The Complete Marches of John Philip Sousa

Vol. 4 No. 63

THE DIPLOMAT MARCH

(1904)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Diplomat" (1904)

What is the inspiration for many of the suites and arrangements, for which Lieutenant Commander John Philip Sousa, the famous bandmaster, who comes to Bangor, Wednesday, September 19th, would have won a place in the American musical history, had he never written a single march?

"A good tenderloin steak, German fried potatoes and plenty of bread and butter," answers the March King. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever had tasted for an inspiration. The march was "The Diplomat" and the city was Mitchell, South Dakota, and mentally at least, I dedicated the march to the unseen cook who prepared that tenderloin.

While mentally dedicated to Mitchell's unnamed chef, the march was in actuality dedicated to Secretary of State John Milton Hay, whose diplomatic skill had impressed the composer.

When performing this march in the prime of his career, Sousa gave a subtle but highly pleasing display of conducting excellence for the benefit of both his audiences and his musicians. The first section of the march has a catchy melody which he had the band phrase and accent in a style different from the printed music. As the late Dr. Frank Simon, former Sousa Band solo cornetist remarked, "When the 'Governor' conducted this march, we could literally visualize the graceful swagger of a handsome diplomat, top hat, tux, striped trousers and all, strutting down the street, nodding cheerfully here and there."

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 49. 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 of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published 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" in his own performances.

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. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. 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 recommended tempo is 118-120 bpm. The cymbal crash in the opening measure should be choked, as is the crash in m. 4.

First Strain (m. 4-20): The articulations in the melody of this strain have been slightly altered from the original parts to match common performance practice by the Marine Band. In m. 12, the ascending eighth notes in the melody decrescendo back to *piano*, however, the accompaniment should keep the louder dynamic through the accent on beat two in this measure and execute a *subito piano* in m. 13.

Second Strain (m. 21-38): In the original score, the low brass has a downbeat in m. 21, like in m. 20, however in some parts this note is missing. It is common performance practice to leave the downbeat of m. 21 silent. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time through this strain. Clarinets play down one octave as indicated, and all play in *piano* first time. All instruments rejoin at *fortissimo* in m. 37, but then play a decrescendo to *mezzo-piano* in m. 30 before a crescendo back to *fortissimo* to finish the strain. A *sffz* accent in percussion is traditionally played at the peak of the phrase in m. 33 second time only.

Trio (m. 38-70): Piccolo, E-flat clarinet, cornets, and trombones are tacet once again at the trio, as well as ALL percussion except for the bells that enter here. Clarinets play down one octave as indicated, as do flutes. Although the basic dynamic is *piano* throughout the trio, the accents and expressive dynamic swells are important.

Break Strain (m. 70-86): All instruments re-enter on the second eighth note of m. 70 at *fortissimo*. The choked cymbal crashes in this strain are important, and carefully observe the “martello” marking on the eighth-note accented stabs beginning in m. 73. A cymbal crash is added to m. 83, which may ring over the next several bars before the *subito piano* that begins the first time through the final strain on beat two of m. 86.

Final Strain (m. 86-119): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once again at m. 86, and clarinets play in the staff as indicated. The trills in the flute and piccolo parts were inconsistently placed in the original parts and have been corrected in this edition. All parts are back in for the *fortissimo* repeat of the break strain, which is played exactly as before, except this time with an added crescendo into m. 86. Several *sfz* accents are added in the percussion parts second time through to highlight the shape of this inventive melody.

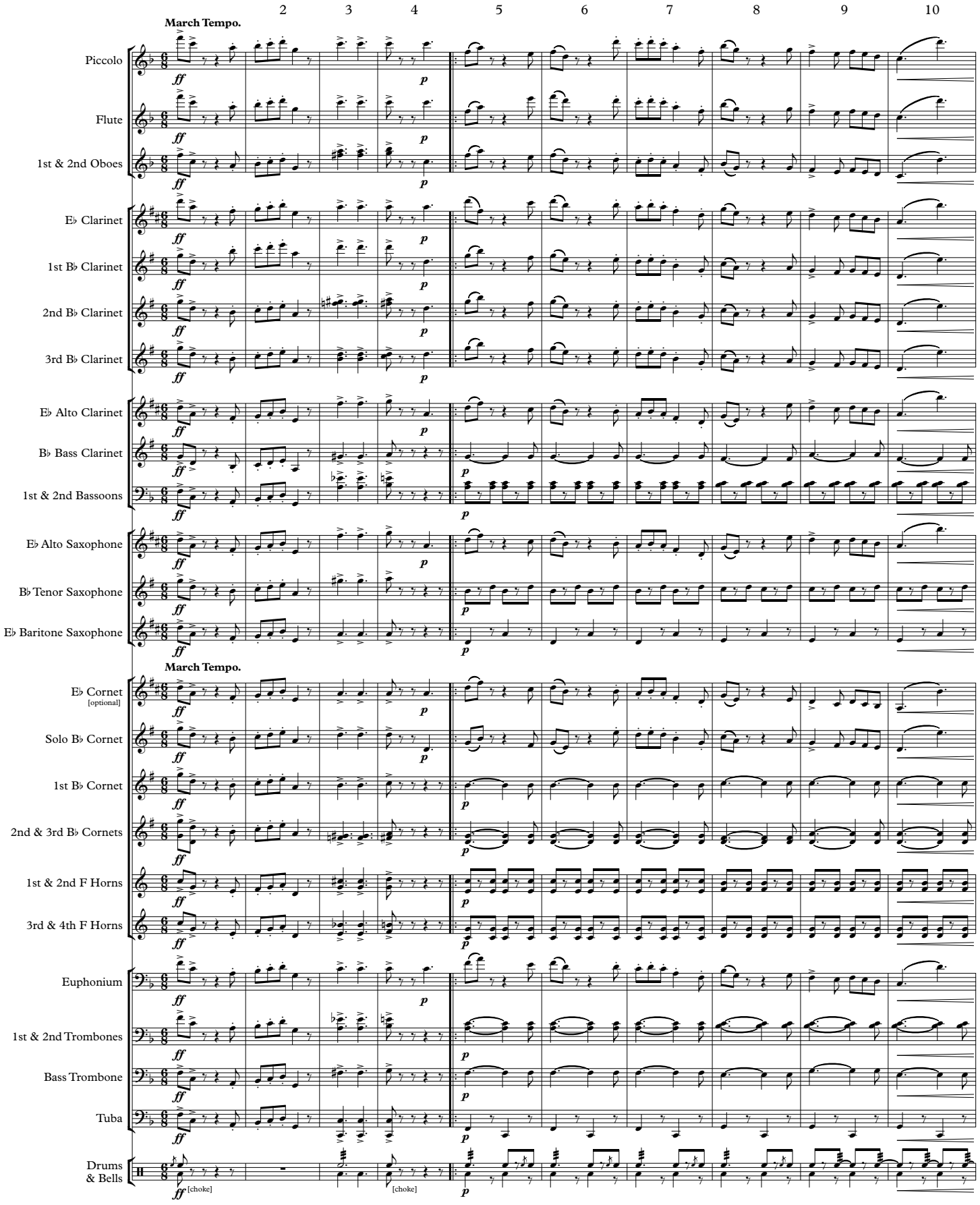
March

THE DIPLOMAT

(1904)

Full Score

JOHN PHILIP SOUSA



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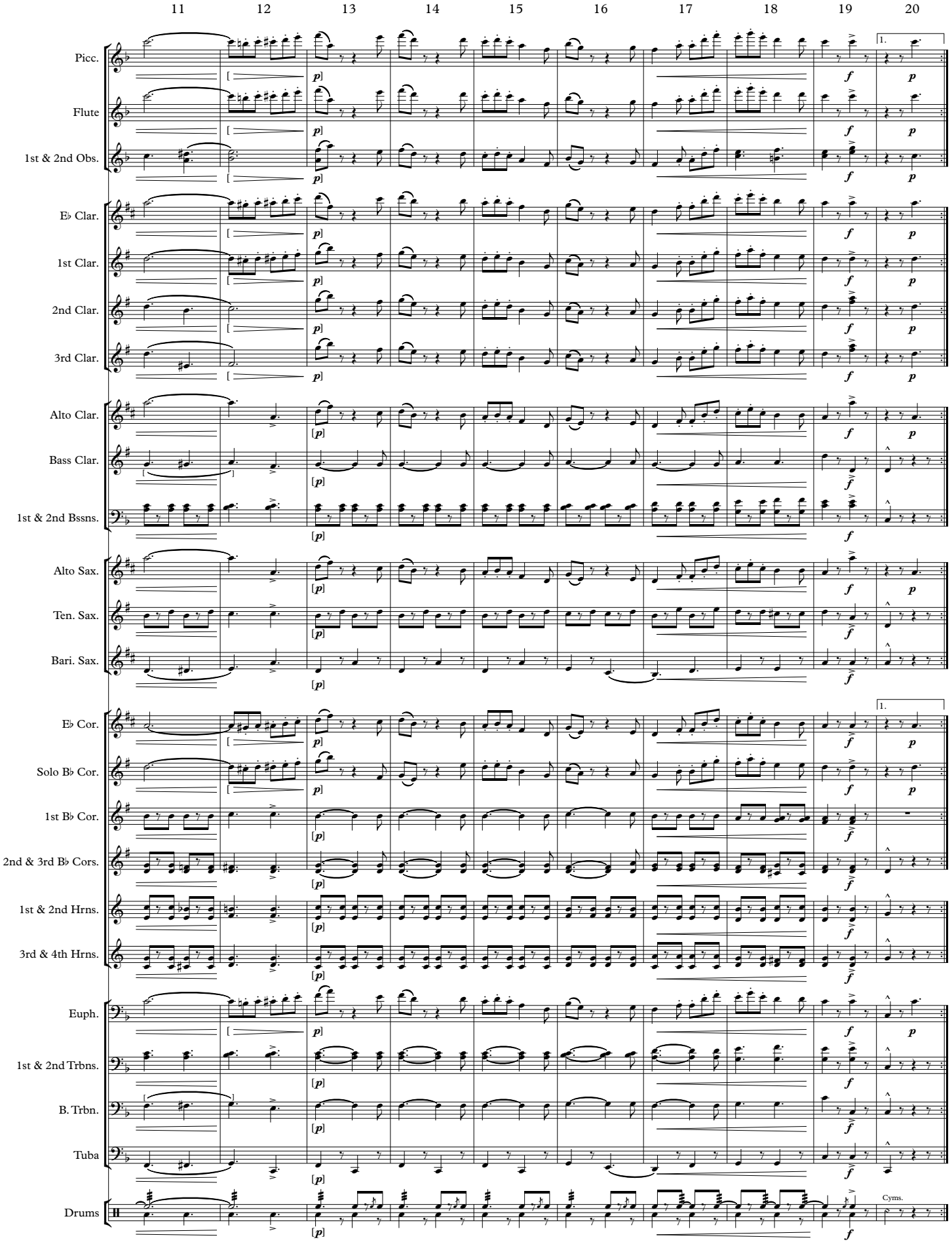
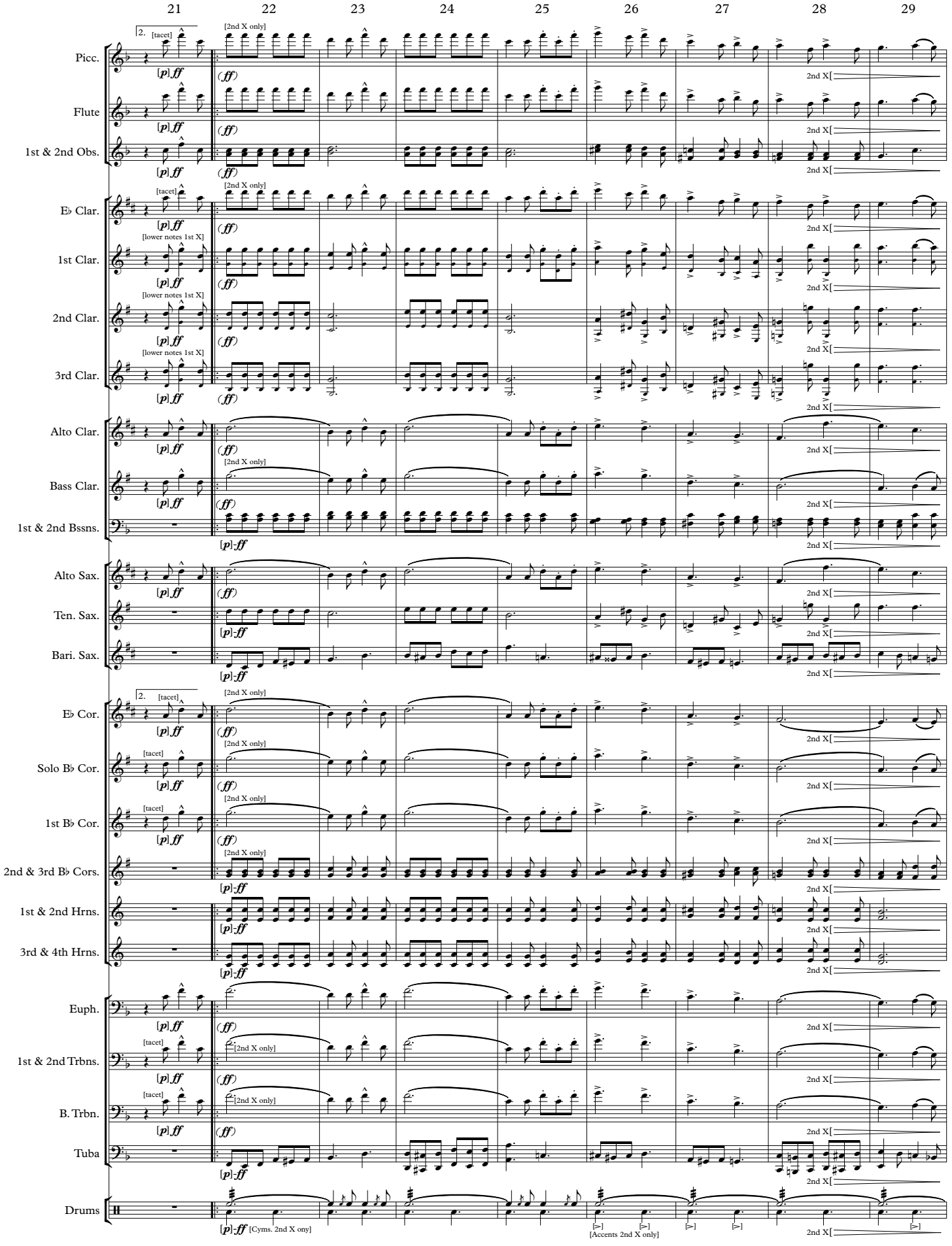
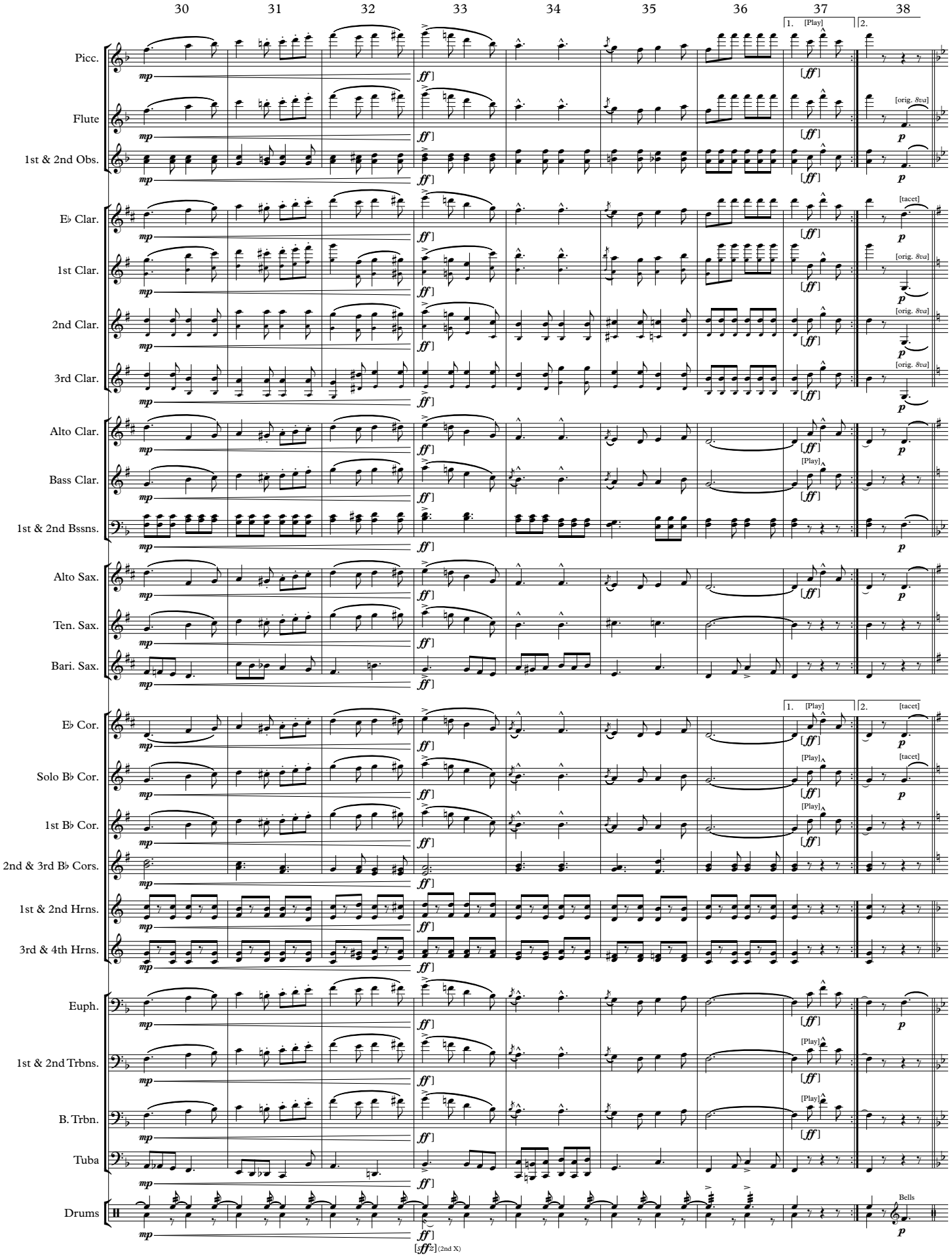
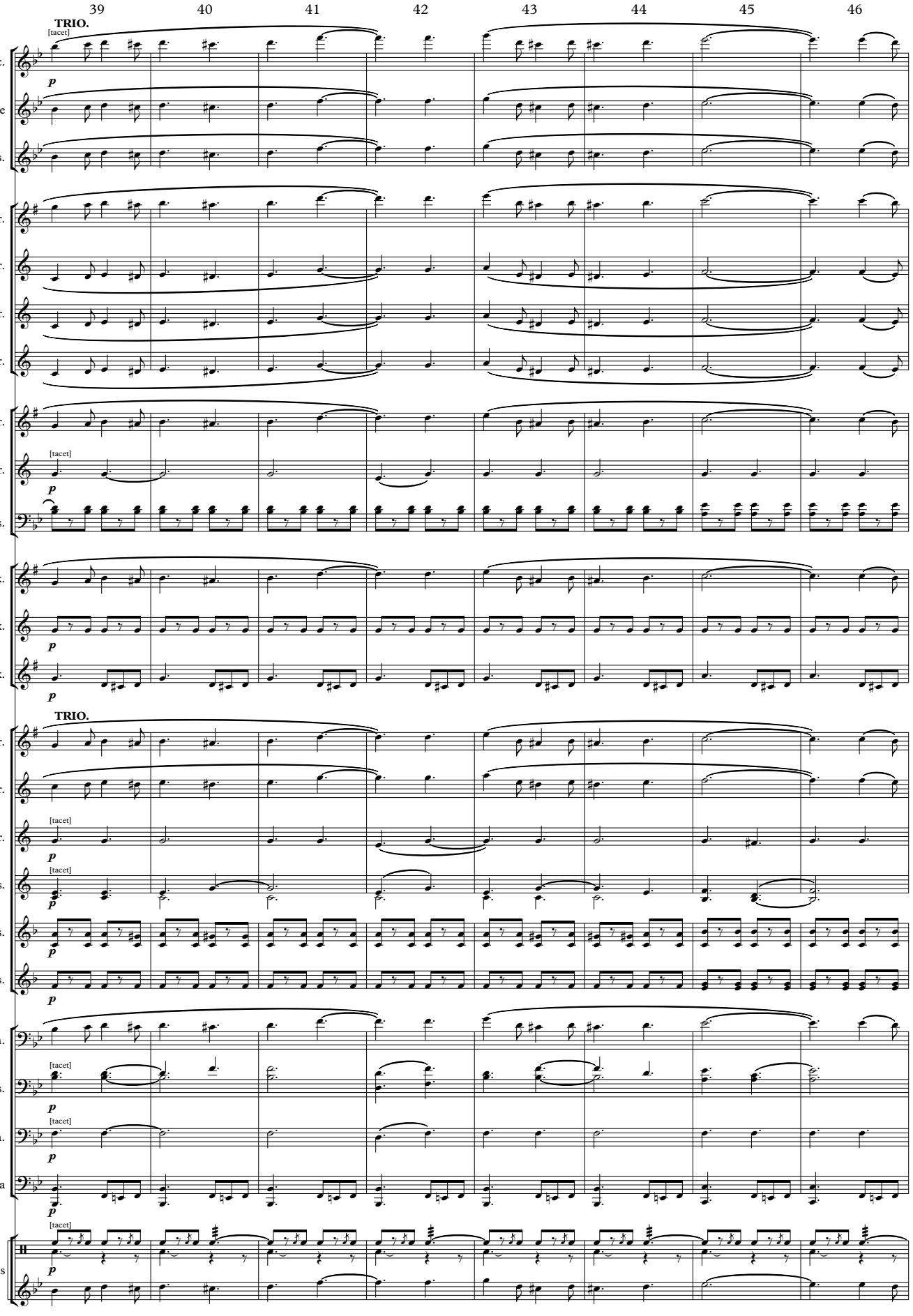

11
12
13
14
15
16
17
18
19
20
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1.
Cyms.

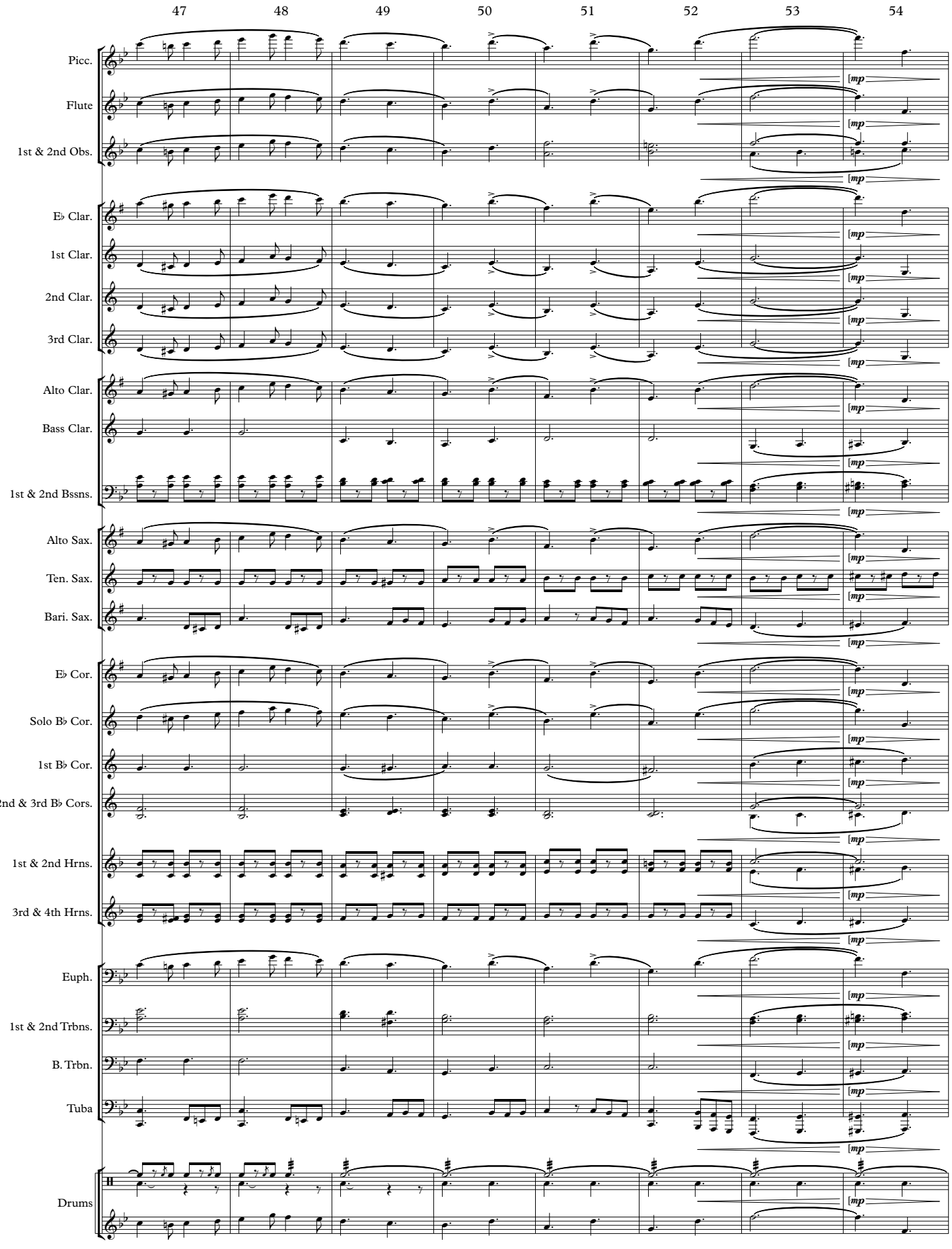
THE DIPLOMAT
Full Score



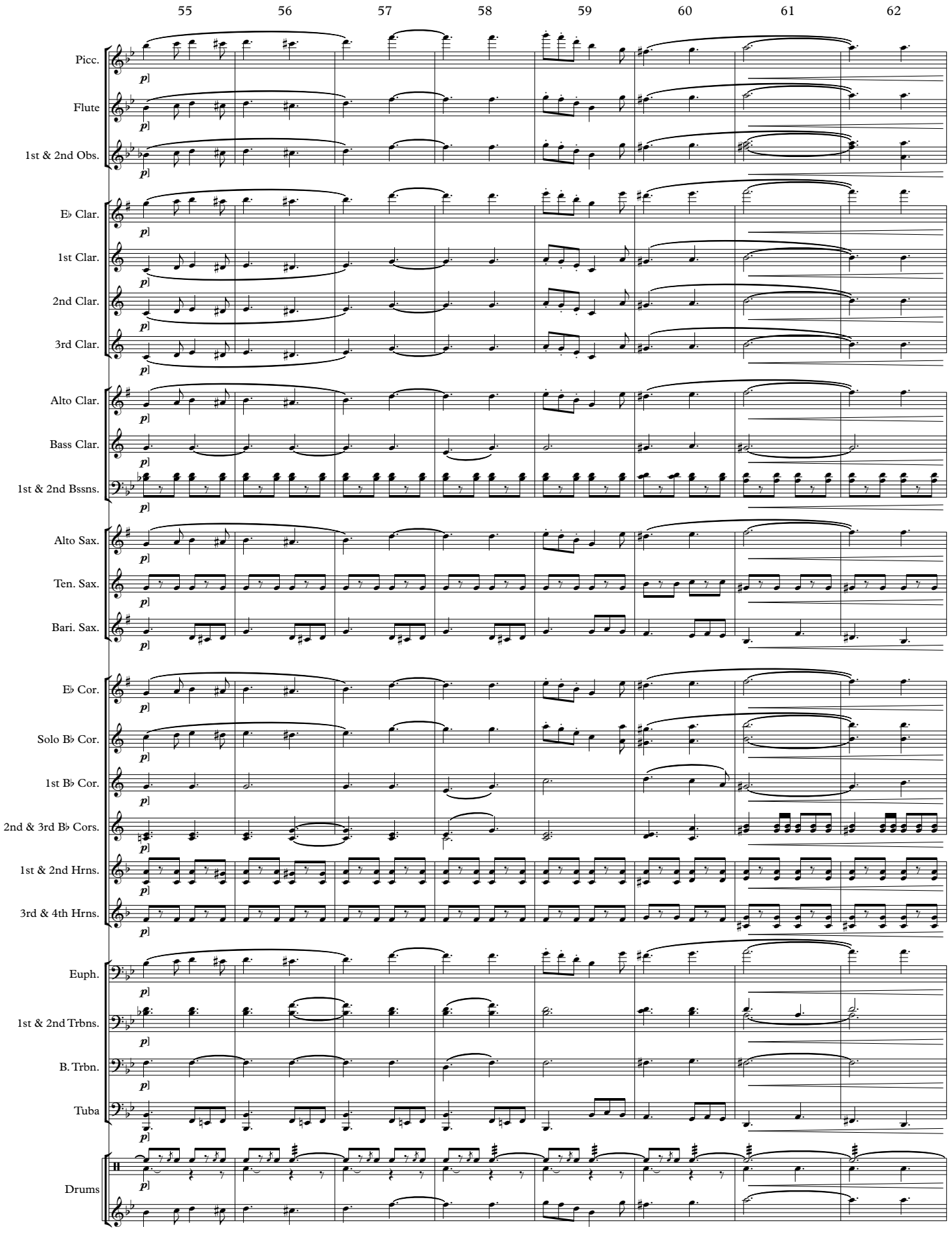

30
31
32
33
34
35
36
37
38
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
1. [Play]
2.
[tacet]
[orig. 8va]
[Play]
Bells
mp
ff
p
[sffz] (2nd X)

