

WASHINGTON POST

ERRORS:

- ♪ Trumpet 1: fourth bar of 26, the second note in the measure (the first eighth note) should be a C, not a D. So that measure has a tied over D, then two Cs and A and a C
- ♪ Trumpet: measure 69, the third note is E natural, not Eb
- ♪ Baritone & trombone 3: 5th bar of 69 the rhythm should be dotted quarter, quarter (no dot), eighth.

Changes & Markings (everyone mark these):

If played exactly as published, Sousa marches can feel boring and never ending. But, guess what -- Sousa didn't play them that way; he added a lot of little things to make it sound musical! After studying several interpretations, I have a particular way I like to do this march. Soooo.... please make the following changes in the parts:

--> **Rule number 1: DON'T PLAY FAST!!!!!!!!!!!!!!!!!!!!!! Set your metronome at 112 and don't let it creep up higher - this is a march, not a race. :-)**

Cymbals - see the special percussion page to rewrite your part!

Label the following parts which are common to all American military marches:

- ♪ The *Intro* is the beginning - usually forte & accented!
- ♪ *First Strain* at meas. 9 - usually a bit softer
- ♪ *Second Strain* at meas. 26 - can be louder or softer
- ♪ *Trio* at meas. 43 almost always mellower & has a key change (adds a flat)
- ♪ *Dog fight* (sometimes called the *break-up strain*) at 61 - aggressive!!!
- ♪ This march doesn't have a last strain that is different; here the *last strain* is just like the trio. It begins at 69. The last strain is usually softer the first time through & then fortissimo & exciting out to the end. Some directors interpret it with the first time through being a bit slower and then "a tempo" the last time - I do not do that with Sousa marches because he didn't!

OTHER MARKINGS:

- ♪ 4th bar of the 1st strain (which is 9) - if you have a note that changes (not tied over),
- ♪ put a big accent on it. Do the same on the 4th of 17
- ♪ Everyone: 2 before 17, crescendo to 17.
- ♪ Second strain - pp first time, forte second time
- ♪ Trumpets & trombones, don't play the 2nd strain 1st time, come in at the 1st ending before 43 and play the repeat.
- ♪ Trumpets, don't play the second ending into 26.
- ♪ Snares, see the special percussion page to rewrite your part for the 2nd strain.
- ♪ Trio - circle the key signature & mark the first few concert Dbs
- ♪ No trumpets or percussion in the trio: 2nd ending before 43 through the repeat trumpet come back in on the 2nd ending before the dogfight, percussion come in at 61.
- ♪ Trio - p first time, then softer (pp) the second time - starting with any pickups in the first ending.
- ♪ The measure before 69, mark the pickups "pp-ff", which means, very soft the first time and very loud on the repeat.
- ♪ Dogfight: ff first time, pp 2nd time, starting with the pickups in the first ending.
- ♪ Watch crescendo - both times. Cymbal & bass drum very important just before 69.
- ♪ In the 5th measure of the dogfight, put "sub. p" which is "subito piano" and

means suddenly soft. So we are ff, then suddenly soft and crescendo.

- ♪ Last strain/trio (69): pp first time, ff second time - no trumpets, no cymbals first time.
- ♪ Trumpets in on first ending.
- ♪ Meas. 77 & 78 crescendo; then decrescendo in 79 & 80.
- ♪ Keep the intro back into the dogfight (1st ending) really quiet. & whisper dogfight 2nd time. Then we hit the crescendo & take it out to the end at ff!!

Practice hard, listen to the sound files and enjoy this great (and famous!) march!!

Questions?? Email me! muffitt@bandnotes.info

See you soon!
Ms Muffitt