



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 5



No. 84

FLAGS OF
FREEDOM
MARCH
[1918]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “Flags of Freedom” (1918)

Sousa composed this march at the request of Joseph W. Gannon, Division of Associated Flags chairman of the Fourth Liberty Loan drive of World War I. Gannon asked Sousa to incorporate national airs of the twenty-one nations at war with Germany, but Sousa thought this impractical and decided upon five. The countries represented were Belgium, Italy, France, Great Britain, and America, in that order. In a letter to Gannon dated August 25, 1918, Sousa suggested that the march be royalty free. This would have made little difference, because it was written just at the war’s end and consequently sold very few copies.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 52. Used by permission.

Editorial Notes

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

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

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

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

Introduction (m. 1-4): This medley of patriotic songs and anthems was originally written with very little variation in dynamic or orchestration, and this edition takes several liberties in the Sousa style to add interest to the march. The tempo of this medley should be slightly more stately than a typical march. A recommended range is 112-116 bpm. The introductory fanfare is played as originally written at a strong *fortissimo*, which continues into the first strain.

First Strain (m. 4-10): Low brass takes the lead on the first short section of the song of Belgium.

Second Strain (m. 11-34): Italy get a slightly longer treatment here, with snappy dotted figures in the upper winds and cornets. The first significant dynamic variation may happen with a *subito piano* one eighth note before m. 19. All percussion and the trill played in upper woodwinds may also be omitted first time and only played on the repeat for

further variety. A surprise *fortissimo* is then executed in m. 27 (the original dynamic) and carried through to the next fanfare interlude in m. 34-38, which sounds like the introduction.

Third Strain (m. 38-58): France's anthem is presented next and may start one dynamic back from the previous *fortissimo*, saving that top dynamic for the unison cadence in m. 54-58. An added diminuendo here in the last bar leads to the next strain.

Fourth Strain (m. 59-78): All voices may start Great Britain's song at a *piano* dynamic, and cymbals are tacet to further change the texture. At m. 67, England's anthem is sounded by the cornets, euphoniums, and trombones and should be a few notches louder than the other music to be clearly heard.

Fifth Strain (m. 79-86): In order to get back to Sousa's original *forte* dynamic at m. 79, a *tutti* crescendo has been added to the low brass notes in m. 77-78. America is represented in the final few strains of this medley. After a brief snippet of "Columbia, the Gem of the Ocean" at m. 80, a second song is introduced in m. 87.

Sixth Strain (m. 87-102): This strain affords the best opportunity for a change of texture. Piccolo, cornets, trombones, and cymbals may tacet, and all others play *piano* in a hymn-like manner, observing the included breath marks in the melody.

Seventh Strain (m. 102-118): All instruments rejoin with the pick-up notes into m. 103 at the original *fortissimo* and play vigorously to the end. Percussion accents are added through this last strain, culminating with a final percussion *sfz* in m. 114, on beat two.

FLAGS OF FREEDOM
Full Score

10 11 12 13 14 15 16 17 18

Italy

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

Solo or 1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo B♭ Cor. *ff* *sub. p*

1st B♭ Cor. *ff* *sub. p*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff* ^{a2}

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

FLAGS OF FREEDOM

Full Score

19 20 21 22 23 24 25 26

[2nd X only]

Picc. *p*

Flute *p*

1st & 2nd Obs. *p*

E♭ Clar. *p*

Solo or 1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Alto Clar. *p*

Bass Clar. *p*

1st & 2nd Bsns. *p*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Solo B♭ Cor. *p*

1st B♭ Cor. *p*

2nd & 3rd B♭ Cors. *p*

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Bar. *p*

1st & 2nd Trbns. *p*

B. Trbn. *p*

Tuba *p*

Drums *p*

FLAGS OF FREEDOM
Full Score

27 28 29 30 31 32 33 34

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

Solo or 1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff*

[choke]

[ch.]

FLAGS OF FREEDOM
Full Score

35

36

37

38

39

40

41

42

France

Picc.

Flute

1st & 2nd Obs.

E \flat Clar.

Solo or 1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

FLAGS OF FREEDOM
Full Score

43

44

45

46

47

48

49

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

Solo or 1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

FLAGS OF FREEDOM

Full Score

50 51 52 53 54 55 56 57 58

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

Solo or 1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

(15)

FLAGS OF FREEDOM
Full Score

59 60 61 62 63 64 65 66

Great Britain

Picc. *p*

Flute *p*

1st & 2nd Obs. *p*

E♭ Clar. *p*

Solo or 1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Alto Clar. *p*

Bass Clar. *p*

1st & 2nd Bsns. *p*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

Solo B♭ Cor. *p*

1st B♭ Cor. *p*

2nd & 3rd B♭ Cors. *p*

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Bar. *p*

1st & 2nd Trbns. *p*

B. Trbn. *p*

Tuba *p*

Drums *p*
[Cyms.]

FLAGS OF FREEDOM

Full Score

67 68 69 70 71 72 73 74

Picc.
Flute
1st & 2nd Obs.
Eb Clar.
Solo or 1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

FLAGS OF FREEDOM
Full Score

75

76

77

78

79

80

81

82

America

Picc.
Flute
1st & 2nd Obs.
Eb Clar.
Solo or 1st Clar.
2nd Clar.
3rd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo Bb Cor.
1st Bb Cor.
2nd & 3rd Bb Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[+ Cyms.]

