

Semper Fidelis March

Sousa, John Philip

Semper Fidelis March

by: John Philip Sousa

Original Copyright: 1888

By: Carl Fischer

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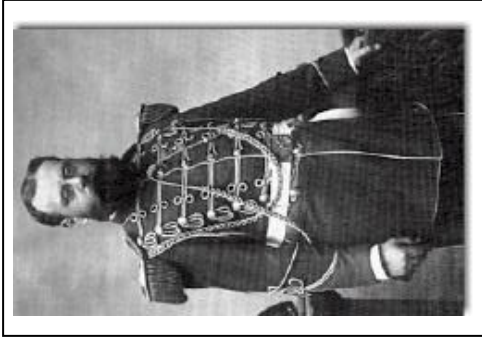
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John Philip Sousa

DOB: November 6th, 1854
(Washington, DC)

DOD: March 6th, 1932 (Reading,
PA)

John Philip Sousa wrote the most famous American military marches of all time, including "Stars and Stripes Forever," earning him the nickname "the March King"; he was also known as a great bandleader, and organized the famed concert and military group, Sousa's Band. Born in Washington, D.C., on November 6, 1854, Sousa followed in the footsteps of his father, a musician in the U.S. Marine Corps, and enlisted by the age of 14. Before this, Sousa had studied violin with John Esputa. While active in the Marines, he composed his first march, "Salutation."

Around the age of 16, Sousa began studying harmony with G.F. Benkert, then worked as a pit orchestra conductor at a local theater, followed by jobs as first chair violinist at the Ford Opera House, the Philadelphia Chestnut Street Theater, and later led the U.S. Marine Corps Band (1880-1992). Although most famous for his marches, Sousa composed in other styles as well, including a waltz, "Moonlight on the Potomac"; a gallop, "The Cuckoo" (both in 1869); the oratorio "Messiah of the Nations" (1914); and scores for Broadway musicals *The Smugglers* (1879), *Desiree* (1884), *The Glass Blowers* (1893), *El Capitán* (1896; which was his first real scoring success), *American Maid* (1913), and more.

Sousa formed his sternly organized marching band in 1892, leading them through numerous U.S. and European tours, a world tour, and an appearance in the 1915 Broadway show *Hip-Hip-Hooray*. Sousa's Band also recorded many sides for the Victor label up through the early '30s. His most famous marches include "The Stars and Stripes Forever" (1897), "U.S. Field Artillery March," "Semper Fidelis" (written in 1888, it became the Marine Corps anthem), "Washington Post March" (1889), "King Cotton" (1895), "El Capitán" (1896), and many more. In addition to writing music, Sousa also wrote books, including the best-seller *Fifth String* and his autobiography, *Marching Along*. Actor Clifton Webb portrayed Sousa in the movie about his life entitled *Stars and Stripes Forever*. The instrument the sousaphone was named after this famous composer and bandleader. ~ Joslyn Layne, *All Music Guide*

Semper Fidelis (march). The march was copyrighted in 1888 by the Carl Fischer Company of New York (New York). This march takes its title from the motto of the United States Marine Corps - "*Semper Fidelis*" - *Always Faithful*. The trio is an extension of an earlier Sousa composition, "*With Steady Step*," one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it -- the officers and men of the United States Marine Corps.

A summary of his complete works by category can be found at the following link:

<http://www.dws.org/sousa/content/view/22/>

Sources

Picture:

<http://www.empire.k12.ca.us/capistrano/Mike/capmusic/modern/american%20composers/sousa/Marine1.jpg>

Biography:

<http://www.answers.com/topic/john-philip-sousa>
<http://www.dws.org/sousa/>

Output:

<http://www.dws.org/sousa/content/view/22/>

Bierley, Paul E. *The works of John Philip Sousa* (1984), Integrity Press, Westerville, OH., p. 56-7. (Gladiator)

Bierley, Paul E. *The works of John Philip Sousa* (1984), Integrity Press, Westerville, OH., p. 89. (Thunderer)

Program note researched by Marcus L. Neiman
Medina, Ohio

Semper Fidelis March.

PICCOLO.
Am. Star J1.
1886.

SOUSA

The musical score is written for Piccolo and consists of eight staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *ff*, *f*, *sf*, and *fff*. It features several first and second endings, marked with '1' and '2' and enclosed in brackets. Measure numbers 8 and 16 are indicated. The notation includes slurs, accents, and articulation marks.

Carl Fischer, New York

Semper Fidelis March.

OBOE.

SOUSA.

