



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 4 *of* No. 61

IMPERIAL  
EDWARD  
MARCH  
(1902)

FULL *of* SCORE

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

## March, “Imperial Edward” (1902)

On December 1, 1901, while on a tour of England, the Sousa Band played a command performance at Sandringham. In a conversation with the royal family after the concert Sousa requested and received permission to dedicate a march to His Majesty the King. The first draft was completed the following April while Sousa was vacationing at Hot Springs, Virginia, and the new march was premiered by the Sousa Band in Montreal on May 21, 1902. A beautiful illuminated manuscript was made by the John Church Company, publishers of the march, and this was carried to England by George Frederick Hinton, manager of the Sousa Band. This manuscript is now at the British Museum in London. Hidden in the trio of the march is a trombone solo consisting of a fragment of “God Save the King.” When the piece was performed by the Sousa Band, it was customary for the trombone section to rise at this point, play the brief solo fortissimo, and then be seated.

For some reason, Sousa revealed his displeasure with the march almost twenty-two years after it was written. In the 1923 Sousa Band programs at Willow Grove was the following quotation:

I have never written a piece of music that I did not feel the inspiration. I have never turned out but one piece that I consider in any manner mechanical. That was “Imperial Edward,” the march I dedicated to King Edward on my second [*sic*] command to play before him—and that had to be finished in a hurry. For a part of it I felt an inspiration. For the rest, instead of digging down to the vein of gold, I struck a vein of ashes and used it.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 62. Used by permission.

### Editorial Notes

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

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

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

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

**Introduction (m. 1-8):** The recommended tempo is 118-120 bpm. The accent on beat two of m. 3 should be stronger than the first four half notes of the march and be slightly delayed. The cymbal crashes on the downbeats of m. 5-8 are all choked to leave space for the cornet/trumpet fanfares in those measures.

**First Strain (m. 8-25):** The pick-up half note to the first strain in m. 8 is usually changed to *mezzo-forte* from the original *fortissimo* to allow for a crescendo in the first three measures of the strain. Beat two of m. 11 is the peak of the phrase and is typically followed by a *sfz* accent in the percussion on the next downbeat. All voices then immediately decrescendo to *piano* and start the dynamic process over again in the second half of the strain.

**Second Strain (m. 25-42):** This second strain is typically performed with alterations both times, rather than just the first time. Piccolo, E-flat clarinet, cornets, and trombones and cymbals are *tacet* both times, and euphonium and tenor saxophone are also *tacet* the first time only. Clarinets are down one octave from the original both times, and all instruments play at *piano* with a crescendo to *mezzo-forte* in m. 38 as indicated. On the repeat, all parts are played exactly the same except for the addition of the countermelody in euphonium and tenor saxophone.

**Trio (m. 42-74):** This trio is also unusual in its performance practice. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are still *tacet* at the beginning of the trio, and clarinets remain down the octave. However, in m. 46 and m. 50, cornets and trombones enter for only the four quarter notes indicated, with a *poco* crescendo, as an answer to the trio melody in the woodwinds. All instruments then re-enter for the crescendo to *forte/fortissimo* in m. 55-58. The whole scheme then repeats beginning with the *subito piano* pick-up note in m. 58, and the trombones have a surprise soli statement of “God Save the King” from m. 60-65, which is suddenly played *forte* over the rest of the band (the trombones may stand for this).

**Break Strain (m. 74-86):** This short but vigorous break strain ends with a decrescendo in m. 86 leading to a soft statement of the final strain first time through. The cymbal crash in m. 83 should be let to ring all the way to m. 86.

**Final Strain (m. 86-103):** A new melody is heard for the first time superimposed over the trio melody. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time, and all remaining voices play in *piano*. The break strain is not repeated in this march; rather, all instruments rejoin on beat two of m. 102 at *subito forte* and play the last time through the final strain with well-marked articulations. A *sfz* percussion accent is added in m. 94 second time.

# March IMPERIAL EDWARD

Full Score

(1902)

JOHN PHILIP SOUSA

March Tempo. 2 3 4 5 6 7 8

Piccolo *ff*

1st & 2nd Flutes *ff*

1st & 2nd Oboes *ff* (*mf*), *ff*

E♭ Clarinet *ff* (*mf*), *ff*

1st B♭ Clarinet *ff* (*mf*), *ff*

2nd & 3rd B♭ Clarinets *ff* (*mf*), *ff*

E♭ Alto Clarinet *ff* (*mf*), *ff*

B♭ Bass Clarinet *ff* (*mf*), *ff*

1st & 2nd Bassoons *ff* (*mf*), *ff*

E♭ Alto Saxophone *ff* (*mf*), *ff*

B♭ Tenor Saxophone *ff* (*mf*), *ff*

E♭ Baritone Saxophone *ff* (*mf*), *ff*

E♭ Cornet (optional) *ff* (*mf*), *ff*

Solo B♭ Cornet *ff* (*mf*), *ff*

1st B♭ Cornet *ff* (*mf*), *ff*

2nd & 3rd B♭ Cornets *ff* (*mf*), *ff* a2

1st & 2nd F Horns *ff* (*mf*), *ff* a2

3rd & 4th F Horns *ff* (*mf*), *ff* a2

Baritone *ff* (*mf*), *ff*

1st & 2nd Trombones *ff* (*mf*), *ff*

Bass Trombone *ff* (*mf*), *ff*

Tuba *ff* (*mf*), *ff*

Drums *ff* (*mf*), *ff* [choke]

IMPERIAL EDWARD  
Full Score

9 10 11 12 13 14 15 16

Picc. *f* *ff* *p*

1st & 2nd Flts. *f* *ff* *p*

1st & 2nd Obs. *f* *ff* *p*

E♭ Clar. *f* *ff* *p*

1st Clar. *f* *ff* *p*

2nd & 3rd Clars. *f* *ff* *p*

Alto Clar. *f* *ff* *p*

Bass Clar. *f* *ff* *p*

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

Alto Sax. *f* *ff* *p*

Ten. Sax. *f* *ff* *p*

Bari. Sax. *f* *ff* *p*

E♭ Cor. *f* *ff* *p*

Solo B♭ Cor. *f* *ff* *p*

1st B♭ Cor. *f* *ff* *p*

2nd & 3rd B♭ Cors. *f* *ff* *p* a2

1st & 2nd Hrns. *f* *ff* *p* a2

3rd & 4th Hrns. *f* *ff* *p* a2

Bar. *f* *ff* *p*

1st & 2nd Trbns. *f* *ff* *p*

B. Trbn. *f* *ff* *p*

Tuba *f* *ff* *p*

Perc. *f* *sfz* *p*

IMPERIAL EDWARD  
Full Score

17

18

19

20

21

22

23

24

25

Picc. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p*

1st & 2nd Flts. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p*

1st & 2nd Obs. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p*

E♭ Clar. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p* *[tacet]*

1st Clar. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p* *[8]*

2nd & 3rd Clars. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p*

Alto Clar. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p*

Bass Clar. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p*

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

Alto Sax. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p*

Ten. Sax. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p* *[tacet]*

Bari. Sax. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p*

E♭ Cor. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p* *[tacet]*

Solo B♭ Cor. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p* *[tacet]*

1st B♭ Cor. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p* *[tacet]*

2nd & 3rd B♭ Cors. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p* *a2 [tacet]*

