



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 4 *of* No. 74

AMERICA  
FIRST  
MARCH  
(1916)

FULL *of* 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 *solì* 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 *solì*, 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 and 129-130 for this final statement.

# March AMERICA FIRST

Full Score

(1916)

JOHN PHILIP SOUSA

March Tempo. 2 3 4 5 6 7 8

The score is arranged in two systems. The first system includes Piccolo, Flute, 1st & 2nd Oboes, Eb Clarinet, 1st Bb Clarinet, 2nd & 3rd Bb Clarinets, Eb Alto Clarinet, Bb Bass Clarinet, 1st & 2nd Bassoons, Eb Alto Saxophone, Bb Tenor Saxophone, and Eb Baritone Saxophone. The second system includes Solo Bb Cornet, 1st Bb Cornet, 2nd & 3rd Bb Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Baritone, 1st & 2nd Trombones, Bass Trombone, Tuba, and Drums & Bells. The score is in 2/4 time with a key signature of one flat (Bb). Dynamics include *ff* and *f*. A [choke] instruction is present in the Drums & Bells part at measure 5.

AMERICA FIRST  
Full Score

9

10

11

12

13

14

15

16

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

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

AMERICA FIRST  
Full Score

17

18

19

20

21

22

23

Picc.

Flute

1st & 2nd Obs.

E $\flat$  Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B $\flat$  Cor.

1st B $\flat$  Cor.

2nd & 3rd B $\flat$  Cors.

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

[ - Cyms. ]

*f*

AMERICA FIRST  
Full Score

24

25

26

27

28

29

8<sup>o</sup>

Picc.

Flute

1st & 2nd Obs.

E $\flat$  Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B $\flat$  Cor.

1st B $\flat$  Cor.

2nd & 3rd B $\flat$  Cors.

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

AMERICA FIRST  
Full Score

30

31

32

33

34

35

36

Picc. *[mp] mf*

Flute *[mp] mf*

1st & 2nd Obs. *[mp] mf*

E♭ Clar. *[mp] mf*

1st Clar. *[mp] mf*

2nd & 3rd Clars. *[mp] mf* [orig. 8va]

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor. *[mp] mf* [tacet]

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd F Hns.

3rd & 4th F Hns. <sup>a2</sup>

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells *[mp] mf* [on rim]



AMERICA FIRST  
Full Score

37

38

39

40

41

42

43

44

Picc.  
 Flute  
 1st & 2nd Obs.  
 E $\flat$  Clar.  
 1st Clar.  
 2nd & 3rd Clars.  
 Alto Clar. *[mp] mf*  
 Bass Clar. *[mp] mf*  
 1st & 2nd Bsns. *[mp] mf*  
 Alto Sax. *[mp] mf*  
 Ten. Sax. *[mp] mf*  
 Bari. Sax. *[mp] mf*  
 Solo B $\flat$  Cor.  
 1st B $\flat$  Cor. *[tacet]* *[mp] mf*  
 2nd & 3rd B $\flat$  Cors. *[tacet]* *[mp] mf*  
 1st & 2nd F Hns. *[mp] mf*  
 3rd & 4th F Hns. *[mp] mf*  
 Bar. *[mp] mf*  
 1st & 2nd Trbns. *[tacet]* *[mp] mf*  
 B. Trbn. *[tacet]* *[mp] mf*  
 Tuba *[mp] mf*  
 Drums/Bells  
 [-B.D. & Cyms.]

AMERICA FIRST  
Full Score

45

46

47

48

49

50

51

52

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E $\flat$  Clar. *ff*

1st Clar. *ff*

2nd & 3rd Clars. *ff* [loco]

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo B $\flat$  Cor. *ff* [Play]

1st B $\flat$  Cor. *ff* [Play]

2nd & 3rd B $\flat$  Cors. *ff* [Play]

1st & 2nd F Hns. *ff*

3rd & 4th F Hns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff* [Play]

B. Trbn. *ff* [Play]

Tuba *ff*

Drums/Bells *ff*

AMERICA FIRST  
Full Score

53

54

55

56

57

58

59

60

Picc.

Flute

1st & 2nd Obs.

E $\flat$  Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax.

Ten. Sax.

Bari. Sax. *ff*

Solo B $\flat$  Cor.

1st B $\flat$  Cor.

2nd & 3rd B $\flat$  Cors.

1st & 2nd F Hns. *ff*

3rd & 4th F Hns. *ff*

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba *ff*

Drums/Bells *ff* [ord.] [+B.D. & Cyms]

AMERICA FIRST  
Full Score

61

62

63

64

65

66

67

68

Picc. [tacet] [mp] mf

Flute [orig. 8va] [mp] mf

1st & 2nd Obs. [mp] mf

E $\flat$  Clar. [tacet] [mp] mf

1st Clar. [orig. 8va] [mp] mf

2nd & 3rd Clars. [orig. 8va] [mp] mf

Alto Clar. [mp] mf

Bass Clar. [mp] mf

1st & 2nd Bsns. [mp] mf

Alto Sax. [mp] mf

Ten. Sax. [mp] mf

Bari. Sax. [mp] mf

Solo B $\flat$  Cor. [tacet] [mp] mf

1st B $\flat$  Cor. [tacet] [mp] mf

2nd & 3rd B $\flat$  Cors. [mp] mf

1st & 2nd F Hns. [mp] mf

3rd & 4th F Hns. [mp] mf

Bar. [mp] mf

1st & 2nd Trbns. [mp] mf

B. Trbn. [mp] mf

Tuba [mp] mf

Drums/Bells [mp] mf

AMERICA FIRST  
Full Score

69 70 71 72 73 74 75 76

TRIO.

