The Complete Marches of John Philip Sousa

Vol. 4 No. 58

HAIL TO THE SPIRIT OF LIBERTY

MARCH

(1900)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Hail to the Spirit of Liberty" (1900)

It was with great pride that Sousa and his band represented the United States at the Paris Exposition of 1900. This was the first overseas tour of the band, and it was received throughout Europe with enthusiasm. The band displayed the finest American musicianship Europe had seen and helped dispel the notion that the United States was an artistic void. A statue of George Washington was unveiled on July 2, but the highlight of the Paris engagement was the unveiling of the Lafayette Monument on July 4. It was presented on behalf of the children of the United States by Ferdinand W. Peck, commissioner general of the Paris Exposition, as President Loubet of France looked on. The monument portrayed Lafayette on horseback offering his sword to the American cause in the Revolutionary War and was draped with a huge American flag. At the unveiling the Sousa Band gave the first performance of the march composed specifically for that moment: "Hail to the Spirit of Liberty." Immediately after the ceremony, the band made one of its rare appearances in a parade as it marched through the main streets of Paris.

Certain sections of the march evidently were taken from an unidentified earlier operetta and revised, because in 1964 fragments which were probably meant to be discarded were found in a stack of manuscripts at the Sands Point estate. The march was so successful that it is difficult to reconcile a story often told by Sousa's daughter Priscilla; she said that her father had entered the march in a contest shortly before it was published, and that the contest had been won by an "unknown" composer whose march was promptly forgotten.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 59. Used by permission.

Editorial Notes

Throughout Sousa's career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of "The Complete Marches of John Philip Sousa" were staples in Sousa's regular concert repertoire and were included in the "Encore Books" used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa's special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

"The Complete Marches of John Philip Sousa" appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa's musicians or changes modeled on the customary practices of "The March King" in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa's marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and "The March King's" brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] *in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.*

Introduction (m. 1-4): The recommended tempo is 120 bpm. The opening cymbal crash may be choked or let rung, however, the crash in m. 4 should be choked to coincide with the rests in all of the band parts before the first strain. Staccato notes are very short and vigorous, and the accents should be well marked in this introduction.

First Strain (m. 5-21): This strain is marked a dynamic softer than the introduction at *forte* and then immediately to *piano*. A decrescendo appeared under the triplet pick-ups to the first strain in some original parts; however, a crescendo appeared under the same gesture in the first ending leading to a repeat of the first strain. Given that a decrescendo is difficult to execute in this particular context, it has been removed, and the triplets should simply be performed at *forte*. The small crescendo in the first ending at m. 20 may be preserved in the repeat of the first strain as long as the following *piano* is observed both times.

Second Strain (m. 22-38): The pick-up note in m. 21 to 22 is immediately played at *fortissimo* leading into the second strain. Unlike many Sousa marches, this second strain is traditionally played the same way both times, with all instruments playing as written. This is partially due to the dynamic contrast already built into the strain. A quick decrescendo leads to a *pianissimo* in m. 30, where the percussion battery also drops out, leaving only a triangle. Four measures later, a quick crescendo leads back to the indicated *fortissimo*.

Trio (m. 38-70): In this 32-bar trio, flutes, E-flat clarinet, oboes, cornets, trombones, and cymbals are tacet, but some flute players may switch to piccolos to play the harmonized obliggato parts as the clarinets and euphoniums play the melody. Second and third clarinets play down one octave from the original parts, and first clarinets stay in the staff as indicated. All play at *pianissimo*; however, take care to play the expressive dynamics indicated throughout. If the melody is too loud to clearly hear the piccolos, saxes may also tacet.

Break Strain (m. 70-86): All instruments are back in on the second half-note of m. 70 and suddenly at *fortissimo*. Cymbals are choked as indicated, and the cymbal and bass drum parts split at times for added drama. The cymbal crash in m. 83 should be strong and should ring into the following measures both times. The first time through the break strain ends with a dramatic decrescendo in m. 86 leading to the final strain.

Final Strain (m. 87-119): The first time through the final strain is played in a similar fashion to the trio, with flutes, E-flat clarinet, cornets, trombones, and cymbals *tacet* once again; however, oboes may join in the obliggato with the piccolos this time for some variation. All instruments are back in at *fortissimo* in m. 118 for the repeat of the break strain and play *fortissimo* through to the end, this time playing the melody with a bit more articulation than the first time. Percussion accents are traditionally added in m. 94-95 and 96-97, as well as a stronger *sfz* on the downbeat of m. 114 to answer the melodic arrival point by the band a measure before.

March

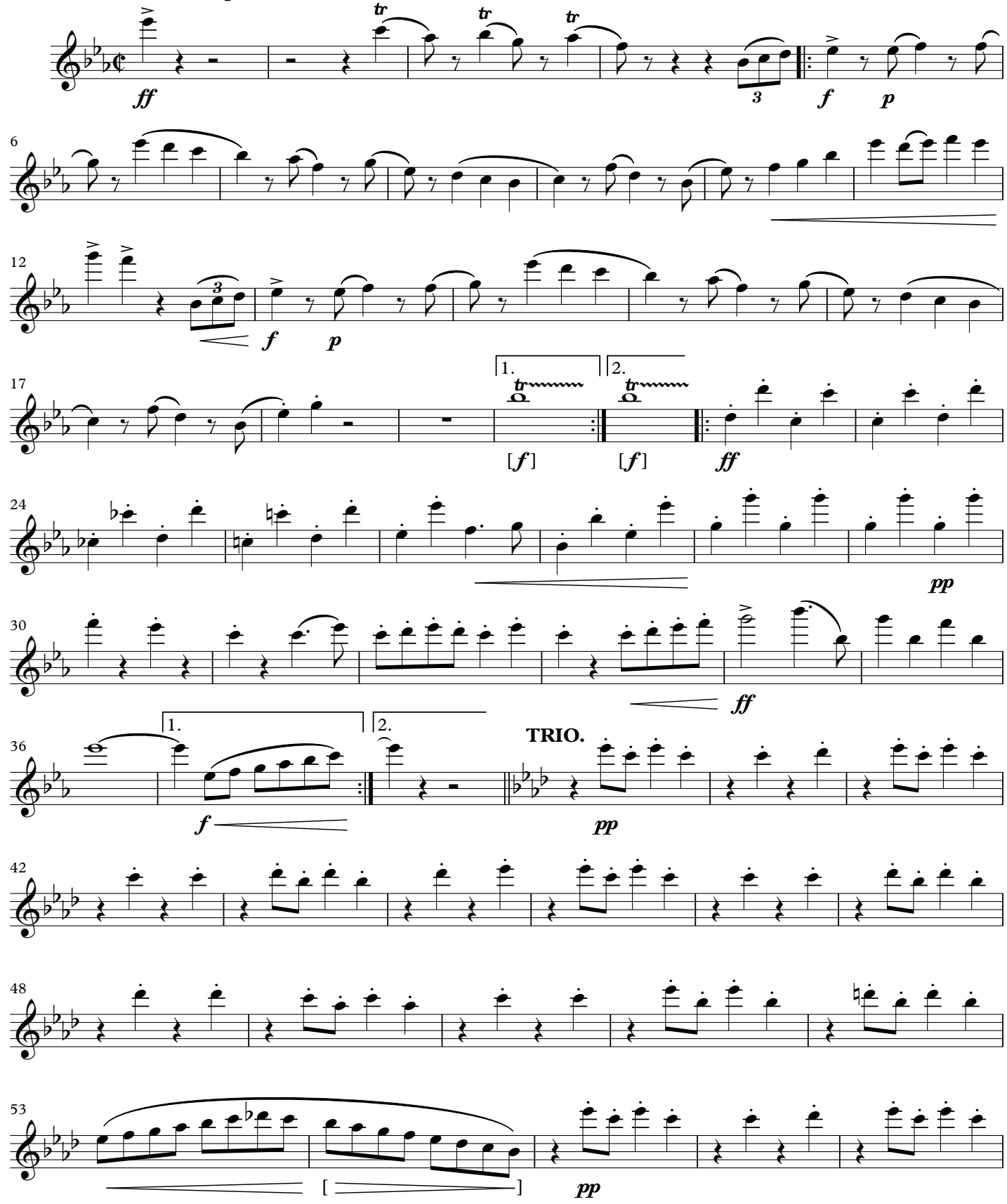
HAIL TO THE SPIRIT OF LIBERTY

(1900)

Piccolo

JOHN PHILIP SOUSA

March Tempo.



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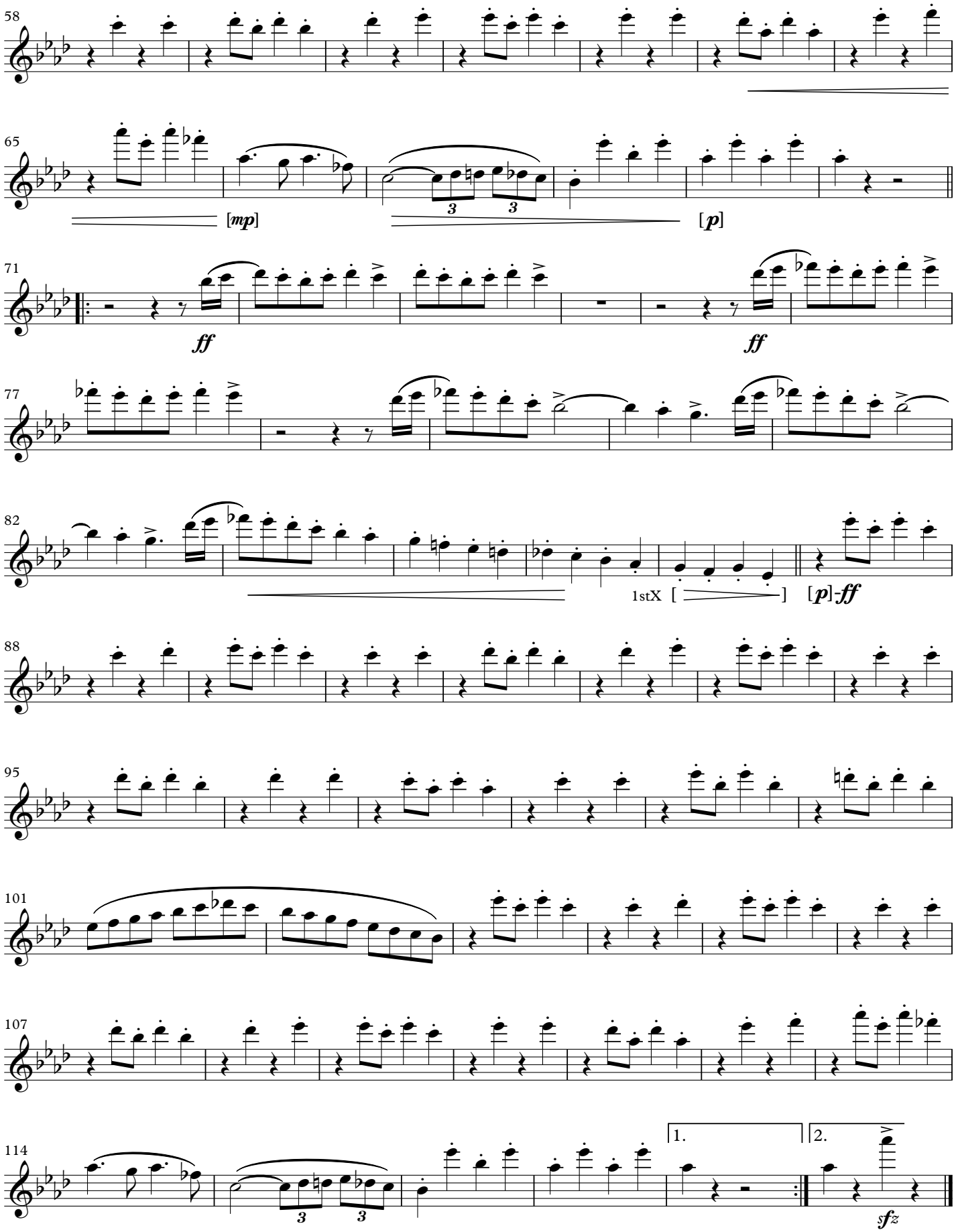
As played by “The President’s Own” United States Marine Band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95
101
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114
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2.
fz

March

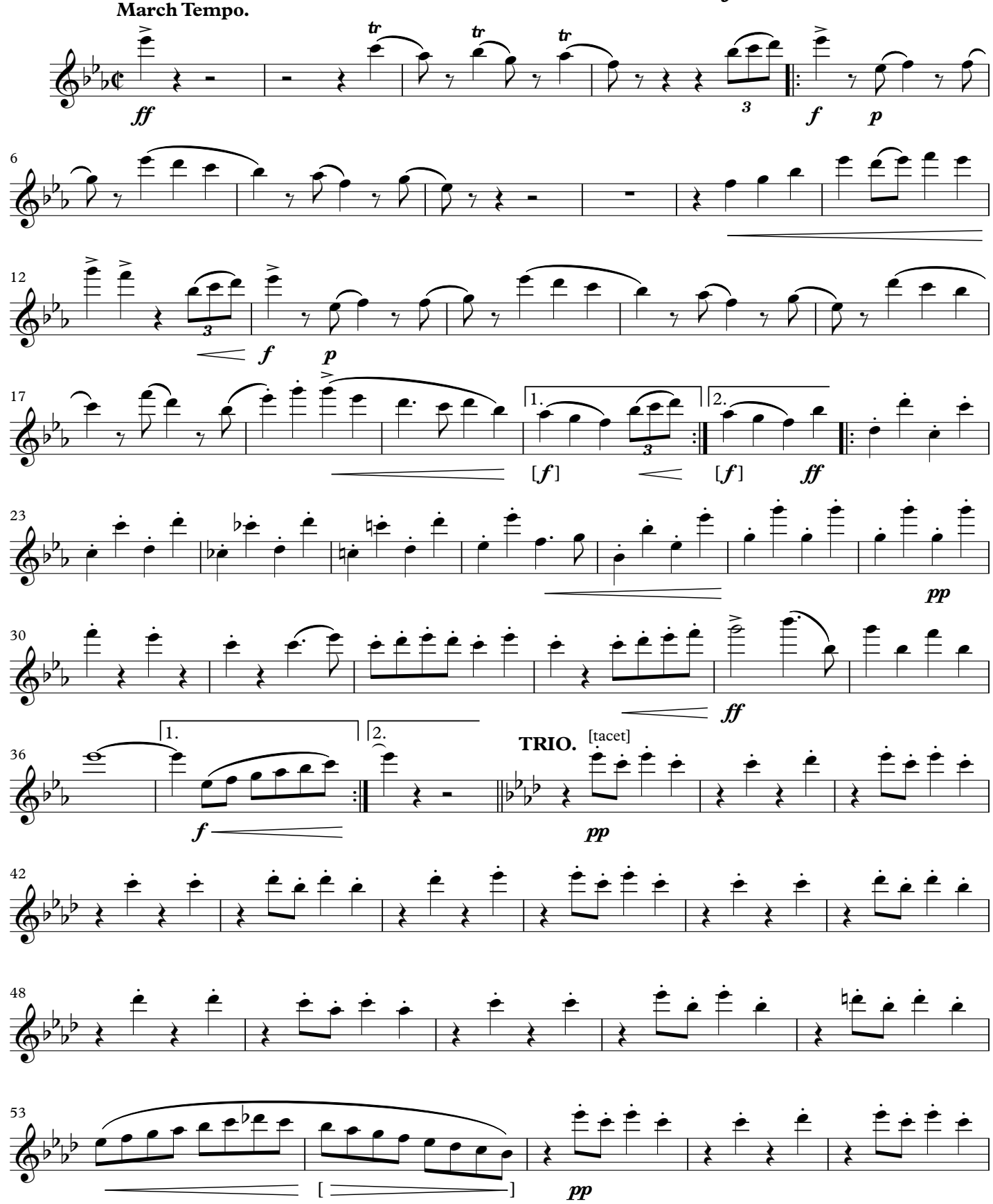
HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st Flute

JOHN PHILIP SOUSA

March Tempo.



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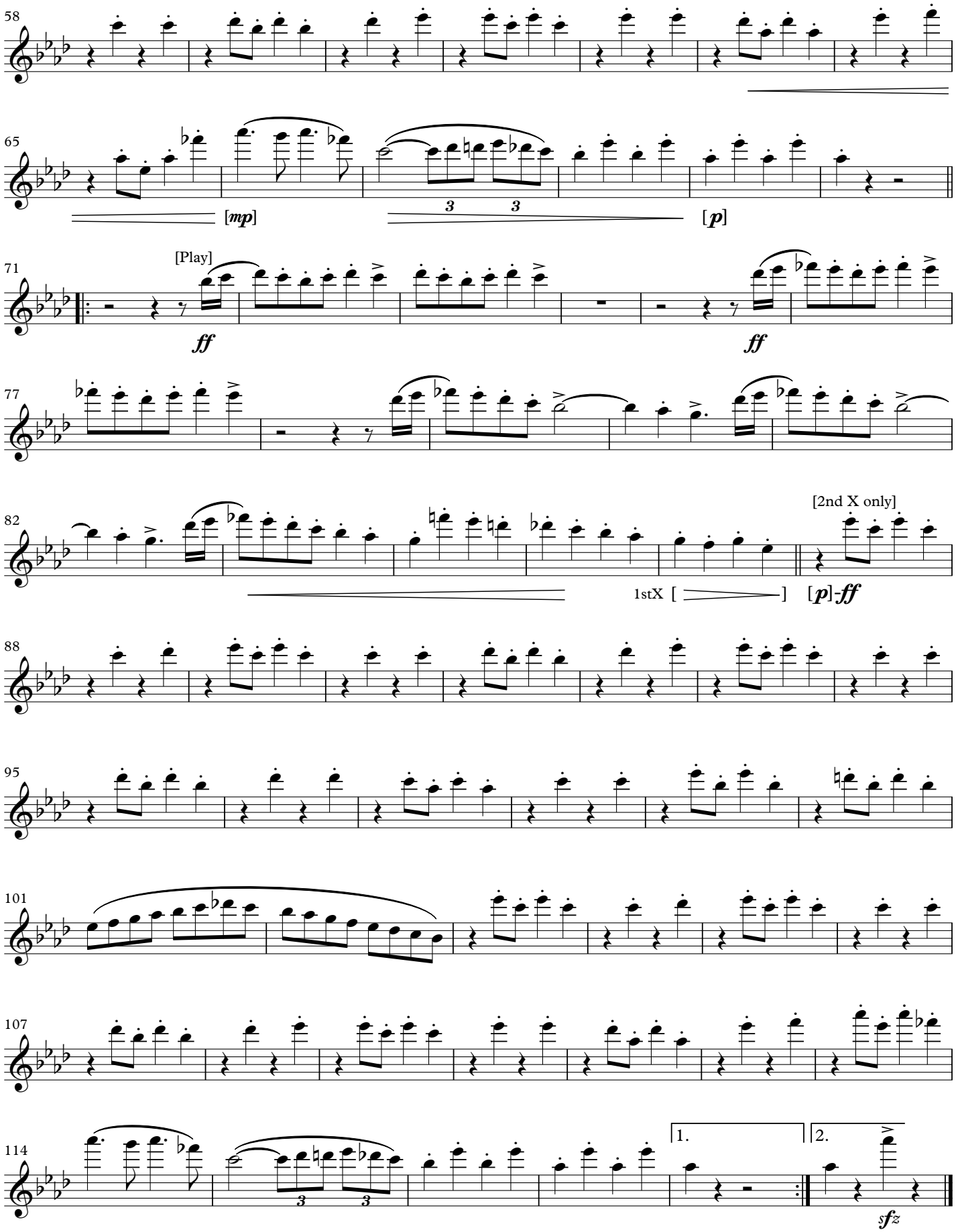
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1.
2.
sfz

March

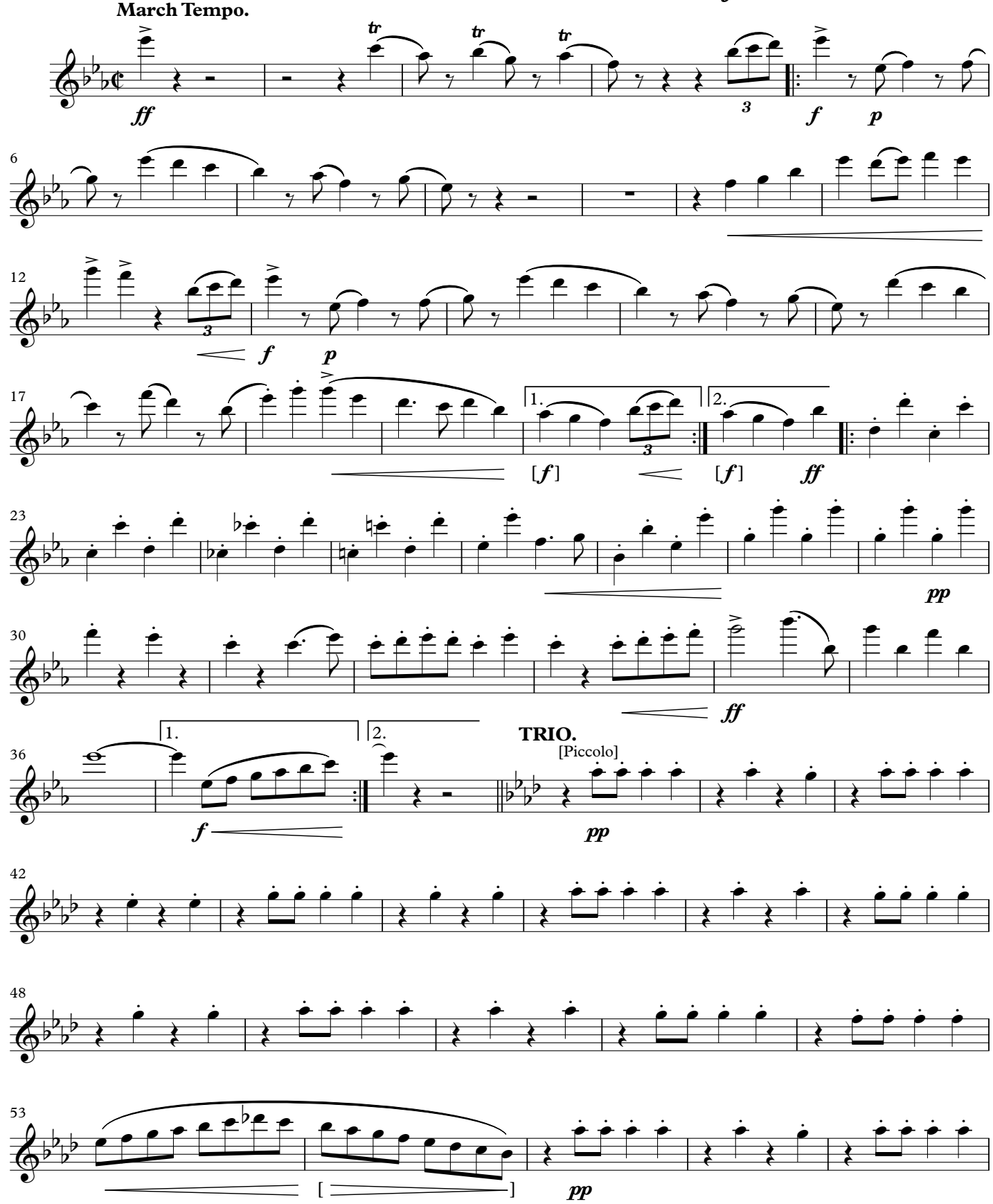
HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd Flute

JOHN PHILIP SOUSA

March Tempo.



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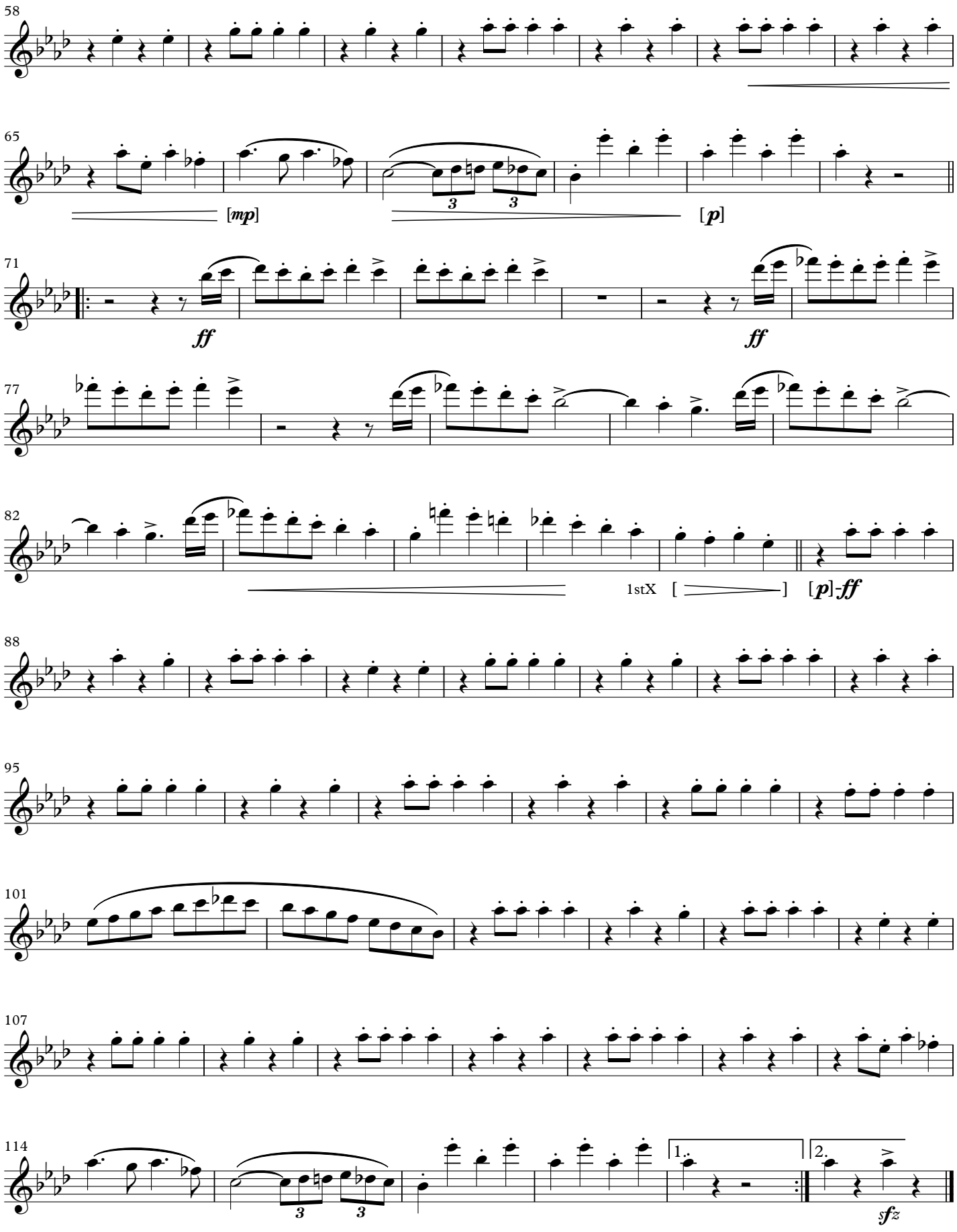
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1.
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sfz

March

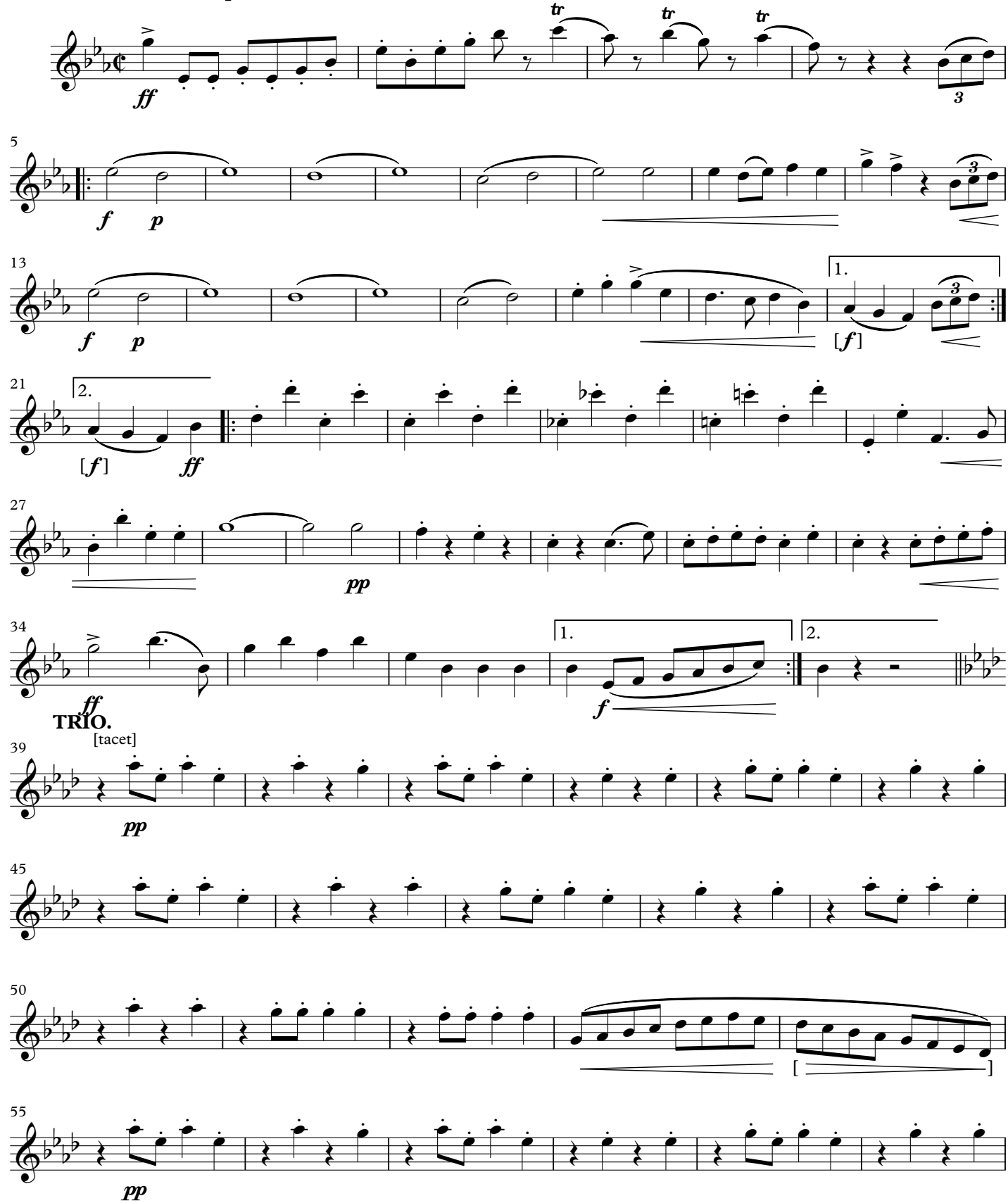
HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st Oboe

JOHN PHILIP SOUSA

March Tempo.



