



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 3



No. 41

THE
LOYAL
LEGION

MARCH

[1890]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The Loyal Legion” (1890)

This march was written to commemorate the twenty-fifth anniversary of the Military Order of the Loyal Legion of the United States, an organization composed primarily of American Civil War officers and their descendants. The anniversary celebration was held in Philadelphia on April 15 and 16, 1890, and the U.S. Marine Band was ordered by the secretary of the navy to participate.

The piece is seldom played today, but the Loyal Legion uses it occasionally at its meetings. Much of the march appeared in Sousa’s operetta, *The Queen of Hearts* (1885).

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 68. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. 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 (m. 1-4): This strong fortissimo intro is effective if done without diminuendo into the first strain, but rather with a subito mezzo-forte.

First Strain (m. 5-20): Likewise, the first strain has two subito forte moments in m. 12 and 20 before receding back to the mezzo-forte. The cymbals break off from the bass drum part as indicated to play the solos throughout.

Second Strain (m. 21-38): As is the performance custom for many Sousa marches, the first time through this strain is played at mezzo-piano, and piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time. Clarinets are also down the octave as indicated first time. The tubas and baritone saxophone should take care to ensure the grace notes and

interesting sweeps into each downbeat are still heard even within the softer dynamic. All instruments rejoin at fortissimo on beat two of m. 37 for the repeat as printed, and the percussion adds accents as indicated.

Trio (m. 39-55): E-flat clarinet, cornets, and cymbals are tacet in the trio and all others play mezzo-piano first time. Piccolo may continue to play in this trio to highlight the interesting decorative line in this particular march. Trombones may be tacet first time, but can play softly the second time through to include the interesting and unusual counterline in the part. Everyone should play even softer second time through the trio, and the percussion may tacet completely on the repeat to emphasize the softer dynamic.

Break Strain (m. 56-66): All instruments are back in and suddenly at fortissimo with the trumpet fanfares. A big sfz accent in percussion signals a diminuendo in m. 65-66 to the first time through the final strain, and cymbals should cut out in m. 66 to set up the new dynamic.

Final Strain (m. 67-83): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet again for the first time through the final strain, and clarinets are down the octave as indicated. The subito fortissimo returns for the repeat of the break strain and all voices crescendo even further in m. 65-66 to fortississimo for the final time through the last strain. Two sfz accents may be added in percussion on beat two of both m. 79 and 80.

March THE LOYAL LEGION

(1890)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8 9 10

Flute/Piccolo *ff* *mf* [cresc.] *tr*

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

E♭ Clarinet *ff* *mf* [cresc.] *tr*

1st B♭ Clarinet *ff* *mf* [cresc.] *tr*

2nd B♭ Clarinet *ff* *mf* [cresc.] *tr*

3rd B♭ Clarinet *ff* *mf* [cresc.] *tr*

E♭ Alto Clarinet [optional] *ff* *mf* [cresc.] *tr*
[altered E♭ Cornet part] [Sousa's Encore Books]

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

1st & 2nd Bassoons *ff* *mf* [cresc.] *tr*

E♭ Alto Saxophone [optional] *ff* *mf* [cresc.] *tr*
[altered E♭ Cornet part] [Sousa's Encore Books]

B♭ Tenor Saxophone [optional] *ff* *mf* [cresc.] *tr*
[altered Baritone, T.C. part]

E♭ Baritone Saxophone [optional] *ff* *mf* [cresc.] *tr*
[altered Tuba part]

E♭ Cornet *ff* *mf* [cresc.] *tr*

Solo B♭ Cornet *ff* *mf* [cresc.] *tr*

1st B♭ Cornet *ff* *mf* [cresc.] *tr*

2nd & 3rd B♭ Cornets *ff* *mf* [cresc.] *tr*

1st & 2nd F Horns *ff* *mf* [cresc.] *tr*

3rd & 4th F Horns *ff* *mf* [cresc.] *tr*

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

1st & 2nd Trombones *ff* *mf* [cresc.] *tr*

3rd Trombone *ff* *mf* [cresc.] *tr*

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

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

Cym. Solo Cym. Solo

THE LOYAL LEGION
Full Score

11 12 13 14 15 16 17 18 19 20

Flt./Picc. [f] [sub mf] [cresc.] [f]

Oboe [f] [sub mf] [cresc.] [f]

E♭ Clar. [f] [sub mf] [cresc.] [f]

1st Clar. [f] [sub mf] [cresc.] [f]

2nd Clar. [f] [sub mf] [cresc.] [f]

3rd Clar. [f] [sub mf] [cresc.] [f]

Alto Clar. [f] [sub mf] [cresc.] [f]

Bass Clar. [f] [sub mf] [cresc.] [f]

