



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 4 *of* No. 64

THE  
FREE  
LANCE

MARCH

[1906]

FULL *of* SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## March, “The Free Lance” (1906)

“The Free Lance” march, taken from Sousa’s operetta of the same name, has a lengthy and unorthodox construction when compared with most other Sousa marches. There were so many spirited march tunes in the operetta that perhaps Sousa felt obligated to include most of them when piecing together the march. Actually, there were enough for two separate marches.

The “free lance” of the operetta was Sigmund Lump, a clever goatherd who hired himself out as a mercenary leader to two opposing armies, maneuvered his forces so that neither side could win, and then declared himself emperor of both nations.

The trio of the march corresponds to the song “On to Victory” in the operetta, and some editions of the march were published under that title.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 54. 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 122 bpm. The opening cymbal crash may ring, but the last one in m. 4 is choked to match the short, capped quarter note in the rest of the band.

**First Strain (m. 5-21):** The dynamic immediately drops to *mezzo-piano* with the pick-up note to m. 5. Gentle accents in the cymbal mark the peak of the swells in m. 12, and then the entire band executes a *tutti* crescendo to *forte* to finish the strain. The repeat is played exactly as the first time.

**Second Strain (m. 21-33):** The thirty-second note sweeps to *fortissimo* in most of the band parts should be quick and confident. If possible, the cymbal part here should be taken by a separate player and performed with a stick on a suspended cymbal. The traditional crash cymbals enter with the bass drum in m. 29.

**Third Strain (m. 34-51):** This strain takes form that is usually given to the second strain in most Sousa marches. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and all others play at *piano*. Clarinets are written one octave lower than the original parts first time as indicated. The brass and other omitted instruments rejoin after the downbeat in m. 48 for the *forte* repeat of this strain. Accents in the percussion are now added in m. 36, 40, and 45.

**Trio I (m. 51-68):** This first interlude precedes the traditional trio that comes next and switches the meter to 2/4 for the remainder of the march, beginning with the four sixteenth notes in m. 51. With a quick crescendo, all play two measures of *forte* and then immediately to *piano*. That dynamic scheme is repeated in the second half of the strain followed by a *tutti* crescendo back to *forte*.

**Trio II (m. 68-100):** The main trio melody begins here and piccolo, E-flat clarinet, cornets, trombones, and ALL percussion should tacet to begin this strain. All remaining parts play a quick diminuendo to *piano* and follow the subtle expressive dynamics marked in this edition. Clarinets are written one octave down from the original parts. Piccolo may rejoin starting in m. 75 only for the “chirping” figures and then tacet again in m. 85. Two more measures of chirps may also be played by the piccolo in m. 91-92. Percussion (without cymbals) may also softly join in for the second half of this trio beginning in m. 85.

**Break Strain (m. 100-120):** All instruments rejoin with the sixteenth note pick-ups in m. 100. This break strain begins softly with surprise *fortissimo* interjections, and the cymbals come in and out to emphasize the changes. A *subito mezzo-forte* is traditionally played on the last eighth note of m. 112 to set up a slow crescendo both times to *fortissimo* before a two-measure diminuendo leading to the first time through the final strain. *Of special note: Frank Simon specifically remembers that Sousa cut the clarinets out of their trill for the last 4 measures of the 6 measure section from m. 115-118. This alteration may have been intended to clear some space for the low brass figures to come through. Given the direction from Simon, this edition and the corresponding audio recording by the Marine Band follows this guidance.*

**Final Strain (m. 121-152):** The obligato figure in the high winds here is traditionally done as a piccolo *solì* (ala “The Stars and Stripes Forever”). In order to facilitate this, all flute players should switch to piccolo where marked and play the *solì*, starting with the last five eighth notes up the octave as indicated before m. 121. The players will then stay on piccolo for the remainder of the march. Oboes, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and clarinets play two octaves lower than the original parts first time as indicated. All others play in *piano*. All instruments rejoin in m. 152, playing in *piano*, and repeat the break strain exactly as before. This time, m. 119-120 is played in crescendo with a very slight ritardando and an *a tempo* in m. 121, whereby all play *tutta forza* to the end. Three strong *sfz* accents are added to the percussion parts second time through on the downbeats of m. 124, 140 and beat two of 149, which creates an unexpected surprise at the end of this substantial and special march.

