



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

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 consists of eight staves of music. The first staff begins with a dynamic marking of *ff* and a *p stacc.* marking later in the measure. The score includes various musical notations such as accents (^), slurs, and dynamic changes. A first ending (1.) and second ending (2.) are present at measures 19-21, with the second ending marked [tacet] and [2nd X only]. The piece concludes with a final flourish at measure 33.

THE FEDERAL
Piccolo

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

43

50 [mp] [ff] [Play]

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 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 *March Tempo.* instruction. The first measure features a triplet of eighth notes with accents. The score includes various musical notations such as slurs, accents, and dynamic changes. A first and second ending are present at measures 19-20. The piece concludes with a final flourish of eighth notes. The score is divided into systems of five measures each, with measure numbers 6, 10, 15, 19, 24, 28, and 33 indicated at the start of their respective lines.

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.

The musical score is written for the 1st Oboe part of the march 'The Federal'. It consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score begins with a dynamic marking of *ff* and a *March Tempo.* instruction. The first staff (measures 1-7) features a melody with a repeat sign and a dynamic shift to *p*. The second staff (measures 8-16) continues the melody. The third staff (measures 17-23) includes first and second endings, with dynamics *[f]* and *[p]f*. The fourth staff (measures 24-31) is a steady eighth-note accompaniment. The fifth staff (measures 32-36) continues the accompaniment. The sixth staff (measures 37-43) marks the beginning of the **TRIO** section, with first and second endings, dynamics *[f]* and *p*, and a key signature change to two flats (B-flat, E-flat). The seventh staff (measures 44-51) features a melodic line with a *[poco]* marking and a dynamic of *[mp]*. The eighth staff (measures 52-58) includes a *ff* dynamic and triplet markings. The ninth staff (measures 59-64) continues with triplet markings. The tenth staff (measures 65-70) includes a key signature change to one flat (B-flat, E-flat) and a dynamic of *[p]fff*. The eleventh staff (measures 71-79) is marked *Grandioso* and features a dynamic of *[p]fff*. The final staff (measures 80-87) includes first and second endings and a dynamic of *[ff]*. A rehearsal mark '1st X' is placed above the final staff, and '2nd X' is placed below it.

March
THE FEDERAL

2nd Oboe

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Oboe part of the march 'The Federal'. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The tempo is marked 'March Tempo.' and the initial dynamics are *ff* (fortissimo) and *p* (piano). The score consists of ten staves of music, with measure numbers 8, 17, 24, 32, 37, 44, 52, 59, 65, and 71 indicated. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'TRIO' section begins at measure 37, marked with a double bar line and a key signature change to two flats (B-flat, E-flat). The dynamics in the Trio section range from *[f]* to *[p]*. The score includes first and second endings, marked with '1.' and '2.'. At measure 52, there are triplets of eighth notes. At measure 65, there are first and second endings for the 1st and 2nd X's. The piece concludes with a *[p]ff* (pianissimo fortissimo) dynamic at measure 71. The final measure is marked with a double bar line and a key signature change to one flat (B-flat).

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 piano (*p*) and staccato (*stacc.*) dynamic.

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 (#) 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 forte (*[f]*) dynamic. Measures 20-21 are first and second endings, with a [tacet] instruction above measure 21. Measure 22 is marked [2nd X only] and starts with a piano (*[p]*) and forte (*f*) dynamic. Measure 23 continues 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 [>] (*poco*)

50 [Play] [mp] *ff*

57

62

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

73

79

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

March
THE FEDERAL

1st 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
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. [f] 2. [p]f (f)

24

28

33

THE FEDERAL
2nd B \flat Clarinet

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

[f] p

43

[mp] > (poco)

50 [loco] ff

[loco] ff

57

3 3 3 3 3

62

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

1st X []
2nd X []

73

79

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

[loco] [ff]

March
THE FEDERAL

3rd B \flat Clarinet

(1910)

JOHN PHILIP SOUSA

March Tempo.

Musical notation for measures 1-5. Measure 1 starts with a *ff* dynamic. Measure 5 ends with a repeat sign. Measure 6 starts with a *p stacc.* dynamic.

