



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 2



No. 30

THE
OCCIDENTAL
MARCH
[1887]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The Occidental” (1887)

With important manuscripts unaccounted for, no dedication specified on the printed music, and no mention in Sousa’s memoirs, it is not known why this piece was given its name. One possibility which must not be overlooked is that Occidental College, in Los Angeles, was founded in the year that Sousa composed this march. “The Occidental” was not published until four years after it was written.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 75. 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.

First Strain (m. 5-20): There isn’t much dynamic variation in the original parts to this strain, but the nature of the melody leads naturally to the added dynamic shape. Beginning *mezzo-forte*, the ascending line can crescendo to *forte* each time. The long ruffs in the snare drum part should be clearly heard in m. 13-16. The accented whole notes in m. 19-20 should be played well-sustained after the attack and immediately to *subito mezzo-forte* on the repeat (this time without the pick-up note in the melody).

Second Strain (m. 22-37): Because of the traditional dynamic shaping employed in this strain, all instruments can play both times. Beginning at a strongly accented *fortissimo*, the dynamic can drop to *mezzo-forte* two times as indicated with crescendos back to *fortissimo*.

Trio (m. 38-56): The customary adjustments can be made in this trio: The dynamic should be altered to *piano* first time and piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* throughout the Trio. The sixteenth notes in the melody should be played as close to the indicated rhythm as possible (and not as eighths). On the repeat, Sousa's custom of performing even softer the second time through his trios works very well in this march.

Break-up Strain (m. 56-70): All instruments rejoin starting on beat two of m. 56 in *fortissimo*. The first time through m. 69-70 into the final strain is performed with a diminuendo and the indicated octave adjustments in the clarinets.

Final Strain (m. 71-end): The dynamic first time is *mezzo-piano* and E-flat clarinet, cornets, trombones, and cymbals are out once more at m. 71, but piccolo can continue to play the quarter note octaves with the flutes and 2nd clarinets. All instruments rejoin on beat two of m. 86 in *fortissimo* for the repeat of the break-up strain which is performed as before, but this time with a crescendo in m. 69-70. All instruments play in their original higher octaves and the brass leads the melody in a very strong *fortississimo*. Two *sfz* accents in the percussion in m. 83-84 help bring the march to a close.

THE OCCIDENTAL

(1887)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7

Flute/Piccolo *ff* *mf* (*mf*) [*f*]

Oboe *ff* *mf* (*mf*) [*f*]

E \flat Clarinet *ff* *mf* (*mf*) [*f*]

Solo B \flat Clarinet *ff* *mf* (*mf*) [*f*]

1st B \flat Clarinet *ff* *mf* (*mf*) [*f*]

2nd B \flat Clarinet *ff* *mf* (*mf*) [*f*]

E \flat Alto Clarinet [optional] [Alto Saxophone] *ff* *mf* (*mf*) [*f*]

B \flat Bass Clarinet [optional] [Tenor Saxophone] *ff* *mf* (*mf*) [*f*]

1st Bassoon *ff* *mf* (*mf*) [*f*]

2nd Bassoon *ff* *mf* (*mf*) [*f*]

B \flat Soprano Saxophone [optional] [appears in earliest edition] *ff* *mf* (*mf*) [*f*]

E \flat Alto Saxophone *ff* *mf* (*mf*) [*f*]

B \flat Tenor Saxophone *ff* *mf* (*mf*) [*f*]

E \flat Baritone Saxophone *ff* *mf* (*mf*) [*f*]

E \flat Cornet [optional] [appears in earliest edition] *ff* *mf* (*mf*) [*f*]

Solo B \flat Cornet *ff* *mf* (*mf*) [*f*]

1st B \flat Cornet *ff* *mf* (*mf*) [*f*]

2nd & 3rd B \flat Cornets *ff* *mf* (*mf*) [*f*]

1st & 2nd F Horns [originally E \flat Alto] *ff* *mf* (*mf*) [*f*]

3rd & 4th F Horns [originally E \flat Alto] *ff* *mf* (*mf*) [*f*]

Baritone *ff* *mf* (*mf*) [*f*]

1st & 2nd Trombones *ff* *mf* (*mf*) [*f*]

