



The Complete
Marches

of
JOHN PHILIP SOUSA

VOL. 5 No. 87

USAAC
MARCH

[1918]

FULL SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

USAAC March (1918)

Volunteers of the U.S. Army Ambulance Corps, 80 percent of whom were decorated for bravery in World War I, quickly won Sousa's admiration. As president of the American Amateur Trapshooters' Association, Sousa persuaded members of that organization to donate twenty-four ambulances and other vehicles to the corps. When he paid an informal visit to the USAAC camp at Allentown, Pennsylvania, Colonel C. P. Franklin, the commanding officer, asked him to compose a march for them. Sousa was pleased to be asked and promptly obliged. Some tragedy apparently befell the manuscript, however, precluding its use during the war.

The march was written on or about May 18, 1918. It was a medley-type march, containing melodies from a musical called *Good-Bye Bill*, which had been composed by two USAACs, William B. Kernell and Richard Fechheimer. Sousa sent a copy of the march to Colonel Franklin, who was then in Italy. In a letter to Colonel Franklin dated September 7, 1918, he stated that he planned to make an orchestration of the march and then have it published. Nothing more is known of the march except that the piano sheet music was published by Chappell of London and that Sousa's original sketch somehow made its way to the Library of Congress. It is possible that Sousa's orchestration—if it was made—was lost at sea either en route to Colonel Franklin in Italy or perhaps on the way to the publisher in London. Chappell has no record of receiving the march, because their records were destroyed in a fire.

The story of the USAAC March has a happy ending, however. The USAACs finally heard their march played by a band—five decades after it was written. The USAAC Association held its fiftieth anniversary reunion in 1967 at Allentown, site of Camp Crane, where members had received their training during the war. At a concert by the Allentown Band, directed by former Sousa cornetist Albertus Meyers, the USAAC March was performed in an arrangement for band by R. C. Wetherhold.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 92. 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, 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): The cymbals should be choked after the second eighth note of the second measure and then played normally. A diminuendo is added for all voices leading into the first strain.

First Strain (m. 4-20): This strain can start at a reduced *mezzo-forte* dynamic to allow for some variation in the upcoming second strain. Accents are added for the percussion at key points in the melody, culminating with the three accents in the crescendo leading to the next strain.

Second Strain (m. 21-52): The melody in the brass can be more marked here at the *forte* dynamic, following by a dramatic decrescendo to *piano* in m. 24 and a return to *forte* four measures later. Percussion accents in m. 24 and 32 help with those transitions. A further crescendo to *fortissimo* added in m. 43-44 marks the final section of this extended strain, along with added *s/fz* accents in the percussion starting in m. 49, which should be stronger than the previously played accents.

Trio (m. 52-84): Although this march was not orchestrated by Sousa for band, the usual performance practice employed by Sousa in his marches works well here. Piccolo, cornets, trombones, and all battery percussion may *tacet*, and all others play at *piano*, rather than the original *forte*. Bells are also added to the melody here. The articulations in the melody in m. 63-66 were inconsistent in the original parts, and have been altered and regulated in this edition to emphasize this interesting and slightly jazzy rhythm.

Break Strain (m. 84-100): All instruments rejoin in m. 84 with a *subito fortissimo*, led by the fanfares in the cornets. Cymbals are choked as indicated for dramatic effect, and everyone may then execute a diminuendo over the last four measures of the break strain first time, with cymbals *tacet* as indicated at the very end of this strain first time.

Final Strain (m. 101-133): E-flat clarinet, cornets, euphonium, trombones, and cymbals are *tacet* first time, and clarinets play down one octave from the original parts. Piccolo may continue to play to highlight the interesting obbligato along with the flutes, but everyone should play at a *piano* dynamic first time. Xylophone is also added to the melody in this arrangement first time only, with rolls on the long notes as indicated. Again, the articulations in the eighth note figures in m. 109-114 have been edited and fixed in this edition. All instruments rejoin in m. 132 for the repeat of the break strain, which is played exactly as before, save for a crescendo second time in m. 97-100 leading into the last time through the final strain. Everyone plays *fortissimo* throughout, and several accents have been added to the percussion parts to be played second time only.

March of the U.S. Army Ambulance Corps

USAAC

Full Score

Founded on Melodies by W.B. Kornell and R. Fechheimer
(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

2 3 4 5 6 7 8 9 10

A

March Tempo.

A

Solo B \flat Cornet 1st B \flat Cornet 2nd B \flat Cornet (or Trumpets in B \flat) 3rd B \flat Cornet (or Trumpets in B \flat)

1st & 2nd F Horns 3rd & 4th F Horns

Baritone 1st & 2nd Trombones

Bass Trombone Tuba

Drums & Bells/Xylophone

USAAC
Full Score

3

11 12 13 14 15 16 17 18 19 20

B

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells/Xylo.

USAAC
Full Score

21 22 23 24 25 26 27 28 29 30

C

Picc. *f* 21 22 23 24 25 26 27 28 29 30

1st & 2nd Flts. *f*

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

E♭ Clar. *f* 21 22 23 24 25 26 27 28 29 30

1st Clar. *f* [*p*] *f*

2nd Clar. *f* [*p*] *f*

3rd Clar. *f* [*p*] *f*

Bass Clar. *f* [*p*] *f*

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

1st Alto Sax. *f* 21 22 23 24 25 26 27 28 29 30

2nd Alto Sax. *f* [*p*] *f*

Ten. Sax. *f* [*p*] *f*

Bari. Sax. *f* [*p*] *f*

C

Solo B♭ Cor. *f* 21 22 23 24 25 26 27 28 29 30

1st B♭ Cor. *f* [*p*] *f*

2nd B♭ Cor. *f* [*p*] *f*

3rd & 4th B♭ Cors. *f* [*p*] *f*

1st & 2nd Hrns. *f* [*p*] *f*

3rd & 4th Hrns. *f* [*p*] *f*

Bar. *f* 21 22 23 24 25 26 27 28 29 30

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

B. Trbn. *f* [*p*] *f*

Tuba *f* [*p*] *f*

Drums/Bells/Xylo. *f* [*p*] *f*

USAAC
Full Score

5

31 32 33 34 35 36 37 38 39 40

D

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Xylo.

USAAC
Full Score

41 42 43 44 45 46 47 48 49 50 51

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells/Xylo.

