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A COMPARATIVE STUDY OF SELECTED MARCHES OF
KENNETH ALFORD AND JOHN PHILLIP SOUSA

BY

ALAN TODD ALEXANDER

B.A., University of Mississippi, 1992

A Thesis
Submitted to the Faculty of
The University of Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Master of Music
in the Department of Music

The University of Mississippi

May, 1994

To the Graduate Council:

I am submitting herewith a thesis written by Alan Todd Alexander entitled "A Comparative Study of Selected Marches of Kenneth Alford and John Phillip Sousa." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Theory.

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Chapter 1

Introduction

The purpose of this study is to examine the essential characteristics of the British and American quickstep march styles, specifically by comparing selected marches of the British composer Kenneth Alford (whose real name was Major Frederick Ricketts) and the American bandmaster John Phillip Sousa. Marches, for the purposes of this study, may be defined as "all music with a strong, duple beat and multistrained form that could accompany marching."¹ They are generally classified by their tempo, with quick-step marches being those marches between 100 and 130 beats per minute. The other three types are the funeral march (less than 70 beats per minute), the regular march (70 to 100 beats per minute) and the double quickstep march, also known as a circus march or gallop (over 130 beats per minute).² Sousa and Alford achieved recognition in each of their respective homelands as "the leading march composers" of their generation.³ In fact, both composers are known today almost exclusively through their march compositions. This study was prompted by the fact that these two composers were contemporaries, and there were certain parallels in their lives.

¹Bierley, Paul E. John Phillip Sousa, A Descriptive Catalog of His Works. (Urbana: University of Illinois Press, 1973) Page 73.

²Sadie, Stanley, ed. New Grove Dictionary of Music and Musicians. (London: Macmillan Publications, 1980), s.v. "March," by Erich Schwandt and Andrew Lamb.

³Ibid.

John Phillip Sousa (November 6, 1854-March 6, 1932) was born in Washington, D.C., as the son of Portuguese immigrants. At the age of thirteen, he enlisted as an apprentice in the Marine Band of which his father was a member. Later, after a brief stint as a composer of operettas, he was offered the position of conductor of the U.S. Marine Band, at the age of twenty-five. Sousa led the Marine Band for twelve years, making it one of the most renowned performing groups in North America. In 1891, he elected to leave the military to put together a civilian band with which he toured America and the world for thirty-nine years. Over the course of his career, he composed over 130 marches for different occasions, several of which also became the official marches of various military branches and other organizations, and one of which, The Stars and Stripes Forever, eventually became the official march of the United States.⁴

Kenneth Alford (February 21, 1881-May 15, 1945) entered military service at a young age and became involved with the British Military Band Service. In time, he rose through the ranks to become conductor of several of the best British military bands. While he only composed fourteen marches, several of these would also become official marches of various military organizations. At the time of his death, just days before D-Day, he had only recently retired from over forty years service to the Crown.⁵

⁴Bierley, Paul E. John Phillip Sousa, American Phenomenon. (Columbus, Ohio: Integrity Press, 1986). Page 187.

⁵Trendell, John Colonel Bogey to the Fore (London: Blue Book Press) Page 9.

For this study, eight marches were chosen (four from each composer) based on how representative they were of the composer's style and how readily available they were in the original format. All of the scores used are the original condensed scores except for Alford's Cavalry of the Clouds, which is no longer in print except for a 1923 arrangement by a French composer named Winter. Regrettably, Alford's publisher, Boosey & Hawkes, has kept only a few of the original Alford marches in print, although arrangements are available for almost all of them. All of the Sousa marches are available in the original format through Carl Fischer, Inc. The two composers wrote only piano scores for their bands, and for that reason only the original piano scores were analyzed for this study.

Semper Fidelis, (Sousa, 1888) was originally written for President Chester Arthur as an alternative for Hail to the Chief. Its title is the motto of the U.S. Marine Corps, and it eventually became accepted as the official march of that group.⁶

The Thunderer, (Sousa, 1889) was written for an unidentified member of the Masons, an organization of which Sousa was an enthusiastic member.⁷

The Washington Post, (Sousa, 1889) written for the newspaper of that name, was Sousa's most popular march during his lifetime. The march was well-suited for

⁶Bierley, A Descriptive Catalog, 275.

⁷Ibid., 300.

the two-step, a popular dance of the day, and for that reason, this march became Sousa's first international success.⁸

The Stars and Stripes Forever, (Sousa, 1896) is the most famous of all Sousa marches, and one of the best known works by any American composer. In 1987, it was chosen as the official march of the United States of America.⁹

Colonel Bogey, (Alford, 1914) is easily the most familiar of all Alford marches due to its use by Malcolm Arnold in the soundtrack to the 1957 motion picture Bridge Over the River Kwai. Ironically, the march does not have a military origin at all. Rather, the principal melody came to Alford while playing golf.¹⁰

The Vanished Army, (Alford, 1919) a poignant, elegiac march, was written in memory of the first 100,000 casualties of World War I. It is subtitled "They Never Die."¹¹

Cavalry of the Clouds, (Alford, 1923) was written in commemoration of the Royal Air Force in its first year of existence.¹²

The Standard of St. George, (Alford, 1930) was one of Alford's most popular marches during his lifetime. It is particularly famous for its quotation from No Place Like Home woven into the countermelody of the second strain, allegedly included for

⁸Ibid., 350.

⁹Ibid., 276.

¹⁰Trendell, Colonel Bogey, 20.

¹¹Ibid., 24.

¹²Ibid., 29.

the benefit of military servicemen stationed overseas.¹³

In this study, the following factors of the various marches are considered: tonality, form, harmony, scoring, instrumentation, dynamic variation, and articulation. Each of these factors are compared in an attempt to determine general characteristics of each composer's style.

