

Thunderer, The

Sousa, John Philip

The Thunderer

by: John Philip Sousa

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By: Carl Fischer

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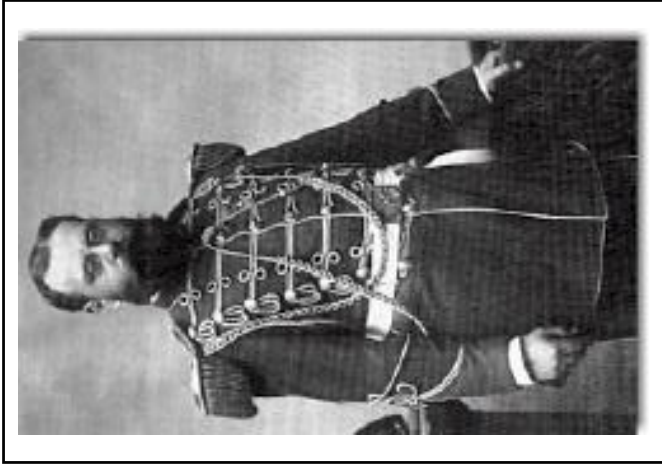
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John Philip Sousa

DOB: November 6th, 1854 (Washington, DC)
DOD: March 6th, 1932 (Reading, PA)

John Philip Sousa wrote the most famous American military marches of all time, including "Stars and Stripes Forever," earning him the nickname "the March King"; he was also known as a great bandleader, and organized the famed concert and military group, Sousa's Band. Born in Washington, D.C., on November 6, 1854, Sousa followed in the footsteps of his father, a musician in the U.S. Marine Corps, and enlisted by the age of 14. Before this, Sousa had studied violin with John Esputa. While active in the Marines, he composed his first march, "Salutation."

Around the age of 16, Sousa began studying harmony with G.F. Benkert, then worked as a pit orchestra conductor at a local theater, followed by jobs as first chair violinist at the Ford Opera House, the Philadelphia Chestnut Street Theater, and later led the U.S. Marine Corps Band (1880-1992). Although most famous for his marches, Sousa composed in other styles as well, including a waltz, "Moonlight on the Potomac"; a gallop, "The Cuckoo" (both in 1869); the oratorio "Messiah of the Nations" (1914); and scores for Broadway musicals *The Smugglers* (1879), *Desiree* (1884), *The Glass Blowers* (1893), *El Capitan* (1896; which was his first real scoring success), *American Maid* (1913), and more.

Sousa formed his sternly organized marching band in 1892, leading them through numerous U.S. and European tours, a world tour, and an appearance in the 1915 Broadway show *Hip-Hip-Hooray*. Sousa's Band also recorded many sides for the Victor label up through the early '30s. His most famous marches include "The Stars and Stripes Forever" (1897), "U.S. Field Artillery March," "Semper Fidelis" (written in 1888, it became the Marine Corps anthem), "Washington Post March" (1889), "King Cotton" (1895), "El Capitan" (1896), and many more. In addition to writing music, Sousa also wrote books, including the best-seller *Fifth String* and his autobiography, *Marching Along*. Actor Clifton Webb portrayed Sousa in the movie about his life entitled *Stars and Stripes Forever*. The instrument the sousaphone was named after this famous composer and bandleader. ~ Joslyn Layne, All Music Guide

Thunderer (march). There remains uncertainty of who the "thunderer" in Sousa's march **The Thunderer** (1889) really was. The march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C., and composed on the occasion of the 24th Triennial Conclave of the Grand Encampment, so there is speculation that the name might have Masonic implications. The conclave was held in October of 1889, and was sponsored by Columbia Commandery No 2. Sousa had been knighted three years before.

We also know that there was no connection with the *London Times* newspaper, which was also known as "the thunderer." There is speculation that the true identity of "the thunderer" might have been one of the men in charge of making arrangements for the 1889 conclave – in particular, Myron M. Parker.

A summary of his complete works by category can be found at the following link:

<http://www.dws.org/sousa/content/view/22/>

Sources

Picture:

<http://www.empire.k12.ca.us/capistrano/Mike/capmusic/modern/american%20composers/sousa/Marine1.jpg>

Biography:

<http://www.answers.com/topic/john-philip-sousa>
<http://www.dws.org/sousa/>

Output:

<http://www.dws.org/sousa/content/view/22/>

Bierley, Paul E. *The works of John Philip Sousa* (1984), Integrity Press, Westerville, OH., p. 89.