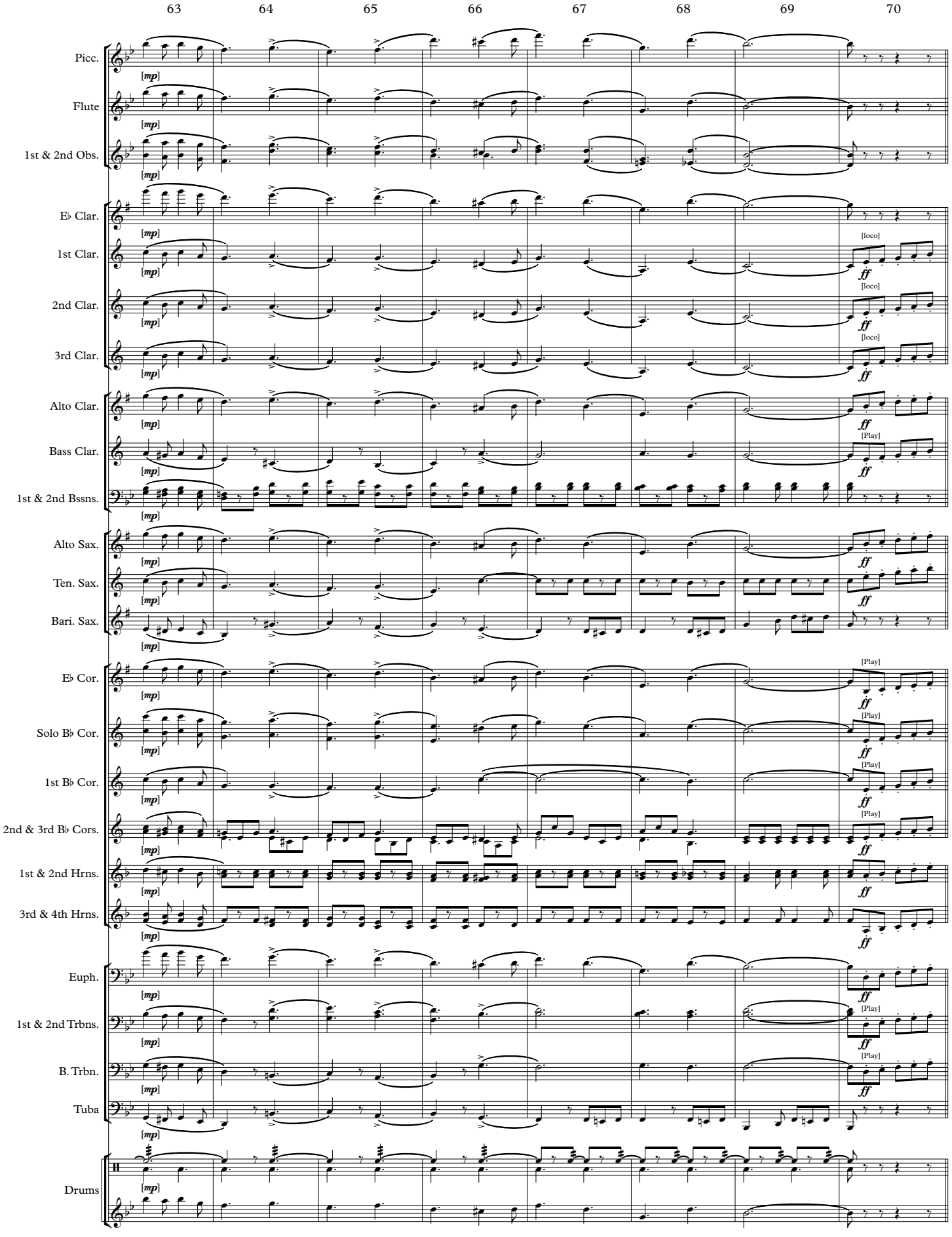
THE DIPLOMAT
Full Score



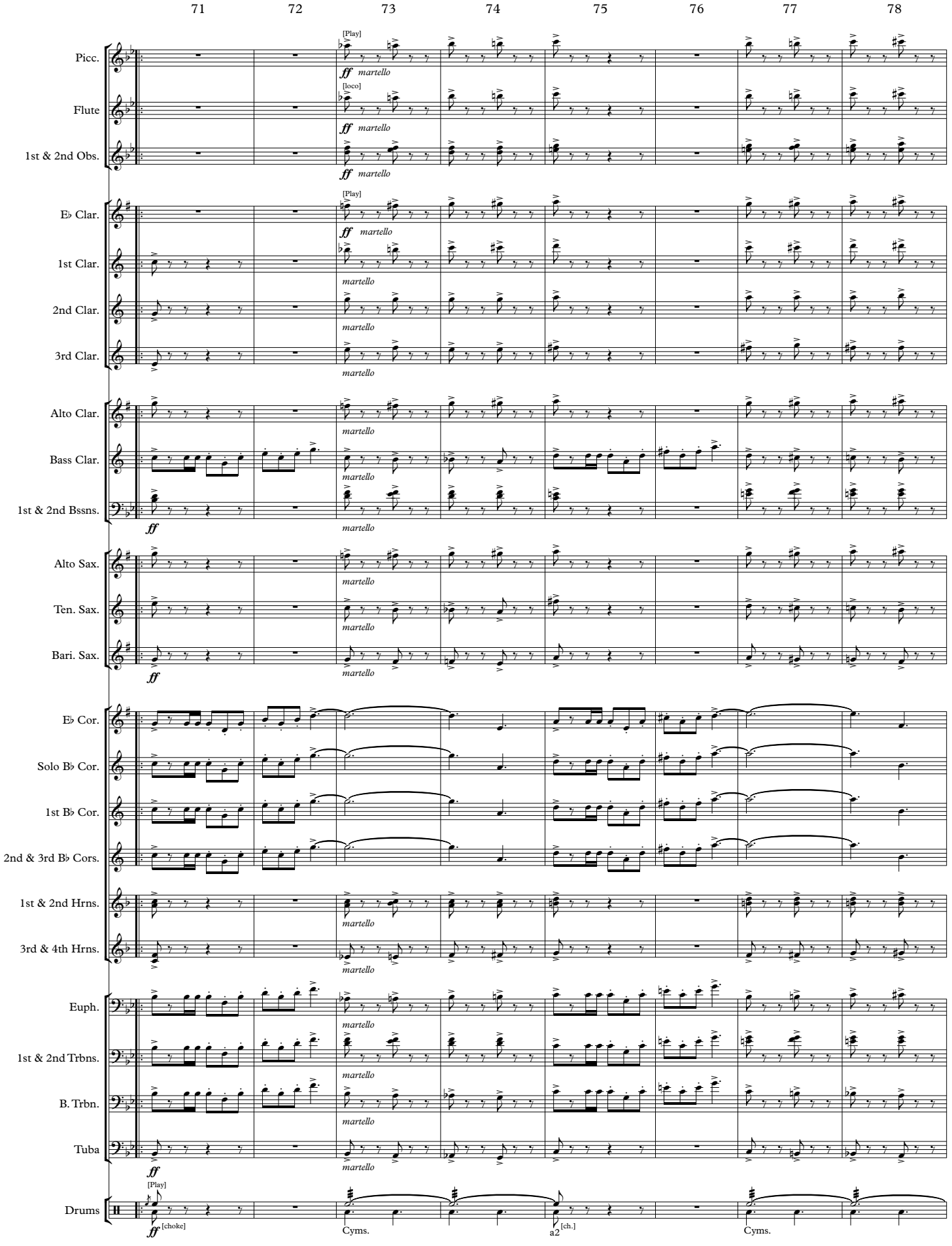

47
48
49
50
51
52
53
54
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[mp

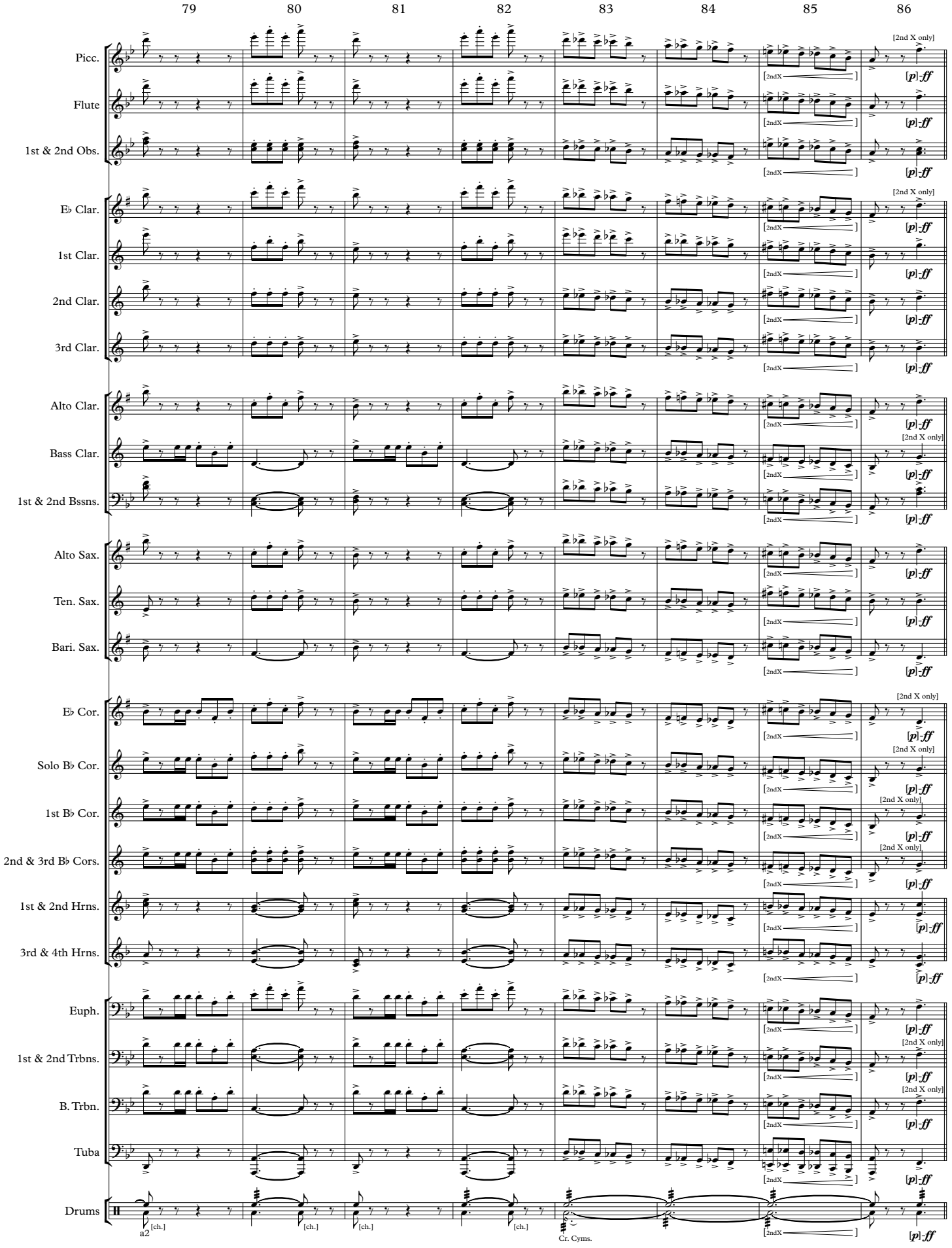
THE DIPLOMAT
Full Score



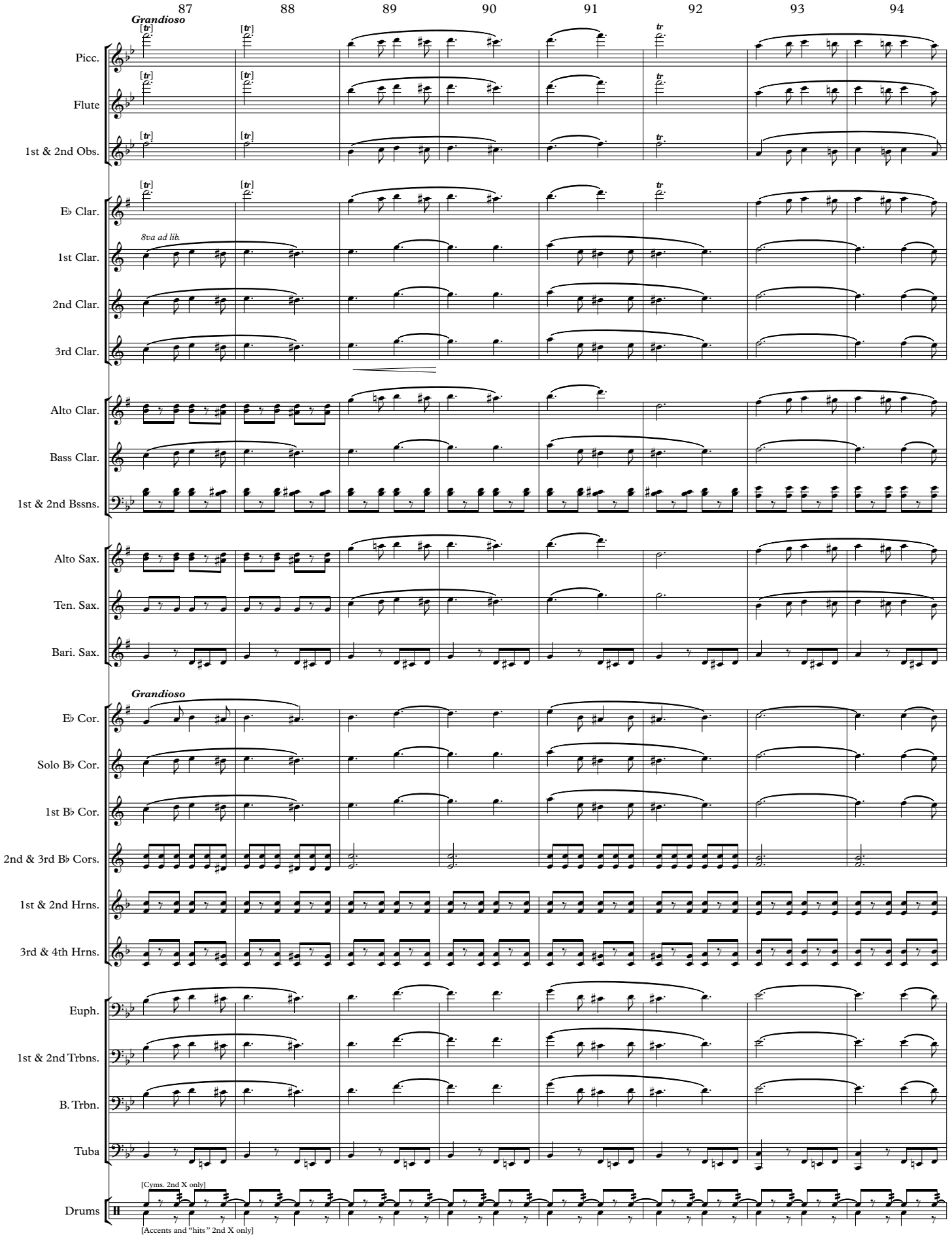

63
64
65
66
67
68
69
70
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[mp]
[loco]
[Play]
ff

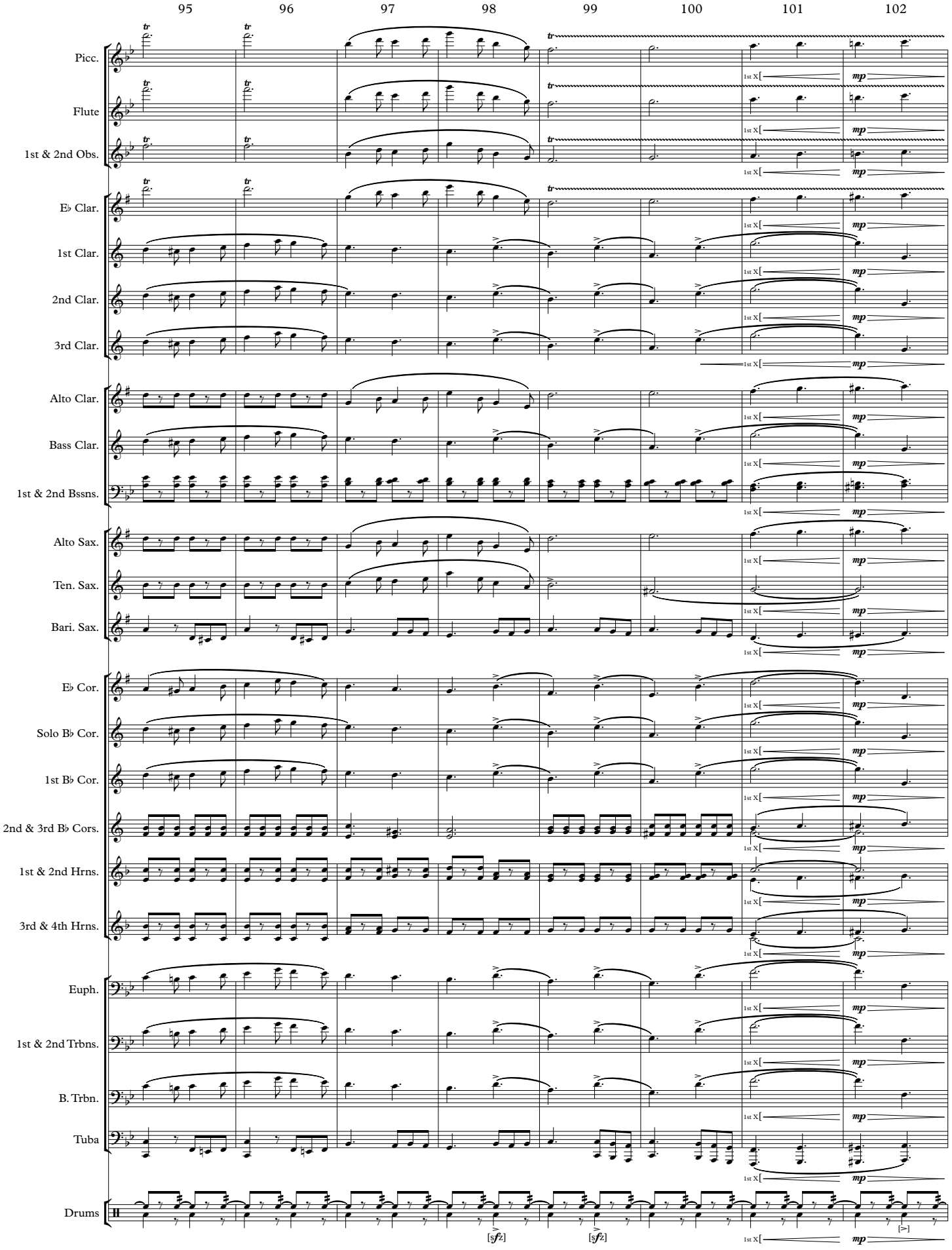
THE DIPLOMAT
Full Score



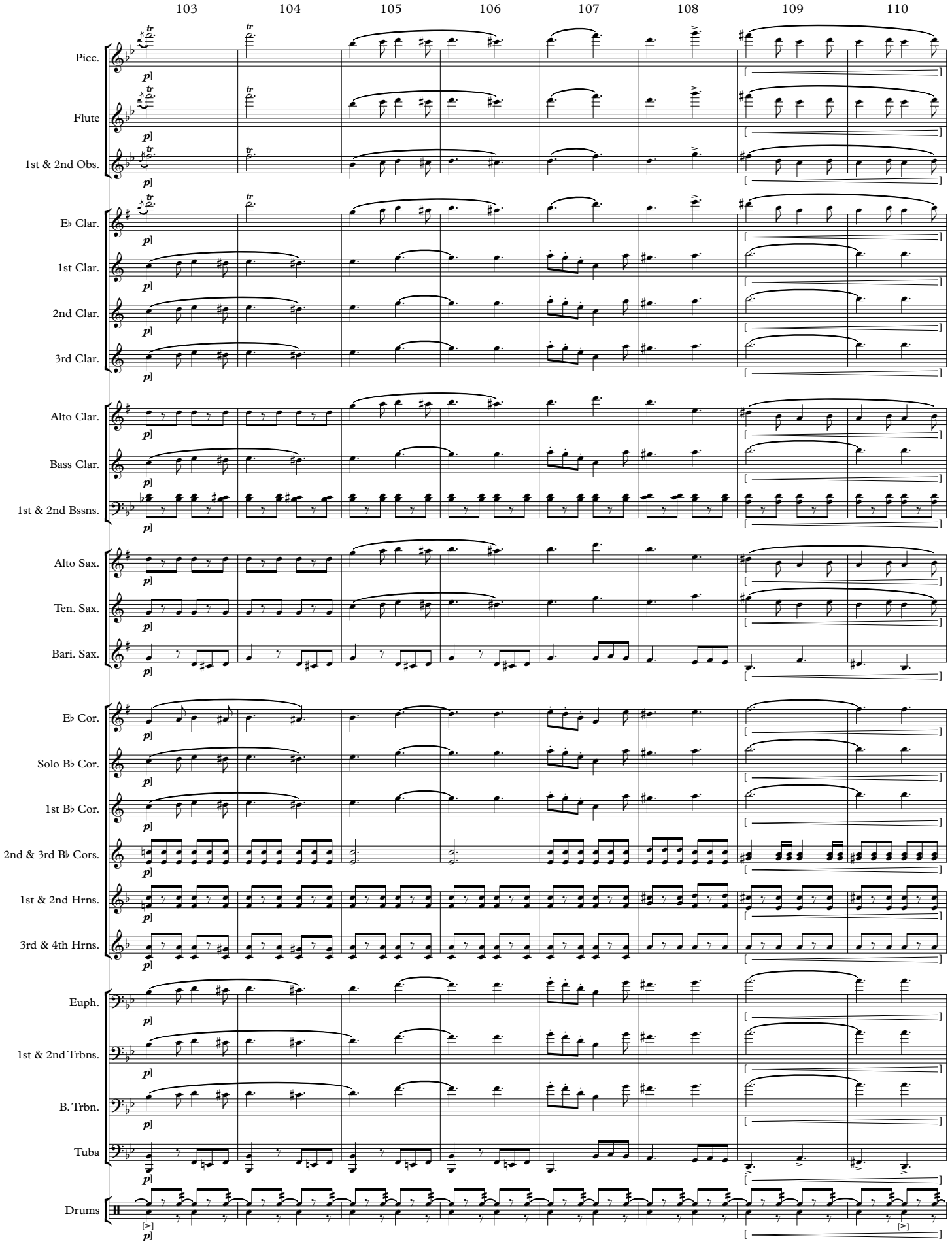

79
80
81
82
83
84
85
86
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[2nd X only]
[2ndX]
[p]-ff
a2
[ch.]
Cr. Cyms.

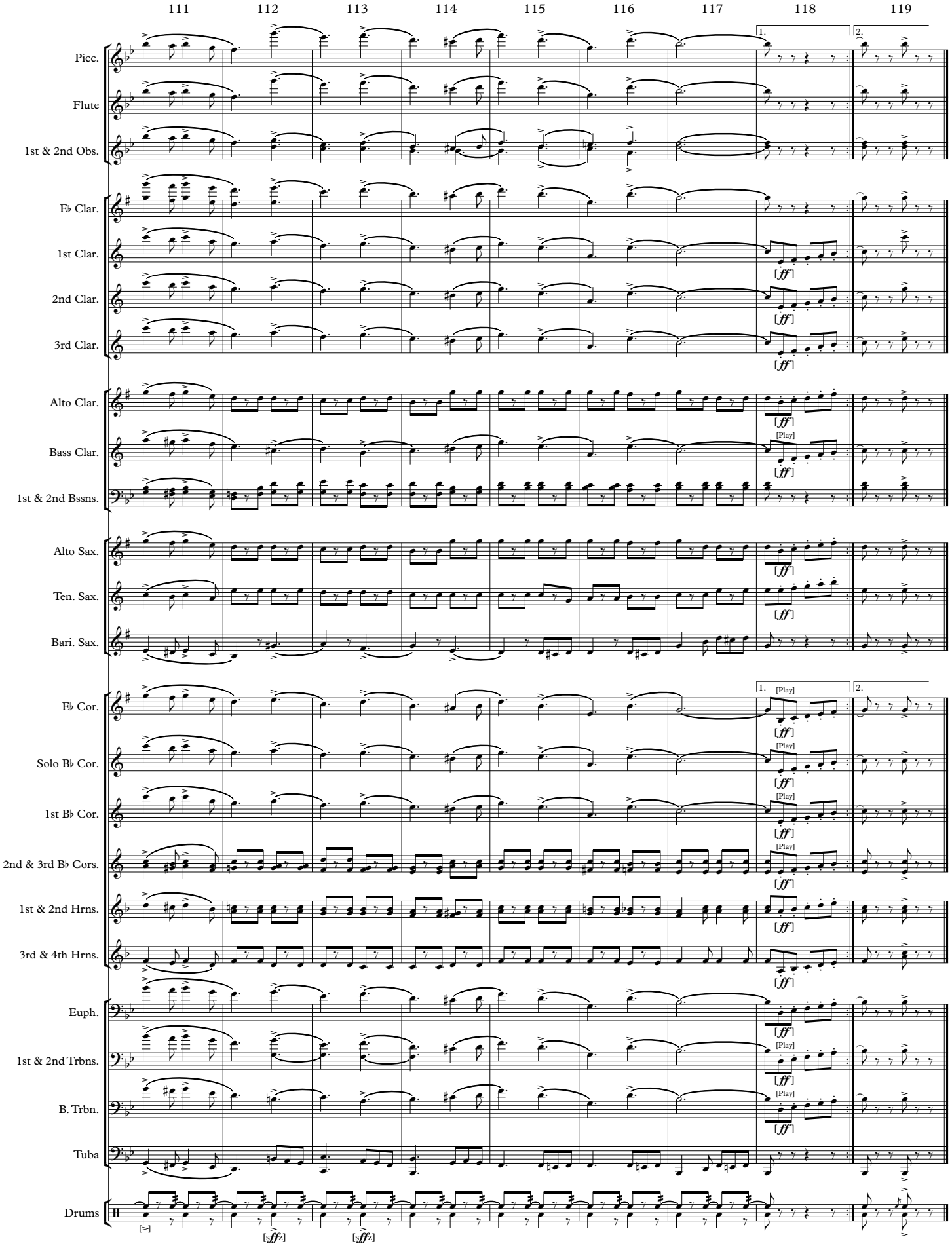
THE DIPLOMAT
Full Score




95
96
97
98
99
100
101
102
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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
tr
1st X[
mp
[sfz]
[>]

THE DIPLOMAT
Full Score




111
112
113
114
115
116
117
118
119
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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
1.
2.
[ff]
[Play]
[sffz]

March

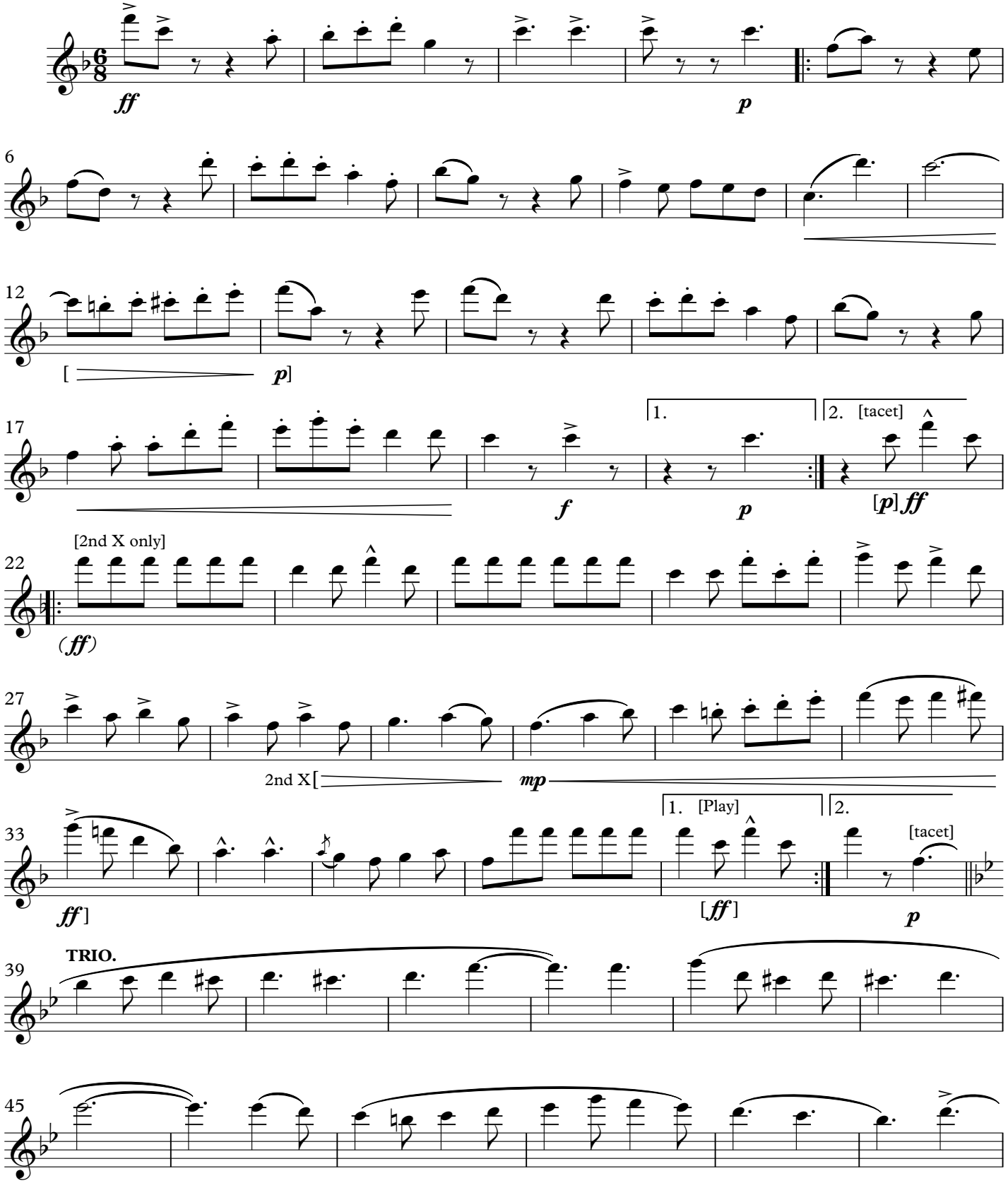
THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

Piccolo

March Tempo.



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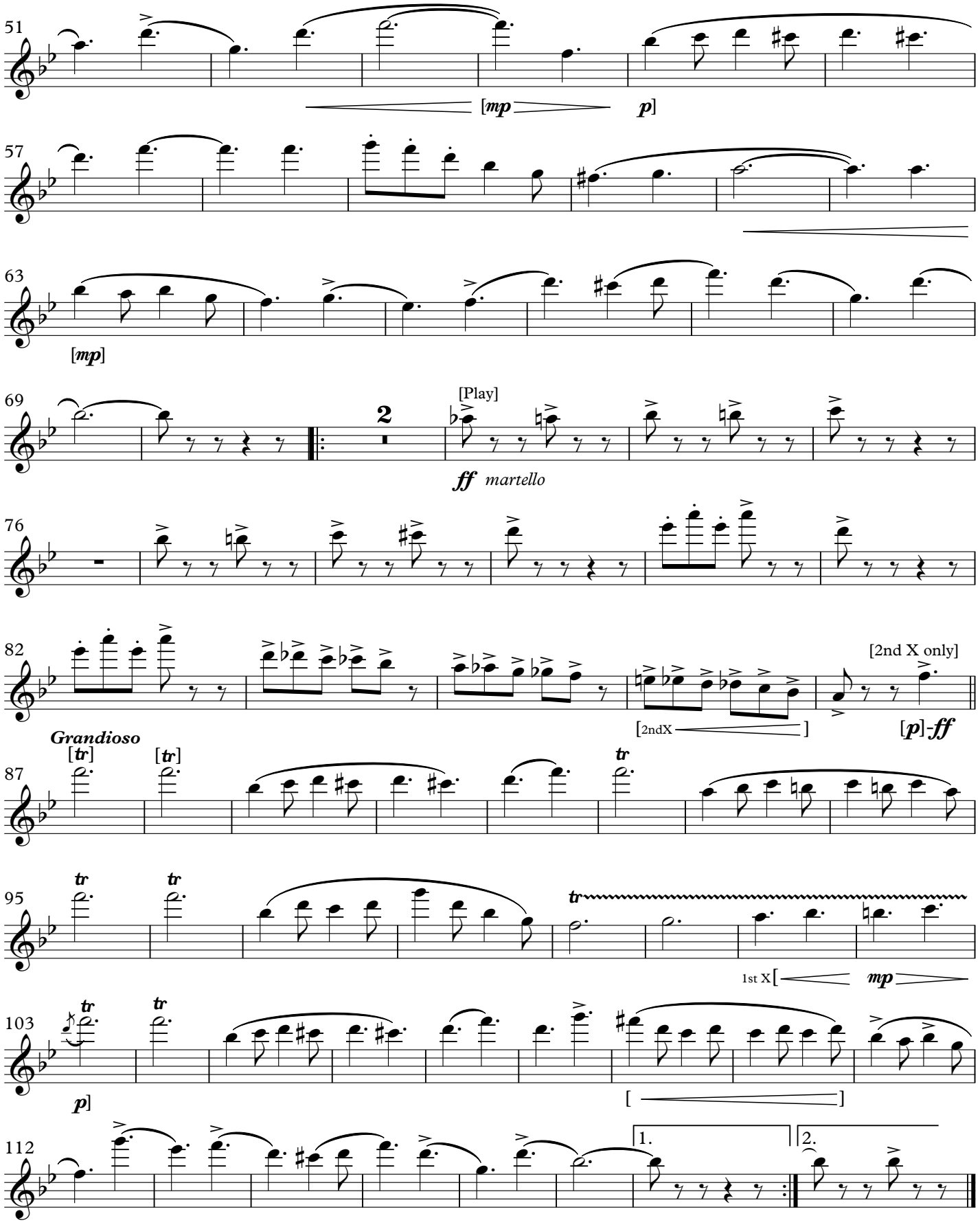

51
[mp
p]
57
63
[mp]
69
[Play]
2
ff martello
76
82
[2nd X only]
[2ndX
]
[p]-ff
Grandioso
[tr]
[tr]
87
tr
95
tr
tr
1st X[
mp
103
tr
tr
p]
[
]
112
1.
2.

Flute

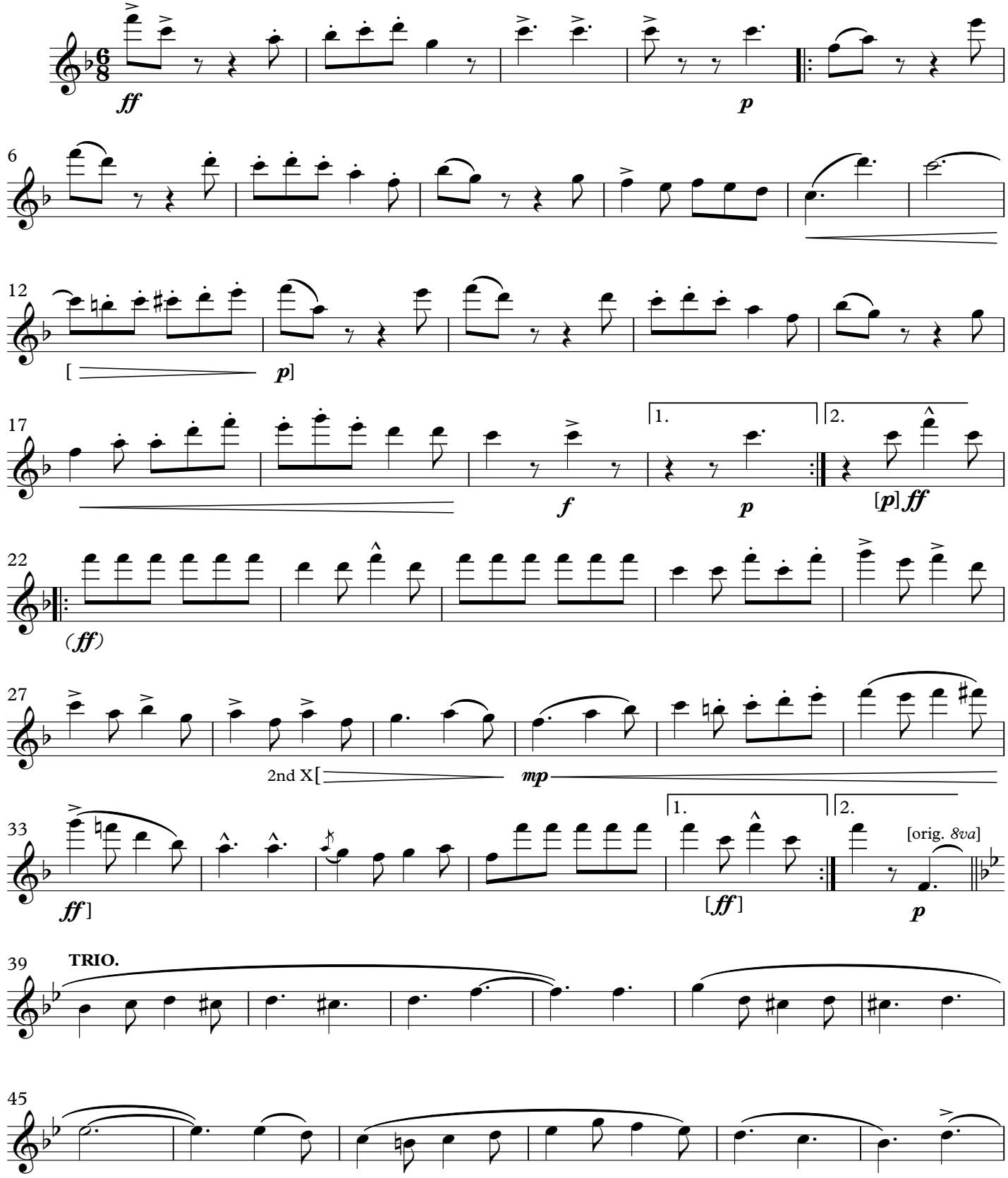
March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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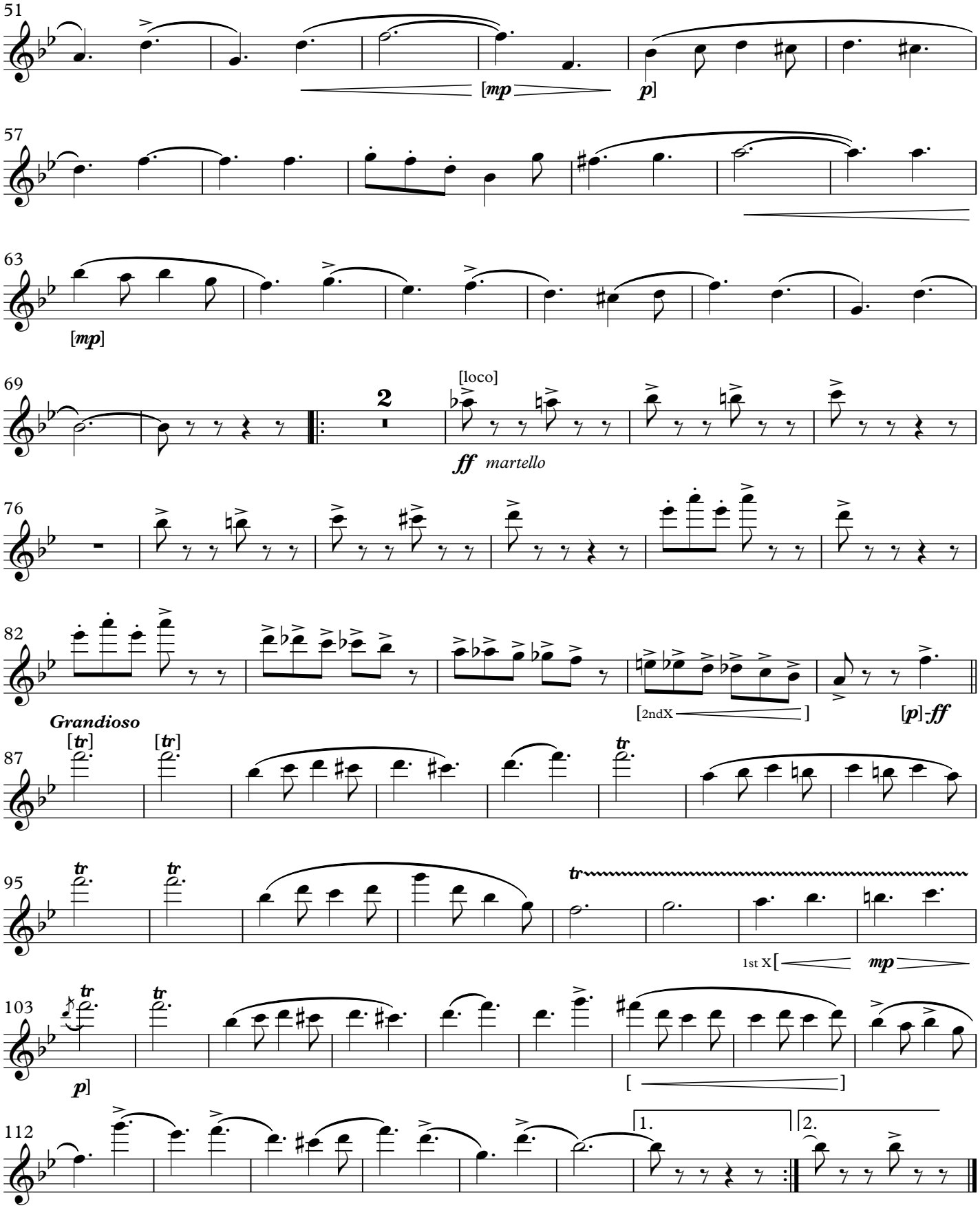

51
[mp
p]
57
63
[mp]
69
2
[loco]
ff martello
76
82
[2ndX
]
[p]-ff
Grandioso
[tr]
[tr]
87
95
tr
1st X[
mp
103
p]
[
]
112
1.
2.

March

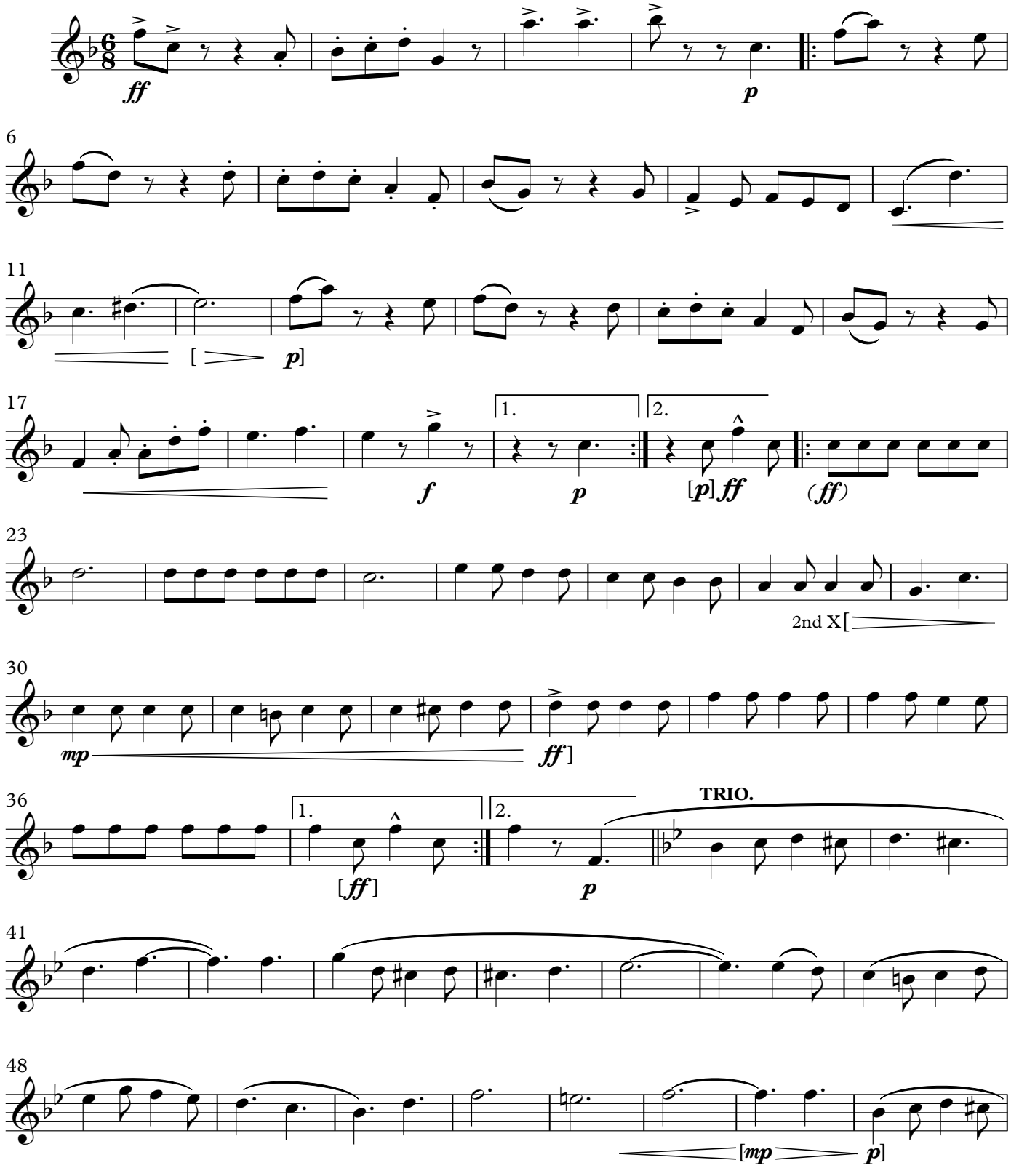
THE DIPLOMAT

(1904)

1st Oboe

JOHN PHILIP SOUSA

March Tempo.



