The Complete Marches of John Philip Sousa

Vol. 4 No. 70

COLUMBIA'S PRIDE

MARCH

(1914)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Columbia's Pride" (1914)

This march grew from Sousa's 1890 song, "Nail the Flag to the Mast," the lyrics being a poem by William Russell Frisbe. Sousa deleted the words, modified the melody and rhythm, added a change of key, and shortened it. The result was a march for piano called "Columbia's Pride," which he apparently never arranged for band or orchestra.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 46. 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 122-124 bpm. In this *fortissimo* introduction, cymbals play added accents in the first two measures and should choke the final crash in m. 4 to set up the first strain.

First Strain (m. 5-20): The dynamic should immediately drop to *forte* for contrast. Several accents are added in the percussion to highlight the melody, culminating in an accent in m. 12 leading to the second half of the strain.

Second Strain (m. 21-36): The second strain comes right on the heels of the first. In the original parts, there was no dynamic distinction between the two; however, the march benefits from some alteration here. A diminuendo is added the transition in m. 20 and a new dynamic of *mezzo-forte* is added for the second strain. Cymbals may also drop out here. There is a natural transition in m. 28 with the eighth notes in the cornet parts; cymbals should rejoin with a gentle accent on beat two of this measure and everyone may then play a four-measure crescendo as indicated to finish the strain at *fortissimo*.

Trio (m.36-52): Again, the trio comes right out of the second strain with no break. In order to facilitate a softer dynamic here, a quick diminuendo is added to the eighth notes in m. 36. Cornets and cymbals should tacet beginning with the pick-up note to m. 37, but trombones may play softly to outline the harmony. All others should play at *piano* and soften even further for an echo effect in m. 41-44.

Final Strain (m. 52-68): There is no break strain in this march; rather the trio is simply repeated and should be performed now at the original dynamic level of *fortissimo*. Cornets join back in with the two eighth-note pick-ups into m. 53, and cymbals also rejoin on the downbeat of m. 53. Downbeat accents are added in percussion in m. 53-54 and 61-62, with one final *sffz* on beat two of m. 64.

March

COLUMBIA'S PRIDE

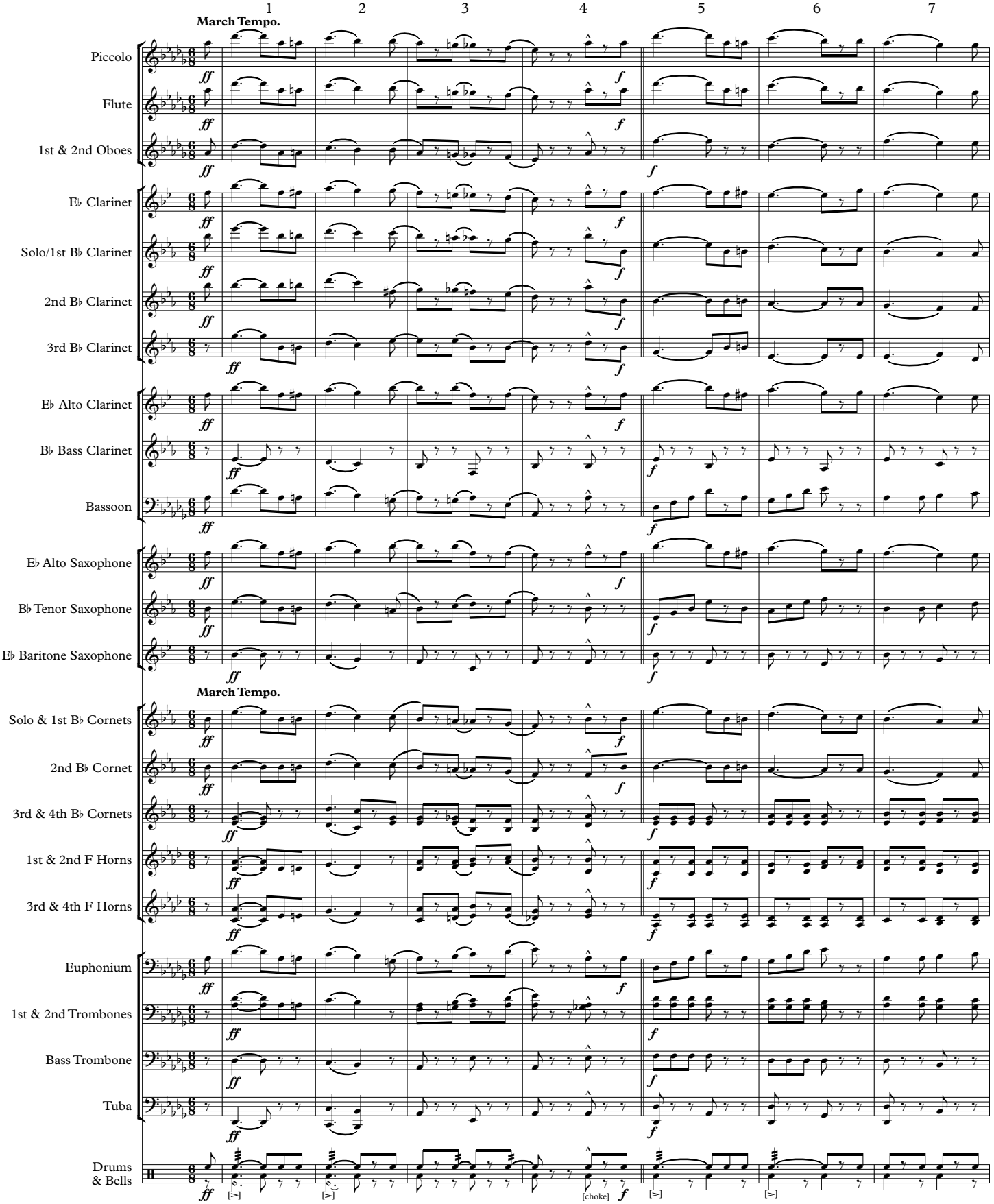
Full Score

After the Song, "Nail the Flag to the Mast"

(1914)

JOHN PHILIP SOUSA

Arr. by Gay Corrie



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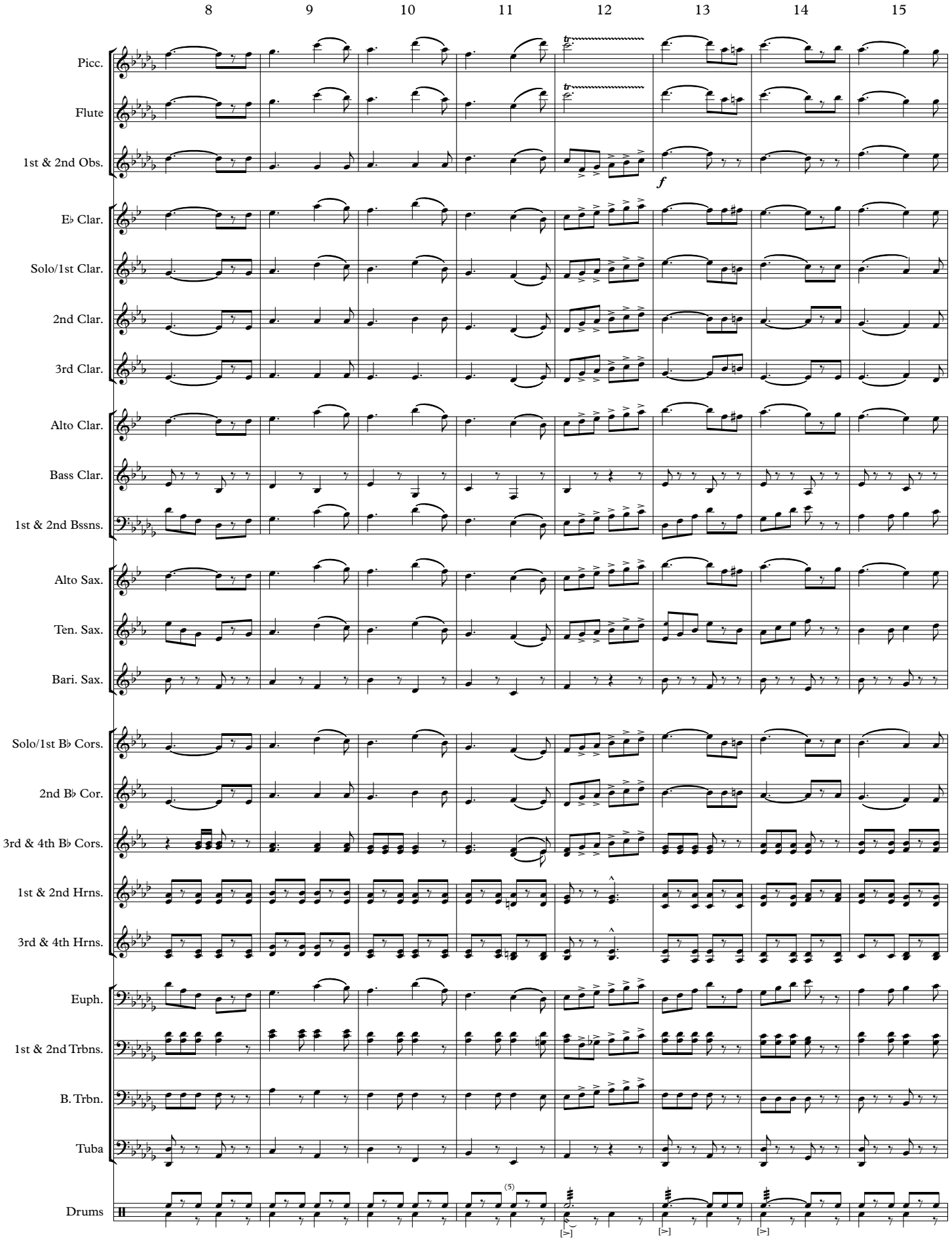
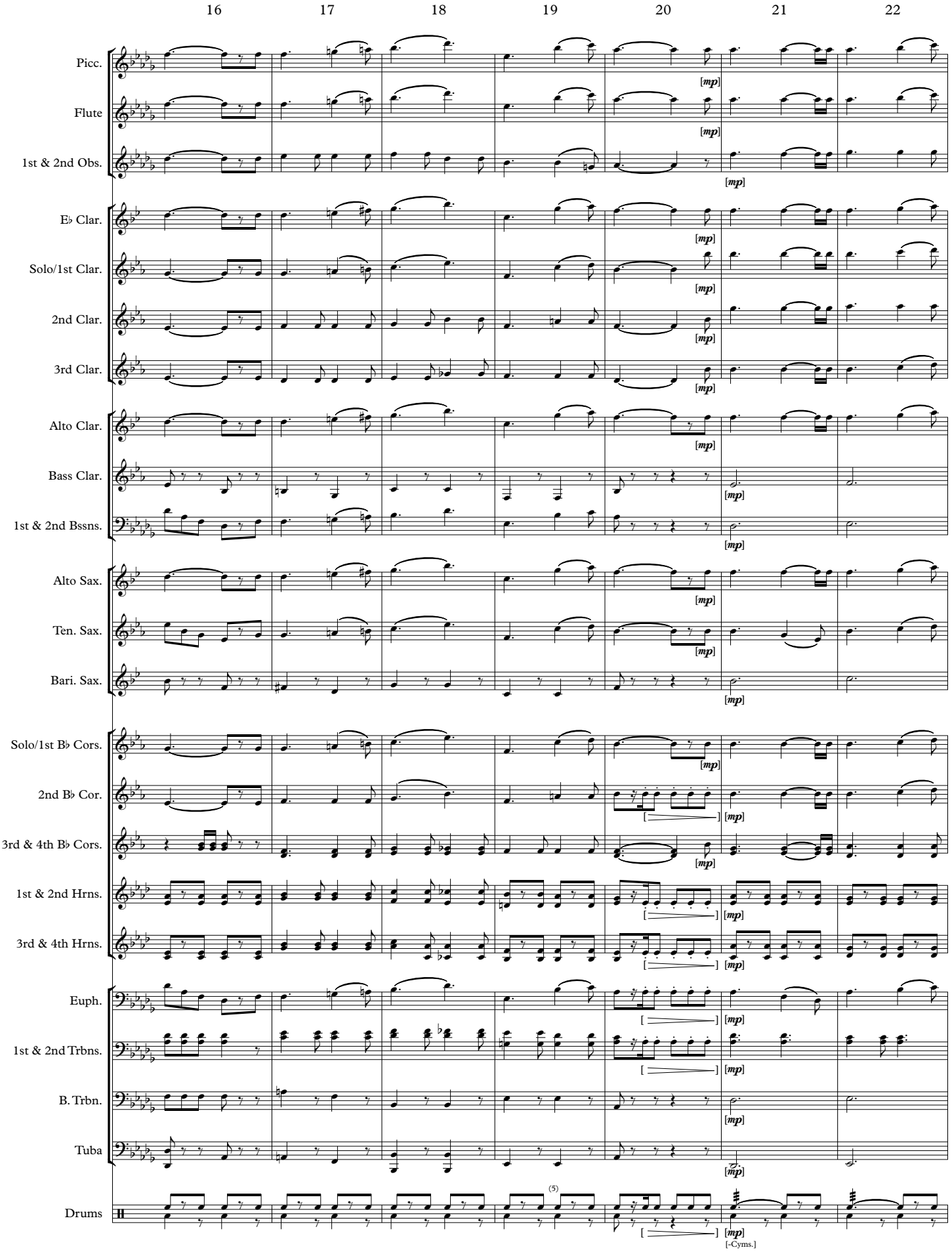
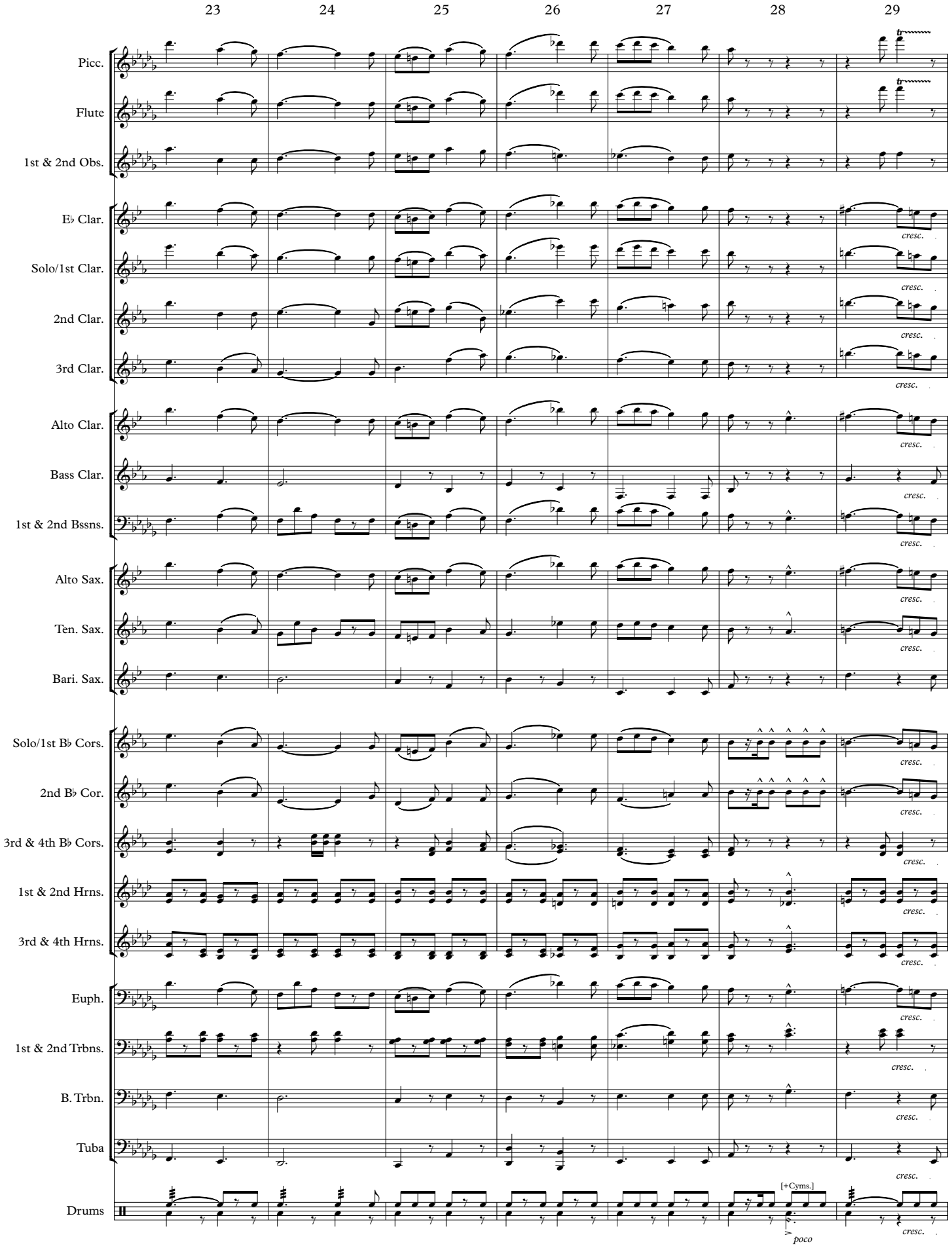
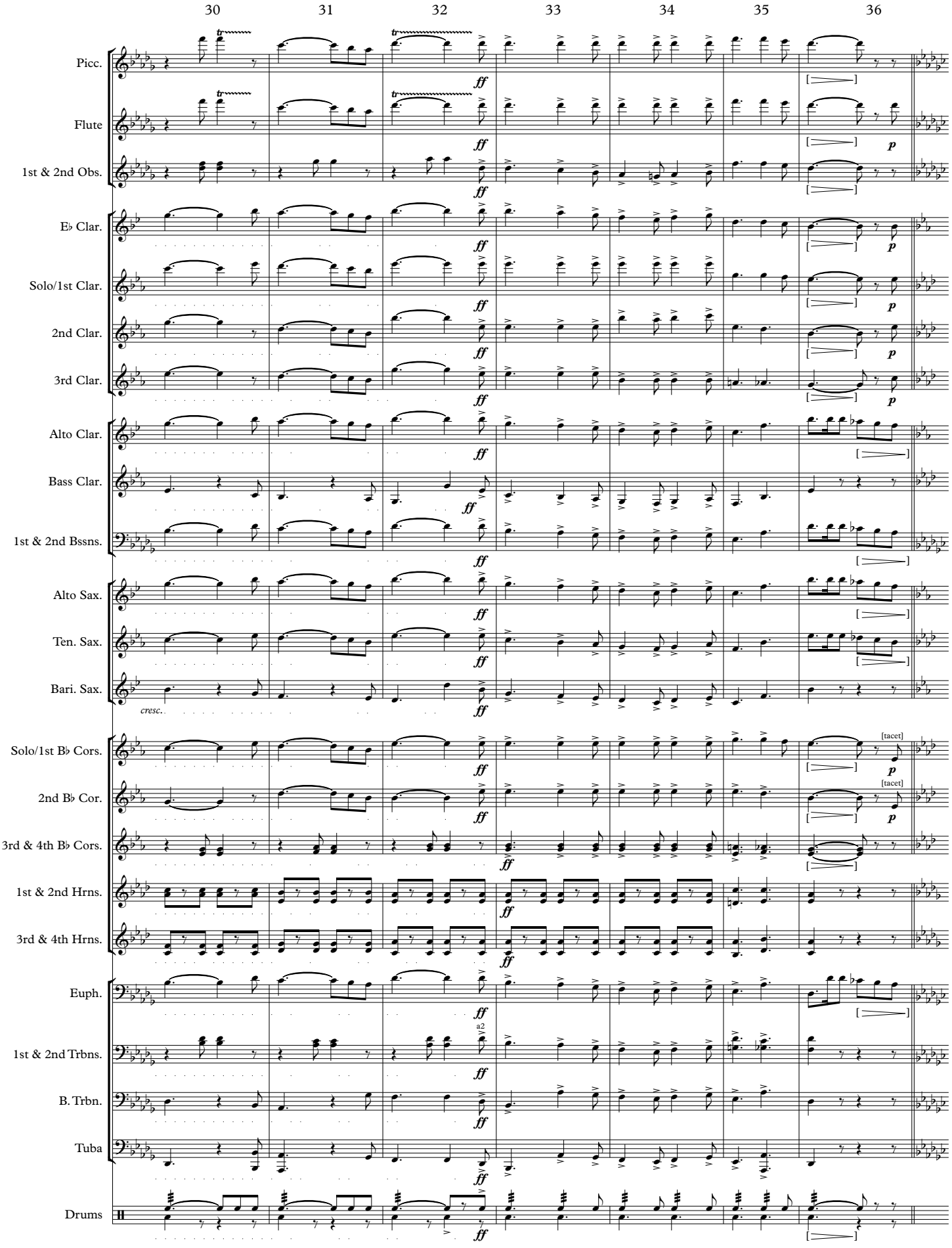
COLUMBIA'S PRIDE
Full Score