¹³Ibid., 36.

Chapter 2

Form and Tonality

All eight of the marches studied shared many common elements that may be considered typical of the quickstep march. The form of the American quickmarch is somewhat more standardized than the British quickmarch. The form generally used by Sousa was as follows: an introduction, generally four bars in length; an A section that was repeated; a B section that was repeated; a C section which modulates to the subdominant key, which was repeated once or twice with contrasting material inserted between repetitions. The individual sections are usually referred to as "strains," while the point at which the modulation occurs is called the "Trio." The contrasting material in the Trio is often called the "break" strain.¹⁴ This form (Intro-A-B-Trio) was also used by Alford, but he did not use break strains in any of the four marches selected for this study. The other terms listed above, however, were used to refer to the various sections of his marches. In fact, not all Sousa marches have that exact form. In Semper Fidelis, for example, the Trio begins with a transitional percussion feature, followed by a C section and then a D section, both in the subdominant key. However, a large majority of Sousa's marches are written in this form, including all of his marches written after World War I.¹⁵

¹⁴Sadie, New Grove Dictionary, s.v. "March."

¹⁵Bierley, A Descriptive Catalog, 200.

The marches were all written for wind bands, which employed woodwinds, brass and percussion, but no strings. Consequently, they were written in keys that took advantage of the natural pitch tendencies of brass and woodwind instruments. That is, they were generally written in keys with flats instead of sharps. Alford, generally speaking, used keys with more flats in them than Sousa did, as the chart on the next page demonstrates.

As the table illustrates, some generalities can be made at once. All but one of the marches (Standard of St. George) have an introduction, which is always written in the key of the first strain, or A section. Like most quickstep marches, each example modulates to the subdominant key at the Trio, except for The Vanished Army which begins in Bb minor, modulates to the relative major key of Db major, and then modulates to Gb major (the subdominant of Db major) at the Trio.

The Vanished Army shares an important distinction with Colonel Bogey: of all the marches studied, only these two have sections written in minor keys. In Colonel Bogey, the second strain (or B section) was written in the key of Bb minor and was situated between two statements of the first strain, which was written in Db major. In The Vanished Army, on the other hand, the first and second strains alternate freely between Bb minor and Db major. Sousa did not use the minor mode in any of the principal sections of the marches included in this study. Also, both of these differ from the other six in form; while all the other marches are in the standard A-B-Trio form, these two Alford marches have the form A-B-A-Trio.

	INTRO	A SECTION	B SECTION	TRIO
SOUSA <u>Stars and Stripes Forever</u>	Eb	Eb	Eb	Ab
<u>The Thunderer</u>	F	F	F	Bb
<u>Semper Fidelis</u>	C	C	C	F
<u>Washington Post</u>	F	F	F	Bb
ALFORD <u>Standard of St. George</u>	None	Ab	Ab	Db
<u>Cavalry of the Clouds</u>	F	F	F	Bb

	INTRO	A SECTION	B SECTION	A SECTION	TRIO
<u>Vanished Army</u>	Bb Min	Bb Min/Db	Db/Bb Min	Bb Min/Db	Gb
<u>Colonel Bogey</u>	Db	Db	Bb Min	Db	Gb

The marches were also analyzed in terms of harmonic variety and harmonic rhythm (the rhythm of the chord changes). Alford would often employ only the tonic or dominant chords for several measures, as in Example 1.

Example 1. The Standard of St. George, meas. 65-80.

Handwritten annotations above the staff: D^b , $G^b D^b$, $A^b 7 D^b$, A^b

Handwritten annotations below the staff: $D^b : I$, IV , I , V^7 , I , V

Handwritten annotations above the staff: D^b , $A^b 7 D^b$

Handwritten annotations below the staff: I , V^7 , I

However, other sections are frequently punctuated by brief periods of rapid harmonic activity, often employing secondary dominants, as is demonstrated in Example 2.

Example 2. The Standard of St. George, meas. 22-32.

Handwritten annotations above the staff: B^b_{MIN} , A^b , E^b , E^b7 , A^b , A^b7/G^b

Handwritten annotations below the staff: $A^b: II$, I , V , V^7 , I , V^2/IV

Handwritten annotations above the staff: B^b_{MIN}/F , F^7/C , B^b_{MIN} , A^b , A^b/E^b , E^b7 , A^b

Handwritten annotations below the staff: II^6 , V^4/II , II , I , I^4 , V^7 , I

Performance instructions: *p* Corts., *p* T.Sax.Bsns.Euph.

Sousa's marches contained even longer sections that employ only the tonic and dominant chords. They also contain brief periods of harmonic activity which would be even more active than Alford's. The first strain of The Stars and Stripes Forever, for example, begins with a flurry of harmonic activity, with the chords changing with every beat.

Example 3, The Stars and Stripes Forever, meas. 1-21.

The image displays a musical score for the first strain of "The Stars and Stripes Forever" (measures 1-21). The score is arranged in three systems, each with three staves. The top staff is for Cornets, the middle for Horns Sax. Trpts, and the bottom for Trb. The first system includes a part for Solo and 1st Bb Cornet. Handwritten annotations in black ink provide harmonic analysis. Above the first system, chords are written as E^b , G^7 , C^{min} , $F\#m^7$, B^b , and F^7/C . Below the first system, Roman numerals are written as I , $V^3/2$, VI , II , V , and V/V . Above the second system, chords are written as B^b/D , B^b^7 , E^b , B^b , E^b , G^7 , C^{min} , G , and E^b . Below the second system, Roman numerals are written as V^6 , V^2 , I^6 , V^6 , I , V^6 , VI , VI , V^6 , and I . The score includes dynamic markings such as ff and p , and performance instructions like "Cis." and "Solo and 1st Bb Cornet".

