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.

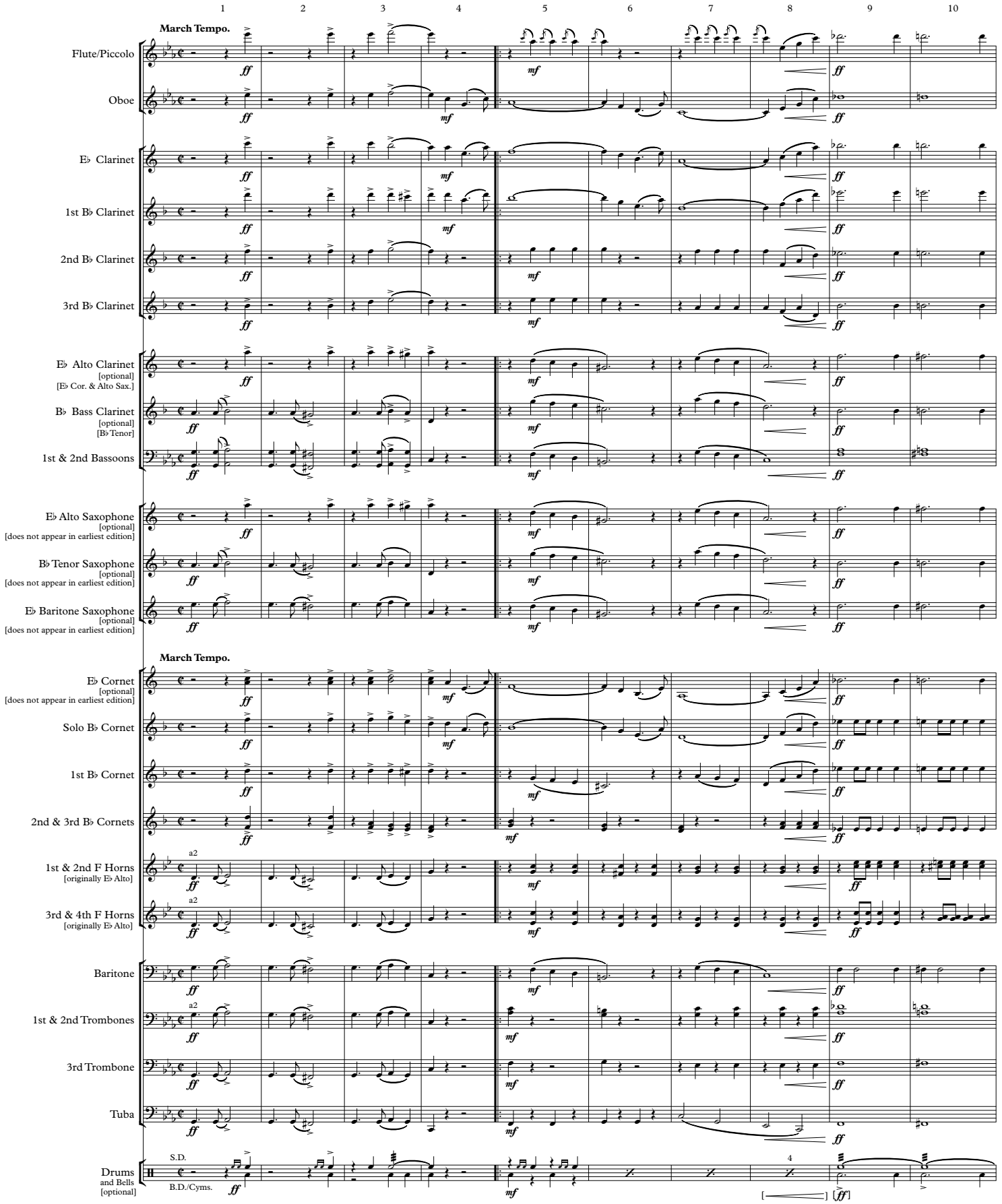
March

THE GLADIATOR

(1886)

JOHN PHILIP SOUSA

Full Score



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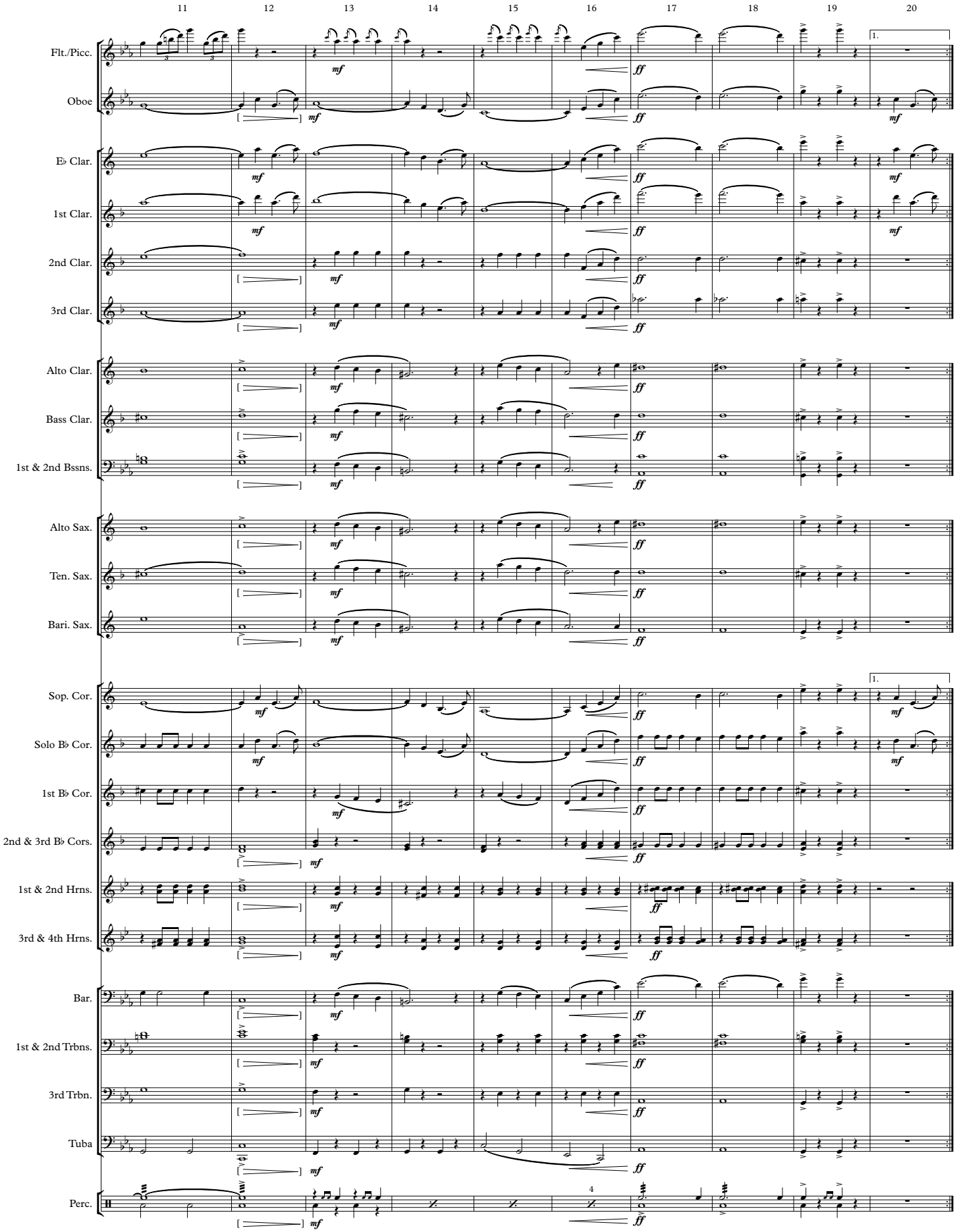
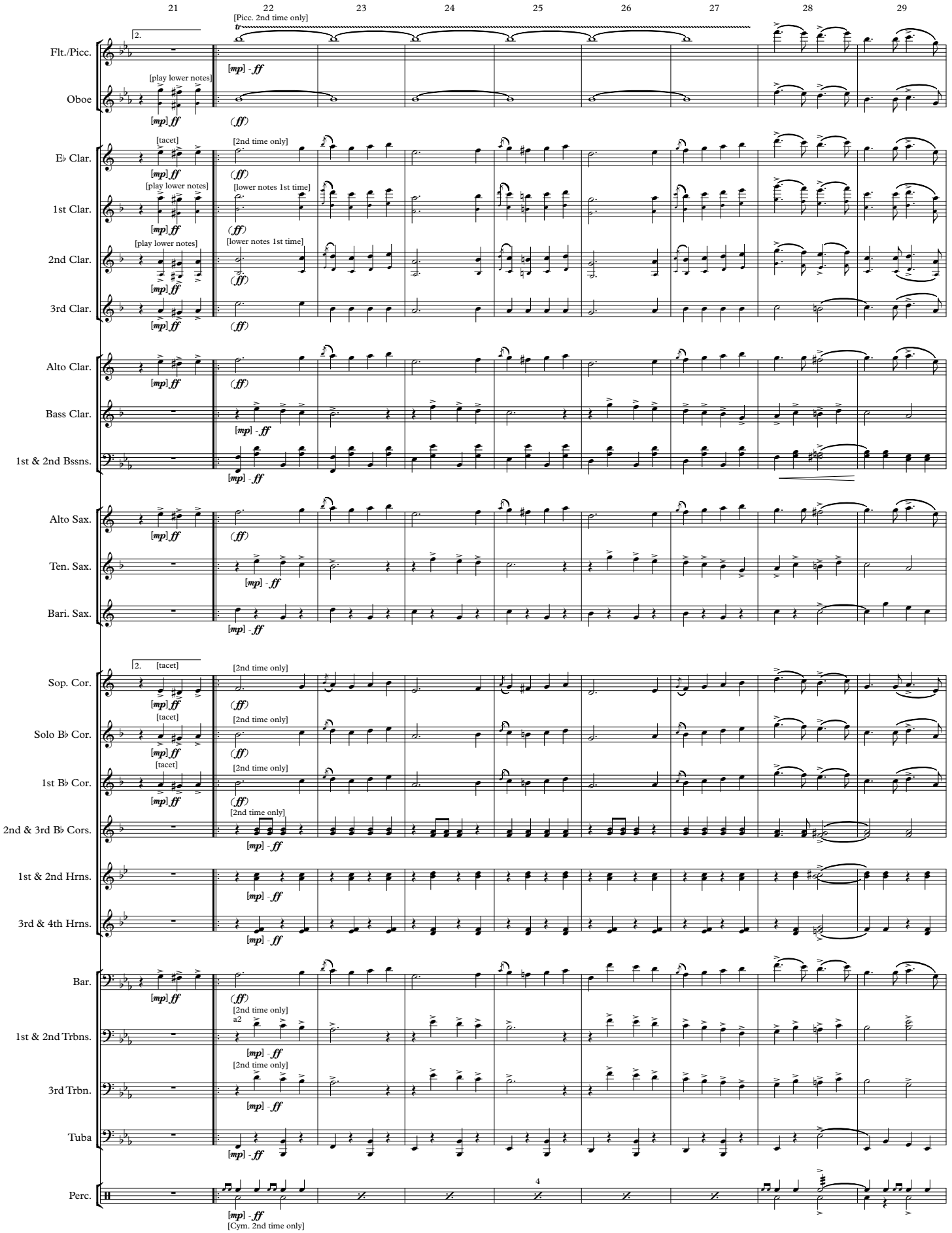
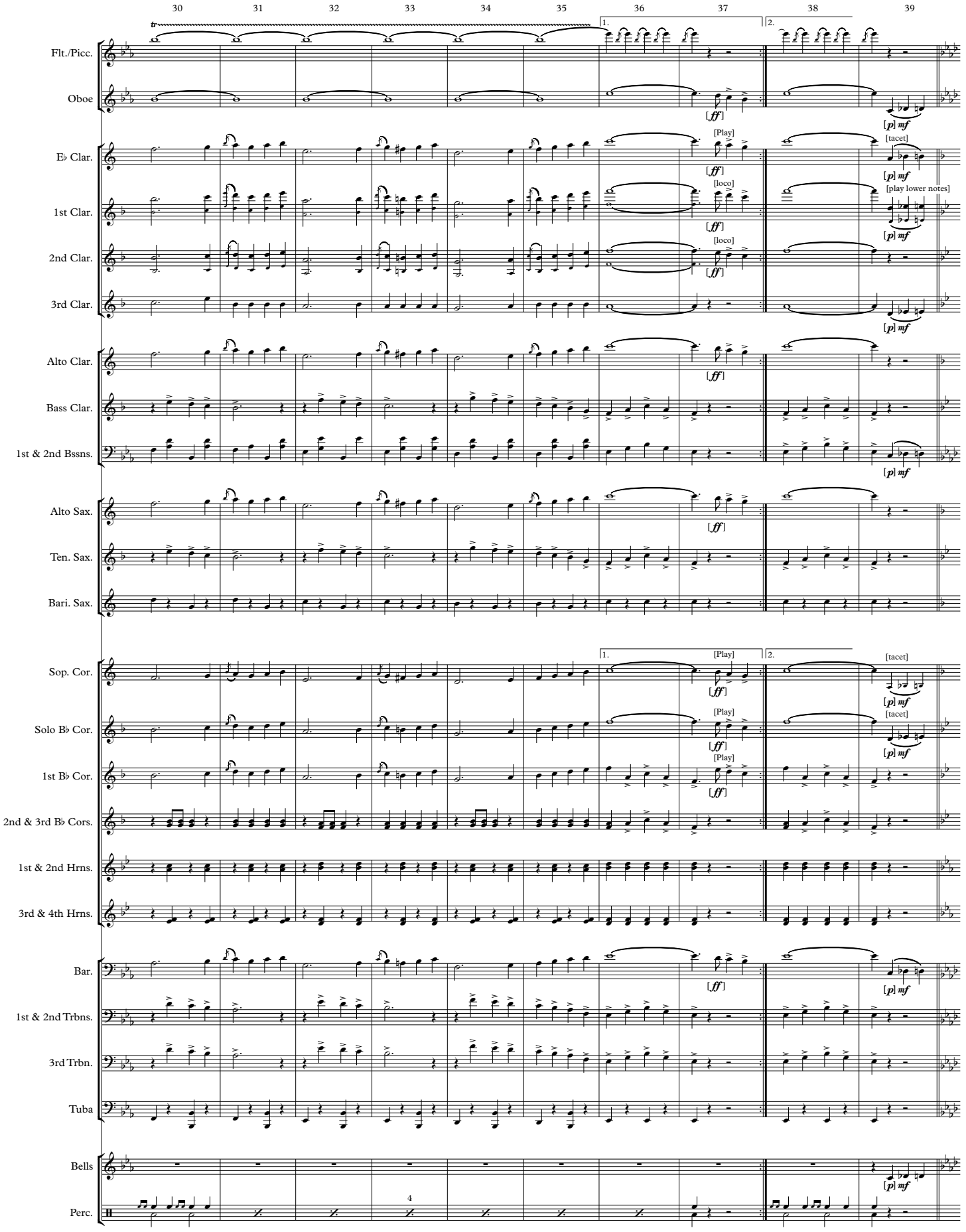
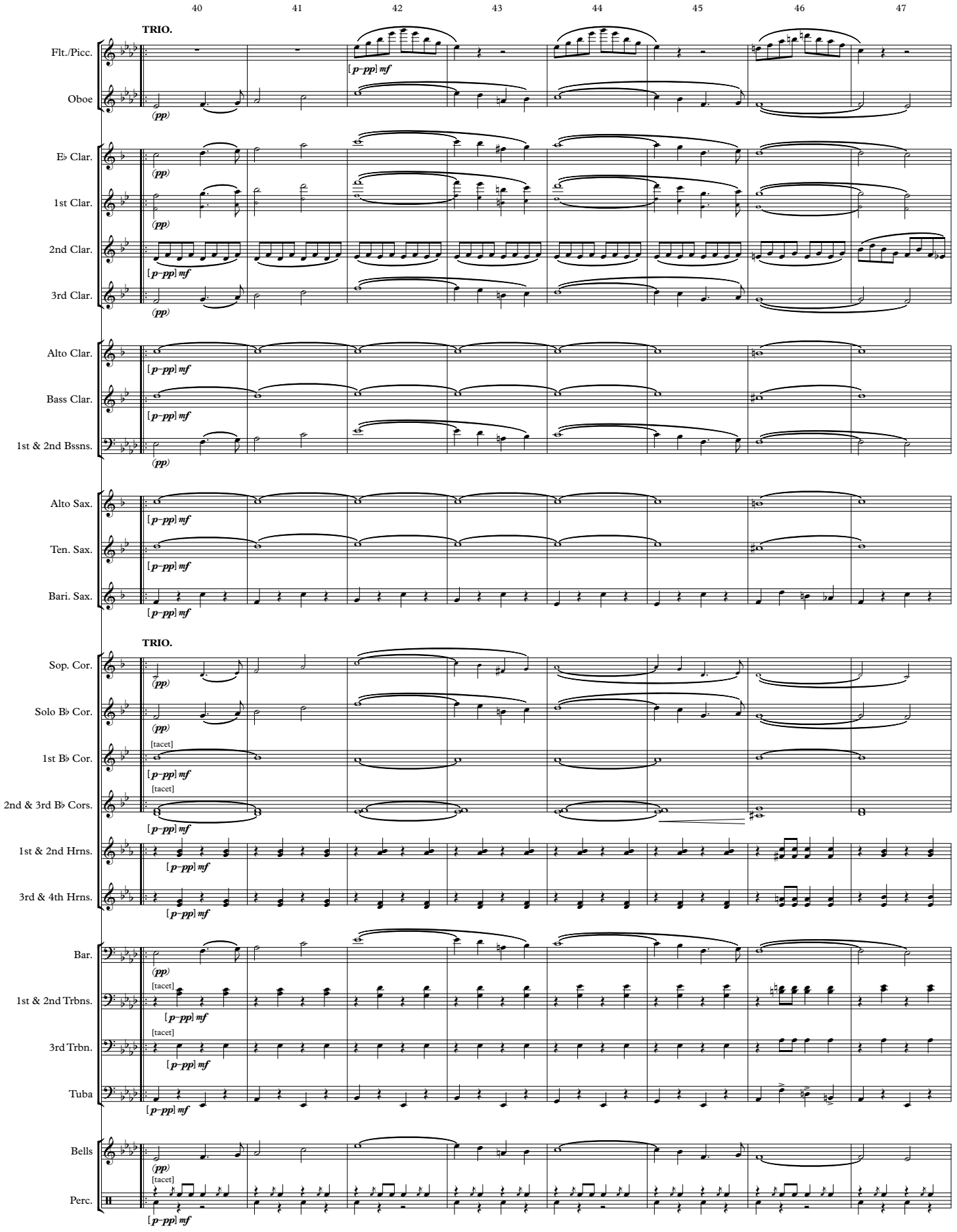

