



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 No. 59

THE
INVINCIBLE
EAGLE
MARCH
[1901]

FULL  SCORE

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

March, “The Invincible Eagle” (1901)

Blanche Duffield, soprano of the Sousa Band in 1901, witnessed the creation of this march, and she provided this rare description of Sousa composing:

It was [on] a train between Buffalo and New York. Outside the coach the lights of towns along the route flashed by like ghosts fluttering at the window panes. The night was dark and the few stars above twinkled fitfully. Mr. Sousa sat in his chair in the dimly lit Pullman. At the further end of the car a porter diligently brushed cushions. At intervals the engine whistled as if in pain.

Suddenly and without previous warning Mr. Sousa began to describe circles in the air with a pencil, jerking back and forth in his seat meanwhile. Gradually the circumference of his pencil’s arcs diminished and Mr. Sousa drew a notebook from his pocket, still humming to himself.

Notebook and pencil met. Breves and semi-breves appeared on the page’s virgin surface. Quarter notes and sixteenth notes followed in orderly array. Meanwhile Mr. Sousa furrowed his brow and from his pursed lips came a stirring air—rather a martial blare, as if hidden trombones, tubas, and saxophones were striving to gain utterance.

Now Mr. Sousa’s pencil traveled faster and faster, and page after page of the notebook were turned back, each filled with martial bars. [I] looked on from over the top of a magazine and listened with enthusiasm as Mr. Sousa’s famous march, “The Invincible Eagle,” took form.

I tried to attract Mr. Sousa’s attention while he was supplying the accompaniment of flutes, oboes, bassoons and piccolos, but it was not until he had picked out the march on a violin on his fingers, put his notebook in his pocket, his [imaginary] violin in his case and his cigar back in his mouth that he finally turned toward me and casually remarked that it was a very dark night outside.”

The march was dedicated to the Pan-American Exposition, held in Buffalo in the summer of 1901. It outlived a march entitled “The Electric Century” by Sousa’s rival, Francesco Fanciulli, whose band also played at the Exposition. At first Sousa thought “The Invincible Eagle” would surpass “The Stars and Stripes Forever” as a patriotic march, although he nearly entitled it “Spirit of Niagara.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 64. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

“The Complete Marches of John Philip Sousa” appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa’s musicians or changes modeled on the customary practices of “The March King” in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa’s marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and “The March King’s” brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-8): The recommended tempo is 118-120 bpm. The cymbal crashes in m. 1-6 can be let to ring, however the final crash on beat two of m. 7 should be choked to clear the air for the beginning of the first strain. All of the capped notes in the introduction should be well-articulated and slightly accented.

First Strain (m. 8-25): While the introduction is played at a strong *fortissimo*, the first strain is at *mezzo-forte*. In order to play the crescendo that leads into the first strain both times, it is necessary to drop the starting dynamic even further to *mezzo-piano*. Accents are added in the percussion on all of the corresponding capped dotted half notes in the rest of the band in m. 11, 13, 15, and 19. The cymbal is choked again in m. 25 for the repeat of the first strain and it is performed again exactly as before.

Second Strain (m. 25-42): E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time through the second strain. Piccolo should play the indicated trills both times, and all others play in *piano* first time. All instruments rejoin with the pick-up notes in m. 41 at *mezzo-forte* and immediately play the indicated crescendo to *forte*. That is followed by a *subito piano* in m. 28, and that dynamic scheme is then repeated in the second half of the strain. Care should be taken to hear the second and third cornet/trumpet “galloping” figures second time through, as well as the colorful *sf* note on beat two of m. 32.

Trio (m. 42-74): The usual alterations apply to this 32-bar trio; Piccolo, E-flat clarinet, cornets, and trombones are *tacet* throughout, and clarinets are down one octave from the original parts as indicated. Because bells are typically added to this trio, battery percussion can also *tacet* completely to further highlight the contrast. All instruments should play at a basic dynamic of *piano*, but follow the expressive dynamics indicated.

Break Strain (m. 74-94): All instruments are back in with a very strong *subito fortissimo* in m. 74. Added accents in the cymbals and bass drum in m. 78 and 82 add to the inherent drama here. The accents for the full band on beats two of m. 89 and 91 should be slightly delayed, as was the practice of “The March King” in these types of 6/8 gestures. After three strongly accented quarter notes in m. 93 and 94, beat two of m. 94 is *subito piano* for the first time through the final strain.

Final Strain (m. 94-128): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time, and clarinets are down one octave first time as indicated. Notice that the oboes, saxophones, and euphonium carry the melody here, as the clarinets have the obbligato with the flutes. All voices play with a basic dynamic of *piano*, and the dynamic shape of the melody is the same as the first statement of the trio, although the melody should be slightly more articulate than before. All instruments rejoin at *fortissimo* for the repeat of the break strain, and the second time through the final strain is played in the original upper octaves with added percussion *sfz* accents that highlight the key arrival points in the melody.

March THE INVINCIBLE EAGLE

Full Score

(1901)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8

Piccolo *ff* [*mp*]

1st & 2nd Oboes *ff* [*mp*]

E♭ Clarinet *ff* [*mp*]

1st B♭ Clarinet *ff* [*mp*]

2nd & 3rd B♭ Clarinets *ff* [*mp*]

E♭ Alto Clarinet *ff* [*mp*]

B♭ Bass Clarinet *ff*

1st & 2nd Bassoons *ff* [*mp*]

E♭ Alto Saxophone *ff* [*mp*]

B♭ Tenor Saxophone *ff* [*mp*]

E♭ Baritone Saxophone *ff*

March Tempo.

E♭ Cornet (optional) *ff* [*mp*]

Solo B♭ Cornet *ff* [*mp*]

1st B♭ Cornet *ff* [*mp*]

2nd & 3rd B♭ Cornets *ff*

1st & 2nd F Horns *ff*

3rd & 4th F Horns *ff*

Baritone *ff* [*mp*]

1st & 2nd Trombones *ff*

Bass Trombone *ff*

Tuba *ff*

Drums & Glockenspiel
[Manuscript glockenspiel part found in Sousa's Encore Books] *ff* [choke]

Harp (optional) *ff*

THE INVINCIBLE EAGLE
Full Score

9 10 11 12 13 14 15 16

1st Flt./Picc. *mf*

1st & 2nd Obs. *mf*

E♭ Clar. *mf*

Solo/1st Clar. *mf*

2nd Clar. *mf*

Alto Clar. *mf*

Bass Clar. *mf*

1st & 2nd Bsns. *mf* ^{a2}

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

9

E♭ Cor. *mf*

Solo B♭ Cor. *mf*

1st B♭ Cor. *mf*

2nd & 3rd B♭ Cors. *mf*

1st & 2nd Hrns. *mf*

3rd & 4th Hrns. *mf*

Bar. *mf*

1st & 2nd Trbns. *mf*

B. Trbn. *mf*

Tuba *mf*

Drums *mf* [_>]

