



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 *of* No. 64

THE
FREE
LANCER

MARCH

[1906]

FULL *of* SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The Free Lance” (1906)

“The Free Lance” march, taken from Sousa’s operetta of the same name, has a lengthy and unorthodox construction when compared with most other Sousa marches. There were so many spirited march tunes in the operetta that perhaps Sousa felt obligated to include most of them when piecing together the march. Actually, there were enough for two separate marches.

The “free lance” of the operetta was Sigmund Lump, a clever goatherd who hired himself out as a mercenary leader to two opposing armies, maneuvered his forces so that neither side could win, and then declared himself emperor of both nations.

The trio of the march corresponds to the song “On to Victory” in the operetta, and some editions of the march were published under that title.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 54. 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 122 bpm. The opening cymbal crash may ring, but the last one in m. 4 is choked to match the short, capped quarter note in the rest of the band.

First Strain (m. 5-21): The dynamic immediately drops to *mezzo-piano* with the pick-up note to m. 5. Gentle accents in the cymbal mark the peak of the swells in m. 12, and then the entire band executes a *tutti* crescendo to *forte* to finish the strain. The repeat is played exactly as the first time.

Second Strain (m. 21-33): The thirty-second note sweeps to *fortissimo* in most of the band parts should be quick and confident. If possible, the cymbal part here should be taken by a separate player and performed with a stick on a suspended cymbal. The traditional crash cymbals enter with the bass drum in m. 29.

Third Strain (m. 34-51): This strain takes form that is usually given to the second strain in most Sousa marches. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and all others play at *piano*. Clarinets are written one octave lower than the original parts first time as indicated. The brass and other omitted instruments rejoin after the downbeat in m. 48 for the *forte* repeat of this strain. Accents in the percussion are now added in m. 36, 40, and 45.

Trio I (m. 51-68): This first interlude precedes the traditional trio that comes next and switches the meter to 2/4 for the remainder of the march, beginning with the four sixteenth notes in m. 51. With a quick crescendo, all play two measures of *forte* and then immediately to *piano*. That dynamic scheme is repeated in the second half of the strain followed by a *tutti* crescendo back to *forte*.

Trio II (m. 68-100): The main trio melody begins here and piccolo, E-flat clarinet, cornets, trombones, and ALL percussion should tacet to begin this strain. All remaining parts play a quick diminuendo to *piano* and follow the subtle expressive dynamics marked in this edition. Clarinets are written one octave down from the original parts. Piccolo may rejoin starting in m. 75 only for the “chirping” figures and then tacet again in m. 85. Two more measures of chirps may also be played by the piccolo in m. 91-92. Percussion (without cymbals) may also softly join in for the second half of this trio beginning in m. 85.

Break Strain (m. 100-120): All instruments rejoin with the sixteenth note pick-ups in m. 100. This break strain begins softly with surprise *fortissimo* interjections, and the cymbals come in and out to emphasize the changes. A *subito mezzo-forte* is traditionally played on the last eighth note of m. 112 to set up a slow crescendo both times to *fortissimo* before a two-measure diminuendo leading to the first time through the final strain. *Of special note: Frank Simon specifically remembers that Sousa cut the clarinets out of their trill for the last 4 measures of the 6 measure section from m. 115-118. This alteration may have been intended to clear some space for the low brass figures to come through. Given the direction from Simon, this edition and the corresponding audio recording by the Marine Band follows this guidance.*

Final Strain (m. 121-152): The obligato figure in the high winds here is traditionally done as a piccolo *solì* (ala “The Stars and Stripes Forever”). In order to facilitate this, all flute players should switch to piccolo where marked and play the *solì*, starting with the last five eighth notes up the octave as indicated before m. 121. The players will then stay on piccolo for the remainder of the march. Oboes, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and clarinets play two octaves lower than the original parts first time as indicated. All others play in *piano*. All instruments rejoin in m. 152, playing in *piano*, and repeat the break strain exactly as before. This time, m. 119-120 is played in crescendo with a very slight ritardando and an *a tempo* in m. 121, whereby all play *tutta forza* to the end. Three strong *sfz* accents are added to the percussion parts second time through on the downbeats of m. 124, 140 and beat two of 149, which creates an unexpected surprise at the end of this substantial and special march.

March THE FREE LANCE

Full Score

On to Victory
(1906)

JOHN PHILIP SOUSA

2 3 4 5 6 7 8 9 10

March Tempo.

Piccolo *ff* *mp* *leggiere*

Flute *ff* *mp* *leggiere*

1st & 2nd Oboes *ff* *mp* *leggiere*

E♭ Clarinet *ff* *mp* *leggiere*

1st B♭ Clarinet *ff* *mp* *leggiere*

2nd & 3rd B♭ Clarinets *ff* *mp* *leggiere*

E♭ Alto Clarinet (optional) *ff* *mp* *leggiere*

B♭ Bass Clarinet *ff* *mp* *leggiere*

1st & 2nd Bassoons *ff* *mp* *leggiere*

E♭ Alto Saxophone *ff* *mp* *leggiere*

B♭ Tenor Saxophone *ff* *mp* *leggiere*

E♭ Baritone Saxophone *ff* *mp* *leggiere*

March Tempo.

E♭ Cornet (optional) *ff* *mp* *leggiere*

Solo B♭ Cornet *ff* *mp* *leggiere*

1st B♭ Cornet *ff* *mp* *leggiere*

2nd & 3rd B♭ Cornets *ff* *mp* *leggiere*

1st & 2nd F Horns *ff* *mp* *leggiere*

3rd & 4th F Horns *ff* *mp* *leggiere*

Euphonium *ff* *mp* *leggiere*

1st & 2nd Trombones *ff* *mp* *leggiere*

Bass Trombone *ff* *mp* *leggiere*

Tuba *ff* *mp* *leggiere*

Drums *ff* *mp* *leggiere* [chokel]

Harp (optional) *ff* *mp* *leggiere*

THE FREE LANCE
Full Score

11 12 13 14 15 16 17 18 19 20

Picc. [f] [sub:mp]

Flute [f] [sub:mp]

1st & 2nd Obs. [f] [sub:mp]

E♭ Clar. [f] [sub:mp]

1st Clar. [f] [sub:mp]

2nd & 3rd Clars. [f] [sub:mp]

Alto Clar. [f]

Bass Clar. [f]

1st & 2nd Bsns. [f]

Alto Sax. [f] [sub:mp]

Ten. Sax. [f]

Bari. Sax. [f]

E♭ Cor. [f] [sub:mp]

Solo B♭ Cor. [f] [sub:mp]

1st B♭ Cor. [f] [sub:mp]

2nd & 3rd B♭ Cors. [f]

1st & 2nd Hrns. [f]

3rd & 4th Hrns. [f]

Euph. [f] [sub:mp]

1st & 2nd Trbns. [f]

B. Trbn. [f]

Tuba [f]

Drums [f]

Hp. [f]

THE FREE LANCE
Full Score

21

22

23

24

25

26

2. *ff*

Picc.

Flute

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.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Harp

Cym. with stick *ff*

Des. & Cr. Cym. [*ff*]

Cym. with stick

THE FREE LANCE
Full Score

27 28 29 30 31 32 33

Picc. *p*

Flute *p*

1st & 2nd Obs. *p*

E♭ Clar. *p*

1st Clar. *p*

2nd & 3rd Clars. *p*

Alto Clar.

Bass Clar.

1st & 2nd Bsns. *p*

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

E♭ Cor. *p*

Solo B♭ Cor. *p*

1st B♭ Cor. *p*

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph. *p*

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums *p*
Drs. & Cr. Cyms.

Hp. *p*

THE FREE LANCE
Full Score

34 35 36 37 38 39 40 41 42

[2nd X only]
f

Picc.

Flute
f

1st & 2nd Obs.
f

[2nd X only]
f

E♭ Clar.
f

[lower notes 1st X]
f

1st Clar.
f

[lower notes 1st X]
f

2nd & 3rd Clars.
f

Alto Clar.
p-f

Bass Clar.
p-f

1st & 2nd Bsns.
p-f

Alto Sax.
f

Ten. Sax.
p-f

Bari. Sax.
p-f

[2nd X only]
f

E♭ Cor.
f

[2nd X only]
f

Solo B♭ Cor.
f

[2nd X only]
f

1st B♭ Cor.
f

[2nd X only]
p-f

2nd & 3rd B♭ Cors.
p-f

[2nd X only]
p-f

1st & 2nd Hrns.
p-f

[2nd X only]
p-f

3rd & 4th Hrns.
p-f

Euph.
f

[2nd X only]
p-f

1st & 2nd Trbns.
p-f

[2nd X only]
p-f

B. Trbn.
p-f

Tuba
p-f

[Cym. 2nd X only]
p-f

Drums
p-f
(Accents 2nd X only) [-]

[2nd X only]
f

Hp.