3rd Trombone *ff* *mf* (*mf*) [*f*]

Tuba *ff* *mf* (*mf*) [*f*]

S.D. *ff* *mf* (*mf*) [*f*]

Drums B.D./Cyms. *ff* *mf* (*mf*) [*f*]

THE OCCIDENTAL
Full Score

8 9 10 11 12 13 14

Flt./Picc. *[mf]* *[f]*

Oboe *[mf]* *[f]*

E♭ Clar. *[mf]* *[f]*

Solo Clar. *[mf]* *[f]*

1st Clar. *[mf]* *[f]*

2nd Clar. *[mf]* *[f]*

Alto Clar. *[mf]* *[f]*

Bass Clar. *[mf]* *[f]*

1st Bsns. *[mf]* *[f]*

2nd Bsns. *[mf]* *[f]*

Sop. Sax. *[mf]* *[f]*

Alto Sax. *[mf]* *[f]*

Ten. Sax. *[mf]* *[f]*

Bari. Sax. *[mf]* *[f]*

E♭ Cor. *[mf]* *[f]*

Solo B♭ Cor. *[mf]* *[f]*

1st B♭ Cor. *[mf]* *[f]*

2nd & 3rd B♭ Cors. *[mf]* *[f]*

1st & 2nd Hrns. *[mf]* *[f]*

3rd & 4th Hrns. *[mf]* *[f]*

Euph. *[mf]* *[f]*

1st & 2nd Trbns. *[mf]* *[f]*

3rd Trbn. *[mf]* *[f]*

Tuba *[mf]* *[f]*

Drums *p* *[f]*

THE OCCIDENTAL
Full Score

15 16 17 18 19 20 21

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st Bssn. *ff*

2nd Bssn. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

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

Euph. *ff*

1st & 2nd Trbns. *ff*

3rd Trbn. *ff*

Tuba *ff*

Drums *f*

THE OCCIDENTAL
Full Score

22

23

24

25

26

27

28

29

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

Oboe *ff* [*mf*] [*cresc.*] [*ff*]

Eb Clar. *ff* [*mf*] [*cresc.*] [*ff*]

Solo Clar. *ff* [*mf*] [*cresc.*] [*ff*]

1st Clar. *ff* [*mf*] [*cresc.*] [*ff*]

2nd Clar. *ff* [*mf*] [*cresc.*] [*ff*]

Alto Clar. *ff* [*mf*] [*cresc.*] [*ff*]

Bass Clar. *ff* [*mf*] [*cresc.*] [*ff*]

1st Bsns. *ff* [*mf*] [*cresc.*] [*ff*]

2nd Bsns. *ff* [*mf*] [*cresc.*] [*ff*]

Sop. Sax. *ff* [*mf*] [*cresc.*] [*ff*]

Alto Sax. *ff* [*mf*] [*cresc.*] [*ff*]

Ten. Sax. *ff* [*mf*] [*cresc.*] [*ff*]

Bari. Sax. *ff* [*mf*] [*cresc.*] [*ff*]

Eb Cor. *ff* [*mf*] [*cresc.*] [*ff*]

Solo Bb Cor. *ff* [*mf*] [*cresc.*] [*ff*]

1st Bb Cor. *ff* [*mf*] [*cresc.*] [*ff*]

2nd & 3rd Bb Cors. *ff* [*mf*] [*cresc.*] [*ff*]

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

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

Euph. *ff* [*mf*] [*cresc.*] [*ff*]

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

3rd Trbn. *ff* [*mf*] [*cresc.*] [*ff*]

Tuba *ff* [*mf*] [*cresc.*] [*ff*]

Drums *f* [*mf*] [*cresc.*] [*ff*]

THE OCCIDENTAL
Full Score

30 31 32 33 34 35 36 37 38

Flt./Picc. [mf] [cresc.] [p] mf [- Picc.]

