The Complete Marches of John Philip Sousa

Vol. 4 No. 65

POWHATAN'S DAUGHTER

MARCH

(1907)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Powhatan's Daughter" (1907)

This was the march that first endeared Sousa to the Indians of America. It was a salute to Pocahontas, daughter of Chief Powhatan, and was written for the Jamestown Exposition of 1907. This exposition marked the three hundredth anniversary of the first English settlement in America.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 78. 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 120 bpm. The cymbal crash in m.1 may be choked or made to let ring. This introduction should be played with great strength of articulation, and *sf* accents have been added in the first measure to encourage the style. Beat two of m. 4 is also accented and then played in a quick diminuendo to set up the *mezzo-forte* dynamic of the first strain.

First Strain (m. 4-28): It is effective to play the first part of this strain at *mezzo-forte* to emphasize the clarity of the running staccato lines and capped notes. Note the special markings in the cymbal part where it separates from the bass drum for unique solo figures. A crescendo in m. 20 leads to a stronger *forte* dynamic to finish the strain, including accents in the cymbals in m. 21, 22, 25, and 26 that ring through the full bar (indicated by open diamonds).

Second Strain (m. 28-46): The second strain begins with the six pick-up eighth notes in m. 28. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and clarinets play down one octave as indicated. The saxophone parts are especially unique here and should be heard clearly both times. All instruments rejoin with a *subito fortissimo* in m. 44,

and cymbals and bass drum play clear accents on each beat two the second time through, matching the accents in the melody. Sousa often unexpectedly “reversed the beat” in some strains of his 2/4 marches, placing the emphasis on beat two, and this is a good example.

Trio (m. 46-78): Piccolo, E-flat clarinet, cornets, and cymbals are tacet once again here, but trombones may play softly to enhance the harmonic motion. Note that this trio melody is carried only by the saxophones and euphonium, as the clarinets have the decorative counterline with the flutes. Expressive crescendos, such as those in m. 47 and 48, have been added to enhance this melody, but these should not be overdone. The printed accents are in the context of the *piano* dynamic, but should still be audibly different from the surrounding notes and played short.

Break Strain (m. 78-94): All instruments rejoin on beat two of m. 78 and 79 with a *subito fortissimo*. For this Native American styled motif, the snare drum is played with the snares off initially, and then the snares are either quickly engaged in m. 87 or played on a different drum. The accents in the bass drum and cymbal part are important; the open diamond means that each cymbal crash may ring beyond the next beat, which would only be played by the bass drum. The swells in m. 87-88 and 89-90 are added for dramatic effect, as is the crescendo in m. 91. After the arrival at *fortissimo* in m. 93, the low brass executes a quick diminuendo, and those with a half-note pick up in m. 94 play *subito piano*.

Final Strain (m. 94-128): E-flat clarinet, cornets, trombone, and cymbals are tacet first time through this strain, but piccolos may continue to play the counterline with the flutes to add a new color to what was heard in the trio. Low brass re-enter in m. 126 for the repeat of the break strain, along with everyone else in the following measure, and it is played exactly as before. This time, however, the resulting *fortissimo* in m. 93 continues to the end of the march, with clarinets playing in the original upper octaves where indicated. Percussion accents are also added second time in m. 104-105 and 110-111 and even stronger *sfz* accents in m. 120 and 122.

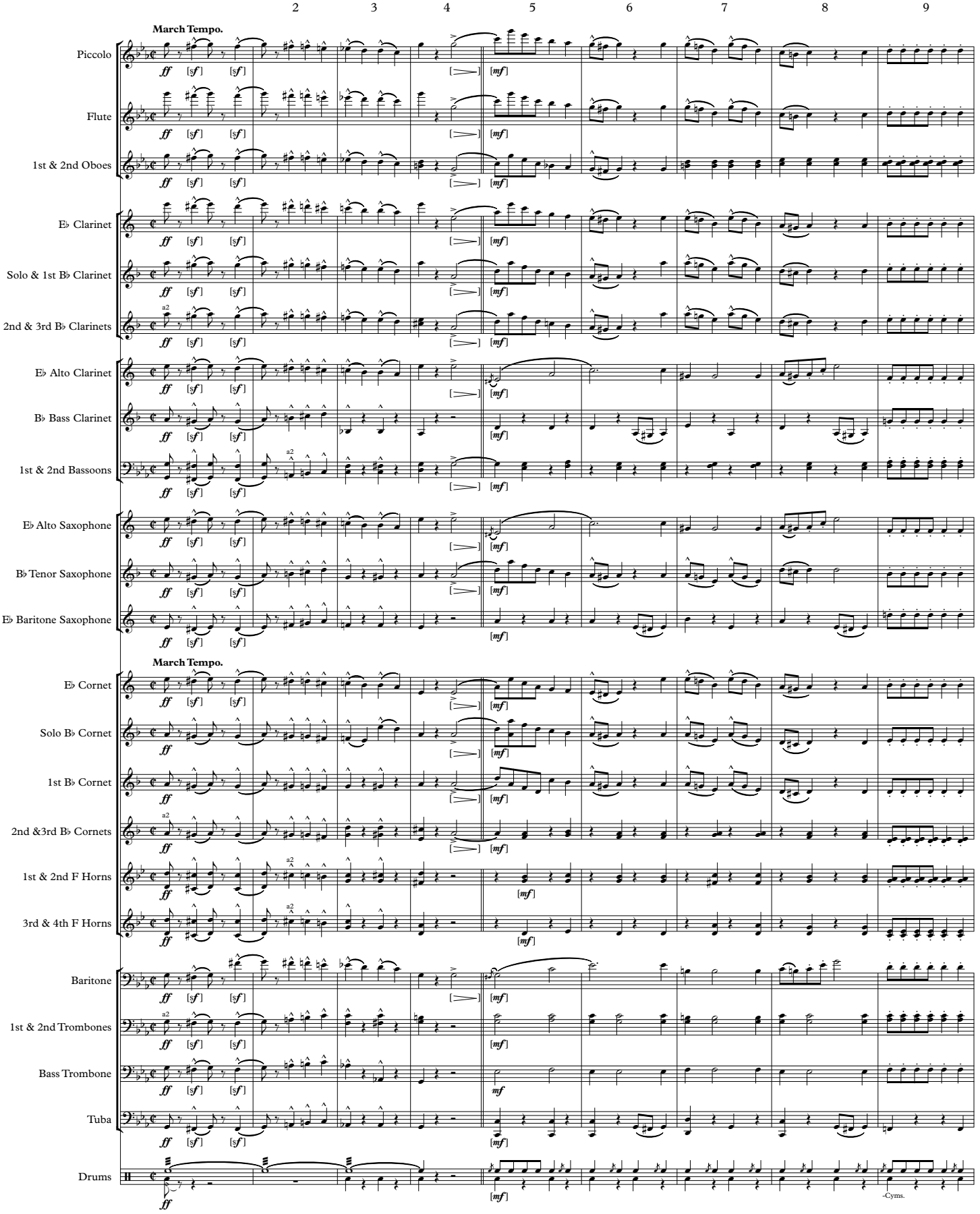
March

POWHATAN'S DAUGHTER

Full Score

(1907)

JOHN PHILIP SOUSA



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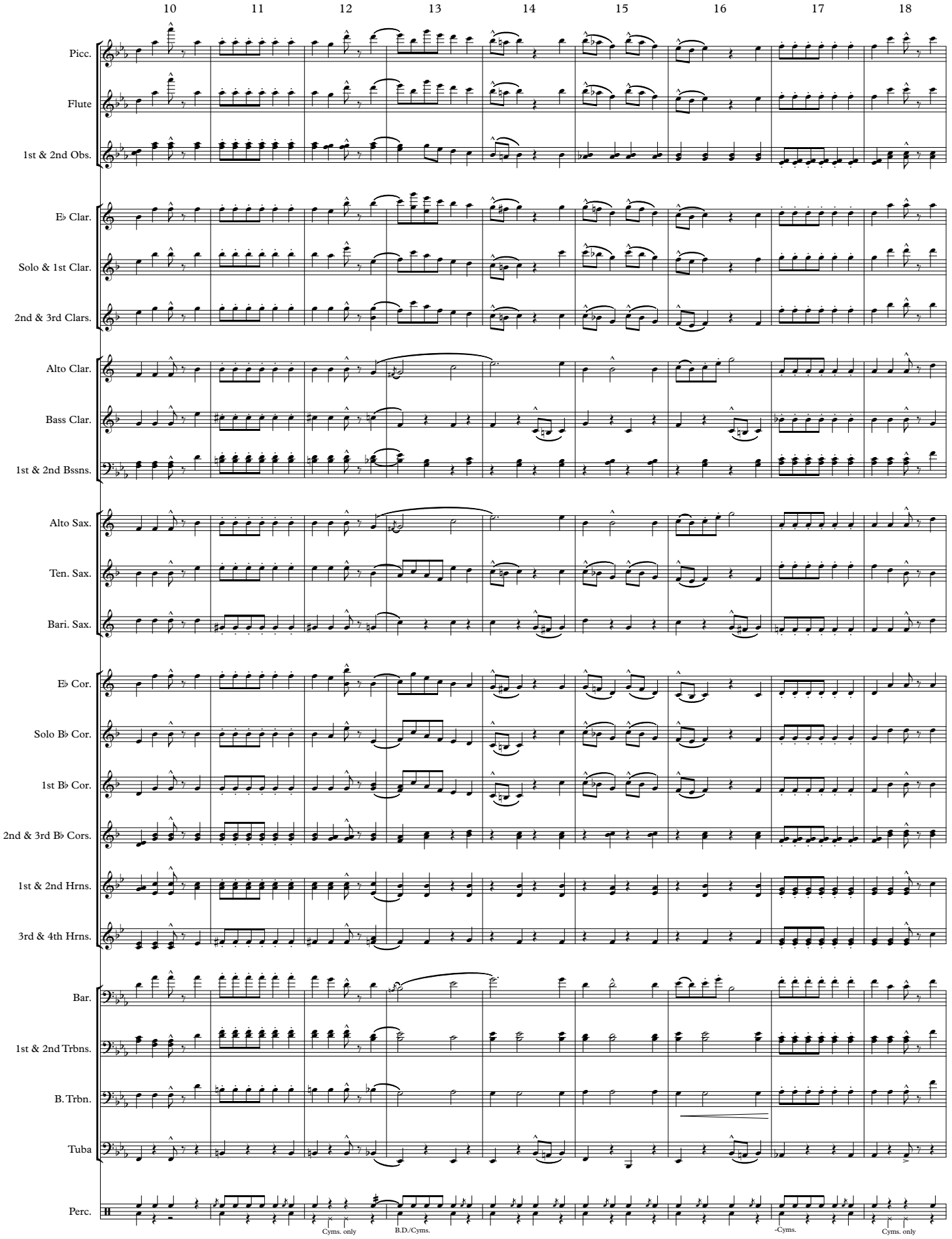
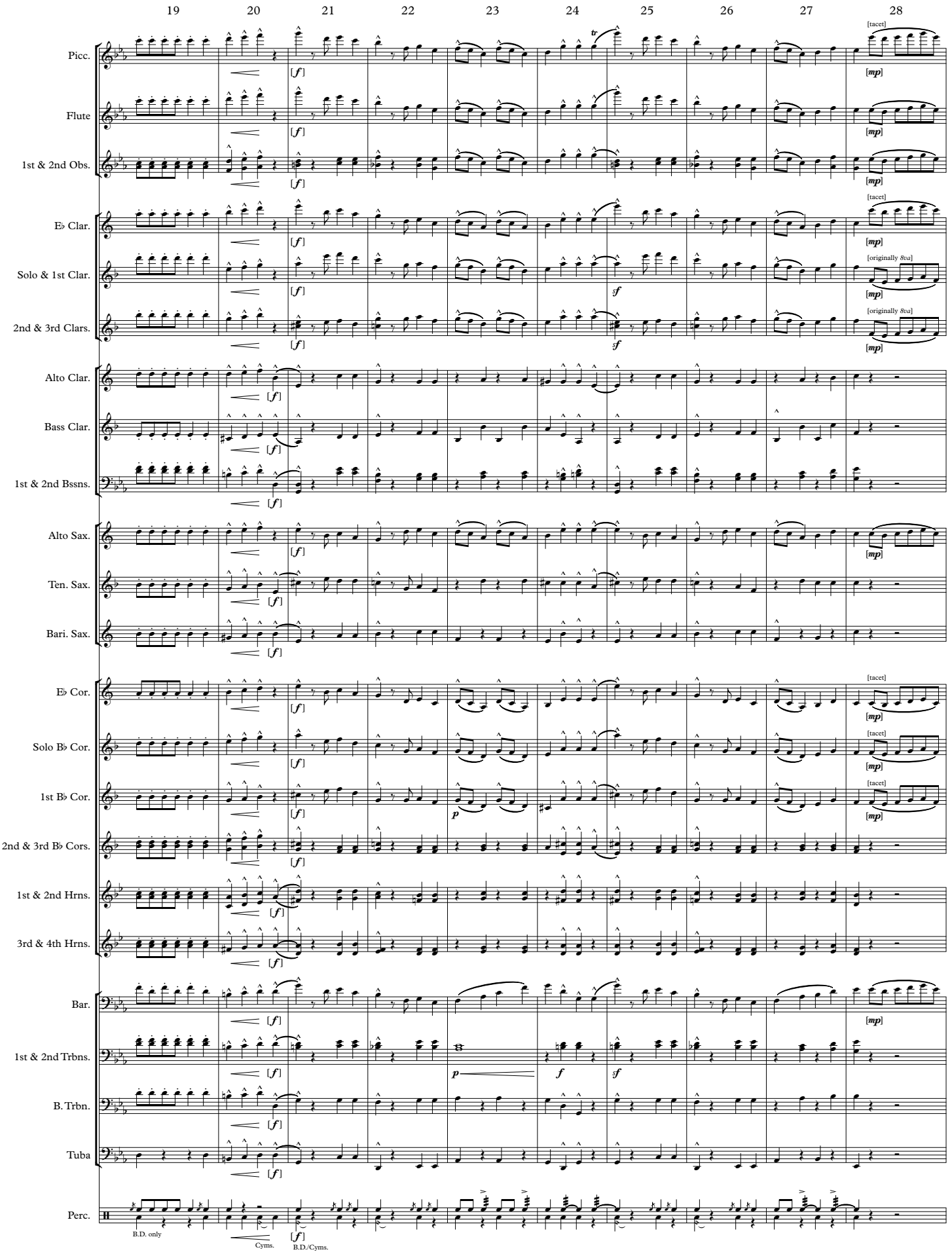
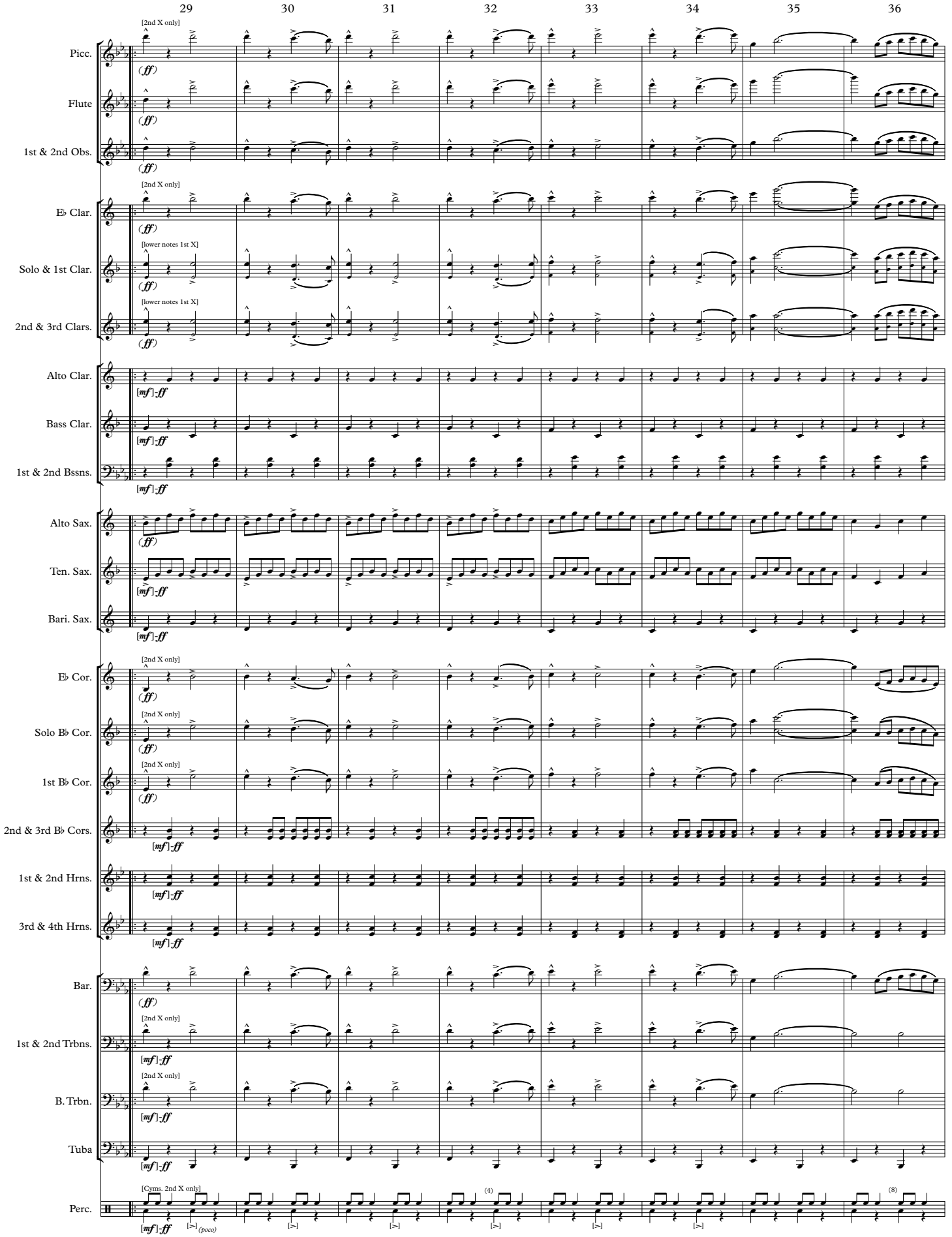
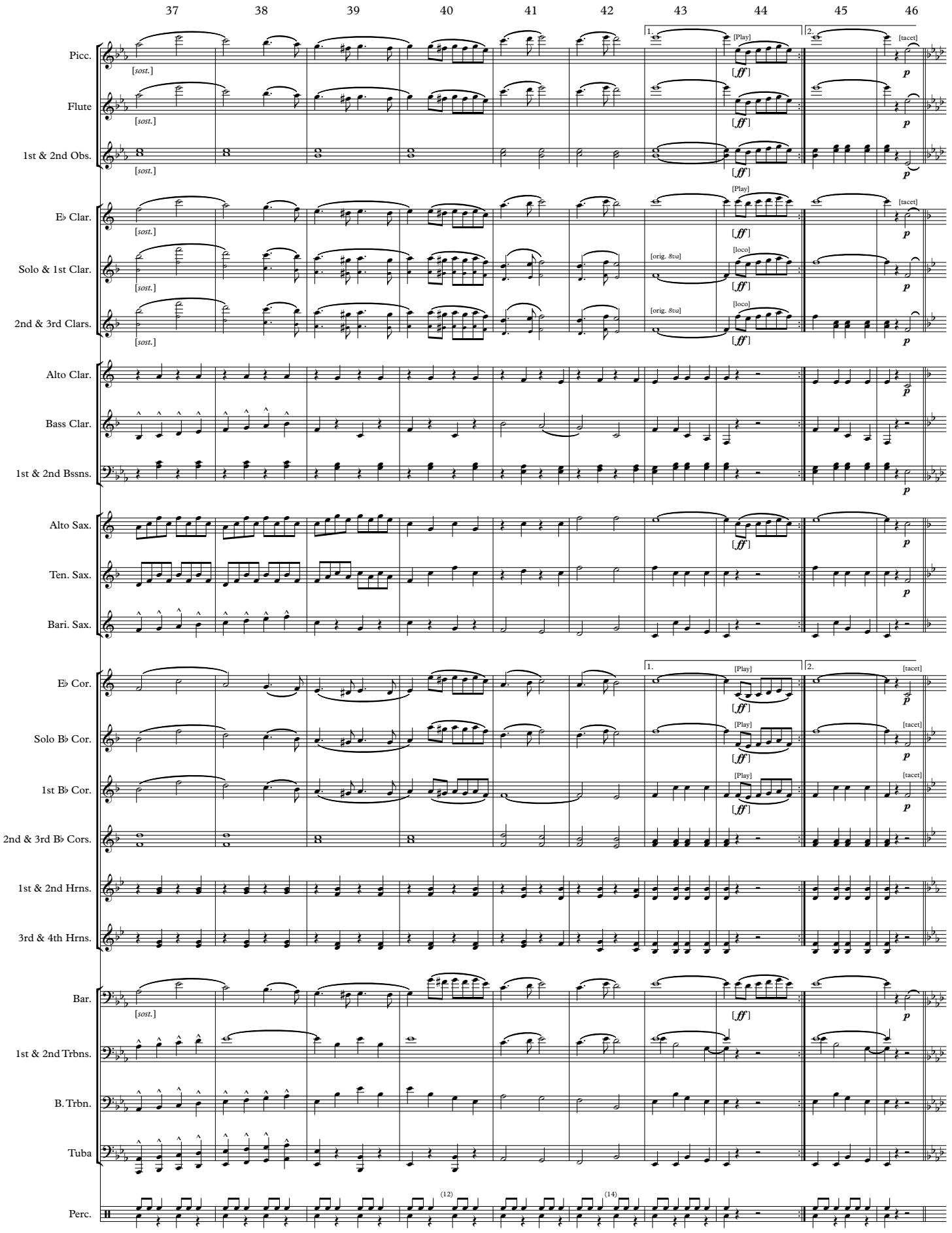
POWHATAN'S DAUGHTER
Full Score



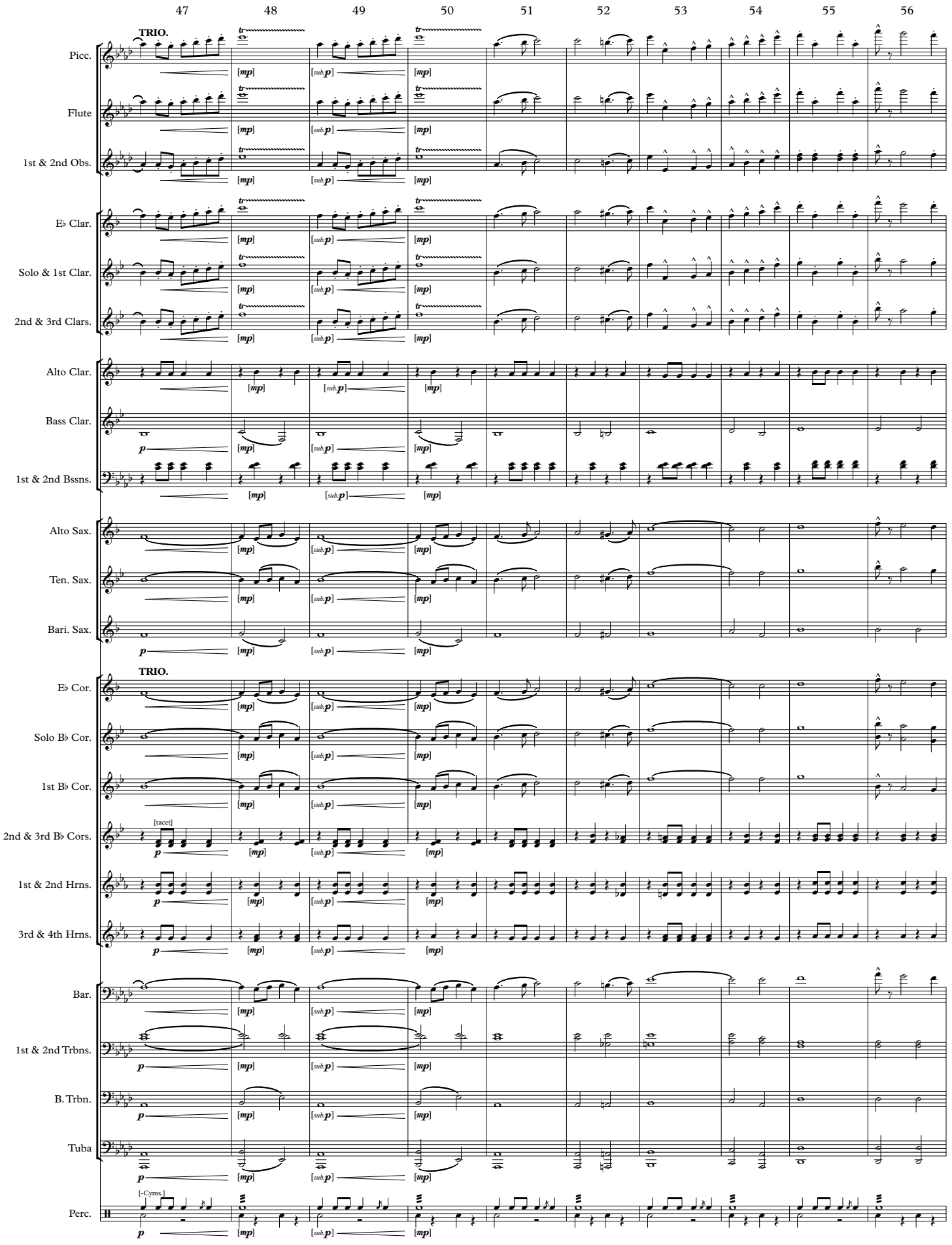

19
20
21
22
23
24
25
26
27
28
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[tacet]
[originally 8va]
B.D. only
Cyms.
B.D./Cyms.

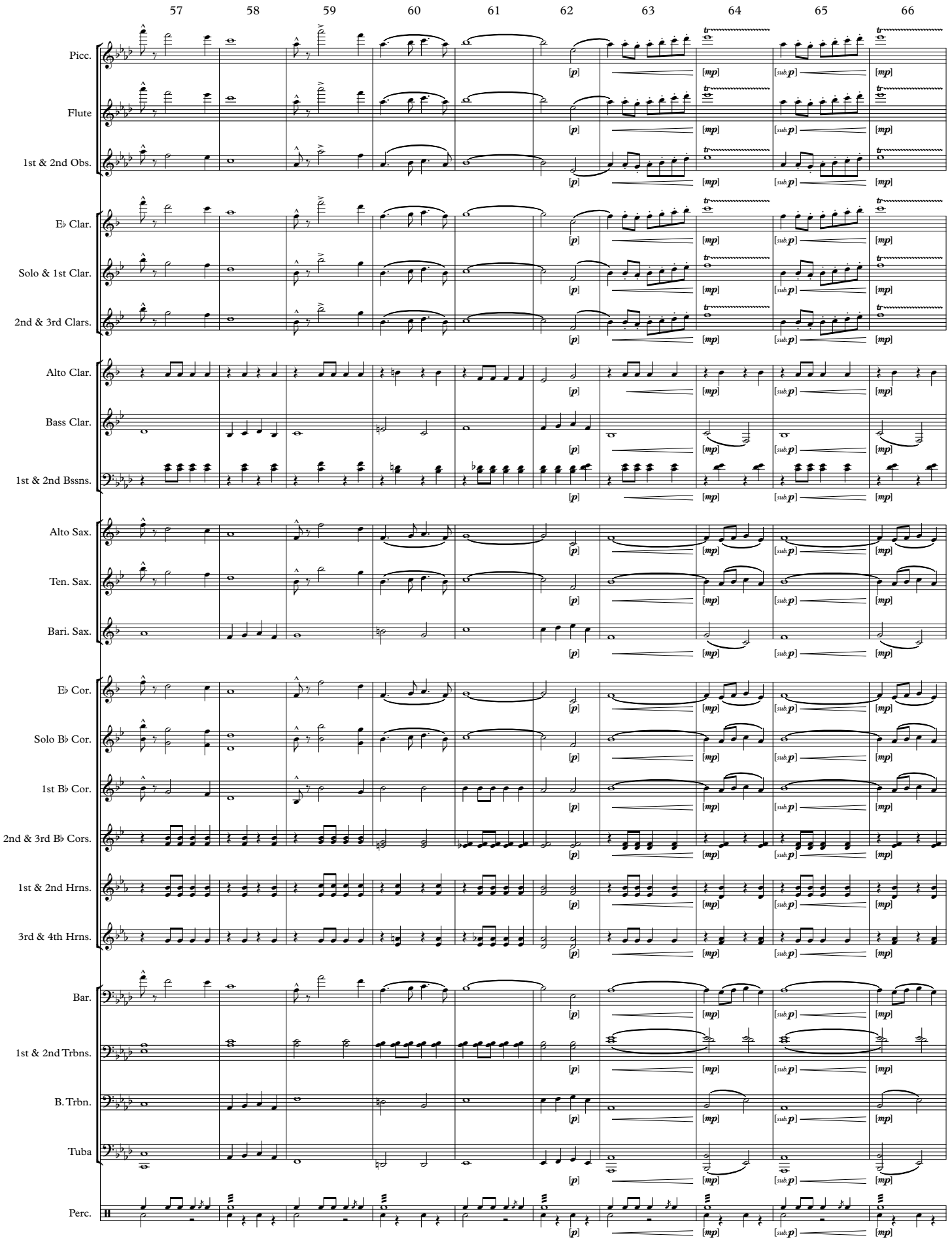
POWHATAN'S DAUGHTER
Full Score



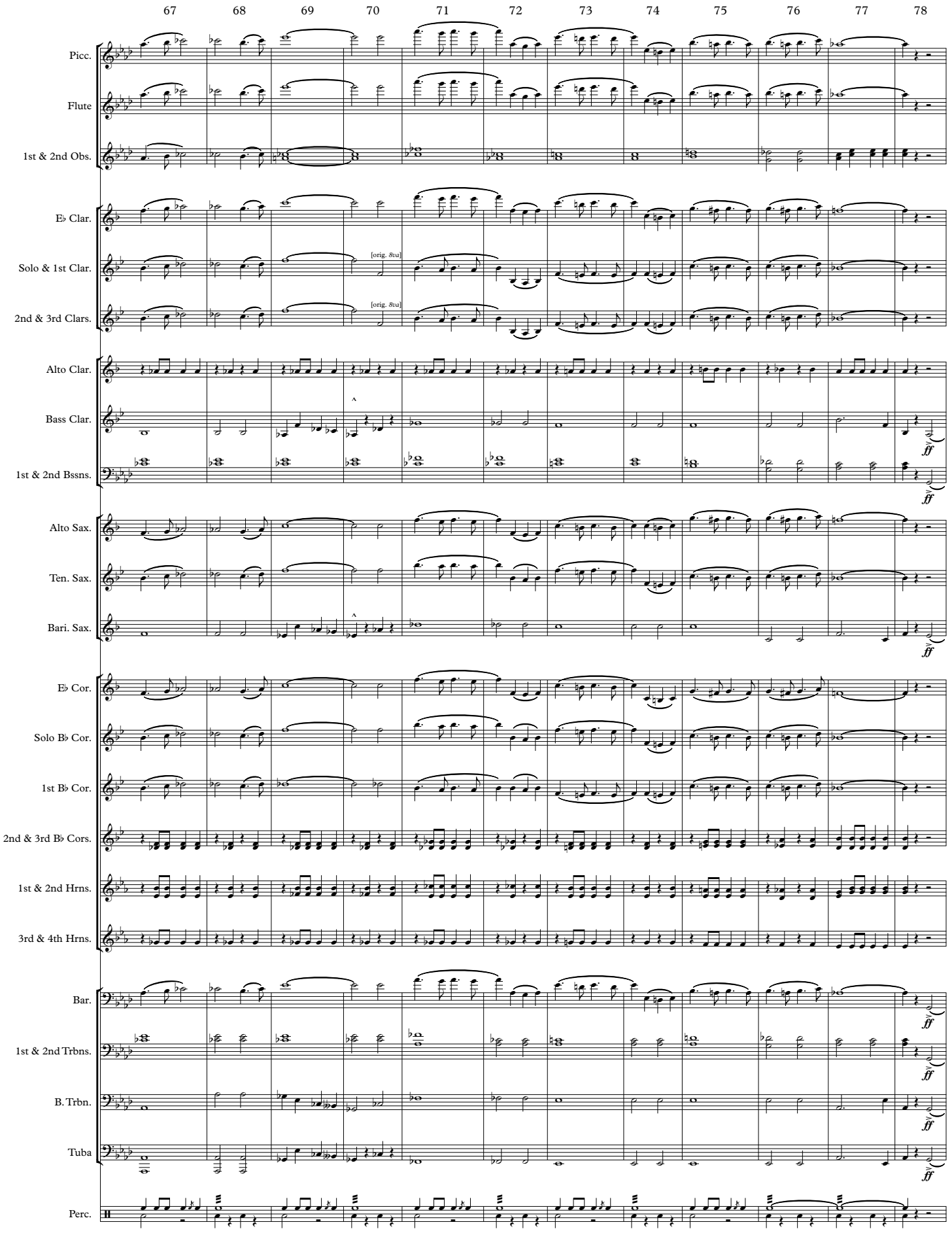

37
38
39
40
41
42
43
44
45
46
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[sost.]
[Play]
[ff]
[tacet]
p
[orig. 8va]
[loco]
1.
2.
(12)
(14)

