

THE LIBRARY OF CONGRESS  
Two Copies Received  
JUN. 3 1901  
Copyright Entry  
Jan. 3 1901  
CLASS C 306. No.  
8417  
COPY 6.



# The INVINCIBLE EAGLE MARCH

By JOHN PHILIP SOUSA.

- |                    |                             |                           |
|--------------------|-----------------------------|---------------------------|
| PIANO 2 HANDS 50.  | ZITHER DUET 50.             | 2 MANDOLINS & GUITAR, 60. |
| PIANO 4 HANDS 1.00 | MANDOLIN SOLO 40.           | GUITAR SOLO 40.           |
| PIANO 6 HANDS 1.50 | MANDOLIN & PIANO 60.        | GUITAR DUET 50.           |
| ORCHESTRA 1.00     | MANDOLIN & GUITAR 50.       | BANJO SOLO 40.            |
| MILITARY BAND 50.  | MANDOLIN-PIANO & GUITAR 75. | BANJO DUET 50.            |
| ZITHER SOLO 40.    | 2 MANDOLINS & PIANO 75.     | BANJO & PIANO 50.         |

THE JOHN CHURCH COMPANY.

CINCINNATI, CHICAGO, NEW YORK, LEIPSIK, LONDON.

Library of Congress  
MUSIC DEPT.  
CLASS 7 Gen. Mus. M 293 .5  
ACC NO 59957



# The Invincible Eagle.

## MARCH.

Guitar Solo.

JOHN PHILIP SOUSA.

The musical score is written for guitar solo and consists of eight staves. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a forte (*ff*) dynamic. The first staff contains the initial rhythmic pattern. The second staff introduces a melodic line with a mezzo-forte (*mf*) dynamic. The third and fourth staves continue the melodic development with various articulations. The fifth and sixth staves feature a section marked *f* (forte), characterized by more rhythmic intensity. The seventh staff begins a section marked *p dolce* (piano dolce), which is more melodic and lyrical. The eighth staff concludes the piece with a final cadence.

18964-2-G.S.

Copyright MCM1 by The John Church Company.  
International Copyright.

Guitar Solo.

The musical score is written for guitar and consists of ten staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth notes and rests. The second staff continues with similar rhythmic patterns, including some triplet markings. The third staff features a more complex rhythmic structure with many sixteenth notes. The fourth staff has a similar pattern to the third. The fifth staff shows a change in rhythm with more eighth notes. The sixth staff continues with eighth notes and rests. The seventh staff has a similar pattern to the sixth. The eighth staff features a more complex rhythmic structure with many sixteenth notes. The ninth staff continues with similar rhythmic patterns, including some triplet markings. The tenth staff concludes the piece with a double bar line and repeat signs.



# The Invincible Eagle.

## MARCH.

Guitar.

JOHN PHILIP SOUSA

The musical score is written for guitar in a single system of ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a *ff* (fortissimo) dynamic marking. The first staff contains the initial melodic line. The second staff introduces a *mf* (mezzo-forte) dynamic and includes a first ending bracket. The third and fourth staves continue the melodic development. The fifth staff features a *f* (forte) dynamic marking. The sixth staff begins with a *p dolce* (piano dolce) dynamic marking, indicating a change in mood. The final four staves (seventh to tenth) continue the piece with various rhythmic patterns and chordal textures.

Guitar.

The musical score is written for guitar and consists of ten staves. The key signature is one sharp (F#), indicating G major. The music is primarily composed of chords and rhythmic patterns. The first two staves feature a series of chords with stems pointing downwards. The third staff begins with a dynamic marking of *f* (forte) and contains a melodic line with accents (^) over the notes. The fourth staff continues this melodic line with accents. The fifth staff features a dynamic marking of *ff* (fortissimo) and contains a melodic line with accents. The sixth and seventh staves consist of rhythmic chordal patterns. The eighth and ninth staves return to the initial chordal structure. The final staff concludes with a double bar line and two first/second endings (1. and 2.) for the final measure.



JUN. 3 1901

The Marvelously Successful Compositions of  
**JOHN PHILIP SOUSA,**  
 "The March King."

HANDS ACROSS THE SEA MARCH,  
 CHARLATAN MARCH,  
 BRIDE ELECT MARCH,  
 STARS AND STRIPES FOREVER MARCH,  
 EL CAPITAN MARCH,  
 DIRECTORATE MARCH,  
 KING COTTON MARCH,  
 LIBERTY BELL MARCH,  
 MANHATTAN BEACH MARCH.

These Marches are each published for the following arrangements:

Piano Solo, . . . . .	.50	★Mandolin, Piano and Guitar, . . . . .		Banjo Duet, . . . . .	.50
Piano Duet, . . . . .	1.00	★2 Mandolins and Piano, . . . . .		★Banjo and Piano, . . . . .	
Piano, Six Hands, . . . . .	1.50	★2 Mandolins and Guitar, . . . . .		★Zither Solo, . . . . .	
Mandolin Solo, . . . . .	.40	Guitar Solo, . . . . .	.40	★Zither Duet, . . . . .	
Mandolin and Piano, . . . . .	.60	Guitar Duet, . . . . .	.50	Military Band, . . . . .	.50
Mandolin and Guitar, . . . . .	.50	Banjo Solo, . . . . .	.40	Orchestra, . . . . .	1.00

★Various Prices for the different Marches.

**"THREE QUOTATIONS"**

A Very Striking Suite in Three Numbers.

- (a) "The King of France, with twenty thousand men,  
 Marched up a hill, and then marched down again, . . . . . 75 cts.
- (b) "And I, too, was born in Arcadia." . . . . . 60 "
- (c) "In Darkest Africa." . . . . . 50 "

Also published for Band and Orchestra.

Separate numbers from the  
 Opera "Charlatan."

<b>VOCAL.</b>	
The Faithless Knight and the Philo- sophic Maid, . . . . .	.50
Will you love when the Lilies are Dead? . . . . .	.60
<b>Instrumental.</b>	
Lancers, . . . . .	.60
Waltzes, . . . . .	.75
Russian Peasants' Dance, . . . . .	.50
March, . . . . .	.50
Selections, . . . . .	1.00

Separate numbers from the  
 Opera "Bride Elect."

<b>VOCAL.</b>	
Unchain the Dogs of War, . . . . .	.75
The Snow Baby, . . . . .	.60
<b>Instrumental.</b>	
Caprian Tarantelle, . . . . .	.50
Waltzes, . . . . .	.75
Selections, . . . . .	1.00
Lancers, . . . . .	.60
March, . . . . .	.50

Separate numbers from the  
 Opera "El Capitan."

<b>VOCAL.</b>	
A Typical Tune of Zanzibar, . . . . .	.50
Sweetheart, I'm Waiting (Duet and Chorus), . . . . .	.50
El Capitan's Song, . . . . .	.40
<b>Instrumental.</b>	
Waltz, . . . . .	.75
Selections, . . . . .	1.00
Lancers, . . . . .	.60
March, . . . . .	.50

"THE CHARLATAN" (Complete Vocal Score),	-	\$2.00
"EL CAPITAN" " " " "	-	2.00
"THE BRIDE ELECT" " " " "	-	2.00