Hp. *mf*

THE INVINCIBLE EAGLE
Full Score

3

17 18 19 20 21 22 23 24 25

1st Flt./Picc. *[mp]* *[p]*

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

E♭ Clar. *[mp]* *[p]*

Solo/1st Clar. *[mp]* *[p]* *[originally 8va]*

2nd Clar. *[mp]* *[p]* *[originally 8va]*

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

Bass Clar. *[mp]* *[p]*

1st & 2nd Bsns. *[mp]* *[p]*

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

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

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

E♭ Cor. *[mp]* *[p]*

Solo B♭ Cor. *[mp]* *[p]*

1st B♭ Cor. *[mp]* *[p]*

2nd & 3rd B♭ Cors. *[mp]* *[p]*

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

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

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

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

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

Tuba *[mp]* *[p]*

Drums *[choke]*

Hp

THE INVINCIBLE EAGLE
Full Score

26 [Picc. 8vb] 27 [loco] 28 29 30 31 32 33

1st Flt./Picc. *[mp]* *p sub.* *f* *[p]*

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

E♭ Clar. *[mp]* *p sub.* *f* *[p]*

Solo/1st Clar. *[mp]* *p sub.* *f* *[p]*

2nd Clar. *[mp]* *p sub.* *f* *[p]*

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

Bass Clar. *[mp]* *p sub.* *f* *[p]*

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

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

Ten. Sax. *[mp]* *p sub.* *f* *[p]*

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

E♭ Cor. *[mp]* *p sub.* *f* *[p]*

Solo B♭ Cor. *[mp]* *p sub.* *f* *[p]*

1st B♭ Cor. *[mp]* *p sub.* *f* *[p]*

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

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

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

Bar. *[mp]* *p sub.* *f* *[p]*

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

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

Tuba *[mp]* *p sub.* *f* *[p]*

Drums *[mp]* *p sub.* *f* *[p]*

Hp. *[mp]* *p sub.* *f* *[p]*

[- Cym.]

THE INVINCIBLE EAGLE
Full Score

5

34 35 36 37 38 39 40 41

[Picc. Reb]

1st Flt./Picc. *[mp]* *p sub.* *[mf]*

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

E♭ Clar. *[mp]* *p sub.* *[mf]*

Solo/1st Clar. *[mp]* *p sub.* *[mf]*

2nd Clar. *[mp]* *p sub.* *[mf]*

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

Bass Clar. *[mp]* *p sub.* *[mf]*

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

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

Ten. Sax. *[mp]* *p sub.* *[mf]*

Bari. Sax. *[mp]* *p sub.* *[mf]*

E♭ Cor. *[mp]* *p sub.* *[Play]* *[mf]*

Solo B♭ Cor. *[mp]* *p sub.* *[Play]* *[mf]*

1st B♭ Cor. *[mp]* *p sub.* *[Play]* *[mf]*

2nd & 3rd B♭ Cors. *[mp]* *p sub.* *[Play]* *[mf]*

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

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

Bar. *[mp]* *p sub.* *[mf]*

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

B. Trbn. *[mp]* *p sub.* *[mf]*

Tuba *[mp]* *p sub.* *[mf]*

Drums *[mp]* *p sub.* *[mf]*

Hp. *[mp]* *p sub.* *[mf]*

THE INVINCIBLE EAGLE
Full Score

42 43 44 45 46 47 48 49

1st Flt./Picc. *[f]* *p sub.* *sf* *[mf]*

1st & 2nd Obs. *[f]* *p sub.* *sf* *[mf]*

E♭ Clar. *[f]* *p sub.* *sf* *[mf]*

Solo/1st Clar. *[f]* *p sub.* *sf* *[mf]*

2nd Clar. *[f]* *p sub.* *[mf]*

Alto Clar. *[f]* *p sub.* *sf* *[mf]*

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

1st & 2nd Bsns. *[f]* *p sub.* *sf* *[mf]*

Alto Sax. *[f]* *p sub.* *sf* *[mf]*

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

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

E♭ Cor. *[f]* *p sub.* *sf* *[mf]*

Solo B♭ Cor. *[f]* *p sub.* *sf* *[mf]*

1st B♭ Cor. *[f]* *p sub.* *[mf]*

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

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

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

Bar. *[f]* *p sub.* *[mf]*

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

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

Tuba *[f]* *p sub.*

Drums *[f]* *p sub.* (+ Cym.)

Hp. *[f]* *p sub.* *[mf]*

THE INVINCIBLE EAGLE
Full Score

7

50 51 52 53 54 55 56 57

1st Flt./Picc. *[f]* *p sub.* *p* [- Picc.]

1st & 2nd Obs. *[f]* *p sub.* *p*

E♭ Clar. *[f]* *p sub.* *p* [tacet]

Solo/1st Clar. *[f]* *p sub.* *p* [originally 8va]

2nd Clar. *[f]* *p sub.* *p*

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

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

1st & 2nd Bsns. *[f]* *p sub.*

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

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

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

E♭ Cor. *[f]* *p sub.* *p* [tacet]

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

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

2nd & 3rd B♭ Cors. *[f]* *p sub.*

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

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

Bar. *[f]* *p sub.* *p*

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

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

Tuba *[f]* *p sub.*

Drums *[f]* *p sub.* *p* Glock.

Hp. *[f]* *p sub.*

THE INVINCIBLE EAGLE
Full Score

59 60 61 62 63 64 65

58 TRIO.

1st Flt./Picc. *[mp]* *[p]*

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

E♭ Clar. *[mp]* *[p]*

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

2nd Clar. *[mp]* *[p]*

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

Bass Clar. *[tacet]* *[p]*

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

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

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

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

58 TRIO.

E♭ Cor. *[mp]* *[p]*

Solo B♭ Cor. *[mp]* *[p]*

1st B♭ Cor. *[mp]* *[p]*

2nd & 3rd B♭ Cors. *[tacet]* *[p]*

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

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

Bar. *[tacet]* *[mp]* *[p]*

1st & 2nd Trbns. *[tacet]*

B. Trbn. *[tacet]*

Tuba *[tacet]*

Drums *[p]* *[tacet]* *[p]* *(8)*

Glock. *[p]*

Hp. *[p]* *[mp]* *[p]*

THE INVINCIBLE EAGLE
Full Score

9

66 67 68 69 70 71 72 73

1st Flt./Picc. *mp* *p*

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

E♭ Clar. *mp* *p*

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

2nd Clar. *mp* *p*

Alto Clar. *mp* *p*

Bass Clar. *mp* *p*

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

Alto Sax. *mp* *p*

Ten. Sax. *mp* *p*

Bari. Sax. *mp* *p*

E♭ Cor. *mp* *p*

Solo B♭ Cor. *mp* *p*

1st B♭ Cor. *mp* *p*

2nd & 3rd B♭ Cors. *mp* *p*

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

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

Bar. *mp* *p*

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

B. Trbn. *mp* *p*

Tuba *mp* *p*

Drums (15)

Glock. *mp* *p*

Hp. *mp* *p*

74 75 76 77 78 79 80 81

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

74

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Glock.

Hp.

THE INVINCIBLE EAGLE
Full Score

11

82 83 84 85 86 87 88 89

1st Flt./Picc. *[mf]* *[+ Picc.] mp) ff*

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

E♭ Clar. *[mf]* *[Play] mp) ff*

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

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

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

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

1st & 2nd Bsns. *[mf]* *a2 ff*

Alto Sax. *[mf]* *mp) ff*

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

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

E♭ Cor. *[mf]* *[Play] mp) ff*

Solo B♭ Cor. *[mf]* *[Play] mp) ff*

1st B♭ Cor. *[mf]* *[Play] mp) ff*

2nd & 3rd B♭ Cors. *[mf]* *[Play] mp) ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *[mf]* *mp) ff*

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

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

Tuba *[mf]* *ff*

Drums *[mf]*

Glock. *[mf]*

Hp. *[mf]*

THE INVINCIBLE EAGLE
Full Score

90 91 92 93 94 95 96 97 98 99

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

90

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

[Play]

Drums

ff

THE INVINCIBLE EAGLE
Full Score

13

100 101 102 103 104 105 106 107 108 109
[- Picc.]