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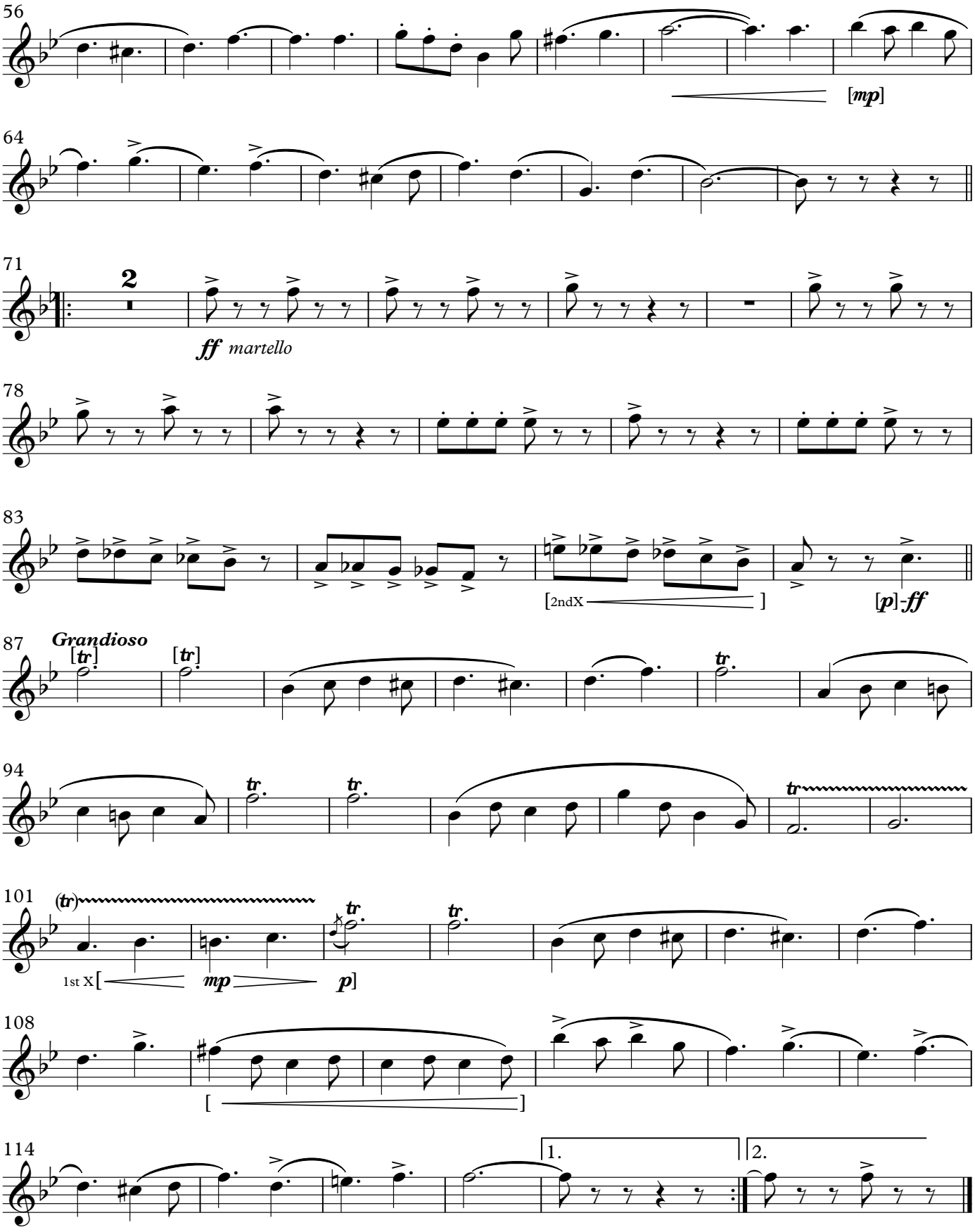

56
[mp]
64
71
2
ff martello
78
83
[2ndX]
[p]-ff
87
Grandioso
[tr]
[tr]
94
101
(tr)
1st X[
mp
p]
108
[ ]
114
1.
2.

March

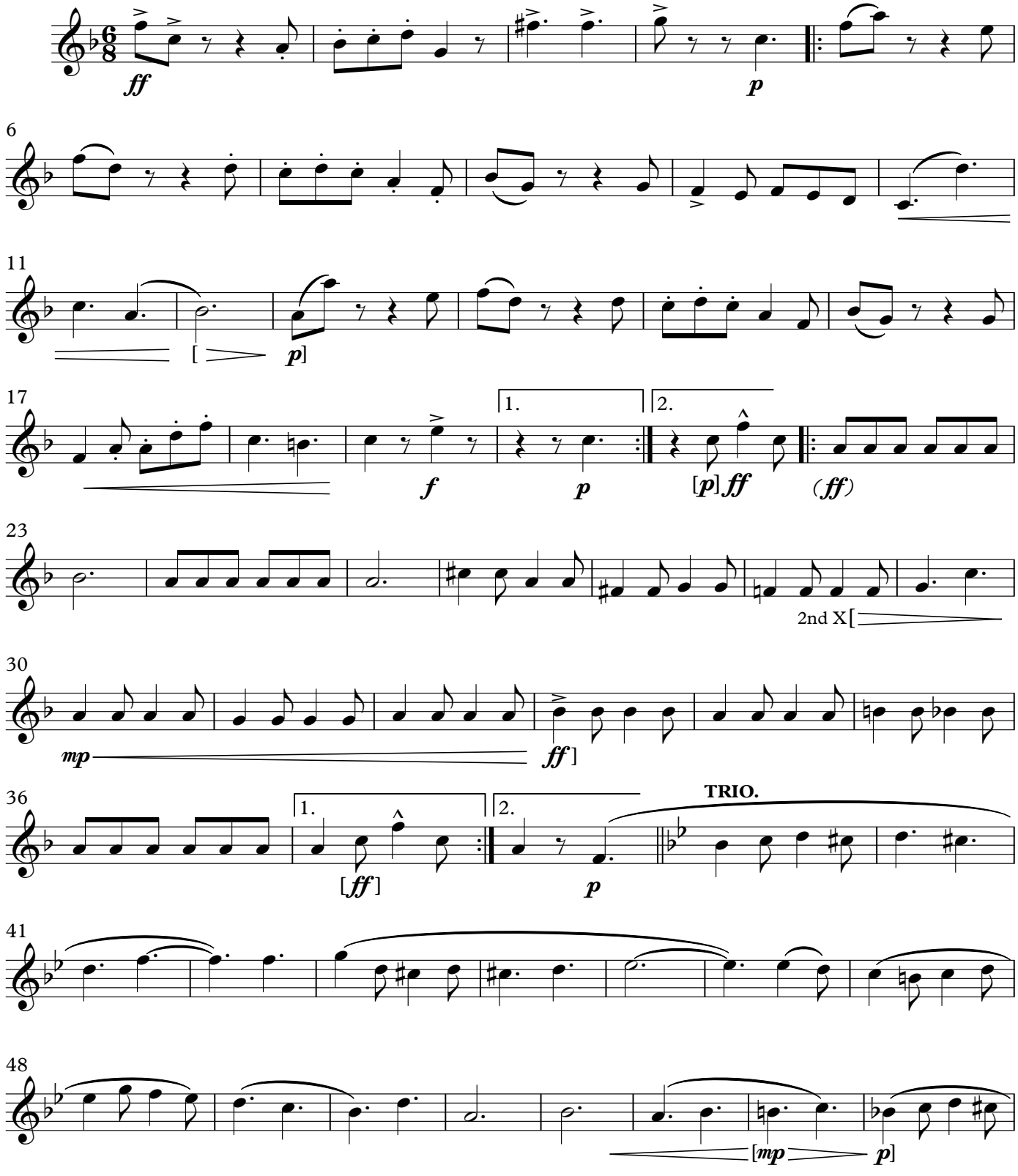
THE DIPLOMAT

(1904)

2nd Oboe

JOHN PHILIP SOUSA

March Tempo.



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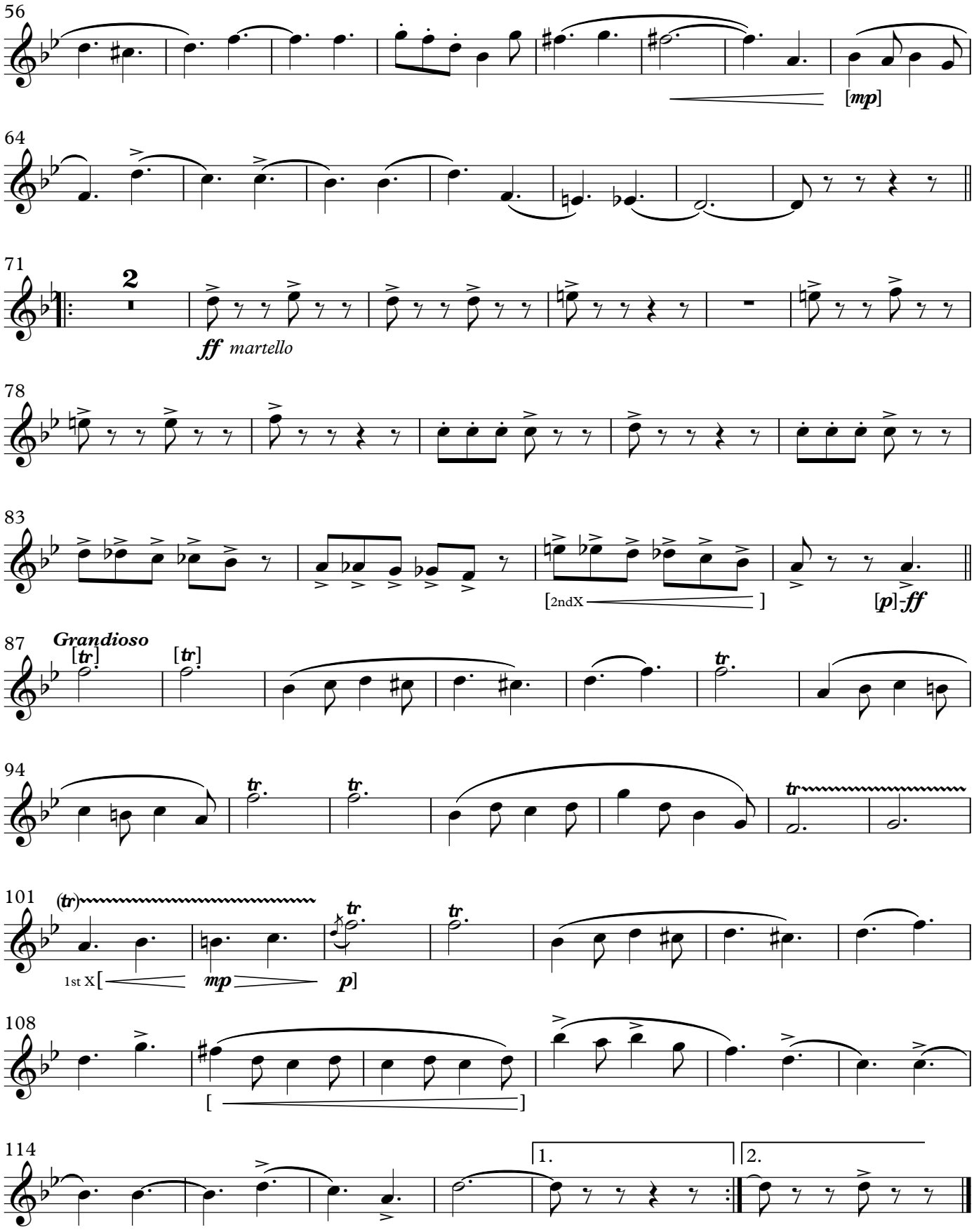

56
[mp]
64
71
2
ff martello
78
83
[2ndX]
[p]-ff
87
Grandioso
[tr]
[tr]
94
101
(tr)
1st X[
mp
p]
108
[ ]
114
1.
2.

March

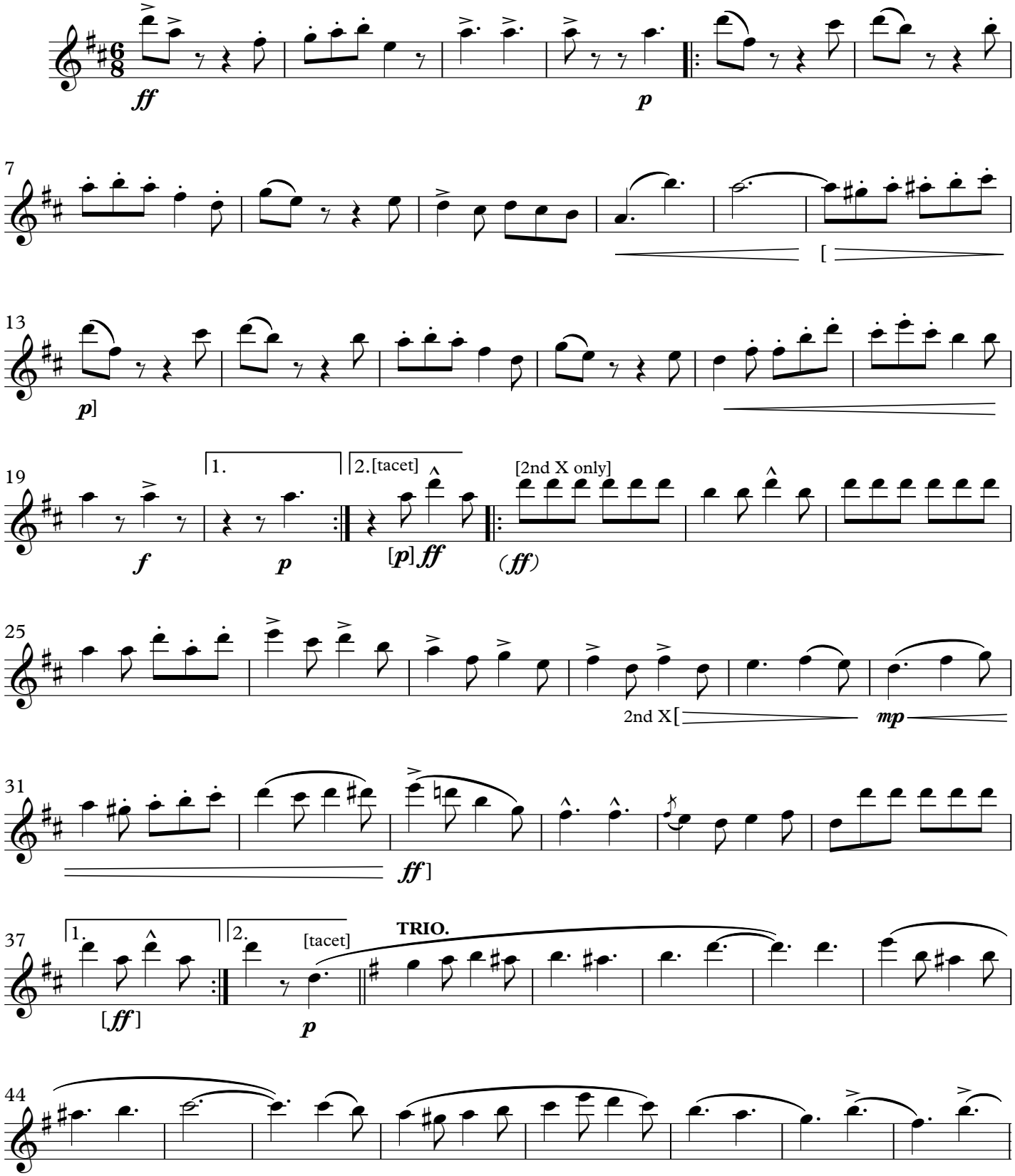
THE DIPLOMAT

E♭ Clarinet

(1904)

JOHN PHILIP SOUSA

March Tempo.



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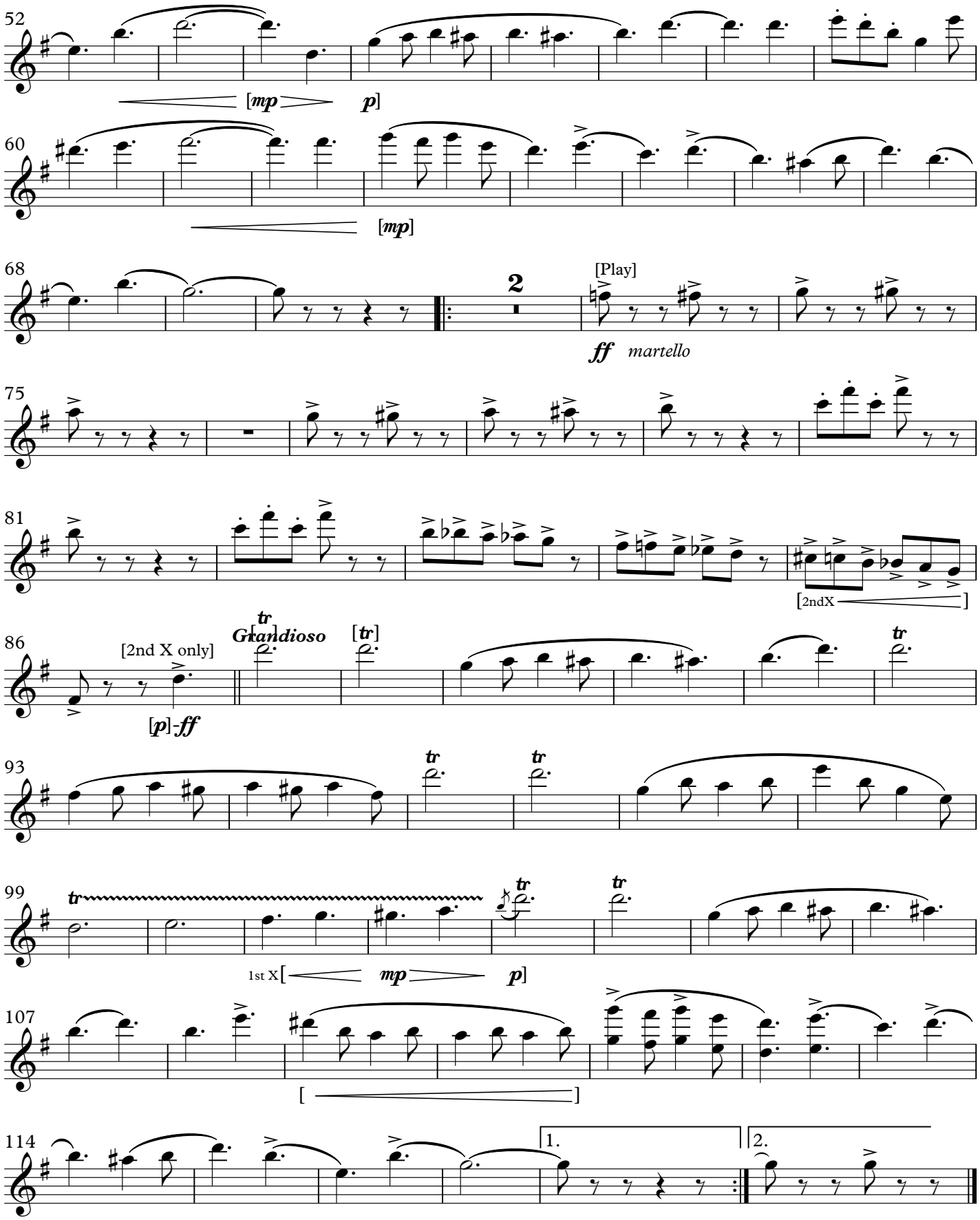

52
[mp
p]
60
[mp]
68
2
[Play]
ff martello
75
81
[2ndX
]
86
[2nd X only]
[p]-ff
tr
Grandioso
[tr]
93
99
1st X[
mp
p]
107
[
]
114
1.
2.

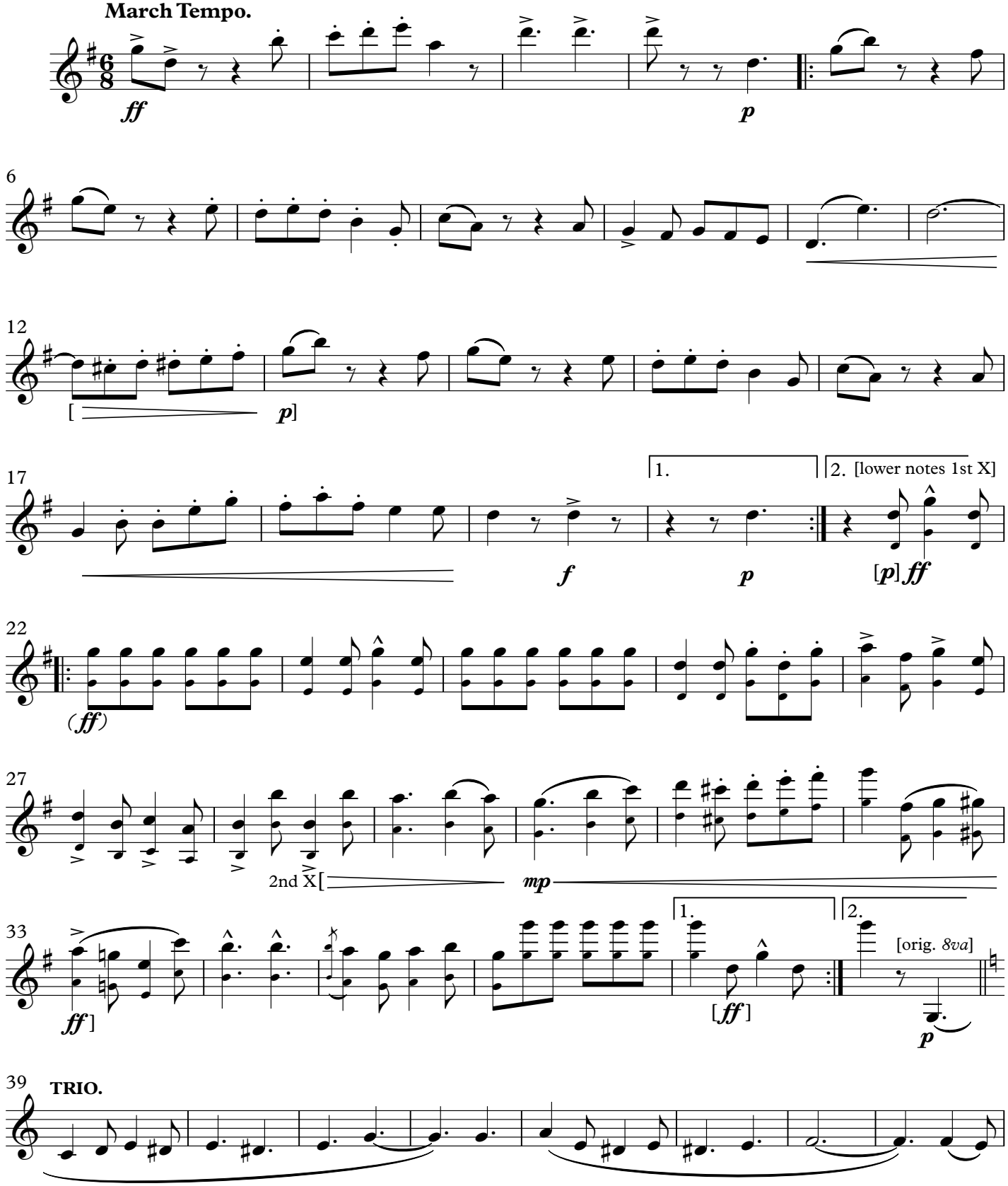
March

THE DIPLOMAT

(1904)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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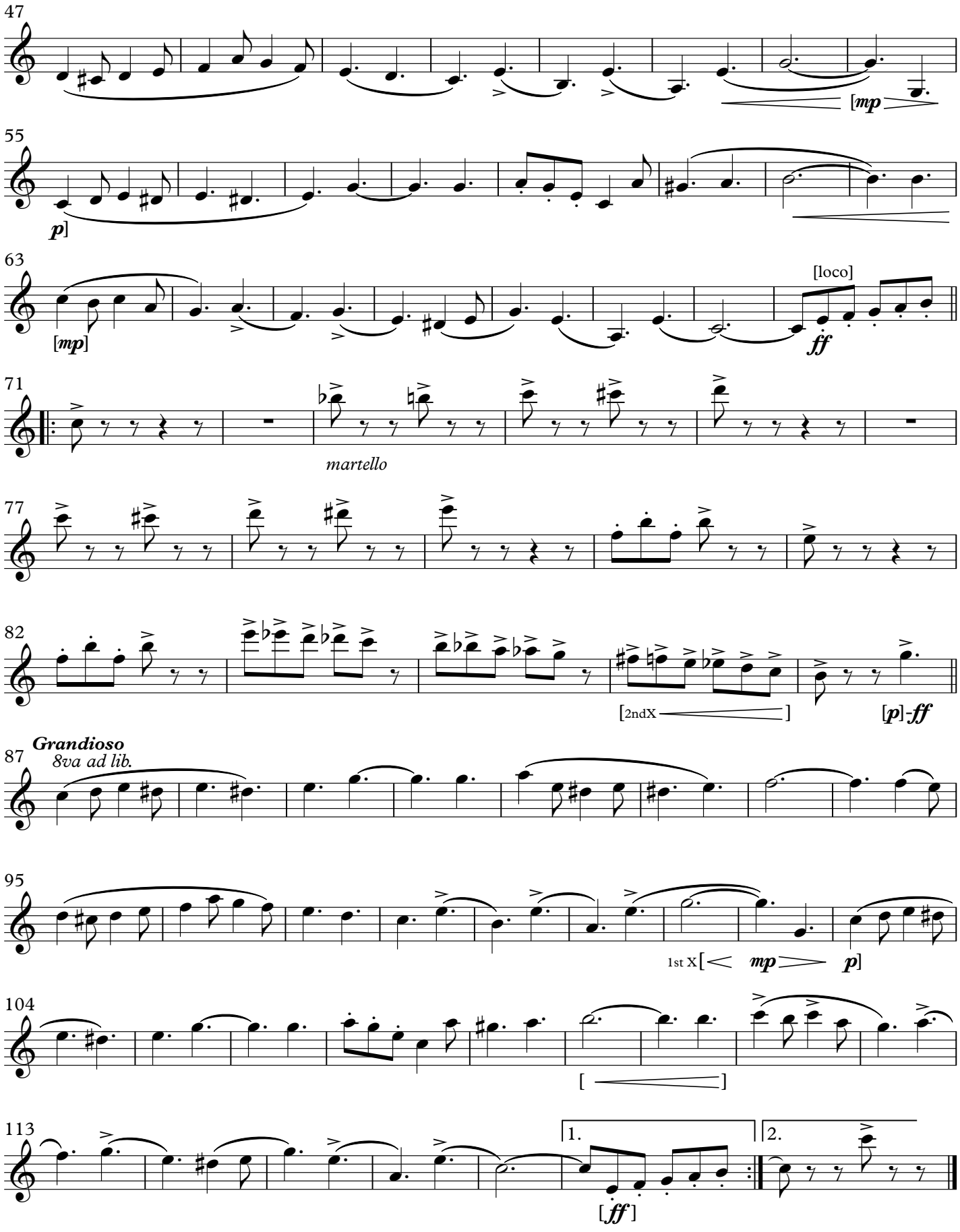

47
[mp
55
p]
63
[mp]
[loco]
ff
71
martello
77
82
[2ndX
[p]-ff
87
Grandioso
8va ad lib.
95
1st X[
mp
p]
104
[
113
1.
2.
[ff]

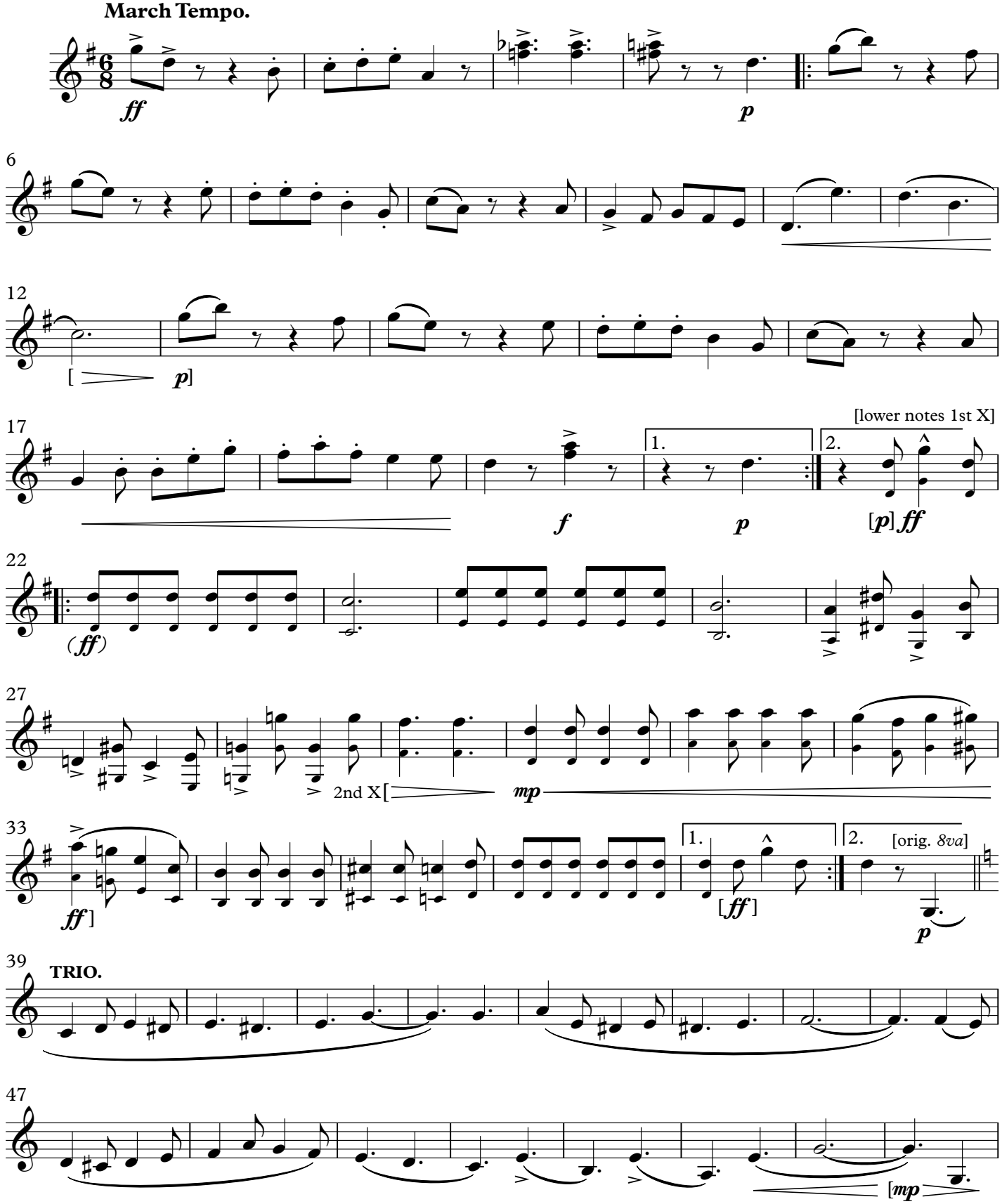
March

THE DIPLOMAT

(1904)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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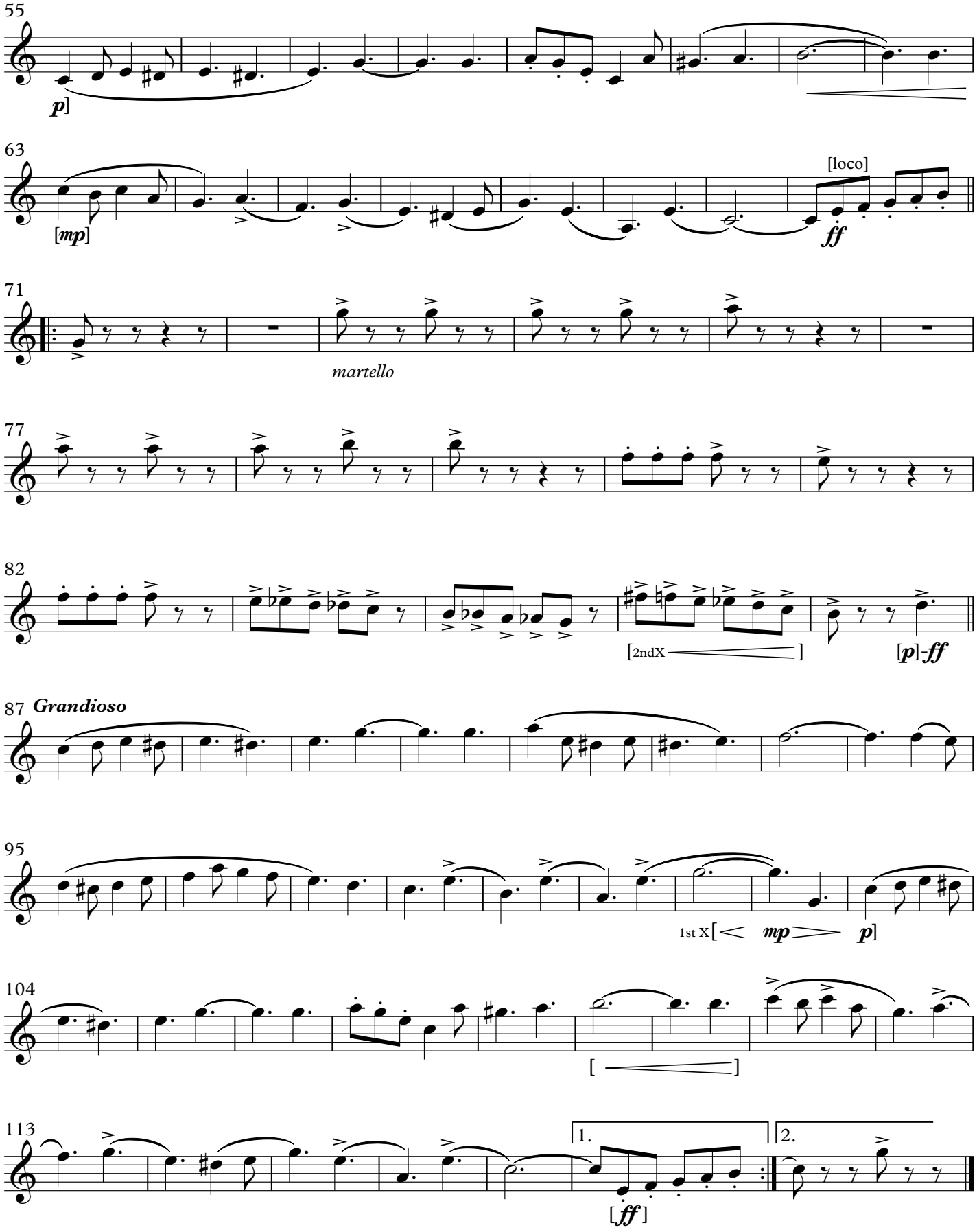

55
p]
63
[mp]
[loco]
ff
71
martello
77
82
[2ndX
]
[p]-ff
87 Grandioso
95
1st X[
mp
p]
104
[
]
113
1.
2.
[ff]

