



The Complete  
Marches

of  
JOHN PHILIP SOUSA

VOL. 4    No. 58

HAIL TO THE SPIRIT  
OF LIBERTY  
MARCH  
[ 1900 ]

FULL ♀ SCORE

AS PERFORMED BY  
“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## March, “Hail to the Spirit of Liberty” (1900)

It was with great pride that Sousa and his band represented the United States at the Paris Exposition of 1900. This was the first overseas tour of the band, and it was received throughout Europe with enthusiasm. The band displayed the finest American musicianship Europe had seen and helped dispel the notion that the United States was an artistic void. A statue of George Washington was unveiled on July 2, but the highlight of the Paris engagement was the unveiling of the Lafayette Monument on July 4. It was presented on behalf of the children of the United States by Ferdinand W. Peck, commissioner general of the Paris Exposition, as President Loubet of France looked on. The monument portrayed Lafayette on horseback offering his sword to the American cause in the Revolutionary War and was draped with a huge American flag. At the unveiling the Sousa Band gave the first performance of the march composed specifically for that moment: “Hail to the Spirit of Liberty.” Immediately after the ceremony, the band made one of its rare appearances in a parade as it marched through the main streets of Paris.

Certain sections of the march evidently were taken from an unidentified earlier operetta and revised, because in 1964 fragments which were probably meant to be discarded were found in a stack of manuscripts at the Sands Point estate. The march was so successful that it is difficult to reconcile a story often told by Sousa’s daughter Priscilla; she said that her father had entered the march in a contest shortly before it was published, and that the contest had been won by an “unknown” composer whose march was promptly forgotten.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 59. 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. 1-4):** The recommended tempo is 120 bpm. The opening cymbal crash may be choked or let rung, however, the crash in m. 4 should be choked to coincide with the rests in all of the band parts before the first strain. Staccato notes are very short and vigorous, and the accents should be well marked in this introduction.

**First Strain (m. 5-21):** This strain is marked a dynamic softer than the introduction at *forte* and then immediately to *piano*. A decrescendo appeared under the triplet pick-ups to the first strain in some original parts; however, a crescendo appeared under the same gesture in the first ending leading to a repeat of the first strain. Given that a decrescendo is difficult to execute in this particular context, it has been removed, and the triplets should simply be performed at *forte*. The small crescendo in the first ending at m. 20 may be preserved in the repeat of the first strain as long as the following *piano* is observed both times.

**Second Strain (m. 22-38):** The pick-up note in m. 21 to 22 is immediately played at *fortissimo* leading into the second strain. Unlike many Sousa marches, this second strain is traditionally played the same way both times, with all instruments playing as written. This is partially due to the dynamic contrast already built into the strain. A quick decrescendo leads to a *pianissimo* in m. 30, where the percussion battery also drops out, leaving only a triangle. Four measures later, a quick crescendo leads back to the indicated *fortissimo*.

**Trio (m. 38-70):** In this 32-bar trio, flutes, E-flat clarinet, oboes, cornets, trombones, and cymbals are *tacet*, but some flute players may switch to piccolos to play the harmonized obbligato parts as the clarinets and euphoniums play the melody. Second and third clarinets play down one octave from the original parts, and first clarinets stay in the staff as indicated. All play at *pianissimo*; however, take care to play the expressive dynamics indicated throughout. If the melody is too loud to clearly hear the piccolos, saxes may also *tacet*.

**Break Strain (m. 70-86):** All instruments are back in on the second half-note of m. 70 and suddenly at *fortissimo*. Cymbals are choked as indicated, and the cymbal and bass drum parts split at times for added drama. The cymbal crash in m. 83 should be strong and should ring into the following measures both times. The first time through the break strain ends with a dramatic decrescendo in m. 86 leading to the final strain.

**Final Strain (m. 87-119):** The first time through the final strain is played in a similar fashion to the trio, with flutes, E-flat clarinet, cornets, trombones, and cymbals *tacet* once again; however, oboes may join in the obbligato with the piccolos this time for some variation. All instruments are back in at *fortissimo* in m. 118 for the repeat of the break strain and play *fortissimo* through to the end, this time playing the melody with a bit more articulation than the first time. Percussion accents are traditionally added in m. 94-95 and 96-97, as well as a stronger *sffz* on the downbeat of m. 114 to answer the melodic arrival point by the band a measure before.

# March

# HAIL TO THE SPIRIT OF LIBERTY

Full Score

(1900)

JOHN PHILIP SOUSA

**Musical Score for Hail to the Spirit of Liberty (1900) by John Philip Sousa**

The score consists of two systems of music, each containing nine measures. The instrumentation includes:

- Woodwinds:** Piccolo, 1st & 2nd Flutes, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd & 3rd B♭ Clarinets, Eb Alto Clarinet, B♭ Bass Clarinet, 1st & 2nd Bassoons, Eb Alto Saxophone, B♭ Tenor Saxophone, Eb Baritone Saxophone.
- Cornets:** Eb Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets.
- Horns:** 1st & 2nd F Horns, 3rd & 4th F Horns.
- Trombones:** Baritone, 1st & 2nd Trombones, Bass Trombone.
- Drums:** Tuba, Drums & Triangle.
- Optional Instruments:** Harp (Optional part found in Sousa's Encore Books).

**March Tempo.**

**Measure 1:** Piccolo ff, 1st & 2nd Flutes ff, 1st & 2nd Oboes ff, E♭ Clarinet ff, 1st B♭ Clarinet ff, 2nd & 3rd B♭ Clarinets ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 2:** Piccolo ff, 1st & 2nd Flutes ff, 1st & 2nd Oboes ff, E♭ Clarinet ff, 1st B♭ Clarinet ff, 2nd & 3rd B♭ Clarinets ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 3:** Piccolo ff, 1st & 2nd Flutes ff, 1st & 2nd Oboes ff, E♭ Clarinet ff, 1st B♭ Clarinet ff, 2nd & 3rd B♭ Clarinets ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 4:** Piccolo ff, 1st & 2nd Flutes ff, 1st & 2nd Oboes ff, E♭ Clarinet ff, 1st B♭ Clarinet ff, 2nd & 3rd B♭ Clarinets ff, Eb Alto Clarinet ff, B♭ Bass Clarinet ff, 1st & 2nd Bassoons ff, Eb Alto Saxophone ff, B♭ Tenor Saxophone ff, Eb Baritone Saxophone ff.

**Measure 5:** Piccolo p, 1st & 2nd Flutes p, 1st & 2nd Oboes p, E♭ Clarinet p, 1st B♭ Clarinet p, 2nd & 3rd B♭ Clarinets p, Eb Alto Clarinet p, B♭ Bass Clarinet p, 1st & 2nd Bassoons p, Eb Alto Saxophone p, B♭ Tenor Saxophone p, Eb Baritone Saxophone p.

**Measure 6:** Piccolo f, 1st & 2nd Flutes f, 1st & 2nd Oboes f, E♭ Clarinet f, 1st B♭ Clarinet f, 2nd & 3rd B♭ Clarinets f, Eb Alto Clarinet f, B♭ Bass Clarinet f, 1st & 2nd Bassoons f, Eb Alto Saxophone f, B♭ Tenor Saxophone f, Eb Baritone Saxophone f.

**Measure 7:** Piccolo f, 1st & 2nd Flutes f, 1st & 2nd Oboes f, E♭ Clarinet f, 1st B♭ Clarinet f, 2nd & 3rd B♭ Clarinets f, Eb Alto Clarinet f, B♭ Bass Clarinet f, 1st & 2nd Bassoons f, Eb Alto Saxophone f, B♭ Tenor Saxophone f, Eb Baritone Saxophone f.

**Measure 8:** Piccolo f, 1st & 2nd Flutes f, 1st & 2nd Oboes f, E♭ Clarinet f, 1st B♭ Clarinet f, 2nd & 3rd B♭ Clarinets f, Eb Alto Clarinet f, B♭ Bass Clarinet f, 1st & 2nd Bassoons f, Eb Alto Saxophone f, B♭ Tenor Saxophone f, Eb Baritone Saxophone f.

**Measure 9:** Piccolo f, 1st & 2nd Flutes f, 1st & 2nd Oboes f, E♭ Clarinet f, 1st B♭ Clarinet f, 2nd & 3rd B♭ Clarinets f, Eb Alto Clarinet f, B♭ Bass Clarinet f, 1st & 2nd Bassoons f, Eb Alto Saxophone f, B♭ Tenor Saxophone f, Eb Baritone Saxophone f.

