



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 2 *of* No. 32

THE  
CRUSADER  
MARCH  
[1888]

FULL *of* SCORE

AS PERFORMED BY  
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

## March, “The Crusader” (1888)

Only those who receive certain degrees in Masonry may fully appreciate the meaning of this composition, which was written shortly after Sousa was “knighted” in Columbia Commandery No. 2, Knights Templar, Washington, D.C. The Knights Templar is theoretically derived from the Crusades, and a number of their secret rituals and ceremonies relate to the period when the Crusaders were battling the Turks. Thus the Knights Templar organization itself is probably the “Crusader,” unless Sousa had some individual in mind whose identity has escaped historians.

The march was one of several sold outright to the Philadelphia publisher Harry Coleman for \$35.00. It is interesting harmonically, yet straightforward and simple. If Sousa secretly used fragments of any Masonic music in the march, he concealed it so well that Masonic historians have been unable to bring it to the public’s attention.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 47. 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 Volume 2 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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.”

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. In many instances these indications appear side-by-side with the original markings. 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 and First Strain (m. 1-22):** In this unique six-measure introduction, the eighth notes should be strong and vigorously articulated in the first measure. Cymbals should be choked on the downbeat of m. 1, 4 and 6, but traditionally are let to ring in m. 3. A *diminuendo* is added to all instruments in m. 6 to ease into the marked *mezzo-forte* of the first strain. The dynamic shape of the first strain is interesting and should be emphasized. A percussion accent was added to m. 14 at the peak of the melodic phrase.

**Interlude (m. 23-31):** This unusual transition to the second strain features terraced dynamics down to *piano* in m. 28 and then brings in a dramatic crescendo to the *fortissimo* of the second strain proper.

**Second Strain (m. 32-49):** Some dynamic variation was added to the original markings here, starting at *fortissimo* and dropping to *mezzo-forte* in m. 35-36. The return to *fortissimo* in m. 39-40 leads to a harmonically interesting chord in m. 43 that is punctuated by a *sfz* for percussion and all parts that have a whole note here. The *fortissimo* continues through the repeat back to the interlude and the whole strain is performed the same once again. The cymbal crashes in m. 48-49 are choked.

**Trio (m. 49-65):** The base dynamic is changed to *mezzo-piano* first time and most of the typical adjustments for concert performance are made here; E-flat clarinet, cornet, and cymbals are *tacet* for this trio, but piccolo may play with flute for the interesting interjections and trombones should play softly to support the harmony. The crescendo in m. 63 leads only to *mezzo-forte* before an added diminuendo in the first ending. The repeat of the trio should be played even softer per Sousa's typical practice in repeated trios.

**Break-up Strain (m. 66-90):** All instruments rejoin starting in m. 66 with a *subito fortissimo* on the second quarter note. The accents in low brass should be played very strongly and the added accents in percussion in m. 73 and 81 are important to punctuate the end of each phrase. The extended ruffs in the snare drum starting in m. 83 should be clearly played and cymbal solos in m. 83-86 are choked. The accented quarter notes in m. 88-90 are played in diminuendo first time.

**Final Strain (m. 91-end):** Piccolo, E-flat clarinet, cornets, trombones, and cymbal are *tacet* first time and the dynamic is *mezzo-piano*. Clarinets all play down the octave as indicated by the small notes. Note that the melody is articulated this time, even at the soft dynamic, in contrast to the slur version in the trio. The *subito fortissimo* returns in m. 106 for the repeat of the break-up strain, performed as before. A crescendo in m. 88-90 the second time through leads to a strong *fortissimo* with all instruments playing at the higher octaves. A final *sfz* is added in the percussion in m. 102 the final time through.

March

# THE CRUSADER

(1888)

JOHN PHILIP SOUSA

## Full Score

**March Tempo.**

2 3 4 5 6 7 8 9 10 11

Flute/Piccolo *ff* *mf* *cresc.*

Oboe *ff* *mf* *cresc.*

E♭ Clarinet *ff* *mf* *cresc.*

Solo or 1st B♭ Clarinet *ff* *mf* *cresc.*

2nd B♭ Clarinet *ff* *mf* *cresc.*

3rd B♭ Clarinet *ff* *mf* *cresc.*

E♭ Alto Clarinet [optional] [E♭ Cornet] *ff* *mf* *cresc.*

B♭ Bass Clarinet [optional] [B♭ Bass] *ff* *f* *mf* *cresc.*

1st & 2nd Bassoons *ff* *f* *mf* *cresc.*

1st E♭ Alto Saxophone [optional] [E♭ Cornet] *ff* *mf* *cresc.*

2nd E♭ Alto Saxophone [original Alto Sax part] *ff* *mf* *cresc.*

B♭ Tenor Saxophone *ff* *mf* *cresc.*

E♭ Baritone Saxophone [optional] *ff* *f* *mf* *cresc.*

**March Tempo.**

E♭ Cornet [optional] *ff* *mf* *cresc.*

Solo B♭ Cornet *ff* *mf* *cresc.*

1st B♭ Cornet *ff* *mf* *cresc.*

2nd & 3rd B♭ Cornets *ff* *f* *mf* *cresc.*

1st & 2nd F Horns [originally E♭ Altos] *ff* *f* *mf* *cresc.*

3rd & 4th F Horns [originally E♭ Altos] *ff* *f* *mf* *cresc.*

Baritone *ff* *f* *mf* *cresc.*

1st & 2nd Trombones *ff* *f* *mf* *cresc.*

Bass Trombone *ff* *f* *mf* *cresc.*

Tuba *ff* *f* *mf* *cresc.*

Drums S.D. B.D./Cyms. *ff* *mf* *cresc.*

# THE CRUSADER

## Full Score

3

12 13 14 15 16 17 18 19 20 21 22

Flute/Picc. *ff* *mf* *cresc.* *ff* 1.

Oboe *ff* *mf* *cresc.* *ff*

E♭ Clar. *ff* *mf* *cresc.* *ff*

Solo/1st Clar. *ff* *mf* *cresc.* *ff*

2nd Clar. *ff* *mf* *cresc.* *ff*

3rd Clar. *ff* *mf* *cresc.* *ff*

Alto Clar. *ff* *mf* *cresc.* *ff*

Bass Clar. *ff* *mf* *cresc.* *f* *ff*

1st & 2nd Bsns. *ff* *mf* *cresc.* *f* *ff*

1st Alto Sax. *ff* *mf* *cresc.* *ff*

2nd Alto Sax. *ff* *mf* *cresc.* *f* *ff*

Ten. Sax. *ff* *mf* *cresc.* *f* *ff*

Bari. Sax. *ff* *mf* *cresc.* *f* *ff*

E♭ Cor. *ff* *mf* *cresc.* *ff* 1.

