



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 40<sup>th</sup> 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

Full Score

JOHN PHILIP SOUSA

(1917)

2 3 4 5 6 7 8

March Tempo.

Flute Piccolo *f* [*mf*]*f*

Oboe *f* [*mf*]*f*

E♭ Clarinet *f* [*mf*]*f*

Solo & 1st B♭ Clarinets *f* [*mf*]*f*

2nd & 3rd B♭ Clarinets *f* [*mf*]*f*

E♭ Alto Clarinet (optional) *f*

B♭ Bass Clarinet *f*

Bassoon *f* [*mf*]*f*

B♭ Soprano Saxophone (optional) *f* [*mf*]*f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

March Tempo.

E♭ Cornet (optional) *f* [*mf*]*f*

Solo B♭ Cornet *f* [*mf*]*f*

1st B♭ Cornet *f* [*mf*]*f*

2nd & 3rd B♭ Cornets *f* [*mf*]*f*

1st & 2nd F Horns *f*

3rd & 4th F Horns *f*

Euphonium *f* [*mf*]*f*

1st & 2nd Trombones *f*

Bass Trombone *f*

Tuba *f*

Drums & Chimes *f* [choke] [*mf*]*f*

LIBERTY LOAN  
Full Score

9 10 11 12 13 14 15 16

Flute Picc. *f* *[mf]* *f*

Oboe *f* *[mf]* *f*

E♭ Clar. *f* *[mf]* *f*

Solo & 1st Clars. *f* *[mf]* *f*

2nd & 3rd Clars. *[mf]* *f* *[mf]* *f*

Alto Clar. *[mf]* *f* *[mf]* *f*

Bass Clar. *[mf]* *f* *[mf]* *f*

Bssn. *f* *[mf]* *f*

Sop. Sax. *f* *[mf]* *f*

Alto Sax. *[mf]* *f* *[mf]* *f*

Ten. Sax. *[mf]* *f* *[mf]* *f*

Bari. Sax. *[mf]* *f* *[mf]* *f*

E♭ Cor. *f* *[mf]* *f*

Solo B♭ Cor. *f* *[mf]* *f*

1st B♭ Cor. *f* *[mf]* *f*

2nd & 3rd B♭ Cors. *[mf]* *f* *[mf]* *f*

1st & 2nd Hrns. *[mf]* *f* *[mf]* *f*

3rd & 4th Hrns. *[mf]* *f* *[mf]* *f*

Euph. *f* *[mf]* *f*

1st & 2nd Trbns. *[mf]* *f* *[mf]* *f*

B. Trbn. *[mf]* *f* *[mf]* *f*

Tuba *[mf]* *f* *[mf]* *f*

Drums & Chimes *f* *[mf]* *f*

(4) (8)

LIBERTY LOAN  
Full Score

17 18 19 20 21 22 23 24

Flute Picc. [ff] [mf]

Oboe [ff] [mf]

E♭ Clar. [ff] [mf]

Solo & 1st Clars. [ff] [mf]

2nd & 3rd Clars. [ff] [mf]

Alto Clar. [ff]

Bass Clar. [ff]

Bssn. [ff] [mf]

Sop. Sax. [ff] [mf]

Alto Sax. [ff]

Ten. Sax. [ff]

Bari. Sax. [ff]

E♭ Cor. [ff] [mf]

Solo B♭ Cor. [ff] [mf]

1st B♭ Cor. [ff] [mf]

2nd & 3rd B♭ Cors. [ff] [mf]

1st & 2nd Hrns. [ff]

3rd & 4th Hrns. [ff]

Euph. [ff] [mf]

1st & 2nd Trbns. [ff]

B. Trbn. [ff]

Tuba [ff]

Drums & Chimes [ff] (12) (15) [choke] [ch.] [mf]

# LIBERTY LOAN

## Full Score

25 26 27 28 29 30 31 32 33

2.  
Flute Picc. *f* *mf*

Oboe *f* *mf*

8.  
Eb Clar. *f* *mf*

Solo & 1st Clars. *f* *mf*

2nd & 3rd Clars. *f* *mf*

Alto Clar. *f* *mf*

Bass Clar. *f* *mf*

Bssn. *f* *mf*

Sop. Sax. *f* *mf*

Alto Sax. *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f*

2.  
Eb Cor. *f* *mf*

Solo Bb Cor. *f* *mf*

1st Bb Cor. *f* *mf*

2nd & 3rd Bb Cors. *f* *mf*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Euph. *f* *mf*

1st & 2nd Trbns. *f*

B. Trbn. *f*

Tuba *f*

Drums & Chimes *f* [ch.]

LIBERTY LOAN  
Full Score

34

35

36

37

38

39

40

41

42

Flute Picc. *ff* [1.] [2.] [- Picc.] [*p*]*f*

Oboe *ff* [*f*] [*p*]*f*

E♭ Clar. *ff* [*f*] [*p*]*f* [tacet]

Solo & 1st Clars. *ff* [*f*] [*p*]*f*

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

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

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

Bssn. *ff* [*f*] [*p*]*f*

Sop. Sax. *ff* [*f*] [*p*]*f* [tacet]

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

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

Bari. Sax. [*mf*] *ff* [*f*] [*p*]*f*

E♭ Cor. [1.] [2.] [*f*] [*p*]*f* [tacet]

Solo B♭ Cor. *ff* [*f*] [*p*]*f* [tacet]

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

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

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

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

Euph. *ff* [*f*] [*p*]*f*

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

B. Trbn. [*mf*] *ff* [*f*] [*p*]*f*

Tuba [*mf*] *ff* [*f*] [*p*]*f*

Drums & Chimes [*mf*] [*p*] [*f*] [*p*]*f*



LIBERTY LOAN  
Full Score

43 44 45 46 47 48 49 50

TRIO.