THE FREE LANCE
Full Score

43 44 45 46 47 48 49 50 51

This page of the musical score, titled "THE FREE LANCE Full Score", contains measures 43 through 51. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The instruments and their parts are as follows:

- Picc.**: Piccolo part, featuring a melodic line with grace notes and a dynamic marking of *f*.
- Flute**: Flute part, mirroring the Piccolo's melodic line.
- 1st & 2nd Obs.**: Oboe parts, playing a rhythmic accompaniment.
- E♭ Clar.**: E-flat Clarinet part, playing a rhythmic accompaniment.
- 1st Clar.**: First Clarinet part, playing a rhythmic accompaniment with a *Bocce* marking.
- 2nd & 3rd Clars.**: Second and Third Clarinet parts, playing a rhythmic accompaniment with a *Bocce* marking.
- Alto Clar.**: Alto Clarinet part, playing a rhythmic accompaniment.
- Bass Clar.**: Bass Clarinet part, playing a rhythmic accompaniment.
- 1st & 2nd Bsns.**: Bassoon parts, playing a rhythmic accompaniment.
- Alto Sax.**: Alto Saxophone part, playing a rhythmic accompaniment.
- Ten. Sax.**: Tenor Saxophone part, playing a rhythmic accompaniment.
- Bari. Sax.**: Baritone Saxophone part, playing a rhythmic accompaniment.
- E♭ Cor.**: Cor Anglais part, playing a melodic line with a *f* dynamic.
- Solo B♭ Cor.**: Solo B-flat Cor part, playing a melodic line with a *Play* marking.
- 1st B♭ Cor.**: First B-flat Cor part, playing a melodic line with a *Play* marking.
- 2nd & 3rd B♭ Cors.**: Second and Third B-flat Cor parts, playing a melodic line with a *Play* marking.
- 1st & 2nd Hrns.**: First and Second Horn parts, playing a rhythmic accompaniment.
- 3rd & 4th Hrns.**: Third and Fourth Horn parts, playing a rhythmic accompaniment.
- Euph.**: Euphonium part, playing a melodic line with a *f* dynamic.
- 1st & 2nd Trbns.**: First and Second Trumpet parts, playing a melodic line with a *Play* marking.
- B. Trbn.**: Baritone Trumpet part, playing a melodic line with a *Play* marking.
- Tuba**: Tuba part, playing a rhythmic accompaniment.
- Drums**: Drum part, featuring a complex rhythmic pattern with a *mf* dynamic and a note for "2nd X only".
- Hp.**: Harp part, playing a rhythmic accompaniment.

THE FREE LANCE
Full Score

52 53 54 55 56 57 58 59 60

This page contains the musical score for measures 52 through 60 of 'THE FREE LANCE Full Score'. The score is written for a large orchestra and includes the following instruments and parts:

- Picc.
- Flute
- 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.
- Euph.
- 1st & 2nd Trbns.
- B. Trbn.
- Tuba
- Drums
- Hp.

The score features dynamic markings such as *fz*, *p*, and *tr* (trills). It also includes various musical notations like accents, slurs, and articulation marks. The key signature is one flat (B♭) and the time signature is 2/4.

THE FREE LANCE
Full Score

61 62 63 64 65 66 67 68

Instrument parts and markings:

- Picc. *p* [cresc.] *f* [1.] [2.] [tacet]
- Flute *p* [cresc.] *f* [1.] [2.] [tacet - to Picc.]
- 1st & 2nd Obs. *p* [cresc.] *f* [1.] [2.]
- E♭ Clar. *p* [cresc.] *f* [1.] [2.] [tacet]
- 1st Clar. *p* [cresc.] *f* [1.] [2.]
- 2nd & 3rd Clars. *p* [cresc.] *f* [1.] [2.]
- Alto Clar. *p* [cresc.] *f* [1.] [2.]
- Bass Clar. *p* [cresc.] *f* [1.] [2.]
- 1st & 2nd Bsns. *p* [cresc.] *f* [1.] [2.]
- Alto Sax. *p* [cresc.] *f* [1.] [2.] [originally 8vb]
- Ten. Sax. *p* [cresc.] *f* [1.] [2.]
- Bari. Sax. *p* [cresc.] *f* [1.] [2.]
- E♭ Cor. *p* [cresc.] *f* [1.] [2.] [tacet]
- Solo B♭ Cor. *p* [cresc.] *f* [1.] [2.] [tacet]
- 1st B♭ Cor. *p* [cresc.] *f* [1.] [2.]
- 2nd & 3rd B♭ Cors. *p* [cresc.] *f* [1.] [2.]
- 1st & 2nd Hrns. *p* [cresc.] *f* [1.] [2.]
- 3rd & 4th Hrns. *p* [cresc.] *f* [1.] [2.]
- Euph. *p* [cresc.] *f* [1.] [2.]
- 1st & 2nd Trbns. *p* [cresc.] *f* [1.] [2.]
- B. Trbn. *p* [cresc.] *f* [1.] [2.]
- Tuba *p* [cresc.] *f* [1.] [2.]
- Drums *p* [cresc.] *f* [1.] [2.]
- Hp. *p* [cresc.] *f* [1.] [2.]

THE FREE LANCE
Full Score

69 70 71 72 73 74 75 76 77 78 79

The score is written for a full orchestra and includes the following parts and markings:

- Picc.**: *p*, [*mp*], [*mp*] (with [Play] instruction at measure 75)
- Flute**: *p*, [*mp*], [*mp*] (with [tacet] instruction at measure 75)
- 1st & 2nd Obs.**: [*tacet*], *p*, [*mp*], [*sub p*]
- E♭ Clar.**: *p*, [*mp*], [*sub p*]
- 1st Clar.**: *p*, [*mp*], [*sub p*]
- 2nd & 3rd Clars.**: [*originally 8♯*], *p*, [*mp*], [*sub p*]
- Alto Clar.**: *p*, [*mp*], [*sub p*]
- Bass Clar.**: *p*, [*mp*], [*p*]
- 1st & 2nd Bsns.**: *p*, [*mp*], [*sub p*]
- Alto Sax.**: *p*, [*mp*], [*sub p*]
- Ten. Sax.**: *p*, [*mp*], [*sub p*]
- Bari. Sax.**: *p*, [*mp*], [*p*]
- E♭ Cor.**: *p*, [*mp*], [*sub p*]
- Solo B♭ Cor.**: *p*, [*mp*], [*sub p*]
- 1st B♭ Cor.**: [*tacet*], *p*, [*mp*], [*sub p*]
- 2nd & 3rd B♭ Cors.**: [*tacet*], *p*, [*mp*], [*sub p*]
- 1st & 2nd Hrns.**: *p*, [*mp*], [*sub p*]
- 3rd & 4th Hrns.**: *p*, [*mp*], [*sub p*]
- Euph.**: *p*, [*mp*], [*sub p*]
- 1st & 2nd Trbns.**: *p*, [*mp*], [*p*]
- B. Trbn.**: *p*, [*mp*], [*p*]
- Tuba**: *p*, [*mp*], [*p*]
- Drums**: [*all tacet*], *p*, [*mp*], [*p*]
- Harp**: *p*, [*mp*], [*p*]

THE FREE LANCE
Full Score

80 81 82 83 84 85 86 87 88 89 90

Picc. *[tacet]*
Flute *p* *[mp]*
1st & 2nd Obs. *mp* *p* *[mp]*
E♭ Clar. *mp* *p* *[mp]*
1st Clar. *mp* *p* *[mp]*
2nd & 3rd Clars. *mp* *p* *[mp]*
Alto Clar. *mp* *p* *[mp]*
Bass Clar. *mp* *p* *[mp]*
1st & 2nd Bsns. *mp* *p* *[mp]*
Alto Sax. *mp* *p* *[mp]*
Ten. Sax. *mp* *p* *[mp]*
Bari. Sax. *mp* *p* *[mp]*
E♭ Cor. *mp* *p* *[mp]*
Solo B♭ Cor. *mp* *p* *[mp]*
1st B♭ Cor. *mp* *p* *[mp]*
2nd & 3rd B♭ Cors. *mp* *p* *[mp]*
1st & 2nd Hrns. *mp* *p* *[mp]*
3rd & 4th Hrns. *mp* *p* *[mp]*
Euph. *mp* *p* *[mp]*
1st & 2nd Trbns. *mp* *p* *[mp]*
B. Trbn. *mp* *p* *[mp]*
Tuba *mp* *p* *[mp]*
Drums *mp* *[P] p* *[mp]*
Hp. *mp* *p* *[mp]*

THE FREE LANCE
Full Score

91 92 93 94 95 96 97 98 99 100

Picc. [Play] [mf] [tacet] [p]

Flute [mf] [p]

1st & 2nd Obs. [mf] [p]

E♭ Clar. [mf] [p]

1st Clar. [mf] [p]

2nd & 3rd Clars. [mf] [loco] [p]

Alto Clar. [mf] [p]

Bass Clar. [mf] [p]

1st & 2nd Bsns. [mf] [p]

Alto Sax. [mf] [p]

Ten. Sax. [mf] [p]

Bari. Sax. [mf] [p]

E♭ Cor. [mf] [p]

Solo B♭ Cor. [mf] [p]

1st B♭ Cor. [mf] [p]

2nd & 3rd B♭ Cors. [mf] [p]

1st & 2nd Hrns. [mf] [p]

3rd & 4th Hrns. [mf] [p]

Euph. [mf] [p]

1st & 2nd Trbns. [mf]

B. Trbn. [mf]

Tuba [mf] [p]

Drums [mf] [p] On shell

Hp. [mf]

THE FREE LANCE
Full Score

101 102 103 104 105 106 107 108 109

Picc. *[Play]*
p *ff* *p* *ff*

Flute *[Play-(Picc.)]*
p *ff* *p* *ff*

1st & 2nd Obs.
ff *p* *ff*

E♭ Clar.
ff *p* *ff*

1st Clar.
ff *p* *ff*

2nd & 3rd Clars.
ff *p* *ff*

Alto Clar.
ff *p* *ff*

Bass Clar.
ff *p* *ff*

1st & 2nd Bsns.
ff *p* *ff*

Alto Sax.
ff *p* *ff*

Ten. Sax.
ff *p* *ff*

Bari. Sax.
ff *p* *ff*

E♭ Cor.
ff *p* *ff*

Solo B♭ Cor.
ff *p* *ff*

1st B♭ Cor.
ff *p* *ff*

2nd & 3rd B♭ Cors.
ff *p* *ff*

1st & 2nd Hrns.
ff *p* *ff*

3rd & 4th Hrns.
ff *p* *ff*

Euph.
ff *p* *ff*

1st & 2nd Trbns.
p *ff* *p* *ff*

B. Trbn.
p *ff* *p* *ff*

Tuba
ff *p* *ff*

Drums
[Cym.] *ff* *p* *[Cym.]* *ff*

On head *On shell* *On head*

THE FREE LANCE
Full Score

110 111 112 113 114 115 116 117 118 119 120
Poco rit. (2nd X)

