



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 2 No. 28

THE
GLADIATOR
MARCH
(1886)

FULL SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, “The Gladiator” (1886)

Nothing among Sousa’s memoirs reveals the identity of the “gladiator,” but the first printing of the sheet music carried a dedication to Charles F. Towle of Boston. Towle was a journalist who was editor of the *Boston Traveller* at the time this march was written, but the nature of his association with Sousa is not known.

Sousa’s daughter Helen conjectured that her father might have been inspired by a literary account of some particular gladiator. It is unlikely that he would have dedicated a march to gladiators in general because of their ferocity and deeds of inhumanity, but perhaps one noble gladiator who had been a victim of circumstances might have been his inspiration. There has also been speculation that the march had some Masonic significance, inasmuch as it was written at the time he was “knighted” in Columbia Commandery No. 2, Knights Templar, but this lacks substantiation.

For Sousa, “The Gladiator” brought back both happy and unhappy memories. In 1885 he had written the dirge “The Honored Dead” for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. They were so pleased that they asked him to write a quickstep march. He responded with “The Gladiator,” but they rejected it. Their shortsightedness cost them dearly; Sousa then sold it to Harry Coleman of Philadelphia, and it eventually sold over a million copies.

“The Gladiator” was the first Sousa composition to reach such wide circulation. He himself was unaware of its popularity until its strains startled him one day while in Philadelphia on business. Many years later he gave this dramatic account:

I was taking a stroll along Broad Street. At a corner a hand-organ man was grinding out a melody which, somehow, seemed strangely familiar. As I listened more intently, I was surprised to recognize it as my own ‘Gladiator’ march. I believe that was one of the proudest moments of my life, as I stood there on the corner listening to the strains of that street organ!

“As the Italian, who was presiding over the crank, paused, I rushed up to him and seized him warmly by the hand. The man started back in amazement and stared at me as though he thought I had taken leave of my senses.

“My friend! My friend!” I cried. ‘Let me thank you! Please take this as a little token of my appreciation!’

“I tore myself away, walking on air down the remainder of the street and leaving the organ grinder dazed by the coins I had thrust into this hand. I don’t believe he can account for the gift to this day.

“But I was exultant. My music had made enough of a hit to be played on a street organ. At last I felt that it had struck a popular chord.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 56. 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): The first strain is *subito mezzo-forte* for everyone right after the downbeat in m. 4 and then alternates to *fortissimo* every four measures. The added *diminuendo* for those playing whole notes in m. 12 helps the melody come through at *mezzo-forte*.

Second Strain (m. 21-39): The dynamic is *mezzo-piano* first time and piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet*. Clarinets should play down the octave as indicated by the small notes first time. All instruments rejoin at *fortissimo* beginning in m. 37 for the repeat. Clarinets return to the upper octave second time.

Trio (m. 39-55): E-flat clarinet, cornets, trombones and all percussion are *tacet* for the trio, but piccolo can play here. Several marches from this point forward in Sousa's catalogue have special figures for flute and piccolo in the trio or final strains. First clarinets play down the octave as indicated by the small notes both times. Bells also play in this trio; when that is the case, the rest of the percussion is often omitted entirely for concert performances. In a slightly unusual manner, the cornets and trombones re-enter in m. 54-55 for a brief interjection before the repeat, which is then played even softer than the first time.

Break-up Strain (m. 56-72): Brass enters again in m. 56 with a slight crescendo and percussion rejoins in m. 58. Per Frank Simon's notes, this break-up strain was performed by Sousa with very different dynamics than printed in the original parts. Rather than all being *fortissimo*, he began in *piano* for all instruments and added a long *crescendo* to the *fortissimo* fanfare figures in the cornets in m. 69-71. After arriving at that *fortissimo*, the solo snare drum adds a *decrescendo* first time into the final strain.

Final Strain (m. 72-end): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more and all instruments play a *subito mezzo-piano* leading into the final strain first time in m. 72. First clarinets are down the octave again for the obbligato line in the upper woodwinds. A slight *crescendo* is also added to the melody in m. 83 to highlight the phrase shape. The brass rejoins in m. 87 leading to the repeat of the break-up strain, which is played exactly as before in a slow crescendo. Arriving at m. 71 the second time, the snare drum plays a strong *crescendo* and all instruments play *fortissimo* and in the original higher octaves for the final time through the last strain. A final *sfz* for the percussion in m. 84 adds a musical exclamation point.

March THE GLADIATOR

Full Score

(1886)

JOHN PHILIP SOUSA

1 2 3 4 5 6 7 8 9 10

March Tempo.