1st & 2nd Bsns. [f] [sub mf] [cresc.] [f]

Alto Sax. [f] [sub mf] [cresc.] [f]

Ten. Sax. [f] [sub mf] [cresc.] [f]

Bari. Sax. [f] [sub mf] [cresc.] [f]

E♭ Cor. [f] [sub mf] [cresc.] [f]

Solo B♭ Cor. [f] [sub mf] [cresc.] [f]

1st B♭ Cor. [f] [sub mf] [cresc.] [f]

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

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

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

Bar. [f] [sub mf] [cresc.] [f]

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

3rd Trbn. [f] [sub mf] [cresc.] [f]

Tuba [f] [sub mf] [cresc.] [f]

Drums [f] [sub mf] [cresc.] [f] *mf*

Cym. Solo Cym. Solo

THE LOYAL LEGION
Full Score

21 22 23 24 25 26 27 28 29

Flt./Picc. [2. [-Picc.] [Picc. 2nd X only] *[f] [mp],ff (ff 2nd X)*

Oboe *[f] [mp],ff (ff 2nd X)*

E♭ Clar. [tacet] [2nd X only] *[f] [mp],ff (ff 2nd X)*

1st Clar. [lower notes 1st X] *[f] [mp],ff (ff 2nd X)*

2nd Clar. [lower notes 1st X] *[f] [mp],ff (ff 2nd X)*

3rd Clar. [lower notes 1st X] *[f] [mp],ff (ff 2nd X)*

Alto Clar. *[f] [mp],ff (ff 2nd X)*

Bass Clar. [2nd X only] *[f] [mp]-ff*

1st & 2nd Bsns. *[f] [mp]-ff*

Alto Sax. *[f] [mp],ff (ff 2nd X)*

Ten. Sax. *[f] [mp],ff (ff 2nd X)*

Bari. Sax. *[f] [mp]-ff*

E♭ Cor. [2. [tacet] [2nd X only] *[f] [mp],ff (ff 2nd X)*

Solo B♭ Cor. [tacet] [2nd X only] *[f] [mp],ff (ff 2nd X)*

1st B♭ Cor. [tacet] [2nd X only] *[f] [mp],ff (ff 2nd X)*

2nd & 3rd B♭ Cors. [2nd X only] *[f] [mp]-ff*

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

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

Bar. *[f] [mp],ff (ff 2nd X)*

1st & 2nd Trbns. *[f] [mp]-ff* a2 [2nd X only]

3rd Trbn. [2nd X only] *[f] [mp]-ff*

Tuba *[f] [mp]-ff*

Drums *[f] [mp]-ff* [Cyms. 2nd X only] [=>] [2nd X] [=>] [2nd X] [=>] [2nd X] [=>] [2nd X]

THE LOYAL LEGION
Full Score

30 31 32 33 34 35 36 37 38

Flt./Picc. [ff] [+Picc.]

Oboe [ff]

E♭ Clar. [ff] [Play]

1st Clar. [ff]

2nd Clar. [ff]

3rd Clar. [ff]

Alto Clar. [ff] [Play]

Bass Clar.

1st & 2nd Bsns.

Alto Sax. [ff]

Ten. Sax. [ff]

Bari. Sax.

E♭ Cor. [ff] [Play]

Solo B♭ Cor. [ff] [Play]

1st B♭ Cor. [ff] [Play]

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar. [ff]

1st & 2nd Trbns.

3rd Trbn.

Tuba

Drums [2nd X]

THE LOYAL LEGION
Full Score

39 40 41 42 43 44 45 46

TRIO.

Flt./Picc. [mp-pp]

Oboe [mp-pp]

E♭ Clar. [tacet both Xs] [mp-pp]

1st Clar. [lower notes both Xs] [mp-pp]

2nd Clar. [lower notes both Xs] [mp-pp]

3rd Clar. [lower notes both Xs] [mp-pp]

Alto Clar. [mp-pp]

Bass Clar. [mp-pp]

1st & 2nd Bsns. [mp-pp]

Alto Sax. [mp-pp]

Ten. Sax. [mp-pp]

Bari. Sax. [mp-pp]

E♭ Cor. [tacet both Xs] [mp-pp]

Solo B♭ Cor. [tacet both Xs] [mp-pp]

1st B♭ Cor. [tacet both Xs] [mp-pp]

2nd & 3rd B♭ Cors. [tacet both Xs] [mp-pp]

1st & 2nd Hrns. [mp-pp]

3rd & 4th Hrns. [mp-pp]

Bar. [mp-pp]

1st & 2nd Trbns. [mp-pp] [2nd X only]

3rd Trbn. [tacet both Xs] [mp-pp]

Tuba [mp-pp]

Drums [1st X only] [mp-pp] [-Cyms. both Xs]