## HAIL TO THE SPIRIT OF LIBERTY

Full Score

2

10      11      12      13      14      15      16      17      18      19      20

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

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

Harp

## HAIL TO THE SPIRIT OF LIBERTY

Full Score

3

21 22 23 24 25 26 27 28 29 30 31

<img alt="Musical score for Hail to the Spirit of Liberty, Full Score, page 3. The score consists of two systems of staves, each with 11 measures. The first system starts at bar 21 and ends at bar 31. The second system starts at bar 32 and ends at bar 42. The instruments listed are Picc., 1st &amp; 2nd Flts., 1st &amp; 2nd Obs., Eb Clar., 1st Clar., 2nd &amp; 3rd Clars., Alto Clar., Bass Clar., 1st &amp; 2nd Bsns., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Bb Cor., 1st Bb Cor., 2nd &amp; 3rd Bb Cors., 1st &amp; 2nd Hrns., 3rd &amp; 4th Hrns., Bar., 1st &amp; 2nd Trbns., B. Trbn., Tuba, Drums, and Harp. Measure 21: Picc. [f] ff, 1st &amp; 2nd Flts. [f] ff, 1st &amp; 2nd Obs. [f] ff, Eb Clar. [f] ff, 1st Clar. [f] ff, 2nd &amp; 3rd Clars. [f] ff, Alto Clar. [f] ff, Bass Clar. [f] ff, 1st &amp; 2nd Bsns. [f] ff, Alto Sax. [f] ff, Ten. Sax. [f] ff, Bari. Sax. [f] ff. Measure 22: Picc. ff, 1st &amp; 2nd Flts. ff, 1st &amp; 2nd Obs. ff, Eb Clar. ff, 1st Clar. ff, 2nd &amp; 3rd Clars. ff, Alto Clar. ff, Bass Clar. ff, 1st &amp; 2nd Bsns. ff, Alto Sax. ff, Ten. Sax. ff, Bari. Sax. ff. Measure 23: Picc. ff, 1st &amp; 2nd Flts. ff, 1st &amp; 2nd Obs. ff, Eb Clar. ff, 1st Clar. ff, 2nd &amp; 3rd Clars. ff, Alto Clar. ff, Bass Clar. ff, 1st &amp; 2nd Bsns. ff, Alto Sax. ff, Ten. Sax. ff, Bari. Sax. ff. Measure 24: Picc. ff, 1st &amp; 2nd Flts. ff, 1st &amp; 2nd Obs. ff, Eb Clar. ff, 1st Clar. ff, 2nd &amp; 3rd Clars. ff, Alto Clar. ff, Bass Clar. ff, 1st &amp; 2nd Bsns. ff, Alto Sax. ff, Ten. Sax. ff, Bari. Sax. ff. Measure 25: Picc. ff, 1st &amp; 2nd Flts. ff, 1st &amp; 2nd Obs. ff, Eb Clar. ff, 1st Clar. ff, 2nd &amp; 3rd Clars. ff, Alto Clar. ff, Bass Clar. ff, 1st &amp; 2nd Bsns. ff, Alto Sax. ff, Ten. Sax. ff, Bari. Sax. ff. Measure 26: Picc. ff, 1st &amp; 2nd Flts. ff, 1st &amp; 2nd Obs. ff, Eb Clar. ff, 1st Clar. ff, 2nd &amp; 3rd Clars. ff, Alto Clar. ff, Bass Clar. ff, 1st &amp; 2nd Bsns. ff, Alto Sax. ff, Ten. Sax. ff, Bari. Sax. ff. Measure 27: Picc. ff, 1st &amp; 2nd Flts. ff, 1st &amp; 2nd Obs. ff, Eb Clar. ff, 1st Clar. ff, 2nd &amp; 3rd Clars. ff, Alto Clar. ff, Bass Clar. ff, 1st &amp; 2nd Bsns. ff, Alto Sax. ff, Ten. Sax. ff, Bari. Sax. ff. Measure 28: Picc. ff, 1st &amp; 2nd Flts. ff, 1st &amp; 2nd Obs. ff, Eb Clar. ff, 1st Clar. ff, 2nd &amp; 3rd Clars. ff, Alto Clar. ff, Bass Clar. ff, 1st &amp; 2nd Bsns. ff, Alto Sax. ff, Ten. Sax. ff, Bari. Sax. ff. Measure 29: Picc. ff, 1st &amp; 2nd Flts. ff, 1st &amp; 2nd Obs. ff, Eb Clar. ff, 1st Clar. ff, 2nd &amp; 3rd Clars. ff, Alto Clar. ff, Bass Clar. ff, 1st &amp; 2nd Bsns. ff, Alto Sax. ff, Ten. Sax. ff, Bari. Sax. ff. Measure 30: Picc. ff, 1st &amp; 2nd Flts. ff, 1st &amp; 2nd Obs. ff, Eb Clar. ff, 1st Clar. ff, 2nd &amp; 3rd Clars. ff, Alto Clar. ff, Bass Clar. ff, 1st &amp; 2nd Bsns. ff, Alto Sax. ff, Ten. Sax. ff, Bari. Sax. ff. Measure 31: Picc. ff, 1st &amp; 2nd Flts. ff, 1st &amp; 2nd Obs. ff, Eb Clar. ff, 1st Clar. ff, 2nd &amp; 3rd Clars. ff, Alto Clar. ff, Bass Clar. ff, 1st &amp; 2nd Bsns. ff, Alto Sax. ff, Ten. Sax. ff, Bari. Sax. ff.</p>

# HAIL TO THE SPIRIT OF LIBERTY

## Full Score

32 33 34 35 36 37 38 39 40 41

Picc. 1st & 2nd Flts. 1st & 2nd Obs. E♭ Clar. 1st Clar. 2nd & 3rd Clars. Alto Clar. Bass Clar. 1st & 2nd Bsns. Alto Sax. Ten. Sax. Bari. Sax.

ff f [2nd to Picc.] pp [tacet] pp [tacet] dolce [lower notes] dolce dolce pp ff f pp dolce dolce dolce pp ff f pp dolce dolce dolce pp

TRIO. dolce

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 Dr. Drums Harp

ff f pp [tacet] pp [tacet] dolce pp ff f pp pp ff f pp dolce [tacet] pp [tacet] pp [- Cyms.] ff pp ff pp

## HAIL TO THE SPIRIT OF LIBERTY

Full Score

5

42      43      44      45      46      47      48      49      50      51

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

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

Harp

## HAIL TO THE SPIRIT OF LIBERTY

Full Score

6

52                    53                    54                    55                    56                    57                    58                    59                    60                    61

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

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

Harp

HAIL TO THE SPIRIT OF LIBERTY  
Full Score

7

62 63 64 65 66 67 68 69 70

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

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

Harp

## HAIL TO THE SPIRIT OF LIBERTY

## Full Score

## HAIL TO THE SPIRIT OF LIBERTY

## Full Score

9

81

82

83

84

5

Picc. [p] ff

1st & 2nd Flts. [p] ff

1st & 2nd Obs. [p] ff

E♭ Clar. [p] ff

1st Clar. [p] ff

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

Solo B♭ Cor. [p] ff

1st B♭ Cor. [p] ff

2nd & 3rd B♭ Cors. [p] ff

1st & 2nd Hrns. [p] ff

3rd & 4th Hrns. [p] ff

Bar. [p] ff

1st & 2nd Trbns. [p] ff

B. Trbn. [p] ff

Tuba [p] ff

Drums [p] ff

Harp [p] ff

## HAIL TO THE SPIRIT OF LIBERTY

## Full Score

91            92            93            94            95            96            97            98            99            100

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd & 3rd Clars.

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.

B. Trbn.

Tuba

Drums

Harp

(8)

[2nd x] [2nd x]

## HAIL TO THE SPIRIT OF LIBERTY

Full Score

11

101

102

103

104

105

106

107

108

109

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

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

(16)

Harp

HAIL TO THE SPIRIT OF LIBERTY  
Full Score

110 111 112 113 114 115 116 117 118 119

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

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

Harp

(24) [sfz] 2nd X

(31) [+ Cyms.]

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

Piccolo

**JOHN PHILIP SOUSA**

**March Tempo.**

The sheet music for the Piccolo part of 'Hail to the Spirit of Liberty' consists of ten staves of musical notation. The key signature is one flat, and the time signature is common time. The music begins with a dynamic of ***ff***. Measures 1-5 show a rhythmic pattern of eighth and sixteenth notes. Measures 6-11 continue this pattern with some eighth-note pairs. Measure 12 starts with a sixteenth-note pattern followed by eighth-note pairs. Measures 13-16 show a return to the sixteenth-note pattern. Measures 17-21 feature a dynamic transition from ***f*** to ***p***, followed by two endings: ending 1 leads to a dynamic of ***tr***, while ending 2 leads to ***ff***. Measures 22-26 show a sixteenth-note pattern. Measures 27-31 continue this pattern. Measures 32-35 show a sixteenth-note pattern, leading to a dynamic of ***pp***. Measures 36-40 show a sixteenth-note pattern, with the dynamic returning to ***ff***. Measures 41-45 show a sixteenth-note pattern. Measures 46-50 show a sixteenth-note pattern. Measures 51-55 show a sixteenth-note pattern, leading to a dynamic of ***pp***.

HAIL TO THE SPIRIT OF LIBERTY  
Piccolo

2

The sheet music consists of ten staves of musical notation for Piccolo, arranged in two systems separated by a double bar line. The key signature is one flat (B-flat). The time signature varies between common time and 3/4.

**Measure 58:** The staff begins with a series of eighth-note pairs followed by a single eighth note. This pattern repeats across the staff.

**Measure 65:** The first measure starts with a sixteenth-note cluster. The dynamic [mp] is indicated below the staff. The second measure begins with a sixteenth-note cluster, followed by a sixteenth-note pattern marked with a '3' under each group. The dynamic [p] is indicated below the staff.

**Measure 71:** The first measure starts with a sixteenth-note cluster. The dynamic ff is indicated below the staff. The second measure begins with a sixteenth-note cluster, followed by a sixteenth-note pattern marked with a '3' under each group. The dynamic ff is indicated below the staff.