FLAGS OF FREEDOM

Full Score

83 84 85 86 87 88 89 90 91

Picc. *p espr.* [tacet]

Flute *p espr.*

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

E \flat Clar. *p espr.*

Solo or 1st Clar. *p espr.*

2nd Clar. *p espr.*

3rd Clar. *p espr.*

Alto Clar. *p espr.*

Bass Clar. *p*

1st & 2nd Bsns. *p*

Sop. Sax. *p espr.*

Alto Sax. *p espr.*

Ten. Sax. *p espr.*

Bari. Sax. *p espr.*

Solo B \flat Cor. *p espr.* [tacet]

1st B \flat Cor. *p espr.* [tacet]

2nd & 3rd B \flat Cors. *p espr.* [tacet]

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Bar. *p* [tacet]

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

B. Trbn. *p* [tacet]

Tuba *p*

Drums *p* (8) [- Cyms.]

FLAGS OF FREEDOM
Full Score

92 93 94 95 96 97 98 99 100

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

Solo or 1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

FLAGS OF FREEDOM

Full Score

101 102 103 104 105 106 107 108 109

Picc. *tr* *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E \flat Clar. *tr* *ff*

Solo or 1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo B \flat Cor. *[Play]* *ff*

1st B \flat Cor. *[Play]* *ff*

2nd & 3rd B \flat Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *[Play]* *ff*

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

B. Trbn. *ff*

Tuba *ff*

Drums (15) *ff* [+ Cym.]

FLAGS OF FREEDOM
Full Score

110 111 112 113 114 115 116 117 118

Picc. (tr)

Flute (tr)

1st & 2nd Obs.

E♭ Clar. (tr)

Solo or 1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

March
FLAGS OF FREEDOM

Piccolo

(1918)

JOHN PHILIP SOUSA

March Tempo. Belgium

9 Italy

15 [2nd X only] *tr*

22 *tr*

29

35 France

45

52

ff

ff

p

[f]ff

ff

FLAGS OF FREEDOM
Piccolo

59 Great Britain
p

64

69

74

79 America
ff *tr*

85 [tacet]
p espr.

91

99 [Play]
tr *ff*

106 (tr)

113

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

Flute

March Tempo. Belgium

4
ff

9 Italy
ff

15 [2nd X only]
p

22
ff

29

35 France
[f] *ff*

45

52
ff

FLAGS OF FREEDOM

Flute

Great Britain

59 *p*

64

69

74

America

79 *ff* *tr*

85 *p espr.*

91

99 *tr* *ff*

106 *(tr)*

113

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

1st Oboe

March Tempo. Belgium

4
ff

9 Italy
ff

15
p

21

25
ff

30

35 France
3
[f] *ff*

44

51
ff

FLAGS OF FREEDOM

1st Oboe

58 Great Britain

[crescendo] *p*

64

69

74 America

f

81

87

p espr.

97

ff

105

112

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

2nd Oboe

March Tempo. Belgium

4

ff

9 Italy

ff

15

p

21

25

ff

30

35 France

3

[f]ff

44

51

ff

FLAGS OF FREEDOM

2nd Oboe

58 Great Britain

[cresc.] *p*

64

69

74 America

f

81

87

p espr.

97

ff

105

112

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

E♭ Clarinet

March Tempo. Belgium

4
ff

9 Italy
ff

14

[2nd X only]
19
p

27
ff

33 France
3
[f] *ff*

40

45

51
ff

FLAGS OF FREEDOM

E♭ Clarinet

59 Great Britain

Musical staff for measures 59-63, marked *p*. The key signature is one sharp (F#). The melody consists of eighth and quarter notes.

Musical staff for measures 64-68. The melody continues with eighth and quarter notes, including a slur over measures 66-67.

Musical staff for measures 69-73. The melody continues with eighth and quarter notes.

Musical staff for measures 74-78. The melody continues with eighth and quarter notes, ending with a double bar line.

79 America

Musical staff for measures 79-85, marked *f*. The melody begins with eighth notes and includes a trill (tr) in measure 82.

Musical staff for measures 86-95, marked *p espr.*. The melody consists of quarter and eighth notes.

Musical staff for measures 96-102. The melody continues with quarter and eighth notes.

Musical staff for measures 103-111, marked *ff*. The melody features a series of slurs over eighth notes.

Musical staff for measures 112-116. The melody continues with eighth and quarter notes, ending with a double bar line.

March
FLAGS OF FREEDOM

(1918)

Solo or 1st B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo. Belgium

4
ff

Musical notation for measures 1-9. The piece is in 2/4 time. It begins with a treble clef and a key signature of one flat. The first measure contains a whole rest. The following measures consist of eighth-note patterns.

10 Italy
ff

Musical notation for measures 10-15. Measure 10 continues the eighth-note pattern. Measure 11 has a quarter rest followed by a quarter note. Measure 12 has a quarter rest followed by an eighth note. Measures 13-15 feature sixteenth-note patterns.

16
p

Musical notation for measures 16-20. Measure 16 has a quarter rest followed by an eighth note. Measures 17-18 feature sixteenth-note patterns. Measure 19 has a quarter rest followed by an eighth note. Measure 20 features a sixteenth-note pattern.