March

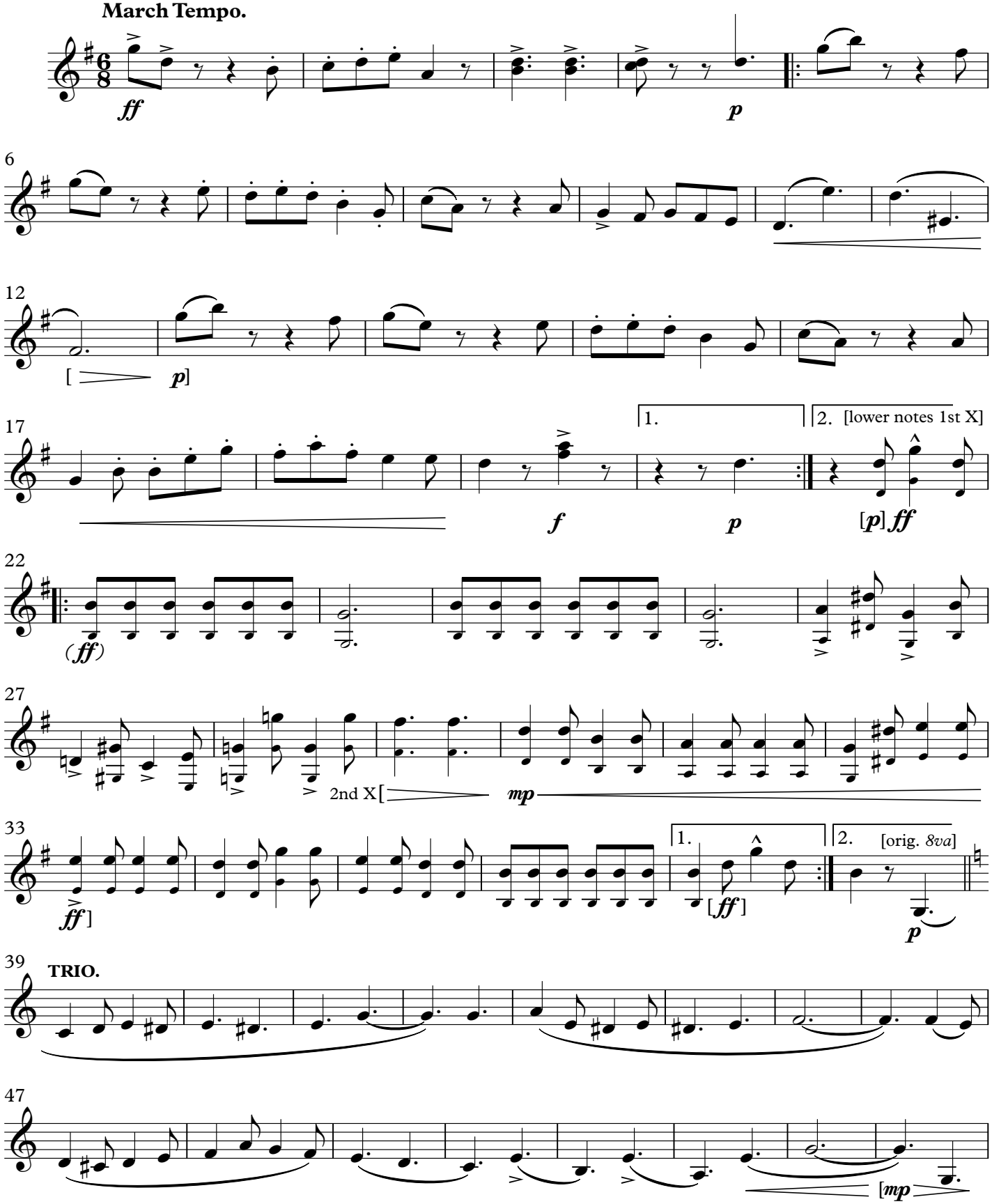
THE DIPLOMAT

(1904)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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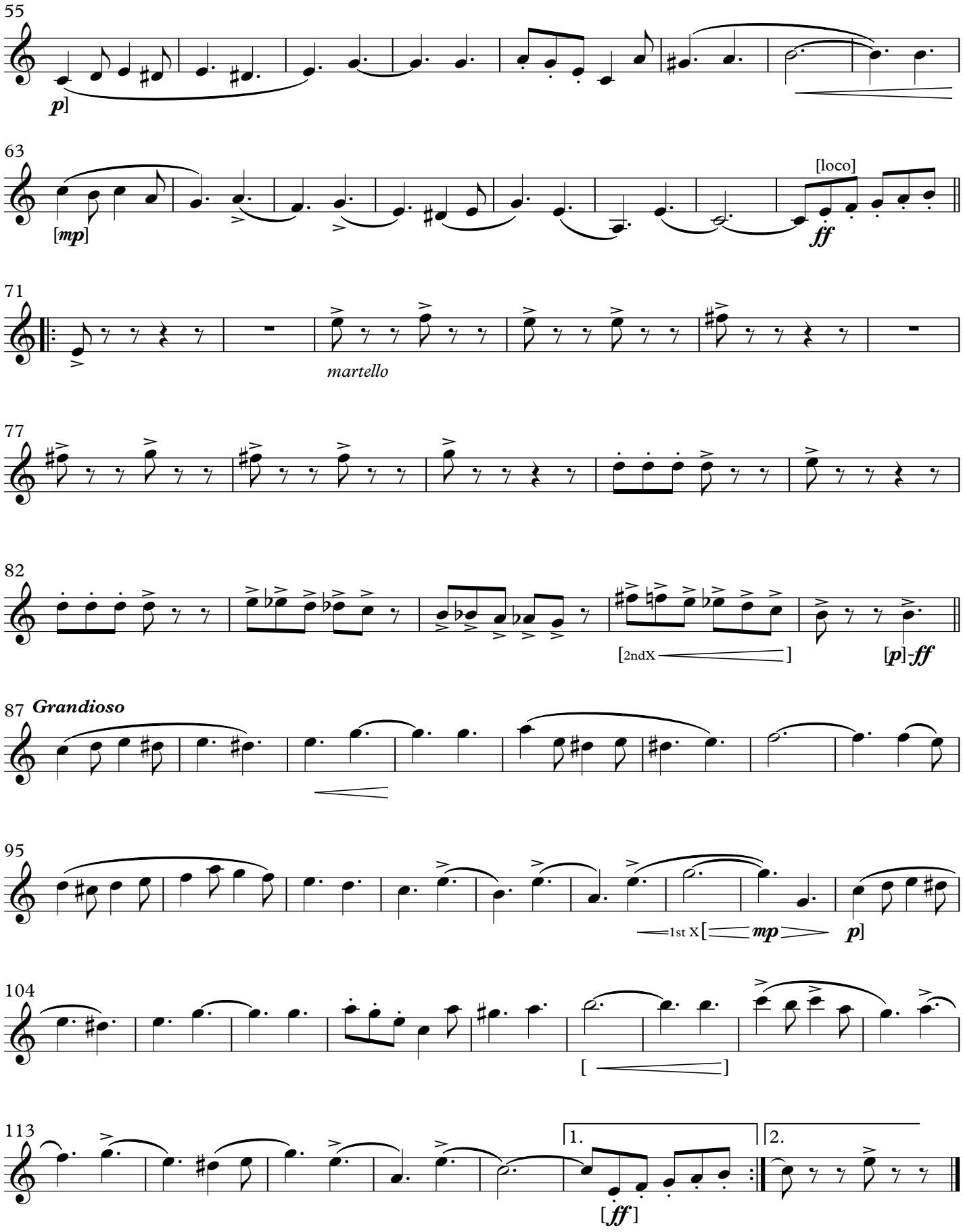

55
p]
63
[mp]
[loco]
ff
71
martello
77
82
[2ndX
]
[p]-ff
87
Grandioso
95
1st X[
mp
p]
104
[
]
113
1.
2.
[ff]

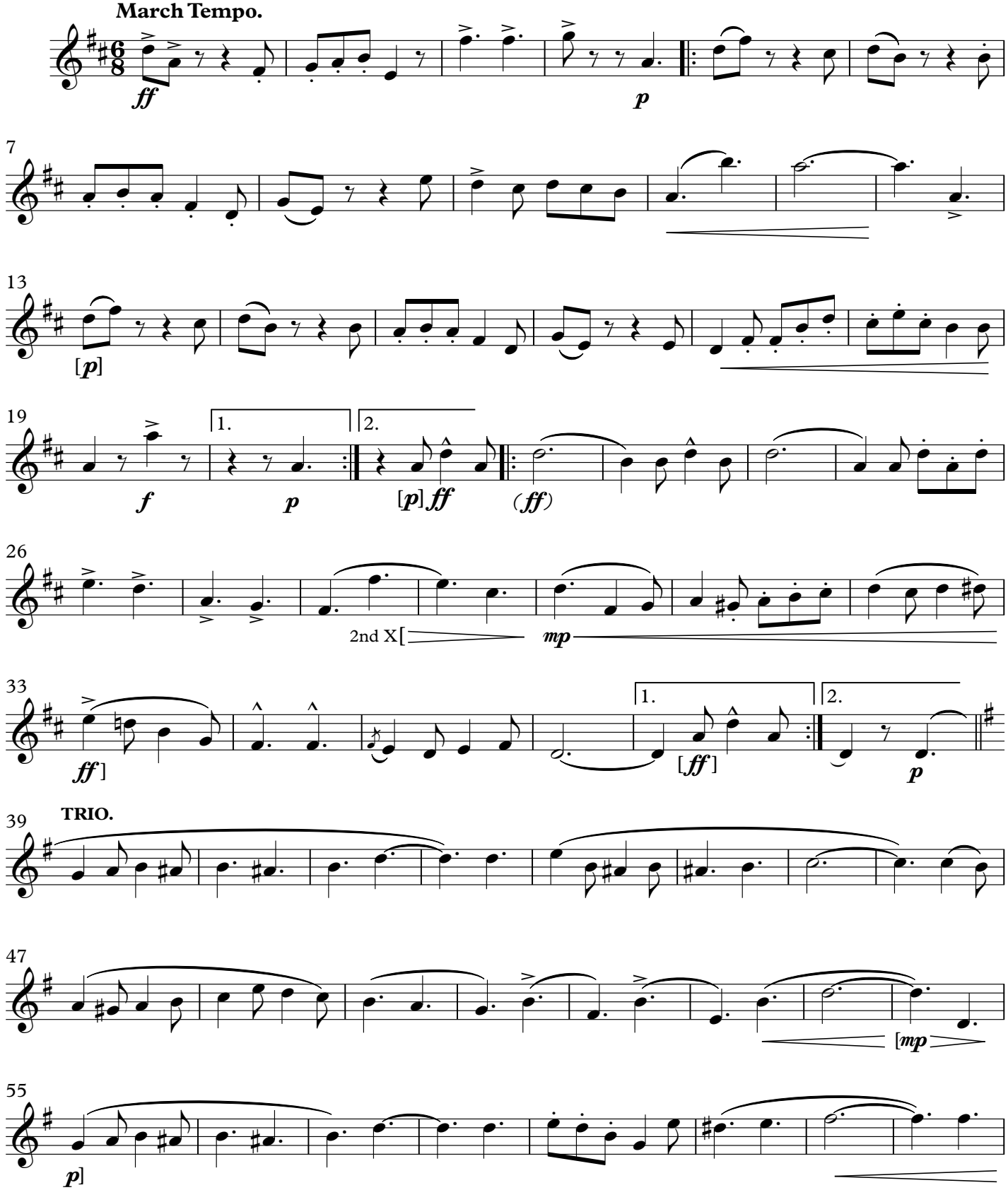
March

THE DIPLOMAT

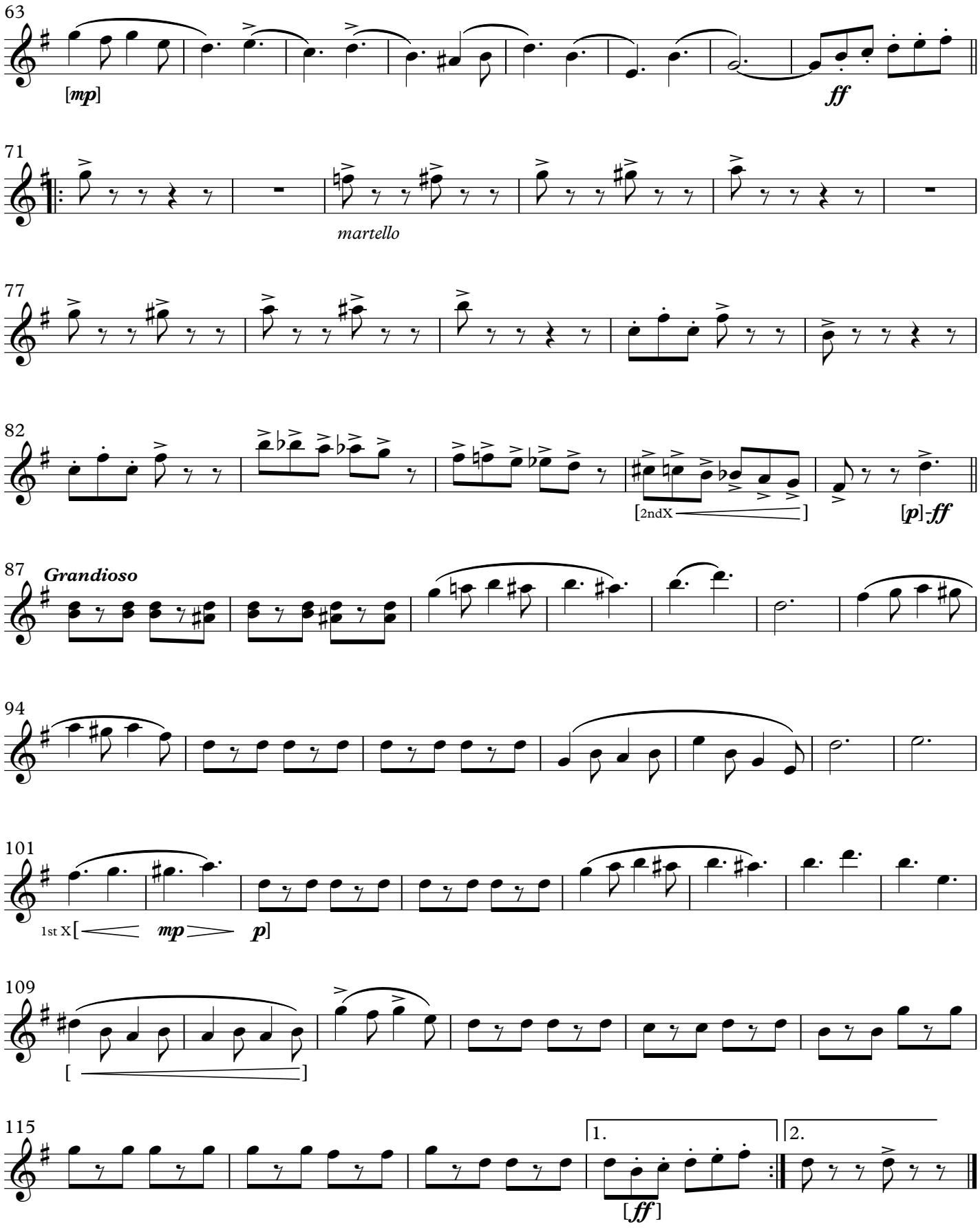
(1904)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



This Edition in the Public Domain - 2018
As played by "The President's Own" United States Marine Band


63
[mp]
ff
71
martello
77
82
[2ndX
]
[p]-ff
87
Grandioso
94
101
1st X[
mp
p]
109
[
]
115
1.
2.
[ff]

March

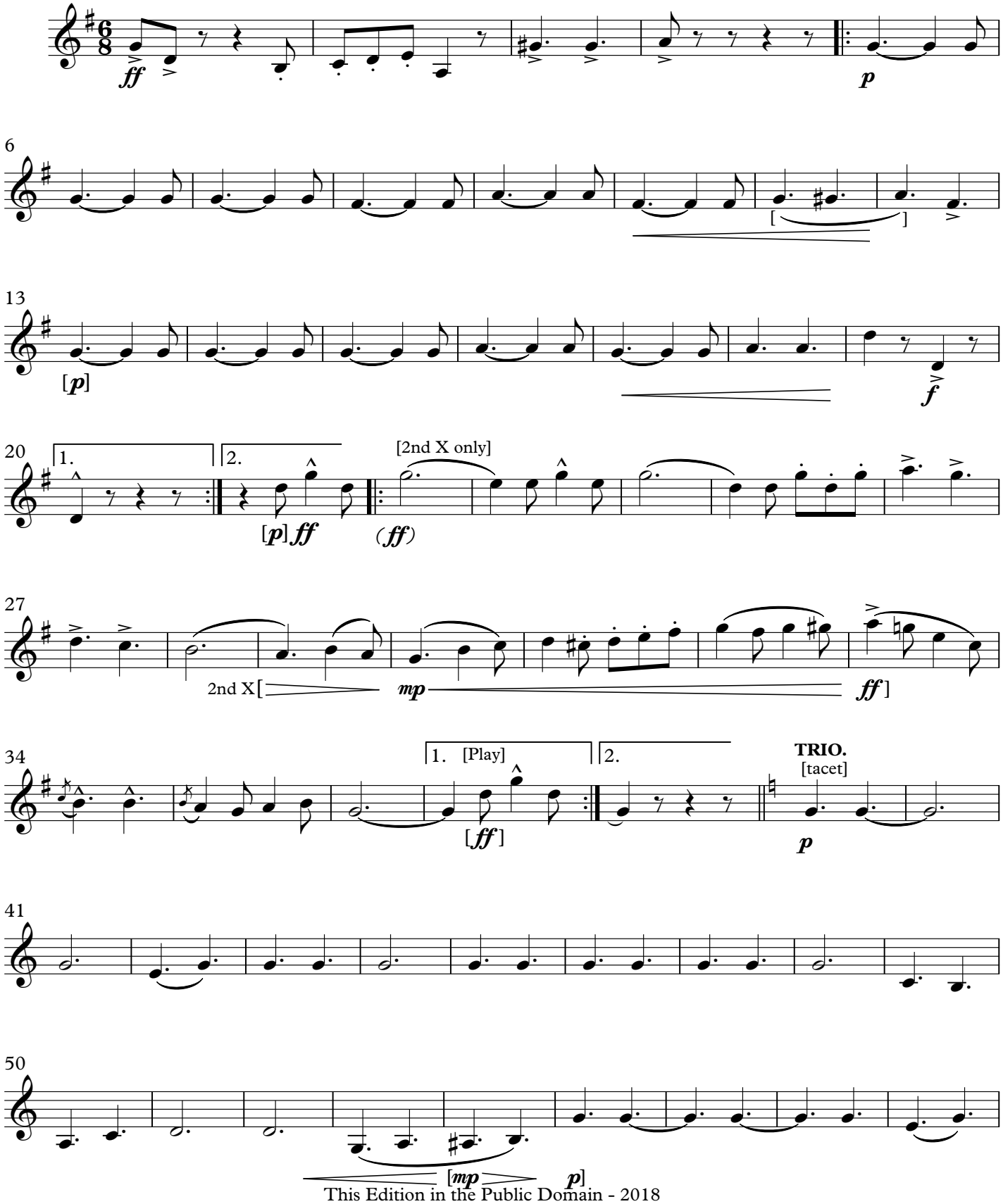
THE DIPLOMAT

(1904)

B♭ Bass Clarinet

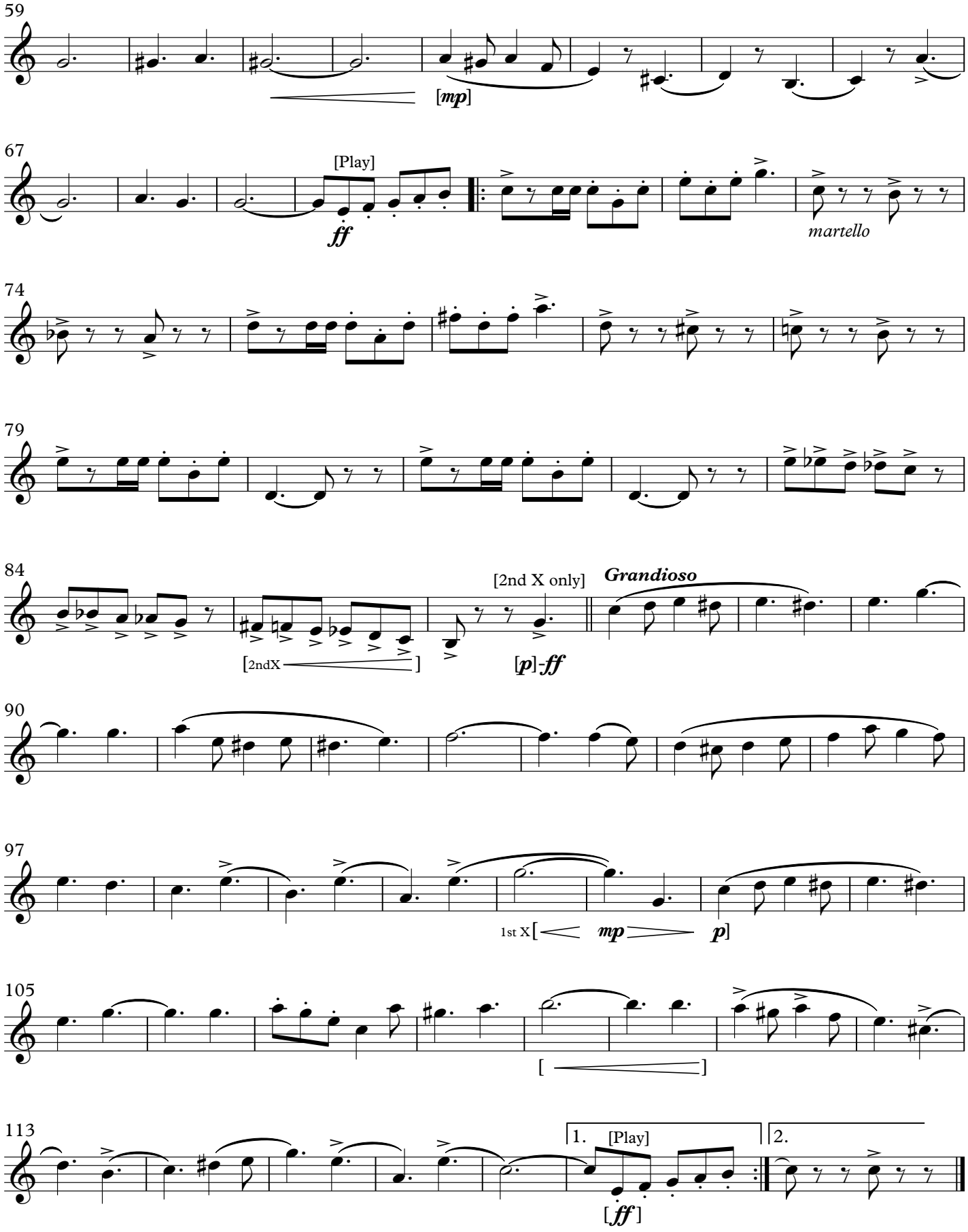
JOHN PHILIP SOUSA

March Tempo.



This Edition in the Public Domain - 2018

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


59
[mp]
67
[Play]
ff
martello
74
79
84
[2nd X only]
Grandioso
[2ndX
[p]-ff
90
97
1st X[
mp
p]
105
[
113
1.
[Play]
2.
[ff]

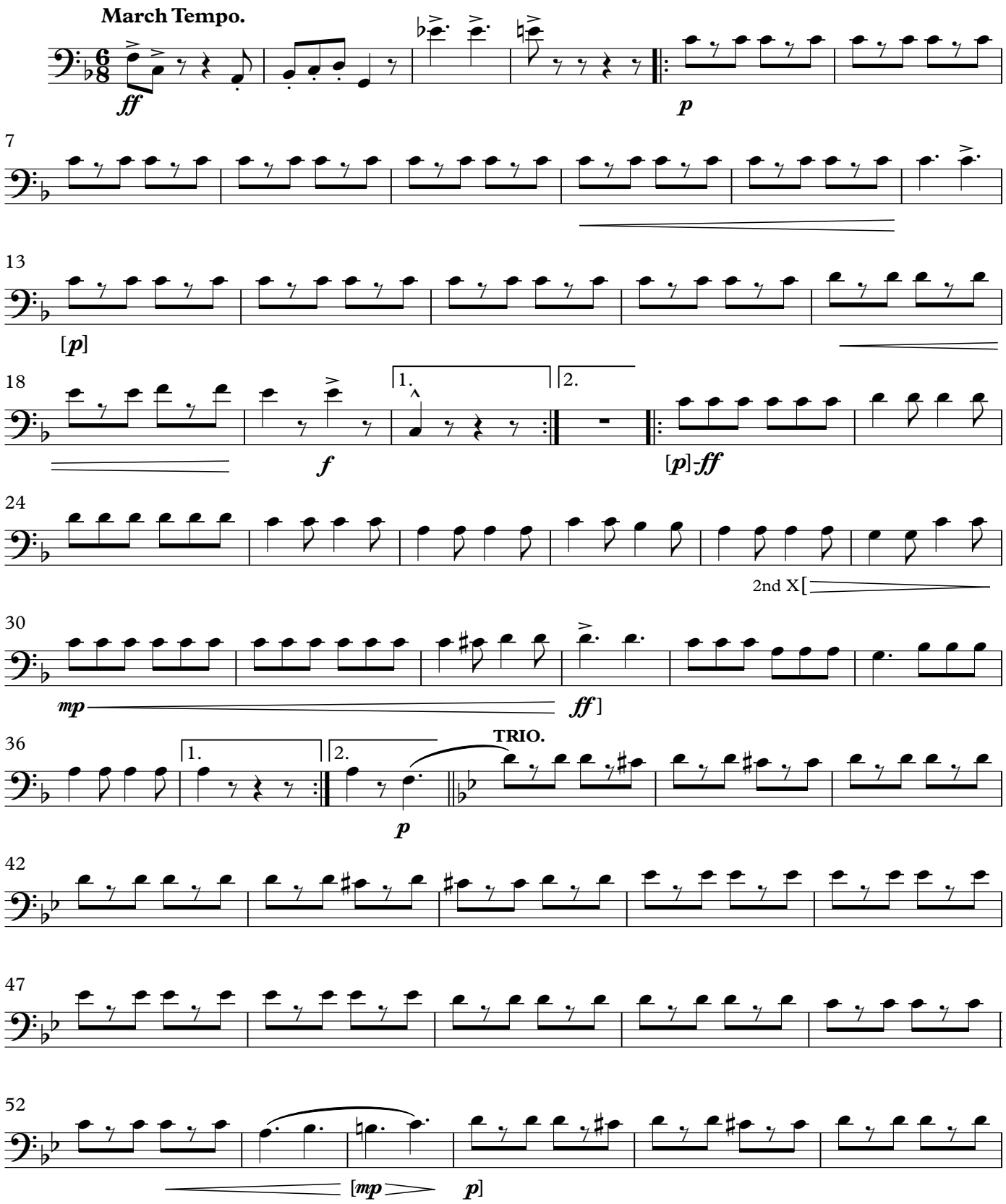
1st Bassoon

March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA



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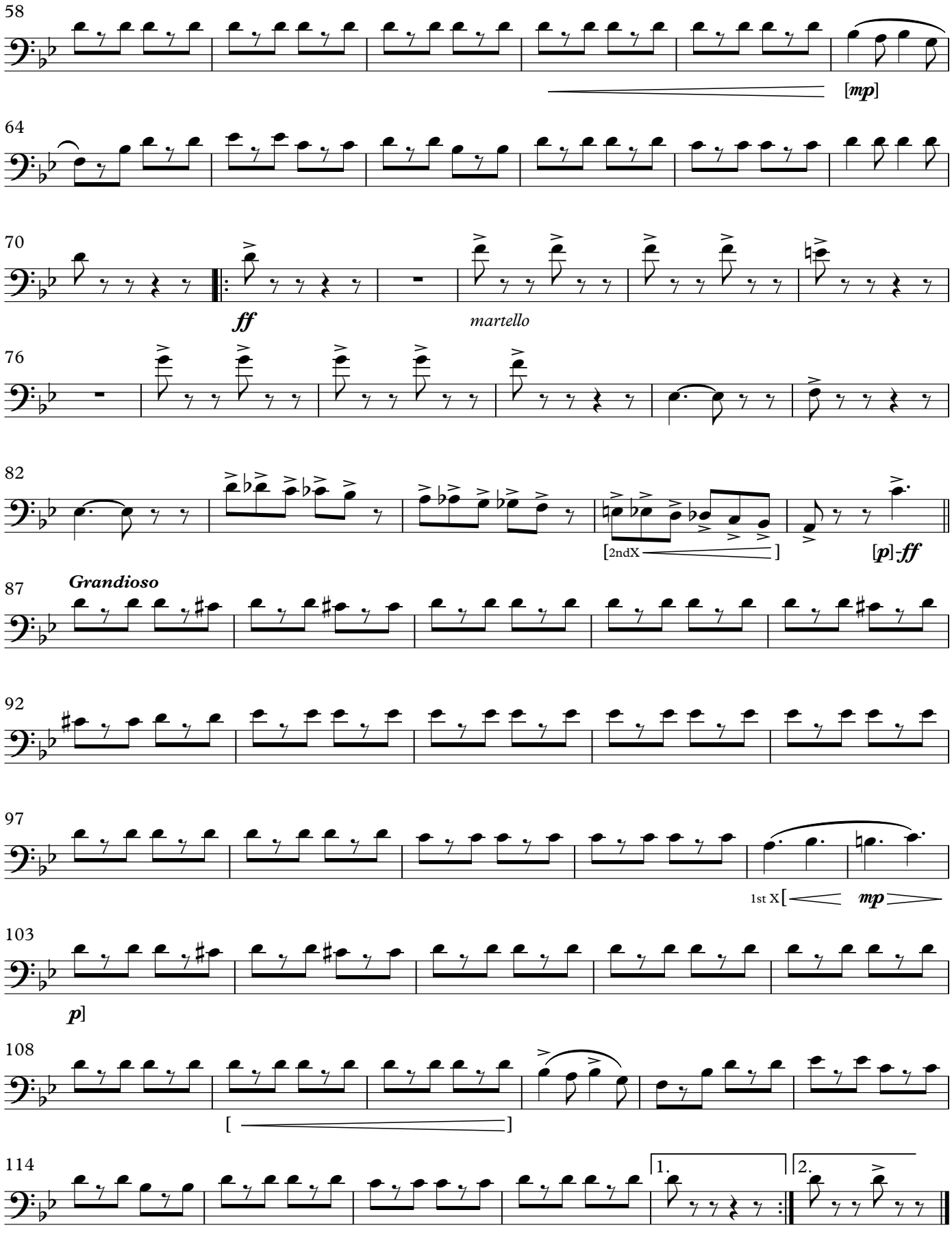
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[mp]
64
70
ff
martello
76
82
[2ndX
]
[p]-ff
87
Grandioso
92
97
1st X[
mp
103
p]
108
[
]
114
1.
2.

March

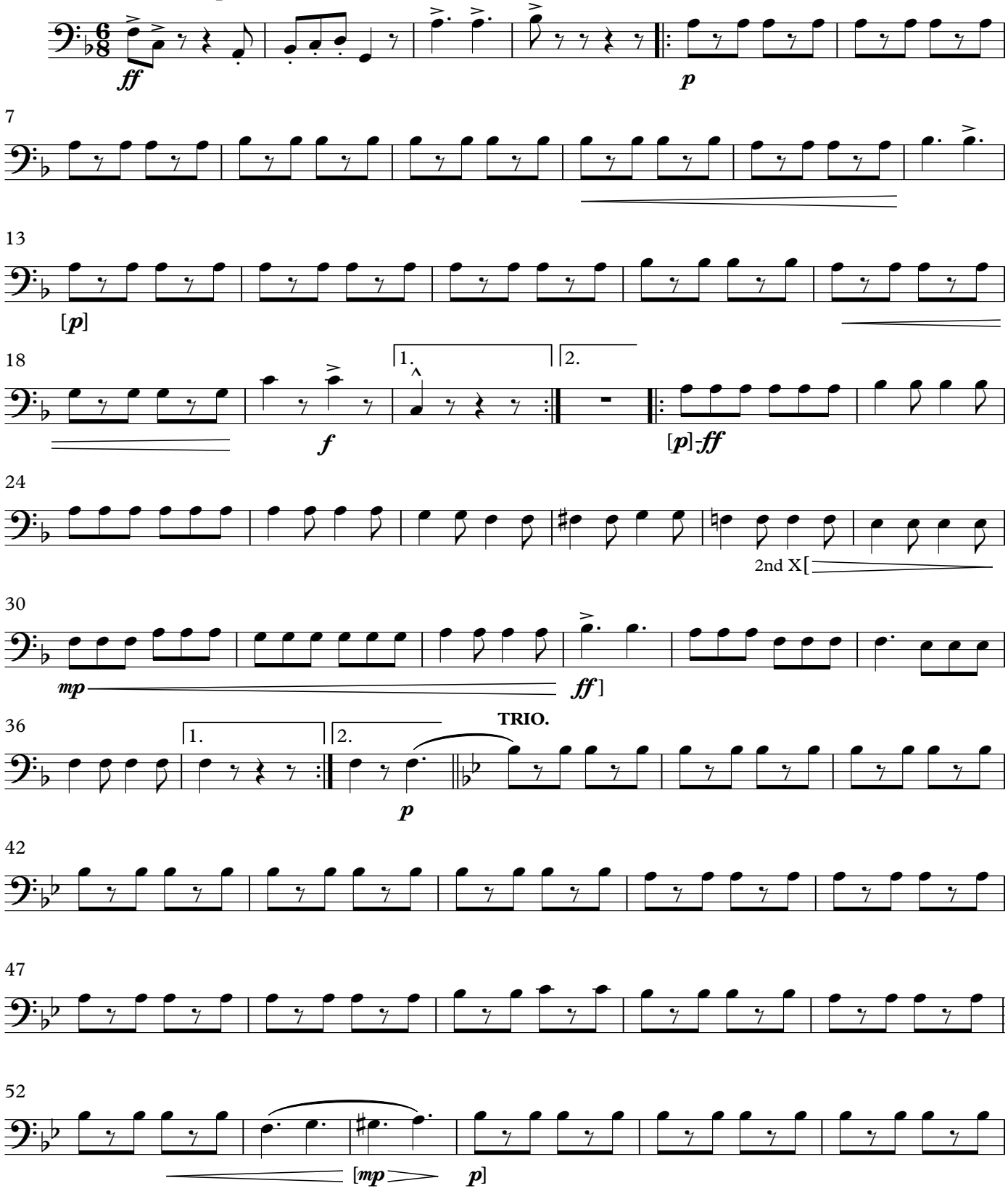
THE DIPLOMAT

2nd Bassoon

(1904)

JOHN PHILIP SOUSA

March Tempo.



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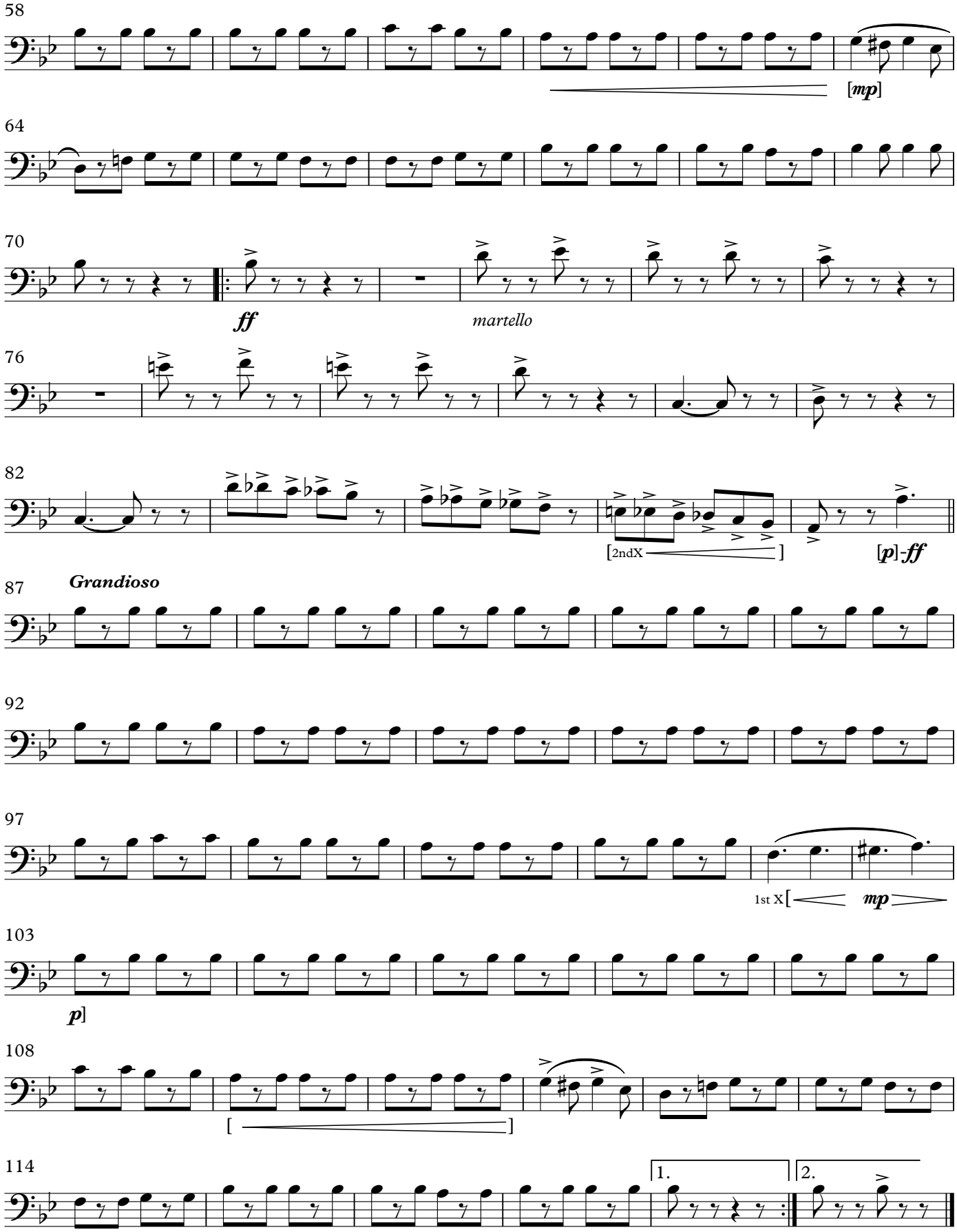
As played by “The President’s Own” United States Marine Band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[mp]
64
70
ff
martello
76
82
[2ndX
[p]-ff
87
Grandioso
92
97
1st X[
mp
103
p]
108
[
]
114
1.
2.