11
12
13
14
15
16
17
18
19
20
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Sop. Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Perc.
1.
mf
ff
4

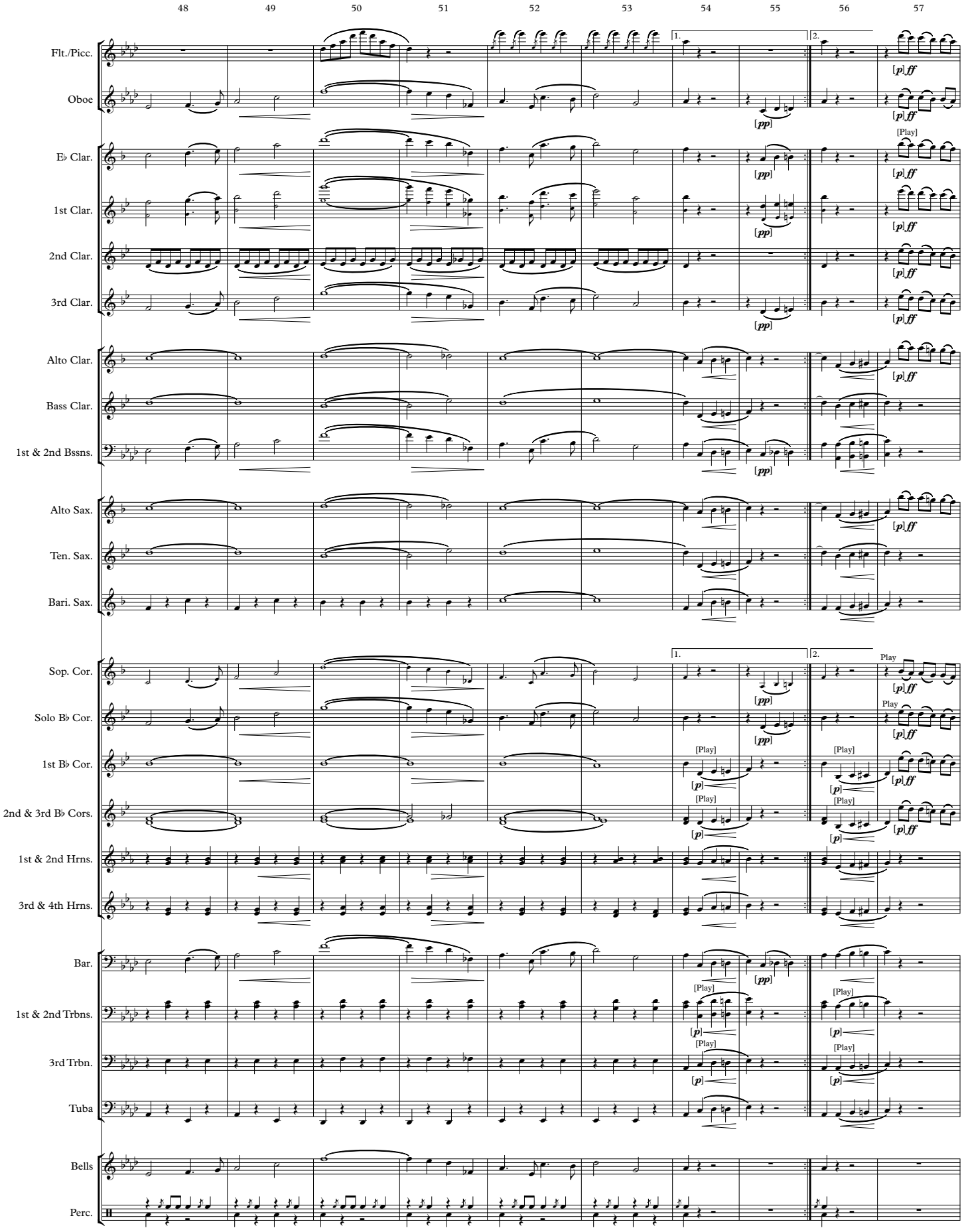
THE GLADIATOR
Full Score



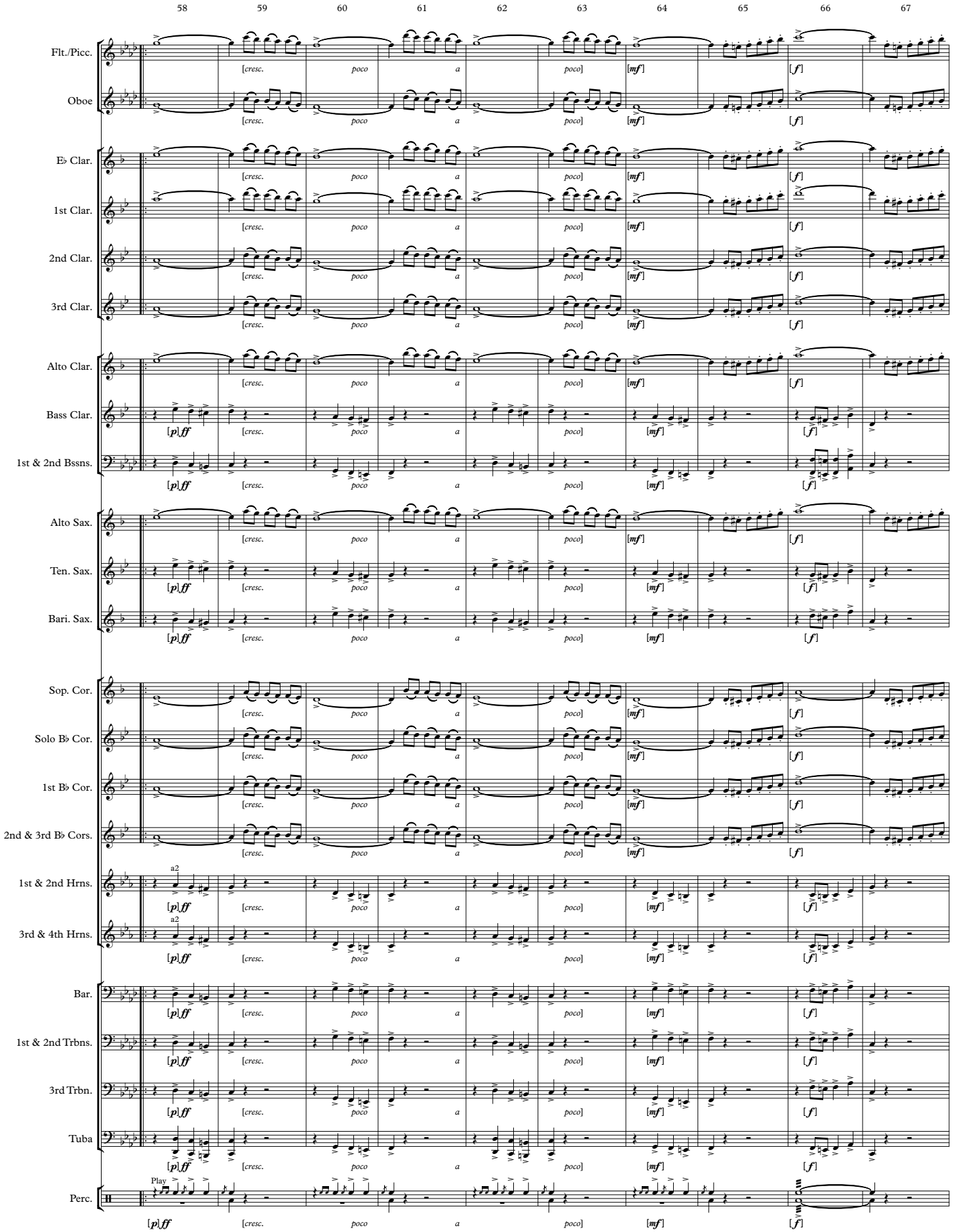

30
31
32
33
34
35
36
37
38
39
1.
2.
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Sop. Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Bells
Perc.
[ff]
[p] mf
[Play]
[tacet]
[loco]
[play lower notes]
4

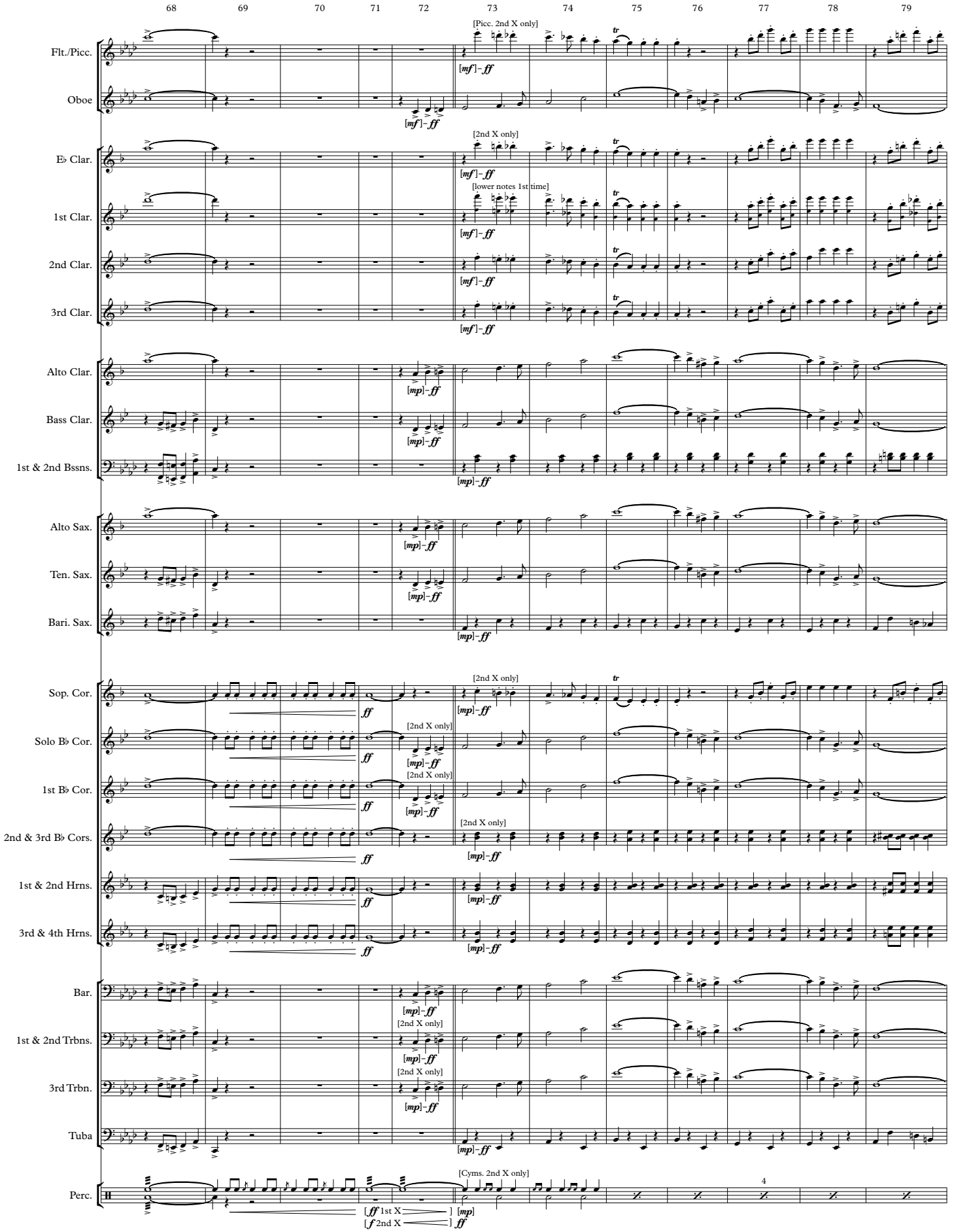
THE GLADIATOR
Full Score



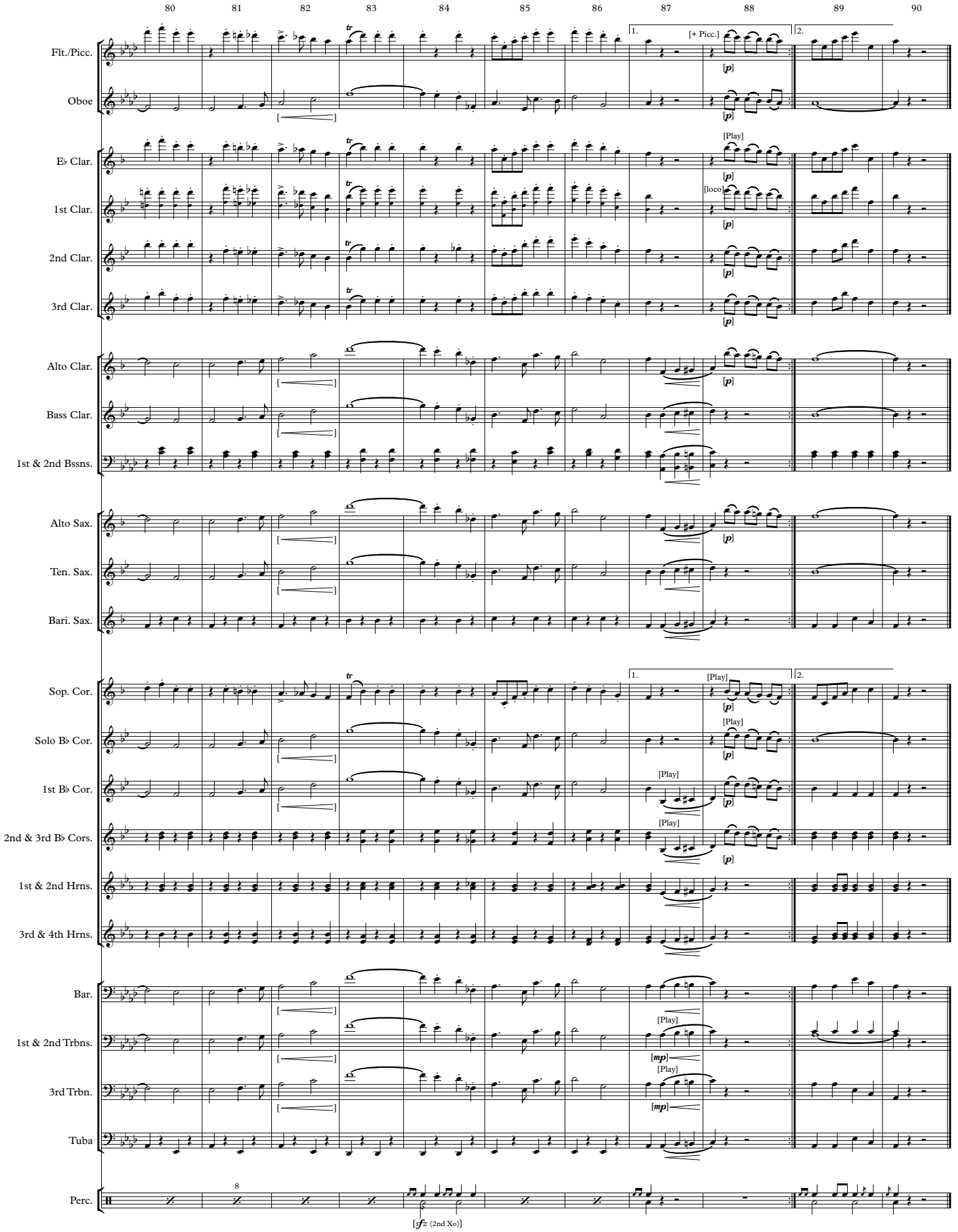

48
49
50
51
52
53
54
55
56
57
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Sop. Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Bells
Perc.
1.
2.
[pp]
[p]ff
[Play]
Play
[p]

THE GLADIATOR
Full Score




68
69
70
71
72
73
74
75
76
77
78
79
Flt./Picc.
Oboe
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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
Perc.
[Picc. 2nd X only]
[2nd X only]
[lower notes 1st time]
[Cyms. 2nd X only]
4