# March THE FREE LANCE

Full Score

On to Victory  
(1906)

JOHN PHILIP SOUSA

2 3 4 5 6 7 8 9 10

**March Tempo.**

Piccolo *ff* *mp* *leggiere*

Flute *ff* *mp* *leggiere*

1st & 2nd Oboes *ff* *mp* *leggiere*

E♭ Clarinet *ff* *mp* *leggiere*

1st B♭ Clarinet *ff* *mp* *leggiere*

2nd & 3rd B♭ Clarinets *ff* *mp* *leggiere*

E♭ Alto Clarinet (optional) *ff* *mp* *leggiere*

B♭ Bass Clarinet *ff* *mp* *leggiere*

1st & 2nd Bassoons *ff* *mp* *leggiere*

E♭ Alto Saxophone *ff* *mp* *leggiere*

B♭ Tenor Saxophone *ff* *mp* *leggiere*

E♭ Baritone Saxophone *ff* *mp* *leggiere*

**March Tempo.**

E♭ Cornet (optional) *ff* *mp* *leggiere*

Solo B♭ Cornet *ff* *mp* *leggiere*

1st B♭ Cornet *ff* *mp* *leggiere*

2nd & 3rd B♭ Cornets *ff* *mp* *leggiere*

1st & 2nd F Horns *ff* *mp* *leggiere*

3rd & 4th F Horns *ff* *mp* *leggiere*

Euphonium *ff* *mp* *leggiere*

1st & 2nd Trombones *ff* *mp* *leggiere*

Bass Trombone *ff* *mp* *leggiere*

Tuba *ff* *mp* *leggiere*

Drums *ff* *mp* *leggiere* [chokel]

Harp (optional) *ff* *mp* *leggiere*

THE FREE LANCE  
Full Score

11 12 13 14 15 16 17 18 19 20

Picc. *f* *[sub:mf]*

Flute *f* *[sub:mf]*

1st & 2nd Obs. *f* *[sub:mf]*

E♭ Clar. *f* *[sub:mf]*

1st Clar. *f* *[sub:mf]*

2nd & 3rd Clars. *f* *[sub:mf]*

Alto Clar. *f*

Bass Clar. *f*

1st & 2nd Bsns. *f*

Alto Sax. *f* *[sub:mf]*

Ten. Sax. *f*

Bari. Sax. *f*

E♭ Cor. *f* *[sub:mf]*

Solo B♭ Cor. *f* *[sub:mf]*

1st B♭ Cor. *f* *[sub:mf]*

2nd & 3rd B♭ Cors. *f*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Euph. *f* *[sub:mf]*

1st & 2nd Trbns. *f*

B. Trbn. *f*

Tuba *f*

Drums *f*

Hp. *f*

THE FREE LANCE  
Full Score

21

22

23

24

25

26

2. *ff*

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.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

*ff*

Cym. with stick

Des. & Cr. Cym.

Cym. with stick

[*ff*]

Harp



THE FREE LANCE  
Full Score

34 35 36 37 38 39 40 41 42

Picc. *[2nd X only]*  
 Flute *(f)*  
 1st & 2nd Obs. *(f)*  
 Eb Clar. *[2nd X only]*  
 1st Clar. *[lower notes 1st X]*  
 2nd & 3rd Clars. *[lower notes 1st X]*  
 Alto Clar. *p-f*  
 Bass Clar. *p-f*  
 1st & 2nd Bsns. *p-f*  
 Alto Sax. *(f)*  
 Ten. Sax. *p-f*  
 Bari. Sax. *p-f*  
 Eb Cor. *[2nd X only]*  
 Solo B♭ Cor. *[2nd X only]*  
 1st B♭ Cor. *[2nd X only]*  
 2nd & 3rd B♭ Cors. *[2nd X only]*  
 1st & 2nd Hrns. *p-f*  
 3rd & 4th Hrns. *p-f*  
 Euph. *(f)*  
 1st & 2nd Trbns. *[2nd X only]*  
 B. Trbn. *[2nd X only]*  
 Tuba *p-f*  
 Drums *[Cym. 2nd X only]*  
 Hp. *(f)*

