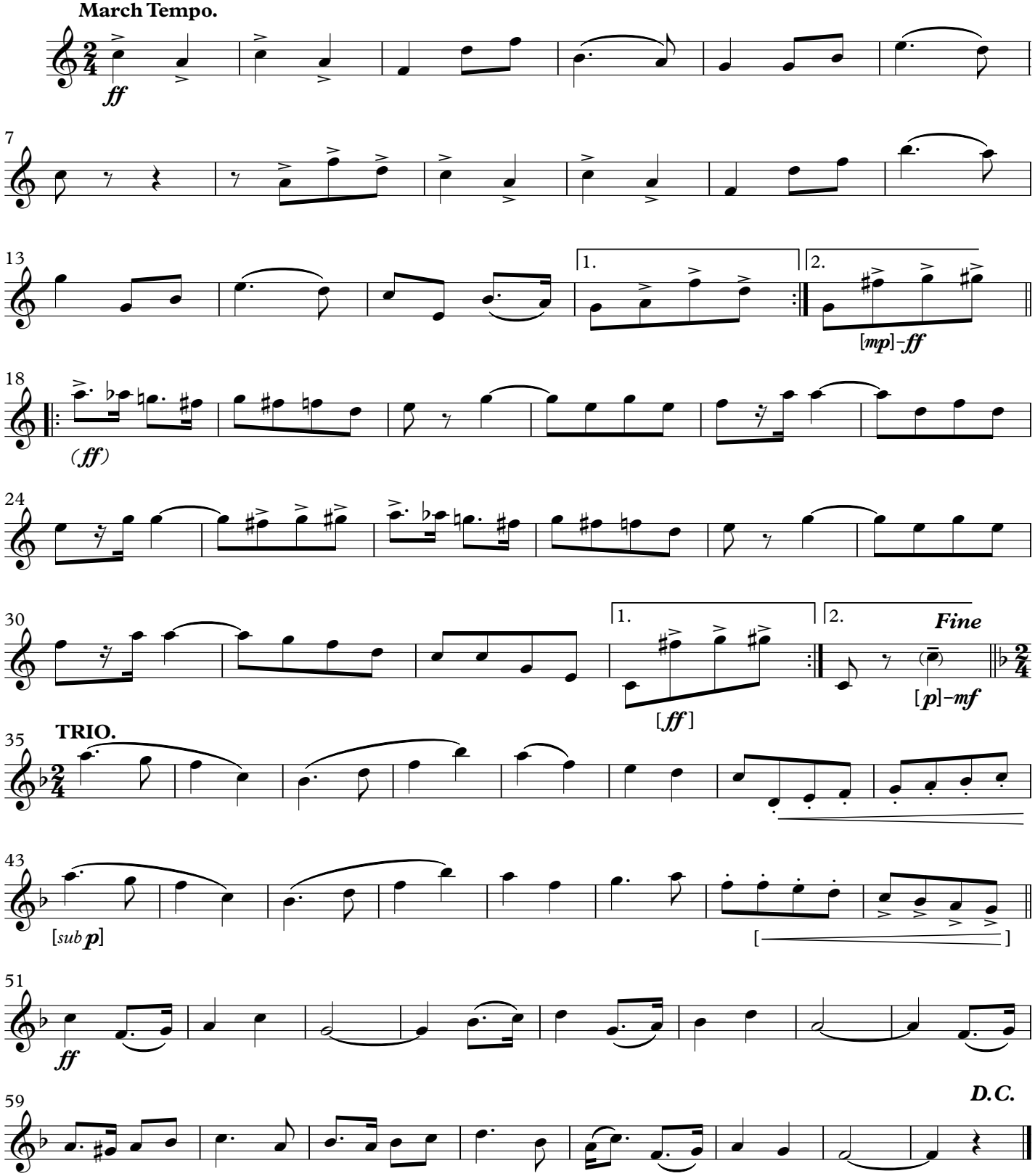
THE WHITE PLUME

B♭ Bass Clarinet

[optional] [included in later edition]

(1884)

JOHN PHILIP SOUSA



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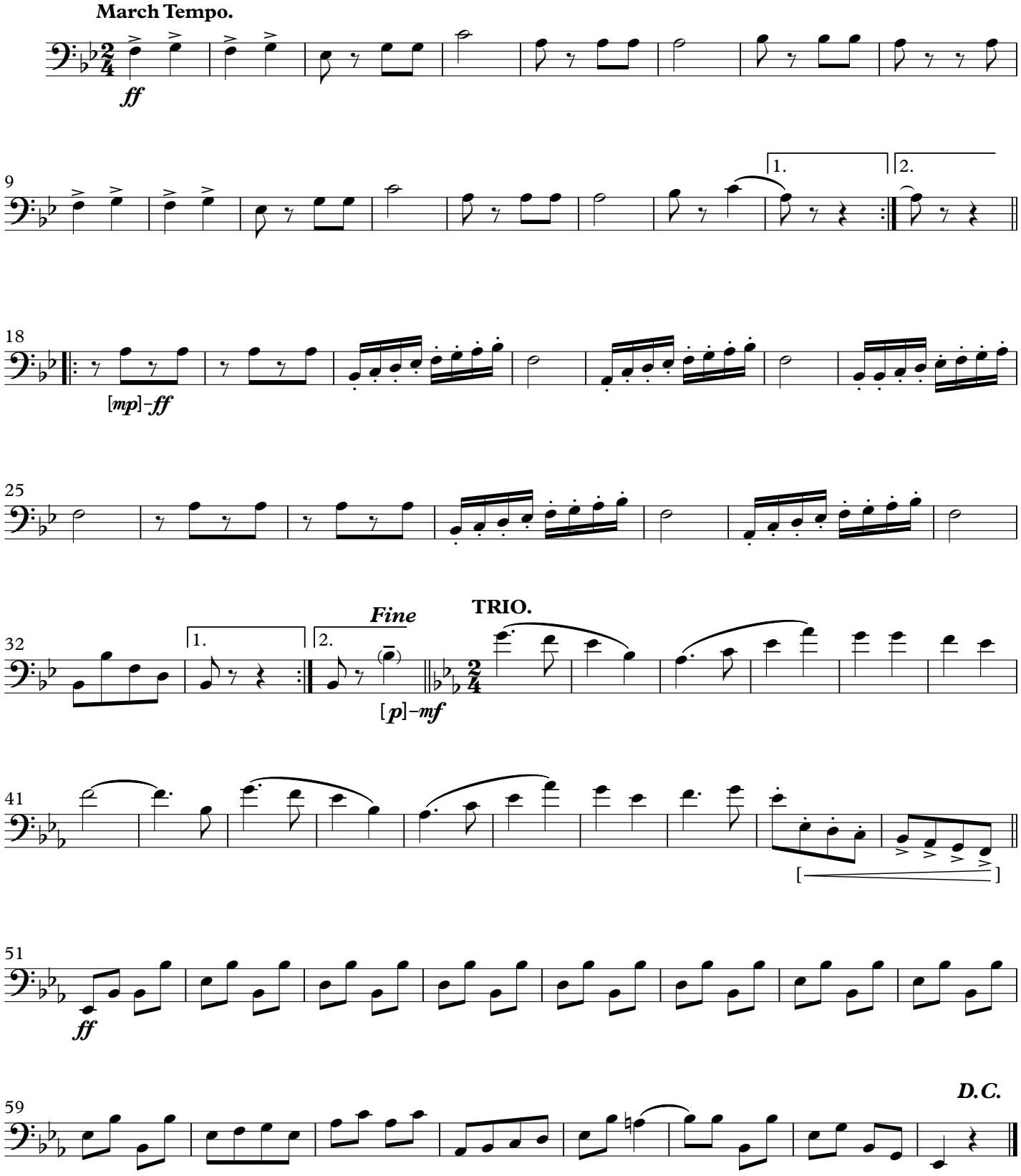
March

THE WHITE PLUME

1st Bassoon
[optional] [included in later edition]

(1884)

JOHN PHILIP SOUSA



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March

THE WHITE PLUME

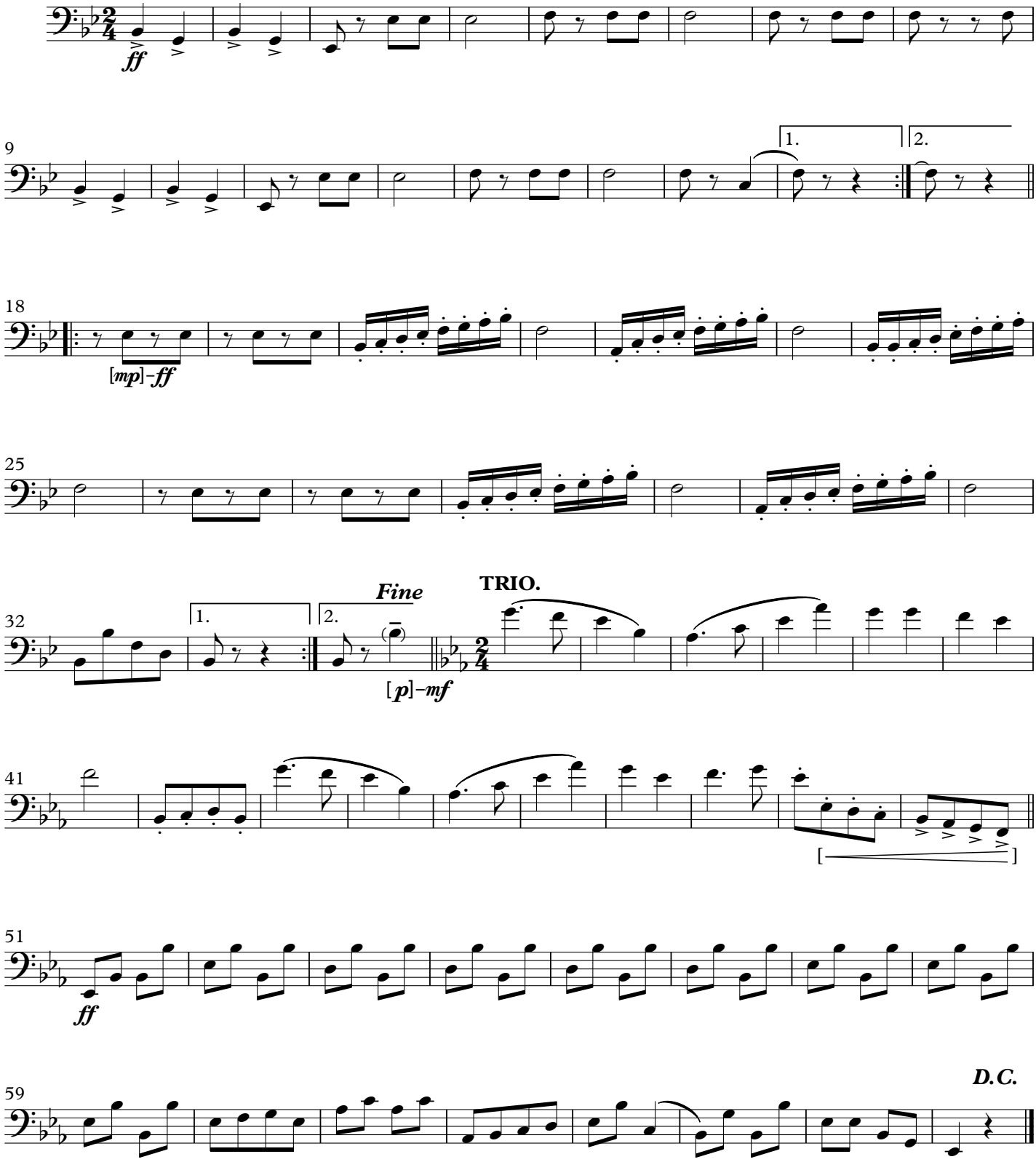
(1884)

2nd Bassoon

[optional] [included in later edition]

JOHN PHILIP SOUSA

March Tempo.