Flute/Piccolo *ff* *mf* *ff*

Oboe *ff* *mf* *ff*

E♭ Clarinet *ff* *mf* *ff*

1st B♭ Clarinet *ff* *mf* *ff*

2nd B♭ Clarinet *ff* *mf* *ff*

3rd B♭ Clarinet *ff* *mf* *ff*

E♭ Alto Clarinet (optional) [E♭ Cor. & Alto Sax.] *ff* *mf* *ff*

B♭ Bass Clarinet (optional) [B♭ Tenor] *ff* *mf* *ff*

1st & 2nd Bassoons *ff* *mf* *ff*

E♭ Alto Saxophone (optional) [does not appear in earliest edition] *ff* *mf* *ff*

B♭ Tenor Saxophone (optional) [does not appear in earliest edition] *ff* *mf* *ff*

E♭ Baritone Saxophone (optional) [does not appear in earliest edition] *ff* *mf* *ff*

March Tempo.

E♭ Cornet (optional) [does not appear in earliest edition] *ff* *mf* *ff*

Solo B♭ Cornet *ff* *mf* *ff*

1st B♭ Cornet *ff* *mf* *ff*

2nd & 3rd B♭ Cornets *ff* *mf* *ff*

1st & 2nd F Horns (originally E♭ Alto) ^{a2} *ff* *mf* *ff*

3rd & 4th F Horns (originally E♭ Alto) ^{a2} *ff* *mf* *ff*

Baritone *ff* *mf* *ff*

1st & 2nd Trombones ^{a2} *ff* *mf* *ff*

3rd Trombone *ff* *mf* *ff*

Tuba *ff* *mf* *ff*

Drums and Bells (optional) S.D. B.D./Cyms. *ff* *mf* *ff*

THE GLADIATOR
Full Score

11 12 13 14 15 16 17 18 19 20

Flt./Picc. *mf* *ff* *mf*

Oboe *mf* *ff* *mf*

E♭ Clar. *mf* *ff* *mf*

1st Clar. *mf* *ff* *mf*

2nd Clar. *mf* *ff*

3rd Clar. *mf* *ff*

Alto Clar. *mf* *ff*

Bass Clar. *mf* *ff*

1st & 2nd Bsns. *mf* *ff*

Alto Sax. *mf* *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *mf* *ff*

Sop. Cor. *mf* *ff* *mf*

Solo B♭ Cor. *mf* *ff* *mf*

1st B♭ Cor. *mf* *ff*

2nd & 3rd B♭ Cors. *mf* *ff*

1st & 2nd Hrns. *mf* *ff*

3rd & 4th Hrns. *mf* *ff*

Bar. *mf* *ff*

1st & 2nd Trbns. *mf* *ff*

3rd Trbn. *mf* *ff*

Tuba *mf* *ff*

Perc. *mf* *ff*

THE GLADIATOR
Full Score

21

22

23

24

25

26

27

28

29

[Picc. 2nd time only]

Flt./Picc. [2.] [mp] - ff

Oboe [play lower notes] [mp] - ff (ff)

E♭ Clar. [tacet] [2nd time only] [mp] - ff (ff)

1st Clar. [play lower notes] [mp] - ff (ff) [lower notes 1st time]

2nd Clar. [play lower notes] [mp] - ff (ff) [lower notes 1st time]

3rd Clar. [mp] - ff (ff)

Alto Clar. [mp] - ff (ff)

Bass Clar. [mp] - ff (ff)

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

Alto Sax. [mp] - ff (ff)

Ten. Sax. [mp] - ff (ff)

Bari. Sax. [mp] - ff (ff)

Sop. Cor. [2.] [tacet] [mp] - ff (ff) [2nd time only]

Solo B♭ Cor. [mp] - ff (ff) [2nd time only]

1st B♭ Cor. [mp] - ff (ff) [2nd time only]

2nd & 3rd B♭ Cors. [mp] - ff (ff) [2nd time only]

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

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

Bar. [mp] - ff (ff)

1st & 2nd Trbns. [mp] - ff (ff) [2nd time only] a2

3rd Trbn. [mp] - ff (ff) [2nd time only]

Tuba [mp] - ff (ff)

Perc. [mp] - ff (ff) [Cym. 2nd time only]

4

THE GLADIATOR
Full Score

30 31 32 33 34 35 36 37 38 39

Flt./Picc.
Oboe
Eb Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Sop. Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Bells
Perc.

4

THE GLADIATOR
Full Score

40 41 42 43 44 45 46 47

TRIO.