1st Flt./Picc. *(p)* *ff*

1st & 2nd Obs. *(p)* *ff* [tacet]

E♭ Clar. *(p)* *ff*

Solo/1st Clar. *(p)* *ff*

2nd Clar. *(p)* *ff*

Alto Clar. *(p)* *ff*

Bass Clar. *(p)* *ff*

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

Alto Sax. *(p)* *ff*

Ten. Sax. *(p)* *ff*

Bari. Sax. *(p)* *ff*

E♭ Cor. [tacet] *(p)* *ff*

Solo B♭ Cor. [tacet] *(p)* *ff*

1st B♭ Cor. [tacet] *(p)* *ff*

2nd & 3rd B♭ Cors. [tacet] *(p)* *ff*

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

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

Bar. *(p)* *ff*

1st & 2nd Trbns. [tacet] *(p)* *ff*

B. Trbn. [tacet] *(p)* *ff*

Tuba *(p)* *ff*

Drums [choke] [*sf*] [choke] [*sf*]

110

111

112

113

114

115

116

117

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

110

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

THE INVINCIBLE EAGLE
Full Score

15

118 119 120 121 122 123 124 125

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

mp

p

(16)

THE INVINCIBLE EAGLE
Full Score

126 127 128 129 130 131 132 133

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

126

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

(24)

THE INVINCIBLE EAGLE
Full Score

17

134 135 136 137 138 139 140 141

1st Flt./Picc. *ff* [+ Picc.]

1st & 2nd Obs. *mf* *mp* *ff*

E♭ Clar. *ff* [Play]

Solo/1st Clar. *ff*

2nd Clar. *ff*

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

Bass Clar. *mf* *mp* *ff*

1st & 2nd Bsns. *ff* *a2*

Alto Sax. *mf* *mp* *ff*

Ten. Sax. *mf* *mp* *ff*

Bari. Sax. *ff*

E♭ Cor. *mf* *mp* *ff* [Play]

Solo B♭ Cor. *mf* *mp* *ff* [Play]

1st B♭ Cor. *mf* *mp* *ff* [Play]

2nd & 3rd B♭ Cors. *ff* [Play]

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *mf* *mp* *ff*

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

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

Tuba *ff*

Drums *(31)*

Hp.

THE INVINCIBLE EAGLE
Full Score

142 143 144 145 146 147 148 149 150 151

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

[Play]

ff

[>]

[>]

19

152 153 154 155 156 157 158 159 160 161

1st Flt./Pic.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

[choke] [sf] [choke] [sf]

THE INVINCIBLE EAGLE
Full Score

162 163 164 165 166 167 168 169

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

ff

162

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

ff

Drums

ff [*sfz*]

Hp.

ff

(8)

THE INVINCIBLE EAGLE
Full Score

21

170 171 172 173 174 175 176 177

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

[*sfz*]

(16)

THE INVINCIBLE EAGLE
Full Score

178 179 180 181 182 183 184 185

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

178

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

[*sfz*]

(24)

THE INVINCIBLE EAGLE
Full Score

23

186 187 188 189 190 191 192 193

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

[*ff*]

(31)

This page contains the musical score for measures 186 through 193 of the piece 'The Invincible Eagle'. The score is written for a large orchestra and includes parts for woodwinds, brass, and percussion. The woodwind section includes Flute/Piccolo, Oboes, Clarinets (E♭, Solo/1st, 2nd, Alto, Bass), Bassoons, Saxophones (Alto, Tenor, Baritone), and Cor Anglais. The brass section includes Trumpets (E♭, Solo B♭, 1st B♭), Horns (2nd & 3rd B♭), Horns (1st & 2nd, 3rd & 4th), Baritone, Trombones (1st & 2nd, Bass), and Tuba. The percussion section includes Drums and Harp. The score features various musical notations such as notes, rests, slurs, and dynamic markings like [*ff*]. Measure numbers 186, 187, 188, 189, 190, 191, 192, and 193 are indicated at the top of the page. A rehearsal mark (31) is present in measure 192.

March

THE INVINCIBLE EAGLE

Piccolo

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[*mp*] *mf*

13

20

[*mp*]

26 [Picc. 8vb] [*loco*] *p sub.*

32 (*tr*) *a2* [*p*] [*mp*] [*p sub.*]

39 [*mf*] [*f*] [*p sub.*]

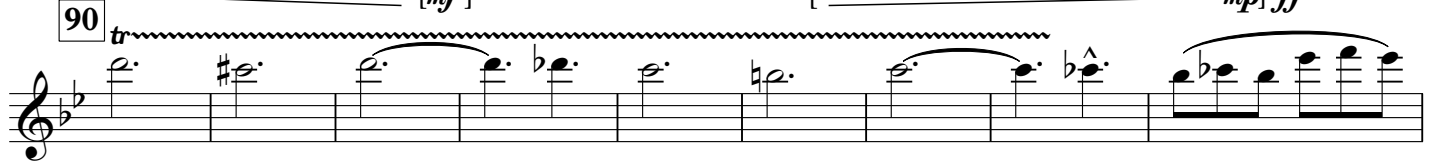
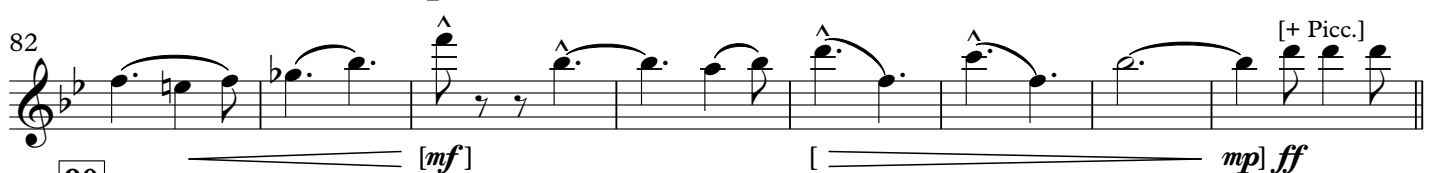
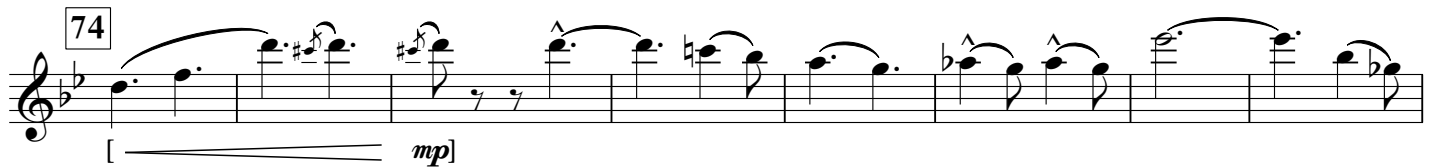
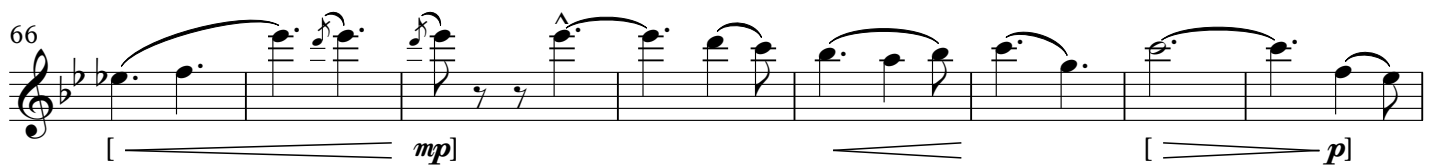
45 (*tr*) *a2* [*mf*] [*f*]

52 [*p sub.*] [*p*] [- Picc.]

