



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 4 *of* No. 68

THE  
FEDERAL  
MARCH  
[1910]

FULL *of* SCORE

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

## March, “The Federal” (1910)

Just before embarking on his world tour of 1910–11, Sousa composed this march in honor of the people of Australia and New Zealand, including both in his dedication, “to the Australasians.” The title was to have been “The Land of the Golden Fleece,” but “The Federal” was suggested to Sousa by Sir George Reid, the High Commissioner for Australia, who heard it in London at the beginning of the tour. The original title was not wasted; Sousa used “In the Land of the Golden Fleece” later for the second movement of his suite, *Tales of the Traveler*.

On occasion, this march has been referred to as “Capitol March.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 51. Used by permission.

### Editorial Notes

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

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

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

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

**Introduction (m. 1-4):** The recommended tempo is 120 bpm. The cymbal crash in m. 1 may be let to ring or choked, but the last crash in m. 4 should be choked to set up the *subito piano* of the first strain.

**First Strain (m. 5-21):** The staccato eighth notes in this melody should be sprightly and short, even in the soft dynamic. Subtle accents are traditionally played in the percussion on the downbeats of m. 8 and 12 and beat two of m. 14 and 18. A *tutti* crescendo beginning in m. 17 leads to the conclusion of the strain in *forte*. The repeat is played exactly the same as the first time.

**Second Strain (m. 21-38):** Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time and all others play *piano*. Clarinets play one octave down from the original as indicated first time. All instruments rejoin with a *subito forte*

on beat two of m. 37 for the repeat, and the clarinets are back in the original higher octave. Accents in the percussion are added this time in m. 24, 26, and 32.

**Trio (m. 38-54):** Piccolo, E-flat clarinet, cornets, and ALL percussion are tacet here, except for the added bell part. Trombones may play softly to support the harmonic foundation and all others should play at *piano*. Clarinets and flutes are written one octave lower than the original parts. The crescendo in m. 50 should not be overdone. The harp part is unique in this march with solo running arpeggios in the trio. Although the harp part is still optional, it adds a wonderful color to this particular march.

**Break Strain (m. 54-70):** All instruments rejoin on beat two of m. 54 at *fortissimo*. The cymbal and bass drum parts split in this strain, with solo passages for each. A diminuendo is performed in m. 70 first time, leading to a soft statement of the final strain.

**Final Strain (m. 71-87):** Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet once more, and all others play in *piano* first time through. All instruments rejoin in m. 86 for the repeat of the break strain, which is played exactly as before, however a crescendo in m. 70 leads to a *tutta forza* final statement of the last strain. Percussion accents mark the downbeat here second time, as well as a stronger *sffz* in m. 82.

# March THE FEDERAL

Full Score

(1910)

JOHN PHILIP SOUSA

March Tempo. 2 3 4 5 6 7

Piccolo *ff* *p stacc.*

Flute *ff* *p stacc.*

1st & 2nd Oboes *ff* *p*

E♭ Clarinet *ff* *p stacc.*

1st B♭ Clarinet *ff* *p stacc.*

2nd & 3rd B♭ Clarinets *ff* *p stacc.*

E♭ Alto Clarinet (optional) *ff* *p stacc.*

B♭ Bass Clarinet *ff* *p stacc.*

1st & 2nd Bassoons *ff* *p*

E♭ Alto Saxophone *ff* *p*

B♭ Tenor Saxophone *ff* *p*

E♭ Baritone Saxophone *ff* *p*

E♭ Cornet (optional) *ff* *p stacc.*

Solo B♭ Cornet *ff* *p stacc.*

1st B♭ Cornet *ff* *p*

2nd & 3rd B♭ Cornets *ff* *p*

1st & 2nd F Horns *ff* *p*

3rd & 4th F Horns *ff* *p*

Baritone *ff* *p stacc.*

1st & 2nd Trombones *ff* *p*

Bass Trombone *ff* *p*

Tuba *ff* *p*

Drums & Bells *ff* *p*

Harp (optional) *ff* *p*

THE FEDERAL  
Full Score

8 9 10 11 12 13 14

Picc.  
Flute  
1st & 2nd Obs.  
E♭ Clar.  
1st Clar.  
2nd & 3rd Clars.  
Alto Clar.  
Bass Clar.  
1st & 2nd Bsns.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
E♭ Cor.  
Solo B♭ Cor.  
1st B♭ Cor.  
2nd & 3rd B♭ Cors.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Bar.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Bells  
Drums  
Harp

THE FEDERAL  
Full Score

15 16 17 18 19 20 21

Picc. [f] [p]f [tacet]

Flute [f] [p]f [tacet]

1st & 2nd Obs. [f]

E♭ Clar. [f] [p]f [tacet]

1st Clar. [f] [p]f [lower notes 1st X]

2nd & 3rd Clars. [f] [p]f [lower notes 1st X]

Alto Clar. [f] [p]f

Bass Clar. [f] [p]f

1st & 2nd Bsns. [f]

Alto Sax. [f] [p]f

Ten. Sax. [f] [p]f

Bari. Sax. [f]

