The Complete Marches of

John Philip Sousa

Vol. 4 No. 74

AMERICA FIRST

MARCH

(1916)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "America First" (1916)

The inspiration for this march came from the text of a 1915 speech by President Woodrow Wilson given at the twenty-fifth anniversary convention of the Daughters of the American Revolution in Washington, D.C.: "Our whole duty for the present is summed up in the motto 'America First.'"

At the suggestion of Col. George E. Richards of the U.S. Marine Corps, the march was dedicated to Mrs. William Cumming Story, President of the D.A.R. Sousa needed no prodding to compose a piece for the D.A.R., because both of his daughters were members.

A dual première took place as Washington's birthday was celebrated on February 22, 1916. Sousa's Band played the march at the New York Hippodrome while the U.S. Marine Band played it in Washington.

The march consists mostly of original material, but fragments of four popular songs of the day are encompassed: "Dixie," "Maryland, My Maryland," "We're Off to Philadelphia in the Morning," and "Yankee Doodle."

The subtitle of the piece, "A March of the States," caused confusion because Sousa's incidental music for the *Hip Hop Hooray* show at the New York Hippodrome was also called "March of the States" and was written at approximately the same time.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 40. 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. 1-4): The recommended tempo is 118-120 bpm. The first cymbal crash may ring as indicated by the open diamond. After a *fortissimo* opening, a diminuendo is added in m. 4 to set up the *forte* dynamic of the first strain.

First Strain (m. 5-36): In this hybrid medley march, several patriotic themes are mixed with Sousa's own original material. The accents in this strain are important and should be emphasized. Woodwinds break off in the second half of this strain to play the decorative dotted figures while the brass continues to play the melody. These dotted figures should be sharply articulated and "snapped" using the given phrasing.

Second Strain (m. 36-68): Cornets and trombones may *tacet* for the first half of this strain, leaving the woodwinds to carry the theme. The dynamic may also be reduced to *mezzo-piano* for additional contrast. In this edition, the percussion is mostly tacet here except for the snare drum playing on the rim of the drum. In the second half of the strain, beginning with the pick-up notes to m. 53, the original *fortissimo* dynamic is restored and all instruments rejoin in m. 52 after the downbeat. The snare drummer returns to playing on the head of the drum. Cornets and trombones sound a strong counter melody of "O Maryland," and a single percussion accent is added in m. 60 at the midpoint of the new melody.

Trio (m. 68-100): The start of this trio follows the standard formula. Piccolo, E-flat clarinet, cornets, trombones, and ALL percussion are out, save for the added bells. Clarinets are written one octave lower than the original parts, and all voices should play no louder than *mezzo-piano*. At the midway point of this trio in m. 85, trombones are back in and all voices raise the dynamic to *forte*. The horns have an unusual *soli* here, taking up the trio melody; along with euphonium, horns should lead the texture. Upper woodwinds also play a countermelody of "Yankee Doodle" with the snare drum and bass drum only imitating a Colonial drumming style. Added accents in the snare drum part guide the style, and the bass drummer should play very short and dry here.

Interlude (m. 100-116): This is not a traditional break strain, but rather a transition to the final strain, which is the customary repeat of the trio melody. In order to create needed contrast from the previous strain, piccolo and E-flat clarinet may tacet, but cornets should softly play their quasi-bugle calls. All should play softer than the original dynamic, here set at *mezzo-piano*. The only percussion in this interlude is the snare drummer once again playing on the rim of the drum or on a woodblock. In another unusual moment, now the tubas have a *soli*, playing a snippet of "Dixie" beginning in m. 93.

Final Strain (m. 116-132): A *tutti* crescendo leads to the *fortissimo* of the final strain and all instruments rejoin here. *Sfz* accents in percussion reinforce the octave leaps in the melody in m. 125-126 and129-130 for this final statement.

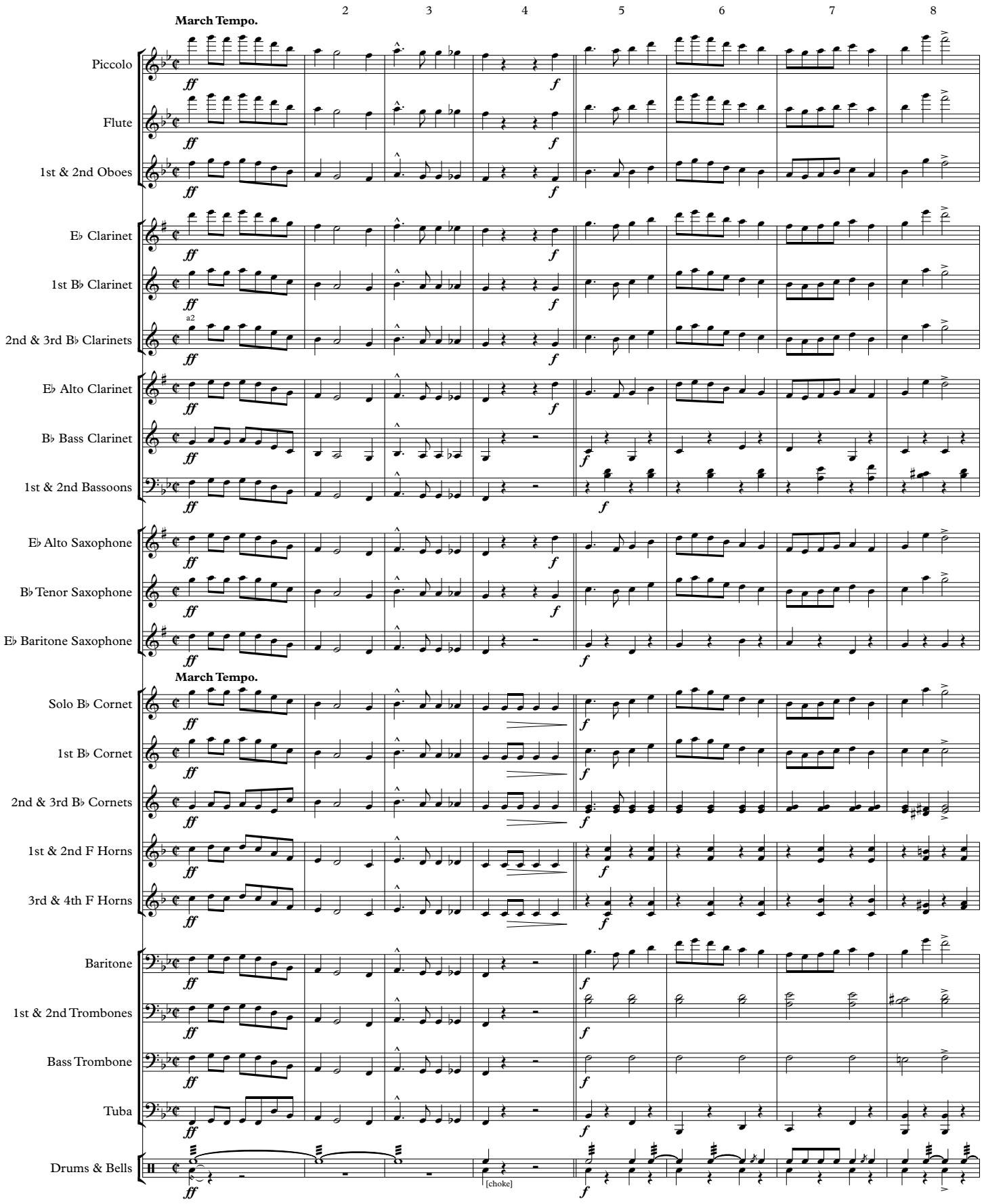
March

AMERICA FIRST

(1916)

Full Score

JOHN PHILIP SOUSA



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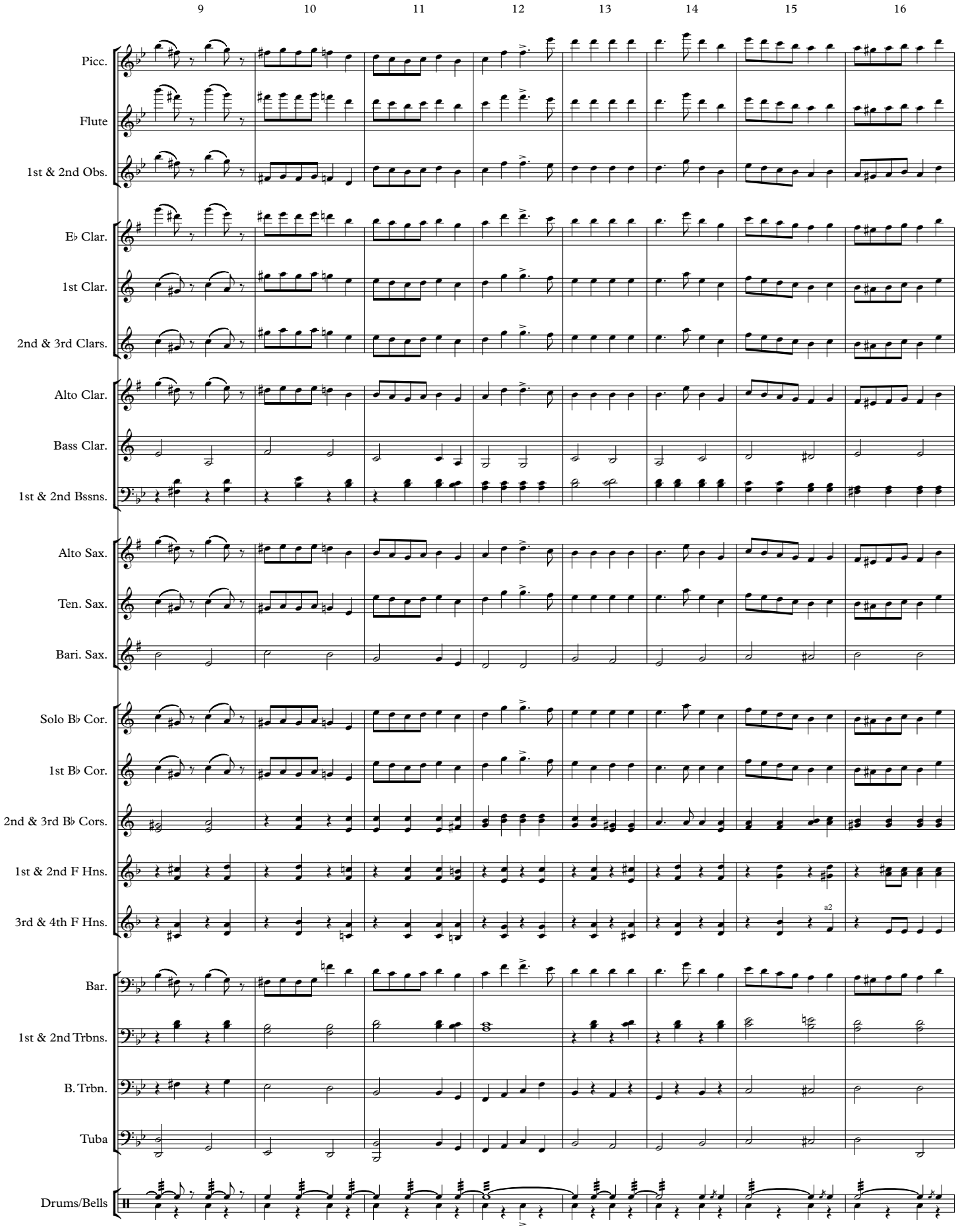
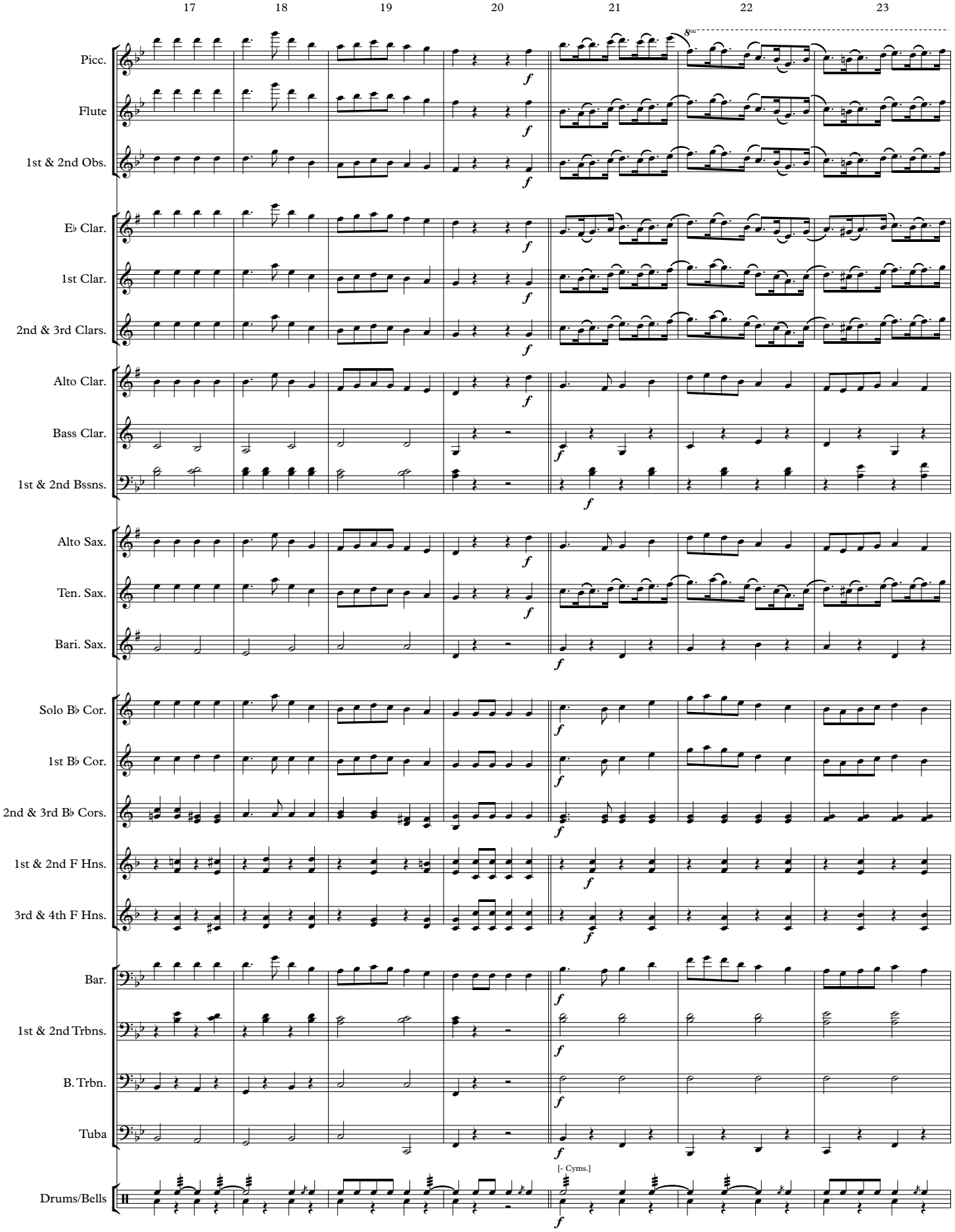
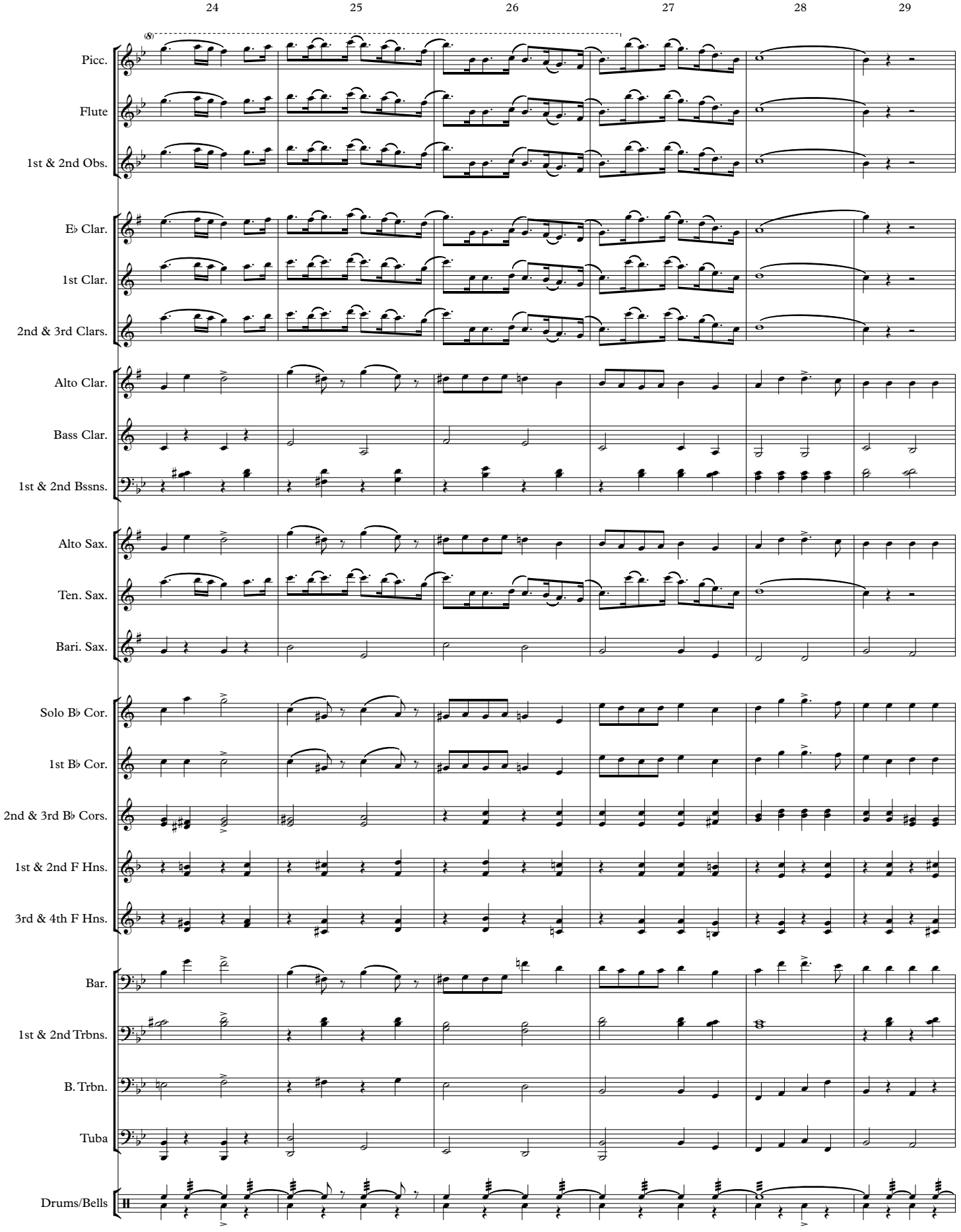
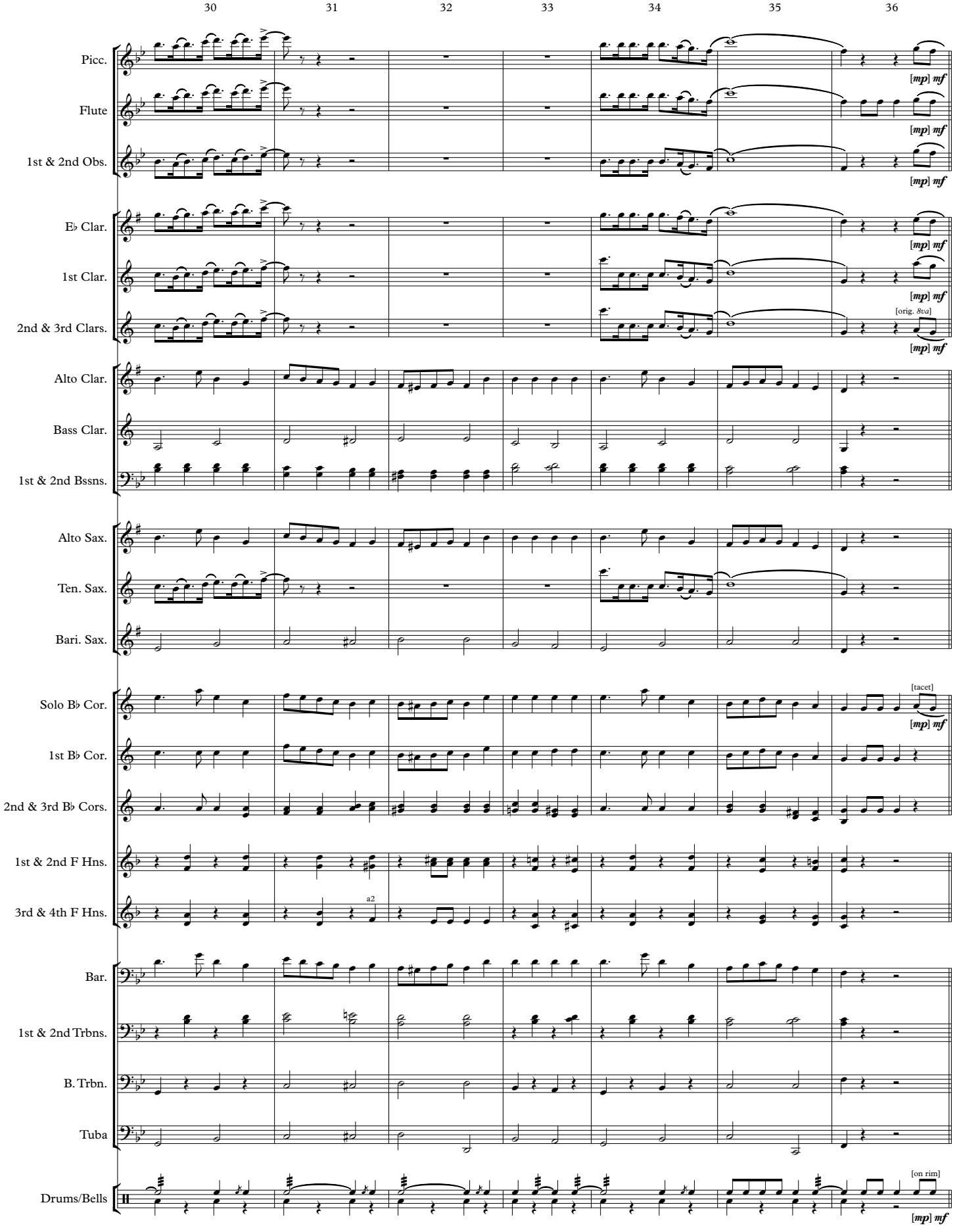
AMERICA FIRST
Full Score



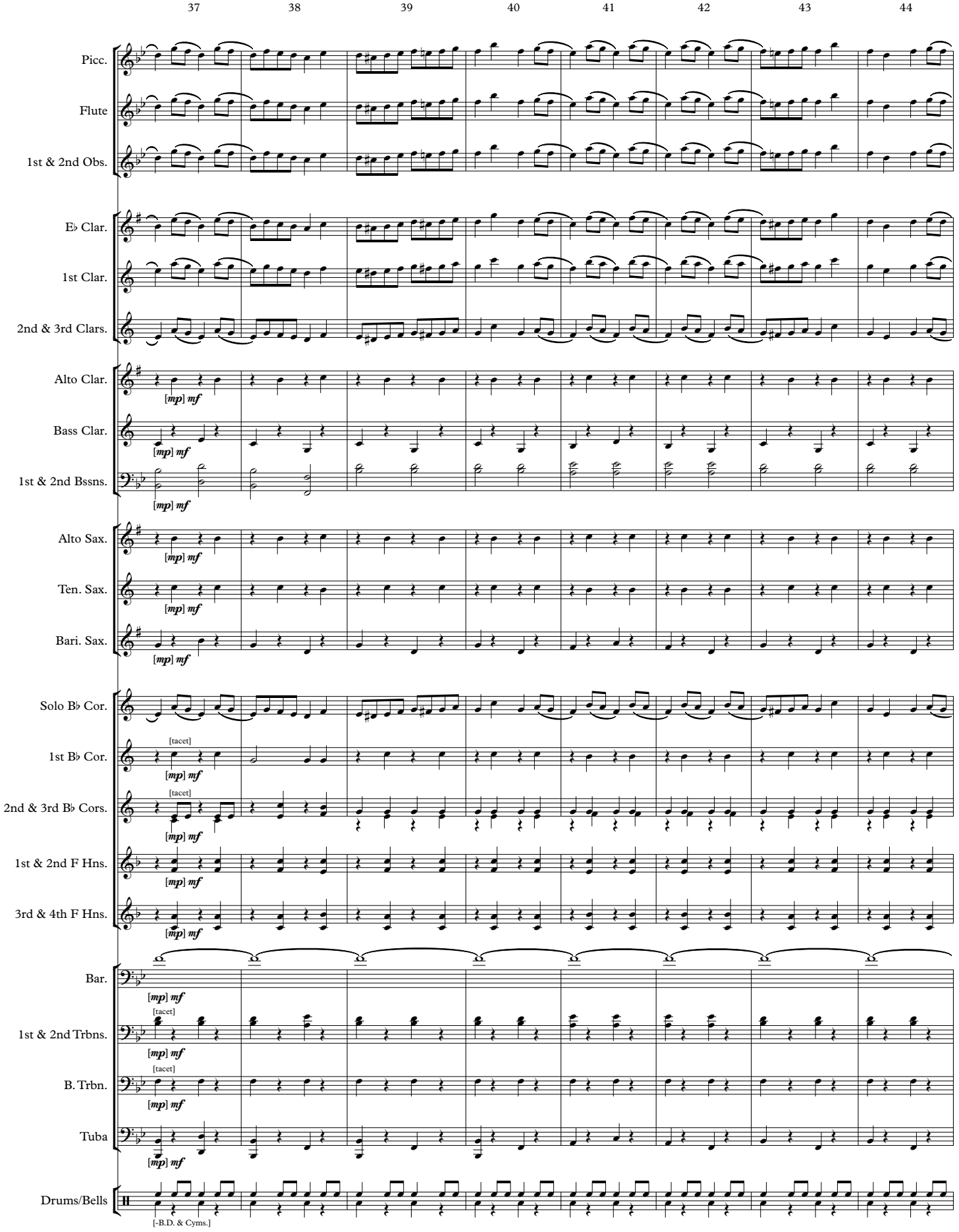

17
18
19
20
21
22
23
8va
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd F Hns.
3rd & 4th F Hns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[- Cyms.]

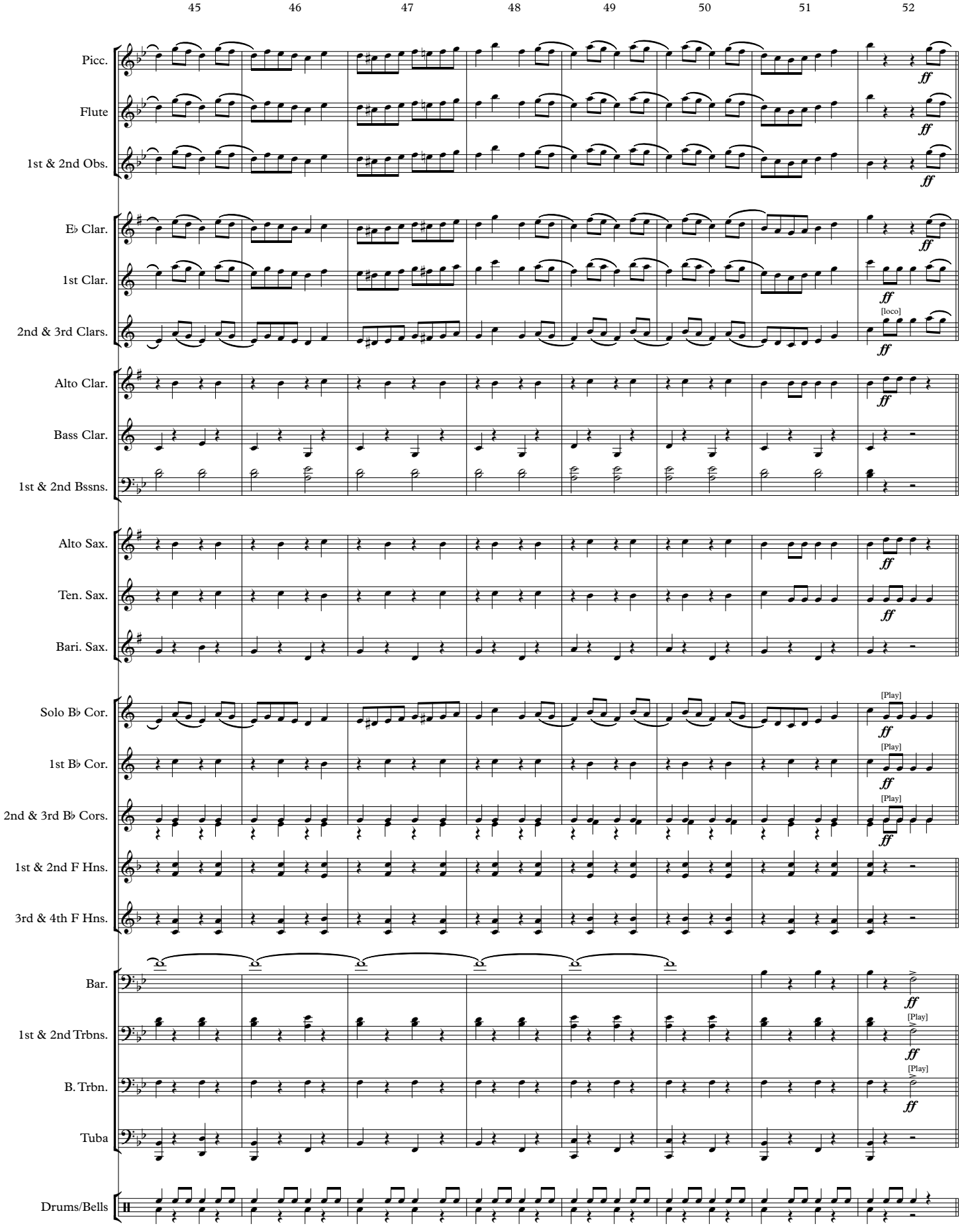
AMERICA FIRST
Full Score



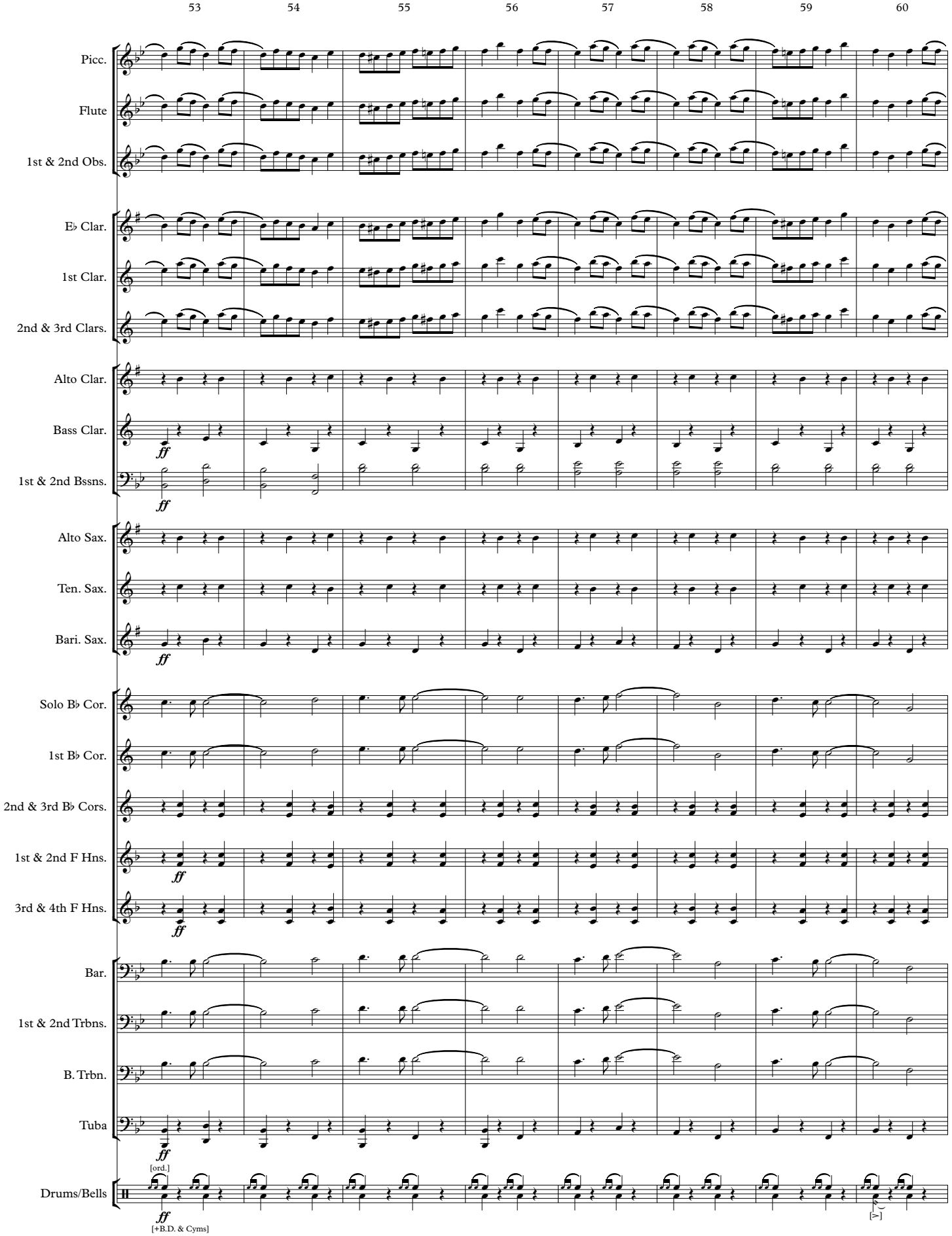

30
31
32
33
34
35
36
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd F Hns.
3rd & 4th F Hns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[mp] mf
[orig. 8va]
[tacet]
a2
[on rim]

