



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 4 *of* No. 62

JACK  
TAR

MARCH  
(1903)

FULL *of* 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

Full Score

(1903)

JOHN PHILIP SOUSA

March Tempo.

1 2 3 4 5 6 7 8

1st & 2nd Flutes *f*

Piccolo *f*

1st & 2nd Oboes *f*

E♭ Clarinet *f*

1st B♭ Clarinet *f*

2nd B♭ Clarinet *f*

E♭ Alto Clarinet *f*

B♭ Bass Clarinet *f*

1st & 2nd Bassoons *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *f*

E♭ Cornet (optional) *f*

Solo B♭ Cornet *f*

1st B♭ Cornet *f*

2nd & 3rd B♭ Cornets *f*

1st & 2nd F Horns *f*

3rd & 4th F Horns *f*

Baritone or Euphonium *f*

1st & 2nd Trombones *f*

Bass Trombone *f*

Tuba *f*

Drums  
S.D./B.D./Cym.  
Boatwain's whistle  
Large bell

Harp  
(Handwritten part from  
Sousa's Encore Books)

Boatwain's Whistle (optional)

[choke]

JACK TAR  
Full Score

**A** 9 10 11 12 13 14 15 16

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

Picc. *f* *f* *p*

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

E♭ Clar. *f* *f* *p*

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

2nd Clar. *f* *f* *p*

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

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

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

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

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

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

E♭ Cor. **A** *f* *f* *p*

Solo B♭ Cor. *f* *f* *p*

1st B♭ Cor. *f* *f* *p*

2nd & 3rd B♭ Cors. *f* *f* *p*

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

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

Bar./Euph. *f* *f* *p*

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

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

Tuba *f* *f* *p*

Drums *f* *f* *p*

Harp *f* *f* *p*

JACK TAR  
Full Score

17

18

19

20

21

22

23

24

1st & 2nd Flts. *cresc.* *poco* *a* *poco* *ff*

Picc. *cresc.* *poco* *a* *poco* *ff*

1st & 2nd Obs. *cresc.* *poco* *a* *poco* *ff*

E♭ Clar. *cresc.* *poco* *a* *poco* *ff*

1st Clar. *cresc.* *poco* *a* *poco* *ff*

2nd Clar. *cresc.* *poco* *a* *poco* *ff*

Alto Clar. *cresc.* *poco* *a* *poco* *ff*

Bass Clar. *cresc.* *poco* *a* *poco* *ff*

1st & 2nd Bsns. *cresc.* *poco* *a* *poco* *ff*

Alto Sax. *cresc.* *poco* *a* *poco* *ff*

Ten. Sax. *cresc.* *poco* *a* *poco* *ff*

Bari. Sax. *cresc.* *poco* *a* *poco* *ff*

E♭ Cor. *cresc.* *poco* *a* *poco* *ff*

Solo B♭ Cor. *cresc.* *poco* *a* *poco* *ff*

1st B♭ Cor. *cresc.* *poco* *a* *poco* *ff*

2nd & 3rd B♭ Cors. *cresc.* *poco* *a* *poco* *ff*

1st & 2nd Hrns. *cresc.* *poco* *a* *poco* *ff*

3rd & 4th Hrns. *cresc.* *poco* *a* *poco* *ff*

Bar./Euph. *cresc.* *poco* *a* *poco* *ff*

1st & 2nd Trbns. *cresc.* *poco* *a* *poco* *ff*

B. Trbn. *cresc.* *poco* *a* *poco* *ff*

Tuba *cresc.* *poco* *a* *poco* *ff*

Drums *cresc.* *poco* *a* *poco* *ff*

Harp *cresc.* *poco* *a* *poco* *ff*

JACK TAR  
Full Score

25 26 27 28 29 30 31 32

**B**

1st & 2nd Flts. *f* *p* *cresc.* *poco* *a* *poco*

Picc. *f* *p* *cresc.* *poco* *a* *poco*

1st & 2nd Obs. *f* *p* *cresc.* *poco* *a* *poco*

E♭ Clar. *f* *p* *cresc.* *poco* *a* *poco*

1st Clar. *f* *p* *cresc.* *poco* *a* *poco*

2nd Clar. *f* *p* *cresc.* *poco* *a* *poco*

Alto Clar. *f* *p* *cresc.* *poco* *a* *poco*

Bass Clar. *f* *p* *cresc.* *poco* *a* *poco*

1st & 2nd Bsns. *f* *p* *cresc.* *poco* *a* *poco*

Alto Sax. *f* *p* *cresc.* *poco* *a* *poco*

Ten. Sax. *f* *p* *cresc.* *poco* *a* *poco*

Bari. Sax. *f* *p* *cresc.* *poco* *a* *poco*

E♭ Cor. **B** *f* *p* *cresc.* *poco* *a* *poco*

Solo B♭ Cor. *f* *p* *cresc.* *poco* *a* *poco*

1st B♭ Cor. *f* *p* *cresc.* *poco* *a* *poco*

2nd & 3rd B♭ Cors. *f* *p* *cresc.* *poco* *a* *poco*

1st & 2nd Hrns. *f* *p* *cresc.* *poco* *a* *poco*

3rd & 4th Hrns. *f* *p* *cresc.* *poco* *a* *poco*

Bar./Euph. *f* *p* *cresc.* *poco* *a* *poco*

1st & 2nd Trbns. *f* *p* *cresc.* *poco* *a* *poco*

B. Trbn. *f* *p* *cresc.* *poco* *a* *poco*

Tuba *f* *p* *cresc.* *poco* *a* *poco*

Drums *f* *p* *cresc.* *poco* *a* *poco*

Harp *f* *p* *cresc.* *poco* *a* *poco*

JACK TAR  
Full Score

33 34 35 36 37 38 39 40

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

Picc. *f* *p* *f*

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

E♭ Clar. *f* *p* *f*

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

2nd Clar. *f* *p* *f*

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

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

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

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

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

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

E♭ Cor. *f* *p* *f*

Solo B♭ Cor. *f* *p* *f*

1st B♭ Cor. *f* *p* *f*

2nd & 3rd B♭ Cors. *f* *p* *f*

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

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

Bar./Euph. *f* *p* *f*

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

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

Tuba *f* *p* *f*

Drums *f* *p* *f*

Harp *f* *p* *f*



JACK TAR  
Full Score

41 42 43 44 45 46 47 48

**C**

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

Picc. *f* *f* *f* *p* *p* *p* *p* *p*

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

E♭ Clar. *f* *f* *f* *p* *p* *p* *p* *p*

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

2nd Clar. *f* *f* *f* *p* *p* *p* *p* *p*

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

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

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

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

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

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

**C**

E♭ Cor. *f* *f* *f* *p* *p* *p* *p* *p*

Solo B♭ Cor. *f* *f* *f* *p* *p* *p* *p* *p*

