

Semper Fidelis (March)

John Philip Sousa/arr. Carol Lynn Mizell

CGB663

Handbell Score

5, 6 or 7 octaves handbells

L5 with optional 3 octaves handchimes, timpani, snare drum, bass drum and cymbal



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Master Ringer
SERIES

Semper Fidelis

March



*Always
Faithful*

John Philip Sousa

Handbell Score

Semper Fidelis

March

John Philip Sousa (1854-1932), “The March King” wrote some 136 marches, several operettas, and three novels. His father enlisted him at the age of thirteen in the U.S. Marine Corps as an apprentice to keep him from joining a circus band. Sousa became the conductor of the U.S. Marine Band – “The President’s Own” – from 1880 until 1892. From 1892 until 1931, Sousa toured all over the world with his own band, performing 15,623 concerts.

This march, written in 1888, takes its title from the motto of the U.S. Marine Corps: *Semper Fidelis* – “Always Faithful”. The march was dedicated to the officers and men of the U.S. Marine Corps, and is the official march of that branch of our armed services.

The first performance of this march was in the Inaugural Parade for President Benjamin Harrison. Sousa timed the playing of this particular piece so that the “trumpet” theme (beginning in m. 50 on handchimes) would be heard for the first time just as the band marched in front of the reviewing stand where the President, a large part of the House and Senate, members of the diplomatic corps, and many invited guests were seated. Ten extra trumpets joined this theme in unison. It was a very exciting moment followed by a standing ovation from those on the reviewing stand led by President Harrison himself.

It is suggested that the handchimes be featured in the performance of this arrangement to “recreate” this historical event.

Suggested Handbell/Handchime Assignments:

HANDCHIMES: mm. 50-66

P5: F5 & A5 (also mm. 67-98)

P8: C7

P9: F6

P10: A6

P11: C5 & C6 (also mm. 67-98)

HANDBELLS: mm. 83-98

P6: ring E5/F5 (excluding F5 in m. 88); ring D#5/E5 in m. 89

P7: ring G#5/A5; ring F5 in m. 88; ring F#5/G5 in mm. 89-90

P8: ring B5/C6 & B6/C7

P9: ring D#6/E6 in m. 89

P10: ring F#6/G6 in mm. 89-90

P11: In m. 43, pass B6/C7 to P8.

P8: In m. 98, pass C7 back to P11.

P8: ring B7 in m. 110

*Dedicated to my father, Lt. Cmdr. Dr. Marvin Carroll McGowen (1910-1991),
who served with Carlson's Raiders in the Marines in the South Pacific during World War II*

Semper Fidelis

March

Handbell Score

5, 6, or 7 octaves
Handbells used: 55, (60), (65)

3 octaves
Optional handchimes used: 7

John Philip Sousa, 1854-1932
arr. Carol Lynn Mizell

March (♩ = 120)

* All downstemmed bass notes shorter in duration than a dotted quarter note may be malletted if desired.
A full score is also available, code CGB662.
Instrumental parts for optional percussion (timpani, snare drum, bass drum and cymbals) are included in the full score.

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Musical score for measures 16-18. The score is written for piano in treble and bass clefs. Measure 16 features a series of chords in the right hand and single notes in the left hand. Measure 17 includes a fermata over a chord in the right hand. Measure 18 shows a melodic line in the right hand with accents and a fermata, and chords in the left hand.

Musical score for measures 19-21. Measure 19 continues the chordal texture. Measure 20 introduces a key signature change to one sharp (F#). Measure 21 features a right-hand melodic line with accents and a fermata, and a left-hand accompaniment with a fermata. The notation includes 'RT' markings and a '+' sign at the end of the measure.

Musical score for measures 22-25. Measure 22 has a melodic line in the right hand with accents. Measure 23 continues the melodic development. Measure 24 is the first ending of a phrase, marked '1.'. Measure 25 is the second ending, marked '2.', which concludes with a double bar line and repeat sign. The left hand provides accompaniment with notes and rests.

35 36 37

38 39 40 41

1.

LV R

2.

42 43 44 45 46

f

* In lieu of (or in addition to) the snare drum, all ringers may click their mallets handles together (high in the air) as notated by the x noteheads in mm. 43-50.

Musical score for measures 47-58, featuring piano and mallet parts. The score is written in treble and bass clefs. Measures 47-50 show a piano part with a treble clef staff and a bass clef staff. Measures 51-54 show a piano part with a treble clef staff and a bass clef staff, with the word "Mallets" written below the bass clef staff. Measures 55-58 show a piano part with a treble clef staff and a bass clef staff. Dynamics include *mf* and *p*. A large watermark "DRAFT" is visible across the score.

* In mm. 51-98, malleted notes in the treble clef follow the dynamics of the bass line.

Musical score for measures 70-72. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). Measure 70 shows a melodic line with eighth notes and a piano accompaniment with eighth notes. Measure 71 features a melodic line with eighth notes and a piano accompaniment with chords. Measure 72 continues the melodic line with eighth notes and a piano accompaniment with chords. A large watermark is visible across the page.

Musical score for measures 73-75. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). Measure 73 shows a melodic line with eighth notes and a piano accompaniment with chords. Measure 74 features a melodic line with eighth notes and a piano accompaniment with chords. Measure 75 continues the melodic line with eighth notes and a piano accompaniment with chords. A large watermark is visible across the page.

* C5 chime is notated in the treble clef in mm. 82, 88-90, 95-96.

** Bring out the martellato lift notes in mm. 82-97.

The image displays a musical score for measures 83 through 90. It is divided into two systems. The first system covers measures 83-86, and the second system covers measures 87-90. Each system includes a handbell choir part (top staff) and a piano accompaniment (bottom two staves). The piano part is marked 'TD' and includes fingerings and articulation marks such as accents and slurs. A large, semi-transparent watermark 'PREVIEW' is overlaid diagonally across the score. An asterisk (*) is placed above the piano part in measure 86, corresponding to the performance instruction below.

* If performed by one handbell choir, play the rung F5 on beat 2 in mm. 86 and 94.

Musical score for measures 99-106. The score is written for voice and piano. The vocal line (top staff) features melodic phrases with slurs and markings 'Sk.' above measures 99, 101, 103, and 105. The piano accompaniment (bottom two staves) includes chords, arpeggios, and rhythmic patterns. Dynamic markings include *f* (both times) and *mp/f*. A large watermark 'PAPER' is visible across the page.

Musical score for measures 107-115. The score is written for voice and piano. The vocal line (top staff) includes markings for 'Sk' (scat singing) and a wavy line indicating a melisma. The piano accompaniment (middle and bottom staves) features various articulations such as accents (>), slurs, and dynamic markings like *f*. The piece concludes with a first ending (1.) and a second ending (2. RT) marked with a repeat sign and a trill-like flourish.

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