

National Emblem

Bagley, E. E.

# National Emblem

by: E. E. Bagley

Original Copyright: 1906

By: Ernest S. Williams

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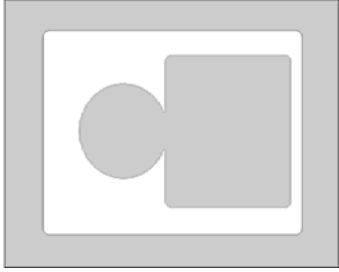
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## Edwin Eugene Bagley

**DOB:** May 29, 1857 (Craftsburg, Vermont)

**DOD:** January 29, 1922 (Keene, New Hampshire)

Edwin Eugene Bagley began his musical career at the age of nine as a vocalist and comedian with Leavitt's Bellingers, a company of touring entertainers. He began playing cornet and again took the road for six years with the Swiss Bellingers.

He later played both trombone and euphonium in a variety of New England ensembles, including Blaisdell's Orchestra (Concord, New Hampshire); The Park Theatre (Boston); Bostonians Opera Company; Germania Band (Boston); and, the Boston Symphony Orchestra

He is best known for his march "National Emblem," a theme from the march is popularly sung with the words "and the monkey wrapped his tail around the flagpole."

It is also interesting to note that Bagley was completely self-taught. He was also an outstanding visual artist and could well have made a name for himself as a caricaturist.<sup>1</sup>

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**National Emblem** (march) was copyrighted in 1906 by Ernest S. Williams and published by Walter Jacobs (Boston, MASS). The march is one of the most famous of all marches, yet many non-musicians may be hard-pressed to know its name. In whole or in part, the march has been used extensively as background music on radio and television, in addition to thousands of concert performances. The title is derived from Bagley's overt (and to some controversial) use of "The Star Spangled Banner" in the first strain of the march. Reportedly, the forceful repeated figure in the trio was inspired by Bagley having seen herds of buffalo crossing the western prairies in the late 19<sup>th</sup> century.

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Program note researched by Marcus L. Neiman  
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

[marcusneiman@zoominternet.net](mailto:marcusneiman@zoominternet.net)

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<sup>1</sup> Rehig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH. (2005), CD, used with permission.

Piccolo

March "National Emblem."

E. E. Bagley.

The musical score is written for Piccolo and Trio parts. The Piccolo part is in the upper staves, and the Trio part is in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (ff, f, p, cresc.), articulation (accents, slurs), and performance instructions (trills, triplets). The Piccolo part starts with a forte (ff) dynamic and features a series of eighth notes. The Trio part enters at measure 16 and also features a forte (f) dynamic. The score concludes with a final cadence.

Walter Jacobs, Boston, Mass.

Piccolo

# March "National Emblem"

E. E. Bagley

The musical score is written for a Piccolo in the key of B-flat major (two flats) and 2/4 time. It consists of eight staves of music. The first staff begins with a *ff* dynamic. The second staff has a *f* dynamic. The third staff includes a triplet of eighth notes and a *ff* dynamic. The fourth staff features first and second endings, with dynamics of *f*, *p*, and *f*. The fifth staff continues with *p*, *f*, and *p* dynamics. The sixth staff starts with a *cresc.* marking and reaches a *ff* dynamic. The seventh staff is marked 'TRIO' and begins at measure 16, featuring a *f* dynamic and a trill. The eighth staff concludes with *ff* dynamics and trills.

Originally published by Walter Jacobs, Boston, Mass.

Part transposed by Roger Cawkwell

Flutes 1 & 2

# March "National Emblem"

E. E. Bagley

*ff*  
*f*  
*f*  
*ff*  
*f*  
*p*  
*f*  
*p*  
*cresc.*  
*TRIO ff*  
*f*  
*trun*  
*trun*  
*trun*

Originally published by Walter Jacobs, Boston, Mass.

