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.

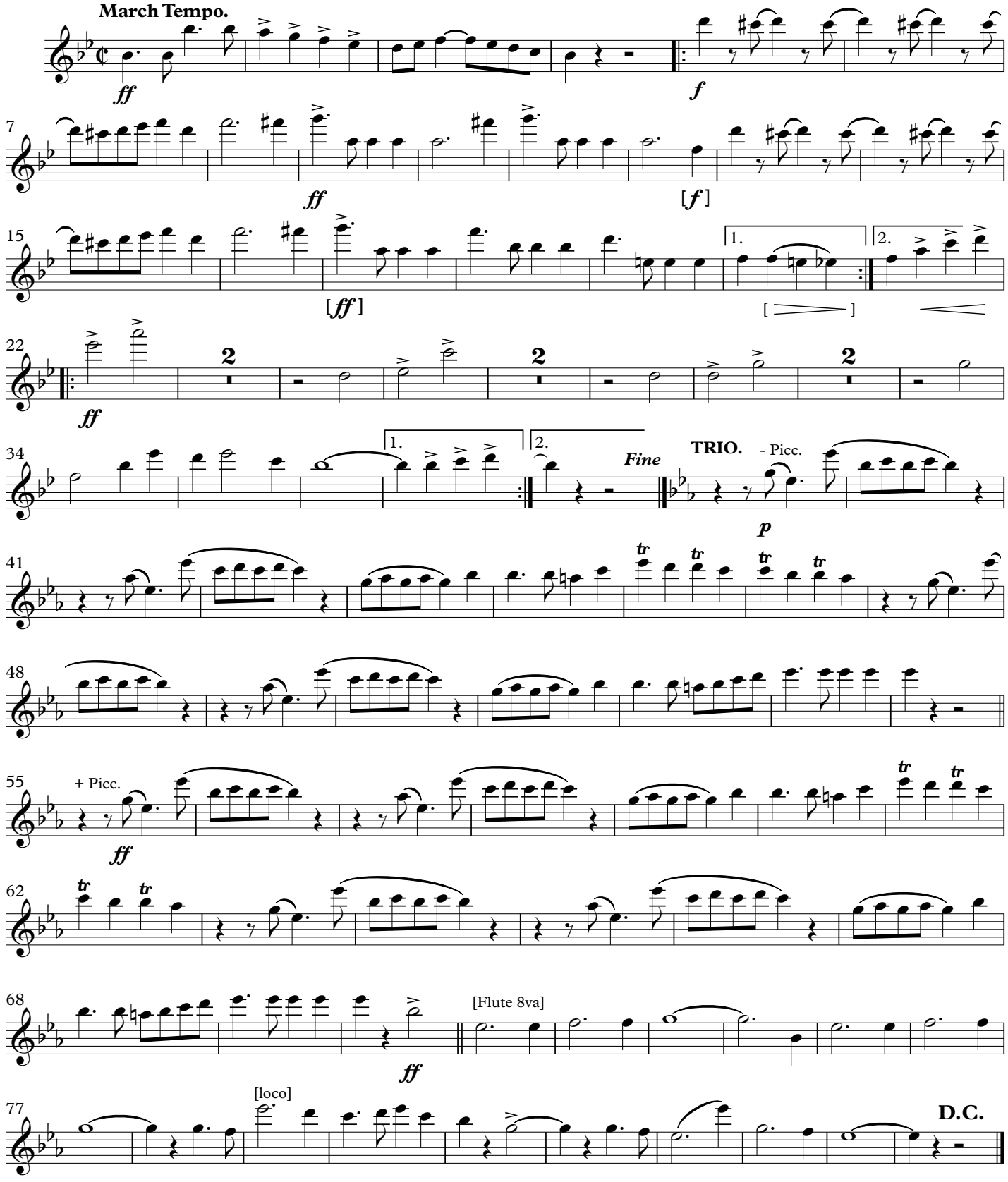
March

BONNIE ANNIE LAURIE

(1883)

Flute/Piccolo

JOHN PHILIP SOUSA



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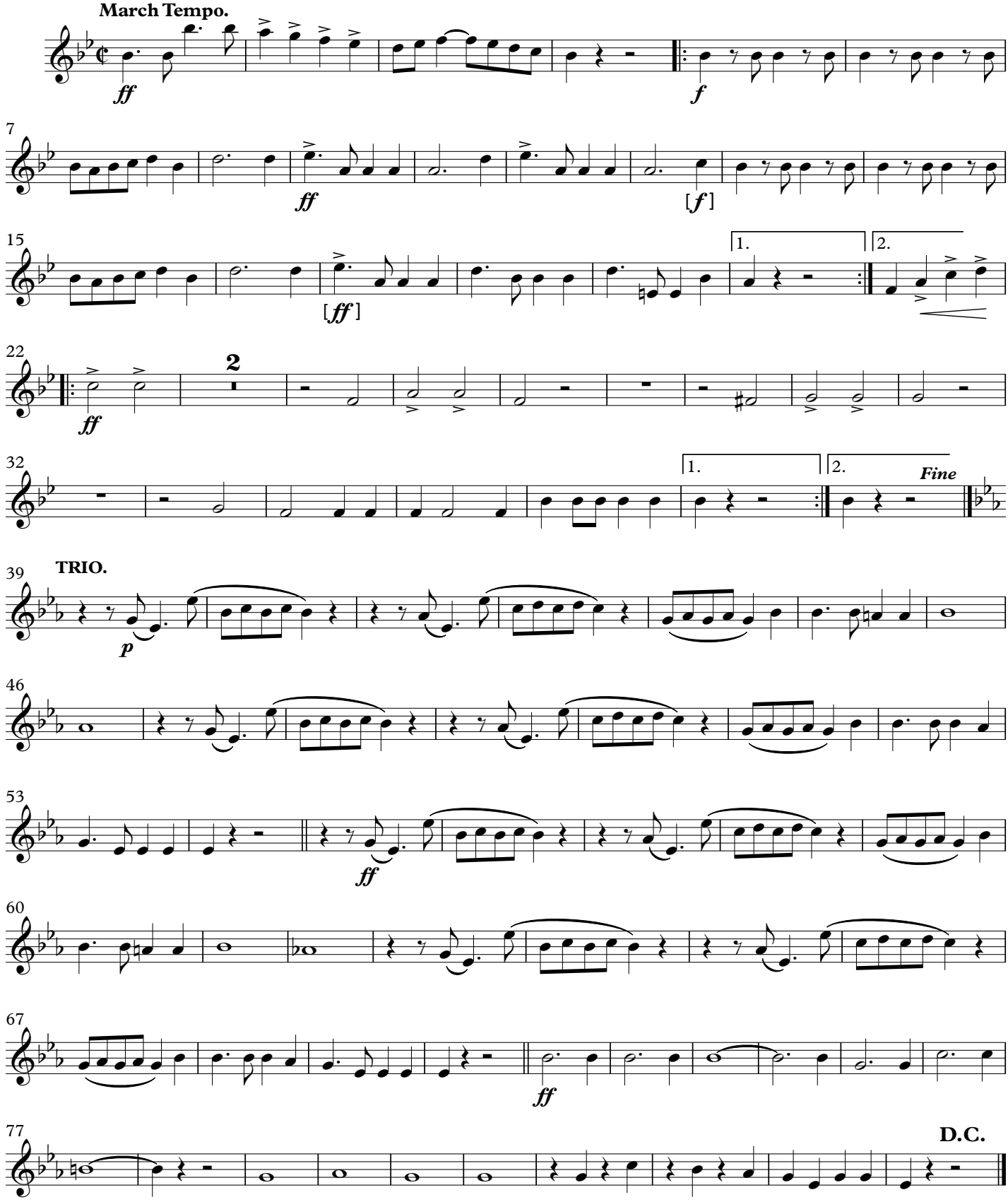
March

BONNIE ANNIE LAURIE

(1883)

Oboe
[optional]
[added by G. Corrie]

JOHN PHILIP SOUSA



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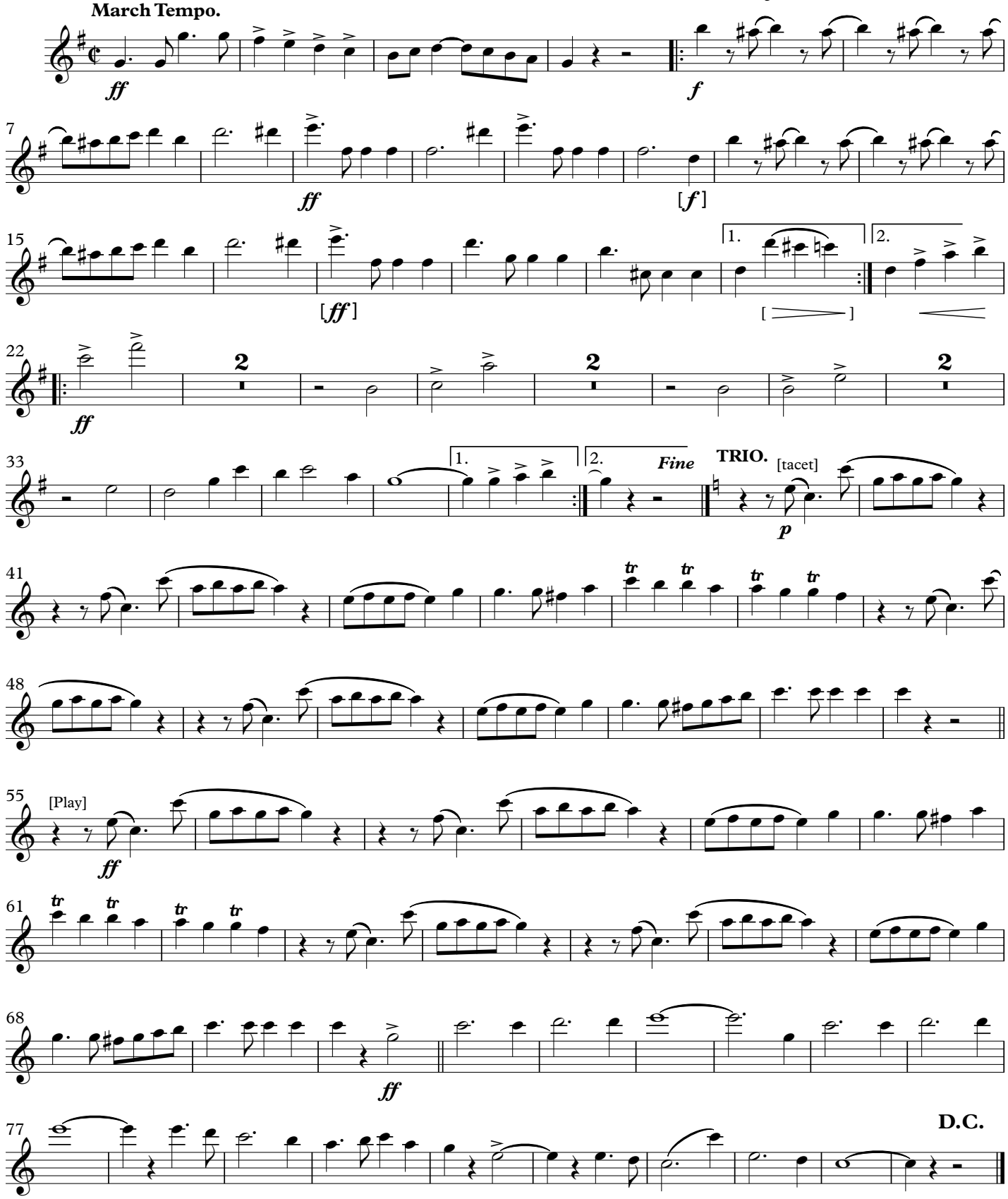
March