The musical score for 'THE GLADIATOR' Full Score, page 6, covers measures 40 through 47. The score is divided into two systems, each beginning with a 'TRIO.' marking. The instruments and their parts are as follows:

- Flt./Picc.:** Part 1, starting at measure 42 with dynamics $[p-pp] mf$.
- Oboe:** Part 1, starting at measure 40 with dynamics (pp) .
- E♭ Clar.:** Part 1, starting at measure 40 with dynamics (pp) .
- 1st Clar.:** Part 1, starting at measure 40 with dynamics (pp) .
- 2nd Clar.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$.
- 3rd Clar.:** Part 1, starting at measure 40 with dynamics (pp) .
- Alto Clar.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$.
- Bass Clar.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$.
- 1st & 2nd Bsns.:** Part 1, starting at measure 40 with dynamics (pp) .
- Alto Sax.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$.
- Ten. Sax.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$.
- Bari. Sax.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$.
- Sop. Cor.:** Part 1, starting at measure 40 with dynamics (pp) .
- Solo B♭ Cor.:** Part 1, starting at measure 40 with dynamics (pp) .
- 1st B♭ Cor.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$ and a [tacet] marking.
- 2nd & 3rd B♭ Cors.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$ and a [tacet] marking.
- 1st & 2nd Hrns.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$.
- 3rd & 4th Hrns.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$.
- Bar.:** Part 1, starting at measure 40 with dynamics (pp) and a [tacet] marking.
- 1st & 2nd Trbns.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$ and a [tacet] marking.
- 3rd Trbn.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$ and a [tacet] marking.
- Tuba:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$.
- Bells:** Part 1, starting at measure 40 with dynamics (pp) and a [tacet] marking.
- Perc.:** Part 1, starting at measure 40 with dynamics $[p-pp] mf$ and a [tacet] marking.

THE GLADIATOR
Full Score

48 49 50 51 52 53 54 55 56 57

Flt./Picc. [p, ff]

Oboe [pp] [p, ff]

E♭ Clar. [pp] [p, ff]

1st Clar. [pp] [p, ff]

2nd Clar. [pp] [p, ff]

3rd Clar. [pp] [p, ff]

Alto Clar. [p, ff]

Bass Clar. [p, ff]

1st & 2nd Bsns. [pp] [p, ff]

Alto Sax. [p, ff]

Ten. Sax. [p, ff]

Bari Sax. [p, ff]

Sop. Cor. [pp] [p, ff]

Solo B♭ Cor. [pp] [p, ff]

1st B♭ Cor. [p] [p, ff]

2nd & 3rd B♭ Cors. [p] [p, ff]

1st & 2nd Hrns. [p, ff]

3rd & 4th Hrns. [p, ff]

Bar. [pp] [p, ff]

1st & 2nd Trbns. [p] [p, ff]

3rd Trbn. [p] [p, ff]

Tuba [p] [p, ff]

Bells [p, ff]

Perc. [p, ff]

THE GLADIATOR
Full Score

58 59 60 61 62 63 64 65 66 67

Flt./Picc. [cresc.] poco a poco [mf] [f]

Oboe [cresc.] poco a poco [mf] [f]

E♭ Clar. [cresc.] poco a poco [mf] [f]

1st Clar. [cresc.] poco a poco [mf] [f]

2nd Clar. [cresc.] poco a poco [mf] [f]

3rd Clar. [cresc.] poco a poco [mf] [f]

Alto Clar. [cresc.] poco a poco [mf] [f]

Bass Clar. [p]ff [cresc.] poco a poco [mf] [f]

1st & 2nd Bsns. [p]ff [cresc.] poco a poco [mf] [f]

Alto Sax. [cresc.] poco a poco [mf] [f]

Ten. Sax. [p]ff [cresc.] poco a poco [mf] [f]

Bari. Sax. [p]ff [cresc.] poco a poco [mf] [f]

Sop. Cor. [cresc.] poco a poco [mf] [f]

Solo B♭ Cor. [cresc.] poco a poco [mf] [f]

1st B♭ Cor. [cresc.] poco a poco [mf] [f]

2nd & 3rd B♭ Cors. [cresc.] poco a poco [mf] [f]

1st & 2nd Hrns. ^{a2} [p]ff [cresc.] poco a poco [mf] [f]

3rd & 4th Hrns. ^{a2} [p]ff [cresc.] poco a poco [mf] [f]

Bar. [p]ff [cresc.] poco a poco [mf] [f]

1st & 2nd Trbns. [p]ff [cresc.] poco a poco [mf] [f]

