



The Complete
Marches *of*

JOHN PHILIP SOUSA

VOL. 5



No. 78

U.S. FIELD
ARTILLERY
MARCH
(1917)

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “U.S. Field Artillery” (1917)

During Sousa’s brief wartime service in the Navy, he was invited to a luncheon meeting in New York with Secretary of the Navy Josephus Daniels and Army Lieutenant George Friedlander. Friedlander, of the 306th Field Artillery, asked Sousa to compose a march for that regiment, suggesting that the march be built around an artillery song then known by such names as “The Caisson Song,” “The Caissons Go Rolling Along,” and “The Field Artillery Song.” The song was believed to be quite old, perhaps of Civil War origin, and had not been published; the composer was believed dead.

Sousa liked the song and agreed to use it. He set it in a different key, changed the harmonic structure, refined the melody, gave it a more snappy rhythm, and added this to his own original material. The complete composition was then published as the “U.S. Field Artillery” march.

Sousa’s touch added the spark necessary to transform the little-known artillery song into the army’s most popular melody. The new march was eagerly adopted by the army’s artillery units and later by the army as a whole. The Victor Talking Machine Company promptly issued a recording of the march with Sousa personally conducting former members of his own band, and the piece became the best known of all Sousa’s World War I compositions. On the record it was paired with another Sousa composition also dedicated to the U.S. Army: the “Liberty Loan” march. In a year’s time, the recording sold over 400,000 copies.

Sheet music of the march also sold well. Its attractive cover was the copy of a work by the sculptor James E. Kelly, well known for his portrayal of military subjects. Kelly set aside other work on a \$200,000 piece of sculpture in Delaware to complete the clay bas-relief model for the cover. The march was also published in an outstanding band arrangement by Mayhew L. Lake.

It came as quite a surprise to Sousa and Lieutenant Friedlander to learn that the composer of “The Caisson Song” was still very much alive and that the song was less than ten years old. It had been written in March, 1908, by Lieutenant Edmund L. Gruber of the U.S. Army Field Artillery at Camp Stotsenburg, Philippine Islands. The piece was composed in the presence of at least two fellow officers who assisted in writing the lyrics. No doubt Lieutenant Gruber was even more surprised to find that his song, much revised, had skyrocketed to fame. He raised no objections to Sousa’s use of the song, which was serving the army’s purpose so admirably.

Gruber’s song had a peculiar history after the Sousa march was published. Sousa’s treatment of the melody had made it so attractive to several publishers that they fought over it. Shortly after the publication of the “U.S. Field Artillery” march, the melody found its way into several song collections and became exceptionally popular during the 1920s. It is not known whether or not Gruber gave written permission for the use of his song in any of these publications, but he did permit its incorporation into a volume of West Point songs in 1921.

The melody became even more popular when the Hoover Vacuum Cleaner Company adopted it as its sales song. The company added its own words and used it in radio advertising. Unaware of the song’s origin, a Hoover salesman called on Mrs. Gruber in 1929 and attempted to sell her a sweeper. Mrs. Gruber informed him of the origin of Hoover’s sales song and suggested that this entitled her to a sweeper, gratis. She received one, and her husband endorsed Hoover sweepers. This did not please certain artillery officers, who later asked Hoover to refrain from the use of what they considered their own exclusive song.

When Gruber’s personal application for a copyright of the song was denied in 1930, he gave up hope of ever claiming royalties. However, in 1942 the sponsors of the West Point publication reestablished their claim and brought suit against the E. C. Schirmer Company, another of the song’s publishers. The court ruled that the melody had in effect been dedicated to public use and that its widespread use for over thirty years with no substantial objection by the composer constituted a practical abandonment by the composer. This judgment was upheld in an appeal the following year.

Gruber rose to the rank of brigadier general and died in active service in 1941. He had composed over a hundred songs for his own enjoyment and had not expected any of them to reach Tin Pan Alley. But the one paraphrased by John Philip Sousa achieved a popularity beyond his wildest dreams. It glorified the U.S. Army Field Artillery, so it mattered little to him that many users of his melody made money while he received nothing. The time-honored manuscript of his original song now hangs in the library of the U.S. Army Artillery and Missile School at Fort Sill, Oklahoma.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 93. 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](https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/)” used by the Sousa Band, which can be found online at <https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/>. 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): A crisp articulation is critical for the eighth and sixteenth notes of this vigorous introduction, and accents on the last two cymbal and bass drum notes in m. 3 and 4 are effective.

First Strain (4-36): This extended first strain has a lot of expressive detail that can be brought out with careful placement of dynamics. The *fz* stabs in the trombones should be short and spiked, as should the eighth notes in the upper woodwinds, with the grace notes played quickly and close to the root notes. The following four measures are then played a dynamic higher at *forte*, and the eight-measure sequence is played again the same way. The next sixteen measures almost serve as a second strain, and all of the syncopations should be accented, which is emphasized by added accents in the percussion. The trading sixteenth notes in second and third cornets and horns should be brought out throughout the strain.

Second Strain (m. 36-53): This strain is typically played the same way both times, beginning with a strong *fortissimo* dynamic in the pick-up notes in m. 36 and then a diminuendo to *mezzo-forte* in m. 40. The dynamic is back to *fortissimo* in m. 45 and carried to the end of the strain, with percussion accents added for interest in m. 46 and 48; the first on the downbeat and the second as a bit of a surprise on beat two.

Trio (m. 53-85): This long-form trio, based on the Army “Caisson Song,” should begin at a slightly softer dynamic with piccolo, E-flat clarinet, cornets, trombones, and cymbals tacet. The original percussion parts are altered slightly to better support the melody here, as was customary performance practice in some of Sousa’s marches.

Break Strain (m. 85-105): While most break strains start with a sudden loud dynamic (and this one was originally marked that way), we know from Frank Simon that Sousa performed this one differently. All instruments re-enter with the pick-up notes in m. 85, but Sousa typically began this break at a *mezzo-piano* and effected at *molto* crescendo for the next four measures, repeating the effect twice again in the next eight measures. He wrote a bass drum and snare drum roll to support this music, and it is effective to keep the cymbals tacet until m. 98, when the full band finally stays at *fortissimo* for the end of the break strain. The snare drum then has a brief solo in m. 104-105 to set up the final strain, and this should be played with great energy and accents as indicated.

Final Strain (m. 105-137): The Army Song returns for the final strain, which is not repeated in this march. Percussion accents are added throughout that punctuate important parts of the melody, including added rim shots to simulate gunfire in m. 122-123, 130-131, and the very last note in m. 137. This was an effect that Simon specifically recounts was added by Sousa in this march. Additionally, there is no stinger, making the gunshot simulation all the more effective.

Full Score

March
U.S. FIELD ARTILLERY

JOHN PHILIP SOUSA

(1917)

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo. 2 3 4 5 6 7 8 9

Flute Piccolo *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

1st & 2nd Oboes *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

E♭ Clarinet *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

Solo or 1st B♭ Clarinet *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

2nd B♭ Clarinet *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

3rd B♭ Clarinet *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

E♭ Alto Clarinet (optional) *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

B♭ Bass Clarinet *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

1st & 2nd Bassoons *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

E♭ Alto Saxophone *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

B♭ Tenor Saxophone *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

E♭ Baritone Saxophone *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

March Tempo.