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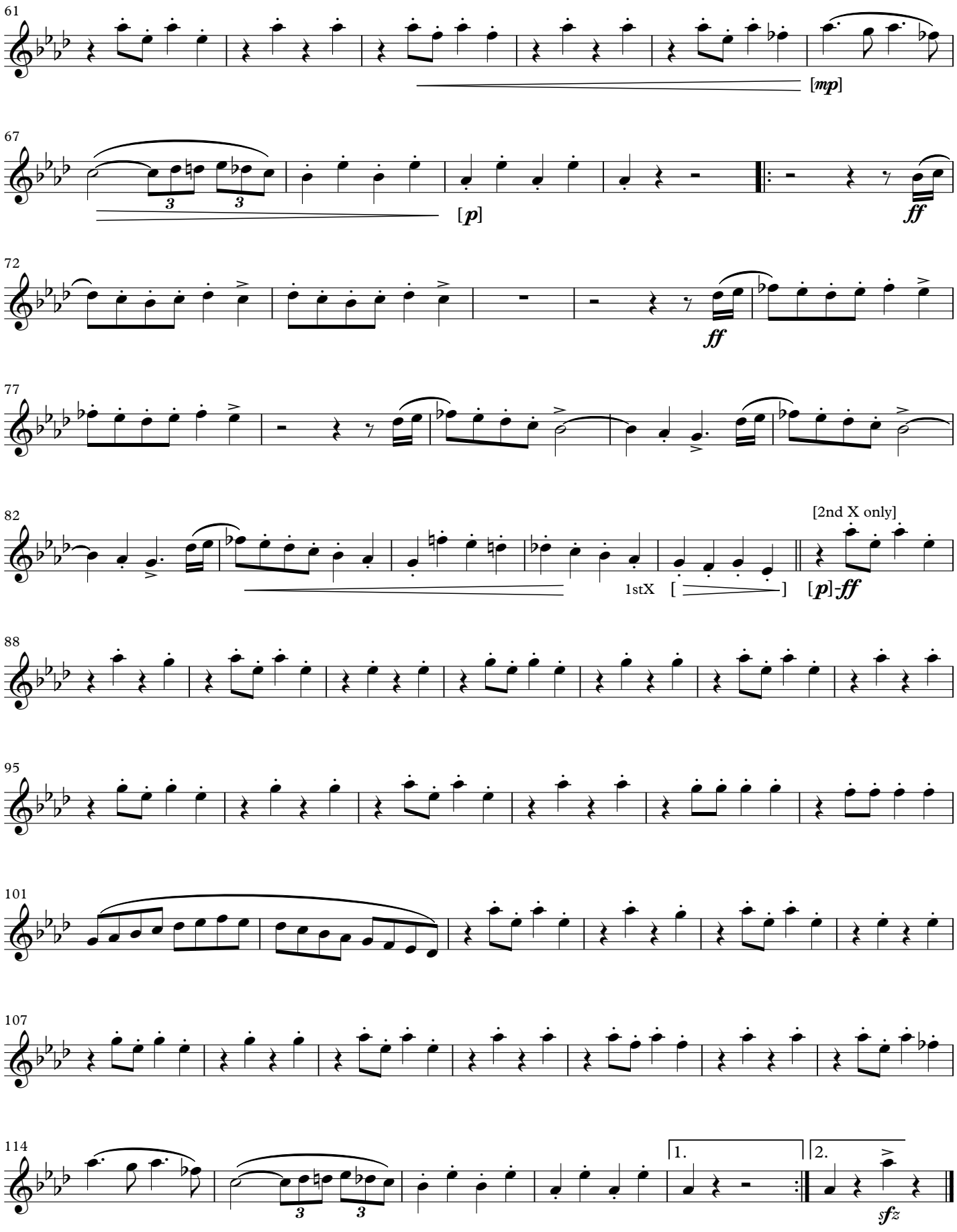
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[2nd X only]
1stX
[p]-ff
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95
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107
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1.
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fz

March

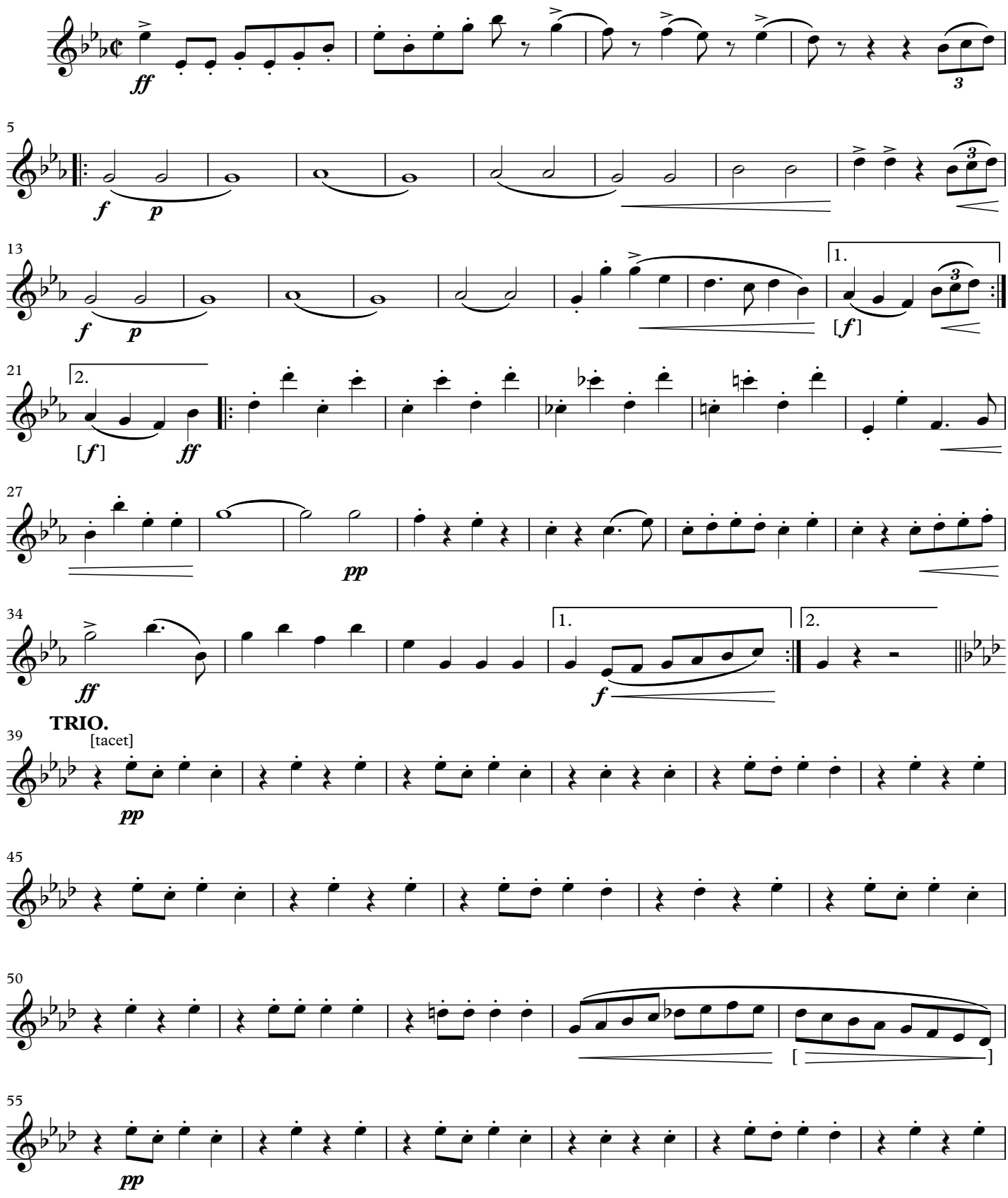
HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd Oboe

JOHN PHILIP SOUSA

March Tempo.



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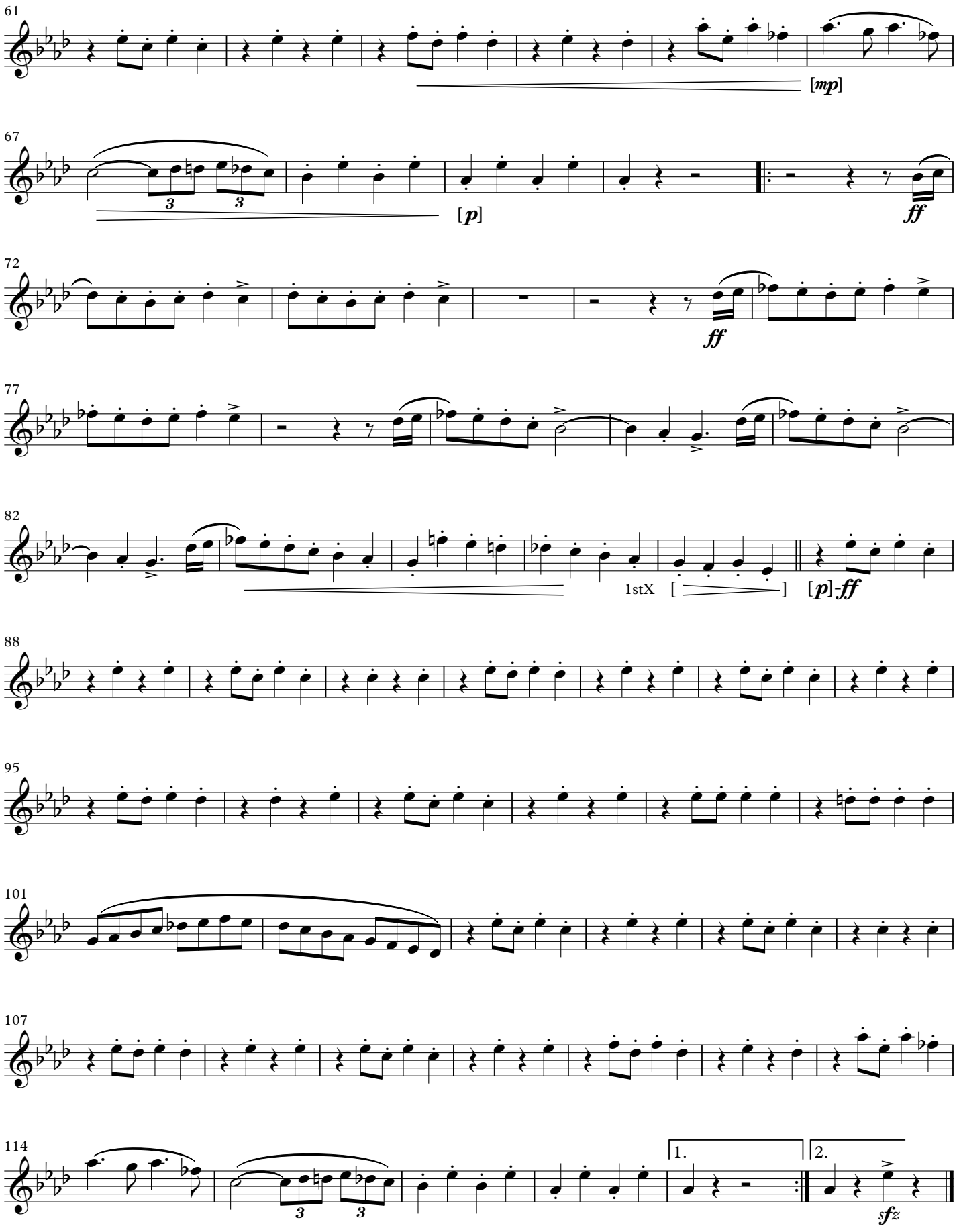
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1.
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sfz

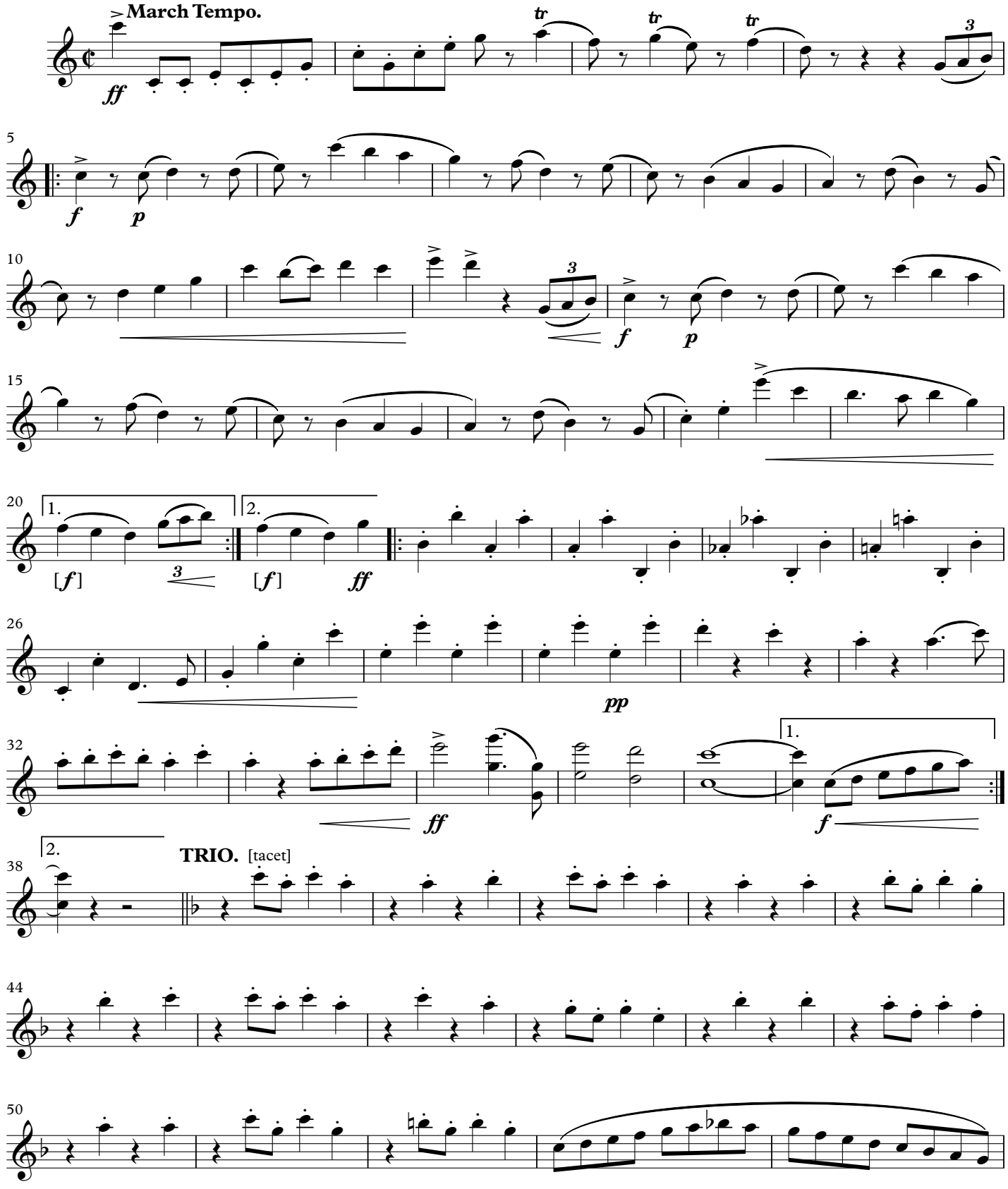
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

E♭ Clarinet

JOHN PHILIP SOUSA



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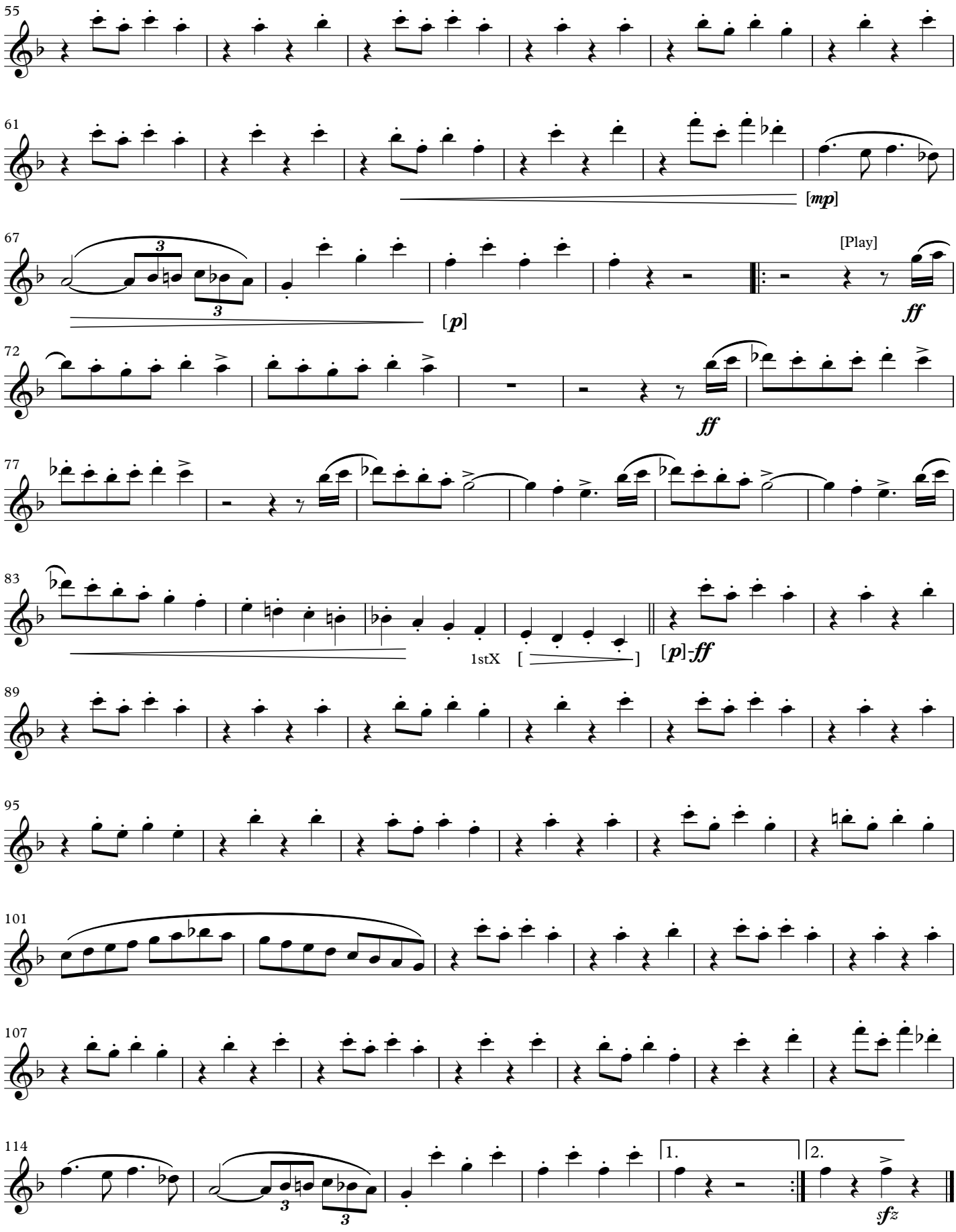
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1.
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sfz

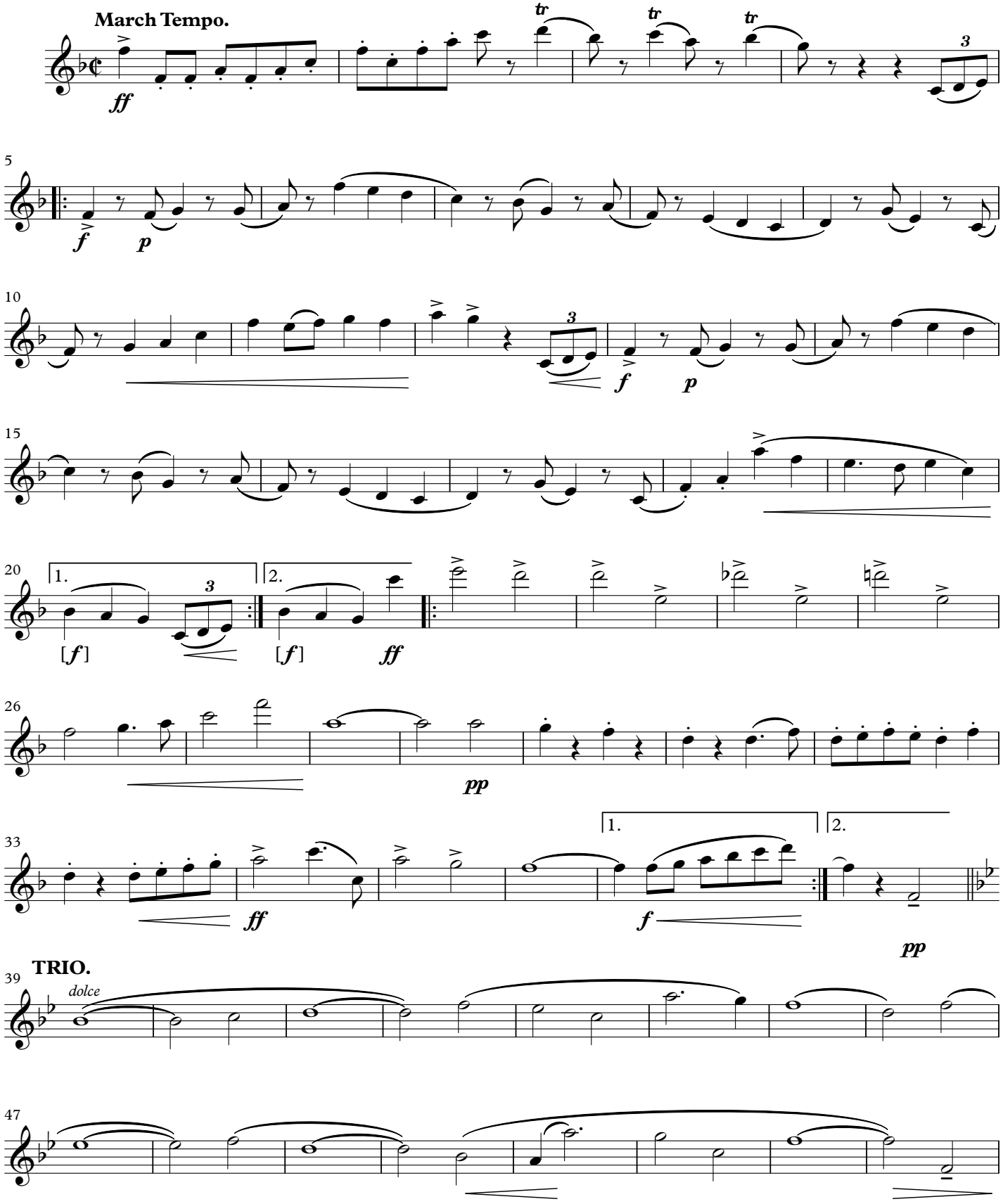
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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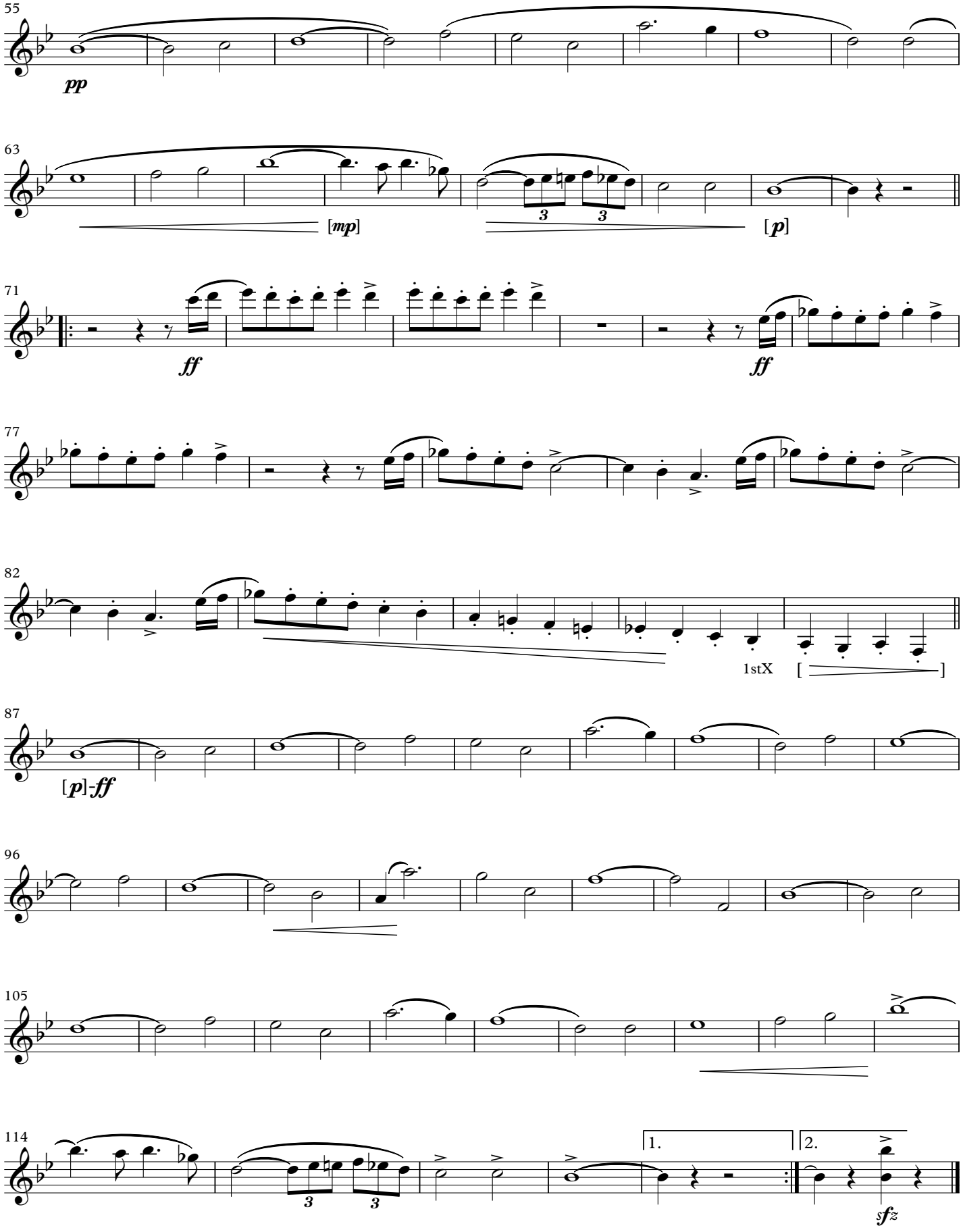
HAIL TO THE SPIRIT OF LIBERTY

1st B♭ Clarinet



March

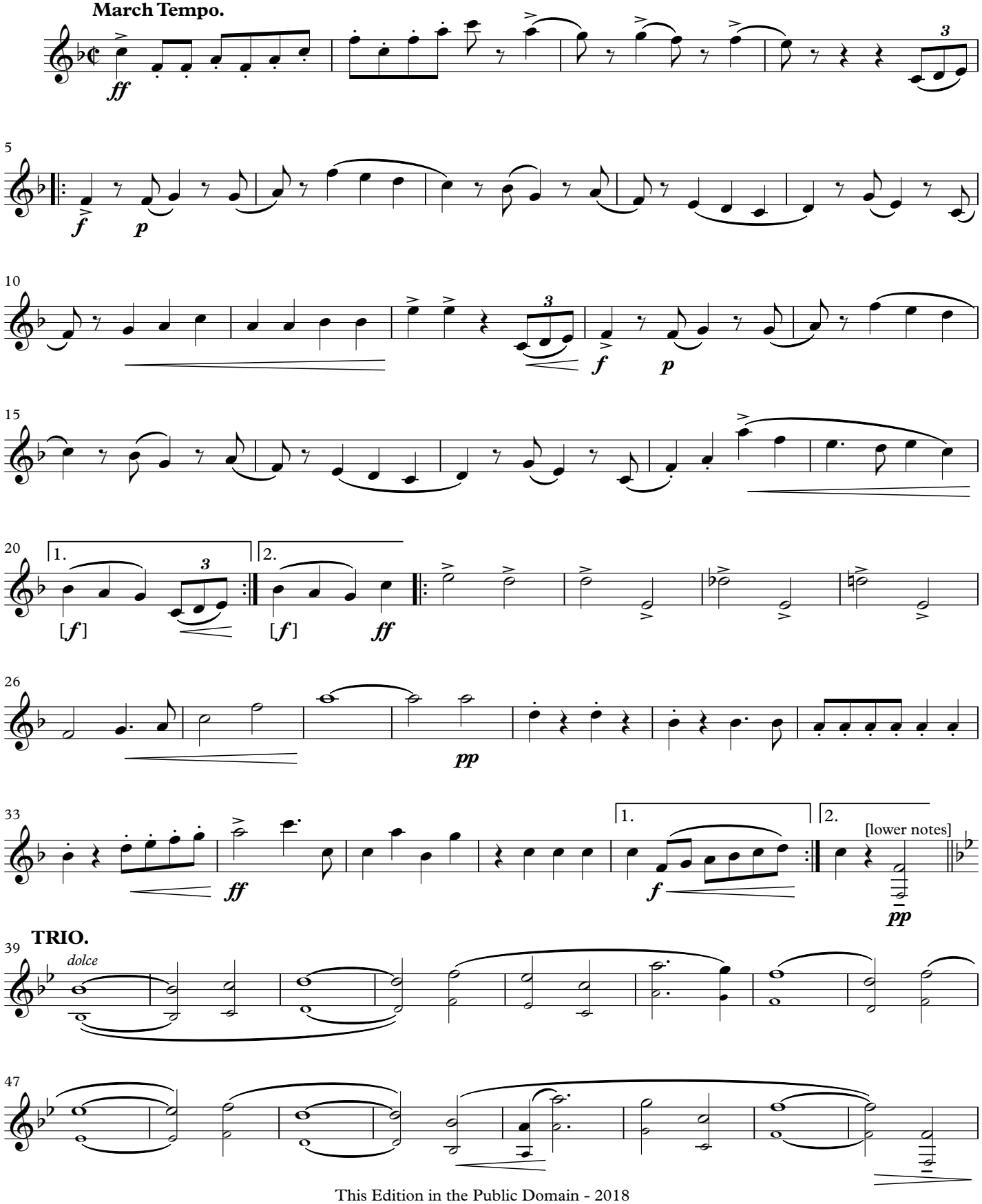
HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.