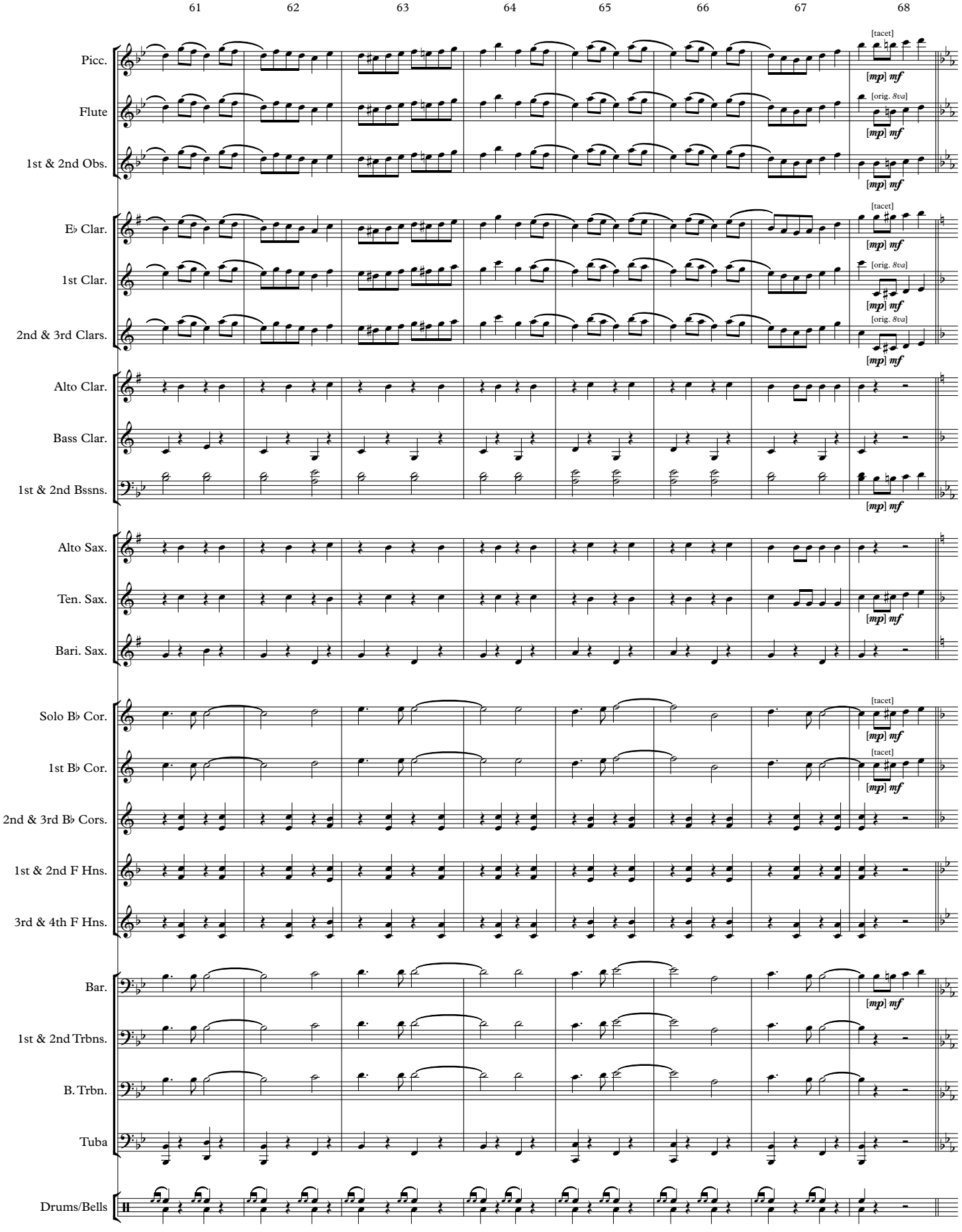
AMERICA FIRST
Full Score



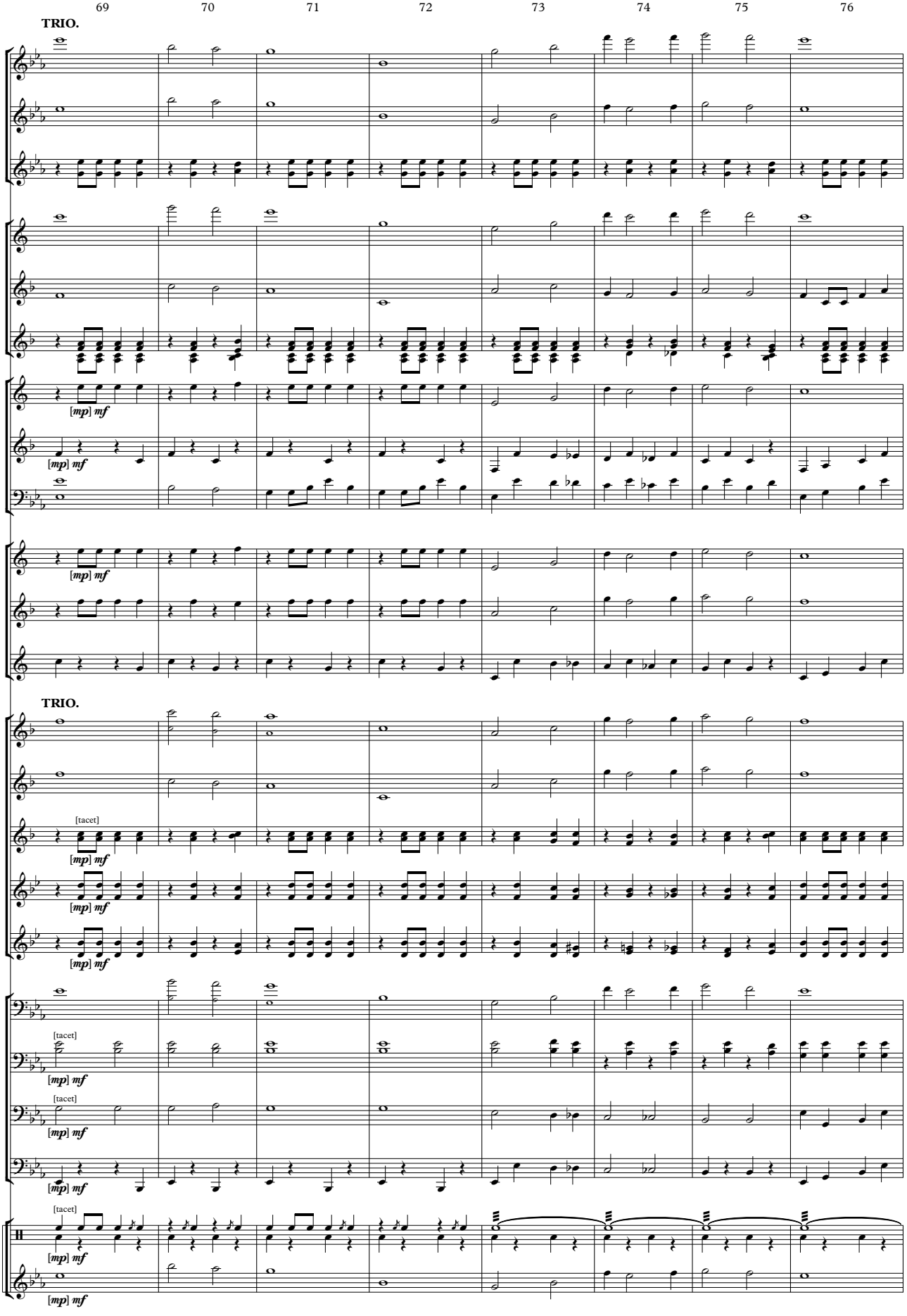

45
46
47
48
49
50
51
52
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
[loco]
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
[Play]
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd F Hns.
3rd & 4th F Hns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
ff

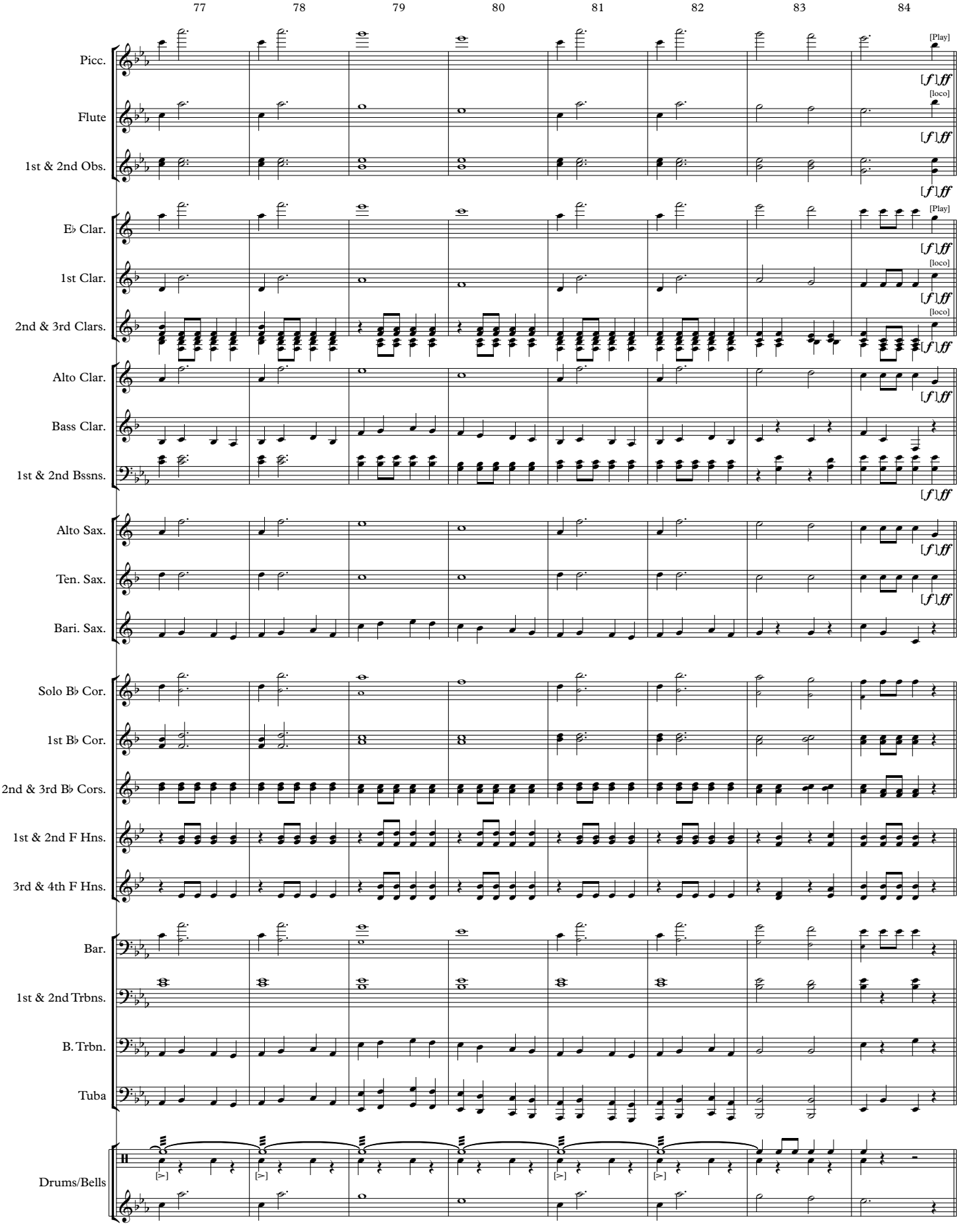
AMERICA FIRST
Full Score



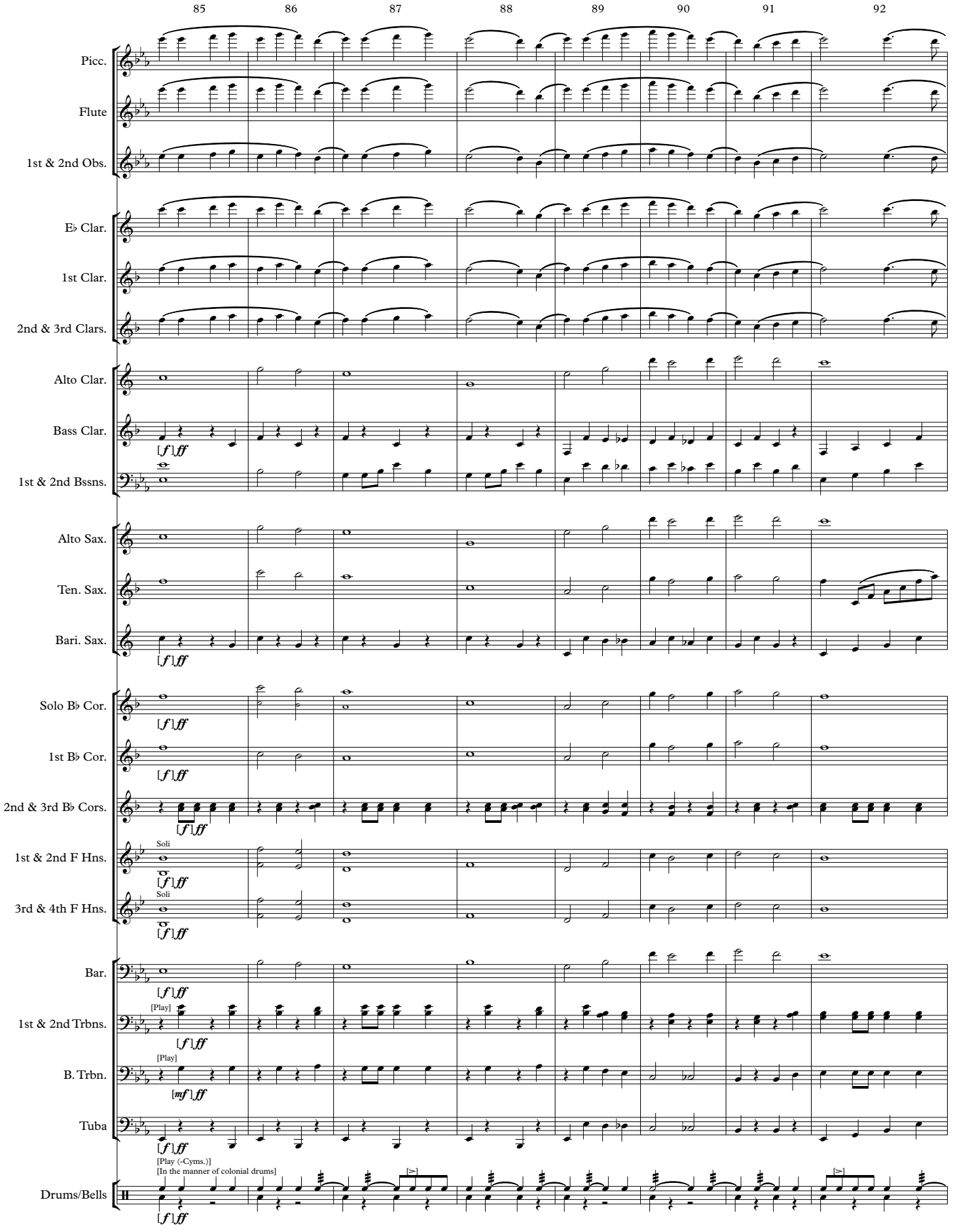

61
62
63
64
65
66
67
68
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd F Hns.
3rd & 4th F Hns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[tacet]
[orig. 8va]
[mp] mf

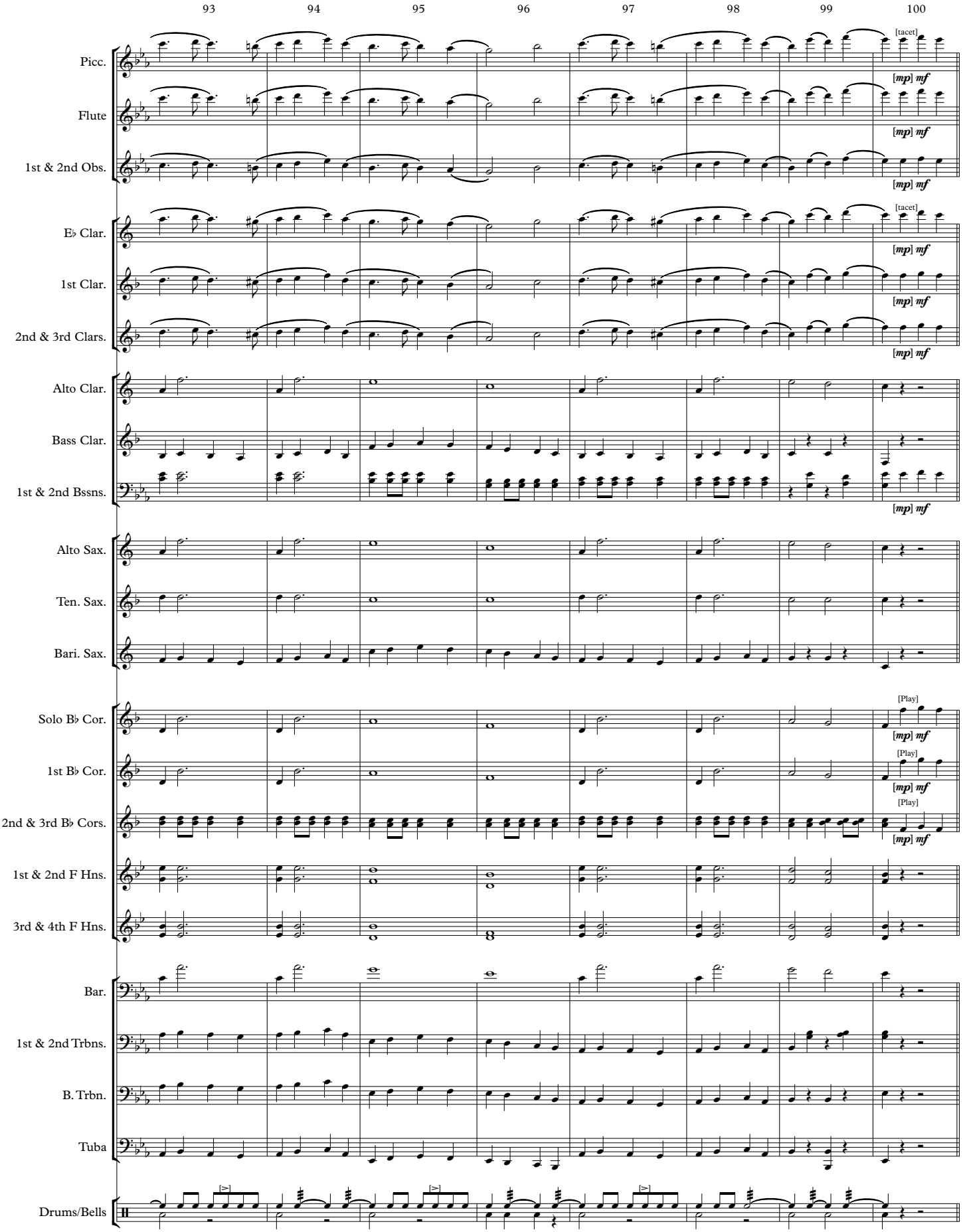
AMERICA FIRST
Full Score



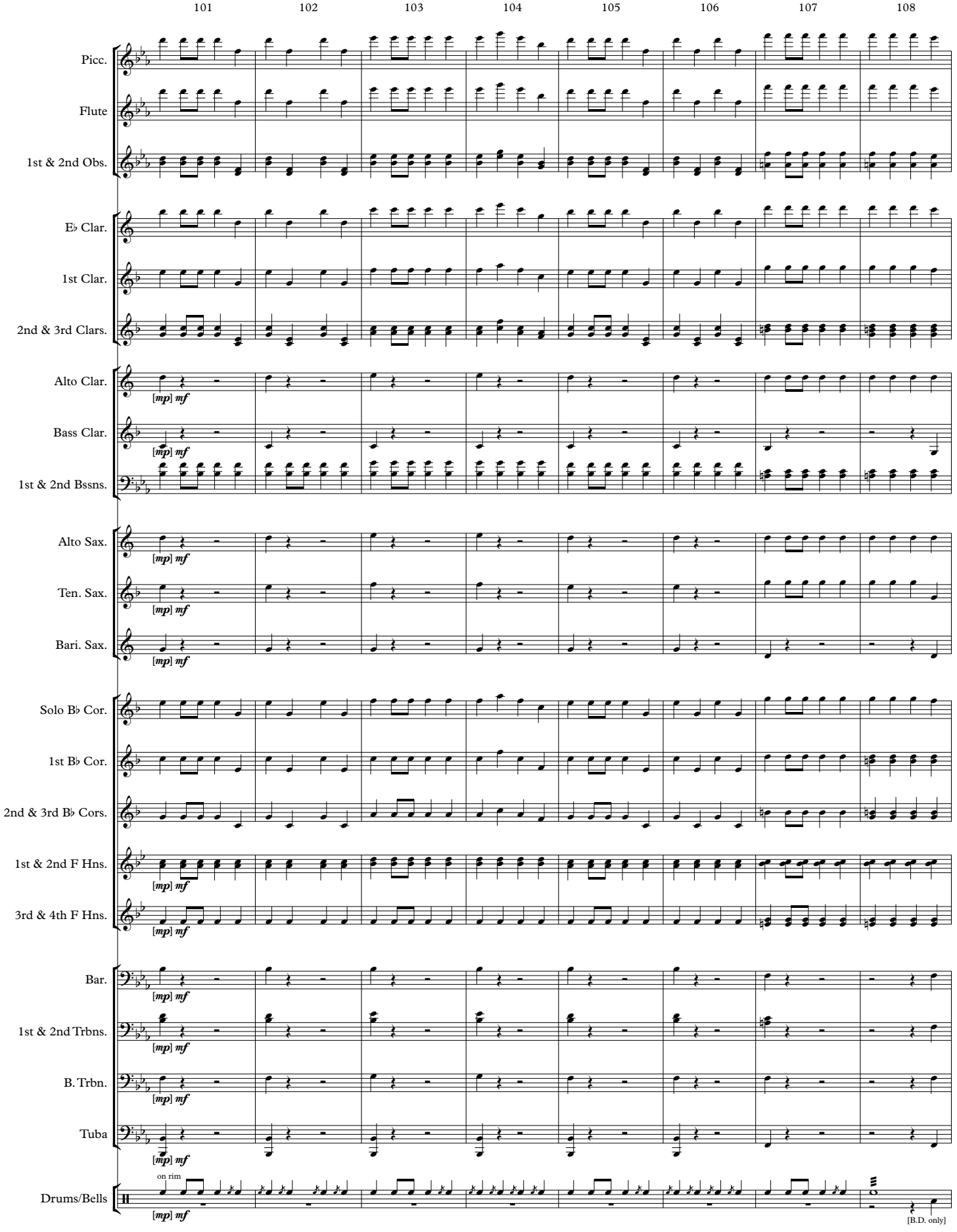

77
78
79
80
81
82
83
84
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd F Hns.
3rd & 4th F Hns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[Play]
[loco]
[f] ff

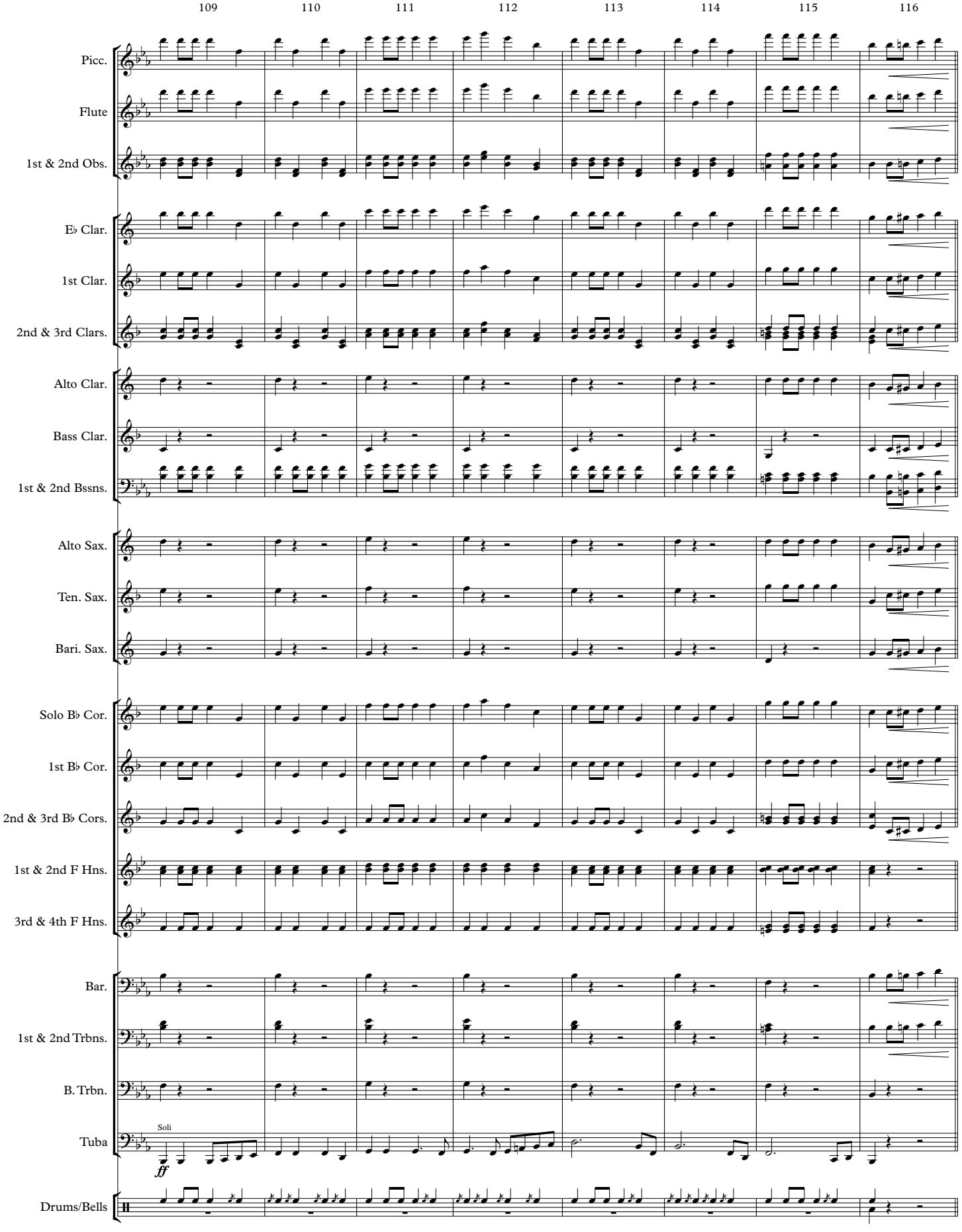
AMERICA FIRST
Full Score



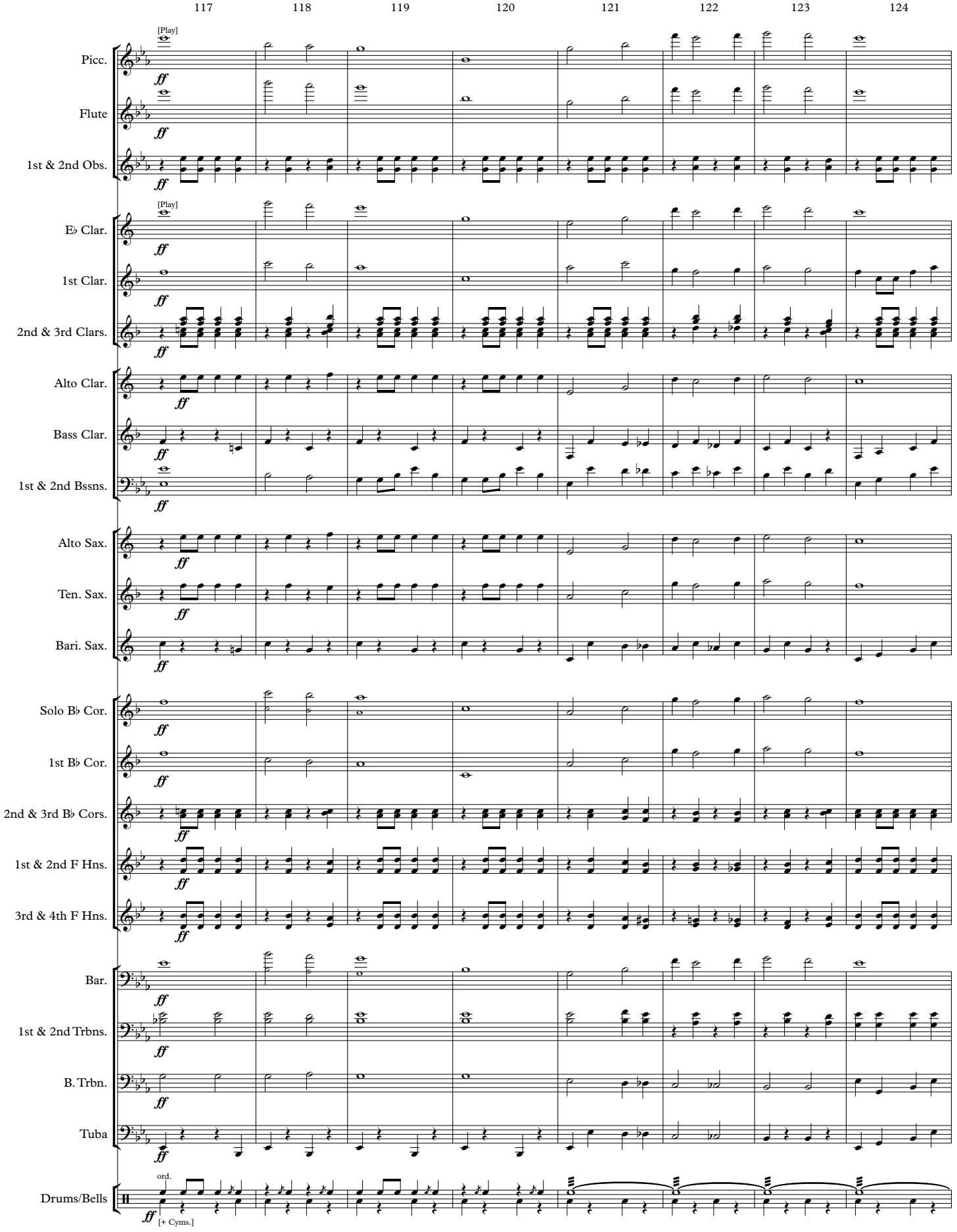

93
94
95
96
97
98
99
100
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd F Hns.
3rd & 4th F Hns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[tacet]
[mp] mf
[Play]

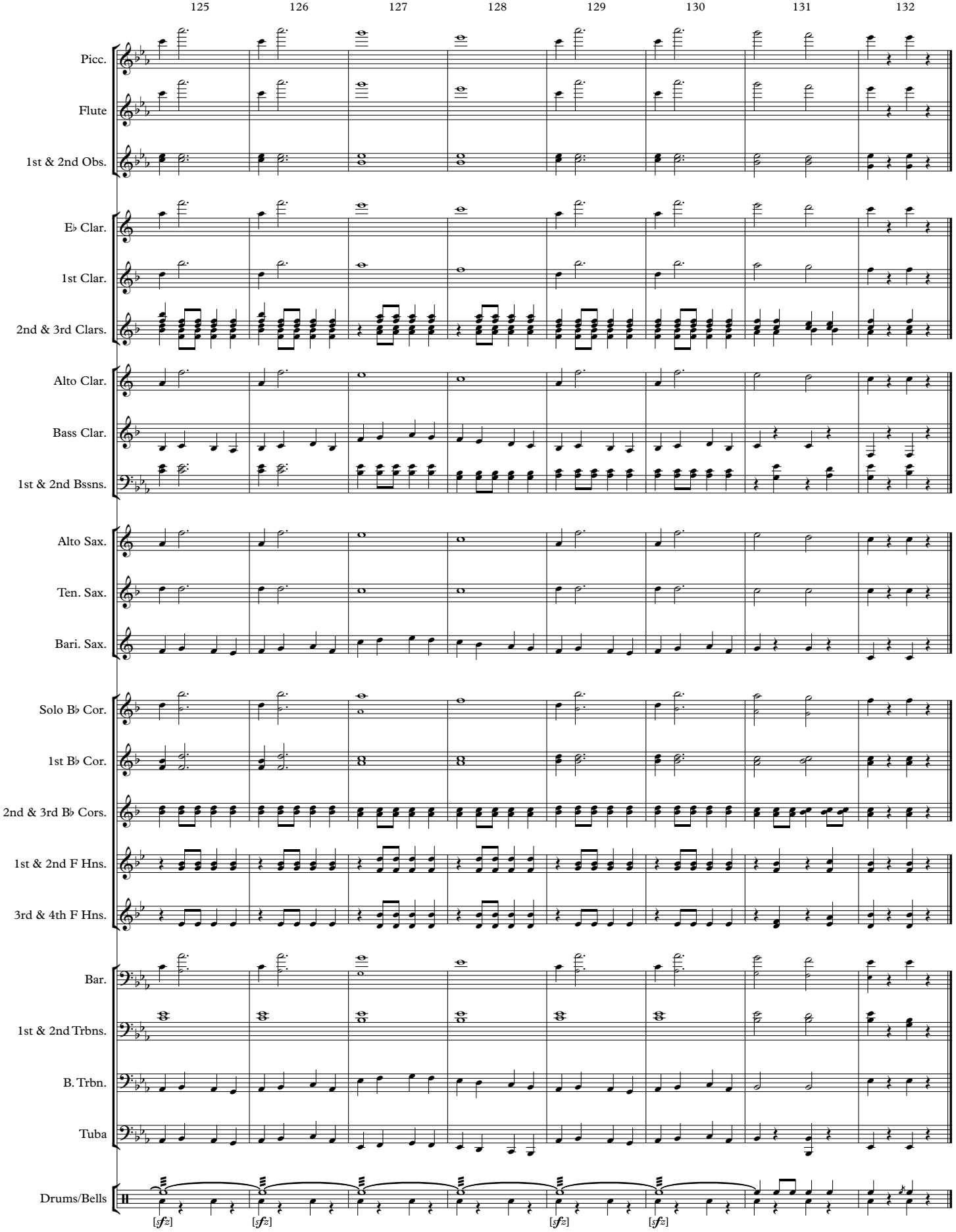
AMERICA FIRST
Full Score




109
110
111
112
113
114
115
116
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd F Hns.
3rd & 4th F Hns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Soli
ff
Drums/Bells

AMERICA FIRST
Full Score




125
126
127
128
129
130
131
132
Picc.
Flute
1st & 2nd Obs.
E♭ Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Cor.
1st B♭ Cor.
2nd & 3rd B♭ Cors.
1st & 2nd F Hns.
3rd & 4th F Hns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums/Bells
[sfz]
[sfz]
[sfz]
[sfz]

March

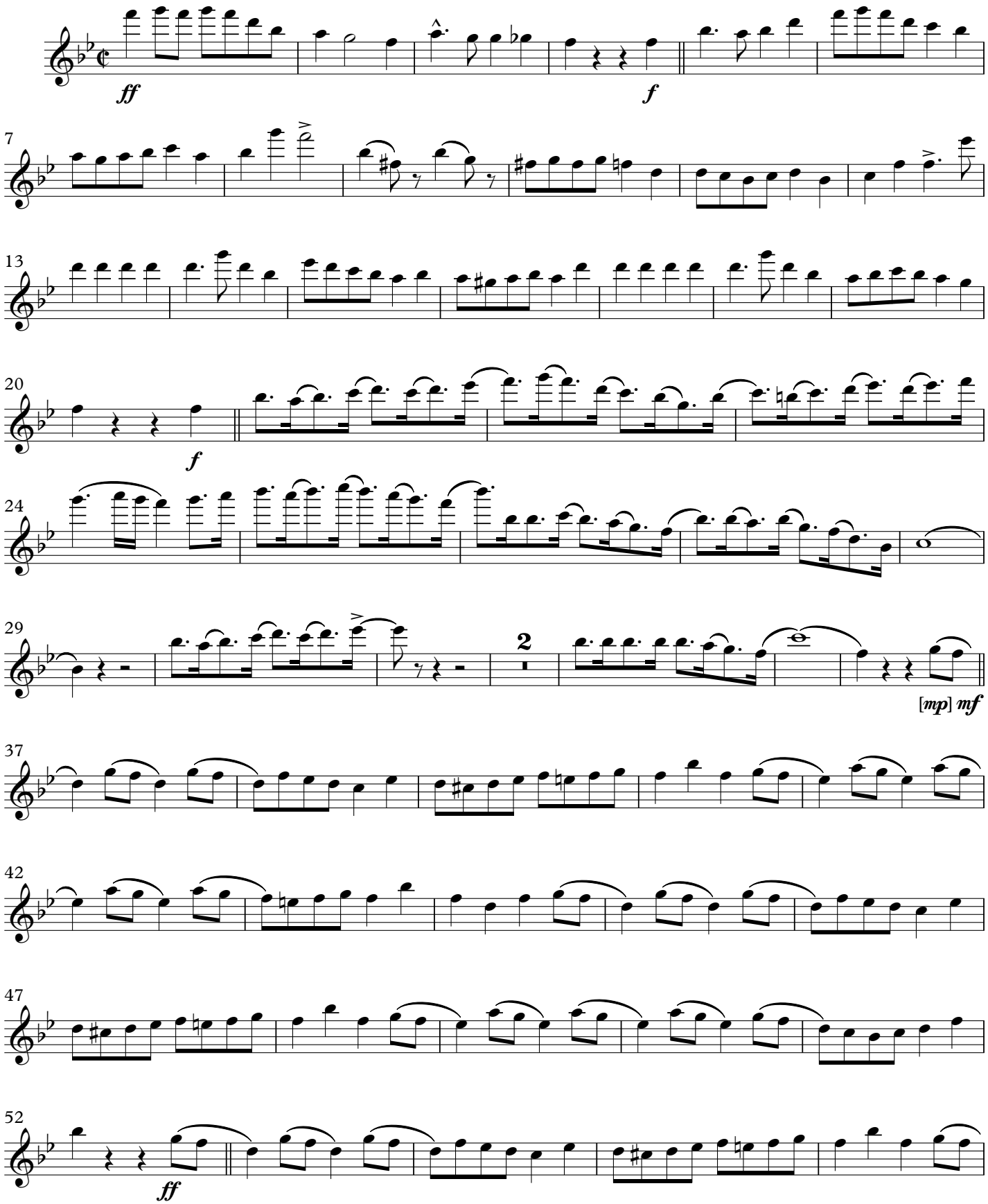
AMERICA FIRST

Piccolo

(1916)

JOHN PHILIP SOUSA

March Tempo.