Picc. 

Flute 

1st & 2nd Obs. 

E♭ Clar. 

1st Clar. 

2nd & 3rd Clars. 

Alto Clar.   
*[mp] mf*

Bass Clar.   
*[mp] mf*

1st & 2nd Bsns. 

Alto Sax.   
*[mp] mf*

Ten. Sax. 

Bari. Sax. 

TRIO.

Solo B♭ Cor. 

1st B♭ Cor. 

2nd & 3rd B♭ Cors.   
*[tacet]*  
*[mp] mf*

1st & 2nd F Hns.   
*[mp] mf*

3rd & 4th F Hns.   
*[mp] mf*

Bar. 

1st & 2nd Trbns.   
*[tacet]*  
*[mp] mf*

B. Trbn.   
*[tacet]*  
*[mp] mf*

Tuba   
*[mp] mf*

Drums/Bells   
*[mp] mf*

[Bells]   
*[mp] mf*

AMERICA FIRST  
Full Score

77 78 79 80 81 82 83 84

Picc. [Play] *f* *ff* [loco]

Flute *f* *ff*

1st & 2nd Obs. *f* *ff*

E $\flat$  Clar. [Play] *f* *ff* [loco]

1st Clar. *f* *ff* [loco]

2nd & 3rd Clars. *f* *ff*

Alto Clar. *f* *ff*

Bass Clar. *f* *ff*

1st & 2nd Bsns. *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Solo B $\flat$  Cor. *f* *ff*

1st B $\flat$  Cor. *f* *ff*

2nd & 3rd B $\flat$  Cors. *f* *ff*

1st & 2nd F Hns. *f* *ff*

3rd & 4th F Hns. *f* *ff*

Bar. *f* *ff*

1st & 2nd Trbns. *f* *ff*

B. Trbn. *f* *ff*

Tuba *f* *ff*

Drums/Bells *f* *ff*

AMERICA FIRST  
Full Score

85 86 87 88 89 90 91 92

Picc. *[f]*

Flute *[f]*

1st & 2nd Obs. *[f]*

E $\flat$  Clar. *[f]*

1st Clar. *[f]*

2nd & 3rd Clars. *[f]*

Alto Clar. *[f]*

Bass Clar. *[f]*

1st & 2nd Bsns. *[f]*

Alto Sax. *[f]*

Ten. Sax. *[f]*

Bari. Sax. *[f]*

Solo B $\flat$  Cor. *[f]*

1st B $\flat$  Cor. *[f]*

2nd & 3rd B $\flat$  Cors. *[f]*

1st & 2nd F Hns. *[f]* *Soli*

3rd & 4th F Hns. *[f]* *Soli*

Bar. *[f]*

1st & 2nd Trbns. *[f]* *[Play]*

B. Trbn. *[mf]* *[ff]* *[Play]*

Tuba *[f]*

Drums/Bells *[f]* *[Play (-Cyms.)]* *[In the manner of colonial drums]*

AMERICA FIRST  
Full Score

93

94

95

96

97

98

99

100

Picc. [mp] *mf* [racet]

Flute [mp] *mf* [racet]

1st & 2nd Obs. [mp] *mf* [racet]

E♭ Clar. [mp] *mf* [racet]

1st Clar. [mp] *mf* [racet]

2nd & 3rd Clars. [mp] *mf* [racet]

Alto Clar.

Bass Clar.

1st & 2nd Bsns. [mp] *mf*

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor. [mp] *mf* [Play]

1st B♭ Cor. [mp] *mf* [Play]

2nd & 3rd B♭ Cors. [mp] *mf* [Play]

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells



AMERICA FIRST  
Full Score

101

102

103

104

105

106

107

108

Picc. *[mp] mf*

Flute *[mp] mf*

1st & 2nd Obs. *[mp] mf*

E $\flat$  Clar. *[mp] mf*

1st Clar. *[mp] mf*

2nd & 3rd Clars. *[mp] mf*

Alto Clar. *[mp] mf*

Bass Clar. *[mp] mf*

1st & 2nd Bsns. *[mp] mf*

Alto Sax. *[mp] mf*

Ten. Sax. *[mp] mf*

Bari. Sax. *[mp] mf*

Solo B $\flat$  Cor. *[mp] mf*

1st B $\flat$  Cor. *[mp] mf*

2nd & 3rd B $\flat$  Cors. *[mp] mf*

1st & 2nd F Hns. *[mp] mf*

3rd & 4th F Hns. *[mp] mf*

Bar. *[mp] mf*

1st & 2nd Trbns. *[mp] mf*

B. Trbn. *[mp] mf*

Tuba *[mp] mf*

Drums/Bells *[mp] mf* on rim

AMERICA FIRST  
Full Score

109

110

111

112

113

114

115

116

Picc.

Flute

1st & 2nd Obs.

E $\flat$  Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B $\flat$  Cor.

1st B $\flat$  Cor.

2nd & 3rd B $\flat$  Cors.

