



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 3 *of* No. 37

THE
THUNDERER
MARCH
(1889)

FULL *of* SCORE

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

March, “The Thunderer” (1889)

Other than the fact that Sousa’s “thunderer” was undoubtedly a Mason, his identity may never be revealed. “The Thunderer” march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C., and it was composed on the occasion of the Twenty-fourth Triennial Conclave of the Grand Encampment. The conclave was held in October 1889 and was sponsored by Columbia Commandery No. 2. Sousa had been “knighted” in that organization three years earlier.

“The Thunderer” was Mrs. John Philip Sousa’s favorite march. This was revealed by their daughter Helen, who also surmised that the “thunderer” might have been her father’s salute to the *London Times*, which was known as “the thunderer.” It has since been determined that Sousa probably had no association with the newspaper at that time, however. The “thunderer” might have been one of the men in charge of making arrangements for the 1889 conclave—in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 89. 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 this volume 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 (m. 1-4): The cymbals may be left to ring for all notes save for the last one in m. 4, which should be choked at the culmination of the tutti crescendo.

First Strain (m. 5-36): In the Marine Band's traditional performance practice, the snare drum parts are sometimes elaborated to decorate the melodic lines. In the case of "The Thunderer," the Marine Band has traditionally altered the snare drum part in the first strain with sextuplets that highlight the trills in the woodwind and cornet parts. Both the original and altered percussion parts are included in the edition. On the second statement of the first strain, the printed dynamic has been altered down to forte so that the fortissimo counter-line in the euphoniums and trombones may cut through.

Second Strain (m. 37-68): Again, the Marine Band employs a special sound and stick technique in the second strain, bringing out the notated stick clicks with the indicated strokes. The prominent bugle strain can be played with a 1-3 fingering to replicate the sound of natural bugles, or done with the normal fingerings. The added accents in the percussion in m. 43-44, 51-52, 59-60, and 67-68 should not be overdone.

Trio (m. 68-86): This trio should be played mezzo-piano rather than the original mezzo-forte, beginning with the pick-up half note. Piccolo, E-flat clarinet, cornets, and trombones may tacet both times through, and clarinets are down the octave as indicated. Cymbals are also tacet, and the percussion parts are once again slightly decorated from the original, with the bass drum outlining the melodic shape of the trio. Trombones briefly rejoin to play the two-bar transition in m. 83-84 with the indicated diminuendo and then are tacet again for the even softer repeat of the trio, where all percussion parts are also tacet second time.

Break Strain (m. 85-101): Trombones re-enter at m. 85 and play a big two-bar crescendo, and all instruments play as indicated for the break strain. There is a significant added decrescendo in m. 100-101 to transition to the first time through the final strain, and clarinets drop the octave in these measures first time.

Final Strain (m. 102-119): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet again first time, and all remaining instruments play at mezzo-piano. Trombones rejoin with a molto crescendo in m. 116 and all play through the break strain as printed. The final strain is played fortississimo for the final time with the added sfz hits in the percussion.

March

Full Score

THE THUNDERER

JOHN PHILIP SOUSA

(1889)

March Tempo. 2 3 4 5 6 7 8 9 10

Flute/Piccolo *f* [*ff*] *mf* *tr*

Oboe *f* [*ff*] *mf* *tr*

E♭ Clarinet *f* [*ff*] *mf* *tr*

1st B♭ Clarinet *f* [*ff*] *mf* *tr*

2nd & 3rd B♭ Clarinets *f* [*ff*] *mf* *tr*

E♭ Alto Clarinet (optional) *f* [*ff*] *mf* *tr*

[E♭ Cornet altered]

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

[B♭ Bass]

1st & 2nd Bassoons *f* [*ff*] *mf*

1st E♭ Alto Saxophone (optional) *f* [*ff*] *mf* *tr*

2nd E♭ Alto Saxophone (optional) *f* [*ff*] *mf* *tr*

[original Alto Sax part]

B♭ Tenor Saxophone (optional) *f* [*ff*] *mf*

E♭ Baritone Saxophone (optional) *f* [*ff*] *mf*

E♭ Cornet (optional) *f* [*ff*] *mf* *tr*

Solo B♭ Cornet *f* [*ff*] *mf* *tr*

1st B♭ Cornet *f* [*ff*] *mf*

2nd & 3rd B♭ Cornets *f* [*ff*] *mf*

1st & 2nd F Horns (originally E♭ Altos) *f* [*ff*] *mf*

3rd & 4th F Horns (originally E♭ Altos) *f* [*ff*] *mf*

Euphonium *f* [*ff*] *mf*

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

Bass Trombone *f* [*ff*] *mf*

Tuba *f* [*ff*] *mf*

[Original drum part]

Drums *f* [*ff*] *mf*

S.D. B.D., Cym. S.D. B.D., Cym.

THE THUNDERER
Full Score

11 12 13 14 15 16 17 18 19 20

Flt./Pic. *ff*

1st & 2nd Oboes *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

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

1st Alto Sax. *ff*

2nd 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*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

Cyms. *ff*

Cyms. *ff*

ff

THE THUNDERER
Full Score

21 22 23 24 25 26 27 28 29 30

Flt./Picc. *ff*

1st & 2nd Oboes *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *mf*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

1st Alto Sax. *ff*

2nd 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*

B. Trbn. *ff*

Tuba *ff*

Drums *mf* *ff*

THE THUNDERER
Full Score

31 32 33 34 35 36 37 38 39 40

Flt./Picc. *[ff]*

1st & 2nd Oboes *[ff]*

E♭ Clar. *[ff]*

Solo/1st Clar. *[ff]*

2nd & 3rd Clars. *[ff]*

Alto Clar. *[ff]*

Bass Clar. *[ff]*

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

1st Alto Sax. *[ff]*

2nd Alto Sax. *[ff]*

Ten. Sax. *[ff]*

Bari. Sax. *[ff]*

E♭ Cor. *[ff]*

Solo B♭ Cor. *[ff]*
1st Cor. *[ff]*
[Opt. - use valves 1 & 3, ala bugle in F]

1st B♭ Cor. *[ff]*
[Opt. - use valves 1 & 3, ala bugle in F]

2nd & 3rd B♭ Cors. *[ff]*
[Opt. - use valves 1 & 3, ala bugle in F]

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

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

Euph. *[ff]*

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

B. Trbn. *[ff]*

Tuba *[ff]*

Drums *[ff]*
12 4
R R L R L
- Cyms.