Solo B♭ Cor. *ff* *mf* *cresc.* *ff*

1st B♭ Cor. *ff* *mf* *cresc.* *ff*

2nd & 3rd B♭ Cors. *f* *mf* *cresc.* *f* *ff*

1st & 2nd Hrns. *f* *mf* *cresc.* *f* *ff*

3rd & 4th Hrns. *f* *mf* *cresc.* *f* *ff*

Bar. *ff* *mf* *cresc.* *f* *ff*

1st & 2nd Trbns. *f* *mf* *cresc.* *f* *ff*

B. Trbn. *f* *mf* *cresc.* *f* *ff*

Tuba *f* *mf* *cresc.* *f* *ff*

Drums *f* *mf* *cresc.*

THE CRUSADER  
Full Score

23 24 25 26 27 28 29 30 31

Flute/Picc. *ff* *mf* *mp* *p*

Oboe *ff* *mf* *mp* *p*

E♭ Clar. *ff* *mf* *mp* *p*

Solo/1st Clar. *ff* *mf* *mp* *p*

2nd Clar. *ff* *mf* *mp* *p*

3rd Clar. *ff* *mf* *mp* *p*

Alto Clar. *ff* *mf* *mp* *p*

Bass Clar. *ff* *mp* *p*

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

1st Alto Sax. *ff* *mf* *mp* *p*

2nd Alto Sax. *ff* *mf* *mp* *p*

Ten. Sax. *ff* *mp* *p*

Bari. Sax. *f* *mp* *p*

E♭ Cor. *ff* *mf* *mp* *p*

Solo B♭ Cor. *ff* *mf* *mp* *p*

1st B♭ Cor. *ff* *mf* *mp* *p*

2nd & 3rd B♭ Cors. *ff* *mf* *mp* *p*

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

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

Bar. *ff* *mp* *p*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff* *mp* *p*

Drums *p*

THE CRUSADER  
Full Score

5

32 33 34 35 36 37 38 39 40 41

Flute/Picc. *ff* [*mf*] [*ff*]

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

E♭ Clar. *ff* [*mf*] [*ff*]

Solo/1st Clar. *ff* [*mf*] [*ff*]

2nd Clar. *ff* [*mf*] [*ff*]

3rd Clar. *ff* [*mf*] [*ff*]

Alto Clar. *ff* [*mf*] [*ff*]

Bass Clar. *ff* [*mf*] [*ff*]

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

1st Alto Sax. *ff* [*mf*] [*ff*]

2nd Alto Sax. *ff* [*mf*] [*ff*]

Ten. Sax. *ff* [*mf*] [*ff*]

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

E♭ Cor. *ff* [*mf*] [*ff*]

Solo B♭ Cor. *ff* [*mf*] [*ff*]

1st B♭ Cor. *ff* [*mf*] [*ff*]

2nd & 3rd B♭ Cors. *ff* [*mf*] [*ff*]

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

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

Bar. *ff* [*mf*] [*ff*]

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

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

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

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

THE CRUSADER  
Full Score

42 43 44 45 46 47 48 49 50 51 52

TRIO.

Flute/Picc. *ff* *[mp]mf* *[(mp) - pp]*

Oboe *ff* *[mp]mf* *[(mp) - pp]*

E♭ Clar. *ff* *[mp]mf* *[(mp) - pp]*

Solo/1st Clar. *ff* *[mp]mf* *[(mp) - pp]*

2nd Clar. *ff* *[mp]mf* *[(mp) - pp]*

3rd Clar. *ff* *[mp]mf* *[(mp) - pp]*

Alto Clar. *ff* *[mp]mf* *[(mp) - pp]*

Bass Clar. *f* *ff* *[(mp) - pp]mf*

1st & 2nd Bsns. *f* *ff* *[(mp) - pp]mf*

1st Alto Sax. *ff* *[mp]mf* *[(mp) - pp]*

2nd Alto Sax. *ff* *[mp]mf* *[(mp) - pp]*

Ten. Sax. *f* *ff* *[(mp) - pp]mf*

Bari. Sax. *f* *ff* *[(mp) - pp]mf*

E♭ Cor. *ff* *[mp]mf* *[(mp) - pp]*

Solo B♭ Cor. *f* *ff* *[(mp) - pp]*

1st B♭ Cor. *f* *ff* *[(mp) - pp]mf*

2nd & 3rd B♭ Cors. *f* *ff* *[(mp) - pp]mf*

1st & 2nd Hrns. *f* *ff* *[(mp) - pp]mf*

3rd & 4th Hrns. *f* *ff* *[(mp) - pp]mf*

Bar. *f* *ff* *[(mp) - pp]mf*

1st & 2nd Trbns. *f* *ff* *[(mp) - pp]mf*

B. Trbn. *f* *ff* *[(mp) - pp]mf*

Tuba *f* *ff* *[(mp) - pp]mf*

Drums *[3/2]* *[(mp) - pp]mf* *[Cym.]*

# THE CRUSADER Full Score

7

53 54 55 56 57 58 59 60 61 62 63 64 65

Flute/Picc. *mf* [cresc. 1st X only] (*mf*)

Oboe [cresc. 1st X only] (*mf*)

E♭ Clar. [cresc. 1st X only] (*mf*)

Solo/1st Clar. [cresc. 1st X only] (*mf*)

2nd Clar. [cresc. 1st X only] (*mf*)

3rd Clar. [cresc. 1st X only] (*mf*)

Alto Clar. [cresc. 1st X only] (*mf*)

Bass Clar. [cresc. 1st X only] (*mf*)

1st & 2nd Bsns. [cresc. 1st X only] (*mf*)

1st Alto Sax. [cresc. 1st X only] (*mf*)

2nd Alto Sax. [cresc. 1st X only] (*mf*)

Ten. Sax. [cresc. 1st X only] (*mf*)

Bari. Sax. [cresc. 1st X only] (*mf*)

E♭ Cor. [cresc. 1st X only] (*mf*)

Solo B♭ Cor. [cresc. 1st X only] (*mf*)

1st B♭ Cor. [cresc. 1st X only] (*mf*)

2nd & 3rd B♭ Cors. [cresc. 1st X only] (*mf*)

1st & 2nd Hrns. [cresc. 1st X only] (*mf*)

3rd & 4th Hrns. [cresc. 1st X only] (*mf*)

Bar. [cresc. 1st X only] (*mf*)

1st & 2nd Trbns. [cresc. 1st X only] (*mf*)

B. Trbn. [cresc. 1st X only] (*mf*)

Tuba [cresc. 1st X only] (*mf*)

Drums 4 [cresc. 1st X only] (*mf*)

THE CRUSADER  
Full Score

66 67 68 69 70 71 72 73 74 75 76

Flute/Picc. *ff*

Oboe *ff*

E♭ Clar. *ff* [Play] *ff* [loco]

Solo/1st Clar. *ff* [loco]

2nd Clar. *ff* [loco]

3rd Clar. *ff* [loco]

Alto Clar. *ff* [Play]

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

1st Alto Sax. *ff* [Play]

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff* [Play]

Solo B♭ Cor. *ff* [Play]

1st B♭ Cor. *ff* [Play]

2nd & 3rd B♭ Cors. *ff* [Play]

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff* [+ Cyms.]