Musical notation for measures 6-9.

Musical notation for measures 10-14.

Musical notation for measures 15-18.

Musical notation for measures 19-23. Measure 19 has a first ending bracket. Measure 20 has a second ending bracket. Measure 21 has a *[p]f* dynamic. Measure 22 has a *(f)* dynamic.

Musical notation for measures 24-27.

Musical notation for measures 28-32.

Musical notation for measures 33-36.

THE FEDERAL
3rd B \flat Clarinet

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

43
[>] (poco)

50
[mp] ff [loco]

57
3 3 3 3

62

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

73

79

83 1. [loco] 2.
[ff]

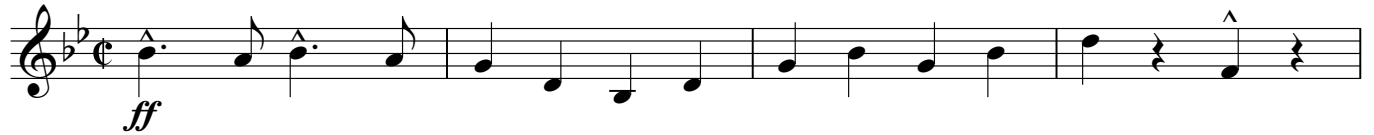
March THE FEDERAL

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 *ff*

58

ff

63

ff

69 **Grandioso**

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

76

ff

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

TRIO.
p

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 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

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*]

Detailed description: This is a musical score for the 2nd 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 system (measures 8-18) starts with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The second system (measures 19-25) includes first and second endings, with dynamics of [*f*] and [*p*]-*f*. The third system (measures 26-31) continues the rhythmic pattern. The fourth system (measures 32-38) also includes first and second endings, with a piano (*p*) dynamic. The fifth system (measures 39-46) is the start of the 'TRIO' section, marked with [*>*] (*poco*) dynamics. The sixth system (measures 47-53) features a mezzo-piano [*mp*] dynamic. The seventh system (measures 54-60) returns to fortissimo (*ff*). The eighth system (measures 61-67) continues the fortissimo dynamics. The ninth system (measures 68-73) is marked 'Grandioso'. The tenth system (measures 74-80) includes first and second endings with a [*p*]-*fff* dynamic. The final system (measures 81-88) concludes with first and second endings and a final fortissimo [*ff*] dynamic.

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 score begins with a dynamic marking of *ff* and a *p* marking. It includes first and second endings, a *TRIO.* section starting at measure 38, and a *Grandioso* section starting at measure 69. Dynamics range from *pp* to *fff*. The score concludes with first and second endings and a final *ff* dynamic marking.

March THE FEDERAL

B \flat Tenor Saxophone

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B-flat 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* (fortissimo) and a tempo marking of "March Tempo." The first staff contains measures 1-9, with a dynamic shift to *p* (piano) at measure 5. The second staff (measures 10-19) features a crescendo leading to a dynamic marking of *[f]* (forte). The third staff (measures 20-25) includes first and second endings, with dynamics *[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 *[f]* and *p*, and a *[>] (poco)* marking. The seventh staff (measures 46-54) features a crescendo to *[mp]* (mezzo-piano) and then *ff*. The eighth staff (measures 55-61) contains triplet figures. The ninth staff (measures 62-72) continues the melodic development. The tenth staff (measures 73-80) is marked "Grandioso" and includes first and second endings with dynamics *[p]* and *fff*. The final staff (measures 81-89) concludes with first and second endings and a final *[ff]* dynamic.

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 includes various dynamic markings and articulations. The score is divided into several systems, with measure numbers 7, 14, 21, 28, 36, 43, 50, 58, 66, 74, and 81 indicated. Dynamics range from *ff* (fortissimo) to *p* (piano). The score includes first and second endings, a *TRIO.* section starting at measure 36, and a *Grandioso* section starting at measure 66. A double bar line with repeat dots is used at measure 14 and measure 50. A *[p]-fff* marking is used at measure 74, and a *[ff]* marking is used at measure 81. The score concludes with a final double bar line and repeat dots at measure 81.