Picc. [sub.mf] cresc. [tacet] [Poco rit.] (2nd X)

Flute [sub.mf] cresc. [tacet] [Poco rit.] (2nd X)

1st & 2nd Obs. [sub.mf] cresc. [tacet] [Poco rit.] (2nd X)

E♭ Clar. [sub.mf] cresc. [tacet] [Poco rit.] (2nd X)

1st Clar. [sub.mf] cresc. [tacet] [Poco rit.] (2nd X)

2nd & 3rd Clars. [sub.mf] cresc. [Poco rit.] (2nd X)

Alto Clar. [sub.mf] cresc. [Poco rit.] (2nd X)

Bass Clar. [sub.mf] cresc. [Poco rit.] (2nd X)

1st & 2nd Bsns. [sub.mf] cresc. [Poco rit.] (2nd X)

Alto Sax. [sub.mf] cresc. [Poco rit.] (2nd X)

Ten. Sax. [sub.mf] cresc. [Poco rit.] (2nd X)

Bari. Sax. [sub.mf] cresc. [Poco rit.] (2nd X)

E♭ Cor. [sub.mf] cresc. [tacet] [Poco rit.] (2nd X)

Solo B♭ Cor. [sub.mf] cresc. [tacet] [Poco rit.] (2nd X)

1st B♭ Cor. [sub.mf] cresc. [Poco rit.] (2nd X)

2nd & 3rd B♭ Cors. [sub.mf] cresc. [Poco rit.] (2nd X)

1st & 2nd Hrns. [sub.mf] cresc. [Poco rit.] (2nd X)

3rd & 4th Hrns. [sub.mf] cresc. [Poco rit.] (2nd X)

Euph. [sub.mf] cresc. [Poco rit.] (2nd X)

1st & 2nd Trbns. [sub.mf] cresc. [Poco rit.] (2nd X)

B. Trbn. [sub.mf] cresc. [Poco rit.] (2nd X)

Tuba [sub.mf] cresc. [Poco rit.] (2nd X)

Drums [sub.mf] cresc. [Poco rit.] (2nd X) [-Cym. 1st X]

THE FREE LANCE
Full Score

121 122 123 124 125 126 127 128 129 130 131

(A tempo)

Picc. *[mf] ff*

Flute *[mf] ff*

1st & 2nd Obs. *[mf] ff*
[2nd X only]

E♭ Clar. *[mf] ff*
[lower notes 1st X]

1st Clar. *[p] ff*
[lower notes 1st X]

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*

(A tempo)

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*

Euph. *[p] ff*
[2nd X only]

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

B. Trbn. *[p] ff*

Tuba *[p] ff*

Drums *[p] ff*
[2nd X] [*sf*]

Hp. *[p] ff*

THE FREE LANCE
Full Score

132 133 134 135 136 137 138 139 140 141 142

Picc.
Flute
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.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Hp.

cresc.

[2nd X] [7/8]

THE LANCE
Full Score

143 144 145 146 147 148 149 150 151 152 153 154

Picc. *[mf-fff]*

Flute *[mf-fff]*

1st & 2nd Obs. *[mf-fff]* *[Play]* *p*

E♭ Clar. *[mf-fff]* *[Play]* *p*

1st Clar. *[mf-fff]* *[Play]* *p*

2nd & 3rd Clars. *[mf-fff]* *[Play]* *p*

Alto Clar. *[mf-fff]* *[Play]* *p*

Bass Clar. *[mf-fff]* *[Play]* *p*

1st & 2nd Bsns. *[mf-fff]* *[Play]* *p*

Alto Sax. *[mf-fff]* *[Play]* *p*

Ten. Sax. *[mf-fff]*

Bari. Sax. *[mf-fff]* *[Play]* *p*

E♭ Cor. *[mf-fff]* *[Play]* *p*

Solo B♭ Cor. *[mf-fff]* *[Play]* *p*

1st B♭ Cor. *[mf-fff]* *[Play]* *p*

2nd & 3rd B♭ Cors. *[mf-fff]* *[Play]* *p*

1st & 2nd Hrns. *[mf-fff]* *[Play]* *p*

3rd & 4th Hrns. *[mf-fff]* *[Play]* *p*

Euph. *[mf-fff]* *[Play]* *p*

1st & 2nd Trbns. *[mf-fff]* *[Play]* *p*

B. Trbn. *[mf-fff]* *[Play]* *p*

Tuba *[mf-fff]* *[Play]* *p*

Drums *[mf-fff]* *[Cresc.]*

Hp. *[mf-fff]*

March
THE FREE LANCE

Piccolo

On to Victory

JOHN PHILIP SOUSA

March Tempo.

(1906)

The musical score is written for a piccolo in 6/8 time. It begins with a dynamic of *ff* and a tempo marking of "March Tempo." The score consists of 11 staves of music. The first staff includes dynamics *ff*, *mp*, and *leggiero*. The second staff has a bracketed section. The third staff includes a dynamic of *[f]*. The fourth staff has first and second endings, with dynamics *[sub.mp]* and *ff*. The fifth and sixth staves continue the rhythmic pattern. The seventh staff includes a dynamic of *p* and *(f)*, with a "[2nd X only]" marking. The eighth staff has first and second endings, with a dynamic of *f*. The ninth staff includes dynamics *fz*, *fz*, and *p*, and trills (*tr*). The tenth staff includes dynamics *fz*, *fz*, *p*, and a crescendo marking *[cresc.]*. The score concludes with a 2/4 time signature change.

THE FREE LANCE
Piccolo

65 *f* *[f]* *p* *[mp]*

72 *[mp]* 4

83 *[tacet]* *p* *[mp]* *[mf]* *[Play]*

93 *[tacet]* *p* 3 3 *[Play]*

103 *ff* *p* 3 3 *ff*

110 *[sub.mf]* *cresc.*

119 *Poco rit. (2nd X) (A tempo)* *[ff]* *[1st X]* *[2nd X]* *[mf]-ff* 3 3 *tr*

126 *tr*

134 *tr* 3 3

140 *tr* *[mf-fff]*

148 1. 2. *[mf-fff]*

Detailed description: This is a musical score for a Piccolo part, spanning measures 65 to 148. The music is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The score includes various dynamic markings such as *f*, *[f]*, *p*, *[mp]*, *[mf]*, *ff*, *[sub.mf]*, *[mf]-ff*, and *[mf-fff]*. It also features performance instructions like *[tacet]*, *[Play]*, *Poco rit. (2nd X) (A tempo)*, and *cresc.*. The notation includes slurs, accents, and trills. There are two first endings and one second ending. Measure numbers 65, 72, 83, 93, 103, 110, 119, 126, 134, 140, and 148 are clearly marked at the beginning of their respective staves.

March
THE FREE LANCE

Flute

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a single flute in the key of B-flat major and 6/8 time. It consists of ten staves of music, with measure numbers 7, 13, 19, 23, 27, 32, 39, 46, 52, and 58 marked at the beginning of their respective staves. The score includes various dynamic markings such as *ff*, *mp*, *leggiero*, *[f]*, *[sub.mp]*, *ff*, *p*, *(f)*, *fz*, *p*, and *[cresc.]*. It also features performance instructions like *tr* (trill) and *[4]* (four-measure rest). The piece includes first and second endings at measures 19-22 and 46-49. The score concludes with a *[cresc.]* marking and a final flourish.

THE FREE LANCE

Flute

65 *f* *[f]* *p* *[mp]*

72 (tacet) *[mp]* 4

83 *p* *[mp]* *[mf]*

94 [Play (Picc.)] *p*

103 *ff* *p* *ff*

110 *[sub.mf]* *cresc.*

119 *Poco rit.* (2nd X) (*A tempo*) (Picc.) *[ff]* *[1st X]* *[2nd X]* *[mf]-ff*

126 *tr*

134 *tr*

140 *tr* *[mf-fff]*

148 1. 2.

March
THE FREE LANCE

1st Oboe

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Oboe part of the march 'The Free Lance' by John Philip Sousa. It is in 6/8 time and B-flat major. The score consists of 11 staves of music, with measure numbers 7, 13, 19, 23, 27, 31, 37, 44, 50, and 56 indicated at the beginning of their respective staves. The piece begins with a dynamic of *ff* (fortissimo) and a tempo marking of 'March Tempo.'. The first staff includes a *mp* (mezzo-piano) and *leggiere* (light) marking. The score features various dynamics including *f* (forte), *[sub.mp]* (sub-mezzo-piano), *p* (piano), and *[cresc. ...]* (crescendo). There are also trills (*tr*) and accents (^) throughout. The piece includes first and second endings, with the first ending leading back to an earlier section and the second ending leading to a key signature change to two flats (B-flat major) and a 2/4 time signature change at measure 50. The score concludes with a *p* (piano) dynamic and a *[cresc. ...]* marking.