The musical score is written for Oboe in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamics range from *ff* (fortissimo) to *fff* (fortississimo). The score consists of 16 measures, with a repeat sign at the end. The notation includes various rhythmic values, slurs, and accents. There are also some performance markings such as '1st' and '2nd' indicating different endings or techniques.

Carl Fischer, New York.

E♭CLARINET. Semper Fidelis March.

1886.

SOUSA

The musical score is written for E♭ Clarinet in 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked *ff*. The second staff is marked *f sf*. The third staff contains first and second endings, with the first ending marked *f sf* and the second ending marked *ff*. The fourth staff includes measure numbers 8 and 16, and is marked *1st ff 2nd fff*. The fifth staff is marked *ff*. The sixth staff is marked *ff*. The seventh staff contains first and second endings, with the first ending marked *ff* and the second ending marked *ff*. The eighth staff is marked *ff*.

15737-6 3/4

Carl Fischer, New York

SOLO OR
1st B♭ CLARINET. **Semper Fidelis March**

SOUSA.

886. *ff*

1. 2.

8

1st. 2nd.

1. 2.

ff

1. 2.

Detailed description: This is a musical score for a 1st B♭ Clarinet. It consists of ten staves of music. The first staff begins with the number '886.' and a dynamic marking of '*ff*'. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. There are first and second endings marked with '1.' and '2.' in several places. A measure number '8' is indicated at the start of the fifth staff. The piece concludes with a double bar line and repeat signs.

Semper Fidelis March.

SOUSA

2d & 3d B♭ CLARINETS

886.

ff sf

ff sf

ff

ff

ff

ff

ff

15737 - 6³/₄

Carl Fischer, New York

Semper Fidelis March.

BASSOONS.

SOUSA.

1888

The musical score is written for Bassoons in 6/8 time. It begins with a key signature of one sharp (F#) and a common time signature. The score consists of ten staves of music. The first staff contains the main melody with dynamic markings of *ff* and *sf*. The second staff features a *ff* dynamic and a first ending bracket labeled '1'. The third staff includes a *ff* dynamic and a first ending bracket labeled '1'. The fourth staff has a *ff* dynamic and a first ending bracket labeled '1'. The fifth staff contains a *f* dynamic and a first ending bracket labeled '1'. The sixth staff has a *ff* dynamic. The seventh staff has a *ff* dynamic. The eighth staff has a *ff* dynamic. The ninth staff has a *ff* dynamic. The tenth staff has a *ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

15737-6 $\frac{3}{4}$

Carl Fischer, New York.

Semper Fidelis.

Soprano Saxophone

Sousa.

Am. Star fl.

1886

ff

f

ff

8 16

mf - f

ff

Carl Fischer, New York.

Semper Fidelis March.

ALTO SAXOPHONE.

SOUSA.

The musical score is written for Alto Saxophone in 6/8 time with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a dynamic marking of *ff*. The second staff includes dynamic markings of *f* and *sf*. The third staff features a first ending bracket labeled '1' and a second ending bracket labeled '2', with a dynamic marking of *ff*. The fourth staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2', with measures 8 and 16 indicated below. The fifth staff has dynamic markings for '1st *ff*' and '2nd *fff*'. The sixth staff includes a first ending bracket labeled '1' and dynamic markings of *ff*. The seventh staff has dynamic markings of *ff*. The eighth staff includes first and second ending brackets labeled '1' and '2' respectively.

15737-6 $\frac{3}{4}$

Carl Fischer, New York.

Semper Fidelis.

Baritone Saxophone

Sousa.

1886

ff

f

mf - f

ff

8

1 2

1 2

The musical score is written on eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff is marked with a forte dynamic (*ff*) and contains a series of eighth and sixteenth notes. The second staff features a first ending bracket. The third staff has a dynamic marking of *f*. The fourth staff starts with a measure rest for 8 measures, followed by a dynamic marking of *mf - f*. The fifth and sixth staves continue the melodic line with various dynamics. The seventh staff has a dynamic marking of *ff*. The eighth staff concludes with first and second endings.

15737 - 6 $\frac{2}{4}$

Carl Fischer, New York.

Semper Fidelis March

Full Band 80¢

SOLO B^b CORNET.

SOUSA.

Am. Star M.
1886.

ff

f sf

Bass.

fff

1. 2.

Drums.

All Cornets play strain in

mf

one position. 1-3

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Reed.