**Measure 77:** The first measure starts with a sixteenth-note cluster. The second measure begins with a sixteenth-note cluster, followed by a sixteenth-note pattern marked with a '3' under each group.

**Measure 82:** The first measure starts with a sixteenth-note cluster. The second measure begins with a sixteenth-note cluster, followed by a sixteenth-note pattern marked with a '3' under each group. The dynamic 1stX is indicated below the staff, followed by [p]-ff.

**Measure 88:** The staff begins with a series of eighth-note pairs followed by a single eighth note. This pattern repeats across the staff.

**Measure 95:** The staff begins with a series of eighth-note pairs followed by a single eighth note. This pattern repeats across the staff.

**Measure 101:** The staff begins with a sixteenth-note cluster. The dynamic ff is indicated below the staff. The second measure begins with a sixteenth-note cluster, followed by a sixteenth-note pattern marked with a '3' under each group.

**Measure 107:** The staff begins with a sixteenth-note cluster. The second measure begins with a sixteenth-note cluster, followed by a sixteenth-note pattern marked with a '3' under each group.

**Measure 114:** The first measure starts with a sixteenth-note cluster. The second measure begins with a sixteenth-note cluster, followed by a sixteenth-note pattern marked with a '3' under each group. The dynamic sfz is indicated at the end of the staff.

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

1st Flute

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for the 1st Flute. The key signature is one flat, and the time signature is common time. The music begins with a dynamic of ***ff***. Measures 1-5 show eighth-note patterns with trills. Measure 6 starts with a sixteenth-note pattern. Measures 7-11 continue the sixteenth-note patterns. Measure 12 begins with a dynamic of ***f***, followed by ***p***. Measures 13-16 show sixteenth-note patterns. Measures 17-21 show eighth-note patterns with dynamics [***f***] and [***f***]. Measures 22-26 show sixteenth-note patterns. Measures 27-31 show eighth-note patterns. Measures 32-36 show sixteenth-note patterns, leading into a **TRIO.** section marked [tacet]. Measures 37-41 show sixteenth-note patterns. Measures 42-46 show eighth-note patterns. Measures 47-51 show sixteenth-note patterns. Measure 52 shows a dynamic of ***pp***. Measure 53 concludes with a dynamic of ***pp***.

## HAIL TO THE SPIRIT OF LIBERTY

2

1st Flute

Sheet music for 1st Flute, page 2. The music consists of ten staves of musical notation. Measure 58 starts with a series of eighth-note pairs. Measure 65 begins with a dynamic [mp] and includes slurs and grace notes. Measures 71 and 77 show eighth-note patterns with dynamics ff. Measure 82 includes a dynamic [p]-ff and a performance instruction [2nd X only]. Measure 88 shows eighth-note pairs. Measure 95 continues the eighth-note pattern. Measure 101 features a melodic line with slurs. Measure 107 continues the eighth-note pattern. Measure 114 concludes with a dynamic fz.

58

65 [mp] 3 3 [p]

71 [Play] ff ff

77

82 [2nd X only] 1stX [ ] [p]-ff

88

95

101

107

114 1. 2. fz

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

2nd Flute

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for the 2nd Flute. The key signature is one flat, and the time signature is common time. The music begins with a dynamic of ***ff***. Measures 1-5 show eighth-note patterns with trills. Measure 6 starts with a sixteenth-note pattern. Measures 7-11 continue with eighth-note patterns. Measure 12 begins with a sixteenth-note pattern, followed by a forte dynamic (***f***) and a piano dynamic (***p***). Measures 13-17 show eighth-note patterns. Measures 18-22 continue with eighth-note patterns. Measures 23-27 show eighth-note patterns. Measures 28-32 show eighth-note patterns. Measures 33-37 show eighth-note patterns, leading into a **TRIO.** section for Piccolo, marked ***pp***. Measures 38-42 show eighth-note patterns. Measures 43-47 show eighth-note patterns. Measures 48-52 show eighth-note patterns. Measure 53 concludes with a dynamic of ***pp***.

HAIL TO THE SPIRIT OF LIBERTY  
2nd Flute

2

58

65 [mp] [p]

71 ff ff

77

82 1stX [p]-ff

88

95

101

107

114 1. 2. fz

The sheet music contains ten staves of musical notation for the 2nd Flute. Each staff begins with a treble clef and a key signature of one flat. Measure numbers 58, 65, 71, 77, 82, 88, 95, 101, 107, and 114 are marked at the start of each staff. The music features various note heads, stems, and bar lines. Performance instructions include dynamics like [mp] and [p], and effects like ff and fz. Measure 114 ends with a dynamic fz.

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

1st Oboe

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music for the 1st Oboe part of "Hail to the Spirit of Liberty" consists of ten staves of musical notation. The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C'). The dynamic markings include **ff**, **f**, **p**, **[f]**, **pp**, **TRIO.**, and **[tacet]**. Performance instructions like **tr** (trill) and **3** (a three-note group) are also present. The music includes various articulations such as slurs, grace notes, and accents. Measure numbers 1 through 55 are indicated at the beginning of each staff. The score features two endings: ending 1 leads back to the main section, while ending 2 leads to the "TRIO." section.

## HAIL TO THE SPIRIT OF LIBERTY

1st Oboe

2

61

[mp]

67

[p]

ff

72

ff

77

[2nd X only]

1st X [ ] [p]-ff

88

95

101

107

114

1. 2.

sfz

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

2nd Oboe

**March Tempo.**

**JOHN PHILIP SOUSA**

The musical score consists of ten staves of music for the 2nd Oboe. The key signature is one flat, and the time signature is common time. The score begins with a dynamic of ***ff***. Measures 1-4 show eighth-note patterns. Measure 5 starts with a dynamic of ***f***, followed by ***p***. Measures 13-16 show eighth-note patterns, with measure 16 ending with a dynamic of **[*f*]**. Measures 21-24 show sixteenth-note patterns, with measure 21 starting with a dynamic of **[*f*]**, followed by ***ff***. Measures 27-30 show eighth-note patterns, with a dynamic of ***pp*** in measure 27. Measures 34-37 show eighth-note patterns, with dynamics of ***ff*** in measure 34 and ***f*** in measure 37. Measure 39 is labeled **TRIO.** and **[tacet]**, with a dynamic of ***pp***. Measures 45-48 show eighth-note patterns. Measures 50-53 show eighth-note patterns, with a dynamic of ***pp*** in measure 50. Measures 55-58 show eighth-note patterns.

HAIL TO THE SPIRIT OF LIBERTY  
2nd Oboe

2

61

61

67

72

77

82

88

95

101

107

114

[mp]

[p]

ff

1st X [ ] [p]-ff

1. 2.

sfz

This block contains musical staves for the 2nd Oboe part, spanning measures 61 to 114. The key signature is consistently B-flat major (two flats). Measure 61 starts with eighth-note pairs followed by a dynamic [mp]. Measures 67 and 72 show sixteenth-note patterns with dynamics [p] and ff respectively. Measure 77 features eighth-note pairs with a dynamic ff. Measure 82 includes a dynamic 1st X [ ] [p]-ff. Measures 88 through 101 show eighth-note pairs. Measure 107 begins with a sixteenth-note pattern. Measure 114 concludes the section with a melodic line and endings 1. and 2., ending with a dynamic sfz.

March  
**HAIL TO THE SPIRIT OF LIBERTY**

E $\flat$  Clarinet

(1900)

JOHN PHILIP SOUSA

**>March Tempo.**

ff

f p

ff p

1. 2. 3. 1. 2. TRIO. [tacet]

38

44

50

## HAIL TO THE SPIRIT OF LIBERTY

2

E♭ Clarinet

55

61 [mp]

67 [Play] ff

72 ff

77

83 1stX [p]-ff

89

95

101

107

114 1. 2. sfz

March  
**HAIL TO THE SPIRIT OF LIBERTY**

1st B $\flat$  Clarinet

(1900)

JOHN PHILIP SOUSA

**March Tempo.**

**ff**

**5**

**f** **p**

**10**

**f** **p**

**15**

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

**20**

**pp**

**33**

**ff** **f** **pp**

**39** **TRIO.** *dolce*

**47**

## HAIL TO THE SPIRIT OF LIBERTY

1st B $\flat$  Clarinet

55 

**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

2nd B $\flat$  Clarinet

(1900)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 2nd B-flat Clarinet. The key signature is one flat, and the time signature is common time (indicated by 'C'). The score includes dynamic markings such as **ff**, **f**, **p**, **pp**, and **dolce**. Measure numbers 1 through 47 are indicated at the beginning of each staff. Measure 39 is labeled **TRIO.** Measure 39 starts with a **dolce** dynamic. Measures 39 through 47 show a continuation of the melodic line with various dynamics and articulations. The score is set against a background of a steady bass line.

## HAIL TO THE SPIRIT OF LIBERTY

2nd B♭ Clarinet

55

63

[mp]

[p]

71

ff

ff

77

82

1st X [ ]

87

[p] ff

96

105

114

1. 2.

sfz

**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

3rd B $\flat$  Clarinet

(1900)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 3rd B-flat Clarinet. Staff 1 (measures 1-4) starts with dynamic ff. Staff 2 (measures 5-8) starts with dynamic f. Staff 3 (measures 9-12) starts with dynamic p. Staff 4 (measures 13-16) starts with dynamic f. Staff 5 (measures 17-20) starts with dynamic p. Staff 6 (measures 21-24) starts with dynamic ff. Staff 7 (measures 25-28) starts with dynamic pp. Staff 8 (measures 29-34) starts with dynamic ff. Staff 9 (measures 35-39) starts with dynamic f. Staff 10 (measures 40-47) starts with dynamic pp. Measure 39 is labeled "TRIO." and "dolce". Measure 47 ends with a dynamic pp.

