



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 2 No. 18

BONNIE
ANNIE LAURIE
MARCH
[1883]

FULL SCORE

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

March, “Bonnie Annie Laurie” (1883)

Sousa often remarked that the old Scottish ballad “Annie Laurie” was the most beautiful of all folk songs. He wrote this march around it in 1883, but in spite of several printings it was soon forgotten.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 43. 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 Volume 2 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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.”

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. In many instances these indications appear side-by-side with the original markings. 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 and First Strain (m. 1-20): Sousa provides only two dynamics here, *fortissimo* and *forte*. The difference between those dynamics can be emphasized a bit and altered every four bars as indicated along with the added *diminuendo* into the beginning of the first strain both times. Percussion accents should follow those in the rest of the band.

Second Strain (m. 21-38): Although this entire strain is marked *fortissimo*, the accented half notes every four bars creates two shades of dynamic here. Percussion accents have been added to emphasize the half notes in the rest of the band.

Trio, Part One (m. 39-54): Trumpets, trombones, E-flat clarinet, and piccolo are *tacet* for this short trio melody. In order to preserve Sousa’s harmonies while creating this new texture, 2nd and 3rd clarinet parts and saxophone parts added by Gay Corrie have been included, as they largely double the 2nd and 3rd cornet and trombone parts. Sousa himself included only a solo triangle part in the percussion to accompany the beginning of this trio.

Trio, Part Two (m. 55-86): The popular tune “Bonnie Annie Laurie” is finally introduced in this extended trio by the brass who rejoin at *fortissimo*. A percussion *sfz* is added before the D.C. and the introduction and first two strains are played again without repeat to the *Fine* in m. 38.

Full Score

March BONNIE ANNIE LAURIE

(1883)

JOHN PHILIP SOUSA

1 2 3 4 5 6 7 8 9

March Tempo.

Flute/Piccolo *ff* *f* *ff*

Oboe [optional] [added by G. Corrie] *ff* *f* *ff*

E♭ Clarinet *ff* *f* *ff*

1st B♭ Clarinet *ff* *f* *ff*

2nd & 3rd B♭ Clarinets [optional] [added by G. Corrie] *ff* *f* *ff*

B♭ Bass Clarinet [optional] [added by G. Corrie] *ff* *f* *ff*

Bassoon [optional] [added by G. Corrie] *ff* *f* *ff*

E♭ Alto Saxophone [optional] [added by G. Corrie] *ff* *f* *ff*

B♭ Tenor Saxophone [optional] [added by G. Corrie] *ff* *f* *ff*

E♭ Baritone Saxophone [optional] [added by G. Corrie] *ff* *f* *ff*

March Tempo.

E♭ Cornet *ff* *f* *ff*

Solo B♭ Cornet *ff* *f* *ff*

1st B♭ Cornet *ff* *f* *ff*

2nd B♭ Cornet *ff* *f* *ff*

Solo F Horn [originally E♭ Horn] *ff* *f* *ff*

1st & 2nd F Horn [originally E♭ Horn] *ff* *f* *ff*

Baritone *ff* *f* *ff*

1st & 2nd Trombones *ff* *f* *ff*

3rd Trombone *ff* *f* *ff*

Tuba *ff* *f* *ff*

Drums S.D. *ff* *f* *ff*

Triangle B.D./Cyms. *ff* *f* *ff*

BONNIE ANNIE LAURIE
Full Score

10 11 12 13 14 15 16 17 18 19 20

Flt./Picc. *mf* *f*

Oboe *mf* *f*

Eb Clar. *mf* *f*

1st Clar. *mf* *f*

2nd & 3rd Clars. *mf* *f*

Bass Clar. *mf* *f*

Bssn. *mf* *f*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Eb Cor. *mf* *f*

Solo Bb Cor. *mf* *f*

1st Bb Cor. *mf* *f*

2nd Bb Cor. *mf* *f*

Solo Hrns. *mf* *f*

1st & 2nd Hrns. *mf* *f*

Bar. *mf* *f*

1st & 2nd Trbns. *mf* *f*

3rd Trbn. *mf* *f*

Tuba *mf* *f*

Perc. *mf* *f*

BONNIE ANNIE LAURIE
Full Score

21 22 23 24 25 26 27 28 29 30 31

Flt./Picc. *ff*

Oboe *ff*

Eb Clar. *ff*

1st Clar. *ff*

2nd & 3rd Clars. *ff*

Bass Clar. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Eb Cor. *ff*

Solo Bb Cor. *ff*

1st Bb Cor. *ff*

2nd Bb Cor. *ff*

Solo Hrns. *ff*

1st & 2nd Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

3rd Trbn. *ff*

Tuba *ff*

Perc. *ff*

BONNIE ANNIE LAURIE
Full Score

32 33 34 35 36 37 38 39 40

Flt./Picc. *Fine* **TRIO.** - Picc. *p*

Oboe *p*

E♭ Clar. [tacet] *p*

1st Clar. [Play lower notes] *p*

2nd & 3rd Clars. *p*

Bass Clar. *p*

Bssn. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

E♭ Cor. 1. *Fine* **TRIO.** [tacet] *p*

Solo B♭ Cor. [tacet] *p*

1st B♭ Cor. [tacet] *p*

2nd B♭ Cor. [tacet] *p*

Solo Hrns. *p*

1st & 2nd Hrns. *p*

Bar. *p*

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

3rd Trbn. [tacet] *p*

Tuba *p*

Perc. Triangle *p*

BONNIE ANNIE LAURIE
Full Score

41 42 43 44 45 46 47 48 49

Flt./Picc.
Oboe
Eb Clar.
1st Clar.
2nd & 3rd Clars.
Bass Clar.
Bssn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd Bb Cor.
Solo Hrns.
1st & 2nd Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Perc.

BONNIE ANNIE LAURIE
Full Score

50 51 52 53 54 55 56 57 58

Flt./Picc. + Picc. *ff*

Oboe *ff*

E♭ Clar. [Play] *ff*

1st Clar. *ff*

2nd & 3rd Clars. *ff*

Bass Clar. *ff*

Bssn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. [Play] *ff*

Solo B♭ Cor. [Play] *ff*

1st B♭ Cor. [Play] *ff*

2nd B♭ Cor. [Play] *ff*

Solo Hrns. *ff*

1st & 2nd Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. a2 [Play] *ff*

3rd Trbn. [Play] *ff*

Tuba *ff*

Perc. *ff*

BONNIE ANNIE LAURIE
Full Score

59 60 61 62 63 64 65 66 67

Flt./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Bass Clar.

Bssn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

Solo Hrns.

1st & 2nd Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

8 12

BONNIE ANNIE LAURIE
Full Score

68 69 70 71 72 73 74 75 76

[Flute Sva]

Flt./Picc. *ff*

Oboe *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd & 3rd Clars. *ff*

Bass Clar. *ff*

Bssn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd B♭ Cor. *ff*

Solo Hrns. *ff*

1st & 2nd Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

3rd Trbn. *ff*

Tuba *ff*

Perc. 4

BONNIE ANNIE LAURIE
Full Score

77 78 79 80 81 82 83 84 85 86 **D.C.**

Flt./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Bass Clar.

Bssn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

Solo Hrns.

1st & 2nd Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

ff [*sfz*]