The Complete Marches of John Philip Sousa

Vol. 4 No. 59

THE INVINCIBLE EAGLE

MARCH

(1901)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Invincible Eagle" (1901)

Blanche Duffield, soprano of the Sousa Band in 1901, witnessed the creation of this march, and she provided this rare description of Sousa composing:

It was [on] a train between Buffalo and New York. Outside the coach the lights of towns along the route flashed by like ghosts fluttering at the window panes. The night was dark and the few stars above twinkled fitfully. Mr. Sousa sat in his chair in the dimly lit Pullman. At the further end of the car a porter diligently brushed cushions. At intervals the engine whistled as if in pain.

Suddenly and without previous warning Mr. Sousa began to describe circles in the air with a pencil, jerking back and forth in his seat meanwhile. Gradually the circumference of his pencil's arcs diminished and Mr. Sousa drew a notebook from his pocket, still humming to himself.

Notebook and pencil met. Breves and semi-breves appeared on the page's virgin surface. Quarter notes and sixteenth notes followed in orderly array. Meanwhile Mr. Sousa furrowed his brow and from his pursed lips came a stirring air—rather a martial blare, as if hidden trombones, tubas, and saxophones were striving to gain utterance.

Now Mr. Sousa's pencil traveled faster and faster, and page after page of the notebook were turned back, each filled with martial bars. [I] looked on from over the top of a magazine and listened with enthusiasm as Mr. Sousa's famous march, "The Invincible Eagle," took form.

I tried to attract Mr. Sousa's attention while he was supplying the accompaniment of flutes, oboes, bassoons and piccolos, but it was not until he had picked out the march on a violin on his fingers, put his notebook in his pocket, his [imaginary] violin in his case and his cigar back in his mouth that he finally turned toward me and casually remarked that it was a very dark night outside."

The march was dedicated to the Pan-American Exposition, held in Buffalo in the summer of 1901. It outlived a march entitled "The Electric Century" by Sousa's rival, Francesco Fanciulli, whose band also played at the Exposition. At first Sousa thought "The Invincible Eagle" would surpass "The Stars and Stripes Forever" as a patriotic march, although he nearly entitled it "Spirit of Niagara."

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 118-120 bpm. The cymbal crashes in m. 1-6 can be let to ring, however the final crash on beat two of m. 7 should be choked to clear the air for the beginning of the first strain. All of the capped notes in the introduction should be well-articulated and slightly accented.

First Strain (m. 8-25): While the introduction is played at a strong *fortissimo*, the first strain is at *mezzo-forte*. In order to play the crescendo that leads into the first strain both times, it is necessary to drop the starting dynamic even further to *mezzo-piano*. Accents are added in the percussion on all of the corresponding capped dotted half notes in the rest of the band in m. 11, 13, 15, and 19. The cymbal is choked again in m. 25 for the repeat of the first strain and it is performed again exactly as before.

Second Strain (m. 25-42): E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time through the second strain. Piccolo should play the indicated trills both times, and all others play in *piano* first time. All instruments rejoin with the pick-up notes in m. 41 at *mezzo-forte* and immediately play the indicated crescendo to *forte*. That is followed by a *subito piano* in m. 28, and that dynamic scheme is then repeated in the second half of the strain. Care should be taken to hear the second and third cornet/trumpet "galloping" figures second time through, as well as the colorful *sf* note on beat two of m. 32.

Trio (m. 42-74): The usual alterations apply to this 32-bar trio; Piccolo, E-flat clarinet, cornets, and trombones are tacet throughout, and clarinets are down one octave from the original parts as indicated. Because bells are typically added to this trio, battery percussion can also *tacet* completely to further highlight the contrast. All instruments should play at a basic dynamic of *piano*, but follow the expressive dynamics indicated.

Break Strain (m. 74-94): All instruments are back in with a very strong *subito fortissimo* in m. 74. Added accents in the cymbals and bass drum in m. 78 and 82 add to the inherent drama here. The accents for the full band on beats two of m. 89 and 91 should be slightly delayed, as was the practice of "The March King" in these types of 6/8 gestures. After three strongly accented quarter notes in m. 93 and 94, beat two of m. 94 is *subito piano* for the first time through the final strain.

Final Strain (m. 94-128): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and clarinets are down one octave first time as indicated. Notice that the oboes, saxophones, and euphonium carry the melody here, as the clarinets have the obbligato with the flutes. All voices play with a basic dynamic of *piano,* and the dynamic shape of the melody is the same as the first statement of the trio, although the melody should be slightly more articulate than before. All instruments rejoin at *fortissimo* for the repeat of the break strain, and the second time through the final strain is played in the original upper octaves with added percussion *sfz* accents that highlight the key arrival points in the melody.

March

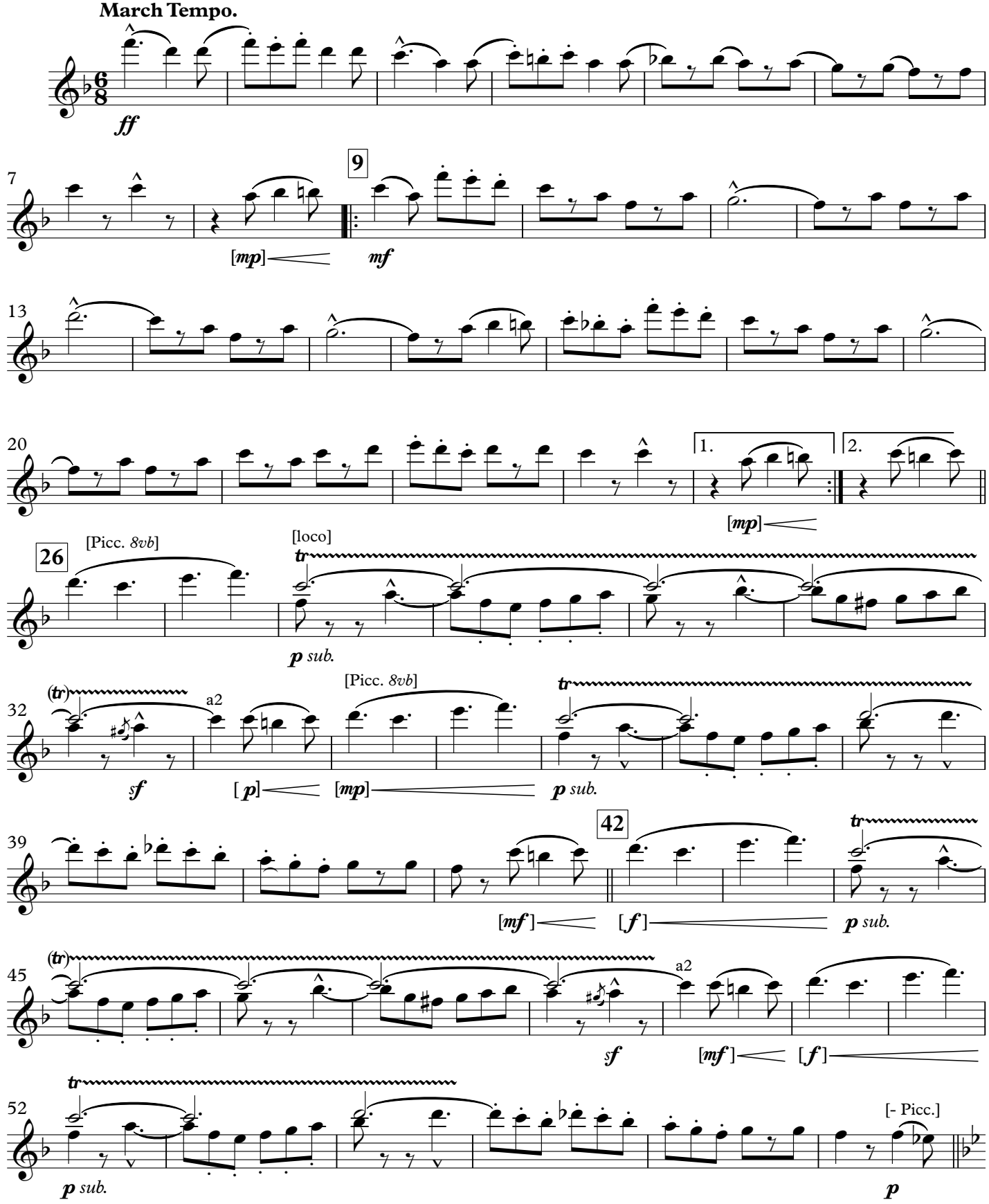
THE INVINCIBLE EAGLE

(1901)

JOHN PHILIP SOUSA

Piccolo

March Tempo.



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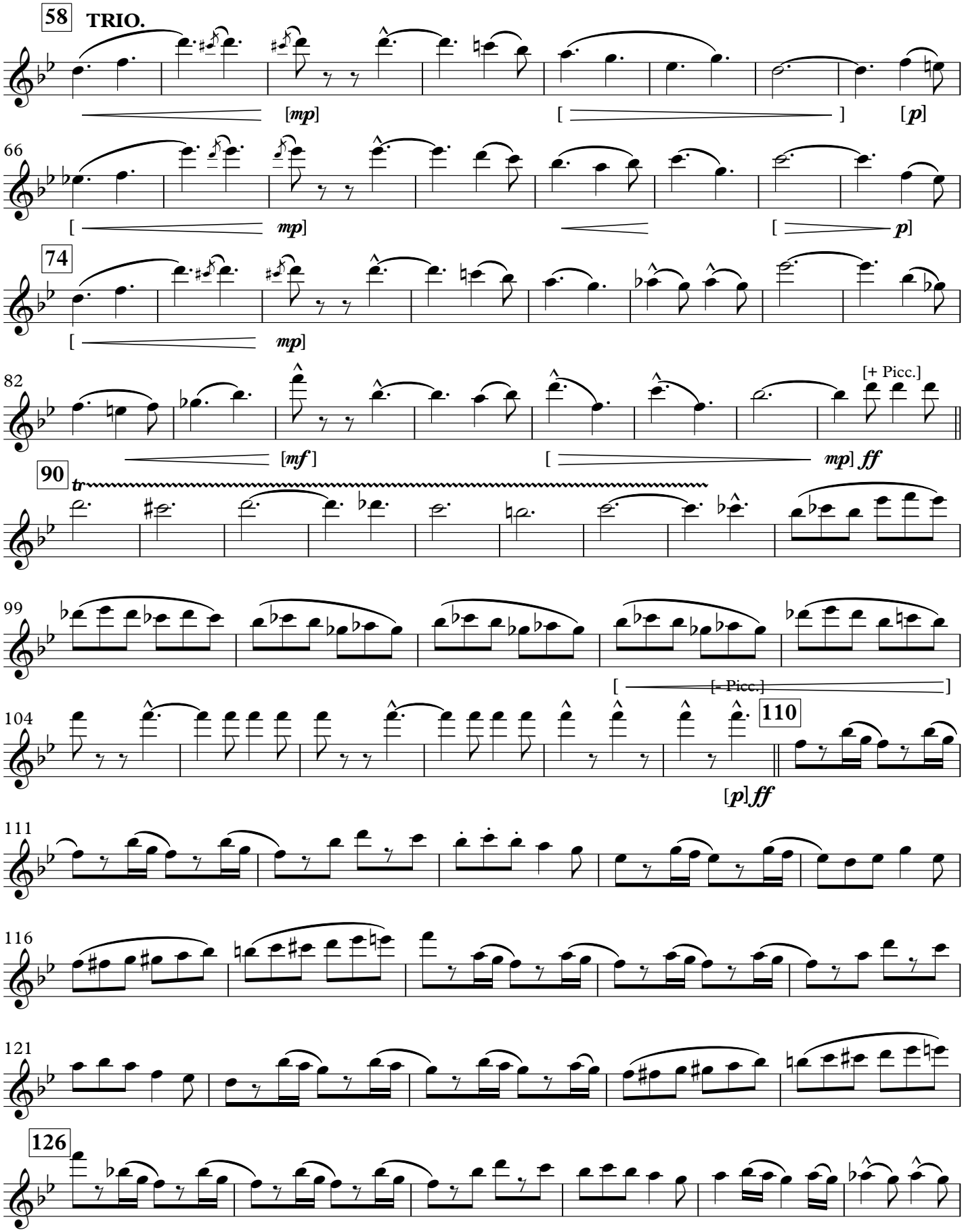
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TRIO.
[mp]
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mp]
p]
74
mp]
82
[mf]
[+ Picc.]
mp] ff
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99
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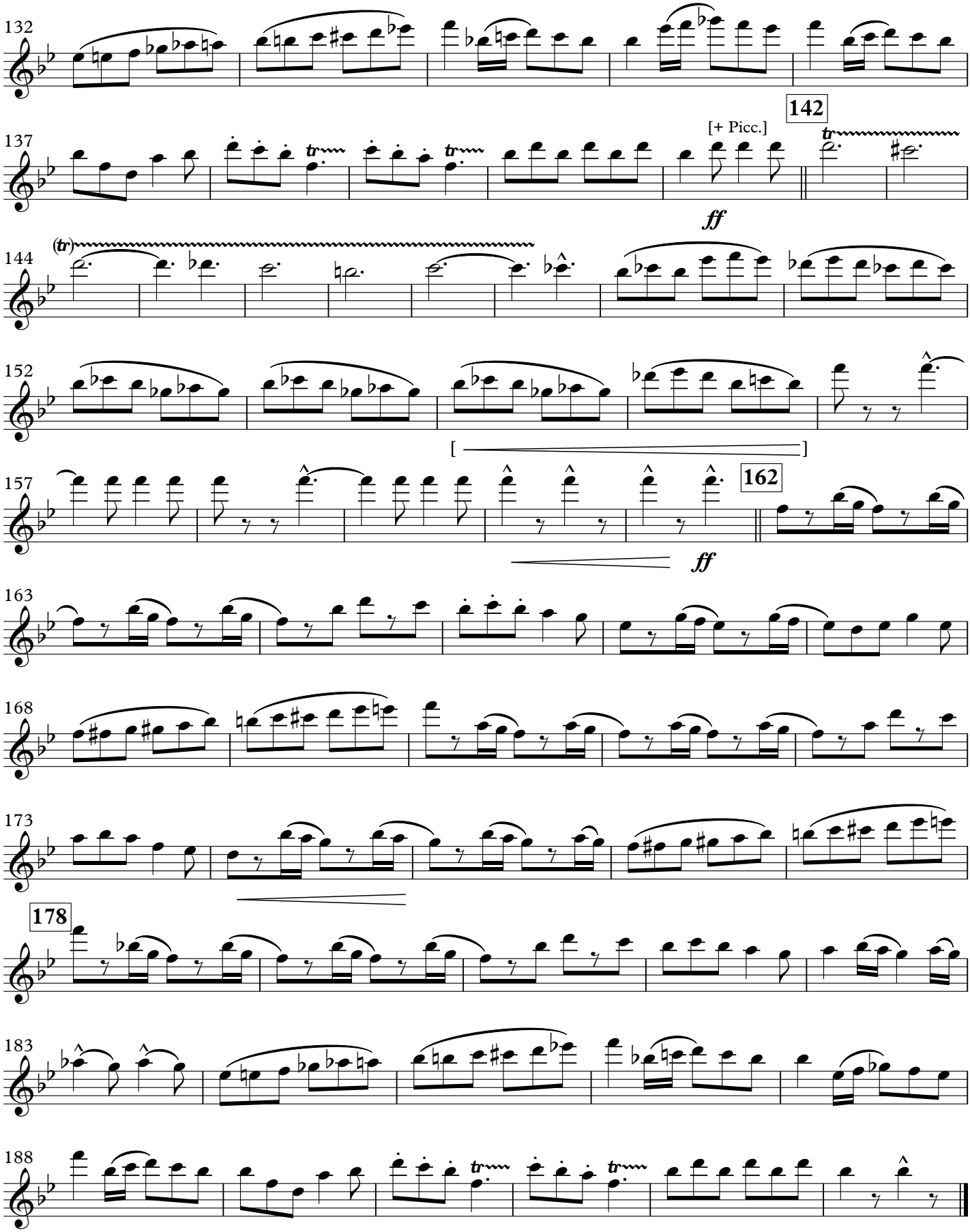
[p] ff
111
116
121
126

THE INVINCIBLE EAGLE

Piccolo



March

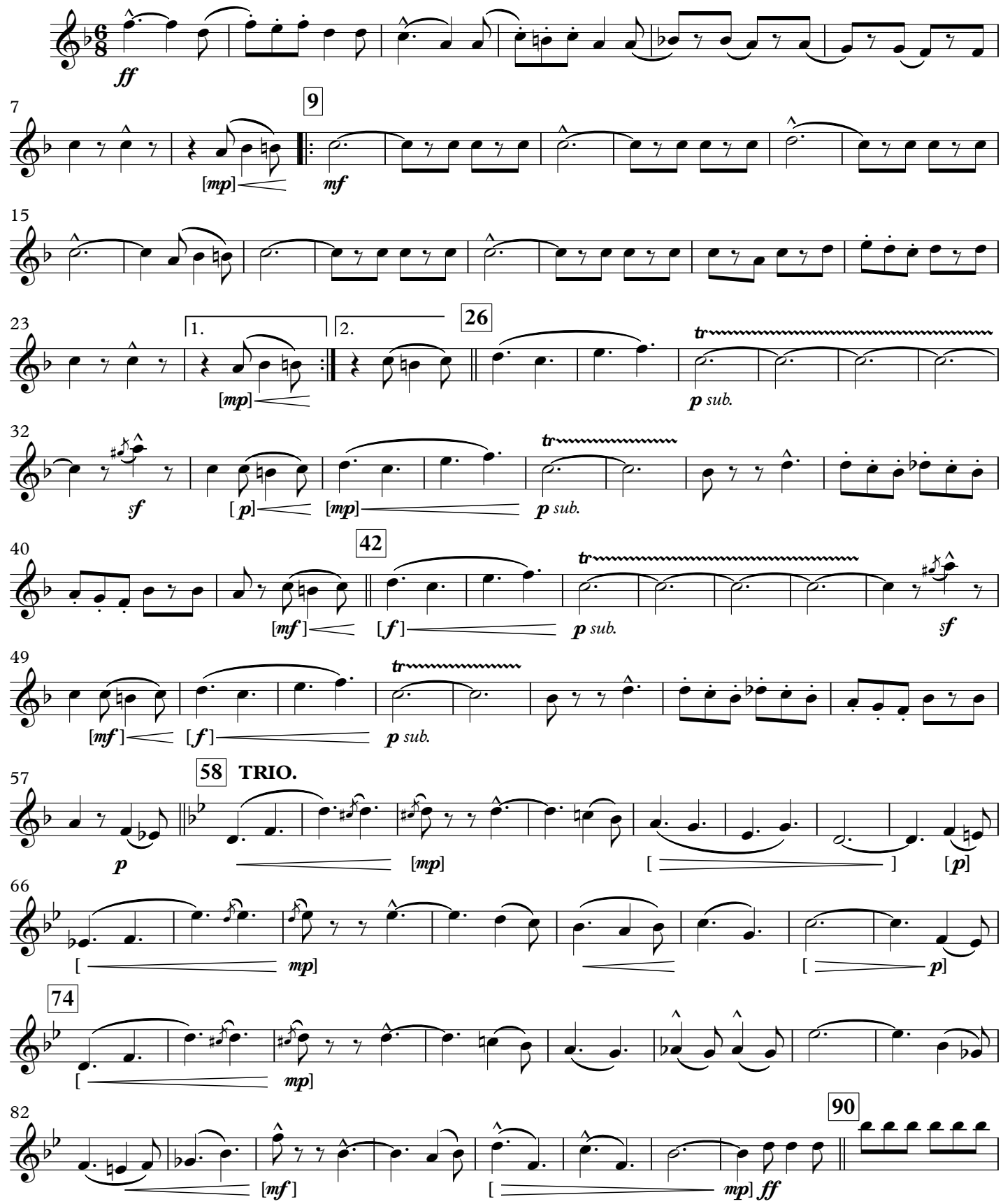
THE INVINCIBLE EAGLE

1st Oboe

(1901)

JOHN PHILIP SOUSA

March Tempo.



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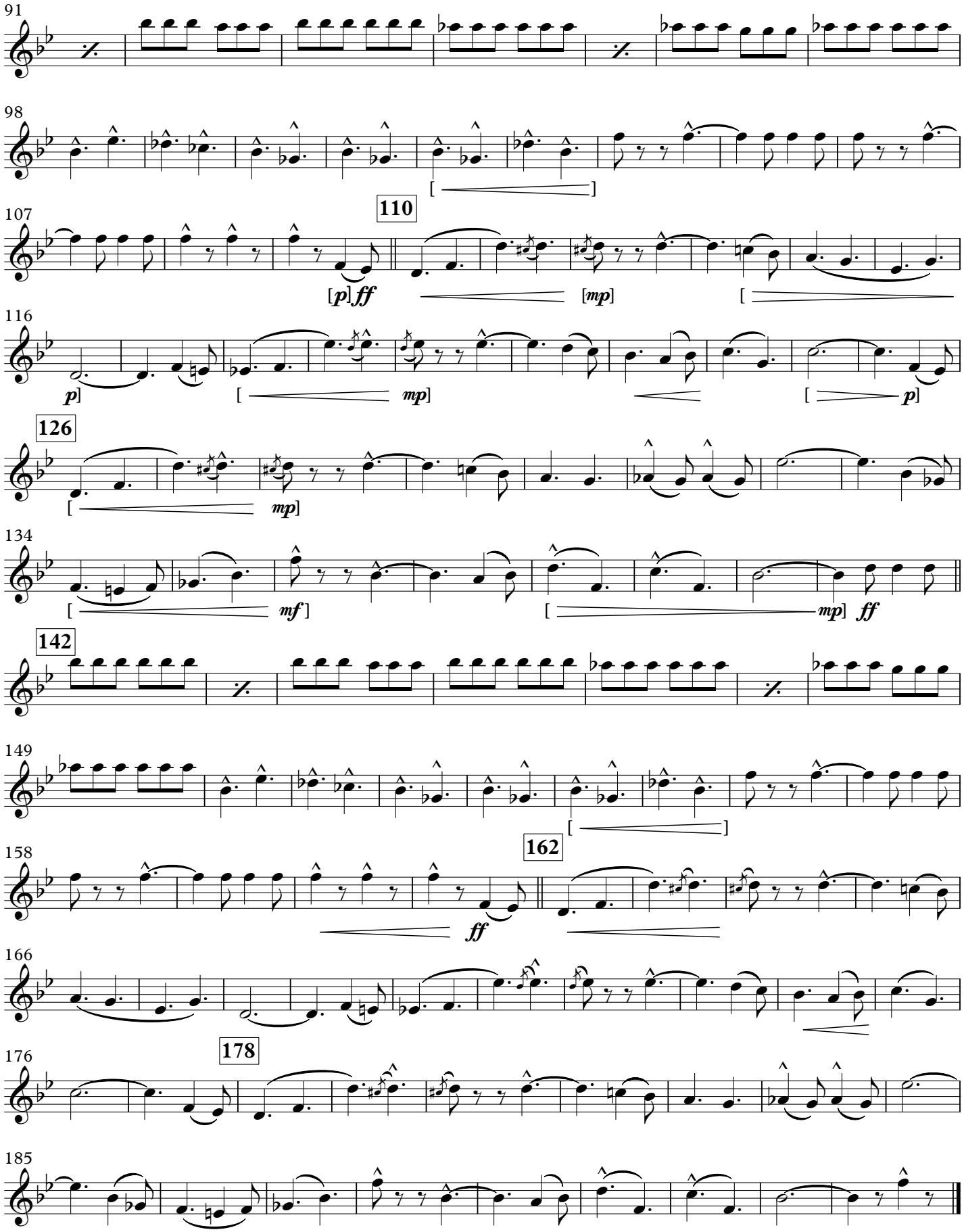
91
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mf]
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142
149
158
162
ff
166
176
178
185

March

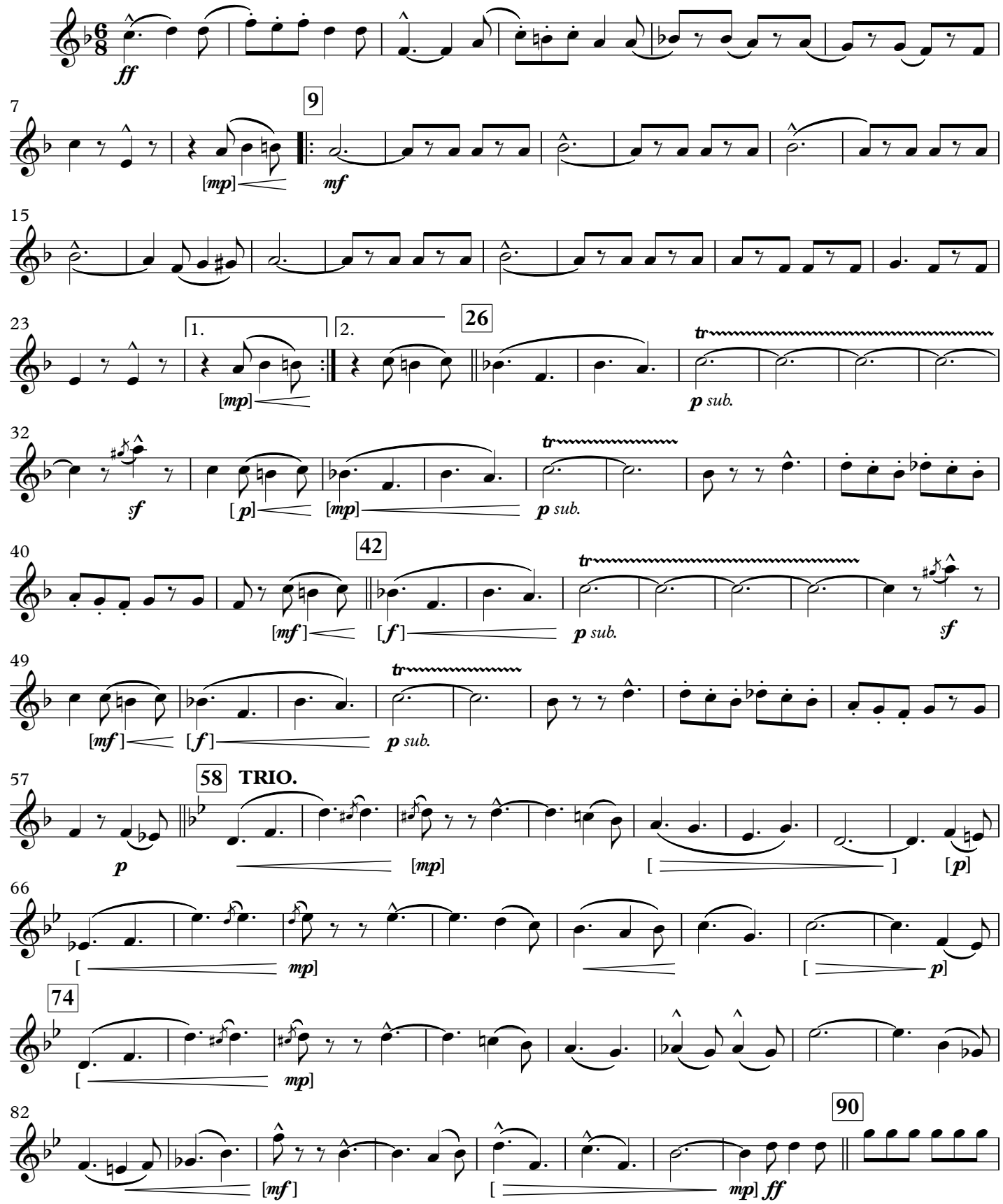
THE INVINCIBLE EAGLE

(1901)

JOHN PHILIP SOUSA

2nd Oboe

March Tempo.



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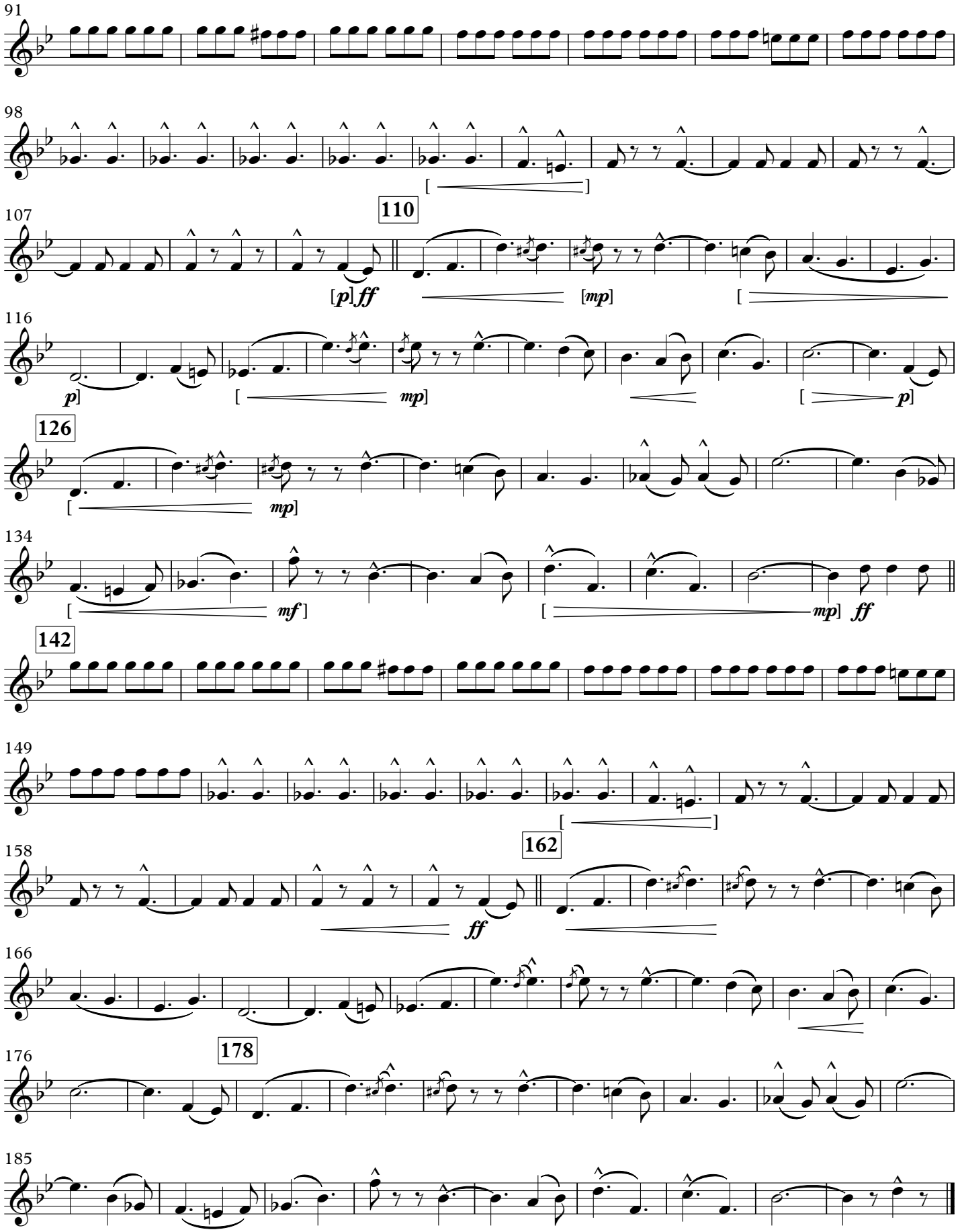
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142
149
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March

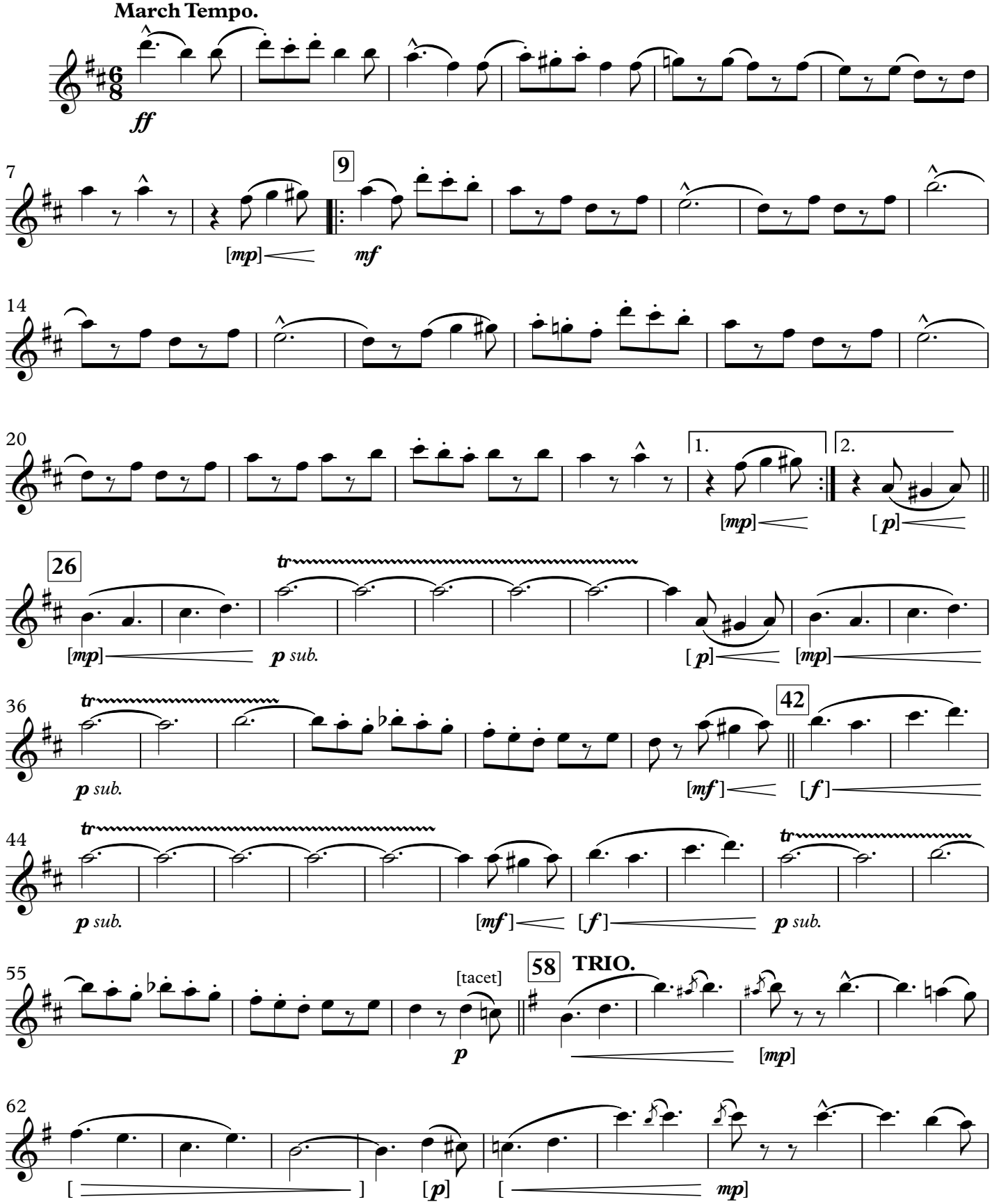
THE INVINCIBLE EAGLE

(1901)

JOHN PHILIP SOUSA

E♭ Clarinet

March Tempo.