1st & 2nd Hrns. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p* *a2*

3rd & 4th Hrns. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p* *a2*

Bar. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p* *[tacet]*

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

B. Trbn. *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p*

Tuba *[mf]* *[f < ff]* *p* *[f]* *[mf]* *p*

Perc. *[mf]* *[f]* *[sfz]* *p* *[f]*

IMPERIAL EDWARD  
Full Score

26

27

28

29

30

31

32

33

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar. [8vb 1st X]

2nd & 3rd Clars. [8vb 1st X]

Alto Clar.

Bass Clar. *p*

1st & 2nd Bsns. *p*

Alto Sax.

Ten. Sax. [2nd X only]

Bari. Sax. *p*

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p* a2

Bar. [2nd X only]

1st & 2nd Trbns. *p*

B. Trbn. *p*

Tuba *p*

Perc. [- Cyms. (both Xs)] (4) (8) *p* [-] (2nd X)

IMPERIAL EDWARD  
Full Score

34 35 36 37 38 39 40 41 42

Picc. *[mf]* *p* *p*

1st & 2nd Flts. *[mf]* *p* *p*

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

E♭ Clar. *[mf]* *p* *p*

1st Clar. *[mf]* *p* *p* *[loco]*

2nd & 3rd Clars. *[mf]* *p* *p* *[loco]*

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

Bass Clar. *[mf]*

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

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

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

Bari. Sax. *[mf]*

E♭ Cor. *[mf]* *p* *p*

Solo B♭ Cor. *[mf]* *p* *p*

1st B♭ Cor. *[mf]* *p* *p*

2nd & 3rd B♭ Cors. *[mf]* *p*

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

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

Bar. *[mf]* *p*

1st & 2nd Trbns. *[mf]* *a2*

B. Trbn. *[mf]*

Tuba *[mf]*

Perc. *[mf]* (12) (15) *[p]* *[2nd X]*



IMPERIAL EDWARD  
Full Score

TRIO. 43

44

45

46

47

48

49

Picc. *[mp]* *[p]* *[mp]*  
 1st & 2nd Flts. *[mp]* *[p]* *[mp]*  
 1st & 2nd Obs. *[mp]* *[p]* *[mp]*  
 Eb Clar. *[mp]* *[p]* *[mp]*  
 1st Clar. *[mp]* *[p]* *[mp]*  
 2nd & 3rd Clars. *[mp]* *[p]* *[mp]*  
 Alto Clar. *[mp]* *[p]* *[mp]*  
 Bass Clar. *[tacet]* *[p]* *[tacet]*  
 1st & 2nd Bsns. *p* *[p]*  
 Alto Sax. *[mp]* *[p]* *[mp]*  
 Ten. Sax. *[mp]* *[p]* *[mp]*  
 Bari. Sax. *p*  
 TRIO.  
 Eb Cor. *[mp]* *[p]* *[mp]*  
 Solo Bb Cor. *[mp]* *[p]* *[mp]*  
 1st Bb Cor. *[mp]* *[p]* *[tacet]*  
 2nd & 3rd Bb Cors. *p* *[p]* *[tacet]*  
 1st & 2nd Hrns. *p*  
 3rd & 4th Hrns. *a2* *p*  
 Bar. *[mp]* *[p]* *[mp]*  
 1st & 2nd Trbns. *[tacet]* *[p]* *[tacet]*  
 B. Trbn. *[tacet]* *[p]* *[tacet]*  
 Tuba *p*  
 Perc. *[Cym.]* *p*

IMPERIAL EDWARD  
Full Score

50

51

52

53

54

[Play]

55

56

Picc. *[p]* *[mp]* *f marc.*

1st & 2nd Flts. *[p]* *[mp]* *f marc.*

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

E♭ Clar. *[p]* *[mp]* *f marc.*

1st Clar. *[p]* *[mp]* *f marc.*

2nd & 3rd Clars. *[p]* *[mp]* *f marc.*

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

Bass Clar. *[Play]* *[tacet]* *[Play]* *f marc.*

1st & 2nd Bsns. *f marc.*

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

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

Bari. Sax. *f marc.*

E♭ Cor. *[p]* *[mp]* *f marc.*

Solo B♭ Cor. *[p]* *[mp]* *f marc.*

1st B♭ Cor. *[Play]* *[tacet]* *[Play]* *f marc.*

2nd & 3rd B♭ Cors. *a2 [Play]* *[tacet]* *a2 [Play]* *f marc.*

1st & 2nd Hrns. *f marc.*

3rd & 4th Hrns. *f marc.*

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

1st & 2nd Trbns. *a2 [Play]* *[tacet]* *[Play]* *f marc.*

B. Trbn. *[Play]* *[tacet]* *[Play]* *f marc.*

Tuba *f marc.*

Perc. *f marc.*  
(+ Cyms.)

IMPERIAL EDWARD  
Full Score

57

58

59

60

61

62

63

Picc. [tacet] [p] [mp] [p] [mp]  
 1st & 2nd Flts. [p] [mp] [p] [mp]  
 1st & 2nd Obs. [p] [mp] [p] [mp]  
 Eb Clar. [tacet] [p] [mp] [p] [mp]  
 1st Clar. [p] [mp] [p] [mp]  
 2nd & 3rd Clars. [p] [mp] [p] [mp]  
 Alto Clar. [p] [mp] [p] [mp]  
 Bass Clar. [tacet] [p] [Play] [mf] [p] [mp]  
 1st & 2nd Bsns. [p]  
 Alto Sax. [p] [mp] [p] [mp]  
 Ten. Sax. [p] [mp] [p] [mp]  
 Bari. Sax. [p]  
 Eb Cor. [tacet] [p] [mp] [p] [mp]  
 Solo Bb Cor. [tacet] [p] [mp] [p] [mp]  
 1st Bb Cor. [tacet] [p] [mp] [Play] [tacet]  
 2nd & 3rd Bb Cors. [tacet] [p] [a2] [Play] [tacet]  
 1st & 2nd Hrns. [p]  
 3rd & 4th Hrns. [a2] [p]  
 Bar. [p] [mp] [a2] [Play] [p] [mp]  
 1st & 2nd Trbns. [tacet] [p] [f] [mf] [Play] [tacet]  
 B. Trbn. [tacet] [p] [f] [mf]  
 Tuba [p]  
 Perc. [- Cym.] [p]