# THE CRUSADER

## Full Score

9

77 78 79 80 81 82 83 84 85 86 87

Flute/Picc.  *tr*

Oboe  *tr*

E♭ Clar.  *tr*

Solo/1st Clar.  *tr*

2nd Clar.  *tr*

3rd Clar.  *tr*

Alto Clar.  *tr*

Bass Clar. 

1st & 2nd Bsns. 

1st Alto Sax.  *tr*

2nd Alto Sax. 

Ten. Sax. 

Bari. Sax. 

E♭ Cor.  *tr*

Solo B♭ Cor.  *tr*

1st B♭ Cor.  *tr*

2nd & 3rd B♭ Cors.  *tr*

1st & 2nd Hrns. 

3rd & 4th Hrns. 

Bar. 

1st & 2nd Trbns. 

B. Trbn. 

Tuba 

Drums  *Cym.*

88 89 90 91 92 93 94 95 96 97 98

[Picc. 2nd X only]

Flute/Picc. 1st x 2nd x [mp]:ff

Oboe 1st x 2nd x [mp]:ff

[2nd X only]

E♭ Clar. 1st x 2nd x [mp]:ff [lower notes 1st X]

Solo/1st Clar. 1st x 2nd x [mp]:ff [lower notes 1st X]

2nd Clar. 1st x 2nd x [mp]:ff [lower notes 1st X]

3rd Clar. 1st x 2nd x [mp]:ff

Alto Clar. 1st x 2nd x [mp]:ff

Bass Clar. 1st x 2nd x [mp]:ff

1st & 2nd Bsns. 1st x 2nd x [mp]:ff

1st Alto Sax. 1st x 2nd x [mp]:ff

2nd Alto Sax. 1st x 2nd x [mp]:ff

Ten. Sax. 1st x 2nd x [mp]:ff

Bari. Sax. 1st x 2nd x [mp]:ff

[2nd X only]

E♭ Cor. 1st x 2nd x [mp]:ff

Solo B♭ Cor. 1st x 2nd x [mp]:ff [2nd X only]

1st B♭ Cor. 1st x 2nd x [mp]:ff [2nd X only]

2nd & 3rd B♭ Cors. 1st x 2nd x [mp]:ff [2nd X only]

1st & 2nd Hrns. 1st x 2nd x [mp]:ff

3rd & 4th Hrns. 1st x 2nd x [mp]:ff

Bar. 1st x 2nd x [mp]:ff [2nd X only]

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

B. Trbn. 1st x 2nd x [mp]:ff [2nd X only]

Tuba 1st x 2nd x [mp]:ff

Drums 1st x 2nd x [mp]:ff [Cyms. 2nd X only]

# THE CRUSADER

## Full Score

11

99 100 101 102 103 104 105 106 107 108 109

Flute/Picc. 1. 2.

Oboe

E♭ Clar.

Solo/1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns. [ff]

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax. [ff]

E♭ Cor. 1. 2.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns. [ff]

3rd & 4th Hrns. [ff]

Bar. [ff]

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

B. Trbn. [ff] [Play]

Tuba [ff]

Drums [sfz] [2nd X]

March

# THE CRUSADER

Flute/Piccolo

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Flute/Piccolo in 2/4 time, key of B-flat major. It consists of nine staves of music. The first staff begins with a '2' above the staff, indicating a second ending. The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *cresc.* (crescendo), *mp* (mezzo-piano), and *p* (piano). There are also hairpins for crescendo and decrescendo. The score features several first and second endings, marked with '1.' and '2.' above the staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is characterized by its rhythmic patterns and melodic lines, typical of a march.

## THE CRUSADER

Flute/Piccolo

2

50 **TRIO.** **5** **3**  
[mp-p] *mf*

62 **1.** **2.**  
[*mf*]

67 *ff*

71

76

81 *tr*

87 [Picc. 2nd X only] *[mp]-ff*  
1st x  
2nd x

93

99

104 **1.** **2.**

This musical score is for the Flute/Piccolo part of 'The Crusader', page 2. It consists of ten staves of music, each starting with a measure number. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and triplets. Dynamic markings include [mp-p], mf, ff, and [mp]-ff. Performance instructions include 'TRIO.', '1.', '2.', and '[Picc. 2nd X only]'. A trill (tr) is marked above a note in measure 81. A first and second ending bracket is shown in measure 87. The score ends with a double bar line in measure 104.

# March THE CRUSADER

Oboe

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Oboe part of the march 'The Crusader'. It is in 2/4 time and the key of B-flat major (two flats). The score consists of nine staves of music, with measure numbers 7, 13, 19, 24, 29, 34, 39, and 44 indicated at the beginning of their respective staves. The music features various dynamics including *ff* (fortissimo), *mf* (mezzo-forte), *cresc.* (crescendo), *mp* (mezzo-piano), and *p* (piano). There are also first and second endings marked with '1.' and '2.'. The score includes many slurs, ties, and articulation marks such as accents and staccato marks. The final measure of the piece is a double bar line followed by a key signature change to B-flat major.

## THE CRUSADER

Oboe

2

50 **TRIO.**  
[*mp*]-*pp*

56

62 [*cresc.* 1st X only] 1. 2. *ff*

68

73

79

84 *tr* 1st x 2nd x

91 [*mp*]-*ff*

97

103 1. 2.

March

# THE CRUSADER

E♭ Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the E♭ Clarinet part of 'The Crusader' march is written in 2/4 time with a key signature of two flats (B♭ and E♭). The score consists of eight staves of music, each beginning with a measure number. The first staff starts with a *ff* dynamic and a crescendo hairpin. The second staff begins with a repeat sign, a *mf* dynamic, and a crescendo hairpin. The third staff also starts with a repeat sign, a *ff* dynamic, and a crescendo hairpin, followed by a *mf* dynamic and another crescendo hairpin. The fourth staff begins with a repeat sign, a *ff* dynamic, and a crescendo hairpin, followed by a first ending bracket, a *ff* dynamic, and a second ending bracket. The fifth staff starts with a repeat sign, a *mf* dynamic, and a crescendo hairpin, followed by a *mp* dynamic and a *p* dynamic. The sixth staff begins with a repeat sign, a *ff* dynamic, and a crescendo hairpin. The seventh staff starts with a repeat sign, a *mf* dynamic, and a crescendo hairpin. The eighth staff begins with a repeat sign, a *ff* dynamic, and a crescendo hairpin, followed by a first ending bracket, a *ff* dynamic, and a second ending bracket. The final staff starts with a repeat sign, a *ff* dynamic, and a crescendo hairpin, followed by a first ending bracket, a *ff* dynamic, and a second ending bracket, ending with a *[tacet]* instruction and a *[mp]mf* dynamic.