E♭ Cor. [f] [p]f [tacet]

Solo B♭ Cor. [f] [p]f [tacet]

1st B♭ Cor. [f] [p]f [tacet]

2nd & 3rd B♭ Cors. [f]

1st & 2nd Hrns. [f]

3rd & 4th Hrns. [f]

Bar. [f] [p]f

1st & 2nd Trbns. [f]

B. Trbn. [f]

Tuba [f]

Bells  
Drums [f]

Harp [f]

THE FEDERAL  
Full Score

22 23 24 25 26 27 28 29 30

Picc. <sup>[2nd X only]</sup>  
(f)

Flute (f)

1st & 2nd Obs. [p]f

E♭ Clar. <sup>[2nd X only]</sup>  
(f)

1st Clar. (f)

2nd & 3rd Clars. (f)

Alto Clar. (f)

Bass Clar. (f)

1st & 2nd Bsns. [p]f

Alto Sax. (f)

Ten. Sax. (f)

Bari. Sax. [p]f

E♭ Cor. <sup>[2nd X only]</sup>  
(f)

Solo B♭ Cor. <sup>[2nd X only]</sup>  
(f)

1st B♭ Cor. <sup>[2nd X only]</sup>  
(f)

2nd & 3rd B♭ Cors. <sup>[2nd X only]</sup>  
[p]f

1st & 2nd Hrns. [p]f

3rd & 4th Hrns. [p]f

Bar. (f)

1st & 2nd Trbns. <sup>[2nd X only]</sup>  
[p]f

B. Trbn. <sup>[2nd X only]</sup>  
[p]f

Tuba [p]f

Bells <sup>[Cym. 2nd X only]</sup>  
Drums [p]f

Harp [p]f

THE FEDERAL  
Full Score

31 32 33 34 35 36 37 38

Picc. [f] [p] *Fuc.*

Flute [f] [p] *[orig. 8va]*

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

E♭ Clar. [f] [p] *[tacet]*

1st Clar. [f] [p] *[loco] [orig. 8va]*

2nd & 3rd Clars. [f] [p] *[loco] [orig. 8va]*

Alto Clar. [f] [p]

Bass Clar. [f] [p]

1st & 2nd Bsns. [p]

Alto Sax. [f] [p]

Ten. Sax. [f] [p]

Bari. Sax.

E♭ Cor. [f] [p] *[B♭ Cor.]*

Solo B♭ Cor. [f] [p] *[tacet]*

1st B♭ Cor. [f] [p] *[tacet]*

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar. [f] [p]

1st & 2nd Trbns.

B. Trbn.

Tuba

Bells [Bells]

Harp



THE FEDERAL  
Full Score

39 40 41 42 43 44 45 46

**TRIO.**

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

*p*

**TRIO.**

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors. [*tacet*]

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *p*

Bar.

1st & 2nd Trbns. *p*

B. Trbn. *p*

Tuba *p*

Bells *p*

Drums [*tacet*]

Harp *p*

THE FEDERAL  
Full Score

47 48 49 50 51 52 53 54

Picc. [mp] [ff] [loco] [Play]

Flute [mp] [ff] [loco]

1st & 2nd Obs. [mp] [ff] [loco]

E♭ Clar. [mp] [ff] [loco] [Play]

1st Clar. [mp] [ff] [loco]

2nd & 3rd Clars. [mp] [ff] [loco]

Alto Clar. [mp] [ff]

Bass Clar. [mp] [ff]

1st & 2nd Bsns. [mp] [ff]

Alto Sax. [mp] [ff]

Ten. Sax. [mp] [ff]

Bari. Sax. [mp] [ff]

E♭ Cor. [mp] [ff] [Play]

Solo B♭ Cor. [mp] [ff] [Play]

1st B♭ Cor. [mp] [ff] [Play]

2nd & 3rd B♭ Cors. [mp] [ff] [Play]

1st & 2nd Hrns. [mp] [ff]

3rd & 4th Hrns. [mp] [ff]

Bar. [mp] [ff]

1st & 2nd Trbns. [mp] [ff]

B. Trbn. [mp] [ff]

Tuba [mp] [ff]

Bells  
Drums [mp] [ff] [Play]

Harp [mp]

THE FEDERAL  
Full Score

55 56 57 58 59 60 61 62 63

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

B. D. Cym. S. D. Cym. S. D. B. D.

THE FEDERAL  
Full Score

64 65 66 67 68 69 70 71 72

*Grandioso*  
[2nd X only]

Picc. [p]: *fff*

Flute [p]: *fff*

1st & 2nd Obs. [p]: *fff*

E♭ Clar. [p]: *fff*  
[2nd X only]

1st Clar. [p]: *fff*  
[lower notes 1st X]

2nd & 3rd Clars. [p]: *fff*  
[lower notes 1st X]

Alto Clar. [p]: *fff*

Bass Clar. [p]: *fff*

1st & 2nd Bsns. [p]: *fff*

Alto Sax. [p]: *fff*

Ten. Sax. [p]: *fff*

Bari. Sax. [p]: *fff*

E♭ Cor. [p]: *fff*  
[2nd X only]