21

Musical notation for measures 21-24. Measures 21-22 feature sixteenth-note patterns. Measure 23 has a quarter rest followed by an eighth note. Measure 24 features a sixteenth-note pattern.

25
ff

Musical notation for measures 25-30. Measures 25-26 feature sixteenth-note patterns. Measure 27 has a quarter rest followed by an eighth note. Measure 28 has a quarter rest followed by a quarter note. Measures 29-30 feature sixteenth-note patterns.

31
[f]ff

Musical notation for measures 31-38. Measures 31-32 feature sixteenth-note patterns. Measures 33-34 feature sixteenth-note patterns. Measure 35 has a quarter rest followed by an eighth note. Measure 36 has a quarter rest followed by a quarter note. Measure 37 has a quarter rest followed by an eighth note. Measure 38 features a sixteenth-note pattern.

39 France

Musical notation for measures 39-46. Measures 39-40 feature sixteenth-note patterns. Measures 41-42 feature sixteenth-note patterns. Measures 43-44 feature sixteenth-note patterns. Measures 45-46 feature sixteenth-note patterns.

47
ff

Musical notation for measures 47-54. Measures 47-48 feature sixteenth-note patterns. Measures 49-50 feature sixteenth-note patterns. Measures 51-52 feature sixteenth-note patterns. Measure 53 has a quarter rest followed by an eighth note. Measure 54 features a sixteenth-note pattern.

FLAGS OF FREEDOM

Solo or 1st B♭ Clarinet

55 *Great Britain*
[>] *p*

62

67

73

79 *America*
f *tr*

86
p espr.

95
ff

104

112

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

2nd B \flat Clarinet

March Tempo.

4 Belgium
ff

10 Italy
ff

18
p

25
ff

31
[f]ff

39 France

45

51
ff

FLAGS OF FREEDOM

2nd B \flat Clarinet

59 Great Britain

Musical staff for measures 59-64. The key signature has one sharp (F#). The music is in a treble clef. Measure 59 starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes.

Musical staff for measures 65-70. The melody continues with eighth and quarter notes, featuring a slur over measures 66-67.

Musical staff for measures 71-75. The melody continues with eighth and quarter notes, featuring a slur over measures 73-74.

Musical staff for measures 76-82. Measure 76 is labeled "America" and starts with a forte (*f*) dynamic. The music changes to a bass clef. Measure 76 contains a whole rest. Measures 77-82 feature eighth notes with accents and a trill (*trm*) in measure 82.

Musical staff for measures 83-89. The melody continues with eighth and quarter notes. Measure 89 ends with a piano (*p*) dynamic and the instruction *espr.*

Musical staff for measures 90-97. The melody consists of quarter and eighth notes in a bass clef.

Musical staff for measures 98-104. The melody continues with quarter and eighth notes. Measure 104 ends with a fortissimo (*ff*) dynamic.

Musical staff for measures 105-111. The melody consists of quarter and eighth notes with slurs.

Musical staff for measures 112-117. Measures 112-114 feature eighth notes with accents (*>*). Measure 115 has a sharp key signature change. Measure 117 ends with a fermata (*[-]*).

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

3rd B \flat Clarinet

March Tempo. Belgium

3 div.
ff

10 Italy
ff

18
p

25
ff

31
[f]ff

39 France

45

51
ff [*>*]

FLAGS OF FREEDOM

3rd B \flat Clarinet

59 Great Britain

Musical staff for measures 59-64. The music is in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *p*. The melody consists of eighth and sixteenth notes.

Musical staff for measures 65-70. The melody continues with eighth and sixteenth notes, featuring a slur over measures 66-67.

Musical staff for measures 71-75. The melody continues with eighth and sixteenth notes, featuring a slur over measures 73-74.

Musical staff for measures 76-82. The section is titled "America" and begins with a dynamic marking of *f*. The music changes to a key signature of one flat (B \flat) and includes a trill in measure 82.

Musical staff for measures 83-89. The music continues in B \flat with a dynamic marking of *p espr.* and features block chords.

Musical staff for measures 90-97. The music continues in B \flat with block chords and some eighth notes.

Musical staff for measures 98-104. The music continues in B \flat with a dynamic marking of *ff* and includes block chords and eighth notes.

Musical staff for measures 105-111. The music continues in B \flat with block chords and eighth notes.

Musical staff for measures 112-117. The music continues in B \flat with eighth notes and a final measure ending with a double bar line.

March
FLAGS OF FREEDOM

E♭ Alto Clarinet
[optional]

(1918)

JOHN PHILIP SOUSA

March Tempo.

Belgium

3

ff

9

Italy

ff

16

p

23

ff

29

ff

35

France

[f] ff

44

ff

51

ff

FLAGS OF FREEDOM

E♭ Alto Clarinet

59 Great Britain

Musical staff for measures 59-64. The key signature is one sharp (F#). The music consists of six measures of eighth-note patterns. The first measure is marked with a piano (*p*) dynamic.

Musical staff for measures 65-70. The key signature is one sharp (F#). The music consists of six measures of eighth-note patterns.

Musical staff for measures 71-76. The key signature is one sharp (F#). The music consists of six measures of eighth-note patterns.

