



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 *of* No. 57

THE
MAN BEHIND
THE GUN
MARCH
(1899)

FULL *of* SCORE

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

March, “The Man Behind the Gun” (1899)

In telling a reporter how this march was inspired, Sousa also gave his explanation of why his marches have been more successful than those of the master composers:

A composition in march tempo must have the military instinct, and that is one reason why so few of the great composers have written successful marches. They lived in an atmosphere of peace. The roll of musketry had no meaning for them, so that quality is entirely absent from their work. The Spanish War was an inspiration to me. “The Man Behind the Gun” was a musical echo of it.

The march first appeared in the operetta *Chris and the Wonderful Lamp* (1899).

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 69. 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 this volume 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 of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published 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” in his own performances.

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. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. 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 (m. 1-4): The recommended tempo is 122 bpm. The cymbal crash in the first measure may ring, however, the one in m. 4 should be choked to clear the air for the pick-up notes to the first strain. The entire introduction is played at *fortissimo* with good accents on each note.

First Strain (m. 5-20): The dynamic immediately drops a bit *forte* with the pick-up notes to the first strain. The “galloping” figures in second and third cornets/trumpets should come through the texture, and the decorative trills in the flute/piccolo and clarinets throughout this strain should be fast and sustained. The dropping out of percussion in m. 13-19 is original; in order to highlight this unusual orchestration, an overall drop in dynamic to *mezzo-forte* beginning in m. 13 also adds nice contrast to the strain. Cymbals are choked again in m. 20 as in m. 4.

Second Strain (m. 21-38): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time, and all others play at *mezzo-piano*. All instruments are back in at *fortissimo* in m. 37 on beat two, and added percussion accents in m. 22 and *sfz* accents in m. 29 and m. 33 as indicated highlight key moments in this martial melody.

Trio (m. 38-54): The trio moves from 6/8 to 2/4 time. Although Sousa usually did not specifically indicate that pick-up notes should be played in the new time signature, the Marine Band's performance practice is to do so, and this edition indicates that practice with the duples in m. 38. The strong *sf* notes followed by an immediate *piano* is a typical device of many similar 2/4 trios in Sousa's 6/8 marches. This effect can be highlighted further by having the cymbal play on the accented notes, but remain *tacet* for the other parts of the strain, as indicated in this edition.

Break Strain (m. 55-62): This brief break strain is really just an interlude to the final strain and it is not repeated. The indicated accents in the cymbal part help add some interesting shape to the line.

Final Strain (m. 62-94): The dynamic of the final strain beginning on beat two of m. 62 immediately drops to *mezzo-piano* and piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time. All instruments play again in m. 77 after the downbeat as indicated, with a *tutti* molto crescendo to *fortissimo*. A *sfz* accent in percussion in m. 86 last time adds an exclamation point to the peak of the melody.

March

THE MAN BEHIND THE GUN

Full Score

(1900)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7

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

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

E♭ Clarinet *ff* *f* *tr*

1st B♭ Clarinet *ff* *f* *tr*

2nd & 3rd B♭ Clarinets *ff* *f*

E♭ Alto Clarinet *ff* *f* *tr*

B♭ Bass Clarinet *ff* *f*

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

E♭ Alto Saxophone *ff* *f* *tr*

B♭ Tenor Saxophone *ff* *f*

E♭ Baritone Saxophone *ff* *f*

March Tempo.

E♭ Cornet [optional] *ff* *f* *tr*

Solo B♭ Cornet *ff* *f*

1st B♭ Cornet *ff* *f*

2nd & 3rd B♭ Cornets *ff* *f*

1st & 2nd F Horns *ff* *f*

3rd & 4th F Horns *ff* *f*

Baritone *ff* *f*

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

Bass Trombone *ff* *f*

Tuba *ff* *f*

Drums *ff* [choke] *f*

THE MAN BEHIND THE GUN
Full Score

8

9

10

11

12

13

14

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

THE MAN BEHIND THE GUN
Full Score

15 16 17 18 19 20 21

Flt./Picc. *f* 1. *f* 2. [- Picc.] *[mp]*

1st & 2nd Obs. *f* *[mp]*

E♭ Clar. *f* [tacet] *[mp]*
[lower notes 1st X]