THE INVINCIBLE EAGLE
Piccolo

2

58 TRIO.



THE INVINCIBLE EAGLE

Piccolo

132

137

144

152

157

163

168

173

178

183

188

[+ Picc.]

ff

ff

142

162

178

188

Trills and ornaments are indicated by 'tr' and '^' respectively. The score includes various musical notations such as slurs, ties, and dynamic markings.

March

THE INVINCIBLE EAGLE

1st Oboe

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff

7

9

[mp] mf

15

23

1. 2. 26

[mp] p sub.

32

sf [p] [mp] p sub.

40

42

[mf] [f] p sub. f

49

[mf] [f] p sub.

57

58 TRIO.

p [mp] [p]

66

[mp] p

74

[mp]

82

[mf] [mp] ff

90

THE INVINCIBLE EAGLE

1st Oboe

2

91

98

107

116

126

134

142

149

158

166

176

185

110

[p] *ff* [mp]

[p] [mp] [p]

[mf] [mp] *ff*

ff

March

THE INVINCIBLE EAGLE

2nd Oboe

(1901)

JOHN PHILIP SOUSA

March Tempo.

7 **ff**

9 **[mp]** **mf**

15

23 1. 2. 26 **[mp]** **p sub.** *tr*

32 **sf** **[p]** **[mp]** **p sub.** *tr*

40 42 **[mf]** **[f]** **p sub.** *tr* **f**

49 **[mf]** **[f]** **p sub.** *tr*

57 58 **TRIO.** **p** **[mp]** **[p]**

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

74 **[mp]**

82 90 **[mf]** **[mp]** **ff**

THE INVINCIBLE EAGLE

2nd Oboe

2

91

98

107

110

116

126

134

142

149

158

162

166

176

178

185

This musical score is for the 2nd Oboe part of 'The Invincible Eagle'. It consists of ten staves of music, each containing measures 91 through 185. The key signature is B-flat major (two flats). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. There are several slurs and ties used throughout. Dynamic markings include *[p]*, *[ff]*, *[mp]*, *[mf]*, and *[p]*. Measure numbers 91, 98, 107, 110, 116, 126, 134, 142, 149, 158, 162, 166, 176, 178, and 185 are placed at the beginning of their respective staves. Some measures contain specific performance instructions like *[p]*, *[ff]*, *[mp]*, *[mf]*, and *[p]*.

March

THE INVINCIBLE EAGLE

E♭ Clarinet

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[mp] mf

14

20

1. 2.

[mp] [p]

26

[mp] p sub.

36

p sub.

42

[mf] [f]

44

p sub.

[mf] [f] p sub.

55

[tacet] p

58 TRIO.

[mp]

62

[p] mp

THE INVINCIBLE EAGLE

2

Eb Clarinet

70 74

[*p*] [*mp*]

78 [*mf*]

86 [Play] 90 *tr*

[*mp*] *ff*

97 *(tr)*

[*tacet*]

103 [*p*] *ff*

110

115

120

125 126

130

THE INVINCIBLE EAGLE

E♭ Clarinet

135

141 [Play] 142 *tr*

ff

151

156 162

ff

163

168

173

178

183

188

tr

March

THE INVINCIBLE EAGLE

1st B \flat Clarinet

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff

7

9

[*mp*] *mf*

14

20

1. 2. [originally 8va]

[*mp*] [*p*]

26

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

33

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

40

42

[*mf*] [*f*] *p sub.*

47

sf [*mf*] [*f*] *p sub.*

54

[originally 8va] *p* [*mp*]

58 **TRIO.**

THE INVINCIBLE EAGLE

2

1st B♭ Clarinet

61

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

70

74

[*p*] [*mp*]

78

[*mf*]

86

90

tr

[*mp*] *ff*

97 (*tr*)

103

[*p*] *ff*

110

115

120

125

126

This musical score is for the 1st B♭ Clarinet part of 'The Invincible Eagle'. It consists of nine staves of music, each starting with a measure number. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature has one flat (B♭). The score includes several dynamic markings: *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance instructions like *tr* (trill) and *tr* with a wavy line. The score is divided into measures by bar lines, and some measures are grouped with brackets and dynamic markings. The final measure of the last staff is marked with a double bar line.

THE INVINCIBLE EAGLE

1st B♭ Clarinet

130

135

142

152

159

166

171

176

181

187

tr

tr

ff

tr

ff

tr

tr

March

THE INVINCIBLE EAGLE

2nd B♭ Clarinet

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff

7

9

[mp] *mf*

14

20

1. 2. [originally 8va]

[mp] *[p]*

26

[mp] *p sub.*

33

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

40

42

[mf] *[f]* *p sub.*

47

[mf] *[f]* *p sub.*

54

58 TRIO.

p *[mp]*

THE INVINCIBLE EAGLE

2

2nd B♭ Clarinet

61

[*p*] [*mp*]

70

74

[*p*] [*mp*]

78

[*mf*]

86

90

tr

[*mp*] *ff*

97 (tr)~

103

[*p*] *ff*

110

115

120

125

126

March

THE INVINCIBLE EAGLE

3rd B \flat Clarinet

(1901)

JOHN PHILIP SOUSA

March Tempo.

7

14

20

26

33

40

47

54

58 TRIO.

ff

[*mp*] < *mf*

[*mp*] < [*p*] [originally 8va]

[*mp*] < *p sub.*

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

[*mf*] < [*f*] < *p sub.*

[*mf*] < [*f*] < *p sub.*

p [*mp*]

THE INVINCIBLE EAGLE

3rd B♭ Clarinet

2

61

[*p*] [*mp*]

70

74

[*p*] [*mp*]

78

[*mf*]

86

90

tr

[*mp*] *ff*

97 (*tr*)

103

[*p*] *ff*

110

115

120

125

126

THE INVINCIBLE EAGLE

3rd B \flat Clarinet

130



135



142



152



159



166



171



176



181



187



March

THE INVINCIBLE EAGLE

E♭ Alto Clarinet

(1901)

JOHN PHILIP SOUSA

March Tempo.

8 **9**

16

22 **26**

29

37 **42**

44

52

58 TRIO.

66

74

ff

[mp]

mf

[p]

[mp]

p sub.

f

[p]

[mp]

p sub.

[mf]

[f]

p sub.

f

[mf]

[f]

p sub.

p

[mp]

[p]

[mp]

p

THE INVINCIBLE EAGLE

2

E♭ Alto Clarinet

82

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

90

98

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

108

110

118

126

128

mp [*mf*]

137

142

mp *ff*

146

157

162

ff

165

175

178

184

March

THE INVINCIBLE EAGLE

B♭ Bass Clarinet

(1901)

JOHN PHILIP SOUSA

March Tempo.

7

9

15

23

26

31

38

42

46

53

58

TRIO.

[tacet]

60

68

74

76

THE INVINCIBLE EAGLE

2

B♭ Bass Clarinet

84 [Play] 90 *ff*

92

100

109 110 [*p*]*ff* [*mp*] [*p*]

118 126 [*mp*] [*p*]

128 [*mp*] [*mf*]

137 142 [*mp*] *ff*

146

156 162 [*ff*]

164

174 178

184

March

THE INVINCIBLE EAGLE

1st Bassoon

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff

7 *[mp]* *mf*

13

19 *[mp]*

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

32 *f* *[p]* *[mp]* *p sub.*

39 *[mf]* *[f]* *p sub.*

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

52 *p sub.*

THE INVINCIBLE EAGLE
1st Bassoon

2

58 TRIO.



THE INVINCIBLE EAGLE

1st Bassoon

126

4

134

139

142

[ff]

145

152

[—————]

159

162

ff

167

4

175

178

183

189

March
THE INVINCIBLE EAGLE
(1901)
JOHN PHILIP SOUSA

2nd Bassoon

March Tempo.

ff

7

9

[mp] < mf

13

19

1.