## HAIL TO THE SPIRIT OF LIBERTY

3rd B♭ Clarinet

55

63

[mp]

[p]

71

*ff*

*ff*

77

82

1st X [ ]

87

[p]:ff

96

105

114

1. 2.

*sfz*

**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

E $\flat$  Alto Clarinet

(1900)

**JOHN PHILIP SOUSA**

**March Tempo.**

The sheet music consists of eight staves of musical notation for E-flat Alto Clarinet. Staff 1 (measures 1-4) starts with dynamic *ff*. Staff 2 (measures 5-8) starts with dynamic *f*, followed by *p*. Staff 3 (measures 9-12) starts with dynamic *f*, followed by *p*. Staff 4 (measures 13-16) starts with dynamic *f*, followed by *p*. Staff 5 (measures 17-20) starts with dynamic *[f]*, followed by *ff*. Staff 6 (measures 21-24) starts with dynamic *pp*. Staff 7 (measures 25-28) starts with dynamic *ff*. Staff 8 (measures 29-32) starts with dynamic *f*, followed by *pp*. Staff 9 (measures 33-36) starts with dynamic *ff*. Staff 10 (measures 37-40) starts with dynamic *dolce*. Staff 11 (measures 41-44) starts with dynamic *ff*. Staff 12 (measures 45-48) starts with dynamic *ff*.

## HAIL TO THE SPIRIT OF LIBERTY

E♭ Alto Clarinet

55

63

71

77

82

87

96

105

114

1st X

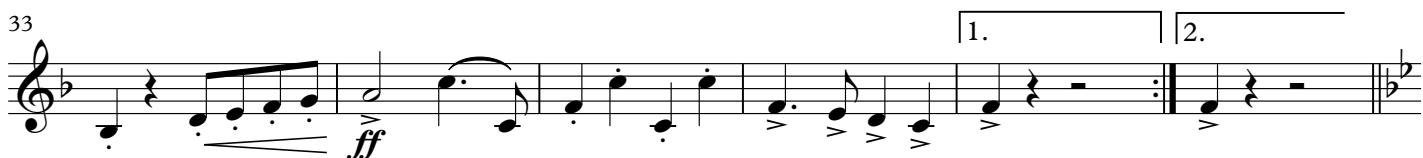
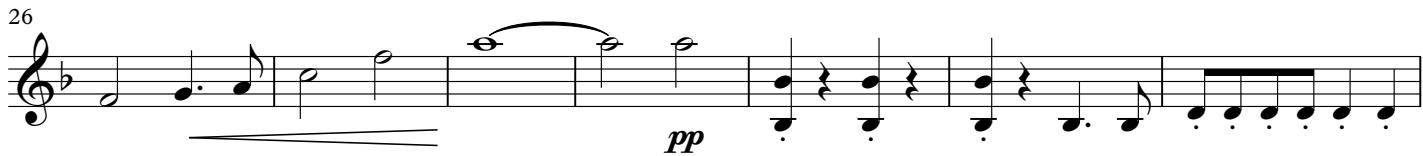
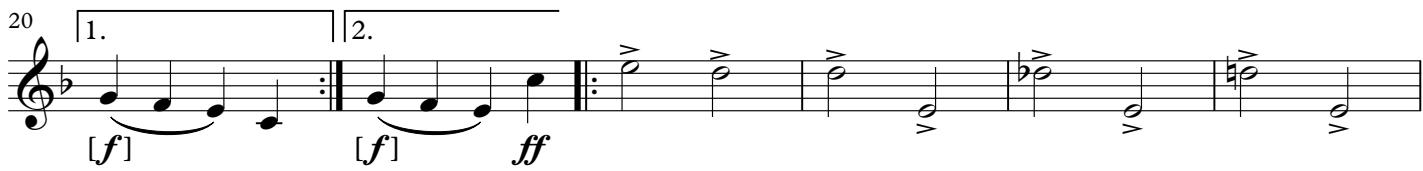
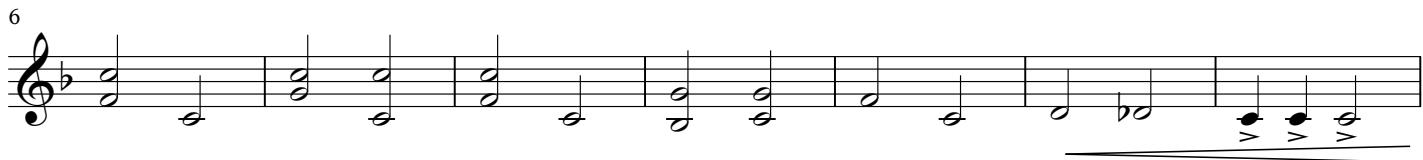
**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

B♭ Bass Clarinet

(1900)

**JOHN PHILIP SOUSA**

**March Tempo.**



## HAIL TO THE SPIRIT OF LIBERTY

B♭ Bass Clarinet

52

59

67

74

80

86

93

100

107

114

> ***pp***

[***mp***] >

***ff***

1stX [***p***]-***ff***

1. | 2.

[***ff***] ***sfz***

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

1st Bassoon

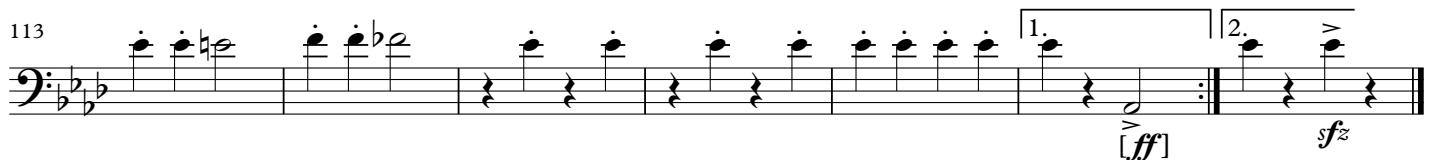
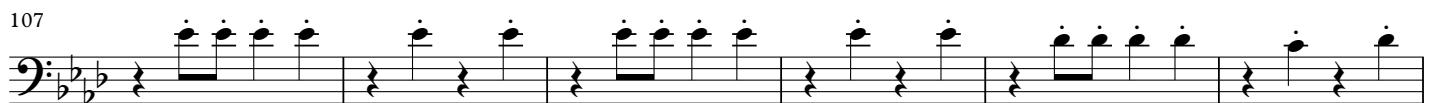
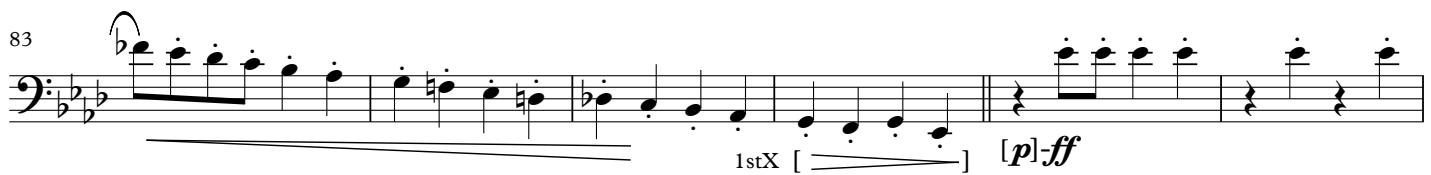
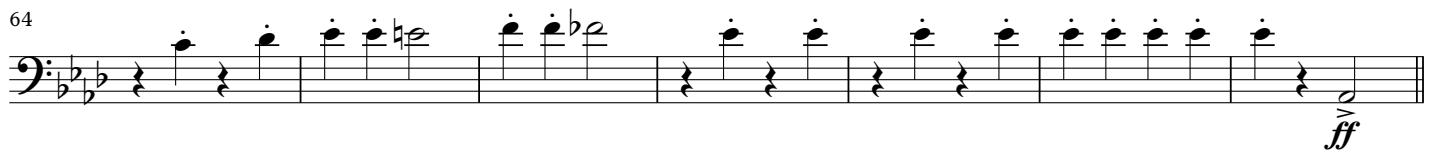
JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for the 1st Bassoon. The key signature is one flat, and the time signature is common time. The score begins with a dynamic of ***ff***. Measures 1-4 show eighth-note patterns with grace notes. Measures 5-8 show sixteenth-note patterns with dynamics ***f*** and ***p***. Measures 9-12 show eighth-note patterns with grace notes. Measures 13-16 show sixteenth-note patterns with dynamics ***f*** and ***p***. Measures 17-20 show eighth-note patterns with grace notes. Measures 21-24 show sixteenth-note patterns with dynamics **[*f*]** and **[*f* ff]**. Measures 25-28 show eighth-note patterns with grace notes. Measure 29 shows a dynamic of ***pp***. Measures 30-33 show sixteenth-note patterns with dynamics ***ff***, **1.**, and **2.**. Measure 34 starts with a dynamic of ***pp***. Measures 35-38 show eighth-note patterns with grace notes. Measure 39 is labeled **TRIO.** and shows eighth-note patterns with grace notes. Measures 40-43 show sixteenth-note patterns with grace notes. Measures 44-47 show eighth-note patterns with grace notes. Measures 48-51 show sixteenth-note patterns with grace notes. Measure 52 ends with a dynamic of ***pp***.

