The Complete Marches of

John Philip Sousa

Vol. 5 No. 76

Liberty Loan

March

(1917)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Liberty Loan" (1917)

At the request of William J. McAdoo, secretary of the treasury, and Charles H. Schweppe, one of the Liberty Loan directors, this march was written for the Fourth Liberty Loan campaign of World War I. It was later dedicated to the officers and men of the 40th United States Infantry. Its temporary popularity was partially dependent upon the "U.S. Field Artillery" march, with which it was paired on a Victor record. The *Chicago Examiner* printed the march with a request for verses. Dozens poured in, but as far as can be determined none was ever endorsed by Sousa.

Sousa struggled for some time before hitting upon suitable melodies for this march. The flash of inspiration came one night at a dinner in Kansas City, and he jotted the notes on his cuff. In a test of his endurance he developed the march by working in his hotel room until dawn for two nights and then on the train from Kansas City to Chicago.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 68. 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, which can be found online at https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/. 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. 1-8): Slight separation between the accented capped notes in m. 1, 3, and 5 sets up the energy in this introduction, and added accents in the percussion in m. 2 and 4 punctuate the releases off the ties. The cymbal crash in m. 7 should be choked to create anticipation in the rests before the first strain.

First Strain (m. 9-25): The dynamic is dropped to *mezzo-forte* from the original *forte* here to facilitate the crescendo in m. 9 and again in m. 13. A further crescendo is added in m. 16 to arrive at the original *fortissimo* for the second half of

this strain, and accents are added to the dotted quarters to mimic the introduction. The dynamic drops back to *mezzo-forte* for the repeat, and the strain is played exactly the same again.

Second Strain (m. 26-42): Contrary to usual practice in later Sousa marches, this second strain is traditionally played the same both times, starting at *forte.* This was sometimes done when there was dynamic variety built into the strain already, as is the case here. Percussion accents are added in m. 28 and 32 to fill the quarter rest in the melody, and the next four measures of the strain then suddenly drop to *mezzo-forte,* before a dramatic crescendo to *fortissimo* for the end of the strain both times. Percussion accents are added in m. 35 and 37 for additional interest.

Trio (m. 42-74): This long-form trio has several unique qualities, beginning with a chime part that Sousa added and included in the Encore Books. The original *forte* dynamic is changed to *piano,* with an immediate crescendo at the outset of the trio to follow the ascending melody line. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet. The unusual *fz* accents beginning in m. 51 are short, but in the context of the *piano* dynamic. The dynamic eventually rises to *forte* in m. 69 but should then subside back to *piano* at the close of the trio to set up the break strain.

Break Strain (m. 75-90): The percussion section begins the break, including chimes but still without cymbals, at a sudden *fortissimo.* Cymbals interject as indicated at the end of the arpeggios played by the rest of the band. A significant percussion *sfz* is traditionally played in m. 90 to usher in the last strain.

Final Strain (m. 91-122): Another unusual feature of the march is that the break and final strains are only played once. The final strain immediately moves to a *fortissimo* dynamic, and the *fz* beats are heavily accented this time. For added variety, the cymbals may choke the first set of *fz* notes in m. 99-100 but then let the next four ring with the rest of the band's longer notes in m. 101-102. The cymbals may repeat the practice in the following eight measures and again in m. 115-118. Additional percussion accents are added to m. 119-120 to bring the march to a close.

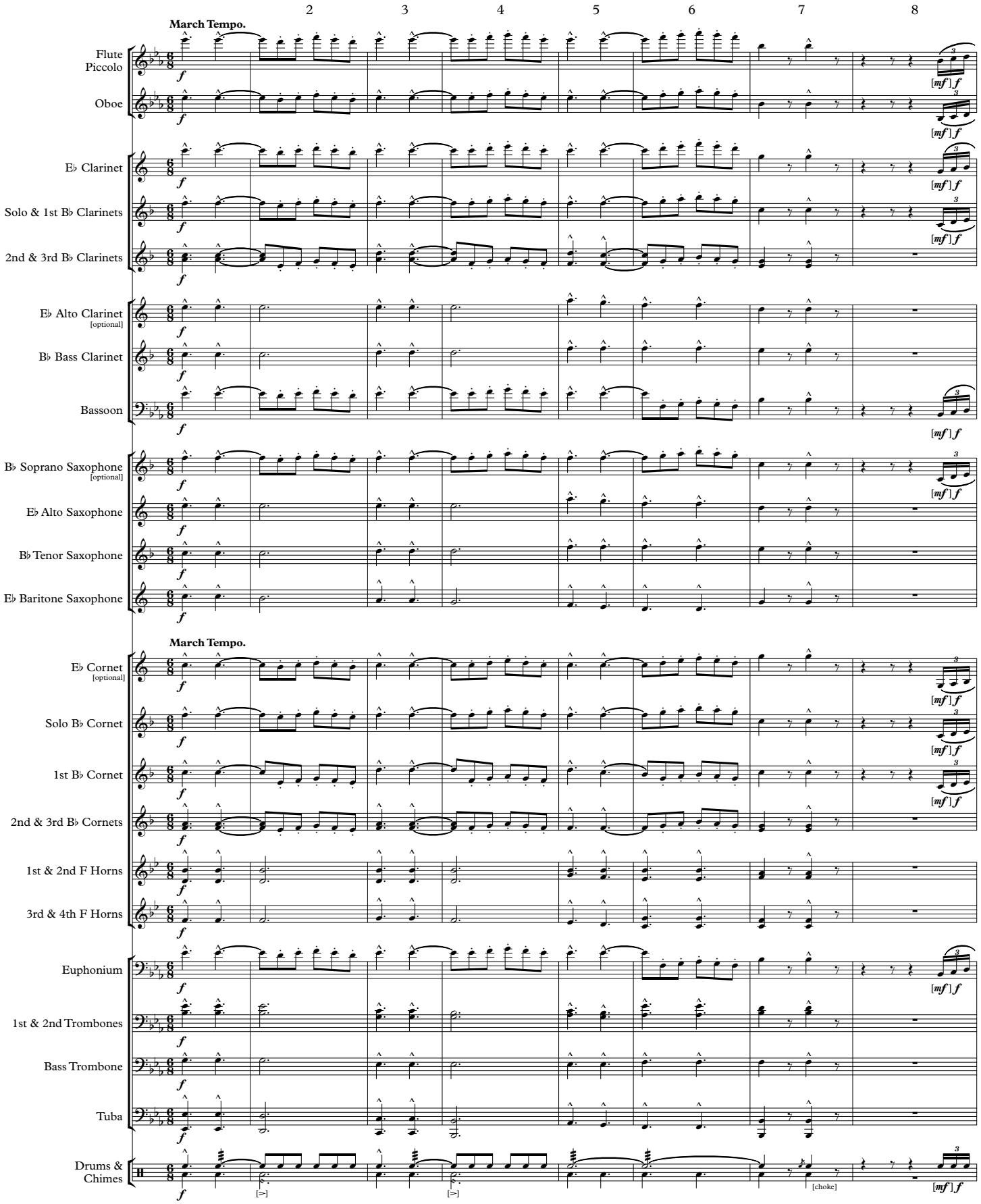
March

LIBERTY LOAN

(1917)

Full Score

JOHN PHILIP SOUSA



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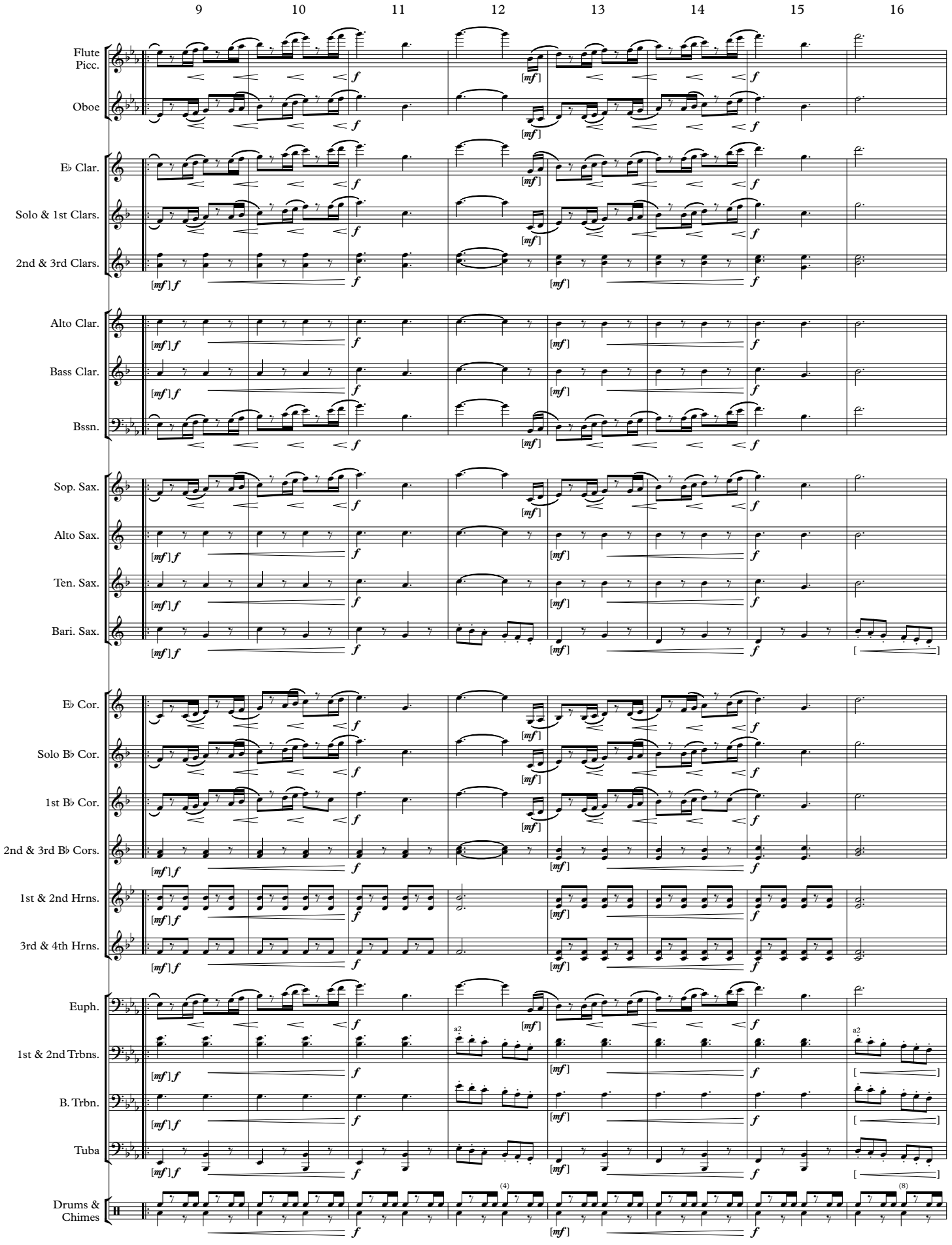
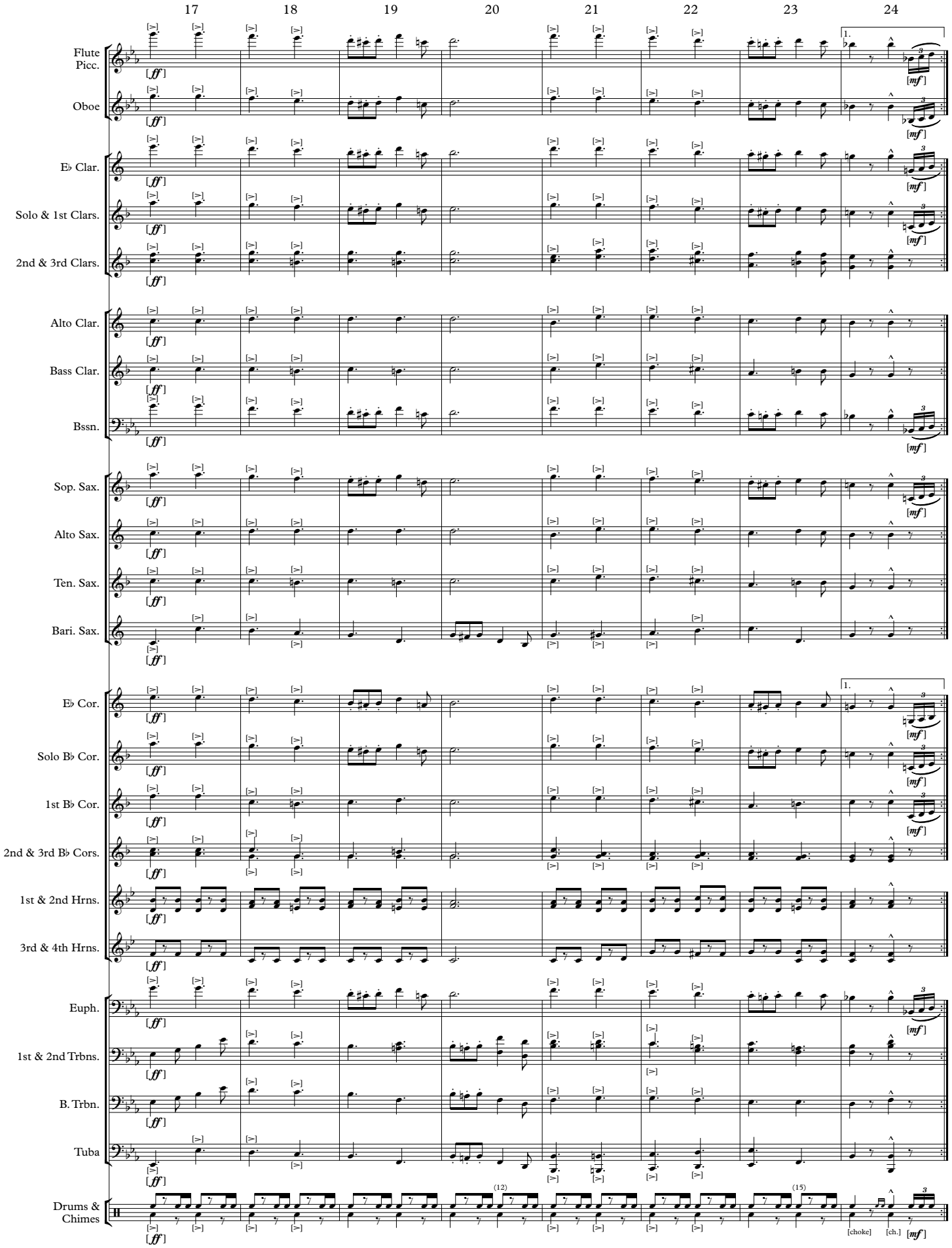
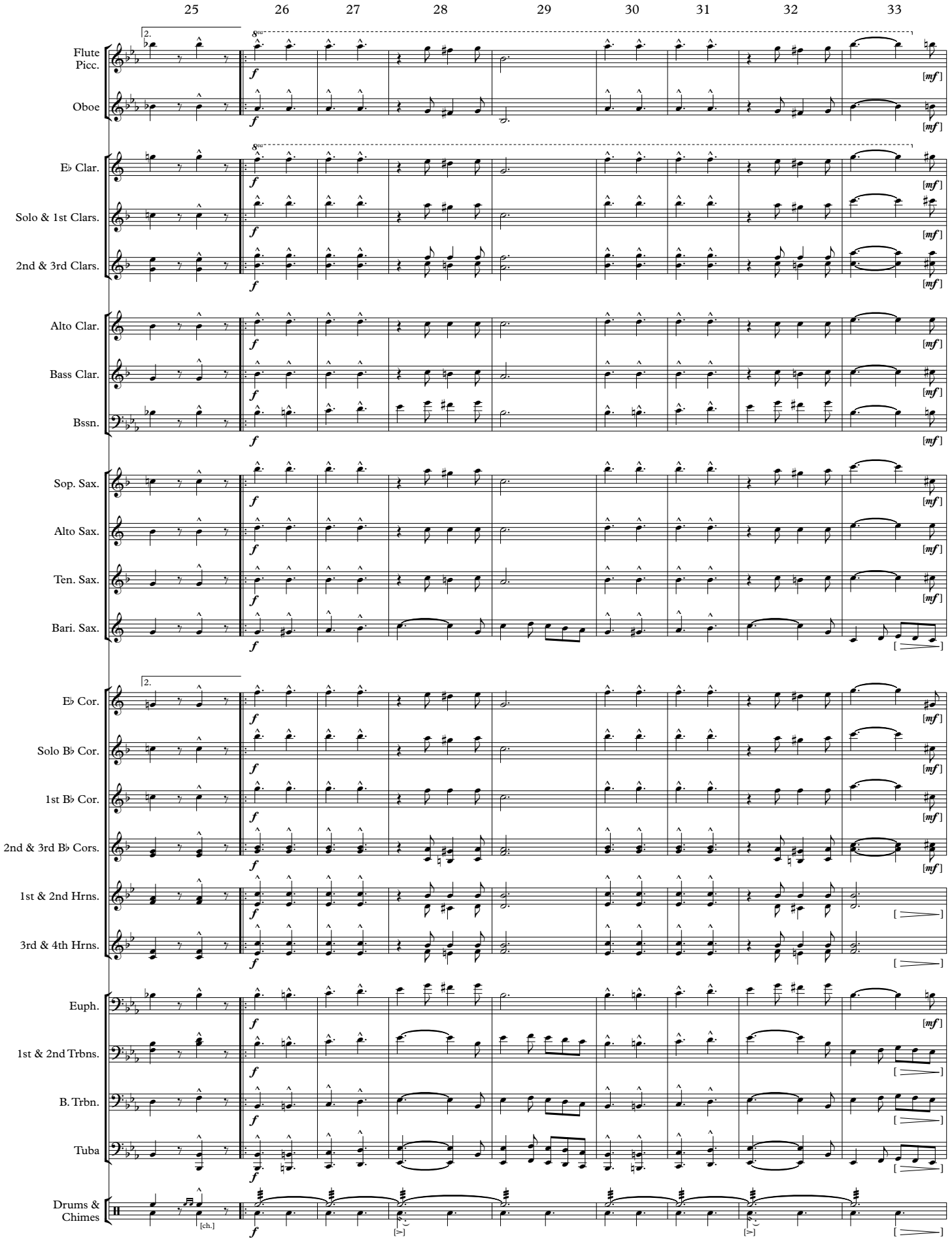
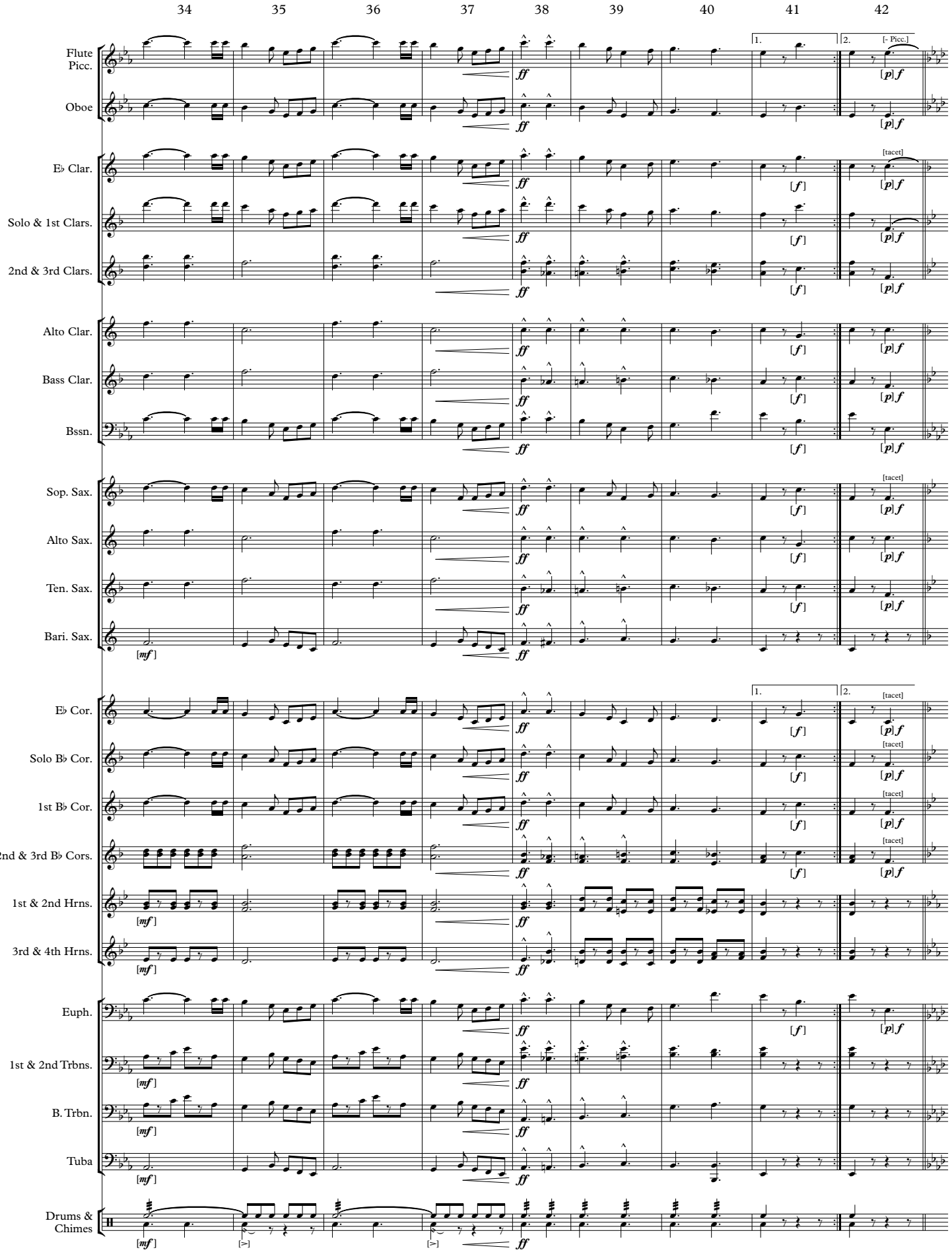
LIBERTY LOAN
Full Score



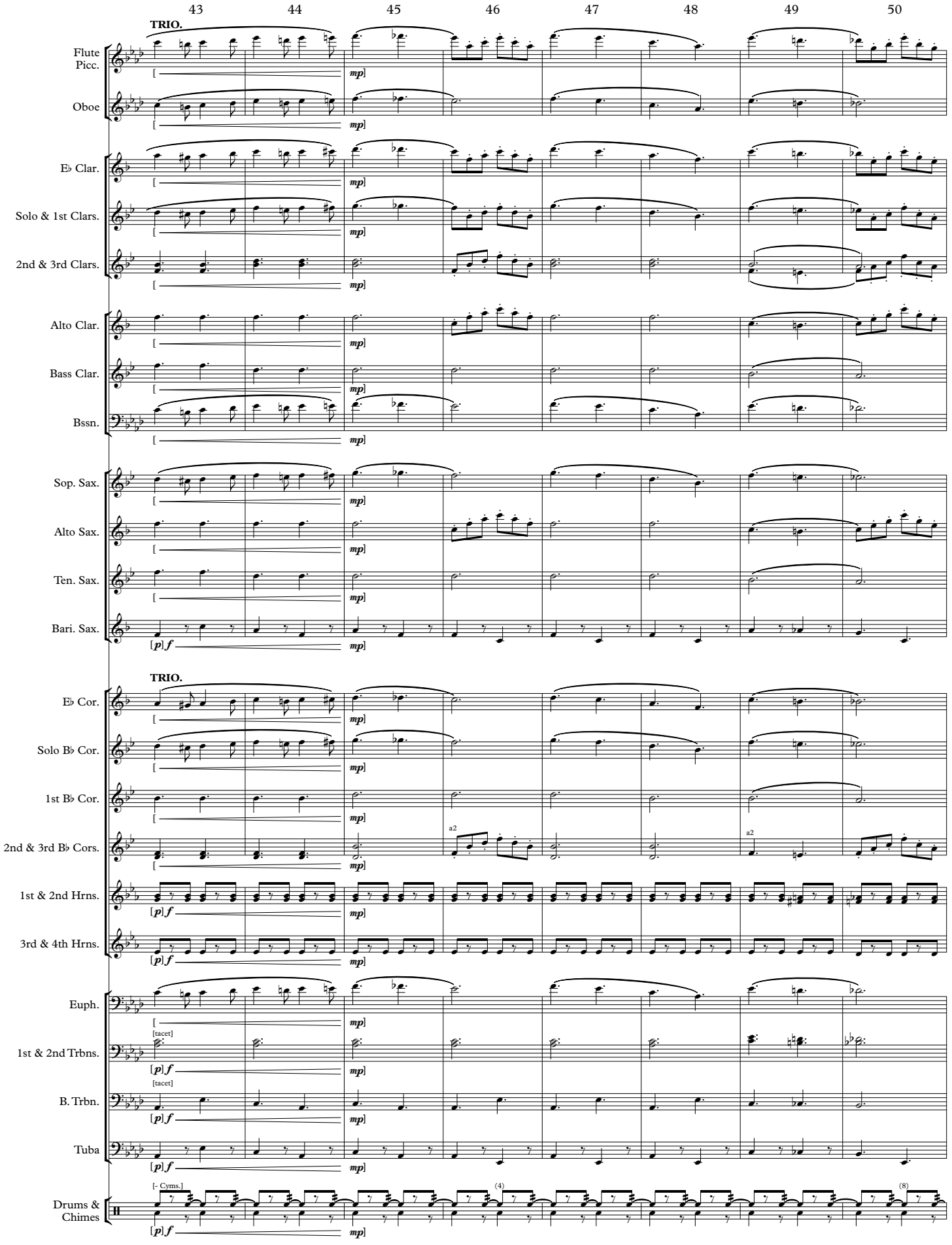

17
18
19
20
21
22
23
24
Flute
Picc.
Oboe
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums &
Chimes
[ff]
[mf]
1.
(12)
(15)
[choke]
[ch.]

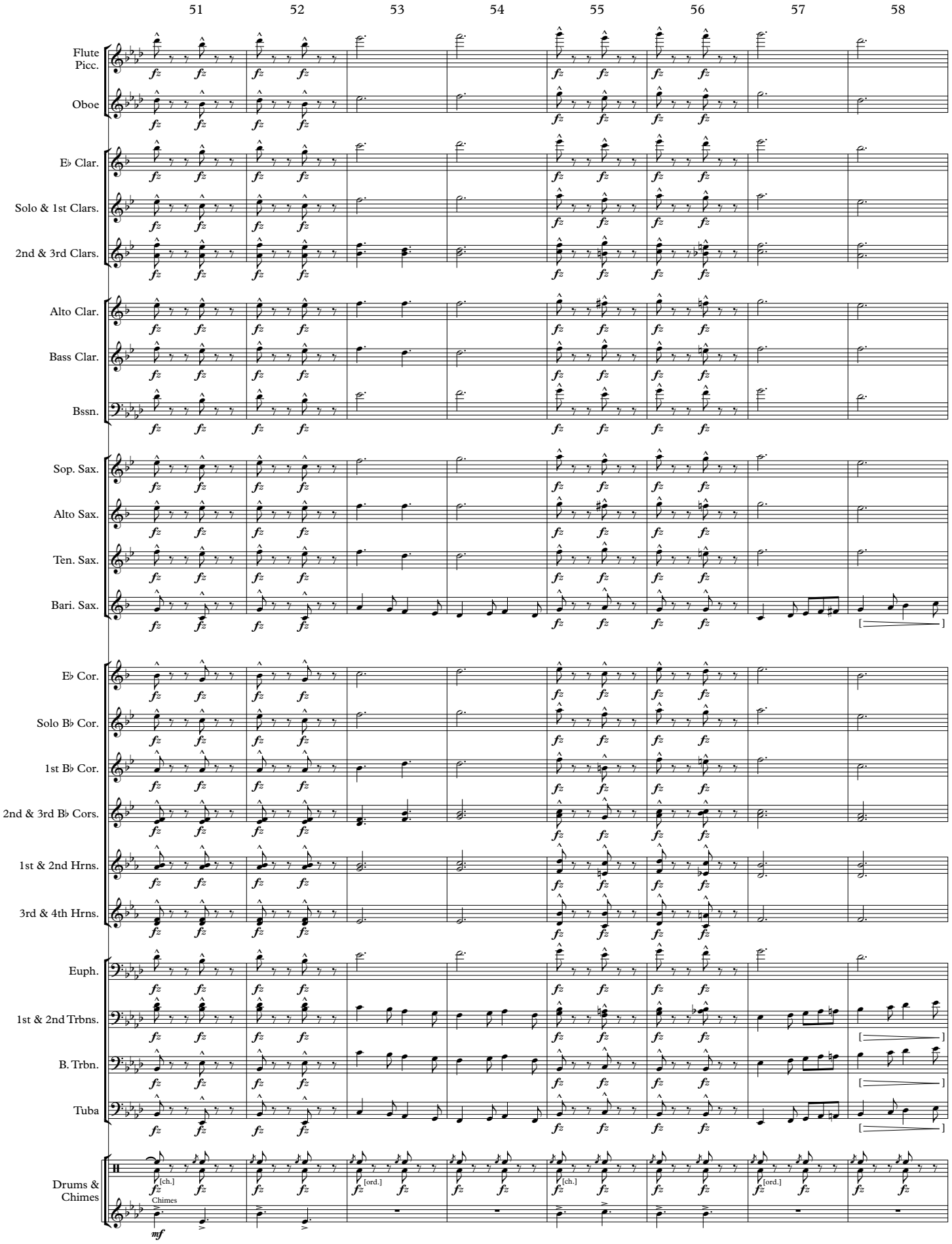
LIBERTY LOAN
Full Score



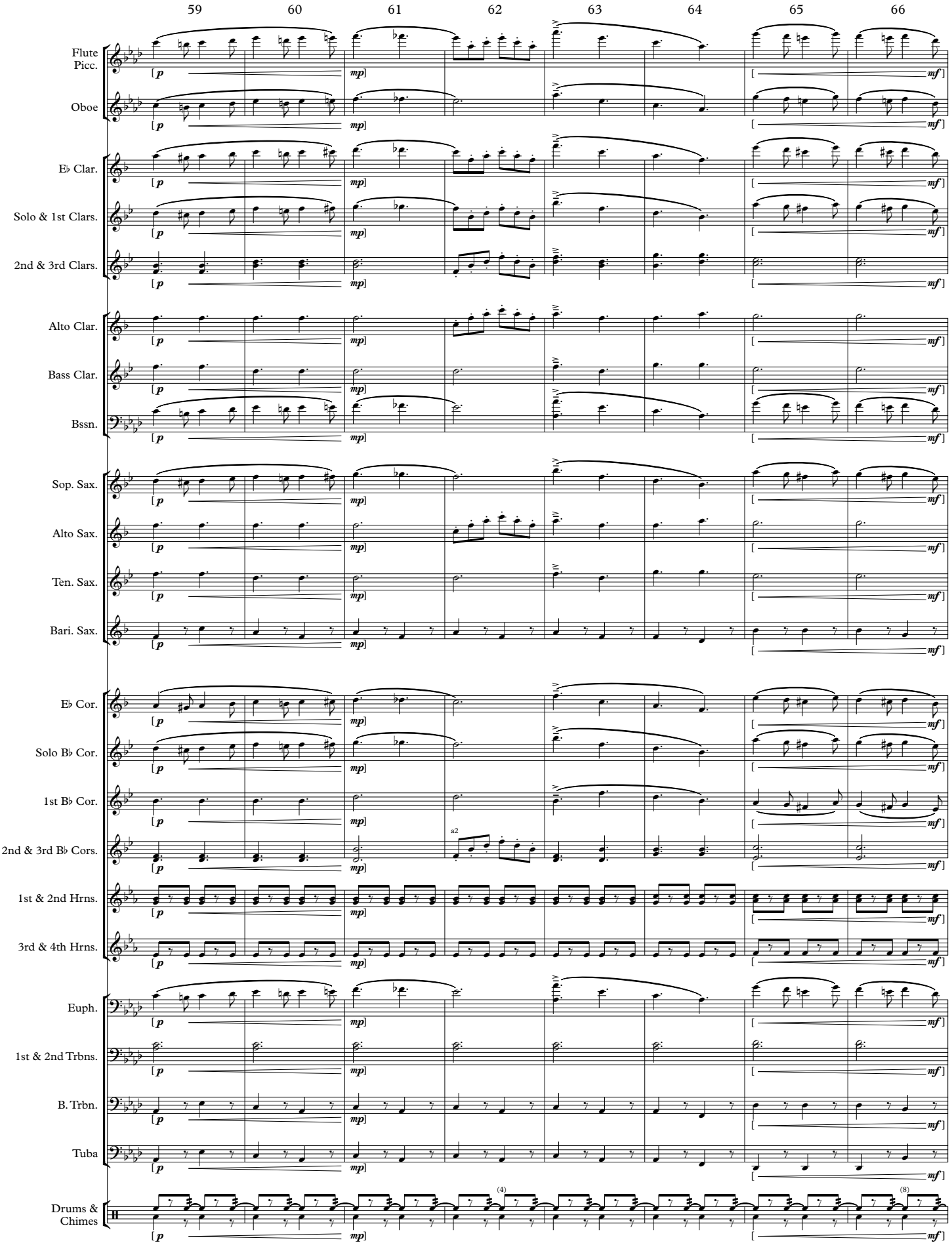

34
35
36
37
38
39
40
41
42
Flute
Picc.
Oboe
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums &
Chimes
1.
2.
[- Picc.]
[tacet]
[mf]
[f]
[p] f
ff