THE FREE LANCE
1st Oboe

65 1. | 2. [tacet]

f [*f*] *p* [*mp*]

76

[*sub.p*] [*mp*]

85

p [*mp*] [*mf*]

95

[*p*] [Play]

103

ff *p* [*ff*]

109

[*sub.mf*] *cresc.*

119 *Poco rit.* (2nd X) [*A tempo*] [2nd X only]

[*ff*] [*mf*] [*ff*]

126

tr

135

[*mf-fff*] *tr*

141

[*mf-fff*]

148 1. | 2. [Play]

[*p*] [Play]

March
THE FREE LANCE

2nd Oboe

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Oboe part of the march 'The Free Lance' by John Philip Sousa. It is in 6/8 time and B-flat major. The score consists of 60 measures, divided into 12 staves. The tempo is marked 'March Tempo.' and the dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various musical notations such as accents, slurs, and dynamic markings. The first staff begins with a *ff* dynamic and a *mp* *leggiero* marking. The second staff has a bracketed section. The third staff has a *[f]* marking. The fourth staff has a first ending (1.) and a second ending (2.) with a *[sub.mp]* marking and a *ff* dynamic. The fifth staff has a *[sub.mp]* marking and a *ff* dynamic. The sixth staff has a *p* and *(f)* marking. The seventh staff has a *p* marking. The eighth staff has a first ending (1.) and a *[f]* marking. The ninth staff has a second ending (2.) and a *fz* *fz* *p* marking. The tenth staff has a *fz* *fz* *p* marking and a *[cresc.]* marking.

THE FREE LANCE
2nd Oboe

65 1. 2. [tacet]

76 [sub.p] [mp]

85 p [mp] [mf]

95 [Play] p 3 3

103 ff p 3 ff

109 tr [sub.mf] cresc.

119 Poco rit. (2nd X) (A tempo) [2nd X only] 3 tr

126 [ff] [1st X] [2nd X] [mf]-ff 3 tr tr tr

135 3 tr

141 [mf-fff]

148 1. [Play] 2. p

March
THE FREE LANCE

E♭ Clarinet

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

ff *mp* *leggiero* *[f]* *[sub.mp]* *ff* *p* *(f)* *[f]* *fz* *fz* *p* *tr* *tr* *fz* *fz*

THE FREE LANCE

E♭ Clarinet

61 *p* [cresc. *f*]

68 2. [tacet] [*f*] *p* [*mp*] [sub.*p*]

78 [*mp*] *p* [*mp*]

88 [*mf*]

99 [Play] *p* 3 3 *ff* *p* 3

107 *ff* [sub.*mf*] cresc. *tr*

115 [tacet] *Poco rit.* (2nd X) [2nd X only] [*ff*] [*mf*]-*ff* 3 3

124 *tr* 2 *tr* 2

133 *tr* 3 3

141 [*mf-fff*]

148 1. [Play] 2. *p*

March

THE FREE LANCE

1st B♭ Clarinet

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

ff *mp* *leggiero*

7

13 *[f]*

19 *[sub.mp]* *ff*

23

27

32 [lower notes 1st X] *p* (*f*)

38

44 1. [*loco*] *f*

50 2. *fz* *fz* *p*

56 *tr* *fz* *fz* *p*

THE FREE LANCE
1st B♭ Clarinet

63 *[cresc. f]* *[f]* *p*

71 *[mp]* *[sub.p]*

81 *mp >] p* *[mp]*

91 *[mf]* *p*

101 *ff* *p*

107 *ff* *[sub.mf] cresc.*

115 *[tacet]* *(A tempo)* *[lower notes 1st X]* *Poco rit. (2nd X)* *[ff]* *[1st X]* *[2nd X]* *[p]-ff*

125

135

145 *[mf-fff]* *p*

March
THE FREE LANCE

2nd B \flat Clarinet

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Clarinet in 6/8 time. It begins with a dynamic of *ff* and a *March Tempo.* marking. The score consists of 56 measures, divided into systems of seven measures each. The first system (measures 1-7) includes dynamics *ff*, *mp*, and *leggiero*. The second system (measures 8-12) features a *[f]* dynamic. The third system (measures 13-18) includes a first ending (1.) and a second ending (2.) with a *[sub.mp]* dynamic and a *ff* dynamic. The fourth system (measures 19-22) continues with a *ff* dynamic. The fifth system (measures 23-26) features a *p* dynamic and a *(f)* dynamic. The sixth system (measures 27-31) includes a *[lower notes 1st X]* instruction and a *p* dynamic. The seventh system (measures 32-37) features a *(f)* dynamic. The eighth system (measures 38-43) includes a *[loco]* instruction and a *f* dynamic. The ninth system (measures 44-49) includes a *[4]* instruction and a *fz* dynamic. The tenth system (measures 50-55) includes a *p* dynamic. The eleventh system (measures 56-59) includes a *fz* dynamic and a *p* dynamic.

THE FREE LANCE
2nd B \flat Clarinet

64 1. | 2. | [originally 8vb]

[cresc.] *f* [*f*] *p* [*mp*]

74

[*sub.p*]

84

mp *p* [*mp*] [*mf*]

93 [loco]

p 3

102

3 *ff* *p* 3

108

ff [*sub.mf*] *cresc.*

115 [tacet] *Poco rit.* (2nd X) (*A tempo*) [lower notes 1st X]

[*ff*] [*p*]-*ff*

126

135

145

[*mf-fff*] *p* 1. | 2. |

March
THE FREE LANCE

3rd B \flat Clarinet

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B \flat Clarinet in 6/8 time. It begins with a dynamic of *ff* and a *leggiero* marking. The score consists of 56 measures, with measure numbers 7, 13, 19, 23, 27, 32, 38, 44, 50, and 56 indicated. The piece features various dynamics including *ff*, *mp*, *leggiero*, *[f]*, *[sub.mp]*, *p*, and *(f)*. There are first and second endings, with the first ending marked *[loco]*. A section starting at measure 32 is marked *[lower notes 1st X]*. A 4-measure rest is indicated at measure 50. The score concludes with a *p* dynamic.

THE FREE LANCE
3rd B \flat Clarinet

64 1. | 2. [originally 8vb]

[cresc.] *f* *f* *p* [*mp*]

74

[*sub.p*] [*mp*]

84

mp >] *p* [*mp*] [*mf*]

94 [loco]

p [*tr*] 3

102

ff *p* 3

108

ff [*sub.mf*] *cresc.* [*tr*]

115 Poco rit. (2nd X) (A tempo) [lower notes 1st X]

[*tacet*] [*tr*] [*ff*] [*1st X*] [*2nd X*] [*p*]-*ff*

126

[*mf*]

135

[*mf*]

145 1. | 2.

[*mf-fff*] [*p*]

March
THE FREE LANCE

E♭ Alto Clarinet

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet in G major, 6/8 time. It consists of 68 measures across 11 staves. The score includes various dynamics such as *ff*, *mp*, *leggiero*, *f*, *p-f*, *fz*, and *p*. It features first and second endings, a key signature change to D major at measure 52, and a time signature change to 2/4 at measure 52. The piece concludes with a *cresc.* marking and a final *f* dynamic.

THE FREE LANCE
E♭ Alto Clarinet

69

p *[mp]* *[sub.p]*

77

[sub.p]

85

p *[mp]* *[mf]*

93

p

101

ff *p*

107

ff *[sub.mf]* *cresc.*

114

ff *Poco rit. (2nd X)*

121 *(A tempo)*

[p]-ff

129

138

[mf-fff]

147

p

March
THE FREE LANCE

B \flat Bass Clarinet

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B \flat Bass Clarinet in 6/8 time. It consists of 60 measures across ten staves. The piece begins with a dynamic of *ff* and a *March Tempo.* marking. The first staff (measures 1-7) features a melody with accents and a dynamic shift to *mp*. The second staff (measures 8-14) continues the melody with slurs. The third staff (measures 15-21) includes a first ending (1.) and a second ending (2.) with a dynamic of *[f]*. The fourth staff (measures 22-25) is a fast, sixteenth-note passage marked *ff*. The fifth staff (measures 26-29) continues this fast passage. The sixth staff (measures 30-34) features a melody with slurs and a dynamic of *p-f*. The seventh staff (measures 35-40) continues the melody. The eighth staff (measures 41-46) includes a first ending (1.) and a second ending (2.) with a dynamic of *[f]*. The ninth staff (measures 47-51) is in 2/4 time and features accents and dynamics of *fz*, *fz*, and *p*. The tenth staff (measures 52-60) is also in 2/4 time and includes a first ending (1.) with a dynamic of *[cresc. ... f]*.

THE FREE LANCE
B♭ Bass Clarinet

68 [2.]
[f] p [mp]

77 [p] mp

85 p [mp] [mf]

93 p

101 ff p

107 ff [sub.mf] cresc.

114 Poco rit. (2nd X)
[ff] [1st X] [2nd X]

121 (A tempo) [p]-ff

130

137

146 [mf-fff] p

Detailed description: This is a page of a musical score for the B♭ Bass Clarinet part of 'The Free Lance'. The score consists of ten staves of music, numbered 68 to 146. The key signature is one flat (B♭). The music features various dynamics including fortissimo (ff), piano (p), mezzo-forte (mf), and fortissimo (fff). There are also performance instructions such as 'Poco rit.' and '(A tempo)'. The score includes first and second endings, indicated by '1.' and '2.' above the notes. The notation includes eighth notes, quarter notes, and sixteenth notes, with some triplets and slurs. The piece concludes with a double bar line.

March THE FREE LANCE

1st Bassoon

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

ff *mp* [$\langle \rangle$]

9 [*f*]

19 *ff*

24

28

34 *p-f*

41

47 [*f*] [$\frac{4}{4}$]

52 *fz fz* \triangleright *p*

60 *fz fz* \triangleright *p* [*cresc.* *f*] [*f*]

69 *p* [*mp*] [*sub.p*]


THE FREE LANCE
1st Bassoon

77



Musical notation for measures 77-83. The bassoon part features a series of eighth-note patterns with slurs and accents. A double bar line is present at the end of measure 83.