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba  
*Soli*  
*ff*

Drums/Bells

AMERICA FIRST  
Full Score

117 118 119 120 121 122 123 124

Picc. *[Play]*  
*ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *[Play]*  
*ff*

1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd F Hns. *ff*

3rd & 4th F Hns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums/Bells *ord.*  
*ff* [+ Cyms.]

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 Bsns.

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] [sfz]

March  
**AMERICA FIRST**

Piccolo

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Piccolo in the key of B-flat major (two flats) and 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *f* marking later in the staff. The second staff is marked with a 7. The third staff is marked with a 13. The fourth staff is marked with a 20 and a *f* dynamic. The fifth staff is marked with a 24. The sixth staff is marked with a 29 and a *[mp] mf* dynamic. The seventh staff is marked with a 37. The eighth staff is marked with a 42. The ninth staff is marked with a 47. The tenth staff is marked with a 52 and a *ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

AMERICA FIRST

Piccolo

57

Musical staff 57-61: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The melody starts on G4 and moves generally upwards.

62

Musical staff 62-66: Treble clef, key signature of two flats. Continuation of the melodic line from the previous staff, featuring similar rhythmic patterns and slurs.

67

[tacet]

**TRIO.**

[mp] *mf*

Musical staff 67-74: Treble clef, key signature of two flats. The staff begins with a [tacet] marking. At measure 67, the word **TRIO.** is written above the staff. The music consists of sustained notes, some with slurs, and dynamic markings [mp] and *mf*.

75

Musical staff 75-83: Treble clef, key signature of two flats. This staff features a series of sustained notes, some with slurs, continuing the texture established in the Trio section.

84

[Play]

[f] *ff*

Musical staff 84-90: Treble clef, key signature of two flats. The staff starts with a [Play] marking. The music features a series of slurred notes, some with accents, and dynamic markings [f] and *ff*.

91

Musical staff 91-97: Treble clef, key signature of two flats. Continuation of the slurred melodic line with accents and dynamic markings.

98

[tacet]

[mp] *mf*

Musical staff 98-103: Treble clef, key signature of two flats. The staff begins with a [tacet] marking. The music consists of sustained notes with dynamic markings [mp] and *mf*.

104

Musical staff 104-109: Treble clef, key signature of two flats. Continuation of the sustained notes with dynamic markings.

110

Musical staff 110-115: Treble clef, key signature of two flats. Continuation of the sustained notes with dynamic markings.

116

[Play]

*ff*

Musical staff 116-123: Treble clef, key signature of two flats. The staff starts with a [Play] marking. The music features a series of slurred notes with dynamic markings *ff*.

124

Musical staff 124-128: Treble clef, key signature of two flats. Continuation of the slurred melodic line with dynamic markings.

March  
**AMERICA FIRST**

Flute

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a single flute in the key of B-flat major (two flats) and 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* (fortissimo) and a *f* (forte) marking later in the staff. The second staff is marked with a measure rest (7). The third staff is marked with a measure rest (12). The fourth staff is marked with a measure rest (18) and a *f* (forte) marking. The fifth staff is marked with a measure rest (23). The sixth staff is marked with a measure rest (27) and a *2* (second ending) marking. The seventh staff is marked with a measure rest (34) and a *[mp] mf* (mezzo-piano to mezzo-forte) marking. The eighth staff is marked with a measure rest (39). The ninth staff is marked with a measure rest (44). The tenth staff is marked with a measure rest (49) and a *ff* (fortissimo) marking.