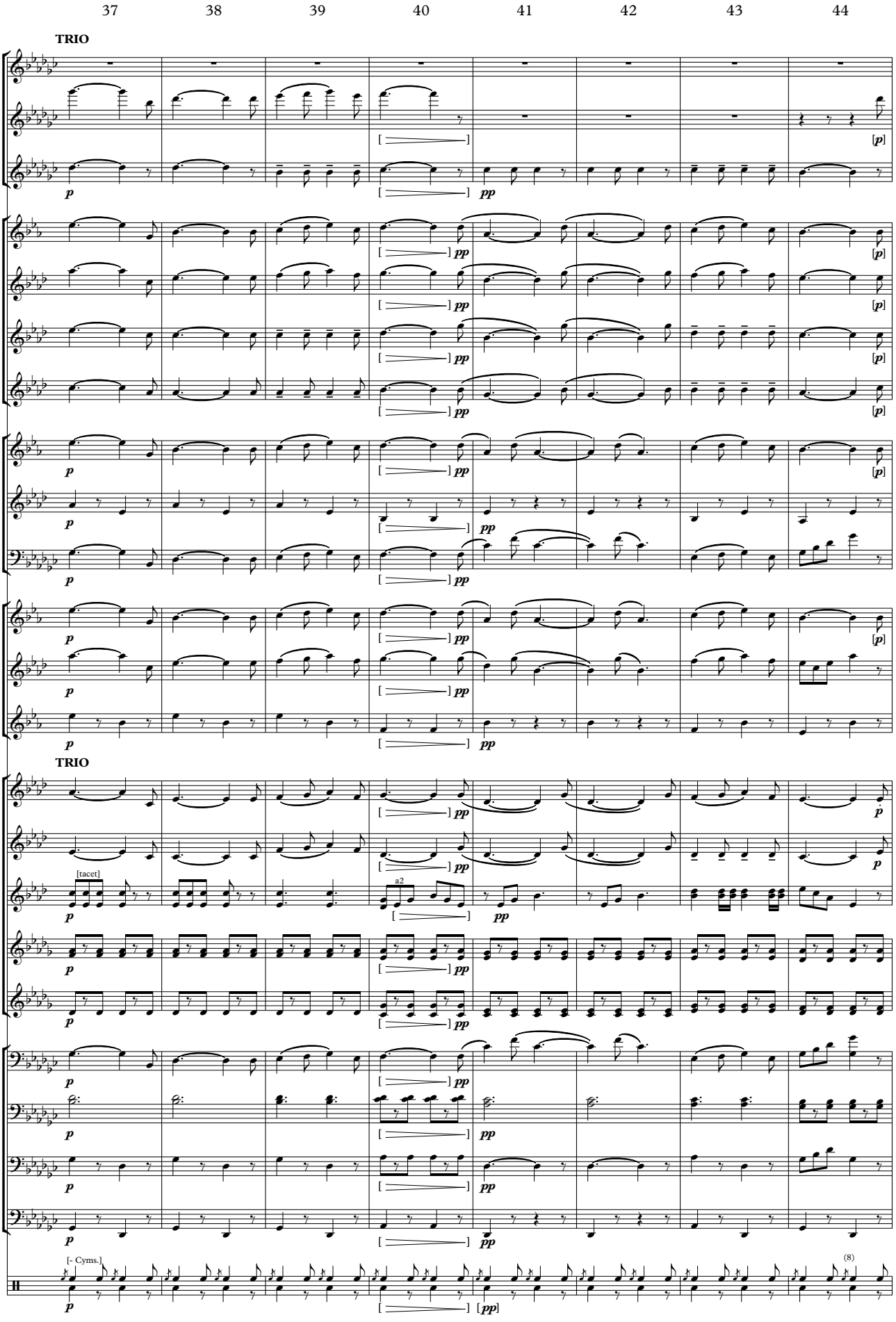

16
17
18
19
20
21
22
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo/1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[mp]
(5)
[-Cyms.]

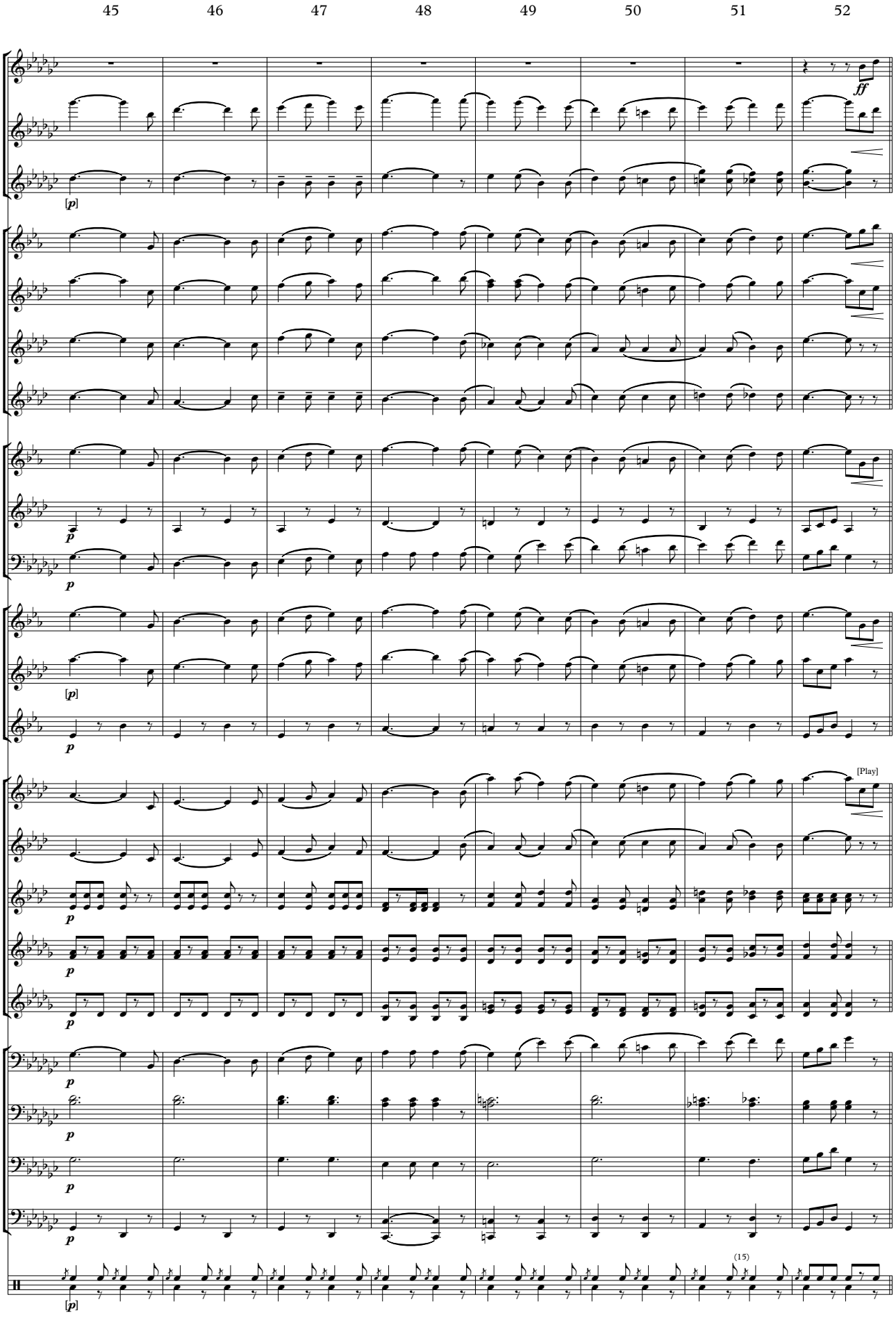
COLUMBIA'S PRIDE
Full Score



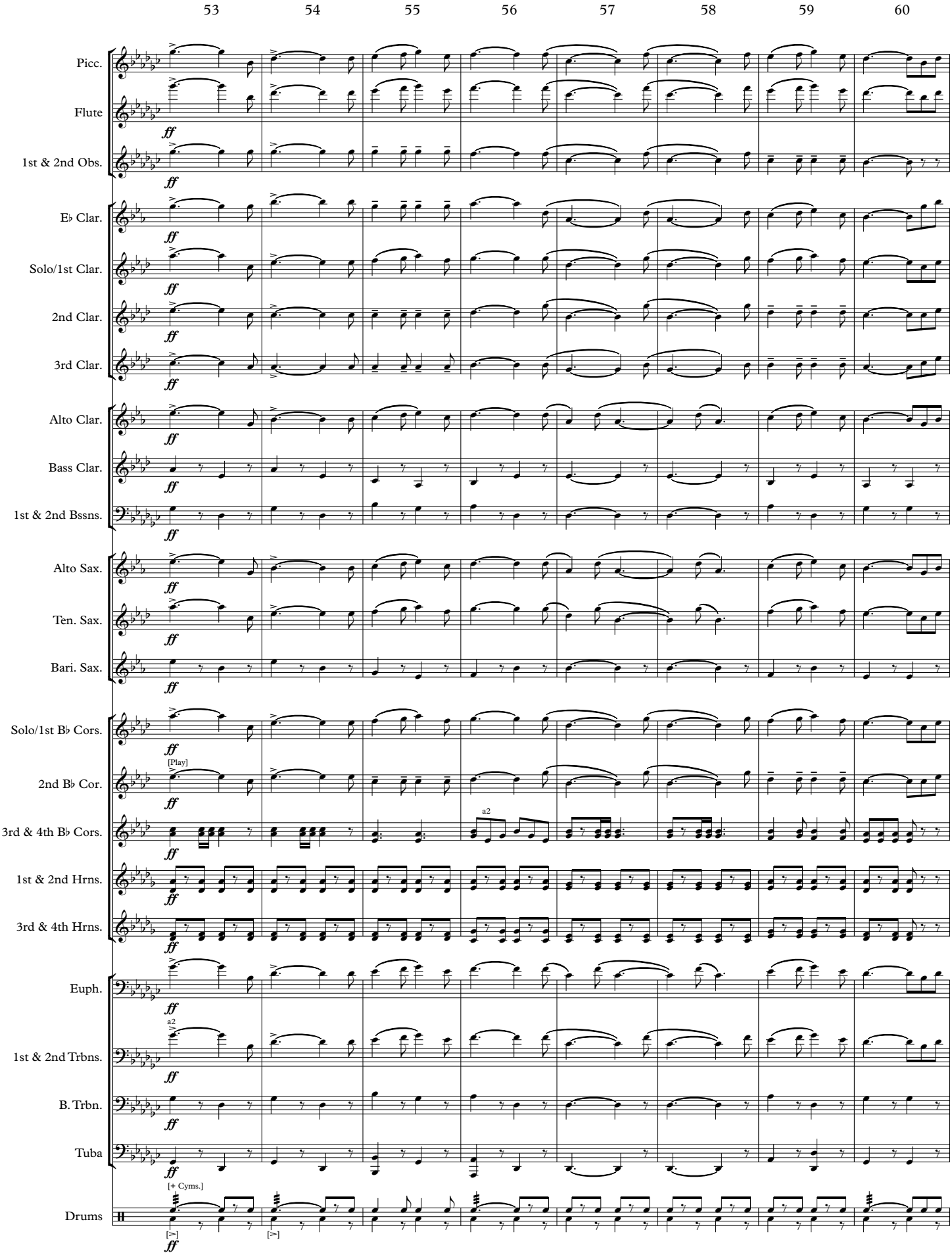

30
31
32
33
34
35
36
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
cresc.
Solo/1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
a2
B. Trbn.
Tuba
Drums
ff
p
[tacet]