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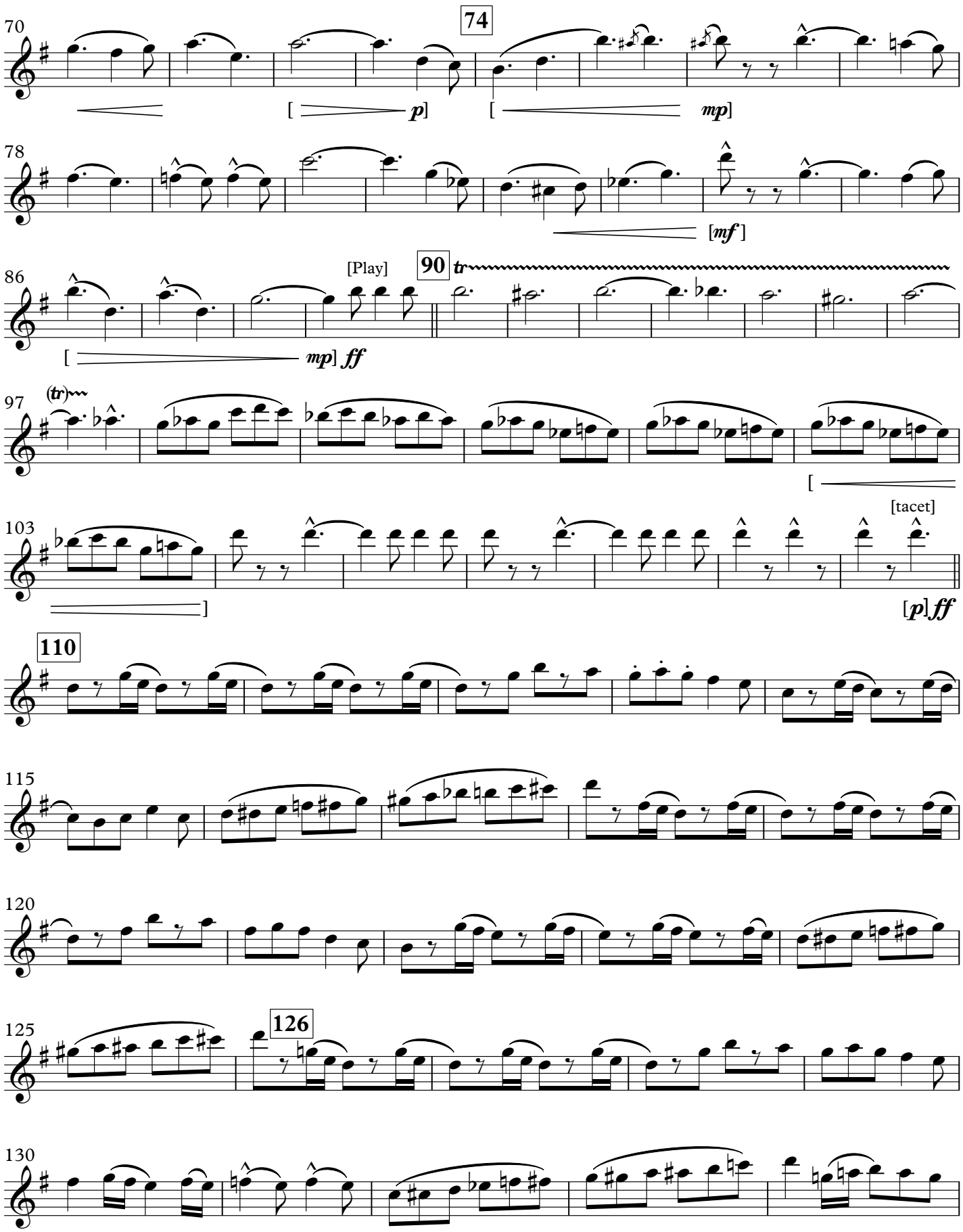
70
74
[p]
[mp]
78
[mf]
86
[Play]
90
tr
[mp] ff
97
(tr)
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103
[tacet]
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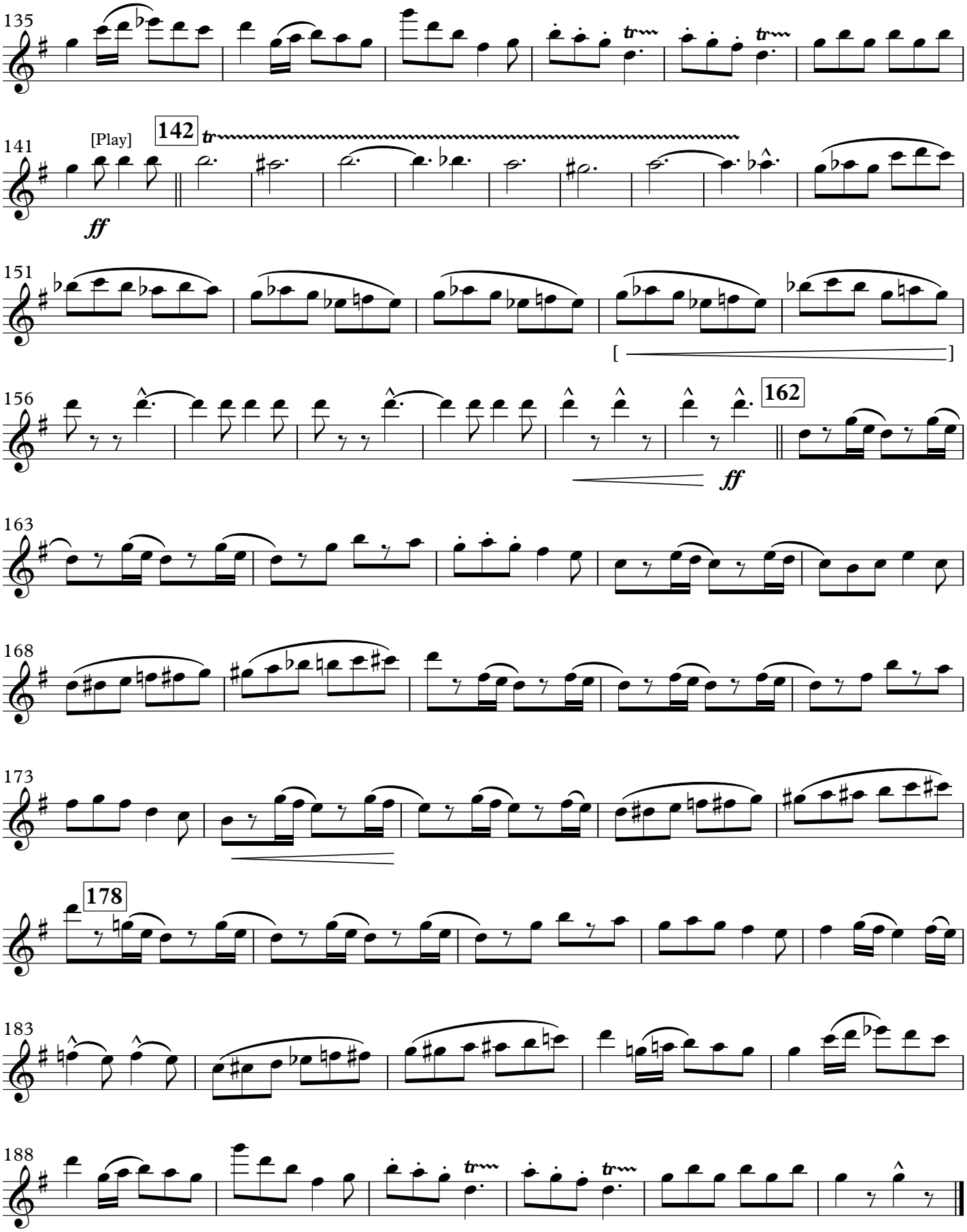
110
115
120
125
126
130

THE INVINCIBLE EAGLE

E♭ Clarinet



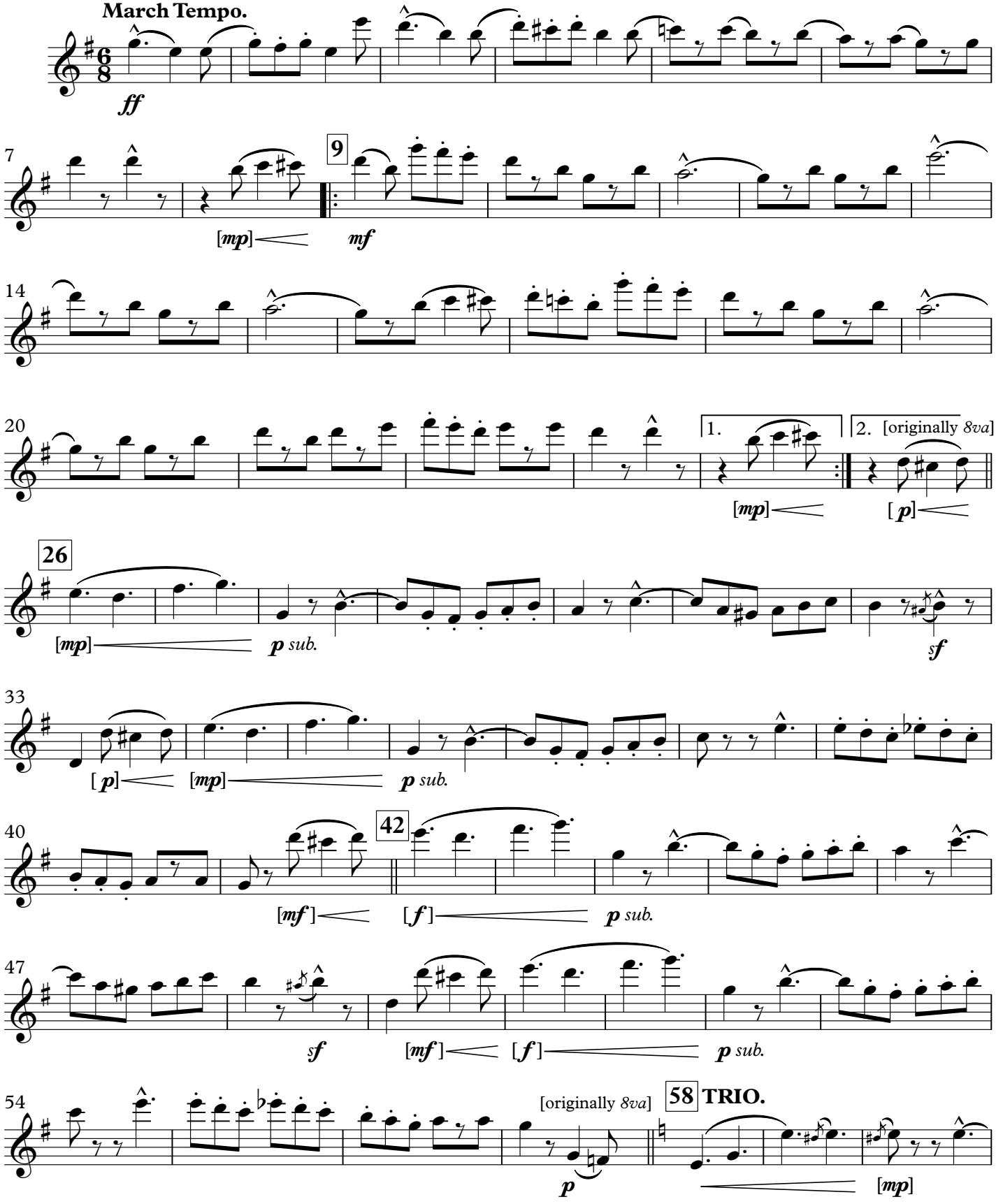
March

THE INVINCIBLE EAGLE

1st B♭ Clarinet

(1901)

JOHN PHILIP SOUSA



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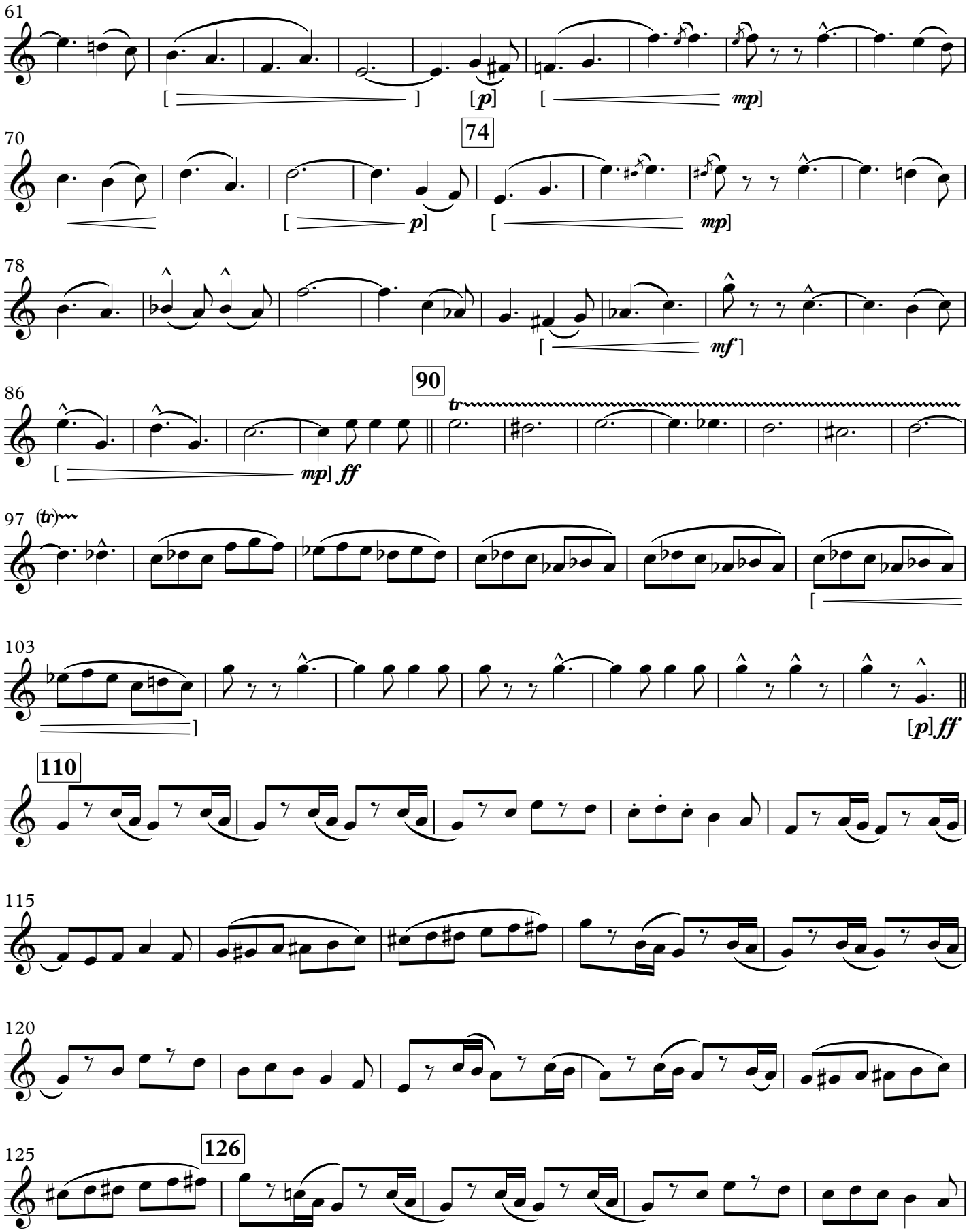
61
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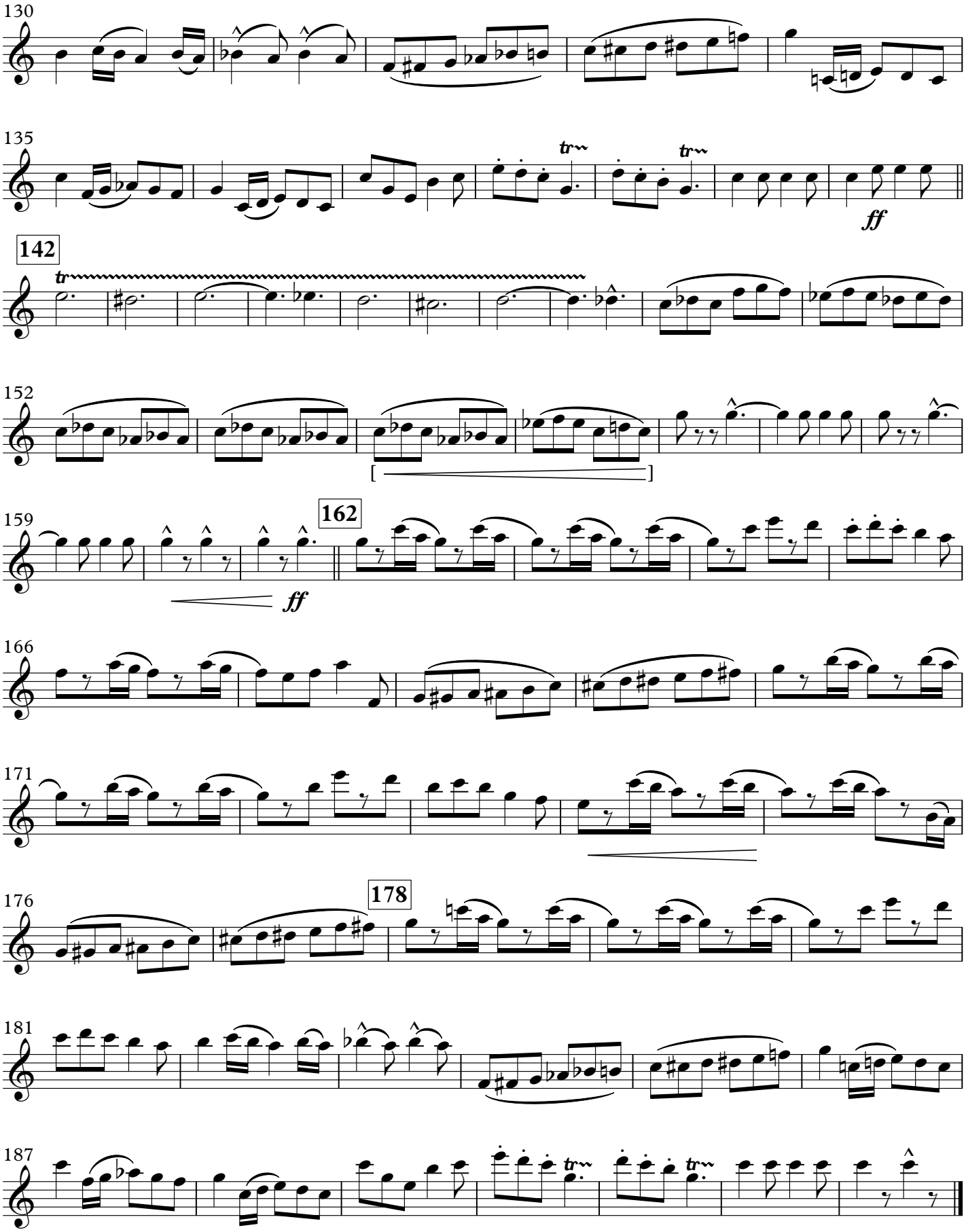
126

THE INVINCIBLE EAGLE

1st B♭ Clarinet



March

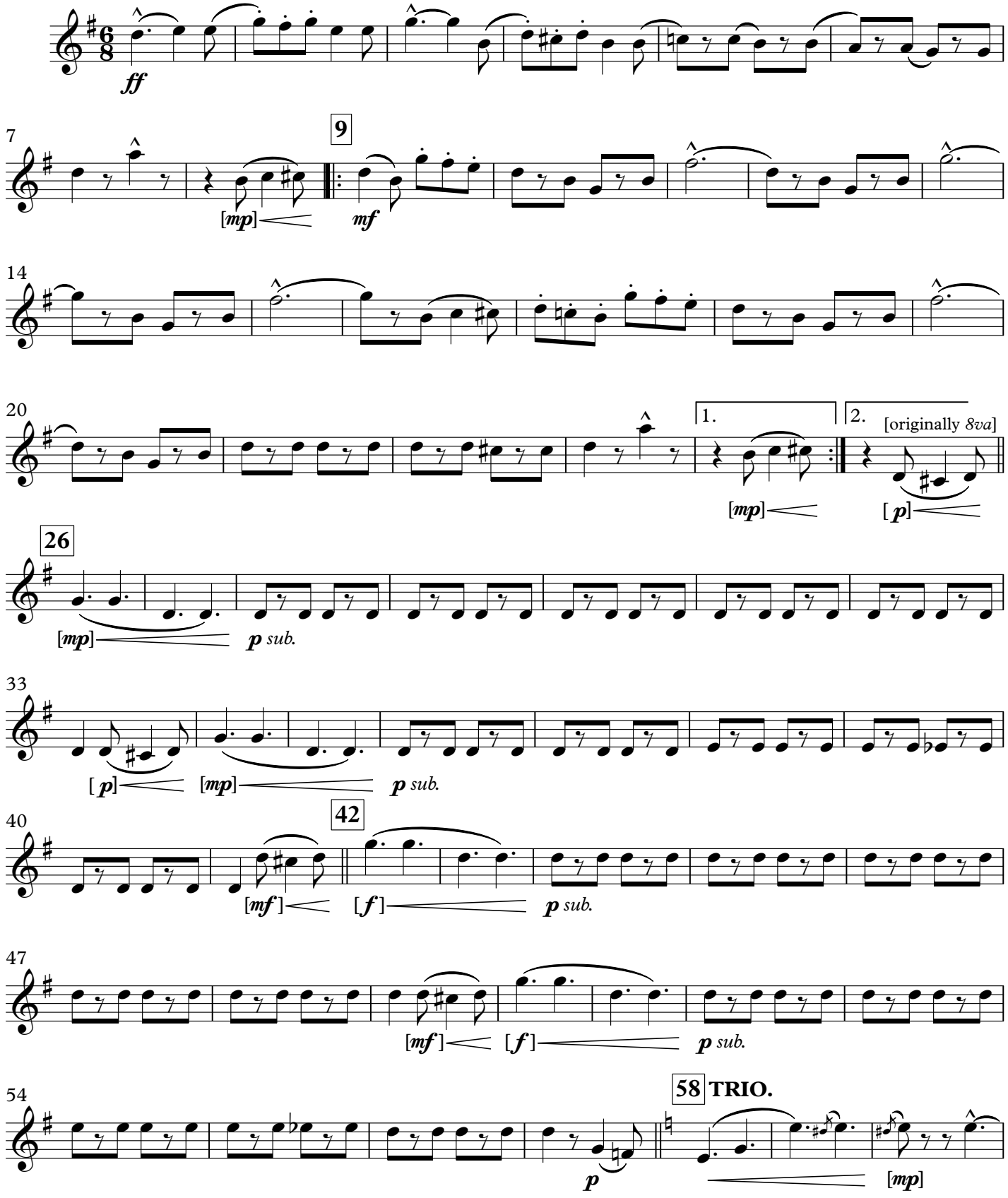
THE INVINCIBLE EAGLE

2nd B♭ Clarinet

(1901)

JOHN PHILIP SOUSA

March Tempo.



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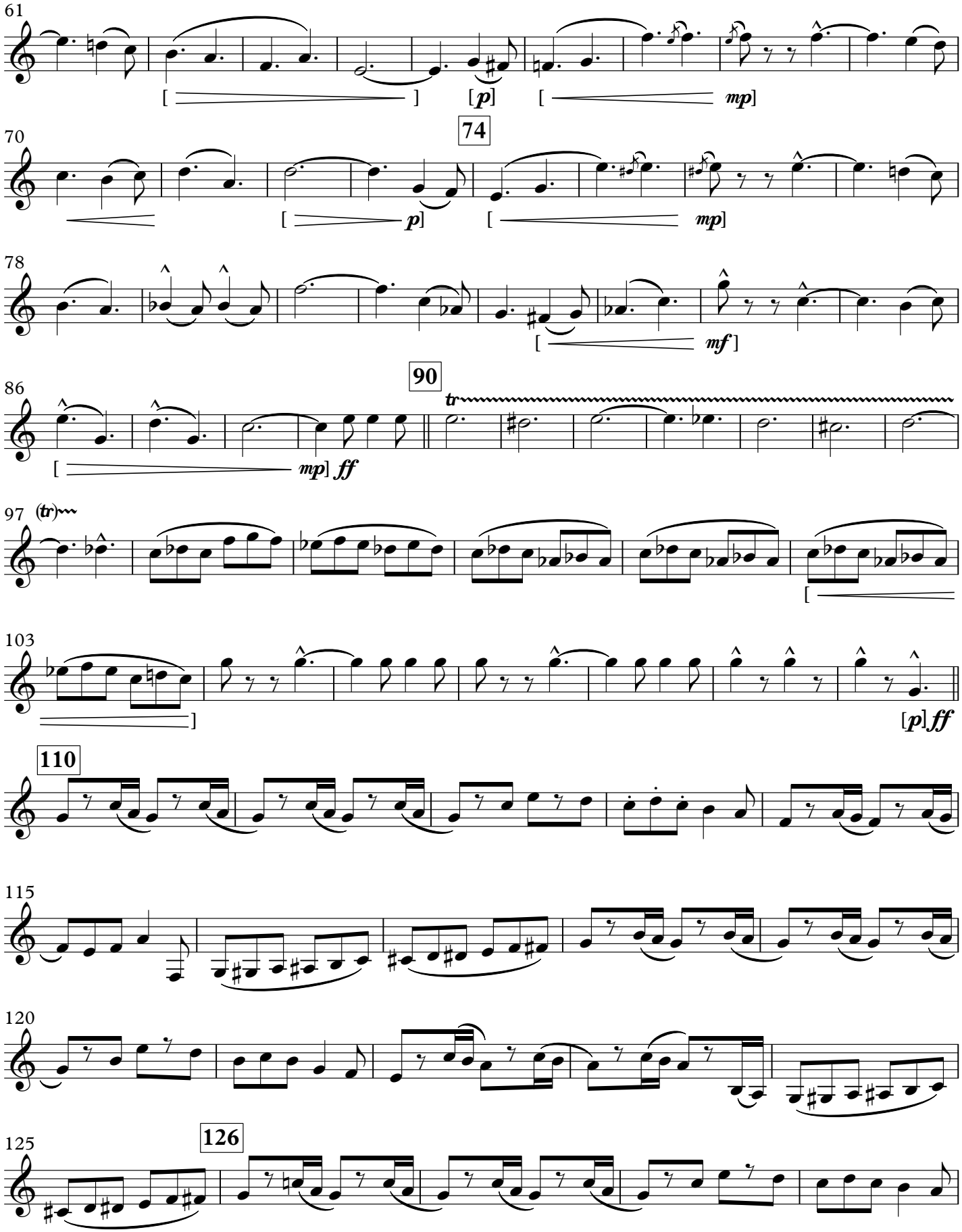
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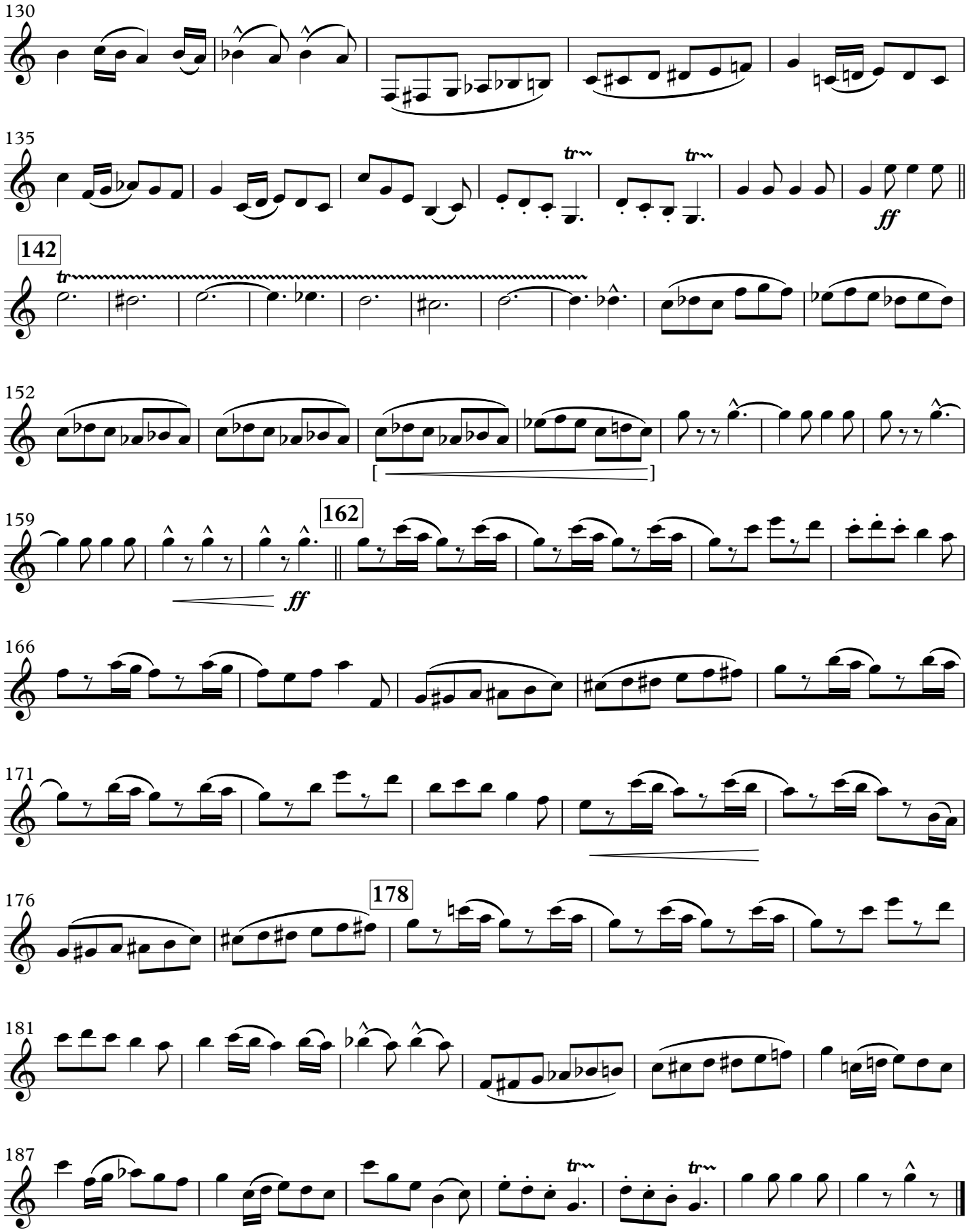
126

THE INVINCIBLE EAGLE

2nd B♭ Clarinet



March

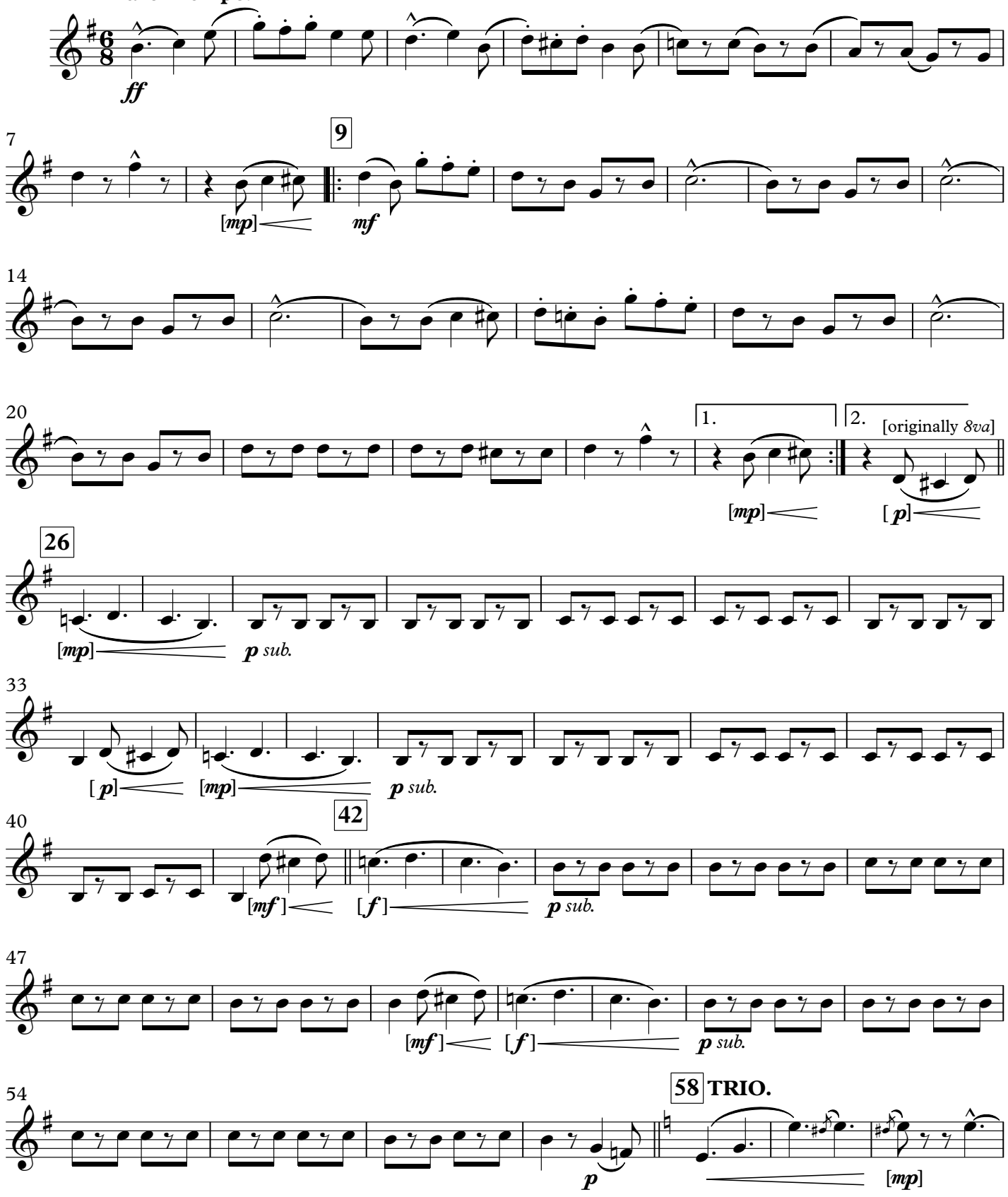
THE INVINCIBLE EAGLE

3rd B♭ Clarinet

(1901)

JOHN PHILIP SOUSA

March Tempo.