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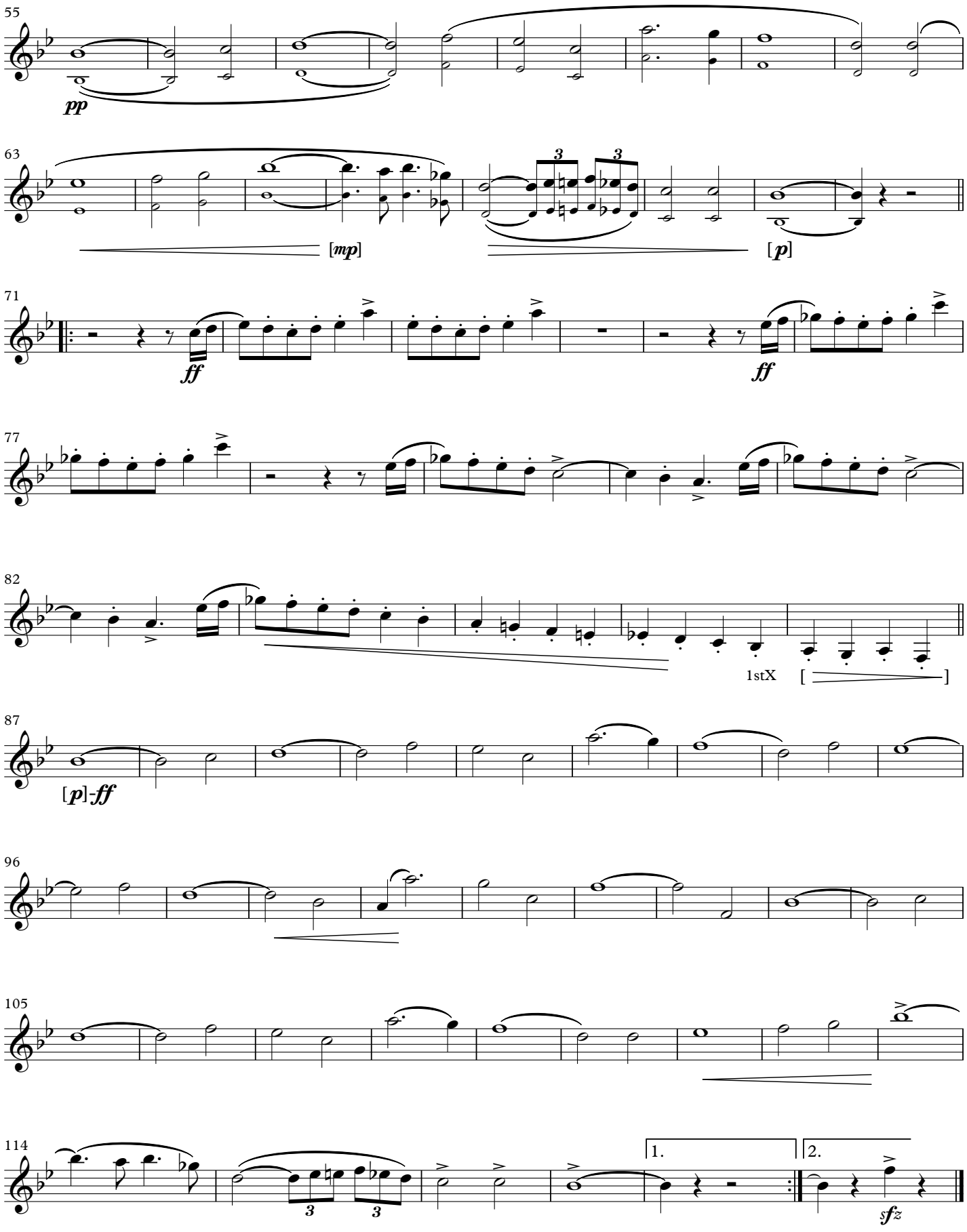
HAIL TO THE SPIRIT OF LIBERTY

2nd B♭ Clarinet



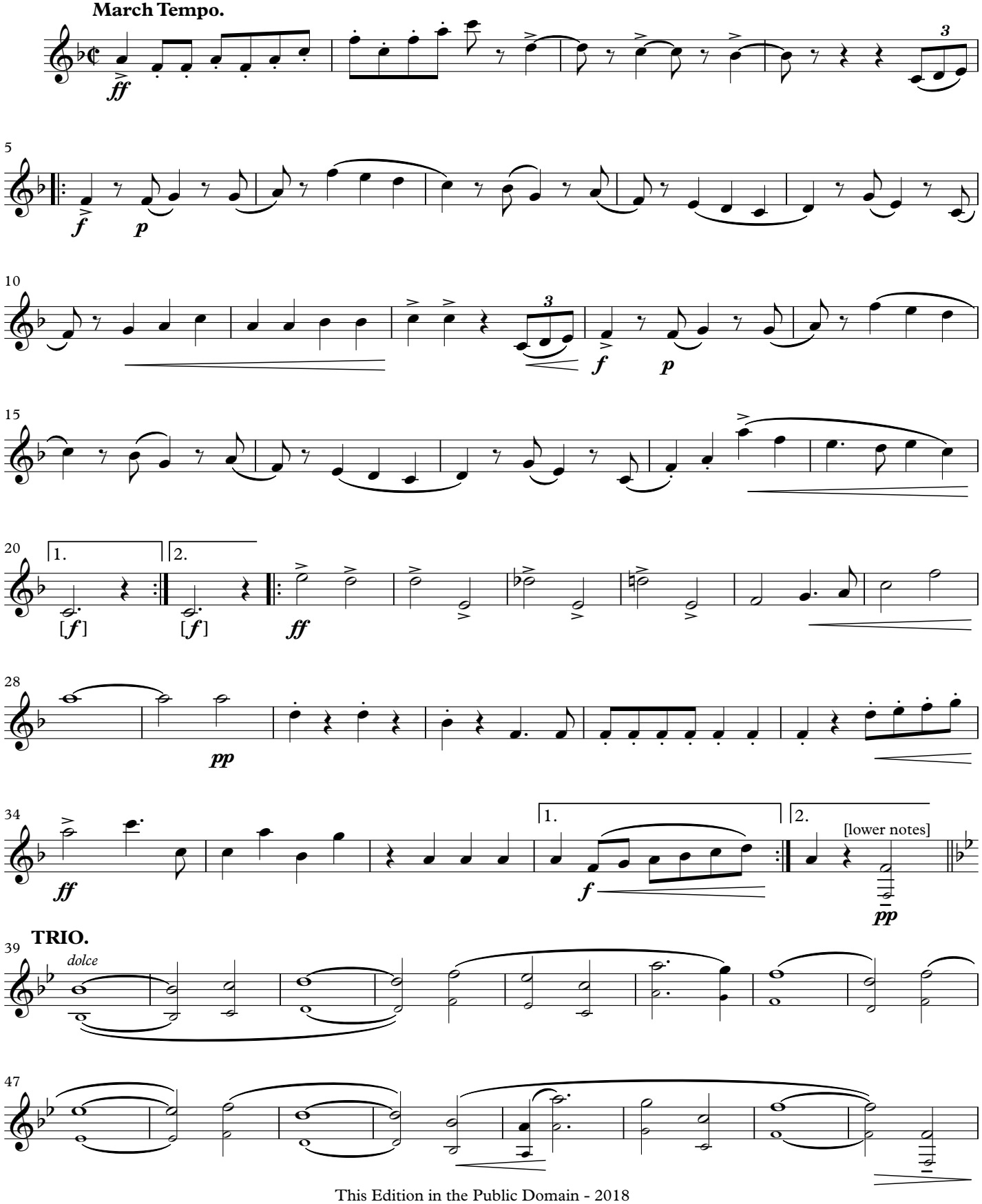
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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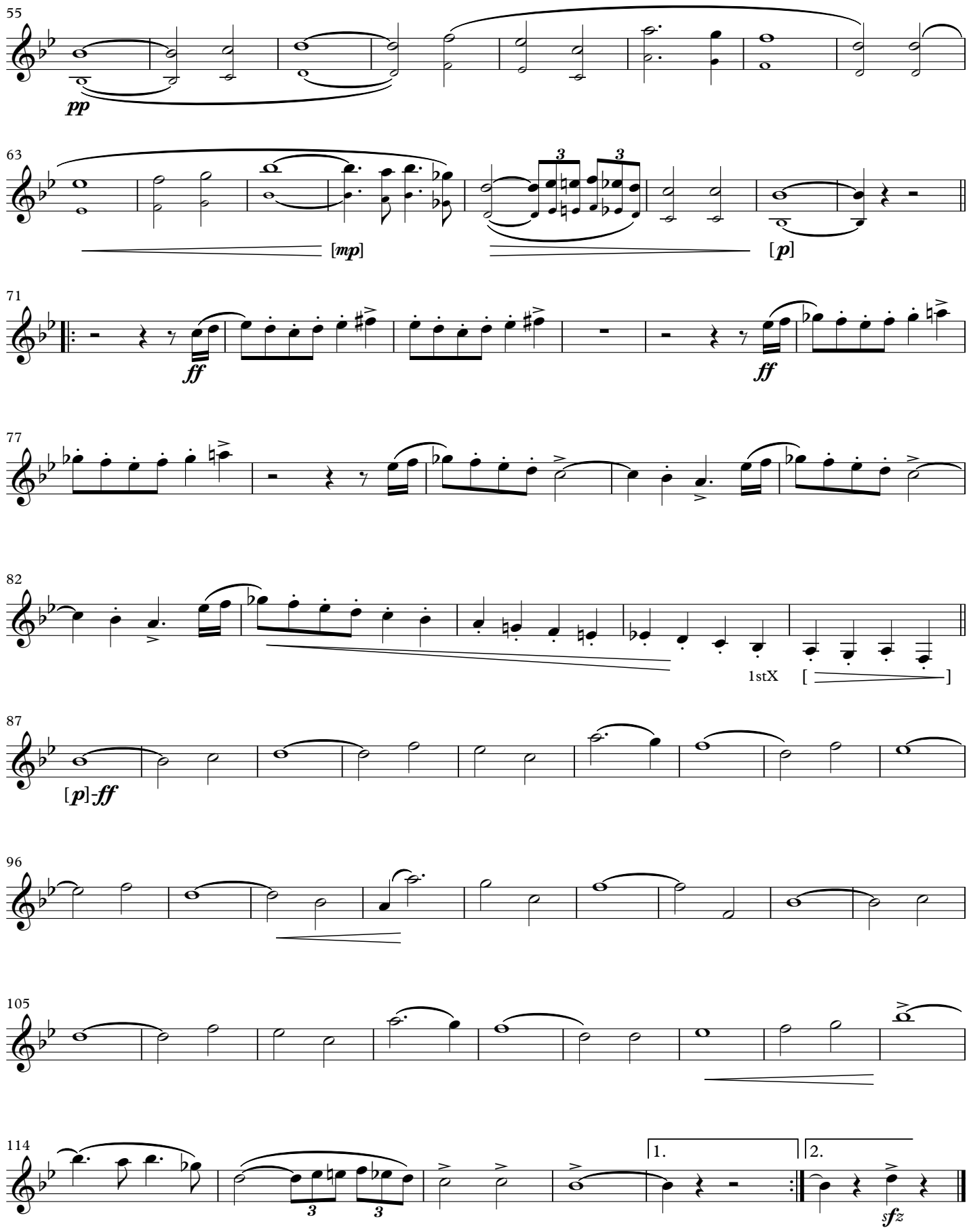
HAIL TO THE SPIRIT OF LIBERTY

3rd B♭ Clarinet



March

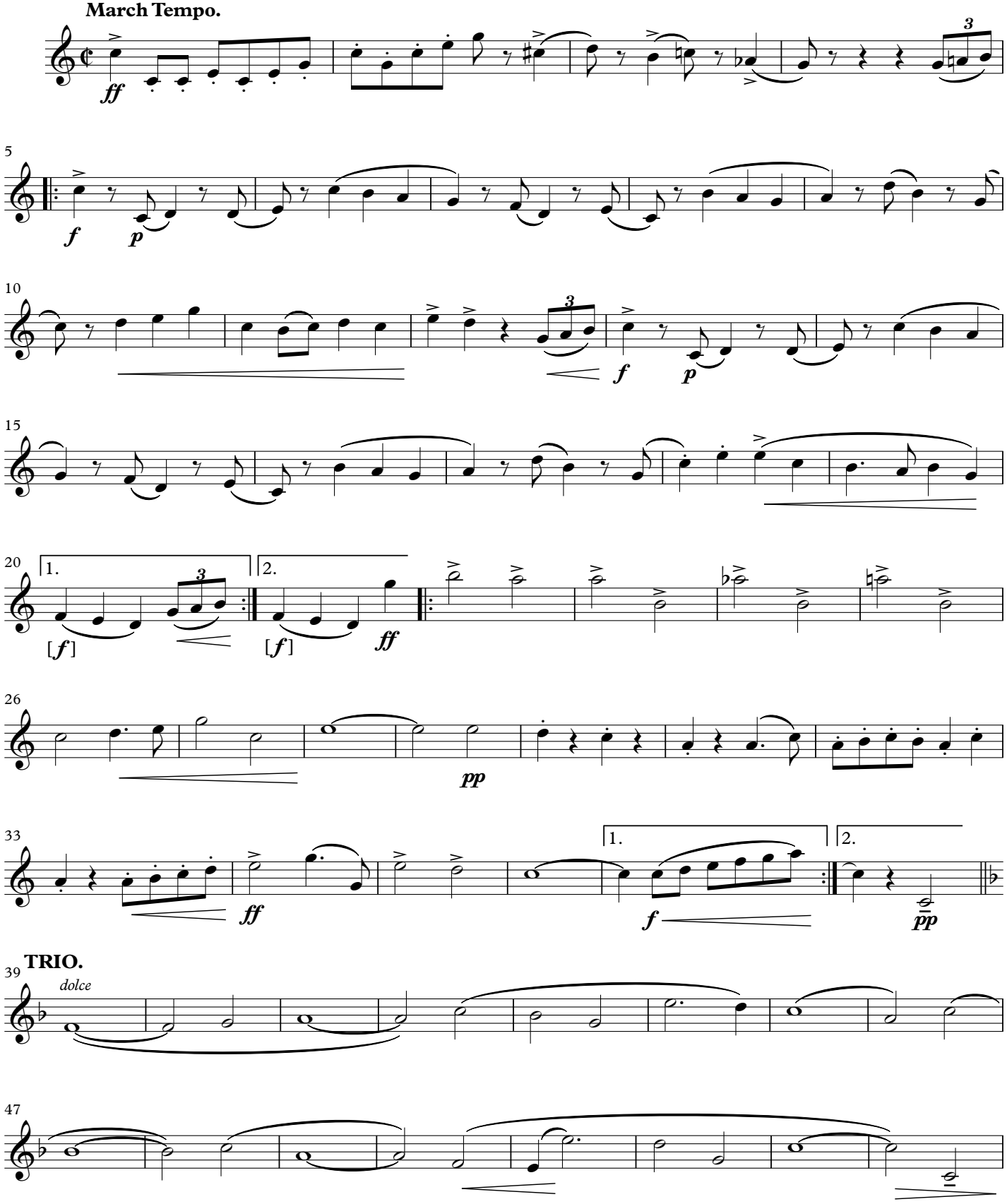
HAIL TO THE SPIRIT OF LIBERTY

(1900)

E♭ Alto Clarinet

JOHN PHILIP SOUSA

March Tempo.



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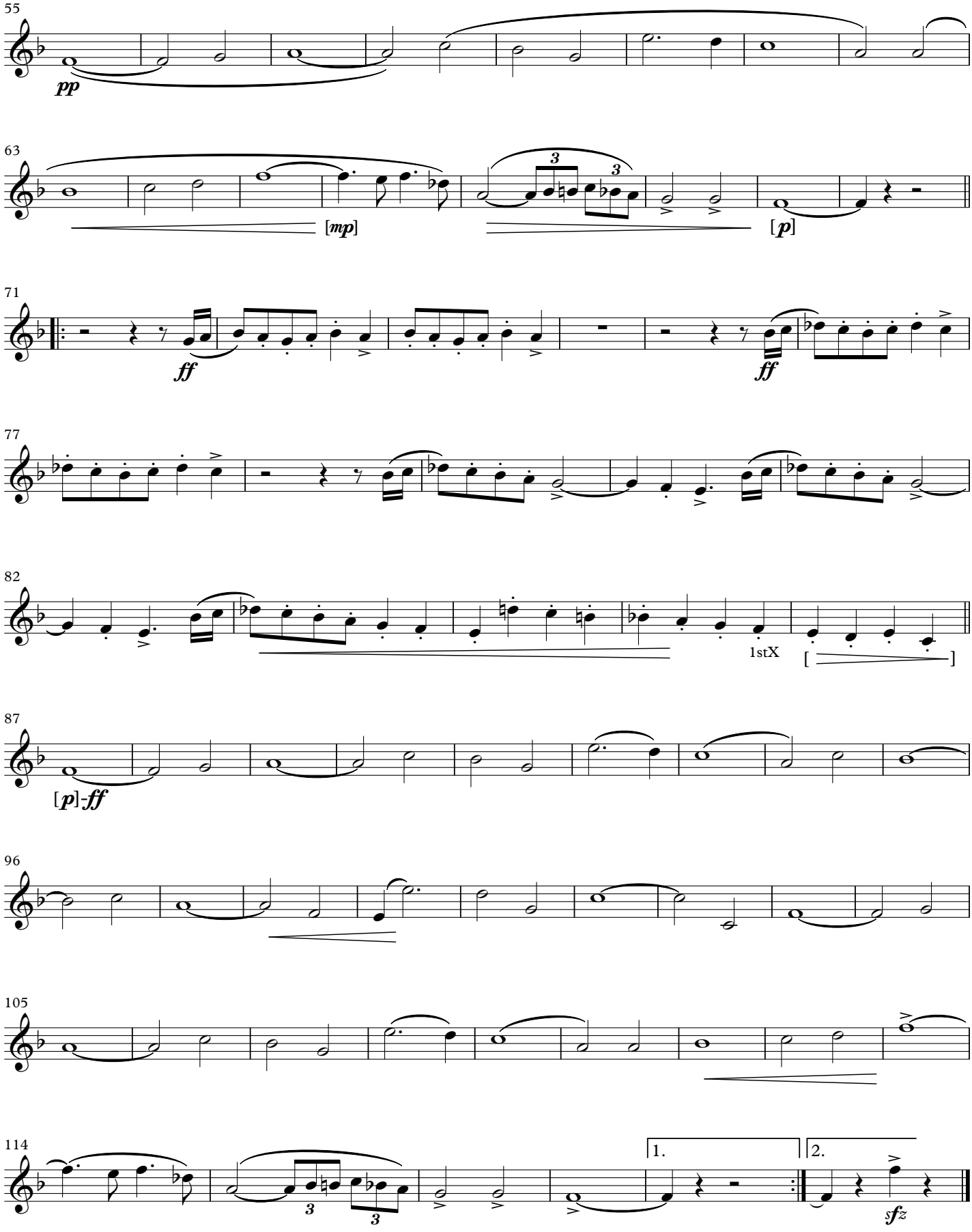
HAIL TO THE SPIRIT OF LIBERTY

E♭ Alto Clarinet



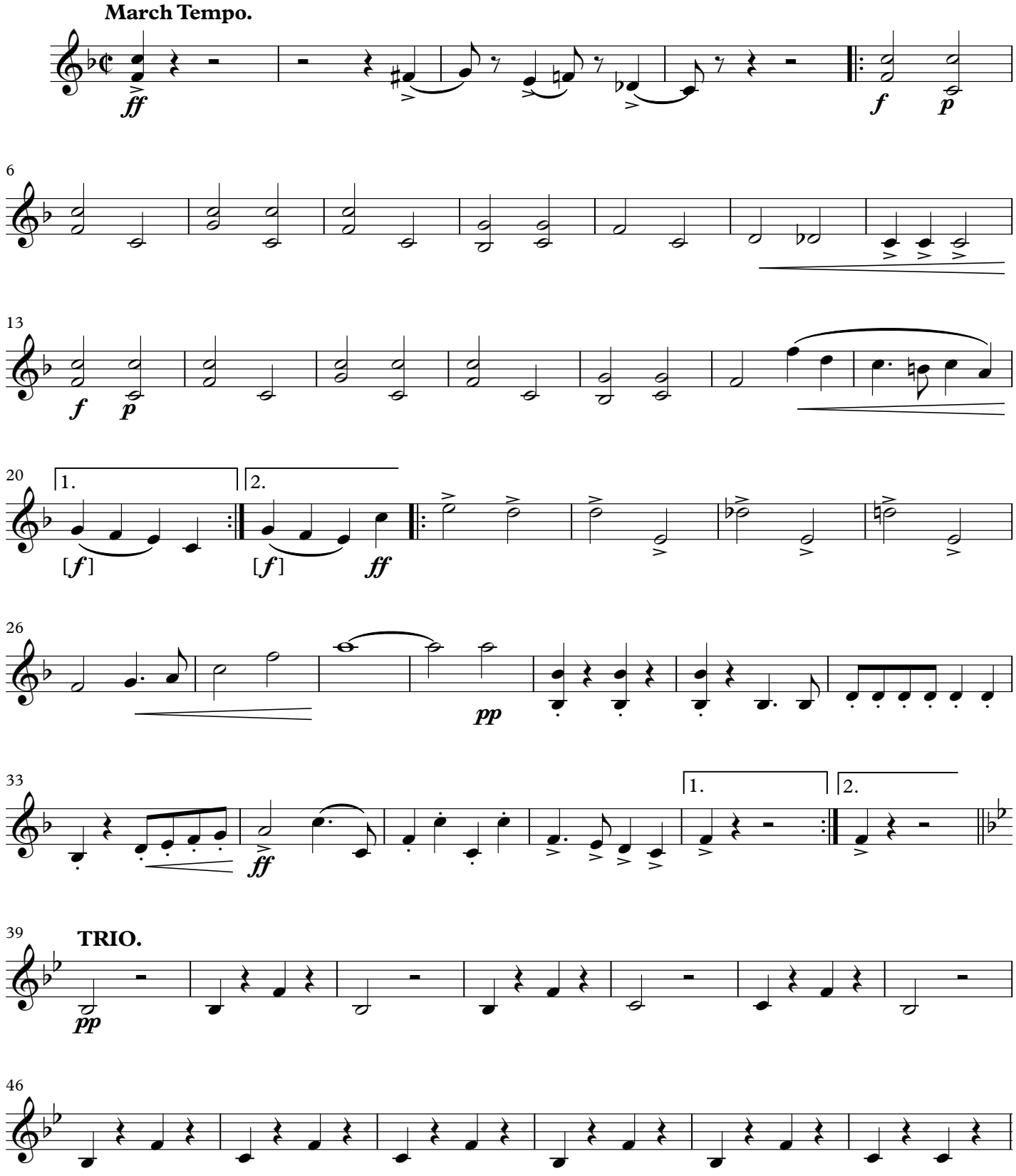
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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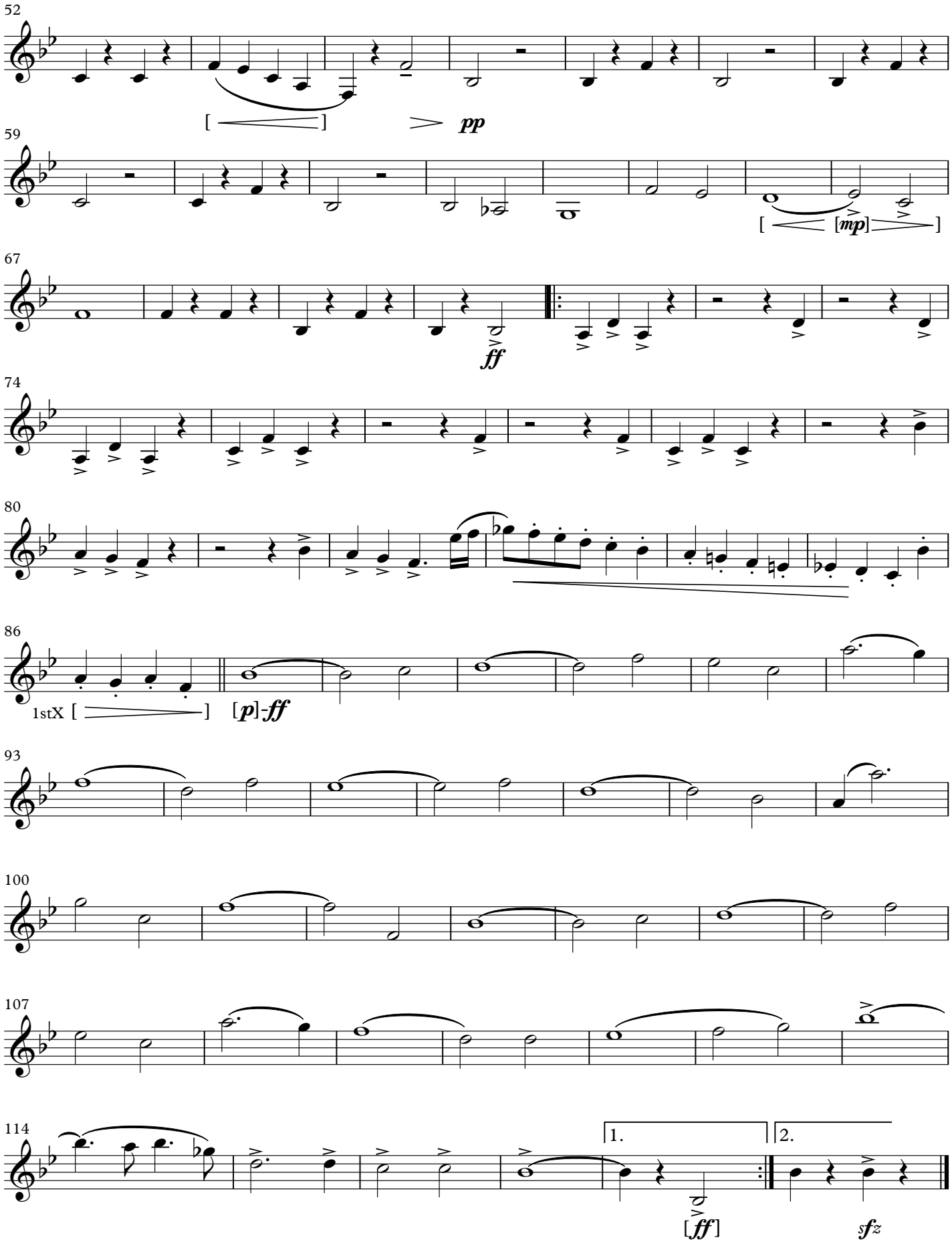
HAIL TO THE SPIRIT OF LIBERTY

B♭ Bass Clarinet



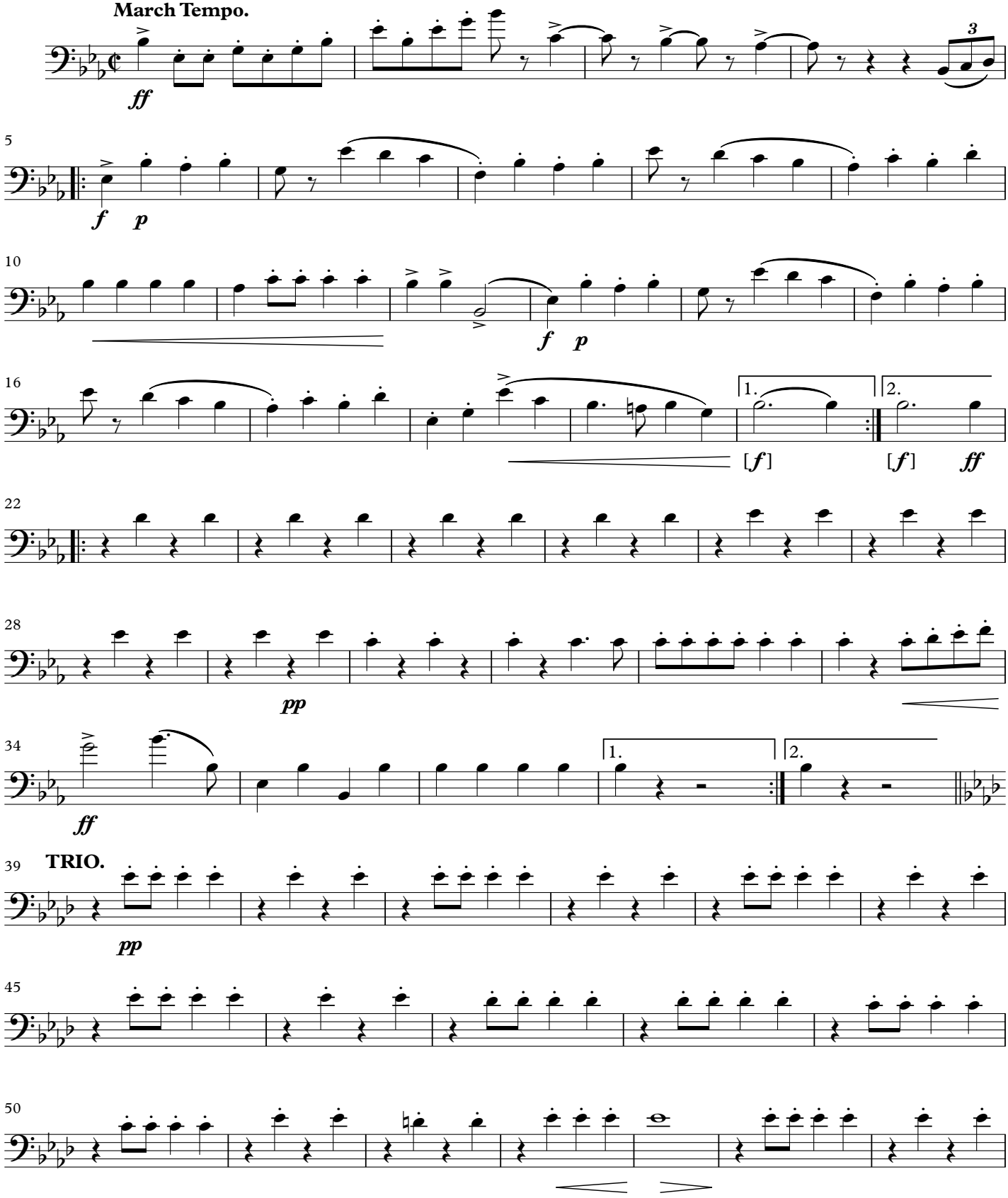
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st Bassoon

JOHN PHILIP SOUSA



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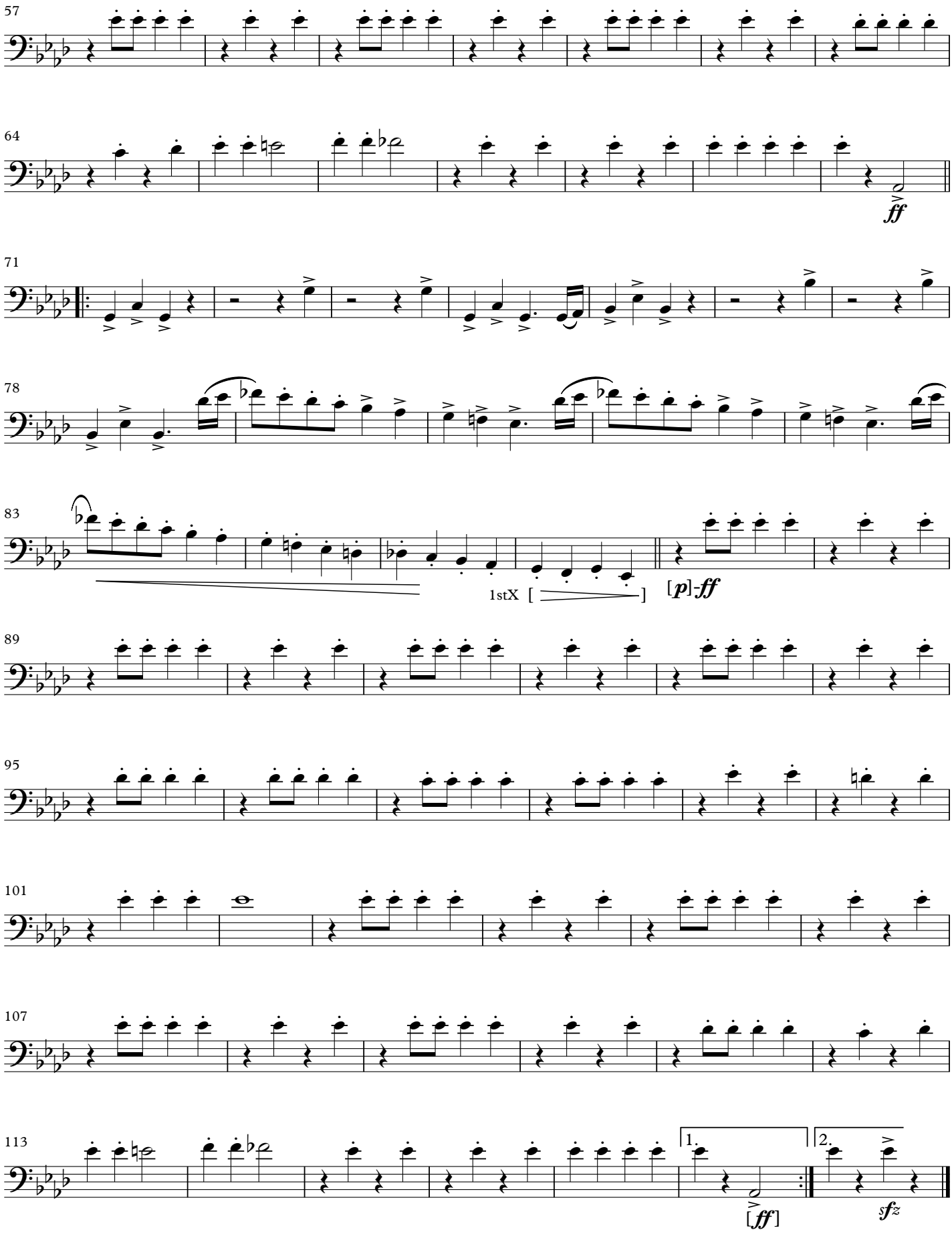
57
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sfz

March

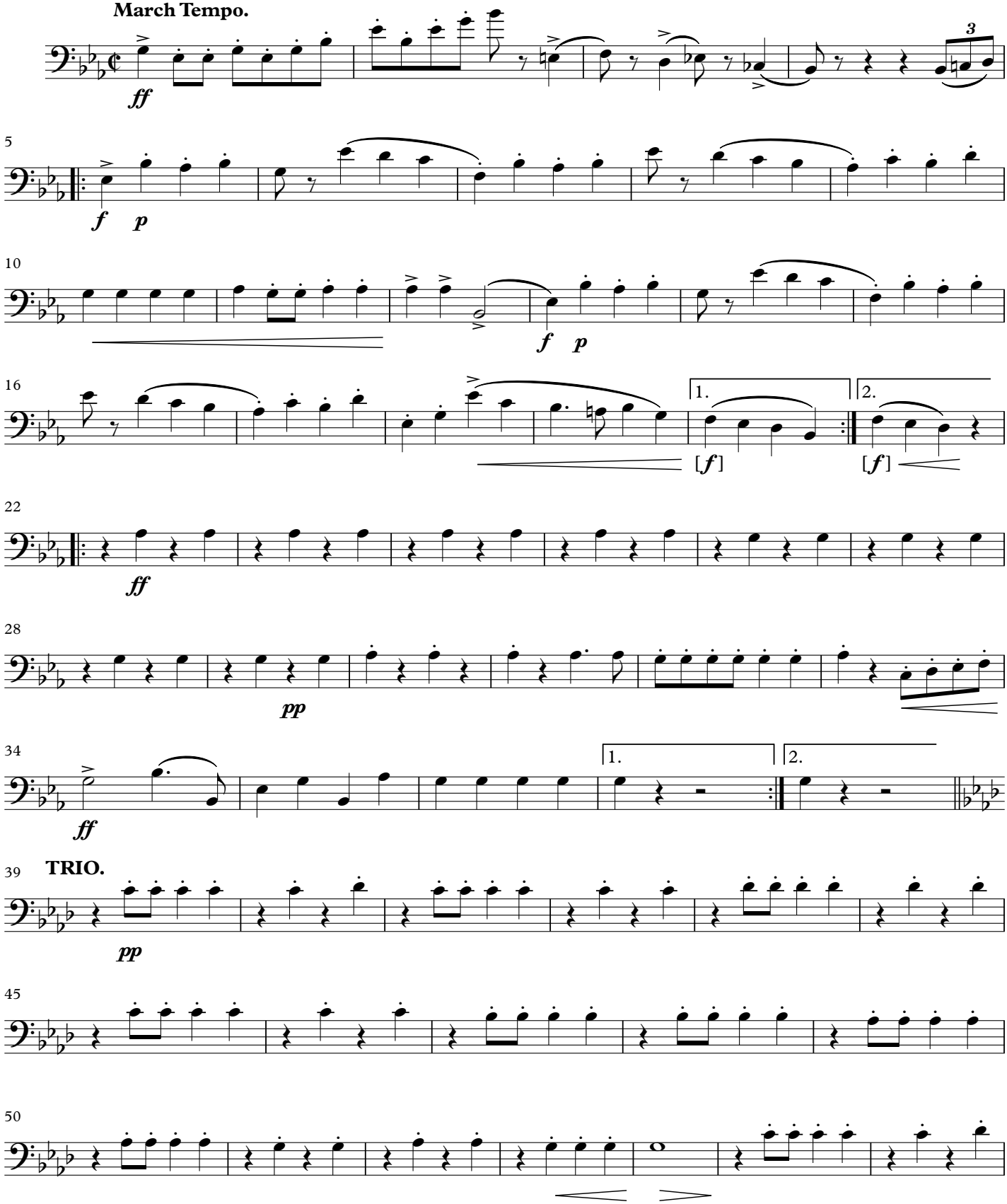
HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.