1st B♭ Cor. *f* *f* *f* *p* *p* *p* *p* *p*

2nd & 3rd B♭ Cors. *f* *f* *f* *p* *p* *p* *p* *p*

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

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

Bar./Euph. *f* *f* *f* *p* *p* *p* *p* *p*

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

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

Tuba *f* *f* *f* *p* *p* *p* *p* *p*

Drums *f* *f* *f* *p* *p* *p* *p* *p*

Harp *f* *f* *f* *p* *p* *p* *p* *p*

JACK TAR  
Full Score

49

50

51

52

53

54

55

56

1st & 2nd Flts. *cresc.* *poco* *a* *poco* *ff*

Picc. *cresc.* *poco* *a* *poco* *ff*

1st & 2nd Obs. *cresc.* *poco* *a* *poco* *ff*

E♭ Clar. *cresc.* *poco* *a* *poco* *ff* [tacet] *p*

1st Clar. *cresc.* *poco* *a* *poco* *ff* *p*

2nd Clar. *cresc.* *poco* *a* *poco* *ff* *p*

Alto Clar. *cresc.* *poco* *a* *poco* *ff* *p*

Bass Clar. *cresc.* *poco* *a* *poco* *ff*

1st & 2nd Bsns. *cresc.* *poco* *a* *poco* *ff*

Alto Sax. *cresc.* *poco* *a* *poco* *ff*

Ten. Sax. *cresc.* *poco* *a* *poco* *ff*

Bari. Sax. *cresc.* *poco* *a* *poco* *ff*

E♭ Cor. *cresc.* *poco* *a* *poco* *ff* [tacet] *p*

Solo B♭ Cor. *cresc.* *poco* *a* *poco* *ff* [tacet] *p*

1st B♭ Cor. *cresc.* *poco* *a* *poco* *ff* [tacet] *p*

2nd & 3rd B♭ Cors. *cresc.* *poco* *a* *poco* *ff*

1st & 2nd Hrns. *cresc.* *poco* *a* *poco* *ff*

3rd & 4th Hrns. *cresc.* *poco* *a* *poco* *ff*

Bar./Euph. *cresc.* *poco* *a* *poco* *ff*

1st & 2nd Trbns. *cresc.* *poco* *a* *poco* *ff*

B. Trbn. *cresc.* *poco* *a* *poco* *ff*

Tuba *cresc.* *poco* *a* *poco* *ff*

Drums *cresc.* *poco* *a* *poco* *ff*

Harp *cresc.* *poco* *a* *poco* *ff*

JACK TAR  
Full Score

**D** TRIO. 57 58 59 60 61 62 63 64

1st & 2nd Flts. *p*

Picc. *p*

1st & 2nd Obs. *p*

E $\flat$  Clar. *p*

1st Clar. *p*

2nd Clar. *p*

Alto Clar. *p*

Bass Clar. *p*

1st & 2nd Bsns. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

**D** TRIO.

E $\flat$  Cor. *p*

Solo B $\flat$  Cor. *p*

1st B $\flat$  Cor. *p*

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

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Bar./Euph. *p*

1st & 2nd Trbns. *p*

B. Trbn. *p*

Tuba *p*

Drums [tacet] *p*

Harp *p*

(3)

JACK TAR  
Full Score

65 66 67 68 69 70 71 72

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

(12) (16)

JACK TAR  
Full Score

**E** 73 74 75 76 77 78 79 80

1st & 2nd Flts.  
Picc. (tracet)  
1st & 2nd Obs.  
Eb Clar.  
1st Clar.  
2nd Clar.  
Alto Clar.  
Bass Clar.  
1st & 2nd Bsns.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
**E**  
Eb Cor.  
Solo Bb Cor.  
1st Bb Cor.  
2nd & 3rd Bb Cors.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Bar./Euph.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums (20) (24)  
Harp



JACK TAR  
Full Score

89 90 91 92 93 94 95 96 97 98

**F**  $\text{♩} = \text{♩}$

1st & 2nd Flts. *ff*

Picc. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *f* *ff*

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

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

E♭ Cor. **F**  $\text{♩} = \text{♩}$  *ff*

Solo B♭ Cor. *f* *ff* [Play]

1st B♭ Cor. *f* *ff* [Play]

2nd & 3rd B♭ Cors. *f* *ff* [Play]

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

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

Bar./Euph. *f* *ff*

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

B. Trbn. *f* *ff*

Tuba *f* *ff*

Drums *f* [Cym.] (On head)

Harp *f*

JACK TAR  
Full Score

99 100 101 102 103 104 105 106 107 108

1st & 2nd Flts. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

Picc. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

1st & 2nd Obs. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

E♭ Clar. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

1st Clar. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

2nd Clar. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

Alto Clar. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

Bass Clar. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

1st & 2nd Bsns. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

Alto Sax. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

Ten. Sax. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

Bari. Sax. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

E♭ Cor. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

Solo B♭ Cor. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

1st B♭ Cor. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

2nd & 3rd B♭ Cors. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

1st & 2nd Hrns. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

3rd & 4th Hrns. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

Bar./Euph. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

1st & 2nd Trbns. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

B. Trbn. *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

Tuba *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*

Drums *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*  
(+ Cym.)  
Boatswain's whistle  
Large bell

Harp *[mf]* *cresc.* *poco* *a* *poco* *ff* *ff*



JACK TAR  
Full Score

109 110 111 112 113 114 115 116

1st & 2nd Flts. *G*

Picc.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar. *ff*

1st & 2nd Bsns. *fff*

Alto Sax.

Ten. Sax. *fff*

Bari. Sax. *ff*

E♭ Cor. *G*

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar./Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff* <sup>(8)</sup>

Harp *ff*

JACK TAR  
Full Score

117 118 119 120 121 122 123 124

1st & 2nd Flts. [mf]

Picc. [mf]

1st & 2nd Obs. [mf]

Eb Clar. [mf]

1st Clar. [mf]

2nd Clar. [mf]

Alto Clar. [mf]

Bass Clar. [mf]

1st & 2nd Bsns. [mf]

Alto Sax. [mf]

Ten. Sax. [mf]

Bari. Sax. [mf]

Eb Cor. [mf]

Solo Bb Cor. [mf]

1st Bb Cor. [mf]

2nd & 3rd Bb Cors. [mf]

1st & 2nd Hrns. [mf]

3rd & 4th Hrns. [mf]

Bar./Euph. [mf]

1st & 2nd Trbns. [mf]

B. Trbn. [mf]

Tuba [mf]

Drums [mf] (12) (16)

Harp [mf]