IMPERIAL EDWARD  
Full Score

64

65

66

67

68

69

70

Picc. [p] [mp] [f] [Play]

1st & 2nd Flts. [p] [mp] [f] [Play]

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

E♭ Clar. [p] [mp] [f] [Play]

1st Clar. [p] [mp] [f] [Play]

2nd & 3rd Clars. [p] [mp] [f] [Play]

Alto Clar. [p] [mp] [f] [Play]

Bass Clar. [tacet]

1st & 2nd Bsns. [ ] [ ]

Alto Sax. [p] [mp] [f] [Play]

Ten. Sax. [p] [mp] [f] [Play]

Bari. Sax. [ ] [ ]

E♭ Cor. [p] [mp] [f] [Play]

Solo B♭ Cor. [p] [mp] [f] [Play]

1st B♭ Cor. [Play] [tacet] [Play]

2nd & 3rd B♭ Cors. [a2] [Play] [tacet] [a2] [Play]

1st & 2nd Hrns. [ ] [ ]

3rd & 4th Hrns. [ ] [ ]

Bar. [p] [mp] [f] [Play]

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

B. Trbn. [tacet] [p] [ ] [ ]

Tuba [ ] [ ]

Perc. [ ] [ ]

IMPERIAL EDWARD  
Full Score

71 72 73 74 75 76 77 78

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Picc. (Piccolo)
- 1st & 2nd Flts. (Flutes)
- 1st & 2nd Obs. (Oboes)
- E♭ Clar. (E-flat Clarinet)
- 1st Clar. (Clarinet)
- 2nd & 3rd Clars. (Clarinets)
- Alto Clar. (Alto Clarinet)
- Bass Clar. (Bass Clarinet)
- 1st & 2nd Bsns. (Bassoons)
- Alto Sax. (Alto Saxophone)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Bari. Saxophone)
- E♭ Cor. (E-flat Cor Anglais)
- Solo B♭ Cor. (Solo B-flat Cor Anglais)
- 1st B♭ Cor. (1st B-flat Cor Anglais)
- 2nd & 3rd B♭ Cors. (2nd & 3rd B-flat Cors Anglais)
- 1st & 2nd Hrns. (1st & 2nd Horns)
- 3rd & 4th Hrns. (3rd & 4th Horns)
- Bar. (Baritone)
- 1st & 2nd Trbns. (1st & 2nd Trumpets)
- B. Trbn. (Bass Trombone)
- Tuba
- Perc. (Percussion, including Cymals)

Key performance markings include *marc.* (marcato) and *ff* (fortissimo) across various parts. The score is in a key signature of two flats (B-flat major or D-flat minor) and a common time signature.

IMPERIAL EDWARD  
Full Score

79 80 81 82 83 84 85 86

Picc. [1st X]

1st & 2nd Flts. [1st X]

1st & 2nd Obs. [1st X]

E♭ Clar. [1st X]

1st Clar. [p, ff] [8/6]

2nd & 3rd Clars. [p, ff] [8/6]

Alto Clar. [p, ff]

Bass Clar. [tacet] [p, ff]

1st & 2nd Bsns. [p, ff]

Alto Sax. [p, ff]

Ten. Sax. [p, ff]

Bari. Sax.

E♭ Cor. [tacet] [p, ff]

Solo B♭ Cor. [tacet] [p, ff]

1st B♭ Cor. [tacet] [p, ff]

2nd & 3rd B♭ Cors.

1st & 2nd Hrns. [a2]

3rd & 4th Hrns.

Bar. [p, ff] [tacet]

1st & 2nd Trbns. [p, ff] [tacet]

B. Trbn. [f] [p, ff] [tacet]

Tuba [p, ff]

Perc. [sfz] [1st X]

IMPERIAL EDWARD  
Full Score

*Grandioso* 87

88

89

90

91

92

93

94

Picc. *[p, ff]*

1st & 2nd Flts. *[p, ff]*

1st & 2nd Obs. *[p, ff]*

E♭ Clar. *[p, ff]* [2nd X only]

1st Clar. *[p, ff]* [8♭ 1st X]

2nd & 3rd Clars. *(ff)* [8♭ 1st X]

Alto Clar. *(ff)*

Bass Clar. *(ff)* [2nd X only]

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

Alto Sax. *(ff)*

Ten. Sax. *(ff)*

Bari. Sax. *[p, ff]*

*Grandioso*

E♭ Cor. *(ff)* [2nd X only]

Solo B♭ Cor. *(ff)* [2nd X only]

1st B♭ Cor. *(ff)* [2nd X only]

2nd & 3rd B♭ Cors. *[p, ff]* [2nd X only]

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

3rd & 4th Hrns. *[p, ff]* a2

Bar. *(ff)*

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

B. Trbn. *(ff)* [2nd X only]

Tuba *[p, ff]*

Perc. *[p, ff]* [*ff*] [2nd X]





March  
**IMPERIAL EDWARD**

Piccolo

(1902)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Piccolo in the key of B-flat major and 2/4 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *ff*. The second staff includes a first ending bracket and a dynamic marking of *[f < ff]* with a hairpin crescendo leading to *p*. The third staff also features a first ending bracket and a dynamic marking of *[f < ff]* with a hairpin crescendo leading to *p*. The fourth staff contains a first ending bracket, a second ending bracket marked *[tacet]*, and a dynamic marking of *p*. The fifth staff includes a *stacc.* marking. The sixth staff has a dynamic marking of *[mf]*. The seventh staff features a first ending bracket and a dynamic marking of *p*. The eighth staff is the beginning of the **TRIO.** section, marked with a dynamic of *p* and a hairpin crescendo leading to *[mp]*. The ninth staff continues the Trio section with a dynamic of *[p]* and a hairpin crescendo leading to *[mp]*.

IMPERIAL EDWARD

Piccolo

50

[p] [mp]

54

[Play] [tacet]

*f* marc. [p] [mp]

60

[p] [mp]

65

[p] [mp]

70

[Play]

*f* marc. *ff*

76

82

*Grandioso*  
[2nd X only]

1st X [p] *ff*

89

94

99

1. 2.