THE THUNDERER
Full Score

41 42 43 44 45 46 47 48 49 50

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

Solo/1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

THE THUNDERER

Full Score

51 52 53 54 55 56 57 58 59

Flt./Picc. *ff marc.*

1st & 2nd Oboes *ff marc.*

E♭ Clar. *ff marc.*

Solo/1st Clar. *ff marc.*

2nd & 3rd Clars. *ff marc.*

Alto Clar. *ff marc.*

Bass Clar. *ff*

1st & 2nd Bsns. *fff*

1st Alto Sax. *ff marc.*

2nd Alto Sax. *ff marc.*

Ten. Sax. *fff*

Bari. Sax. *fff*

E♭ Cor. *Play ff marc.*

Solo B♭ Cor. *ff marc.*

1st B♭ Cor. *ff marc.*

2nd & 3rd B♭ Cors. *ff marc.*

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

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

Euph. *fff*

1st & 2nd Trbns. *fff*

B. Trbn. *fff*

Tuba *fff*

Drums *R R L R R L*
+ Cyms.

THE THUNDERER
Full Score

60 61 62 63 64 65 66 67 68

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

1st & 2nd Oboes [mp]

E♭ Clar. [tacet] [mp]

Solo/1st Clar. [play lower notes] [mp]

2nd & 3rd Clars. [mp]

Alto Clar. [mp]

Bass Clar. [mp]

1st & 2nd Bsns. [mp]

1st Alto Sax. [mp]

2nd Alto Sax. [mp]

Ten. Sax. [mp]

Bari. Sax. [mp]

E♭ Cor. [tacet] [mp]

Solo B♭ Cor. [tacet] [mp]

1st B♭ Cor. [tacet] [mp]

2nd & 3rd B♭ Cors. [tacet] [mp]

1st & 2nd Hrns. [mp]

3rd & 4th Hrns. [mp]

Euph. [mp]

1st & 2nd Trbns. [mp]

B. Trbn. [mp]

Tuba [mp]

Drums [mp]

THE THUNDERER
Full Score

TRIO. 69 70 71 72 73 74 75 76 77

Flt./Picc. *(pp) mf*

1st & 2nd Oboes *(pp) mf*

E♭ Clar. *(pp) mf*

Solo/1st Clar. *(pp) mf*

2nd & 3rd Clars. *(pp) mf*

Alto Clar. *(pp) mf*

Bass Clar. *(mp-pp) mf*

1st & 2nd Bsns. *(pp) mf*

1st Alto Sax. *(pp) mf*

2nd Alto Sax. *(pp) mf*

Ten. Sax. *(pp) mf*

Bari. Sax. *(mp-pp) mf*

TRIO.
[tacet both times]

E♭ Cor. *(pp) mf*

Solo B♭ Cor. *(pp) mf*

1st B♭ Cor. *(pp) mf*

2nd & 3rd B♭ Cors. *(pp) mf*

1st & 2nd Hrns. *(mp-pp) mf*

3rd & 4th Hrns. *(mp-pp) mf*

Euph. *(mp-pp) mf*

1st & 2nd Trbns. *(mp-pp) mf*

B. Trbn. *(mp-pp) mf*

Tuba *(mp-pp) mf*

Drums *(mp-pp) mf*
[1st X only]
[- Cym.]

THE THUNDERER
Full Score

78 79 80 81 82 83 84 85 86

Flt./Pic. 1. 2. [pp]

1st & 2nd Oboes [pp]

E♭ Clar. [pp]

Solo/1st Clar. [pp]

2nd & 3rd Clars. [pp]

Alto Clar. [pp]

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

1st & 2nd Bsns. [mf] [pp] [p]

1st Alto Sax. [pp]

2nd Alto Sax. [pp]

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

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

E♭ Cor. 1. 2. [pp]

Solo B♭ Cor. [pp]

1st B♭ Cor. [mf] [pp]

2nd & 3rd B♭ Cors. [mf] [pp]

1st & 2nd Hrns. [pp] [p]

3rd & 4th Hrns. [pp] [p]

Euph. [mf] [pp] [p]

1st & 2nd Trbns. [Play] [mf] [pp] [p]

B. Trbn. [Play] [mf] [pp] [p]

Tuba [mf] [pp] [p]

Drums

THE THUNDERER
Full Score

87 88 89 90 91 92 93 94

Flt./Picc. [+ Picc.]

1st & 2nd Oboes

E♭ Clar. [Play]

Solo/1st Clar.

2nd & 3rd Clars.

Alto Clar. 1st Cor.

Bass Clar.

1st & 2nd Bsns. ff

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. ff

Bari. Sax. ff

E♭ Cor. 1st Cor.

Solo B♭ Cor. [Play - opt. valves 1-3] ff

1st B♭ Cor. [Play - opt. valves 1-3] ff

2nd & 3rd B♭ Cors. [Play - opt. valves 1-3] ff

1st & 2nd Hrns. ff

3rd & 4th Hrns. ff

Euph. ff

1st & 2nd Trbns. ff

B. Trbn. ff

Tuba ff

Drums [choke] [+Cyms.] [choke]

THE THUNDERER
Full Score

95 96 97 98 99 100 101 [Picc. 2nd X only] 102 103

Flt./Picc. [f] [mp]-fff

1st & 2nd Oboes [f] [mp]-fff [2nd X only]

E♭ Clar. [f] [mp]-fff

Solo/1st Clar. [f] [mp]-fff [lower notes 1st X]

2nd & 3rd Clars. [f] [mp]-fff [lower notes 1st X]