USAAC
Full Score

7

52 53 54 55 56 57 58 59 60 61 62

E

Picc. [tacet] [mp] f

1st & 2nd Flts. [mp] f

1st & 2nd Obs. [mp] f

E♭ Clar. [mp] f

1st Clar. [mp] f

2nd Clar. [mp] f

3rd Clar. [mp] f

Bass Clar. [mp] f

1st & 2nd Bsns. [mp] f

1st Alto Sax. [mp] f

2nd Alto Sax. [mp] f

Ten. Sax. [mp] f

Bari. Sax. [mp] f

F

Solo B♭ Cor. [tacet] [mp] f

1st B♭ Cor. [tacet] [mp] f

2nd B♭ Cor. [tacet] [mp] f

3rd & 4th B♭ Cors. [tacet] [mp] f

1st & 2nd Hrns. [mp] f

3rd & 4th Hrns. [mp] f

Bar. [mp] f

1st & 2nd Trbns. [tacet] [mp] f

B. Trbn. [tacet] [mp] f

Tuba [mp] f

Drums [tacet] Bells/Xylo. Bells [mp] f

USAAC
Full Score

63 64 65 66 67 68 69 70 71 72 73

G

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells/Xylo.

USAAC
Full Score

9

74 75 76 77 78 79 80 81 82 83 84

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells/Xylo.

[Play] *ff*

[Play] *ff*

[Play] *ff*

[Play] *ff*

[Play] *ff*

USAAC
Full Score

85 86 87 88 89 90 91 92 93 94 95

H [Play]

Picc. *ff*

1st & 2nd Flts. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

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

B. Trbn. *ff* [Play]

Tuba *ff*

Bells/Xylo. *choke* *[ch.]* *[ch.]* *[ch.]* *[ch.]* *[ch.]* *[ch.]* *[ch.]*

USAAC
Full Score

11

USAAC
Full Score

107 108 109 110 111 112 113 114 115

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells/Xylo.

USAAC
Full Score

13

116 117 118 119 120 121 122 123 124

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells/Xylo.

USAAC
Full Score

125 126 127 128 129 130 131 132 133

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

3rd & 4th B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells/Xylo.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

Piccolo

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

The sheet music for Piccolo contains six staves of music, each with a specific dynamic and performance instruction:

- Staff A:** Dynamics include ***ff***, **[*mf*]**, and **[tr]**.
- Staff B:** Dynamics include **[tr]**.
- Staff C:** Dynamics include ***f***, **[tr]**, **[*p*]**, and **(tr)**.
- Staff D:** Dynamics include **[*f*]**.
- Staff E:** Dynamics include **[*ff*]**, **[tacet]**, **[*mp*]**, and ***f***.
- Staff F:** Dynamics include **[tr]**.

69 **G**

77

85 **H** [Play]

ff

92

dim 1st X
cresc. 2nd X

101 **I**

[*p-ff*]

108

116 **J**

122

128

1.

2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

1st & 2nd Flutes

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

A

B

C

D

E

F

USAAC
1st & 2nd Flutes

2

G

69

77

H

85

92

dim 1st X
cresc. 2nd X

I

101

[*p-f*]

108

J

116

122

128

1.
2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

1st Oboe

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.



A



B



C



D



E



USAAC
1st Oboe

2

61 **F**

This staff begins with measure 61, marked with a box labeled 'F'. The music consists of a series of eighth and sixteenth notes in a descending melodic line. Measure 62 continues the pattern. Measure 63 starts with a single eighth note followed by a sixteenth note. Measures 64 and 65 show a return to the earlier eighth-note pattern. Measure 66 features a eighth-note followed by a sixteenth-note pair. Measures 67 through 69 show a continuous eighth-note pattern. Measures 70 and 71 conclude the section.

G

This staff continues from measure 61. It shows measures F and G. Measure F is identical to the first half of staff 61. Measure G begins with a eighth-note followed by a sixteenth-note pair. Measures H and I follow, each consisting of two measures of eighth-note patterns.

71

This staff contains measures 71 through 75. Measures 71-74 are eighth-note patterns. Measure 75 concludes with a eighth-note followed by a sixteenth-note pair.

79 **H**

This staff contains measures 79 through 82. Measures 79-81 are eighth-note patterns. Measure 82 concludes with a eighth-note followed by a sixteenth-note pair.

ff

87

This staff contains measures 87 through 90. Measures 87-89 are eighth-note patterns. Measure 90 concludes with a eighth-note followed by a sixteenth-note pair.

94

This staff contains measures 94 through 97. Measures 94-96 are eighth-note patterns. Measure 97 concludes with a eighth-note followed by a sixteenth-note pair.

dim 1st X

cresc. 2nd X

101 **I**

This staff contains measures 101 through 104. Measures 101-103 are eighth-note patterns. Measure 104 concludes with a eighth-note followed by a sixteenth-note pair.

[p-f]

109 **J**

This staff contains measures 109 through 112. Measures 109-111 are eighth-note patterns. Measure 112 concludes with a eighth-note followed by a sixteenth-note pair.

119

This staff contains measures 119 through 122. Measures 119-121 are eighth-note patterns. Measure 122 concludes with a eighth-note followed by a sixteenth-note pair.

127

This staff contains measures 127 through 130. Measures 127-129 are eighth-note patterns. Measure 130 concludes with a eighth-note followed by a sixteenth-note pair.

1.

2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

2nd Oboe

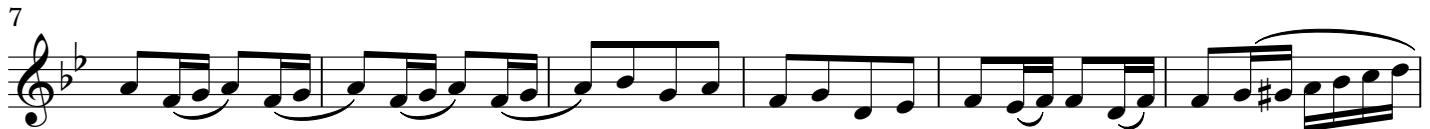
(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.