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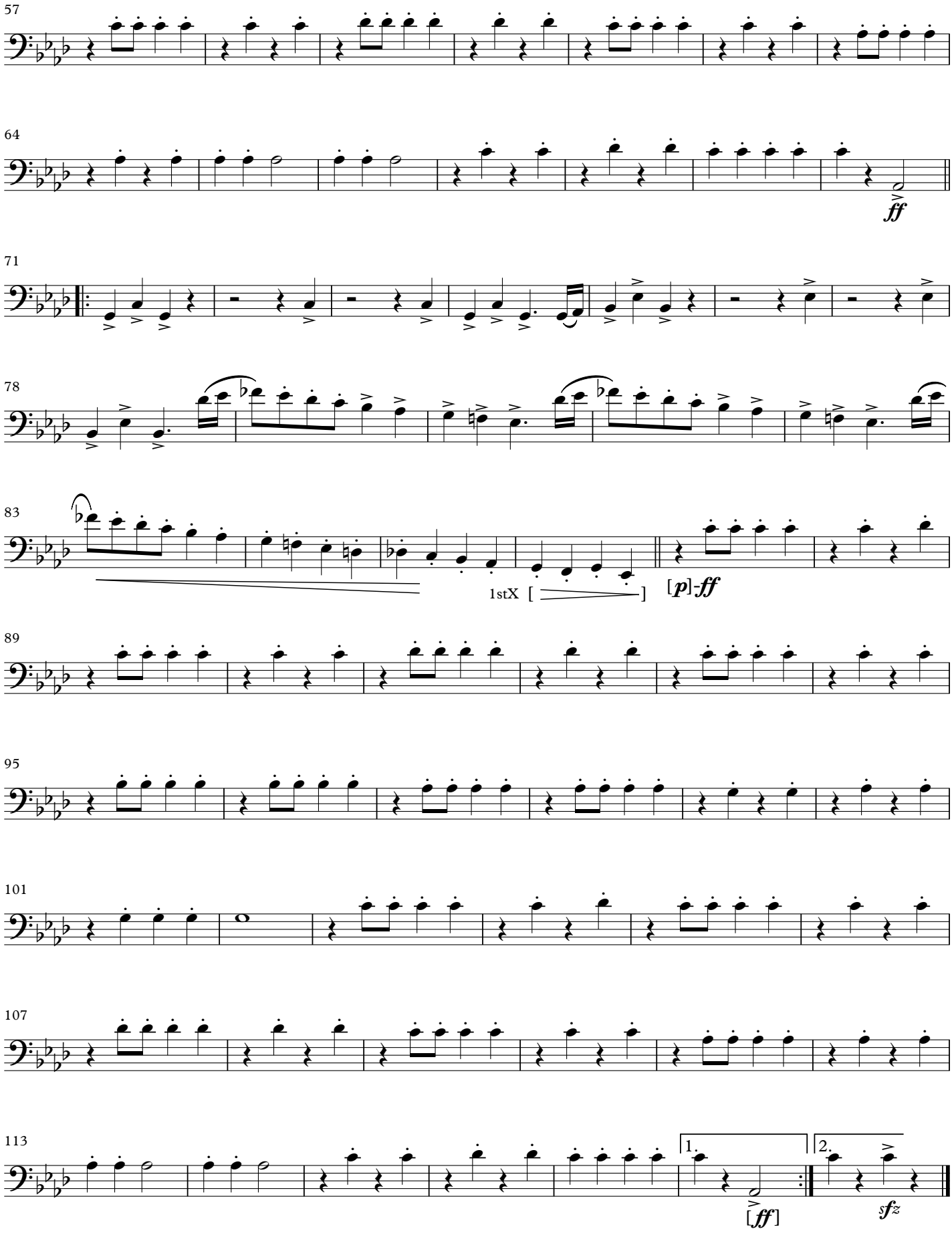
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March

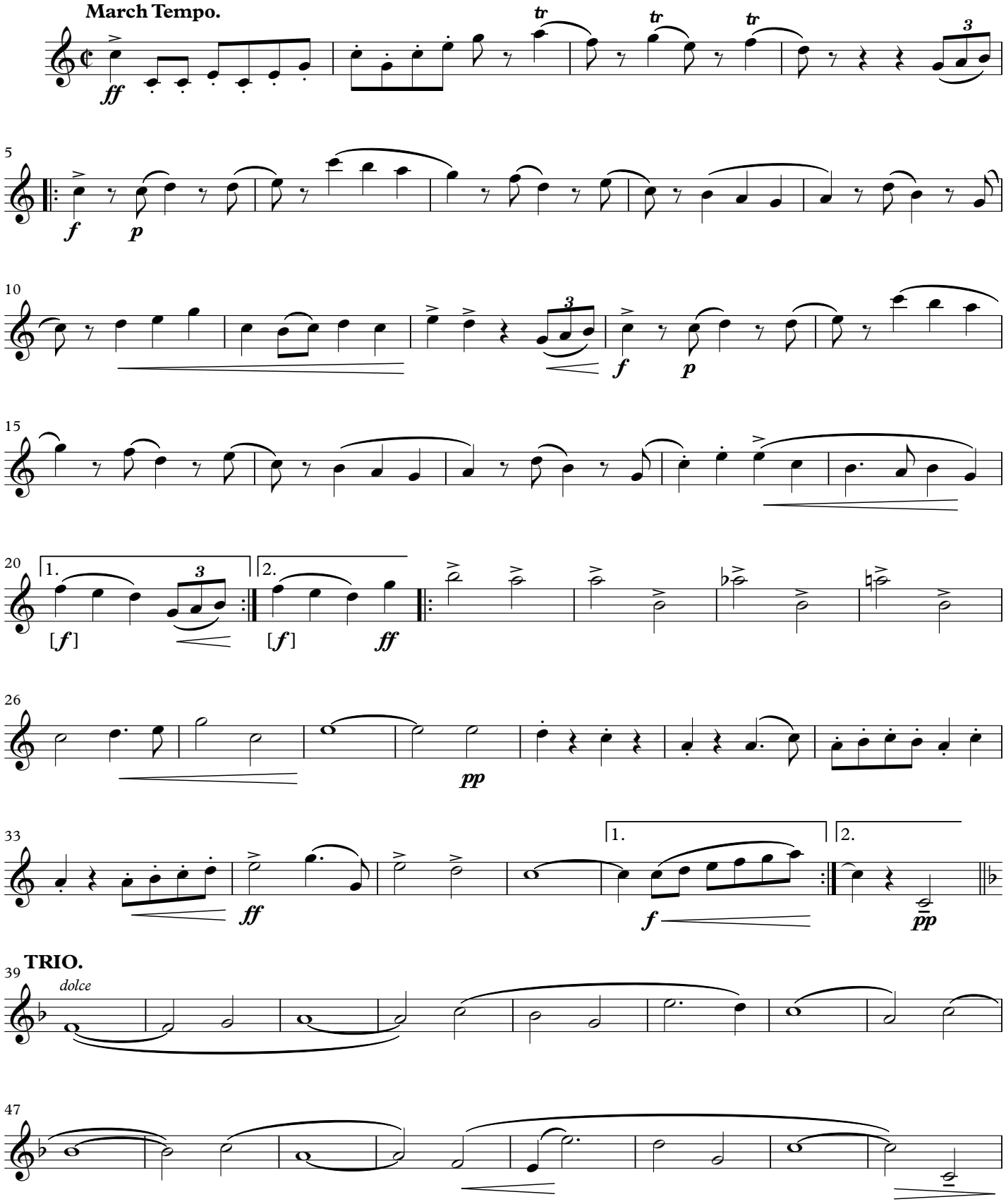
HAIL TO THE SPIRIT OF LIBERTY

(1900)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

March Tempo.



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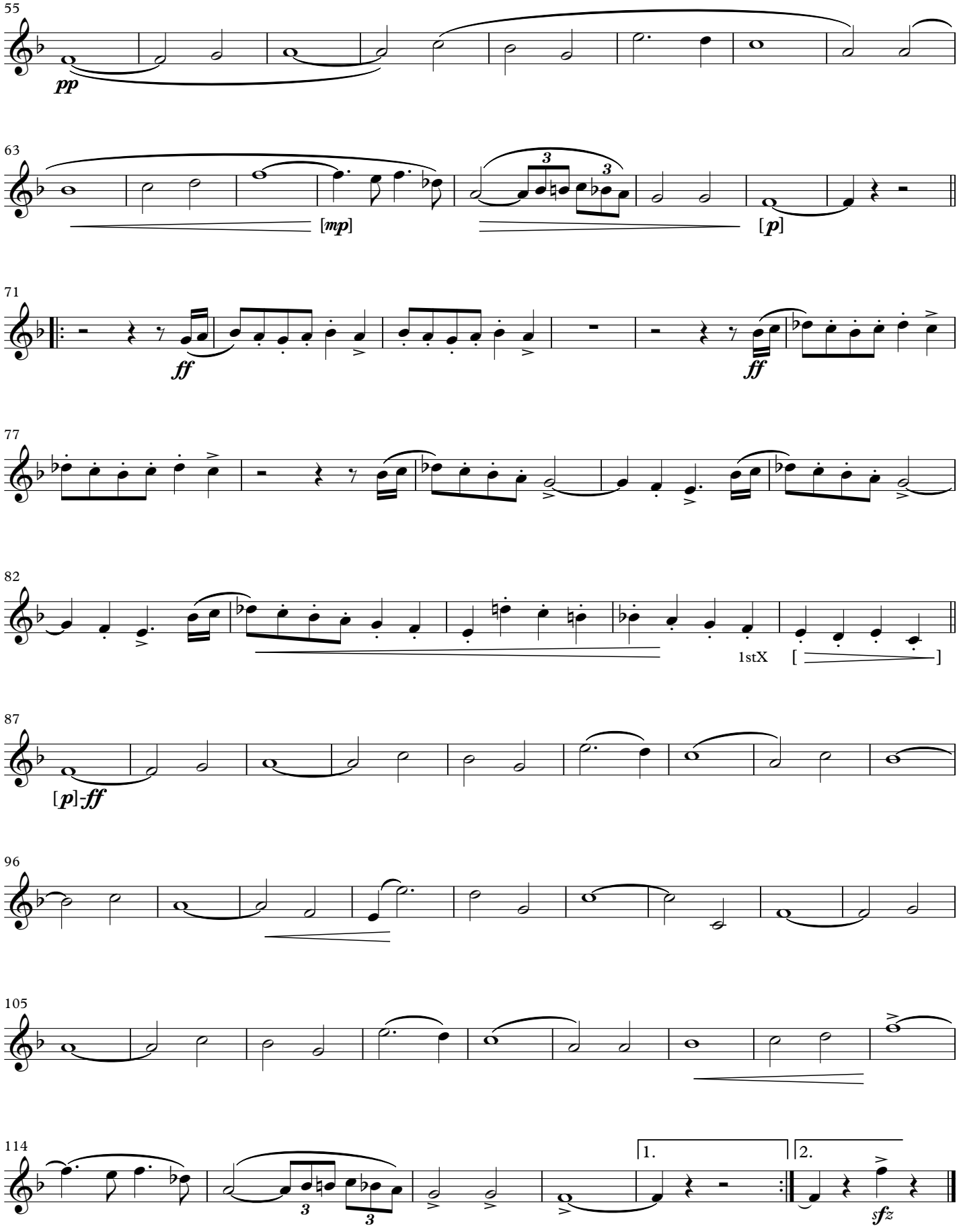
HAIL TO THE SPIRIT OF LIBERTY

E♭ Alto Saxophone



March

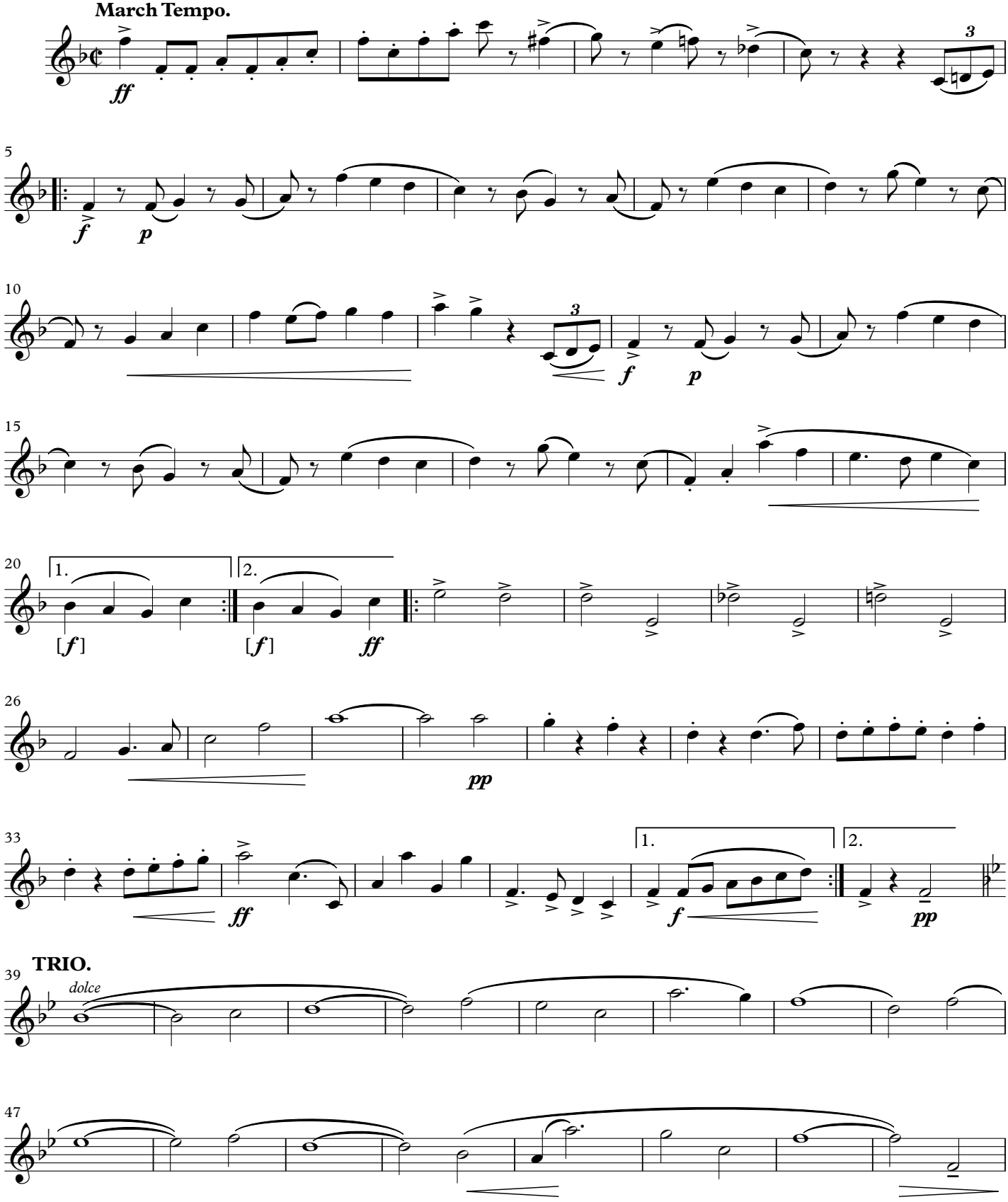
HAIL TO THE SPIRIT OF LIBERTY

(1900)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.



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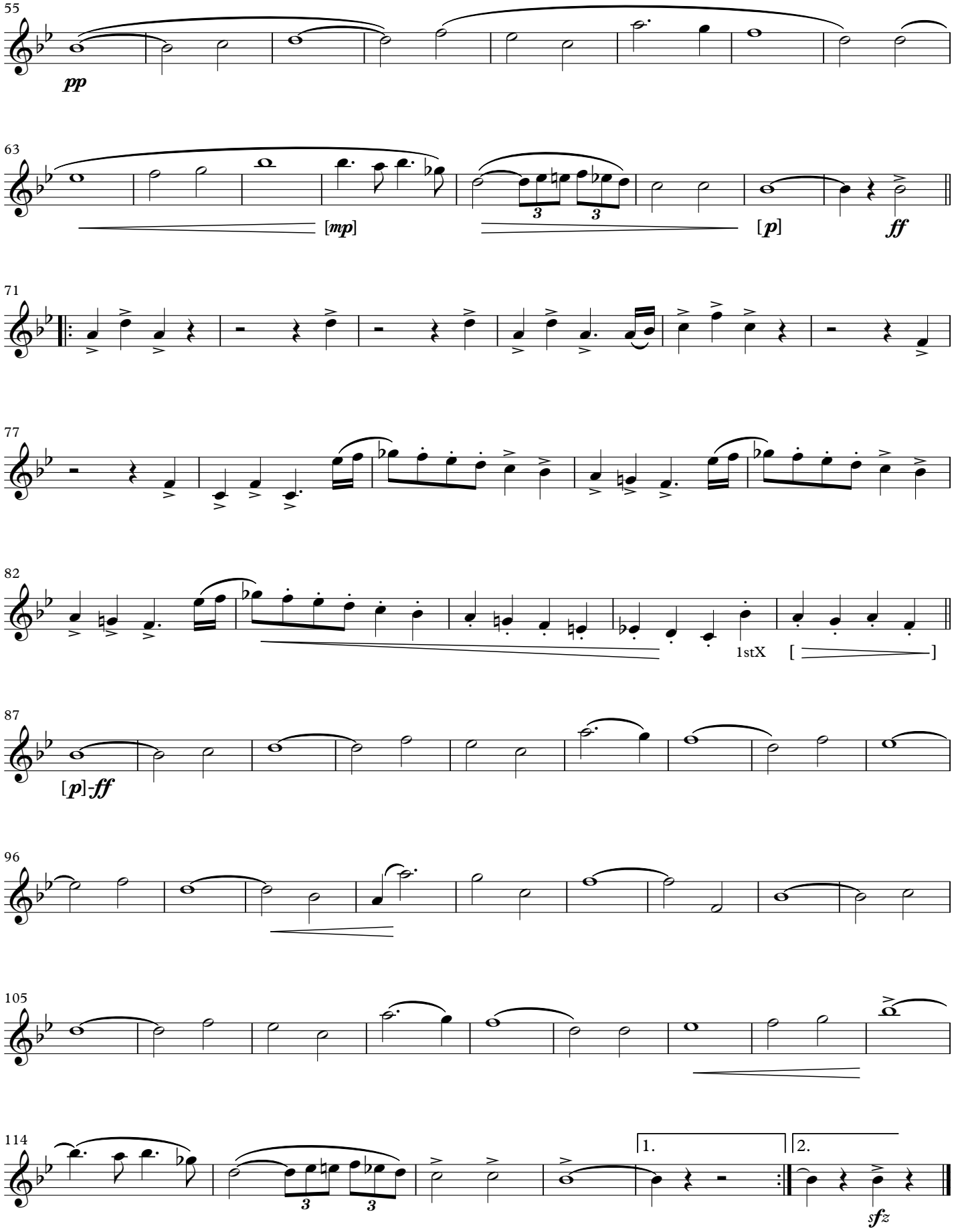
HAIL TO THE SPIRIT OF LIBERTY

B♭ Tenor Saxophone



March

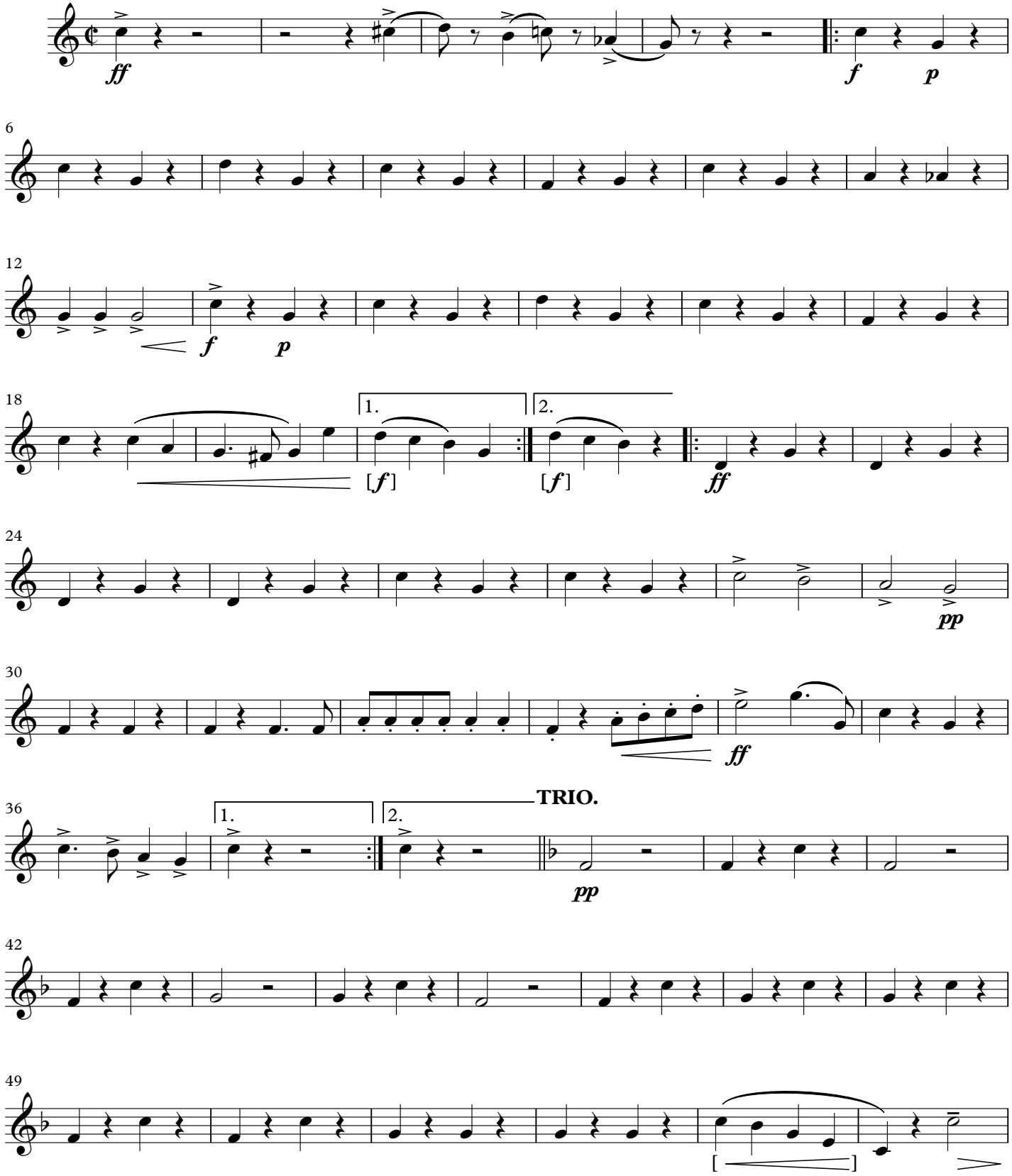
HAIL TO THE SPIRIT OF LIBERTY

(1900)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.



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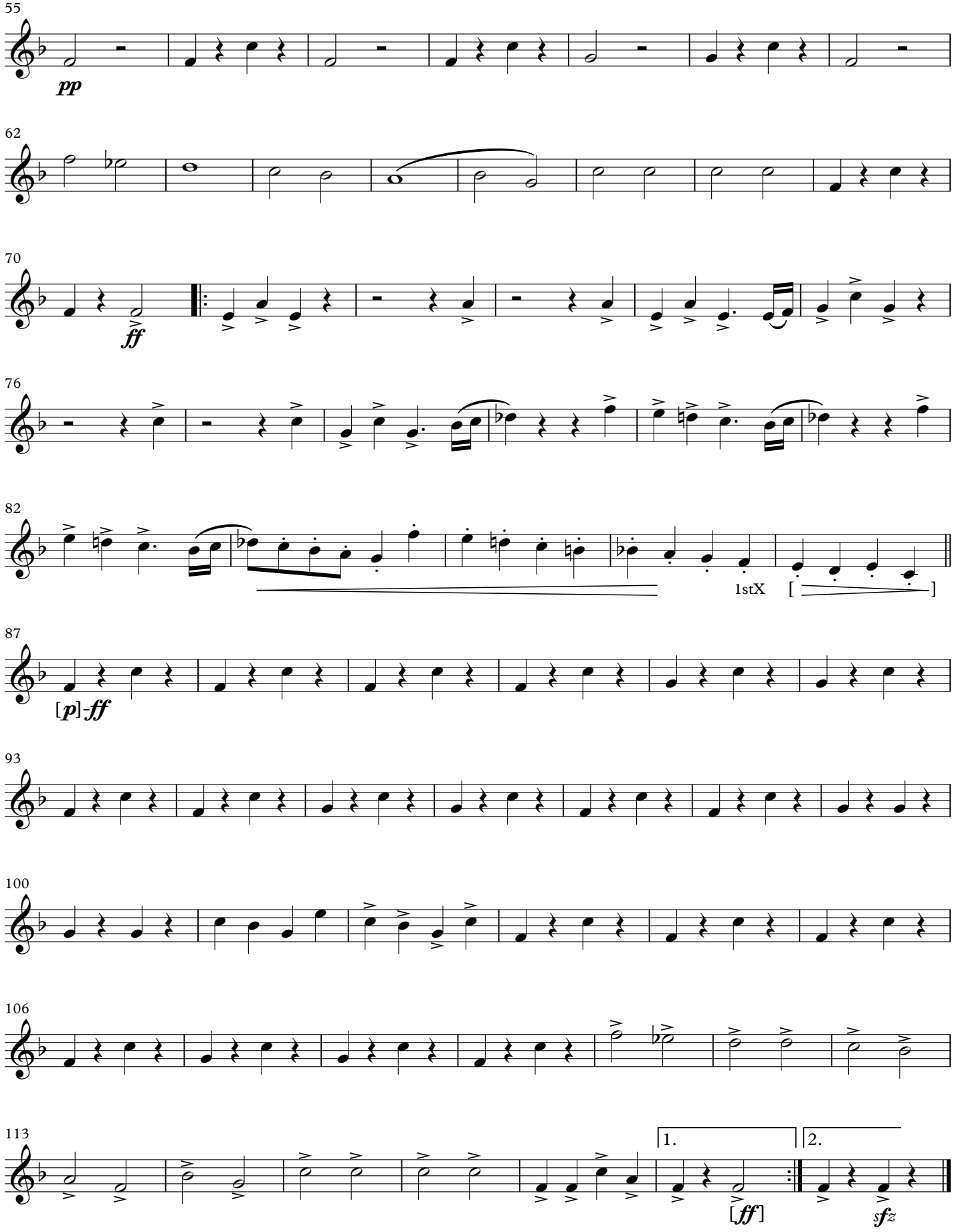
HAIL TO THE SPIRIT OF LIBERTY