Solo B♭ Cor. [p]: *fff*  
[2nd X only]

1st B♭ Cor. [p]: *fff*  
[2nd X only]

2nd & 3rd B♭ Cors. [p]: *fff*  
[2nd X only]

1st & 2nd Hrns. [p]: *fff*

3rd & 4th Hrns. [p]: *fff*

Bar. [p]: *fff*  
[2nd X only]

1st & 2nd Trbns. [p]: *fff*  
[2nd X only]

B. Trbn. [p]: *fff*

Tuba [p]: *fff*

Bells  
Drums [p]: *fff*  
[Cyms. 2nd X only]

Harp [p]: *fff*

THE FEDERAL  
Full Score

73

74

75

76

77

78

79

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

THE FEDERAL  
Full Score

80

81

82

83

84

85

86

87

Picc. [ff] [Play]

Flute [ff]

1st & 2nd Obs. [ff]

E♭ Clar. [ff] [Play]

1st Clar. [ff] [loco]

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

Alto Clar. [ff] [Play]

Bass Clar. [ff]

1st & 2nd Bsns. [ff]

Alto Sax. [ff]

Ten. Sax. [ff]

Bari. Sax. [ff]

E♭ Cor. [ff] [Play]

Solo B♭ Cor. [ff] [Play]

1st B♭ Cor. [ff] [Play]

2nd & 3rd B♭ Cors. [ff] [Play]

1st & 2nd Hrns. [ff]

3rd & 4th Hrns. [ff]

Bar. [ff]

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

B. Trbn. [ff] [Play]

Tuba [ff]

Bells  
Drums [ff] [ff] (2nd X)

Harp [ff]

March  
**THE FEDERAL**

Piccolo

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Piccolo in the key of B-flat major (three flats) and 2/4 time. It begins with a dynamic marking of *ff* and a *p stacc.* marking. The score is divided into measures 1 through 33. Measure 19 contains a first ending (1.) and a second ending (2.) with a *[tacet]* instruction. Measure 20 includes a *[2nd X only]* instruction. The score concludes with a double bar line at the end of measure 33.

THE FEDERAL  
Piccolo

37 **TRIO.**  
1. [Play] **[f]** 2. Fute. **p**

43

50 [mp] [Play] **ff**

57

62

66 **Grandioso**  
[2nd X only]  
1st X [p] 2nd X [fff] **[p]-fff**

73

79

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



March  
**THE FEDERAL**

Flute

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a single flute in the key of B-flat major (three flats) and 2/4 time. It begins with a dynamic marking of *ff* (fortissimo) and a tempo marking of "March Tempo." The score is divided into measures, with measure numbers 6, 10, 15, 19, 24, 28, and 33 indicated at the start of their respective lines. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic changes, including *p stacc.* (piano staccato) and a section with *[f]*, *[p]f*, and *(f)* markings. The score includes first and second endings at measure 19. The piece concludes with a final flourish of eighth notes.

THE FEDERAL  
Flute

37 **TRIO.**  
1. *[f]* *p* [orig. 8va]

43 *[>] (poco)*

50 *[mp]* *ff* [loco]

57

62

66 *Grandioso*  
1st X *[p]-fff*  
2nd X *[p]-fff*

73

79

83 *[ff]*

March  
**THE FEDERAL**

1st Oboe

(1910)

JOHN PHILIP SOUSA

March Tempo.

8

17

24

32

37

44

52

59

65

71

80

*ff* *p* *[f]* *[p]f* *[f]* *p* *[poco]* *[mp]* *ff* *[p]:fff* *[ff]*

1. 2. 1. 2. 1. 2.

TRIO.

Grandioso

1st X [ ]  
2nd X [ ]

March  
**THE FEDERAL**

2nd Oboe

(1910)

JOHN PHILIP SOUSA

March Tempo.

ff p

8

17 [f] [p]f

24

32

37 1. 2. TRIO. [f] p

44 [poco] [mp]

52 ff

59

65 1st X [ ] 2nd X [ ]

71 Grandioso [p]fff

80 1. 2. [ff]

March  
**THE FEDERAL**

E♭ Clarinet

(1910)

JOHN PHILIP SOUSA

March Tempo.

Musical notation for measures 1-5. The key signature has two flats (B♭ and E♭) and the time signature is common time (C). The first measure starts with a forte (*ff*) dynamic and features accents (^) over the first and second notes. The piece concludes with a first ending (double bar line with repeat dots) and a second ending marked *p stacc.*

Musical notation for measures 6-9. The melody continues with eighth and sixteenth notes, maintaining the key signature and time signature.

Musical notation for measures 10-14. The melody continues with eighth and sixteenth notes, including a sharp sign (#) above a note in measure 13.

Musical notation for measures 15-18. The melody continues with eighth and sixteenth notes, including accents (^) and slurs.

Musical notation for measures 19-23. Measure 19 starts with a first ending (1.) and a forte (*[f]*) dynamic. Measure 20 has a second ending (2.) with a *[p]* dynamic and a *[tacet]* instruction. Measure 21 is marked *[2nd X only]* with a forte (*[f]*) dynamic.