4 8

THE LOYAL LEGION
Full Score

47 48 49 50 51 52 53 54 55

Flt./Picc.
Oboe
Eb Clar.
1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Eb Cor.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
3rd Trbn.
Tuba
Drums

12 14

THE LOYAL LEGION

Full Score

56 57 58 59 60 61 62 63 64 65 66

This page of the musical score, page 8, covers measures 56 through 66. It features 24 staves for various instruments: Flt./Picc., Oboe, Eb Clar., 1st Clar., 2nd Clar., 3rd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Bb Cor., 1st Bb Cor., 2nd & 3rd Bb Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Bar., 1st & 2nd Trbns., 3rd Trbn., Tuba, and Drums. The music is primarily in the key of B-flat major, with a common time signature. The dynamic marking is consistently *ff* (fortissimo) throughout. Many parts include first and second endings, indicated by '1st X' and '2nd X' marks. Performance instructions such as '*[Play]*' are present for several instruments. The drum part includes the instruction '*[+ Cyms.]*' and a dynamic marking of '*[sf]*' (sforzando). At the end of measure 66, a cue is provided for '[- Cyms. 1st X]'. The score is written for a full orchestra with woodwinds, brass, and percussion.

THE LOYAL LEGION
Full Score

Grandioso 67 [Picc. 2nd X only] 68 69 70 71 72 73 74

Flt./Picc. *[mp]-fff*

Oboe *[mp]-fff*

E♭ Clar. [2nd X only] *[mp]-fff*
[lower notes 1st X]

1st Clar. *[mp]-fff*
[lower notes 1st X]

2nd Clar. *[mp]-fff*
[lower notes 1st X]

3rd Clar. *[mp]-fff*
[lower notes 1st X]

Alto Clar. *[mp]-fff*

Bass Clar. *[mp]-fff*

1st & 2nd Bsns. *[mp]-fff*

Alto Sax. *[mp]-fff*

Ten. Sax. *[mp]-fff*

Bari. Sax. *[mp]-fff*

Grandioso [2nd X only]

E♭ Cor. *[mp]-fff*

Solo B♭ Cor. [2nd X only] *[mp]-fff*

1st B♭ Cor. [2nd X only] *[mp]-fff*

2nd & 3rd B♭ Cors. [2nd X only] *[mp]-fff*

1st & 2nd Hrns. *[mp]-fff*

3rd & 4th Hrns. *[mp]-fff*

Bar. *[mp]-fff*

1st & 2nd Trbns. [2nd X only] *[mp]-fff*

3rd Trbn. [2nd X only] *[mp]-fff*

Tuba *[mp]-fff*

Drums *[mp]-fff*

THE LOYAL LEGION
Full Score

75 76 77 78 79 80 81 82 83

Flt./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd Clar.

3rd 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.

3rd Trbn.

Tuba

Drums

4

[sfz] [2nd X]

[sfz] [2nd X]

March THE LOYAL LEGION

Flute/Piccolo

(1890)

JOHN PHILIP SOUSA

March Tempo.

8

15

21

28

35

43

52

61

69

76

TRIO.

Grandioso

1st X
2nd X

Oboe

March

THE LOYAL LEGION

JOHN PHILIP SOUSA

(1890)

March Tempo.

The musical score is written for the Oboe part of the march 'The Loyal Legion' by John Philip Sousa. It is in 2/4 time and B-flat major. The score consists of ten staves of music. The first staff begins with a dynamic of *ff* and a *mf* dynamic later. The second staff includes a *cresc.* marking and a *f* dynamic. The third staff has a *[sub mf]* dynamic and another *cresc.* marking. The fourth staff features first and second endings, with dynamics *[f]*, *[f]*, *[mp]*, *ff*, and *(ff 2nd X)*. The fifth staff continues the melody. The sixth staff marks the beginning of the 'TRIO' section with a key signature change to two flats and a dynamic of *[mp-pp]*. The seventh staff includes a triplet and a *ff* dynamic. The eighth staff has first and second endings and a *ff* dynamic. The ninth staff is marked 'Grandioso' and includes a *ff* dynamic, a *[mp]-fff* dynamic, and first and second endings. The tenth staff concludes with first and second endings and a *[>]* marking.

March
THE LOYAL LEGION

E♭ Clarinet

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

8 *[cresc.]* *[f]* *[sub mf]*

15 *[cresc.]* *[f]*

21 *[f]* *[mp]* *ff* (*ff*_{2nd X})

28

35 1. *[Play]* 2. **TRIO.** *[tacet both X's]* *[ff]* *[mp-pp]*

43 3

52 1. 2. *[Play]* *ff*

61 *ff* *Grandioso* *[2nd X only]* *[mp]-fff*

69 1st X 2nd X

76 1. 2.

