



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 obbligato 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 obbligato 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.

The musical score is written for a Piccolo in G major (one sharp) and 2/4 time. It consists of nine staves of music, with measure numbers 6, 12, 17, 24, 30, 36, 42, 48, and 53 marked at the beginning of their respective staves. The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings (ff, f, p, pp). A first and second ending bracket is present between measures 17 and 24. A 'TRIO' section begins at measure 36, indicated by a key signature change to F major (two flats). The score concludes with a final measure at measure 53.

HAIL TO THE SPIRIT OF LIBERTY

Piccolo

2

58

65

71

77

82

88

95

101

107

114

ff

ff

[mp]

[p]

[p]-ff

1stX

1.

2.

fz

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st Flute

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Flute part of the march 'Hail to the Spirit of Liberty'. It is in 2/4 time and B-flat major. The score consists of nine staves of music, with measure numbers 6, 12, 17, 23, 30, 36, 42, 48, and 53 marked at the beginning of their respective staves. The music features various dynamics including fortissimo (ff), forte (f), piano (p), and pianissimo (pp), as well as trills (tr) and triplets (3). A 'TRIO' section begins at measure 36, marked with a key signature change to two flats (B-flat major). The score includes first and second endings at measures 17-19 and 36-38. The piece concludes with a final melodic line at measure 53.

HAIL TO THE SPIRIT OF LIBERTY

1st Flute

2

58

65

71

77

82

88

95

101

107

114

[mp]

[p]

[Play]

ff

ff

[2nd X only]

1stX [*p*] *ff*

1. 2.

sfz

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd Flute

JOHN PHILIP SOUSA

March Tempo.

The musical score for the 2nd Flute part of 'Hail to the Spirit of Liberty' is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The score consists of nine staves of music, numbered 1 through 53. The notation includes various musical symbols such as notes, rests, trills (tr), triplets (3), and dynamic markings (ff, f, p, pp). The score is divided into sections, with a 'TRIO' section beginning at measure 36, indicated by a double bar line and the word 'TRIO.' above the staff. The Trio section is marked '[Piccolo]' and features a change in key signature to one flat (B-flat only) at measure 36. The score concludes with a final measure at measure 53.

HAIL TO THE SPIRIT OF LIBERTY
2nd Flute

2

58

65

71

77

82

88

95

101

107

114

ff

mp

p

1stX

[p]-ff

sfz

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st Oboe

JOHN PHILIP SOUSA

March Tempo.

ff

tr

tr

tr

3

5

f p

13

f p

[f]

21

[f] ff

27

pp

34

ff

TRIO.

[tacet]

39

pp

45

50

55

pp

Detailed description: This is a musical score for the 1st Oboe part of the march 'Hail to the Spirit of Liberty' by John Philip Sousa. The score is written in G major (one sharp) and 2/4 time. It consists of nine staves of music. The first staff begins with a fortissimo (ff) dynamic and includes three trills (tr) on measures 3, 4, and 5. A triplet of eighth notes appears at the end of the first staff. The second staff starts with a repeat sign and features a dynamic shift from forte (f) to piano (p). The third staff continues the piano (p) section and includes a first ending bracket. The fourth staff begins the second ending, marked with a forte (f) dynamic. The fifth staff is marked piano-piano (pp). The sixth staff starts a new section marked fortissimo (ff) and 'TRIO.', with a first ending bracket. The seventh staff is marked '[tacet]' and piano-piano (pp). The eighth and ninth staves continue the piano-piano (pp) section. The score concludes with a final triplet of eighth notes on the ninth staff.

HAIL TO THE SPIRIT OF LIBERTY

1st Oboe

2



March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd Oboe

JOHN PHILIP SOUSA

March Tempo.

5

13

21

27

34

39

45

50

55

ff

f *p*

f *p* [*f*]

[*f*] *ff*

pp

ff *f*

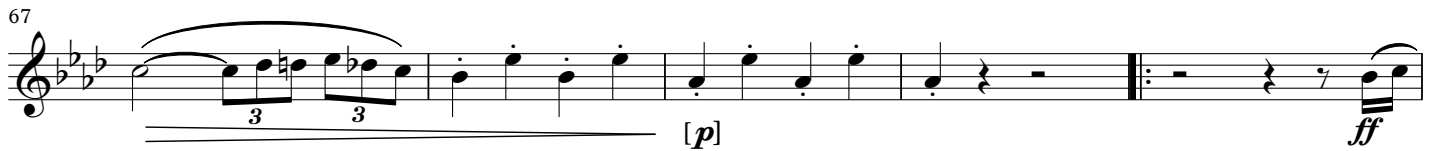
TRIO.
[tacet]

pp

pp

HAIL TO THE SPIRIT OF LIBERTY
2nd Oboe

2



March

HAIL TO THE SPIRIT OF LIBERTY

E♭ Clarinet

(1900)

JOHN PHILIP SOUSA

> March Tempo.

ff **f** **p** **tr** **tr** **tr** **3**

f **p** **f** **p** **f** **p**

f **ff** **pp** **ff** **f**

1. **2.** **ff** **pp** **ff**

TRIO. [tacet]

1. **2.** **ff** **f**

HAIL TO THE SPIRIT OF LIBERTY

2

E♭ Clarinet

55

61

67

72

77

83

89

95

101

107

114

[mp]

[p]

[ff]

[ff]

[p]-ff

1stX

[p]

[ff]

1.

2.

fz

March

HAIL TO THE SPIRIT OF LIBERTY

1st B♭ Clarinet

(1900)

JOHN PHILIP SOUSA

March Tempo.

5

10

15

20

26

33

39 **TRIO.**
dolce

47

HAIL TO THE SPIRIT OF LIBERTY

2

1st B \flat Clarinet

55 *pp*

63 *[mp]* *[p]*

71 *ff* *ff*

77

82 1stX []

87 *[p]-ff*

96

105

114 *sfz*

March

HAIL TO THE SPIRIT OF LIBERTY

2nd B \flat Clarinet

(1900)

JOHN PHILIP SOUSA

March Tempo.

5

10

15

20

26

33

39 **TRIO.**
dolce

47

HAIL TO THE SPIRIT OF LIBERTY

2

2nd B♭ Clarinet

55 *pp*

63 *[mp]* *[p]*

71 *ff* *ff*

77

82 1stX []

87 *[p]-ff*

96

105

114 1. 2. *sfz*

This musical score is for the 2nd B♭ Clarinet part of the piece 'Hail to the Spirit of Liberty'. It consists of nine staves of music, each beginning with a measure number. The key signature has two flats (B♭ and E♭). The notation includes various dynamics such as *pp*, *[mp]*, *[p]*, *ff*, *[p]-ff*, and *sfz*. There are also articulation marks like accents and slurs. Some measures contain triplets or first endings. The score ends with a double bar line and repeat signs.

March

HAIL TO THE SPIRIT OF LIBERTY

3rd B♭ Clarinet

(1900)

JOHN PHILIP SOUSA

March Tempo.

