STARS AND STRIPES

Long notes are LOUDER
Short notes are SOFTER
ACCENT accidentals

SIZZLE WHOLE MARCH

INTRO: the overture

Balance the woodwinds to brass, THEN ADD PERCUSSION

FIRST STRAIN: light, scherzo, fun BUT ACCENTS!
Tuba first, then add bass drum, then horns, then snare drum
TUBAS PHRASE THE 32NDS FORWARD
BAR 12, STAY LOUD, BAR 13 SUDDENLY SOFT

SECOND STRAIN: DRAMATIC BAR 22
ACCENTS, MARCATO TONGUING
ARRIVAL IN BAR 28
2ND TIME SNARE DRUM AT 38 2ND BEAT ACCENT

TRIO: ARIA – sing. BAR 54  UP AT FOURTH
Clarinet, breath accent THE 2 STEP, THAT IS WHY!
PICKUPS BRING OUT
Horns lazy rhythm, a bit late

DOG FIGHT ONE  BAR 86
DURING PICCOLO SOLO MORE SAX AND EUPH. BAR 110

BAR 124 TUBA CRES.

DOG FIGHT TWO  BAR 142

Cornets move to apron - step off on LEFT foot
Instruments up one bar before PLAY at 166, MORE SAXOPHONES AND EUPHONIUM
STARS AND STRIPES
John Phillip Sousa

Performance Notes
by Keith Brion
edited by Katherine Borst Jones

"In 1896, when The Stars and Stripes Forever was written, the Db piccolo was widely used in bands, and Sousa composed a solo which lies very naturally for the Db piccolo. Today since the C piccolo is by far the more prevalent instrument, the Stars and Stripes solo is somewhat trickier. The following suggestions will facilitate C piccolo performance:

Observe carefully all markings. Notice some trills are omitted or added. All notes are correct in this edition.

Observe all articulations carefully.

Be able to play at $j = 120$

Trills on quarter notes should be played as mordents ON the beat. Measure 181 is a good example for this concept.

Beats 2 and 4 are staccato (\texttt{\textbackslash j j j j})

Long trills should be held full length.

Fingerings for all third register trills/tuning tips:

- Eb: use left hand, lift 234 to trill
- Db: use right hand, both trill keys
- E: use left hand, lift 2 to trill
- Ab: use alternate fingering, right hand leave 23 down
- Drop jaw if sharp; lift right pinky in order to lower the pitch; also try "ooh" or "oh" syllable if it's high
- If high Ab is not speaking, try "dee" syllable
- Make bottom and top notes equal when trilling
- Start trills on written note, then wiggle for trill

Start the solo at measure 166.
Do not play preceding measures.
Practice it in 4.
Play it like a flute concerto.
Do not use any fake fingerings.
Accent middle Ab (the third note) but don't let it get sharp.
Slur measure 167 (\texttt{\textbackslash f f f f}), then lightly change; go back and forth between slurring and tonguing (tongue on the light side to avoid pinching)
Eighth notes should not be played ultra short. Try the syllables "duckie duck-a", and double tongue on a legato breath line.

Use the air to connect the musical motives in four bar units.

Short notes are always short—but delicately so—and lightly clipped. While short notes are often slightly softer than longer ones, pitch and tone are always heard in the shortest notes.

Long notes and tied long notes are always held to the extremes of their values in both melodic or counter-melodic passages. Long notes or slurs are never shortened before a short note. Long notes found in supporting harmonies are sometimes shortened or played with a tapered ending.

Never practice for too long.

Play Bach sonatas to get good tone.