Musical notation for measures 24-27. The melody continues with eighth and sixteenth notes, including slurs and accents.

Musical notation for measures 28-32. The melody continues with eighth and sixteenth notes, including slurs and accents.

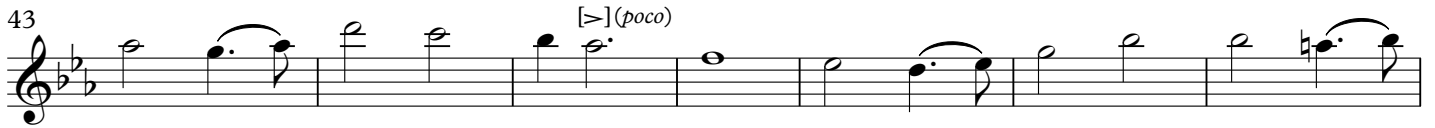
Musical notation for measures 33-36. The melody continues with eighth and sixteenth notes, including slurs and accents.

THE FEDERAL  
Eb Clarinet

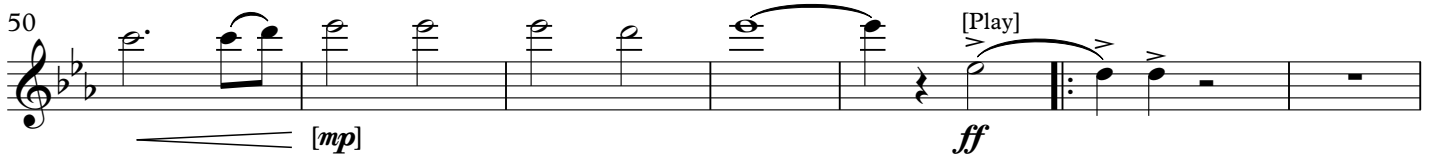
37 1. [Play] [f] 2. [tacet] *p* **TRIO.**



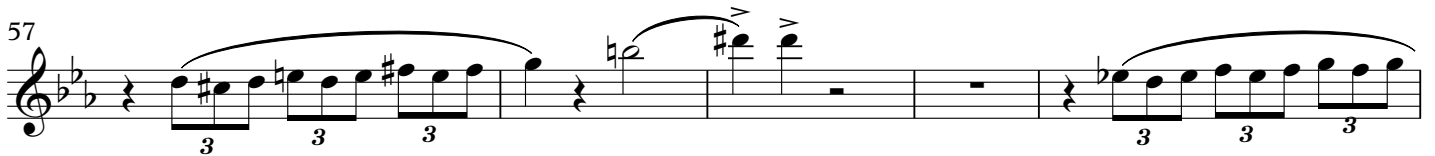
43 [ $\text{>}$ ] (*poco*)



50 [Play] [mp] *ff*



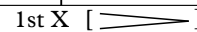
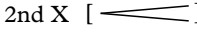
57

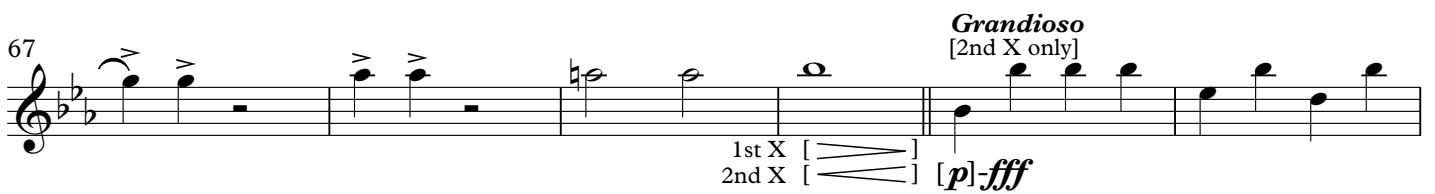


62



67 *Grandioso* [2nd X only] [p]-*fff*

1st X [  ]  
2nd X [  ]



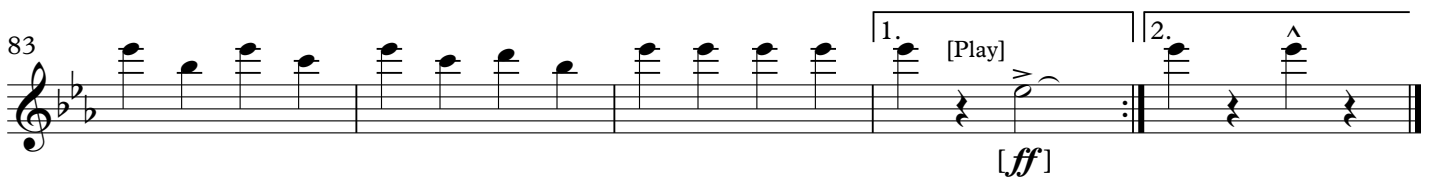
73



79



83 1. [Play] [ff] 2. ^



# March THE FEDERAL

1st B♭ Clarinet

(1910)

JOHN PHILIP SOUSA

March Tempo.