5

10

15

20

28

34

39

47

ff

f *p*

f *p*

1. 2.

f *ff*

pp

1. 2. *f* *pp* [lower notes]

TRIO. *dolce*

HAIL TO THE SPIRIT OF LIBERTY

2

3rd B \flat Clarinet

55

pp

63

[*mp*] [*p*]

71

ff *ff*

77

82

1stX []

87

[*p*]-*ff*

96

105

114

1. 2. *sfz*

March

HAIL TO THE SPIRIT OF LIBERTY

E♭ Alto Clarinet

(1900)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet in 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a common time signature. The tempo is marked 'March Tempo.' and the dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also triplets and slurs. The second staff starts with a repeat sign and a first ending bracket. The third staff has a first ending bracket and a second ending bracket. The fourth staff has a first ending bracket and a second ending bracket. The fifth staff has a first ending bracket and a second ending bracket. The sixth staff has a first ending bracket and a second ending bracket. The seventh staff has a first ending bracket and a second ending bracket. The eighth staff has a first ending bracket and a second ending bracket. The score ends with a double bar line.

5

10

15

20

26

33

39

47

HAIL TO THE SPIRIT OF LIBERTY

2

E♭ Alto Clarinet

55 *pp*

63 [*mp*] [*p*]

71 *ff* *ff*

77

82 1stX

87 [*p*]-*ff*

96

105

114 1. 2. *sfz*

Detailed description of the musical score: The score is for an E♭ Alto Clarinet part. It begins at measure 55 with a piano (*pp*) dynamic and a long slur. Measure 63 introduces a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic section. Measure 71 features fortissimo (*ff*) dynamics. Measure 82 has a first ending bracket labeled '1stX'. Measure 87 starts with a piano (*p*) dynamic followed by fortissimo (*ff*). Measure 96 has a long slur. Measure 105 has a long slur. Measure 114 includes first and second endings, with the second ending marked *sfz* (sforzando).

March

HAIL TO THE SPIRIT OF LIBERTY

B♭ Bass Clarinet

(1900)

JOHN PHILIP SOUSA

March Tempo.

6

13

20

26

33

39

46

ff *f* *p* *f* *p* *f* *ff* *pp* *ff* *pp*

1. 2.

1. 2.

TRIO.

The musical score is written for B♭ Bass Clarinet in 2/4 time. It begins with a key signature of one flat (B♭). The score is divided into measures, with measure numbers 6, 13, 20, 26, 33, 39, and 46 marked at the start of new lines. Dynamics include fortissimo (ff), forte (f), piano (p), and pianissimo (pp). The score features various musical notations such as slurs, ties, and repeat signs. A 'TRIO' section begins at measure 39. The piece concludes with a double bar line at measure 46.

HAIL TO THE SPIRIT OF LIBERTY

2

B♭ Bass Clarinet

52

59

67

74

80

86

93

100

107

114

[*pp*]

[*mp*]

ff

1stX [*p*] *ff*

1. 2.

[*ff*] *sfz*

This musical score is for the B♭ Bass Clarinet part of the piece 'Hail to the Spirit of Liberty'. It consists of nine staves of music, each beginning with a measure number. The key signature has two flats (B♭ and E♭), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), *ff* (fortissimo), *p* (piano), and *sfz* (sforzando). There are also performance instructions like '1stX' and first/second endings. The score ends with a double bar line after the second ending.

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st Bassoon

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Bassoon part of the march 'Hail to the Spirit of Liberty' by John Philip Sousa. It is in the key of B-flat major (two flats) and 2/4 time. The score consists of ten staves of music, numbered 1 through 50. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). There are also articulation marks like accents and breath marks. The score includes repeat signs with first and second endings at measures 20-21 and 34-35. The piece concludes with a final double bar line at measure 50.

5

10

16

22

28

34

39 **TRIO.**

45

50

ff

f p

f p

[*f*] [*f*] *ff*

pp

ff

pp

HAIL TO THE SPIRIT OF LIBERTY

2

1st Bassoon

57

64

71

78

83

89

95

101

107

113

ff

1stX [*p*] *ff*

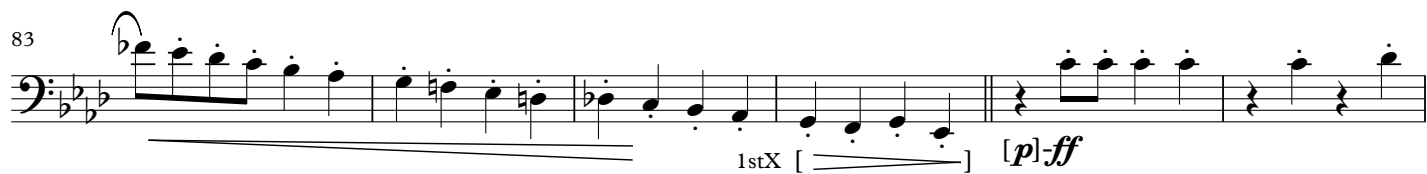
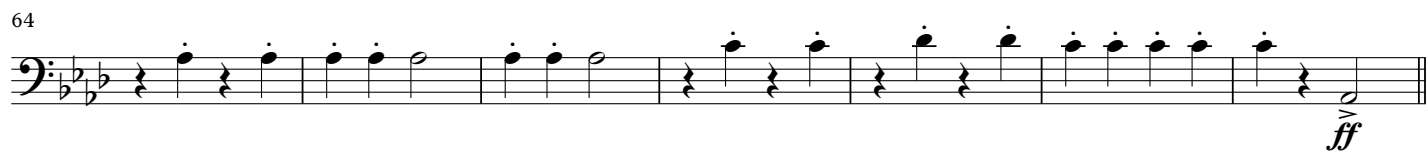
[*ff*] *sfz*

This musical score is for the 1st Bassoon part of the piece 'Hail to the Spirit of Liberty'. It is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The score consists of nine staves, each beginning with a measure number. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings. The first staff (57) features a series of eighth notes with accents. The second staff (64) includes a half note and a quarter note, ending with a double bar line and a forte (ff) dynamic. The third staff (71) has a repeat sign and includes eighth notes with accents. The fourth staff (78) contains eighth notes with accents and a slur. The fifth staff (83) features a slur over a series of notes, followed by a first ending bracket labeled '1stX' and a dynamic marking of [p] ff. The sixth staff (89) continues with eighth notes and accents. The seventh staff (95) has eighth notes with accents. The eighth staff (101) includes a whole note rest. The ninth staff (107) continues with eighth notes and accents. The final staff (113) has a first ending bracket labeled '1.' and a second ending bracket labeled '2.', with dynamic markings of [ff] and sfz.

