The Complete Marches of John Philip Sousa

Vol. 4 No. 62

JACK TAR

MARCH

(1903)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Jack Tar" (1903)

When composing this march, which was originally to be called "British Tars," Sousa had hoped that it would be to naval men what "The Stars and Stripes Forever" was to army men. This ambition was not realized, however. The format of the march is slightly different from the usual Sousa march and contains traces of "Sailor's Hornpipe." The introduction and first two strains were taken from his operetta *Chris and the Wonderful Lamp* (1899).

Royalties from the sale of sheet music in Britain were turned over to the Union Jack Club, a newly formed service club organized for the benefit of servicemen in London. With everyone waving miniature Union Jacks, the march was given a rousing première in London's Albert Hall on June 25, 1903. The King, Queen, and the Prince and Princess of Wales were present as the new march was played by the combined bands of the Coldstream Guards, Scots Guards, Irish Guards, Himenoa Band of New Zealand, Sousa's Band, and the Queen's Hall Orchestra.

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

Editorial Notes

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

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

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

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

Introduction (m. 1-8): The recommended tempo is 120-122 bpm. An optional boatswain's whistle may be sounded before the march begins. This whistle also comes back later in the march.

First Strain (m. 9-24): The *sf* notes at the beginning of m. 9 and 11 should be well marked and provide significant contrast to the *subito piano* that follows in m. 13. After the *tutti* crescendo to the resulting *fortissimo* in m. 22, the accents in the bass drum and cymbal mark the end of this strain.

Second Strain (m. 25-40): This strain is played as written with all instruments, but the alternation between *forte* and *piano* continues, and the dynamic contrast should be as wide as possible.

First Strain reprise (m. 41-56): This repeat of the first strain is played exactly as before.

Trio (m. 56-88): E-flat clarinet and cornets are tacet here, but trombones may play softly to provide some harmonic and rhythmic interest, and piccolo should play the playful eighth note decorations until m. 73, and then tacet for the remainder of the trio. Percussion may be completely tacet here to emphasize the contrast in texture. Doing so also allows some space to clearly hear the fantastic bass lines in this trio. As with all 32-bar long trios, while the dynamic is generally *piano*, it is important to play expressively, with lyrical dynamic contrast and good accents where indicated.

Interlude (m. 88-108): This interlude is not a traditional break strain in the strictest sense, but rather a new melody used as a bridge to the final strain; in this case, a variation on the famous "Sailor's Hornpipe." All instruments play at the indicated *forte* dynamic. The snare drum player performs on the rim of the drum, and cymbals are tacet until m. 101. The dynamic is pulled back to *mezzo-forte* in m. 101 in this edition to allow space for the crescendo to *fortissimo*. A ship's bell (or a suitable substitute) and the boatswain's whistle usher in the final strain.

Final Strain (m. 108-140): Although not indicated in the original parts, the pick-up note to the final strain should be in the incoming 6/8 time, and that has been indicated in this edition. The trio melody returns in the final strain, this time with a new countermelody in the low brass and low winds. An added dynamic drop to *mezzo-forte* in m. 124 allows for a steady crescendo back to *fortissimo* in m. 132, and a *sffz* percussion accent is typically added on beat two of m. 136 to signal the end of the march.

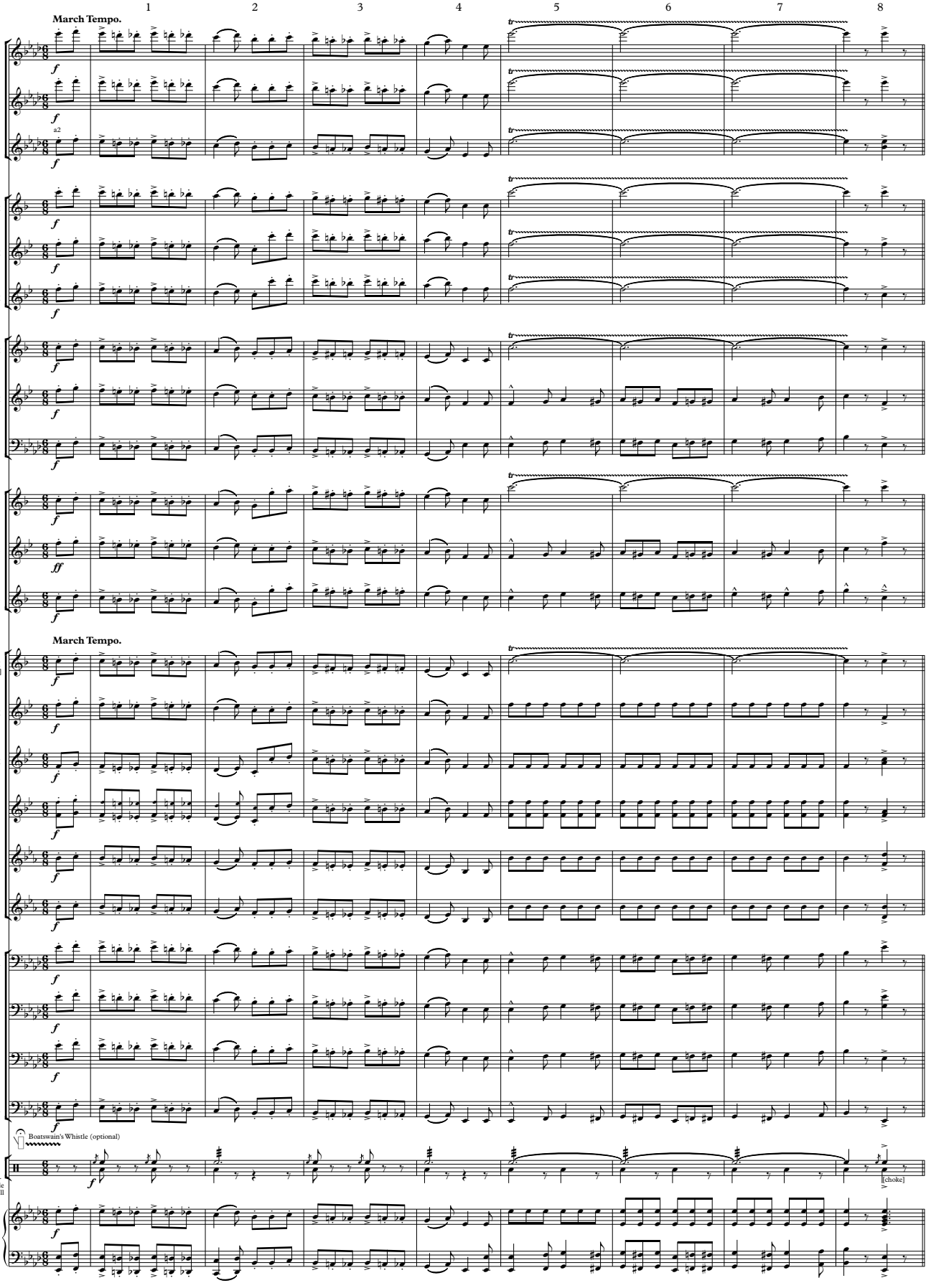
March

JACK TAR

(1903)

Full Score

JOHN PHILIP SOUSA



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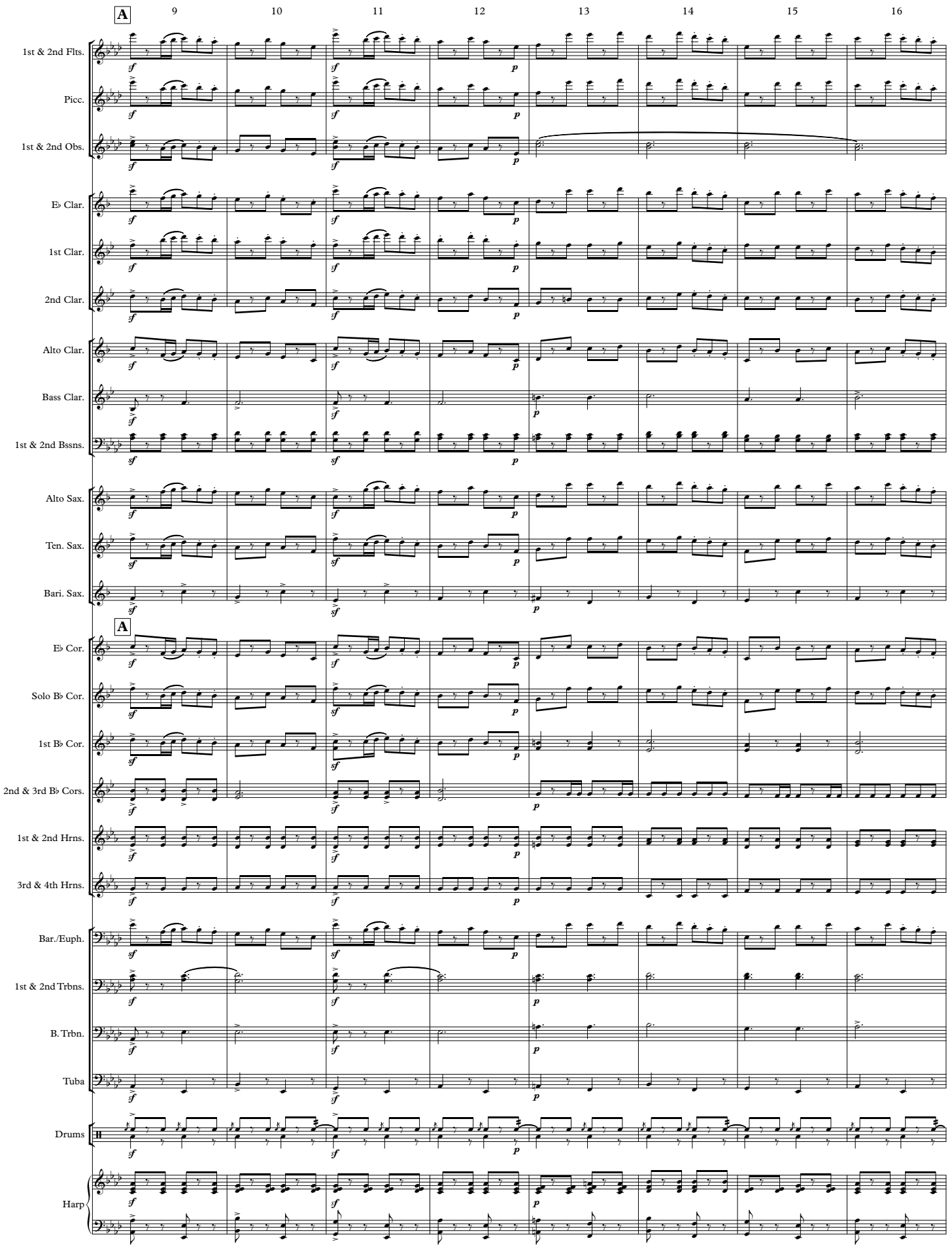
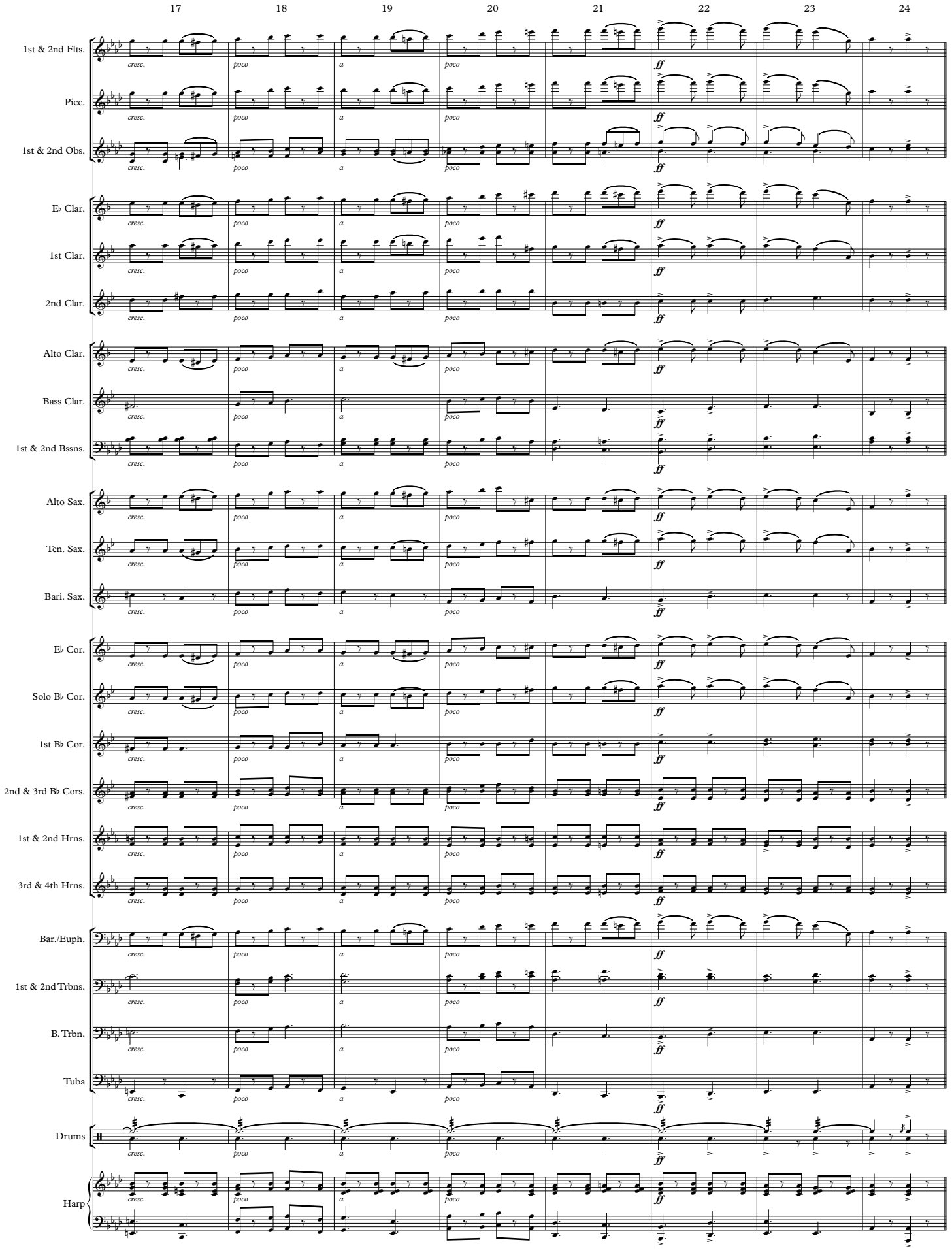
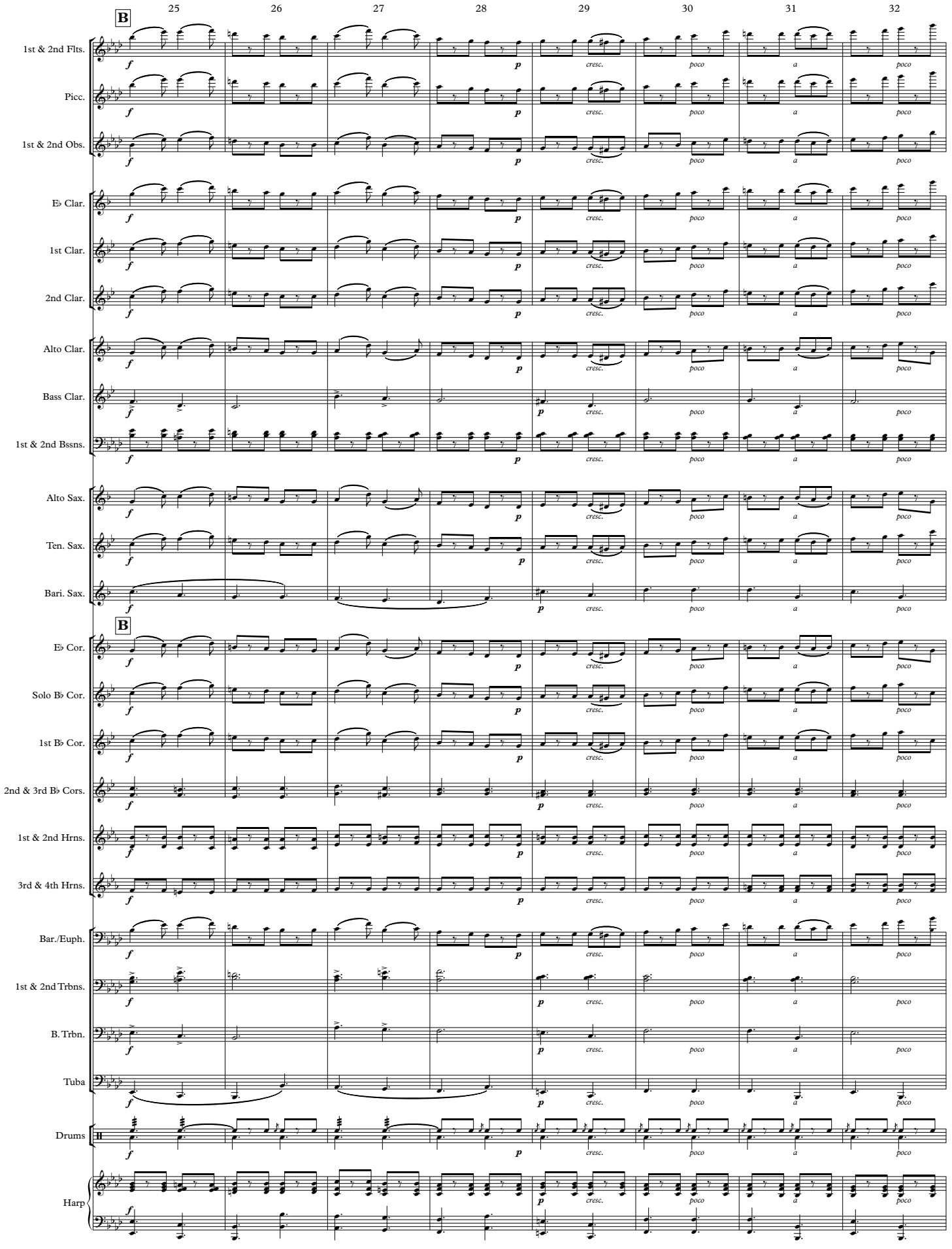
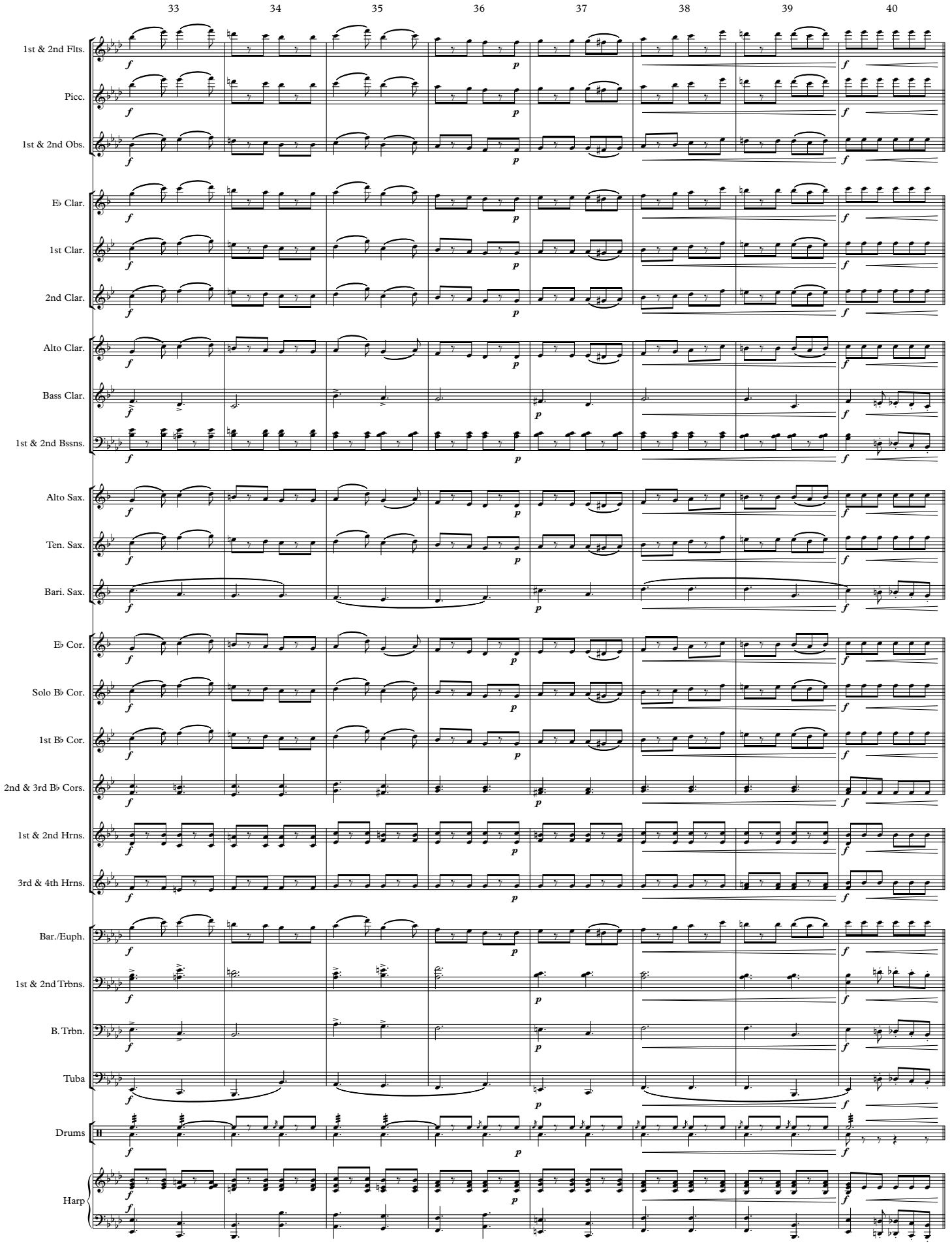
JACK TAR
Full Score



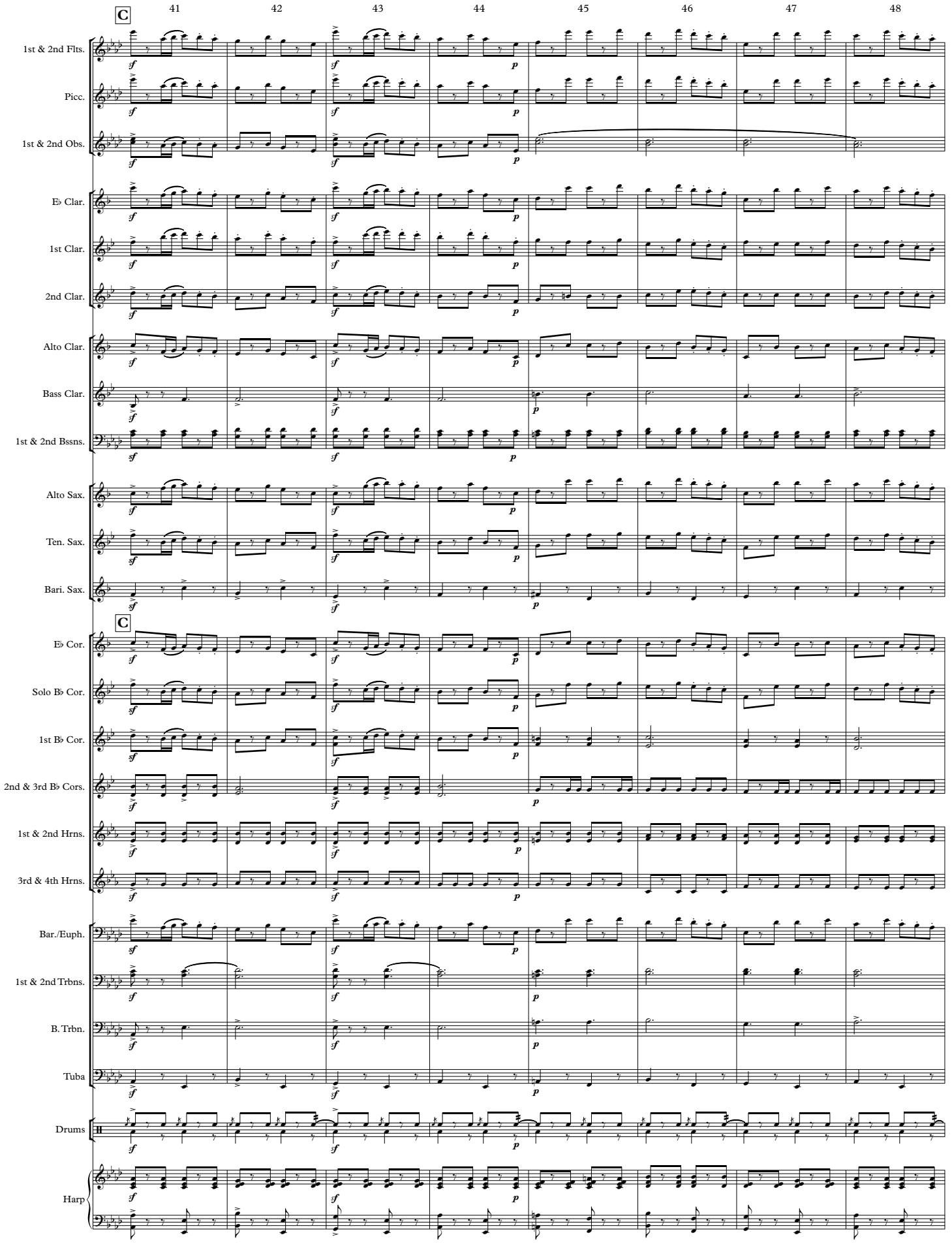

17
18
19
20
21
22
23
24
1st & 2nd Flts.
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar./Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Harp
cresc.
poco
a
poco
ff

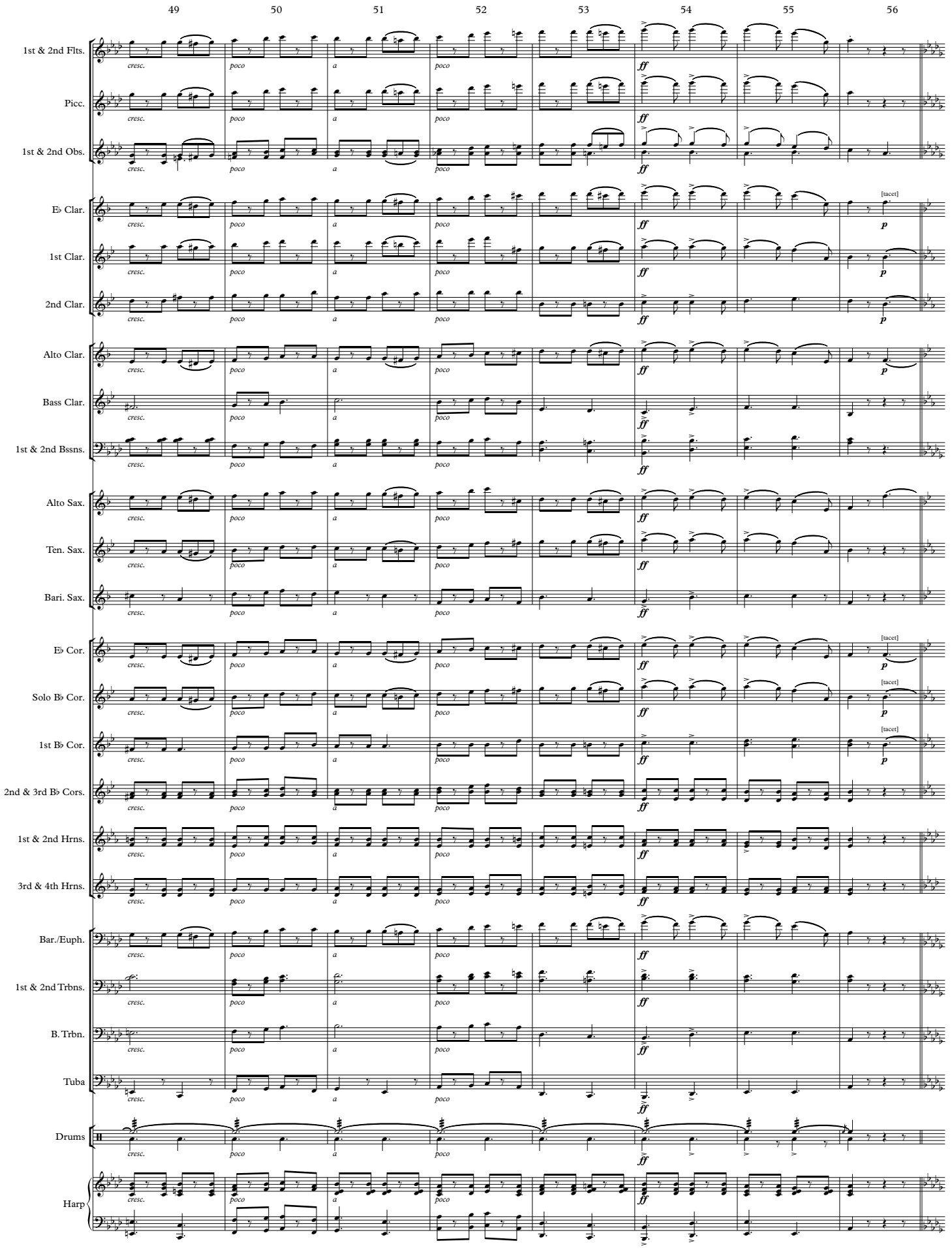
JACK TAR
Full Score



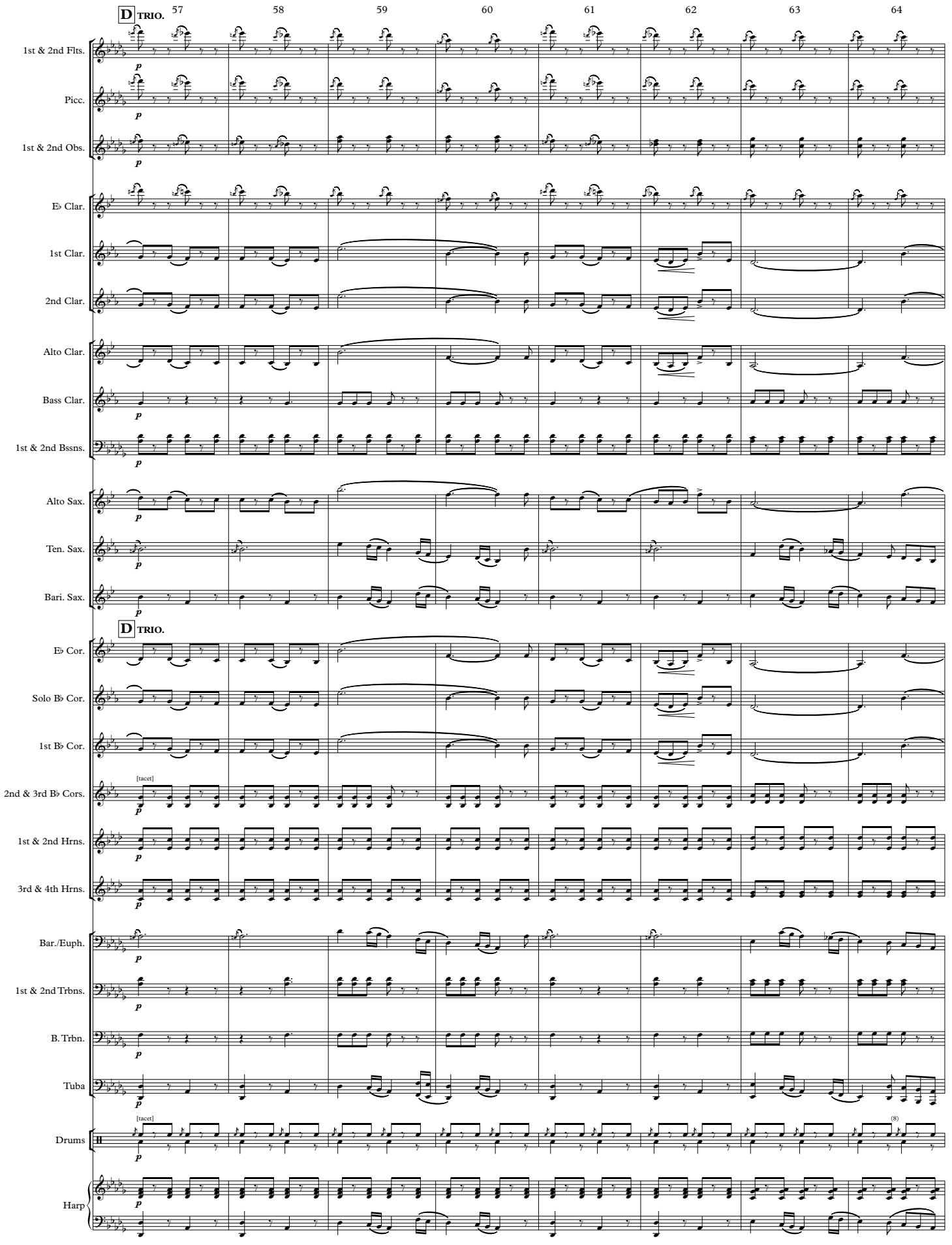

33
34
35
36
37
38
39
40
1st & 2nd Flts.
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar./Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Harp

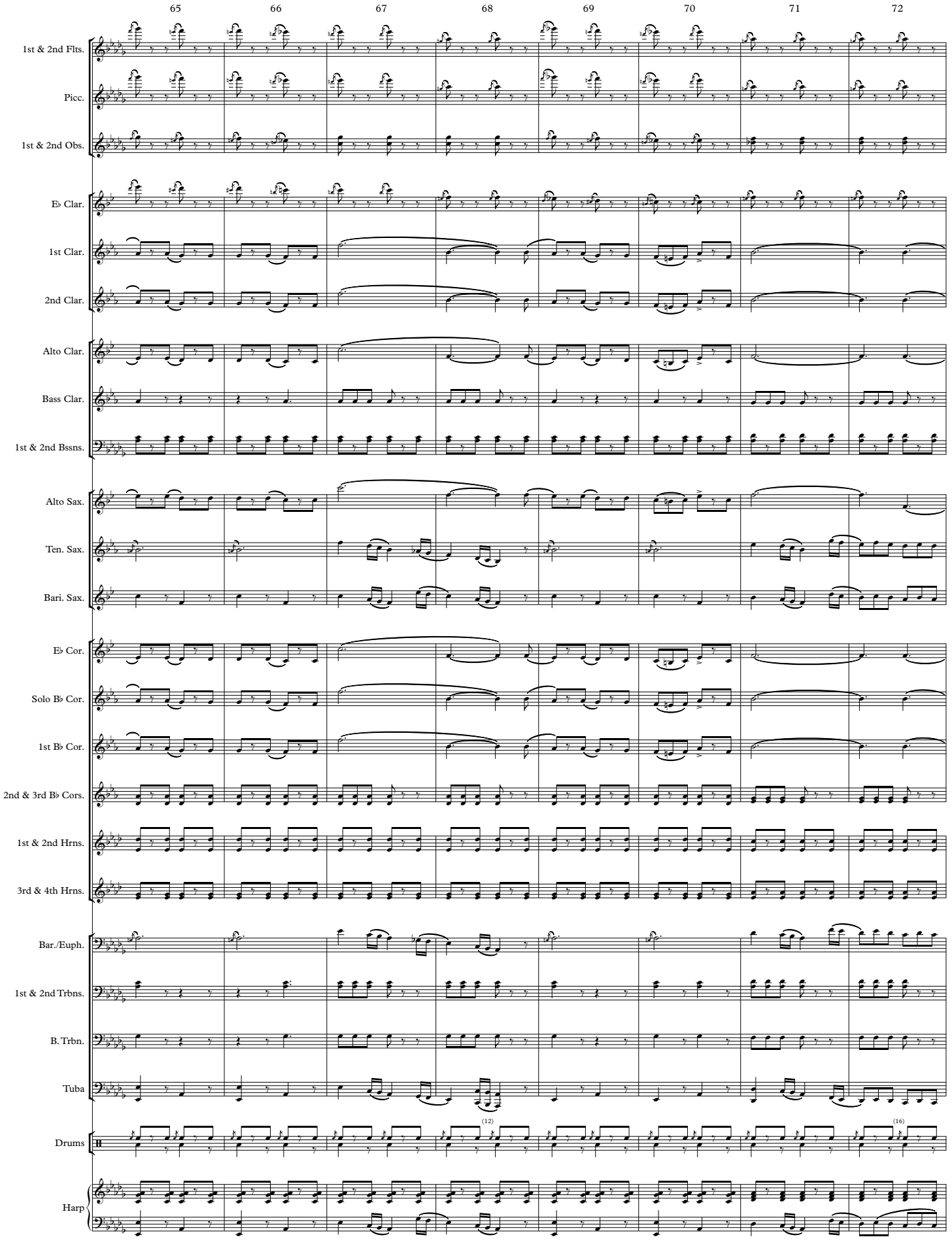
JACK TAR
Full Score



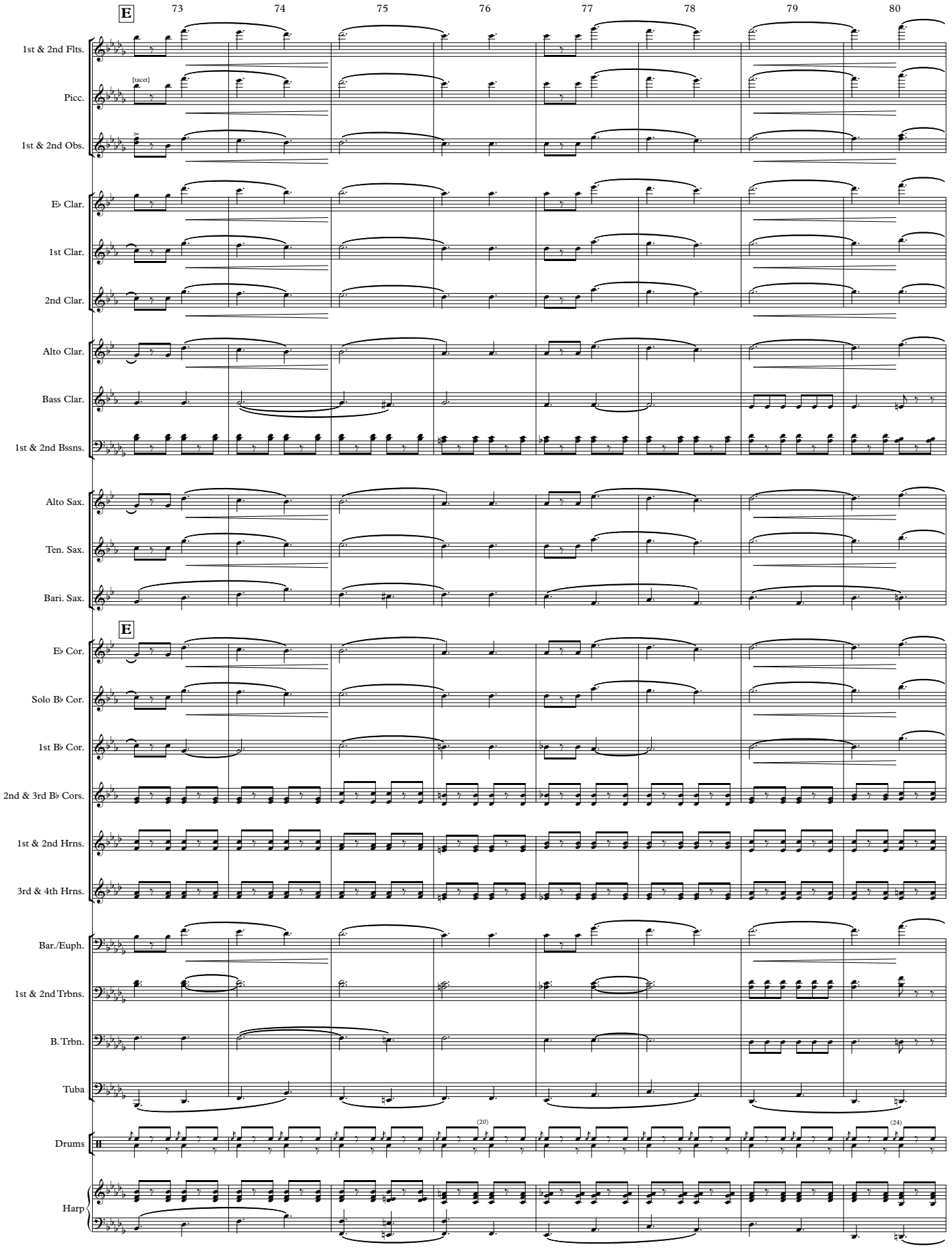

49
50
51
52
53
54
55
56
1st & 2nd Flts.
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar./Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Harp
cresc.
poco
a
ff
p
[tacet]