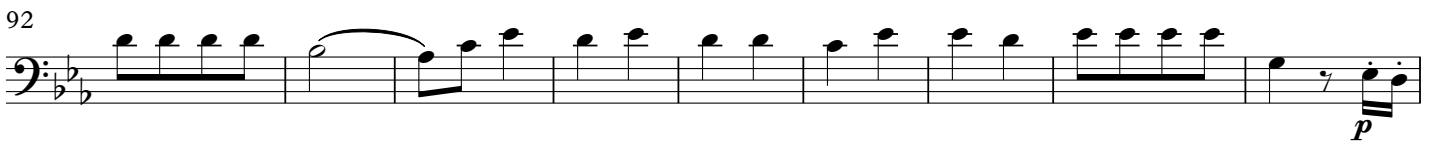
84



84 *mp* > | *p* ————— [*mp*] ————— [*mf*]

Musical notation for measures 84-91. The piece begins with a dynamic of *mp*, followed by a crescendo to *p*, then a gradual increase through *mp* to *mf* by measure 91.

92



92

Musical notation for measures 92-100. The piece concludes with a dynamic of *p* in measure 100.

101



101

Musical notation for measures 101-106. The piece features a triplet in measure 103 and a dynamic of *ff* in measure 104, followed by *p* in measure 105. Triplet markings are present in measures 103 and 106.

107



107

ff [sub. *mf*] *cresc.*

Musical notation for measures 107-113. The piece starts with a dynamic of *ff* and ends with a *cresc.* (crescendo) leading to a dynamic of *[sub. mf]* in measure 113.

114



114

Poco rit. (2nd X)

[*ff*] [1st X] [2nd X]

Musical notation for measures 114-120. The piece is marked *Poco rit.* (2nd X) and features a dynamic of *[ff]* with first and second endings indicated by X marks.

121



121 (*A tempo*)

[*p*]-*ff*

Musical notation for measures 121-128. The piece is marked (*A tempo*) and features a dynamic of [*p*]-*ff* in measure 121.

129



129

Musical notation for measures 129-136. The piece features a series of eighth-note patterns with slurs and accents.

137



137

Musical notation for measures 137-144. The piece features a series of eighth-note patterns with slurs and accents.

145



145

[*mf-fff*] *p*

Musical notation for measures 145-152. The piece features a dynamic of [*mf-fff*] in measure 145 and a dynamic of *p* in measure 152. First and second endings are marked with 1. and 2. respectively.

March THE FREE LANCE

2nd Bassoon

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It consists of ten staves of music, each starting with a measure number. The score includes various dynamic markings such as *ff*, *mp*, *f*, *p-f*, *fz*, *p*, *[cresc. f]*, and *[sub.p]*. It also features articulation marks like accents (^) and slurs, as well as performance instructions like first and second endings and a four-measure rest. The piece concludes with a *[sub.p]* marking.

THE FREE LANCE
2nd Bassoon

77

84

mp > *p* [*mp*] [*mf*]

92

101

107

114

ff [1st X] [2nd X]

121

(*A tempo*)

[*p*] - *ff*

129

137

145

[*mf-fff*] *p*

March
THE FREE LANCE

E♭ Alto Saxophone

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Saxophone in G major and 6/8 time. It consists of 60 measures across ten staves. The score includes various dynamics such as *ff*, *mp*, *leggiero*, *f*, *[sub.mp]*, *p*, and *[cresc.]*. It features first and second endings, a 4-measure phrase, and a key signature change to 2/4 time at measure 52. The piece concludes with a *[cresc.]* marking.

THE FREE LANCE
E♭ Alto Saxophone

67 1. *f* 2. [originally 8vb] *f* *p* [*mp*]

75 [*sub.p*] [*mp*] *p*

87 [*mp*] [*mf*]

97 *p* 3

104 *ff* *p* 3 *ff*

110 [*sub.mf*] *cresc.*

117 *Poco rit.* (2nd X) (*A tempo*) [*ff*] [*p*]-*ff*

125

135

145 [*mf-fff*] 1. 2. *p*

March
THE FREE LANCE

B \flat Tenor Saxophone

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B \flat Tenor Saxophone in 2/4 time. It begins with a treble clef and a key signature of one flat (B \flat). The first staff starts with a *ff* dynamic and a *March Tempo.* marking. The piece features several dynamic changes, including *mp leggiero*, *f*, *ff*, *p-f*, *fz*, and *p*. There are first and second endings at measures 19-23 and 46-51. The score concludes with a first ending at measure 60. Performance markings include accents (^), slurs, and hairpins.

THE FREE LANCE
B♭ Tenor Saxophone

68 2.
[*f*] *p* [*mp*] [*sub.p*]

77 [*mp*]

85 *p* [*mp*] [*mf*]

93 *p*

101 *ff* *p*

107 *ff* [*sub.mf*]

113 *cresc.* *Poco rit.* (2nd X)
[*ff*] [1st X] [2nd X]

121 (*A tempo*) [*p*]-*ff*

129

137 [*mf-fff*]

147 1. 2.

March
THE FREE LANCE

E♭ Baritone Saxophone

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Baritone Saxophone in G major and 2/4 time. It consists of 60 measures across ten staves. The piece begins with a dynamic of *ff* and a tempo marking of 'March Tempo.'. The score includes various dynamics such as *mp*, *f*, *ff*, *p-f*, *p*, and *fz*. It features first and second endings at measures 19-24 and 47-51. The key signature changes to A major at measure 52, and the time signature changes to 2/4 at measure 52. The score concludes with a first ending at measure 60.

THE FREE LANCE
E♭ Baritone Saxophone

68 [2.]
[f] p [mp]

77 [p]

84 [mp] p [mp] [mf]

94 p

103 ff p ff

109 [sub.mf] cresc.

115 Poco rit. (2nd X)
[ff] [1st X] [2nd X]

121 (A tempo) [p]-ff

130

137 [mf-fff]

147 1. 2. p

March
THE FREE LANCE

E♭ Cornet
[optional]

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various dynamics such as *ff*, *mp*, *leggiero*, *f*, *[sub.mp]*, *p*, and *fz*. It features first and second endings, a section marked "[2nd X only]", and trills. The piece concludes with a double bar line and a repeat sign.

THE FREE LANCE

E♭ Cornet

61 *p* [cresc.] *f*

68 [1.] [tacet] *f* *p* [mp] [sub.p]

77 *mp*

85 *p* [mp] [mf]

95 [Play] *p* 3 3

103 3 3 *ff* *p* *ff*

109 [tacet] *tr* [sub.mf] *cresc.*

119 *Poco rit.* (2nd X) *(A tempo)* [2nd X only] [ff] [1st X] [2nd X] [p]-ff

129

137 *[mf-fff]*

146 1. [Play] 2. *p*

March
THE FREE LANCE

Solo B♭ Cornet

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B♭ Cornet in 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. The tempo is marked 'March Tempo.' and the dynamics are *ff* (fortissimo) and *mp* (mezzo-piano) *leggiero* (light). The score includes various musical notations such as accents (^), slurs, and dynamic markings. There are first and second endings at measures 19-23 and 48-53. A key signature change to two flats (B♭ and E♭) occurs at measure 54. The piece concludes with a *fz* (forzando) dynamic.

THE FREE LANCE
Solo B♭ Cornet

61 *p* [cresc.] *f*

68 [f] [tacet] *p* [mp] [sub.p]

77 *mp*

85 *p* [mp] [mf]

95 [Play] *p*

103 *ff* *p* 3 *ff*

109 [tacet] *tr* [sub.mf] cresc.

119 *Poco rit.* (2nd X) (A tempo) [2nd X only] [ff] [1st X] [2nd X] [p]-ff

129

137 [mf-fff]

146 1. [Play] 2. *p*

March
THE FREE LANCE

1st B♭ Cornet

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Cornet part of the march 'The Free Lance' by John Philip Sousa. It is in 6/8 time and consists of 68 measures. The score is divided into systems of five staves each. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 6/8 time signature. The tempo is marked 'March Tempo.' and the dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various musical notations such as accents (^), slurs, and dynamic markings like *mp* (mezzo-piano), *leggiere*, *f* (forte), *ff*, *[sub.mp]*, *fz* (forzando), and *[cresc.]* (crescendo). There are first and second endings marked with '1.' and '2.'. A section starting at measure 33 is marked '[2nd X only]'. A key signature change to two flats (B♭ and E♭) occurs at measure 47, and the time signature changes to 2/4 at measure 49. The score concludes with first and second endings at measure 68.

THE FREE LANCE
1st B♭ Cornet

69 [tacet] *p* [mp]

76 [sub.*p*] [*mp* >]

85 *p* [mp] [*mf*]

93 [Play] *p* 3

102 3 *ff* *p* 3

108 *ff* [sub.*mf*] *cresc.*

114 *Poco rit.* (2nd X) [*ff*] [1st X] [2nd X]

121 (*A tempo*) [2nd X only] [*p*]-*ff*

129

137 [*mf-fff*]

146 1. [Play] 2. *p*

Detailed description: This is a musical score for the 1st B♭ Cornet part of 'The Free Lance'. The score consists of ten staves of music, numbered 69 to 146. The key signature is one flat (B♭). The music features various dynamics including *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *ff* (fortissimo), and *fff* (fortississimo). Performance instructions include 'tacet', 'sub.*p*', 'Play', 'Poco rit.', and 'A tempo'. There are also first and second endings marked with '1.' and '2.'. The notation includes eighth notes, quarter notes, and triplet eighth notes, with some notes marked with accents (^).