HAIL TO THE SPIRIT OF LIBERTY

2nd Bassoon

2



March

HAIL TO THE SPIRIT OF LIBERTY

E♭ Alto Saxophone

(1900)

JOHN PHILIP SOUSA

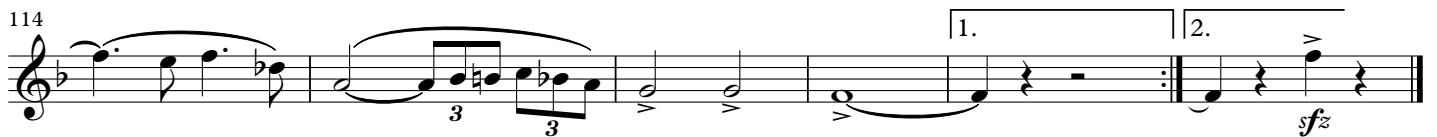
March Tempo.

The musical score is written for E♭ Alto Saxophone in 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a common time signature. The tempo is marked 'March Tempo.' and the dynamics include *ff* (fortissimo), *tr* (trills), and a triplet of eighth notes. The second staff starts at measure 5 and includes dynamics *f* (forte) and *p* (piano). The third staff starts at measure 10 and includes a triplet of eighth notes, *f*, and *p*. The fourth staff starts at measure 15 and includes a triplet of eighth notes. The fifth staff starts at measure 20 and includes first and second endings, dynamics *[f]*, *ff*, and a triplet of eighth notes. The sixth staff starts at measure 26 and includes a triplet of eighth notes and the dynamic *pp* (pianissimo). The seventh staff starts at measure 33 and includes first and second endings, dynamics *ff*, *f*, and *pp*. The eighth staff starts at measure 39 and is marked 'TRIO.' with a *dolce* (dolce) marking. The ninth staff starts at measure 47 and includes a triplet of eighth notes.

HAIL TO THE SPIRIT OF LIBERTY

2

E♭ Alto Saxophone



March

HAIL TO THE SPIRIT OF LIBERTY

B♭ Tenor Saxophone

(1900)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Tenor Saxophone in 2/4 time. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'March Tempo.' and the initial dynamic is *ff*. The score consists of eight staves of music. The first staff (measures 1-4) includes a triplet of eighth notes. The second staff (measures 5-8) features a dynamic change from *f* to *p*. The third staff (measures 9-12) includes a triplet of eighth notes and a dynamic change from *f* to *p*. The fourth staff (measures 13-16) continues the melody. The fifth staff (measures 17-20) includes first and second endings, with dynamics *[f]*, *[f]*, and *ff*. The sixth staff (measures 21-24) includes a dynamic change to *pp*. The seventh staff (measures 25-32) includes first and second endings, with dynamics *ff*, *f*, and *pp*. The eighth staff (measures 33-40) is the beginning of the 'TRIO.' section, marked *dolce*. The final staff (measures 41-48) continues the Trio section.

HAIL TO THE SPIRIT OF LIBERTY

2

B \flat Tenor Saxophone

55

pp

63

[*mp*] [3] [3] [*p*] *ff*

71

[*p*]

77

[*p*]

82

[*p*]

87

[*p*]-*ff*

96

[*p*]

105

[*p*]

114

[*p*] [3] [3] [*p*] 1. 2. *sfz*

March

HAIL TO THE SPIRIT OF LIBERTY

E♭ Baritone Saxophone

(1900)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Baritone Saxophone in 2/4 time. It begins with a treble clef and a key signature of one flat (B♭). The first staff contains measures 1-5, starting with a *ff* dynamic and a repeat sign at measure 5. The second staff (measures 6-11) continues the melody. The third staff (measures 12-17) includes a crescendo leading to a *f* dynamic at measure 13, followed by a *p* dynamic at measure 14. The fourth staff (measures 18-23) features a first ending (1.) and a second ending (2.), both marked with *[f]* dynamics, followed by a *ff* dynamic at measure 22. The fifth staff (measures 24-29) ends with a *pp* dynamic at measure 29. The sixth staff (measures 30-35) includes a *ff* dynamic at measure 34. The seventh staff (measures 36-41) is labeled 'TRIO.' and begins with a *pp* dynamic. The eighth staff (measures 42-48) continues the melody. The ninth staff (measures 49-54) ends with a *pp* dynamic and a final flourish.

HAIL TO THE SPIRIT OF LIBERTY

2

E♭ Baritone Saxophone

55

pp

62

70

ff

76

82

1stX []

87

[*p*]-*ff*

93

100

106

113

1. 2.

[*ff*] *fz*

March

HAIL TO THE SPIRIT OF LIBERTY

E♭ Cornet
[optional]

(1900)

JOHN PHILIP SOUSA

March Tempo.

5

10

15

20

26

33

39

47

ff

f

p

tr

3

f

p

1.

2.

[f]

ff

pp

ff

f

pp

TRIO.

dolce

HAIL TO THE SPIRIT OF LIBERTY

2

E♭ Cornet

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)

Solo B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B♭ Cornet in B-flat major, 2/4 time. It consists of nine staves of music. The first staff begins with a *ff* dynamic and includes trills (*tr*) and a triplet of eighth notes. The second staff starts at measure 5 with a *f* dynamic, followed by a *p* dynamic. The third staff starts at measure 10 with a *f* dynamic and a triplet. The fourth staff starts at measure 15. The fifth staff starts at measure 20 with first and second endings, marked with [*f*] and *ff* dynamics. The sixth staff starts at measure 26 with a *pp* dynamic. The seventh staff starts at measure 33 with a *ff* dynamic, followed by a *f* dynamic and a *pp* dynamic with a [tacet] instruction. The eighth staff starts at measure 39 with a *dolce* marking and is labeled **TRIO.**. The ninth staff starts at measure 47. The score includes various musical notations such as slurs, ties, and dynamic markings.

HAIL TO THE SPIRIT OF LIBERTY

2

Solo B♭ Cornet

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 \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

5

10

15

20

26

33

39

47

ff

f *p*

f *p*

f *ff*

pp

ff *f* *pp*

TRIO.
dolce

First ending bracket over measures 33-36, second ending bracket over measures 37-38. Measure 38 contains the instruction [tacet].

HAIL TO THE SPIRIT OF LIBERTY

2

1st B♭ Cornet

55

pp

63

[*mp*]

[*p*]

71

[Play]

ff

ff

77

82

1stX []

87

[2nd X only]

[*p*]-*ff*

96

105

114

1.

2.

sfz

This musical score is for the 1st B♭ Cornet part of the piece 'Hail to the Spirit of Liberty'. It consists of eight staves of music, each beginning with a measure number. The key signature has two flats (B♭ and E♭), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with some measures marked with *[mp]* (mezzo-piano) and *[p]* (piano). There are also performance instructions like '[Play]' and '[2nd X only]'. The score includes triplet markings (indicated by a '3' over a group of notes) and a first/second ending section at the end, marked with '1.' and '2.'. The final measure of the second ending is marked with *sfz* (sforzando).

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

ff

f p

6

13

f p

20

1. 2.