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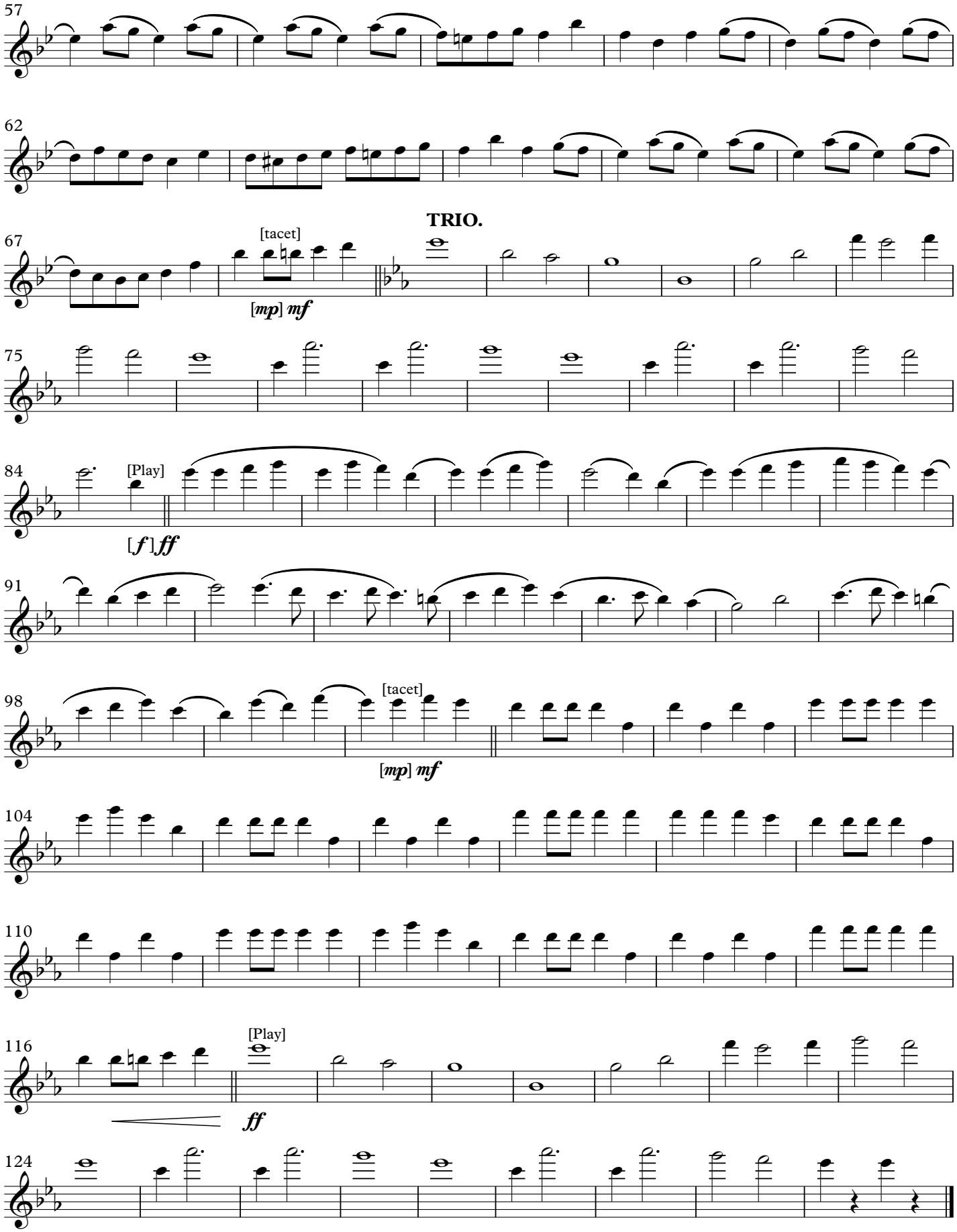

57
62
TRIO.
67
[tacet]
[mp] mf
75
84
[Play]
[f] ff
91
98
[tacet]
[mp] mf
104
110
116
[Play]
ff
124

March

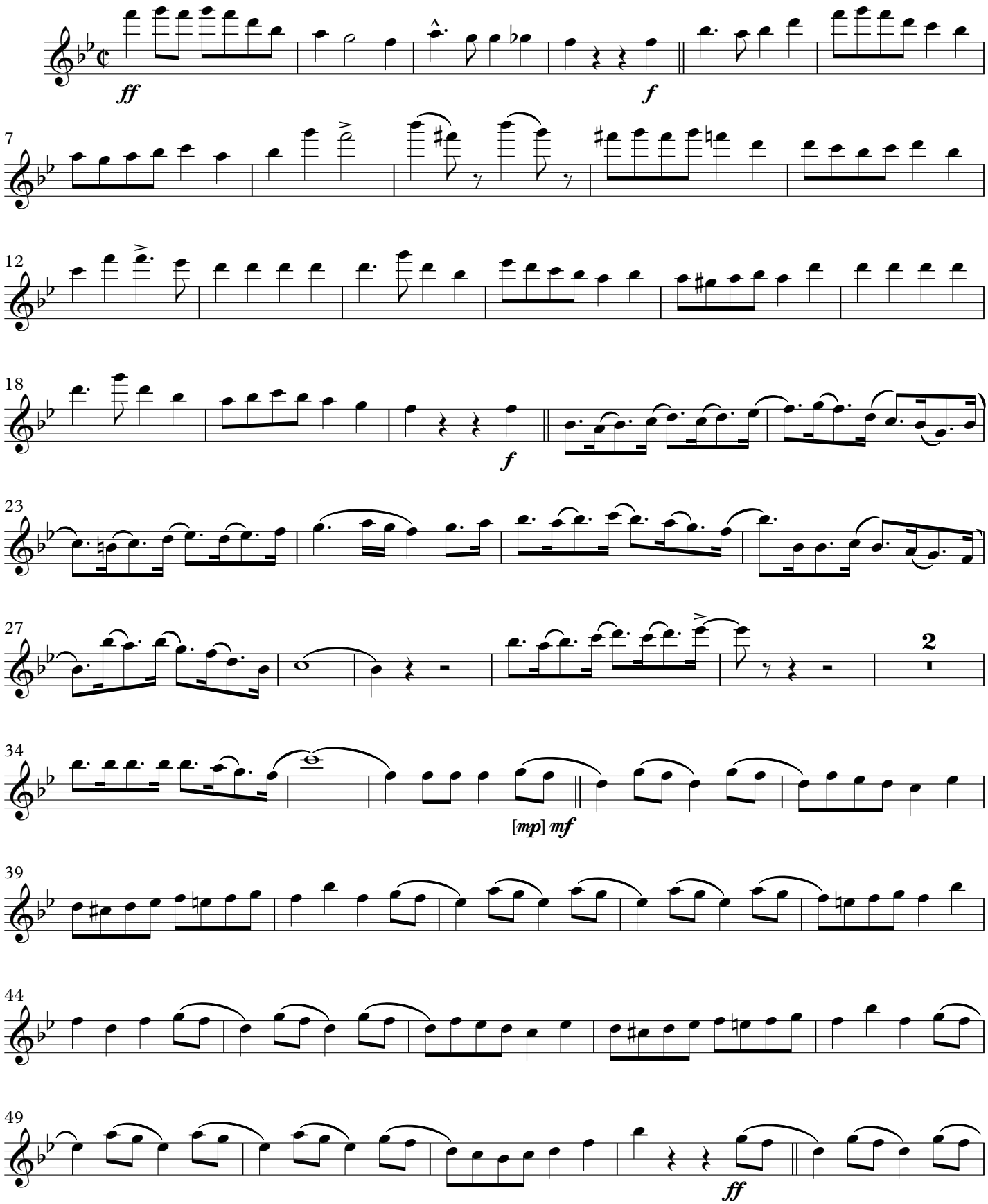
AMERICA FIRST

Flute

(1916)

JOHN PHILIP SOUSA

March Tempo.



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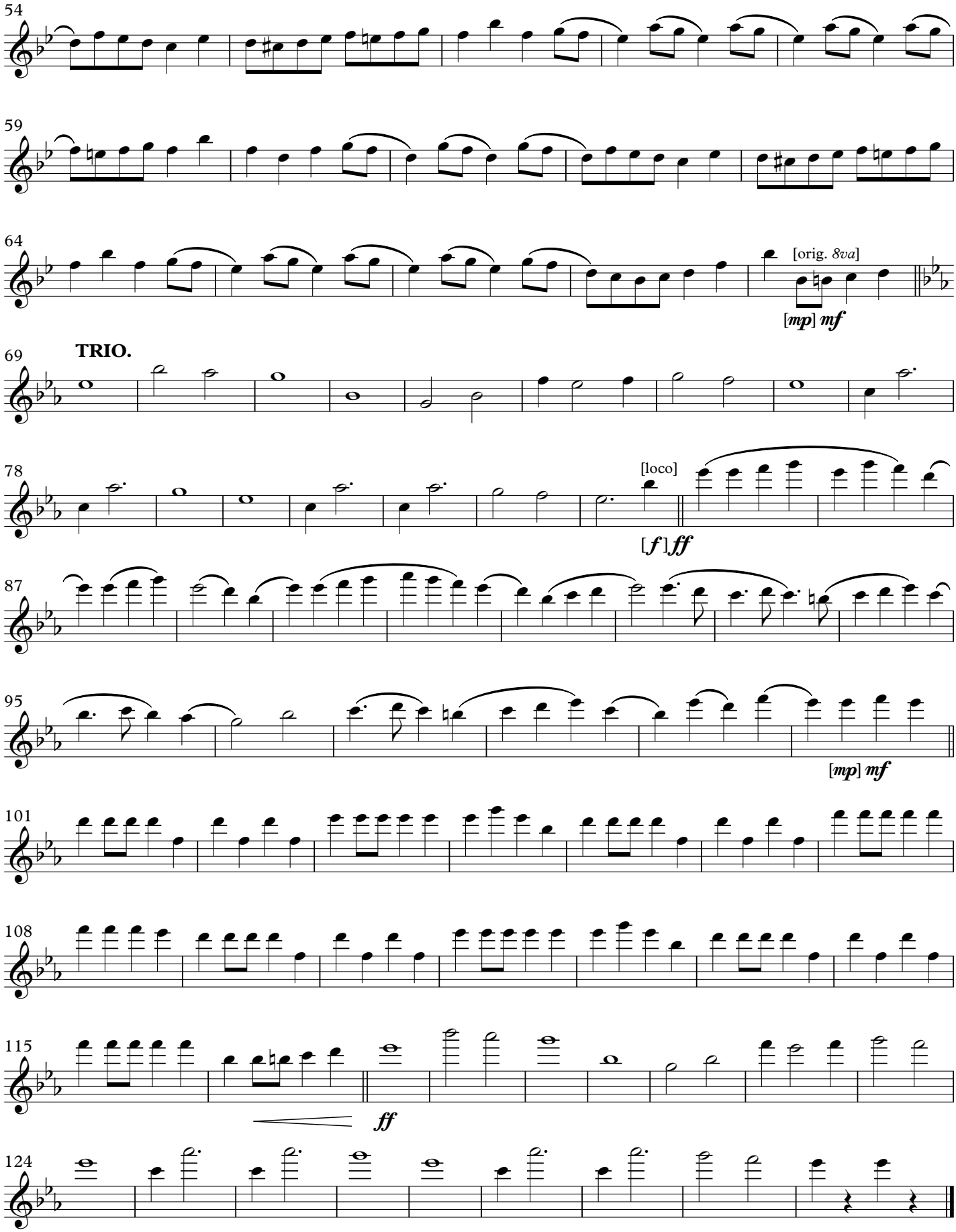

54
59
64
[orig. 8va]
[mp] mf
69
TRIO.
78
[loco]
[f] ff
87
95
[mp] mf
101
108
115
ff
124

March

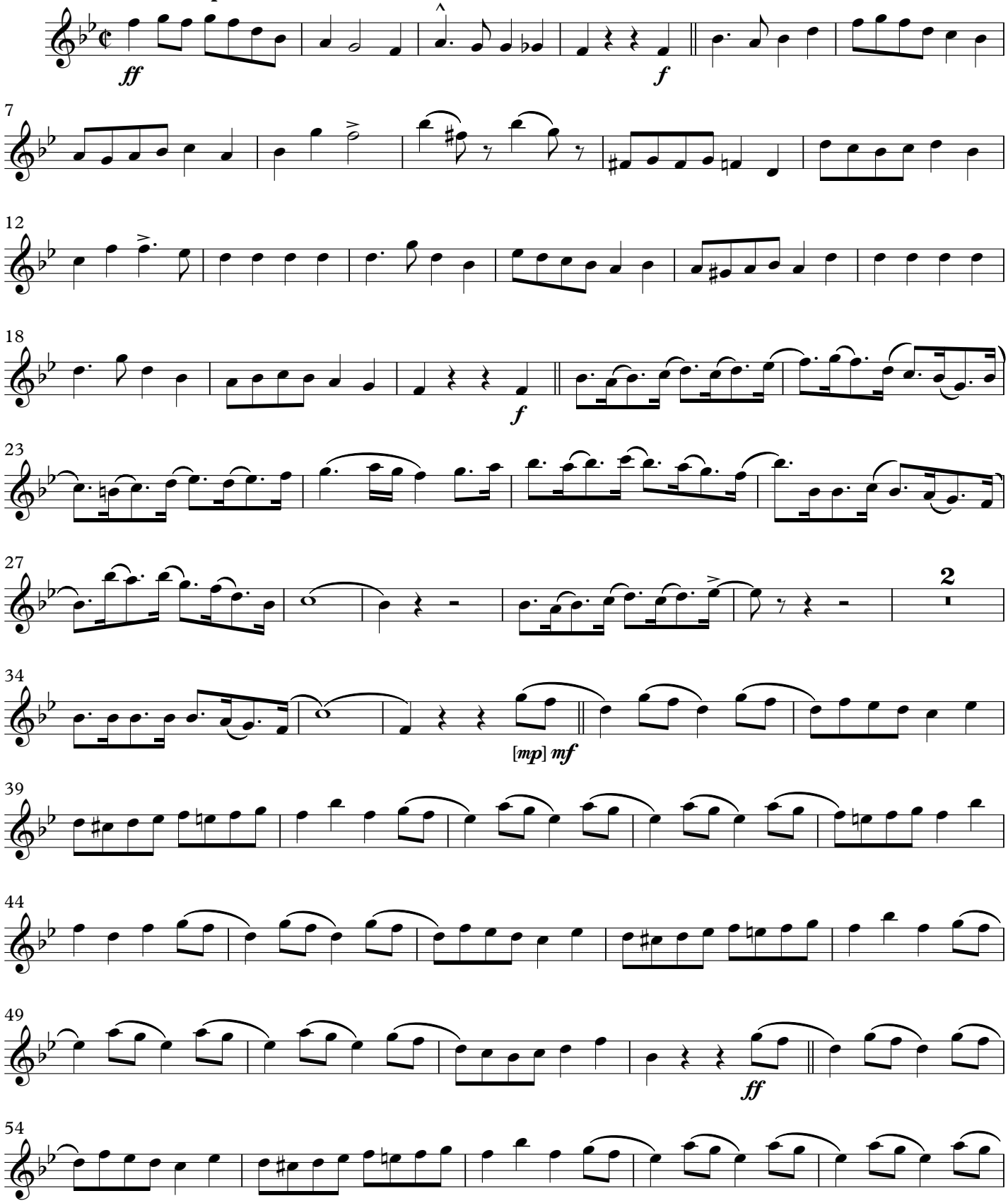
AMERICA FIRST

1st Oboe

(1916)

JOHN PHILIP SOUSA

March Tempo.



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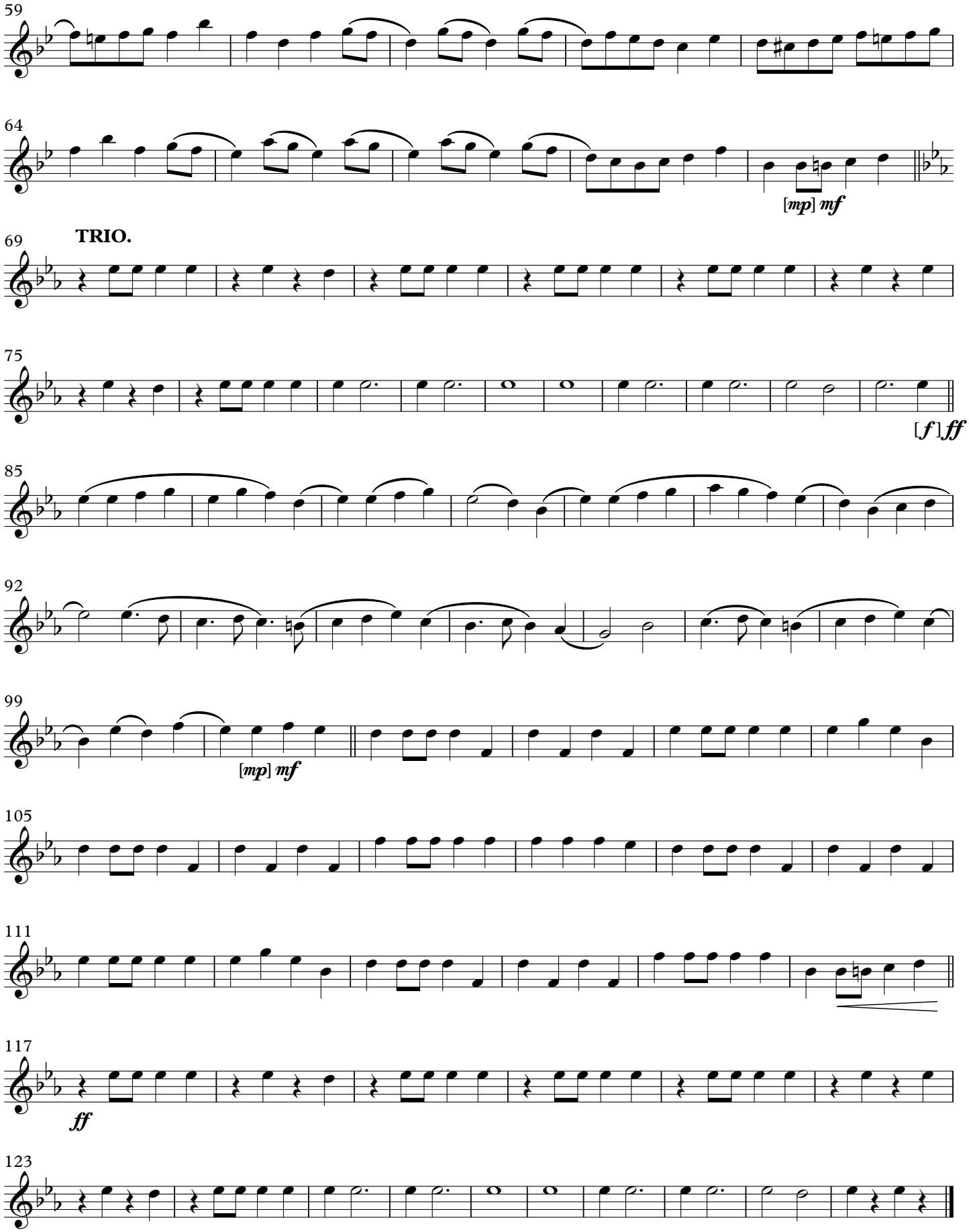

59
64
[mp] mf
69
TRIO.
75
[f] ff
85
92
99
[mp] mf
105
111
117
ff
123

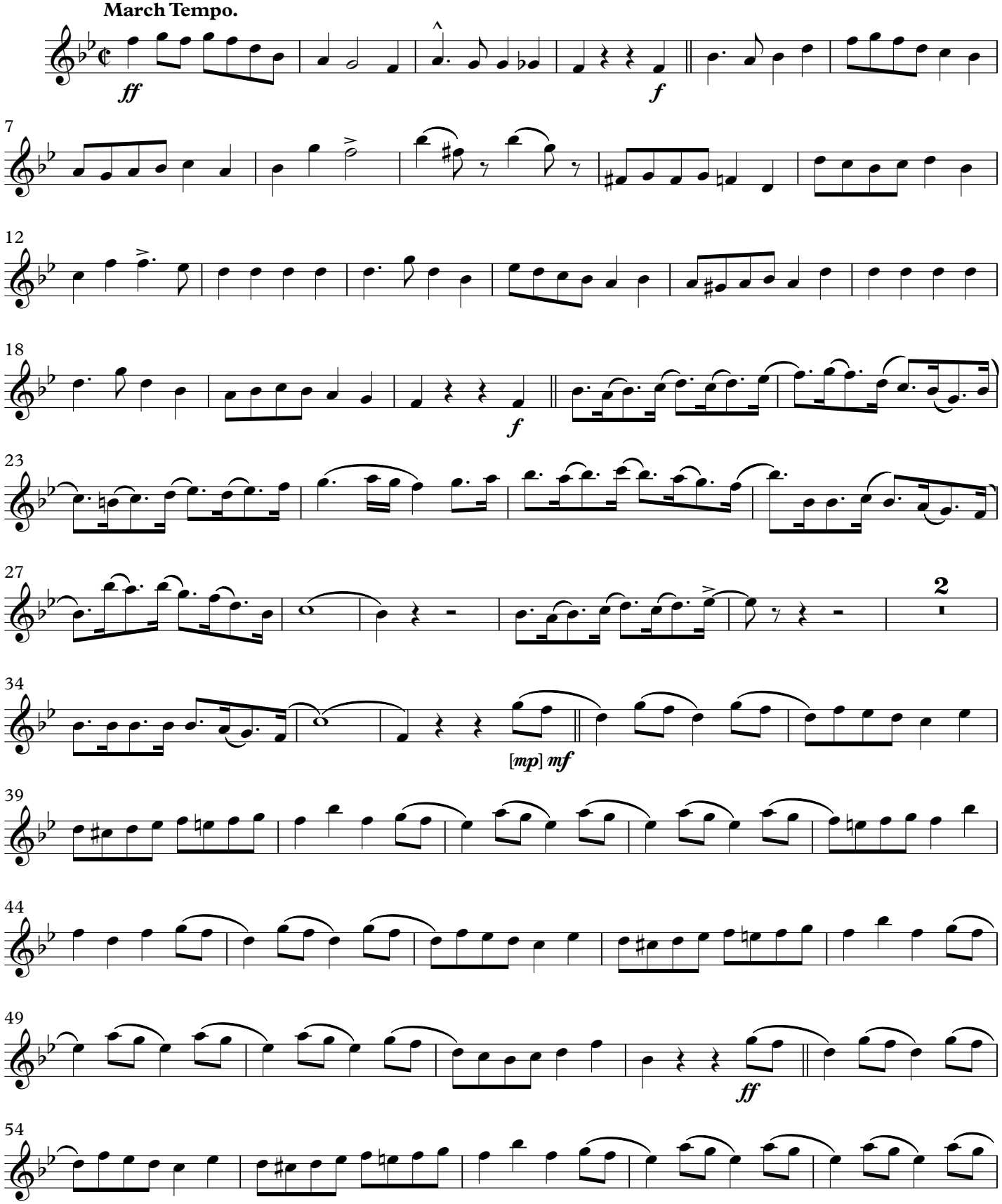
March

AMERICA FIRST

2nd Oboe

(1916)

JOHN PHILIP SOUSA



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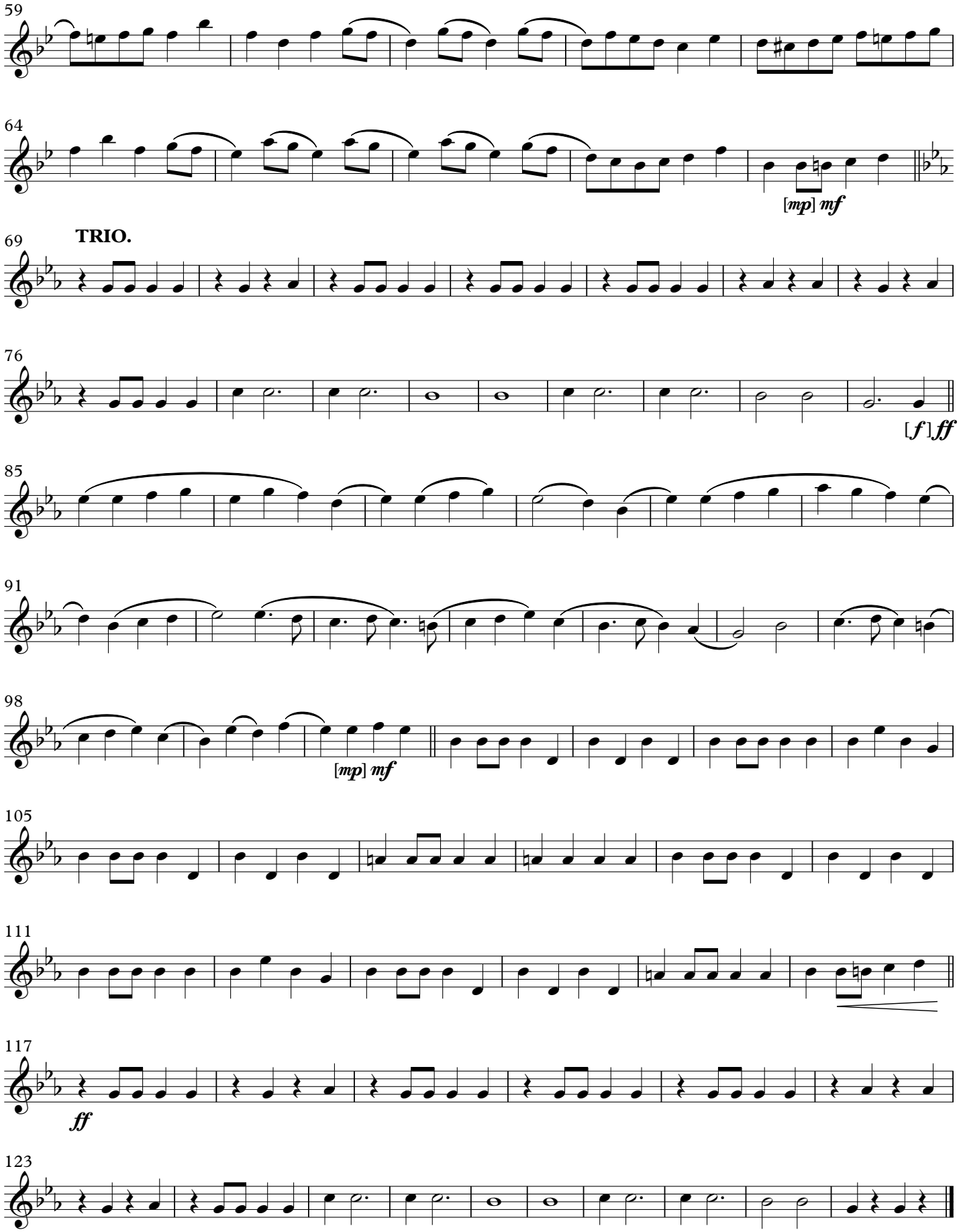

59
64
[mp] mf
TRIO.
69
76
[f] ff
85
91
98
[mp] mf
105
111
117
ff
123

March

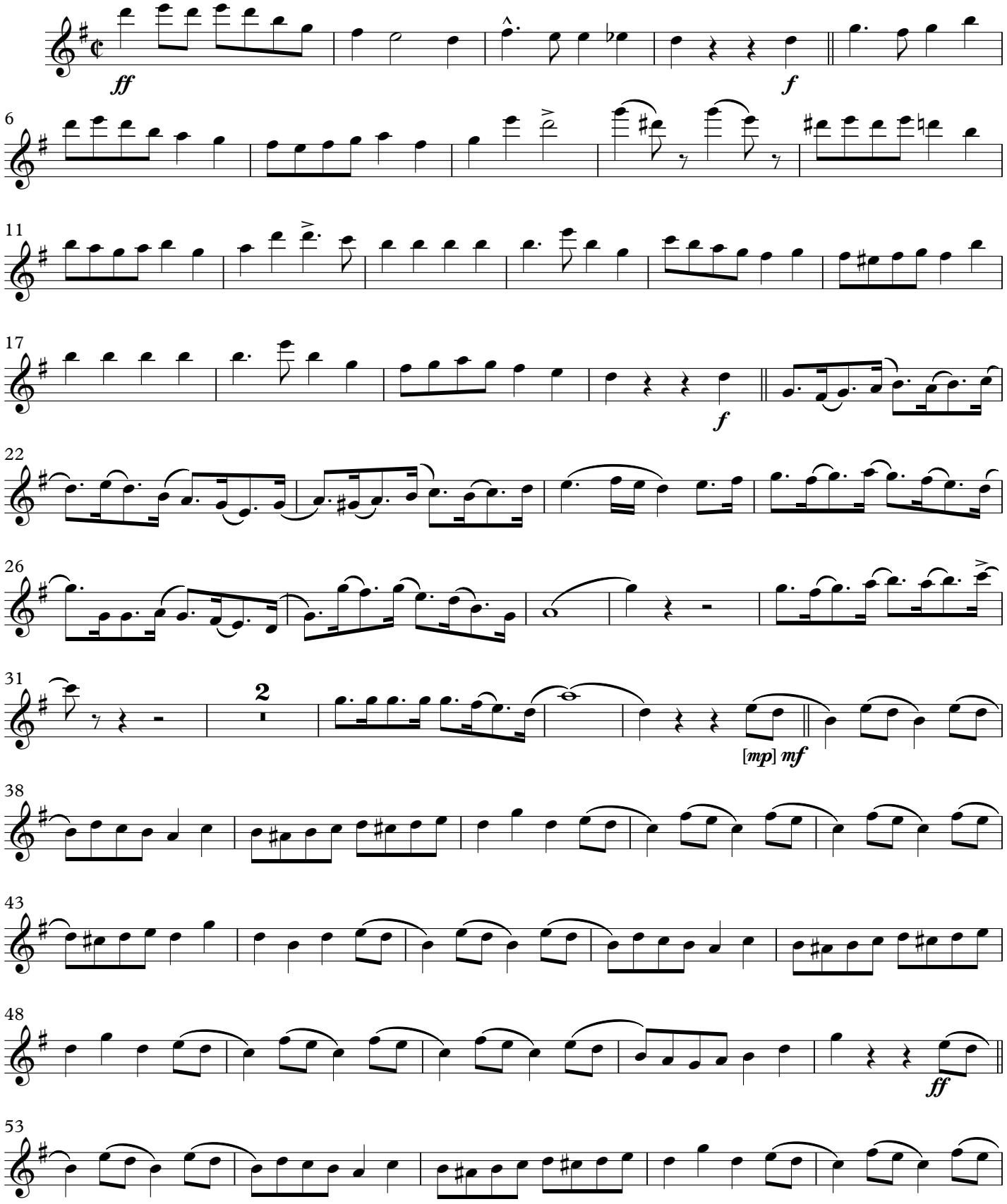
AMERICA FIRST

E♭ Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.