March  
**IMPERIAL EDWARD**

1st Flute

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

8

*[f < ff]* *p*

15

*[f < ff]* *p*

22

*[f]* *p*

27

*stacc.*

32

37

*[mf]* *p*

**TRIO.**

42

*p* *[mp]*

46

*[p]* *[mp]*

IMPERIAL EDWARD

1st Flute

50 Musical staff 50: Treble clef, key signature of two flats, 4/4 time. Measures 50-53. Dynamics: [p] to [mp].

54 Musical staff 54: Treble clef, key signature of two flats, 4/4 time. Measures 54-59. Dynamics: *f marc.* to [p] to [mp].

60 Musical staff 60: Treble clef, key signature of two flats, 4/4 time. Measures 60-64. Dynamics: [p] to [mp].

65 Musical staff 65: Treble clef, key signature of two flats, 4/4 time. Measures 65-69. Dynamics: [p] to [mp].

70 Musical staff 70: Treble clef, key signature of two flats, 4/4 time. Measures 70-75. Dynamics: *f marc.* to *ff*.

76 Musical staff 76: Treble clef, key signature of two flats, 4/4 time. Measures 76-81. Dynamics: *ff*.

82 Musical staff 82: Treble clef, key signature of two flats, 4/4 time. Measures 82-88. Dynamics: 1st X [p] to *ff*. *Grandioso* marking above.

89 Musical staff 89: Treble clef, key signature of two flats, 4/4 time. Measures 89-93. Dynamics: *ff*.

94 Musical staff 94: Treble clef, key signature of two flats, 4/4 time. Measures 94-98. Dynamics: *ff*.

99 Musical staff 99: Treble clef, key signature of two flats, 4/4 time. Measures 99-102. Dynamics: *ff*. First and second endings marked.

March  
**IMPERIAL EDWARD**

2nd Flute

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

8

*[f < ff]* *p*

15

*[f < ff]* *p*

22

1. 2.

*[f]* *p*

27

*stacc.*

32

37

*[mf]* *p*

**TRIO.**

42

*p* *[mp]*

46

*[p]* *[mp]*

IMPERIAL EDWARD

2nd Flute

50

[p]  $\longleftarrow$  [mp]

54

$\longleftarrow$  **f** marc. [p]  $\longleftarrow$  [mp]

60

[p]  $\longleftarrow$  [mp]

65

[p]  $\longleftarrow$  [mp]

70

$\longleftarrow$  **f** marc. **ff**

76

82

**Grandioso**  
1st X [  $\longleftarrow$  ] [p]:**ff**

89

94

99

1. 2.

March  
**IMPERIAL EDWARD**

1st Oboe

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

8  
[*mf*], *ff* [*f* < *ff*] *p*

14  
[*mf*]

19  
*f* < *ff* *p* [*f*]

24  
1. 2.  
[*mf*] *p*

29  
*stacc.*

34

38  
1. 2.  
[*mf*] *p* *p*

43  
**TRIO.**  
[*mp*] [*p*] [*mp*]

IMPERIAL EDWARD

1st Oboe

48

[p] [mp]

53

< f marc. [p]

59

[mp] [p] [mp]

64

[p] [mp]

69

< f marc. ff

75

81

Grandioso  
1st X [ ] [p]-ff

88

93

98

1. 2.



March  
**IMPERIAL EDWARD**

2nd Oboe

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

8  
[*mf*]*ff* [*f* < *ff*] *p*

14  
[*mf*]

19  
*f* < *ff* *p* [*f*]

24  
1. 2.  
[*mf*] *p*

29  
*stacc.*

34

38  
1. 2.  
[*mf*] *p* *p*

43  
**TRIO.**  
[*mp*] [*p*] [*mp*]

IMPERIAL EDWARD

2nd Oboe

48

[p] [mp]

53

f marc. [p]

59

[mp] [p] [mp]

64

[p] [mp]

69

f marc. ff

75

81

2 Grandioso [p]-ff

88

93

98

1. 2.

March  
**IMPERIAL EDWARD**

(1902)

E♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

*ff*

8  
[*mf*] *ff* [*f* < *ff*] *p*

14  
[*mf*]

19  
*f* < *ff*] *p* [*f*]

24  
1. [*mf*] 2. [*tacet*] *p*

29  
*stacc.*

34

38  
[*mf*] *p* *p*

**TRIO.**

43  
[*mp*] [*p*] [*mp*]

48  
[*p*] [*mp*]

IMPERIAL EDWARD

E♭ Clarinet

53 [Play] *f marc.* [p] [tacet]

59 [mp] [p] [mp]

64 [p] [mp]

69 [Play] *f marc.* *ff*

75

82 *Grandioso* [2nd X only] [p]-*ff*

1st X [ ]

88

93

98

1. 2.

March  
**IMPERIAL EDWARD**

1st B $\flat$  Clarinet

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

8  
[*mf*] *ff* [*f* < *ff*] *p*

14  
*mf*

19  
[*f* < *ff*] *p* [*f*]

24  
1. [*mf*] 2. [*p*] [lower notes 1st X]

29  
*stacc.*

34

38  
1. [*mf*] [*p*] [*p*] [*mp*] 2. **TRIO.**

44  
[*p*] [*mp*]

IMPERIAL EDWARD

1st B $\flat$  Clarinet

49

[p]  $\longleftarrow$  [mp]

54

$\longleftarrow$  *f marc.* [p]  $\longleftarrow$  [mp]

60

[p]  $\longleftarrow$  [mp]

65

[p]  $\longleftarrow$  [mp]

70

$\longleftarrow$  *f marc.* *ff*

77

**Grandioso**

84

[lower notes 1st X]

[p] *ff* (*ff*)

91

97

1. [loco] 2. *ff*

March  
**IMPERIAL EDWARD**

2nd B $\flat$  Clarinet

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

8 *[mf] ff* *f < ff* *p*

14 *[mf]* *f < ff*

20 *p* *[f]* *[mf]*

25 *p* [lower notes 1st X]