JACK TAR  
Full Score

125 126 127 128 129 130 131 132

**H**

1st & 2nd Flts. *cresc.* *poco* *a* *poco* *[ff]*

Picc. *cresc.* *poco* *a* *poco* *[ff]*

1st & 2nd Obs. *cresc.* *poco* *a* *poco* *[ff]*

E♭ Clar. *cresc.* *poco* *a* *poco* *[ff]*

1st Clar. *cresc.* *poco* *a* *poco* *[ff]*

2nd Clar. *cresc.* *poco* *a* *poco* *[ff]*

Alto Clar. *cresc.* *poco* *a* *poco* *[ff]*

Bass Clar. *cresc.* *poco* *a* *poco* *[ff]*

1st & 2nd Bsns. *cresc.* *poco* *a* *poco* *[ff]*

Alto Sax. *cresc.* *poco* *a* *poco* *[ff]*

Ten. Sax. *cresc.* *poco* *a* *poco* *[ff]*

Bari. Sax. *cresc.* *poco* *a* *poco* *[ff]*

**H**

E♭ Cor. *cresc.* *poco* *a* *poco* *[ff]*

Solo B♭ Cor. *cresc.* *poco* *a* *poco* *[ff]*

1st B♭ Cor. *cresc.* *poco* *a* *poco* *[ff]*

2nd & 3rd B♭ Cors. *cresc.* *poco* *a* *poco* *[ff]*

1st & 2nd Hrns. *cresc.* *poco* *a* *poco* *[ff]*

3rd & 4th Hrns. *cresc.* *poco* *a* *poco* *[ff]*

Bar./Euph. *cresc.* *poco* *a* *poco* *[ff]*

1st & 2nd Trbns. *cresc.* *poco* *a* *poco* *[ff]*

B. Trbn. *cresc.* *poco* *a* *poco* *[ff]*

Tuba *cresc.* *poco* *a* *poco* *[ff]*

Drums *cresc.* *poco* *a* *poco* *[ff]*

Harp *cresc.* *poco* *a* *poco* *[ff]*

(20) (21)

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 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./Euph.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums  
Harp

March  
**JACK TAR**

1st Flute

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

7 **A**

13 *cresc.* *poco*

19 *a* *poco* *ff*

25 **B** *f* *p* *cresc.* *poco*

31 *a* *poco* *f* *p*

37 **C** *f* *sf*

43 *f* *p*

49 *cresc.* *poco* *a* *poco* *ff*

55 **TRIO.** **D** *p*

60

JACK TAR  
1st Flute

65

Musical staff 65-69: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5.

70

Musical staff 70-76: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5. A box labeled 'E' is placed above the staff at measure 70. A hairpin crescendo is shown below the staff.

77

Musical staff 77-83: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5. A hairpin crescendo is shown below the staff.

84

Musical staff 84-90: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5. A box labeled 'F' is placed above the staff at measure 84. A hairpin crescendo is shown below the staff. A 'Picc. Solo' marking is present above the staff at measure 84, with a '2' below it. A dynamic marking 'f' is placed below the staff at measure 84. A 2/4 time signature change is indicated at measure 84.

91

Musical staff 91-96: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5. A hairpin crescendo is shown below the staff.

97

Musical staff 97-102: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5. A hairpin crescendo is shown below the staff. Dynamic markings 'ff', '[mf] cresc.', and 'poco' are placed below the staff.

103

Musical staff 103-108: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5. A hairpin crescendo is shown below the staff. Dynamic markings 'a', 'poco', 'ff', and 'ff' are placed below the staff. A '3' marking is placed above the staff at measure 103.

109

Musical staff 109-115: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5. A box labeled 'G' is placed above the staff at measure 109. A hairpin crescendo is shown below the staff.

116

Musical staff 116-124: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5. A hairpin crescendo is shown below the staff. A dynamic marking '[mf]' is placed below the staff at measure 116.

125

Musical staff 125-133: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5. A box labeled 'H' is placed above the staff at measure 125. A hairpin crescendo is shown below the staff. Dynamic markings '[cresc.', 'poco', 'a', 'poco]', and '[ff]' are placed below the staff.

134

Musical staff 134-140: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a sequence of eighth notes with slurs, starting on G4 and moving stepwise up to G5. A hairpin crescendo is shown below the staff.

March  
**JACK TAR**

2nd Flute

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

7 **A**

13 *cresc.* *poco*

19 *a* *poco* **ff**

25 **B** *f* *p* *cresc.* *poco*

31 *a* *poco* **f** *p*

37 **C** *f* *sf*

43 *sf* *p*

49 *cresc.* *poco* **TRIO.** *a* *poco* **ff**

55 **D** *p*

60

JACK TAR  
2nd Flute

65

70

77

84

91

97

103

109

116

125

134



March  
**JACK TAR**

Piccolo

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

7 **A**

13 *cresc.* *poco*

19 *a* *poco* **ff**

25 **B** *f* *p* *cresc.* *poco*

31 *a* *poco* **f** *p*

37 **C** *f* *sf*

43 *f* *p*

49 *cresc.* *poco* *a* *poco* **ff**

55 **TRIO.** **D** *p*

60

JACK TAR  
Piccolo

65

70

77

84

91

97

103

109

116

125

134

March  
**JACK TAR**

1st Oboe

(1903)

JOHN PHILIP SOUSA

March Tempo.

*f*

8 **A**

*sf sf p*

15

*cresc. poco a poco*

22 **B**

*ff f p*

29

*cresc. poco a poco f*

35

*p f*

41 **C**

*sf sf p*

49

*cresc. poco a poco ff*

55 **D TRIO.**

*p*

60

JACK TAR  
1st Oboe

65

70

77

84

97

104

111

116

121

128

135

March  
**JACK TAR**

2nd Oboe

(1903)

JOHN PHILIP SOUSA

March Tempo.

*f*

8 **A**

*sf sf p*

15 *cresc. poco a poco*

22 **B**

*ff f p*

29 *cresc. poco a poco f*

35 *p f*

41 **C**

*sf sf p*

49 *cresc. poco a poco ff*

55 **D TRIO.**

*p*

60

JACK TAR  
2nd Oboe

65

70

77

84

98

104

111

116

121

128

135

March  
**JACK TAR**

E♭ Clarinet

(1903)

**JOHN PHILIP SOUSA**

March Tempo.