By comparison, the Trio consists almost entirely of the tonic and dominant chords, each of which is held for several measures.

Example 4, The Stars and Stripes Forever, meas. 39-62.

TRIO A^b E^b7

p Bar. Alto & Ten. Sax.
1-2-3 Cornets & Horns (Trpts.)
p Trbe.

$A^b: I$ V^7

A^b D^b E^b7

(Trpts.)

I IV V^7

Both composers made frequent use of chromaticism, although in somewhat different ways. The Alford marches generally have more secondary dominants (V/x, VII7/x, etc.) and raised II7 chords such as in Example 5. Please note that there is a typographical error in measure 18, which should contain a B flat and a G natural in the bottom two staves.

Example 5. Colonel Bogey, meas. 9-24.

The image shows a handwritten musical score for the piece 'Colonel Bogey', measures 9-24. The score is written in a grand staff (treble and bass clefs) and includes several handwritten annotations for chords and Roman numerals. The key signature is B-flat major (two flats).

Measure 9: Chord annotation: D^b

Measure 10: Chord annotations: Fm , D^b , A^b , A^b7

Measure 11: Chord annotations: D^b , B^7/D

Measure 12: Chord annotations: D^b , B^7/D

Measure 13: Chord annotations: D^b , B^7/D

Measure 14: Chord annotations: D^b , B^7/D

Measure 15: Chord annotations: D^b , B^7/D

Measure 16: Chord annotations: D^b , B^7/D

Measure 17: Chord annotations: D^b , B^7/D

Measure 18: Chord annotations: D^b , B^7/D

Measure 19: Chord annotations: D^b , B^7/D

Measure 20: Chord annotations: D^b , B^7/D

Measure 21: Chord annotations: D^b , B^7/D

Measure 22: Chord annotations: D^b , B^7/D

Measure 23: Chord annotations: D^b , B^7/D

Measure 24: Chord annotations: D^b , B^7/D

Measure 9 Roman numerals: D^b M^b I

Measure 10 Roman numerals: III II^b_4 V^7

Measure 11 Roman numerals: I $\#II^7/V$

Measure 12 Roman numerals: I $\#II^7/V$

Measure 13 Roman numerals: I $\#II^7/V$

Measure 14 Roman numerals: I $\#II^7/V$

Measure 15 Roman numerals: I $\#II^7/V$

Measure 16 Roman numerals: I $\#II^7/V$

Measure 17 Roman numerals: I $\#II^7/V$

Measure 18 Roman numerals: I $\#II^7/V$

Measure 19 Roman numerals: I $\#II^7/V$

Measure 20 Roman numerals: I $\#II^7/V$

Measure 21 Roman numerals: I $\#II^7/V$

Measure 22 Roman numerals: I $\#II^7/V$

Measure 23 Roman numerals: I $\#II^7/V$

Measure 24 Roman numerals: I $\#II^7/V$

Sousa also made use of secondary dominants, but he made special use of the German augmented sixth chord, which appears to have been something of a habit with Sousa. At least one German augmented sixth chord appears prominently in Washington Post, Stars and Stripes Forever, and Semper Fidelis. Notice the untraditional spelling of the augmented sixth in meas. 33 and the dominant seventh chord in meas. 31, both for melodic reasons.

Example 6, Semper Fidelis, meas. 31-34.

An analysis of the chromaticism of the two composers reveals that Alford relied primarily on chromatic harmony, while Sousa's chromaticism appears most often as non-harmonic tones. In fact, in several of Sousa's marches, he used chromatic runs with the entire band.

Example 7, The Stars and Stripes Forever, meas. 79-86.

It is important to note that both composers were fairly conservative with their harmonies. While both Alford and Sousa lived at the end of the 19th century and the beginning of the 20th, they seemed unaffected by the extreme chromaticism associated with late Romantic and early Twentieth Century works.

Of the two composers, Sousa was somewhat more inclined to use disjunct melodies in his marches. Although both composers used some skips of a fifth or more in their melodies, Sousa not only used such skips more frequently, but he also wrote even larger skips, often as large as an octave.

Example 8, The Thunderer, meas. 35-47.

The image displays two systems of musical notation for the piece 'The Thunderer', measures 35-47. Each system consists of three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a bass clef. The top staff contains the melody, featuring several large intervals, including an octave skip. The middle staff contains a bass line with various rhythmic patterns and rests. The bottom staff contains a complex harmonic accompaniment with many beamed notes and rests. A dynamic marking of *ff* (fortissimo) is present in the first measure of the first system. The notation includes various note values, rests, and articulation marks.

In summary, Alford generally employed keys with more flats than Sousa. He also was less reliant on the form Intro-A-B-Trio, and he did not use break strains. He was more inclined to use chromaticism in his harmony than in his melodies, which were less prone to large skips than Sousa's.

Chapter 3

Rhythm, Articulation, Dynamics, Scoring, and

Instrumentation

There are a number of distinctive differences between the Sousa examples and the Alford examples concerning rhythm, articulation, and dynamics. Sousa and Alford each wrote two marches in cut time. Sousa's other marches were written in six-eight time, while Alford's were written in two-four time. While Alford didn't use six-eight time in the examples studied, he frequently alternated between duple and triple rhythms, unlike Sousa, who did not use triplets in any of the selected works.

Example 9, The Standard of St. George, meas. 1-10.

The image displays a musical score for measures 1-10 of 'The Standard of St. George'. The score is written for piano (p) and brass (ff). The piano part is in the upper system, and the brass part is in the lower system. The piano part features a waltz-like melody (w.w.) in the right hand and a bass line in the left hand. The brass part consists of a rhythmic accompaniment with triplets. The score includes various musical notations such as dynamics (ff), articulation (accents), and phrasing slurs. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The piano part has a tempo marking 'w.w.' (waltz) and a dynamic marking 'ff'. The brass part has a dynamic marking 'ff Brass'. The score is divided into two systems, each with three staves (treble, alto, and bass clefs).