The score is written for a full orchestra. The woodwinds (Piccolo, Flute, Oboes, Clarinets, Saxophones, Cor Anglais) and brass (Trumpets, Trombones, Tuba, Euphonium) sections are marked with *(f)* or *p-f*. The percussion section includes Cymbals and a Harp. The score features various articulations such as accents and slurs, and includes performance instructions like *[2nd X only]* and *[lower notes 1st X]*. The key signature is one sharp (F#) and the time signature is 4/4.



THE FREE LANCE  
Full Score

43 44 45 46 47 48 49 50 51

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.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

*f*

*sf* (2nd X only)

[Bocce]

[Play]

1.

2.

4



THE FREE LANCE  
Full Score

61 62 63 64 65 66 67 68

Picc. *p* [cresc.] *f* [tacet]

Flute *p* [cresc.] *f* [tacet - to Picc.]

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

E♭ Clar. *p* [cresc.] *f* [tacet]

1st Clar. *p* [cresc.] *f*

2nd & 3rd Clars. *p* [cresc.] *f*

Alto Clar. *p* [cresc.] *f*

Bass Clar. *p* [cresc.] *f*

1st & 2nd Bsns. *p* [cresc.] *f*

Alto Sax. *p* [cresc.] *f* [originally 8vb]

Ten. Sax. *p* [cresc.] *f*

Bari. Sax. *p* [cresc.] *f*

E♭ Cor. *p* [cresc.] *f* [1.] [2.] [tacet]

Solo B♭ Cor. *p* [cresc.] *f* [tacet]

1st B♭ Cor. *p* [cresc.] *f*

2nd & 3rd B♭ Cors. *p* [cresc.] *f*

1st & 2nd Hrns. *p* [cresc.] *f*

3rd & 4th Hrns. *p* [cresc.] *f*

Euph. *p* [cresc.] *f*

1st & 2nd Trbns. *p* [cresc.] *f*

B. Trbn. *p* [cresc.] *f*

Tuba *p* [cresc.] *f*

Drums *p* [cresc.] *f*

Hp. *p* [cresc.] *f*

THE FREE LANCE  
Full Score

69 70 71 72 73 74 75 76 77 78 79

The score is arranged in systems for various instruments. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The measures are numbered 69 through 79. Dynamics include *p* (piano), *[mp]* (mezzo-piano), *[sub p]* (sub-piano), and *[p]* (piano). Performance instructions include *[tacet]*, *[Play]*, and *[originally 8&6]*. The Piccolo and Flute parts have a *[tacet]* instruction from measure 75 to 79. The Bass Clarinet part has a *[p]* instruction starting at measure 76. The 1st & 2nd Bassoons part has a *[p]* instruction starting at measure 76. The 1st & 2nd Trumpets part has a *[p]* instruction starting at measure 76. The Trombones part has a *[p]* instruction starting at measure 76. The Euphonium part has a *[p]* instruction starting at measure 76. The Drums part has a *[p]* instruction starting at measure 76. The Harp part has a *[p]* instruction starting at measure 76.