Flute Picc. *mp*

Oboe *mp*

E♭ Clar. *mp*

Solo & 1st Clars. *mp*

2nd & 3rd Clars. *mp*

Alto Clar. *mp*

Bass Clar. *mp*

Bssn. *mp*

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. [*p*]*f* *mp*

TRIO.

E♭ Cor. *mp*

Solo B♭ Cor. *mp*

1st B♭ Cor. *mp*

2nd & 3rd B♭ Cors. *mp* a2

1st & 2nd Hrns. [*p*]*f* *mp*

3rd & 4th Hrns. [*p*]*f* *mp*

Euph. *mp*

1st & 2nd Trbns. [*p*]*f* [*tacet*] *mp*

B. Trbn. [*p*]*f* *mp*

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

Drums & Chimes [*p*]*f* *mp* (4) (8)

LIBERTY LOAN  
Full Score

51

52

53

54

55

56

57

58

Flute Picc. *fz fz fz fz fz fz fz fz*

Oboe *fz fz fz fz fz fz fz fz*

E♭ Clar. *fz fz fz fz fz fz fz fz*

Solo & 1st Clars. *fz fz fz fz fz fz fz fz*

2nd & 3rd Clars. *fz fz fz fz fz fz fz fz*

Alto Clar. *fz fz fz fz fz fz fz fz*

Bass Clar. *fz fz fz fz fz fz fz fz*

Bsn. *fz fz fz fz fz fz fz fz*

Sop. Sax. *fz fz fz fz fz fz fz fz*

Alto Sax. *fz fz fz fz fz fz fz fz*

Ten. Sax. *fz fz fz fz fz fz fz fz*

Bari. Sax. *fz fz fz fz fz fz fz fz*

E♭ Cor. *fz fz fz fz fz fz fz fz*

Solo B♭ Cor. *fz fz fz fz fz fz fz fz*

1st B♭ Cor. *fz fz fz fz fz fz fz fz*

2nd & 3rd B♭ Cors. *fz fz fz fz fz fz fz fz*

1st & 2nd Hrns. *fz fz fz fz fz fz fz fz*

3rd & 4th Hrns. *fz fz fz fz fz fz fz fz*

Euph. *fz fz fz fz fz fz fz fz*

1st & 2nd Trbns. *fz fz fz fz fz fz fz fz*

B. Trbn. *fz fz fz fz fz fz fz fz*

Tuba *fz fz fz fz fz fz fz fz*

Drums & Chimes *mf*  
[ch.]  
[ord.]

# LIBERTY LOAN

## Full Score

59 60 61 62 63 64 65 66

Flute Picc. *[p mp mf]*

Oboe *[p mp mf]*

E♭ Clar. *[p mp mf]*

Solo & 1st Clars. *[p mp mf]*

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

Alto Clar. *[p mp mf]*

Bass Clar. *[p mp mf]*

Bssn. *[p mp mf]*

Sop. Sax. *[p mp mf]*

Alto Sax. *[p mp mf]*

Ten. Sax. *[p mp mf]*

Bari. Sax. *[p mp mf]*

E♭ Cor. *[p mp mf]*

Solo B♭ Cor. *[p mp mf]*

1st B♭ Cor. *[p mp mf]*

2nd & 3rd B♭ Cors. *[p mp mf]*

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

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

Euph. *[p mp mf]*

1st & 2nd Trbns. *[p mp mf]*

B. Trbn. *[p mp mf]*

Tuba *[p mp mf]*

Drums & Chimes *[p mp mf]*

LIBERTY LOAN  
Full Score

67 68 69 70 71 72 73 74

Flute Picc. *mf* *fz* *fz* *fz* [*f*] [*p*]

Oboe *fz* *fz* *fz* *fz* [*f*] [*p*]

E♭ Clar. *fz* *fz* *fz* *fz* [*f*] [*p*]

Solo & 1st Clars. *fz* *fz* *fz* *fz* [*f*] [*p*]

2nd & 3rd Clars. *fz* *fz* *fz* *fz* [*f*] [*p*]

Alto Clar. *fz* *fz* *fz* *fz* [*f*] [*p*]

Bass Clar. *fz* *fz* *fz* *fz* [*f*] [*p*]

Bssn. *fz* *fz* *fz* *fz* [*f*] [*p*]

Sop. Sax. *fz* *fz* *fz* *fz* [*f*] [*p*]

Alto Sax. *fz* *fz* *fz* *fz* [*f*] [*p*]

Ten. Sax. *fz* *fz* *fz* *fz* [*f*] [*p*]

Bari. Sax. *fz* *fz* *fz* *fz* [*f*] [*p*]

E♭ Cor. *fz* *fz* *fz* *fz* [*f*] [*p*]

Solo B♭ Cor. *fz* *fz* *fz* *fz* [*f*] [*p*]

1st B♭ Cor. *fz* *fz* *fz* *fz* [*f*] [*p*]

2nd & 3rd B♭ Cors. *fz* *fz* *fz* *fz* [*f*] [*p*]

1st & 2nd Hrns. *fz* *fz* *fz* *fz* [*f*] [*p*]

3rd & 4th Hrns. *fz* *fz* *fz* *fz* [*f*] [*p*]

Euph. *fz* *fz* *fz* *fz* [*f*] [*p*]

1st & 2nd Trbns. *fz* *fz* *fz* *fz* [*f*] [*p*]

B. Trbn. *fz* *fz* *fz* *fz* [*f*] [*p*]

Tuba *fz* *fz* *fz* *fz* [*f*] [*p*]

Drums & Chimes [*sch.*] [*ord.*] [*mf*] [*ff*]

LIBERTY LOAN  
Full Score

75

76

77

78

79

80

81

82

Flute Picc. *[+ Picc.]* *ff*

Oboe *ff*

E♭ Clar. *[Play]* *ff*

Solo & 1st Clars. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

Bssn. *ff*

Sop. Sax. *[Play]* *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *[Play]* *ff*