Part transposed by Roger Cawkwell

Oboe March "National Emblem." E. E. Hagler

The image displays a musical score for two instruments: Oboe and Clarinet. The Oboe part is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *ff* and features various articulations such as accents and slurs. The Clarinet part is written on a single staff with a bass clef and a key signature of two flats. It starts with a dynamic marking of *f* and includes articulations like slurs and triplets. The score is divided into two systems, each containing three staves. The first system includes first and second endings. The second system includes a *cresc.* marking and first and second endings. The piece concludes with a final cadence.

Walter Jacobs, Boston, Mass.

**E♭ Clarinet**                      **March "National Emblem."**                      *E. E. Baglow*

The musical score is written for E♭ Clarinet and Trio. It consists of two systems of staves. The first system has four staves for the E♭ Clarinet and two for the Trio. The second system has three staves for the E♭ Clarinet and two for the Trio. The music is in 2/4 time and features various dynamics including *ff*, *f*, *mf*, *p*, and *cresc.*. It includes first and second endings, triplets, and a trill. The key signature has one flat (B♭).

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Walter Jacobs, Boston, Mass.

1<sup>st</sup> B $\flat$  Clarinet

March "National Emblem."

E. E. Bagley.

The musical score is written for a 1st B $\flat$  Clarinet and a Trio. The key signature has one flat (B $\flat$ ), and the time signature is 2/4. The score consists of two systems. The first system contains five staves for the 1st B $\flat$  Clarinet, and the second system contains three staves for the Trio. The 1st B $\flat$  Clarinet part begins with a dynamic of *ff* and features a melodic line with various articulations, including slurs, accents, and breath marks. It includes first and second endings. The Trio part begins with a dynamic of *f* and features a rhythmic accompaniment with slurs and accents. The score concludes with a final cadence.

Walter Jacobs, Boston, Mass.



2<sup>d</sup> & 3<sup>d</sup>  
B $\flat$  Clarinets

# March "National Emblem"

R. E. Blakey

The musical score is written for two B $\flat$  Clarinets. It begins with a treble clef and a 2/4 time signature. The first system consists of six staves. The first staff starts with a forte fortissimo (*ff*) dynamic and features a series of eighth notes with accents. The second staff includes a first ending bracket. The third staff has a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff has a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second system consists of three staves. The first staff is marked 'Trio' and starts with a forte (*f*) dynamic. The second staff has a forte fortissimo (*ff*) dynamic. The third staff has a forte (*f*) dynamic. The score ends with a double bar line and repeat dots.

Bass Clarinet in B $\flat$   
Transposed Bassoon Part

# March "National Emblem"

E. E. Bagley

The musical score is written for Bass Clarinet in B $\flat$  (Transposed Bassoon Part) and consists of eight staves of music. The key signature is one flat (B $\flat$ ) and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 1: *ff*
- Staff 2: *f*
- Staff 3: *ff*, *f*, *p*
- Staff 4: *f*, *p*, *f*, *p*
- Staff 5: *cresc.*, *ff*
- Staff 6: *f*, *TRIO*, *(5)*
- Staff 7: *ff*
- Staff 8: *ff*

The score features first and second endings in measures 11-12 and 15-16. The piece concludes with a double bar line and repeat dots.

Originally published by Walter Jacobs, Boston, Mass.

Part transposed by Roger Cawkwell

Bassoon March "National Emblem." E. E. Bagley.

The musical score is written for Bassoon and Trio. The Bassoon part consists of five staves of music. The first staff begins with a *ff* dynamic. The second staff starts with a *f* dynamic. The third staff contains first and second endings, with dynamics of *ff*, *f*, and *p*. The fourth staff continues with dynamics of *f*, *p*, *f*, and *p*. The fifth staff includes a *cresc.* marking and ends with *ff*. The Trio part consists of three staves. The first staff begins with a *f* dynamic. The second staff features a *ff* dynamic. The third staff concludes the piece.

Walter Jacobs, Boston, Mass.

