



*The* Complete  
Marches *of*

JOHN PHILIP SOUSA

VOL. 3



No. 41

THE  
LOYAL  
LEGION

MARCH

[1890]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## March, “The Loyal Legion” (1890)

This march was written to commemorate the twenty-fifth anniversary of the Military Order of the Loyal Legion of the United States, an organization composed primarily of American Civil War officers and their descendants. The anniversary celebration was held in Philadelphia on April 15 and 16, 1890, and the U.S. Marine Band was ordered by the secretary of the navy to participate.

The piece is seldom played today, but the Loyal Legion uses it occasionally at its meetings. Much of the march appeared in Sousa’s operetta, *The Queen of Hearts* (1885).

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 68. 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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.”

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. In many instances these indications appear side-by-side with the original markings. 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):** This strong fortissimo intro is effective if done without diminuendo into the first strain, but rather with a subito mezzo-forte.

**First Strain (m. 5-20):** Likewise, the first strain has two subito forte moments in m. 12 and 20 before receding back to the mezzo-forte. The cymbals break off from the bass drum part as indicated to play the solos throughout.

**Second Strain (m. 21-38):** As is the performance custom for many Sousa marches, the first time through this strain is played at mezzo-piano, and piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time. Clarinets are also down the octave as indicated first time. The tubas and baritone saxophone should take care to ensure the grace notes and

interesting sweeps into each downbeat are still heard even within the softer dynamic. All instruments rejoin at fortissimo on beat two of m. 37 for the repeat as printed, and the percussion adds accents as indicated.

**Trio (m. 39-55):** E-flat clarinet, cornets, and cymbals are tacet in the trio and all others play mezzo-piano first time. Piccolo may continue to play in this trio to highlight the interesting decorative line in this particular march. Trombones may be tacet first time, but can play softly the second time through to include the interesting and unusual counterline in the part. Everyone should play even softer second time through the trio, and the percussion may tacet completely on the repeat to emphasize the softer dynamic.

**Break Strain (m. 56-66):** All instruments are back in and suddenly at fortissimo with the trumpet fanfares. A big sfz accent in percussion signals a diminuendo in m. 65-66 to the first time through the final strain, and cymbals should cut out in m. 66 to set up the new dynamic.

**Final Strain (m. 67-83):** Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet again for the first time through the final strain, and clarinets are down the octave as indicated. The subito fortissimo returns for the repeat of the break strain and all voices crescendo even further in m. 65-66 to fortississimo for the final time through the last strain. Two sfz accents may be added in percussion on beat two of both m. 79 and 80.

March  
**THE LOYAL LEGION**

Flute/Piccolo

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

8 *ff* *mf*

15 *[cresc.]* *[f]* *[sub mf]*

21 *[f]* *[mp]* *ff* (*ff* 2nd X)

28

35 *[ff]* *[+Picc.]* **TRIO.** *[mp-pp]*

43

52 *ff*

61 *Grandioso* *[Picc. 2nd X only]* *[mp]-fff*

69

76

Oboe

# March

# THE LOYAL LEGION

JOHN PHILIP SOUSA

(1890)

March Tempo.

ff

mf

7

[cresc.]

[f]

13

[sub mf]

[cresc.]

19

[f]

[f]

[mp]

ff

(ff<sup>2nd X</sup>)

26

35

1.

2.

TRIO.

[ff]

[mp-pp]

43

3

52

1.

2.

ff

61

ff

Grandioso

[mp]-fff

1st X

2nd X

69

77

[>]

1.

2.

March  
**THE LOYAL LEGION**

E♭ Clarinet

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

8

15

21

28

35

43

52

61

69

76

**TRIO.**  
[tacet both X's]

**Grandioso**  
[2nd X only]

1st X  
2nd X

# March THE LOYAL LEGION

1st Bb Clarinet

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

**ff** **mf**

7 **[cresc.]** **[f]**

13 **[sub mf]** **[cresc.]**

20 **[f]** **[f]** **[mp]** **ff** (**ff** 2nd X)

28

36 **[ff]** **[mp-pp]** **TRIO.** **[lower notes both X's]**

45 **3**

54 **ff** **Grandioso** **[lower notes 1st X]**

62 **ff** **1st X** **2nd X** **[mp]-fff**

70

77 **[>]** **1.** **2.**

# March

# THE LOYAL LEGION

2nd B♭ Clarinet

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

**ff** **mf**

7 **[cresc.]** **[f]**

13 **[sub mf]** **[cresc.]**

20 **[f]** **[f]** **[mp]** **ff** (**ff** 2nd X)