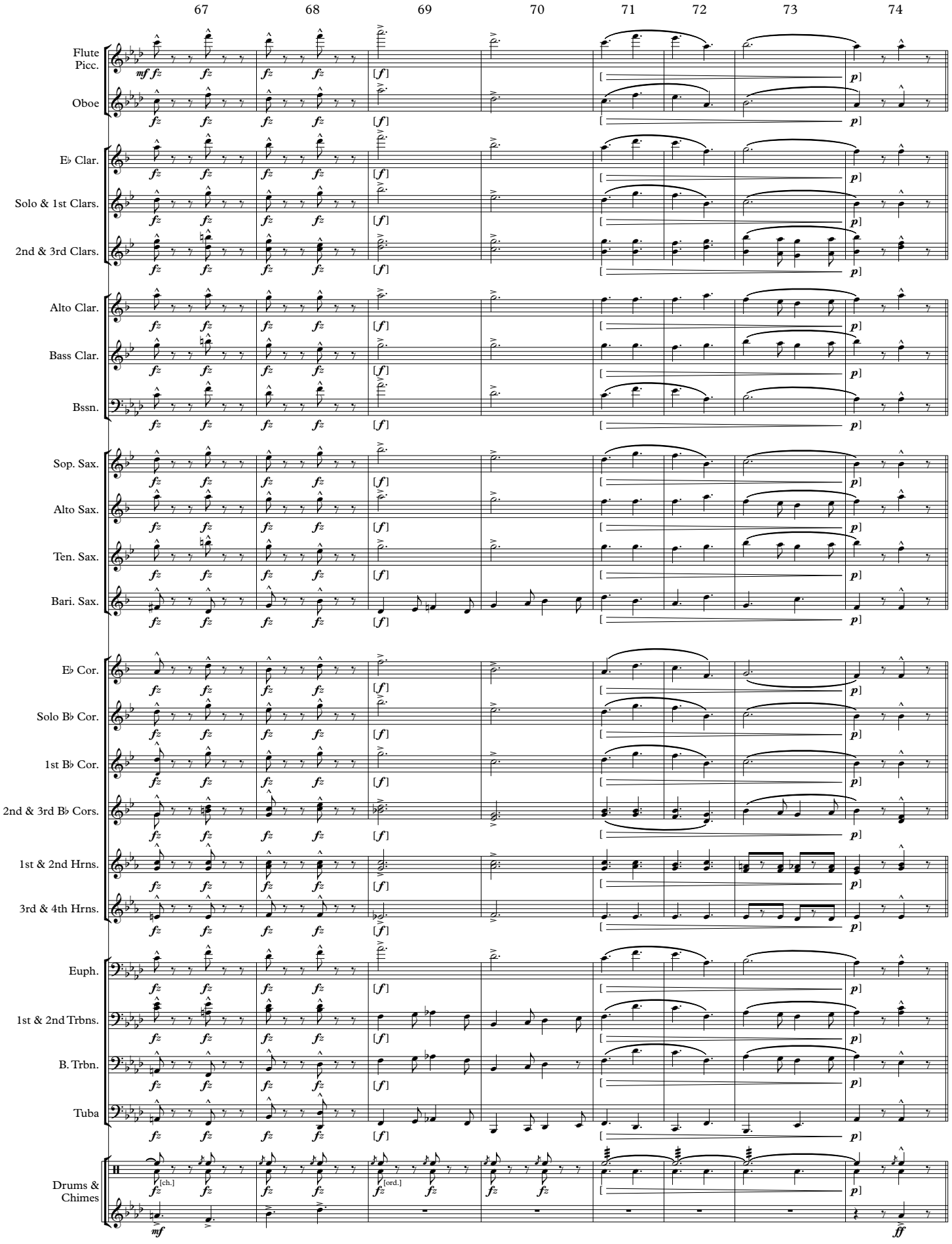
LIBERTY LOAN
Full Score



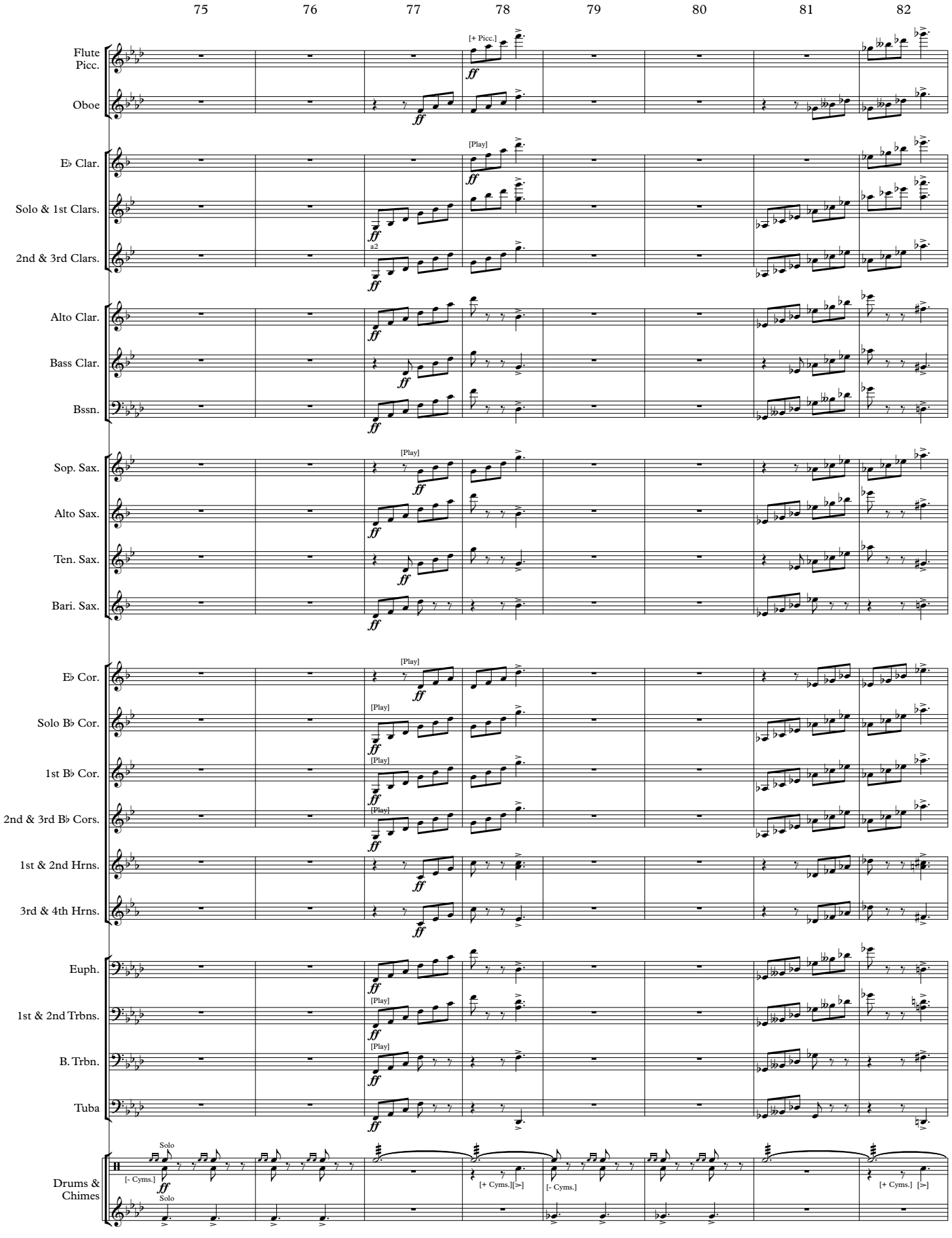

51
52
53
54
55
56
57
58
Flute
Picc.
Oboe
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums &
Chimes
[ch.]
[ord.]
Chimes
fz
mf

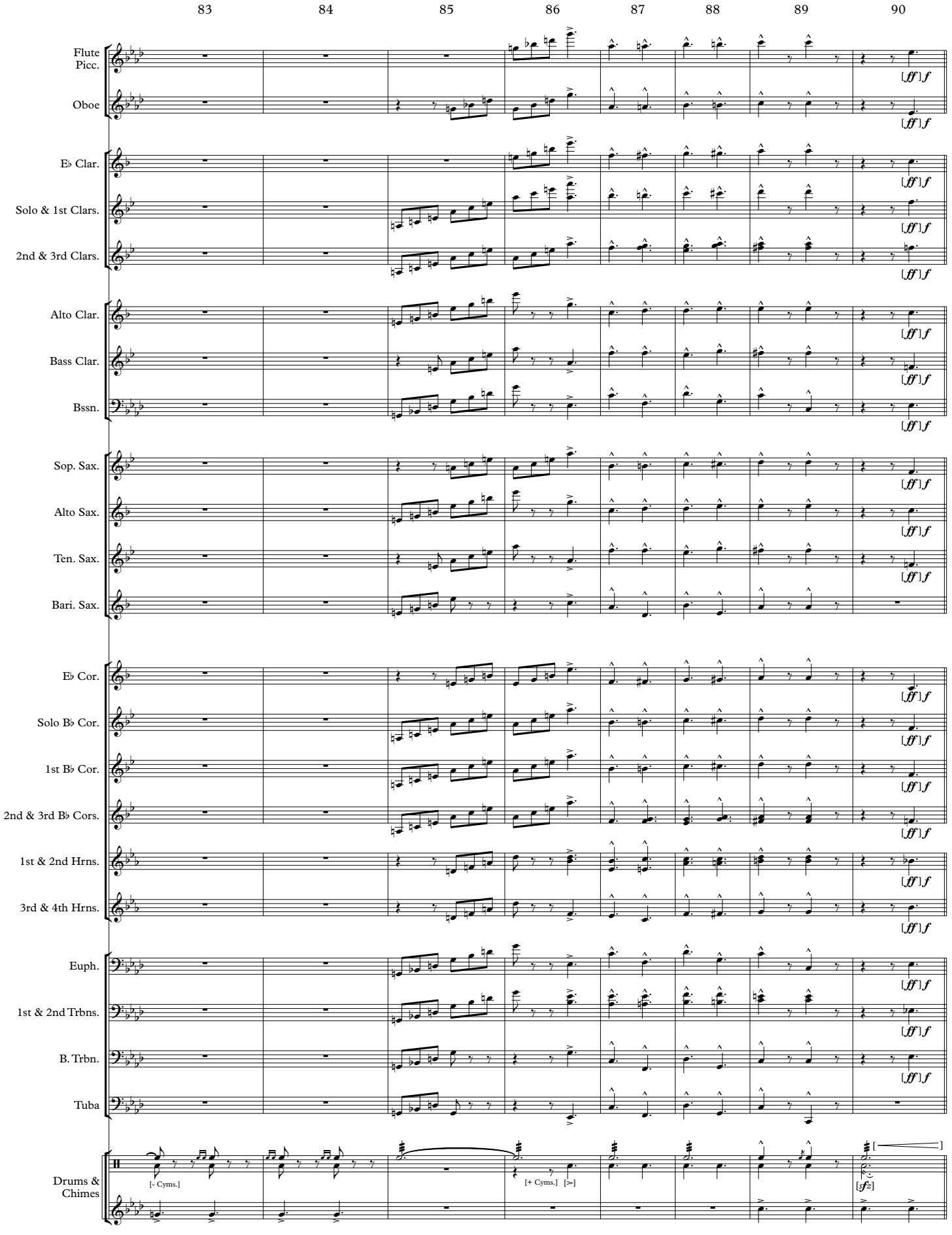
LIBERTY LOAN
Full Score



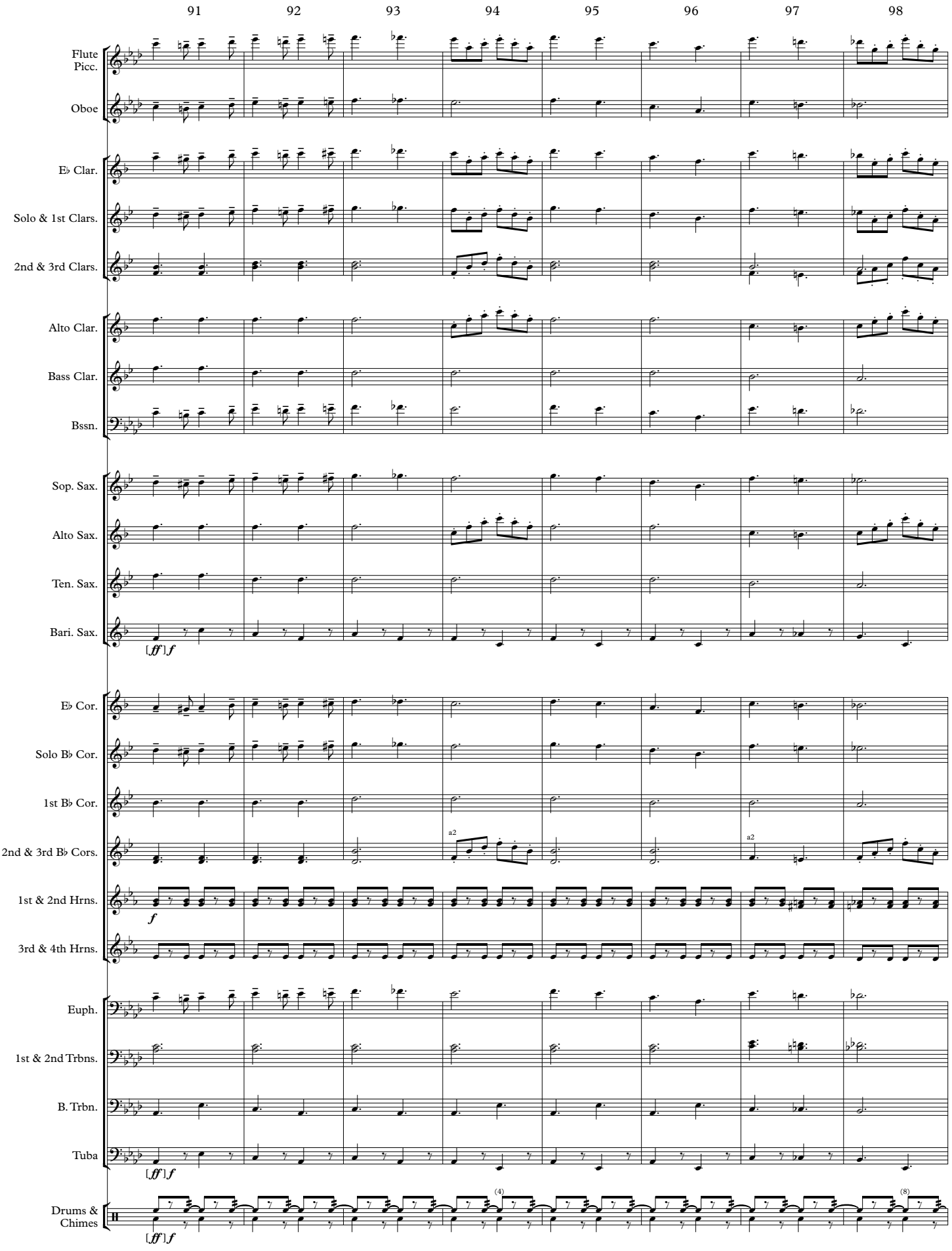

67
68
69
70
71
72
73
74
Flute
Picc.
Oboe
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums &
Chimes
[ch.]
[ord.]

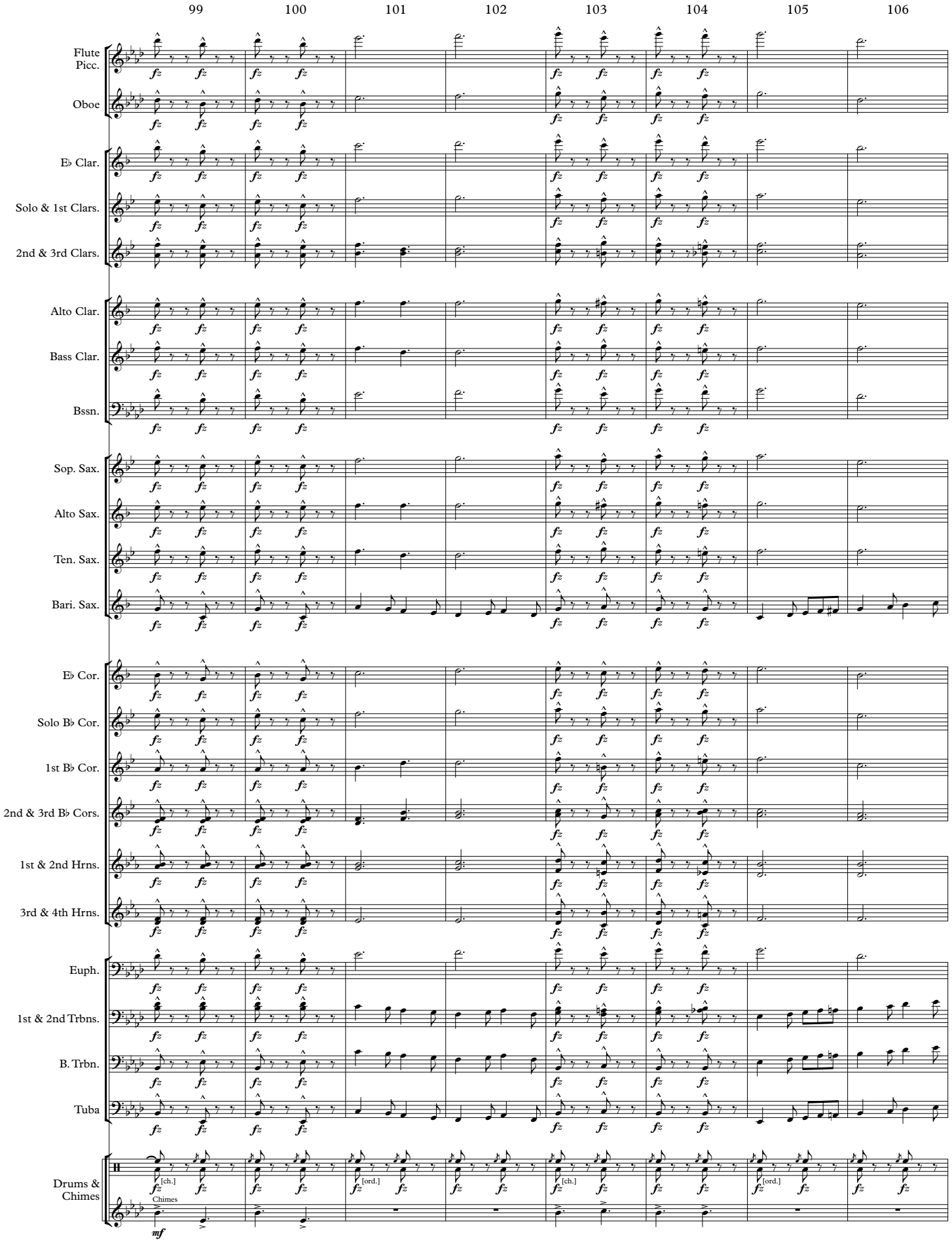
LIBERTY LOAN
Full Score



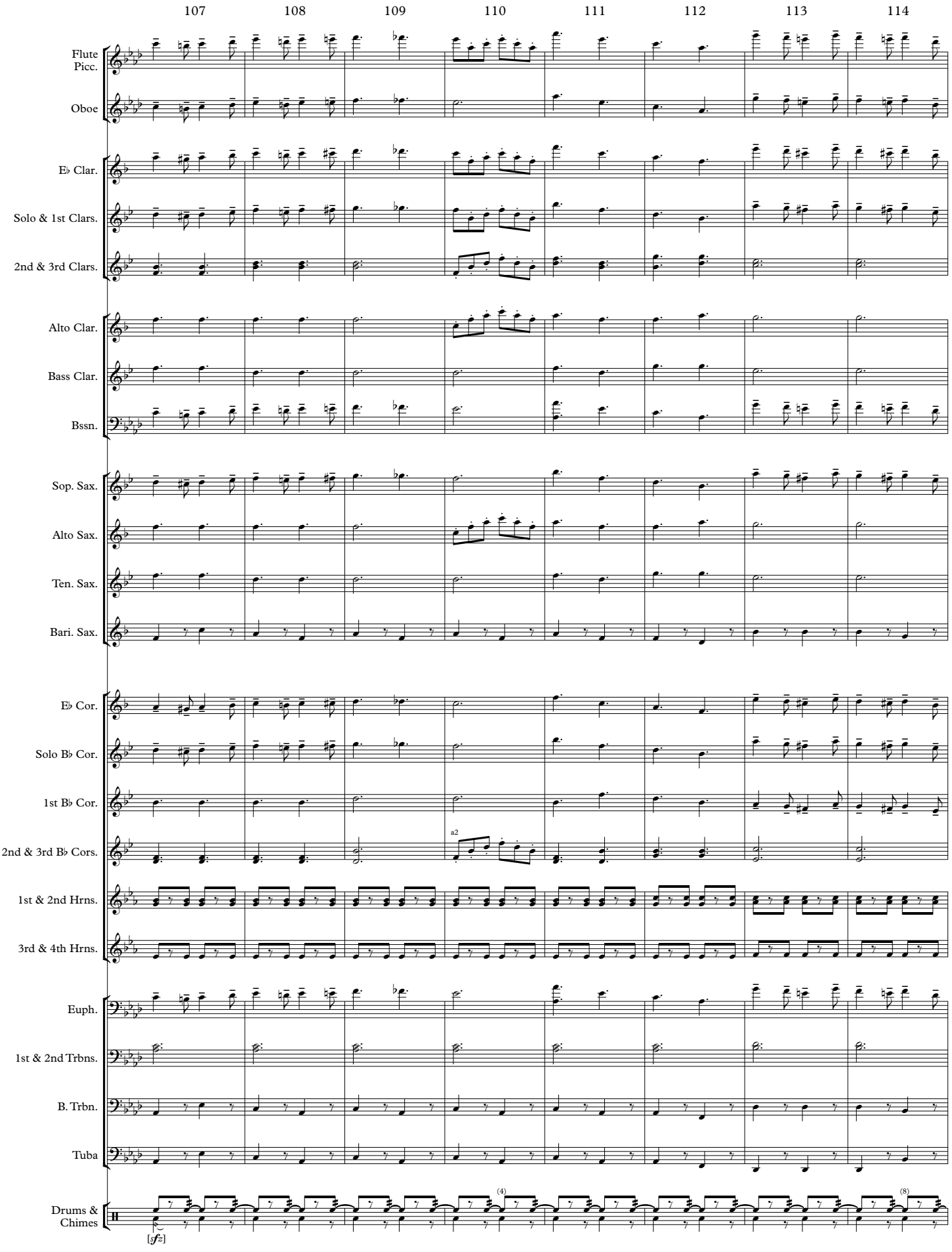

83
84
85
86
87
88
89
90
Flute
Picc.
Oboe
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums &
Chimes
[ff] f
[- Cyms.]
[+ Cyms.]
[>]
[sfz]

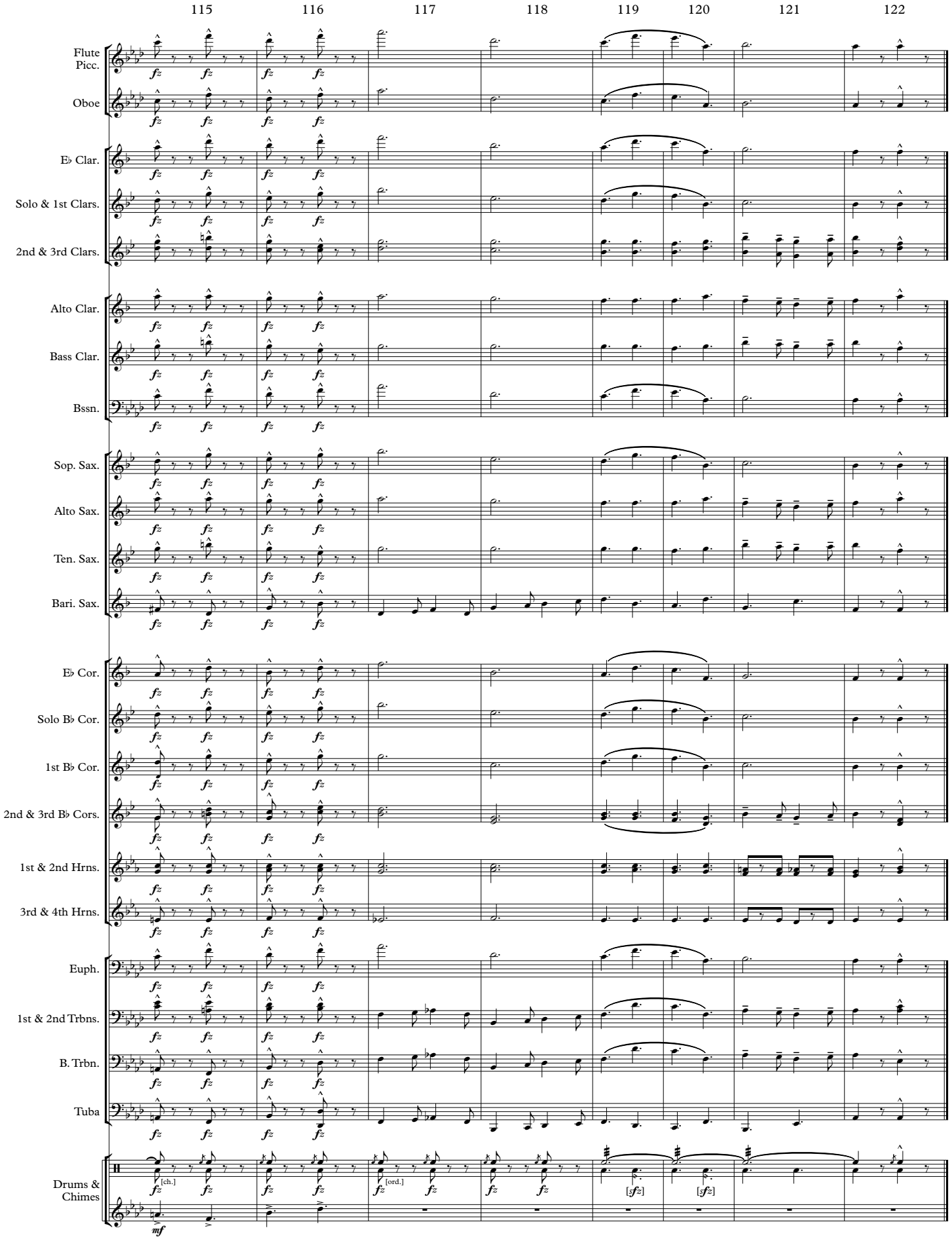
LIBERTY LOAN
Full Score




99
100
101
102
103
104
105
106
Flute
Picc.
Oboe
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
Sop. Sax.
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 &
Chimes
[ch.]
[ord.]
Chimes
fz
mf

LIBERTY LOAN
Full Score




115
116
117
118
119
120
121
122
Flute
Picc.
Oboe
E♭ Clar.
Solo & 1st Clars.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
Sop. Sax.
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 & Chimes
fz
mf
[ch.]
[ord.]
[sfz]

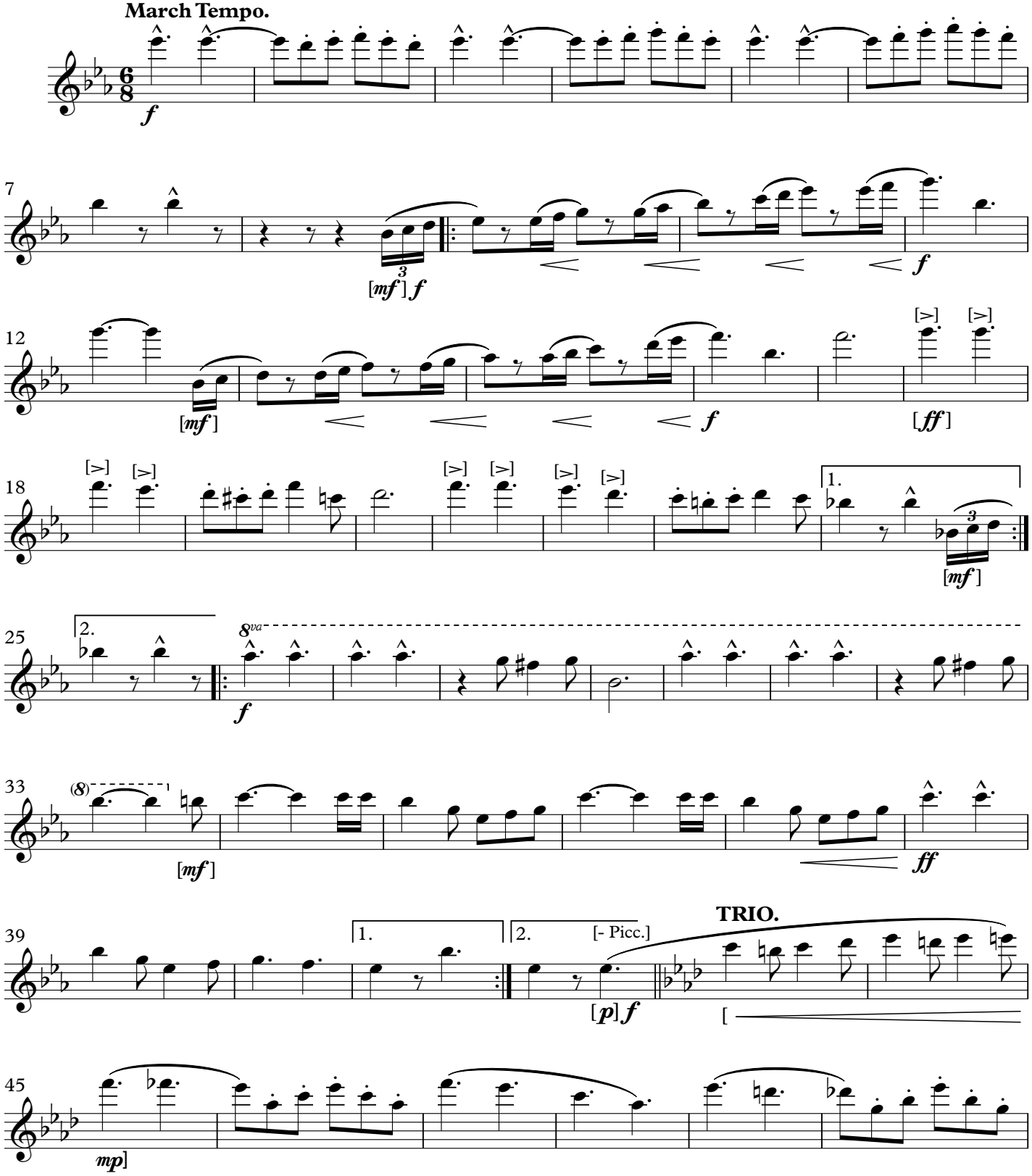
March

LIBERTY LOAN

(1917)

Flute/Piccolo

JOHN PHILIP SOUSA



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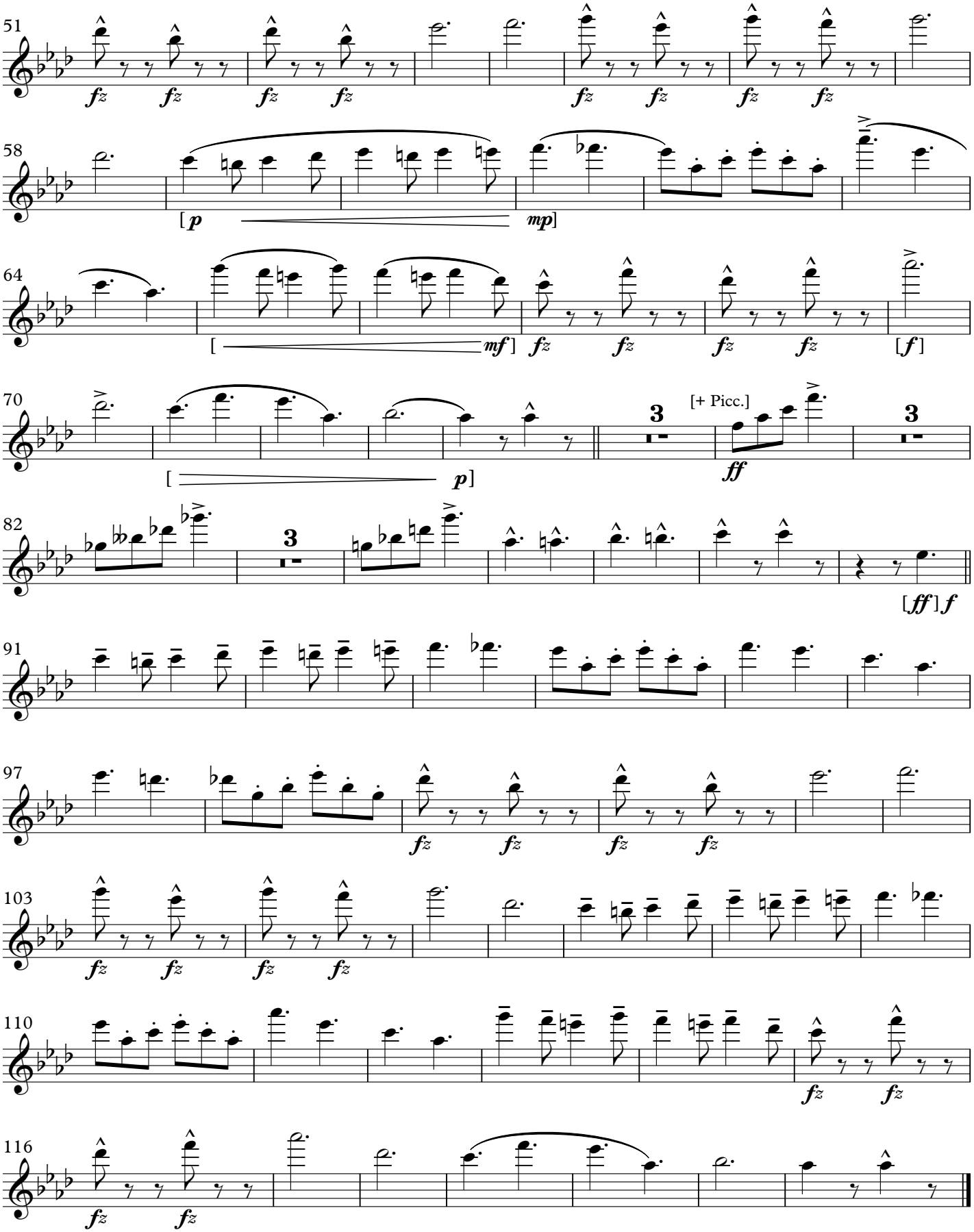
LIBERTY LOAN
Flute/Piccolo



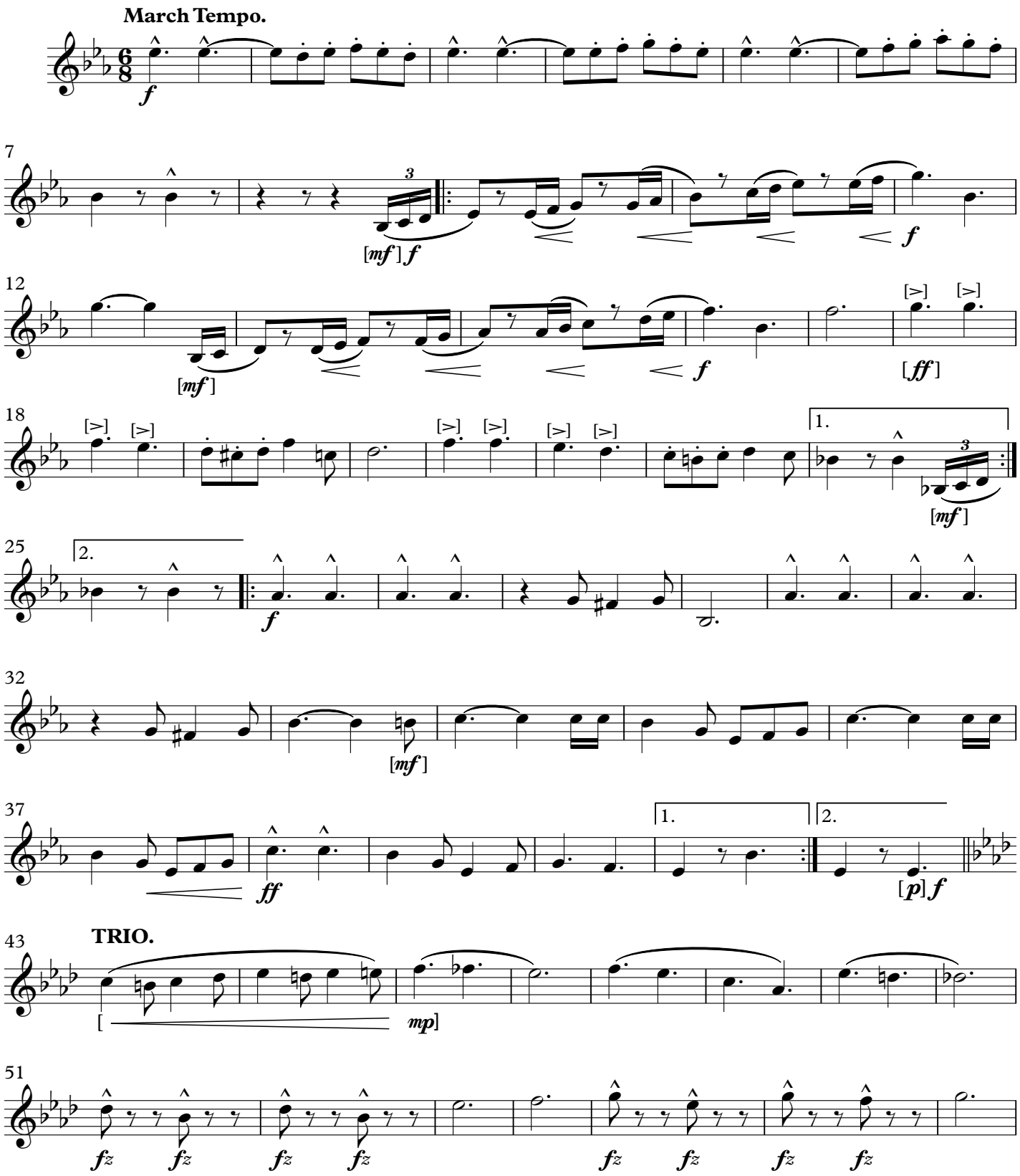
March

LIBERTY LOAN

(1917)