Musical notation for the first staff of the piece, measures 1-5. The key signature is B-flat major (two flats). The tempo is marked 'March Tempo.' and the dynamics are *ff* (fortissimo) for the first four measures and *p stacc.* (piano staccato) for the fifth measure. The notation includes accents and slurs.

Musical notation for the second staff of the piece, measures 6-9. The notation includes slurs and accents.

Musical notation for the third staff of the piece, measures 10-14. The notation includes slurs and accents.

Musical notation for the fourth staff of the piece, measures 15-18. The notation includes slurs and accents.

Musical notation for the fifth staff of the piece, measures 19-23. This staff includes first and second endings. The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a first ending repeat sign. The dynamics are *[f]* (forte) for the first ending, *[p]f* (piano forte) for the second ending, and *(f)* (forte) for the final measure. The notation includes slurs and accents.

Musical notation for the sixth staff of the piece, measures 24-27. The notation includes slurs and accents.

Musical notation for the seventh staff of the piece, measures 28-32. The notation includes slurs and accents.

Musical notation for the eighth staff of the piece, measures 33-36. The notation includes slurs and accents.

THE FEDERAL  
1st B♭ Clarinet

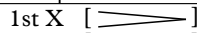
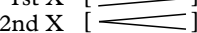
37 1. [*loco*] 2. **TRIO.**  
[*f*] [*orig. 8va*] *p*

43

50 [*mp*] [*loco*] *ff*

57

62

67 **Grandioso**  
[lower notes 1st X]  
1st X [  ]  
2nd X [  ] [*p*]-*fff*

73

79

83 1. [*loco*] 2. *ff*



March  
**THE FEDERAL**

2nd B $\flat$  Clarinet

(1910)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p stacc.*

6

10

15

19

1. | 2. [lower notes 1st X]

[*f*] [*p*]*f* (*f*)

24

28

33

THE FEDERAL  
2nd B $\flat$  Clarinet

37 1. [loco] 2. **TRIO.** [orig. 8va]

[f] p

43

[>] (poco)

50 [loco] [mp] ff

57

62

67 **Grandioso** [lower notes 1st X] 1st X 2nd X [p]-ff

73

79

83 1. [loco] 2. [ff]

March  
**THE FEDERAL**

3rd B $\flat$  Clarinet

(1910)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p stacc.*

6

10

15

19

[f] [p]f (f)

24

28

33

THE FEDERAL  
3rd B $\flat$  Clarinet

37 **TRIO.**  
1. [loco] [f]  
2. [orig. 8va] p

43  
[>] (poco)

50  
[mp] ff [loco]

57

62

67 **Grandioso**  
[lower notes 1st X]  
1st X [p] [ff]  
2nd X [p] [ff]

73

79

83  
1. [loco] [ff]  
2.

# March

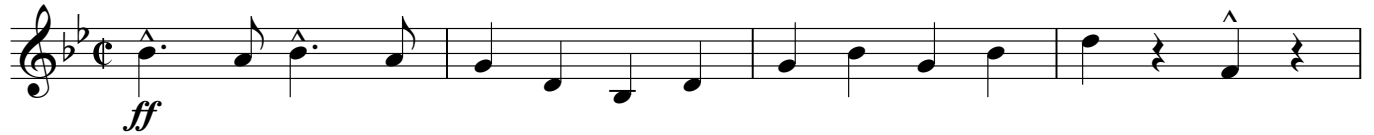
# THE FEDERAL

E♭ Alto Clarinet

(1910)

JOHN PHILIP SOUSA

March Tempo.



THE FEDERAL  
E♭ Alto Clarinet

35

1. [f] 2. p

39 **TRIO.**

[>] (*poco*)

46

[*mp*]

52

*ff*

58

63

69 **Grandioso**

1st X: [p]:*fff*  
2nd X: [p]:*fff*

76

82

1. [Play] [ff] 2. [ff]

March  
**THE FEDERAL**

B♭ Bass Clarinet

(1910)

JOHN PHILIP SOUSA

March Tempo.

ff

5

*p stacc.*

9

13

[f]

20

1. 2.  
[p]f (f)

26

32

1.  
[f]

38

*p*

**TRIO.**

THE FEDERAL  
B♭ Bass Clarinet

44

[>] (*poco*)

50

[*mp*]

*ff*

56

61

66

1st X [ ]  
2nd X [ ]

71

**Grandioso**

[*p*]-*fff*

77

82

1. [ ] 2. [ ]

[*ff*]



March  
**THE FEDERAL**

1st Bassoon

(1910)

JOHN PHILIP SOUSA

March Tempo.

ff

p

8

19

[f]

[p]-f

26

32

39

TRIO.

p

[>](poco)

47

[mp]

54

ff

61

68

Grandioso

1st X [p]-fff

2nd X [p]-fff

74

81

[ff]