Solo B♭ Cor. *[Play]* *ff*

1st B♭ Cor. *[Play]* *ff*

2nd & 3rd B♭ Cors. *[Play]* *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

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

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

Tuba *ff*

Drums & Chimes *Solo* *ff* *[- Cyms.]* *[+ Cyms.]* *[- Cyms.]* *[+ Cyms.]*



LIBERTY LOAN  
Full Score

91 92 93 94 95 96 97 98

Flute Picc.  
Oboe  
Eb Clar.  
Solo & 1st Clars.  
2nd & 3rd Clars.  
Alto Clar.  
Bass Clar.  
Bssn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax. *[ff]*  
Eb Cor.  
Solo Bb Cor.  
1st Bb Cor.  
2nd & 3rd Bb Cors. *a2*  
1st & 2nd Hrns. *f*  
3rd & 4th Hrns.  
Euph.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba *[ff]*  
Drums & Chimes *[ff]* (4) (8)

LIBERTY LOAN  
Full Score

99 100 101 102 103 104 105 106

Flute Picc. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Oboe *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

E♭ Clar. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Solo & 1st Clars. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

2nd & 3rd Clars. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Alto Clar. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Bass Clar. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Bssn. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Sop. Sax. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Alto Sax. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Ten. Sax. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Bari. Sax. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

E♭ Cor. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Solo B♭ Cor. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

1st B♭ Cor. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

2nd & 3rd B♭ Cors. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

1st & 2nd Hrns. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

3rd & 4th Hrns. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Euph. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

1st & 2nd Trbns. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

B. Trbn. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Tuba *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

Drums & Chimes *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*mf*



LIBERTY LOAN  
Full Score

107 108 109 110 111 112 113 114

Flute Picc.  
Oboe  
Eb Clar.  
Solo & 1st Clars.  
2nd & 3rd Clars.  
Alto Clar.  
Bass Clar.  
Bssn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Eb Cor.  
Solo Bb Cor.  
1st Bb Cor.  
2nd & 3rd Bb Cors.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Euph.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums & Chimes

[sf]

(4)

(8)

LIBERTY LOAN  
Full Score

115

116

117

118

119

120

121

122

Flute Picc.  
Oboe  
Eb Clar.  
Solo & 1st Clars.  
2nd & 3rd Clars.  
Alto Clar.  
Bass Clar.  
Bssn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Eb Cor.  
Solo Bb Cor.  
1st Bb Cor.  
2nd & 3rd Bb Cors.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Euph.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums & Chimes

Dynamic markings: *fz*, *mf*, *[fz]*, *[ord.]*, *[ch.]*

March  
**LIBERTY LOAN**

Flute/Piccolo

(1917)

JOHN PHILIP SOUSA

March Tempo.

*f*

7

*[mf]f*

12

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

18

*[mf]*

25

*f*

33

*[mf]* *ff*

39

1. 2. [- Picc.]

*[p]f* *p*

45

*mp*

**TRIO.**

LIBERTY LOAN

Flute/Piccolo

51 *fz fz fz fz fz fz fz fz*

58 [*p* *mp*]

64 [*mf*] *fz fz fz fz* [*f*]

70 [*p*] 3 [+ Picc.] *ff* 3

82 3 [*ff*] *f*

91

97 *fz fz fz fz*

103 *fz fz fz fz*

110 *fz fz*

116 *fz fz*

# March LIBERTY LOAN

Oboe

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Oboe part of the March Liberty Loan. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. The tempo is marked "March Tempo." and the initial dynamic is *f*. The score consists of nine staves of music. The first staff (measures 1-6) features a melodic line with accents and a dynamic of *f*. The second staff (measures 7-11) includes a triplet and dynamics of *[mf]* and *f*. The third staff (measures 12-17) continues the melodic line with dynamics of *[mf]*, *f*, and *[ff]*. The fourth staff (measures 18-24) features a first ending with dynamics of *[f]* and *[mf]*. The fifth staff (measures 25-31) includes a second ending and a dynamic of *f*. The sixth staff (measures 32-36) has a dynamic of *[mf]*. The seventh staff (measures 37-42) features a first and second ending with dynamics of *ff* and *[p]f*. The eighth staff (measures 43-50) is the beginning of the TRIO section, marked with a dynamic of *[mp]*. The ninth staff (measures 51-54) features a rhythmic pattern with accents and a dynamic of *fz*.

LIBERTY LOAN

Oboe

58

[p] mp

65

[mf] fz fz fz fz [f]

71

p ff

79

ff

87

[ff]f

94

fz fz fz fz

102

fz fz fz fz

109

fz fz

116

fz fz

March  
**LIBERTY LOAN**

E♭ Clarinet

(1917)

JOHN PHILIP SOUSA

March Tempo.

*f*

7

*[mf]* *f*

12

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

18

*[mf]*

25

2. *f* *8va*

33

*[mf]* *ff*

39

1. 2. *[f]* *[p]* *f* **TRIO.** *[tacet]*

45

*mp*

LIBERTY LOAN

E♭ Clarinet

51 *fz fz fz fz fz fz fz fz*

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

64 [*mf*] *fz fz fz fz* [*f*]

70 [*p*] [*Play*] *ff ff*

82 [*ff*] *f*

91

97 *fz fz fz fz*

103 *fz fz fz fz* [*ff*] *f*

110 [*ff*] *f* *fz fz*

116 *fz fz* [*ff*] *f*



March  
**LIBERTY LOAN**

Solo & 1st B♭ Clarinets

(1917)

JOHN PHILIP SOUSA

March Tempo.