March
THE FREE LANCE

2nd B \flat Cornet

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Cornet in 6/8 time. It begins with a *ff* dynamic and a *mp leggiero* dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings like *f*, *ff*, *p-f*, *fz*, *p*, *[cresc.]*, and *[tacet]*. There are first and second endings at measures 19-20 and 65-66. A key signature change to B \flat major occurs at measure 50, and the time signature changes to 2/4 at measure 50. The score concludes with a *[mp]* dynamic.

THE FREE LANCE
2nd B♭ Cornet

73

[sub.p]

81

[mp] p [mp]

89

[mf]

97

p [Play]

104

ff p ff

110

[sub.mf] cresc.

117

[ff] [p]-ff

Poco rit. (2nd X) [2nd X only] (A tempo)

125

133

141

[mf-fff]

148

p

1. 2.

March
THE FREE LANCE

3rd B♭ Cornet

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B♭ Cornet in 6/8 time. It consists of 65 measures across ten staves. The piece begins with a *ff* dynamic and a *March Tempo.* instruction. The first staff (measures 1-6) features a melody with accents and a repeat sign. The second staff (measures 7-12) continues the melody with accents and slurs. The third staff (measures 13-18) includes a *[f]* dynamic marking. The fourth staff (measures 19-25) has first and second endings, with a *ff* dynamic. The fifth staff (measures 26-31) continues the melody. The sixth staff (measures 32-37) includes a *[2nd X only]* instruction and a *p-f* dynamic. The seventh staff (measures 38-43) continues the melody. The eighth staff (measures 44-49) has a first ending with a *[Play]* instruction and a *[f]* dynamic. The ninth staff (measures 50-56) has a second ending, a key signature change to B♭ major (2/4 time), and dynamics *fz fz* and *[>] p*. The tenth staff (measures 57-64) continues with *fz fz* dynamics and a *[cresc. ...]* instruction. The final staff (measures 65) has first and second endings, a *[tacet]* instruction, and dynamics *f*, *[f]*, *p*, and *[mp]*.

THE FREE LANCE
3rd B \flat Cornet

73

[sub. *p*]

Musical staff 73-80: Treble clef, key signature of two flats. Measures 73-80. Dynamic: [sub. *p*].

81

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

Musical staff 81-88: Treble clef, key signature of two flats. Measures 81-88. Dynamics: [*mp*], *p*, [*mp*].

89

[*mf*]

Musical staff 89-96: Treble clef, key signature of two flats. Measures 89-96. Dynamic: [*mf*].

97

[Play] *p*

Musical staff 97-103: Treble clef, key signature of two flats. Measures 97-103. Dynamic: *p*. Includes a 'Play' instruction and a triplet.

104

ff *p* *ff*

Musical staff 104-109: Treble clef, key signature of two flats. Measures 104-109. Dynamics: *ff*, *p*, *ff*. Includes accents and a triplet.

110

[sub. *mf*] *cresc.*

Musical staff 110-116: Treble clef, key signature of two flats. Measures 110-116. Dynamic: [sub. *mf*] *cresc.*

117

Poco rit. (2nd X) (*A tempo*) [2nd X only] [*ff*] [*p*] *ff*

Musical staff 117-123: Treble clef, key signature of two flats. Measures 117-123. Dynamics: [*ff*], [*p*] *ff*. Includes *Poco rit.* and *(A tempo)* markings.

124

Musical staff 124-131: Treble clef, key signature of two flats. Measures 124-131.

132

Musical staff 132-139: Treble clef, key signature of two flats. Measures 132-139.

140

[*mf-fff*]

Musical staff 140-147: Treble clef, key signature of two flats. Measures 140-147. Dynamic: [*mf-fff*].

148

1. 2. *p*

Musical staff 148-155: Treble clef, key signature of two flats. Measures 148-155. Dynamic: *p*. Includes first and second endings.

March
THE FREE LANCE

1st F Horn

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part of the march 'The Free Lance' by John Philip Sousa. It is in 6/8 time and B-flat major. The score consists of 65 measures across ten staves. The first staff begins with a *ff* dynamic and a *mp leggiero* dynamic. The score includes various dynamics such as *ff*, *f*, *p-f*, *fz*, *p*, and *mp*. It features first and second endings, a key signature change to two flats at measure 50, and a *cresc.* marking. The piece concludes with a *mp* dynamic.

THE FREE LANCE
1st F Horn

73

[sub.p]

81

[mp] p [mp]

89

[mf]

97

p

104

ff p ff

110

[sub.mf] cresc.

117

Poco rit. (2nd X) (*A tempo*)

[ff]^[1st X]_[2nd X] [p]:ff

124

132

140

[mf-fff]

148

p

March
THE FREE LANCE

2nd F Horn

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd F Horn in 6/8 time. It consists of ten staves of music. The key signature has one flat (Bb). The score includes various dynamics such as *ff*, *mp*, *leggiero*, *f*, *ff*, *p-f*, *fz*, *p*, *cresc.*, and *[mp]*. There are also first and second endings marked with '1.' and '2.'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and slurs. The piece concludes with a final cadence in the key of Bb.

THE FREE LANCE
2nd F Horn

73

[sub.p]

81

[mp] p [mp]

89

[mf]

97

p

104

ff p ff

110

[sub.mf] cresc.

117

Poco rit. (2nd X) (*A tempo*)

[ff] [p] ff

124

132

140

[mf-fff]

148

p

March
THE FREE LANCE

3rd F Horn

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the march 'The Free Lance' by John Philip Sousa. It is in 6/8 time and consists of 65 measures. The score is divided into systems of five lines each. The key signature has one flat (Bb). The piece begins with a dynamic of *ff* and a *March Tempo.* instruction. The first system (measures 1-6) includes a *mp leggiero* marking. The second system (measures 7-12) features slurs and a *[f]* dynamic. The third system (measures 13-18) includes a first and second ending bracket and a *[f]* dynamic. The fourth system (measures 19-25) includes a first and second ending bracket and a *ff* dynamic. The fifth system (measures 26-31) includes a *p-f* dynamic. The sixth system (measures 32-37) includes a *p-f* dynamic. The seventh system (measures 38-43) includes a *p-f* dynamic. The eighth system (measures 44-49) includes a first ending bracket and a *[f]* dynamic. The ninth system (measures 50-56) includes a second ending bracket, a key signature change to 2/4 time, and dynamics of *fz fz* and *[>] p*. The tenth system (measures 57-64) includes dynamics of *fz fz*, *[>] p*, and *[cres.]*. The final system (measures 65) includes first and second ending brackets and dynamics of *[f]*, *[f]*, *p*, and *[mp]*.

THE FREE LANCE
3rd F Horn

73

[sub.p]

81

mp *p* [*mp*]

89

[*mf*]

97

p

104

ff *p* *ff*

110

[sub.mf] *cresc.*

117

Poco rit. (2nd X) (*A tempo*)

[*ff*] [1st X] [2nd X] [*p*]-*ff*

124

132

140

[*mf-fff*]

148

1. 2. *p*

March
THE FREE LANCE

4th F Horn

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 4th F Horn part of the march 'The Free Lance' by John Philip Sousa. It is in 6/8 time and consists of 65 measures. The score is divided into systems of five measures each. The key signature is one flat (Bb). The piece begins with a dynamic of *ff* and a *March Tempo.* instruction. The first system (measures 1-5) features a melody with accents (^) and a dynamic of *ff*. The second system (measures 6-10) continues the melody with accents and a dynamic of *mp leggiero*. The third system (measures 11-15) features a rhythmic pattern with accents and a dynamic of *[f]*. The fourth system (measures 16-20) includes first and second endings, with a dynamic of *ff*. The fifth system (measures 21-25) continues the rhythmic pattern with a dynamic of *p-f*. The sixth system (measures 26-30) continues the rhythmic pattern. The seventh system (measures 31-35) continues the rhythmic pattern with a dynamic of *p-f*. The eighth system (measures 36-40) continues the rhythmic pattern. The ninth system (measures 41-45) includes a first ending with a dynamic of *[f]*. The tenth system (measures 46-50) includes a second ending with a dynamic of *[f]*. The eleventh system (measures 51-55) features a change to 2/4 time, with dynamics of *fz fz* and *[>] p*. The twelfth system (measures 56-60) continues in 2/4 time with dynamics of *fz fz*, *[>] p*, and *[cresc.]*. The thirteenth system (measures 61-65) includes first and second endings with dynamics of *[f]*, *[f]*, *p*, and *[mp]*.

THE FREE LANCE
4th F Horn

73

[sub.p]

81

mp *p* [*mp*]

89

[*mf*]

97

p

104

ff *p* *ff*

110

[*sub.mf*] *cresc.*

117

Poco rit. (2nd X) (*A tempo*)

[*ff*] [*p*]-*ff*

124

132

140

[*mf-fff*]

148

p

March
THE FREE LANCE

Euphonium

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Euphonium in bass clef, 6/8 time, and B-flat major. It consists of ten staves of music. The first staff begins with a dynamic of *ff* and a tempo marking of 'March Tempo.'. The second staff includes a first ending bracket and a dynamic of *mp*. The third staff has a dynamic of *ff*. The fourth staff features a first ending bracket, a dynamic of *f*, and a second ending bracket with a dynamic of *sub.mp*. The fifth staff has a dynamic of *ff*. The sixth staff has a dynamic of *ff*. The seventh staff has dynamics of *p* and *f*. The eighth staff has a dynamic of *f*. The ninth staff has a dynamic of *f*. The tenth staff has a dynamic of *p* and a first ending bracket with a dynamic of *f*. The score includes various musical notations such as accents, slurs, and dynamic markings.

ff *mp* *leggiero* *f* *sub.mp* *ff* *f* *p* (*f*) *f* *fz* *fz* *p*

THE FREE LANCE
Euphonium

56 *fz fz p* [cresc.]