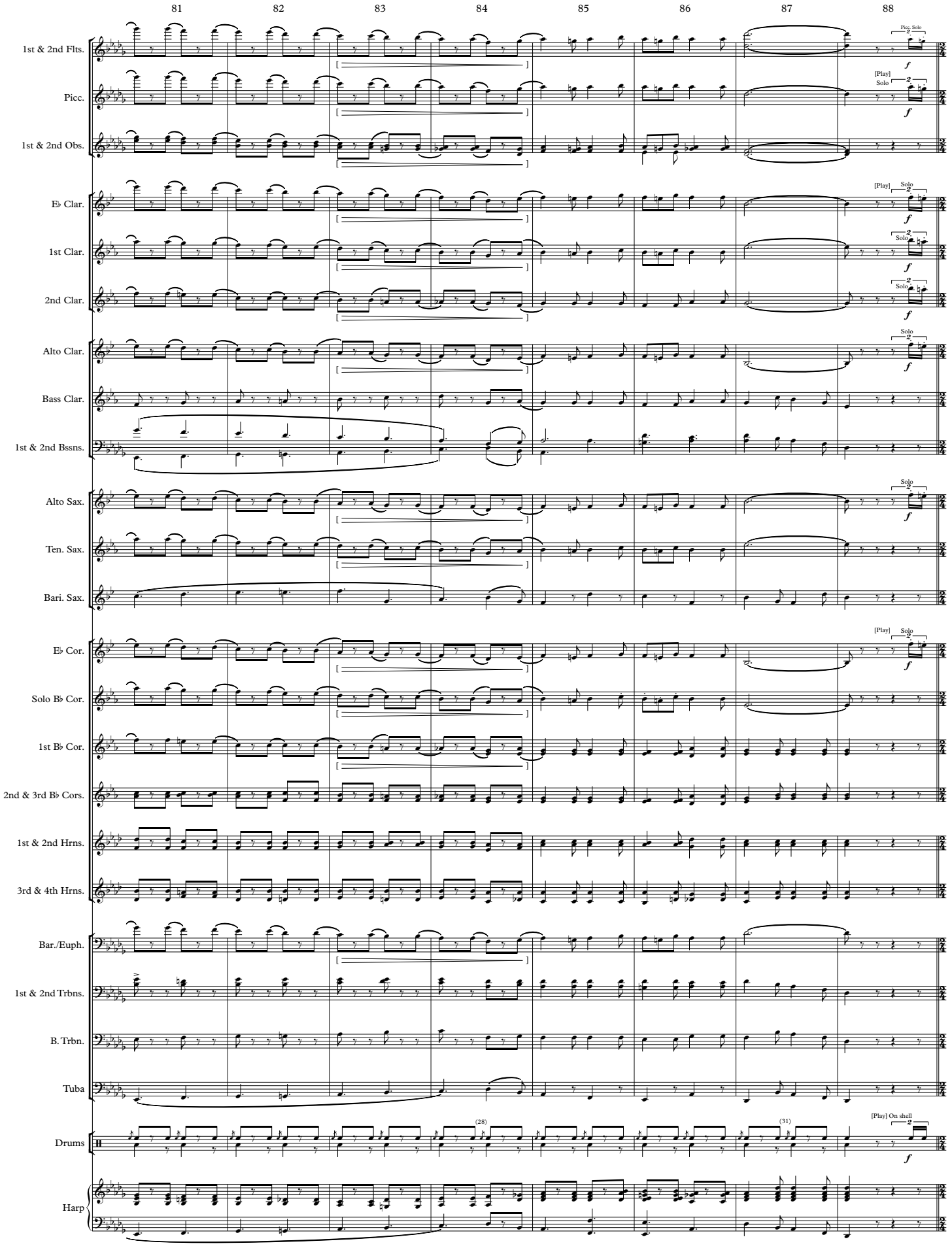
JACK TAR
Full Score



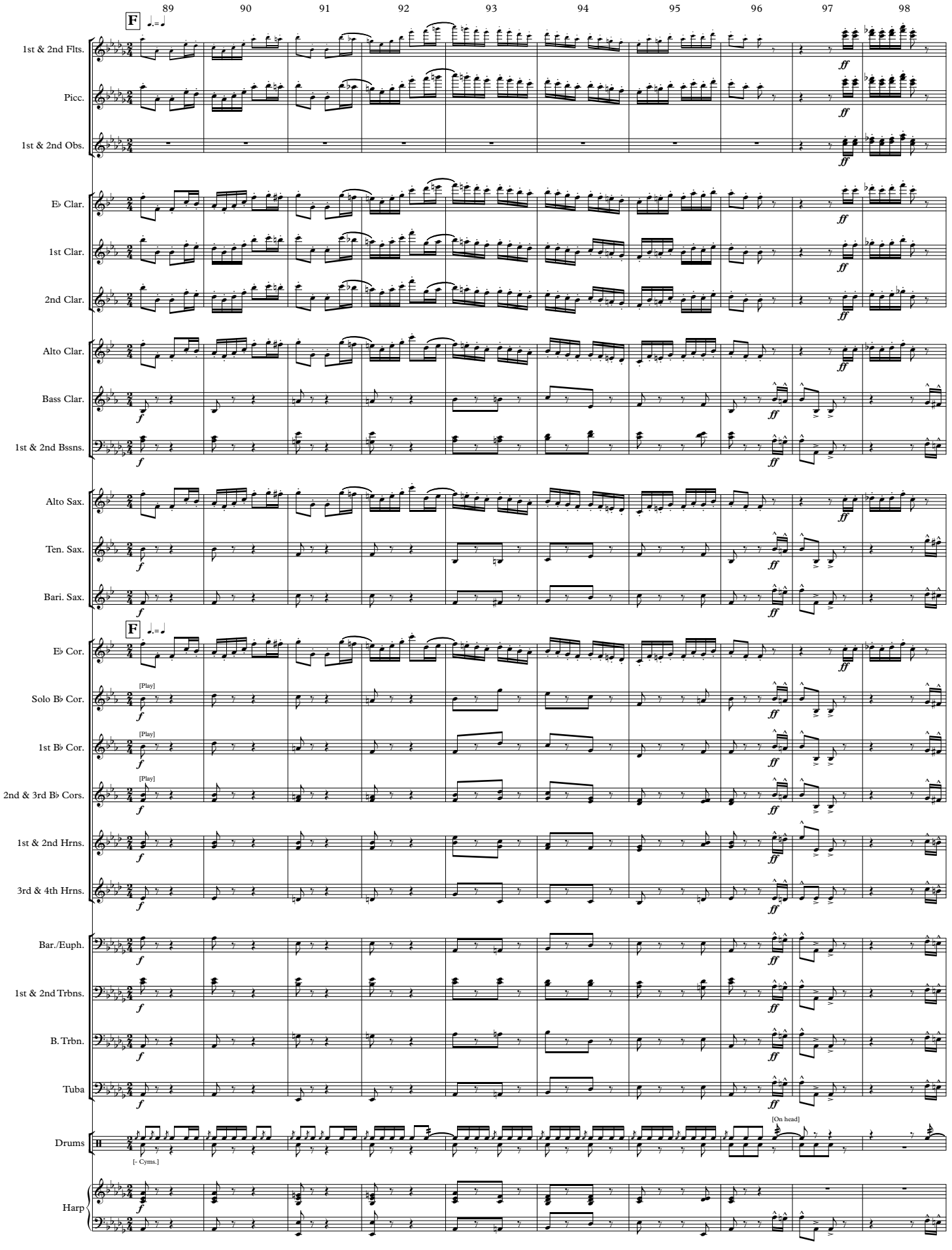

65
66
67
68
69
70
71
72
1st & 2nd Flts.
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar./Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
(12)
(16)
Harp

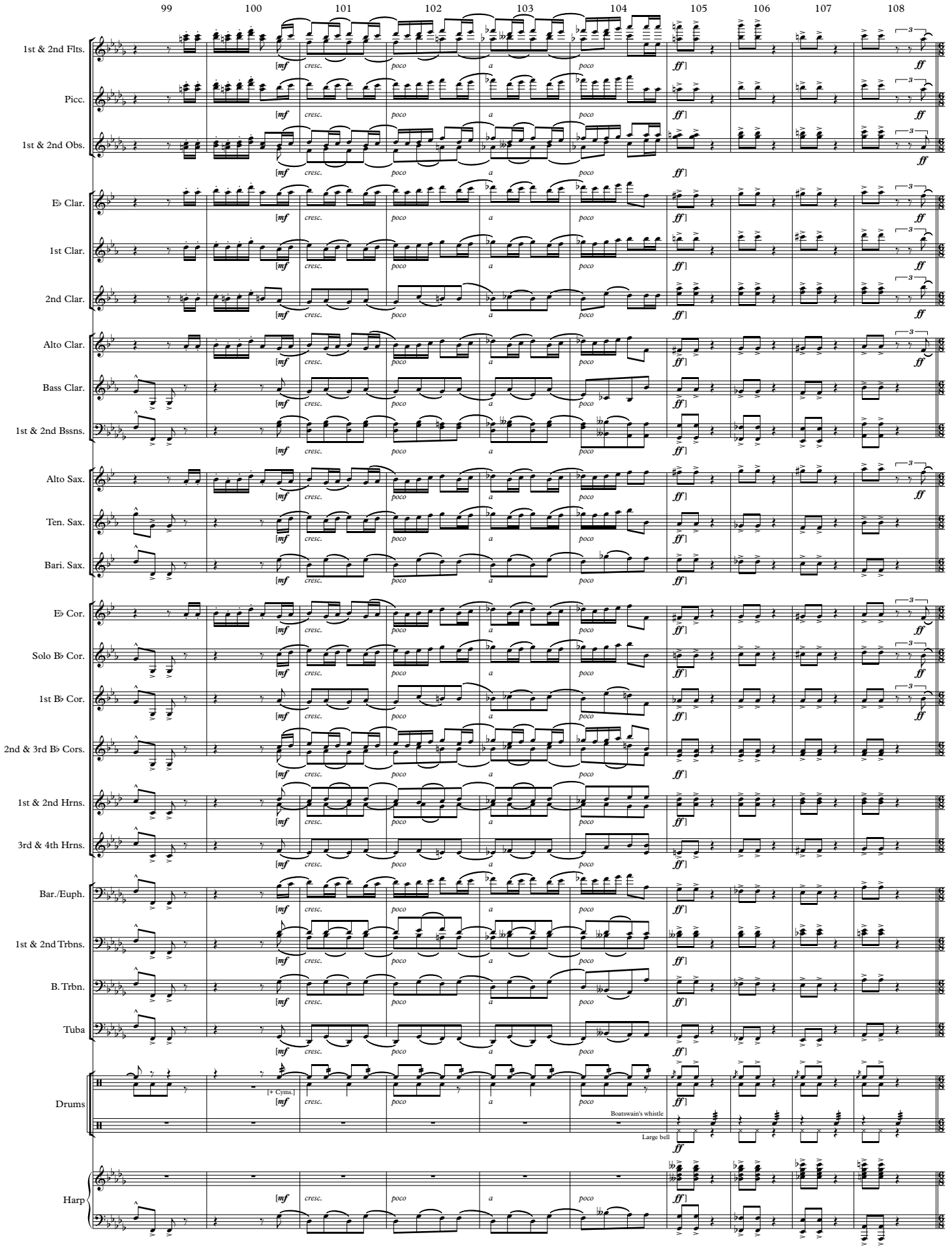
JACK TAR
Full Score



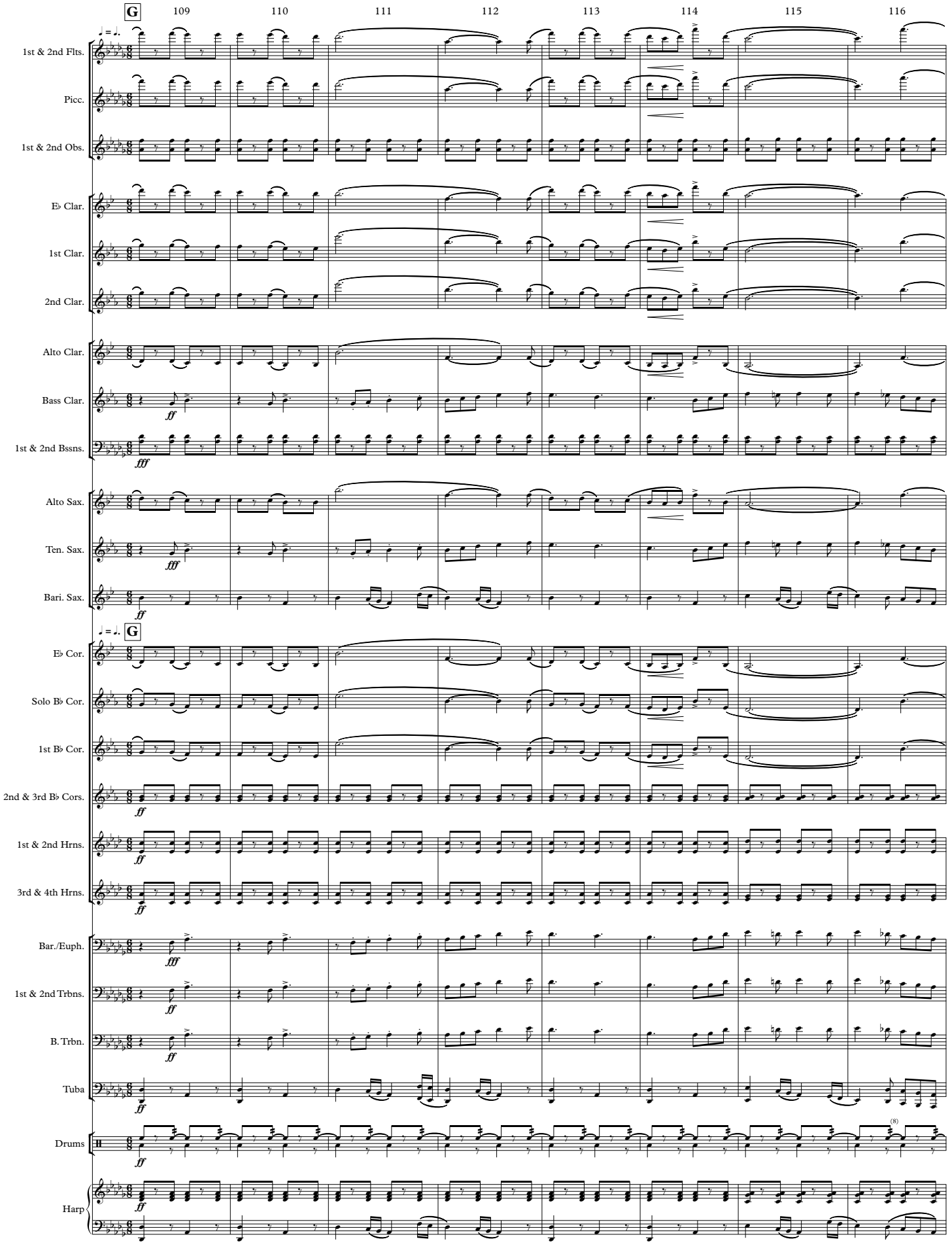

81
82
83
84
85
86
87
88
1st & 2nd Flts.
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar./Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Harp
Picc. Solo
[Play]
Solo
[Play] On shell
(28)
(31)
f

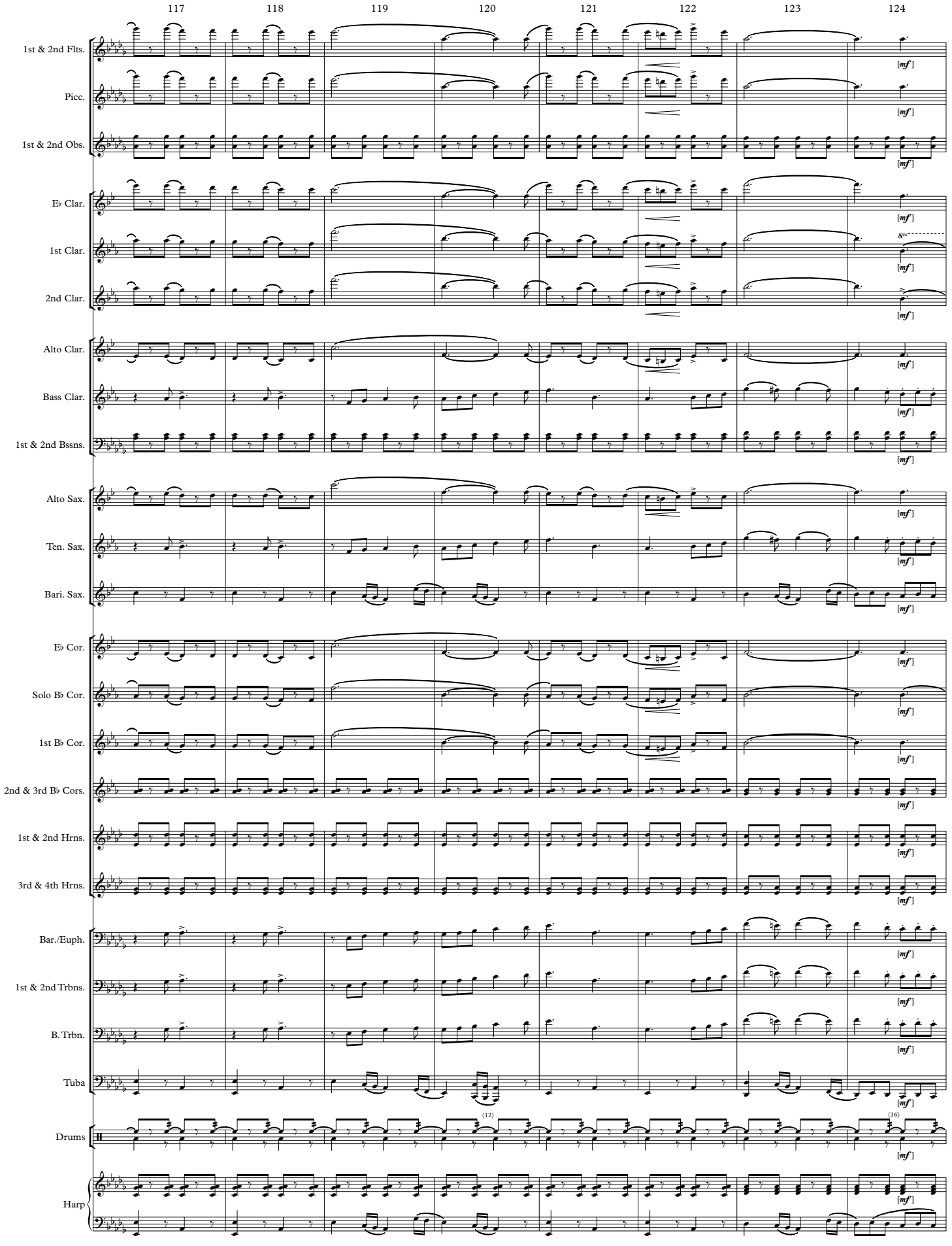
JACK TAR
Full Score



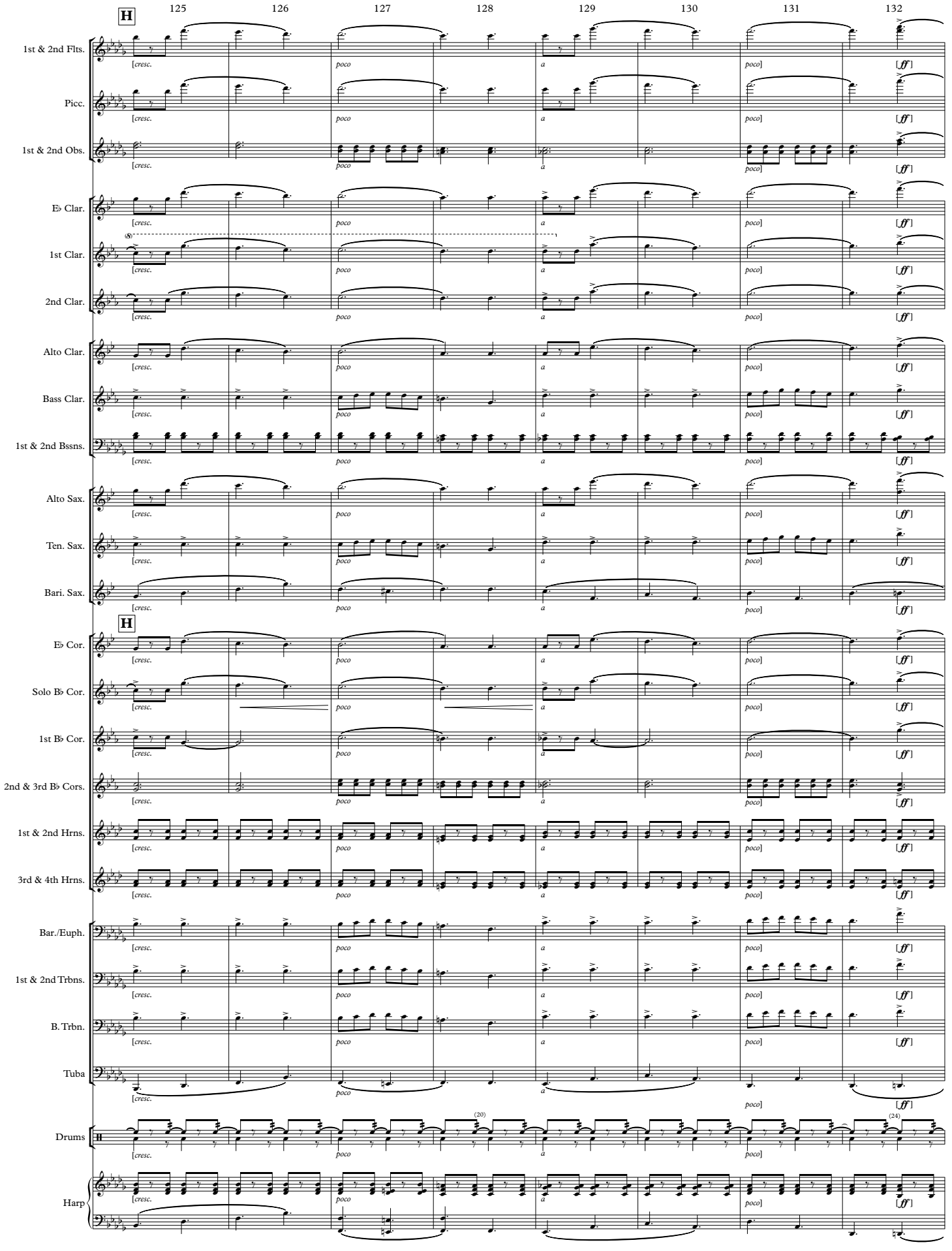

99
100
101
102
103
104
105
106
107
108
1st & 2nd Flts.
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar./Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Harp
[mf
cresc.
poco
a
poco
ff]
ff
3
[+ Cyms.]
Boatswain's whistle
Large bell

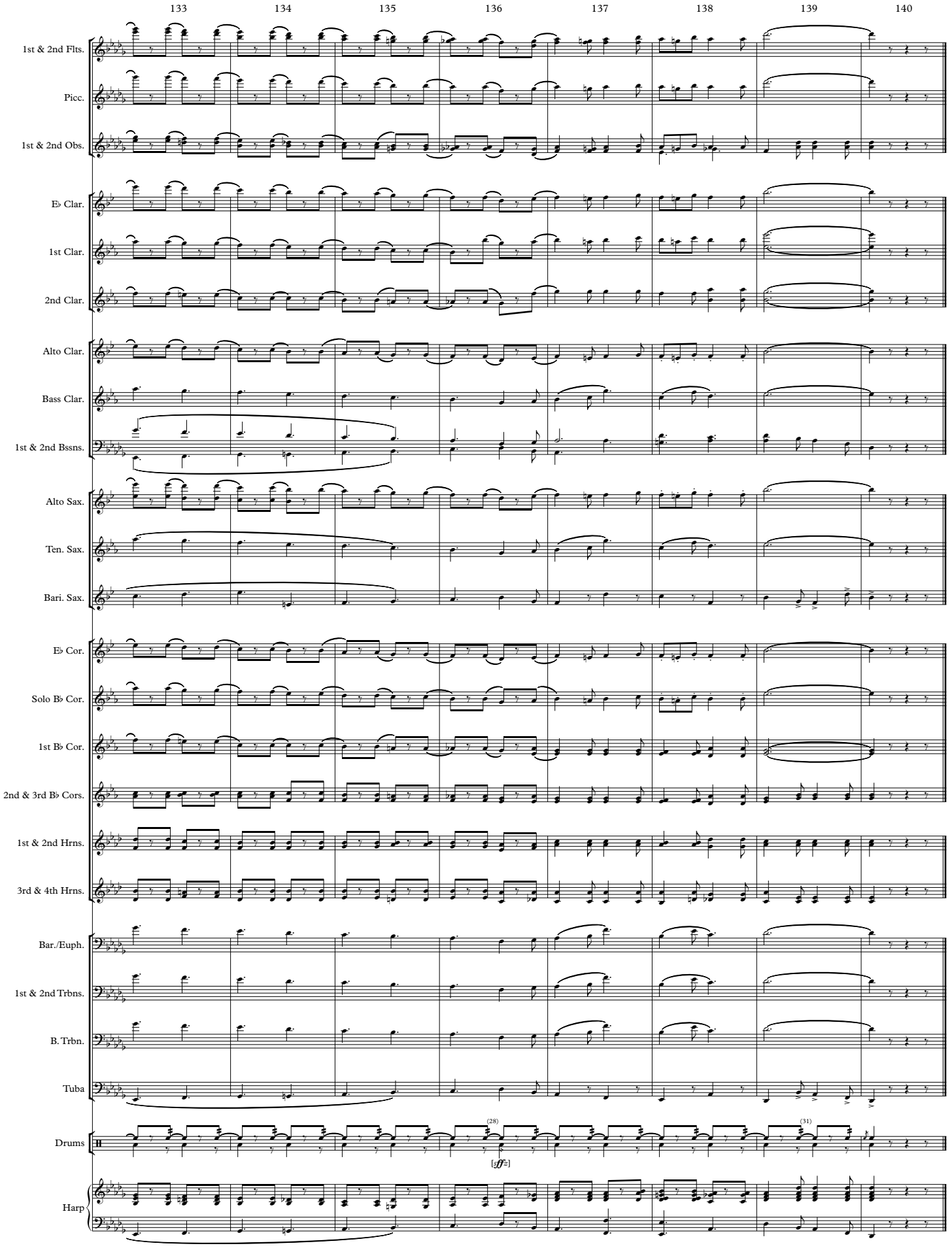
JACK TAR
Full Score




117
118
119
120
121
122
123
124
1st & 2nd Flts.
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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./Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
Harp
[mf]
8va
(12)
(16)

JACK TAR
Full Score




133
134
135
136
137
138
139
140
1st & 2nd Flts.
Picc.
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
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./Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
(28)
(31)
[sffz]
Harp

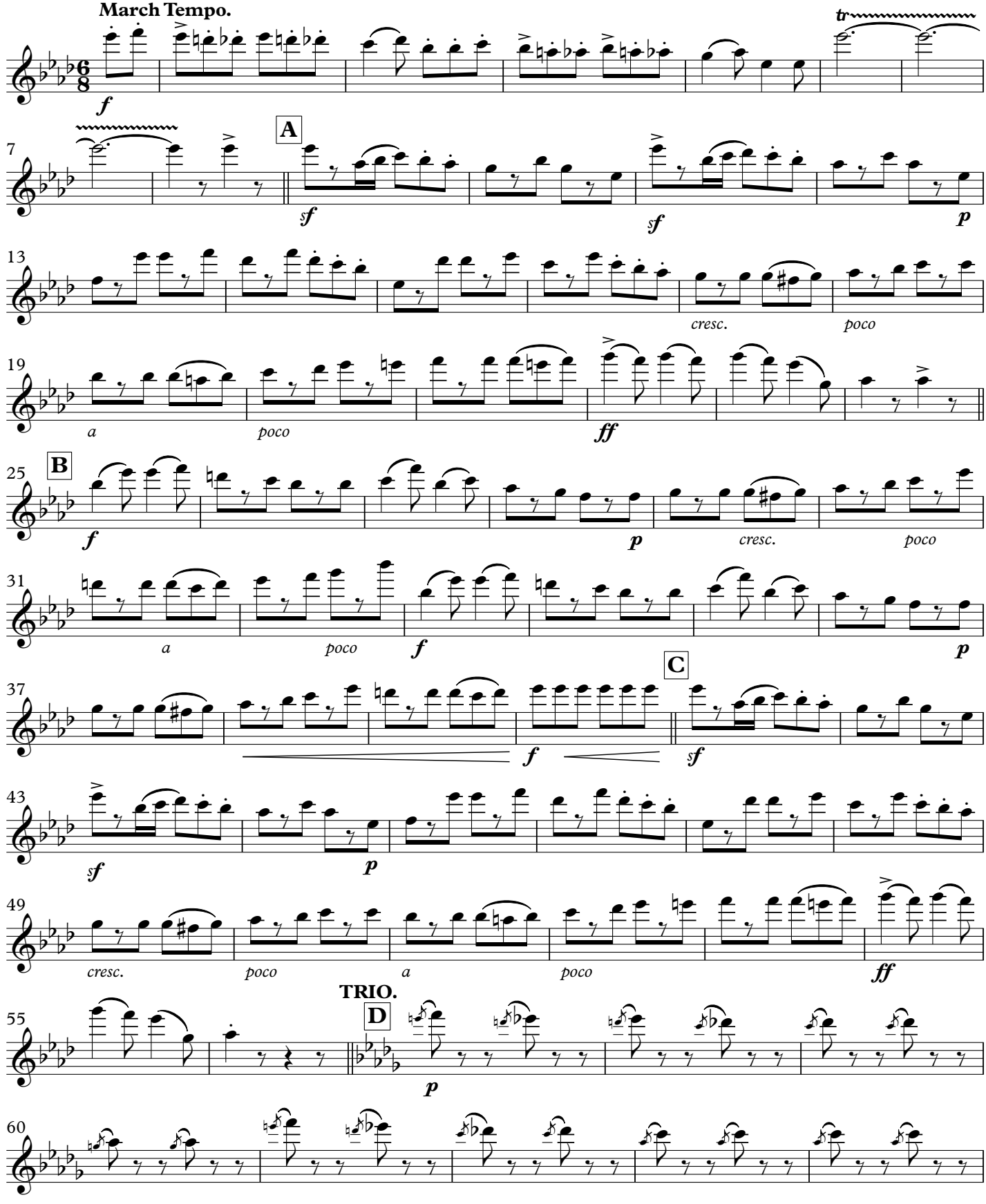
March

JACK TAR

(1903)

1st Flute

JOHN PHILIP SOUSA



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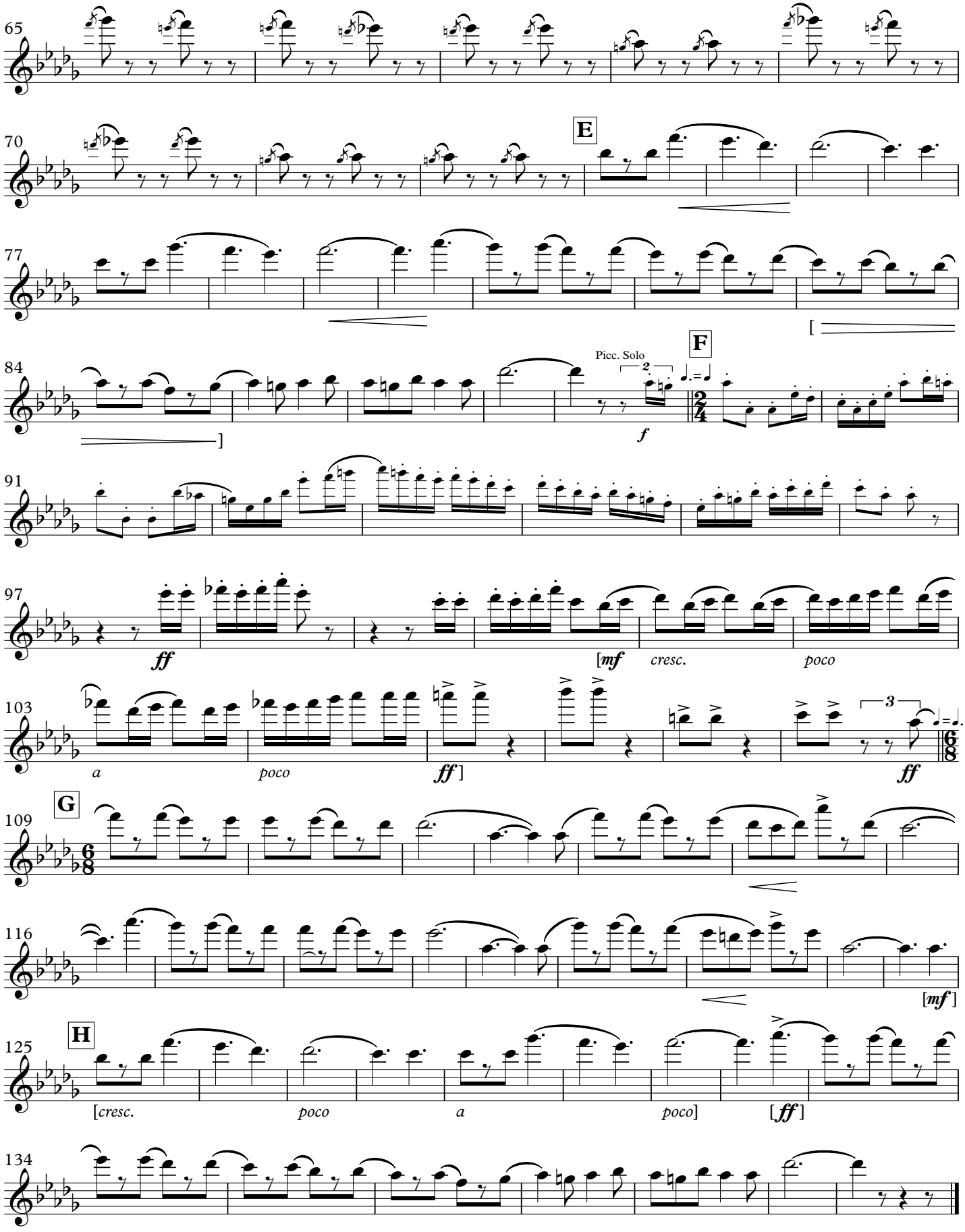

65
70
E
77
84
Picc. Solo
F
91
97
ff
[mf
cresc.
poco
103
a
poco
ff]
ff
G
109
116
[mf]
H
125
[cresc.
poco
a
poco]
[ff]
134

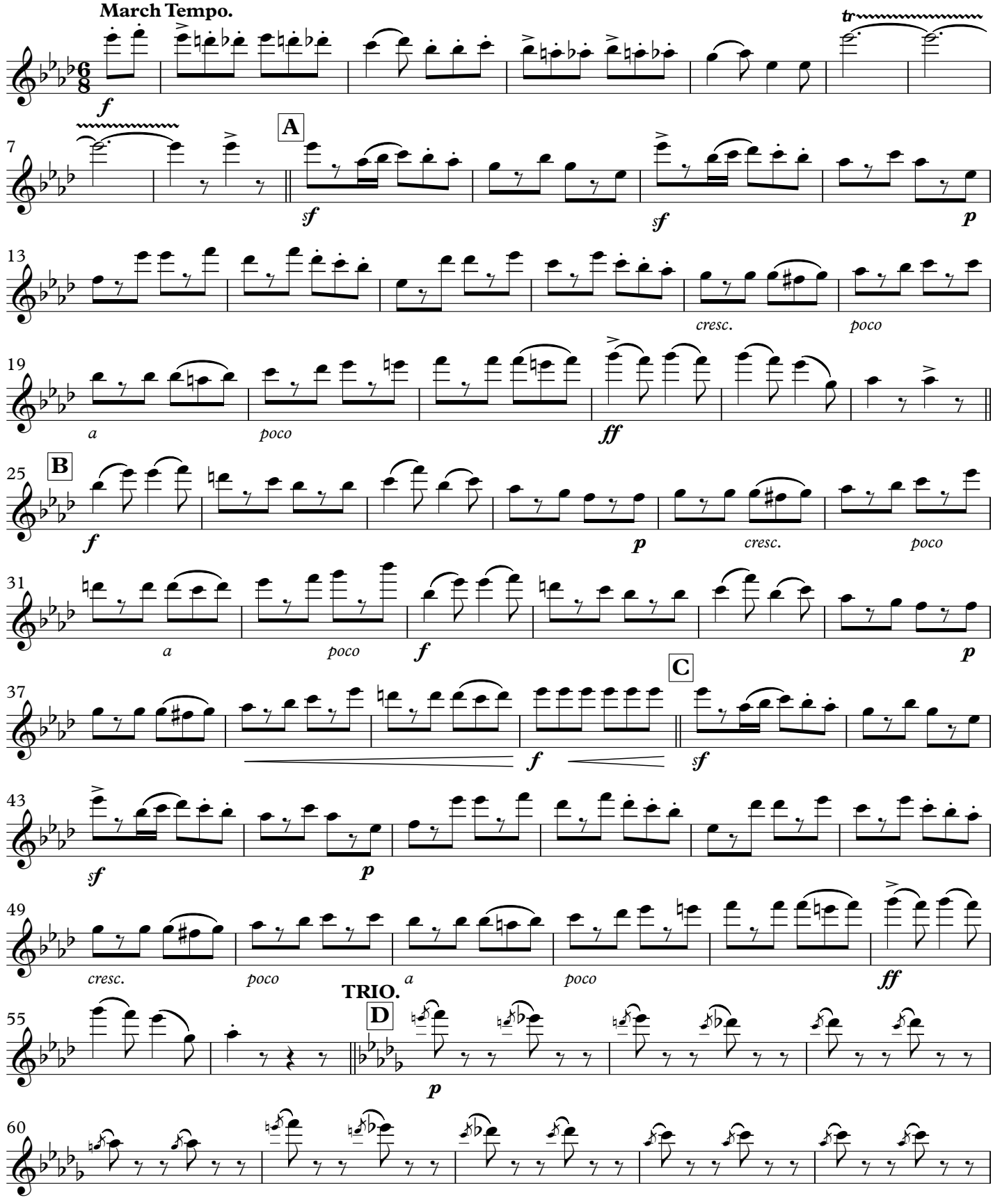
March

JACK TAR

(1903)