BONNIE ANNIE LAURIE

(1883)

E♭ Clarinet

JOHN PHILIP SOUSA



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March

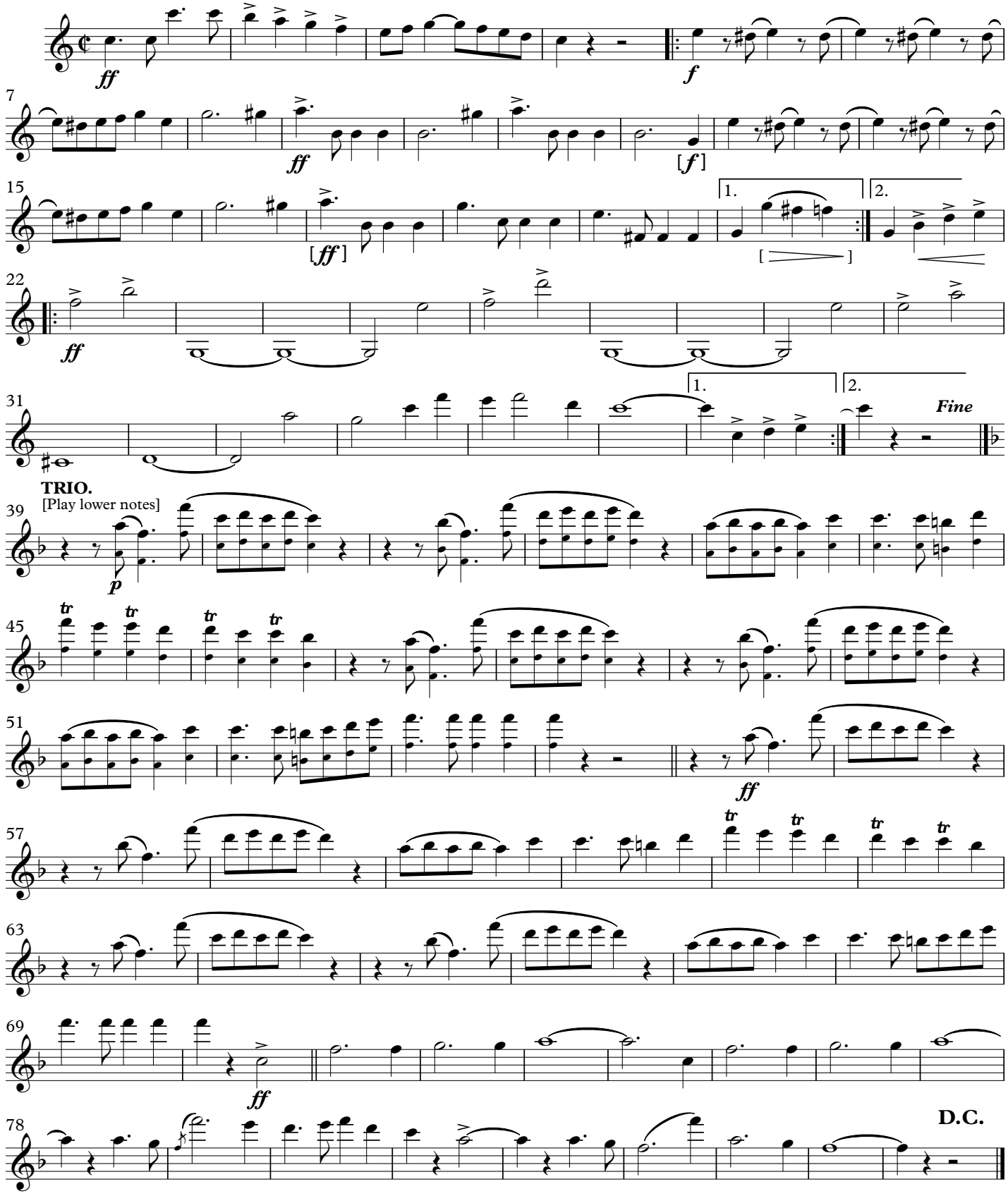
BONNIE ANNIE LAURIE

(1883)

1st B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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March

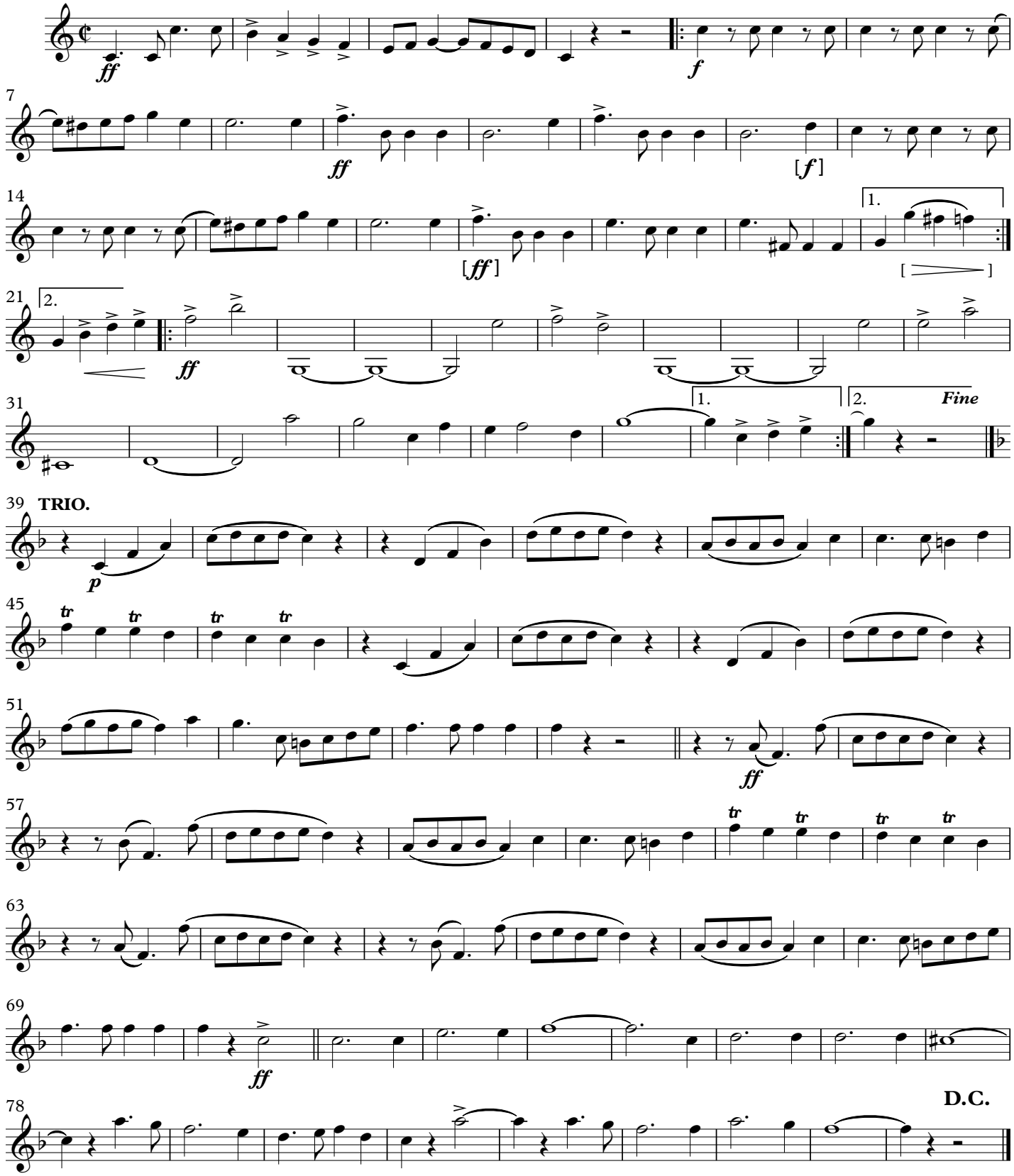
BONNIE ANNIE LAURIE

2nd B♭ Clarinet
[optional] [added by G. Corrie]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

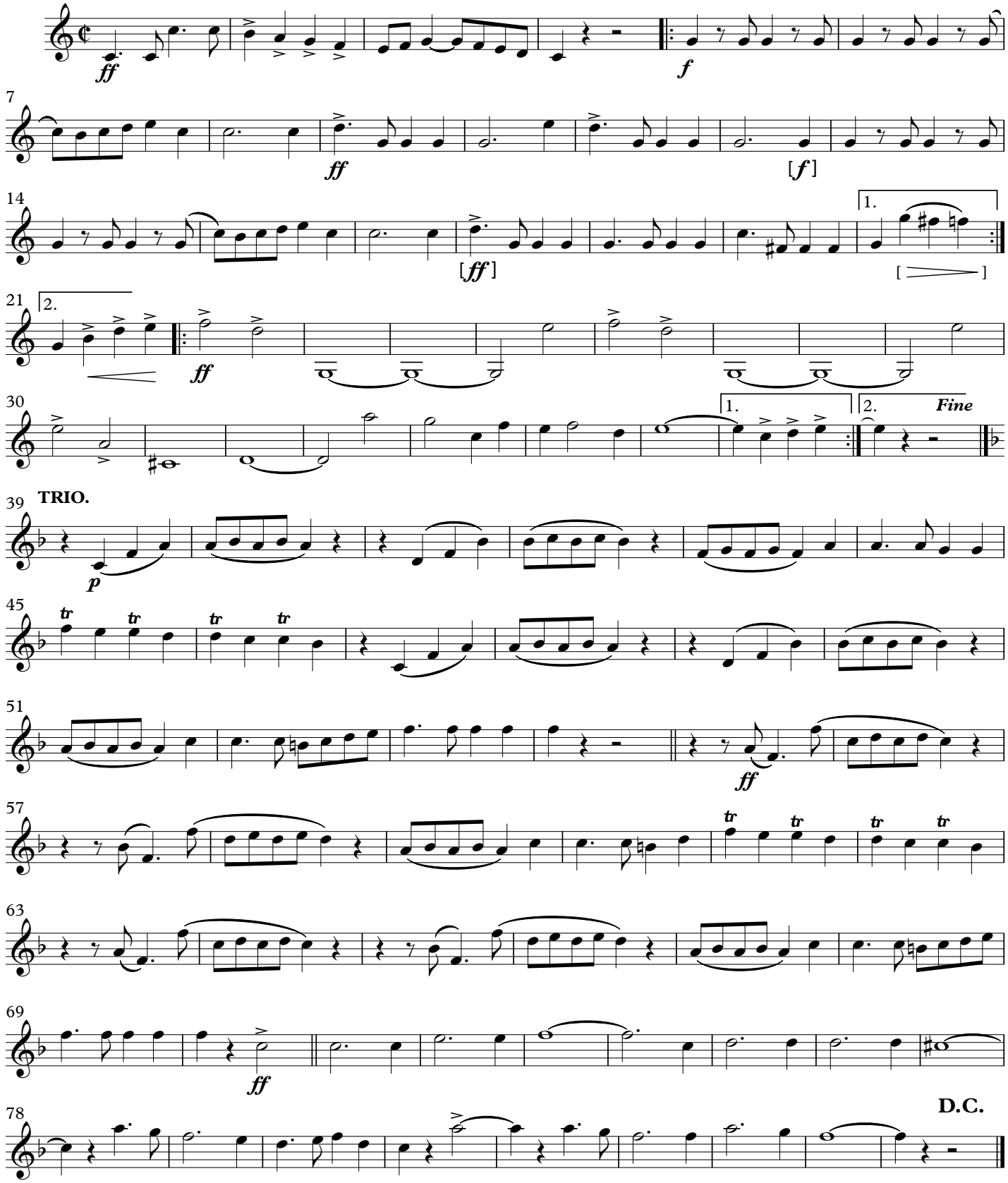
BONNIE ANNIE LAURIE

3rd B♭ Clarinet
[optional] [added by G. Corrie]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