Alto Clar. [f] [mp]-fff

Bass Clar. [f] [mp]-fff

1st & 2nd Bsns. [f] [mp]-fff

1st Alto Sax. [f] [mp]-fff

2nd Alto Sax. [f] [mp]-fff

Ten. Sax. [f] [mp]-fff

Bari. Sax. [f] [mp]-fff

E♭ Cor. [f] [mp]-fff [2nd X only]

Solo B♭ Cor. [f] [mp]-fff [2nd X only - ord. fingerings]

1st B♭ Cor. [f] [mp]-fff [2nd X only - ord. fingerings]

2nd & 3rd B♭ Cors. [f] [mp]-fff [2nd X only - ord. fingerings]

1st & 2nd Hrns. [f] [mp]-fff

3rd & 4th Hrns. [f] [mp]-fff

Euph. [f] [mp]-fff [2nd X only]

1st & 2nd Trbns. [f] [mp]-fff [2nd X only]

B. Trbn. [f] [mp]-fff

Tuba [f] [mp]-fff

Drums [f] [mp]-fff [Cyms. 1st X]

THE THUNDERER
Full Score

104 105 106 107 108 109 110 111

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

Solo/1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

4 6 6 6 6 6 6 6

[sfz] [2nd x] [sfz] [2nd x]

THE THUNDERER
Full Score

112 113 114 115 116 117 118 119

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

Solo/1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

[sfz] [2nd x] [sfz] [2nd x]

March

THE THUNDERER

Flute/Piccolo

(1889)

JOHN PHILIP SOUSA

March Tempo.

10

19

28

37

16

ff marc.

60

68

TRIO.

[- Picc.]

[mp] (pp) mf

77

[pp]

86

[+ Picc.]

[f] [ff] [f]

94

[ff] [ff]

1st x [f] 2nd x [f]

[Picc. 2nd X only]

102

[mp] *fff*

111

March
THE THUNDERER

Oboe

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Oboe in 2/4 time, featuring a key signature of one flat (B-flat). It consists of 11 staves of music. The first staff begins with a dynamic of *f* and includes a *trm* (trill) marking. The second staff continues with dynamics of *[ff]* and *mf*. The third staff has dynamics of *[ff]* and *ff*. The fourth staff includes a *trm* marking and a repeat sign with a first ending of 16 measures. The fifth staff is marked *ff marc.*. The sixth staff is the beginning of the **TRIO.** section, starting at measure 67, with dynamics of *[mp]* and *(pp) mf*. The seventh staff has a first ending of 1. and a second ending of 2., with a *[pp]* dynamic. The eighth staff has dynamics of *[f]* and *[ff]*. The ninth staff has dynamics of *[ff]* and includes a first ending of 1. and a second ending of 2. with a *[f]* dynamic. The tenth staff has a dynamic of *[mp]* and *fff*. The eleventh staff has a first ending of 1. and a second ending of 2. with a *[f]* dynamic.

March THE THUNDERER

E♭ Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Clarinet in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The first staff begins with a dynamic of *f* and includes a *[ff]* dynamic marking. The second staff starts at measure 10 and includes trills. The third staff starts at measure 19 and includes *[ff]* and *ff* dynamics. The fourth staff starts at measure 28 and includes a *[ff]* dynamic. The fifth staff starts at measure 37, marked with a repeat sign and the number 16, and includes a *ff marc.* dynamic. The sixth staff starts at measure 60. The seventh staff starts at measure 68, marked 'TRIO.', and includes *[mp]* and *(pp) mf* dynamics. The eighth staff starts at measure 77 and includes a *[pp]* dynamic. The ninth staff starts at measure 86, marked '[Play]', and includes *[f]* and *[ff]* dynamics. The tenth staff starts at measure 94 and includes *[ff]* dynamics and a first/second ending bracket with a *[f]* dynamic. The eleventh staff starts at measure 102 and includes *[mp]* and *fff* dynamics. The twelfth staff starts at measure 111 and includes a first/second ending bracket.

March

THE THUNDERER

1st B \flat Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B \flat Clarinet part of the march 'The Thunderer'. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'March Tempo.' and the dynamics range from *f* (forte) to *fff* (fortissimo). The score includes various musical notations such as trills, accents, and dynamic markings. A section labeled 'TRIO.' begins at measure 69, marked with a repeat sign and a dynamic of *pp* *mf*. The score concludes with first and second endings at measures 111 and 112.

March

THE THUNDERER

2nd B \flat Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd B \flat Clarinet part of the march 'The Thunderer'. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'March Tempo.' and the dynamics range from *f* (forte) to *fff* (fortississimo). The score includes various musical notations such as trills, accents, and dynamic markings like *[ff]*, *mf*, *ff marc.*, *[mp]*, and *[pp]*. A section labeled 'TRIO.' begins at measure 69. The score concludes with first and second endings at measures 111 and 112.

March
THE THUNDERER

3rd B \flat Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

f *[ff]* *mf* *tr* *tr*

10 *tr* *tr* *tr*

19 *[ff]* *ff* *tr* *tr* *tr*

28 *tr* *tr* *[ff]*

37 **16** *ff marc.*

60 *[lower note]* *[mp]*

69 **TRIO.** *(pp) mf*

77 *[pp]*

86 *[f]* *[ff]* *[f]*

94 *[ff]* *[ff]* *[lower notes 1st X]* *[f]*
1st x
2nd x

102 *[mp]* *fff*

111 *[mp]* *fff*

March
THE THUNDERER

E♭ Alto Clarinet
[optional]
[E♭ Cornet altered]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet (optional) and E♭ Cornet altered. It consists of eight staves of music in 2/4 time, with a key signature of one sharp (F#). The score includes various dynamics and articulations:

- Staff 1: Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. A fermata covers the last two notes. Dynamics: *f* (optional), *[ff]*, *mf*. Trills are indicated above the final notes.
- Staff 2: Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mf*. Trills are indicated above the final notes.
- Staff 3: Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Dynamics: *[ff]*. Trills are indicated above the final notes.
- Staff 4: Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mf*. Trills are indicated above the final notes.
- Staff 5: Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mf*. Trills are indicated above the final notes.
- Staff 6: Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Dynamics: *ff*. Trills are indicated above the final notes.
- Staff 7: Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Dynamics: *ff marc.*. Trills are indicated above the final notes.
- Staff 8: Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5. Dynamics: *ff marc.*. Trills are indicated above the final notes.