Oboe

JOHN PHILIP SOUSA



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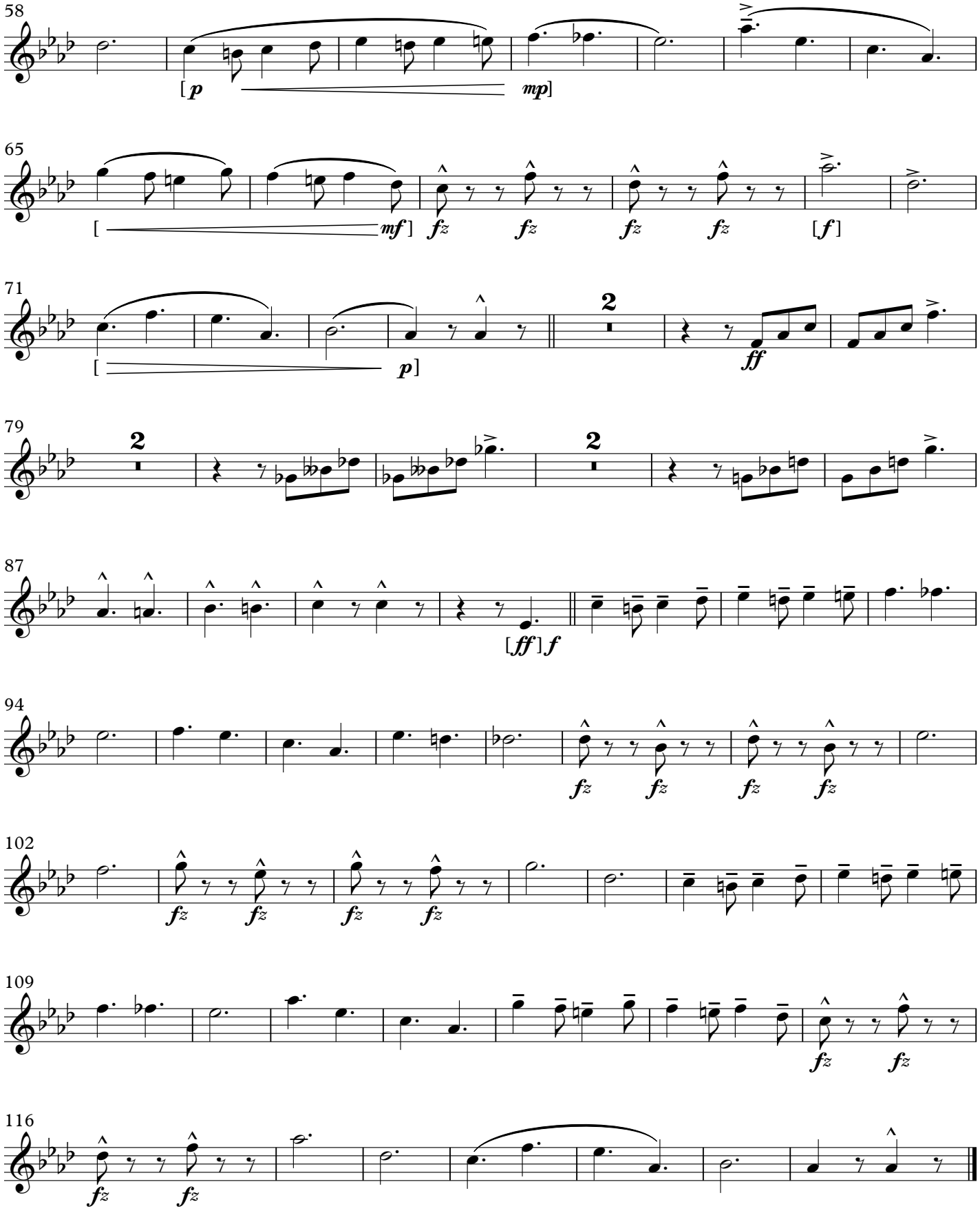
LIBERTY LOAN
Oboe



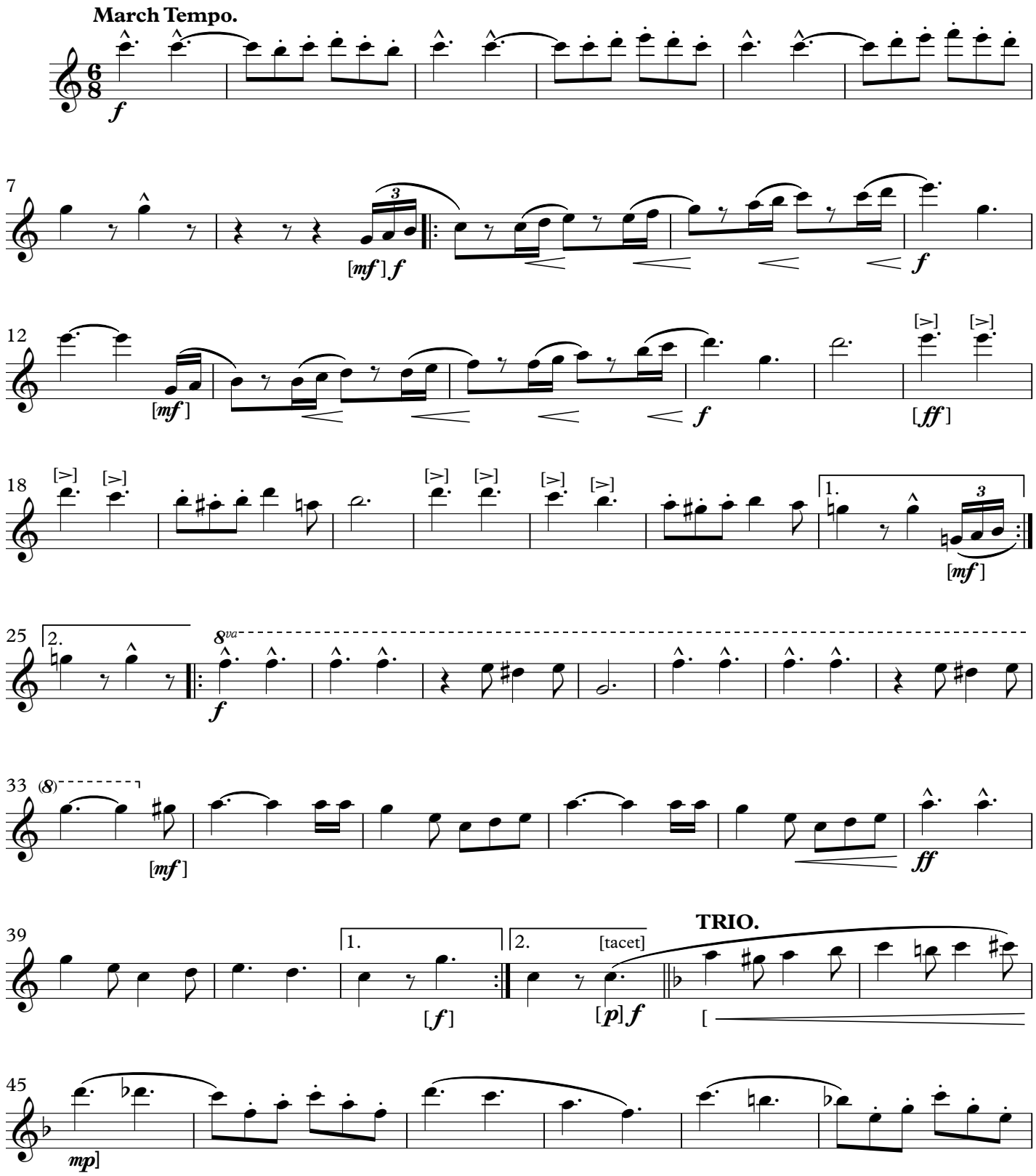
March

LIBERTY LOAN

(1917)

E♭ Clarinet

JOHN PHILIP SOUSA



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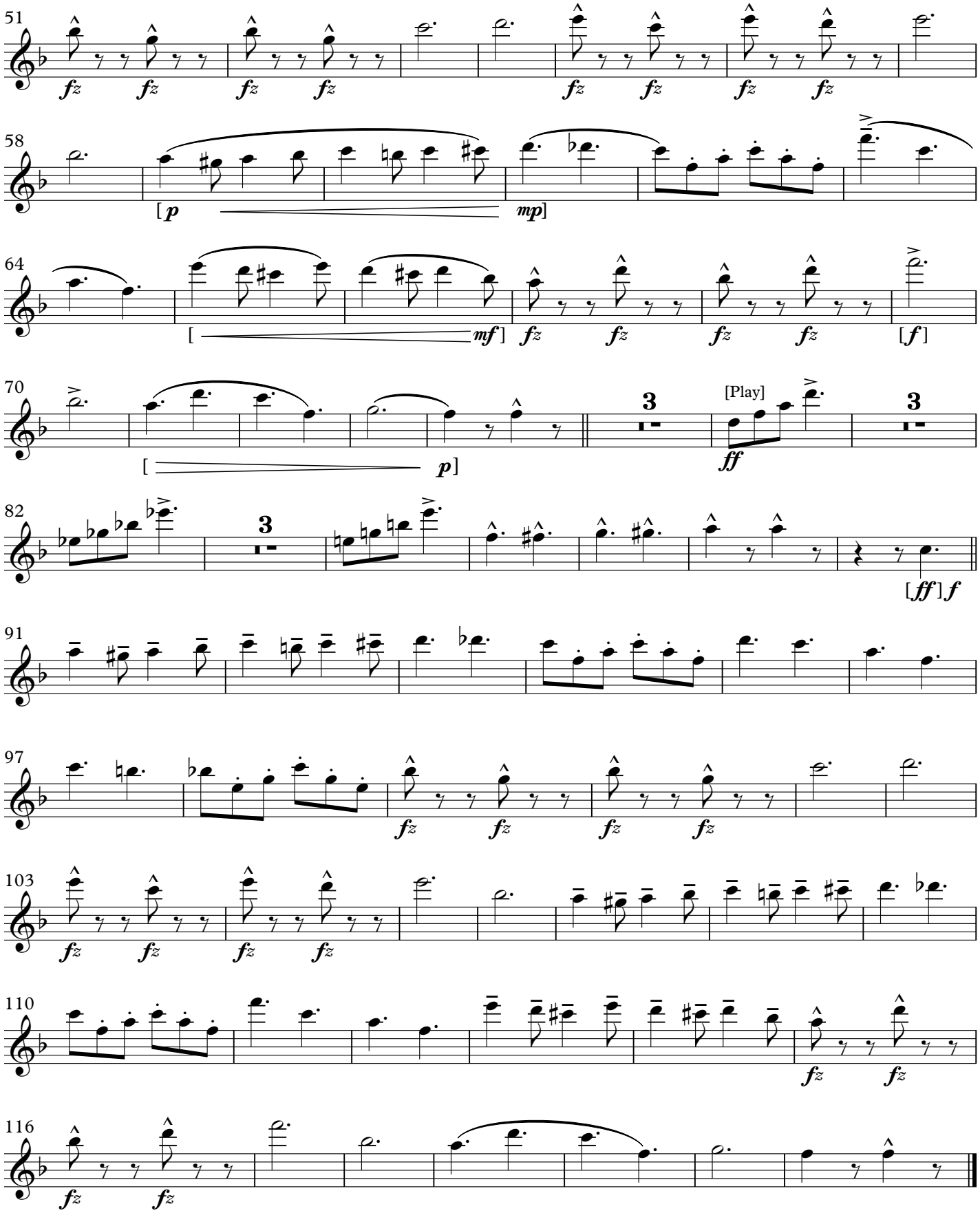
LIBERTY LOAN

E♭ Clarinet



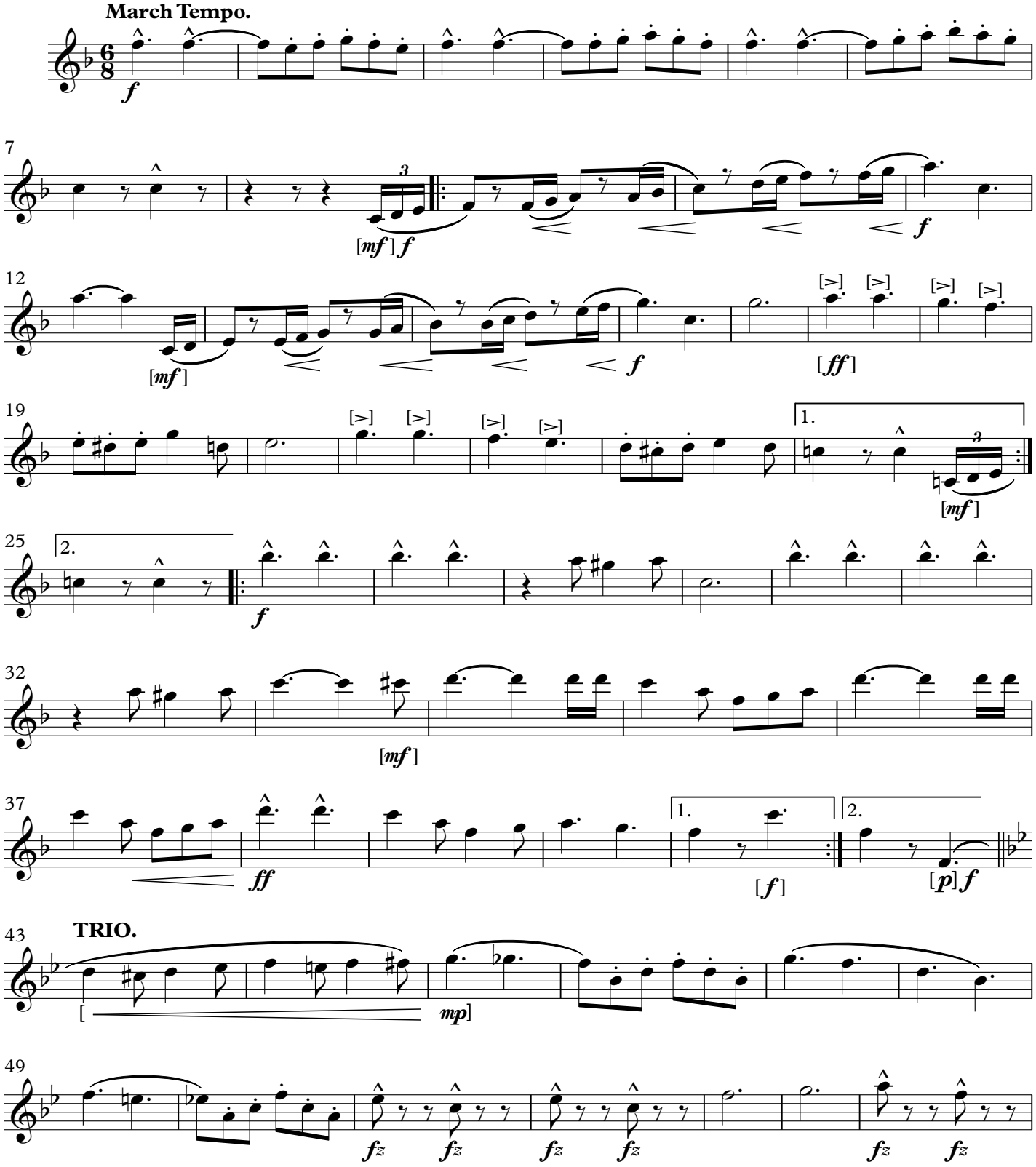
March

LIBERTY LOAN

(1917)

Solo & 1st B♭ Clarinets

JOHN PHILIP SOUSA



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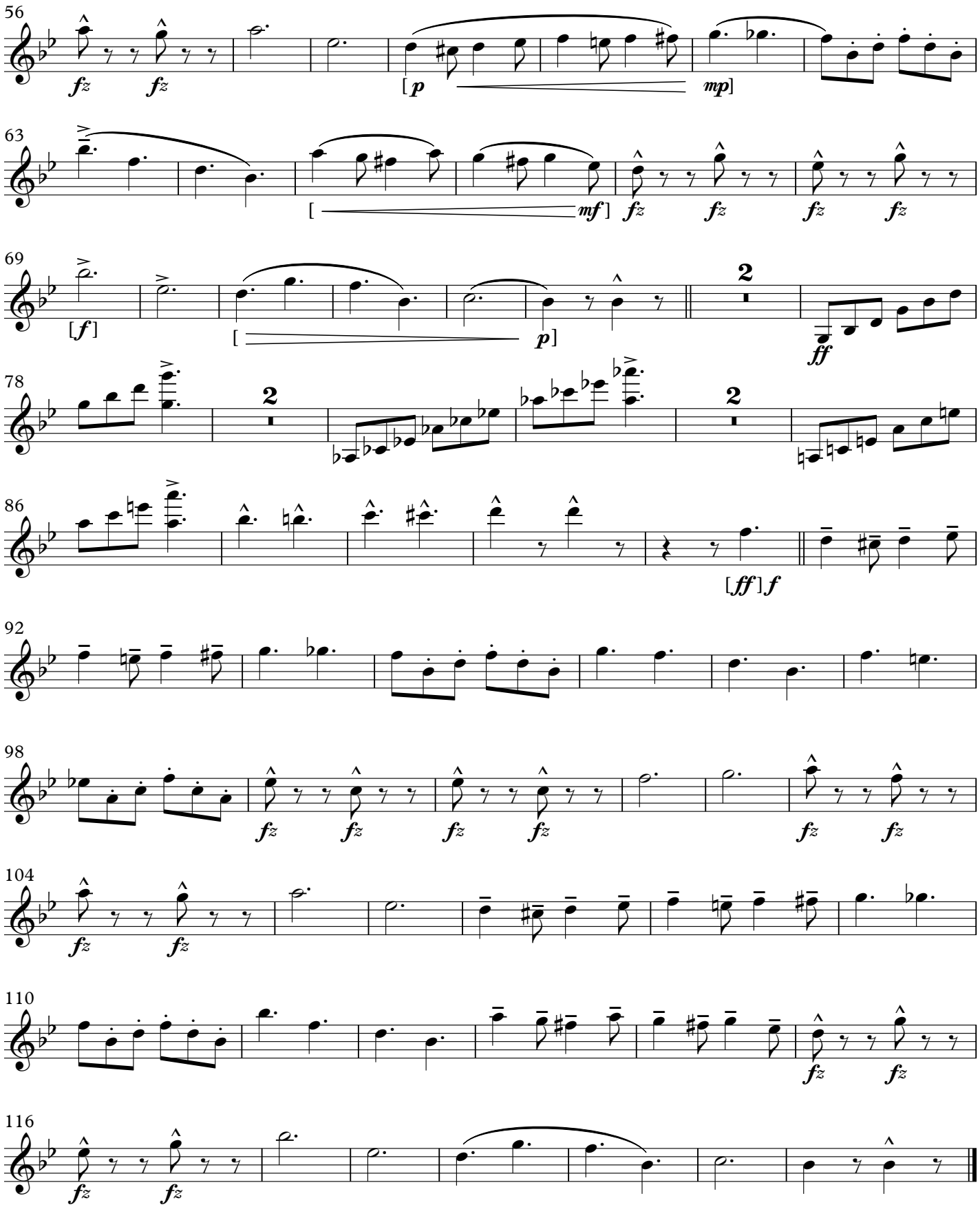
LIBERTY LOAN

Solo & 1st B♭ Clarinets



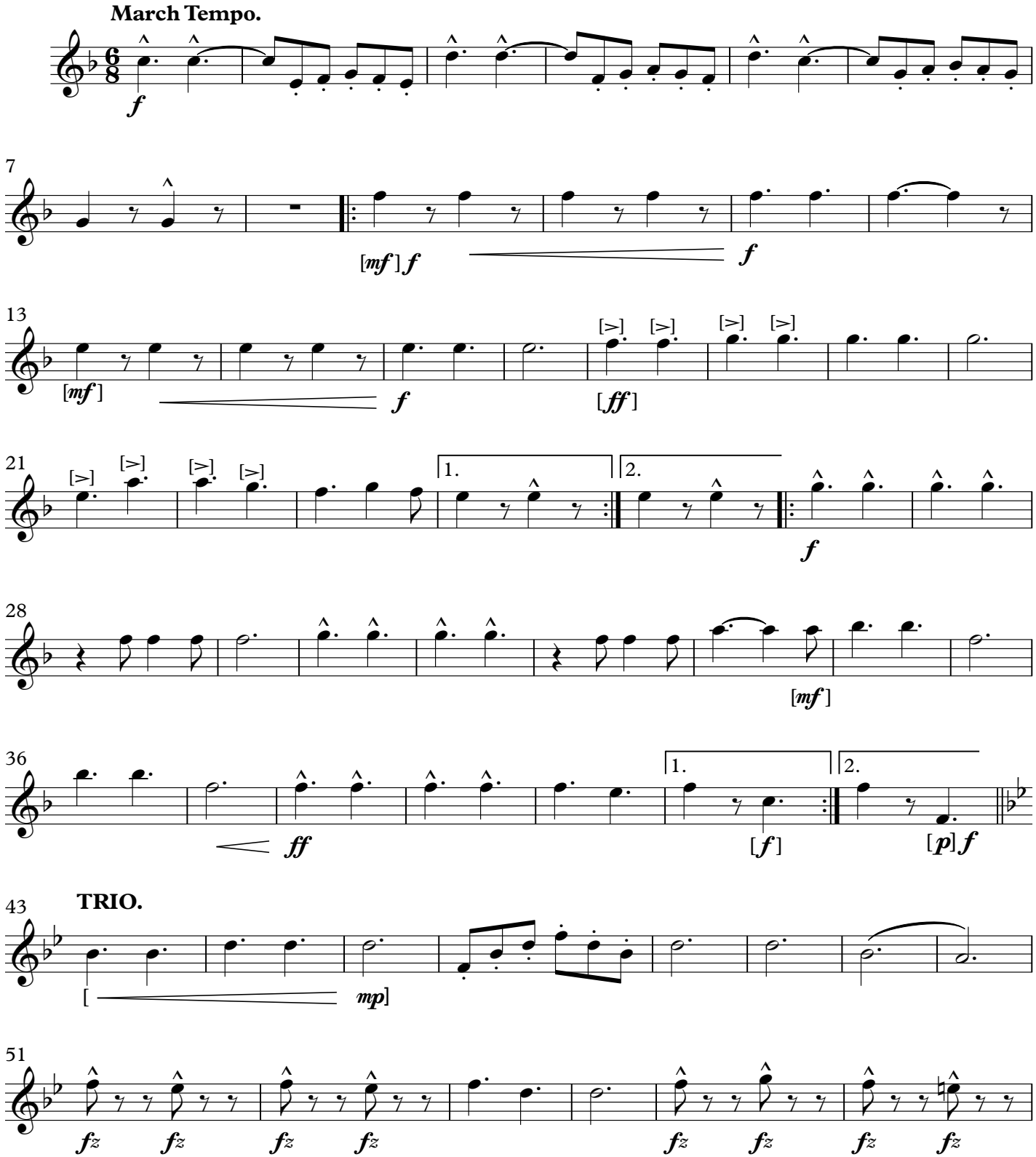
March

LIBERTY LOAN

(1917)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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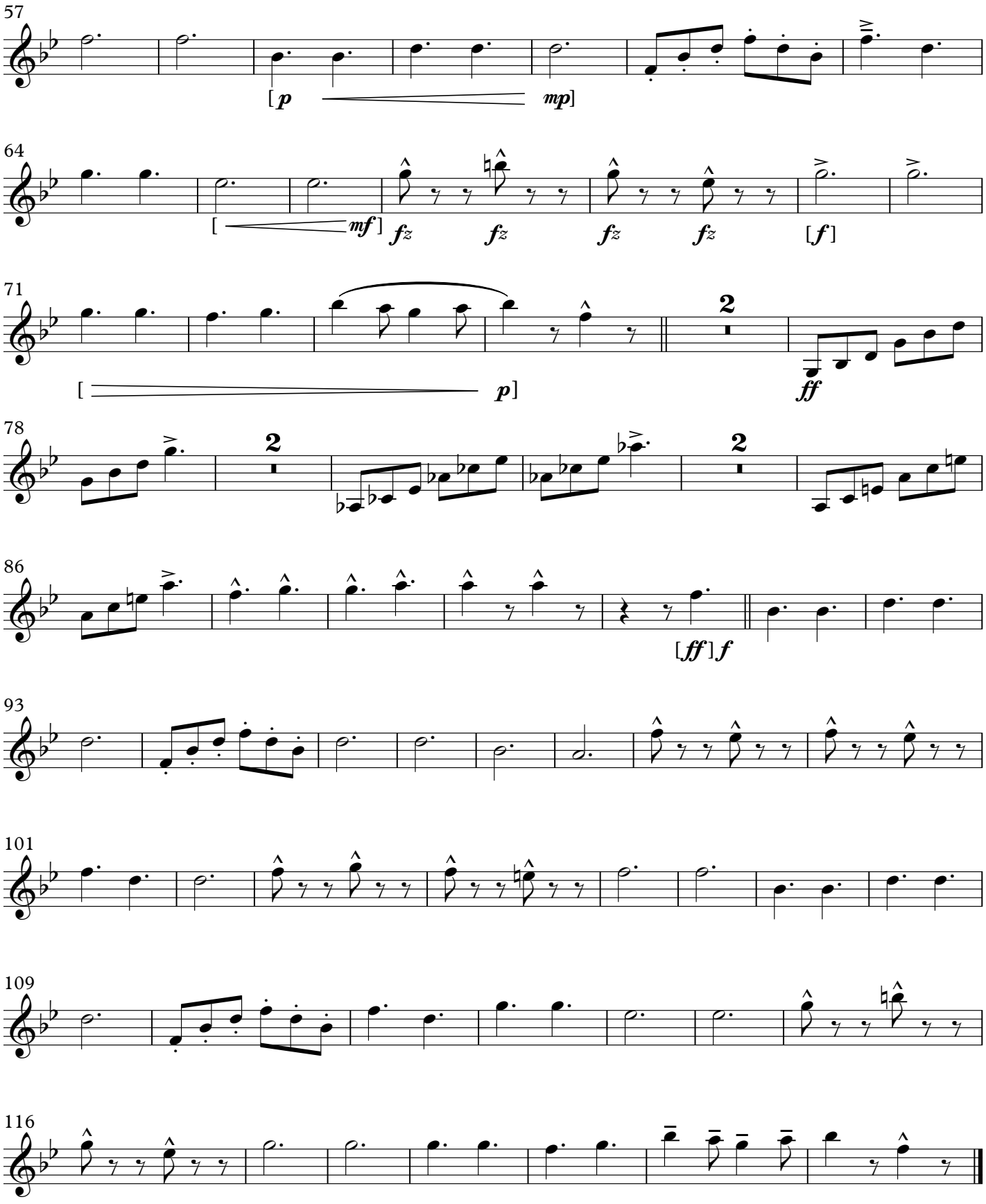
LIBERTY LOAN

2nd B♭ Clarinet



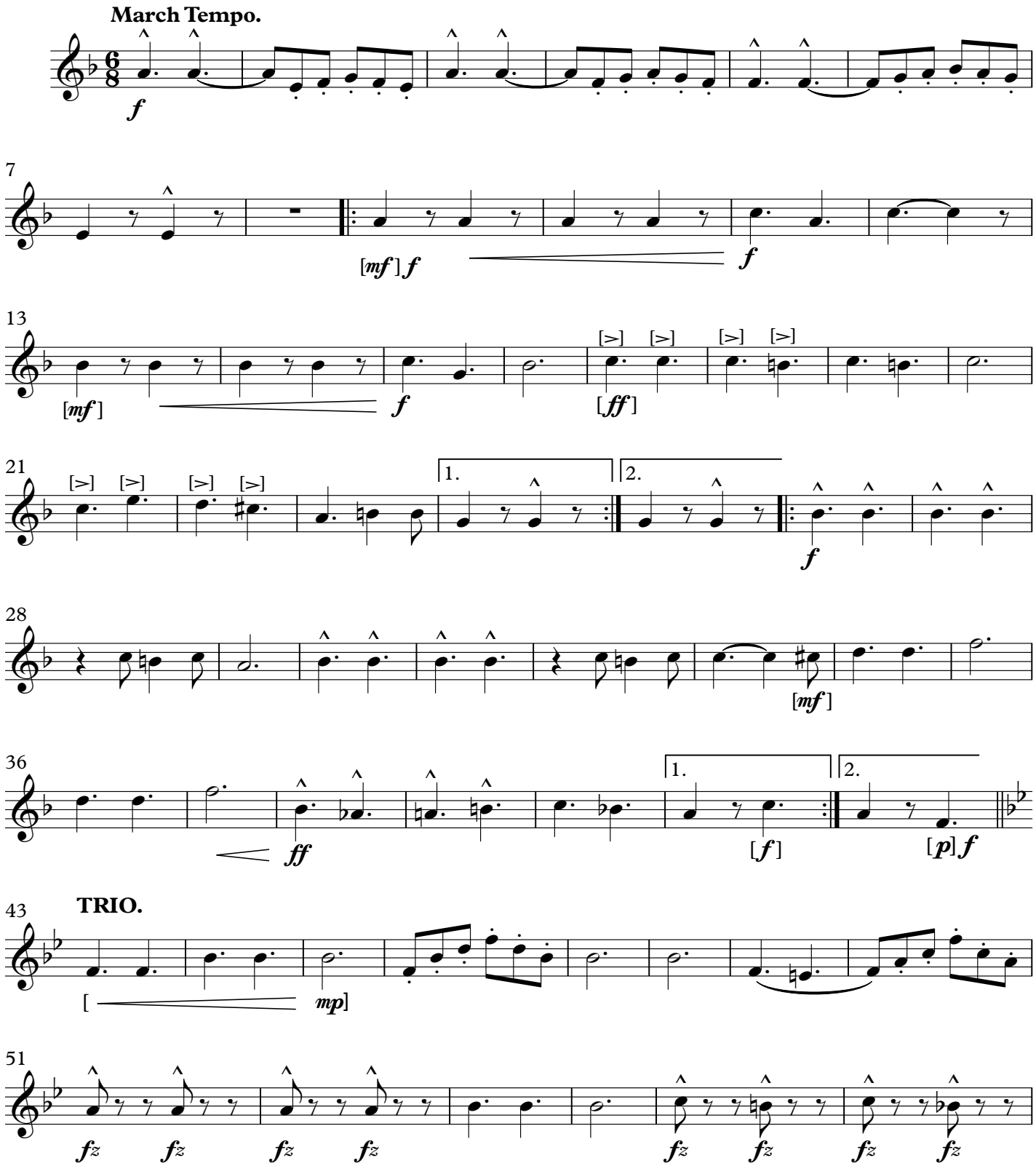
March

LIBERTY LOAN

(1917)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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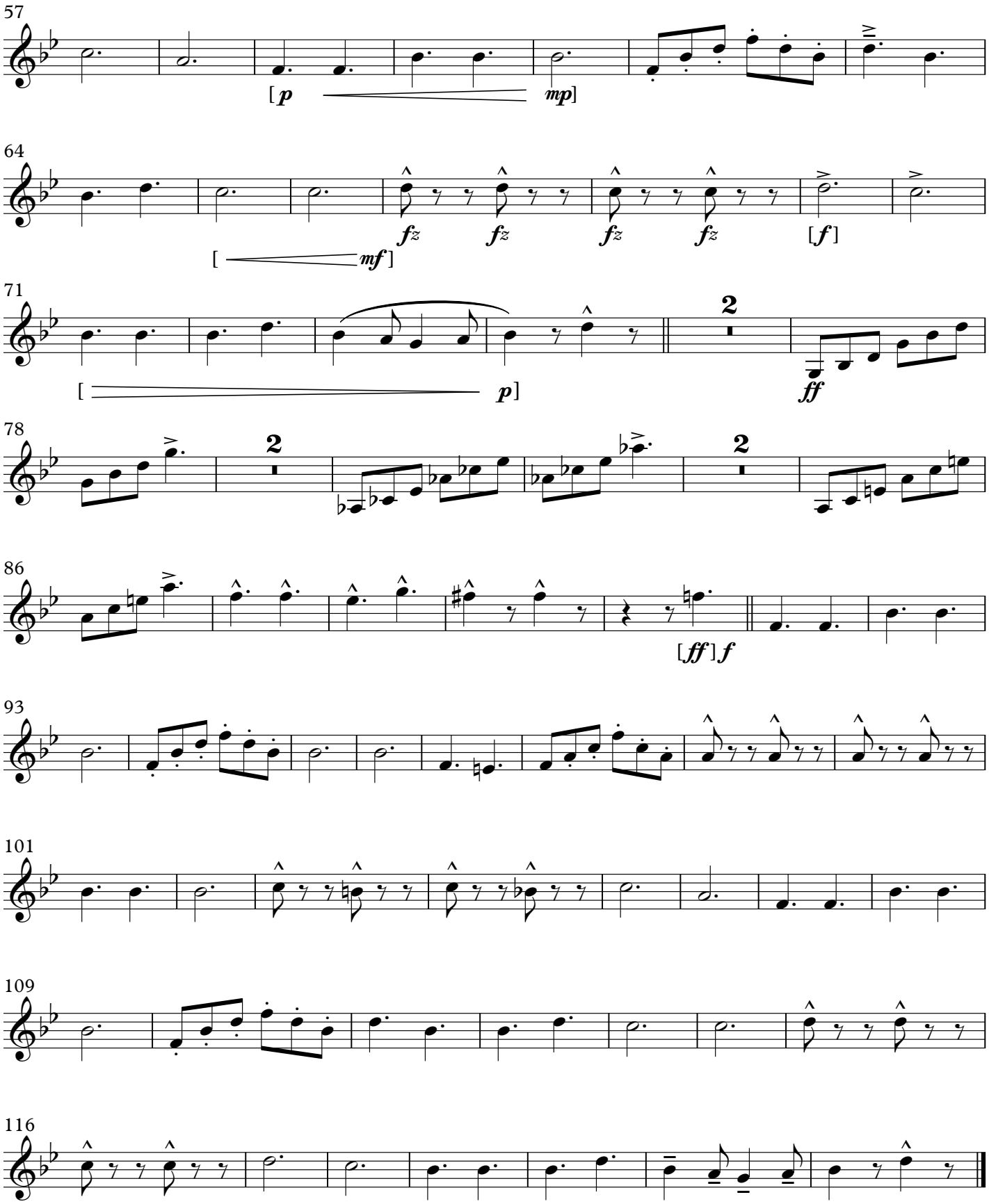
LIBERTY LOAN