After examining the use of articulation markings by both composers, several generalizations about articulations can be made. Marches, by definition, are generally marcato in style. However, the Sousa marches are even more marcato than the Alford marches, except for the Sousa Trios, which have a mixture of legato and marcato markings. The Alford marches generally are marked with slur markings over the principal melodies, although countermelodies are frequently marked staccato.

As far as dynamics are concerned, the Sousa marches follow a definite pattern. They are predominantly fortissimo, but they drop to mezzoforte or pianissimo for the first strain of the Trio. Occasionally, the dynamics are lowered slightly in the middle of a phrase, often after a particularly loud section; however, the louder dynamics always return in the next strain. The last section is always marked fortissimo. The Alford marches are not as predictable and do not follow any discernible pattern of dynamic changes. The dynamic level does change more frequently in the Alford marches, however, even in the middle of a single phrase, as in the following example.

Example 10, *The Vanished Army*, meas. 43-59.

The image displays a musical score for the piece "The Vanished Army" (measures 43-59). The score is written for piano and flute. The piano part is shown in two systems of staves (treble and bass clefs). The flute part is shown in a single system of staves (treble clef). The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamic markings include *p* (piano), *ff* (fortissimo), and *loco*. The flute part is marked with "Flts. gves" and "loco". The piano part has a measure number "18" written below it. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature.

All eight marches were written for the standard instrumentation for a wind band. Alford's bands frequently performed concerts indoors and parades outdoors. While Sousa's civilian band never performed in parades as the Marine Band did, they did perform outdoors in a "concert in the park" setting about as frequently as they did in a concert hall. Thus, both composers wrote music that would be appropriate for both indoor and outdoor environments. Sousa generally favored a melody and accompaniment style for his marches, with the melody usually carried by the trumpets (doubled by the woodwinds) or, less frequently, by the low brass. Thus, the brass generally dominate the texture of much of a Sousa march. However, in each of his marches there is usually one or more sections (usually the last strain) which features one or more countermelodies in addition to the main melody.

Example 11, Stars and Stripes Forever, meas. 95-110.

Cl.
Trpt.
Bar. Alto & Ten. Sax.
2-3 Cornets, Horns
Tuba
Basses, Bar. & Bass Sax. Timp.

The Alford marches use countermelodies much more frequently, and it is often difficult to determine which is the principal melody. In The Standard of St. George, the melody of the song No Place Like Home is interwoven with the melody of the B section.

Example 12, The Standard of St. George, meas. 55-64.

The image displays a musical score for measures 55-64 of 'The Standard of St. George'. The score is written for piano and consists of two systems, each with three staves (treble, middle, and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The music features a complex interweaving of two melodies. The upper staves contain a melodic line with various rhythmic values and phrasing. The lower staves provide a harmonic accompaniment, including a prominent bass line with circular accents. The word 'cresc.' is written in the middle staff of the first system, indicating a crescendo. The score concludes with a double bar line and repeat signs at the end of the second system.

Also, in the Alford marches, the woodwinds are usually independent of the trumpet line which frequently will appear as a solo countermelody.

Example 13, The Vanished Army, meas. 59-76.

The image displays a musical score for measures 59-76 of 'The Vanished Army'. It consists of two systems of music. The first system features a grand staff with three staves: a top staff with a treble clef and a key signature of two flats, a middle staff with a bass clef, and a bottom staff with a bass clef. The music is marked with a piano (*pp*) dynamic. The second system begins with a solo part for the Cornet, indicated by an asterisk and the text 'Solo Cornet (mute)'. This solo part is written on a single treble clef staff. The accompaniment continues on the grand staff below, also marked with a piano (*pp*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

In summary, Alford seemed to prefer duple prolations to triple prolations, but made frequent use of the triplet pattern, especially in combination with a duple rhythm. Alford made much greater use of legato articulations than Sousa, and he also combined articulations more frequently. Alford's dynamic changes were not as predictable as Sousa's, and Sousa favored much louder dynamics leading up to a powerful finish. Alford was much more inclined to use countermelodies than Sousa, who favored a melody-and-accompaniment style. However, one strain in each march would often have several competing melodies. This would usually be the last strain. Alford also allowed the upper woodwinds greater independence than Sousa, who usually had them double the trumpets.

Chapter 4

Summary

In conclusion, the following general features can be seen in the eight marches studied. Alford wrote in keys with more flats, was less reliant on the form A-B-Trio, and did not use break strains. His harmony was more chromatic than Sousa's, with a greater use of chords foreign to the key signature. Sousa's melodies were more chromatic, however, and he frequently employed chromatic runs in his marches. At the same time, Sousa also wrote melodies that were more disjunct than Alford's melodies, often employing skips of an octave. Alford generally favored duple prolations over triple prolations, but made frequent use of the triplet pattern, especially in combination with a duple rhythm. Alford made much greater use of legato articulations than Sousa, and he also combined contrasting articulations more frequently. Sousa favored louder dynamics than Alford, in a more predictable pattern that led up to a dramatic fortissimo finish. Alford generally employed more countermelodies, while Sousa favored more of a melody-and-accompaniment style, except for one prominent strain of each march that featured several competing voices. Alford generally gave the upper woodwinds greater independence from the brass than Sousa, who generally had them double the trumpets.