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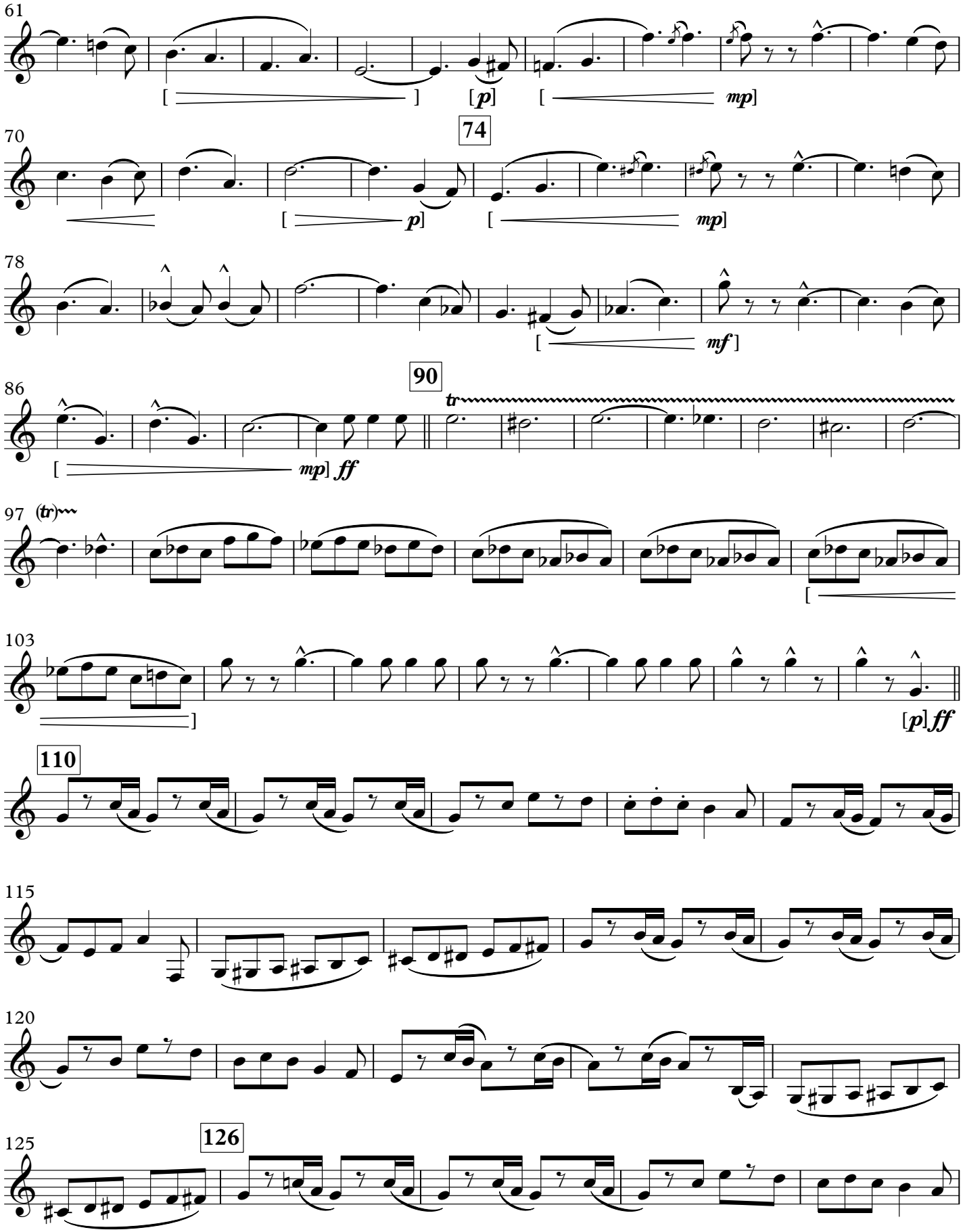
61
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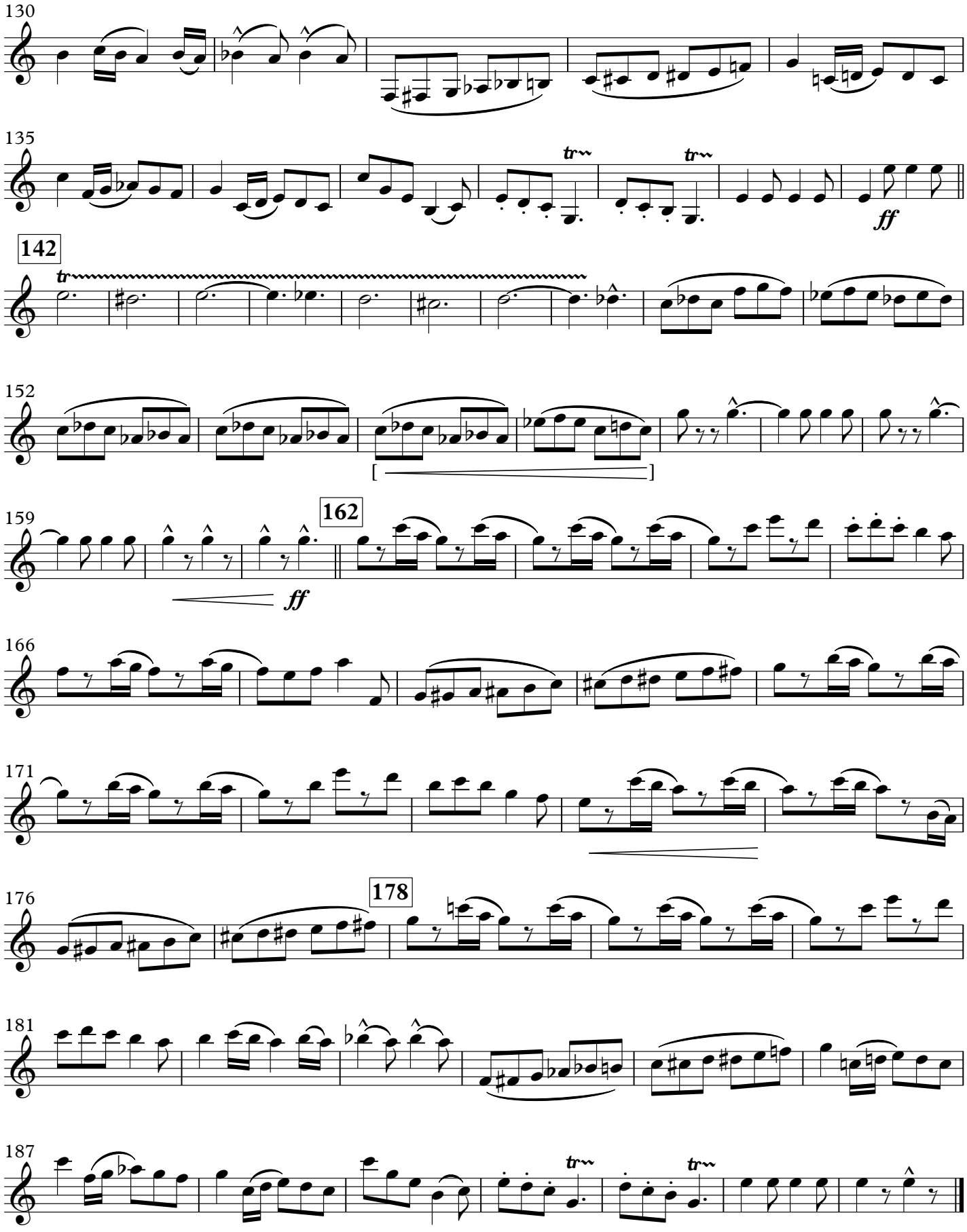
125
126

THE INVINCIBLE EAGLE

3rd B♭ Clarinet



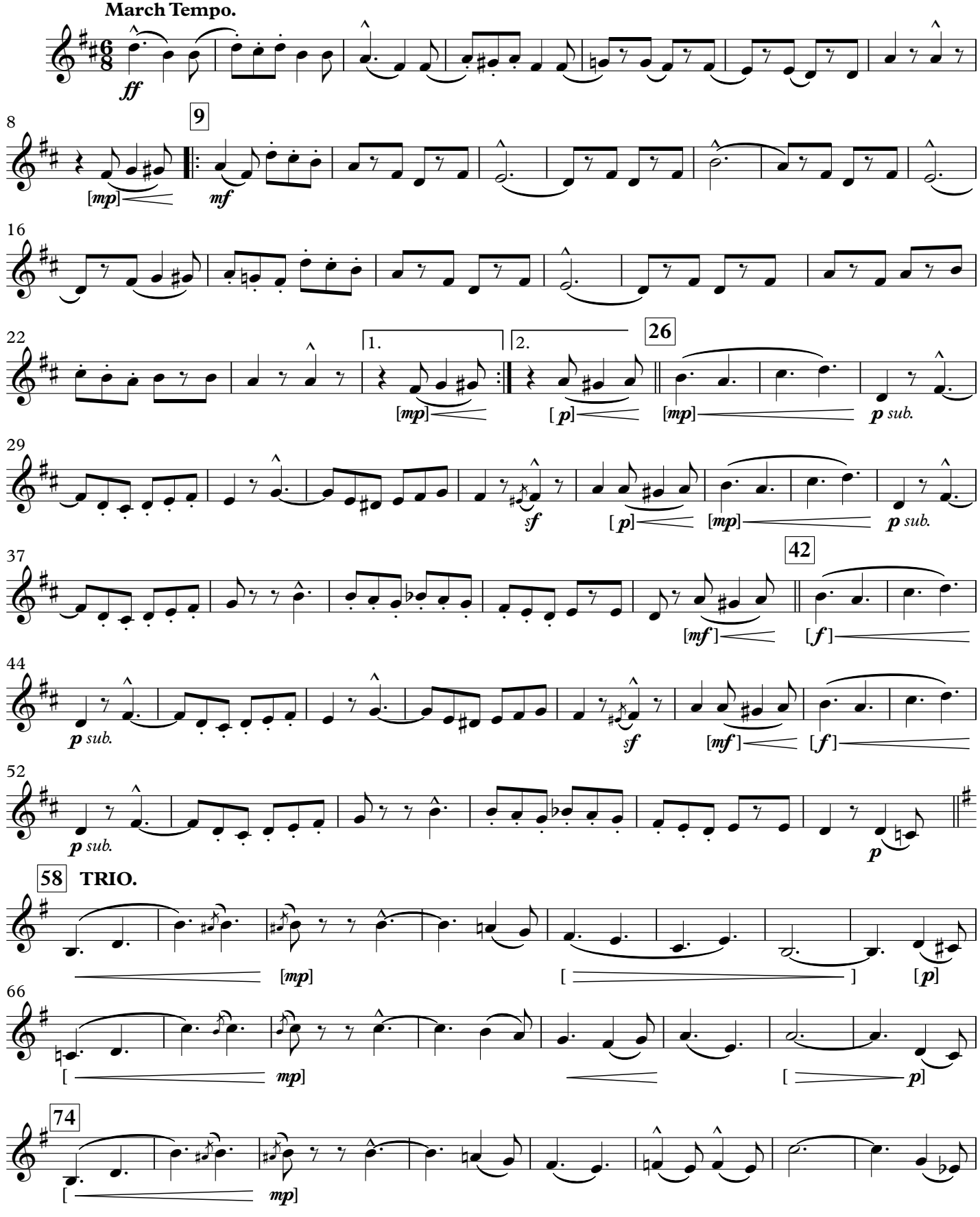
March

THE INVINCIBLE EAGLE

E♭ Alto Clarinet

(1901)

JOHN PHILIP SOUSA



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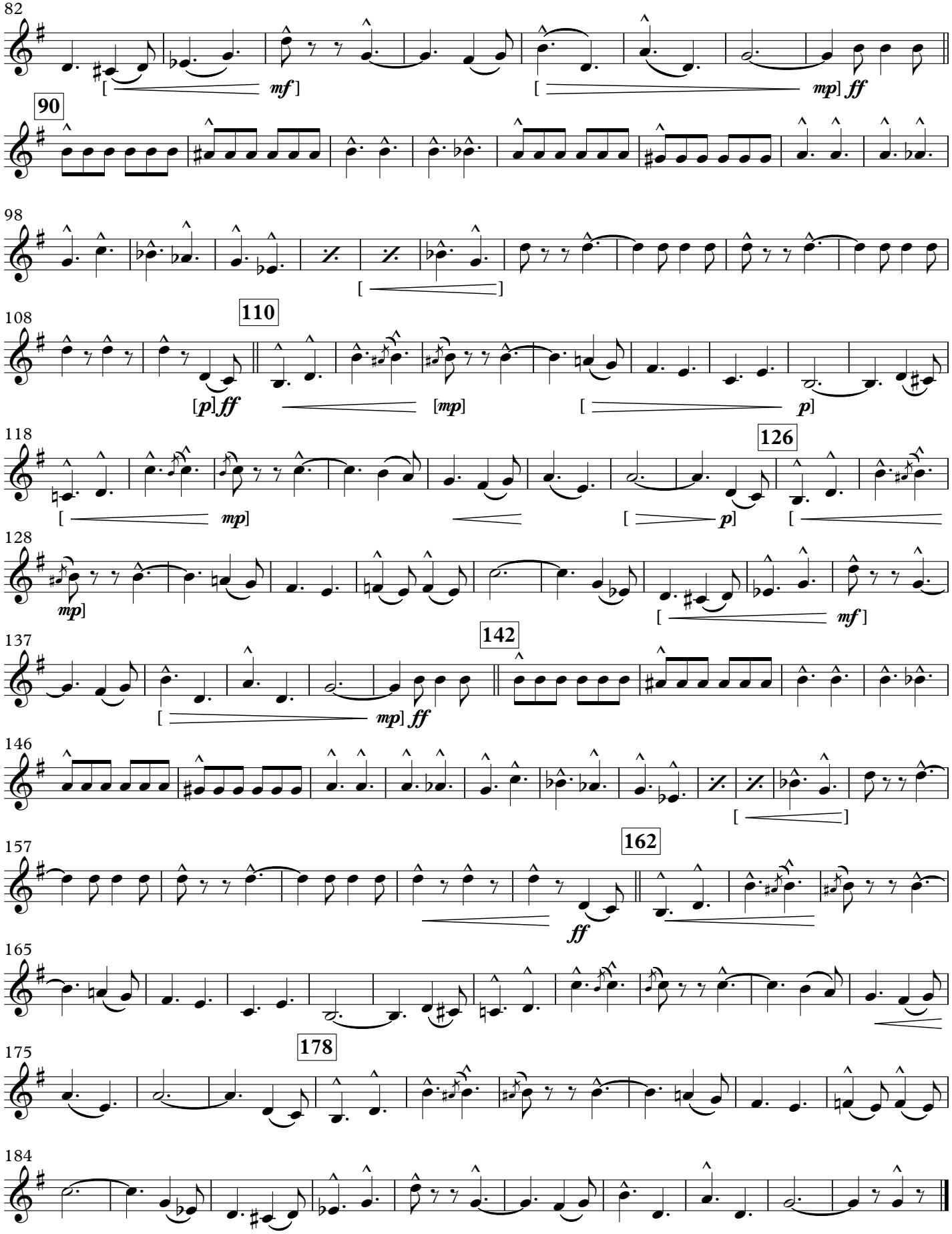

82
mf
mp ff
90
98
108
110
[p] ff
[mp]
p
118
mp
126
p
128
mp
mf
137
142
mp ff
146
157
162
ff
165
175
178
184

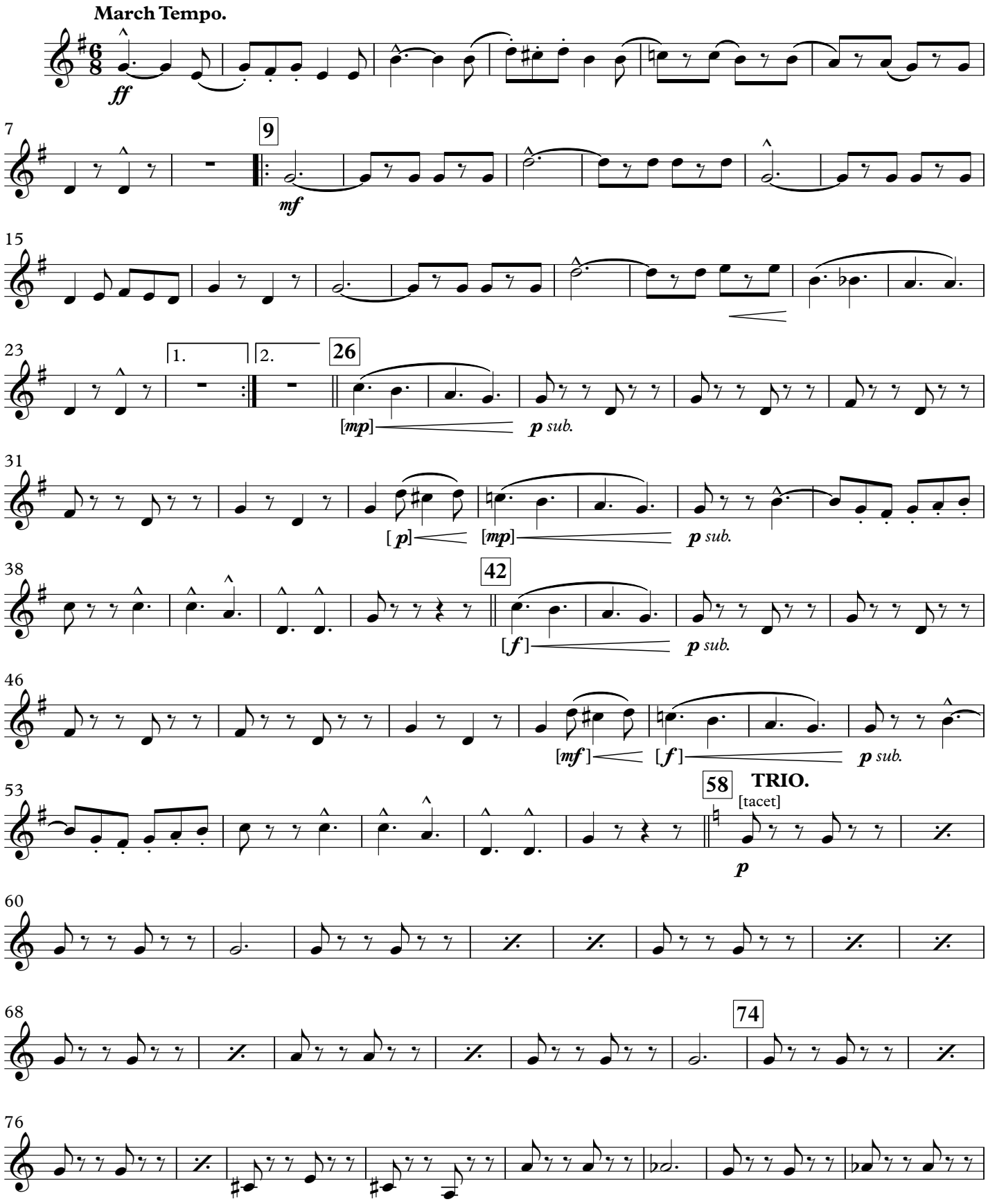
March

THE INVINCIBLE EAGLE

B♭ Bass Clarinet

(1901)

JOHN PHILIP SOUSA



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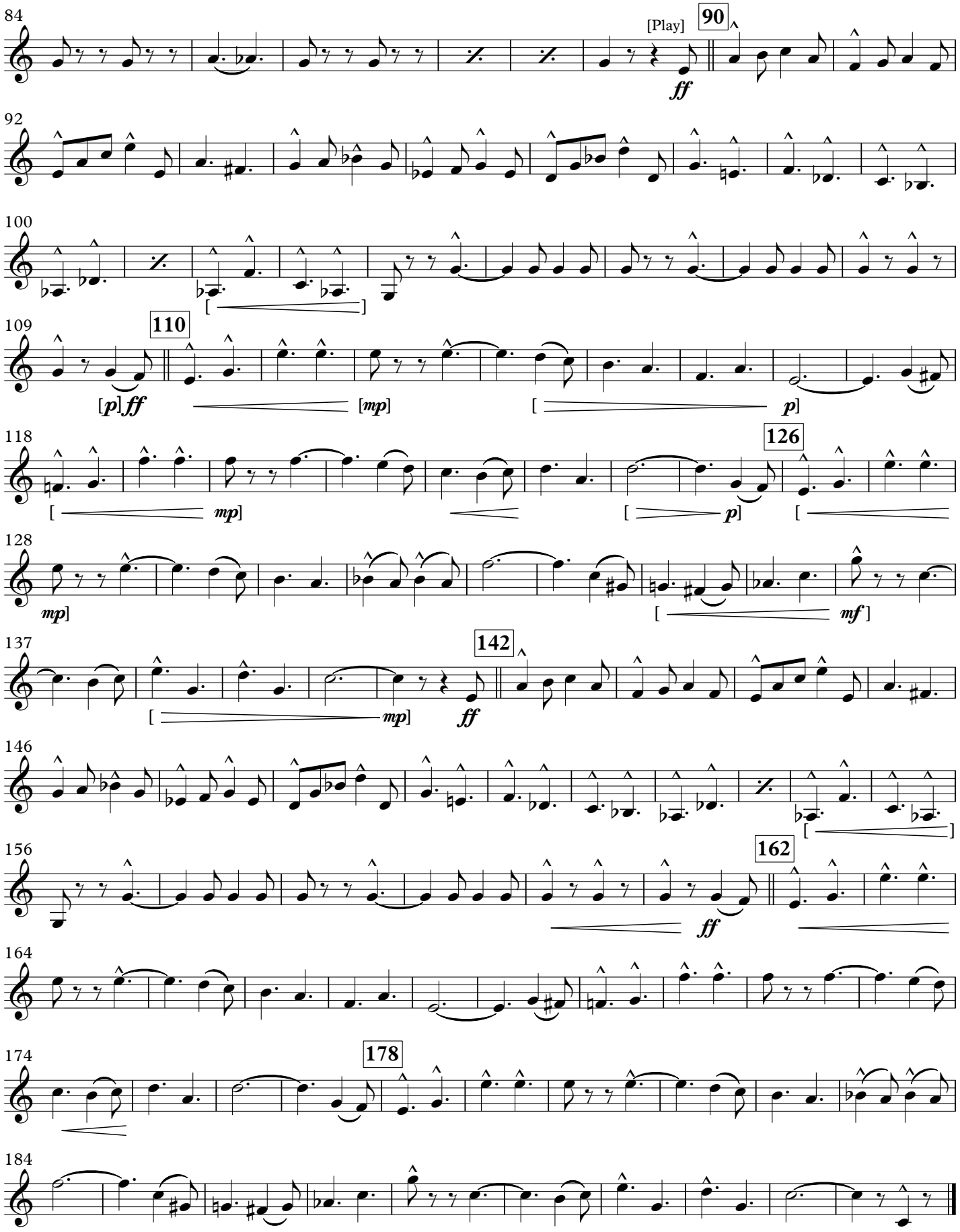
84
[Play]
90
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92
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[p]ff
[mp]
p]
118
126
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mp]
mf]
137
142
[
mp]
ff
146
156
162
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164
174
178
184

March

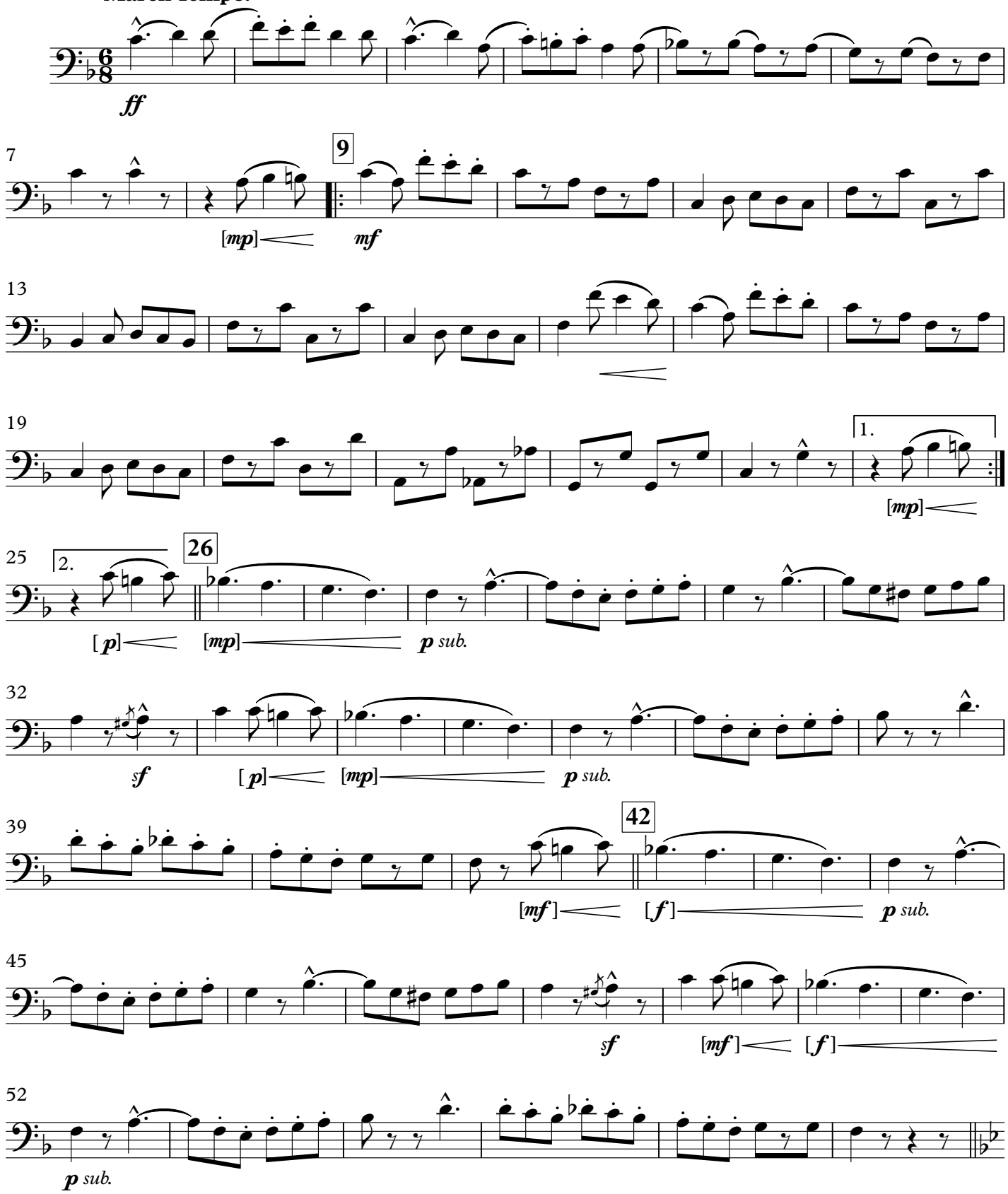
THE INVINCIBLE EAGLE

1st Bassoon

(1901)

JOHN PHILIP SOUSA

March Tempo.



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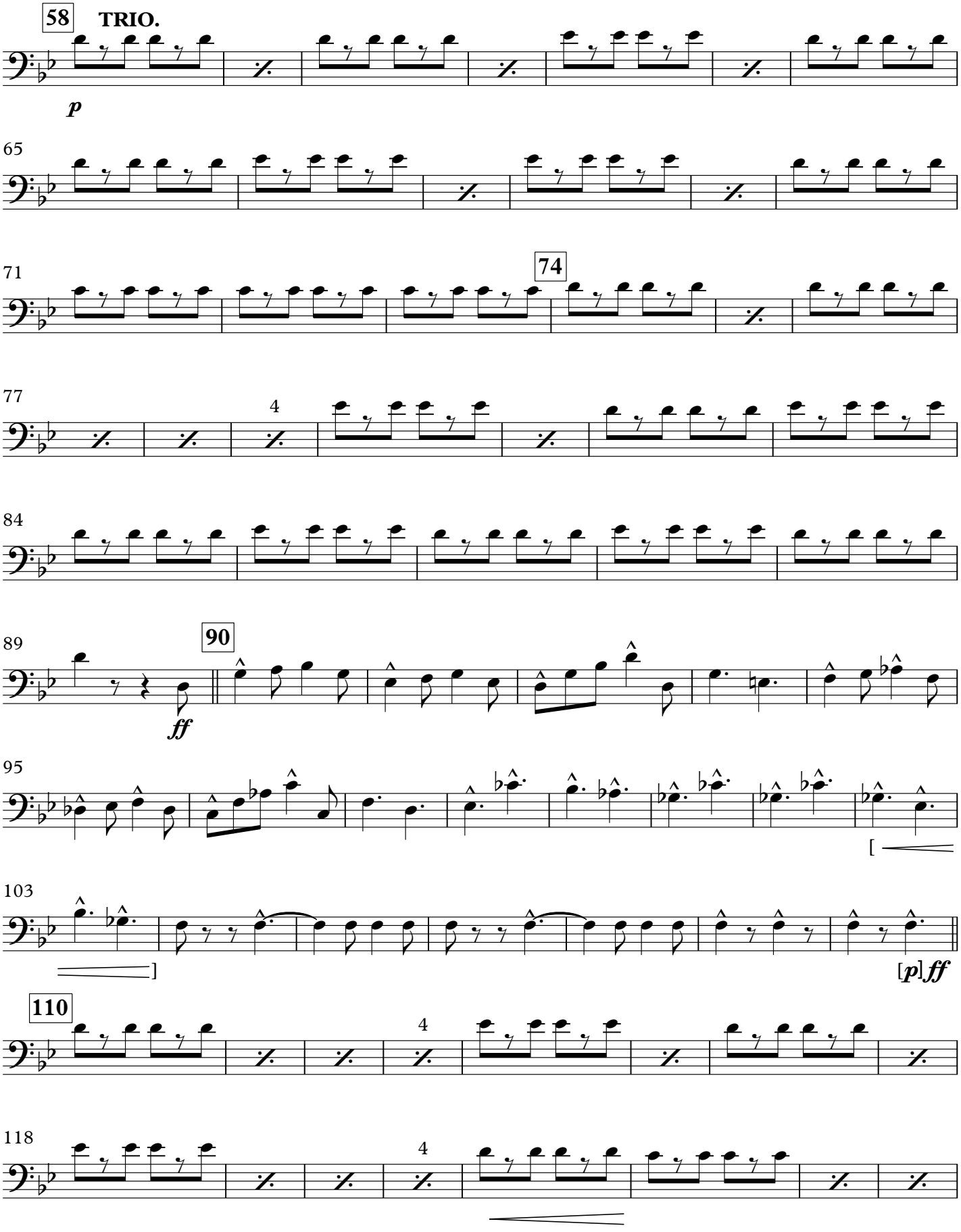
58
TRIO.
p
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71
74
77
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90
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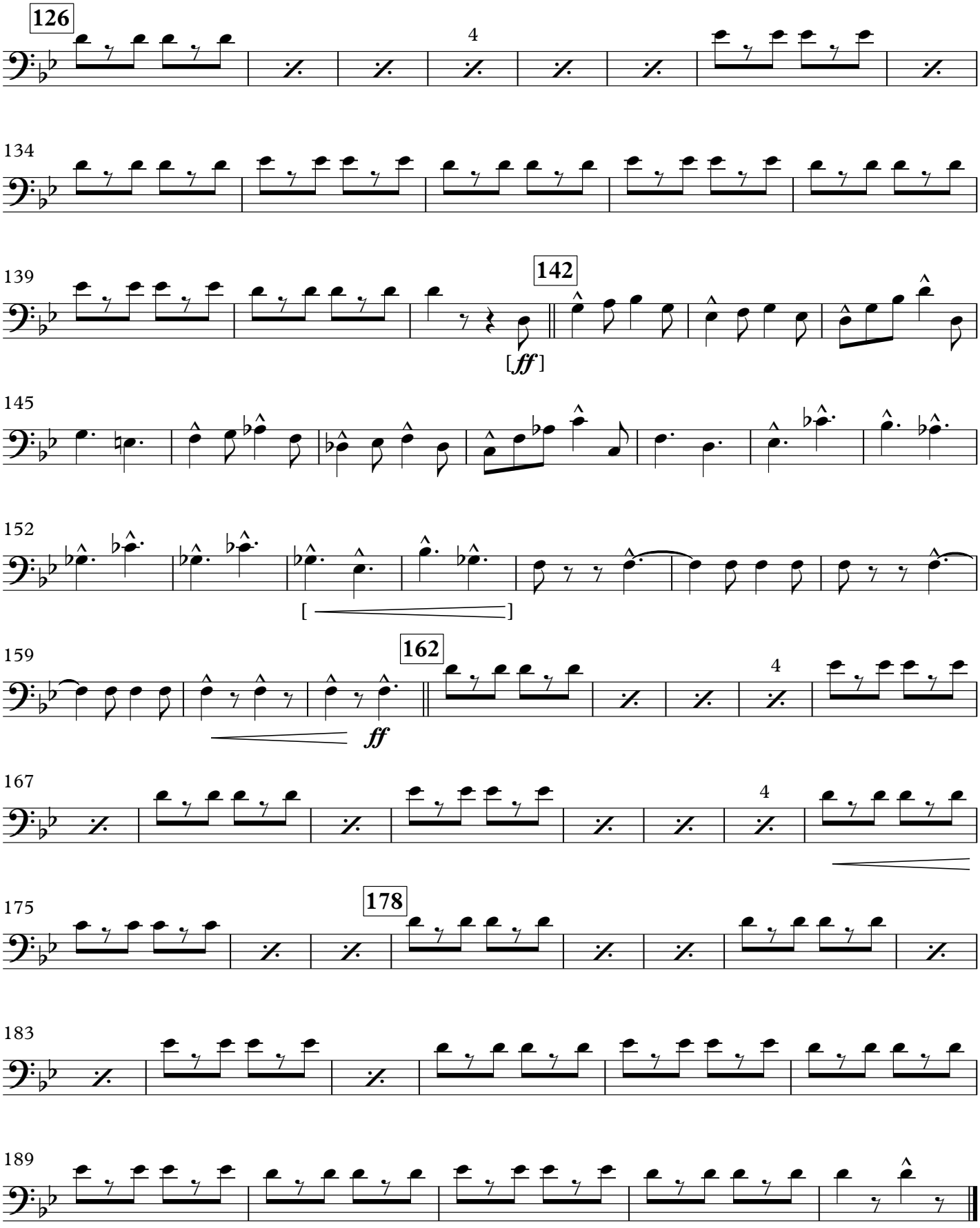
118
4

THE INVINCIBLE EAGLE

1st Bassoon



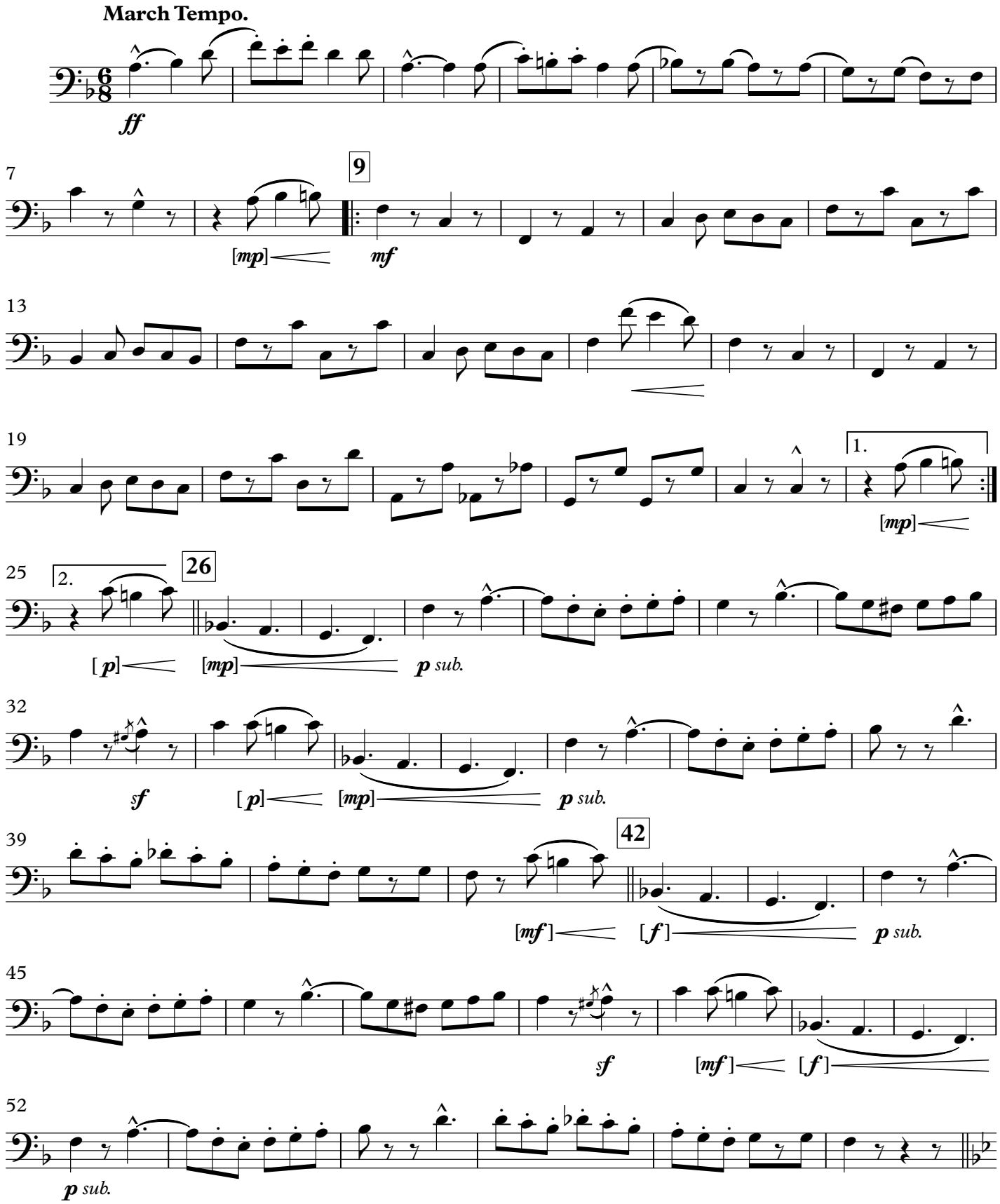
March

THE INVINCIBLE EAGLE

2nd Bassoon

(1901)

JOHN PHILIP SOUSA



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58 **TRIO.**

p

65

71 **74**

77

84

ff

90

96

[

103

]