E♭ Baritone Saxophone



March

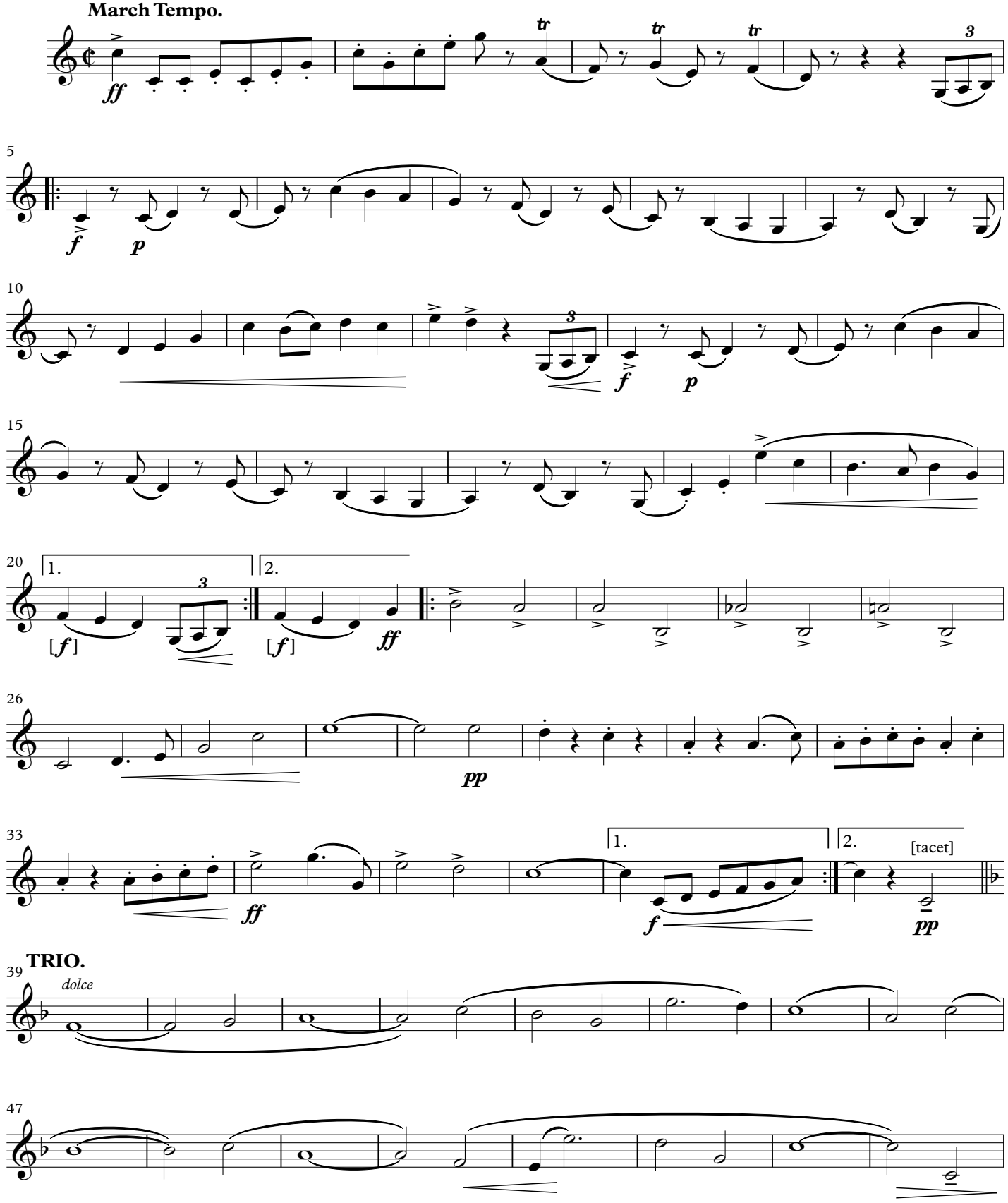
HAIL TO THE SPIRIT OF LIBERTY

(1900)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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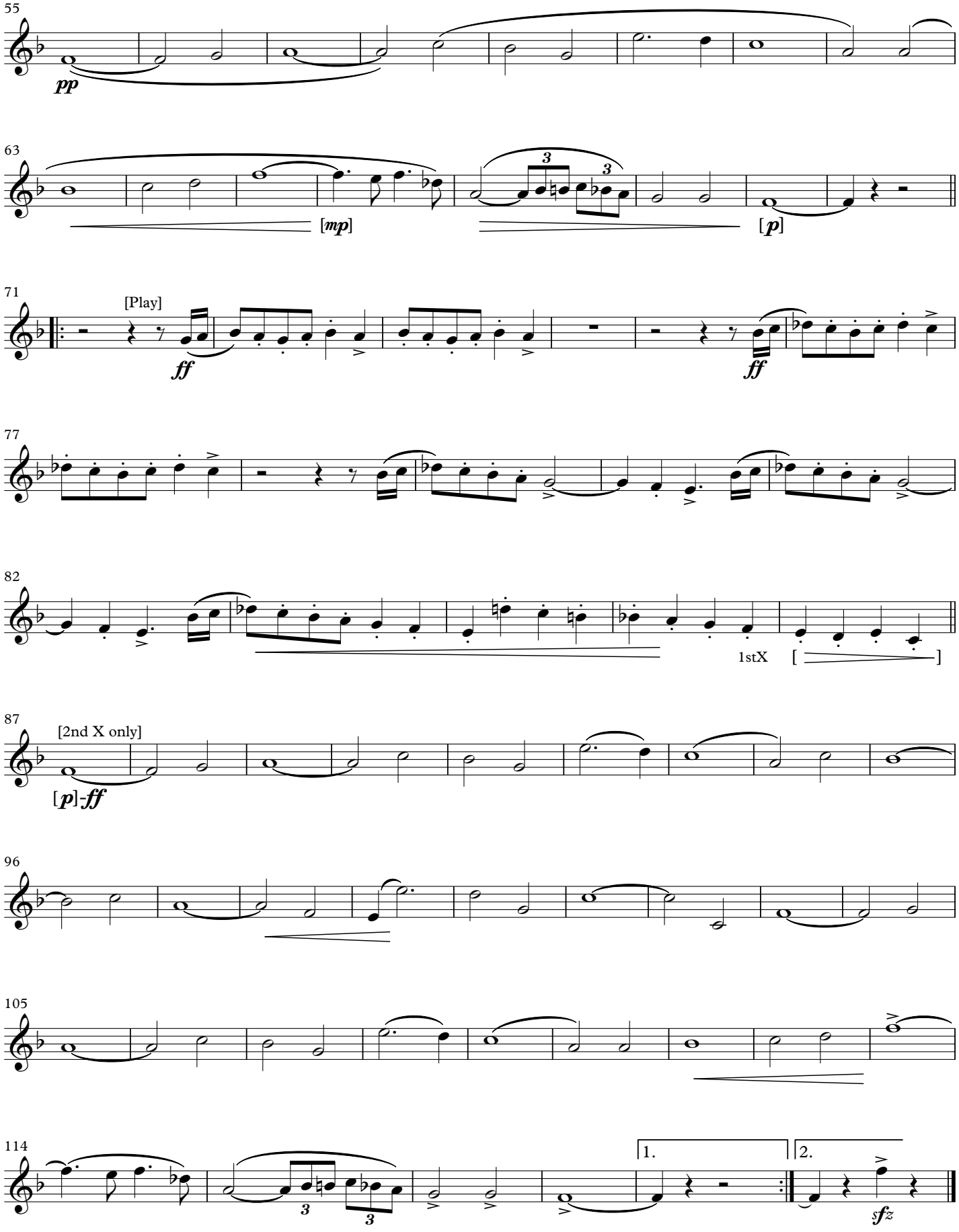
HAIL TO THE SPIRIT OF LIBERTY

E♭ Cornet



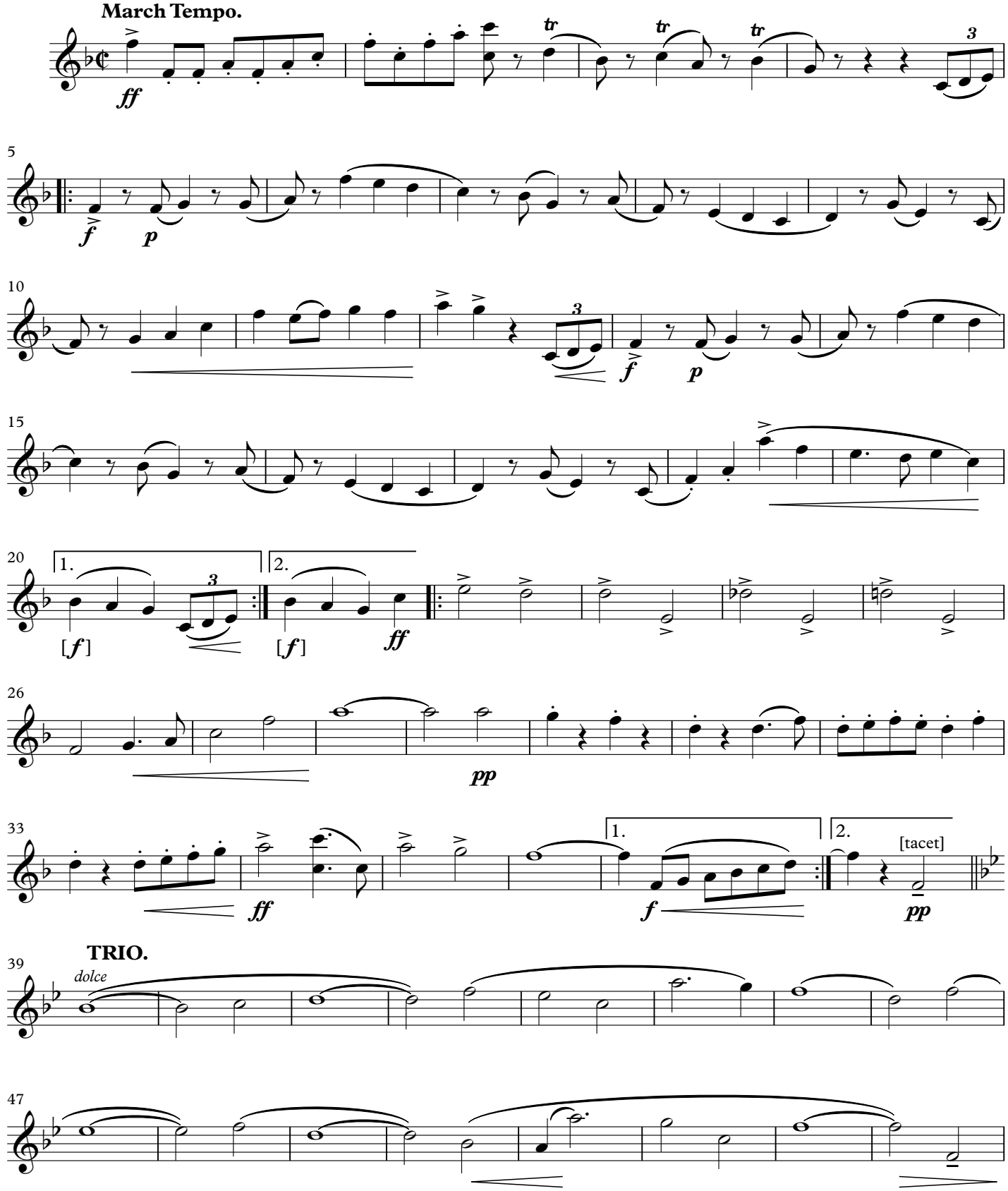
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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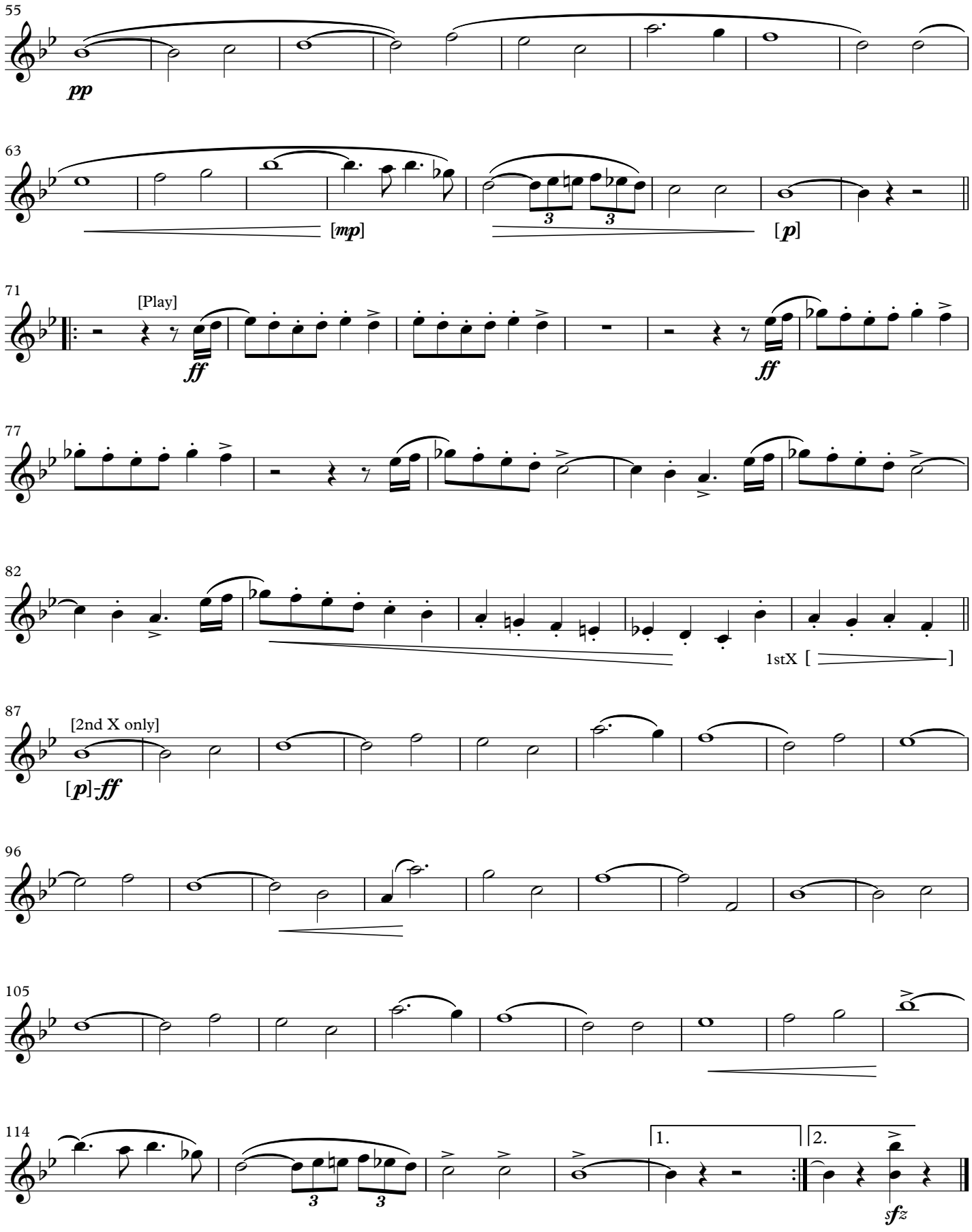

55
pp
63
[mp]
[p]
71
[Play]
ff
ff
77
82
1stX [ ]
87
[2nd X only]
[p]-ff
96
105
114
1.
2.
sfz

March

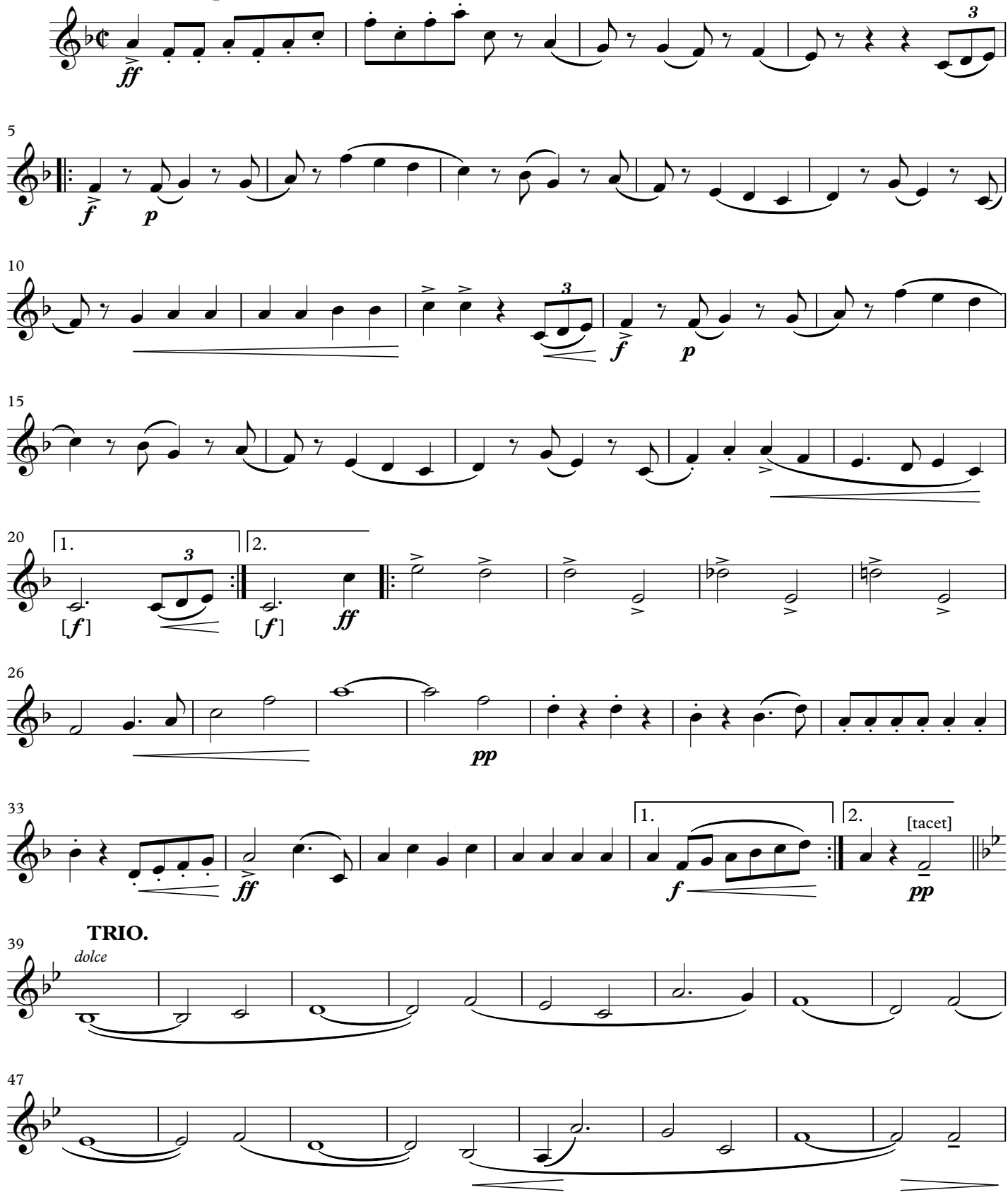
HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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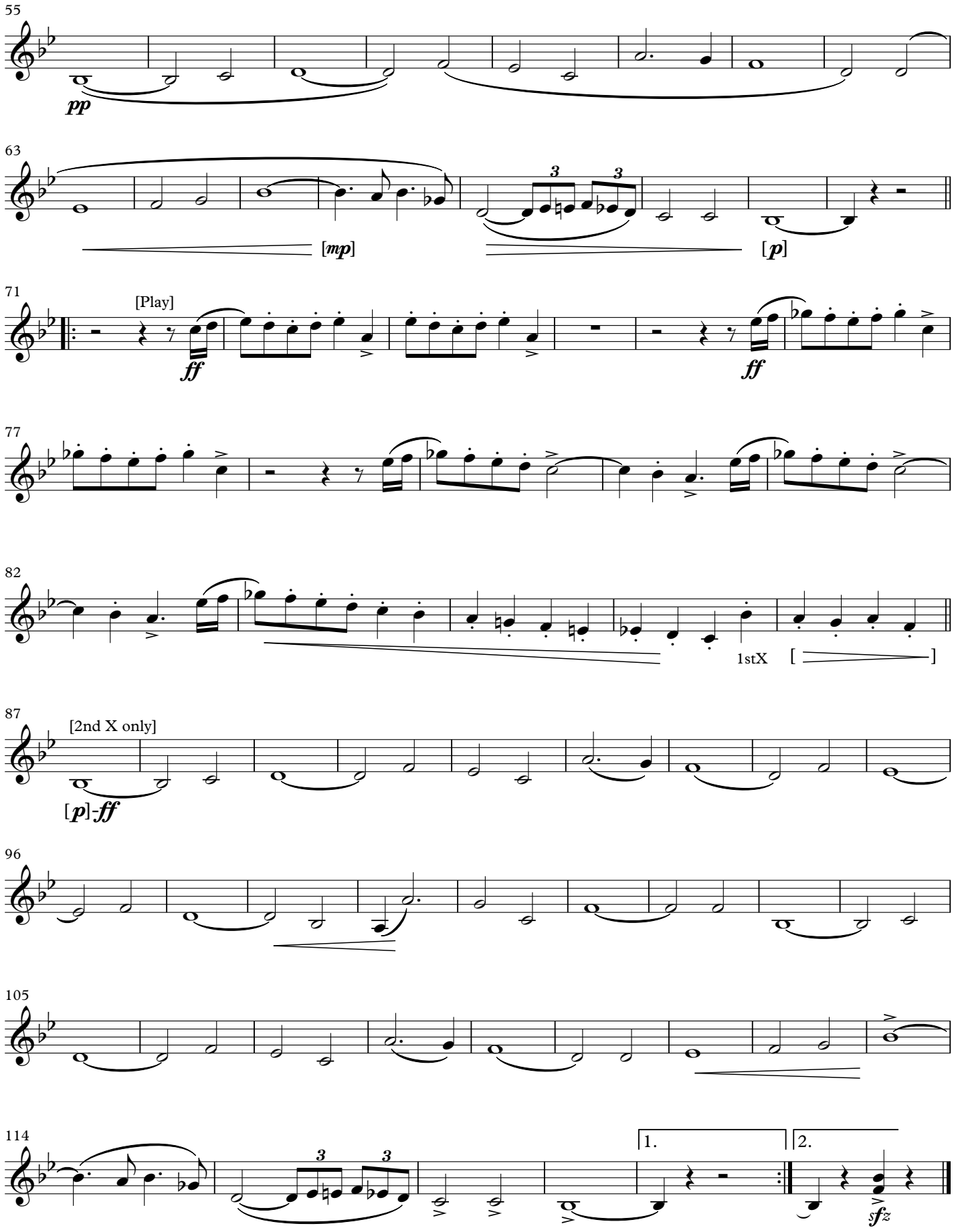

55
pp
63
[mp]
[p]
71
[Play]
ff
ff
77
82
1stX
87
[2nd X only]
[p]-ff
96
105
114
1.
2.
sfz

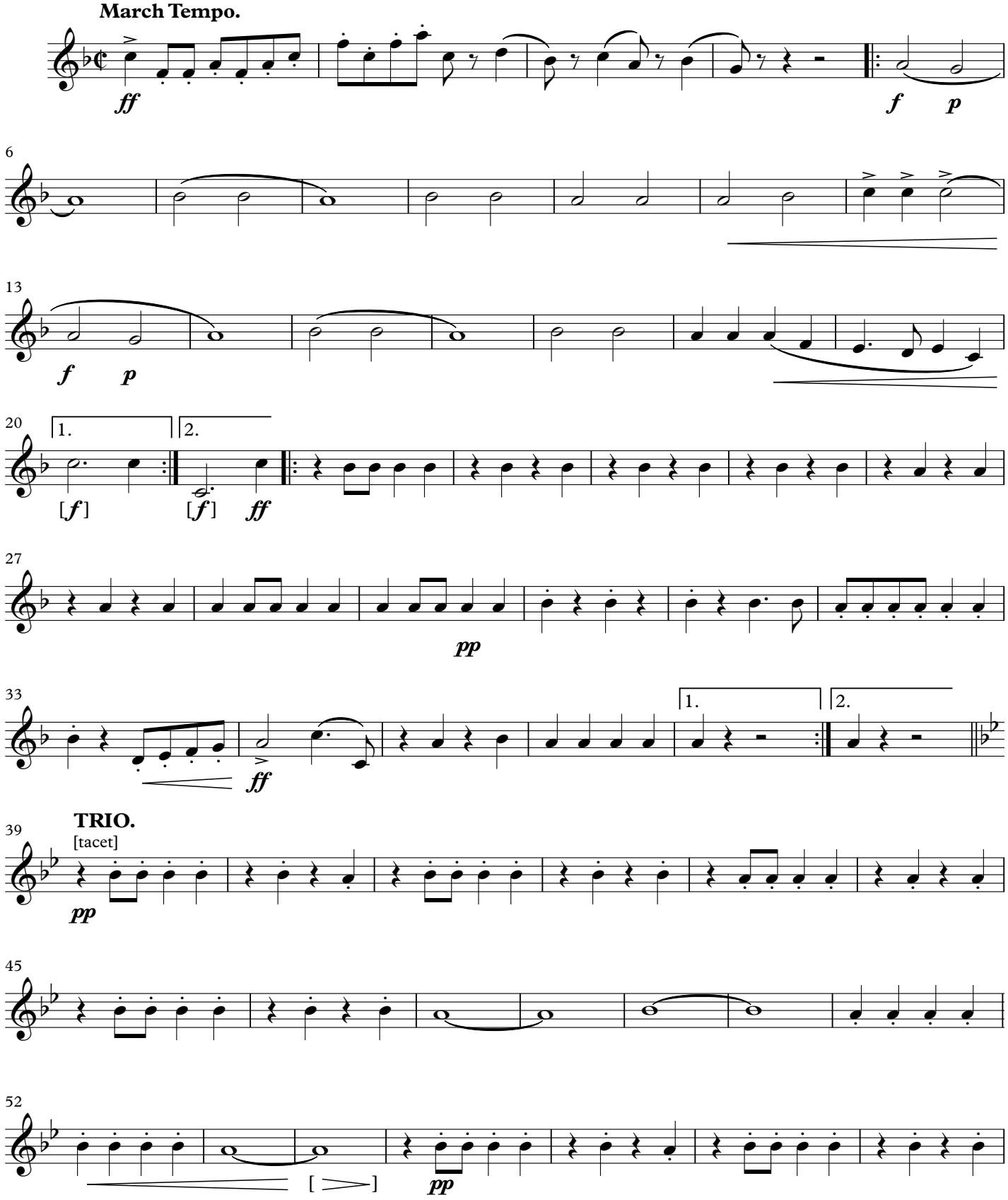
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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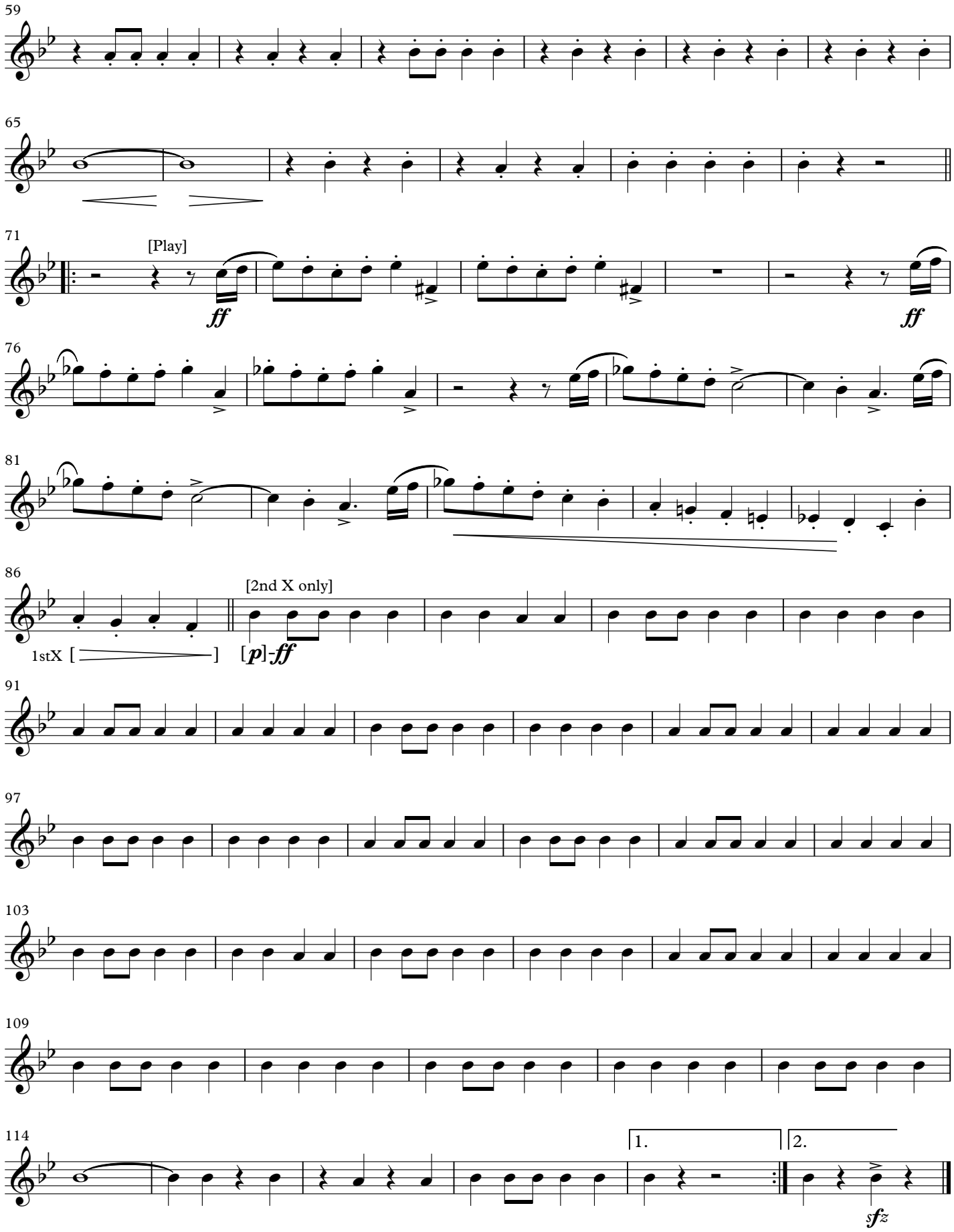

59
65
71
[Play]
ff
ff
76
81
86
[2nd X only]
1stX [
]
[p]-ff
91
97
103
109
114
1.
2.
sfz

March

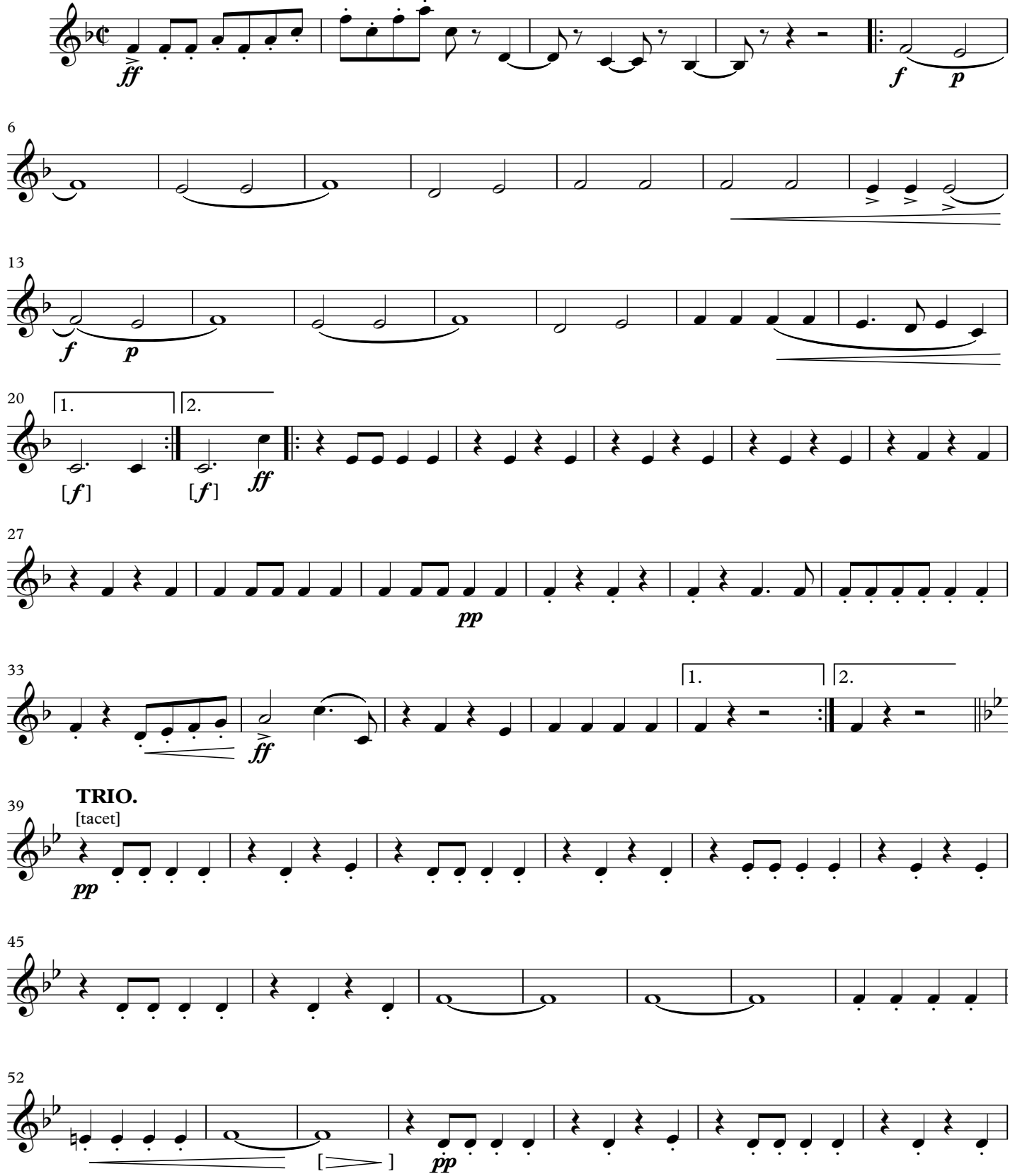
HAIL TO THE SPIRIT OF LIBERTY

(1900)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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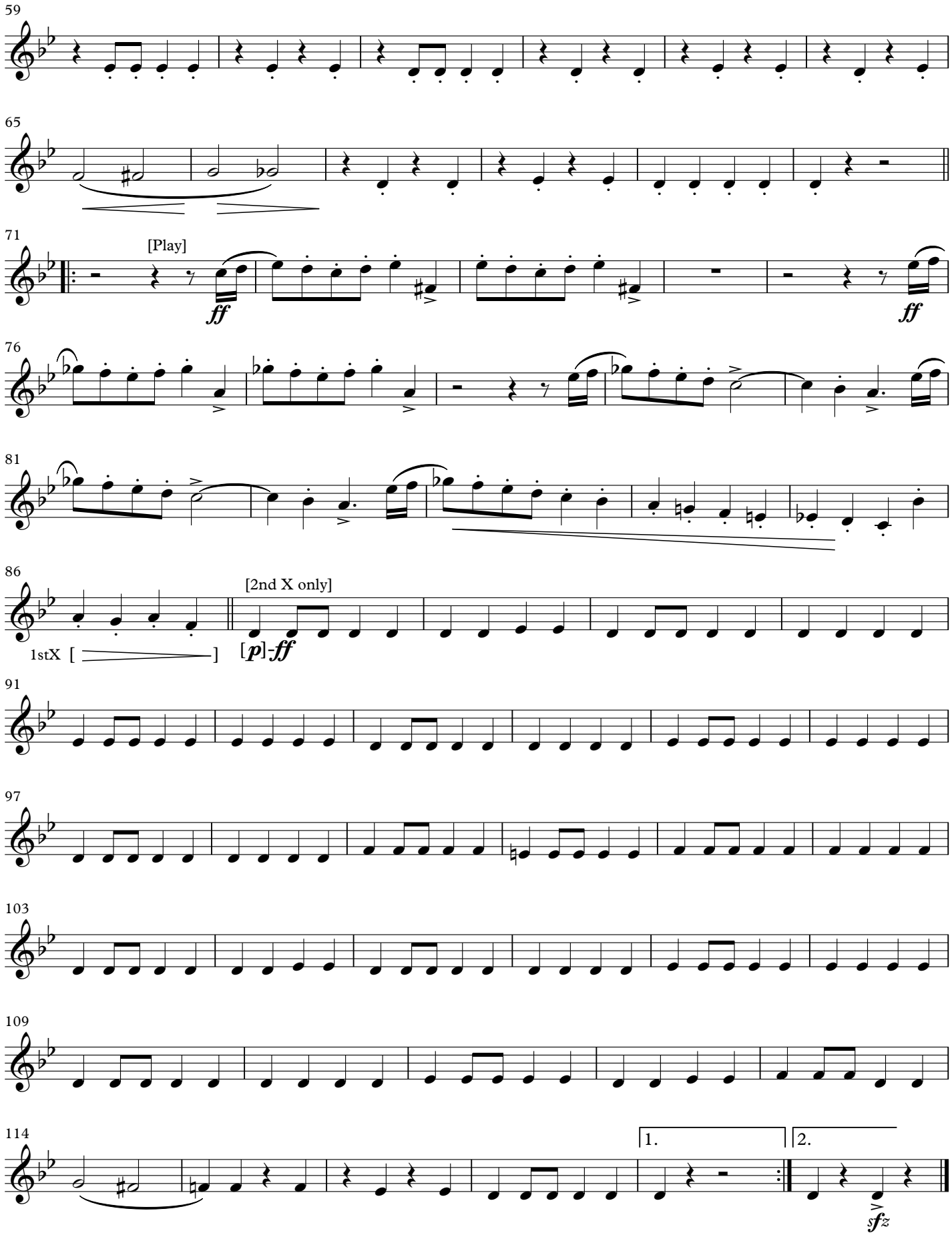