28

36 **TRIO.** **[lower notes both X's]** **[ff]** **[mp-pp]**

45

54 **ff**

62 **Grandioso** **[lower notes 1st X]** **ff** **[mp]-fff**

70

77



# March THE LOYAL LEGION

3rd B♭ Clarinet

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

**ff** **mf**

7 **[cresc.]** **[f]**

13 **[sub mf]** **[cresc.]**

20 **[f]** **[f]** **[mp]** **ff** (**ff** 2nd X)

28

**TRIO.**

36 **[ff]** **[mp-pp]** **[lower notes both X's]**

45

54 **[ff]**

62 **ff** **Grandioso** **[lower notes 1st X]** **[mp]-fff**

70

77

March  
**THE LOYAL LEGION**

E♭ Alto Clarinet  
[optional]

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

7 *ff* *mf*

13 *[sub mf]* *[cresc.]* *tr* *[f]*

19 1. 2. *[f]* *[f]* *[mp] ff* (*ff* 2nd X)

25

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

39 **TRIO.** *[mp-pp]*

46 3

54 1. 2. *ff*

62 *ff* *Grandioso* 1st X 2nd X *[mp]-fff*

69

77 1. 2.

# March THE LOYAL LEGION

B♭ Bass Clarinet  
[optional]

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

ff

mf

8

[cresc.]

[f]

[sub mf]

16

[cresc.]

1.

2.

[2nd X only]

[f]

[f]

[mp]-ff

24

32

1.

2.

39

**TRIO.**

[mp-pp]

46

53

1.

2.

[ $\text{trill}$ ]

ff

61

Grandioso

1st X

2nd X

[mp]-fff

68

76

1.

2.

March  
**THE LOYAL LEGION**

1st Bassoon

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

*ff* *mf*

7

[*cresc.*] [*f*] [*sub mf*]

14

[*cresc.*]

20

1. [*f*] 2. [*f*] [*mp*]-*ff*

26

32

39 **TRIO.**

[*mp-pp*]

47

54

1. [*ff*] 2. [*ff*]

62 *Grandioso*

*ff* [*mp*]-*fff*

70

77

1. 2.

# March THE LOYAL LEGION

2nd Bassoon

(1890)

JOHN PHILIP SOUSA

March Tempo.

7 *ff* *mf*

14 [*cresc.*] [*f*] [*sub mf*]

20 1. 2. [*f*] [*f*] [*mp*]-*ff*

26

32 1. 2. [*mp*-*pp*]

39 **TRIO.**

47

54 1. 2. [*ff*]

62 *ff* *Grandioso* [*mp*]-*fff*

70 1st X 2nd X

77 1. 2.

# March THE LOYAL LEGION

E♭ Alto Saxophone  
[optional]

(1890)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Saxophone and consists of 76 measures. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'March Tempo.' and the initial dynamics are *ff* (fortissimo) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, trills (tr), and dynamic markings like *[f]*, *[sub mf]*, *[cresc.]*, *[mp]*, *[ff]*, and *[mp-pp]*. There are first and second endings marked with '1.' and '2.'. A section starting at measure 39 is labeled 'TRIO.' and features a change in dynamics to *[mp-pp]*. The score concludes with a 'Grandioso' section starting at measure 61, marked with *ff* and *[mp]-fff*. The final measure is a double bar line.

# March THE LOYAL LEGION

B♭ Tenor Saxophone  
[optional]

(1890)

JOHN PHILIP SOUSA

March Tempo.

7

14

20

26

32

39

46

53

61

68

76

*ff*

*mf*

[*cresc.*]

[*f*]

[*sub mf*]

[*f*]

[*f*]

[*mp*]

*ff*

(*ff* 2nd X)

[*ff*]

**TRIO.**

[*mp-pp*]

[*ff*]

[*mp*]

*Grandioso*

[*mp*]-*fff*

1st X

2nd X

# March THE LOYAL LEGION

E♭ Baritone Saxophone  
[optional]

(1890)

JOHN PHILIP SOUSA

March Tempo.

7

14

20

26

33

39

46

54

62

70

77

*ff*

*mf*

[*cresc.*]

[*f*]

[*sub mf*]

[*cresc.*]

1. 2.

[*f*]

[*f*]

[*mp*]-*ff*

3

3

1. 2.

**TRIO.**

[*mp-pp*]

1. 2.

[*ff*]

*Grandioso*

*ff*

1st X 2nd X

[*mp*]-*fff*

1. 2.



# March

# THE LOYAL LEGION

E♭ Cornet

(1890)

JOHN PHILIP SOUSA

March Tempo.

6 *ff* *mf*

12 *[f]* *[sub mf]* *[cresc.]*

18 *tr* 1. *[f]* 2. *[tacet]* *[mp]* *ff* (*ff* 2nd X)

24

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

39 **TRIO.** *[tacet both X's]* *[mp-pp]*

46 3

53 1. 2. *[Play]* *ff*

61 *Grandioso* *[2nd X only]* *[mp]-fff*

68 1st X 2nd X 3

76 1. 2.