7

12

19

25

32

37

43 **TRIO.**

49

*f*

*[mf]* *f*

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

*[mf]*

*f*

*[mf]*

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

*[mp]*

*fz fz fz fz fz fz*

LIBERTY LOAN  
Solo & 1st B♭ Clarinets

56 *fz fz* [*p* *mp*]

63 [*mf*] *fz fz fz fz*

69 [*f*] [*p*] *ff*

78 *2* *2*

86 [*ff*] *f*

92

98 *fz fz fz fz fz fz*

104 *fz fz*

110 *fz fz*

116 *fz fz*

March  
**LIBERTY LOAN**

2nd B $\flat$  Clarinet

(1917)

JOHN PHILIP SOUSA

March Tempo.

7

13

21

28

36

43 **TRIO.**

51

*f*

*[mf]* *f*

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

*[>]* *[>]* *[>]* *[>]* *f*

*[>]* *[>]* *[>]* *[>]* *[1.]* *[2.]* *f*

*[mf]*

*<* *ff* *[f]* *[p]f*

*[mp]*

*fz fz fz fz fz fz fz*

LIBERTY LOAN

2nd B $\flat$  Clarinet

57

[p] mp

Musical staff 57-63: Treble clef, key signature of two flats. Measures 57-63. Dynamics: [p] (measures 57-60), mp (measures 61-63). A crescendo hairpin spans from measure 57 to 63.

64

[mf] fz fz fz fz [f]

Musical staff 64-70: Treble clef, key signature of two flats. Measures 64-70. Dynamics: [mf] (measures 64-65), fz (measures 66-69), [f] (measures 70-71). Accents are present on notes in measures 66-69.

71

[p] ff

Musical staff 71-77: Treble clef, key signature of two flats. Measures 71-77. Dynamics: [p] (measures 71-76), ff (measures 77-78). A slur covers measures 72-76. A fermata is over measure 76. A double bar line is after measure 76. A second ending bracket is over measure 77.

78

Musical staff 78-85: Treble clef, key signature of two flats. Measures 78-85. Dynamics: ff (measures 78-85). Accents and slurs are present throughout.

86

[ff] f

Musical staff 86-92: Treble clef, key signature of two flats. Measures 86-92. Dynamics: [ff] (measures 86-91), f (measures 92-93). Accents are present on notes in measures 86-91.

93

Musical staff 93-100: Treble clef, key signature of two flats. Measures 93-100. Dynamics: f (measures 93-100). Accents are present on notes in measures 93-99.

101

Musical staff 101-108: Treble clef, key signature of two flats. Measures 101-108. Dynamics: f (measures 101-108). Accents are present on notes in measures 101-107.

109

Musical staff 109-115: Treble clef, key signature of two flats. Measures 109-115. Dynamics: f (measures 109-115). Accents are present on notes in measures 109-114.

116

Musical staff 116-122: Treble clef, key signature of two flats. Measures 116-122. Dynamics: f (measures 116-122). Accents are present on notes in measures 116-121.

# March LIBERTY LOAN

3rd B $\flat$  Clarinet

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B $\flat$  Clarinet in 6/8 time. It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and includes accents over the first four notes. The second staff starts at measure 7, with dynamics *[mf]* and *f*. The third staff starts at measure 13, with dynamics *[mf]*, *f*, and *[ff]*. The fourth staff starts at measure 21, featuring first and second endings, with a dynamic of *f*. The fifth staff starts at measure 28, with a dynamic of *[mf]*. The sixth staff starts at measure 36, with dynamics *ff*, *[f]*, and *[p]f*. The seventh staff, labeled 'TRIO.', starts at measure 43, with a dynamic of *[mp]*. The eighth staff starts at measure 51, with dynamic markings of *fz* and accents over the notes.

## LIBERTY LOAN

3rd B $\flat$  Clarinet

57

[*p* *mp*]

64

[*mf*] *fz fz fz fz* [*f*]

71

[*p*] *ff*

78

*ff*

86

[*ff*] *f*

93

[*ff*]

101

[*ff*]

109

[*ff*]

116

[*ff*]

March  
**LIBERTY LOAN**

E♭ Alto Clarinet  
[optional]

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of eight staves of music. The key signature has one flat (B♭) and the time signature is 6/8. The score includes various dynamics such as *f*, *[mf]*, *[ff]*, *[p]*, and *[mp]*, as well as articulation marks like accents (^) and slurs. The piece is divided into sections, including a first and second ending at measures 24-27, and a TRIO section starting at measure 39. The score concludes with a final cadence at measure 52.

## LIBERTY LOAN

E♭ Alto Clarinet

57

[*p* *mp*]

64

[*mf*] *fz fz fz fz* [*f*]

71

[*p*] *ff*

79

*ff*

87

[*ff*] *f*

94

*fz fz fz fz*

101

*fz fz fz fz*

109

*fz fz*

116

*fz fz*



March  
**LIBERTY LOAN**

B $\flat$  Bass Clarinet

(1917)

JOHN PHILIP SOUSA

March Tempo.

9

16

24

31

39

46

52

*f*

[*mf*]*f* *f* [*mf*] *f*

[*ff*]

*f*

[*mf*] *ff*

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

*fz* *fz*

*fz* *fz* *fz* *fz*

**TRIO.**

## LIBERTY LOAN

B♭ Bass Clarinet

57

[*p* *mp*]

64

[*mf*] *fz fz fz fz* [*f*]

71

[*p*] *ff*

79

*ff*

87

[*ff*] *f*

94

*fz fz fz fz*

101

*fz fz fz fz*

109

*fz fz*

116

*fz fz*

March  
**LIBERTY LOAN**

Bassoon

(1917)

JOHN PHILIP SOUSA

March Tempo.