3rd B♭ Clarinet



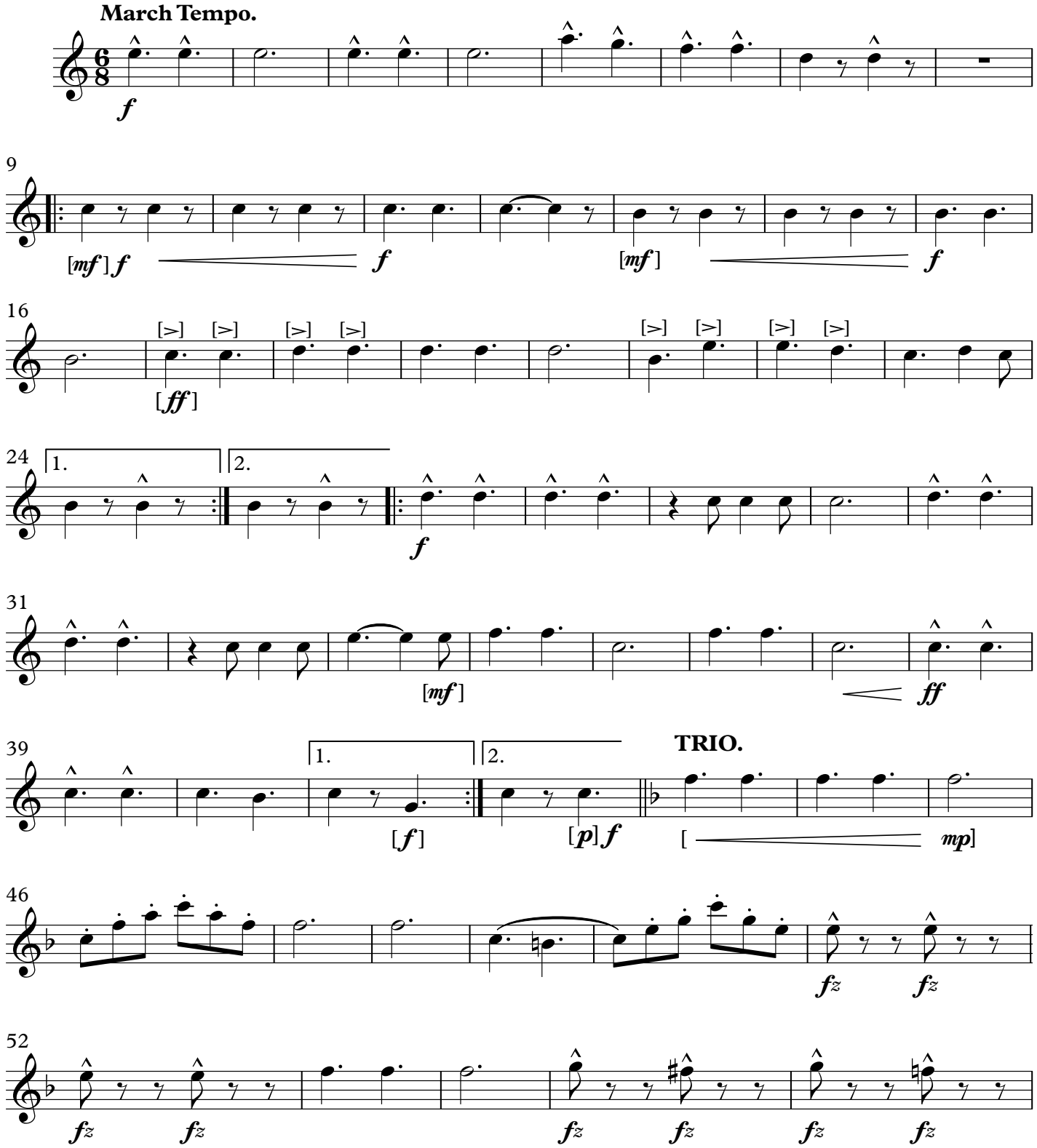
March

LIBERTY LOAN

(1917)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[optional]



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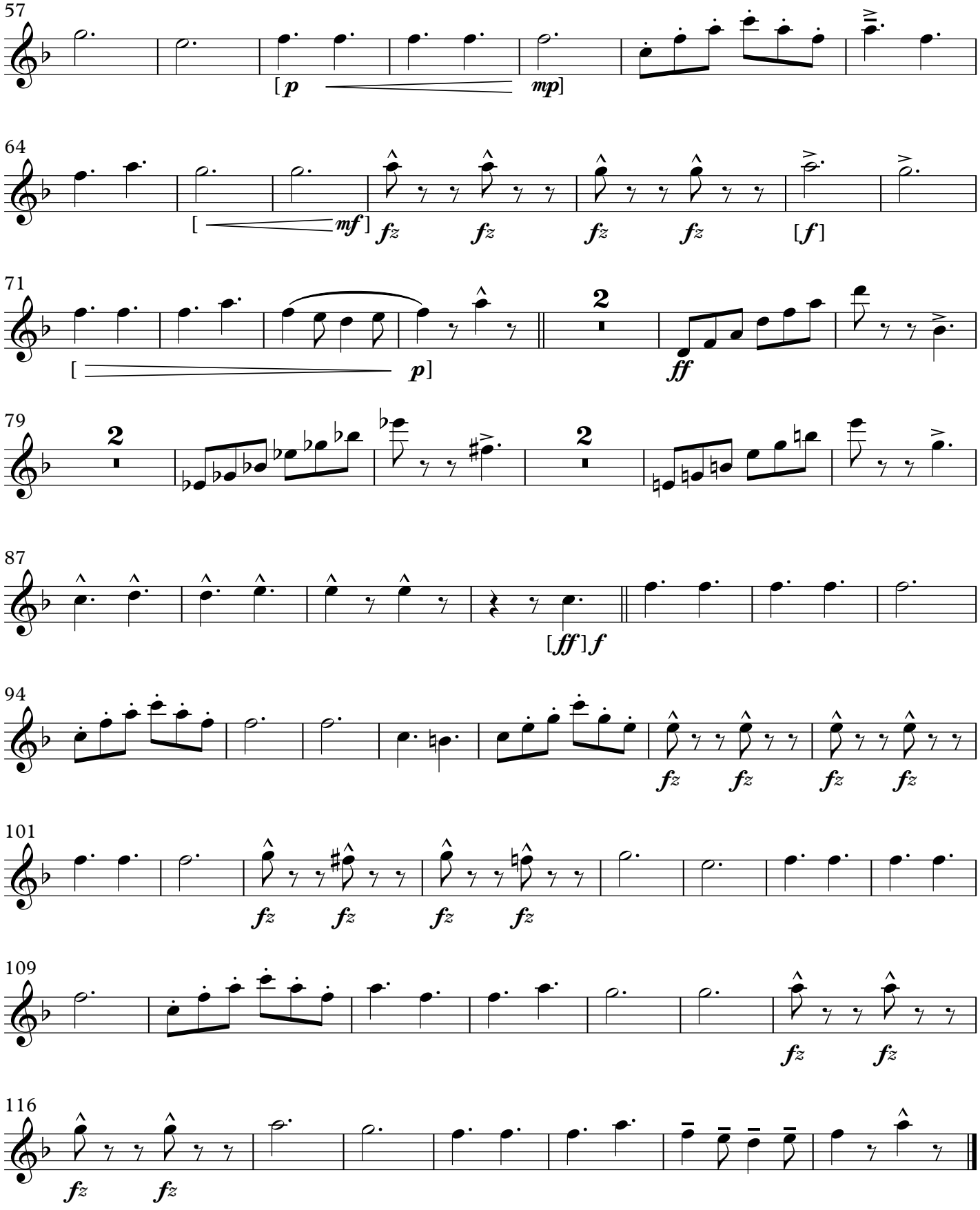
LIBERTY LOAN

E♭ Alto Clarinet



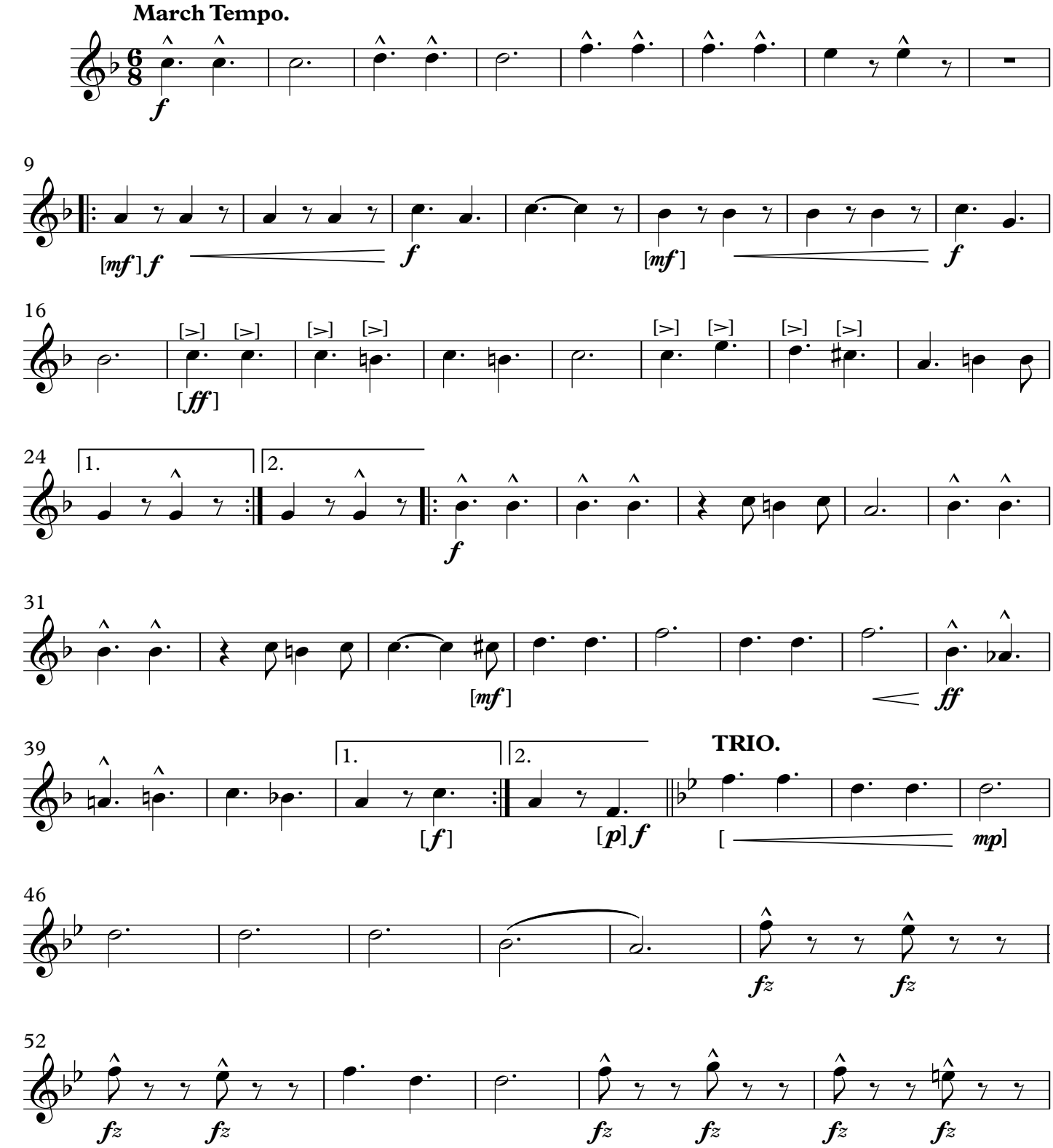
March

LIBERTY LOAN

(1917)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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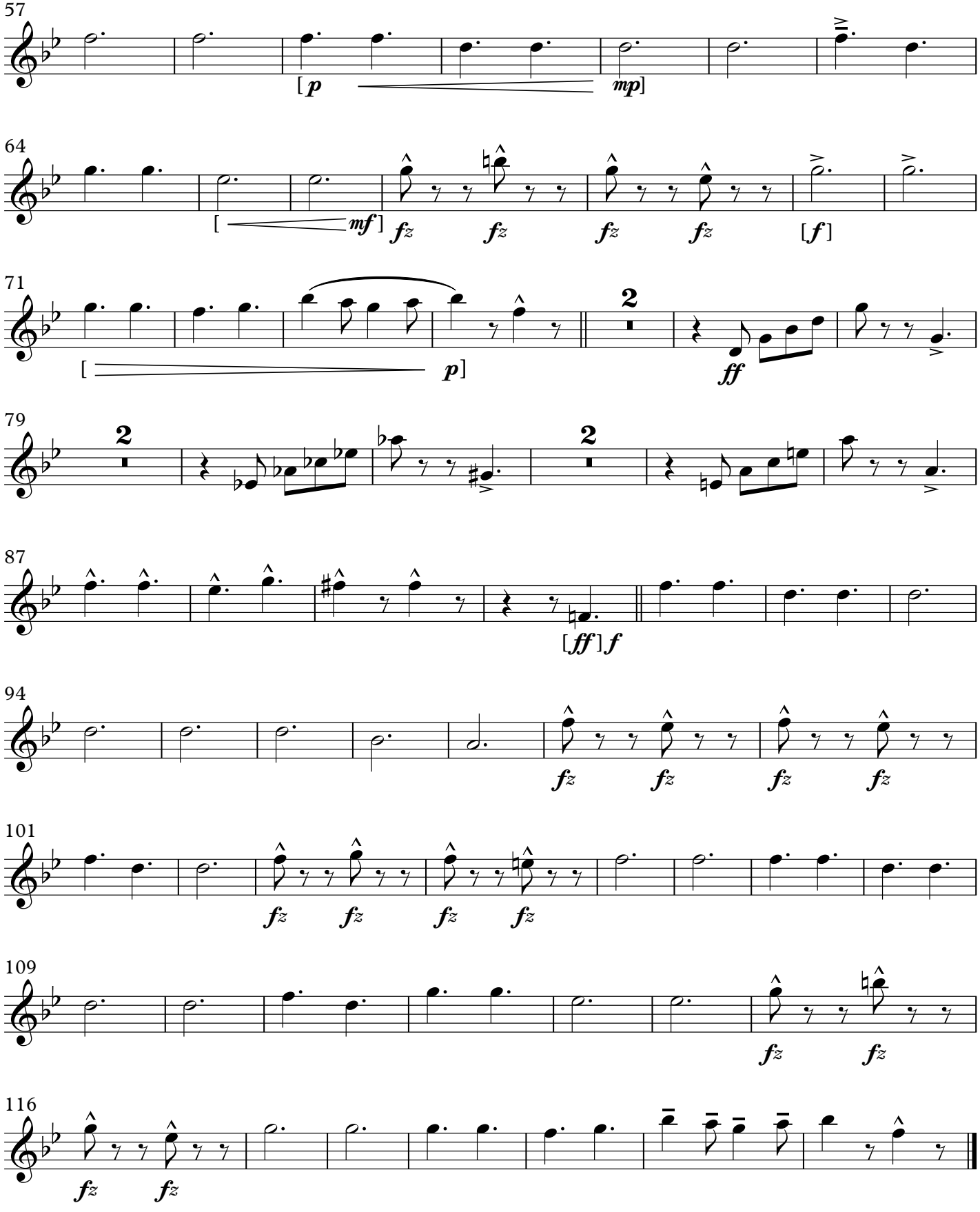
LIBERTY LOAN

B♭ Bass Clarinet



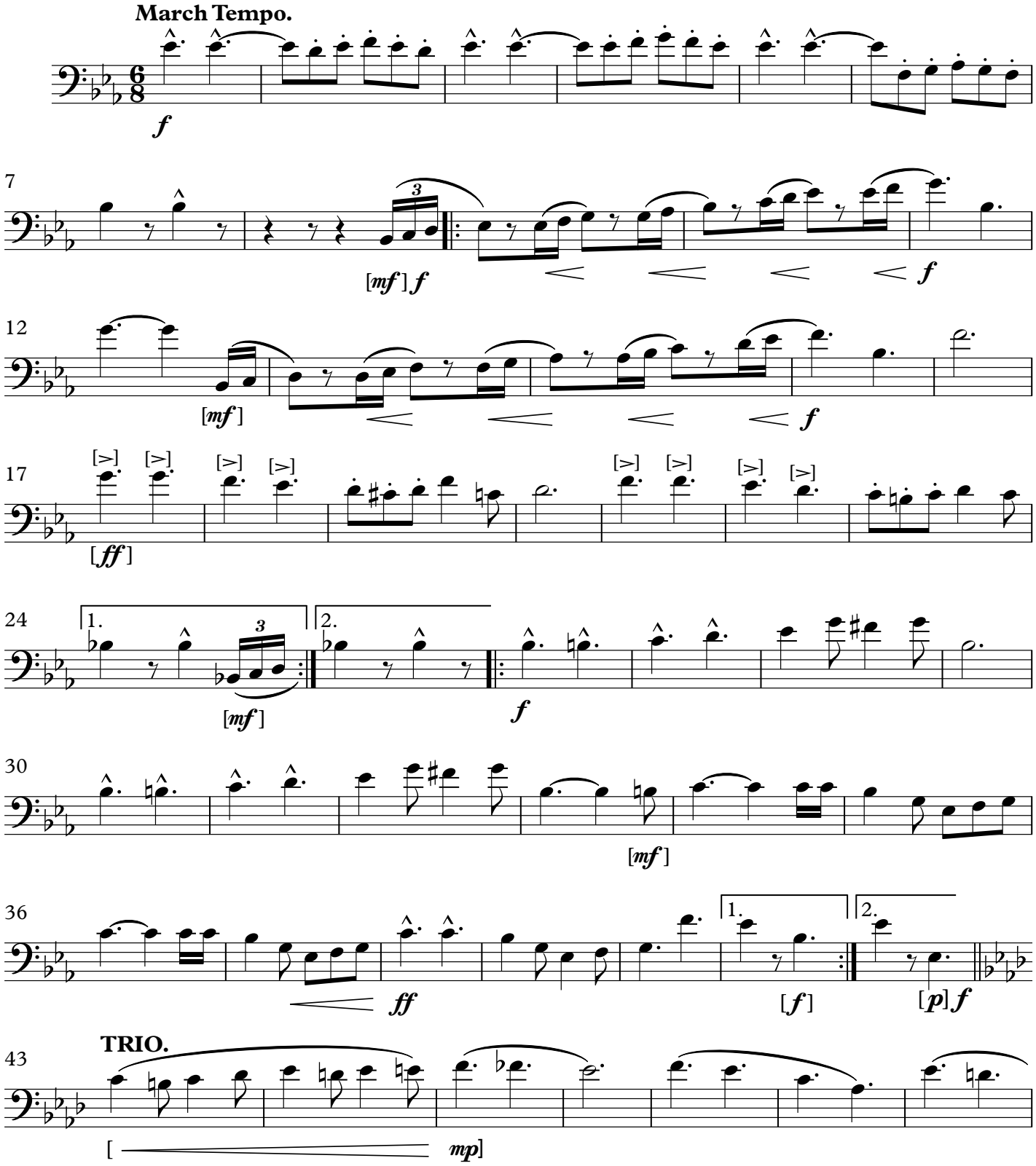
March

LIBERTY LOAN

(1917)

Bassoon

JOHN PHILIP SOUSA



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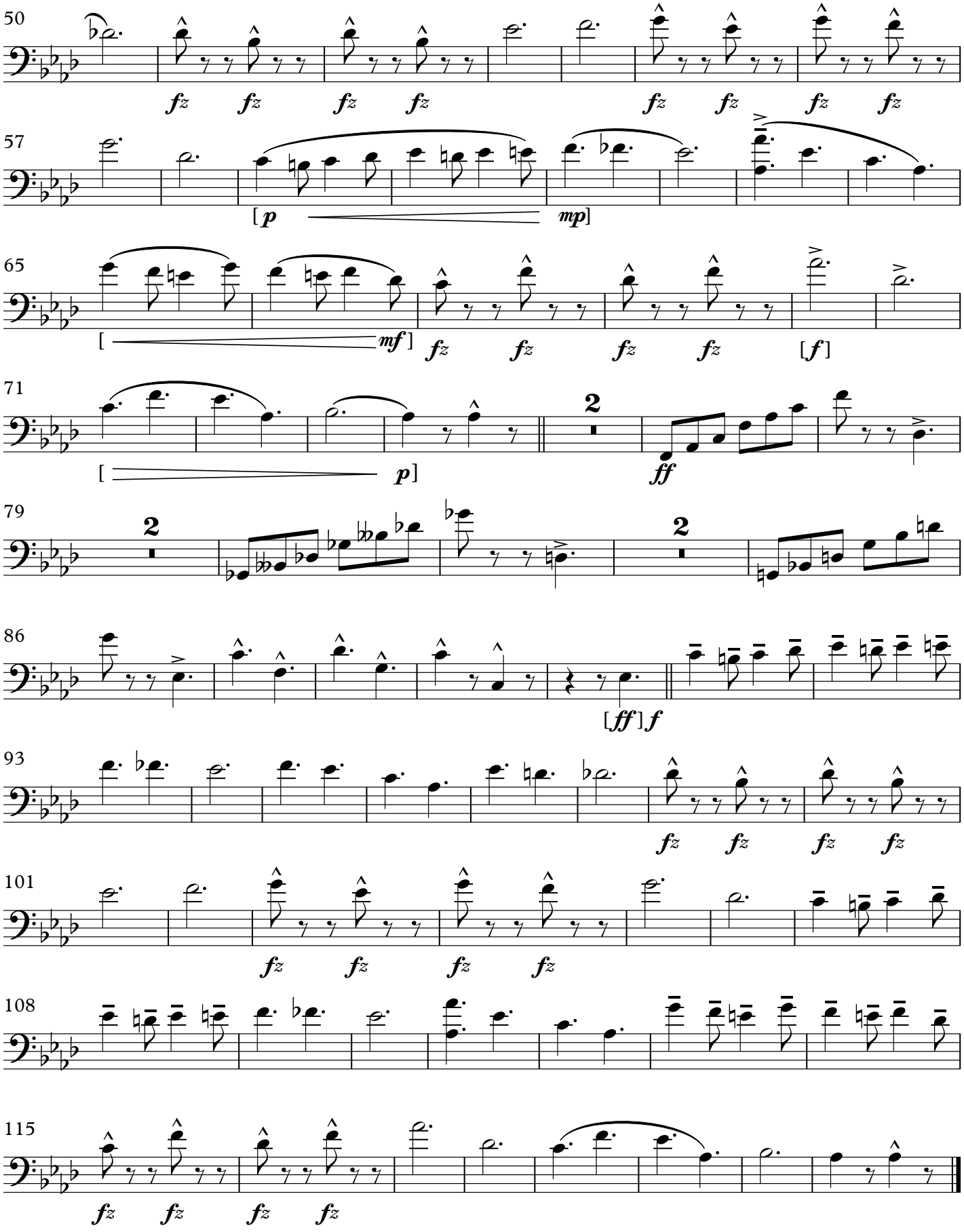
LIBERTY LOAN

Bassoon



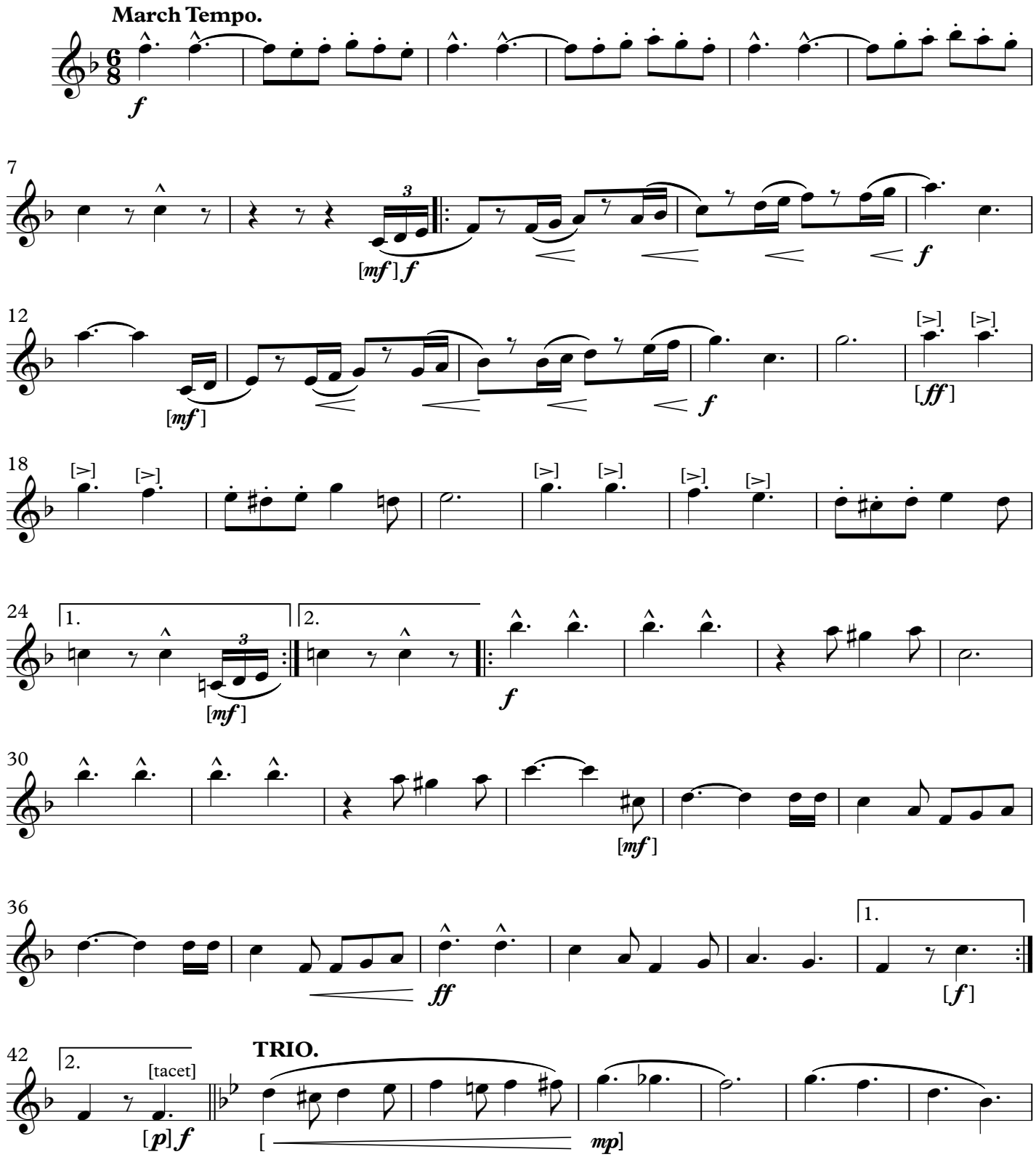
March

LIBERTY LOAN

(1917)

JOHN PHILIP SOUSA

B♭ Soprano Saxophone
[optional]



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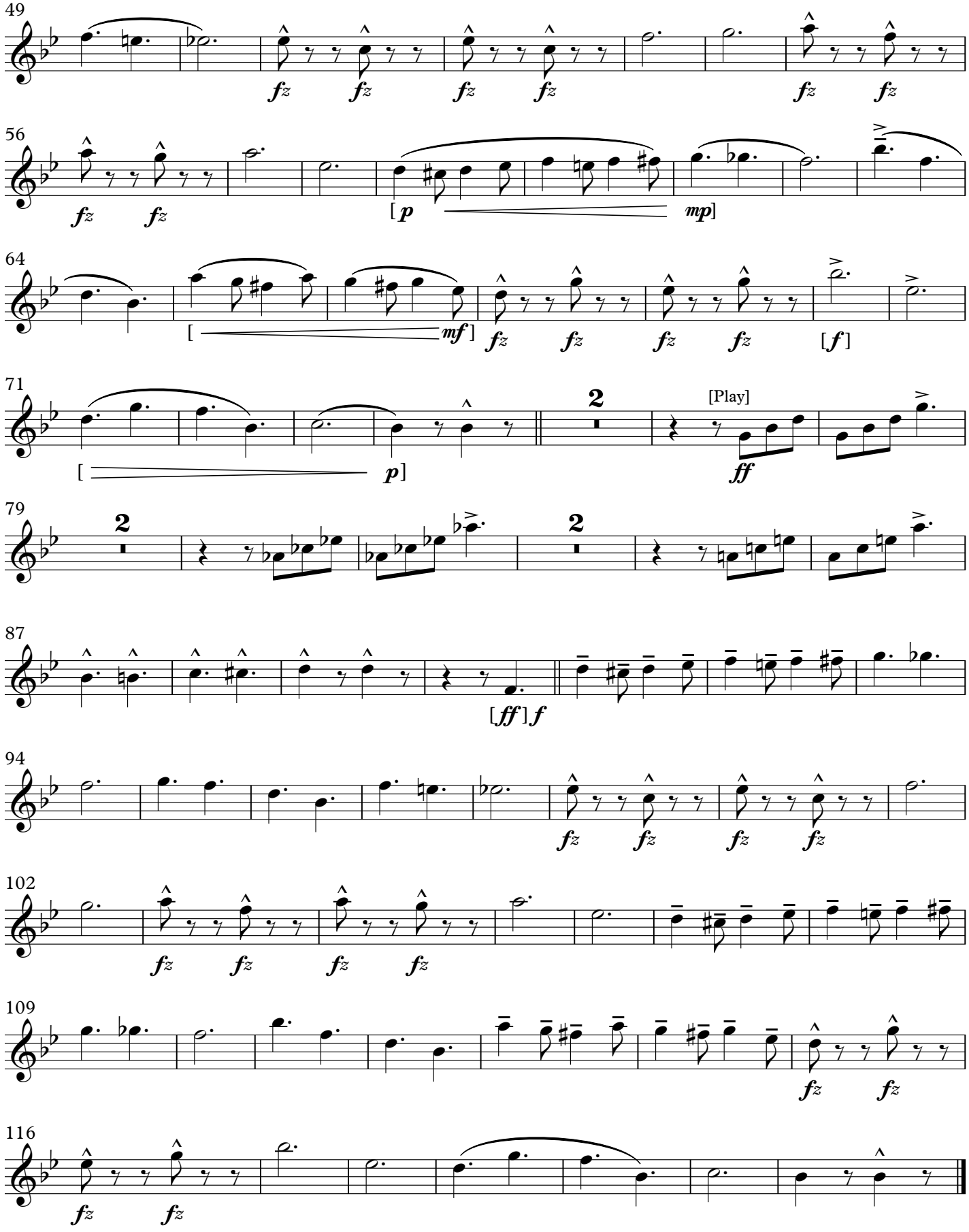
LIBERTY LOAN

B♭ Soprano Saxophone



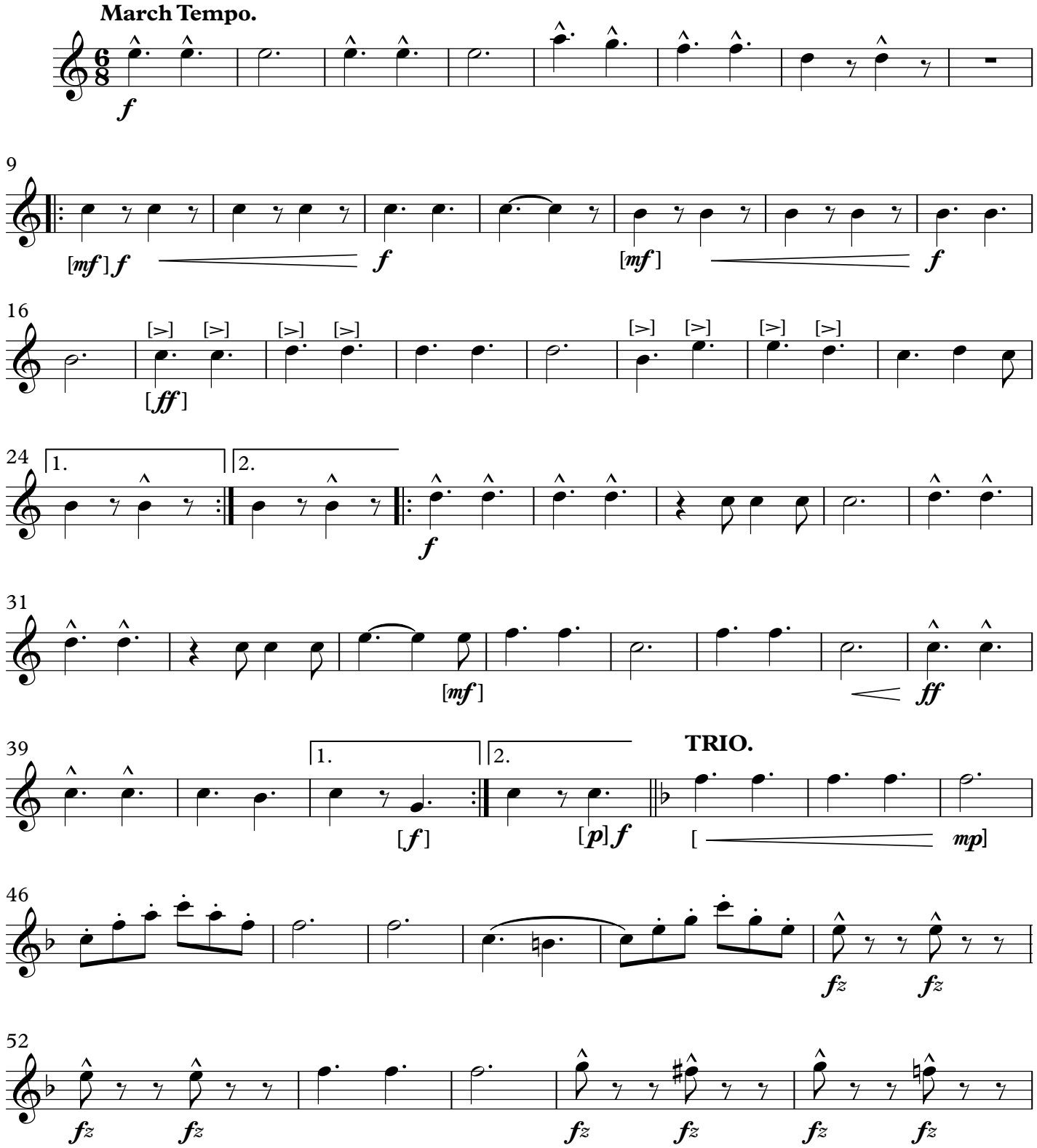
March

LIBERTY LOAN

(1917)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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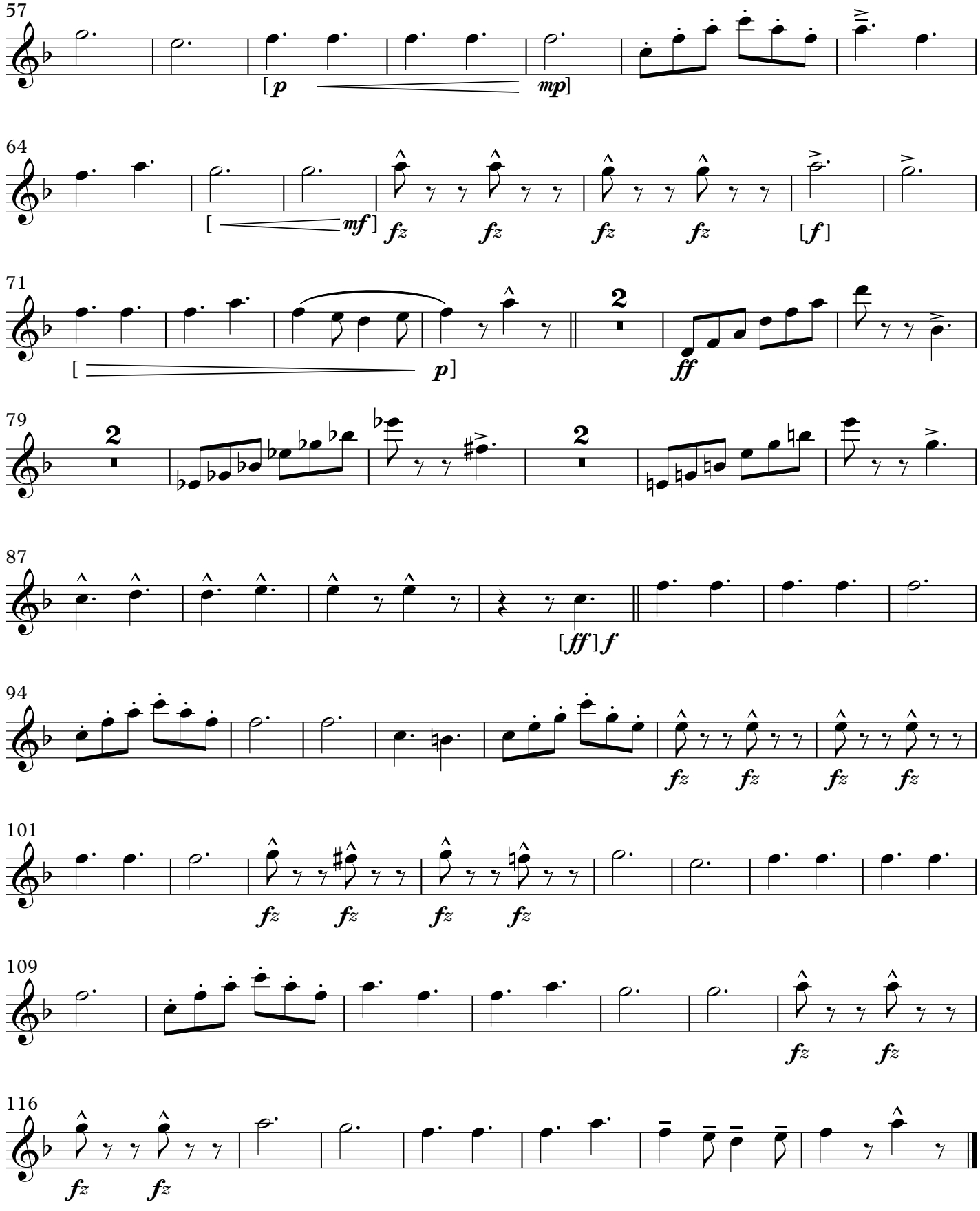
LIBERTY LOAN