2nd Flute

JOHN PHILIP SOUSA



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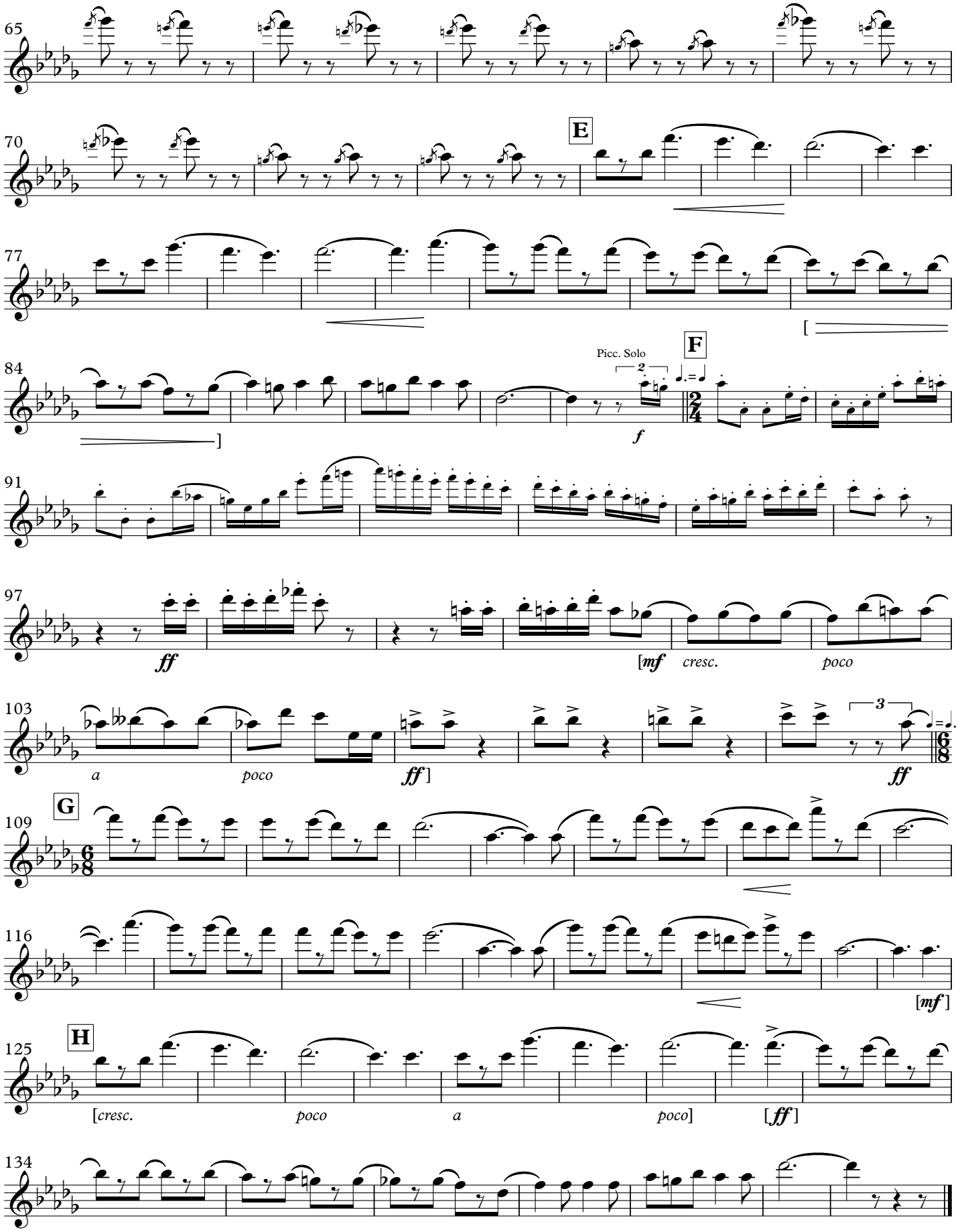

65
70
E
77
84
Picc. Solo
F
f
91
97
ff
[mf
cresc.
poco
103
a
poco
ff]
ff
G
109
116
[mf]
H
125
[cresc.
poco
a
poco]
[ff]
134

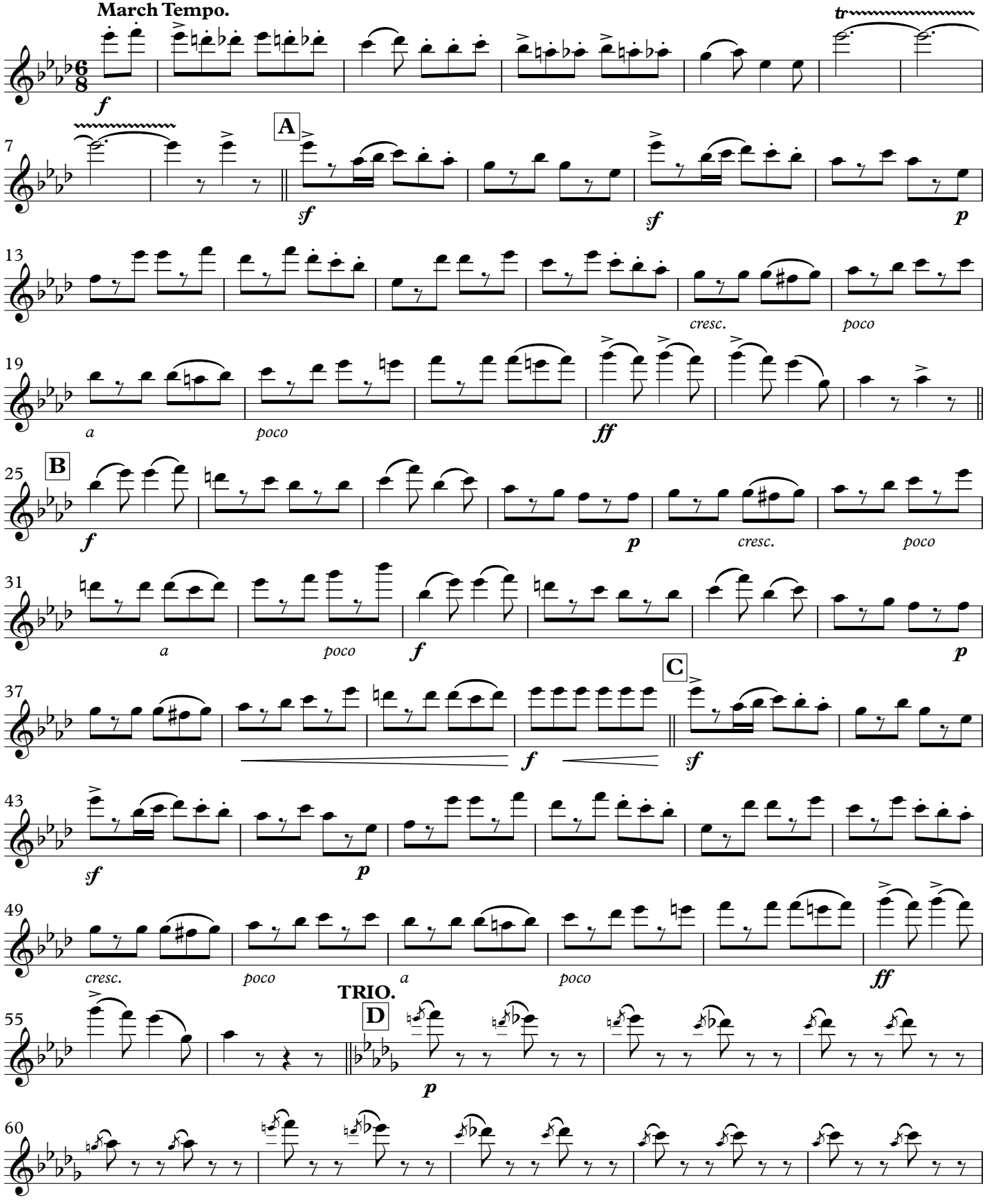
March

JACK TAR

(1903)

Piccolo

JOHN PHILIP SOUSA



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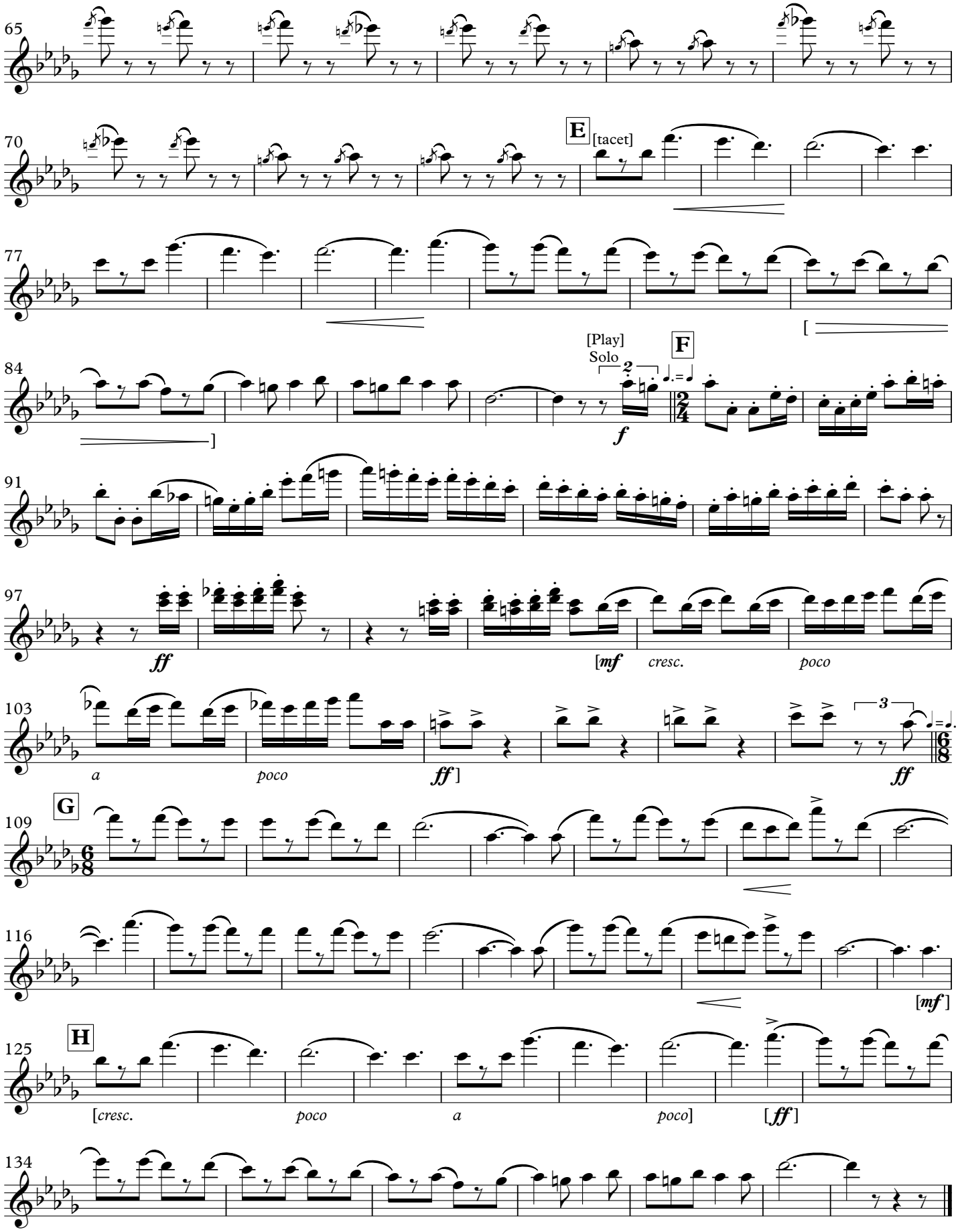

65
70
E
[tacet]
77
84
[Play]
Solo
F
91
97
ff
[mf
cresc.
poco
103
a
poco
ff]
ff
G
109
116
[mf]
H
125
[cresc.
poco
a
poco]
[ff]
134

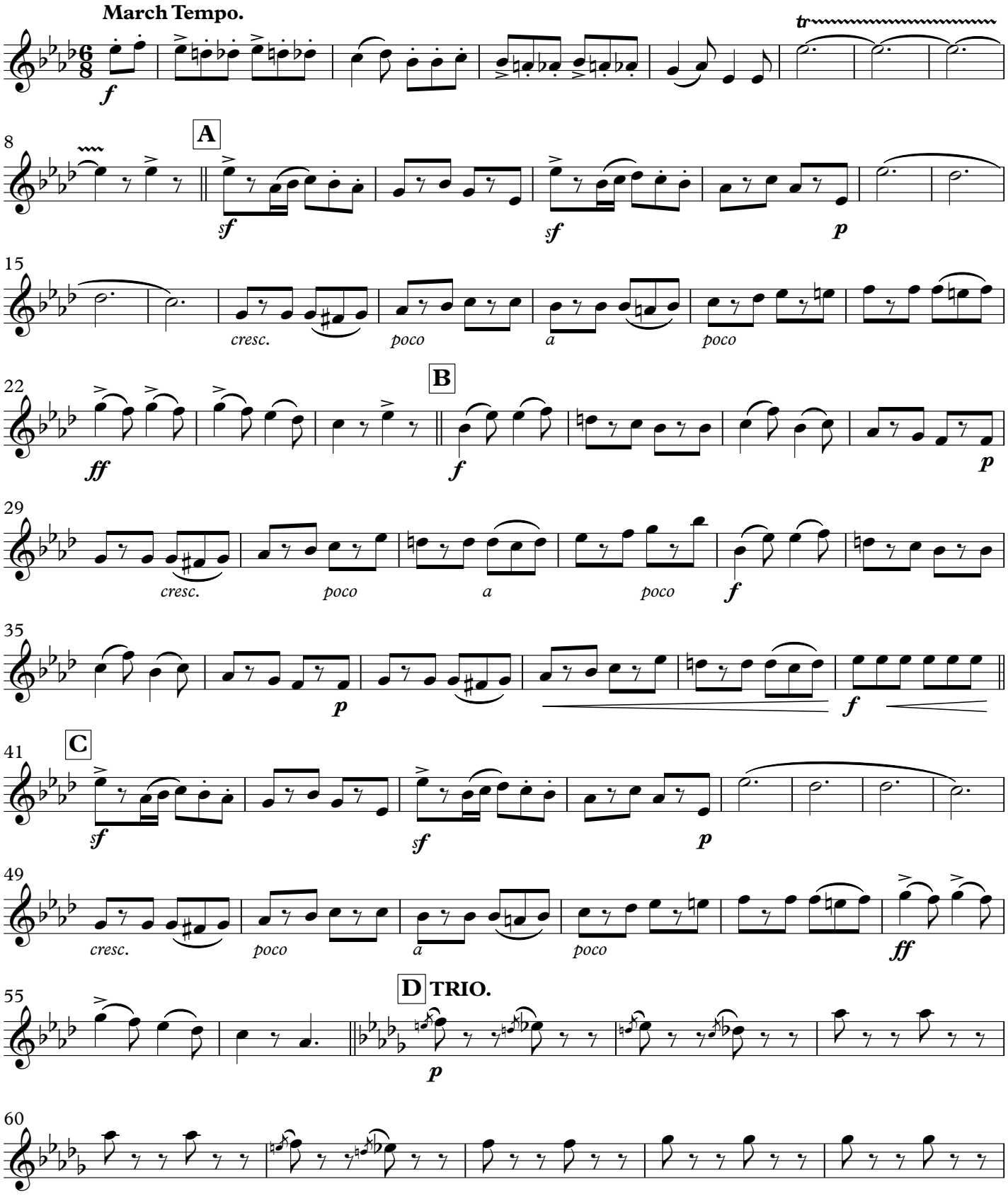
March

JACK TAR

(1903)

1st Oboe

JOHN PHILIP SOUSA



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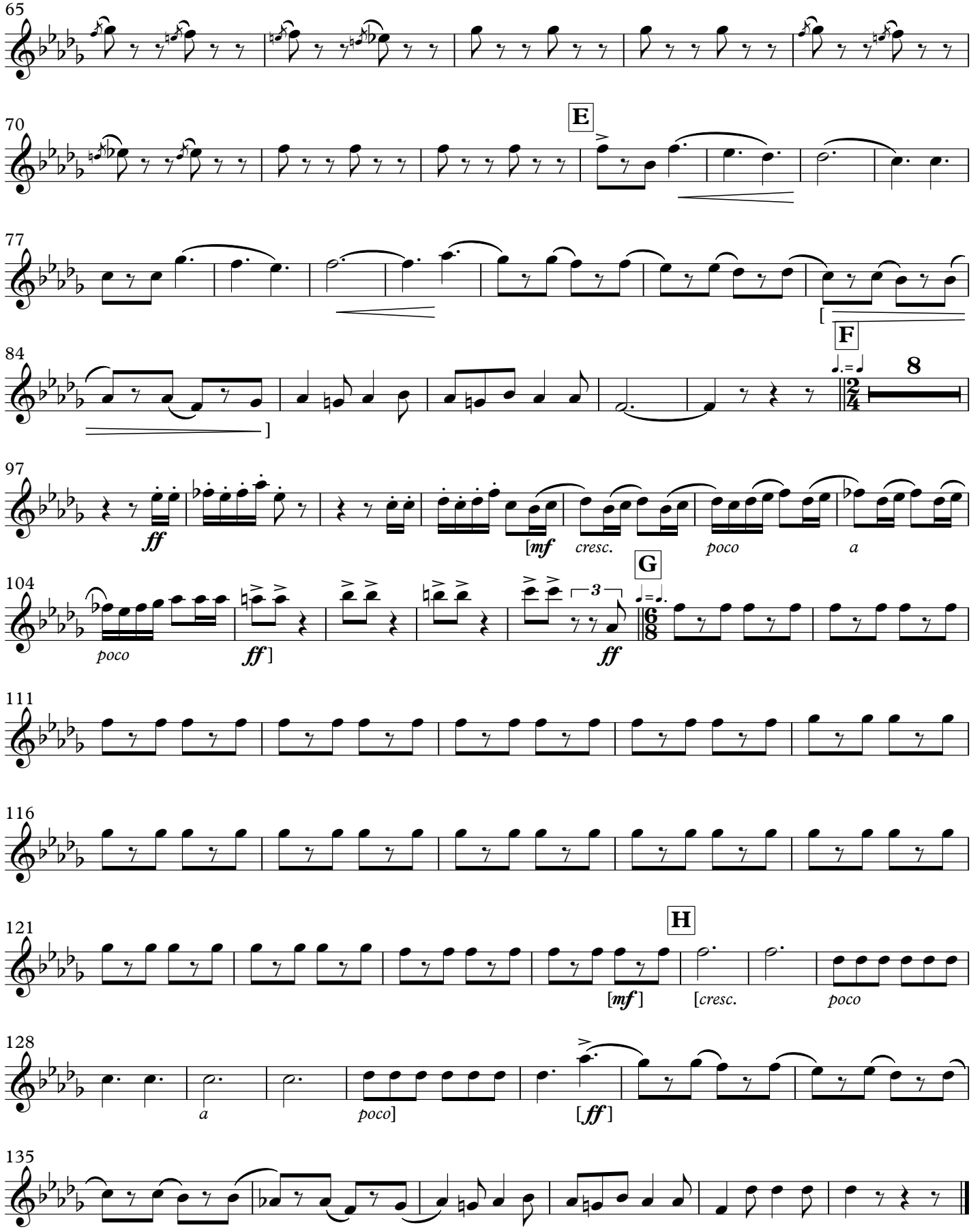

65
70
E
77
84
F
8
97
ff
[mf
cresc.
poco
a
104
poco
ff]
ff
G
111
116
121
H
[mf]
[cresc.
poco
128
a
poco]
[ff]
135

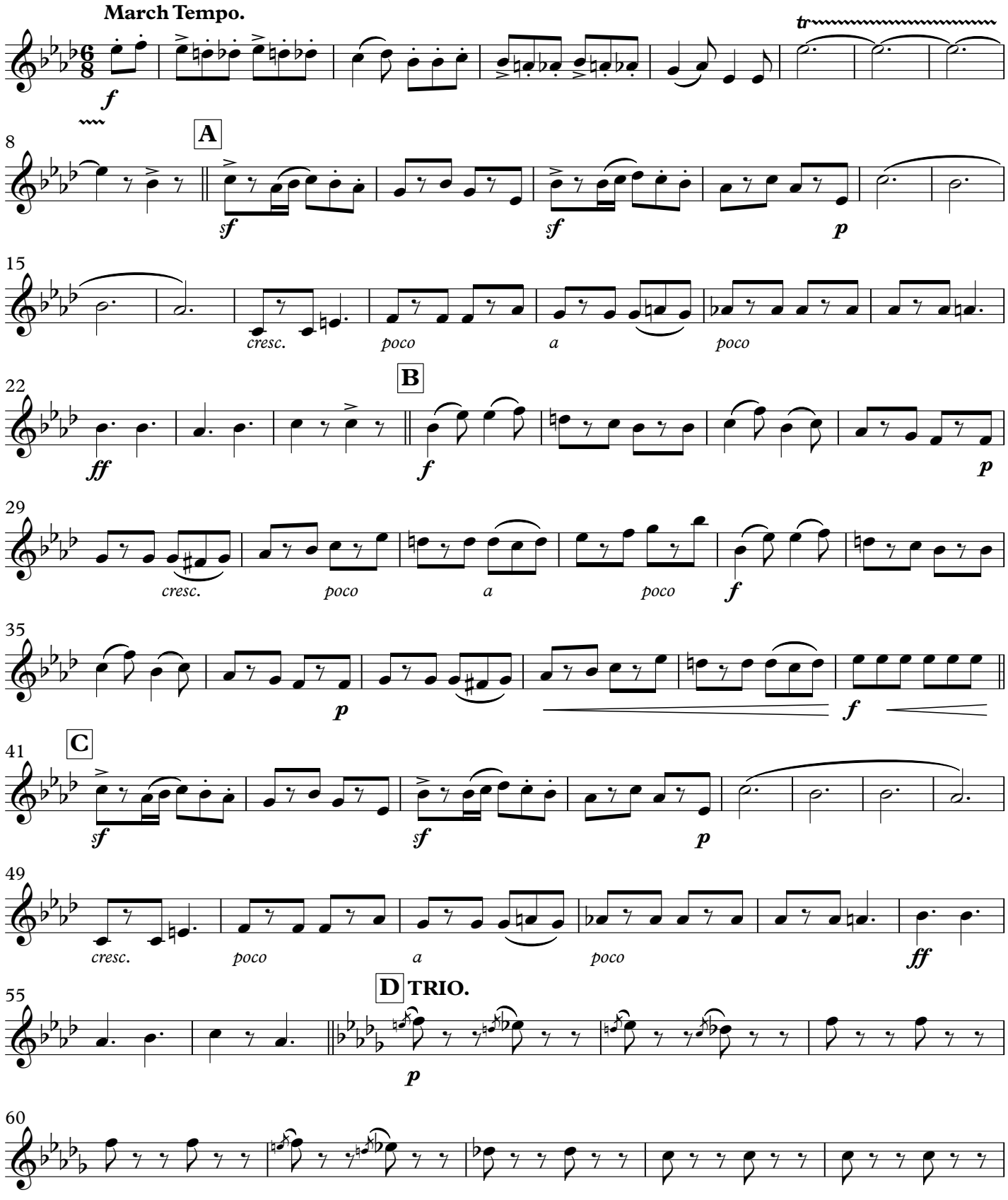
March

JACK TAR

(1903)

2nd Oboe

JOHN PHILIP SOUSA



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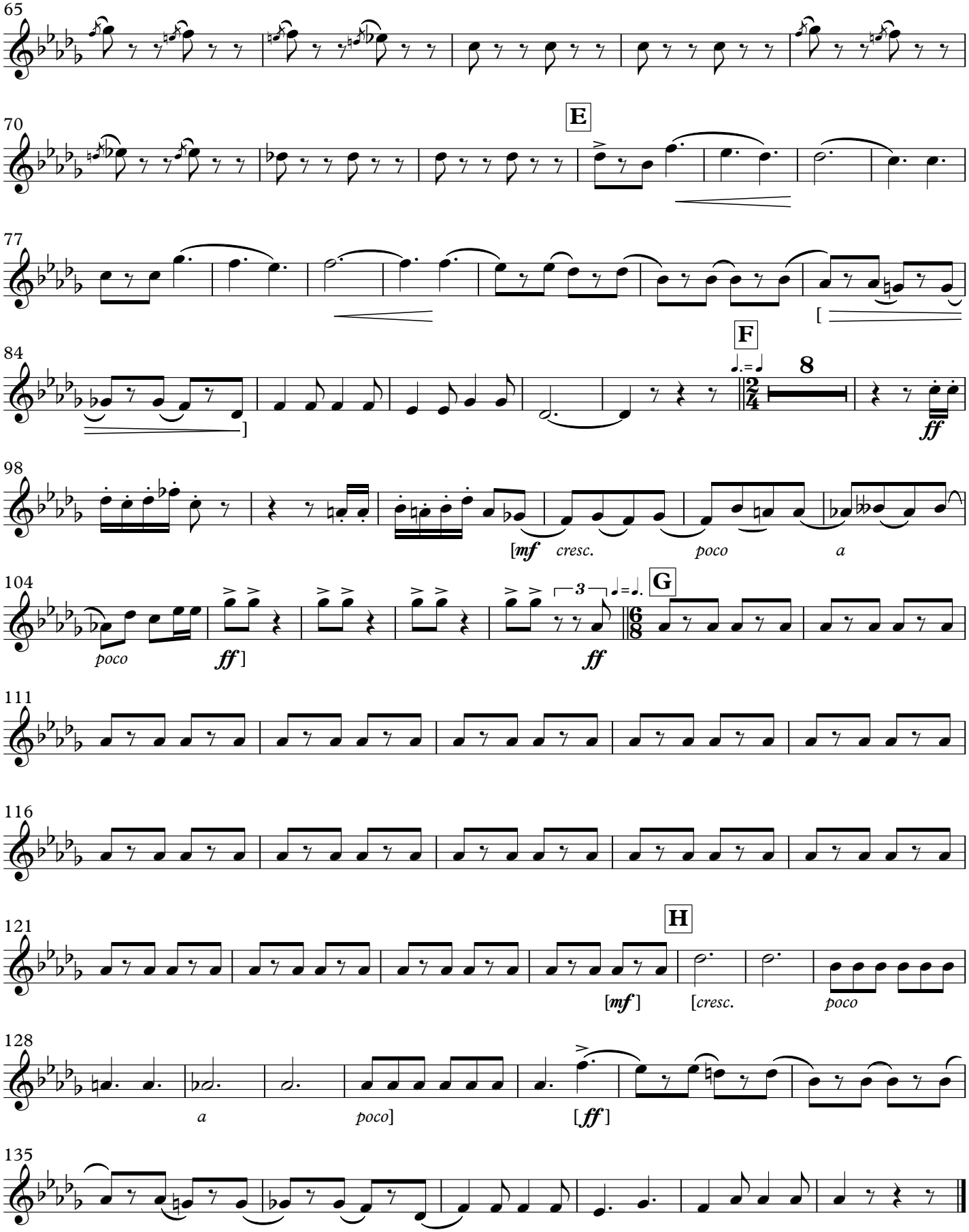

65
70
E
77
84
F
8
ff
98
[mf cresc.
poco
a
104
poco
ff]
G
ff
111
116
121
H
[mf]
[cresc.
poco
128
a
poco]
[ff]
135

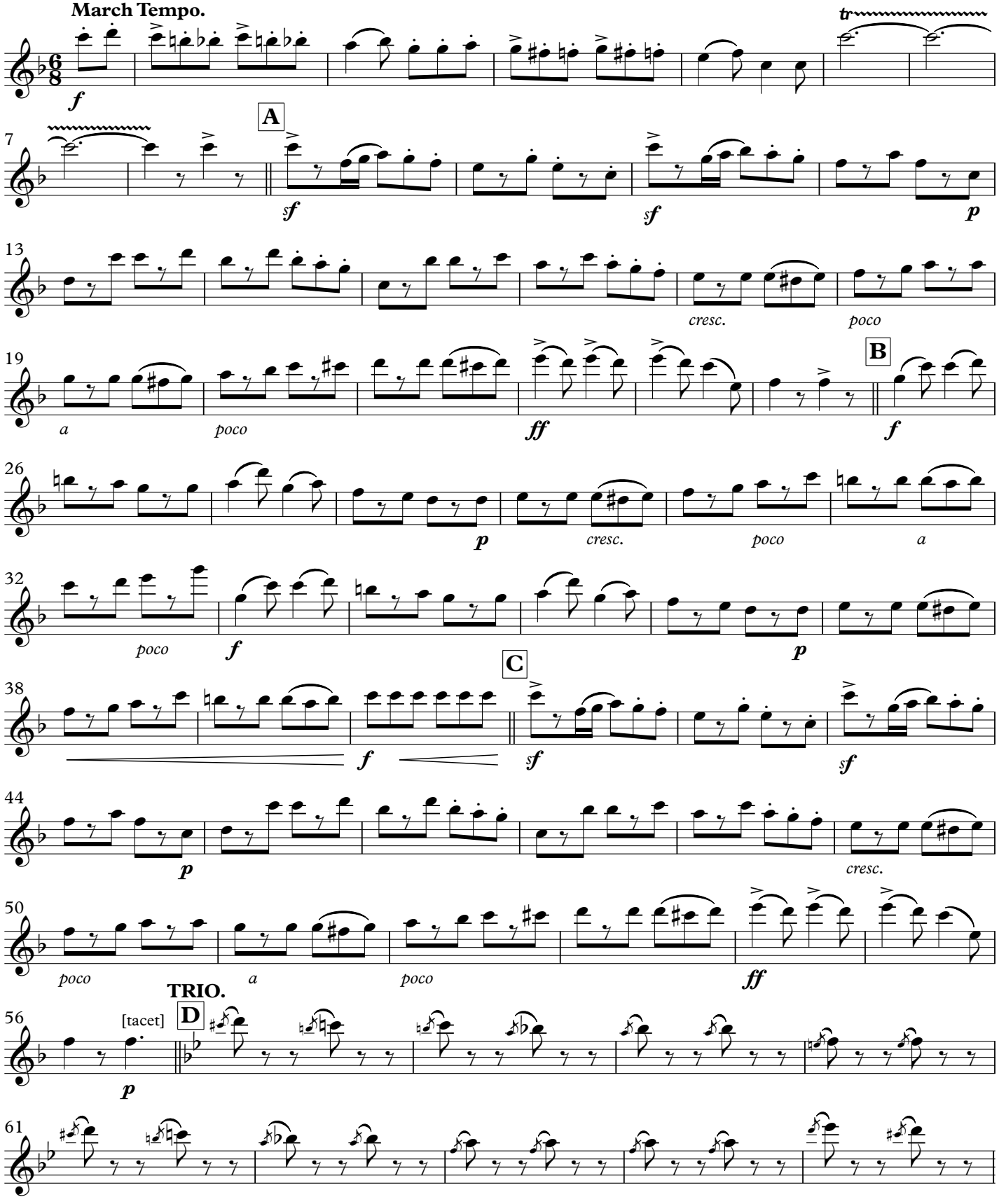
March

JACK TAR

(1903)

Eb Clarinet

JOHN PHILIP SOUSA



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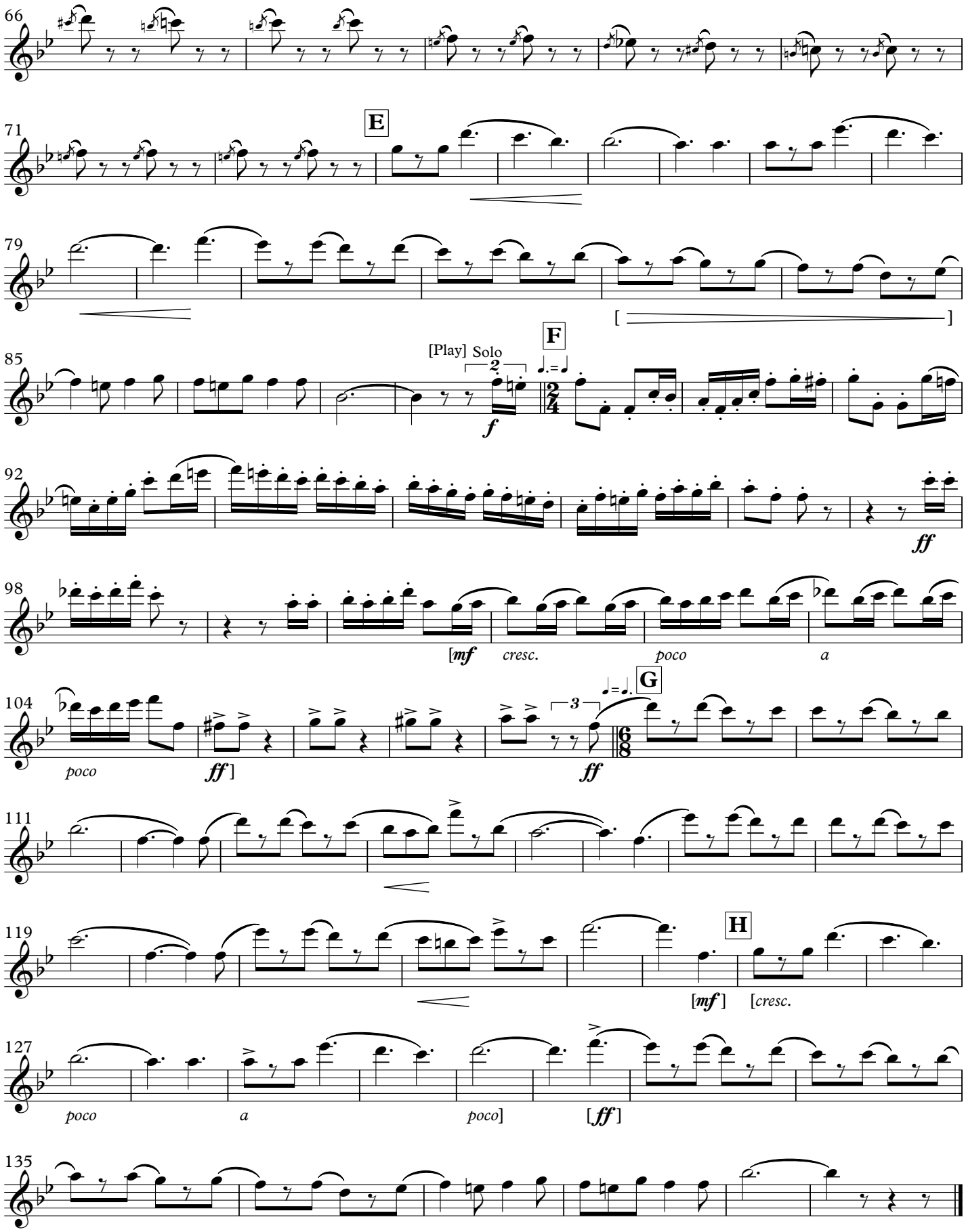

66
71
E
79
85
[Play] Solo
F
92
ff
98
[mf
cresc.
poco
a
104
G
poco
ff]
ff
111
119
H
[mf]
[cresc.
127
poco
a
poco]
[ff]
135

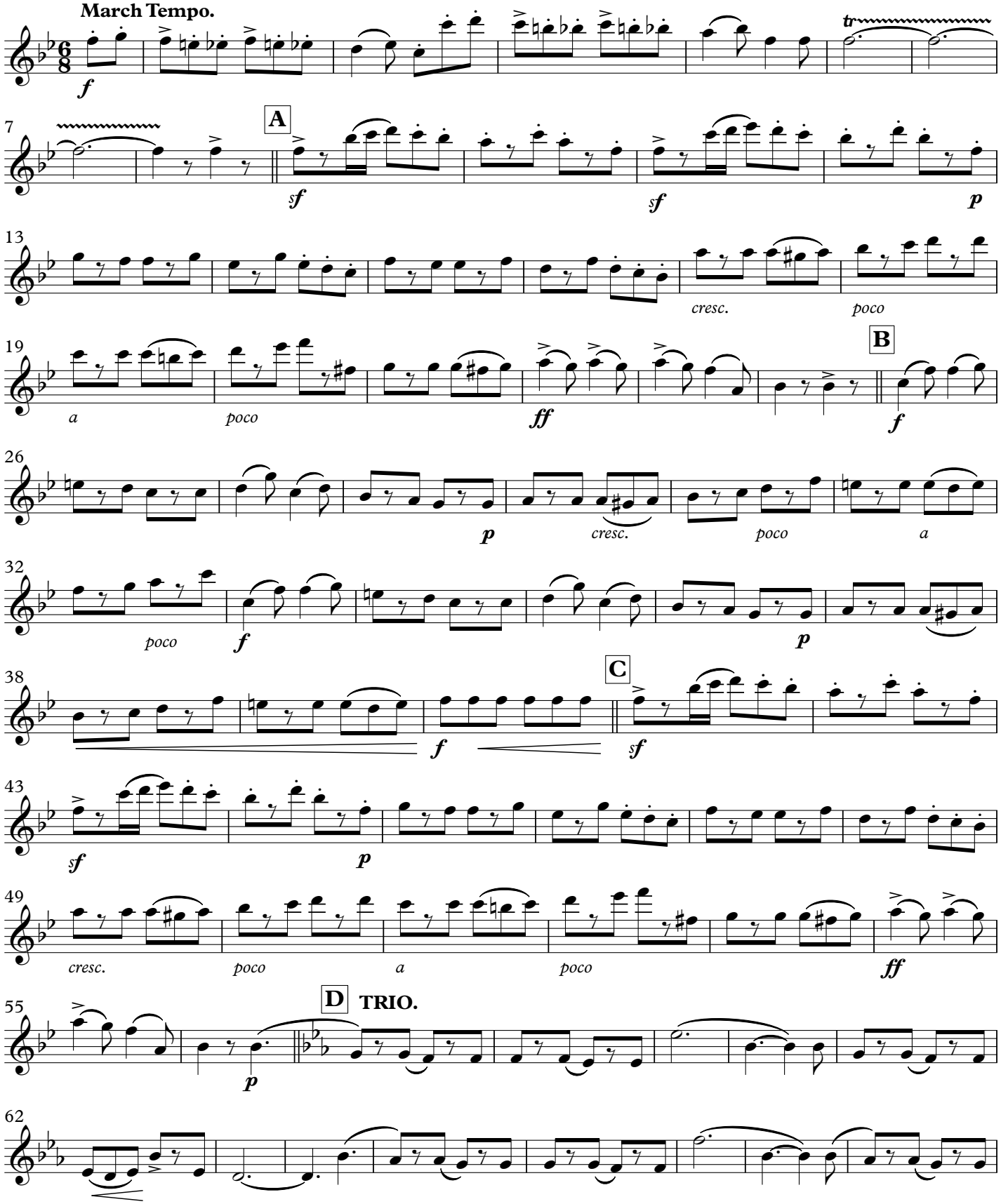
March

JACK TAR

(1903)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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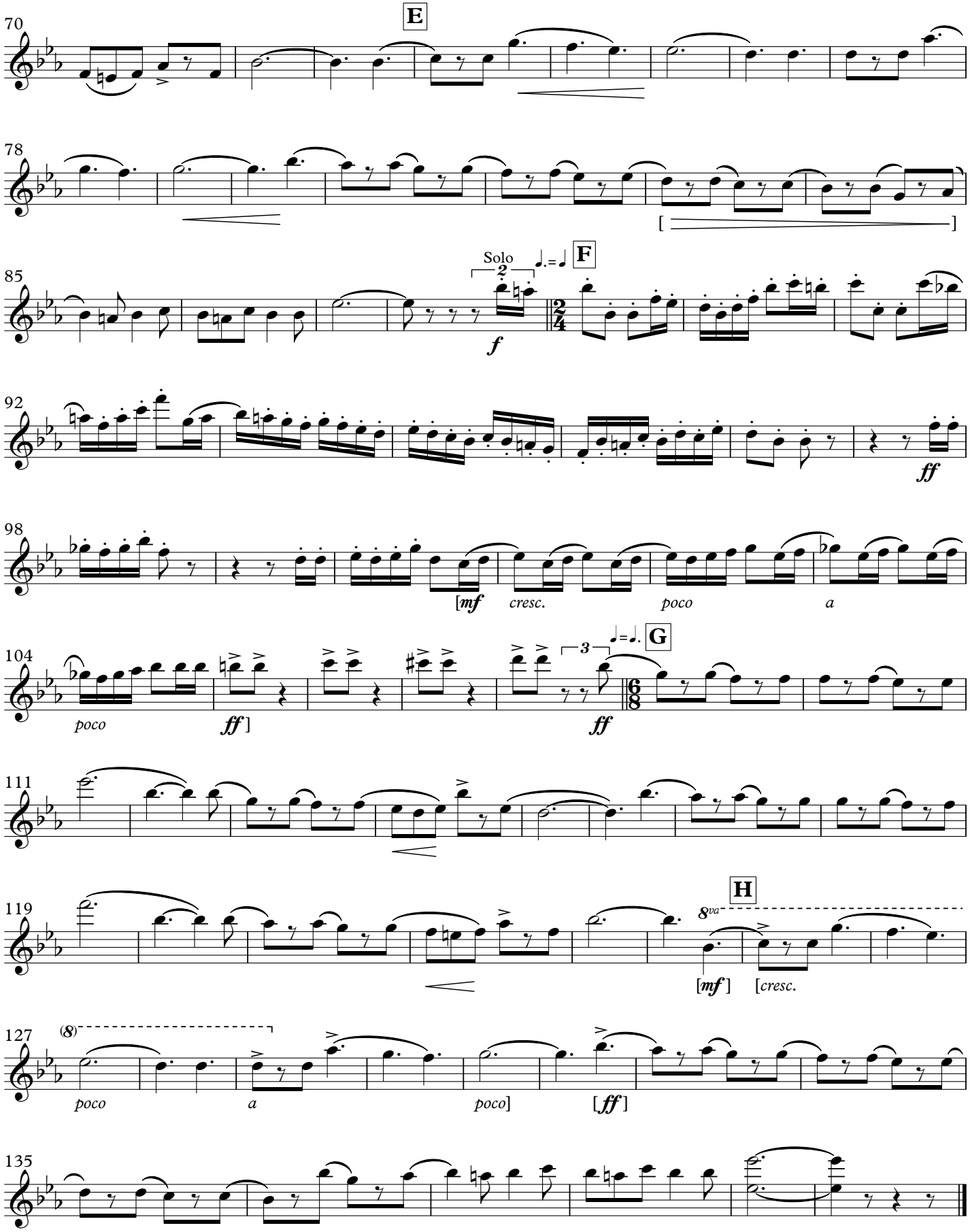