30 *stacc.*

35 *[mf]*

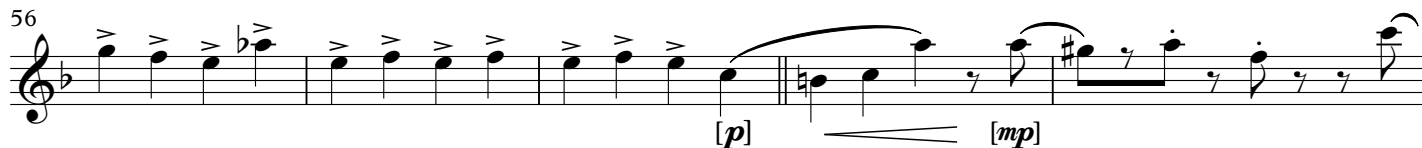
40 *p* *p* *[mp]* **TRIO.** *[loco]*

45 *[p]* *[mp]*

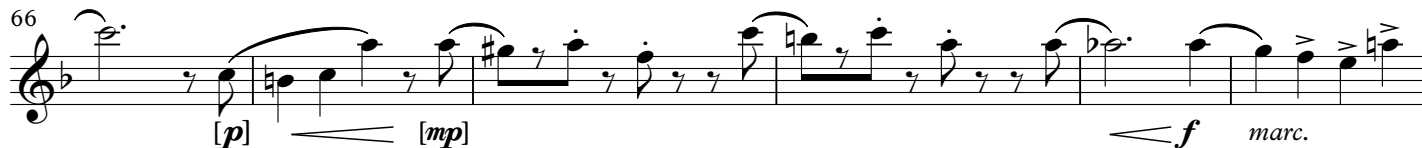
IMPERIAL EDWARD

2nd B $\flat$  Clarinet

50 

56 

61 

66 

72 

78 

*Grandioso*

84 

89 

94 

99 



March  
**IMPERIAL EDWARD**

3rd B $\flat$  Clarinet

(1902)

JOHN PHILIP SOUSA

March Tempo.

ff

8 [mf] ff [ f < ff ] p

14 [mf] f < ff]

20 p [f] [mf]

25 [2.] [lower notes 1st X] p

30 stacc.

35 [mf]

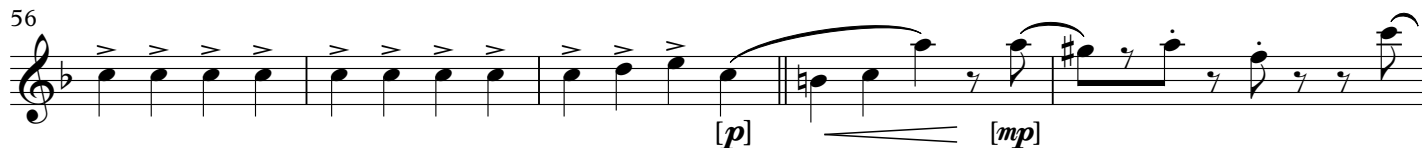
40 1. [loco] 2. TRIO. p p [mp]

45 [p] [mp]

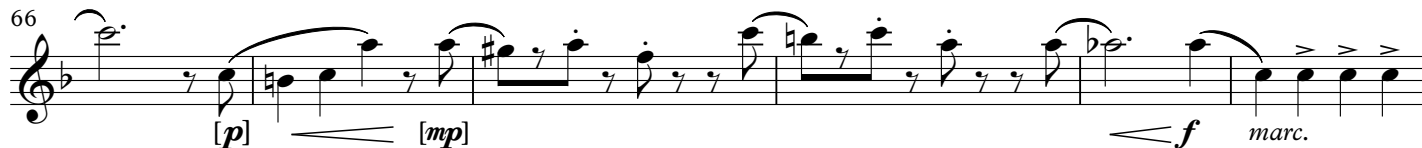
IMPERIAL EDWARD

3rd B $\flat$  Clarinet

50 

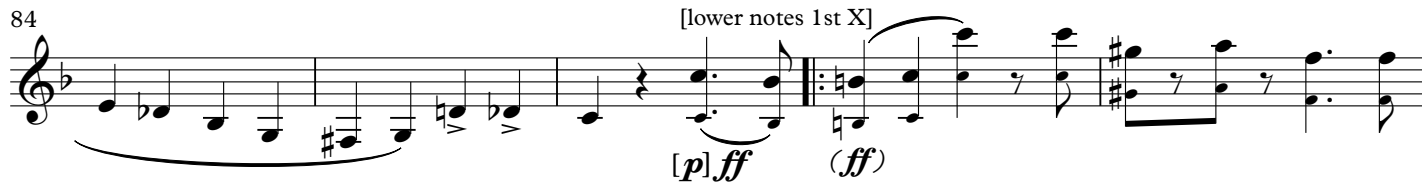
56 

61 

66 

72 

78 

84 

89 

94 

99 

March  
**IMPERIAL EDWARD**

E♭ Alto Clarinet

(1902)

JOHN PHILIP SOUSA

March Tempo.

ff

8

[mf] ff [ f < ff ] p

14

[mf]

19

f < ff ] p [f]

24

1. 2.

[mf] p

29

stacc.

34

38

1. 2. TRIO.

[mf] p p [mp]

44

[p] [mp]

IMPERIAL EDWARD

E♭ Alto Clarinet

49

[p]  $\curvearrowright$  [mp]

54

$\curvearrowleft$  *f marc.* [p]  $\curvearrowright$  [mp]

60

[p]  $\curvearrowright$  [mp]

65

[p]  $\curvearrowright$  [mp]

70

$\curvearrowleft$  *f marc.* *ff*

77

84

*Grandioso*

[p]ff (*ff*)

91

97

[ff]

March  
**IMPERIAL EDWARD**

B♭ Bass Clarinet

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

8  
[*mf*], *ff* [*f* *ff*] *p*

14  
[*f*] [*f*] [*mf*] [*f*]

20  
*ff* [*f*] [*mf*]

26  
*p*

31

36  
[*mf*]

40  
1. 2. **TRIO.** [tacet] *p*

45  
[Play] [tacet] [Play] [*p*]

IMPERIAL EDWARD

B♭ Bass Clarinet

51 [tacet] [Play] *f marc.*

56 [tacet] [Play] *p mf*

62 [tacet]

69 [tacet] *f marc.* *ff*

75

81 [tacet] [*p*] *ff*

**Grandioso**

87 [2nd X only] (*ff*)

93

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

March  
**IMPERIAL EDWARD**

1st Bassoon

(1902)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[mf] ff [ f ff ]

13

p [mf]

19

f ff [f] [mf]

26

p

30

34

38

[mf]

43

**TRIO.**

p

IMPERIAL EDWARD  
1st Bassoon

49

[  $\text{cresc.}$  ]

55

*f marc.* [  $p$  ]

60

66

[  $\text{cresc.}$  ] *f marc.*

72

*ff*

77

82

[  $\text{cresc.}$  ] *[p] ff*

87 *Grandioso*

(*ff*)

93

99

1. 2.



March  
**IMPERIAL EDWARD**

2nd Bassoon

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

7

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

13

*p* *[mf]*

19

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

26

*p*

30

34

38

*[mf]*

43 **TRIO.**

*p*

IMPERIAL EDWARD  
2nd Bassoon

49

[*mf*]

55

*f marc.* [*p*]

60

66

[*mf*] *f marc.*

72

*ff*

77

82

[*p*] *ff*

87 *Grandioso*

(*ff*)

93

99

1. 2.