THE GLADIATOR
Full Score



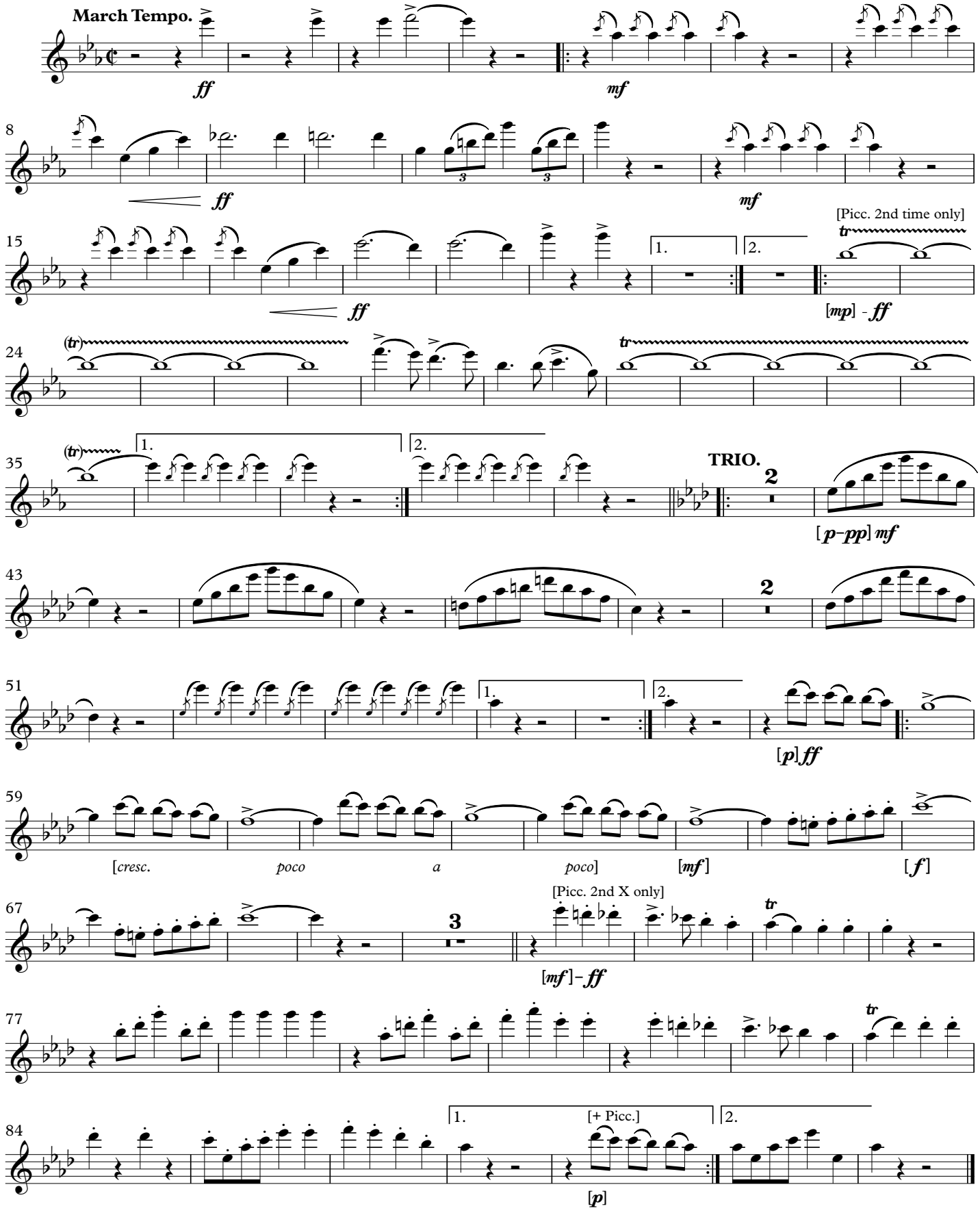
March

THE GLADIATOR

Flute/Piccolo

(1886)

JOHN PHILIP SOUSA



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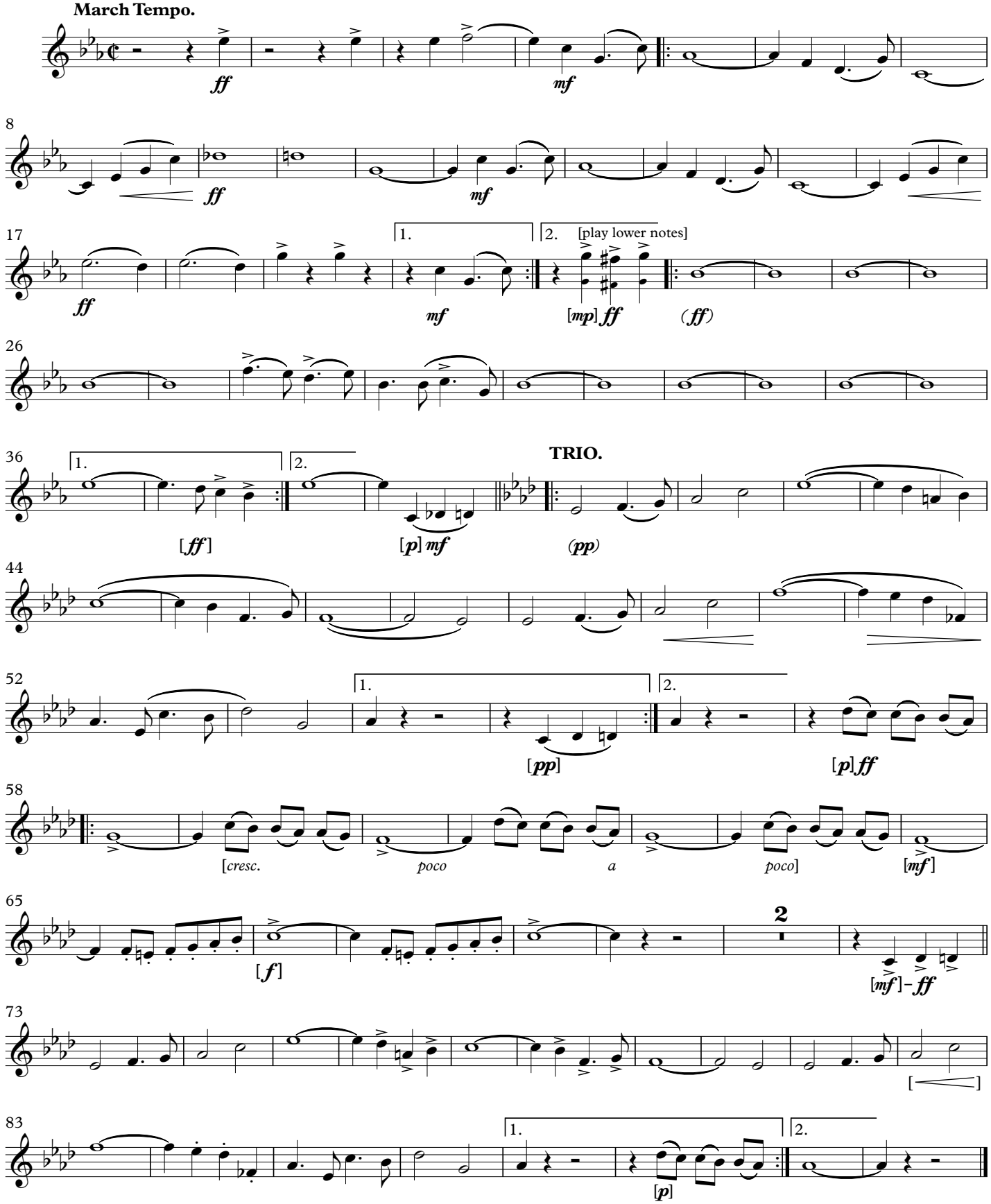
March

THE GLADIATOR

(1886)

Oboe

JOHN PHILIP SOUSA



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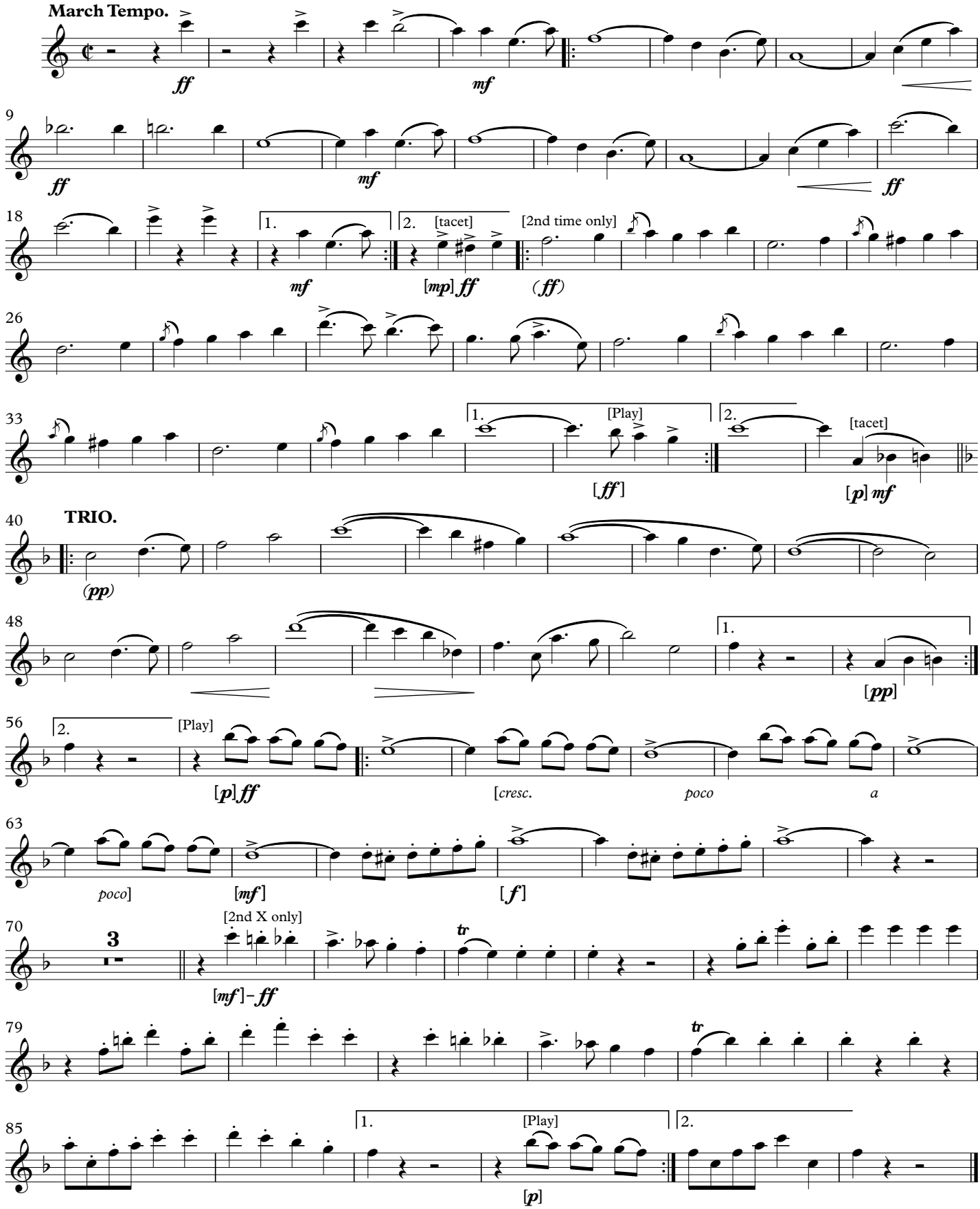
March

THE GLADIATOR

(1886)

E♭ Clarinet

JOHN PHILIP SOUSA



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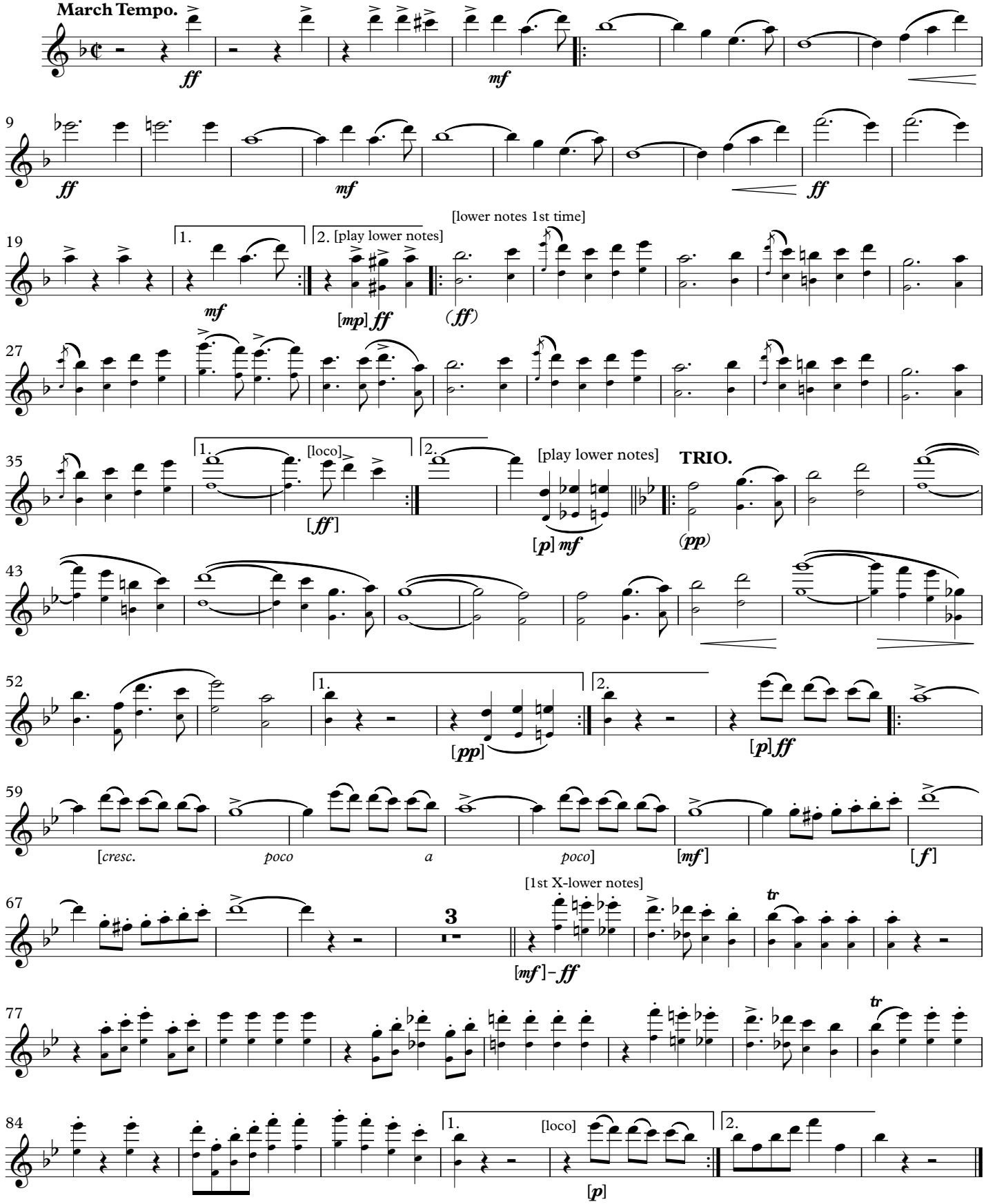
March

THE GLADIATOR

(1886)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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March

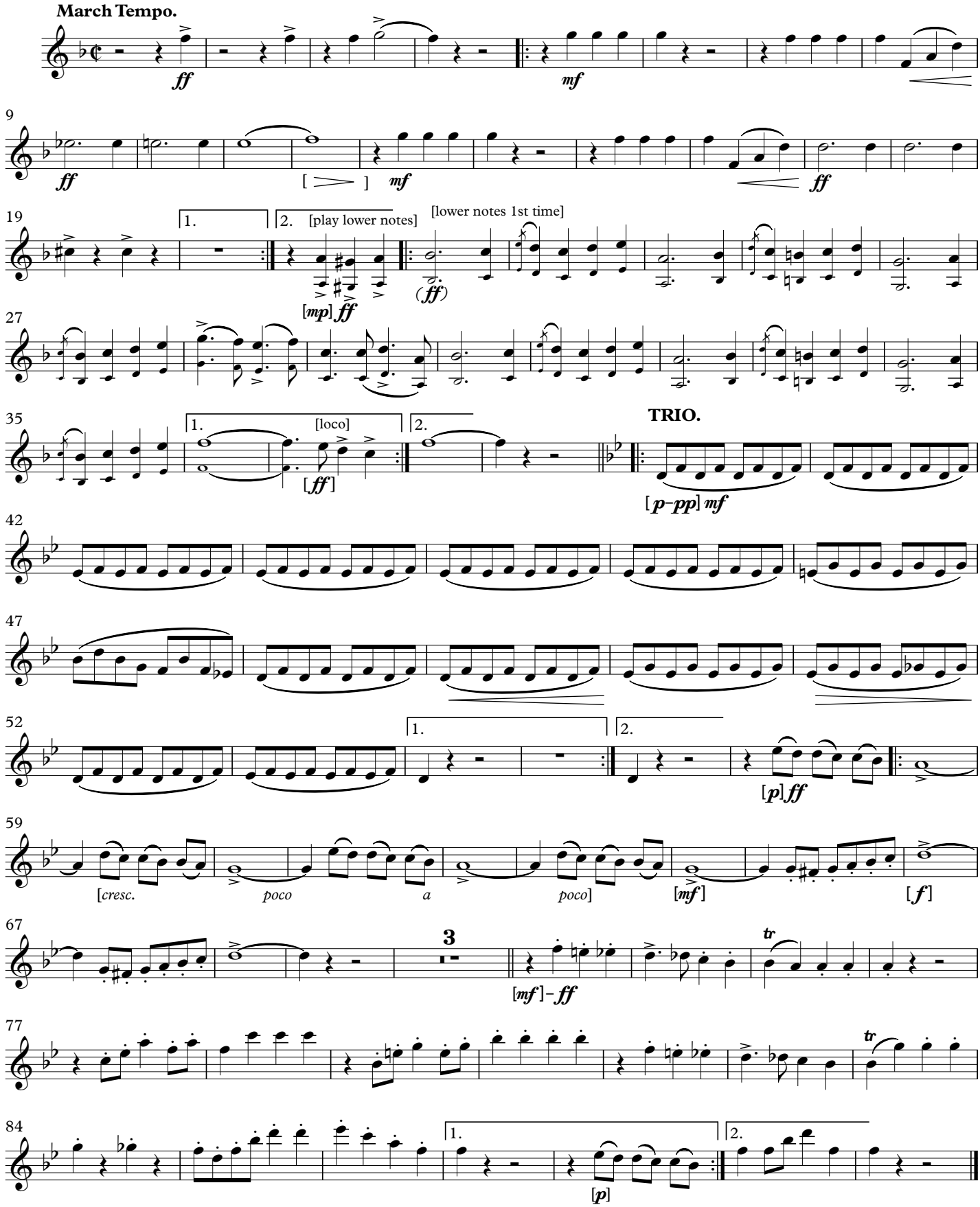
THE GLADIATOR

(1886)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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March