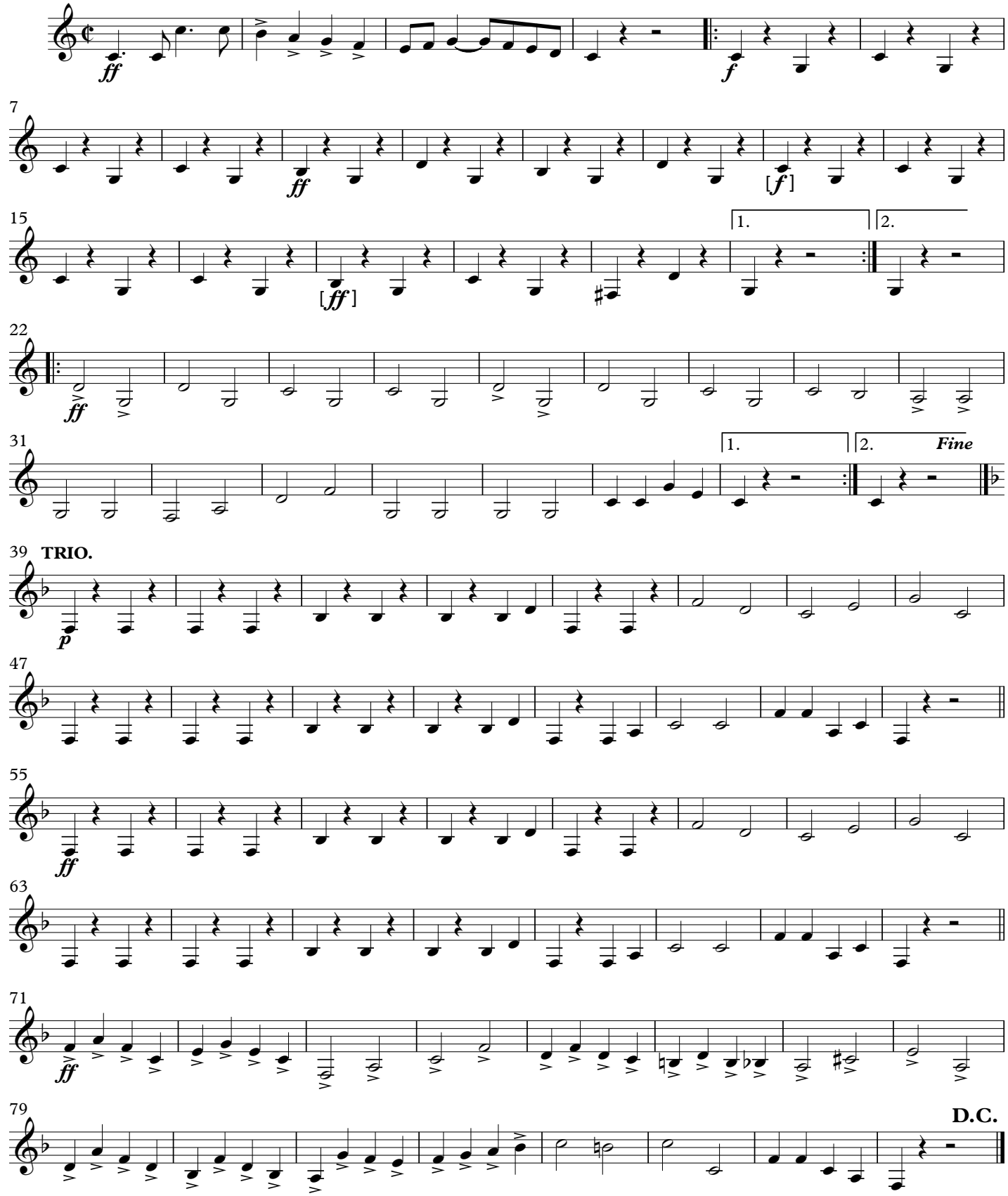
BONNIE ANNIE LAURIE

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

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

BONNIE ANNIE LAURIE

(1883)

JOHN PHILIP SOUSA

Bassoon

[optional] [added by G. Corrie]

March Tempo.

ff

f

7

ff

[*f*]

15

[*ff*]

1. 2.

22

ff

31

1. 2. *Fine*

39 **TRIO.**

p

47

55

ff

63

71

ff

79 **D.C.**

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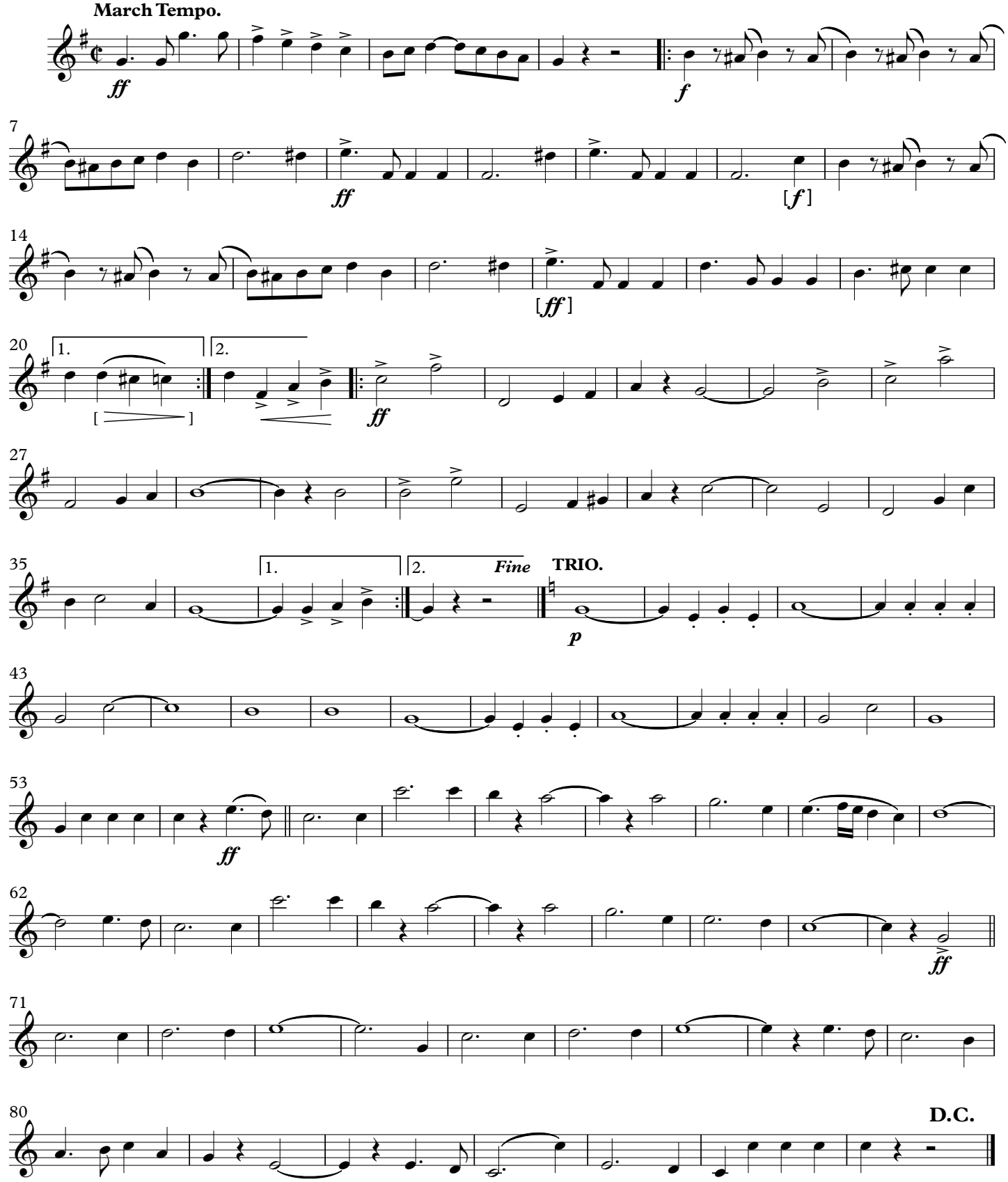
March

BONNIE ANNIE LAURIE

(1883)

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

JOHN PHILIP SOUSA



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March

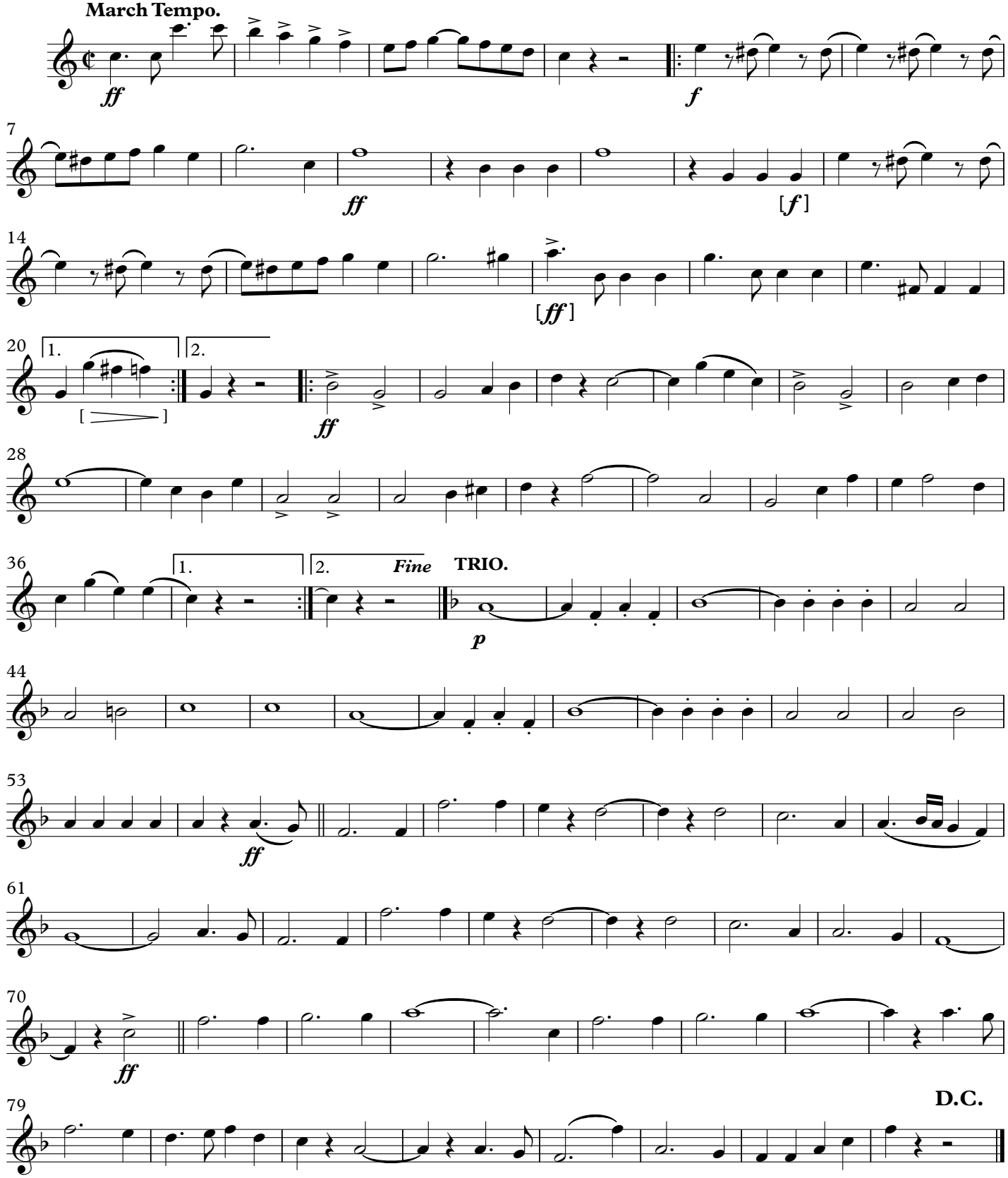
BONNIE ANNIE LAURIE

B♭ Tenor Saxophone

[optional] [added by G. Corrie]