3rd Trbn. [p]ff [cresc.] poco a poco [mf] [f]

Tuba [p]ff [cresc.] poco a poco [mf] [f]

Perc. Play [p]ff [cresc.] poco a poco [mf] [f]

THE GLADIATOR
Full Score

68 69 70 71 72 73 74 75 76 77 78 79

[Picc. 2nd X only]

Flt./Picc. *[mf]-ff*

Oboe *[mf]-ff*

E♭ Clar. *[mf]-ff* [2nd X only]

1st Clar. *[mf]-ff* [lower notes 1st time]

2nd Clar. *[mf]-ff*

3rd Clar. *[mf]-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*

Sop. Cor. *ff* [2nd X only] *[mp]-ff*

Solo B♭ Cor. *ff* [2nd X only] *[mp]-ff*

1st B♭ Cor. *ff* [2nd X only] *[mp]-ff*

2nd & 3rd B♭ Cors. *ff* [2nd X only] *[mp]-ff*

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

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

Bar. *[mp]-ff*

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

3rd Trbn. *[mp]-ff* [2nd X only]

Tuba *[mp]-ff*

Perc. *[ff]* 1st X *[mp]*
[f] 2nd X *[ff]* [Cyms. 2nd X only]

THE GLADIATOR
Full Score

80 81 82 83 84 85 86 87 88 89 90

Flt./Picc. [p] [+ Picc.] [p]

Oboe [p]

E♭ Clar. [p] [Play]

1st Clar. [p] [loco] [p]

2nd Clar. [p]

3rd Clar. [p]

Alto Clar. [p]

Bass Clar. [p]

1st & 2nd Bsns. [p]

Alto Sax. [p]

Ten. Sax. [p]

Bari. Sax. [p]

Sop. Cor. [p] [Play]

Solo B♭ Cor. [p] [Play]

1st B♭ Cor. [p] [Play]

2nd & 3rd B♭ Cors. [p] [Play]

1st & 2nd Hrns. [p]

3rd & 4th Hrns. [p]

Bar. [p]

1st & 2nd Trbns. [p] [mp] [Play]

3rd Trbn. [p] [mp]

Tuba [p]

Perc. 8 [p] [2nd Xo]

March THE GLADIATOR

Flute/Piccolo

(1886)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

8 *ff* *mf*

15 *ff* [Picc. 2nd time only] *[mp] - ff*

24 (tr)

35 (tr) 1. 2. TRIO. 2 *[p-pp] mf*

43 2

51 1. 2. *[p] ff*

59 [cresc.] poco a poco [mf] [f]

67 [Picc. 2nd X only] *[mf] - ff* tr

77 tr

84 1. [+ Picc.] 2. *[p]*

March
THE GLADIATOR

Oboe

(1886)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Oboe part of the march 'The Gladiator' by John Philip Sousa. It is in 2/4 time and the key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, with measure numbers 8, 17, 26, 36, 44, 52, 58, 65, 73, and 83 indicated at the beginning of their respective staves. The music features various dynamics including fortissimo (ff), mezzo-forte (mf), piano (p), and pianissimo (pp), as well as crescendos and decrescendos. A 'TRIO' section begins at measure 36, marked with a change in key signature to three flats (B-flat, E-flat, and A-flat). The score includes first and second endings, repeat signs, and performance instructions such as 'play lower notes'.

March THE GLADIATOR

E♭ Clarinet

(1886)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *mf*

18 *mf* [*mp*]*ff* (*ff*)

26

33 1. [*ff*] 2. [*p*]*mf* [*tacet*]

40 **TRIO.** (*pp*)

48 1. [*pp*]

56 2. [*p*]*ff* [*cresc.*] *poco* *a*

63 *poco* [*mf*] [*f*]

70 3 [*mf*]-*ff* [*2nd X only*] *tr*

79 *tr*

85 1. [*p*] 2.

March THE GLADIATOR

1st B \flat Clarinet

(1886)

JOHN PHILIP SOUSA

March Tempo.

9

19

27

35

43

52

59

67

77

84

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf* *pp* *[p]ff* *[p]* *TRIO.* *[p]mf* *(pp)* *[pp]* *[p]ff* *[cresc.]* *poco* *a* *poco* *[mf]* *[f]* *[1st X-lower notes]* *[mf]-ff* *[p]*

March
THE GLADIATOR

2nd B \flat Clarinet

JOHN PHILIP SOUSA

(1886)

March Tempo.

