

RIDERS FOR THE FLAG

JOHN PHILIP SOUSA
Edited by FREDERICK FENNELL

INSTRUMENTATION

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

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

RIDERS FOR THE FLAG

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Regimental march tempo

C Flute/
C Piccolo

Oboes

Bassoons

Eb Clarinet

Bb Clarinets

Eb Alto Clarinet

Bb Bass Clarinet

Bb Contrabass
Clarinet/
Bb Bass
Saxophone

Eb Alto
Saxophones

Bb Tenor
Saxophone

Eb Baritone
Saxophone

Bb Cornets

Regimental
Trumpets

Horns in F

Trombones

Euphonium

Tuba

String Bass

Percussion I
(Snare Drum,
Field Drum)

Percussion II
(Bass Drum,
Crash Cymbals)

1 2 3 4 5 6 7 8

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*If only one player, play bottom notes.

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