(1883)

JOHN PHILIP SOUSA



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March

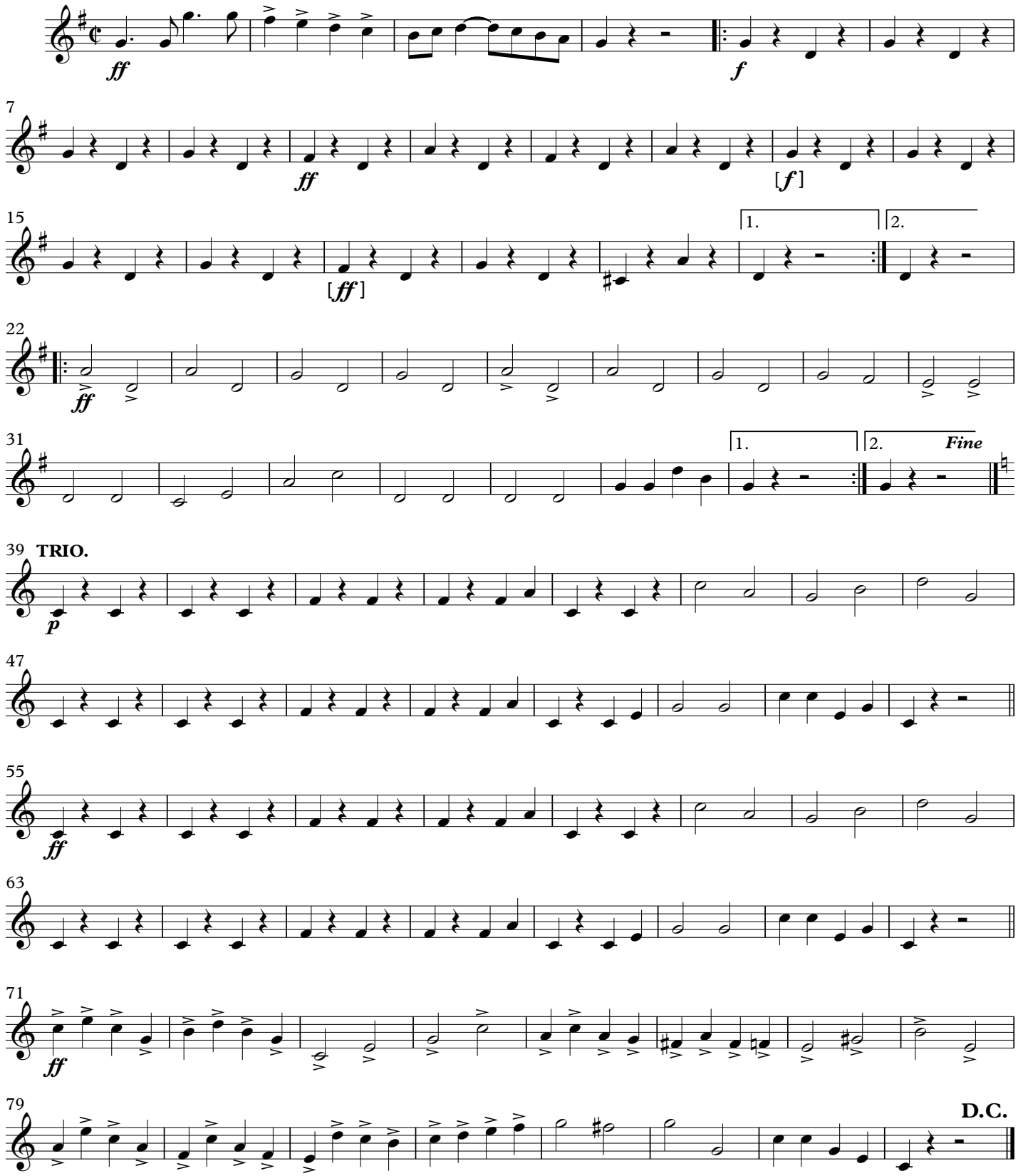
BONNIE ANNIE LAURIE

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

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

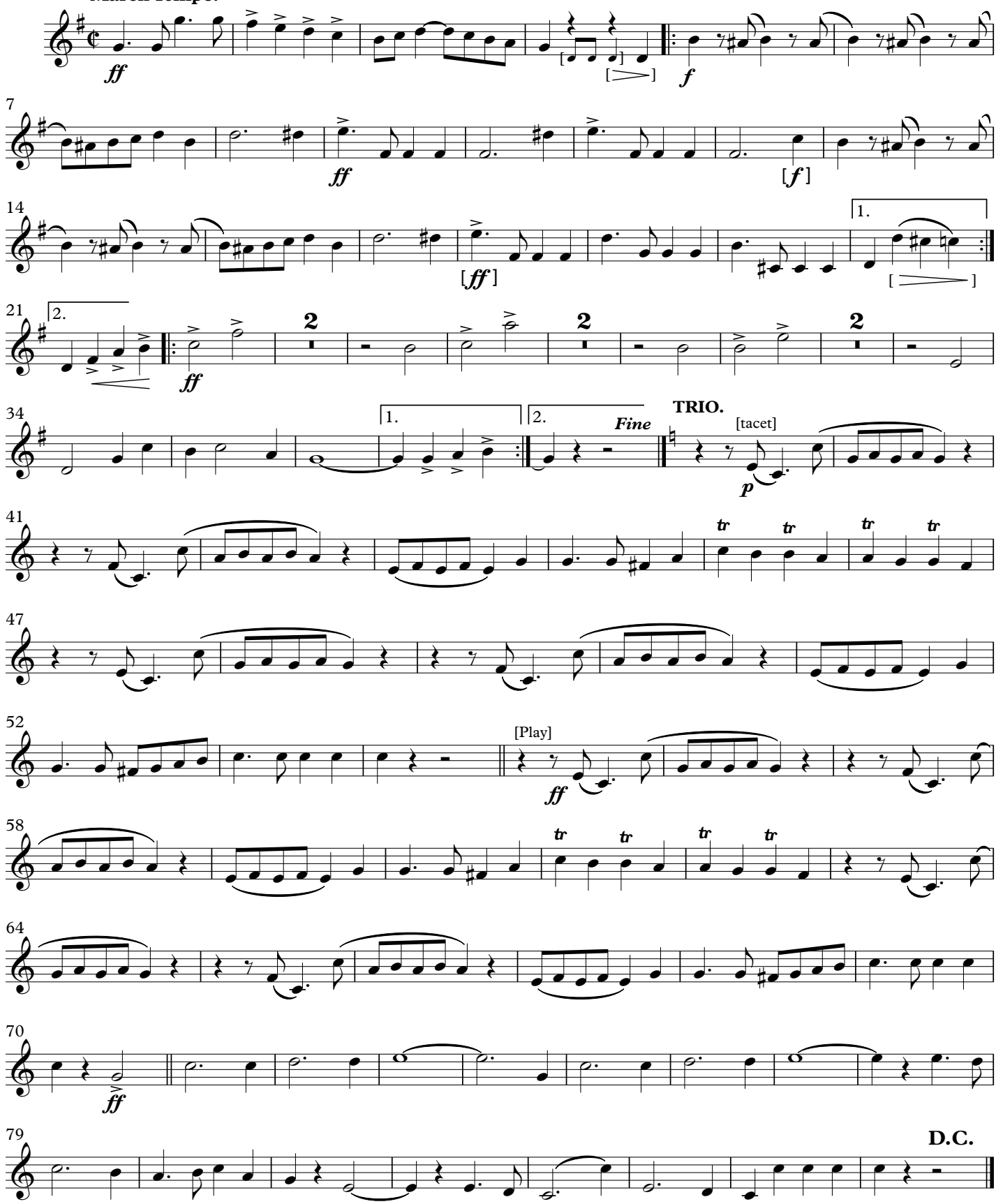
BONNIE ANNIE LAURIE

E♭ Cornet

