



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 *of* 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

Full Score

(1900)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8 9

Piccolo

1st & 2nd Flutes

1st & 2nd Oboes

E♭ Clarinet

1st B♭ Clarinet

2nd & 3rd B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

1st & 2nd Bassoons

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

E♭ Cornet (optional)

Solo B♭ Cornet

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd F Horns

3rd & 4th F Horns

Baritone

1st & 2nd Trombones

Bass Trombone

Tuba

Drums & Triangle

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

HAIL TO THE SPIRIT OF LIBERTY
Full Score

10 11 12 13 14 15 16 17 18 19 20

This page contains the full score for measures 10 through 20 of the piece 'Hail to the Spirit of Liberty'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Piccolo (Picc.), 1st & 2nd Flutes (Flts.), 1st & 2nd Oboes (Obs.), Eb Clarinet (Eb Clar.), 1st Clarinet (1st Clar.), 2nd & 3rd Clarinets (2nd & 3rd Clars.), Alto Clarinet (Alto Clar.), Bass Clarinet (Bass Clar.), 1st & 2nd Bassoons (1st & 2nd Bsns.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Eb Cor (Eb Cor.), Solo Bb Cor (Solo Bb Cor.), 1st Bb Cor (1st Bb Cor.), 2nd & 3rd Bb Cors (2nd & 3rd Bb Cors.), 1st & 2nd Horns (1st & 2nd Hrns.), 3rd & 4th Horns (3rd & 4th Hrns.), Baritone (Bar.), 1st & 2nd Trumpets (1st & 2nd Trbns.), B. Trumpet (B. Trbn.), Tuba, Drums, and Harp. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. A first ending bracket is present at the end of measure 20. The key signature is B-flat major, and the time signature is 4/4.

HAIL TO THE SPIRIT OF LIBERTY
Full Score

21 22 23 24 25 26 27 28 29 30 31

Picc. *[f]* *ff* *pp*

1st & 2nd Flts. *[f]* *ff* *pp*

1st & 2nd Obs. *[f]* *ff* *pp*

E♭ Clar. *[f]* *ff* *pp*

1st Clar. *[f]* *ff* *pp*

2nd & 3rd Clars. *[f]* *ff* *pp*

Alto Clar. *[f]* *ff* *pp*

Bass Clar. *[f]* *ff* *pp*

1st & 2nd Bsns. *[f]* *ff* *pp*

Alto Sax. *[f]* *ff* *pp*

Ten. Sax. *[f]* *ff* *pp*

Bari. Sax. *[f]* *ff* *pp*

E♭ Cor. *[f]* *ff* *pp*

Solo B♭ Cor. *[f]* *ff* *pp*

1st B♭ Cor. *[f]* *ff* *pp*

2nd & 3rd B♭ Cors. *[f]* *ff* *pp*

1st & 2nd Hrns. *[f]* *ff* *pp*

3rd & 4th Hrns. *[f]* *ff* *pp*

Bar. *[f]* *ff* *pp*

1st & 2nd Trbns. *[f]* *ff* *pp*

B. Trbn. *[f]* *ff* *pp*

Tuba *[f]* *ff* *pp*

Drums *[f]* *ff* *[fz]* *pp*

Harp *[f]* *ff* *pp*

HAIL TO THE SPIRIT OF LIBERTY
Full Score

32 33 34 35 36 37 38 39 40 41

Picc. *ff* *f* **TRIO.** *pp* [Flute 1 tacet]

1st & 2nd Flts. *ff* *f* [2nd to Picc.] *pp* [tacet]

1st & 2nd Obs. *ff* *f* *pp* [tacet]

E♭ Clar. *ff* *f* *pp* [tacet]

1st Clar. *ff* *f* *pp* *dolce*

2nd & 3rd Clars. *ff* *f* [lower notes] *pp* *dolce*

Alto Clar. *ff* *f* *pp* *dolce*

Bass Clar. *ff* *f* *pp* [tacet]

1st & 2nd Bsns. *ff* *f* *pp*

Alto Sax. *ff* *f* *pp* *dolce*

Ten. Sax. *ff* *f* *pp* *dolce*

Bari. Sax. *ff* *f* *pp*

E♭ Cor. *ff* *f* **TRIO.** *dolce* [tacet]