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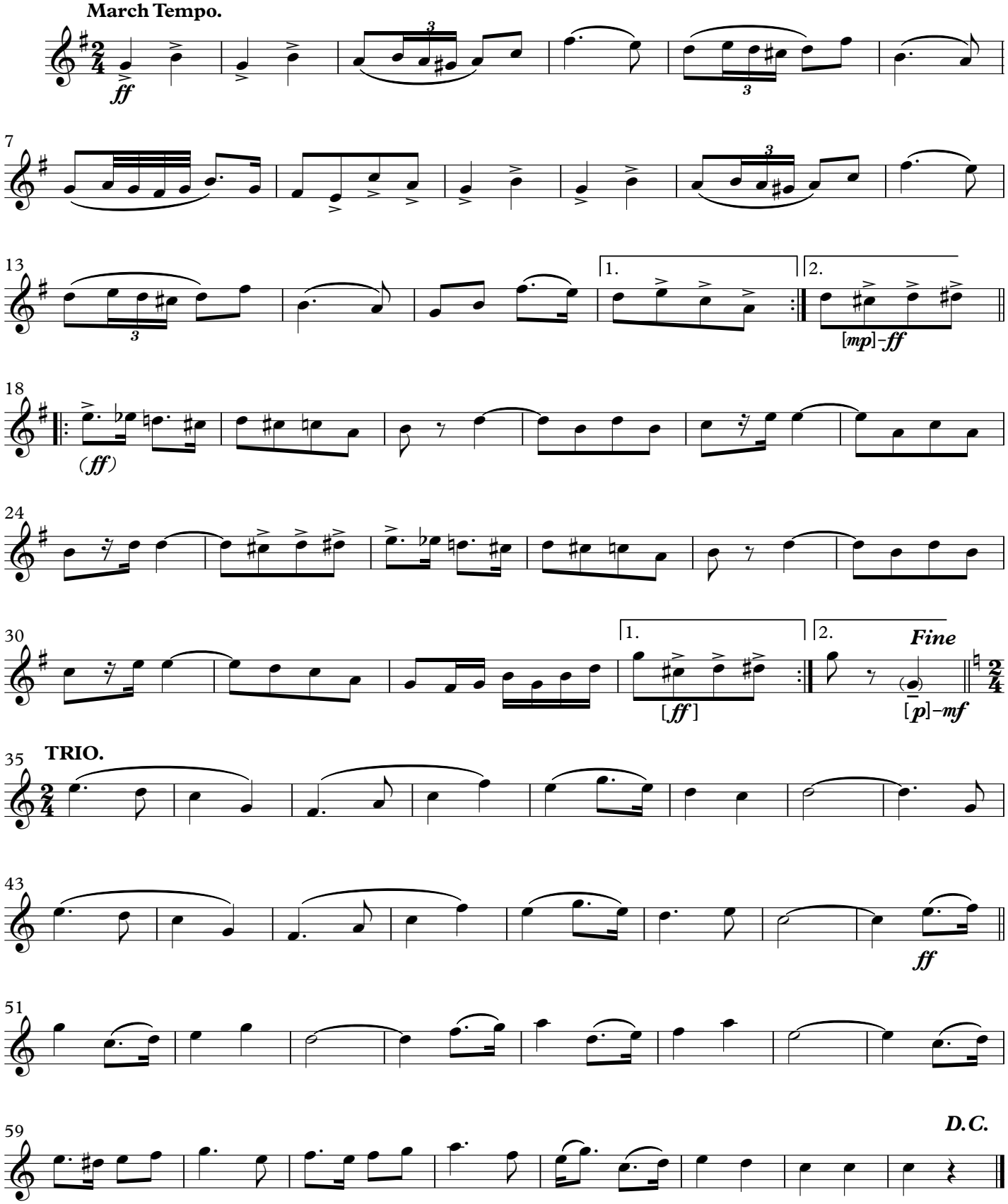
March

THE WHITE PLUME

Alto Saxophone
[optional]

(1884)

JOHN PHILIP SOUSA



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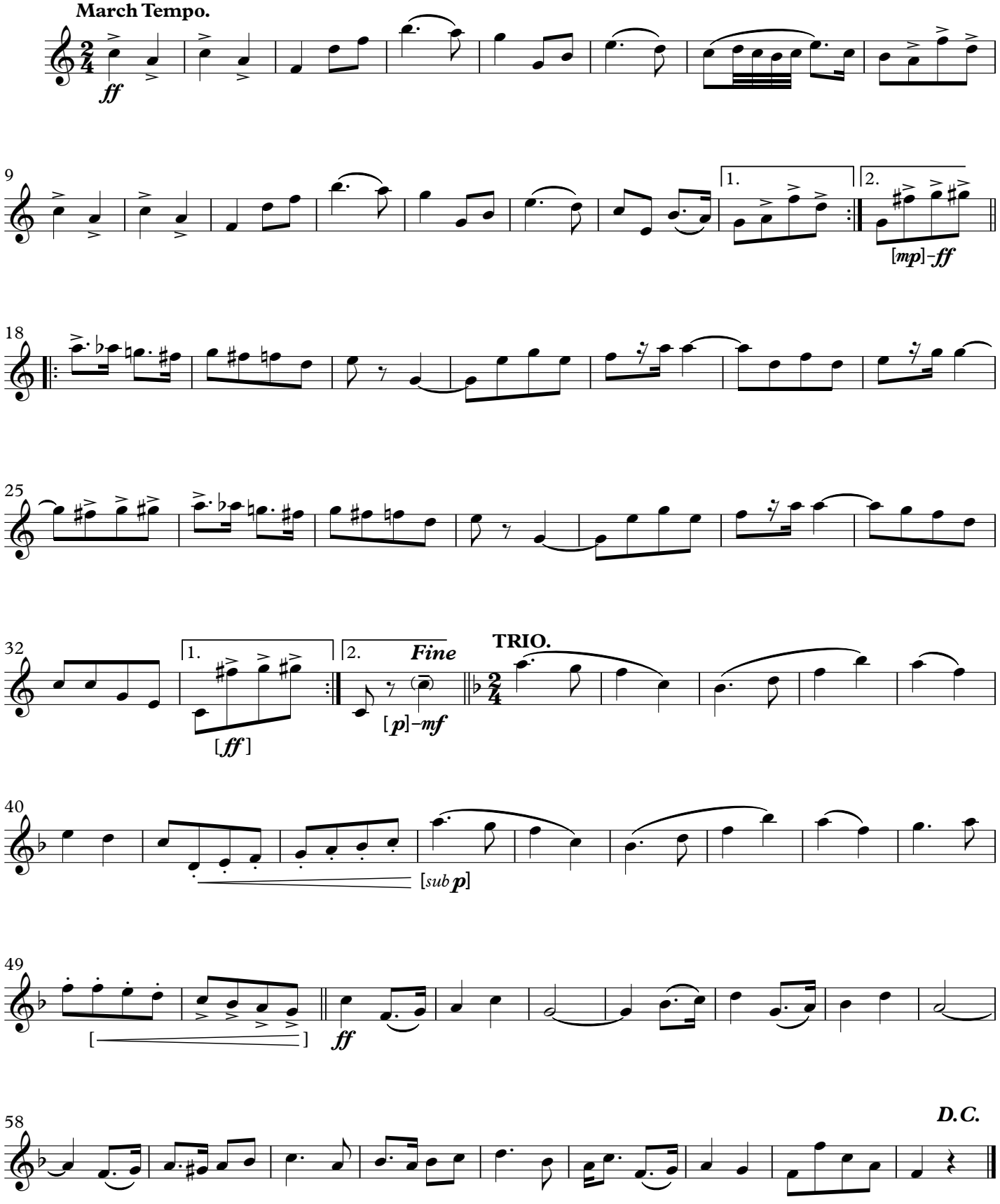
March

THE WHITE PLUME

Tenor Saxophone
[optional]

(1884)