THE THUNDERER

E♭ Alto Clarinet

60

66

TRIO.

[mp] (pp) mf

73

80

1. 2. [pp]

86

1st Cor.

[f] [ff]

91

1st Cor.

[f] [ff]

95

[ff] 1st x 2nd x [f]

102

[mp] fff

108

114

1. 2.

March

THE THUNDERER

B \flat Bass Clarinet

[optional]
[B \flat Bass]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B \flat Bass Clarinet and consists of nine staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a dynamic marking of *f* and includes various dynamic markings such as *[ff]*, *mf*, and *fff*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and repeat signs. A first ending bracket is present at the end of the piece. The score is numbered with measure numbers 9, 18, 25, 32, 39, 46, 53, and 61.

THE THUNDERER

B \flat Bass Clarinet

69 TRIO.

Musical staff 69-74: Treble clef, 2/4 time signature. Measure 69: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 70: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 71: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 72: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 73: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 74: quarter rest, quarter note G2, quarter rest, quarter note G2. Dynamics: [mp-pp] mf

Musical staff 75-80: Treble clef, 2/4 time signature. Measure 75: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 76: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 77: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 78: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 79: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 80: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: [mp-pp] mf

Musical staff 81-86: Treble clef, 2/4 time signature. Measure 81: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 82: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 83: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 84: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 85: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 86: quarter rest, quarter note G2, quarter rest, quarter note G2. Dynamics: [mf] pp [p]

Musical staff 87-91: Treble clef, 2/4 time signature. Measure 87: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 88: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 89: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 90: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 91: quarter rest, quarter note G2, quarter rest, quarter note G2. Dynamics: ff [f] [ff]

Musical staff 92-97: Treble clef, 2/4 time signature. Measure 92: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 93: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 94: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 95: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 96: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 97: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: [f] [ff] [ff]

Musical staff 98-103: Treble clef, 2/4 time signature. Measure 98: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 99: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 100: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 101: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 102: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 103: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: 1st x [f] 2nd x [mp] fff

Musical staff 104-109: Treble clef, 2/4 time signature. Measure 104: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 105: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 106: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 107: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 108: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 109: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: [mp-pp] mf

Musical staff 110-114: Treble clef, 2/4 time signature. Measure 110: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 111: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 112: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 113: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Measure 114: quarter note G2, quarter note G2, quarter note G2, quarter note G2. Dynamics: [mp-pp] mf

Musical staff 115-119: Treble clef, 2/4 time signature. Measure 115: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 116: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 117: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 118: quarter rest, quarter note G2, quarter rest, quarter note G2. Measure 119: quarter rest, quarter note G2, quarter rest, quarter note G2. Dynamics: [mp] ff

March
THE THUNDERER

1st Bassoon

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of nine staves of music. The first staff begins with a dynamic marking of *f* and includes a crescendo line leading to a *[ff]* marking. The second staff has a measure rest at the beginning. The third staff ends with a *[ff]* marking. The fourth staff begins with a *ff* marking. The fifth staff has a measure rest at the beginning. The sixth staff ends with a *[ff]* marking and a repeat sign with a 15-measure repeat. The seventh staff begins with a *fff* marking. The eighth staff has a measure rest at the beginning. The ninth staff ends with a *[mp]* marking.

THE THUNDERER
1st Bassoon

69 **TRIO.**

(*pp*) *mf*

76

82

[*mf*] [*pp*] [*p*]

87

ff [*f*] [*ff*]

92

[*f*] [*ff*] [*ff*]

98

1st x [*f*] [*mp*]
2nd x [*fff*]

104

110

115

[*mp*] [*ff*]

March
THE THUNDERER

2nd Bassoon

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Bassoon part in bass clef with a key signature of one flat (Bb) and a common time signature (C). The piece is in 2/4 time. The score consists of nine staves of music, with measure numbers 7, 14, 20, 26, 32, 52, 57, and 63 indicated at the beginning of their respective staves. The dynamics range from *f* (forte) to *fff* (fortissimo) and *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and dynamic markings. A repeat sign with a first ending bracket labeled '15' is present at the end of the 32nd staff. The piece concludes with a final measure marked *[mp]*.

THE THUNDERER
2nd Bassoon

69 TRIO.

Musical staff 69-75: Bass clef, key signature of two flats. Measures 69-75. Dynamics: *(pp) mf*. Features a melodic line with slurs and accents.

Musical staff 76-81: Bass clef, key signature of two flats. Measures 76-81. Dynamics: *(pp) mf*. Features a melodic line with slurs and accents.

Musical staff 82-86: Bass clef, key signature of two flats. Measures 82-86. Dynamics: *[mf]*, *[pp]*, *[p]*. Features a melodic line with slurs and accents, including first and second endings.

Musical staff 87-91: Bass clef, key signature of two flats. Measures 87-91. Dynamics: *ff*, *[f]*, *[ff]*. Features a melodic line with slurs and accents.

Musical staff 92-96: Bass clef, key signature of two flats. Measures 92-96. Dynamics: *[f]*, *[ff]*, *[ff]*. Features a melodic line with slurs and accents.

Musical staff 97-102: Bass clef, key signature of two flats. Measures 97-102. Dynamics: *[f]*, *[mp]*, *fff*. Features a melodic line with slurs and accents, including first and second endings.

Musical staff 103-107: Bass clef, key signature of two flats. Measures 103-107. Dynamics: *[f]*. Features a melodic line with slurs and accents.

Musical staff 108-113: Bass clef, key signature of two flats. Measures 108-113. Dynamics: *[f]*. Features a melodic line with slurs and accents.

Musical staff 114-118: Bass clef, key signature of two flats. Measures 114-118. Dynamics: *[mp]*, *[ff]*. Features a melodic line with slurs and accents, including first and second endings.