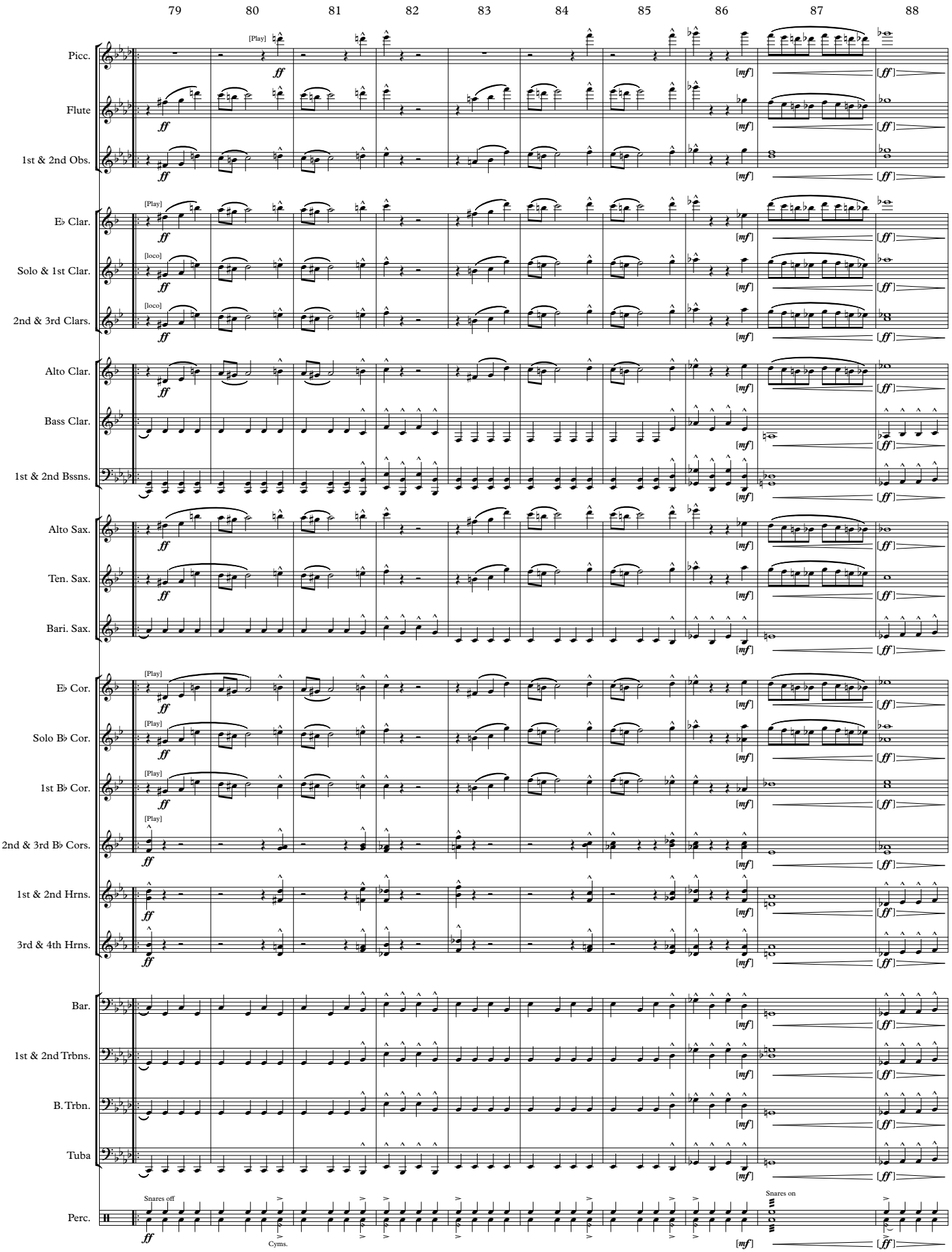
POWHATAN'S DAUGHTER
Full Score



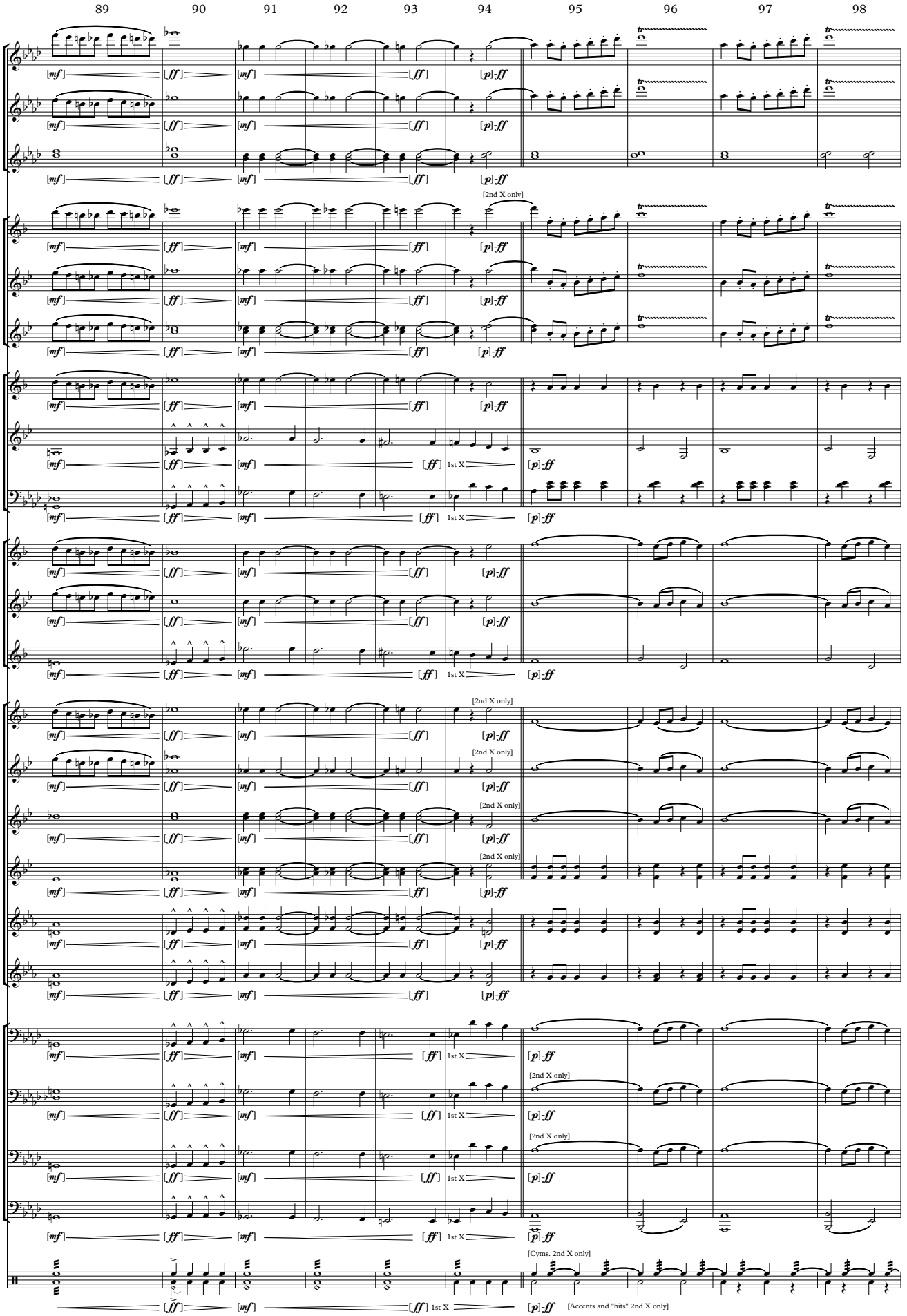

57
58
59
60
61
62
63
64
65
66
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[p]
[mp]
[sub.p]

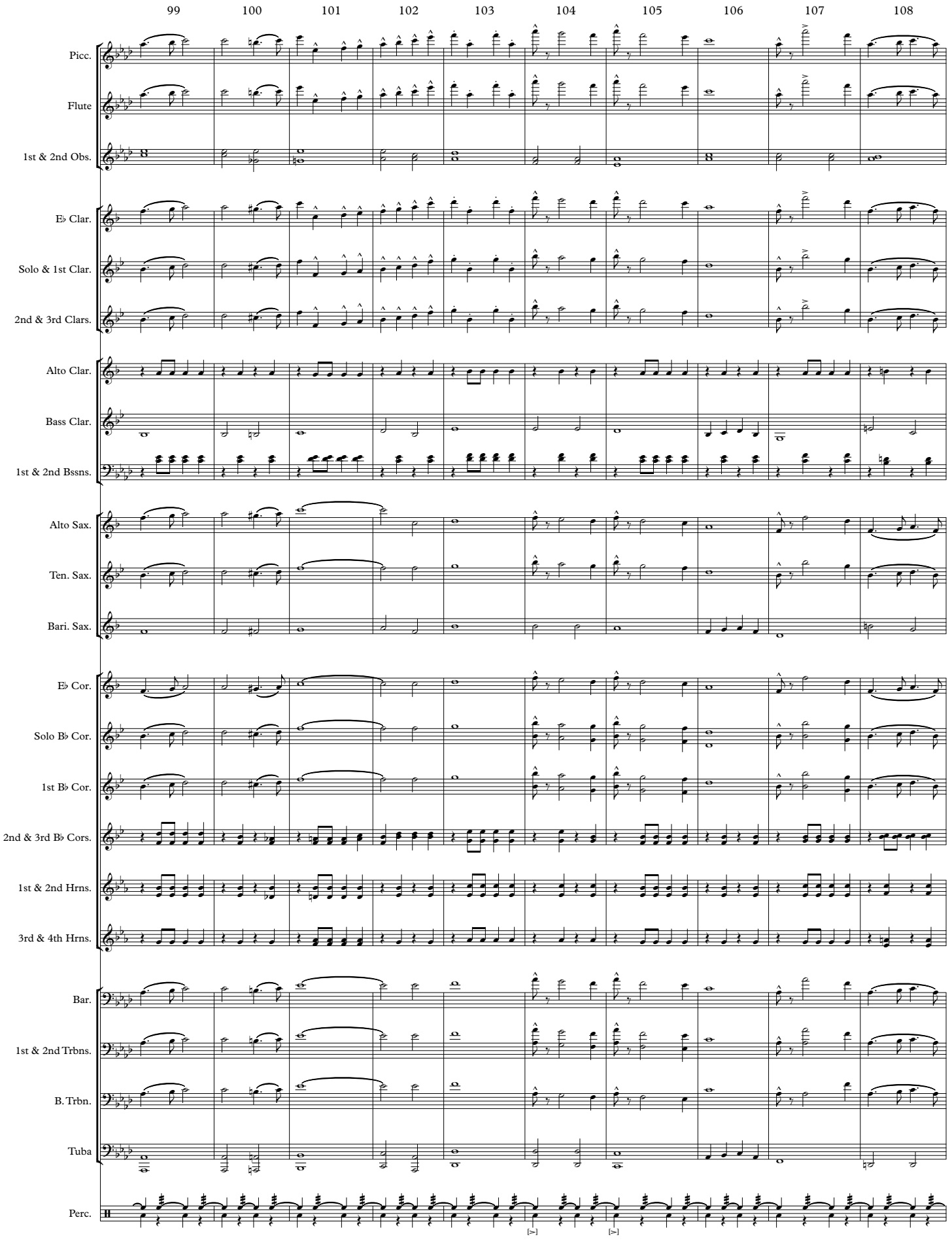
POWHATAN'S DAUGHTER
Full Score

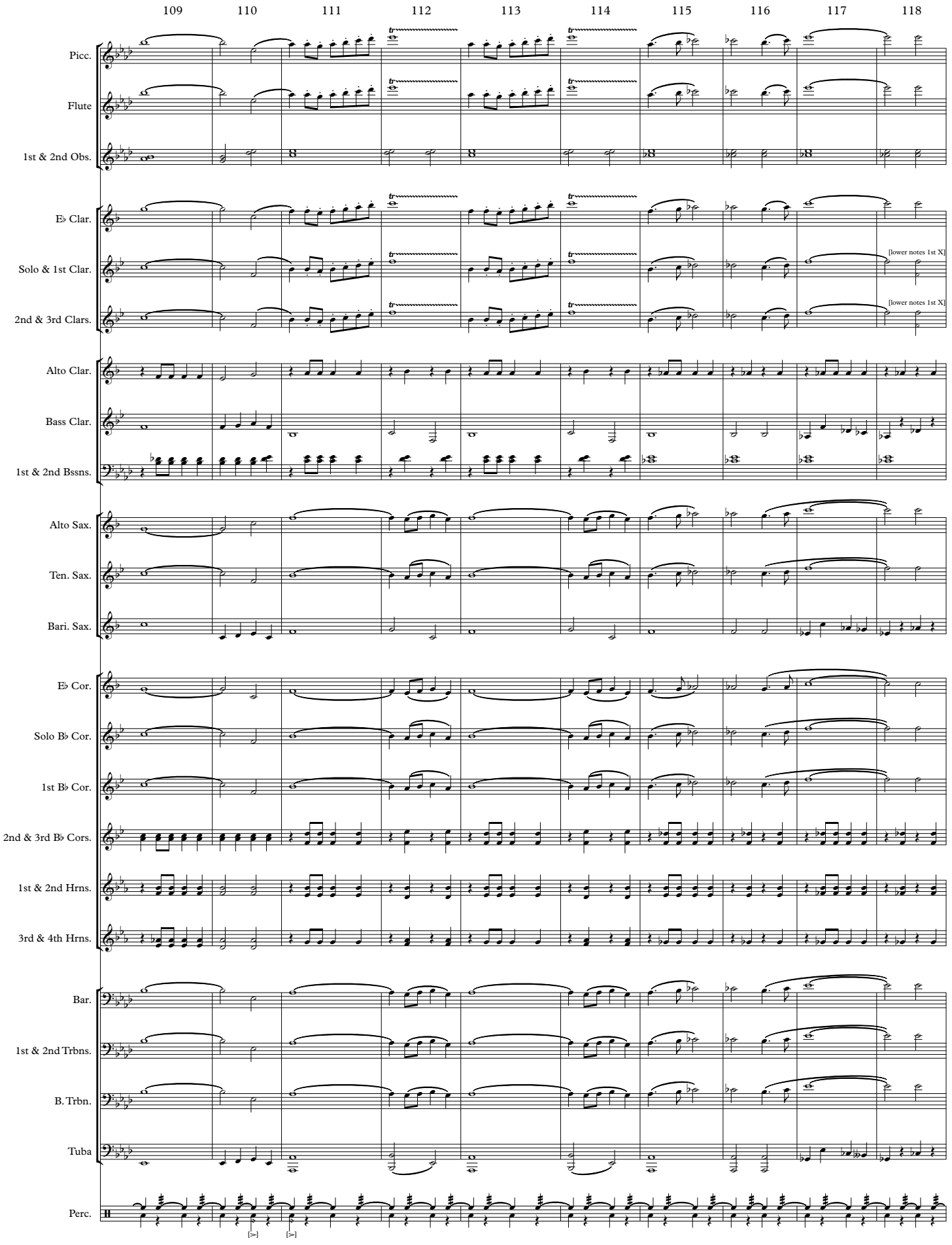


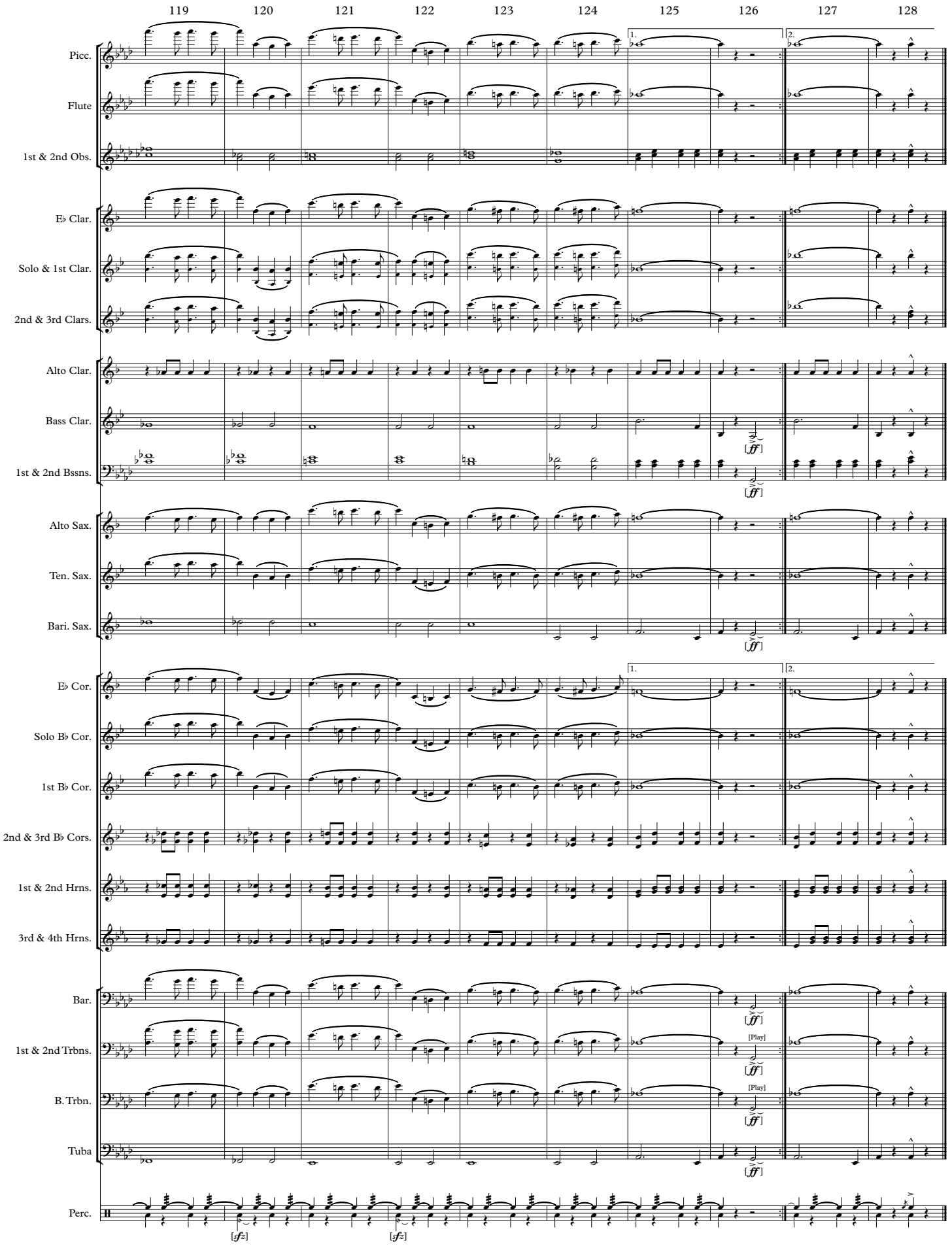

79
80
81
82
83
84
85
86
87
88
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
[Play]
[loco]
ff
[mf]
Snares off
Cyms.
Snares on

POWHATAN'S DAUGHTER
Full Score




99
100
101
102
103
104
105
106
107
108
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd & 3rd Clars.
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.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.


109
110
111
112
113
114
115
116
117
118
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
[lower notes 1st X]
2nd & 3rd Clars.
[lower notes 1st X]
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.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.


119
120
121
122
123
124
125
126
127
128
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo & 1st Clar.
2nd & 3rd Clars.
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.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
1.
2.
[ff]
[Play]
[sfz]

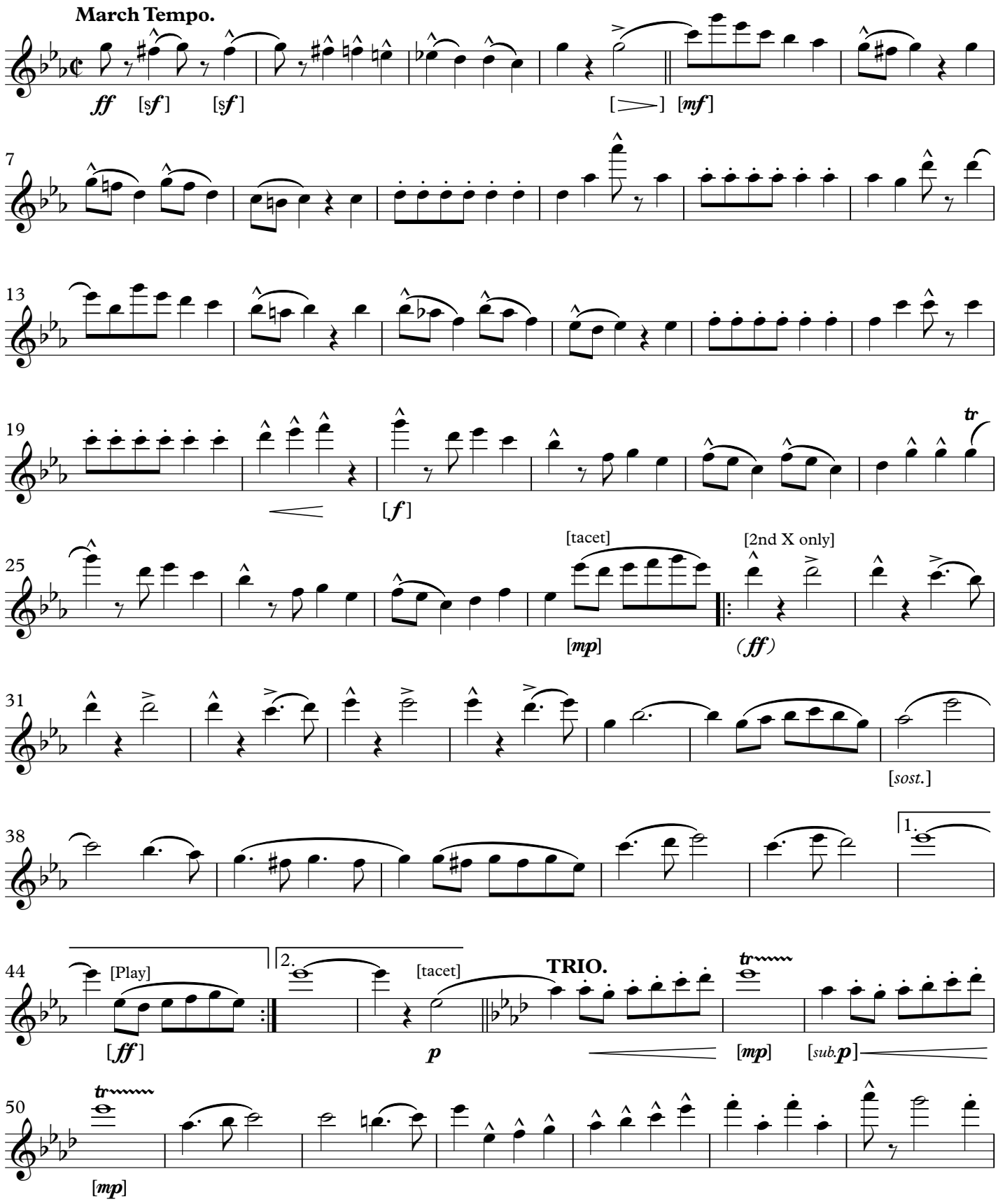
March

POWHATAN'S DAUGHTER

Piccolo

(1907)

JOHN PHILIP SOUSA



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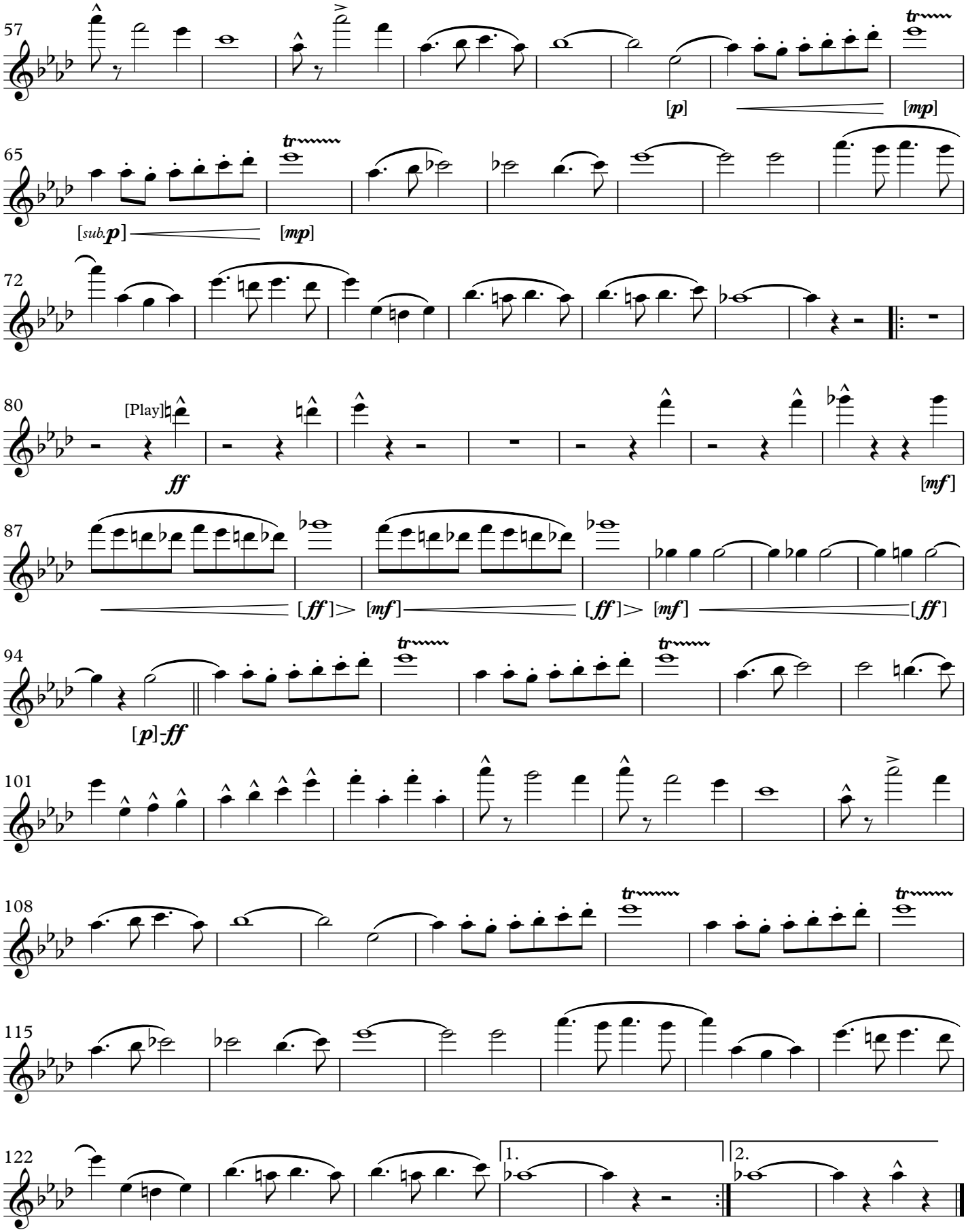

57
[p]
[mp]
65
[sub.p]
[mp]
72
80
[Play]
ff
[mf]
87
[ff]
[mf]
[ff]
[mf]
[ff]
94
[p]-ff
101
108
115
122
1.
2.

March

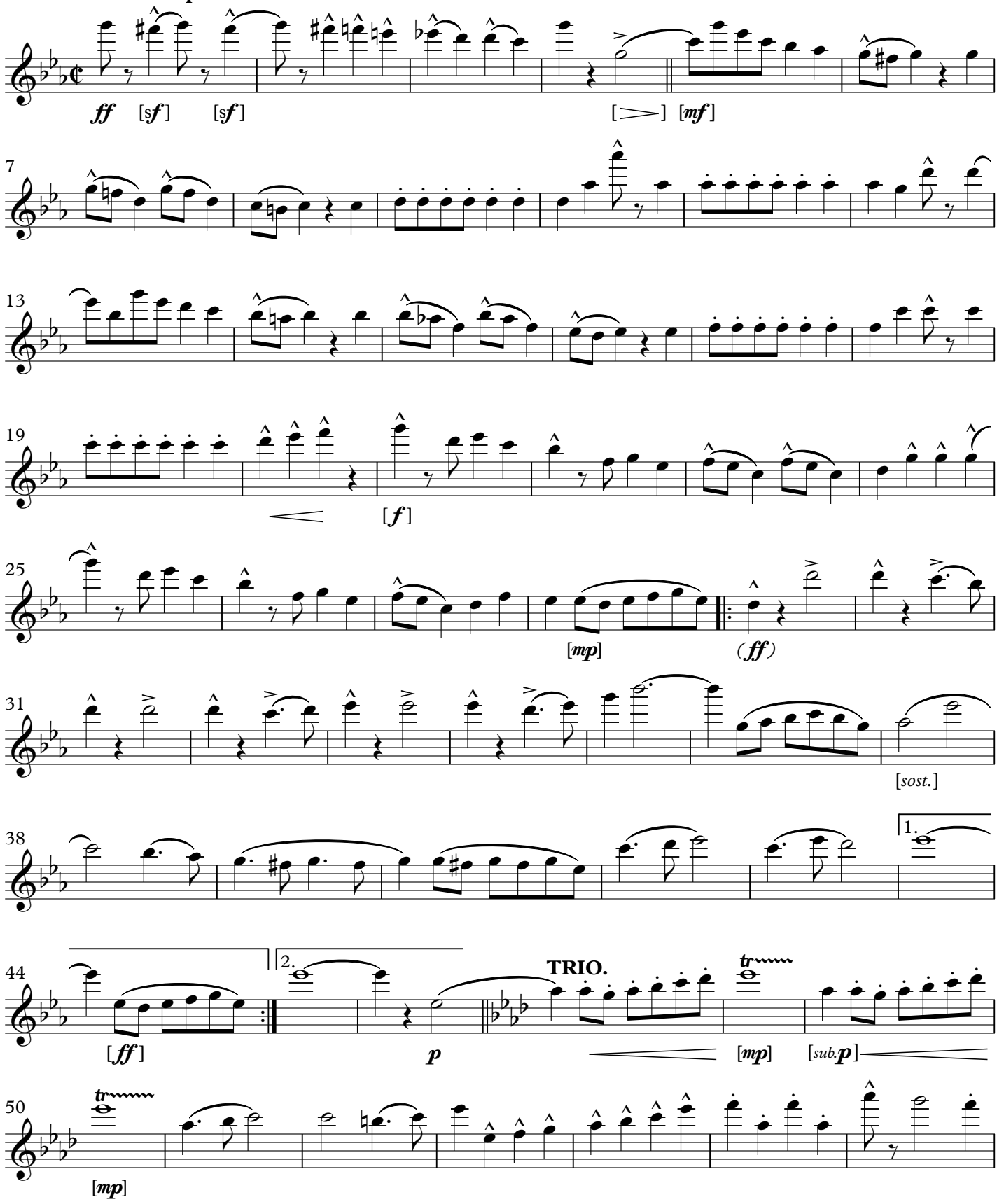
POWHATAN'S DAUGHTER

(1907)

Flute

JOHN PHILIP SOUSA

March Tempo.



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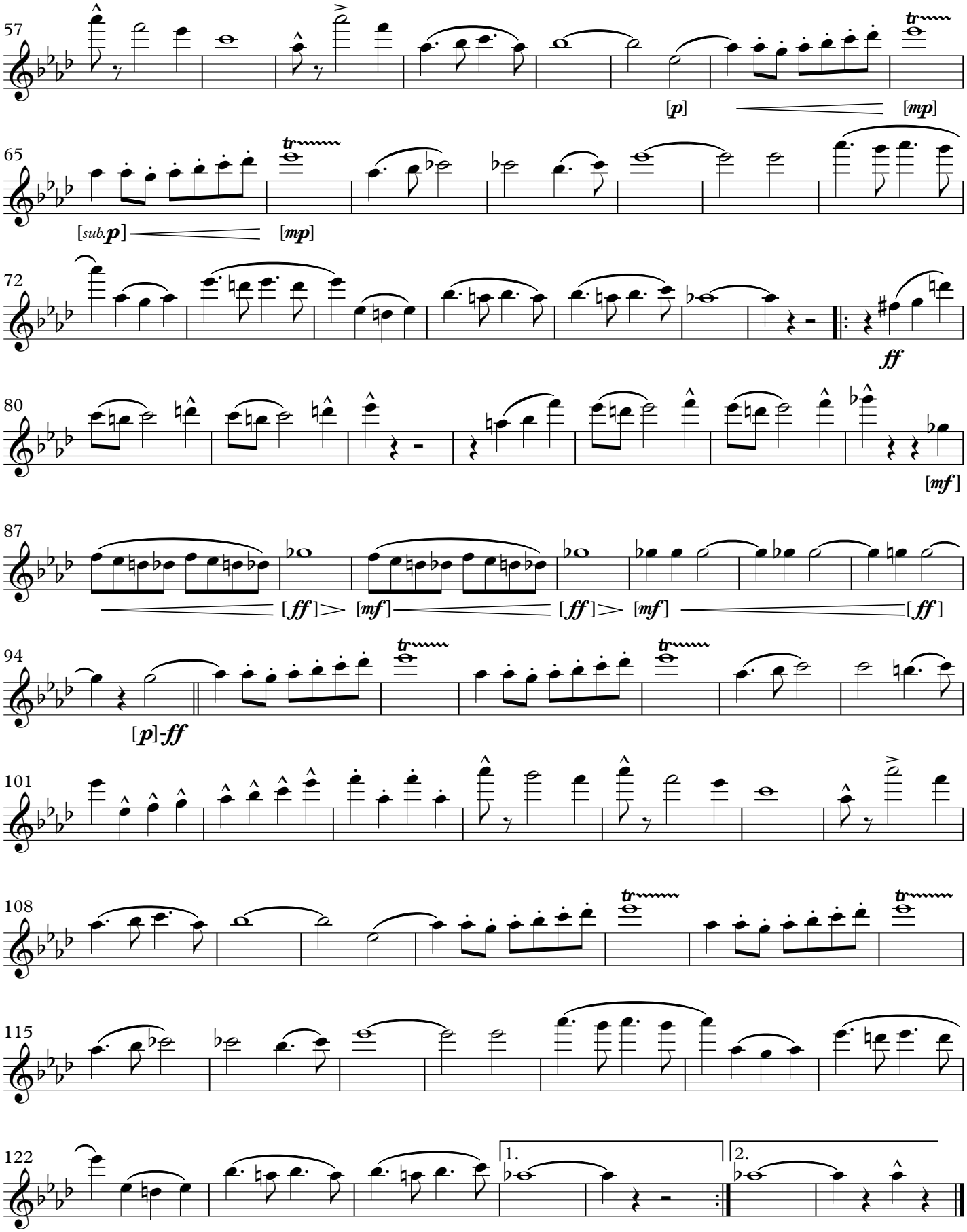

57
[p]
[mp]
65
[sub.p]
[mp]
72
ff
80
[mf]
87
[ff]
[mf]
[ff]
[mf]
[ff]
94
[p]-ff
101
108
115
122
1.
2.

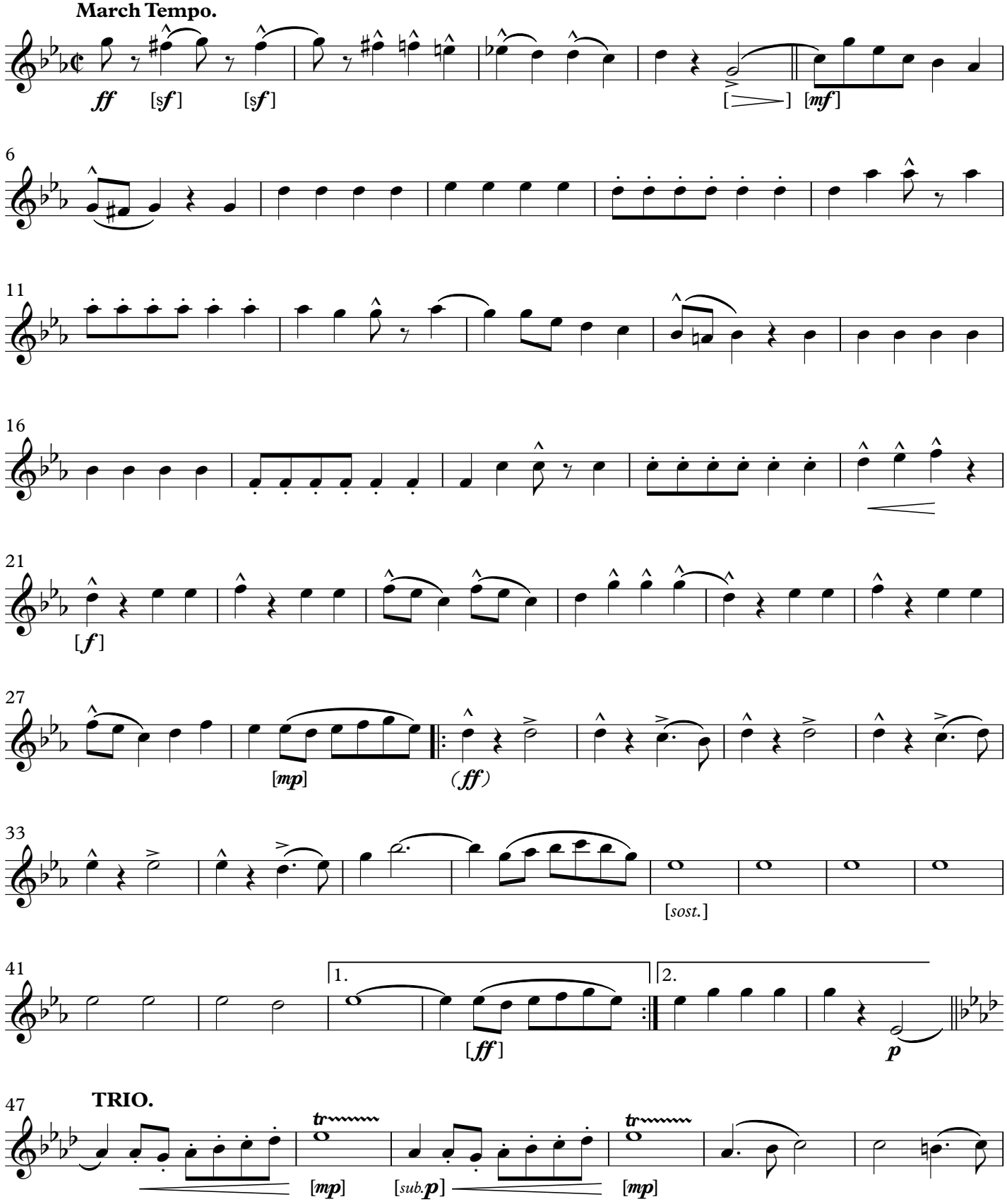
March

POWHATAN'S DAUGHTER

1st Oboe

(1907)

JOHN PHILIP SOUSA



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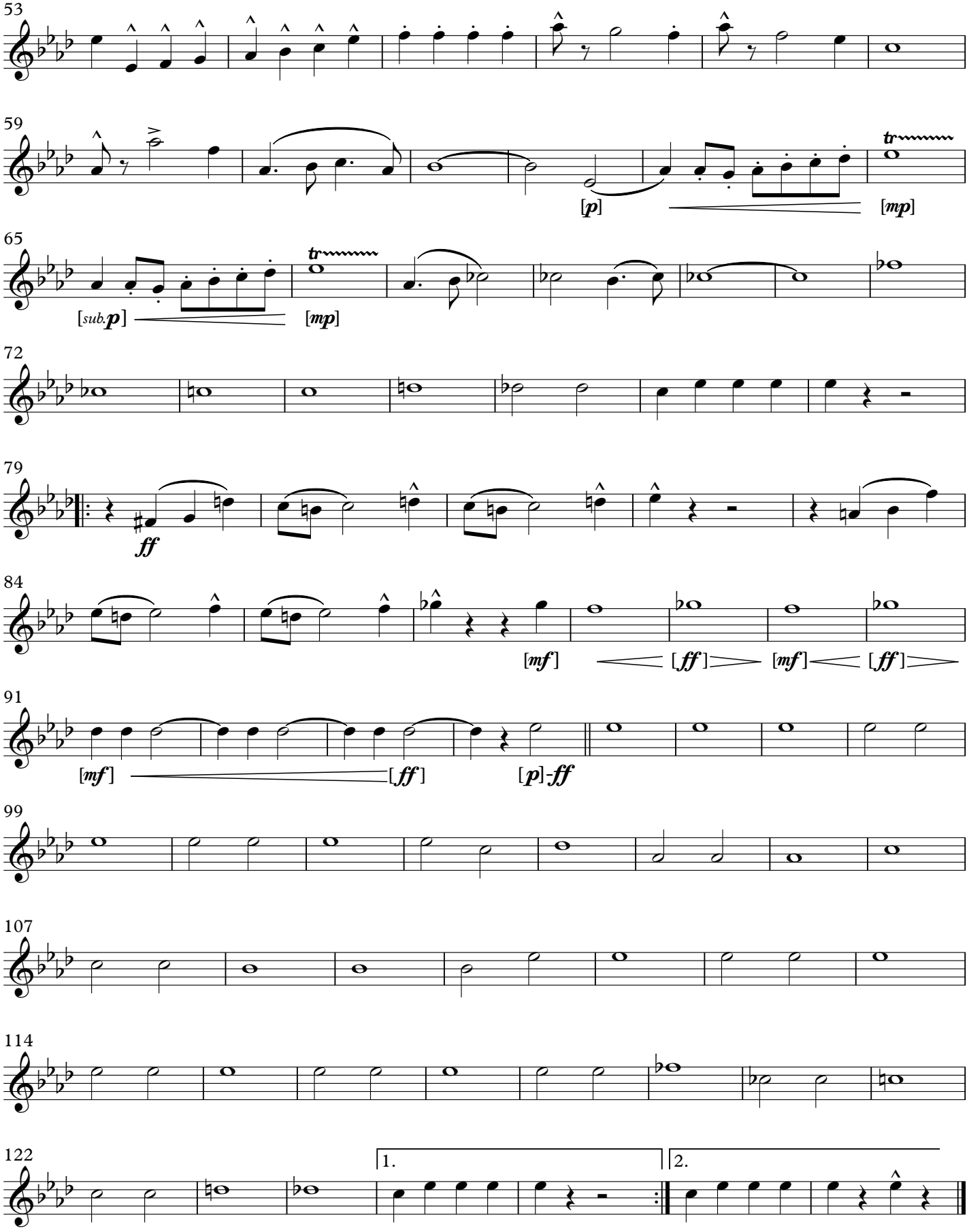

53
59
[p]
[mp]
65
[sub.p]
[mp]
72
79
ff
84
[mf]
[ff]
[mf]
[ff]
91
[mf]
[ff]
[p]-ff
99
107
114
122
1.
2.