7  
13  
19  
24  
29  
34  
39  
44

*ff*  
*mf*  
*ff*  
*ff*  
*mf*  
*mp*  
*p*  
*ff*  
*mf*  
*ff*  
*ff*  
*[tacet]*  
*[mp]mf*

## THE CRUSADER

2

E♭ Clarinet

50 **TRIO.**  
[*(mp) - pp*]

56

62 [cresc. 1st X only] 1. 2. [Play] *ff*  
8va

68 (8) 8va

73

79 8va

84 *tr*

91 [2nd X only] [mp]-*ff*  
1st x  
2nd x

97

103 1. 2.

March

# THE CRUSADER

Solo or 1st B♭ Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo or 1st B♭ Clarinet in E-flat major, 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats (B♭ and E♭), and a common time signature. The music starts with a forte (ff) dynamic and includes various musical notations such as eighth notes, quarter notes, and half notes, some with accents. The second staff begins at measure 7 and includes a mezzo-forte (mf) dynamic and a crescendo (cresc.) marking. The third staff begins at measure 13 and includes a forte (ff) dynamic, a mezzo-forte (mf) dynamic, and a crescendo (cresc.) marking. The fourth staff begins at measure 19 and includes a forte (ff) dynamic, a first ending bracket, a second ending bracket, and a forte (ff) dynamic. The fifth staff begins at measure 24 and includes a mezzo-forte (mf) dynamic, a mezzo-piano (mp) dynamic, and a piano (p) dynamic. The sixth staff begins at measure 30 and includes a forte (ff) dynamic. The seventh staff begins at measure 35 and includes a mezzo-forte (mf) dynamic. The eighth staff begins at measure 40 and includes a forte (ff) dynamic. The ninth staff begins at measure 45 and includes a first ending bracket, a forte (ff) dynamic, a second ending bracket, and a mezzo-piano (mp) mezzo-forte (mf) dynamic. The score concludes with a key signature change to B-flat major.

7

13

19

24

30

35

40

45

*ff*

*mf* *cresc.*

*ff* *mf* *cresc.*

*ff* 1. 2. *ff*

*mf* *mp* *p*

*ff*

[*mf*]

[*ff*]

1. 2. [lower notes] [*mp*]*mf*

THE CRUSADER  
Solo or 1st B♭ Clarinet

2

**TRIO.**

50 *[(mp) - pp]*

57 *[cresc. 1st X only]*

63 *[mf]* *ff*

69

74

79

85 *tr*

91 *[lower notes 1st X]* *[mp] - ff*

97

103 1. 2.

# March

# THE CRUSADER

2nd B $\flat$  Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff

7

mf cresc.

13

ff mf cresc.

19

ff

24

mf mp p

30

ff

35

[mf]

40

[ff]

45

ff

[lower notes]

[mp]mf

Detailed description: This is a musical score for the 2nd B $\flat$  Clarinet part of the march 'The Crusader' by John Philip Sousa. The score is written in 2/4 time with a key signature of two flats (B $\flat$  and E $\flat$ ). It consists of nine staves of music. The first staff begins with a fortissimo (ff) dynamic and a crescendo. The second staff starts at measure 7 with a mezzo-forte (mf) dynamic and a crescendo. The third staff starts at measure 13 with a fortissimo (ff) dynamic, followed by a mezzo-forte (mf) section and a crescendo. The fourth staff starts at measure 19 with a fortissimo (ff) dynamic, includes a first ending (1.) and a second ending (2.), and ends with a fortissimo (ff) dynamic. The fifth staff starts at measure 24 with a mezzo-forte (mf) dynamic, followed by a mezzo-piano (mp) section and a piano (p) section. The sixth staff starts at measure 30 with a fortissimo (ff) dynamic. The seventh staff starts at measure 35 with a mezzo-forte (mf) dynamic. The eighth staff starts at measure 40 with a fortissimo (ff) dynamic. The ninth staff starts at measure 45 with a fortissimo (ff) dynamic, includes a first ending (1.) and a second ending (2.), and ends with a mezzo-piano (mp) mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

## THE CRUSADER

2

## 2nd B♭ Clarinet

**TRIO.**

50 *[(mp) - pp]*

57 *[cresc. 1st X only]*

63 *[mf]* *ff* *[loco]*

69

74

79

85 *tr*

91 *[lower notes 1st X]* *[mp] - ff*

97

103 1. 2.

# March

# THE CRUSADER

3rd B $\flat$  Clarinet

(1888)

JOHN PHILIP SOUSA

March Tempo.

7

13

19

24

30

35

40

45

*ff*

*mf* *cresc.*

*ff* *mf* *cresc.*

1. *ff* 2. *ff*

*mf* *mp* *p*

*ff*

[ *mf* ]

[ *ff* ]

1. *ff* 2. [lower notes] *[mp]mf*

## THE CRUSADER

2

3rd B $\flat$  Clarinet

**TRIO.**

50 *[(mp) - pp]*

57 *[cresc. 1st X only]*

63 *[mf]* *ff* *[loco]*

69

74

79

85 *tr*

91 *[lower notes 1st X]* *[mp] - ff*

97

103

1st x  
2nd x

# March THE CRUSADER

(1888)

E♭ Alto Clarinet  
[optional]

JOHN PHILIP SOUSA

March Tempo.

7

13

19

24

29

34

39

44

*ff*

*mf* *cresc.*

*ff* *mf* *cresc.*

1. *ff*

*mf* *mp* *p*

*ff*

[ *mf* ]

[ *ff* ]

1. *ff* 2. [tacet] *[mp]mf*

## THE CRUSADER

2

E♭ Alto Clarinet

50 **TRIO.**

56

62 *[cresc. 1st X only]* 1. 2.

67 *[Play]* *ff*

72

78

84 *tr* 1st x 2nd x

91 *[2nd X only]* *[mp]-ff*

98

104 1. 2.

Detailed description of the musical score: The score is for the E♭ Alto Clarinet part of 'The Crusader'. It begins at measure 50 with a 'TRIO.' marking. The key signature has three flats. Measures 50-55 show a melodic line with dynamics ranging from *mp* to *pp*. Measure 56 continues the melody. Measures 62-66 include a crescendo instruction and first ending notation. Measure 67 has a 'Play' instruction and *ff* dynamic. Measures 72-77 show a rhythmic pattern of eighth notes. Measure 78 continues this pattern. Measure 84 features a trill ('tr') and first/second ending notation. Measure 91 has a '2nd X only' instruction and *[mp]-ff* dynamic. Measure 98 continues the melodic line. Measure 104 includes first and second ending notation.