*f*

**A**

*sf* *f* *p*

*cresc.* *poco*

*a* *poco* *ff* *f*

**B**

*p* *cresc.* *poco* *a*

*poco* *f* *p*

**C**

*f* *sf* *sf*

*p* *cresc.*

*poco* *a* *poco* *ff*

**TRIO.**

[tacet] **D**

*p*

61

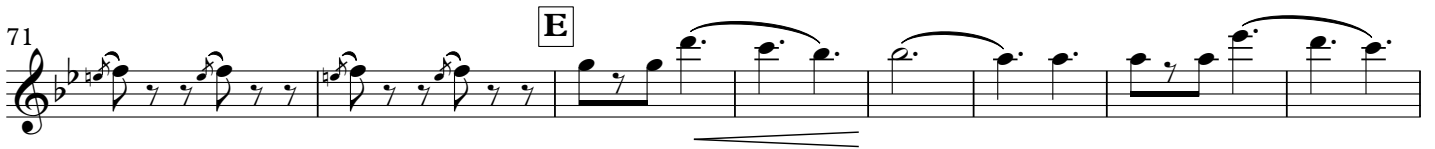
JACK TAR  
Eb Clarinet

66



71

**E**



79



85

[Play] Solo

**F**

*f*

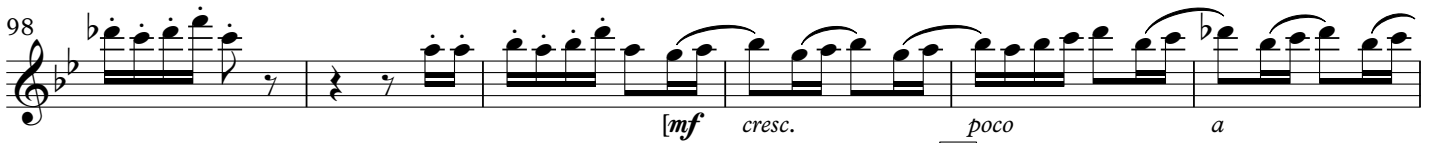


92



98

*[mf] cresc. poco a*



104

*poco [ff]*

**G**

*[ff]*



111



119

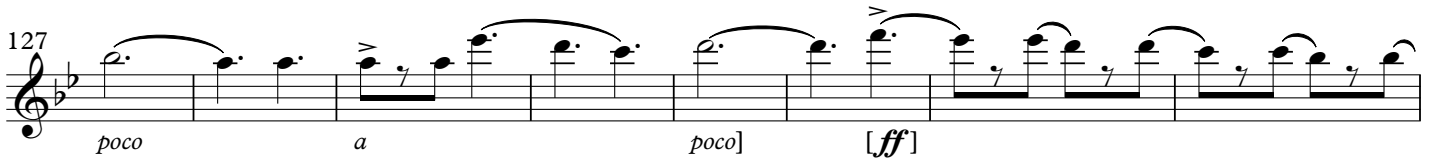
**H**

*[mf] [cresc.]*



127

*poco a poco [ff]*



135





March  
**JACK TAR**

1st B♭ Clarinet

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*f*

7 **A** *f* *f* *p*

13 *cresc.* *poco*

19 *a* *poco* *ff* **B** *f*

26 *p* *cresc.* *poco* *a*

32 *poco* *f* *p*

38 **C** *f* *sf*

43 *sf* *p*

49 *cresc.* *poco* *a* *poco* *ff*

55 **D** **TRIO.** *p*

62

JACK TAR  
1st B $\flat$  Clarinet

70 **E**

Musical staff 70-77: Treble clef, key signature of two flats (B-flat, E-flat). Measure 70 starts with a box labeled 'E'. The staff contains a melodic line with various articulations and dynamics.

78

Musical staff 78-84: Continuation of the melodic line from the previous staff, ending with a bracketed phrase in measure 84.

85 Solo  $\frac{2}{4}$  **F** *f*

Musical staff 85-91: Measure 85 has a 'Solo' marking and a 2/4 time signature change. A box labeled 'F' is above the staff. The music becomes more rhythmic and includes a forte (*f*) dynamic.

92 *ff*

Musical staff 92-97: Continuation of the rhythmic passage, ending with a fortissimo (*ff*) dynamic.

98 [*mf* *cresc.* *poco* *a*]

Musical staff 98-103: Continuation of the rhythmic passage with dynamics [*mf* *cresc.* *poco* *a*].

104 *poco* [*ff*]  $\frac{3}{8}$  **G** *ff*

Musical staff 104-110: Measure 104 has a 3/8 time signature change and a box labeled 'G'. Dynamics include *poco*, [*ff*], and *ff*.

111

Musical staff 111-118: Continuation of the melodic line with various articulations.

119 **H** *8va* [*mf*] [*cresc.*]

Musical staff 119-126: Measure 119 has a box labeled 'H' and an 8va marking. Dynamics include [*mf*] and [*cresc.*].

127 (8) *poco* *a* [*ff*]

Musical staff 127-134: Measure 127 has an 8-measure rest marking. Dynamics include *poco*, *a*, and [*ff*].

135

Musical staff 135-141: Final staff on the page, ending with a double bar line.

March  
**JACK TAR**

2nd B $\flat$  Clarinet

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*f*

7 **A**

*sf* *f* *p*

13 *cresc.* *poco*

19 *a* *poco* *ff* *f* **B**

26 *p* *cresc.* *poco* *a*

32 *poco* *f* *p*

38 **C**

*f* *sf*

43 *sf* *p*

49 *cresc.* *poco* *a* *poco* *ff*

55 **D** **TRIO.** *p*

62

JACK TAR  
2nd B $\flat$  Clarinet

70 **E**

Musical staff 70-77: Treble clef, key signature of two flats (B-flat, E-flat). Measure 70 starts with a half note E-flat. The staff contains a melodic line with various articulations and dynamics.

78

Musical staff 78-84: Continuation of the melodic line from the previous staff, ending with a bracketed phrase in measure 84.

85 Solo  $\frac{2}{4}$  **F** *f*

Musical staff 85-91: Measure 85 begins with a 'Solo' marking and a 2/4 time signature change. A dynamic of *f* is indicated. A key signature change to one flat (B-flat) occurs in measure 86. A box labeled 'F' is above measure 86. The staff features a more rhythmic and melodic passage.

92 *ff*

Musical staff 92-97: A fast, rhythmic passage with sixteenth notes. A dynamic of *ff* is indicated at the end of the staff.

98 [*mf* *cresc.* *poco* *a*]

Musical staff 98-103: Continuation of the fast rhythmic passage. Dynamics include [*mf* *cresc.* *poco* *a*].

104 *poco* [*ff*]  $\frac{3}{8}$  **G** [*ff*]

Musical staff 104-110: Measure 104 starts with a 3/8 time signature change. A dynamic of [*ff*] is indicated. A box labeled 'G' is above measure 105. The staff contains a melodic line with a triplet in measure 105.

111

Musical staff 111-118: Continuation of the melodic line from the previous staff, ending with a crescendo hairpin.

119 **H** [*mf*] [*cresc.*]

Musical staff 119-126: Measure 119 starts with a box labeled 'H'. Dynamics include [*mf*] [*cresc.*]. The staff contains a melodic line with a crescendo hairpin.

127 *poco* *a* [*ff*]

Musical staff 127-134: Continuation of the melodic line. Dynamics include *poco* *a* [*ff*].

