

President Garfield's Inaugural March (1881)

By John Philip Sousa

Arranged by Dorothy Klotzman

The Bicentennial
Musical Celebration
A gift from
JCPenney

Piccolo

Tempo di Marcia

4

ff

A 7 1. 2. B

ff

f simile

3



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Flute 1

Tempo di Marcia

3

ff

A 3

p

1. 2. **B** *ff*

simile

3



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[C]

pp

f

Fine

[D] Trio

2

p *f*

1. 2. *f*

p

f

D. C. al Fine

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**The Bicentennial
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Oboe 1

Tempo di Marcia

[illegible]

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D. C. al Fine

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Tempo di Marcia

[illegible]

The Swan
Charles-Louis Hanon, Op. 23, No. 1

Fine D *Trio* *a2* *p*

f E *f* *p* *D. C. al Fine*

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B♭ Clarinet 1

Tempo di Marcia

3

ff

[A]

p

1. 2. [B]

ff

3

simile

3



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B $\flat$ Clarinet 2

Tempo di Marcia

3

ff 3

A

p

1. 2. **B**

ff 3

3 3 3 3 3 3 *simile*

b

b

b

C 3 3 3 3

pp

simile



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B♭ Clarinet 3

Tempo di Marcia

ff 3

A *p*

1. 2. **B** *ff* 3

3 3 3 3 3 3 *simile*

C 3 *pp*

3 *simile*



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B♭ Bass Clarinet

Tempo di Marcia

The musical score is written for B♭ Bass Clarinet in 2/4 time. It begins with a key signature of one flat (B♭) and a tempo marking of 'Tempo di Marcia'. The first staff features a double bar line with a '2' above it, followed by a series of eighth and sixteenth notes, with a fortissimo (ff) dynamic marking. The second staff starts with a first ending bracket labeled 'A' and a piano (p) dynamic. The third staff contains two first ending brackets, labeled '1.' and '2.', with a fortissimo (ff) dynamic. The fourth staff includes a 'simile' marking and triplet markings. The fifth staff continues the triplet pattern. The sixth staff also features triplet markings. The seventh staff continues the triplet pattern. The eighth staff concludes with a triplet and a 'sim.' marking. The ninth staff begins with a double bar line and a '2' above it, followed by a piano (p) dynamic and a 'sim.' marking.



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The image displays a musical score for the song "The Rose Tree". The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is primarily composed of eighth and sixteenth notes, with some rests. The second staff features a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes, and a few rests. The third staff features a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes, and a few rests. The fourth staff features a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes, and a few rests. The fifth staff features a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes, and a few rests. The sixth staff features a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes, and a few rests. The seventh staff features a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes, and a few rests. The eighth staff features a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes, and a few rests. The ninth staff features a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes, and a few rests. The tenth staff features a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes, and a few rests. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *f* (forte) and *p* (piano). The score also includes a "Fine" marking and a "D. C. al Fine" marking. The score is presented in a clear, legible format, suitable for a printed music book.

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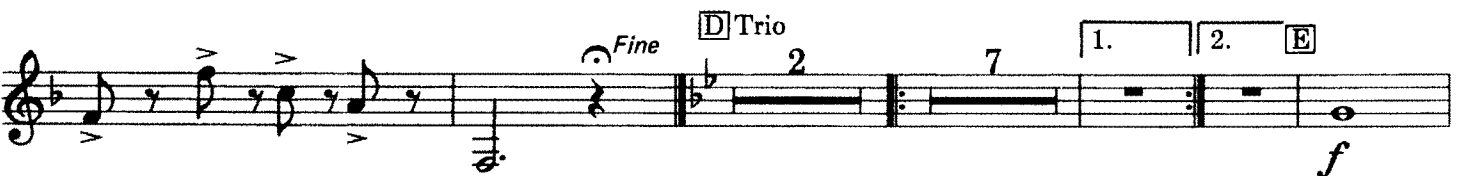
B♭ Contra Bass Clarinet

Tempo di Marcia

The musical score is written for B♭ Contra Bass Clarinet in 2/4 time. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'Tempo di Marcia'. The first staff contains a measure with a '2' above it, followed by a series of eighth and quarter notes, and a 'ff' dynamic marking. The second staff includes a first ending bracket labeled 'A' with a '7' below it, and a second ending bracket labeled 'B'. The third staff features a 'ff' dynamic marking and a series of eighth and quarter notes. The fourth staff continues the melody with eighth and quarter notes. The fifth staff shows a series of eighth and quarter notes. The sixth staff continues the melody with eighth and quarter notes. The seventh staff shows a series of eighth and quarter notes. The eighth staff continues the melody with eighth and quarter notes. The ninth staff shows a series of eighth and quarter notes, ending with a '2' above it.