[f] [f] ff

27

pp

33

1. 2.

ff

39

TRIO.
[tacet]

pp

45

52

[>] pp

Detailed description: This is a musical score for the 2nd B♭ Cornet part of the march 'Hail to the Spirit of Liberty' by John Philip Sousa. The score is written in B-flat major (two flats) and 2/4 time. It begins with a 'March Tempo.' instruction. The first staff (measures 1-5) starts with a forte (ff) dynamic and includes a repeat sign. The second staff (measures 6-12) continues the melody. The third staff (measures 13-19) features a dynamic shift from forte (f) to piano (p). The fourth staff (measures 20-26) includes first and second endings, with dynamics [f], [f], and ff. The fifth staff (measures 27-32) is marked pp. The sixth staff (measures 33-38) also includes first and second endings, with a final ff dynamic. The seventh staff (measures 39-44) is the beginning of the 'TRIO' section, marked [tacet] and pp. The eighth staff (measures 45-51) continues the Trio melody. The ninth staff (measures 52-58) concludes the piece with a pp dynamic and a final accent mark [>].

HAIL TO THE SPIRIT OF LIBERTY

2

2nd B \flat Cornet

59

65

71 [Play] *ff* *ff*

76

81

86 [2nd X only] 1stX [*p*] *ff*

91

97

103

109

114 1. 2. *sfz*

This musical score is for the 2nd B-flat Cornet part of the piece 'Hail to the Spirit of Liberty'. It consists of ten staves of music, numbered 59 to 114. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The score begins at measure 59 and ends at measure 114. There are two first endings at the end of the piece, marked '1.' and '2.', with a double bar line and repeat sign. The first ending leads back to an earlier section, and the second ending concludes the piece with a forte accent (sfz).

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

6

13

20

27

33

39

45

52

ff *f* *p*

f *p*

[*f*] [*f*] *ff*

pp

ff

TRIO.
[tacet]

pp

[*pp*]

This musical score is for the 3rd B♭ Cornet part of the march 'Hail to the Spirit of Liberty' by John Philip Sousa. It is written in B-flat major (two flats) and 2/4 time. The score consists of eight staves of music. The first staff begins with a 'March Tempo.' instruction. Dynamic markings include fortissimo (ff), forte (f), piano (p), and pianissimo (pp). The score includes repeat signs with first and second endings. A 'TRIO' section begins at measure 39, marked with a [tacet] instruction. The score concludes with a final measure marked with a [pp] dynamic and a crescendo hairpin.

HAIL TO THE SPIRIT OF LIBERTY

2

3rd B \flat Cornet

59

65

71 [Play] *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

March Tempo.

ff

p

6

13

p

20

1. 2.

[f] [f] ff

27

pp

33

ff

1. 2.

39

TRIO.

pp

45

52

pp

Detailed description: This is a musical score for the 1st F Horn part of the march 'Hail to the Spirit of Liberty' by John Philip Sousa. The score is written in F major (one flat) and 2/4 time. It begins with a 'March Tempo.' instruction. The first staff (measures 1-5) starts with a fortissimo (ff) dynamic and includes a repeat sign. The second staff (measures 6-12) ends with a forte (f) dynamic. The third staff (measures 13-19) starts with a piano (p) dynamic. The fourth staff (measures 20-26) includes first and second endings and a fortissimo (ff) dynamic. The fifth staff (measures 27-32) is marked piano-piano (pp). The sixth staff (measures 33-38) includes first and second endings and a fortissimo (ff) dynamic. The seventh staff (measures 39-44) is the start of the 'TRIO' section, marked piano-piano (pp). The eighth staff (measures 45-51) continues the Trio. The final staff (measures 52-58) also includes piano-piano (pp) dynamics.

HAIL TO THE SPIRIT OF LIBERTY

1st F Horn

2

59

65

71

77

82

87

93

100

106

113

ff

1stX []

[*p*]-*ff*

1. 2.

[*ff*] *sfz*

The musical score for the 1st F Horn part of 'Hail to the Spirit of Liberty' spans measures 59 to 113. The key signature is one flat (F major), and the time signature is 2/4. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Dynamic markings include *ff* (fortissimo), *sfz* (sforzando), and [*p*]-*ff*. There are also first and second endings at the end of the piece, marked with '1.' and '2.'.

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd F Horn

JOHN PHILIP SOUSA

March Tempo.

6

13

20

27

33

39

45

52

ff

p

f

ff

pp

ff

TRIO.

pp

pp

The musical score is written for the 2nd F Horn part of the march 'Hail to the Spirit of Liberty'. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'March Tempo.' The score is divided into measures, with measure numbers 6, 13, 20, 27, 33, 39, 45, and 52 indicated at the start of their respective lines. Dynamics include fortissimo (*ff*), piano (*p*), forte (*f*), fortissimo (*ff*), pianissimo (*pp*), and fortissimo (*ff*). The score includes repeat signs with first and second endings at measures 20-21 and 33-34. A 'TRIO' section begins at measure 39. The score ends at measure 52.

HAIL TO THE SPIRIT OF LIBERTY
2nd F Horn

2

59

65

71

77

82

87

93

100

106

113

[p]ff

ff

1stX []

1. 2.

[ff] *sfz*

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

3rd F Horn

JOHN PHILIP SOUSA

March Tempo.

ff

p

6

13

p

20

1. [f] 2. [f] ff

27

pp

33

ff

39

TRIO.

pp

45

52

pp

Detailed description: This is a musical score for the 3rd F Horn part of the march 'Hail to the Spirit of Liberty' by John Philip Sousa. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of nine staves of music. The first staff begins with a 'March Tempo.' instruction and a forte (ff) dynamic. The second staff has a mezzo-forte (f) dynamic at the end. The third staff is marked piano (p). The fourth staff includes first and second endings, with dynamics [f], [f], and ff. The fifth staff is marked pianissimo (pp). The sixth staff has a forte (ff) dynamic. The seventh staff is the start of the 'TRIO' section, marked pianissimo (pp). The eighth staff continues the Trio section. The ninth staff also continues the Trio section and is marked pianissimo (pp). Various musical notations such as slurs, ties, and dynamic markings are used throughout the score.

2

59

65

71

77

82

87

93

100

106

113

1stX []

[p]-ff

[ff]

ffz

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

4th F Horn

JOHN PHILIP SOUSA

March Tempo.

6

13

20

27

33

39

45

52

ff

p

f

ff

pp

ff

TRIO.

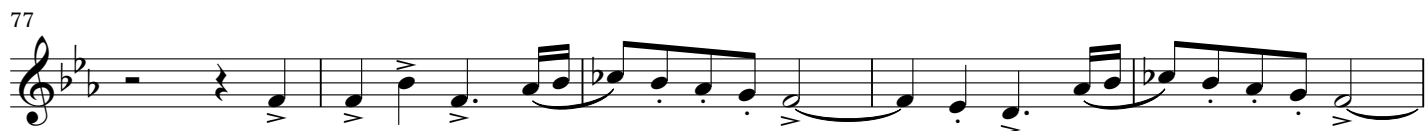
pp

pp

The musical score is written for the 4th F Horn part of the march 'Hail to the Spirit of Liberty' by John Philip Sousa. It is in F major (one flat) and 2/4 time. The score consists of nine staves of music. The first staff begins with a 'March Tempo.' instruction. The first measure of the first staff is marked *ff* (fortissimo). The second staff has a measure marked *p* (piano). The third staff has a measure marked *f* (forte). The fourth staff has a measure marked *ff* (fortissimo). The fifth staff has a measure marked *pp* (pianissimo). The sixth staff has a measure marked *ff* (fortissimo). The seventh staff is the beginning of the 'TRIO' section, marked *pp* (pianissimo). The eighth staff has a measure marked *pp* (pianissimo). The ninth staff has a measure marked *pp* (pianissimo). The score includes various musical notations such as notes, rests, beams, and dynamic markings.