HAIL TO THE SPIRIT OF LIBERTY  
1st Bassoon

2



March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

2nd Bassoon

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 2nd Bassoon. The key signature is one flat, and the time signature is common time. The score begins with a dynamic of ***ff***. Measures 1-4 show eighth-note patterns with grace notes. Measures 5-10 show sixteenth-note patterns with dynamics ***f*** and ***p***. Measures 11-17 show eighth-note patterns with dynamics ***f*** and ***p***, followed by a section from measure 16 labeled "1." and "2.". Measures 18-21 show eighth-note patterns. Measures 22-25 show eighth-note patterns with a dynamic of ***ff***. Measures 26-30 show eighth-note patterns with a dynamic of ***pp***. Measures 31-37 show eighth-note patterns with dynamics ***ff*** and ***pp***, followed by a section labeled "1." and "2.". Measures 38-40 begin the **TRIO.** section with a dynamic of ***pp***. Measures 41-45 continue the **TRIO.** section. Measures 46-50 conclude the piece with a dynamic of ***pp***.

HAIL TO THE SPIRIT OF LIBERTY  
2nd Bassoon

2

57

64

71

78

83

89

95

101

107

113

[ff]

fz

**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

E♭ Alto Saxophone

(1900)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for E♭ Alto Saxophone. Staff 1 starts with a dynamic of ***ff***. Staff 2 begins with ***f***, followed by ***p***. Staff 3 begins with ***f***, followed by ***p***. Staff 4 begins with ***f***, followed by ***p***. Staff 5 begins with ***f***, followed by ***ff***. Staff 6 begins with ***pp***. Staff 7 begins with ***ff***. Staff 8 begins with ***f***, followed by ***pp***. Staff 9 begins with ***dolce***. Staff 10 begins with ***ff***.

## HAIL TO THE SPIRIT OF LIBERTY

E♭ Alto Saxophone

55

63

71

77

82

87

96

105

114

1st X [—————]

**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

B $\flat$  Tenor Saxophone

(1900)

**JOHN PHILIP SOUSA**

**March Tempo.**



5

Staff 5 of the musical score. It shows a series of eighth and sixteenth note patterns. The dynamic is f at the beginning, followed by p.

10

Staff 6 of the musical score. It shows a series of eighth and sixteenth note patterns. The dynamic is ff at the beginning, followed by p.

15

Staff 7 of the musical score. It shows a series of eighth and sixteenth note patterns. The dynamic is ff at the beginning.

20

Staff 8 of the musical score. It shows a series of eighth and sixteenth note patterns. The dynamic is [f] at the beginning, followed by ff.

26

Staff 9 of the musical score. It shows a series of eighth and sixteenth note patterns. The dynamic is pp at the beginning.

33

Staff 10 of the musical score. It shows a series of eighth and sixteenth note patterns. The dynamic is ff at the beginning, followed by f, then pp.

39 **TRIO.**

Staff 11 of the musical score. It shows a series of eighth and sixteenth note patterns. The dynamic is dolce at the beginning.

47

Staff 12 of the musical score. It shows a series of eighth and sixteenth note patterns. The dynamic is ff at the beginning.

## HAIL TO THE SPIRIT OF LIBERTY

B♭ Tenor Saxophone

55 

63 

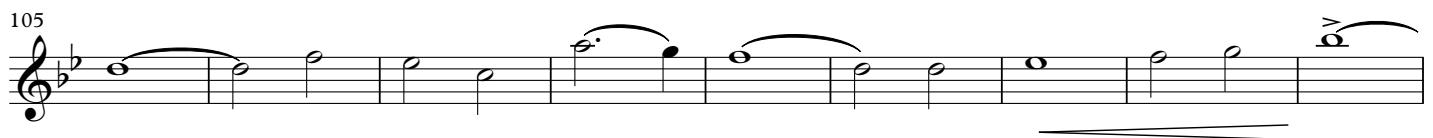
71 

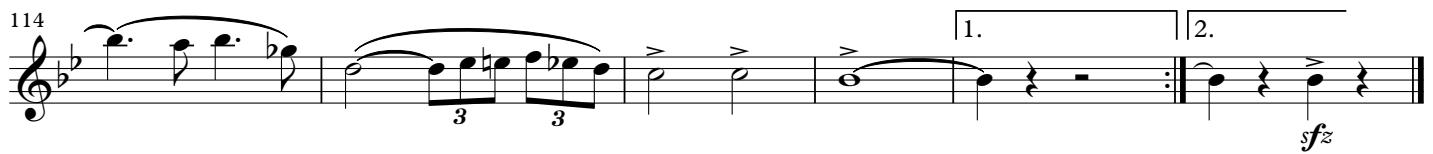
77 

82 

87 

96 

105 

114 

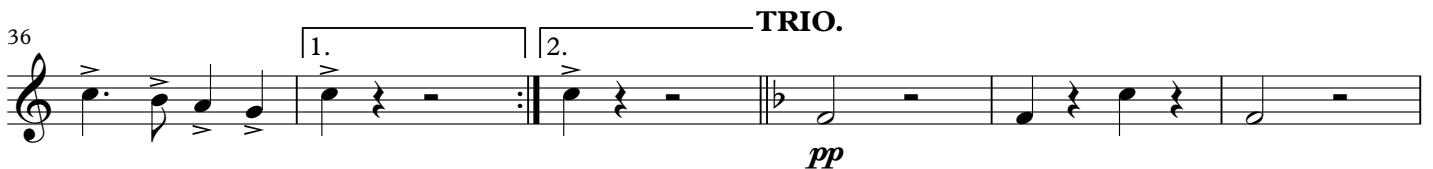
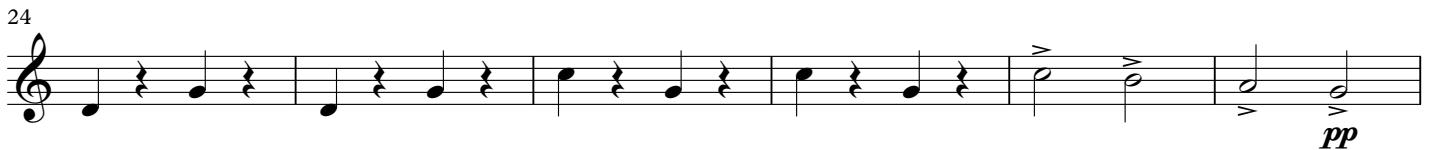
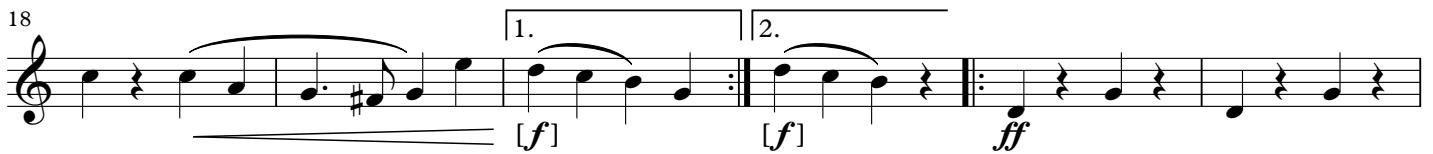
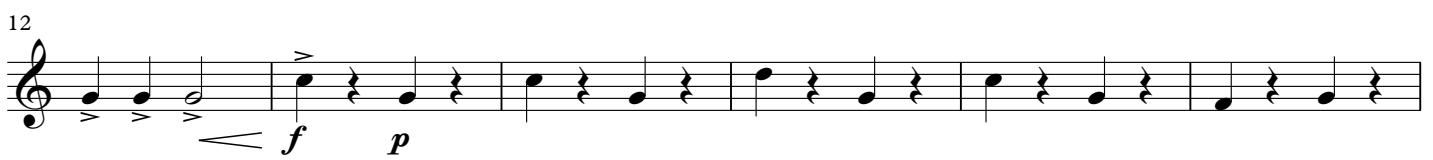
**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

E♭ Baritone Saxophone

(1900)

**JOHN PHILIP SOUSA**

**March Tempo.**



## HAIL TO THE SPIRIT OF LIBERTY

E♭ Baritone Saxophone

55

*pp*

62

70

*ff*

76

82

1st X [—————]

87

[*p*]-*ff*

93

100

106

113

1. [—————] 2. [—————]