Oboe [mf] [cresc.] [p] mf

E♭ Clar. [mf] [cresc.] [p] mf [tacet]

Solo Clar. [mf] [cresc.] [p] mf [lower notes]

1st Clar. [mf] [cresc.] [p] mf

2nd Clar. [mf] [cresc.] [p] mf

Alto Clar. [mf] [cresc.] [p] mf

Bass Clar. [mf] [cresc.] [p] mf

1st Bsns. [mf] [cresc.] [p] mf

2nd Bsns. [mf] [cresc.] [p] mf

Sop. Sax. [mf] [cresc.] [p] mf

Alto Sax. [mf] [cresc.] [p] mf

Ten. Sax. [mf] [cresc.] [p] mf

Bari. Sax. [mf] [cresc.] [p] mf

E♭ Cor. [mf] [cresc.] [p] mf [tacet]

Solo B♭ Cor. [mf] [cresc.] [p] mf [tacet]

1st B♭ Cor. [mf] [cresc.] [p] mf [tacet]

2nd & 3rd B♭ Cors. [mf] [cresc.] [p] mf

1st & 2nd Hrns. [mf] [cresc.] [p] mf

3rd & 4th Hrns. [mf] [cresc.] [p] mf

Euph. [mf] [cresc.] [p] mf

1st & 2nd Trbns. [mf] [cresc.] [p] mf

3rd Trbn. [mf] [cresc.] [p] mf

Tuba [mf] [cresc.] [p] mf

Drums [mf] [cresc.] [p] mf

THE OCCIDENTAL
Full Score

39 40 41 42 43 44 45 46

Flt./Picc. *pp*

Oboe *pp*

E♭ Clar. *pp*

Solo Clar. *pp*

1st Clar. *pp*

2nd Clar. *pp*

Alto Clar. *pp*

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

1st Bsns. *pp*

2nd Bsns. *pp*

Sop. Sax. *pp*

Alto Sax. *pp*

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

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

E♭ Cor. *pp*

Solo B♭ Cor. *pp*

1st B♭ Cor. *pp*

2nd & 3rd B♭ Cors. [*p-pp*] *mf*

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

3rd & 4th Hrns. a2 [*p-pp*] *mf*

Euph. *pp*

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

3rd Trbn. [*p-pp*] *mf* [tacet]

Tuba [*p-pp*] *mf*

Drums [*p-pp*] *mf* [- Cyms.]

THE OCCIDENTAL
Full Score

47 48 49 50 51 52 53 54 55 56

Flt./Picc. 1. 2. (+ Picc.)

Oboe [pp] ff

E♭ Clar. [pp] ff [Play]

Solo Clar. [pp] ff

1st Clar. [pp] ff

2nd Clar. [pp] ff

Alto Clar.

Bass Clar.

1st Bsns. [pp] ff

2nd Bsns.

Sop. Sax. [pp] ff

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor. 1. 2. [pp] ff [Play]

Solo B♭ Cor. [pp] ff [Play]

1st B♭ Cor. [pp] ff [Play]

2nd & 3rd B♭ Cors. ff

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph. [pp]

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums

THE OCCIDENTAL
Full Score

57

58

59

60

61

62

63

64

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

Solo Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st Bsns. *ff*

2nd Bsns. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff* [Play]

3rd Trbn. *ff* [Play]

Tuba *ff*

Drums *ff* [+ Cyms.]

THE OCCIDENTAL
Full Score

73 74 75 76 77 78 79 80

Flt./Picc.
Oboe
Eb Clar.
Solo Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st Bssn.
2nd Bssn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums

THE OCCIDENTAL
Full Score

81 82 83 84 85 86 87 88

Flt./Picc. *f*

Oboe *f*

E♭ Clar. *f* [Play]

Solo Clar. *f*

1st Clar. *f*

2nd Clar. *f*

Alto Clar.

Bass Clar.

1st Bsns. *f*

2nd Bsns.

Sop. Sax. *f*

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor. *f* [Play]

Solo B♭ Cor. *f* [Play]

1st B♭ Cor. *f* [Play]

2nd & 3rd B♭ Cors. *f* [Play]

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums

[*sfz*] [2nd XO] [*sfz*] [2nd XO]

March

THE OCCIDENTAL

Flute/Piccolo

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Flute/Piccolo in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a dynamic of *ff* and a *tr* (trill) marking. The score is divided into measures 8, 15, 22, 31, 39, 47, 55, 67, 75, and 82. Dynamics range from *pp* to *fff*. Performance instructions include *[mf]*, *[f]*, *[ff]*, *[mp]*, *[p]*, *[pp]*, *[+ Picc.]*, and *[1st X]* / *[2nd X]*. The score includes first and second endings, a trill, and a section with rests for measures 55-66. The piece concludes with a *[ff]* dynamic.