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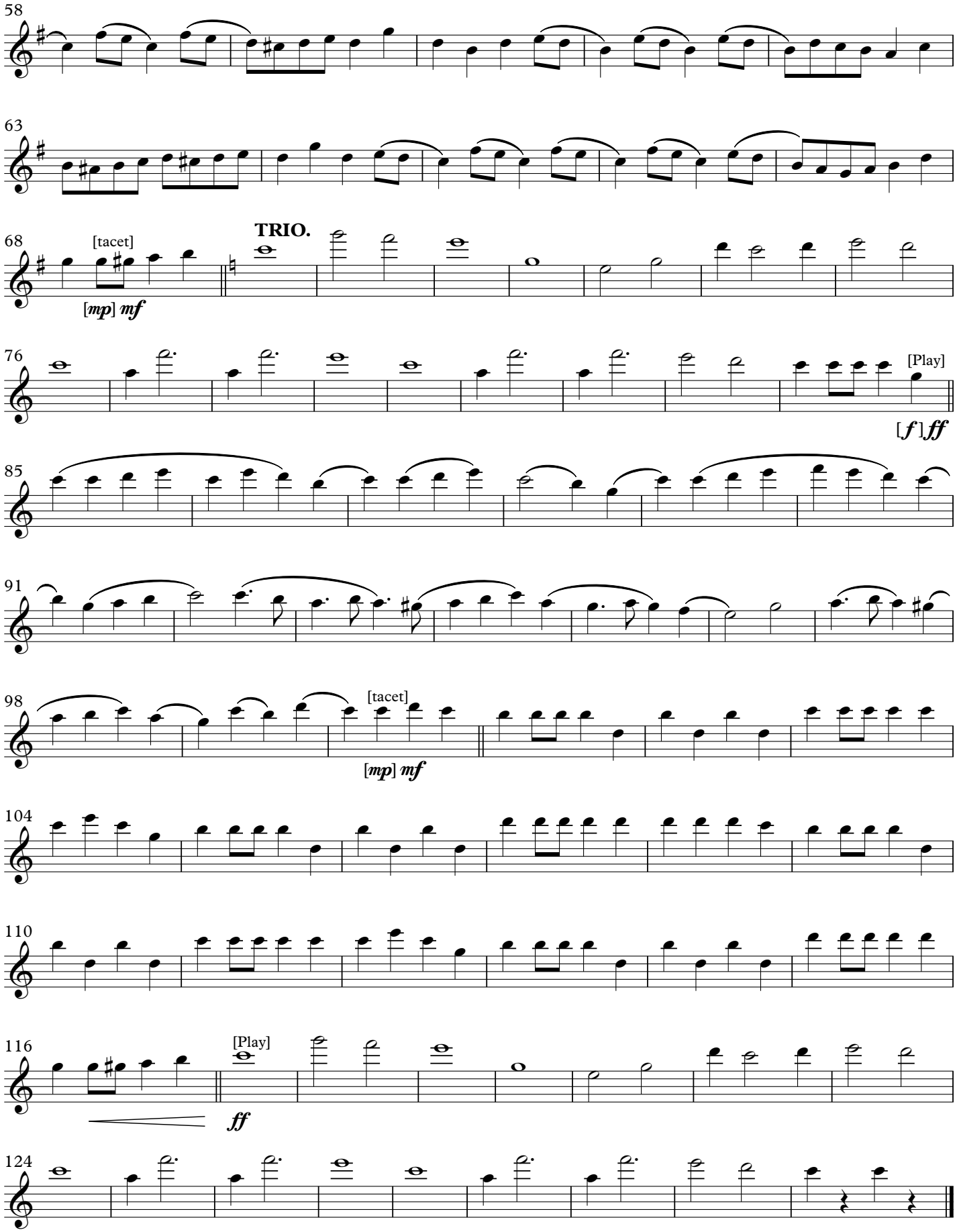

58
63
68
[tacet]
TRIO.
[mp] mf
76
[Play]
[f] ff
85
91
98
[tacet]
[mp] mf
104
110
116
[Play]
ff
124

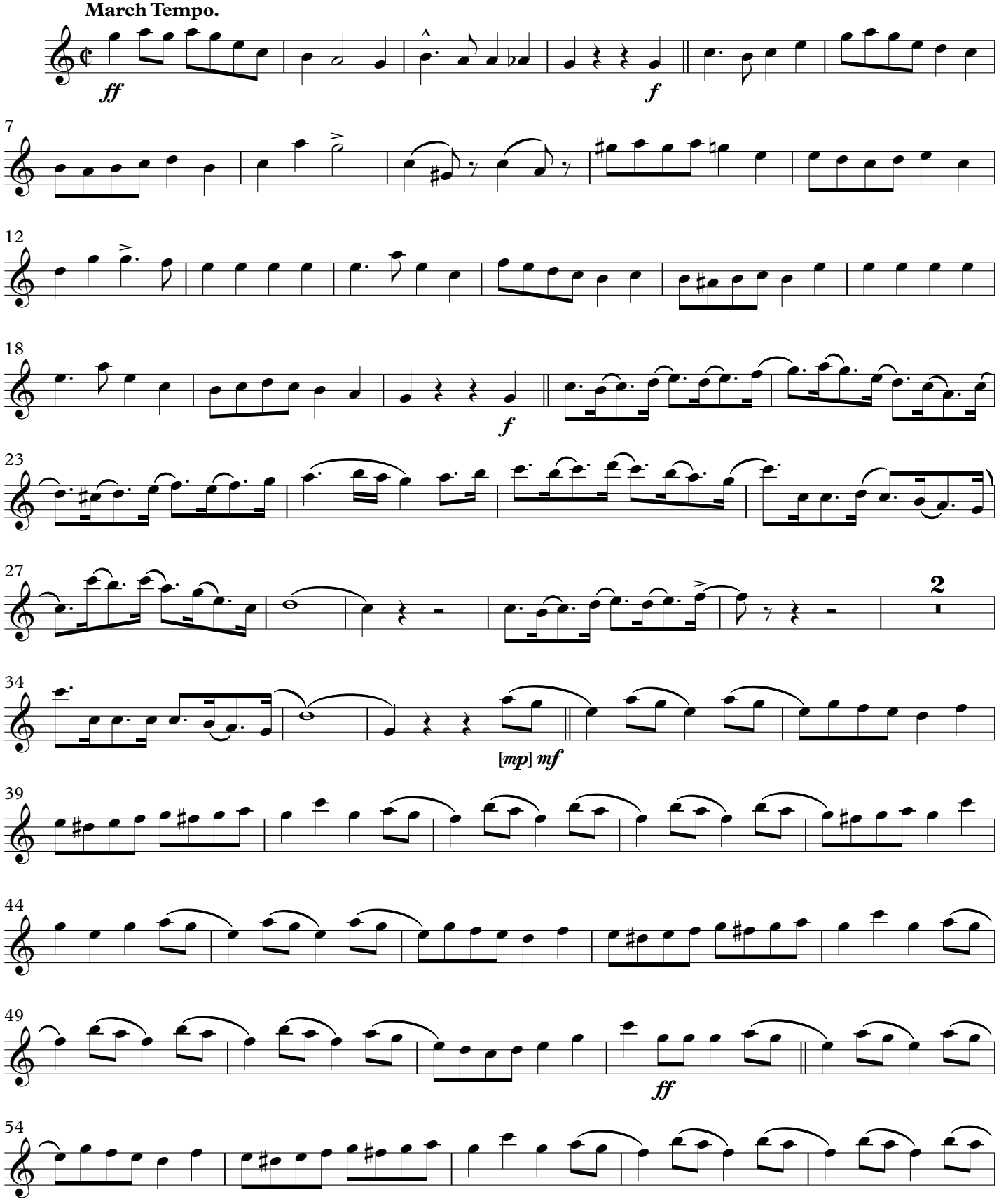
March

AMERICA FIRST

1st B♭ Clarinet

(1916)

JOHN PHILIP SOUSA



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As played by "The President's Own" United States Marine Band

59

64

[orig. *8va*]

[*mp*] ***mf***

69 **TRIO.**

77

[loco]

[***f***] ***ff***

85

91

98

[*mp*] ***mf***

104

110

116

ff

124

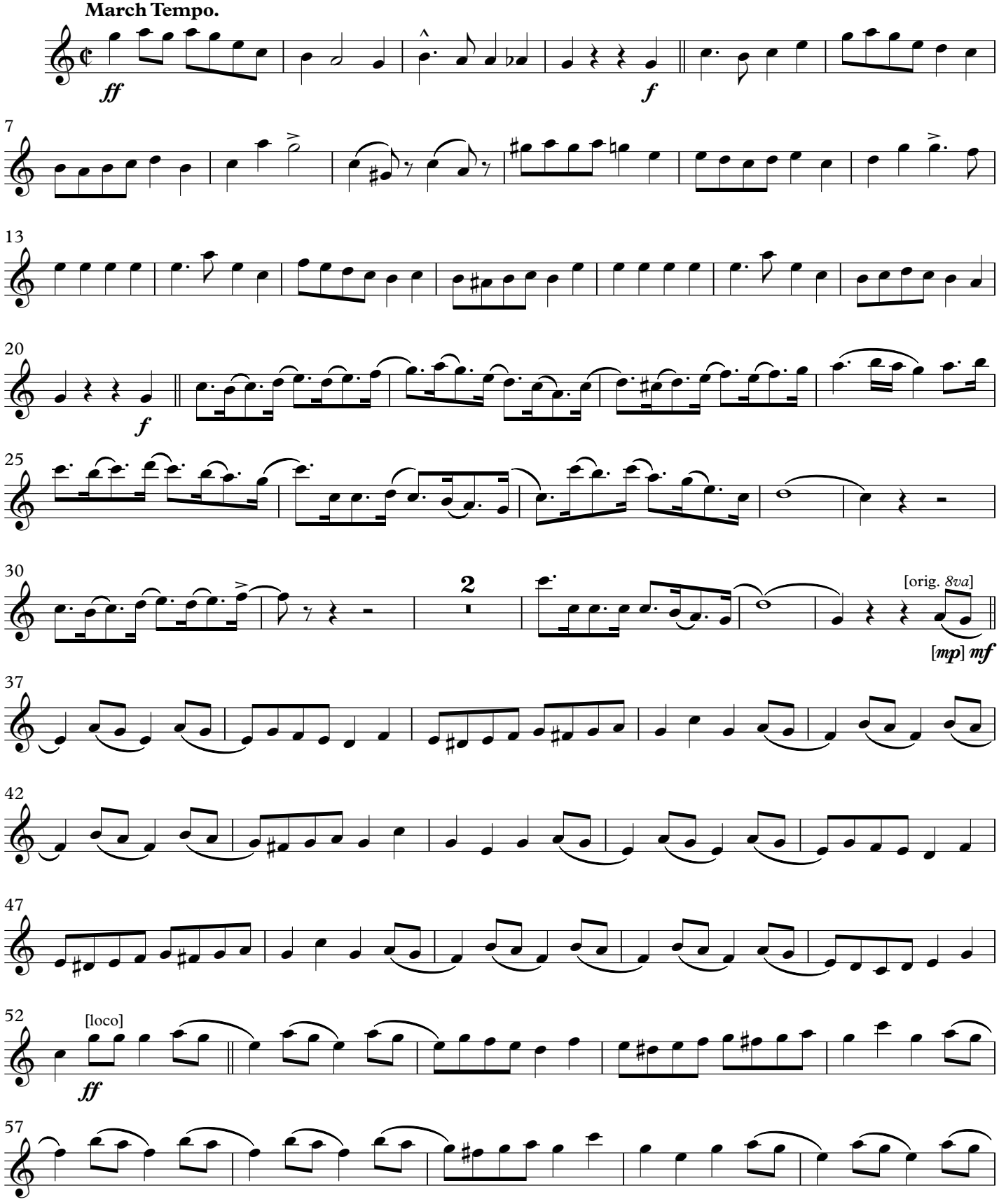
March

AMERICA FIRST

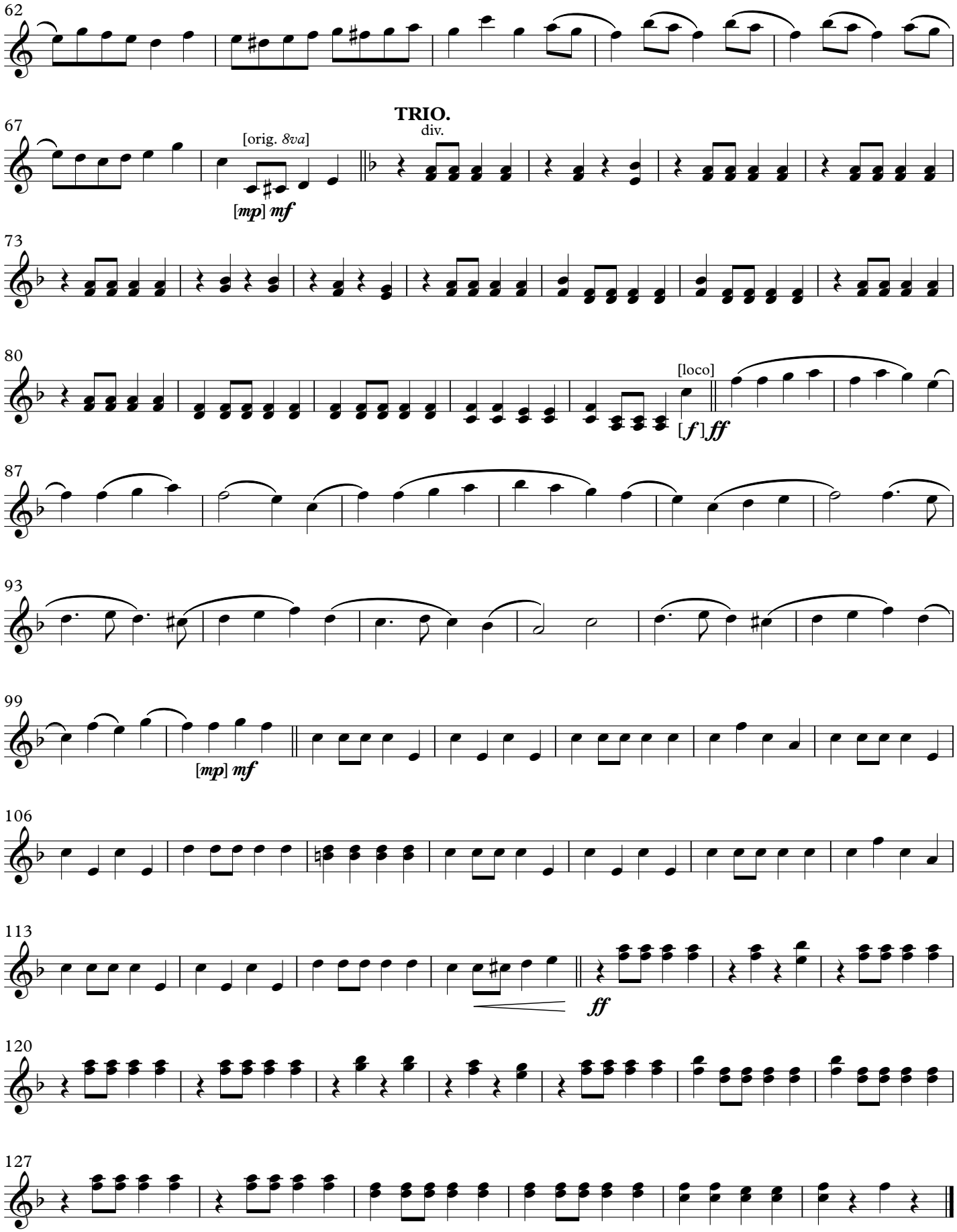
2nd B♭ Clarinet

(1916)

JOHN PHILIP SOUSA



This Edition in the Public Domain - 2018
As played by "The President's Own" United States Marine Band


62
67
TRIO.
div.
[orig. 8va]
[mp] mf
73
80
[loco]
[f] ff
87
93
99
[mp] mf
106
113
ff
120
127

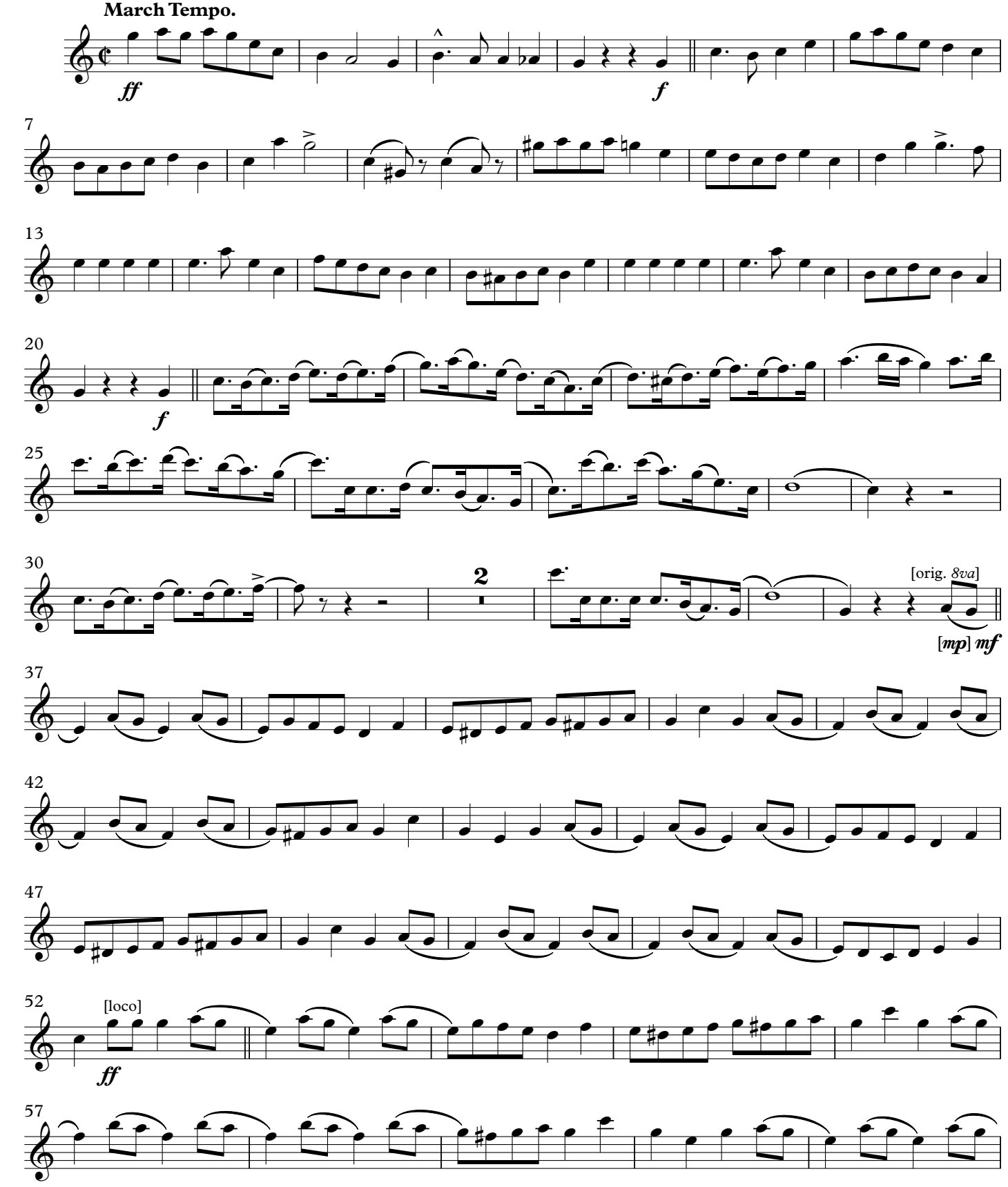
March

AMERICA FIRST

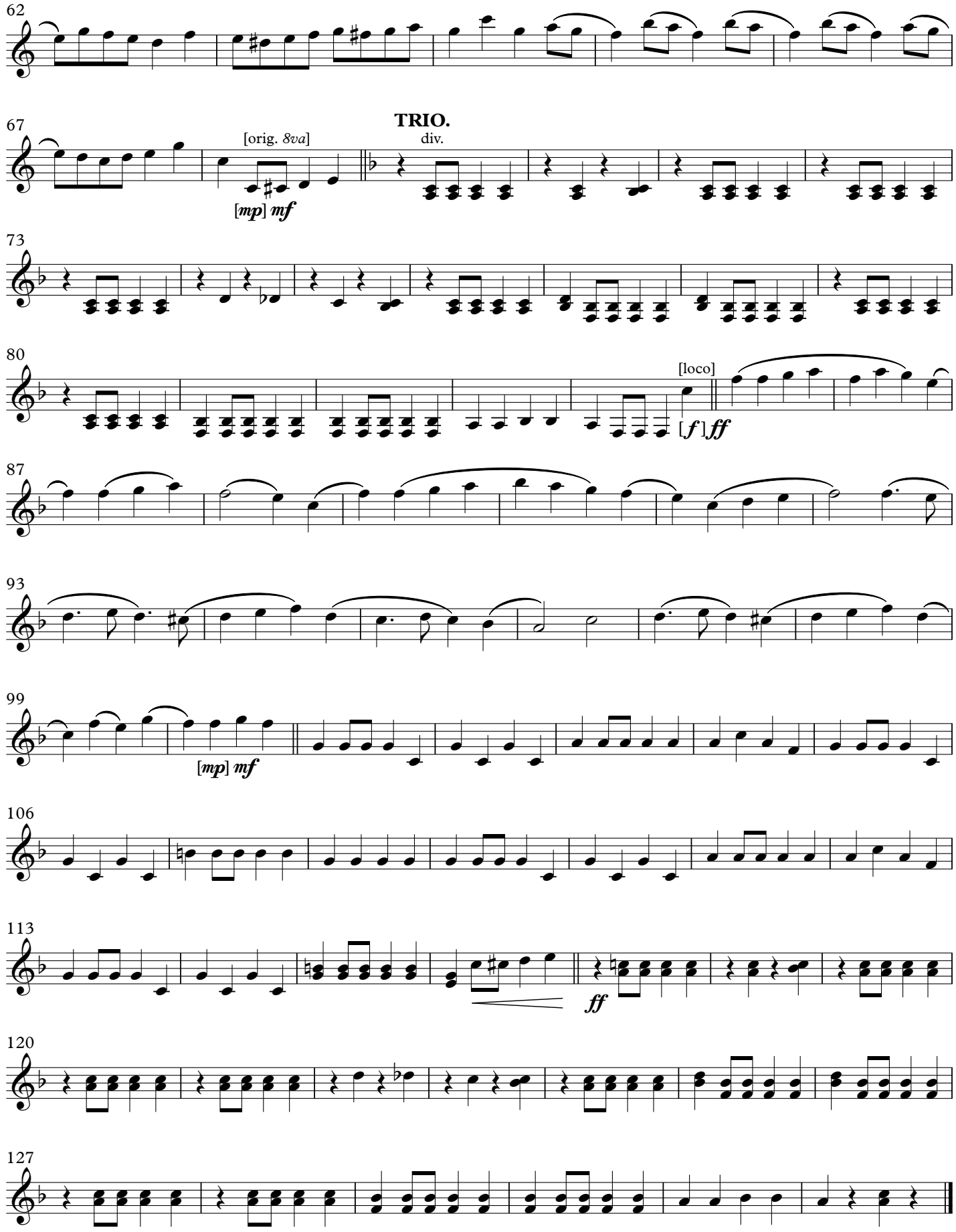
3rd B♭ Clarinet

(1916)

JOHN PHILIP SOUSA



This Edition in the Public Domain - 2018
As played by "The President's Own" United States Marine Band


62
67
TRIO.
[orig. 8va]
div.
[mp] mf
73
80
[loco]
[f] ff
87
93
99
[mp] mf
106
113
ff
120
127

March

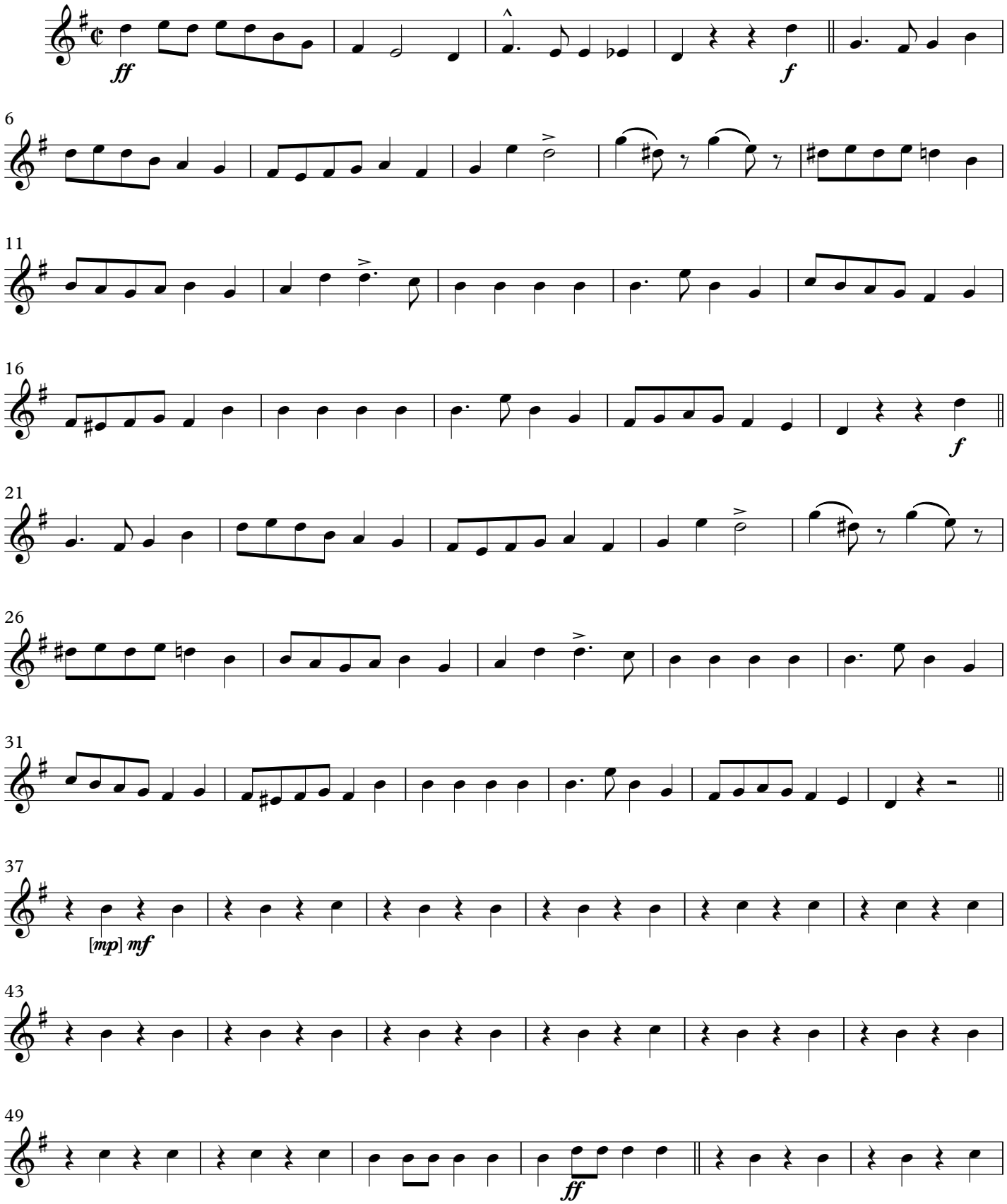
AMERICA FIRST

(1916)

E♭ Alto Clarinet

JOHN PHILIP SOUSA

March Tempo.



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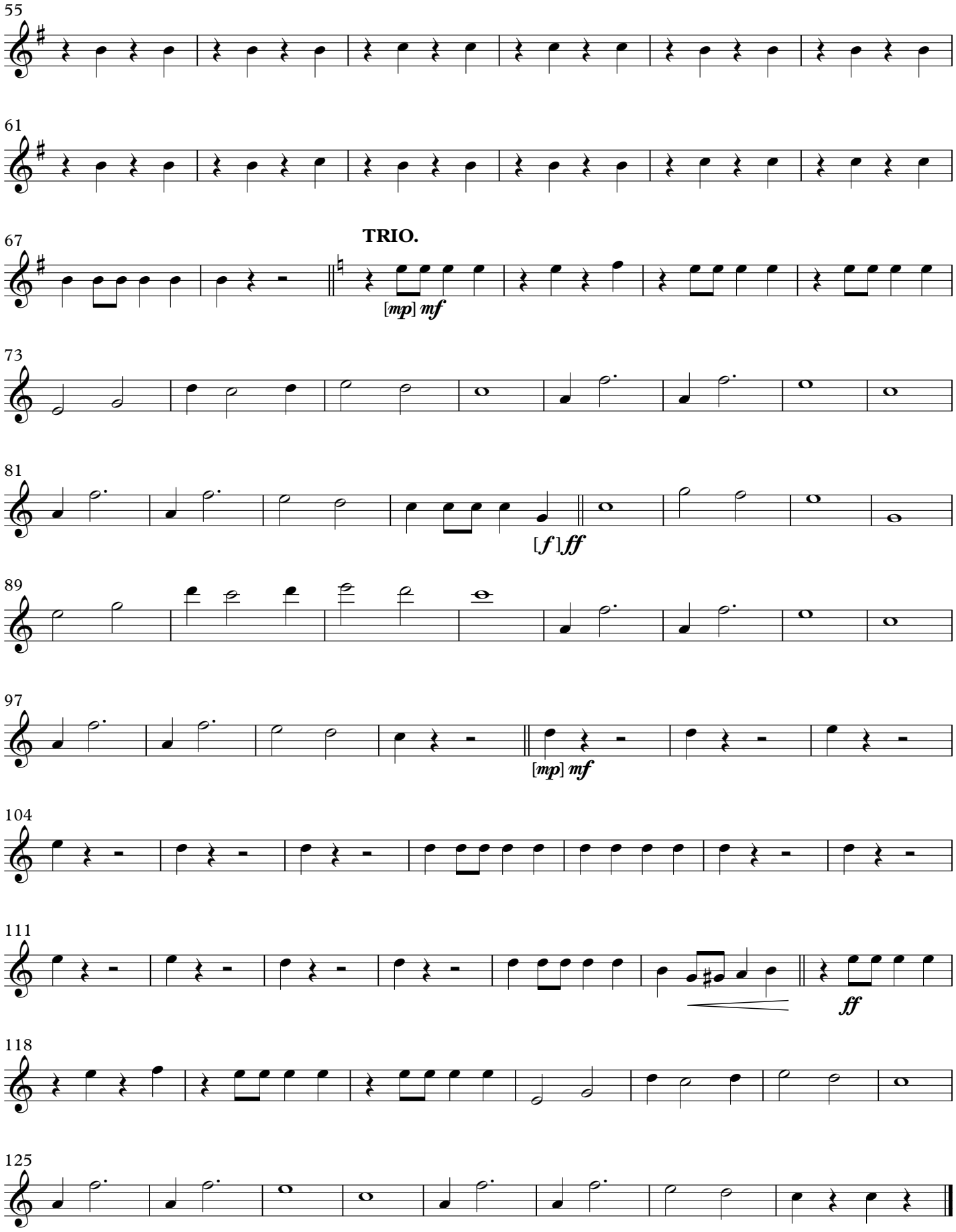

55
61
67
TRIO.
[mp] mf
73
81
[f] ff
89
97
[mp] mf
104
111
ff
118
125

March

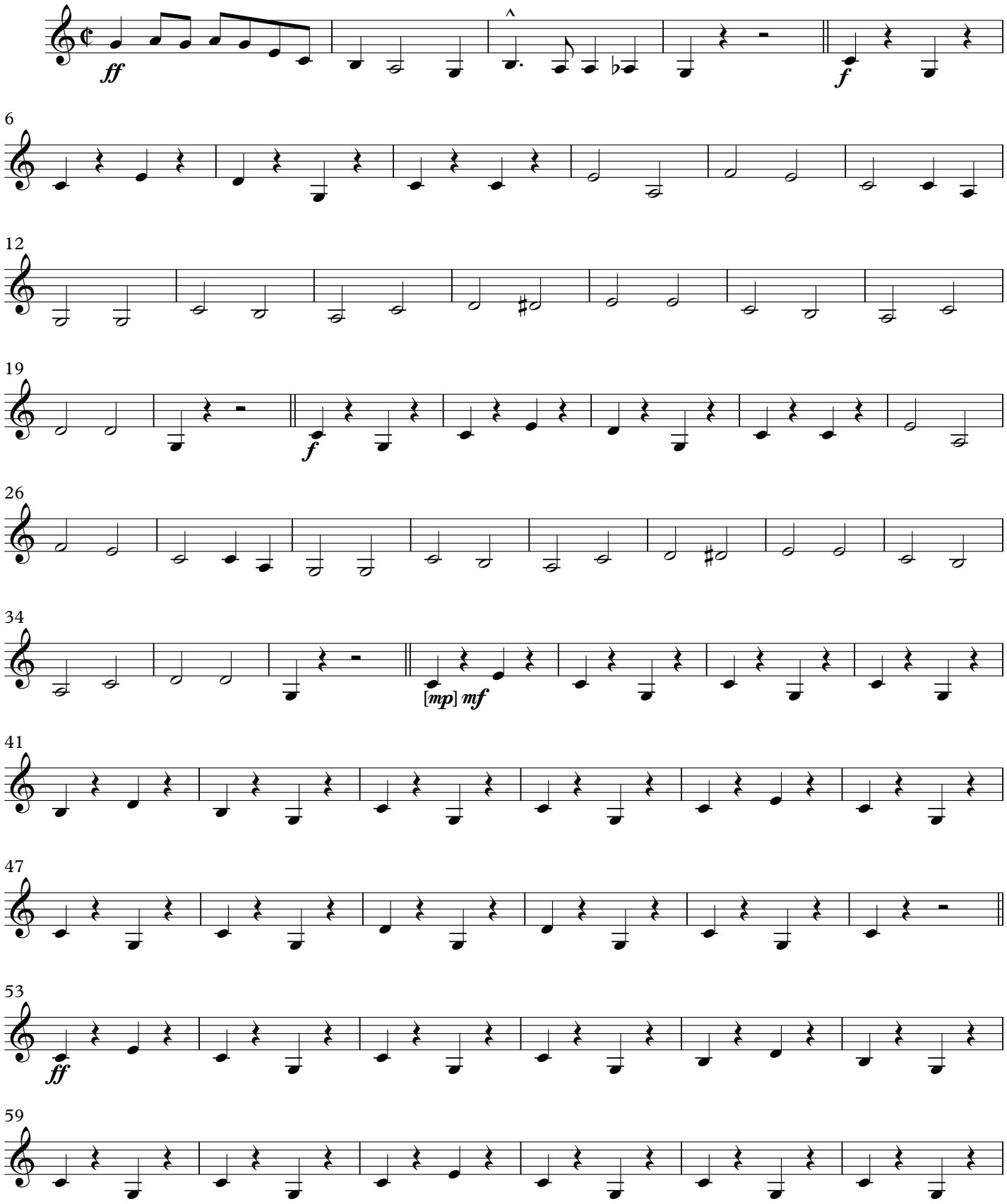
AMERICA FIRST

B♭ Bass Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.