**Bb Soprano  
Saxophone**

# March "National Emblem"

*L. B. Hoyle*

The musical score is written for Bb Soprano Saxophone and Trio. It consists of 11 staves of music. The key signature is one flat (Bb) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). There are also markings for *cresc.* (crescendo) and *ff* (fortissimo). The score includes first and second endings, indicated by '1' and '2' above the notes. The Trio part is marked with a 'Trio' label and a *f* dynamic marking. The score concludes with a double bar line and repeat dots.

**E♭ ALTO  
SAXOPHONE**  
and Alto Clarinet

# March "National Emblem"

*E. E. Bagley*

1

*ff*

*f*

*ff*

*f*

*p*

*cresc.*

*ff*

1 2

Trio

*f*

*ff*

**B♭ TENOR  
SAXOPHONE**  
and Bass Clarinet

# March "National Emblem"

*E. E. Bagley*

1

*ff*

*f*

*ff*

*f*

*p*

*cresc.*

*f*

Trio

*f*

*ff*

Walter Jacobs, Inc., Boston

Made in U.S.A.

E♭ Baritone  
Saxophone

# March "National Emblem"

E. E. Bagley

The musical score is written for E♭ Baritone Saxophone and Trio. It consists of eight staves of music. The first staff is for the E♭ Baritone Saxophone, starting with a *ff* dynamic. The second staff continues the saxophone part with a *f* dynamic. The third and fourth staves show a first and second ending for the saxophone part, with dynamics *ff* and *p* respectively. The fifth staff is for the Trio, starting with a *p* dynamic and a *cresc.* marking, leading to a *ff* dynamic. The sixth and seventh staves continue the Trio part with a *ff* dynamic. The eighth staff is a final melodic line for the Trio.

SOLO or  
1st B $\flat$  Cornet

# March "National Emblem."

NETTOWER

The musical score is written for a 1st B $\flat$  Cornet and a Trio. The 1st B $\flat$  Cornet part is in treble clef with a key signature of one flat (B $\flat$ ). It begins with a *ff* dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes dynamic markings such as *f*, *ff*, *p*, *cresc.*, and *ff*. There are also articulation marks like accents and slurs. The Trio part is in treble clef with a key signature of two flats (B $\flat$ , E $\flat$ ). It starts with a *f* dynamic and consists of a steady eighth-note accompaniment. The score includes first and second endings for both parts. The piece concludes with a final cadence.

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2<sup>d</sup> & 3<sup>d</sup> B $\flat$  Cornets

March "National Emblem."

E. E. Bagley.

The musical score is written for 2<sup>d</sup> & 3<sup>d</sup> B $\flat$  Cornets and a Trio. It consists of 11 staves of music. The first six staves are for the 2<sup>d</sup> & 3<sup>d</sup> B $\flat$  Cornets, and the last three staves are for the Trio. The music is in 2/4 time and features various dynamics and articulations.

Key features of the score include:

- Staff 1:** Starts with a *ff* dynamic and includes the instruction *unis.* (unison).
- Staff 2:** Starts with a *f* dynamic and includes the instruction *unis.*
- Staff 3:** Features a first ending (1.) and a second ending (2. *unis.*). Dynamics range from *ff* to *p*.
- Staff 4:** Includes the instruction *unis.* and dynamics *f* and *p*.
- Staff 5:** Includes the instruction *cresc.* (crescendo) and dynamics *f* and *ff*.
- Staff 6:** Includes the instruction *unis.* and dynamics *f* and *p*.
- Staff 7:** Starts with a *f* dynamic and includes a repeat sign.
- Staff 8:** Starts with a *ff* dynamic and includes a repeat sign.
- Staff 9:** Includes a repeat sign and a *ff* dynamic.

1st & 2d Eb Altos

# March "National Emblem"

E. E. Bagley

The musical score is written for 1st and 2nd Eb Alto saxophones and a Trio. The key signature has one flat (Bb) and the time signature is common time (C). The score consists of six staves. The first five staves are for the 1st and 2nd Eb Altos, and the sixth staff is for the Trio. The music features various dynamics including *ff*, *f*, *p*, *unis.*, and *cresc.*. There are first and second endings marked with '1.' and '2.' in several places. The score includes many slurs, accents, and repeat signs.