HAIL TO THE SPIRIT OF LIBERTY
4th F Horn

2



March

HAIL TO THE SPIRIT OF LIBERTY

Baritone

(1900)

JOHN PHILIP SOUSA

March Tempo.

ff

f **p**

f **p**

f **p**

ff **f** **pp**

TRIO. dolce

HAIL TO THE SPIRIT OF LIBERTY

2

Baritone

55 *pp*

63 *[mp]* *[p]* *ff*

71

77

82 1stX []

87 *[p]-ff*

96

105

114 *[ff]* *fz*

March

HAIL TO THE SPIRIT OF LIBERTY

Baritone, T.C.

(1900)

JOHN PHILIP SOUSA

March Tempo.

5

10

15

20

26

33

39 **TRIO.**
dolce

47

HAIL TO THE SPIRIT OF LIBERTY
Baritone, T.C.

2

55

pp

63

[*mp*] [*p*] *ff*

71

[*mp*] [*p*] *ff*

77

[*mp*] [*p*] *ff*

82

[*mp*] [*p*] *ff*

87

[*p*]-*ff*

96

[*p*]-*ff*

105

[*p*]-*ff*

114

[*ff*] *sfz*

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.

ff *f* *p*

7

14

21

28

33

TRIO.
[tacet]

39

45

51

pp

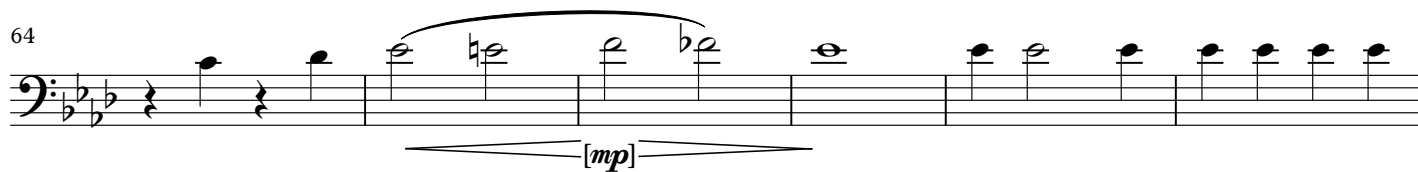
HAIL TO THE SPIRIT OF LIBERTY
1st Trombone