[*ff*] *sfz*

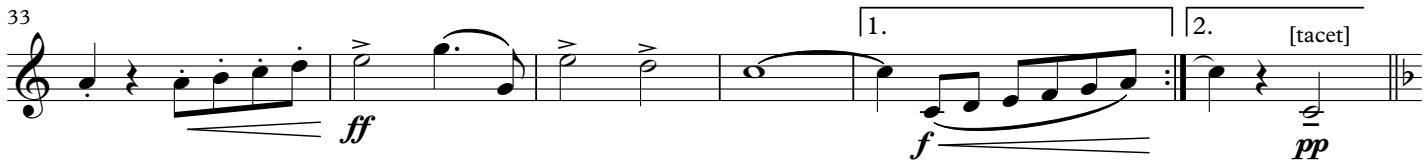
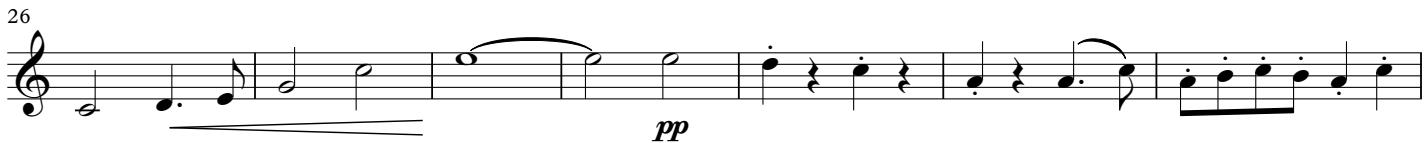
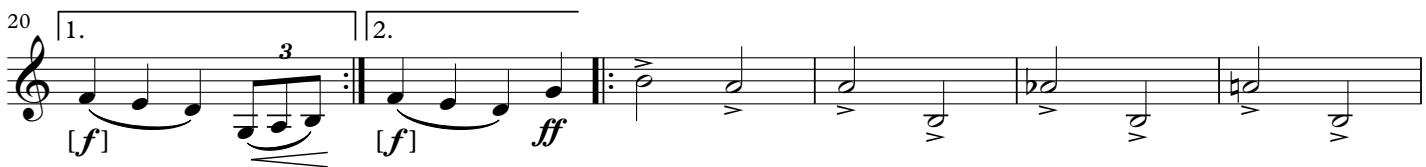
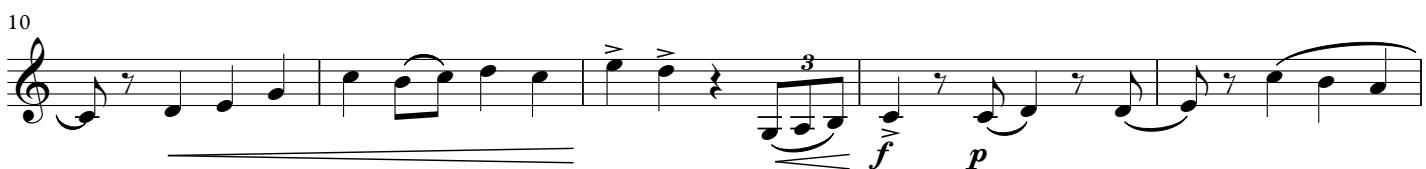
**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

E♭ Cornet  
[optional]

(1900)

**JOHN PHILIP SOUSA**

**March Tempo.**



## HAIL TO THE SPIRIT OF LIBERTY

E♭ Cornet

55

63

71

[Play]

*ff*

77

82

1stX

87

[2nd X only]

*p* *ff*

96

105

114

1.

2.

*sfz*

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

Solo B $\flat$  Cornet

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for Solo B $\flat$  Cornet. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as *ff*, *f*, *p*, *pp*, and *tacet*. Measure numbers 1 through 47 are indicated at the beginning of each staff. Measure 39 is labeled "TRIO." with a dynamic of *dolce*. Measure 47 concludes with a final dynamic marking of *pp*.

HAIL TO THE SPIRIT OF LIBERTY  
Solo B♭ Cornet

2

55

*pp*

63

[*mp*]      [3]      [3]      [*p*]

71

[Play]      *ff*      *ff*

77

82

1stX [ ]

87

[2nd X only]      [*p*]-*ff*

96

105

114

1.      2.      *sfz*

The sheet music consists of eight staves of musical notation for Solo B♭ Cornet. The key signature is one flat (B♭). The time signature varies throughout the piece. The dynamics include *pp*, *mp*, *p*, *ff*, and *sfz*. Articulations include slurs, grace notes, and accents. Performance instructions such as "[Play]" and "1stX [ ]" are included. Measure numbers 55, 63, 71, 77, 82, 87, 96, 105, and 114 are indicated at the beginning of each staff.

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

1st B $\flat$  Cornet

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for the 1st B-flat Cornet. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as *ff*, *f*, *p*, *pp*, and *tacet*. Measure numbers 1 through 47 are indicated at the beginning of each staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes sections labeled "TRIO." and "March Tempo." The score concludes with a final dynamic marking of *pp*.

## HAIL TO THE SPIRIT OF LIBERTY

2

## 1st B♭ Cornet

55

63

71 [Play]

ff ff

77

82 1st X [2nd X only]

[p]-ff

96

105

114 1. 2. sfz

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

2nd B♭ Cornet

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for the 2nd B♭ Cornet. The key signature is one flat (B♭), and the time signature is common time (indicated by 'C'). The score includes dynamic markings such as **ff**, **f**, **p**, **[f]**, **ff**, **pp**, and **tacet**. Measure numbers 1 through 52 are indicated at the beginning of each staff. The score features various musical techniques including eighth-note patterns, sixteenth-note patterns, sustained notes, grace notes, and slurs. The instrumentation is limited to the 2nd B♭ Cornet throughout the piece.

HAIL TO THE SPIRIT OF LIBERTY  
2nd B♭ Cornet

2

59

65

71 [Play] *ff* *ff*

76

81

86 [2nd X only] *p* ***ff***

91

97

103

109

114 1. 2. *fz*

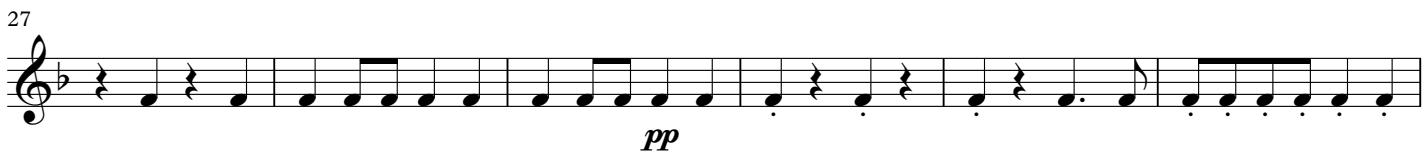
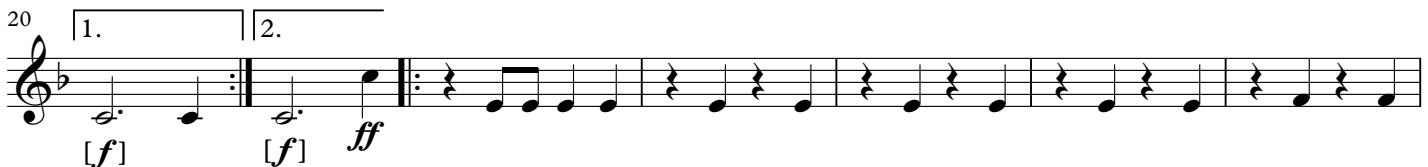
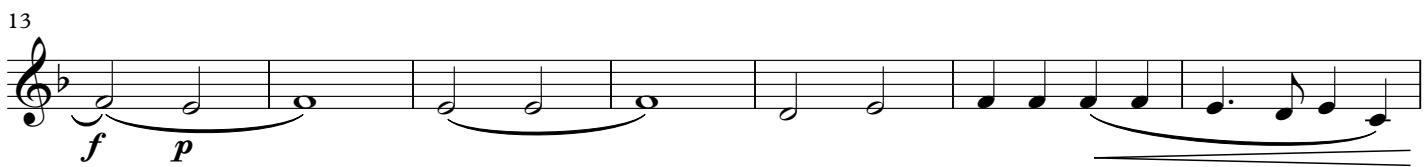
March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

3rd B $\flat$  Cornet

JOHN PHILIP SOUSA

**March Tempo.**



HAIL TO THE SPIRIT OF LIBERTY  
3rd B♭ Cornet

2

59

65

71 [Play] *ff*

76

81

86 [2nd X only] *p* *ff*  
1st X [

91

97

103

109

114 1. 2. *sffz*

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

1st F Horn

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of eight staves of music for the 1st F Horn. Staff 1 starts with a dynamic of ***ff*** and ends with a dynamic of ***p***. Staff 2 begins at measure 6. Staff 3 begins at measure 13. Staff 4 begins at measure 20, featuring two endings: 1. and 2. Both endings end with a dynamic of ***ff***. Staff 5 begins at measure 27 with a dynamic of ***pp***. Staff 6 begins at measure 33 with a dynamic of ***ff***. Staff 7 begins at measure 39 and is labeled **TRIO.** Staff 8 begins at measure 45. Staff 9 begins at measure 52 with a dynamic of ***pp***.

HAIL TO THE SPIRIT OF LIBERTY  
1st F Horn

2

59

65

71

77

82

87

93

100

106

113

A musical score for the 1st F Horn, consisting of ten staves of music. The score is in common time and uses a key signature of one flat. The music includes various dynamics such as *p*, *ff*, and *sfp*. Articulations include accents and slurs. Performance instructions like "1st X" and "ff" are also present. The score begins at measure 59 and ends at measure 113.