Musical staff for measures 77-83. The key signature is one sharp (F#). Measure 77 is marked with a forte (*f*) dynamic. The word "America" is written above the staff. Measure 83 features a trill, indicated by a wavy line above the note.

Musical staff for measures 84-90. The key signature is one sharp (F#). Measure 84 is marked with a piano (*p*) dynamic and the instruction "espr.". The music consists of six measures of eighth-note patterns.

Musical staff for measures 91-98. The key signature is one sharp (F#). The music consists of six measures of eighth-note patterns.

Musical staff for measures 99-104. The key signature is one sharp (F#). Measure 104 is marked with a fortissimo (*ff*) dynamic. The music consists of six measures of eighth-note patterns.

Musical staff for measures 105-112. The key signature is one sharp (F#). The music consists of six measures of eighth-note patterns.

Musical staff for measures 113-118. The key signature is one sharp (F#). Measure 113 is marked with an accent (>). Measure 118 ends with a repeat sign and a fermata over the final note.

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

B \flat Bass Clarinet
[optional]

March Tempo.

Belgium

2

ff

9

Italy

ff

16

p

22

ff

28

35

France

3

[*f*]*ff*

45

51

ff

57

Great Britain

[*p*]

FLAGS OF FREEDOM

B♭ Bass Clarinet

63



70

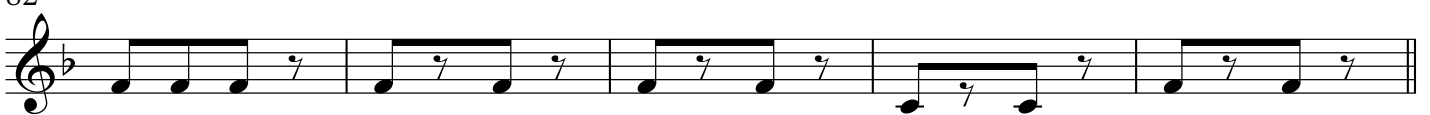


77


America



82



87



93



99



105



112



March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

1st Bassoon

March Tempo.

Belgium

3

ff

9

Italy

ff

16

p

23

ff

29

35

France

3

[*f*].*ff*

45

52

ff

59

Great Britain

p

FLAGS OF FREEDOM
1st Bassoon

65



71



77



82



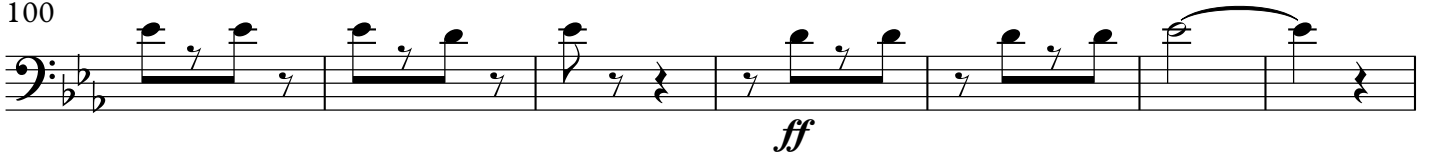
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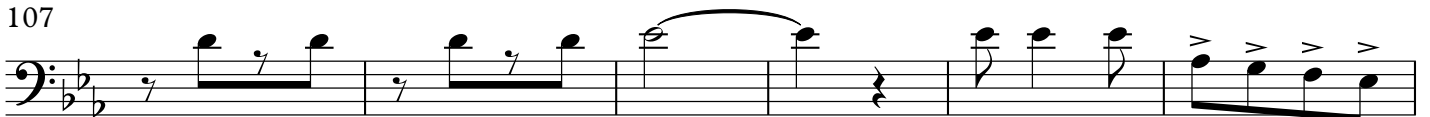
94



100



107



113



March
FLAGS OF FREEDOM

2nd Bassoon

(1918)

JOHN PHILIP SOUSA

March Tempo.

Belgium

3

ff

9

Italy

ff

16

p

23

ff

29

35

France

3

[*f*].*ff*

45

52

ff

59

Great Britain

p

FLAGS OF FREEDOM
2nd Bassoon

65



71



77

America



82



88



94



100



107



113



March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

B♭ Soprano Saxophone

March Tempo. Belgium

4
ff

9 Italy
ff

15
p

21

27
ff

33 France
3
[f]ff

42 7
ff

55 Great Britain
p

FLAGS OF FREEDOM

B♭ Soprano Saxophone

61

67

72

77

America

84

92

100

107

113

March
FLAGS OF FREEDOM

E♭ Alto Saxophone

(1918)

JOHN PHILIP SOUSA

March Tempo.

Belgium

4
ff

10 Italy
ff

16
p

21

25
ff

30
3

38 France
[f] *ff*

45

52
ff

FLAGS OF FREEDOM

E♭ Alto Saxophone

59 Great Britain

Musical staff 59-64: Treble clef, key signature of one sharp (F#). Measure 59 starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes.

Musical staff 65-69: Treble clef, key signature of one sharp (F#). Measure 65 includes a slur over a group of notes. The melody continues with eighth and quarter notes.

Musical staff 70-74: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes.

Musical staff 75-81: Treble clef, key signature of one sharp (F#). Measure 75 includes a slur. Measure 76 has a fermata. Measure 77 has a forte (*f*) dynamic. The melody includes eighth notes and rests.