70
E
78
85
Solo
F
92
ff
98
[mf
cresc.
poco
a
104
poco
ff]
ff
G
111
119
H
8va
[mf]
[cresc.
127
(8)
poco
a
poco]
[ff]
135

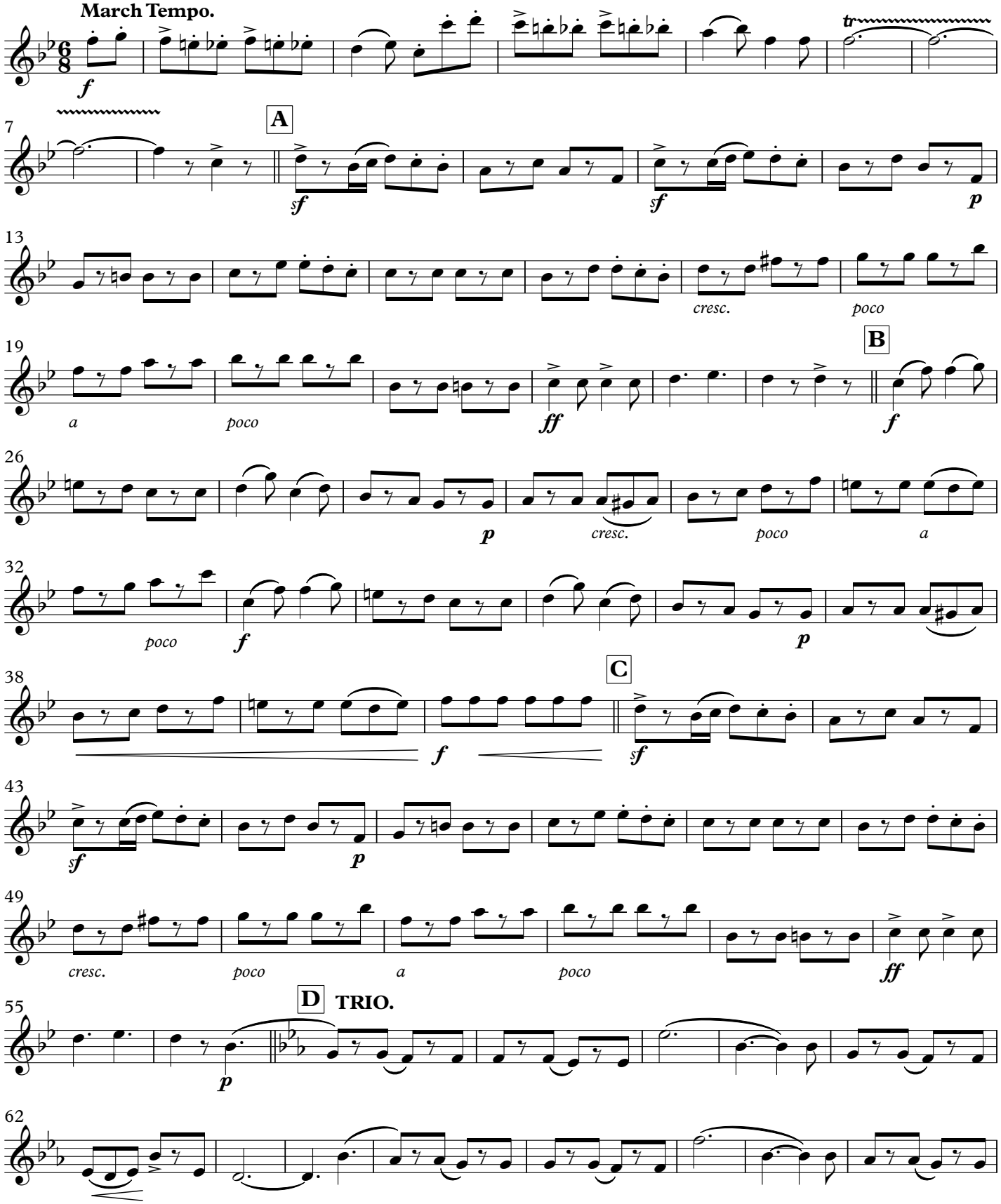
March

JACK TAR

(1903)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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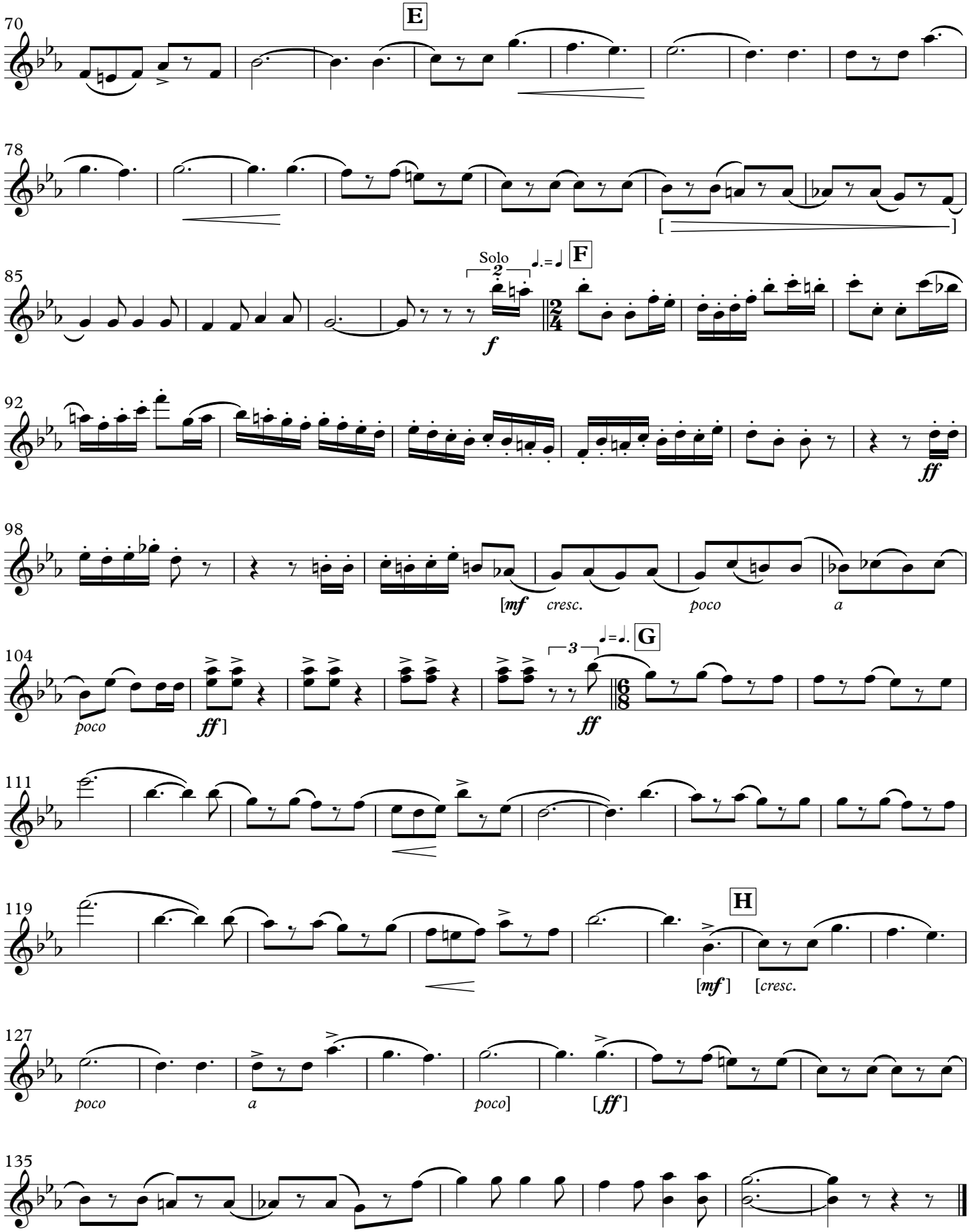

70
E
78
85
Solo
F
f
92
ff
98
[mf
cresc.
poco
a
104
poco
ff]
ff
G
111
119
H
[mf]
[cresc.
127
poco
a
poco]
[ff]
135

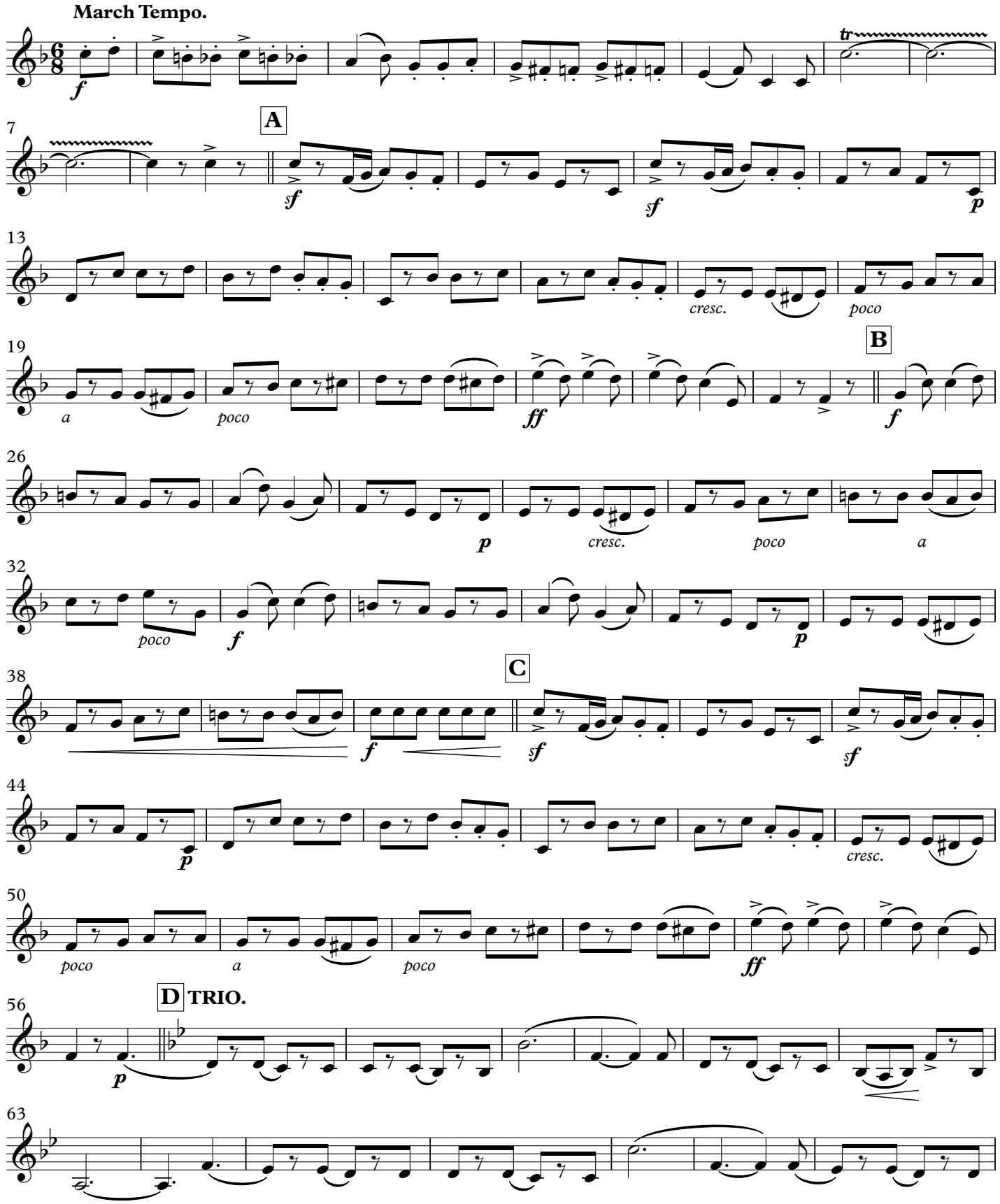
March

JACK TAR

(1903)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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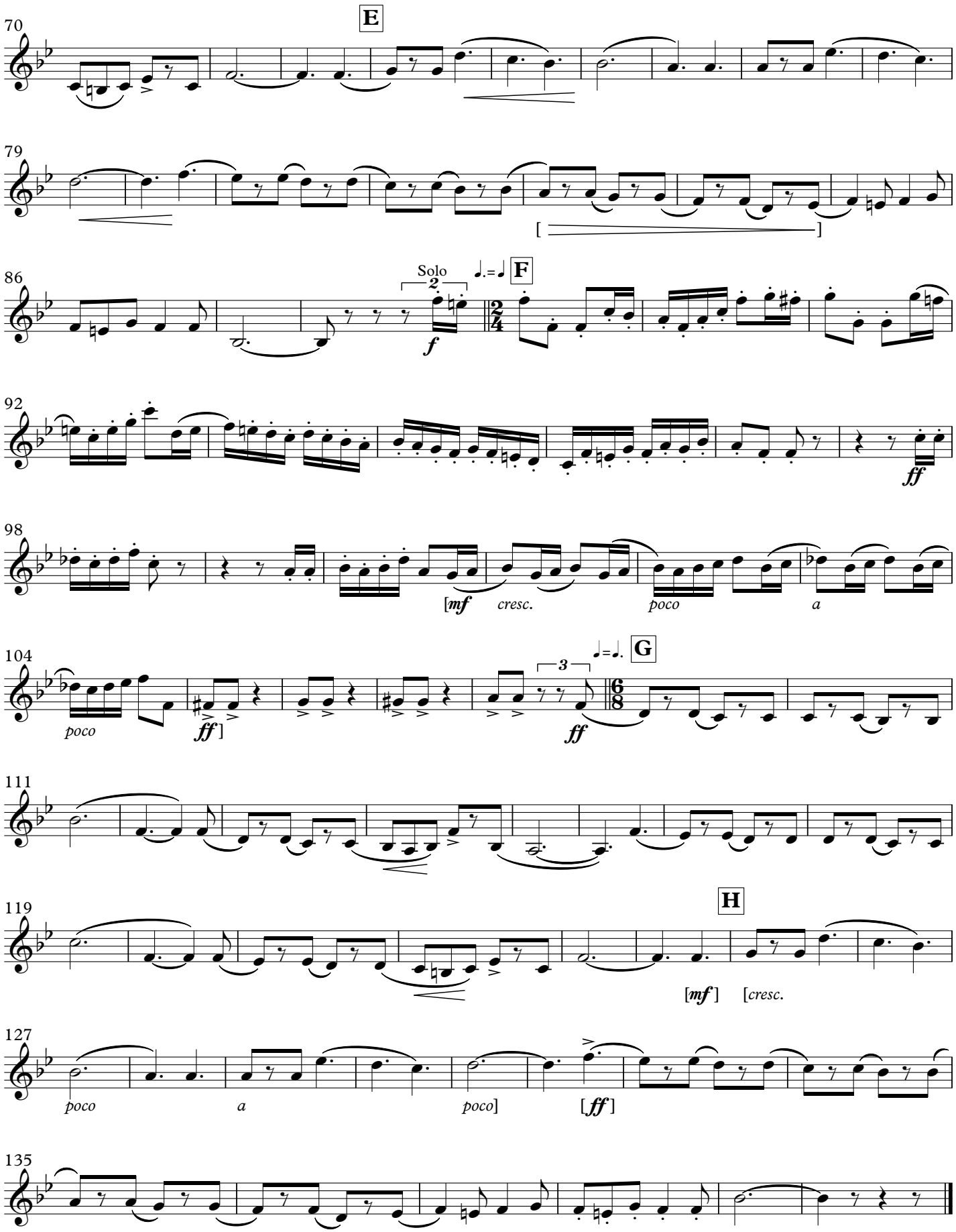

70
E
79
86
Solo
2
f
F
92
ff
98
[mf
cresc.
poco
a
104
poco
ff]
3
ff
G
111
119
H
[mf]
[cresc.
127
poco
a
poco]
[ff]
135

March

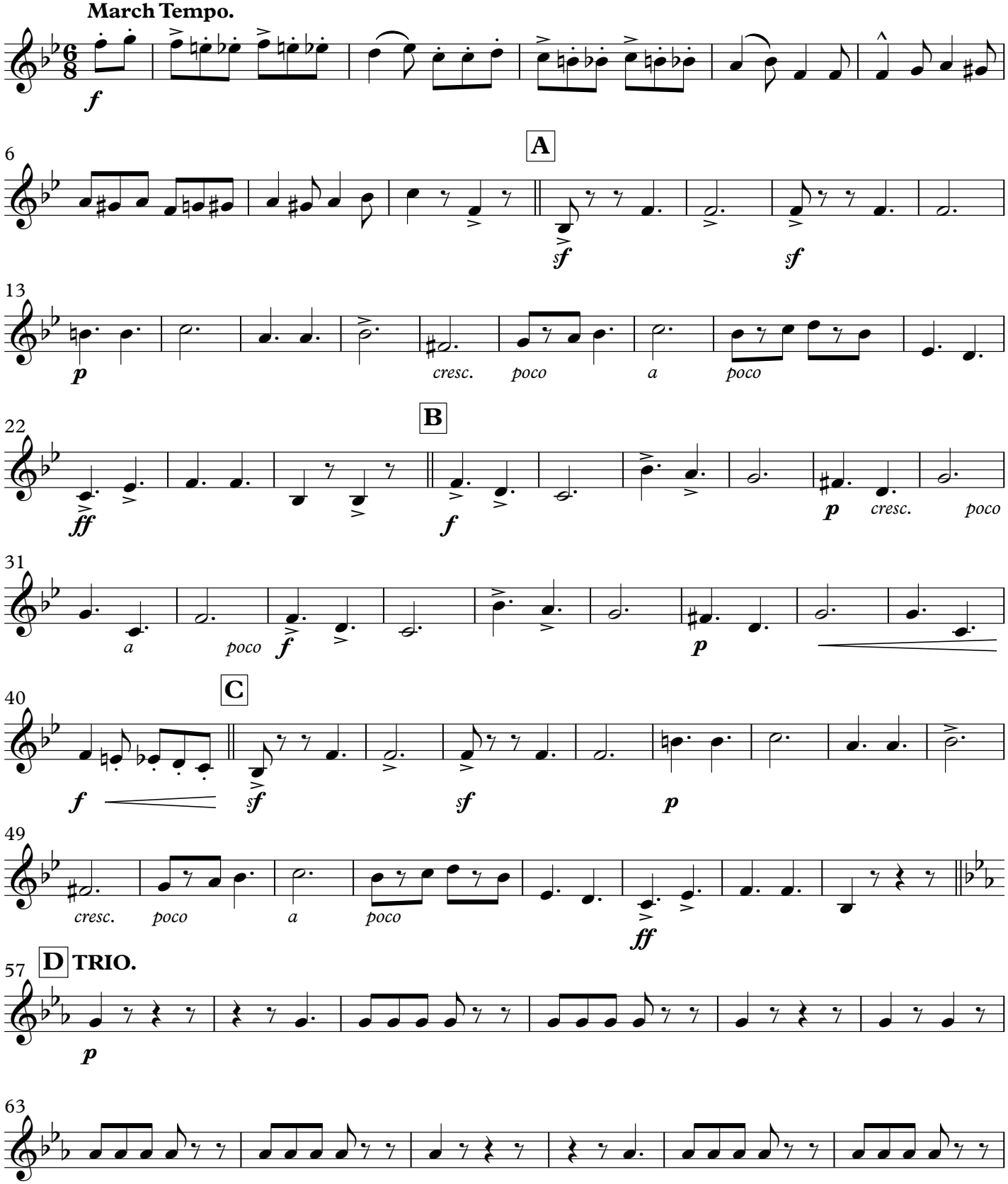
JACK TAR

(1903)

JOHN PHILIP SOUSA

B♭ Bass Clarinet

March Tempo.



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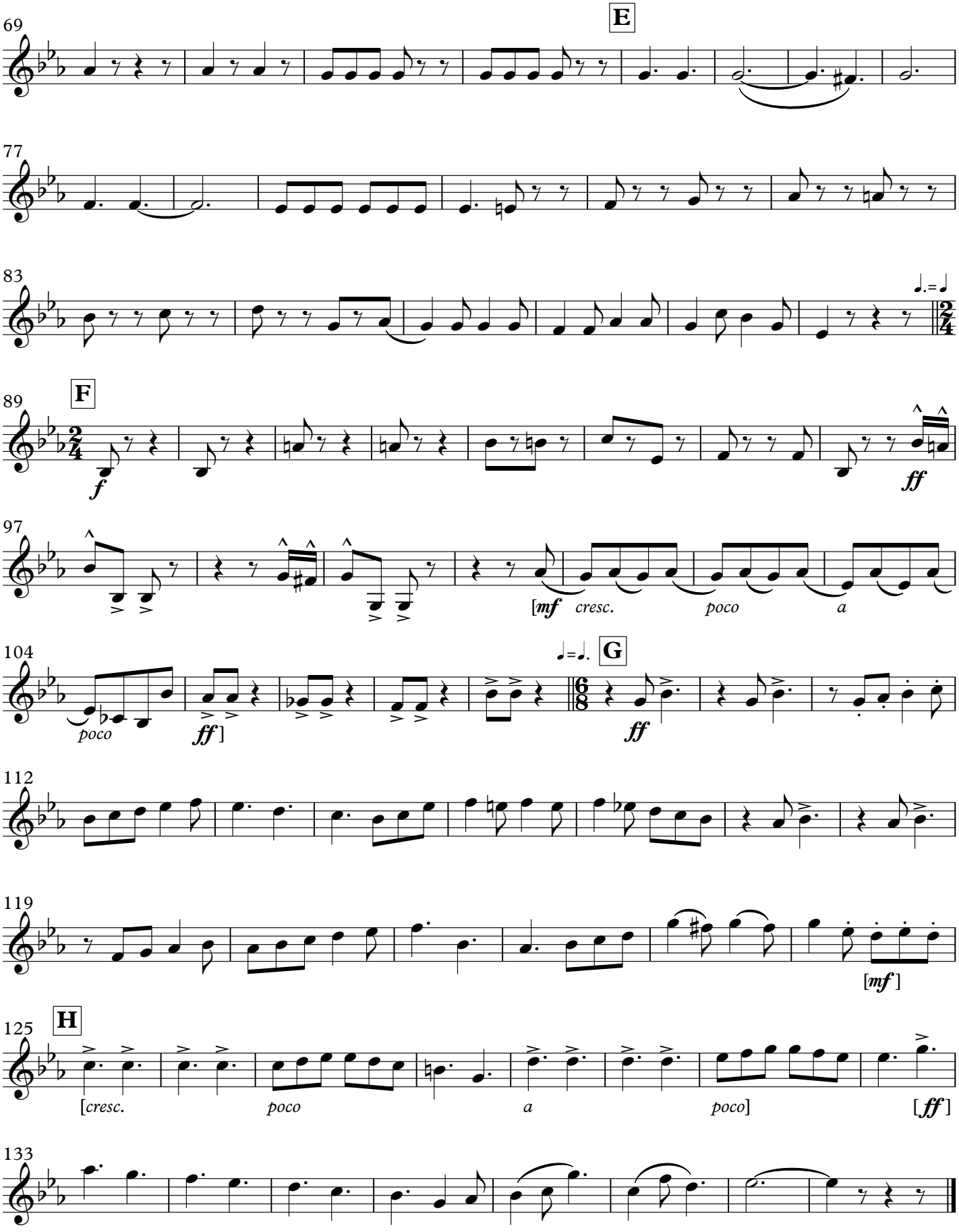

69
E
77
83
89
F
f
ff
97
[mf
cresc.
poco
a
104
poco
ff]
G
ff
112
119
[mf]
125
H
[cresc.
poco
a
poco]
[ff]
133

March

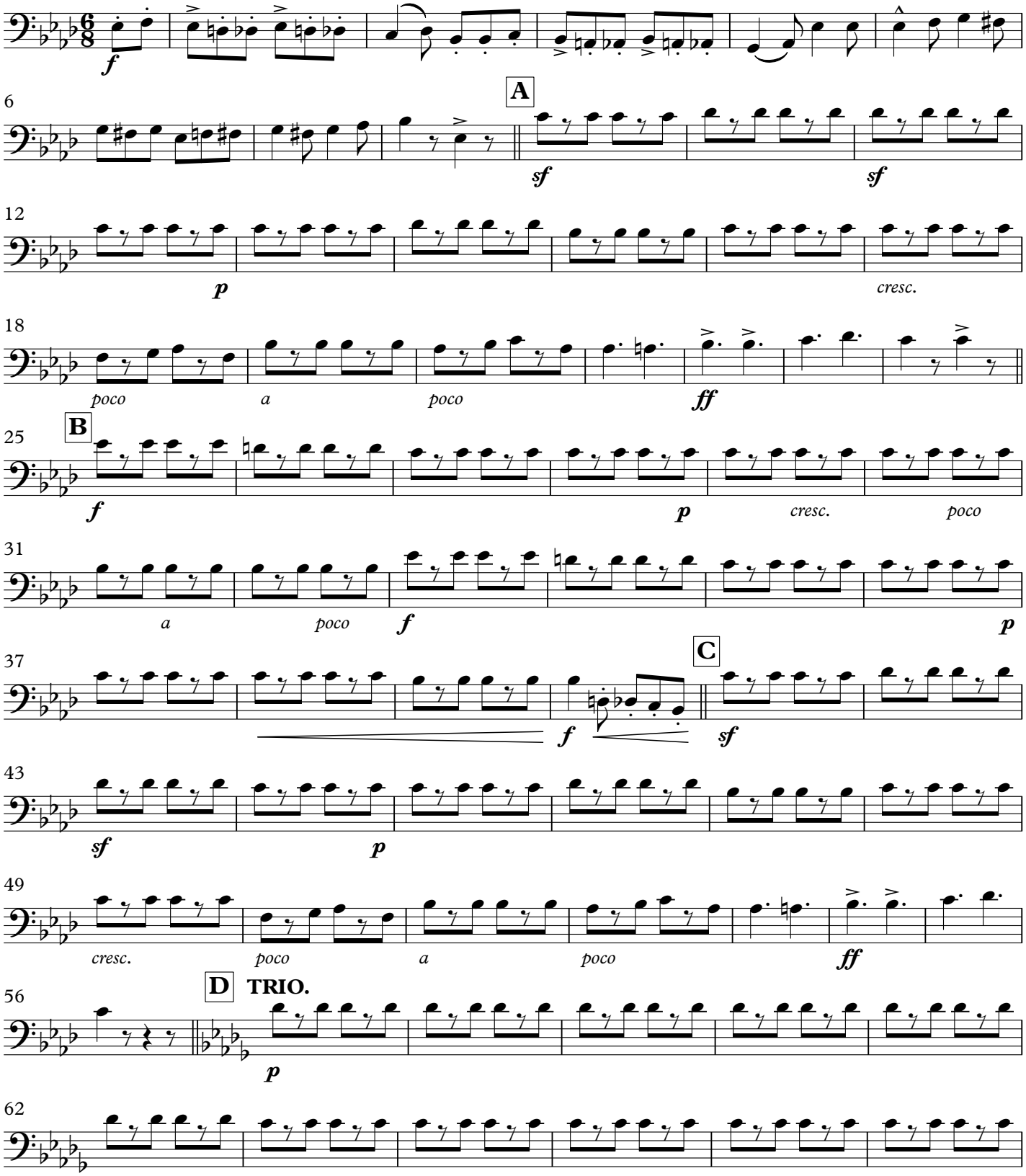
JACK TAR

(1903)

1st Bassoon

JOHN PHILIP SOUSA

March Tempo.



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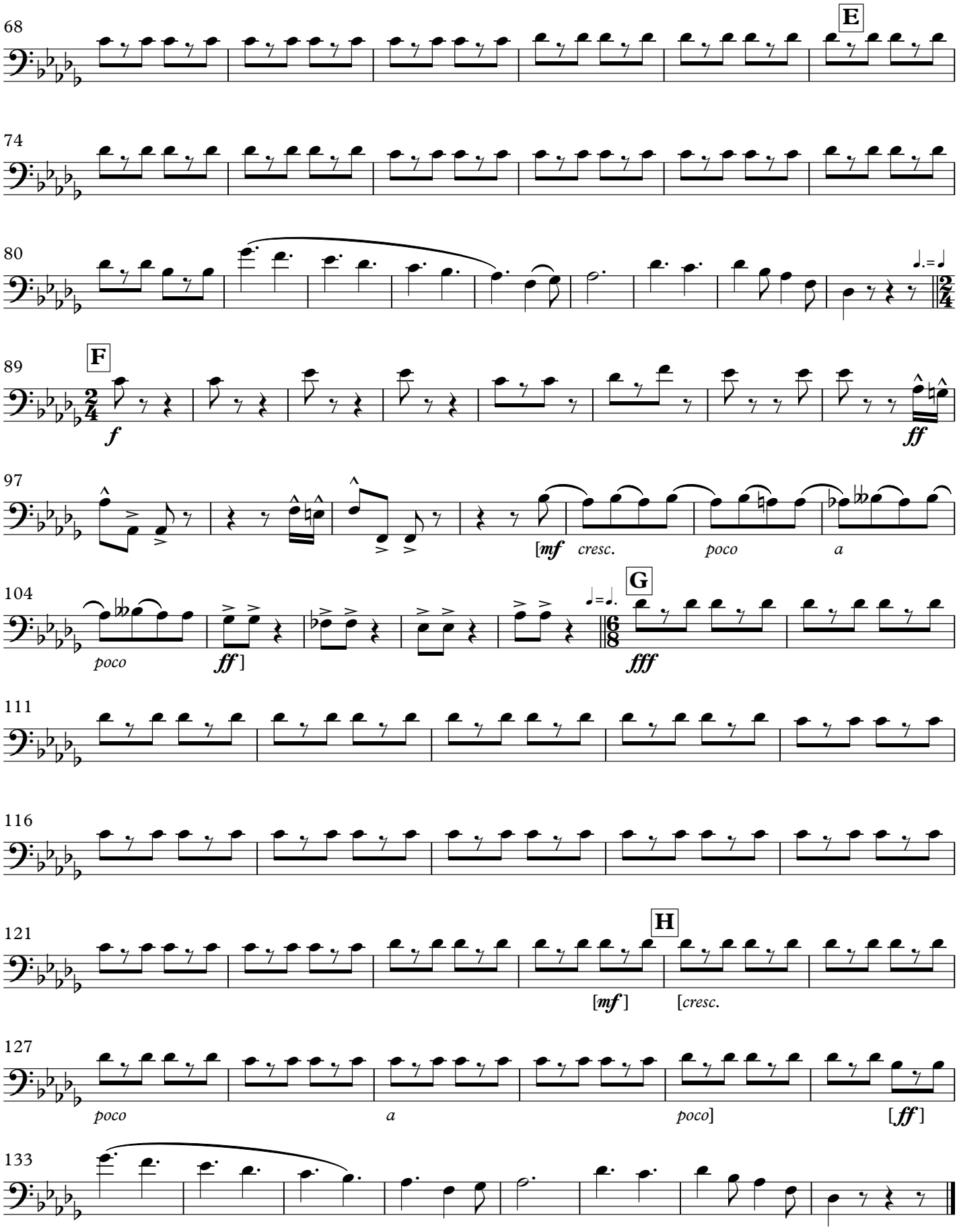

68
E
74
80
89
F
f
ff
97
[mf
cresc.
poco
a
104
poco
ff]
G
fff
111
116
121
H
[mf]
[cresc.
127
poco
a
poco]
[ff]
133

March

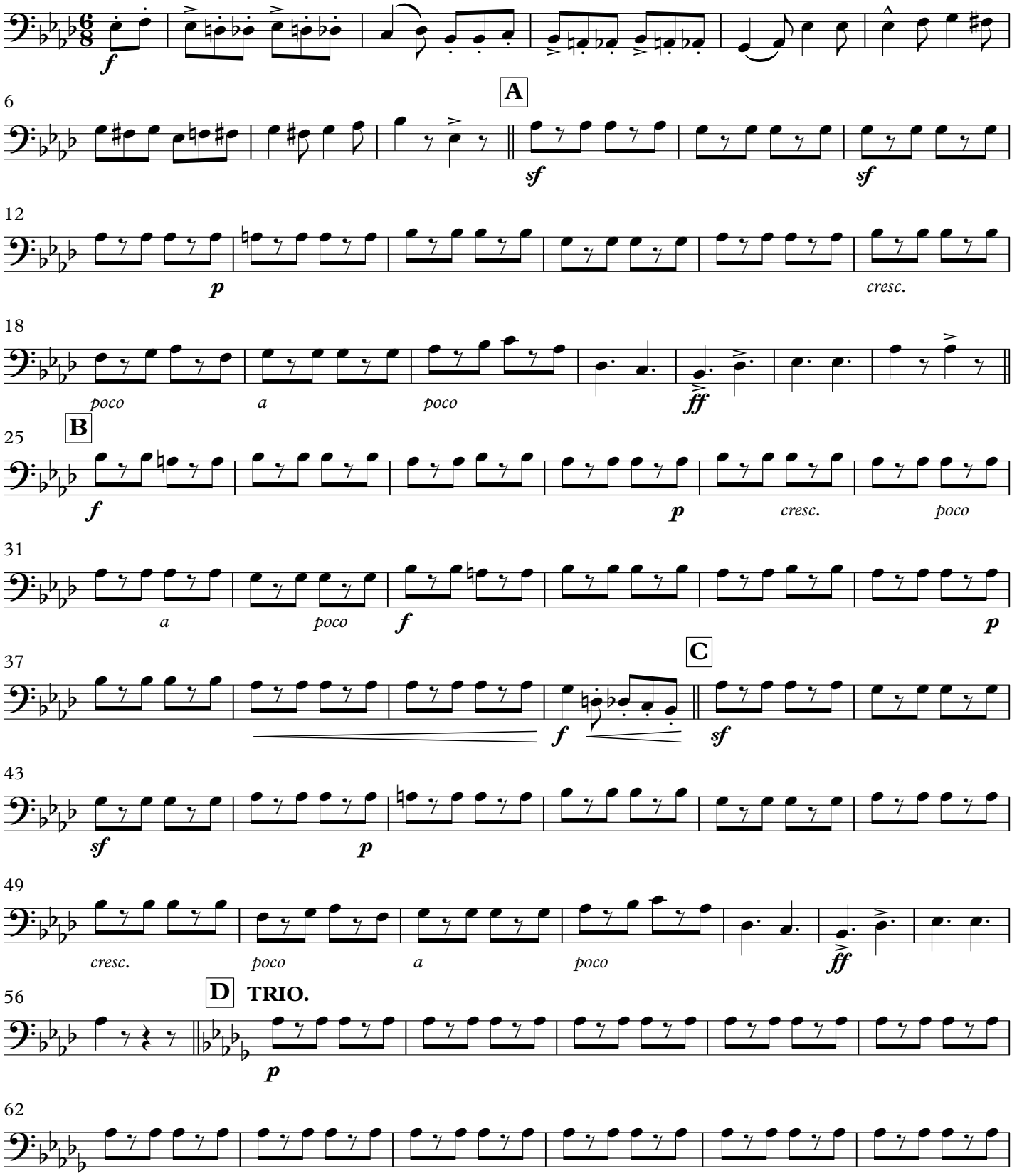
JACK TAR

(1903)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.