59
65
71
[Play]
ff
ff
76
81
86
[2nd X only]
1stX [ ]
[p]-ff
91
97
103
109
114
1.
2.
sfz

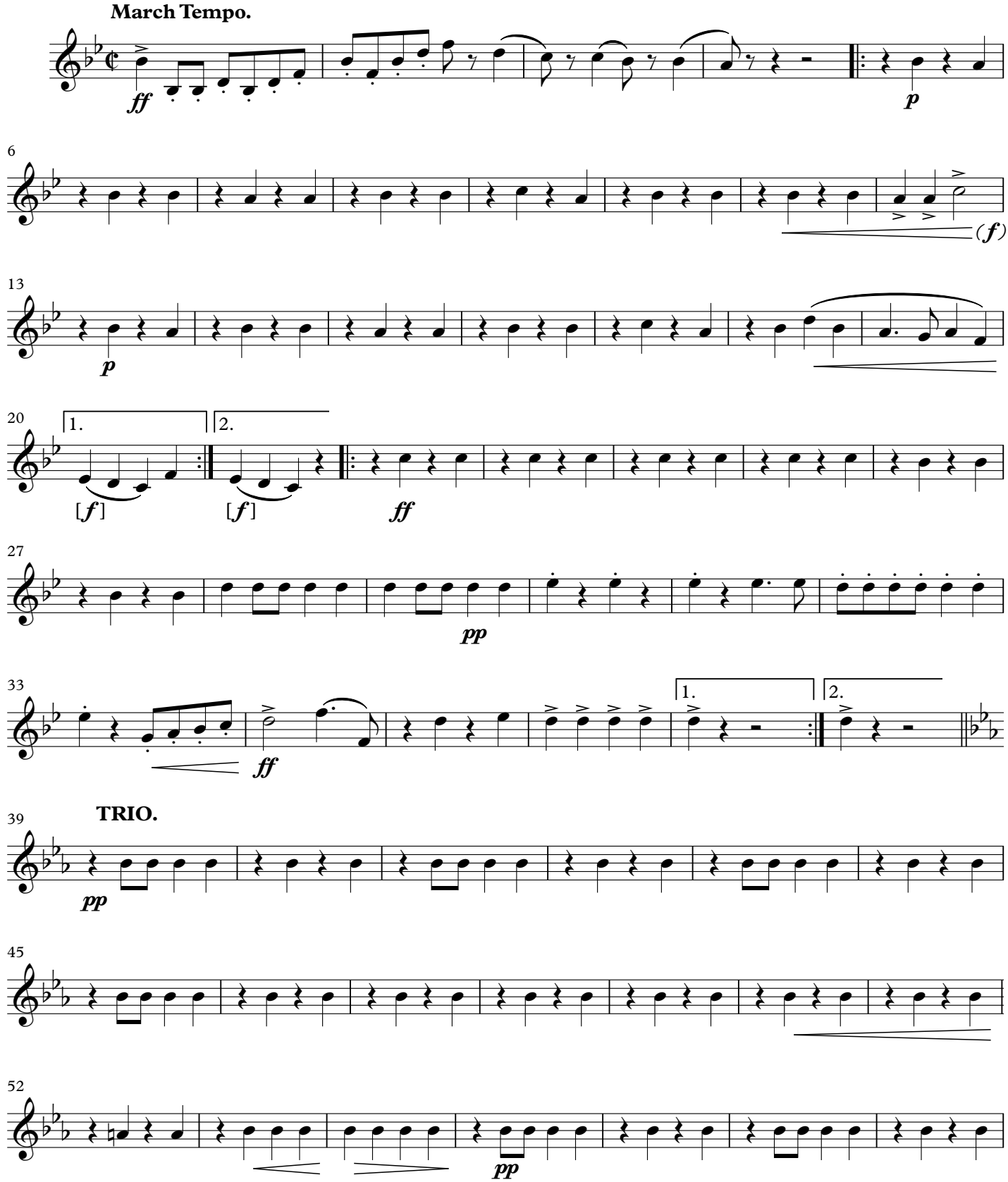
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st F Horn

JOHN PHILIP SOUSA



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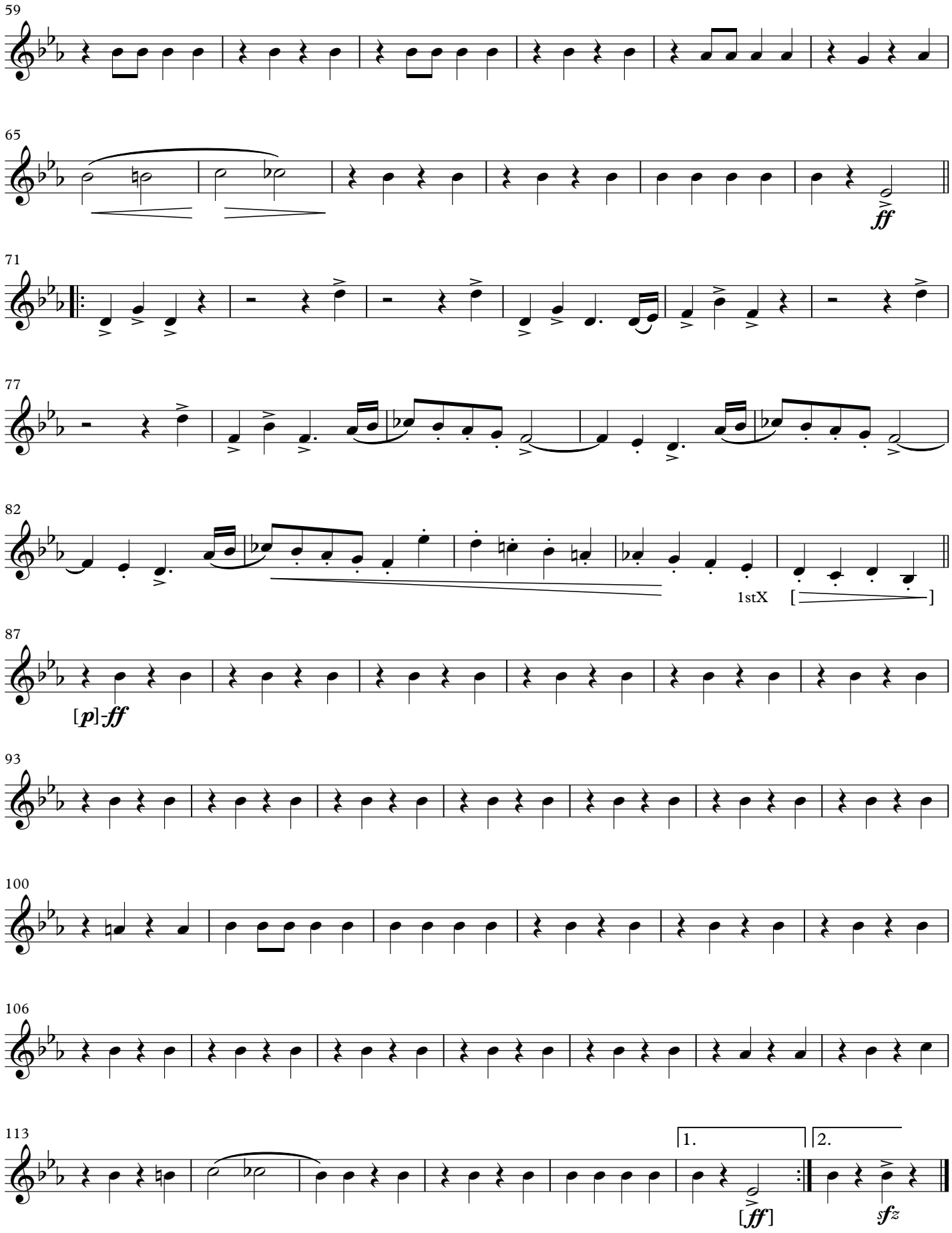

59
65
ff
71
77
82
1stX
87
[p]-ff
93
100
106
113
1.
2.
[ff]
sfz

March

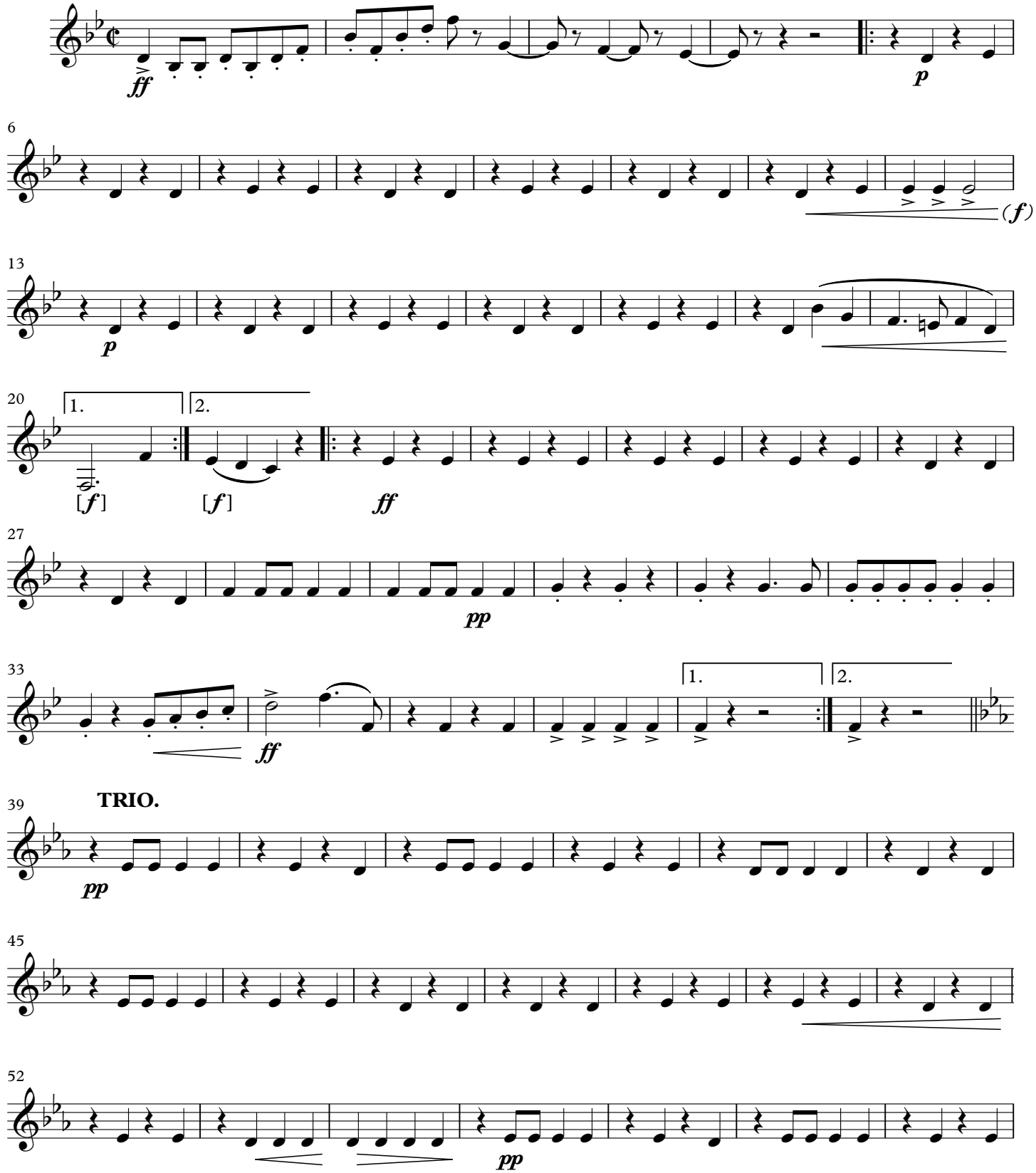
HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd F Horn

JOHN PHILIP SOUSA

March Tempo.



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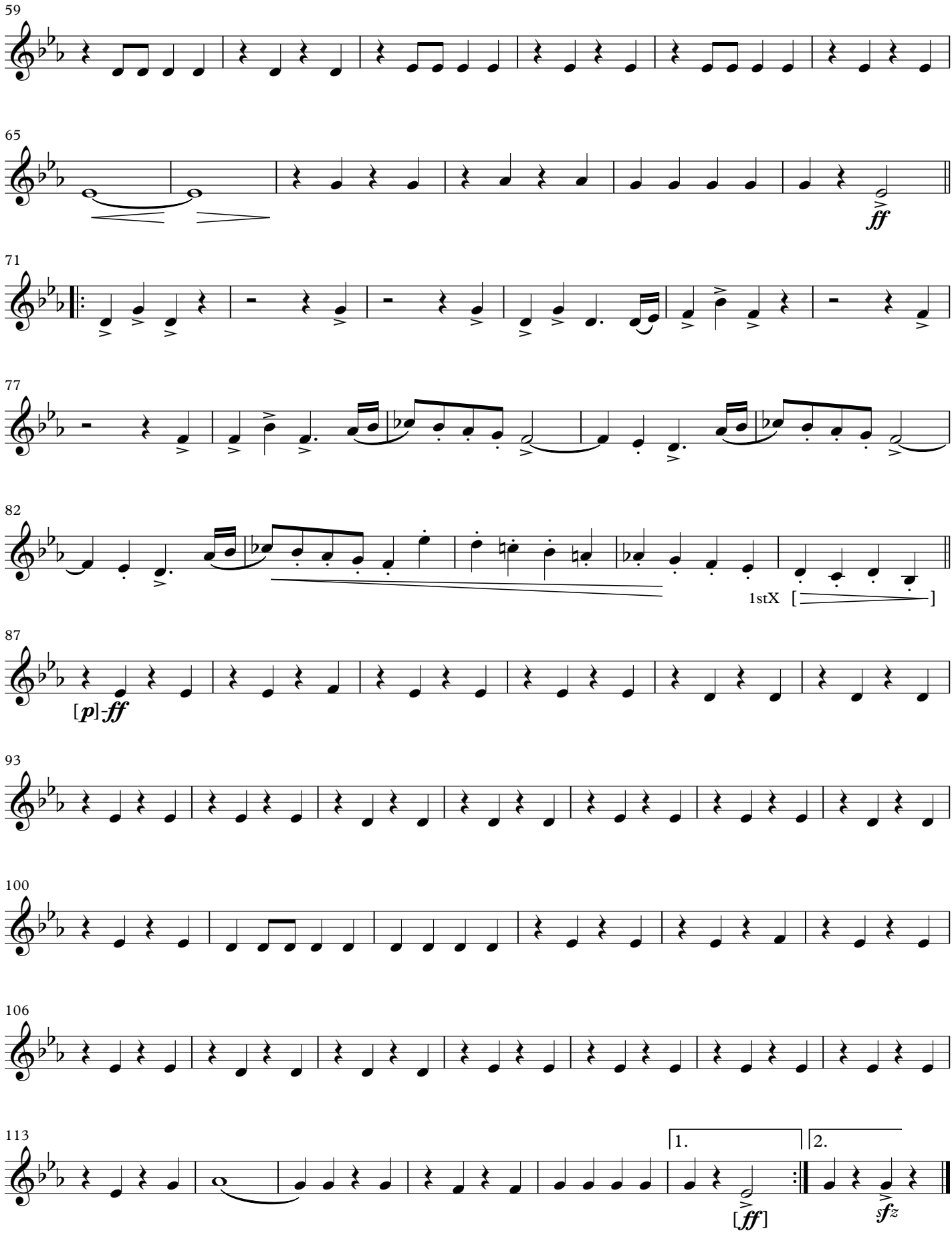

59
65
ff
71
77
82
1stX [ ]
87
[p]-ff
93
100
106
113
1.
2.
[ff]
sfz

March

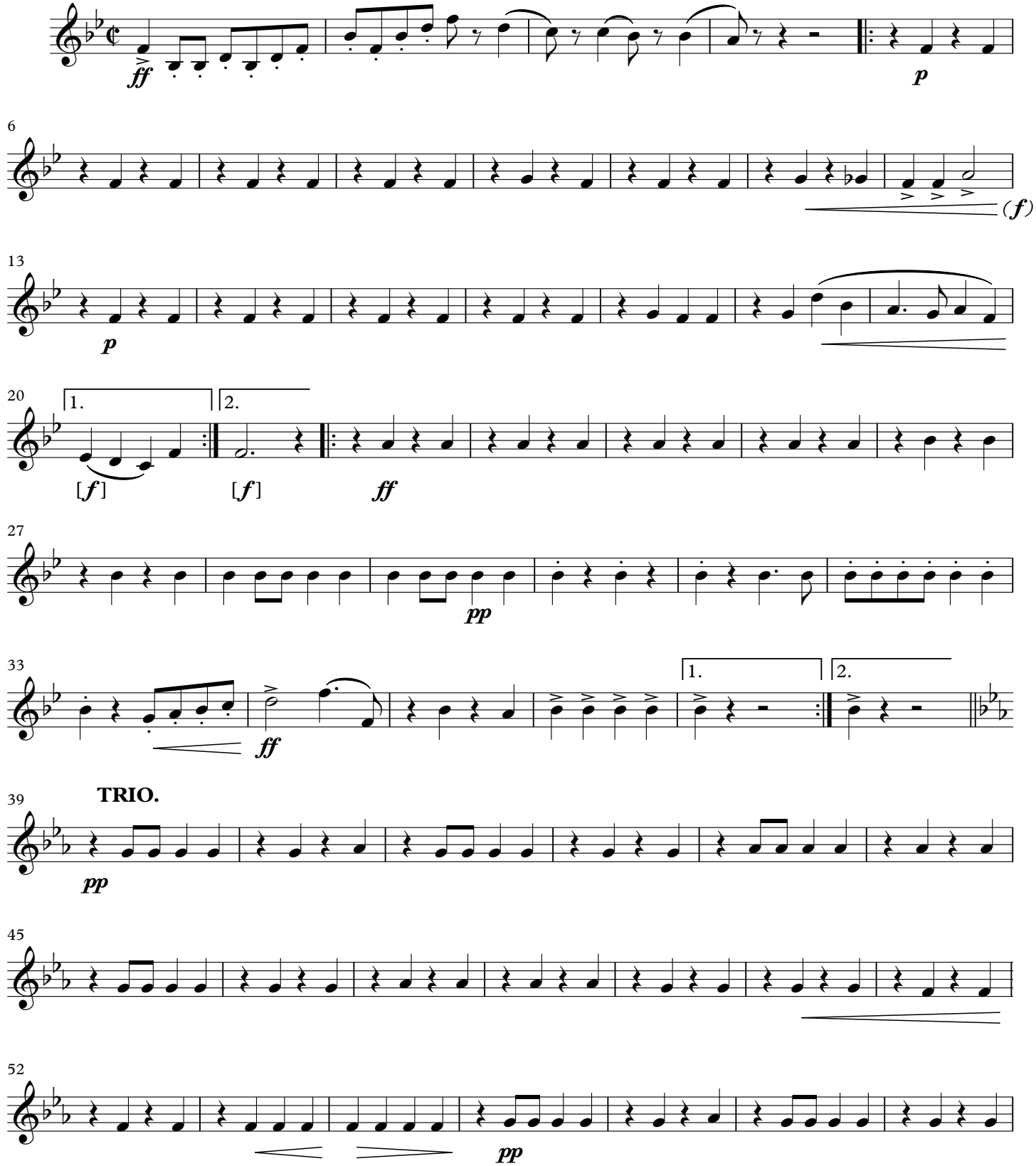
HAIL TO THE SPIRIT OF LIBERTY

(1900)

3rd F Horn

JOHN PHILIP SOUSA

March Tempo.



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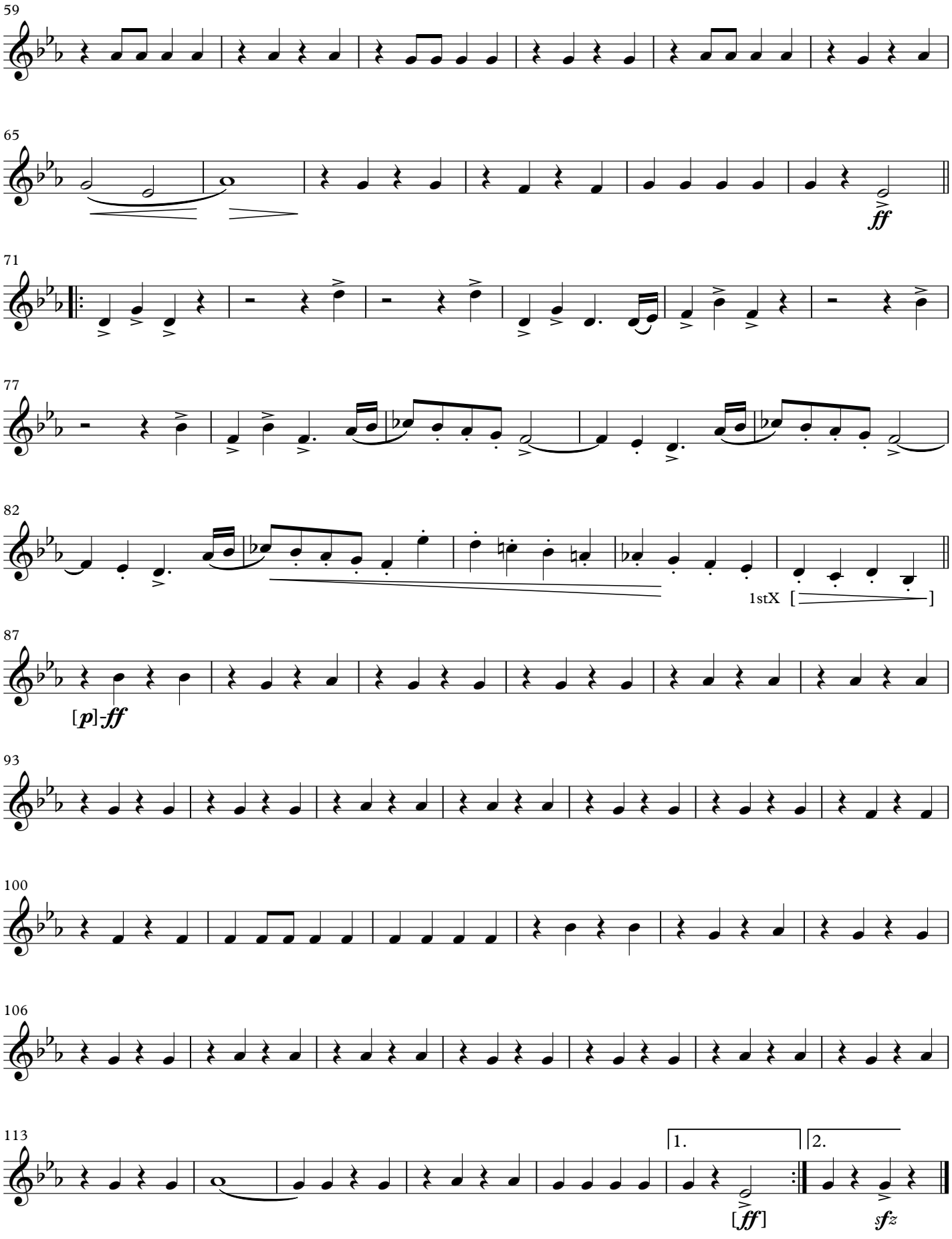

59
65
ff
71
77
82
1stX
87
[p]-ff
93
100
106
113
1.
2.
[ff]
sfz

March

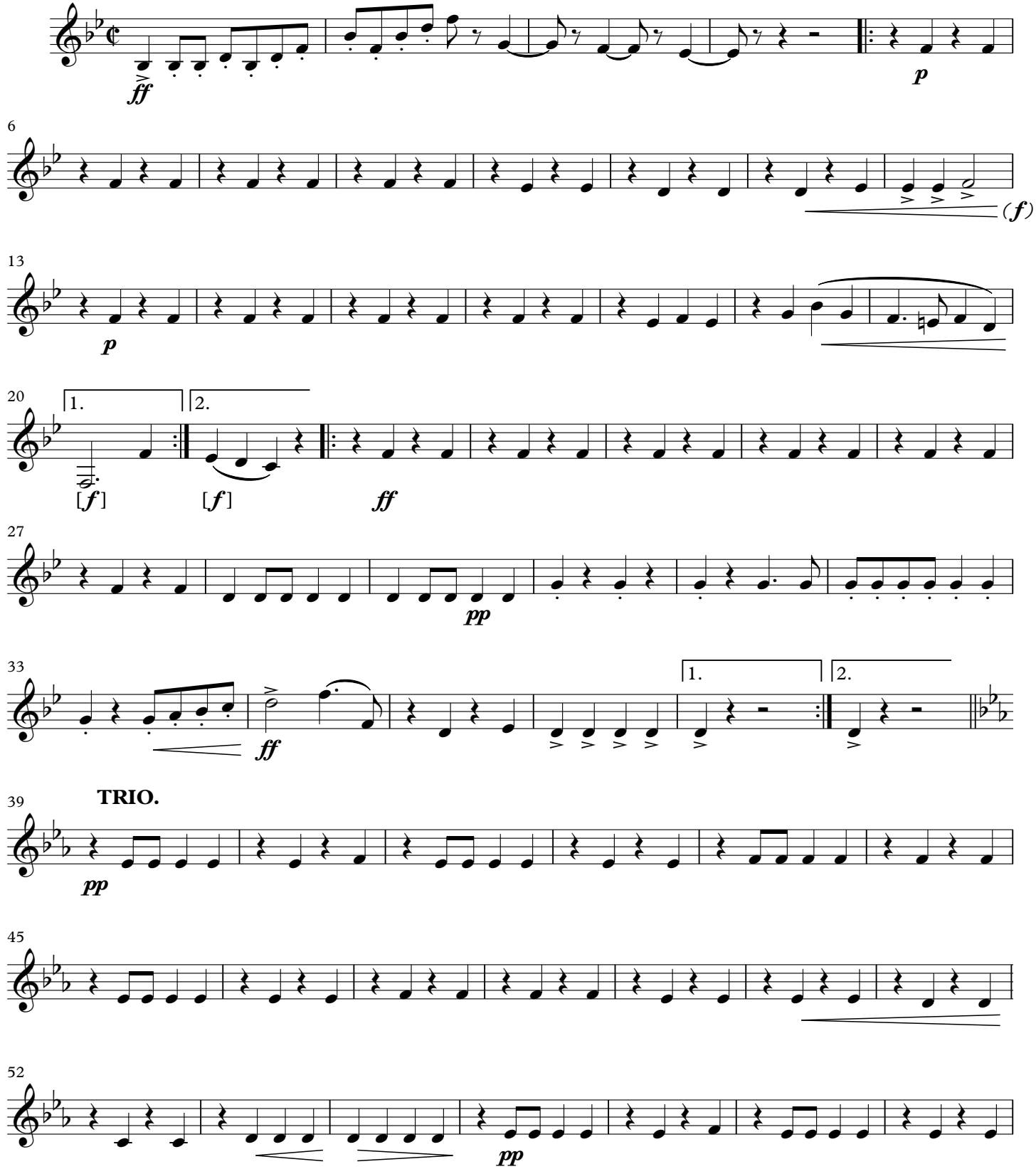
HAIL TO THE SPIRIT OF LIBERTY

(1900)

4th F Horn

JOHN PHILIP SOUSA

March Tempo.



