



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 *of* No. 65

POWHEATAN'S
DAUGHTER
MARCH
(1907)

FULL *of* 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

1

Full Score

(1907)

JOHN PHILIP SOUSA

2 3 4 5 6 7 8 9

March Tempo.

The score is arranged in two systems. The first system includes Piccolo, Flute, 1st & 2nd Oboes, Eb Clarinet, Solo & 1st Bb Clarinet, 2nd & 3rd Bb Clarinets, Eb Alto Clarinet, Bb Bass Clarinet, 1st & 2nd Bassoons, Eb Alto Saxophone, Bb Tenor Saxophone, and Eb Baritone Saxophone. The second system includes Eb Cornet, Solo Bb Cornet, 1st Bb Cornet, 2nd & 3rd Bb Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Baritone, 1st & 2nd Trombones, Bass Trombone, Tuba, and Drums. Dynamics include *ff*, *[sf]*, and *[mf]*. A *-Cym.* marking is present at the end of the drum staff.

POWHATAN'S DAUGHTER
Full Score

10 11 12 13 14 15 16 17 18

Picc.
Flute
1st & 2nd Obs.
Eb Clar.
Solo & 1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.

Cyms. only B.D. Cyms. -Cyms. Cyms. only

POWHATAN'S DAUGHTER
Full Score

19 20 21 22 23 24 25 26 27 28

Picc. *[f]* *[mp]* *[tacet]*

Flute *[f]* *[mp]*

1st & 2nd Obs. *[f]* *[mp]*

E♭ Clar. *[f]* *[mp]* *[originally 8va]*

Solo & 1st Clar. *[f]* *[mp]* *[originally 8va]*

2nd & 3rd Clars. *[f]* *[mp]* *[originally 8va]*

Alto Clar. *[f]*

Bass Clar. *[f]*

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

Alto Sax. *[f]* *[mp]*

Ten. Sax. *[f]*

Bari. Sax. *[f]*

E♭ Cor. *[f]* *[mp]* *[tacet]*

Solo B♭ Cor. *[f]* *[mp]* *[tacet]*

1st B♭ Cor. *[f]* *[mp]* *[tacet]*

2nd & 3rd B♭ Cors. *[f]*

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

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

Bar. *[f]* *[mp]*

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

B. Trbn. *[f]*

Tuba *[f]*

Perc. *[f]*
B.D. only
Cyms.
B.D./Cyms.

POWHATAN'S DAUGHTER
Full Score

29 30 31 32 33 34 35 36

Picc. [2nd X only] (ff)

Flute (ff)

1st & 2nd Obs. (ff)

E♭ Clar. [2nd X only] (ff)

Solo & 1st Clar. [lower notes 1st X] (ff)

2nd & 3rd Clars. [lower notes 1st X] (ff)

Alto Clar. (mf):ff

Bass Clar. (mf):ff

1st & 2nd Bsns. (mf):ff

Alto Sax. (ff)

Ten. Sax. (mf):ff

Bari. Sax. (mf):ff

E♭ Cor. [2nd X only] (ff)

Solo B♭ Cor. [2nd X only] (ff)

1st B♭ Cor. [2nd X only] (ff)

2nd & 3rd B♭ Cors. (mf):ff

1st & 2nd Hrns. (mf):ff

3rd & 4th Hrns. (mf):ff

Bar. (ff)

1st & 2nd Trbns. [2nd X only] (mf):ff

B. Trbn. [2nd X only] (mf):ff

Tuba (mf):ff

Perc. [Cym. 2nd X only] (mf):ff [-] (poco) (4) (8)

POWHATAN'S DAUGHTER
Full Score

37 38 39 40 41 42 43 44 45 46

The score is written for a full orchestra. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system includes Piccolo, Flute, 1st & 2nd Oboes, Eb Clarinet, Solo & 1st Clarinet, 2nd & 3rd Clarinet, Alto Clarinet, Bass Clarinet, 1st & 2nd Bassoons, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Eb Cor Anglais, Solo B♭ Cor Anglais, 1st B♭ Cor Anglais, 2nd & 3rd B♭ Cor Anglais, 1st & 2nd Horns, 3rd & 4th Horns, Baritone, 1st & 2nd Trumpets, B. Trumpet, and Tuba. The second system includes Percussion. The score features various dynamics such as *[sost.]*, *[ff]*, and *p*. There are also performance instructions like *[Play]* and *[tacet]*. The score includes first and second endings for measures 43-44. The percussion part includes measures 12 and 14.