March THE LOYAL LEGION

1st B \flat Clarinet

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

7 *[cresc.]* *[f]* *tr*

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

20 1. *[f]* 2. *[f]* *[lower notes 1st X]* *[mp]* *ff* (*ff* 2nd X)

28

36 **TRIO.** 1. *[ff]* 2. *[mp-pp]* *[lower notes both X's]*

45 3

54 1. *ff* 2. *ff* *Grandioso* *[lower notes 1st X]*

62 *ff* 1st X 2nd X *[mp]-fff*

70

77 1. 2.

March

THE LOYAL LEGION

2nd B♭ Clarinet

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

7 *[cresc.]* *[f]* *tr*

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

20 1. 2. *[lower notes 1st X]*
[f] *[f]* *[mp]* *ff* (*ff*^{2nd X})

28

36 1. 2. **TRIO.** *[lower notes both X's]*
[ff] *[mp-pp]*

45

54 1. 2. *ff*

62 *Grandioso* *[lower notes 1st X]*
ff *[mp]-fff*
1st X
2nd X

70

77 1. 2. *[>]*

March THE LOYAL LEGION

3rd B \flat Clarinet

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

7 *[cresc.]* *[f]* *tr*

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

20 1. *[f]* 2. *[f]* *[mp]* *ff* (*ff*^{2nd X}) *[lower notes 1st X]*

28

36 **TRIO.** 1. *[ff]* 2. *[mp-pp]* *[lower notes both X's]*

45

54 1. *ff* 2. *ff*

62 *ff* *Grandioso* *[lower notes 1st X]* *[mp]-fff* 1st X 2nd X

70

77 1. 2. *[>]*

March

THE LOYAL LEGION

E♭ Alto Clarinet
[optional]

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of 77 measures. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'March Tempo.' and the initial dynamics are *ff* (fortissimo) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, trills (tr), and dynamic markings like *[cresc.]*, *[sub mf]*, *[f]*, *[mp]*, *[ff]*, and *[mp-pp]*. There are first and second endings (1. and 2.) at measures 19-20 and 54-55. A section labeled 'TRIO.' begins at measure 39 with a common time signature and a dynamic of *[mp-pp]*. The score concludes with a *Grandioso* section starting at measure 62, marked with *ff* and *[mp]-fff* dynamics, and includes first and second endings at the final measure (77).

March THE LOYAL LEGION

B \flat Bass Clarinet
[optional]

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B \flat Bass Clarinet and consists of ten staves of music. The key signature is one flat (B \flat) and the time signature is common time (C). The score begins with a treble clef and a common time signature. The first staff starts with a dynamic marking of *ff* and includes a repeat sign with first and second endings. The second staff includes dynamics *[cresc.]*, *[f]*, and *[sub mf]*. The third staff includes *[cresc.]*, *[f]*, *[f]*, and *[mp]-ff*, with first and second endings and a *[2nd X only]* marking. The fourth staff continues the melody. The fifth staff includes first and second endings. The sixth staff is the beginning of the **TRIO** section, marked *[mp-pp]*. The seventh staff continues the Trio. The eighth staff includes first and second endings, a dynamic marking of *ff*, and the instruction *Grandioso*. The ninth staff includes first and second endings, a dynamic marking of *[mp]-fff*, and markings for *1st X* and *2nd X*. The tenth staff concludes the piece with first and second endings.

March THE LOYAL LEGION

1st Bassoon

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

7

[*cresc.*] [*f*] [*sub mf*]

14

[*cresc.*]

20

1. [*f*] 2. [*f*] [*mp*]-*ff*

26

32

1. 2.

39 **TRIO.**

[*mp-pp*]

47

54

1. 2.

[*ff*]

62 [*ff*] *Grandioso* [*mp*]-*fff*

70

1st X
2nd X

77

1. 2.

March THE LOYAL LEGION

2nd Bassoon

(1890)

JOHN PHILIP SOUSA

March Tempo.

7 *ff* *mf*

14 [*cresc.*] [*f*] [*sub mf*]

20 [*f*] [*f*] [*mp*]-*ff*

26

32 [*f*] [*f*] [*mp*]-*ff*

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

47

54 [*ff*]

62 [*ff*] *Grandioso* [*mp*]-*fff*

70 1st X 2nd X

77

Detailed description: This is a musical score for the 2nd Bassoon part of the march 'The Loyal Legion' by John Philip Sousa. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *mf* marking later. The second staff includes a crescendo marking [*cresc.*] and dynamics [*f*] and [*sub mf*]. The third staff has dynamics [*f*], [*f*], and [*mp*]-*ff*. The fourth staff is marked with measure numbers 26 and 32. The fifth staff is marked with measure numbers 32 and 39, and includes first and second endings. The sixth staff is marked with measure numbers 39 and 47, and is labeled 'TRIO.' with a dynamic marking of [*mp-pp*]. The seventh staff is marked with measure numbers 47 and 54. The eighth staff is marked with measure numbers 54 and 62, and includes a dynamic marking of [*ff*]. The ninth staff is marked with measure numbers 62 and 70, and includes a dynamic marking of [*ff*], the tempo marking 'Grandioso', and a dynamic marking of [*mp*]-*fff*. It also features first and second endings. The tenth staff is marked with measure numbers 70 and 77, and includes first and second endings. The score concludes with a double bar line.