March  
**IMPERIAL EDWARD**

E♭ Alto Saxophone

(1902)

JOHN PHILIP SOUSA

March Tempo.

ff

8  
[mf] ff [ f < ff ] p

14  
mf

19  
f < ff ] p [f]

24  
1. 2.  
[mf] p

29  
stacc.

34

38  
[mf] p p [mp] **TRIO.**

44  
[p] [mp]

IMPERIAL EDWARD

E♭ Alto Saxophone

49

[p]  $\curvearrowright$  [mp]

54

$\curvearrowleft$  *f marc.* [p]  $\curvearrowright$  [mp]

60

[p]  $\curvearrowright$  [mp]

65

[p]  $\curvearrowright$  [mp]

70

$\curvearrowleft$  *f marc.* *ff*

77

84

*Grandioso*

[p]ff (*ff*)

91

97

[ff]

March  
**IMPERIAL EDWARD**

B♭ Tenor Saxophone

(1902)

JOHN PHILIP SOUSA

March Tempo.

7

12

17

22

28

33

37

43

*ff*

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

*p*

[*mf*] *f* *ff*

1. [*f*] [*mf*] [*p*] 2. [tacet] [2nd X only]

[*mf*] [*p*]

**TRIO.**

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

IMPERIAL EDWARD

B $\flat$  Tenor Saxophone

48

[p] [mp]

53

*f marc.* [p]

59

[mp] [p] [mp]

64

[p] [mp]

68

*f marc.*

73

*ff*

78

84

*Grandioso*

[p] *ff* (*ff*)

91

97

[ff]

March  
**IMPERIAL EDWARD**

E♭ Baritone Saxophone

(1902)

JOHN PHILIP SOUSA

March Tempo.

8  
14  
19  
25  
29  
33  
37  
42

*ff*  
[*mf*] *ff* [*f*] *ff* *p*  
[*mf*] [*mf*] [*mf*]  
*f* *ff* *p* [*f*] [*mf*]  
*p*  
[*mf*]  
**TRIO.**  
*p*

IMPERIAL EDWARD

E♭ Baritone Saxophone

48

54

*f marc.* *p*

60

66

*f marc.*

72

*ff*

79

86

**Grandioso**

*[p]ff*

92

98

1. 2.



March  
**IMPERIAL EDWARD**

E♭ Cornet  
[optional]

(1902)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet and consists of nine staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a dynamic marking of *ff*. The first staff (measures 1-7) features a series of eighth and quarter notes with accents. The second staff (measures 8-13) includes dynamic markings of *[mf]*, *ff*, *f*, *ff*, and *p*. The third staff (measures 14-18) has a dynamic marking of *[mf]*. The fourth staff (measures 19-23) includes dynamic markings of *f*, *ff*, *p*, and *[f]*. The fifth staff (measures 24-28) features first and second endings, with dynamic markings of *[mf]* and *p*, and a *[tacet]* instruction. The sixth staff (measures 29-33) is marked *stacc.*. The seventh staff (measures 34-37) continues the melodic line. The eighth staff (measures 38-43) includes first and second endings, dynamic markings of *[mf]*, *p*, *p*, and *[mp]*, and is labeled **TRIO.**. The final staff (measures 44-48) has dynamic markings of *[p]* and *[mp]*.

IMPERIAL EDWARD

E♭ Cornet

49

[p]  $\longleftarrow$  [mp]

54

[Play]  $\longleftarrow$  *f marc.* [tacet] [p]  $\longleftarrow$  [mp]

60

[p]  $\longleftarrow$  [mp]

65

[p]  $\longleftarrow$  [mp]

70

[Play]  $\longleftarrow$  *f marc.* *ff*

77

84

*Grandioso*  
[tacet] [2nd X only]  
[p] *ff* (*ff*)

91

97

1. [Play] 2.  
[ff]

March  
**IMPERIAL EDWARD**

Solo B♭ Cornet

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

7 *[mf]* *ff* *f* *ff*

13 *p*

17 *[mf]* *f* *ff* *p*

22 1. 2. [tacet] *[f]* *[mf]* *p*

27 *stacc.*

32

37 *[mf]* *p*

42 **TRIO.** 1. 2. *p* *[mp]* *[p]*

IMPERIAL EDWARD

Solo B♭ Cornet

47

[mp] [p] [mp]

52

[Play] *f marc.*

57

[p] [mp] [tacet]

62

[p] [mp] [p]

67

[mp] *f marc.* [Play]

72

*ff*

78

84

[p] *ff* (*ff*) **Grandioso** [2nd X only] [tacet]

91

97

[ff] [Play] 1. 2.

March  
**IMPERIAL EDWARD**

1st B $\flat$  Cornet

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

7

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

13

*p*

17

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

22

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

27

*stacc.*

32

37

[*mf*] [*p*]

42

2. **TRIO.** [*p*] [*mp*] [*p*] [*Play*]

IMPERIAL EDWARD

1st B $\flat$  Cornet

47 [tacet] [Play] [tacet]

52 [Play] *f marc.*

57 [tacet] [*p*] [*mp*]

62 [Play] [tacet] [Play]

67 [tacet] [Play] *f marc.*

72 *ff*

78

84 *Grandioso* [tacet] [2nd X only] [*p*]*ff* (*ff*)

91

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

March  
**IMPERIAL EDWARD**

2nd B $\flat$  Cornet

(1902)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B $\flat$  Cornet. It consists of nine staves of music. The first staff begins with a *ff* dynamic. The second staff includes dynamics *[mf]*, *ff*, *f*, and *ff*. The third staff starts with *p* and ends with *[mf]*. The fourth staff features *f*, *ff*, *p*, and *[f]*. The fifth staff has *[mf]* and *p*. The sixth staff is marked *stacc.*. The seventh staff begins with *[mf]*. The eighth staff includes *[mf]* and *p*. The ninth staff, labeled **TRIO.**, starts with *p* and includes *[p]*, *[Play]*, and *[tacet]*. The score includes various musical notations such as accents, slurs, and dynamic markings.

IMPERIAL EDWARD

2nd B $\flat$  Cornet

48 [Play] [tacet]

54 [Play] [tacet]

[          ] *f marc.* *p*

60 [Play] [tacet]

65 [Play] [tacet]

70 [Play] [tacet]

[          ] *f marc.* *ff*

76

81

87 **Grandioso**  
[2nd X only]  
[p] *ff*

92

98 1. 2.



March  
**IMPERIAL EDWARD**

3rd B $\flat$  Cornet

(1902)

JOHN PHILIP SOUSA

March Tempo.