The musical score is written for Bassoon in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a dynamic of *f* (forte). The first staff (measures 1-6) contains a series of eighth notes with accents. The second staff (measures 7-11) includes a triplet of eighth notes and dynamic markings of *[mf]*, *f*, and *f*. The third staff (measures 12-16) continues with eighth notes and dynamic markings of *[mf]* and *f*. The fourth staff (measures 17-23) features sixteenth notes with accents and a dynamic marking of *[ff]* (fortissimo). The fifth staff (measures 24-29) contains first and second endings, with dynamic markings of *[mf]* and *f*. The sixth staff (measures 30-35) continues with eighth notes and a dynamic marking of *[mf]*. The seventh staff (measures 36-42) includes first and second endings, with dynamic markings of *ff*, *[f]*, and *[p]f*. The eighth staff (measures 43-48) is the beginning of the TRIO section, marked with a dynamic of *[mp]* (mezzo-piano).


## LIBERTY LOAN

## Bassoon


50  *fz fz fz fz fz fz fz fz*

57  [*p*  *mp*]


65  [*mf*] *fz fz fz fz* [*f*]

71  [*p*] **2** *ff*


79  **2** **2**

86  [*ff*] *f*

93  *fz fz fz fz*

101  *fz fz fz fz*

108 

115  *fz fz fz fz*

March  
**LIBERTY LOAN**

B♭ Soprano Saxophone  
[optional]

(1917)

JOHN PHILIP SOUSA

March Tempo.

*f*

7

*[mf]* *f*

12

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

18

24

*[mf]* *f*

30

*[mf]*

36

*ff* *[f]*

42

*[p]* *f* **TRIO.** *[mp]*

LIBERTY LOAN  
B♭ Soprano Saxophone

49

*fz fz fz fz fz fz*

56

*fz fz [p mp]*

64

*[mf] fz fz fz fz [f]*

71

*[p] [Play] ff*

79

*[ff] f*

87

*[ff] f*

94

*fz fz fz fz*

102

*fz fz fz fz*

109

*fz fz*

116

*fz fz*

March  
**LIBERTY LOAN**

E♭ Alto Saxophone

(1917)

JOHN PHILIP SOUSA

March Tempo.

9

16

24

31

39

46

52

*f*

*[mf]* *f* *[mf]* *f*

*[ff]*

*f*

*[mf]* *[ff]*

1. 2. *f*

*[p]f* *[mp]*

*fz fz fz fz*

**TRIO.**

LIBERTY LOAN  
E♭ Alto Saxophone

57

[*p* *mp*]

64

[*mf*] *fz fz fz fz* [*f*]

71

[*p*] *ff*

79

*ff*

87

[*ff*] *f*

94

*fz fz fz fz*

101

*fz fz fz fz*

109

*fz fz*

116

*fz fz*



March  
**LIBERTY LOAN**

B $\flat$  Tenor Saxophone

(1917)

JOHN PHILIP SOUSA

March Tempo.

9

16

24

31

39

46

52

*f*

[*mf*]*f* *f* [*mf*] *f*

[*ff*]

*f*

[*mf*] *ff*

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

*fz* *fz*

*fz* *fz* *fz* *fz*

**TRIO.**

LIBERTY LOAN  
Bb Tenor Saxophone

57

[*p* *mp*]

64

[*mf*] *fz fz fz fz* [*f*]

71

[*p*] *ff*

79

*ff*

87

[*ff*] *f*

94

*fz fz fz fz*

101

*fz fz fz fz*

109

*fz fz*

116

*fz fz*

March  
**LIBERTY LOAN**

E♭ Baritone Saxophone

(1917)

**JOHN PHILIP SOUSA**

**March Tempo.**

Musical notation for measures 1-8. The key signature is one flat (Bb) and the time signature is 6/8. The music begins with a dynamic marking of *f*. Accents are placed above the notes in measures 1, 2, 3, 4, 5, 6, and 7.

Musical notation for measures 9-15. Measure 9 starts with a dynamic marking of *[mf]*. A crescendo line spans from measure 9 to measure 11, where the dynamic reaches *f*. A decrescendo line spans from measure 12 to measure 14, where the dynamic reaches *[mf]*. A final crescendo line spans from measure 14 to measure 15, where the dynamic reaches *f*.

Musical notation for measures 16-22. Measure 16 starts with a dynamic marking of *[ff]*. Accents are placed above the notes in measures 17, 18, 19, 20, 21, and 22. Dynamic markings *[ff]* and *[mf]* are present.

Musical notation for measures 23-29. Measures 23 and 24 are marked with first and second endings. Measure 25 starts with a dynamic marking of *f*. Accents are placed above the notes in measures 26, 27, 28, and 29.

Musical notation for measures 30-36. Measure 30 starts with a dynamic marking of *[mf]*. A decrescendo line spans from measure 30 to measure 32, where the dynamic reaches *[mf]*. Accents are placed above the notes in measures 31, 32, 33, 34, 35, and 36.

Musical notation for measures 37-42. Measures 37 and 38 are marked with first and second endings. Measure 39 starts with a dynamic marking of *ff*. The music ends with a double bar line and repeat sign.

Musical notation for measures 43-49. Measure 43 starts with a dynamic marking of *[p]*. A crescendo line spans from measure 43 to measure 45, where the dynamic reaches *[mp]*. The section is labeled **TRIO.**

Musical notation for measures 50-56. Measure 50 starts with a dynamic marking of *fz*. Accents are placed above the notes in measures 51, 52, 53, 54, 55, and 56.

LIBERTY LOAN  
E♭ Baritone Saxophone

56 *fz fz* [*p* *mp*]

62 [*mf*] *fz fz*

68 *fz fz* [*f*] [*p*]

75 *ff*

83

91 [*ff*] *f*

98 *fz fz fz fz fz fz*

104 *fz fz*

110 *fz fz*

116 *fz fz*

# March

## LIBERTY LOAN

E♭ Cornet  
[optional]

(1917)

JOHN PHILIP SOUSA

March Tempo.