March

THE LOYAL LEGION

E♭ Alto Saxophone
[optional]

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

6 *[cresc.]*

12 *[f]* *[sub mf]* *[cresc.]*

18 *tr* 1. 2. *[f]* *[f]* *[mp]ff* (*ff* 2nd X)

24

31 1. 2. *[ff]*

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

46 3

53 1. 2. *ff*

61 *ff* *Grandioso*

68 1st X 2nd X *[mp]-fff*

76 1. 2.

March THE LOYAL LEGION

B \flat Tenor Saxophone
[optional]

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B \flat Tenor Saxophone and consists of 11 staves of music. The key signature is one flat (B \flat) and the time signature is common time (C). The score begins with a dynamic marking of *ff* and a *March Tempo.* instruction. The first staff (measures 1-6) features a melody with accents and a dynamic shift to *mf*. The second staff (measures 7-13) includes a crescendo and dynamics of *f* and *sub mf*. The third staff (measures 14-19) continues with a crescendo. The fourth staff (measures 20-25) contains first and second endings with dynamics *f*, *mp*, *ff*, and a *(ff 2nd X)* instruction. The fifth staff (measures 26-31) continues the melody. The sixth staff (measures 32-38) features a first and second ending with a *ff* dynamic. The seventh staff (measures 39-45) is the beginning of the **TRIO** section, marked *[mp-pp]*. The eighth staff (measures 46-52) continues the trio melody. The ninth staff (measures 53-60) includes first and second endings with a *ff* dynamic and a *[trill]* instruction. The tenth staff (measures 61-67) is marked *ff* and *Grandioso*, with a *[mp]-fff* dynamic and *1st X* / *2nd X* instructions. The eleventh staff (measures 68-75) continues the trio melody. The final staff (measures 76-82) concludes with first and second endings.

March THE LOYAL LEGION

E♭ Baritone Saxophone
[optional]

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Baritone Saxophone and consists of 10 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a dynamic of *ff* and a tempo marking of "March Tempo." The first staff (measures 1-6) features a melodic line with accents and a dynamic shift to *mf*. The second staff (measures 7-13) includes a crescendo and dynamics of *f* and *sub mf*. The third staff (measures 14-19) continues with a crescendo. The fourth staff (measures 20-25) contains first and second endings, with dynamics *f*, *[mp]-ff*, and a triplet. The fifth staff (measures 26-32) features a triplet and a dynamic of *f*. The sixth staff (measures 33-38) includes first and second endings. The seventh staff (measures 39-45) is the beginning of the "TRIO" section in common time, marked *[mp-pp]*. The eighth staff (measures 46-53) continues the trio with a dynamic of *ff*. The ninth staff (measures 54-61) features a dynamic of *ff* and a *Grandioso* marking. The tenth staff (measures 62-69) includes dynamics *ff* and *[mp]-fff*, with first and second endings. The eleventh staff (measures 70-76) continues the music. The final staff (measures 77-84) concludes with first and second endings.

March

THE LOYAL LEGION

E♭ Cornet

(1890)

JOHN PHILIP SOUSA

March Tempo.

6 *ff* *mf*

12 [*f*] [*sub mf*] [*cresc.*]

18 *tr* 1. [*f*] 2. [*tacet*] [*mp*] *ff* [*ff* 2nd X]

24

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

39 **TRIO.** [*tacet both X's*] [*mp-pp*]

46 3

53 1. 2. [*Play*] *ff*

61 *Grandioso* [*2nd X only*] [*mp*]-*fff*

68 1st X 2nd X 3

76 1. 2.

March

THE LOYAL LEGION

Solo B♭ Cornet

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B♭ Cornet in 2/4 time. It begins with a dynamic of *ff* and a *March Tempo.* marking. The score includes various musical notations such as *mf*, *cresc.*, *tr*, *f*, *sub mf*, *[mp]*, *ff*, *[2nd X only]*, *(ff 2nd X)*, *[Play]*, *TRIO.*, *[tacet both X's]*, *[mp-pp]*, *ff*, *1st X*, *2nd X*, *Grandioso*, *[2nd X only]*, *[mp]-fff*, and first/second endings. The score is divided into sections, with a *TRIO.* section starting at measure 36. The piece concludes with a *Grandioso* section starting at measure 67.