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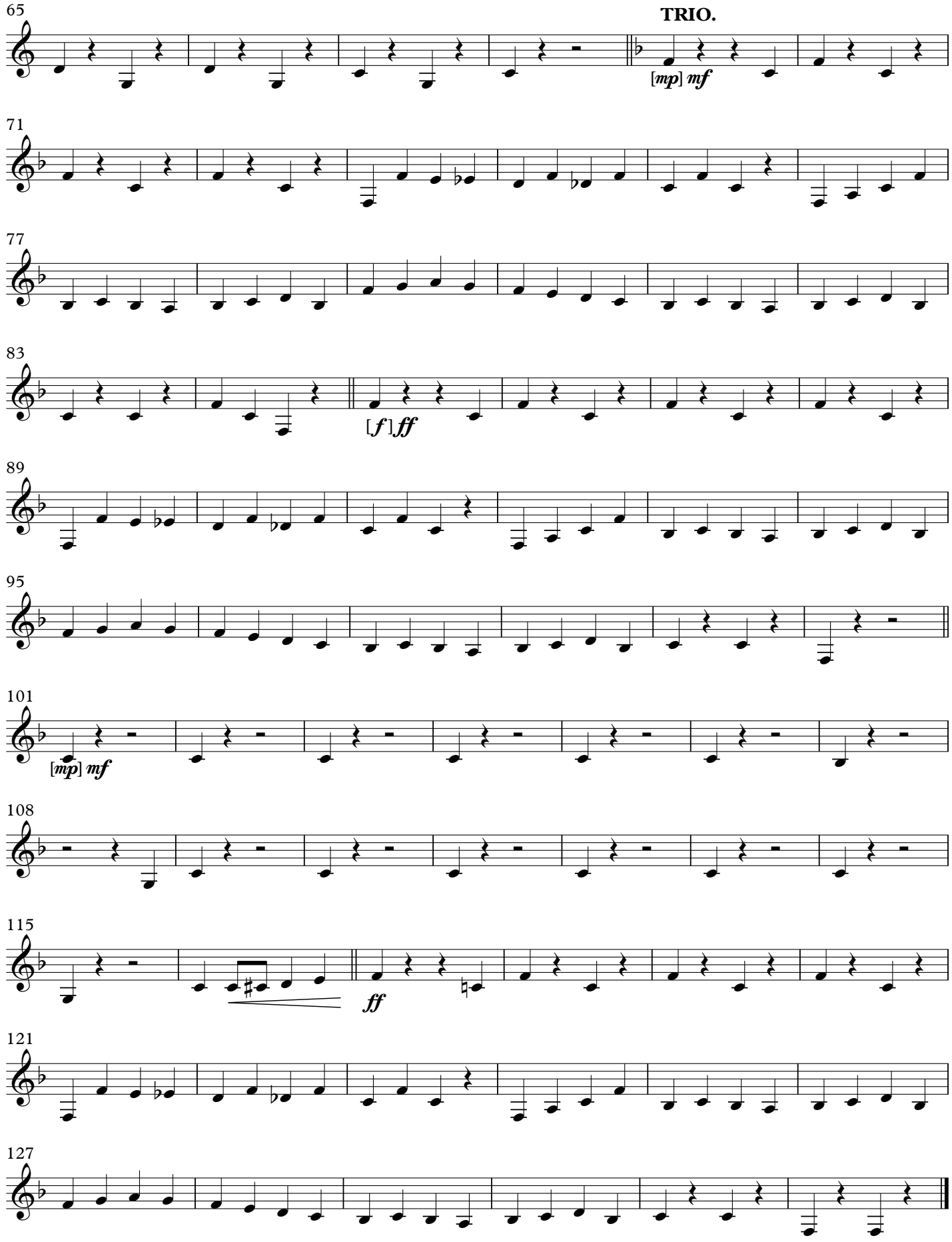

65
TRIO.
[mp] mf
71
77
83
[f] ff
89
95
101
[mp] mf
108
115
ff
121
127

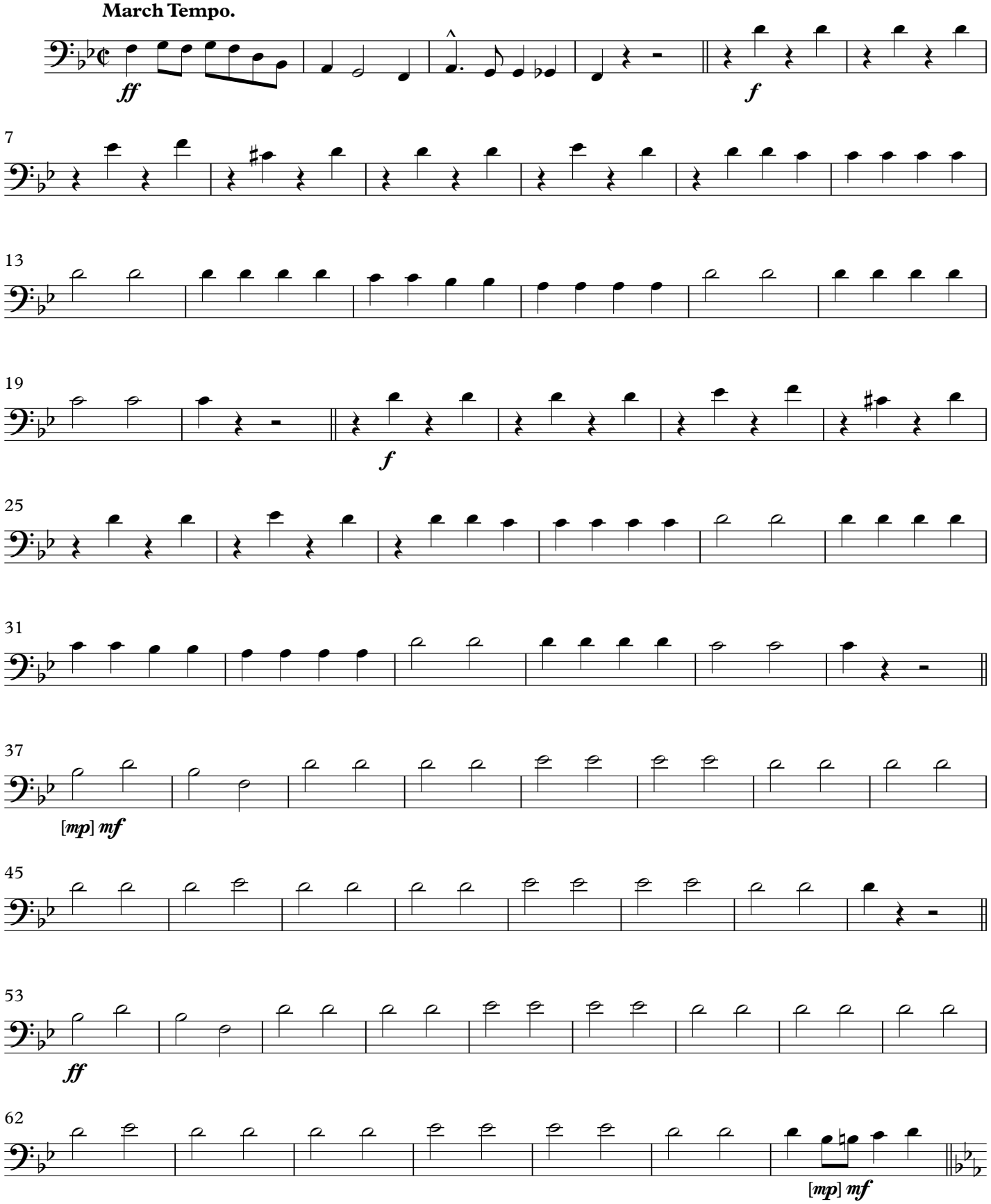
March

AMERICA FIRST

1st Bassoon

(1916)

JOHN PHILIP SOUSA



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As played by "The President's Own" United States Marine Band

TRIO.

69

75

81

[*f*] ***ff***

87

92

98

[*mp*] ***mf***

103

108

114

ff

120

127

March

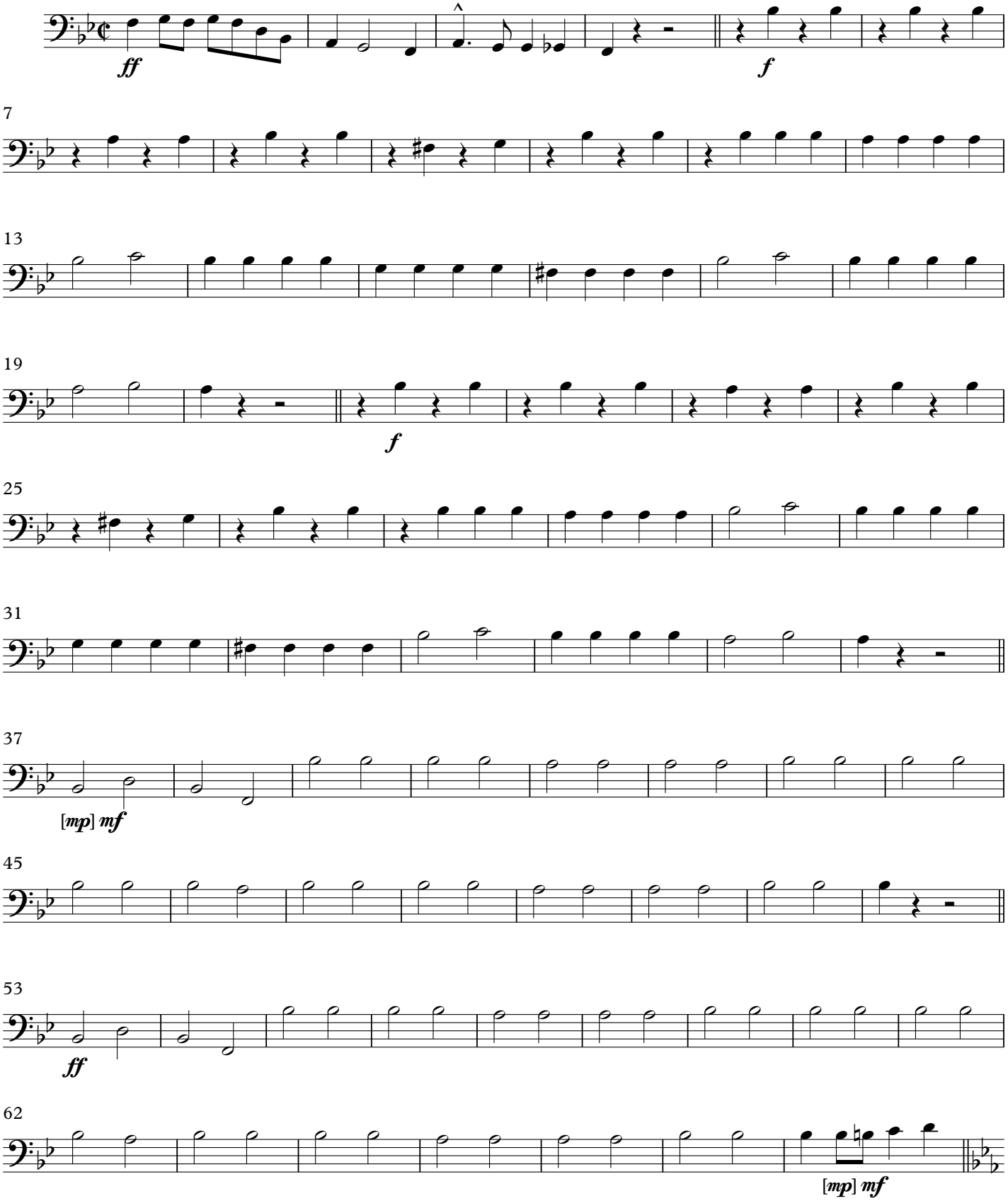
AMERICA FIRST

2nd Bassoon

(1916)

JOHN PHILIP SOUSA

March Tempo.



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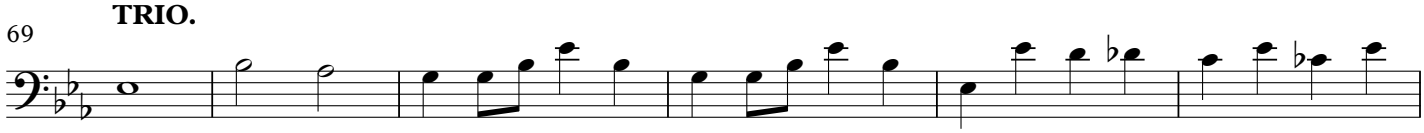
TRIO.

69



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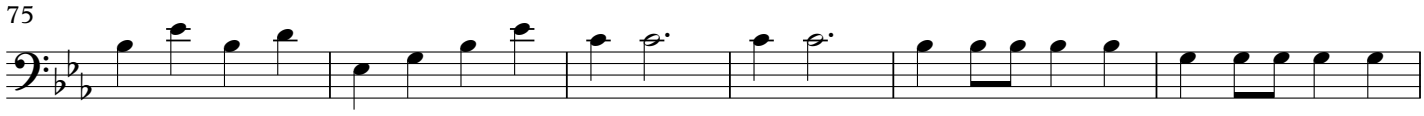

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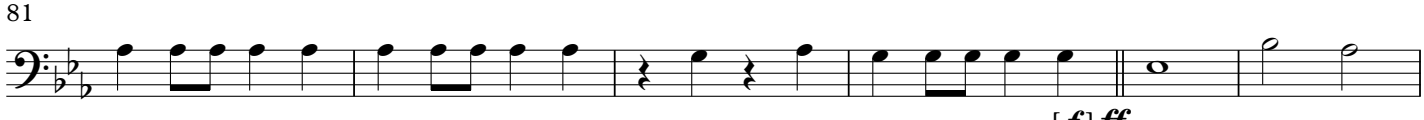

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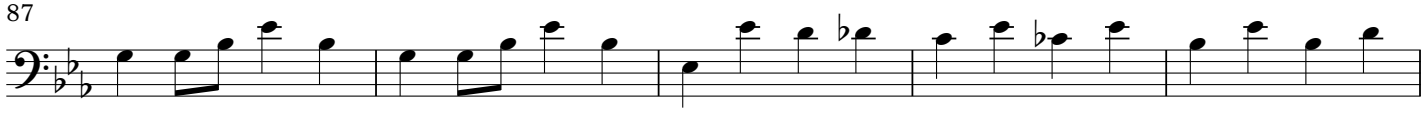

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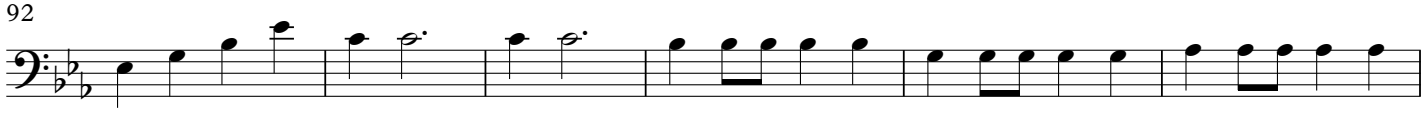

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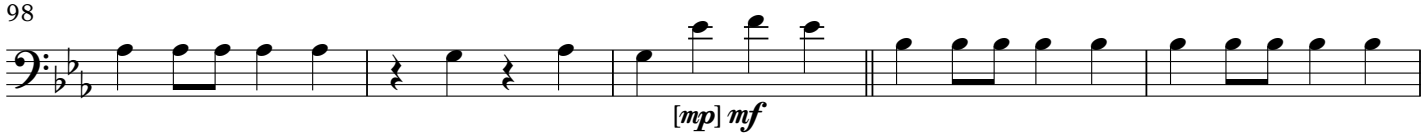

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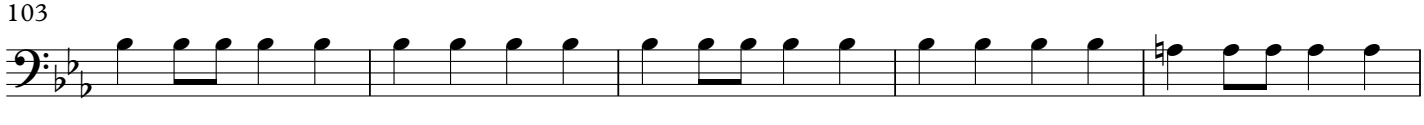

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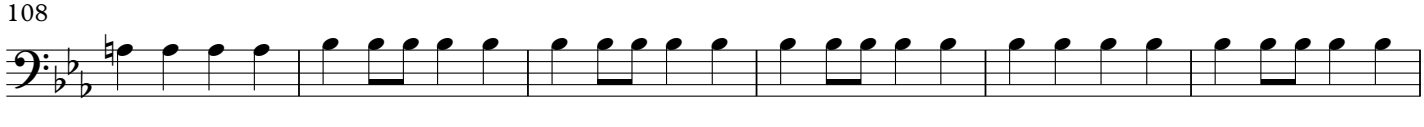

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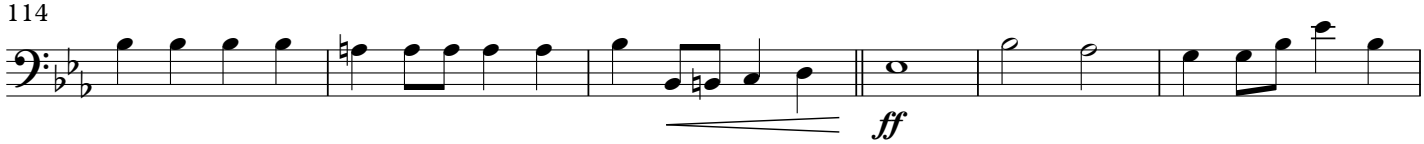
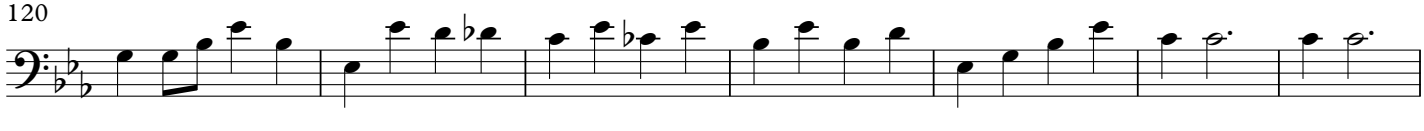
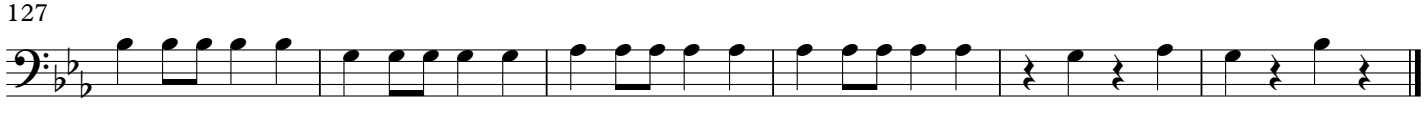


120



127



March

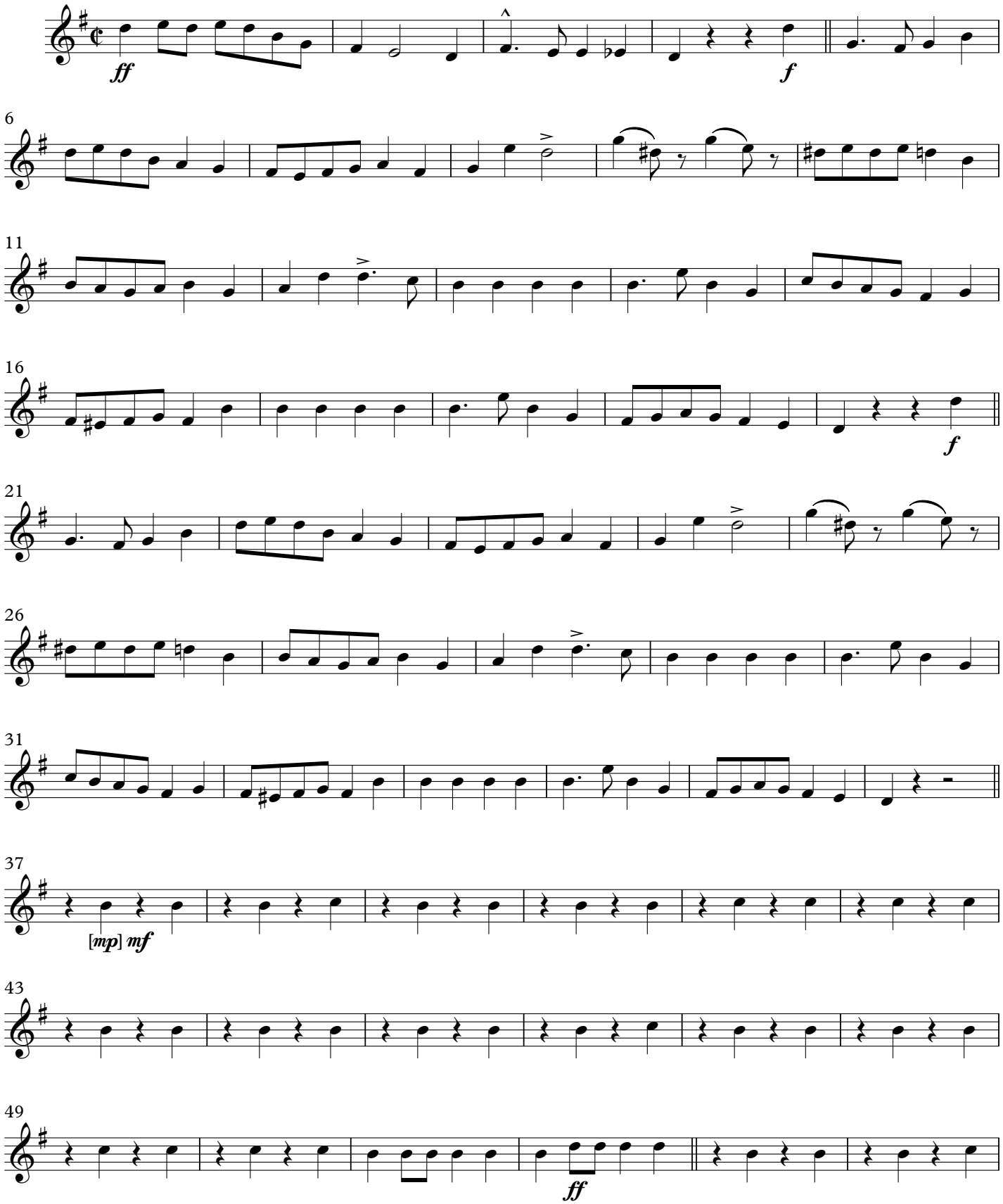
AMERICA FIRST

(1916)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

March Tempo.



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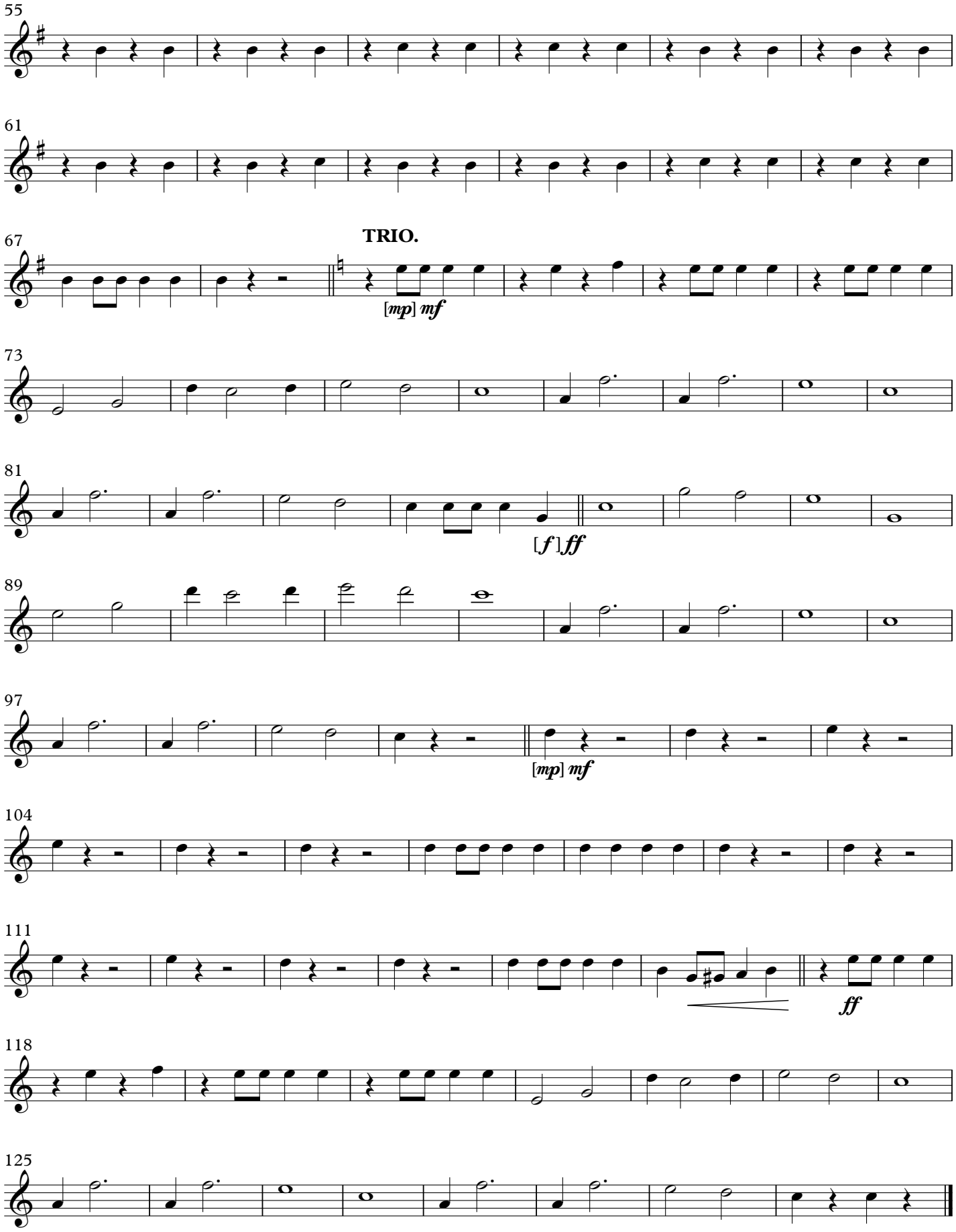

55
61
67
TRIO.
[mp] mf
73
81
[f] ff
89
97
[mp] mf
104
111
ff
118
125

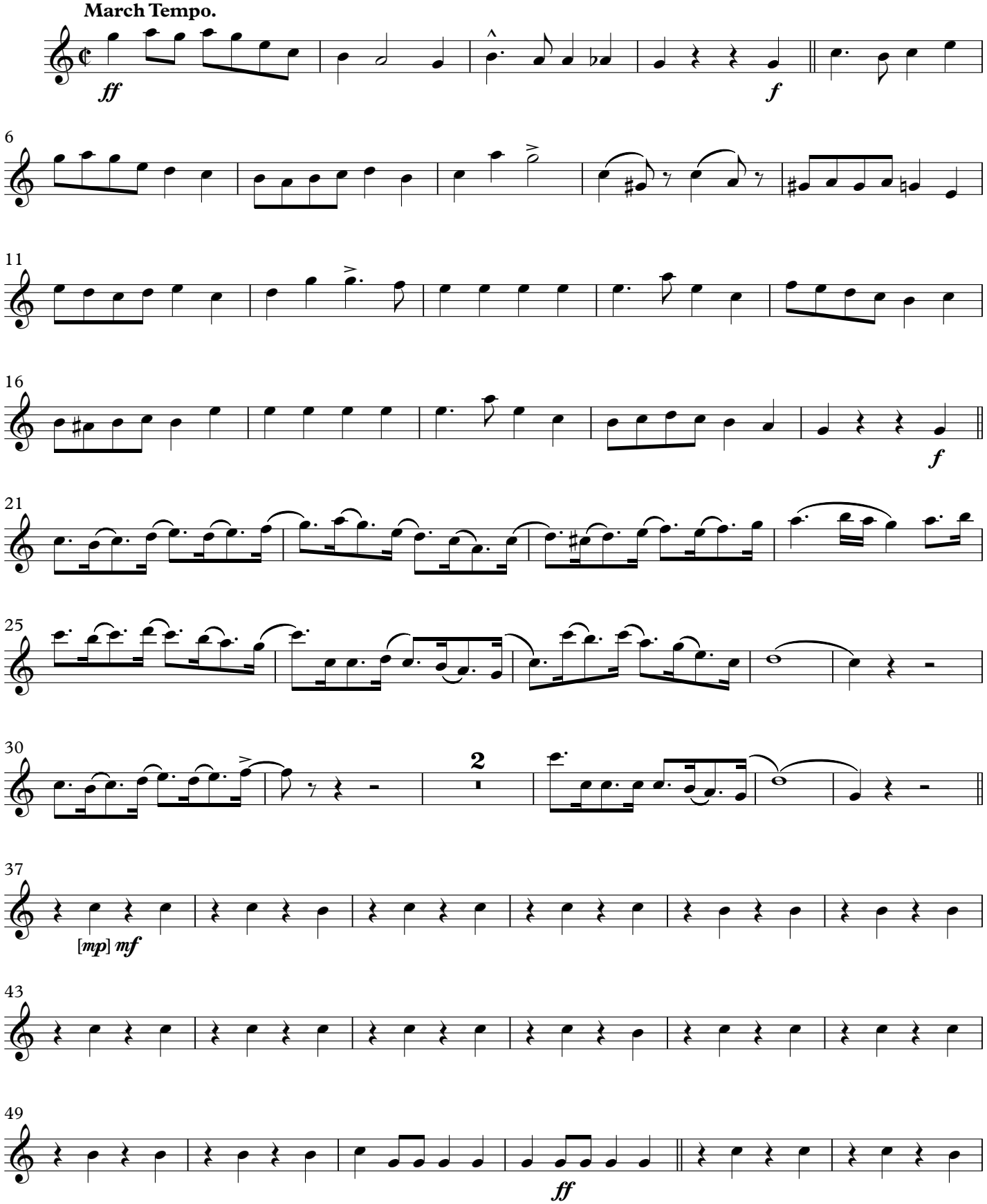
March

AMERICA FIRST

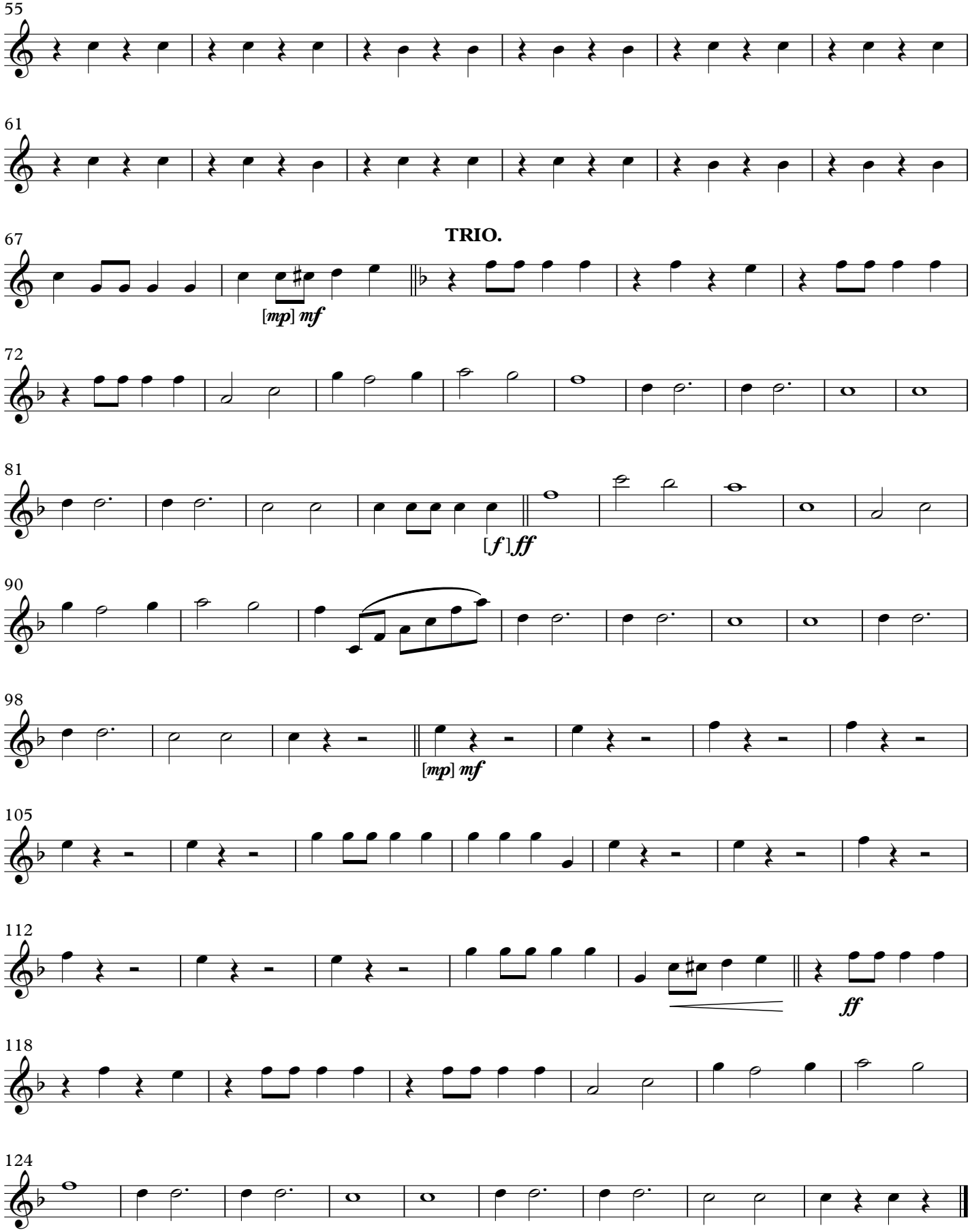
B♭ Tenor Saxophone

(1916)