The musical score is written for the 2nd B \flat Clarinet part of the march 'The Gladiator'. It consists of 84 measures across ten staves. The key signature has two flats (B \flat and E \flat), and the time signature is 2/4. The score includes various dynamics such as *ff*, *mf*, *mp*, *p*, *f*, *cresc.*, *poco*, and *a*. It also features performance instructions like *[loco]*, *[play lower notes]*, and *[lower notes 1st time]*. The piece is divided into sections, with the 'TRIO' section beginning at measure 35. The score concludes with first and second endings at the final measure (84).

March
THE GLADIATOR

3rd B \flat Clarinet

(1886)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B \flat Clarinet in the key of B \flat major (one flat) and 2/4 time. It consists of ten staves of music. The first staff begins with a *ff* dynamic and a repeat sign. The second staff includes a *mf* dynamic and a *ff* dynamic. The third staff features first and second endings, with dynamics *[mp] ff* and *(ff)*. The fourth staff continues the melody. The fifth staff marks the beginning of the **TRIO.** section with first and second endings, dynamics *[p] mf* and *(pp)*. The sixth staff continues the Trio melody. The seventh staff has first and second endings with dynamics *[pp]* and *[p] ff*. The eighth staff includes dynamics *[cresc.]*, *poco*, *a*, *poco*, *[mf]*, and *[f]*. The ninth staff features a triplet of eighth notes and a trill (*tr*) with dynamics *[mf]-ff*. The tenth staff continues with a trill (*tr*). The final staff has first and second endings with a *[p]* dynamic.

March

THE GLADIATOR

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[optional]

(1886)

March Tempo.

8

17

25

32

40 **TRIO.**

50

58

66

75

83

March THE GLADIATOR

B♭ Bass Clarinet
[optional]

(1886)

JOHN PHILIP SOUSA

March Tempo.

8

17

26

33

40 **TRIO.**

50

58

65

73

82

March
THE GLADIATOR

1st Bassoon

(1886)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 83 measures across ten staves. The score includes various dynamic markings such as *ff*, *mf*, *mp*, *pp*, *f*, *cresc.*, *poco*, and *a*. It also features articulation marks like accents and slurs, and repeat signs with first and second endings. A section labeled "TRIO." begins at measure 40. The score concludes with a final double bar line and repeat sign.

March THE GLADIATOR

2nd Bassoon

(1886)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *mf*

18 *ff* [*>*] *mf* *ff*

26 [*mp*] - *ff*

33 1. 2. [*p*] *mf*

40 **TRIO.** (*pp*)

48 1.

55 2. [*pp*] [*p*] *ff* [*cresc.*] *poco*

61 *a* *poco* [*mf*] [*f*]

67 3 [*mp*] - *ff*

76

84 1. 2.

March THE GLADIATOR

E♭ Alto Saxophone
[optional]

(1886)

JOHN PHILIP SOUSA

March Tempo.

8

17

25

32

40 **TRIO.**

50

58

66

75

83

B♭ Tenor Saxophone
[optional]

March

THE GLADIATOR

JOHN PHILIP SOUSA

(1886)

March Tempo.

The musical score is written for B♭ Tenor Saxophone and consists of ten staves of music. The key signature is B♭ major (two flats) and the time signature is 2/4. The score begins with a dynamic marking of *ff* and a *March Tempo.* instruction. The first staff (measures 1-7) features a melody with accents and dynamic markings of *ff* and *mf*. The second staff (measures 8-16) continues the melody with dynamic markings of *ff* and *mf*, and includes a crescendo and decrescendo hairpin. The third staff (measures 17-24) contains a first ending (1.) and a second ending (2.), with dynamic markings of *ff* and *[mp] - ff*. The fourth staff (measures 25-32) continues the melody with accents and dynamic markings of *ff*. The fifth staff (measures 33-39) contains another first ending (1.) and second ending (2.), with dynamic markings of *ff*. The sixth staff (measures 40-49) is the beginning of the **TRIO.** section, marked with a double bar line and dynamic markings of *[p-pp] mf*. The seventh staff (measures 50-57) continues the Trio with dynamic markings of *mf* and *[p] ff*. The eighth staff (measures 58-64) features dynamic markings of *[p] ff*, *[cresc.]*, *poco*, *a*, *poco*, and *[mf]*. The ninth staff (measures 65-72) includes dynamic markings of *[f]* and *[mp] - ff*, and a second ending (2.). The tenth staff (measures 73-81) continues the Trio with dynamic markings of *[mf]*. The final staff (measures 82-89) contains a first ending (1.) and second ending (2.), with dynamic markings of *[mf]*.