Solo B♭ Cornet *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

1st B♭ Cornet *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

2nd & 3rd B♭ Cornets *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

1st & 2nd F Horns *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

3rd & 4th F Horns *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

Baritone *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

1st & 2nd Trombones *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

Bass Trombone *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

Tuba *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

Drums & Bells *ff* *[f]mf* *fz* *mf* *fz* *mf* *f*

U.S. FIELD ARTILLERY
Full Score

3

10 11 12 13 14 15 16 17 18

Flute
Picc.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

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 Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

U.S. FIELD ARTILLERY
Full Score

19 20 21 22 23 24 25 26 27

Flute
Picc.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

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 Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

5

[illegible]

U.S. FIELD ARTILLERY
Full Score

37 38 39 40 41 42 43 44 45

Flute Picc. *mf* *ff*

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

E♭ Clar. *mf* *ff*

Solo & 1st Clar. *mf* *ff*

2nd Clar. *mf* *ff*

3rd Clar. *mf* *ff*

Alto Clar. *mf* *ff*

Bass Clar. *ff* *mf* *ff*

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

Alto Sax. *mf* *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *ff* *mf* *ff*

Solo B♭ Cor. *mf* *ff*

1st B♭ Cor. *mf* *ff*

2nd & 3rd B♭ Cors. *mf* *ff*

1st & 2nd Hrns. *ff* *mf* *ff*

3rd & 4th Hrns. *ff* *mf* *ff*

Bar. *mf* *ff*

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

B. Trbn. *ff* *mf* *ff*

Tuba *ff* *mf* *ff*

Drums Bells *ff* *mf* *ff*

U.S. FIELD ARTILLERY
Full Score

7

46 47 48 49 50 51 52 53

Flute Picc. *mf* [tacet]

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

E♭ Clar. *mf* [lower notes] [tacet]

Solo & 1st Clar. *mf* [lower notes]

2nd Clar. *mf* [lower notes]

3rd Clar. *mf* [lower notes]

Alto Clar. *mf*

Bass Clar. *mf*

1st & 2nd Bsns. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Solo B♭ Cor. *mf* [tacet]

1st B♭ Cor. *mf* [tacet]

2nd & 3rd B♭ Cors. *mf*

1st & 2nd Hrns. *mf*

3rd & 4th Hrns. *mf*

Bar. *mf*

1st & 2nd Trbns. *mf*

B. Trbn. *mf*

Tuba *mf*

Drums Bells *mf*

54 55 56 57 58 59 60 61

TRIO.

Flute Picc.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

TRIO.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Bells

U.S. FIELD ARTILLERY
Full Score

9

62 63 64 65 66 67 68 69

Flute
Picc.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

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 Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

U.S. FIELD ARTILLERY
Full Score

70 71 72 73 74 75 76 77

Flute
Picc.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

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 Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

Full Score

11

78 79 80 81 82 83 84 85

Flute Picc.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

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 Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

U.S. FIELD ARTILLERY
Full Score

86 87 88 89 90 91 92 93

Flute
Picc. *[Play]* *ff* *ff*

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

E♭ Clar. *ff* *ff*

Solo & 1st Clar. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

2nd Clar. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

3rd Clar. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

Alto Clar. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

Bass Clar. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

1st & 2nd Bsns. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

Alto Sax. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

Ten. Sax. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

Bari. Sax. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

Solo B♭ Cor. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

1st B♭ Cor. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

2nd & 3rd B♭ Cors. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

1st & 2nd Hrns. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

3rd & 4th Hrns. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

Bar. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

1st & 2nd Trbns. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

B. Trbn. *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

Tuba *cresc.* *[ff]* *[mp]* *cresc.* *[ff]* *[mp]*

Drums
Bells *cresc.* *[ff]* *[mp]* *cresc.* *[ff]*

U.S. FIELD ARTILLERY

13

Full Score

94 95 96 97 98 99 100 101 102 103

Flute
Picc.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

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 Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

ff

cresc.

[ff]

[mp]

cresc.

[ff]

[ch.]

a2

U.S. FIELD ARTILLERY

Full Score

This page of the musical score covers measures 104 to 113. The instrumentation includes:

- Flute Picc.
- 1st & 2nd Obs.
- E♭ Clar.
- Solo & 1st Clar.
- 2nd Clar.
- 3rd Clar.
- 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 Hrns.
- 3rd & 4th Hrns.
- Bar.
- 1st & 2nd Trbns.
- B. Trbn.
- Tuba
- Drums Bells

The score features various musical notations, including notes, rests, dynamics (ff), and articulation marks (tr, sim). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is written for a large orchestra, with multiple staves for each instrument family.

U.S. FIELD ARTILLERY
Full Score

15

114 115 116 117 118 119 120 121

Flute
Picc.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

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 Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

U.S. FIELD ARTILLERY
Full Score

122 123 124 125 126 127 128 129

Flute
Picc.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

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 Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

r.s.

[ffz]

The musical score is written for a full band. The woodwind section includes Flute/Piccolo, Oboes, Clarinets (E♭, Solo & 1st, 2nd, 3rd, Alto, Bass), and Saxophones (Alto, Tenor, Baritone). The brass section includes Cornets (Solo B♭, 1st B♭), Trumpets (2nd & 3rd B♭), Horns (1st & 2nd, 3rd & 4th), Baritone, and Trombones (1st & 2nd, Bass). The percussion part at the bottom features a complex rhythmic pattern with accents and a forte dynamic marking.

U.S. FIELD ARTILLERY
Full Score

17

130 131 132 133 134 135 136 137

Flute
Picc.

1st & 2nd Obs.

E♭ Clar.

Solo & 1st Clar.

2nd Clar.

3rd Clar.

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 Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

ff

March

U.S. FIELD ARTILLERY

(1917)

Flute/Piccolo

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for Flute/Piccolo in 2/4 time, key of B-flat major. It consists of nine staves of music. The first staff begins with a key signature change from B-flat major to E-flat major (three flats) and a tempo marking of 'March Tempo.'. The score includes various dynamic markings: *ff* (fortissimo), *[f]* (forte), *mf* (mezzo-forte), *fz* (forzando), and *[>mf]* (accented mezzo-forte). It also features articulation marks such as accents (^), slurs, and trills (tr). The score is divided into sections, with a first ending (1.) and a second ending (2.) leading to a 'TRIO.' section. The key signature changes back to B-flat major in the Trio section. The score ends with a key signature change to E-flat major.

Staff 1: *ff* *[f]* *mf* *fz* *mf*

Staff 2: *[f]* *fz* *mf*

Staff 3: *[f]*

Staff 4: *ff* *[>mf]*

Staff 5: *ff*

Staff 6: 1. 2. [- Picc.] **TRIO.** *mf*

Staff 7: *tr* *a2*

U.S. FIELD ARTILLERY
Flute/Piccolo

64 *tr* *tr*

71

78 *tr* *tr*

85 [+ Picc.] **3** *ff* **3** *ff* **3**

97 *ff*

105 *ff* *tr* *tr*

112 *tr*

119 *tr*

125

131 *tr* *tr*

Detailed description of the musical score: The score is written for a single melodic line in treble clef. The key signature has two flats (B-flat major). The time signature is 3/4. The music begins at measure 64. Measures 64-70 contain eighth and sixteenth notes with trills in measures 65 and 66. Measures 71-77 continue with eighth and sixteenth notes. Measures 78-84 feature eighth notes and a trill in measure 84. Measures 85-96 are marked 'ff' and feature triplets of eighth notes, with a piccolo part indicated in measure 85. Measures 97-104 continue with eighth notes and accents. Measures 105-111 include eighth notes and trills. Measures 112-118 feature eighth notes and a trill. Measures 119-124 contain eighth notes and a trill. Measures 125-130 are eighth notes. Measures 131-132 end with eighth notes and a trill, followed by a double bar line.