64 *f* [*f*] *p* [*mp*]

72 [*sub.p*]

81 [*mp*] *p* [*mp*]

91 [*mf*] *p*

101 *ff p*

108 *ff* [*sub.mf*] *cresc.* (*A tempo*)

115 *Poco rit.* (2nd X) [*ff*] [*p*] *ff*

124

134

145 [*mf-fff*] [*Play*] *p*

March
THE FREE LANCE

Baritone, T.C.

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

ff *mp* *leggiero* *a2* *f* *sub.mp* *ff* *p* (*f*) *f* *fz* *fz* *p*

THE FREE LANCE
Baritone, T.C.

56 Musical notation for measures 56-63. The staff is in G major with a key signature of one flat. It features a melodic line with accents (^) and dynamic markings: *fz*, *fz*, *p*, and *[cresc.]*.

64 Musical notation for measures 64-71. It includes first and second endings. Dynamic markings include *f*, *[f]*, *p*, and *[mp]*.

72 Musical notation for measures 72-80. It features a melodic line with a dynamic marking of *[sub.p]*.

81 Musical notation for measures 81-90. It features a melodic line with dynamic markings: *mp*, *p*, and *[mp]*.

91 Musical notation for measures 91-100. It features a melodic line with dynamic markings: *[mf]* and *p*.

101 Musical notation for measures 101-107. It includes a triplet of eighth notes. Dynamic markings include *ff* and *p*.

108 Musical notation for measures 108-114. It features a melodic line with dynamic markings: *ff*, *[sub.mf]*, and *cresc.*

115 Musical notation for measures 115-123. It includes first and second endings. Dynamic markings include *[ff]* (for 1st and 2nd endings), *[p]-ff*, and *(A tempo)*. Performance instructions include *Poco rit. (2nd X)* and *[2nd X only]*.

124 Musical notation for measures 124-133. It features a melodic line with a dynamic marking of *[p]-ff*.

134 Musical notation for measures 134-144. It features a melodic line with a dynamic marking of *[p]-ff*.

145 Musical notation for measures 145-150. It includes first and second endings. Dynamic markings include *[mf-fff]* and *p*. A *[Play]* instruction is present.

March

THE FREE LANCE

1st Trombone

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part of the march 'The Free Lance' by John Philip Sousa. It is in the key of B-flat major and 6/8 time. The score consists of nine staves of music, with measure numbers 8, 16, 23, 29, 34, 44, 50, 57, and 66 indicated at the beginning of their respective staves. The piece begins with a dynamic of *ff* (fortissimo) and a tempo marking of 'March Tempo.'. The first staff includes a repeat sign and a dynamic change to *mp leggiero* (mezzo-piano, light). The second staff features a crescendo leading to a dynamic of *f* (forte). The third staff has a first ending and a second ending, with a dynamic of *ff* (fortissimo) at the end. The fourth staff continues the melody. The fifth staff features a dynamic of *p-f* (piano-forte). The sixth staff includes a first ending and a dynamic of *f* (forte). The seventh staff has a second ending and a dynamic of *fz fz* (forzando, forzando), followed by a decrescendo to *p* (piano). The eighth staff continues with a dynamic of *p* and a crescendo marking *[cresc. ...]*. The ninth staff has first and second endings, with dynamics of *f* (forte), *[f]*, *p* (piano), and *[mp]* (mezzo-piano).

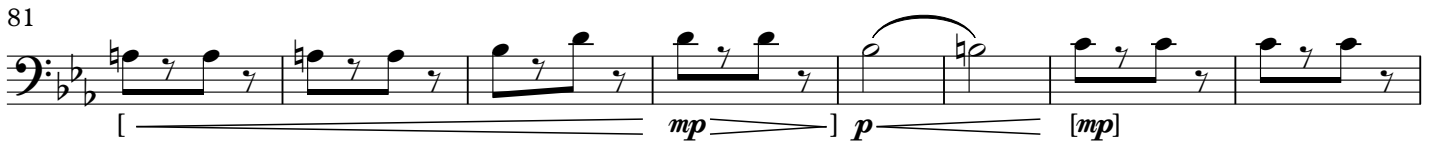
THE FREE LANCE
1st Trombone

73



[>] [p]

81



[mp >] p [mp]

89



[mf]

98



p ff

105



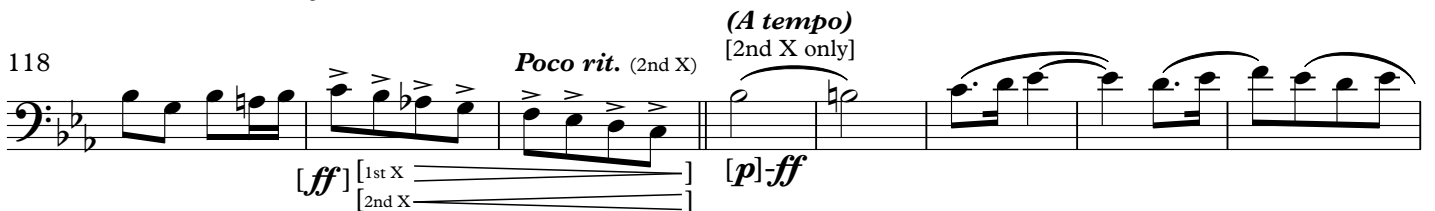
p ff

112



[sub.mf] cresc.

118



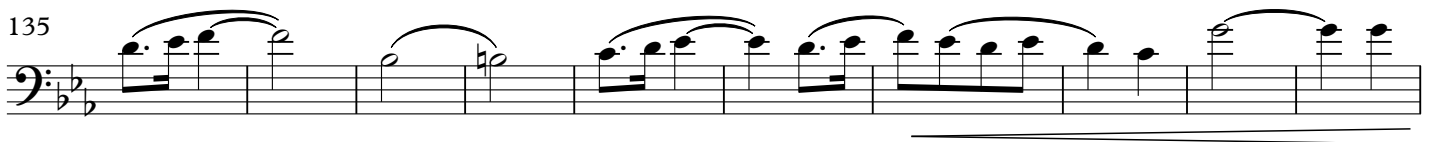
[ff] [1st X] [2nd X] [p]:ff

Poco rit. (2nd X) (A tempo) [2nd X only]

126



135



145



[mf-fff]

1. 2.

March
THE FREE LANCE

2nd Trombone

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a time signature of 6/8. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a tempo marking of *mp leggiero*. The score includes various musical notations such as accents (^), slurs, and dynamic markings like *[f]*, *[p-f]*, *fz*, *p*, and *[cresc.]*. There are first and second endings marked with '1.' and '2.'. The piece concludes with a final dynamic marking of *[mp]*.

THE FREE LANCE
2nd Trombone

73

[>] [p]

81

[mp] p [mp]

89

[mf]

98

p ff

105

p ff

112

[sub.mf] cresc.

118

[ff] [1st X] [2nd X] [p] ff (A tempo) [2nd X only]

126

135

145

[mf-fff]

1. 2.

March

THE FREE LANCE

Bass Trombone

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Bass Trombone in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of nine staves of music, each starting with a measure number. The score includes various dynamics such as *ff*, *mp*, *fz*, *p*, and *[f]*, along with performance instructions like *mp leggiero*, *[Play]*, and *[cresc.]*. There are also first and second endings marked with '1.' and '2.'. The piece concludes with a final measure marked with a double bar line and repeat dots.

THE FREE LANCE
Bass Trombone

78

[*mp*] *p*

Musical staff for measures 78-86. The staff is in bass clef with a key signature of two flats. It features a series of eighth notes with stems pointing up, followed by a measure with a half note and a quarter note. Dynamics include *mp* and *p*.

87

[*mp*] [*mf*]

Musical staff for measures 87-95. The staff is in bass clef with a key signature of two flats. It features a series of eighth notes with stems pointing up. Dynamics include [*mp*] and [*mf*].

96

p *ff*

Musical staff for measures 96-104. The staff is in bass clef with a key signature of two flats. It features a series of quarter notes, followed by a measure with a quarter rest and a quarter note, and then a series of eighth notes. Dynamics include *p* and *ff*. Accents are present over some notes.

105

p *ff*

Musical staff for measures 105-111. The staff is in bass clef with a key signature of two flats. It features a series of quarter notes, followed by a series of eighth notes. Dynamics include *p* and *ff*. Accents are present over some notes.

112

[*sub.mf*] *cresc.*

Musical staff for measures 112-118. The staff is in bass clef with a key signature of two flats. It features a series of eighth notes. Dynamics include [*sub.mf*] and *cresc.*

119

Poco rit. (2nd X) (A tempo) [2nd X only] [*p*]-*ff*

Musical staff for measures 119-126. The staff is in bass clef with a key signature of two flats. It features a series of eighth notes with stems pointing up, followed by a series of quarter notes. Dynamics include [*ff*] [1st X], [*ff*] [2nd X], [*p*]-*ff*, and (A tempo) [2nd X only].

127

Musical staff for measures 127-134. The staff is in bass clef with a key signature of two flats. It features a series of quarter notes, followed by a series of eighth notes. Dynamics are not explicitly marked.

135

Musical staff for measures 135-144. The staff is in bass clef with a key signature of two flats. It features a series of quarter notes, followed by a series of eighth notes. Dynamics are not explicitly marked.

