

**Thunderer, The**

**Sousa, John Philip**

# **The Thunderer**

**by: John Philip Sousa**

**Original Copyright: 1889**

**By: Carl Fischer**

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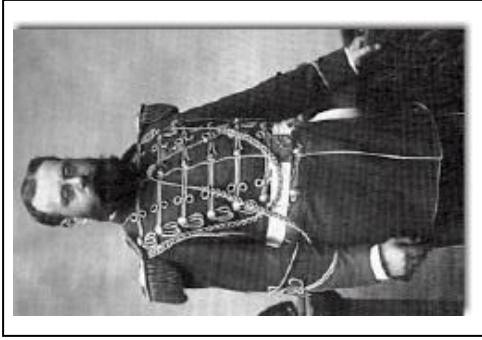
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## John Philip Sousa

**DOB:** November 6<sup>th</sup>, 1854 (Washington, DC)  
**DOD:** March 6<sup>th</sup>, 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 Espuata. 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 (1880-1892). 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

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**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 24<sup>th</sup> 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.

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

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

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## 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<sup>t</sup>.*

1889

The musical score is written for a piccolo in treble clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *ff* and a tempo marking of *Am. Star J<sup>t</sup>.*. The score is divided into two systems. The first system contains measures 1 through 16, with a repeat sign at the end of measure 16. The second system contains measures 17 through 32. The score includes various musical notations such as trills (*tr*), slurs, and dynamic markings including *mf*, *ff*, and *ff marcato*. There are also first and second endings indicated by '1.' and '2.'.

Carl Fischer, New York.

# THE THUNDERER

1st FLUTE and C PICCOLO

MARCH

SOUSA

Q 1889

16

15756-10<sup>3</sup>/<sub>4</sub>

Carl Fischer. New York.

# THE THUNDERER MARCH

2nd FLUTE

SOUSA

Q 1889 *sva ad lib.*  
*f* *tr* *mf-ff* *tr* *tr* 16 *ff*  
*mf* *ff* *ff*

15756 - 10 <sup>3</sup>/<sub>4</sub>

Carl Fischer, New York.

# THE THUNDERER. MARCH.

O B O E.

SOUSA.

1889.

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

*tr* *ff* *ff marcato.* 16

*mf*

*ff*

*fff*

Carl Fischer, New York.

# THE THUNDERER.

E♭ CLARINET.

MARCH.

SOUSA.

1889

The musical score is written for E♭ Clarinet in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece starts with a dynamic of *ff* (fortissimo). The first staff contains measures 1 through 16, with a first ending marked '1st mf' and a second ending marked '2nd ff'. The second staff continues from measure 17, featuring a dynamic of *ff* and a *ff marcato* section. The third staff continues the melody with a dynamic of *mf* (mezzo-forte). The fourth staff includes first and second endings, with dynamics of *ff* and *ff*. The fifth staff continues with dynamics of *ff* and *ff*. The sixth staff concludes with first and second endings, with dynamics of *ff* and *ff*.

15756-6

Carl Fischer, New York.



SOLO or  
1st B $\flat$  CLARINET.

# THE THUNDERER. MARCH.

SOUSA.

1889

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

16

1. 2. 1. 1. 1. 1. 1. 2.

15758-6

Carl Fischer, New York.

# THE THUNDERER. MARCH.

2nd & 3rd Bb CLARINETS

MARCH.

SOUSA.

1889

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

Carl Fischer, New York.

# THE THUNDERER.

BASSOONS.

MARCH.

SOUSA.

1889

*ff*

1st *mf* 2nd *ff*

15

*ff* *ff* *fff*

*mf*

*ff* *fff*

1 1 1 1

1 2

1 2

1 2

The musical score is written for Bassoons in a single system with eight staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff starts with the number '1889' and a dynamic marking of *ff*. The second staff includes dynamic markings of *1st mf*, *2nd ff*, and a measure number '15'. The third staff has a dynamic marking of *fff*. The fourth staff has a dynamic marking of *mf*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *fff*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *fff*. The score includes various musical notations such as slurs, accents, and repeat signs with first and second endings.

Carl Fischer, New York.

# THE THUNDERER.

SOPRANO SAXOPHONE

MARCH

SOUSA

*Am. Star J1.*

1889

*ff*

*tr*

*mf-ff*

*tr*

16

*ff*

*mf*

1 2 1 1

*ff*

*ff*

1 1 2

The image shows a musical score for Soprano Saxophone, titled "THE THUNDERER. MARCH" by John Philip Sousa. The score is in 2/4 time and begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "Am. Star J1." The score is marked with dynamics such as *ff* (fortissimo) and *mf-ff* (mezzo-forte to fortissimo). Trills are indicated with "tr" above notes. The score includes a first ending bracket starting at measure 16. The piece concludes with a double bar line and repeat signs.

*Carl Fischer New York.*

# THE THUNDERER. MARCH

ALTO SAXOPHONE

SOUSA

1890 *ff* *mf-ff*

16 *ff*

*mf*

*ff*

*ff*

Carl Fischer New York.

# THE THUNDERER.

TENOR SAXOPHONE

MARCH

SOUSA

1889

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

15756-6

Carl Fischer New York.

# MUNDERER

## MARCH

BARITONE SAXOPHONE

SOUSA

1889

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

Carl Fischer New York.