As was stated in the introduction, only four marches were used from each composer. Thus, the conclusions stated above should not be construed as being universal to all the marches of these two composers. Indeed, since Sousa wrote over 130 marches, it would be imprudent to assume that he followed the patterns listed above for all of them, at least

at least without further research. In fact, some suitable topics for further research in this area might be to study more or even all of the marches of these two composers to see how many of them conform to the patterns listed above, and to investigate why the composers might have deviated from these patterns. An additional area of investigation might be to determine how these patterns might be applied to the marches of other British and American composers of the late 19th and early 20th centuries, perhaps with an eye to determining what factors account for the so-called "British" sound and "American" sound that is often referred to when discussing different marches.

However, the eight marches studied are all considered to be representative of their respective composers, and the author does feel that the information compiled in this paper does provide a useful starting point for further investigation into this area of research.

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APPENDIX OF SCORES

Semper Fidelis March

Conductor

JOHN PHILIP SOUSA

Q 1886

The musical score is arranged in four systems. The first system includes a conductor part and a section for Horns and Trubs. The conductor part features a melodic line with accents and dynamic markings such as *sf* and *sfz*. The Horns and Trubs part provides harmonic support with similar dynamics. The second system continues the conductor and piano accompaniment. The piano accompaniment consists of a rhythmic bass line with chords in the right hand. The third system shows further development of the piano accompaniment. The fourth system concludes the piece with a final cadence, marked with first and second endings.

The musical score is arranged in five systems. The first system includes a piano accompaniment with a *ff* dynamic and a part for "3rd & 4th Cors". The second and third systems continue the piano accompaniment with various dynamics and articulations. The fourth system features a piano accompaniment and a part for "S. D. Solo" with first and second endings. The fifth system includes a piano accompaniment and a part for "Unison Cornets Trpts" with a *mf* dynamic.

OI's
Hn's

Basses Bass Cl.

This system contains two staves. The upper staff is for OI's and Hn's, and the lower staff is for Basses and Bass Cl. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

This system continues the musical score with two staves, maintaining the melodic and rhythmic patterns from the previous system.

Picc., Fl., Cls.

This system continues the musical score with two staves, featuring Piccolo Flutes and Clarinets.

ff Bar. *fff*
Horns

This system continues the musical score with two staves, featuring Horns. A dynamic marking of *ff* is present at the start, and a bar line with *fff* is indicated.

This system continues the musical score with two staves, showing the continuation of the melodic and rhythmic parts.

This system continues the musical score with two staves, concluding the page's musical notation.

First system of musical notation for the conductor. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A first ending bracket labeled '1' spans the final two measures, which end with a double bar line and a second ending bracket labeled '2'. A fortissimo (*ff*) dynamic marking is present in the final measure.

Second system of musical notation. The upper staff contains melodic lines with accents (^) and slurs. The lower staff contains a rhythmic accompaniment with a '7' marking above the notes. A '3rd Cor.' (Third Cornet) part is indicated in the lower staff.

Third system of musical notation, continuing the melodic and rhythmic parts from the previous systems. The '7' marking is present above the notes in the lower staff.

Fourth system of musical notation. The lower staff features a fortissimo (*fff*) dynamic marking at the end of the system.

Fifth system of musical notation, the final system on the page. It includes first and second endings, similar to the first system, with a double bar line and repeat signs.

Washington Post March

CONDUCTOR

J. P. SOUSA

Q 1848 *ff* Tutti

The first system shows the piano introduction in G major, 2/4 time. It consists of two staves of music. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Cor. Cors, Cls, Sxns
f Bar. Horns, Trbs

The second system is divided into two parts. The first part is for the woodwinds (Cor., Cors., Cls., Sxns) and features a melodic line with slurs and accents. The second part is for the brass (Horns, Trbs) and features a rhythmic pattern of eighth notes with a dynamic marking of *f*.

mf

The third system continues the piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present.

f

The fourth system continues the piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present.

1 2

The fifth system continues the piano accompaniment. It features a first ending (marked '1') and a second ending (marked '2'). The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment of eighth notes.

First system of musical notation for the conductor. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time. The upper staff contains melodic lines with slurs and ties. The lower staff contains a complex rhythmic accompaniment with many beamed eighth notes. Dynamics include *ff* and *Tutti*. There are also markings for *Sax. Trp.* and *Sax. Trbn.* in the lower staff.

Second system of musical notation for the conductor. It continues the grand staff from the first system. The upper staff has melodic lines with slurs. The lower staff has a rhythmic accompaniment with beamed eighth notes. Dynamics include *ff* and *p*.

Third system of musical notation for the conductor. It continues the grand staff. The upper staff has melodic lines with slurs. The lower staff has a rhythmic accompaniment with beamed eighth notes. Dynamics include *ff* and *p*.

Fourth system of musical notation for the conductor. The upper staff is labeled "Cors, Saxe" and contains melodic lines. The lower staff is labeled "Horns" and contains a rhythmic accompaniment with beamed eighth notes. Dynamics include *p*.

Fifth system of musical notation for the conductor. It continues the grand staff. The upper staff has melodic lines with slurs. The lower staff has a rhythmic accompaniment with beamed eighth notes. Dynamics include *p*.

Sixth system of musical notation for the conductor. The upper staff is labeled "Cors, Cls, Saxe" and contains melodic lines. The lower staff is labeled "Basses Trbn" and contains a rhythmic accompaniment with beamed eighth notes. Dynamics include *p* and *ff*.

Musical score for conductor, first system. The top staff is for the conductor, with dynamic markings *ff* and *f*. The bottom staff is for Basses and Trbs. The right side of the system includes parts for Cors. W.W. 8va and Dr.

Musical score for conductor, second system. The top staff is for the conductor. The middle staff is for Bar. Trbs. The bottom staff is for Horns, featuring a rhythmic pattern of eighth notes.

Musical score for conductor, third system. The top staff is for the conductor. The middle staff is for Bar. Trbs. The bottom staff is for Horns, continuing the rhythmic pattern.