Musical staff 82-89: Treble clef, key signature of one sharp (F#). Measure 82 has a trill (*tr*) over a note. Measure 89 has a piano (*p*) dynamic and *espr.* marking. The melody includes eighth notes and quarter notes.

Musical staff 90-98: Treble clef, key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Musical staff 99-105: Treble clef, key signature of one sharp (F#). Measure 105 has a fortissimo (*ff*) dynamic. The melody includes eighth and quarter notes.

Musical staff 106-112: Treble clef, key signature of one sharp (F#). Measure 112 has accents (>) over notes. The melody includes eighth and quarter notes.

Musical staff 113-117: Treble clef, key signature of one sharp (F#). Measure 117 has a fermata. The melody includes eighth and quarter notes.

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

B \flat Tenor Saxophone

March Tempo.

Belgium

3

9

Italy

16

23

29

35

France

3

[f]ff

44

51

FLAGS OF FREEDOM

B \flat Tenor Saxophone

59 Great Britain

Musical staff for measures 59-64. The key signature has one flat (B \flat). The music consists of six measures of eighth-note patterns. The first measure starts with a piano (*p*) dynamic marking.

Musical staff for measures 65-70. The music continues with eighth-note patterns in the same key signature.

Musical staff for measures 71-76. The music continues with eighth-note patterns. A sharp sign (#) appears above the first note of the first measure.

Musical staff for measures 77-83. The key signature changes to two flats (B \flat , E \flat). The music starts with a whole rest in the first measure, followed by a double bar line. The second measure begins with a forte (*f*) dynamic marking. The music features eighth-note patterns and a trill (*trm*) in the final measure.

Musical staff for measures 84-90. The music continues with eighth-note patterns. The dynamic marking changes to piano (*p*) with *espr.* (espressivo).

Musical staff for measures 91-98. The music continues with eighth-note patterns in the two-flat key signature.

Musical staff for measures 99-104. The music continues with eighth-note patterns. The dynamic marking changes to fortissimo (*ff*).

Musical staff for measures 105-112. The music continues with eighth-note patterns, including some notes with slurs.

Musical staff for measures 113-118. The music continues with eighth-note patterns. The piece concludes with a final measure containing a fermata and a double bar line.

March
FLAGS OF FREEDOM

E♭ Baritone Saxophone

(1918)

JOHN PHILIP SOUSA

March Tempo.

Belgium

3

ff

9

Italy

ff

16

p

22

ff

28

35

France

3

[*f*]*ff*

44

50

ff

56

Great Britain

p

March
FLAGS OF FREEDOM

Solo B \flat Cornet

(1918)

JOHN PHILIP SOUSA

March Tempo.

Belgium

ff *ff*

6

11 Italy *ff*

16 *sub. p*

21

25 *ff*

30

35 France *f* [*f*] *ff*

41

FLAGS OF FREEDOM

Solo B♭ Cornet

48

ff

Musical staff 48-55: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, some with accents (^). The dynamic marking *ff* is placed below the staff at the end of the line.

56

Great Britain

[*p*]

Musical staff 56-61: Treble clef, key signature of one flat. The staff contains a sequence of notes, including a half note with a sharp sign (#). A crescendo hairpin is shown below the staff, followed by the dynamic marking *p*.

62

Musical staff 62-68: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes.

69

Musical staff 69-78: Treble clef, key signature of one flat. The staff contains a sequence of notes, including a half note and a whole note.

79

America

f

Musical staff 79-86: Treble clef, key signature of one flat. The staff contains a sequence of notes, including a quarter note with a sharp sign (#). The dynamic marking *f* is placed below the staff.

87

[tacet]

p espr.

Musical staff 87-96: Treble clef, key signature of one flat. The staff contains a sequence of notes, including a half note and a whole note. The dynamic marking *p espr.* is placed below the staff.

97

[Play]

ff

Musical staff 97-104: Treble clef, key signature of one flat. The staff contains a sequence of notes, including a quarter note with a sharp sign (#). The dynamic marking *ff* is placed below the staff.

105

Musical staff 105-111: Treble clef, key signature of one flat. The staff contains a sequence of notes, including a half note and a whole note.

112

Musical staff 112-118: Treble clef, key signature of one flat. The staff contains a sequence of notes, including a quarter note with a sharp sign (#). The staff ends with a double bar line.

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

1st B♭ Cornet

March Tempo.

Belgium

ff *ff*

6

11 Italy

ff

16

sub. p

21

25

ff

30

35

France

f [*f*]*ff*

41

FLAGS OF FREEDOM

1st B \flat Cornet

48

ff

Musical staff 48-55: Treble clef, key signature of one flat. Measures 48-55. Measure 55 has an accent (^) over the final note. Dynamic *ff* is indicated below the staff.

56

Great Britain

[trill] *p*

Musical staff 56-61: Treble clef, key signature of one flat. Measures 56-61. Measure 56 has an accent (^) over the first note. A trill symbol is shown above measures 57-58. Dynamic *p* is indicated below the staff.

62

Musical staff 62-68: Treble clef, key signature of one flat. Measures 62-68.

69

Musical staff 69-78: Treble clef, key signature of one flat. Measures 69-78.