AMERICA FIRST  
Flute

54



59



64



[orig. 8va]  
[mp] *mf*

69 **TRIO.**




78

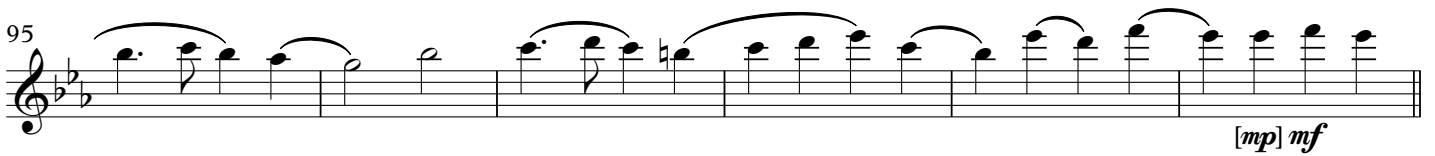


[loco]  
[f] *ff*

87



95



[mp] *mf*

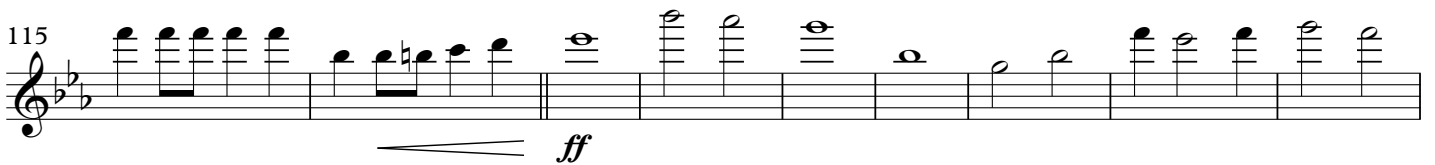
101



108

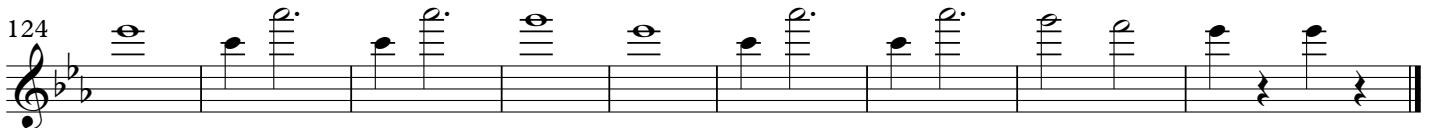


115



*ff*

124





March  
**AMERICA FIRST**

1st Oboe

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Oboe part of the march 'America First'. It consists of ten staves of music, each beginning with a measure number (7, 12, 18, 23, 27, 34, 39, 44, 49, 54). The key signature is B-flat major (two flats) and the time signature is 2/4. The score includes various dynamic markings: *ff* (fortissimo) at the beginning, *f* (forte) at measures 18 and 54, and *[mp] mf* (mezzo-piano to mezzo-forte) at measure 34. There are also accents (^) and slurs throughout the piece. The music features a mix of eighth and sixteenth notes, with some triplet-like patterns. A double bar line is present at the end of measure 18, and another at the end of measure 54. A '2' is written above the staff at the end of measure 27, possibly indicating a second ending or a specific articulation.

AMERICA FIRST  
1st Oboe

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

March Tempo.

The musical score is written for the 2nd Oboe part of the march 'America First' by John Philip Sousa. It is in 2/4 time and the key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, with measure numbers 7, 12, 18, 23, 27, 34, 39, 44, 49, and 54 marked at the beginning of their respective staves. The dynamics range from fortissimo (ff) to mezzo-forte (mf). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present at the end of the piece, starting at measure 54.

AMERICA FIRST  
2nd Oboe

59



64

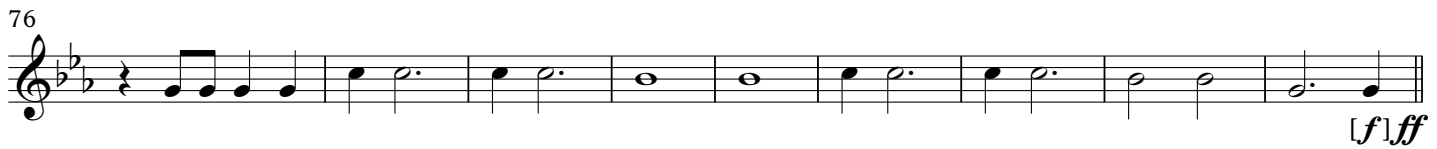


[mp] *mf*

69 **TRIO.**



76



[f] *ff*

85



91



98



[mp] *mf*

105



111



117



*ff*

123



March  
**AMERICA FIRST**

E♭ Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Clarinet in G major (one sharp) and 2/4 time. It consists of ten staves of music, with measure numbers 6, 11, 17, 22, 26, 31, 38, 43, 48, and 53 indicated at the beginning of their respective staves. The score includes various dynamic markings: *ff* (fortissimo) at the beginning of the first staff, *f* (forte) at the end of the first staff and below the 17th staff, *[mp] mf* (mezzo-piano to mezzo-forte) below the 31st staff, and *ff* at the end of the 48th staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and slurs. A double bar line with repeat dots is used at the end of the 17th and 48th staves. A fermata is placed over a note in the 31st measure. A '2' above a note in the 31st measure indicates a second ending. The score concludes with a double bar line and repeat dots at the end of the 53rd measure.

AMERICA FIRST  
E♭ Clarinet

58

63

68 [tacet] **TRIO.**

76 [Play] **[f] ff**

85

91

98 [tacet] **[mp] mf**

104

110

116 [Play] **ff**

124

March  
**AMERICA FIRST**

1st B $\flat$  Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B $\flat$  Clarinet part of the march 'America First'. It consists of ten staves of music, each beginning with a measure number: 1, 7, 12, 18, 23, 27, 34, 39, 44, 49, and 54. The music is in 2/4 time and features various dynamics including *ff*, *f*, *[mp] mf*, and *ff*. The score includes slurs, accents, and a fermata over a measure at the end of the 27th staff. A double bar line is present at the end of the 23rd and 49th staves.