7

12

18

24

31

37

43 **TRIO.**

*f*

*[mf]* *f*

*[mf]*

*[ff]*

*[mf]*

*[mf]*

*ff*

*[f]*

*[p]* *f*

*[mp]*

*[tacet]*

LIBERTY LOAN

E♭ Cornet

50

*fz fz fz fz fz fz fz fz*

57

[*p* *mp*]

64

[ *mf* ] *fz fz fz fz* [*f*]

71

[ *p* ] *ff* [Play]

79

87

[*ff*] *f*

93

*fz fz fz fz*

101

*fz fz fz fz*

109

*fz fz*

116

*fz fz*

March  
**LIBERTY LOAN**

Solo B♭ Cornet

(1917)

JOHN PHILIP SOUSA

March Tempo.

*f*

7

*[mf]* *f*

12

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

18

24

1. *[mf]* *f* 2.

31

*[mf]*

37

*ff* *[f]* *[p]* *f* *[tacet]*

43 **TRIO.**

*[mp]*

LIBERTY LOAN

Solo B♭ Cornet

50

*fz fz fz fz fz fz fz fz*

57

[*p* *mp*]

64

[*mf* *fz fz fz fz*] [*f*]

71

[*p* *ff*] [*Play*]

79

[*ff*]

87

[*ff*] [*f*]

93

*fz fz fz fz*

101

*fz fz fz fz*

109

*fz fz*

116

*fz fz*



March  
**LIBERTY LOAN**

1st B♭ Cornet

(1917)

JOHN PHILIP SOUSA

March Tempo.

7

12

18

25

31

37

43 **TRIO.**

*f*

*[mf]* *f*

*[mf]* *f*

*[ff]*

*[mf]*

*f*

*[mf]*

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

*[mp]*

LIBERTY LOAN

1st B♭ Cornet

51 *fz fz fz fz fz fz fz fz*

57 [*p* *mp*]

65 [*mf*] *fz fz fz fz* [*f*]

71 [*p*] **2** [*Play*] *ff*

79 **2** **2**

87 [*ff*] *f*

95 *fz fz fz fz*

102 *fz fz fz fz*

109

115 *fz fz fz fz*

March  
**LIBERTY LOAN**

2nd B $\flat$  Cornet

(1917)

JOHN PHILIP SOUSA

March Tempo.

7

13

20

26

33

41

48

*f*

*[mf]* *f*

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

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

*f*

*[mf]* *[ff]*

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

*fz fz fz fz*

**TRIO.**

LIBERTY LOAN

2nd B♭ Cornet

55

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

This staff contains measures 55 through 62. It begins with four eighth notes, each marked with an accent (^) and a forte-zaccato (*fz*) dynamic. The music then transitions to a series of quarter notes, with a dynamic marking of [*p*] (piano) followed by [*mp*] (mezzo-piano).

63

[*mf*] *fz fz fz fz* [*f*]

This staff contains measures 63 through 70. It starts with quarter notes, followed by a dynamic marking of [*mf*] (mezzo-forte). The next four eighth notes are marked with accents (^) and *fz*. The staff concludes with a dynamic marking of [*f*] (forte).

71

[*p*] 2 [Play] *ff*

This staff contains measures 71 through 78. It features a series of quarter notes with a dynamic marking of [*p*] (piano). A second ending bracket labeled '2' covers measures 75-76. A 'Play' instruction is placed above measure 77, which begins with a dynamic marking of *ff* (fortissimo).

79

2 2

This staff contains measures 79 through 86. It consists of eighth notes with a dynamic marking of 2 (second ending) at the beginning and another 2 (second ending) in the middle.

87

[*ff*] *f*

This staff contains measures 87 through 93. It begins with quarter notes, followed by a dynamic marking of [*ff*] (fortissimo) and *f* (forte).

94

*fz fz fz fz*

This staff contains measures 94 through 100. It features eighth notes, with the last four eighth notes marked with accents (^) and *fz*.

101

*fz fz fz fz*

This staff contains measures 101 through 108. It begins with quarter notes, followed by four eighth notes marked with accents (^) and *fz*.

109

*fz fz*

This staff contains measures 109 through 115. It starts with quarter notes, followed by two eighth notes marked with accents (^) and *fz*.

116

*fz fz*

This staff contains measures 116 through 122. It begins with two eighth notes marked with accents (^) and *fz*, followed by quarter notes.

March  
**LIBERTY LOAN**

3rd B $\flat$  Cornet

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B $\flat$  Cornet in 6/8 time. It begins with a dynamic of *f* and features several measures with accents (^). The score includes first and second endings at measures 20 and 41. Dynamics range from *f* to *mp*, with a *[p]f* marking at measure 44. The piece concludes with four measures of *fz* (forzando) notes.

LIBERTY LOAN

3rd B♭ Cornet

55

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

63

[*mf*] *fz fz fz fz* [*f*]

71

[*p*] **2** [*Play*] *ff*

79

**2** [*p*] **2** *ff*

87

[*ff*] *f*

94

*fz fz fz fz*

101

*fz fz fz fz*

109

*fz fz*

116

*fz fz*

March  
**LIBERTY LOAN**

1st F Horn

(1917)

JOHN PHILIP SOUSA

March Tempo.

9

15

22

29

37

43 **TRIO.**

49

56

## LIBERTY LOAN

1st F Horn

62

[ *mf* ]

67

*fz fz fz fz* [*f*]

74

*p* [*ff*]

82

[*f*]

89

[*ff*] *f*

94

99

*fz fz fz fz fz fz*

105

111

*fz fz*

116

*fz fz*



# March LIBERTY LOAN

2nd F Horn

(1917)

JOHN PHILIP SOUSA

March Tempo.