Eb Alto Saxophone



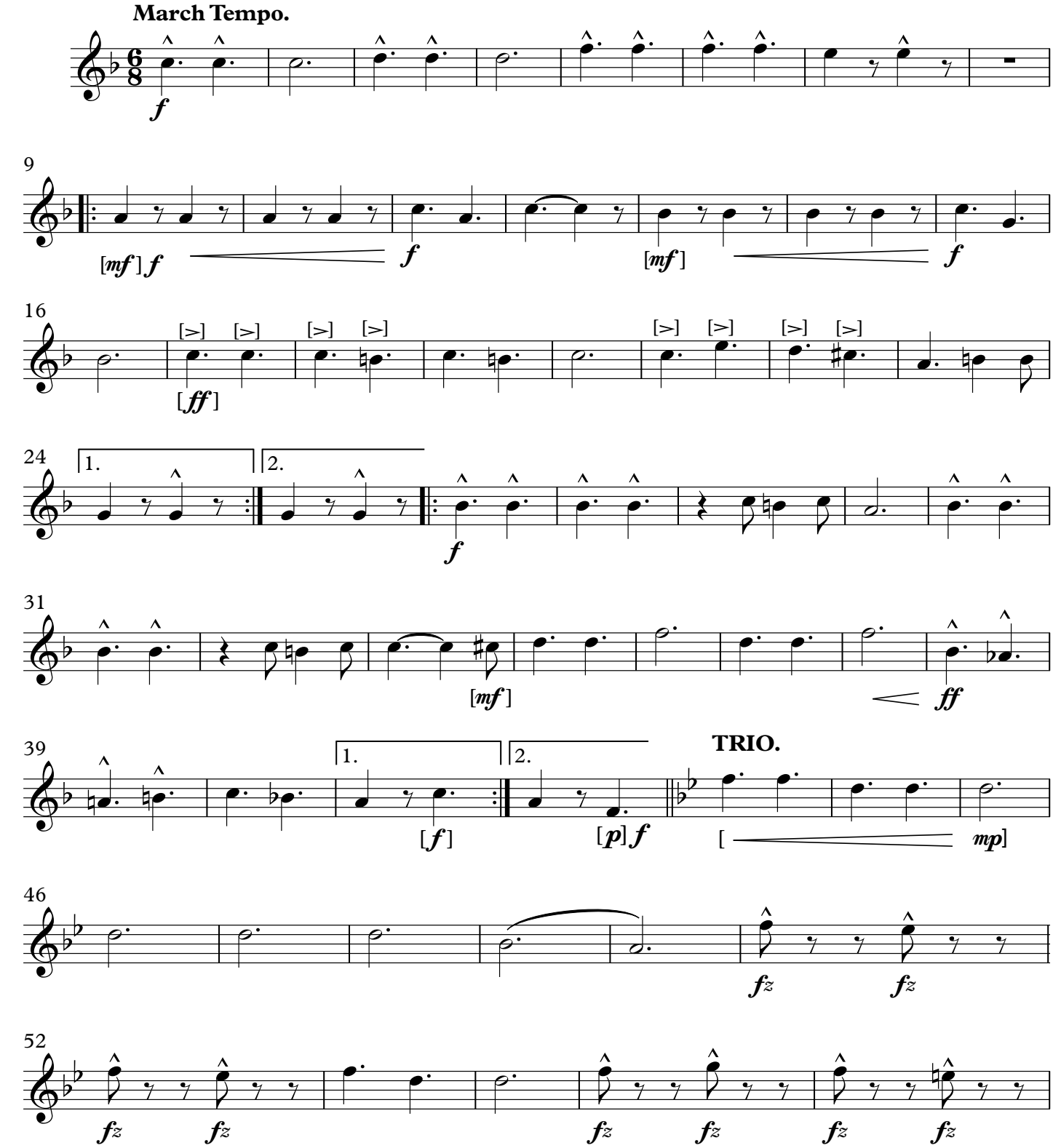
March

LIBERTY LOAN

(1917)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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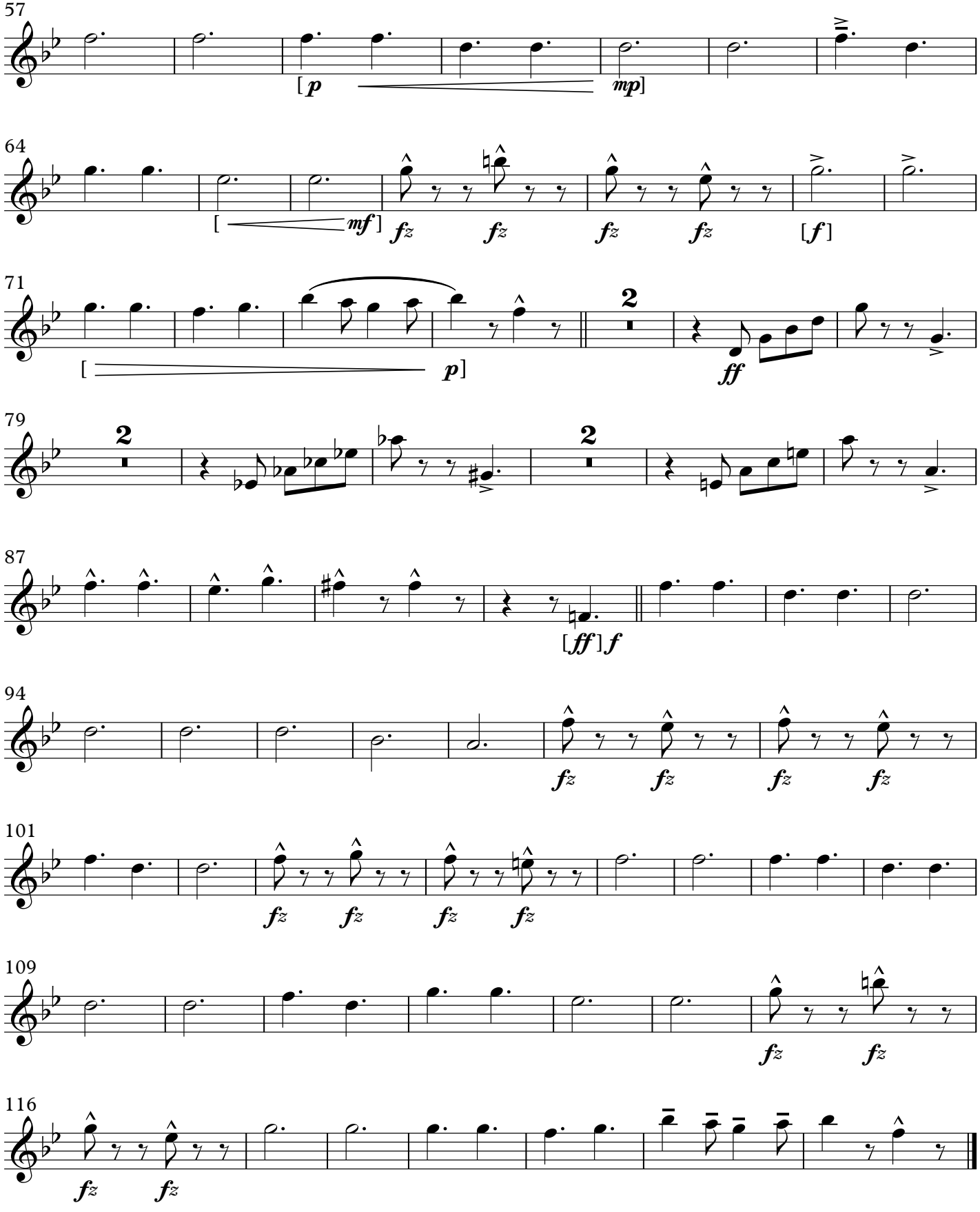
LIBERTY LOAN

B♭ Tenor Saxophone



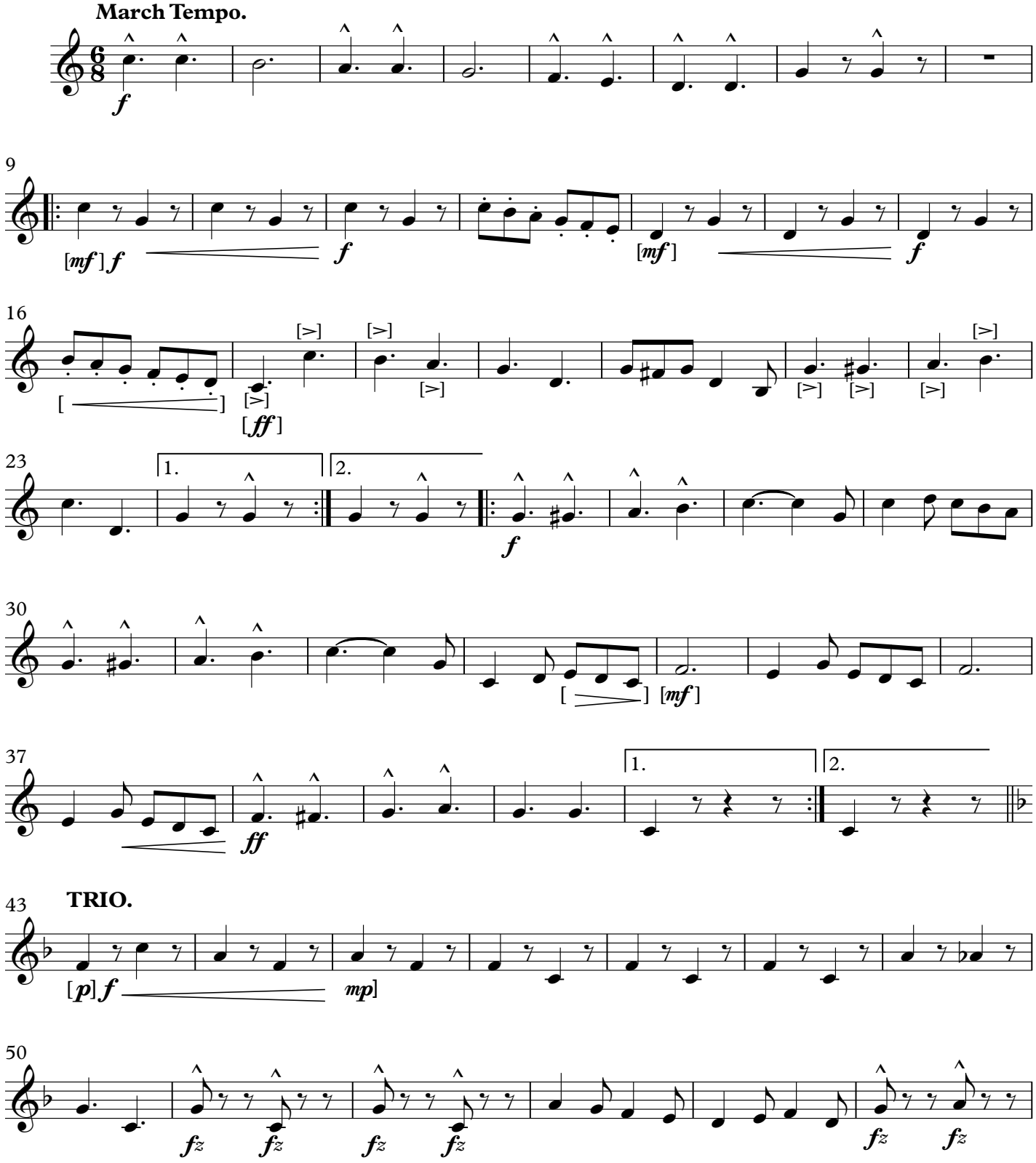
March

LIBERTY LOAN

(1917)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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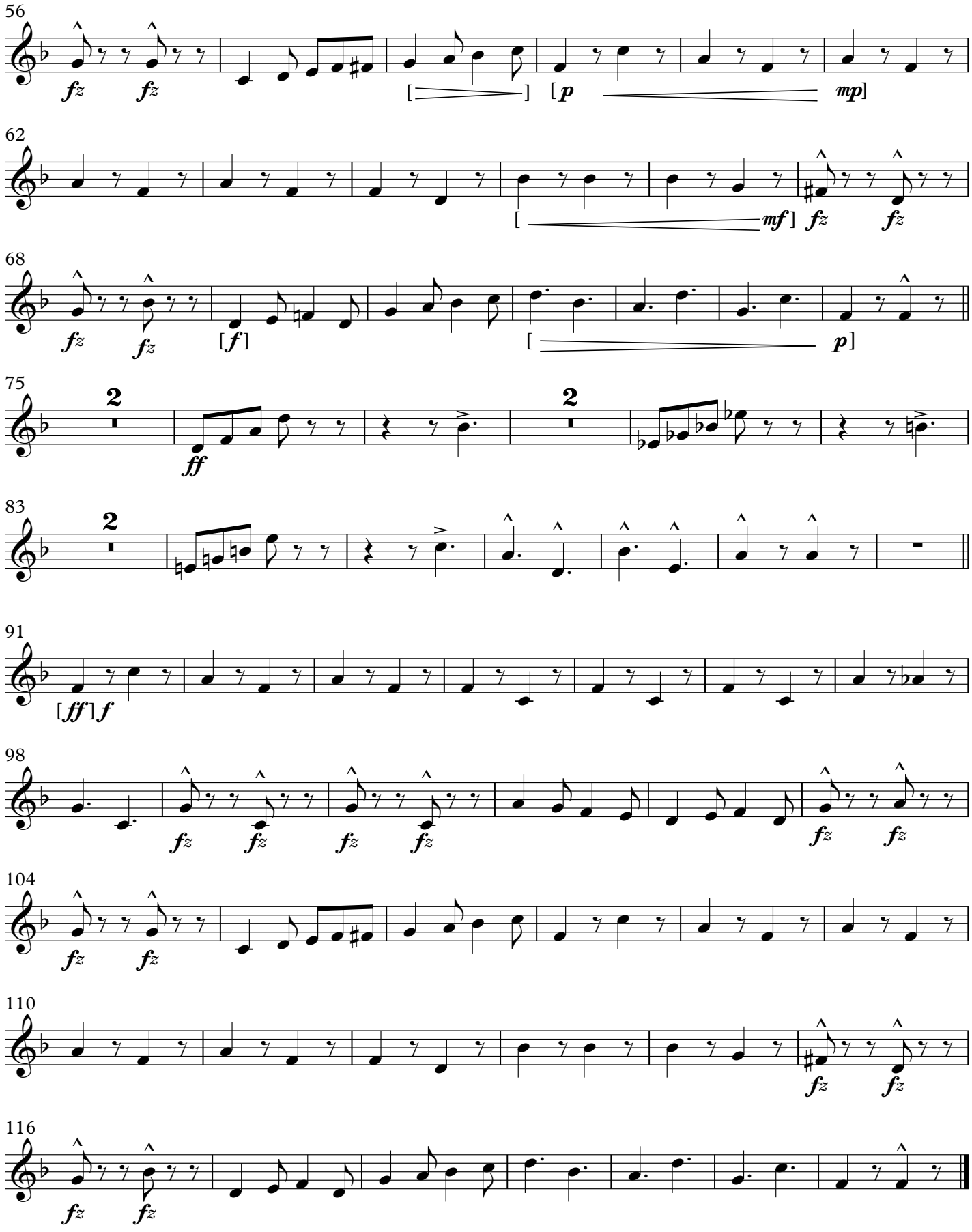
LIBERTY LOAN

E♭ Baritone Saxophone



March

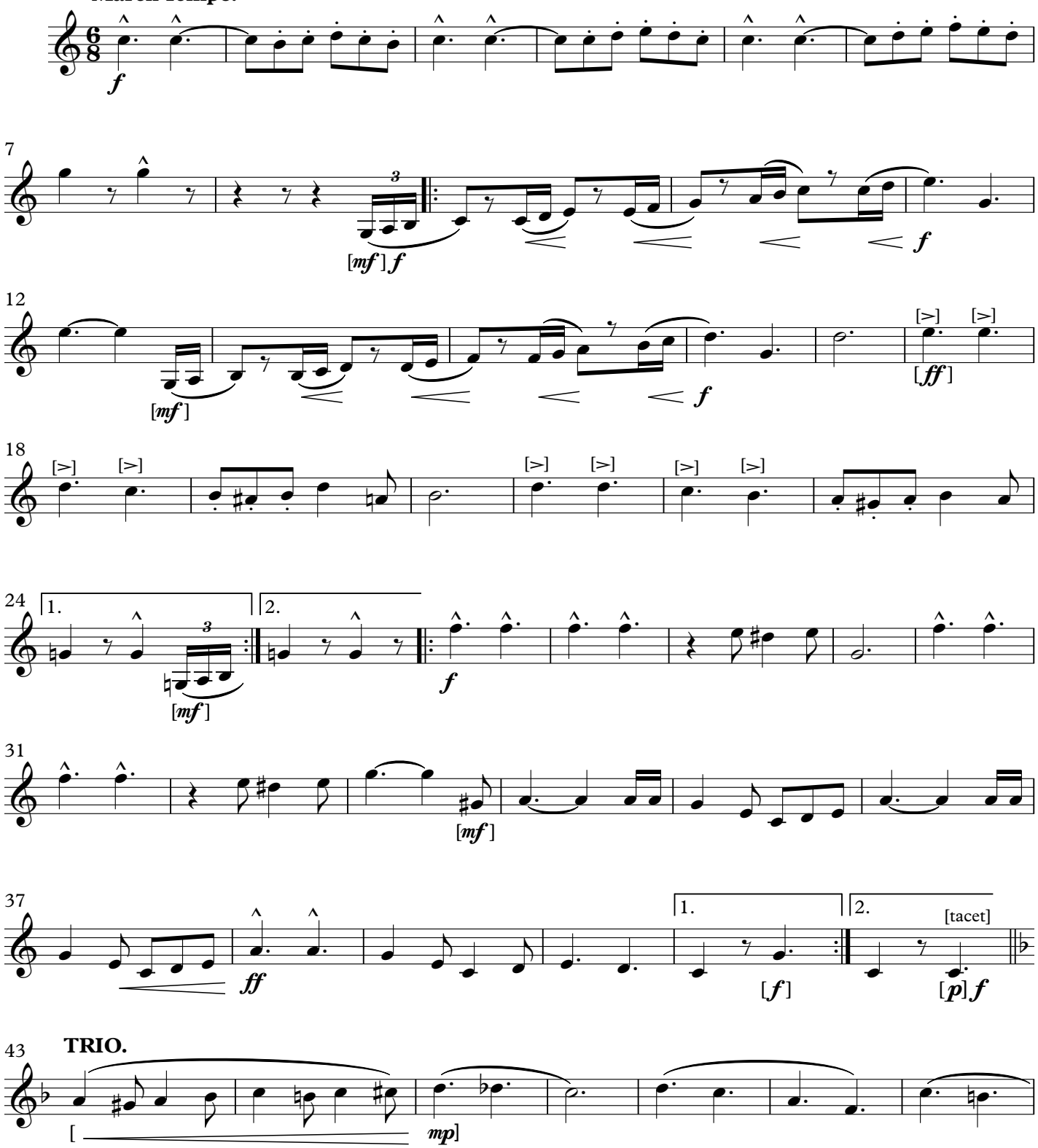
LIBERTY LOAN

(1917)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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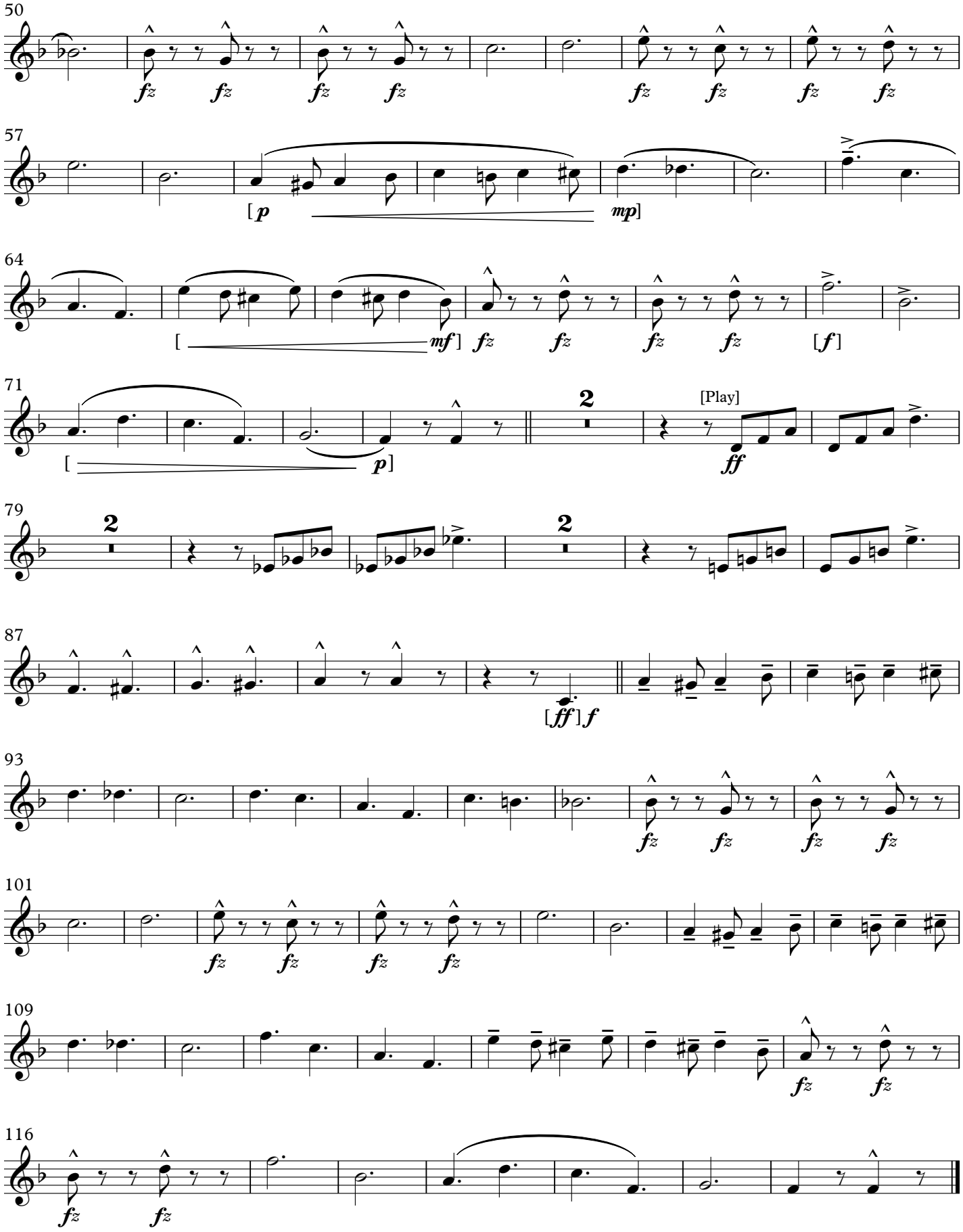
LIBERTY LOAN

E♭ Cornet



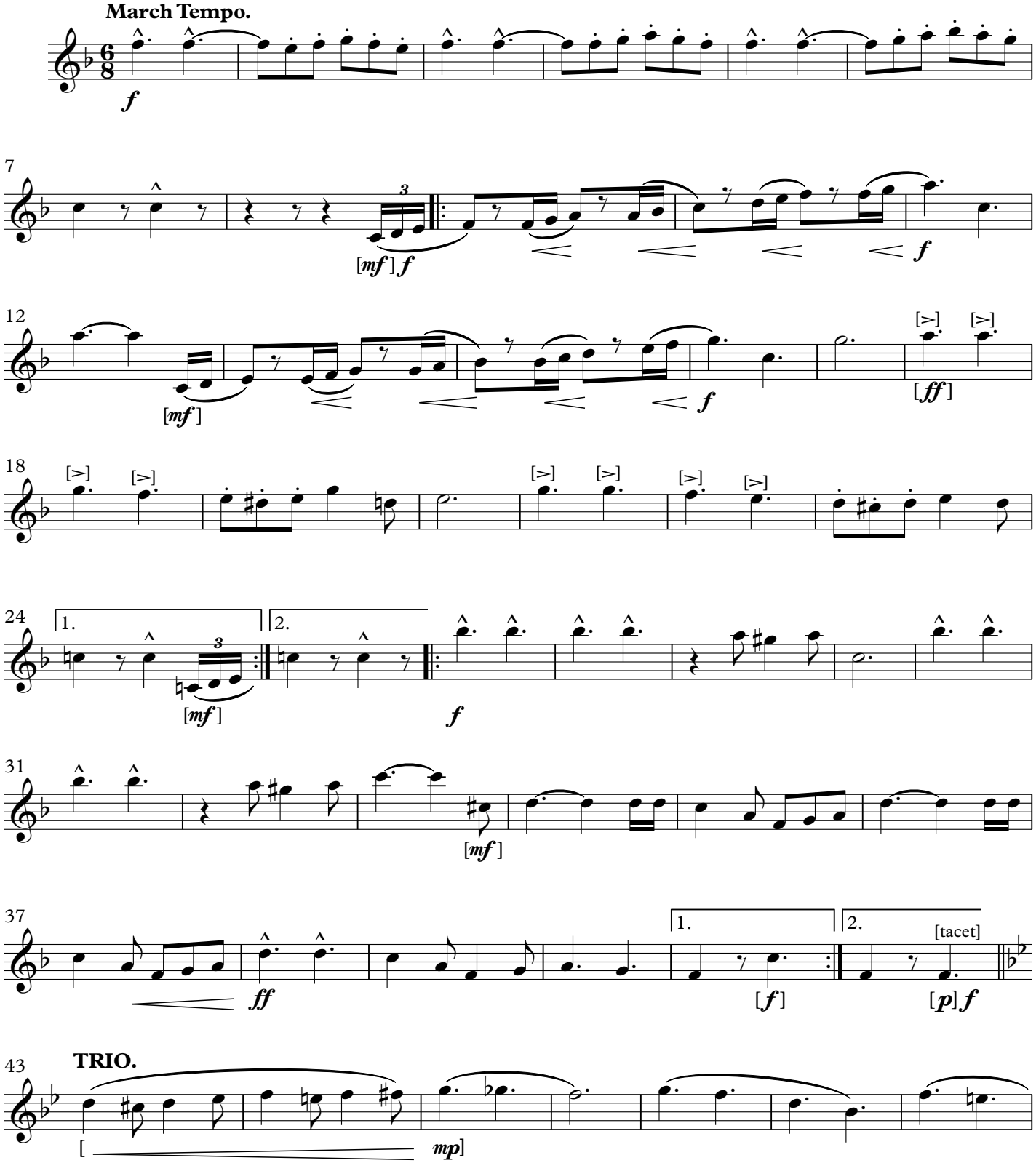
March

LIBERTY LOAN

(1917)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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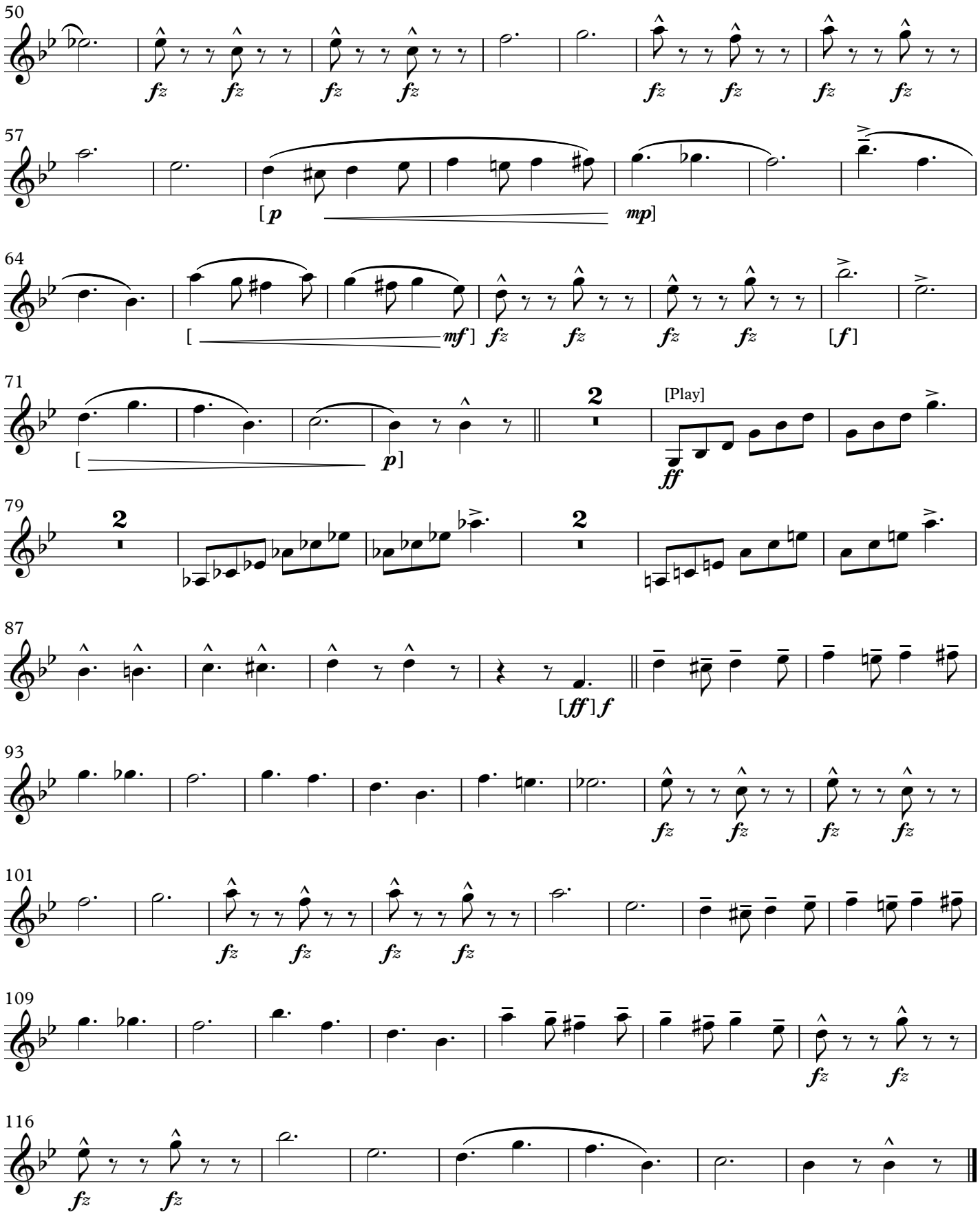
LIBERTY LOAN

Solo B♭ Cornet



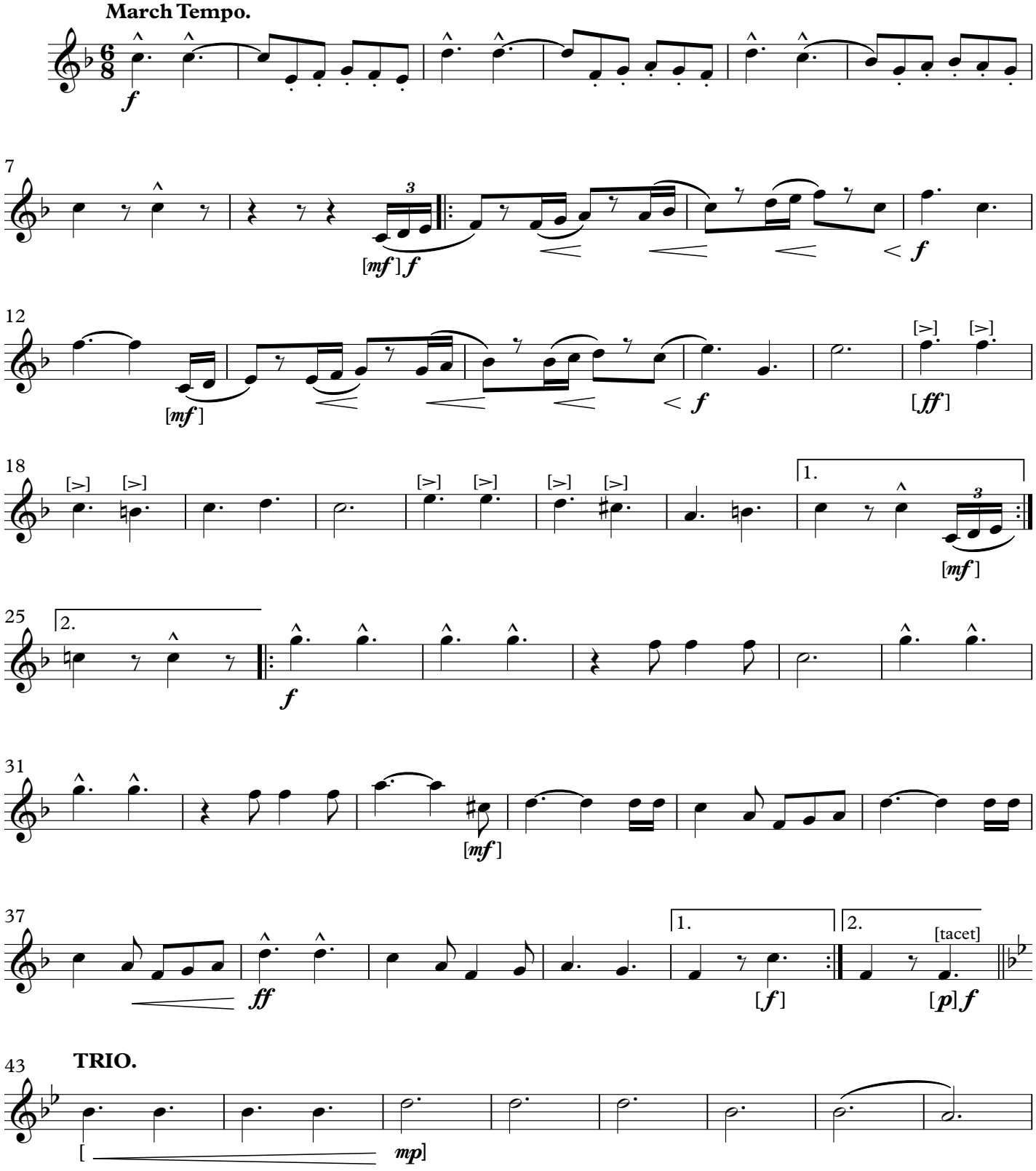
March

LIBERTY LOAN

(1917)