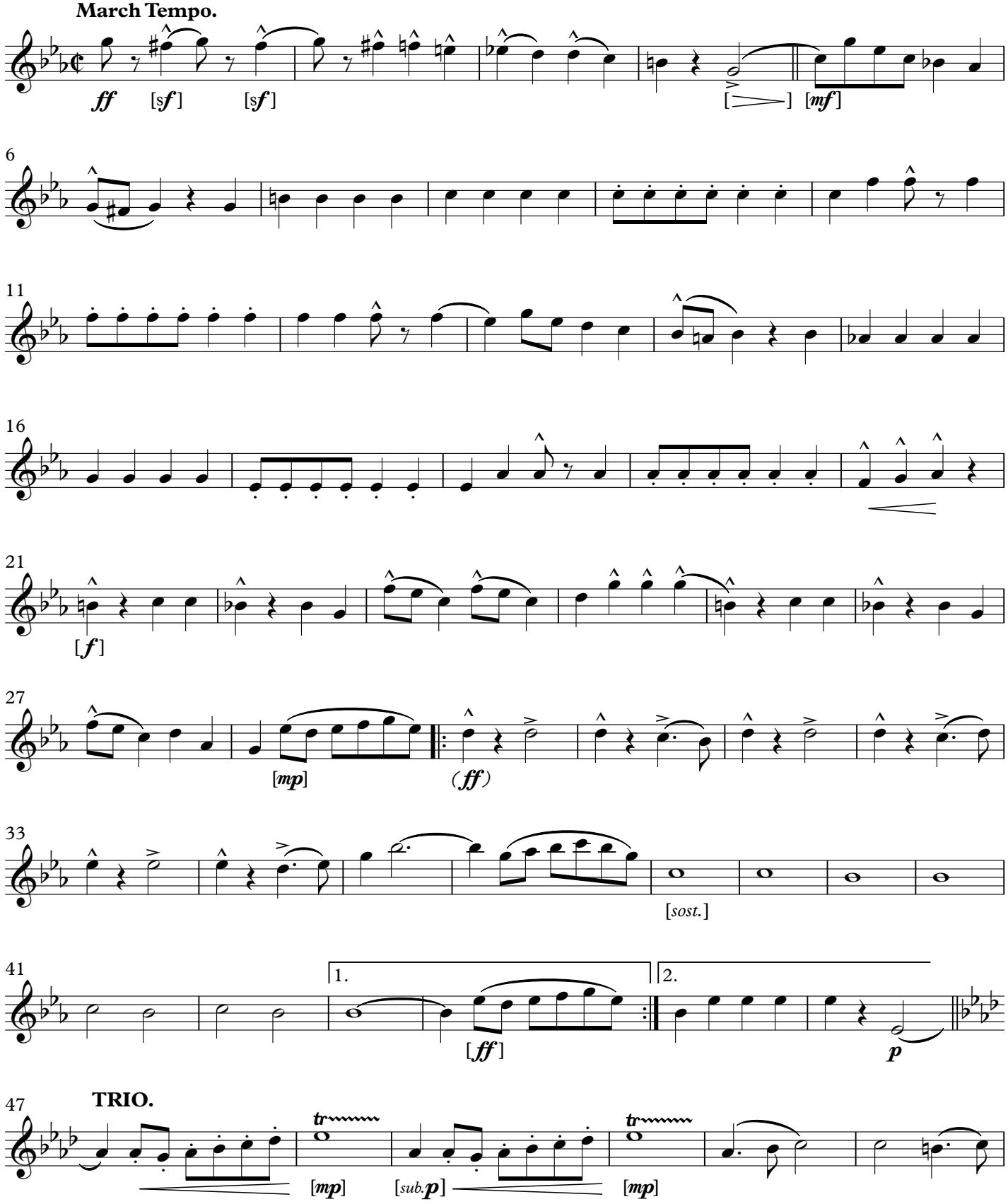
March

POWHATAN'S DAUGHTER

2nd Oboe

(1907)

JOHN PHILIP SOUSA



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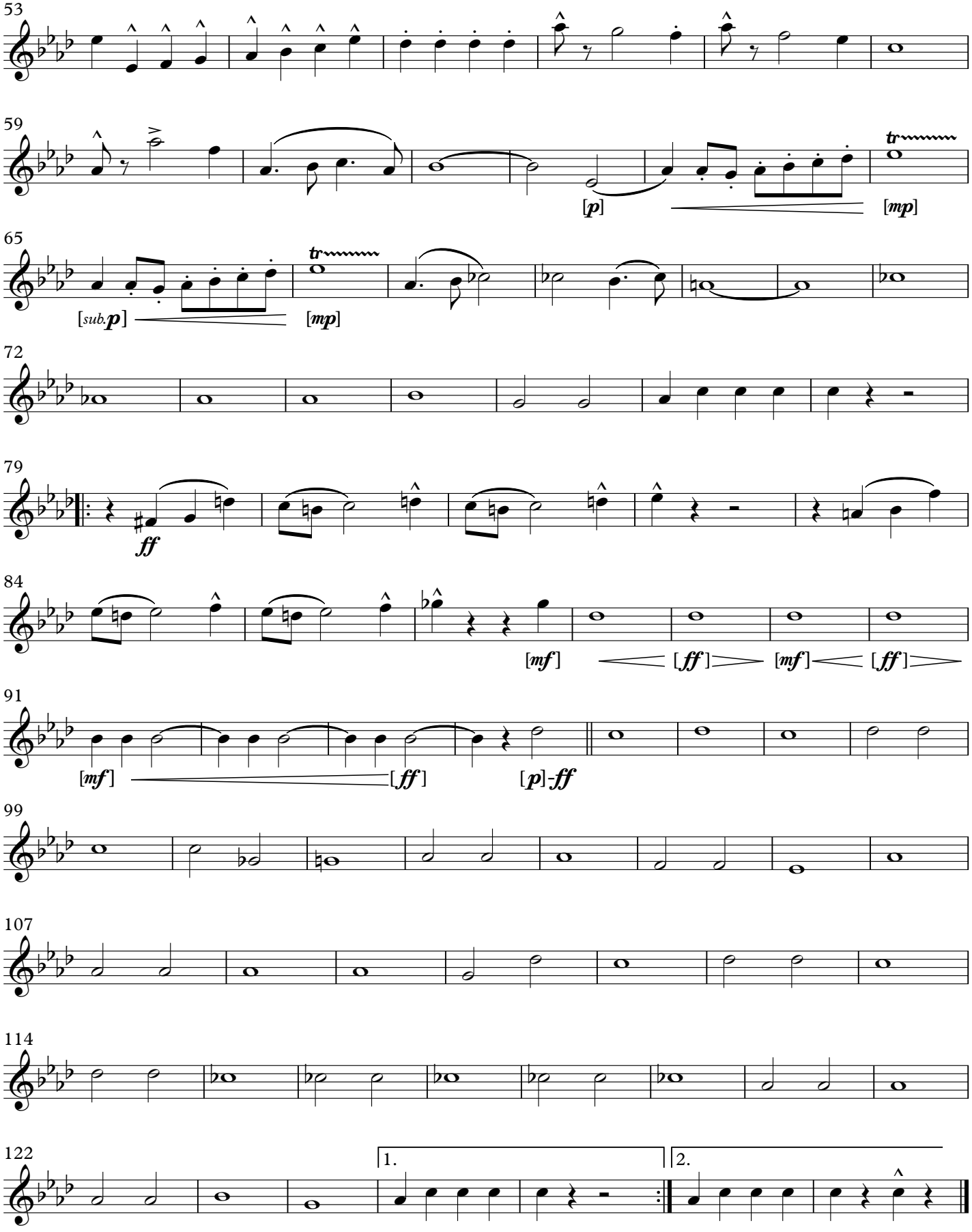

53
59
[p]
tr
[mp]
65
[sub.p]
tr
[mp]
72
79
ff
84
[mf]
[ff]
[mf]
[ff]
91
[mf]
[ff]
[p]
ff
99
107
114
122
1.
2.

March

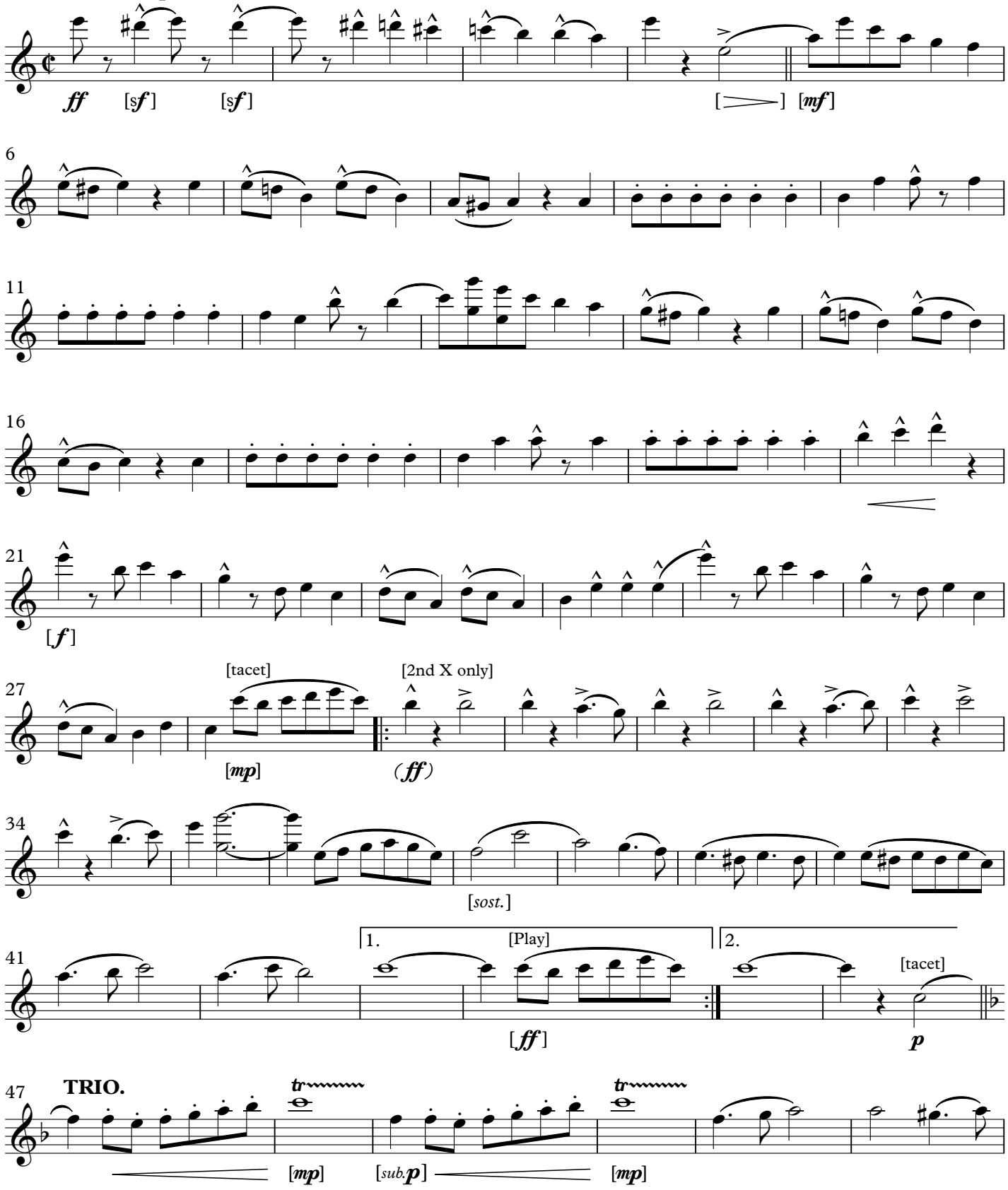
POWHATAN'S DAUGHTER

(1907)

JOHN PHILIP SOUSA

E♭ Clarinet

March Tempo.



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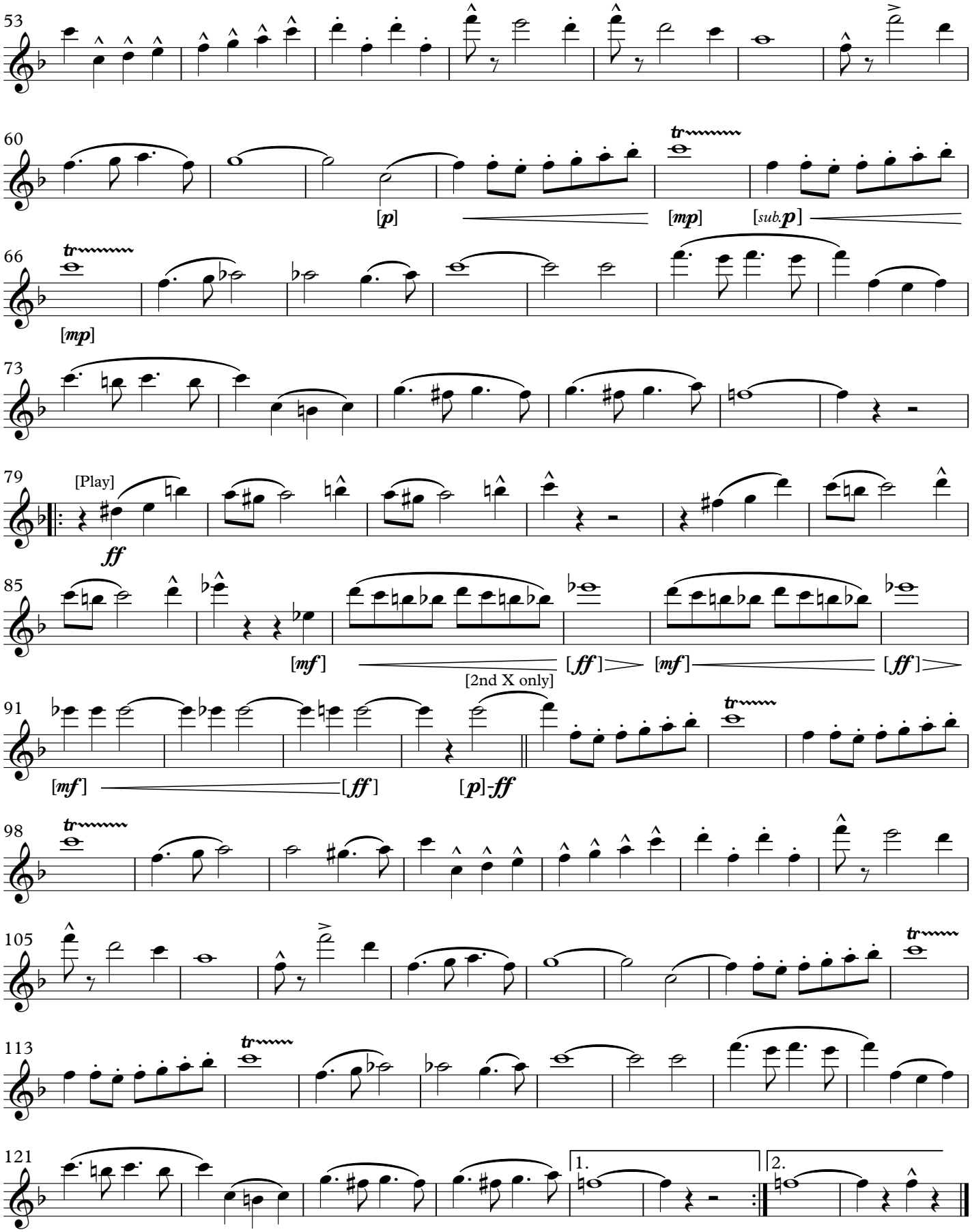

53
60
[p]
[mp]
[sub.p]
66
[mp]
73
79
[Play]
ff
85
[mf]
[ff]
[2nd X only]
[mf]
[ff]
91
[mf]
[ff]
[p]-ff
98
105
113
121
1.
2.

March

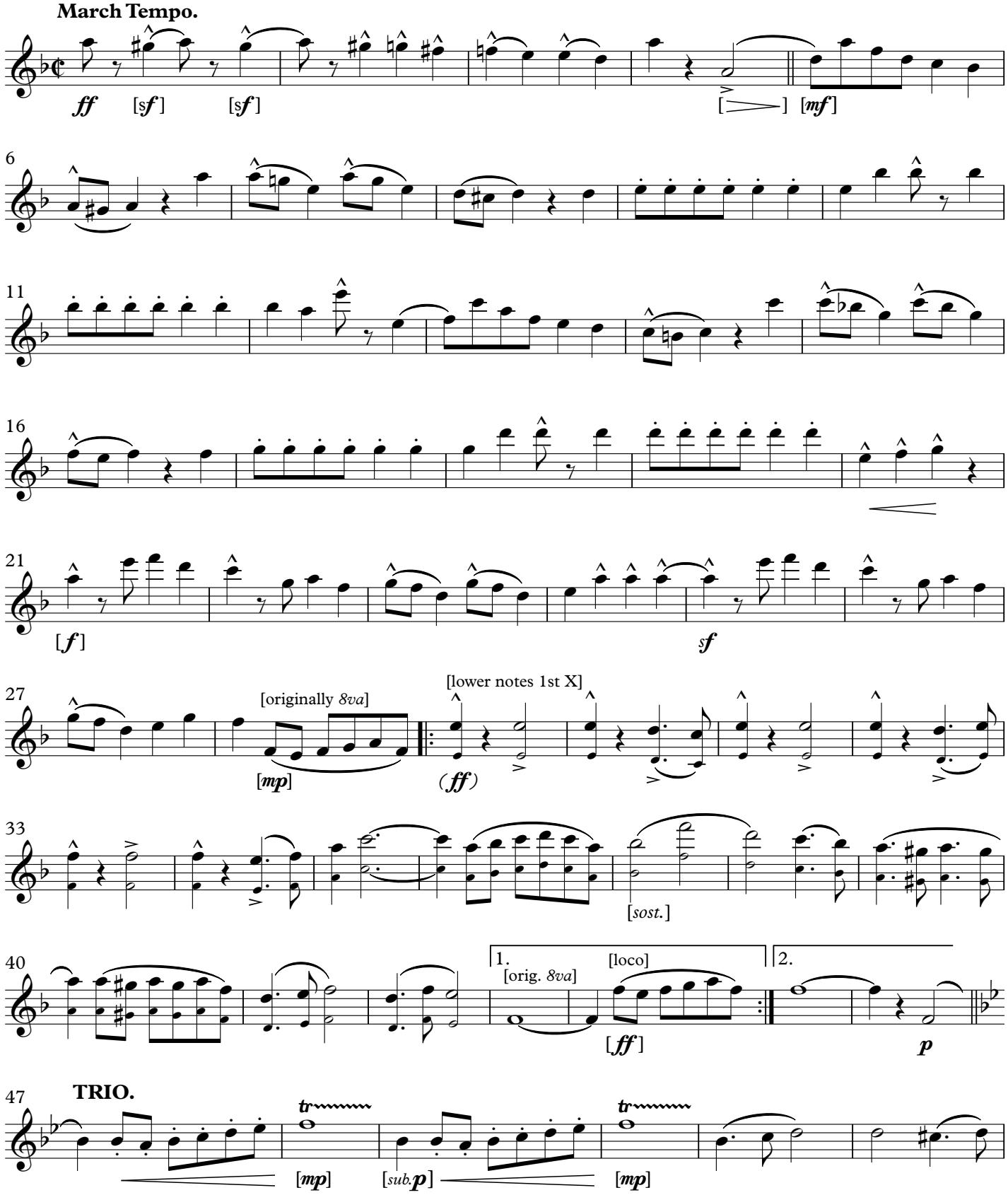
POWHATAN'S DAUGHTER

Solo & 1st B♭ Clarinet

(1907)

JOHN PHILIP SOUSA

March Tempo.



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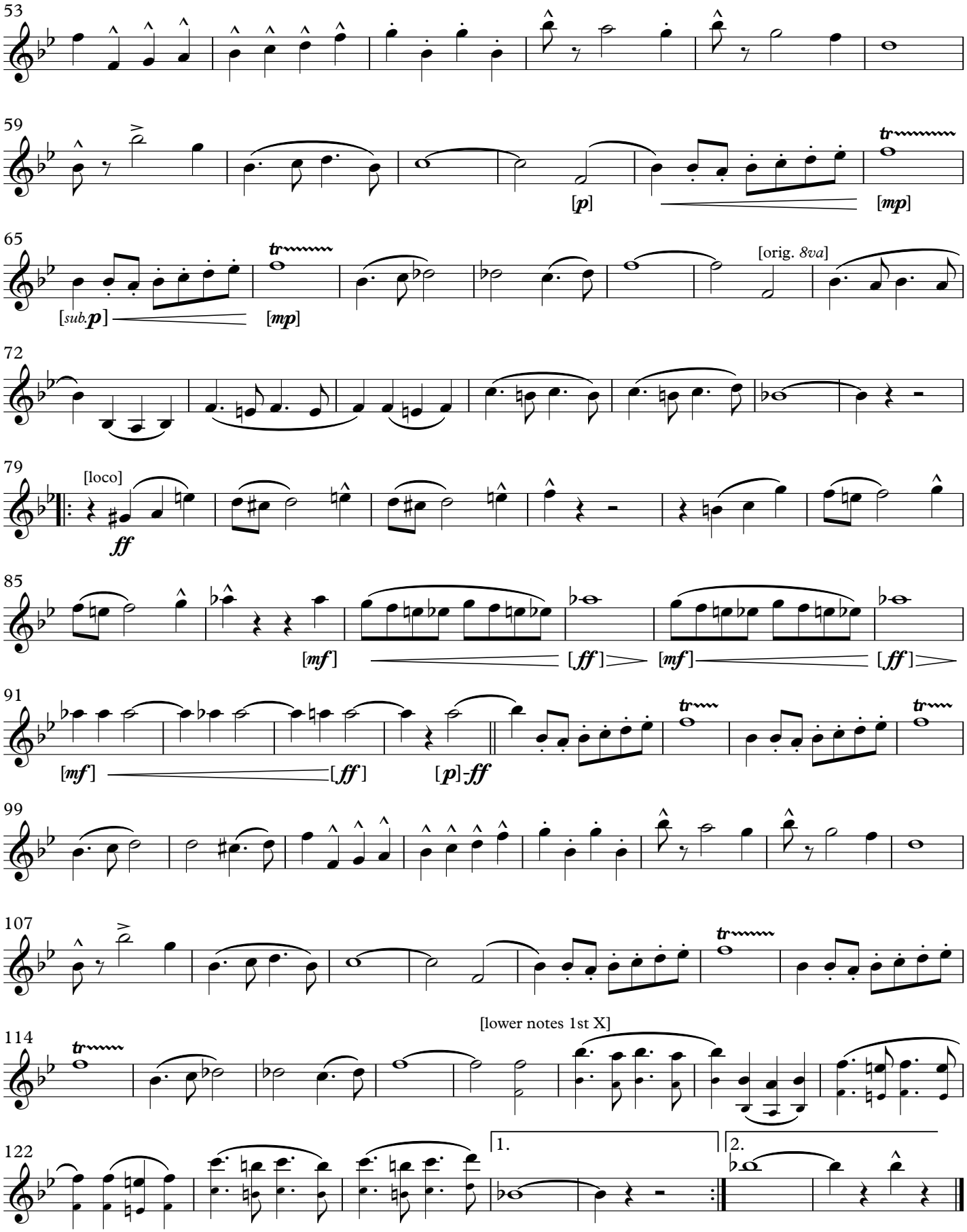

53
59
[p]
[mp]
65
[sub.p]
[mp]
[orig. 8va]
72
79
[loco]
ff
85
[mf]
[ff]
[mf]
[ff]
91
[mf]
[ff]
[p]-ff
99
107
114
[lower notes 1st X]
122
1.
2.

March

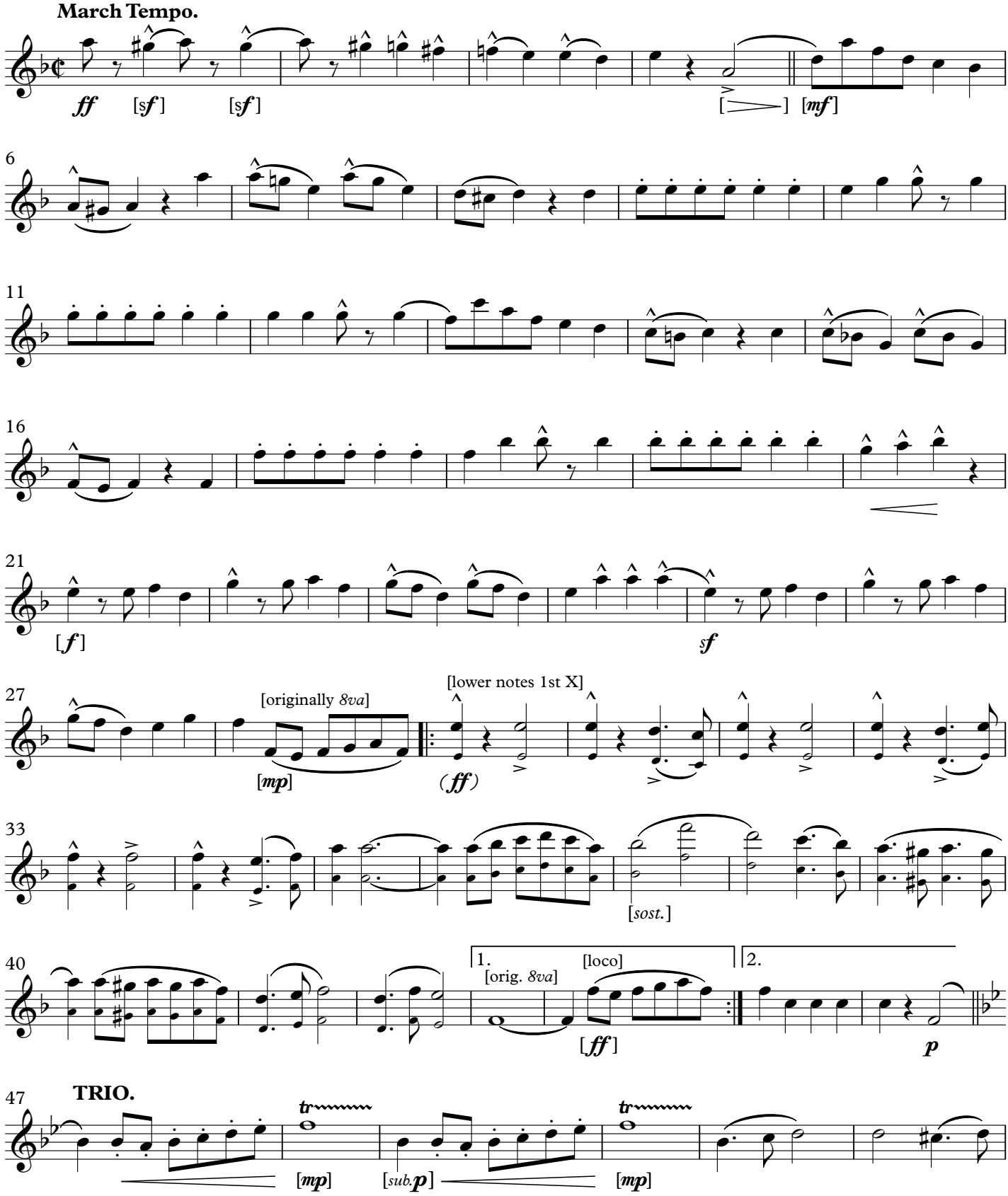
POWHATAN'S DAUGHTER

(1907)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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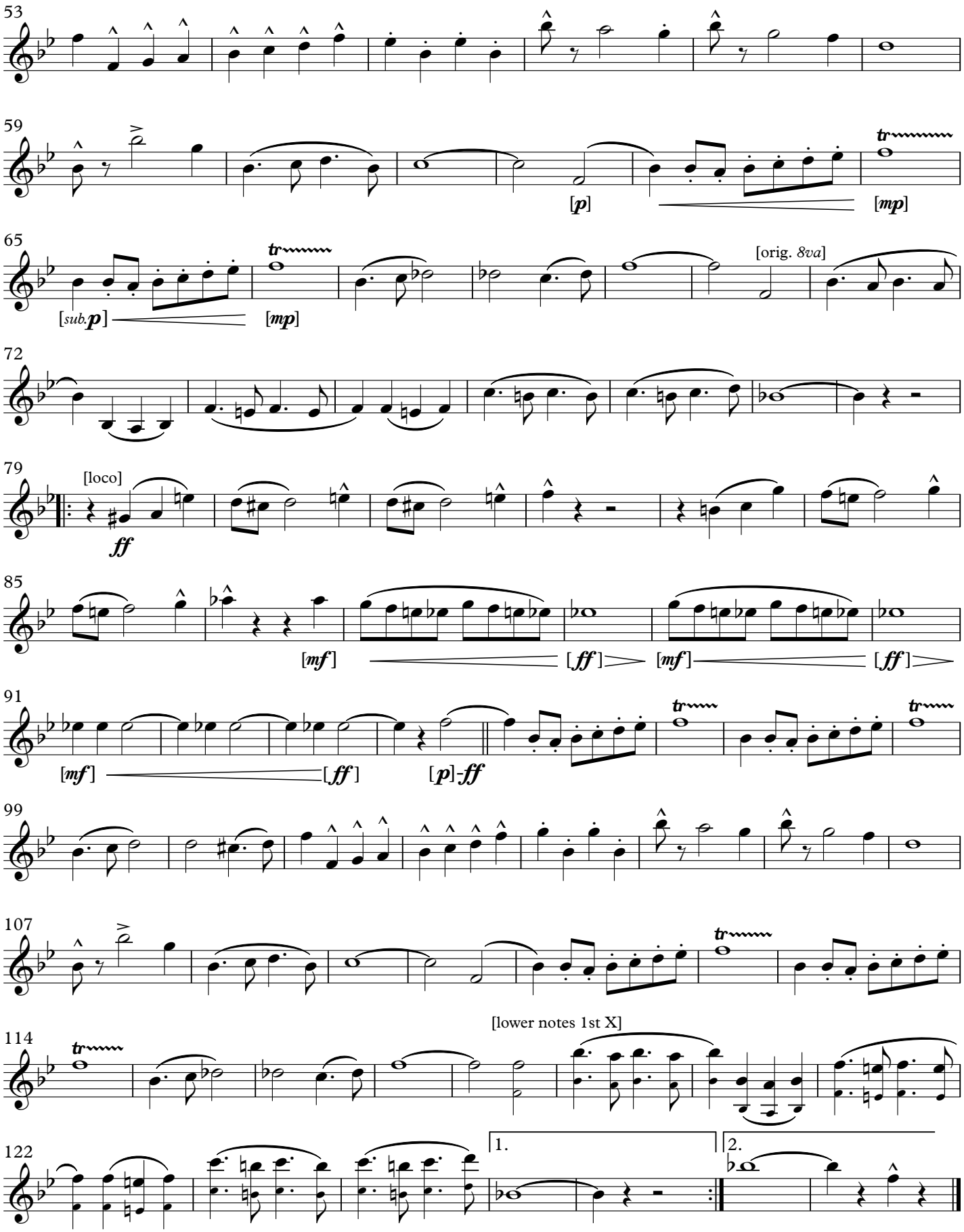
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[p]-ff
99
107
114
[lower notes 1st X]
122
1.
2.