79

America

f

Musical staff 79-86: Treble clef, key signature of one flat. Measures 79-86. Measure 79 has a dynamic *f* below the staff.

87

[tacet]

p espr.

Musical staff 87-96: Treble clef, key signature of one flat. Measures 87-96. Measure 87 has a [tacet] marking above the staff. Dynamic *p espr.* is indicated below the staff.

97

[Play]

ff

Musical staff 97-104: Treble clef, key signature of one flat. Measures 97-104. Measure 97 has a [Play] marking above the staff. Dynamic *ff* is indicated below the staff.

105

Musical staff 105-111: Treble clef, key signature of one flat. Measures 105-111.

112

[-]

Musical staff 112-118: Treble clef, key signature of one flat. Measures 112-118. Measure 112 has accents (>) over the first four notes. Measure 118 has a [-] marking below the staff.

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

2nd B \flat Cornet

March Tempo.

Belgium

Musical notation for measures 1-5. The key signature has one flat (B \flat), and the time signature is 2/4. The music consists of eighth and sixteenth notes. Dynamic markings include *ff* at the beginning and end of the first phrase.

Musical notation for measures 6-10. The music continues with eighth and sixteenth notes.

11 Italy

Musical notation for measures 11-16. The music features eighth notes and rests. Dynamic marking includes *ff* at the beginning.

Musical notation for measures 17-22. The music includes eighth notes and rests. Dynamic marking includes *p* at the beginning of the second phrase.

Musical notation for measures 23-28. The music includes eighth notes and rests. Dynamic marking includes *ff* at the end of the second phrase.

Musical notation for measures 29-34. The music includes eighth notes and rests. Dynamic marking includes *ff* at the end of the second phrase.

Musical notation for measures 35-39. The music includes eighth notes and rests. Dynamic markings include *f* at the beginning and *[f].ff* at the end of the first phrase. The word "France" is written above the staff.

Musical notation for measures 40-45. The music includes eighth notes and rests.

Musical notation for measures 46-50. The music includes eighth notes and rests.

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

3rd B \flat Cornet

March Tempo.

Belgium

6

11 Italy

17

23

29

35 France

40

46

FLAGS OF FREEDOM

3rd B♭ Cornet

54 Great Britain

ff *p*

62

69

75 America

f

82 [tacet]

p espr.

89

98

ff

105

113

March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

1st F Horn

March Tempo. Belgium

4

ff

9

Italy

ff

15

p

21

27

ff

33

France

4

[*f*]*ff*

42

49

ff

55

Great Britain

p

FLAGS OF FREEDOM
1st F Horn

62

Musical staff 62: Treble clef, key signature of one flat, 4/4 time. Measures 62-68 contain eighth-note patterns with various accidentals.

69

Musical staff 69: Treble clef, key signature of one flat, 4/4 time. Measures 69-75 continue the eighth-note patterns.

76

America

Musical staff 76: Treble clef, key signature of one flat, 4/4 time. Measure 76 has a whole rest. Measure 77 has a double bar line and a key signature change to two flats. Measures 78-81 contain eighth-note patterns starting with a forte (*f*) dynamic.

82

Musical staff 82: Treble clef, key signature of two flats, 4/4 time. Measures 82-87 contain eighth-note patterns ending with a piano (*p*) dynamic.

88

Musical staff 88: Treble clef, key signature of two flats, 4/4 time. Measures 88-93 contain eighth-note patterns.

94

Musical staff 94: Treble clef, key signature of two flats, 4/4 time. Measures 94-99 contain eighth-note patterns.

100

Musical staff 100: Treble clef, key signature of two flats, 4/4 time. Measures 100-106 contain eighth-note patterns with a fortissimo (*ff*) dynamic.

107

Musical staff 107: Treble clef, key signature of two flats, 4/4 time. Measures 107-112 contain eighth-note patterns with a long note in measure 109.

113

Musical staff 113: Treble clef, key signature of two flats, 4/4 time. Measures 113-118 contain eighth-note patterns ending with a fermata.

March
FLAGS OF FREEDOM

2nd F Horn

(1918)

JOHN PHILIP SOUSA

March Tempo. Belgium

4
ff

9 Italy
ff

15
p

21

27
ff

33 France
4
[*f*]*ff*

42

49
ff

55 Great Britain
p

FLAGS OF FREEDOM
2nd F Horn

62



69

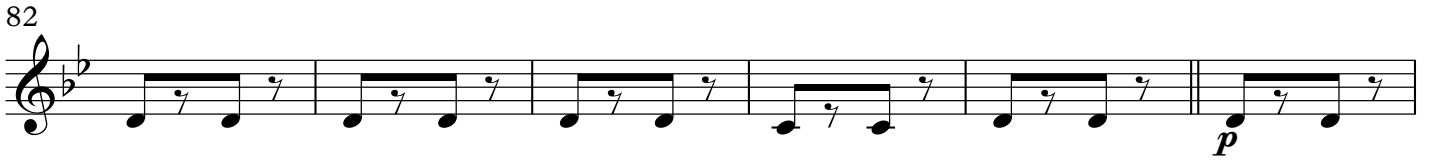


76

America



82



88



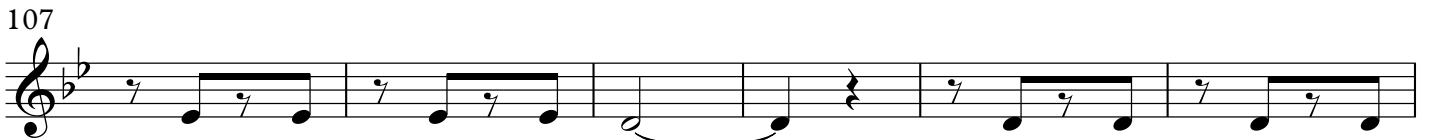
94



100



107



113



March
FLAGS OF FREEDOM

(1918)