2

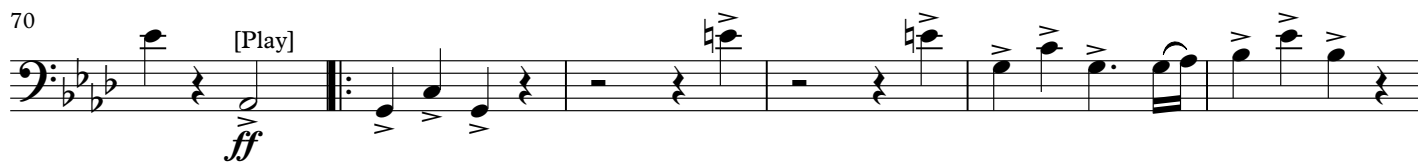
58



64



70



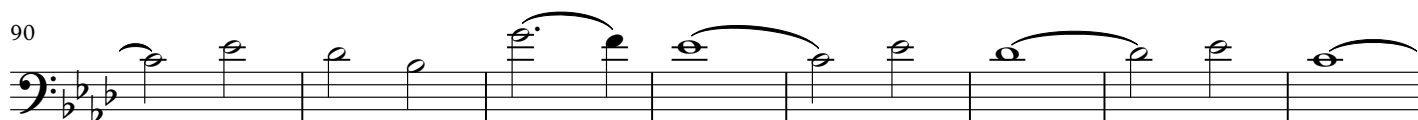
76



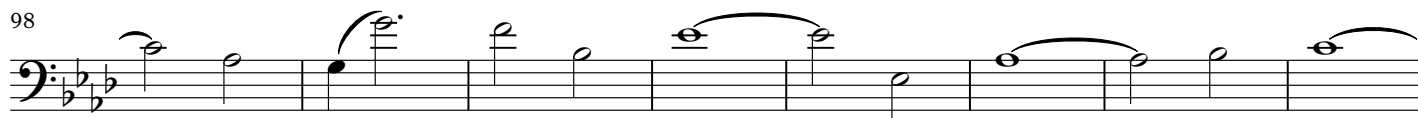
83



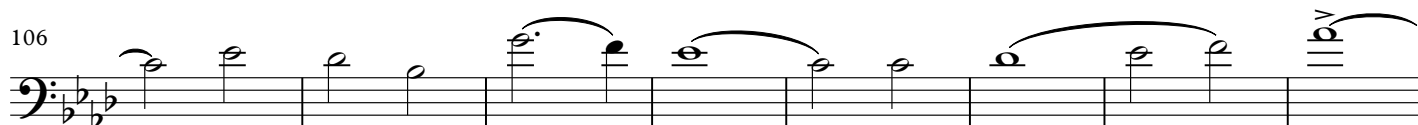
90



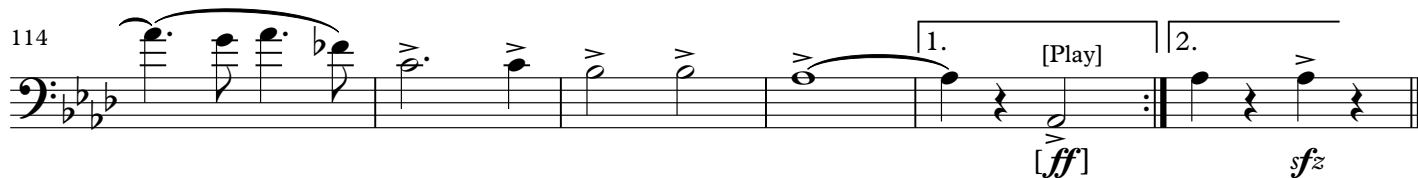
98



106



114



March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

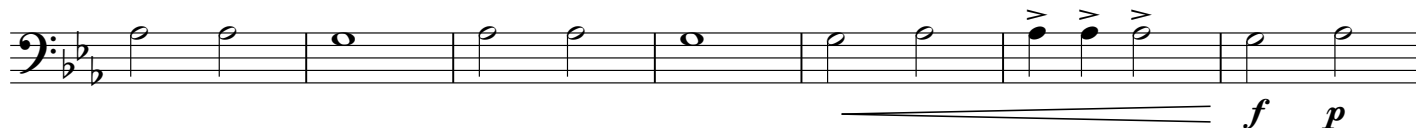
2nd Trombone

JOHN PHILIP SOUSA

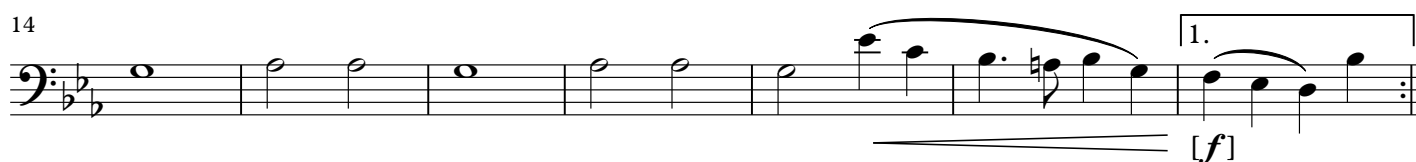
March Tempo.



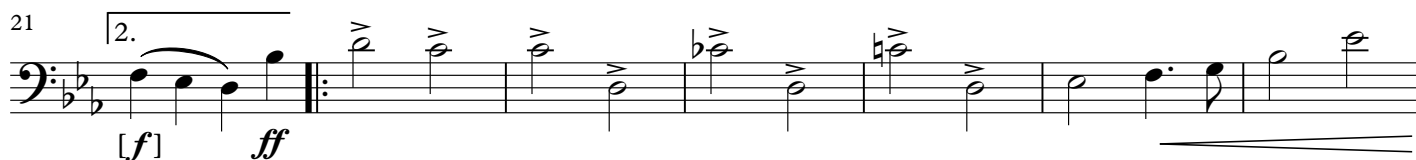
7



14



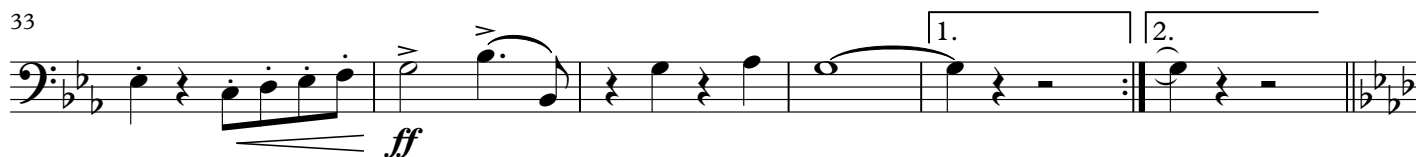
21



28



33



TRIO.
[tacet]

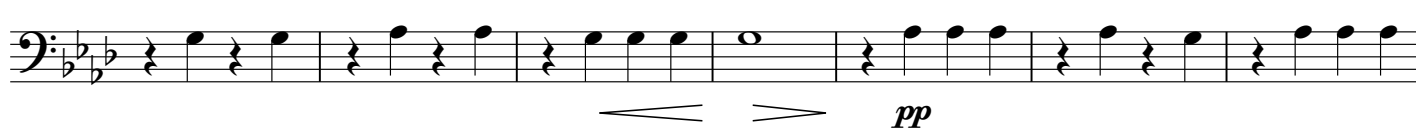
39



45



51



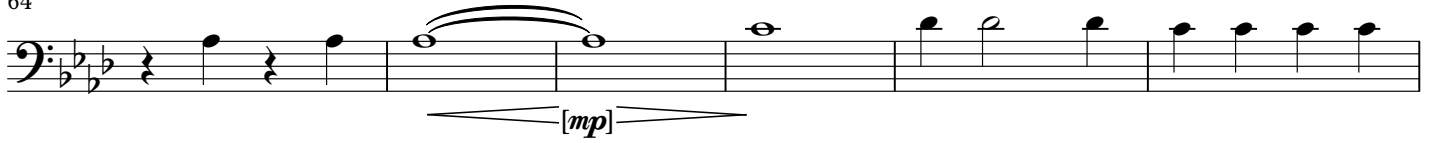
HAIL TO THE SPIRIT OF LIBERTY
2nd Trombone