JOHN PHILIP SOUSA



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March

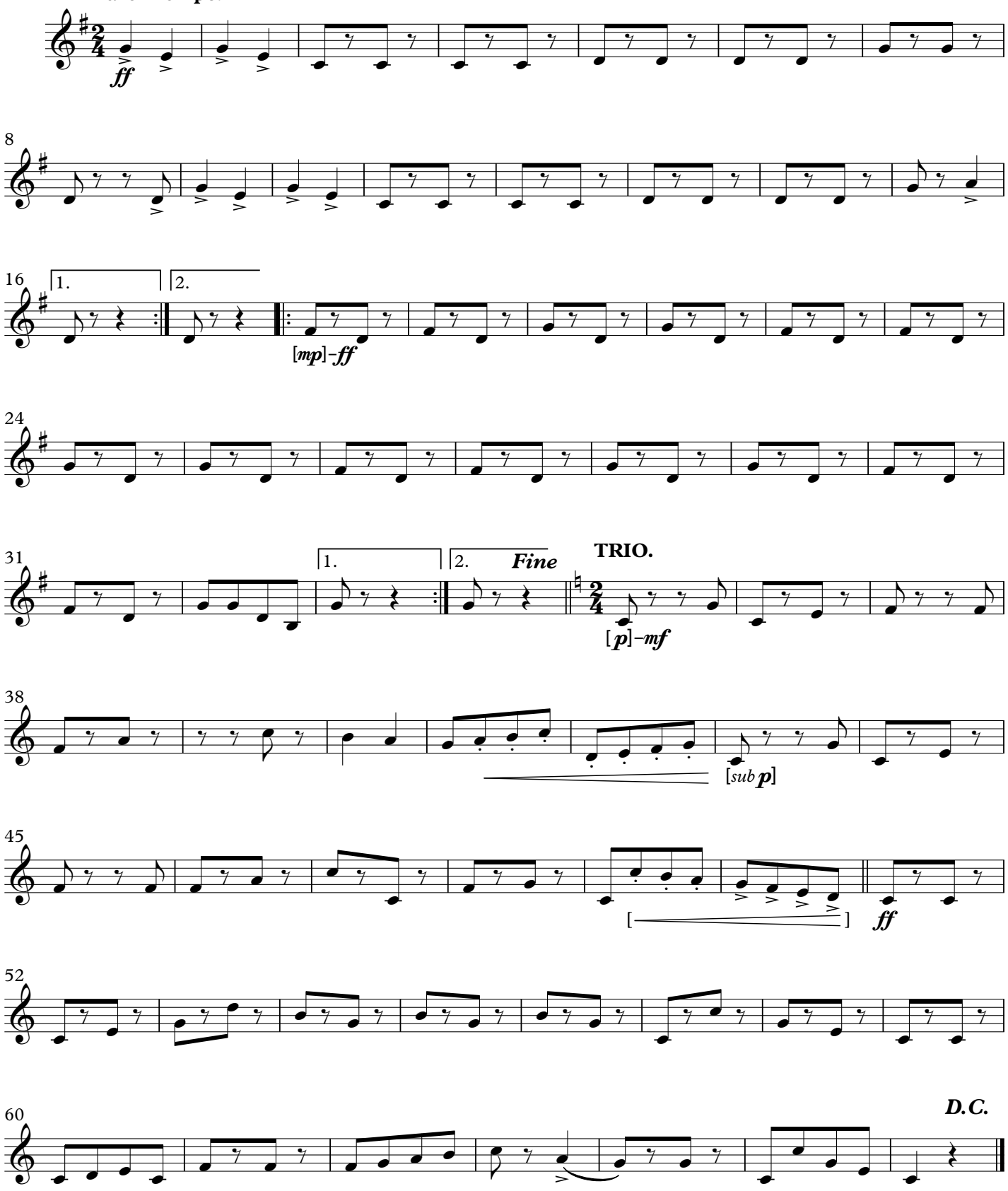
THE WHITE PLUME

Baritone Saxophone
[optional]

(1884)

JOHN PHILIP SOUSA

March Tempo.



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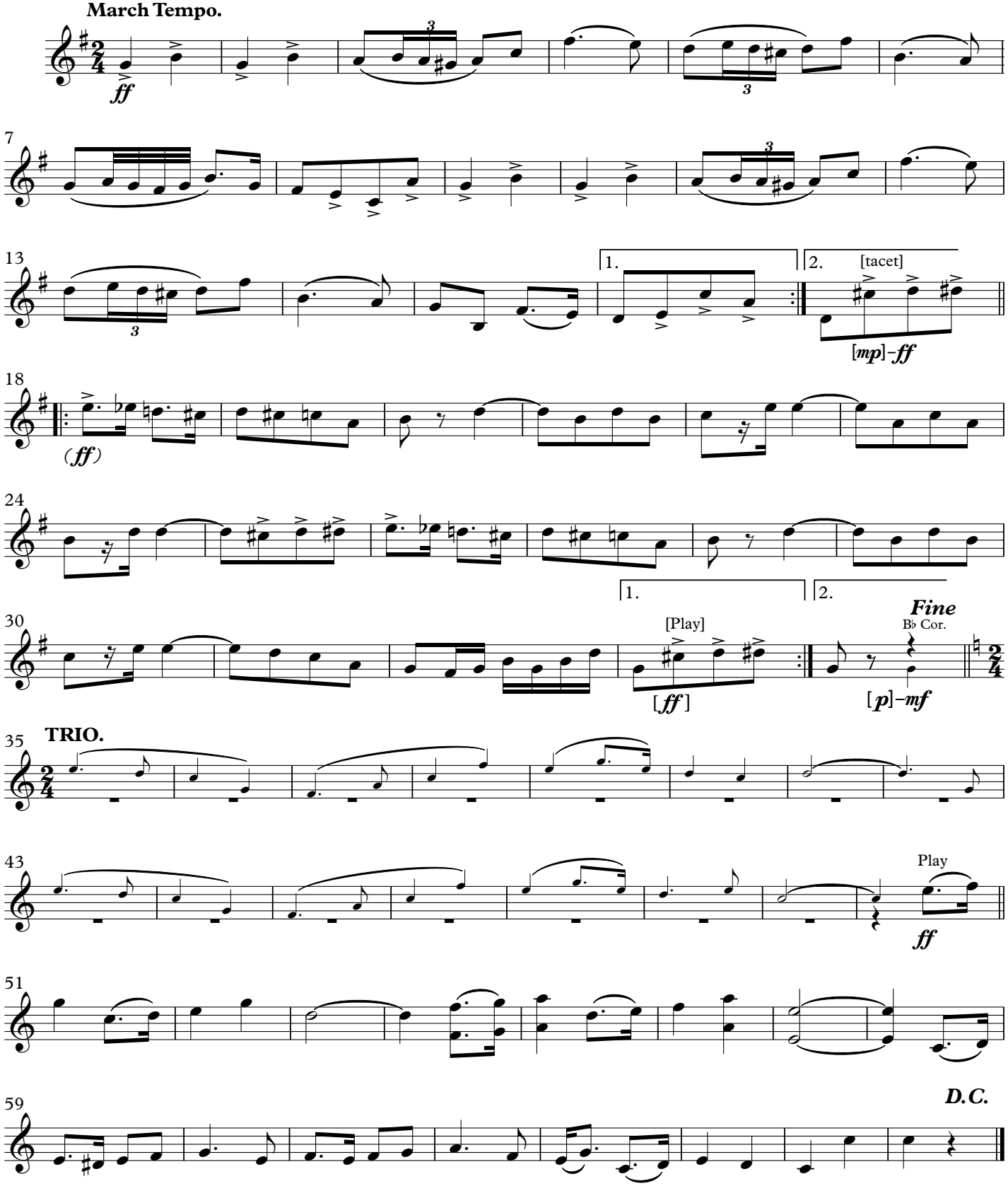
March

THE WHITE PLUME

E♭ Cornet

(1884)

JOHN PHILIP SOUSA



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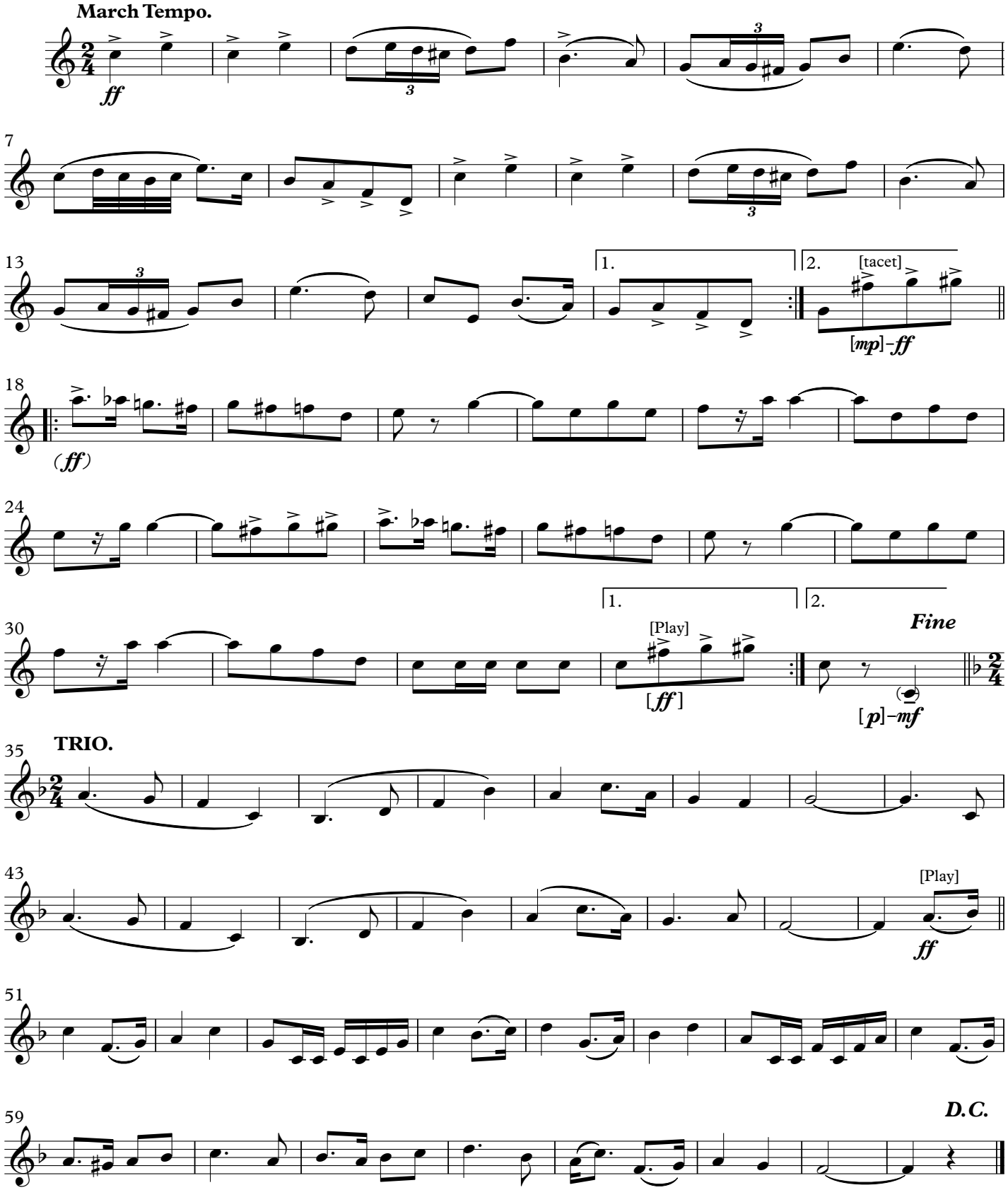
March

THE WHITE PLUME

1st B♭ Cornet

(1884)