3rd F Horn

JOHN PHILIP SOUSA

March Tempo. Belgium

4
ff

9 Italy
ff

15
p

21

27
ff

33 France
4
[*f*] *ff*

42

49
ff

55 Great Britain
p

FLAGS OF FREEDOM
3rd F Horn

62



69

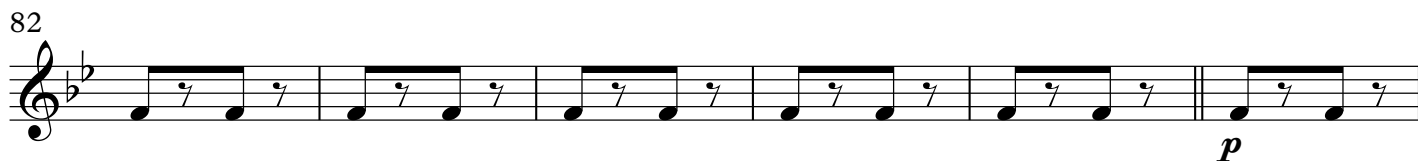


76

America



82



88



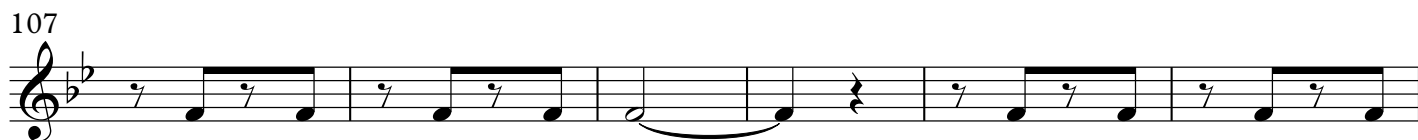
94



100



107



113



March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

4th F Horn

March Tempo. Belgium

4
ff

9 Italy
ff

15
p

21

27
ff

33 France
4
[f] ff

42

49
ff

55 Great Britain
p

FLAGS OF FREEDOM
4th F Horn

62



69




76

America



82



88



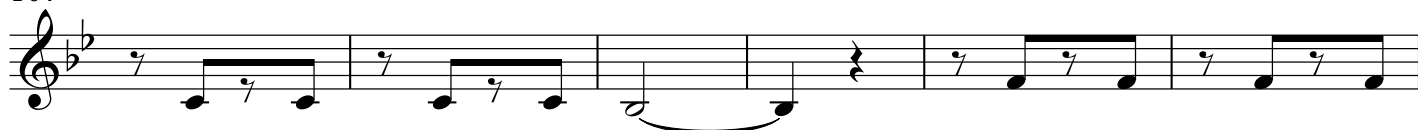
94



100



107



113



March
FLAGS OF FREEDOM

Baritone

(1918)

JOHN PHILIP SOUSA

March Tempo.

Belgium

3

ff

9

Italy

ff

14

19

p

24

ff

30

3

[f]ff

39

France

ff

46

52

ff

FLAGS OF FREEDOM

Baritone

59 Great Britain

p

67

76 America

p *f*

82 [tacet]

p

88

94

100 [Play]

ff

107

113

[-]

March
FLAGS OF FREEDOM

Baritone, T.C.

(1918)

JOHN PHILIP SOUSA

March Tempo.

Belgium

3
ff

9 Italy
ff

14

19
p

24
ff

30
[f]ff

3

39 France

46

52
ff

FLAGS OF FREEDOM
Baritone, T.C.

59 Great Britain

Musical staff for measures 59-66. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, with some beamed eighth notes and a dotted quarter note.

Musical staff for measures 67-75. The melody continues with a mix of quarter and eighth notes, ending with a half note.

76 America

Musical staff for measures 76-81. The key signature changes to two flats (B-flat and E-flat). The music features a series of eighth notes with accents (>) and a dynamic marking of *f*. A slur is placed under a group of eighth notes in measure 77.

82 [tacet]

Musical staff for measures 82-87. The music is marked [tacet] and begins with a piano (*p*) dynamic. It consists of eighth notes with a fermata over the first measure.

88

Musical staff for measures 88-93. The music continues with eighth notes and a fermata over the first measure.

94

Musical staff for measures 94-99. The music continues with eighth notes and a fermata over the first measure.

100 [Play]

Musical staff for measures 100-106. The music is marked [Play] and *ff*. It features a mix of eighth and quarter notes.

107

Musical staff for measures 107-112. The music continues with eighth and quarter notes, ending with a series of eighth notes with accents (>).

113

Musical staff for measures 113-118. The music continues with eighth and quarter notes, ending with a fermata and a final chord marked with a square box containing the letter 'T'.