135

Musical staff 135-142: Final staff on the page, containing a melodic line that concludes with a double bar line.

March  
**JACK TAR**

E♭ Alto Clarinet

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

7 **A**

13 *cresc.* *poco*

19 *a* *poco* **B** *ff* *f*

26 *p* *cresc.* *poco* *a*

32 *poco* *f* *p*

38 **C** *f* *sf* *sf*

44 *p* *cresc.*

50 *poco* *a* *poco* *ff*

56 **D TRIO.** *p*

63

JACK TAR  
E♭ Alto Clarinet

70 E

79

86 Solo  $\text{♩} = \text{♩}$  F *f*

92

98 *[mf] cresc. poco a*

104 *poco ff*  $\text{♩} = \text{♩}$  G *ff*

111

119 H *[mf] [cresc.]*

127 *poco a poco [ff]*

135

March  
**JACK TAR**

B $\flat$  Bass Clarinet

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*f*

6 **A**

*sf sf*

13

*p cresc. poco a poco*

22 **B**

*ff f p cresc. poco*

31

*a poco f p*

40 **C**

*f sf f p*

49

*cresc. poco a poco ff*

57 **D TRIO.**

*p*

63

JACK TAR  
B♭ Bass Clarinet

69 E

77

83

89 F

97

104 G

112

119

125 H

133



March  
**JACK TAR**

1st Bassoon

(1903)

JOHN PHILIP SOUSA

March Tempo.

6 **A**

12 *p* *cresc.*

18 *poco a poco ff*

25 **B** *f p cresc. poco*

31 *a poco f p*

37 **C** *f sf*

43 *sf p*

49 *cresc. poco a poco ff*

56 **D** **TRIO.** *p*

62

JACK TAR  
1st Bassoon

68 E

74

80

89 F

*f* *ff*

97

*[mf cresc.] poco a*

104 G

*poco ff] fff*

111

116

121 H

*[mf] [cresc.]*

127

*poco a poco] [ff]*

133

March  
**JACK TAR**

2nd Bassoon

(1903)

JOHN PHILIP SOUSA

March Tempo.

6

12

18

25

31

37

43

49

56

62

*f*

**A**

*sf*

*sf*

*p*

*cresc.*

*poco*

*a*

*poco*

*ff*

**B**

*f*

*p*

*cresc.*

*poco*

*a*

*poco*

*f*

*p*

**C**

*f*

*sf*

*sf*

*p*

*cresc.*

*poco*

*a*

*poco*

*ff*

**D** TRIO.

*p*

JACK TAR  
2nd Bassoon

68 E

74

80

89 F

97

104 G

111

116

121 H

127

133

March  
**JACK TAR**

E♭ Alto Saxophone

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

7 **A**

13 *cresc.* *poco*

19 *a* *poco* *ff* *f* **B**

26 *p* *cresc.* *poco* *a*

32 *poco* *f* *p*

38 **C** *f* *f*

44 *p* *cresc.*

50 *poco* *a* *poco* *ff*

56 **D TRIO.** *p*

63

JACK TAR  
E♭ Alto Saxophone

70 **E**

79

86 Solo  $\text{♩} = \text{♩}$  **F**  
*f*

92 *ff*

98 [*mf* *cresc.* *poco* *a*]

104 *poco* *ff* **G**  
*ff*

111

119 **H**  
[*mf*] [*cresc.*]

127 *poco* *a* *poco* [*ff*]

135

March  
**JACK TAR**

B $\flat$  Tenor Saxophone

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*ff*

6 **A** *sf* *sf*

12 *p*

17 *cresc.* *poco* *a* *poco* *ff*

23 **B** *f* *p*

29 *cresc.* *poco* *a* *poco* *f*

35 *p* *f*

41 **C** *sf* *sf* *p*

46 *cresc.* *poco*

51 *a* *poco* *ff*

JACK TAR  
B♭ Tenor Saxophone

57 **D** TRIO.

Musical staff 57-64. Key signature: two flats (B♭, E♭). Time signature: 4/4. Measure 57 starts with a piano (*p*) dynamic. The staff contains eighth and quarter notes with various articulations.

Musical staff 65-72. Continuation of the previous staff with similar rhythmic patterns and articulations.

73 **E**

Musical staff 73-81. Key signature: two flats. Time signature: 4/4. Measure 73 starts with a boxed letter 'E'. The staff features a series of eighth notes with accents and slurs.

Musical staff 82-87. Continuation of the previous staff with eighth notes and slurs.

88 **F**

Musical staff 88-95. Key signature: two flats. Time signature: 4/4. Measure 88 starts with a boxed letter 'F' and a forte (*f*) dynamic. The staff contains eighth notes with accents and slurs.

Musical staff 96-102. Key signature: two flats. Time signature: 4/4. Measure 96 starts with a forte (*ff*) dynamic. The staff features eighth notes with accents and slurs, ending with a *poco* dynamic.

103 **G**

Musical staff 103-109. Key signature: two flats. Time signature: 4/4. Measure 103 starts with a boxed letter 'G'. The staff contains eighth notes with accents and slurs, ending with a *fff* dynamic.

Musical staff 110-116. Continuation of the previous staff with eighth notes and slurs.

Musical staff 117-123. Continuation of the previous staff with eighth notes and slurs.

124 **H**

Musical staff 124-131. Key signature: two flats. Time signature: 4/4. Measure 124 starts with a boxed letter 'H'. The staff contains eighth notes with accents and slurs, ending with a *poco* dynamic.

132 **I**

Musical staff 132-138. Key signature: two flats. Time signature: 4/4. Measure 132 starts with a boxed letter 'I' and a forte (*ff*) dynamic. The staff contains eighth notes with accents and slurs, ending with a final double bar line.



March  
**JACK TAR**

E♭ Baritone Saxophone

(1903)

**JOHN PHILIP SOUSA**

March Tempo.

*f*

**A**  
*sf* *sf*

*p* *cresc.* *poco* *a*

*poco* *ff* *f*  
**B**

*p* *cresc.* *poco* *a* *poco* *f*

*p* *f* *sf*  
**C**

*sf* *p* *cresc.*

*poco* *a* *poco* *ff*

**D TRIO.**  
*p*

JACK TAR  
E♭ Baritone Saxophone

64



Musical staff 64-70: Treble clef, key signature of two flats (B♭, E♭). The staff contains a sequence of eighth and quarter notes with rests, including some beamed eighth notes.