E♭ Baritone Saxophone
[optional]

March THE GLADIATOR

JOHN PHILIP SOUSA

(1886)

March Tempo.

The musical score is written for E♭ Baritone Saxophone and consists of 84 measures. It begins with a treble clef and a common time signature. The first section (measures 1-39) is marked 'March Tempo' and includes dynamic markings such as *ff*, *mf*, and *[mp] - ff*. It features first and second endings. The second section (measures 40-84) is marked 'TRIO.' and changes to a key signature of one flat. It includes dynamic markings like *[p-pp] mf*, *[p] ff*, *[cresc.] poco*, *a*, *poco*, *[mf]*, *[f]*, and *[mp] - ff*. This section also includes first and second endings and a triplets marking.

March THE GLADIATOR

E♭ Cornet
[optional]

(1886)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *mf*

17 *ff* *mf* 1. 2. [tacet] [2nd time only] *mf* [*mp*]*ff* (*ff*)

24

32 1. [Play] 2. [tacet] [*ff*] [*p*]*mf*

40 **TRIO.** [*pp*]

49 1. 2. [*pp*]

57 Play [*p*]*ff* [*cresc.*] *poco* *a* *poco*

64 [*mf*] [*f*]

71 [*ff*] [*mf*]-*ff* *tr*

78 *tr*

85 1. [Play] 2. [*p*]

March

THE GLADIATOR

JOHN PHILIP SOUSA

Solo B♭ Cornet

(1886)

March Tempo.

9 *ff* *mf*

17 *ff* *mf* 1. 2. [tacet] [2nd time only] *[mp] ff* (*ff*)

24

32 1. [Play] 2. [tacet] *[ff]* *[p] mf*

40 **TRIO.** (*pp*)

48 1.

55 2. Play *[pp]* *[p] ff* [*cresc.*] *poco* *a*

62 *poco* *[mf]* *[f]*

69 [2nd X only] *ff* *[mp]-ff*

76

84 1. [Play] 2. *[p]*

March

THE GLADIATOR

JOHN PHILIP SOUSA

1st B♭ Cornet

(1886)

March Tempo.

The musical score is written for the 1st B♭ Cornet part. It begins with a treble clef, a key signature of one flat (B♭), and a common time signature (C). The tempo is marked 'March Tempo.' and the dynamics range from *ff* (fortissimo) to *p-pp* (pianissimo).

The score is divided into several systems, with measure numbers 8, 16, 24, 32, 40, 52, 60, 67, 74, and 83 indicated. The first system (measures 1-8) features a *ff* dynamic. The second system (measures 9-16) includes a *mf* dynamic. The third system (measures 17-24) has a first ending (1.) and a second ending (2.) marked [tacet], with a *[mp] ff* dynamic. The fourth system (measures 25-32) includes a first ending (1.) and a second ending (2.) marked [Play], with a *[ff]* dynamic. The fifth system (measures 33-40) is the start of the 'TRIO.' section, marked [tacet] and *[p-pp] mf*. The sixth system (measures 41-52) includes a first ending (1.) and a second ending (2.) marked [Play], with dynamics *[p]*, *[p] ff*, and *[cresc.]*. The seventh system (measures 53-60) includes dynamics *poco*, *a*, *poco*, *[mf]*, and *[f]*. The eighth system (measures 61-67) includes a first ending (1.) and a second ending (2.) marked [2nd X only], with dynamics *ff* and *[mp]-ff*. The ninth system (measures 68-74) includes a first ending (1.) and a second ending (2.) marked [Play], with a *[p]* dynamic. The tenth system (measures 75-83) includes a first ending (1.) and a second ending (2.) marked [Play], with a *[p]* dynamic.

March

THE GLADIATOR

JOHN PHILIP SOUSA

2nd B♭ Cornet

(1886)

March Tempo.

The musical score is written for a 2nd B♭ Cornet in the key of B-flat major (one flat) and 2/4 time. It consists of 83 measures across ten staves. The score begins with a dynamic of *ff* (fortissimo) and includes various dynamic markings such as *mf* (mezzo-forte), *[mp]* (mezzo-piano), *[p]* (piano), *[p-pp]* (pianissimo), and *[cresc.]* (crescendo). The piece features first and second endings, a TRIO section starting at measure 40 marked [tacet], and a section marked [2nd X only] at measure 74. Performance instructions include accents, slurs, and dynamic hairpins.

March

THE GLADIATOR

JOHN PHILIP SOUSA

3rd B♭ Cornet

(1886)

March Tempo.