March
FLAGS OF FREEDOM

1st Trombone

(1918)

JOHN PHILIP SOUSA

March Tempo.

Belgium

3

ff

9

Italy

ff

15

p

21

27

ff

33

France

3

[f]ff

42

49

ff

55

Great Britain

p

March
FLAGS OF FREEDOM

2nd Trombone

(1918)

JOHN PHILIP SOUSA

March Tempo.

Belgium

3

ff

9

Italy

ff

15

p

21

27

ff

33

France

3

[f]ff

42

49

ff

55

Great Britain

p

March
FLAGS OF FREEDOM

Bass Trombone

(1918)

JOHN PHILIP SOUSA

March Tempo.

Belgium

3

ff

9

Italy

ff

15

p

21

27

ff

33

France

3

[f]ff

42

49

ff

55

Great Britain

p

FLAGS OF FREEDOM
Bass Trombone

61



69



77



82



88



94



100



106



113



March
FLAGS OF FREEDOM

(1918)

JOHN PHILIP SOUSA

Tuba

March Tempo.

3

Belgium

Musical notation for the Belgium section, measures 3-8. The notation is in bass clef, 2/4 time, and B-flat major. It begins with a fermata over measure 3, followed by a *ff* dynamic marking. The melody consists of eighth and quarter notes.

9

Italy

Musical notation for the Italy section, measures 9-15. The notation is in bass clef, 2/4 time, and B-flat major. It features a *ff* dynamic marking and includes a fermata over measure 10.

16

Musical notation for measures 16-21. The notation is in bass clef, 2/4 time, and B-flat major. It features a *p* dynamic marking and includes a repeat sign at the end of measure 21.

22

Musical notation for measures 22-26. The notation is in bass clef, 2/4 time, and B-flat major. It features a *ff* dynamic marking and includes a repeat sign at the end of measure 26.

27

Musical notation for measures 27-32. The notation is in bass clef, 2/4 time, and B-flat major. It features a *ff* dynamic marking and includes a repeat sign at the end of measure 32.

33

4

France

Musical notation for the France section, measures 33-41. The notation is in bass clef, 2/4 time, and B-flat major. It features a *[f]ff* dynamic marking and includes a repeat sign at the end of measure 41.

42

Musical notation for measures 42-48. The notation is in bass clef, 2/4 time, and B-flat major. It features a *ff* dynamic marking and includes a repeat sign at the end of measure 48.

49

Musical notation for measures 49-54. The notation is in bass clef, 2/4 time, and B-flat major. It features a *ff* dynamic marking and includes a repeat sign at the end of measure 54.

55

Great Britain

Musical notation for the Great Britain section, measures 55-60. The notation is in bass clef, 2/4 time, and B-flat major. It features a *p* dynamic marking and includes a repeat sign at the end of measure 60.

FLAGS OF FREEDOM

Tuba

61



68



75

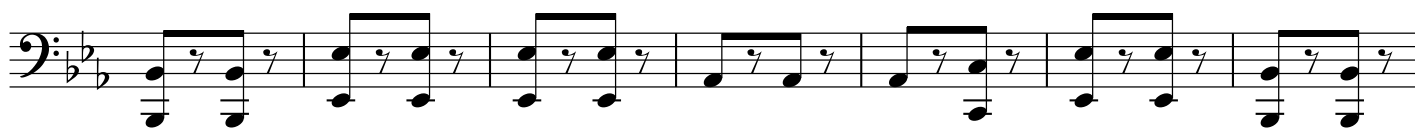
America



81



88



95



101



107



113



March
FLAGS OF FREEDOM

(1918)

Drums

JOHN PHILIP SOUSA

March Tempo. Belgium

4
2
4
ff

9 Italy
ff 2

17 [2nd X only]
p

24
ff

29
[choke] [ch.] 4

39 France
[f] *ff* 4 8

47 12 4

FLAGS OF FREEDOM
Drums

59 Great Britain

Musical notation for measures 59-65. The staff shows a drum pattern with eighth notes and rests. A dynamic marking *p* and the instruction [- Cyms.] are present.

66

Musical notation for measures 66-72. The staff shows a drum pattern with eighth notes and rests. A dynamic marking *p* and the instruction [- Cyms.] are present.

73

Musical notation for measures 73-80. Measures 73-78 are marked with a '4' above the staff. Measures 79-80 are marked with an '8' above the staff. The section is titled 'America' and includes a dynamic marking *f* and the instruction [+ Cyms.]

81

Musical notation for measures 81-88. Measures 81-86 are marked with a '4' above the staff. Measures 87-88 are marked with an '8' above the staff. The section includes a dynamic marking *p* and the instruction [- Cyms.]

89

Musical notation for measures 89-97. Measures 89-94 are marked with a '4' above the staff. Measures 95-97 are marked with an '8' above the staff.

98

Musical notation for measures 98-104. Measures 98-103 are marked with a '4' above the staff. Measure 104 is marked with an '8' above the staff. The section includes a dynamic marking *ff* and the instruction [+ Cyms.]

105

Musical notation for measures 105-111. The staff shows a drum pattern with eighth notes and rests. A dynamic marking *sfz* is present.

112

Musical notation for measures 112-118. The staff shows a drum pattern with eighth notes and rests. A dynamic marking *sfz* is present.