JOHN PHILIP SOUSA



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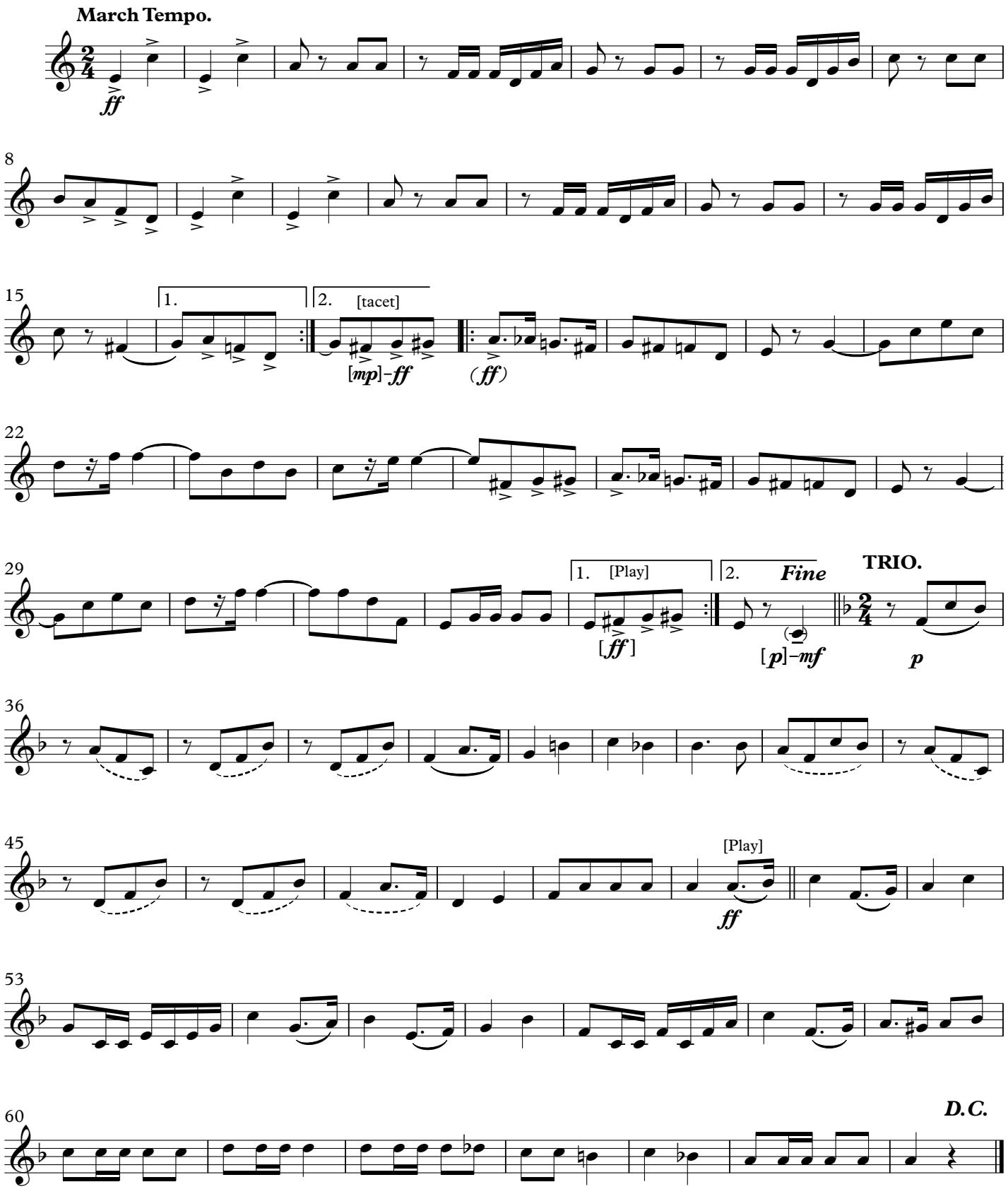
March

THE WHITE PLUME

2nd B♭ Cornet

(1884)

JOHN PHILIP SOUSA



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March

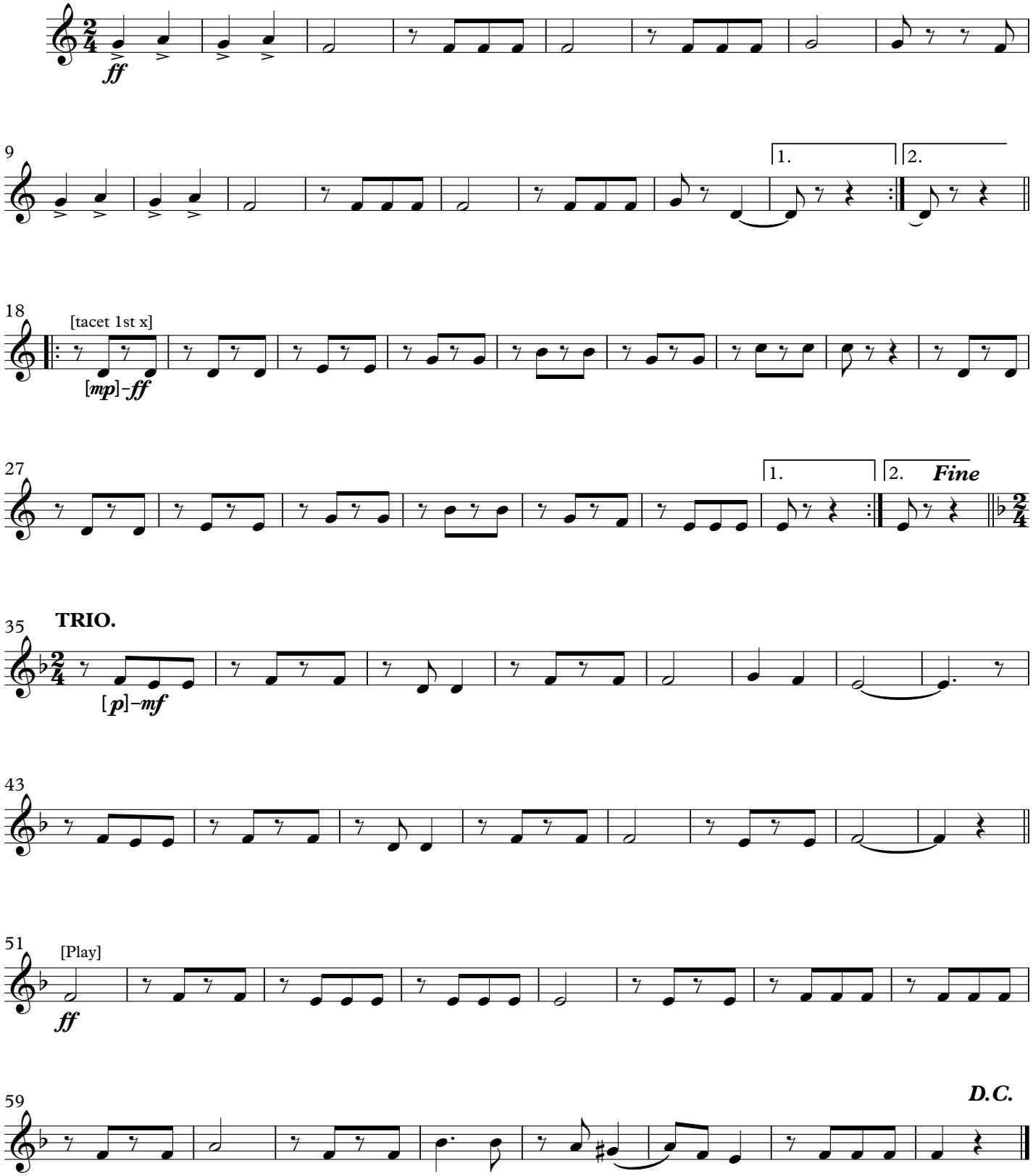
THE WHITE PLUME

(1884)

3rd B♭ Cornet
[optional] [included in later edition]

JOHN PHILIP SOUSA

March Tempo.



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March

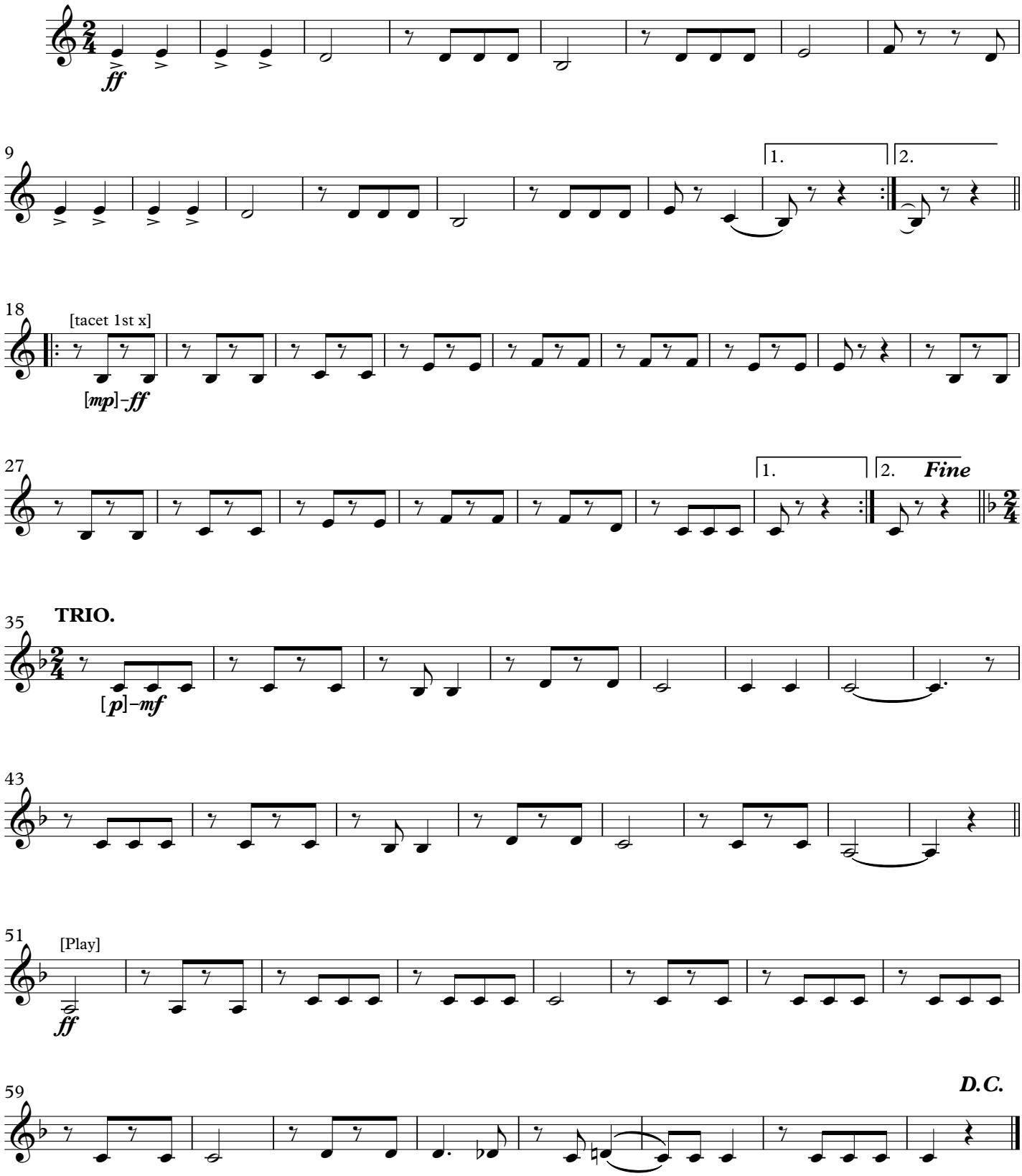
THE WHITE PLUME

(1884)

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

JOHN PHILIP SOUSA

March Tempo.