# March

# THE CRUSADER

B♭ Bass Clarinet  
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

ff

7

mf

cresc.

12

ff

mf

cresc.

17

sf

ff

22

1.

2.

ff

mp

27

p

32

ff

[mf]

38

[ff]

sf

45

1.

2.

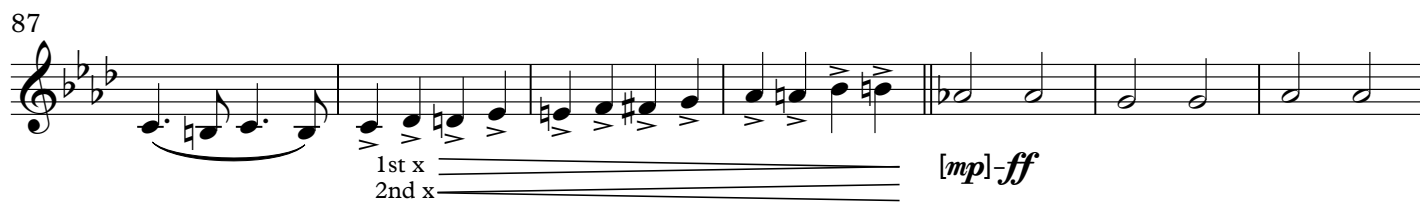
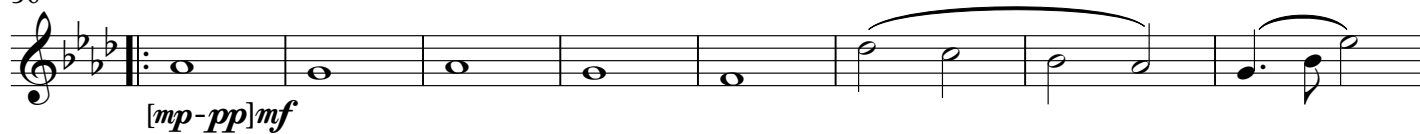
ff

# THE CRUSADER

B♭ Bass Clarinet

2

50 **TRIO.**



March  
**THE CRUSADER**

1st Bassoon

(1888)

JOHN PHILIP SOUSA

**March Tempo.**

7

12

17

22

27

32

38

45

*ff* *sf* *mf* *cresc.* *ff* *mf* *cresc.* *sf* *ff* *mp* *p* *ff* [*mf*] [*ff*] *sf* *ff*

1. 2.

1. 2.

1. 2.

THE CRUSADER  
1st Bassoon

2

50 **TRIO.**

[*mp-pp*]*mf*

56

62 [*cresc.* 1st X only] [*mf*] [*ff*]

67

74

81

87 [*mp*]-*ff*

92

98

104 [*ff*]

March  
**THE CRUSADER**

2nd Bassoon

(1888)

JOHN PHILIP SOUSA

**March Tempo.**

7

12

17

22

27

32

38

45

*ff* *sf* *mf* *cresc.* *ff* *mf* *cresc.* *sf* *ff* *mp* *p* *ff* [*mf*] [*ff*] *sf* *ff*

1. 2.

1. 2.

Detailed description: This is a musical score for the 2nd Bassoon part of the march 'The Crusader' by John Philip Sousa. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of nine staves of music. The first staff begins with a 'March Tempo.' instruction. The score includes various dynamic markings such as *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), *cresc.* (crescendo), *p* (piano), and *mp* (mezzo-piano). There are also articulation marks like accents and slurs. The piece features repeat sections with first and second endings, indicated by '1.' and '2.' above the staff. The final measure of the piece shows a key change to two flats (B-flat, E-flat).

THE CRUSADER  
2nd Bassoon

2

50 **TRIO.**

[*mp-pp*]*mf*

56

62 [cresc. 1st X only] 1. 2. [*mf*] [*ff*]

67

74

81

87 1st x 2nd x [*mp*]-*ff*

92

98

104 1. 2. [*ff*]

This musical score is for the 2nd Bassoon part of 'The Crusader'. It consists of nine staves of music, each beginning with a measure number. The key signature is B-flat major (two flats). The first staff (50) is marked 'TRIO.' and has a dynamic range from [*mp-pp*] to *mf*. The second staff (56) continues the melody. The third staff (62) features a crescendo marked '[cresc. 1st X only]' and a first ending bracketed '1.' leading to a second ending bracketed '2.', with dynamics [*mf*] and [*ff*]. The fourth staff (67) continues the melodic line. The fifth staff (74) continues the melody. The sixth staff (81) features a melodic line with a crescendo. The seventh staff (87) features a melodic line with a crescendo and a first ending bracketed '1st x' leading to a second ending bracketed '2nd x', with dynamics [*mp*]-*ff*. The eighth staff (92) continues the melody. The ninth staff (98) continues the melody. The tenth staff (104) features a first ending bracketed '1.' leading to a second ending bracketed '2.', with dynamics [*ff*].

March

# THE CRUSADER

1st E♭ Alto Saxophone  
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st E♭ Alto Saxophone part of the march 'The Crusader'. It is in 2/4 time and E♭ major. The score consists of nine staves of music, with measure numbers 7, 13, 19, 24, 29, 34, 39, and 44 indicated at the beginning of their respective staves. The music features various dynamics including *ff* (fortissimo), *mf* (mezzo-forte), *cresc.* (crescendo), *mp* (mezzo-piano), and *p* (piano). There are also first and second endings marked with '1.' and '2.'. The score includes many slurs, ties, and articulation marks. The key signature has two flats (B♭ and E♭), and the time signature is 2/4.

THE CRUSADER  
1st E♭ Alto Saxophone

2

50 **TRIO.**

56

62 [cresc. 1st X only] 1. 2.

67 [Play] *ff* *[mf]*

72

78

84 *tr* 1st x 2nd x

91 [2nd X only] *[mp]-ff*

98

104 1. 2.

March

# THE CRUSADER

2nd E♭ Alto Saxophone  
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

7

12

17

22

27

32

36

41

45

*ff*

*mf* *cresc.*

*ff* *mf* *cresc.*

*f* *ff*

1. 2. *ff* *mf*

*mp* *p*

*ff* [ ]

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

1. 2. *ff* [*mp*]*mf*

THE CRUSADER  
2nd Eb Alto Saxophone

2

50 **TRIO.**

56

62 *[cresc. 1st X only]* *[mf]* 1. 2. *ff*

68

73

79

85 1st x 2nd x

91 *[mp]-ff*

98

104 1. 2.