1st B♭ Cornet

JOHN PHILIP SOUSA



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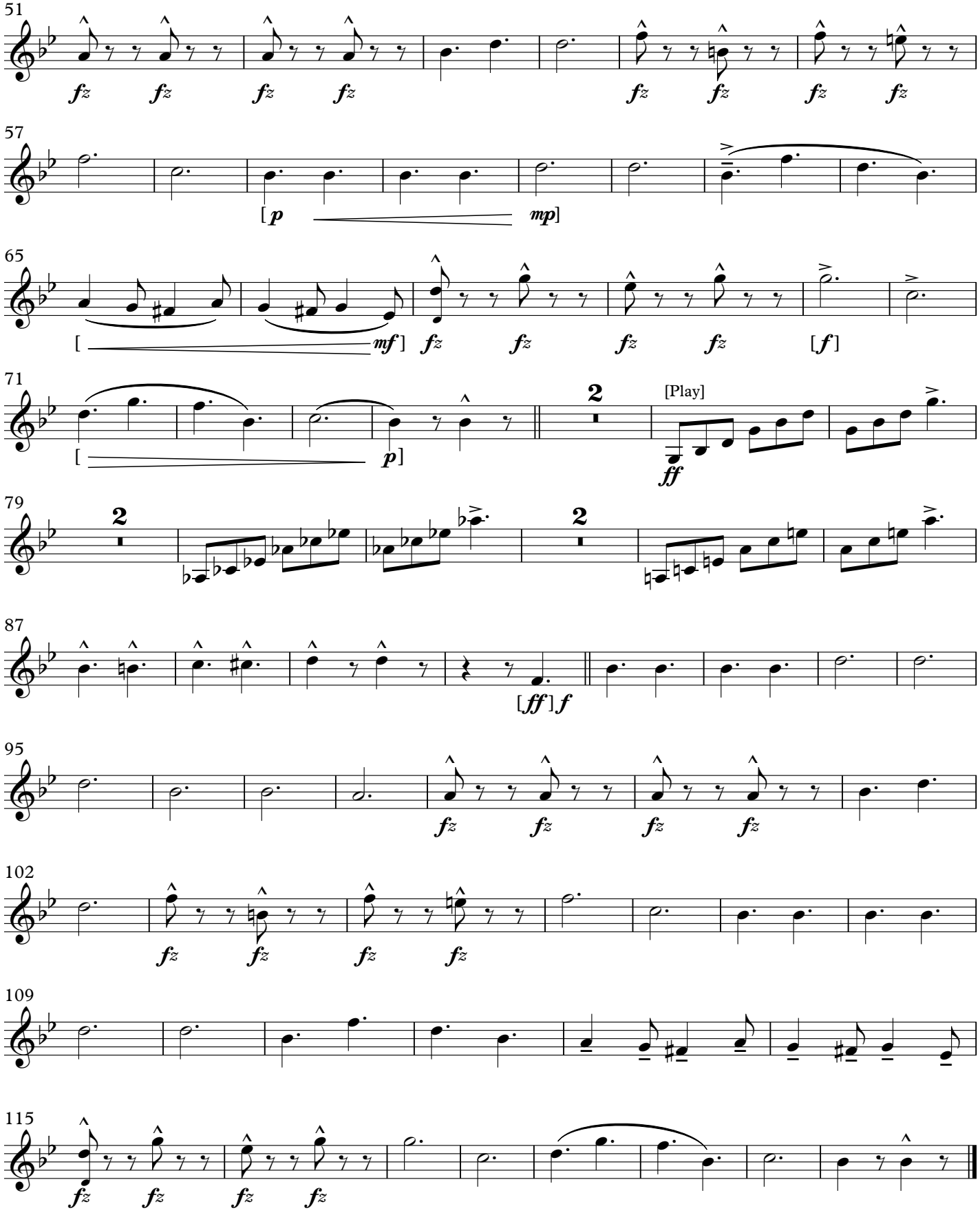
LIBERTY LOAN

1st B♭ Cornet



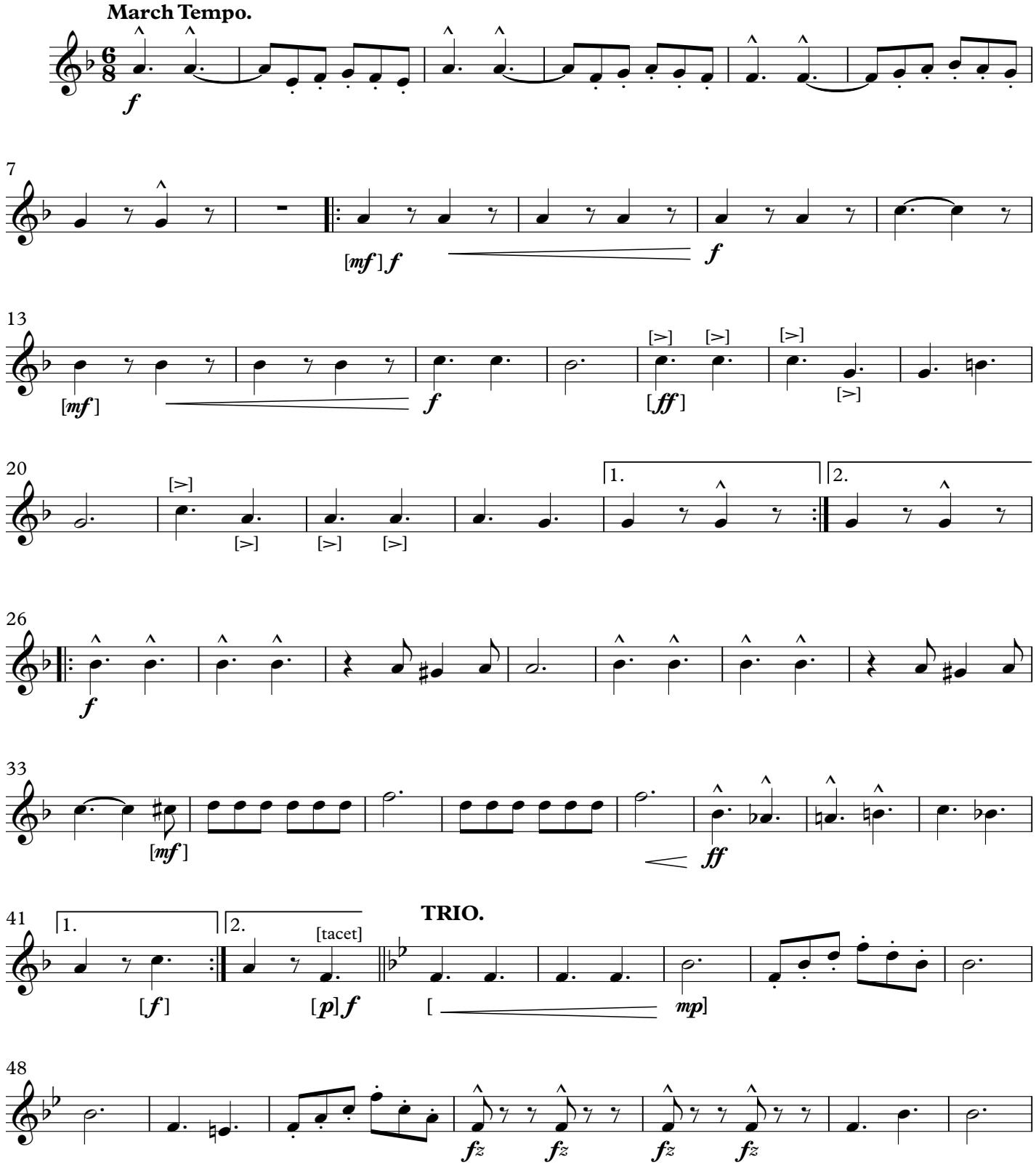
March

LIBERTY LOAN

(1917)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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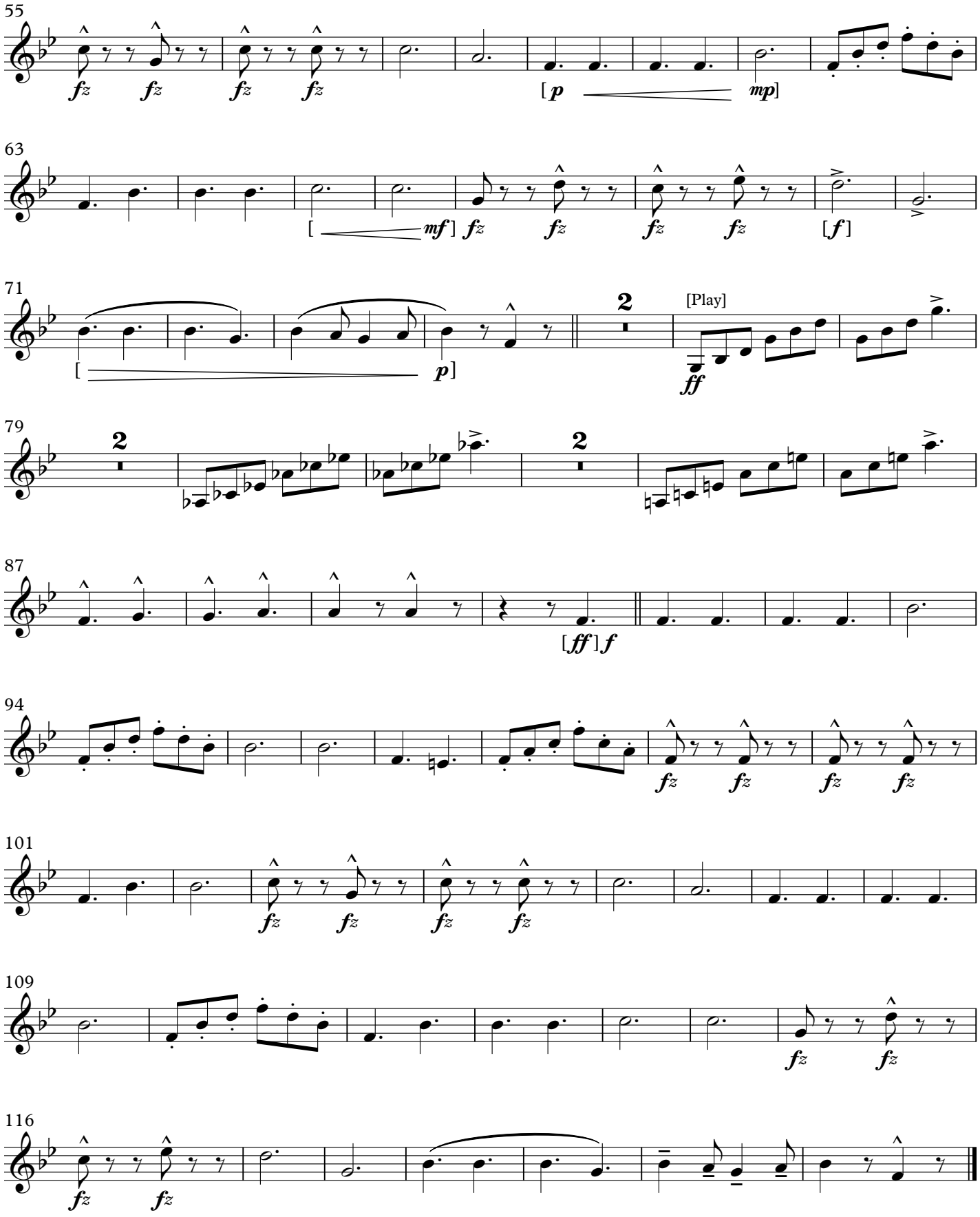
LIBERTY LOAN

2nd B♭ Cornet



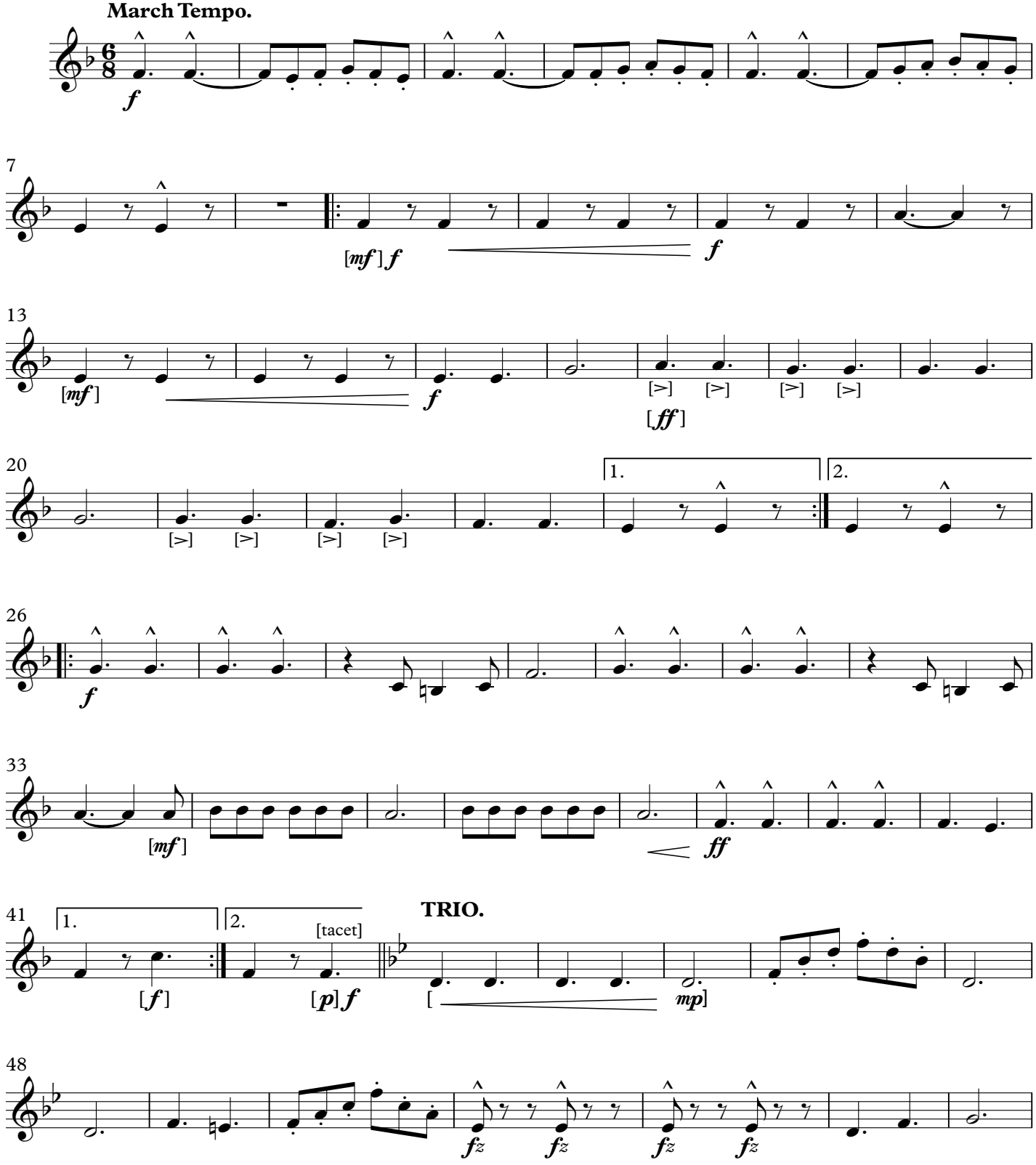
March

LIBERTY LOAN

(1917)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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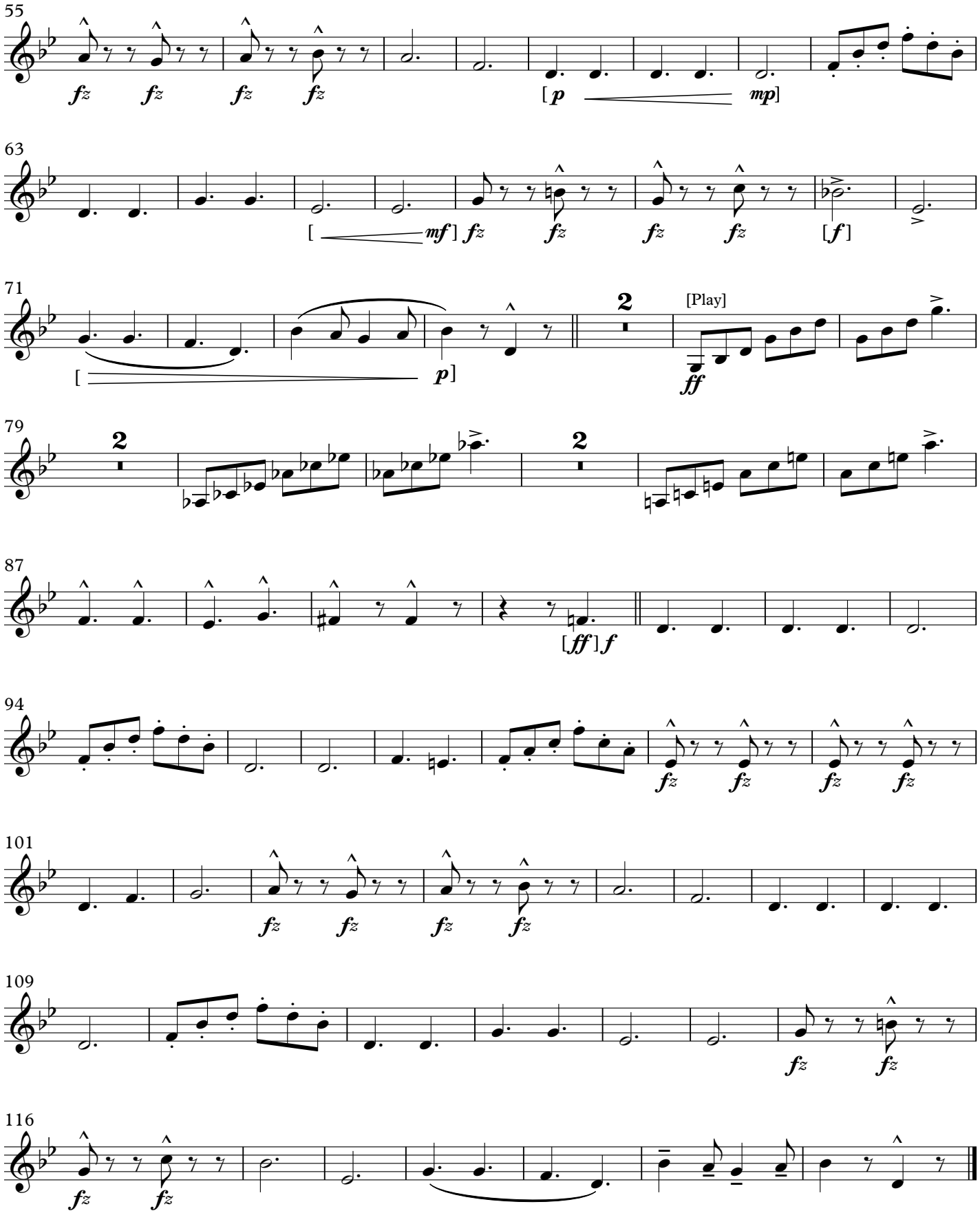
LIBERTY LOAN

3rd B♭ Cornet



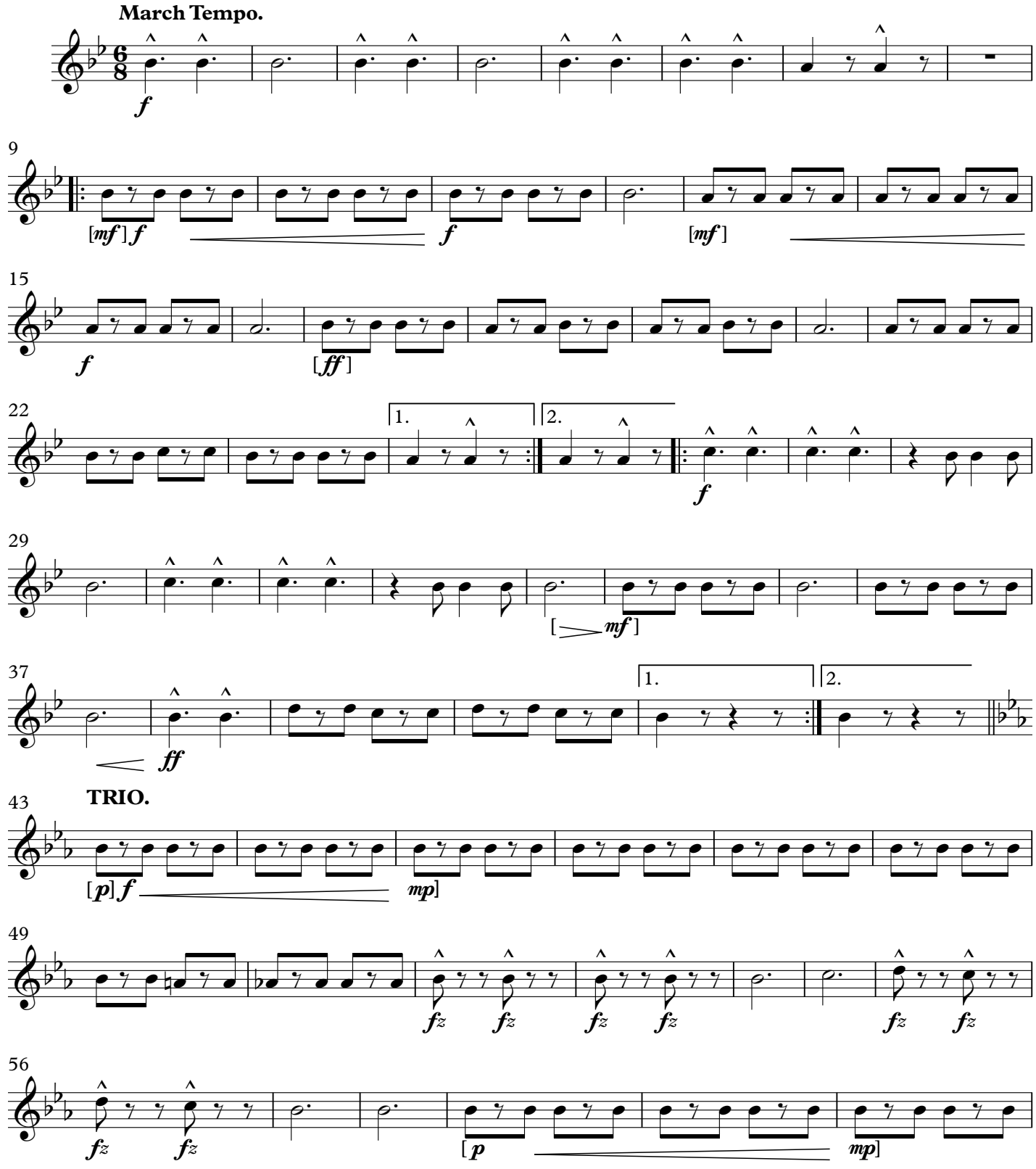
March

LIBERTY LOAN

(1917)

1st F Horn

JOHN PHILIP SOUSA



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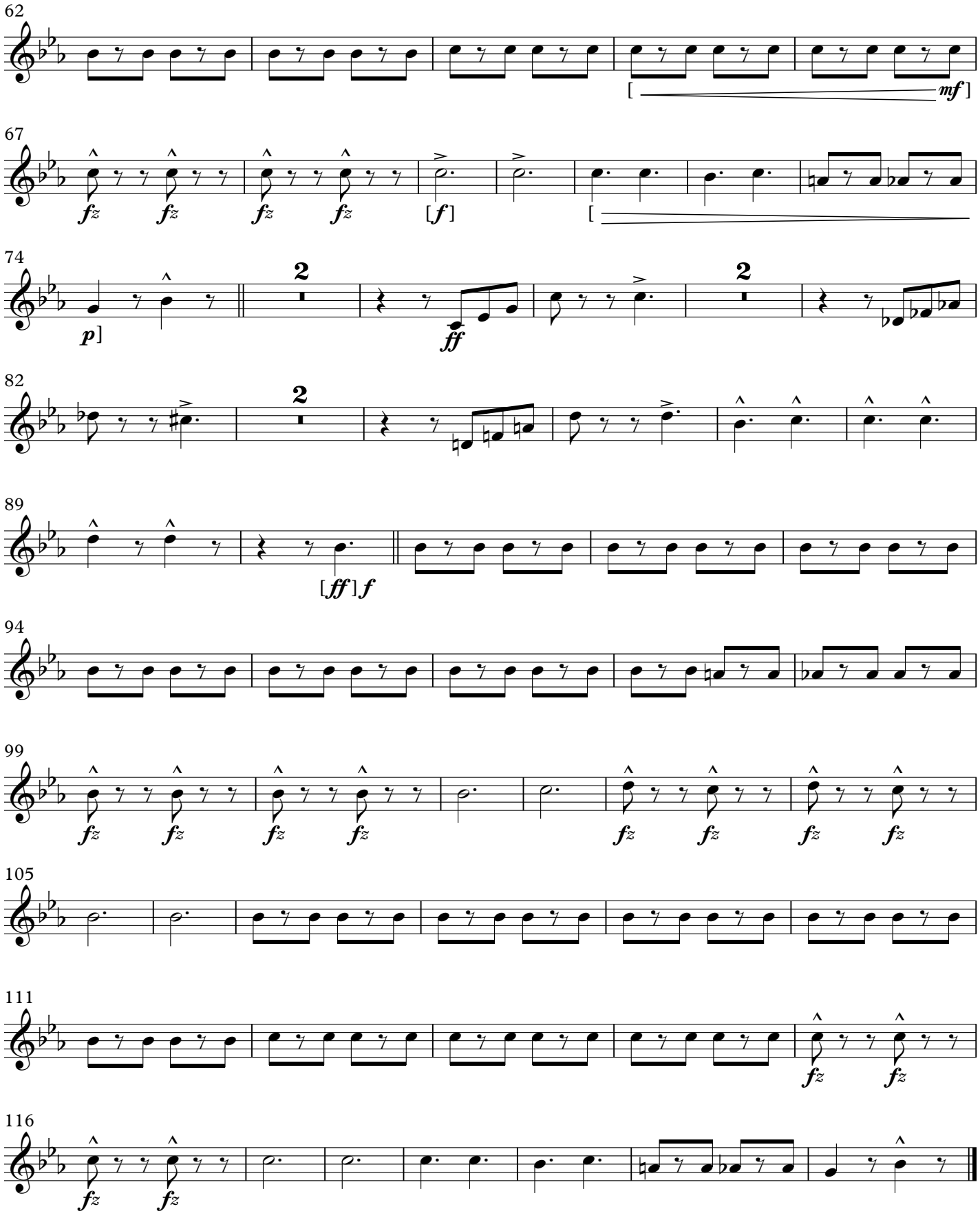
LIBERTY LOAN
1st F Horn



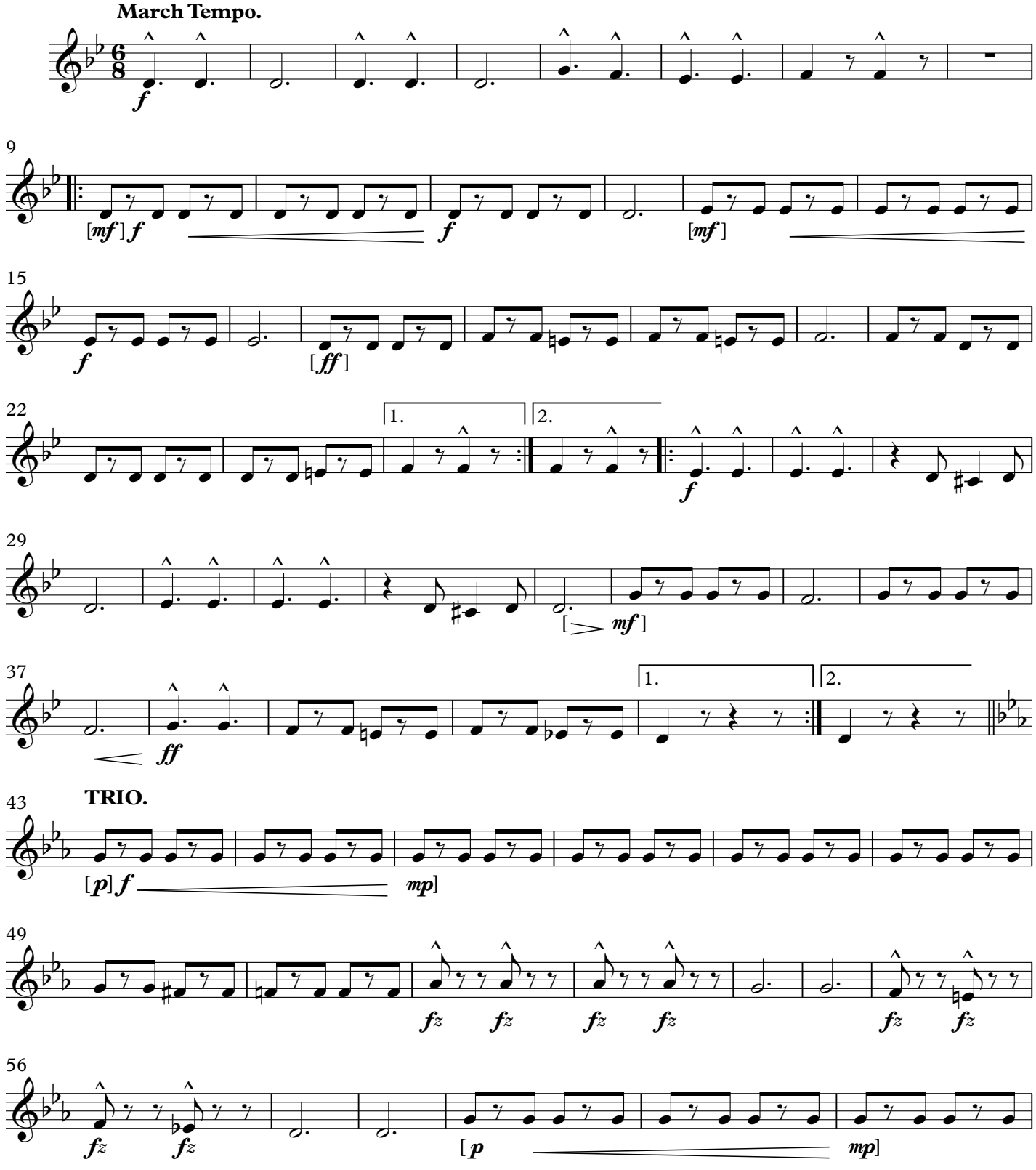
March

LIBERTY LOAN

(1917)

2nd F Horn

JOHN PHILIP SOUSA



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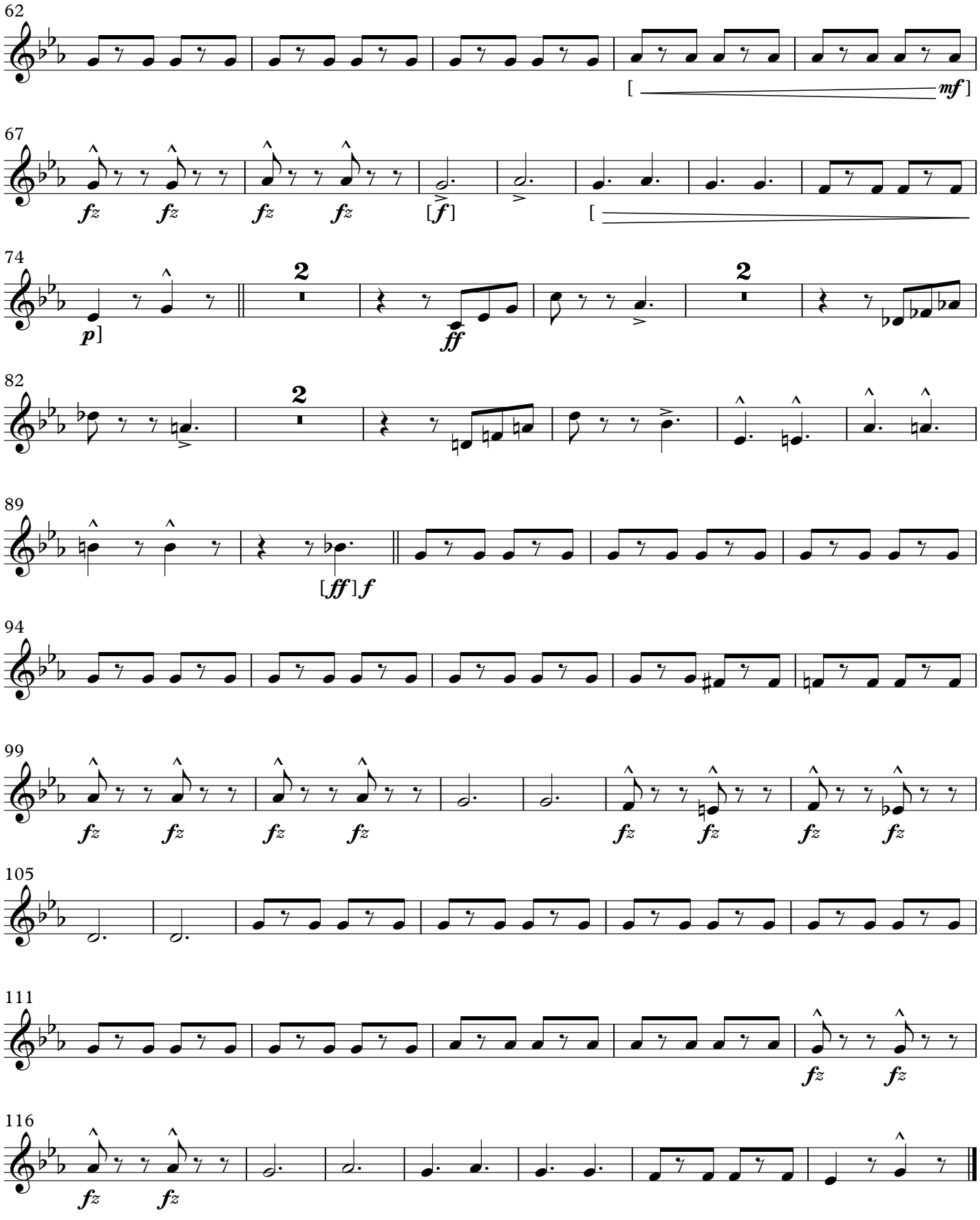
LIBERTY LOAN
2nd F Horn