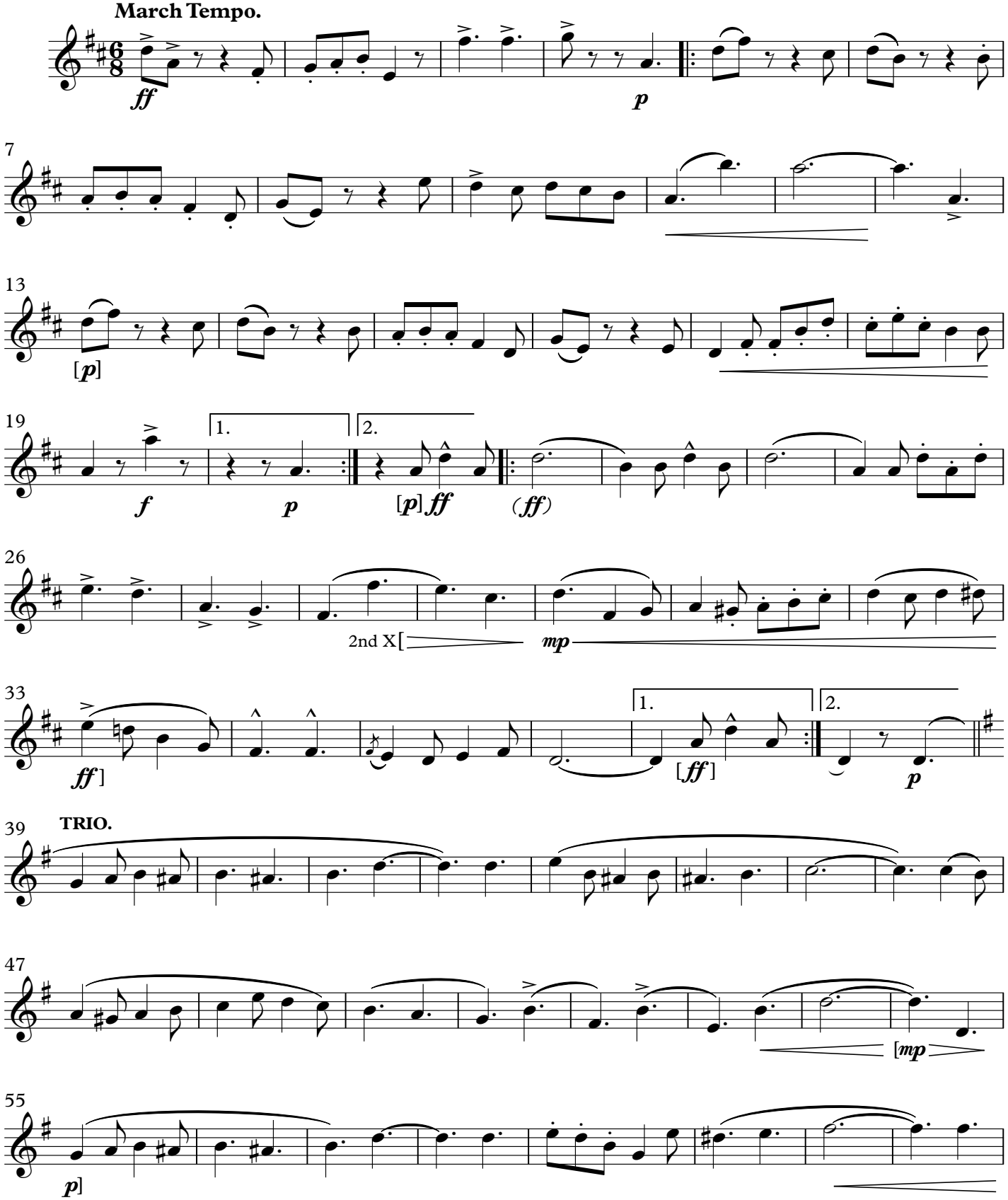
March

THE DIPLOMAT

E♭ Alto Saxophone

(1904)

JOHN PHILIP SOUSA



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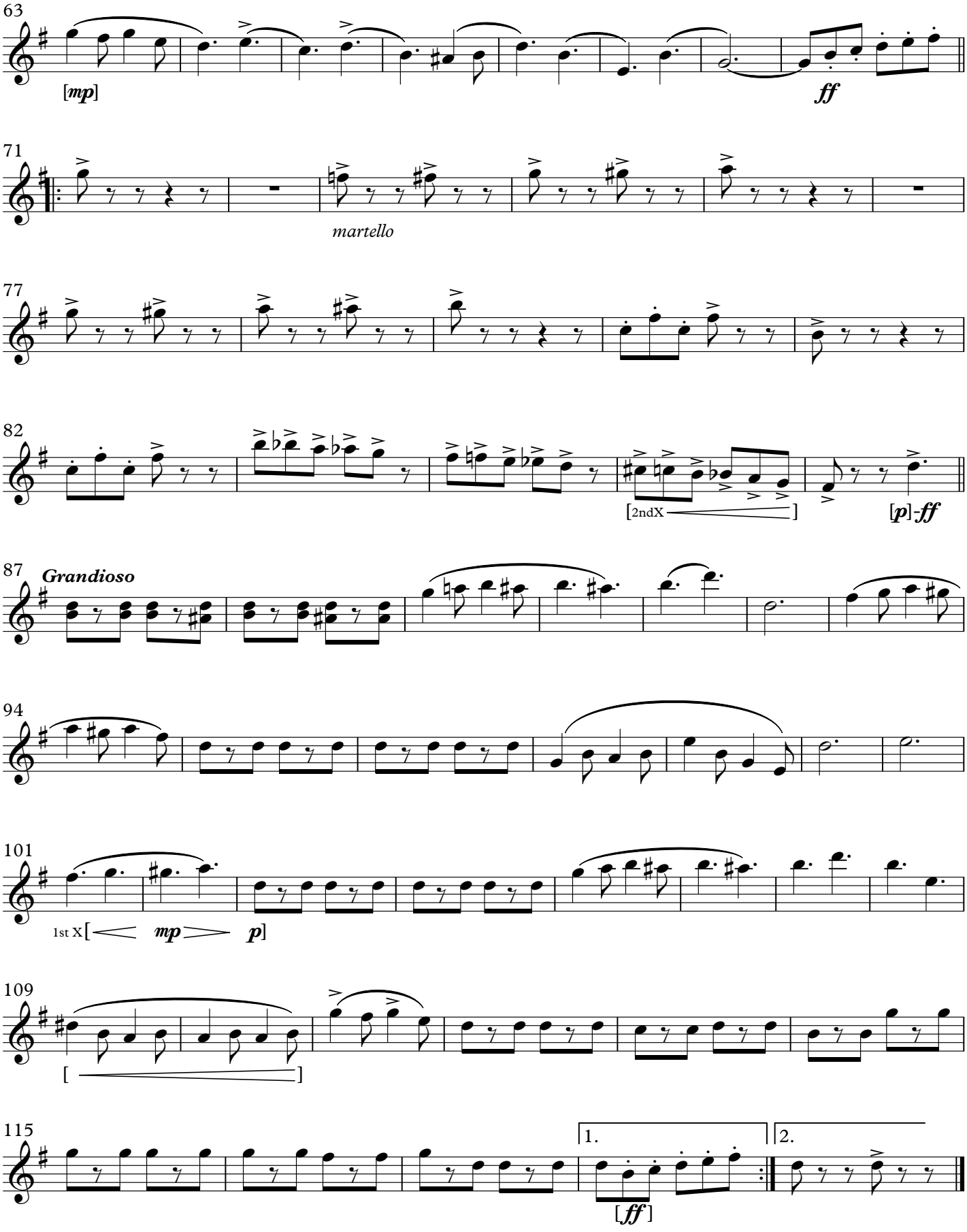
As played by "The President's Own" United States Marine Band


63
[mp]
ff
71
martello
77
82
[2ndX
]
[p]-ff
87
Grandioso
94
101
1st X[
mp
p]
109
[
]
115
1.
2.
[ff]

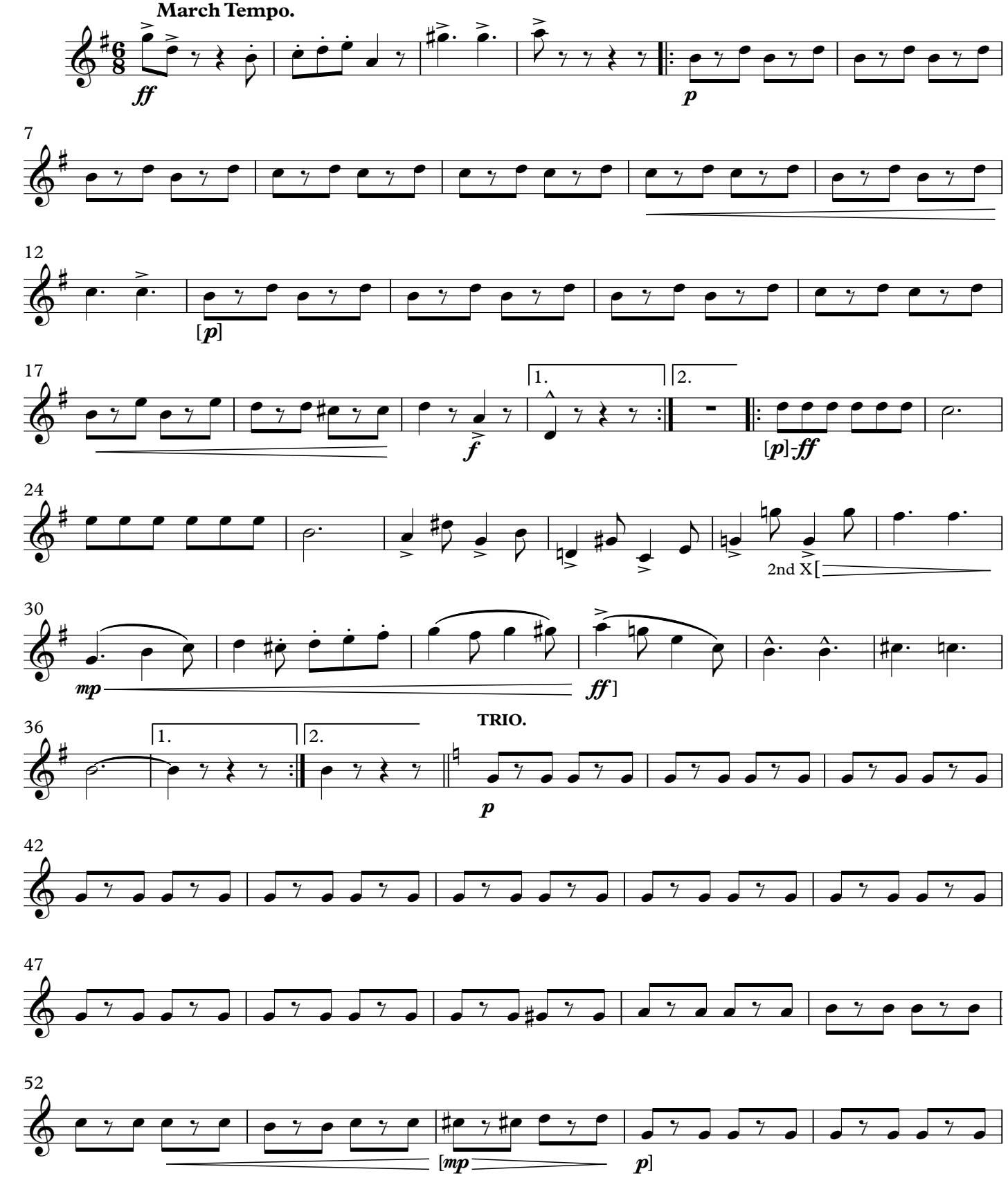
March

THE DIPLOMAT

B♭ Tenor Saxophone

(1904)

JOHN PHILIP SOUSA



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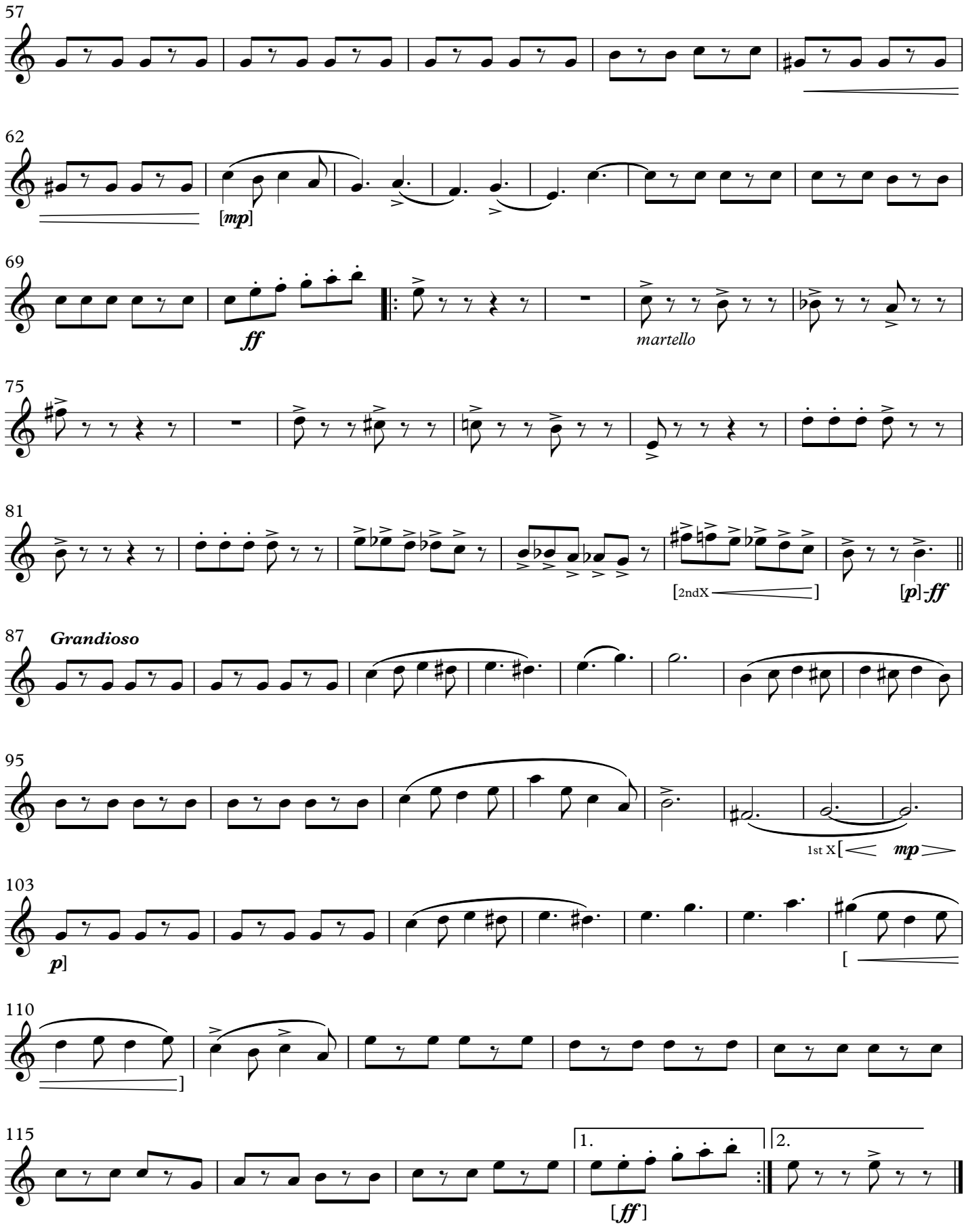
As played by "The President's Own" United States Marine Band


57
62
[mp]
69
ff
martello
75
81
[2ndX
[p]-ff
87
Grandioso
95
1st X[
mp
103
p]
[
110
]
115
[ff]
1.
2.

March

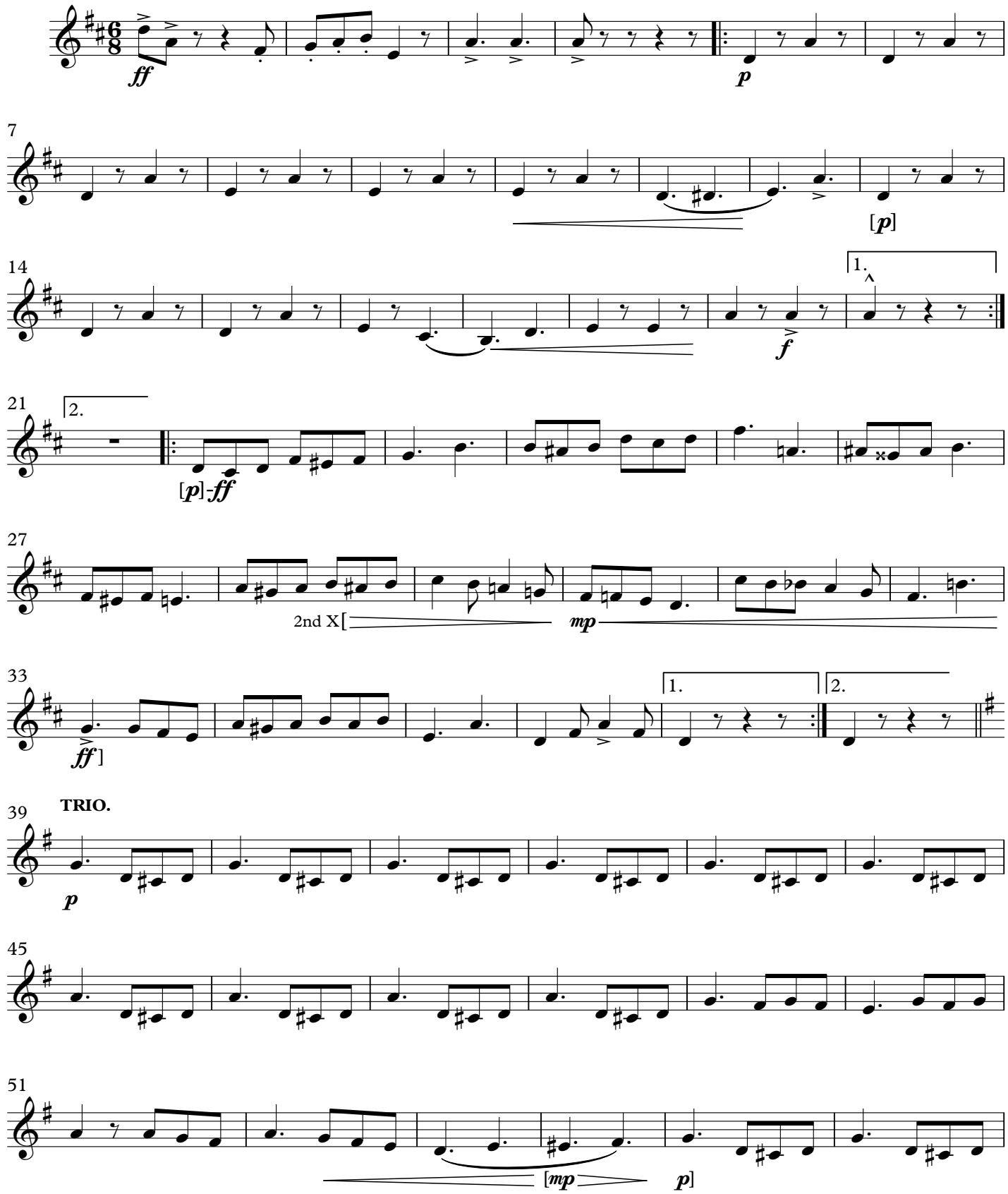
THE DIPLOMAT

E♭ Baritone Saxophone

(1904)

JOHN PHILIP SOUSA

March Tempo.



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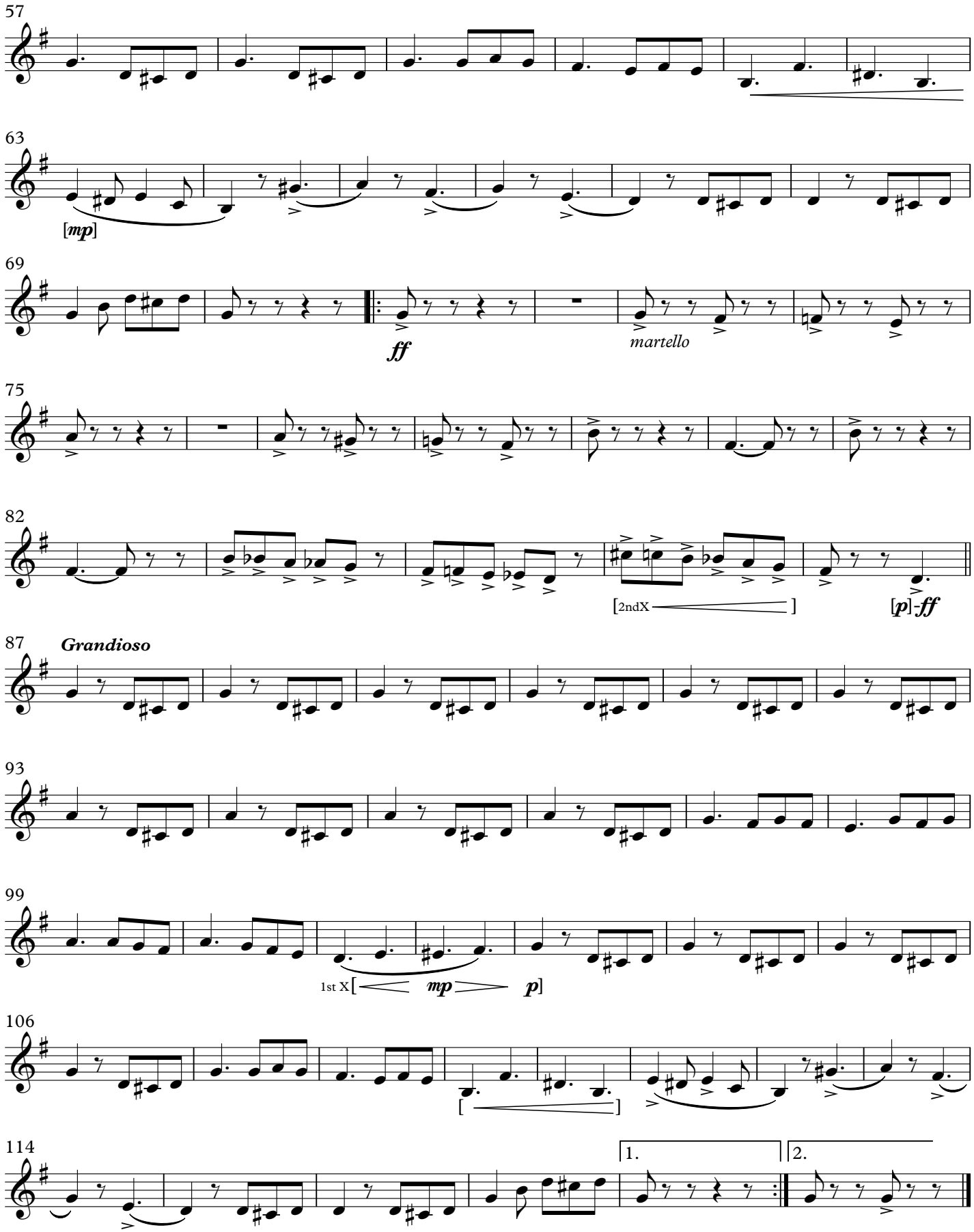

57
63
[mp]
69
ff
martello
75
82
[2ndX]
[p]-ff
87
Grandioso
93
99
1st X[mp p]
106
[ ]
114
1.
2.

March

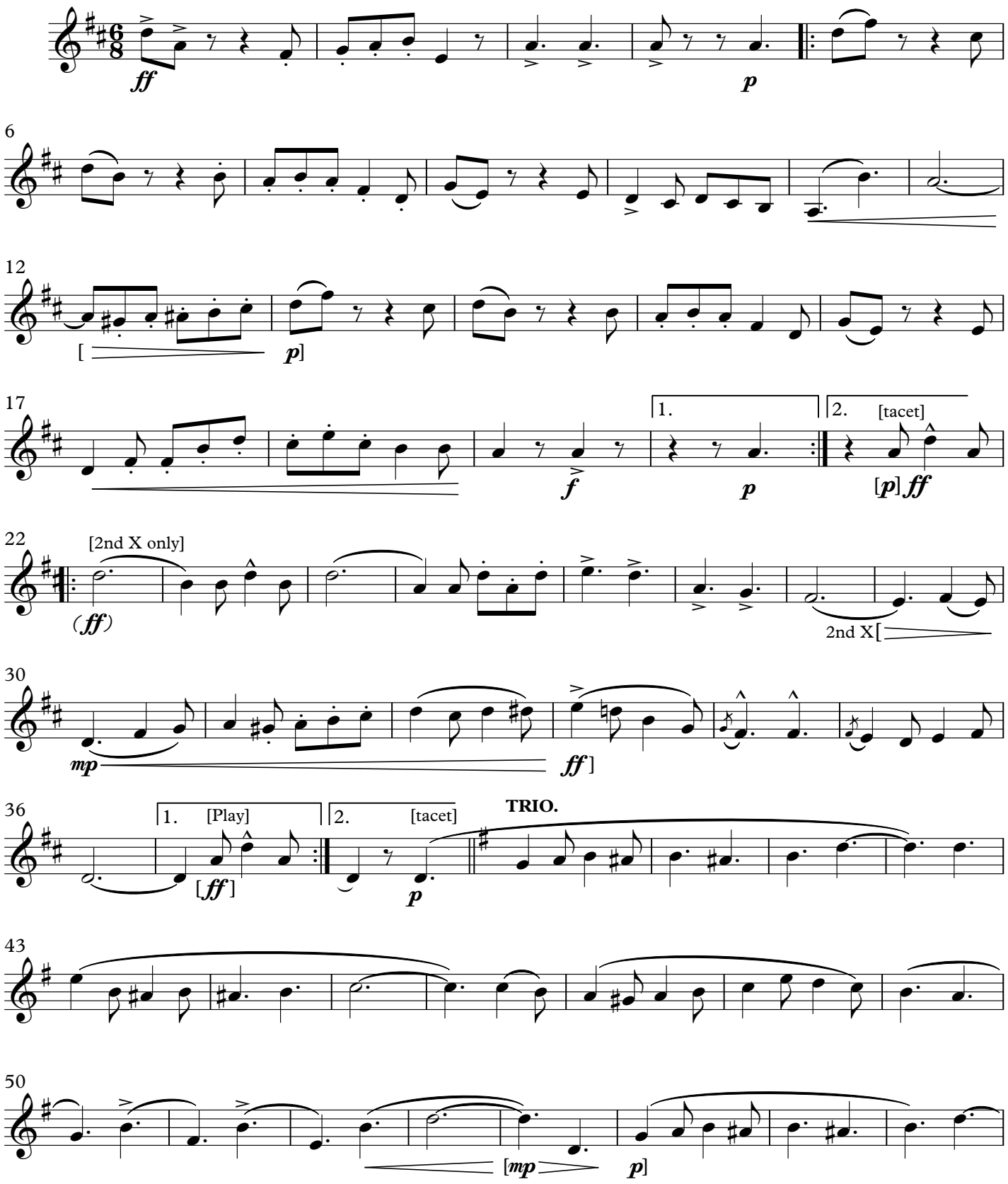
E♭ Cornet
[optional]

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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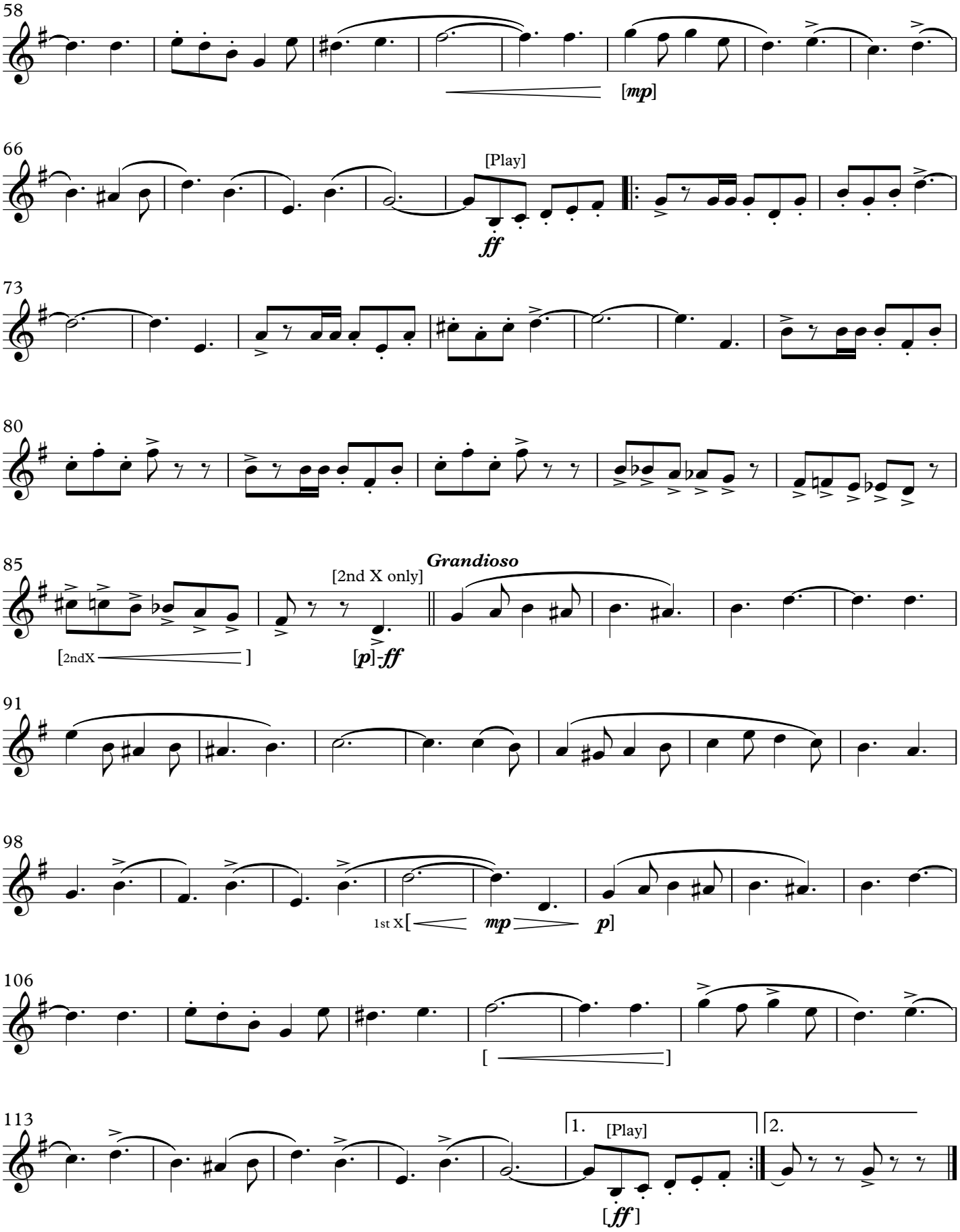

58
[mp]
66
[Play]
ff
73
80
85
[2nd X only]
Grandioso
[2ndX
]
[p]-ff
91
98
1st X[
mp
p]
106
[
]
113
1.
[Play]
2.
[ff]

Solo B♭ Cornet

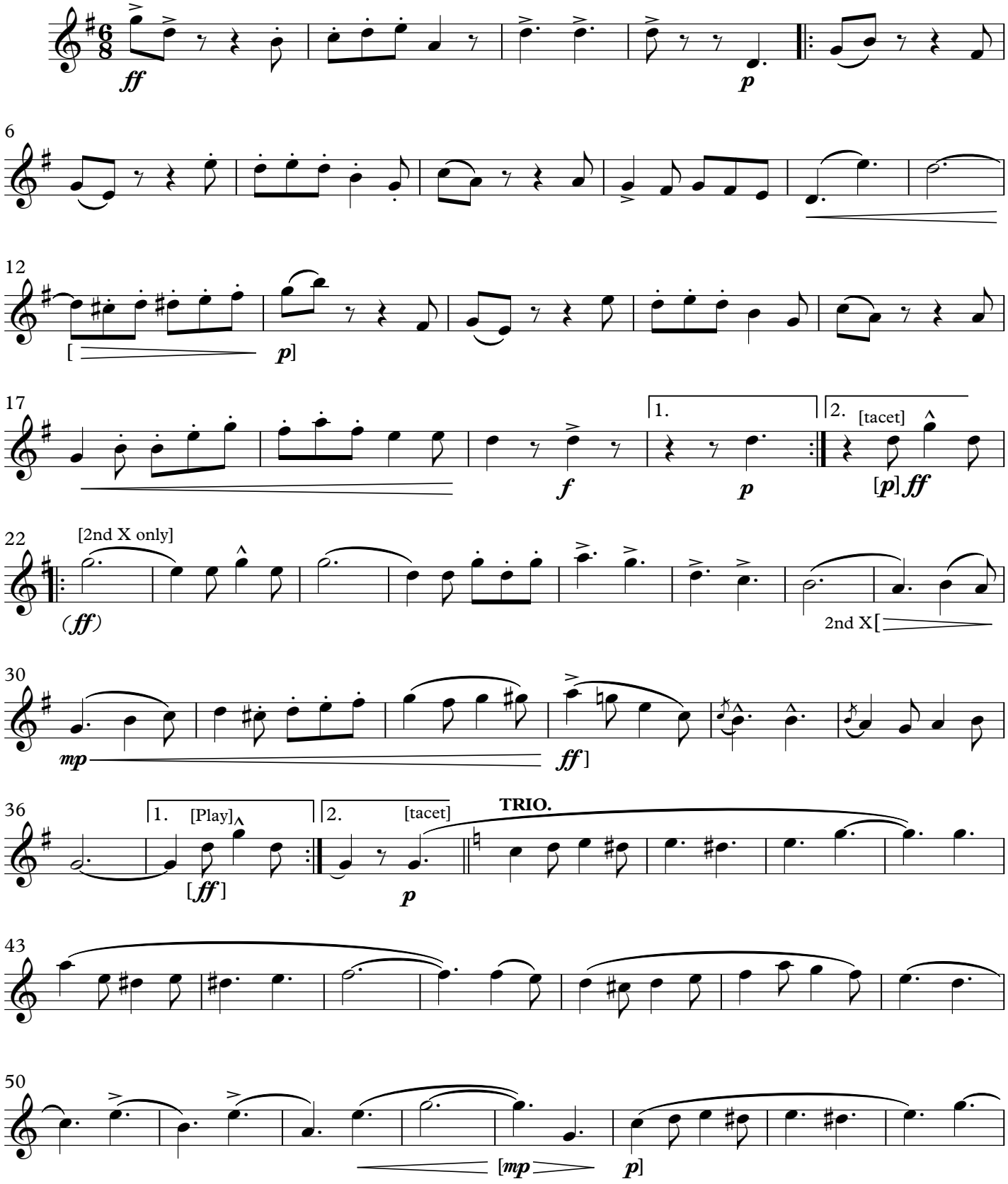
March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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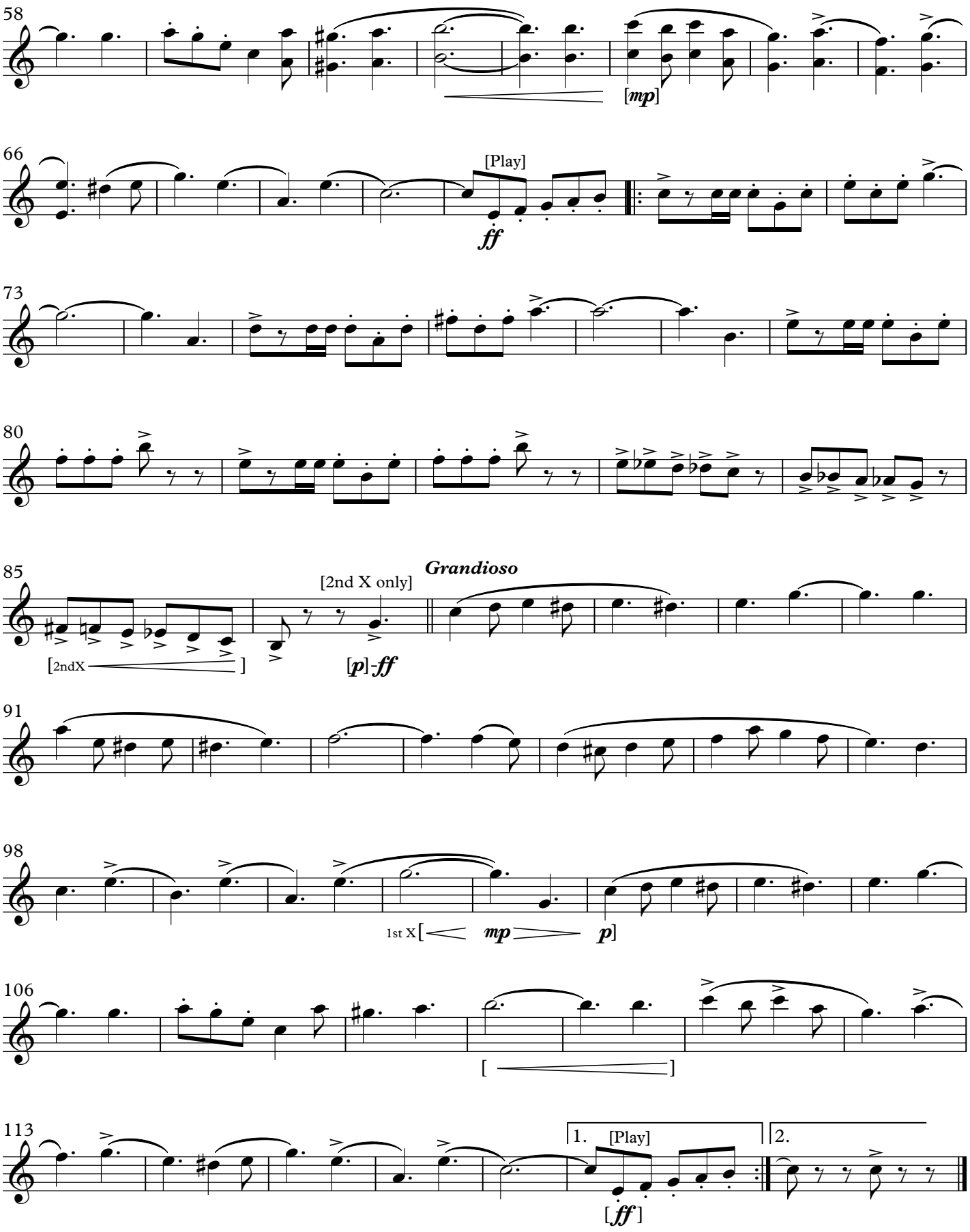