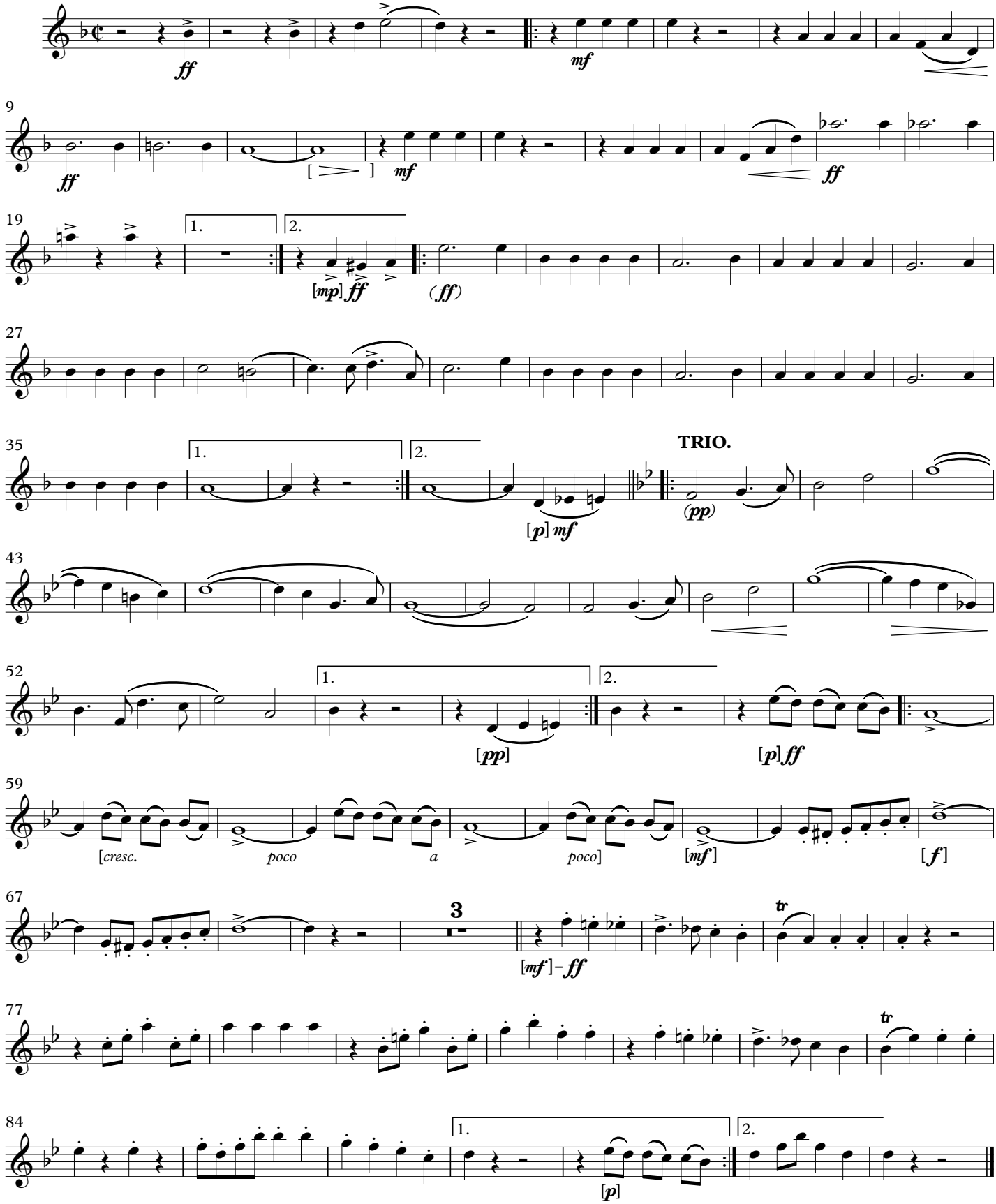
THE GLADIATOR

(1886)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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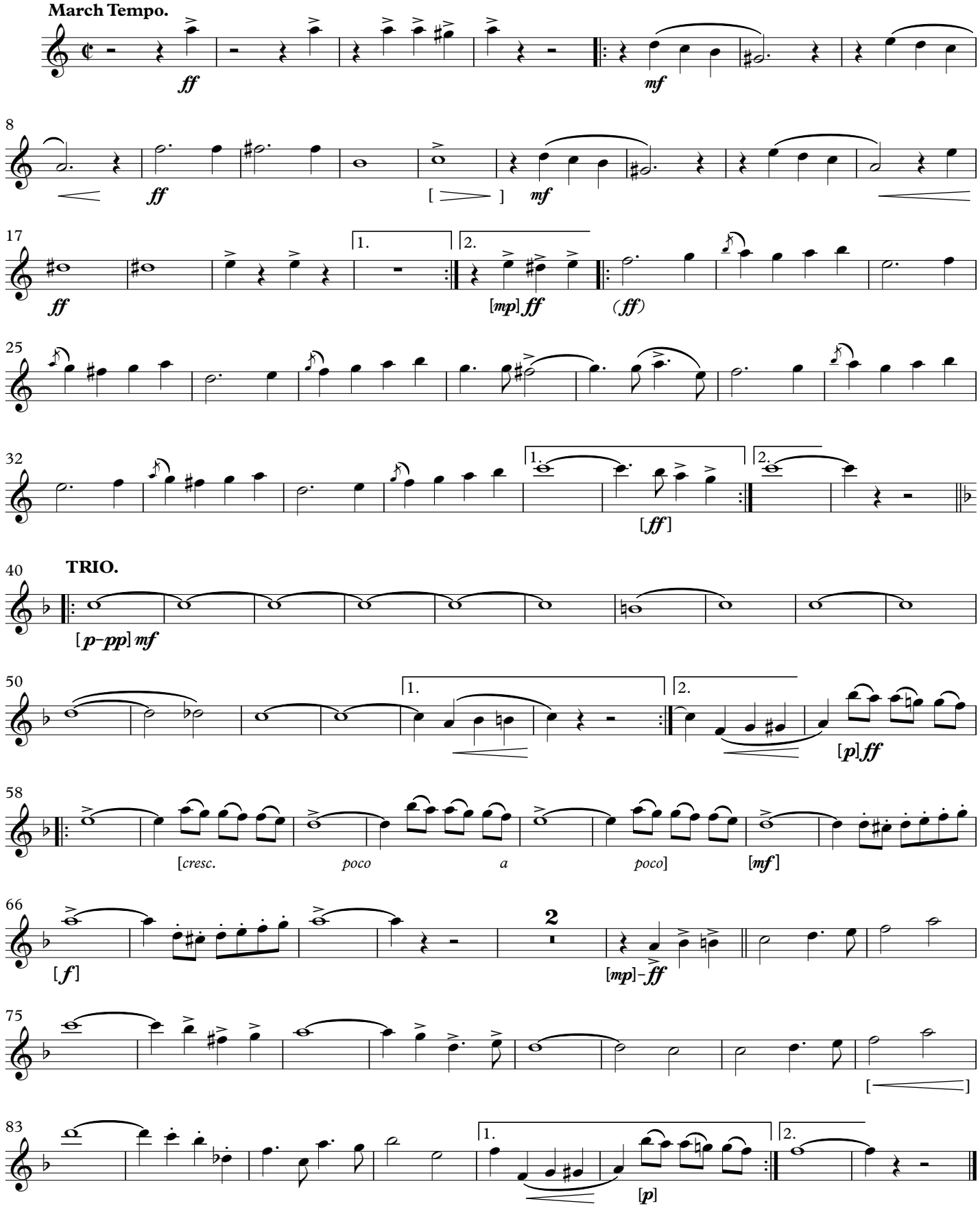
E♭ Alto Clarinet
[optional]

March

THE GLADIATOR

(1886)

JOHN PHILIP SOUSA



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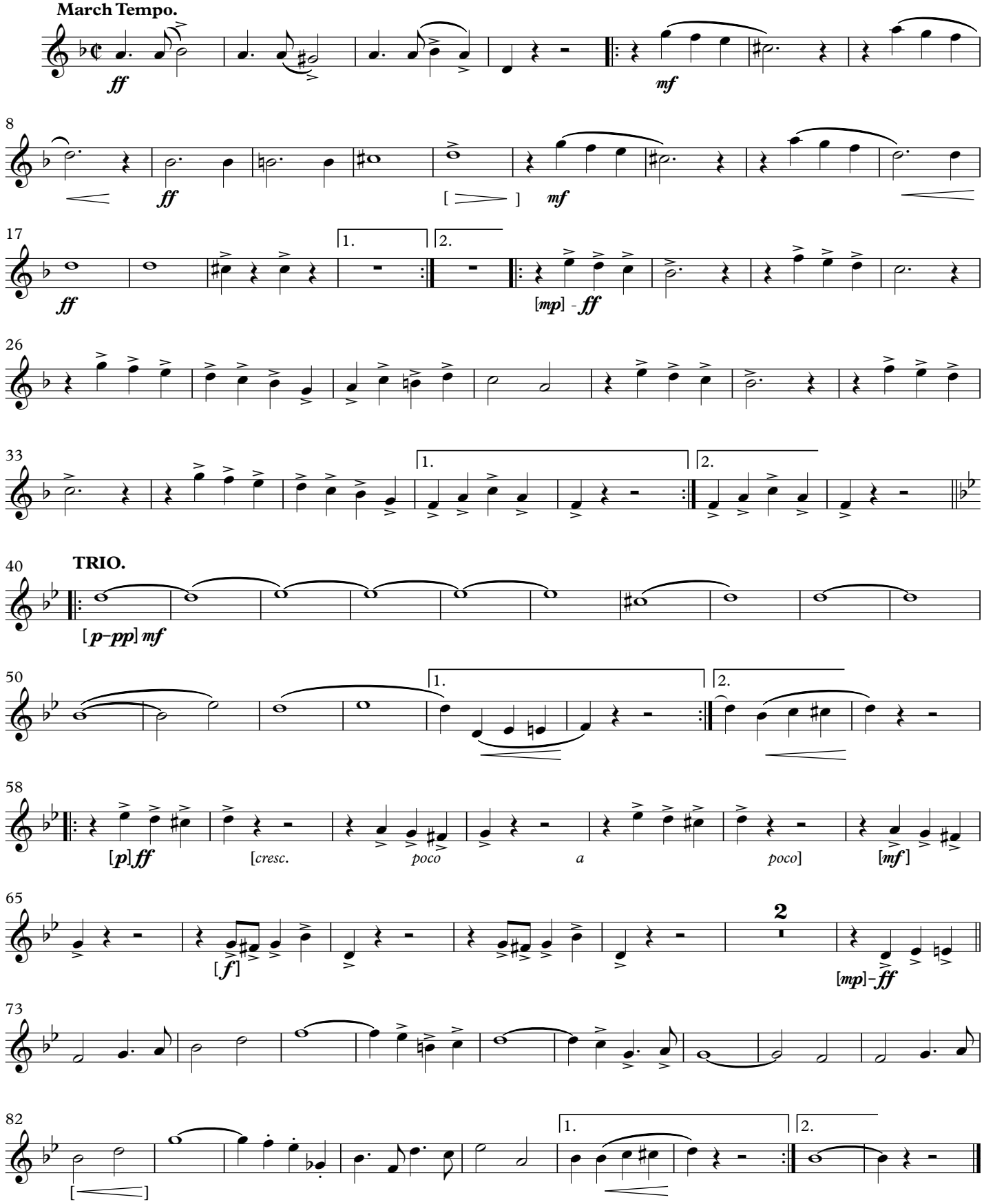
March

THE GLADIATOR

(1886)

JOHN PHILIP SOUSA

B♭ Bass Clarinet
[optional]



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March

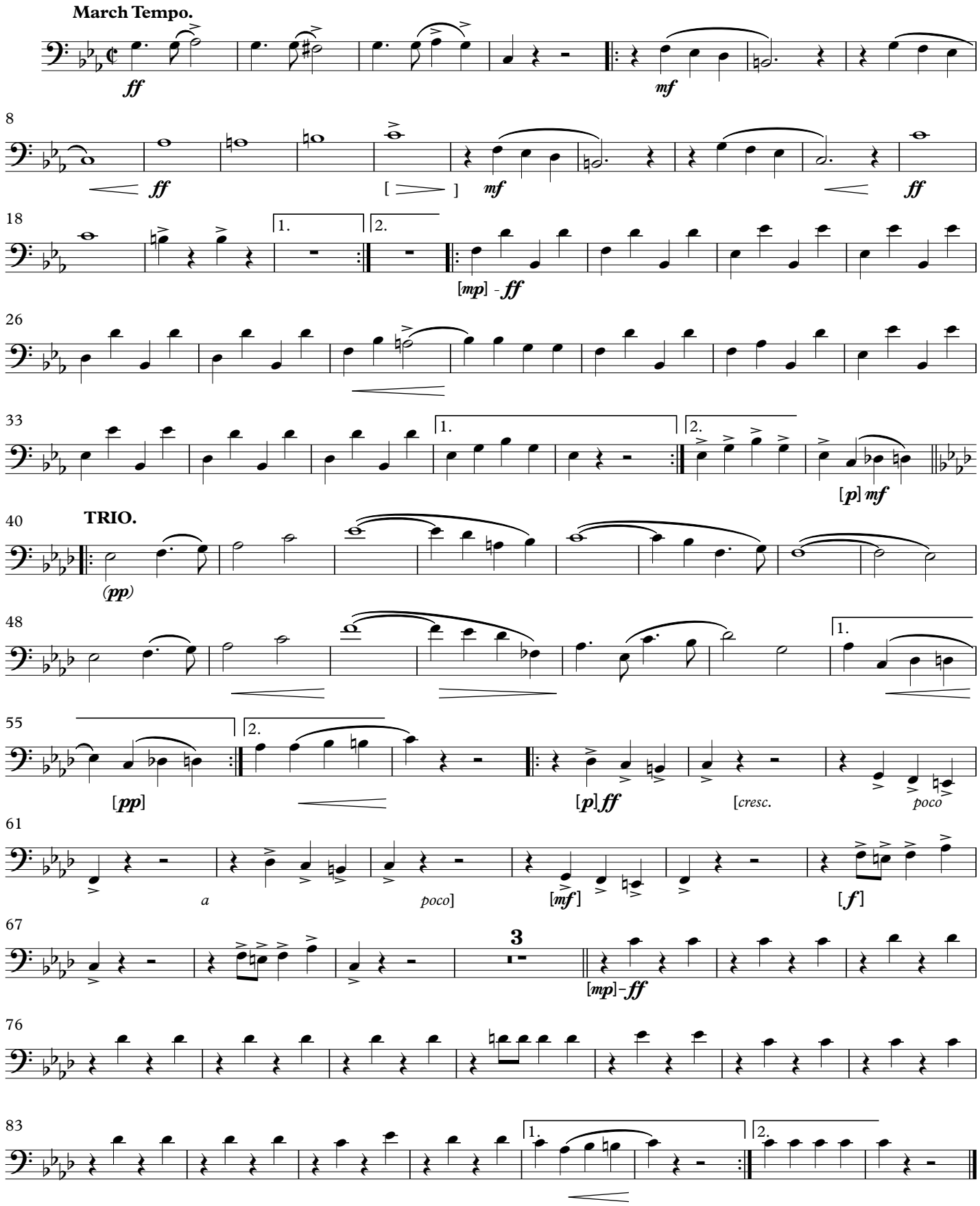
THE GLADIATOR

(1886)

1st Bassoon

JOHN PHILIP SOUSA

March Tempo.