March

U.S. FIELD ARTILLERY

(1917)

1st & 2nd Oboes

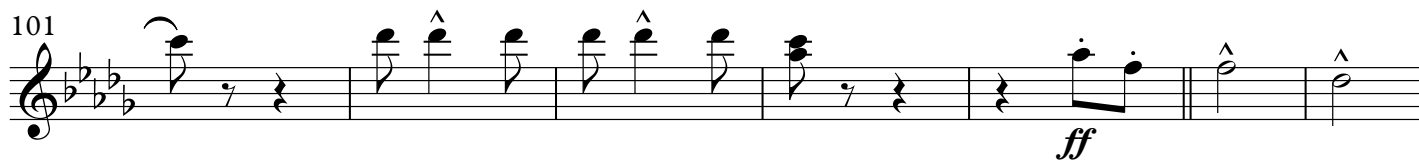
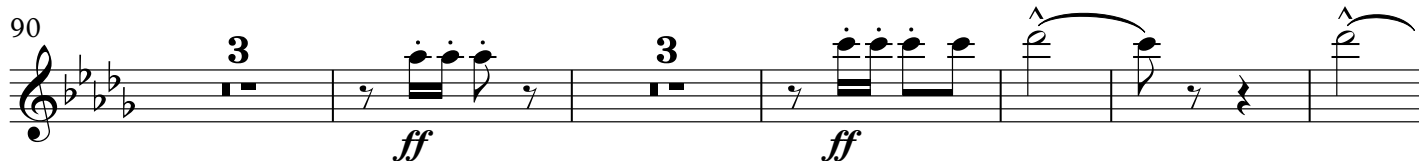
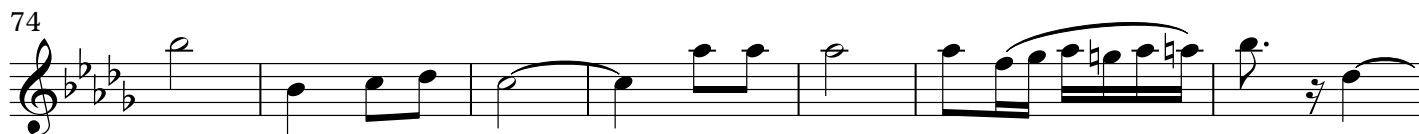
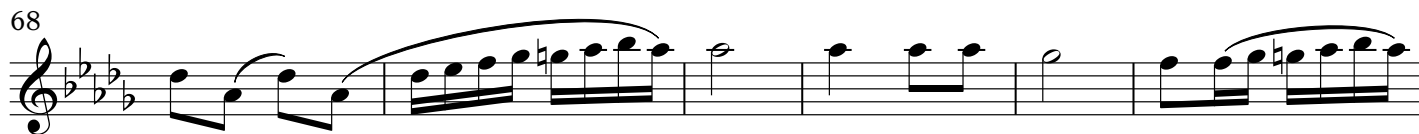
JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for 1st and 2nd Oboes in 2/4 time, key of B-flat major. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'March Tempo.' and the dynamics include *ff*, *[f]mf*, *fz*, and *mf*. The second staff starts at measure 7 and includes a *[f]* dynamic. The third staff starts at measure 14 and includes a *[f]* dynamic. The fourth staff starts at measure 22. The fifth staff starts at measure 31 and includes a *ff* dynamic. The sixth staff starts at measure 39 and includes *[>mf]* and *ff* dynamics. The seventh staff starts at measure 47 and includes first and second endings. The eighth staff starts at measure 53, marked 'TRIO.', and includes a *mf* dynamic. The final staff starts at measure 61.

U.S. FIELD ARTILLERY
1st & 2nd Oboes

March

U.S. FIELD ARTILLERY

(1917)

E♭ Clarinet

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for E♭ Clarinet in 2/4 time. It consists of nine staves of music. The key signature has one flat (B♭). The score includes various dynamic markings: *ff* (fortissimo), *[f]* (forte), *mf* (mezzo-forte), *fz* (forzando), and *[>mf]* (accented mezzo-forte). There are also articulation marks such as accents (^) and slurs. The score is divided into sections: a main body of music and a 'TRIO' section starting at measure 51. The Trio section includes a first ending (1.) and a second ending (2.) marked '[tacet]'. The score ends at measure 57 with a trill (tr) and a final note.

7

14

22

28

35

43

51

57

ff *[f]* *mf* *fz* *[>mf]* *ff* *[tacet]* *mf* *TRIO.* *tr*

U.S. FIELD ARTILLERY

E♭ Clarinet

64

71

78

85

97

105

112

119

125

131

This musical score is for the E♭ Clarinet part of the march 'U.S. Field Artillery'. It consists of nine staves of music, each containing measures 64 through 131. The key signature is B-flat major (two flats). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and full notes, often beamed together in groups. Trills (tr) are indicated above several notes. Slurs are used to group phrases of notes. Dynamic markings include 'ff' (fortissimo) at measures 85, 97, and 105. A 'Play' instruction is placed above a triplet of eighth notes at measure 85. The score concludes with a double bar line at measure 131.

March

U.S. FIELD ARTILLERY

(1917)

Solo or 1st B♭ Clarinet

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for a Solo or 1st B♭ Clarinet in 2/4 time. It consists of nine staves of music. The key signature has two flats (B♭ and E♭). The score includes various musical notations such as dynamics (ff, [f], mf, fz, >mf), articulation (accents, slurs), and repeat signs. The first staff begins with a forte (ff) dynamic. The second staff has a measure with a forte (f) dynamic in brackets. The third staff also has a measure with a forte (f) dynamic in brackets. The fourth staff begins with a forte (ff) dynamic. The fifth staff has a measure with a forte (ff) dynamic. The sixth staff has a measure with a forte (ff) dynamic. The seventh staff has a measure with a forte (ff) dynamic. The eighth staff has a measure with a forte (ff) dynamic. The ninth staff has a measure with a forte (ff) dynamic. The score ends with a double bar line.

U.S. FIELD ARTILLERY
Solo or 1st B♭ Clarinet

68

74

81

88

94

102

110

117

124

131

Dynamic markings: *[mp]*, *f*, *cresc.*, *[ff]*, *[mp]*, *ff*.

The musical score is written for a Solo or 1st B♭ Clarinet in E-flat major (three flats). It consists of nine staves of music, numbered 68 to 131. The notation includes various musical symbols such as eighth notes, sixteenth notes, and beams, as well as dynamic markings like *[mp]*, *f*, *cresc.*, and *[ff]*. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The music features a mix of melodic lines and rhythmic patterns, with some measures showing a crescendo or fortissimo (ff) dynamic.