1st Clar. *f* *[mp]*

2nd & 3rd Clars. *f* *[mp]*

Alto Clar. *f* *[mp]*

Bass Clar. *[mp]*

1st & 2nd Bsns. *[mp]*

Alto Sax. *f* *[mp]*

Ten. Sax. *f* *[mp]*

Bari. Sax. *[mp]*

E♭ Cor. 1. *f* 2. [tacet] *[mp]*

Solo B♭ Cor. [tacet] *[mp]*

1st B♭ Cor. [tacet] *[mp]*

2nd & 3rd B♭ Cors. *[mp]*

1st & 2nd Hrns. *[mp]*

3rd & 4th Hrns. *[mp]*

Bar. *f* *[mp]*

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

B. Trbn. [tacet] *[mp]*

Tuba *[mp]*

Drums *[mf]* *p* [choke] [choke]

THE MAN BEHIND THE GUN
Full Score

22 23 24 25 26 27 28 29

[Picc. 2nd X only] *(ff)* 2nd X

1st & 2nd Obs. *(ff)* 2nd X

E♭ Clar. [2nd X only] *(ff)* 2nd X

1st Clar. *(ff)* 2nd X

2nd & 3rd Clars. *(ff)* 2nd X

Alto Clar. *(ff)* 2nd X

Bass Clar. *(ff)* 2nd X

1st & 2nd Bsns. *(mp)* *ff*

Alto Sax. *(ff)* 2nd X

Ten. Sax. *(ff)* 2nd X

Bari. Sax. *(mp)* *ff*

E♭ Cor. [2nd X only] *(ff)* 2nd X

Solo B♭ Cor. [2nd X only] *(ff)* 2nd X

1st B♭ Cor. [2nd X only] *(ff)* 2nd X

2nd & 3rd B♭ Cors. [2nd X only] *(mp)* *ff*

1st & 2nd Hrns. *(mp)* *ff*

3rd & 4th Hrns. *(mp)* *ff*

Bar. *(ff)* 2nd X

1st & 2nd Trbns. [2nd X only] *(ff)* 2nd X

B. Trbn. [2nd X only] *(ff)* 2nd X

Tuba *(mp)* *ff*

Drums [Cyms. 2nd X only] *(mp)* *ff* [2nd X only] [*sfz*]

THE MAN BEHIND THE GUN

Full Score

30

31

32

33

34

35

36

37

38

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

1. [+ Picc.]

2.

[ff]

2

[Play]

[ff]

2

[ff]

2

[ff]

2

[ff]

2

[ff]

2

[Play]

[ff]

2

[ff]

2

1. [Play]

[ff]

2

[Play]

[ff]

2

[Play]

[ff]

2

[ff]

2

[ff]

2

[ff]

2

[ff]

2

(11)

(2nd X only) [sfz]

THE MAN BEHIND THE GUN
Full Score

TRIO. 39 40 41 42 43 44 45 46

Flt./Picc. *f p*

1st & 2nd Obs. *f p*

E♭ Clar. *f p* [Play lower notes]

1st Clar. *f p*

2nd & 3rd Clars. *f p*

Alto Clar. *f p*

Bass Clar. *f p*

1st & 2nd Bsns. *f p*

Alto Sax. *f p*

Ten. Sax. *f p*

Bari. Sax. *f p*

E♭ Cor. *f p*

Solo B♭ Cor. *f p*

1st B♭ Cor. *f p*

2nd & 3rd B♭ Cors. *f p*

1st & 2nd Hrns. *f p*

3rd & 4th Hrns. *f p*

Bar. *f p*

1st & 2nd Trbns. *f p*

B. Trbn. *f p*

Tuba *f p*

Drums *f p* [Cym.]