# March THE LOYAL LEGION

Solo B♭ Cornet

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

8

15

22

29

36

44

52

59

67

76

*ff*

*mf*

*[cresc.]*

*tr*

*[f]*

*[sub mf]*

*[cresc.]*

*tr*

1. *[f]*

2. *[f]* *[mp]* *ff*

2. *[tacet]*

[2nd X only]

(*ff* 2nd X)

1. *[Play]* *[ff]*

2. *[mp - pp]*

**TRIO.**  
[tacet both X's]

3

1. *[Play]* *ff*

2. *ff*

*ff*

1st X

2nd X

*Grandioso*  
[2nd X only]

*[mp] - fff*

3

1. *[Play]*

2. *[Play]*

# March THE LOYAL LEGION

1st B $\flat$  Cornet

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

7 *ff* *mf*

14 *[cresc.]* *[f]* *[sub mf]*

21 *[f]* *[mp]* *ff* *(ff 2nd X)* *[cresc.]* *[f]*

28

35 *[ff]* *[Play]* *[mp-pp]* **TRIO.** *[tacet both X's]*

42

51 *[ff]*

59 *ff*

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

76 *[f]*

# March THE LOYAL LEGION

2nd B♭ Cornet

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

8 *ff* *mf*

16 *[cresc.]* *[f]* *[sub mf]* 1. 2. *[2nd X only]* *[mp]-ff*

23

30

36 1. 2. **TRIO.** *[tacet both X's]* *[mp-pp]*

43

50 1. 2.

56 *[Play]* *ff*

62 *ff* *Grandioso* *[2nd X only]* 1st X 2nd X *[mp]-fff*

69

77 1. 2.

# March THE LOYAL LEGION

3rd B♭ Cornet

(1890)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *mf*

16 *[cresc.]* *[f]* *[sub mf]* 1. 2. *[2nd X only]* *[f]* *[f]* *[mp]-ff*

23

30

36 1. 2. **TRIO.** *[tacet both X's]* *[mp-pp]*

43

50 1. 2.

56 *[Play]* *ff*

62 *ff* *Grandioso* *[2nd X only]* 1st X 2nd X *[mp]-fff*

69

77 1. 2.

# March THE LOYAL LEGION

1st F Horn

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff mf

8 [cresc.] [f] [sub mf]

16 [cresc.] [f] [f] [mp]-ff

24

31 1.

38 2. TRIO. [mp-pp]

45

53 1. 2. [f]

62 ff Grandioso [mp]-fff

70 1st X 2nd X

77 1. 2.

March  
**THE LOYAL LEGION**

2nd F Horn

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff mf

8 [cresc.] [f] [sub mf]

16 [cresc.] [f] [f] [mp]-ff

24

31 1.

38 2. **TRIO.** [mp-pp]

45

53 1. 2. [ff]

62 *Grandioso* ff [mp]-fff

70 1st X 2nd X

77 1. 2.

# March

# THE LOYAL LEGION

3rd F Horn

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff mf

8 [cresc.] [f] [sub mf]

16 [cresc.] [f] [f] [mp]-ff

24

31 1.

38 2. **TRIO.** [mp-pp]

45

53 1. 2. [ff]

62 *Grandioso* ff [mp]-fff

70 1st X 2nd X

77 1. 2.



# March

# THE LOYAL LEGION

4th F Horn

(1890)

JOHN PHILIP SOUSA

March Tempo.

ff

mf

8

[cresc.]

[f]

[sub mf]

16

[cresc.]

[f]

[f]

[mp]-ff

24

31

1.

38

2.

TRIO.

[mp-pp]

45

53

1.

2.

[ $\text{trill}$ ]

ff

62

Grandioso

ff

1st X

2nd X

[mp]-fff

70

77

1.

2.

# March THE LOYAL LEGION

Baritone

(1890)

JOHN PHILIP SOUSA

March Tempo.

7

14

20

27

34

41

50

59

67

76

*ff* *mf* [*cresc.*] [*f*] [*sub mf*] [*f*] [*mp*]*ff* (*ff*<sup>2nd X</sup>) [*ff*] [*mp-pp*] [*mp*]-*fff*

**TRIO.**

1st X  
2nd X

This musical score is for the Baritone part of the march 'The Loyal Legion' by John Philip Sousa. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into measures, with measure numbers 7, 14, 20, 27, 34, 41, 50, 59, 67, and 76 indicated at the start of their respective lines. The tempo is marked 'March Tempo.' and the dynamics range from *ff* (fortissimo) to *mp-pp* (mezzo-pianissimo). The score includes various musical notations such as slurs, ties, and repeat signs. A 'TRIO' section begins at measure 34. The score concludes with first and second endings at measure 76.