AMERICA FIRST  
1st B♭ Clarinet

59



64



69 **TRIO.**



77



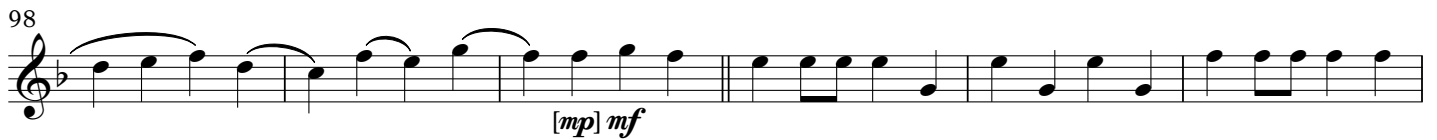
85



91



98



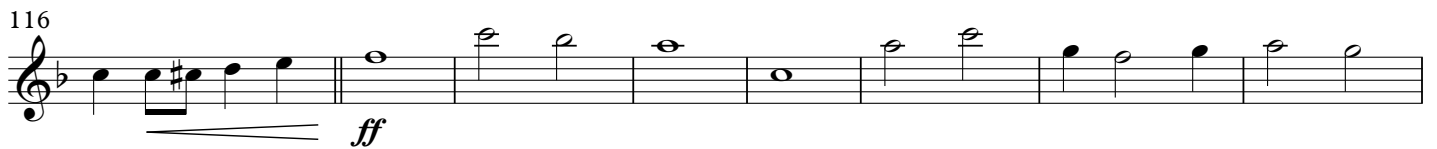
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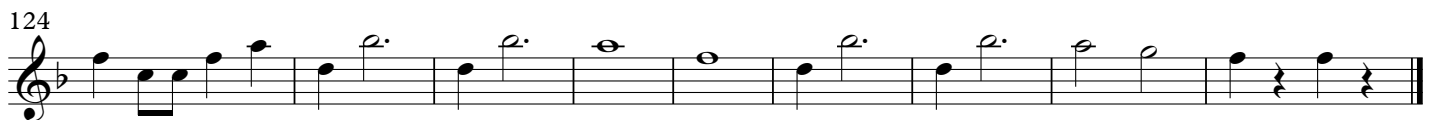
110



116



124





March  
**AMERICA FIRST**

2nd B $\flat$  Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B $\flat$  Clarinet in C major, 2/4 time. It consists of ten staves of music. The first staff begins with a *ff* dynamic and a *f* dynamic. The second staff starts at measure 7. The third staff starts at measure 13. The fourth staff starts at measure 20 and includes a *f* dynamic. The fifth staff starts at measure 25. The sixth staff starts at measure 30 and includes a *2* (second ending) and a *[orig. 8va]* instruction. The seventh staff starts at measure 37. The eighth staff starts at measure 42. The ninth staff starts at measure 47. The tenth staff starts at measure 52 and includes a *[loco]* instruction and a *ff* dynamic. The eleventh staff starts at measure 57. The score concludes with a double bar line at the end of the final staff.



March  
**AMERICA FIRST**

3rd B♭ Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd B♭ Clarinet part of the march 'America First'. It consists of ten staves of music in 2/4 time. The score begins with a dynamic marking of *ff* and a tempo instruction of 'March Tempo.'. The first staff contains measures 1-6, with a *f* dynamic marking at the end. The second staff (measures 7-12) and third staff (measures 13-19) continue the melody. The fourth staff (measures 20-24) features a *f* dynamic marking. The fifth staff (measures 25-29) continues the melodic line. The sixth staff (measures 30-36) includes a double bar line, a fermata, a second ending bracket labeled '2', and a dynamic marking of *[mp] mf* with the instruction '[orig. 8va]'. The seventh staff (measures 37-41) and eighth staff (measures 42-46) continue the melody. The ninth staff (measures 47-51) and tenth staff (measures 52-56) feature a *ff* dynamic marking and a '[loco]' instruction. The final staff (measures 57-60) concludes the piece.

AMERICA FIRST  
3rd B $\flat$  Clarinet

62

67

[orig. 8va] **TRIO.** div.

[mp] mf

73

80

[loco] [f] ff

87

&lt;

March  
**AMERICA FIRST**

E♭ Alto Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.

ff

f

6

11

16

21

26

31

37

[mp] mf

43

49

ff

ff

AMERICA FIRST  
E♭ Alto Clarinet

55

61

67

TRIO.

73

81

89

97

104

111

118

125



AMERICA FIRST  
B♭ Bass Clarinet

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

March Tempo.

The musical score is written for the 1st Bassoon part in bass clef with a key signature of one flat (Bb) and a common time signature (C). The piece is in 2/4 time. The score consists of ten staves of music, with measure numbers 7, 13, 19, 25, 31, 37, 45, 53, and 62 indicated at the beginning of their respective staves. The dynamics are marked as follows: *ff* (fortissimo) at the beginning of the first staff, *f* (forte) at the beginning of the second staff, *f* at the beginning of the fourth staff, *[mp] mf* (mezzo-piano to mezzo-forte) at the beginning of the sixth staff, *ff* at the beginning of the eighth staff, and *[mp] mf* at the end of the tenth staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accents and slurs indicated above the notes.



March  
**AMERICA FIRST**

2nd Bassoon

(1916)

JOHN PHILIP SOUSA

March Tempo.

Musical notation for measures 1-6. The key signature is B-flat major (two flats). The time signature is common time (C). The notation starts with a dynamic marking of *ff* (fortissimo) and ends with a dynamic marking of *f* (forte). There is an accent (^) over the eighth note in measure 5.

7

Musical notation for measures 7-12. The key signature is B-flat major. The notation continues with a series of eighth and quarter notes.

13

Musical notation for measures 13-18. The key signature is B-flat major. The notation continues with a series of eighth and quarter notes.

19

Musical notation for measures 19-24. The key signature is B-flat major. The notation continues with a series of eighth and quarter notes. A dynamic marking of *f* (forte) is present below measure 22.

25

Musical notation for measures 25-30. The key signature is B-flat major. The notation continues with a series of eighth and quarter notes.

31

Musical notation for measures 31-36. The key signature is B-flat major. The notation continues with a series of eighth and quarter notes.