E♭ CORNET.

# THE THUNDERER. MARCH.

SOUSA.

1889

*ff* *tr* *1st mf* *2nd ff* *tr* *B♭* *ff* *mf* *mf* *1.* *2.* *ff* *fff* *1.* *2.*

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# THE THUNDERER.

SOLO B $\flat$  CORNET.

MARCH.

SOUSA.

*Am. Star fl.*

Full Band 50 ¢

1889

The musical score is written for a Solo B-flat Cornet in G major, 2/4 time. It consists of 18 staves of music. The score begins with a treble clef and a key signature of one flat. The first staff starts with a dynamic marking of *ff* and includes a trill (*tr*) over the first measure. The second staff continues with *ff* dynamics and trills. The third staff features a repeat sign and a *ff* dynamic. The fourth staff has a first ending (1.) and a second ending (2.), with a *mf* dynamic. The fifth staff continues with the first ending (1.) and a *ff* dynamic. The sixth staff has a *ff* dynamic and a fermata over the first measure. The seventh staff has a *fff* dynamic. The eighth staff has a first ending (1.) and a second ending (2.), with a *ff* dynamic. The score concludes with a final cadence.

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1st B $\flat$  CORNET.

# THE THUNDERER. MARCH.

SOUSA.

1889

The musical score for the 1st B $\flat$  Cornet part of 'The Thunderer' march consists of eight staves of music. The key signature is one flat (B $\flat$ ) and the time signature is 2/4. The score begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first staff starts with a forte (*ff*) dynamic and includes a first ending with a *1st mf* and *2nd ff* dynamic marking. The second staff continues with *ff* dynamics and includes accents. The third staff also features *ff* dynamics. The fourth staff includes first and second endings with a mezzo-forte (*mf*) dynamic. The fifth staff continues with first and second endings, including accents and a *ff* dynamic. The sixth staff starts with a *f* dynamic and includes accents. The seventh staff features a *fff* dynamic. The eighth staff concludes with first and second endings, including accents.

Carl Fischer, New York.

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

SOUSA

1889

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

*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

*f*

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* *mf*

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. 55 56 57 58 59 60 61 62

*f* *ff*

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

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. 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 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. >>>> >>

1st & 2nd ALTOS.

# THE THUNDERER. MARCH.

SOUSA.

1889 *a due*

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

15756-6

Carl Fischer, New York.



3rd & 4th ALTOS.

# THE THUNDERER. MARCH.

SOUSA.

1889 *a due*

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

*ff* *ff*

*mf*

*f* *ff* *ff*

*ff* *mf*

*ff* *mf*

Carl Fischer, New York.

1st & 2nd TENORS

# THE THUNDERER. MARCH.

SOUSA.

1889

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

Carl Fischer, New York.

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

*Am. Star J<sup>1</sup>.* a due

1899

mf

ff

f

1.

2.

1.

2.

*Carl Fischer, New York.*

# THE THUNDERER. MARCH.

SOUSA.

B $\flat$  BASS or  
3rd TROMBONE.  
*Am. Star Pl.*

1889

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff starts with a dynamic marking of *ff* (fortissimo) and includes a first ending bracket. The second staff has a dynamic marking of *mf* (mezzo-forte). The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *fff* (fortississimo). The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *f* (forte). The eighth staff has a dynamic marking of *sf* (sforzando). The ninth staff has a dynamic marking of *fff*. The score concludes with a double bar line and repeat signs.

Carl Fischer, New York.

BARITONE 

# THE THUNDERER. MARCH

SOUSA.

1889



Carl Fischer, New York.

BARITONE

THE THUNDERER.

SOUSA.

*Am. Star J.*

MARCH.

1889

The musical score is written for a Baritone instrument in the key of A major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* (fortissimo) and includes a tempo marking of *Am. Star J.* (Allegro Moderato). The score features various dynamics including *mf* (mezzo-forte) and *fff* (fortississimo). The music includes several first and second endings, indicated by '1.' and '2.' above the staff lines. The piece 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* *mf* *ff* *fff*

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

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

Carl Fischer, New York.

# THE THUNDERER.

## MARCH.

SOUSA.

B $\flat$  BASS.

1889

15756-6

Carl Fischer, New York.



DRUMS &  
TRUMPETS in F.  
All Drums

THE THUNDERER.  
MARCH.

SOUSA.

1889

Band Drums

1. Cymbals

2. Trumpets

1st *mf* 2nd *ff*

Sticks Band & Regimental Dr<sup>s</sup>

Band Dr<sup>s</sup>

Trumpets

Band & Reg. Dr. *ff*

Detailed description: This is a musical score for a marching band, specifically for drums and trumpets. The score is written in 2/4 time and consists of several systems of staves. The top staff is for 'All Drums' and includes a '1. Cymbals' part. The second system includes '2. Trumpets' and 'Sticks Band & Regimental Dr<sup>s</sup>'. The third system is for 'Band Dr<sup>s</sup>'. The fourth system is for 'Trumpets' and 'Band & Reg. Dr.'. The fifth system is for 'Band & Reg. Dr.'. The score includes various musical notations such as dynamics (ff, mf, p), articulation (accents), and performance instructions like '1.' and '2.' for first and second endings. The number '1889' is written at the beginning of the first staff.

Carl Fischer, New York.