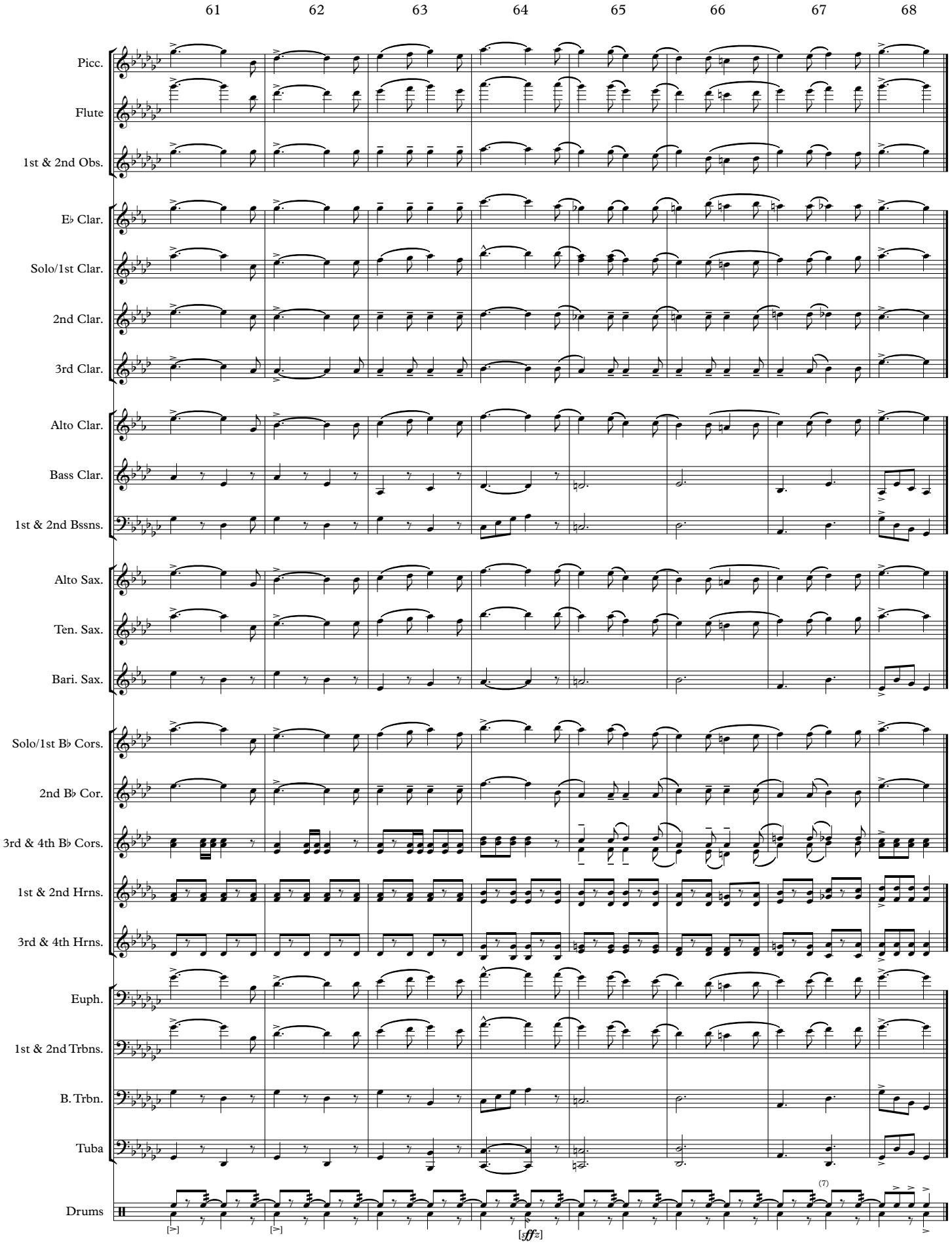
COLUMBIA'S PRIDE
Full Score




45
46
47
48
49
50
51
52
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo/1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
ff
[p]
p
[Play]
(15)

COLUMBIA'S PRIDE
Full Score




61
62
63
64
65
66
67
68
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
Solo/1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo/1st B♭ Cors.
2nd B♭ Cor.
3rd & 4th B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
(7)
[sffz]

March

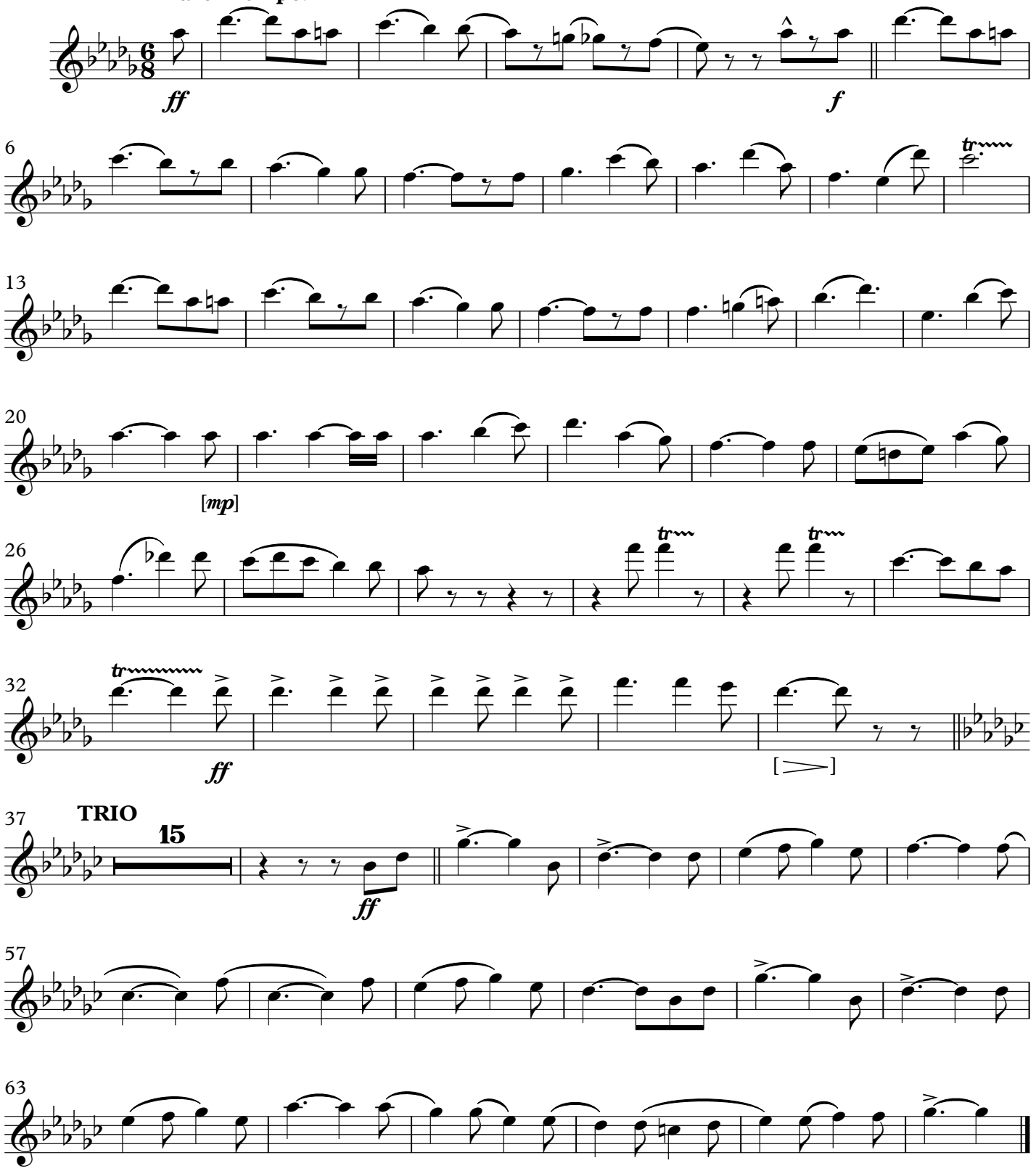
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

Piccolo

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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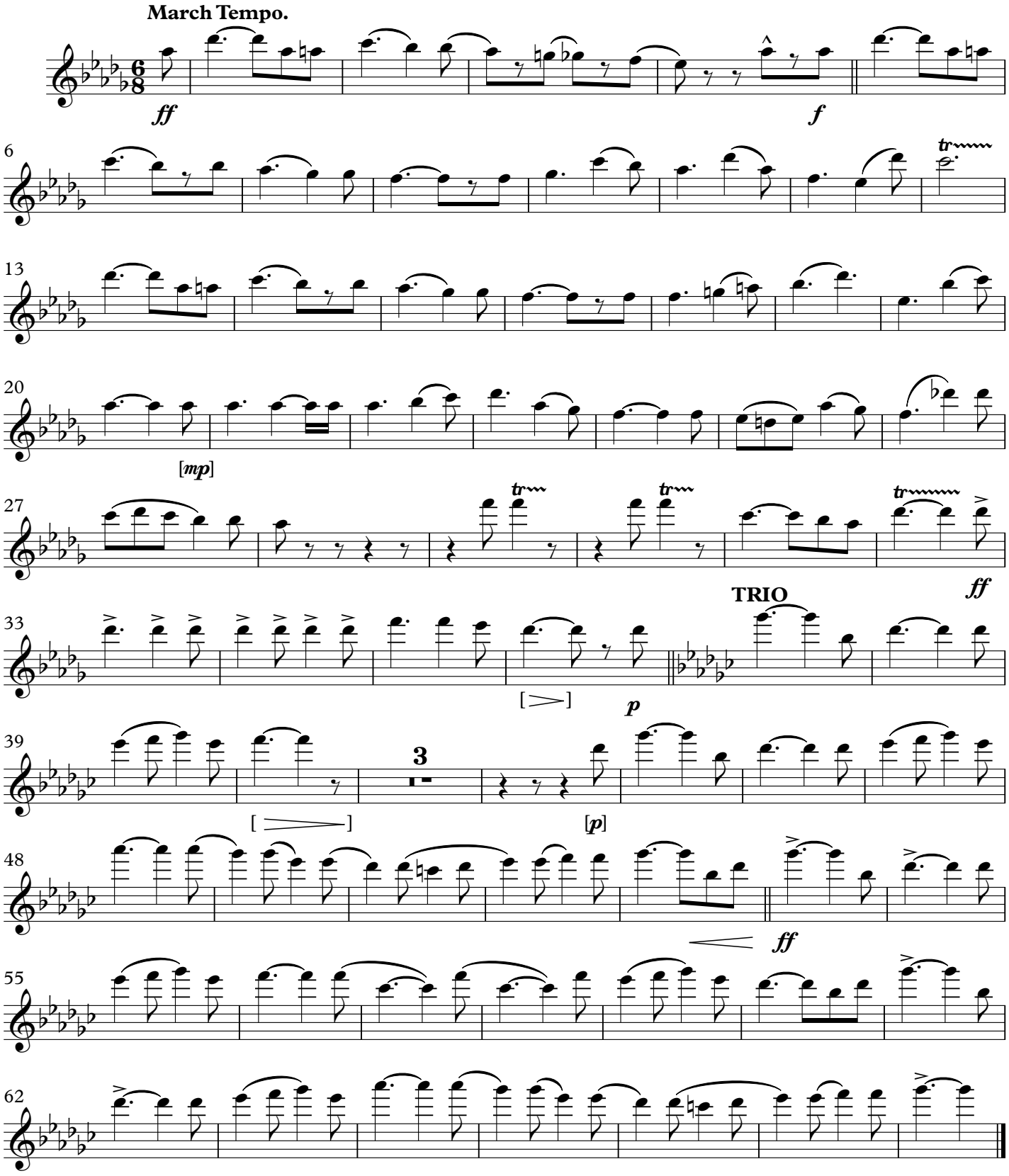
March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

Flute

JOHN PHILIP SOUSA
Arr. by Gay Corrie



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March

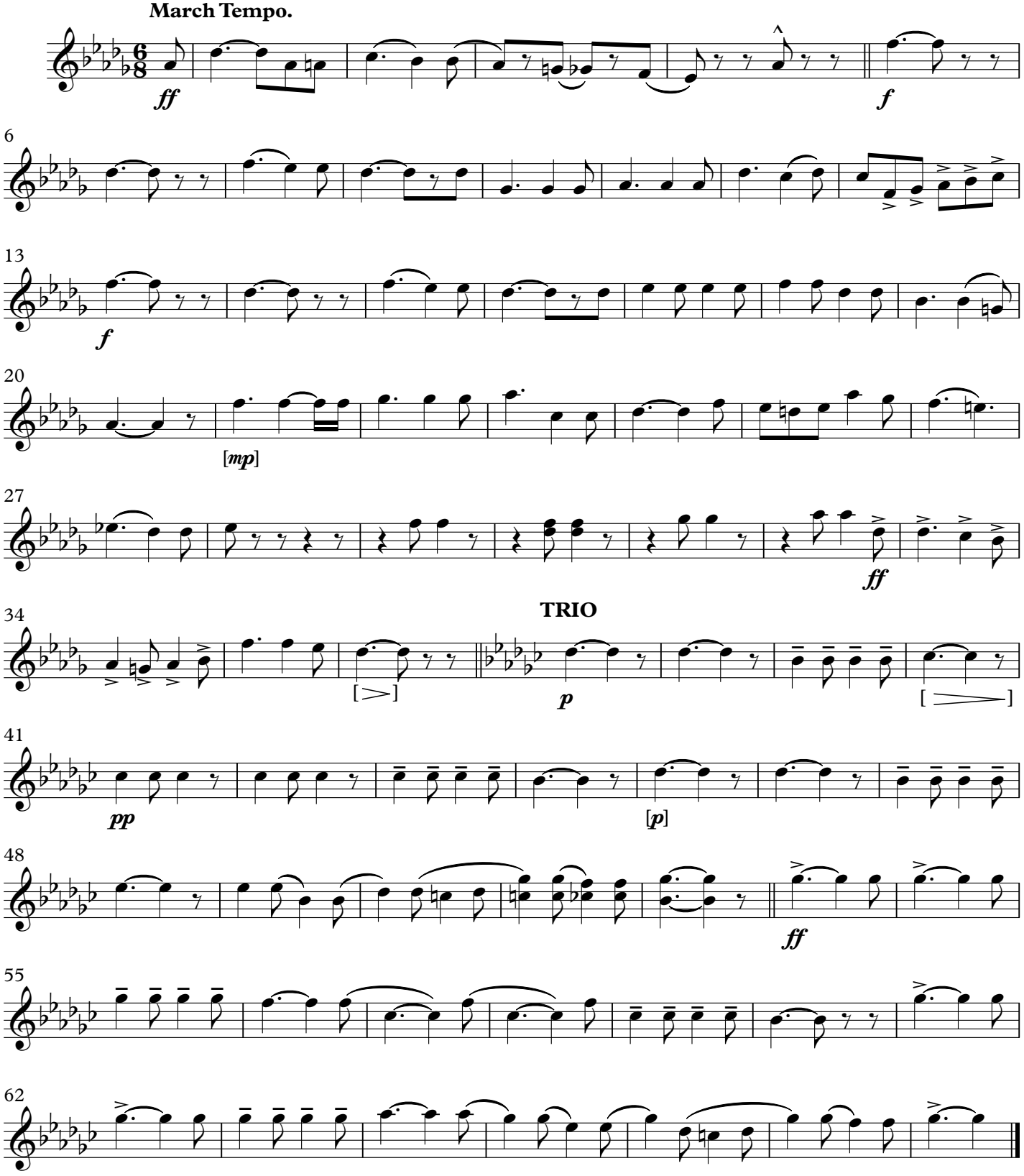
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

1st & 2nd Oboes

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

E♭ Clarinet

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.

ff *f*

6

13

20

[*mp*]

27

cresc. *ff*

TRIO

34

[ ] *p* [ ] *pp*

41

[*p*]