Musical score for conductor, fourth system. The top staff is for the conductor. The middle staff is for Bar. Trbs. The bottom staff is for Horns. The system includes first and second endings, marked with '1' and '2' above the staff.

The Thunderer

Conductor:

MARCH

SOUSA

Q1889

Cors, Cls, Saxs
tr
mf
Corns
Hns
mf

Trbs

Cor's
tr
f
Trbs Sax's, Bar.
Horns

Conductor

3

The first system of the score consists of three staves. The top staff is a vocal line in treble clef, starting with a dynamic marking of *ff*. The middle staff is a bass line in bass clef. The bottom staff is a piano accompaniment in bass clef, featuring a complex rhythmic pattern with many beamed notes.

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a long melisma. The middle staff is a bass line in bass clef. The bottom staff is a piano accompaniment in bass clef. The dynamic marking *ff* is present in the piano part.

The third system of the score consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a bass line in bass clef. The bottom staff is a piano accompaniment in bass clef. The dynamic marking *ff* is present in the piano part. The text "Fl., Cl., Saxes" is written above the piano part.

The fourth system of the score consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a bass line in bass clef. The bottom staff is a piano accompaniment in bass clef.

Conductor

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with various ornaments and slurs. The middle staff is a bass line in bass clef, providing harmonic support. The bottom staff is a piano accompaniment in bass clef, featuring a complex rhythmic pattern with many beamed notes.

The second system continues the music with three staves. The top staff is labeled "Cors, Cls, Saxs" and includes a dynamic marking of *mf*. The middle staff is labeled "2nd & 3rd Cors" and also includes a dynamic marking of *mf*. The bottom staff is the piano accompaniment, continuing its rhythmic pattern.

The third system consists of three staves, primarily featuring the piano accompaniment in the bottom staff. The top two staves have some melodic lines, possibly for woodwinds or strings, with various slurs and ornaments.

The fourth system consists of three staves. The top staff is labeled "1" and the middle staff is labeled "2", indicating first and second endings. The bottom staff is labeled "Trbs, Saxs, Cls, Fl. Inuntis" and includes a dynamic marking of *ff*. The piano accompaniment continues in the bottom-most staff.

First system of musical notation for the conductor's part. It consists of three staves: two treble clefs and one bass clef. The music is in 3/4 time and features a melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staff. There are some dynamic markings like *f* and *ff*.

Second system of musical notation. It includes three staves. The top staff is labeled "Cors" and has a dynamic marking of *fff*. The middle staff is labeled "2nd & 3rd Cors" and also has a *fff* marking. The bottom staff is labeled "Horns" and has a *fff* marking. There are many accents and dynamic markings throughout this system.

Third system of musical notation, consisting of three staves. The top two staves have melodic lines with some slurs and ties. The bottom staff has a complex rhythmic accompaniment with many notes and rests.

Fourth system of musical notation, consisting of three staves. It features first and second endings, indicated by "1" and "2" above the staves. The bottom staff has a dense rhythmic texture with many notes and rests.

The Stars and Stripes Forever March

Conductor

JOHN PHILIP SOUSA

Fl. Picc. 8---
Cls. Soprano Sax.

Fl. Picc. 8---
Cls.

ff Cornets
Horns Sax. Trpts

Solo and 1st B. Cornet
ff 2-3d Cornets and Horns

Trb.

Basses

8bassa
Bar. Sax. and Bases

p 2-3 Cornets

1 2 Fl. Picc. 8---
Cls. A

Solo and 1st B. Cor.
Sop. and Alto Sax.

Bar or Trb.
Ten. Sax.

(*ff*) 2-3 Cor. and Hns.

(*ff*) (Trb.)

Bar. & Bass Sax.

Basses

Musical score for the conductor, featuring three staves. The top staff contains melodic lines with dynamics *ff* and *p*. The middle staff contains rhythmic accompaniment with *ff*. The bottom staff contains a bass line with rhythmic patterns. The score is divided into two measures, with a first ending bracketed and marked with a '1' and a second ending marked with a '2'.

TRIO

Flute-Picc. 8-
Solo Cor. & Clars.

Musical score for the Trio section, including parts for Flute-Picc., Solo Cor. & Clars., Baritone Alto & Tenor Sax., Cornets & Horns, Trumpets, Trombones, and Bass. The score is divided into two measures. The top staff is for Flute-Picc. 8- and Solo Cor. & Clars. The second staff is for Baritone Alto & Tenor Sax. The third staff is for 1-2-3 Cornets & Horns (Trpts). The fourth staff is for Trombones (Trpts). The fifth staff is for Bass. Dynamics include *p*.

Musical score for the Trio section, continuing the previous system. The top staff is for Flute-Picc. 8- and Solo Cor. & Clars. The second staff is for 1-2-3 Cornets & Horns (Trpts). The third staff is for Trombones (Trpts). The fourth staff is for Bass. Dynamics include *p*.

Musical score for the Trio section, continuing the previous system. The top staff is for Flute-Picc. 8- and Solo Cor. & Clars. The second staff is for 1-2-3 Cornets & Horns (Trpts). The third staff is for Trombones (Trpts). The fourth staff is for Bass. Dynamics include *p*.

Conductor

Cl.
Hns. Sax.
Trb.
Basses

This system contains four staves of music. The top staff is for Clarinet (Cl.), the second for Horns in Saxophone (Hns. Sax.), the third for Trombone (Trb.), and the fourth for Basses. The music is in a key with two flats and a 4/4 time signature. The first two staves have melodic lines with slurs and accents. The third and fourth staves provide harmonic support with chords and rhythmic patterns.

Fl. Picc. 8
Cl.
Cor. Trpt.

