

1901

Invincible Eagle March

John Philip Sousa

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The INVINCIBLE EAGLE MARCH

By JOHN PHILIP SOUSA.

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ZITHER DUET 50.
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2 MANDOLINS & GUITAR, 60.
 GUITAR SOLO 40.
 GUITAR DUET 50.
 BANJO SOLO 40.
 BANJO DUET 50.
 BANJO & PIANO 50.

THE JOHN CHURCH COMPANY.

CINCINNATI, CHICAGO, NEW YORK, LEIPSI, LONDON.

207

The Invincible Eagle.

MARCH.

JOHN PHILIP SOUSA.

The musical score is written for piano and consists of four systems. The first system begins with a forte (*ff*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system continues the melodic and harmonic development. The fourth system concludes with a first ending and a second ending marked with a forte (*f*) dynamic. The score includes various musical notations such as chords, slurs, and dynamic markings.

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First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *f* and *sf*. There are accents (^) and slurs over various notes.

Second system of musical notation, continuing the piece. It maintains the same key signature and structure as the first system, with a melody in the treble and bass line in the bass clef.

Third system of musical notation. The melody in the treble clef includes a flat (b) in the second measure. Dynamics include *f*. Accents and slurs are present throughout the system.

Fourth system of musical notation. The key signature changes to one sharp (F#). Dynamics include *sf*. The system concludes with a double bar line.

Fifth system of musical notation, the final system on the page. It continues the melody and bass line, ending with a double bar line.

First system of musical notation. The treble clef staff begins with the dynamic marking *p dolce*. The bass clef staff features a steady eighth-note accompaniment. The treble staff contains a melodic line with slurs and accents.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, showing further development of the melodic and harmonic material.

Fourth system of musical notation, featuring more complex melodic lines and accompaniment.

Fifth system of musical notation, including a double bar line and a change in dynamics to *f* (forte).

Sixth system of musical notation, concluding the page with dense chordal textures in both staves.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines with various ornaments and slurs.

Second system of musical notation, featuring a *ff* dynamic marking. It includes an 8-measure rest in the treble clef and continues with complex piano accompaniment.

Third system of musical notation, continuing the complex piano accompaniment with intricate chordal patterns and melodic fragments.

Fourth system of musical notation, showing further development of the piano accompaniment with various rhythmic and harmonic elements.

Fifth system of musical notation, featuring a melodic line in the treble clef and a highly active bass line with frequent sixteenth-note patterns.

Sixth system of musical notation, concluding the page with a first ending (marked '1') and a second ending (marked '2'). The system ends with a double bar line.

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