SOLO B^b CORNET:

The musical score is arranged in five systems, each with two staves. The top staff of each system is for the Reed player, and the bottom staff is for the B^b Cornet. The second system includes a Trombone part. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *ff* (fortissimo) is present in the fourth system. The piece concludes with two first endings, labeled '1.' and '2.', which lead to different endings of the solo.

Semper Fidelis March.

1st B \flat CORNET.

886

ff *ff sf* *Solo.* *ff* *f* *1-3 One position for strain.* *f* *1st ff* *2nd fff* *ff* *ff*

Carl Fischer, New York

2nd & 3rd
B \flat CORNETS.

Semper Fidelis March.

SOUSA.

1886.

f *a due.* *f* *sf* *a due.*
f *sf*
ff
ff *1st ff* *2nd fff*
One position 1-3

Carl Fischer, New York.

Semper Fidelis March.

1st & 2nd ALTOS.

SOUSA

1886.

The musical score is written for two alto saxophones. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The piece is marked with various dynamics including *ff*, *f*, *sf*, *fff*, *mf-ff*, and *ff*. The score includes first and second endings, a section marked with the number 8, and a final section marked with a double bar line and repeat signs. The notation features a mix of eighth and sixteenth notes, often beamed together, and rests.

15737-6 $\frac{3}{4}$

Carl Fischer, New York.

Semper Fidelis March.

3rd & 4th ALTOS.

SOUSA.

1886.

The musical score is written for 3rd and 4th Altos. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The piece is marked with various dynamics including *ff*, *sf*, *f*, *mf*, and *fff*. The score features several measures with accents (^) and slurs. There are first and second endings marked with '1.' and '2.'. A section of the score is marked with a '3' and a key signature change to one sharp (F#). The piece concludes with a final cadence.

Carl Fischer, New York.

Semper Fidelis March.

TENORS.

SOUSA

1886

ff *mf* *ff* *mf* *ff* *fff* *ff* *fff*

a due. *a due.*

1. 2. 1. 2.

Carl Fischer, New York.

Semper Fidelis March.

1st & 2nd TROMBONES

SOUSA.

m. Star J1. 886.

ff sf sf ff sf

Soli ff

ff sf ff

1st mf 2nd ff

Soli a due.

fff

ff ff tutta forza.

fff

1. 2.

Carl Fischer, New York.

Semper Fidelis March.

B♭ BASS
or
3rd TROMBONE.

SOUSA.

1886

The musical score is written for Bass (B♭) or 3rd Trombone. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. The music is marked with dynamics *ff*, *sf*, and *f*. The second staff continues the melody with *sf* and *ff* markings. The third staff features a first ending bracket labeled '1' and a second ending bracket labeled '2' with the number '8' below it. The fourth staff has a first ending bracket labeled '1stmf' and a second ending bracket labeled '2ndff'. The fifth staff is marked with *ff*. The sixth staff is marked with *fff* *tutta forza*. The seventh staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The eighth staff concludes the piece with a repeat sign and a first ending bracket labeled '1'.

Carl Fischer, New York.

Semper Fidelis March.

BARITONE.

SOUSA.

1886

ff *sf* *f* *sf* *ff* *f* *ff* *f*

1. 2. 8 1st *mf* 2nd *ff*

ff *ff*

1. 2.

15737-6 $\frac{3}{4}$

Carl Fischer, New York.

Semper Fidelis March.

BASSES.

SOUSA.

1886.

ff sf ff sf

sf

ff fff

1st mf 2nd ff

ff

fff

fff

fff

fff

fff

fff

fff

fff

15737-6 $\frac{3}{4}$

Carl Fischer, New York.

Semper Fidelis March.

DRUMS.

SOUSA.

86

ff sf sf sf sf sf sf mf 2 ff

Bis. ff

Solo. fff

1st mf 2nd ff

ff

Carl Fischer, New York.

REG^{tal} DRUMS and TRUMPETS in F. **Semper Fidelis March.**

SOUSA.

A.S.J.
1886

The musical score is arranged in five systems. The first system includes a treble clef, a key signature of one flat (F major), and a 2/4 time signature. It features a melody line with repeat signs and measures of 4, 16, 16, 1, and 2. Below the melody are parts for 'Solo Stick' (marked with 'x' and '7'), 'Trumpets' (marked with 'R'), and 'Drums' (marked with '7'). The second system continues the melody and includes a 'Repeat 3 times' instruction for the drum part. The third system shows the continuation of the melody and drum parts. The fourth system includes a section marked '1-2' and '3' with a 'ff' dynamic marking. The fifth system concludes the piece with a final cadence and a 'R' marking for the drums.

15737.3
4

Carl Fischer, New York.