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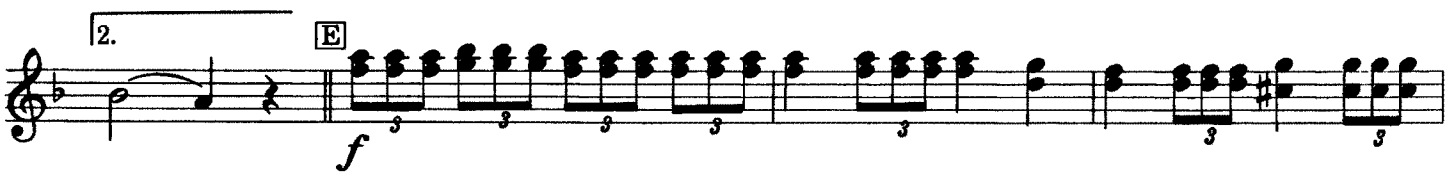
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E♭ Alto Saxophone 1 & 2

Tempo di Marcia

[illegible]

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B♭ Tenor Saxophone

Tempo di Marcia

2

A

p

p

1.

2.

B

f



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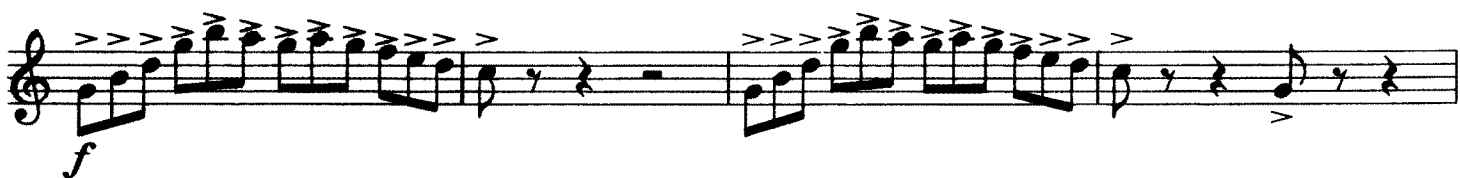
E♭ Baritone Saxophone

Tempo di Marcia

The musical score is written for E♭ Baritone Saxophone in 2/4 time. It begins with a key signature of one flat (B♭) and a tempo marking of 'Tempo di Marcia'. The first staff starts with a dynamic of *ff* (fortissimo) and a '2' above the first measure. The second staff is marked with a box 'A' and a dynamic of *p* (piano). The third staff features a first ending bracket labeled '1.' and a second ending bracket labeled '2.' with a box 'B' above it, followed by a dynamic of *ff*. The subsequent staves contain various musical notations including triplets, slurs, and accidentals (flats and naturals). The final staff is marked with a box 'C' and a dynamic of *pp* (pianissimo).



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B♭ Cornet I

Tempo di Marcia

ff 3 3 3 3 3 3 3 3

p **A**

p 1.

2. **B** *ff* 3 3 3 3

f



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B♭ Cornet 2

Tempo di Marcia

f *3* *3* *3* *3* *3* *3* *3*

3 *3* *3* *3*

A 7 1.

2. **B** *ff* *3* *3*

f



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Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth notes with rests, grouped in pairs.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with rests, followed by a triplet of eighth notes marked *ff*.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with rests, grouped in triplets.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with rests, followed by a measure marked *pp* and a measure marked *mf* with a triplet of eighth notes. A box labeled **C** is above the staff, and the number 14 is above the measure.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with rests, grouped in triplets, followed by a measure marked *f*.

Musical staff 6: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with rests, grouped in triplets, followed by a measure marked *Fine* and a measure marked **D** Trio 2.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with rests, grouped in triplets, followed by a measure marked *f* and a measure marked **E**.

Musical staff 8: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with rests, grouped in triplets.

Musical staff 9: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with rests, grouped in triplets, followed by a measure marked *D. C. al Fine* and a measure marked 8.