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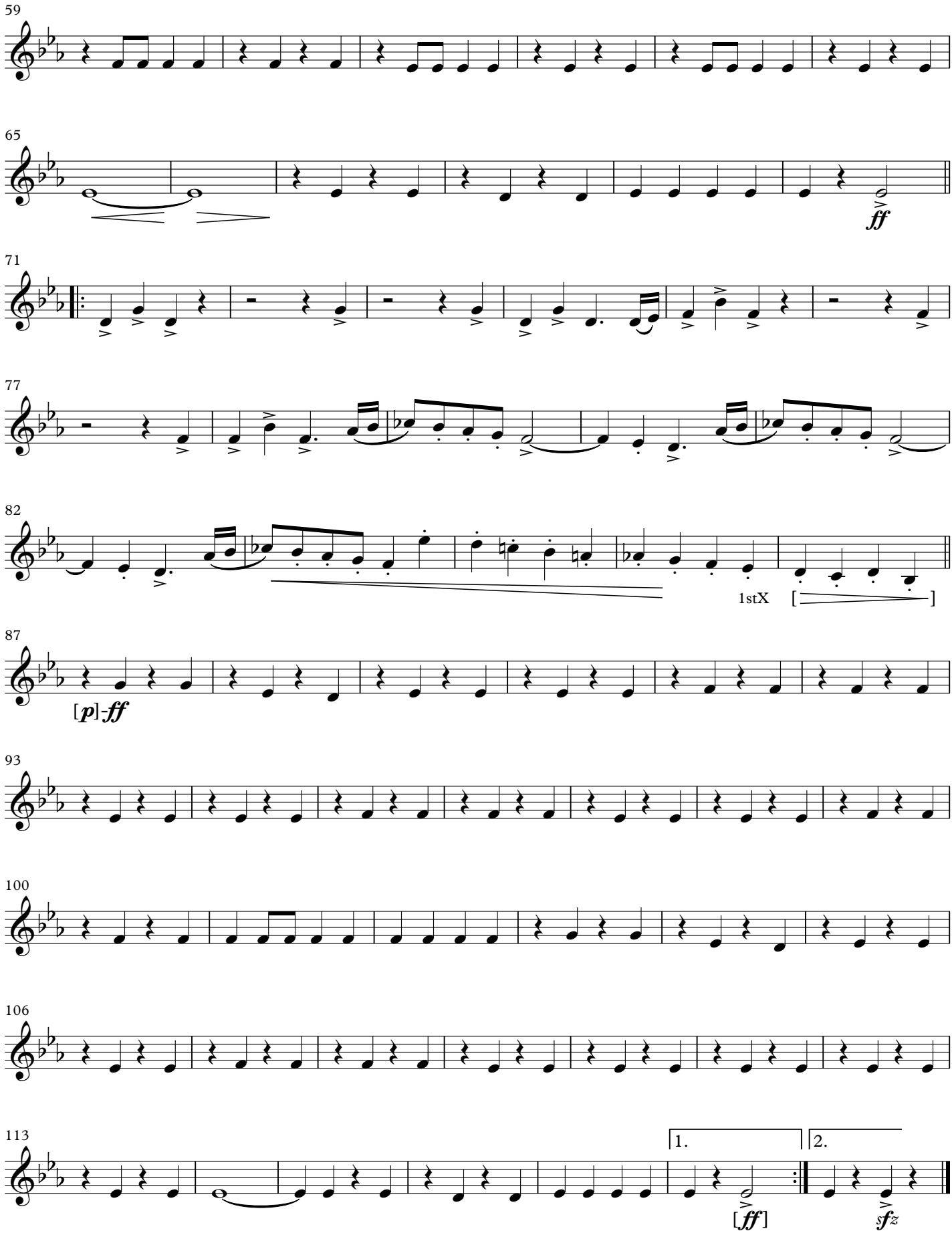

59
65
ff
71
77
82
1stX
87
[p]-ff
93
100
106
113
1.
2.
[ff]
sfz

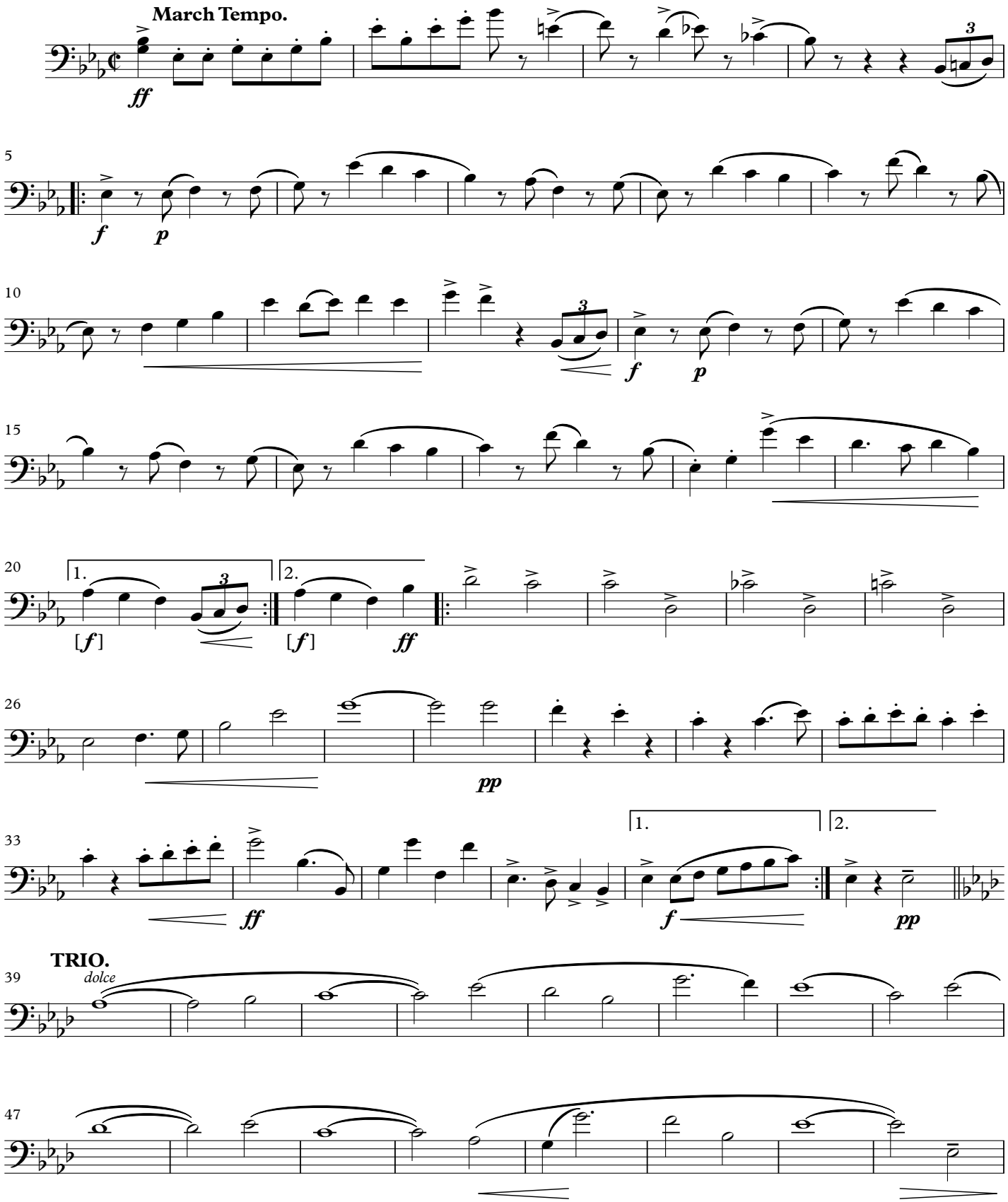
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

Baritone

JOHN PHILIP SOUSA



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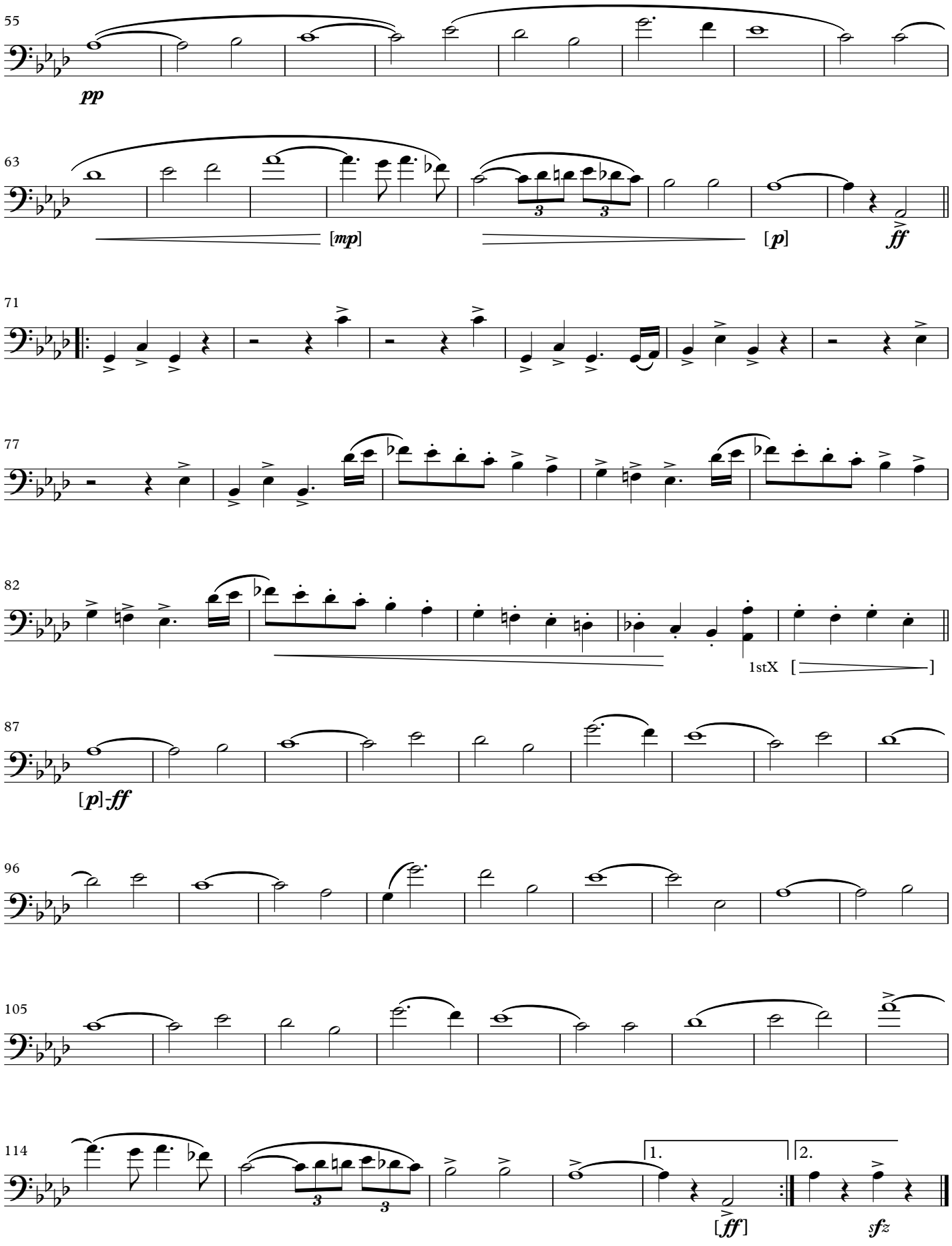
HAIL TO THE SPIRIT OF LIBERTY

Baritone



March

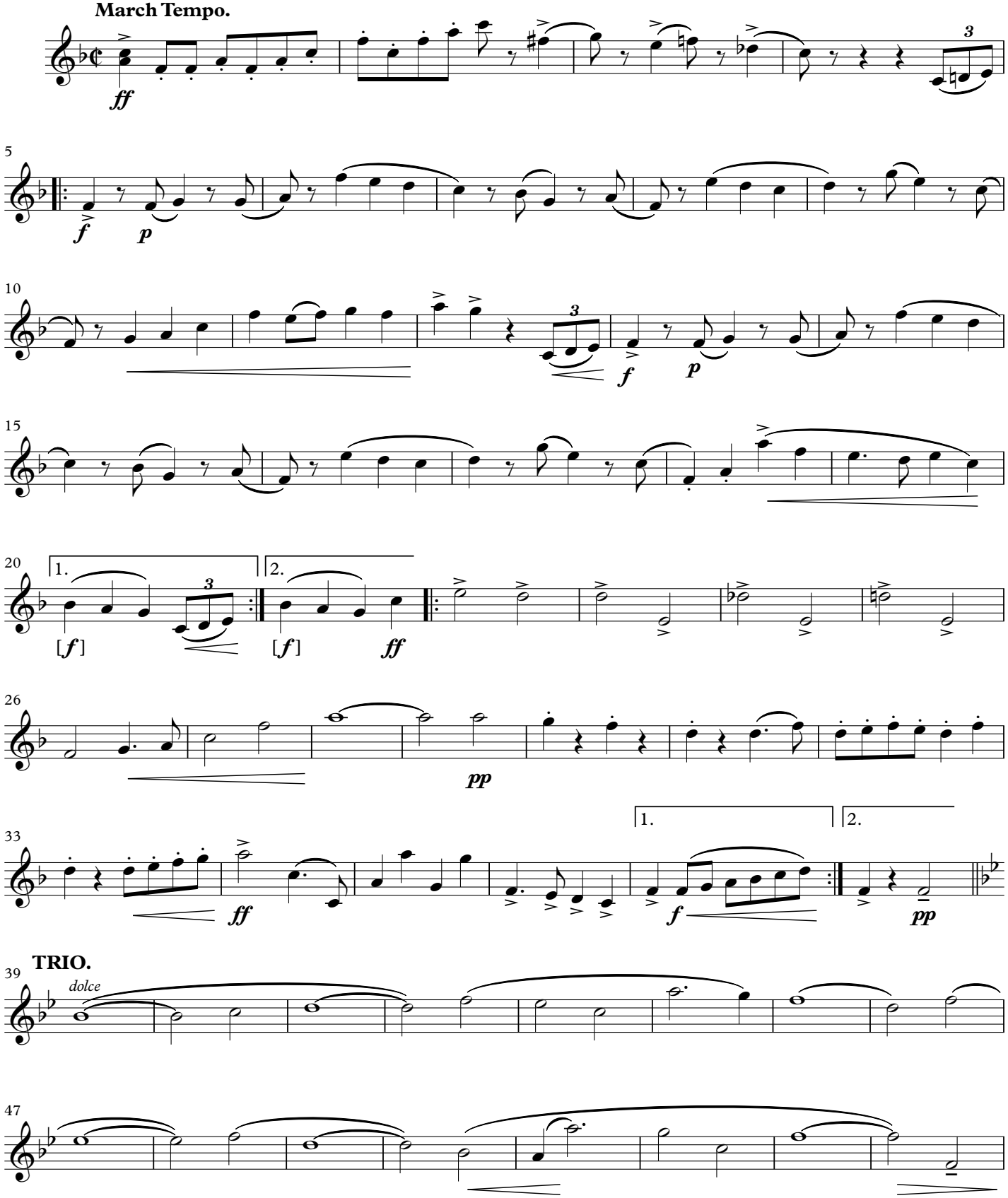
HAIL TO THE SPIRIT OF LIBERTY

Baritone, T.C.

(1900)

JOHN PHILIP SOUSA

March Tempo.



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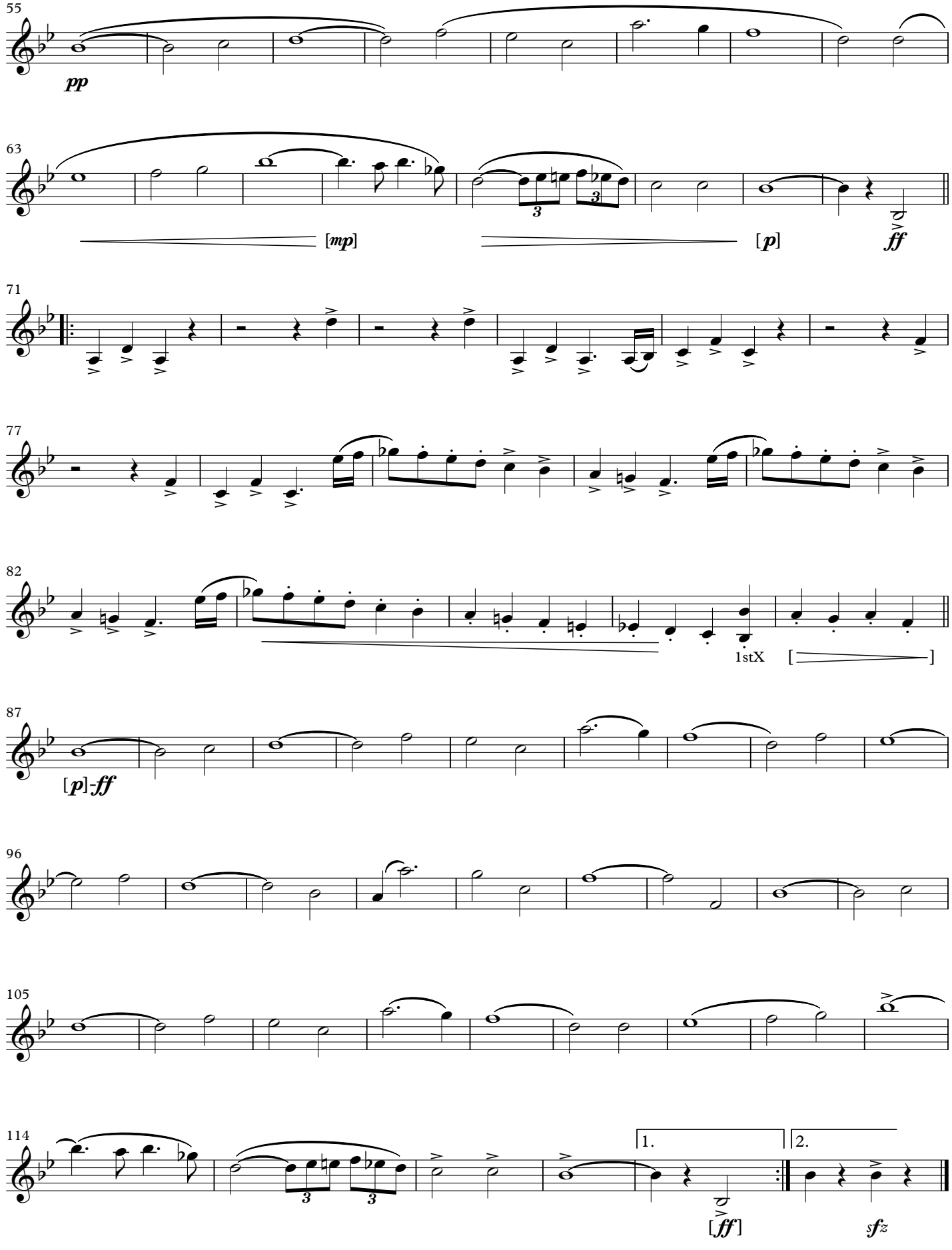
HAIL TO THE SPIRIT OF LIBERTY

Baritone, T.C.



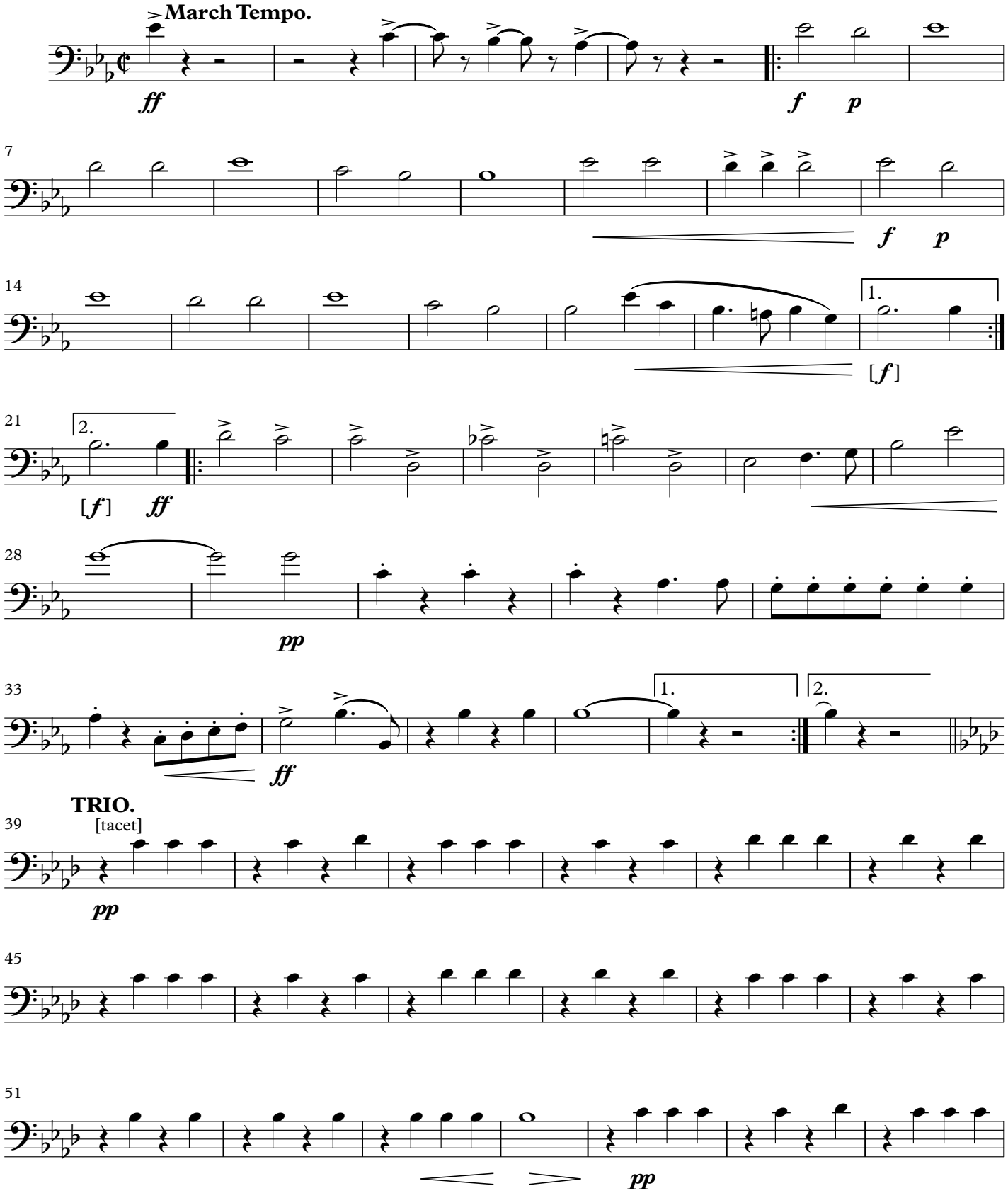
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st Trombone

JOHN PHILIP SOUSA



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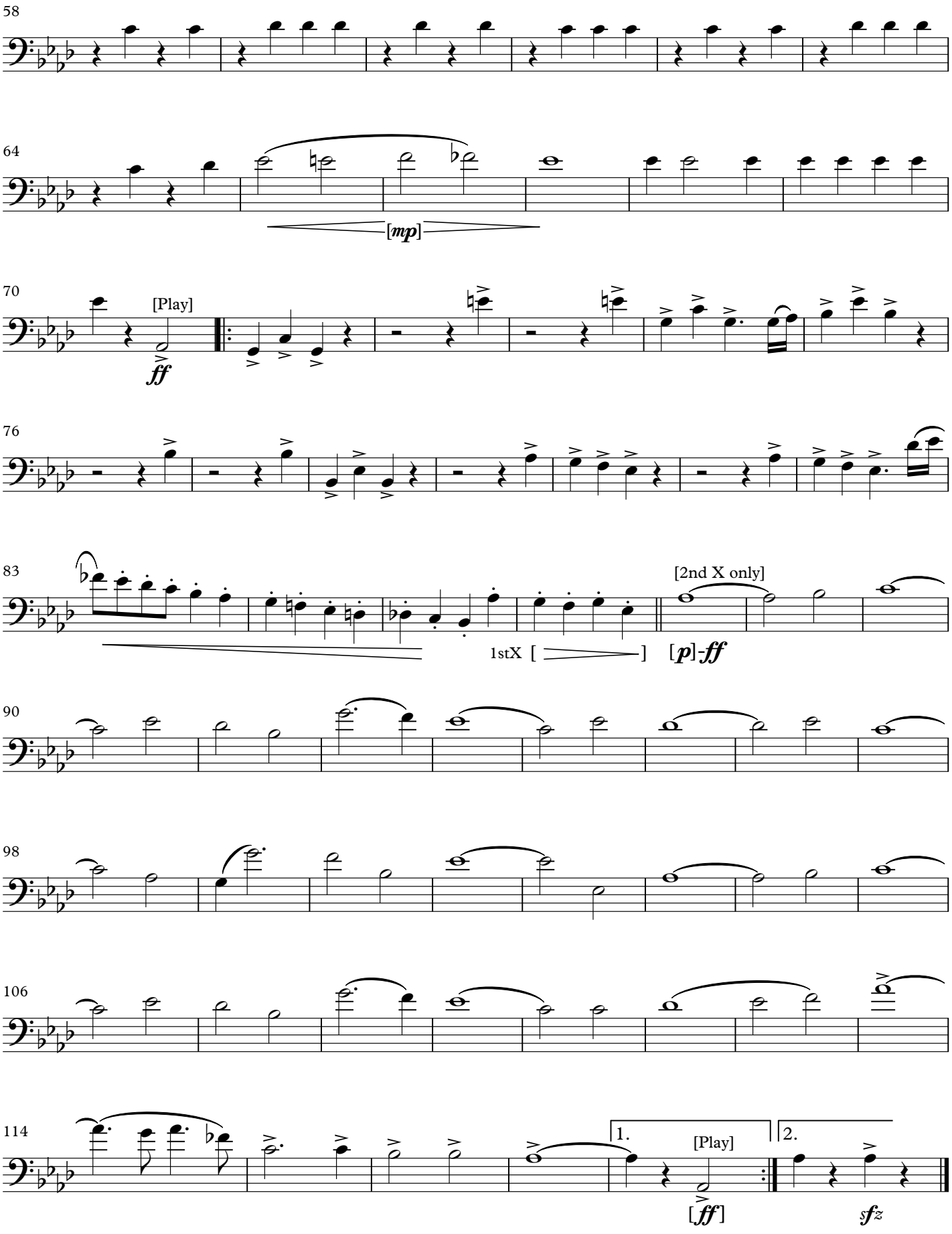

58
64
[mp]
70
[Play]
ff
76
83
[2nd X only]
1stX [ ]
[p]-ff
90
98
106
114
1.
[Play]
2.
[ff]
sfz

March

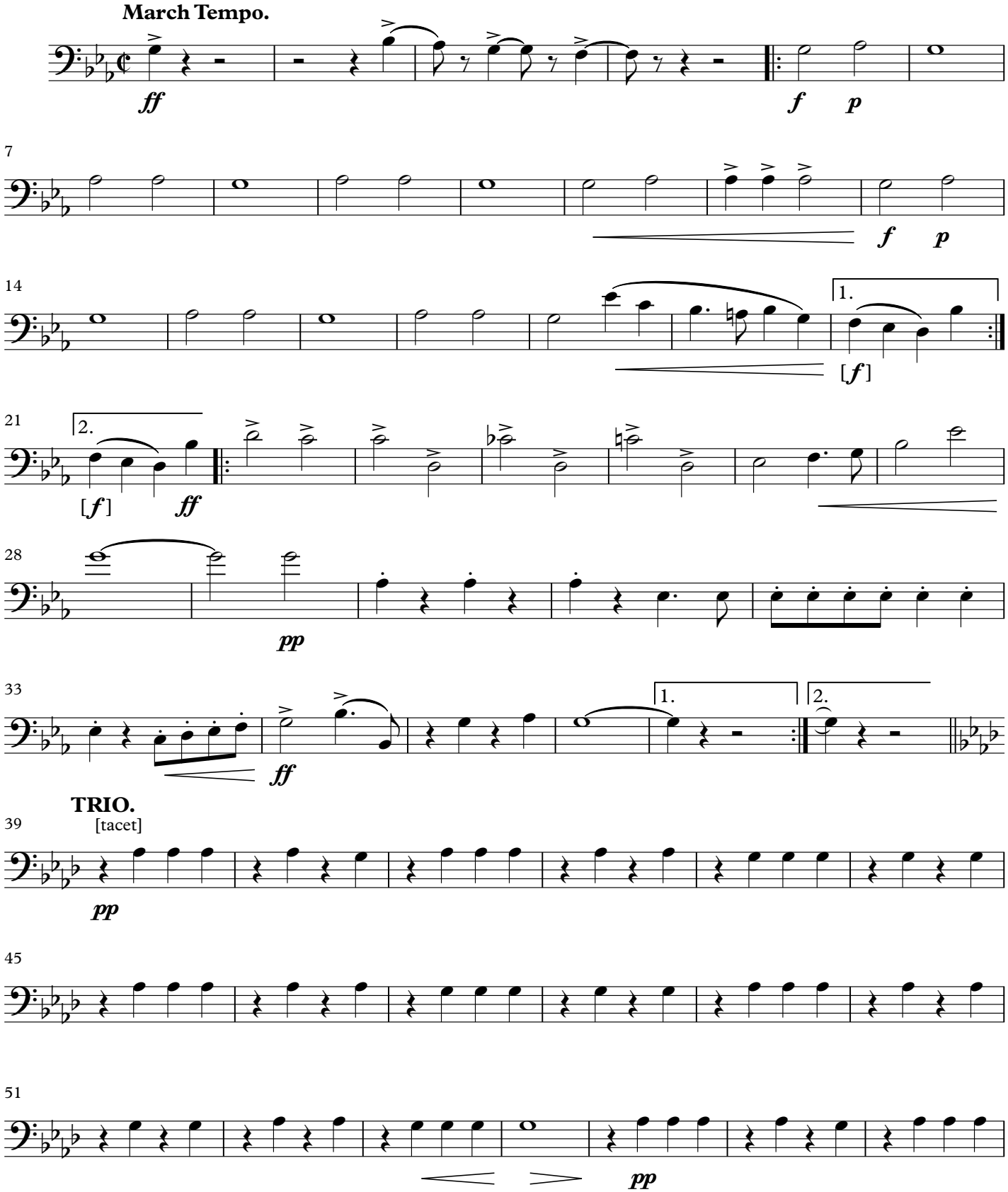
HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.