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

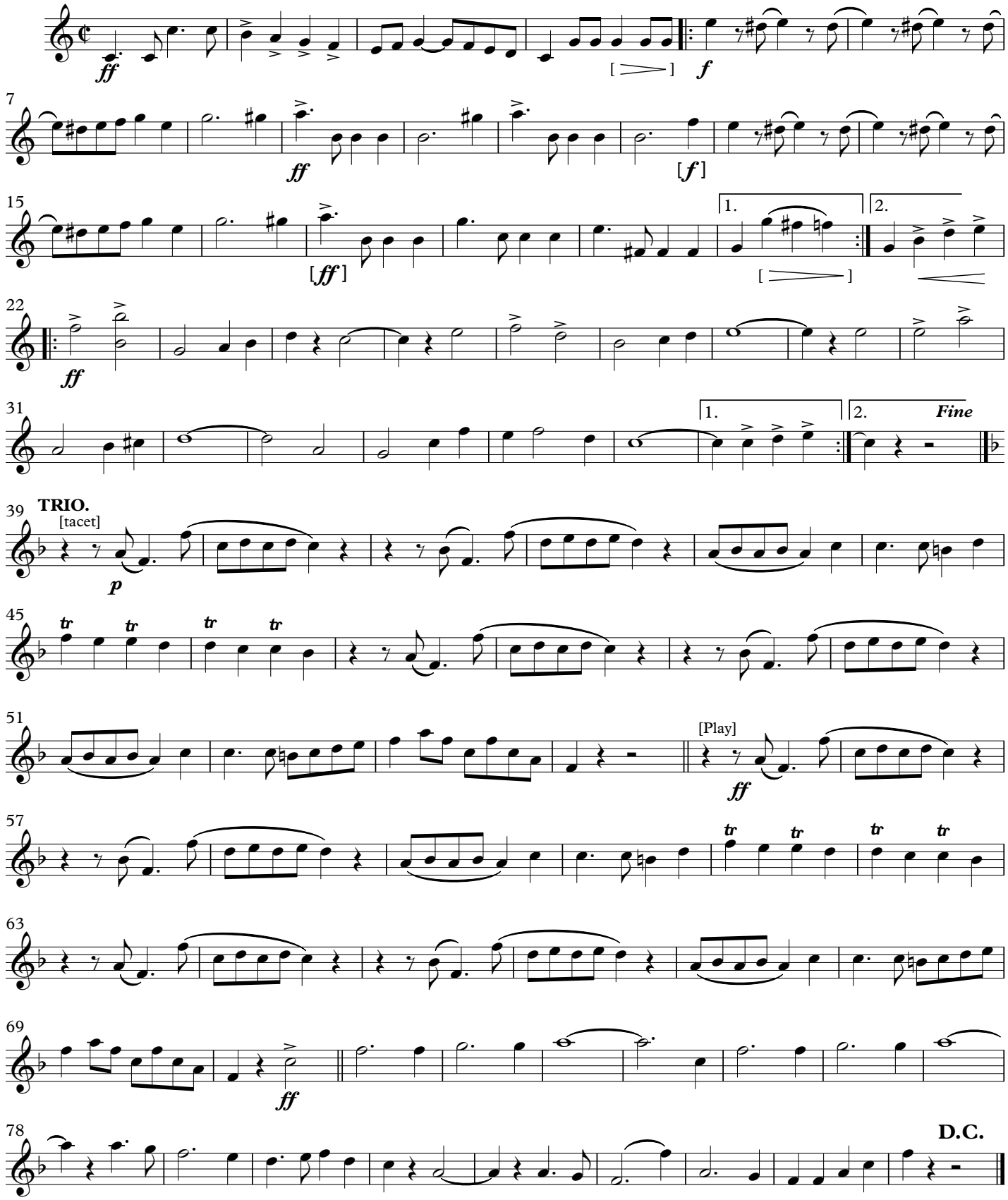
BONNIE ANNIE LAURIE

Solo B♭ Cornet

(1883)

JOHN PHILIP SOUSA

March Tempo.



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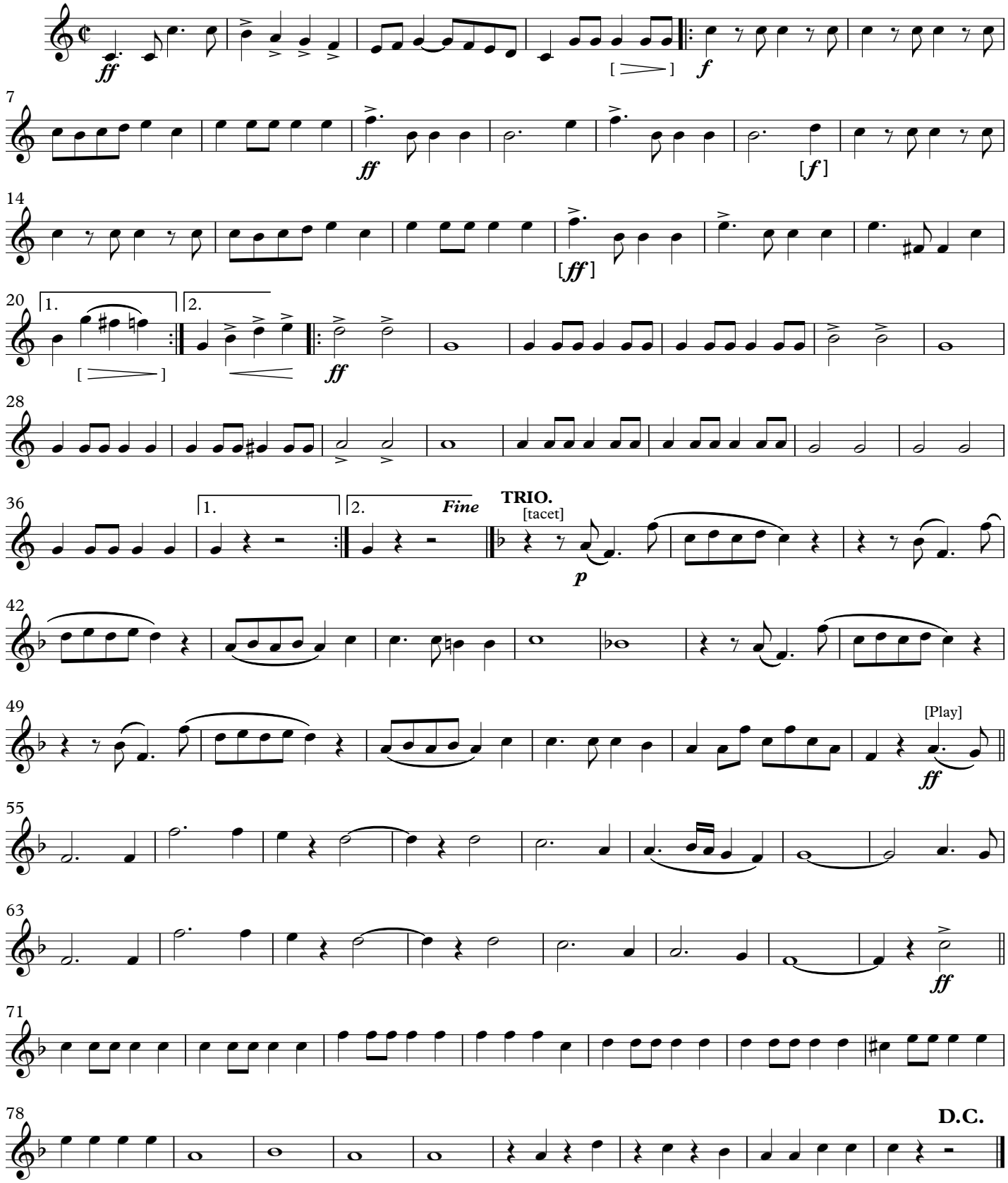
March

BONNIE ANNIE LAURIE

1st B♭ Cornet (1883) **JOHN PHILIP SOUSA**

March Tempo.