JOHN PHILIP SOUSA



This Edition in the Public Domain - 2018
As played by "The President's Own" United States Marine Band

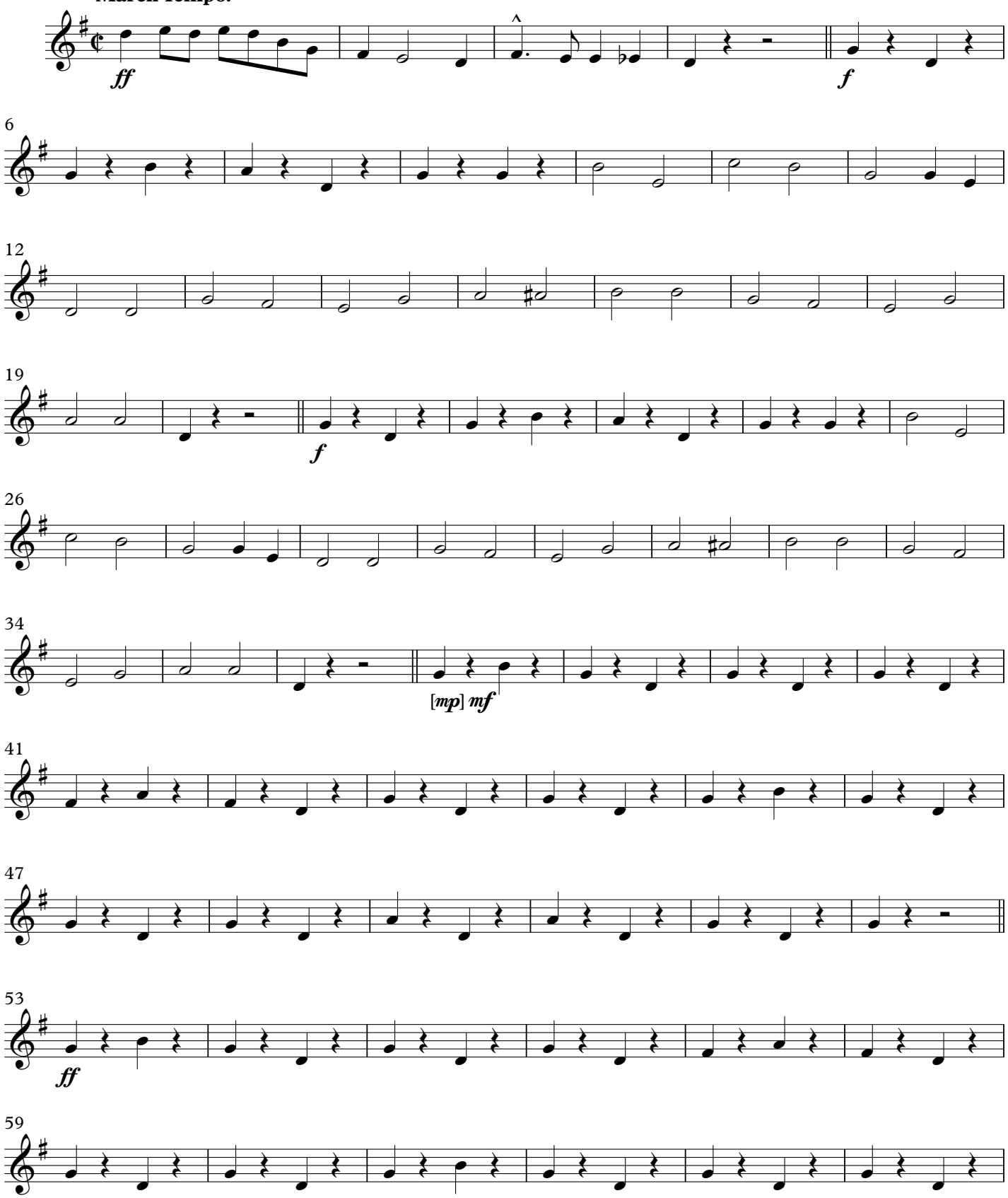

55
61
67
TRIO.
[mp] mf
72
81
[f] ff
90
98
[mp] mf
105
112
ff
118
124

March

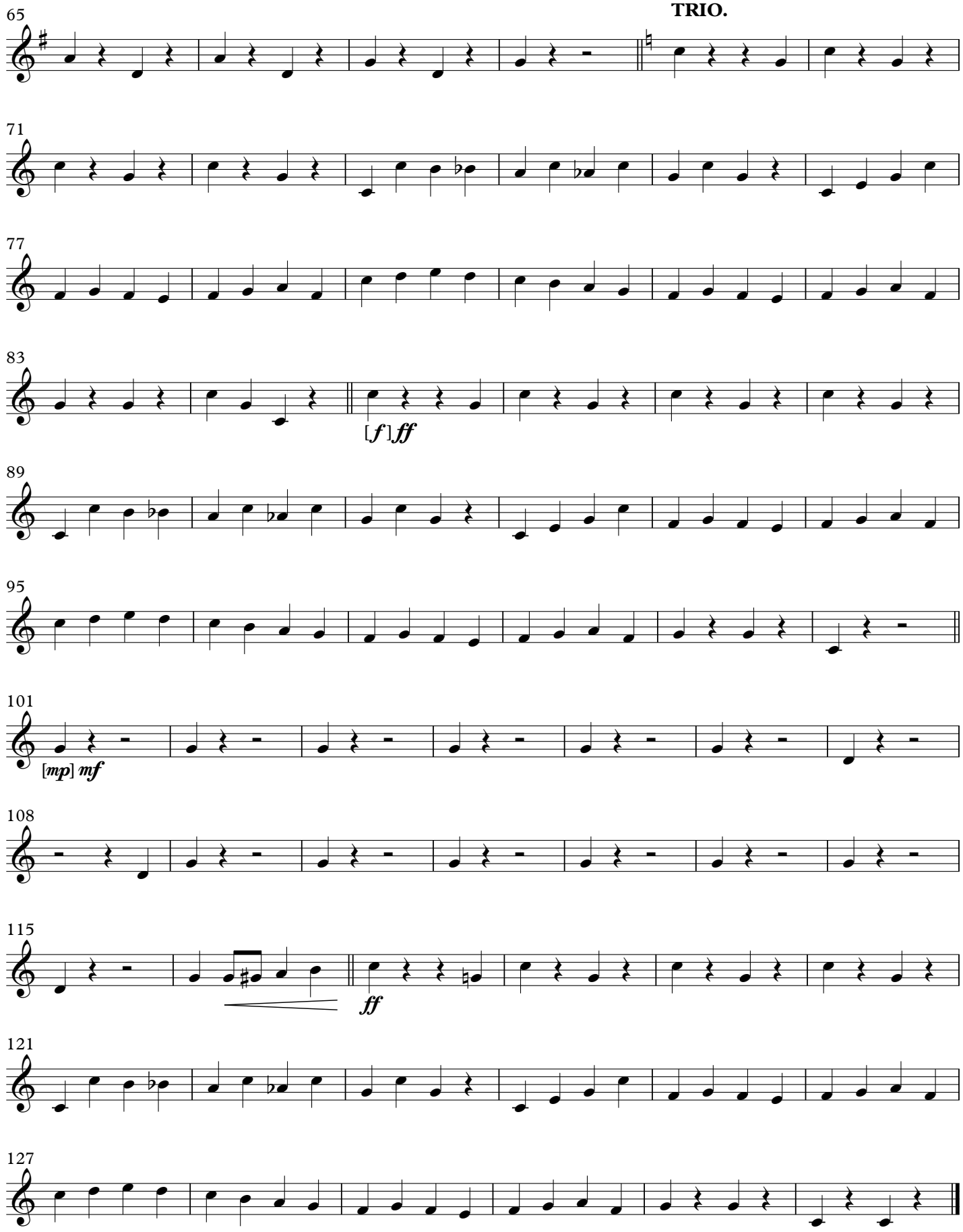
AMERICA FIRST

E♭ Baritone Saxophone (1916) **JOHN PHILIP SOUSA**

March Tempo.



This Edition in the Public Domain - 2018
As played by "The President's Own" United States Marine Band


TRIO.
65
71
77
83
[f] ff
89
95
101
[mp] mf
108
115
ff
121
127

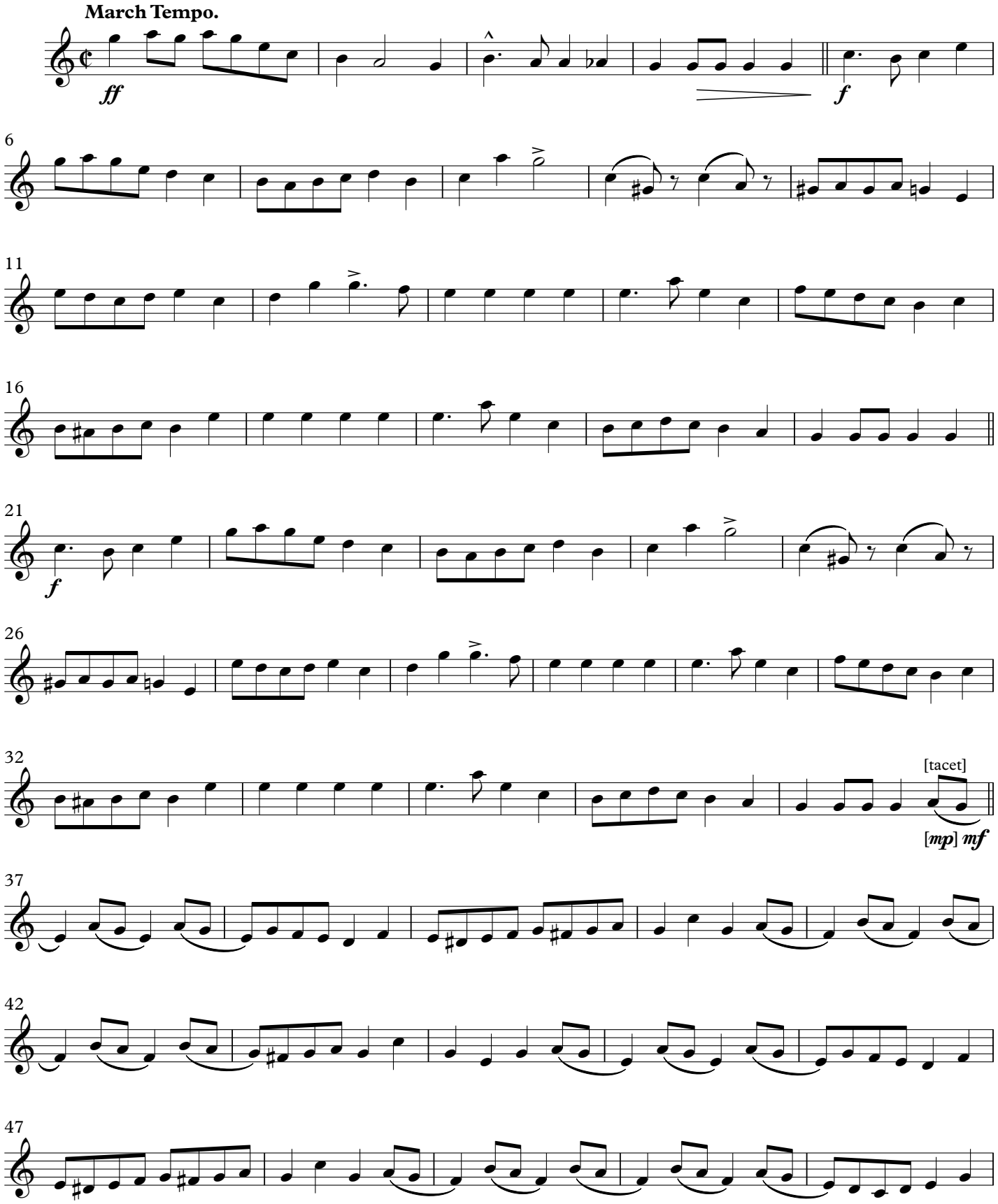
March

AMERICA FIRST

Solo B♭ Cornet

(1916)

JOHN PHILIP SOUSA



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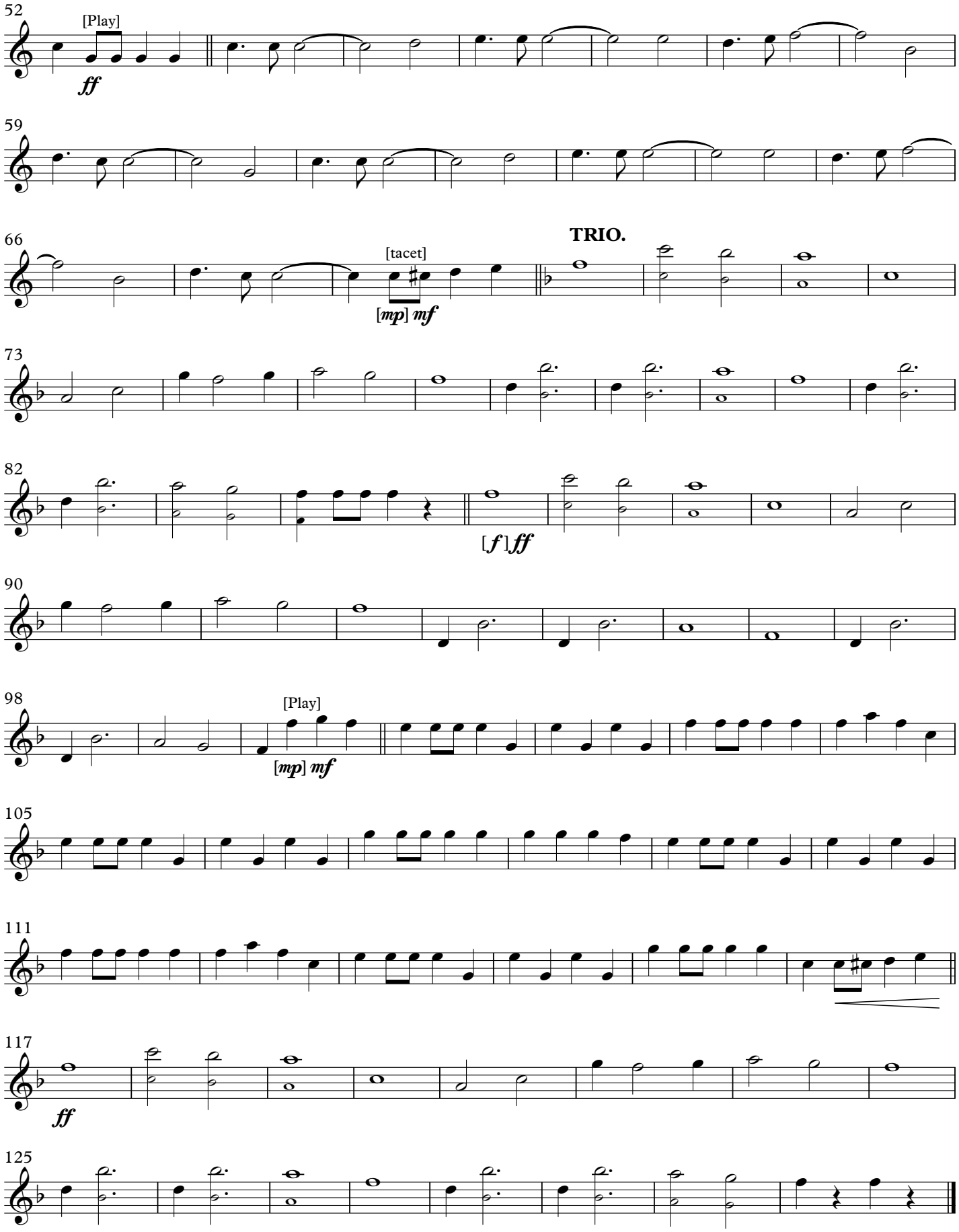
As played by "The President's Own" United States Marine Band


52
[Play]
ff
59
66
[tacet]
[mp] mf
TRIO.
73
82
[f] ff
90
98
[Play]
[mp] mf
105
111
117
ff
125

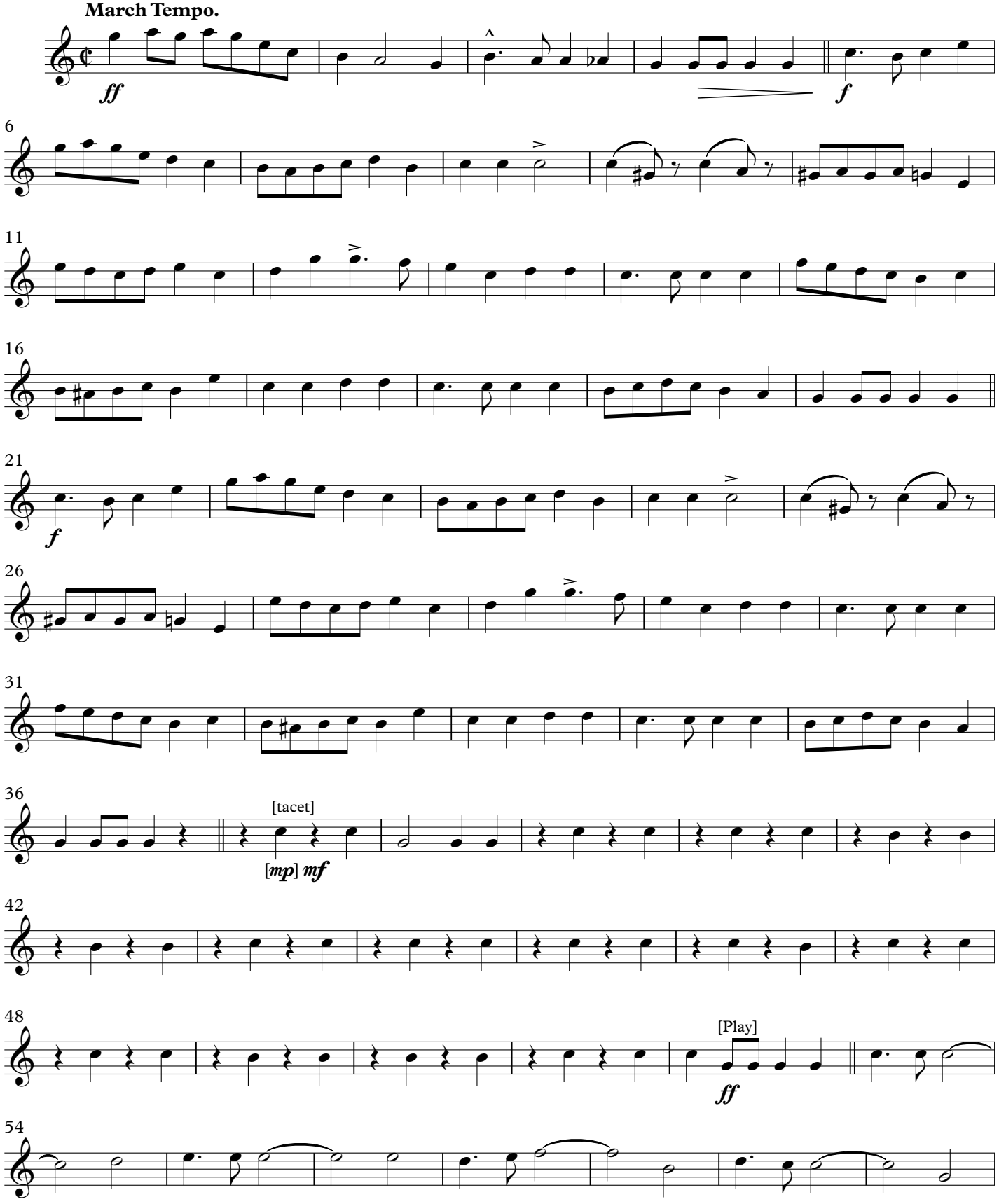
March

AMERICA FIRST

1st B♭ Cornet

(1916)

JOHN PHILIP SOUSA



This Edition in the Public Domain - 2018
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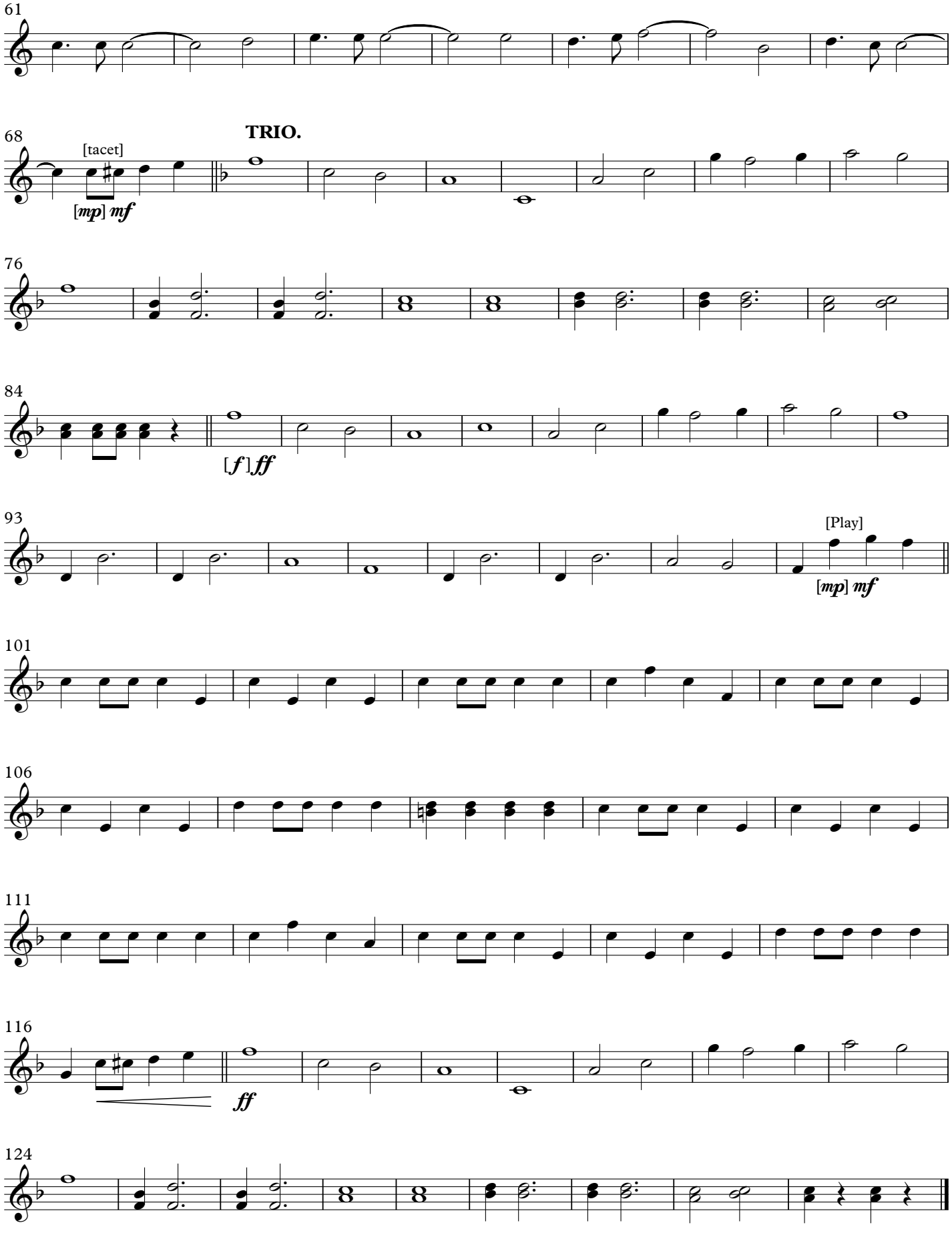

61
68
[tacet]
[mp] mf
TRIO.
76
84
[f] ff
93
[Play]
[mp] mf
101
106
111
116
ff
124

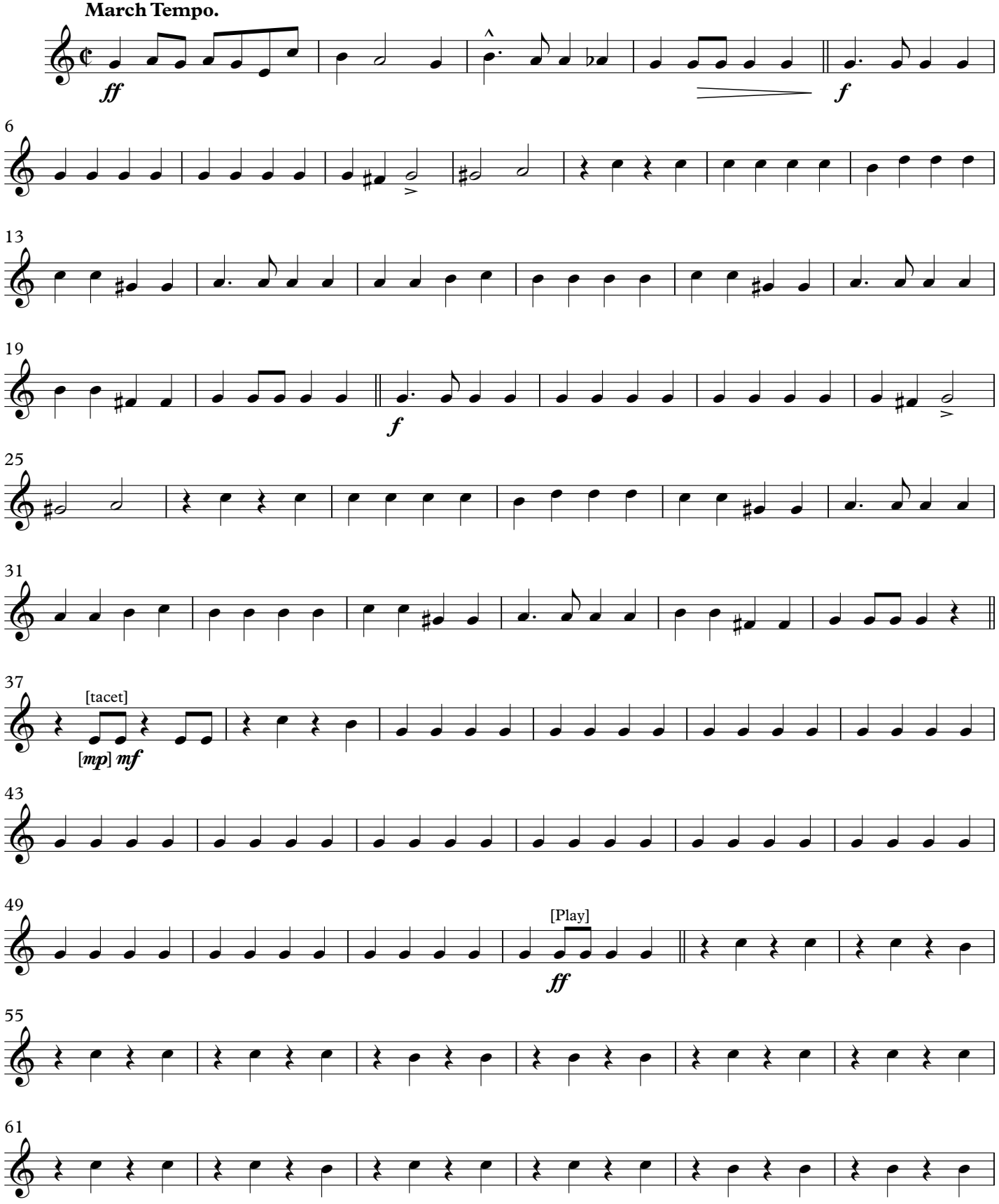
March

AMERICA FIRST

2nd B♭ Cornet

(1916)

JOHN PHILIP SOUSA



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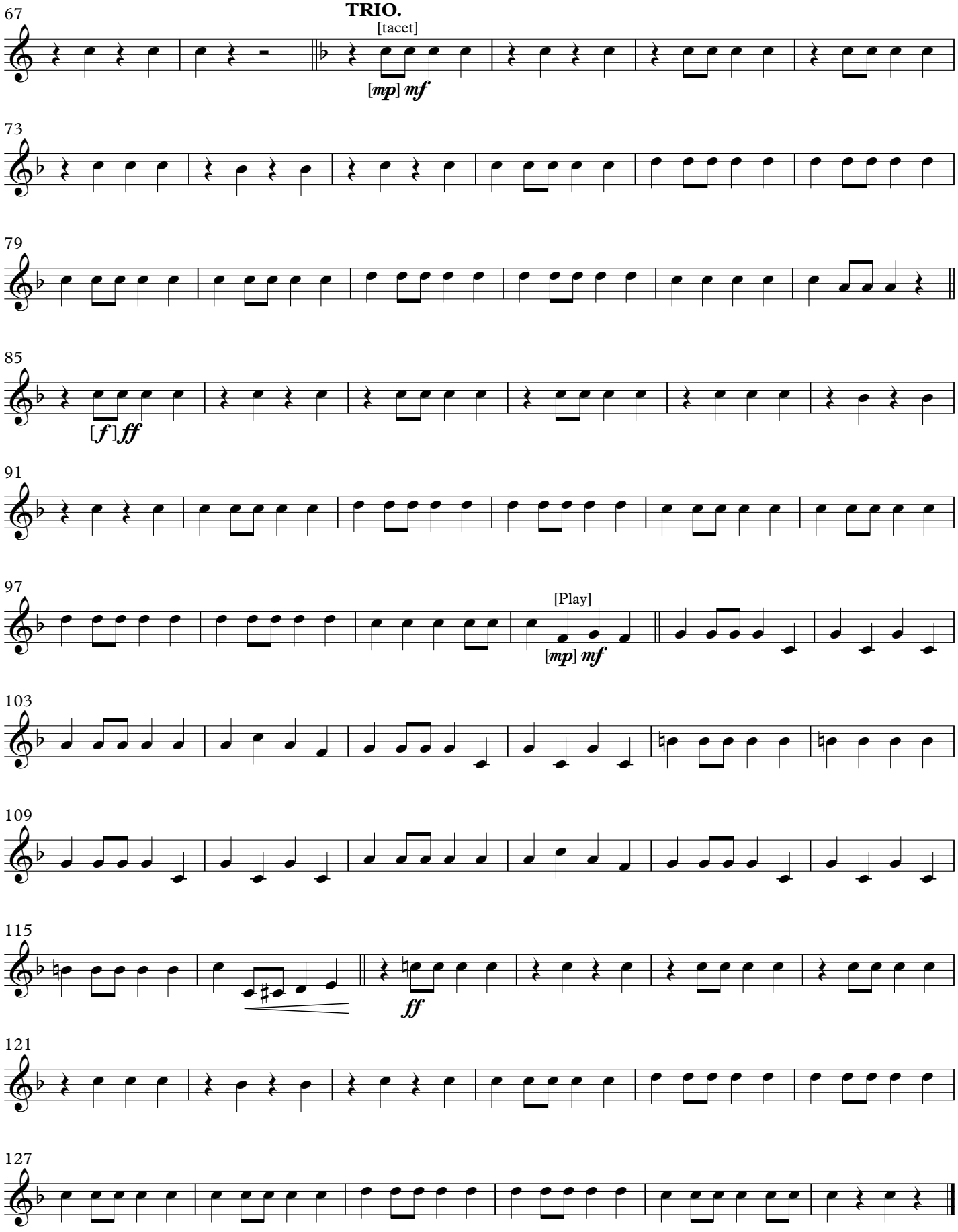

67
TRIO.
[tacet]
[mp] mf
73
79
85
[f] ff
91
97
[Play]
[mp] mf
103
109
115
ff
121
127

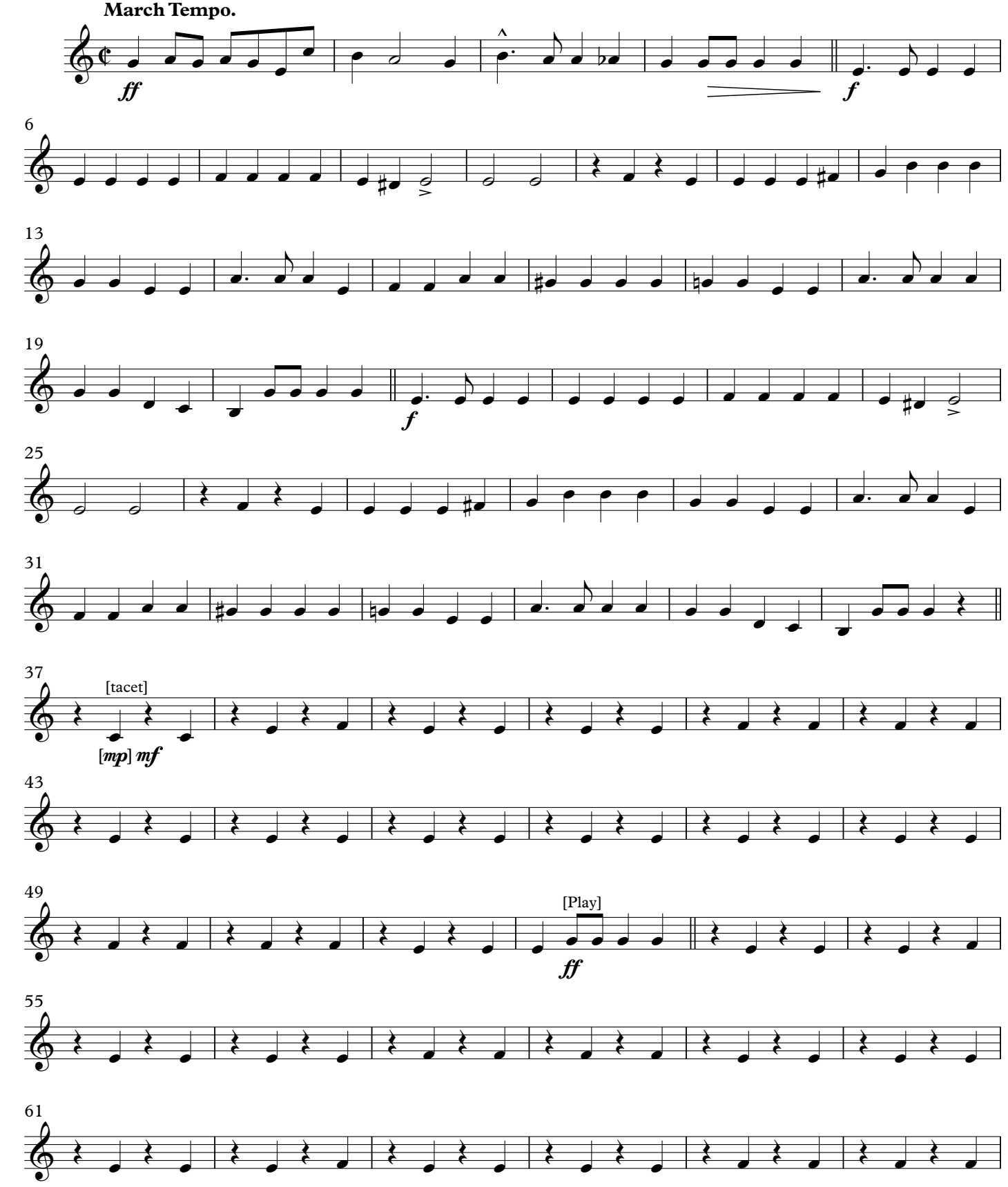
March

AMERICA FIRST

3rd B♭ Cornet

(1916)

JOHN PHILIP SOUSA



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As played by “The President’s Own” United States Marine Band

TRIO.