March

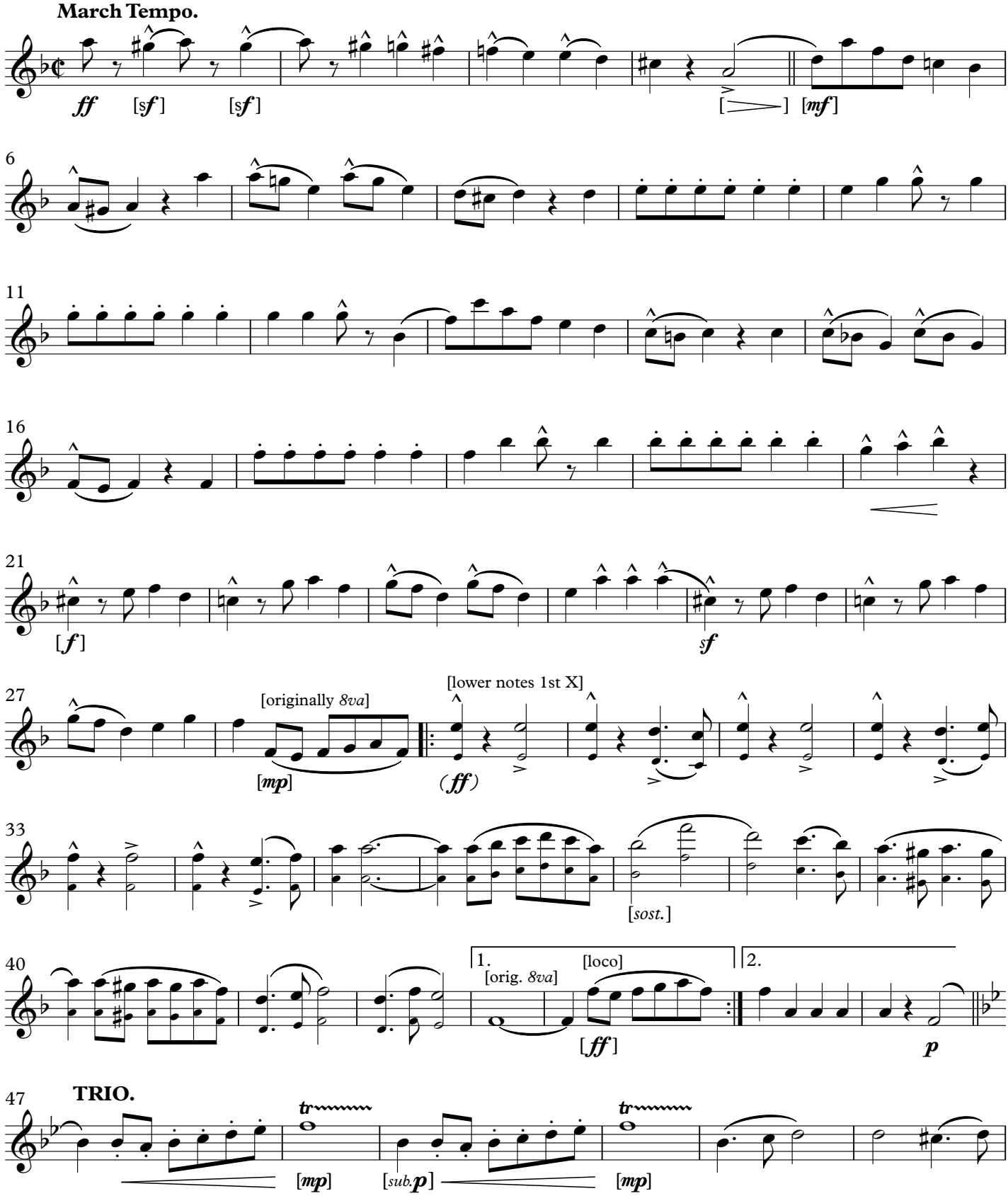
POWHATAN'S DAUGHTER

(1907)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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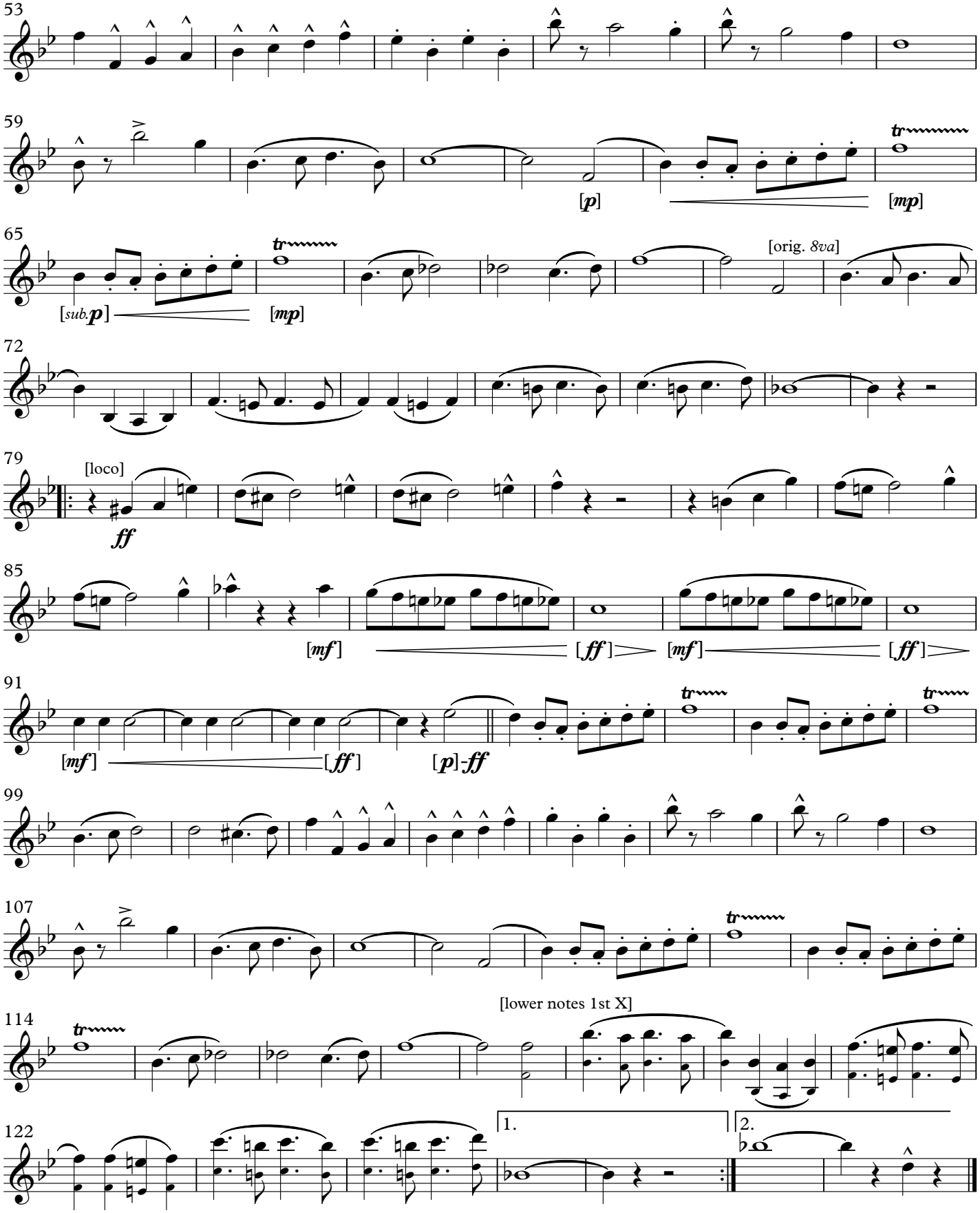
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[ff]
91
[mf]
[ff]
[p]-ff
99
107
114
[lower notes 1st X]
122
1.
2.

March

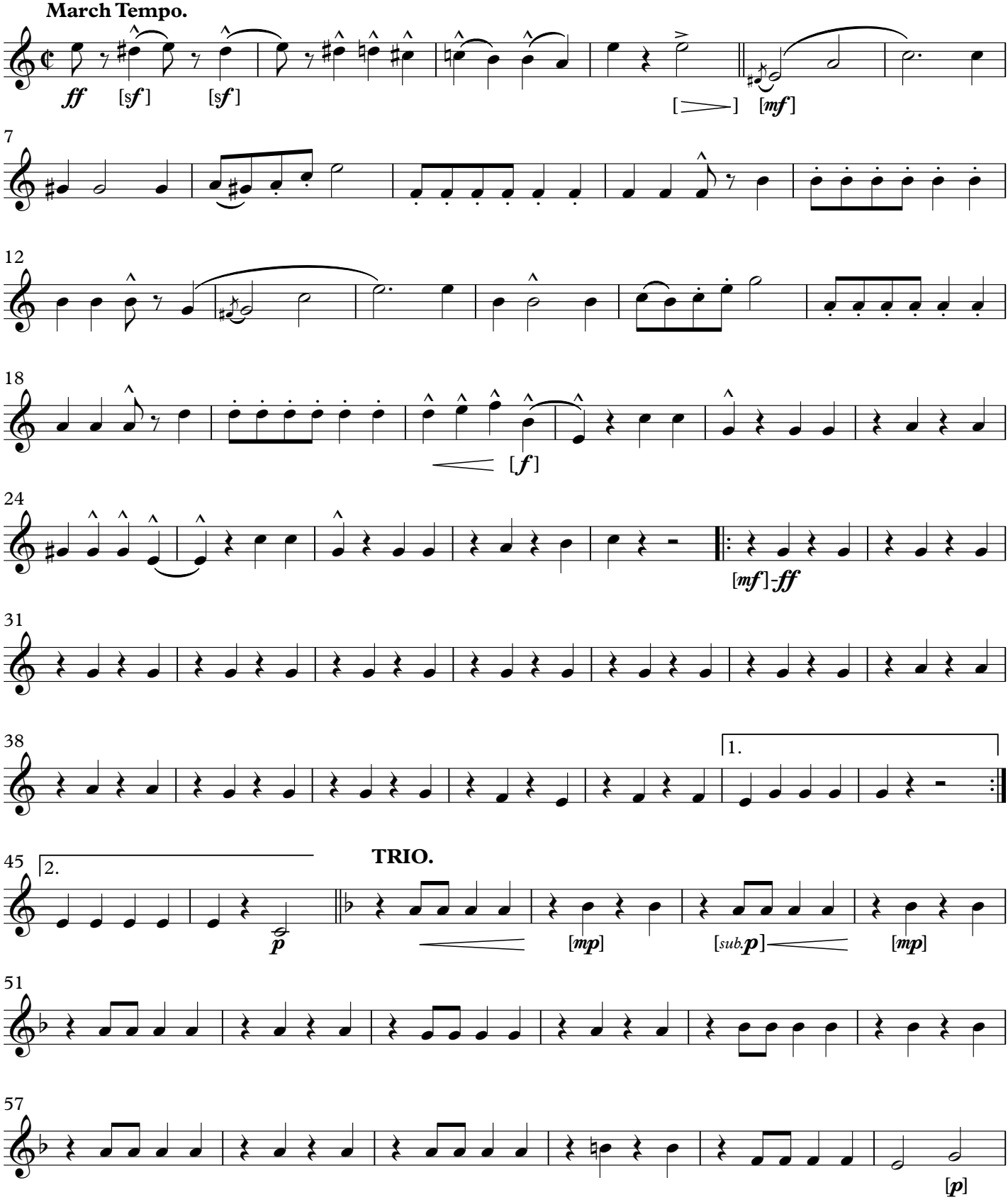
POWHATAN'S DAUGHTER

(1907)

JOHN PHILIP SOUSA

E♭ Alto Clarinet

March Tempo.



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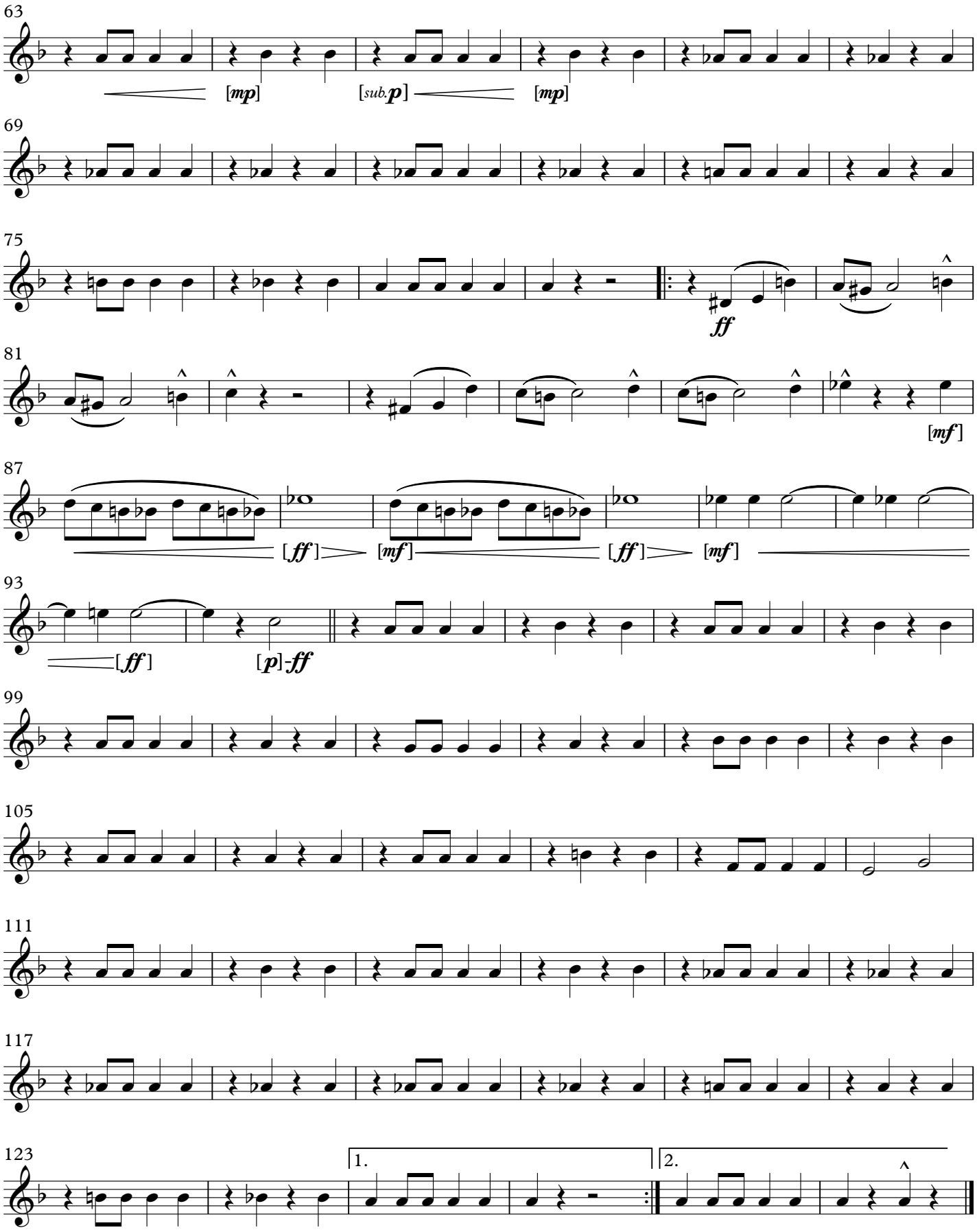
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[p]-ff
99
105
111
117
123
1.
2.

March

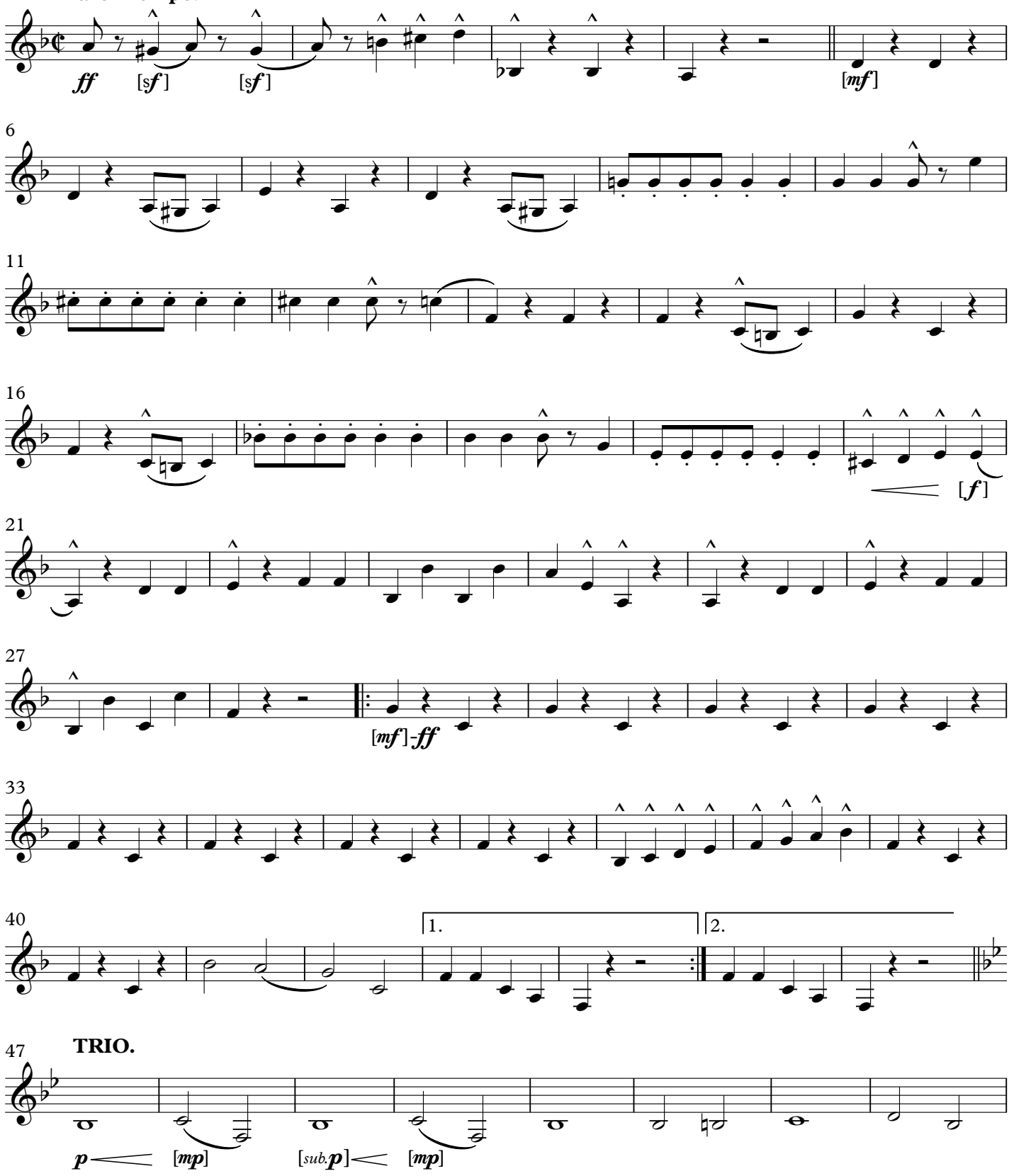
POWHATAN'S DAUGHTER

(1907)

JOHN PHILIP SOUSA

B♭ Bass Clarinet

March Tempo.



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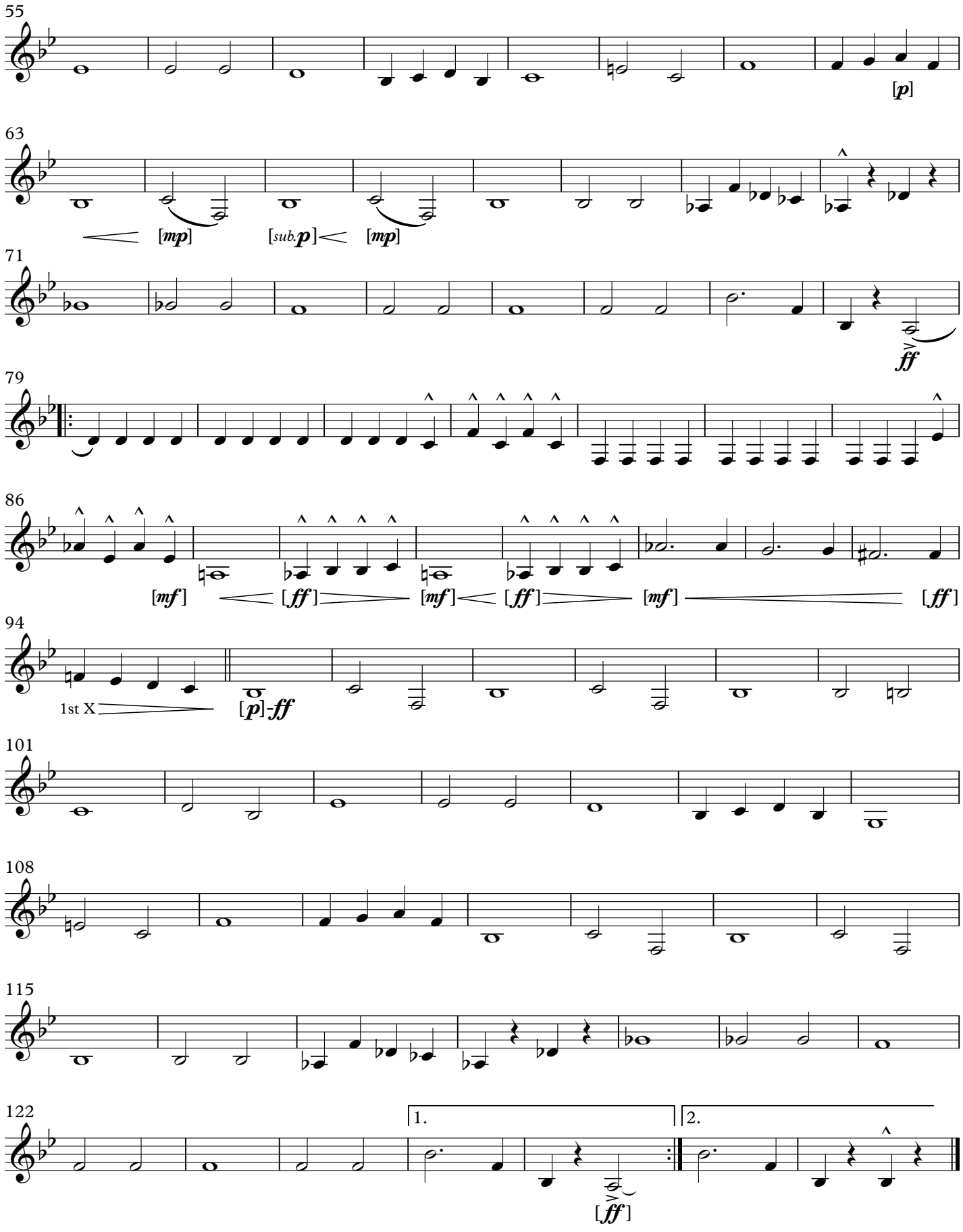
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108
115
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1.
2.
[ff]

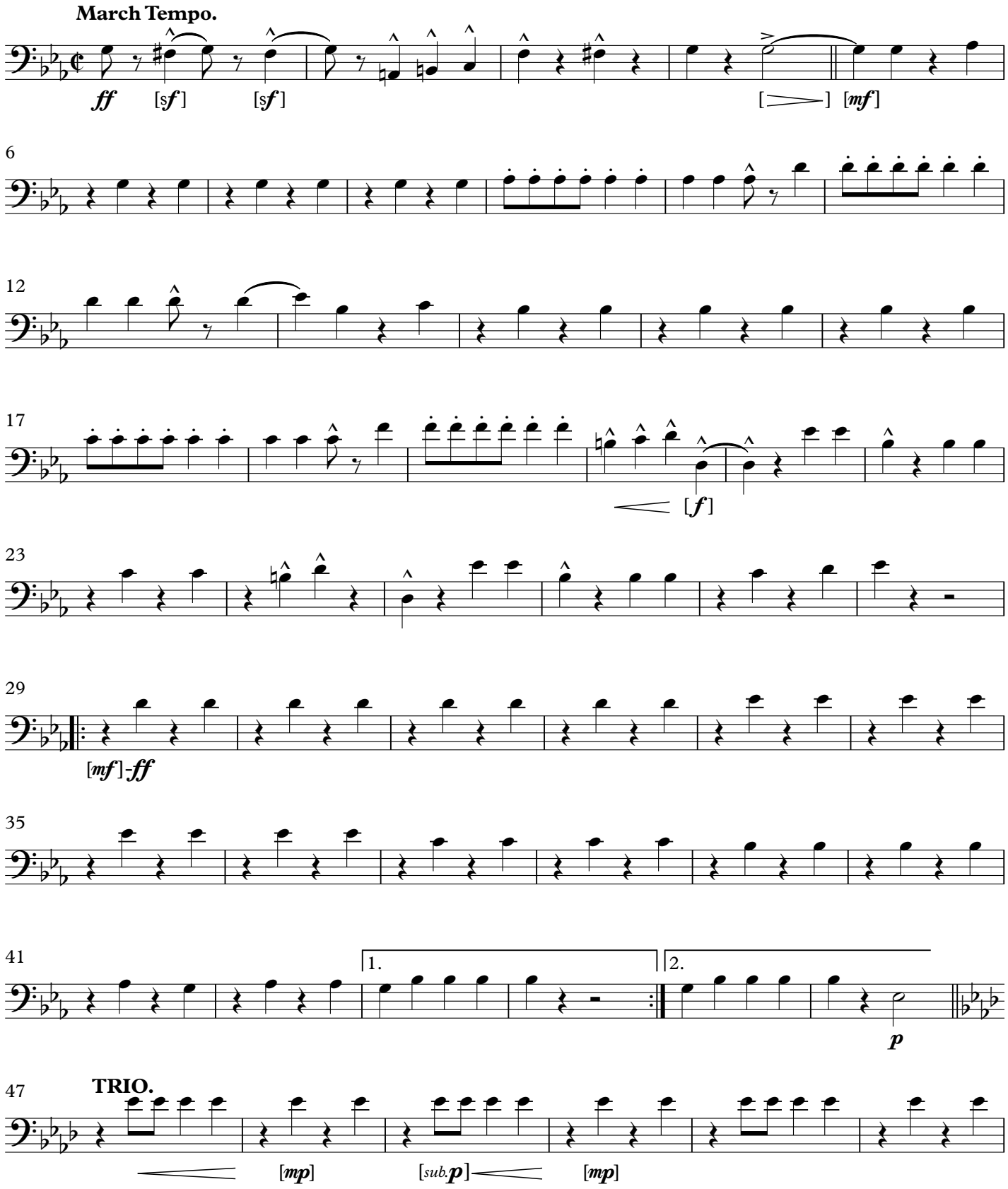
March

POWHATAN'S DAUGHTER

1st Bassoon

(1907)

JOHN PHILIP SOUSA



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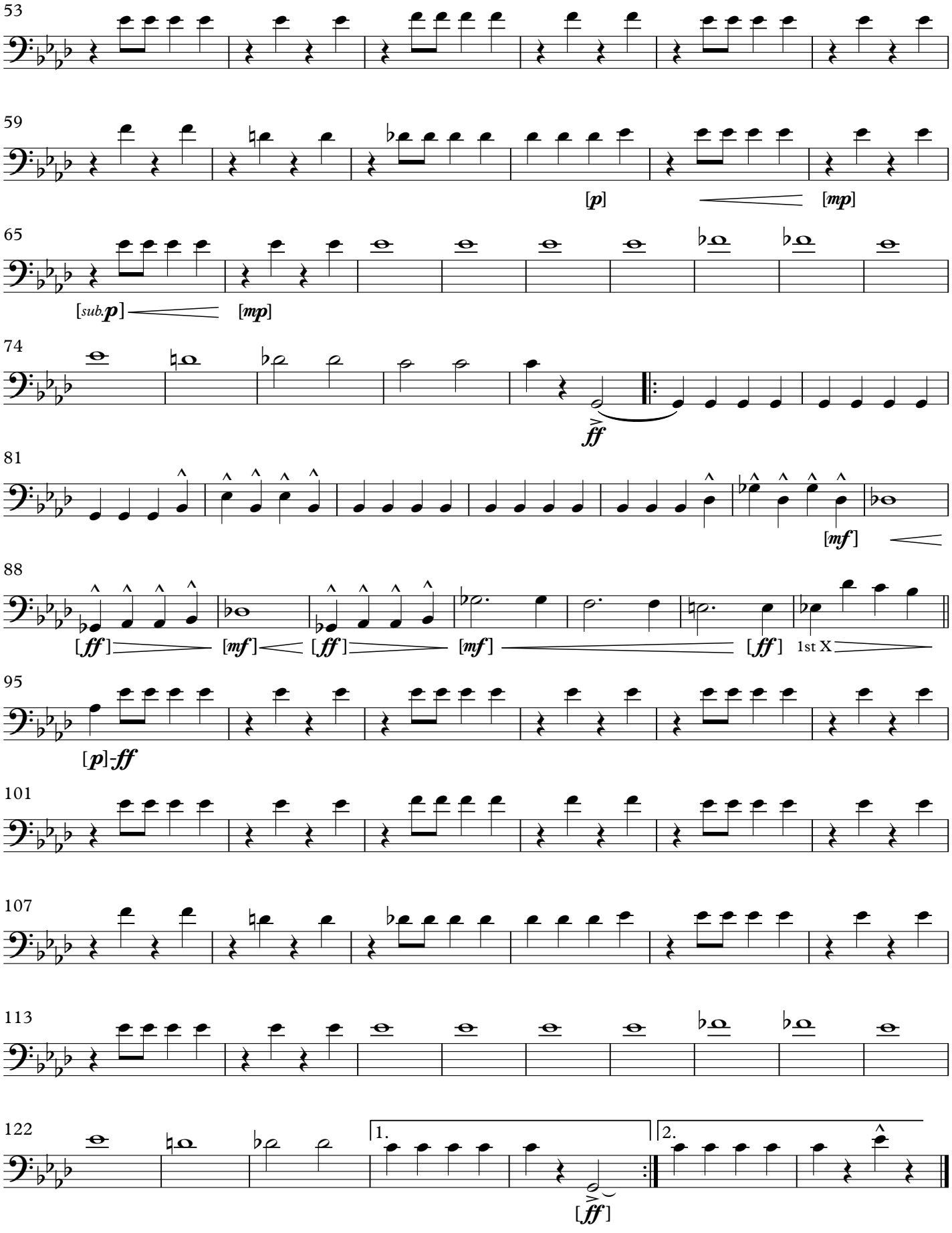
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107
113
122
1.
2.
[ff]

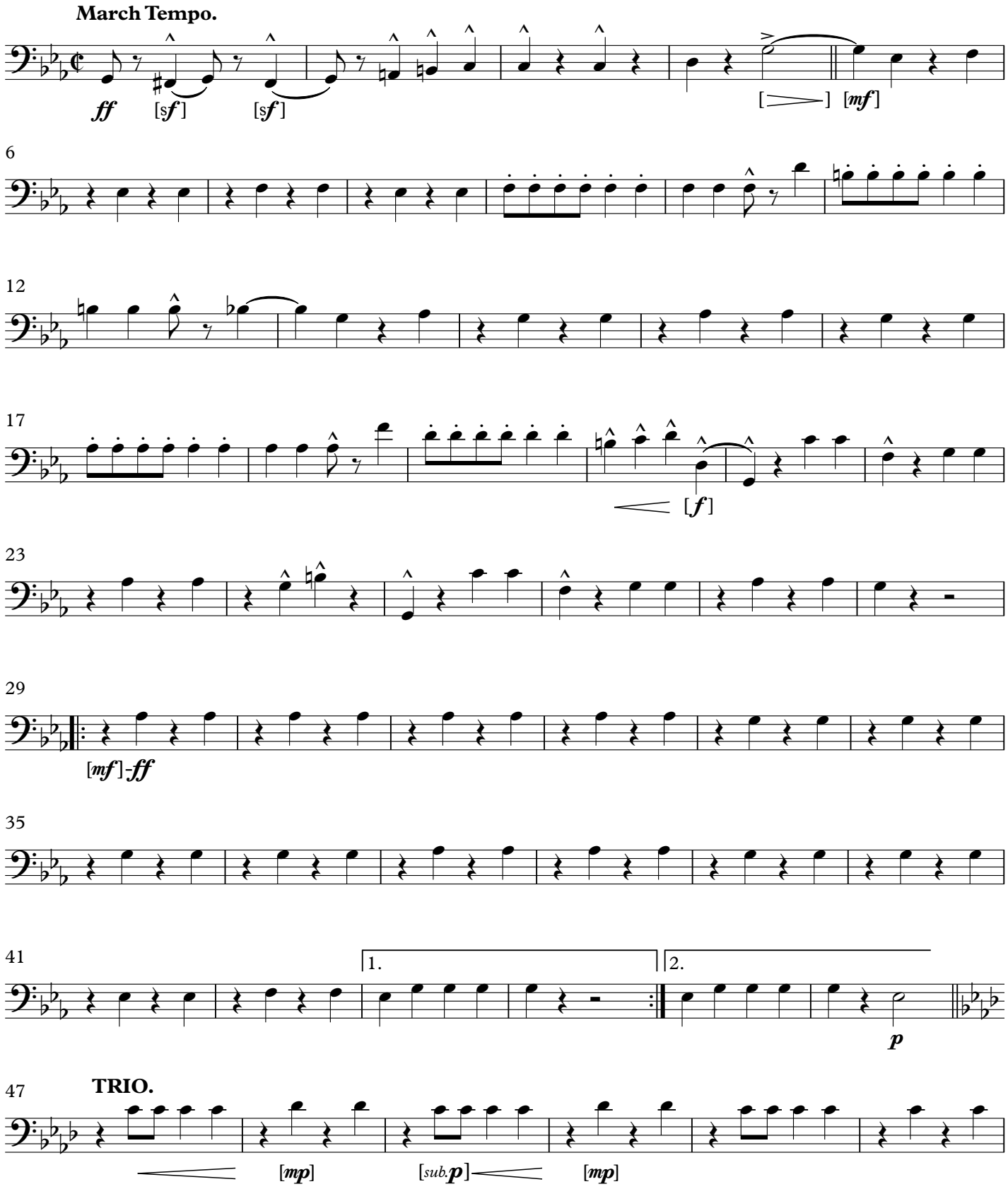
March

POWHATAN'S DAUGHTER

2nd Bassoon

(1907)

JOHN PHILIP SOUSA



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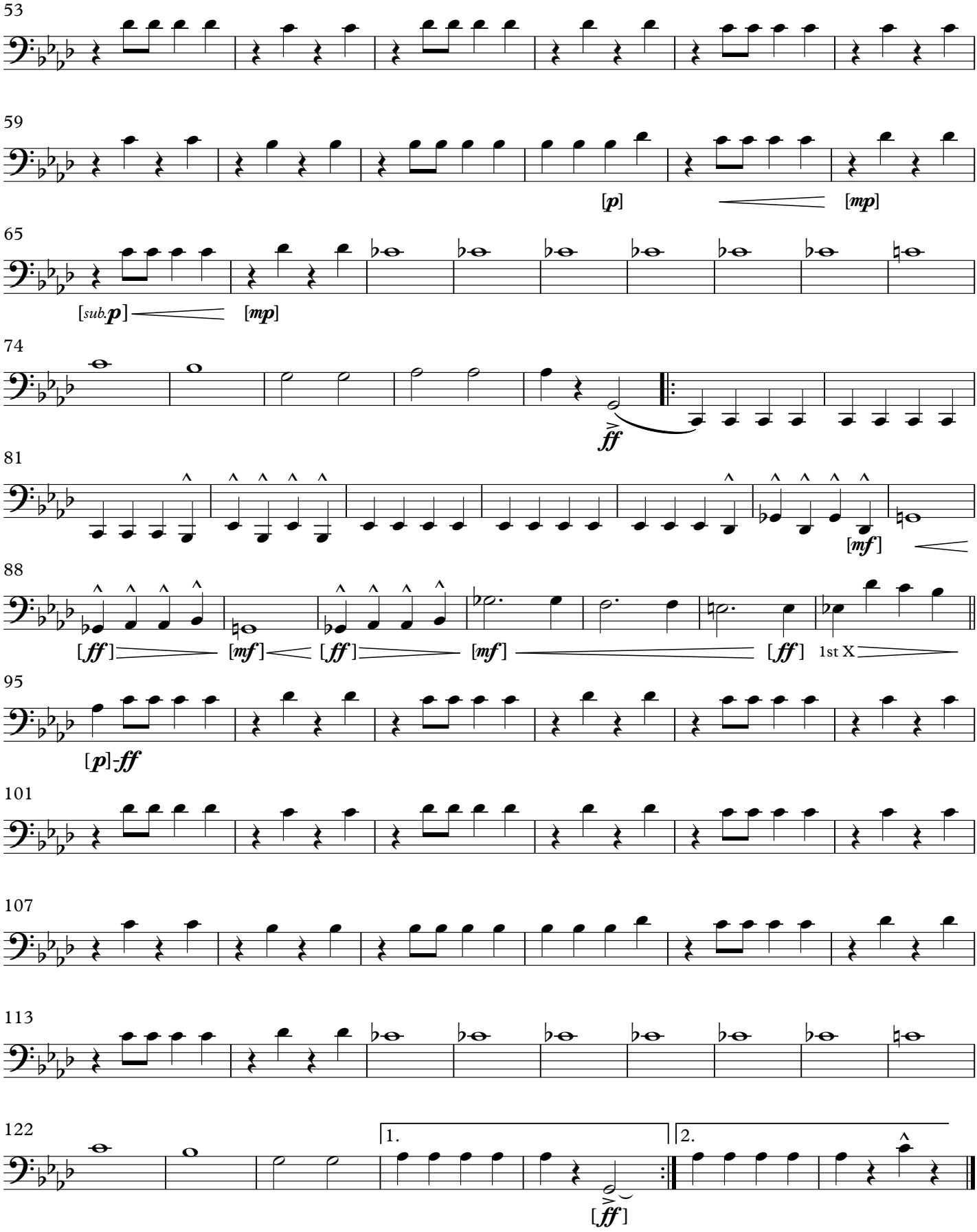
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1st X
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101
107
113
122
1.
2.
[ff]