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March

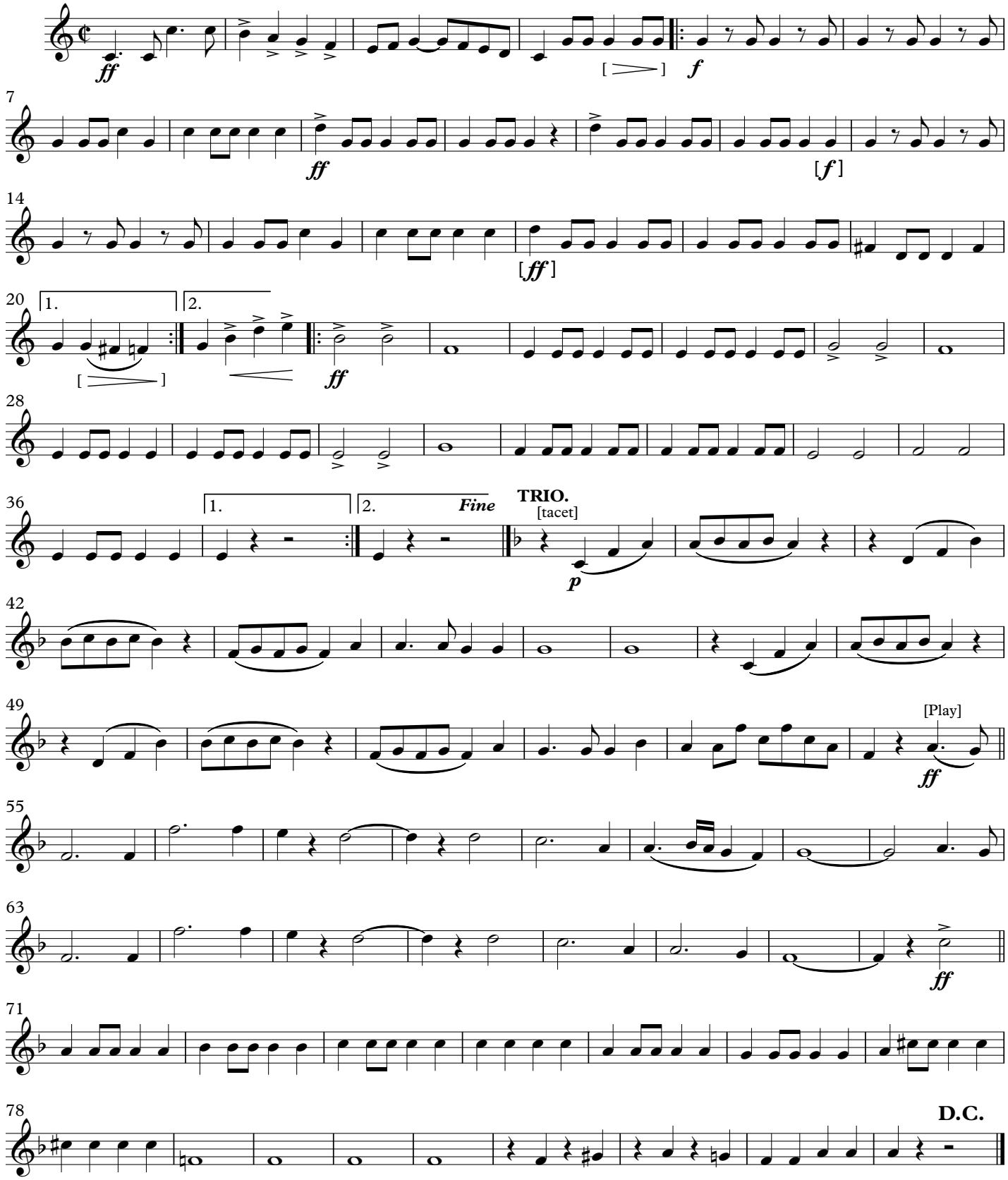
BONNIE ANNIE LAURIE

2nd B♭ Cornet

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

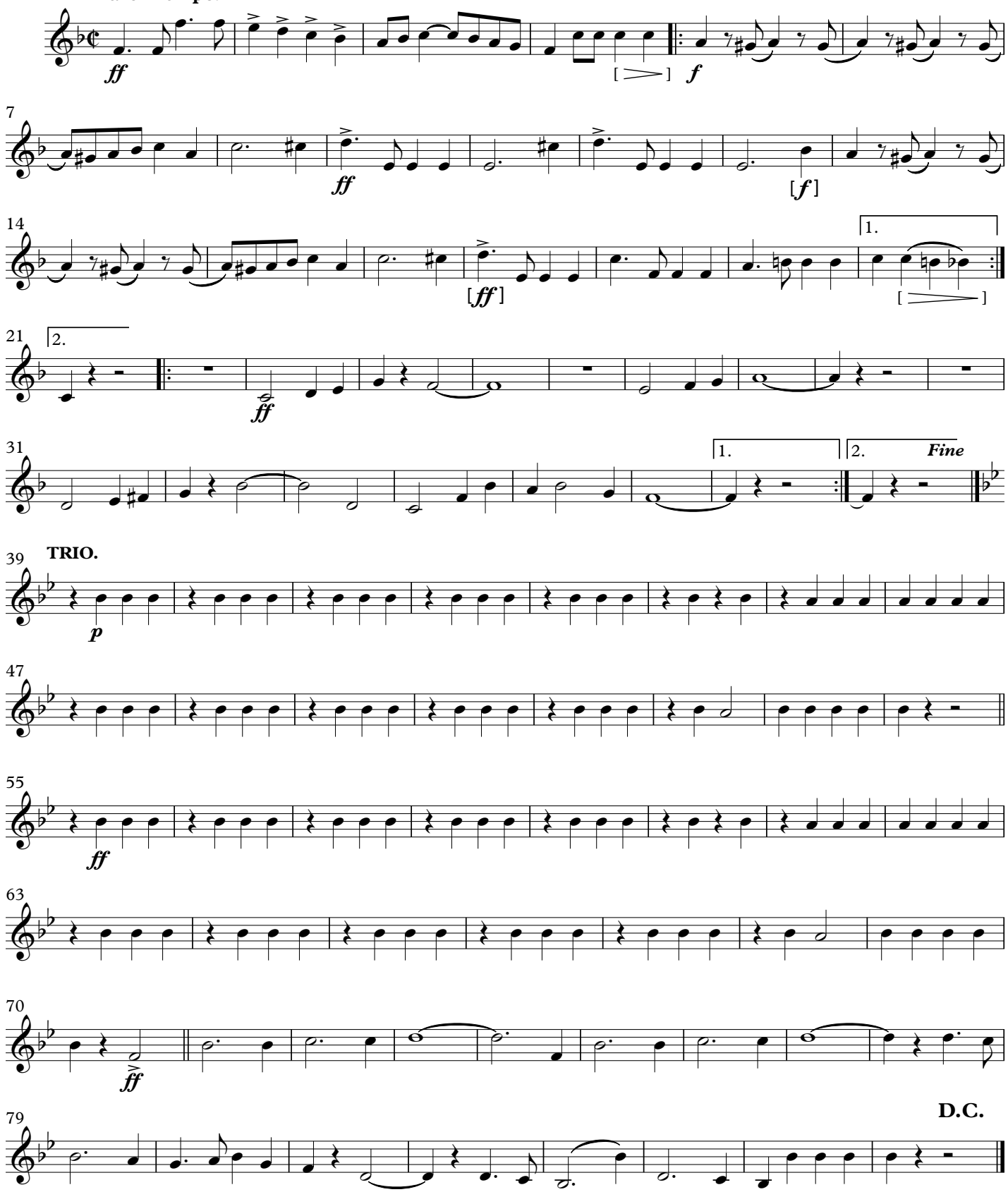
BONNIE ANNIE LAURIE

Solo F Horn
[originally E♭ Horn]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

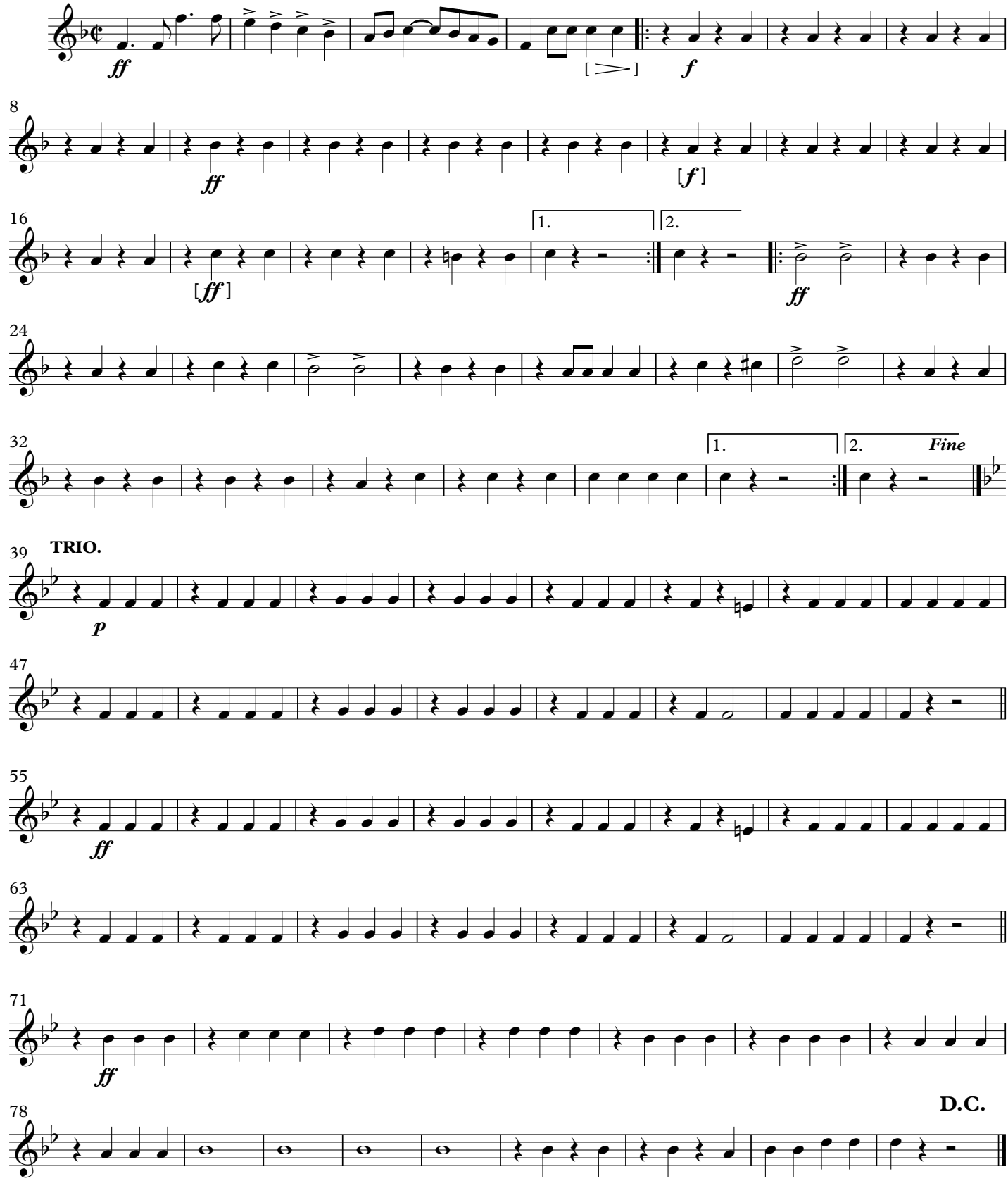
BONNIE ANNIE LAURIE

1st F Horn
[originally E♭ Horn]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