Detailed description of the musical score: The score is for the 2nd Eb Alto Saxophone part of 'THE CRUSADER'. It begins at measure 50 with a 'TRIO.' section. The key signature has three flats (Bb, Eb, Ab). The time signature is 4/4. Measures 50-55 show a rhythmic pattern of quarter notes with rests, marked with dynamics *[(mp)-pp]*. Measure 56 continues this pattern. Measure 62 introduces a crescendo marked *[cresc. 1st X only]* and *[mf]*, leading to a first ending (1.) and a second ending (2.). The second ending is marked *ff*. Measures 68-72 show a series of eighth and sixteenth notes. Measure 73 has a half note with an accent. Measures 79-84 show a series of eighth notes and a half note with an accent. Measure 85 has a first ending (1st x) and a second ending (2nd x). Measures 91-97 show a series of eighth notes and a half note with an accent, marked with dynamics *[mp]-ff*. Measures 98-103 show a series of eighth notes and a half note with an accent. Measure 104 has a first ending (1.) and a second ending (2.).

# March THE CRUSADER

(1888)

B♭ Tenor Saxophone  
[optional]

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Tenor Saxophone and consists of nine staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes repeat signs with first and second endings at measures 22-23 and 44-45. The piece concludes with a final double bar line and a key signature change to B-flat major.

7  
12  
17  
22  
27  
32  
38  
44

*ff*  
*mf*  
*cresc.*  
*ff*  
*mf*  
*cresc.*  
*sf*  
*ff*  
*mp*  
*p*  
*ff*  
[ *mf* ]  
[ *ff* ]  
*f*  
*ff*

THE CRUSADER  
B♭ Tenor Saxophone

2

50 **TRIO.**

[*mp-pp*]*mf*

56

62

[*cresc.* 1st X only] 1. 2. [*mf*] *ff*

68

75

81

88

1st x 2nd x [*mp*]-*ff*

95

103

March

# THE CRUSADER

E♭ Baritone Saxophone  
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

7

12

17

22

27

32

38

45

*ff*

*sf*

*mf*

*cresc.*

*ff*

*mf*

*cresc.*

*f*

*ff*

*f*

*mp*

*p*

*ff*

[ *>* ] [*mf*]

[ *<* ] [*ff*]

*f*

1. 2.

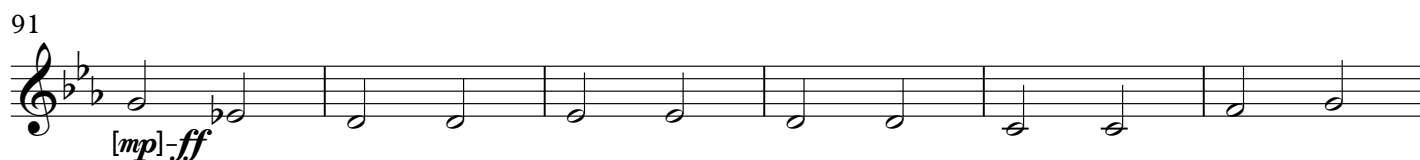
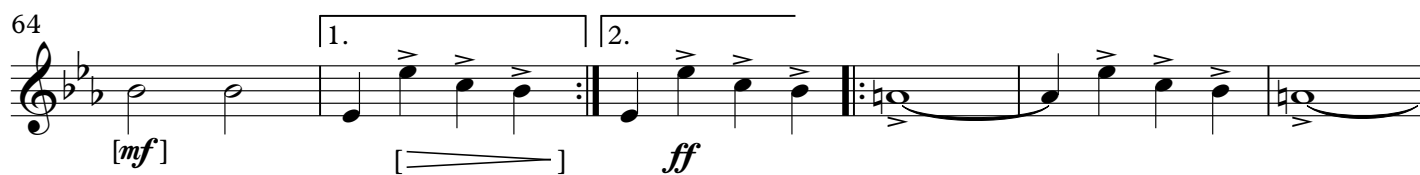
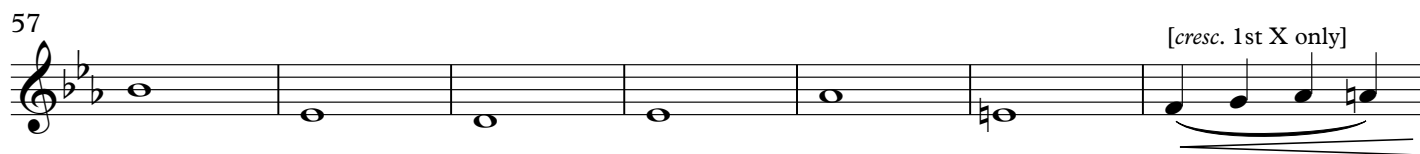
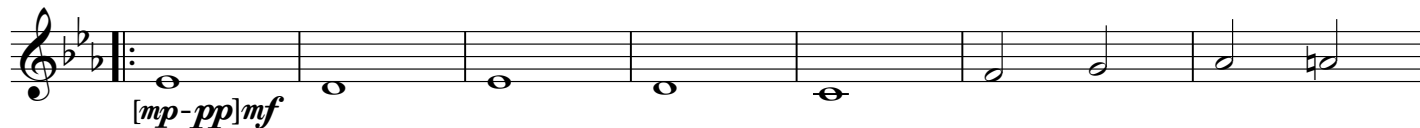
1. 2.

*ff*

THE CRUSADER  
E♭ Baritone Saxophone

2

50 **TRIO.**



# March THE CRUSADER

E♭ Cornet  
[optional]

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the E♭ Cornet part of 'The Crusader' march is written in 2/4 time with a key signature of two flats (B♭ and E♭). The score consists of nine staves of music, with measure numbers 7, 13, 19, 24, 29, 34, 39, and 44 indicated at the beginning of their respective staves. The music features various dynamics including *ff* (fortissimo), *mf* (mezzo-forte), *cresc.* (crescendo), *mp* (mezzo-piano), *p* (piano), and *[tacet]*. There are also first and second endings marked with '1.' and '2.'. The score includes many slurs, ties, and articulation marks. The final measure of the piece is marked with a double bar line and a key signature change to one flat (B♭).

## THE CRUSADER

2

E♭ Cornet

50 **TRIO.**

56

62 [cresc. 1st X only] 1. 2.

67 [Play] *ff*

72

78

84 *tr* 1st x 2nd x

91 [2nd X only] [*mp*]-*ff*

98

104 1. 2.

This musical score is for the E♭ Cornet part of 'The Crusader', page 2. It begins at measure 50 with a 'TRIO.' section. The key signature has three flats (B♭, E♭, A♭). The score consists of nine staves of music. Measure 50 starts with a repeat sign and a dynamic marking of [*mp*]-*pp*. Measure 62 includes a crescendo marking '[cresc. 1st X only]' and first/second endings. Measure 67 has a '[Play]' marking and a fortissimo '*ff*' dynamic. Measure 84 features a trill '*tr*' and first/second endings. Measure 91 has a '[2nd X only]' marking and a dynamic change from [*mp*] to *ff*. Measure 104 also includes first/second endings. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

March  
**THE CRUSADER**

Solo B $\flat$  Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.