37

Musical notation for measures 37-44. The key signature is B-flat major. The notation continues with a series of eighth and quarter notes. A dynamic marking of *[mp] mf* (mezzo-piano to mezzo-forte) is present below measure 37.

45

Musical notation for measures 45-52. The key signature is B-flat major. The notation continues with a series of eighth and quarter notes.

53

Musical notation for measures 53-61. The key signature is B-flat major. The notation continues with a series of eighth and quarter notes. A dynamic marking of *ff* (fortissimo) is present below measure 53.

62

Musical notation for measures 62-68. The key signature is B-flat major. The notation continues with a series of eighth and quarter notes. A dynamic marking of *[mp] mf* (mezzo-piano to mezzo-forte) is present below measure 67.

AMERICA FIRST  
2nd Bassoon

TRIO.

69

75

81

[f] ff

87

92

98

[mp] mf

103

108

114

ff

120

127

March  
**AMERICA FIRST**

E♭ Alto Saxophone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Saxophone in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a *ff* dynamic and includes an accent (^) over the eighth note of the first measure. The second staff starts at measure 6. The third staff starts at measure 11. The fourth staff starts at measure 16 and ends with a *f* dynamic. The fifth staff starts at measure 21. The sixth staff starts at measure 26. The seventh staff starts at measure 31. The eighth staff starts at measure 37 and features a *[mp] mf* dynamic. The ninth staff starts at measure 43. The tenth staff starts at measure 49 and ends with a *ff* dynamic. The score includes various musical notations such as slurs, ties, and rests.

AMERICA FIRST  
E♭ Alto Saxophone

55

61

67

TRIO.

73

81

89

97

104

111

118

125

March  
**AMERICA FIRST**

B♭ Tenor Saxophone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Tenor Saxophone and consists of ten staves of music. The key signature is one flat (B♭) and the time signature is common time (C). The score begins with a dynamic marking of *ff* and a tempo instruction of "March Tempo." The first staff contains measures 1-5, with a *f* dynamic marking at the end. The second staff (measures 6-10) and third staff (measures 11-15) continue the melodic line. The fourth staff (measures 16-20) ends with a *f* dynamic marking. The fifth staff (measures 21-24) and sixth staff (measures 25-29) feature a complex, rhythmic eighth-note pattern. The seventh staff (measures 30-36) includes a first ending bracket and a second ending bracket. The eighth staff (measures 37-42) is marked with *[mp] mf* and consists of a steady eighth-note accompaniment. The ninth staff (measures 43-48) continues this accompaniment. The final staff (measures 49-54) concludes with a *ff* dynamic marking.

AMERICA FIRST  
B♭ Tenor Saxophone

55

61

67

TRIO.

72

81

90

98

105

112

118

124



March  
**AMERICA FIRST**

E♭ Baritone Saxophone

(1916)

**JOHN PHILIP SOUSA**

March Tempo.

The musical score is written for E♭ Baritone Saxophone in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'March Tempo.' and the dynamics are *ff* (fortissimo) and *f* (forte). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *[mp] mf* (mezzo-piano to mezzo-forte) appears in the sixth staff. The piece concludes with a double bar line at the end of the tenth staff.



March  
**AMERICA FIRST**

Solo B♭ Cornet

(1916)

JOHN PHILIP SOUSA

March Tempo.

6

11

16

21

26

32

37

42

47

*ff*

*f*

*f*

[tacet]

[*mp*] *mf*



March  
**AMERICA FIRST**

1st B $\flat$  Cornet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 1st B $\flat$  Cornet in 2/4 time. It consists of ten staves of music. The first staff begins with a *ff* dynamic and a *f* dynamic later in the measure. The second staff has a measure number 6. The third staff has a measure number 11. The fourth staff has a measure number 16. The fifth staff has a measure number 21 and a *f* dynamic. The sixth staff has a measure number 26. The seventh staff has a measure number 31. The eighth staff has a measure number 36, a [tacet] instruction, and a [mp] mf dynamic. The ninth staff has a measure number 42 and a [Play] instruction with a *ff* dynamic. The tenth staff has a measure number 54.

AMERICA FIRST  
1st B $\flat$  Cornet

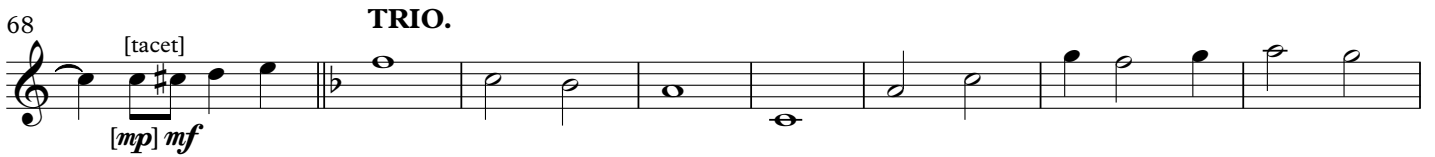
61



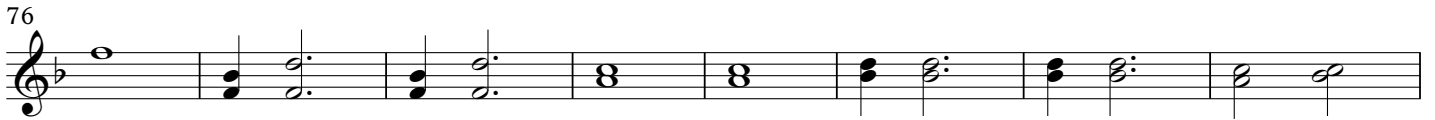
68 **TRIO.**

[tacet]

