

Dedicated to the Officers and Men of the 311th Cavalry

SABRE AND SPURS

JOHN PHILIP SOUSA

Edited by FREDERICK FENNELL

INSTRUMENTATION

1	Conductor	1	1st Horn in F	WORLD PARTS <i>Available for download from</i> www.alfred.com/worldparts
1	C Piccolo	1	2nd Horn in F	
6	C Flute	1	3rd Horn in F	
1	1st Oboe	1	4th Horn in F	
1	2nd Oboe	2	1st Trombone	1st Horn in E \flat
1	1st Bassoon	2	2nd Trombone	2nd Horn in E \flat
1	2nd Bassoon	2	3rd Trombone	3rd Horn in E \flat
1	E \flat Clarinet	2	Euphonium	4th Horn in E \flat
3	1st B \flat Clarinet	1	Baritone Treble Clef	1st Trombone in B \flat Bass Clef
3	2nd B \flat Clarinet	4	Tuba	2nd Trombone in B \flat Bass Clef
3	3rd B \flat Clarinet	3	Percussion I (Temple Blocks, or Horse Hooves, Snare Drum, Field Drum)	3rd Trombone in B \flat Bass Clef
4	E \flat Alto Saxophone	3	Percussion II (Cymbals, Bass Drum)	1st Trombone in B \flat Treble Clef
1	B \flat Tenor Saxophone			2nd Trombone in B \flat Treble Clef
1	E \flat Baritone Saxophone			3rd Trombone in B \flat Treble Clef
2	1st B \flat Cornet			Baritone in B \flat Bass Clef
2	2nd B \flat Cornet			Tuba in E \flat Bass Clef
2	3rd B \flat Cornet			Tuba in E \flat Treble Clef
2	4th B \flat Cornet			Tuba in B \flat Bass Clef
				Tuba in B \flat Treble Clef

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

PROGRAM NOTES

Sousa was a devoted horseman and a dedicated rider, hence his musical interest in the colorful cavalry units of the U.S. Army. The galloping figure, the rhythm of massed hooves resulting from the motions of horses on the move, presented him with six-eight patterns that are compellingly set forth in this wonderful march. Two more such marches, also listed among his best, are *Sabre & Spurs* and *Black Horse Troop*, and all three date from a highly productive period in the mid-1920s when the house of Sam Fox Publishing Company, Inc., had become his last publisher.

Sousa's love of horses led him to purchase a beautiful black Arabian steed, which he called Aladdin. No magic servant, this horse threw him, wrenching his right shoulder and causing him thenceforward to adopt a conducting style in which he swung his arm from the elbow rather than the shoulder.

Riders for the Flag, composed and published in 1926, is a remarkable essay in seeming simplicity. Choice of tempo at which to play it comes from the lightness of character that is built into the texture of the music itself rather than from the dictates of any official march cadence; I have always felt it on the bright side. The example of tempo as well as other elements in this style that are familiar from my recording of it are incorporated in this publication. Rhythmically and harmonically this march is both a pure distillation of his early two-step, dance-march style and a perfect blending of his popular dance with the layer-cake contrapuntal piling-on regimental march style, which he first made famous in *Semper Fidelis*. The resulting music must be played in a texture of comparative lightness, with particular care to the remarkably effective bass lines in the second strain and in the trio.

The regimental march characteristics, which dominate *Riders for the Flag* from the trio onward and which begin with the cavalry bugle figures of the first sixteen bars, demand absolute clarity of line for the three principal elements: cornets and trumpets, basses and baritones, and reeds. The final strain with its euphonious trombone counterpoint and persistent bugle calls leads to Sousa's surprise ending, the four-bar tag in which, with quotation from the old bugle march *You're in the Army Now* Sousa ends his little march masterpiece on a humorous note.

The original edition of *Riders for the Flag* is scrupulously preserved in this handsome new issue. All I have endeavored to do in my editing is to clarify ambiguous nuances, dynamics, and inconsistent articulations or phrasings that probably arose in the original march-size format simply because of the cramped character of that miniature page. The visual problem is hereby eliminated as are the treble clef mid-range brass and E \flat alto parts, obsolete as doublings; the piccolo in D \flat has been transposed to C. The percussion parts have been separated by instrument and their articulations clarified. The parts that Sousa provided for regimental trumpets are incorporated into those for cornets and trumpets.

It is recommended that both the characteristically loose-slung field drum be used together with the conventional snare drum and that the bass drum tension be slack, its heads undamped, and that the instrument be played with a hard beater.

Frederick Fennell

CONDUCTOR

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SABRE AND SPURS

March of the American Cavalry

JOHN PHILIP SOUSA
Edited by FREDERICK FENNELL

Regimental march tempo

5

C Piccolo
C Flute

Oboe 1
2

E♭ Clarinet 1

B♭ Clarinets 2
3

Bassoon 1
2

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornets 1
2
3
4

Horns in F 1
2
3
4

Trombones 1
2
3

Euphonium

Tuba

Percussion I
(Temple Blocks or Horse Hooves, Snare Drum, Field Drum)

Percussion II
(Cymbals, Bass Drum)

ff marcato

mf leggiero

1 2 3 4 5 6

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Picc. Fl. *mf* *ff* *mf*

Ob. 1 *mf* *ff* *mf*

Ob. 2

E♭ Cl. 1 *mf* *ff* *mf*

Cl. 2 *mf* *ff* *mf*

Cl. 3 *mf* *ff* *mf*

Bsn. 1 *mf* *ff* *mf*

Bsn. 2

A. Sax. *mf* *ff* *mf*

T. Sax. *mf* *ff* *mf*

Bar. Sax. *mf* *ff* *mf*

1 *mf* *ff* *mf*

Cors. 2 *mf* *ff* *mf*

3 *mf* *ff* *mf*

4 *mf* *ff* *mf*

1 *mf* *ff* *mf*

Hns. 2 *mf* *ff* *mf*

3 *mf* *ff* *mf*

4 *mf* *ff* *mf*

1 *mf* *ff* *mf*

Tbns. 2 *mf* *ff* *mf*

3 *mf* *ff* *mf*

Euph. *mf* *ff* *mf*

Tuba *mf* *ff* *mf*

Perc. I *p cresc.* *f* *mf*

Perc. II *p cresc.* *f* *mf*

7 8 9 10 11 12 13

Conductor - 3

Picc. Fl. *mf* *f*

Ob. 1 *mf* *f*

2

Eb Cl. 1 *mf* *f*

2

Cls. 3 *mf* *f*

Bsn. 1 *mf* *f*

2

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Cors. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4

Hns. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4

Tbns. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Perc. I *p cresc.* *f*

Perc. II *p cresc.* *f*

14

15

16

17

18

19

20