A



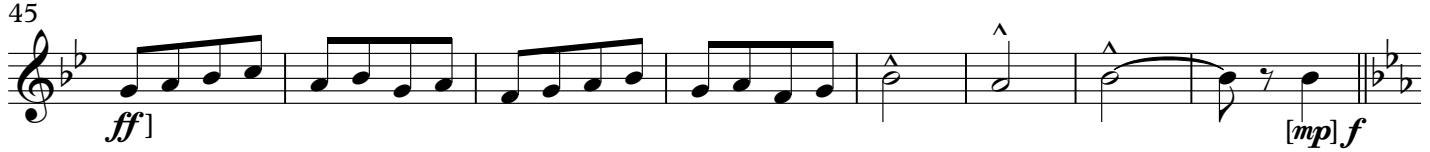
B



C



D



E



USAAC
2nd Oboe

2

61 **F**

G

71

79 **H**

ff

87

94

dim 1st X

cresc. 2nd X

101 **I**

[*p-f*]

109 **J**

119

127

1.

2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

E♭ Clarinet

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

The sheet music consists of eight staves of musical notation for E♭ Clarinet. The key signature is one sharp (F#). The time signature is 2/4. The music is divided into sections labeled A through F, each with specific dynamics and performance instructions.

- Staff 1 (Measures 1-6):** Dynamics ff at the beginning, followed by [mf] in measure 6. Section A is enclosed in a box.
- Staff 2 (Measures 7-13):** Measures 7-13 show eighth-note patterns. Measure 13 ends with a fermata. Section B is enclosed in a box.
- Staff 3 (Measures 14-19):** Measures 14-19 show sixteenth-note patterns. Measure 19 ends with trills.
- Staff 4 (Measures 20-26):** Measures 20-26 show eighth-note patterns. Measure 26 ends with trills.
- Staff 5 (Measures 27-33):** Measures 27-33 show eighth-note patterns. Measure 33 ends with trills.
- Staff 6 (Measures 34-40):** Measures 34-40 show eighth-note patterns. Measure 40 ends with trills.
- Staff 7 (Measures 41-47):** Measures 41-47 show eighth-note patterns. Measure 47 ends with trills.
- Staff 8 (Measures 48-54):** Measures 48-54 show eighth-note patterns. Measure 54 ends with trills.
- Staff 9 (Measures 55-61):** Measures 55-61 show eighth-note patterns. Measure 61 ends with trills.

USAAC
E♭ Clarinet

2

69 **G**

60 BPM

77

60 BPM

85 **H**

ff

ff

92

dim 1st X
cresc. 2nd X

101 **I** [2nd X only]

[*p-f*]

[*p-f*]

108

60 BPM

116 **J**

f

122

60 BPM

128

1.
2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

1st B \flat Clarinet

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

The musical score consists of two staves. The top staff shows a treble clef, a '2' indicating two measures per group, and a key signature of one sharp. It features sixteenth-note patterns with slurs and grace notes. The bottom staff shows a bass clef and a '4' indicating four measures per group. It features eighth-note patterns with slurs and grace notes. Dynamics include ***ff*** at the beginning and [***mf***] in the middle. Measure 10 begins with a vertical bar line and a box labeled 'A' above it.

A musical score for piano, page 7. The right-hand part is shown on a single staff. The melody consists of eighth-note pairs connected by slurs, followed by eighth-note pairs with a short vertical line between them, and then eighth-note pairs again. The notes are black on a white staff with a treble clef. The page number '7' is at the top left.

13 **B**

tr.

21 **C**

f

[*p*]

[—]

A musical score for piano, page 10, system 29. The page number '10' is at the top left, and the system number '29' is at the top left of the staff. The key signature is one sharp. The music consists of two staves. The top staff starts with a forte dynamic 'f]' followed by a sixteenth-note pattern. The bottom staff continues the sixteenth-note pattern. The music is in common time.

37 **D**

[

Musical score for page 10, system 2, measures 45-46. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 45 starts with a dynamic of ***ff***. The melody consists of eighth-note patterns. Measure 46 begins with a dynamic of ***[mp] f***, followed by a melodic line that includes a grace note and a fermata over the last note.

Musical score for piano, page 53, section E. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure 1 starts with a quarter note followed by an eighth note. Measure 2 begins with a sixteenth-note grace note followed by a sixteenth note. Measures 3-4 show a sequence of eighth-note pairs. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 continue with eighth-note pairs. Measures 9-10 end with sixteenth-note patterns.

USAAC
1st B \flat Clarinet

2

61 [F]

69 [G]

77

85 [H]

ff

92

dim 1st X
cresc. 2nd X

101 [I] [lower notes 1st X]
[*p-f*]

110

[J]

118

126

[loco]

1. 2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

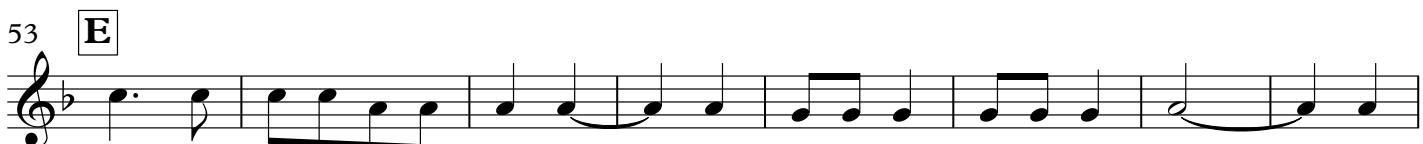
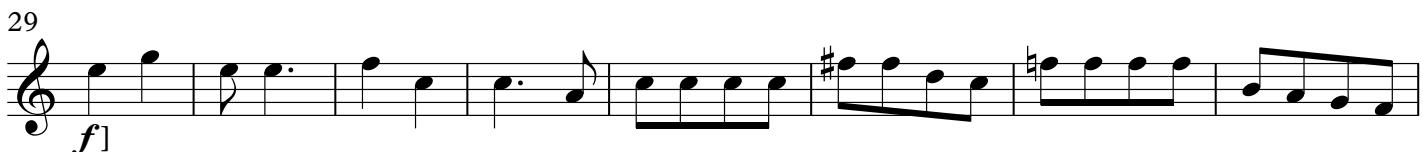
2nd B \flat Clarinet

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

A



USAAC
2nd B♭ Clarinet

61 **F**

71

79 **H**

86

93

tr
dim 1st X
cresc. 2nd X

101 **I**

[lower notes 1st X]

[p-f]

110 **J**

118

127

[loco]

1.