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B $\flat$ Cornet 3

Tempo di Marcia

f 3 3 3 3 3 3 3

3 3 3 3

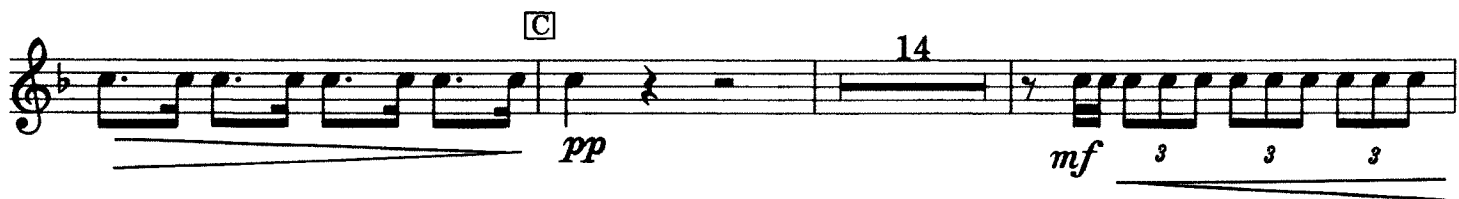
A 7 1. 2. B *ff* 3

3

f



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1st & 2nd B♭ Trumpet

Tempo di Marcia

2 a2

ff

3 3 3 3

[A] 7 1. 2. [B]

ff

3

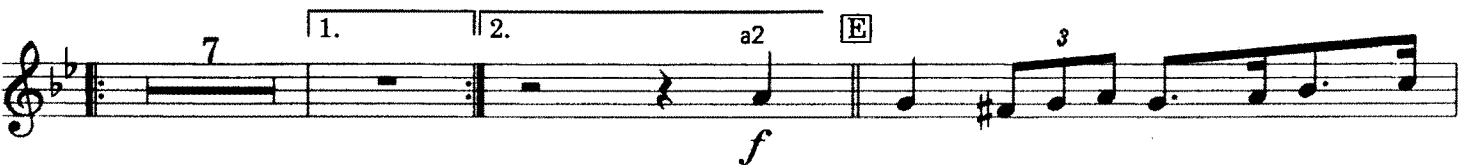
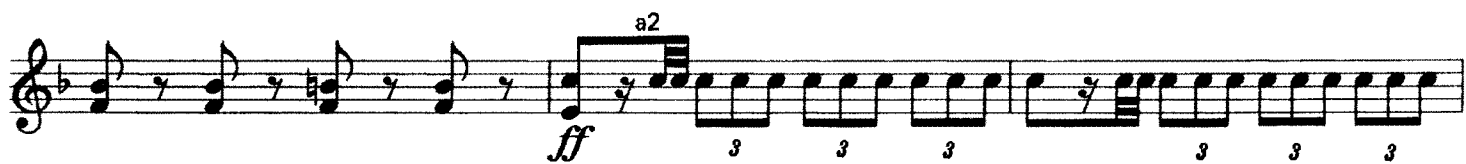
a2

3 3 3 3 3

f



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D. C. al Fine

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1st & 2nd Horns in F

Tempo di Marcia

ff

p

p

ff

p

p



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[illegible][illegible][illegible][illegible]

2. E

The musical score for the second ending is written on a single staff in G major (one sharp) and 2/4 time. It begins with a double bar line and a repeat sign. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#

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F Horn 3

F Horn 4

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Tempo di Marcia

[illegible]

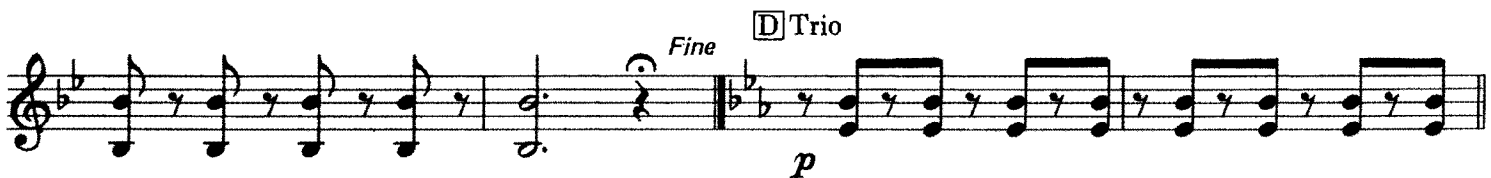
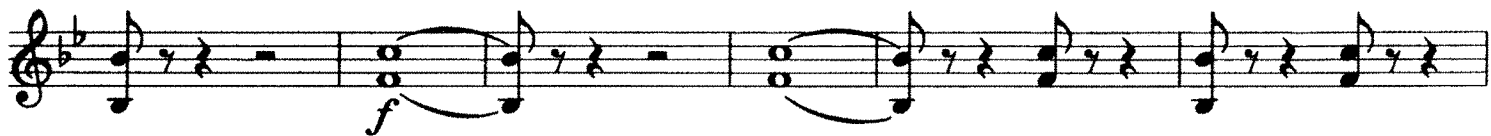
The first system of the musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter note C5. This is followed by a descending eighth-note scale: Bb4, A4, G4, F4, E4, D4, C4. The next measure contains a half note C4. The system concludes with a double bar line, a repeat sign, and a half note G4. A box labeled 'A' is positioned above the first measure of the second system.