# March THE LOYAL LEGION

Baritone, T.C.

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

7

14

20

27

34

41

50

59

67 *Grandioso*

76

**TRIO.**

*ff*

*mf*

*[cresc.]*

*[f]*

*[sub mf]*

*[f]*

*[f]*

*[mp]*

*ff*

*(ff 2nd X)*

*[ff]*

*[mp-pp]*

*ff*

*[mp]-fff*

1st X

2nd X

March  
**THE LOYAL LEGION**

1st Trombone

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for the 1st Trombone part of the march 'The Loyal Legion'. It is in the key of B-flat major (two flats) and 2/4 time. The score consists of 76 measures, divided into several systems. The first system (measures 1-6) begins with a 'March Tempo.' instruction and a 'ff' (fortissimo) dynamic. The second system (measures 7-14) includes a 'cresc.' (crescendo) marking and a 'sub mf' (sub mezzo-forte) dynamic. The third system (measures 15-21) features a 'cresc.' marking and a 'f' (forte) dynamic. The fourth system (measures 22-29) includes a '[mp]-ff' (mezzo-piano to fortissimo) dynamic and a '[2nd X only]' marking. The fifth system (measures 30-37) includes a '1.' (first ending) marking. The sixth system (measures 38-44) includes a 'TRIO.' section, a '[2nd X only]' marking, and a '[mp-pp]' (mezzo-piano to pianissimo) dynamic. The seventh system (measures 45-52) continues the Trio section. The eighth system (measures 53-59) includes a 'ff' (fortissimo) dynamic and a '1.' (first ending) marking. The ninth system (measures 60-66) includes a '1st X' and '2nd X' marking. The tenth system (measures 67-75) includes a 'Grandioso' section, a '[2nd X only]' marking, and a '[mp]-fff' (mezzo-piano to fortississimo) dynamic. The final system (measures 76-76) includes a '1.' (first ending) marking.

7

15

22

30

38

45

53

60

67

76

*ff*

*mf*

[cresc.]

[f]

[sub mf]

[cresc.]

[f]

[f]

[mp]-ff

[2nd X only]

TRIO.

[2nd X only]

[mp-pp]

1.

2.

1.

2.

1st X

2nd X

Grandioso

[2nd X only]

[mp]-fff

1.

2.

March  
**THE LOYAL LEGION**

2nd Trombone

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

7

15

22

30

38

45

53

60

67

76

*ff*

*mf*

[*cresc.*]

[*f*]

[*sub mf*]

[*cresc.*]

[*f*]

[*f*]

[*mp*]-*ff*

[2nd X only]

**TRIO.**

[*mp-pp*]

[*mp*]-*fff*

*Grandioso*

[2nd X only]

[*mp*]-*fff*

1st X

2nd X

1.

2.

1.

2.

# March

# THE LOYAL LEGION

3rd Trombone

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

8

*ff* *mf*

16

[cresc.] [*f*] [*sub mf*]

24

32

39 **TRIO.**

[tacet both X's]

[*mp-pp*]

46

53

1. 2. [Play] *ff*

60

1st X 2nd X

67 *Grandioso*

[2nd X only]

[*mp*]-*fff*

76

1. 2.

# March THE LOYAL LEGION

Tuba

(1890)

JOHN PHILIP SOUSA

March Tempo.

7 *ff* *mf*

14 [*cresc.*] [*f*] [*sub mf*]

21 [*f*] [*mp*]-*ff* [*cresc.*] [*f*]

27

33 1. 2.

39 **TRIO.** [*mp-pp*]

46

54 1. 2. *ff*

62 [*ff*] *Grandioso* [*mp*]-*fff*

70 1st X 2nd X

77 1. 2.

# March

# THE LOYAL LEGION

Drums

(1890)

JOHN PHILIP SOUSA

**March Tempo.**

Cym. Solo

**8**

[cresc.] Cym. Solo

**15**

[cresc.] [f] [sub mf]

**21**

[f] [mp]-ff [Cym. 2nd X only] [>] [2nd X]

**28**

[>] [2nd X]

**34**

1. 2. **TRIO. [1st X only]** [mp-pp] [-Cyms. both Xs]

**42**

4 8 12 14

**53**

1. 2. [Play] [+ Cyms.] ff

**60**

[sfz] [- Cym. 1st X]

**67** *Grandioso*

[mp]-fff 4 7 [>] 1st X 2nd X

**76**

4 [sfz] [2nd X] [sfz] [2nd X]