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

2nd F Horn

**JOHN PHILIP SOUSA**

**March Tempo.**

The musical score consists of eight staves of music for 2nd F Horn. The key signature is one flat, and the time signature is common time. Measure 1 starts with a dynamic of ***ff***. Measures 2-5 show eighth-note patterns. Measure 6 begins with a dynamic of ***p***, followed by a sustained note pattern. Measure 13 starts with ***p*** and includes a melodic line ending with a dynamic of ***f***. Measure 20 features two endings: 1. ends with **[*f*]**, and 2. ends with ***ff***. Measure 27 includes a dynamic of ***pp***. Measure 33 includes dynamics of ***ff*** and ***p***. Measure 39 is labeled **TRIO.** with a dynamic of ***pp***. Measures 45-52 end with a dynamic of ***pp***.

HAIL TO THE SPIRIT OF LIBERTY  
2nd F Horn

2

59

65

71

77

82

87

93

100

106

113

This musical score page for the 2nd F Horn part contains ten staves of music. Staff 1 (measures 59-64) consists of eighth-note patterns. Staff 2 (measures 65-70) includes a dynamic instruction *ff* at the end. Staff 3 (measures 71-76) shows a mix of eighth and sixteenth notes. Staff 4 (measures 77-82) features eighth-note patterns with slurs. Staff 5 (measures 87-92) includes a dynamic instruction [*p*] *ff*. Staff 6 (measures 93-98) consists of eighth-note patterns. Staff 7 (measures 100-105) shows a mix of eighth and sixteenth notes. Staff 8 (measures 106-111) features eighth-note patterns. Staff 9 (measures 113-118) includes dynamic instructions [*ff*] and *sfz*, and first/second endings.

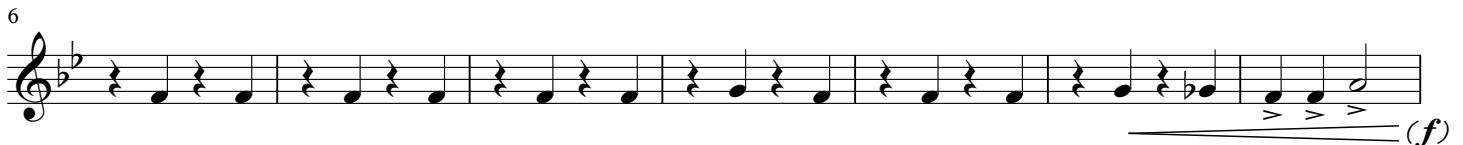
March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

3rd F Horn

**JOHN PHILIP SOUSA**

**March Tempo.**



**TRIO.**



HAIL TO THE SPIRIT OF LIBERTY  
3rd F Horn

2

59

65

71

77

82

87

93

100

106

113

[1.] [2.]

[*ff*] *fz*

March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

4th F Horn

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of eight staves of music for 4th F Horn. The key signature is one flat, and the time signature is common time. Measure 1 starts with a dynamic of ***ff***. Measures 2-5 show eighth-note patterns. Measure 6 begins with a dynamic of ***p***, followed by a six-measure section ending with a dynamic of ***f***. Measure 13 continues the eighth-note patterns. Measure 20 features two endings: the first ending leads to a dynamic of ***ff***, and the second ending leads to a dynamic of ***pp***. Measure 27 starts with a dynamic of ***ff***. Measure 33 starts with a dynamic of ***ff***, followed by a six-measure section ending with a dynamic of ***p***. Measure 39 is labeled "TRIO." and starts with a dynamic of ***pp***. Measures 45-52 continue the eighth-note patterns, with a dynamic of ***pp*** at the end of measure 52.

HAIL TO THE SPIRIT OF LIBERTY  
4th F Horn

2

59

65

71

77

82

87

93

100

106

113

[1.] [2.]

[*ff*] [*sfz*]

**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

Baritone

(1900)

JOHN PHILIP SOUSA

**March Tempo.**

**ff**

5 **f p**

10 **f p**

15

20 [1.] **[f]** [2.] **ff**

26 **pp**

33 **ff** [1.] [2.] **f pp**

39 **TRIO.** *dolce*

47

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As played by "The President's Own" United States Marine Band

HAIL TO THE SPIRIT OF LIBERTY  
Baritone

55

*pp*

63

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

71

77

82

1stX [ *ff* ]

87

*[p] ff*

96

105

114

[*ff*] *fz*

**March**

# HAIL TO THE SPIRIT OF LIBERTY

Baritone, T.C.

(1900)

**JOHN PHILIP SOUSA**

**March Tempo.**

The musical score consists of ten staves of music for Baritone T.C. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as **ff**, **f**, **p**, **pp**, and **dolce**. Measure numbers 1 through 47 are indicated at the beginning of each staff. The score features various musical techniques including eighth-note patterns, sixteenth-note patterns, grace notes, and slurs. The instrumentation is limited to a single baritone part throughout the score.

HAIL TO THE SPIRIT OF LIBERTY  
Baritone, T.C.

55

63

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

71

77

82

1st X     [—]

87

[*p*]-*ff*

96

105

114

1.                    2.  
[*ff*]                    *sfz*

March

# HAIL TO THE SPIRIT OF LIBERTY

(1900)

1st Trombone

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of eleven staves of music for the 1st Trombone. The key signature is one flat (B-flat). The time signature is common time (indicated by 'C'). The tempo is marked 'March Tempo.' at the beginning of the first staff. The score includes dynamic markings such as **ff**, **f**, **p**, **[f]**, **ff**, **pp**, and **[tacet]**. Performance instructions like 'March Tempo.', '1.', '2.', and 'TRIO.' are also present. Measure numbers 1 through 51 are indicated above the staves. The score concludes with a dynamic marking of **pp** followed by a crescendo and decrescendo bracket.

HAIL TO THE SPIRIT OF LIBERTY  
1st Trombone

2

58

64 [mp]

70 [Play] ff

76

83 [2nd X only]  
1st X [ ] [p]-ff

90

98

106

114 1. [ff] 2. fz

This musical score page contains nine staves of music for the 1st Trombone. The key signature is three flats, and the time signature is common time. Measure numbers are provided at the start of each staff. Various dynamics and performance instructions are included throughout the piece.

March

# HAIL TO THE SPIRIT OF LIBERTY

(1900)

2nd Trombone

JOHN PHILIP SOUSA

**March Tempo.**

Musical score for 2nd Trombone, March Tempo. Measures 1-6. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: ff, f, p.

7

Musical score for 2nd Trombone, March Tempo. Measures 7-13. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: f, p.

14

Musical score for 2nd Trombone, March Tempo. Measures 14-20. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: [f].

Musical score for 2nd Trombone, March Tempo. Measures 21-27. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: [f], ff.

Musical score for 2nd Trombone, March Tempo. Measures 28-34. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: pp.

Musical score for 2nd Trombone, March Tempo. Measures 35-41. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: ff.

**TRIO.**

[tacet]

Musical score for 2nd Trombone, TRIO section. Measures 39-45. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: pp.

45

Musical score for 2nd Trombone, TRIO section. Measures 46-51. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: pp.

51

Musical score for 2nd Trombone, TRIO section. Measures 52-57. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: pp.

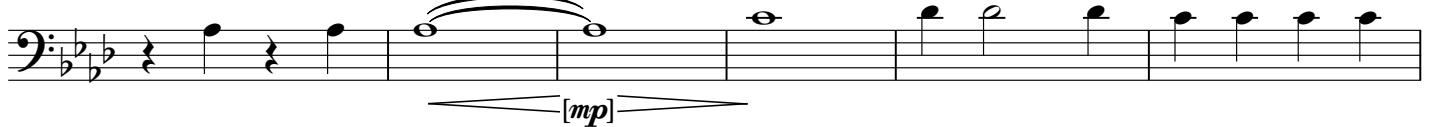
HAIL TO THE SPIRIT OF LIBERTY  
2nd Trombone