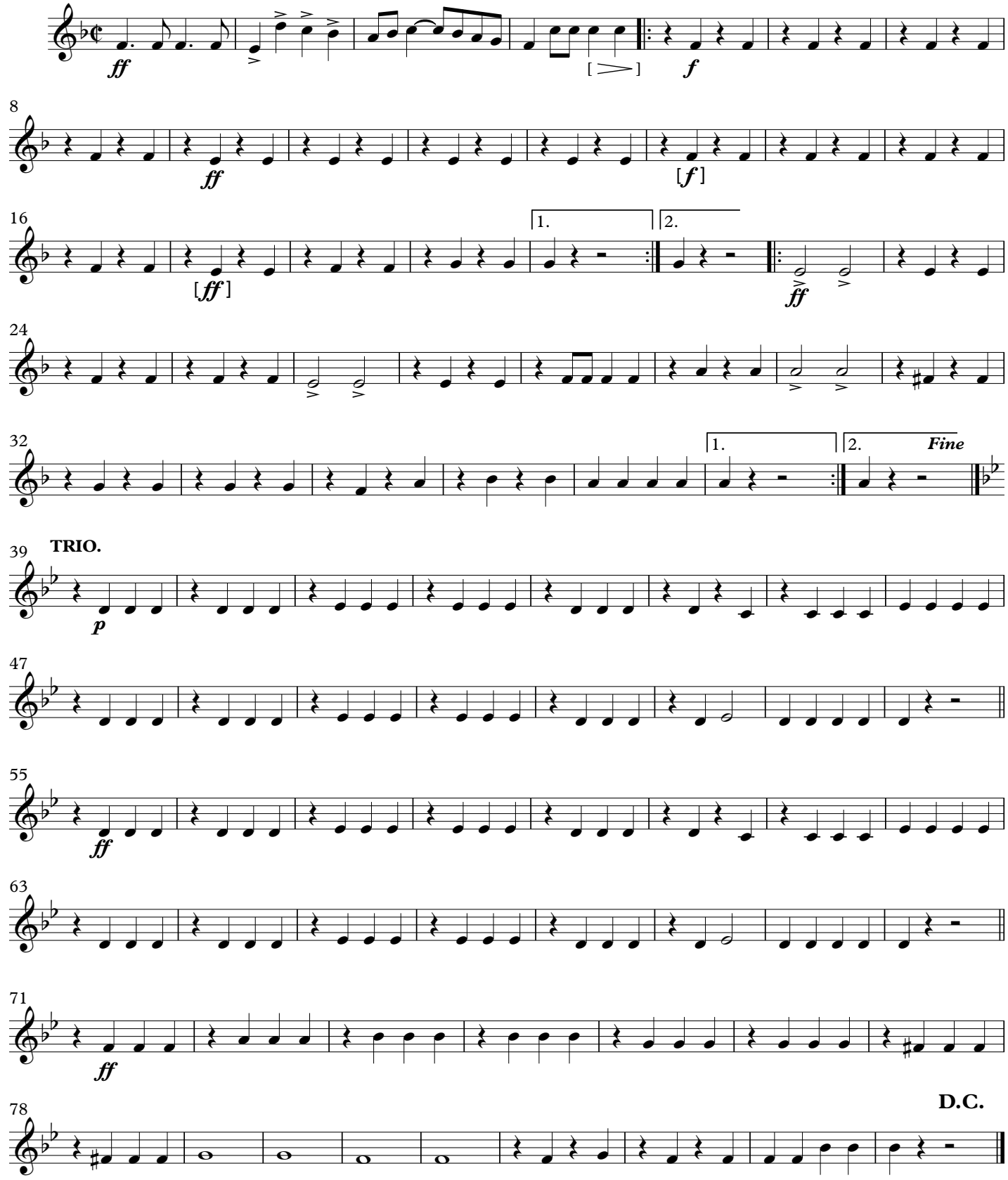
BONNIE ANNIE LAURIE

2nd F Horn
[originally E♭ Horn]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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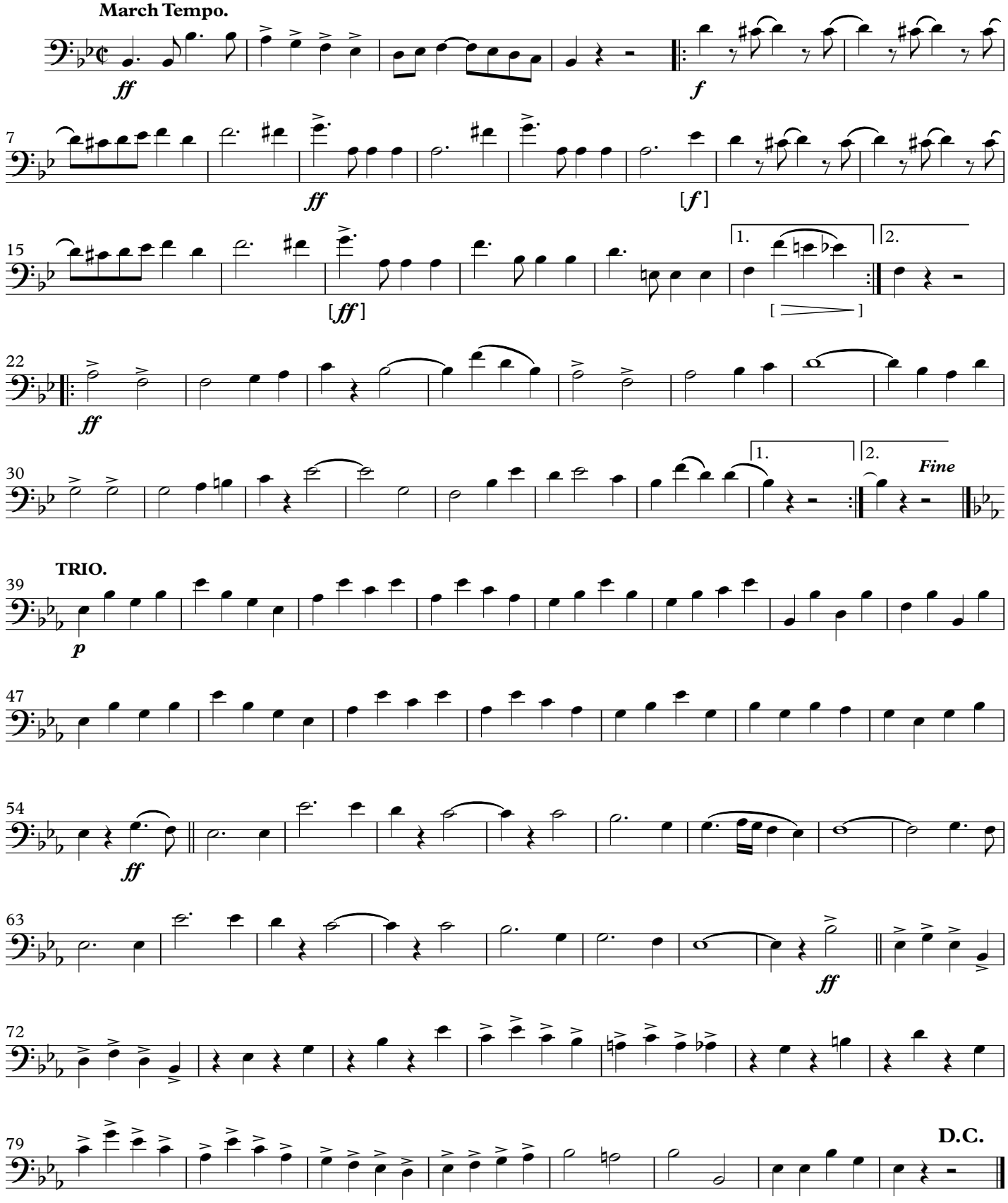
March

BONNIE ANNIE LAURIE

Baritone

(1883)

JOHN PHILIP SOUSA



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March

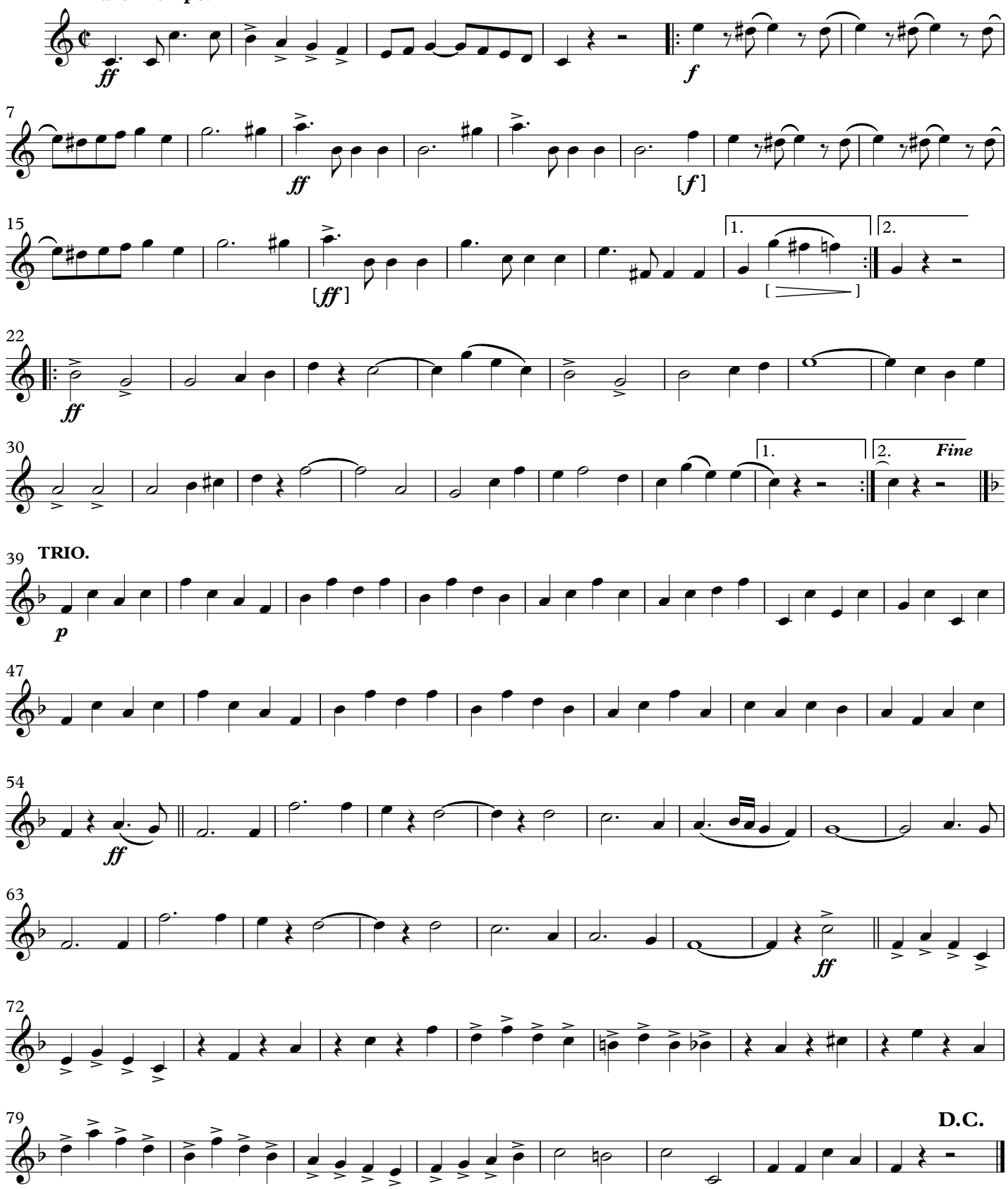
BONNIE ANNIE LAURIE

Baritone, T.C.

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

1st Trombone

BONNIE ANNIE LAURIE

(1883)

JOHN PHILIP SOUSA

March Tempo.

ff

f

7

ff

[*f*]

15

[*ff*]

ff

24

32

Fine

TRIO.

[tacet]

39

p

47

[Play]

ff

55

63

71

ff

78

D.C.