2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

3rd B \flat Clarinet

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

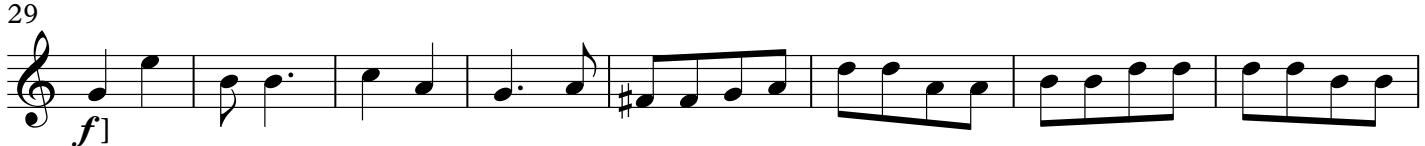
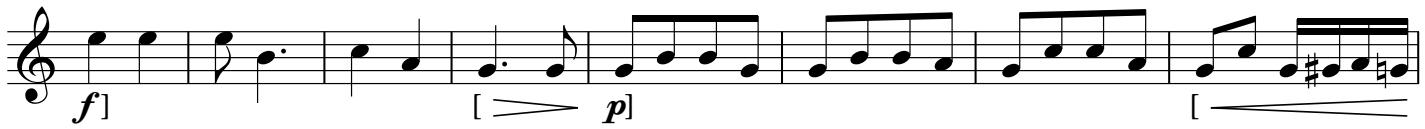
A



B



C



D



E



USAAC
3rd B♭ Clarinet

2

61 **F**

G

71

79 **H**

86

93

I

[lower notes 1st X]

101

110 **J**

118

127

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

B♭ Bass Clarinet

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

The sheet music consists of ten staves of music for B♭ Bass Clarinet. The key signature varies throughout the piece. Measure numbers are indicated at the beginning of each staff: 1, 7, 14, 22, 30, 37, 45, 51, and 58. Dynamic markings include **ff**, **[mf]**, **p**, **f**, and **ff**. Performance techniques shown include slurs, grace notes, and slurs with grace notes. The music is divided into sections labeled A through F, each enclosed in a square bracket above the staff. Section A starts at measure 1. Section B starts at measure 7. Section C starts at measure 14. Section D starts at measure 37. Section E starts at measure 51. Section F starts at measure 58.

USAAC
B♭ Bass Clarinet

65

72

79

87

94

101 I

109

117 J

125

March of the U.S. Army Ambulance Corps

USAAC

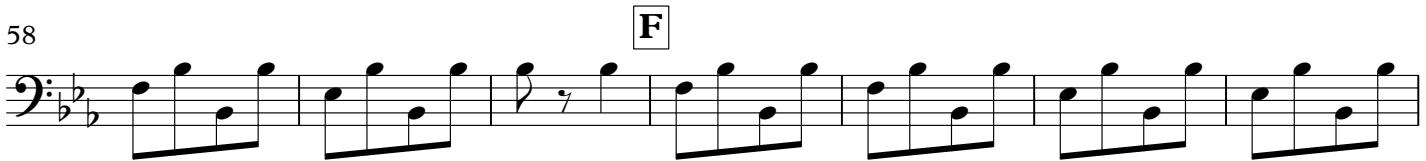
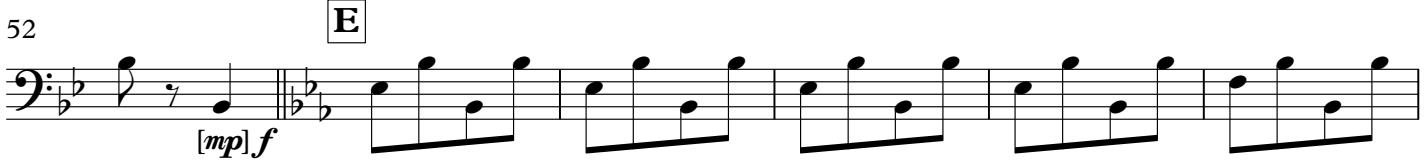
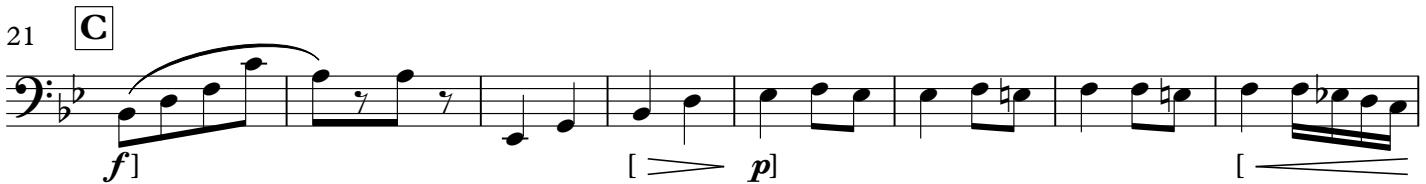
Founded on Melodies by W.B. Kernell and R. Fechheimer

1st Bassoon

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.



USAAC
1st Bassoon

2

65

G

72

79

H

ff

87

95

I

dim 1st X
cresc. 2nd X

[**p-f**]

103

111

J

119

126

1.

2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

2nd Bassoon

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.



7



13

B



21

C



29



37

D



45



52

E



58

F



USAAC
2nd Bassoon

2

65

G

72

79

H

ff

87

95

I

dim 1st X
cresc. 2nd X

[p-f]

103

111

J

119

126

1.

2.

ff

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

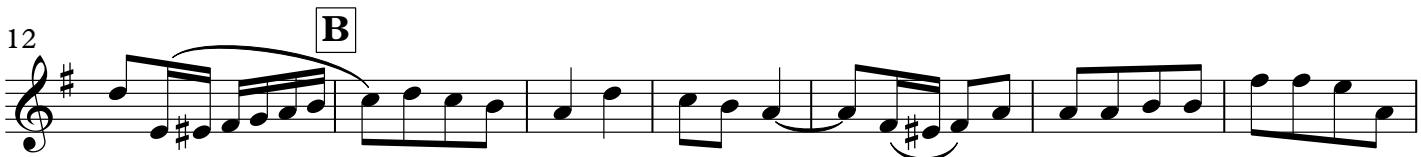
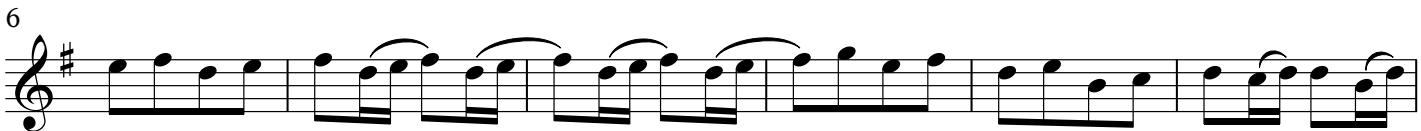
1st E♭ Alto Saxophone