9

15

22

29

37

43 **TRIO.**

49

56

*f*

[*mf*]*f* *f* [*mf*]

*f* [*ff*]

1. 2. *f*

[*> mf*]

*< ff*

1. 2.

[*p*]*f* *mp*

*fz fz fz fz fz fz*

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

## LIBERTY LOAN

## 2nd F Horn

62

[ *mf* ]

67

*fz fz fz fz* [ *f* ]

74

*p* *ff* 2 2

82

2

89

[ *ff* ] *f*

94

99

*fz fz fz fz fz fz fz fz*

105

111

*fz fz*

116

*fz fz*

March  
**LIBERTY LOAN**

3rd F Horn

(1917)

JOHN PHILIP SOUSA

March Tempo.

9

15

22

29

37

43 **TRIO.**

49

56

## LIBERTY LOAN

## 3rd F Horn

62

[ *mf* ]

67

*fz fz fz fz* [ *f* ] [ ]

74

*p]* *ff*

82

*ff* *f*

89

[ *ff* ] *f*

94

99

*fz fz fz fz fz fz fz fz*

105

111

*fz fz*

116

*fz fz*

March  
**LIBERTY LOAN**

4th F Horn

(1917)

JOHN PHILIP SOUSA

March Tempo.

9

15

22

29

37

43 **TRIO.**

49

56

## LIBERTY LOAN

## 4th F Horn

62

[ *mf* ]

67

*fz fz fz fz* [ *f* ] [ ]

74

*p* *ff* 2 2

82

2 *ff* *f*

89

[ *ff* ] *f*

94

99

*fz fz fz fz fz fz fz fz*

105

111

*fz fz*

116

*fz fz*

March  
**LIBERTY LOAN**

Euphonium

(1917)

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 nine staves of music. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 7 and includes dynamic markings *[mf]*, *f*, and *f*. The third staff starts at measure 12 and includes *[mf]*, *f*, and *[ff]*. The fourth staff starts at measure 18 and includes *[mf]* and *[mf]*. The fifth staff starts at measure 25 and includes *f*. The sixth staff starts at measure 32 and includes *[mf]*. The seventh staff starts at measure 37 and includes *ff*, *[f]*, and *[p]f*. The eighth staff, labeled 'TRIO.', starts at measure 43 and includes *[mp]*. The ninth staff starts at measure 49 and includes *fz*, *fz*, *fz*, *fz*, *fz*, and *fz*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

LIBERTY LOAN  
Euphonium

56 *fz fz* [*p* \_\_\_\_\_ *mp*]

63 [ \_\_\_\_\_ *mf*] *fz fz fz fz*

69 [*f*] [ \_\_\_\_\_ *p*] *ff*

78 *2* *2* *2*

86 [*ff*] *f*

93 *fz fz fz fz*

101 *fz fz fz fz*

108

115 *fz fz fz fz*



March  
**LIBERTY LOAN**

Baritone, T.C.

(1917)

JOHN PHILIP SOUSA

March Tempo.

*f*

7

*[mf]* *f*

12

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

18

*[mf]*

25

*f*

32

*[mf]*

37

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

43 **TRIO.**

*[mp]*

49

*fz fz fz fz fz fz*

LIBERTY LOAN

Baritone, T.C.

56 *fz* *fz* [*p* *mp*]

63 [*mf*] *fz* *fz* *fz* *fz*

69 [*f*] [*p*] **2** *ff*

78 **2** **2**

86 [*ff*] *f*

93 *fz* *fz* *fz* *fz*

101 *fz* *fz* *fz* *fz*

108

115 *fz* *fz* *fz* *fz*

# March LIBERTY LOAN

1st Trombone

(1917)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part in bass clef, 6/8 time, and B-flat major. It consists of eight staves of music. The first staff begins with a dynamic marking of *f*. The second staff includes dynamic markings of *[mf]*, *f*, *[mf]*, and *f*. The third staff features a *[ff]* marking. The fourth staff has a *f* marking. The fifth staff includes a *[mf]* marking. The sixth staff has a *ff* marking. The seventh staff is the start of the TRIO section, marked *[p]*, *f*, and *mp*. The eighth staff includes *fz* markings.

LIBERTY LOAN

1st Trombone

55

*fz fz fz fz* [*p*]

61

*mp* [*mf*] *fz fz fz fz*

69

[*f*] [*p*]

75

*ff* [Play]

83

*ff*

90

[*ff*] *f*

99

*fz fz fz fz fz fz*

104

*fz fz*

110

*fz fz fz fz*

117

[*p*]

# March LIBERTY LOAN

2nd Trombone

(1917)

JOHN PHILIP SOUSA

March Tempo.

*f*

9

[*mf*]*f* *f* [*mf*] *f*

16

[*ff*]

22

*f*

29

[*mf*]

35

*ff*

41

**TRIO.**  
[*tacet*]  
[*p*]*f* *mp*

49

*fz* *fz* *fz* *fz*

LIBERTY LOAN  
2nd Trombone

55

*fz fz fz fz* [*p*]

61

*mp* [*mf*] *fz fz fz fz*

69

*f* [*p*]

75

*ff* [Play]

83

*2*

90

[*ff*] *f*

99

*fz fz fz fz* *fz fz*

104

*fz fz*

110

*fz fz fz fz*

117

*fz*

# March LIBERTY LOAN

Bass Trombone

(1917)

JOHN PHILIP SOUSA

March Tempo.

Musical notation for measures 1-8. Bass clef, key signature of two flats (B-flat and E-flat), 6/8 time signature. The music consists of eighth notes with accents (^) and rests. A dynamic marking of *f* is present below the first measure.

9

Musical notation for measures 9-15. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes with accents (^) and rests. Dynamic markings include *[mf]*, *f*, *[mf]*, and *f*.