[mp] <

25

2.

26

[p] < [mp] < p sub.

32

f

[p] < [mp] < p sub.

39

42

[mf] < [f] < p sub.

45

f

[mf] < [f] <

52

p sub.

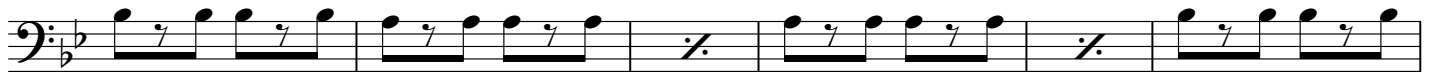
THE INVINCIBLE EAGLE
2nd Bassoon

2

58 TRIO.



65



71

74



77



84



90



96



103



110



118

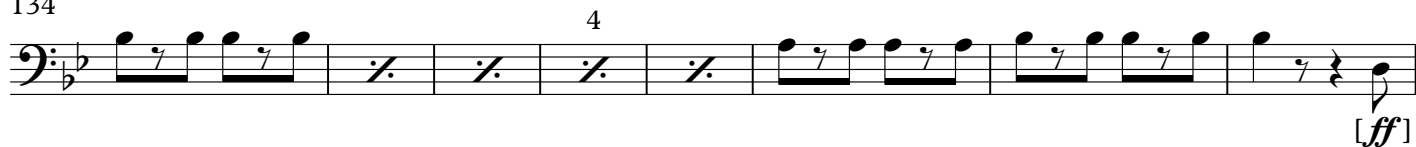


THE INVINCIBLE EAGLE
2nd Bassoon

126



134



142



148



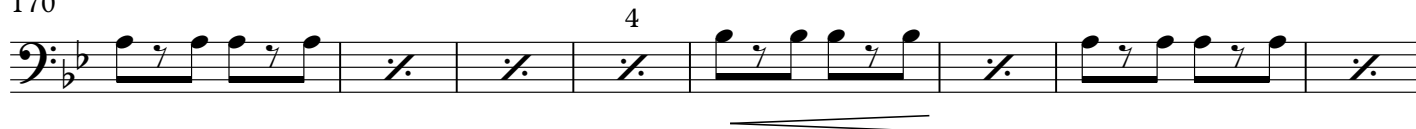
155



162



170



178



186



March

THE INVINCIBLE EAGLE

E♭ Alto Saxophone

(1901)

JOHN PHILIP SOUSA

March Tempo.

8 **9**

16

22 **26**

29

37 **42**

44

52

58 TRIO.

66

74

ff

[mp]

mf

[p]

[mp]

p sub.

f

[p]

[mp]

p sub.

[mf]

[f]

p sub.

f

[mf]

[f]

p sub.

mf

[mp]

[p]

mp

p

mp

THE INVINCIBLE EAGLE

2

E♭ Alto Saxophone

82

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

90

98

108

110

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

118

[*mp*] [*p*]

126

128

mp [*mf*]

137

142

[*mp*] *ff*

146

157

162

ff

165

175

178

184

March

THE INVINCIBLE EAGLE

B♭ Tenor Saxophone

(1901)

JOHN PHILIP SOUSA

March Tempo.

8 **9**

16

22 **26**

30

38 **42**

46

54 **58 TRIO.**

62

71 **74**

80

ff

[mp] *mf*

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

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

[mf] *[f]* *p sub.*

[mf] *[f]* *p sub.*

p *[mp]*

[p] *[mp]*

[p] *[mp]*

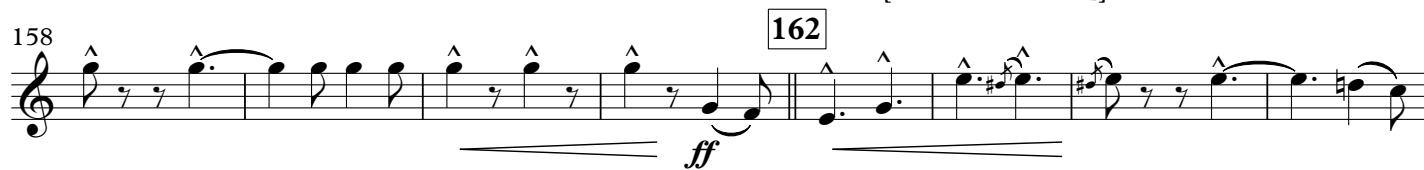
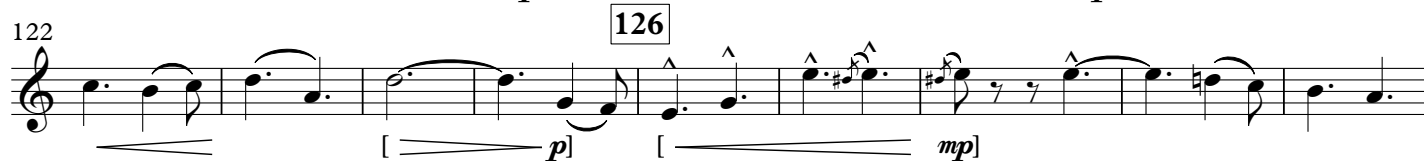
[mf] *[mp]* *ff*

THE INVINCIBLE EAGLE

2

90

B♭ Tenor Saxophone



March

THE INVINCIBLE EAGLE

E♭ Baritone Saxophone

(1901)

JOHN PHILIP SOUSA

March Tempo.

7 **ff** **9**

15 **mf**

23 **1.** **2.** **26** **[mp]** **p sub.**

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

38 **42** **[f]** **p sub.**

46 **[f]** **p sub.**

53 **58** **TRIO.** **p**

62

71 **74**

81 **ff**

THE INVINCIBLE EAGLE

2

E♭ Baritone Saxophone

90

98

107

110

[p]*ff*

115

124

126

134

142

150

159

162

ff

167

176

178

186

This musical score is for the E♭ Baritone Saxophone part of 'The Invincible Eagle'. It consists of ten staves of music, each containing a system of measures. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, often beamed together. There are also rests, ties, and slurs. Dynamic markings include [p] (piano) and *ff* (fortissimo). Measure numbers are provided at the start of each staff: 90, 98, 107, 110, 115, 124, 126, 134, 142, 150, 159, 162, 167, 176, 178, and 186. Some measures contain specific performance instructions like [p] and *ff*.

March

THE INVINCIBLE EAGLE

E♭ Cornet
[optional]

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff

8

9

[mp] mf

16

22

1. 2. [tacet] 26

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

29

37

[Play] 42

[mf] [f]

44

p sub. sf [mf] [f]

52

p sub. [tacet] p

58 TRIO.

[mp] [p]

66

[mp] p

74

[mp]

THE INVINCIBLE EAGLE

2

E♭ Cornet

82 [Play] *mf* *mp* *ff*

90

98

108 [tacet] *[p] ff* *[mp]* *[p]* 126

118 *mp* *p*

128 *mp* *mf*

137 [Play] *mp* *ff* 142

146

157 162 *ff*

165

175 178

184

March

THE INVINCIBLE EAGLE

Solo B♭ Cornet

(1901)

JOHN PHILIP SOUSA

March Tempo.