JOHN PHILIP SOUSA
arr. **R.G. Weatherhold**

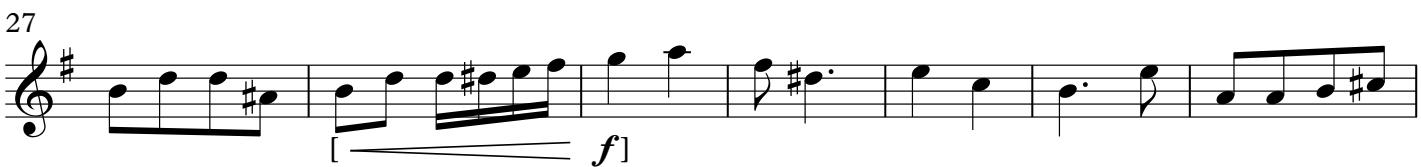
March Tempo.



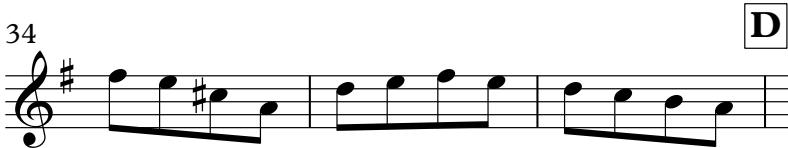
A



B



C



D

Measure 47:



USAAC

1st E♭ Alto Saxophone

58

F

67

G

76

83

H

ff

92

dim 1st X

cresc. 2nd X

100

I

[**p-f**]

108

J

118

126

1.

2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

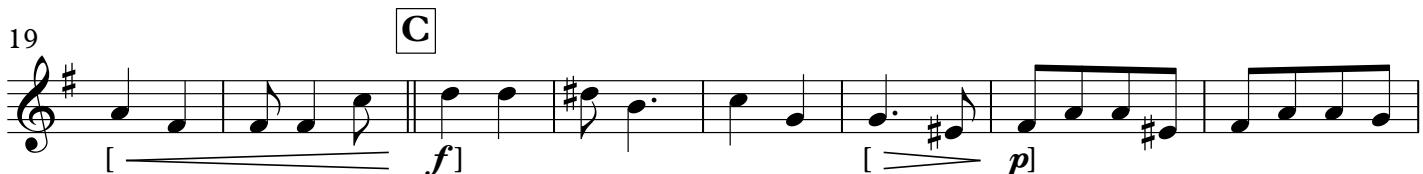
2nd E♭ Alto Saxophone

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.



A



D



E



USAAC
2nd E♭ Alto Saxophone

58

F

Treble clef, common time, one sharp.

67

G

Treble clef, common time, one sharp.

76

Treble clef, common time, one sharp.

83

H

ff

Treble clef, common time, one sharp.

92

Treble clef, common time, one sharp.

100

I

[*p-f*]

Treble clef, common time, one sharp.

108

J

Treble clef, common time, one sharp.

118

Treble clef, common time, one sharp.

126

1. | 2.

Treble clef, common time, one sharp.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

The sheet music consists of ten staves of musical notation for B♭ Tenor Saxophone. The key signature varies throughout the piece, including G major, A major, F major, E major, D major, C major, B major, A major, G major, and F major. The time signature is mostly common time (indicated by '4'). The music is divided into sections labeled A through F, each with specific dynamics and performance instructions. The sections are: A (measures 1-7), B (measures 8-16), C (measures 17-34), D (measures 35-42), E (measures 43-59), and F (measures 60-88). The piece concludes with a final section starting at measure 89.

A: Measures 1-7. Dynamics: ***ff***, > [mf]. Measure 7 ends with a repeat sign and a double bar line.

B: Measures 8-16. Measure 16 ends with a repeat sign and a double bar line.

C: Measures 17-34. Dynamics: ***f***. Measure 34 ends with a repeat sign and a double bar line.

D: Measures 35-42. Dynamics: ***p***, [— *f*]. Measure 42 ends with a repeat sign and a double bar line.

E: Measures 43-59. Dynamics: ***ff***.

F: Measures 60-88. Dynamics: [mp] ***f***.

USAAC
B♭ Tenor Saxophone

68

G

75

82

H

89

96

I

dim 1st X
cresc. 2nd X

[*p-f*]

103

111

J

119

126

1.

2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.



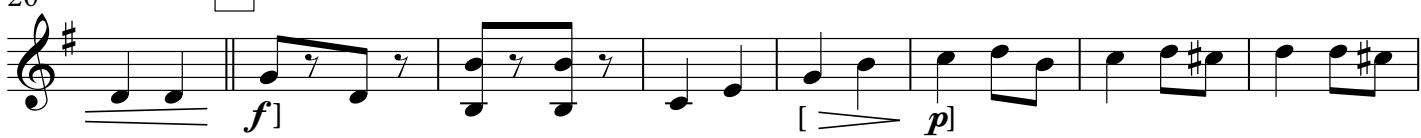
A



B



C



28



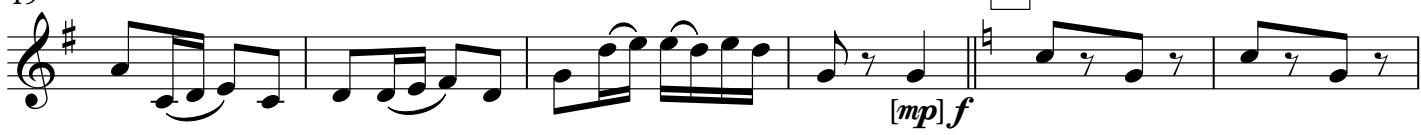
D



42



E



55



F

USAAC
E♭ Baritone Saxophone

2

62

69 **G**

76

85 **H**

92

99 **I**

105

112 **J**

120

126

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

Solo B \flat Cornet

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

The sheet music consists of eight staves of musical notation for Solo B \flat Cornet. The key signature varies throughout the piece. Measure 1 starts with a dynamic ***ff***. Measure 7 begins with a melodic line. Measure 13 is labeled **B**. Measure 21 is labeled **C**. Measure 29 begins with a dynamic ***f***. Measure 37 is labeled **D**. Measure 45 begins with a dynamic ***ff***. Measure 53 is labeled **E**. Measure 61 is labeled **F**. Various dynamics and performance instructions are included, such as **[mf]**, **[p]**, **[tacet]**, **[mp]**, and ***f***.