58
[mp]
66
[Play]
ff
73
80
85
[2nd X only]
Grandioso
[2ndX
]
[p]-ff
91
98
1st X[
mp
p]
106
[
]
113
1.
[Play]
2.
[ff]

March

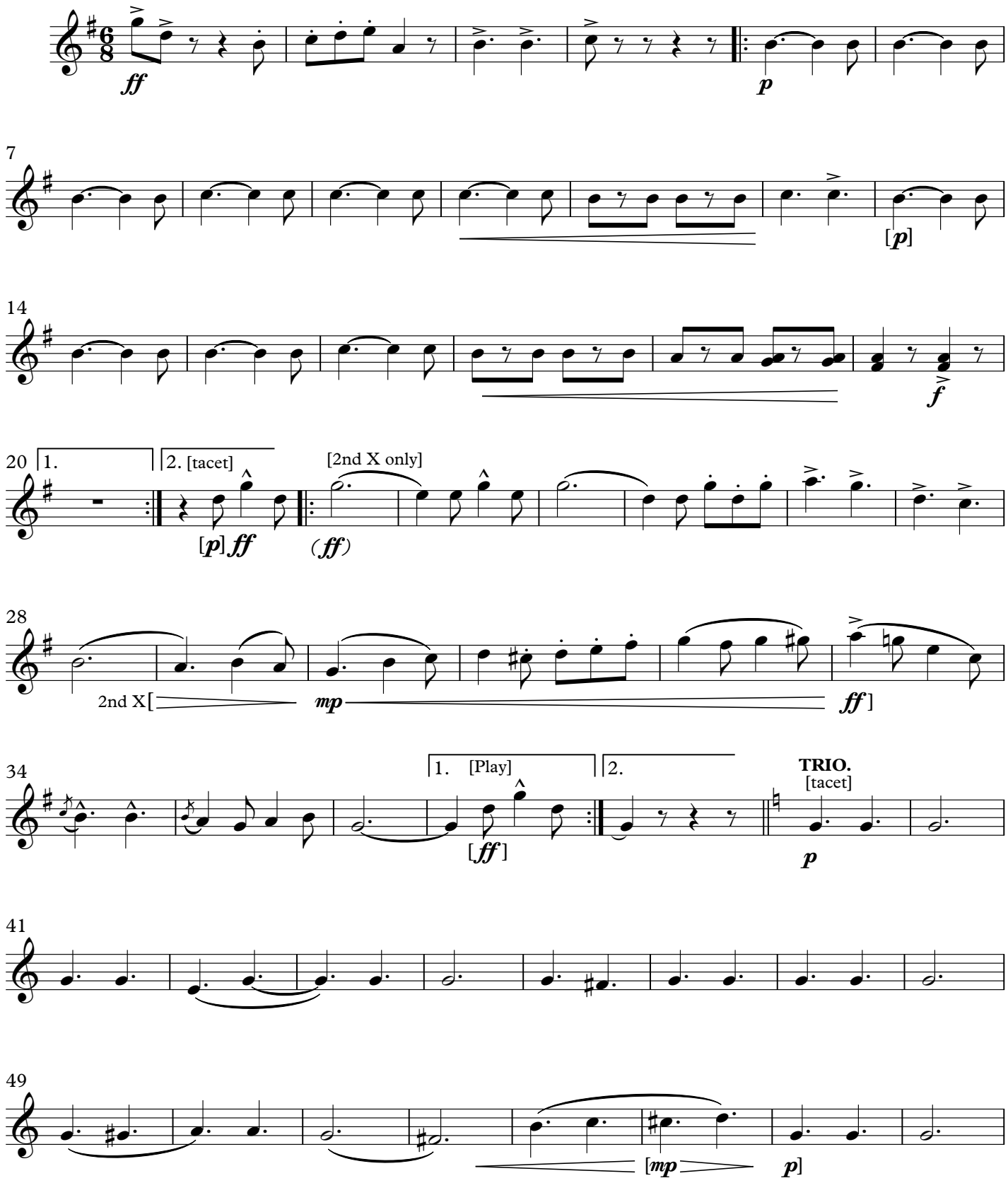
1st B♭ Cornet

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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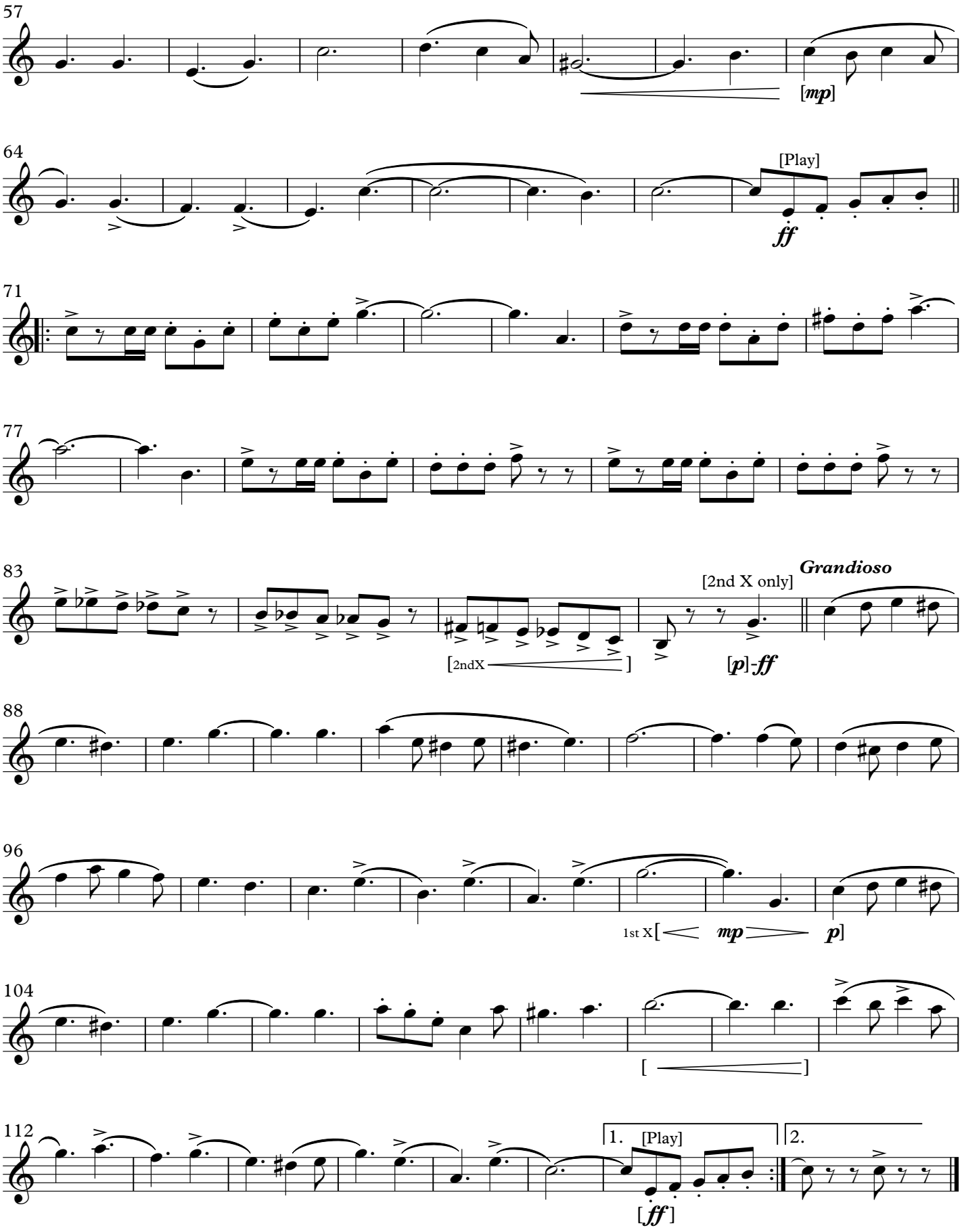

57
[mp]
64
[Play]
ff
71
77
83
[2nd X only]
Grandioso
[2ndX
[p]-ff
88
96
1st X[
mp
p]
104
[
]
112
1. [Play]
2.
[ff]

2nd B♭ Cornet

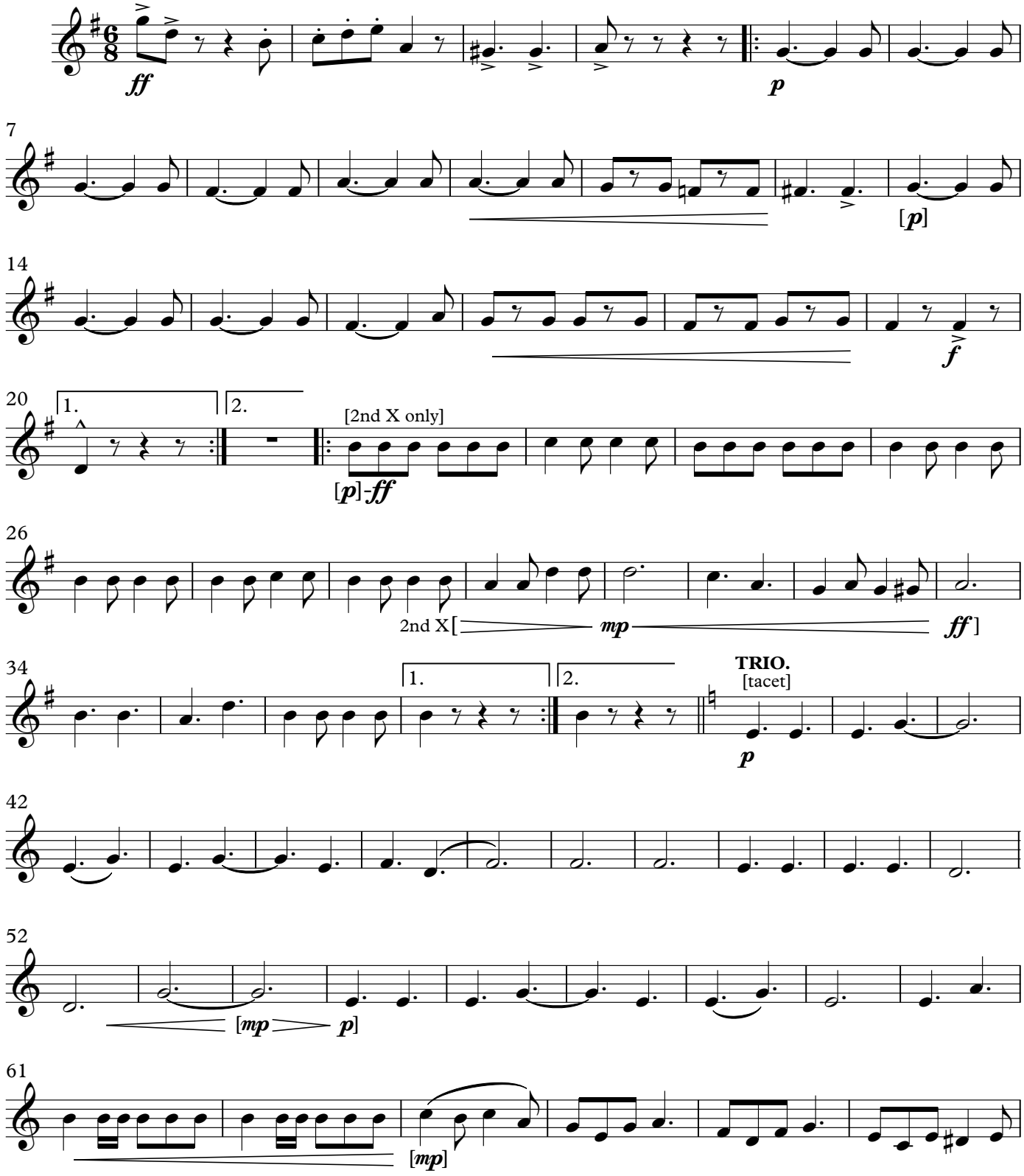
March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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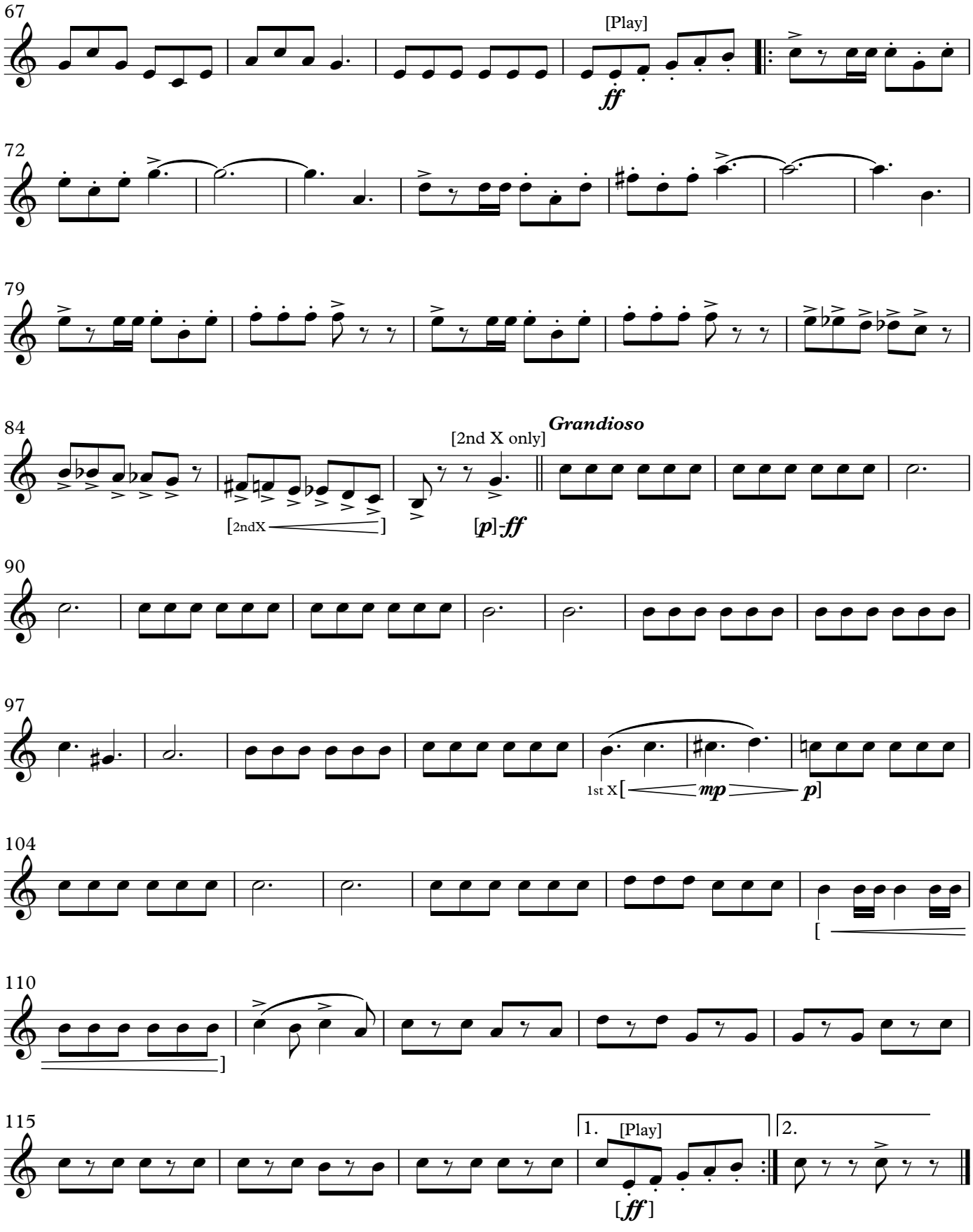

67
[Play]
ff
72
79
84
Grandioso
[2nd X only]
[2ndX
[p]-ff
90
97
1st X[
mp
p]
104
[
110
]
115
1.
[Play]
[ff]
2.

March

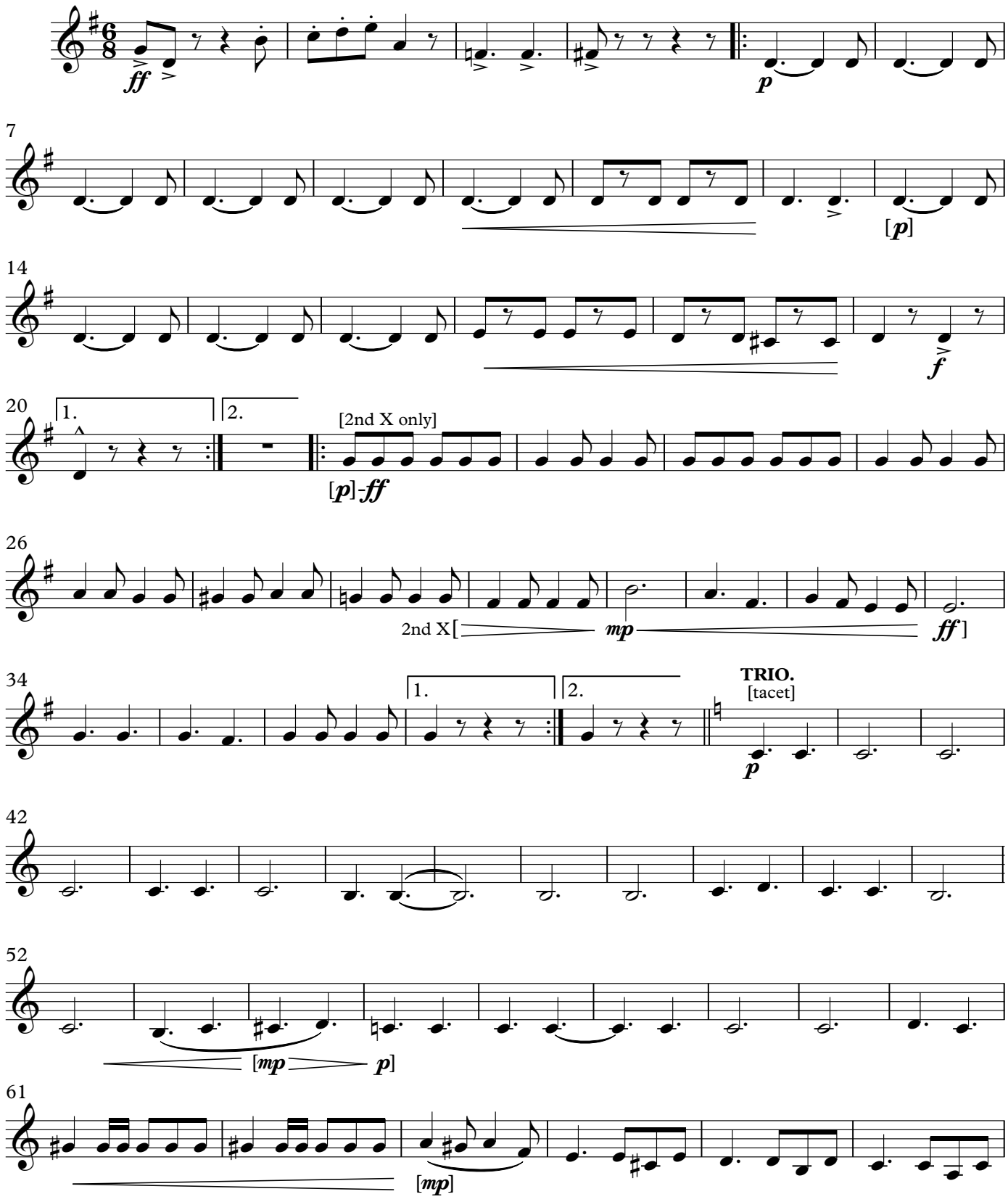
3rd B♭ Cornet

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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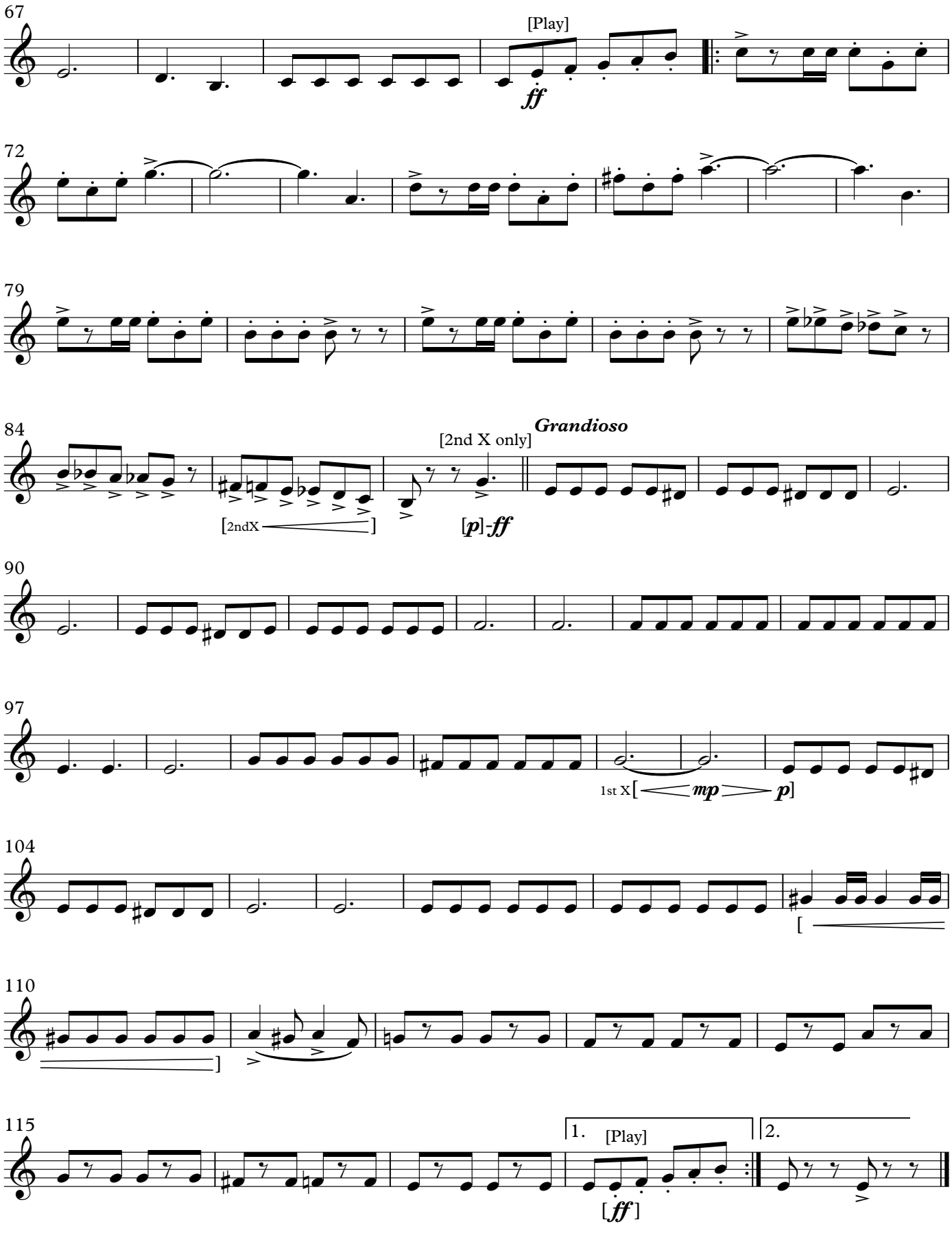

67
[Play]
ff
72
79
84
Grandioso
[2nd X only]
[2ndX
[p]-ff
90
97
1st X[
mp
p]
104
110
115
1.
[Play]
[ff]
2.

1st F Horn

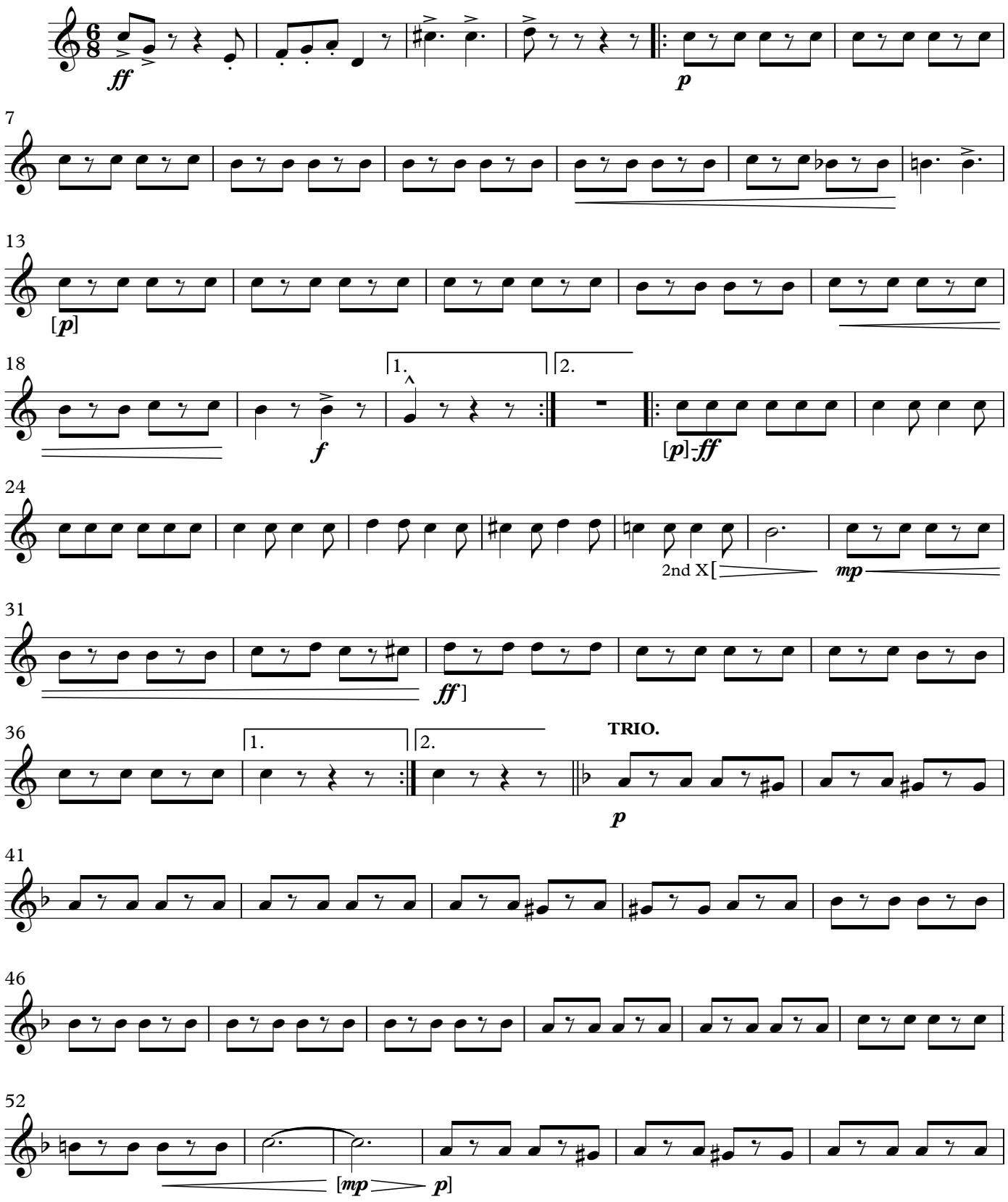
March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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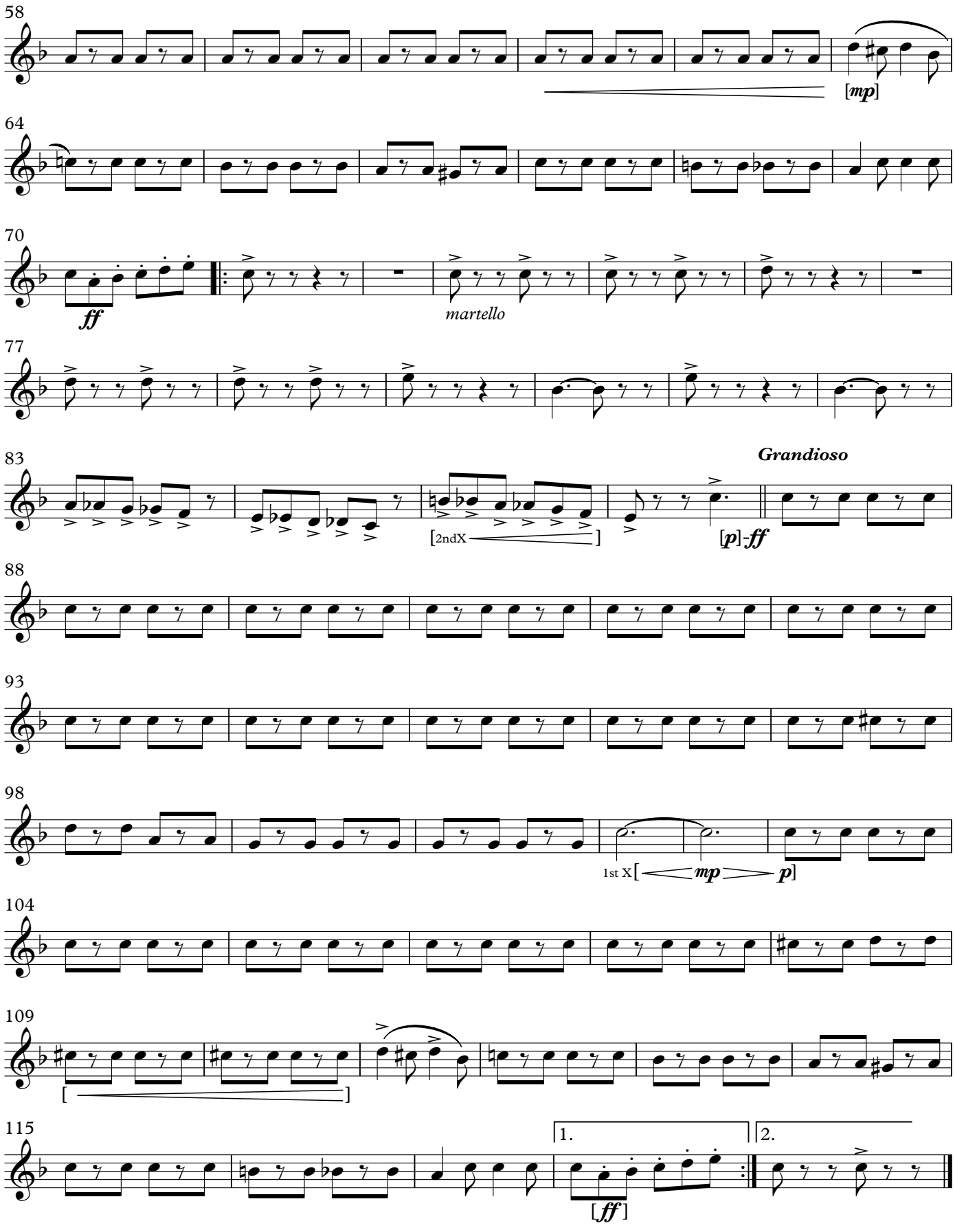

58
[mp]
64
70
ff
martello
77
83
Grandioso
[2ndX
[p]-ff
88
93
98
1st X[
mp
p]
104
109
115
1.
2.
[ff]

2nd F Horn

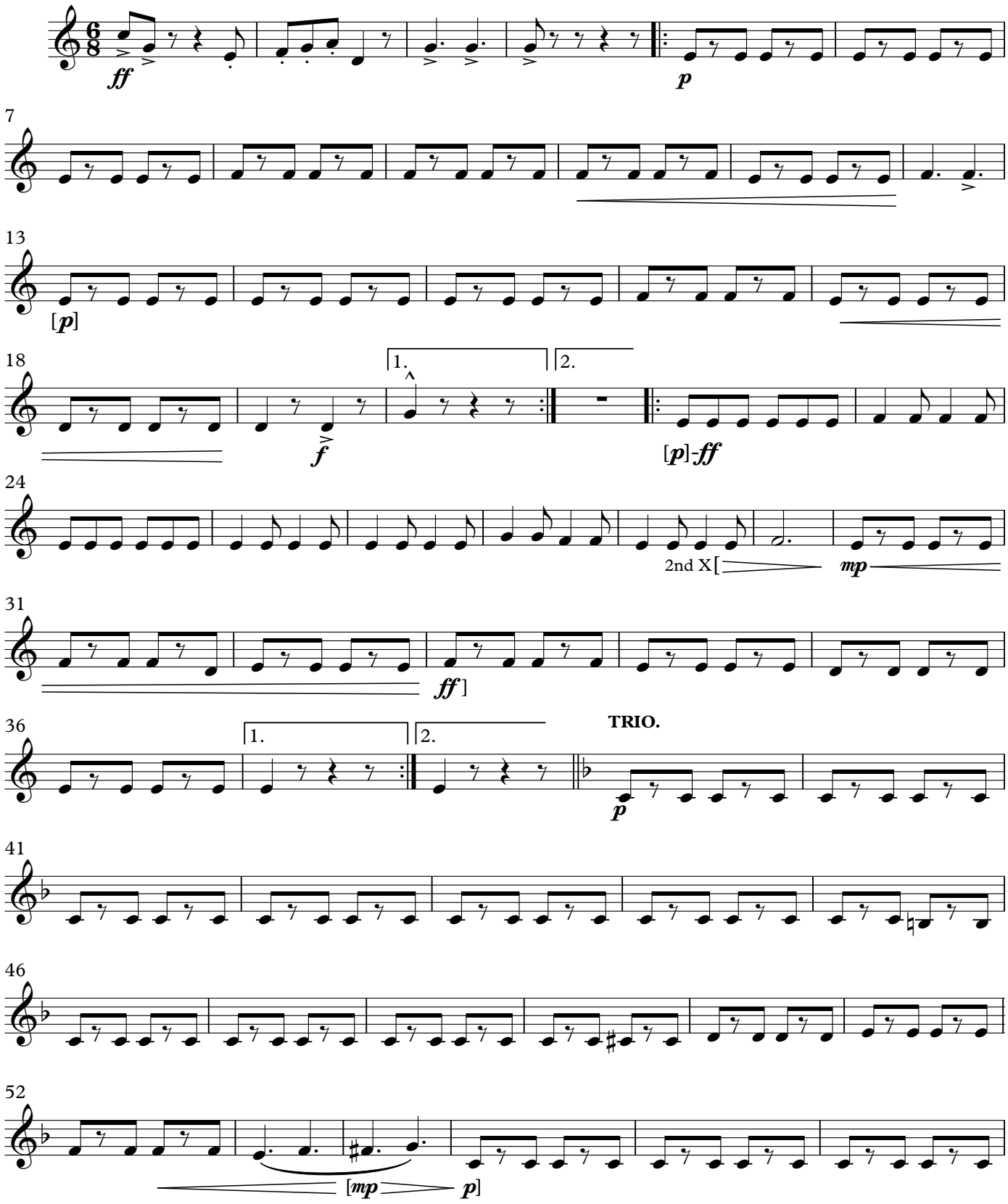
March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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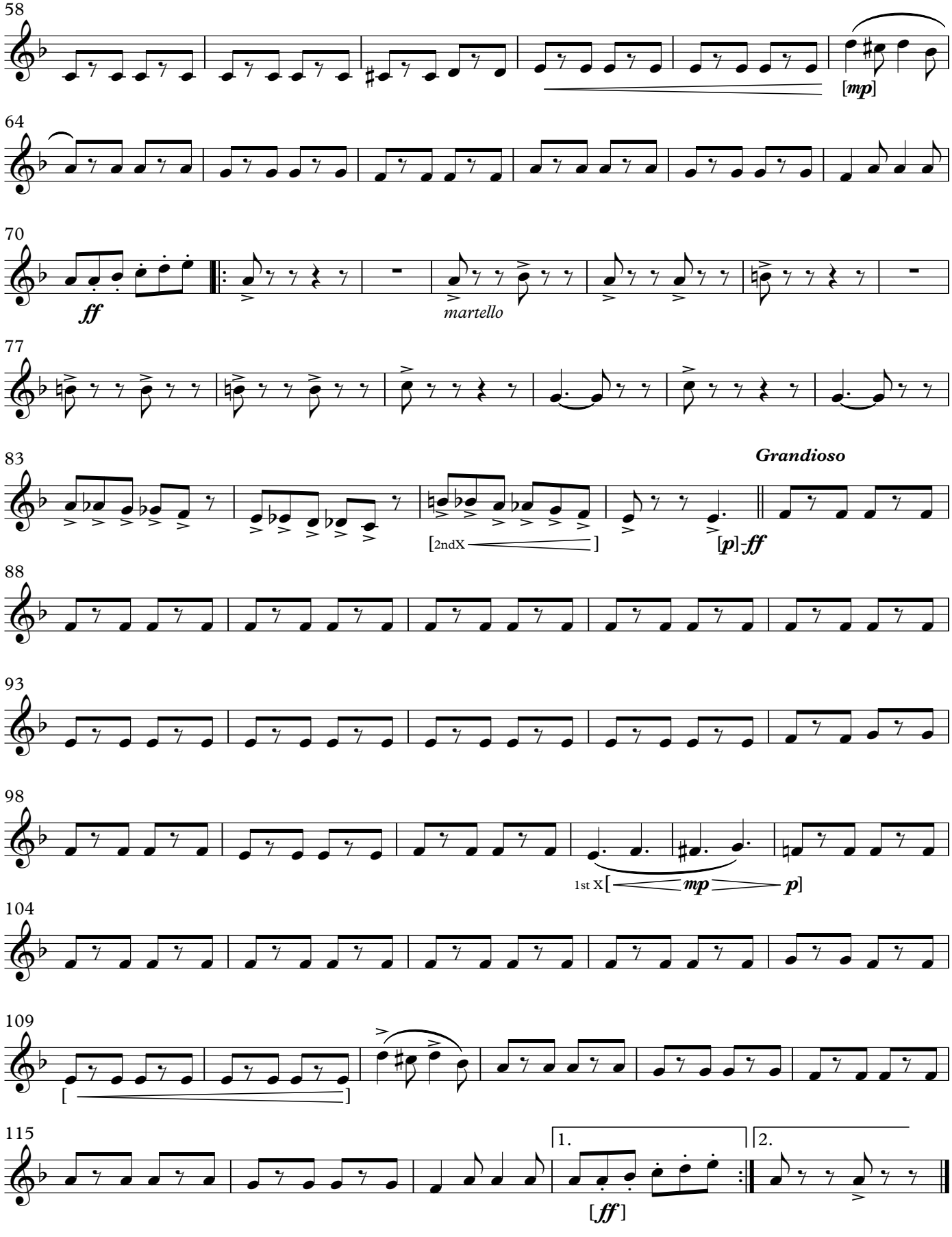