[*p*] *ff*

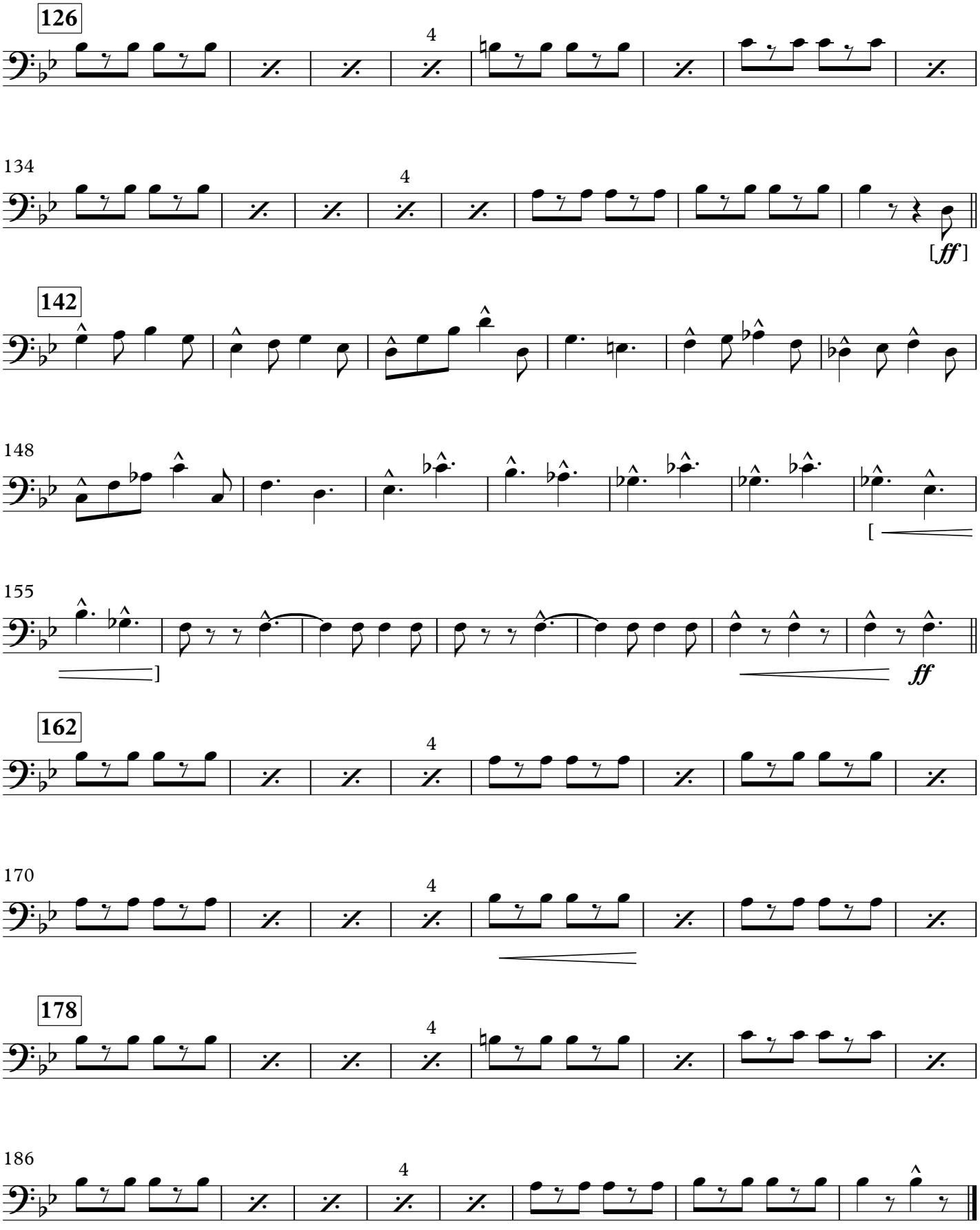
110

4

118

4

THE INVINCIBLE EAGLE
2nd Bassoon



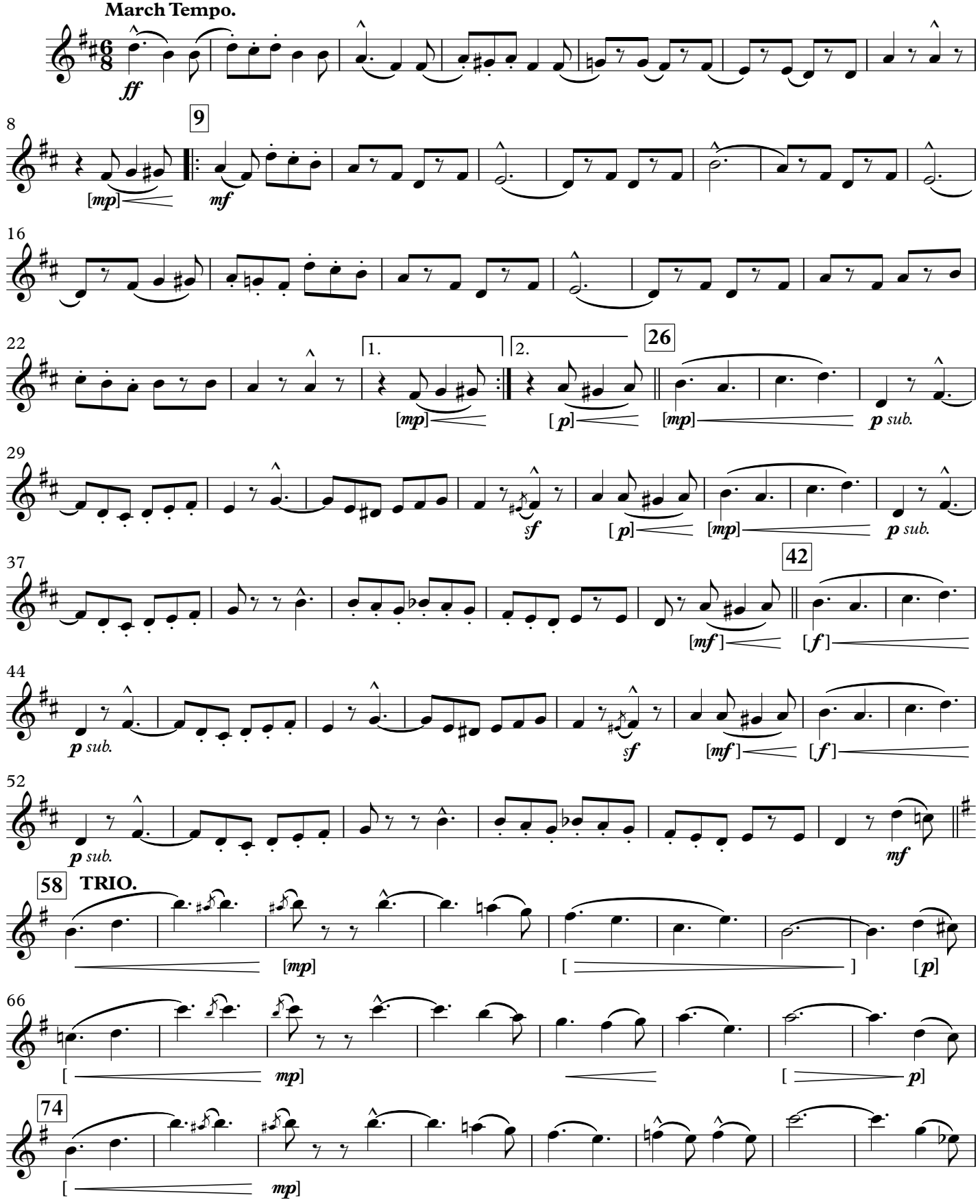
March

THE INVINCIBLE EAGLE

E♭ Alto Saxophone

(1901)

JOHN PHILIP SOUSA



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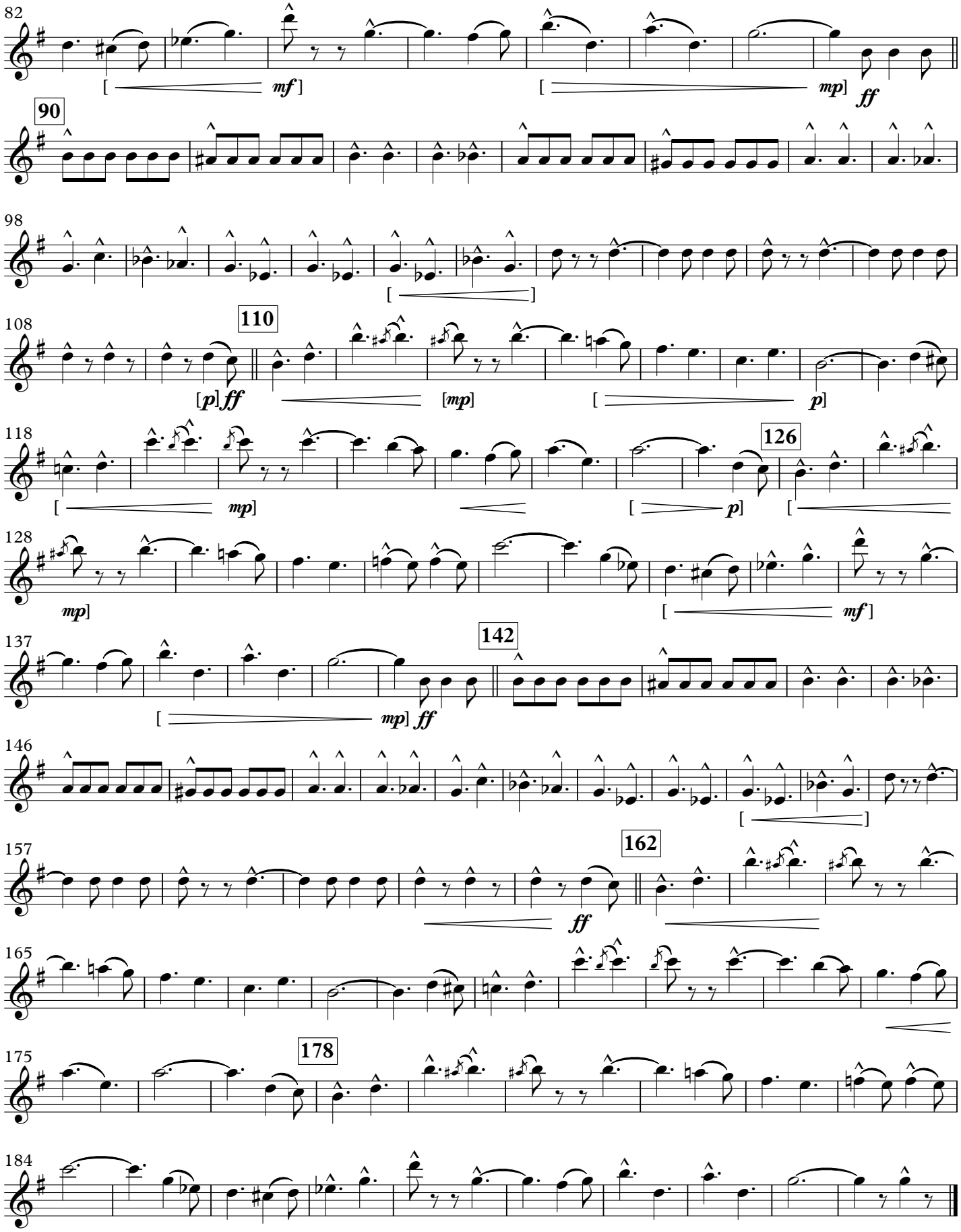
82
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[p]ff
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142
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162
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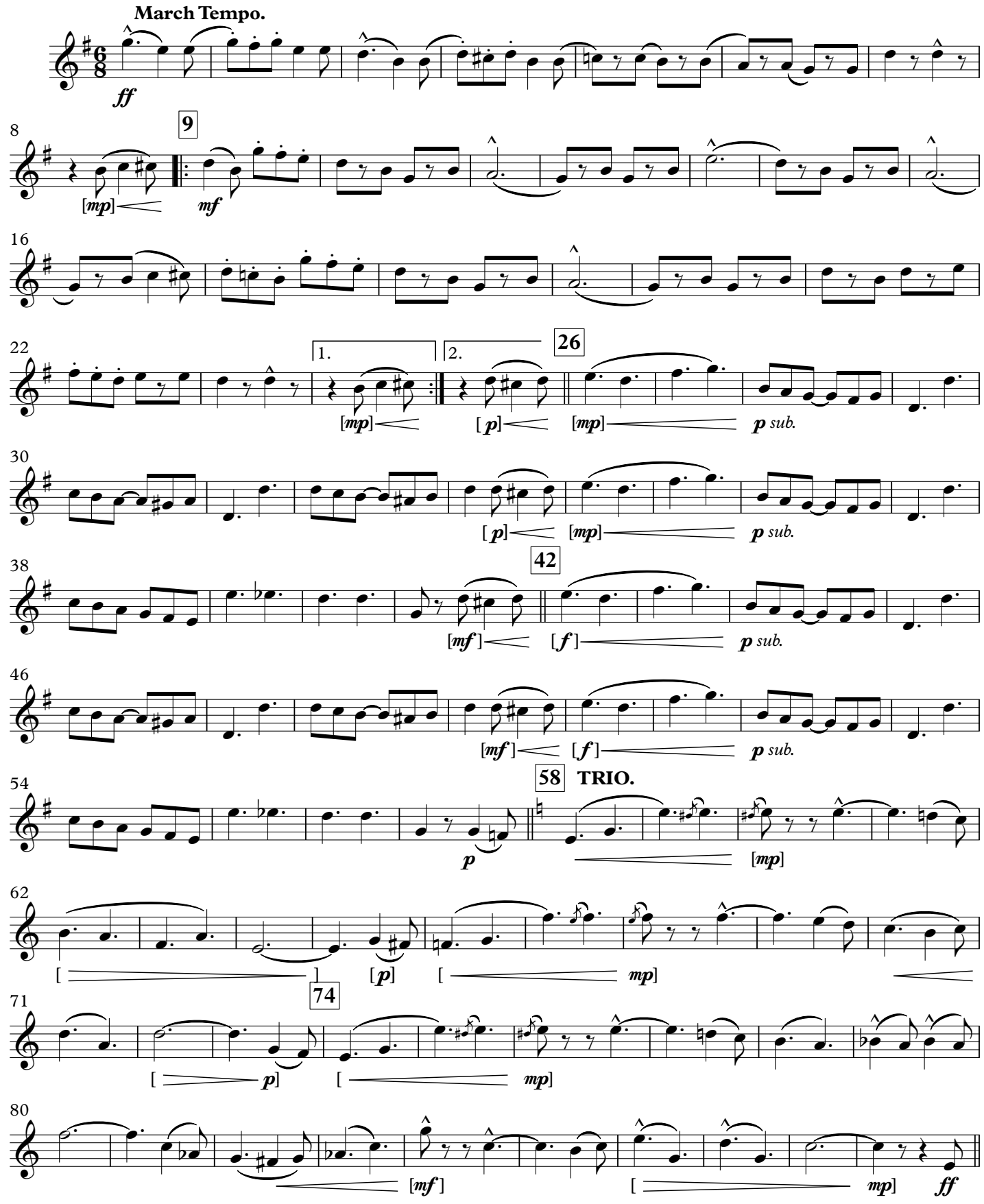
165
175
178
184

March

THE INVINCIBLE EAGLE

B♭ Tenor Saxophone (1901) **JOHN PHILIP SOUSA**



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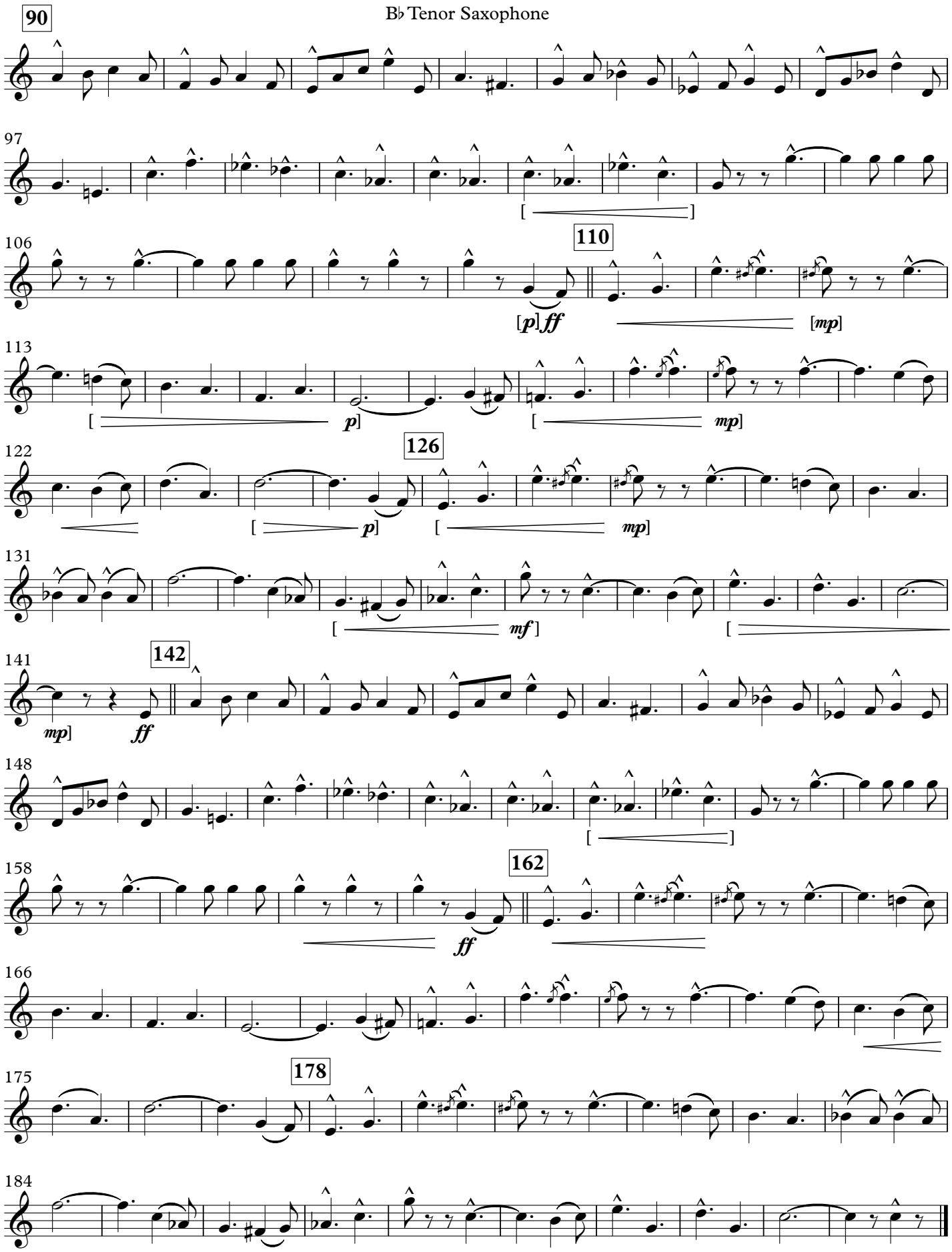
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97
106
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[p] ff
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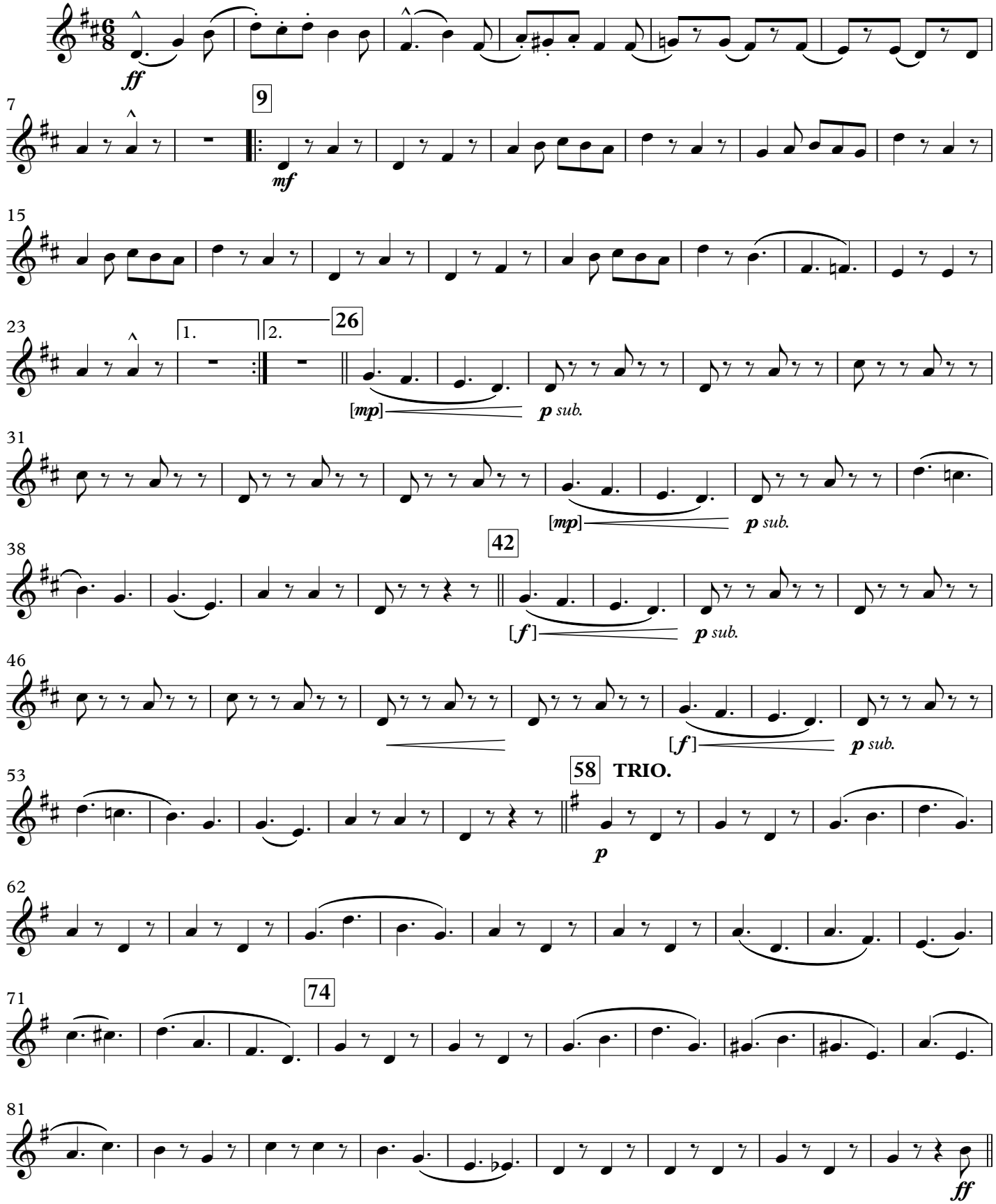
p]
mp]
122
126
p]
mp]
131
mf]
141
142
mp]
ff
148
158
162
ff
166
175
178
184

March

THE INVINCIBLE EAGLE

E♭ Baritone Saxophone (1901) **JOHN PHILIP SOUSA**

March Tempo.



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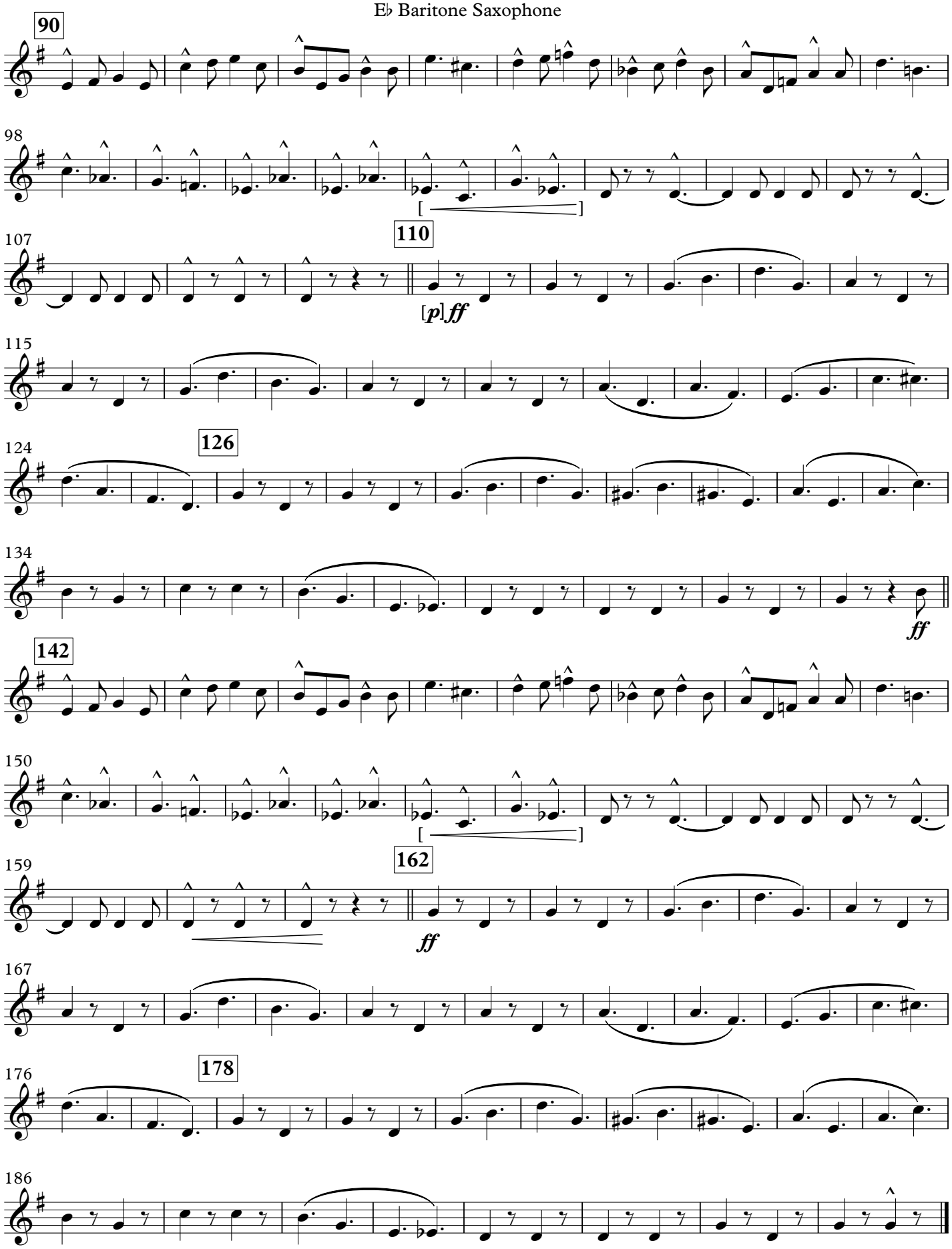
E♭ Baritone Saxophone



March

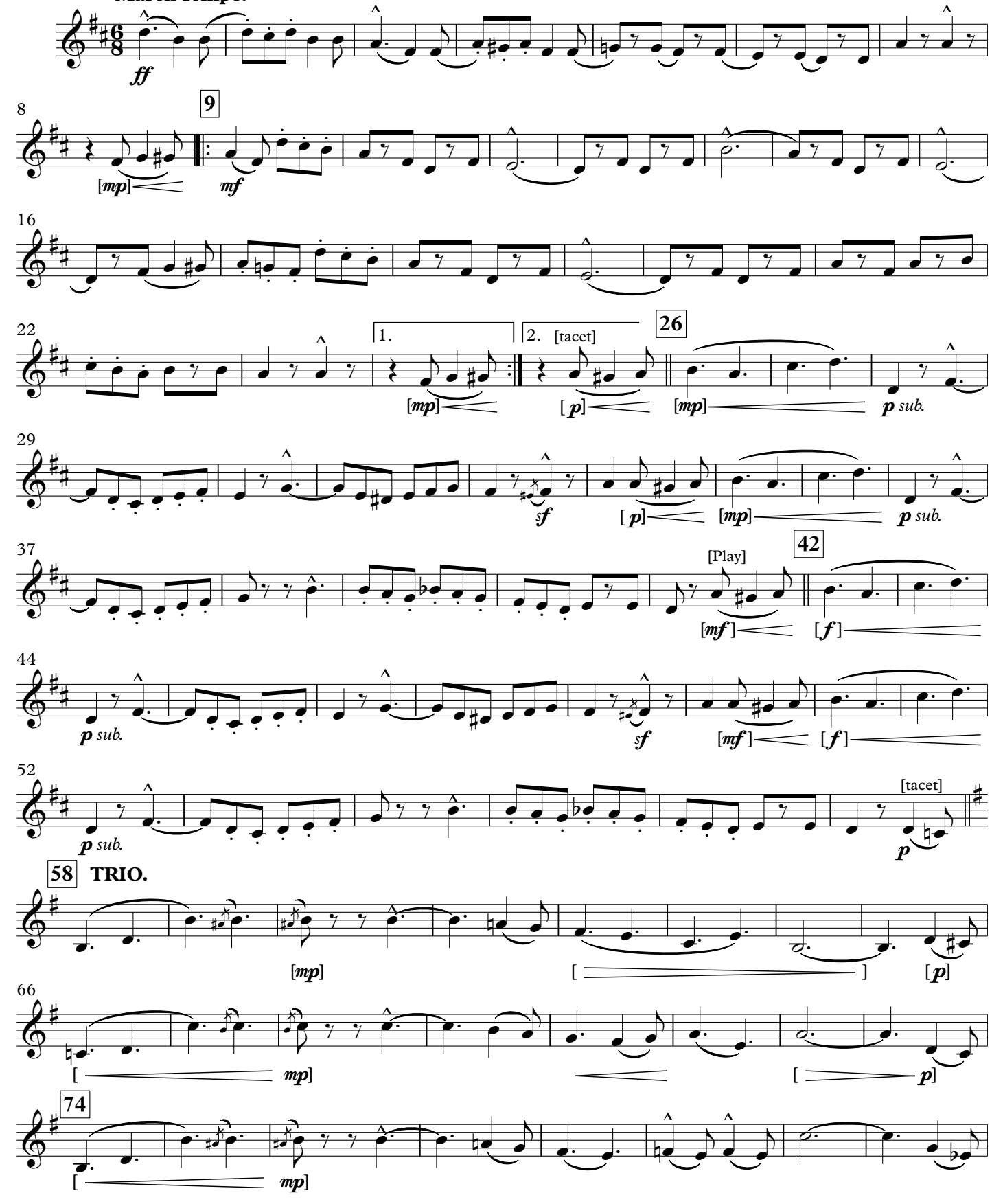
THE INVINCIBLE EAGLE

(1901)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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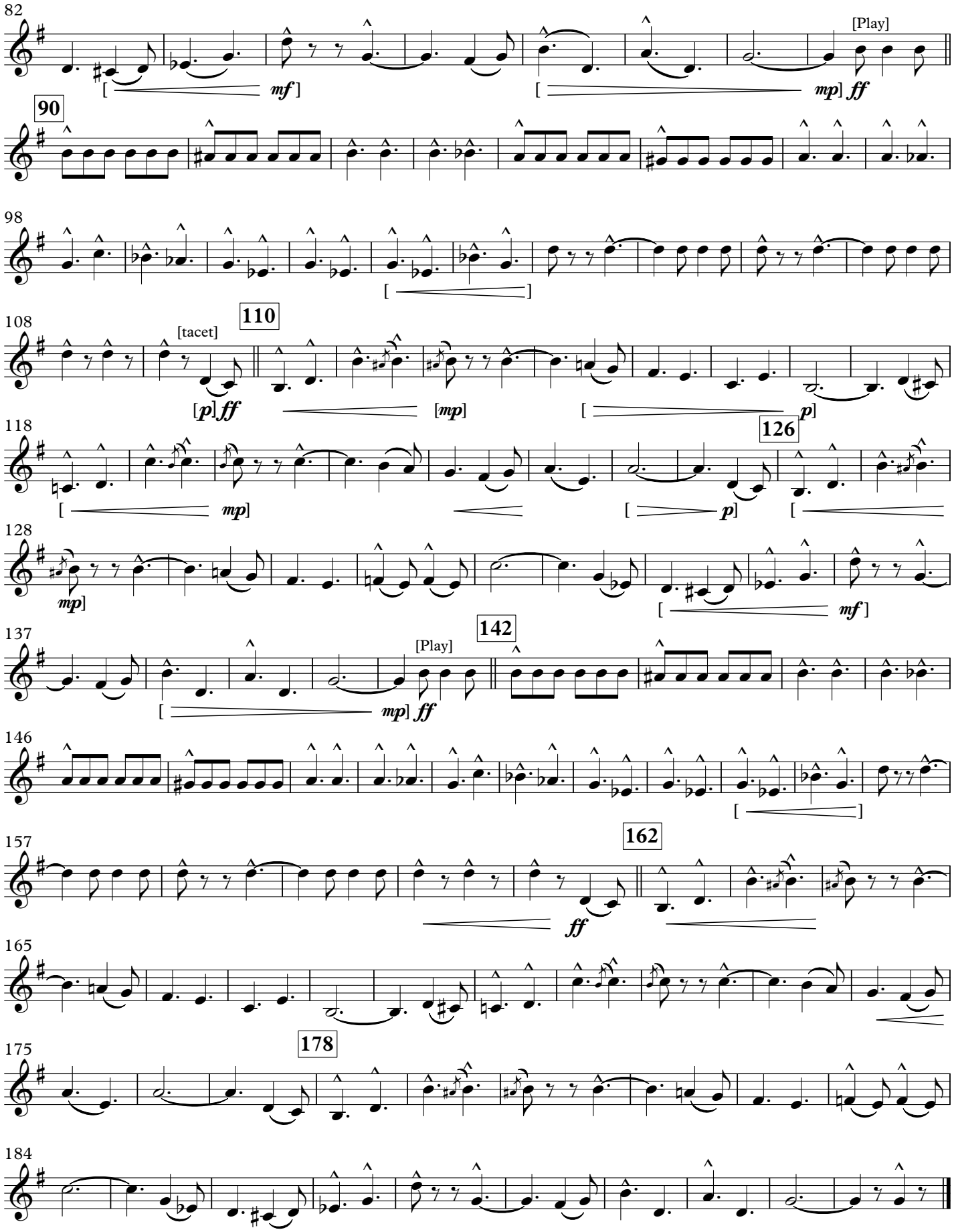
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p
ff
mp
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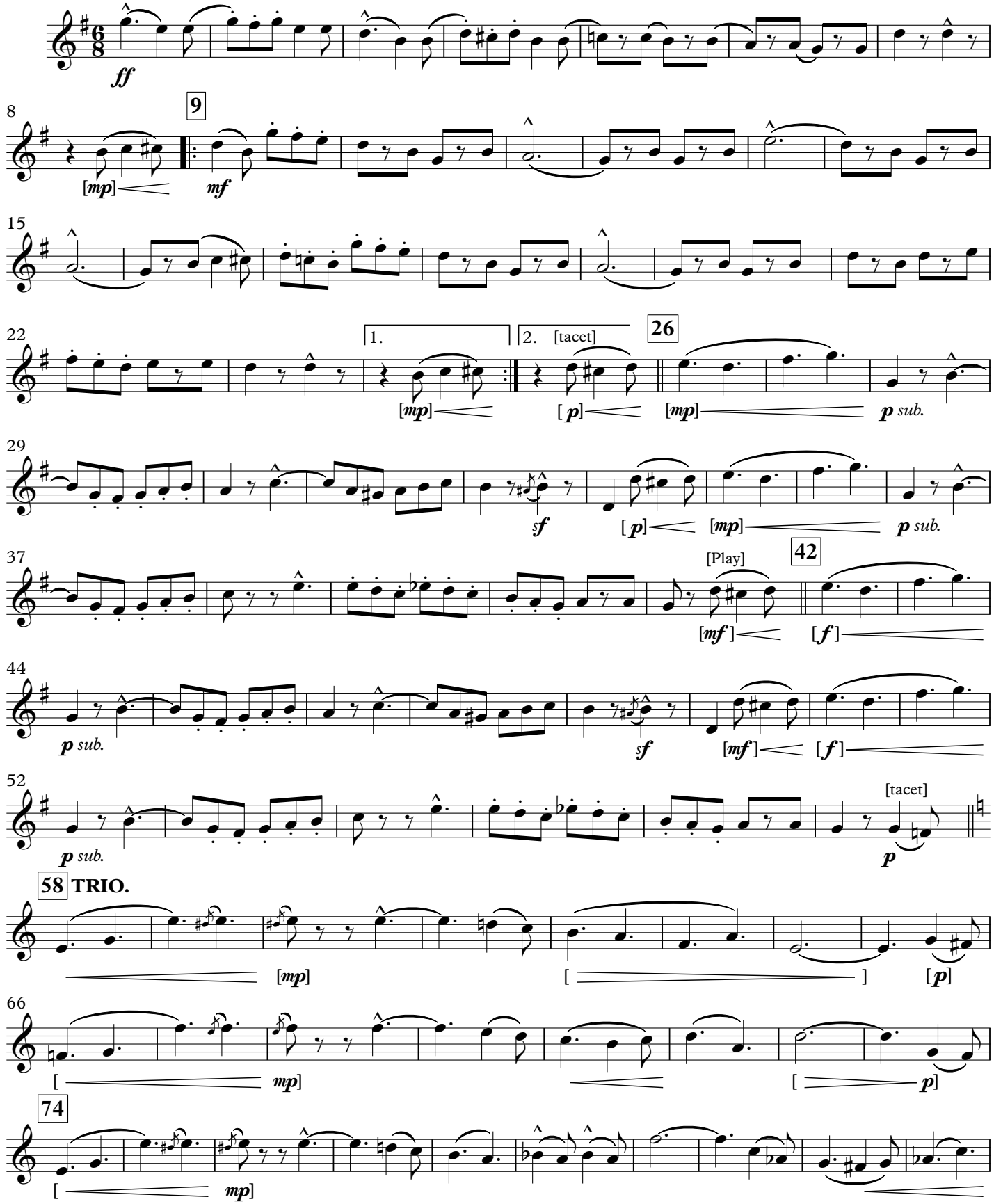
[Play]
146
157
162
165
175
178
184

March

THE INVINCIBLE EAGLE

Solo B♭ Cornet (1901) **JOHN PHILIP SOUSA**

March Tempo.