March

THE THUNDERER

1st E♭ Alto Saxophone

(1889)

JOHN PHILIP SOUSA

[optional]

March Tempo.

The musical score is written for the 1st E♭ Alto Saxophone part of the march 'The Thunderer' by John Philip Sousa. It is in 2/4 time and the key signature has one sharp (F#). The score consists of 110 measures across ten staves. The first staff begins with a dynamic of *f* and includes a trill. The second staff starts at measure 9 and features trills and a dynamic of *[ff]*. The third staff starts at measure 17 and includes a dynamic of *[ff]* and a trill. The fourth staff starts at measure 25 and features trills and a dynamic of *[ff]*. The fifth staff starts at measure 33 and includes a dynamic of *[ff]*, a repeat sign with a first ending, and a dynamic of *ff marc.*. The sixth staff starts at measure 56. The seventh staff starts at measure 63 and is labeled 'TRIO.' with dynamics of *[mp]* and *(pp) mf*. The eighth staff starts at measure 71. The ninth staff starts at measure 83 and includes first and second endings, with dynamics of *[f]* and *[ff]*. The tenth staff starts at measure 92 and includes a dynamic of *[f]*, a second ending marked '[2nd X only]', and a dynamic of *[ff]*. The eleventh staff starts at measure 99 and includes dynamics of *[f]*, *[mp]*, and *fff*. The final staff starts at measure 110 and includes first and second endings.

March
THE THUNDERER

2nd E♭ Alto Saxophone

(1889)

JOHN PHILIP SOUSA

[optional]

March Tempo.

The musical score is written for a 2nd E♭ Alto Saxophone. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'March Tempo.' The score consists of ten staves of music. The first staff starts with a dynamic of *f* and includes a *[ff]* marking. A trill is indicated above the first staff. The second staff continues with a *mf* dynamic. The third staff has a *[ff]* marking. The fourth staff has a *ff* marking and a trill. The fifth staff has a *[ff]* marking and a *ff marc.* marking. A repeat sign with the number 16 is present. The sixth staff begins the 'TRIO' section with a *[mp]* marking and a *(pp) mf* marking. The seventh staff continues the trio. The eighth staff has a first ending (1.) and a second ending (2.) with a *[pp]* marking. The ninth staff has a *[f]* marking and a *[ff]* marking. The tenth staff has a *[f]* marking and a *[ff]* marking. The eleventh staff has a *[f]* marking and a *[mp]* marking. The twelfth staff has a *[ff]* marking. The thirteenth staff has a first ending (1.) and a second ending (2.) with a *[f]* marking.

March

THE THUNDERER

B \flat Tenor Saxophone

[optional]

(1889)

JOHN PHILIP SOUSA

March Tempo.

11

21

31

42

52

62

73

85

93

102

111

f *[ff]* *mf*

[ff]

ff

[ff] *ff*

fff

TRIO.

[mp] *(pp) mf*

[mf] *pp*

[p] *ff* *[f]* *[ff]* *[f]*

[ff] *[ff]*

1st x *[f]*
2nd x *[f]*

[mp] *ff*

March

THE THUNDERER

E♭ Baritone Saxophone

(1889)

JOHN PHILIP SOUSA

[optional]

March Tempo.

The musical score is written for E♭ Baritone Saxophone in 4/4 time, with a key signature of one sharp (F#). It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The tempo is marked 'March Tempo.' and the dynamics are *f*, *[ff]*, and *mf*. A first ending bracket spans measures 4 through 6, with a '4' above the final measure. The second staff starts at measure 9 and includes a second ending bracket from measure 12 to 14, also marked with a '4'. The third staff begins at measure 18 and features a *[ff]* dynamic marking and a slur over measures 20-21. The fourth staff starts at measure 25 and includes a slur over measures 27-28. The fifth staff begins at measure 32 and has a *[ff]* dynamic marking and a slur over measures 34-35. The sixth staff starts at measure 39. The seventh staff begins at measure 46. The eighth staff starts at measure 53 and is marked with *fff*. The ninth staff begins at measure 61 and ends with a sharp sign on the staff line.

THE THUNDERER

E♭ Baritone Saxophone

69 TRIO.

Musical staff 69-74: Treble clef, key signature of one sharp (F#). Measure 69 starts with a repeat sign. Dynamics: [mp-pp] mf.

Musical staff 75-80: Treble clef, key signature of one sharp (F#). Measure 75 begins with a long slur over the first six notes.

Musical staff 81-86: Treble clef, key signature of one sharp (F#). Measure 81 starts with a repeat sign. First ending (1.) and second ending (2.) are indicated. Dynamics: [mf], [pp], [p].

Musical staff 87-91: Treble clef, key signature of one sharp (F#). Measure 87 starts with a repeat sign. Dynamics: ff, [f], [ff].

Musical staff 92-97: Treble clef, key signature of one sharp (F#). Measure 92 starts with a repeat sign. Dynamics: [f], [ff], [ff].

Musical staff 98-103: Treble clef, key signature of one sharp (F#). Measure 98 starts with a repeat sign. Dynamics: 1st x [f], 2nd x [fff], [mp].

Musical staff 104-109: Treble clef, key signature of one sharp (F#). Measure 104 starts with a repeat sign. Measure 109 begins with a long slur over the last four notes.

Musical staff 110-114: Treble clef, key signature of one sharp (F#). Measure 110 starts with a repeat sign.

Musical staff 115-119: Treble clef, key signature of one sharp (F#). Measure 115 starts with a repeat sign. First ending (1.) and second ending (2.) are indicated. Dynamics: [mp], [ff].