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March

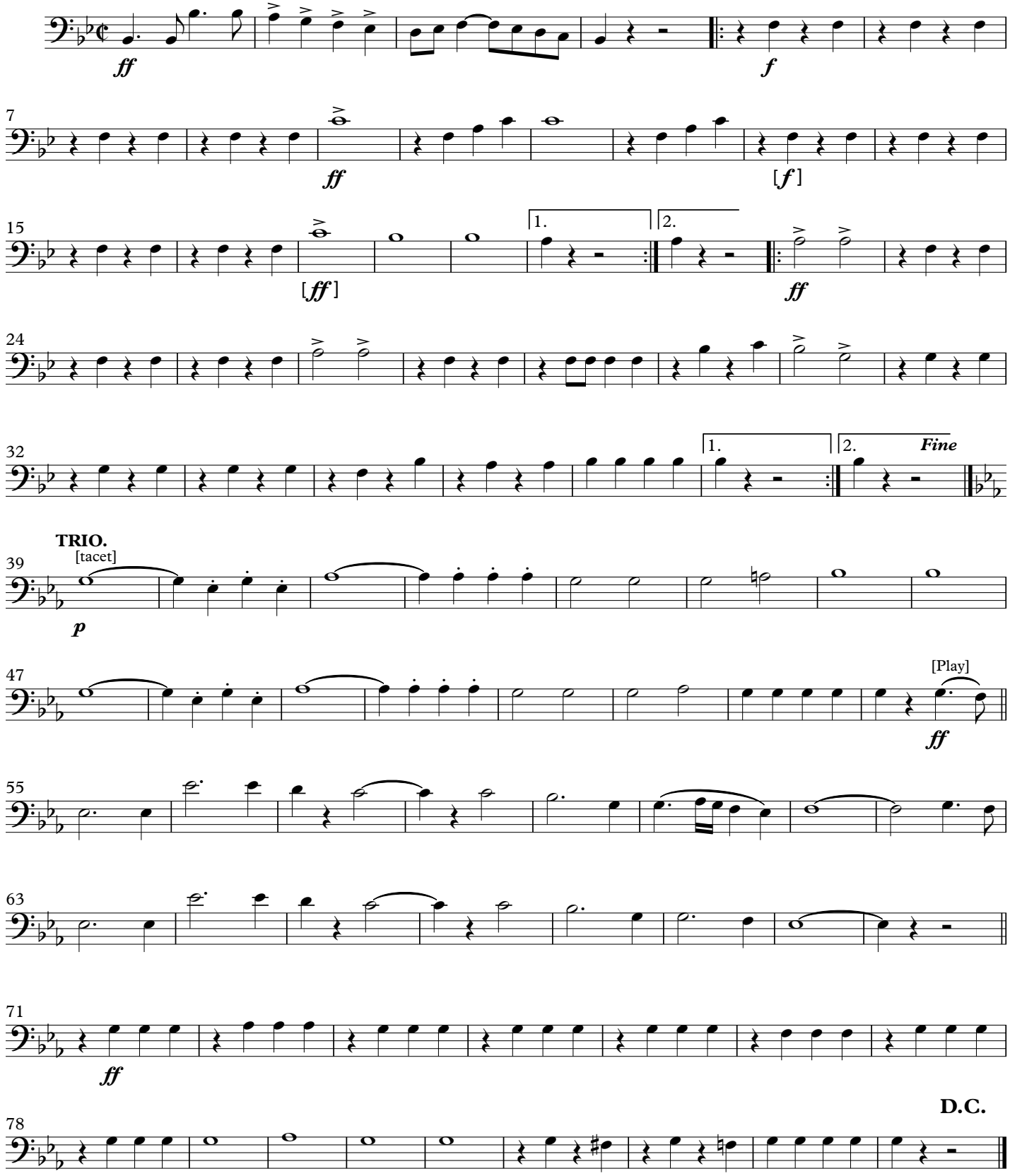
BONNIE ANNIE LAURIE

2nd Trombone

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

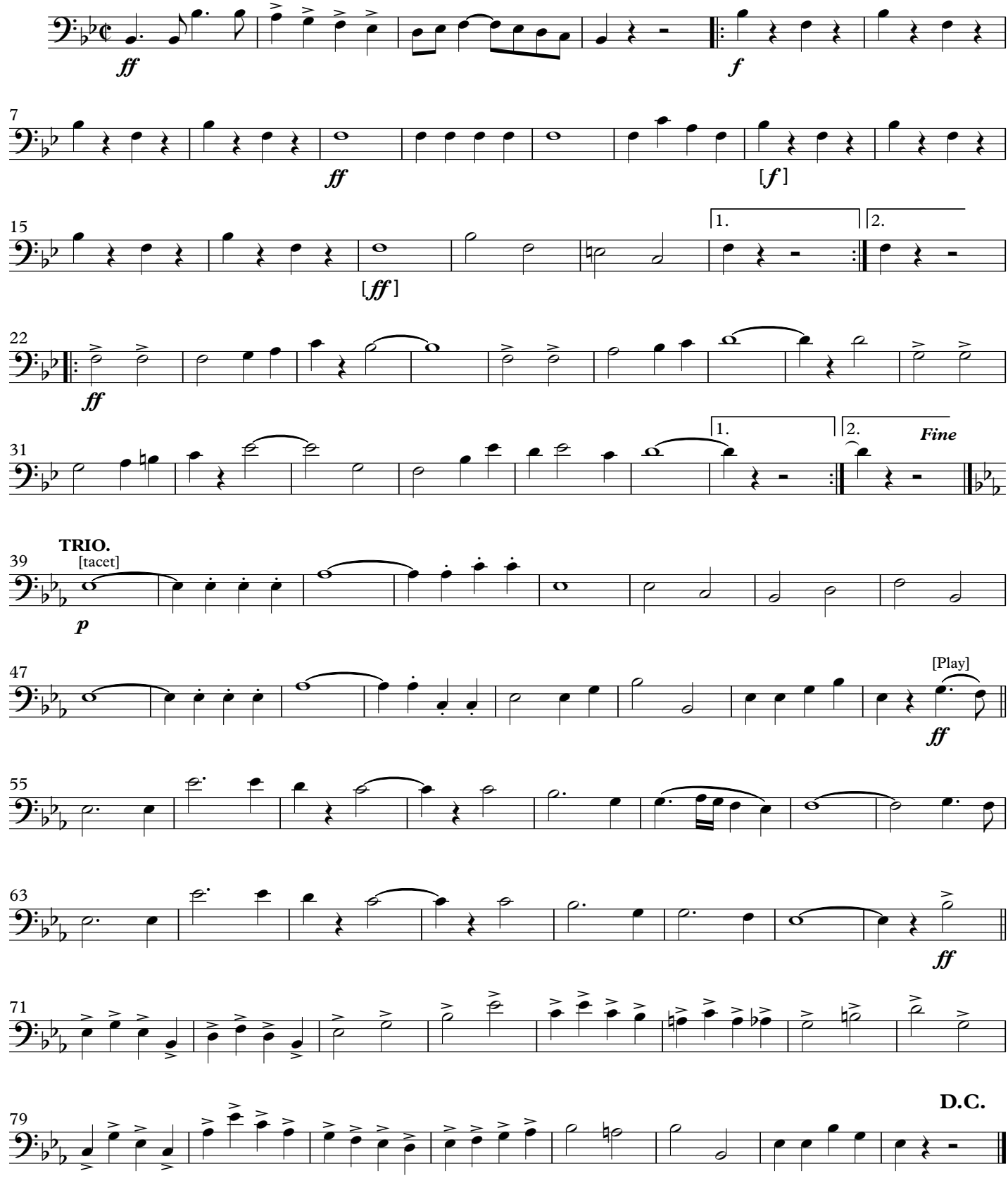
BONNIE ANNIE LAURIE

3rd Trombone

(1883)

JOHN PHILIP SOUSA

March Tempo.



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Tuba

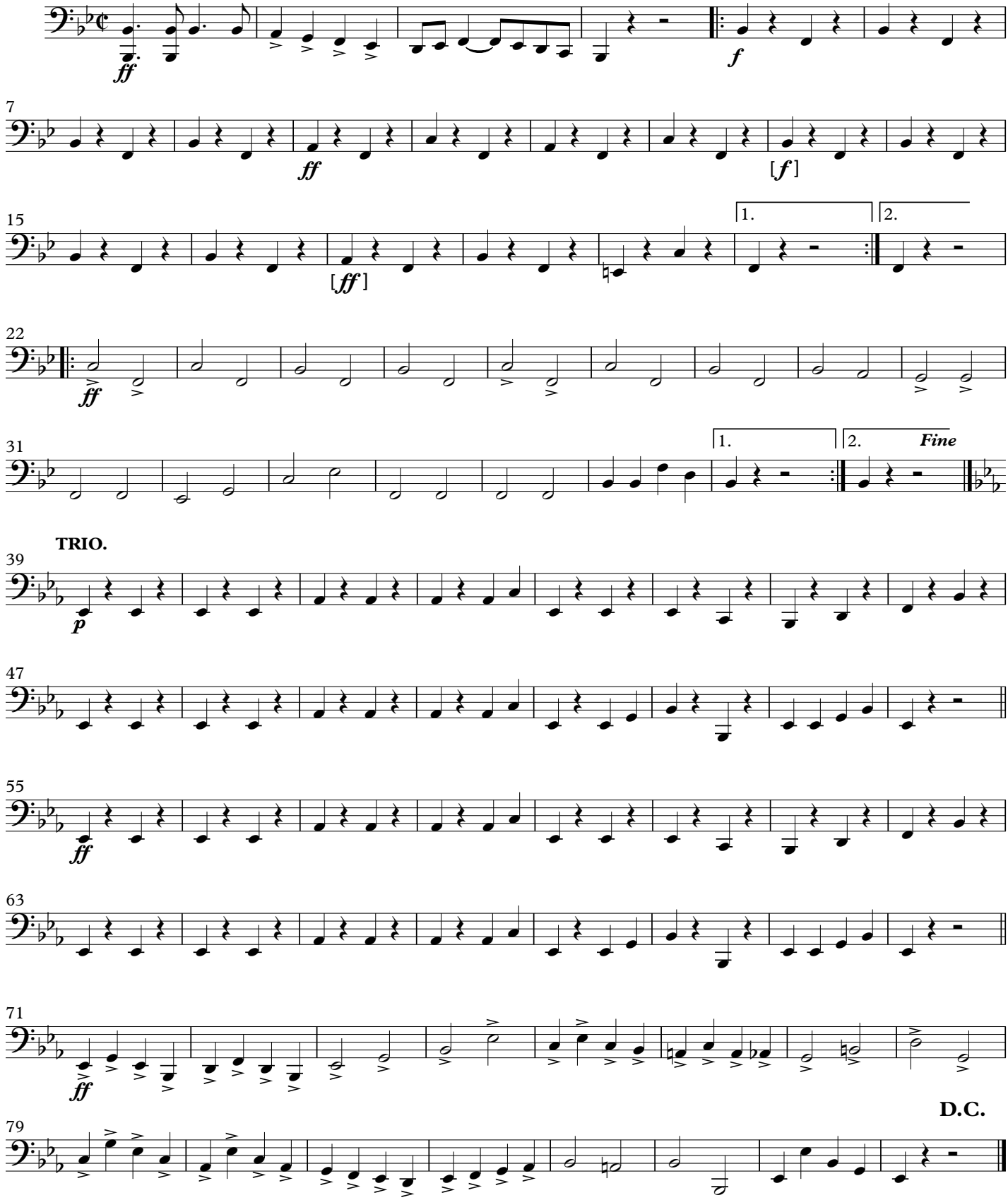
March

BONNIE ANNIE LAURIE

(1883)

JOHN PHILIP SOUSA

March Tempo.



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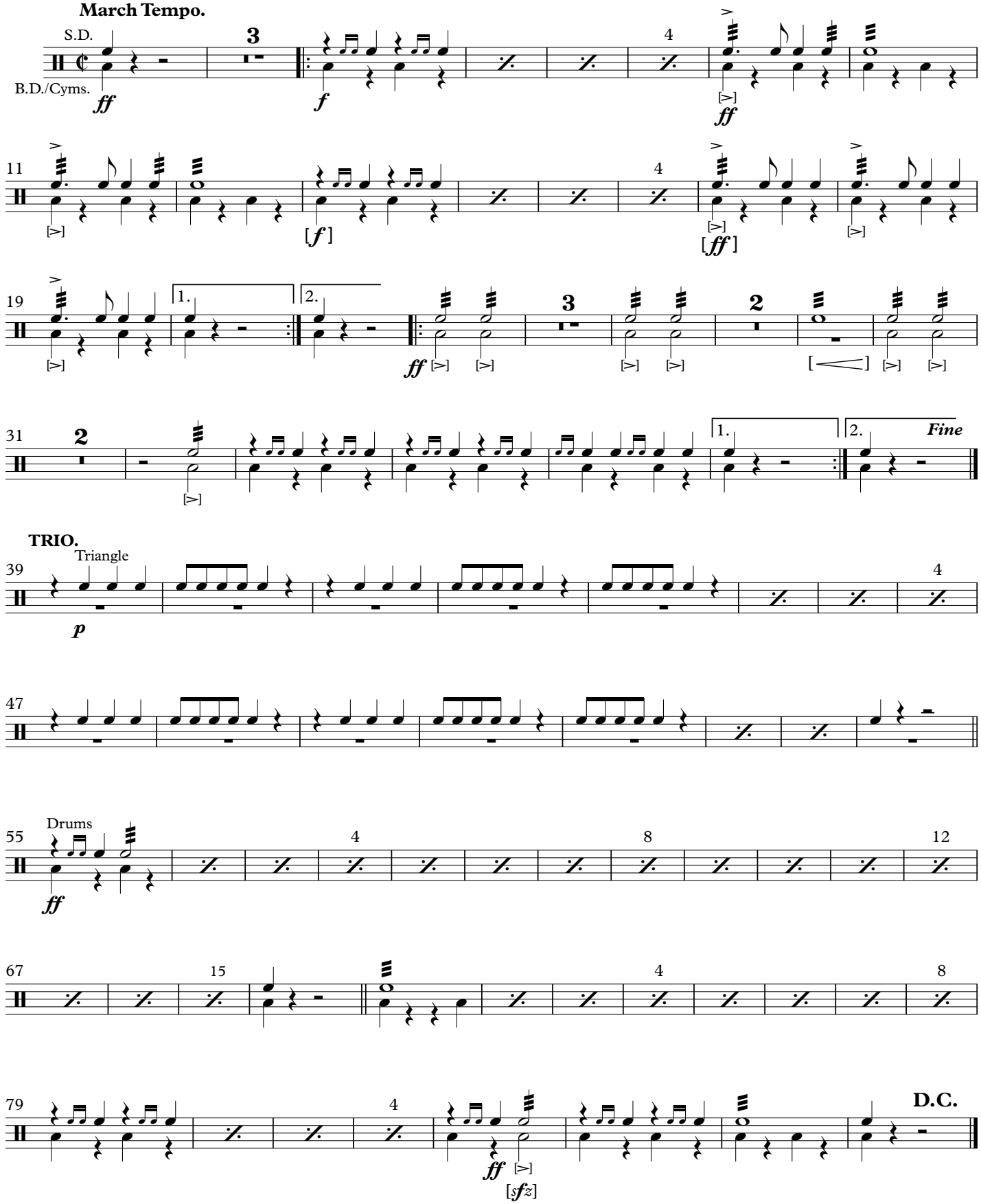
March

BONNIE ANNIE LAURIE

(1883)

JOHN PHILIP SOUSA

Drums
& Triangle



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