The musical score is written for a 3rd B♭ Cornet. It begins with a treble clef, a key signature of one flat (B♭), and a common time signature (C). The tempo is marked 'March Tempo.' The score consists of ten staves of music. The first staff (measures 1-7) starts with a *ff* dynamic and includes accents. The second staff (measures 8-15) continues with *ff* and *mf* dynamics. The third staff (measures 16-23) features a first ending (1.) and a second ending (2.) with dynamics *[mp]* and *ff*. The fourth staff (measures 24-31) continues the melody. The fifth staff (measures 32-39) includes first and second endings with dynamics *[p]*, *[p]ff*, and *[cresc.]*. The sixth staff (measures 40-51) is the start of the 'TRIO.' section, marked '[tacet]' and *[p-pp] mf*. The seventh staff (measures 52-59) continues the Trio with dynamics *[p]*, *[p]ff*, and *[f]*, including markings for *poco*, *a*, and *[mf]*. The eighth staff (measures 60-66) includes dynamics *[f]* and *[mp]-ff*, with a marking for '[2nd X only]'. The ninth staff (measures 67-82) continues with dynamics *[mp]-ff*. The tenth staff (measures 83-90) includes first and second endings with dynamics *[p]*.

1st F Horn
[originally E♭ Alto]

March

THE GLADIATOR

JOHN PHILIP SOUSA

(1886)

March Tempo.

The musical score is written for the 1st F Horn part of the march 'The Gladiator' by John Philip Sousa. It is in the key of B-flat major (two flats) and 2/4 time. The score consists of 84 measures, divided into two main sections: the first 38 measures and the 'TRIO' section starting at measure 39. The first section includes dynamics such as *ff*, *mf*, and *[mp] - ff*. The 'TRIO' section is marked with *[p-pp] mf* and features a key signature change to B-flat major (one flat) at measure 39. Dynamics in the Trio include *[mf]*, *[f]*, *[p]ff*, *[cresc.]*, and *poco*. The score includes various musical notations such as slurs, accents, and first/second endings. The piece concludes with a final cadence at measure 84.

2nd F Horn
[originally E♭ Alto]

March
THE GLADIATOR JOHN PHILIP SOUSA

(1886)

March Tempo.

The musical score is written for a 2nd F Horn, originally an E♭ Alto. It is in 2/4 time and B-flat major. The score consists of 84 measures, divided into a main section and a Trio section. The main section (measures 1-38) features a melody with dynamic markings of *ff*, *mf*, and *[mp] - ff*. The Trio section (measures 39-84) begins with a key signature change to two flats and includes dynamic markings such as *[p-pp] mf*, *[p]ff*, *[cres.] poco*, *a poco*, *[mf]*, and *[f]*. The score includes first and second endings, repeat signs, and various performance instructions like accents and slurs.

March

THE GLADIATOR

JOHN PHILIP SOUSA

3rd F Horn
[originally E♭ Alto]

(1886)

March Tempo.

8

16

24

32

39 **TRIO.**

46

53

61

69

77

84

March THE GLADIATOR

4th F Horn
[originally E \flat Alto]

(1886)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 4th F Horn part. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'March Tempo.' The score consists of 83 measures, divided into several systems. The first system (measures 1-8) starts with a fortissimo (*ff*) dynamic and includes a first ending. The second system (measures 9-15) continues with *ff* and *mf* dynamics. The third system (measures 16-23) features a first ending and a dynamic change to *[mp] - ff*. The fourth system (measures 24-31) continues the melody. The fifth system (measures 32-38) includes a first ending. The sixth system (measures 39-45) is the start of the 'TRIO' section, marked with a key signature change to three flats (B-flat, E-flat, and A-flat) and a dynamic of *[p-pp] mf*. The seventh system (measures 46-52) continues the trio with *[p]ff* and *[cresc.] poco* markings. The eighth system (measures 53-60) includes a first ending and dynamics of *[mf]* and *[f]*. The ninth system (measures 61-68) features a dynamic of *ff* and *[mp]-ff*. The tenth system (measures 69-75) continues the melody. The eleventh system (measures 76-82) includes a first ending. The final system (measures 83) concludes the piece with a first ending.

March
THE GLADIATOR

Baritone

JOHN PHILIP SOUSA

(1886)

March Tempo.

ff mf

8

ff mf

17

ff [mp]ff (ff)

25

33

[ff] [p]mf

40

TRIO.

(pp)

50

[pp]

58

[p]ff [cresc. poco a poco] [mf]

65

[f] [mp]-ff

73

82

[trill]

March
THE GLADIATOR

Baritone, T.C.