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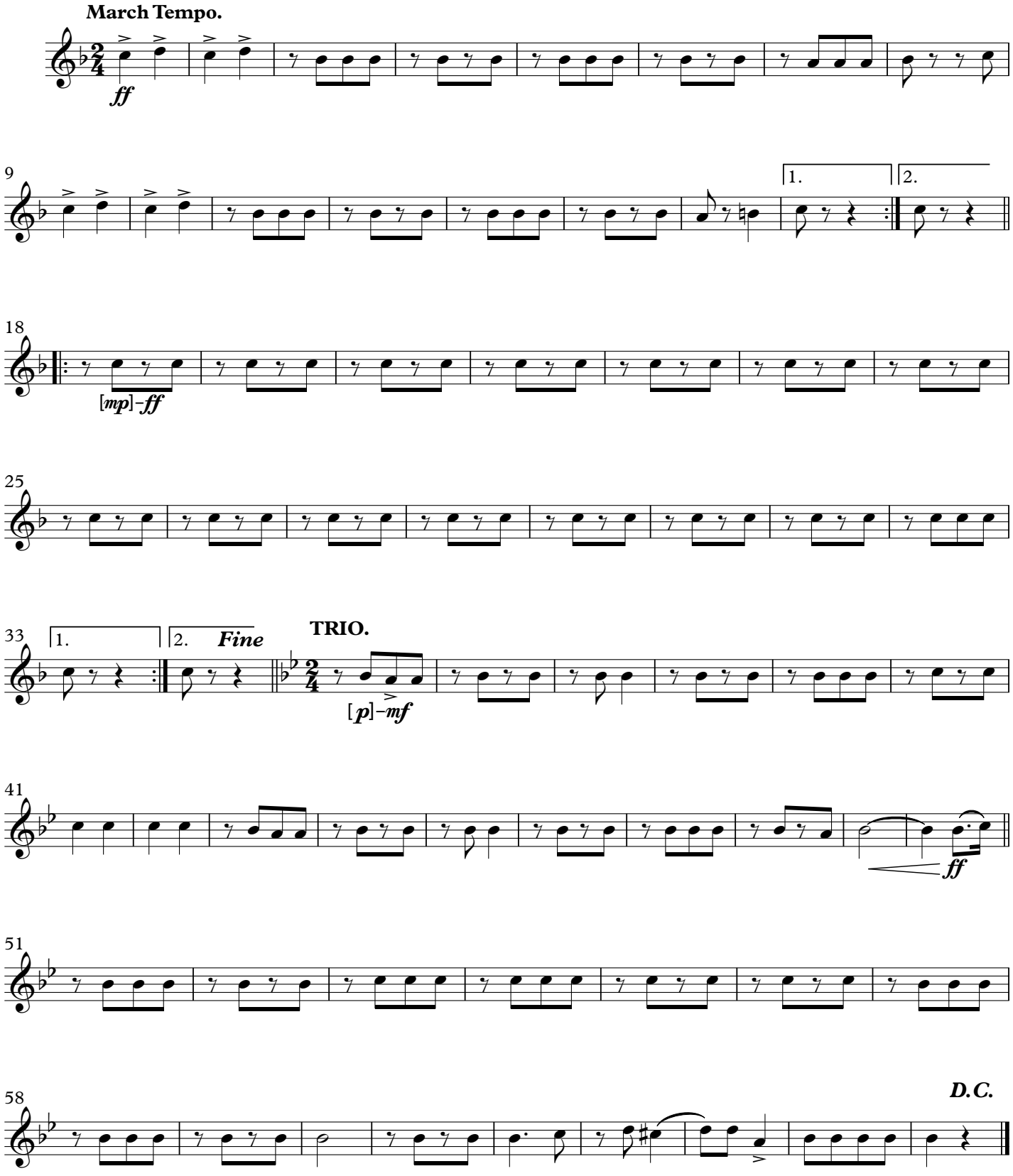
March

THE WHITE PLUME

(1884)

1st F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA



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March

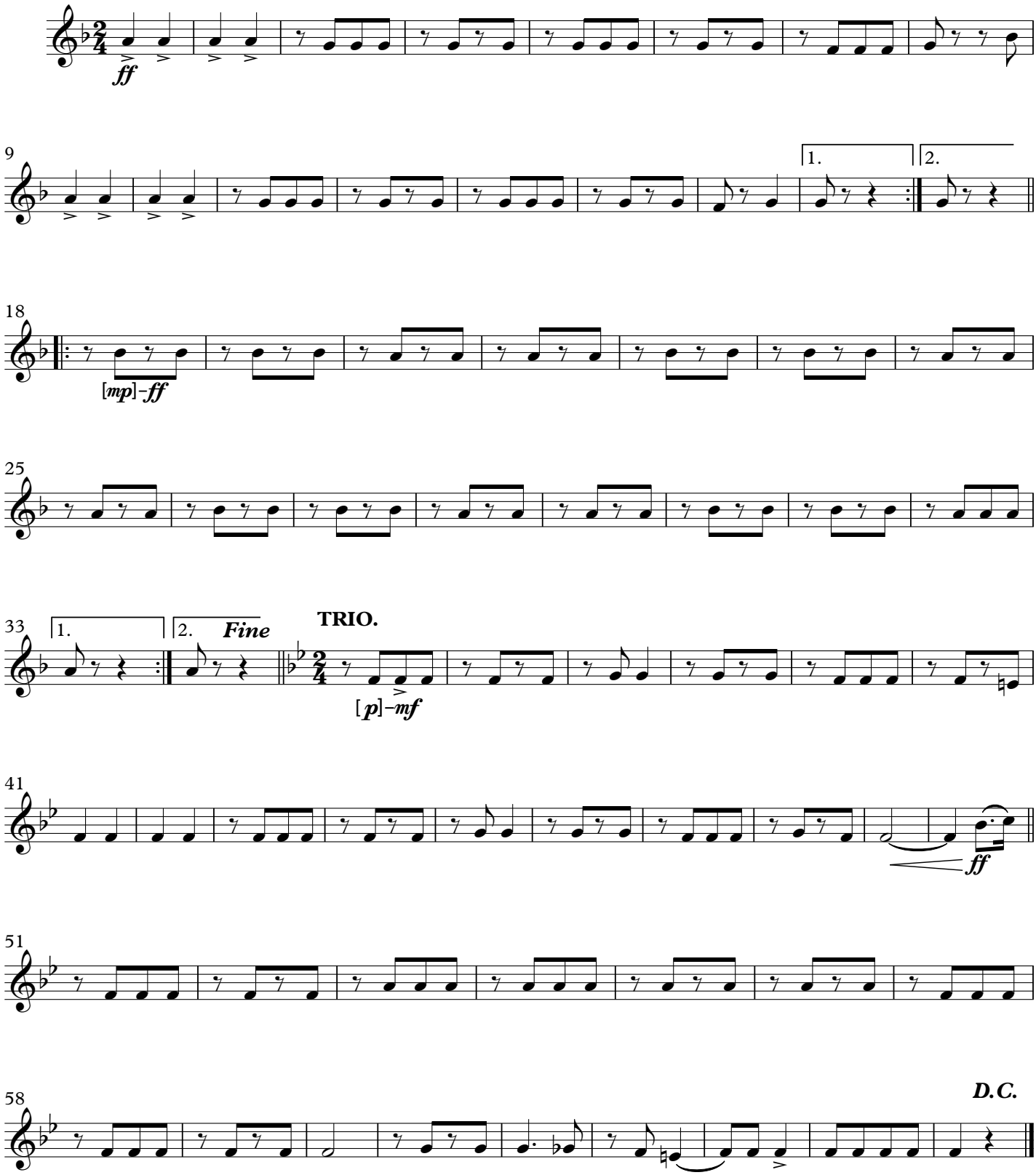
THE WHITE PLUME

(1884)

2nd F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.



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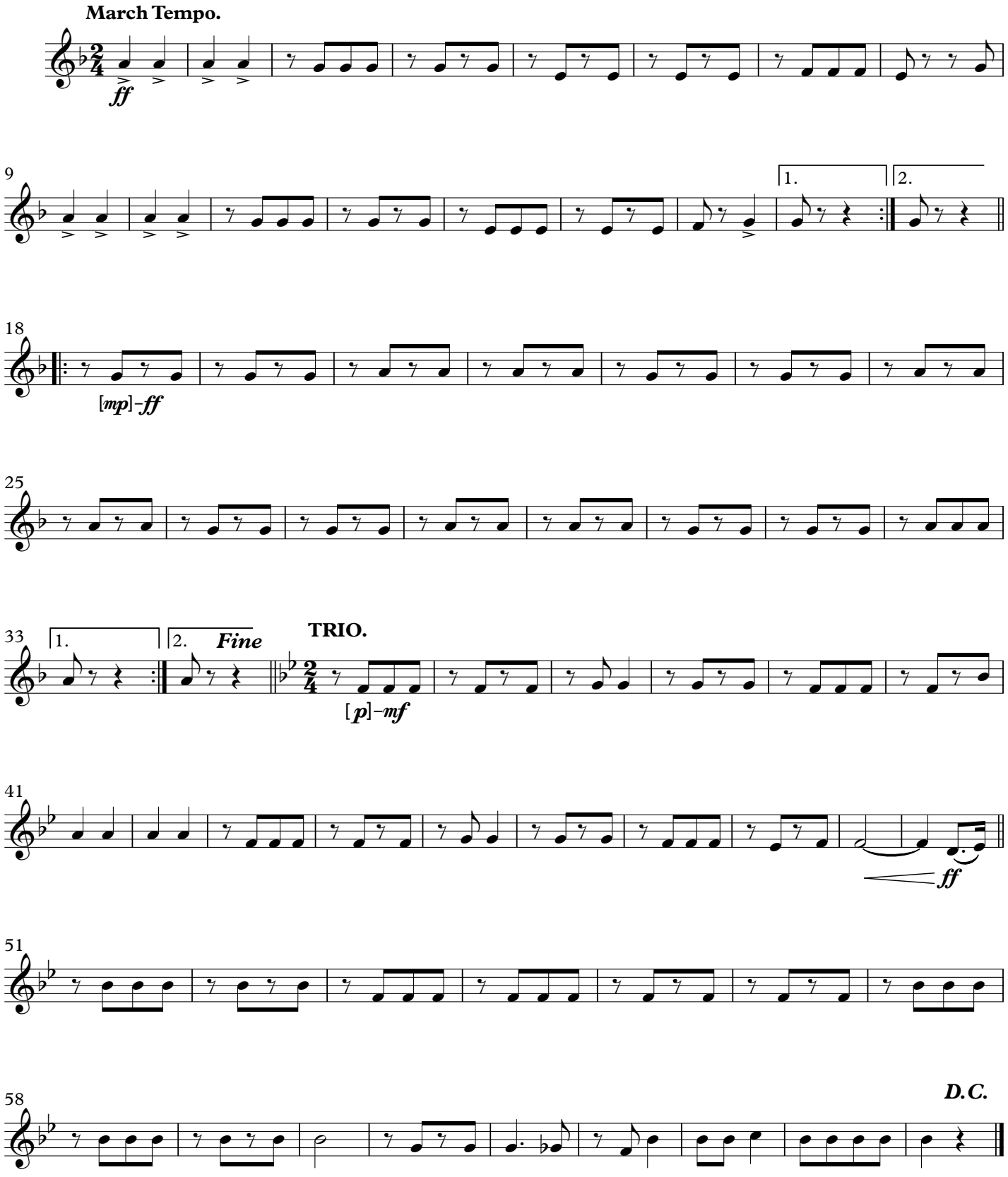
March