THE MAN BEHIND THE GUN
Full Score

47

48

49

50

51

52

53

54

Flt./Picc. *sf p* [f]

1st & 2nd Obs. *sf p* [f]

E♭ Clar. *sf p* [f]

1st Clar. *sf p* [f]

2nd & 3rd Clars. *sf p* [f]

Alto Clar. *sf p* [f]

Bass Clar. *sf p* [f]

1st & 2nd Bsns. *sf p* [f]

Alto Sax. *sf p* [f]

Ten. Sax. *sf p* [f]

Bari. Sax. *sf p* [f]

E♭ Cor. *sf p* [f]

Solo B♭ Cor. *sf p* [f]

1st B♭ Cor. *sf p* [f]

2nd & 3rd B♭ Cors. *sf p* [f]

1st & 2nd Hrns. *sf p* [f]

3rd & 4th Hrns. *sf p* [f]

Bar. *sf p* [f]

1st & 2nd Trbns. *sf p* [f]

B. Trbn. *sf p* [f]

Tuba *sf p* [f]

Drums *sf p* [f] (+ Cyms.) [ch] [- Cyms.] (6)

THE MAN BEHIND THE GUN
Full Score

55 56 57 58 59 60 61 62

Flt./Picc. *f* [*ff*] [*mp*] [- Picc.]

1st & 2nd Obs. *f* [*ff*] [*mp*]

E♭ Clar. *f* [*ff*] [*mp*] [tacet]

1st Clar. *f* [*ff*] [*mp*]

2nd & 3rd Clars. *f* [*ff*] [*mp*]

Alto Clar. *f* [*ff*] [*mp*]

Bass Clar. *f* [*ff*] [*mp*]

1st & 2nd Bsns. *f* [*ff*] [*mp*]

Alto Sax. *f* [*ff*] [*mp*] [tacet]

Ten. Sax. *f* [*ff*] [*mp*]

Bari. Sax. *f* [*ff*] [*mp*]

E♭ Cor. *f* [*ff*] [*mp*] [tacet]

Solo B♭ Cor. *f* [*ff*] [*mp*] [tacet]

1st B♭ Cor. *f* [*ff*] [*mp*] [tacet]

2nd & 3rd B♭ Cors. *f* [*ff*] [*mp*] [tacet]

1st & 2nd Hrns. *f* [*ff*] [*mp*]

3rd & 4th Hrns. *f* [*ff*] [*mp*]

Bar. *f* [*ff*] [*mp*]

1st & 2nd Trbns. *f* [*ff*] [*mp*] [tacet]

B. Trbn. *f* [*ff*] [*mp*] [tacet]

Tuba *f* [*ff*] [*mp*]

Drums [*f*] [*ff*] [*mp*] [+ Cym.] [- Cym.]

THE MAN BEHIND THE GUN
Full Score

63

64

65

66

67

68

69

70

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar. [originally 8va]

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors. [tacet]

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

THE MAN BEHIND THE GUN
Full Score

71

72

73

74

75

76

77

78

Flt./Picc. [*mf*] [+ Picc.]

1st & 2nd Obs. [*mf*]

E♭ Clar. [*mf*] [Play] (toco)

1st Clar. [*mf*]

2nd & 3rd Clars. [*mf*]

Alto Clar. [*mf*]

Bass Clar. [*mf*]

1st & 2nd Bsns. [*mf*]

Alto Sax. [*mf*] [Play]

Ten. Sax. [*mf*]

Bari. Sax. [*mf*]

E♭ Cor. [*mf*] [Play]

Solo B♭ Cor. [*mf*] [Play]

1st B♭ Cor. [*mf*] [Play]

2nd & 3rd B♭ Cors. [*mf*] [Play]

1st & 2nd Hrns. [*mf*]

3rd & 4th Hrns. [*mf*]

Bar. [*mf*]

1st & 2nd Trbns. [*mf*] [Play]

B. Trbn. [*mf*] [Play]

Tuba [*mf*]

Drums (14)

THE MAN BEHIND THE GUN
Full Score

79

80

81

82

83

84

85

86

Flt./Pic. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff* (+ Cyms.)

[*sfz*]

(8)

THE MAN BEHIND THE GUN
Full Score

87 88 89 90 91 92 93 94

Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

(15)