7

13

18

24

29

34

38

43

**TRIO.**

*ff*

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

*p* *[mf]*

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

*[mf]* *p* *[tacet]*

*stacc.*

*[mf]* *p*

*p* *[p]* *[tacet]*

IMPERIAL EDWARD

3rd B $\flat$  Cornet

48 [Play] [tacet]

54 [Play] [tacet]

[          ] *f marc.* *p*

60 [Play] [tacet]

65 [Play] [tacet]

70 [Play] [tacet]

[          ] *f marc.* *ff*

76

81

87 **Grandioso**  
[2nd X only]  
[p] *ff*

92

98

1. 2.

March  
**IMPERIAL EDWARD**

1st F Horn

(1902)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[mf] ff [ f ff ]

13

p [mf]

19

f ff p [f] [mf]

26

p

30

34

38

[mf]

1. 2.

1. 2.



March  
**IMPERIAL EDWARD**

2nd F Horn

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

7

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

13

*p* *[mf]*

19

*f* *ff* *p* *[f]* *[mf]*

26

*p*

30

34

38

*[mf]*

1. 2.

1. 2.

IMPERIAL EDWARD  
2nd F Horn

43 **TRIO.**  
*p*

49

55  
*f marc.* *p*

61

67  
*f marc.*

73  
*ff*

79

86 **Grandioso**  
*[p] ff*

92

98

March  
**IMPERIAL EDWARD**

3rd F Horn

(1902)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[mf] ff [ f ff ]

13

p [mf]

19

f ff [f] [mf]

26

p

30

34

38

[mf]

1. 2.

1. 2.

IMPERIAL EDWARD

3rd F Horn

43 **TRIO.**

*p*

49

55

*f marc.* *p*

61

67

[ *f marc.* ]

73

*ff*

79

86 **Grandioso**

[*p*] *ff*

92

98

1. 2.



March  
**IMPERIAL EDWARD**

4th F Horn

(1902)

JOHN PHILIP SOUSA

March Tempo.

ff

7

[mf] ff [ f ff]

13

p [mf]

19

f ff [f] [mf]

26

p

30

34

38

[mf]

1. 2.

1. 2.

IMPERIAL EDWARD

4th F Horn

43 **TRIO.**  
  
*p*

49  
  
[ ]

55  
  
*f marc.* *p*

61

67  
  
[ ] *f marc.*

73

79

86 **Grandioso**  
  
*[p] ff*

92

98  
  
1. 2.

March  
**IMPERIAL EDWARD**

Baritone

(1902)

JOHN PHILIP SOUSA

**March Tempo.**

*ff*

7 *[mf] ff* [ *f* *ff* ]

12 *p*

17 *[mf]* *f* *ff*

22 1. *[f]* *[mf]* 2. *[tacet]* *[2nd X only]* *p*

28

33

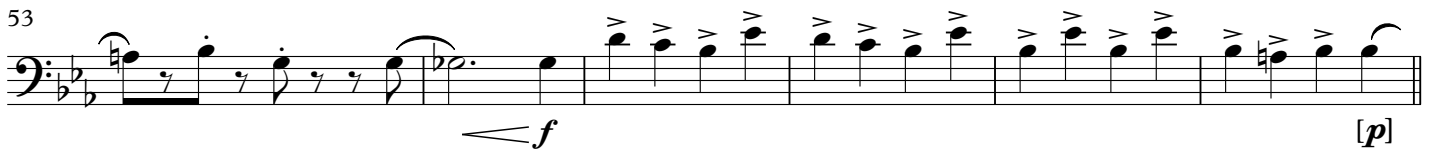
37 *[mf]* *p*

**TRIO.**

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

IMPERIAL EDWARD  
Baritone

48  *[p]*  $\rightrightarrows$  *[mp]*

53   $\rightrightarrows$  *f* *[p]*

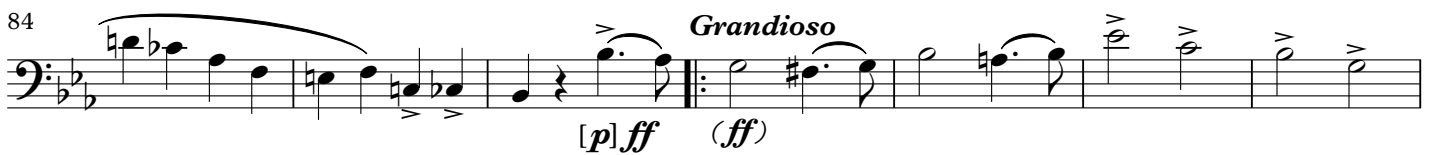
59   $\rightrightarrows$  *[mp]* *[p]*  $\rightrightarrows$  *[mp]*

64  *[p]*  $\rightrightarrows$  *[mp]*

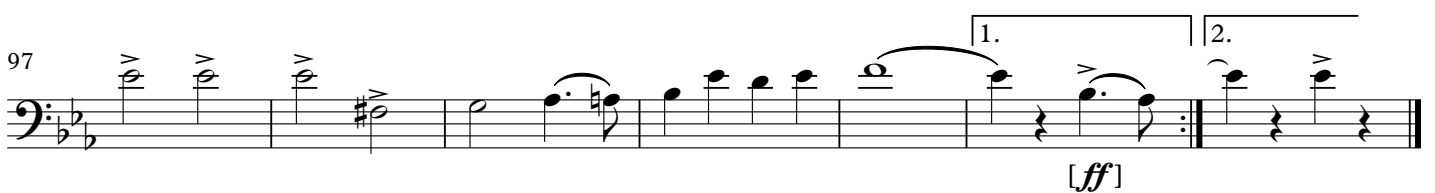
68   $\rightrightarrows$  *f* *marc.*

73  *ff*

78 

84  *Grandioso*  
*[p]ff* (*ff*)

91 

97  1. 2.  
*[ff]*

March  
**IMPERIAL EDWARD**

Baritone, T.C.

(1902)

JOHN PHILIP SOUSA

March Tempo.

7

12

17

22

28

33

37

43 **TRIO.**

*ff*

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

*p*

[*mf* *f* *ff*]

1. [*f*] [*mf*] [*p*] [2nd X only]

[*mf*] [*p*]

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

IMPERIAL EDWARD  
Baritone, T.C.

48

[p] [mp]

Musical staff 48-52: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 48-52. Dynamics: [p] at measure 50, [mp] at measure 52.

53

*f* [p]

Musical staff 53-58: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 53-58. Dynamics: *f* at measure 54, [p] at measure 58.

59

[mp] [p] [mp]

Musical staff 59-63: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 59-63. Dynamics: [mp] at measure 60, [p] at measure 62, [mp] at measure 63.

