



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 4 *of* No. 59

THE  
INVINCIBLE  
EAGLE  
MARCH  
(1901)

FULL *of* 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

Full Score

(1901)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8

Piccolo *ff* [*mp*]

1st & 2nd Oboes *ff* [*mp*]

E♭ Clarinet *ff* [*mp*]

1st B♭ Clarinet *ff* [*mp*]

2nd & 3rd B♭ Clarinets *ff* [*mp*]

E♭ Alto Clarinet *ff* [*mp*]

B♭ Bass Clarinet *ff*

1st & 2nd Bassoons *ff* [*mp*]

E♭ Alto Saxophone *ff* [*mp*]

B♭ Tenor Saxophone *ff* [*mp*]

E♭ Baritone Saxophone *ff*

E♭ Cornet (optional) *ff* [*mp*]

Solo B♭ Cornet *ff* [*mp*]

1st B♭ Cornet *ff* [*mp*]

2nd & 3rd B♭ Cornets *ff*

1st & 2nd F Horns *ff*

3rd & 4th F Horns *ff*

Baritone *ff* [*mp*]

1st & 2nd Trombones *ff*

Bass Trombone *ff*

Tuba *ff*

Drums & Glockenspiel  
[Manuscript glockenspiel part found in Sousa's Encore Books] *ff* [choke]

Harp (optional) *ff*

THE INVINCIBLE EAGLE  
Full Score

10

11

12

13

14

15

16

9

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

THE INVINCIBLE EAGLE  
Full Score

17

18

19

20

21

22

23

24

25

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

[mp]

[p]

[originally 8va]

[tacet]

[choke]

THE INVINCIBLE EAGLE  
Full Score

26 [Picc. 8vb] 27 [loco] 28 29 30 31 32 33

1st Flt./Picc. [mp] p sub. f [p]

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

E♭ Clar. [mp] p sub. [p]

Solo/1st Clar. [mp] p sub. f [p]

2nd Clar. [mp] p sub. [p]

Alto Clar. [mp] p sub. f [p]

Bass Clar. [mp] p sub. [p]

1st & 2nd Bsns. [mp] p sub. f [p]

Alto Sax. [mp] p sub. f [p]

Ten. Sax. [mp] p sub. [p]

Bari. Sax. [mp] p sub.

E♭ Cor. [mp] p sub. f [p]

Solo B♭ Cor. [mp] p sub. f [p]

1st B♭ Cor. [mp] p sub. [p]

2nd & 3rd B♭ Cors. [mp] p sub. [p]

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

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

Bar. [mp] p sub. [p]

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

B. Trbn. [mp] p sub. [p]

Tuba [mp] p sub.

Drums [mp] p sub. [- Cym.]

Hp. [mp] p sub.

THE INVINCIBLE EAGLE  
Full Score

34 35 36 37 38 39 40 41

(Picc. #4b)

1st Flt./Picc. [mp] *p sub* [mf]

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

E♭ Clar. [mp] *p sub* [mf]

Solo/1st Clar. [mp] *p sub* [mf]

2nd Clar. [mp] *p sub* [mf]

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

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

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

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

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

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

E♭ Cor. [mp] *p sub* [Play] [mf]

Solo B♭ Cor. [mp] *p sub* [Play] [mf]

1st B♭ Cor. [mp] *p sub* [Play] [mf]

2nd & 3rd B♭ Cors. [mp] *p sub* [Play] [mf]

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

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

Bar. [mp] *p sub* [mf]

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

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

Tuba [mp] *p sub* [mf]

Drums [mp] *p sub* [mf]

Hp. [mp] *p sub* [mf]



THE INVINCIBLE EAGLE  
Full Score

42 43 44 45 46 47 48 49

1st Flt./Picc. [f] p sub. sf [mf]

1st & 2nd Obs. [f] p sub. sf [mf]

E♭ Clar. [f] p sub. sf [mf]

Solo/1st Clar. [f] p sub. sf [mf]

2nd Clar. [f] p sub. [mf]

Alto Clar. [f] p sub. sf [mf]

Bass Clar. [f] p sub. [mf]

1st & 2nd Bsns. [f] p sub. sf [mf]

Alto Sax. [f] p sub. sf [mf]

Ten. Sax. [f] p sub. [mf]

Bari. Sax. [f] p sub. [mf]

E♭ Cor. [f] p sub. sf [mf]

Solo B♭ Cor. [f] p sub. sf [mf]

1st B♭ Cor. [f] p sub. [mf]

2nd & 3rd B♭ Cors. [f] p sub. [mf]

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

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

Bar. [f] p sub. [mf]

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

B. Trbn. [f] p sub. [mf]

Tuba [f] p sub. [mf]

Drums [f] p sub. [+ Cyms.] [mf]

Hp. [f] p sub. [mf]

THE INVINCIBLE EAGLE  
Full Score

50 51 52 53 54 55 56 57

1st Flt./Picc. *[f]* *p sub.* *p* [- Picc.]