8 **ff**

15 **mp** **mf**

22 1. **mp** 2. [tacet] **p** **mp** **p sub.**

29 **sf** **p** **mp** **p sub.**

37 [Play] **mf** **f**

44 **p sub.** **sf** **mf** **f**

52 **p sub.** [tacet] **p**

58 **TRIO.** **mp** **p**

66 **mp** **p**

74 **mp**

THE INVINCIBLE EAGLE

2

Solo B♭ Cornet

84 90

[*mf*] [*mp*] *ff* [Play]

93

102 [*p*] *ff* [tacet]

110 [*mp*] [*p*]

120 [*mp*] [*p*] [*mp*] 126

130 [*mf*]

140 [Play] 142 [*mp*] *ff*

148

158 162 [*ff*]

166

175 178

184

March

THE INVINCIBLE EAGLE

1st B♭ Cornet

(1901)

JOHN PHILIP SOUSA

March Tempo.

8 **ff**

15

22 1. [mp] 2. [tacet] 26 [p] [mp] *p sub.*

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

37 [Play] 42 [mf] [f]

44 *p sub.* [mf] [f]

52 *p sub.* [tacet] *p*

58 **TRIO.** [mp] [p]

66 [mp] [p]

74 [mp]

THE INVINCIBLE EAGLE

1st B♭ Cornet

84 *[mf]* [*mp*] *ff* [Play] 90

93

102 [*p*] *ff* [tacet]

110 [*mp*] [*p*]

120 [*mp*] [*p*] [*mp*] 126

130 [*mf*]

140 [Play] 142 [*mp*] *ff*

148 []

158 162 *ff*

166

175 178

184

This musical score is for the 1st B♭ Cornet part of 'The Invincible Eagle'. It consists of ten staves of music, each starting with a measure number. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from mezzo-forte (mf) to fortissimo (ff), with some passages marked piano (p) or mezzo-piano (mp). There are also performance instructions like '[Play]' and '[tacet]'. The score is written in a single system, with measures grouped by bar lines. The key signature has one flat (B♭), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures contain rests. The overall structure is a continuous melodic line with varying dynamics and articulation.

March

THE INVINCIBLE EAGLE

2nd B♭ Cornet

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff

8 9

mf

14

20 1. 2. [tacet] 26

[p] [mp]

28

p sub. [p] [mp]

36

p sub. [Play] [mf]

42

[f] p sub.

49

[mf] [f] p sub.

56 58 TRIO. [tacet] p

66 74

75

THE INVINCIBLE EAGLE

2nd B♭ Cornet

84 *mf* [*mp*] *ff* [90] [Play] [tacet] 110 [p] *ff*

93

104 [110] [p] *ff*

113 4

123 [126] 4

131

139 [142] [Play] *ff*

148

158 [162] *ff* 4

167 4

176 [178] 4

185

This musical score is for the 2nd B♭ Cornet part of 'The Invincible Eagle'. It consists of ten staves of music, each starting with a measure number. The notation is in treble clef with a key signature of one flat (B♭). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Rehearsal marks are indicated by boxed numbers: 90, 110, 126, 142, 162, and 178. Performance instructions like '[Play]', '[tacet]', and '[p]' are also present. The dynamics range from mezzo-forte (mf) to fortissimo (ff), with a piano (p) section between measures 110 and 113. The piece concludes with a final note on the tenth staff.

March

THE INVINCIBLE EAGLE

3rd B♭ Cornet

(1901)

JOHN PHILIP SOUSA

March Tempo.

8 **9** *ff*

15 *mf*

22 1. 2. [tacet] **26** [*p*] [*mp*] *p sub.*

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

37 [Play] **42** [*mf*] [*f*] *p sub.*

46 [*mf*] [*f*] *p sub.*

53 **58** TRIO. [tacet] *p*

62

72 **74**

81 [*mf*] [*mp*] *ff* [Play]

Detailed description: This is a musical score for the 3rd B♭ Cornet part of the march 'The Invincible Eagle' by John Philip Sousa. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a 'March Tempo.' instruction. The first staff (measures 1-7) starts with a forte (ff) dynamic. The second staff (measures 8-14) begins with a mezzo-forte (mf) dynamic. The third staff (measures 15-21) includes a double bar line and a repeat sign. The fourth staff (measures 22-29) features first and second endings, with a mezzo-piano (mp) dynamic and a piano (p) dynamic. The fifth staff (measures 30-36) continues with a mezzo-piano (mp) dynamic. The sixth staff (measures 37-43) includes a 'Play' instruction and a mezzo-forte (mf) dynamic. The seventh staff (measures 44-52) features a forte (f) dynamic. The eighth staff (measures 53-57) marks the beginning of the 'TRIO' section with a piano (p) dynamic. The ninth staff (measures 58-61) includes a 'tacet' instruction. The tenth staff (measures 62-71) continues the melody. The eleventh staff (measures 72-80) includes a repeat sign and a mezzo-forte (mf) dynamic. The twelfth staff (measures 81-88) ends with a mezzo-piano (mp) and fortissimo (ff) dynamic, followed by a 'Play' instruction.

THE INVINCIBLE EAGLE

3rd B \flat Cornet

2

90

99

108 [tacet] 110 4

118 4

126 4

136 [Play] 142 ff

143

153 [] ff

162 4

170 4

177 178 4

186

March

THE INVINCIBLE EAGLE

1st F Horn

(1901)

JOHN PHILIP SOUSA

March Tempo.

7

9

13

19

26

32

38

42

44

49

55

58 TRIO.

ff

mf

[mp]

p sub.

[p]

[mp]

p sub.

[f]

p sub.

[mf]

[f]

p sub.

p

THE INVINCIBLE EAGLE
1st F Horn

2

61

66

71 74

76

81

86 90
ff

92

97

105 110
[p]ff

112

117

122 126

THE INVINCIBLE EAGLE

1st F Horn

127

132

137

142

ff

143

148

156

162

ff

163

168

173

178

183

188

This musical score is for the 1st F Horn part of 'The Invincible Eagle'. It consists of ten staves of music, each containing five measures. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and various musical markings. Measure numbers 127, 132, 137, 142, 143, 148, 156, 162, 163, 168, 173, 178, 183, and 188 are placed at the beginning of their respective staves. A box around the number 142 is present. Dynamic markings include 'ff' (fortissimo) at measures 142 and 156. A crescendo hairpin is located between measures 156 and 162. A decrescendo hairpin is located between measures 162 and 163. A box around the number 178 is present. The score ends with a double bar line at the end of measure 188.

March

THE INVINCIBLE EAGLE

2nd F Horn

(1901)

JOHN PHILIP SOUSA

March Tempo.

7

9

13

19

26

32

38

42

44

49

55

58 TRIO.

ff

mf

[mp]

p sub.

[p]

[mp]

p sub.

[f]

p sub.

[mf]

[f]

p sub.

p

THE INVINCIBLE EAGLE
2nd F Horn

2

61

66

71 74

76

81

86 90 *ff*

92

97

105 110 [*p*]*ff*

112

117

122 126

THE INVINCIBLE EAGLE

2nd F Horn

127

132

137

142

ff

143

148

156

162

ff

163

168

173

178

183

188

This musical score is for the 2nd F Horn part of 'The Invincible Eagle'. It consists of ten staves of music, each starting with a measure number. The key signature is one flat (Bb). The notation includes eighth and sixteenth notes, rests, and dynamic markings. Measures 142 and 162 are boxed. Measure 142 has an accent (^) and a fortissimo (ff) marking. Measure 162 has a fortissimo (ff) marking. Measures 143-161 contain various accents (^) and slurs. The score ends with a double bar line and repeat dots at measure 188.