March

U.S. FIELD ARTILLERY

(1917)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for the 2nd B♭ Clarinet part of the march 'U.S. Field Artillery' by John Philip Sousa. It is in 2/4 time and B-flat major. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'March Tempo.' and the initial dynamic is *ff*. The score includes various dynamics such as *ff*, *[f]*, *mf*, *fz*, and *ff*. There are also articulation marks like accents (^) and slurs. The score is divided into sections, with measures 7, 15, 23, 30, 37, 47, 54, and 61 marked at the beginning of their respective staves. The section starting at measure 54 is labeled 'TRIO.' and features a change in the melodic line. The score ends with a double bar line at measure 61.

7

15

23

30

37

47

54 TRIO.

61

U.S. FIELD ARTILLERY
2nd B \flat Clarinet

68

74

81

88

94

102

110

117

124

131

This musical score is for the 2nd B \flat Clarinet part of a march titled "U.S. Field Artillery". The score is written on a single staff in G \flat major (one flat) and 2/4 time. It consists of nine measures of music, with measure numbers 68, 74, 81, 88, 94, 102, 110, 117, 124, and 131 marked at the beginning of each line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *[mp]*, *f*, *cresc.*, *[ff]*, and *ff*. There are also accents (^) and slurs. The score ends with a double bar line at measure 131.

March

U.S. FIELD ARTILLERY

(1917)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for the 3rd B♭ Clarinet part of the march "U.S. Field Artillery" by John Philip Sousa. It is in 2/4 time and B-flat major. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked "March Tempo." and the dynamics include *ff*, [*f*]*mf*, *fz*, and *mf*. The second staff starts at measure 7 and includes a [*f*] dynamic. The third staff starts at measure 15 and includes a [*f*] dynamic. The fourth staff starts at measure 23. The fifth staff starts at measure 30 and includes a *ff* dynamic. The sixth staff starts at measure 37 and includes [*>mf*] and *ff* dynamics. The seventh staff starts at measure 47 and includes first and second endings, with the second ending marked "[lower notes]" and *mf*. The eighth staff starts at measure 54 and is labeled "TRIO." The ninth staff starts at measure 61. The score concludes with a double bar line.

U.S. FIELD ARTILLERY
3rd B♭ Clarinet

68

74

81

88

94

102

110

117

124

131

[mp] f cresc.

[ff] [mp] cresc. [ff] [mp]

cresc. [ff]

ff

March

U.S. FIELD ARTILLERY

(1917)

E♭ Alto Clarinet
[optional]

JOHN PHILIP SOUSA

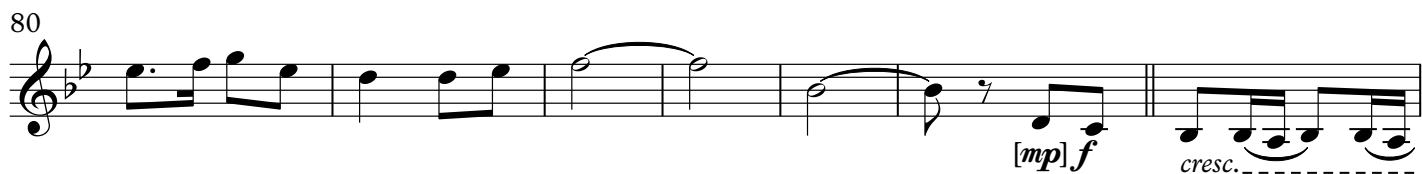
Lieut. U.S.N.R.F.
arr. by M.L. Lake

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of nine staves of music. The key signature has one flat (B♭) and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *fz*, *mf*, *[f]*, and *[>mf]*. It also features articulation marks like accents (^) and slurs. The piece is divided into sections with measure numbers 6, 14, 22, 27, 36, 44, 52, and 57. A 'TRIO.' section begins at measure 52. The score concludes with a final measure at measure 57.

U.S. FIELD ARTILLERY

E♭ Alto Clarinet



March

U.S. FIELD ARTILLERY

B♭ Bass Clarinet

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

ff

fz *mf* *fz* *mf*

7

[*f*]

13

fz *mf* *fz* *mf* [*f*]

19

25

33

ff

40

[*>*] [*mf*] [*<*] *ff*

47

1. 2.

54 **TRIO.**

mf

61

U.S. FIELD ARTILLERY

B♭ Bass Clarinet

68

76

84

89

95

102

109

115

122

130

This musical score is for the B♭ Bass Clarinet part of the piece 'U.S. Field Artillery'. It consists of nine staves of music, each beginning with a measure number. The key signature is B-flat major (two flats). The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Dynamic markings are used throughout: [mp] f, cresc., [ff], and [mp]. Some notes are marked with an accent (^). The score concludes with a double bar line at measure 130.

March

U.S. FIELD ARTILLERY

1st Bassoon

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

ff fz mf fz mf [f] fz mf [f] [f] [mf] [<] ff [mf] [<] ff 1. 2. mf

7 13 20 28 35 41 48 54

TRIO.

The musical score is written for the 1st Bassoon part of the march 'U.S. Field Artillery' by John Philip Sousa. It is in 2/4 time, key of B-flat major (two flats), and marked 'March Tempo.' The score consists of nine staves of music. The first staff begins with a forte (ff) dynamic. The second staff has a measure with a forte (f) dynamic. The third staff has measures with forte (fz) and mezzo-forte (mf) dynamics, followed by a measure with a forte (f) dynamic. The fourth staff has measures with forte (fz) and mezzo-forte (mf) dynamics, followed by a measure with a forte (f) dynamic. The fifth staff has measures with forte (fz) and mezzo-forte (mf) dynamics, followed by a measure with a forte (f) dynamic. The sixth staff has measures with forte (fz) and mezzo-forte (mf) dynamics, followed by a measure with a forte (f) dynamic. The seventh staff has measures with forte (fz) and mezzo-forte (mf) dynamics, followed by a measure with a forte (f) dynamic. The eighth staff has measures with forte (fz) and mezzo-forte (mf) dynamics, followed by a measure with a forte (f) dynamic. The ninth staff has measures with forte (fz) and mezzo-forte (mf) dynamics, followed by a measure with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