67 [tacet] [*mp*] ***mf***

73

79

85 [***f***] ***ff***

91

97 [Play] [*mp*] ***mf***

103

109

115 ***ff***

121

127

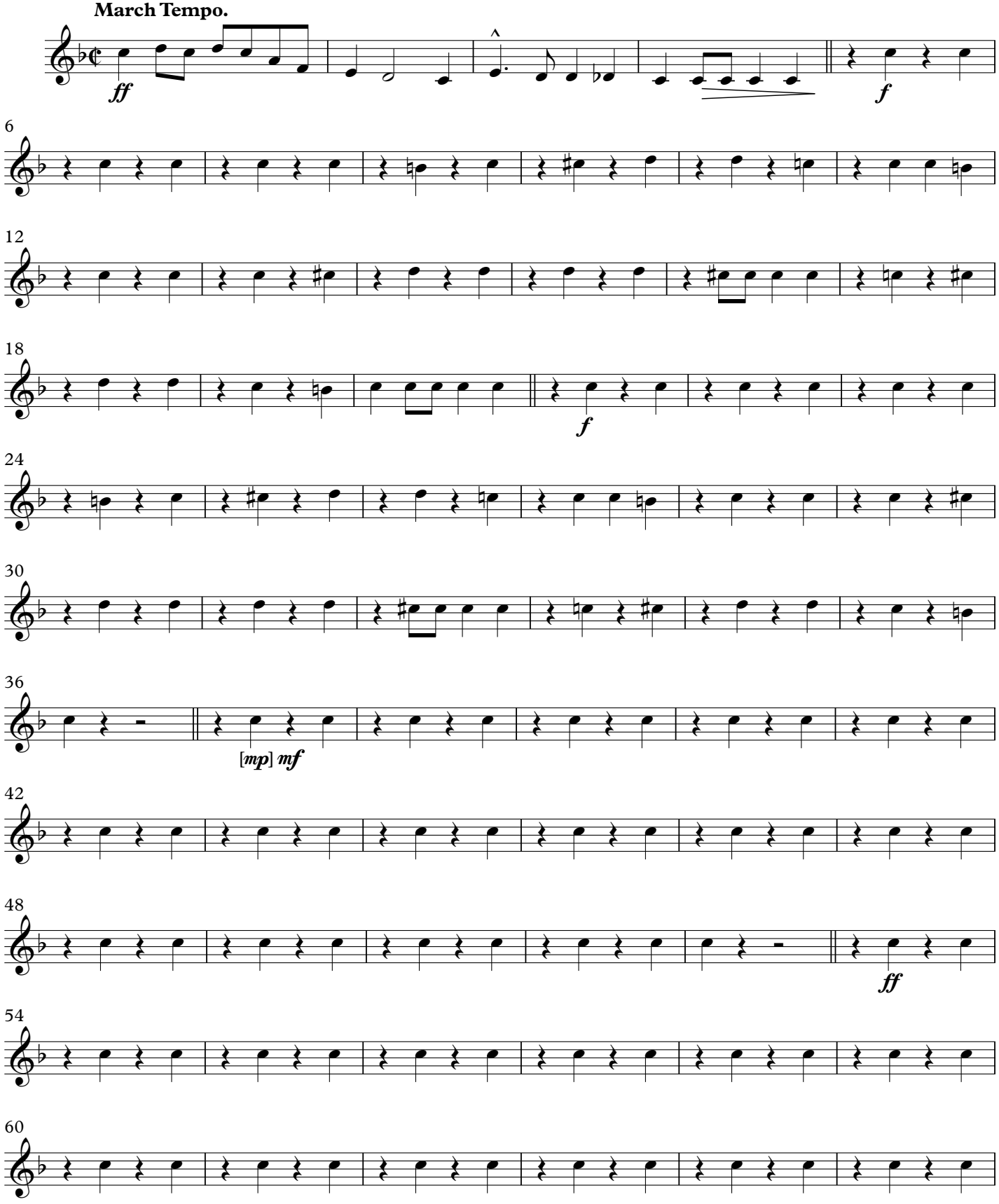
March

AMERICA FIRST

1st F Horn

(1916)

JOHN PHILIP SOUSA



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As played by "The President's Own" United States Marine Band

TRIO.

66

[*mp*] ***mf***

72

78

83

Soli

[***f***] ***ff***

90

97

[*mp*] ***mf***

103

109

115

ff

121

127

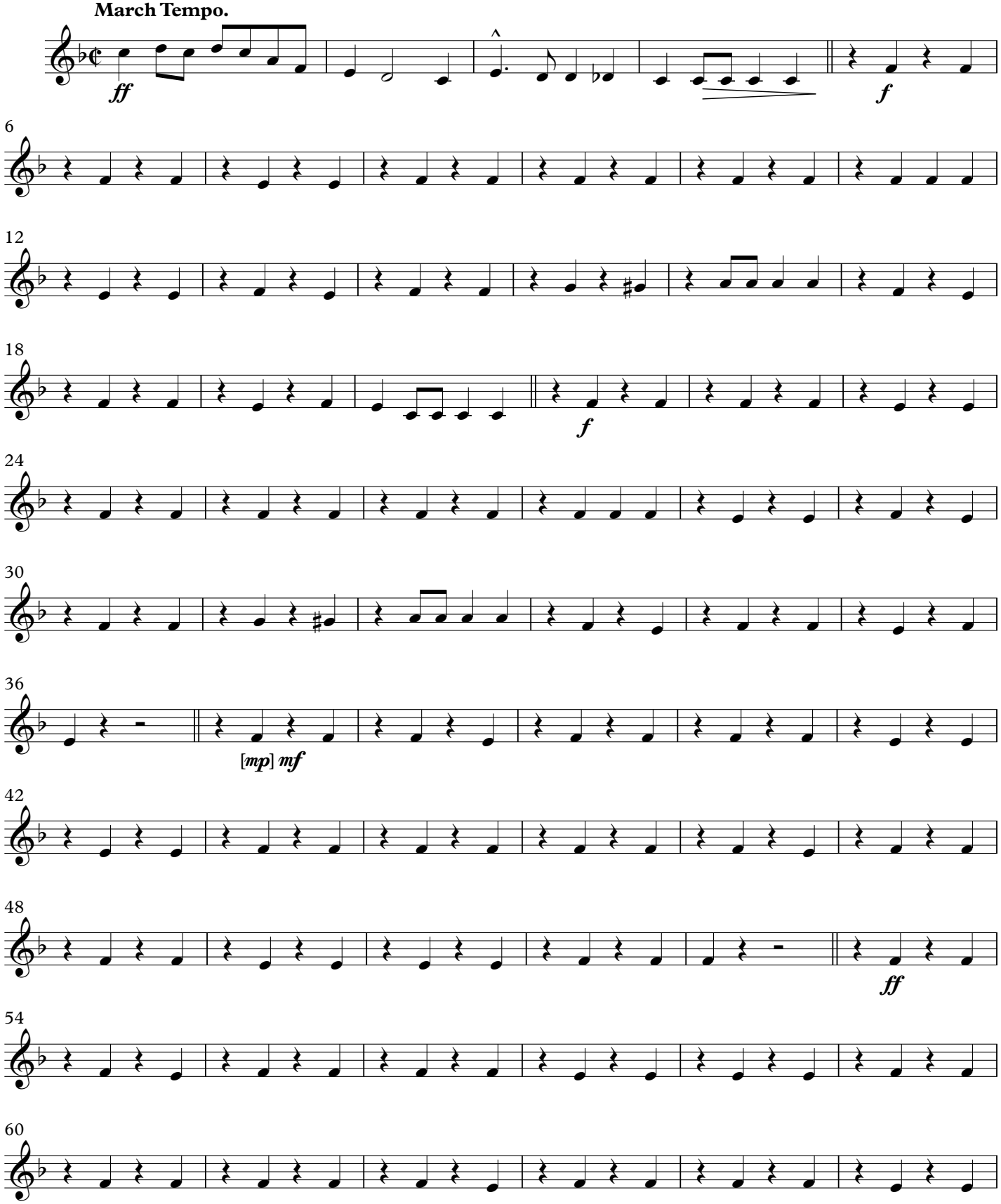
March

AMERICA FIRST

2nd F Horn

(1916)

JOHN PHILIP SOUSA



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As played by "The President's Own" United States Marine Band

TRIO.

66

[*mp*] ***mf***

72

78

83

Soli

[***f***] ***ff***

90

97

[*mp*] ***mf***

103

109

115

ff

121

127

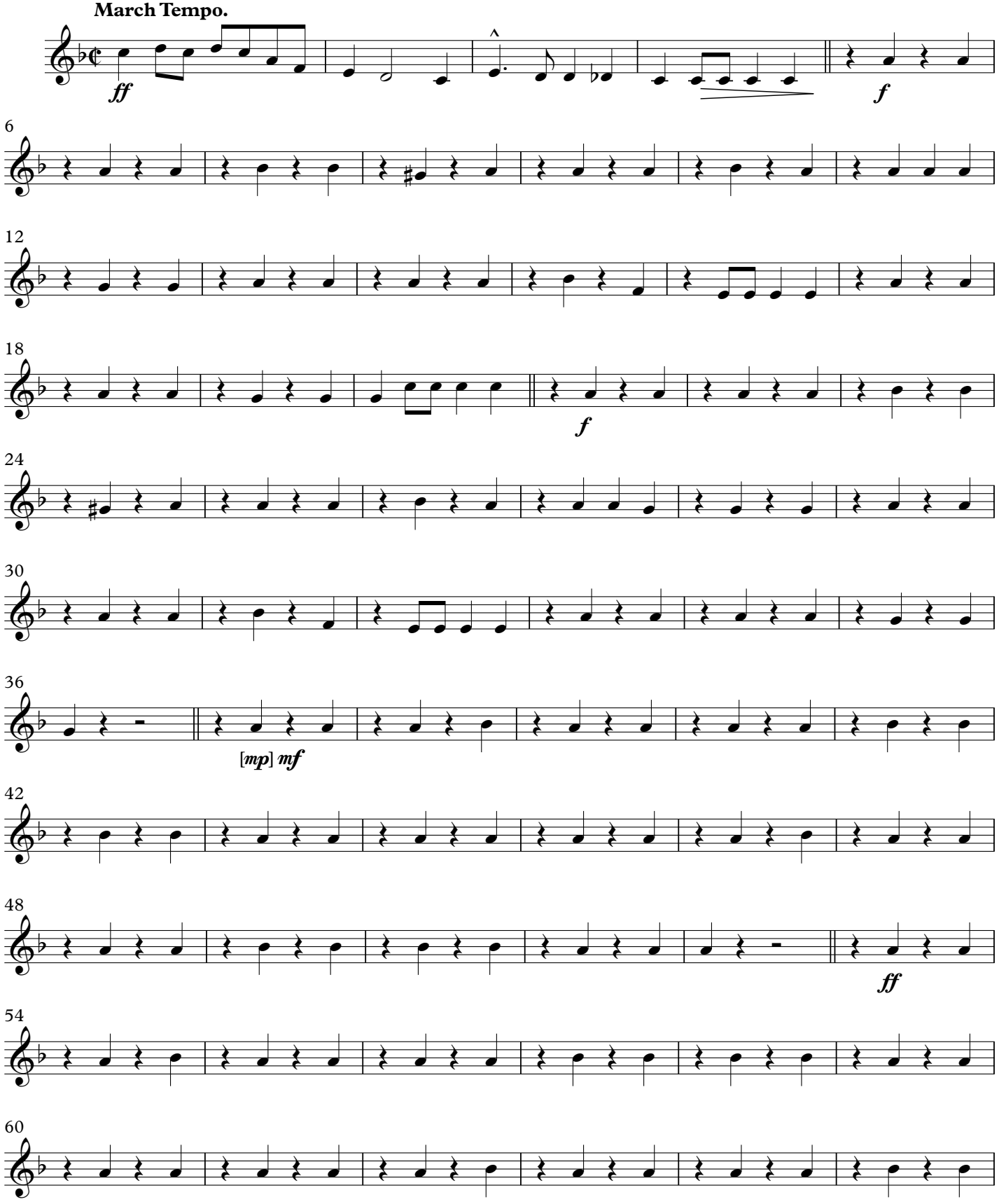
March

AMERICA FIRST

3rd F Horn

(1916)

JOHN PHILIP SOUSA



This Edition in the Public Domain - 2018
As played by "The President's Own" United States Marine Band

TRIO.

66

[*mp*] ***mf***

72

78

83

Soli

[***f***] ***ff***

90

97

[*mp*] ***mf***

103

109

115

ff

121

127

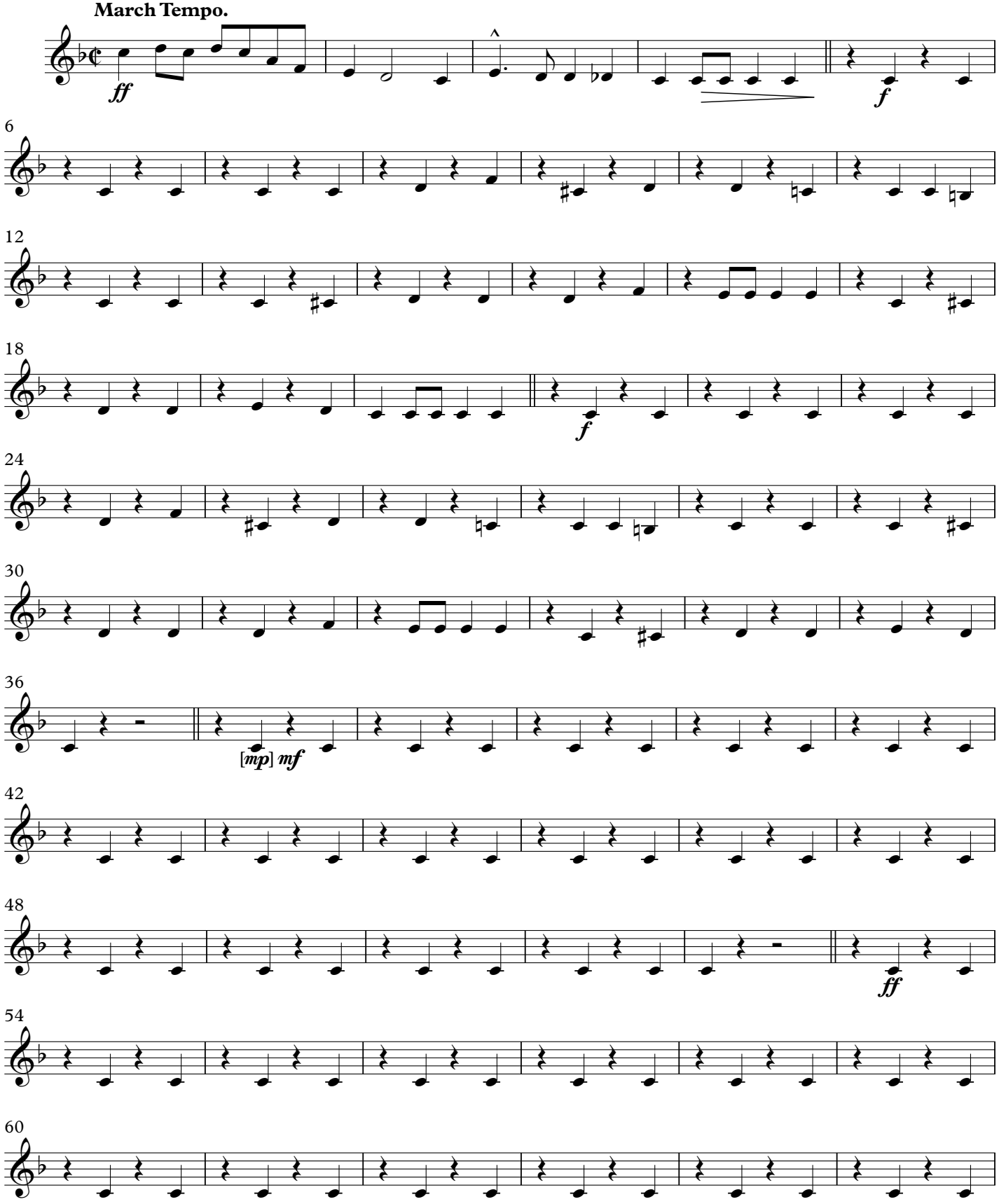
March

AMERICA FIRST

4th F Horn

(1916)

JOHN PHILIP SOUSA



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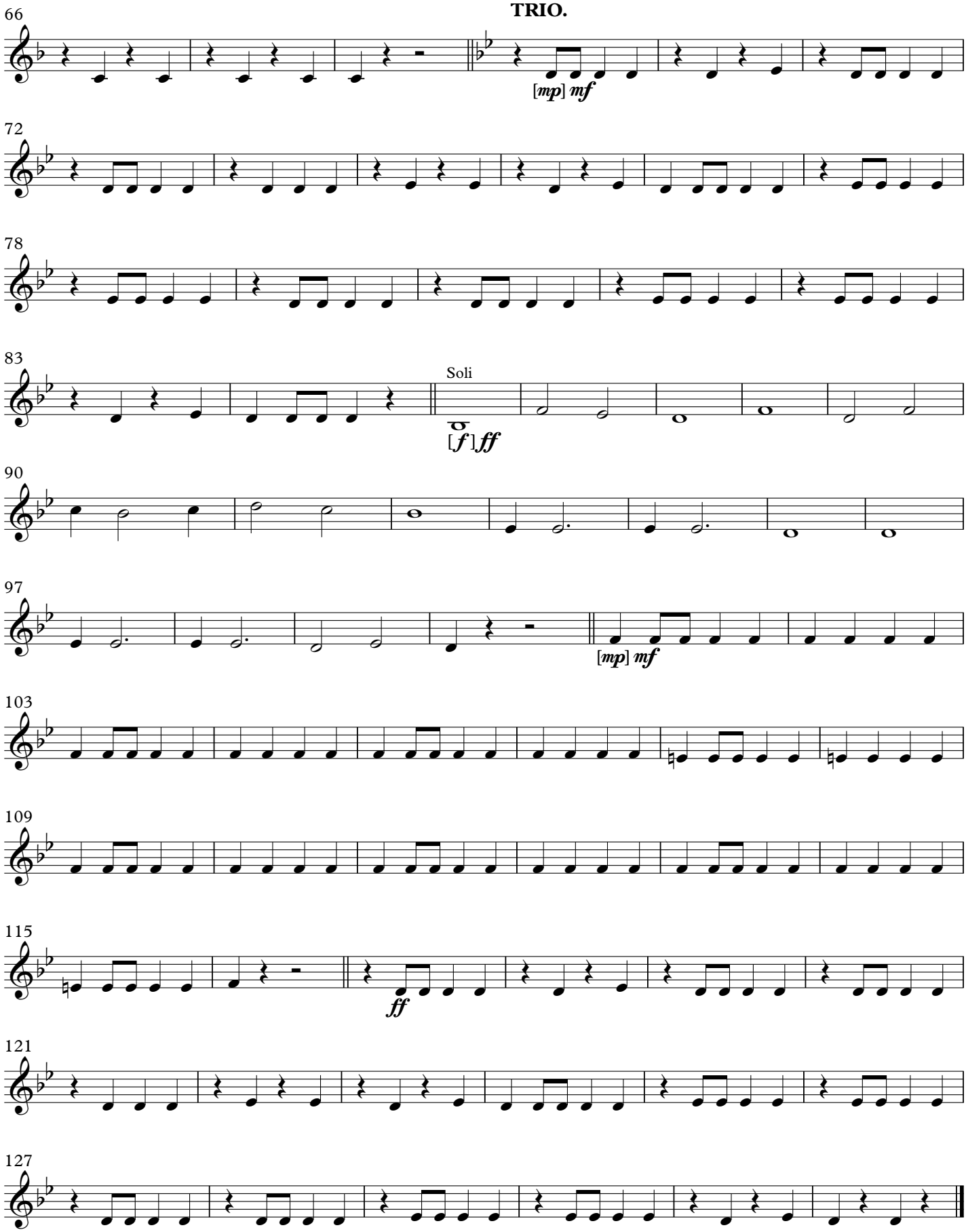
As played by “The President’s Own” United States Marine Band

TRIO.



March

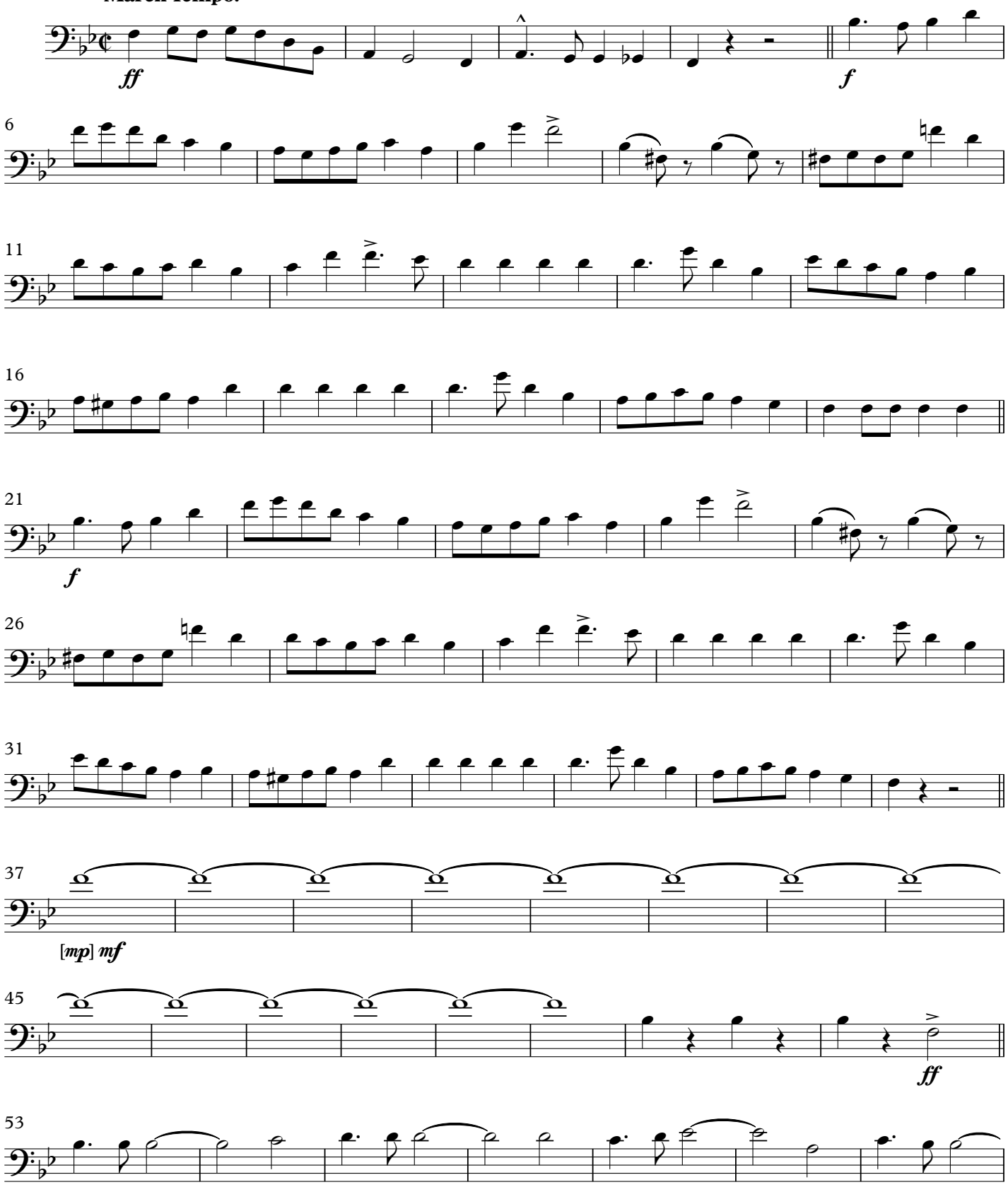
AMERICA FIRST

Baritone

(1916)

JOHN PHILIP SOUSA

March Tempo.



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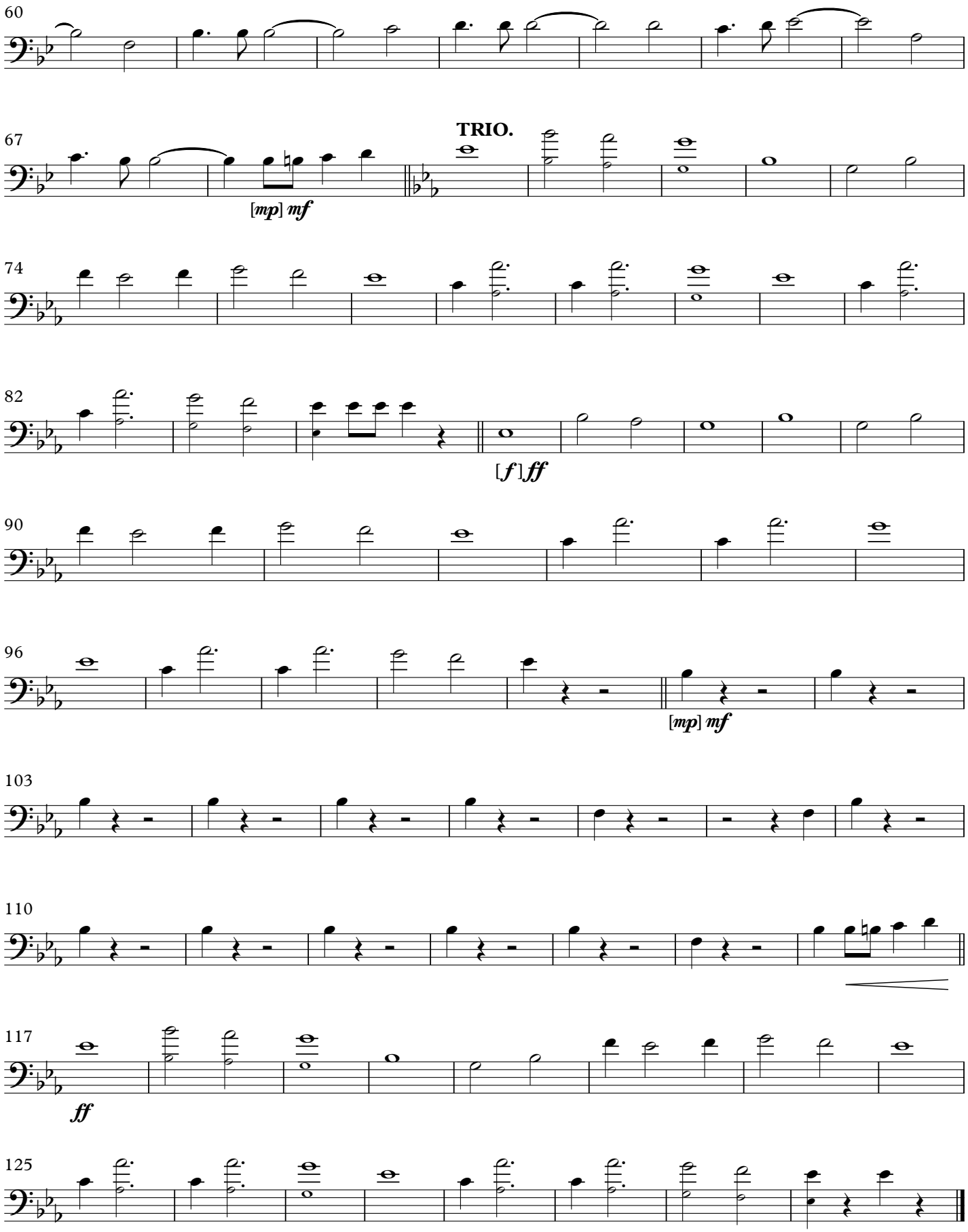

60
67
TRIO.
[mp] mf
74
82
[f] ff
90
96
[mp] mf
103
110
117
ff
125

March

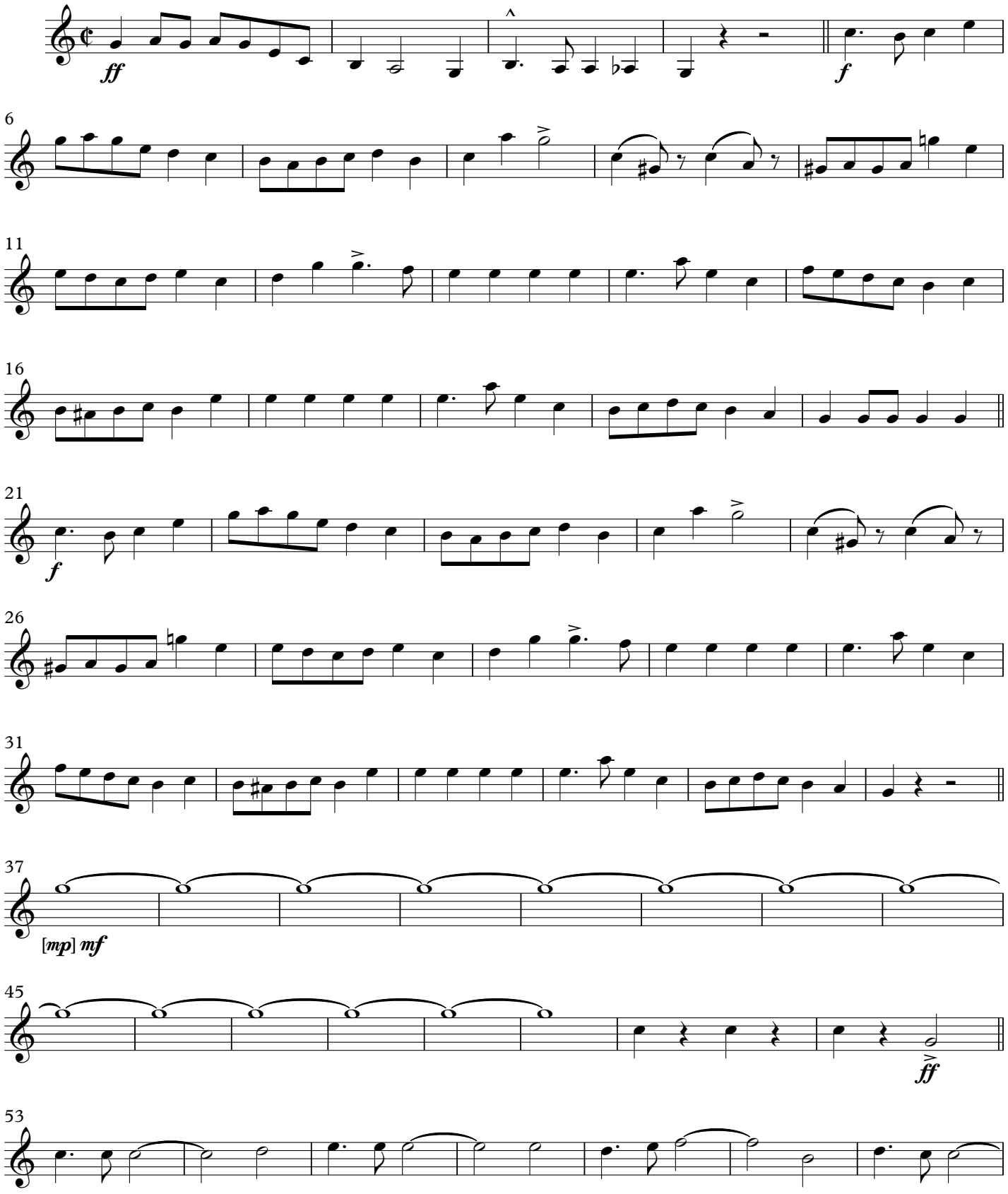
AMERICA FIRST

Baritone, T.C.

(1916)

JOHN PHILIP SOUSA

March Tempo.