March THE LOYAL LEGION

1st B \flat Cornet

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B \flat Cornet part. It begins with a treble clef and a common time signature. The tempo is marked 'March Tempo.' The score consists of 76 measures, divided into several systems. The first system (measures 1-6) starts with a *ff* dynamic and a *mf* dynamic. The second system (measures 7-13) includes a *cresc.* marking and dynamics of *[f]* and *[sub mf]*. The third system (measures 14-20) features a *cresc.* marking and a *[f]* dynamic. The fourth system (measures 21-27) includes first and second endings, with dynamics of *[f]*, *[mp]*, *ff*, and *(ff 2nd X)*. The fifth system (measures 28-34) continues the melody. The sixth system (measures 35-41) marks the beginning of the 'TRIO.' section, with a *[Play]* marking and dynamics of *[ff]* and *[mp-pp]*. The seventh system (measures 42-50) continues the trio. The eighth system (measures 51-58) includes first and second endings and a *ff* dynamic. The ninth system (measures 59-66) features a *ff* dynamic and first and second endings. The tenth system (measures 67-75) is marked 'Grandioso' and includes a *[mp]-fff* dynamic and a triplet. The final system (measures 76) includes first and second endings.

March THE LOYAL LEGION

2nd B♭ Cornet

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B♭ Cornet in 2/4 time. It begins with a dynamic of *ff* and a *March Tempo.* The score is divided into several systems, with measure numbers 8, 16, 23, 30, 36, 43, 50, 56, 62, 69, and 77 marked at the start of their respective lines. The piece features a variety of dynamics, including *ff*, *mf*, *[cresc.]*, *[f]*, *[sub mf]*, *[mp]*, *[mp]-ff*, *[mp]-pp*, and *Grandioso*. There are two first endings and two second endings. A *TRIO.* section begins at measure 36, marked *[tacet both X's]* and *[mp-pp]*. A *[Play]* instruction is present at measure 56. The score concludes with a final double bar line at measure 77.

March

THE LOYAL LEGION

3rd B♭ Cornet

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd B♭ Cornet part. It begins with a treble clef and a common time signature. The first staff starts with a *ff* dynamic and a *mf* dynamic. The second staff includes a *[cresc.]* marking and dynamics of *[f]* and *[sub mf]*. The third staff features a first ending, a second ending, and a *[2nd X only]* marking, with dynamics *[f]*, *[f]*, and *[mp]-ff*. The fourth staff has a *[cresc.]* marking. The fifth staff is marked **TRIO.** with a *[tacet both X's]* instruction and a *[mp-pp]* dynamic. The sixth staff includes a *[Play]* marking and a *ff* dynamic. The seventh staff is marked *Grandioso* and *[2nd X only]*, with a *ff* dynamic. The eighth staff has a *[mp]-fff* dynamic and markings for *1st X* and *2nd X*. The ninth staff includes first and second endings with accents (^) over the notes.

March THE LOYAL LEGION

1st F Horn

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part of the march 'The Loyal Legion'. It consists of ten staves of music in 2/4 time, with a key signature of one flat (Bb). The score begins with a 'March Tempo.' instruction. The first staff starts with a *ff* dynamic and includes a first ending. The second staff has dynamics of *[cresc.]*, *[f]*, and *[sub mf]*. The third staff features a first ending, a *[f]* dynamic, and a *[mp]-ff* dynamic. The fourth staff continues the melody. The fifth staff has a first ending. The sixth staff is the start of the 'TRIO' section, marked with a 2. ending and a *[mp-pp]* dynamic. The seventh staff continues the trio. The eighth staff has a first ending, a *ff* dynamic, and a *[mp]-fff* dynamic. The ninth staff continues the music. The tenth staff has a first ending and a 2. ending. The score includes various musical notations such as accents, slurs, and dynamic markings.

March THE LOYAL LEGION

2nd F Horn

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd F Horn part of the march 'The Loyal Legion'. It consists of ten staves of music in 2/4 time, with a key signature of one flat (Bb). The score begins with a dynamic of *ff* and a tempo marking of 'March Tempo.'. The first staff (measures 1-7) features a melody with accents and a dynamic shift to *mf*. The second staff (measures 8-15) includes a crescendo and dynamics of *[f]* and *[sub mf]*. The third staff (measures 16-23) has a first ending and a second ending, with dynamics *[f]* and *[mp]-ff*. The fourth staff (measures 24-30) continues the rhythmic pattern. The fifth staff (measures 31-37) ends with a first ending. The sixth staff (measures 38-44) is the start of the 'TRIO' section, marked with a key signature change to two flats (Bb) and a dynamic of *[mp-pp]*. The seventh staff (measures 45-52) continues the trio melody. The eighth staff (measures 53-61) features a first ending, a dynamic of *ff*, and a *Grandioso* marking. The ninth staff (measures 62-69) includes a dynamic of *ff* and a *[mp]-fff* dynamic, with first and second endings marked '1st X' and '2nd X'. The tenth staff (measures 70-76) continues the music. The final staff (measures 77-84) concludes with a first and second ending.