March

THE INVINCIBLE EAGLE

3rd F Horn

(1901)

JOHN PHILIP SOUSA

March Tempo.

7

9

13

19

26

33

40

42

47

54

58

60

ff

mf

[mp]

p sub.

[p]

[mp]

p sub.

[f]

p sub.

[mf]

[f]

p sub.

p

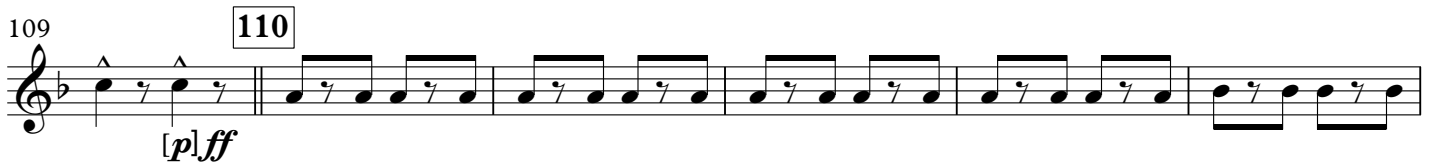
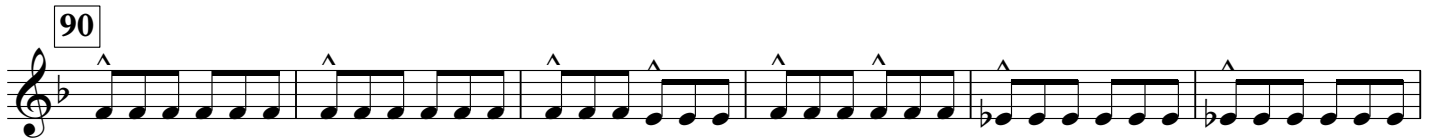
1.

2.

TRIO.

THE INVINCIBLE EAGLE
3rd F Horn

2



THE INVINCIBLE EAGLE

3rd F Horn

133



139

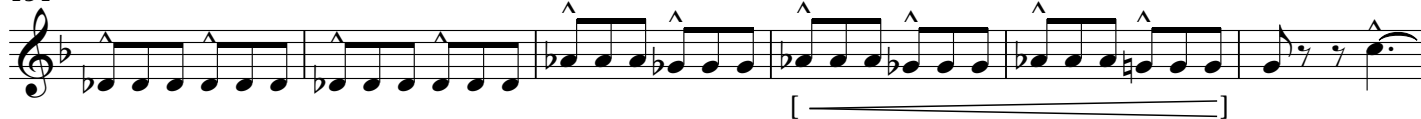
142



145



151



157

162



164



170



176

178



182



188



March

THE INVINCIBLE EAGLE

4th F Horn

(1901)

JOHN PHILIP SOUSA

March Tempo.

7 **ff**

9 **mf**

13

19 1. 2.

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

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

40 42 **[f]** **p sub.**

47 **[mf]** **[f]** **p sub.**

54 58 **TRIO.** **p**

60

THE INVINCIBLE EAGLE
4th F Horn

2

66

72 74

78

84 *ff*

90

96

102

[110]

109 *[p]ff*

115

121 126

127

Detailed description: This is a musical score for the 4th F Horn part of 'The Invincible Eagle'. The music is written on ten staves in a single system. The key signature has one flat (Bb) and the time signature is 2/4. The score begins at measure 66 and ends at measure 127. Measures 66-71 consist of eighth notes. Measures 72-77 continue with eighth notes, with a box highlighting measure 74. Measures 78-83 are eighth notes. Measure 84 concludes with a double bar line and the fortissimo (ff) dynamic. Measures 85-95 feature eighth notes with accents (^) above them; measure 90 is boxed. Measures 96-101 are eighth notes with accents (^) above them. Measures 102-108 are eighth notes with accents (^) above them, with a bracket spanning measures 102-108. Measure 109 starts with a double bar line, followed by eighth notes, with a box around measure 110 and the dynamic [p]ff indicated below. Measures 110-114 are eighth notes. Measures 115-120 are eighth notes. Measures 121-125 are eighth notes, with a box around measure 126. The final measure, 127, consists of eighth notes.

THE INVINCIBLE EAGLE

4th F Horn

133



139



142

145



151



157



162

164



170



176



178

182



188



March

THE INVINCIBLE EAGLE

Baritone

(1901)

JOHN PHILIP SOUSA

March Tempo.

8 **ff**

16 **[mp]** **mf**

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

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

38 **[mf]** **[f]** **p sub.**

46 **[mf]** **[f]** **p sub.**

54 **p** **[mp]** **TRIO.**

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

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

80 **[mf]** **[mp]** **ff**

Baritone

90

97

106

110

113

122

126

131

141

142

148

158

162

166

175

178

184

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

This musical score is for the Baritone part of 'The Invincible Eagle'. It consists of ten staves of music, each containing measures 90 through 184. The key signature is B-flat major (two flats). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and full notes, often beamed together. There are also rests, ties, and slurs. Dynamic markings are placed throughout the score: *mp* (mezzo-piano), *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). Some measures are marked with a box containing a measure number (e.g., 90, 110, 126, 142, 162, 178). The score ends with a double bar line at measure 184.

March

THE INVINCIBLE EAGLE

Baritone, T.C.

(1901)

JOHN PHILIP SOUSA

March Tempo.

8 **9**

16

22 **26**

30

38 **42**

46

54 **58** **TRIO.**

62

71 **74**

80

ff

[mp] *mf*

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

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

[mf] *[f]* *p sub.*

[mf] *[f]* *p sub.*

p *[mp]*

[p] *[mp]*

[p] *[mp]*

[mf] *[mp]* *ff*

THE INVINCIBLE EAGLE
Baritone, T.C.

2

90

97

106

110

113

122

126

131

141

142

148

158

162

166

175

178

184

[p] *ff* *[mp]*

[p] *[mp]*

[p] *[mp]*

[mf]

[mp] *ff*

ff

March

THE INVINCIBLE EAGLE

1st Trombone

(1901)

JOHN PHILIP SOUSA

March Tempo.

8 **ff**

17 **mf** 1. 2. [tacet] [p]

26 [mp] *p sub.* [p] [Play] [mf]

34 [mp] *p sub.* [mf]

42 [f] *p sub.* [mf]

50 [f] *p sub.*

58 **TRIO.** [tacet] *p*

66

74 4

82

Detailed description: This is a musical score for the 1st Trombone part of the march 'The Invincible Eagle' by John Philip Sousa. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. 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), **mf** (mezzo-forte), **mp** (mezzo-piano), **f** (forte), and **p** (piano), along with crescendos and decrescendos. Performance instructions include 'p sub.' (piano substitute), '[p]' (piano), '[Play]', and '[tacet]'. Rehearsal marks are indicated by boxed numbers: 8, 17, 26, 34, 42, 50, 58, 66, 74, and 82. The score concludes with a double bar line and repeat dots at the end of the final staff.

THE INVINCIBLE EAGLE

1st Trombone

89 [Play] **90** *ff*

95 []

105 [tacet] **110** [*p*]*ff* [] [*mp*]

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

122 [] [*p*] [*mp*] **126**

131 [] [*mf*] []

140 [] [*mp*] [Play] *ff* **142**

148 []

158 [*ff*] **162**

166 []

175 **178**

184

This musical score is for the 1st Trombone part of 'The Invincible Eagle'. It consists of ten staves of music, each starting with a measure number. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, often with accents (^) or slurs. Dynamic markings include *ff* (fortissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions like '[Play]' and '[tacet]' are present. Rehearsal marks are indicated by boxed numbers: 90, 110, 126, 142, 162, and 178. Some measures contain bracketed empty space [] for editing or performance notes. The score ends with a double bar line at measure 184.