Program note researched by Marcus L. Neiman
Medina, Ohio

THE THUNDERER.

PICCOLO.

MARCH.

SOUSA.

Am. Star J.

1889

The musical score is written for Piccolo in 2/4 time, with a key signature of one sharp (F#). It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp. The score includes various dynamic markings: *ff* (fortissimo), *1st mf* (first mezzo-forte), *2nd ff* (second fortissimo), *ff*, and *ff marcato*. There are also trill ornaments (*tr*) and accents (*>*) throughout. The score features repeat signs with first and second endings, and a measure rest of 16 measures. The notation includes eighth and sixteenth notes, rests, and slurs.

Carl Fischer, New York.

THE THUNDERER

1st FLUTE and C PICCOLO

MARCH

SOUSA

Q 1889

f *mf-ff* *tr* *ff* *ff* *mf* *sua* *ff* *ff*

16

THE THUNDERER MARCH

SOUSA

2nd FLUTE

Q 1889

sva ad lib.

f *mf-ff* *tr* *tr* *tr* *tr* *16* *ff*

THE THUNDERER. MARCH.

OBOE.

SOUSA.

1889.

ff *tr* *1st mf* *2nd ff*

tr *16* *ff* *ff moreato.*

mf

ff

fff

Carl Fischer, New York.

THE THUNDERER.

MARCH.

BASSOONS.

SOUSA.

1889

ff *1st mf 2nd ff* *fff* *mf* *ff* *fff*

15

1 2

1 1 1

1 2

Carl Fischer, New York.

THE THUNDERER.

E♭ CLARINET.

MARCH.

SOUSA.

1889

ff *1st mf* *2nd ff*

16

ff *ff marcato*

mf

ff

1. 2.

1. 2.

SOLO or
1st B \flat CLARINET.

THE THUNDERER.
MARCH.

SOUSA.

1889

ff *1st mf 2nd ff* *ff* *ff marcato* *mf* *f* *fff*

THE THUNDERER.

2nd & 3rd Bb CLARINETS

MARCH.

SOUSA.

1889

ff *1st mf* *2nd ff* 16 *ff marcato* *mf* *ff* *ff*

Carl Fischer, New York.

E♭ Alto Clarinet

The Thunderer March

JOHN PHILIP SOUSA

This musical score is for the E♭ Alto Clarinet part of 'The Thunderer March' by John Philip Sousa. The music is written in 2/4 time with a key signature of one sharp (F#). The score consists of ten staves of music. It begins with a dynamic marking of *f* (forte) and a hairpin crescendo leading to a *mf* (mezzo-forte) marking. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including *f*, *sf* (sforzando), and *ff* (fortissimo). The score includes first and second endings, indicated by bracketed lines and repeat signs. The final measure of the piece is marked with a *sf* dynamic.

THE THUNDERER

B♭ BASS CLARINET

MARCH

SOUSA

15756-10³/₄.

Carl Fischer New York

THE THUNDERER.

MARCH.

BB \flat CONTRABASS CLARINET

SOUSA.

1889

f *mf* *ff* *fff* *mf* *f* *fff* *sf* *fff*

15756-10 $\frac{3}{4}$

Carl Fischer, New York

THE THUNDERER.

SOPRANO SAXOPHONE

MARCH

SOUSA

Am. Star J'l.

1889

The musical score is written for Soprano Saxophone and consists of ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'Am. Star J'l.' and includes the year '1889'. The score features various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *tr* (trills). It includes fingerings (e.g., 1, 2, 1) and articulation marks (e.g., accents, slurs). The music is a march, characterized by its rhythmic patterns and melodic lines.

Carl Fischer New York.

THE THUNDERER.

MARCH

SOUSA

ALTO SAXOPHONE

1889

ff *mf-ff*

16 *ff*

mf

ff

ff

ff

Carl Fischer New York.

THE THUNDERER.

TENOR SAXOPHONE

MARCH

SOUSA

1889

ff *mf* *ff* *mf* *ff*

THE THUNDERER MARCH

BARITONE SAXOPHONE

SOUSA

1893

ff *mf* *ff* *ff* *mf* *ff* *ff* *ff* *ff* *ff*

Carl Fischer New York.

The Thunderer

March

JOHN PHILIP SOUSA

B♭ Bass Saxophone

The musical score is written for B♭ Bass Saxophone and consists of 12 staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings such as *f*, *mf*, *ff*, *sf*, and *fff*. It features several first and second endings, indicated by bracketed lines with '1' and '2' above them. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line and repeat dots.