THE FREE LANCE  
Full Score

80 81 82 83 84 85 86 87 88 89 90

Picc. *p* [tacet] *[mp]*

Flute *p* *[mp]*

1st & 2nd Obs. *[mp]* *p* *[mp]*

E♭ Clar. *[mp]* *p* *[mp]*

1st Clar. *[mp]* *p* *[mp]*

2nd & 3rd Clars. *[mp]* *p* *[mp]*

Alto Clar. *[mp]* *p* *[mp]*

Bass Clar. *[mp]* *p* *[mp]*

1st & 2nd Bsns. *[mp]* *p* *[mp]*

Alto Sax. *[mp]* *p* *[mp]*

Ten. Sax. *[mp]* *p* *[mp]*

Bari. Sax. *[mp]* *p* *[mp]*

E♭ Cor. *[mp]* *p* *[mp]*

Solo B♭ Cor. *[mp]* *p* *[mp]*

1st B♭ Cor. *[mp]* *p* *[mp]*

2nd & 3rd B♭ Cors. *[mp]* *p* *[mp]*

1st & 2nd Hrns. *[mp]* *p* *[mp]*

3rd & 4th Hrns. *[mp]* *p* *[mp]*

Euph. *[mp]* *p* *[mp]*

1st & 2nd Trbns. *[mp]* *p* *[mp]*

B. Trbn. *[mp]* *p* *[mp]*

Tuba *[mp]* *p* *[mp]*

Drums *[mp]* *[P] p* *[mp]*

Hp. *[mp]* *p* *[mp]*

THE FREE LANCE  
Full Score

91 92 93 94 95 96 97 98 99 100

Picc. [Play] [mf] [tacet] [p]

Flute [mf] [p]

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

E♭ Clar. [mf] [p]

1st Clar. [mf] [p]

2nd & 3rd Clars. [mf] [loco] [p]

Alto Clar. [mf] [p]

Bass Clar. [mf] [p]

1st & 2nd Bsns. [mf] [p]

Alto Sax. [mf] [p]

Ten. Sax. [mf] [p]

Bari. Sax. [mf] [p]

E♭ Cor. [mf] [p]

Solo B♭ Cor. [mf] [p]

1st B♭ Cor. [mf] [p]

2nd & 3rd B♭ Cors. [mf] [p]

1st & 2nd Hrns. [mf] [p]

3rd & 4th Hrns. [mf] [p]

Euph. [mf] [p]

1st & 2nd Trbns. [mf] [p]

B. Trbn. [mf] [p]

Tuba [mf] [p]

Drums [mf] [p] On shell

Hp. [mf] [p]

THE FREE LANCE  
Full Score

101 102 103 104 105 106 107 108 109

Picc. *[Play]*  
*p* *ff* *p* *ff*

Flute *[Play-(Picc.)]*  
*p* *ff* *p* *ff*

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

E♭ Clar.  
*ff* *p* *ff*

1st Clar.  
*ff* *p* *ff*

2nd & 3rd Clars.  
*ff* *p* *ff*

Alto Clar.  
*ff* *p* *ff*

Bass Clar.  
*ff* *p* *ff*

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

Alto Sax.  
*ff* *p* *ff*

Ten. Sax.  
*ff* *p* *ff*

Bari. Sax.  
*ff* *p* *ff*

E♭ Cor.  
*ff* *p* *ff*

Solo B♭ Cor.  
*ff* *p* *ff*

1st B♭ Cor.  
*ff* *p* *ff*

2nd & 3rd B♭ Cors.  
*ff* *p* *ff*

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

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

Euph.  
*ff* *p* *ff*

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

B. Trbn.  
*p* *ff* *p* *ff*

Tuba  
*ff* *p* *ff*

Drums  
*[Cym.]* *ff* *p* *ff*  
*On head* *On shell* *On head*

THE FREE LANCE  
Full Score

110 111 112 113 114 115 116 117 118 119 120  
Poco rit. (2nd X)