2

58



64



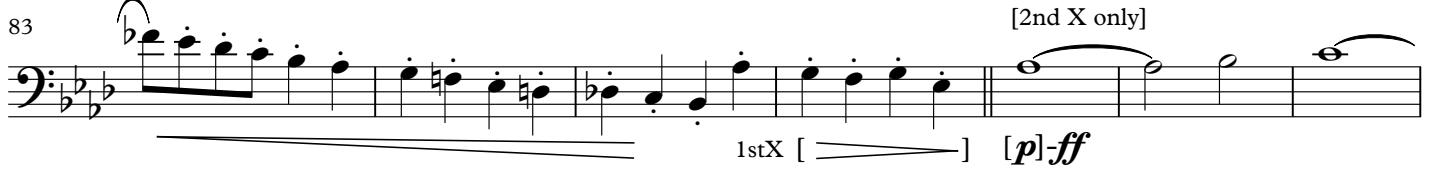
70



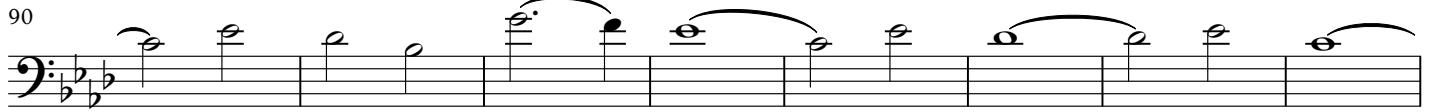
76



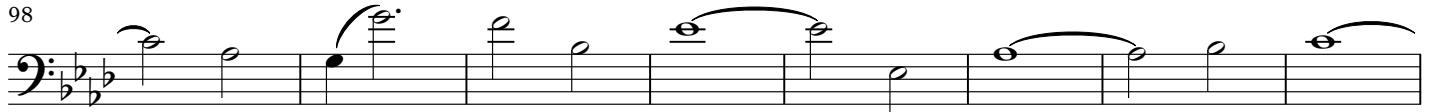
83



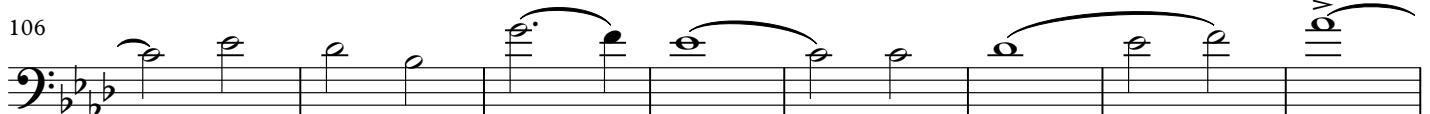
90



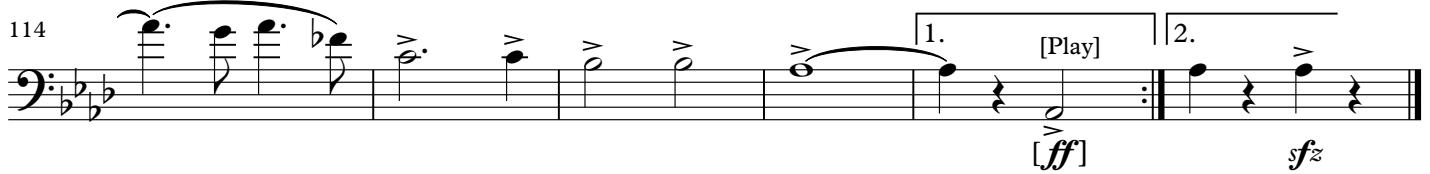
98



106



114



**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

Bass Trombone

(1900)

**JOHN PHILIP SOUSA**

**March Tempo.**



6



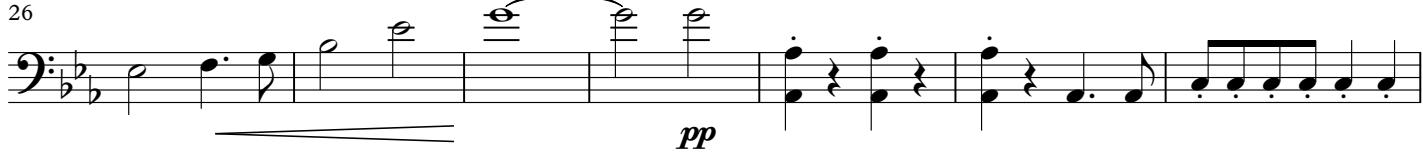
13



20



26



33



39

**TRIO.**

[tacet]



46



HAIL TO THE SPIRIT OF LIBERTY  
Bass Trombone

52

59

67 [Play] *ff*

74

80 1st X

86 [2nd X only] *[p] ff*

93

100

107

114 [ff] [Play] [fz]

**March**  
**HAIL TO THE SPIRIT OF LIBERTY**

Tuba

(1900)

**JOHN PHILIP SOUSA**

**March Tempo.**

The musical score for Tuba consists of ten staves of music. Staff 1 starts with a dynamic ***ff***. Staff 6 begins with eighth-note chords. Staff 12 features sixteenth-note patterns. Staff 18 includes dynamics ***f*** and ***p***, and first/second endings. Staff 24 ends with a dynamic ***pp***. Staff 30 includes a dynamic ***ff***. Staff 36 is labeled "TRIO." Staff 42 shows a return to the original key signature. Staff 49 concludes with a dynamic ***p***.

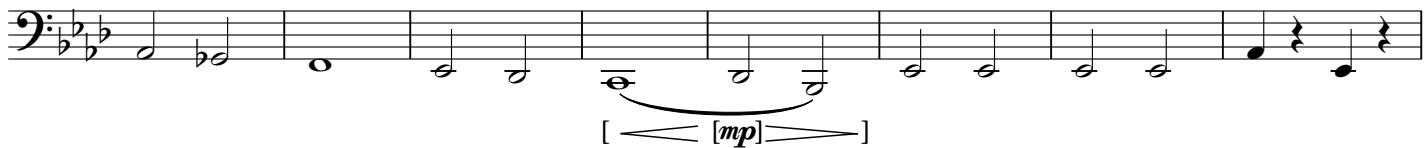
## HAIL TO THE SPIRIT OF LIBERTY

Tuba

55



62



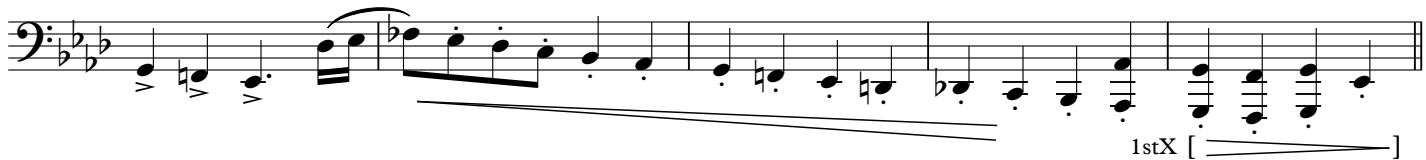
70



76



82



87



93



100



106



113



March  
**HAIL TO THE SPIRIT OF LIBERTY**

(1900)

Drums & Triangle

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for Drums & Triangle. The first staff begins with a dynamic of ***ff***. Measures 6 and 14 show eighth-note patterns with dynamics ***f*** and ***p***. Measure 22 features sustained notes with a dynamic of ***ff***. Measure 28 includes a triangle part with dynamics ***sfz*** and ***pp***. Measure 33 includes a drum part with a dynamic of ***ff***. The section labeled "TRIO." starts at measure 39 with dynamics ***pp*** and includes a note marked [- Cyms.]. Measures 45 through 51 conclude the piece with sustained notes and dynamics ***pp***.

HAIL TO THE SPIRIT OF LIBERTY  
Drums & Triangle

2

57

63 [mp]

70 [+ Cyms.] Cym. solo [choke] Drs. [choke] ff

77 [choke] [Cyms. & B.D.] [sfz]

85 [Cyms. - 2nd X only] 1stX [p] ff

92 (8) [2nd x] [2nd x]

99 (16)

106 (24)

113 (31) 1. 2. [ff] sfz [+ Cyms.] [sfz] 2nd X

This musical score consists of twelve staves of music for Drums and Triangle. The music begins with a rhythmic pattern of eighth and sixteenth notes. At measure 63, dynamic markings [mp] appear under a bracket. Measure 70 features dynamic ff and includes performance instructions [+ Cyms.], Cym. solo, [choke], Drs., and [choke]. Measure 77 contains [choke] and [Cyms. & B.D.]. Measure 85 includes [Cyms. - 2nd X only] and dynamic [p] ff with performance instruction 1stX. Measures 92 through 99 show a repeating pattern with dynamic changes and performance instructions [2nd x] and (8). Measures 106 through 113 continue this pattern with performance instructions (16), (24), and (31). The score concludes at measure 113 with dynamic [sfz] 2nd X, followed by measures 1. and 2. with dynamics [ff] and sfz, and a final instruction [+ Cyms.].

Harp

Optional  
from a manuscript part found  
in Sousa's Encore Books

March

# HAIL TO THE SPIRIT OF LIBERTY

(1900)

JOHN PHILIP SOUSA

March Tempo.

The sheet music for the Harp part of the march 'Hail to the Spirit of Liberty' consists of eight staves of music. The key signature is one flat (B-flat), and the time signature is common time (indicated by '3'). The music begins with a dynamic of ***ff*** (fortissimo) at measure 1. Measures 1-8 show a repetitive pattern of eighth-note chords. Measure 9 introduces a melodic line with eighth-note strokes, starting with ***f*** (forte) and transitioning to ***p*** (piano). Measures 10-14 continue this pattern. Measures 15-20 show a more complex harmonic progression with sustained notes and eighth-note chords. Measures 21-28 feature a rhythmic pattern of eighth-note pairs followed by eighth-note chords. Measure 29 begins a section marked ***pp*** (pianissimo). Measures 30-32 conclude the piece with a final dynamic of ***ff***.

HAIL TO THE SPIRIT OF LIBERTY  
Harp

2

TRIO.

39

*pp*

44

*pp*

50

*pp*

56

*pp*

62

*[mp]*

68

*ff*

2

2

HAIL TO THE SPIRIT OF LIBERTY  
Harp

Sheet music for Harp, page 3. The music consists of six staves of musical notation. The first staff begins at measure 76, featuring a treble clef, a key signature of four flats, and a tempo marking of 76. Measures 76 through 89 are primarily composed of eighth-note chords. Measure 89 contains a dynamic instruction [p]-ff followed by eighth-note chords. Measures 90 through 94 show eighth-note chords continuing. Measures 95 through 101 show eighth-note chords continuing. Measures 102 through 108 show eighth-note chords continuing. Measures 109 through 114 show eighth-note chords continuing. Measure 114 concludes with a repeat sign and two endings: ending 1 ends with a fermata over the final note, while ending 2 ends with a dynamic sfz.