64

[p] [mp]

Musical staff 64-67: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 64-67. Dynamics: [p] at measure 66, [mp] at measure 67.

68

*f marc.*

Musical staff 68-72: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 68-72. Dynamics: *f marc.* at measure 70.

73

*ff*

Musical staff 73-77: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 73-77. Dynamics: *ff* at measure 74.

78

Musical staff 78-83: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 78-83.

84

*Grandioso*

[p] *ff* (*ff*)

Musical staff 84-90: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 84-90. Dynamics: [p] *ff* (*ff*) at measure 85.

91

Musical staff 91-96: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 91-96.

97

1. 2. [ff]

Musical staff 97-100: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 97-100. Dynamics: [ff] at measure 99.

March  
**IMPERIAL EDWARD**

1st Trombone

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

8  
[*mf*]*ff* [*f* *ff*] *p*

14  
[*mf*] *f*

20  
*ff* *p* [*f*] [*mf*]

26  
*p*

31

35  
[*mf*]

39  
1. 2.

IMPERIAL EDWARD

1st Trombone

**TRIO.**

43 [tacet] *p* [Play] [tacet] [*p*]

49 [Play] [tacet]

54 [Play] [*f marc.*]

59 [tacet] [Play] [*f*] [*mf*] [*p*] [tacet]

67 [Play] [*f marc.*]

73 [*ff*]

79 [*f*]

85 [*p*] [*ff*] [*ff*] **Grandioso** [2nd X only]

91

97 [1.] [2.] [Play] [*ff*]



March  
**IMPERIAL EDWARD**

2nd Trombone

(1902)

JOHN PHILIP SOUSA

March Tempo.

ff

8

[mf] ff [ f ff ] p

14

[mf] f

20

ff p [f] [mf]

26

p

31

35

[mf]

39

1. 2.

IMPERIAL EDWARD  
2nd Trombone

43 **TRIO.**  
[tacet] [Play] [tacet]

49 [Play] [tacet]

54 [Play] *f marc.*

59 [tacet] [Play] [tacet]  
*p* [*f*] *mf* [*p*]

67 [Play] *f marc.*

73 *ff*

79 *f*

85 **Grandioso**  
[tacet] [2nd X only] [*p*] *ff* (*ff*)

91

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

March  
**IMPERIAL EDWARD**

Bass Trombone

(1902)

JOHN PHILIP SOUSA

March Tempo.

*ff*

8

[*mf*] *ff* [ *f* *ff* ] *p* [ < ]

14

[ < ] [ < ] [*mf*] *f*

20

*ff* *p* [*f*] [*mf*]

26

*p*

31

36

[*mf*]

40

1. 2. **TRIO.** [*tacet*]

*p*

45

[*p*] [Play] [*tacet*] [Play]

IMPERIAL EDWARD  
Bass Trombone

51 [tacet] [Play] *f marc.*

56 [tacet] [Play] *p* [*f*] *mf*

62 [tacet] [*p*]

69 [Play] *f marc.* *ff*

75

81 [tacet] [*p*] *ff*

**Grandioso**

87 [2nd X only] (*ff*)

93

98 [Play] [*ff*]

March  
**IMPERIAL EDWARD**

Tuba

(1902)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Tuba part of the march 'Imperial Edward' by John Philip Sousa. It is in the key of B-flat major (two flats) and 2/4 time. The score consists of 48 measures, divided into two systems of 24 measures each. The first system includes measures 1 through 24, and the second system includes measures 25 through 48. The piece begins with a 'March Tempo.' instruction. The first measure starts with a forte (*ff*) dynamic. The score features various dynamics including *mf*, *ff*, *f*, *ff*, *p*, and *[mf]*. There are several first and second endings marked with '1.' and '2.'. The piece concludes with a 'TRIO.' section starting at measure 42, which is marked with a piano (*p*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

IMPERIAL EDWARD

Tuba

48

Musical staff for measures 48-53. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of a series of eighth notes with stems pointing up, alternating between the two flats.

54

Musical staff for measures 54-59. The staff is in bass clef with a key signature of two flats. Measures 54-58 feature a series of eighth notes with stems pointing up, marked with *f marc.* and accents. Measure 59 begins with a dynamic marking of *p*.

60

Musical staff for measures 60-65. The staff is in bass clef with a key signature of two flats. The music consists of a series of eighth notes with stems pointing up, alternating between the two flats.

66

Musical staff for measures 66-71. The staff is in bass clef with a key signature of two flats. The music consists of a series of eighth notes with stems pointing up, alternating between the two flats.

72

Musical staff for measures 72-78. The staff is in bass clef with a key signature of two flats. Measures 72-76 feature a series of eighth notes with stems pointing up, marked with *ff* and accents. Measures 77-78 feature a series of eighth notes with stems pointing up, marked with *ff* and accents.

79

Musical staff for measures 79-85. The staff is in bass clef with a key signature of two flats. Measures 79-84 feature a series of eighth notes with stems pointing up, marked with *ff* and accents. Measure 85 features a series of eighth notes with stems pointing up, marked with *ff* and accents.

86

*Grandioso*

Musical staff for measures 86-91. The staff is in bass clef with a key signature of two flats. Measure 86 is a whole rest. Measures 87-91 feature a series of eighth notes with stems pointing up, marked with *[p] ff*.

92

Musical staff for measures 92-97. The staff is in bass clef with a key signature of two flats. The music consists of a series of eighth notes with stems pointing up, alternating between the two flats.

98

Musical staff for measures 98-103. The staff is in bass clef with a key signature of two flats. Measures 98-102 feature a series of eighth notes with stems pointing up, alternating between the two flats. Measure 103 features a series of eighth notes with stems pointing up, alternating between the two flats. The staff ends with a double bar line and repeat dots.

March  
**IMPERIAL EDWARD**

Drums

(1902)

JOHN PHILIP SOUSA

**March Tempo.**

*ff* [choke]

8 *[mf]* *ff* *[f]* *sfz* *p*

14 *[mf]* *[f]*

20 *sfz* *p* *[f]*

26 [- Cyms. (both Xs)] *p* [ $\gt$ ] (2nd X) (4)

30 (8)

34 (12) [ $\gt$ ] (2nd X)

38 (15) 1. 2.

**TRIO.**

43 [- Cyms.] *p*

IMPERIAL EDWARD

Drums

49

55 [+ Cyms.] *f* [- Cyms.] *p*

61

67 [+Cyms.] *f*

73 *ff*

79 [*sfz*]

*Grandioso*

85 [*p*] *ff*

92 [*sfz*] (2nd X)

98 1. 2.