Picc. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

Flute *[sub.mf]* cresc. *[ff]* 1st X 2nd X

1st & 2nd Obs. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

E♭ Clar. *[sub.mf]* cresc. *[tacet]* *[ff]* 1st X 2nd X

1st Clar. *[sub.mf]* cresc. *[tacet]* *[ff]* 1st X 2nd X

2nd & 3rd Clars. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

Alto Clar. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

Bass Clar. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

1st & 2nd Bsns. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

Alto Sax. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

Ten. Sax. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

Bari. Sax. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

E♭ Cor. *[sub.mf]* cresc. *[tacet]* *[ff]* 1st X 2nd X *Poco rit. (2nd X)*

Solo B♭ Cor. *[sub.mf]* cresc. *[tacet]* *[ff]* 1st X 2nd X

1st B♭ Cor. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

2nd & 3rd B♭ Cors. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

1st & 2nd Hrns. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

3rd & 4th Hrns. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

Euph. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

1st & 2nd Trbns. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

B. Trbn. *[sub.mf]* cresc. *[ff]* 1st X 2nd X

Tuba *[sub.mf]* cresc. *[ff]* 1st X 2nd X

Drums *[sub.mf]* cresc. *[ff]* 1st X 2nd X [-Cym. 1st X]



THE FREE LANCE  
Full Score

121 122 123 124 125 126 127 128 129 130 131

*(A tempo)*

Picc. *[mf] ff*

Flute *[mf] ff*

1st & 2nd Obs. *[mf] ff*  
[2nd X only]

E♭ Clar. *[mf] ff*  
[lower notes 1st X]

1st Clar. *[p] ff*  
[lower notes 1st X]

2nd & 3rd Clars. *[p] ff*

Alto Clar. *[p] ff*

Bass Clar. *[p] ff*

1st & 2nd Bsns. *[p] ff*

Alto Sax. *[p] ff*

Ten. Sax. *[p] ff*

Bari. Sax. *[p] ff*

*(A tempo)*

E♭ Cor. *[p] ff*  
[2nd X only]

Solo B♭ Cor. *[p] ff*  
[2nd X only]

1st B♭ Cor. *[p] ff*  
[2nd X only]

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

1st & 2nd Hrns. *[p] ff*

3rd & 4th Hrns. *[p] ff*

Euph. *[p] ff*  
[2nd X only]

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

B. Trbn. *[p] ff*

Tuba *[p] ff*

Drums *[p] ff*  
[2nd X] [*fz*]

Hp. *[p] ff*



THE LANCE  
Full Score

143 144 145 146 147 148 149 150 151 152 153 154

Picc. *[mf-fff]* *[p]* *[Play]*

Flute *[mf-fff]* *[p]* *[Play]*

1st & 2nd Obs. *[mf-fff]* *[p]* *[Play]*

E♭ Clar. *[mf-fff]* *[p]* *[Play]*

1st Clar. *[mf-fff]* *[p]* *[Play]*

2nd & 3rd Clars. *[mf-fff]* *[p]* *[Play]*

Alto Clar. *[mf-fff]* *[p]* *[Play]*

Bass Clar. *[mf-fff]* *[p]* *[Play]*

1st & 2nd Bsns. *[mf-fff]* *[p]* *[Play]*

Alto Sax. *[mf-fff]* *[p]* *[Play]*

Ten. Sax. *[mf-fff]* *[p]* *[Play]*

Bari. Sax. *[mf-fff]* *[p]* *[Play]*

E♭ Cor. *[mf-fff]* *[p]* *[Play]*

Solo B♭ Cor. *[mf-fff]* *[p]* *[Play]*

1st B♭ Cor. *[mf-fff]* *[p]* *[Play]*

2nd & 3rd B♭ Cors. *[mf-fff]* *[p]* *[Play]*

1st & 2nd Hrns. *[mf-fff]* *[p]* *[Play]*

3rd & 4th Hrns. *[mf-fff]* *[p]* *[Play]*

Euph. *[mf-fff]* *[p]* *[Play]*

1st & 2nd Trbns. *[mf-fff]* *[p]* *[Play]*

B. Trbn. *[mf-fff]* *[p]* *[Play]*

Tuba *[mf-fff]* *[p]* *[Play]*

Drums *[mf-fff]* *[mfz]* *[p]*

Hp. *[mf-fff]* *[p]* *[Play]*