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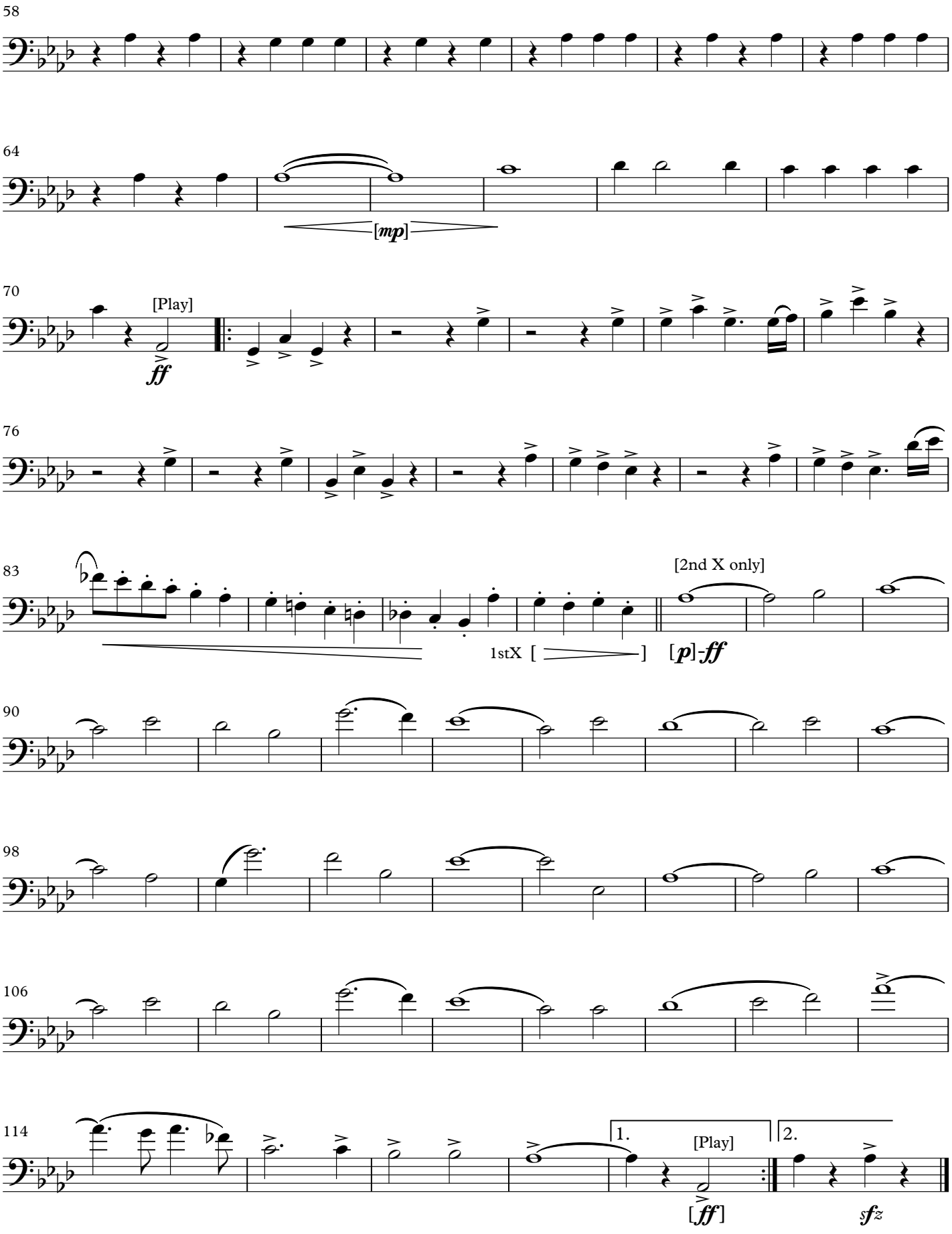
As played by “The President’s Own” United States Marine Band


58
64
[mp]
70
[Play]
ff
76
83
[2nd X only]
1stX [ ]
[p]-ff
90
98
106
114
1.
[Play]
2.
[ff]
sfz

March

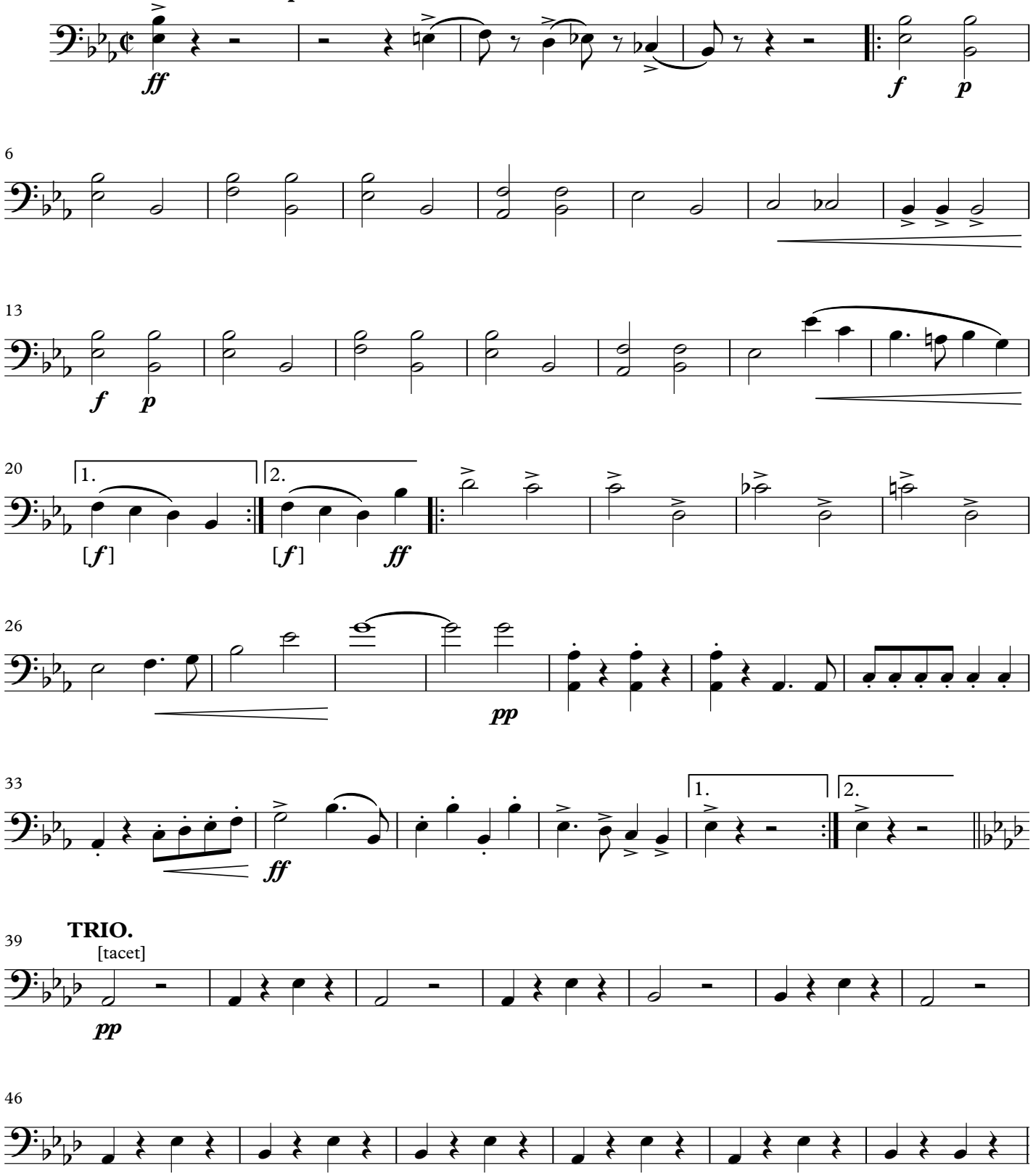
HAIL TO THE SPIRIT OF LIBERTY

Bass Trombone

(1900)

JOHN PHILIP SOUSA

March Tempo.



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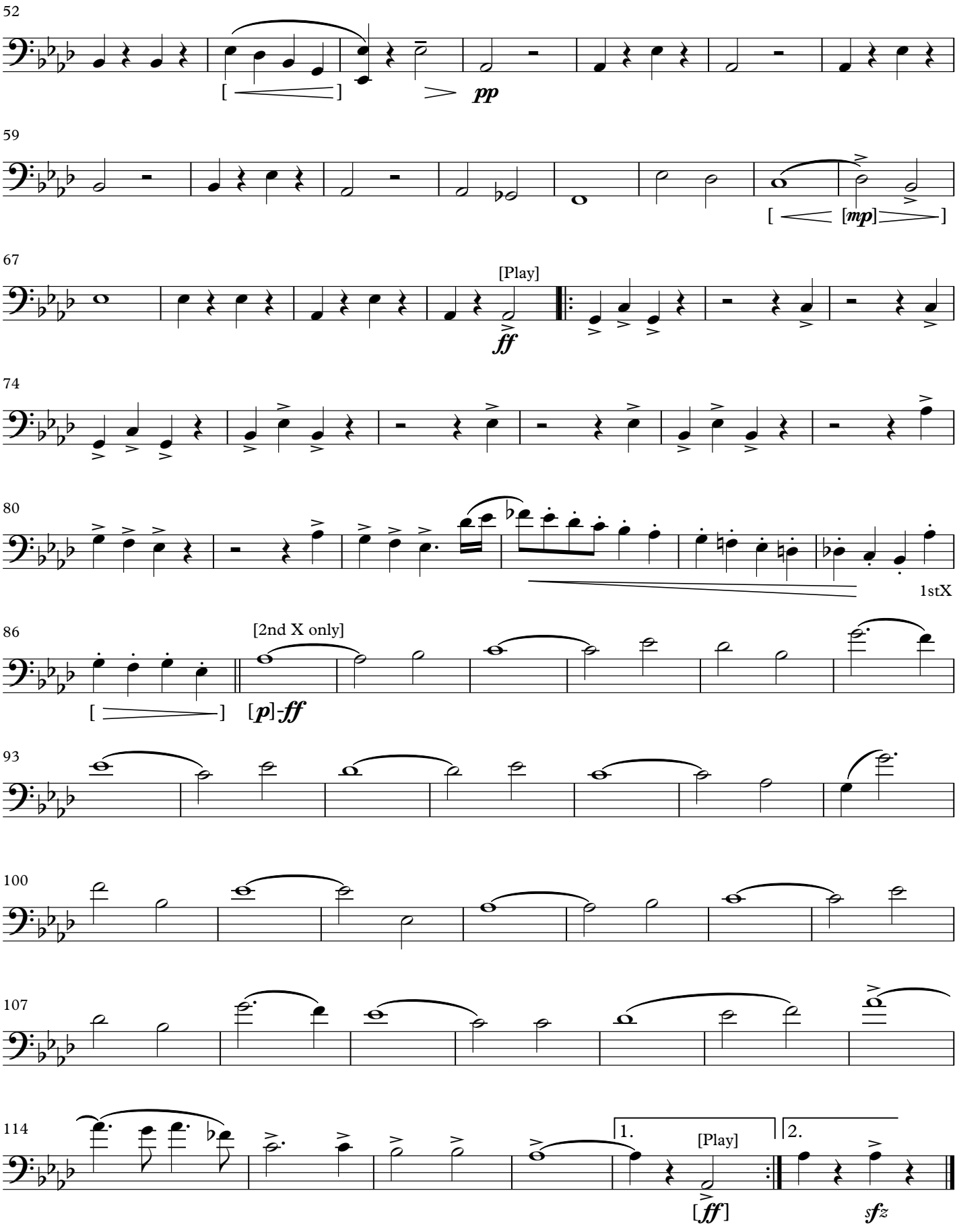
As played by “The President’s Own” United States Marine Band

HAIL TO THE SPIRIT OF LIBERTY

Bass Trombone



March

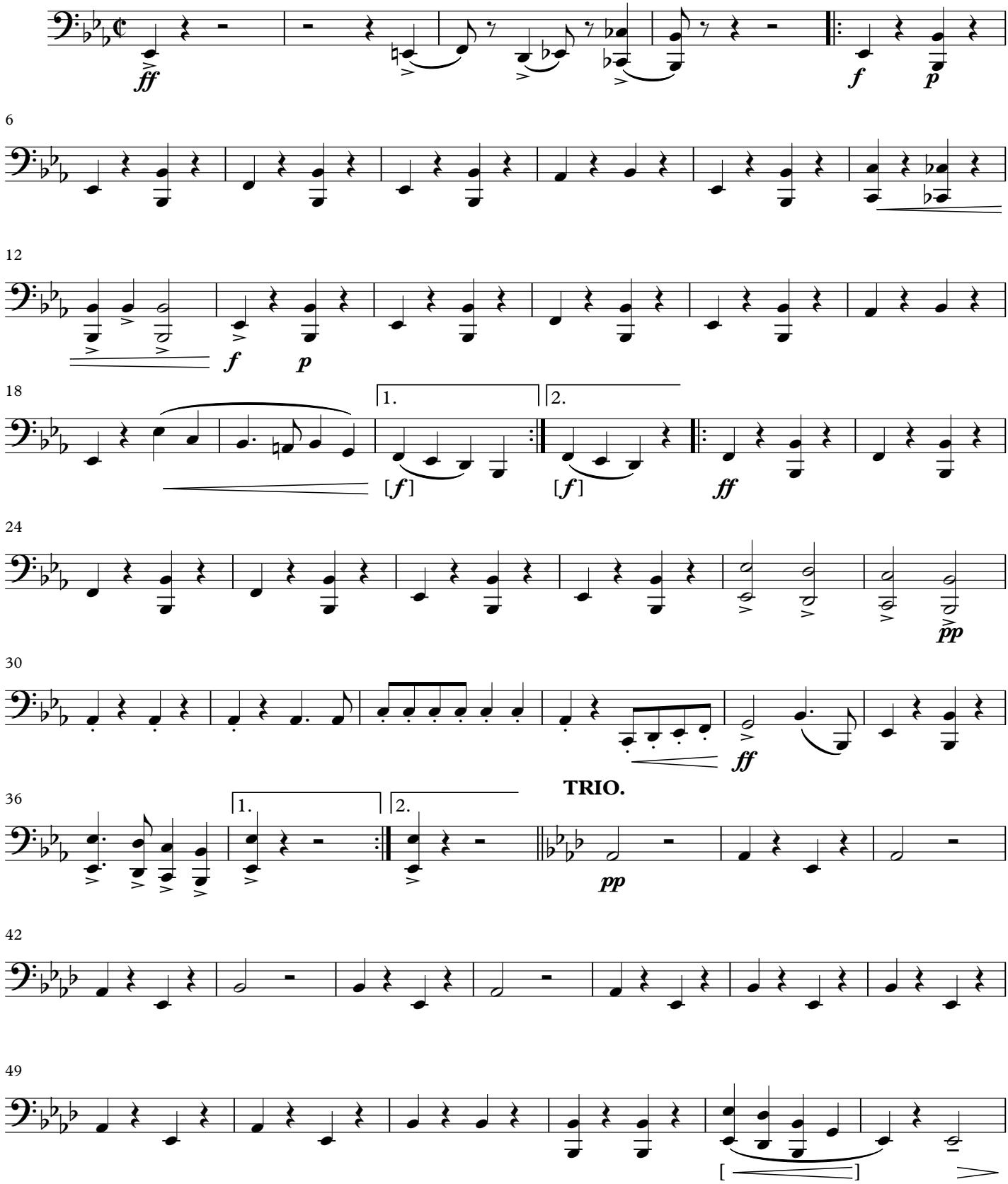
HAIL TO THE SPIRIT OF LIBERTY

(1900)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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HAIL TO THE SPIRIT OF LIBERTY

Tuba

55

pp

62

[[*mp*]]

70

ff

76

82

1stX [ ]

87

[*p*]-*ff*

93

100

106

113

1. 2.

[*ff*] *sfz*

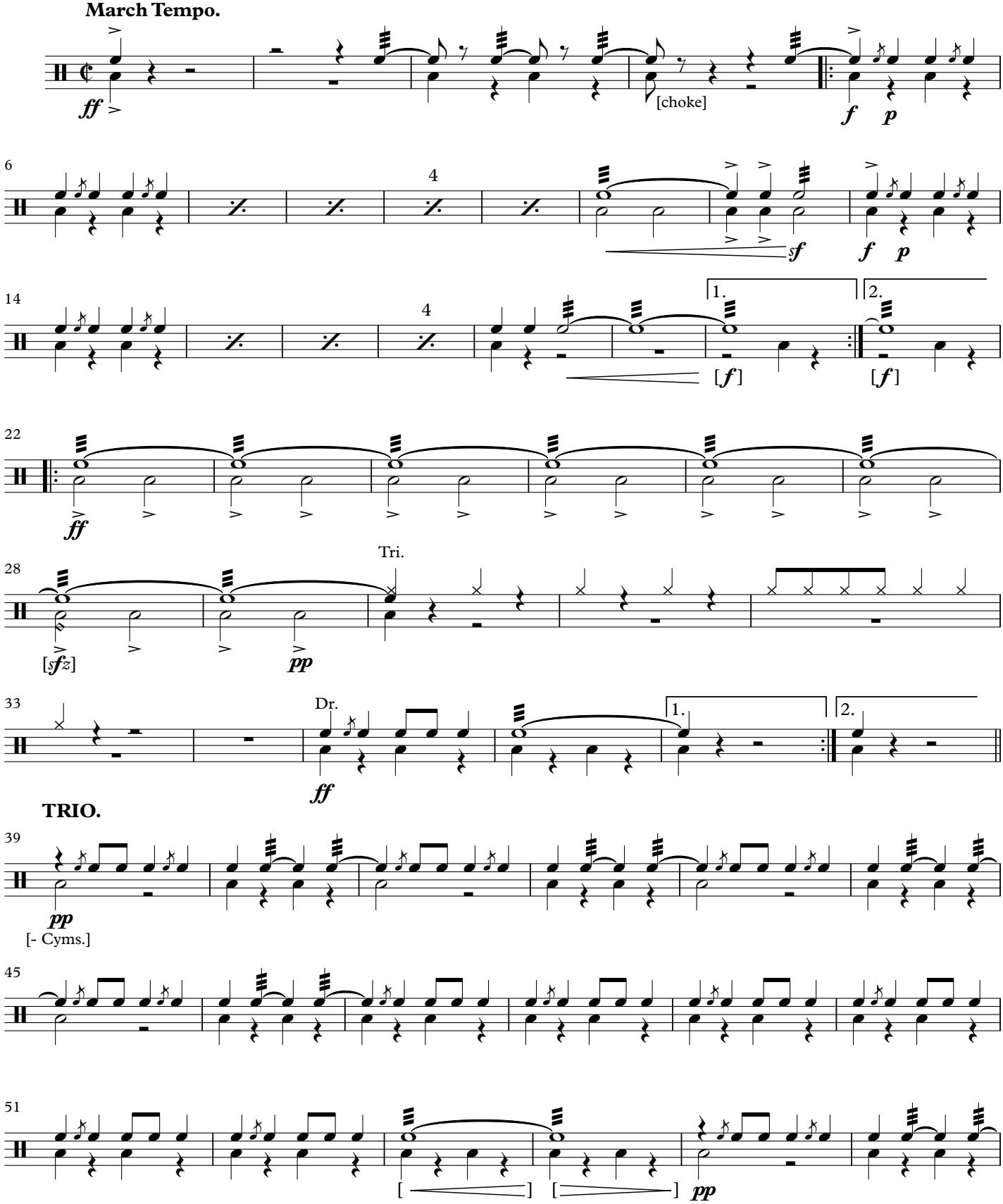
March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

Drums & Triangle

JOHN PHILIP SOUSA



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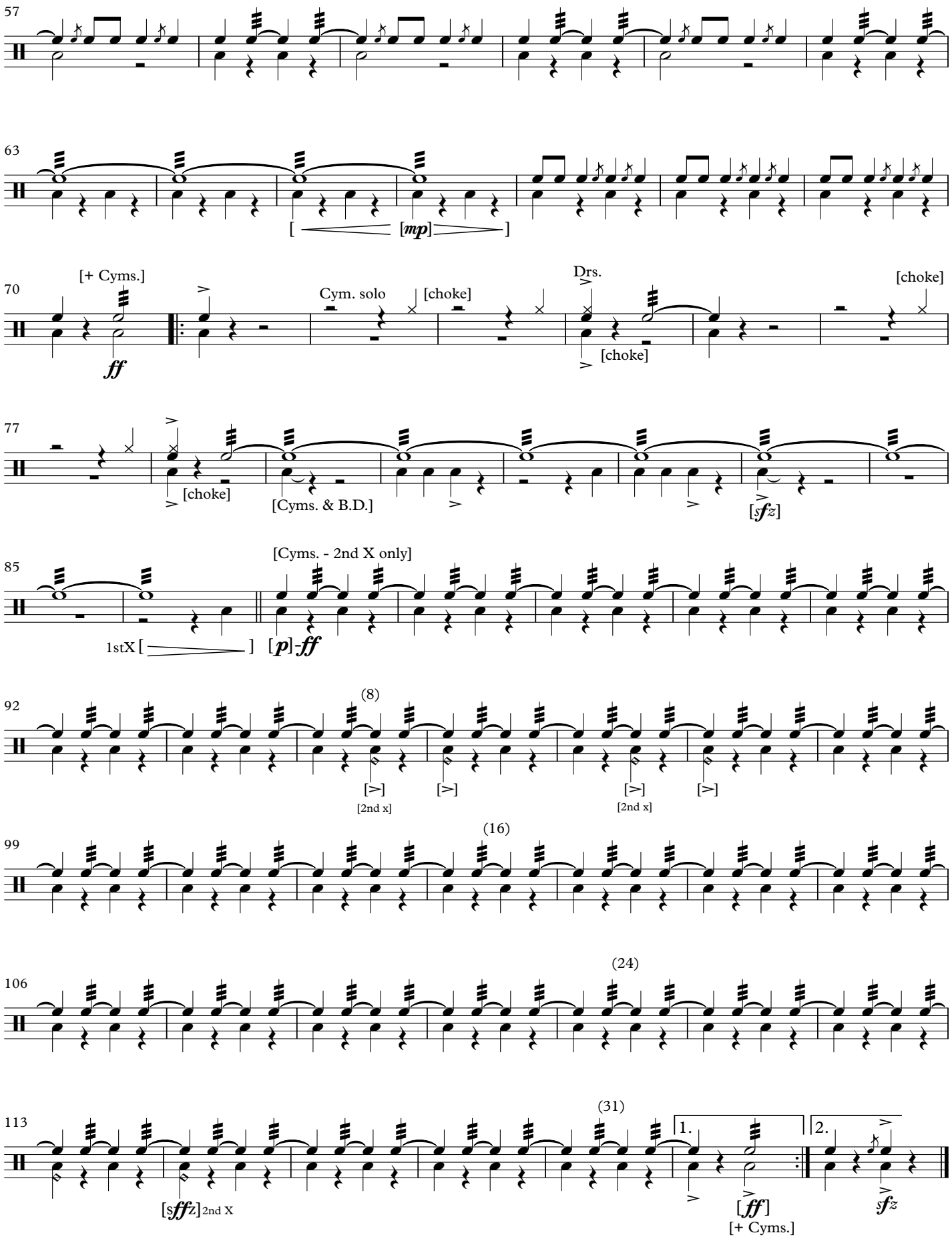

57
63
[mp]
70
[+ Cyms.]
ff
Cym. solo
[choke]
Drs.
[choke]
[choke]
77
[choke]
[Cyms. & B.D.]
[sfz]
85
[Cyms. - 2nd X only]
1stX
[p]
ff
92
(8)
[>]
[2nd x]
[>]
[>]
[2nd x]
[>]
99
(16)
106
(24)
113
(31)
[sffz]
2nd X
1.
2.
[ff]
[+ Cyms.]
sfz

March

HAIL TO THE SPIRIT OF LIBERTY

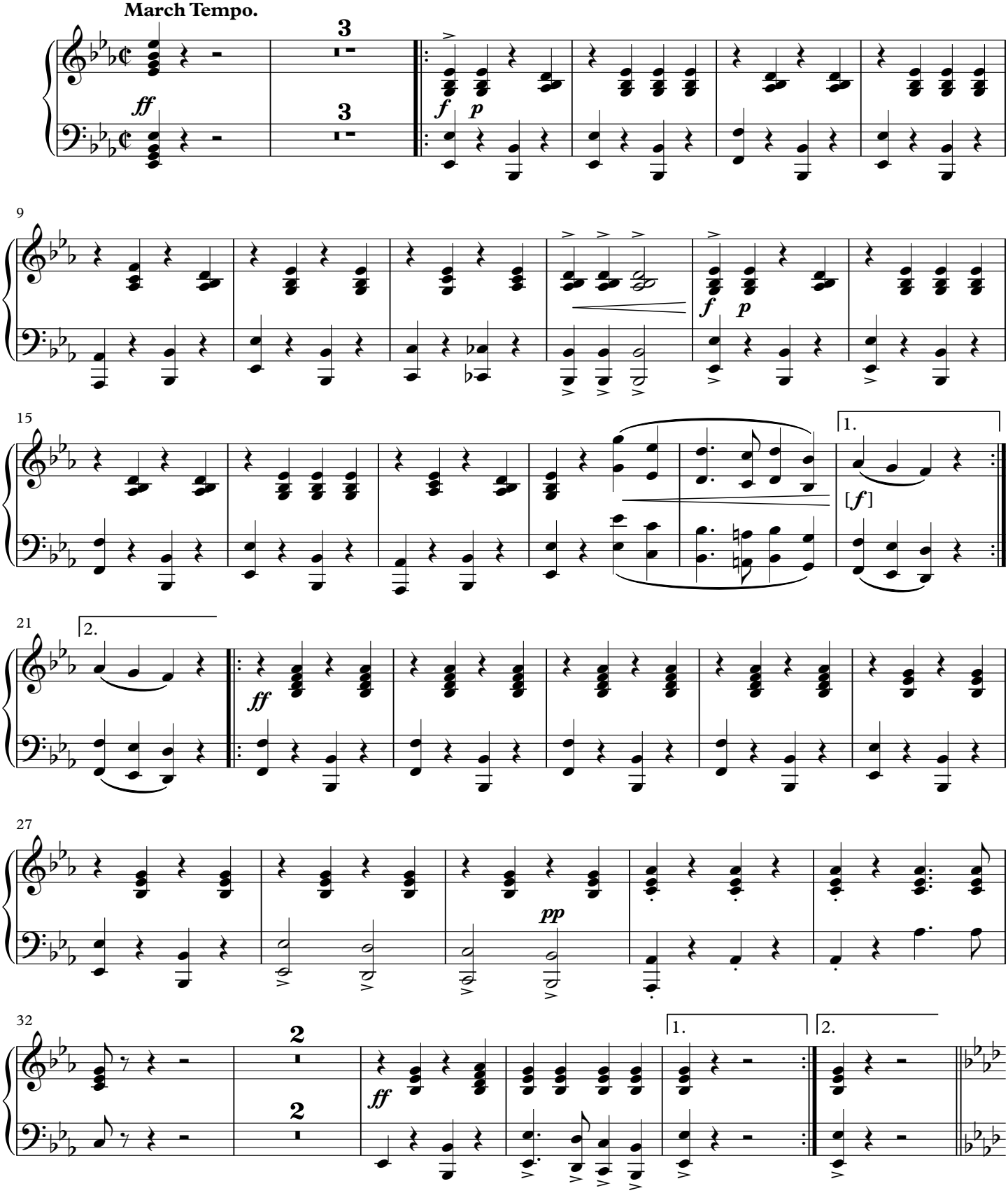
(1900)

JOHN PHILIP SOUSA

Harp

Optional
from a manuscript part found
in Sousa's Encore Books

March Tempo.



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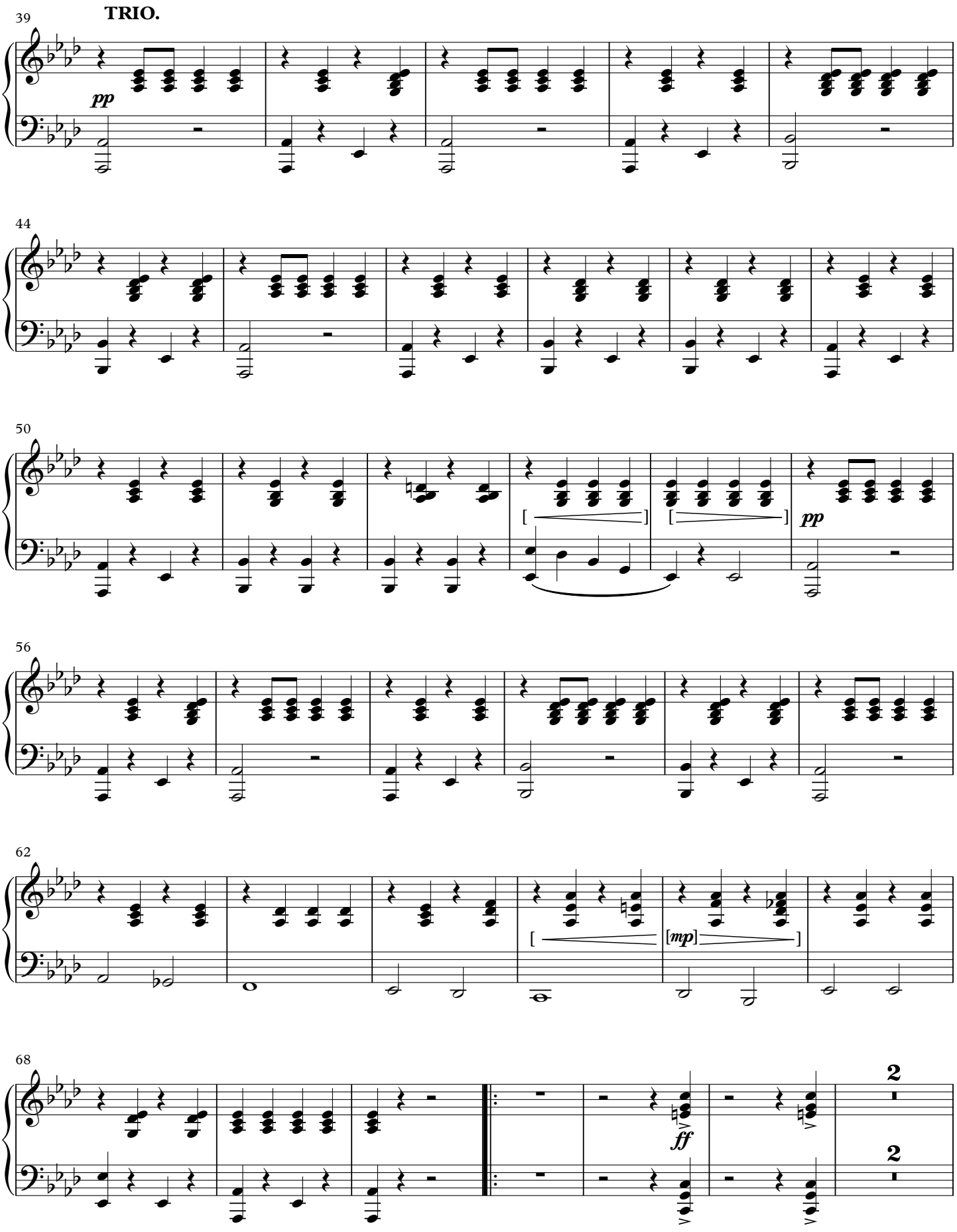
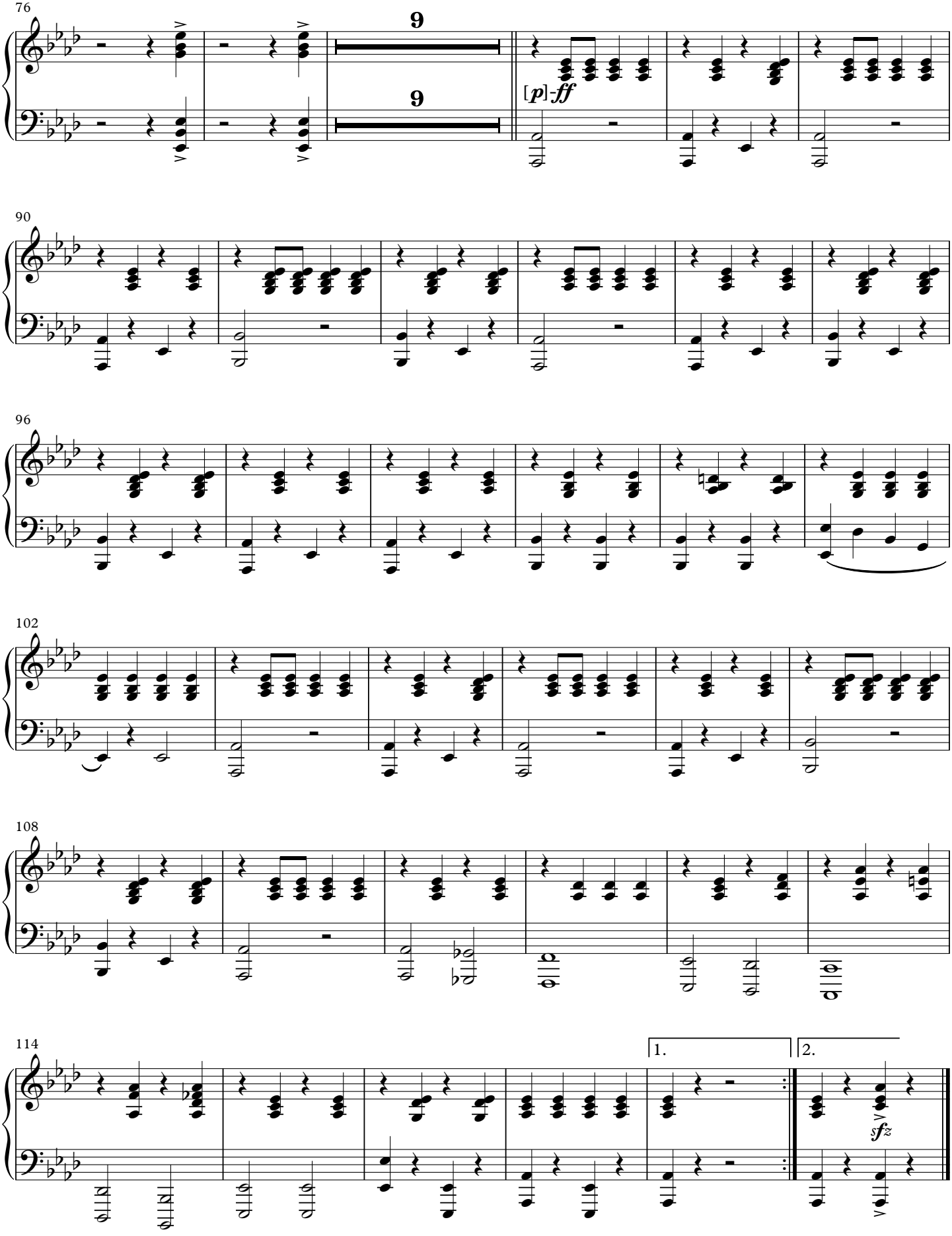

39
TRIO.
pp
44
50
pp
56
62
[mp]
68
ff
2
2

HAIL TO THE SPIRIT OF LIBERTY

Harp