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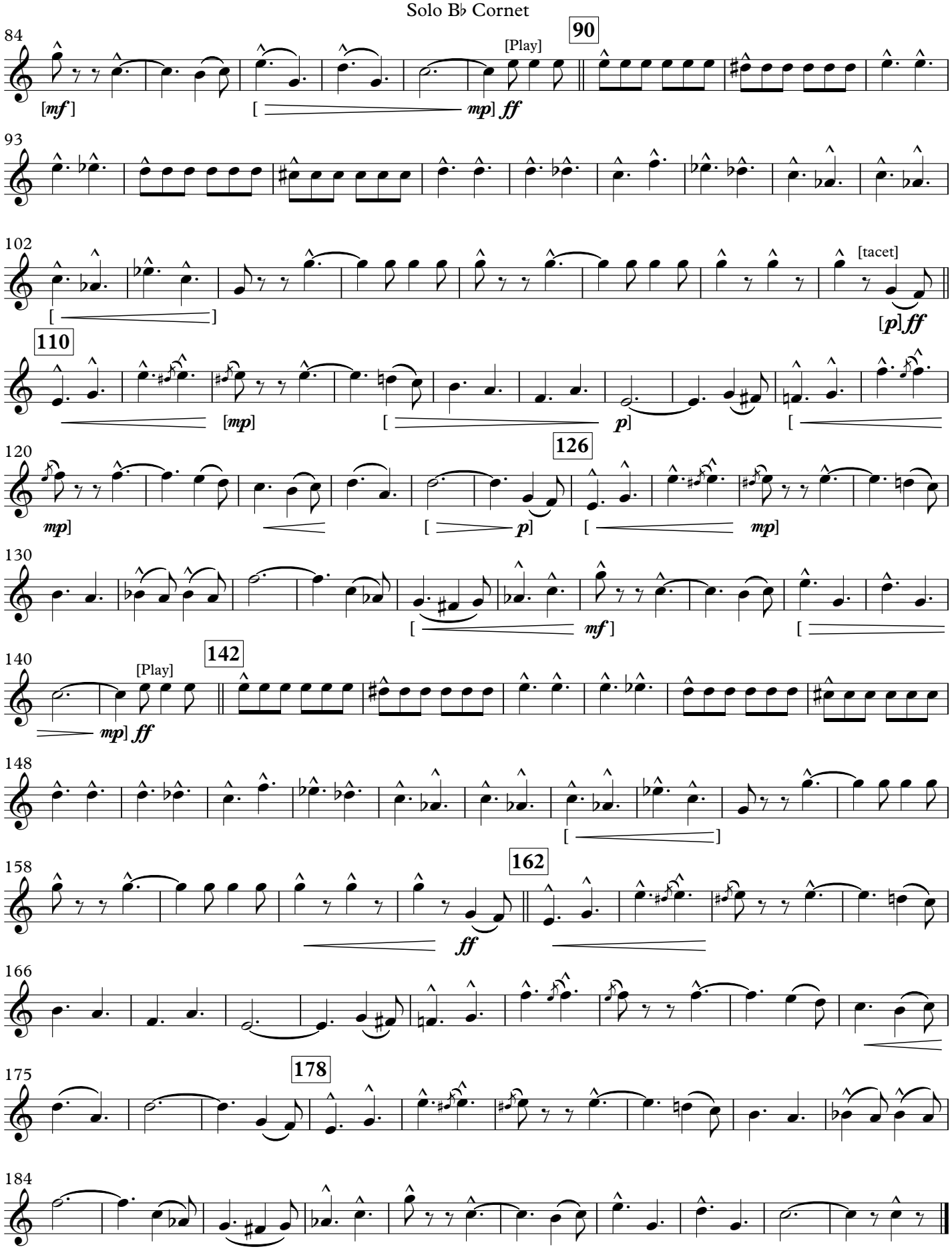
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mp]
126
p]
mp]
130
mf]
140
[Play]
142
mp] ff
148
158
162
ff
166
175
178
184

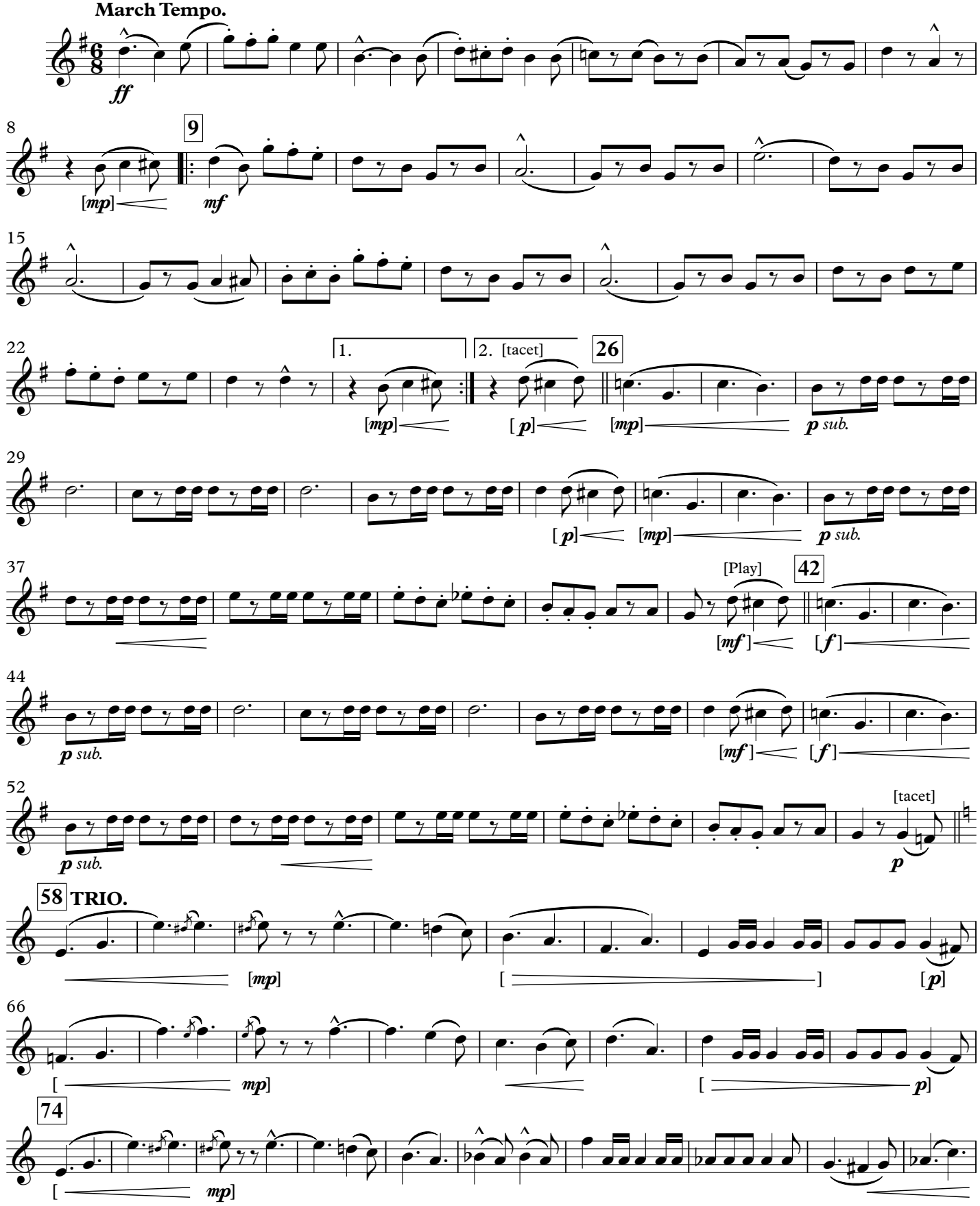
March

THE INVINCIBLE EAGLE

1st B♭ Cornet

(1901)

JOHN PHILIP SOUSA



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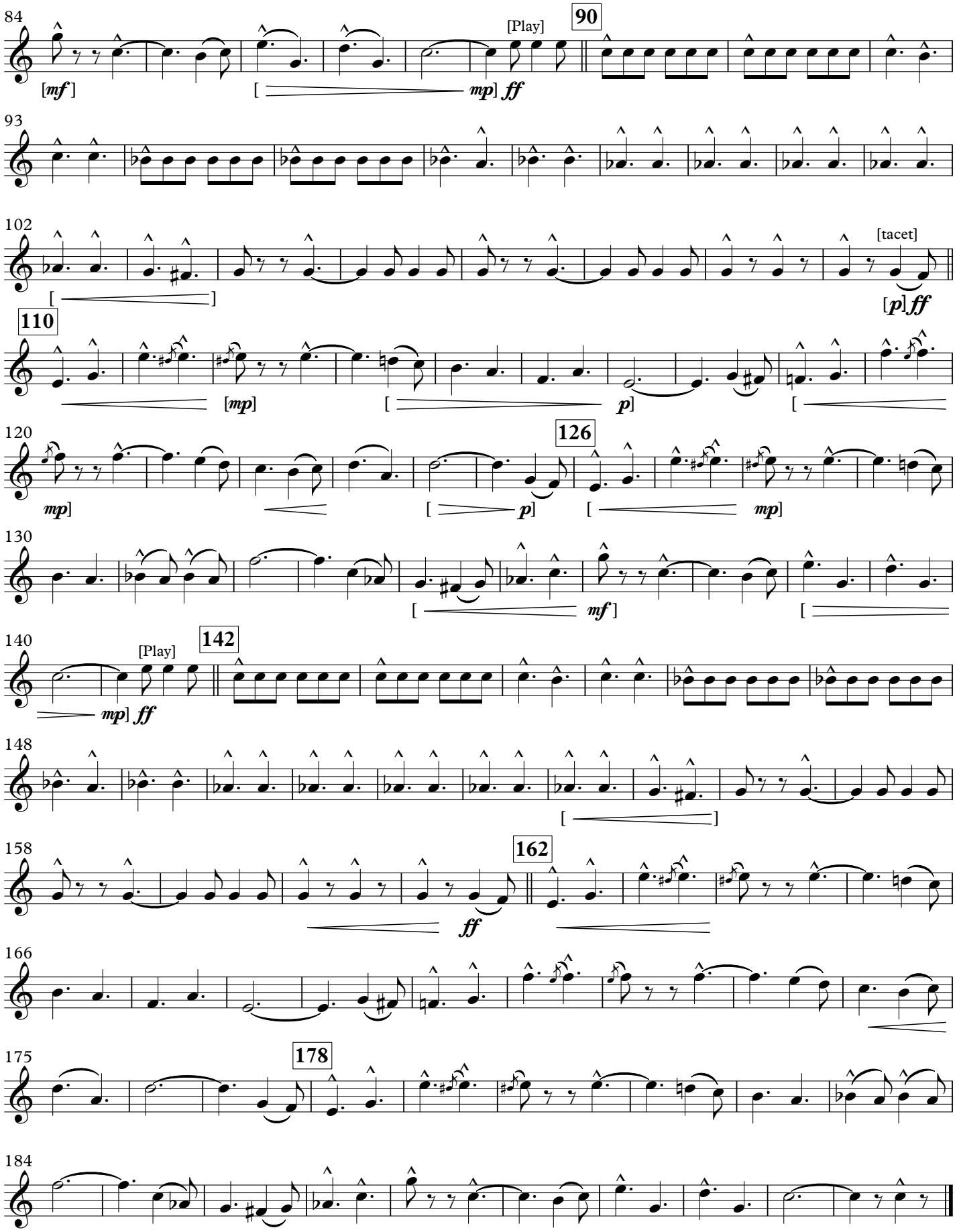
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mp]
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p]
mp]
130
mf]
140
[Play]
mp] ff
142
148
158
162
ff
166
175
178
184

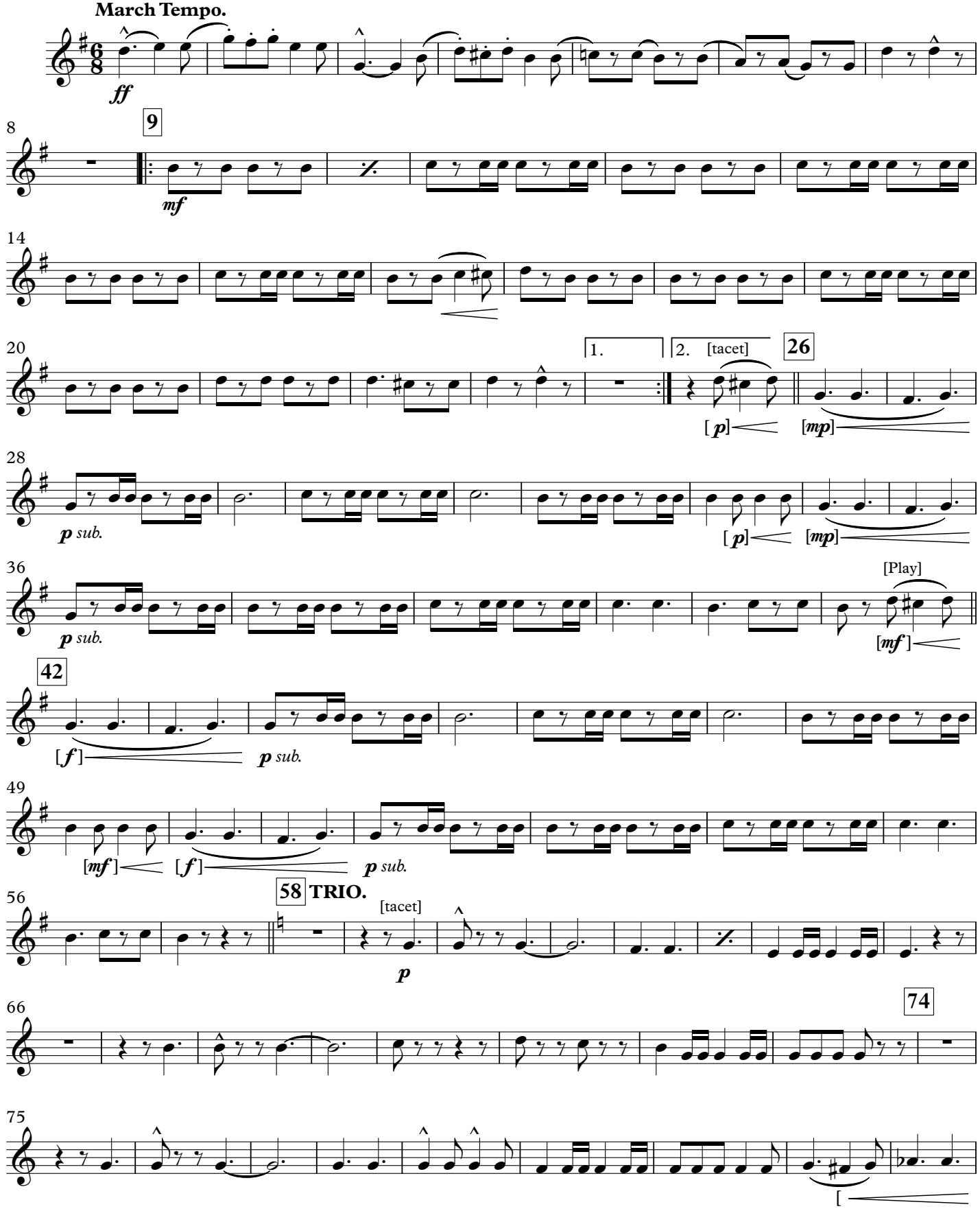
March

THE INVINCIBLE EAGLE

2nd B♭ Cornet

(1901)

JOHN PHILIP SOUSA



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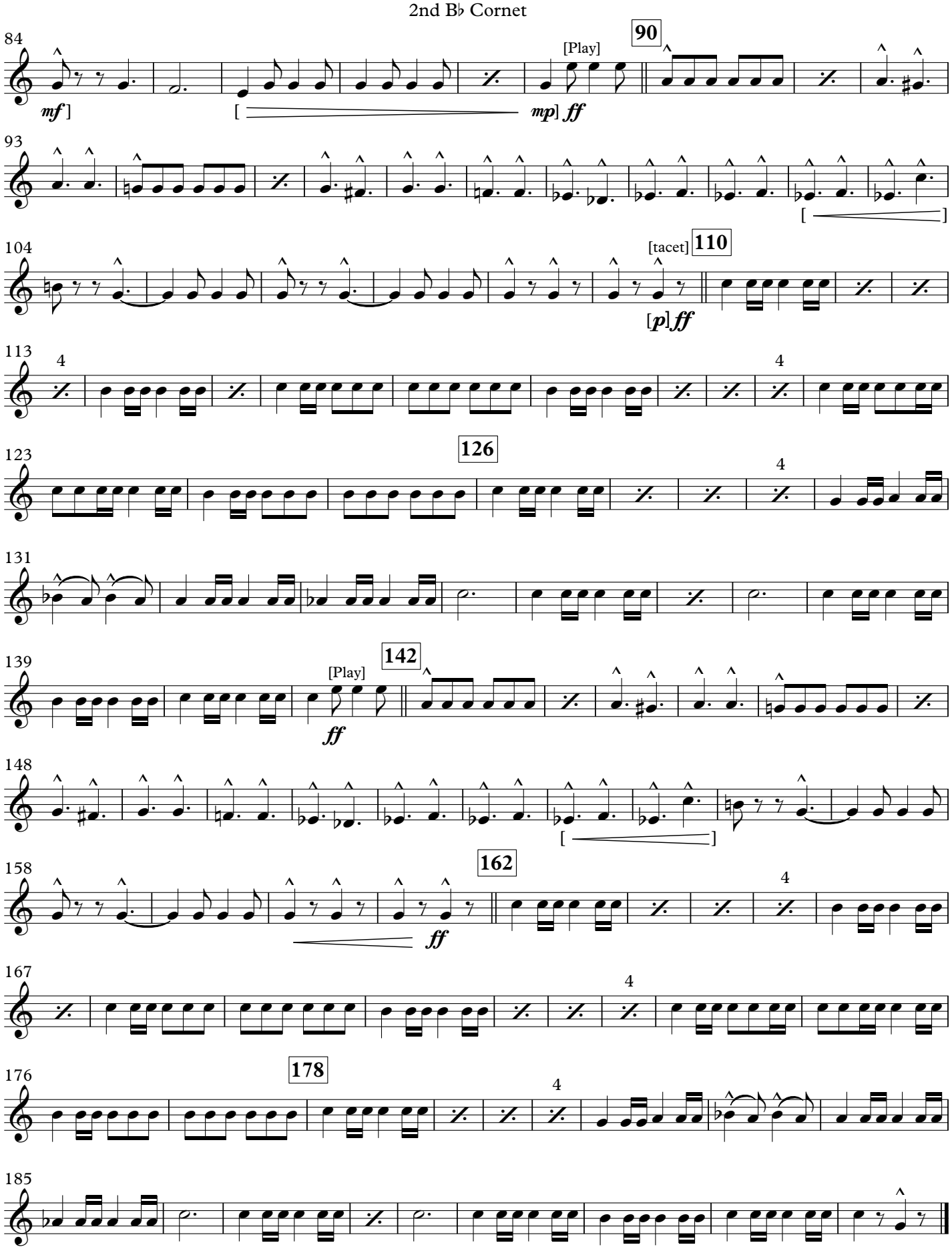
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[p] ff
113
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123
126
131
139
[Play]
ff
142
148
158
162
ff
167
176
178
185

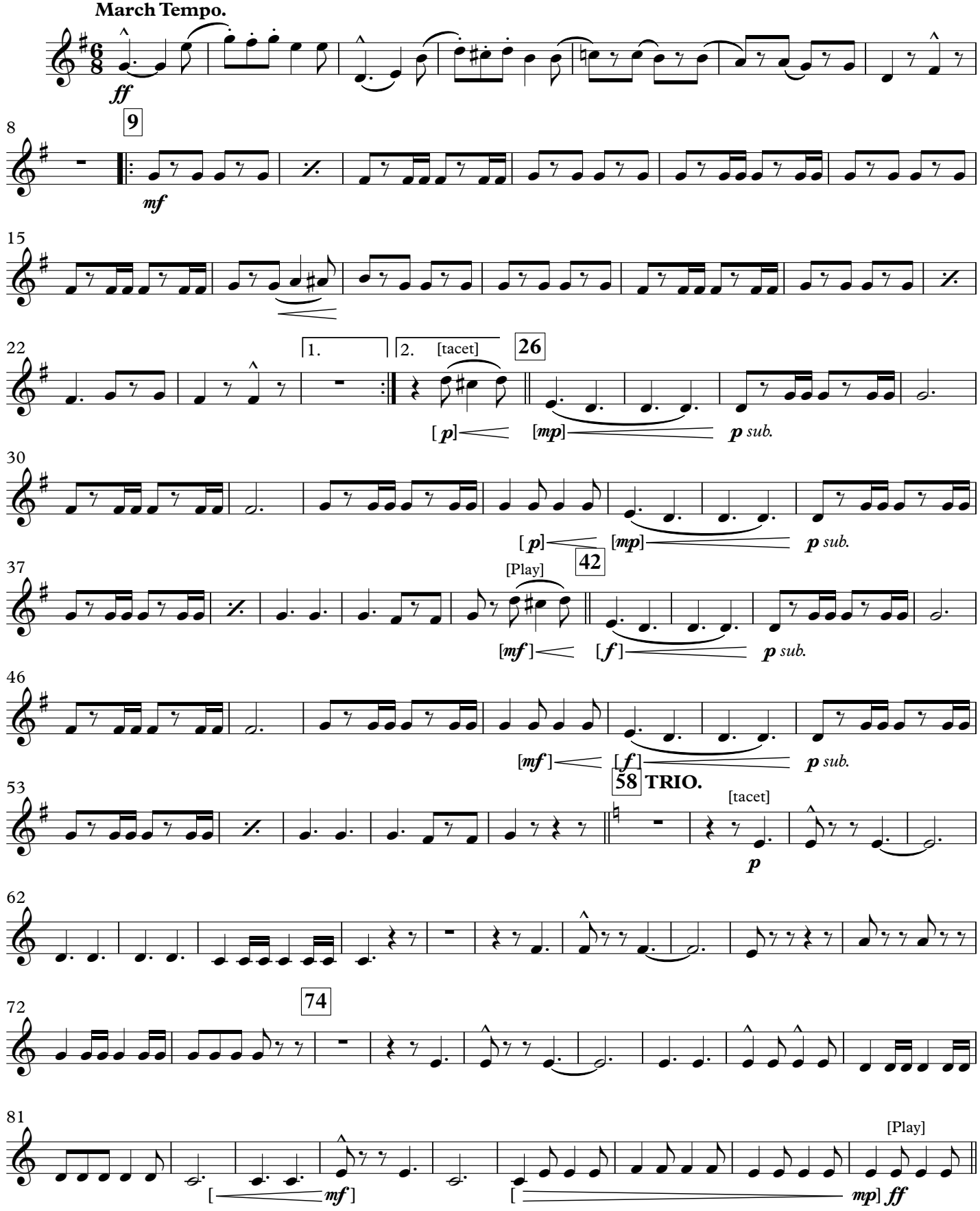
March

THE INVINCIBLE EAGLE

3rd B♭ Cornet

(1901)

JOHN PHILIP SOUSA



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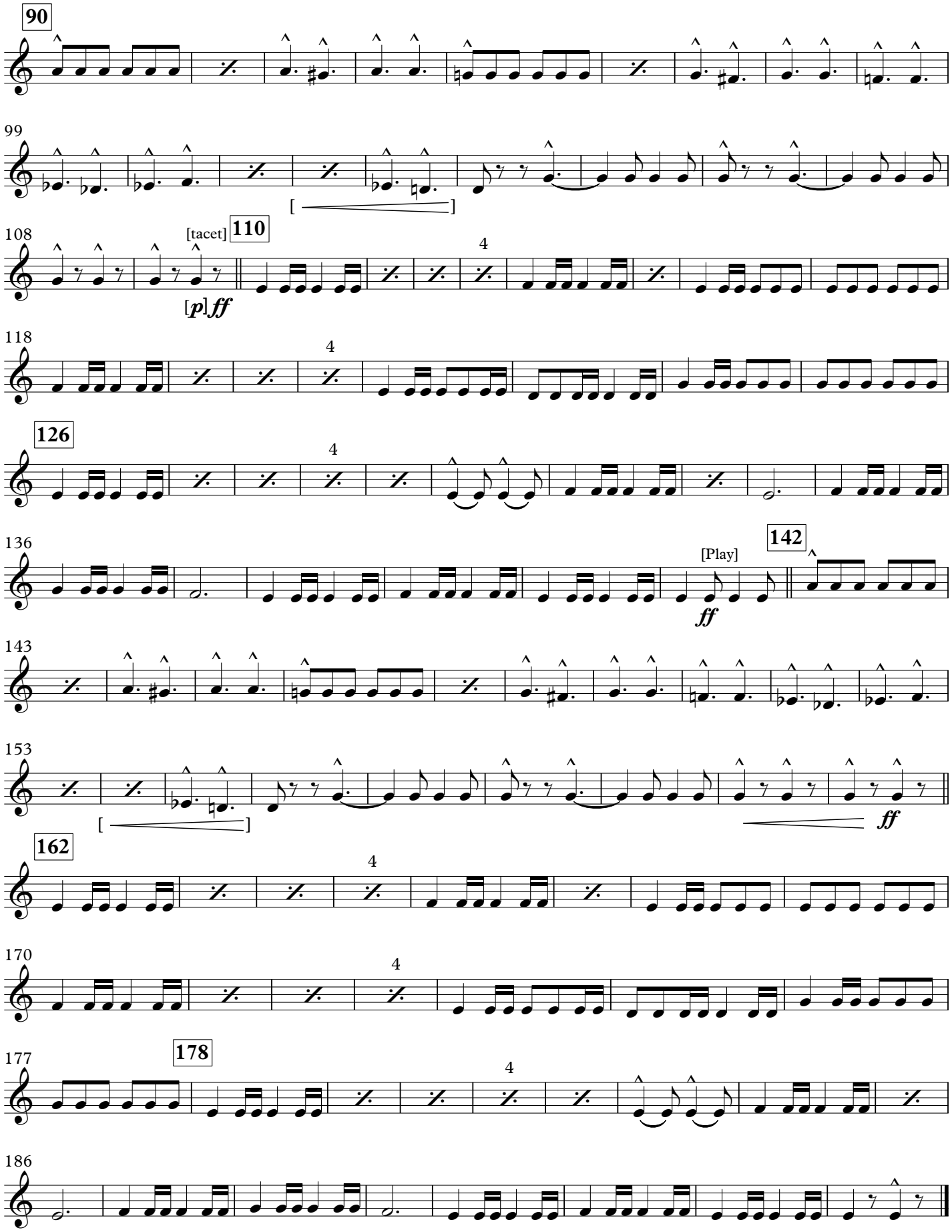
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110
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118
4
126
136
[Play]
ff
142
143
153
[
]
ff
162
170
177
178
186

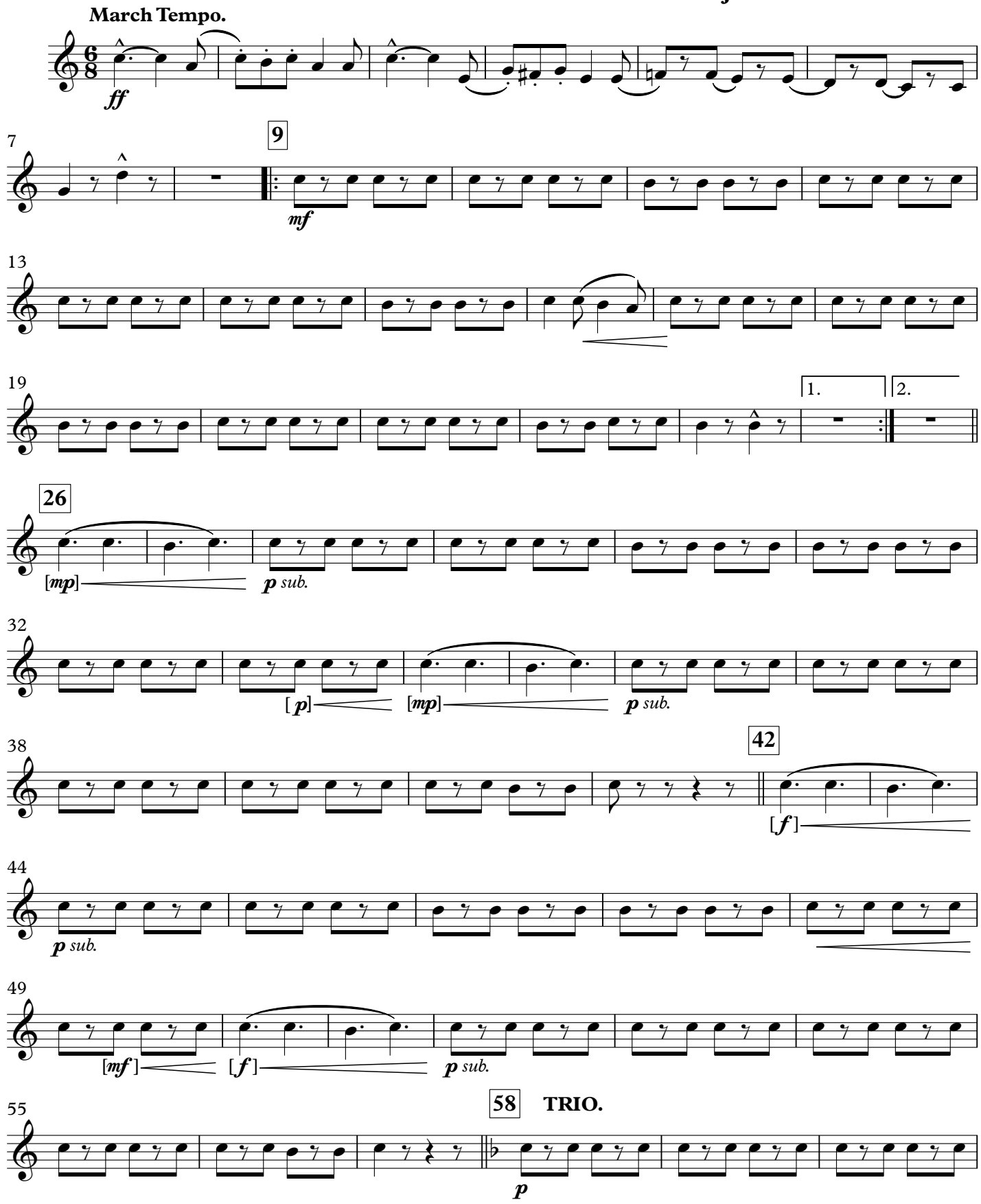
March

THE INVINCIBLE EAGLE

1st F Horn

(1901)