Detailed description: This is a musical score for the 1st Bassoon part of the march 'The Federal' by John Philip Sousa. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a 'March Tempo.' instruction. The first staff (measures 1-8) starts with a fortissimo (ff) dynamic and features a melodic line with accents. The second staff (measures 9-18) continues the melodic line. The third staff (measures 19-25) includes first and second endings, with dynamics ranging from [f] to [p]-f. The fourth staff (measures 26-31) continues the melodic line with accents. The fifth staff (measures 32-38) also includes first and second endings, ending with a piano (p) dynamic. The sixth staff (measures 39-46) is marked 'TRIO.' and features a more complex melodic line with a crescendo leading to a mezzo-piano ([mp]) dynamic. The seventh staff (measures 47-53) continues the melodic line. The eighth staff (measures 54-60) features a fortissimo (ff) dynamic and includes a first ending. The ninth staff (measures 61-67) continues the melodic line. The tenth staff (measures 68-73) is marked 'Grandioso' and features a fortissimo (fff) dynamic with first and second endings. The eleventh staff (measures 74-80) continues the melodic line. The final staff (measures 81-88) includes first and second endings, concluding with a fortissimo (ff) dynamic.

March  
**THE FEDERAL**

2nd Bassoon

(1910)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *p*

19 1. 2. [*f*] [*p*]-*f*

26

32 1. 2. *p*

39 **TRIO.** [*>*] (*poco*)

47 [*mp*]

54 *ff*

61

68 **Grandioso**

74 1st X [*p*]-*fff*  
2nd X

81 1. 2. [*ff*]

# March THE FEDERAL

E♭ Alto Saxophone

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Saxophone and consists of 9 staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The piece begins with a dynamic of *ff* (fortissimo) and a *p* (piano) dynamic later in the first staff. The score includes various musical notations such as slurs, accents, and dynamic markings like *[p]f*, *(f)*, *[f]*, *[>] (poco)*, *[mp]*, and *ff*. There are first and second endings marked with '1.' and '2.'. A section labeled 'TRIO.' begins at measure 38 with a *p* dynamic. The score concludes with a *ff* dynamic and first and second endings.

# March THE FEDERAL

B♭ Tenor Saxophone

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Tenor Saxophone and consists of ten staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score begins with a dynamic marking of *ff* and a tempo marking of "March Tempo." The first staff contains measures 1-9, with a dynamic shift to *p* at measure 5. The second staff (measures 10-19) features a crescendo leading to a dynamic of *[f]*. The third staff (measures 20-25) includes first and second endings, with dynamics of *[p]f* and *(f)*. The fourth staff (measures 26-31) continues the melodic line. The fifth staff (measures 32-36) shows a steady rhythmic pattern. The sixth staff (measures 37-45) is the beginning of the "TRIO" section, marked with first and second endings, dynamics of *[f]* and *p*, and a *[>] (poco)* marking. The seventh staff (measures 46-54) features a crescendo to *ff* and a dynamic of *[mp]*. The eighth staff (measures 55-61) contains triplet figures. The ninth staff (measures 62-76) includes a *Grandioso* section with a dynamic of *[p]ff* and first/second ending markings. The tenth staff (measures 77-80) continues the melodic line. The final staff (measures 81-84) concludes with first and second endings and a dynamic of *[ff]*.

March  
**THE FEDERAL**

E♭ Baritone Saxophone

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Baritone Saxophone in 2/4 time, featuring a key signature of two flats (B♭ and E♭). The piece is marked 'March Tempo.' and begins with a dynamic of *ff*. The score is divided into several systems, with measure numbers 7, 14, 21, 28, 36, 43, 50, 58, 66, 74, and 81 indicated. The first system (measures 1-6) includes a first ending and a dynamic shift to *p*. The second system (measures 7-13) continues the melody. The third system (measures 14-20) features a first ending and a dynamic of *[f]*. The fourth system (measures 21-27) includes a second ending and a dynamic of *[p]-f*. The fifth system (measures 28-35) continues the melody. The sixth system (measures 36-42) is the start of the 'TRIO' section, marked with a first ending, a second ending, and a dynamic of *p*. The seventh system (measures 43-49) continues the melody. The eighth system (measures 50-57) includes a dynamic of *[mp]* and a *ff* dynamic. The ninth system (measures 58-65) continues the melody. The tenth system (measures 66-73) is marked 'Grandioso' and includes a dynamic of *[p]-fff*. The eleventh system (measures 74-80) continues the melody. The twelfth system (measures 81-88) includes a first ending, a second ending, and a dynamic of *[ff]*.

March  
**THE FEDERAL**

E♭ Cornet

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Cornet in 2/4 time, featuring a key signature of two flats (B♭ and E♭). The piece begins with a dynamic marking of *ff* and a *March Tempo.* instruction. The first staff contains the initial melody, marked with *ff* and *p stacc.* dynamics. Subsequent staves are numbered 6, 10, 14, 18, 23, 27, and 31. The score includes first and second endings at measure 18, with dynamic markings of *[f]*, *[p]f*, and *(f)*. A *[tacet]* instruction is placed above the second ending. A *[2nd X only]* marking is present at the start of the second ending. The score concludes with a double bar line at the end of the 31st measure.

THE FEDERAL  
E♭ Cornet

35

1. [Play] [f] 2. *p* B♭ Cor.