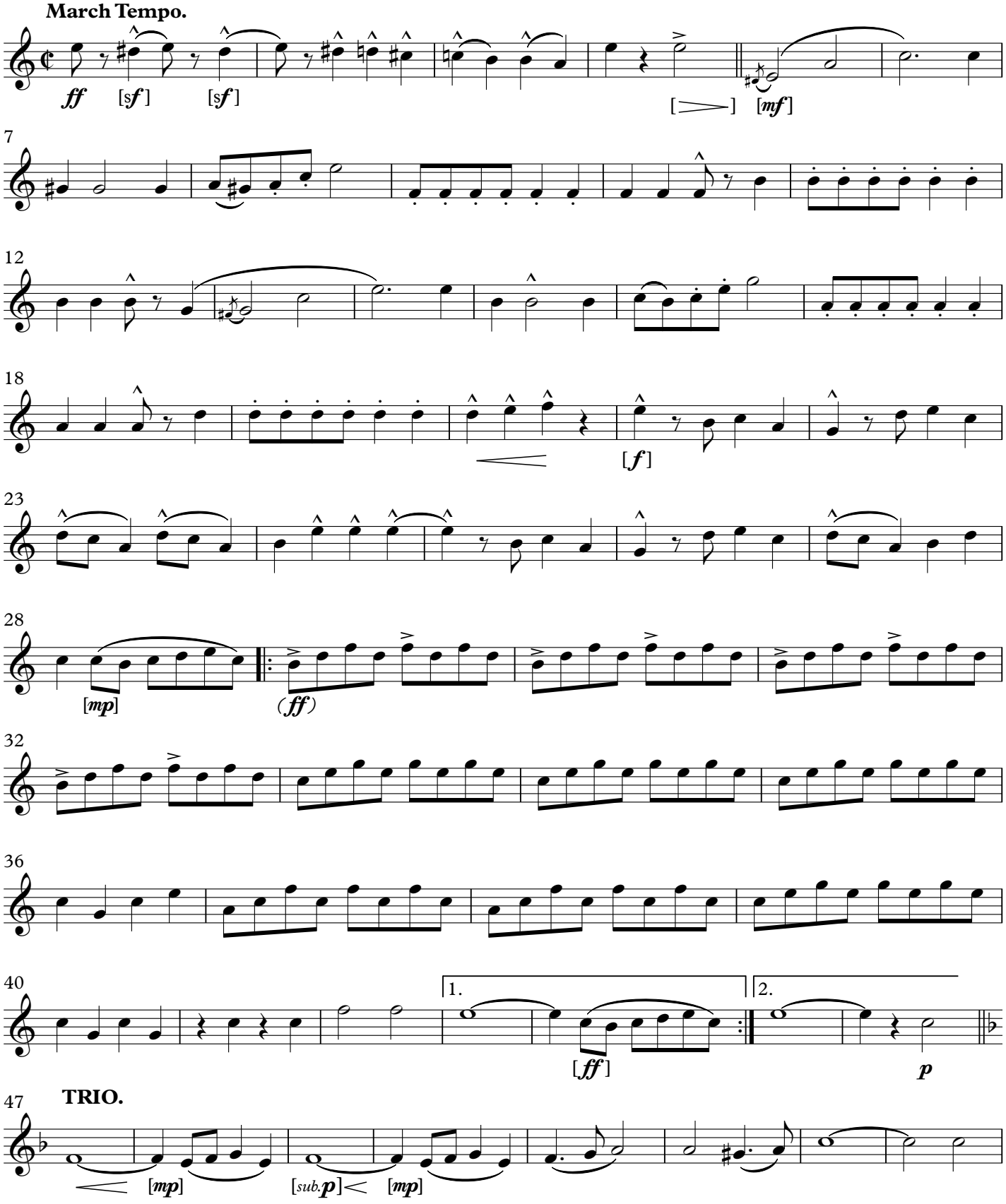
March

POWHATAN'S DAUGHTER

(1907)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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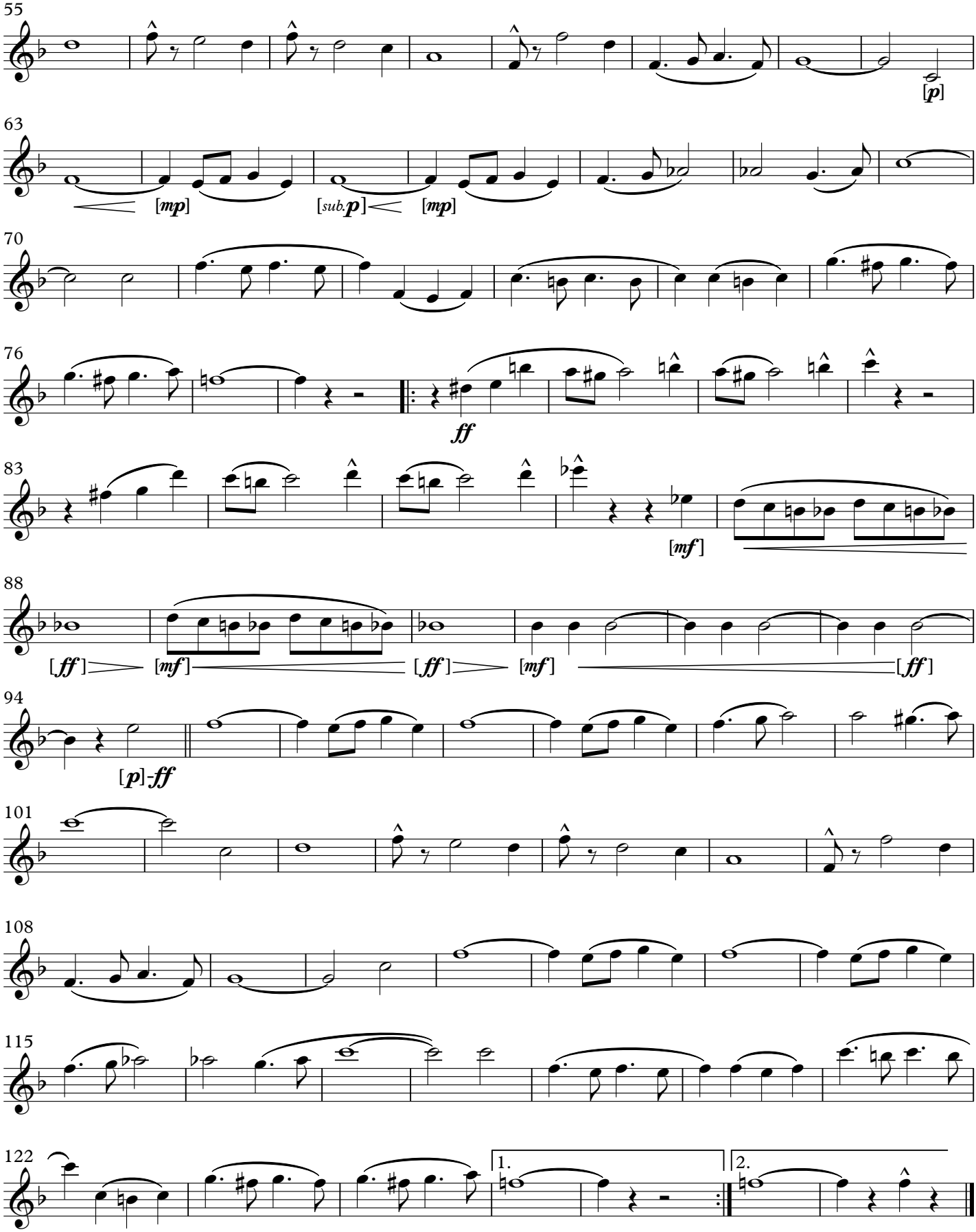
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101
108
115
122
1.
2.

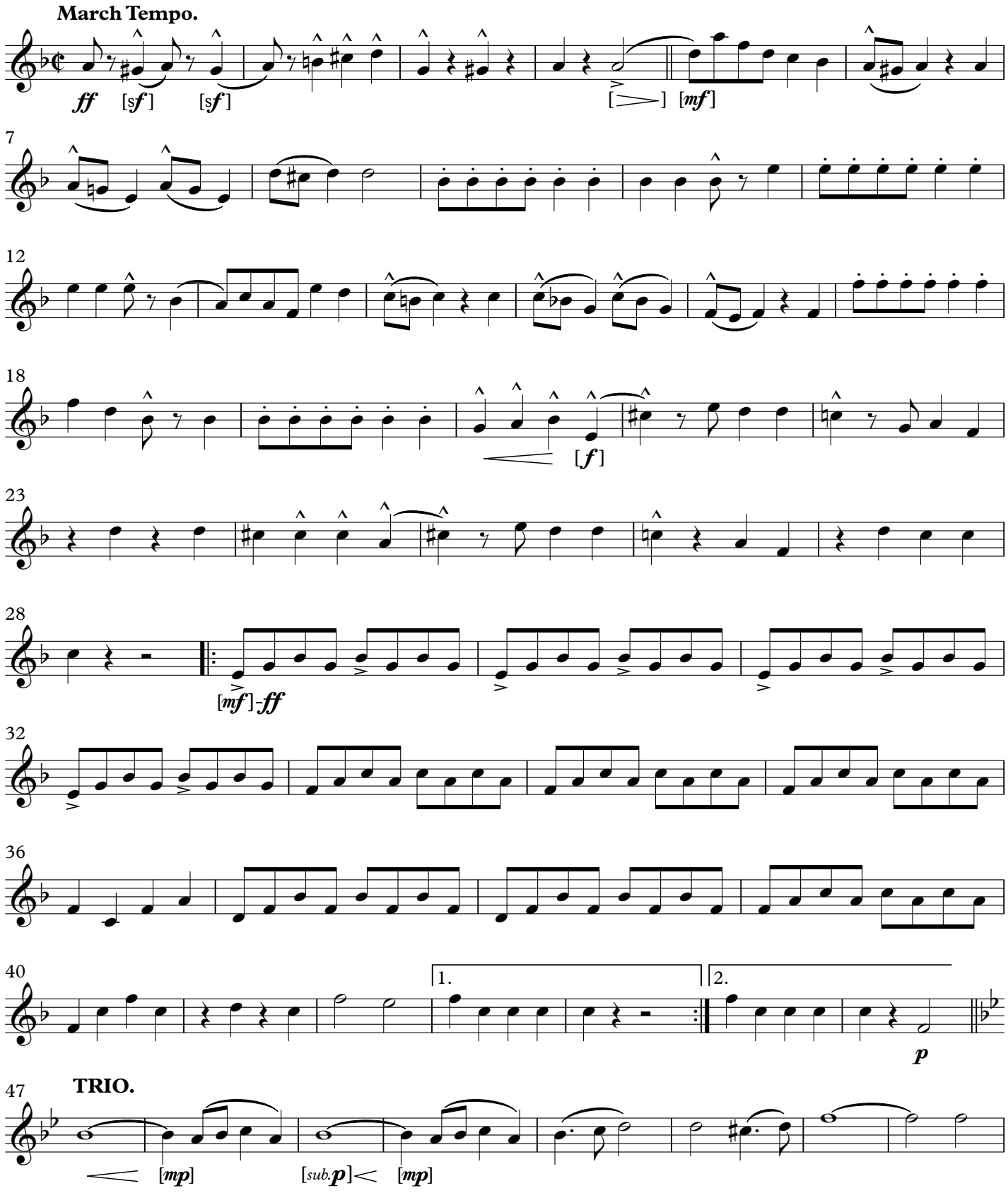
March

POWHATAN'S DAUGHTER

(1907)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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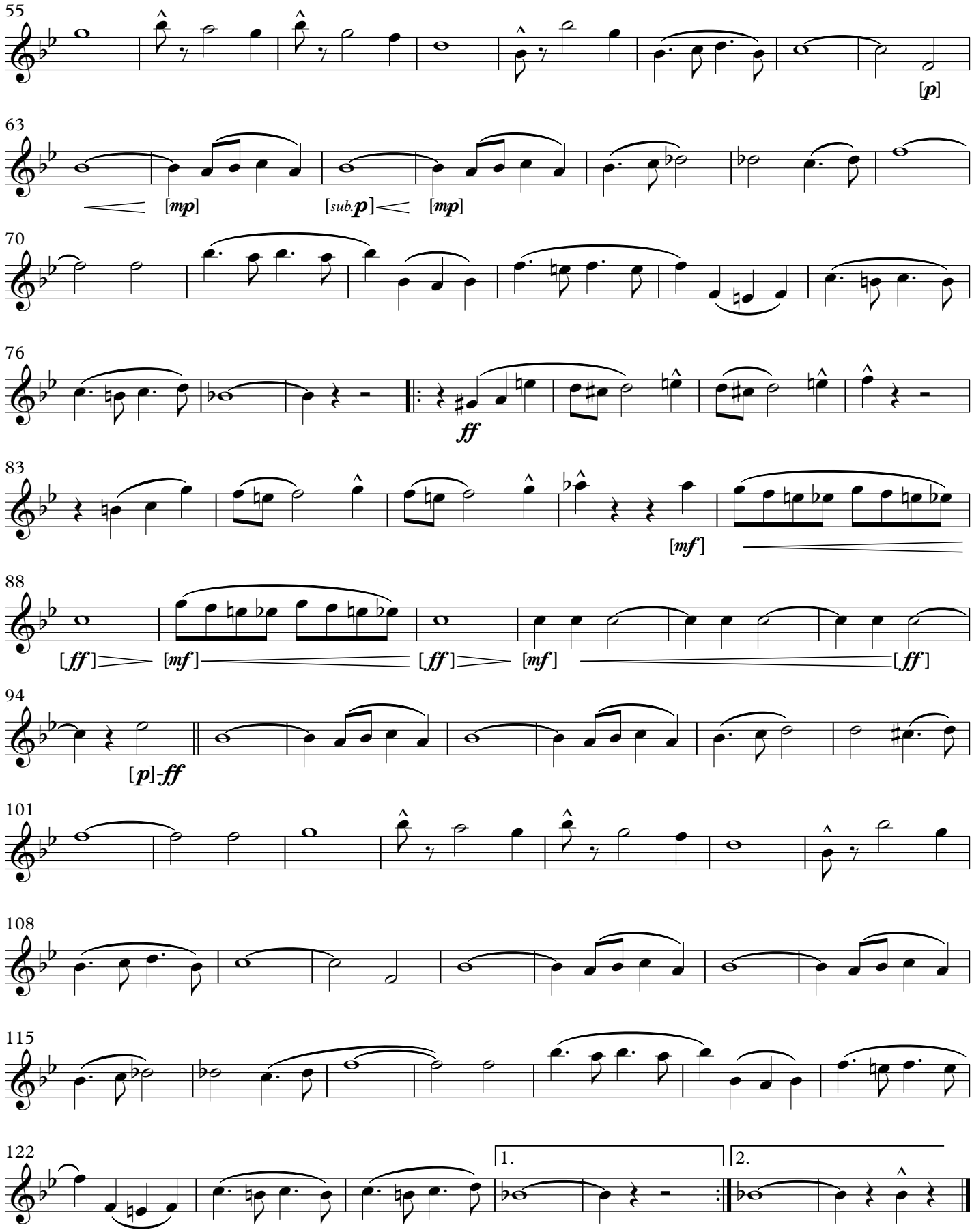
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101
108
115
122
1.
2.

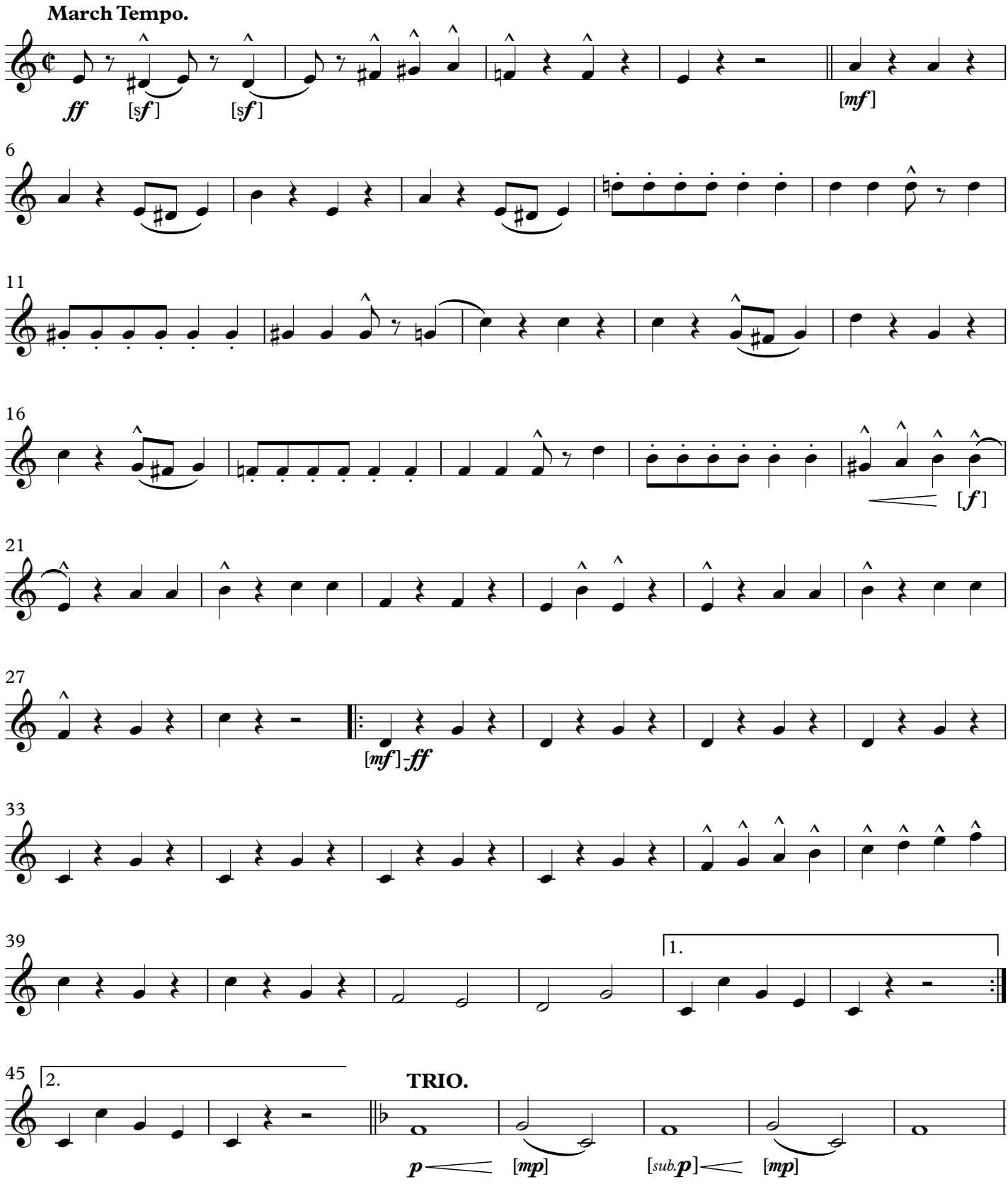
March

POWHATAN'S DAUGHTER

(1907)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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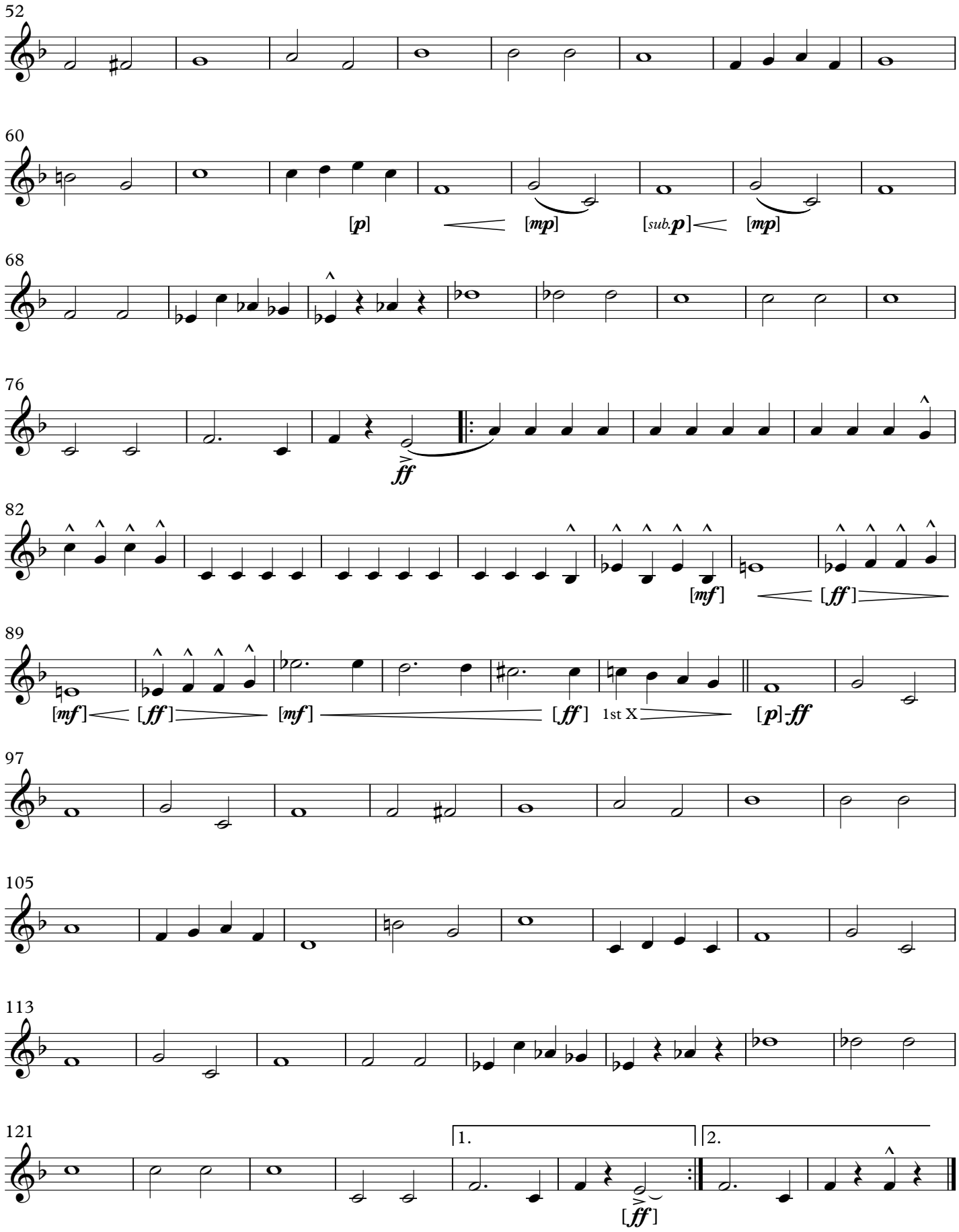
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97
105
113
121
1.
2.
[ff]

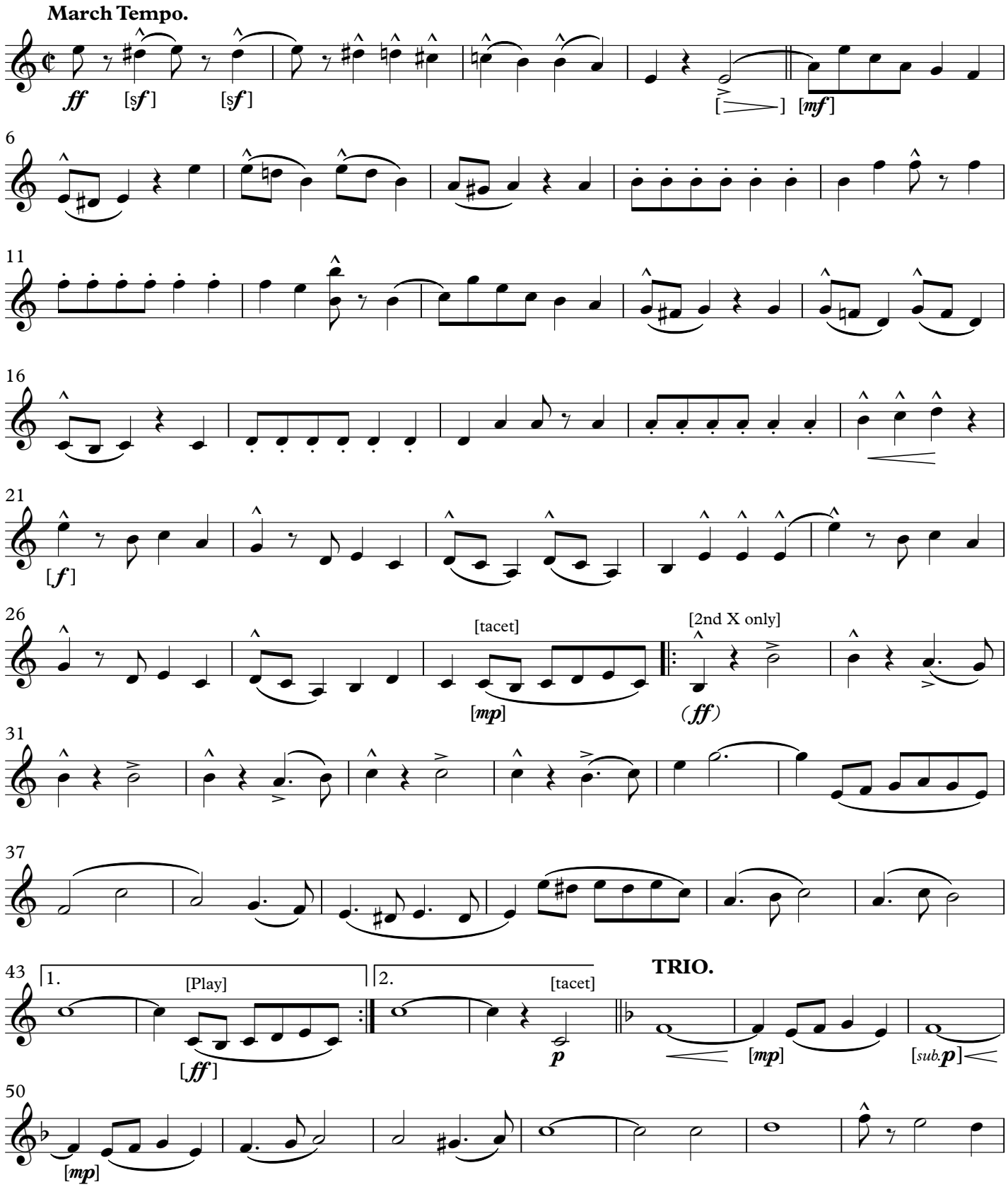
March

POWHATAN'S DAUGHTER

(1907)

JOHN PHILIP SOUSA

E♭ Cornet



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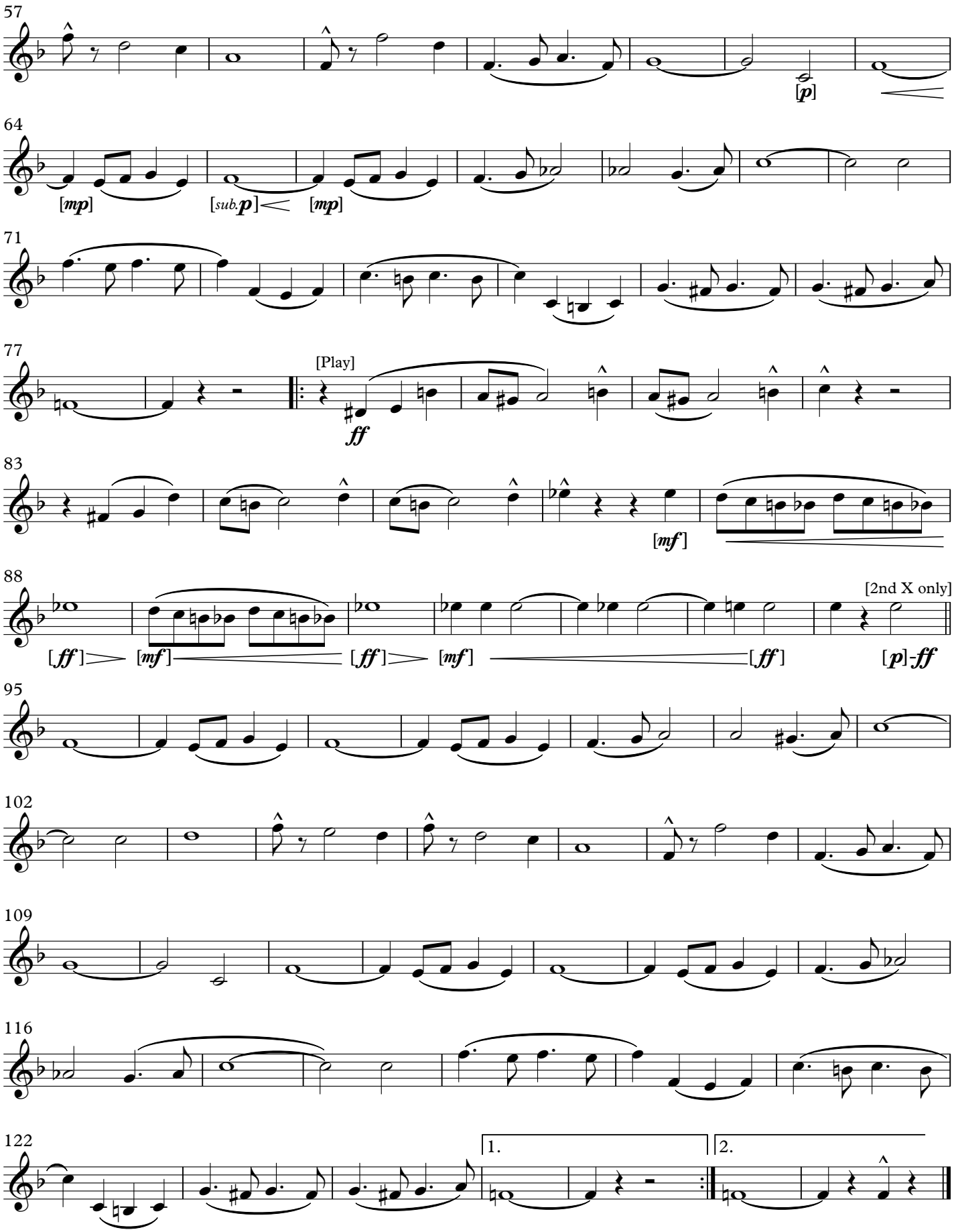
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[p]-ff
95
102
109
116
122
1.
2.

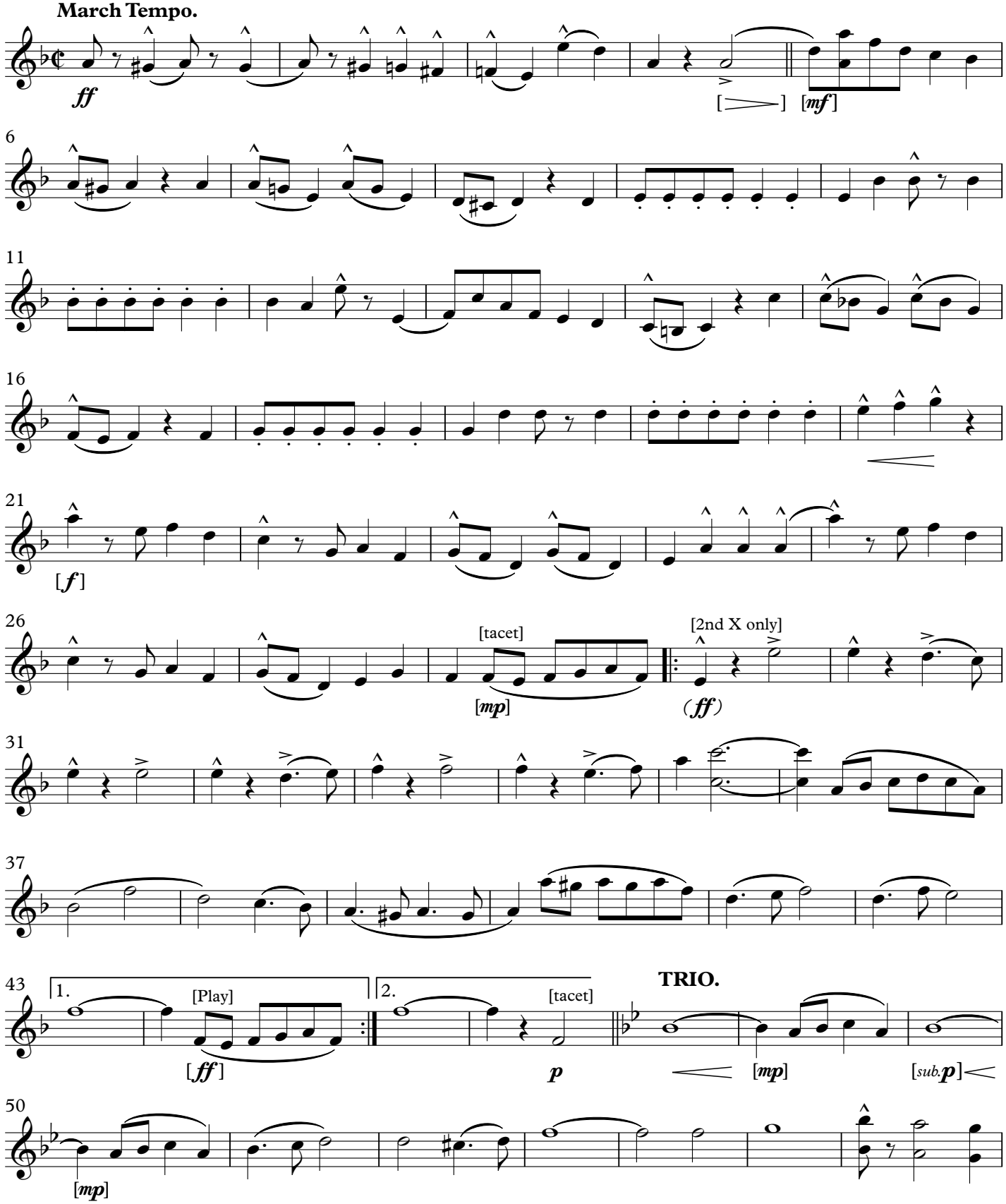
March

POWHATAN'S DAUGHTER

(1907)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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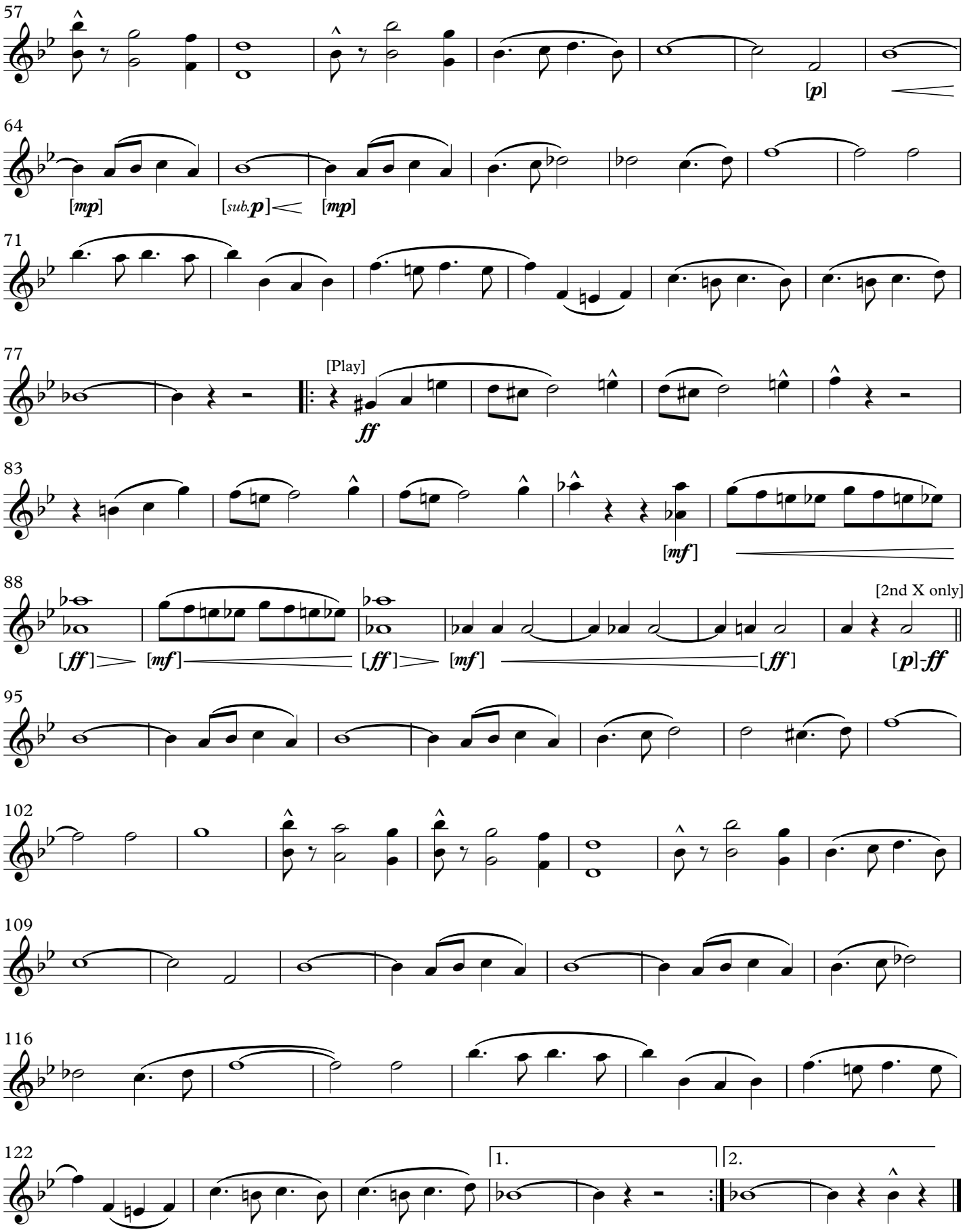
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[ff]
[mf]
[ff]
[p]-ff
95
102
109
116
122
1.
2.