Walter Jacobs Ruxton Mass

3<sup>d</sup> & 4<sup>th</sup> E<sup>b</sup> Altos

March "National Emblem."

E. E. Bagley.

*ff*  
*f*  
*ff*  
*unis.*  
*f* *p* *f*  
*unis.*  
*p* *f* *p* *cresc.*  
*ff*  
Trio  
*f*  
*ff*

Horn 1 in F

# March "National Emblem"

E. E. Bagley

The musical score is written for Horn 1 in F and consists of eight staves. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The piece begins with a *ff* dynamic. The first staff contains the initial melody. The second staff continues with a *f* dynamic. The third staff features a first ending (*ff*) and a second ending (*f*), with a *p* dynamic marking. The fourth staff continues with *p* and *f* dynamics. The fifth staff includes a *cresc.* marking and a *ff* dynamic. The sixth staff is labeled "TRIO" and starts with a *f* dynamic. The seventh staff continues with a *ff* dynamic. The eighth staff concludes the piece with a *ff* dynamic and a double bar line.

Originally published by Walter Jacobs, Boston, Mass.

Part transposed by Roger Cawkwell

Horn 2 in F

# March "National Emblem"

E. E. Bagley

*ff*

*f*

*ff* *f* *p* *f*

*p* *f* *p*

*cresc.* *ff*

TRIO (7)

(8) *ff*

Originally published by Walter Jacobs, Boston, Mass.

Part transposed by Roger Cawkwell

Horn 3 in F

# March "National Emblem"

E. E. Bagley

The musical score for Horn 3 in F, titled "March 'National Emblem'" by E. E. Bagley, is presented in eight staves. The key signature is one flat (F major), and the time signature is 2/4. The score begins with a *ff* dynamic marking. The first staff contains the initial melodic line. The second staff continues the melody with a *f* dynamic and ends with a *ff* dynamic. The third staff features a first ending (1.) and a second ending (2.), with dynamics of *f*, *p*, and *f*. The fourth staff continues the melody with dynamics of *p*, *f*, and *p*. The fifth staff includes a *cresc.* marking and a *ff* dynamic, followed by first and second endings. The sixth staff is labeled "TRIO" and begins with a *f* dynamic. The seventh staff continues the TRIO section with a *ff* dynamic and includes a (5) marking. The eighth staff concludes the piece with a final cadence.

Originally published by Walter Jacobs, Boston, Mass.

Part transposed by Roger Cawkwell

Horn 4 in F

# March "National Emblem"

E. E. Bagley

*ff*

*f*

*ff* *f* *p*

*f* *p* *f* *p*

*cresc.* *ff*

TRIO *f*

(8) *ff*

Originally published by Walter Jacobs, Boston, Mass.

Part transposed by Roger Cawkwell

# March "National Emblem."

1st & 2d Trombones

E. E. Bowler  
Unis.

The musical score is written for 1st and 2nd Trombones and a Trio. It consists of six staves. The first two staves are for the 1st and 2nd Trombones, and the last three staves are for the Trio. The music is in 2/4 time and features various dynamics and articulations. The first staff begins with a *ff* dynamic and includes accents. The second staff has a *ff* dynamic and includes first and second endings. The third staff starts with a *mf* dynamic and includes a repeat sign. The fourth staff begins with a *p* dynamic, followed by a *cresc.* (crescendo) leading to a *ff* dynamic. The fifth and sixth staves are for the Trio, with dynamics of *f* and *ff*, and include *unis.* (unison) markings.

Walter Jacobs, Boston, Mass.