JOHN PHILIP SOUSA



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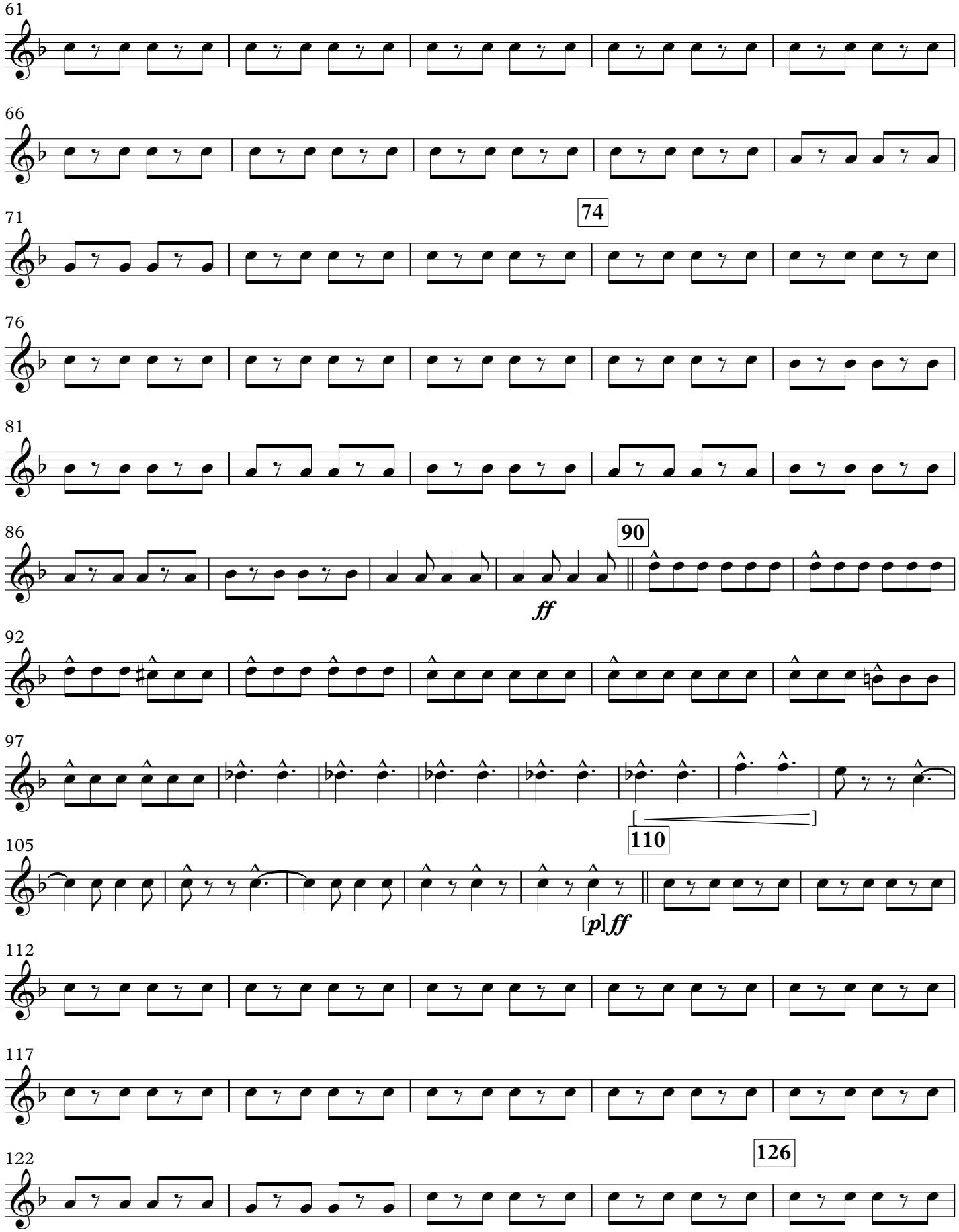
61
66
74
71
76
81
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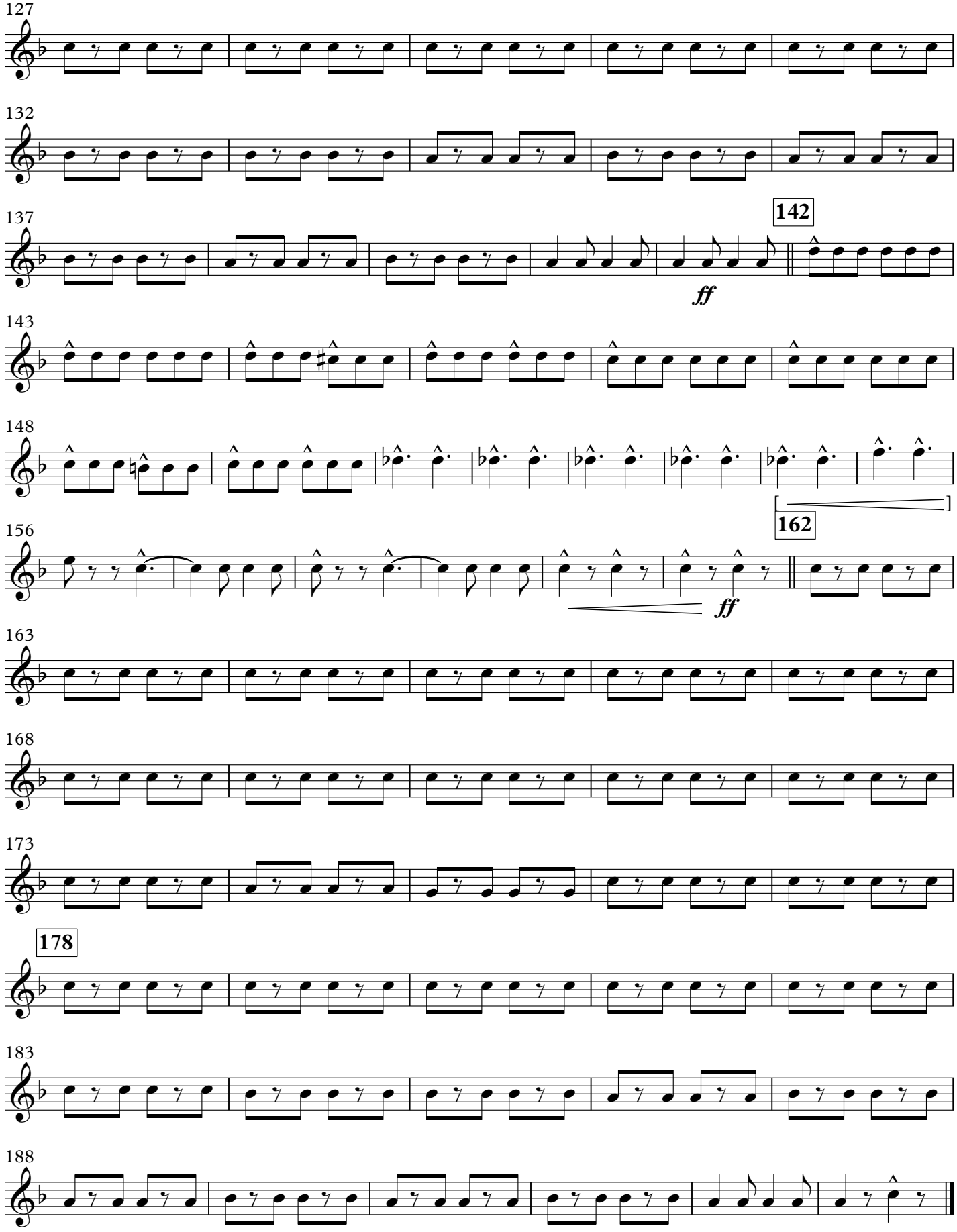
86
ff
92
97
110
105
[p]ff
112
117
126
122

THE INVINCIBLE EAGLE

1st F Horn



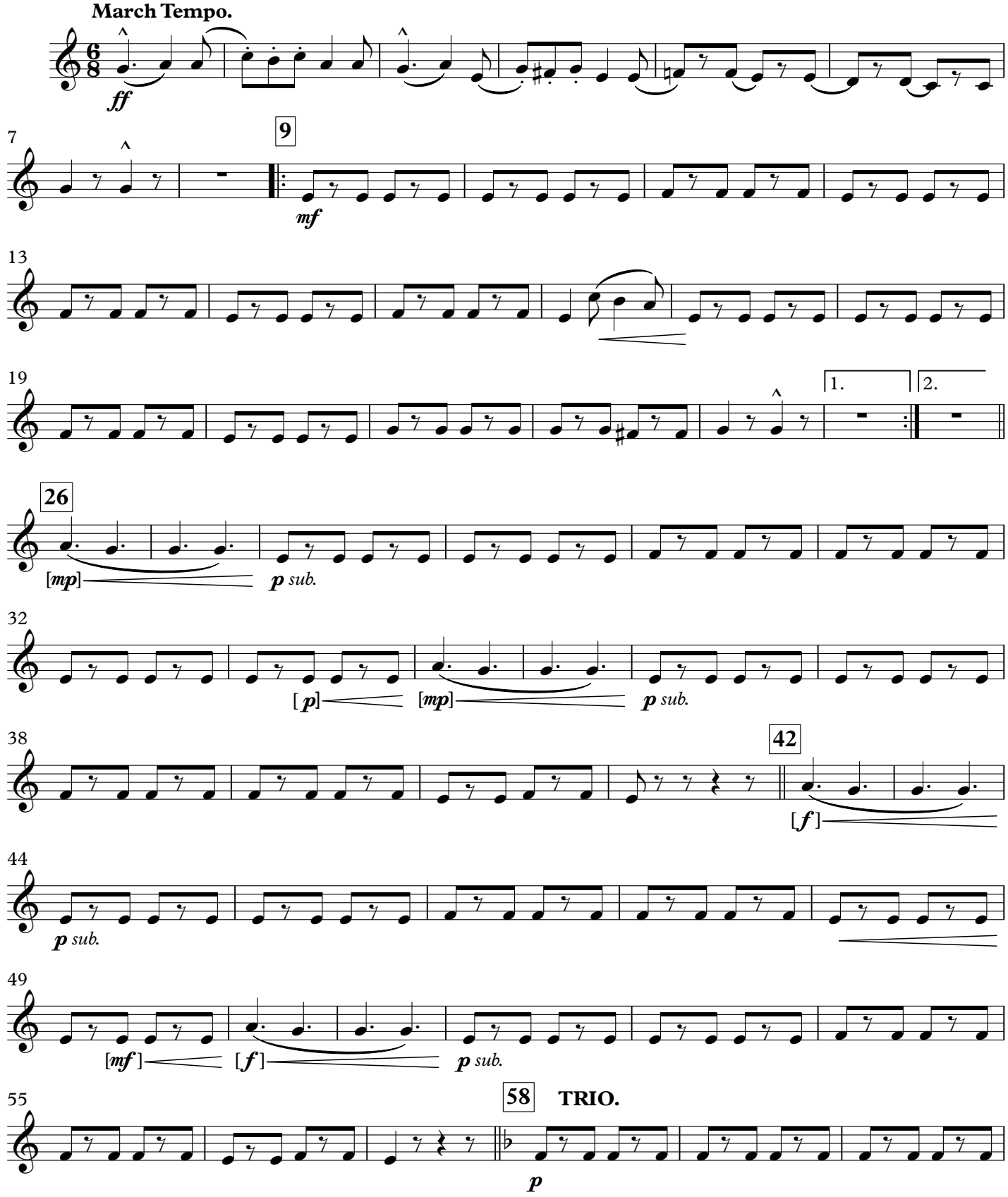
March

THE INVINCIBLE EAGLE

2nd F Horn

(1901)

JOHN PHILIP SOUSA



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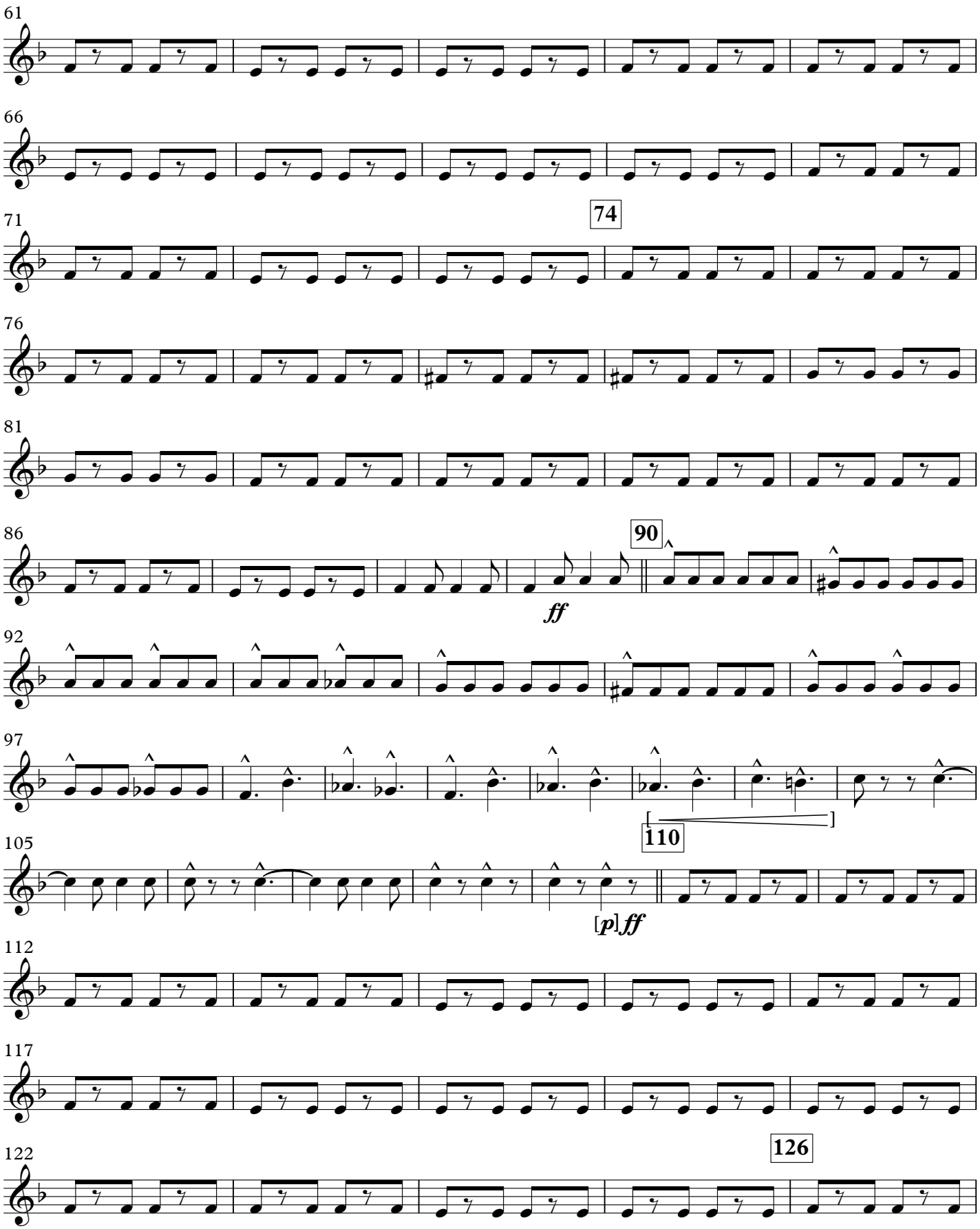
61
66
74
71
76
81
86
90
ff
92
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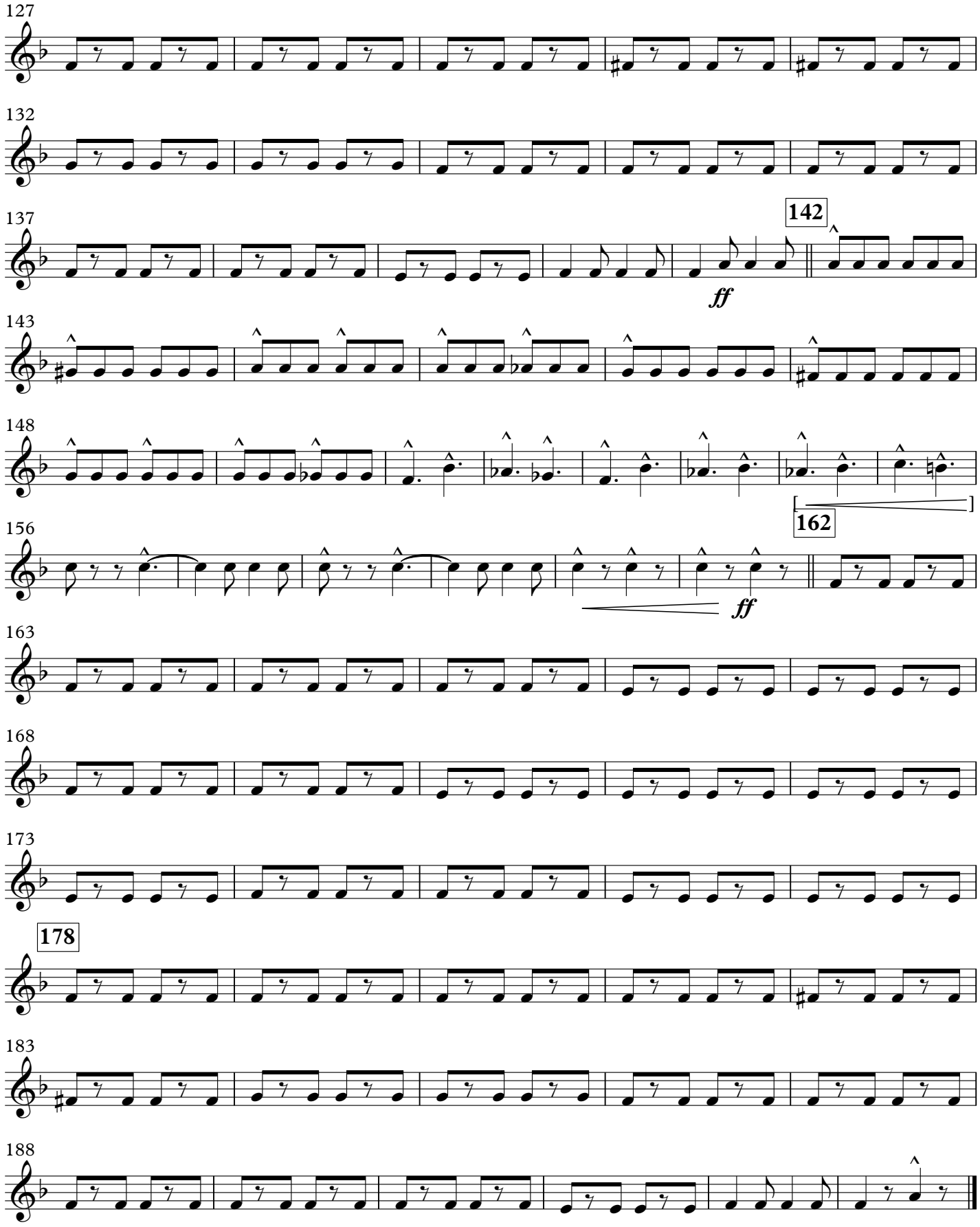
105
[p]ff
112
117
126
122

THE INVINCIBLE EAGLE
2nd F Horn



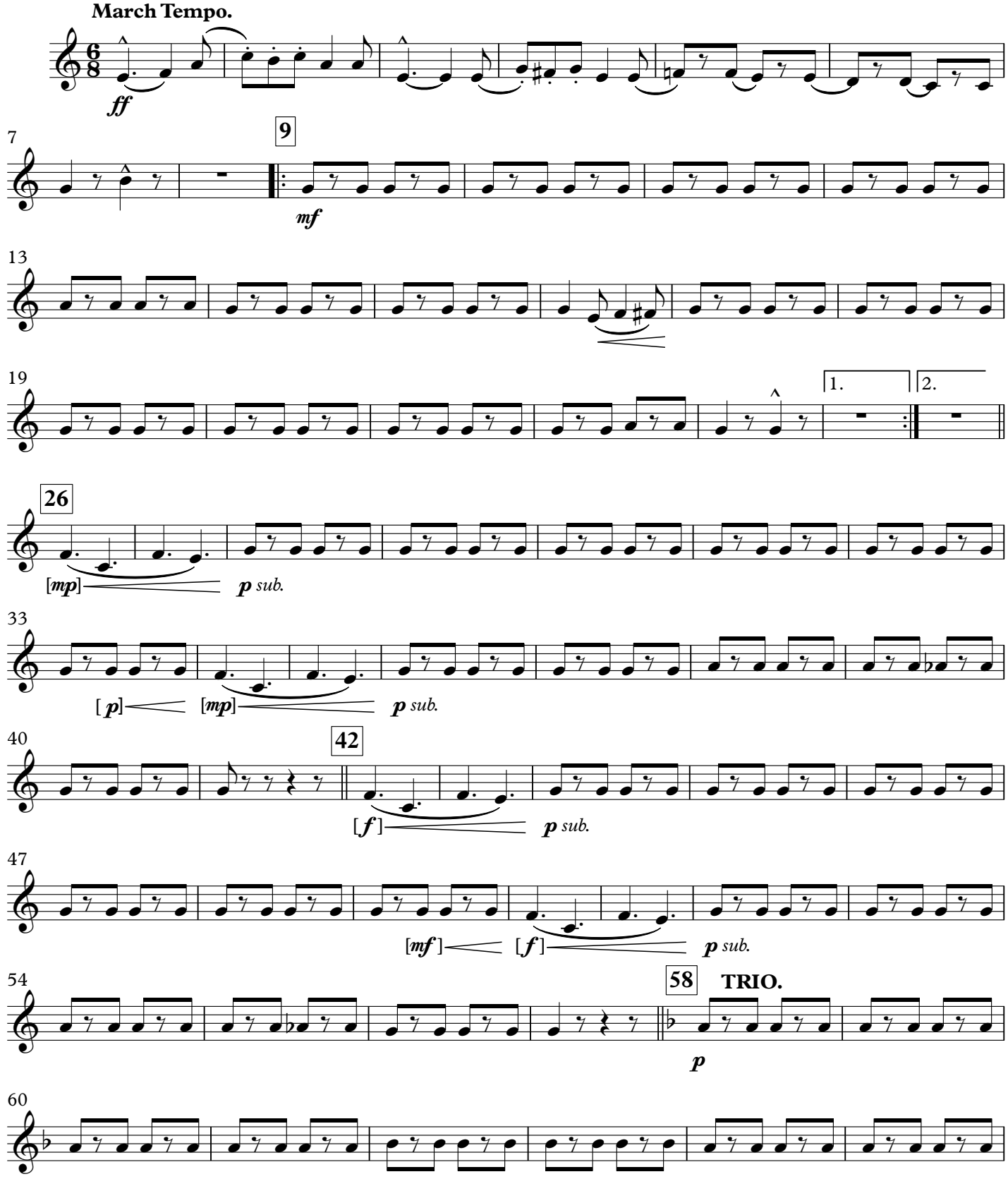
March

THE INVINCIBLE EAGLE

3rd F Horn

(1901)

JOHN PHILIP SOUSA



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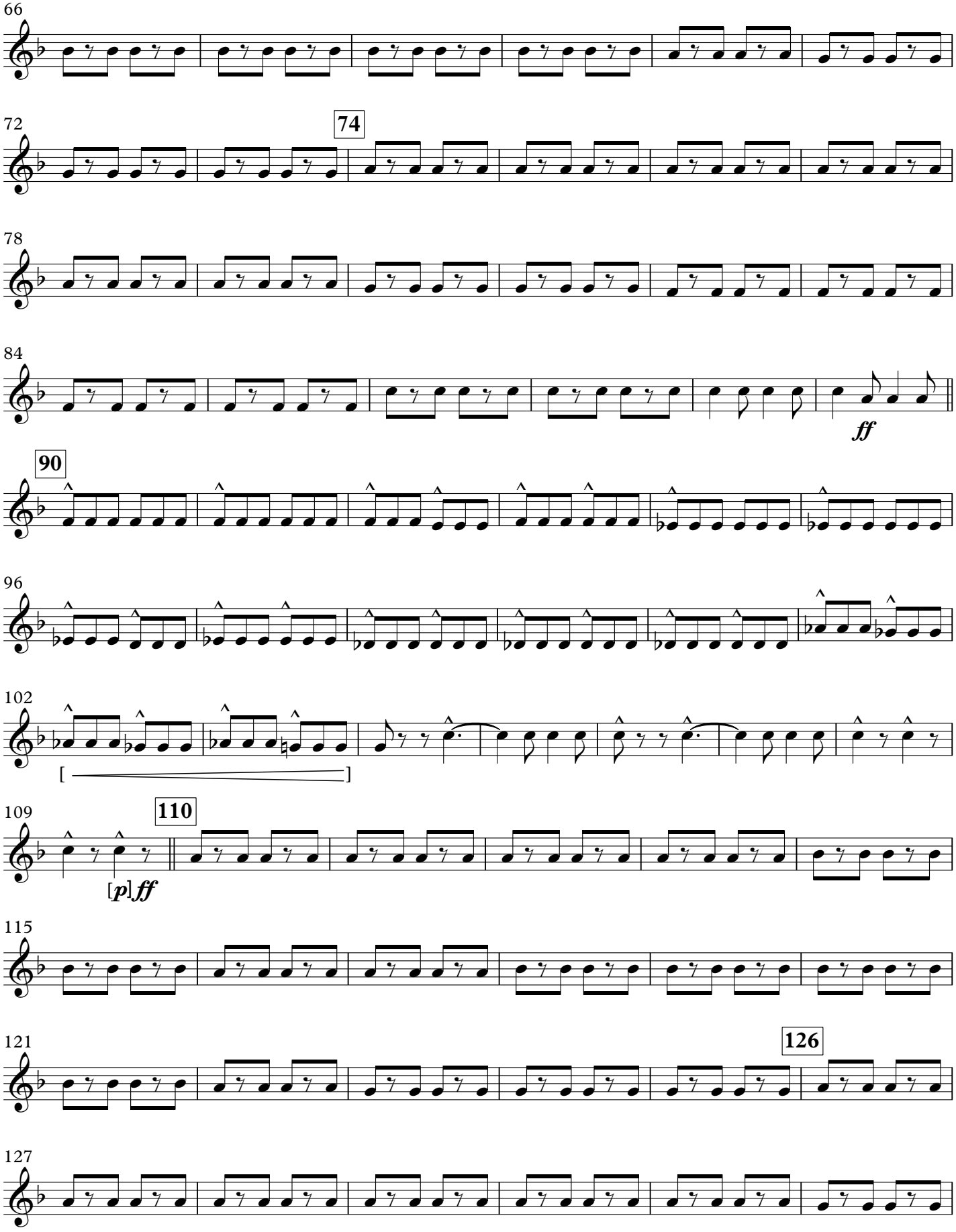
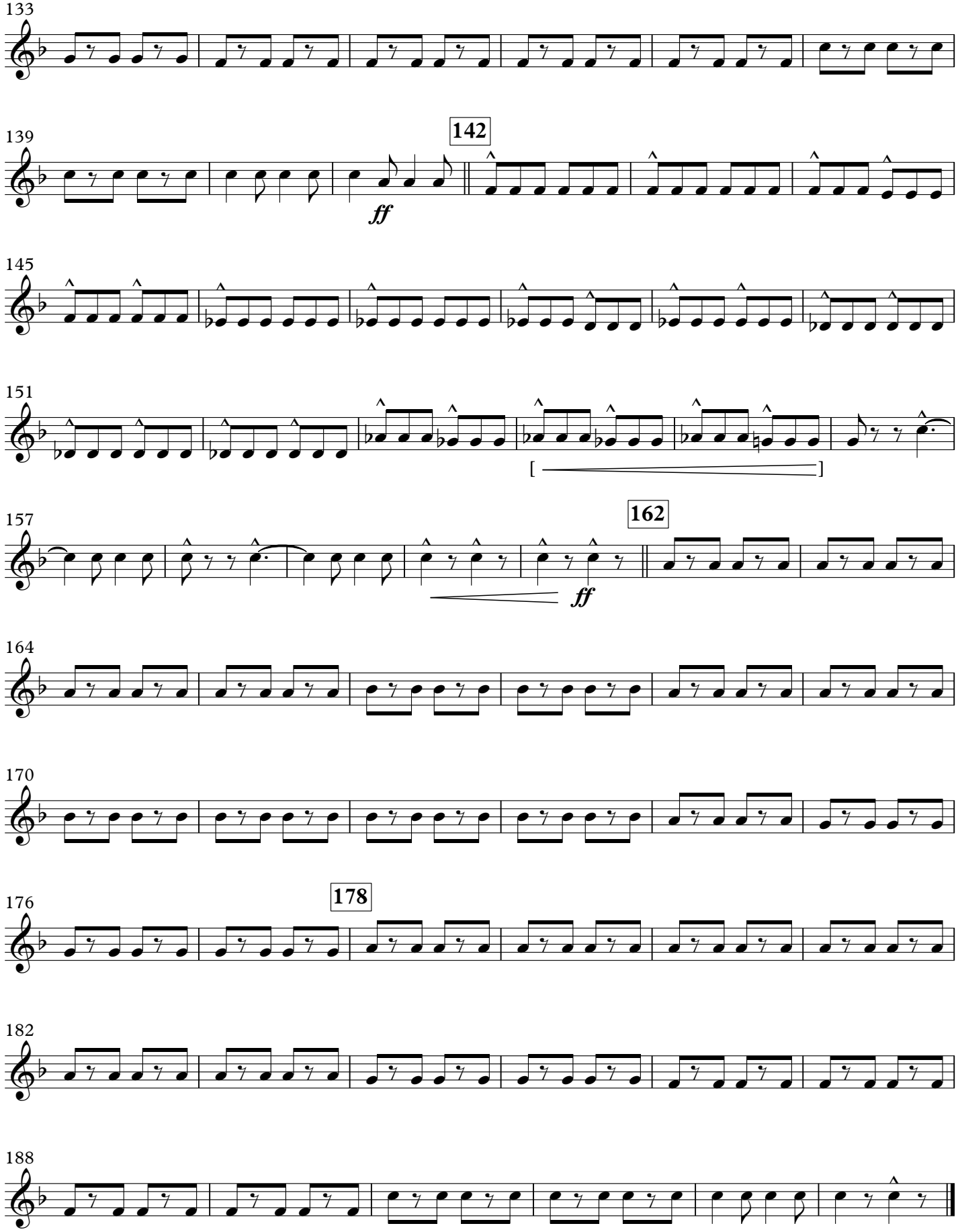

66
72
74
78
84
ff
90
96
102
[
]
109
110
[p] ff
115
121
126
127

THE INVINCIBLE EAGLE

3rd F Horn



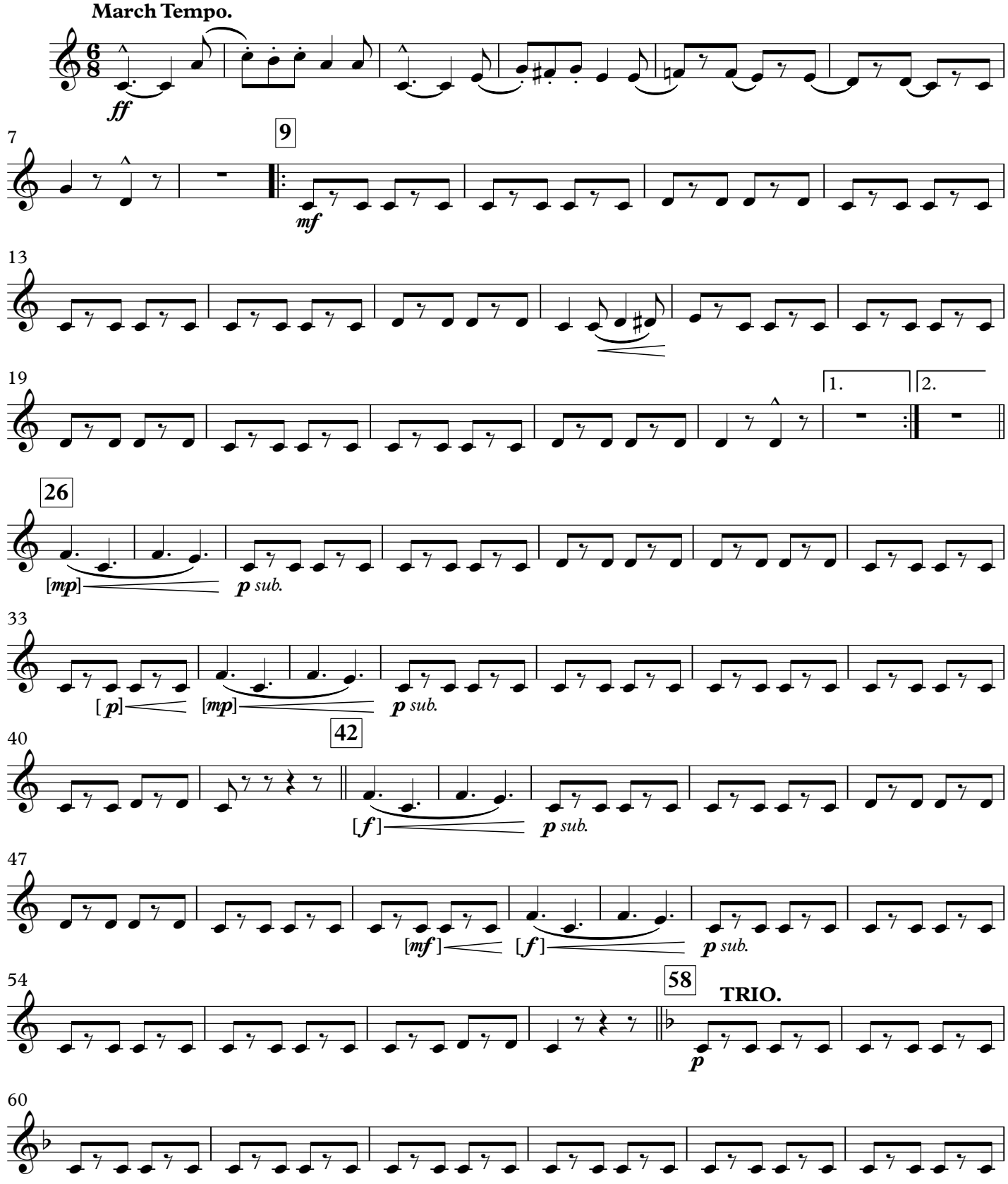
March

THE INVINCIBLE EAGLE

4th F Horn

(1901)

JOHN PHILIP SOUSA



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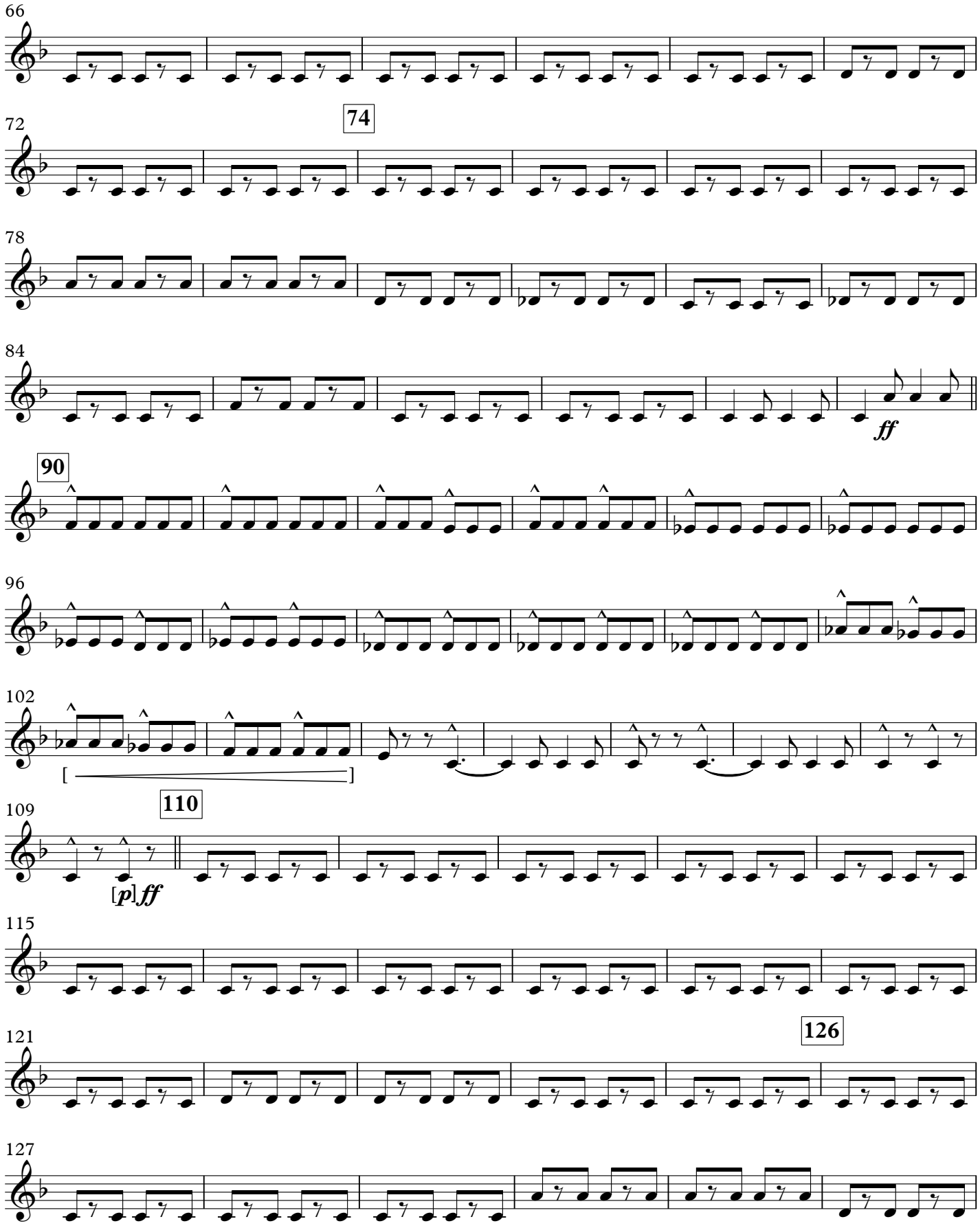
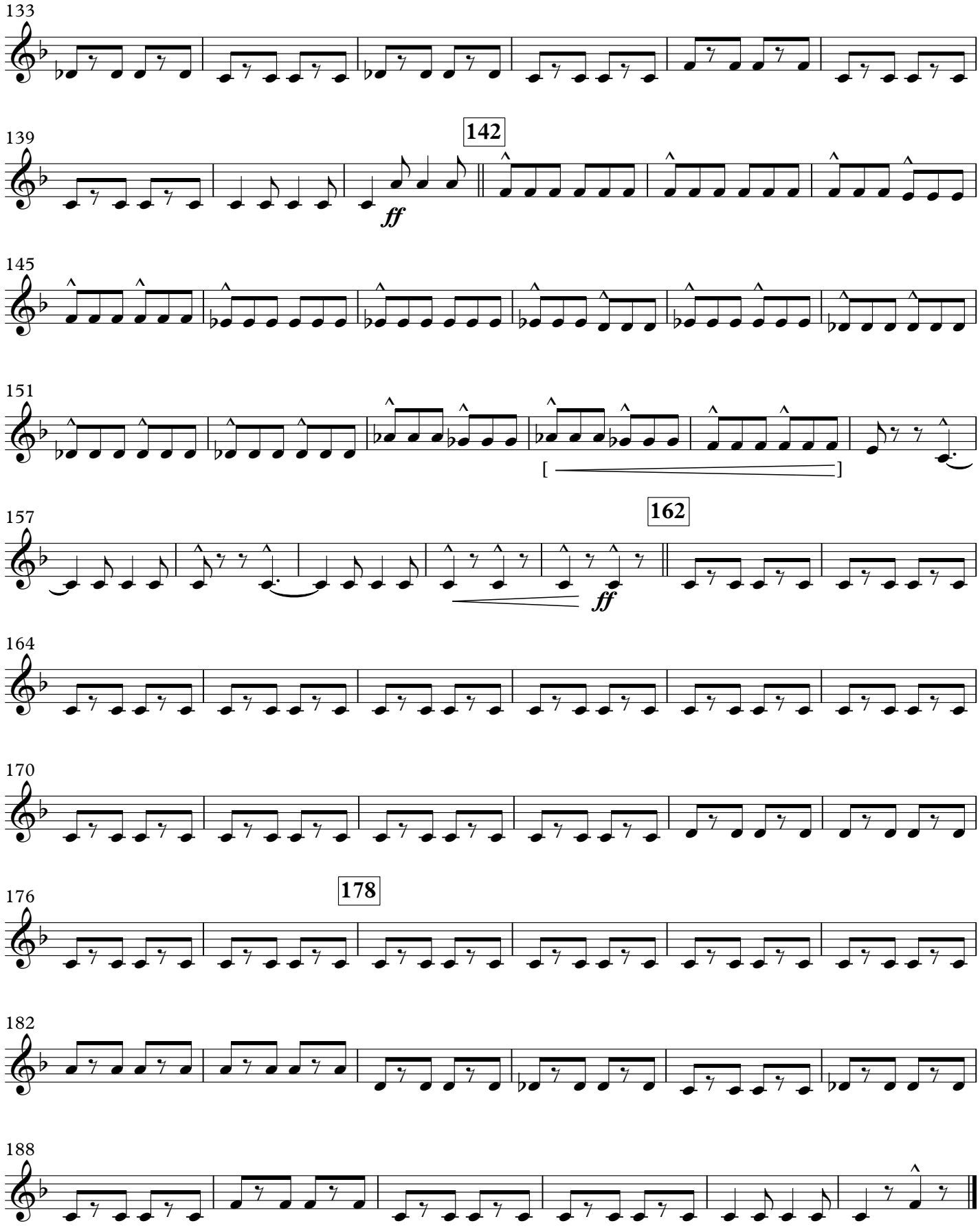