March

THE THUNDERER

E♭ Cornet
[optional]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet and consists of nine staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics such as *f*, *[ff]*, *mf*, and *ff marc.*, as well as trills marked with *tr*. The piece begins with a *f* dynamic and a trill. The first staff ends at measure 6. The second staff starts at measure 7 and includes trills. The third staff starts at measure 14 and includes a trill and a *[ff]* dynamic. The fourth staff starts at measure 21 and includes trills and a *ff* dynamic. The fifth staff starts at measure 28 and includes trills. The sixth staff starts at measure 35 and includes a *[ff]* dynamic and a first cornet part labeled "1st Cor.". The seventh staff starts at measure 42. The eighth staff starts at measure 49 and includes a *ff marc.* dynamic and the instruction "Play". The ninth staff starts at measure 55.

THE THUNDERER

E♭ Cornet

60

66

[tacet both times] **TRIO.**

[mp] (pp) mf

73

80

1. 2.

[pp]

86

1st Cor.

[f] [ff]

91

1st Cor.

[f] [ff]

95

[ff] [f]

1st x 2nd x

102

[2nd X only]

[mp] fff

108

114

1. 2.

March

THE THUNDERER

Solo B♭ Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9 *f* *[ff]* *mf* *trm*

19 *[ff]* *ff* *trm*

29 *trm* *trm* *trm* *trm* [Opt. - use valves 1 & 3, *ala bugle in F*] *[ff]* *ff*

39

48

57

66 **TRIO.** *[mp]* *[pp]* *mf* *[tacet]*

74

83 1. *[pp]* 2. [Play] *ff* 2

93 2 *[ff]* 1st x *f* 2nd x *[f]*

102 [2nd X only] *[mp]* *fff*

111 1. 2.

March

THE THUNDERER

1st B \flat Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B \flat Cornet part. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'March Tempo.' The score consists of 112 measures, divided into several systems. The first system (measures 1-9) starts with a dynamic of *f* and includes a *[ff]* marking. The second system (measures 10-18) continues with *mf* dynamics. The third system (measures 19-27) features *[ff]* and *ff* dynamics. The fourth system (measures 28-36) includes a *[ff]* marking. The fifth system (measures 37-46) is marked *ff* and includes the instruction '[Opt. - use valves 1 & 3, ala bugle in F]'. The sixth system (measures 47-56) continues with *ff* dynamics. The seventh system (measures 57-65) includes a *[tacet]* marking and a *[mp]* dynamic. The eighth system (measures 66-76) is the start of the 'TRIO' section, marked *(pp) mf*. The ninth system (measures 77-86) includes first and second endings, with dynamics *[mf]* and *pp*. The tenth system (measures 87-96) is marked *[Play]* and *ff*, with a '2' above the staff. The eleventh system (measures 97-103) includes a *[2nd X only]* marking and dynamics *[mp]* and *fff*. The twelfth system (measures 104-111) continues with *fff* dynamics. The final system (measures 112) includes first and second endings.

March

THE THUNDERER

2nd B♭ Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

10

19

28

37 [Opt. - use valves 1 & 3, ala bugle in F]

47

57

66 [tacet] **TRIO.** [mp] (pp) mf

77 1. 2. [mf] [pp]

87 [Play] ff 2 2 [ff]

97 [2nd X only] [mp] [fff]

104 1st x [f] 2nd x [fff]

112 1. 2.

March
THE THUNDERER

3rd B♭ Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B♭ Cornet in the key of F major (one sharp) and 2/4 time. It consists of 112 measures across 11 staves. The score begins with a dynamic of *f* and includes various dynamic markings such as *[ff]*, *mf*, and *[mp]*. It features several first and second endings, a *[tacet]* section, and a **TRIO** section starting at measure 66. Performance instructions include "[Opt. - use valves 1 & 3, ala bugle in F]" and "[Play]". The score concludes with first and second endings.

March

THE THUNDERER

1st F Horn

[originally E \flat Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

11 *f* *[ff]* *mf*

23 *[ff]* *ff*

35 *[ff]* *ff*

44

53

62 **TRIO.** *[mp-pp]* *mf*

71

81 1. 2. *[pp]* *[p]* *ff*

88 *[f]* *[ff]* *[f]*

94 *[ff]* *[ff]* 1st x *[f]* 2nd x

102 *[mp]* *fff*

112 1. 2. *[mp]* *ff*

March

THE THUNDERER

2nd F Horn

[originally Eb Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

11 *f* *[ff]* *mf* 4

23 4 *[ff]* *ff*

35 *[ff]* *ff* 4

44

53 4

62 **TRIO.** *[mp-pp] mf*

71

81 1. 2. *[pp]* *[p]* *ff*

88 *[f]* *[ff]* *[f]* *ff*

94 *[ff]* *[ff]* 1st x 2nd x *[f]*

102 *[mp]* *fff*

111 1. 2. *[mp]* *ff*

March

THE THUNDERER

3rd F Horn

[originally Eb Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

10 *f* *[ff]* *mf* 4

21 *[ff]* 8 12

33 *ff* 4 8 12

44 *[ff]* *ff* 4

53 4

63 4 **TRIO.** *[mp-pp] mf*

71

79 1. 2. *[pp]* *[p]*

87 *ff* *[f]* *[ff]* *[f]*

94 *[ff]* *[ff]* 1st x *[f]* 2nd x

102 *[mp]* *fff*

112 1. 2. *[mp]* *ff*

4th F Horn
[originally Eb Alto]

March
THE THUNDERER

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 4th F Horn part of the march 'The Thunderer'. It consists of 11 staves of music, numbered 10 through 112. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various dynamic markings such as *f*, *ff*, *mf*, *[ff]*, *[mp-pp]*, *mf*, *[pp]*, *[p]*, *[f]*, and *[fff]*. There are also performance instructions like '1.' and '2.' for first and second endings, and '1st x' and '2nd x' for first and second endings. The score begins with a 'March Tempo.' instruction. The first staff (measures 10-19) starts with a *f* dynamic and includes a *[ff]* marking. The second staff (measures 20-29) features a *ff* dynamic. The third staff (measures 30-39) includes a *[ff]* marking. The fourth staff (measures 40-49) features a *ff* dynamic. The fifth staff (measures 50-59) includes a *[ff]* marking. The sixth staff (measures 60-67) includes a *[ff]* marking. The seventh staff (measures 68-77) is the start of the 'TRIO.' section, marked with *[mp-pp]* and *mf*. The eighth staff (measures 78-87) includes a *[pp]* marking and a first ending. The ninth staff (measures 88-93) includes a *[f]* marking. The tenth staff (measures 94-103) includes a *[fff]* marking and a first ending. The eleventh staff (measures 104-112) includes a *[fff]* marking and a first ending.