E \flat CORNET.

THE THUNDERER. MARCH.

SOUSA.

1889

ff *tr* *1st mf* *2nd ff* *tr* *B \flat* *ff* *mf* *mf* *1.* *2.* *ff* *fff* *1.* *2.*

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THE THUNDERER.

SOLO B \flat CORNET.

Am. Star Jl.

MARCH.
Full Band 50 c

SOUSA.

1889

The musical score is written for a Solo B-flat Cornet in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece starts with a dynamic marking of *ff* (fortissimo) and includes a trill (*tr*) on the first measure. The second staff continues the melody with a first ending (*1st*) marked *mf* (mezzo-forte) and a second ending (*2nd*) marked *ff*. The third staff features a *ff* dynamic and a series of sixteenth-note runs. The fourth staff contains two first endings, with the second ending marked *mf*. The fifth staff has two first endings, with the second ending marked *ff*. The sixth staff continues with a *ff* dynamic and sixteenth-note patterns. The seventh staff features a *fff* (fortississimo) dynamic and sixteenth-note runs. The eighth staff concludes with two first endings, the second ending marked *ff*. The score includes various musical notations such as trills, slurs, and dynamic markings.

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1st B \flat CORNET.

THE THUNDERER. MARCH.

SOUSA.

1889

ff *1st mf* *2nd ff* *ff* *ff* *ff* *mf* *ff* *f* *ff* *ff* *ff* *ff* *ff*

Carl Fischer, New York.

2nd & 3rd B \flat CORNETS. **THE THUNDERER.**
MARCH.

SOUSA

1889

ff *1st mf 2nd ff*

ff

1. 2.

mf

1. 2. 1.

2. 2. *ff*

fff

1. 1. 2.

>>>>

Carl Fischer, New York.

1st & 2nd B \flat TRUMPETS

THE THUNDERER MARCH

SOUSA

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff begins with a dynamic marking of *f* and a slur over the first four measures. The fifth measure has a dynamic marking of *mf-f*. The staff contains a sequence of eighth and sixteenth notes.

Musical staff 2: Continuation of the musical notation from staff 1, featuring eighth and sixteenth notes.

Musical staff 3: Continuation of the musical notation, including a dynamic marking of *f* and a slur over the first two measures.

Musical staff 4: Continuation of the musical notation, featuring first and second endings marked with '1' and '2'.

Musical staff 5: Continuation of the musical notation, including a dynamic marking of *mf* and first and second endings marked with '1' and '2'.

Musical staff 6: Continuation of the musical notation, including a dynamic marking of *f* and first and second endings marked with '2'.

Musical staff 7: Continuation of the musical notation, featuring a dynamic marking of *f* and a slur over the first four measures.

Musical staff 8: Continuation of the musical notation, including first and second endings marked with '1' and '2'.

1st & 2nd ALTOS.

THE THUNDERER. MARCH.

SOUSA.

1889

a due

ff

1st mf 2nd ff

ff *ff*

mf

f *ff* *ff*

ff *ff*

1. 2.

1. 2.

3rd & 4th ALTOS.

THE THUNDERER. MARCH.

SOUSA.

1889 *a due*

ff *1st mf* *2nd ff*

ff *ff*

mf

ff *ff*

ff *fff*

Carl Fischer, New York.

Thunderer

F Horn 1

Sousa

2 3 4 5 6 7 8 9 10 11 12 13

ff *mf-ff*

14 15 16 17 18 19 20 21 22 23 24 25 26

27 28 29 30 31 32 33 *ff* 34 *ff* 35 36 37 38 39

40 41 42 43 44 45 46 47 48 49 50 *mf*

1. *f*

2. 55 56 57 58 59 60 61 62

f *ff*

63 64 65 66 67 68 69 70 71 72 73 74 75 76

ff *fff*

77 78 79 80 81 82 83

1. > > > > > > > > 2. > > > > >

Transposed part by Tom Pechnik

Thunderer

F Horn 2

Sousa

2 3 4 5 6 7 8 9 10 11 12 13

ff *mf-ff*

14 15 16 17 18 19 20 21 22 23 24 25 26

ff *ff*

27 28 29 30 31 32 33 34 35 36 37 38 39

mf

40 41 42 43 44 45 46 47 48 49 50

1. *f*

2. *f* *ff*

55 56 57 58 59 60 61 62

63 64 65 66 67 68 69 70 71 72 73 74 75

ff *fff*

76 77 78 79 80 81 82 83

1. *>>>>>>* 2. *>>>>>>*

Transposed part by Tom Pechnik

Thunderer

F Horn 3

Sousa

The musical score for F Horn 3, titled "Thunderer" by Sousa, is presented in eight staves. The music is in 2/4 time and begins with a treble clef. The score includes various dynamics and articulations:

- Staff 1: Measures 1-13. Dynamics: *ff* (measures 1-4), *mf-ff* (measures 5-13).
- Staff 2: Measures 14-26. Dynamics: *ff* (measures 19-20), *ff* (measures 21-26).
- Staff 3: Measures 27-39. Dynamics: *mf* (measures 37-39).
- Staff 4: Measures 40-50. Dynamics: *f* (measures 50-51).
- Staff 5: Measures 55-62. Dynamics: *f* (measures 55-56), *ff* (measures 57-62).
- Staff 6: Measures 63-76. Dynamics: *ff* (measures 68-70), *fff* (measures 71-76).
- Staff 7: Measures 77-83. Dynamics: *fff* (measures 77-83).
- Staff 8: Measures 81-83. Dynamics: *fff* (measures 81-83).

The score includes first and second endings (1. and 2.) and various articulations such as accents (^) and slurs (>).

Transposed part by Tom Pechnik

Thunderer

F Horn 4

Sousa

2 3 4 5 6 7 8 9 10 11 12 13 14 15

ff *mf-ff*

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

ff *ff*

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47

mf

48 49 50 51. 52 53. 54 55 56 57 58

f *f* *ff*

59 60 61 62 63 64 65 66 67 68 69 70 71

ff *fff*

72 73 74 75 76 77 78 79 80 81 82 83

1. >>> >>>> > | 2. >>>>> > >

Transposed part by Tom Pechnik

1st & 2nd TENORS 

THE THUNDERER. MARCH.

SOUSA.

1889




a due
ff *mf* *ff* *ff* *ff*
a due
mf *ff*
a due
mf *ff*
ff
mf 1. 2. *ff*
1. 1. 1. *ff* *ff*
ff 1. 2.

Carl Fischer, New York.

THE THUNDERER. MARCH.

SOUSA.

B \flat BASS. 

1889



ff *mf* *ff* *ff* *fff* *mf* *f* *fff* *sf* *fff*

1st & 2nd TROMBONES. **THE THUNDERER.**
MARCH.

SOUSA.

Am. Star J. a due

1889

mf *ff* *a due* *mf* *ff* *mf* *ff* *ff* *ff* *ff* *ff*

Carl Fischer, New York.

THE THUNDERER. MARCH.

SOUSA.

B♭ BASS or
3rd TROMBONE.

Am. Star Pl. S. H. Co.

1889

ff *mf* *ff* *fff* *mf* *f* *fff*

Carl Fischer, New York.

BARITONE



THE THUNDERER. MARCH

SOUSA.

1889

Carl Fischer, New York.

BARITONE

THE THUNDERER. MARCH.

SOUSA.

Am. Star J.

1889

The musical score is written for a baritone instrument. It begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. The first staff starts with a dynamic marking of *ff* and includes a repeat sign. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *fff*. The fifth staff has a dynamic marking of *mf*. The sixth staff contains first and second endings, marked with '1.' and '2.'. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *ff*. The tenth staff contains first and second endings, marked with '1.' and '2.'. The score concludes with a double bar line and repeat signs.

Carl Fischer, New York.

BASSES.
(Tuba)

THE THUNDERER. MARCH.

SOUSA.

1889

f

1st *mf* 2nd *ff*

ff *ff*

1. >>>> 2.

mf

1. >>>> >>>> 2.

ff *ff*

1

ff

fff

1. 2.

15756 - 10 $\frac{3}{4}$

Carl Fischer, New York.

DRUMS &
TRUMPETS in F.

THE THUNDERER.
MARCH.

SOUSA.

1889

All Drums

Band Drums

8

14

1. Cymbals

f

1st *mf* 2nd *ff*

ff

2. Trumpets

Sticks Band & Regimental Dr^s

X X X X X X X X X X X X

Band Dr^s

p

Trumpets

fff Band & Reg. Dr. *ff*

ff *ff* *fff*

1. 2.

1. 2.

1

15756 - 10 ³/₄

Carl Fischer, New York.

TIMPANI in F and C
and BELLS

THE THUNDERER MARCH

SOUSA

Q 1889

3
ff *mf*

2
ff

2

1

Bells
mf

1 9 Timp. 1 >>

3 Bells

1 1 2