48

ff

55

62

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March

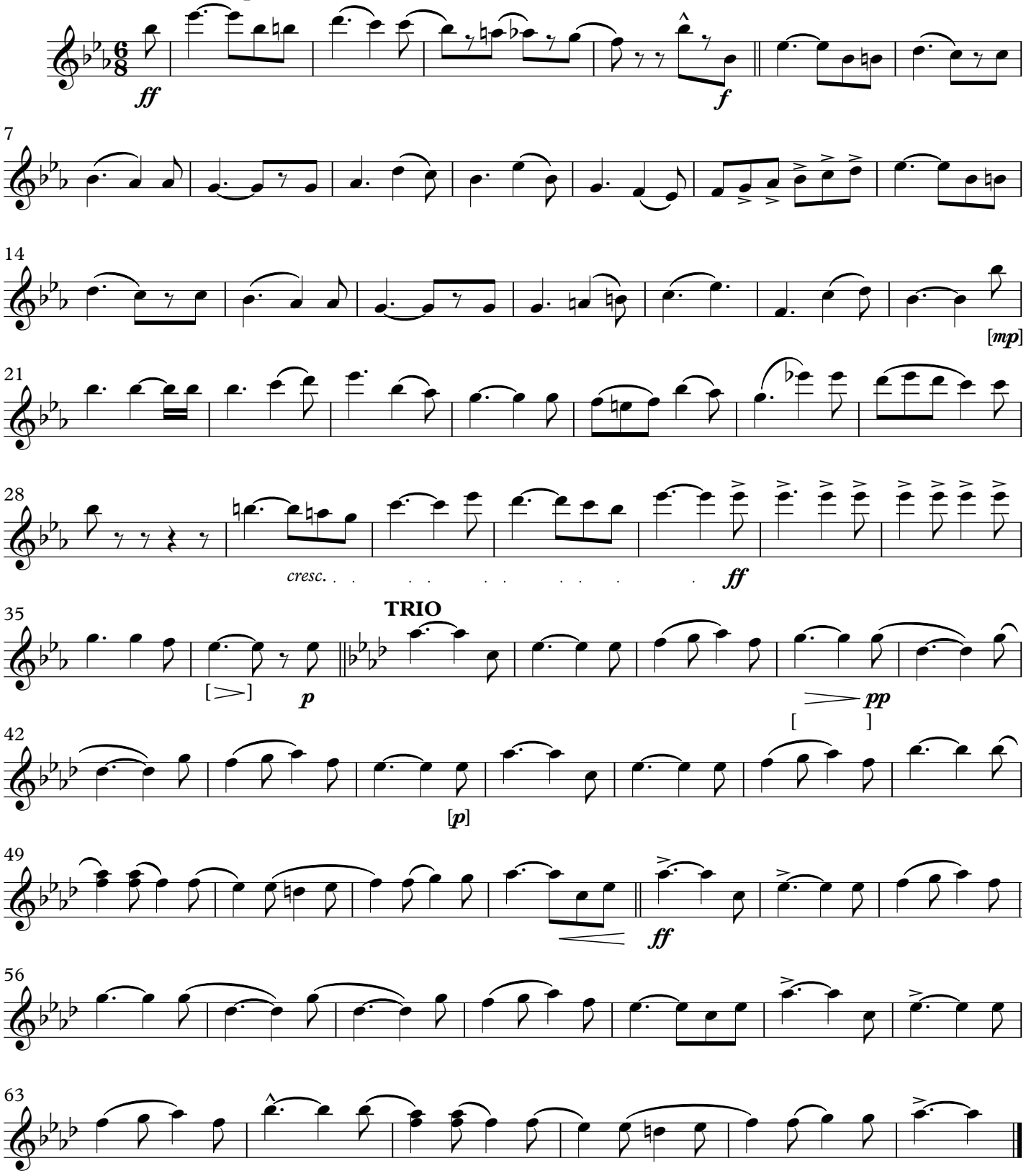
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

Solo B♭ Clarinet

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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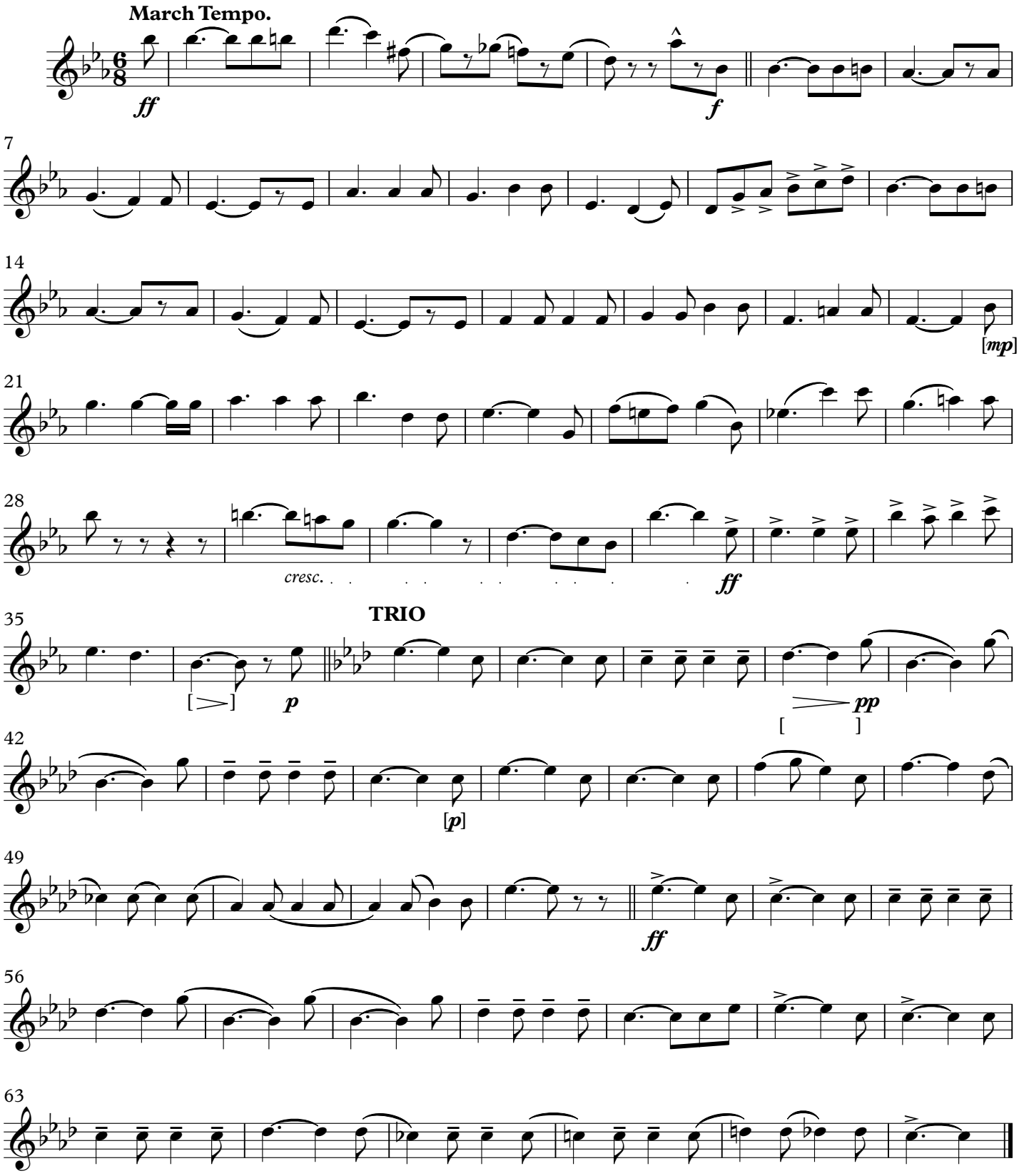
March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

2nd B♭ Clarinet

JOHN PHILIP SOUSA
Arr. by Gay Corrie



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March

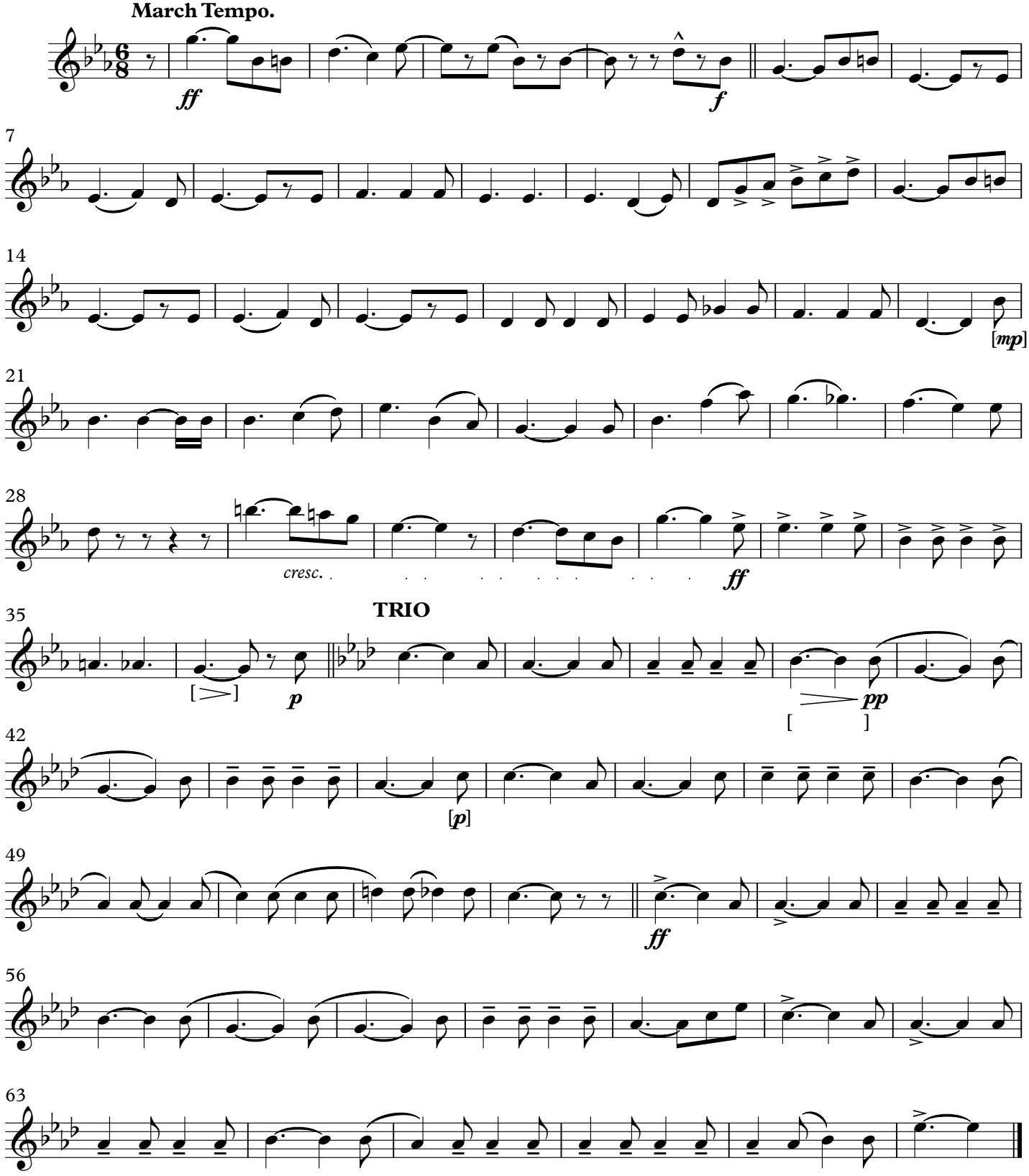
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

3rd B♭ Clarinet

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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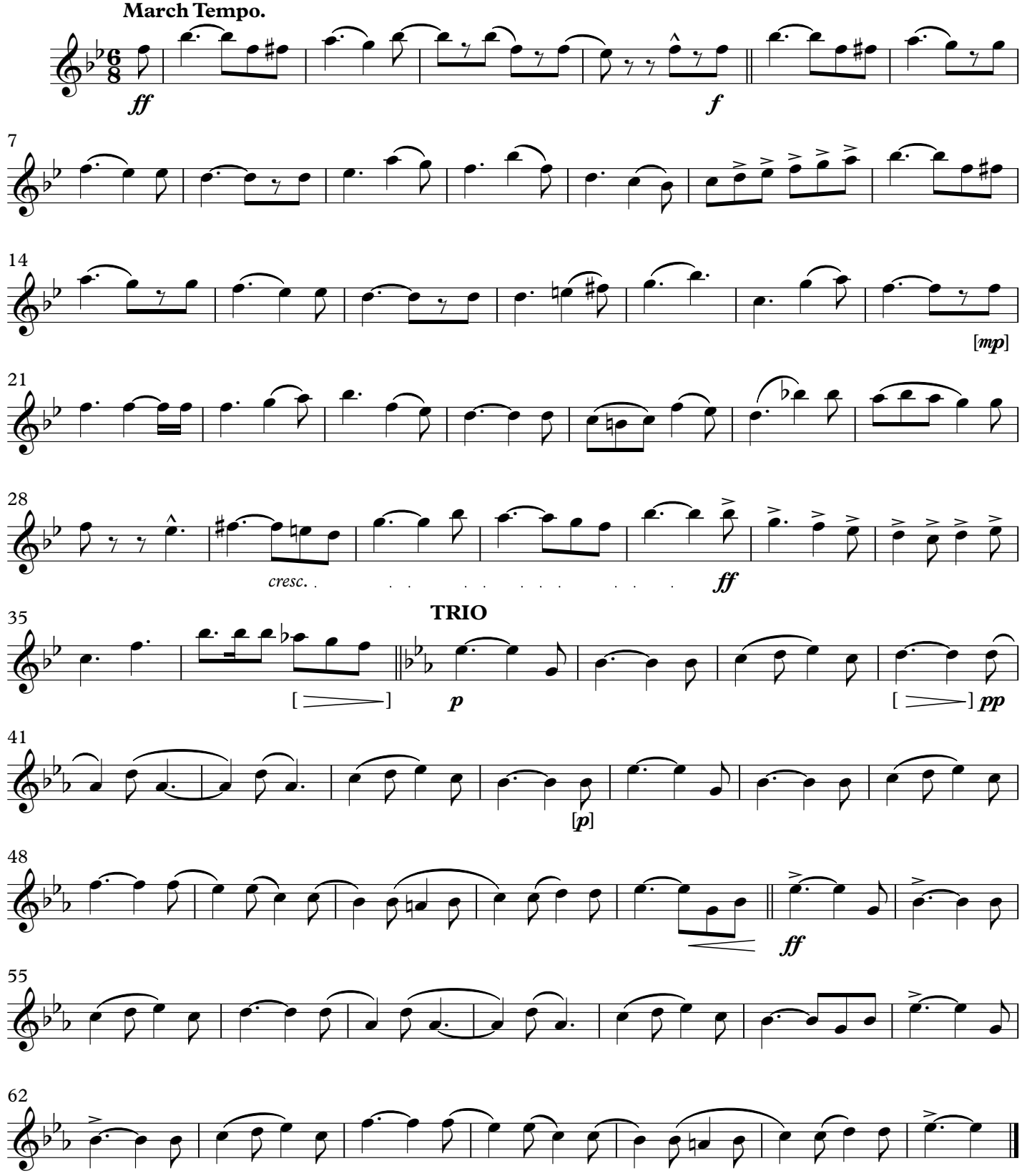
March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

E♭ Alto Clarinet

JOHN PHILIP SOUSA
Arr. by Gay Corrie



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March

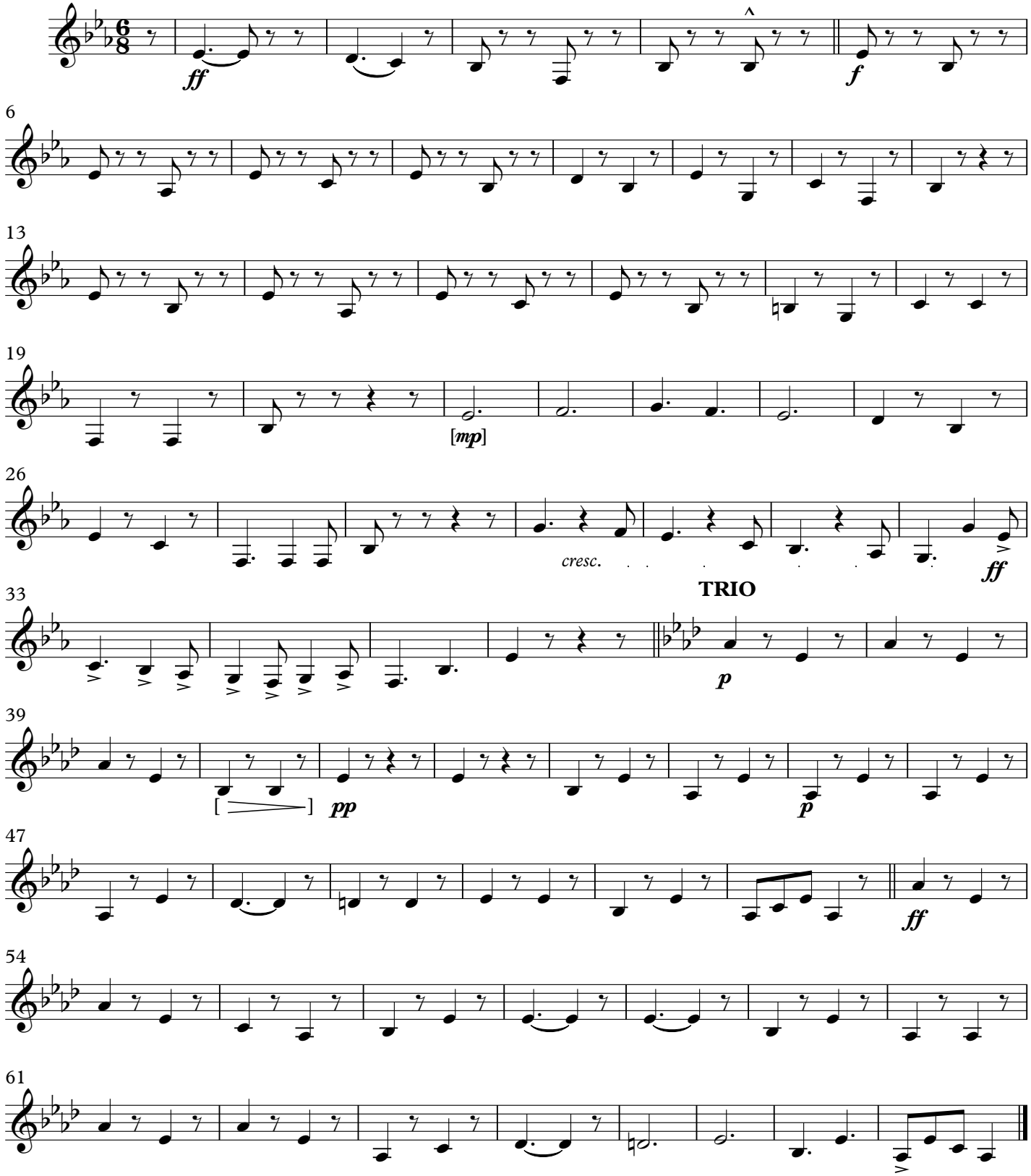
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