U.S. FIELD ARTILLERY

1st Bassoon

62



70



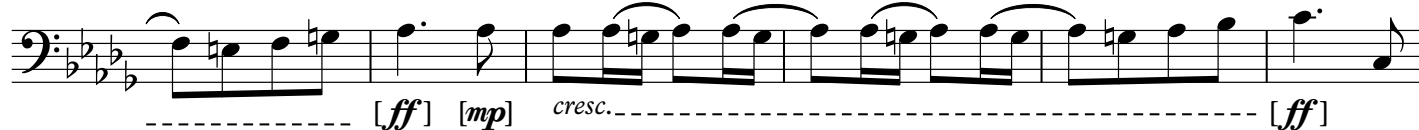
79



86



92



98



106



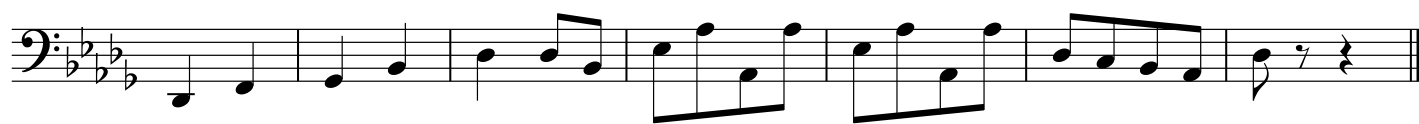
114



122



131



March

U.S. FIELD ARTILLERY

2nd Bassoon

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

7

13

20

28

35

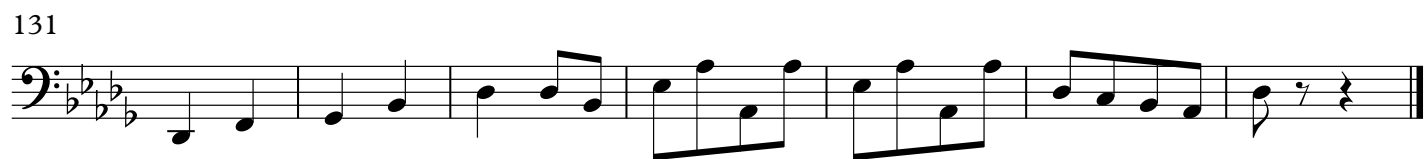
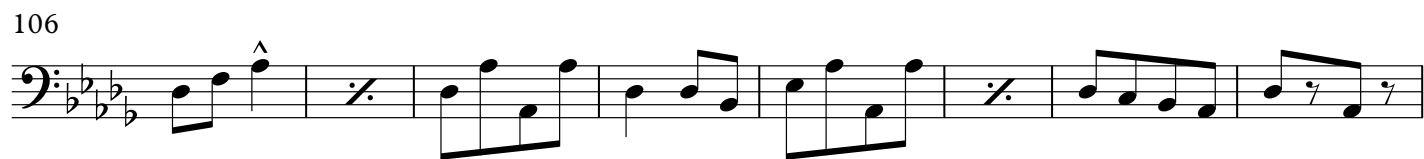
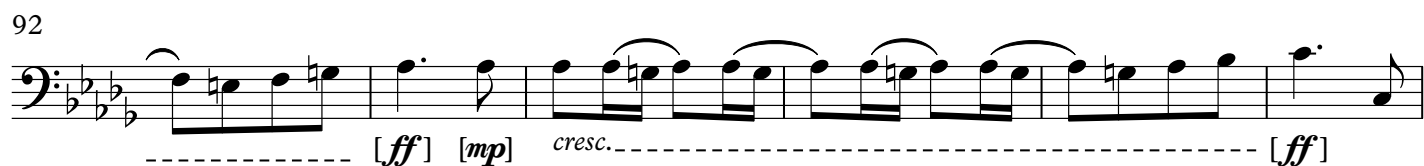
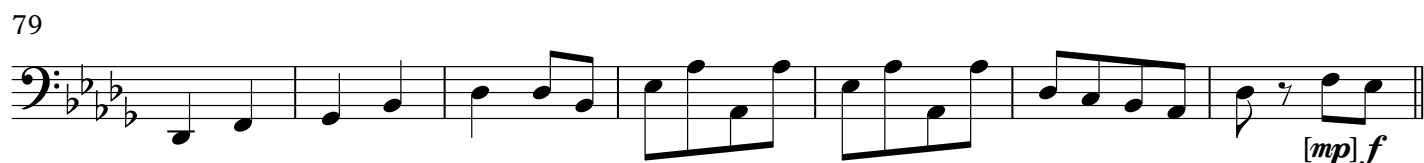
41

48

54

TRIO.

The musical score is written for the 2nd Bassoon part of the U.S. Field Artillery march. It is in 2/4 time and B-flat major. The score consists of nine staves of music. The first staff begins with a forte (ff) dynamic and a half note G2. The second staff has a mezzo-forte (mf) dynamic. The third staff has a mezzo-forte (mf) dynamic. The fourth staff has a mezzo-forte (mf) dynamic. The fifth staff has a mezzo-forte (mf) dynamic. The sixth staff has a forte (ff) dynamic. The seventh staff has a mezzo-forte (mf) dynamic. The eighth staff has a forte (ff) dynamic. The ninth staff is the beginning of the Trio section, marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

U.S. FIELD ARTILLERY
2nd Bassoon

March

U.S. FIELD ARTILLERY

(1917)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

7

15

23

29

37

46

54 **TRIO.**

ff [*f*]*mf* *fz* *mf* *fz* *mf*

[*f*]

[*f*]

ff

[>*mf*] *ff*

1. 2.

mf

Detailed description: This is a musical score for the E♭ Alto Saxophone part of the march 'U.S. Field Artillery'. The score is written in 2/4 time and consists of seven staves of music. The key signature has one flat (B♭). The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music starts with a forte (ff) dynamic. The second staff has a measure rest marked with a 7. The third staff has a measure rest marked with a 15. The fourth staff has a measure rest marked with a 23. The fifth staff has a measure rest marked with a 29. The sixth staff has a measure rest marked with a 37. The seventh staff has a measure rest marked with a 46. The eighth staff is the beginning of the Trio section, marked with a 54 and the word 'TRIO.' in bold. The Trio section starts with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like ff, mf, fz, and f. The score ends with a double bar line and a key signature change to two flats (B♭ and E♭).

U.S. FIELD ARTILLERY

E♭ Alto Saxophone

62

70

78

86

92

98

106

114

122

130

This musical score is for the E♭ Alto Saxophone part of the march 'U.S. Field Artillery'. It consists of ten staves of music, each beginning with a measure number. The key signature has two flats (B♭ and E♭), and the time signature is 2/4. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, often beamed together. Dynamic markings are used throughout: *cresc.* (crescendo) is indicated by dashed lines under measures 86-91 and 92-97; *[ff]* (fortissimo) appears in measures 89, 91, 97, and 100; *[mp]* (mezzo-piano) appears in measures 89 and 93; and *f* (forte) appears in measure 79. Accents (^) are placed over several notes, particularly in measures 62-63, 78-79, 98-99, 114-115, and 129-130. The score concludes with a double bar line at measure 130.

March

U.S. FIELD ARTILLERY

B♭ Tenor Saxophone

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for B♭ Tenor Saxophone in 2/4 time. It consists of nine staves of music. The key signature has two flats (B♭ and E♭). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings include *ff*, *[f]*, *mf*, *fz*, and *[>]*. There are also accents (^) and a trill (tr) indicated. The score is divided into sections, with a repeat sign at measure 37 and a first ending bracket at measure 45. A second ending bracket starts at measure 53, which is labeled 'TRIO.' in bold. The score ends at measure 61.

7

14

22

28

37

45

53

61

TRIO.

U.S. FIELD ARTILLERY
B♭ Tenor Saxophone

March

U.S. FIELD ARTILLERY

E♭ Baritone Saxophone

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

7

13

19

25

31

38

45

52

58

ff

fz *mf* *fz* *mf*

f

fz *mf* *fz* *mf* *f*

ff

[*>*] [*mf*]

ff

TRIO.

mf

U.S. FIELD ARTILLERY

E♭ Baritone Saxophone

64

71

79

86

92

98

106

112

118

124

131

cresc. *[ff]* *[mp]* *cresc.*

[ff] *[mp]* *cresc.* *[ff]*

ff

[mp] *f*

March

U.S. FIELD ARTILLERY

(1917)

Solo B \flat Cornet

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for a Solo B \flat Cornet in 2/4 time. It begins with a key signature of two flats (B \flat and E \flat) and a tempo marking of 'March Tempo.'. The score is divided into measures, with measure numbers 7, 15, 23, 30, 37, 47, 54, and 62 indicated at the start of their respective lines. The music features various dynamics including *ff* (fortissimo), *f* (forte), *[f]mf* (fortissimo mezzo-forte), *fz* (forzando), *mf* (mezzo-forte), and *[>mf]* (accented mezzo-forte). There are also markings for *ff* and *mf* at the end of phrases. The score includes a 'TRIO.' section starting at measure 54, which is marked with a key signature change to one flat (B \flat). The score concludes with a first ending (1.) and a second ending (2.) marked '[tacet]'.