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 of *ff* (fortissimo) and a *March Tempo.* instruction. The first staff contains measures 1 through 5, ending with a repeat sign. The second staff (measures 6-9) and third staff (measures 10-13) continue the melodic line. The fourth staff (measures 14-17) features a series of eighth notes with accents. The fifth staff (measures 18-22) includes first and second endings, with dynamics of *[f]*, *[p]f*, and *(f)*. The sixth staff (measures 23-26) continues the melodic development. The seventh staff (measures 27-30) and eighth staff (measures 31-34) conclude the piece with a final melodic phrase.

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*] [Play] *ff*

55

61

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

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

75

82

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

March
THE FEDERAL

1st B♭ Cornet

(1910)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Cornet part of the march 'The Federal'. It consists of eight staves of music in 2/4 time, with a key signature of two flats (B♭ and E♭). The score begins with a dynamic marking of *ff* (fortissimo) and a 'March Tempo.' instruction. The first staff includes a repeat sign and a dynamic marking of *p* (piano). The score is divided into measures, with measure numbers 6, 11, 15, 19, 23, 27, and 31 indicated at the start of their respective staves. The 19th measure contains a first ending bracketed '1.' and a second ending bracketed '2. [tacet] [2nd X only]'. Dynamic markings include *[f]*, *[p]f*, and *(f)*. The score concludes with a double bar line at the end of the eighth staff.

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. [Play]

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.

The musical score is written for the 3rd B♭ Cornet part. It begins with a treble clef, a key signature of two flats (B♭ and E♭), and a common time signature (C). The tempo is marked 'March Tempo.' and the initial dynamic is *ff*. The score consists of ten staves of music, with measure numbers 8, 15, 22, 29, 36, 44, 53, 60, 67, and 81 indicated at the start of their respective staves. The music features various dynamics including *ff*, *p*, *[p]-f*, *[mp]*, and *[p]-fff*. There are first and second endings at measures 15-18 and 36-39. A 'TRIO' section begins at measure 44, marked '[tacet]' and *p*. A 'Grandioso' section begins at measure 67, marked '[2nd X only]' and *[p]-fff*. The score concludes with first and second endings at measures 81-84, ending with a double bar line and repeat sign.

March
THE FEDERAL

1st F Horn

(1910)

JOHN PHILIP SOUSA

March Tempo.

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

8 15 22 29 37 44 52 59 66 74 81

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

TRIO.

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

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

March
THE FEDERAL

3rd F Horn

(1910)

JOHN PHILIP SOUSA

March Tempo.

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

March
THE FEDERAL

4th F Horn

(1910)

JOHN PHILIP SOUSA

March Tempo.

ff *p* *[f]* *[p]-f* *p* **TRIO.** *[mp]* *ff* **Grandioso** *[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. 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 the word **TRIO.** appearing above the staff. The seventh staff is marked with a measure number of 42 and includes a *[>] (poco)* marking. 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 *Grandioso* marking and first and second endings. The eleventh staff is marked with a measure number of 71 and includes a *[p]:fff* dynamic. The twelfth staff is marked with a measure number of 80 and includes a *[ff]* dynamic and first and second endings.

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

26

35 *f* [*p*]*f* **TRIO.** *p*

42

51 [*mp*] *ff*

58

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

73

81 [Play] [*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.

22 [*f*]

30 [*p*]-*f*

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

44 [*mp*]

52 *ff*

59

66 *Grandioso*

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

81 1. 2. [*ff*]

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

43 (8)

THE FEDERAL
Drums & Bells

50

(11)

[mp]

[mp]

[Play]

ff

B. D.

57

Cym.

S. D.

Cym.

S. D.

a2

B. D.

a2

64

1st X

2nd X

70

Grandioso

[p]-*fff*

[Cyms. 2nd X only]

[p]-*fff*

[2nd X]

76

(8)

82

1.

2.

[*fff*] (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.

V. S.

THE FEDERAL
Harp

32

1.

38

2.

TRIO.

p

42

46

50

[mp]

54

15

15

ff

THE FEDERAL
Harp

71 *Grandioso*

[p] *fff*

74

77

80

84

1. 2.