THE WHITE PLUME

(1884)

3rd F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA



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March

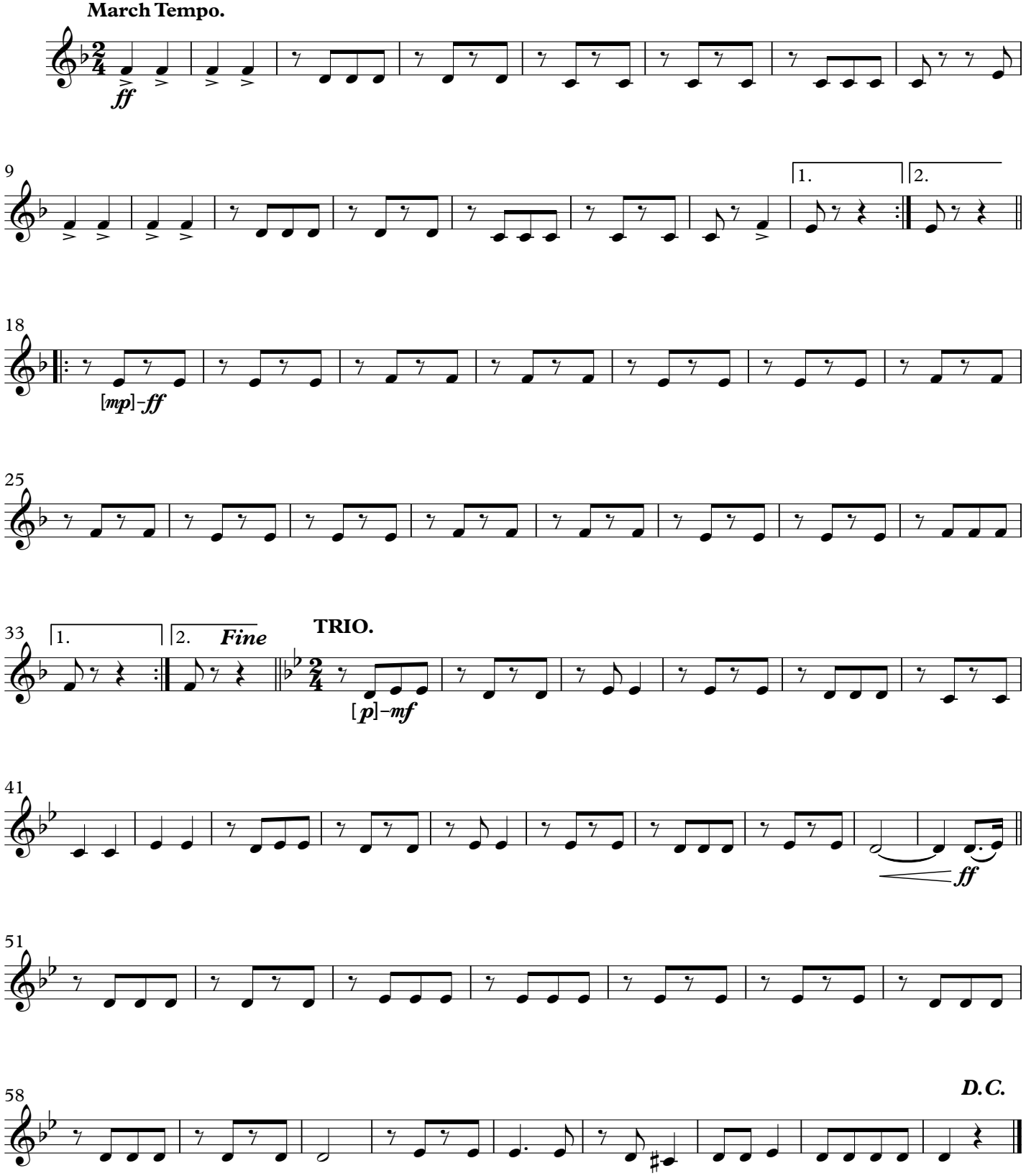
THE WHITE PLUME

(1884)

4th F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.



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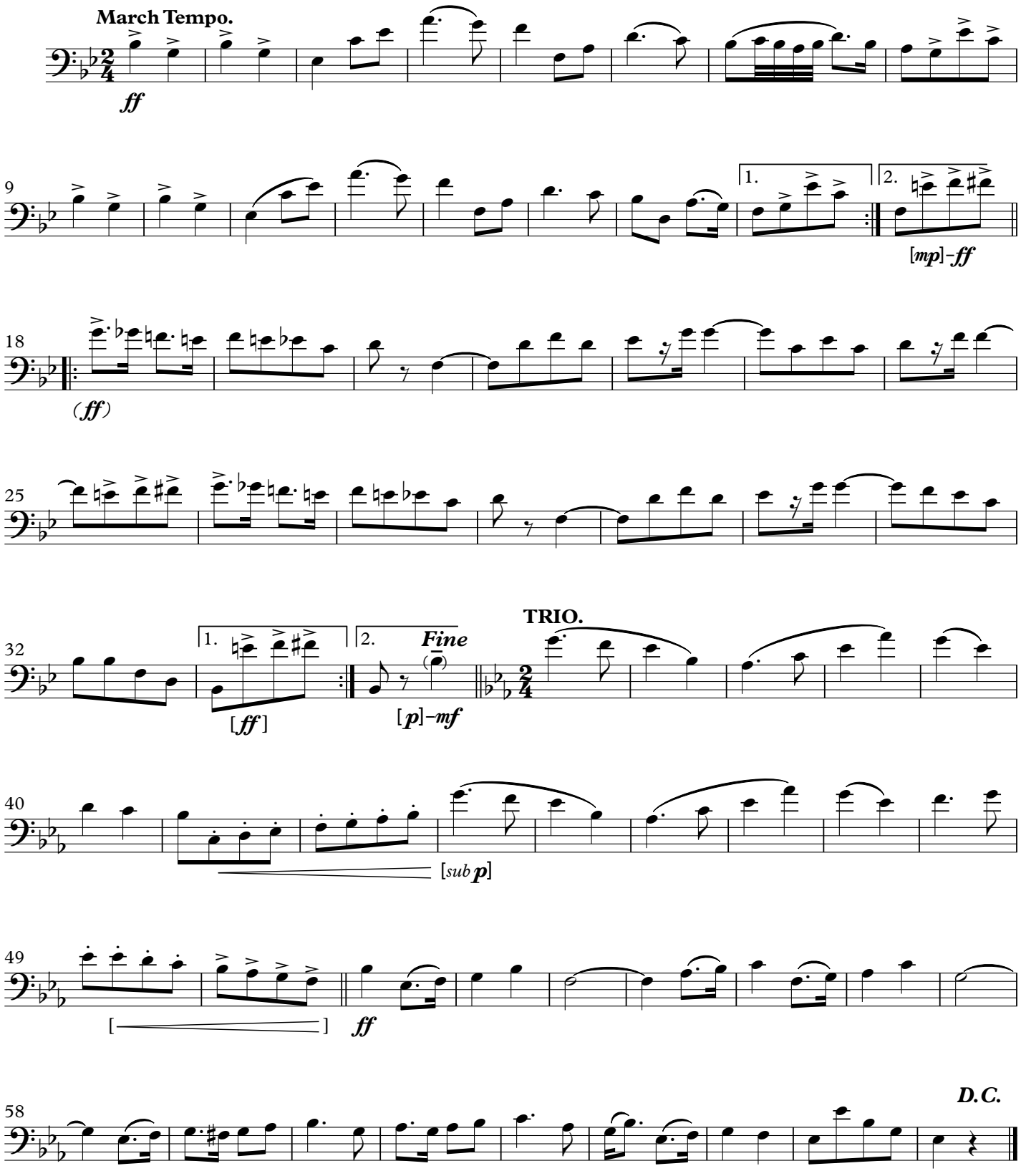
March

THE WHITE PLUME

(1884)