This system contains three staves of music. The top staff is for Flute Piccolo (Fl. Picc. 8), the middle for Clarinet (Cl.), and the bottom for Horns in Trumpet (Cor. Trpt.). The Flute Piccolo and Clarinet parts have melodic lines with accents. The Horns in Trumpet part has a rhythmic pattern with accents. The bottom staff continues the harmonic support from the previous system.

This system continues the instrumental parts from the previous systems. It features three staves with complex rhythmic patterns and accents, primarily in the middle and bottom staves, while the top staff continues its melodic line.

ff molto marcato
ff molto marcato

This system is marked *ff molto marcato* in both the top and middle staves. It features a dense, rhythmic texture with many accents. The top staff has a melodic line with slurs, while the middle and bottom staves have heavy chordal accompaniment.

Fl. Picc.

Cl.
Cor.
Trpt.
Bar. Alto & Ten. Sax
2-3 Cornets, Horns
Tuba
Basses, Bar. & Bass Sax. Timp.

Grandioso
ff

This system contains the first four staves of the score. The top staff is for Fl. Picc. and the second staff is for Cl. and Cor. The third staff is for Trpt. and Bar. Alto & Ten. Sax. The fourth staff is for 2-3 Cornets and Horns. The fifth staff is for Tuba. The bottom staff is for Basses, Bar. & Bass Sax. and Timp. The music is in a key with two flats and a 2/4 time signature. The first staff has a dynamic marking of **ff** and the word **Grandioso** above it.

This system contains the second four staves of the score, continuing the orchestral parts from the first system. The instrumentation remains the same.

This system contains the third four staves of the score, continuing the orchestral parts from the first system. The instrumentation remains the same.

col B bassa
ff

This system contains the fourth four staves of the score. The bottom staff includes the instruction **col B bassa** and a dynamic marking of **ff**. The music concludes with a final chord marked **ff**.

COLONEL BOGEY

CONDUCTOR

March

KENNETH J. ALFORD

Fl. & Clts. gva

ff

p Has.

p

2nd time only

p

CONDUCTOR

1 2 Flts. & Clts. gvc

Solo Saxs.
Bsns.

ff

loco

1

2 Fl. Eb & Bb Clts. gves

First system of musical notation for the conductor part, featuring a grand staff with treble, middle, and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamic markings such as accents and slurs.

Second system of musical notation for the conductor part, continuing the piece with similar rhythmic and melodic elements.

Third system of musical notation for the conductor part, ending with a *pp* (pianissimo) dynamic marking.

TRIO

Fits. Eb & Bb Clts. gves

Fourth system of musical notation for the conductor part, starting the Trio section. It includes the instruction *sempre stacc.* and a *p* (piano) dynamic marking.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various notes, rests, and dynamic markings.

Second system of musical notation, consisting of three staves with various notes, rests, and dynamic markings.

Third system of musical notation, consisting of three staves. The word "cresc." is written above the first staff and below the second staff.

Fourth system of musical notation, consisting of three staves. The first staff has a first ending bracket labeled "1" and a second ending bracket labeled "2". The dynamic marking "pp" is written below the first staff.

Dedicated to the first Hundred Thousand

THE VANISHED ARMY

CONDUCTOR

(THEY NEVER DIE)
POETIC MARCH

KENNETH J. ALFORD

Reeds *ff* 8ves *pp* Solo Cornet (mute) 2nd time only

Hasses *ff* *pp*

1 2 3

The musical score is arranged in four systems. The first system includes parts for Reeds (marked *ff*), 8ves (marked *pp*), and Solo Cornet (mute) 2nd time only. The piano accompaniment is marked *ff* and *pp*. The second system features piano accompaniment with triplets and a dynamic marking of *p*. The third system includes first and second endings, with a dynamic marking of *p*. The fourth system continues the piano accompaniment with triplets.

First system of musical notation for the conductor, featuring piano (p) dynamics and various musical notations including slurs and accents.

Second system of musical notation, including the instruction "Flts. gves" and dynamic markings such as *ff* and *fff*.

Third system of musical notation, including the instruction "Fl. gve loco" and dynamic markings such as *p*.

Fourth system of musical notation, including dynamic markings such as *pp*.

Fifth system of musical notation, including the instruction "Solo Cornet (mute)" and dynamic markings such as *pp*.

Piano accompaniment for the first system of music, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various rhythmic patterns and melodic lines.

Piano accompaniment for the second system of music, labeled "Brass". It features a grand staff with treble and bass clefs. The music includes a prominent triplet pattern in the bass line and dynamic markings such as *f* and *p*.

Piano accompaniment for the third system of music, labeled "Solo Cornet (mute)". It features a grand staff with treble and bass clefs. The music includes a prominent triplet pattern in the bass line and dynamic markings such as *f* and *p*.

Piano accompaniment for the fourth system of music, labeled "Solo Cornet (mute)". It features a grand staff with treble and bass clefs. The music includes a prominent triplet pattern in the bass line and dynamic markings such as *f* and *p*.

Piano accompaniment for the fifth system of music, labeled "Solo Cornet (mute)". It features a grand staff with treble and bass clefs. The music includes a prominent triplet pattern in the bass line and dynamic markings such as *f* and *p*.

CONDUCTOR

This page contains four systems of musical notation for a piano accompaniment. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The first system begins with a fortissimo (*ff*) dynamic marking. The score is characterized by complex textures, including triplets, sixteenth-note runs, and various articulations such as accents and slurs. The fourth system concludes with a *rit.* (ritardando) marking. The page is numbered '5' in the top right corner and '5711' in the bottom right corner.

CAVALRY OF THE CLOUDS

MARCHE

KENNETH J. ALFORD

arr par A. WINTER

CONDUCTEUR Sib

The first system of musical notation consists of three staves (treble, alto, and bass clefs) in 3/4 time. The top staff features a melodic line with trills (tr) and accents (>). The middle and bottom staves provide harmonic accompaniment. Dynamic markings include *f* (forte) and *f p* (fortissimo piano).