USAAC Solo B♭ Cornet

2

69 **G**

77

[Play]
ff

85 **H**

91

97

[2nd X only]
[p-f]

105

112 **J**

119

127

1.
ff
[Play]
2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

1st B \flat Cornet

JOHN PHILIP SOUSA
arr. **R.G. Weatherhold**

March Tempo.

A



7



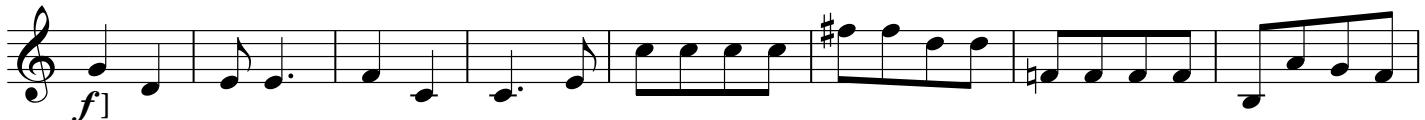
13 **B**



21 **C**



29



37 **D**



45



53 **E**



61 **F**



USAAC
1st B♭ Cornet

69 **G**

78

85 **H**

90

95

101 **I** [2nd X only]

110

J

118

127

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

2nd B \flat Cornet

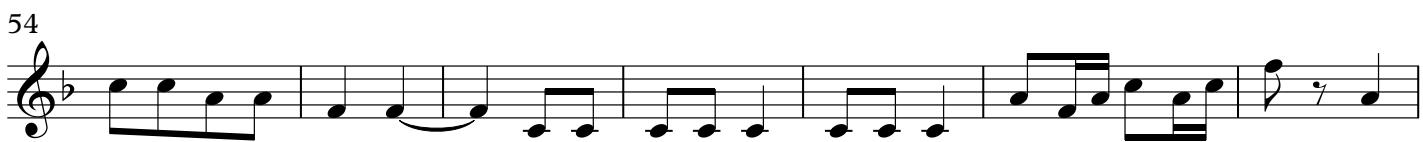
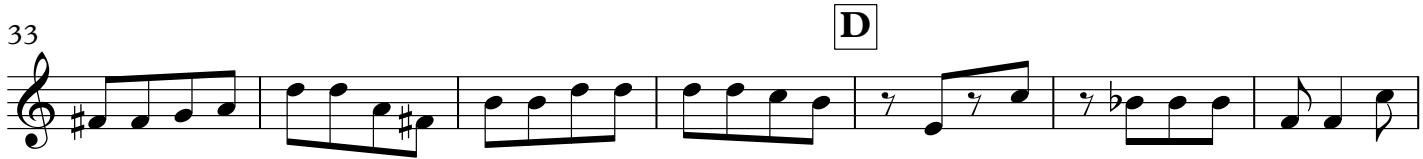
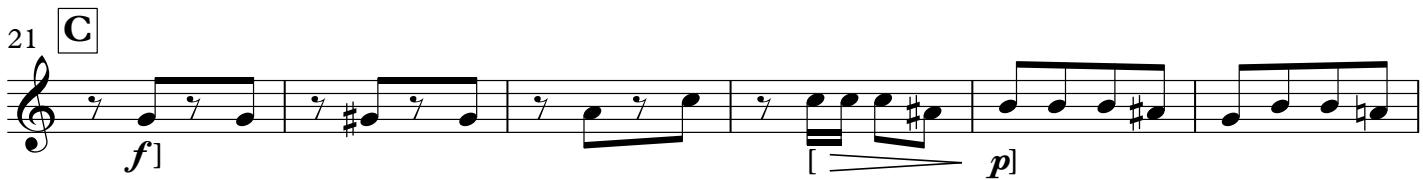
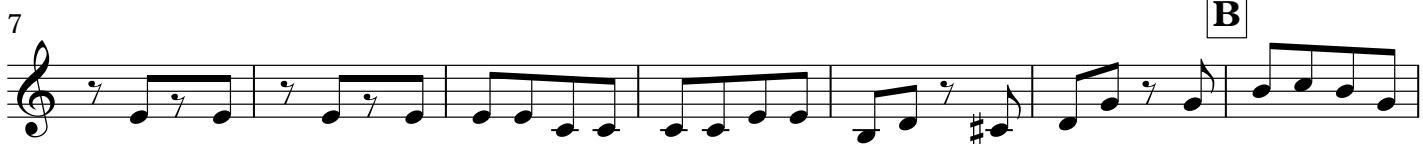
(or Trumpet in B \flat)

JOHN PHILIP SOUSA

arr. R.G. Weatherhold

March Tempo.

A



USAAC
2nd B♭ Cornet

2

61 **F**

69 **G**

78 [Play] *ff*

85 **H**

92 *dim 1st X*
cresc. 2nd X -----

99 **I** [2nd X only] *p-f* -----

106

112 **J**

119

127 1. [Play] *ff* | 2. ^

March of the U.S. Army Ambulance Corps

USAAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

3rd B \flat Cornet (or Trumpet in B \flat)

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

A

Musical score for piano, page 10, measures 11-12. The score is in 2/4 time, treble clef, dynamic ff. Measure 11 starts with a eighth note followed by sixteenth-note pairs. Measure 12 begins with a sharp sign, followed by a eighth note, a sixteenth note, and a eighth note. The dynamic changes to [mf]. The score ends with a double bar line.

Musical staff showing measures 7-10 of the first system. The staff begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 7 consists of eighth-note pairs (one note up, one note down) on the A, C, E, G, B, D, F, and A strings. Measures 8-10 show eighth-note pairs on the A, C, E, G, B, D, and F strings. Measure 10 concludes with a half note on the A string.

A musical score for piano, page 14. The score consists of two staves. The top staff shows a melodic line starting with eighth notes, followed by sixteenth-note patterns, and ending with eighth notes. The bottom staff shows harmonic support with eighth notes and sixteenth-note patterns. The key signature is G major (no sharps or flats). Measure numbers 14 and 15 are indicated at the beginning of each staff.