66
74
72
78
84
ff
90
96
102
[
]
110
109
[p]ff
115
126
121
127

THE INVINCIBLE EAGLE
4th F Horn



March

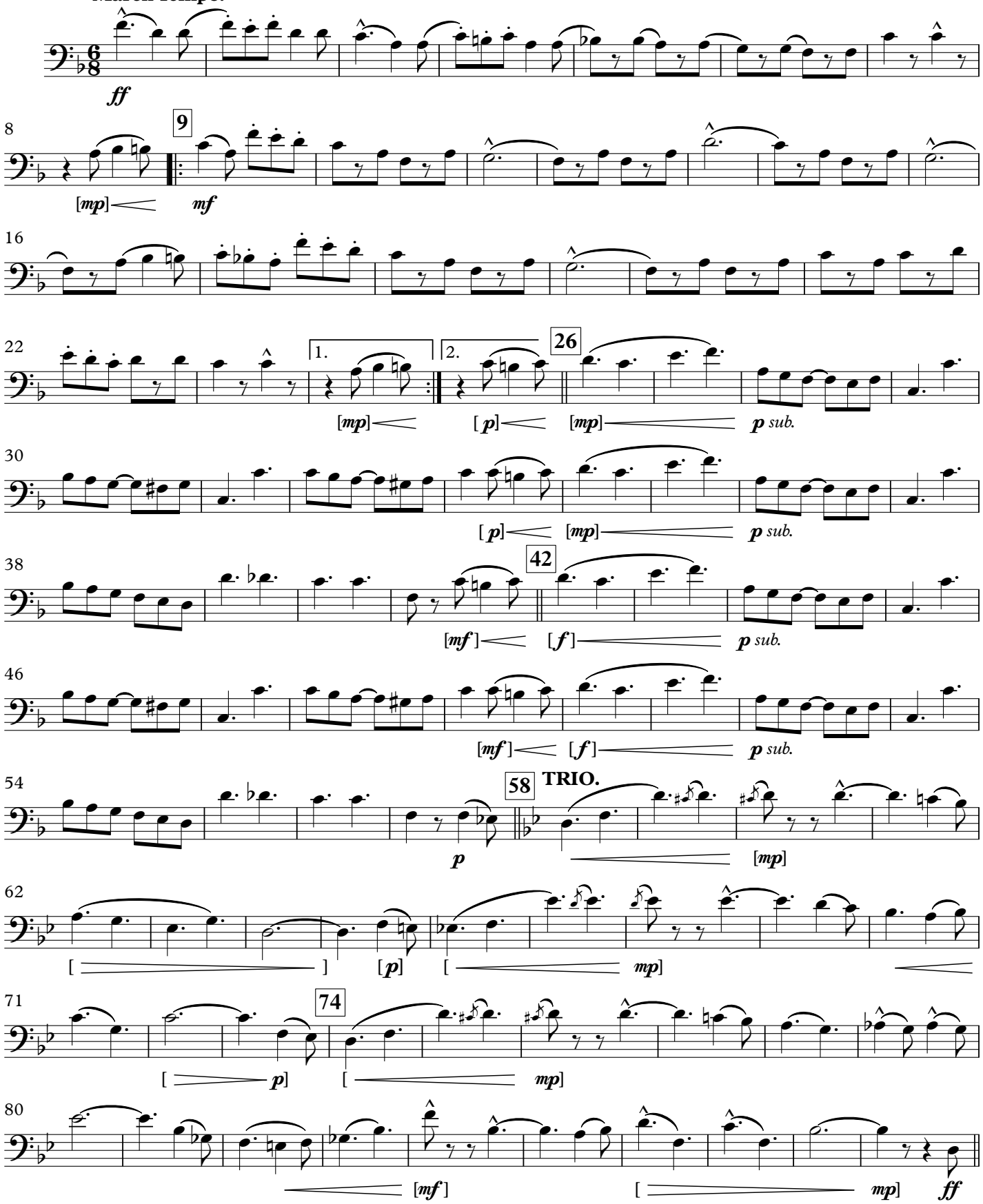
THE INVINCIBLE EAGLE

(1901)

JOHN PHILIP SOUSA

Baritone

March Tempo.



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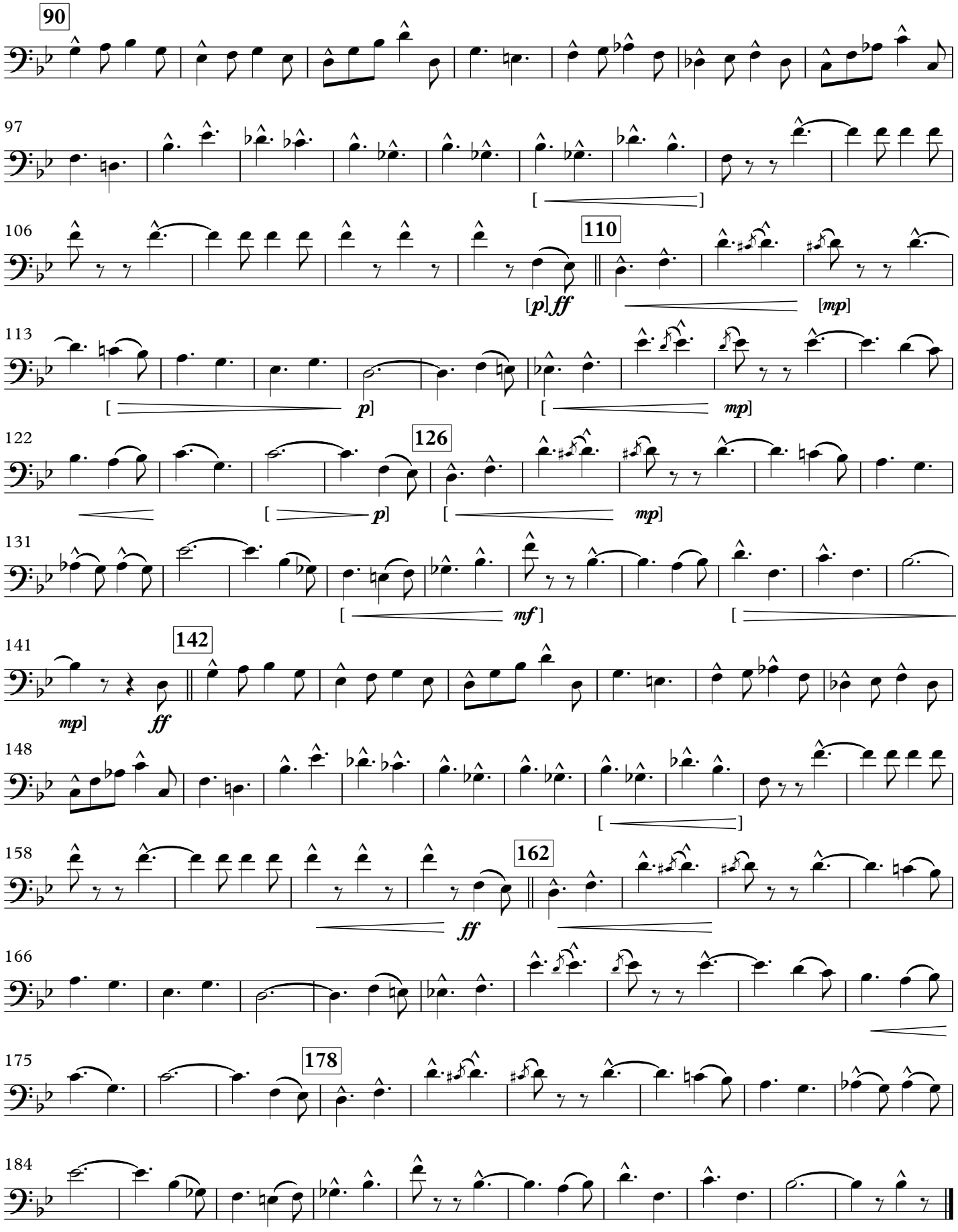

90
97
106
110
[p] ff
[mp]
113
p]
[
mp]
122
126
p]
[
mp]
131
[
mf]
[
141
142
mp]
ff
148
[
]
158
162
ff
166
175
178
184

March

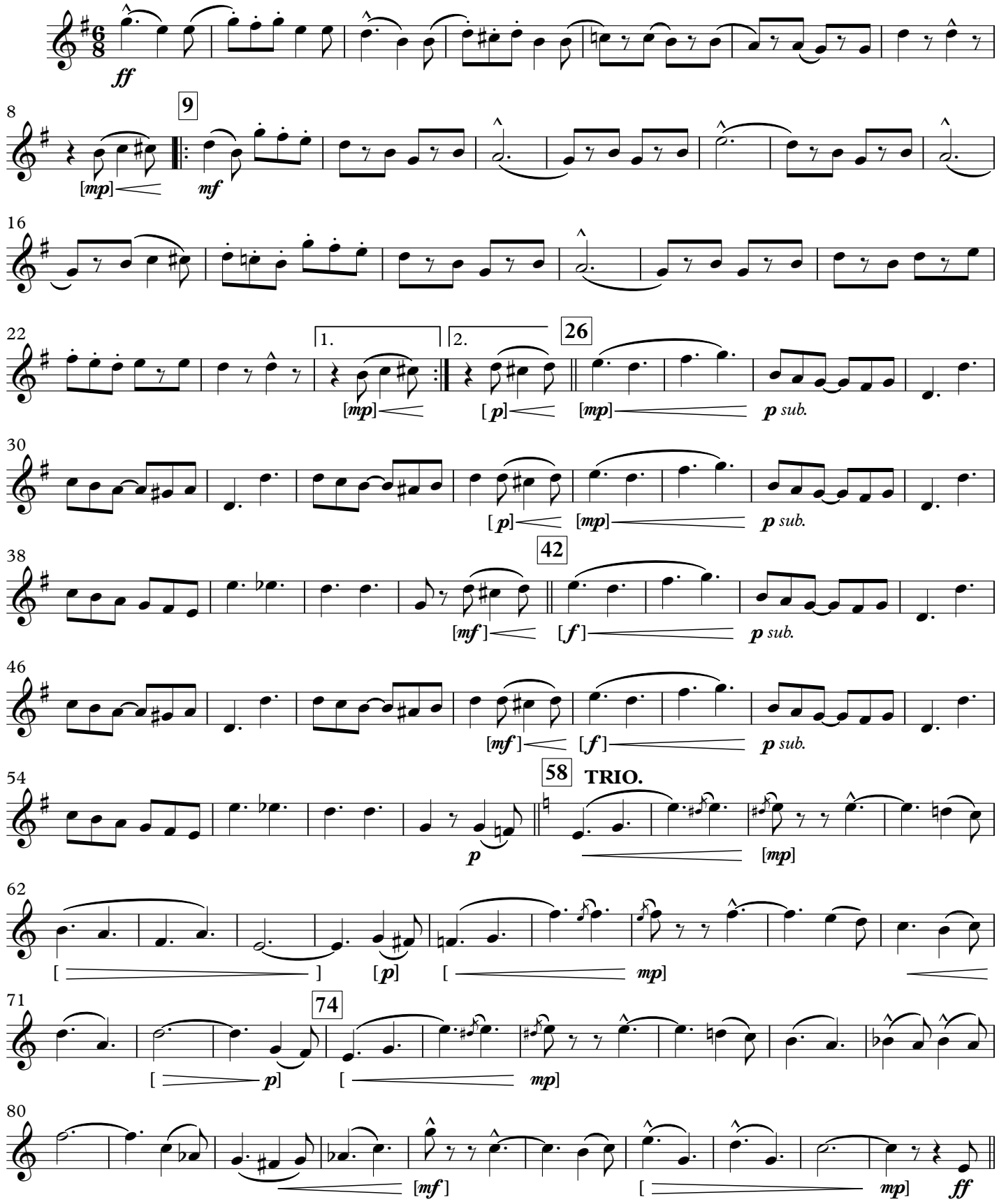
THE INVINCIBLE EAGLE

Baritone, T.C.

(1901)

JOHN PHILIP SOUSA

March Tempo.



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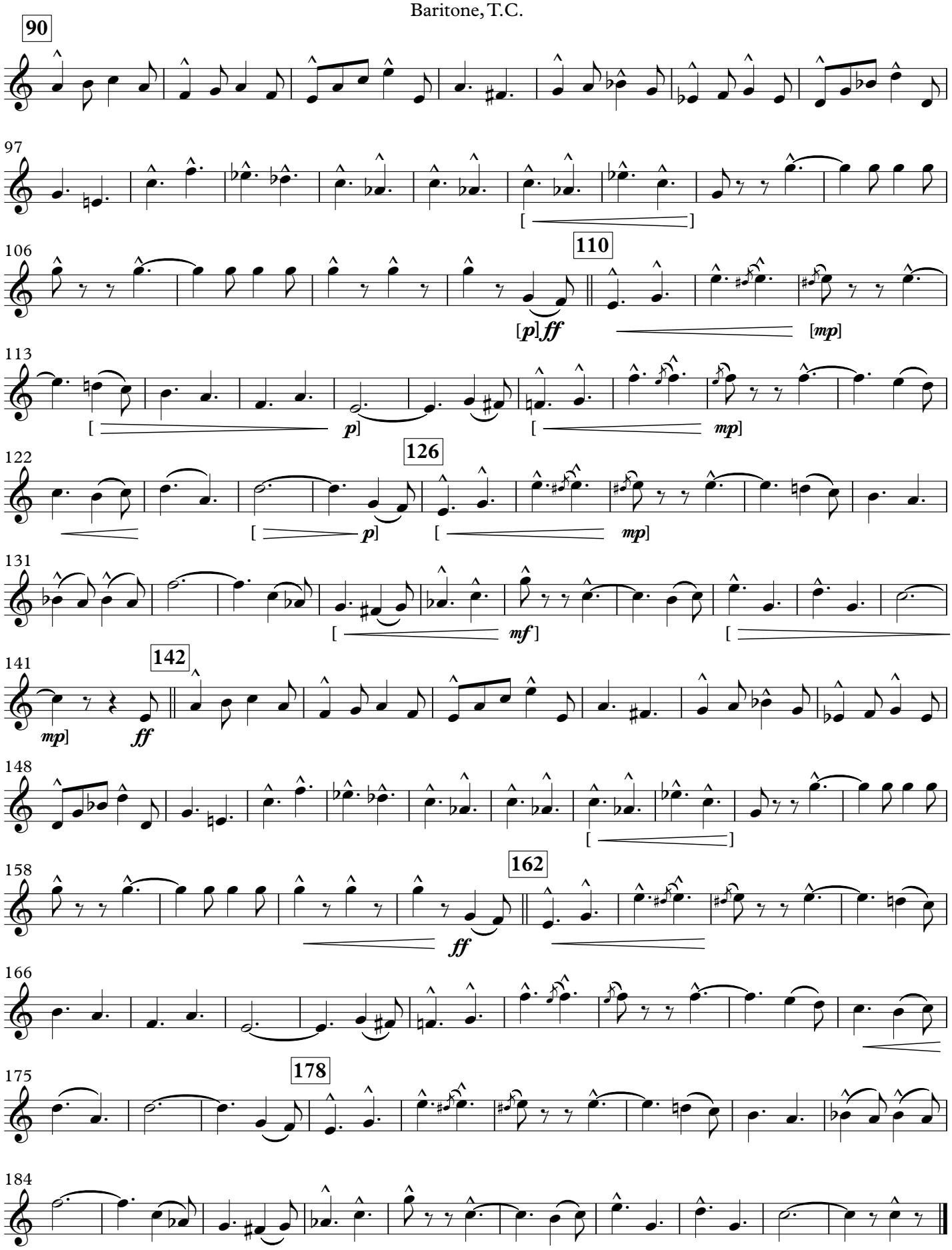
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97
106
110
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mp]
122
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p]
mp]
131
mf]
141
142
mp]
ff
148
158
162
ff
166
175
178
184

March

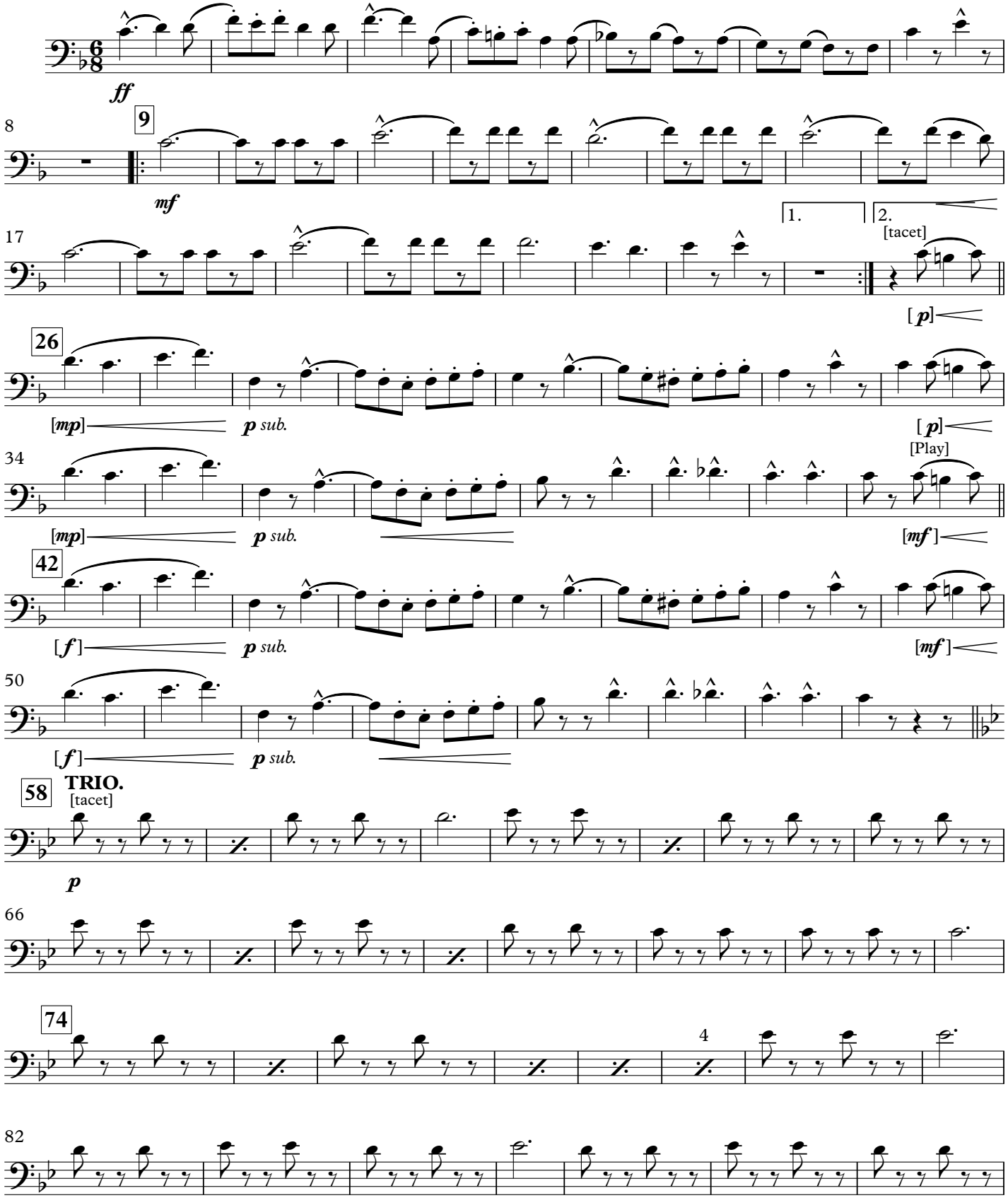
THE INVINCIBLE EAGLE

1st Trombone

(1901)

JOHN PHILIP SOUSA

March Tempo.



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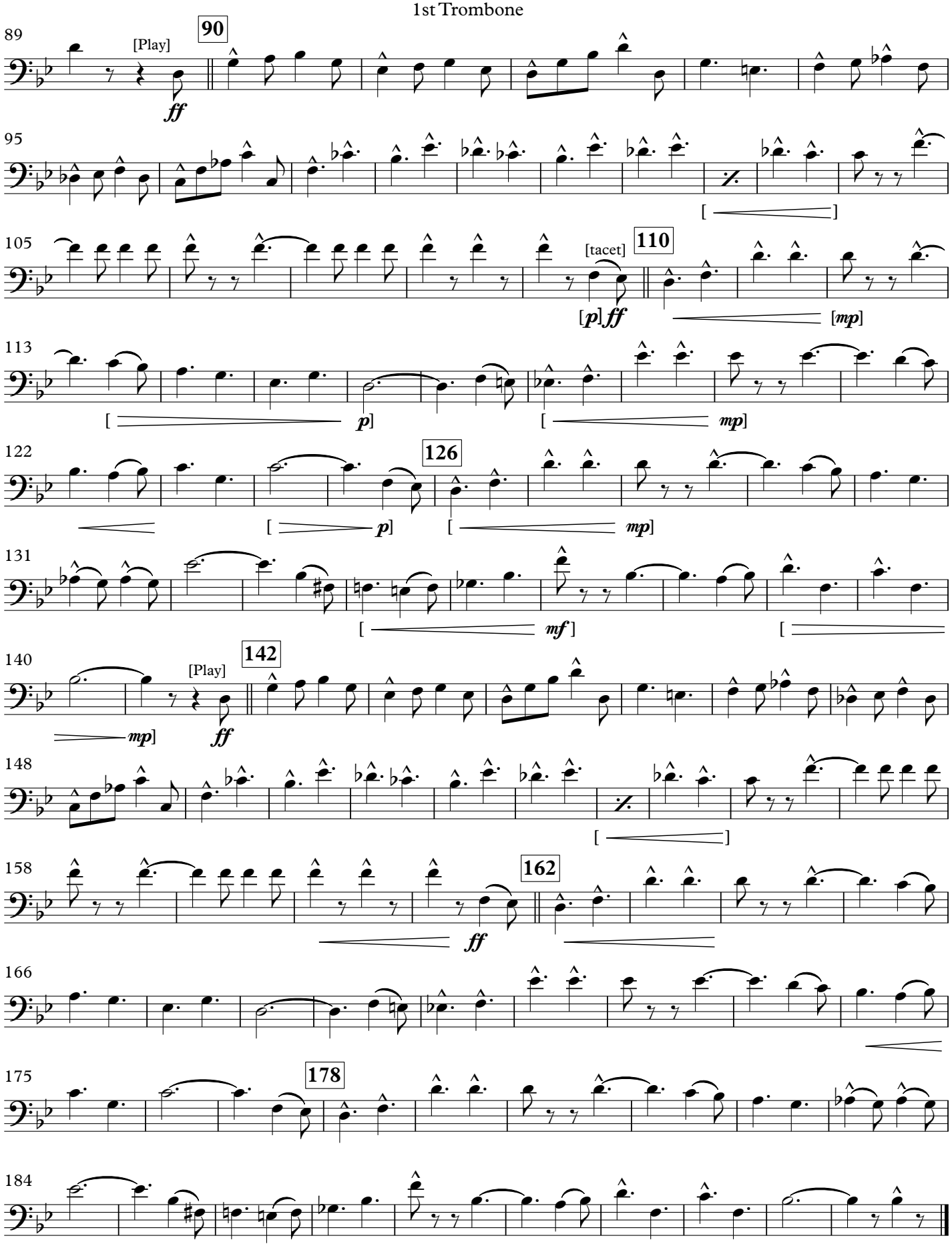
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[Play]
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ff
95
[
]
105
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[p] ff
[mp]
113
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p]
[
mp]
122
126
[
p]
[
mp]
131
[
mf]
[
140
[Play]
142
mp]
ff
148
[
]
158
162
ff
166
175
178
184

March

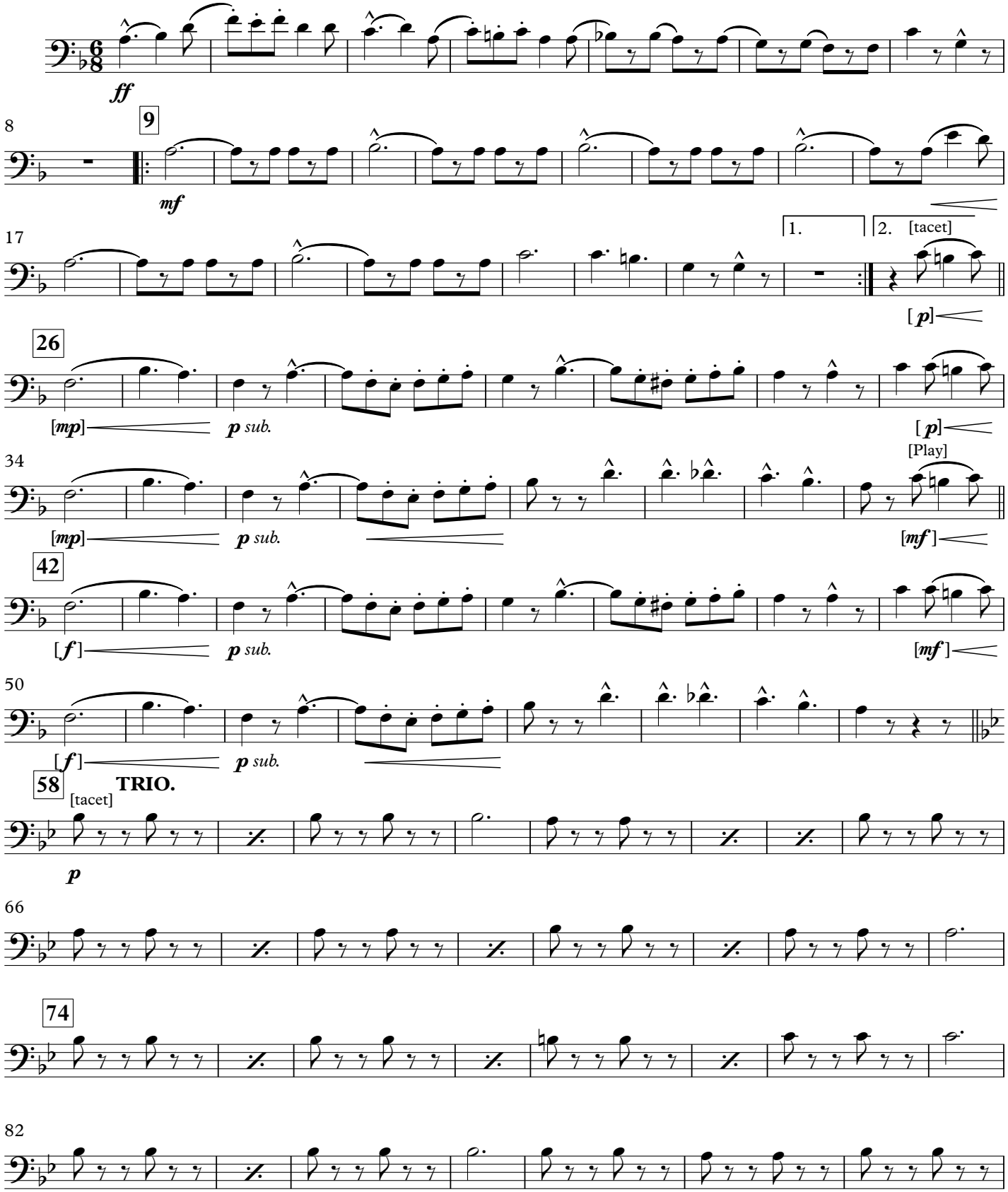
THE INVINCIBLE EAGLE

(1901)

JOHN PHILIP SOUSA

2nd Trombone

March Tempo.



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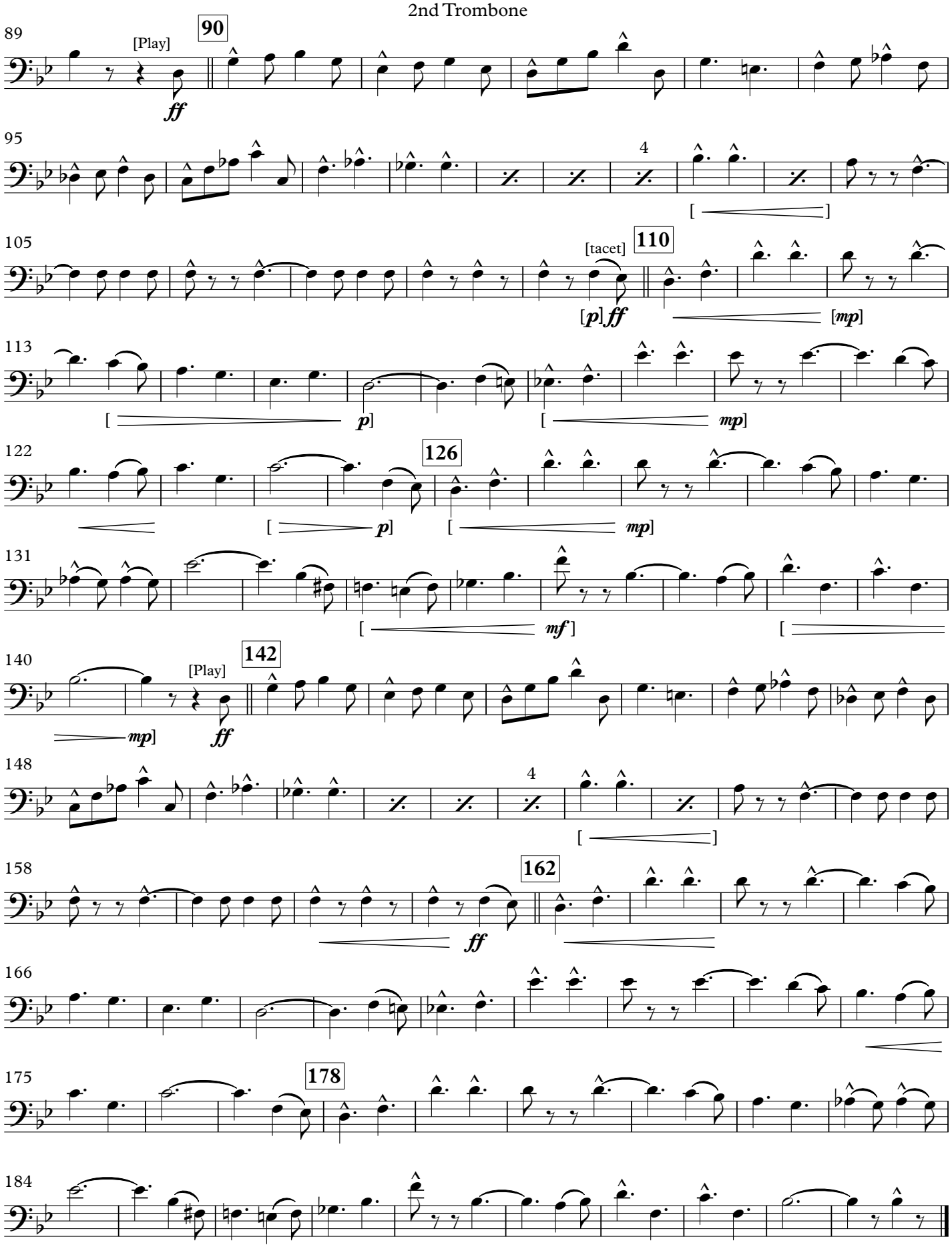
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90
ff
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4
105
[tacet]
110
[p] ff
[mp]
113
p]
[
mp]
122
126
p]
mp]
131
mf]
140
[Play]
142
mp]
ff
148
4
158
162
ff
166
175
178
184

March

THE INVINCIBLE EAGLE

Bass Trombone

(1901)

JOHN PHILIP SOUSA

March Tempo.

ff

7

9

mf

15

23

1. 2. **26**

[*mp*] *p sub.*

31

[*p*] [*mp*] *p sub.*

38

42

[*f*] *p sub.*

46

[*mf*] [*f*] *p sub.*

53

58 **TRIO.**

[tacet]

p

60

68

74

76

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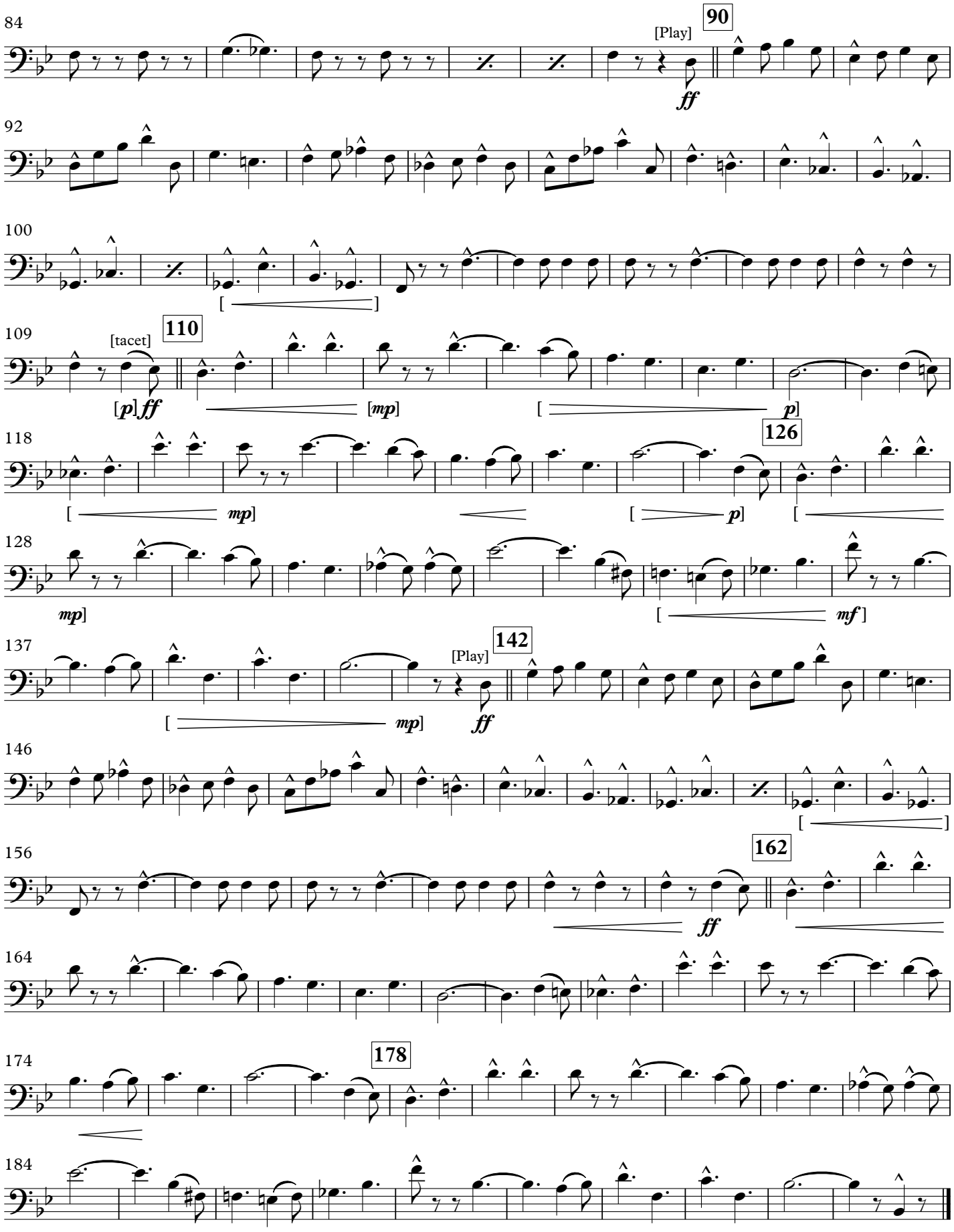
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90
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92
100
109
110
[tacet]
[p] ff
[mp]
[p]
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126
mp]
p]
128
mp]
mf]
137
142
[Play]
mp]
ff
146
156
162
ff
164
174
178
184