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

E♭ Clar. *[f]* *p sub.* *p* [tacet]

Solo/1st Clar. *[f]* *p sub.* *p* [originally 8va]

2nd Clar. *[f]* *p sub.* *p*

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

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

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

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

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

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

E♭ Cor. *[f]* *p sub.* *p* [tacet]

Solo B♭ Cor. *[f]* *p sub.* *p* [tacet]

1st B♭ Cor. *[f]* *p sub.* *p* [tacet]

2nd & 3rd B♭ Cors. *[f]* *p sub.* *p*

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

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

Bar. *[f]* *p sub.* *p*

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

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

Tuba *[f]* *p sub.* *p*

Drums *[f]* *p sub.* *p* Glock.

Hp. *[f]* *p sub.* *p*

THE INVINCIBLE EAGLE  
Full Score

59 60 61 62 63 64 65

58 TRIO.

1st Flt./Picc. [mp] [p]

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

E♭ Clar. [mp] [p]

Solo/1st Clar. [mp] [p]

2nd Clar. [mp] [p]

Alto Clar. [mp] [p]

Bass Clar. [tacet] [p]

1st & 2nd Bsns. [p]

Alto Sax. [mp] [p]

Ten. Sax. [mp] [p]

Bari. Sax. [mp] [p]

58 TRIO.

E♭ Cor. [mp] [p]

Solo B♭ Cor. [mp] [p]

1st B♭ Cor. [mp] [p]

2nd & 3rd B♭ Cors. [p]

1st & 2nd Hrns. [p]

3rd & 4th Hrns. [p]

Bar. [mp] [p]

1st & 2nd Trbns. [tacet]

B. Trbn. [tacet]

Tuba [p]

Drums [p] (8)

Glock. [p]

Hp. [p] [mp] [p]

THE INVINCIBLE EAGLE  
Full Score

66

67

68

69

70

71

72

73

1st Flt./Picc. *mp* *p*

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

E♭ Clar. *mp* *p*

Solo/1st Clar. *mp* *p*

2nd Clar. *mp* *p*

Alto Clar. *mp* *p*

Bass Clar. *mp* *p*

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

Alto Sax. *mp* *p*

Ten. Sax. *mp* *p*

Bari. Sax. *mp* *p*

E♭ Cor. *mp* *p*

Solo B♭ Cor. *mp* *p*

1st B♭ Cor. *mp* *p*

2nd & 3rd B♭ Cors. *mp* *p*

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

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

Bar. *mp* *p*

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

B. Trbn. *mp* *p*

Tuba *mp* *p*

Drums *mp* *p* (15)

Glock. *mp* *p*

Hp. *mp* *p*

THE INVINCIBLE EAGLE  
Full Score

74 75 76 77 78 79 80 81

1st Flt./Picc. *mp*

1st & 2nd Obs. *mp*

E♭ Clar. *mp*

Solo/1st Clar. *mp*

2nd Clar. *mp*

Alto Clar. *mp*

Bass Clar. *mp*

1st & 2nd Bsns. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

74

E♭ Cor. *mp*

Solo B♭ Cor. *mp*

1st B♭ Cor. *mp*

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar. *mp*

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums <sup>(6)</sup>

Glock.

Hp. *mp*

THE INVINCIBLE EAGLE  
Full Score

82

83

84

85

86

87

88

89

1st Flt./Picc. [*mf*] [*mp*] *ff* [+ Picc.]

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

E $\flat$  Clar. [*mf*] [*mp*] *ff* [Play]

Solo/1st Clar. [*mf*] [*mp*] *ff*

2nd Clar. [*mf*] [*mp*] *ff*

Alto Clar. [*mf*] [*mp*] *ff*

Bass Clar. [*mf*] [*ff*] [Play]

1st & 2nd Bsns. [*mf*] [*ff*] a2

Alto Sax. [*mf*] [*mp*] *ff*

Ten. Sax. [*mf*] [*mp*] *ff*

Bari. Sax. [*mf*] [*mp*] *ff*

E $\flat$  Cor. [*mf*] [*mp*] *ff* [Play]

Solo B $\flat$  Cor. [*mf*] [*mp*] *ff* [Play]

1st B $\flat$  Cor. [*mf*] [*mp*] *ff* [Play]

2nd & 3rd B $\flat$  Cors. [*mf*] [*mp*] *ff* [Play]

