



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 *of* No. 69

FROM
TO
MAINE
OREGON
MARCH
(1913)

FULL *of* SCORE

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

March, “From Maine to Oregon” (1913)

Sousa’s “All American” operetta, *The American Maid (The Glass Blowers)*, contains one recurring march theme, the title of which does not appear in the list of songs. Perhaps the publishers made this arrangement so that “reprise” would not appear so many times. The theme is the nucleus around which Sousa built the march “From Maine to Oregon.” The march, like the operetta, met with only limited success.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 54. 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. 1-8): The recommended tempo is 122 bpm. The sixteenth-note runs in this vigorous opening should be clearly articulated. The cymbal crashes in m. 1 and 3 may be let to ring to match the snare drum rolls in those bars.

First Strain (m. 8-24): The dynamic drops one level to *forte* starting with the pick-up in m. 8, allowing for clear accents to be heard throughout this strain. Percussion accents are added to the downbeats in m. 9 and 17.

Second Strain (m. 24-40): The dynamic returns to *fortissimo* here with the brass pick-up notes in m. 24. Both the melody in the brass and sixteenth-note runs in the woodwinds in this strain should be heard equally. Some of the articulations here were inconsistent in the original parts and have been modified in this edition. More slurs may be added to the sixteenth-note passages if needed to facilitate the technique. Percussion accents are once again added at key moments in the melody in m. 28 and 32.

Trio (m. 40-72): E-flat clarinet, cornets, and cymbals are tacet in this charming trio melody; however, trombones should play softly and piccolo may continue to play the running sixteenth notes along with flutes and second and third clarinets. Again, these sixteenths may be slurred if needed to keep tempo. All remaining voices play in *piano*, but the eighth notes in oboes and bassoons in m. 47-48 and 55-56 should swell as indicated and come through the texture.

Break Strain (m. 72-88): All instruments rejoin in *fortissimo*, along with the added percussion effects of the ratchet and cymbal solos. Grace notes should be played short and very close to the root notes. In order to mark the transition between the *fortissimo* of the break strain and the *fortissimo* upcoming in the last strain, a *subito mezzo-piano* and crescendo is typically added starting in m. 85 as indicated in this edition.

Final Strain (m. 89-120): The break strain and final strain are not repeated in this march, so all instruments stay in and play *fortissimo* and with well-marked articulation in the melody. Added accents in percussion also mark the beginning of this strain in 88-89, and occur again with each new phrase in m. 96-97 and 104-105. One final *sffz* is added to the downbeat of 116 before the march comes to a close.

March FROM MAINE TO OREGON

Full Score

(1913)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8

Piccolo *ff*

Flute *ff*

1st & 2nd Oboes *ff*

E♭ Clarinet *ff*

1st B♭ Clarinet *ff*

2nd & 3rd B♭ Clarinets *ff*

E♭ Alto Clarinet *ff*

B♭ Bass Clarinet *ff*

1st & 2nd Bassoons *ff*

B♭ Soprano Saxophone (optional) *ff*

E♭ Alto Saxophone *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

E♭ Cornet (optional) *ff*

Solo B♭ Cornet *ff*

1st B♭ Cornet *ff*

2nd & 3rd B♭ Cornets *ff*

1st & 2nd F Horns *ff*

3rd & 4th F Horns *ff*

Baritone *ff*

1st & 2nd Trombones *ff*

Bass Trombone *ff*

Tuba *ff*

Drums *ff*

FROM MAINE TO OREGON
Full Score

9 10 11 12 13 14 15 16

Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax. (Opt.)
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.

FROM MAINE TO OREGON
Full Score

17 18 19 20 21 22 23 24

Picc. *ff* *tr*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff* *tr*

1st Clar. *ff* *tr*

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

Alto Clar.

Bass Clar.

1st & 2nd Bsns. *ff*

Sop. Sax. (Opt.) *ff* *tr*

Alto Sax. *ff* *tr*

Ten. Sax.

Bari. Sax.

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba

Perc. *ff*

FROM MAINE TO OREGON
Full Score

25

26

27

28

29

30

31

32

Picc. *tr*

Flute *tr*

1st & 2nd Obs.

E♭ Clar. *tr*

1st Clar. *tr*

2nd & 3rd Clars. *tr*

Alto Clar. *ff* *tr*

Bass Clar. *ff*

1st & 2nd Bsns.