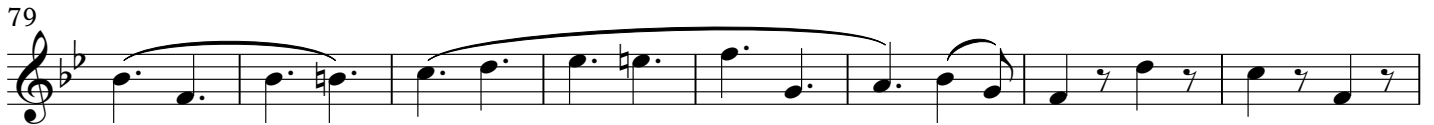
71

**E**



Musical staff 71-78: Treble clef, key signature of two flats. A box labeled 'E' is positioned above the staff. The staff contains a sequence of eighth and quarter notes with rests, including some beamed eighth notes.

79

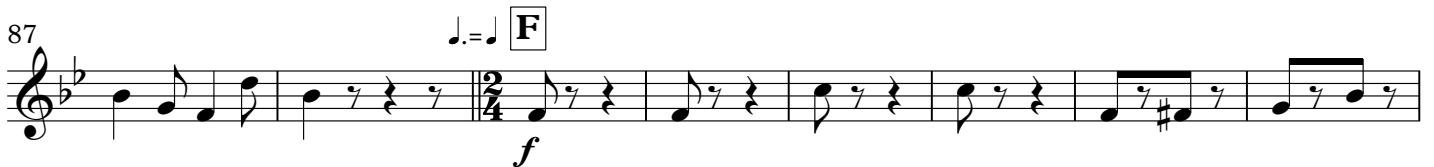


Musical staff 79-86: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, including some beamed eighth notes.

87

**F**

*f*



Musical staff 87-94: Treble clef, key signature of two flats. A box labeled 'F' is positioned above the staff. The staff contains a sequence of eighth and quarter notes with rests, including some beamed eighth notes. A dynamic marking of *f* is present below the staff.

95

*ff* [*mf* *cresc.* *poco*]



Musical staff 95-102: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, including some beamed eighth notes. Dynamic markings include *ff* and [*mf* *cresc.* *poco*].

103

**G**

*a* *poco* [*ff*]

*ff*



Musical staff 103-110: Treble clef, key signature of two flats. A box labeled 'G' is positioned above the staff. The staff contains a sequence of eighth and quarter notes with rests, including some beamed eighth notes. Dynamic markings include *a*, *poco*, [*ff*], and *ff*.

111



Musical staff 111-116: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, including some beamed eighth notes.

117



Musical staff 117-123: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, including some beamed eighth notes.

124

**H**

[*mf*] [*cresc.* *poco* *a* *poco*] [*ff*]



Musical staff 124-132: Treble clef, key signature of two flats. A box labeled 'H' is positioned above the staff. The staff contains a sequence of eighth and quarter notes with rests, including some beamed eighth notes. Dynamic markings include [*mf*], [*cresc.* *poco* *a* *poco*], and [*ff*].

133



Musical staff 133-139: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, including some beamed eighth notes.

March  
**JACK TAR**

**E♭ Cornet**  
[optional]

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

**f** *tr*

7 **A** **sf** **sf** **p**

13 *cresc.* *poco*

19 **B** *a* *poco* **ff** **f**

26 **p** *cresc.* *poco* *a*

32 *poco* **f** **p**

38 **C** **f** **sf** **sf**

44 **p** *cresc.*

50 *poco* *a* *poco* **ff**

56 **D TRIO.** [tacet] **p**

63

JACK TAR  
E♭ Cornet

70 E

79

86 [Play] Solo F  
*f*

92

98

104 G  
*poco* *ff* *ff*

111

119 H  
*[mf]* *[cresc.]*

127 *poco* *a* *poco* *[ff]*

135

March  
**JACK TAR**

Solo B♭ Cornet

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*f*

6 **A** *sf* *sf*

12 *p* *cresc.*

18 *poco* *a* *poco* *ff*

24 **B** *f* *p* *cresc.*

30 *poco* *a* *poco* *f*

36 *p* *f* *sf* **C**

42 *sf* *p*

48 *cresc.* *poco* *a* *poco*

54 *ff* *p* **D** **TRIO.** [tacet]

61

JACK TAR  
Solo B♭ Cornet

69 E

77

84 F ♩ = ♩ [Play]

91

98

104 G ♩ = ♩

111

118 H

126

134

March  
**JACK TAR**

1st B♭ Cornet

(1903)

JOHN PHILIP SOUSA

March Tempo.

*f*

6 **A**

*sf* *sf*

12 *p* *cresc.* *poco*

19 *a* *poco* *ff* *f* **B**

26 *p* *cresc.* *poco* *a*

32 *poco* *f* *p*

38 *f* *sf* **C**

43 *sf* *p* *cresc.*

50 *poco* *a* *poco* *ff* *p* [tacet]

57 **D** TRIO.

JACK TAR  
1st B♭ Cornet

63

70

**E**

79

86

**F**

*f* [Play]

93

*ff*

100

[*mf* *cresc.* *poco* *a* *poco* *ff*]

108

**G**

*ff*

114

120

**H**

[*mf*] [*cresc.*]

127

*poco* *a* [*ff*]

135



March  
**JACK TAR**

2nd B $\flat$  Cornet

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*f*

6 **A**

*sf* *sf*

13 *p* *cresc.*

18 *poco* *a* *poco* *ff*

24 **B**

*f* *p* *cresc.* *poco* *a* *poco* *f*

34 **C**

*p* *f* *sf*

43 *sf* *p*

49 *cresc.* *poco* *a* *poco* *ff*

55 **D** **TRIO.**  
[tacet]

*p*

61

JACK TAR  
2nd B $\flat$  Cornet

67



73 **E**



79



85 **F**



93



101



109 **G**



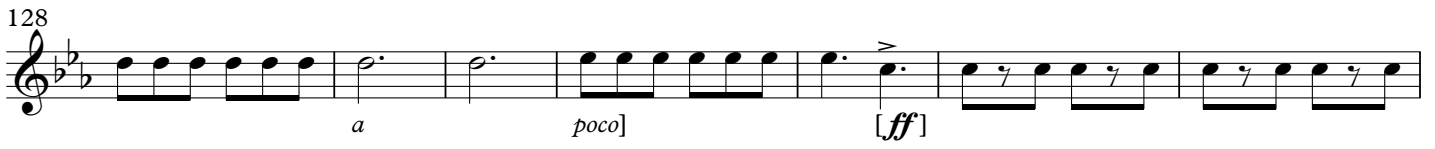
115



121 **H**



128



135



March  
**JACK TAR**

3rd B♭ Cornet

(1903)

**JOHN PHILIP SOUSA**

March Tempo.