Musical score for piano, page 27, measures 1-10. The score consists of two staves. The top staff uses a treble clef and shows a sequence of eighth-note patterns: a pair of eighth-note pairs, followed by a pair of eighth-note pairs, then a single eighth note, a sixteenth note, a single eighth note, a single eighth note, a single eighth note, a single eighth note, and a single eighth note. The bottom staff uses a bass clef and shows a continuous eighth-note pattern. A dynamic marking 'f' (fortissimo) is placed under the bass staff. Measure numbers 1 through 10 are indicated above each measure.

Musical score for page 33, section D. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note patterns with slurs and grace notes. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It also features eighth-note patterns with slurs and grace notes. The section concludes with a final measure on the top staff.

40

[*ff*]

Musical score for page 47, measures 47-48. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains three measures of music. Measure 47 ends with a fermata over the eighth note of the first measure of the second staff. Measure 48 begins with a bass note followed by an eighth note. Measure 49 begins with a bass note followed by an eighth note. Measure 50 begins with a bass note followed by an eighth note.

USAAC
3rd B♭ Cornet

2

61 **F**

69 **G**

78 [Play] *ff*

85 **H**

92 *dim 1st X*
cresc. 2nd X

99 **I** [2nd X only] *[p-f]*

106

112 **J**

119

127 1. [Play] *ff* 2.

March of the U.S. Army Ambulance Corps

1st F Horn

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer
(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

The musical score consists of six staves of music for 1st F Horn. Staff A starts at measure 1, marked *ff*, followed by a dynamic bracket and *[mf]*. Staff B starts at measure 7. Staff C starts at measure 14. Staff D starts at measure 21, marked *f*, followed by a dynamic bracket and *p*. Staff E starts at measure 27, marked *f*. Staff F starts at measure 34. Staff G starts at measure 41, followed by a dynamic bracket and *ff*. Staff H starts at measure 48, marked *[mp] f*. The music is in 2/4 time, with various dynamics and performance instructions throughout.

USAAC
1st F Horn

2

63

G

71

78

85

H

93

dim 1st X

cresc. 2nd X

101

I

[p-f]

107

113

J

120

127

1.

2.

March of the U.S. Army Ambulance Corps

2nd F Horn

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer
(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

The musical score consists of six staves of music for 2nd F Horn. Staff A starts at measure 1, marked **ff**, and ends at measure 21, marked **[mf]**. Staff B begins at measure 7. Staff C begins at measure 14. Staff D begins at measure 21, marked **f**, and ends at measure 34, marked **[p]**. Staff E begins at measure 27, marked **f**, and ends at measure 48, marked **[mp] f**. Staff F begins at measure 41, marked **ff**, and ends at measure 56.

USAAC
2nd F Horn

2

63

G

71

78

85 H

ff

93

dim 1st X

cresc. 2nd X

101 I

[p-f]

107

113

J

120

127

1.

2.

March of the U.S. Army Ambulance Corps

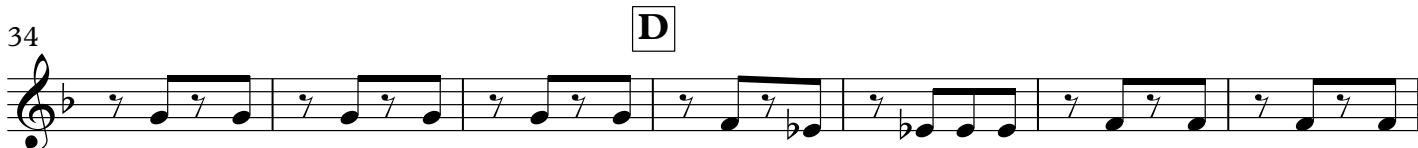
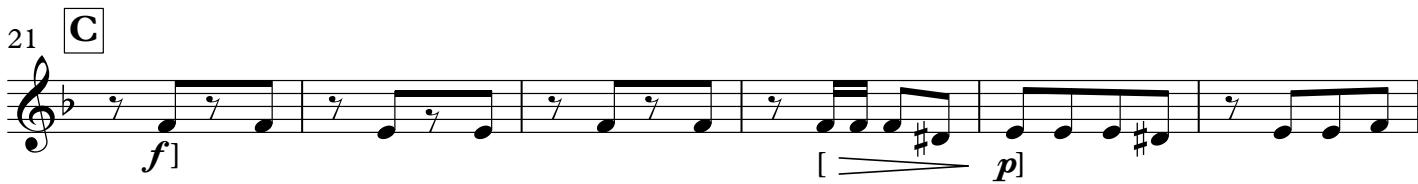
3rd F Horn

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer
(1918)

JOHN PHILIP SOUSA
arr. **R.G. Weatherhold**

March Tempo.



USAAC
3rd F Horn

2

63

G

71

78

85 H

93

dim 1st X
cresc. 2nd X

101 I

107

113 J

120

127

1. 2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

4th F Horn

March Tempo.

The musical score consists of six staves of music for 4th F Horn. Staff A starts at measure 1, marked **ff**, followed by a dynamic bracket and **[mf]**. Staff B starts at measure 7. Staff C starts at measure 21, marked **f**, followed by a dynamic bracket and **p**. Staff D starts at measure 27, marked **f**. Staff E starts at measure 41, followed by a dynamic bracket and **ff**. Staff F starts at measure 48, marked **[mp] f**. Staff G starts at measure 56.

USAAC
4th F Horn

2

63

G

This section consists of six measures of eighth-note patterns. Measure 63 starts with a dotted half note followed by a sixteenth-note rest, then a eighth-note followed by a sixteenth-note rest, and so on. Measure 64 begins with a sixteenth-note rest followed by an eighth-note. Measures 65-66 show eighth-note pairs. Measures 67-68 show eighth-note pairs followed by a sixteenth-note rest.

71

This section consists of six measures of eighth-note patterns. Measures 71-72 show eighth-note pairs. Measures 73-74 show eighth-note pairs followed by a sixteenth-note rest. Measures 75-76 show eighth-note pairs.

78

This section consists of six measures of eighth-note patterns. Measures 78-79 show eighth-note pairs. Measures 80-81 show eighth-note pairs followed by a sixteenth-note rest. Measures 82-83 show eighth-note pairs.

85 H

H

ff

This section starts with a dynamic ff. It consists of six measures of eighth-note patterns. Measures 85-86 show eighth-note pairs. Measures 87-88 show eighth-note pairs followed by a sixteenth-note rest. Measures 89-90 show eighth-note pairs.