39 **TRIO.**

[>] (*poco*)

48

[*mp*] *ff* [Play]

55

61

67 **Grandioso**  
[2nd X only]

1st X  
2nd X ] [*p*]-*fff*

75

82

1. [Play] [ff] 2.

March  
**THE FEDERAL**

Solo B♭ Cornet

(1910)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p stacc.*

6

10

14

18

1. 2. [tacet] [2nd X only]  
[f] [p]f (f)

23

27

31



THE FEDERAL  
Solo B♭ Cornet

35

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

39 **TRIO.**

[>] (*poco*)

48

[*mp*] *ff* [Play]

55

61

67 **Grandioso**  
[2nd X only]

1st X  
2nd X [p]-*fff*

75

82

1. [Play] [ff]  
2.

March  
**THE FEDERAL**

1st B♭ Cornet

(1910)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p*

6

11

15

19

1. 2. [tacet] [2nd X only]  
[f] [p]f (f)

23

27

31

THE FEDERAL  
1st B $\flat$  Cornet

34

1. [Play] [f]  
2. [tacet] p

39 **TRIO.**

47

[mp] [Play] ff

55

61

68 **Grandioso**  
[2nd X only]

1st X  
2nd X [p]-fff

75

82

1. [Play] ff  
2. ^

# March THE FEDERAL

2nd B♭ Cornet

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B♭ Cornet in 2/4 time. It begins with a key signature of two flats (B♭ and E♭) and a common time signature. The score is divided into measures, with measure numbers 8, 15, 22, 29, 36, 44, 53, 60, 67, 74, and 81 marked at the start of their respective lines. The piece starts with a *ff* dynamic and a *March Tempo.* instruction. It features several first and second endings, a *TRIO.* section marked *[tacet]* and *p*, and a *Grandioso* section marked *[2nd X only]* and *[p]-fff*. The score concludes with a *ff* dynamic and a first ending marked *[Play]*.

# March THE FEDERAL

3rd B♭ Cornet

(1910)

JOHN PHILIP SOUSA

**March Tempo.**

8

15

22 [2nd X only] [p]-f

29

36 1. 2. **TRIO.** [tacet] p

44 [mp]

53 [Play] ff

60

67 **Grandioso** [2nd X only] 1st X [p]-fff 2nd X [p]-fff

74

81 1. [Play] 2. [ff]

March  
**THE FEDERAL**

1st F Horn

(1910)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

29

37

44

52

59

66

74

81

*ff* *p* [*f*] [*p*]-*f* *p* [*mp*] *ff* *Grandioso* [*p*]-*fff* [*ff*]

1st X  
2nd X

March  
**THE FEDERAL**

2nd F Horn

(1910)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

29

37

44

52

59

66

74

81

**TRIO.**

**Grandioso**

*ff* *p* *[f]* *[p]-f* *p* *[mp]* *ff* *[p]-fff* *[ff]*

1st X [ ]  
2nd X [ ]

March  
**THE FEDERAL**

3rd F Horn

(1910)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p* *[f]* *[p]-f* *p* *[mp]* *ff* *[p]-fff* *[ff]*

8 15 22 29 37 44 52 59 66 74 81

TRIO.

1st X [ ] 2nd X [ ]



March  
**THE FEDERAL**

4th F Horn

(1910)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

29

37

44

52

59

66

74

81

*ff*

*p*

*[p]-f*

*[p]*

*p*

*[mp]*

*ff*

*Grandioso*

1st X [ ]

2nd X [ ]

*[p]-fff*

*[ff]*

# March THE FEDERAL

Baritone

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a *ff* dynamic and a *p stacc.* dynamic. The second staff is marked with a measure number of 6. The third staff is marked with a measure number of 11. The fourth staff is marked with a measure number of 19 and includes first and second endings, with dynamics *[f]*, *[p]f*, and *(f)*. The fifth staff is marked with a measure number of 27. The sixth staff is marked with a measure number of 35 and includes first and second endings, with dynamics *[f]* and *p*. The section starting at measure 35 is labeled "TRIO." and features a change in key signature to two flats (B-flat, E-flat). The seventh staff is marked with a measure number of 42 and includes a *[>] (poco)* dynamic. The eighth staff is marked with a measure number of 50 and includes a *[mp]* dynamic and a *ff* dynamic. The ninth staff is marked with a measure number of 57. The tenth staff is marked with a measure number of 64 and includes a *[p]fff* dynamic. The section starting at measure 64 is labeled "Grandioso" and includes first and second endings, with dynamics *[p]fff* and *[ff]*. The score concludes with a *[ff]* dynamic.

March  
**THE FEDERAL**

Baritone, T.C.

(1910)

JOHN PHILIP SOUSA

March Tempo.

*ff* *p stacc.*

6

11

19

[*f*] [*p*]*f* (*f*)

27

35

TRIO.