145

[*mf-fff*] 1. [Play] 2. *p*

Musical staff for measures 145-152. The staff is in bass clef with a key signature of two flats. It features a series of quarter notes, followed by a series of eighth notes. Dynamics include [*mf-fff*], 1. [Play], and 2. *p*. Accents are present over some notes.

March
THE FREE LANCE

Tuba

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Tuba part of the march 'The Free Lance' by John Philip Sousa. It is in the key of B-flat major and 6/8 time. The score consists of 68 measures, divided into 11 systems of 8 measures each. The piece begins with a dynamic of *ff* and a *March Tempo.* The first system (measures 1-8) features a melody with accents and a dynamic shift to *mp leggiero*. The second system (measures 9-16) continues the melody with a crescendo. The third system (measures 17-24) includes a first ending bracket and a dynamic of *[f]*. The fourth system (measures 25-30) features a triplet of eighth notes and a dynamic of *ff*. The fifth system (measures 31-36) continues the melody with a dynamic of *p-f*. The sixth system (measures 37-43) includes a first ending bracket and a dynamic of *[f]*. The seventh system (measures 44-49) includes a second ending bracket and a dynamic of *[f]*. The eighth system (measures 50-55) features a key signature change to B-flat major and a time signature change to 2/4, with dynamics of *fz*, *fz*, and *p*. The ninth system (measures 56-63) continues the melody with dynamics of *fz*, *fz*, and *p*. The tenth system (measures 64-68) includes first and second ending brackets and dynamics of *[cresc.]*, *[f]*, *[f]*, *p*, and *[mp]*.

THE FREE LANCE

Tuba

73

[*p*]

Detailed description: This block contains the first staff of music, measures 73 through 80. The music is in bass clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, some beamed together. A slur covers measures 75-78, with a dynamic marking of *p* below it. Another slur covers measures 80-81.

81

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

Detailed description: This block contains the second staff of music, measures 81 through 88. It continues the melodic line. A slur from measure 81 to 84 has a dynamic marking of *mp* below it. A second slur from measure 85 to 88 has a dynamic marking of *p* below it. A third slur from measure 89 to 92 has a dynamic marking of *mp* below it.

89

[*mf*]

Detailed description: This block contains the third staff of music, measures 89 through 97. The music continues with a melodic line. A slur from measure 89 to 92 has a dynamic marking of *mf* below it.

98

p *ff* *p*

Detailed description: This block contains the fourth staff of music, measures 98 through 104. It features a melodic line with some rests. A dynamic marking of *p* is below measure 98, *ff* is below measure 102, and *p* is below measure 104.

105

ff

Detailed description: This block contains the fifth staff of music, measures 105 through 110. The music features a melodic line with accents (^) over measures 105 and 106. A dynamic marking of *ff* is below measure 107.

111

[*sub.mf*] *cresc.*

Detailed description: This block contains the sixth staff of music, measures 111 through 116. It features a melodic line with a dynamic marking of *sub.mf* below measure 111 and *cresc.* below measure 112.

117

Poco rit. (2nd X) (*A tempo*)

[*ff*] [*p*] - *ff*

[1st X]
[2nd X]

Detailed description: This block contains the seventh staff of music, measures 117 through 125. It features a melodic line with accents (^) over measures 117-120. A dynamic marking of *ff* is below measure 117, and *p* - *ff* is below measure 121. There are two first endings (1st X) and two second endings (2nd X) indicated by brackets below the staff.

126

Detailed description: This block contains the eighth staff of music, measures 126 through 134. It features a melodic line with slurs over measures 126-129 and 131-134.

135

[*mf-fff*]

Detailed description: This block contains the ninth staff of music, measures 135 through 145. It features a melodic line with a dynamic marking of *mf-fff* below measure 145.

146

p

Detailed description: This block contains the tenth staff of music, measures 146 through 150. It features a melodic line with accents (^) over measures 147-149. A dynamic marking of *p* is below measure 149.

March

THE FREE LANCE

Drums

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a drum set in 6/8 time. It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic patterns, dynamics, and performance instructions. The first staff begins with a *ff* dynamic and a 'choke' instruction. The second staff has a *mp leggiero* dynamic. The third staff features a *f* dynamic. The fourth staff includes 'Cym. with stick' and 'Drs. & Cr. Cyms. Cym. with stick' instructions, with dynamics *ff* and *[ff]*. The fifth staff is marked 'Drs. & Cr. Cyms.' The sixth staff has a *p-f* dynamic and '(Accents 2nd X only)'. The seventh staff has a *fz* dynamic. The eighth staff has a *fz fz* dynamic and a *p* dynamic. The ninth staff has a *fz fz* dynamic and a *p* dynamic. The tenth staff has a *fz fz* dynamic and a *p* dynamic. The score concludes with a *f* dynamic and a *[f]* dynamic.

THE FREE LANCE

Drums

69 [all tacet]

p [mp]

75

[p]

81

[Play]
mp *p* [mp]

88

[mf]

98

On shell On head On shell
p [- Cyms.] [+ Cyms.] *ff* *p* [- Cyms.]

107

On head
 [+ Cyms.] *ff* [sub.mf] *cresc.*

116 *Poco rit.* (2nd X) (*A tempo*)

[ff] [1st X] [2nd X] [p]-*ff* ["Hits" 2nd X only] [sfz]

125

[sfz]

137

[mf-fff]

146

[sfz]

March
THE FREE LANCE

Harp

On to Victory
(1906)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Harp in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). It is divided into five systems of music. The first system (measures 1-6) begins with a forte (*ff*) dynamic and includes a first ending bracket. The second system (measures 7-12) features a mezzo-piano (*mp*) dynamic with the instruction *leggiero*. The third system (measures 13-17) includes a fortissimo (*f*) dynamic marking. The fourth system (measures 18-22) contains a first and second ending bracket, with a fortissimo (*ff*) dynamic marking. The fifth system (measures 23-27) concludes the piece with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

THE FREE LANCE
Harp

27

Musical notation for measures 27-31. Treble clef has a melodic line with slurs and ties. Bass clef has a simple accompaniment of quarter notes and rests.

32

Musical notation for measures 32-36. Treble clef has chords and a melodic line. Bass clef has a simple accompaniment. Dynamics *p* and *f* are indicated.

37

Musical notation for measures 37-41. Treble clef has chords and a melodic line. Bass clef has a simple accompaniment.

42

Musical notation for measures 42-46. Treble clef has chords and a melodic line. Bass clef has a simple accompaniment.

47

Musical notation for measures 47-51. Treble clef has chords and a melodic line. Bass clef has a simple accompaniment. Dynamics *f* is indicated. First and second endings are marked.

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Harp

52

52-59

fz fz *p*

Measures 52-59: Treble clef, 2/4 time, key of B-flat major. The right hand plays chords with accents (^) and dynamic markings *fz fz* at the start, followed by a crescendo leading to *p*. The left hand plays a steady eighth-note accompaniment.

60

60-67

fz fz *p* [*cresc.*] [*f*]

Measures 60-67: Treble clef, 2/4 time, key of B-flat major. The right hand continues with chords and accents (^). Dynamics include *fz fz*, *p*, [*cresc.*], and [*f*]. A first ending bracket labeled "1." spans measures 66-67.

68

68-74

[*f*] *p* [*mp*]

Measures 68-74: Treble clef, 2/4 time, key of B-flat major. The right hand starts with a first ending bracket labeled "2." over measures 68-69, followed by chords. Dynamics include [*f*], *p*, and [*mp*]. The left hand continues with eighth notes.

75

75-80

[*p*]

Measures 75-80: Treble clef, 2/4 time, key of B-flat major. The right hand plays chords with a dynamic marking [*p*]. The left hand continues with eighth notes.

81

81-86

[*mp*] [*p*]

Measures 81-86: Treble clef, 2/4 time, key of B-flat major. The right hand plays chords with dynamic markings [*mp*] and [*p*]. The left hand continues with eighth notes.

87

87-94

[*mp*] [*mf*]

Measures 87-94: Treble clef, 2/4 time, key of B-flat major. The right hand plays chords with dynamic markings [*mp*] and [*mf*]. The left hand continues with eighth notes.

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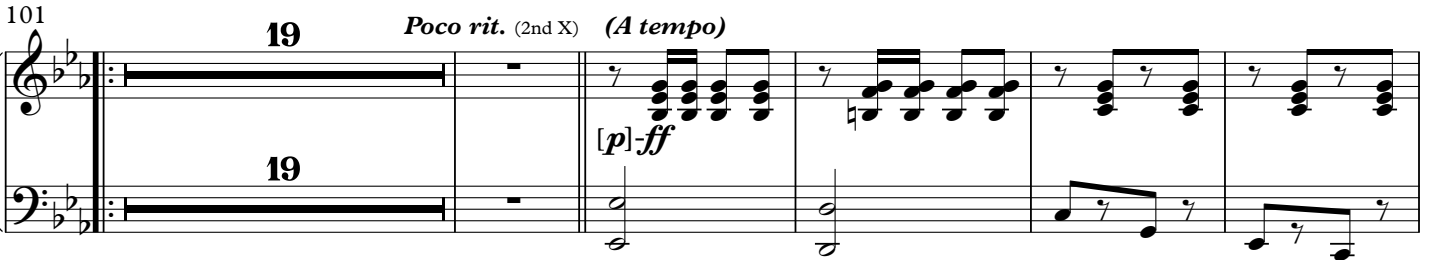
94



101

19 *Poco rit.* (2nd X) (*A tempo*)

19 [*p*]:*ff*



125



133



141

[*mf-fff*]



148

1. 2.