The second system continues the musical piece with three staves. It features a variety of rhythmic patterns and chordal textures. Dynamic markings include *f* and *f p*.

The third system includes a triplet of eighth notes in the top staff, marked with a '3' above it. The music continues with complex rhythmic figures. Dynamic markings include *ff* (fortissimo).

The fourth system begins with a first ending bracket labeled '2^a' above the top staff. The music concludes with various dynamic markings such as *p* (piano) and *p-f* (piano-forte).

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The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with various rhythmic values and rests. The middle staff is in treble clef and contains a complex texture of chords and arpeggiated figures. The bottom staff is in bass clef and contains a rhythmic accompaniment with eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff features a prominent texture of chords and arpeggiated figures, with a dynamic marking of *p* (piano) appearing in the fourth measure. The bottom staff continues the rhythmic accompaniment.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff features a complex texture of chords and arpeggiated figures. The bottom staff continues the rhythmic accompaniment.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line and includes a first ending bracket labeled "1^a" and a second ending bracket labeled "2^a". The middle staff features a complex texture of chords and arpeggiated figures, with a dynamic marking of *p* (piano) appearing in the final measure. The bottom staff continues the rhythmic accompaniment.

TRIO

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with several triplet markings. The middle staff is in treble clef and contains a harmonic accompaniment with chords and some melodic fragments. The bottom staff is in bass clef and contains a bass line with a steady rhythmic pattern. A dynamic marking of *p* (piano) is placed below the middle staff.

The second system of musical notation continues the Trio section with three staves. The top staff features more complex melodic passages with multiple triplet markings. The middle and bottom staves continue their respective harmonic and bass parts, maintaining the overall texture of the piece.

The third system of musical notation continues the Trio section with three staves. The melodic line in the top staff shows further development with various rhythmic values and triplet markings. The accompaniment in the middle and bottom staves remains consistent in style.

The fourth system of musical notation concludes the Trio section with three staves. The top staff has a melodic line that ends with a final triplet. The middle and bottom staves provide the final harmonic and bass support for the section.

CONDUCTEUR Sib

First system of musical notation, featuring three staves (treble, middle, and bass clefs). The top staff includes the dynamic marking *ff Marcato*. The middle and bottom staves include the dynamic marking *ff*. A first ending bracket labeled '1^a' spans the final two measures of the system.

Second system of musical notation, featuring three staves (treble, middle, and bass clefs). A first ending bracket labeled '1^a' spans the final two measures of the system.

Third system of musical notation, featuring three staves (treble, middle, and bass clefs).

Fourth system of musical notation, featuring three staves (treble, middle, and bass clefs).

Fifth system of musical notation, featuring three staves (treble, middle, and bass clefs). It includes first and second ending brackets labeled '1^a' and '2^a' respectively, spanning the final two measures of the system.

THE STANDARD OF ST GEORGE

MARCH

CONDUCTOR

KENNETH J. ALFORD

The musical score is arranged in four systems, each with three staves. The top staff is for the piano, marked 'W.W.' and 'ff'. The middle and bottom staves are for the brass, marked 'ff Brass'. The music is in 2/4 time and features a variety of rhythmic patterns, including triplets and sixteenth-note runs. The score is written in a key with one flat (B-flat major or D minor).

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CONDUCTOR

The first system of the musical score consists of three staves. The top staff is a woodwind part with a treble clef, containing a melodic line with several triplet markings. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system continues the musical score with three staves. The woodwind part (top staff) includes performance instructions: "2nd & 3rd Clts. Sop. Alto & Ten. Saxes." and "Corts." with a dynamic marking of *p*. The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns. The bottom staff includes the instruction "T.Sax. Bsns. Euph." with a dynamic marking of *p*.

The third system focuses on the piano accompaniment, consisting of three staves. The top staff has a dynamic marking of *p*. The middle staff has a dynamic marking of *pp*. The bottom staff has a dynamic marking of *pp*. The piano part features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

The fourth system continues the piano accompaniment with three staves. The top staff has a dynamic marking of *p*. The middle and bottom staves have a dynamic marking of *pp*. The piano part maintains the eighth-note accompaniment in the right hand and the bass line in the left hand.

CONDUCTOR

First system of musical notation for the conductor part, featuring a grand staff with treble and bass clefs. It includes a triplet of eighth notes in the upper voice and various chordal textures in the piano accompaniment.

Second system of musical notation, starting with a piano (*p*) dynamic marking. It features a melodic line in the upper voice with a triplet of eighth notes and sustained chords in the piano accompaniment.

Third system of musical notation, including a *cresc.* (crescendo) marking. The piano accompaniment shows a gradual increase in volume and complexity of texture.

Fourth system of musical notation, continuing the melodic and harmonic development of the piece with various rhythmic patterns and chordal structures.

CONDUCTOR

Fl. B♭ Cts.

p Corts.

p Trbs

Euph.

VITA

Alan Todd Alexander was born on August 8, 1969 and raised in New Albany, Mississippi. He attended Ingomar Attendance Center for eight years before graduating from W.P. Daniel High School with honors in 1987. He attended the University of Mississippi as a Carrier Scholar, majoring in Music Education. After receiving the degree of Bachelor of Music Education in 1992 (*cum laude*), he became the band director of the Biggersville School System in Corinth, Mississippi, while pursuing a Master's Degree in Music Theory in his spare time. He returned to full time study in 1993 as a Graduate Assistant to the University of Mississippi Band Department.

He is currently self-employed as a drill designer and consultant to numerous bands in Northeast Mississippi, while preparing to reenter the teaching profession somewhere in the Southeastern United States.