March

THE OCCIDENTAL

Oboe

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Oboe part of the march 'The Occidental' 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, numbered 1 through 81. The first staff begins with a dynamic marking of *ff* and includes a trill. The second staff has dynamics of *[f]*, *[mf]*, and *[f]*. The third staff has dynamics of *[mf]* and *[cresc.]*. The fourth staff has dynamics of *ff* and *[mf] [cresc.]*. The fifth staff has dynamics of *[ff]* and *[mf] [cresc.]*. The sixth staff has dynamics of *[p] mf* and *[pp]*. The seventh staff has a dynamic of *ff*. The eighth staff has dynamics of *[mp]* and *fff*. The ninth staff has a dynamic of *[ff]*. The score includes various musical notations such as slurs, ties, and first/second endings.

March

THE OCCIDENTAL

E♭ Clarinet

(1887)

JOHN PHILIP SOUSA

March Tempo.

ff *mf* (*mf*)

7 *[f]* *[mf]* *[f]*

13

19 *ff* *ff* *[mf]* *[cresc.]*

28 *[ff]* *[mf]* *[cresc.]*

36 *[p]* *mf* *[pp]* *[tacet]*

43

52 *[pp]* *ff* *[Play]* 2 3

65 *[2nd X only]* *[1st X]* *[mp]* *[2nd X]* *[fff]*

73

81 *[ff]* *[Play]* 2.

March

THE OCCIDENTAL

Solo B \flat Clarinet

March Tempo.

(1887)

JOHN PHILIP SOUSA

The musical score is written for a Solo B \flat Clarinet in the key of B \flat major (one flat) and 2/4 time. It consists of 10 staves of music, numbered 1 through 79. The score includes various dynamic markings such as *ff*, *mf*, *ff*, *[mf]*, *[cresc.]*, *[pp]*, *[p] mf*, *[mp]*, *fff*, and *[ff]*. It also features performance instructions like *tr* (trill), *[lower notes]*, and *[lower notes 1st X]*. The score includes first and second endings, marked with '1.' and '2.'. The piece concludes with a final *[ff]* dynamic marking.

March

THE OCCIDENTAL

1st B♭ Clarinet

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Clarinet part of the march 'The Occidental'. It consists of ten staves of music, each starting with a measure number (8, 15, 23, 31, 39, 47, 55, 63, 71, 79). The key signature is one flat (B♭), and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *f*, *[mf]*, *[cresc.]*, *[pp]*, *[p]*, *[mp]*, and *fff*. It also features performance instructions like *tr* (trill), *[lower notes 1st X]*, and *[1st X]* / *[2nd X]* for repeat signs. The music includes first and second endings, a trill, and various articulations like accents and slurs.

March
THE OCCIDENTAL

2nd B \flat Clarinet

(1887)

JOHN PHILIP SOUSA

March Tempo.

ff *mf* (*mf*) [*f*]

8 [*mf*] [*f*]

15 *ff* *ff*

23 [*mf*] [*cresc.*] [*ff*]

31 [*mf*] [*cresc.*] [*p*] *mf*

39 [*pp*]

47 [*pp*]

55 *ff* [*lower notes 1st X*]

63 [*1st X*] [*mp*] [*2nd X*] [*fff*]

72

80 [*ff*]

March

THE OCCIDENTAL

E♭ Alto Clarinet
[optional]

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in treble clef with a key signature of one flat (B♭) and a common time signature (C). It consists of ten staves of music, each starting with a measure number. The score includes various dynamic markings such as *ff*, *mf*, *f*, *[mf]*, *[cresc.]*, and *[p]*. It also features performance instructions like *tr* (trill) and *mf* (mezzo-forte). The piece includes first and second endings, indicated by '1.' and '2.' above the staff lines. The music is characterized by a rhythmic, march-like quality with frequent eighth and sixteenth notes.