U.S. FIELD ARTILLERY

Solo B♭ Cornet

70

77

84

90

96

103

110

118

125

131

[mp] *f* *cresc.* [ff] [mp]

cresc. [ff] [mp] *cresc.*

[ff]

ff

March

U.S. FIELD ARTILLERY

(1917)

1st B \flat Cornet

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for the 1st B \flat Cornet part of the march "U.S. Field Artillery". It is in 2/4 time and B \flat major. The score consists of nine staves of music. The first staff begins with a forte (ff) dynamic and a "March Tempo." instruction. The second staff has a mezzo-forte (mf) dynamic. The third staff has a forte (f) dynamic. The fourth staff has a mezzo-forte (mf) dynamic. The fifth staff has a forte (f) dynamic. The sixth staff has a forte (ff) dynamic. The seventh staff has a mezzo-forte (mf) dynamic. The eighth staff has a mezzo-forte (mf) dynamic. The ninth staff has a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamics. There are also some performance instructions like "upper notes" and "tacet".

7

15

23

30

37

47

54

62

TRIO.

[upper notes]

[f]mf

fz

mf

f

fz

mf

f

[>mf]

ff

1. 2. [tacet]

mf

U.S. FIELD ARTILLERY

1st B♭ Cornet

70

77

84

90

96

103

110

118

125

131

This musical score is for the 1st B♭ Cornet part of the U.S. Field Artillery march. It consists of nine staves of music, each beginning with a measure number. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are used throughout: [mp] (mezzo-piano), f (forte), cresc. (crescendo), [ff] (fortissimo), and [mp] (mezzo-piano). Measure 84 begins with a [mp] f dynamic. Measure 90 features a crescendo leading to a [ff] dynamic, followed by a [mp] dynamic and another crescendo. Measure 96 starts with a [ff] dynamic. Measure 103 begins with a [ff] dynamic. Measure 110 features a crescendo leading to a [ff] dynamic, followed by a [mp] dynamic and another crescendo. Measure 118 begins with a [mp] f dynamic. Measure 125 features a crescendo leading to a [ff] dynamic, followed by a [mp] dynamic and another crescendo. Measure 131 begins with a [mp] f dynamic. The score ends with a double bar line at measure 131.

March

U.S. FIELD ARTILLERY

(1917)

2nd B♭ Cornet

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for a 2nd B♭ Cornet in 2/4 time. It begins with a key signature of two flats (B♭ and E♭) and a tempo marking of 'March Tempo.'. The score is divided into measures, with measure numbers 7, 14, 21, 28, 35, 43, 51, and 58 indicated at the start of their respective staves. The notation includes various dynamics such as *ff* (fortissimo), *fz* (forzando), *mf* (mezzo-forte), and *f* (forte). There are also accents (^) and a crescendo (>) marking. The score includes a repeat section with first and second endings, and a 'TRIO.' section starting at measure 51, which is marked '[tacet]' and begins with a *mf* dynamic. The key signature changes to one flat (B♭) at the start of the Trio section.

U.S. FIELD ARTILLERY

2nd B♭ Cornet

66

74

83

89

95

102

109

116

123

131

This musical score is for the 2nd B♭ Cornet part of the march 'U.S. Field Artillery'. It consists of nine staves of music, each beginning with a measure number. The key signature has two flats (B♭ and E♭), and the time signature is 2/4. The notation includes various musical symbols such as accents (^), slurs, ties, and dynamic markings. Dynamics include [mp] (mezzo-piano), f (forte), [ff] (fortissimo), and cresc. (crescendo). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and repeat signs. The final measure of the last staff (131) ends with a double bar line.

March

U.S. FIELD ARTILLERY

(1917)

3rd B♭ Cornet

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

ff

7

mf

f

fz

14

mf

f

21

28

35

ff

[>mf]

43

[<] ff

51

1. 2.

TRIO.

[tacet]

mf

58

U.S. FIELD ARTILLERY

3rd B♭ Cornet

66

74

83

89

95

102

109

116

123

131

This musical score is for the 3rd B♭ Cornet part of the U.S. Field Artillery march. It consists of nine staves of music, each beginning with a measure number. The key signature is B-flat major (two flats). The notation includes various musical symbols such as accents (^), dynamic markings ([mp], f, ff, cresc.), and articulation marks. The music is written in a single melodic line for the cornet.

---[ff] [mp] cresc.-----[ff] [mp] cresc.-----

-----[ff]

ff

March

U.S. FIELD ARTILLERY

1st F Horn

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

ff

mf

7

f

13

mf

f

19

25

32

ff

[>]

41

[mf]

ff

48

1.

2.

54

TRIO.

mf

61

U.S. FIELD ARTILLERY
1st F Horn

68

75

83

89

95

102

109

116

123

131

This musical score is for the 1st F Horn part of the U.S. Field Artillery march. It consists of nine staves of music, each beginning with a measure number. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings are used throughout: [mp] (mezzo-piano), [f] (forte), [ff] (fortissimo), and cresc. (crescendo). Some measures feature accents (^) over notes. The score concludes with a double bar line at measure 131.

March

U.S. FIELD ARTILLERY

2nd F Horn

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for the 2nd F Horn part of the march 'U.S. Field Artillery'. It is in 2/4 time and B-flat major. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'March Tempo.' and the dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also dynamic markings like *ff*, *mf*, and *f*. The score is divided into sections, with measures 7, 13, 19, 25, 32, 41, 48, 54, and 61 marked. The section starting at measure 54 is labeled 'TRIO.' and begins with a key signature change to one flat. The score ends with a double bar line and a key signature change to two flats.

7

13

19

25

32

41

48

54

61

ff

mf

f

mf

ff

mf

ff

mf

TRIO.

1.

2.

U.S. FIELD ARTILLERY
2nd F Horn

March

U.S. FIELD ARTILLERY

3rd F Horn

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

ff

mf

7

f

13

mf

f

19

25

32

ff

41

[mf]

ff

48

1.

2.

54

TRIO.

mf

61

U.S. FIELD ARTILLERY
3rd F Horn

68

75

83

89

95

102

109

116

123

131

This musical score is for the 3rd F Horn part of the U.S. Field Artillery march. It consists of ten staves of music, each beginning with a measure number. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings are used throughout: [mp] (mezzo-piano), f (forte), [ff] (fortissimo), and cresc. (crescendo). Some measures feature accents (^) over the notes. The score concludes with a double bar line at measure 131.

March

U.S. FIELD ARTILLERY

4th F Horn

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for the 4th F Horn part of the march 'U.S. Field Artillery'. It is in 2/4 time and B-flat major. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'March Tempo.' and the dynamics are 'ff' (fortissimo) and 'mf' (mezzo-forte). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also dynamic markings like 'f' (forte) and 'ff'. The score is divided into sections by measure numbers: 7, 13, 19, 25, 32, 41, 48, 54, and 61. The section starting at measure 54 is labeled 'TRIO.' and features a key signature change to one flat. The score ends with a double bar line and a key signature change to two flats.