[*f*] *p*

42

[>](*poco*)

50

[*mp*] *ff*

57

64

Grandioso

71

1st X [ ]  
2nd X [ ]

80

[*p*]-*fff* [*ff*]

# March THE FEDERAL

1st Trombone

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *p* marking later in the staff. The second staff continues the melody. The third staff includes first and second endings, with a *[f]* dynamic marking under the first ending and a *[p]f* marking under the second ending. The fourth staff features a *p* dynamic marking. The fifth staff is the start of the **TRIO** section, marked with *p*. The sixth staff continues the trio. The seventh staff has a *[mp]* marking and a *ff* marking. The eighth staff continues the melody. The ninth staff includes first and second endings, with a *[p]fff* dynamic marking and a **Grandioso** marking above the staff. The tenth staff concludes the piece with a *[ff]* dynamic marking and a *[Play]* instruction.

# March THE FEDERAL

2nd Trombone

(1910)

JOHN PHILIP SOUSA

March Tempo.

8

17

26

35

42

51

58

65

73

81

*ff* *p* *[f]* *[p]f* *[mp]* *ff* *Grandioso* *[2nd X only]* *[p]fff* *[Play]* *[ff]*

1. 2. [2nd X only]

TRIO.

1. 2.

1st X 2nd X

Detailed description: This is a musical score for the 2nd Trombone part of the march 'The Federal' by John Philip Sousa. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a 'March Tempo.' instruction. The first staff (measures 1-8) starts with a fortissimo (*ff*) dynamic and features a melodic line with accents. The second staff (measures 9-16) continues the melodic line. The third staff (measures 17-25) includes first and second endings, with a dynamic change to *[f]* and then *[p]f*. The fourth staff (measures 26-34) continues the melodic line. The fifth staff (measures 35-41) marks the beginning of the 'TRIO.' section, starting with a first and second ending and a dynamic of *p*. The sixth staff (measures 42-50) continues the melodic line. The seventh staff (measures 51-57) features a melodic line with a dynamic of *[mp]* and a fortissimo (*ff*) section. The eighth staff (measures 58-64) continues the melodic line. The ninth staff (measures 65-72) includes a 'Grandioso' section with a dynamic of *[p]fff* and first and second endings. The tenth staff (measures 73-80) continues the melodic line. The eleventh staff (measures 81-88) includes a first and second ending and a dynamic of *[ff]*.

March  
**THE FEDERAL**

Bass Trombone

(1910)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *p*

17 1. 2. [2nd X only] [*f*] [*p*]-*f*

26

35 1. 2. **TRIO.** *p*

42

51 [*mp*] *ff*

58

65 *Grandioso* [2nd X only] 1st X [ ] 2nd X [ ] [*p*]-*fff*

73

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

March  
**THE FEDERAL**

Tuba

(1910)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *p*

15 1. 2. *[f]*

22 *[p]-f*

30

37 1. 2. **TRIO.** *p*

44 *[mp]*

52 *ff*

59

66 *Grandioso*

74 1st X 2nd X *[p]-fff*

81 1. 2. *[ff]*

Detailed description: This is a musical score for the Tuba part of the march 'The Federal' by John Philip Sousa. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of 11 staves of music. The first staff begins with a dynamic marking of *ff* and a *p* marking later. The second staff has a measure rest. The third staff includes first and second endings, with a *[f]* dynamic marking. The fourth staff has a *[p]-f* dynamic marking. The fifth staff has a measure rest. The sixth staff is the start of the 'TRIO' section, marked with a *p* dynamic. The seventh staff has a *[mp]* dynamic marking. The eighth staff has a *ff* dynamic marking. The ninth staff has a measure rest. The tenth staff is marked 'Grandioso' and includes first and second endings with a *[p]-fff* dynamic marking. The eleventh staff also has first and second endings with a *[ff]* dynamic marking.

# March

# THE FEDERAL

Drums & Bells

(1910)

JOHN PHILIP SOUSA

**March Tempo.**

*ff* *p*

7

13

19 *[f]* *[p]f* [Cyms. 2nd X only]

25 *[sfz]* (2nd X)

31

37 1. 2. [Bells] **TRIO.** *[tacet]* *p* *p*

43 (8)



THE FEDERAL  
Drums & Bells

50

(11) [mp] [mp] [mp] [mp] [mp] [ff] B. D.

57

Cym. S. D. Cym. S. D. Cym. S. D. a2 B. D. a2

64

1st X  
2nd X

70

*Grandioso*

[p]-fff [Cyms. 2nd X only] [2nd X] [p]-fff [p]-fff [p]-fff

76

(8)

82

[sfz] (2nd X) [ff]

March  
**THE FEDERAL**

Harp

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Harp in 2/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into five systems, each with a measure number at the beginning. The first system starts at measure 1 and includes a first ending bracket. The second system starts at measure 8. The third system starts at measure 14. The fourth system starts at measure 20 and includes a first and second ending bracket. The fifth system starts at measure 26. Dynamics include *ff*, *p*, and *[p]-f*. A *[f]* dynamic is also present in the third system. The score concludes with a double bar line and a fermata in the bass staff.

V. S.

THE FEDERAL  
Harp

32

1.

38

TRIO.

2.

*p*

42

46

50

[*mp*]

54

15

15

*ff*

THE FEDERAL  
Harp

71 *Grandioso*

[p]:*fff*

74

77

80

84

1. 2.