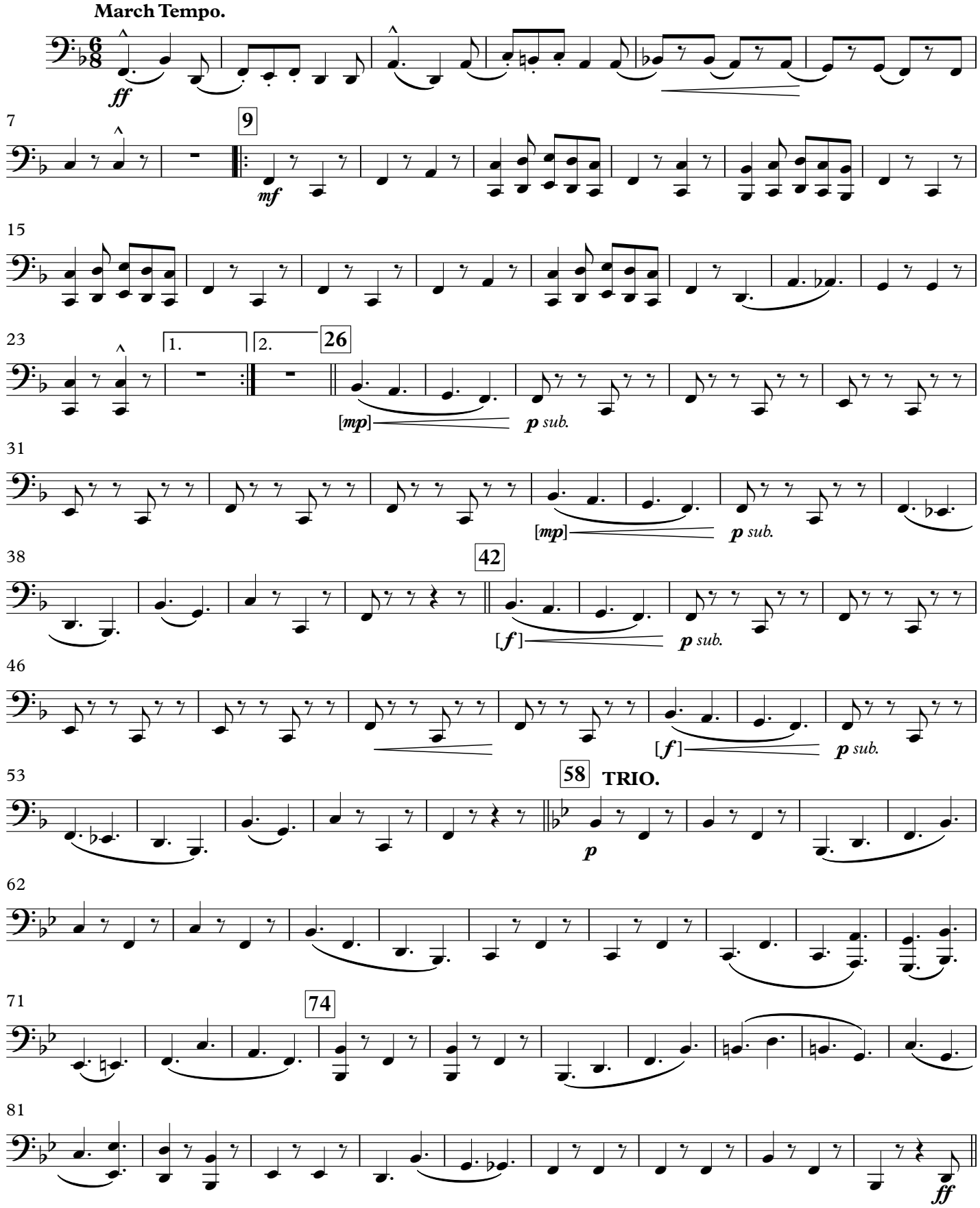
March

THE INVINCIBLE EAGLE

Tuba

(1901)

JOHN PHILIP SOUSA



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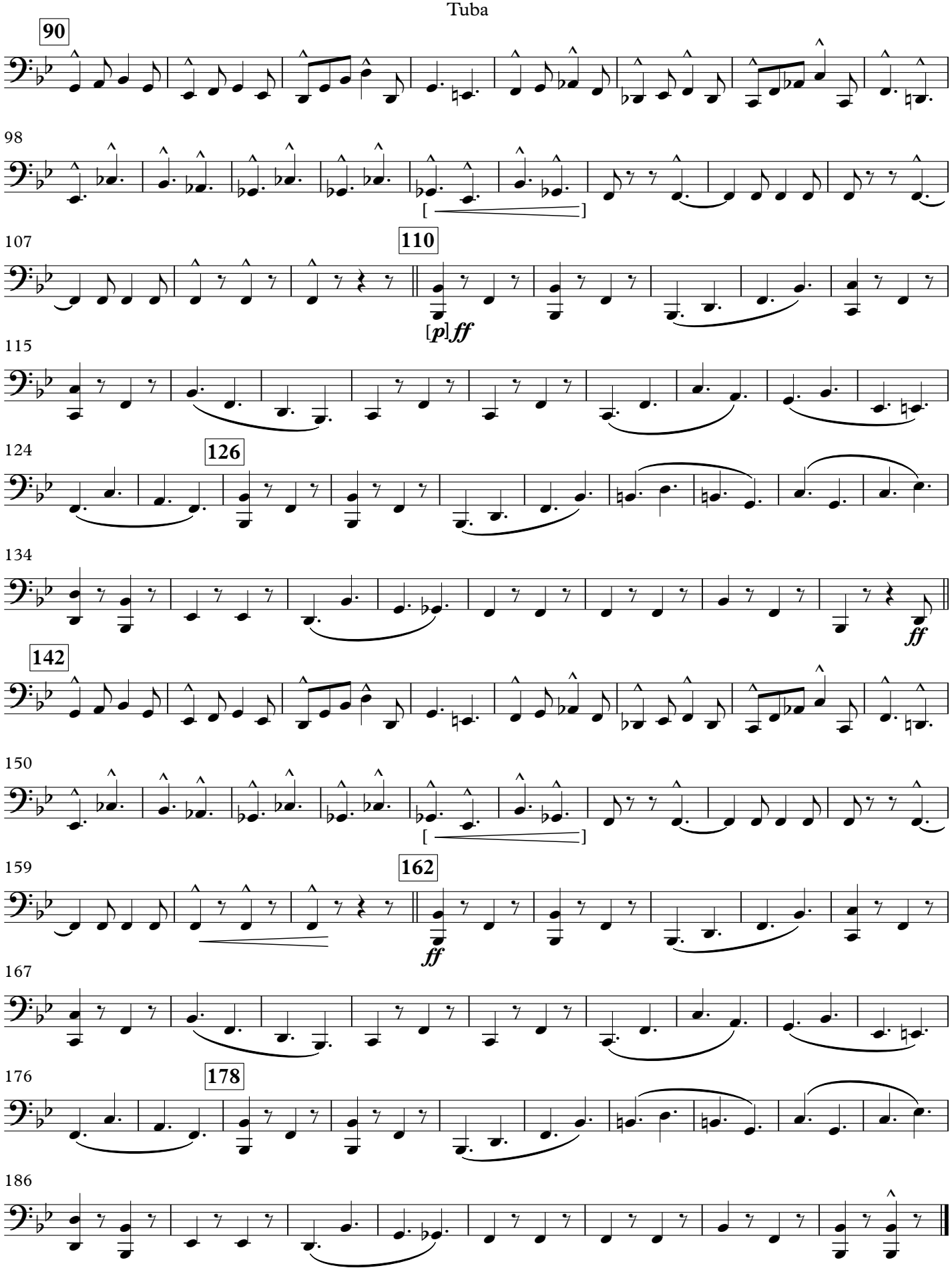

90
98
107
110
[p]ff
115
124
126
134
ff
142
150
159
162
ff
167
176
178
186

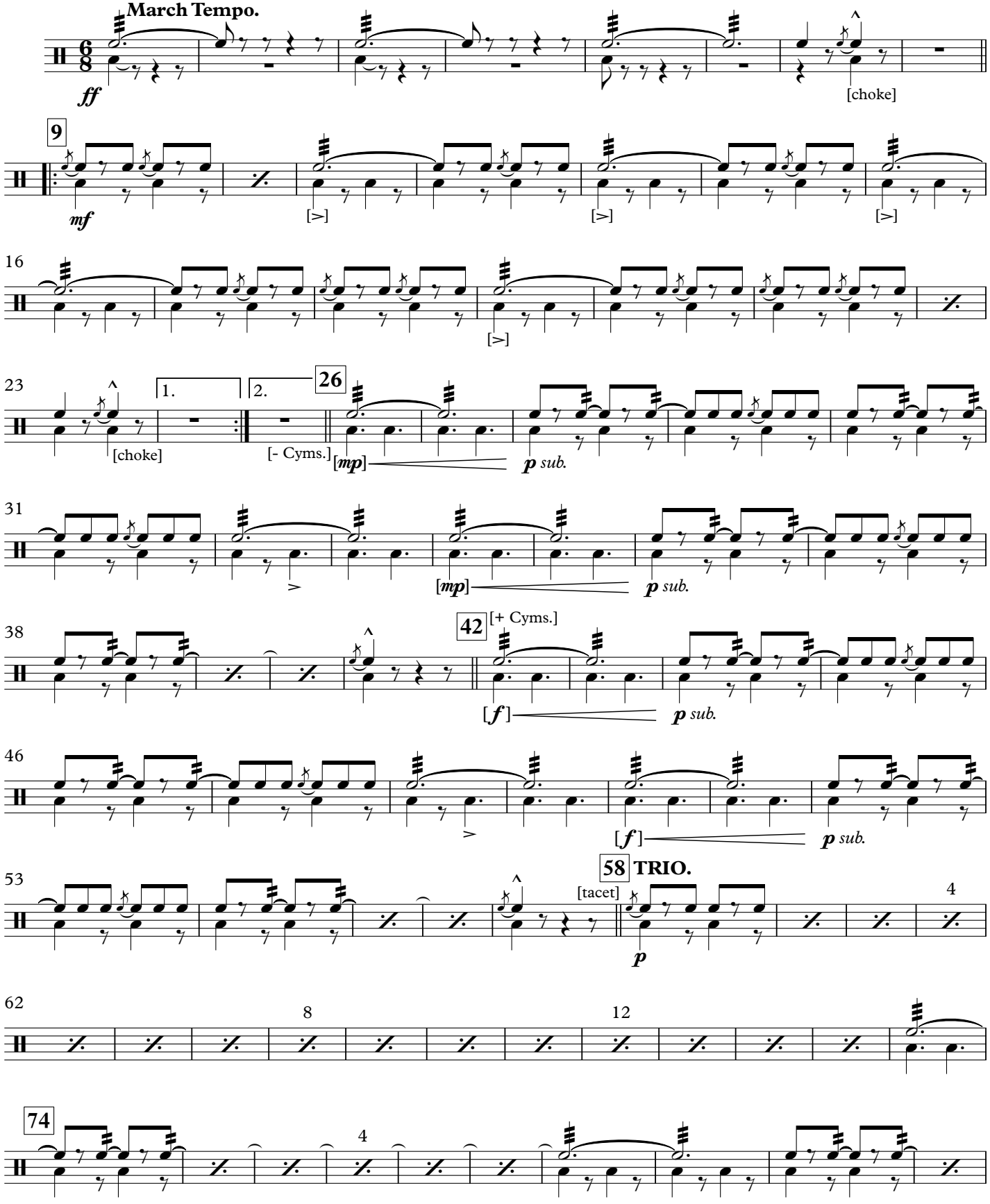
March

THE INVINCIBLE EAGLE

(1901)

JOHN PHILIP SOUSA

Drums



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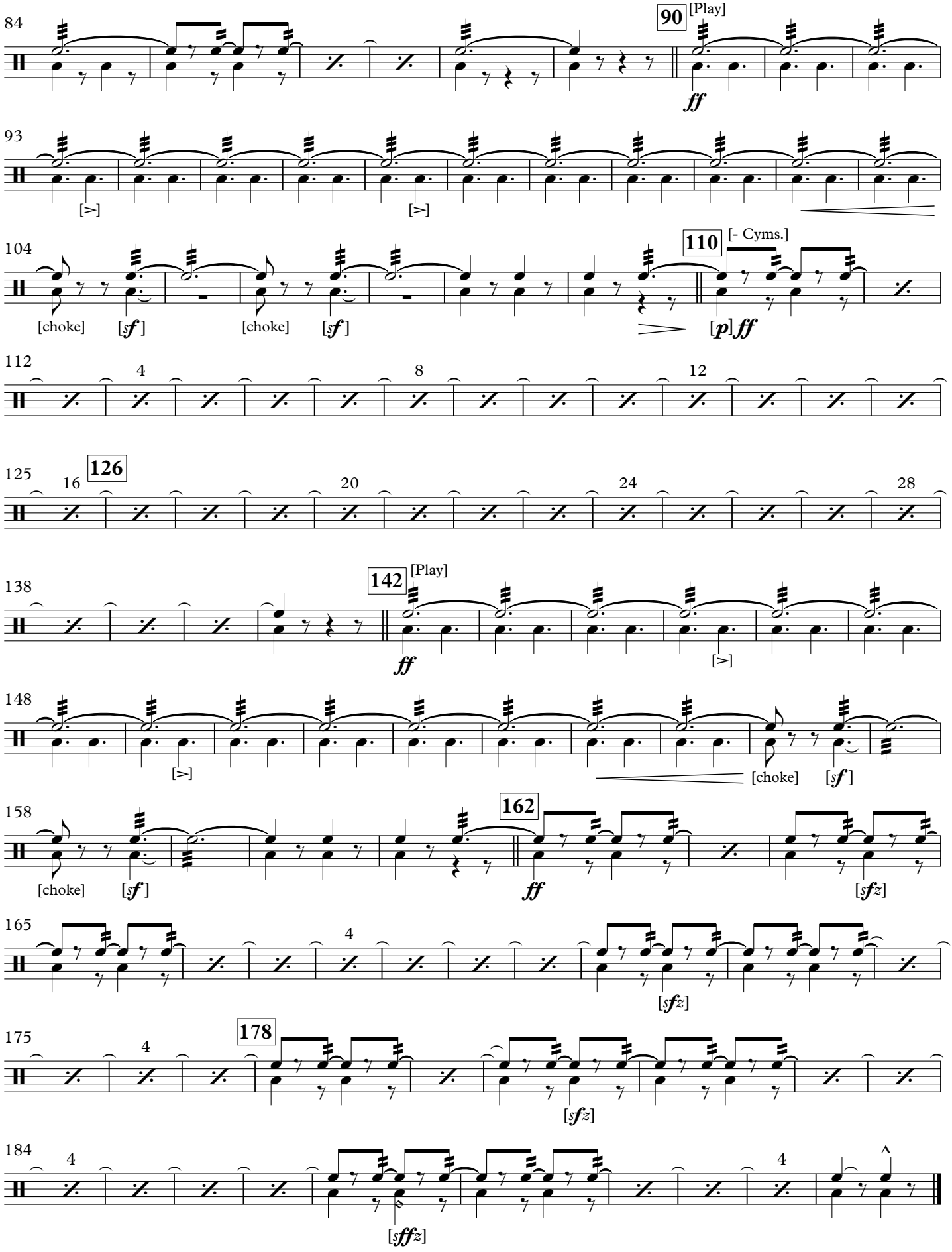
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March

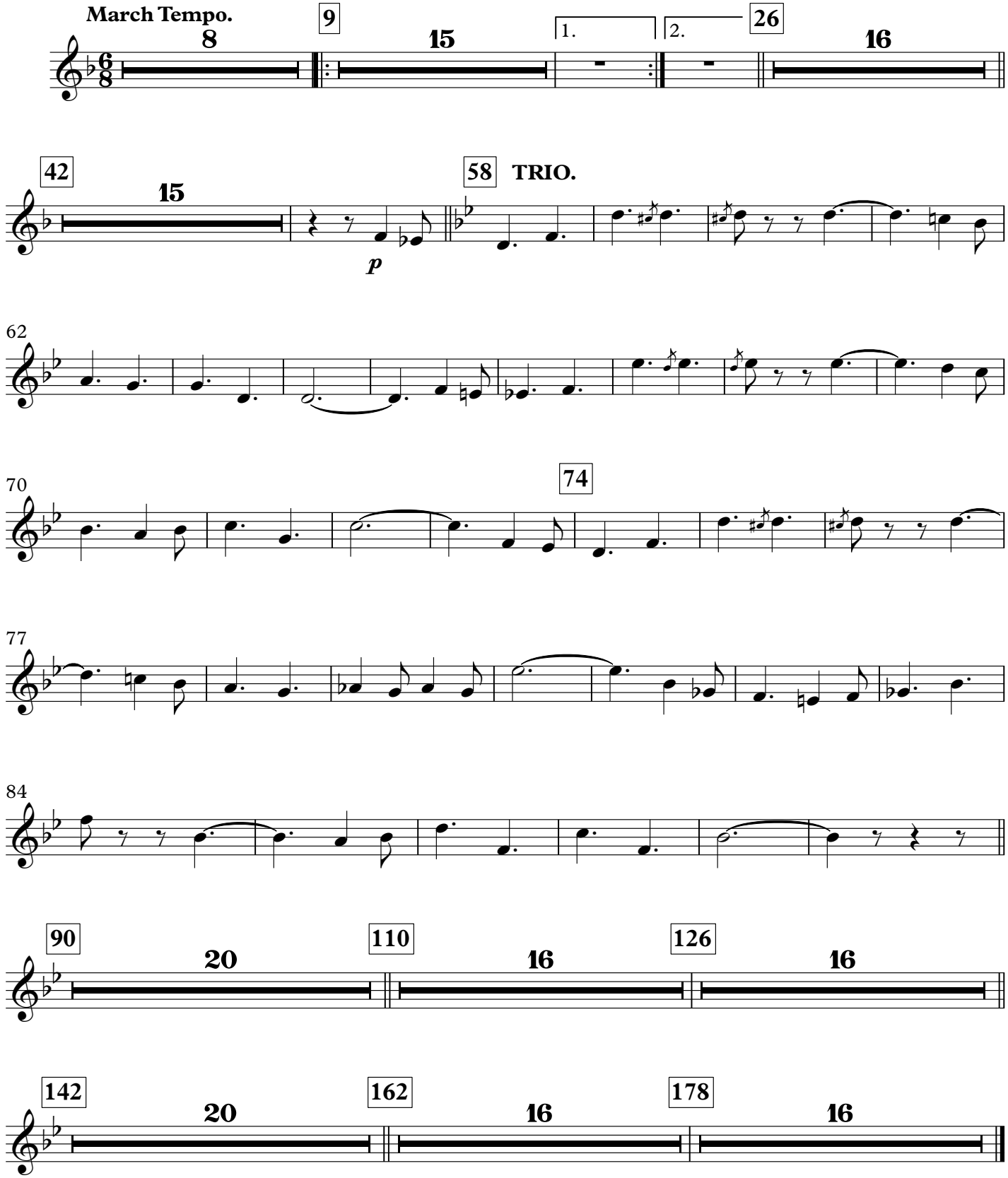
THE INVINCIBLE EAGLE

(1901)

JOHN PHILIP SOUSA

Bells

[Manuscript glockenspiel part
found in Sousa's Encore Books]



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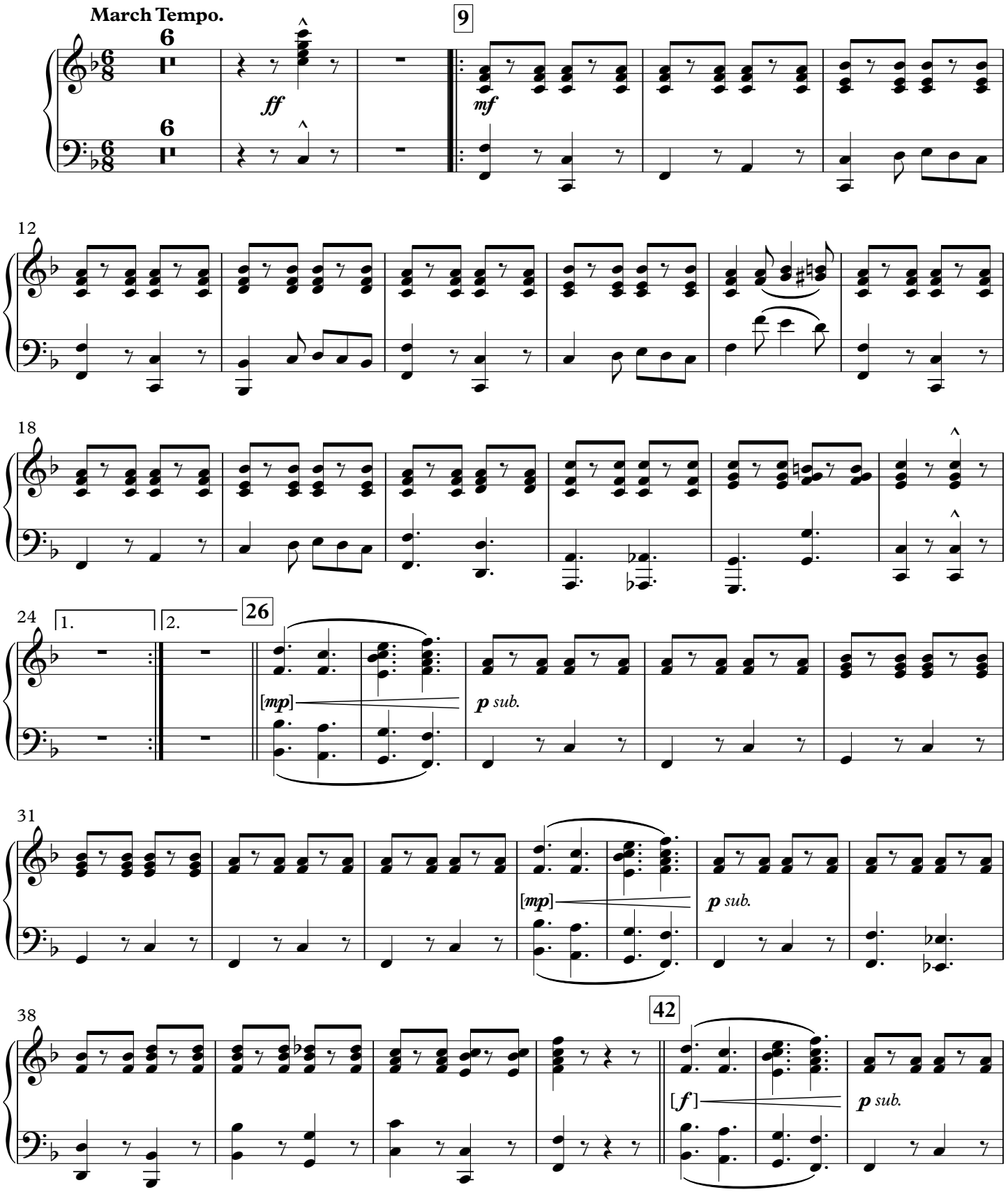
March

THE INVINCIBLE EAGLE

(1901)

Harp

JOHN PHILIP SOUSA



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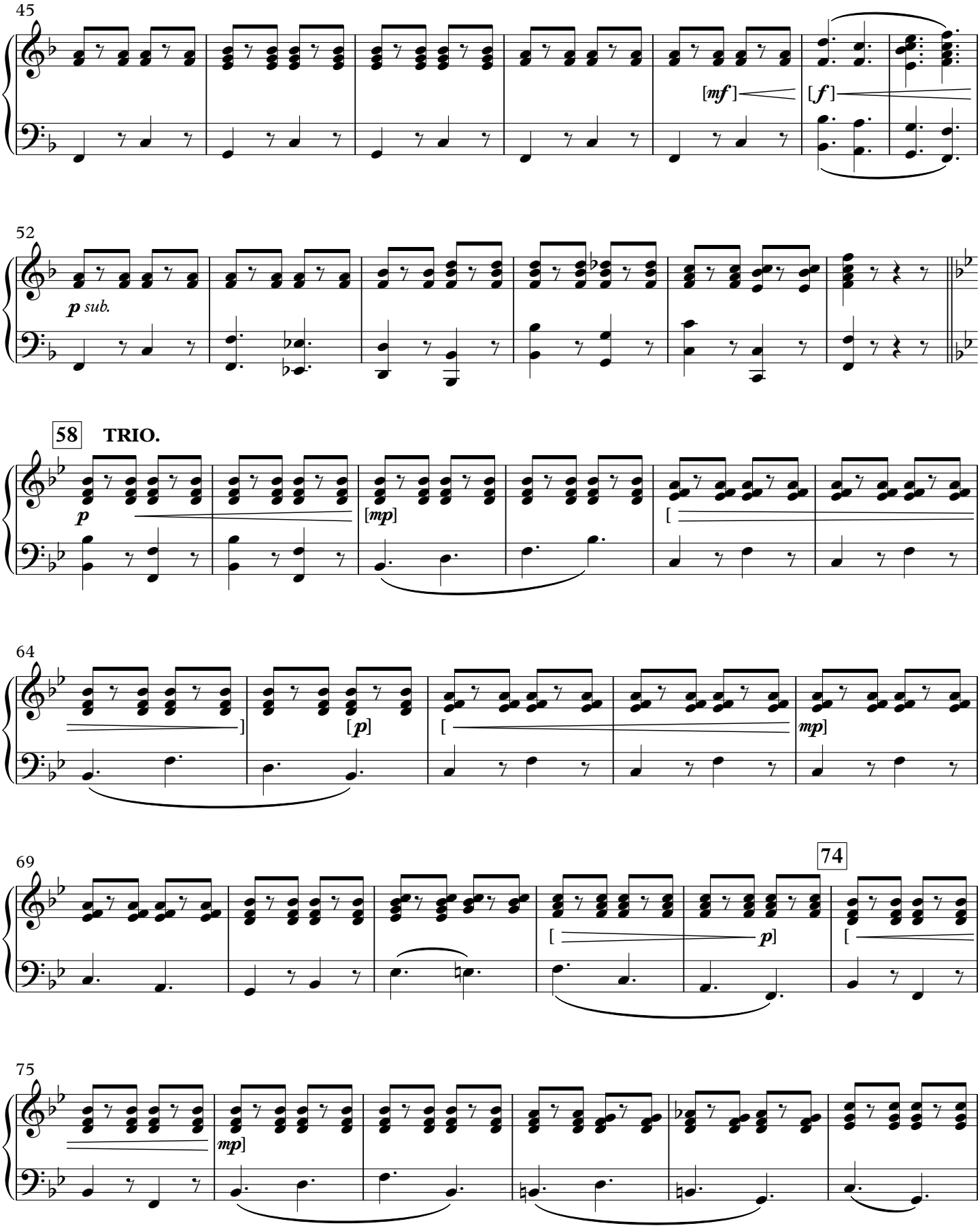
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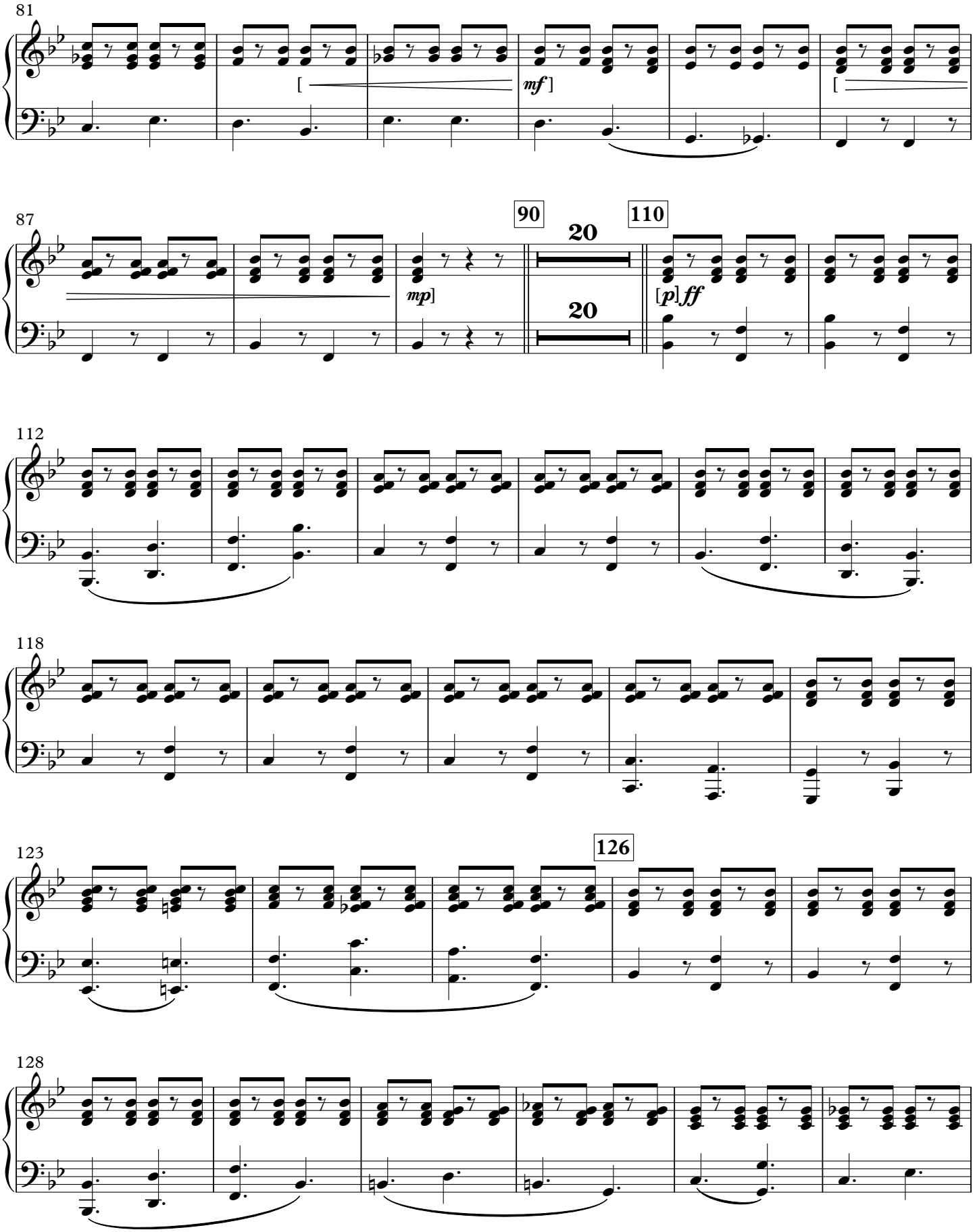
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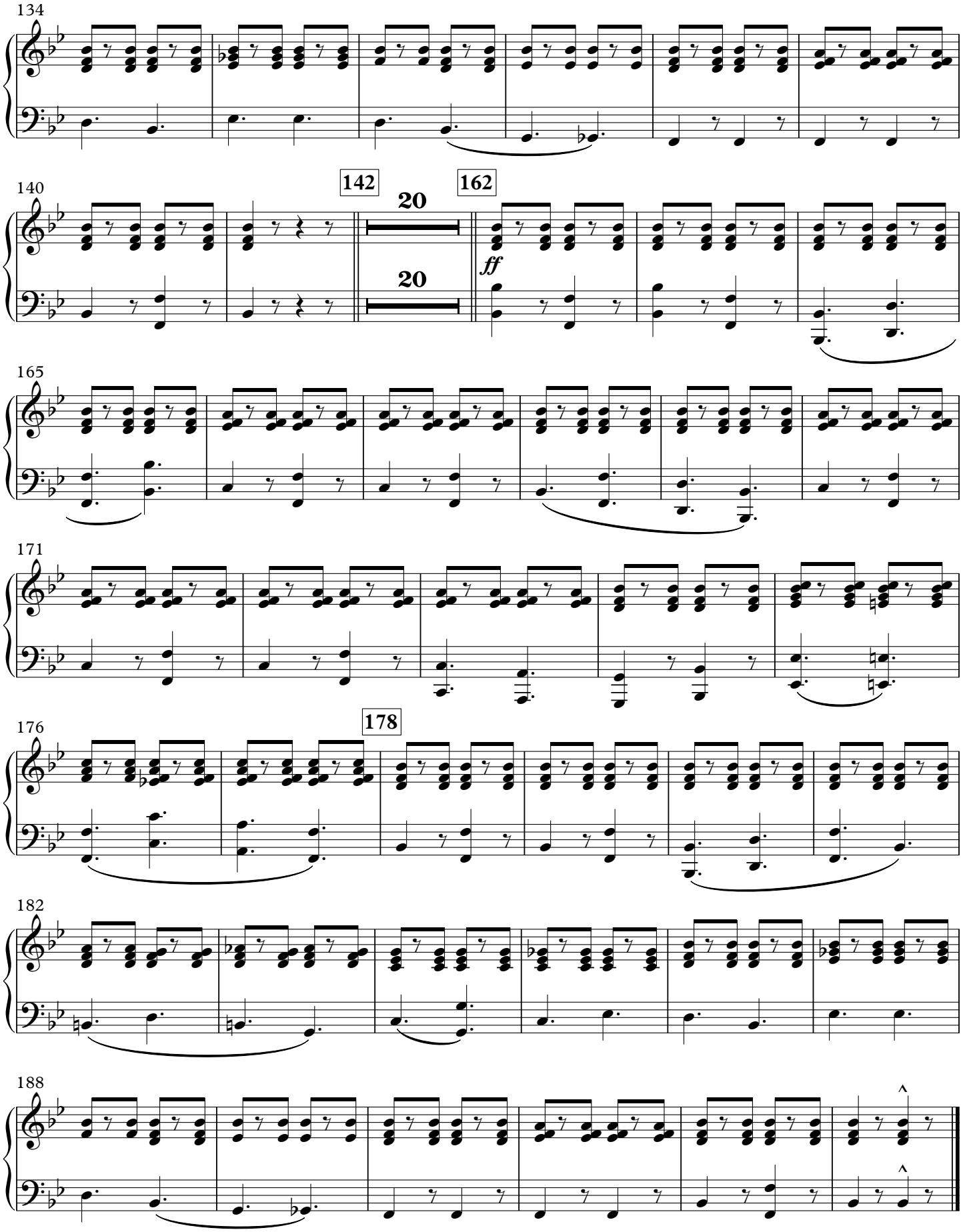
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