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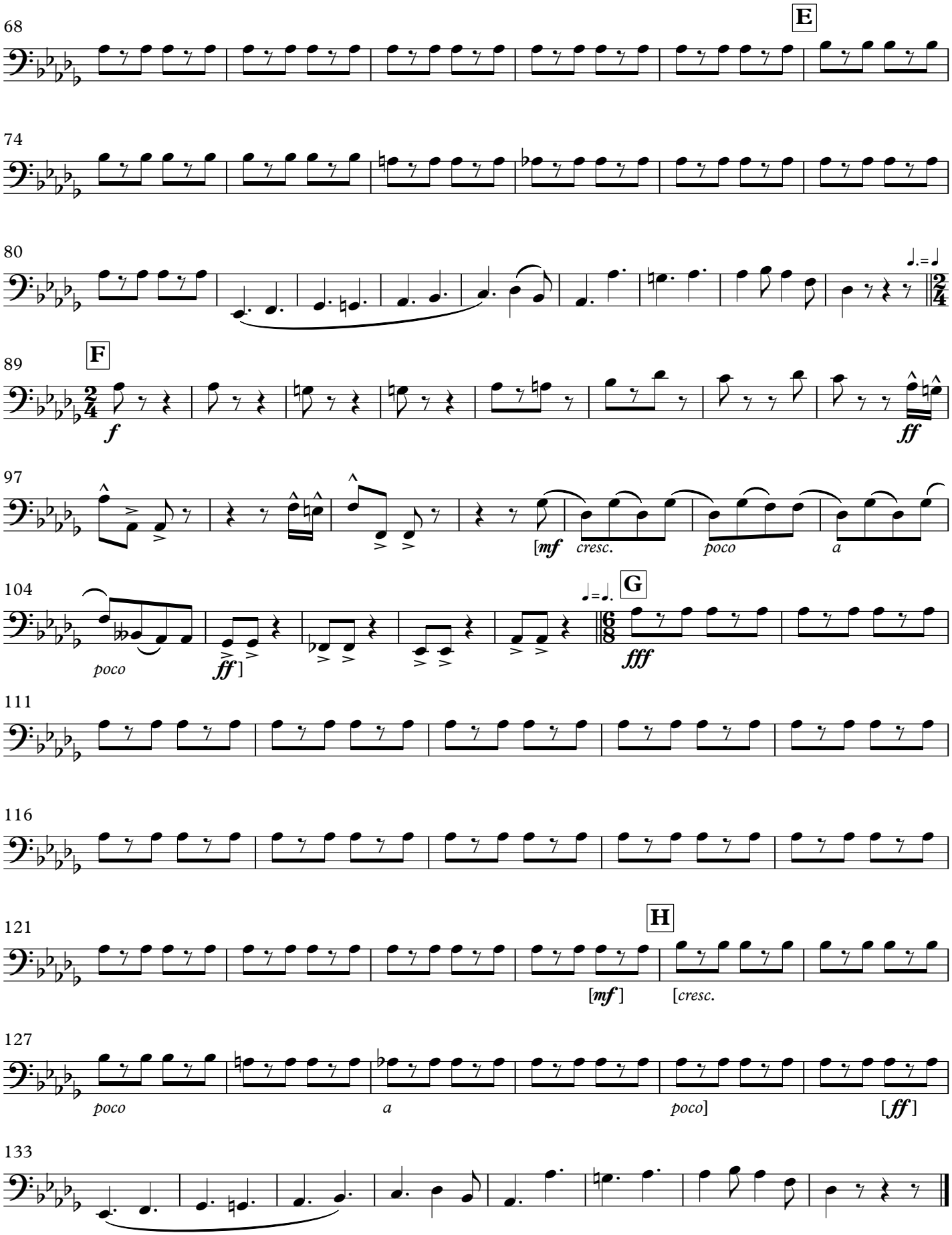

68
E
74
80
89
F
f
ff
97
[mf
cresc.
poco
a
104
poco
ff]
G
fff
111
116
121
H
[mf]
[cresc.
127
poco
a
poco]
[ff]
133

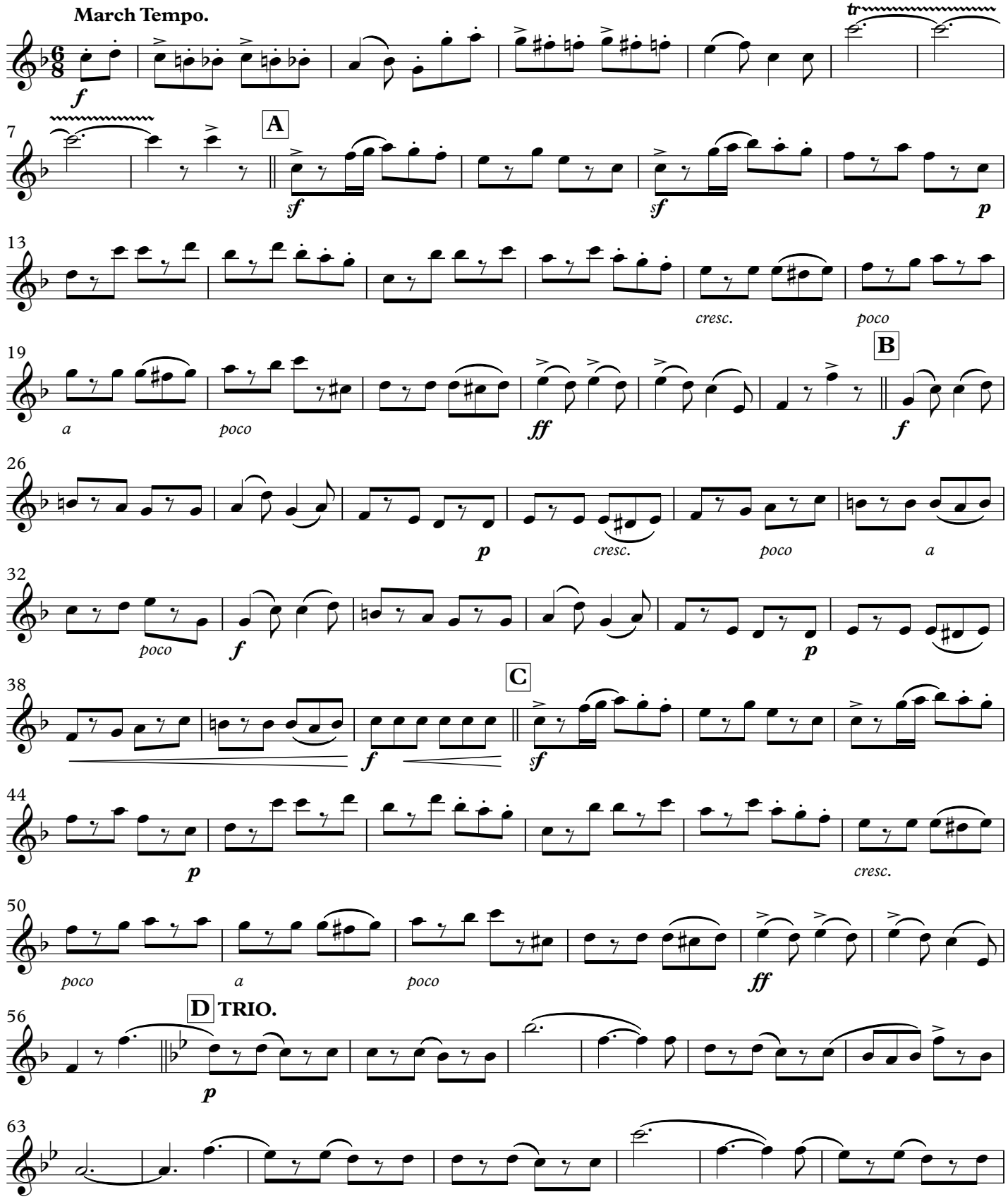
March

JACK TAR

(1903)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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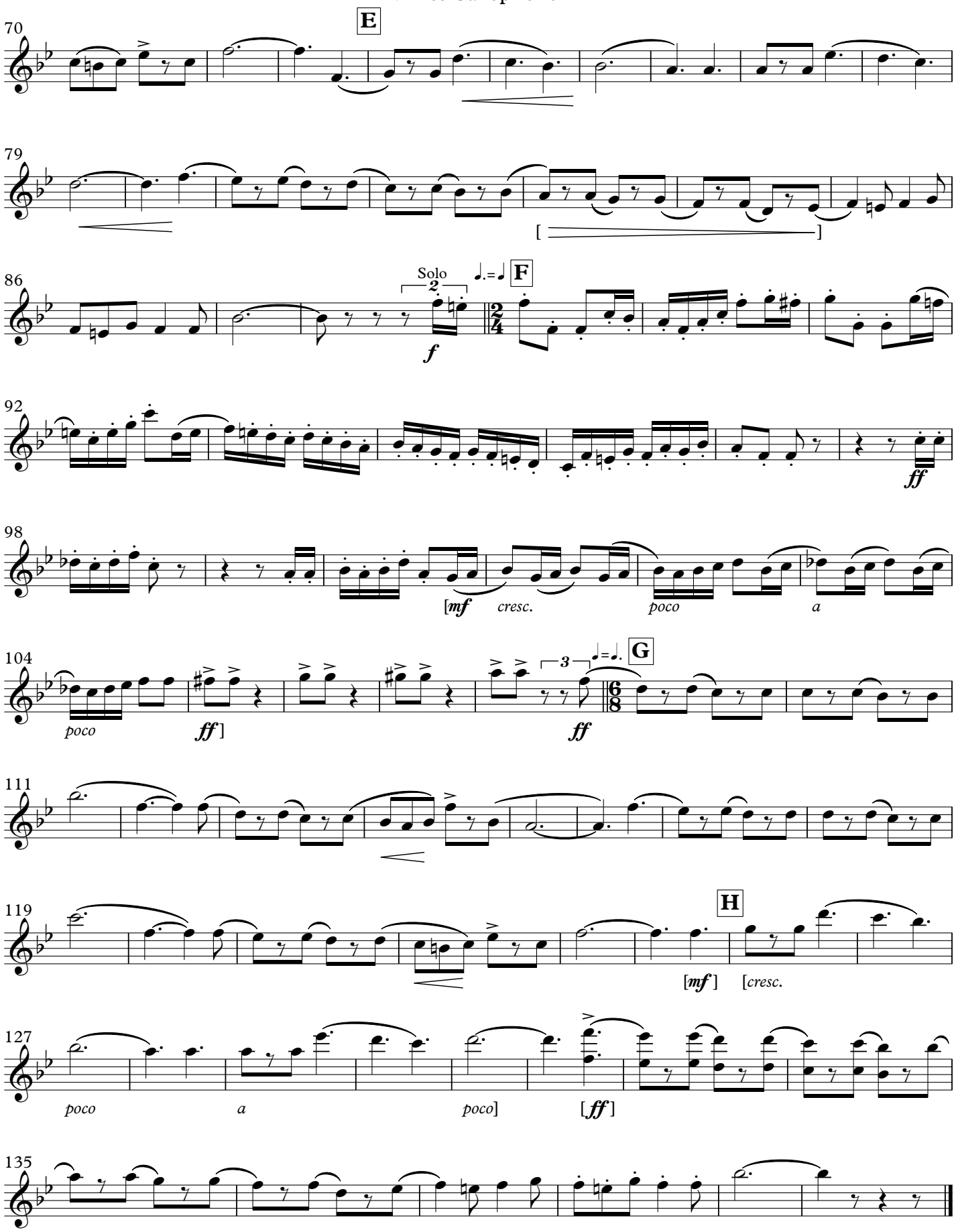

70
E
79
86
Solo
F
92
ff
98
mf
cresc.
poco
a
104
poco
ff
ff
G
111
119
H
mf
cresc.
127
poco
a
poco
ff
135

March

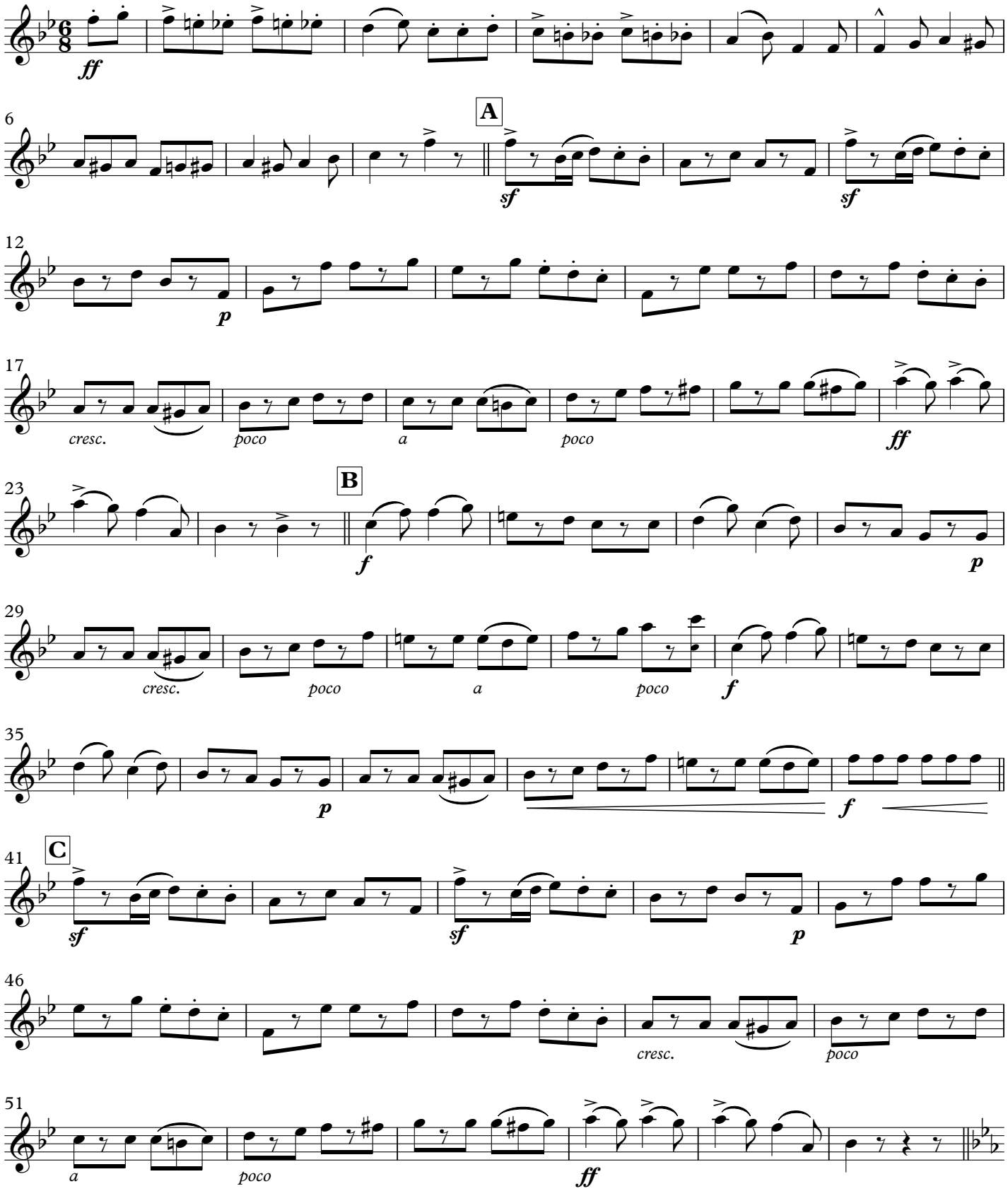
JACK TAR

(1903)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.



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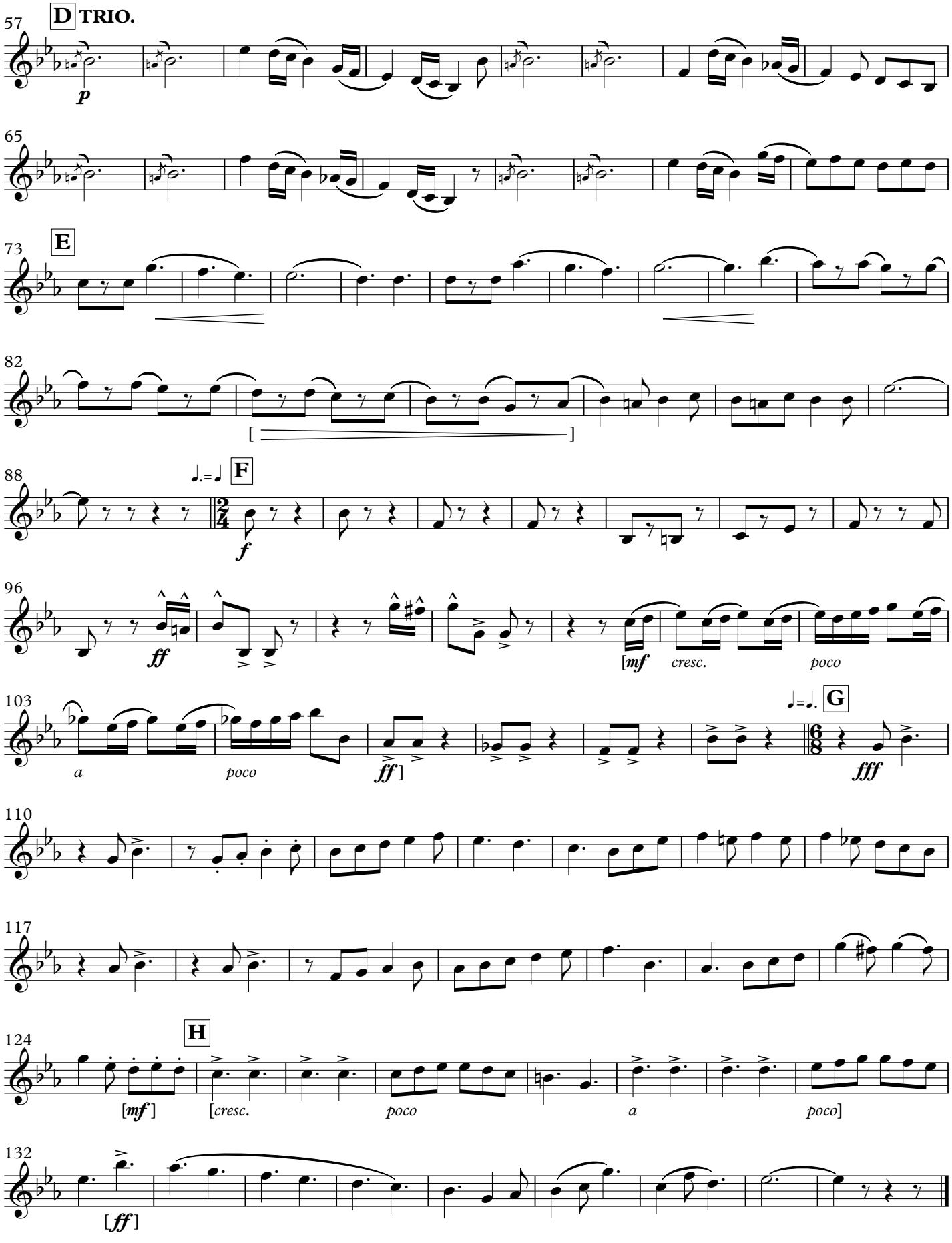

57
D TRIO.
p
65
73
E
82
88
F
f
96
ff
[mf
cresc.
poco
103
a
poco
ff]
G
fff
110
117
124
H
[mf]
[cresc.
poco
a
poco]
132
[ff]

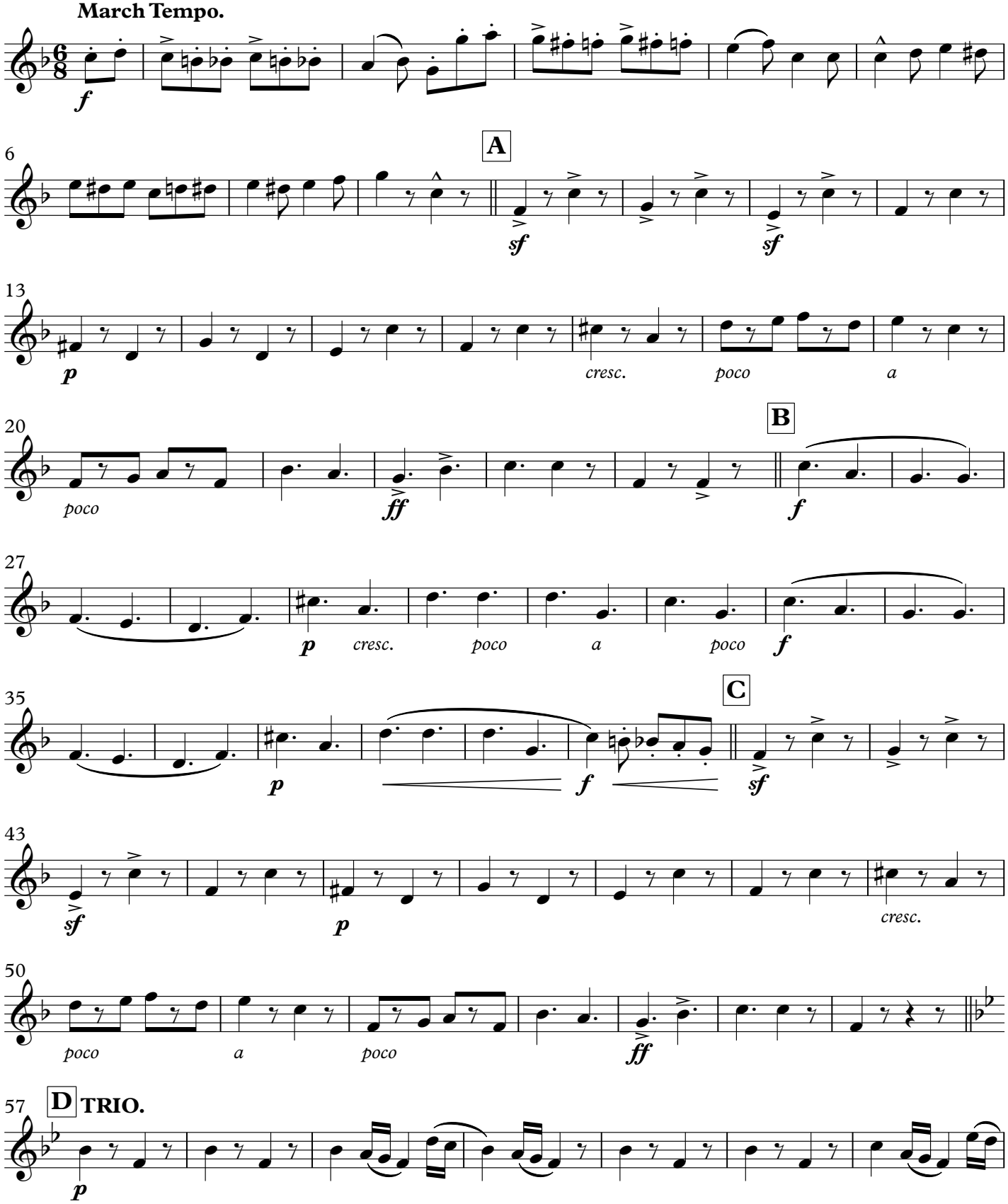
March

JACK TAR

(1903)

JOHN PHILIP SOUSA

E♭ Baritone Saxophone



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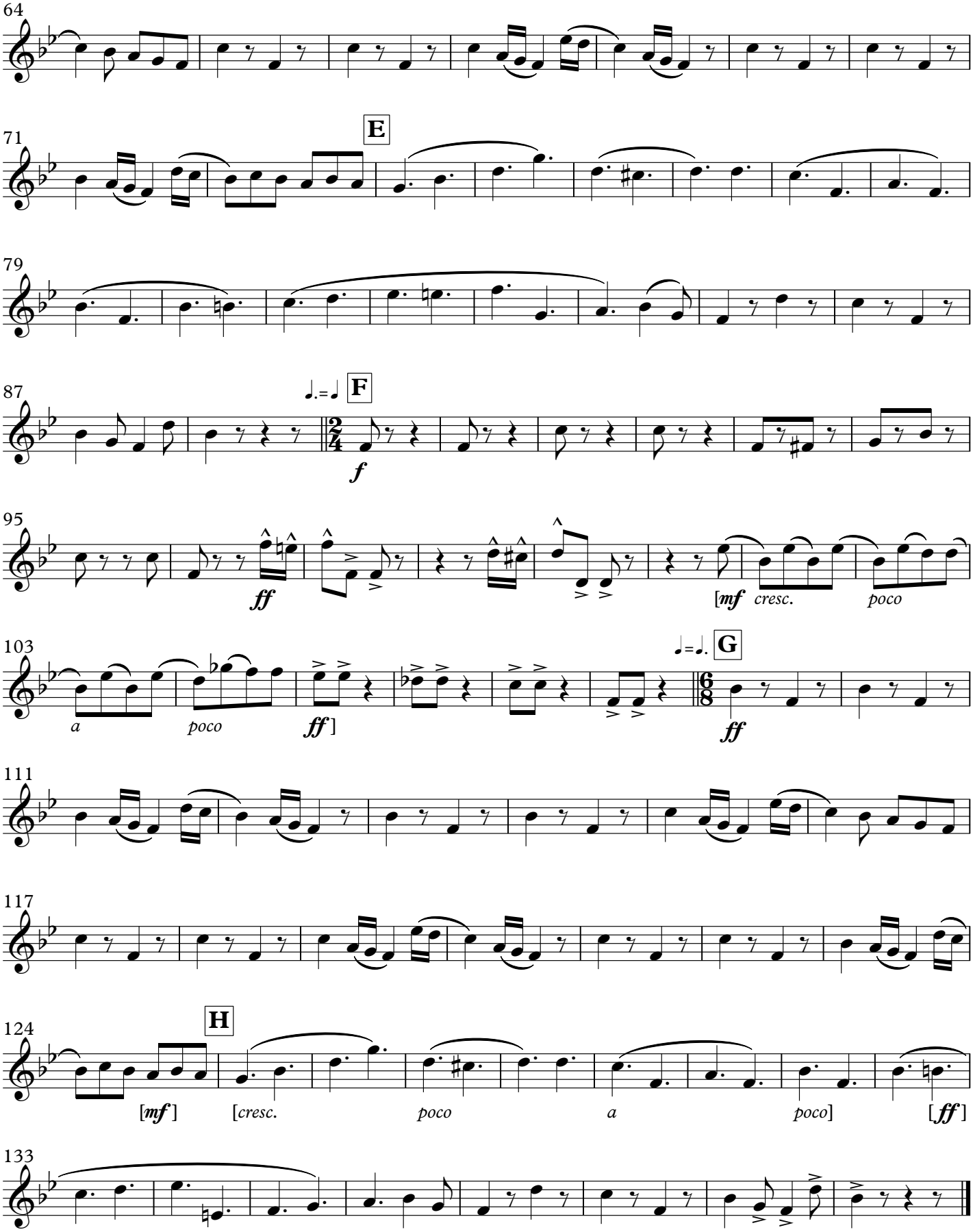

64
71
E
79
87
♩.=♩
F
f
95
ff
[mf
cresc.
poco
103
a
poco
ff]
♩=♩.
G
ff
111
117
124
H
[mf]
[cresc.
poco
a
poco]
[ff]
133

March

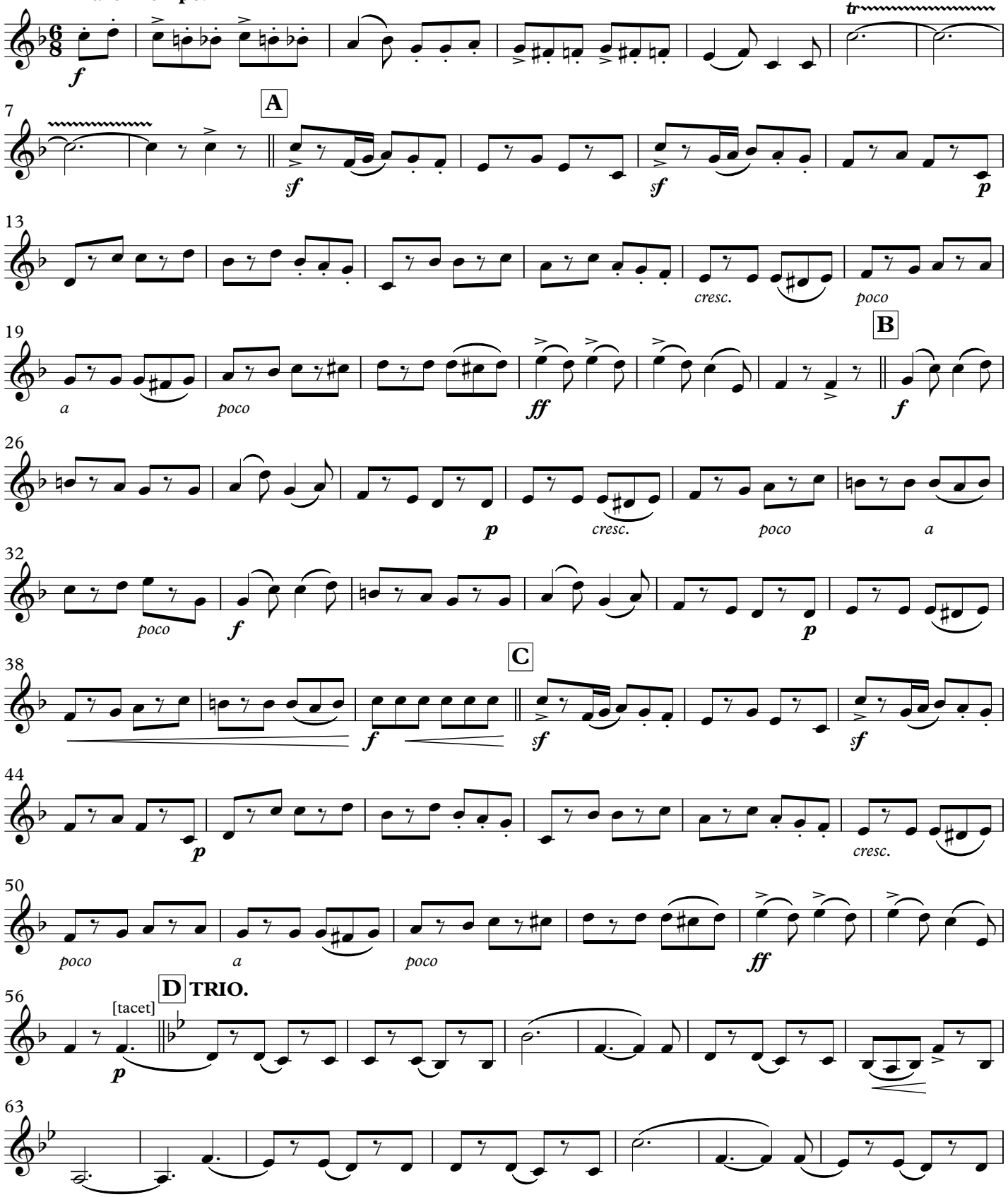
JACK TAR

(1903)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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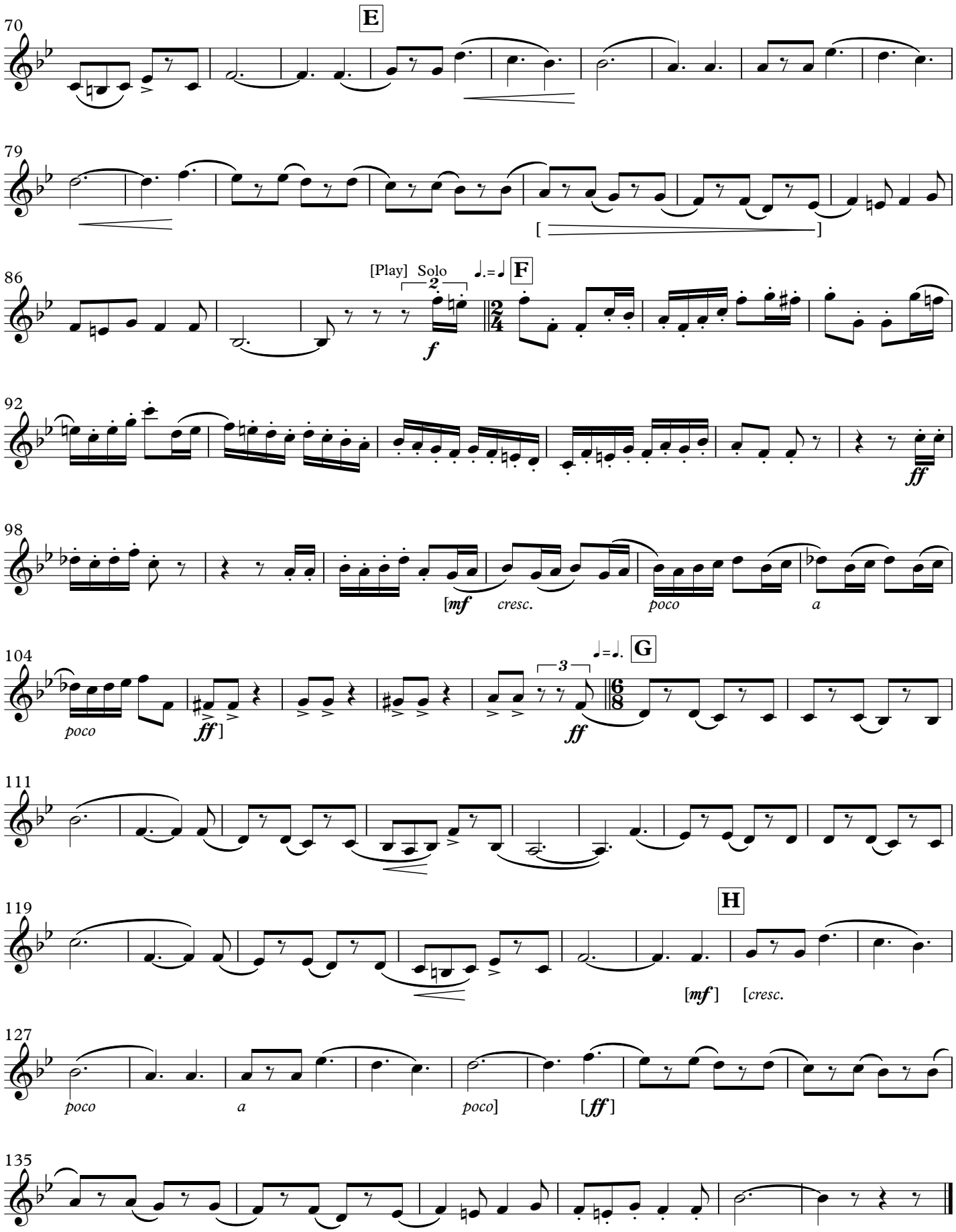

70
E
79
[
]
86
[Play] Solo
2
f
F
92
ff
98
[mf
cresc.
poco
a
104
poco
ff]
ff
3
G
111
119
H
[mf]
[cresc.
127
poco
a
poco]
[ff]
135

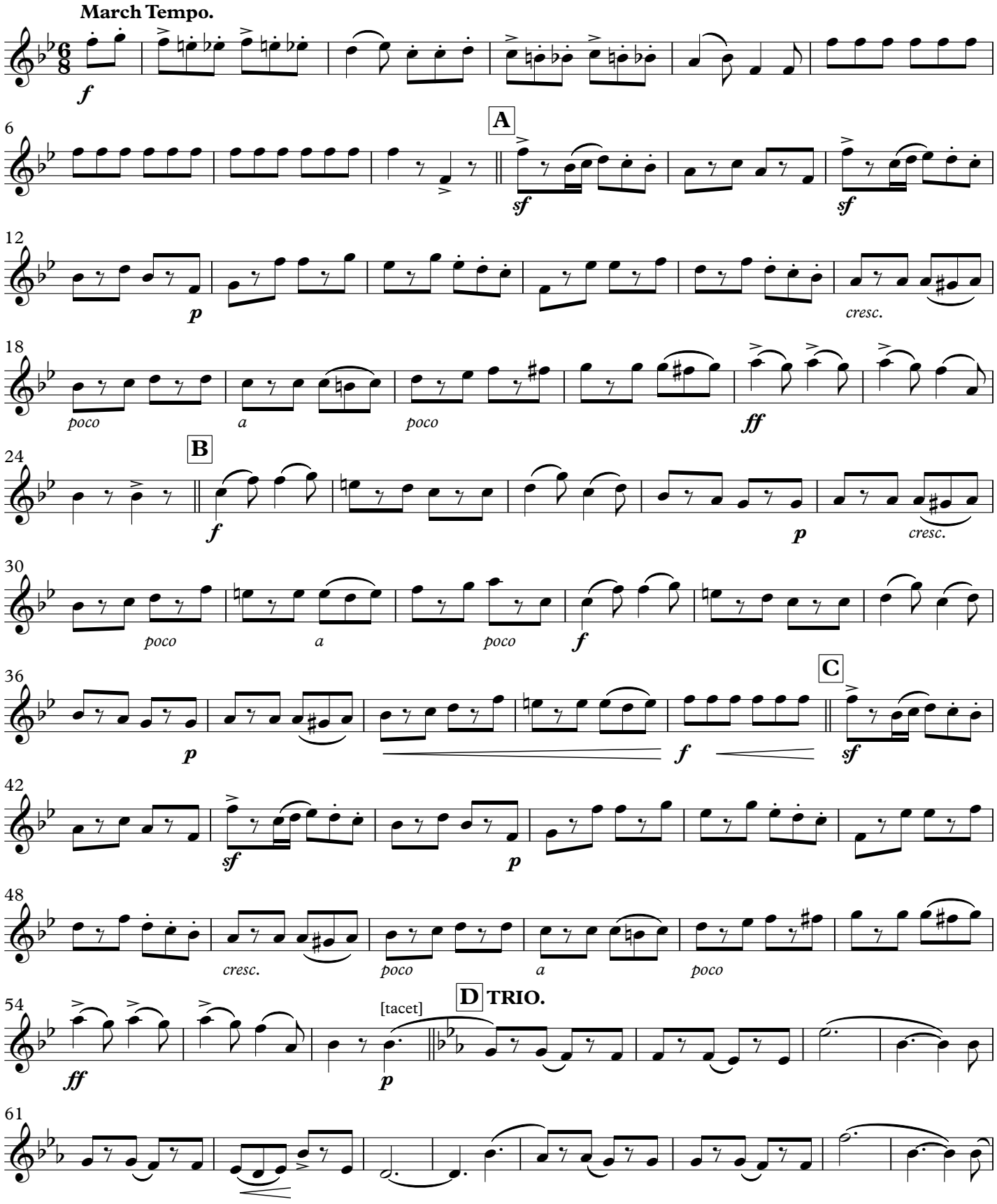
March

JACK TAR

(1903)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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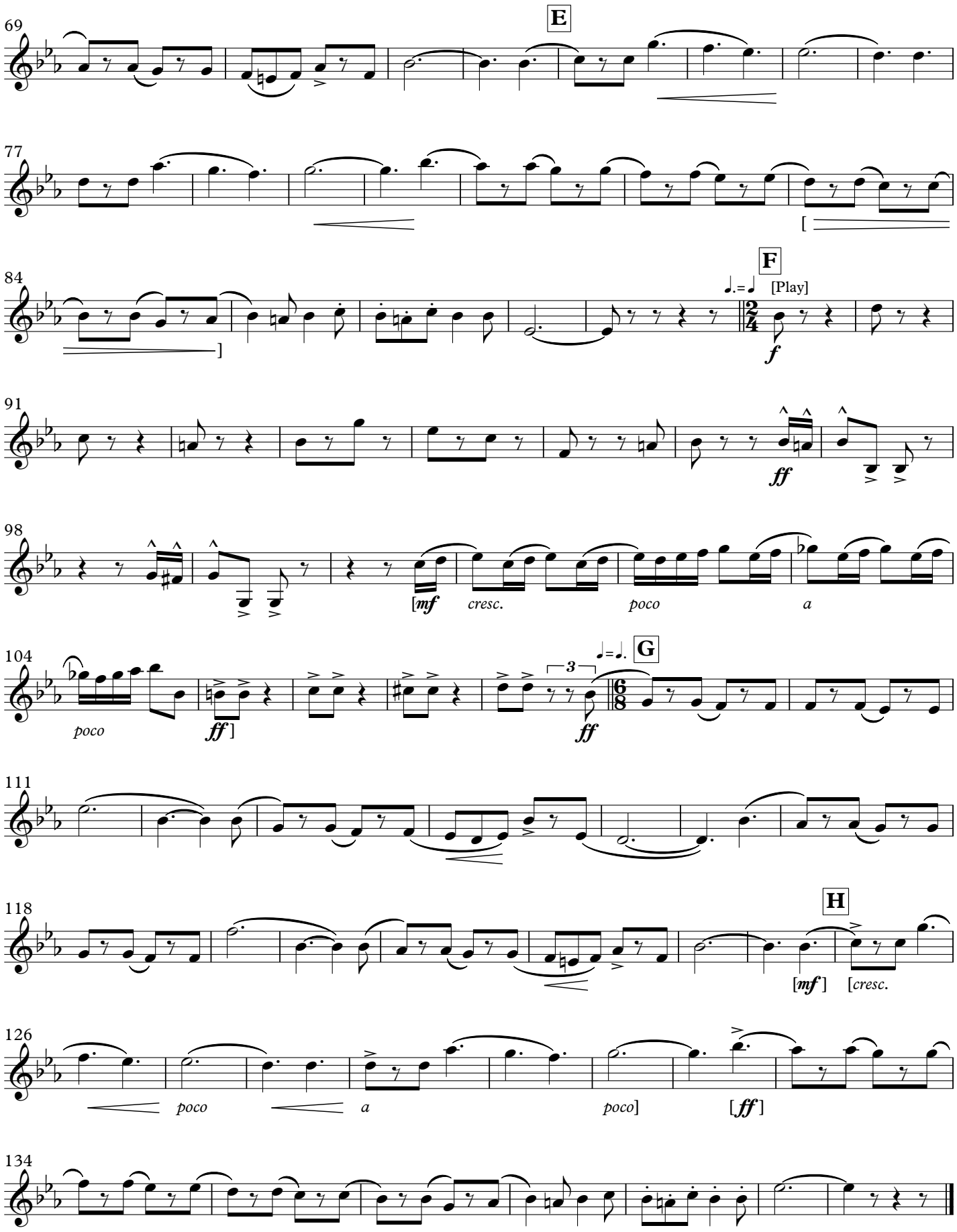

69
E
77
84
F
♩.= ♩ [Play]
f
91
ff
98
[mf
cresc.
poco
a
104
poco
ff]
3
ff
G
111
118
H
[mf]
[cresc.
126
poco
a
poco]
[ff]
134

March

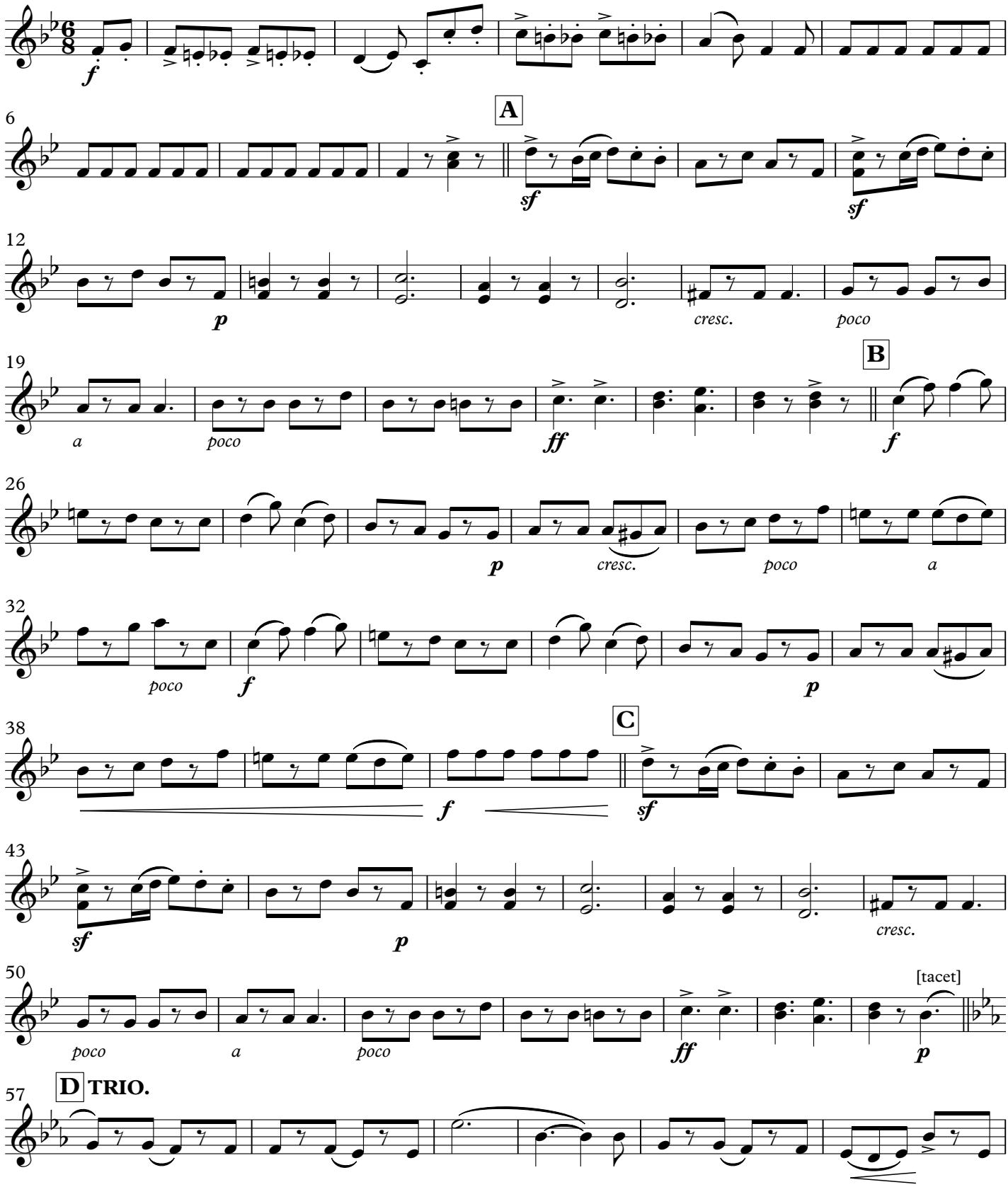
JACK TAR

(1903)