2

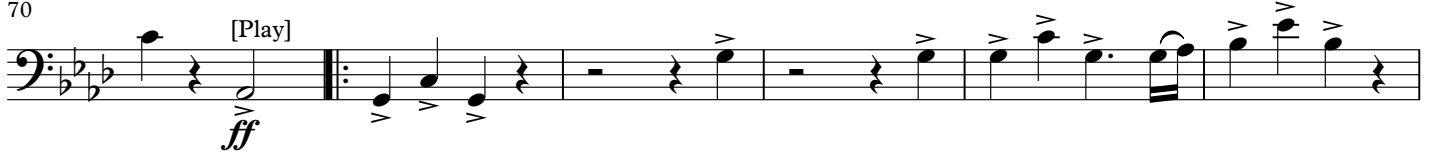
58



64



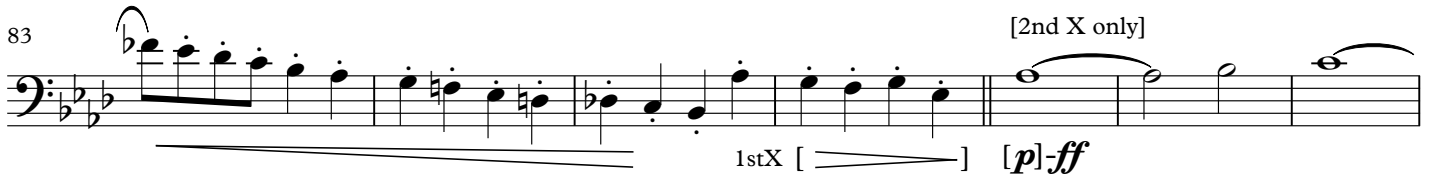
70



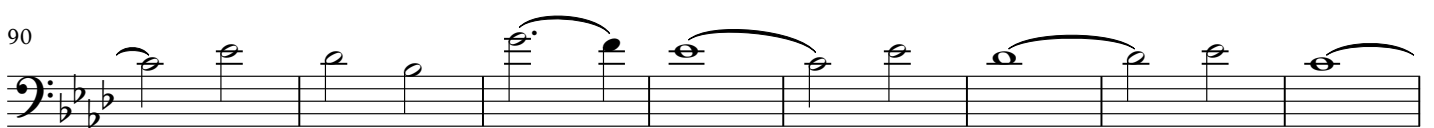
76



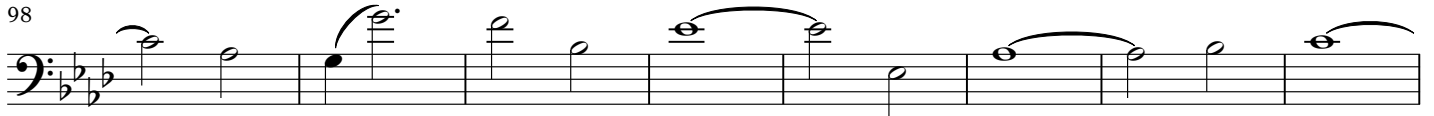
83



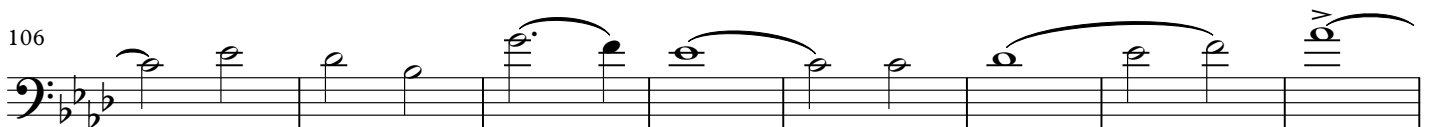
90



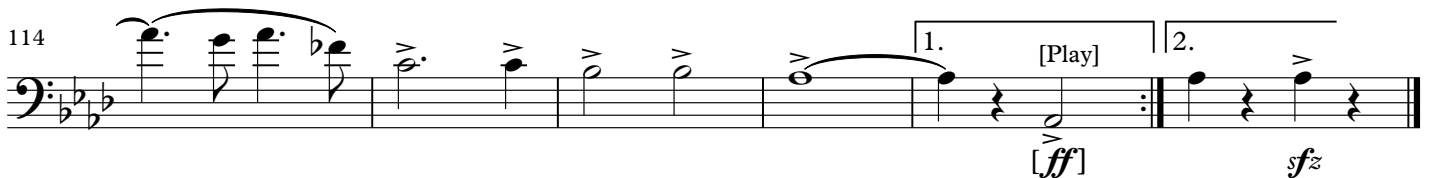
98



106



114



March

HAIL TO THE SPIRIT OF LIBERTY

Bass Trombone

(1900)

JOHN PHILIP SOUSA

March Tempo.



6



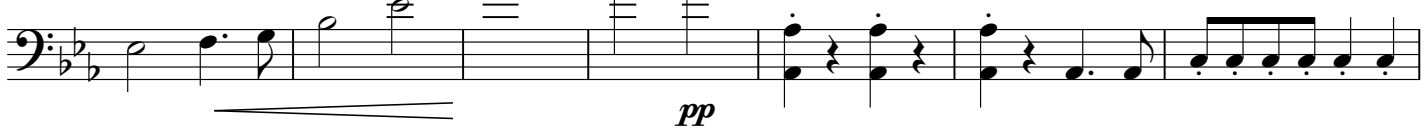
13



20



26



33



39

TRIO.

[tacet]



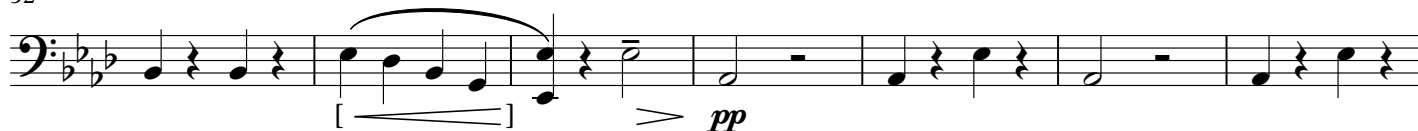
46



HAIL TO THE SPIRIT OF LIBERTY
Bass Trombone

2

52



59



67



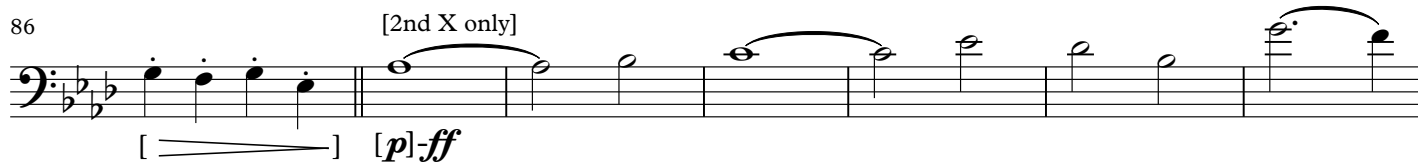
74



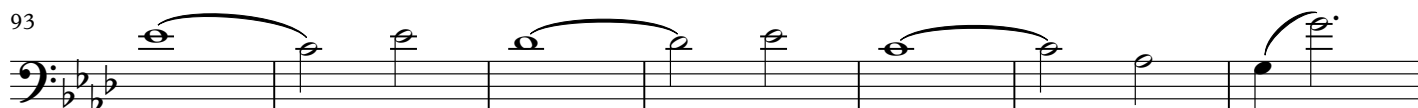
80



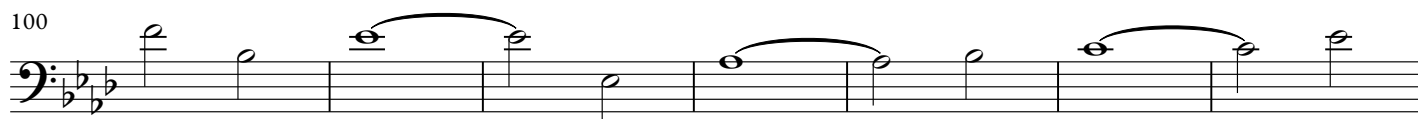
86



93



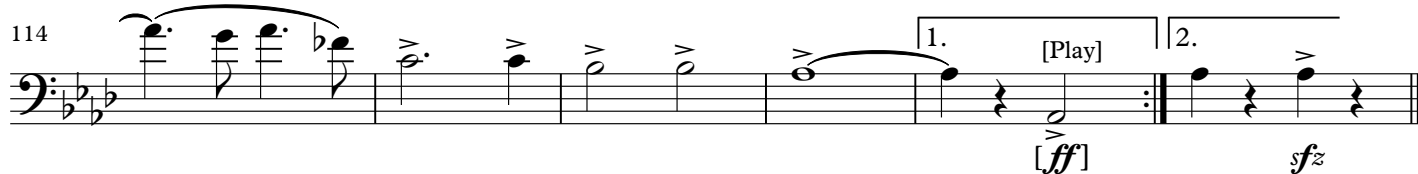
100



107



114



March

HAIL TO THE SPIRIT OF LIBERTY

Tuba

(1900)

JOHN PHILIP SOUSA

March Tempo.

6

12

18

24

30

36

42

49

ff *f* *p*

1. 2.