Solo B♭ Cor. *ff* *f* *pp* [tacet] *dolce*

1st B♭ Cor. *ff* *f* *pp* [tacet] *dolce*

2nd & 3rd B♭ Cors. *ff* *f* [tacet] *pp*

1st & 2nd Hrns. *ff* *f* *pp*

3rd & 4th Hrns. *ff* *f* *pp*

Bar. *ff* *f* *pp* *dolce*

1st & 2nd Trbns. *ff* *f* [tacet] *pp*

B. Trbn. *ff* *f* [tacet] *pp*

Tuba *ff* *f* *pp*

Drums *ff* Dr. [- Cym.] *pp*

Harp *ff* *pp*

HAIL TO THE SPIRIT OF LIBERTY
Full Score

42 43 44 45 46 47 48 49 50 51

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Harp

HAIL TO THE SPIRIT OF LIBERTY
Full Score

62 63 64 65 66 67 68 69 70

Picc. *[mp]* *[p]* *ff*

1st & 2nd Flts. *[mp]* *[p]* *ff*

1st & 2nd Obs. *[mp]* *[p]* *ff*

E♭ Clar. *[mp]* *[p]* *ff*

1st Clar. *[mp]* *[p]*

2nd & 3rd Clars. *[mp]* *[p]*

Alto Clar. *[mp]* *[p]*

Bass Clar. *[mp]* *[Play]* *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *[mp]* *[p]*

Ten. Sax. *[mp]* *[p]* *ff*

Bari. Sax. *ff*

E♭ Cor. *[mp]* *[p]*

Solo B♭ Cor. *[mp]* *[p]*

1st B♭ Cor. *[mp]* *[p]*

2nd & 3rd B♭ Cors. *[mp]* *[p]*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *[mp]* *[p]* *ff*

1st & 2nd Trbns. *[mp]* *[Play]* *ff*

B. Trbn. *[mp]* *[Play]* *ff*

Tuba *ff*

Drums *[mp]* *[+ Cym.]* *ff*

Harp *[mp]*

HAIL TO THE SPIRIT OF LIBERTY
Full Score

71 72 73 74 75 76 77 78 79 80

Picc. *ff* [Flute 1 Play]

1st & 2nd Flts. *ff*

1st & 2nd Obs. *ff* [Play]

E♭ Clar. *ff* [Play]

1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff* [Play]

Solo B♭ Cor. *ff* [Play]

1st B♭ Cor. *ff* [Play]

2nd & 3rd B♭ Cors. *ff* [Play]

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff* Cym. solo [choke] Dps. [choke] [Cyms. & B.D.]

Harp *ff*

HAIL TO THE SPIRIT OF LIBERTY
Full Score

81 82 83 84 85 86 87 88 89 90

Picc. [p]:ff [Flute 1 2nd X only]

1st & 2nd Flts. [p]:ff

1st & 2nd Obs. [p]:ff [2nd X only]

E♭ Clar. [p]:ff

1st Clar. [p]:ff

2nd & 3rd Clars. [p]:ff

Alto Clar. [p]:ff

Bass Clar. [p]:ff

1st & 2nd Bsns. [p]:ff

Alto Sax. [p]:ff

Ten. Sax. [p]:ff

Bari. Sax. [p]:ff

E♭ Cor. [p]:ff [2nd X only]

Solo B♭ Cor. [p]:ff [2nd X only]

1st B♭ Cor. [p]:ff [2nd X only]

2nd & 3rd B♭ Cors. [p]:ff [2nd X only]

1st & 2nd Hrns. [p]:ff

3rd & 4th Hrns. [p]:ff

Bar. [p]:ff

1st & 2nd Trbns. [p]:ff [2nd X only]

B. Trbn. [p]:ff [2nd X only]

Tuba [p]:ff

Drums [p]:ff [Cyms. - 2nd X only]

Harp [p]:ff

HAIL TO THE SPIRIT OF LIBERTY
Full Score

91 92 93 94 95 96 97 98 99 100

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Harp

(8)

[2nd st] [-]

[>]

[2nd st] [-]

[>]

HAIL TO THE SPIRIT OF LIBERTY
Full Score

101

102

103

104

105

106

107

108

109

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Harp

HAIL TO THE SPIRIT OF LIBERTY
Full Score

110 111 112 113 114 115 116 117 118 119

Picc. *fz*

1st & 2nd Flts. *fz*

1st & 2nd Obs. *fz*

E♭ Clar. *fz*

1st Clar. *fz*

2nd & 3rd Clars. *fz*

Alto Clar. *fz*

Bass Clar. *fz*

1st & 2nd Bsns. *[ff]* *fz*

Alto Sax. *fz*

Ten. Sax. *fz*

Bari. Sax. *[ff]* *fz*

E♭ Cor. *fz*

Solo B♭ Cor. *fz*

1st B♭ Cor. *fz*

2nd & 3rd B♭ Cors. *fz*

1st & 2nd Hrns. *[ff]* *fz*

3rd & 4th Hrns. *[ff]* *fz*

Bar. *[ff]* *fz*

1st & 2nd Trbns. *[ff]* *fz*

B. Trbn. *[ff]* *fz*

Tuba *[ff]* *fz*

Drums *[ff]* *fz*

Harp *[ff]* *fz*

(24) (31) [+ Cym.]

[*ff*]₂ 2nd X