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

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

Bar. [*mf*] [*mp*] *ff*

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

B. Trbn. [*mf*] [*ff*] [Play]

Tuba [*mf*] [*ff*]

Drums

Glock. [*mf*]

Hp. [*mf*] [*mp*]

THE INVINCIBLE EAGLE  
Full Score

90 91 92 93 94 95 96 97 98 99

1st Flt./Picc.  
1st & 2nd Obs.  
Eb Clar.  
Solo/1st Clar.  
2nd Clar.  
Alto Clar.  
Bass Clar.  
1st & 2nd Bsns.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
90  
Eb Cor.  
Solo Bb Cor.  
1st Bb Cor.  
2nd & 3rd Bb Cors.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Bar.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums  
[Play]  
ff

THE INVINCIBLE EAGLE  
Full Score

100 101 102 103 104 105 106 107 108 109 [- Picc.]

1st Flt./Picc. *(p)****ff***

1st & 2nd Obs. *(p)****ff*** [tacet]

E♭ Clar. *(p)****ff***

Solo/1st Clar. *(p)****ff***

2nd Clar. *(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***

E♭ Cor. [tacet] *(p)****ff***

Solo B♭ Cor. [tacet] *(p)****ff***

1st B♭ Cor. [tacet] *(p)****ff***

2nd & 3rd B♭ Cors. [tacet] *(p)****ff***

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

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

Bar. *(p)****ff***

1st & 2nd Trbns. [tacet] *(p)****ff***

B. Trbn. [tacet] *(p)****ff***

Tuba *(p)****ff***

Drums [choke] *[sf]* [choke] *[sf]*





THE INVINCIBLE EAGLE  
Full Score

118

119

120

121

122

123

124

125

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

*mp*

*p*

(16)

THE INVINCIBLE EAGLE  
Full Score

126

127

128

129

130

131

132

133

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

126

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

*mp*

(24)

THE INVINCIBLE EAGLE  
Full Score

134 135 136 137 138 139 140 141

1st Flt./Picc. *ff* [+ Picc.]

1st & 2nd Obs. *mf* *mp* *ff*

E♭ Clar. *ff* [Play]

Solo/1st Clar. *ff*

2nd Clar. *ff*

Alto Clar. *mf* *mp* *ff*

Bass Clar. *mf* *mp* *ff*

1st & 2nd Bsns. *ff* a2

Alto Sax. *mf* *mp* *ff*

Ten. Sax. *mf* *mp* *ff*

Bari. Sax. *ff*

E♭ Cor. *mf* *mp* *ff* [Play]

Solo B♭ Cor. *mf* *mp* *ff* [Play]

1st B♭ Cor. *mf* *mp* *ff* [Play]

2nd & 3rd B♭ Cors. *ff* [Play]

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *mf* *mp* *ff*

1st & 2nd Trbns. *mf* *mp* *ff* [Play]

B. Trbn. *mf* *mp* *ff* [Play]

Tuba *ff*

Drums (31)

Hp.

THE INVINCIBLE EAGLE  
Full Score

142 143 144 145 146 147 148 149 150 151

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

THE INVINCIBLE EAGLE  
Full Score

152 153 154 155 156 157 158 159 160 161

1st Flt./Picc. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums [choke] [*sf*] [choke] [*sf*]

THE INVINCIBLE EAGLE  
Full Score

162 163 164 165 166 167 168 169

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

*ff*

162

[*sf*]

(8)

THE INVINCIBLE EAGLE  
Full Score

170

171

172

173

174

175

176

177

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

[7<sup>2</sup>]

(16)



THE INVINCIBLE EAGLE  
Full Score

178

179

180

181

182

183

184

185

1st Flt./Picc.  
1st & 2nd Obs.  
Eb Clar.  
Solo/1st Clar.  
2nd Clar.  
Alto Clar.  
Bass Clar.  
1st & 2nd Bsns.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
178  
Eb Cor.  
Solo Bb Cor.  
1st Bb Cor.  
2nd & 3rd Bb Cors.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Bar.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums  
Hp.

The musical score is presented in a standard orchestral layout. It features 20 staves, each with a specific instrument or section label. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. A rehearsal mark '178' is placed at the beginning of the Eb Cor. staff. The score is divided into measures 178 through 185, with measure numbers indicated at the top. The bottom staff, labeled 'Hp.', includes a '(24)' marking above it. The percussion staff, labeled 'Drums', includes a '[7/8]' marking below it. The overall score is in a key signature of one sharp (F#) and a common time signature (C).

THE INVINCIBLE EAGLE  
Full Score

186

187

188

189

190

191

192

193

1st Flt./Picc.

1st & 2nd Obs.

E♭ Clar.

Solo/1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Hp.

[ff]

(31)