March

THE THUNDERER

Euphonium

(1889)

JOHN PHILIP SOUSA

March Tempo.

11 *f* *[ff]* *mf* *ff*

21 *ff*

30 *[ff]* *ff*

39

49 *fff*

59

69 **TRIO.** *[mp-pp]* *mf* *[mp]*

79 *[mf]* *[pp]* *[p]*

87 *ff* *[f]* *[ff]* *[f]*

94 *[ff]* *[ff]* 1st x *[f]* 2nd x *[f]* *[mp]* *fff*

104

113 *[mp]* *ff*

March THE THUNDERER

Baritone, T.C.

(1889)

JOHN PHILIP SOUSA

March Tempo.

11 *f* *[ff]* *mf*

21 *ff*

30 *[ff]* *ff*

39

49

59 *fff*

69 **TRIO.** *[mp-pp]* *mf*

79 *[mf]* *[pp]* *[p]*

87 *ff* *[f]* *[ff]* *[f]*

94 *[ff]* *[ff]* 1st x *[f]* *[mp]* 2nd x *[f]* *fff*

104

113 *[mp]* *[ff]*

March

1st Trombone

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

March Tempo.

11 *f* *[ff]* *mf*

21 *ff*

30 *[ff]* *[ff]mf*

39

49 *fff*

58

67 **TRIO.** [tacet (both times)]
[mp-pp] mf

75

83 1. [Play] 2. [Play]
[mf] pp [p] ff f [ff]

92 *sf [ff] [ff]* 1st x [*f*] 2nd x [*f*]

102 [2nd X only]

111 *[mp] fff* 1. [Play] 2.
[mp] ff

March

2nd Trombone

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

March Tempo.

11 *f* *[ff]* *mf*

21 *ff*

30 *ff*

39 *[ff]* *[ff]mf*

49 *fff*

58

67 **TRIO.** [tacet (both times)]
[mp-pp] *mf*

75

83 1. [Play] 2. [Play]
[mf] *[pp]* *[p]* *ff* *f* *[ff]*

92 *f* *[ff]* *[ff]* 1st x *f* 2nd x *[f]*

102 [2nd X only] *[mp]* *fff*

111 1. [Play] 2.
[mp] *[ff]*

March

Bass Trombone

THE THUNDERER

(1889)

JOHN PHILIP SOUSA

March Tempo.

11 *f* *[ff]* *mf*

21 *ff*

30 *ff*

39 *[ff]* *ff*

49 *fff*

58

67 **TRIO.** [tacet both times]
[*mp-pp*] *mf*

75

83 1. [Play] 2. [Play]
[*mf*] [*pp*] [*p*] *ff* *f* [*ff*]

92 *sf* [*ff*] [*ff*] 1st x [*f*] 2nd x [*f*]

102 [2nd X only] [*mp*] *fff*

111 [Play] [*mp*] *ff*

March
THE THUNDERER

Tuba

(1889)

JOHN PHILIP SOUSA

March Tempo.

11 *f* *mf* [*ff*]

21 *ff*

33 *ff*

44 *ff* *ff*

53

63 *ff*

72 **TRIO.** [*mp-pp*] *mf*

80

87 [*mf*] [*pp*] [*p*]

94 *ff* [*f*] [*ff*] [*f*]

104 [*ff*] [*ff*] 1st x [*f*] 2nd x [*f*] [*mp*] [*fff*]

112 [*mp*] [*ff*]

Detailed description: This is a musical score for the Tuba part of the march 'The Thunderer' by John Philip Sousa. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature. It consists of 112 measures. The piece begins with a 'March Tempo.' instruction. The first section (measures 11-63) features a variety of dynamics including *f*, *mf*, [*ff*], and *ff*. It includes several four-measure rests and slurs. The second section, marked 'TRIO.' at measure 72, starts with a dynamic of [*mp-pp*] *mf* and includes first and second endings. Dynamics in the Trio section range from [*mf*] and [*pp*] to [*p*], [*f*], [*ff*], [*mp*], and [*fff*]. The score concludes with first and second endings for the Trio section.

Drums


March


THE THUNDERER

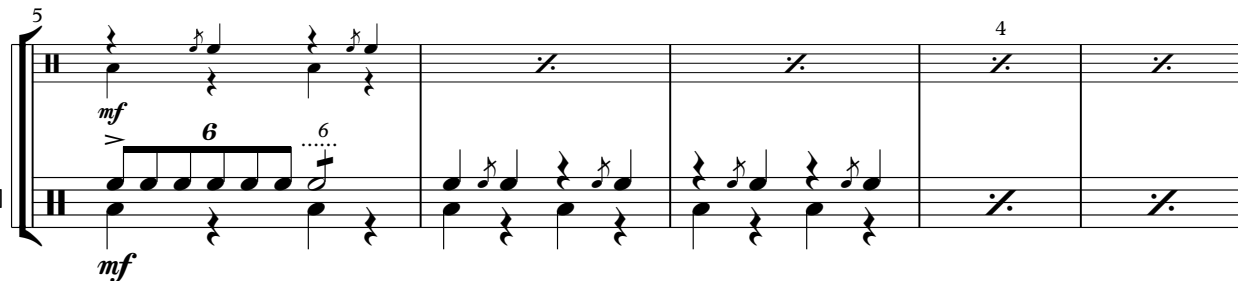
(1889)