7

13

19

25

32

41

48

54

61

TRIO.

U.S. FIELD ARTILLERY
4th F Horn

68

75

83

89

95

102

109

116

123

131

[mp] *f* *cresc.*

[ff] [mp] *cresc.*

[ff]

ff

March

U.S. FIELD ARTILLERY

Baritone

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

7

14

21

27

34

42

50

57

ff [*f*]*mf* *fz mf* *fz mf*

f *fz mf*

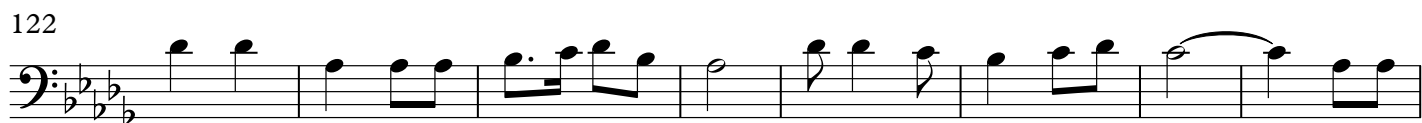
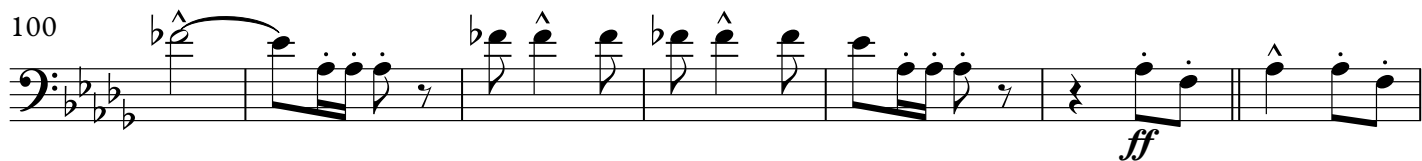
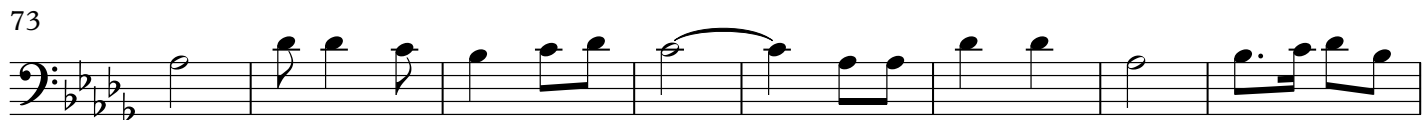
fz mf *f*

ff [*>mf*]

ff

1. 2. **TRIO.** *mf*

Detailed description: This is a musical score for the Baritone part of the march 'U.S. Field Artillery' by John Philip Sousa. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It consists of nine staves of music. The first staff begins with a 'March Tempo.' instruction. The score includes various dynamic markings: *ff* (fortissimo), [*f*]*mf* (mezzo-forte), *fz mf* (fz = fortissimo), *f* (forte), and *mf* (mezzo-forte). There are also accents (^) and a crescendo (>) marking. The score is divided into sections, with a 'TRIO.' section starting at measure 50. The first ending (1.) and second ending (2.) are indicated for measures 50-51. The score ends at measure 57.

U.S. FIELD ARTILLERY
Baritone

March

U.S. FIELD ARTILLERY

Baritone, T.C.

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for Baritone, T.C. in 2/4 time. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a *ff* marking. The second staff has a *f* marking. The third staff has a *fz mf* marking. The fourth staff has a *f* marking. The fifth staff has a *fz mf* marking. The sixth staff has a *ff* marking. The seventh staff has a *ff* marking. The eighth staff has a *mf* marking. The ninth staff has a *mf* marking. The score also includes various musical notations such as notes, rests, and dynamic markings.

7

14

21

27

34

42

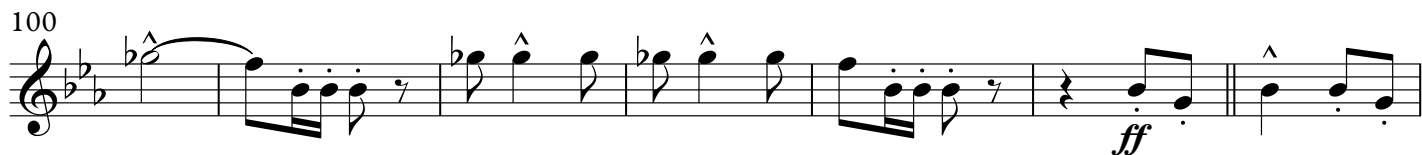
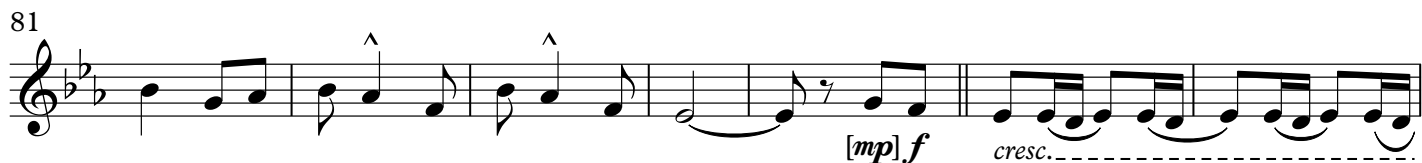
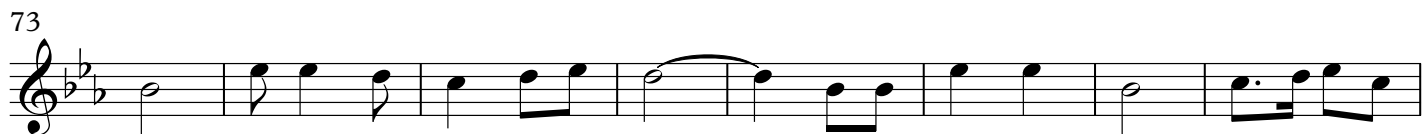
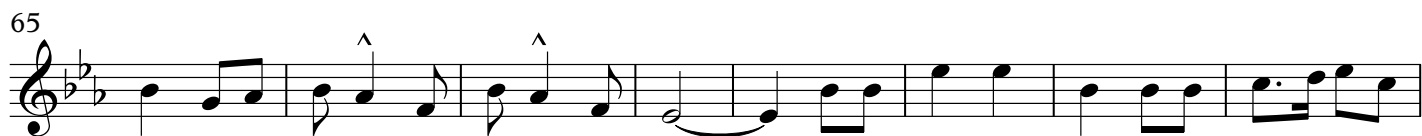
50

57

TRIO.

U.S. FIELD ARTILLERY

Baritone, T.C.