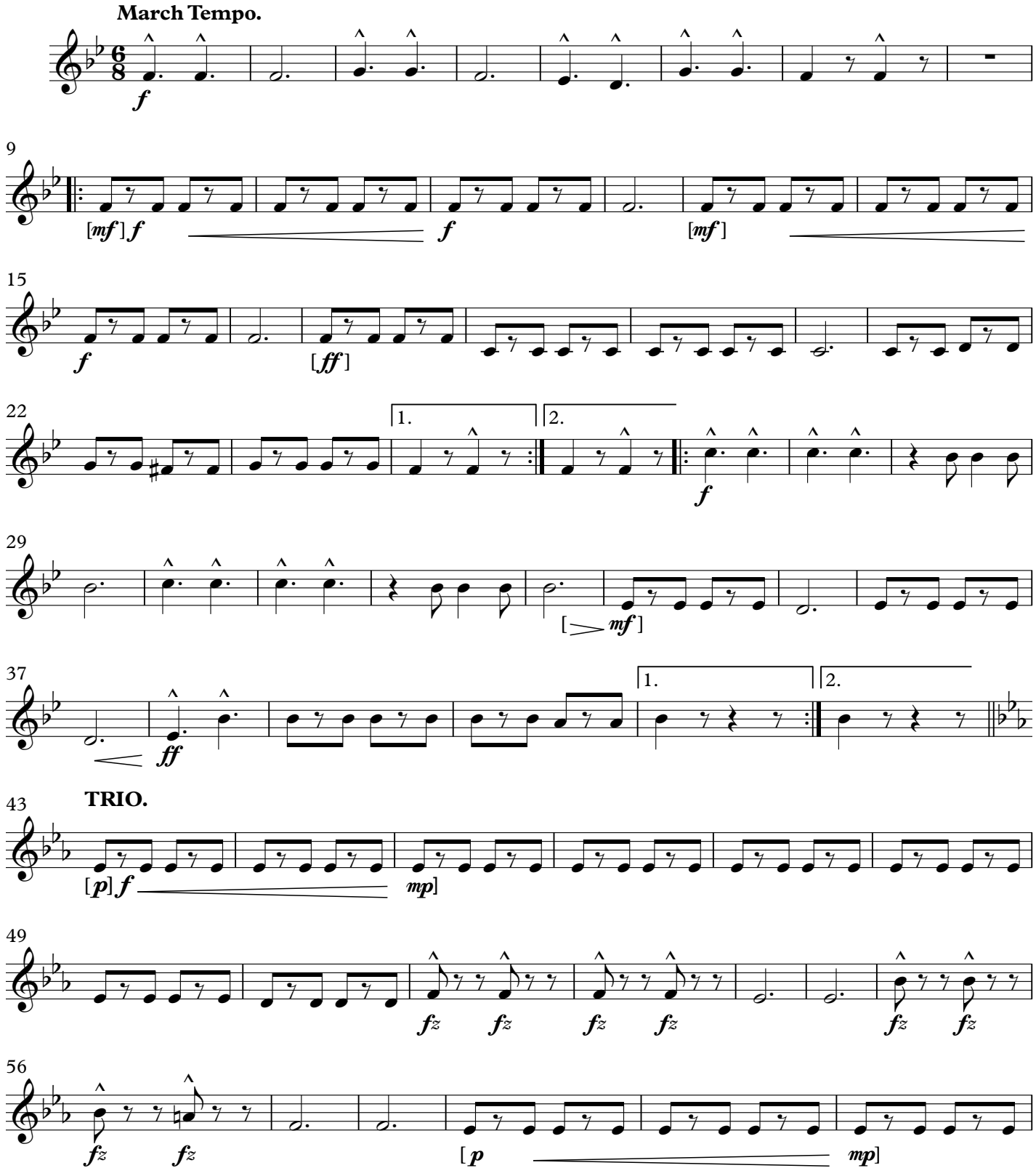
March

LIBERTY LOAN

(1917)

3rd F Horn

JOHN PHILIP SOUSA



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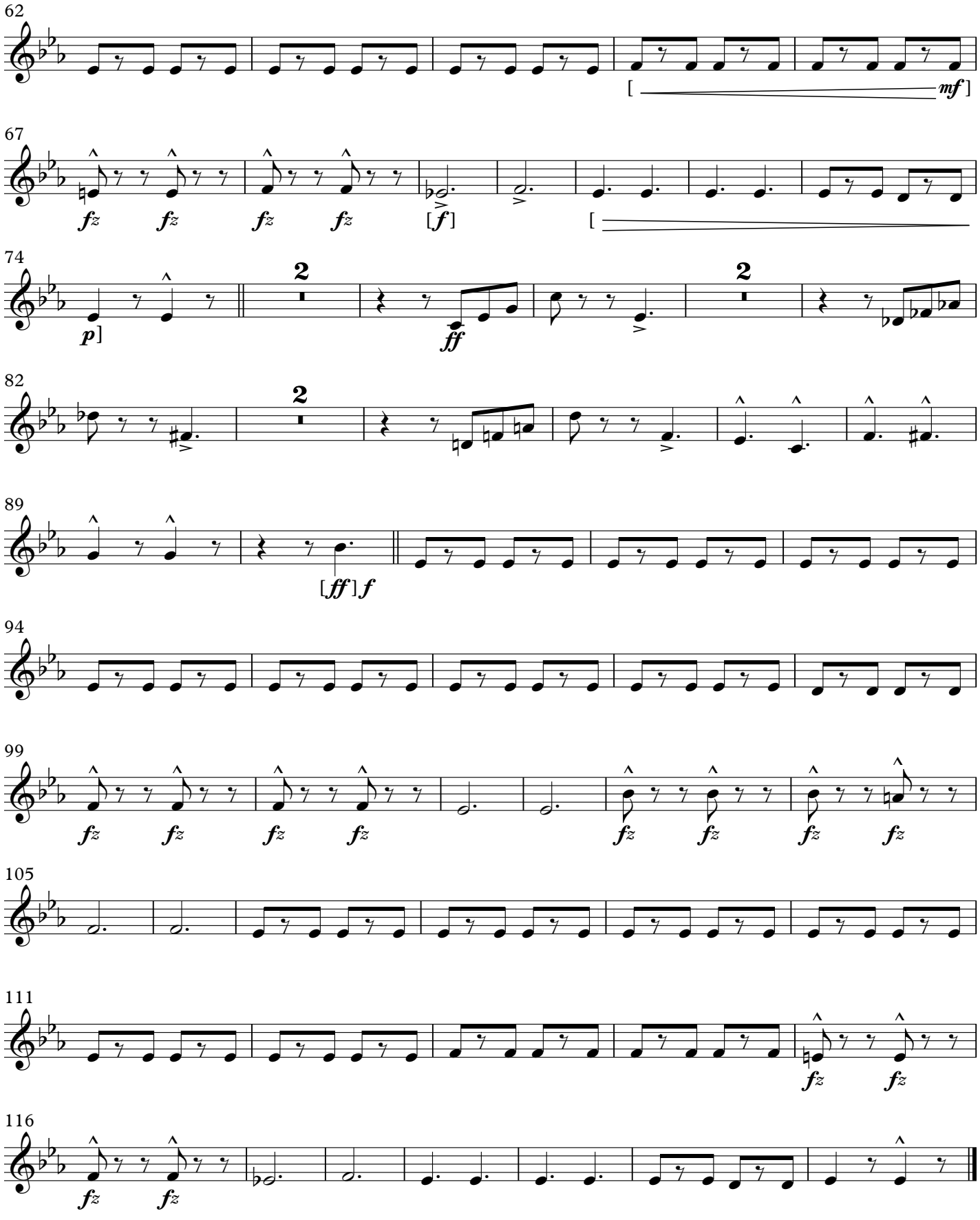
LIBERTY LOAN
3rd F Horn



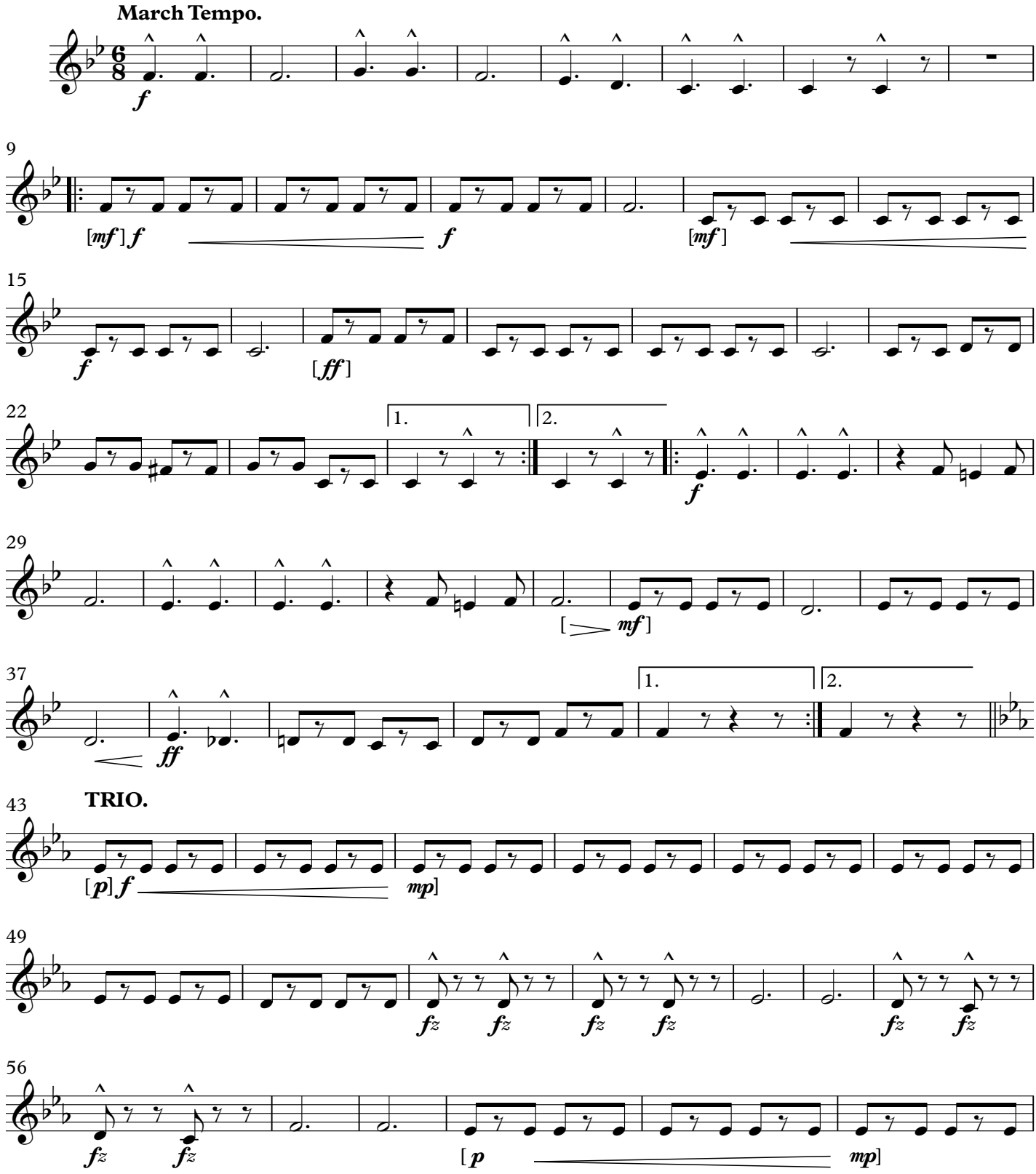
March

LIBERTY LOAN

(1917)

4th F Horn

JOHN PHILIP SOUSA



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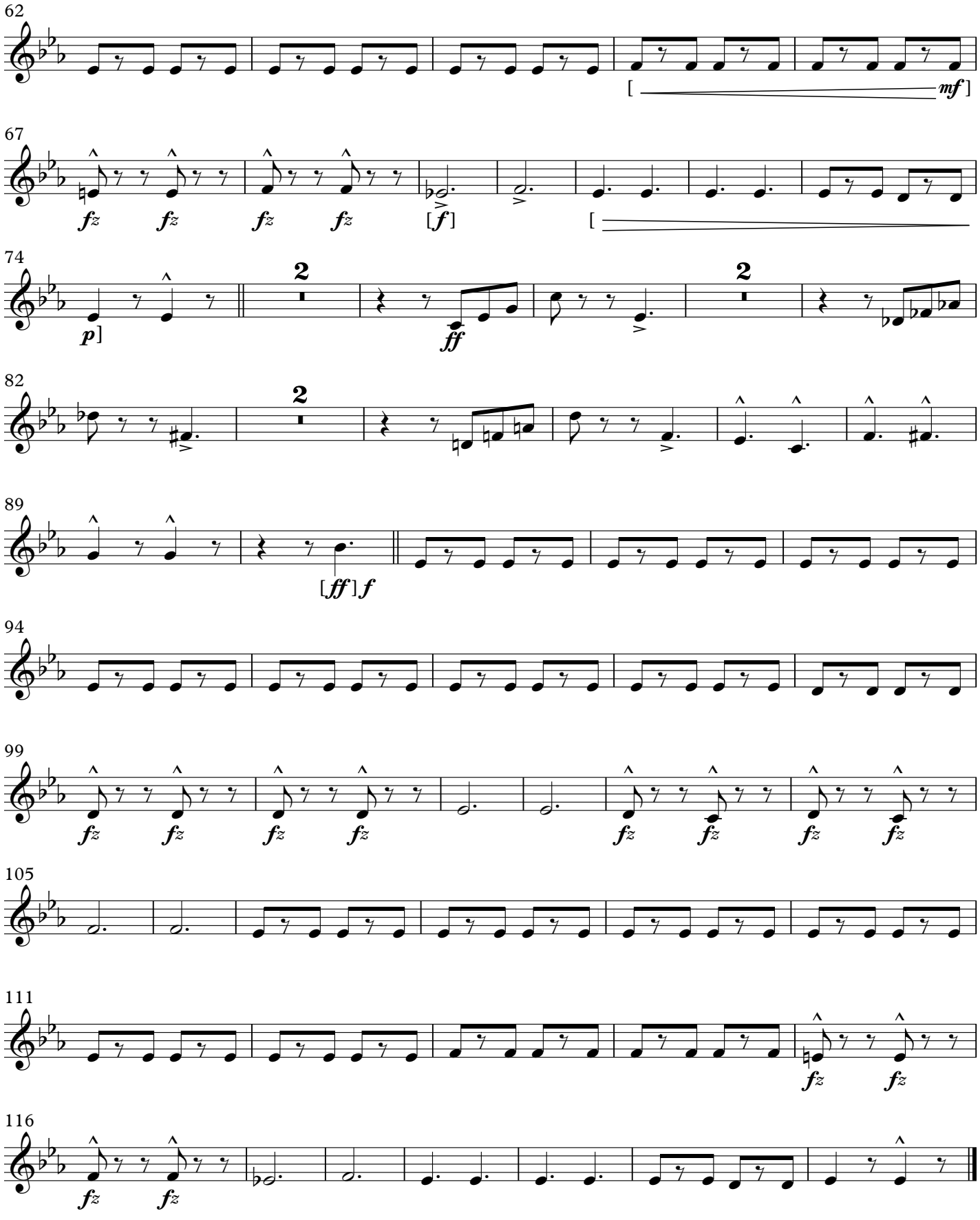
LIBERTY LOAN
4th F Horn



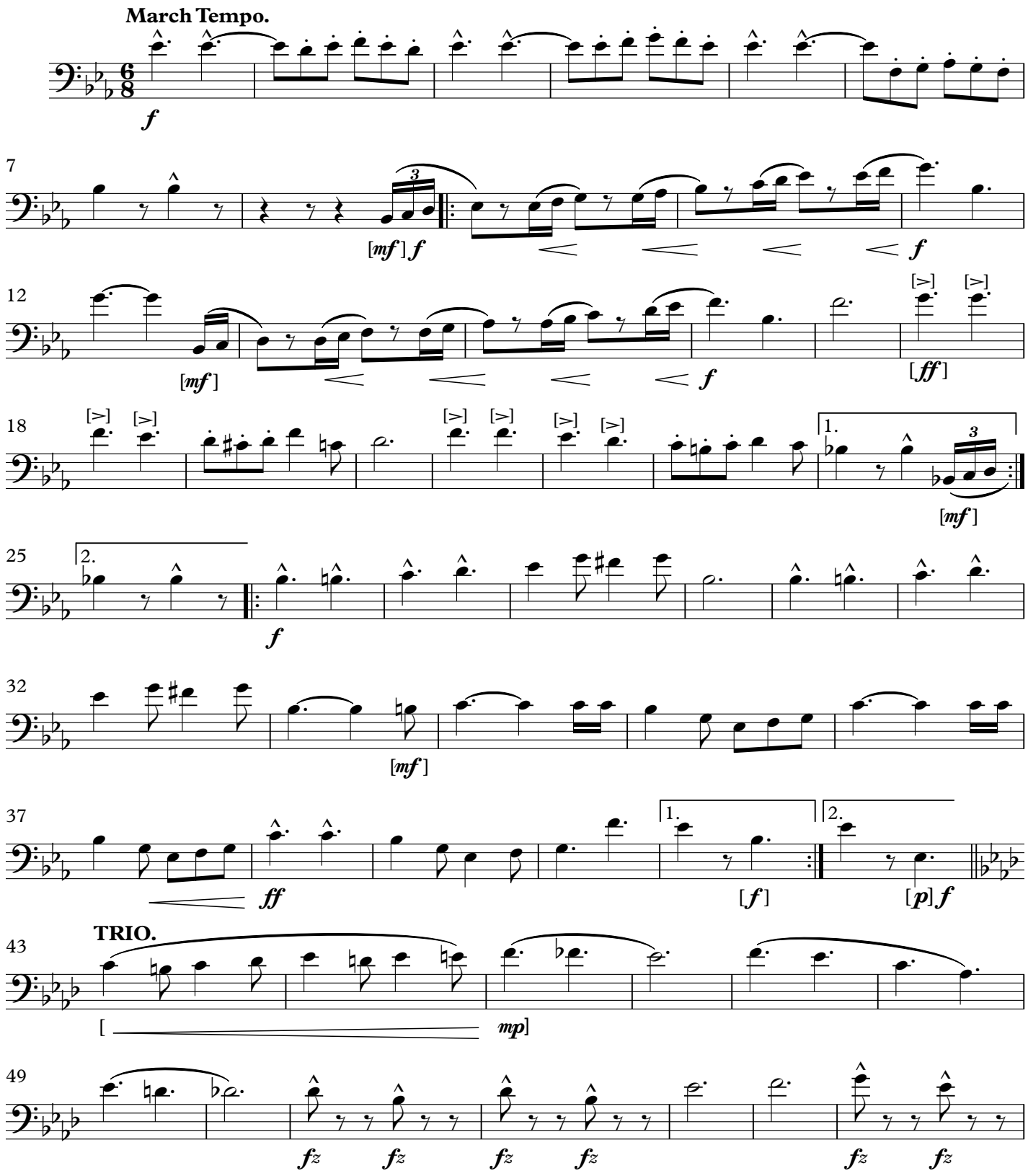
March

LIBERTY LOAN

(1917)

Euphonium

JOHN PHILIP SOUSA



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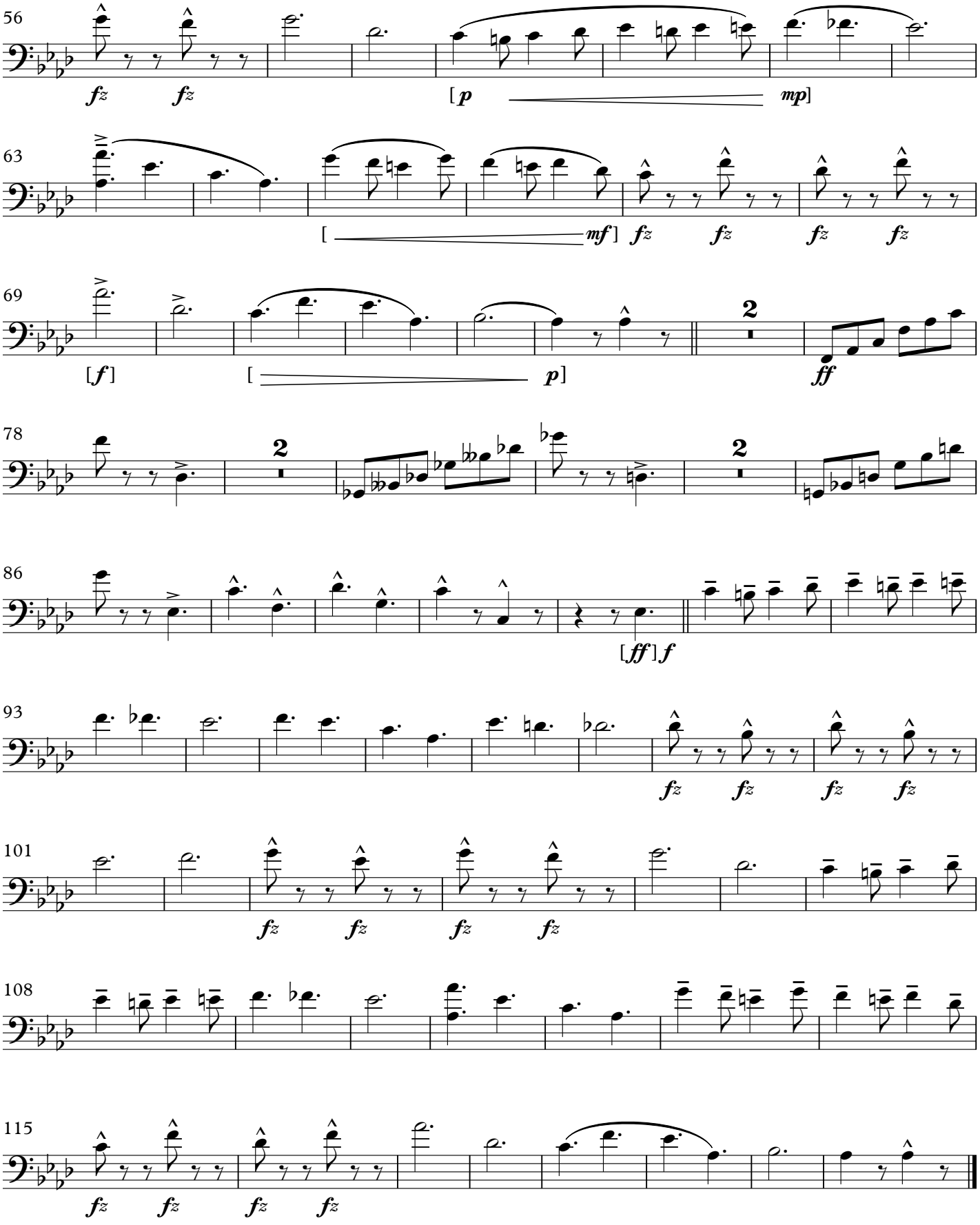
LIBERTY LOAN
Euphonium



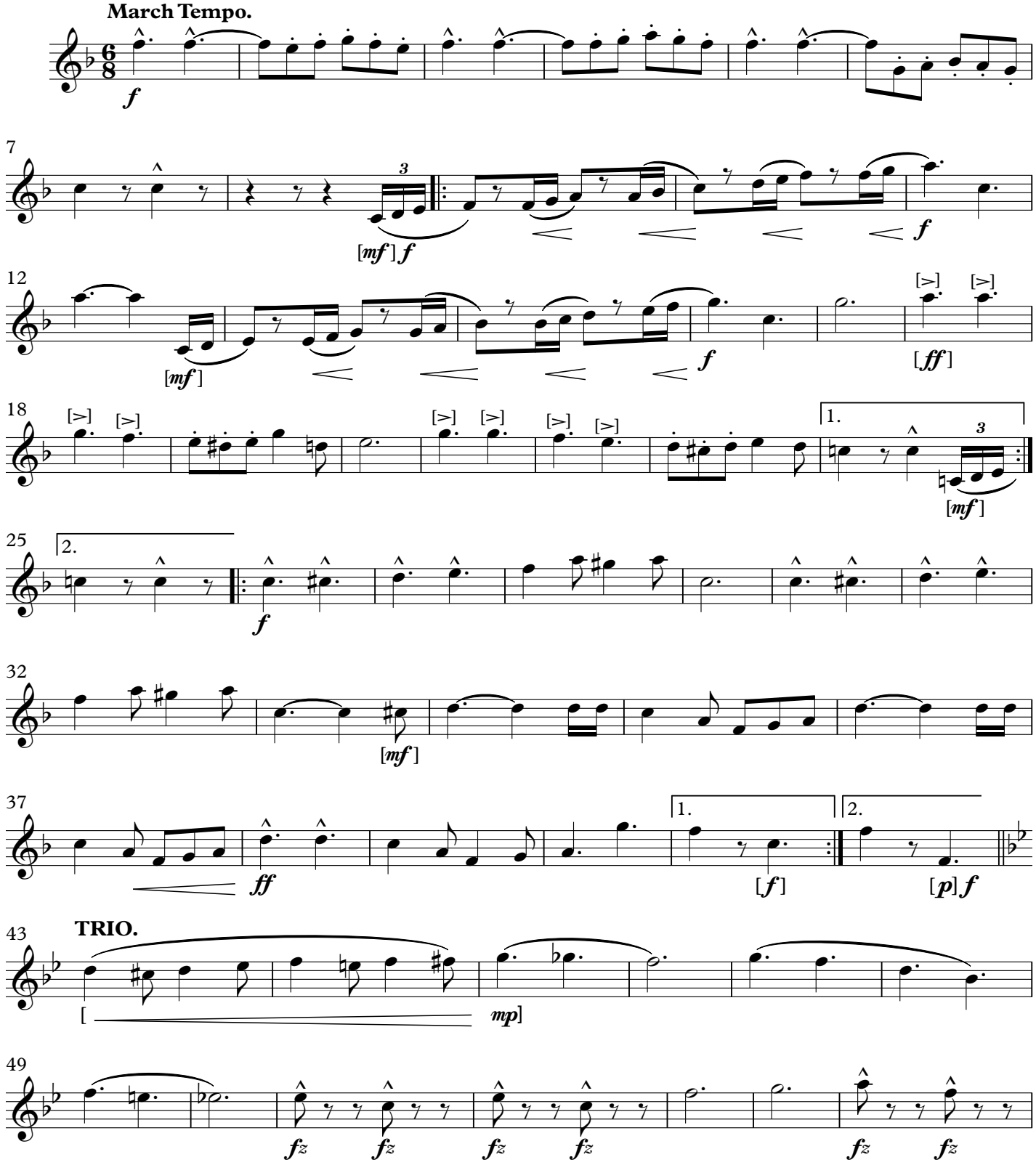
March

LIBERTY LOAN

(1917)

Baritone, T.C.

JOHN PHILIP SOUSA



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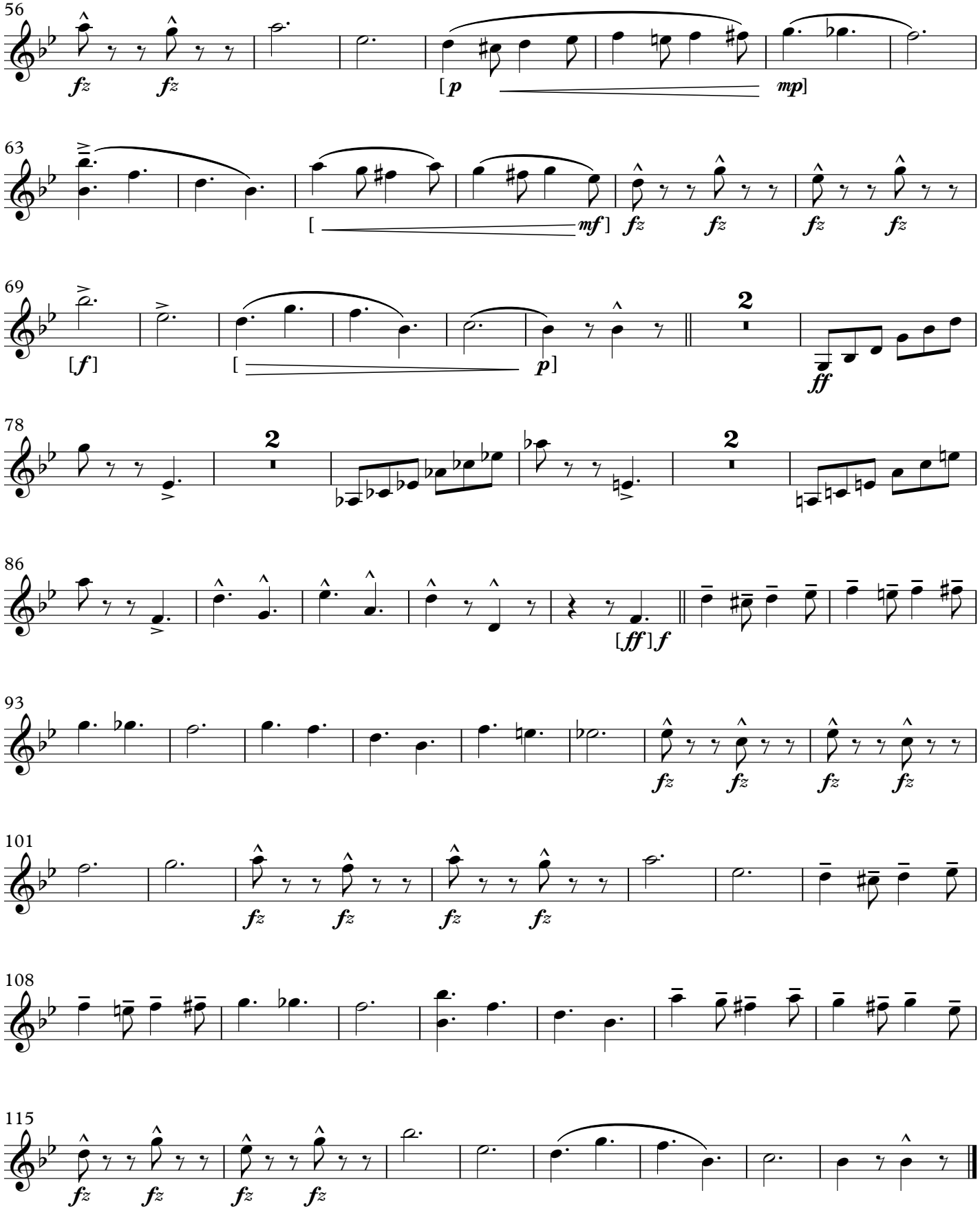
LIBERTY LOAN
Baritone, T.C.



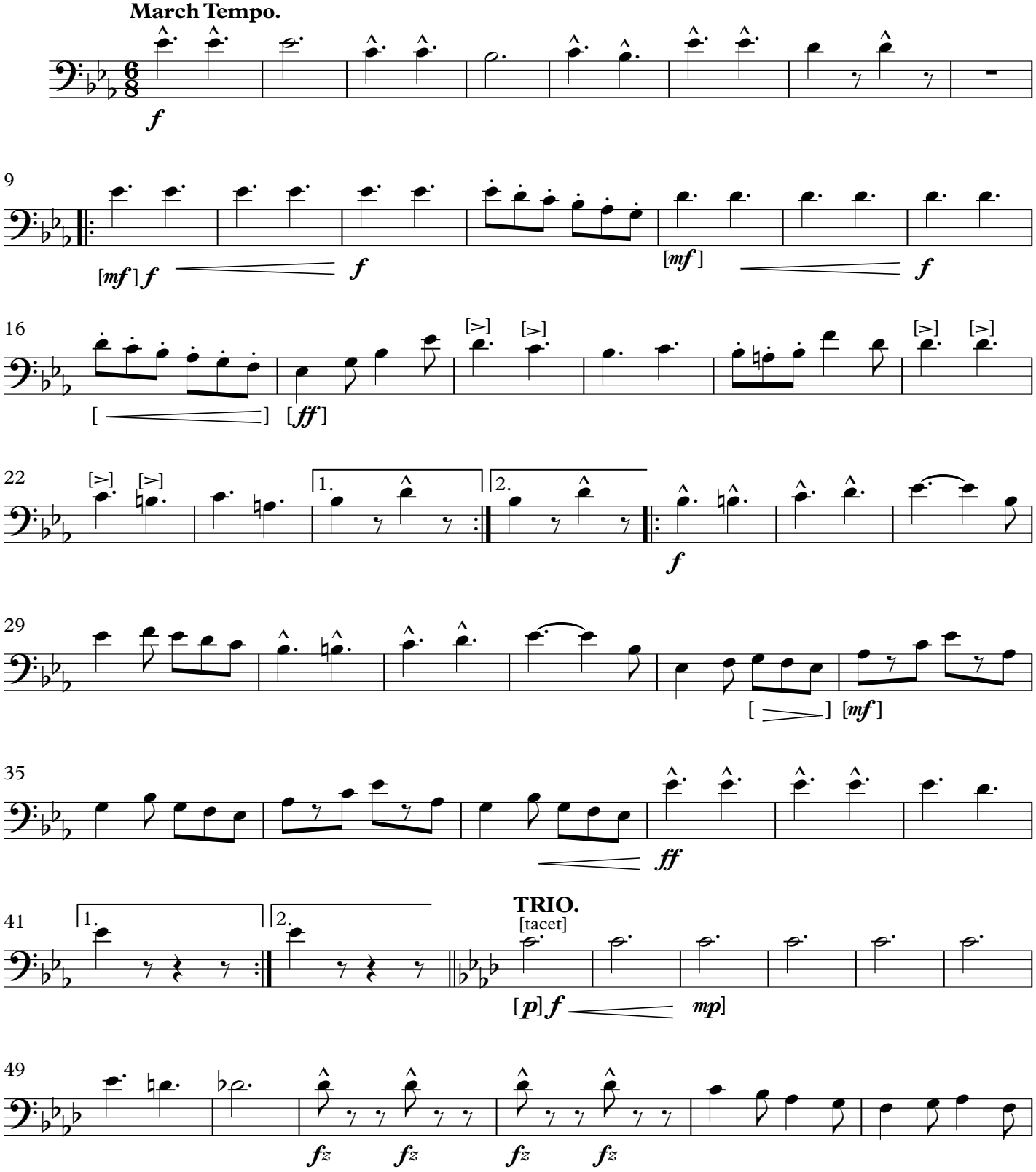
March

LIBERTY LOAN

(1917)

1st Trombone

JOHN PHILIP SOUSA



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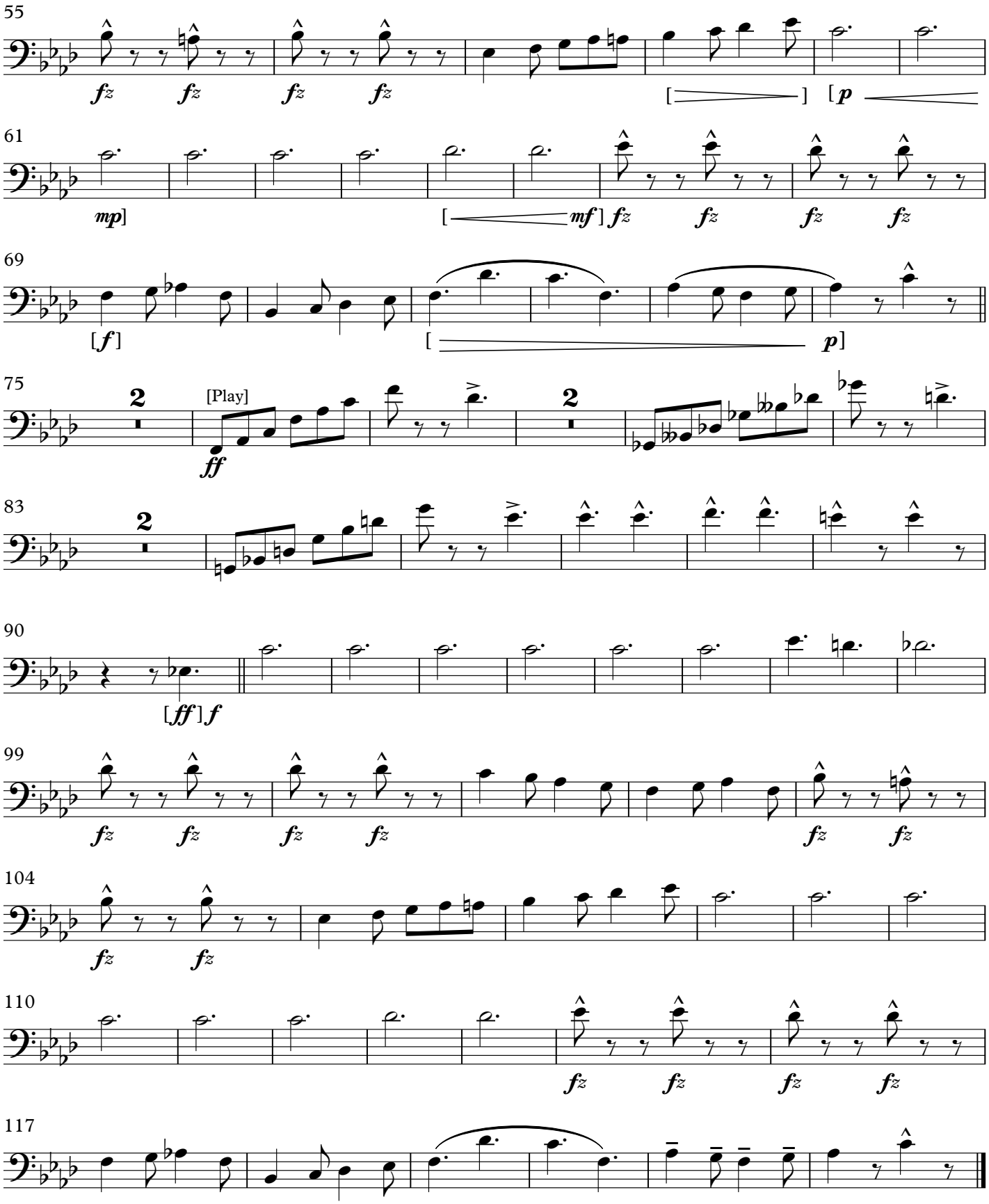
LIBERTY LOAN
1st Trombone