B♭ Bass Clarinet

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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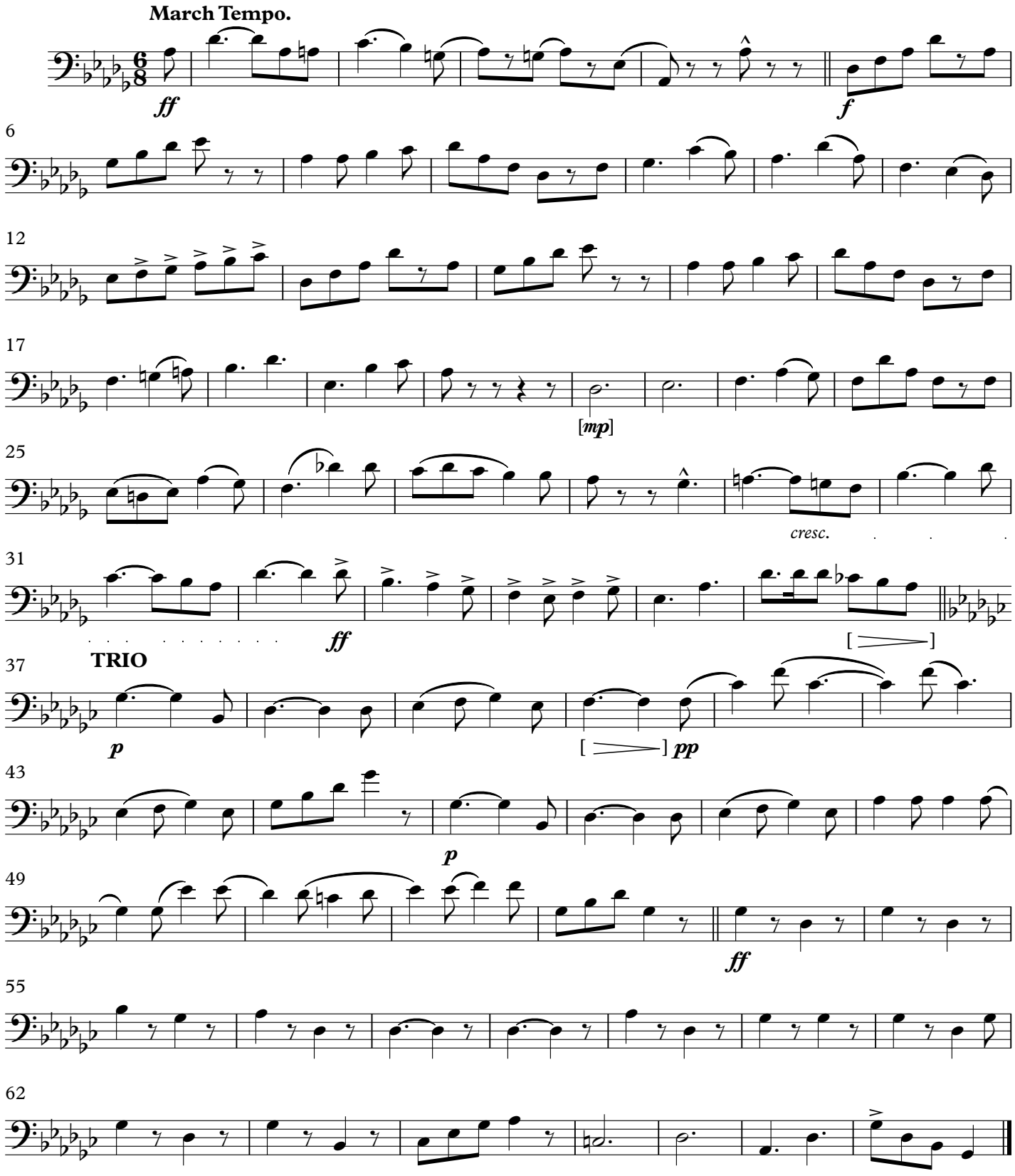
March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

Bassoon

JOHN PHILIP SOUSA
Arr. by Gay Corrie



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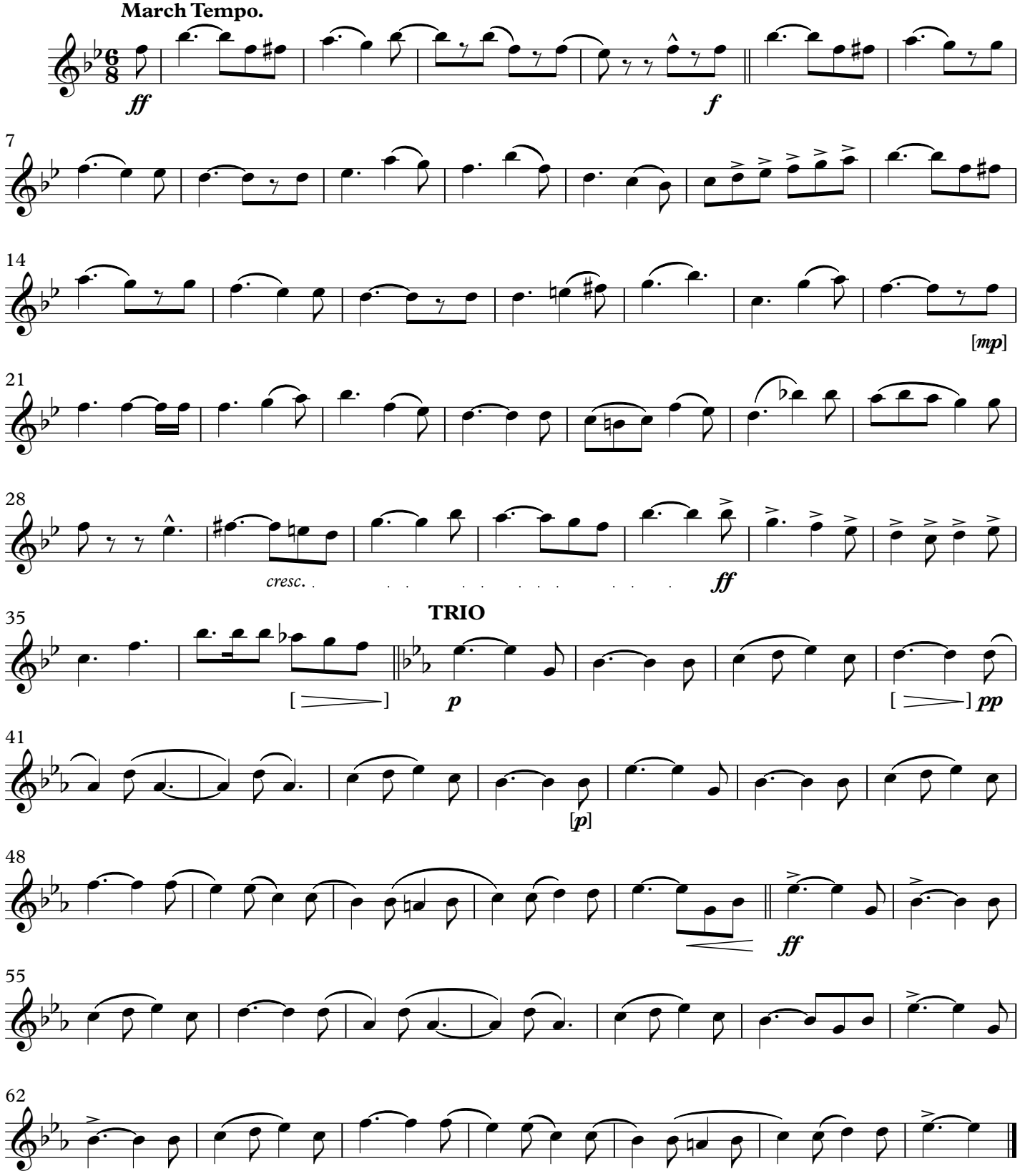
March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

E♭ Alto Saxophone

JOHN PHILIP SOUSA
Arr. by Gay Corrie



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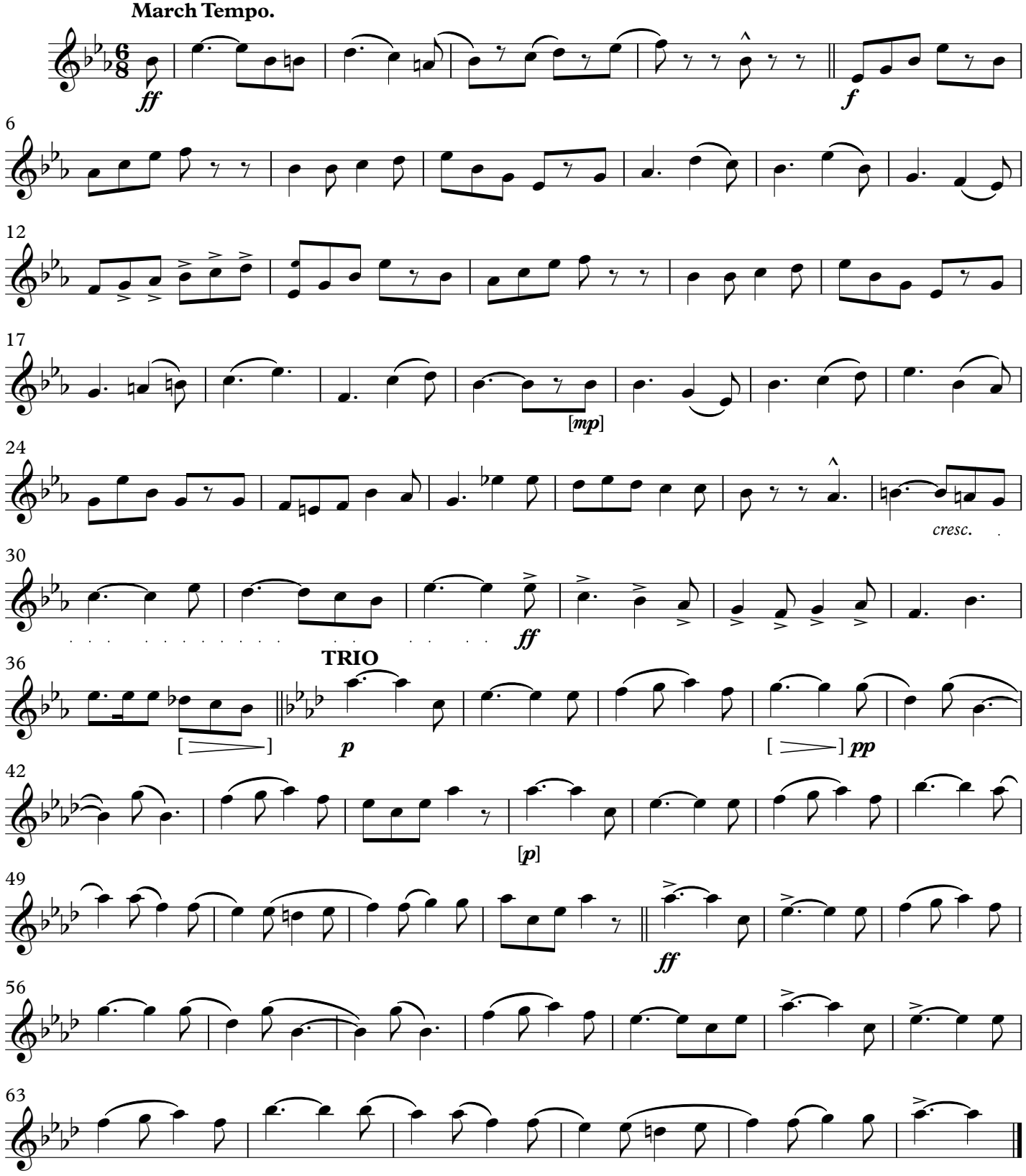
March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA
Arr. by Gay Corrie



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March

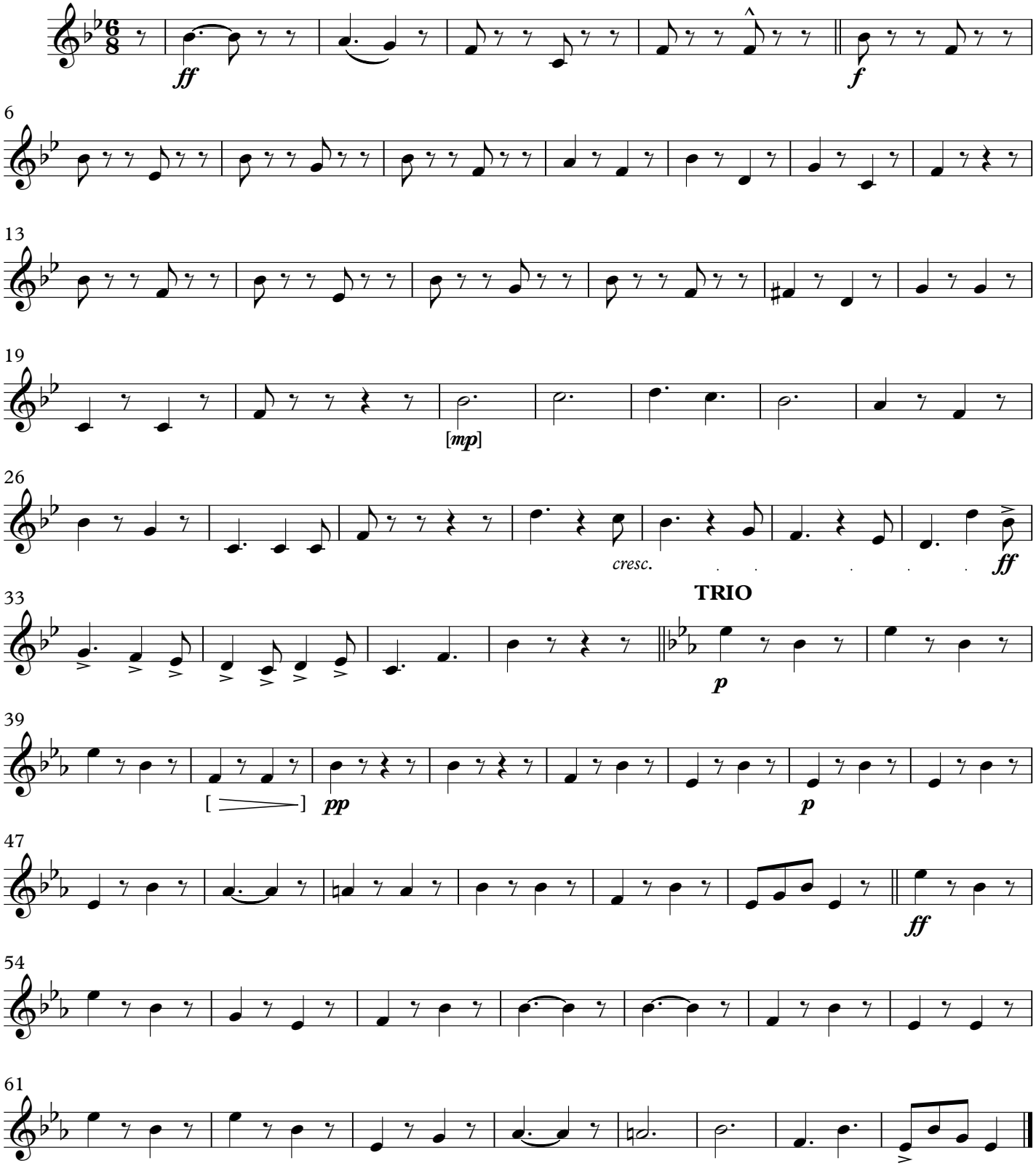
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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March