*f*

6 **A**

*f* *f*

13 *p* *cresc.*

18 *poco* *a* *poco* *ff*

24 **B**

*f* *p* *cresc.* *poco* *a* *poco* *f*

34 **C**

*p* *f* *f*

43 *f* *p*

49 *cresc.* *poco* *a* *poco* *ff*

55 **D TRIO.**  
[tacet]  
*p*

61

JACK TAR  
3rd B♭ Cornet

67



73 **E**



79



85 **F**

♩ = ♩ [Play]



93



101

*cresc. poco a poco ff*



109 **G**

♩ = ♩



115



121 **H**

*[mf] [cresc. poco]*



128

*a poco [ff]*



135



March  
**JACK TAR**

1st F Horn

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*f*

6 **A**

*sf* *sf*

12 *p* *cresc.*

18 *poco* *a* *poco* *ff*

24 **B**

*f* *p* *cresc.*

30 *poco* *a* *poco* *f*

36 **C**

*p* *f* *sf*

42 *f* *p*

48 *cresc.* *poco* *a* *poco*

54 **D TRIO.**

*ff* *p*

60

JACK TAR  
1st F Horn

66

72

**E**

78

84

**F**

92

101

**G**

110

116

122

**H**

128

134

March  
**JACK TAR**

2nd F Horn

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*f*

6 **A**

*sf* *sf*

12 *p* *cresc.*

18 *poco* *a* *poco* *ff*

24 **B**

*f* *p* *cresc.*

30 *poco* *a* *poco* *f*

36 **C**

*p* *f* *sf*

42 *sf* *p*

48 *cresc.* *poco* *a* *poco*

54 **D TRIO.**

*ff* *p*

60

JACK TAR  
2nd F Horn

66

72

**E**

78

84

**F**

*f*

92

*ff* *[mf]*

101

**G**

*cresc.* *poco* *a* *poco* *ff* *ff*

110

116

122

**H**

*[mf]* *[cresc.* *poco*

128

*a* *poco* *[ff]*

134



March  
**JACK TAR**

3rd F Horn

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*f*

**A**

*sf* *sf*

*p* *cresc.*

*poco* *a* *poco* *ff*

**B**

*f* *p* *cresc.*

*poco* *a* *poco* *f*

**C**

*p* *f* *sf*

*sf* *p*

*cresc.* *poco* *a* *poco*

**D** **TRIO.**

*ff* *p*

JACK TAR  
3rd F Horn

66



72

**E**



78



84

**F**



92



101

**G**

*cresc.* *poco* *a* *poco* *ff* *ff*



110



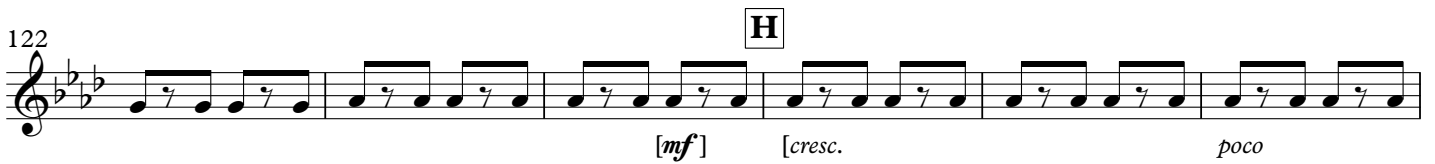
116



122

**H**

*[mf]* *[cresc.]* *poco*



128

*a* *poco* *[ff]*



134



March  
**JACK TAR**

4th F Horn

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*f*

6 **A**

*f* *f*

12 *p* *cresc.*

18 *poco* *a* *poco* *ff*

24 **B**

*f* *p* *cresc.*

30 *poco* *a* *poco* *f*

36 **C**

*p* *f* *f*

42 *f* *p*

48 *cresc.* *poco* *a* *poco*

54 **D TRIO.**

*ff* *p*

60

JACK TAR  
4th F Horn

66

72

**E**

78

84

**F**

92

101

**G**

*cresc. poco a poco ff*

110

116

122

**H**

*[mf] [cresc. poco]*

128

*a poco [ff]*

134

March  
**JACK TAR**

Baritone or Euphonium

(1903)

**JOHN PHILIP SOUSA**

March Tempo.

*f*

*sf* *sf*

*p*

*cresc.* *poco* *a* *poco* *ff*

*f* *p*

*cresc.* *poco* *a* *poco* *f*

*p* *f*

*sf* *sf* *p*

*cresc.* *poco*

*a* *poco* *ff*

JACK TAR  
Baritone or Euphonium

57 **D** TRIO.  
*p*

65

73 **E**

82

88 **F**  
*f*

96  
*ff* [*mf* *cresc.* *poco*]

103 **G**  
*a* *poco* *ff* [*fff*]

110

117

124 **H**  
[*mf*] [*cresc.* *poco* *a* *poco*]

132  
[*ff*]

March  
**JACK TAR**

Baritone, T.C.

(1903)

**JOHN PHILIP SOUSA**

March Tempo.

*f*

6 **A** *sf* *sf*

12 *p*

17 *cresc.* *poco* *a* *poco* *ff*

23 **B** *f* *p*

29 *cresc.* *poco* *a* *poco* *f*

35 *p* *f*

41 **C** *sf* *sf* *p*

46 *cresc.* *poco*

51 *a* *poco* *ff*

JACK TAR  
Baritone, T.C.

57 **D** TRIO.

Musical staff 57-64. Treble clef, key signature of two flats (B-flat, E-flat). Measure 57 starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with some slurs.

Musical staff 65-72. Continuation of the previous staff, ending with a quarter rest in measure 72.

73 **E**

Musical staff 73-81. Treble clef, key signature of two flats. Measure 73 starts with a half note. The music consists of dotted half notes and quarter notes, with slurs and hairpins indicating dynamics.

Musical staff 82-87. Treble clef, key signature of two flats. Measure 82 starts with a quarter note. The music features eighth notes and quarter notes with slurs.

88 **F**

Musical staff 88-95. Treble clef, key signature of two flats. Measure 88 starts with a quarter note. The music features quarter notes and eighth notes with slurs. A dynamic of *f* is indicated.

Musical staff 96-102. Treble clef, key signature of two flats. Measure 96 starts with a quarter note. The music features eighth notes and quarter notes with slurs. Dynamics include *ff*, *[mf]* *cresc.*, and *poco*.

103 **G**

Musical staff 103-109. Treble clef, key signature of two flats. Measure 103 starts with a quarter note. The music features eighth notes and quarter notes with slurs. Dynamics include *a*, *poco*, *ff*, and *fff*. A time signature change to 6/8 is indicated at the end of the staff.

Musical staff 110-116. Treble clef, key signature of two flats. Measure 110 starts with a quarter note. The music features eighth notes and quarter notes with slurs.

Musical staff 117-123. Treble clef, key signature of two flats. Measure 117 starts with a quarter note. The music features eighth notes and quarter notes with slurs.

124 **H**

Musical staff 124-131. Treble clef, key signature of two flats. Measure 124 starts with a quarter note. The music features eighth notes and quarter notes with slurs. Dynamics include *[mf]*, *[cresc.]*, *poco*, *a*, and *poco*.