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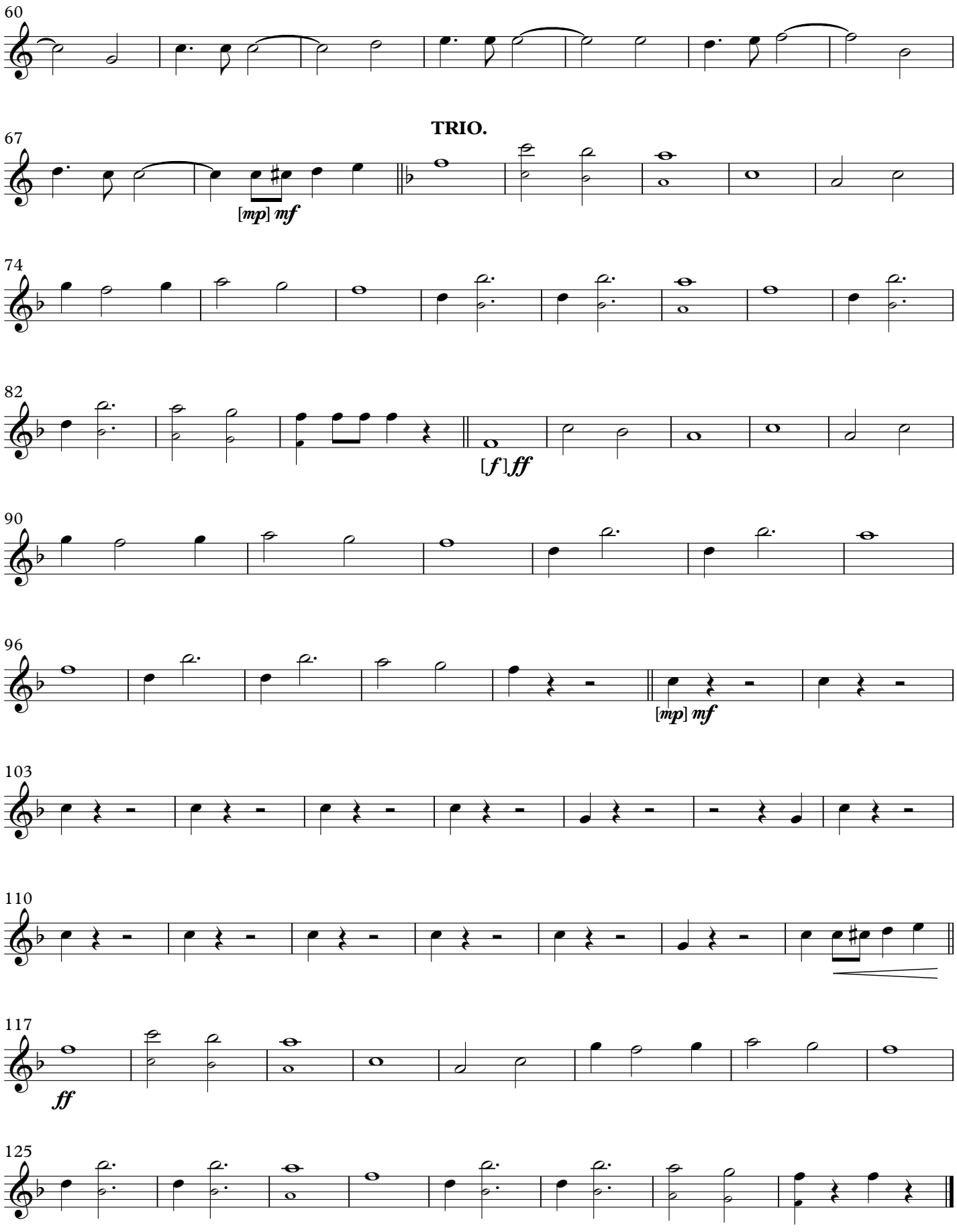

60
TRIO.
67
[mp] mf
74
82
[f] ff
90
96
[mp] mf
103
110
117
ff
125

March

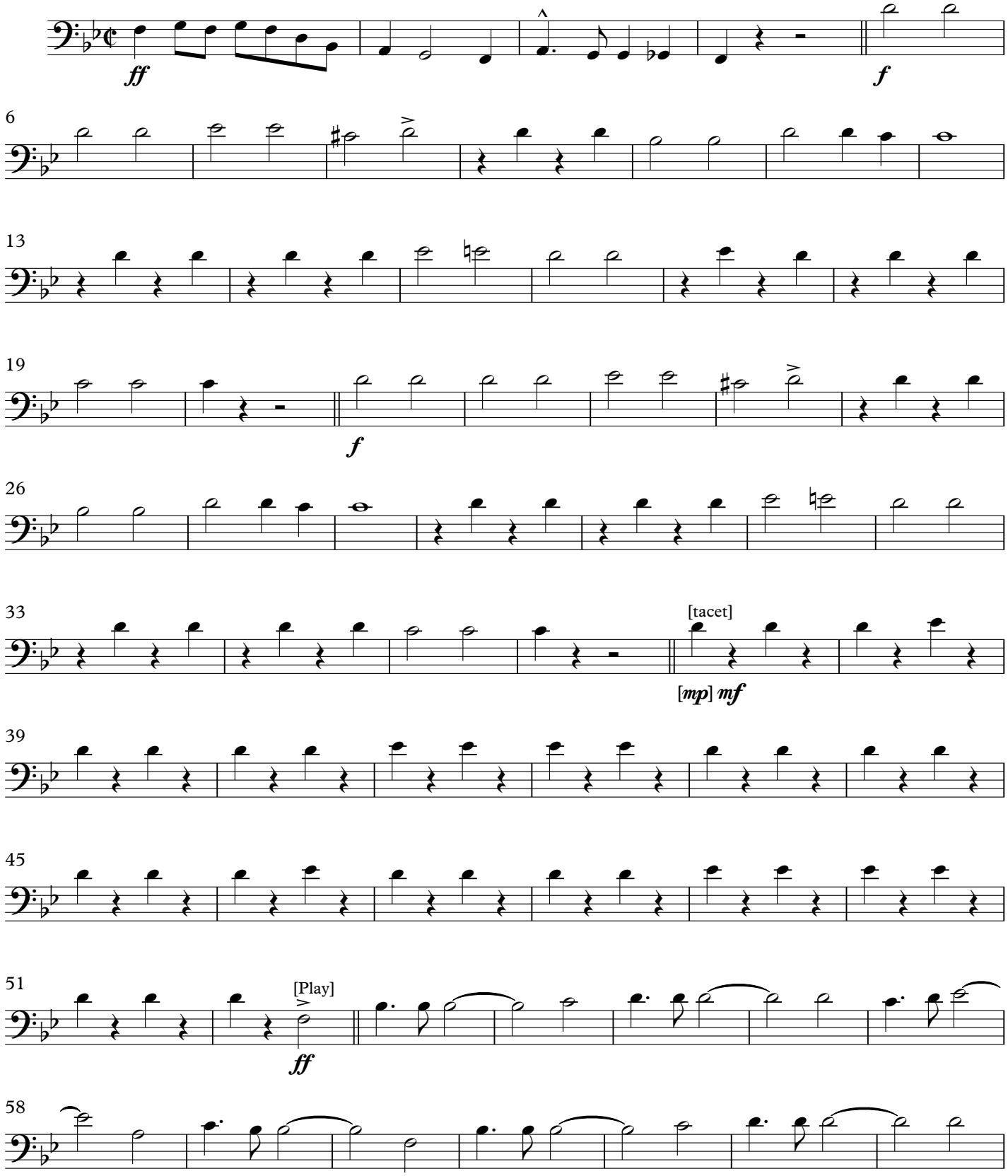
AMERICA FIRST

1st Trombone

(1916)

JOHN PHILIP SOUSA

March Tempo.



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TRIO.

65 [tacet]

[*mp*] ***mf***

73

81 [Play]

[***f***] ***ff***

88

93

99

[*mp*] ***mf***

105

111

117

ff

124

March

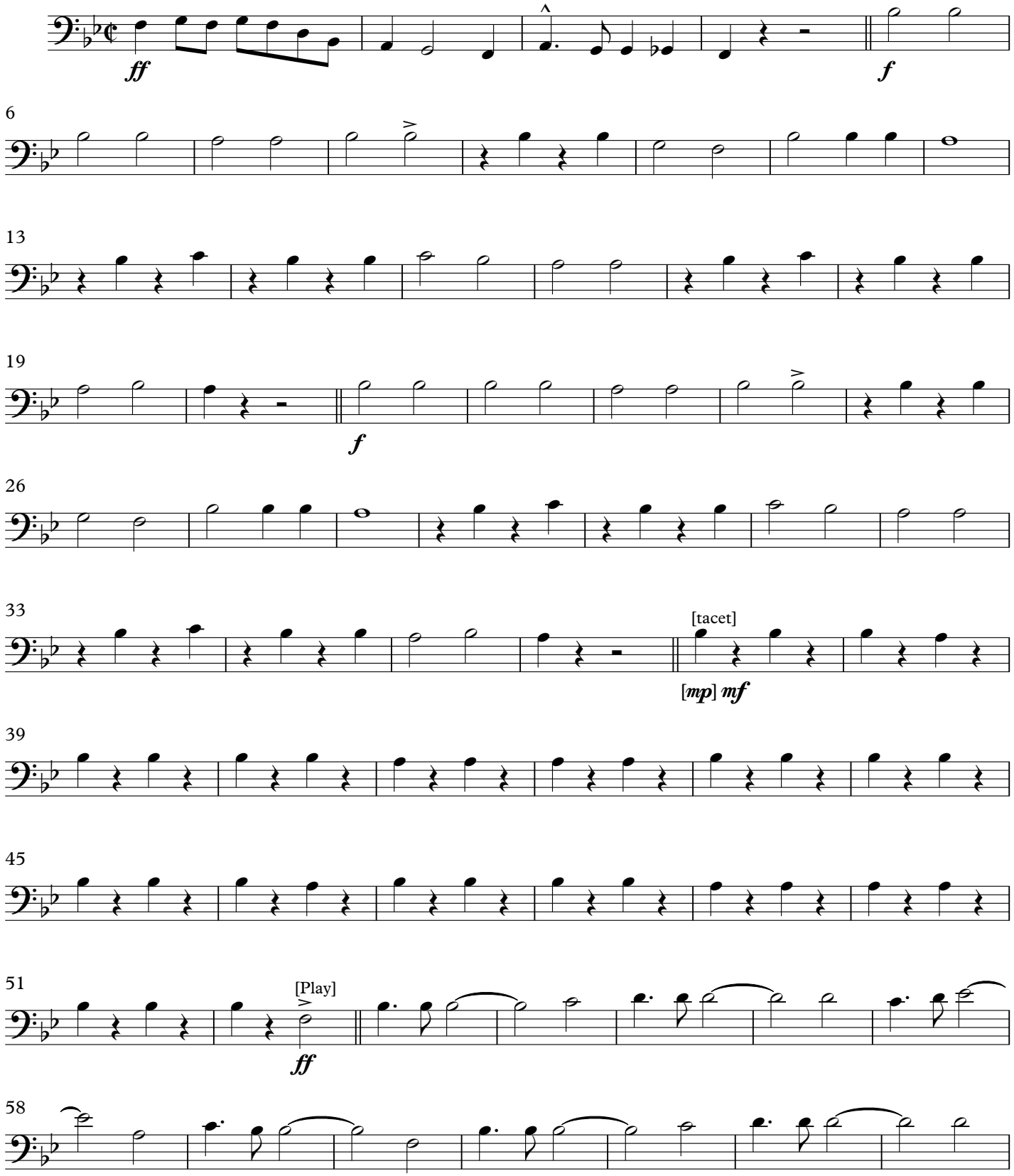
AMERICA FIRST

2nd Trombone

(1916)

JOHN PHILIP SOUSA

March Tempo.



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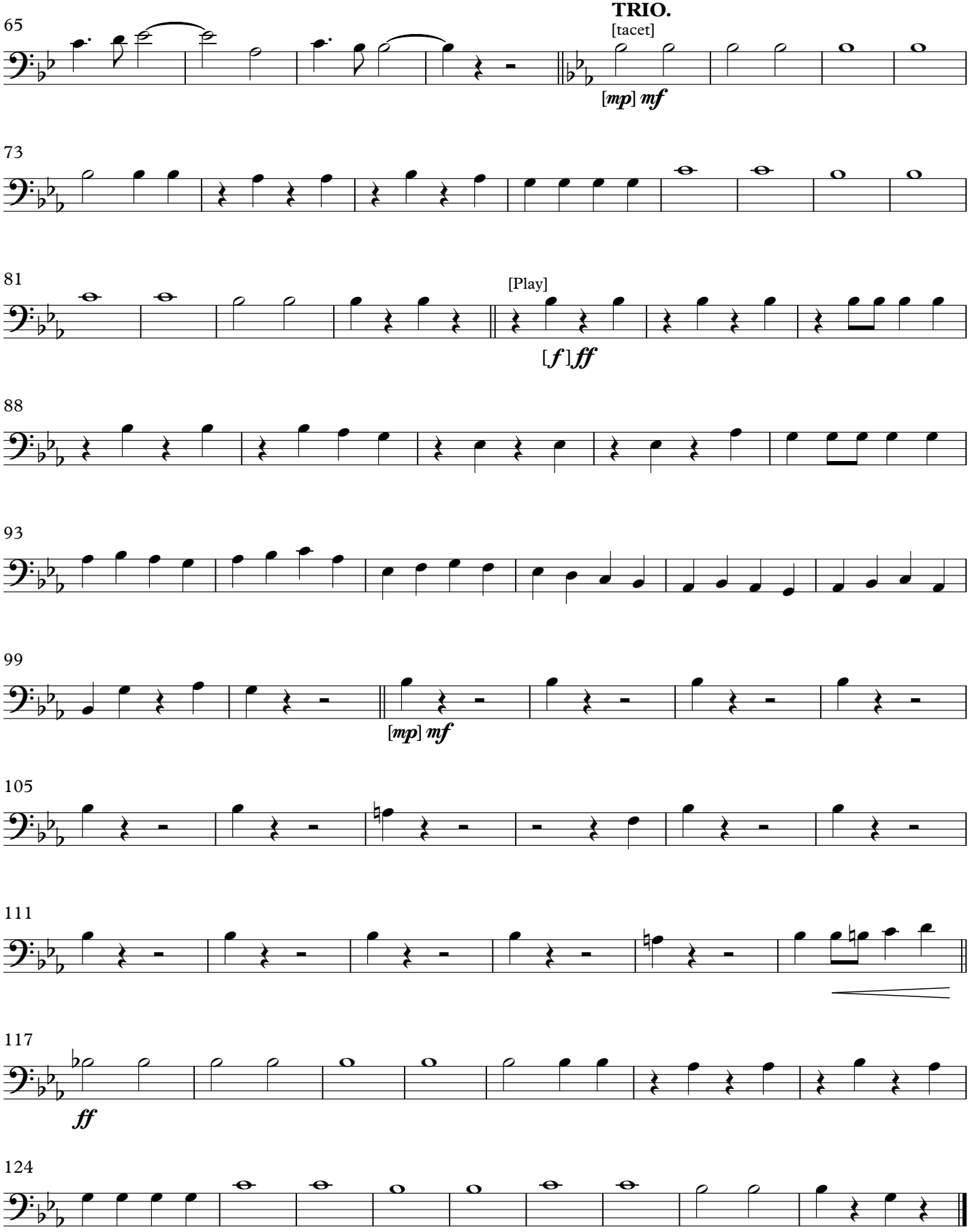

65
TRIO.
[tacet]
[mp] mf
73
81
[Play]
[f] ff
88
93
99
[mp] mf
105
111
117
ff
124

March

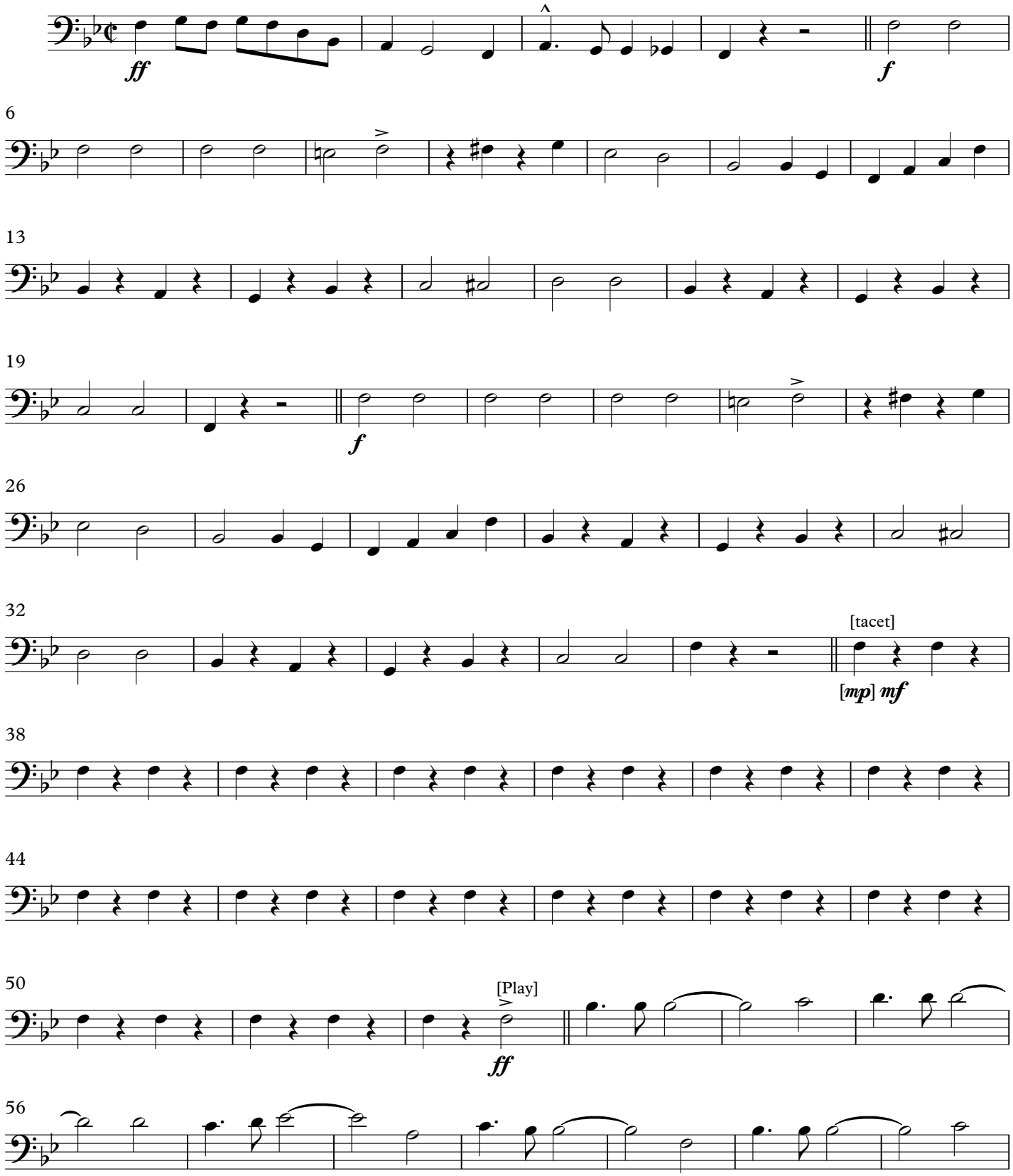
AMERICA FIRST

Bass Trombone

(1916)

JOHN PHILIP SOUSA

March Tempo.



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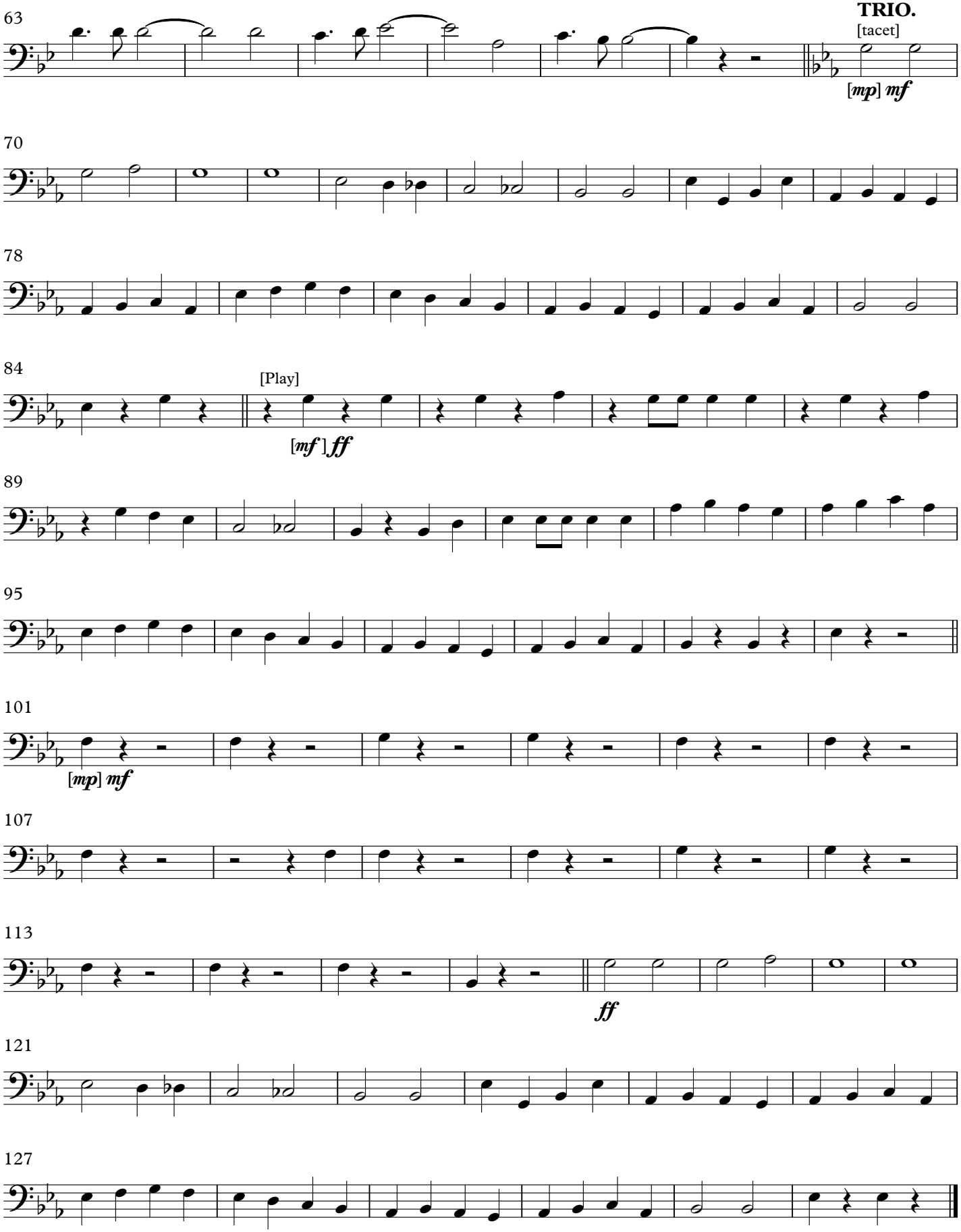

63
TRIO.
[tacet]
[mp] mf
70
78
84
[Play]
[mf] ff
89
95
101
[mp] mf
107
113
ff
121
127

March

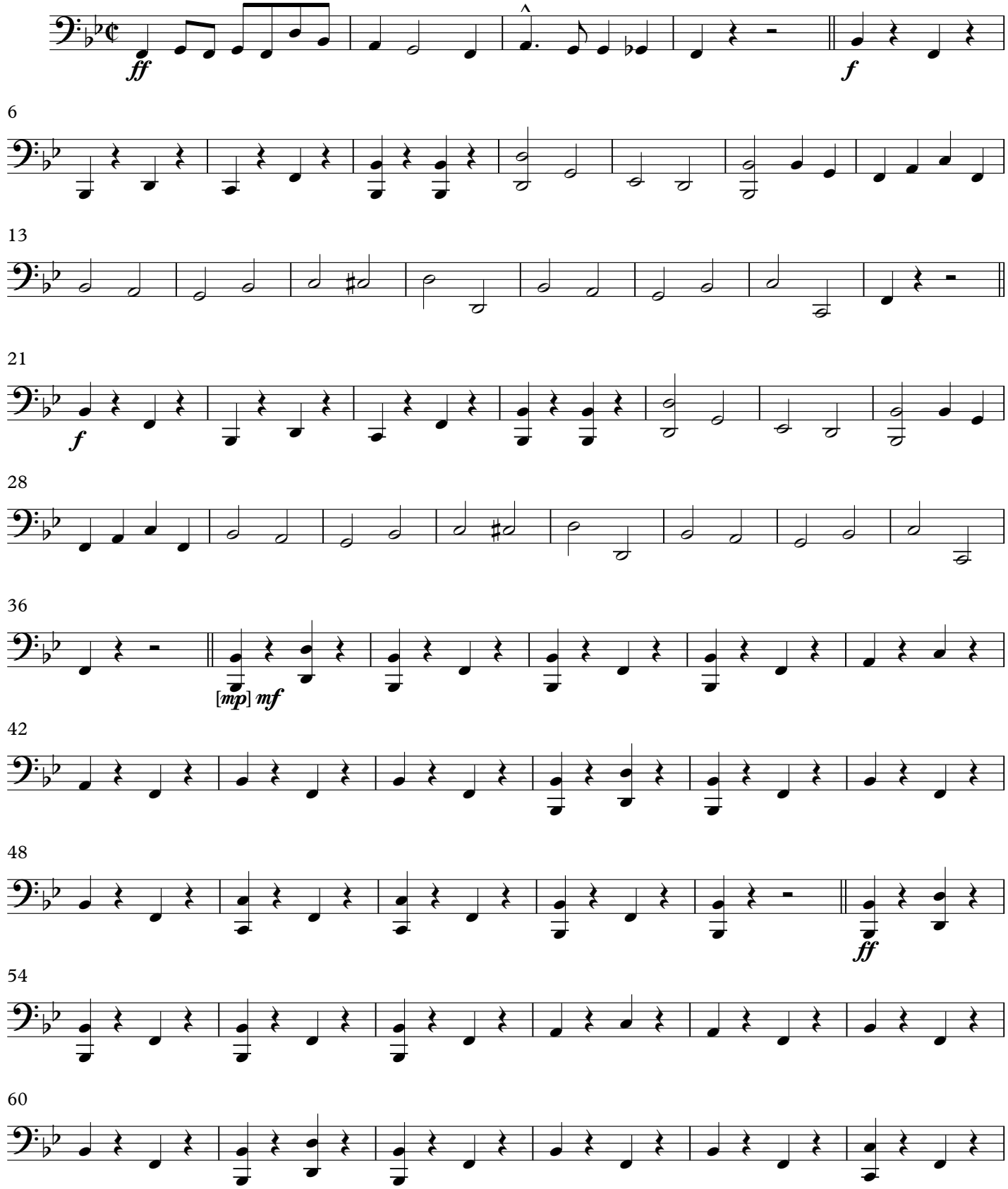
AMERICA FIRST

Tuba

(1916)

JOHN PHILIP SOUSA

March Tempo.



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66

TRIO.

[*mp*] *mf*

72

78

84

[*f*] *ff*

90

96

[*mp*] *mf*

102

109

Soli

ff

115

ff

121

127

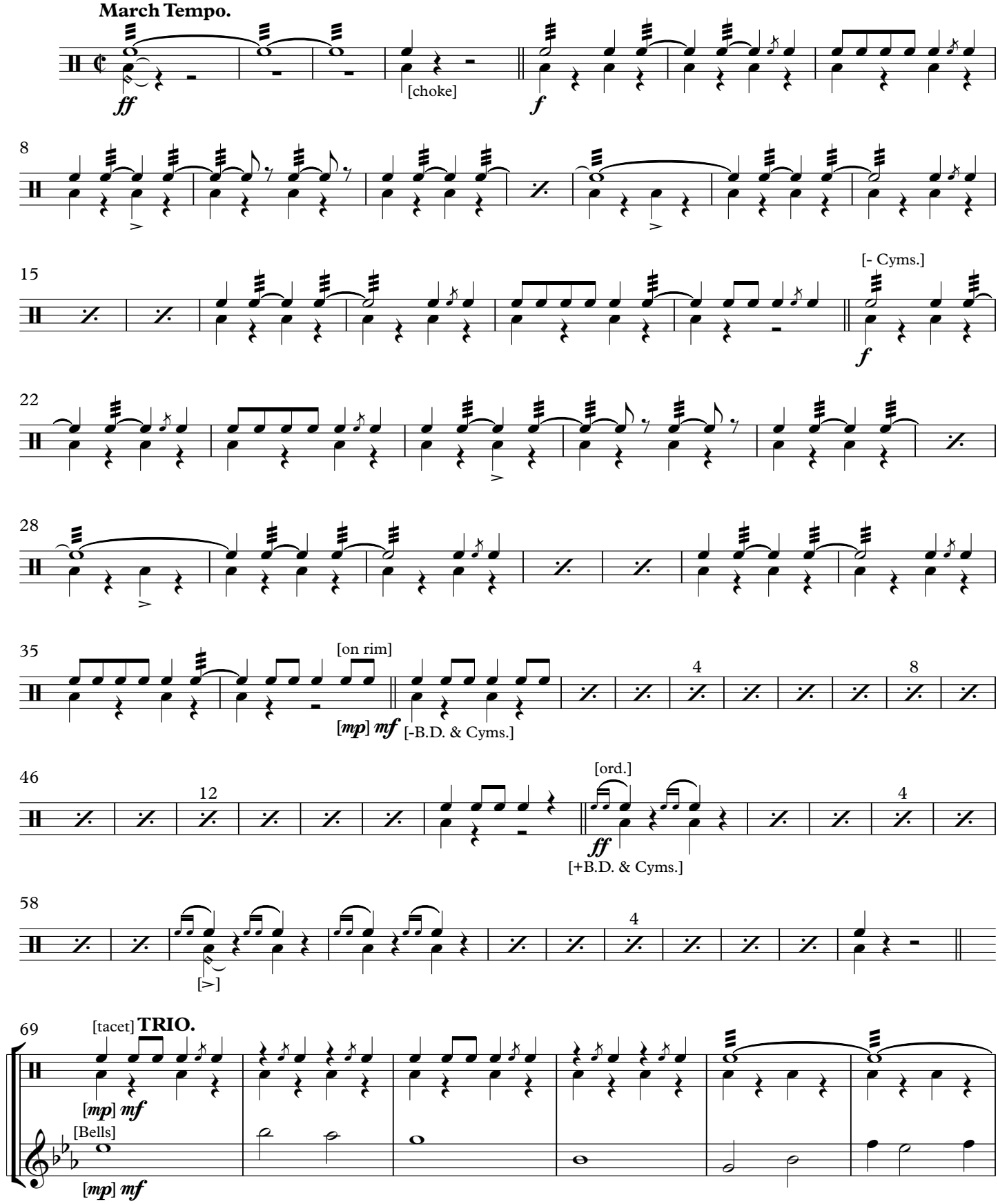
March

AMERICA FIRST

Drums & Bells

(1916)

JOHN PHILIP SOUSA



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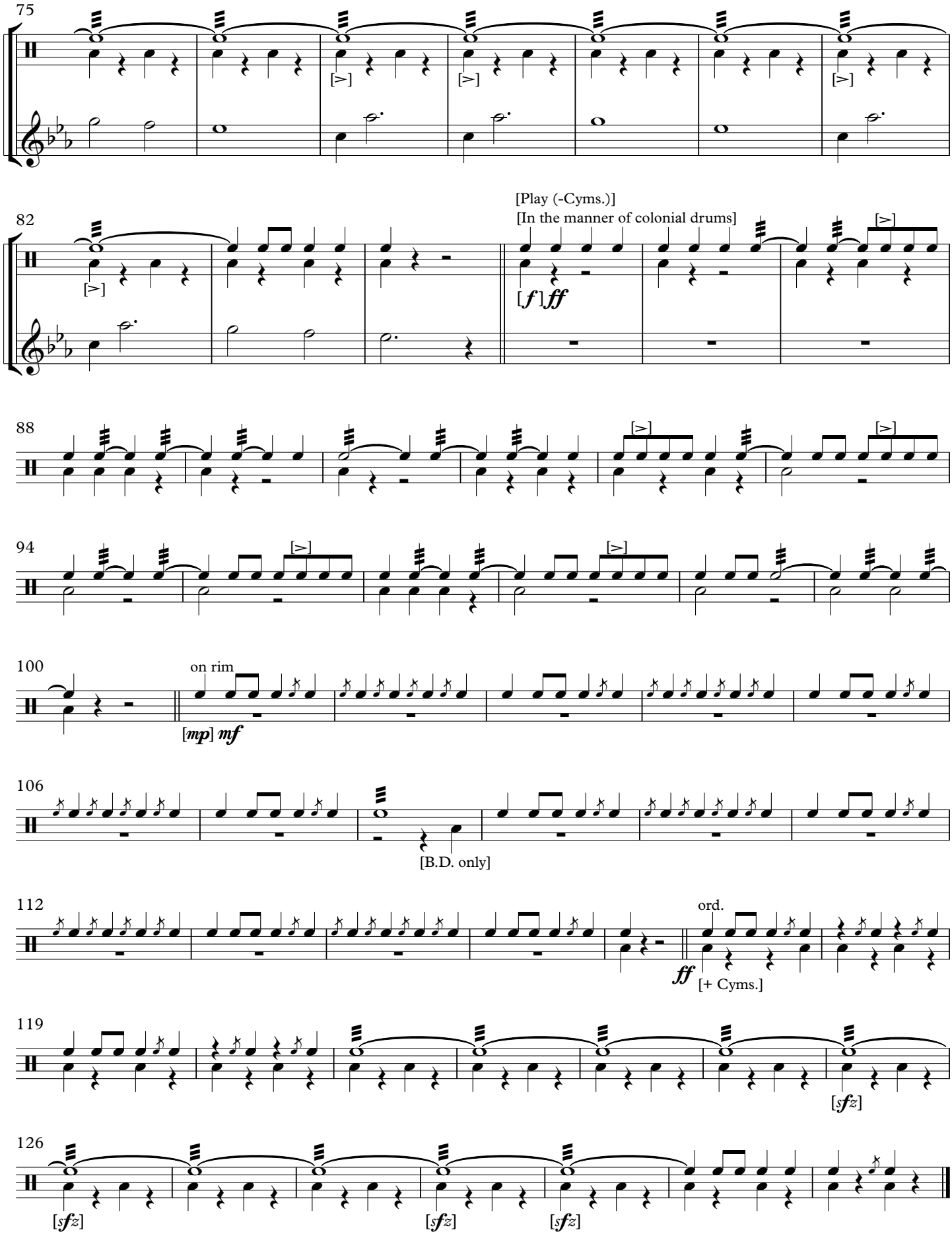
75
82
[Play (-Cyms.)]
[In the manner of colonial drums]
[f] ff
88
94
100
on rim
[mp] mf
106
[B.D. only]
112
ord.
ff
[+ Cyms.]
119
[sfz]
126
[sfz]
[sfz]
[sfz]