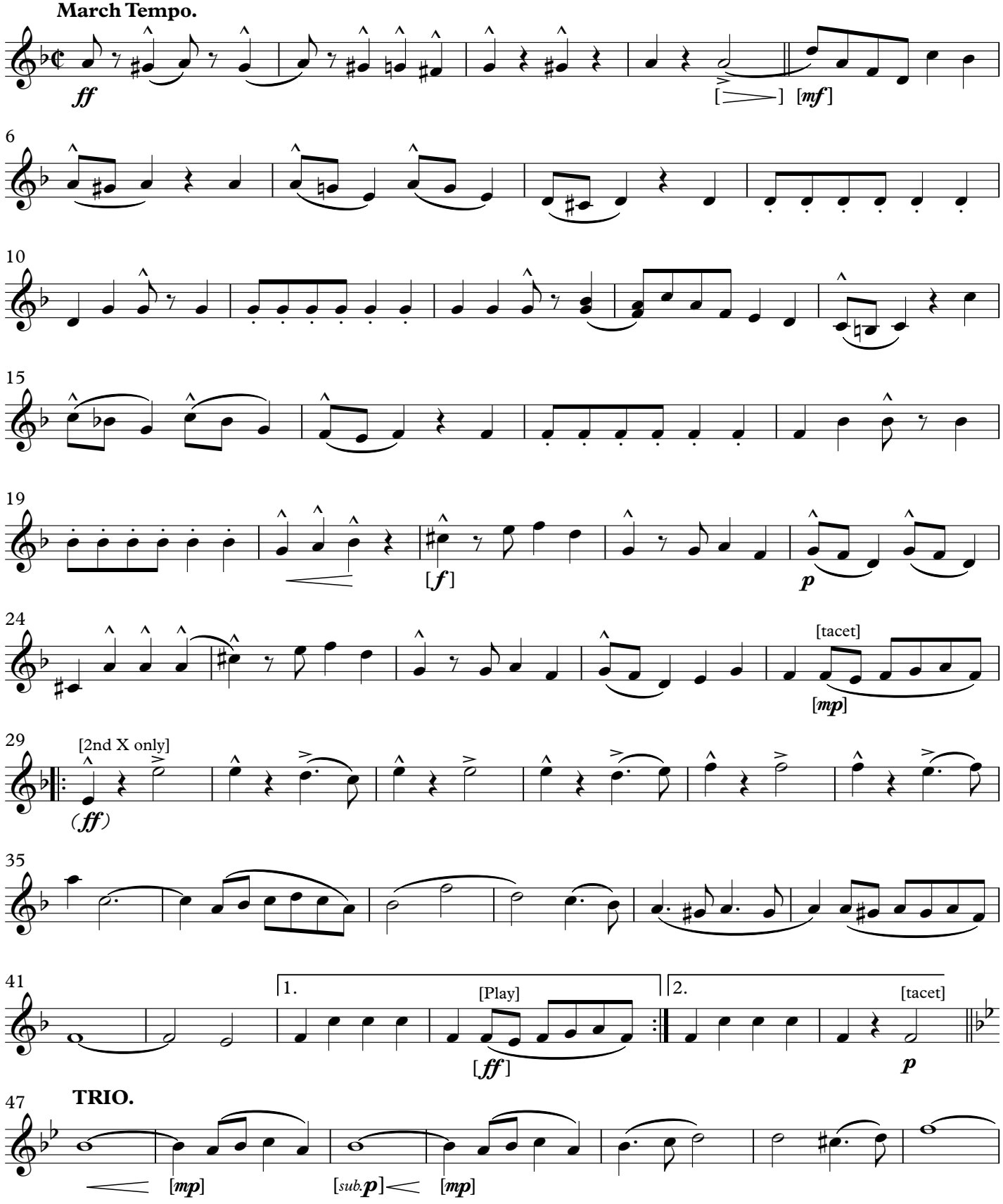
March

POWHATAN'S DAUGHTER

(1907)

JOHN PHILIP SOUSA

1st B♭ Cornet



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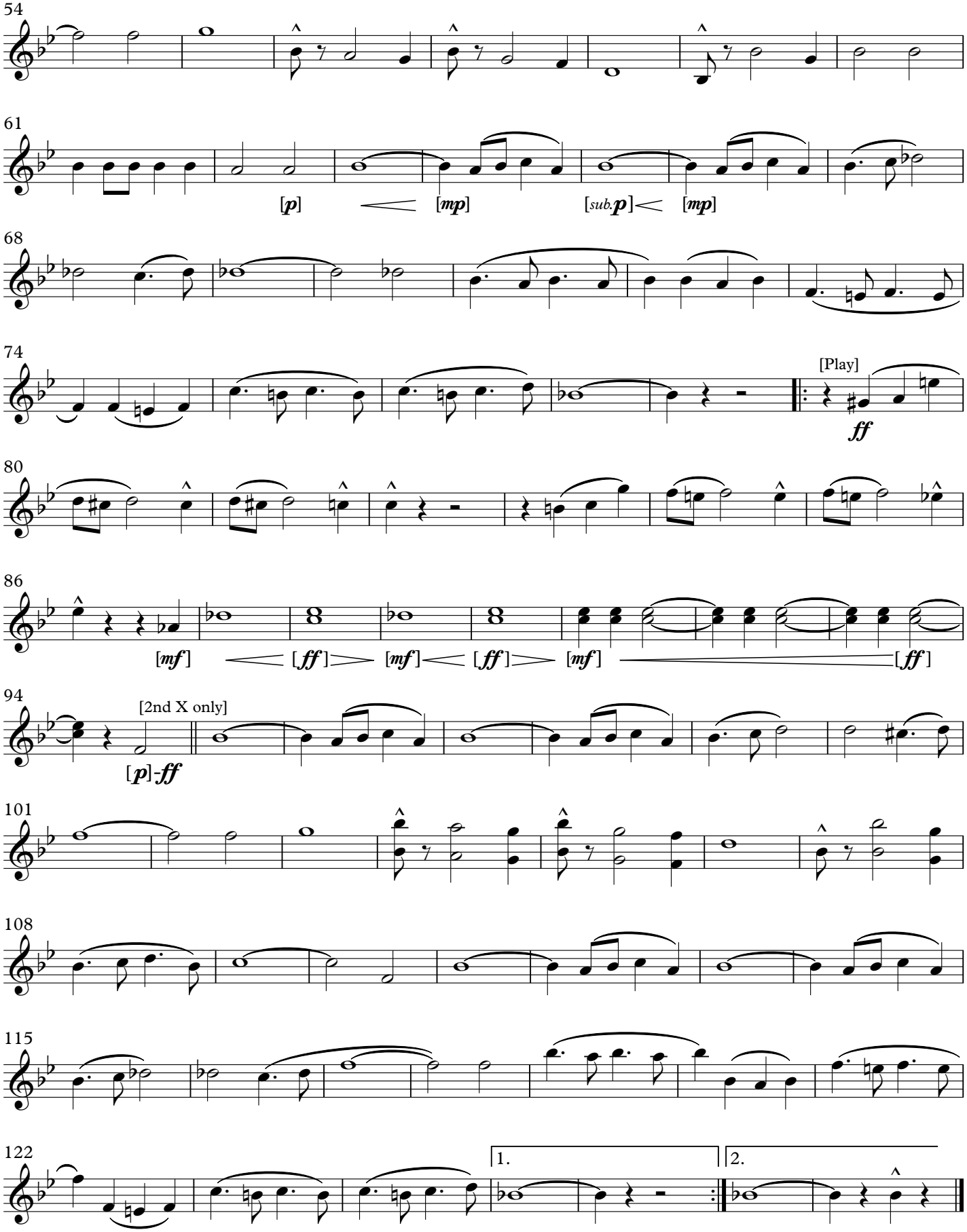
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[mf]
[ff]
94
[2nd X only]
[p]-ff
101
108
115
122
1.
2.

March

POWHATAN'S DAUGHTER

(1907)

JOHN PHILIP SOUSA

2nd B♭ Cornet

March Tempo.

ff

[*mf*]

6

12

18

[*f*]

24

[*mf*]-*ff*

30

35

43

1.

2.

TRIO.

[tacet]

p

[*mp*]

49

[*sub.p*]

[*mp*]

55

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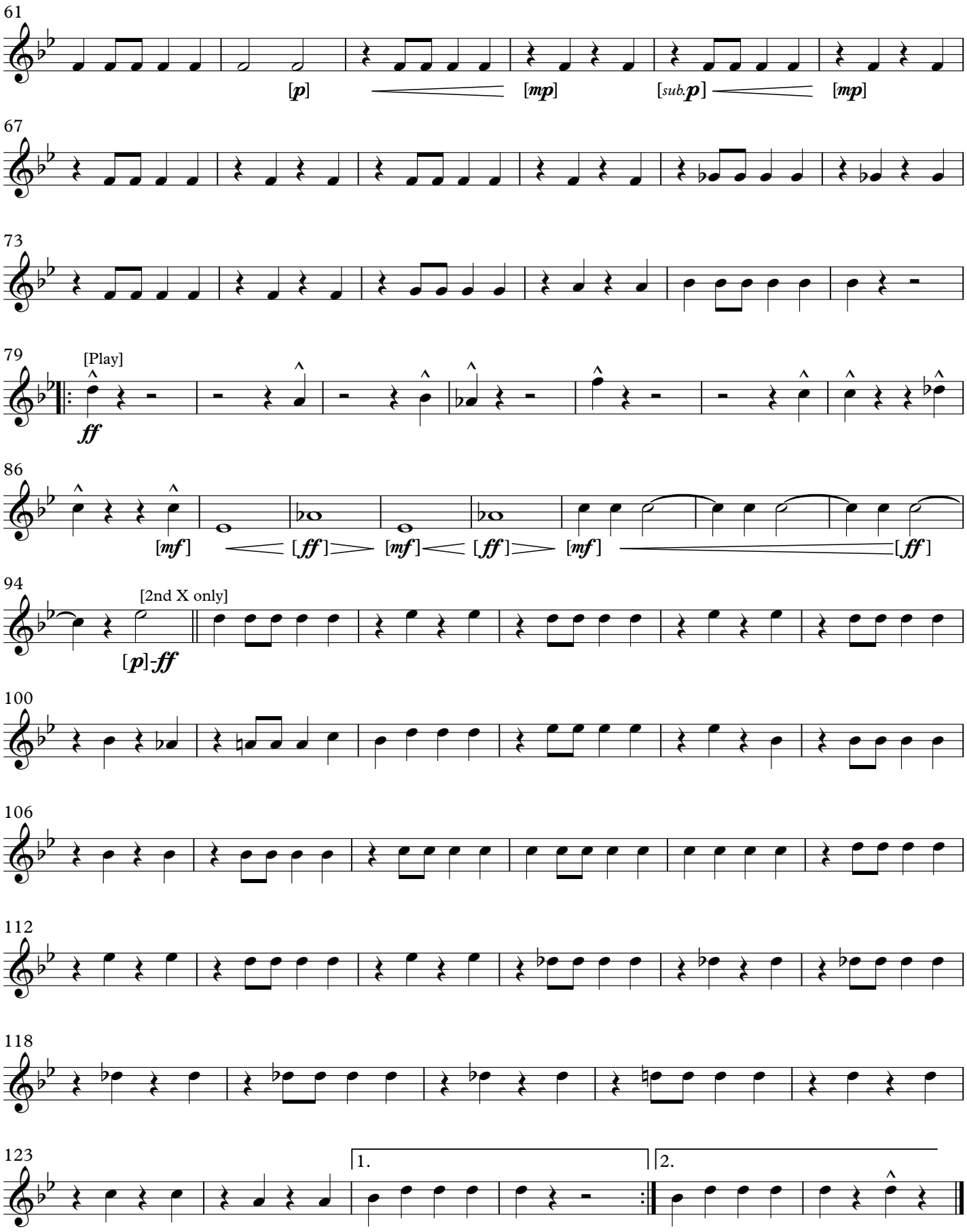
As played by "The President's Own" United States Marine Band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[mf]
[ff]
94
[2nd X only]
[p]-ff
100
106
112
118
123
1.
2.

March

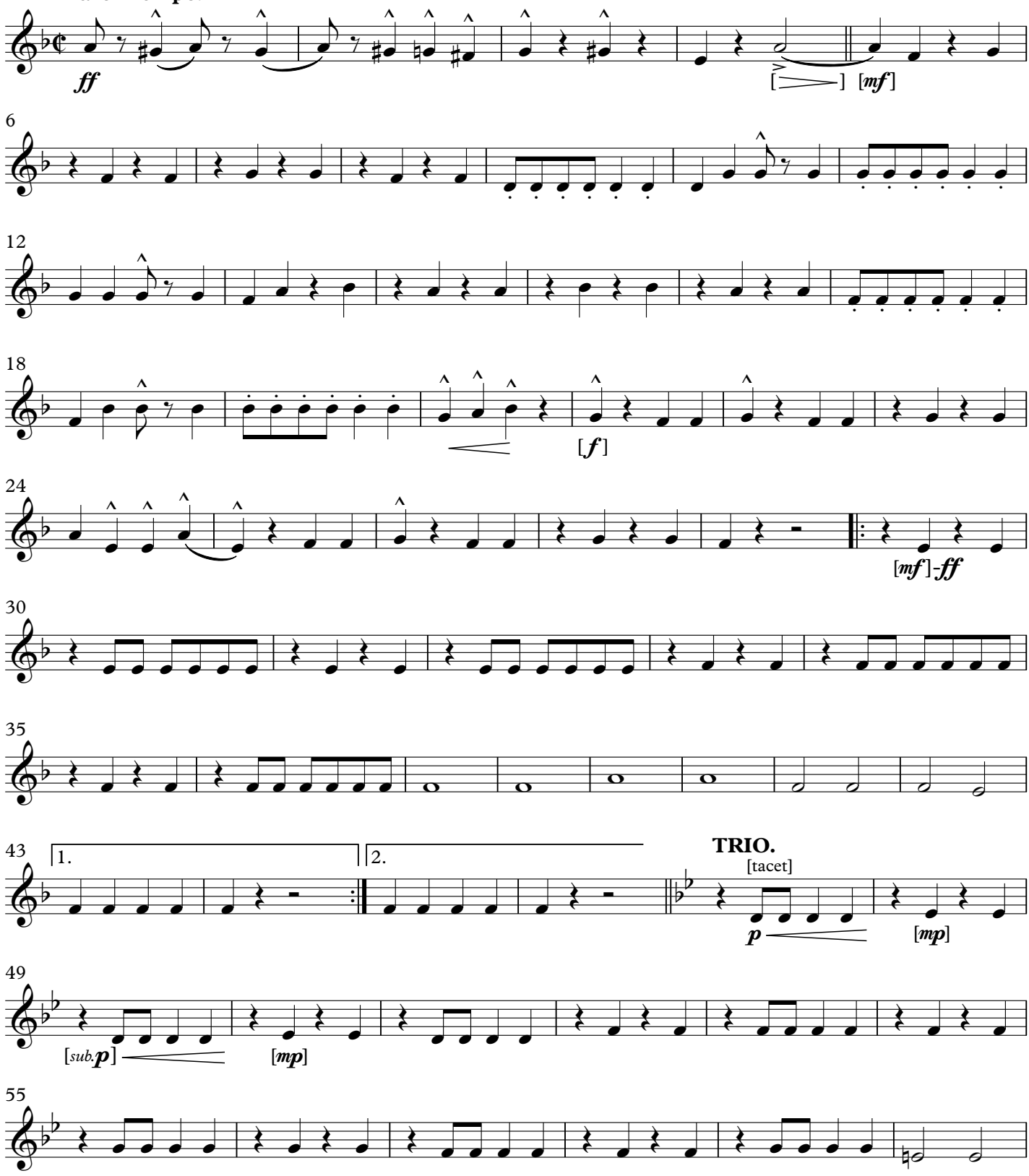
POWHATAN'S DAUGHTER

(1907)

JOHN PHILIP SOUSA

3rd B♭ Cornet

March Tempo.



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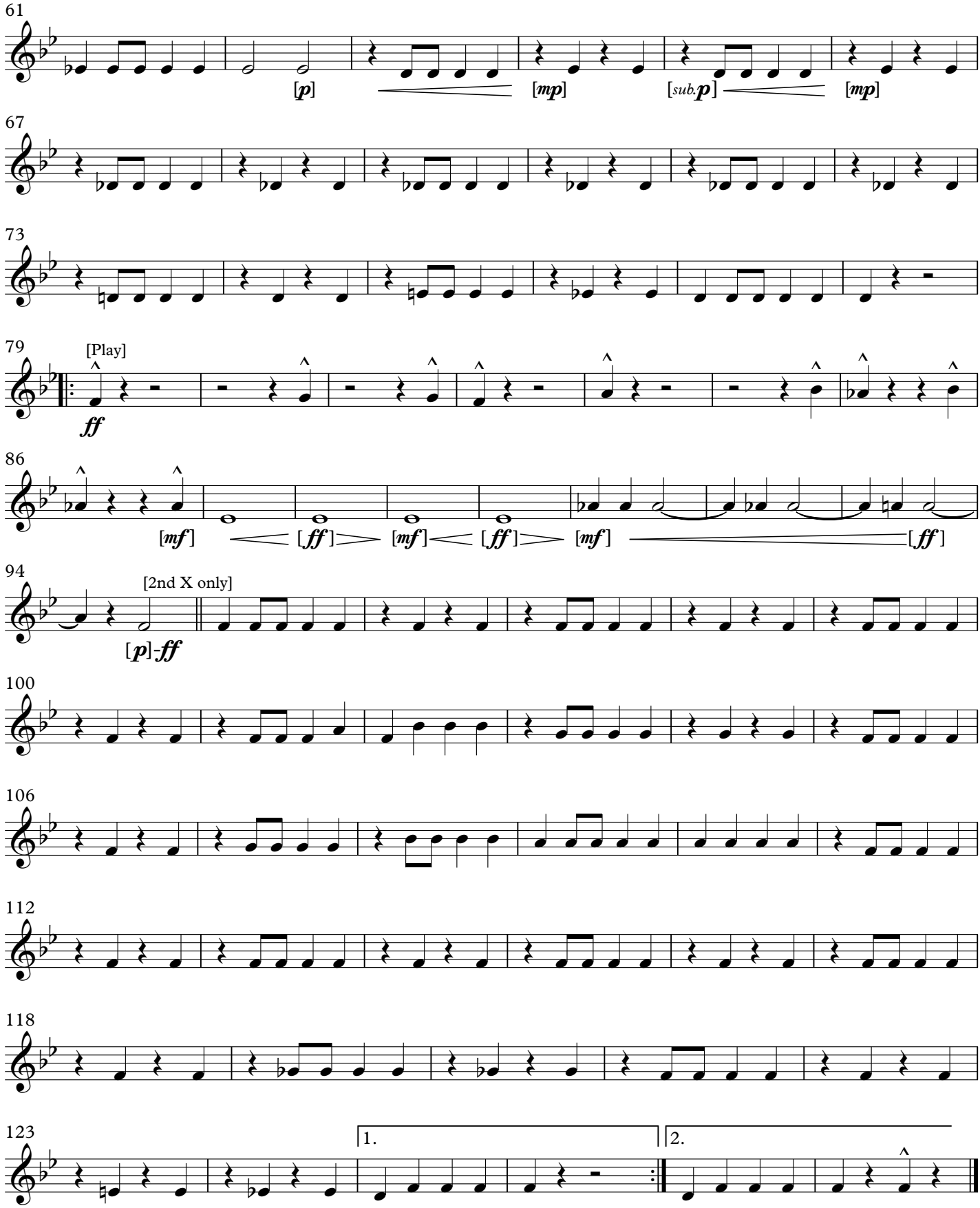
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[mf]
[ff]
94
[2nd X only]
[p]-ff
100
106
112
118
123
1.
2.

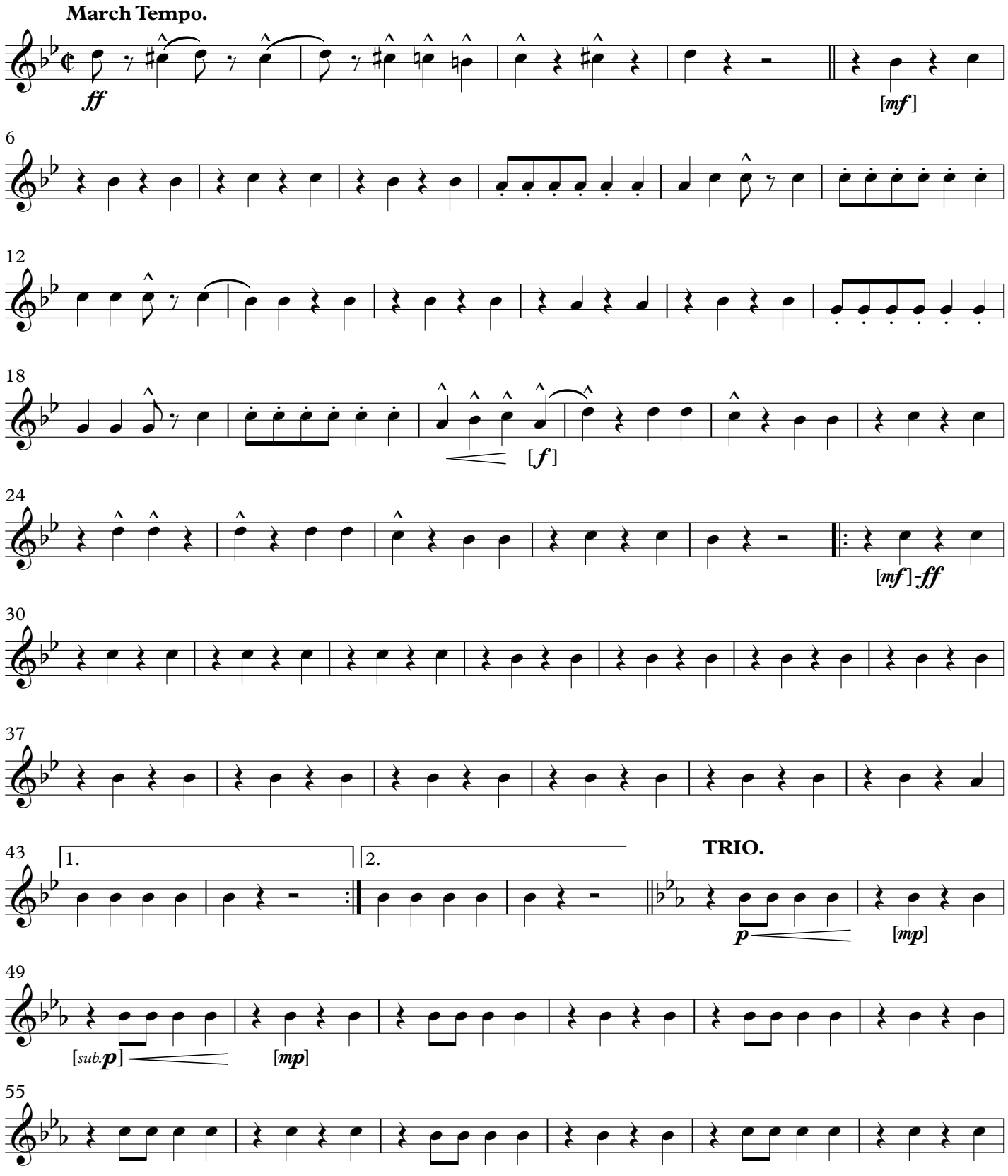
March

POWHATAN'S DAUGHTER

1st F Horn

(1907)

JOHN PHILIP SOUSA



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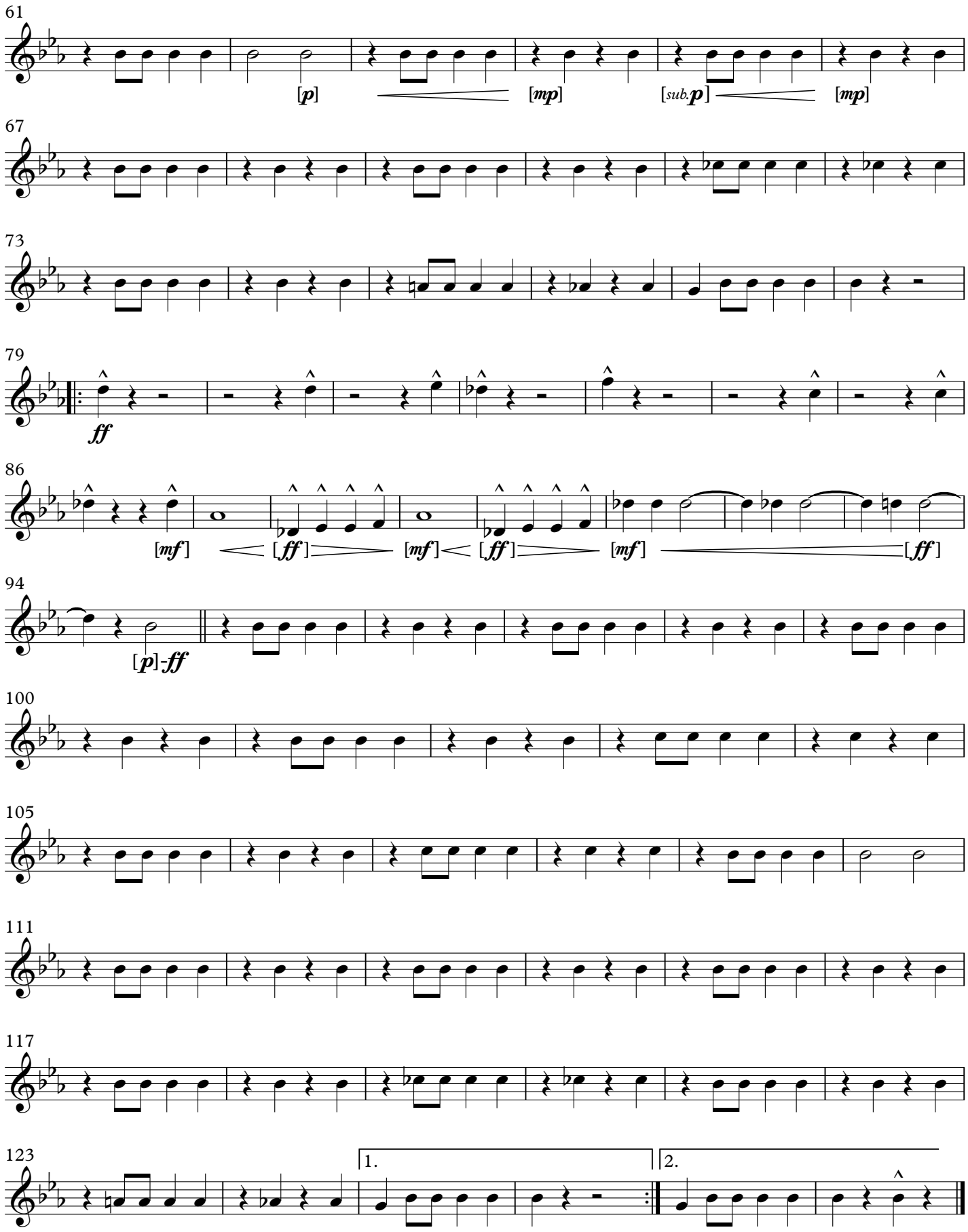
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[p]-ff
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105
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117
123
1.
2.

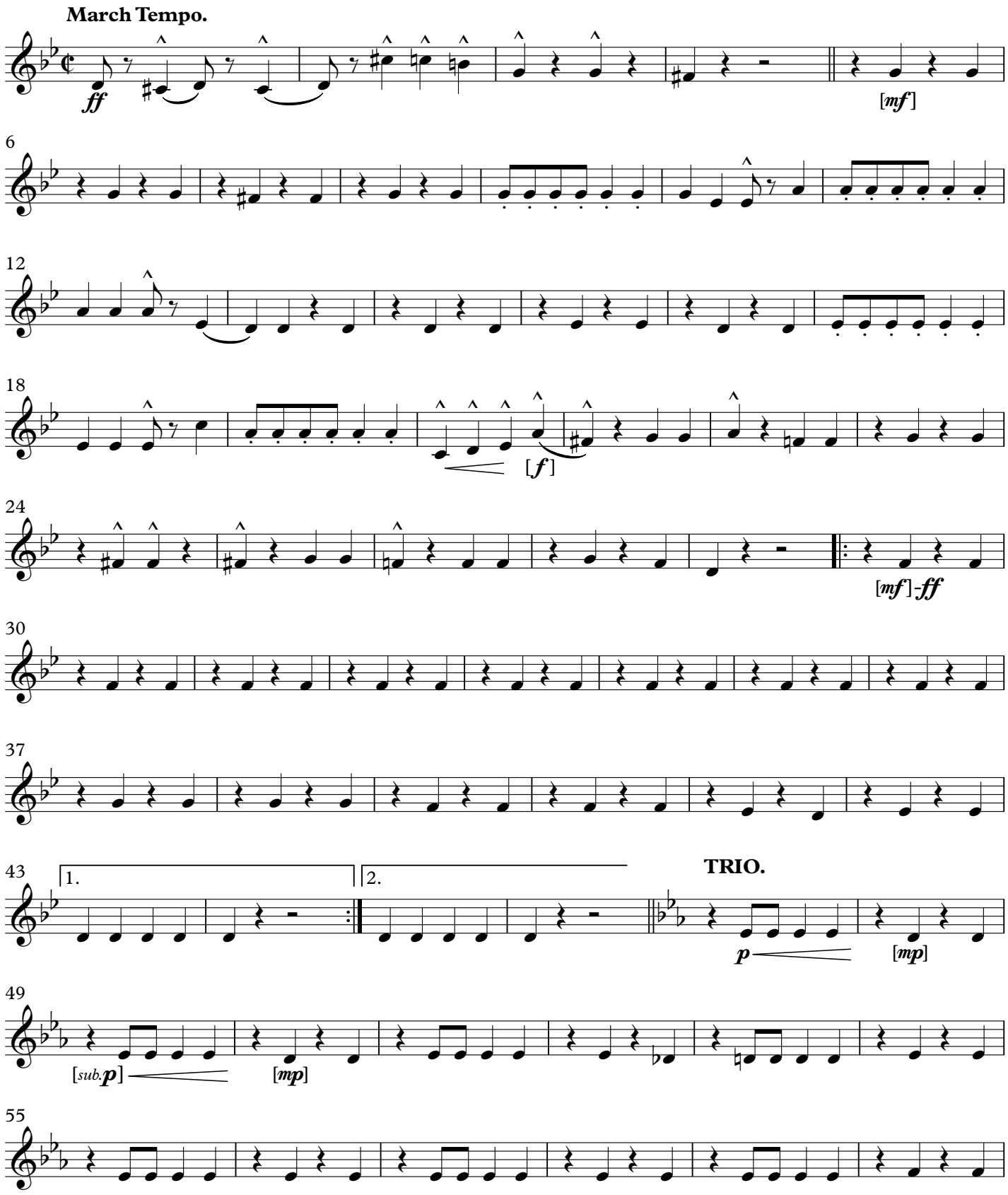
March

POWHATAN'S DAUGHTER

2nd F Horn

(1907)

JOHN PHILIP SOUSA



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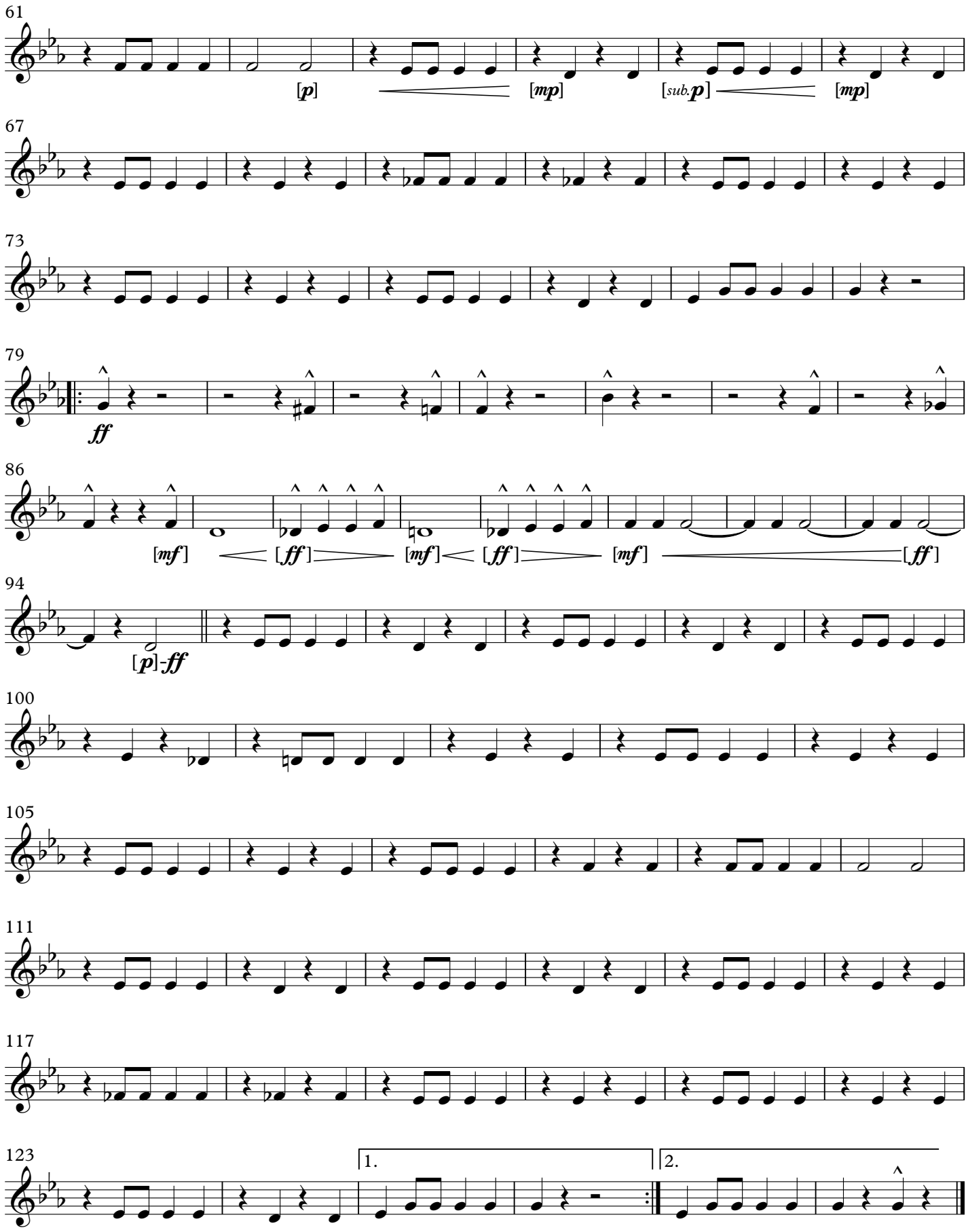
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117
123
1.
2.