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. The system ends with a first ending bracket labeled '1.'.

The second system of the musical score for 'The Rose Tree' is shown. It begins with a first ending bracket labeled '2.' and a key signature change to B-flat major, indicated by a 'B' in a box. The melody continues with eighth and quarter notes, marked with a forte 'ff' dynamic. The system concludes with a double bar line and a final chord.



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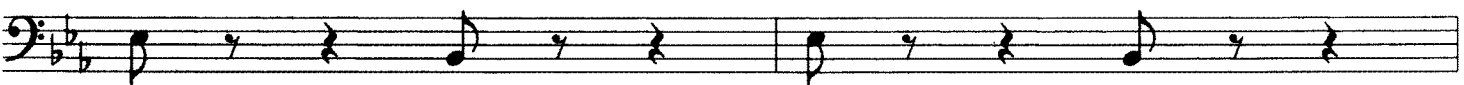
1st Trombone

Tempo di Marcia

The musical score is written for the 1st Trombone part in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tempo di Marcia'. The score begins with a double bar line, a '2' above the staff, and a 'ff' (fortissimo) dynamic marking. The first staff contains measures 1 through 7. Measure 7 is the end of a phrase marked with a double bar line and a repeat sign. The second staff begins with a first ending bracket labeled '1.' and ends with a double bar line. The third staff begins with a second ending bracket labeled '2.' and ends with a double bar line. The fourth staff begins with a measure rest, followed by measures 10 through 13. The fifth staff contains measures 14 through 17. The sixth staff contains measures 18 through 21. The seventh staff contains measures 22 through 25. The eighth staff contains measures 26 through 29. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like 'ff' and articulation marks like '3' (triplets).



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President Garfield's Inaugural March (1881)

By John Philip Sousa

Arranged by Dorothy Klotzman

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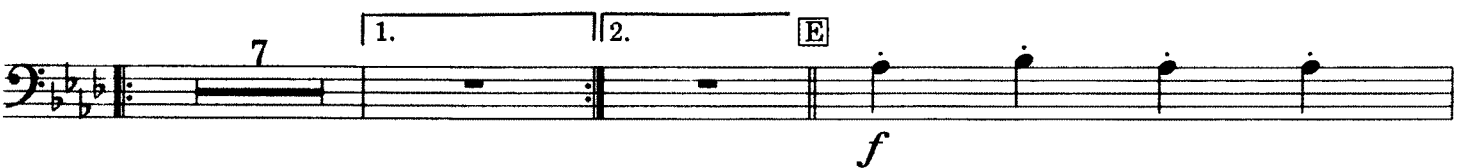
2nd Trombone

Tempo di Marcia

The musical score is written for the 2nd Trombone part in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tempo di Marcia'. The score begins with a dynamic marking of *ff* (fortissimo). The first staff contains a measure with a '2' above it, followed by a series of eighth and sixteenth notes. The second staff features a first ending bracket labeled '1.' and a measure with a '7' above it. The third staff includes a second ending bracket labeled '2.' and a section marked with a box containing the letter 'B'. The score continues with several staves of music, many of which include triplet markings (indicated by a '3' below the notes). The final staff concludes with a triplet of eighth notes.



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3rd Trombone

Tempo di Marcia

The musical score is written for the 3rd Trombone part in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tempo di Marcia'. The score consists of seven staves of music. The first staff begins with a dynamic marking of *f* (forte) and a measure rest of 2. The second staff includes a first ending marked '1.' and a second ending marked '2.', with a dynamic marking of *ff* (fortissimo) at the start of the second ending. The third staff features a triplet of eighth notes. The fourth staff contains three measures, each with a triplet of eighth notes. The fifth staff continues with triplet eighth notes. The sixth staff also features triplet eighth notes. The seventh staff concludes the piece with triplet eighth notes. The score is marked with various dynamics including *f*, *ff*, and accents (>).



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Musical notation for the bass line of 'The Rose Tree'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above the staff. The piece ends with a final note and a fermata.