58
[mp]
64
70
ff
martello
77
83
Grandioso
[2ndX
[p]-ff
88
93
98
1st X[
mp
p]
104
109
115
1.
2.
[ff]

3rd F Horn

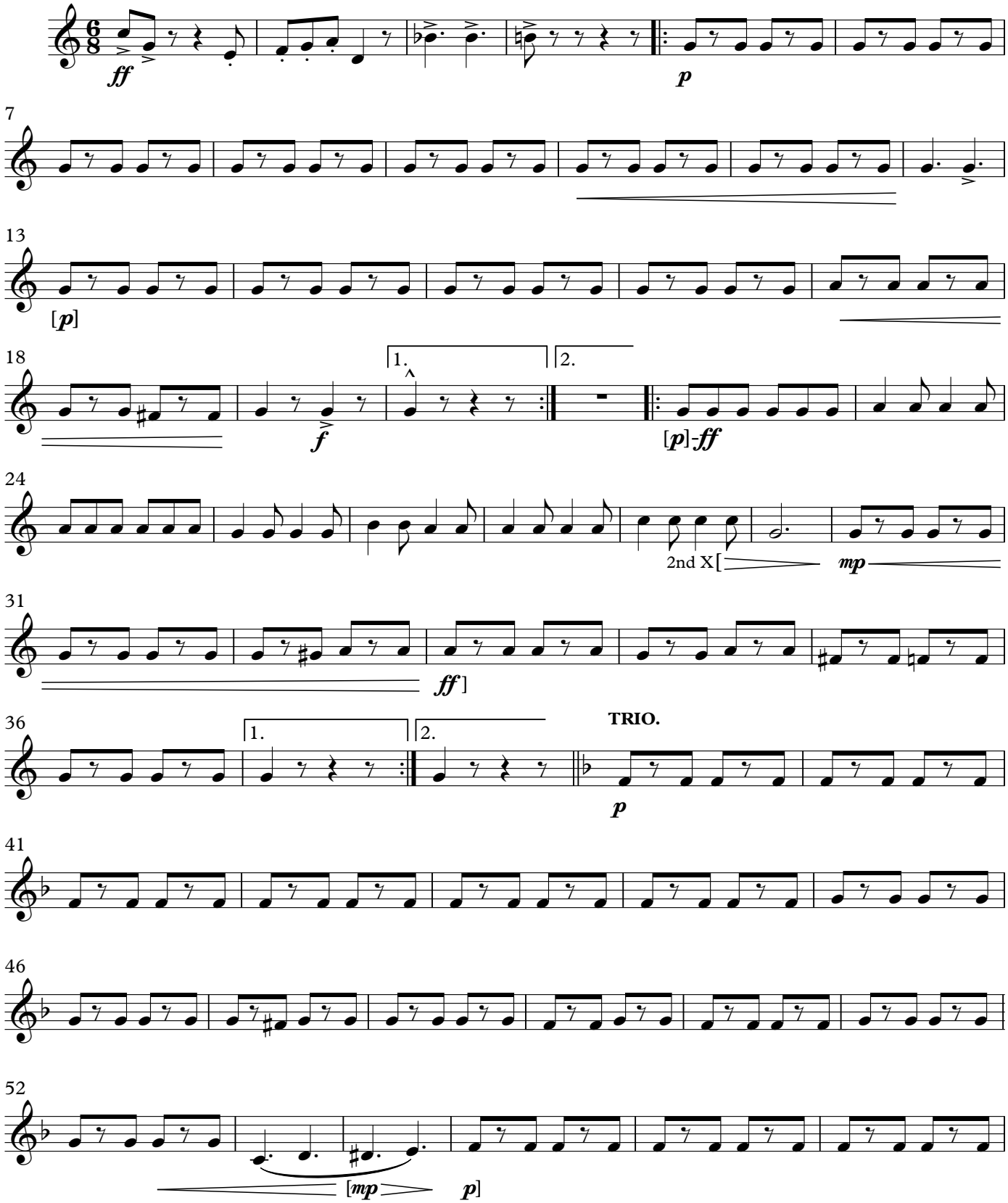
March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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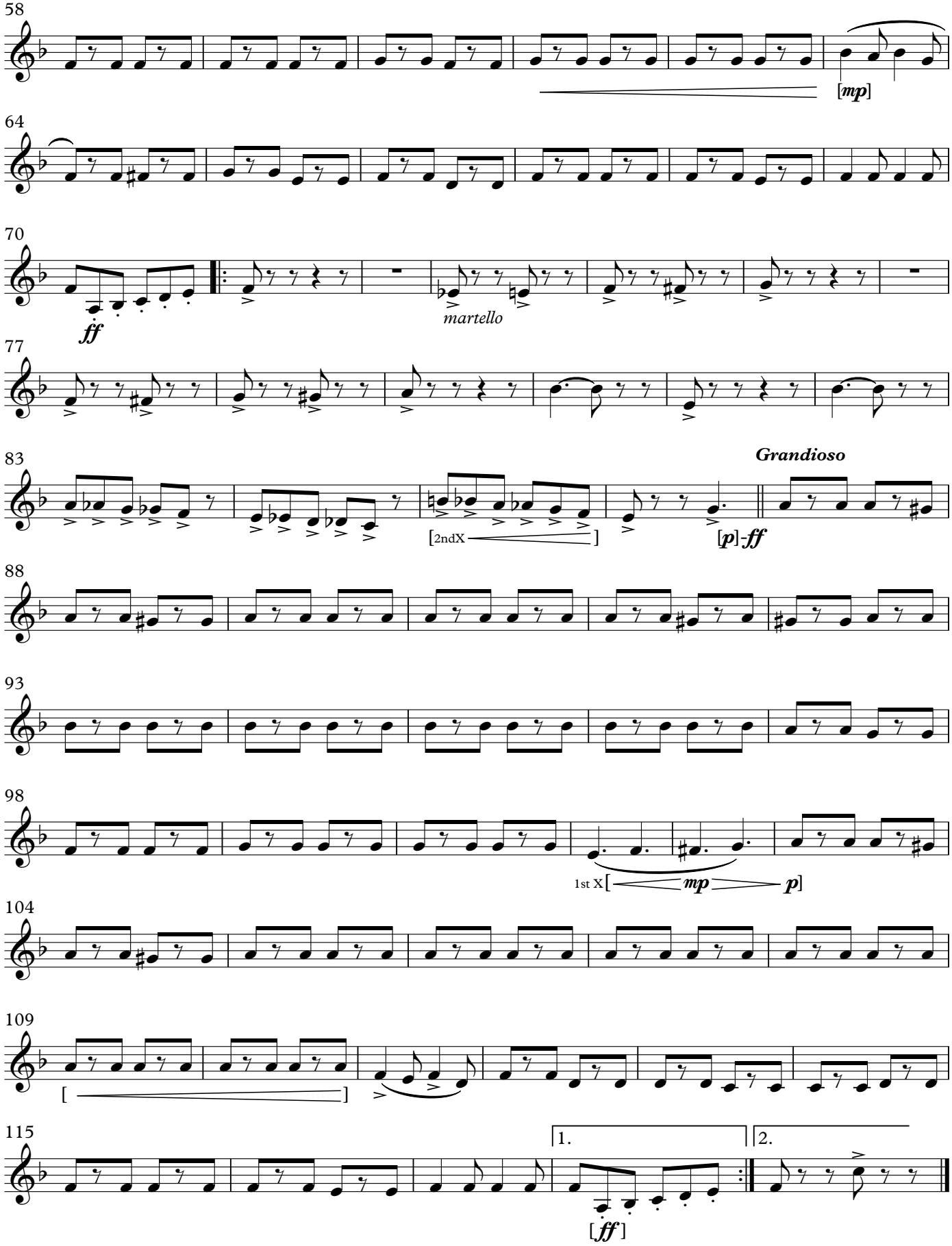

58
[mp]
64
70
ff
martello
77
83
Grandioso
[2ndX
[p]-ff
88
93
98
1st X[
mp
p]
104
109
115
1.
2.
[ff]

4th F Horn

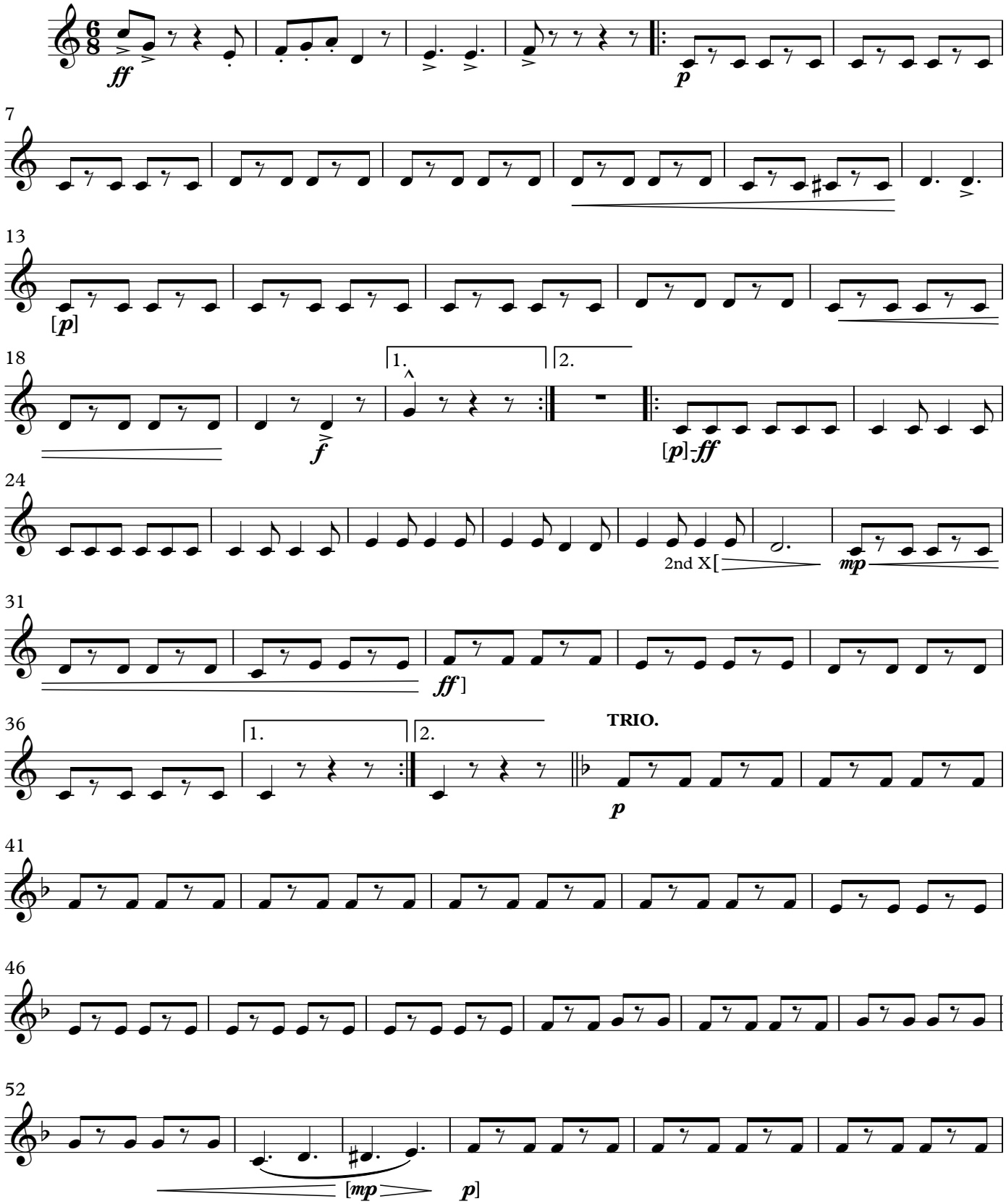
March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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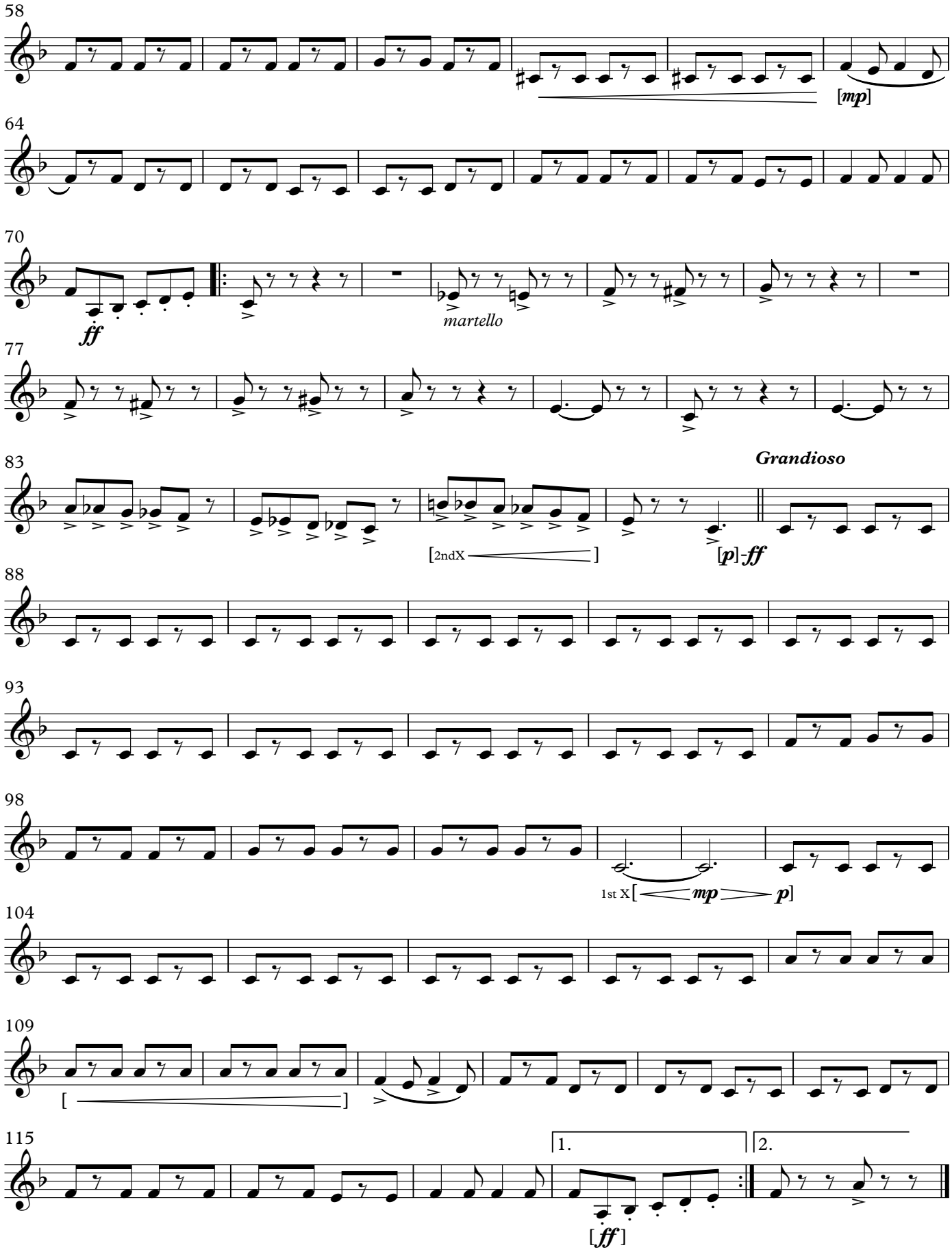

58
[mp]
64
70
ff
martello
77
83
Grandioso
[2ndX
]
[p]-ff
88
93
98
1st X[
mp
p]
104
109
[
]
115
1.
2.
[ff]

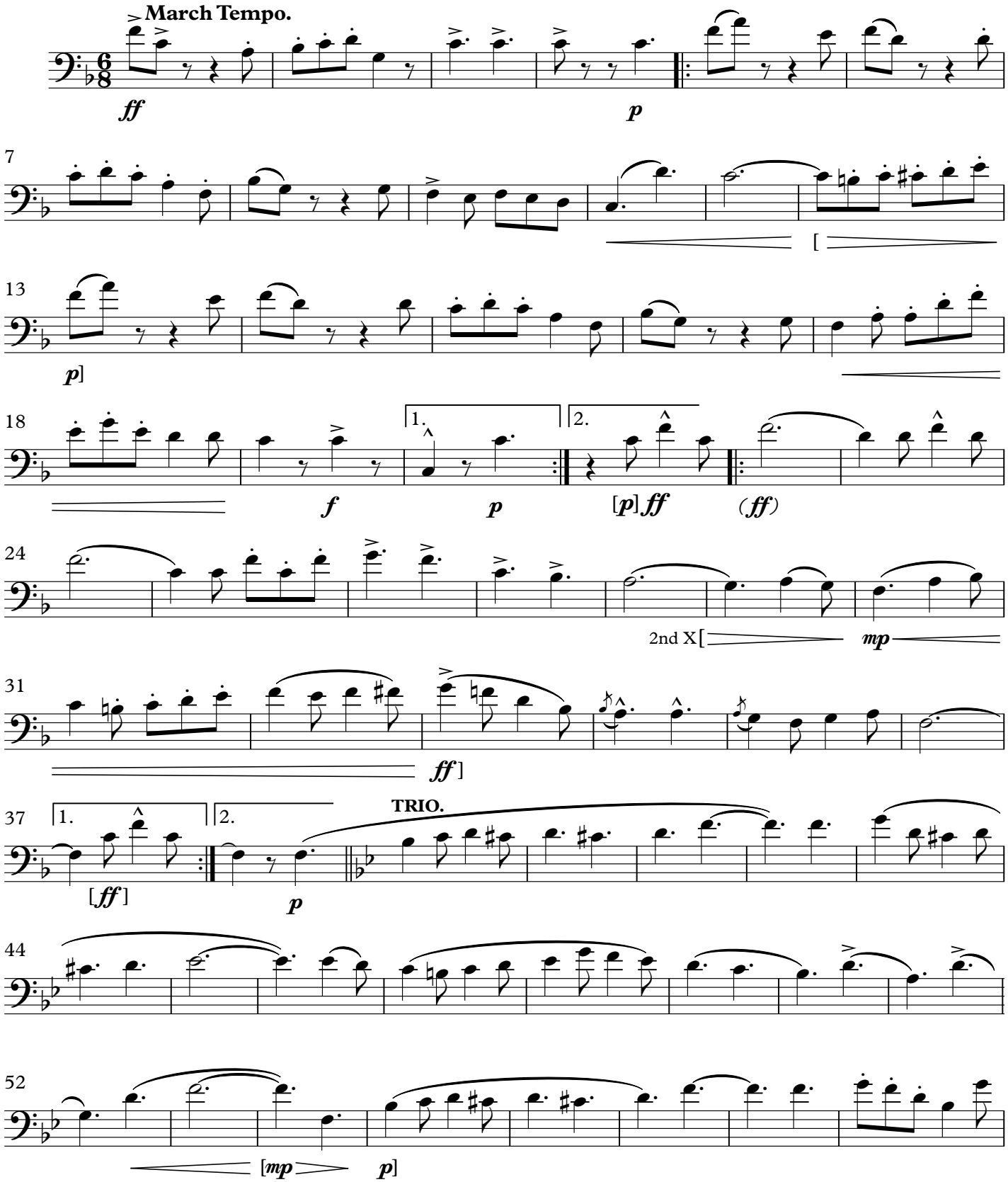
Euphonium

March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA



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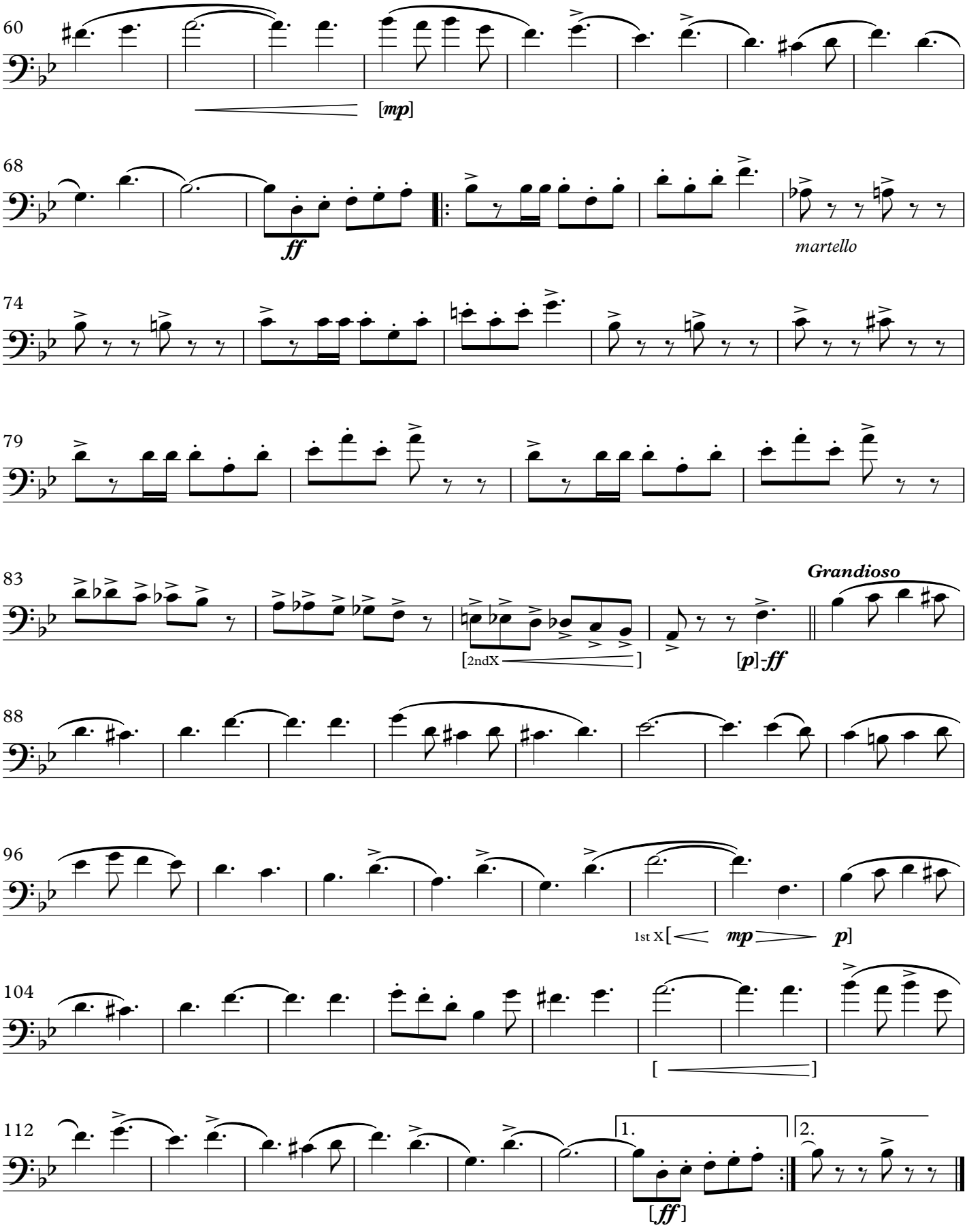

60
[mp]
68
ff
martello
74
79
83
Grandioso
[2ndX
]
[p]-ff
88
96
1st X[
mp
p]
104
[
]
112
1.
2.
[ff]

Baritone, T.C.

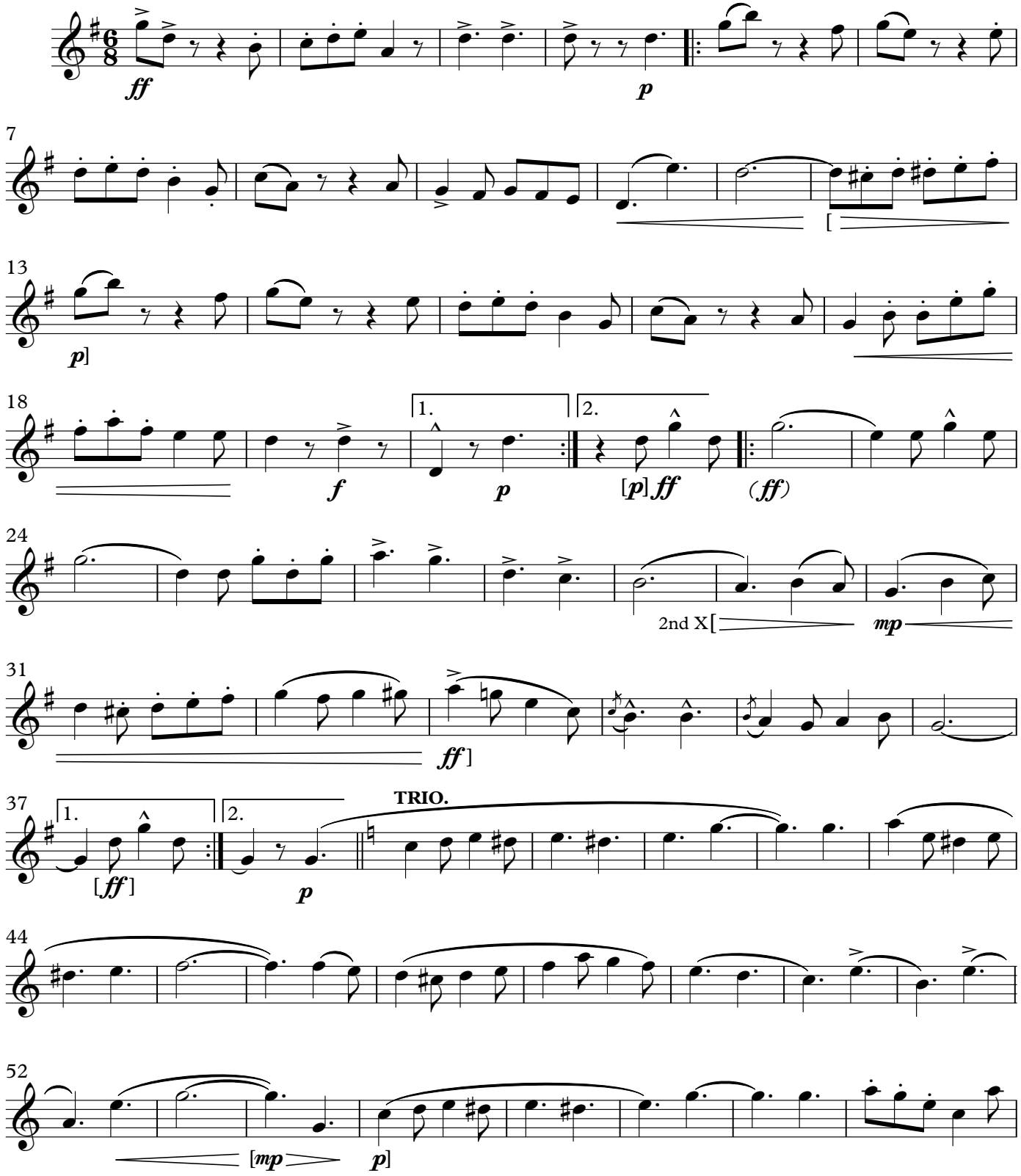
March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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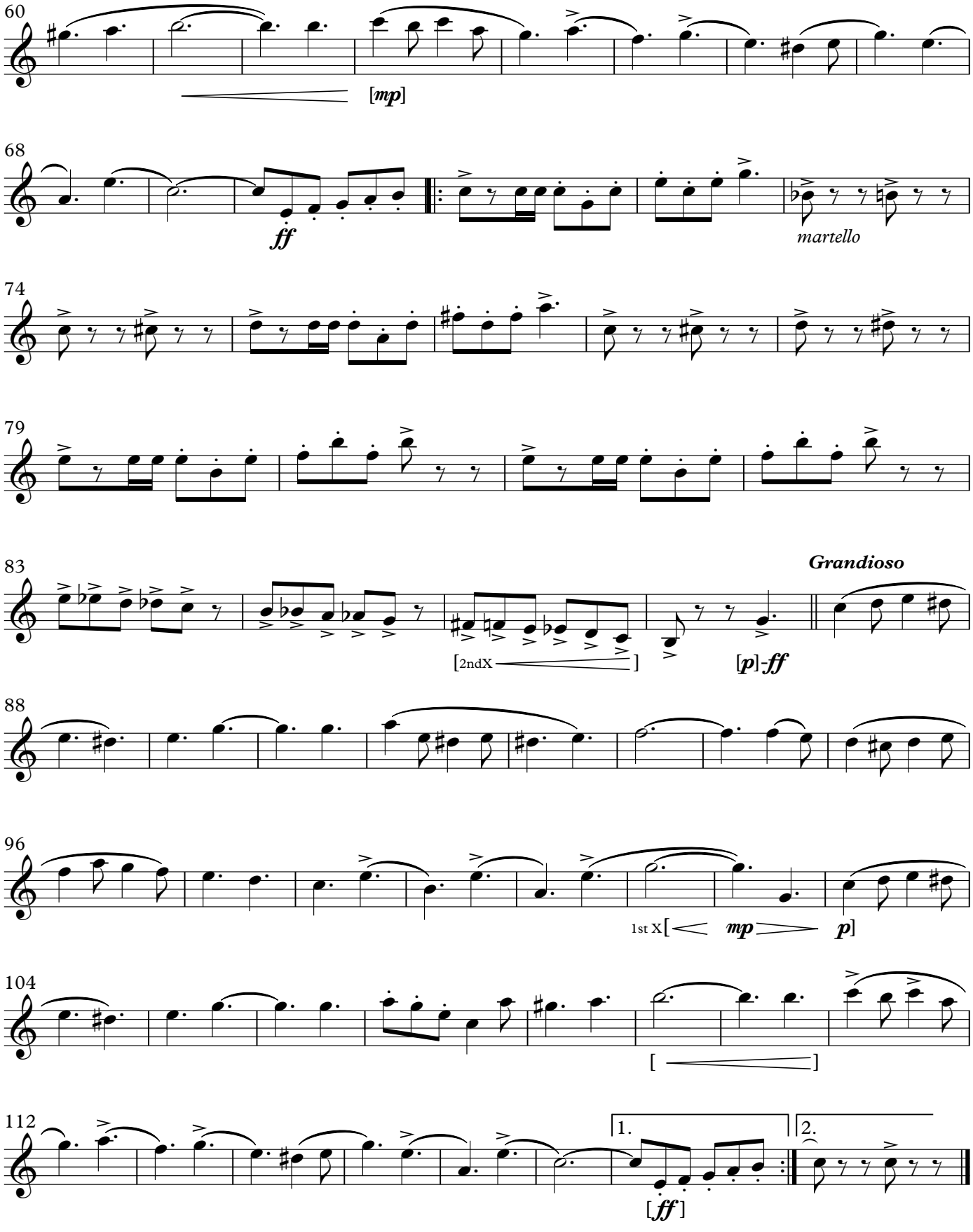

60
[mp]
68
ff
martello
74
79
83
Grandioso
[2ndX]
[p]-ff
88
96
1st X[mp p]
104
[ ]
112
1.
2.
[ff]

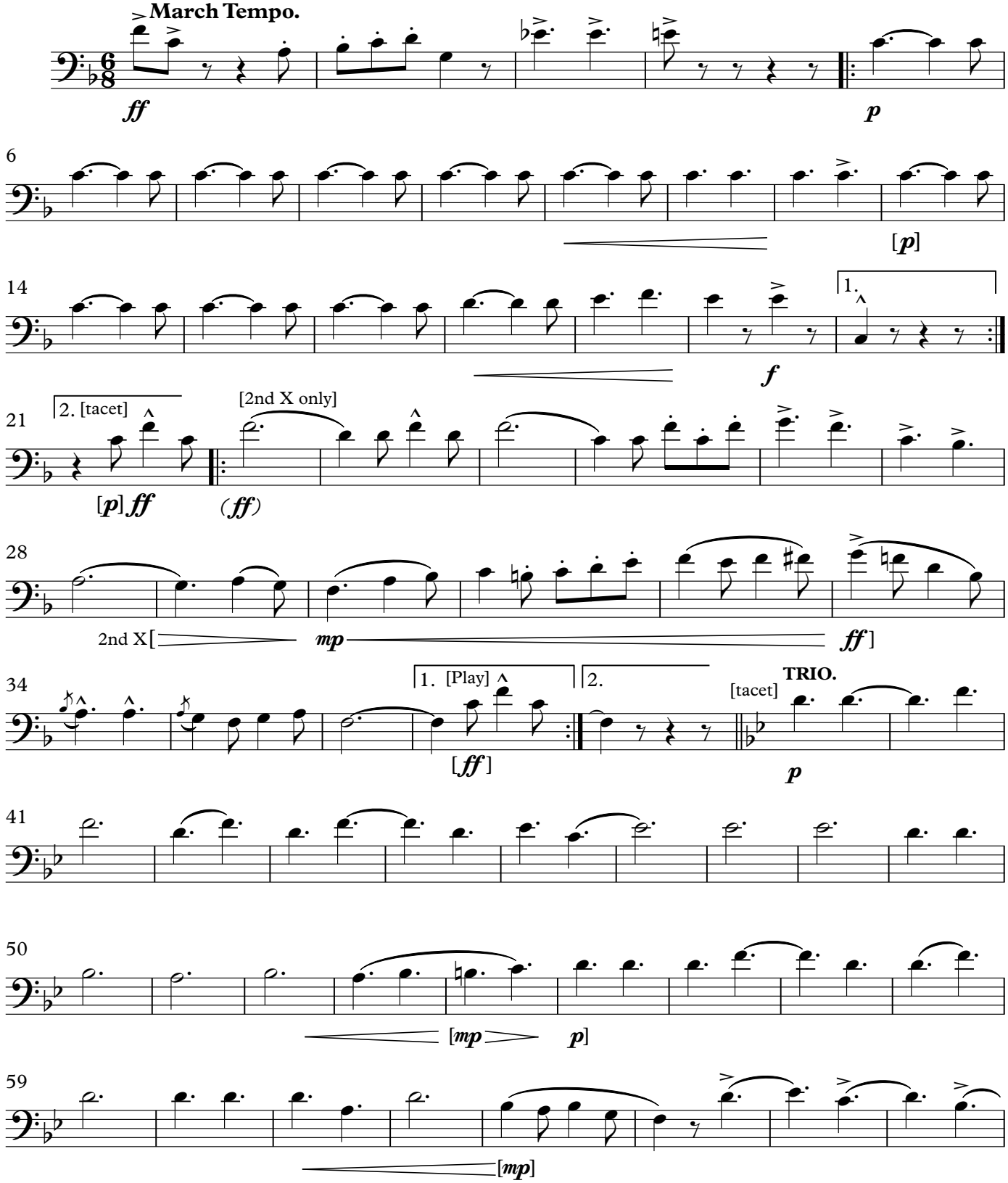
1st Trombone

March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA



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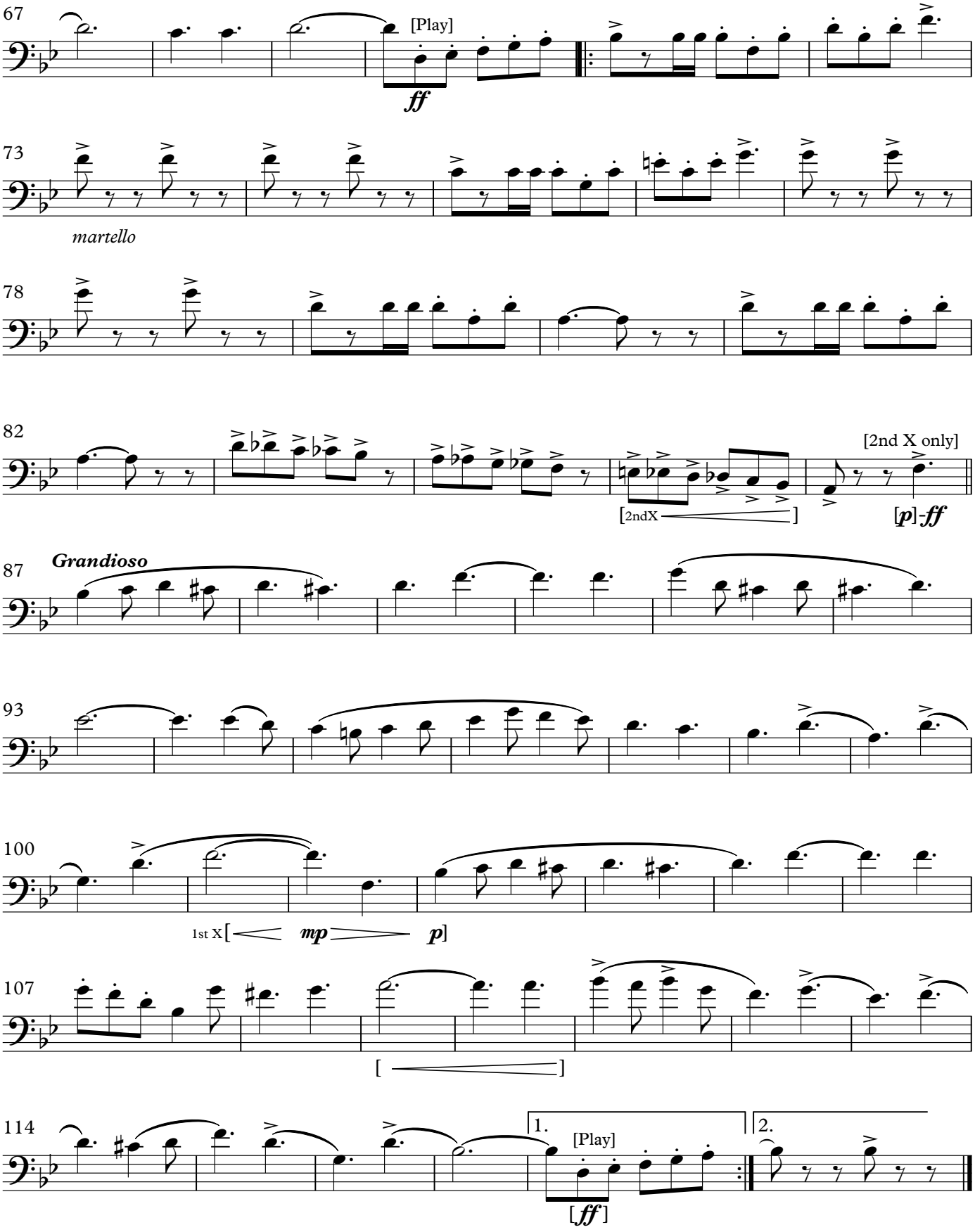

67
[Play]
ff
73
martello
78
82
[2nd X only]
[2ndX
[p]-ff
87
Grandioso
93
100
1st X[
mp
p]
107
[
114
1.
[Play]
[ff]
2.