16

Musical notation for measures 16-21. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes with accents (^) and rests. Dynamic markings include *[ff]*.

22

Musical notation for measures 22-28. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes with accents (^) and rests. Dynamic markings include *[ff]*. First and second endings are indicated above the staff.

29

Musical notation for measures 29-34. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes with accents (^) and rests. Dynamic markings include *[mf]*.

35

Musical notation for measures 35-40. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes with accents (^) and rests. A dynamic marking of *ff* is present below the staff.

41

Musical notation for measures 41-48. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes with accents (^) and rests. Dynamic markings include *[p]*, *f*, and *mp*. The section is labeled **TRIO.** with *[tacet]* below it.

49

Musical notation for measures 49-56. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes with accents (^) and rests. Dynamic markings include *fz*.

LIBERTY LOAN  
Bass Trombone

55

*fz fz fz fz* [*p*]

61

*mp* [*mf fz fz fz fz*]

69

*f* [*p*]

75

**2** [Play] *ff* **2**

83

**2**

90

[*ff*] *f*

99

*fz fz fz fz fz fz*

104

*fz fz*

110

*fz fz fz fz*

117

[*p*]



March  
**LIBERTY LOAN**

Tuba

(1917)

JOHN PHILIP SOUSA

March Tempo.

Musical notation for measures 1-8. Bass clef, key signature of two flats (B-flat and E-flat), 6/8 time signature. The music consists of eighth notes and quarter notes, starting with a dynamic marking of *f*.

9

Musical notation for measures 9-14. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes and quarter notes with dynamic markings of *[mf]* and *f*.

15

Musical notation for measures 15-21. Bass clef, key signature of two flats, 6/8 time signature. The music includes eighth notes, quarter notes, and half notes with dynamic markings of *f* and *[ff]*.

22

Musical notation for measures 22-28. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes and quarter notes with dynamic markings of *[>]* and *f*. First and second endings are indicated above the staff.

29

Musical notation for measures 29-35. Bass clef, key signature of two flats, 6/8 time signature. The music includes eighth notes, quarter notes, and half notes with dynamic markings of *[mf]* and *[>]*.

36

Musical notation for measures 36-42. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes and quarter notes with dynamic markings of *ff* and *[>]*. First and second endings are indicated above the staff.

43

**TRIO.**

Musical notation for measures 43-48. Bass clef, key signature of two flats, 6/8 time signature. The music consists of quarter notes with dynamic markings of *[p]* and *mp*.

49

Musical notation for measures 49-53. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes with dynamic markings of *fz*.

54

Musical notation for measures 54-58. Bass clef, key signature of two flats, 6/8 time signature. The music features eighth notes with dynamic markings of *fz* and a final measure with a dynamic marking of *[>]*.

LIBERTY LOAN

Tuba

59

[*p* *mp*]

65

[*mf*] *fz* *fz* *fz* *fz* [*f*]

70

[*p*] *ff*

78

[*p*]

87

[*ff*] *f*

94

*fz* *fz*

100

*fz* *fz* *fz* *fz*

105

111

*fz* *fz* *fz* *fz*

117

March  
**LIBERTY LOAN**

Drums & Chimes

(1917)

JOHN PHILIP SOUSA

March Tempo.

7  
[choke] [*mf*] *f*

12  
(4) [*mf*] *f*

16  
(8) [*ff*]

20  
(12) (15)

24  
1. [choke] [ch.] [*mf*] 2. [ch.] *f*

30  
[>] [*mf*]

37  
[>] *ff*

43  
TRIO.  
[- Cyms.] [*p*] *f* *mp*

LIBERTY LOAN  
Drums & Chimes

51

*fz* [ch.] *fz* *fz* *fz* *fz* [ord.] *fz* *fz* *fz* [ch.] *fz*

Chimes  
*mf*

56

*fz* *fz* *fz* [ord.] *fz* *fz* *fz* *fz* [*p*]

61

*mp* 4 (8) [*mf*] *fz* [ch.] *fz*

*mf*

68

*fz* *fz* *fz* [ord.] *fz* [*p*] *ff*

75

Solo [- Cyms.] *ff* Solo [+ Cyms.] [>] [- Cyms.] Solo

LIBERTY LOAN  
Drums & Chimes

80

Drum notation: [ + Cyms. ] [ > ] [ - Cyms. ]

Chime notation: [ > ]

Measures 80-84: Drum part features a rhythmic pattern of eighth notes with accents. Chime part has a melodic line with accents and a dynamic marking of *mf*.

85

Drum notation: [ + Cyms. ] [ > ] [ sfz ]

Chime notation: [ > ] [ sfz ]

Measures 85-90: Drum part continues with accents and a dynamic marking of *mf*. Chime part has a melodic line with accents and a dynamic marking of *mf*.

91

Drum notation: [ ff ] f

Measures 91-98: Drum part features a rhythmic pattern of eighth notes with accents. Dynamic markings include *[ff]* and *f*.

99

Drum notation: fz [ch.] fz fz fz [ord.] fz fz fz [ch.] fz fz

Chimes

mf

Measures 99-104: Drum part features a rhythmic pattern of eighth notes with accents. Chime part has a melodic line with accents and a dynamic marking of *mf*.

105

Drum notation: fz [ord.] fz fz fz [sfz]

Measures 105-110: Drum part features a rhythmic pattern of eighth notes with accents. Dynamic markings include *fz* and *[sfz]*.

111

Drum notation: fz [ch.] fz fz fz [ord.] fz

mf

Measures 111-117: Drum part features a rhythmic pattern of eighth notes with accents. Chime part has a melodic line with accents and a dynamic marking of *mf*.

118

Drum notation: fz [sfz] [sfz]

Measures 118-124: Drum part features a rhythmic pattern of eighth notes with accents. Dynamic markings include *fz* and *[sfz]*.