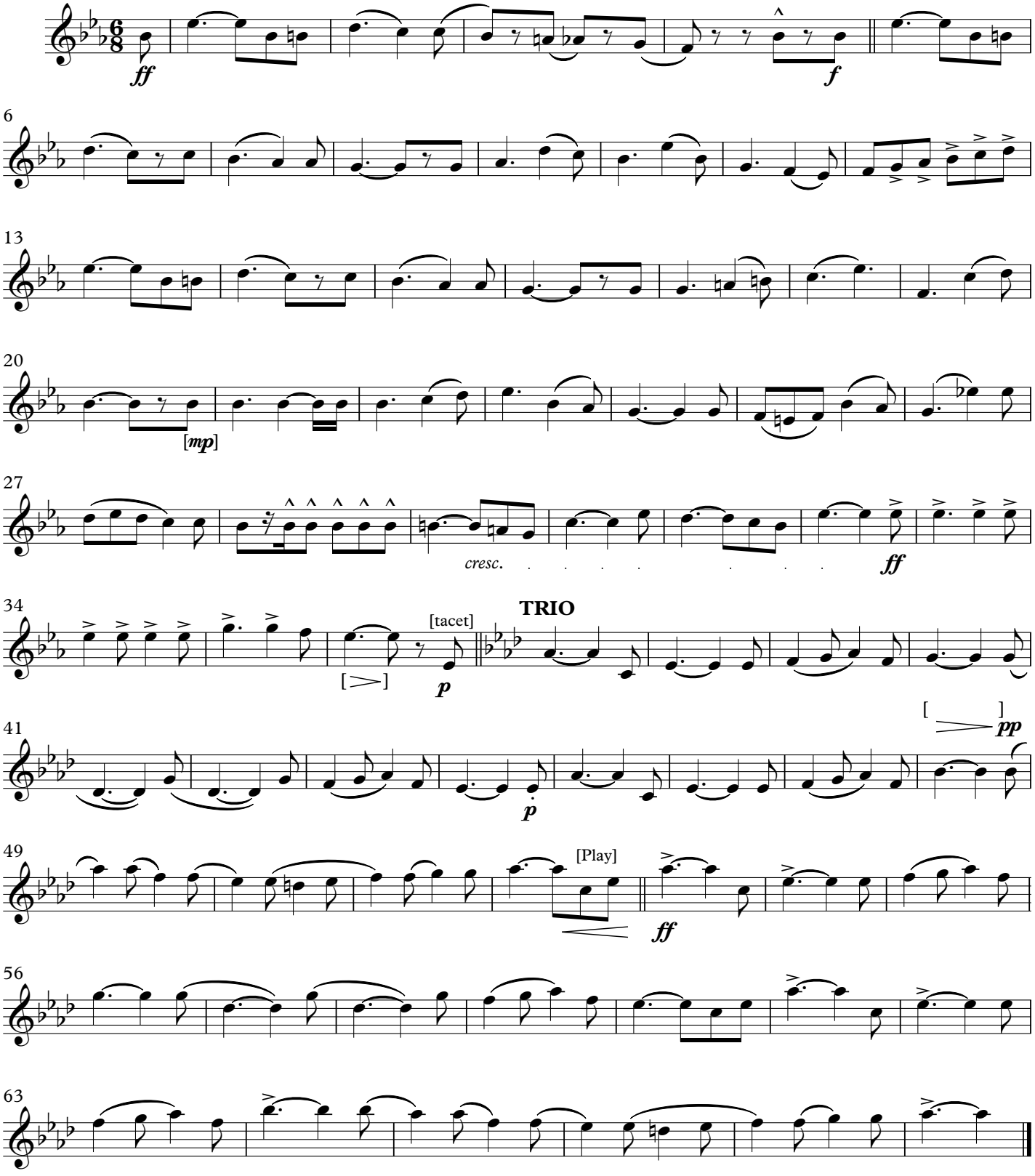
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

Solo/1st B♭ Cornet

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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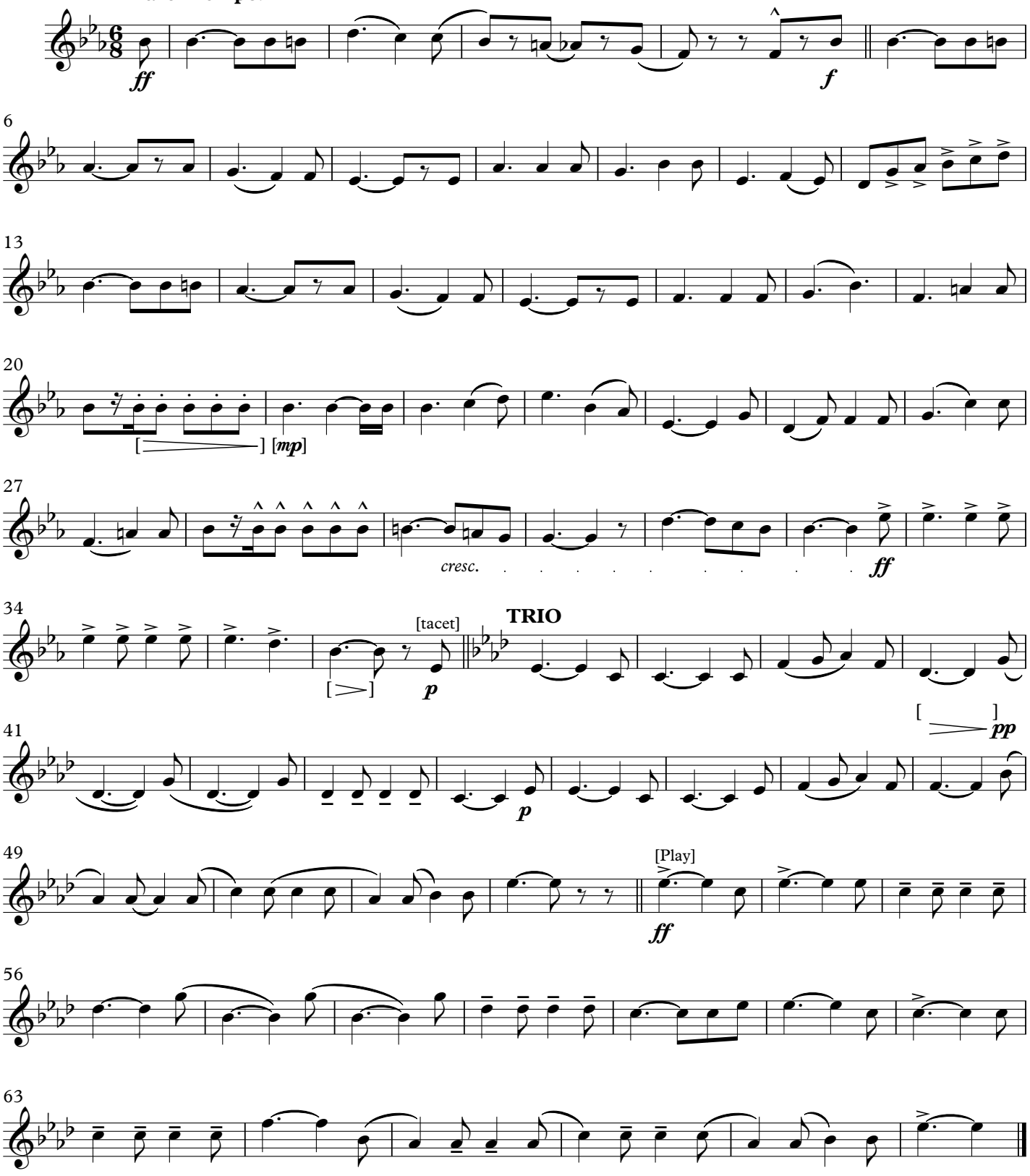
March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

2nd B♭ Cornet

JOHN PHILIP SOUSA
Arr. by Gay Corrie



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March

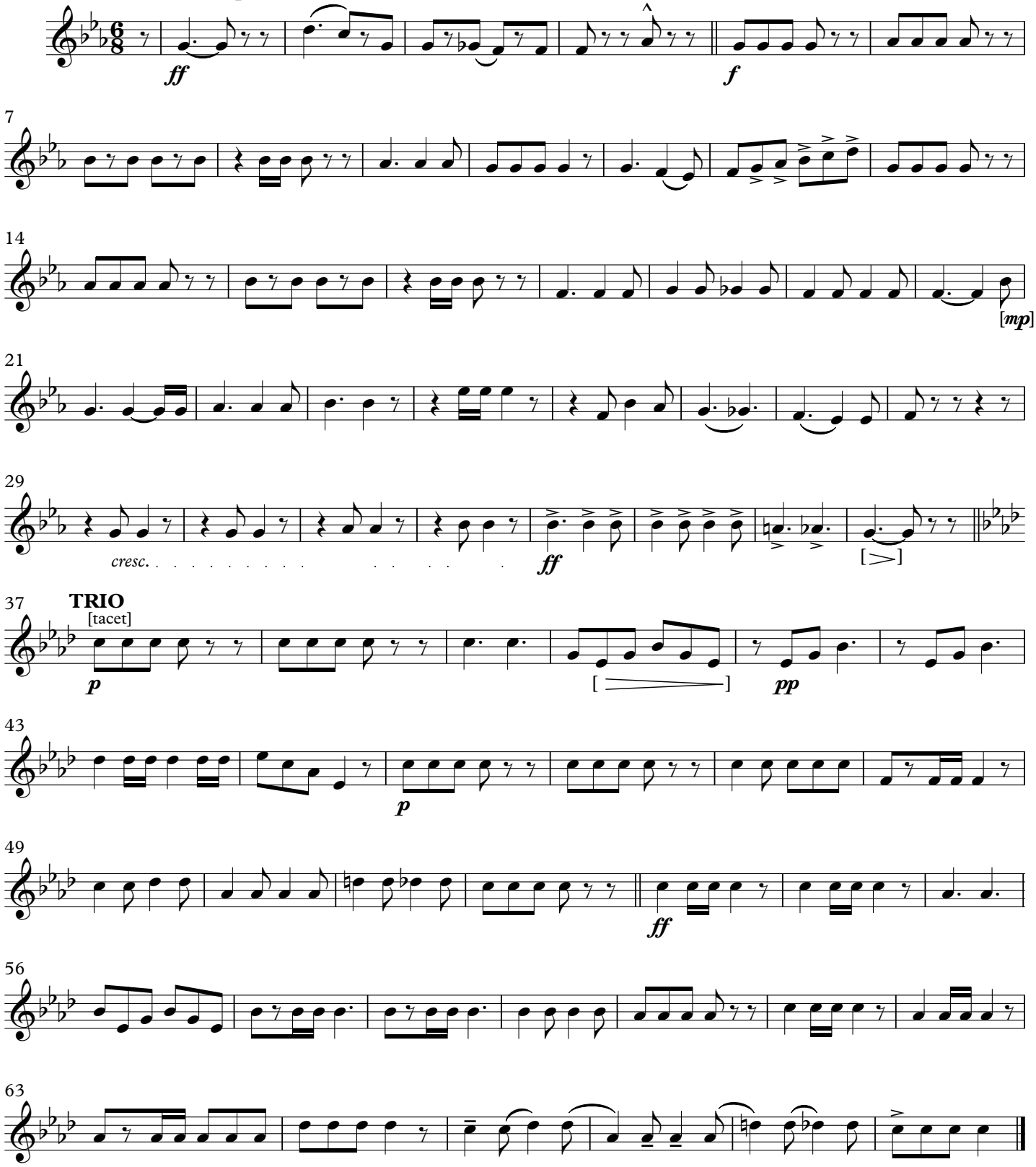
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

3rd B♭ Cornet

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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March

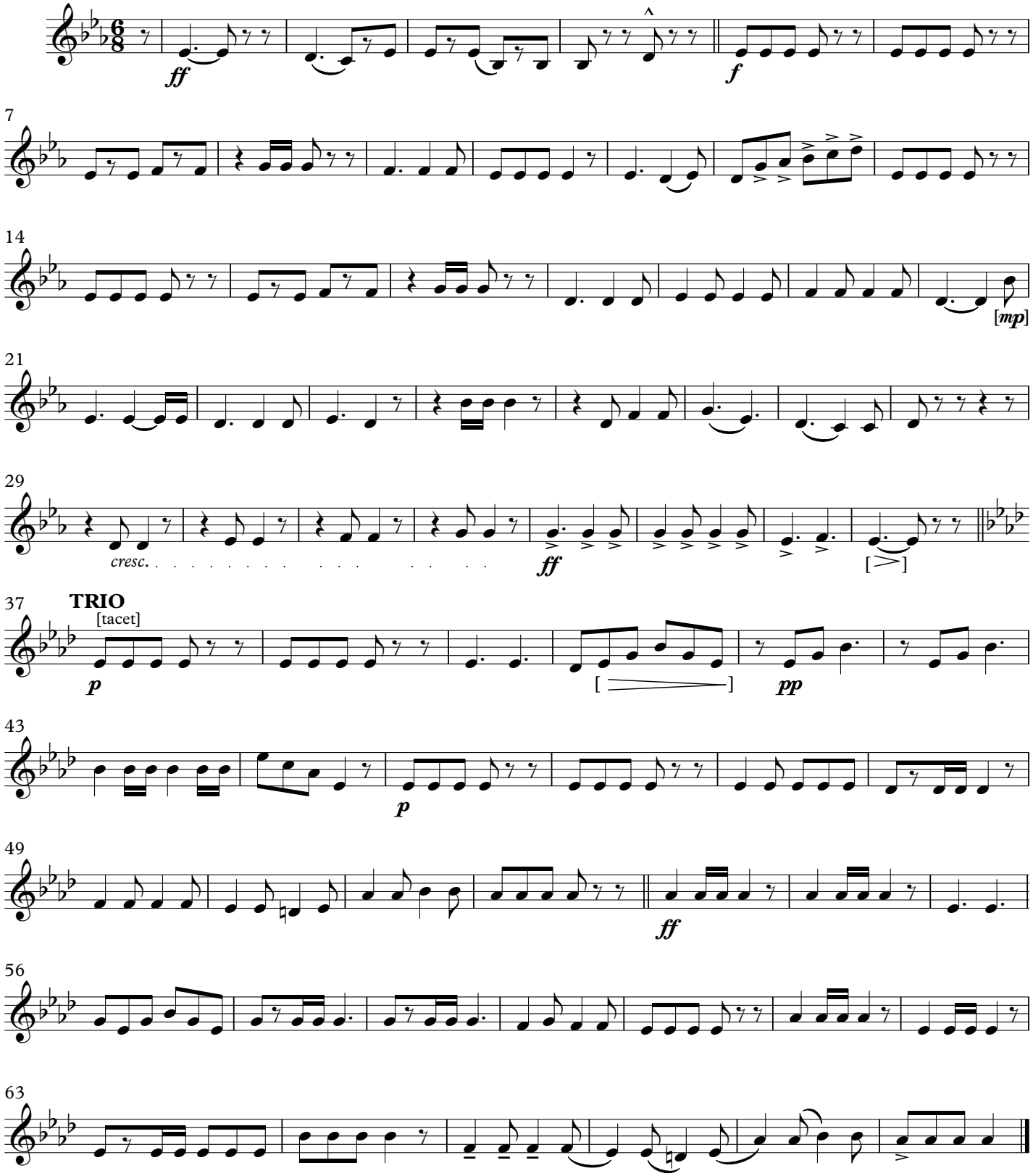
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

4th B♭ Cornet

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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March