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March

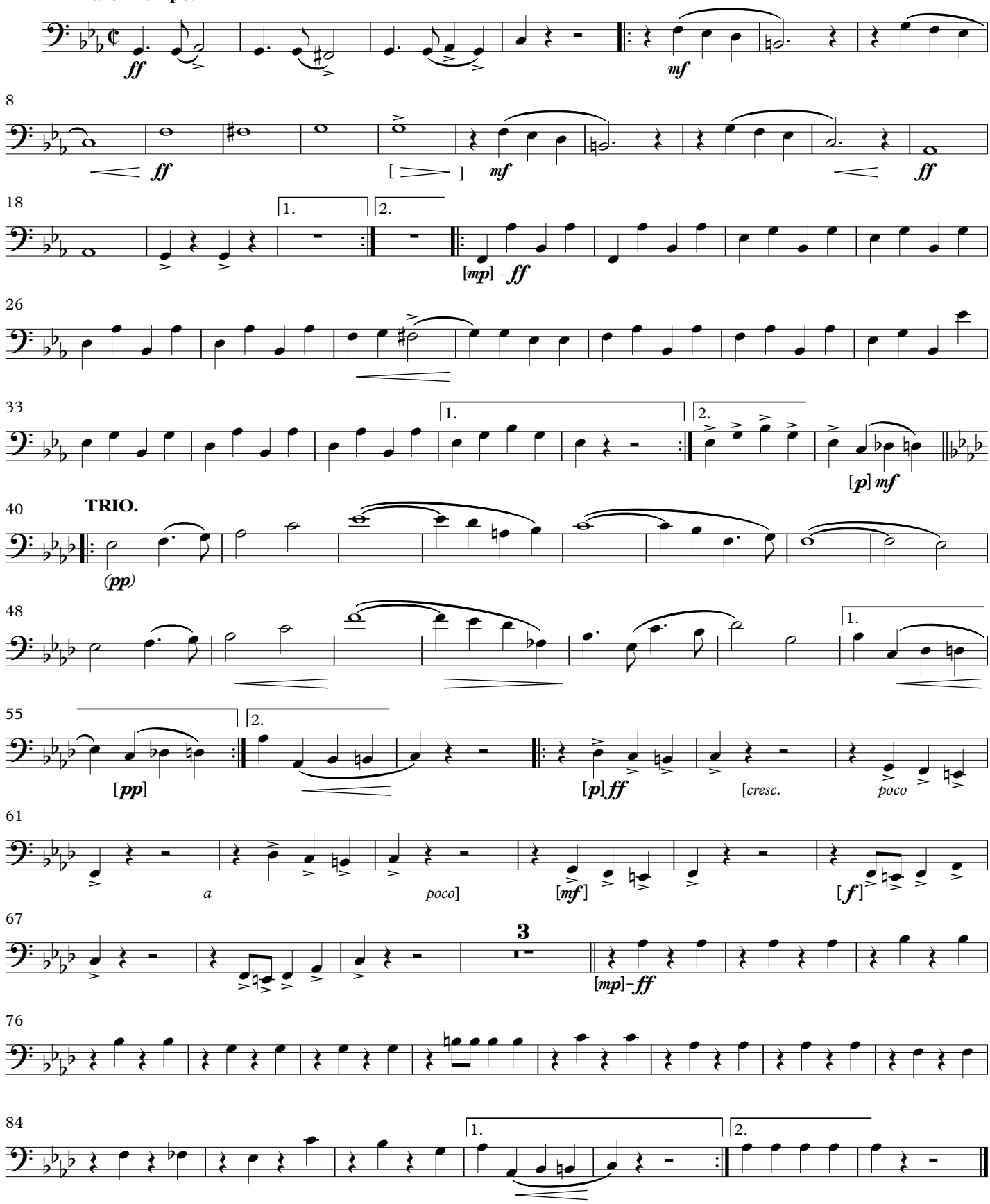
THE GLADIATOR

(1886)

JOHN PHILIP SOUSA

2nd Bassoon

March Tempo.



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March

THE GLADIATOR

(1886)

E♭ Alto Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.

ff

mf

ff

mf

ff

[*mp*] *ff*

(*ff*)

[*ff*]

TRIO.

[*p–pp*] *mf*

[*p*] *ff*

[*cresc.* *poco* *a* *poco*]

[*mf*]

[*f*]

2

[*mp*]–*ff*

[

]

[*p*]

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March

THE GLADIATOR

JOHN PHILIP SOUSA

(1886)

B♭ Tenor Saxophone
[optional]

March Tempo.

ff

mf

ff

mf

ff

[*mp*] - *ff*

TRIO.

[*p-pp*] *mf*

[*p*] *ff*

[*cresc.* *poco* *a* *poco*]

[*mf*]

[*f*]

2

[*mp*] - *ff*

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March

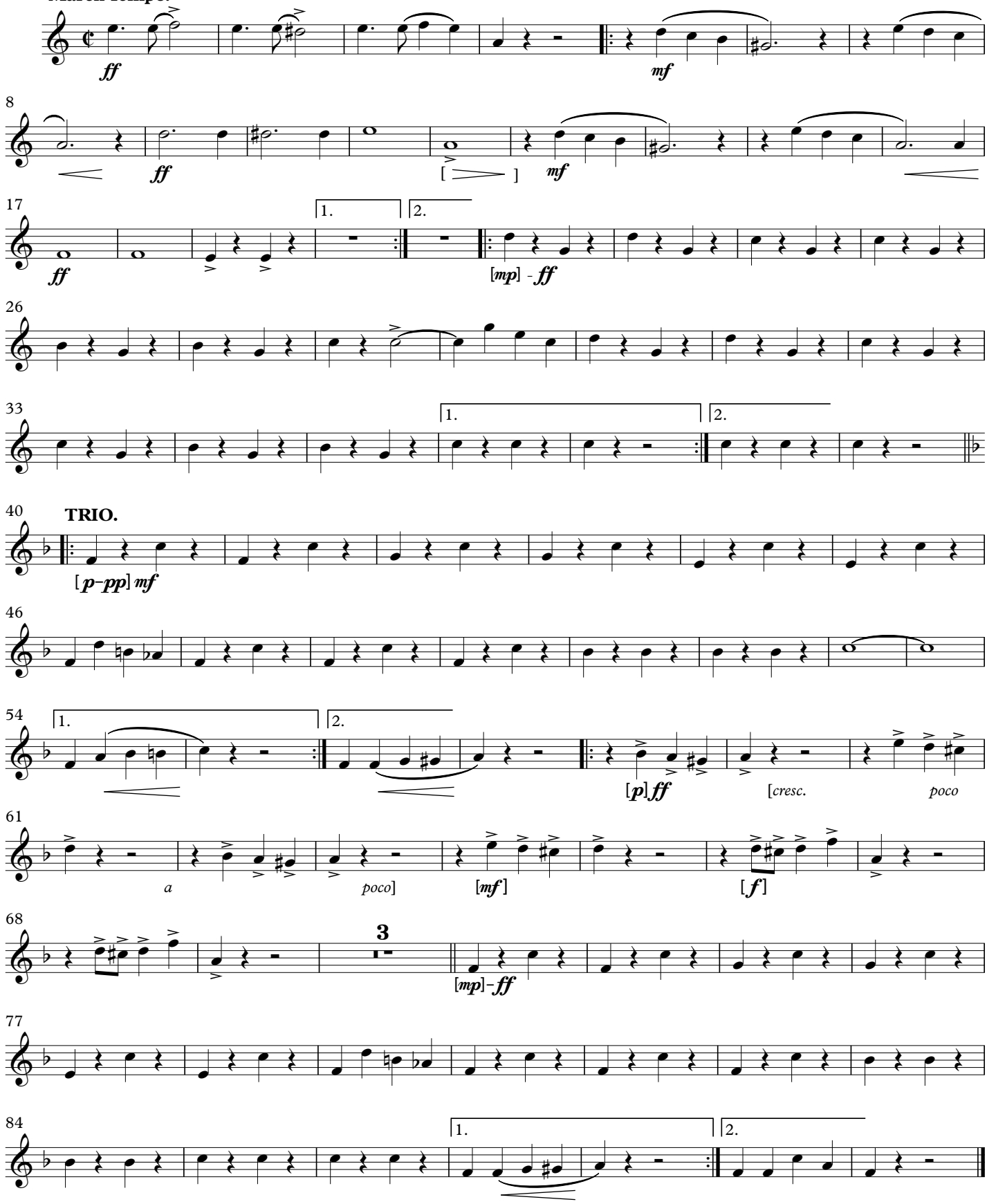
THE GLADIATOR

(1886)

E♭ Baritone Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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March

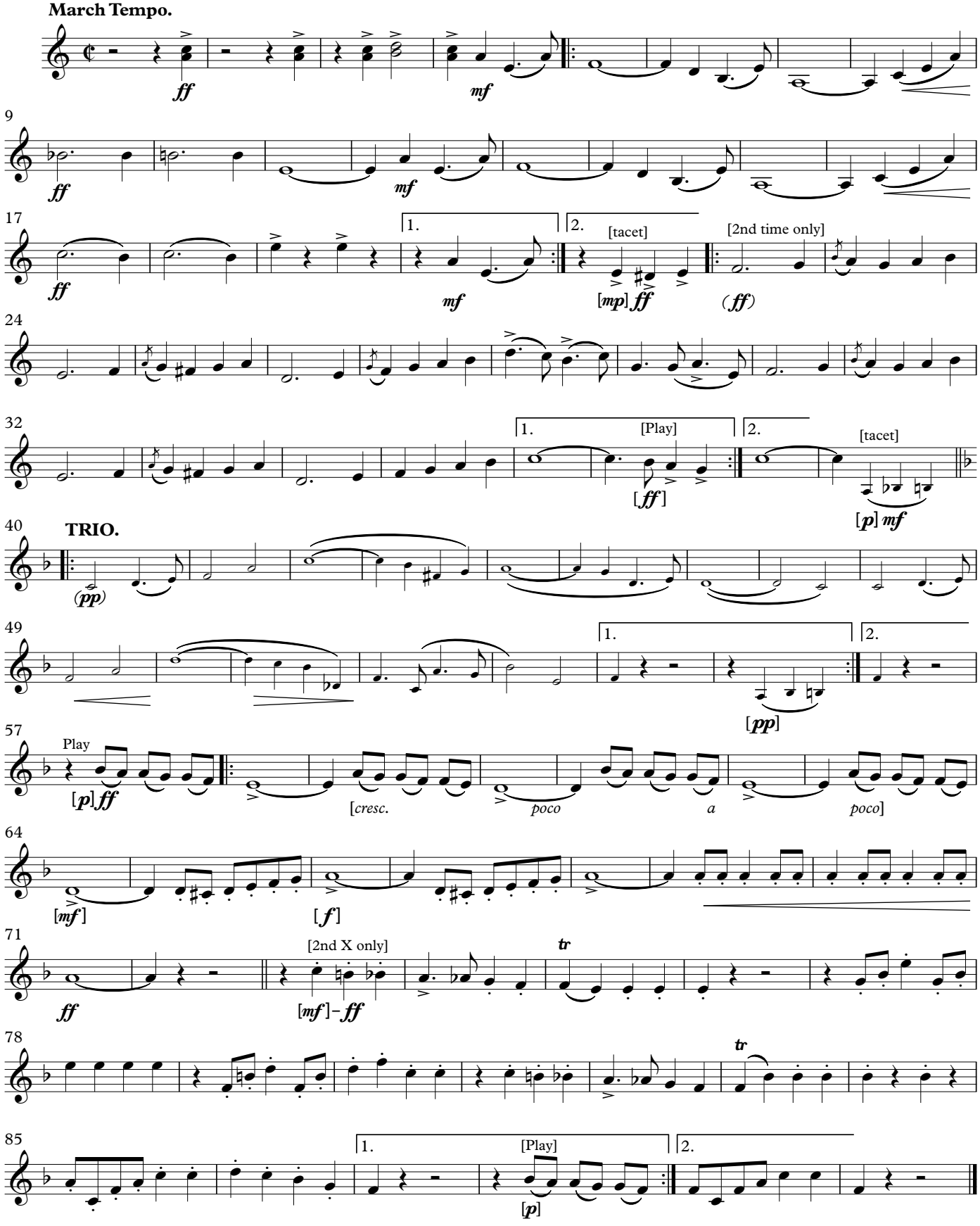
THE GLADIATOR

(1886)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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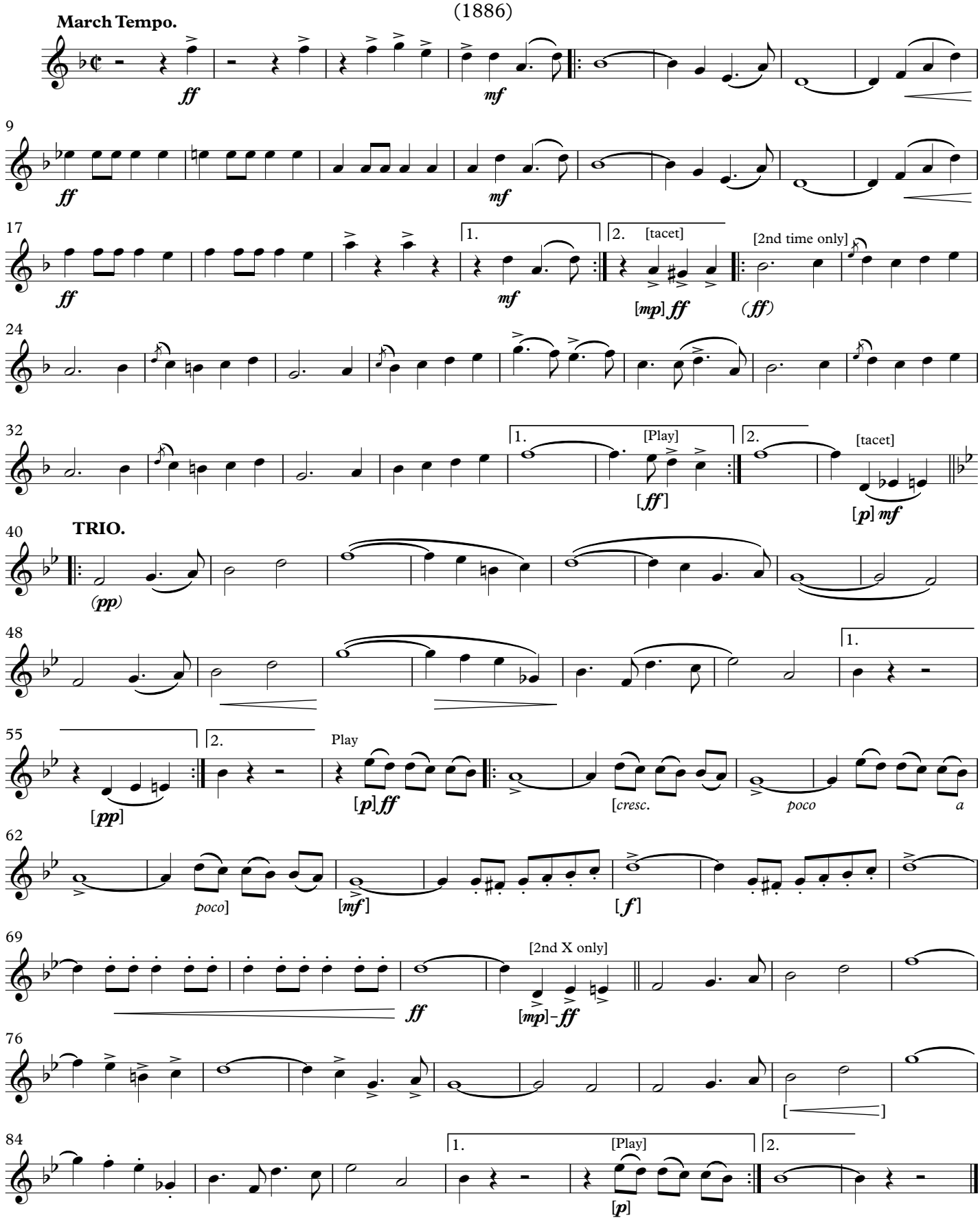
March

THE GLADIATOR

Solo B♭ Cornet

JOHN PHILIP SOUSA

(1886)



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March

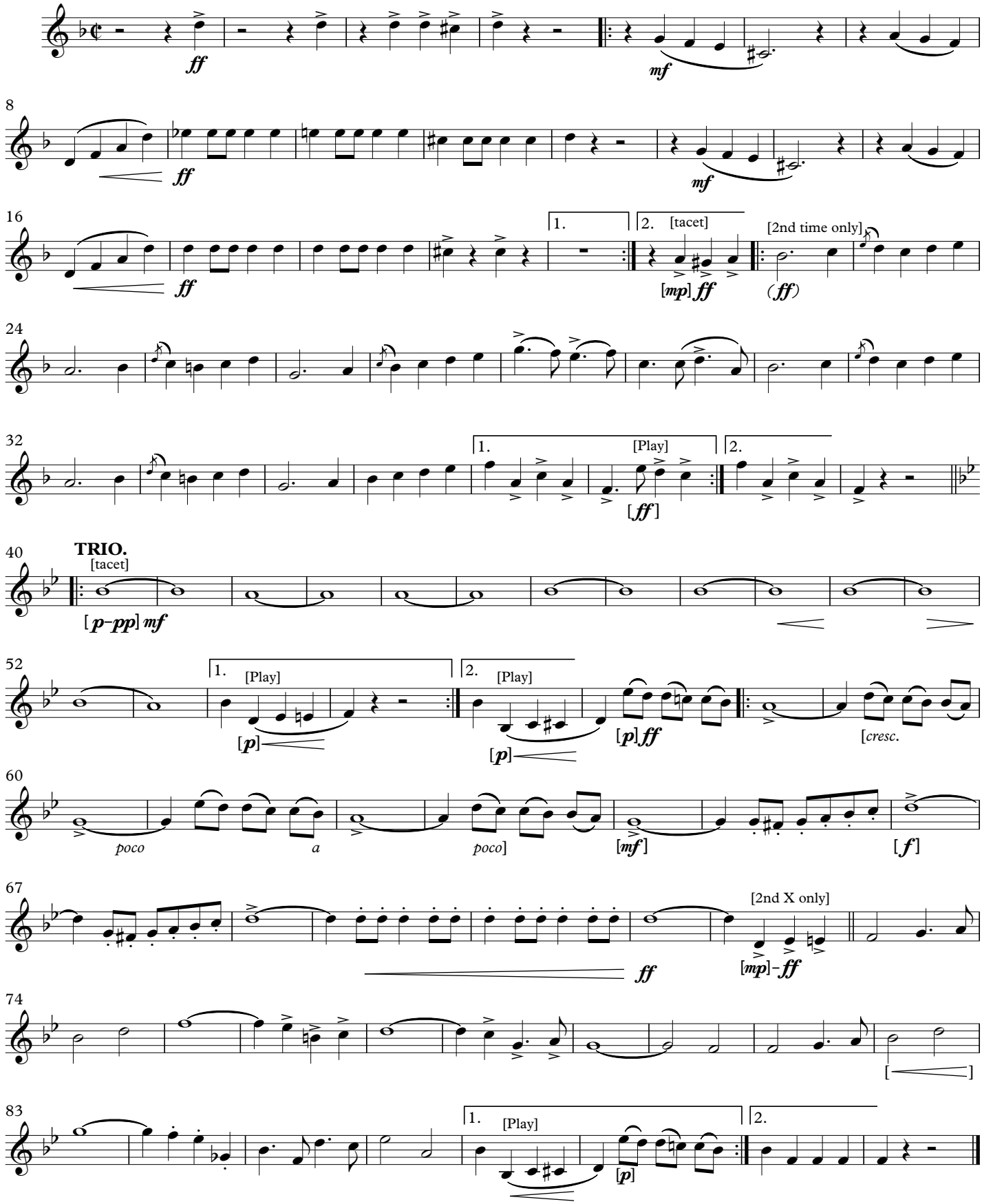
THE GLADIATOR

1st B♭ Cornet

JOHN PHILIP SOUSA

(1886)

March Tempo.