7

13

19

24

29

34

40

45

*ff*

*mf*

*cresc.*

*ff*

*mf*

*cresc.*

1.

2.

*ff*

*mf*

*mp*

*p*

*ff*

*[mf]*

*[ff]*

*f*

1.

2.

[tacet]

*[mp]mf*

*ff*

## THE CRUSADER

2

## Solo B♭ Cornet

50 **TRIO.**

[*mp*]-*pp*

57

63 [*cresc.* 1st X only] 1. 2. [Play] *ff*

68 [*mf*]

73

79

84 *tr*

91 [2nd X only] [*mp*]-*ff*

97

104 1. 2.

March

# THE CRUSADER

1st B♭ Cornet

(1888)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Cornet part of the march 'The Crusader'. It is in 2/4 time and B-flat major. The score consists of eight staves of music, with measure numbers 7, 13, 19, 24, 29, 34, 39, and 45 indicated at the beginning of their respective staves. The music features various dynamics including *ff* (fortissimo), *mf* (mezzo-forte), *cresc.* (crescendo), *mp* (mezzo-piano), and *p* (piano). There are also first and second endings marked with '1.' and '2.'. The score includes many slurs, ties, and accents, indicating a complex and rhythmic piece.

## THE CRUSADER

2

## 1st B♭ Cornet

50 **TRIO.**  
[tacet]  
[mp-pp]mf

56

62 [cresc. 1st X only] 1. 2. [Play] ff

68

74

80

86 tr 1st x 2nd x

91 [2nd X only] [mp]-ff

98

104 1. 2.

This musical score is for the 1st B♭ Cornet part of 'The Crusader'. It consists of nine staves of music, each starting with a measure number. The key signature is three flats (B♭, E♭, A♭). The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and full notes. Dynamic markings include [mp-pp]mf, [mf], and ff. Performance instructions include 'TRIO.', '[tacet]', '[cresc. 1st X only]', '[2nd X only]', and '[Play]'. There are also first and second endings marked with '1.' and '2.'. A trill (tr) is indicated above a note in measure 86. Repeat signs with first and second endings are used at measures 62-63 and 104-105.

**JOHN PHILIP SOUSA**

## THE CRUSADER

2

## 2nd B♭ Cornet

50 **TRIO.**  
[tacet]  
[mp-pp]mf

56

62 [cresc. 1st X only] 1. 2. [Play] ff

68

74

80

86 tr 1st x 2nd x [2nd X only] [mp]-ff

92

98

104 1. 2.

This musical score is for the 2nd B♭ Cornet part of 'The Crusader'. It consists of nine staves of music, numbered 50 to 104. The key signature has three flats (B♭, E♭, A♭) and the time signature is 2/4. The score begins at measure 50 with a 'TRIO.' section, marked '[tacet]' and '[mp-pp]mf'. Measures 50-55 show a rhythmic pattern of quarter notes with rests. Measure 56 continues this pattern. Measure 62 introduces a 'cresc. 1st X only' section, marked '[mf]', followed by a first ending bracket. Measure 63 has a second ending bracket. Measure 64 is marked '[Play]' and 'ff'. Measures 65-67 continue the 'ff' section. Measure 68 shows a change in rhythm with eighth notes. Measures 74-79 show a series of eighth-note runs. Measure 80 has a trill ('tr') over a quarter note. Measures 86-91 feature a '1st x' and '2nd x' section, marked '[2nd X only]' and '[mp]-ff'. Measures 92-97 show a rhythmic pattern of quarter notes with rests. Measures 98-103 continue this pattern. Measure 104 has a first ending bracket, followed by a second ending bracket. The score ends with a double bar line.

3rd B $\flat$  Cornet

(1888)

# JOHN PHILIP SOUSA

7

13

19

24

29

34

39

45

## THE CRUSADER

2

## 3rd B♭ Cornet

50 **TRIO.**  
[tacet]  
[mp-pp]mf

56

62 [cresc. 1st X only] 1. 2. [Play] ff

68

74

80

86 tr [2nd X only] [mp]-ff  
1st x  
2nd x

92

98

104 1. 2.

This musical score is for the 3rd B♭ Cornet part of 'The Crusader'. It consists of nine staves of music, each starting with a measure number. The key signature is three flats (B♭, E♭, A♭). The score includes various musical notations such as rests, eighth and sixteenth notes, triplets, and trills. Dynamic markings include [mp-pp]mf, [mf], [mp]-ff, and ff. Performance instructions like 'TRIO.', '[tacet]', '[cresc. 1st X only]', '[Play]', and '1st x', '2nd x' are present. There are also first and second endings marked with '1.' and '2.'.

# March THE CRUSADER

1st F Horn  
[originally Eb Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

7

12

18

24

29

34

39

45

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

1. 2.

1. 2.

THE CRUSADER  
1st F Horn

2

50 **TRIO.**

*[mp-pp]mf*

56

62 *[cresc. 1st X only]* 1. 2. *[mf]* *[ff]*

67

73

79

86 1st x 2nd x *[mp]-ff*

92

98

104 1. 2. *[ff]*

March

# THE CRUSADER

2nd F Horn

[originally E♭ Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

7

12

18

24

29

34

39

45

*ff* *f* *mf* *cresc.* *f* *mf* *cresc.* *f* *ff* *ff* *1.* *2.* *ff* *mp* *p* *ff* [*mf*] [*ff*] *f* *ff* *1.* *2.*

Detailed description: This is a musical score for the 2nd F Horn part of the march 'The Crusader'. The score is written in treble clef with a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). It consists of nine staves of music. The first staff begins with a forte fortissimo (*ff*) dynamic and a half note rest, followed by a melodic line. The second staff starts at measure 7 with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The third staff continues the melodic line with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic, followed by a crescendo (*cresc.*). The fourth staff starts at measure 18 with a forte (*f*) and forte fortissimo (*ff*) dynamic, followed by a first and second ending. The fifth staff starts at measure 24 with a forte fortissimo (*ff*) dynamic, followed by a mezzo-piano (*mp*) and piano (*p*) dynamic. The sixth staff starts at measure 29 with a forte fortissimo (*ff*) dynamic, followed by a first ending. The seventh staff starts at measure 34 with a mezzo-forte (*mf*) dynamic, followed by a first ending. The eighth staff starts at measure 39 with a forte fortissimo (*ff*) dynamic, followed by a first ending. The ninth staff starts at measure 45 with a forte fortissimo (*ff*) dynamic, followed by a first and second ending. The score concludes with a double bar line and a key signature change to two flats (B♭, E♭).