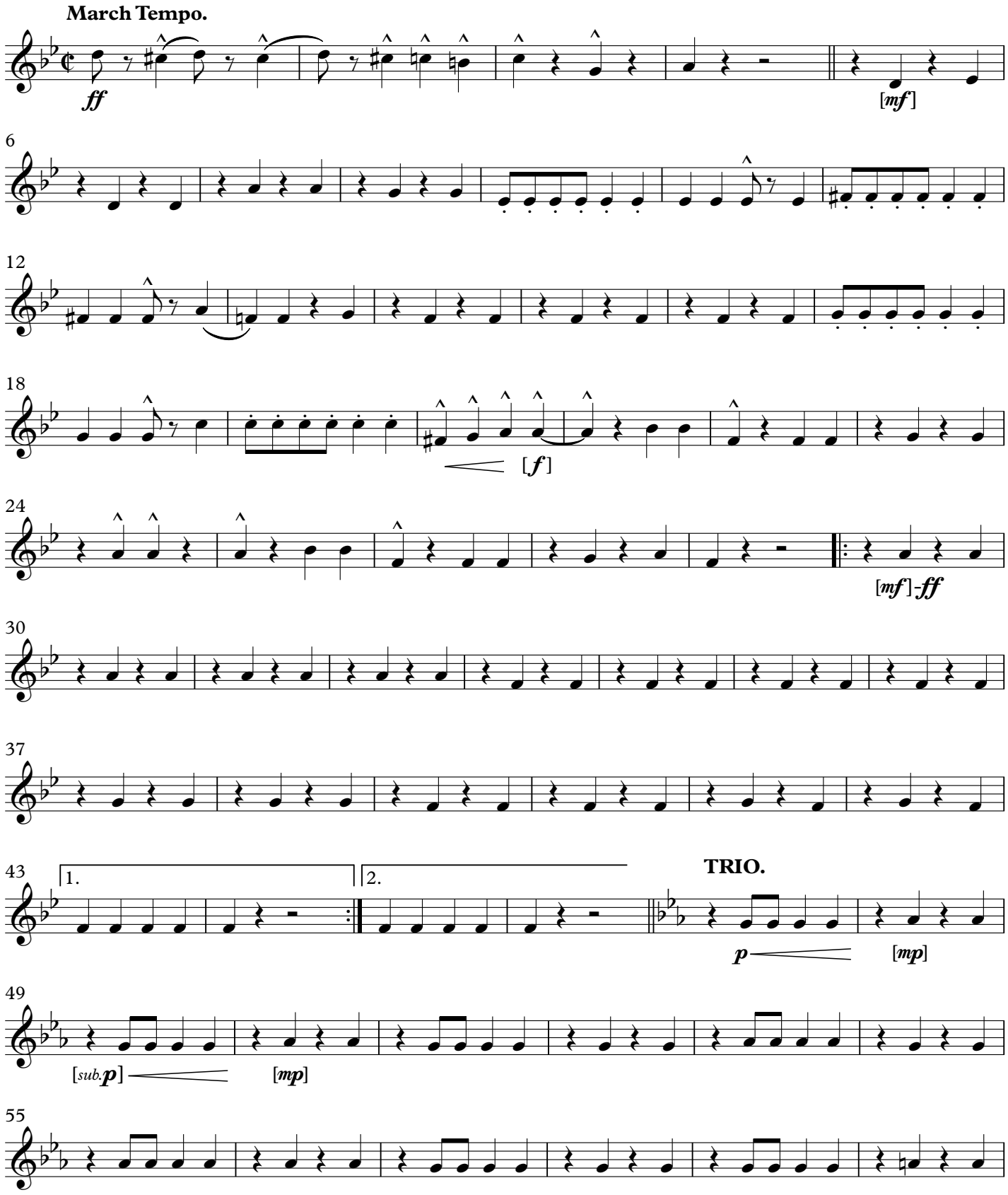
March

POWHATAN'S DAUGHTER

3rd F Horn

(1907)

JOHN PHILIP SOUSA



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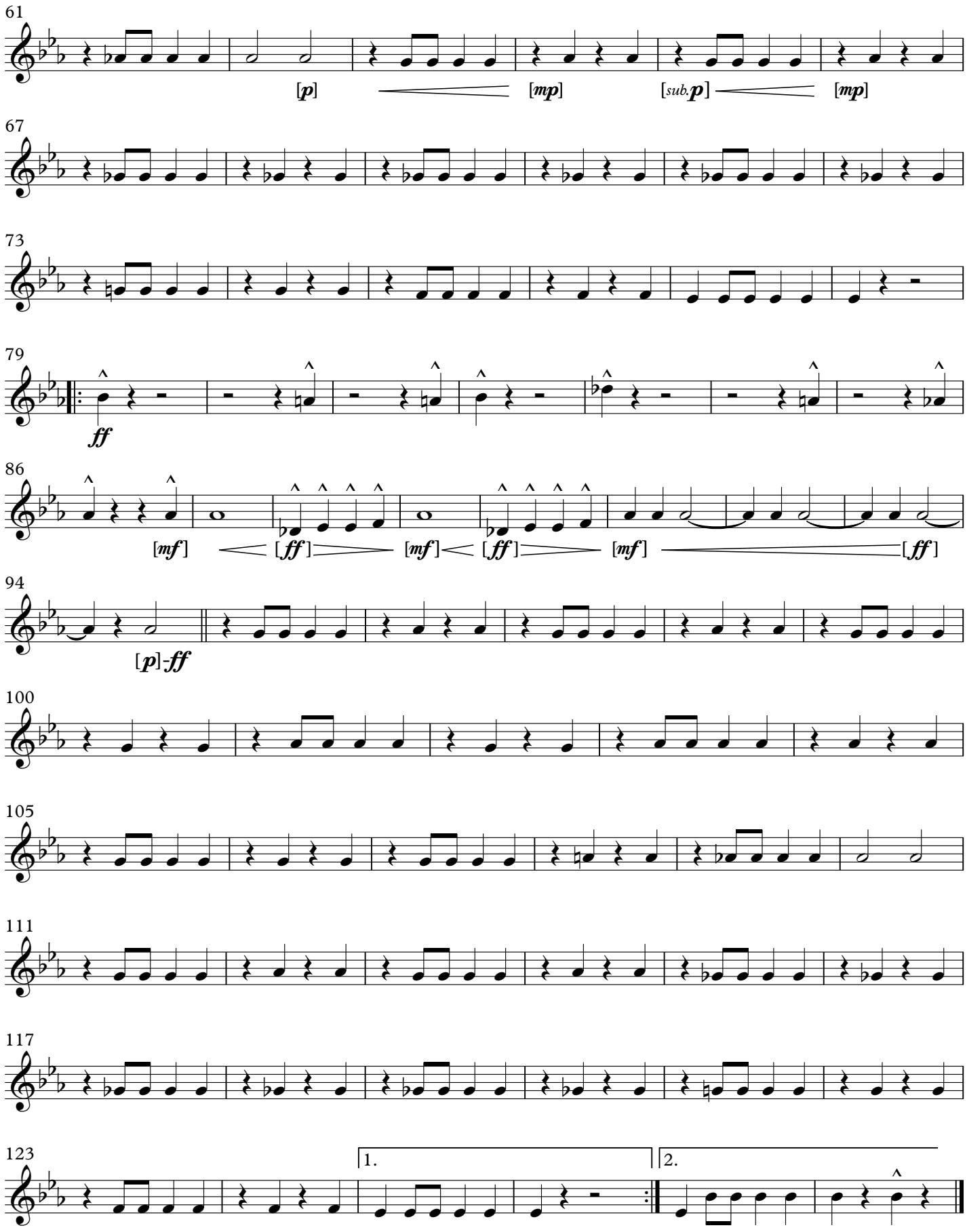
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[ff]
94
[p]-ff
100
105
111
117
123
1.
2.

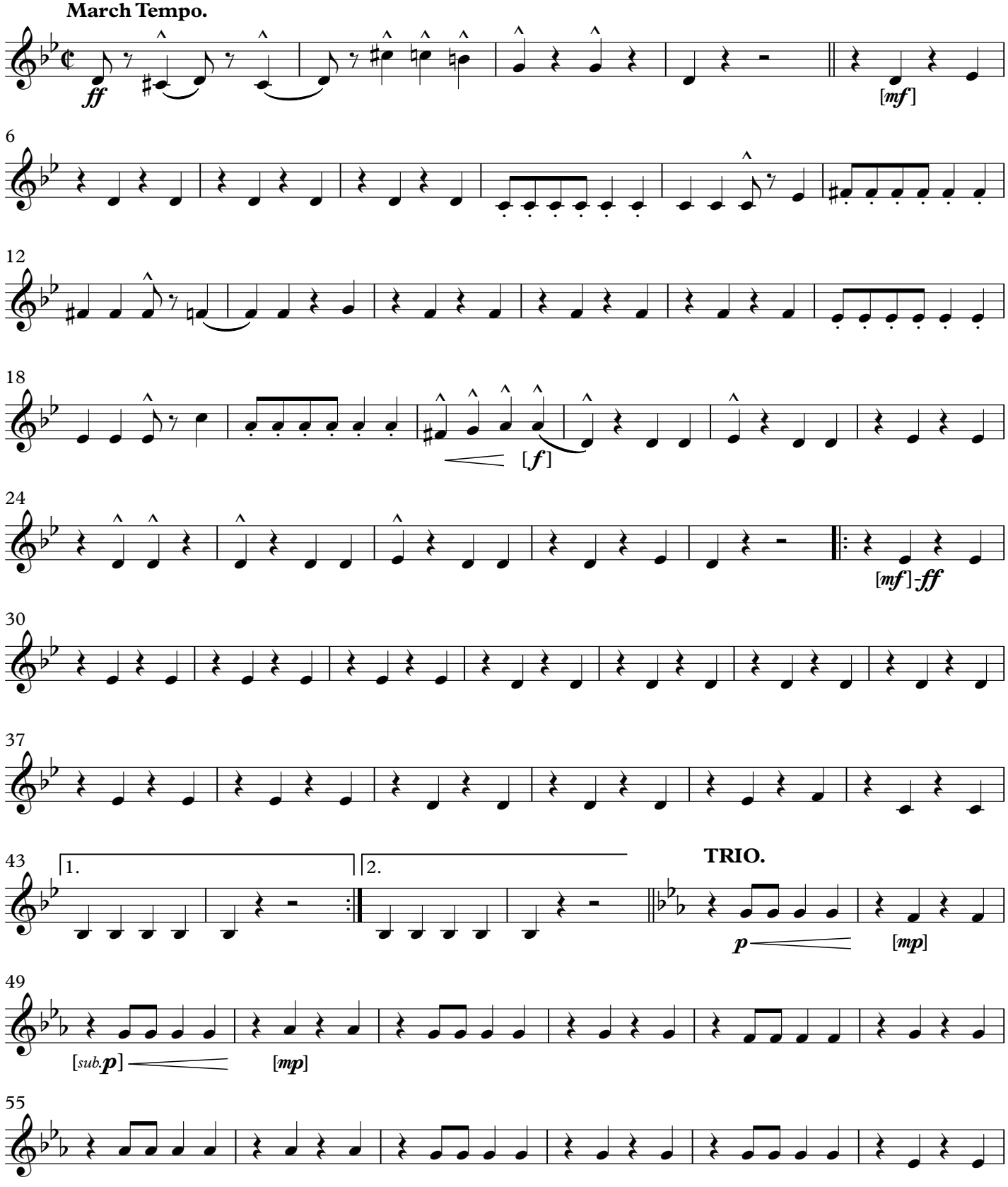
March

POWHATAN'S DAUGHTER

4th F Horn

(1907)

JOHN PHILIP SOUSA



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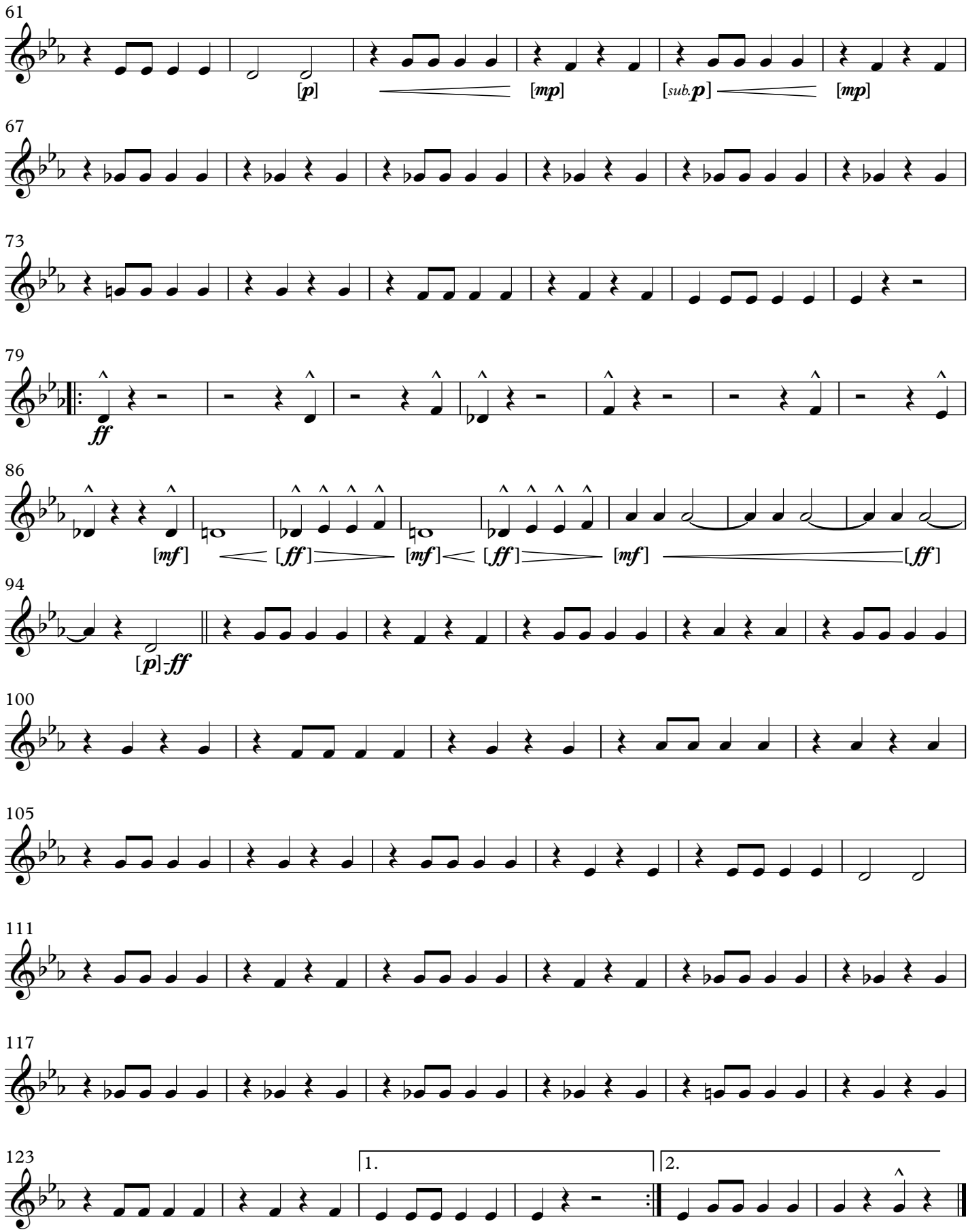
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100
105
111
117
123
1.
2.

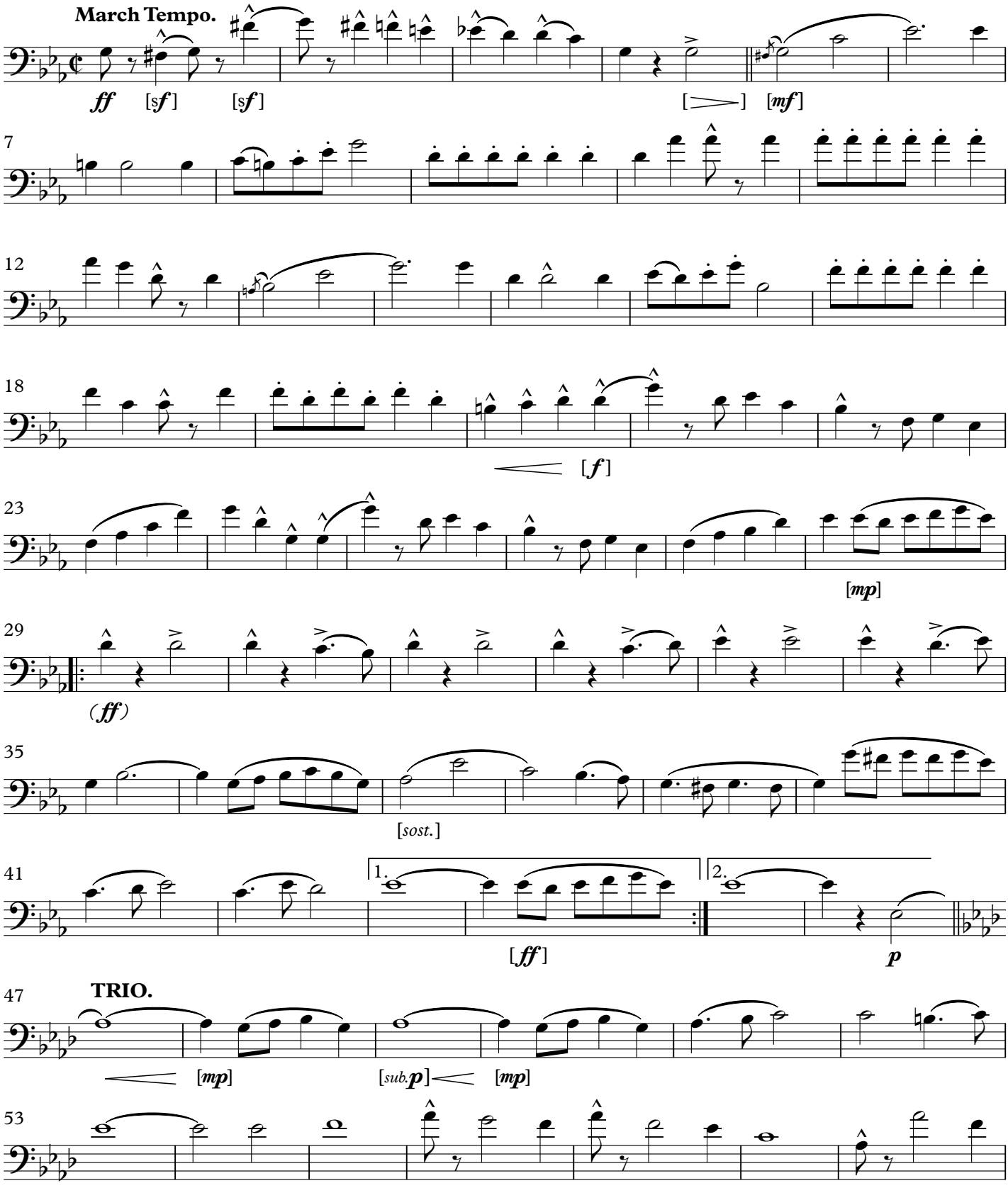
March

POWHATAN'S DAUGHTER

Baritone

(1907)

JOHN PHILIP SOUSA



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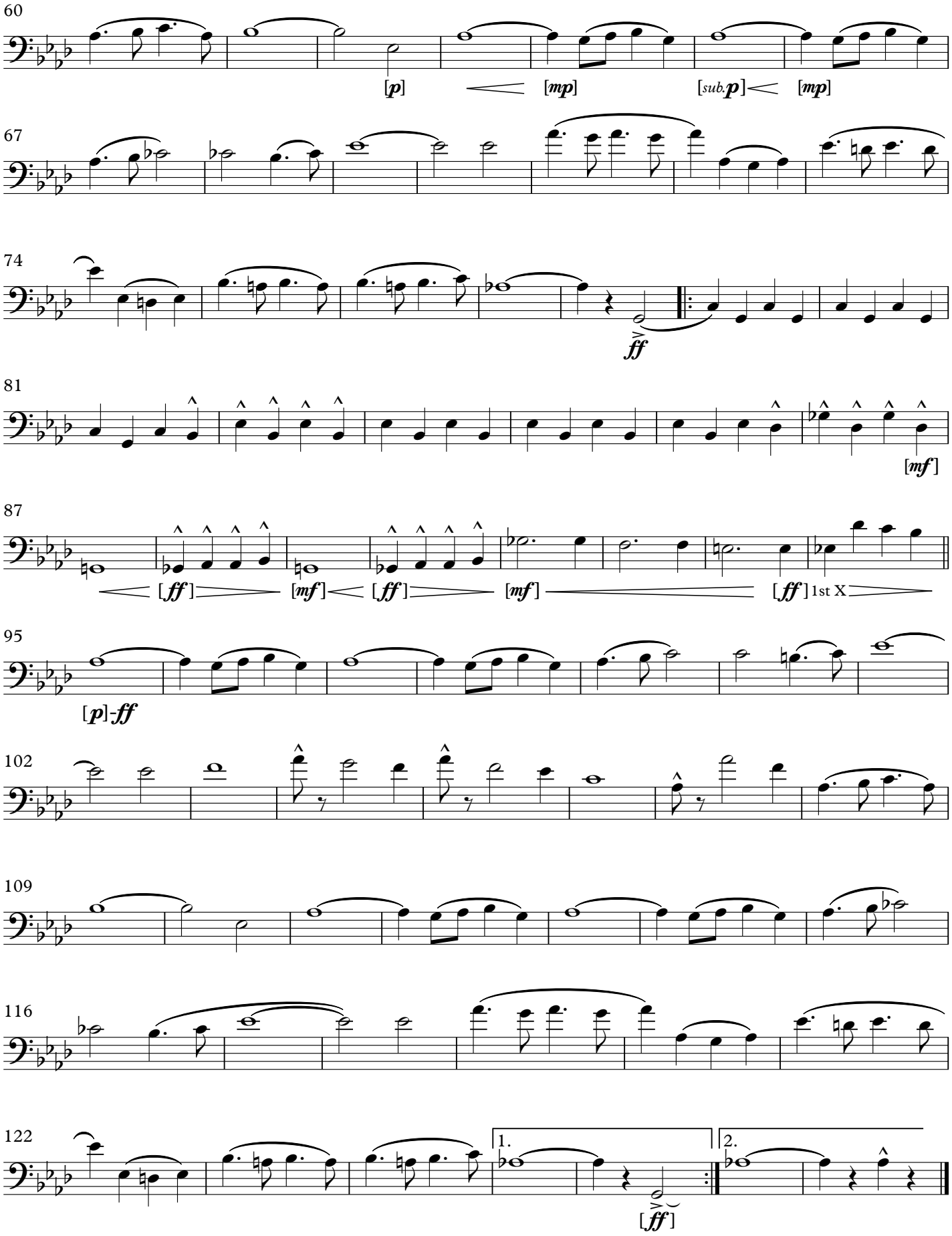
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74
ff
81
[mf]
87
[ff]
[mf]
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[mf]
[ff] 1st X
95
[p]-ff
102
109
116
122
1.
2.
[ff]

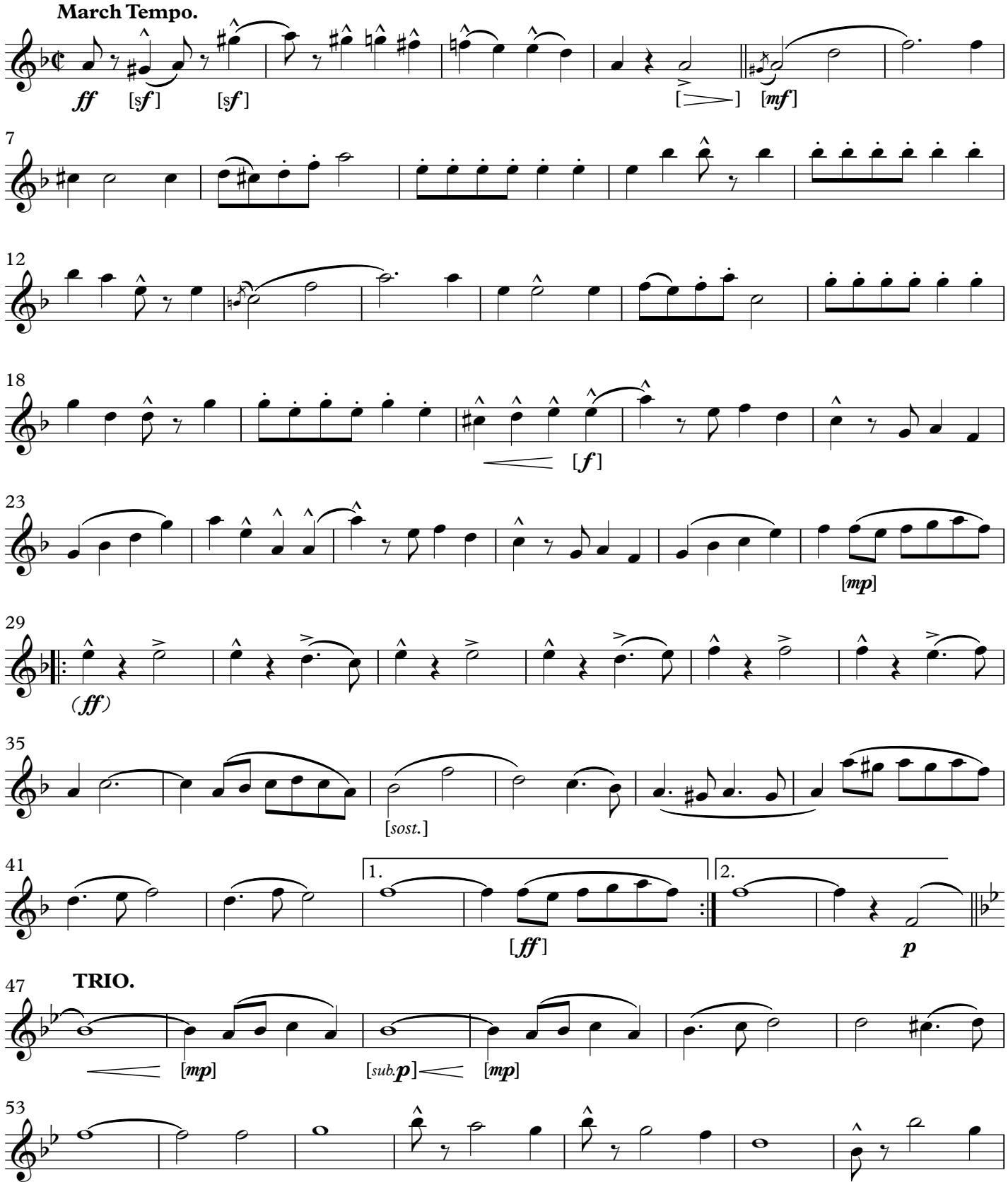
March

POWHATAN'S DAUGHTER

Baritone, T.C.

(1907)

JOHN PHILIP SOUSA



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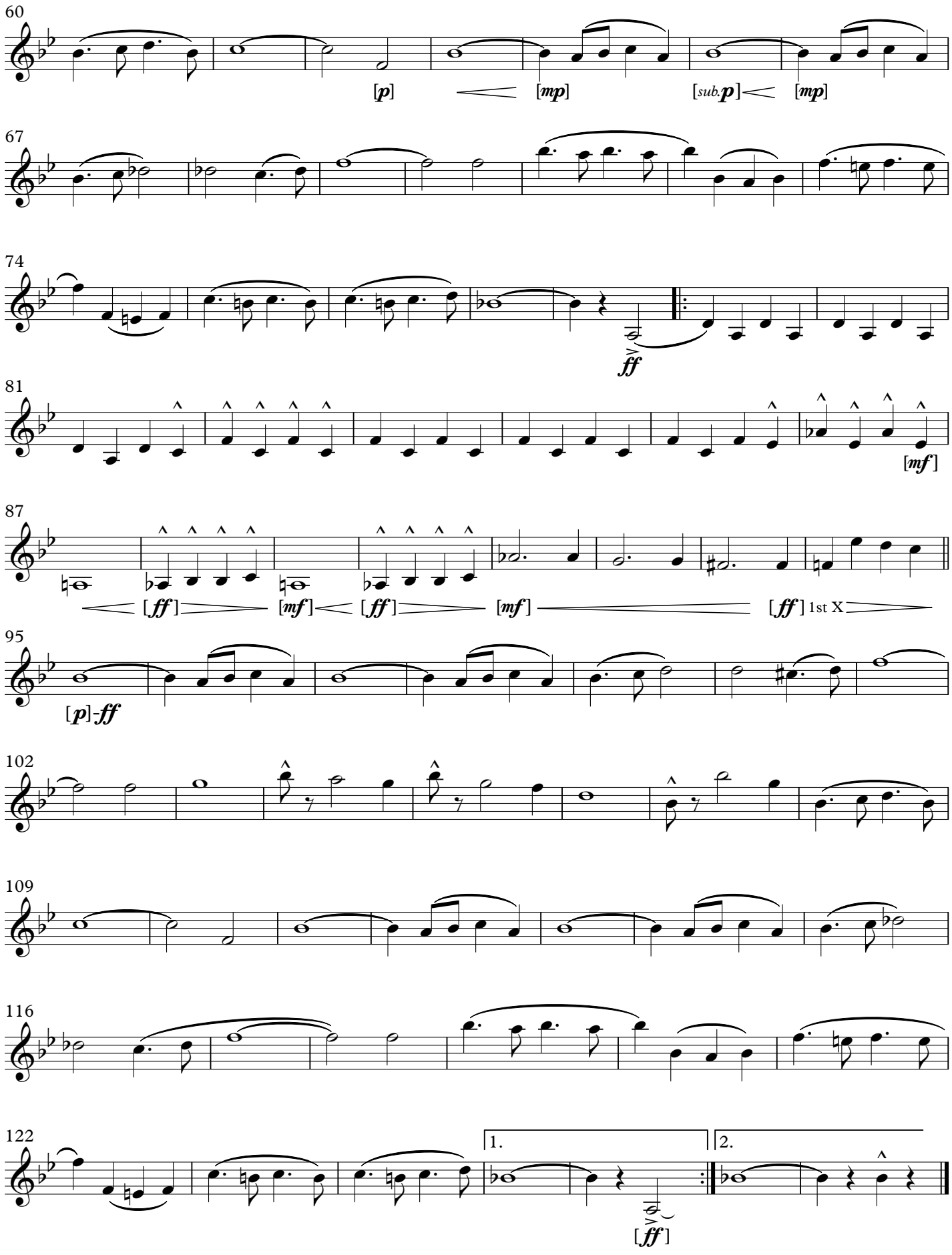
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74
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81
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87
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[mf]
[ff]
[mf]
[ff] 1st X
95
[p]-ff
102
109
116
122
1.
2.
[ff]

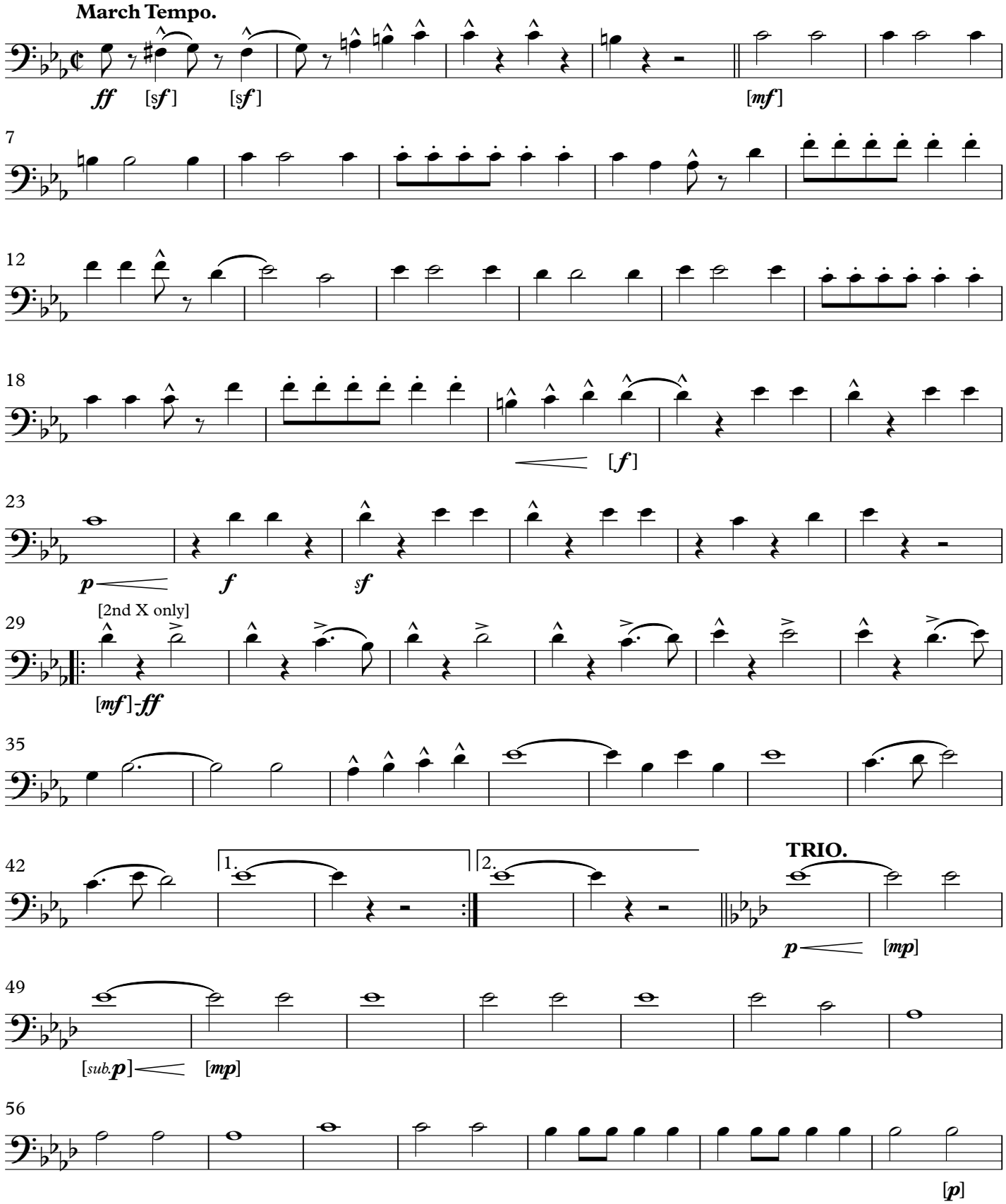
March

POWHATAN'S DAUGHTER

1st Trombone

(1907)