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March

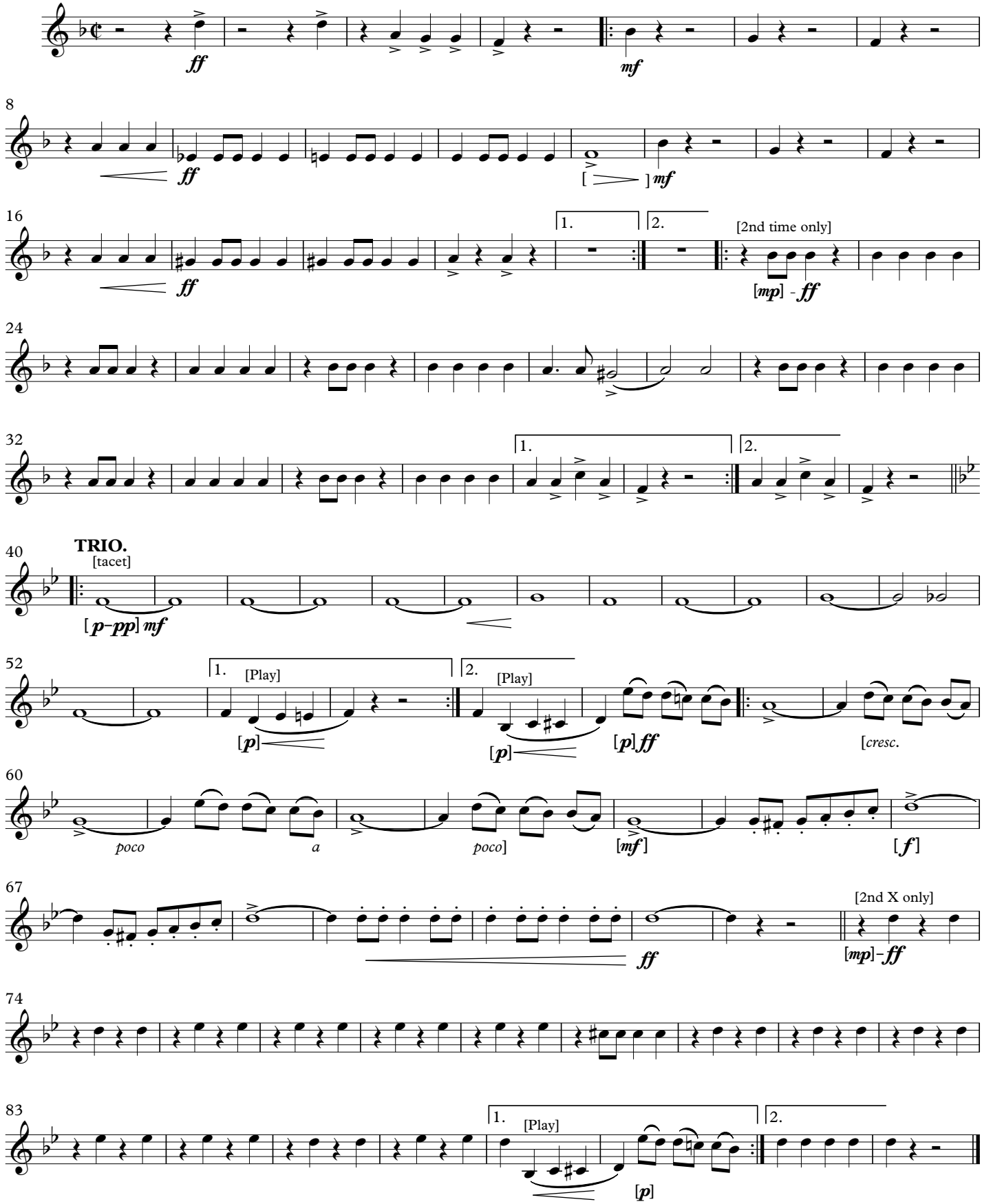
THE GLADIATOR

2nd B♭ Cornet

JOHN PHILIP SOUSA

(1886)

March Tempo.



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March

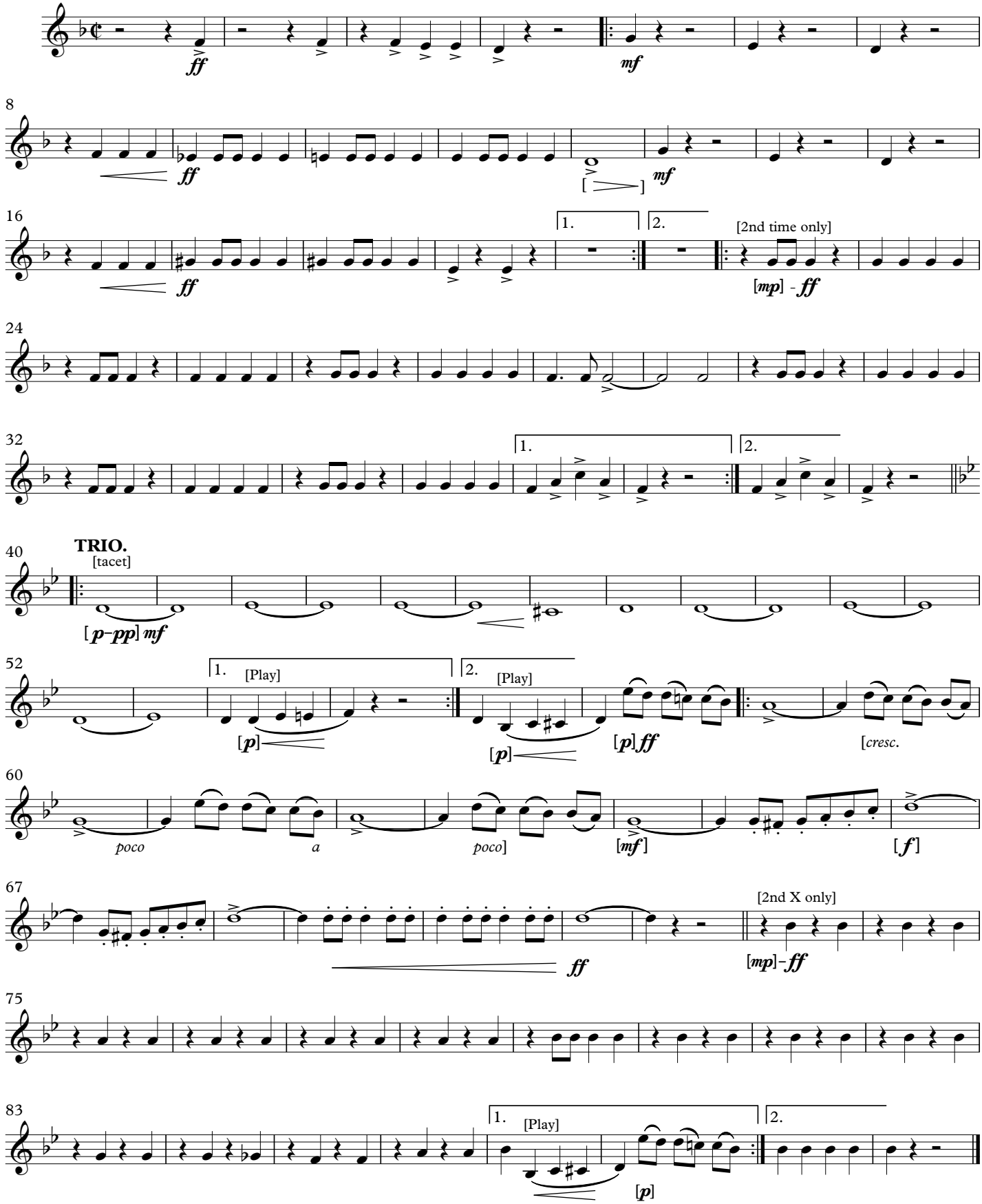
THE GLADIATOR

3rd B♭ Cornet

JOHN PHILIP SOUSA

(1886)

March Tempo.



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1st F Horn
[originally E♭ Alto]

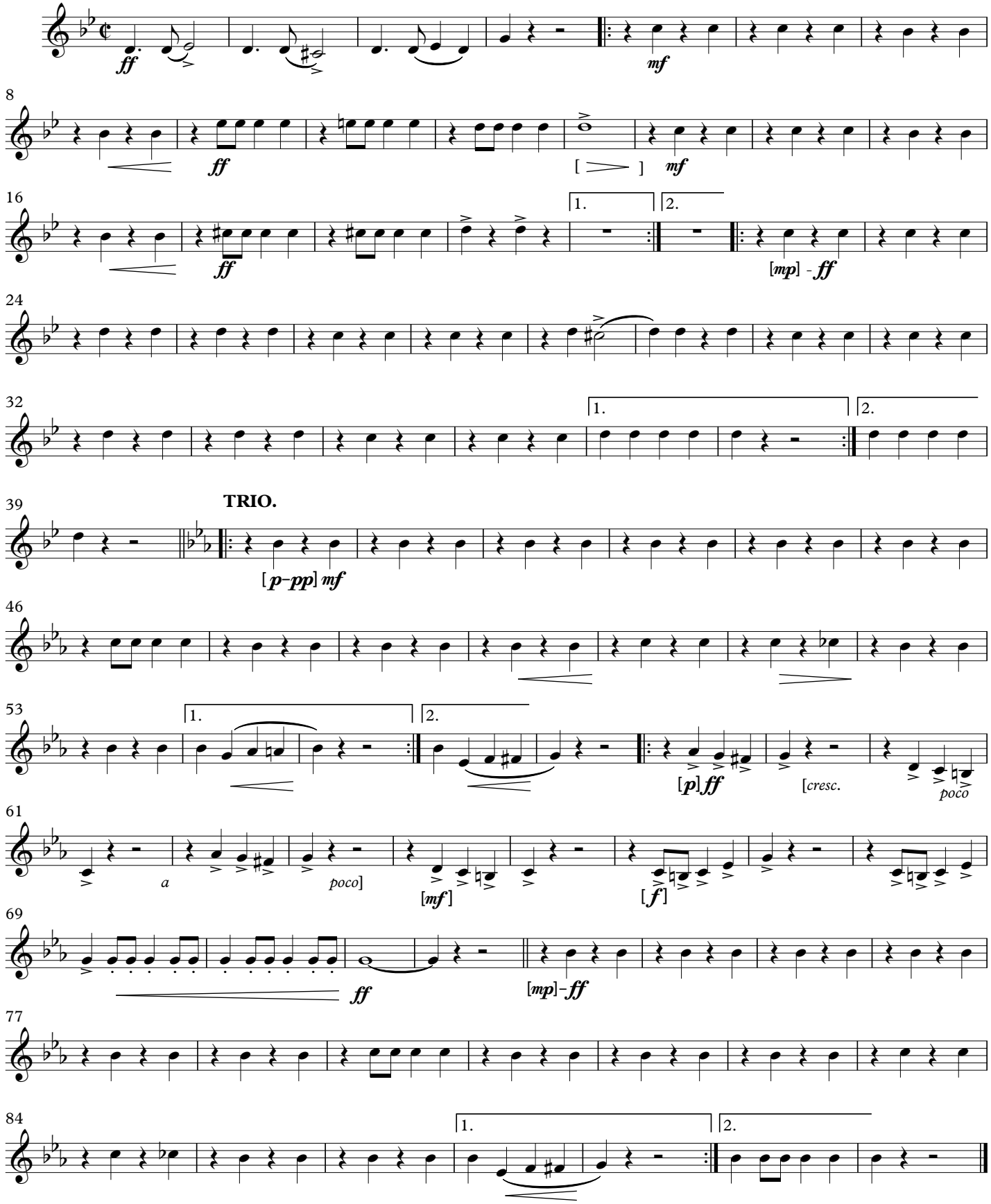
March

THE GLADIATOR

JOHN PHILIP SOUSA

(1886)

March Tempo.



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

2nd F Horn
[originally E♭ Alto]

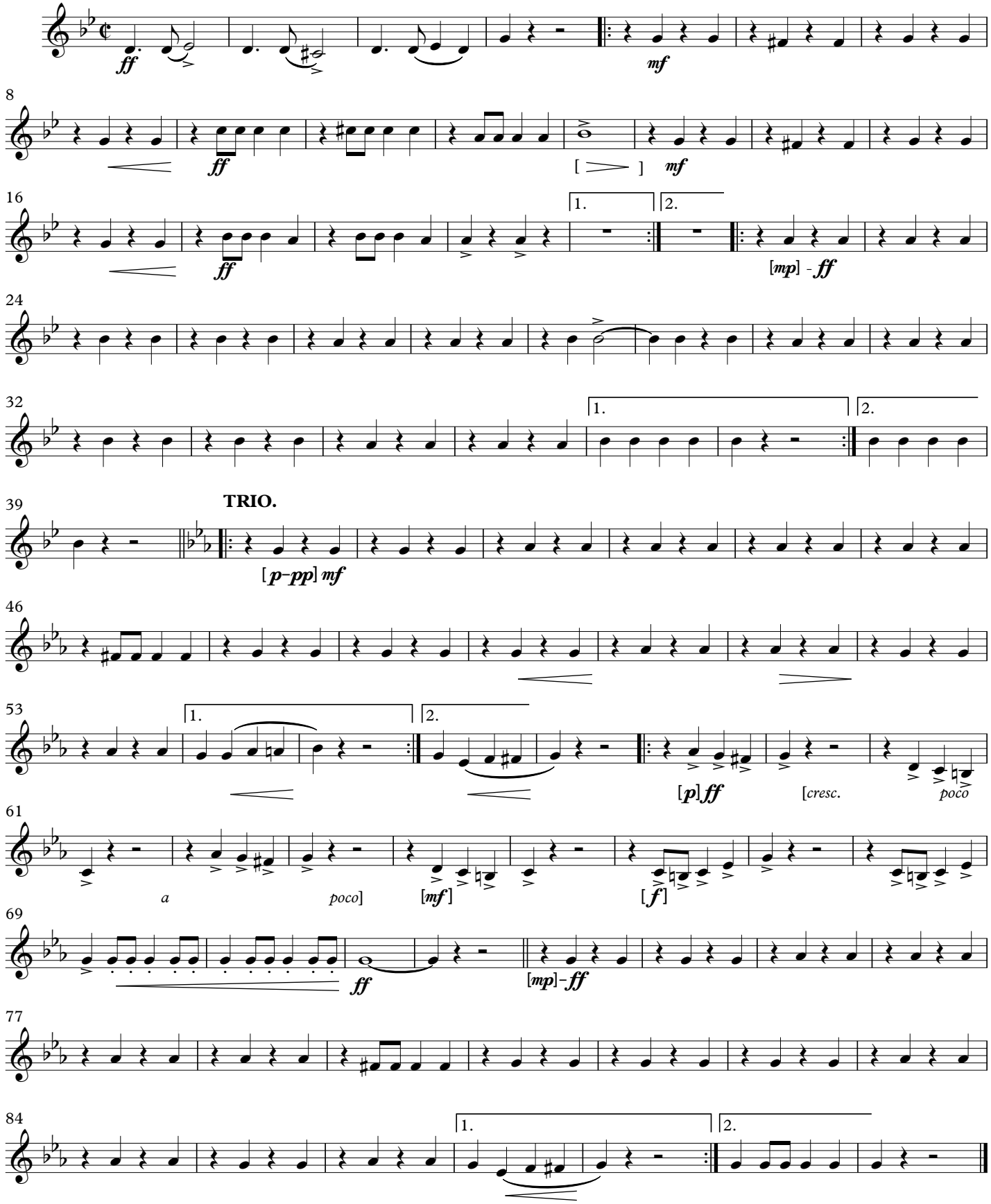
March

THE GLADIATOR

JOHN PHILIP SOUSA

(1886)

March Tempo.