March THE OCCIDENTAL

B♭ Bass Clarinet

(1887)

JOHN PHILIP SOUSA

March Tempo.

ff *mf* [*f*]

9 [*mf*] [*f*]

19 *ff* *ff* [*mf*] [*cresc.*]

27 [*ff*] [*mf*]

34 [*cresc.*] [*p-pp*] *mf*

41

49 1. 2.

57 *ff*

64

73

81 1. 2.

March

THE OCCIDENTAL

1st Bassoon

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Bassoon part of the march 'The Occidental'. It consists of ten staves of music in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes various dynamic markings such as *ff*, *mf*, *[mf]*, *[f]*, *[p]*, *[pp]*, *[mp]*, and *fff*, as well as performance instructions like *cresc.* and *March Tempo.* The score features first and second endings, repeat signs, and accents. The piece concludes with a final *[ff]* dynamic marking.

March
THE OCCIDENTAL

2nd Bassoon

(1887)

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 ten staves of music. The first staff begins with a dynamic marking of *ff* and includes accents and slurs. The second staff starts at measure 8 with dynamics *[mf]* and *[f]*. The third staff starts at measure 15, featuring first and second endings, with dynamics *ff* and *ff*. The fourth staff starts at measure 23, with dynamics *[mf]*, *[cresc.]*, and *[ff]*. The fifth staff starts at measure 31, with dynamics *[mf]*, *[cresc.]*, and *[p] mf*. The sixth staff starts at measure 39, with a dynamic marking of *[(pp)]*. The seventh staff starts at measure 47, with a first ending. The eighth staff starts at measure 55, with a second ending and a dynamic marking of *ff*. The ninth staff starts at measure 63, with a dynamic marking of *[mp]-fff*. The tenth staff starts at measure 71, with first and second endings. The final staff starts at measure 80, with first and second endings.

March

THE OCCIDENTAL

B♭ Soprano Saxophone
[optional]

(1887)

JOHN PHILIP SOUSA

March Tempo.

ff *tr* *mf* (*mf*) [*f*]

8 [*mf*] [*f*]

15 [*mf*] [*f*]

22 [*ff*] [*mf*] [*cresc.*] [*ff*]

31 [*mf*] [*cresc.*] [*p*] *mf*

39 [*pp*]

47 [*pp*]

55 [*ff*]

67 [*1st X*] [*2nd X*] [*mp*] [*fff*]

74

81 [*ff*]

March THE OCCIDENTAL

E♭ Alto Saxophone

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Saxophone in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece starts with a *ff* dynamic and includes a trill. The score is divided into measures, with measure numbers 8, 15, 23, 31, 39, 48, 57, 64, 73, and 81 marked. Dynamics include *mf*, *f*, *ff*, *cresc.*, and *p*. There are first and second endings at measures 15-16, 31-32, and 48-49. The piece concludes with a double bar line at the end of the final measure.

March THE OCCIDENTAL

B♭ Tenor Saxophone

(1887)

JOHN PHILIP SOUSA

March Tempo.

9

19

27

34

41

49

57

64

73

81

March THE OCCIDENTAL

E♭ Baritone Saxophone

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Baritone Saxophone and consists of ten staves of music. The key signature is one flat (B♭) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *[mf]*, *[f]*, *[cresc.]*, and *[p-pp]*. It also features first and second endings, repeat signs, and accents. The piece begins with a *ff* dynamic and a *March Tempo.* instruction. The score concludes with a final double bar line.

March

THE OCCIDENTAL

E♭ Cornet
[optional]

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet and consists of ten staves of music. The key signature is one flat (B♭) and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *f*, *cresc.*, *[p]*, and *[pp]*. It also features performance instructions like *tr* (trill), *[Play]*, and *[2nd X only]*. The score includes first and second endings, a trill, and a section with first and second endings for the first and second X's. The piece concludes with a final cadence.