Sop. Sax. (Opt.) *tr*

Alto Sax. *tr*

Ten. Sax. *ff*

Bari. Sax. *ff*

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 *ff*

Perc. *[>]*

FROM MAINE TO OREGON
Full Score

33 34 35 36 37 38 39 40

Picc. Flute 1st & 2nd Obs. Eb Clar. 1st Clar. 2nd & 3rd Clars. Alto Clar. Bass Clar. 1st & 2nd Bsns. Sop. Sax. (Opt.) 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.

FROM MAINE TO OREGON
Full Score

41 42 43 44 45 46 47 48

TRIO.

Picc. *p*

Flute *p*

1st & 2nd Obs. *p*

E♭ Clar. *sim.*

1st Clar. *sim.*

2nd & 3rd Clars. *sim.*

Alto Clar.

Bass Clar.

1st & 2nd Bsns. *p*

Sop. Sax. (Opt.)

Alto Sax.

Ten. Sax.

Bari. Sax. *p*

TRIO.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors. [tacet] *p*

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Bar.

1st & 2nd Trbns. *p*

B. Trbn. *p*

Tuba *p*

Perc. [- Cyms.] *p*

FROM MAINE TO OREGON
Full Score

49

50

51

52

53

54

55

56

Picc.
Flute
1st & 2nd Obs.
Eb Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax. (Opt.)
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.

FROM MAINE TO OREGON
Full Score

57 58 59 60 61 62 63 64

Picc.
Flute
1st & 2nd Obs.
Eb Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax. (Opt.)
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.

FROM MAINE TO OREGON
Full Score

65

66

67

68

69

70

71

72

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff* [Play]

1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Sop. Sax. (Opt.) *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff* Play

Solo B♭ Cor. *ff* [Play]

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Perc. *ff* (+ Cym.)

FROM MAINE TO OREGON
Full Score

73 74 75 76 77 78 79 80 81 82

Picc.
Flute
1st & 2nd Obs.
Eb Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax. (Opt.)
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.
Ratchet
[choke] p Cyms. only All [choke] p Cyms. only [choke]

FROM MAINE TO OREGON
Full Score

83 84 85 86 87 88 89 90

Picc. *sub. mp* *ff*

Flute *sub. mp* *ff*

1st & 2nd Obs. *sub. mp* *ff*

E♭ Clar. *sub. mp* *ff*

1st Clar. *sub. mp* *ff*

2nd & 3rd Clars. *sub. mp* *ff*

Alto Clar. *sub. mp* *ff*

Bass Clar. *sub. mp* *ff*

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

Sop. Sax. (Opt.) *sub. mp* *ff*

Alto Sax. *sub. mp* *ff*

Ten. Sax. *sub. mp* *ff*

Bari. Sax. *sub. mp* *ff*

E♭ Cor. *sub. mp* *ff*

Solo B♭ Cor. *sub. mp* *ff*

1st B♭ Cor. *sub. mp* *ff*

2nd & 3rd B♭ Cors. *sub. mp* *ff*

1st & 2nd Hrns. *sub. mp* *ff*

3rd & 4th Hrns. *sub. mp* *ff*

Bar. *sub. mp* *ff*

1st & 2nd Trbns. *sub. mp* *ff*

B. Trbn. *sub. mp* *ff*

Tuba *sub. mp* *ff*

Perc. *sub. mp* *ff* [+ Cyms.]
[choke] [+S.D.] [- Cyms.]

FROM MAINE TO OREGON
Full Score

91 92 93 94 95 96 97

Picc. Flute 1st & 2nd Obs. Eb Clar. 1st Clar. 2nd & 3rd Clars. Alto Clar. Bass Clar. 1st & 2nd Bsns. Sop. Sax. (Opt.) 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.

FROM MAINE TO OREGON
Full Score

98 99 100 101 102 103 104

Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax. (Opt.)
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.

[sf]

FROM MAINE TO OREGON
Full Score

105 106 107 108 109 110 111

Picc. Flute 1st & 2nd Obs. Eb Clar. 1st Clar. 2nd & 3rd Clars. Alto Clar. Bass Clar. 1st & 2nd Bsns. Sop. Sax. (Opt.) 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.

FROM MAINE TO OREGON
Full Score

112 113 114 115 116 117 118 119 120

Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax. (Opt.)
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.

[sfz]