Baritone

JOHN PHILIP SOUSA



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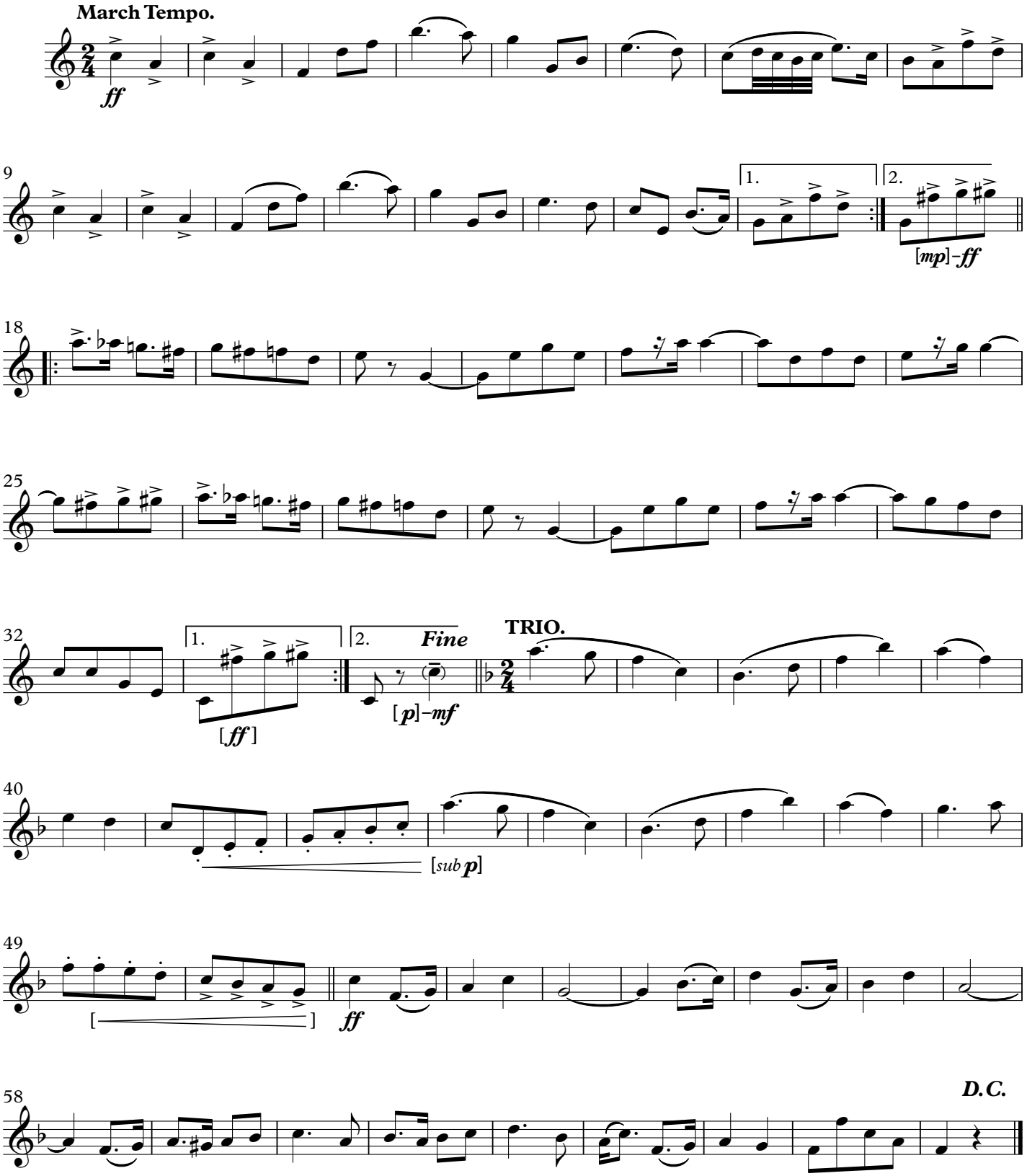
March

THE WHITE PLUME

(1884)

Baritone, T.C.

JOHN PHILIP SOUSA



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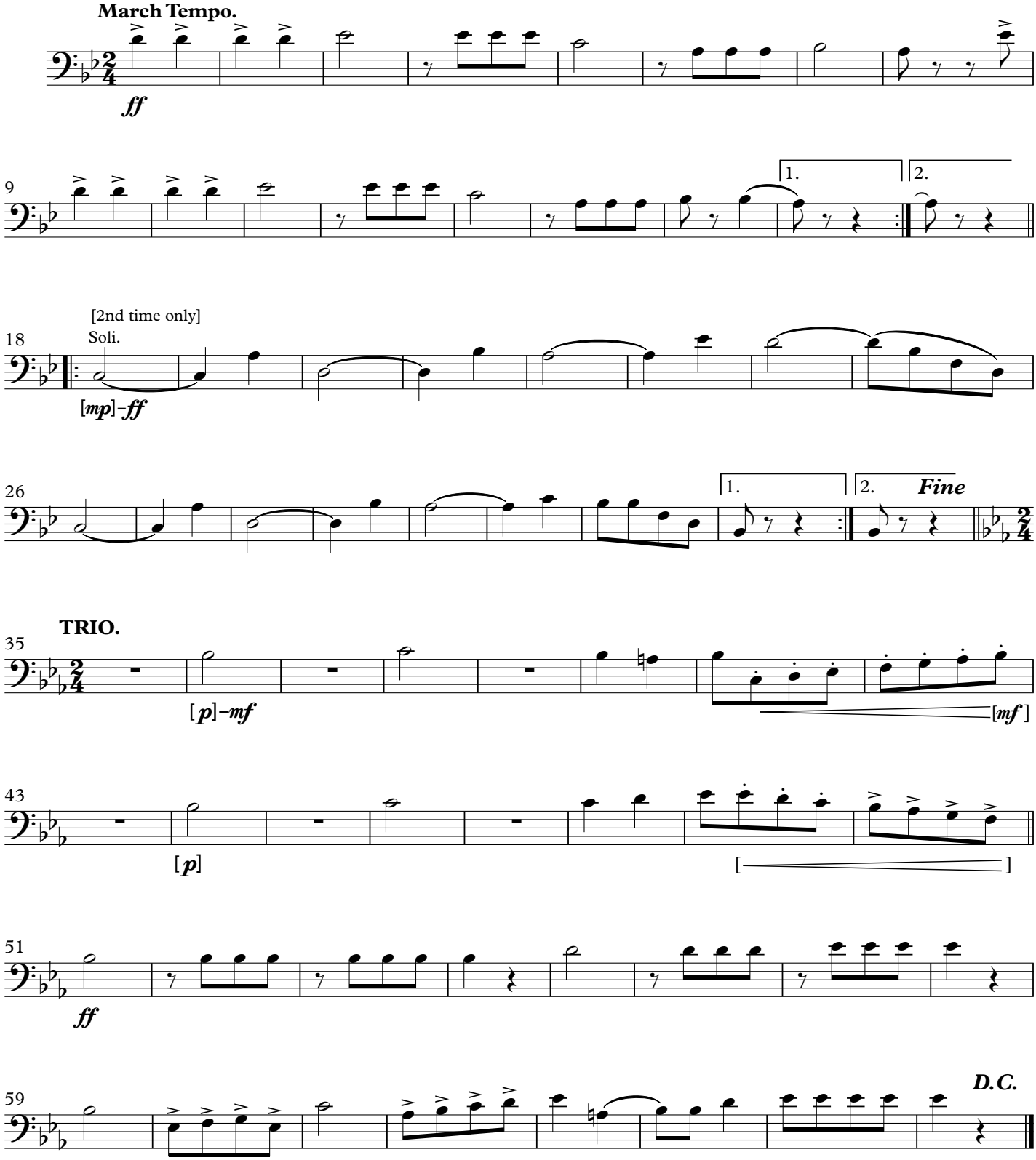
March

THE WHITE PLUME

(1884)

1st Trombone

JOHN PHILIP SOUSA



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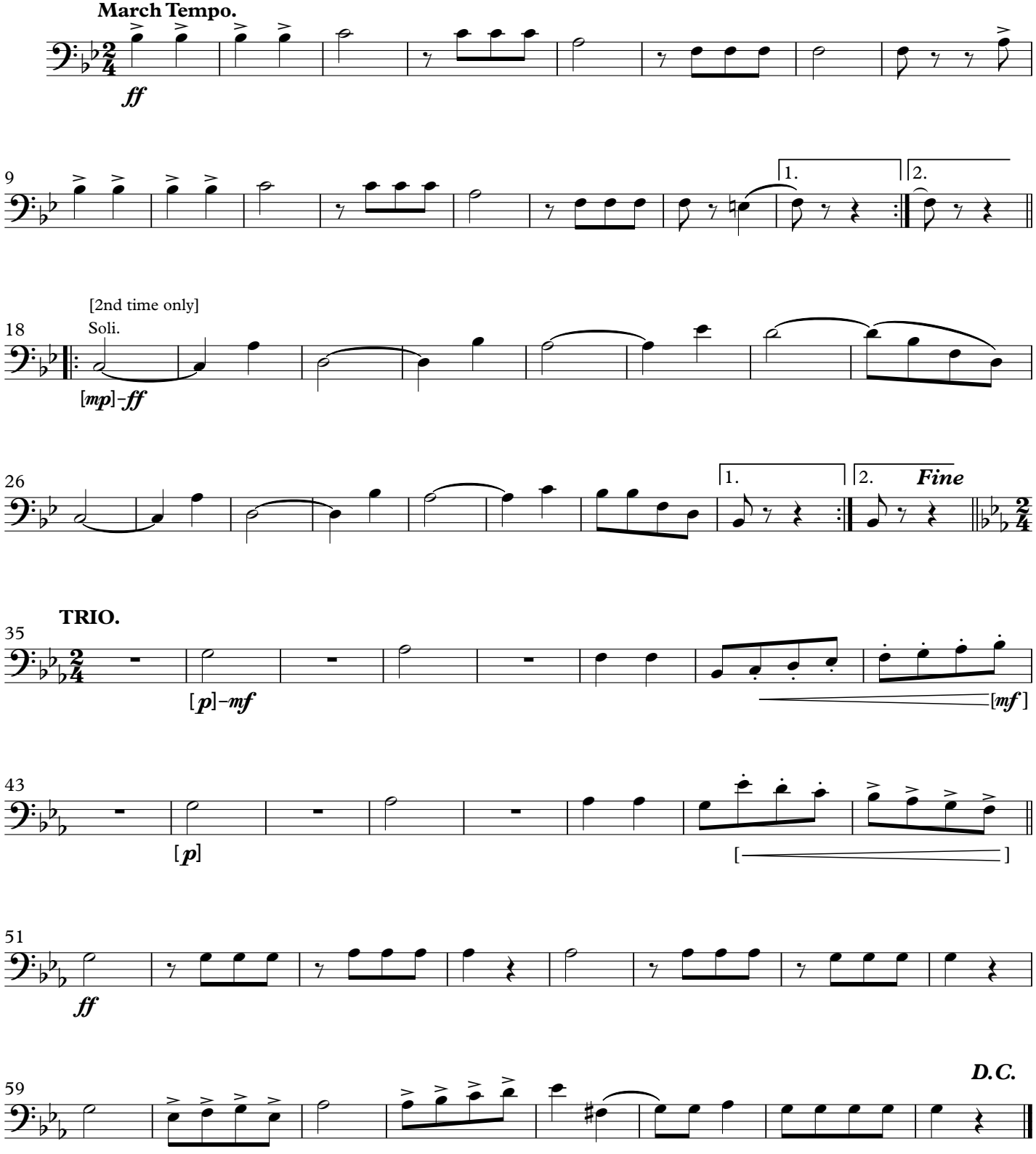
March

THE WHITE PLUME

(1884)