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. A repeat sign is present, followed by a measure with a whole rest. The piece concludes with a final cadence marked by a double bar line and a repeat sign.

[illegible]

The musical score for the Trio section is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a 'Fine' marking and a repeat sign. The Trio section is indicated by a box containing the letter 'D' and the word 'Trio'. It consists of two measures, each with a repeat sign. The first measure is marked with a '2' and the second with a '4', indicating the number of times each measure is repeated. The Trio section ends with a double bar line.

[illegible][illegible]

President Garfield's Inaugural March (1881)

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Arranged by Dorothy Klotzman

Baritone 

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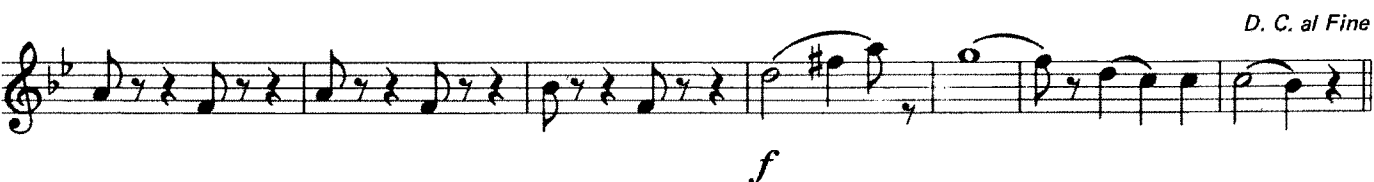
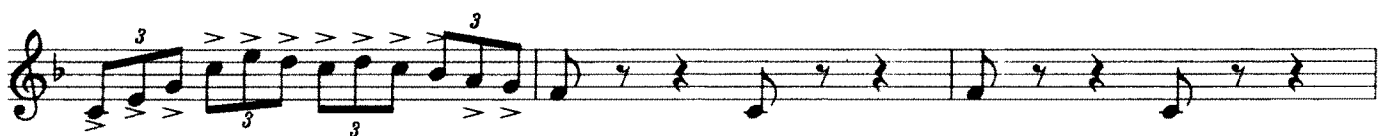
Tempo di Marcia



Musical score for Baritone, featuring treble clef and key signature of one flat (B-flat). The score includes dynamic markings (*ff*, *p*, *f*, *ff*) and articulation (accents). It contains repeat signs with first and second endings, and section markers [A] and [B]. The piece is marked with a tempo of 'Tempo di Marcia' and includes a 2-measure rest at the beginning. The score consists of 10 staves of music, with the final staff ending with a 3-measure rest.



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Baritone 

Tempo di Marcia



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[C]

p

p

f

p

Fine **[D] Trio**

p

f

[E]

f

p

f

D. C. al Fine

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By John Philip Sousa

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Basses

Tempo di Marcia

ff

p

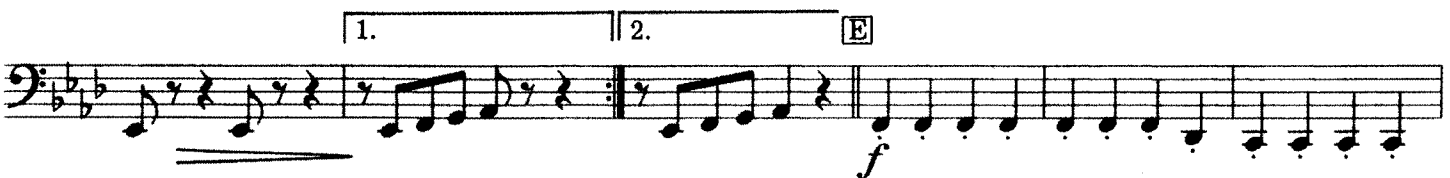
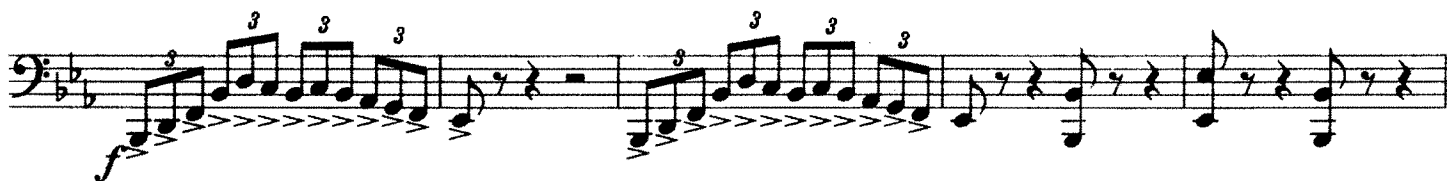
1. 2. *ff*