THE CRUSADER  
2nd F Horn

2

50 **TRIO.**

*[mp-pp]mf*

56

62 *[cresc. 1st X only]* 1. 2. *[mf]* *[ff]*

67

73

79

86 1st x 2nd x *[mp]-ff*

92

98

104 1. 2. *[ff]*

# March THE CRUSADER

3rd F Horn

[originally E♭ Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

7

12

18

24

29

34

39

45

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

1. 2.

1. 2.

THE CRUSADER  
3rd F Horn

2

50 **TRIO.**

*[mp-pp]mf*

56

62 *[cresc. 1st X only]* 1. 2. *[mf]* *[ff]*

67

73

79

86 1st x 2nd x *[mp]-ff*

92

98

104 1. 2. *[ff]*

# March

# THE CRUSADER

4th F Horn

[originally E♭ Alto]

(1888)

JOHN PHILIP SOUSA

March Tempo.

7

12

18

24

29

34

39

45

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

1. 2.

1. 2.

This musical score is for the 4th F Horn part of the march 'The Crusader' by John Philip Sousa. It is written in F major (three flats) and 2/4 time. The score consists of nine staves of music. The first staff begins with a *ff* dynamic and a *f* dynamic. The second staff has *mf* and *cresc.* dynamics. The third staff has *f* and *mf* dynamics. The fourth staff has *f* and *ff* dynamics. The fifth staff has *ff*, *mp*, and *p* dynamics. The sixth staff has *ff* and [*mf*] dynamics. The seventh staff has [*ff*] and *f* dynamics. The eighth staff has [*ff*] and *f* dynamics. The ninth staff has *ff* and [*ff*] dynamics. The score includes first and second endings at measures 18-23 and 45-50. The key signature is F major (three flats) and the time signature is 2/4.

THE CRUSADER  
4th F Horn

2

50 **TRIO.**

*[mp-pp]mf*

56

62 *[cresc. 1st X only]* 1. 2. *[mf]* *[ff]*

67

73

79

86 1st x 2nd x *[mp]-ff*

92

98

104 1. 2. *[ff]*

# March THE CRUSADER

Baritone

(1888)

JOHN PHILIP SOUSA

March Tempo.

7

12

17

22

27

32

39

45

*ff* *sf* *mf* *cresc.* *ff* *mf* *cresc.* *f* *ff* *ff* *mp* *p* *ff* [*>*] [*mf*] [*<*] [*ff*] *ff*

The musical score is written for a Baritone instrument in the key of B-flat major (three flats) and 2/4 time. It consists of nine staves of music. The first staff begins with a 'March Tempo.' instruction. The score includes various dynamic markings: *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), *mp* (mezzo-piano), and *p* (piano). There are also articulation marks like accents and slurs. The piece features repeat signs with first and second endings at measures 22-23 and 45-46. The final measure of the piece is a double bar line.

THE CRUSADER  
Baritone

2

50 **TRIO.**

[*mp-pp*]*mf*

57 [*cresc.* 1st X only]

64 [*mf*] [*ff*]

70

77

84 1st x 2nd x

91 [*mp*]-*ff*

98

104 [*ff*]

March

# THE CRUSADER

Baritone, T.C.

(1888)

JOHN PHILIP SOUSA

March Tempo.

7

12

17

22

27

32

39

45

*ff* *sf* *mf* *cresc.* *ff* *mf* *cresc.* *sf* *ff* *ff* *mp* *p* *ff* [*>*] [*mf*] [*<*] [*ff*] *sf* *ff*

THE CRUSADER  
Baritone, T.C.

2

50 **TRIO.**

[*mp-pp*]*mf*

57 [*cresc. 1st X only*]

64 1. 2. [*mf*] [*ff*]

70

77

84 1st x 2nd x

91 [*mp*]-*ff*

98

104 1. 2. [*ff*]

# March

# THE CRUSADER

1st Trombone

JOHN PHILIP SOUSA

March Tempo.

(1888)

9

18

32

41

49

60

69

78

87

95

103

*ff*

*f*

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*sf*

*ff*

*ff*

[>] [*mf*]

[<] [*ff*]

*f*

**TRIO.**

[*mp-pp*] [*mf*]

[*cresc.* 1st X only]

[*mf*]

[*ff*]

[*mp*]-*ff*

[*ff*]

[*Play*]

[*ff*]

1st x

2nd x

1.

2.

7

## 2nd Trombone

## March

## THE CRUSADER

JOHN PHILIP SOUSA

March Tempo.

(1888)

9

*ff* *sf* *mf*

18 *cresc.* *f* *mf* *cresc.*

32 *sf* *ff* *ff*

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

49 — **TRIO.**

*[mp-pp]mf*

60 *[cresc. 1st X only]* *[mf]* *[ff]*

69

78

87 *[2nd X only]* *[mp]-ff*

95 1st x 2nd x

103 *[Play]* *[ff]*

## Bass Trombone

## March

**THE CRUSADER**

JOHN PHILIP SOUSA

March Tempo.

(1888)

9 *ff* *sf* *mf*

18 *cresc.* *f* *mf* *cresc.*

32 *f* *ff* *ff*

41 [*>*] [*mf*] [*<*] [*ff*]

49 **TRIO.** *f* *ff*

60 [*mp-pp*] [*mf*] [*cresc. 1st X only*] 1. 2. [*mf*] [*>*] [*ff*]

69 [*ff*]

78

87 [2nd X only] [*mp*]-*ff*

95 1st x 2nd x

103 1. [Play] 2. [*ff*]

## Tuba

# March

# THE CRUSADER

JOHN PHILIP SOUSA

March Tempo.

(1888)

8

*ff*

*f*

*mf*

17

*cresc.*

*f*

*mf*

*cresc.*

25

*sf*

*ff*

*ff*

32

*mp*

*p*

42

*ff*

[ *>* ] [*mf*]

[ *<* ] [*ff*]

50

*sf*

*ff*

**TRIO.**

[*mp-pp*]*mf*

62

[*cresc. 1st X only*]

1. 2.

[*mf*]

*ff*

71

81

91

1st x

2nd x

[*mp*]*ff*

101

1. 2.

[*ff*]

# March THE CRUSADER

Drums

(1888)

JOHN PHILIP SOUSA

**March Tempo.**

S.D.  
B.D./Cyms. *ff* [ $>$ ]

7 *mf* *cresc.* *f*

14 [ $>$ ] *mf* *cresc.* *f*

20 1. 2. 6

30 *p* *ff* [ $>$ ] [*mf*]

37 [ $>$ ] [*ff*]

43 [*sfz*] 1. 2.

**TRIO.**

50 [- Cyms.] *[mp-pp]mf* 4

THE CRUSADER  
Drums

2

57

4

63

[cresc. 1st X only]

1. 2.

[mf] [+ Cyms.] ff

69

[>]

76

[>]

82

Cym.

87

1st x 2nd x

[mp]-ff [Cyms. 2nd X only]

94

99

[sffz] [2nd X]

104

1. 2.