March

THE INVINCIBLE EAGLE

2nd Trombone

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff

8 9

mf

17 1. 2. [tacet]

[p]

26

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

34

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

42

[f] *p sub.* *[mf]*

50

[f] *p sub.*

58 **TRIO.** *[tacet]*

p

66

74

82

THE INVINCIBLE EAGLE

2nd Trombone

89 [Play] **90** *ff*

95 *[p]* *ff* *[mp]*

105 [tacet] **110** *[p]* *ff* *[mp]*

113 *[p]* *[mp]*

122 *[p]* *[mp]* **126**

131 *[mf]*

140 [Play] **142** *[mp]* *ff*

148 *[mp]* *ff*

158 **162** *ff*

166

175 **178**

184

This musical score is for the 2nd Trombone part of 'The Invincible Eagle'. It spans measures 89 to 184. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 89 starts with a 'Play' instruction and a fortissimo (ff) dynamic. Measure 90 is marked with a box containing the number 90. Measure 110 is marked with a box containing the number 110 and includes a 'tacet' instruction. Measure 142 is marked with a box containing the number 142 and includes a 'Play' instruction. Measure 162 is marked with a box containing the number 162. Measure 178 is marked with a box containing the number 178. The score concludes with a double bar line at the end of measure 184.

March

THE INVINCIBLE EAGLE

Bass Trombone

(1901)

JOHN PHILIP SOUSA

March Tempo.

7

9

15

23

26

[mp] p sub.

31

[p] [mp] p sub.

38

42

[f] p sub.

46

[mf] [f] p sub.

53

58 **TRIO.**
[tacet]

60

68

74

76

THE INVINCIBLE EAGLE
Bass Trombone

2

84 [Play] 90 *ff*

92

100

109 [tacet] 110 [*p*]*ff* [*mp*] [*p*] 126

118 [*mp*] [*p*] 128 [*mf*]

137 [Play] 142 [*mp*] *ff*

146 162 *ff*

164 178

184

March

THE INVINCIBLE EAGLE

Tuba

(1901)

JOHN PHILIP SOUSA

March Tempo.

7 *ff*

9 *mf*

15

23 1. 2. 26 *[mp]* *p sub.*

31 *[mp]* *p sub.*

38 42 *[f]* *p sub.*

46 *[f]* *p sub.*

53 58 **TRIO.** *p*

62

71 74

81 *ff*

Detailed description: This is a musical score for the Tuba part of the march 'The Invincible Eagle' by John Philip Sousa. The score is written in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It begins with a 'March Tempo.' instruction. The first staff starts with a forte (ff) dynamic. The second staff has a measure rest followed by a mezzo-forte (mf) dynamic. The third staff continues the melody. The fourth staff includes first and second endings, with a mezzo-piano (mp) dynamic and a 'p sub.' (piano subito) instruction. The fifth staff continues with the mezzo-piano dynamic. The sixth staff has a forte (f) dynamic and a 'p sub.' instruction. The seventh staff continues with the forte dynamic. The eighth staff marks the beginning of the 'TRIO' section at measure 58, with a piano (p) dynamic. The ninth staff continues the Trio melody. The tenth staff continues the Trio melody. The eleventh staff continues the Trio melody. The twelfth staff ends with a fortissimo (ff) dynamic.

THE INVINCIBLE EAGLE

Tuba

90



98



107

110



115



124

126



134



142



150



159

162



167



176

178



186



March
THE INVINCIBLE EAGLE

Drums

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff [choke]

mf [**>**] [**>**] [**>**]

16

23 [choke] 1. 2. 26 [**- Cyms.**] [**mp**] **p sub.**

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

38 42 [**+ Cyms.**] [**f**] **p sub.**

46 [**f**] **p sub.**

53 58 **TRIO.** [tacet] **p** 4

62 8 12

74 4

THE INVINCIBLE EAGLE

2

Drums

84 90 [Play] *ff*

93 [$>$] [$>$]

104 [choke] [*sf*] [choke] [*sf*] 110 [- Cyms.] [*p*] *ff*

112 4 8 12

125 16 126 20 24 28

138 142 [Play] *ff* [$>$]

148 [$>$] [choke] [*sf*]

158 [choke] [*sf*] 162 *ff* [*sfz*]

165 4 [*sfz*]

175 4 178 [*sfz*]

184 4 *[sfz]* *[sfz]*

A drum score for a piece titled 'THE INVINCIBLE EAGLE'. The score is written on ten staves, each representing a 4-measure phrase. The notation includes various drum sounds (represented by eighth and sixteenth notes with stems), rests, and dynamic markings such as *ff* (fortissimo), [*sf*] (sforzando), [*p*] (piano), [*sfz*] (sforzando), and [choke]. There are also performance instructions like '[Play]' and '[- Cyms.]' (no cymbals). The score is divided into measures by bar lines, with some measures containing repeat signs (slashes with dots). The page number '2' is in the top right corner.

March THE INVINCIBLE EAGLE

Bells

[Manuscript glockenspiel part
found in Sousa's Encore Books]

(1901)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a glockenspiel in 6/8 time. It begins with a key signature of one flat (Bb). The score is divided into several measures, many of which are marked with rests and measure numbers in boxes. The first line contains measures 1 through 26, with rests of 8, 15, 1, 2, and 16 measures. The second line starts at measure 42 with a 15-measure rest, followed by a melodic line starting at measure 58, marked 'TRIO.' and 'p'. The third line continues the melodic line from measure 62. The fourth line starts at measure 70 and continues the melodic line. The fifth line starts at measure 77 and continues the melodic line. The sixth line starts at measure 84 and continues the melodic line. The seventh line contains measures 90 through 126, with rests of 20, 16, and 16 measures. The eighth line contains measures 142 through 178, with rests of 20, 16, and 16 measures.

9 15 1. 2. 26 16

42 15 58 TRIO. *p*

62

70 74

77

84

90 20 110 16 126 16

142 20 162 16 178 16

March

THE INVINCIBLE EAGLE

Harp

(1901)

JOHN PHILIP SOUSA

March Tempo.

6 6

ff *mf*

9

12

18

24 1. 2. 26

[mp] *p sub.*

31

[mp] *p sub.*

38 42

[f] *p sub.*

THE INVINCIBLE EAGLE
Harp

2

45

[mf] [f]

52

p sub.

58 TRIO.

p [mp] [p]

64

[p] mp

69

p

74

mp

THE INVINCIBLE EAGLE

Harp

81

[*mf*]

87

90 20 110

mp

20

[*p*]*ff*

112

118

123 126

128

THE INVINCIBLE EAGLE

4

Harp

134

140

142 20 162

20 *ff*

165

171

176 178

182

188

This musical score is for a harp piece titled "The Invincible Eagle". It consists of seven systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score begins at measure 134 and ends at measure 188. The first system (measures 134-139) features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The second system (measures 140-164) includes a 20-measure repeat section (measures 142-161) marked with a forte (*ff*) dynamic. The third system (measures 165-170) continues the eighth-note pattern. The fourth system (measures 171-175) shows a more complex bass line with some triplets. The fifth system (measures 176-181) features a 20-measure repeat section (measures 178-197) and a change in the right-hand accompaniment. The sixth system (measures 182-187) returns to the eighth-note pattern. The seventh system (measures 188-192) concludes the piece with a final chord and a fermata. The score includes various musical notations such as slurs, ties, and dynamic markings.