1st B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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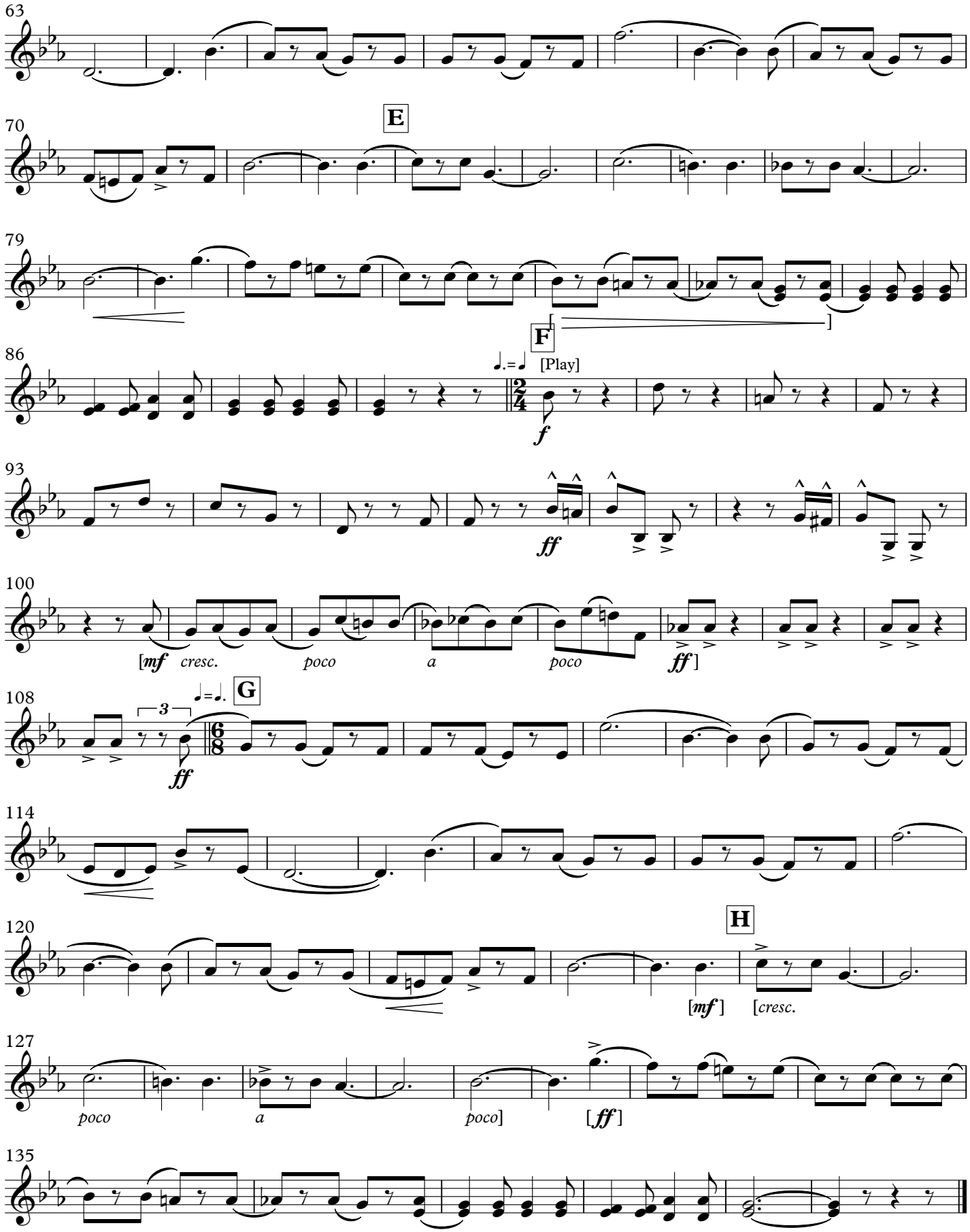

63
70
E
79
F
[Play]
86
f
93
ff
100
[mf cresc.
poco
a
poco
ff]
108
G
3
ff
114
120
H
[mf]
[cresc.
127
poco
a
poco]
[ff]
135

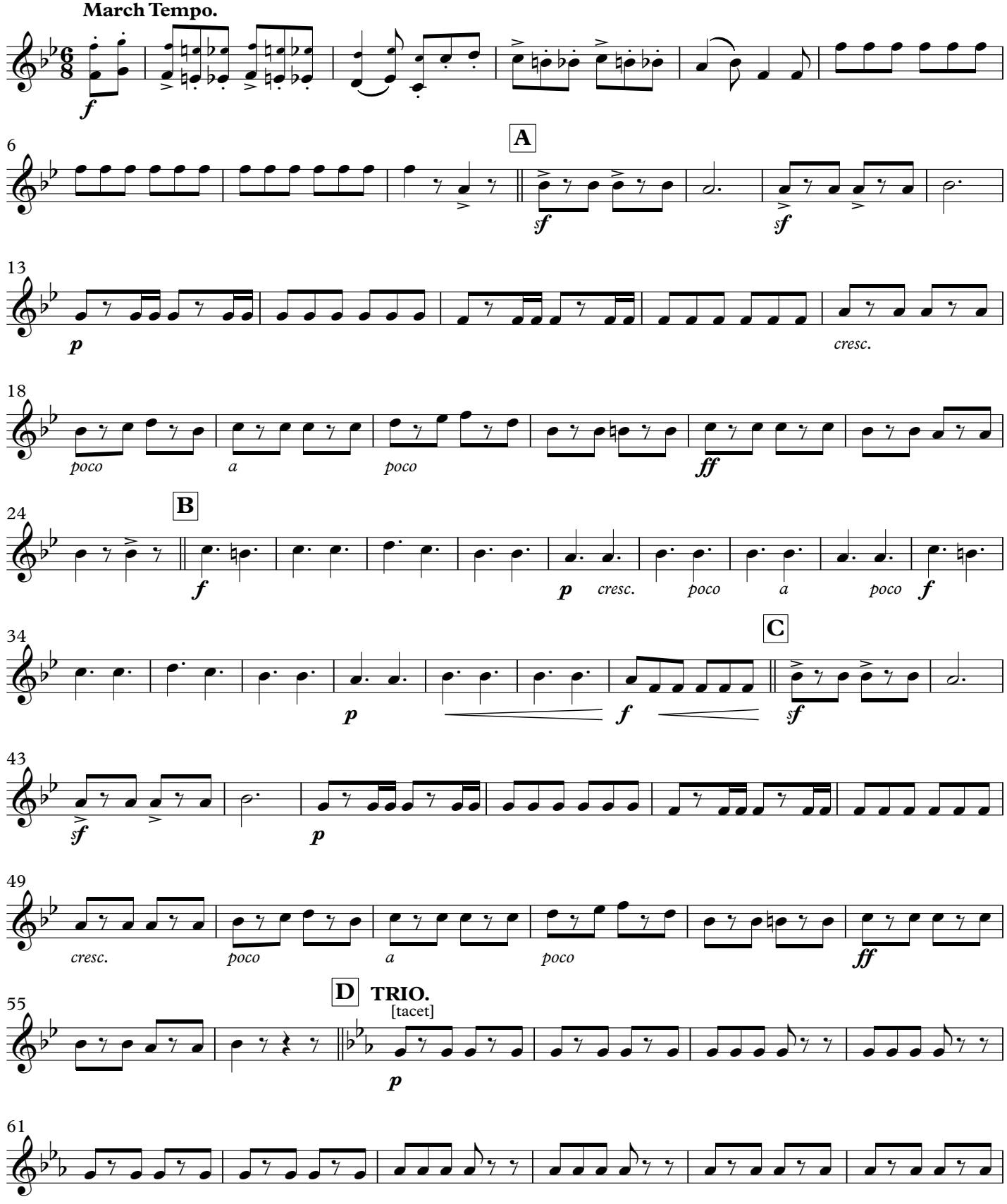
March

JACK TAR

(1903)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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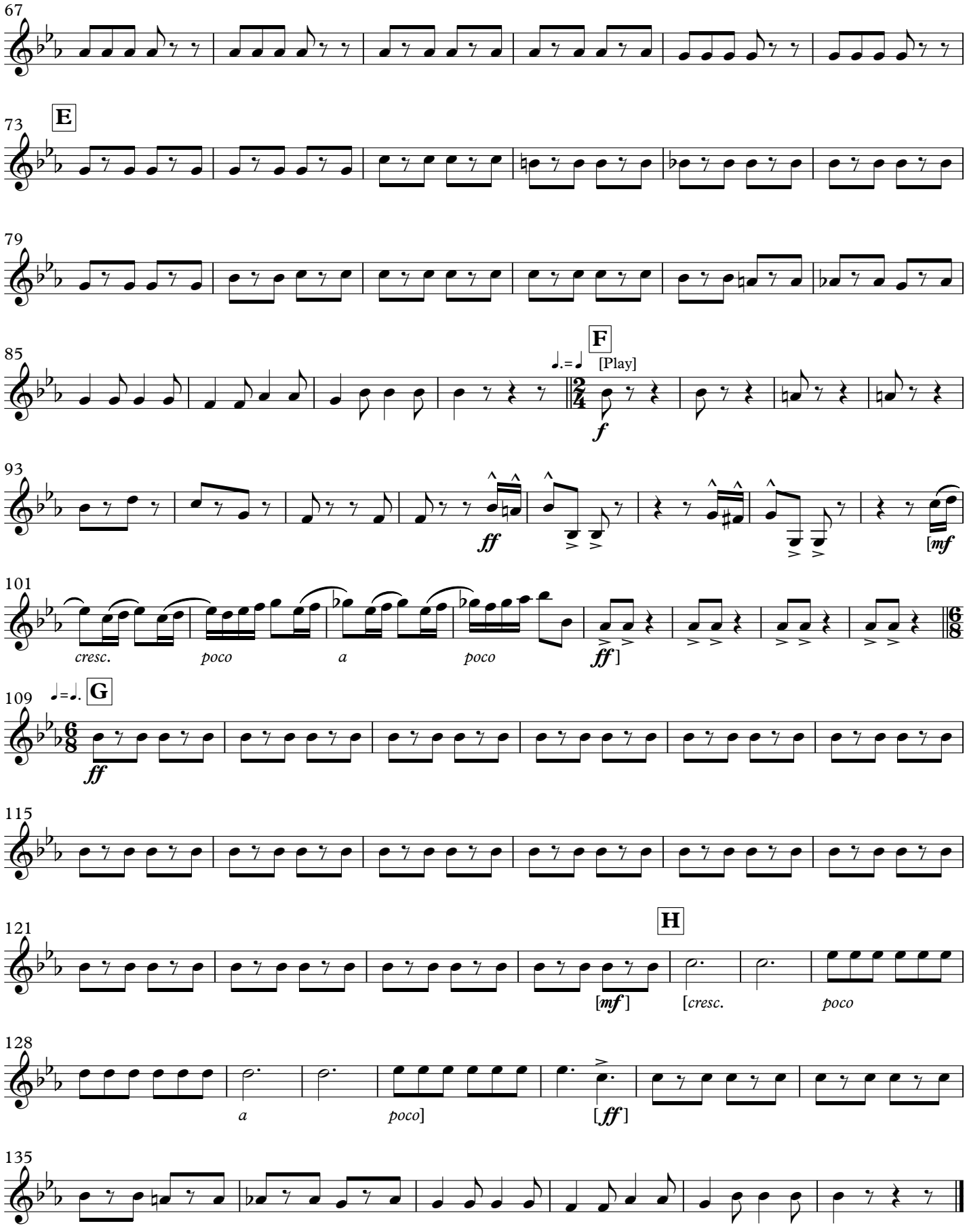

67
73
E
79
85
F
♩.=♩
[Play]
f
93
ff
[mf
101
cresc.
poco
a
poco
ff]
109
♩=♩.
G
ff
115
121
H
[mf]
[cresc.
poco
128
a
poco]
[ff]
135

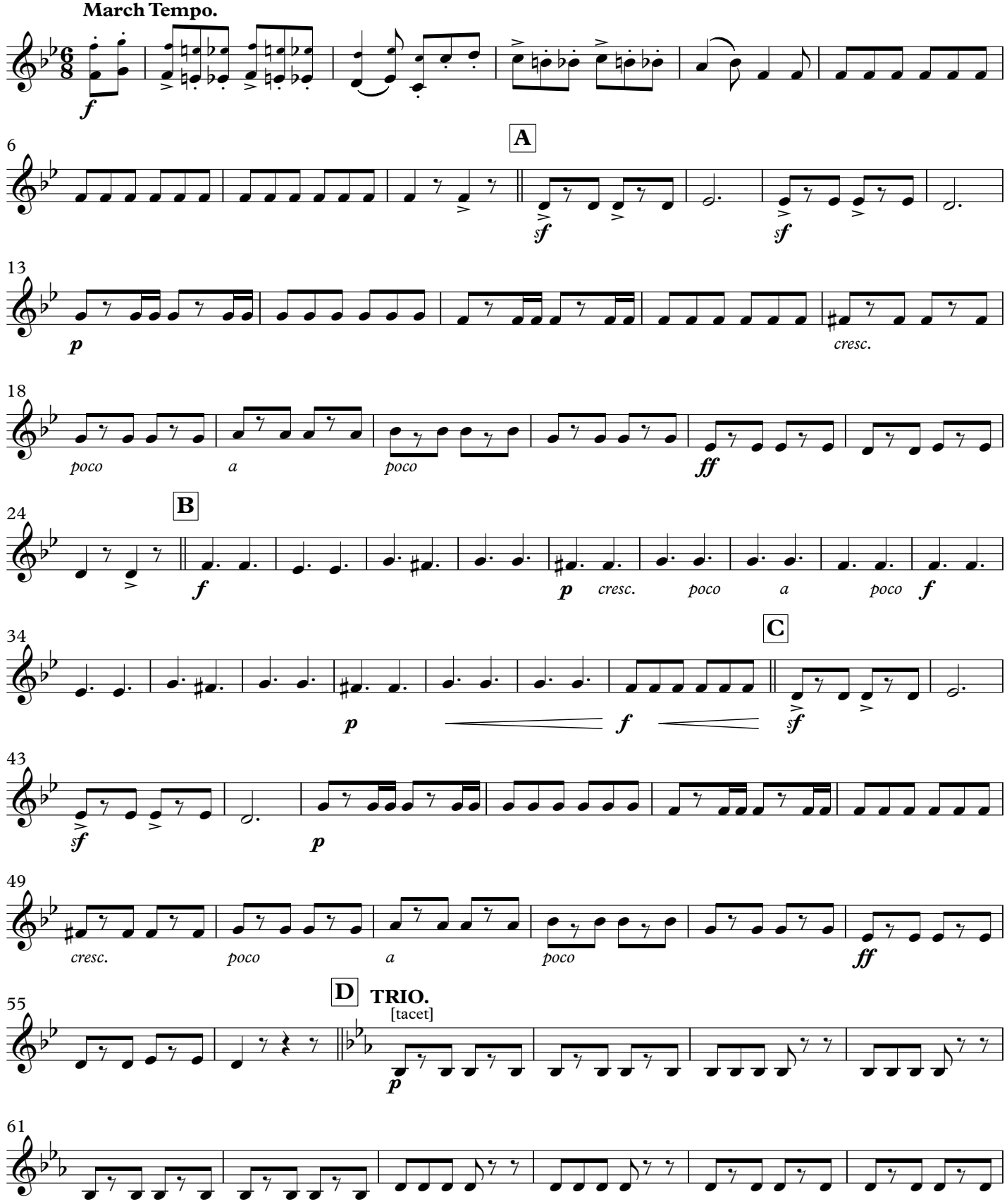
March

JACK TAR

(1903)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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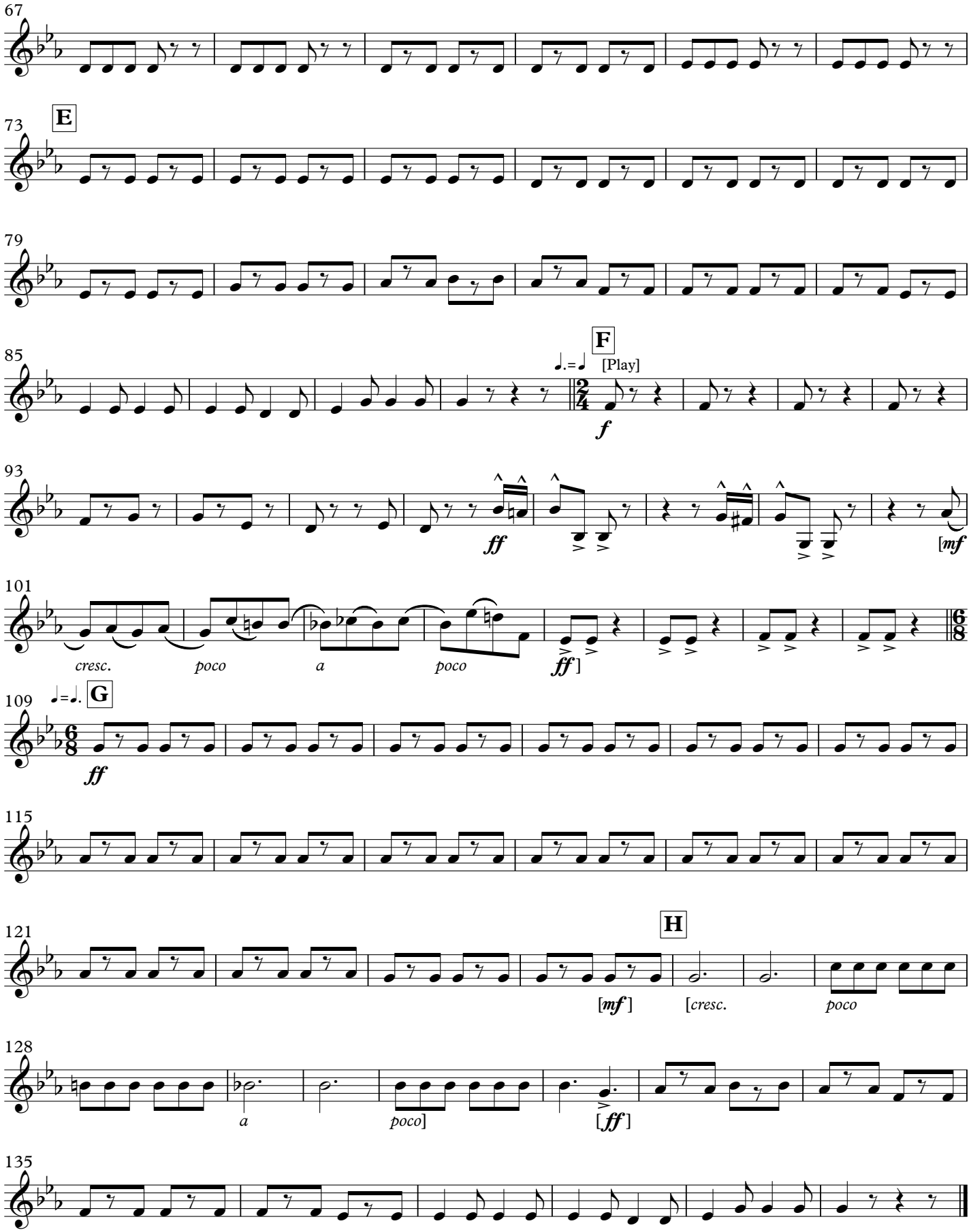

67
73
E
79
85
F
♩.=♩
[Play]
f
93
ff
[mf
101
cresc.
poco
a
poco
ff]
109
♩=♩.
G
ff
115
121
H
[mf]
[cresc.
poco
128
a
poco]
[ff]
135

March

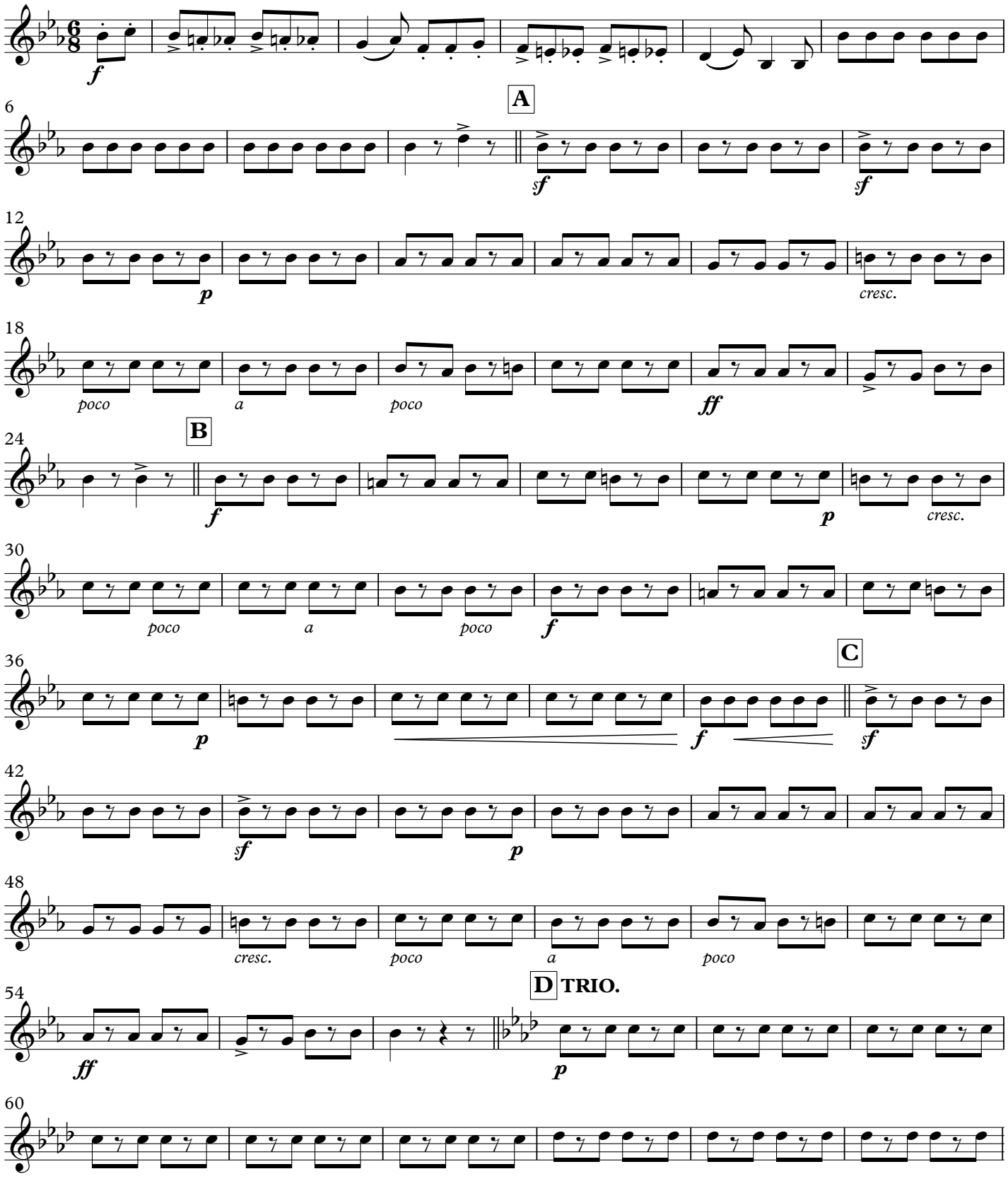
JACK TAR

(1903)

1st F Horn

JOHN PHILIP SOUSA

March Tempo.



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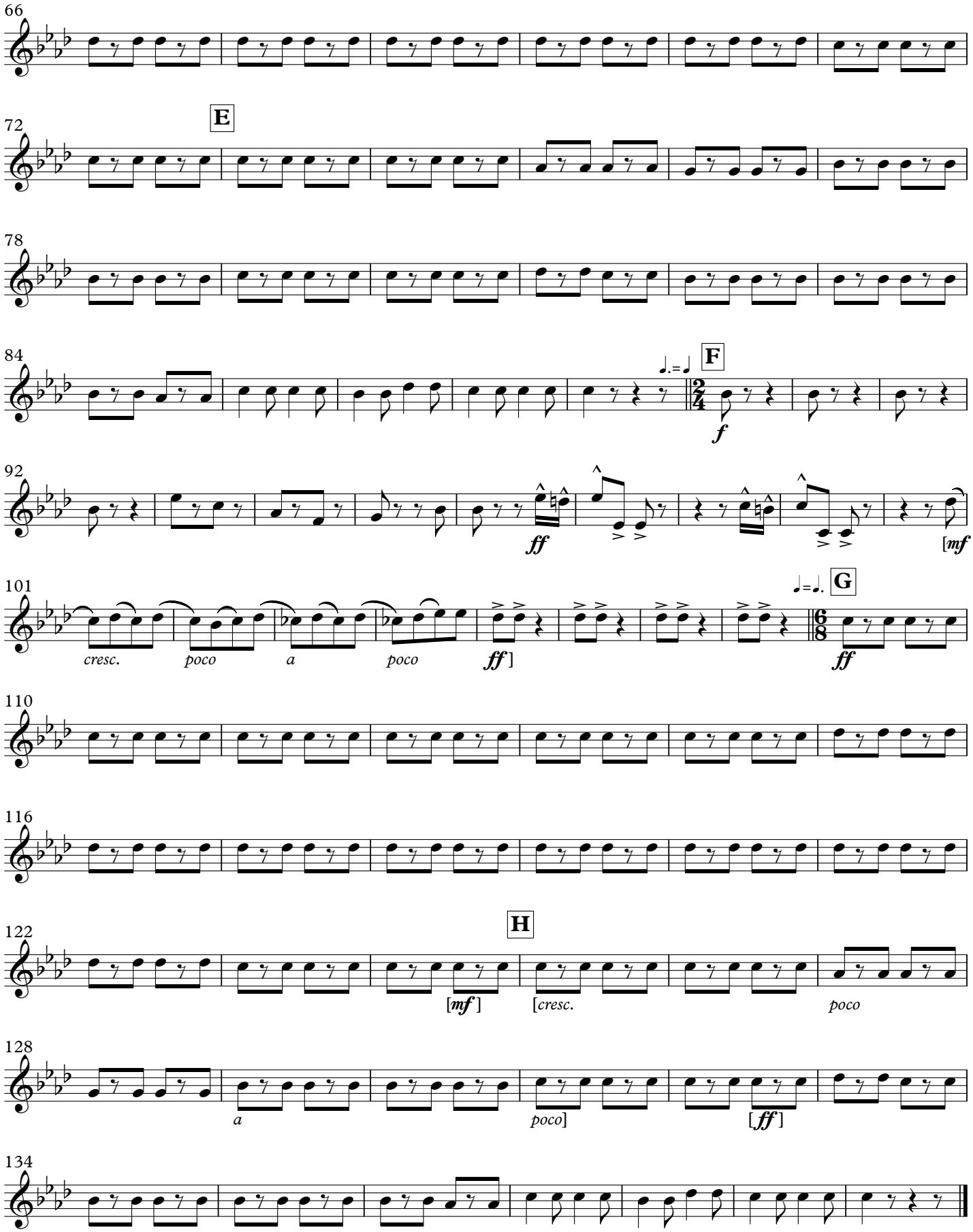

66
72
E
78
84
F
f
92
ff
[mf
101
cresc.
poco
a
poco
ff]
G
ff
110
116
122
H
[mf]
[cresc.
poco
128
a
poco]
[ff]
134

March

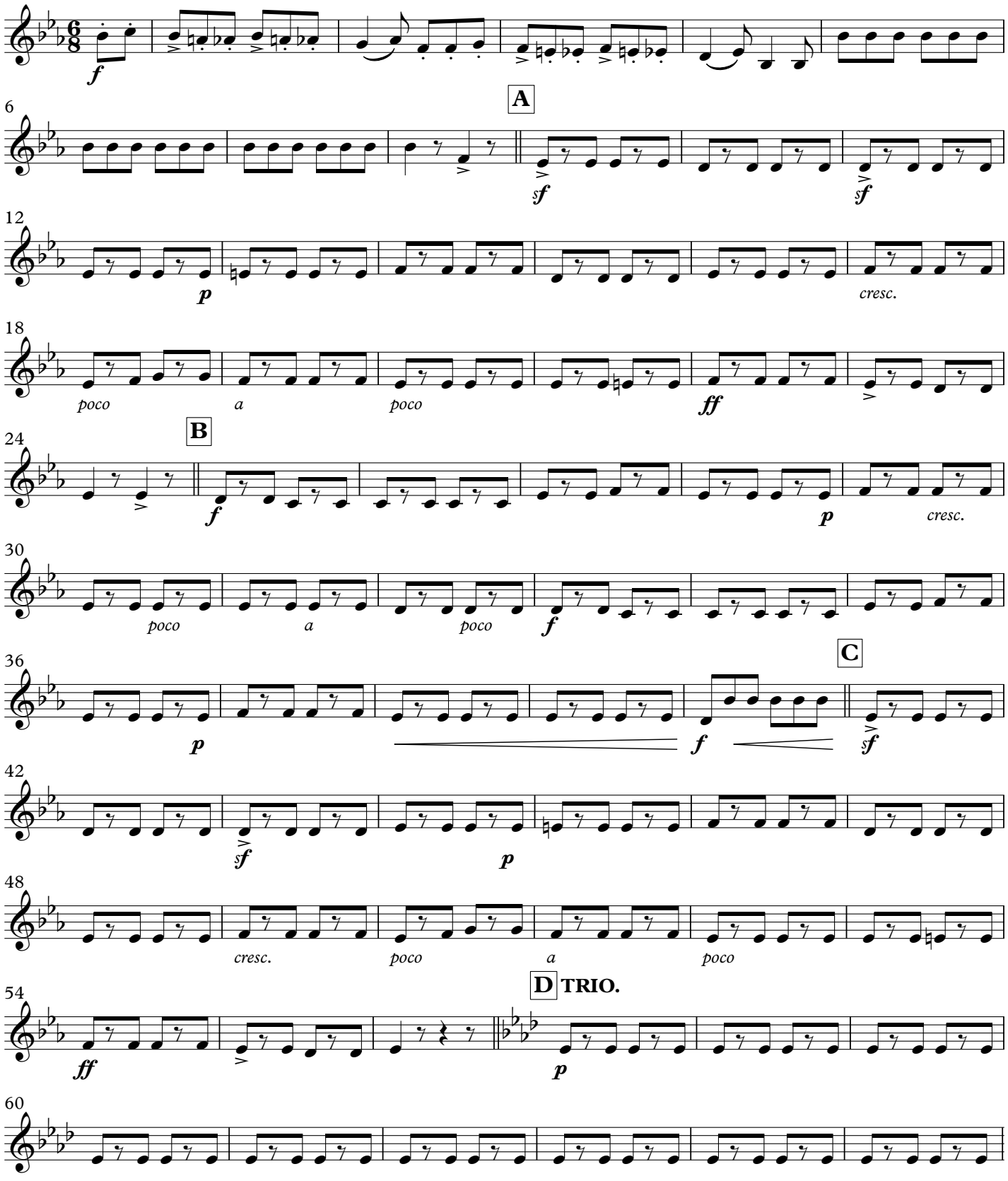
JACK TAR

(1903)

2nd F Horn

JOHN PHILIP SOUSA

March Tempo.



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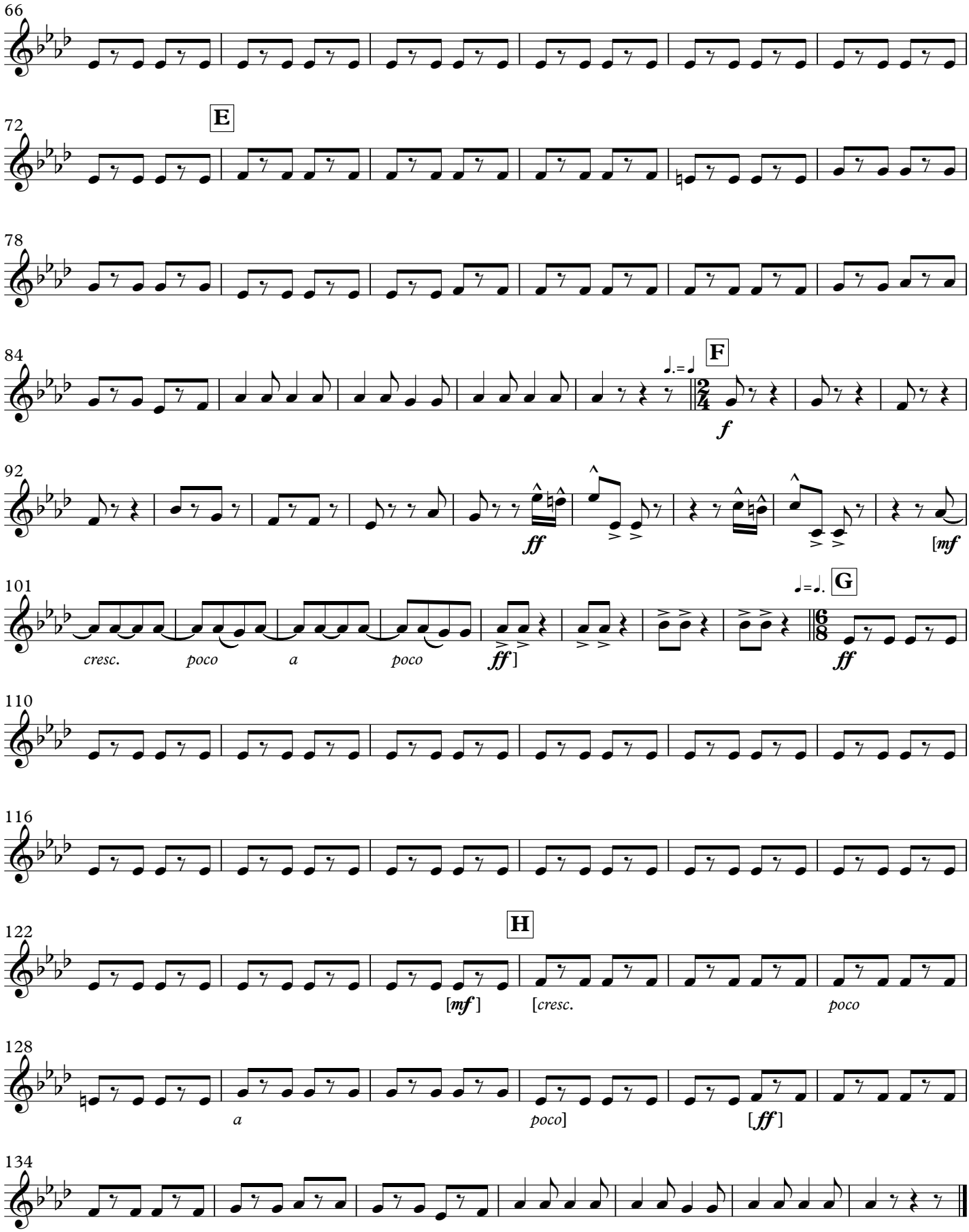

66
72
E
78
84
F
92
101
G
110
116
122
H
128
134
f
ff
[mf
cresc.
poco
a
poco
ff]
ff
[mf]
[cresc.
poco
a
poco]
[ff]

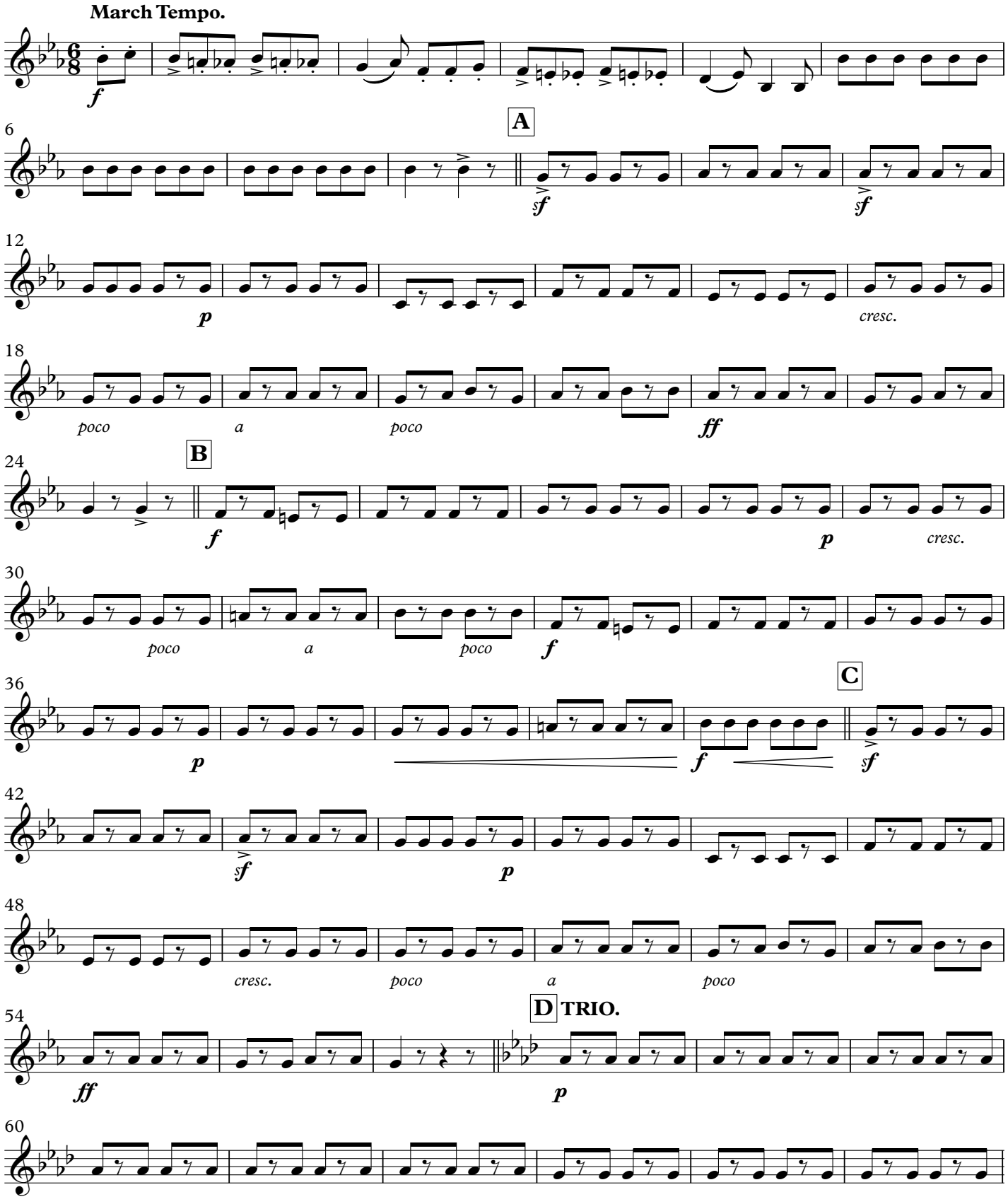
March

JACK TAR

(1903)