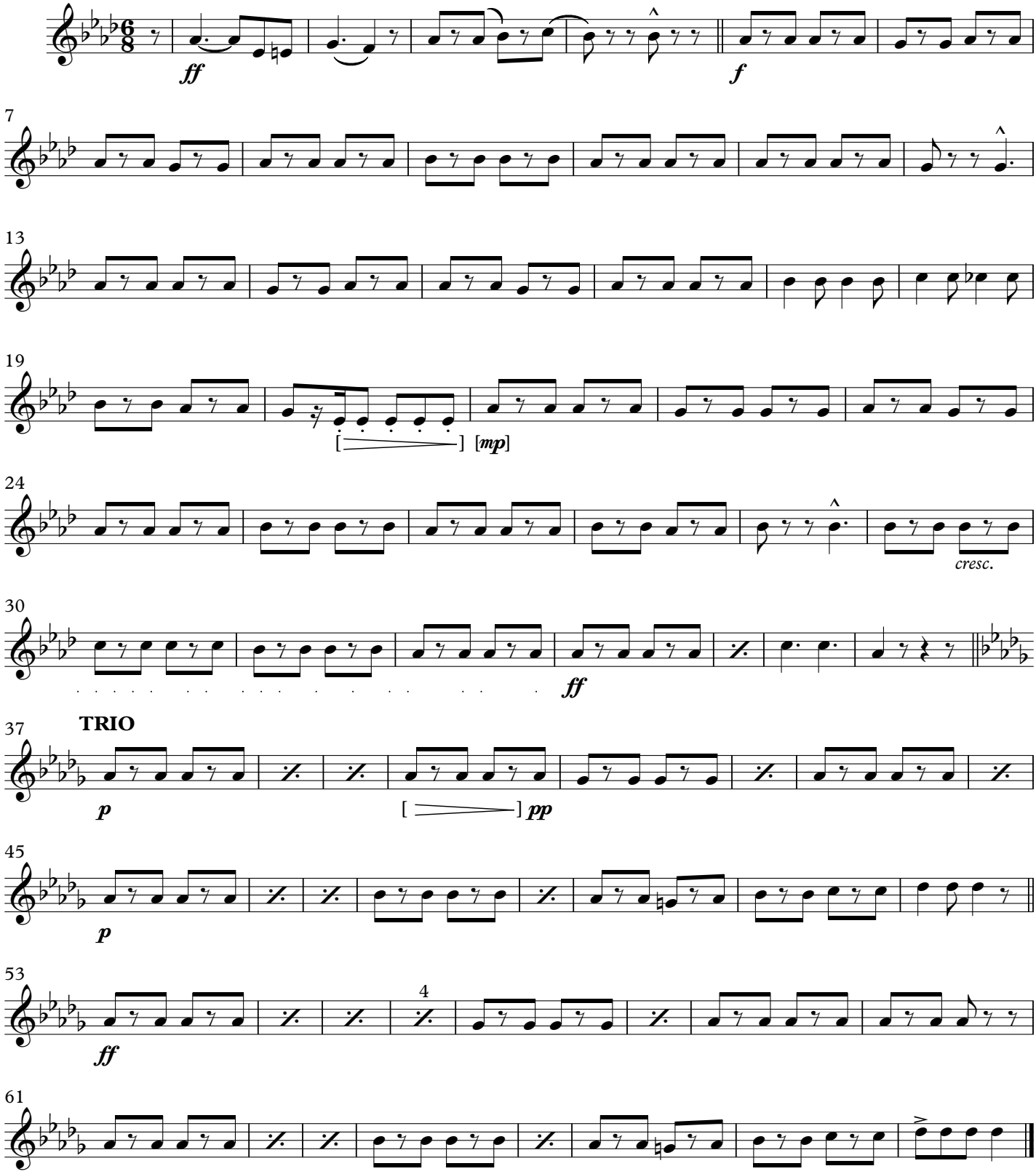
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

1st F Horn

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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March

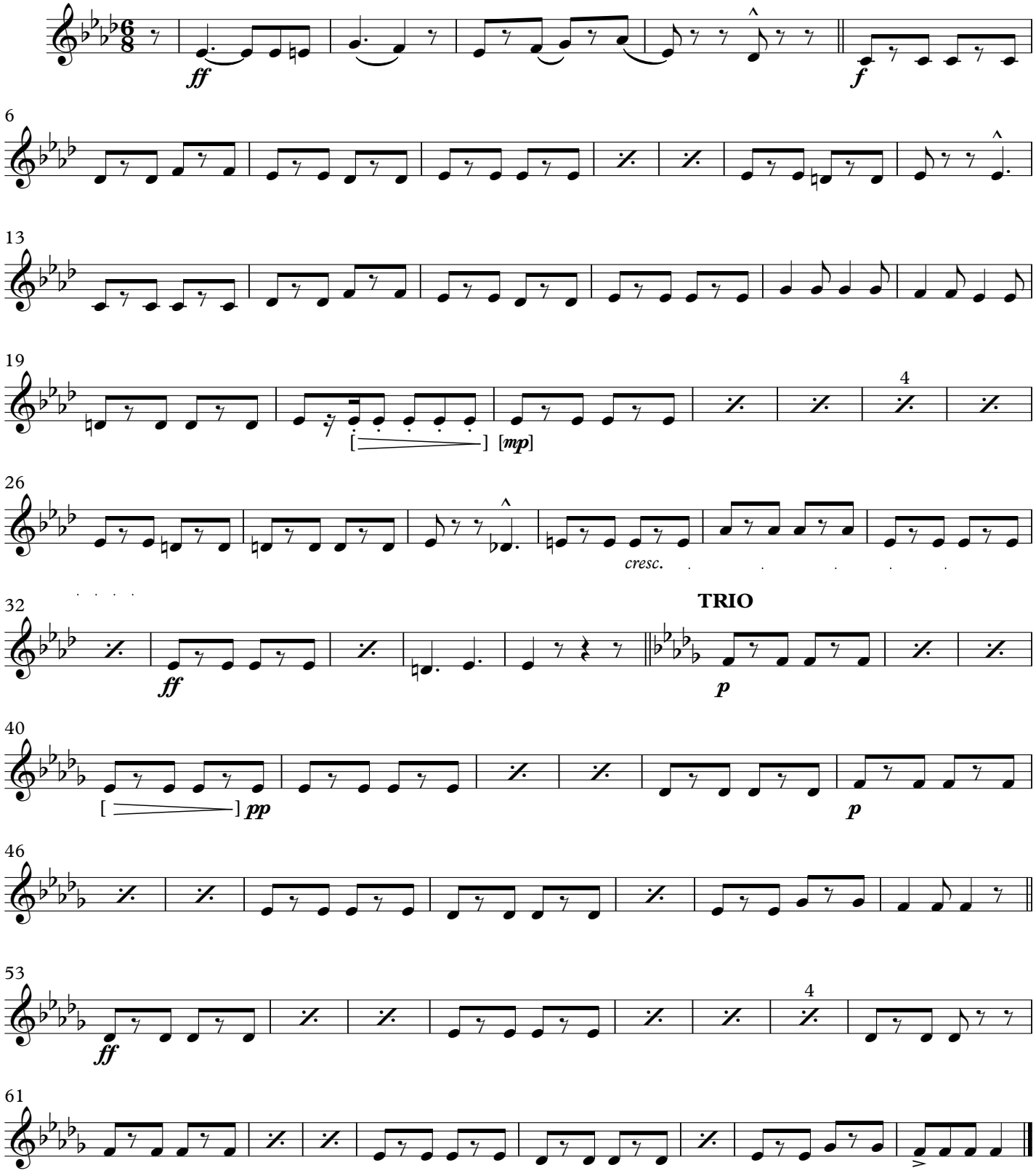
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

2nd F Horn

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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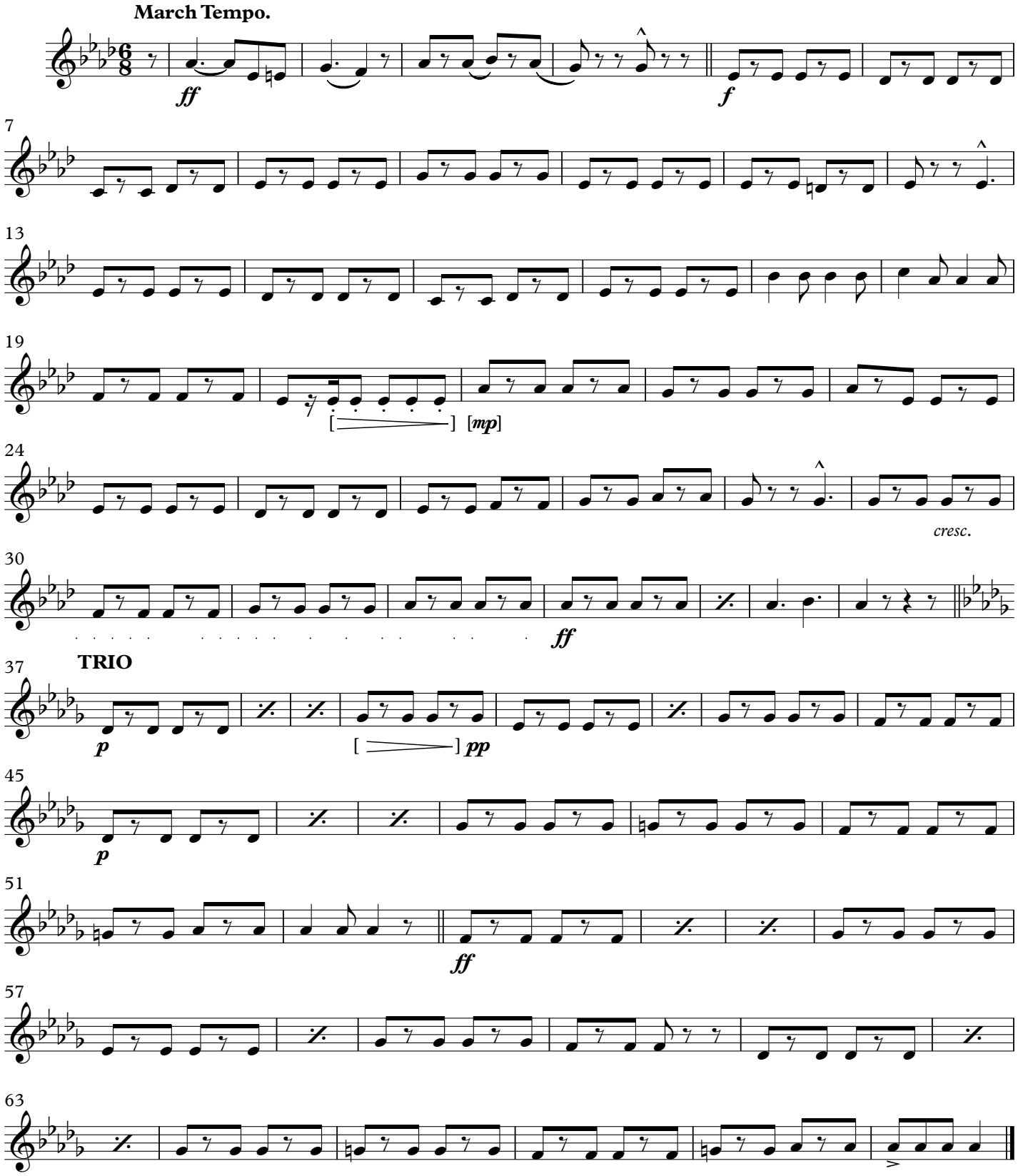
March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

3rd F Horn

JOHN PHILIP SOUSA
Arr. by Gay Corrie



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March

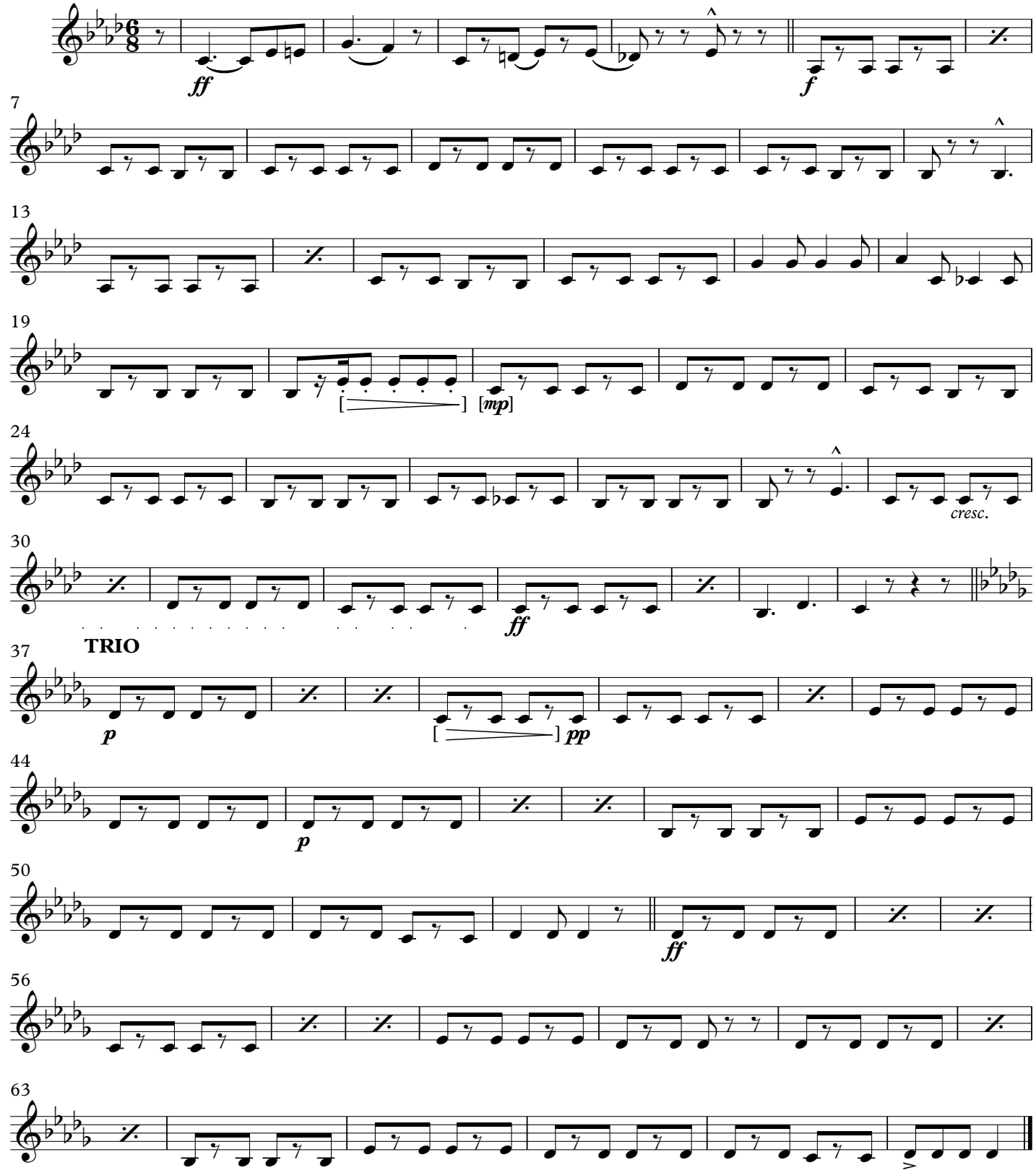
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

4th F Horn

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

Euphonium

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.

ff

f

6

13

20

[ ] [*mp*]

27

cresc.

ff

34

TRIO

[ ]

p

[ ] *pp*

41

p

48

ff

55

62

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March

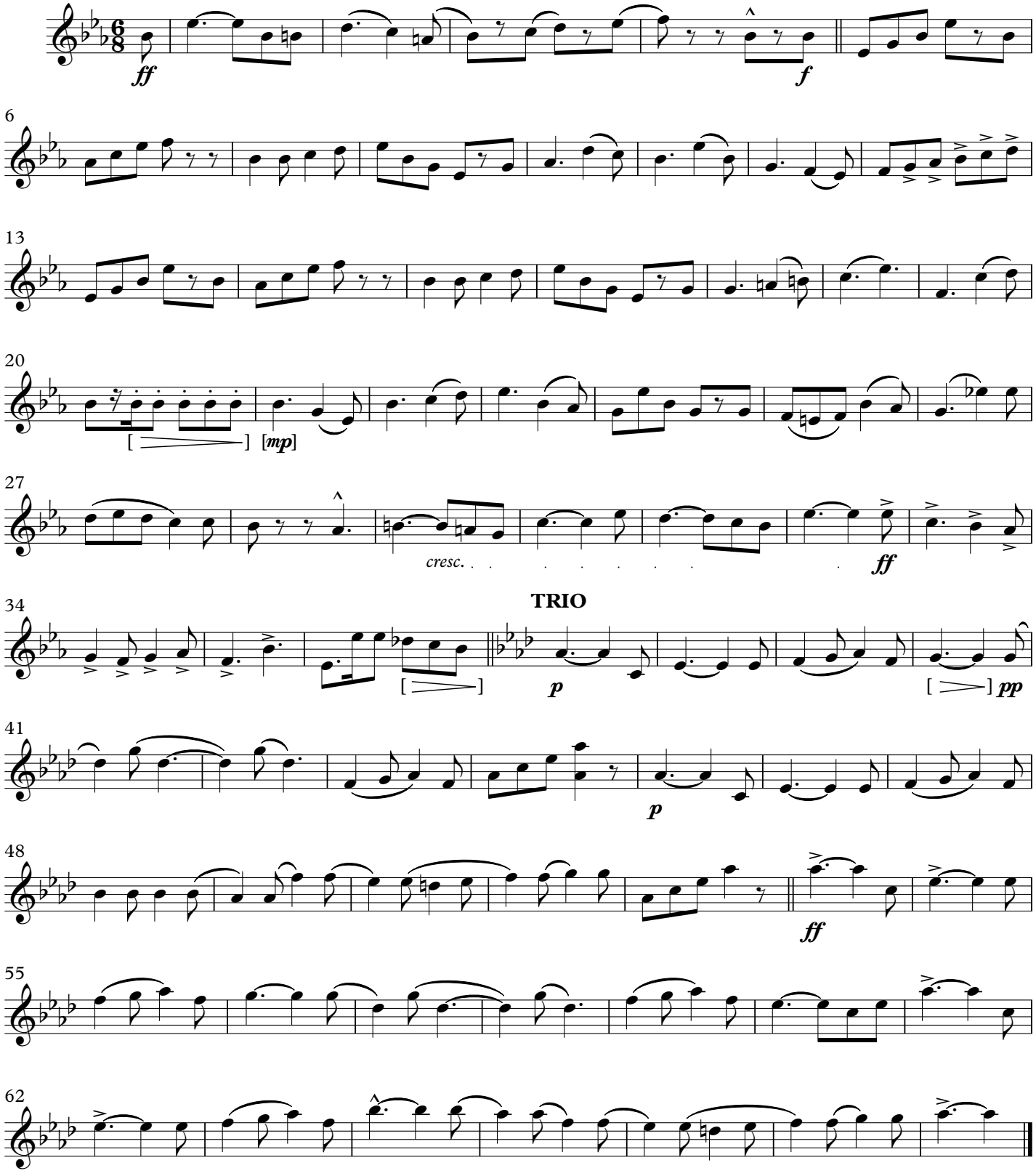
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

Baritone, T.C.