# 3<sup>d</sup> TROMBONE $\text{B}$ March "National Emblem"

( $\text{Bb}$  Bass)

E. E. Bagley

The musical score is written for a 3<sup>d</sup> Trombone in  $\text{Bb}$  Bass clef, 2/4 time. It consists of ten staves of music. The first staff begins with a *ff* dynamic and features a melodic line with accents. The second staff continues the melody with a *f* dynamic. The third staff includes a repeat sign with first and second endings, marked *ff*. The fourth staff has a *p* dynamic and includes a second ending. The fifth staff features a *p* dynamic and a *cresc.* marking. The sixth staff begins with a *ff* dynamic. The seventh staff is labeled 'Trio' and starts with a *f* dynamic. The eighth staff continues the Trio section with a *ff* dynamic. The ninth and tenth staves conclude the piece with various rhythmic patterns and dynamics.

Walter Jacobs, Boston

1st & 2d  
Trombones

March "National Emblem."

E. E. Bagley.

The musical score is written for 1st and 2nd Trombones and a Trio. It consists of seven staves of music. The first staff is for the 1st and 2nd Trombones, starting with a *ff* dynamic and a *unis.* instruction. The second staff continues the 1st and 2nd Trombone part with a *ff* dynamic and first/second endings. The third staff is for the 1st Trombone, marked *mf* with a '2' above the staff. The fourth staff is for the 2nd Trombone, marked *mf* with a '2' above the staff. The fifth staff is for the 1st Trombone, marked *p* and *cresc.* leading to *ff*. The sixth staff is for the Trio, marked *f* and *unis.* with a *ff* dynamic. The seventh staff continues the Trio part.

Walter Jacobs, Boston, Mass.

# BARITONE March "National Emblem"

W. B. Fischer

The musical score is written for a Baritone instrument. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as a march. The score is divided into two main sections: the Baritone part (staves 1-6) and the Trio part (staves 7-9). The Baritone part starts with a forte (ff) dynamic and includes first and second endings. The Trio part begins with a forte (f) dynamic and features a rhythmic pattern of eighth notes. The score concludes with a final cadence on the tenth staff.

BARITONE  $\text{b}$  March "National Emblem"

E. E. Bagley

The musical score is written for Baritone in bass clef, with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piece is titled "March 'National Emblem'" by E. E. Bagley. The score is divided into two main parts: a main section and a Trio section. The main section begins with a first ending marked *ff* (fortissimo) and continues through several measures with various dynamics including *f* (forte), *p* (piano), and *cresc.* (crescendo). It features first and second endings. The Trio section is marked *f* (forte) and includes a *ff* (fortissimo) section. The score concludes with a final cadence.

E♭ Basses

March "National Emblem."

E. E. Bagley.

The musical score is written for E♭ Basses and a Trio. It consists of seven staves of music. The key signature is one flat (B♭) and the time signature is 4/4. The score includes various dynamic markings such as *ff*, *f*, *p*, and *cresc.*. There are also first and second endings indicated by bracketed numbers 1 and 2. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line is generally active, providing a rhythmic foundation for the march.

B $\flat$  BASS   
(3<sup>d</sup> Trombone)

# March "National Emblem"

*J. B. Bagley*



The musical score is written for a B $\flat$  Bass (3<sup>d</sup> Trombone) part. It begins with a treble clef and a key signature of one flat (B $\flat$ ). The time signature is 2/4. The score is divided into two systems. The first system contains six staves of music. The second system contains three staves, with the first staff labeled "Trio". The music includes various dynamics such as *ff*, *f*, *p*, and *cresc.*. There are also first and second endings indicated by "1" and "2" above the notes.

*Walter Jacobs, Boston*

Drums March "National Emblem." E. E. Bagley.

The musical score is written in 2/4 time and consists of two parts: Drums and Trio. The Drums part is written on a single staff with a bass clef and includes dynamic markings of *ff*, *f*, *p*, *cresc.*, and *ff*. It features various drum notations such as snare, bass drum, and cymbal. The Trio part is written on a single staff with a bass clef and includes dynamic markings of *f*, *mf*, and *ff*. The score includes first and second endings, repeat signs, and a *cresc.* (crescendo) section. The piece concludes with a double bar line.

Walter Jacobs, Boston, Mass.