[*f*] [*f*] *ff*

pp

ff

TRIO.

pp

[]

HAIL TO THE SPIRIT OF LIBERTY

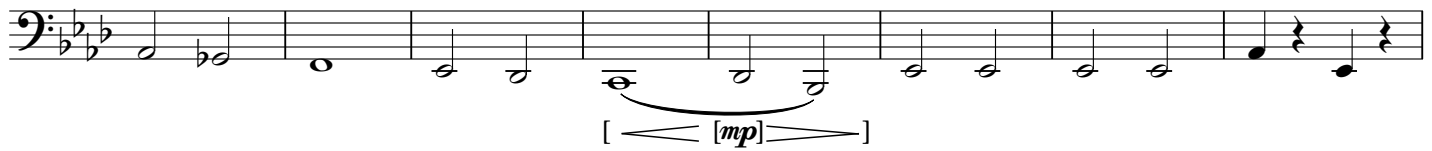
2

Tuba

55



62



70



76



82



87



93



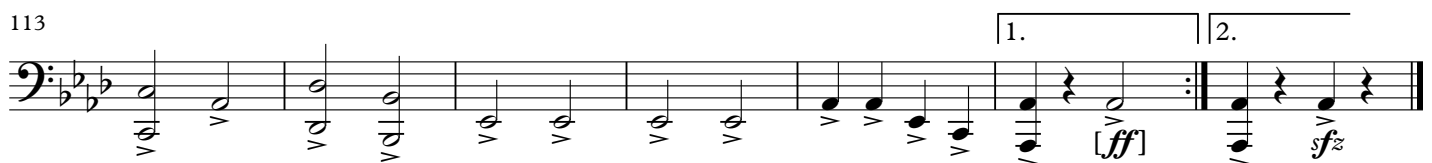
100



106



113



March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

Drums & Triangle

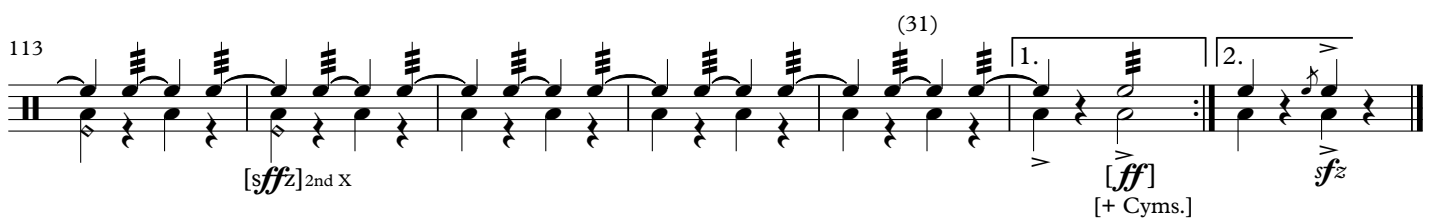
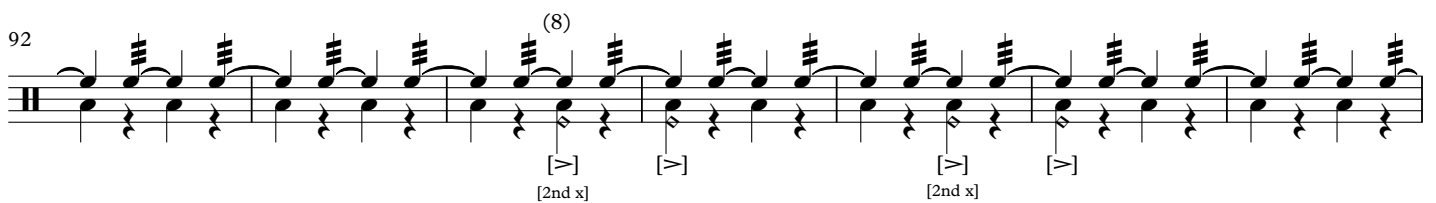
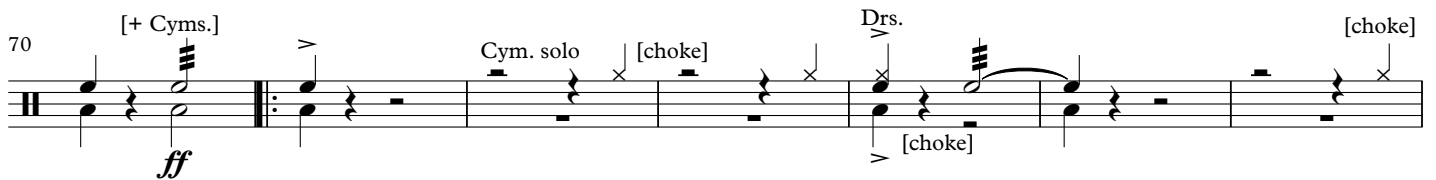
JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Drums and Triangle. It begins with a treble clef and a common time signature (C). The key signature has one sharp (F#). The score is divided into measures, with measure numbers 6, 14, 22, 28, 33, 39, 45, and 51 marked at the start of their respective lines. The notation includes various drum and triangle sounds, such as single strokes, rolls, and triplets. Dynamic markings include *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). Performance instructions include *[choke]*, *[sfz]*, *Tri.*, *Dr.*, and *[- Cyms.]*. The score features repeat signs with first and second endings at measures 33-34 and 45-46. The piece concludes with a final *pp* marking at measure 51.

HAIL TO THE SPIRIT OF LIBERTY
Drums & Triangle

2



Harp

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

March

HAIL TO THE SPIRIT OF LIBERTY

(1900)

JOHN PHILIP SOUSA

March Tempo.

9

15

21

27

32

ff

f

p

[f]

ff

pp

ff

HAIL TO THE SPIRIT OF LIBERTY

Harp

2

39 **TRIO.**

Measures 39-43 of the Trio section. The music is in G major (one sharp) and 4/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The dynamic is marked *pp* (pianissimo).

44

Measures 44-49. The right hand continues with chordal textures and eighth-note patterns. The left hand maintains a consistent bass line. The dynamic remains *pp*.

50

Measures 50-55. The right hand features a series of chords and eighth-note patterns. The left hand provides a steady bass line. The dynamic is marked *pp*. There are slurs over measures 53 and 54.

56

Measures 56-61. The right hand continues with chordal textures and eighth-note patterns. The left hand maintains a consistent bass line. The dynamic remains *pp*.

62

Measures 62-67. The right hand features a series of chords and eighth-note patterns. The left hand provides a steady bass line. The dynamic is marked *[mp]* (mezzo-piano). There are slurs over measures 64 and 65.

68

Measures 68-72. The right hand features a series of chords and eighth-note patterns. The left hand provides a steady bass line. The dynamic is marked *ff* (fortissimo). There are slurs over measures 70 and 71. The section ends with a repeat sign and a final chord.

HAIL TO THE SPIRIT OF LIBERTY

Harp

76

9

9

[p] *ff*

90

96

102

108

114

1.

2.

fz

The musical score is for a harp part, measures 76 to 114. It is written in G major (one sharp) and 4/4 time. The score consists of six systems, each with a treble and bass staff. Measures 76-78 show a 9-measure rest in both staves. Measures 79-81 show a piano (p) fortissimo (ff) dynamic. Measures 90-96 show a series of chords. Measures 102-108 show a series of chords. Measures 114-116 show a first ending (1.) and a second ending (2.) with a fortissimo (fz) dynamic.