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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March

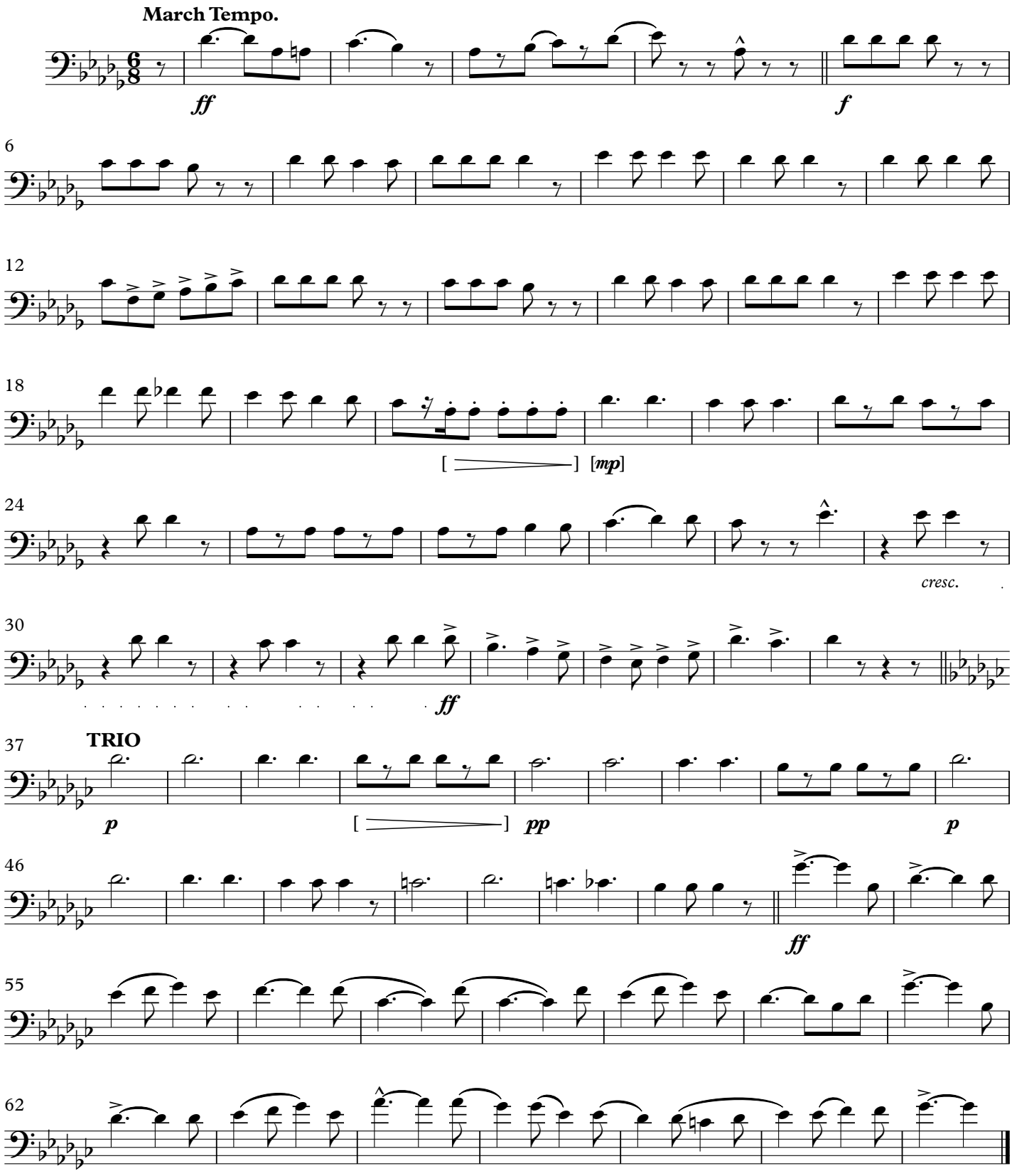
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

1st Trombone

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

2nd Trombone

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.

ff *f*

6

12

18

[ ] [*mp*]

24

cresc.

30

ff

37 **TRIO**

p [ ] *pp* *p*

46

ff

55

62

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March

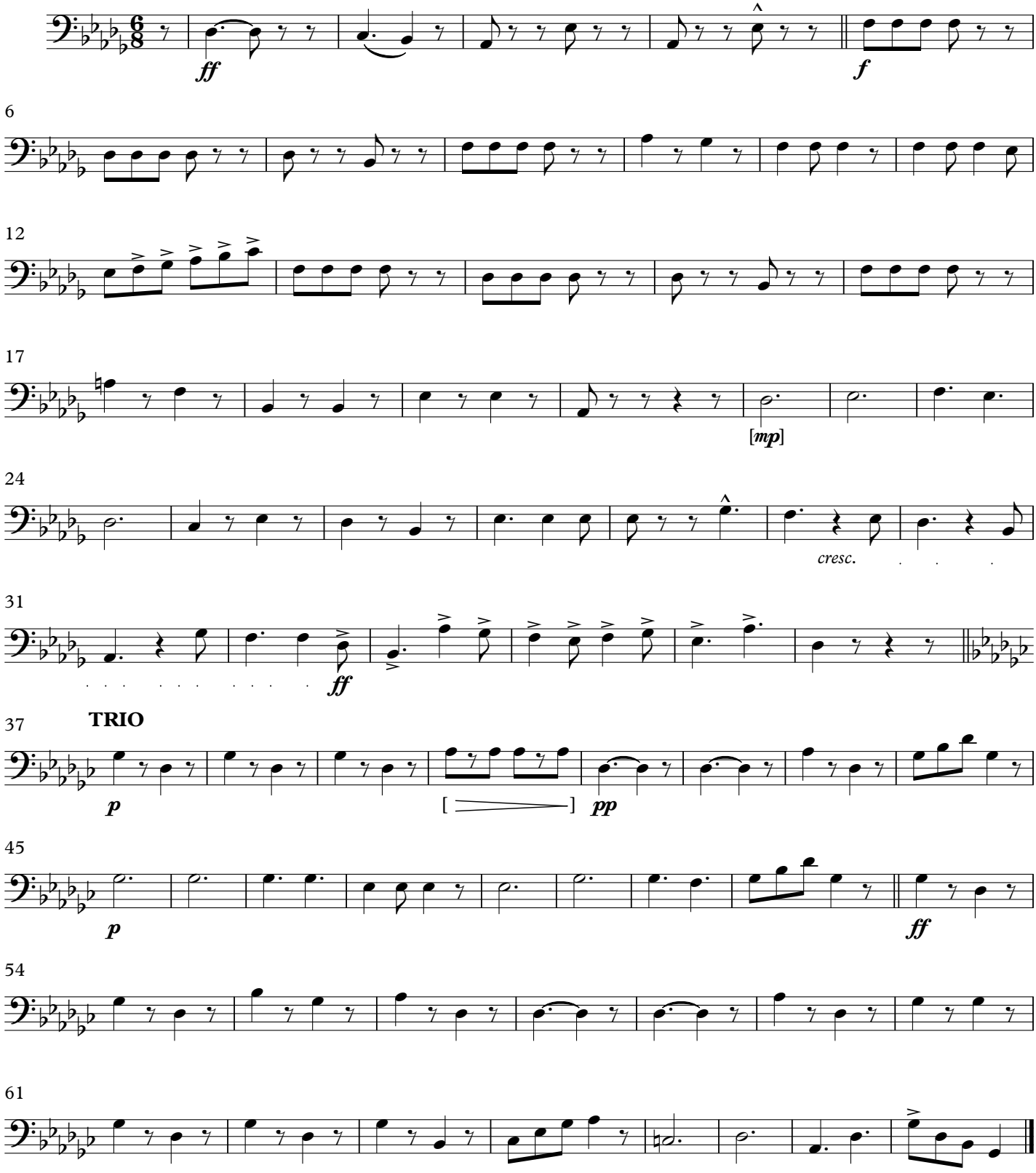
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

Bass Trombone

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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March

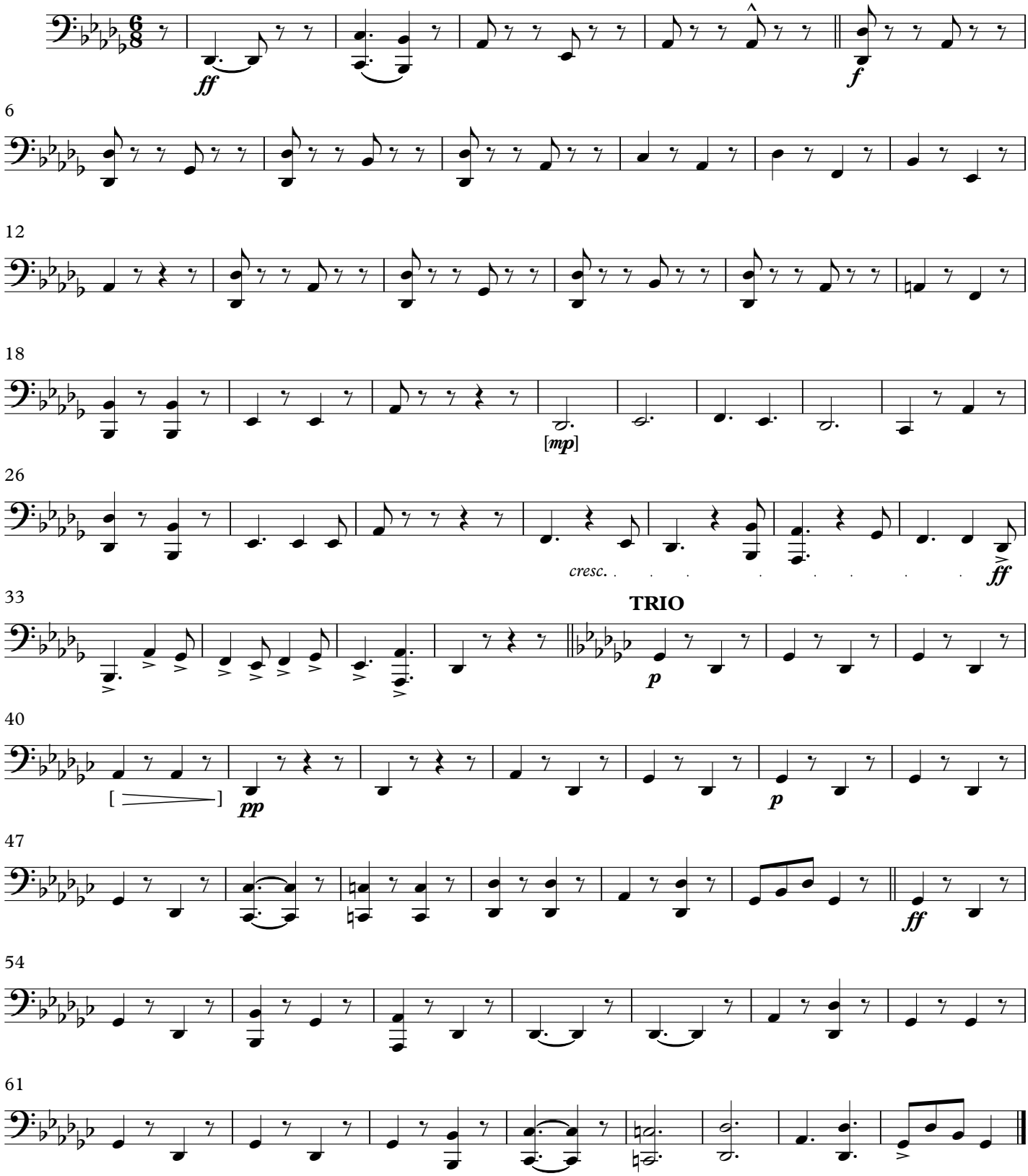
COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

Tuba

JOHN PHILIP SOUSA
Arr. by Gay Corrie

March Tempo.



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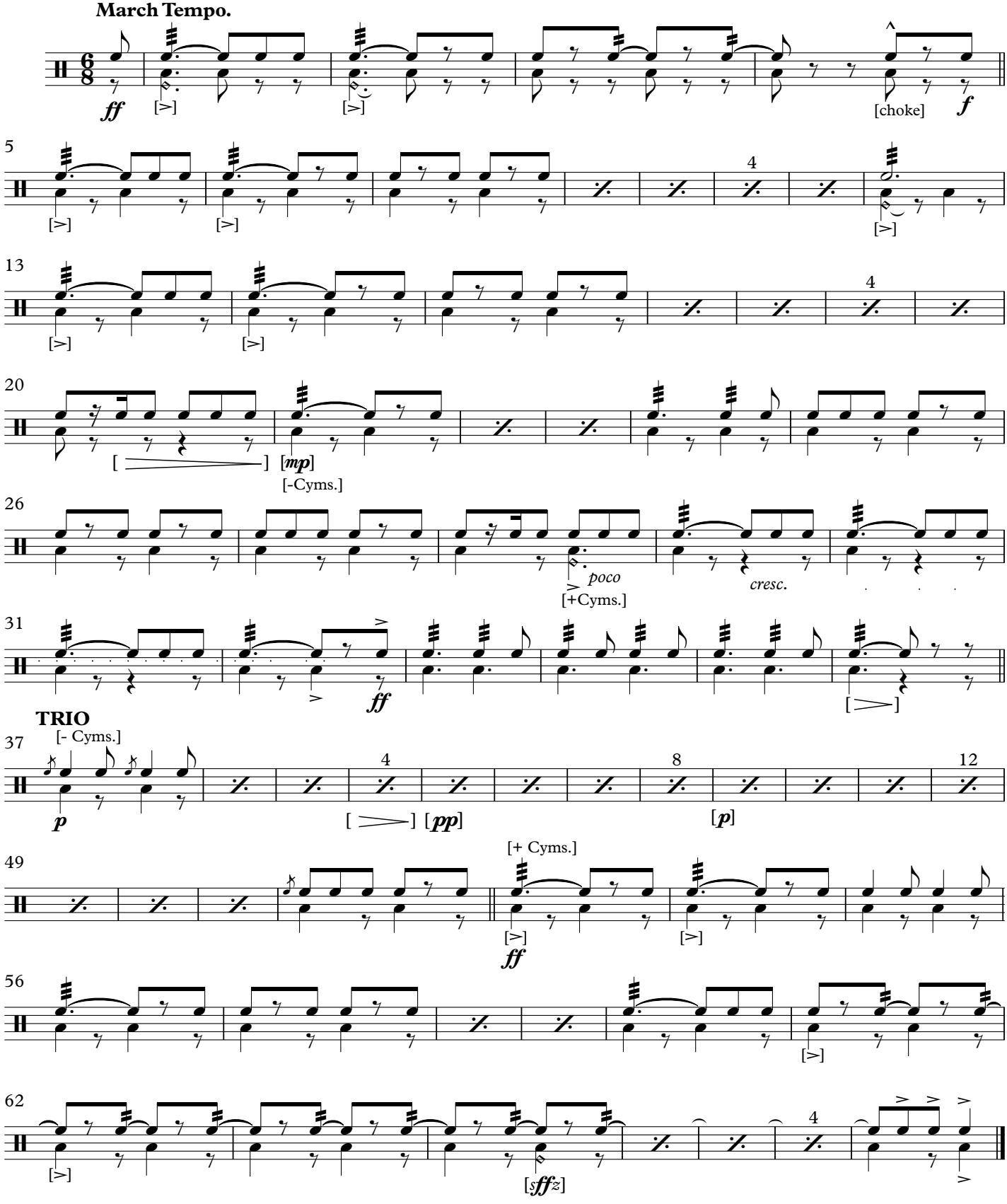
March

COLUMBIA'S PRIDE

After the Song, "Nail the Flag to the Mast"
(1914)

Drums

JOHN PHILIP SOUSA
Arr. by Gay Corrie



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