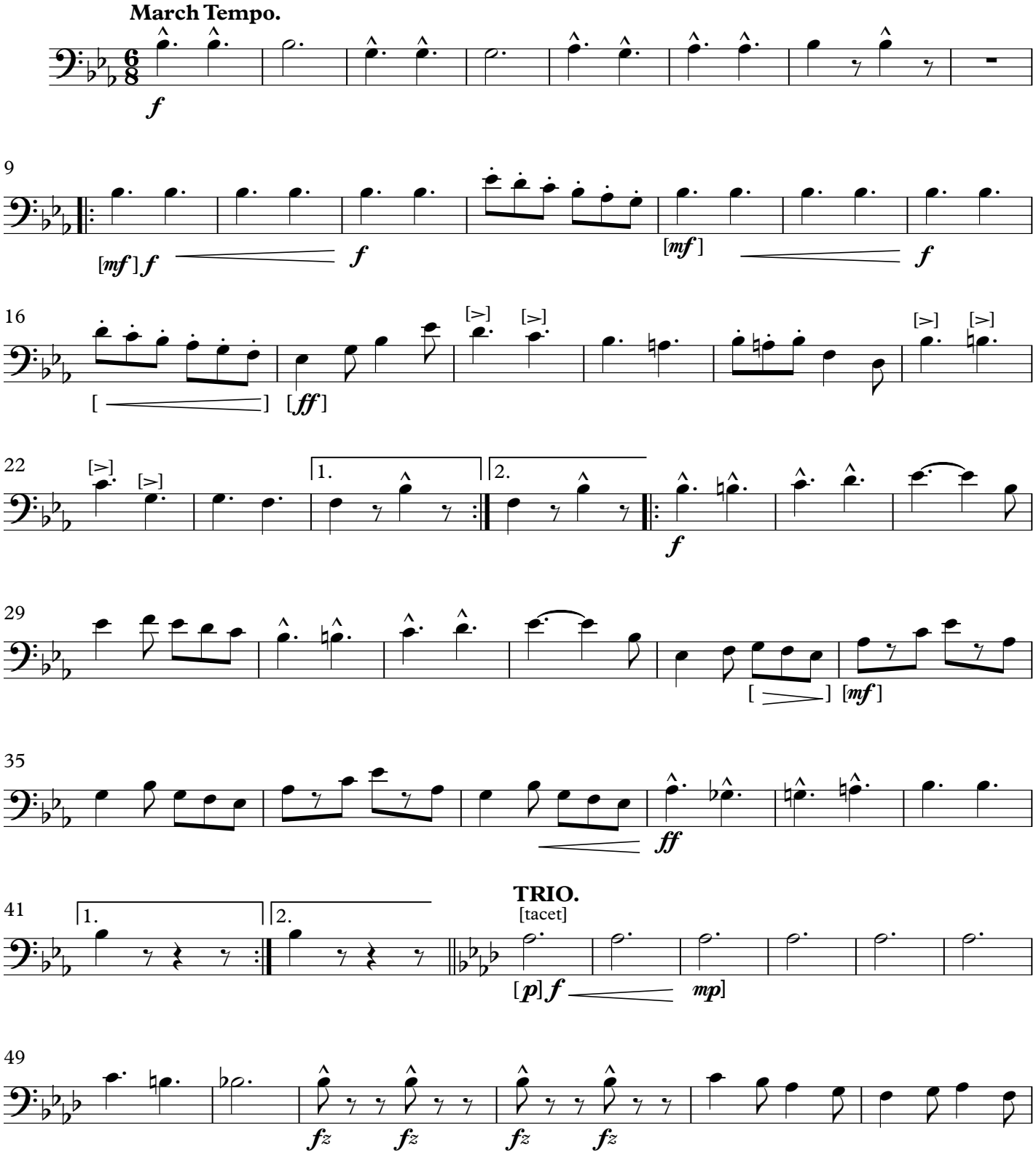
March

LIBERTY LOAN

(1917)

2nd Trombone

JOHN PHILIP SOUSA



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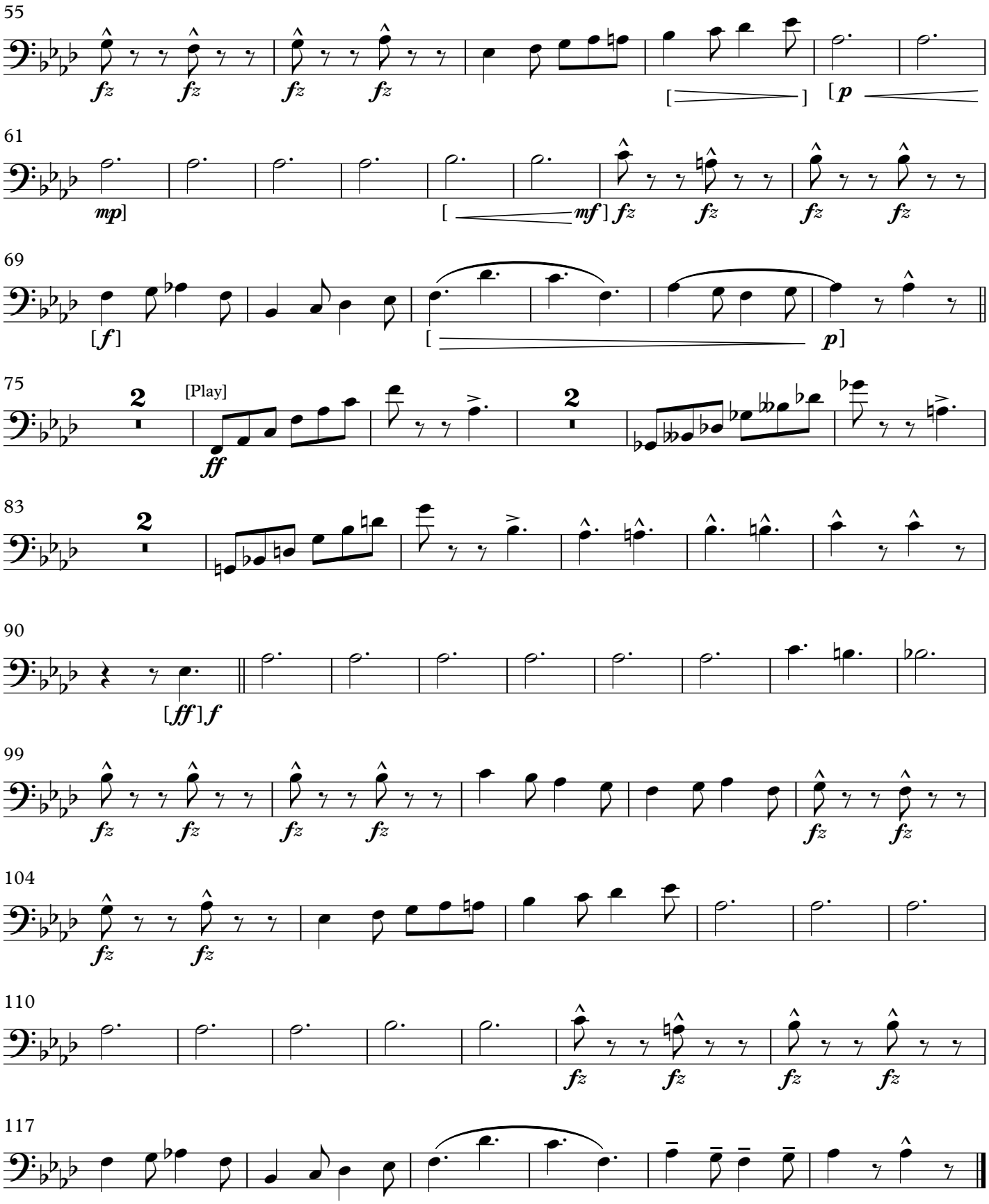
LIBERTY LOAN
2nd Trombone



March

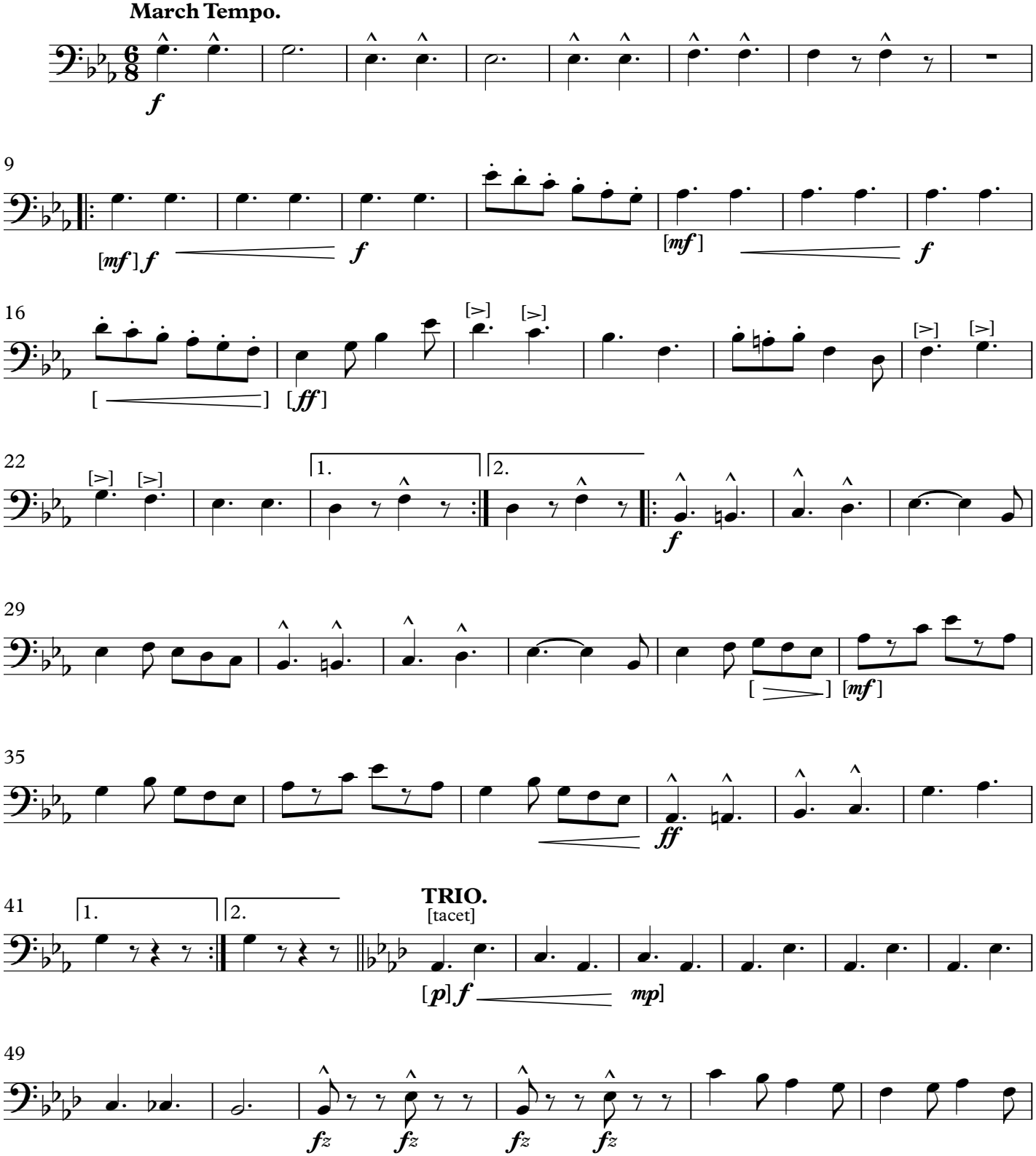
LIBERTY LOAN

(1917)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.



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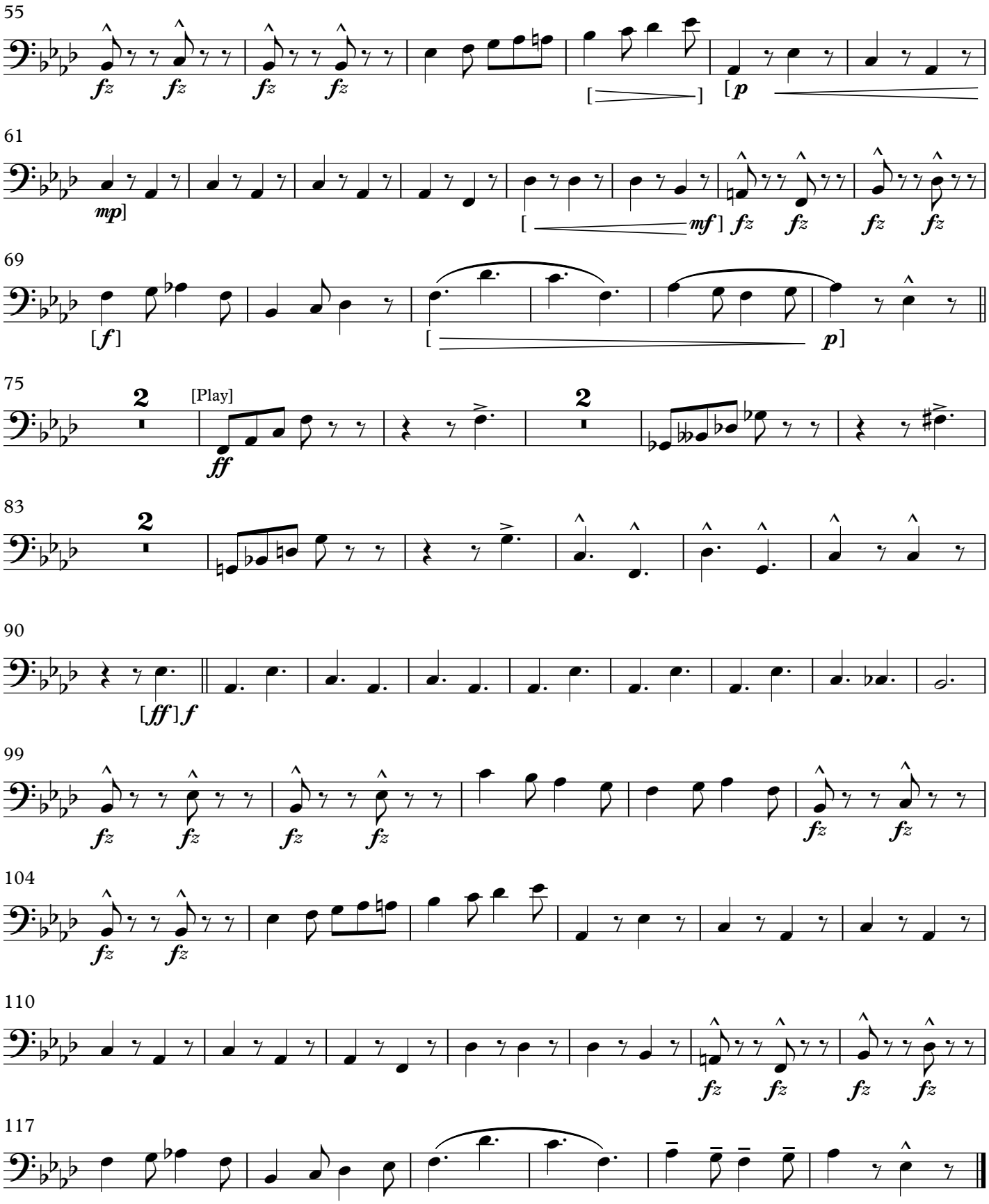
LIBERTY LOAN
Bass Trombone



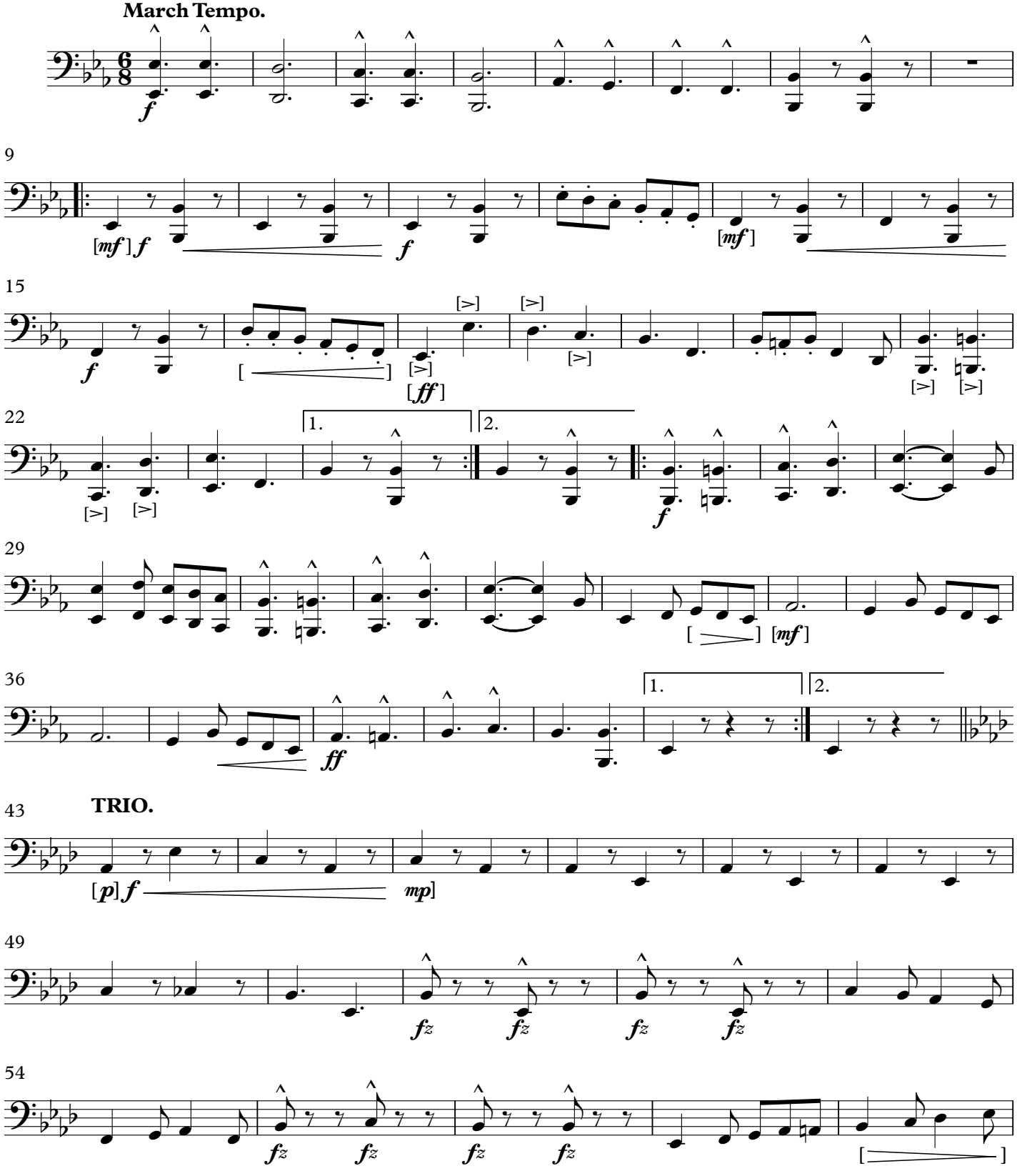
March

LIBERTY LOAN

(1917)

Tuba

JOHN PHILIP SOUSA



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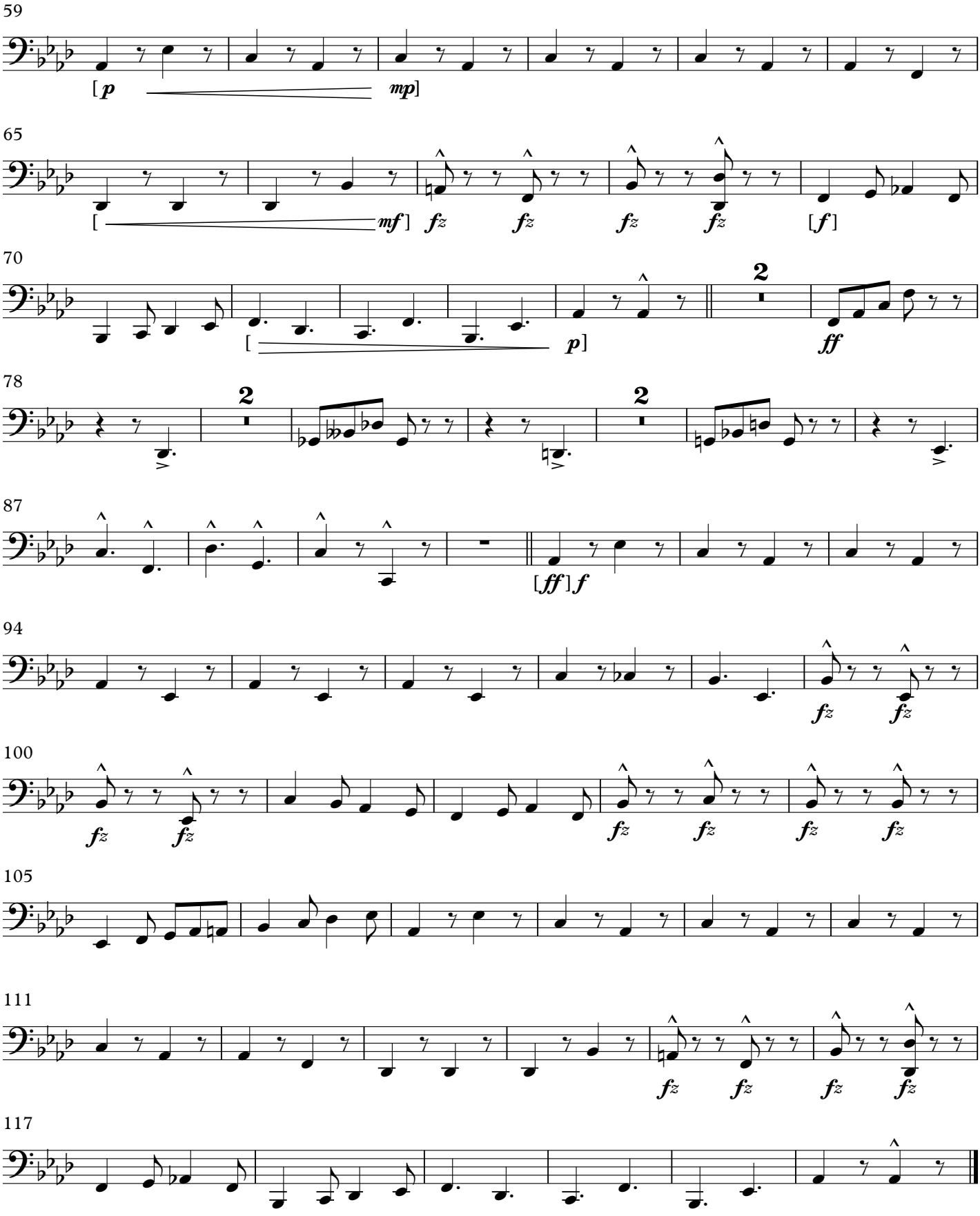
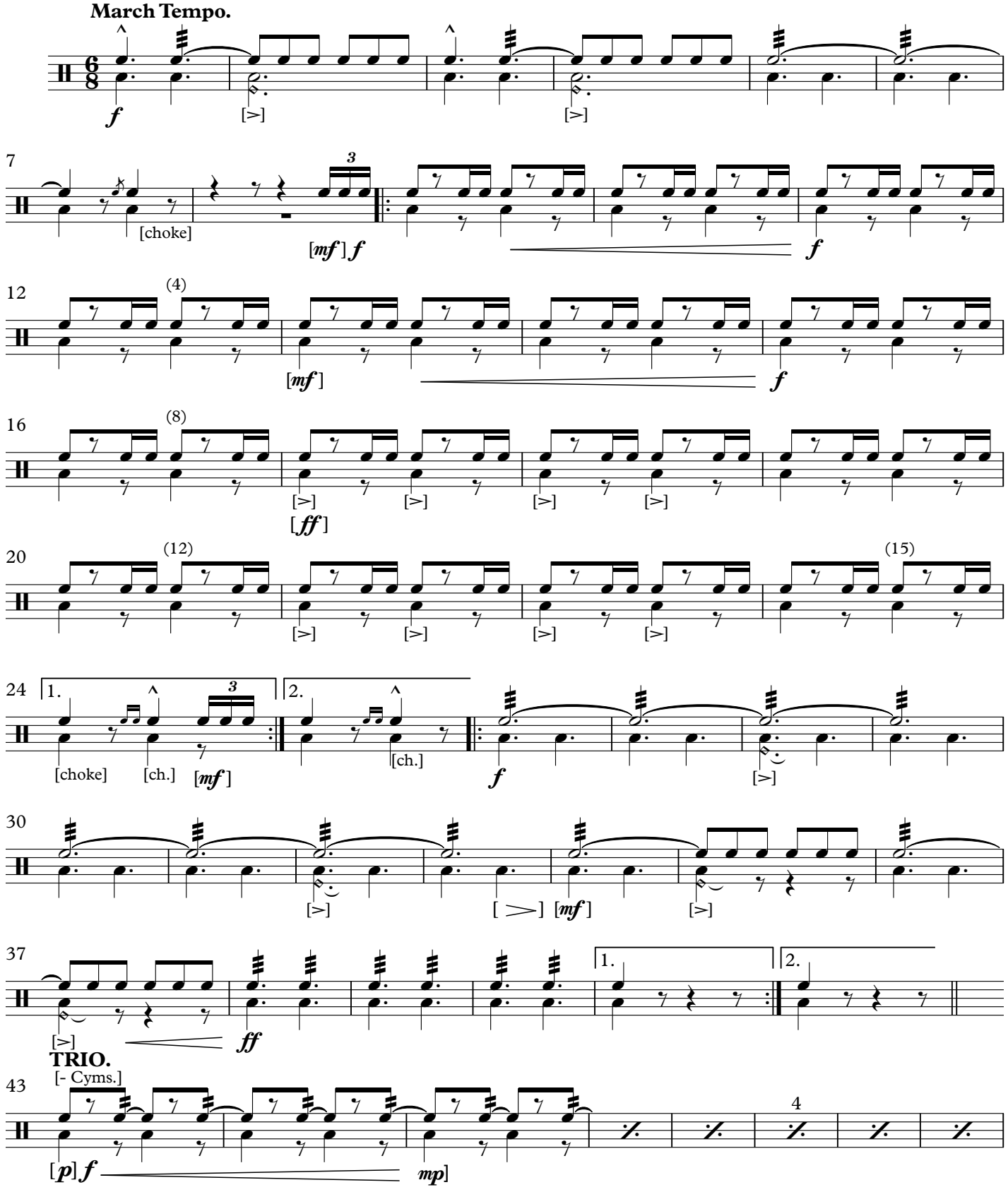
LIBERTY LOAN
Tuba



March

LIBERTY LOAN

Drums & Chimes (1917) **JOHN PHILIP SOUSA**



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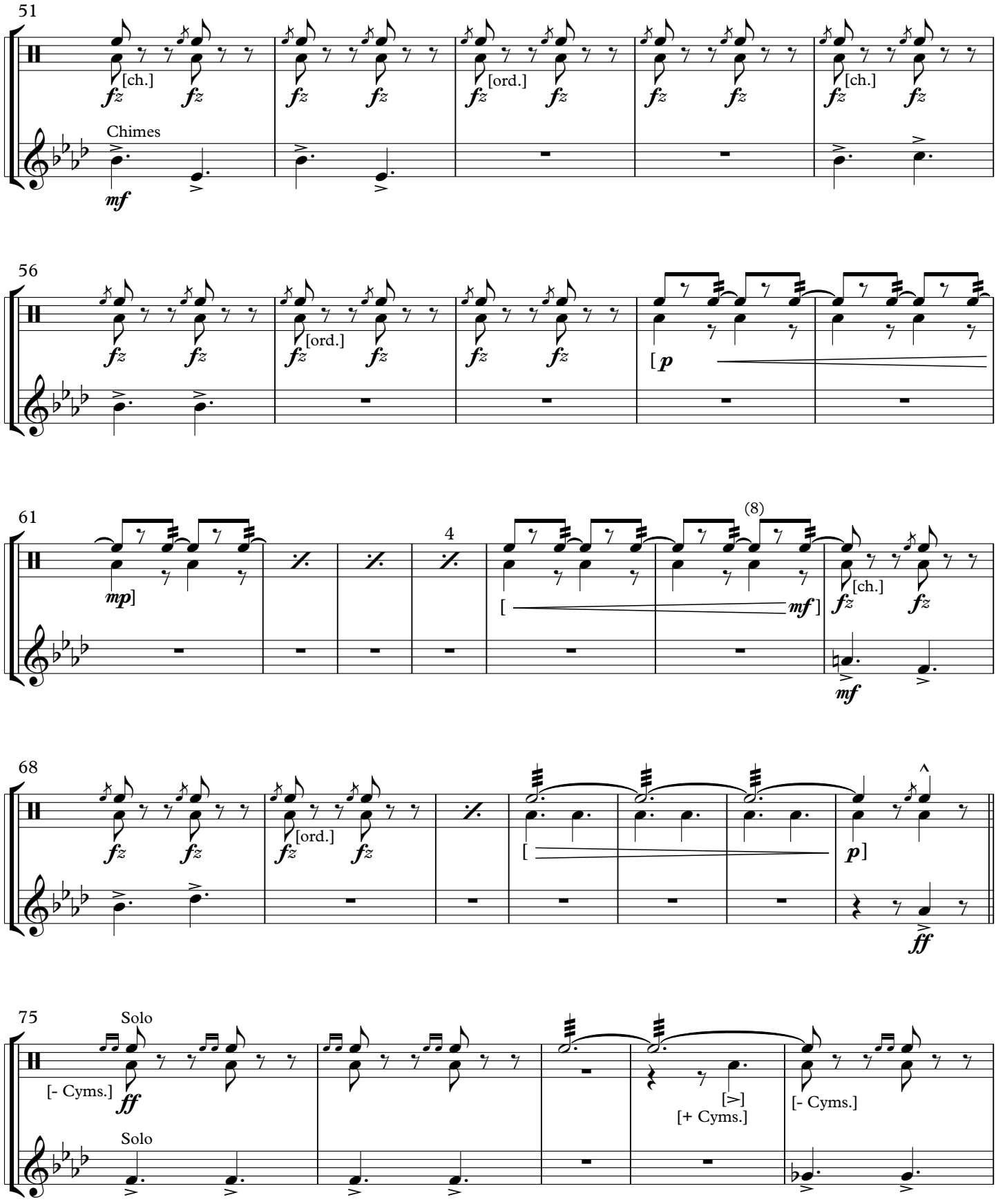
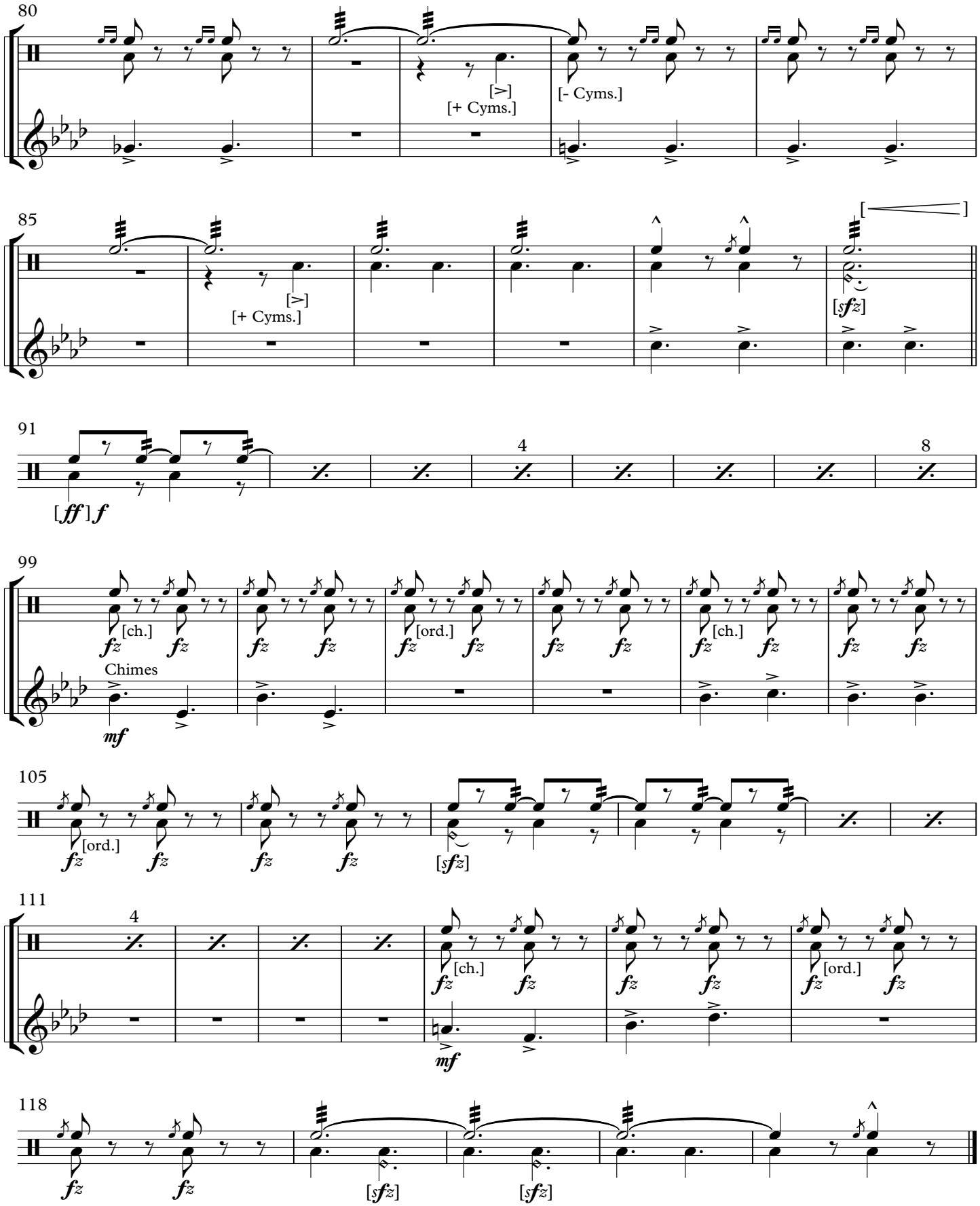
LIBERTY LOAN
Drums & Chimes

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