3rd F Horn

JOHN PHILIP SOUSA



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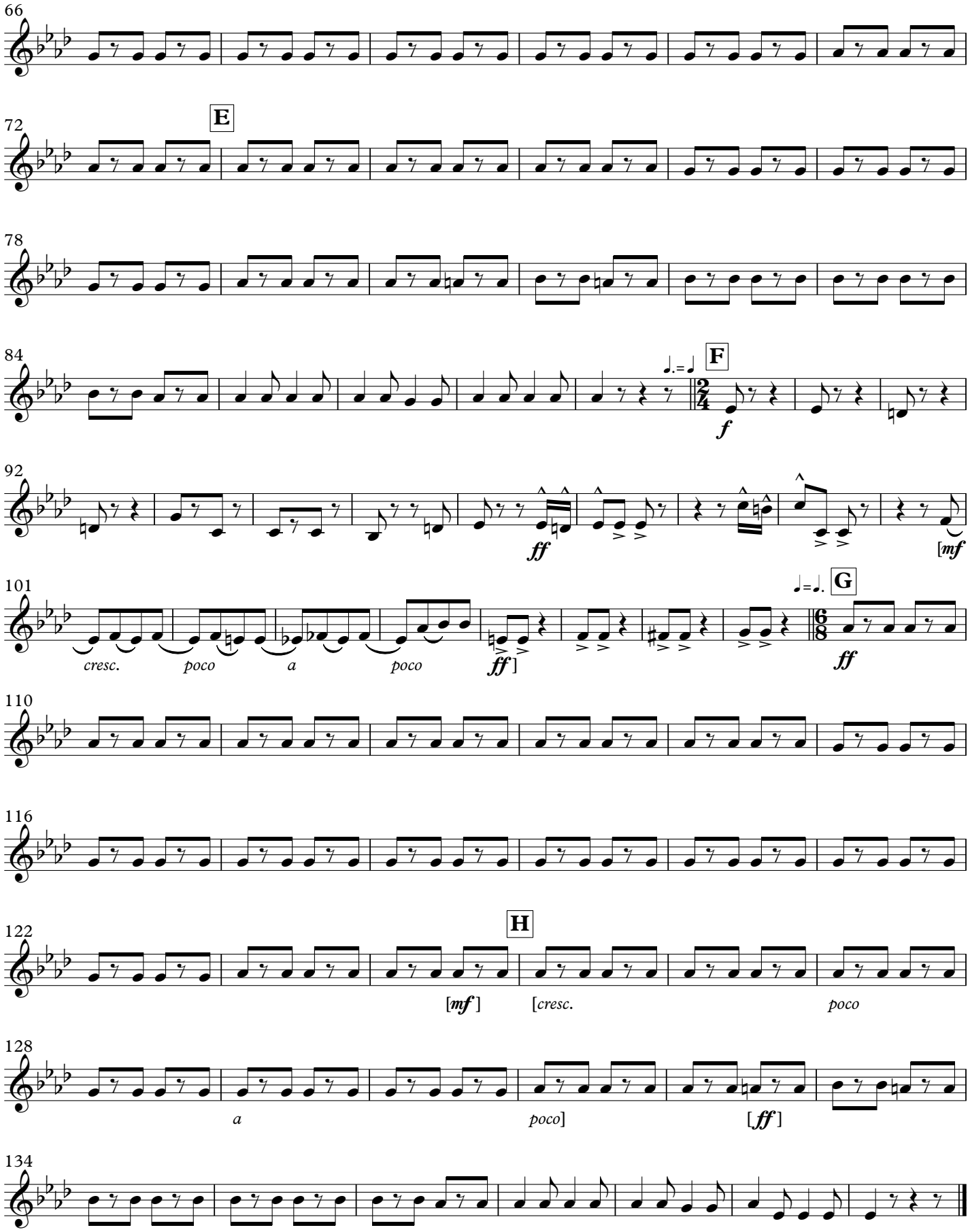

66
72
E
78
84
F
f
92
ff
[mf
101
cresc.
poco
a
poco
ff]
G
ff
110
116
122
H
[mf]
[cresc.
poco
128
a
poco]
[ff]
134

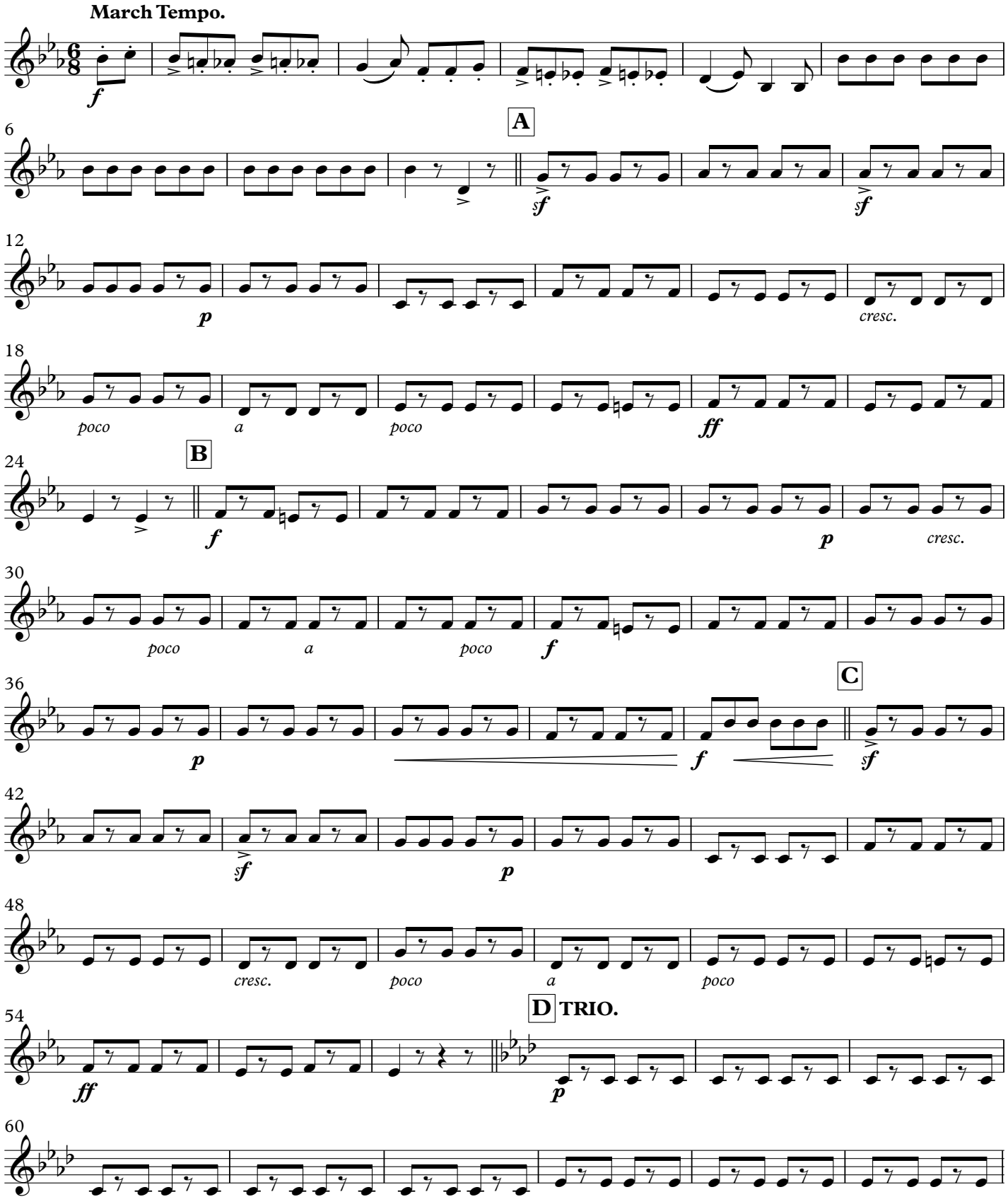
March

JACK TAR

(1903)

4th F Horn

JOHN PHILIP SOUSA



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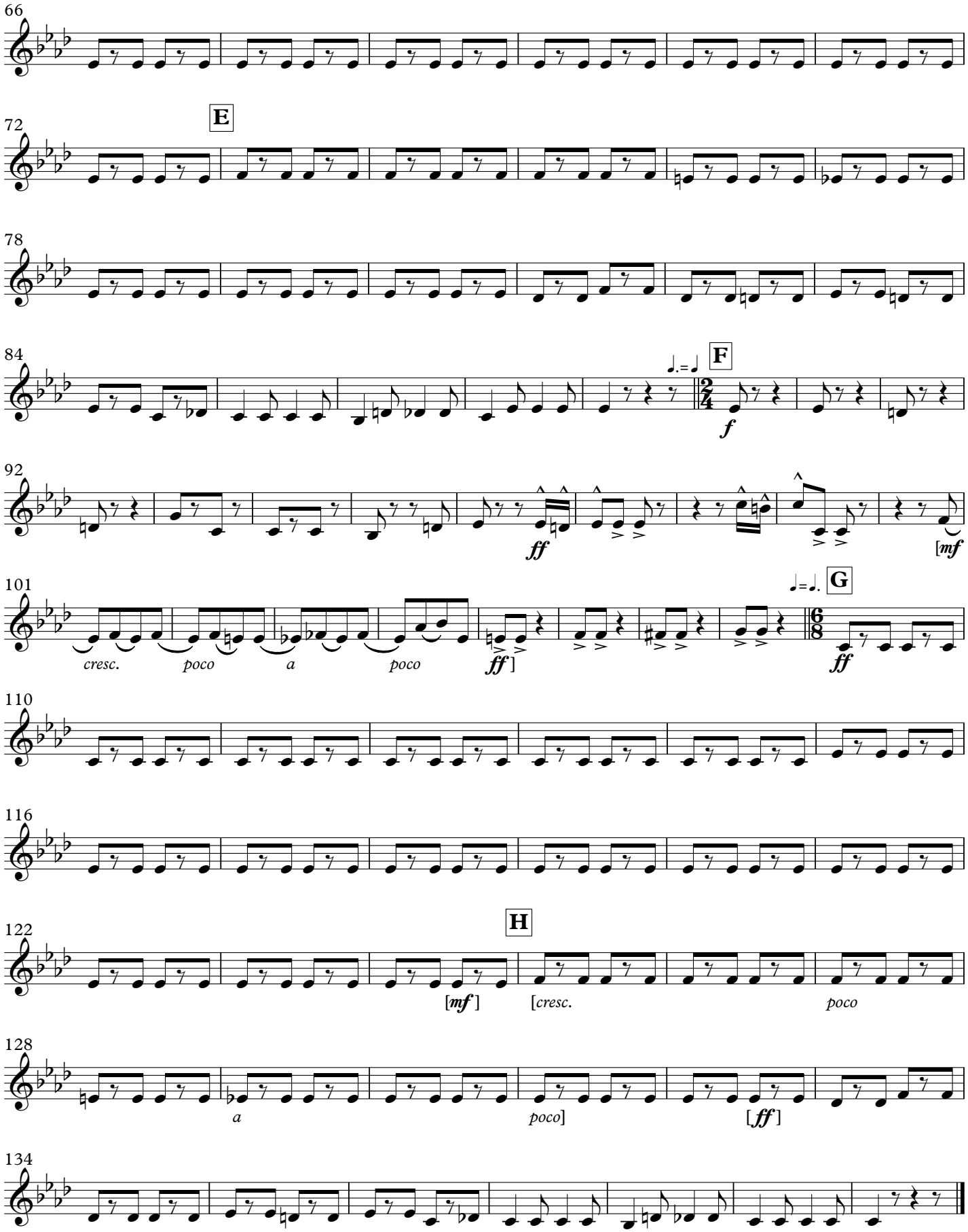

66
72
E
78
84
F
92
ff
[mf
101
cresc.
poco
a
poco
ff]
G
ff
110
116
122
H
[mf]
[cresc.
poco
128
a
poco]
[ff]
134

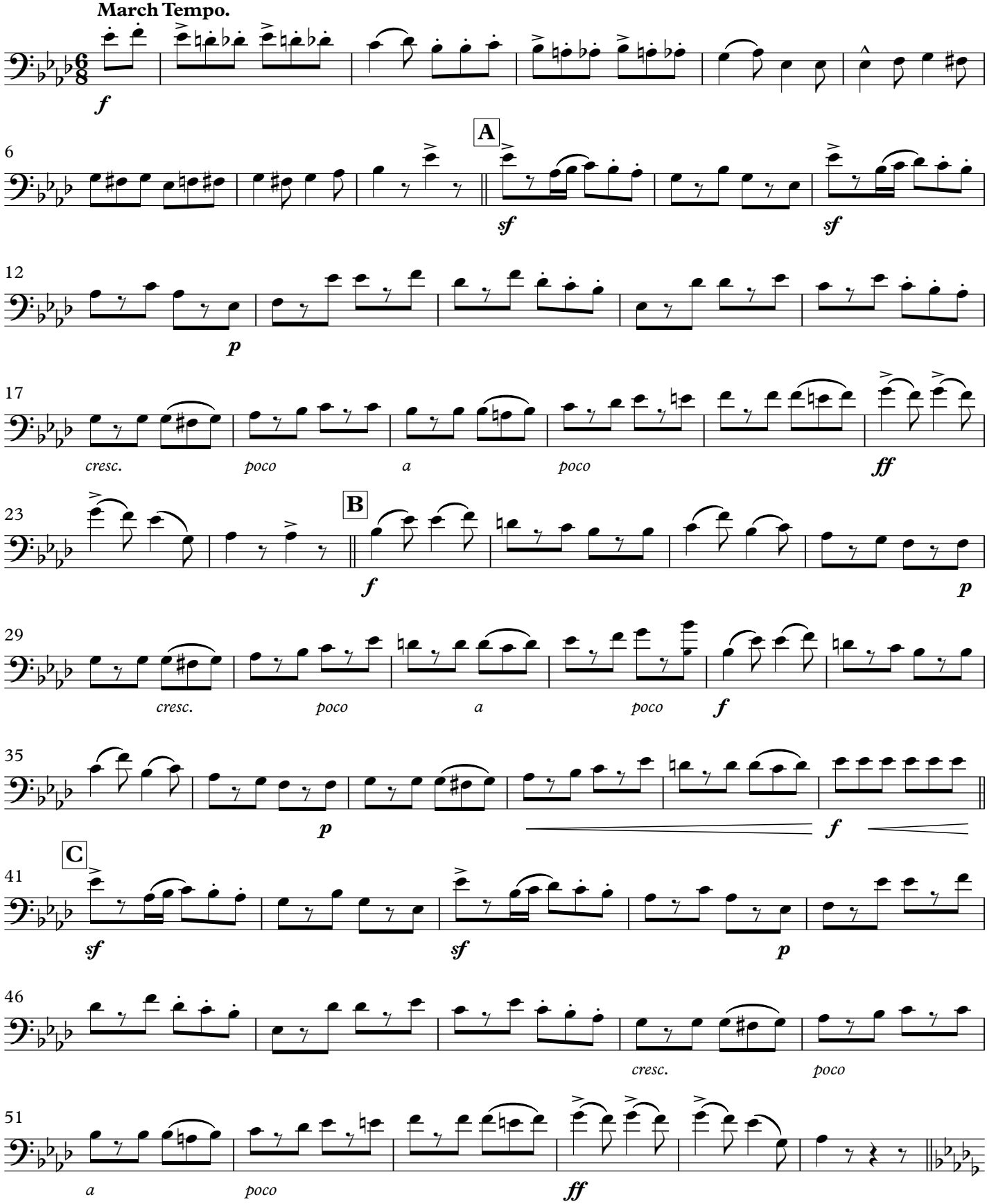
March

JACK TAR

(1903)

Baritone or Euphonium

JOHN PHILIP SOUSA



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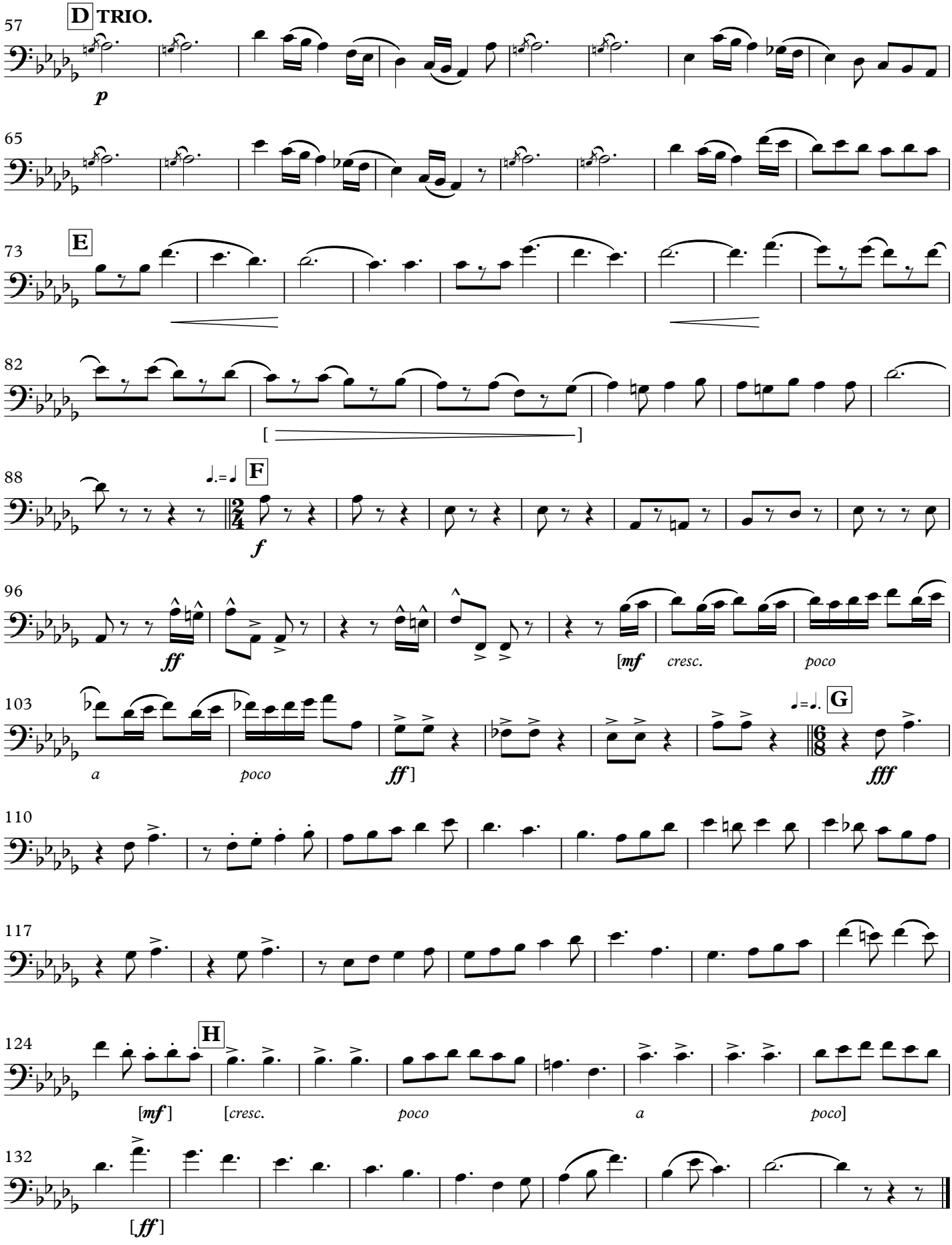

57
D TRIO.
p
65
73
E
82
88
F
f
96
ff
[mf
cresc.
poco
103
a
poco
ff]
G
fff
110
117
124
H
[mf]
[cresc.
poco
a
poco]
132
[ff]

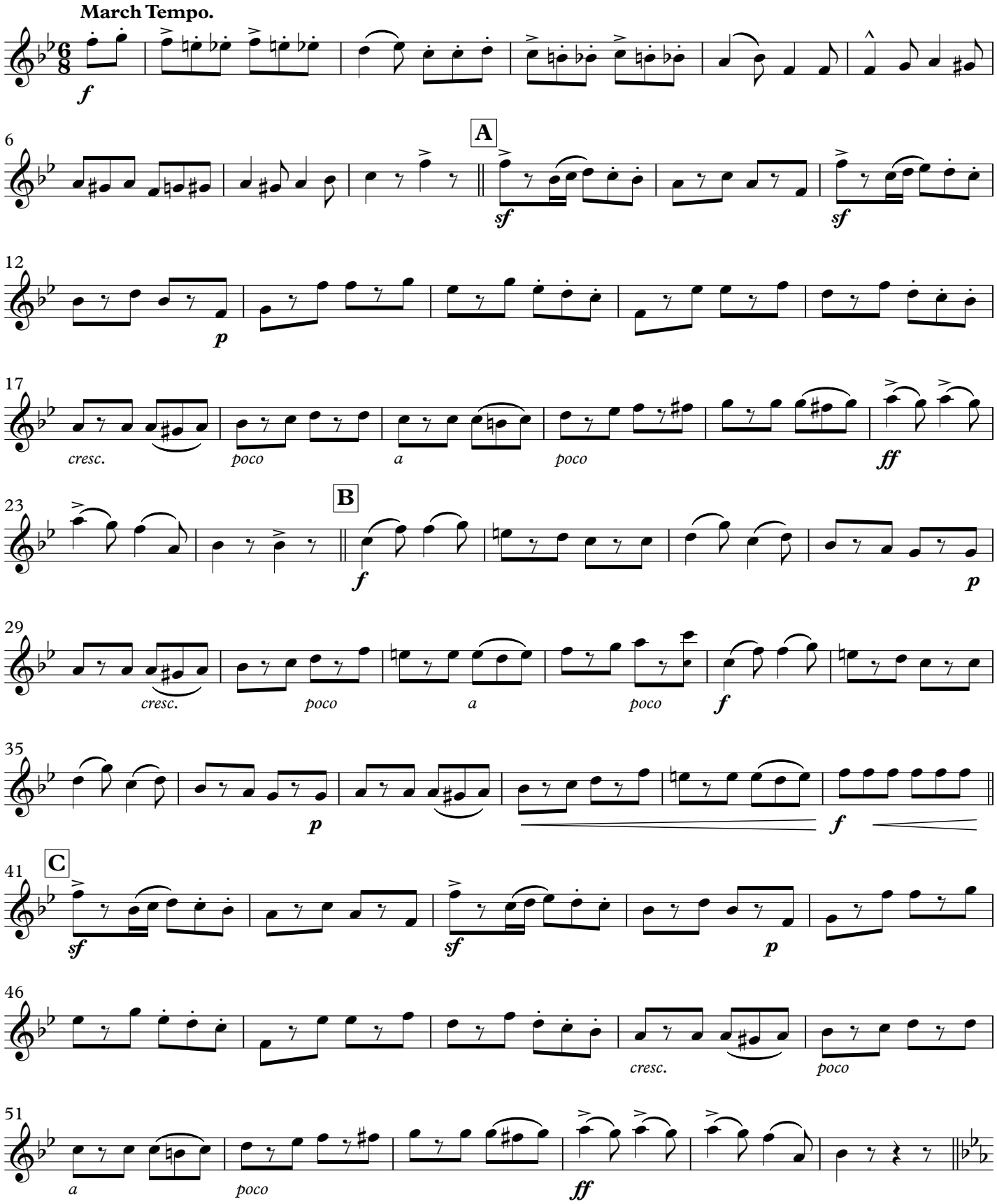
March

JACK TAR

(1903)

Baritone, T.C.

JOHN PHILIP SOUSA



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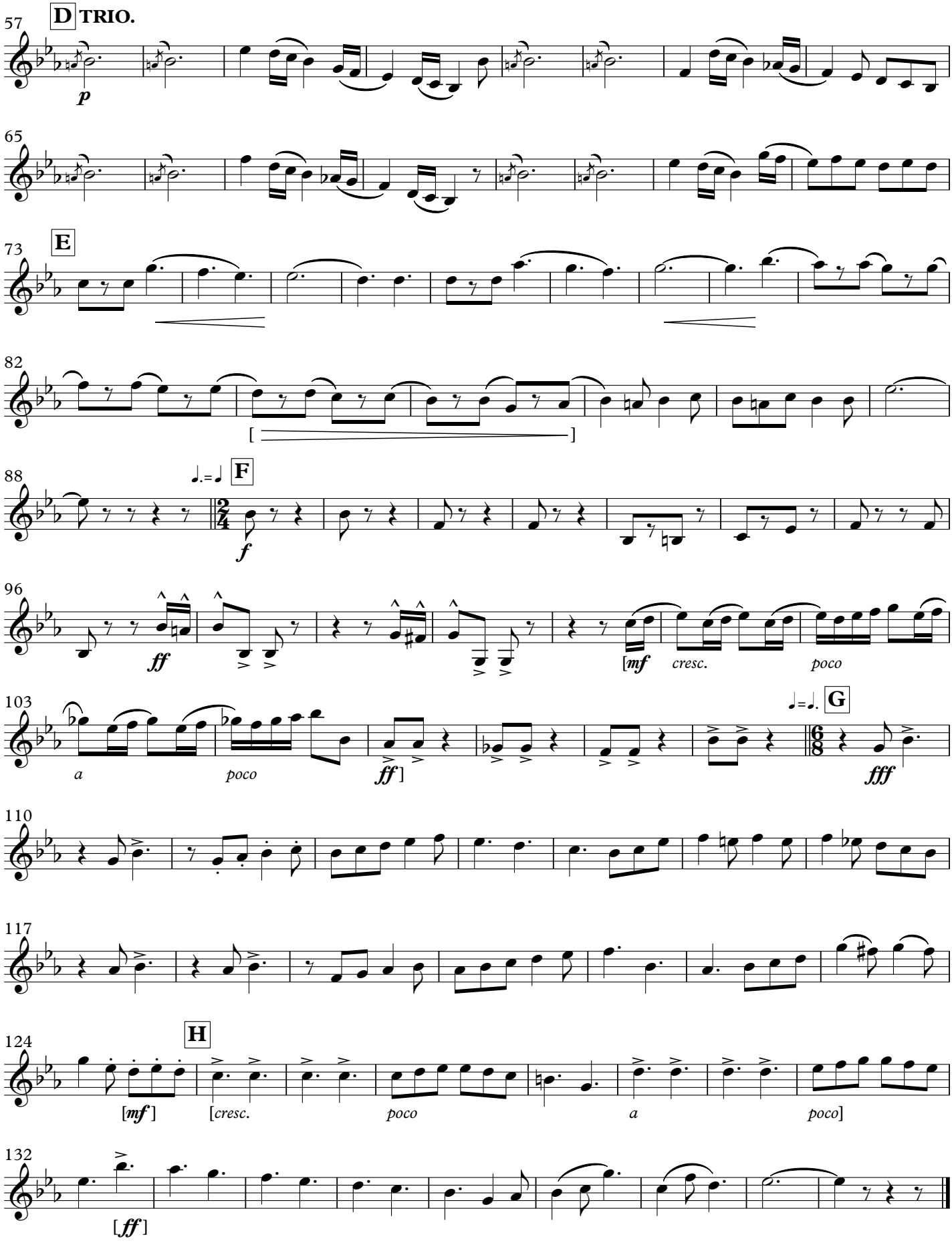

57
D TRIO.
p
65
73
E
82
88
F
f
96
ff
[mf
cresc.
poco
103
a
poco
ff]
G
fff
110
117
124
H
[mf]
[cresc.
poco
a
poco]
132
[ff]

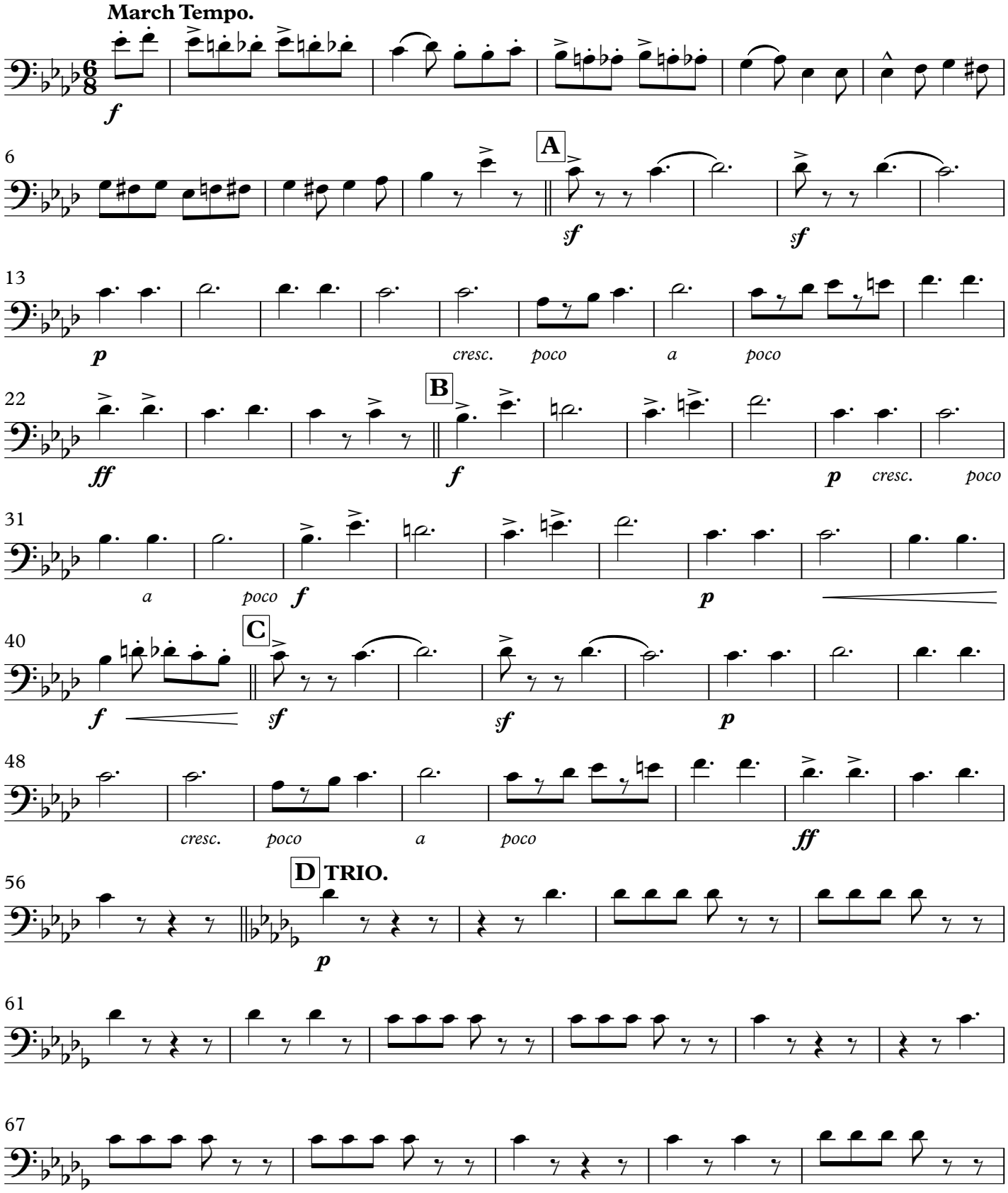
March

JACK TAR

(1903)

1st Trombone

JOHN PHILIP SOUSA



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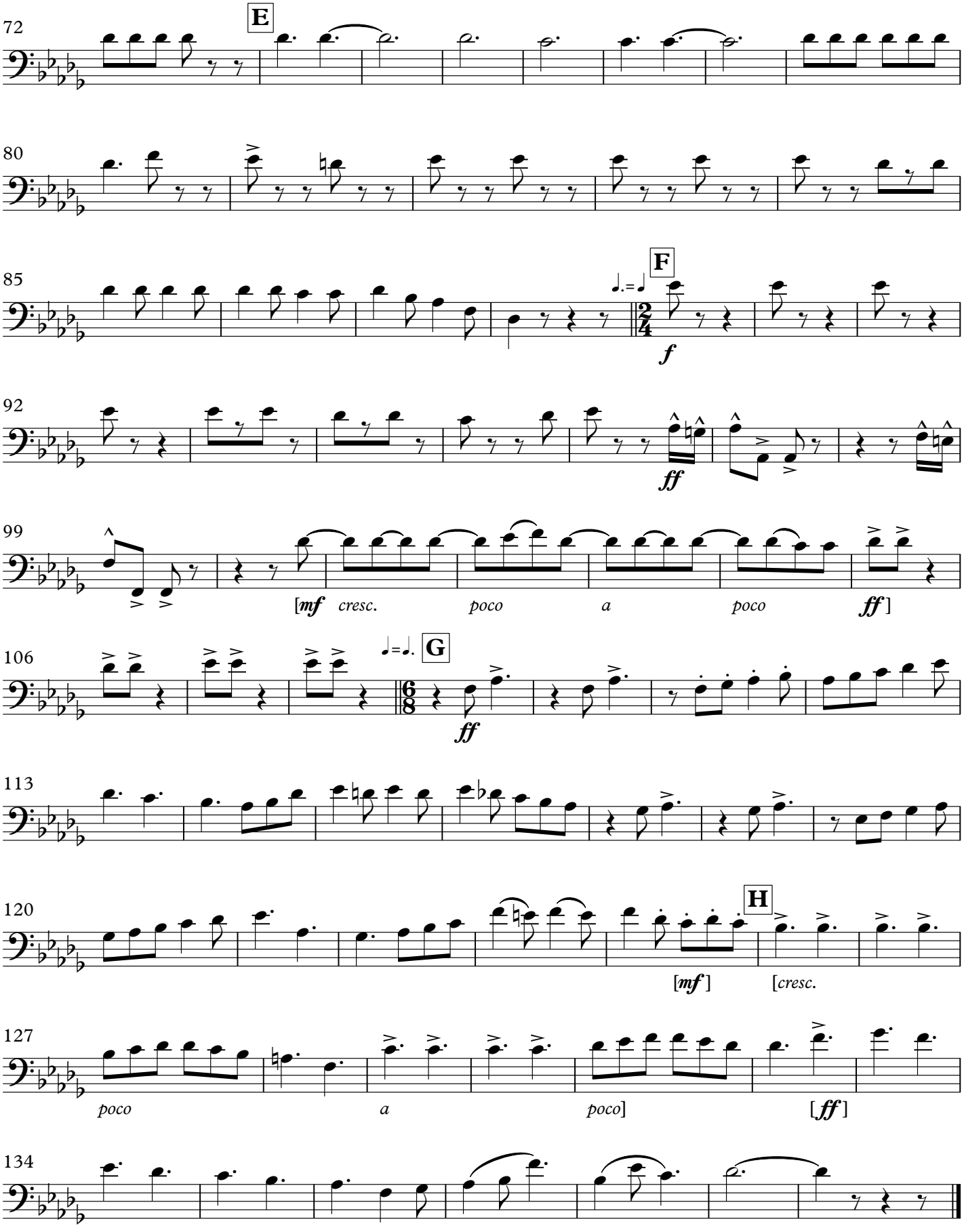

72
E
80
85
F
♩.=♩
f
92
ff
99
[mf cresc. poco a poco ff]
106
G
♩=♩.
ff
113
120
H
[mf]
[cresc.
127
poco a poco]
[ff]
134

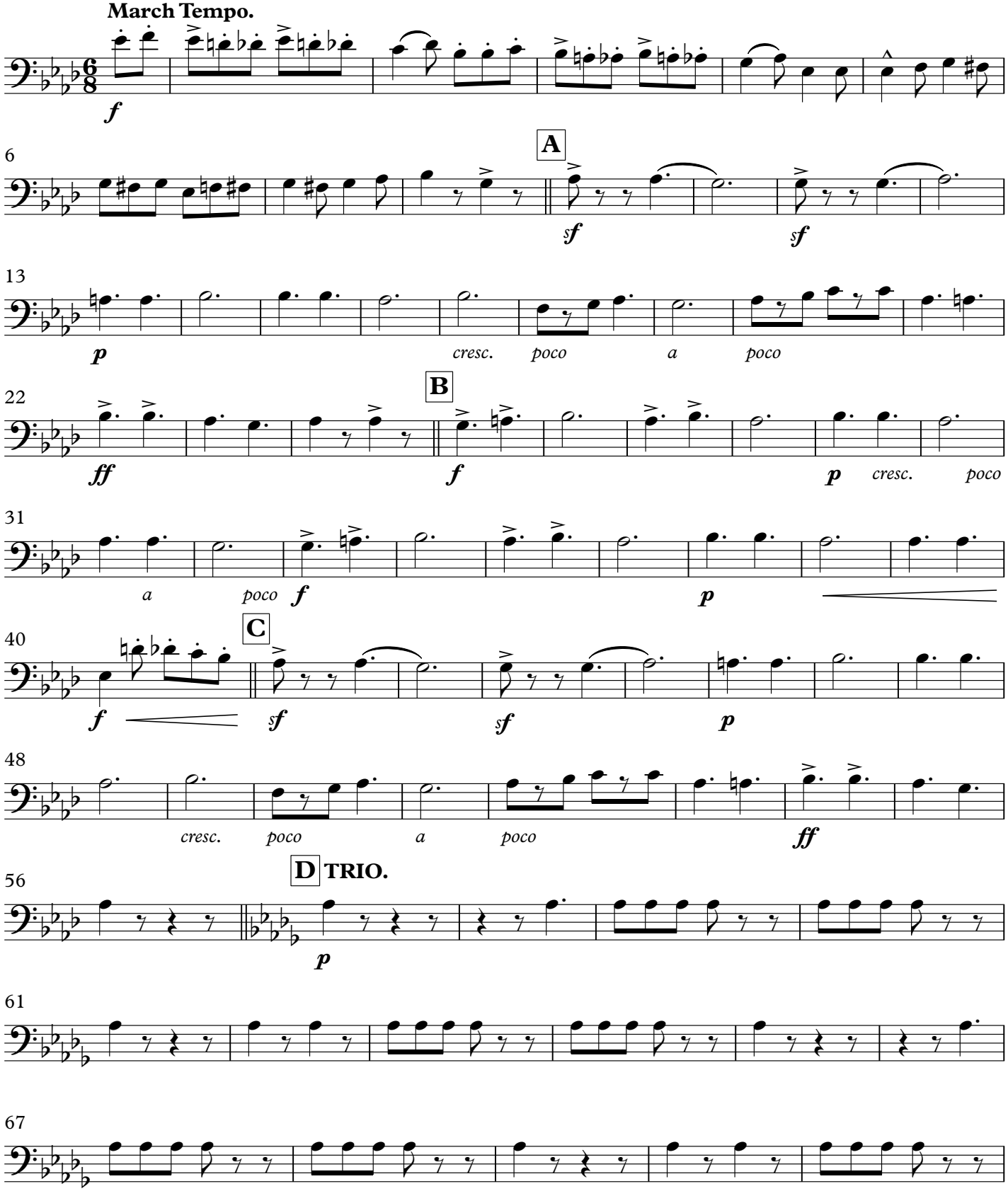
March

JACK TAR

(1903)

2nd Trombone

JOHN PHILIP SOUSA



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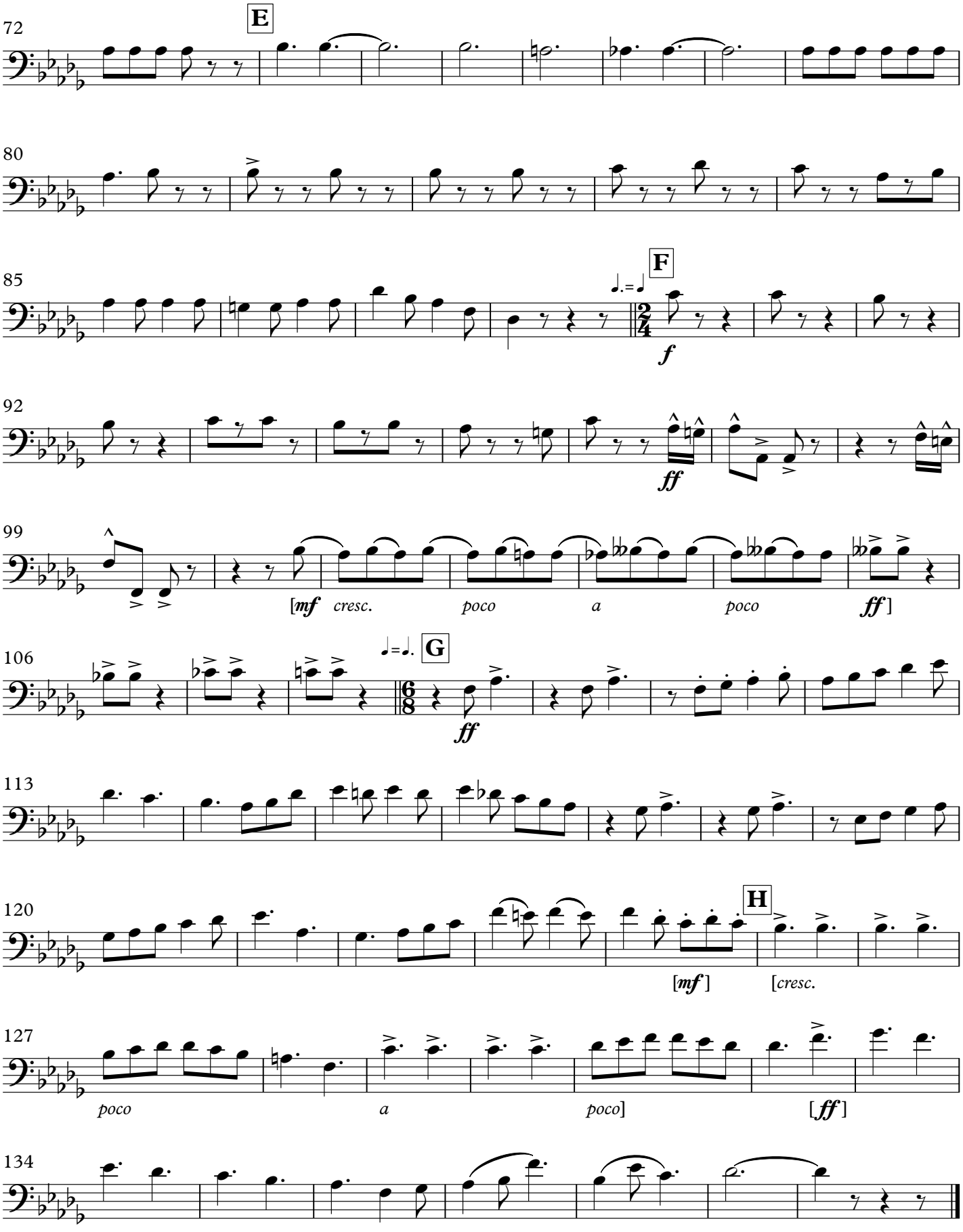

72
E
80
85
F
f
92
ff
99
[mf cresc. poco a poco ff]
106
G
ff
113
120
H
[mf]
[cresc.
127
poco
a
poco]
[ff]
134

March

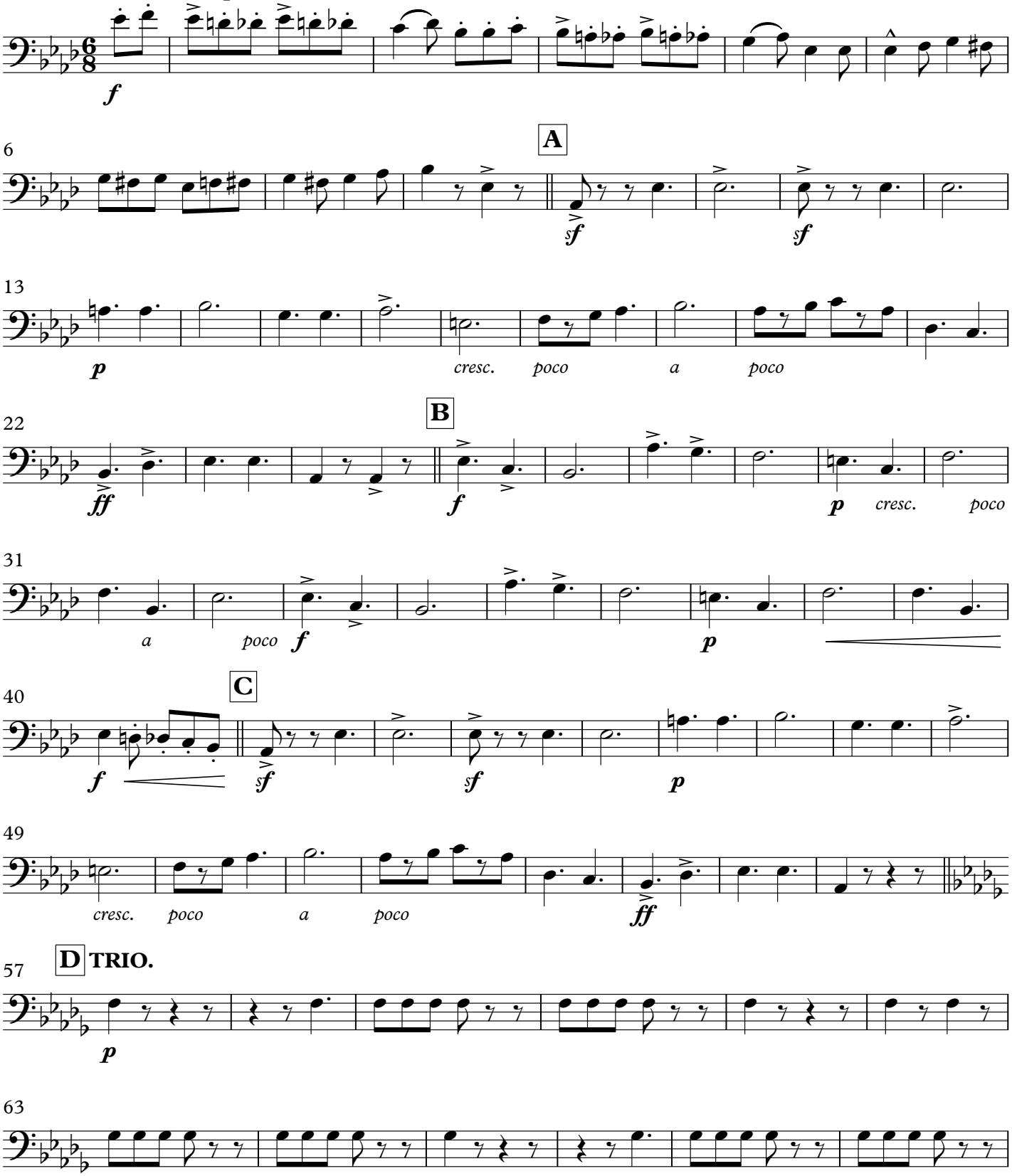
JACK TAR

(1903)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.