(1886)

JOHN PHILIP SOUSA

March Tempo.

8

17

25

33

40 **TRIO.**

50

58

65

73

82

March THE GLADIATOR

1st Trombone

(1886)

JOHN PHILIP SOUSA

March Tempo.

ff mf

8 ff [mf]

17 ff [mp] - ff [2nd time only]

25

33

40 TRIO. [tacet] [p-pp] mf

47

53 1. [Play] 2. [Play] [p] [p] [p]ff [cresc.]

60 poco a poco [mf] [f]

67 2 [2nd X only] [mp] - ff

75

83 1. [Play] 2. [mp]

March
THE GLADIATOR

2nd Trombone

(1886)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

8

ff [*mf*]

17 *ff* [2nd time only] [*mp*] - *ff*

25

33

40 **TRIO.** [tacet] [*p-pp*] *mf*

47

53 1. [Play] [*p*] 2. [Play] [*p*] [*p*] *ff* [*cresc.*]

60 *poco* *a* *poco* [*mf*] [*f*]

67 2 [2nd X only] [*mp*] - *ff*

75

83 1. [Play] [*mp*] 2.

March THE GLADIATOR

3rd Trombone

(1886)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *mf*

17 *ff* [*mf*] [2nd time only] *[mp] - ff*

25

33 1. 2. *[p]* *[p]* *[p]ff* [*cresc.*]

40 **TRIO.** [tacet] *[p-pp] mf*

47

53 1. [Play] 2. [Play] *[p]* *[p]* *[p]ff* [*cresc.*]

60 *poco* *a* *poco* *[mf]* *[f]*

67 2 [2nd X only] *[mp] - ff*

75

83 1. [Play] 2. *[mp]*

March THE GLADIATOR

JOHN PHILIP SOUSA

Tuba

March Tempo.

(1886)

7

17

26

33

40

46

53

60

67

77

84

ff *mf*

ff *mf*

ff [*mp*] - *ff*

[p-pp] *mf*

[p] *ff* [*cresc.*]

poco *a* *poco* [*mf*] [*f*]

[mp] - *ff*

1. 2.

1. 2.

3

1. 2.

March

THE GLADIATOR

Drums

[Bells (optional)]

(1886)

JOHN PHILIP SOUSA

March Tempo.

S.D.

Musical notation for measures 1-6. The drum part is in common time (C). The first measure has a half rest. The second measure has a quarter note G4. The third measure has a quarter note A4. The fourth measure has a quarter note B4. The fifth measure has a quarter note C5. The sixth measure has a quarter note B4. The dynamic is *ff*. The key signature has one sharp (F#).

Musical notation for measures 7-14. Measures 7-10 are marked with a '4' and a '4' above them, indicating a four-measure rest. The dynamic is *ff*. Measures 11-14 continue the melody. The dynamic is *mf*.

Musical notation for measures 15-22. Measures 15-18 are marked with a '4' and a '4' above them, indicating a four-measure rest. The dynamic is *ff*. Measures 19-22 continue the melody. The dynamic is *[mp] - ff*. There are first and second endings indicated by '1.' and '2.' above the staff.

Musical notation for measures 23-30. Measures 23-26 are marked with a '4' and a '4' above them, indicating a four-measure rest. The dynamic is *ff*. Measures 27-30 continue the melody. The dynamic is *ff*. There are first and second endings indicated by '1.' and '2.' above the staff.

Musical notation for measures 31-38. Measures 31-34 are marked with a '4' and a '4' above them, indicating a four-measure rest. The dynamic is *ff*. Measures 35-38 continue the melody. The dynamic is *ff*. There are first and second endings indicated by '1.' and '2.' above the staff.

39 **TRIO.**

Musical notation for measures 39-43. The key signature changes to three flats (B-flat, E-flat, A-flat). The melody is in the treble clef. The dynamic is *[p] mf*. The drum part is in the bass clef. The dynamic is *[p-pp] mf*. There is a *[pp]* dynamic marking and a *[tacet]* marking for the drum part in measure 40.

Musical notation for measures 44-50. The melody continues in the treble clef. The drum part continues in the bass clef.

THE GLADIATOR
Drums

50

1. 2.

57

Play > > >

[p]ff [cresc.] poco a

63

poco] [mf] [f]

69

[ff] 1st X [mp]
[f] 2nd X ff
[Cyms. 2nd X only]

75

4 8

4 8

84

[sfz] (2nd Xo)

1. 2.