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March

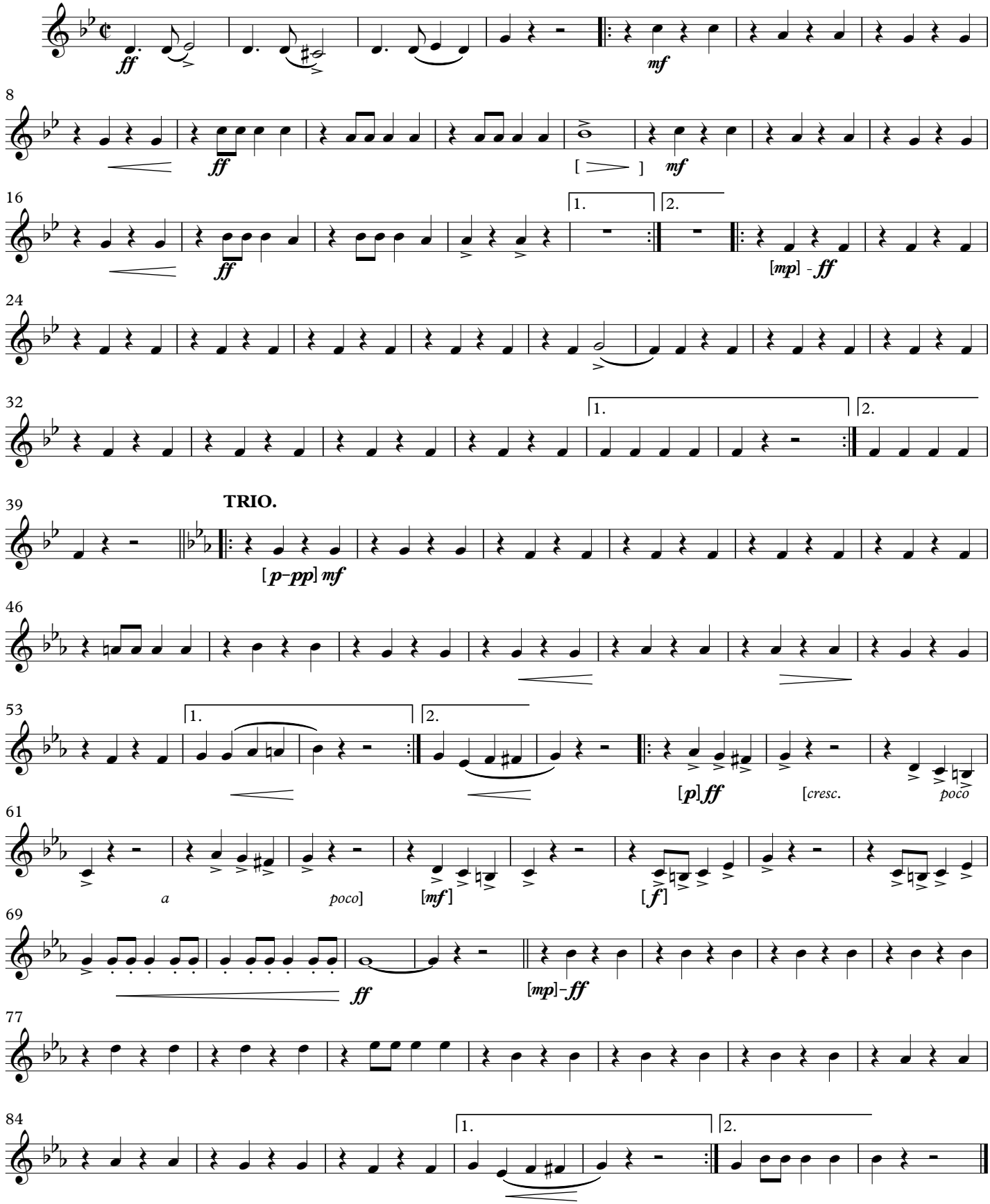
THE GLADIATOR

(1886)

JOHN PHILIP SOUSA

3rd F Horn
[originally E♭ Alto]

March Tempo.



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March

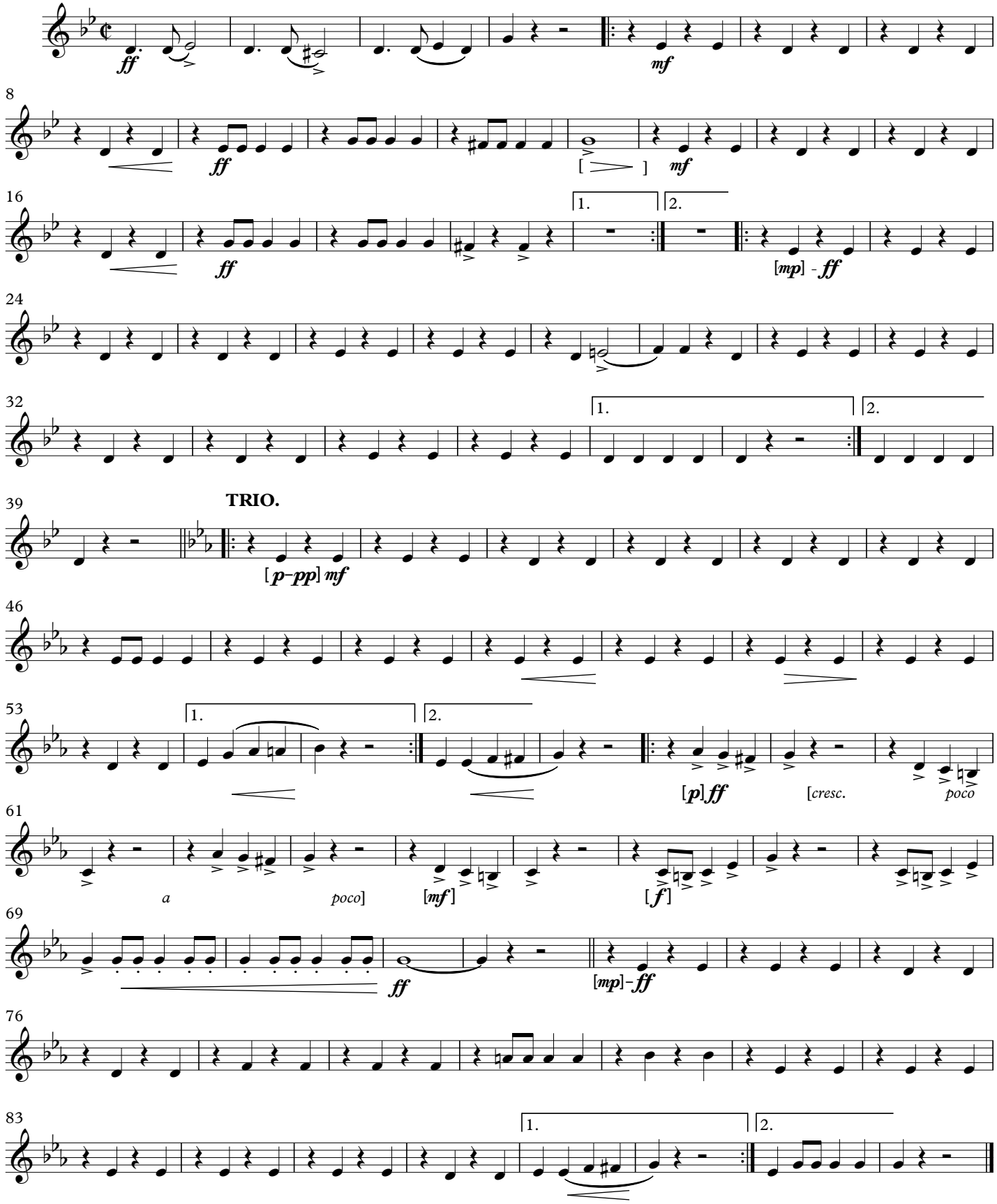
THE GLADIATOR

(1886)

JOHN PHILIP SOUSA

4th F Horn
[originally E♭ Alto]

March Tempo.



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March

THE GLADIATOR

(1886)

Baritone

JOHN PHILIP SOUSA

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*] **2** [*mp*] – *ff*

73

82

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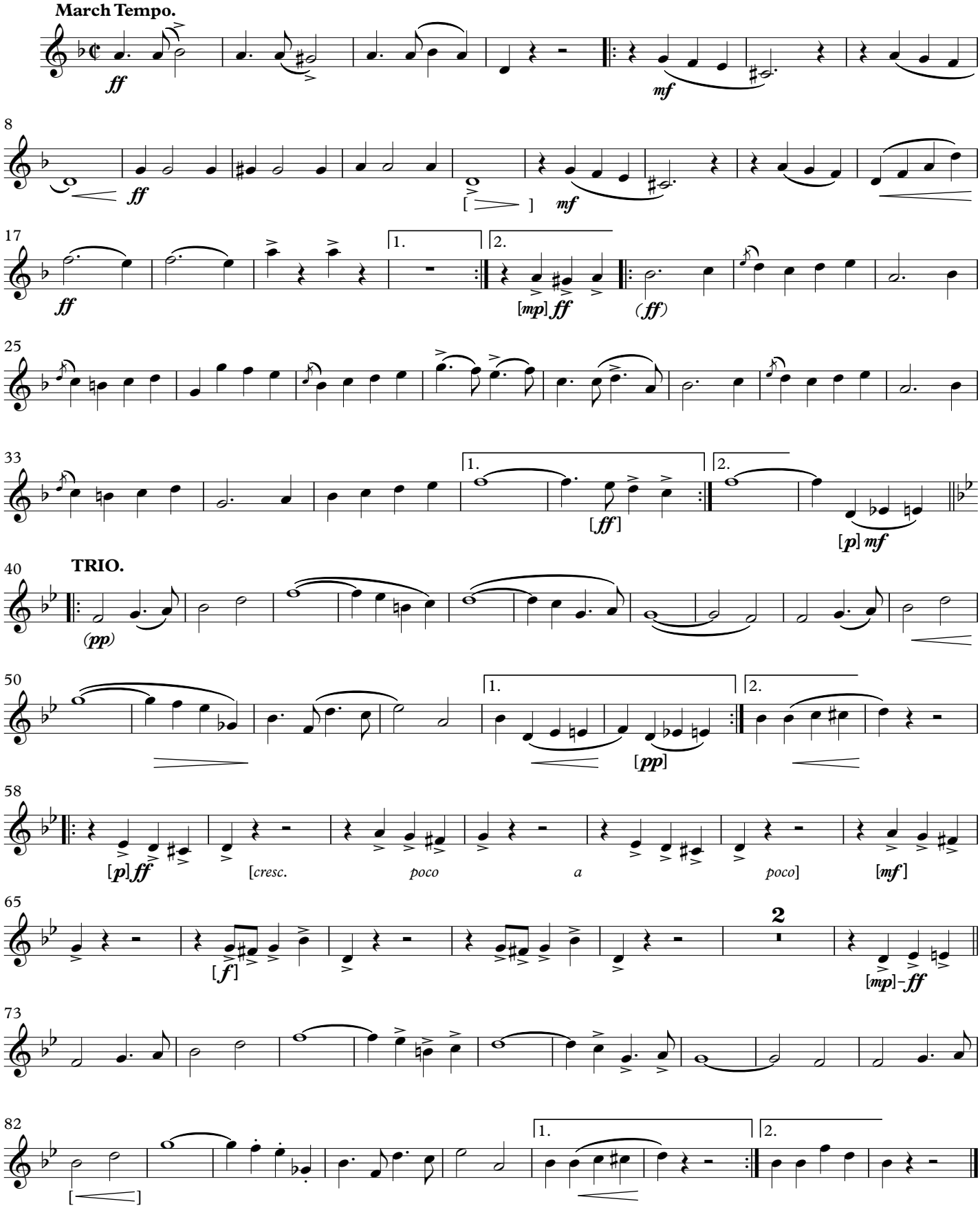
March

THE GLADIATOR

Baritone, T.C.

(1886)

JOHN PHILIP SOUSA



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March

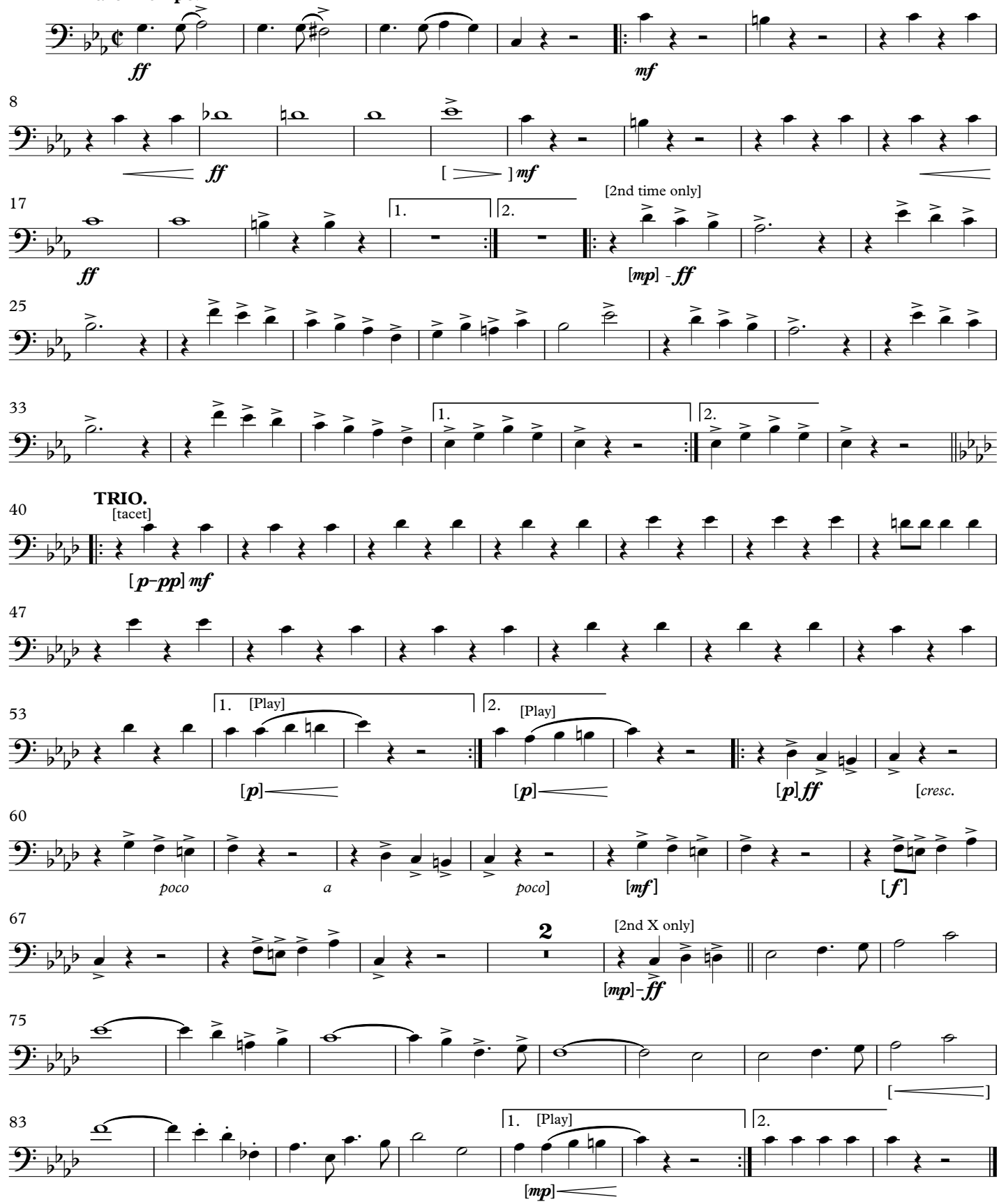
THE GLADIATOR

(1886)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.