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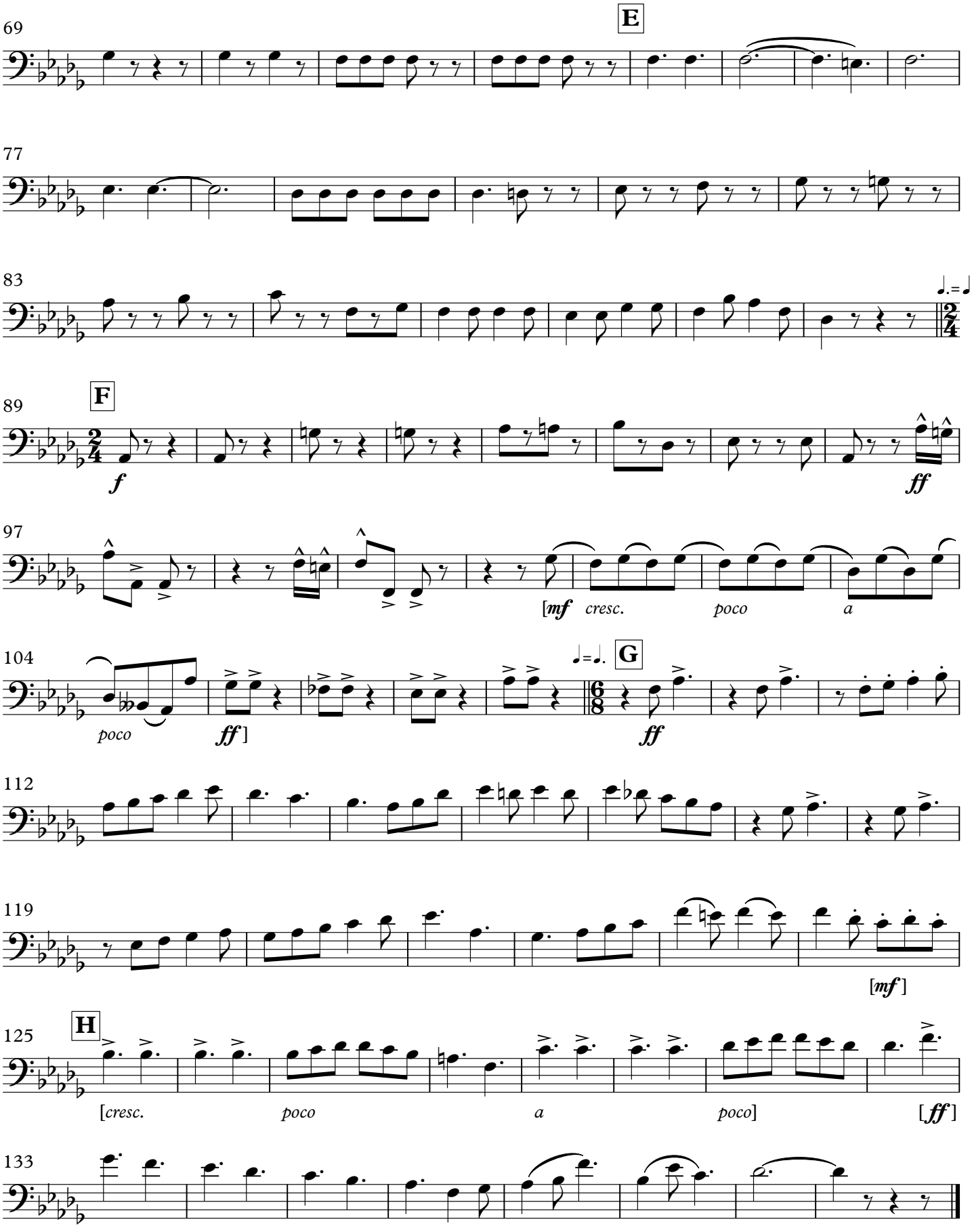

69
E
77
83
89
F
f
ff
97
[mf cresc. poco a
104
poco
ff]
G
ff
112
119
[mf]
125
H
[cresc. poco a poco]
[ff]
133

March

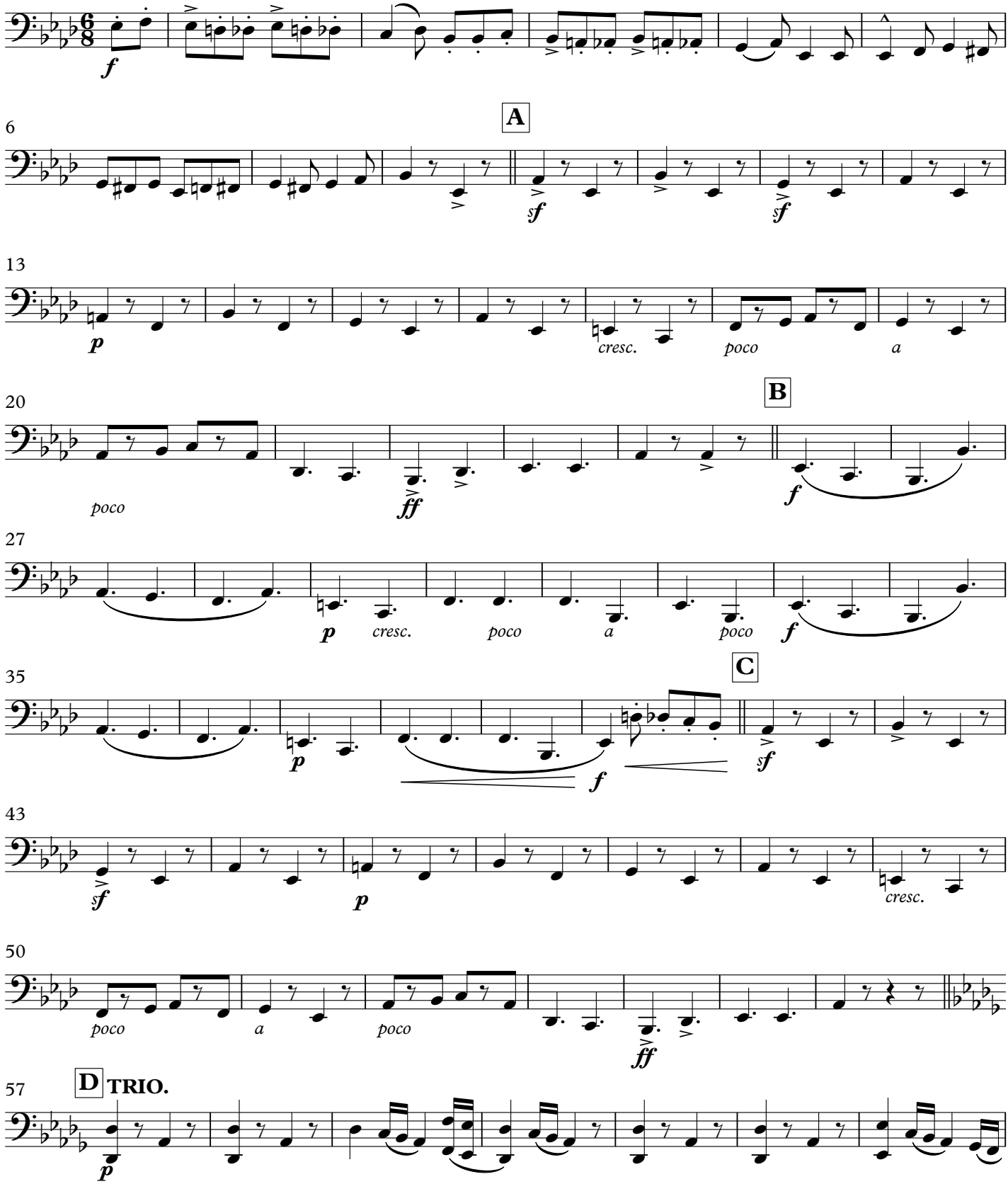
JACK TAR

(1903)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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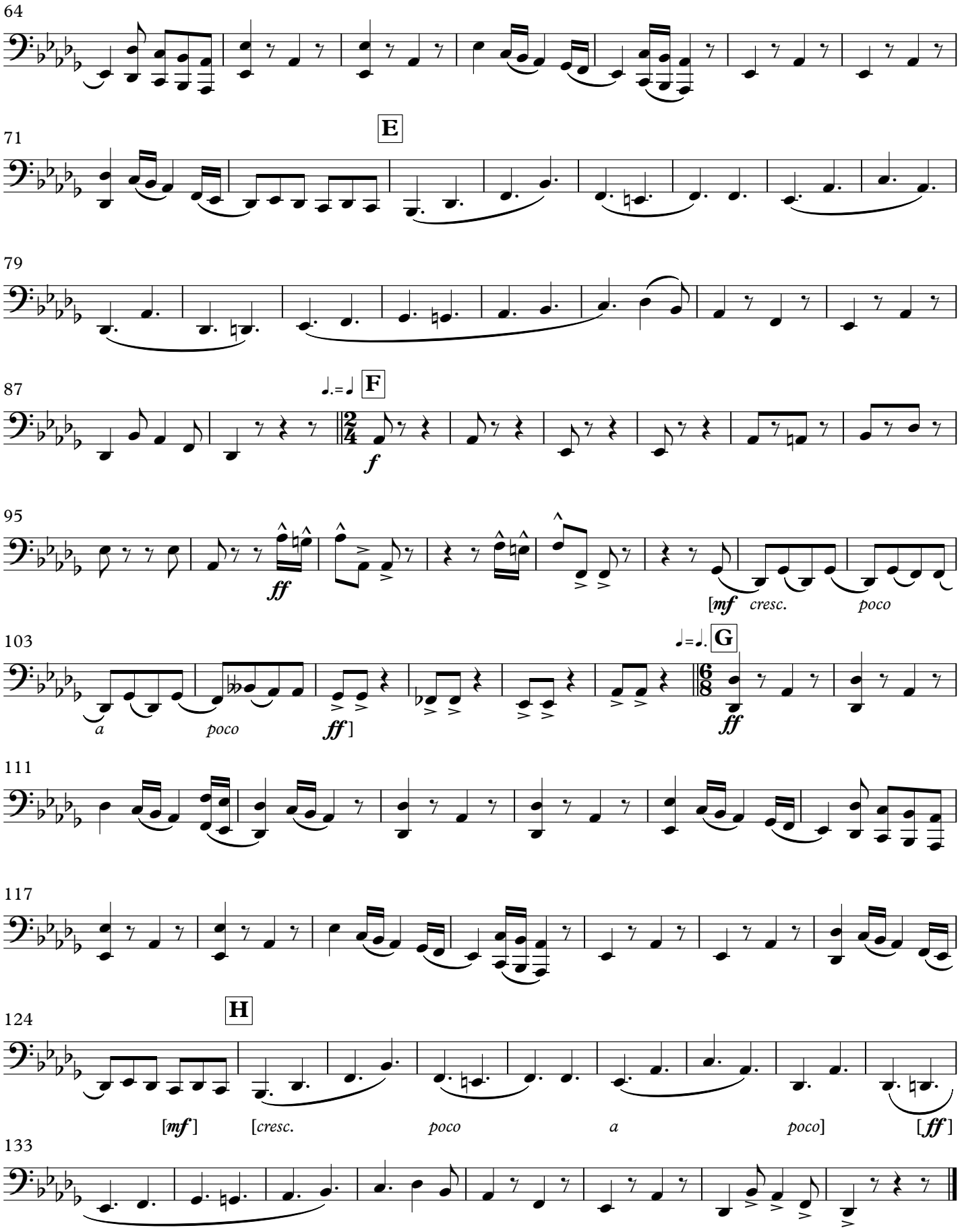

64
71
E
79
87
♩.=♩
F
f
95
ff
[mf cresc. poco
103
a
poco
ff]
♩=♩.
G
ff
111
117
124
H
[mf]
[cresc. poco a poco]
[ff]
133

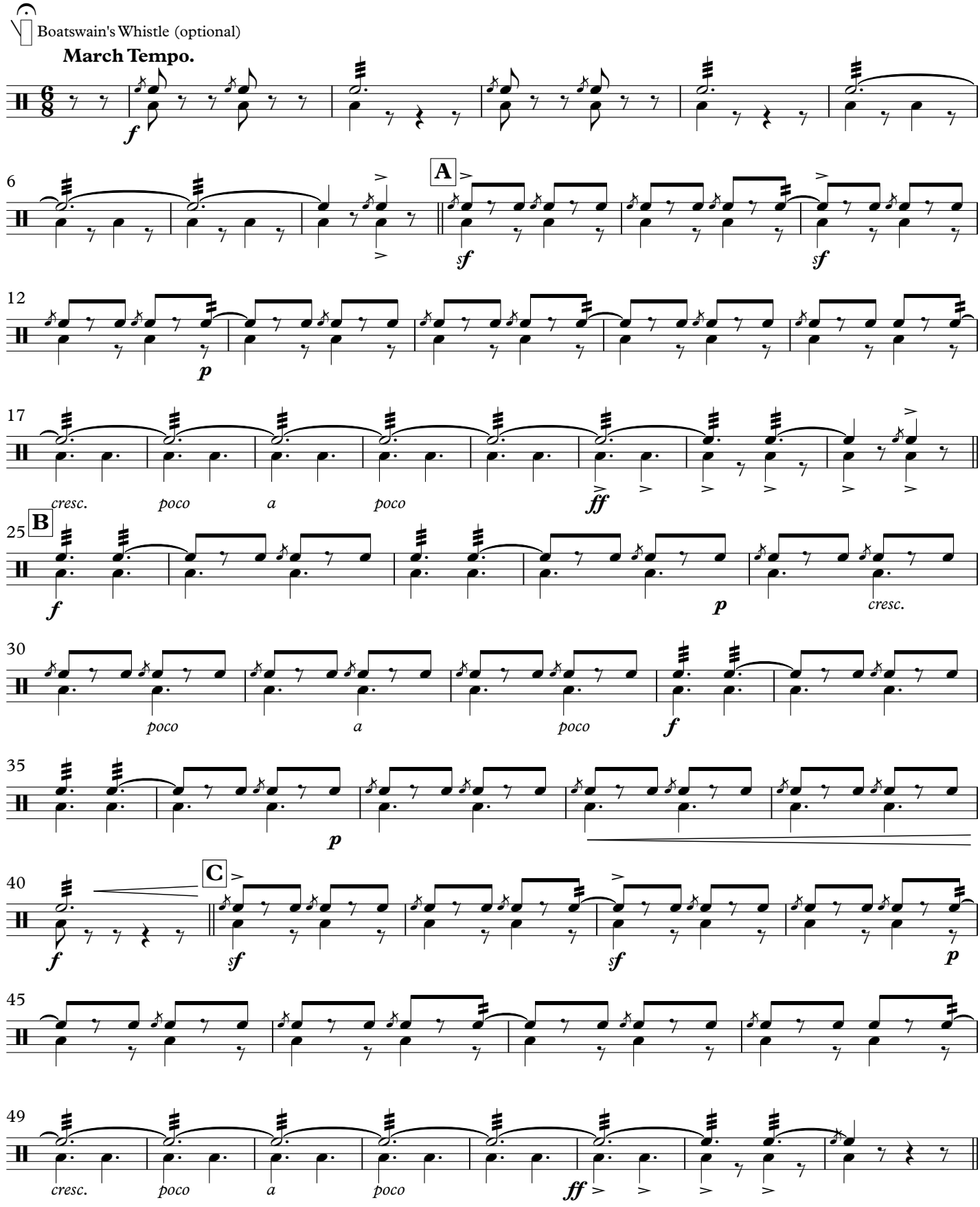
March

JACK TAR

(1903)

JOHN PHILIP SOUSA

Drums
Boatswain's whistle
Large bell
S.D./B.D./Cyms.



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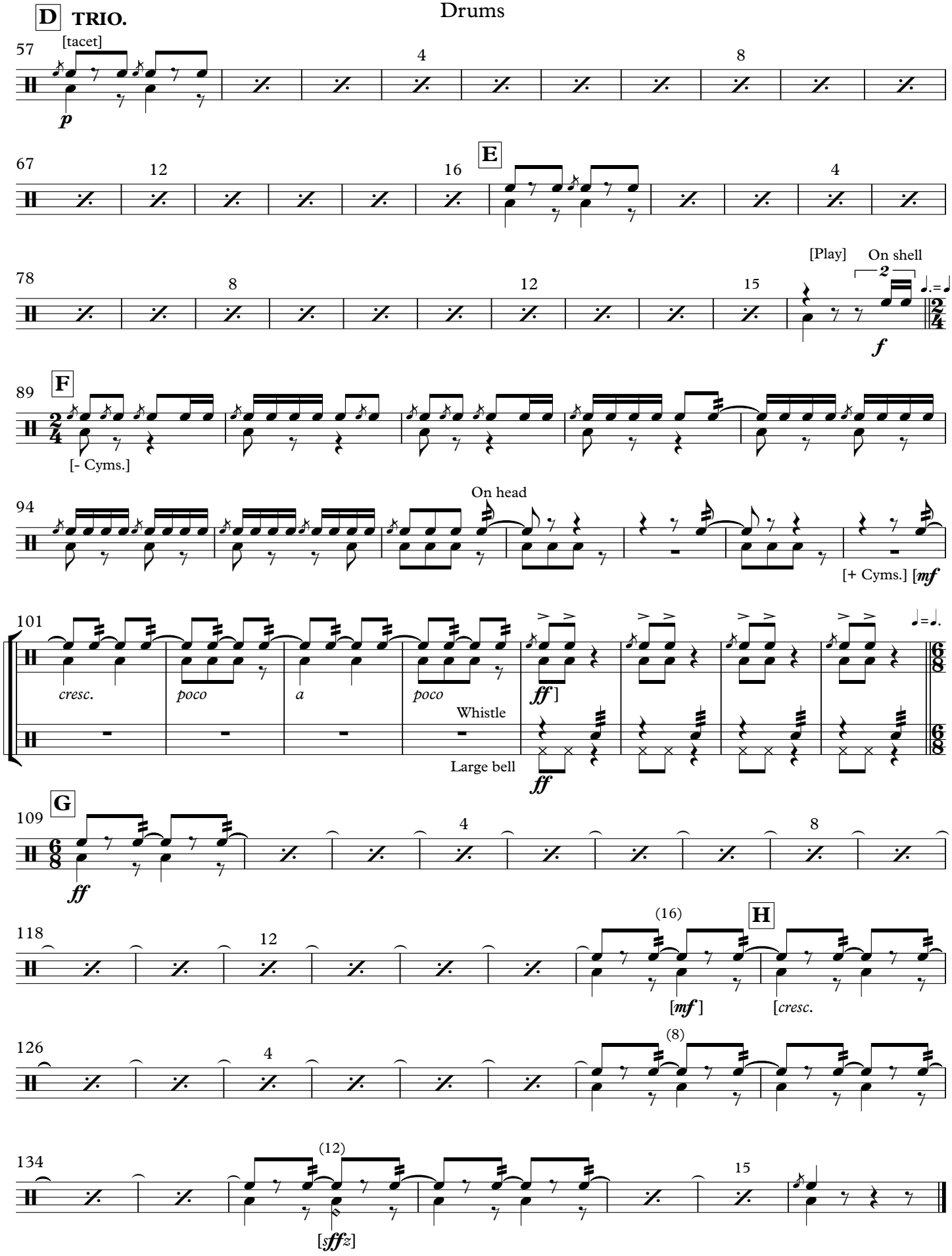

D TRIO.
[tacet]
57
4
8
p
67
12
16
E
4
78
8
12
15
[Play]
On shell
2
f
89
F
[- Cyms.]
94
On head
[+ Cyms.] [mf
101
cresc.
poco
a
poco
Whistle
ff]
Large bell
ff
109
G
4
8
ff
118
12
(16)
H
[mf]
[cresc.
126
4
(8)
134
(12)
15
[sffz]

March

JACK TAR

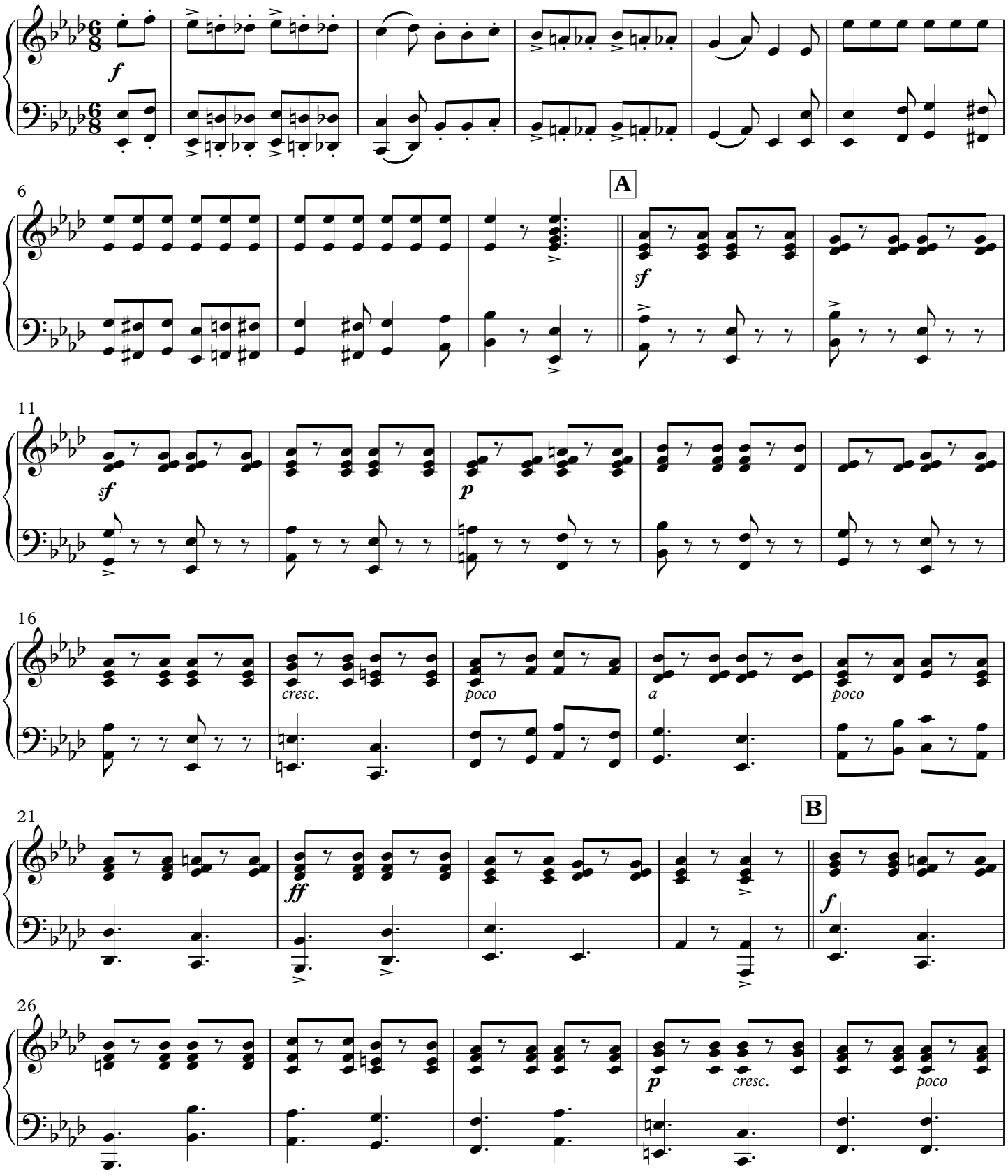
(1903)

JOHN PHILIP SOUSA

Harp

[Handwritten part from Sousa's Encore Books]

March Tempo.



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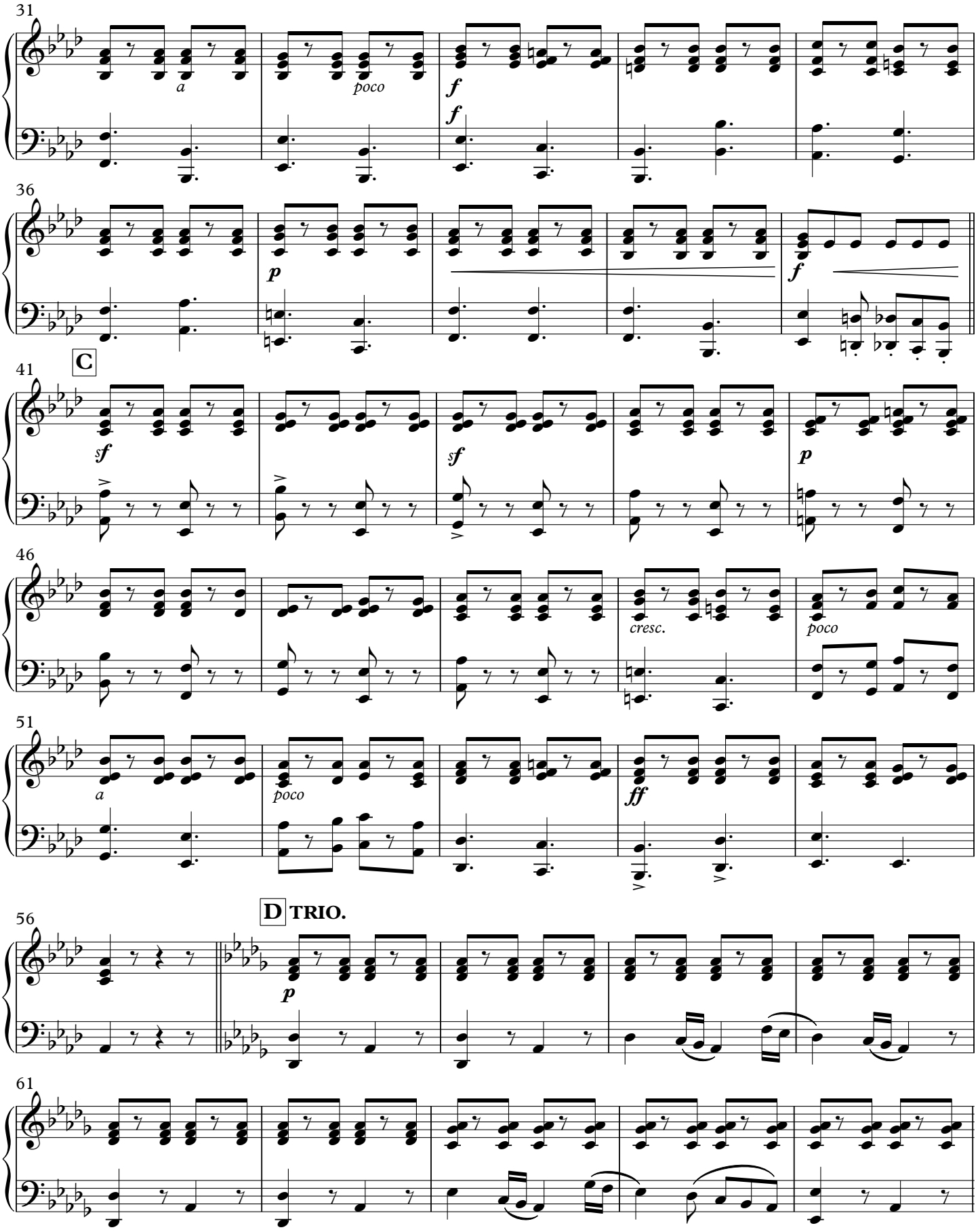
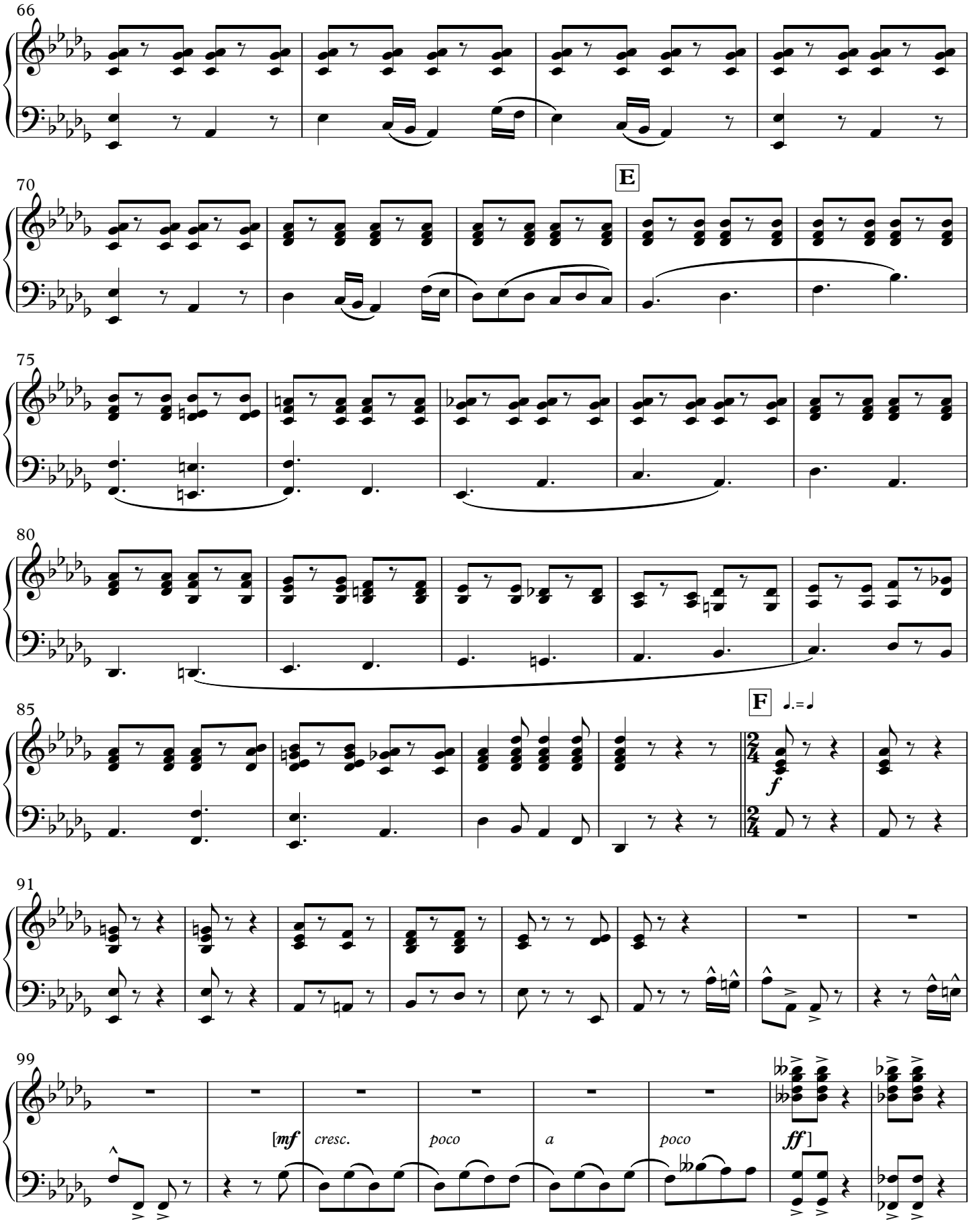
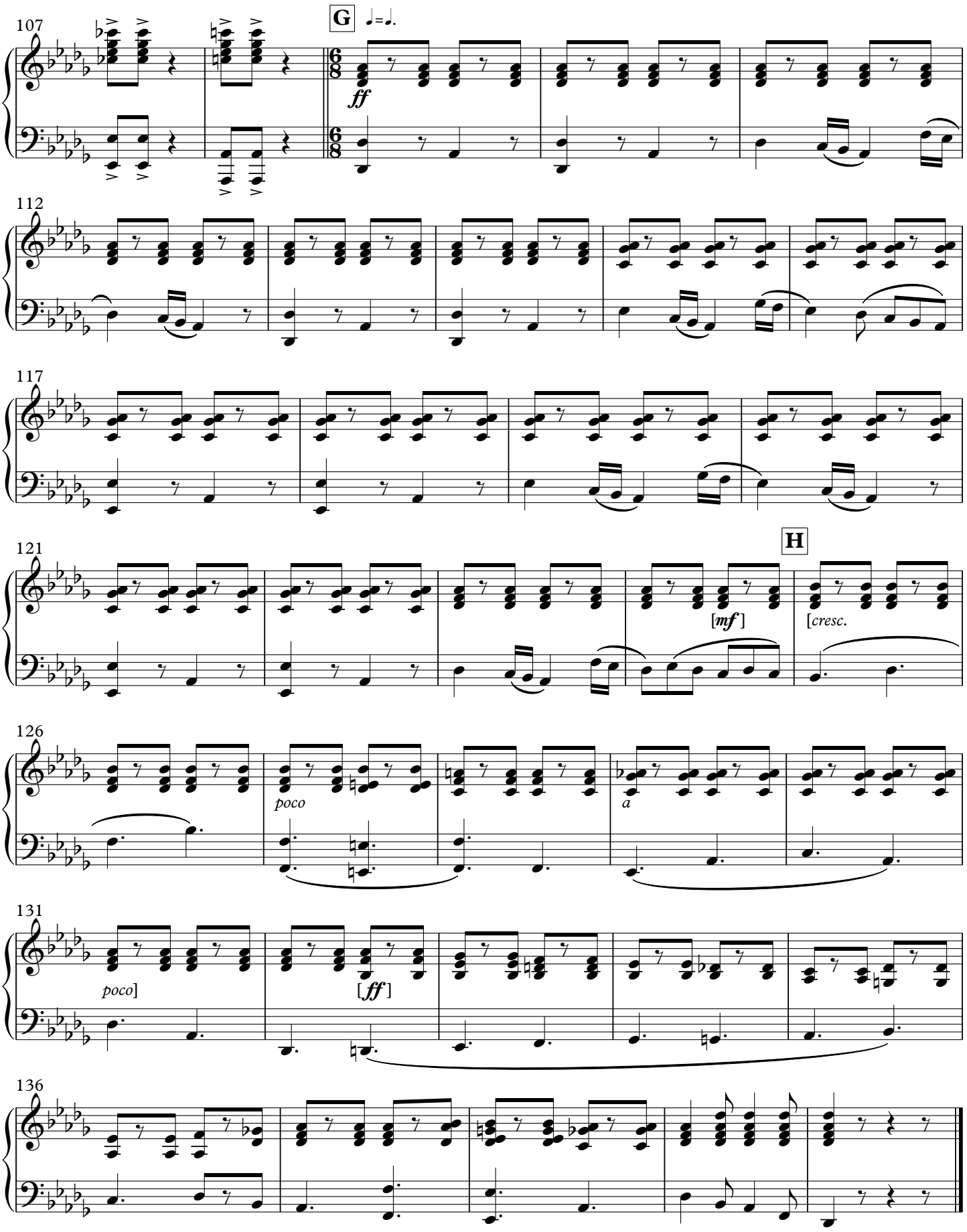

31
a
poco
f
f
36
p
f
C
41
sf
sf
p
46
cresc.
poco
51
a
poco
ff
D TRIO.
56
p
61


66
70
E
75
80
85
F
♩.=♩
f
91
99
[mf
cresc.
poco
a
poco
ff]


107
G
♩=♩.
ff
112
117
121
H
[mf]
[cresc.
126
poco
a
131
poco]
[ff]
136