[mp] mf

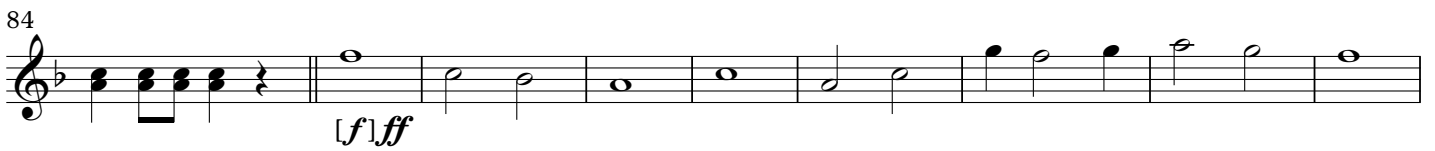


76



84

[f] ff



93

[Play]

[mp] mf



101



106



111



116

ff



124



March  
**AMERICA FIRST**

2nd B $\flat$  Cornet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B $\flat$  Cornet in treble clef with a common time signature (C). It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes a crescendo leading to a *f* dynamic. The second staff has a *f* dynamic. The third staff has a *f* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *f* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.







AMERICA FIRST  
3rd B♭ Cornet

67 **TRIO.**  
[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

March Tempo.

The musical score is written for the 1st F Horn part of the march 'America First'. It consists of ten staves of music, each beginning with a measure number (6, 12, 18, 24, 30, 36, 42, 48, 54, 60). The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various dynamic markings: *ff* (fortissimo) at the beginning and at measure 18; *f* (forte) at measure 18; *[mp] mf* (mezzo-forte) at measure 36; and *ff* (fortissimo) at measure 48. The music features a mix of eighth and quarter notes, with some rests and a repeat sign at the end of the first staff.

AMERICA FIRST  
1st F Horn

66 **TRIO.**  
[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

March Tempo.

The musical score is written for a 2nd F Horn in the key of B-flat major (one flat) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The tempo is marked 'March Tempo.' and the dynamics are *ff* (fortissimo) and *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line and a final *ff* dynamic marking.

AMERICA FIRST  
2nd F Horn

66 **TRIO.**  
[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

March Tempo.

The musical score is written for the 3rd F Horn part of the march 'America First'. It consists of ten staves of music, each beginning with a measure number (6, 12, 18, 24, 30, 36, 42, 48, 54, 60). The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various dynamic markings: *ff* (fortissimo) at the beginning and at measure 18; *f* (forte) at measure 12; *[mp] mf* (mezzo-piano to mezzo-forte) at measure 36; and *ff* (fortissimo) at measure 48. The music features a mix of eighth and quarter notes, with some rests and a fermata over a note in measure 18. The piece concludes with a final cadence in measure 60.

AMERICA FIRST  
3rd F Horn

66 **TRIO.**

[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

March Tempo.

The musical score is written for the 4th F Horn part of the march 'America First'. It consists of ten staves of music, numbered 1 through 60. The key signature is one flat (B-flat major for the horn), and the time signature is common time (C). The score begins with a dynamic marking of *ff* (fortissimo) and a 'March Tempo.' instruction. The first staff contains the initial melodic line, featuring a series of eighth and quarter notes, with an accent (^) over the eighth note of the second measure. The subsequent staves (2-10) primarily consist of rhythmic accompaniment, often using quarter notes and rests. Dynamic markings include *f* (forte) at the beginning of the first staff, *f* at the start of the 18th measure, and *[mp] mf* (mezzo-piano to mezzo-forte) at the start of the 36th measure. The score concludes with a final *ff* marking at the end of the 54th measure.



March  
**AMERICA FIRST**

Baritone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Baritone instrument in bass clef, 2/4 time, and B-flat major. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *f* marking later in the staff. The second staff is marked with a measure number of 6. The third staff is marked with a measure number of 11. The fourth staff is marked with a measure number of 16. The fifth staff is marked with a measure number of 21 and a dynamic marking of *f*. The sixth staff is marked with a measure number of 26. The seventh staff is marked with a measure number of 31. The eighth staff is marked with a measure number of 37 and dynamic markings of *[mp]* and *mf*. The ninth staff is marked with a measure number of 45 and a dynamic marking of *ff*. The tenth staff is marked with a measure number of 53. The score includes various musical notations such as slurs, accents, and dynamic markings.

AMERICA FIRST  
Baritone

60



67

TRIO.