Musical staff 132-138. Treble clef, key signature of two flats. Measure 132 starts with a quarter note. The music features eighth notes and quarter notes with slurs. A dynamic of *[ff]* is indicated.



March  
**JACK TAR**

1st Trombone

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

*f*

6 **A** *sf sf*

13 *p cresc. poco a poco*

22 **B** *ff f p cresc. poco*

31 *a poco f p*

40 **C** *f sf p*

48 *cresc. poco a poco ff*

56 **D** **TRIO.** *p*

61

67

JACK TAR  
1st Trombone

72 E

80

85 F

92

99

106 G

113

120 H

127

134

March  
**JACK TAR**

2nd Trombone

(1903)

JOHN PHILIP SOUSA

March Tempo.

*f*

6 **A**

*sf sf*

13 *p cresc. poco a poco*

22 **B**

*ff f p cresc. poco*

31 *a poco f p*

40 **C**

*f sf sf p*

48 *cresc. poco a poco ff*

56 **D** TRIO.

*p*

61

67

JACK TAR  
2nd Trombone

72 **E**

80

85 **F**

92

99

106 **G**

113

120 **H**

127

134

March  
**JACK TAR**

Bass Trombone

(1903)

**JOHN PHILIP SOUSA**

**March Tempo.**

6

13

22

31

40

49

57

**D TRIO.**

63

JACK TAR  
Bass Trombone

69

**E**

Musical staff for measures 69-76. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The music consists of eighth and quarter notes, with some rests and a final half note.

77

Musical staff for measures 77-82. The staff is in bass clef with a key signature of three flats. The music features eighth notes and quarter notes, with some rests.

83

Musical staff for measures 83-88. The staff is in bass clef with a key signature of three flats. The music features eighth notes and quarter notes, with a final measure in 2/4 time signature.

89

**F**

Musical staff for measures 89-96. The staff is in bass clef with a key signature of three flats and a 2/4 time signature. The music features eighth notes and quarter notes. Dynamics include *f* and *ff*.

97

Musical staff for measures 97-103. The staff is in bass clef with a key signature of three flats. The music features eighth notes and quarter notes. Dynamics include *[mf cresc.]*, *poco*, and *a*.

104

**G**

Musical staff for measures 104-111. The staff is in bass clef with a key signature of three flats. The music features eighth notes and quarter notes. Dynamics include *poco*, *ff*, and *ff*. A 6/8 time signature change is indicated.

112

Musical staff for measures 112-118. The staff is in bass clef with a key signature of three flats. The music features eighth notes and quarter notes.

119

Musical staff for measures 119-124. The staff is in bass clef with a key signature of three flats. The music features eighth notes and quarter notes. Dynamics include *[mf]*.

125

**H**

Musical staff for measures 125-132. The staff is in bass clef with a key signature of three flats. The music features eighth notes and quarter notes. Dynamics include *[cresc.]*, *poco*, *a*, *poco*, and *[ff]*.

133

Musical staff for measures 133-138. The staff is in bass clef with a key signature of three flats. The music features eighth notes and quarter notes, ending with a double bar line.

March  
**JACK TAR**

Tuba

(1903)

JOHN PHILIP SOUSA

March Tempo.

*f*

6 A

*f*

13

*p* *cresc.* *poco* *a*

20 B

*poco* *ff* *f*

27

*p* *cresc.* *poco* *a* *poco* *f*

35 C

*p* *f* *sf*

43

*sf* *p* *cresc.*

50

*poco* *a* *poco* *ff*

57 D TRIO.

*p*

JACK TAR  
Tuba

64

71

**E**

79

87

**F**

95

103

**G**

111

117

124

**H**

133



# Drums

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

# March JACK TAR

(1903)

JOHN PHILIP SOUSA



Boatswain's Whistle (optional)

**March Tempo.**

The musical score is written for a drum set and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various dynamic markings such as *f*, *sf*, *p*, *ff*, *cresc.*, *poco*, and *a*. It also features three marked sections: Section A (measures 11-16), Section B (measures 25-30), and Section C (measures 40-45). The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a final cadence in measure 50.

JACK TAR  
Drums

**D** TRIO.

57 [tacet] 4 8  
p

67 12 16 **E** 4

78 8 12 15 [Play] On shell f

89 **F** [- Cyms.]

94 On head [+ Cyms.] [mf]

101 cresc. poco a poco Whistle [ff] Large bell [ff]

109 **G** ff 4 8

118 12 (16) **H** [mf] [cresc.]

126 4 (8)

134 (12) 15 [ff]

March

# JACK TAR

(1903)

JOHN PHILIP SOUSA

## Harp

[Handwritten part from  
Sousa's Encore Books]

March Tempo.

Measures 1-5 of the Harp part. The music is in 6/8 time with a key signature of three flats. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Measures 6-10. Measure 6 is marked with a box containing the letter 'A'. The music continues with a forte (*f*) dynamic. The right hand plays a series of chords, and the left hand has a steady eighth-note accompaniment.

Measures 11-15. The music starts with a forte (*f*) dynamic in measure 11 and transitions to a piano (*p*) dynamic in measure 12. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment.

Measures 16-20. The music features dynamic markings: *cresc.* (crescendo) in measure 16, *poco* (poco) in measure 17, *a* (accent) in measure 18, and *poco* (poco) in measure 19. The right hand plays chords, and the left hand has eighth notes.

Measures 21-25. Measure 21 is marked with a box containing the letter 'B'. The music begins with a fortissimo (*ff*) dynamic in measure 21 and returns to a forte (*f*) dynamic in measure 24. The right hand plays chords, and the left hand has eighth notes.

Measures 26-30. The music starts with a piano (*p*) dynamic in measure 26 and includes markings for *cresc.* (crescendo) in measure 28 and *poco* (poco) in measure 29. The right hand plays chords, and the left hand has eighth notes.

JACK TAR  
Harp

31

*a* *poco* *f* *f*

36

*p* *f*

41 **C**

*f* *sf* *p*

46

*cresc.* *poco*

51

*a* *poco* *ff*

56 **D TRIO.**

*p*

61

JACK TAR  
Harp

66

66 67 68 69

70

E

70 71 72 73 74

75

75 76 77 78 79

80

80 81 82 83 84

85

F  $\text{♩} = \text{♩}$

85 86 87 88 89 90

91

91 92 93 94 95 96 97 98

99

[*mf* *cresc.* *poco* *a* *poco* *ff*]

99 100 101 102

JACK TAR  
Harp

107 G  $\text{♩} = \text{♩}$   
*ff*

112

117

121 H  
*[mf]* *[cresc.]*

126  
*poco* *a*

131  
*poco* *[ff]*

136