JOHN PHILIP SOUSA

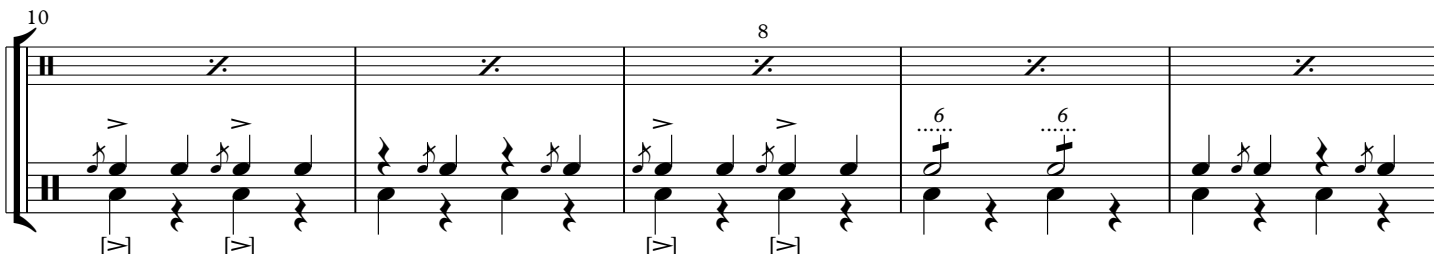
March Tempo.

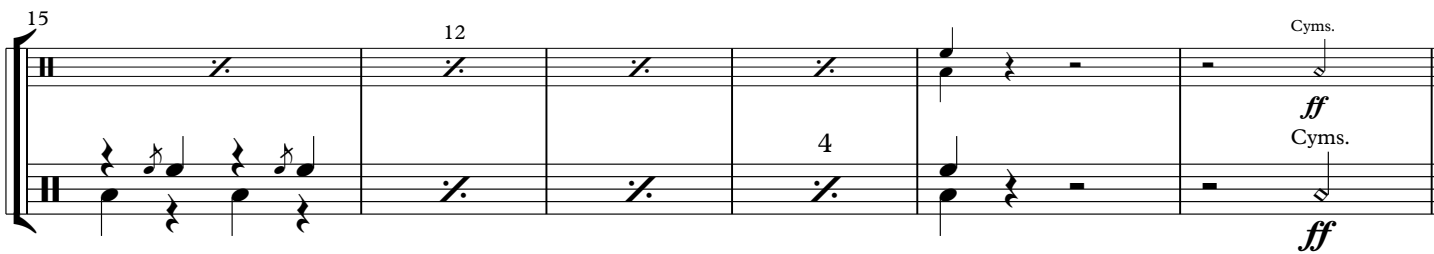
S.D. 

B.D./Cyms. *f*  *ff*

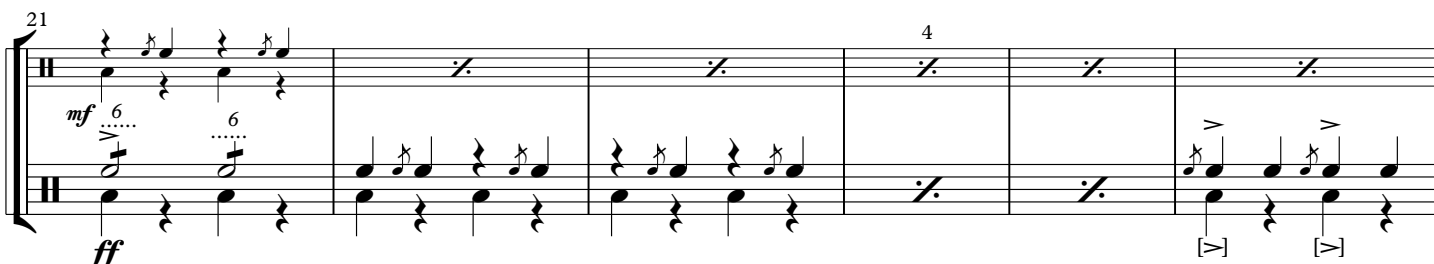
[Orig. part]  *mf* *ff*

[As played by the U.S. Marine Band]  *mf* *ff*

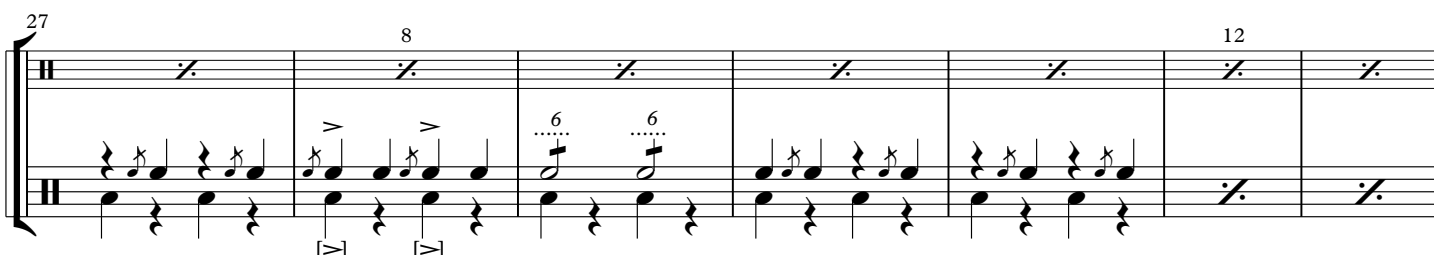
10 

15 

Cyms. *ff*
Cyms. *ff*

21 

mf *ff*

27 

THE THUNDERER

Drums

4

[ff] [ff] - Cyms.

6

R R L R R L

39

43

53

+ Cyms.

R R L R R L

58

63

THE THUNDERER

Drums

69 **TRIO.**

[*mp-pp*] *mf*
[1st X only]

[- Cyms.] [*mp-pp*] *mf*

74

4

79

85

[2.]

[Play]

[*f*] [*ff*] [choke]
[+Cyms.]

92

[*f*] [*ff*] [choke]

[*ff*]

100

[-Cyms. 1st X]

4

1st x [*f*] [*mp*]
2nd x [*ff*]

106

[*sfz*] [2nd x]

[*sfz*] [2nd x]

4

114

[*sfz*] [2nd x]

[*sfz*] [2nd x]

1.

2.