JOHN PHILIP SOUSA



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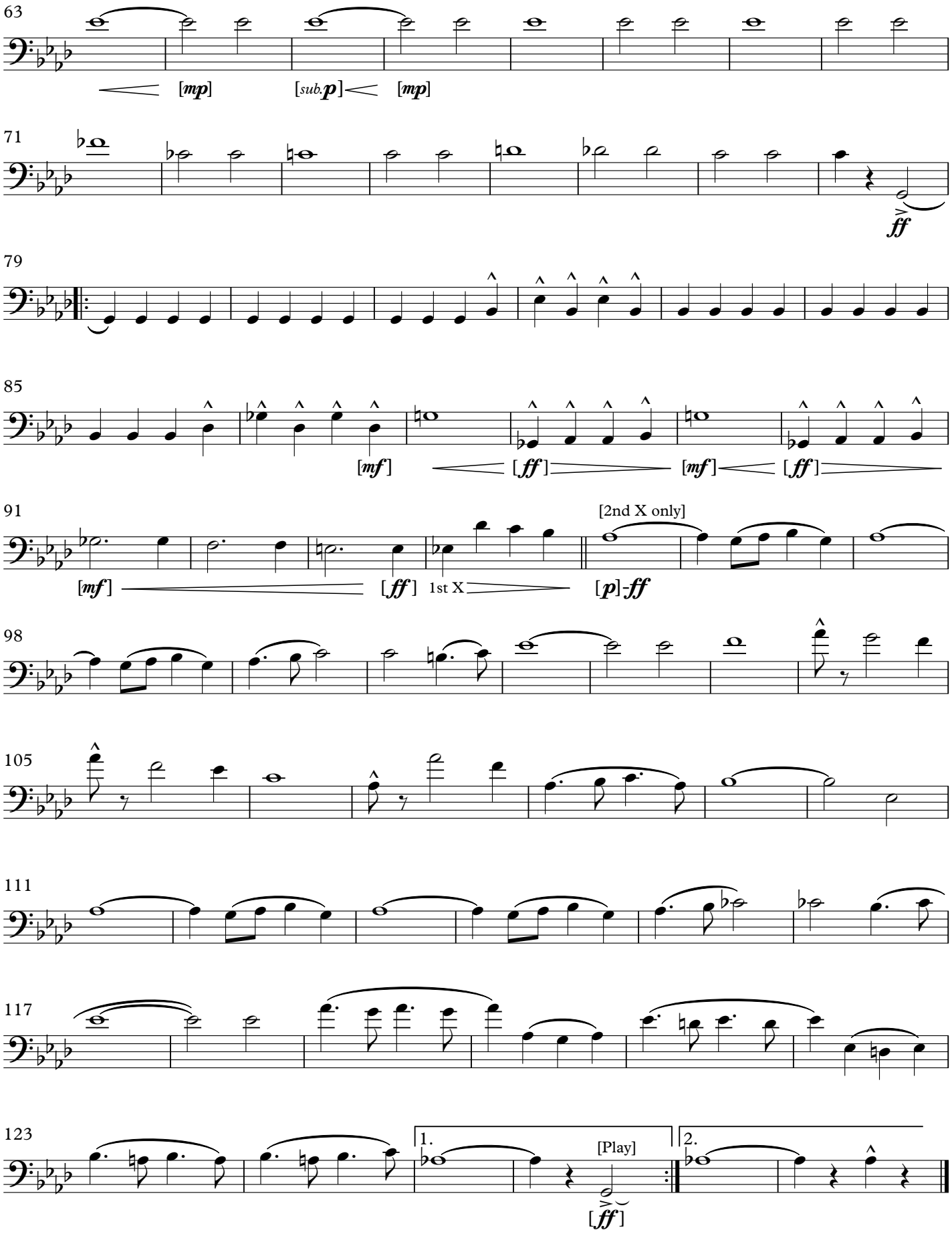
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91
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1st X
[p]-ff
98
105
111
117
123
1.
[Play]
2.
[ff]

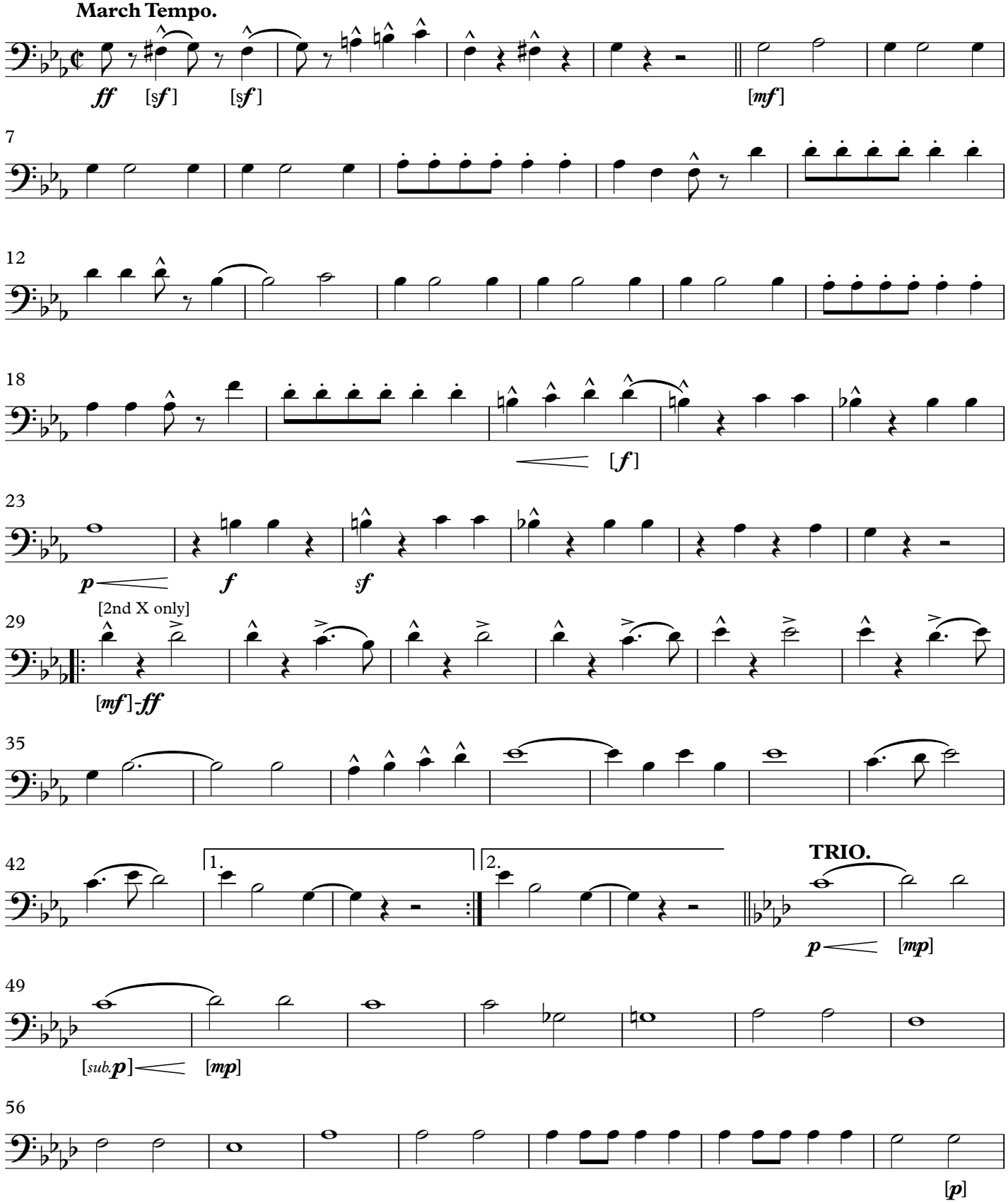
March

POWHATAN'S DAUGHTER

2nd Trombone

(1907)

JOHN PHILIP SOUSA



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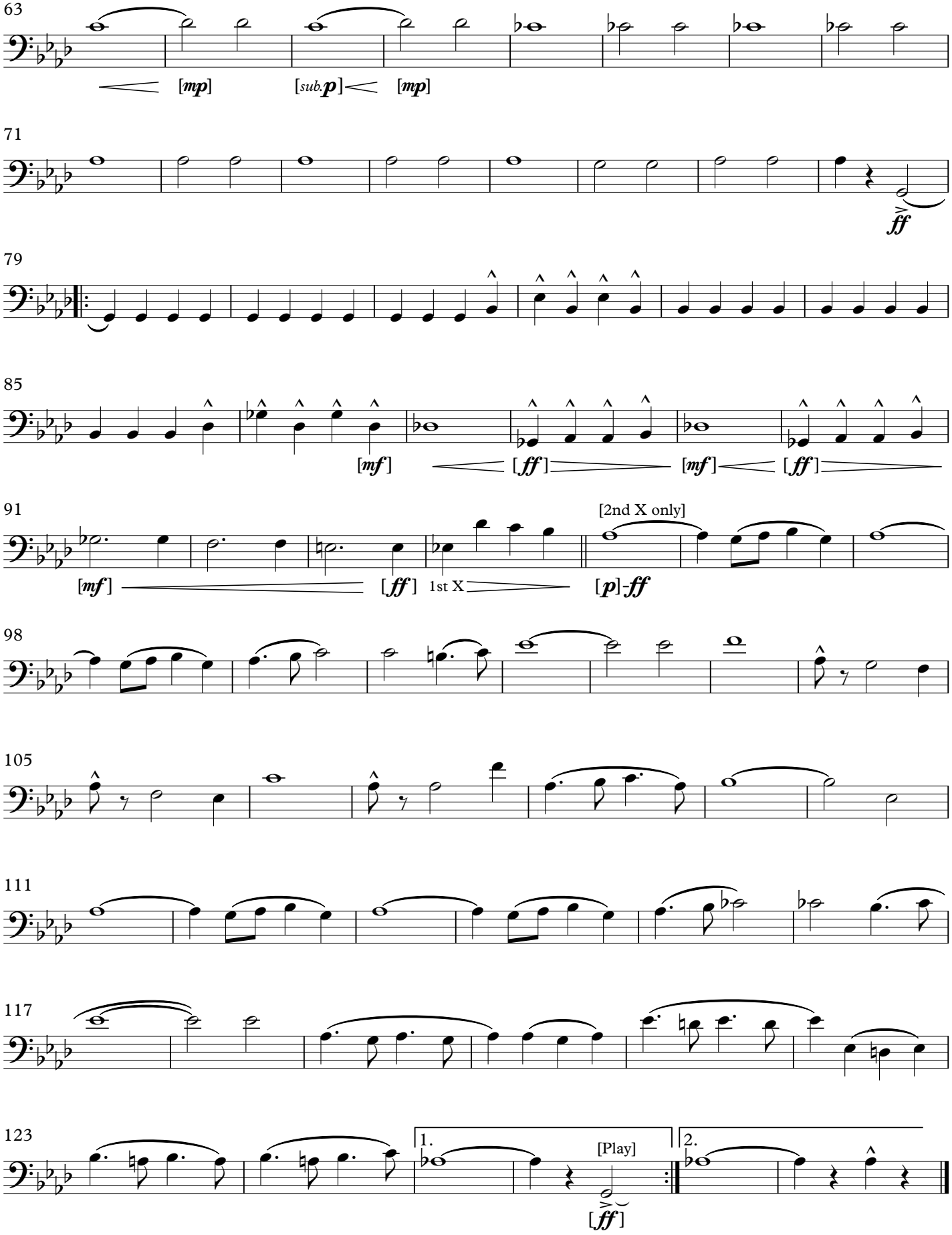
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1st X
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98
105
111
117
123
1.
[Play]
2.
[ff]

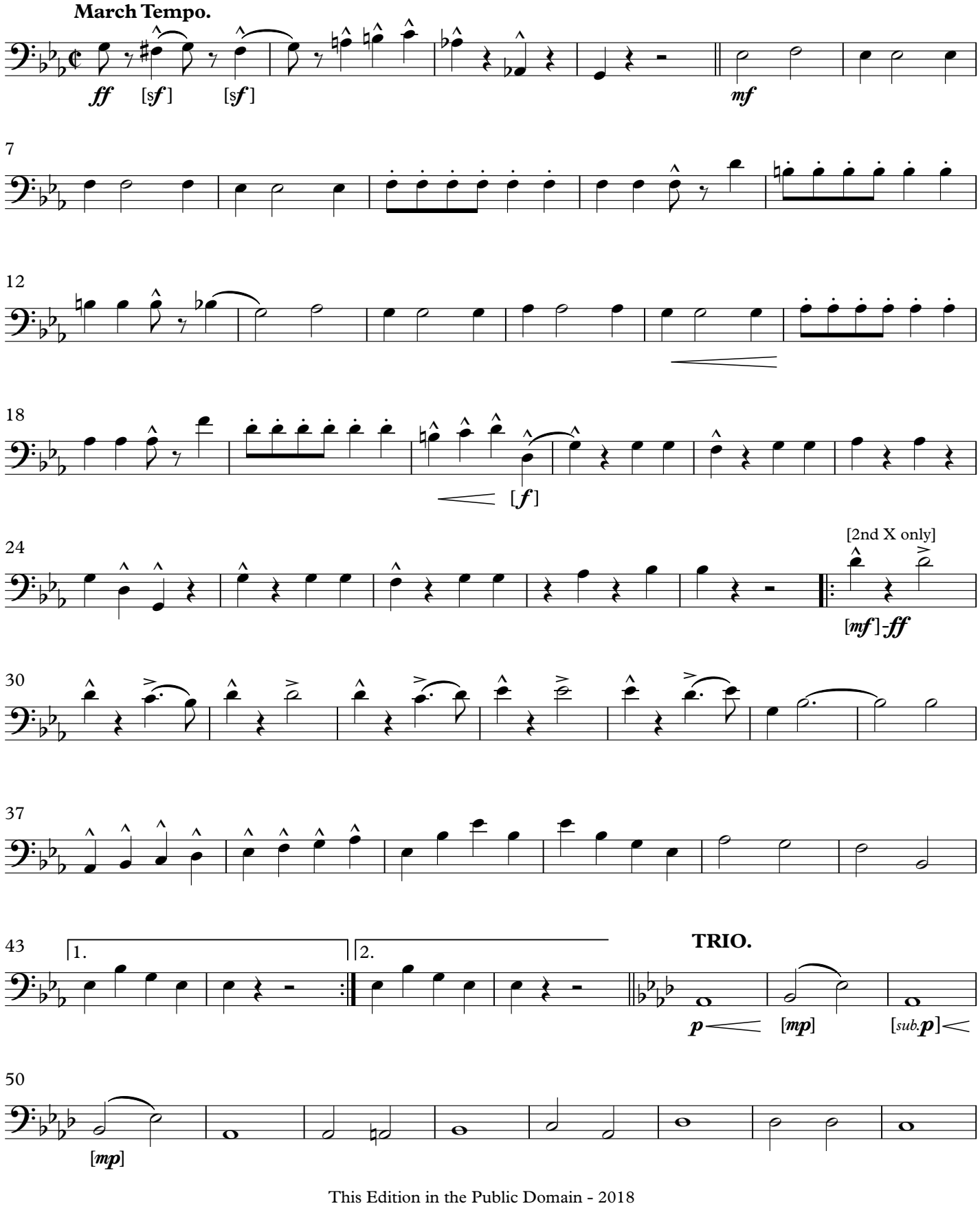
March

POWHATAN'S DAUGHTER

Bass Trombone

(1907)

JOHN PHILIP SOUSA



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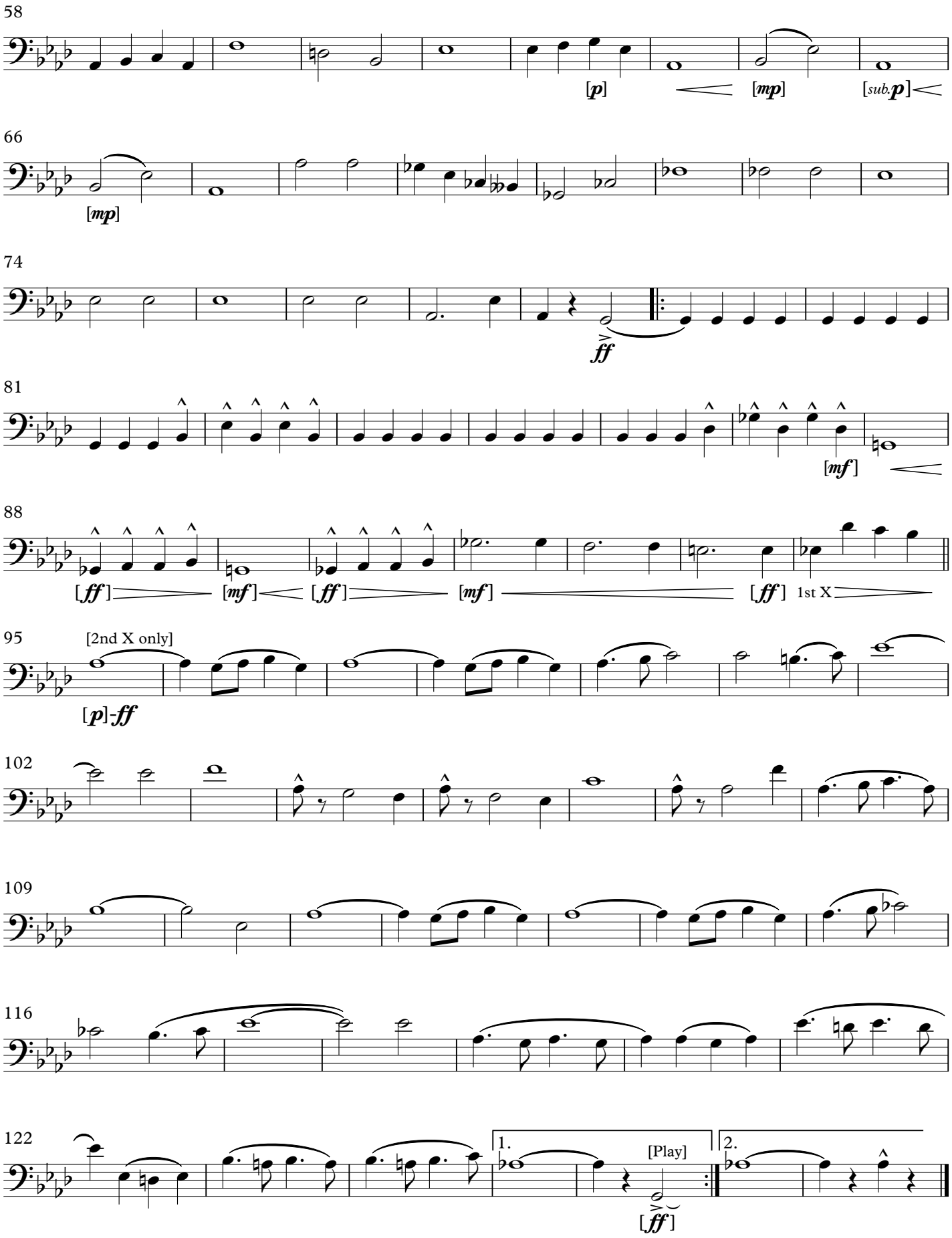
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88
[ff]
[mf]
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[mf]
[ff]
1st X
95
[2nd X only]
[p]-ff
102
109
116
122
1.
[Play]
[ff]
2.

March

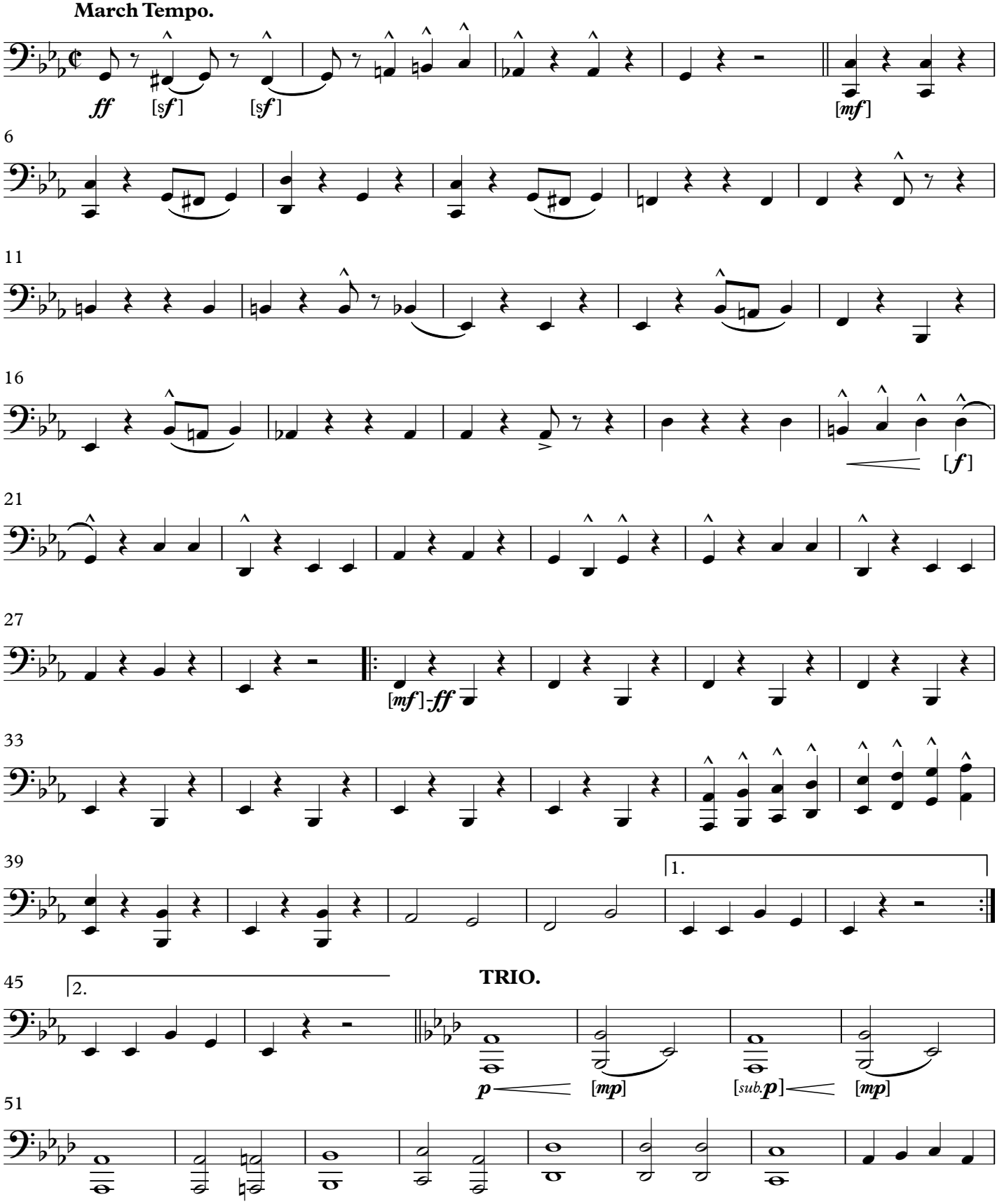
POWHATAN'S DAUGHTER

Tuba

(1907)

JOHN PHILIP SOUSA

March Tempo.



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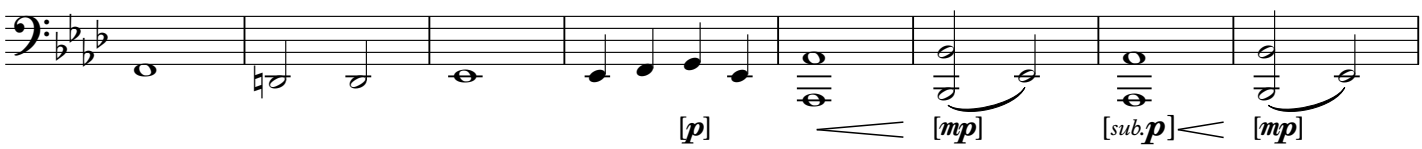
59



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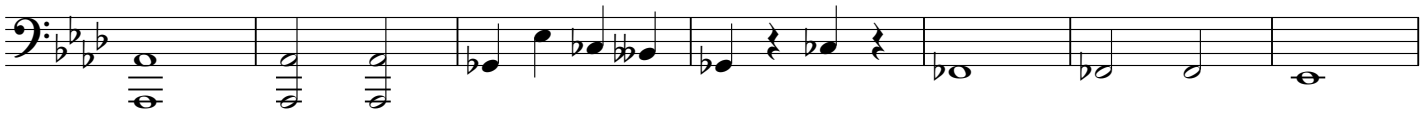

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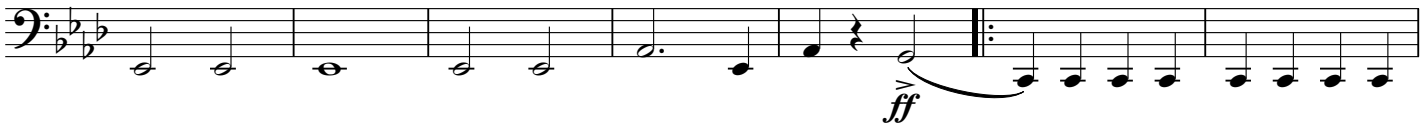

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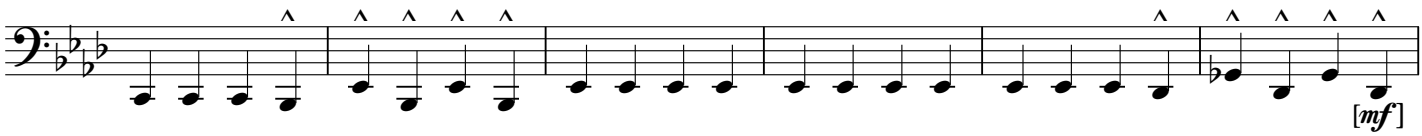

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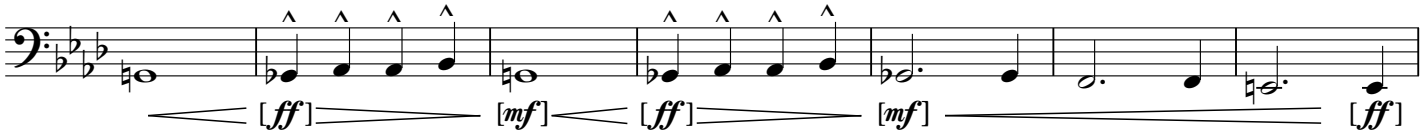

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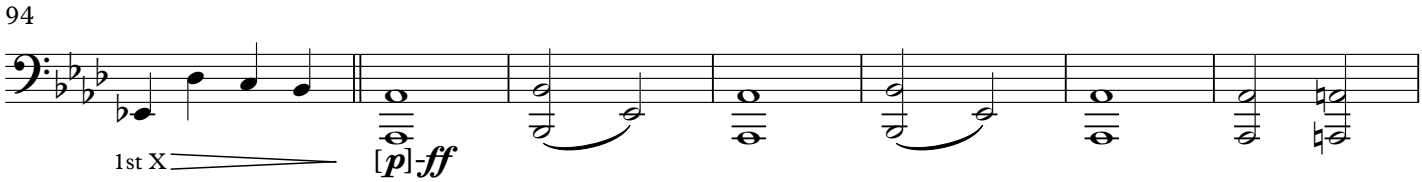

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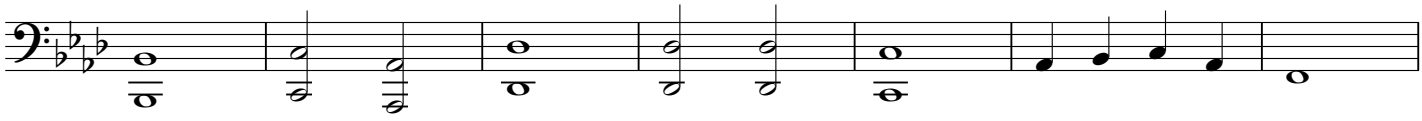

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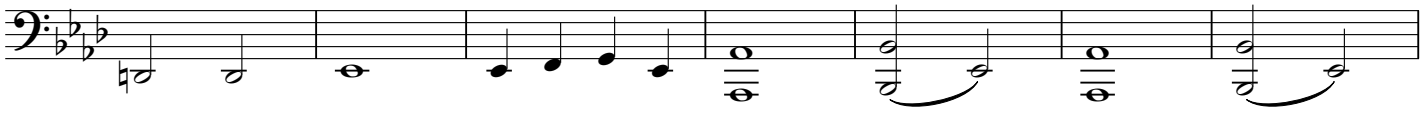

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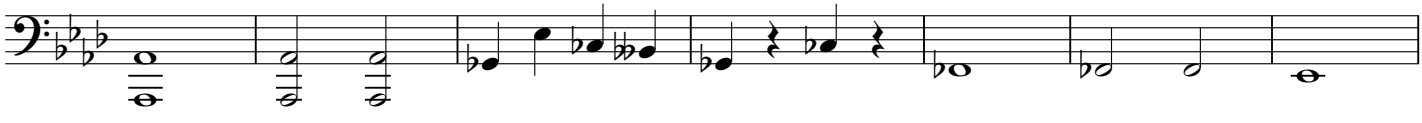

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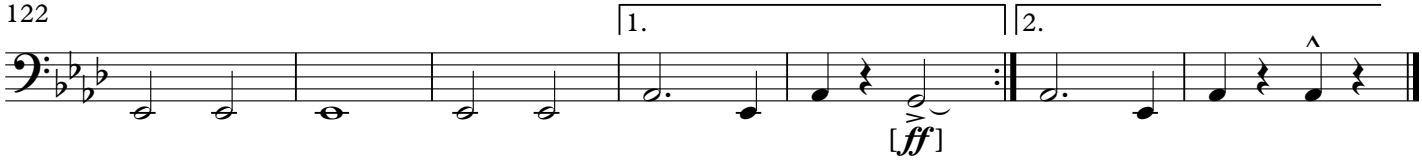


March

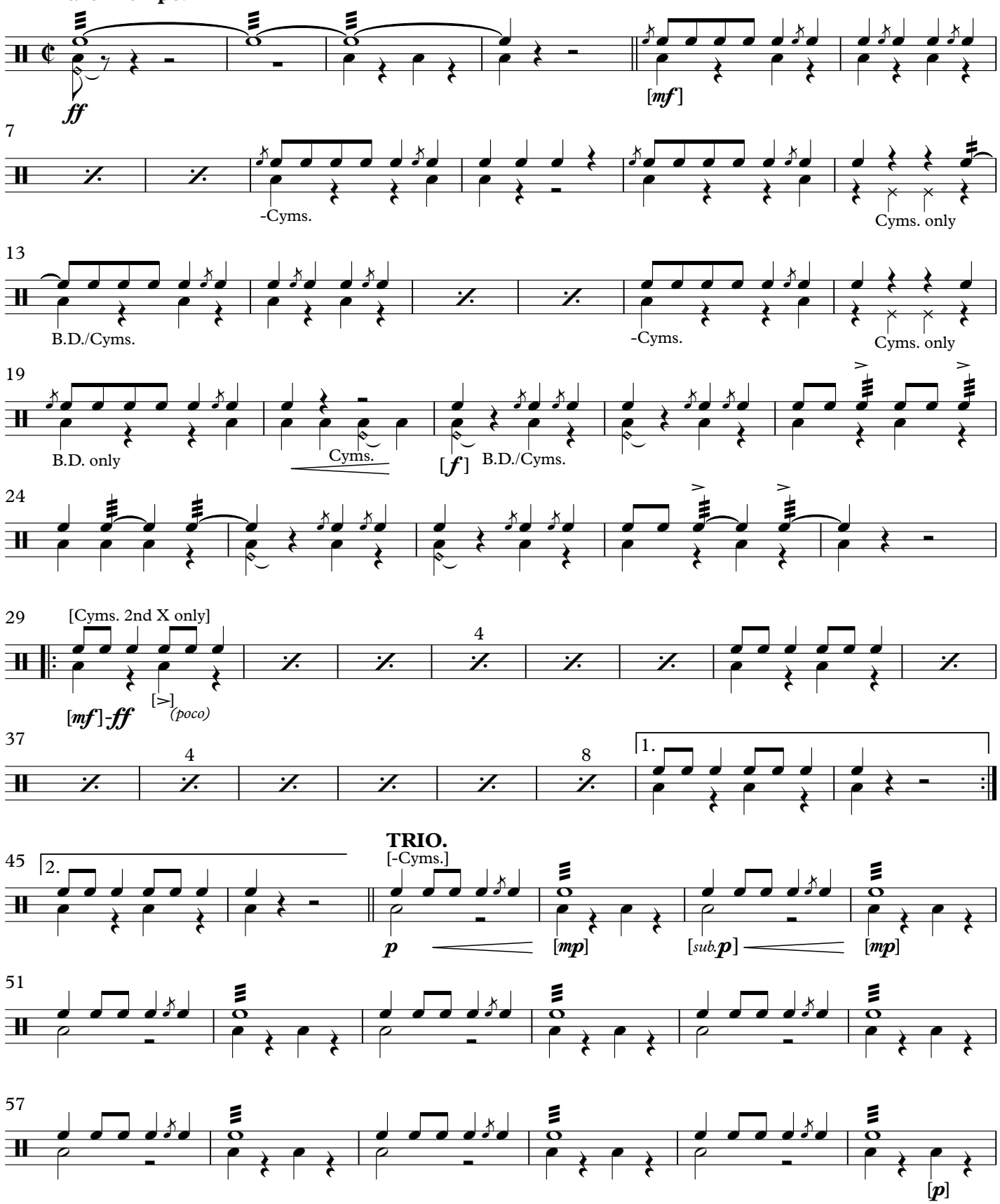
POWHATAN'S DAUGHTER

(1907)

JOHN PHILIP SOUSA

Drums

March Tempo.



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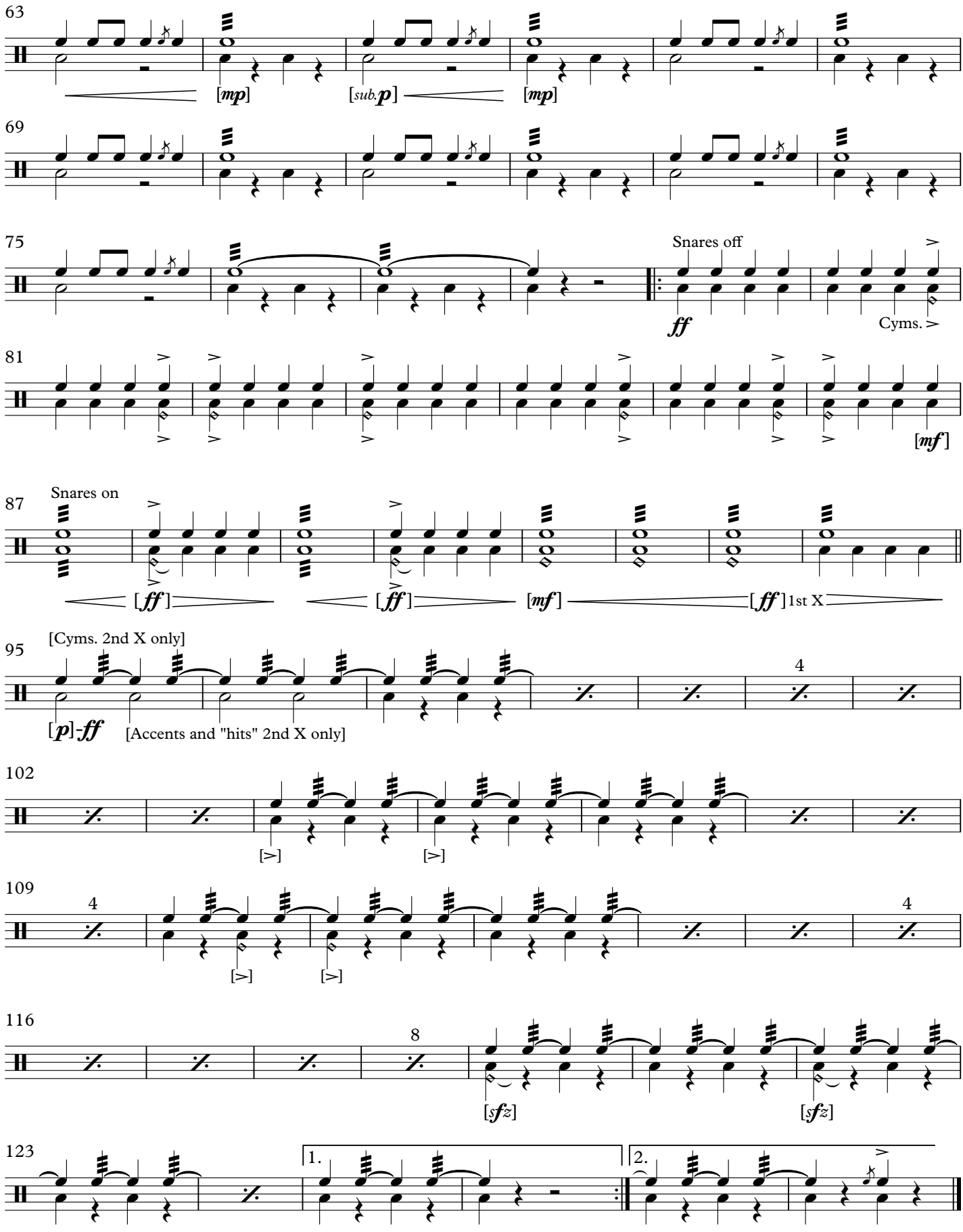
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[mp]
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69
75
Snares off
ff
Cyms.
81
[mf]
87
Snares on
[ff]
[ff]
[mf]
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95
[Cyms. 2nd X only]
[p]-ff
[Accents and "hits" 2nd X only]
4
102
[>]
[>]
109
4
[>]
[>]
4
116
8
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123
1.
2.