March

THE OCCIDENTAL

Solo B \flat Cornet

(1887)

JOHN PHILIP SOUSA

March Tempo.

ff *mf* (*mf*) [*f*]

8 [*mf*] [*f*]

15 [*ff*]

22 [*ff*] [*mf*] [*cresc.*] [*ff*]

31 [*mf*] [*cresc.*] [*p*] [*mf*] [*tacet*]

39 [*pp*]

47 [*pp*]

55 [*ff*] [*Play*]

66 [*mp*] [*fff*] [*2nd X only*]

73 [*fff*]

81 [*ff*]

March

THE OCCIDENTAL

1st B♭ Cornet

(1887)

JOHN PHILIP SOUSA

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 initial dynamic is *ff*. The score consists of ten staves of music, with measure numbers 8, 15, 22, 29, 36, 44, 53, 64, 71, and 80 indicated at the start of their respective staves. The music features various dynamics including *ff*, *mf*, *f*, *[mf]*, *[f]*, *[pp]*, and *[mp]*. It includes first and second endings, a *tacet* section, and a *[Play]* instruction. A *tr* (trill) is marked in the first staff. The score concludes with a *[ff]* dynamic and first and second endings.

March

THE OCCIDENTAL

2nd B♭ Cornet

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B♭ Cornet in the key of B-flat major (two flats) and 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic of *ff* and includes a trill. The second staff has dynamics of *[mf]* and *[f]*. The third staff features first and second endings, with dynamics of *ff*. The fourth staff has dynamics of *[mf]*, *[cresc.]*, and *[ff]*. The fifth staff also has dynamics of *[mf]* and *[cresc.]*. The sixth staff begins with a first ending and a dynamic of *[p-pp] mf*. The seventh staff has first and second endings, with a dynamic of *ff* and a 'Play' instruction. The eighth staff has a dynamic of *2*. The ninth staff has first and second endings, with dynamics of *[mp]* and *fff*, and a '2nd X only' instruction. The tenth staff has first and second endings, with a dynamic of *[ff]* and a 'Play' instruction.

March

THE OCCIDENTAL

3rd B♭ Cornet

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B♭ Cornet in 2/4 time. It begins with a dynamic of *ff* and includes a trill. The score is divided into measures, with measure numbers 8, 16, 24, 31, 38, 48, 57, 67, 74, and 81 marked. Dynamics range from *ff* to *mp*. Performance instructions include *trill*, *[mf]*, *[f]*, *[ff]*, *[cresc.]*, *[p-pp]*, *[mp]*, *[fff]*, *[Play]*, and *[2nd X only]*. The score features first and second endings, repeat signs, and various articulations such as accents and slurs.

March

THE OCCIDENTAL

1st F Horn

(originally E♭ Alto)

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part of the march 'The Occidental'. It is in the key of B-flat major (two flats) and 2/4 time. The score consists of ten staves of music, with measure numbers 9, 17, 26, 34, 42, 51, 59, 67, 75, and 82 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 first/second endings. The notation includes eighth and sixteenth notes, rests, and slurs.

March

THE OCCIDENTAL

2nd F Horn
[originally Eb Alto]

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of ten staves of music, numbered 1 through 82. The score includes various dynamic markings such as *ff*, *mf*, *f*, *[mf]*, *[cresc.]*, *[p-pp]*, *[mp]*, and *fff*. There are also first and second endings indicated by bracketed numbers 1 and 2. The music features a mix of eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line at the end of the final staff.

March

THE OCCIDENTAL

3rd F Horn
[originally E♭ Alto]

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the march 'The Occidental'. It is in 2/4 time and B-flat major. The score consists of ten staves of music, with measure numbers 9, 17, 26, 34, 42, 51, 59, 67, 75, and 82 marked at the beginning of their respective lines. The music features various dynamics including fortissimo (ff), mezzo-forte (mf), piano (p), and piano-pianissimo (pp), as well as crescendos and first/second endings. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and slurs.

March

THE OCCIDENTAL

4th F Horn

[originally E♭ Alto]

(1887)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in a single staff with a treble clef and a key signature of two flats (B♭ and E♭). The time signature is common time (C). The score consists of ten lines of music, with measure numbers 9, 17, 26, 34, 42, 51, 59, 67, 75, and 82 indicated at the beginning of their respective lines. The music features various dynamics including *ff*, *mf*, *f*, *[f]*, *[mf]*, *f*, *ff*, *[cresc.]*, *[ff]*, *[mf]*, *[cresc.]*, *[p-pp]*, *mf*, *ff*, *[mp]-fff*, and *ff*. There are several first and second endings marked with '1.' and '2.'. The score includes various musical notations such as slurs, accents, and dynamic markings.