March

U.S. FIELD ARTILLERY

1st Trombone

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

ff fz fz

7 [mf] f fz [fz]

15 [mf] f

23

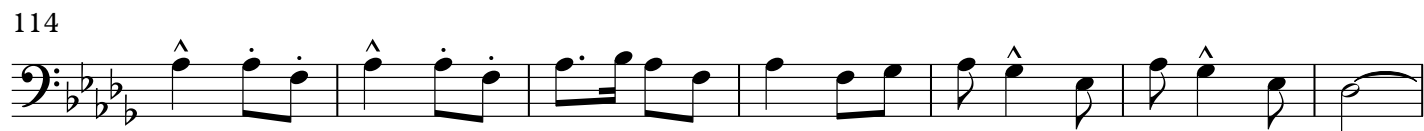
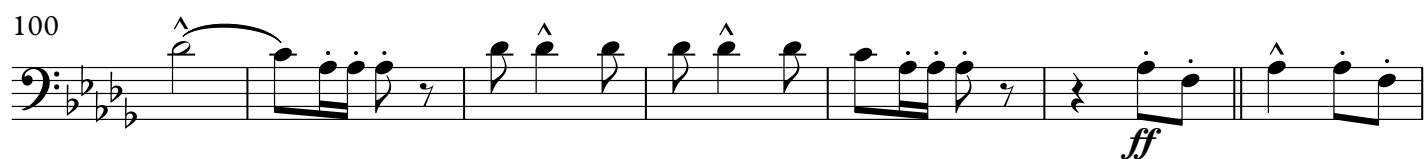
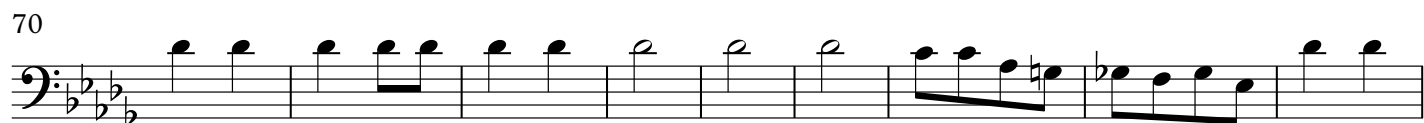
33 ff

40 [>] [mf] [<] ff

48 1. 2.

54 TRIO. [tacet] mf

62

U.S. FIELD ARTILLERY
1st Trombone

March

U.S. FIELD ARTILLERY

2nd Trombone

(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

ff

7

[mf] f fz [fz]

15

[mf] f

23

33

ff

40

[>] [mf] [<] ff

48

1. 2.

54

TRIO. [tacet]

mf

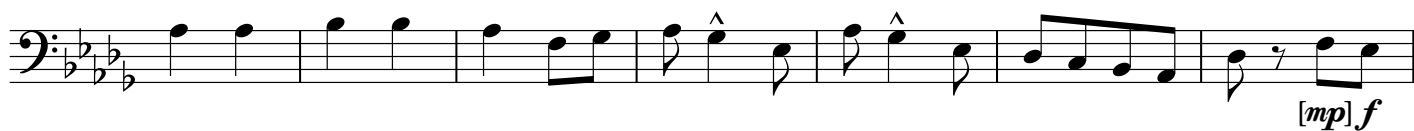
62

U.S. FIELD ARTILLERY
2nd Trombone

70



79



86



93



100



107



114



121



130



March

U.S. FIELD ARTILLERY

Bass Trombone

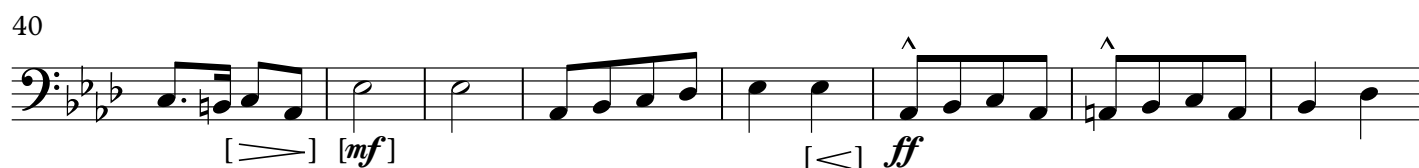
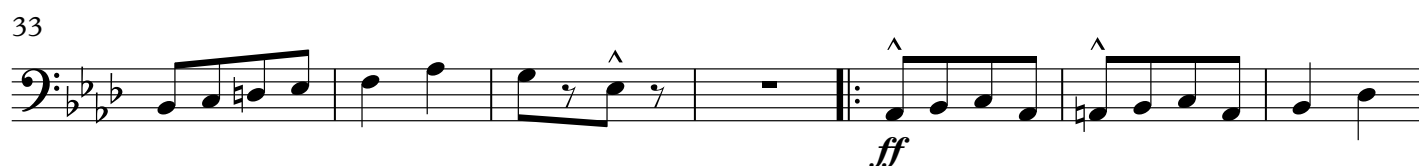
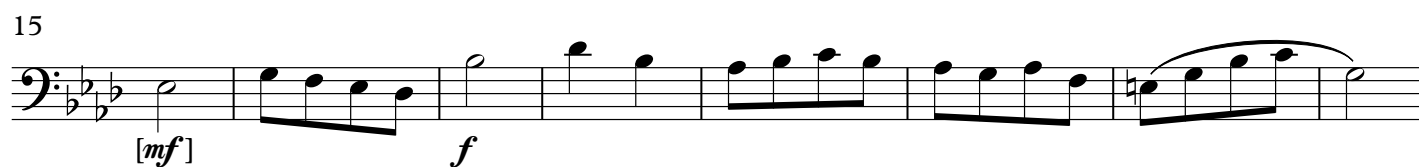
(1917)

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.



TRIO.



U.S. FIELD ARTILLERY
Bass Trombone

70



79



86



93



100



107



114



121



130



March

Tuba

Lieut. U.S.N.R.F.

March Tempo.

54

U.S. FIELD ARTILLERY

Tuba



March

U.S. FIELD ARTILLERY

(1917)

Drums & Bells

Percussion

JOHN PHILIP SOUSA

Lieut. U.S.N.R.F.

arr. by M.L. Lake

March Tempo.

The musical score is written for Drums & Bells in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'March Tempo.'. The score is divided into measures, with measure numbers 7, 13, 19, 27, 34, 41, and 48 indicated at the start of their respective lines. The notation includes various drum and bell sounds, such as single strokes, eighth-note patterns, and sixteenth-note runs. Dynamic markings include *ff* (fortissimo), *fz* (forzando), *mf* (mezzo-forte), and *f* (forte). Performance instructions like '[choke]', '[ch.]', and '[>]' are used to indicate specific playing techniques. The score concludes with a first ending (1.) and a second ending (2.) for the bells, marked with a *mf* dynamic.

U.S. FIELD ARTILLERY
Drums & Bells, Percussion

TRIO. [orig.]

[- Cyms.] *mf*

66

72

79

[*mp*] *f*

The musical score is written for two staves, representing drums and bells. The key signature is B-flat major (two flats). The score is divided into five systems. The first system starts with a 'TRIO.' marking and a '[orig.]' annotation. The first staff (drums) has a '[- Cyms.]' marking and a 'mf' dynamic. The second staff (bells) has a 'mf' dynamic. The second system continues the melody. The third system starts at measure 66. The fourth system starts at measure 72. The fifth system starts at measure 79 and ends with a '[mp] f' dynamic marking.

U.S. FIELD ARTILLERY
Drums & Bells, Percussion

3

86

cresc. [*ff*] [*mp*] *cresc.* [*ff*]

94

[*mp*] *cresc.* [*ff*] [*ch.*] [*ch.*]

102

a2 [*ch.*] *ff* Solo [*>*] [*>*] [*>*] *sim.*

108

[*>*] [*>*]

114

[*>*] [*>*]

r.s. [*ffz*]

r.s. [*ffz*]

132

[*>*] [*>*]