[mp] mf



74

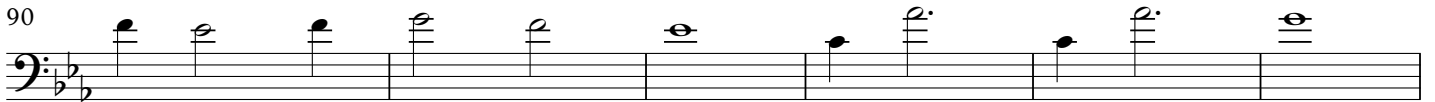


82

[f] ff

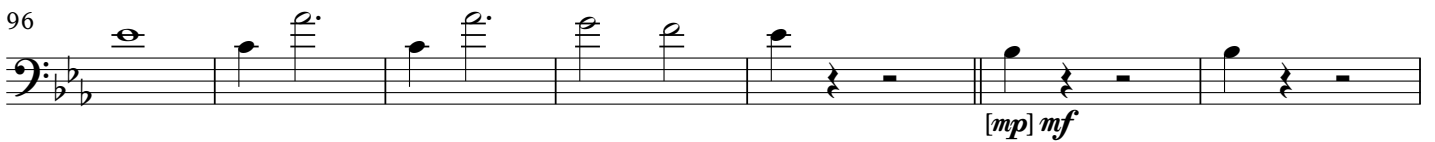


90



96

[mp] mf



103



110



117

ff



125



March  
**AMERICA FIRST**

Baritone, T.C.

(1916)

JOHN PHILIP SOUSA

March Tempo.

ff

6

11

16

21

f

26

31

37

[mp] mf

45

ff

53

AMERICA FIRST  
Baritone, T.C.

60

67

**TRIO.**

[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.

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) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *f* marking later in the staff. The second staff is marked with a measure number of 6. The third staff is marked with a measure number of 13. The fourth staff is marked with a measure number of 19 and a *f* dynamic marking. The fifth staff is marked with a measure number of 26. The sixth staff is marked with a measure number of 33, includes a [tacet] instruction, and a *[mp] mf* dynamic marking. The seventh staff is marked with a measure number of 39. The eighth staff is marked with a measure number of 45. The ninth staff is marked with a measure number of 51, includes a [Play] instruction, and a *ff* dynamic marking. The tenth staff is marked with a measure number of 58. The score concludes with a final note on the tenth staff.

AMERICA FIRST  
1st Trombone

**TRIO.**

[tacet]

[mp] *mf*

65

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.

The musical score is written for the 2nd Trombone part in bass clef with a key signature of one flat (B-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and features a melodic line with an accent (^) over the eighth note. The second staff starts at measure 6 and includes a dynamic marking of *f*. The third staff starts at measure 13. The fourth staff starts at measure 19 and includes a dynamic marking of *f*. The fifth staff starts at measure 26. The sixth staff starts at measure 33 and includes a *[tacet]* instruction and dynamic markings of *[mp]* and *mf*. The seventh staff starts at measure 39. The eighth staff starts at measure 45. The ninth staff starts at measure 51 and includes a *[Play]* instruction and a dynamic marking of *ff*. The tenth staff starts at measure 58. The score concludes with a final note on the tenth staff.

AMERICA FIRST  
2nd Trombone

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.

The musical score is written for Bass Trombone in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and includes an accent (^) over the eighth note. The second staff has a dynamic marking of *f*. The third staff is marked with *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *[mp] mf* and includes a [tacet] instruction. The seventh staff has a dynamic marking of *[mp] mf*. The eighth staff has a dynamic marking of *[mp] mf* and includes a [Play] instruction. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *ff*.

AMERICA FIRST  
Bass Trombone

63 TRIO.  
[tacet]

[mp] *mf*

70

78

84 [Play]

[*mf*] *ff*

89

95

101

[*mp*] *mf*

107

113

*ff*

121

127

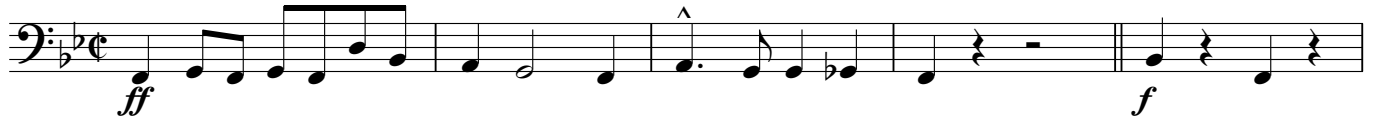
March  
**AMERICA FIRST**

Tuba

(1916)

JOHN PHILIP SOUSA

March Tempo.



6



13



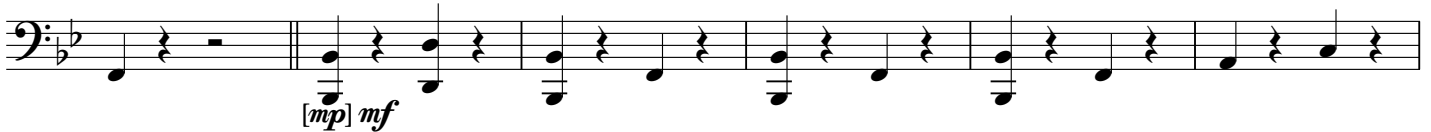
21



28



36



42



48



54



60





March  
**AMERICA FIRST**

Drums & Bells

(1916)

JOHN PHILIP SOUSA

March Tempo.

*ff* [choke] *f*

8

15 [- Cyms.] *f*

22

28

35 [on rim] *[mp] mf* [-B.D. & Cyms.] 4 8

46 [ord.] *ff* [+B.D. & Cyms.] 12 4

58

69 [tacet] **TRIO.** *[mp] mf* [Bells] *[mp] mf*

AMERICA FIRST  
Drums & Bells

75

[v] [v] [v]

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]