2nd Trombone

JOHN PHILIP SOUSA



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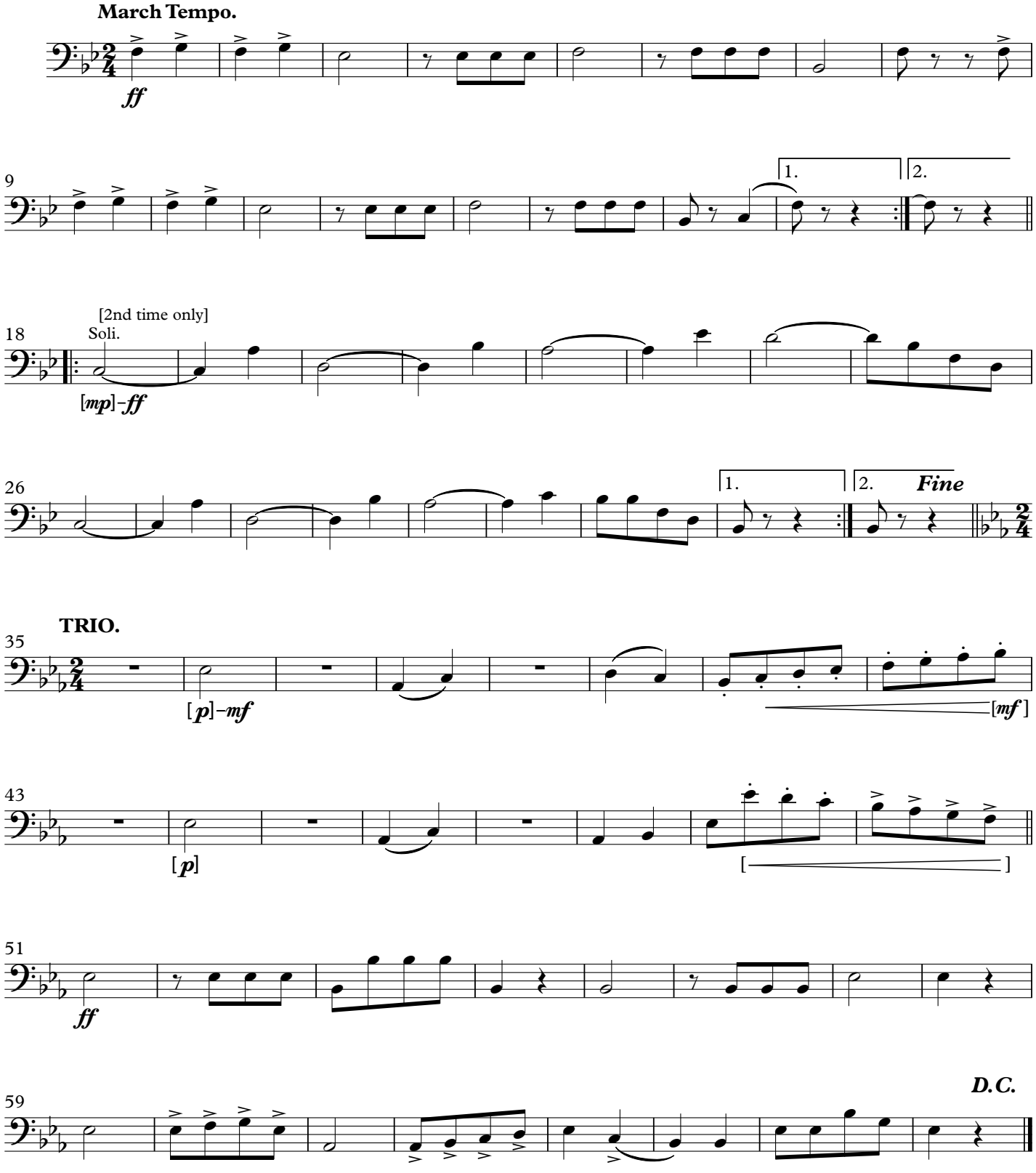
March

THE WHITE PLUME

(1884)

Bass Trombone

JOHN PHILIP SOUSA



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March

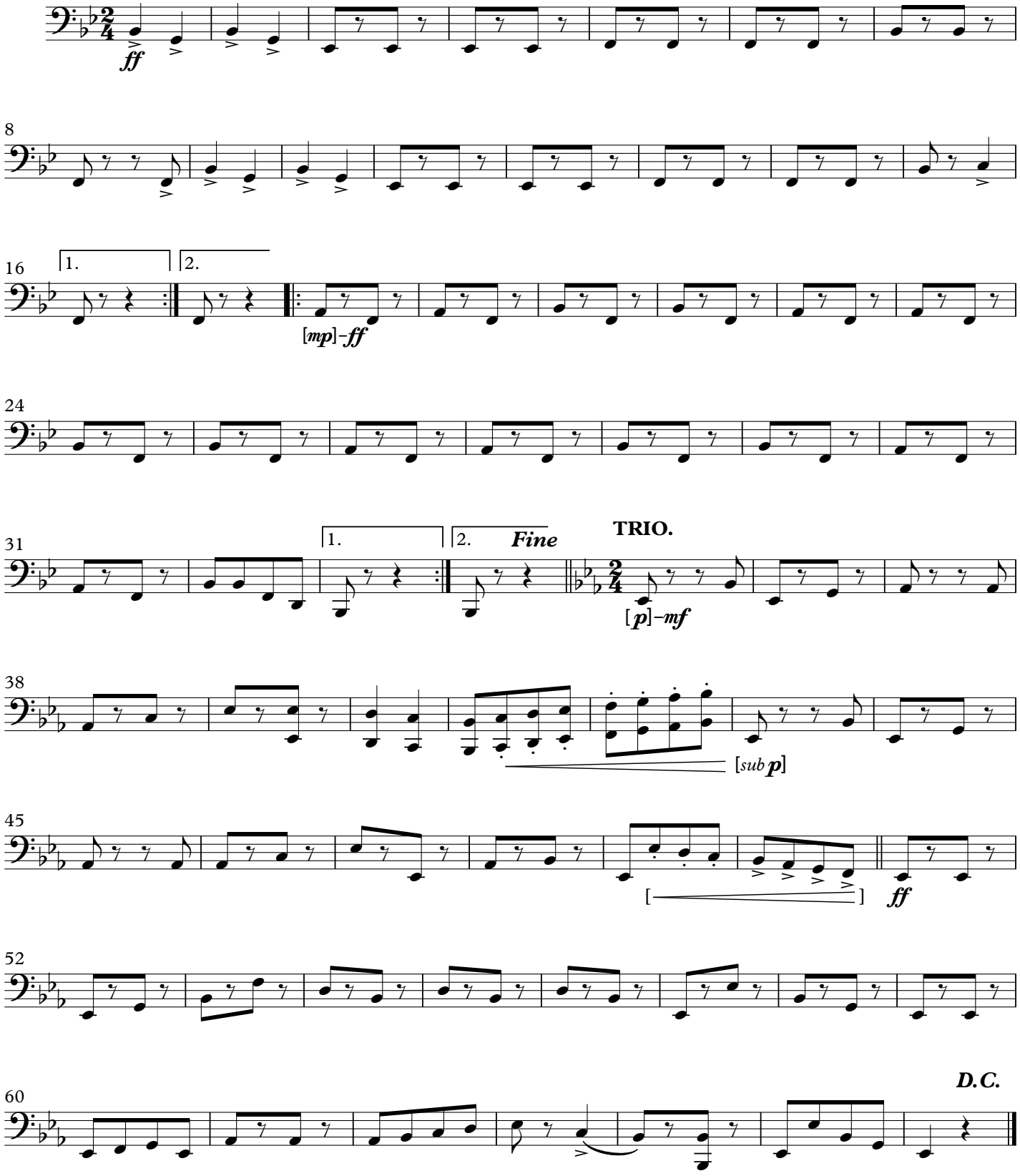
THE WHITE PLUME

(1884)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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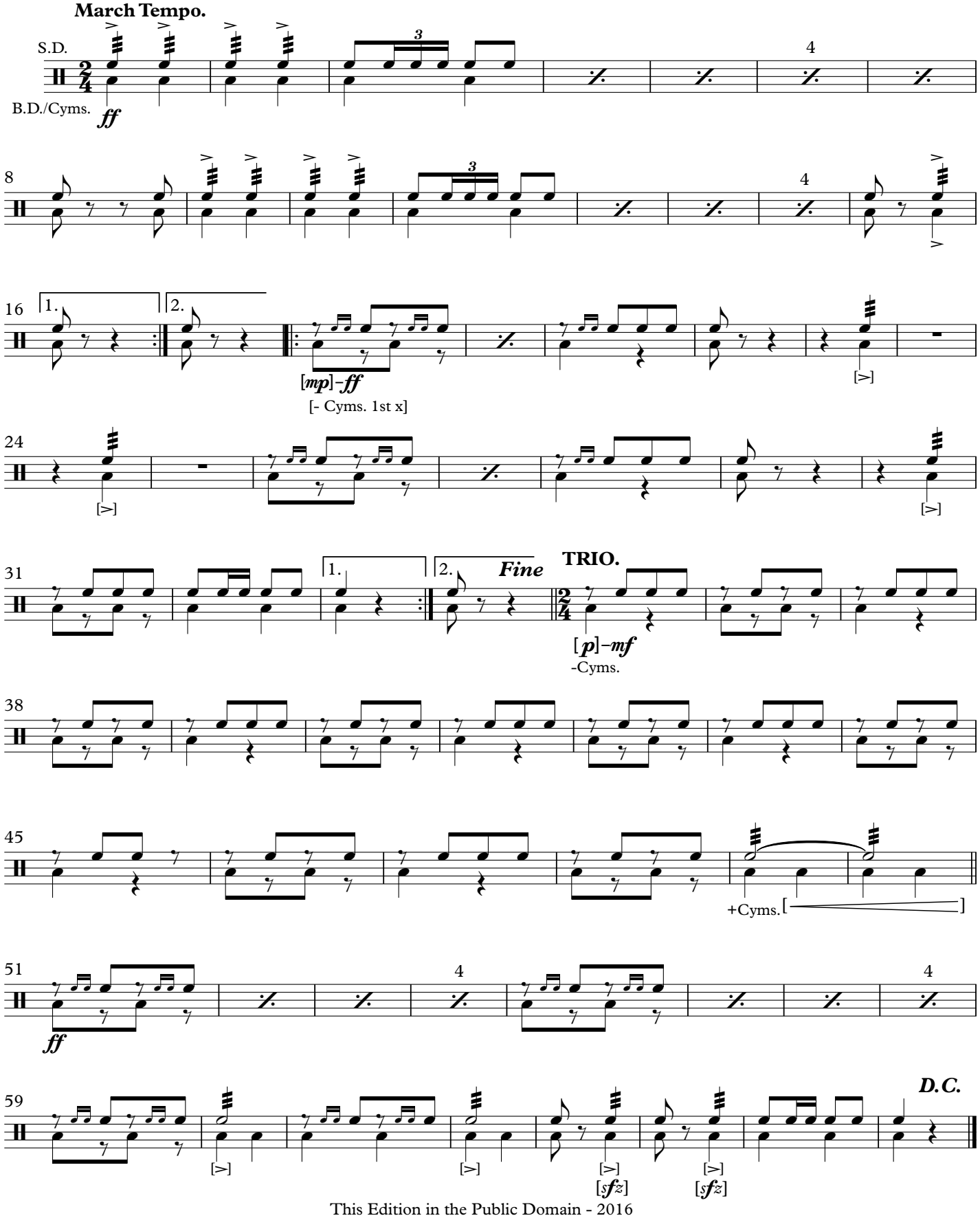
March

THE WHITE PLUME

(1884)

Drums

JOHN PHILIP SOUSA



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