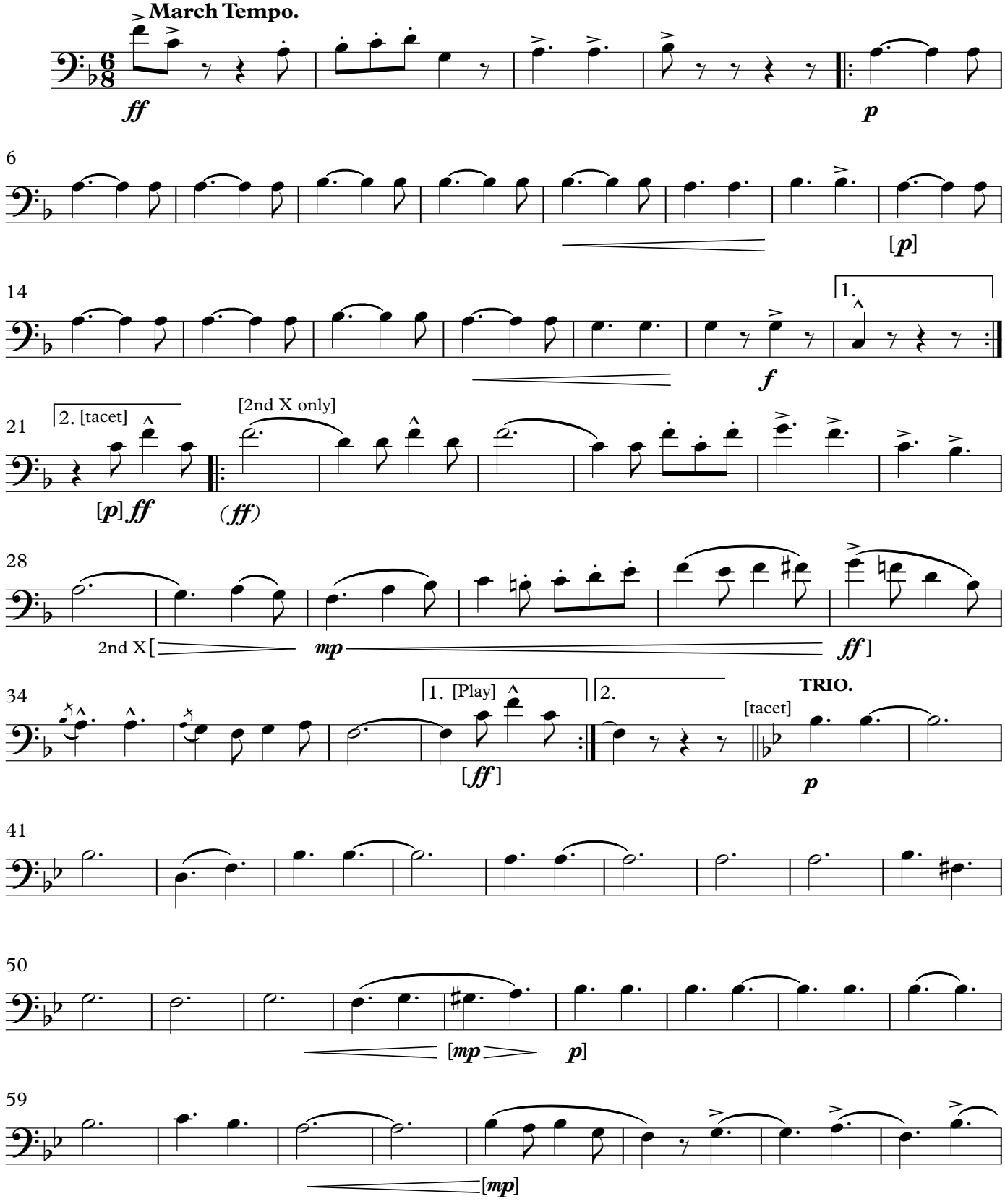
2nd Trombone

March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA



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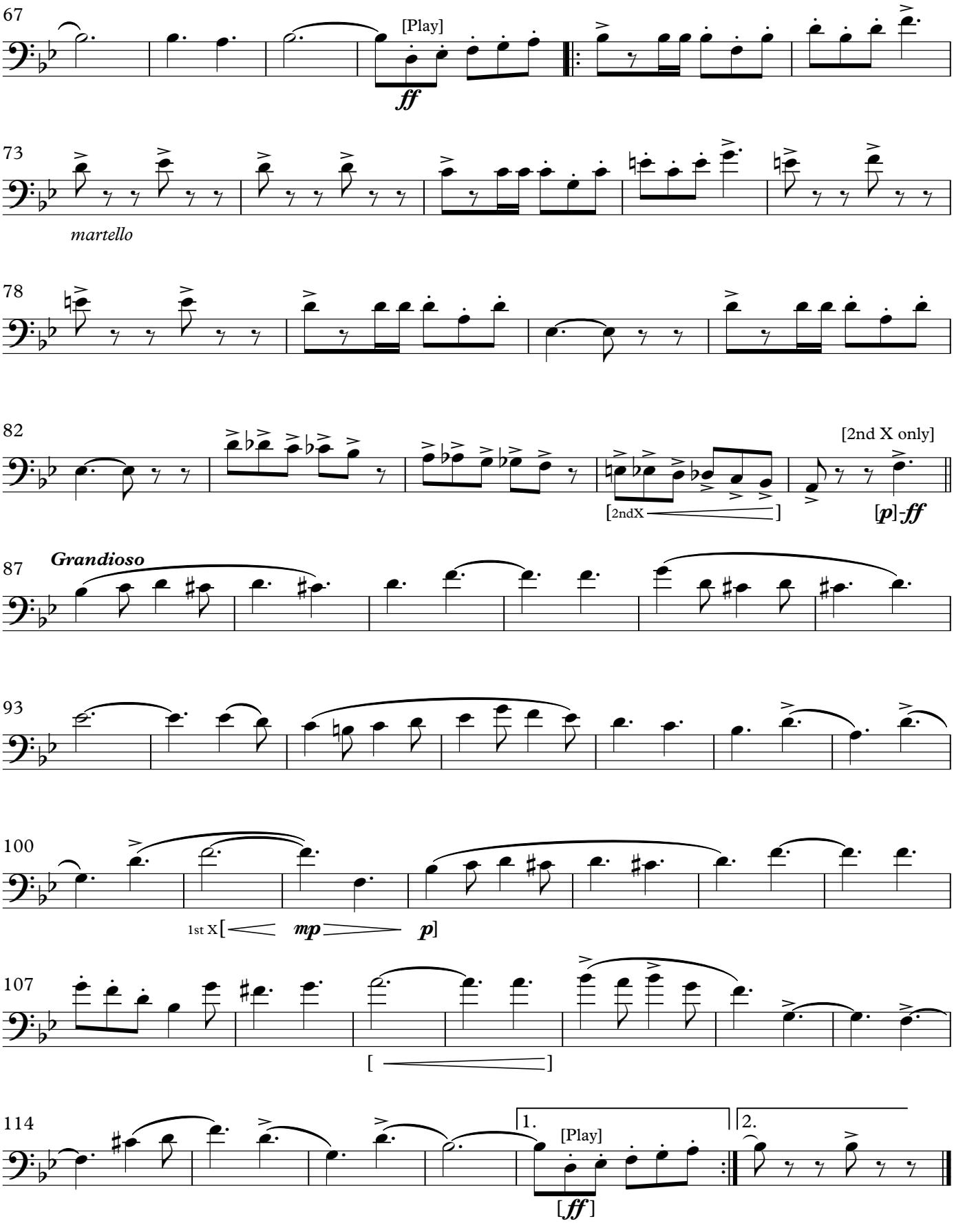

67
[Play]
ff
73
martello
78
82
[2nd X only]
[2ndX
[p]-ff
87
Grandioso
93
100
1st X[
mp
p]
107
[
]
114
1.
[Play]
[ff]
2.

Bass Trombone

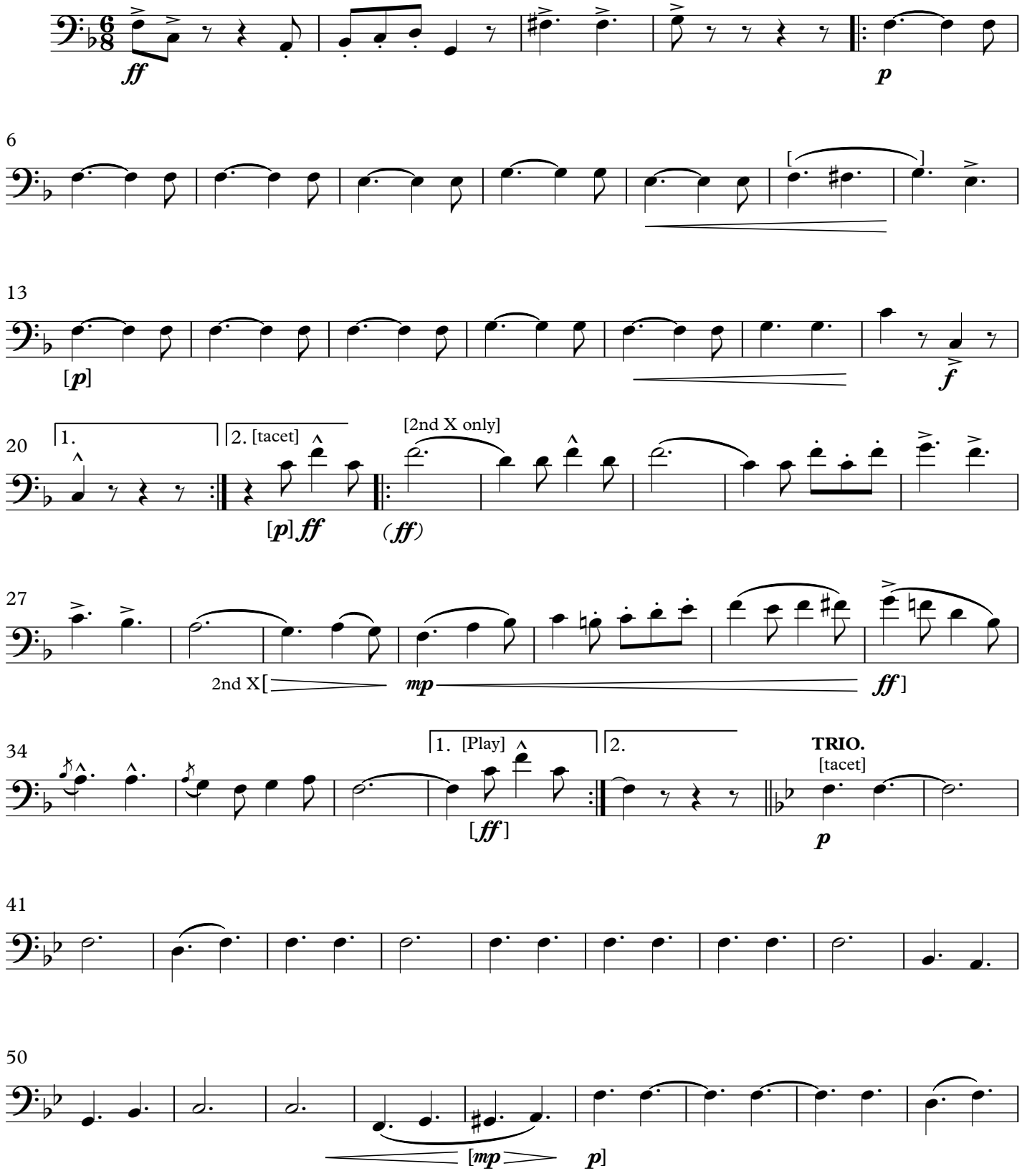
March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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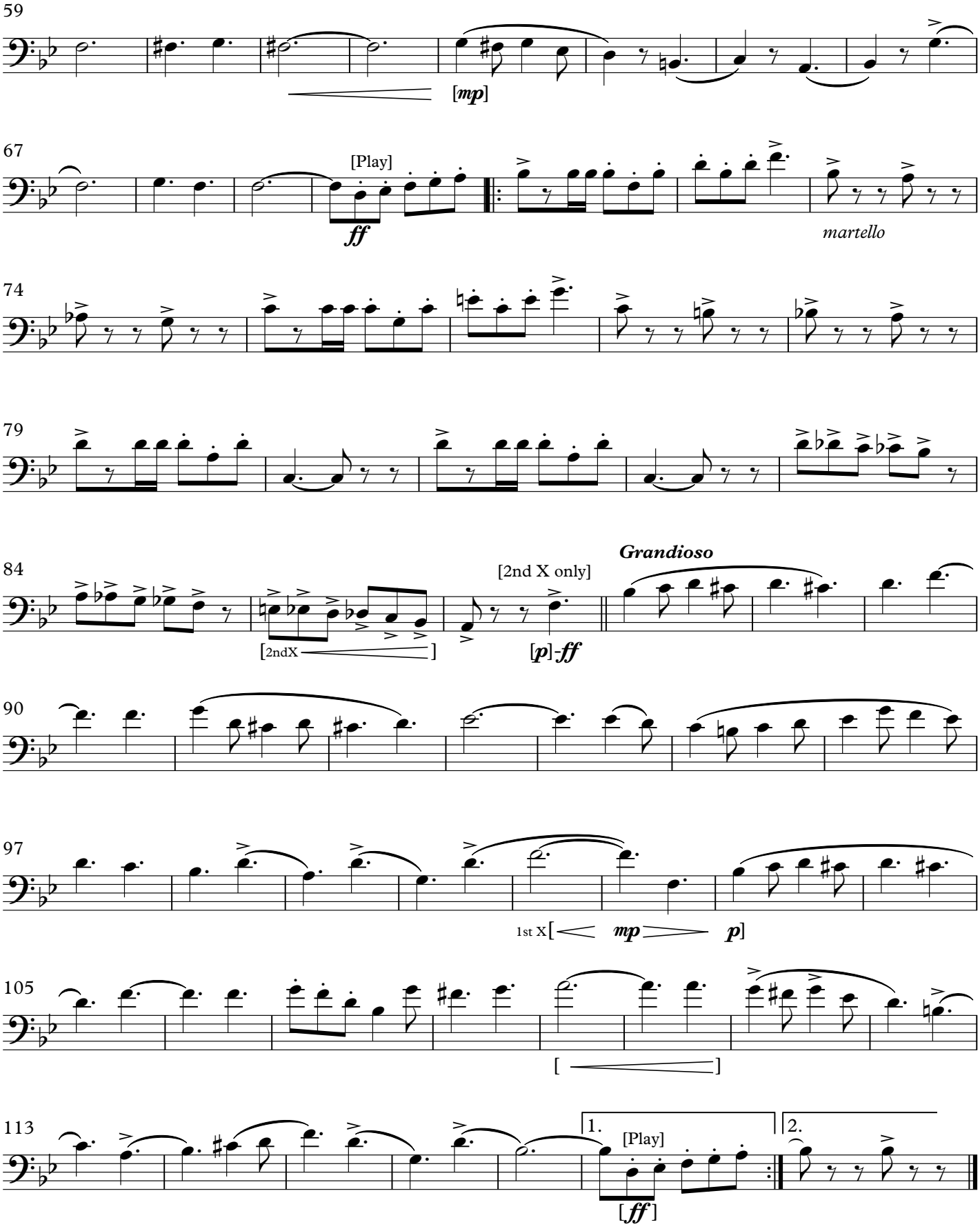

59
[mp]
67
[Play]
ff
martello
74
79
84
Grandioso
[2nd X only]
[2ndX
[p]-ff
90
97
1st X[
mp
p]
105
113
1.
[Play]
2.
[ff]

Tuba

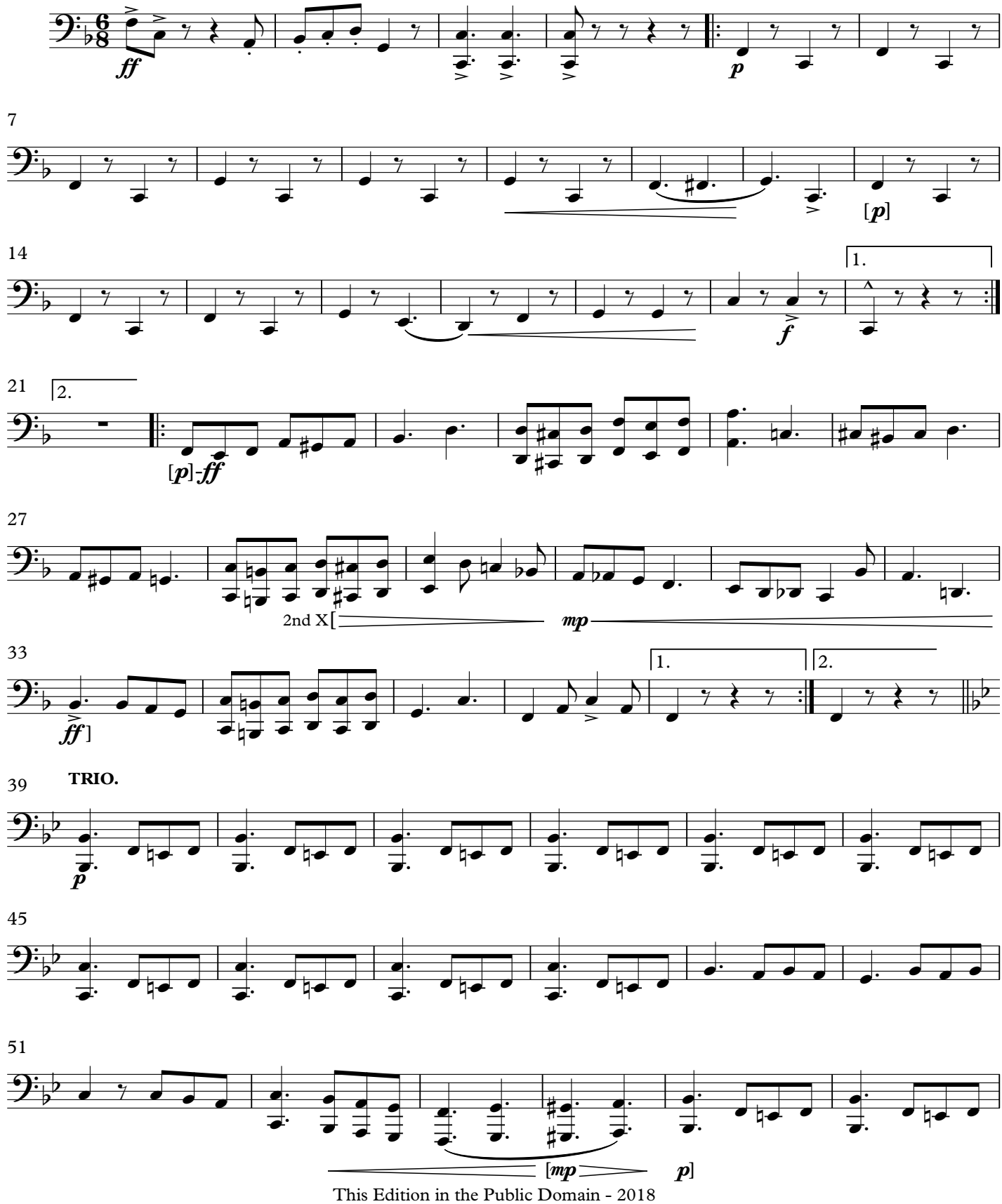
March

THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

March Tempo.



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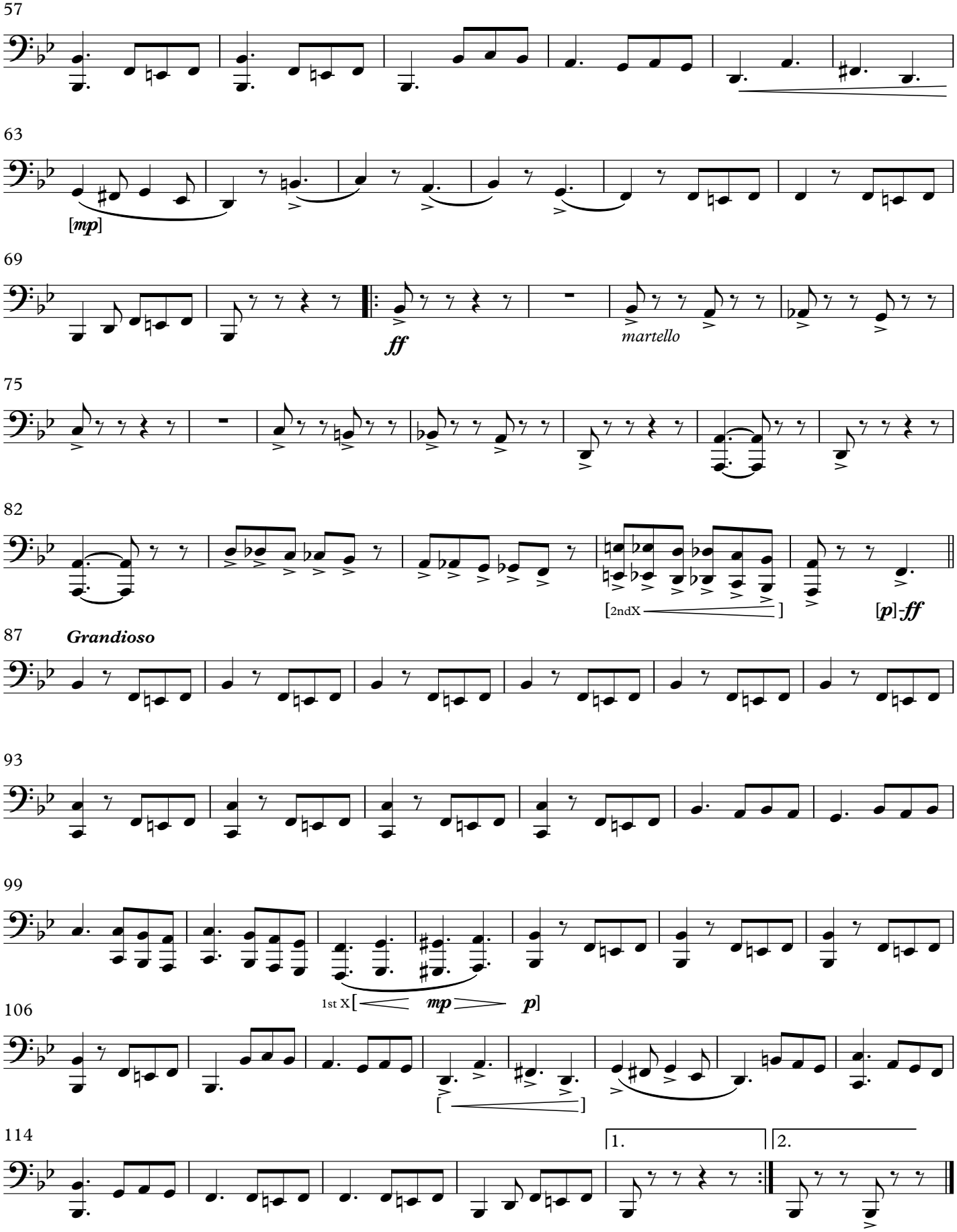

57
63
[mp]
69
ff
martello
75
82
[2ndX
[p]-ff
87
Grandioso
93
99
1st X[
mp
p]
106
[
]
114
1.
2.

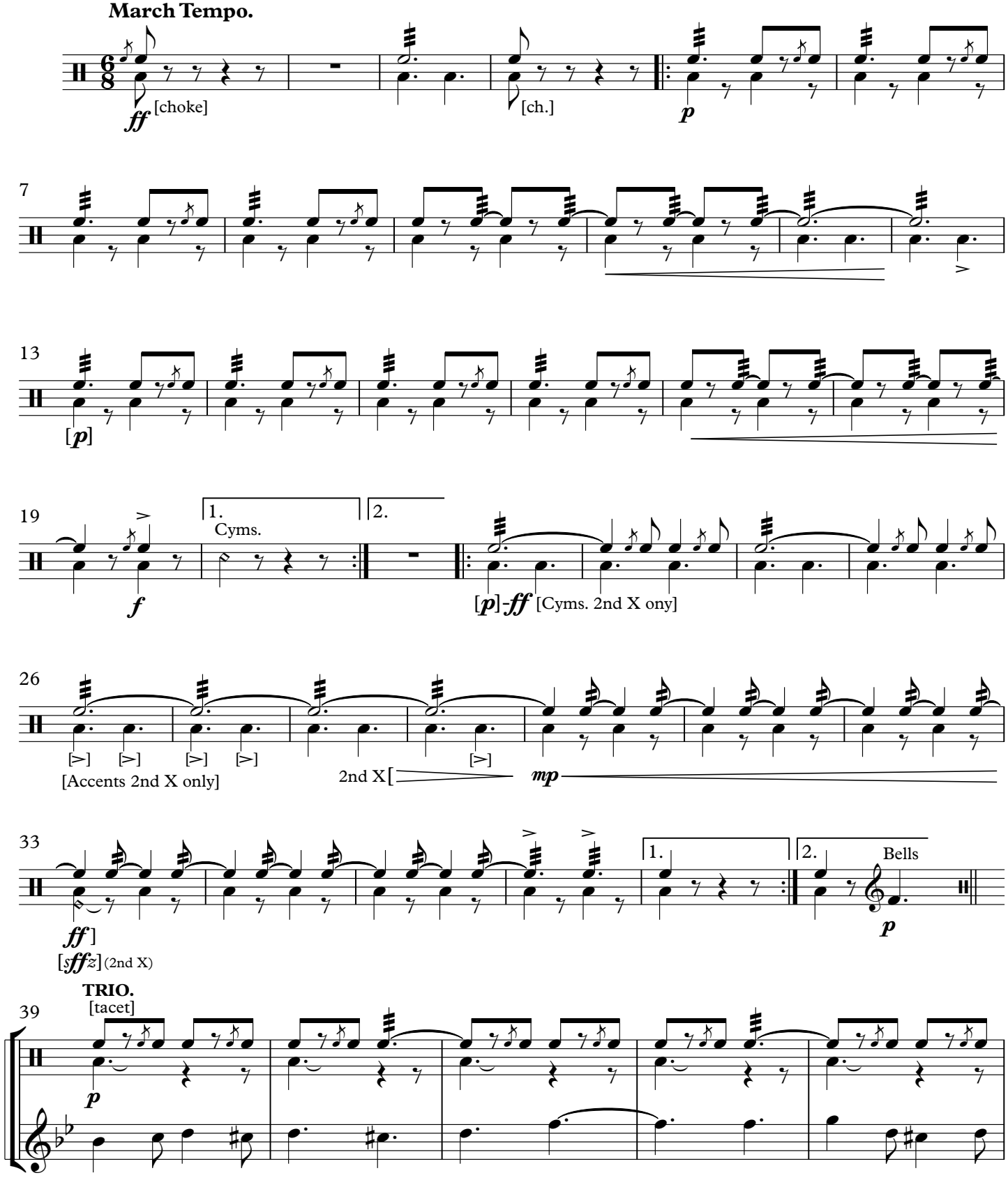
March

THE DIPLOMAT

Drums & Bells

(1904)

JOHN PHILIP SOUSA



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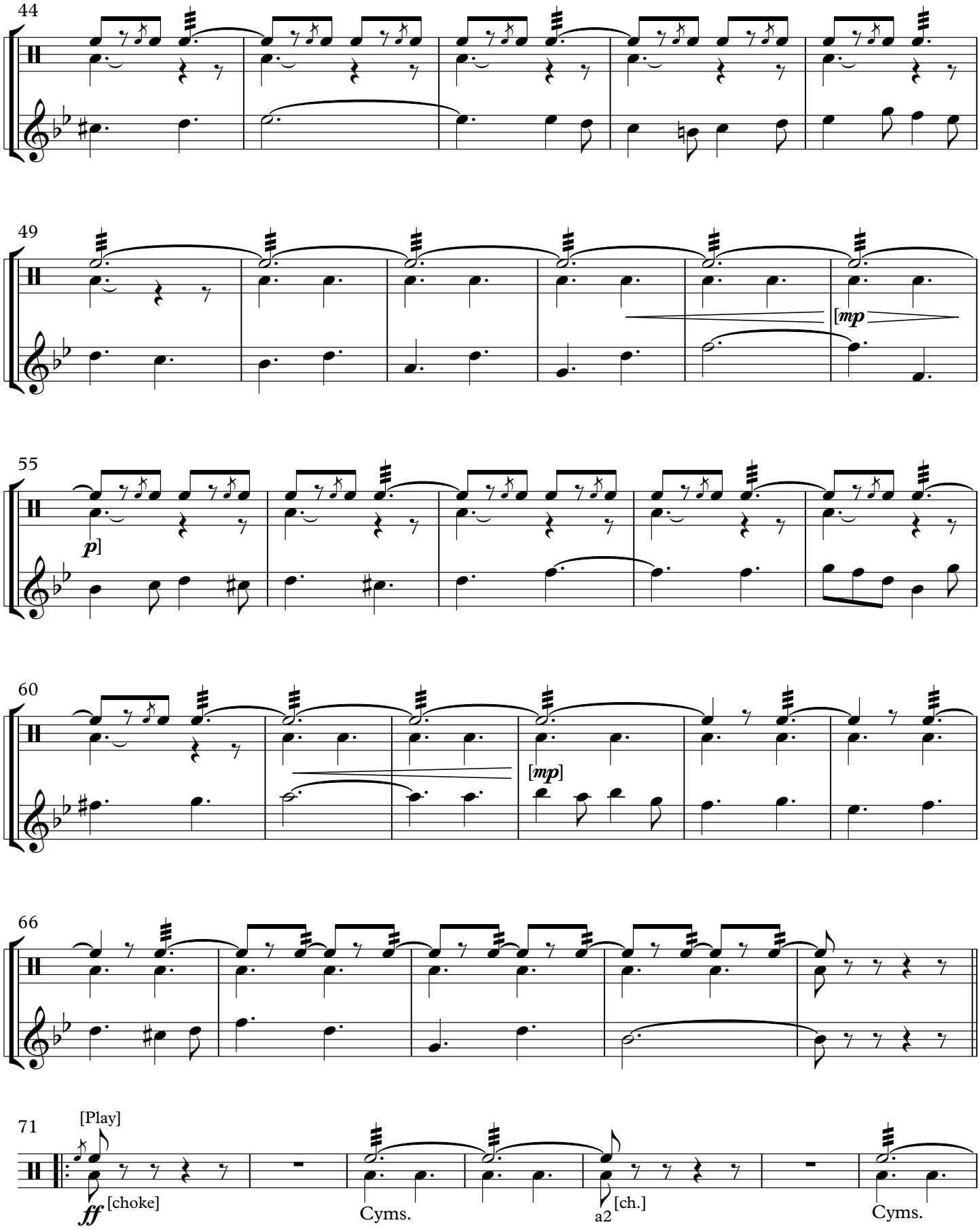
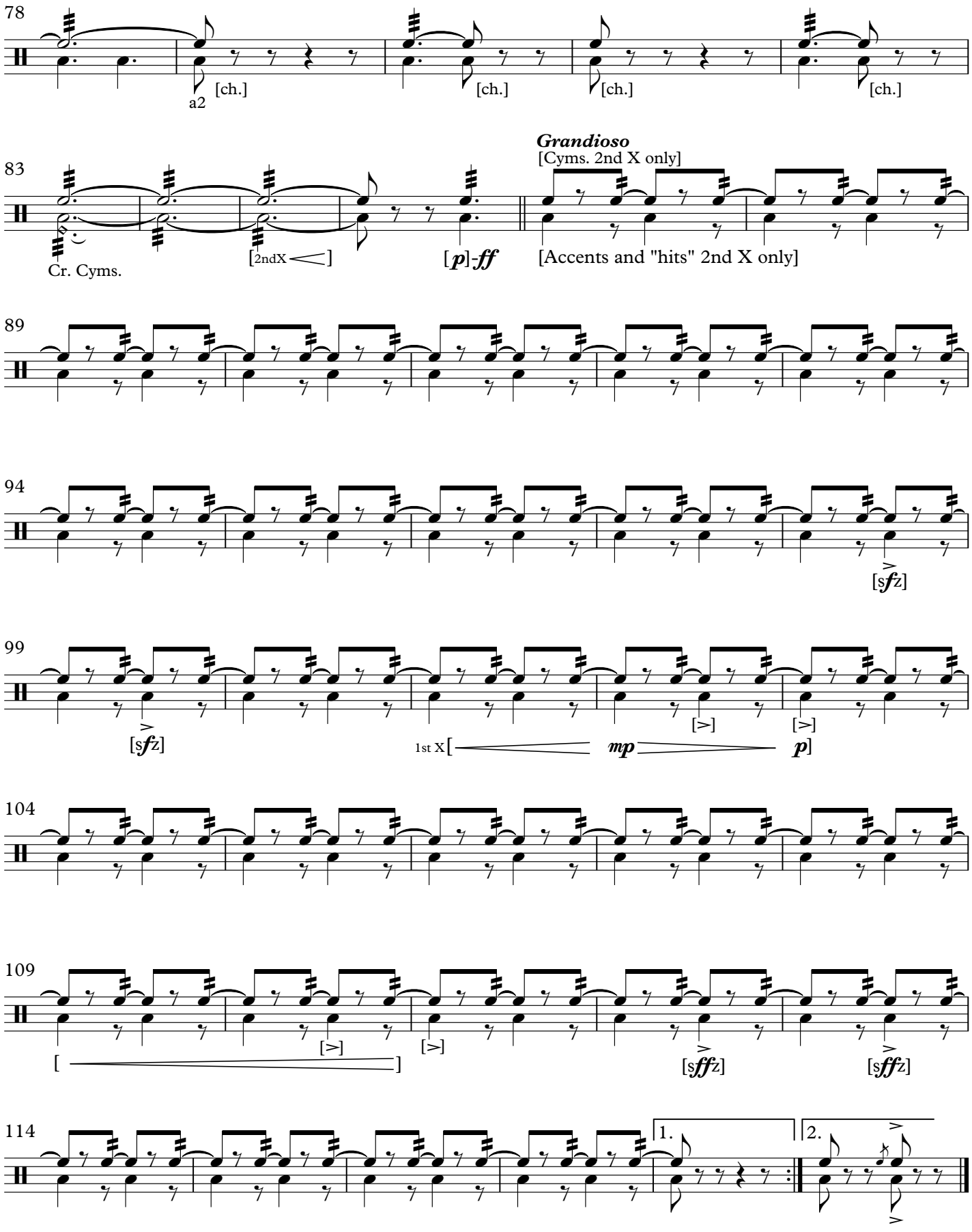

44
49
[mp
55
p]
60
[mp]
66
71
[Play]
ff [choke]
Cyms.
a2 [ch.]
Cyms.

THE DIPLOMAT
Drums & Bells