POWHATAN'S DAUGHTER
Full Score

47 48 49 50 51 52 53 54 55 56

TRIO.

The score is divided into two systems. The first system includes Picc., Flute, 1st & 2nd Obs., Eb Clar., Solo & 1st Clar., 2nd & 3rd Clars., Alto Clar., Bass Clar., 1st & 2nd Bsns., Alto Sax., Ten. Sax., Bari. Sax., and Perc. (with a [-Cym.] marking). The second system includes Eb Cor., Solo Bb Cor., 1st Bb Cor., 2nd & 3rd Bb Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Bar., 1st & 2nd Trbns., B. Trbn., and Tuba. The score features various dynamics such as *p*, *[mp]*, and *[sub p]*, and includes performance markings like *tr* (trills) and *[tacet]*. The Percussion part includes a [-Cym.] marking.

POWHATAN'S DAUGHTER
Full Score

79 80 81 82 83 84 85 86 87 88

Picc. *ff* *[Play]* *[mf]* *[ff]*

Flute *ff* *[mf]* *[ff]*

1st & 2nd Obs. *ff* *[mf]* *[ff]*

E♭ Clar. *ff* *[Play]* *[mf]* *[ff]*

Solo & 1st Clar. *[loco]* *ff* *[mf]* *[ff]*

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

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

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

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

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

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

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

E♭ Cor. *ff* *[Play]* *[mf]* *[ff]*

Solo B♭ Cor. *ff* *[Play]* *[mf]* *[ff]*

1st B♭ Cor. *ff* *[Play]* *[mf]* *[ff]*

2nd & 3rd B♭ Cors. *ff* *[Play]* *[mf]* *[ff]*

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

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

Bar. *[mf]* *[ff]*

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

B. Trbn. *[mf]* *[ff]*

Tuba *[mf]* *[ff]*

Perc. *ff* *[mf]* *[ff]*
Snares off Cyms. Snares on

POWHATAN'S DAUGHTER
Full Score

89 90 91 92 93 94 95 96 97 98

Picc. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff*

Flute *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff*

1st & 2nd Obs. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff*

E♭ Clar. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* [2nd X only]

Solo & 1st Clar. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff*

2nd & 3rd Clars. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff*

Alto Clar. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff*

Bass Clar. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* 1st X

1st & 2nd Bsns. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* 1st X

Alto Sax. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff*

Ten. Sax. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff*

Bari. Sax. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* 1st X

E♭ Cor. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* [2nd X only]

Solo B♭ Cor. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* [2nd X only]

1st B♭ Cor. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* [2nd X only]

2nd & 3rd B♭ Cors. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* [2nd X only]

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

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

Bar. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* 1st X

1st & 2nd Trbns. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* 1st X

B. Trbn. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* 1st X

Tuba *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* 1st X

Perc. *[mf]* *[ff]* *[mf]* *[ff]* *[p]:ff* [Cyms. 2nd X only] [Accents and "hits" 2nd X only]

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 Bsns.

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.

POWHATAN'S DAUGHTER
Full Score

109 110 111 112 113 114 115 116 117 118

Picc.
Flute
1st & 2nd Obs.
Eb Clar.
Solo & 1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.

[lower notes 1st X]
[lower notes 1st X]

POWHATAN'S DAUGHTER
Full Score

119 120 121 122 123 124 125 126 127 128

Picc. Flute 1st & 2nd Obs. Eb Clar. Solo & 1st Clar. 2nd & 3rd Clars. Alto Clar. Bass Clar. 1st & 2nd Bsns. Alto Sax. Ten. Sax. Bari. Sax. Eb Cor. Solo Bb Cor. 1st Bb Cor. 2nd & 3rd Bb Cors. 1st & 2nd Hrns. 3rd & 4th Hrns. Bar. 1st & 2nd Trbns. B. Trbn. Tuba Perc.