March

THE OCCIDENTAL

Baritone

(1887)

JOHN PHILIP SOUSA

March Tempo.

ff *mf* (*mf*) [*f*]

9 [*mf*] [*f*]

17 *ff* *ff*

25 [*mf*] [*cresc.*] [*ff*]

32 [*mf*] [*cresc.*] [*p*] *mf*

39 [*pp*]

47 [*pp*]

55 *ff*

63 [*mp*]-*fff*

71

80

March

THE OCCIDENTAL

Baritone, T.C.

(1887)

JOHN PHILIP SOUSA

March Tempo.

ff *trump* *mf* (*mf*) [*f*]

9 [*mf*] [*f*]

17 1. 2. *ff* *ff*

25 [*mf*] [*cresc.*] [*ff*]

32 [*mf*] [*cresc.*] 1. 2. [*p*] *mf*

39 [*pp*]

47 1. [*pp*]

55 2. *ff*

63 [*mp*] - *fff*

71

80 1. 2.

March

THE OCCIDENTAL

1st Trombone

(1887)

JOHN PHILIP SOUSA

March Tempo.

ff [*f*] *mf*

11 [*f*]

19 *ff* *ff* [*mf*] [*cresc.*]

27 [*ff*] [*mf*]

34 [*cresc.*] [*p-pp*] *mf* [tacet]

41

49

57 [*play*] *ff*

64 [2nd X only] [*mp*] - *fff*

71

80

March

THE OCCIDENTAL

2nd Trombone

(1887)

JOHN PHILIP SOUSA

March Tempo.

ff [*f*] *mf*

11 [*f*]

19 *ff* *ff* [*mf*] [*cresc.*]

27 [*ff*] [*mf*]

34 [*cresc.*] [*p pp*] *mf* [tacet]

41

49

57

64 [2nd X only] [*mp*] - *fff*

71

80

March

THE OCCIDENTAL

3rd Trombone

(1887)

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 ten staves of music. The first staff begins with a dynamic marking of *ff* and includes a first ending bracket. The second staff starts at measure 11 with a dynamic marking of *[f]*. The third staff starts at measure 19 with a dynamic marking of *ff* and includes first and second ending brackets. The fourth staff starts at measure 27 with a dynamic marking of *[ff]*. The fifth staff starts at measure 34 with a dynamic marking of *[cresc.]* and includes first and second ending brackets, a *[tacet]* marking, and a dynamic marking of *[p-pp] mf*. The sixth staff starts at measure 41. The seventh staff starts at measure 49 with first and second ending brackets. The eighth staff starts at measure 57 with a dynamic marking of *ff* and a *[play]* marking. The ninth staff starts at measure 64. The tenth staff starts at measure 71 with a dynamic marking of *[mp]-fff* and a *[2nd X only]* marking. The final staff starts at measure 80 with first and second ending brackets.

March

THE OCCIDENTAL

Tuba

(1887)

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 (C). It consists of ten staves of music, each starting with a measure number. The notation includes various dynamics such as *ff*, *mf*, *f*, *[mf]*, *[f]*, *[ff]*, *[p-pp]*, *[mp]*, and *fff*. It also features articulation marks like accents and slurs, and repeat signs with first and second endings. The piece concludes with a double bar line and repeat signs.

9

17

25

32

39

47

55

62

71

80

March

THE OCCIDENTAL

Drums

(1887)

JOHN PHILIP SOUSA

March Tempo.

S.D. *ff* *p* *[f]* 4

B.D./Cyms. *ff* *p* *[f]*

9 *p* *[f]*

16 *f* *f*

24 *[mf]* *[cresc.]* *[ff]*

31 *[mf]* *[cresc.]*

39 *[p-pp]* *mf*

46 *[mp]* *-fff*

53 *[+ Cyms.]* *ff* *ff*

66 *[- Cyms. 1st X]* *[mp]* *-fff*

74

81 *[sfz]* *[sfz]*
[2nd XO] [2nd XO]