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March

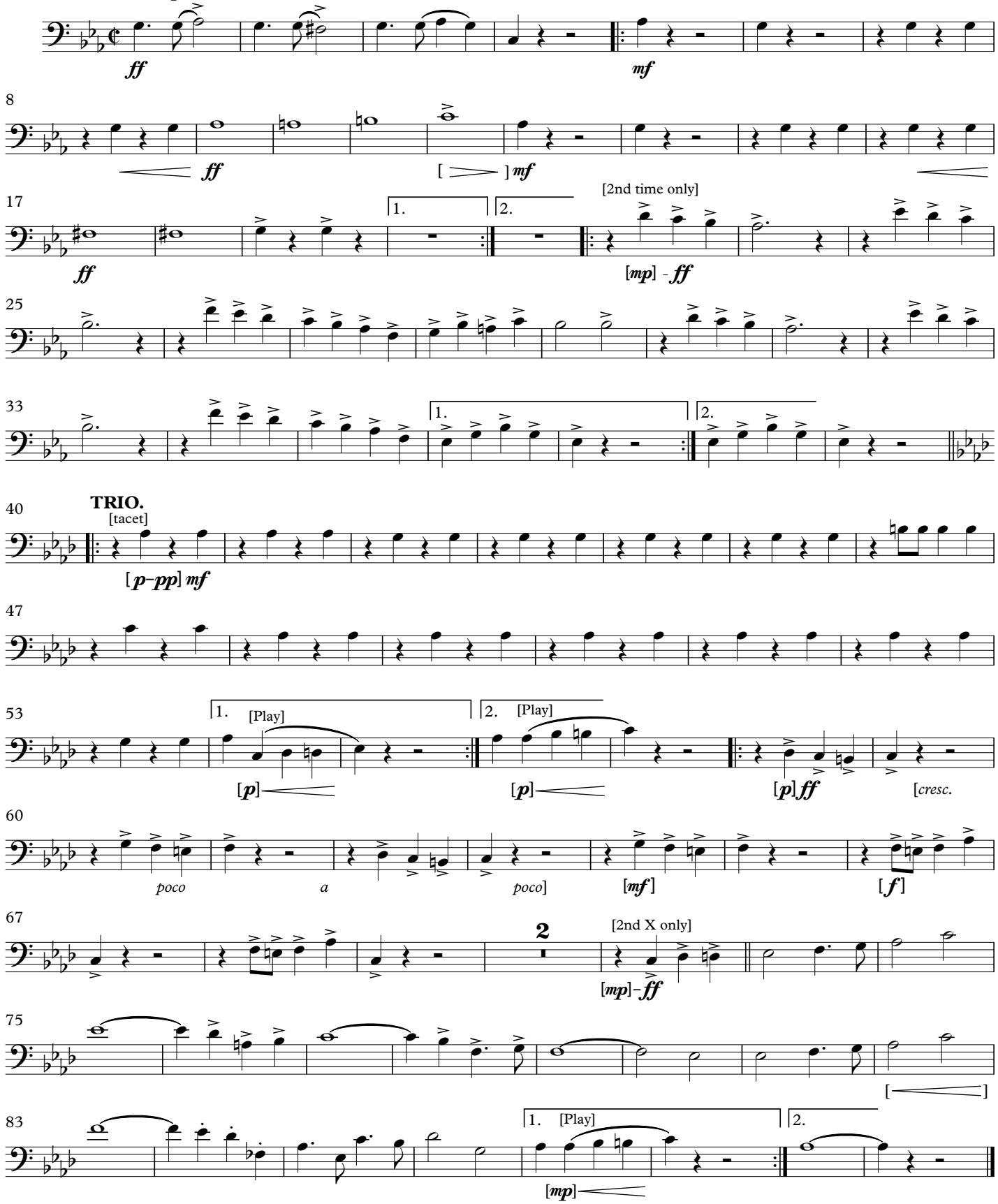
THE GLADIATOR

(1886)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.



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March

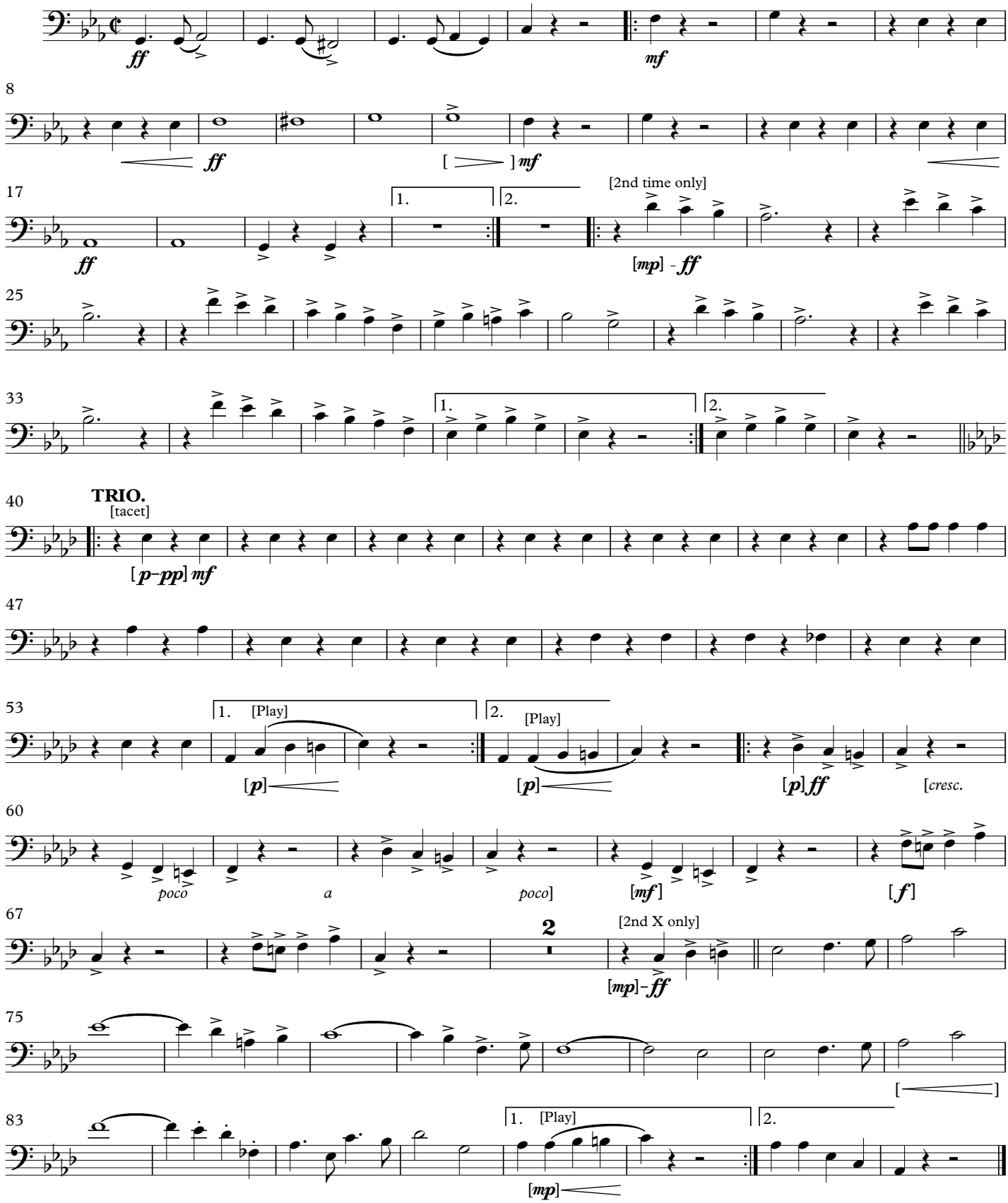
THE GLADIATOR

(1886)

3rd Trombone

JOHN PHILIP SOUSA

March Tempo.



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March

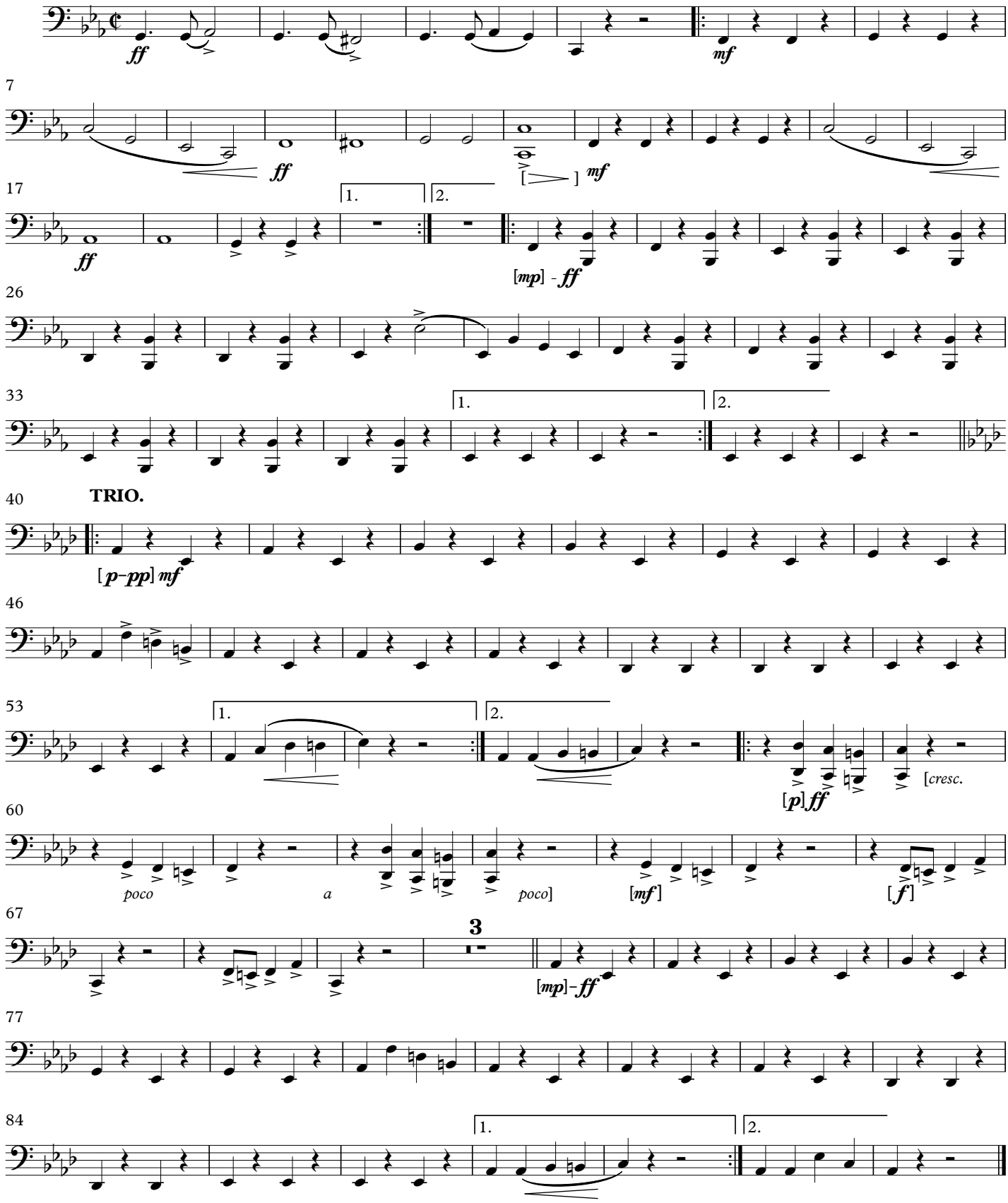
THE GLADIATOR

JOHN PHILIP SOUSA

(1886)

Tuba

March Tempo.



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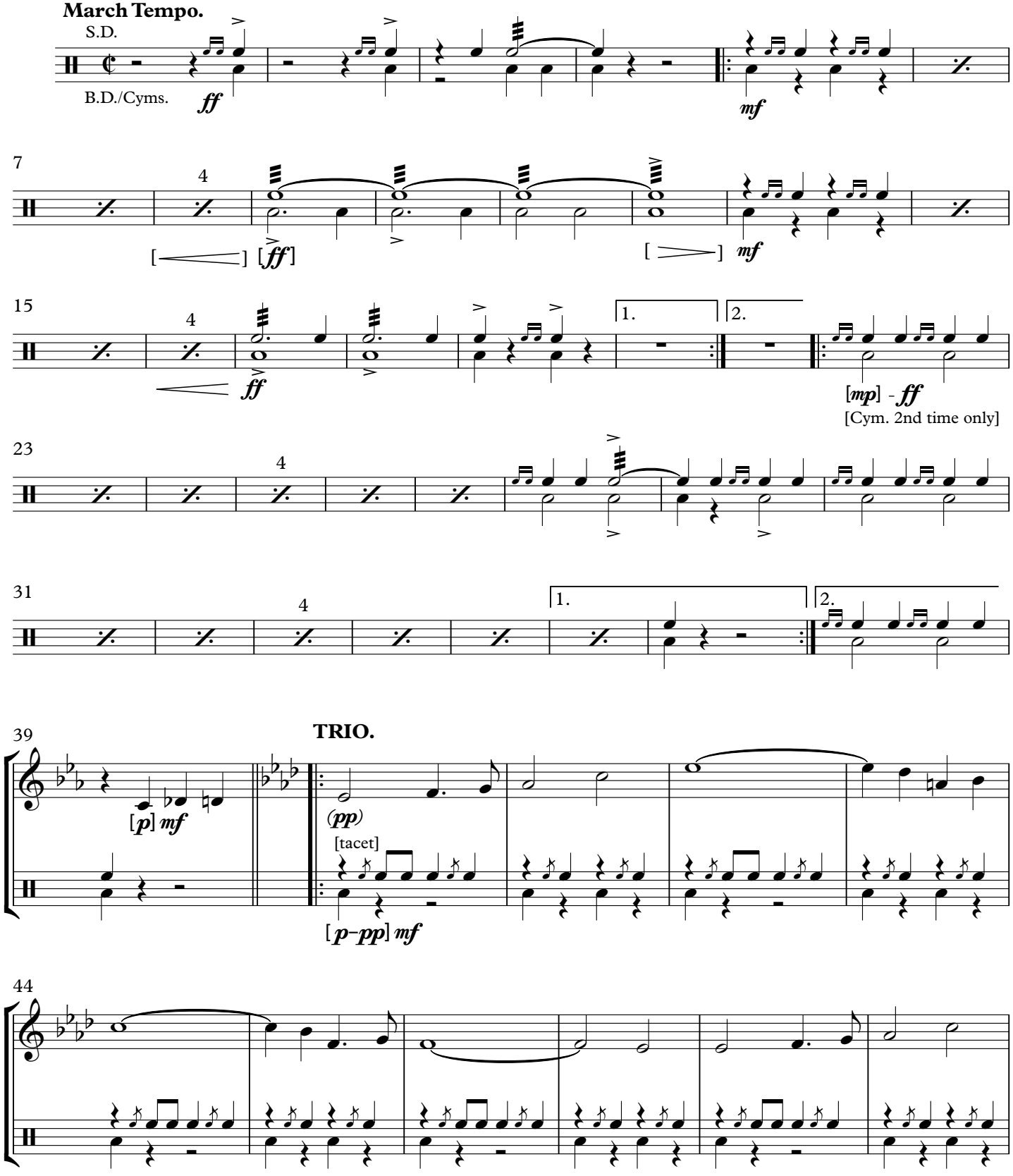
March

THE GLADIATOR

(1886)

JOHN PHILIP SOUSA

Drums
[Bells (optional)]



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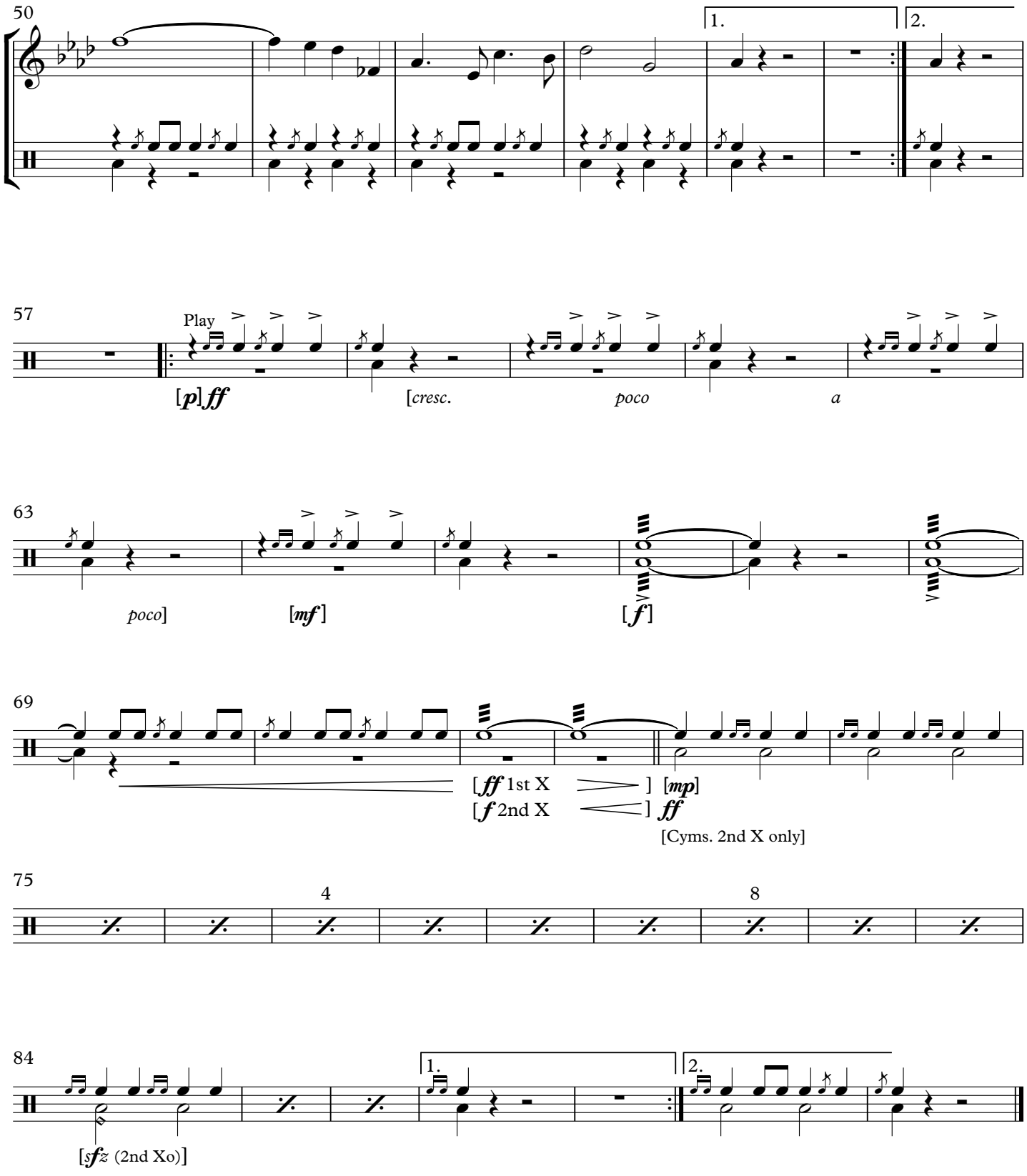
THE GLADIATOR
Drums