March THE LOYAL LEGION

3rd F Horn

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the march 'The Loyal Legion'. It consists of ten staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The score begins with a dynamic marking of *ff* and a tempo instruction of 'March Tempo.'. The first staff (measures 1-7) features a melody with accents and a dynamic marking of *mf*. The second staff (measures 8-15) includes a crescendo marking [*cresc.*] and dynamic markings [*f*] and [*sub mf*]. The third staff (measures 16-23) has a first ending bracketed as '1.' and a second ending bracketed as '2.', with dynamic markings [*f*] and [*mp*]-*ff*. The fourth staff (measures 24-30) continues the rhythmic pattern. The fifth staff (measures 31-37) includes a first ending bracketed as '1.'. The sixth staff (measures 38-44) is the beginning of the 'TRIO' section, marked with a key signature change to C major and a dynamic marking of [*mp-pp*]. The seventh staff (measures 45-52) continues the trio melody. The eighth staff (measures 53-61) features a first ending bracketed as '1.' and a second ending bracketed as '2.', with a dynamic marking of *ff*. The ninth staff (measures 62-69) is marked 'Grandioso' and includes dynamic markings *ff* and [*mp*]-*fff*, along with first and second endings for a double bar line. The tenth staff (measures 70-76) continues the grandioso section. The final staff (measures 77-84) includes first and second ending brackets.

March THE LOYAL LEGION

4th F Horn

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 4th F Horn part of the march 'The Loyal Legion'. It consists of ten staves of music. The key signature is one flat (Bb) and the time signature is common time (C). The score begins with a dynamic marking of *ff* and a tempo instruction of 'March Tempo.'. The first staff (measures 1-7) features a melodic line with accents and a dynamic marking of *mf*. The second staff (measures 8-15) includes a crescendo marking *[cresc.]* and dynamic markings *[f]* and *[sub mf]*. The third staff (measures 16-23) contains first and second endings, with dynamic markings *[f]* and *[mp]-ff*. The fourth staff (measures 24-30) continues the melodic line. The fifth staff (measures 31-37) includes a first ending. The sixth staff (measures 38-44) is the beginning of the 'TRIO' section, marked with a second ending and a dynamic marking of *[mp-pp]*. The seventh staff (measures 45-52) continues the melodic line. The eighth staff (measures 53-61) features a first ending, a dynamic marking of *ff*, and a *Grandioso* tempo change. The ninth staff (measures 62-69) includes a dynamic marking of *ff* and a *[mp]-fff* dynamic marking. The tenth staff (measures 70-76) continues the melodic line. The final staff (measures 77-84) contains first and second endings.

March THE LOYAL LEGION

Baritone

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Baritone instrument in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The piece is in common time (C) and is marked 'March Tempo.' The score consists of 96 measures, divided into several systems. The first system (measures 1-6) begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth notes with accents. The second system (measures 7-13) includes a crescendo (*[cresc.]*) and a fortissimo (*[f]*) dynamic. The third system (measures 14-19) continues with a crescendo (*[cresc.]*). The fourth system (measures 20-26) contains a first ending (1.) and a second ending (2.) with dynamics ranging from *[f]* to *[mp]*, *ff*, and *(ff 2nd X)*. The fifth system (measures 27-33) continues the melodic line. The sixth system (measures 34-40) marks the beginning of the 'TRIO' section with a first ending (1.) and a second ending (2.), featuring a dynamic of *[ff]* and a change to a 3/4 time signature with a key signature of three flats (B-flat, E-flat, and A-flat). The seventh system (measures 41-49) continues the Trio section with a dynamic of *[mp-pp]*. The eighth system (measures 50-58) includes a first ending (1.) and a second ending (2.) with a dynamic of *ff* and a hairpin crescendo. The ninth system (measures 59-66) features a fortissimo (*ff*) dynamic and includes first and second endings. The tenth system (measures 67-75) is marked 'Grandioso' and features a dynamic of *[mp]-fff*. The final system (measures 76-96) concludes with first and second endings.

March THE LOYAL LEGION

Baritone, T.C.