simile

pp *simile*



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String Bass

Tempo di Marcia

2 pizz. arco

ff

pizz. [A] *p*

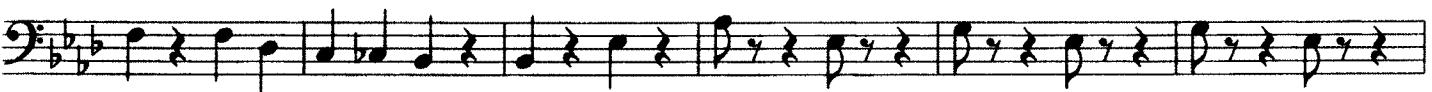
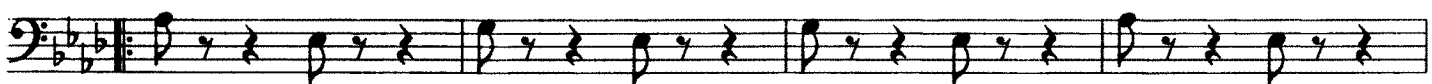
1. 2. [B] 2

arco *ff*

[C] pizz.



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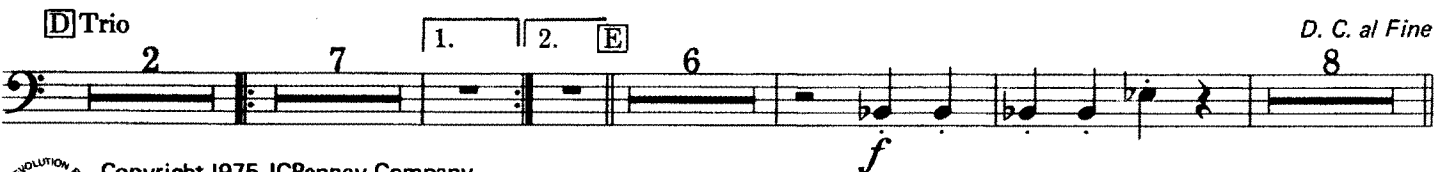
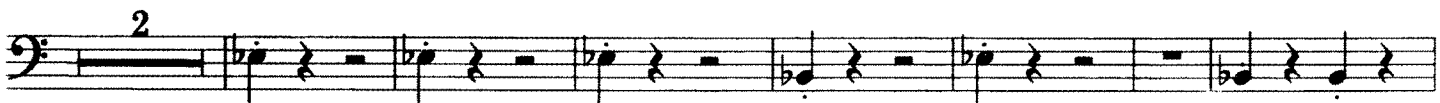
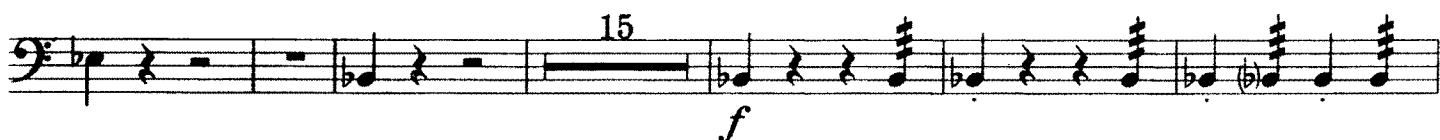
By John Philip Sousa

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Timpani

Tempo di Marcia



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Triangle
Cymbals

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Tempo di Marcia

4 2 [A] 2nd time

Tri. Cym.

f

1. 2. [B] Triangle tacet to D. C.

3 4 2

[C] 3 16

[D] Trio Fine 2 7 1. 2. [E] D. C. al Fine 16



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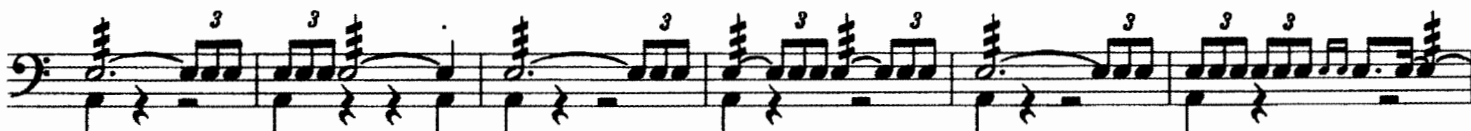
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Snare Drum
Bass Drum

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Tempo di Marcia



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