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

7 *[cresc.]* *[f]* *[sub mf]*

14 *[cresc.]*

20 1. *[f]* 2. *[f]* *[mp]ff* (*ff* 2nd X)

27

34 1. *[ff]* 2. **TRIO.** *[mp-pp]*

41

50 1. 2. *[cresc.]* *ff*

59 *ff* 1st X 2nd X

67 *Grandioso* *[mp]-fff*

76 1. 2.

March THE LOYAL LEGION

1st Trombone

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 76 measures across ten staves. The score includes various dynamic markings such as *ff*, *mf*, *[cresc.]*, *[f]*, *[sub mf]*, *[mp]-ff*, *[mp-pp]*, and *[mp]-fff*. It also features performance instructions like "March Tempo.", "TRIO.", and "Grandioso". The score includes first and second endings, repeat signs, and specific instructions for first and second endings (1st X, 2nd X). The piece concludes with a double bar line and repeat dots.

March THE LOYAL LEGION

2nd Trombone

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Trombone part of the march 'The Loyal Legion'. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'March Tempo.' and the initial dynamics are *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into measures, with measure numbers 7, 15, 22, 30, 38, 45, 53, 60, 67, and 76 indicated. Key features include:

- Measures 1-6: *ff* dynamics, followed by a repeat sign and *mf* dynamics.
- Measures 7-14: *[cresc.]* (crescendo) leading to *[f]* (forte) and *[sub mf]* (sub-mezzo-forte).
- Measures 15-21: *[cresc.]* leading to *[f]* with first and second endings.
- Measures 22-29: *[mp]-ff* (mezzo-piano to fortissimo) with a '[2nd X only]' marking.
- Measures 30-37: *[mp]-ff* with first and second endings.
- Measures 38-44: **TRIO.** section starting with *[mp-pp]* (mezzo-piano to pianissimo) dynamics and a '[2nd X only]' marking.
- Measures 45-52: Continuation of the Trio section with *[mp-pp]* dynamics.
- Measures 53-59: *ff* dynamics with first and second endings.
- Measures 60-66: *ff* dynamics with first and second endings.
- Measures 67-75: *[mp]-fff* (mezzo-piano to fortissimo-fortissimo) dynamics with a '[2nd X only]' marking.
- Measures 76-82: *[mp]-fff* dynamics with first and second endings.

At the end of the score, there are markings for '1st X' and '2nd X' with corresponding lines.

March THE LOYAL LEGION

3rd Trombone

(1890)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *mf*

16 [*cresc.*] [*f*] [*sub mf*] [*f*] [*f*] [*mp*]-*ff* [2nd X only]

24

32 1. 2. [*mp*]-*ff*

39 **TRIO.** [*tacet* both X's] [*mp-pp*]

46

53 1. 2. [*Play*] [*ff*]

60 1st X 2nd X

67 *Grandioso* [*mp*]-*fff* [2nd X only]

76 1. 2.

March THE LOYAL LEGION

Tuba

(1890)

JOHN PHILIP SOUSA

March Tempo.

7 *ff* *mf*

14 [*cresc.*] [*f*] [*sub mf*]

21 [*f*] [*cresc.*] [*f*]

27 [*f*] [*mp*]-*ff*

33 [*f*] [*mp*]-*ff*

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

46 [*mp*]-*fff*

54 [*mp*]-*fff* *Grandioso*

62 [*mp*]-*fff*

70 [*mp*]-*fff*

77 [*mp*]-*fff*

Detailed description: This is a musical score for the Tuba part of the march 'The Loyal Legion' by John Philip Sousa. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a 'March Tempo.' instruction. The piece is divided into several sections: a main march section (measures 7-39) and a 'TRIO' section (measures 39-77). The main march section features various dynamics including fortissimo (ff), mezzo-forte (mf), and crescendo (cresc.), along with first and second endings. The Trio section starts at measure 39 with a dynamic of mezzo-piano-ppiano (mp-pp) and includes a 'Grandioso' section starting at measure 62, which is marked fortissimo (ff) and mezzo-fortissimo (mp-fff). The score concludes with first and second endings at measure 77.

March

THE LOYAL LEGION

Drums

(1890)

JOHN PHILIP SOUSA

March Tempo.

Cym. Solo

ff

mf

[cresc.]

[f]

[sub mf]

[f]

mf

[2.]

[Cyms. 2nd X only]

[f]

[mp]-ff

>[2nd X]

>[2nd X]

>[2nd X]

>[2nd X]

>[2nd X]

>[2nd X]

>[2nd X]

TRIO. [1st X only]

[mp-pp]

[-Cyms. both Xs]

4 8 12 14

[Play + Cyms.]

ff

[- Cyms. 1st X]

[sfz]

1st X

2nd X

Grandioso

[mp]-fff

4 7

[sfz]

[sfz]

[sfz]

[sfz]