93

dim 1st X

cresc. 2nd X

This section consists of six measures of eighth-note patterns. Measures 93-94 show eighth-note pairs. Measures 95-96 show eighth-note pairs followed by a sixteenth-note rest. Measures 97-98 show eighth-note pairs. A dynamic instruction "dim 1st X" is placed above the staff, and "cresc. 2nd X" is placed below it.

101 I

p-f

This section starts with a dynamic [p-f]. It consists of six measures of eighth-note patterns. Measures 101-102 show eighth-note pairs. Measures 103-104 show eighth-note pairs followed by a sixteenth-note rest. Measures 105-106 show eighth-note pairs.

107

This section consists of six measures of eighth-note patterns. Measures 107-108 show eighth-note pairs. Measures 109-110 show eighth-note pairs followed by a sixteenth-note rest. Measures 111-112 show eighth-note pairs.

113 J

J

This section starts with a dynamic J. It consists of six measures of eighth-note patterns. Measures 113-114 show eighth-note pairs. Measures 115-116 show eighth-note pairs followed by a sixteenth-note rest. Measures 117-118 show eighth-note pairs.

120

This section consists of six measures of eighth-note patterns. Measures 120-121 show eighth-note pairs. Measures 122-123 show eighth-note pairs followed by a sixteenth-note rest. Measures 124-125 show eighth-note pairs.

127

1. 2.

1. 2.

This section consists of six measures of eighth-note patterns. Measures 127-128 show eighth-note pairs. Measures 129-130 show eighth-note pairs followed by a sixteenth-note rest. Measures 131-132 show eighth-note pairs.

March of the U.S. Army Ambulance Corps

USAAC

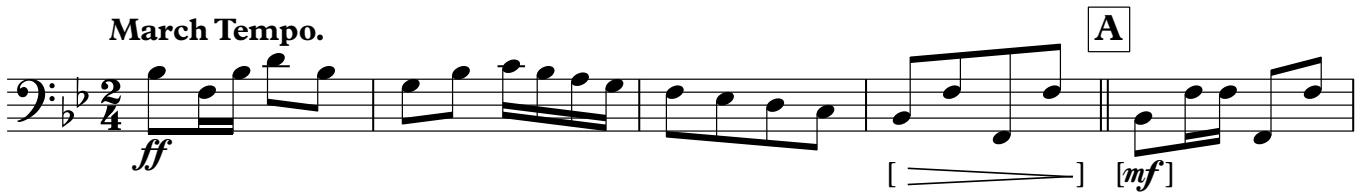
Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

Baritone

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

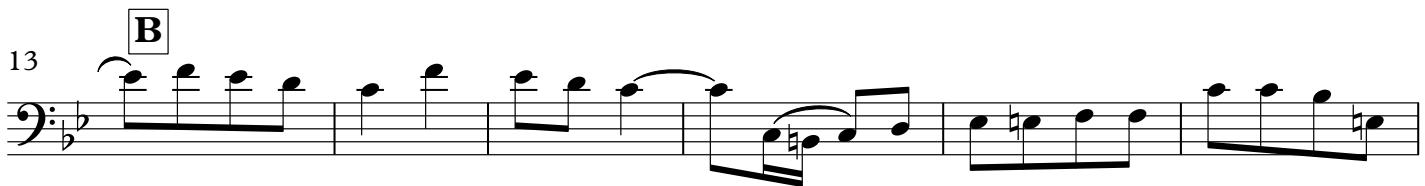
March Tempo.



6



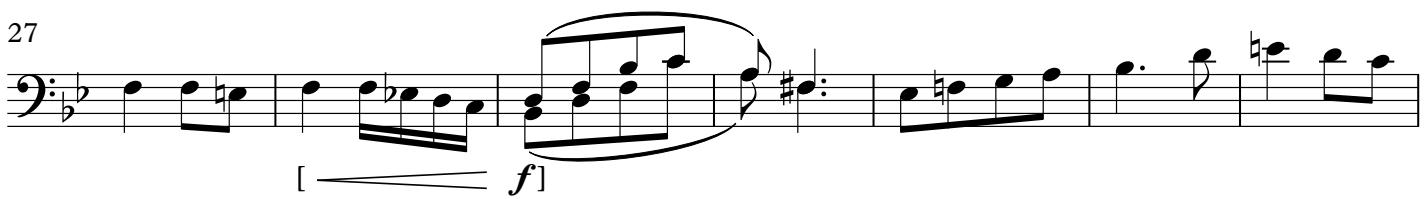
13



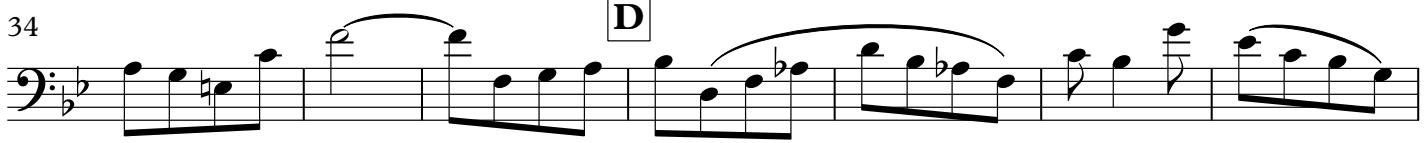
19



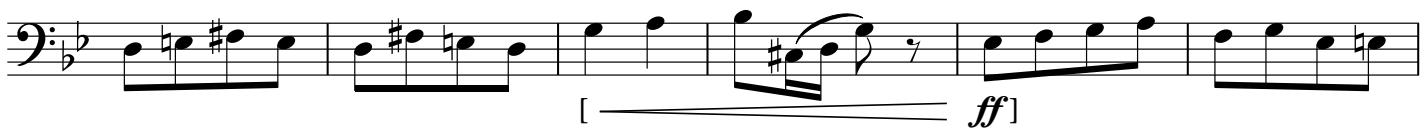
27



34



41



47



53 **E**

60 **F**

69 **G**

76

85 **H**

93

101 **I** [2nd X only]

109

117 **J**

125

1. 2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

Baritone, T.C.

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.



USAAC
Baritone, T.C.

2

53 **E**

60 **F**

69 **G**

76

85 **H**

93

101 **I** [2nd X only]

109

117 **J**

125

March of the U.S. Army Ambulance Corps

USAAC

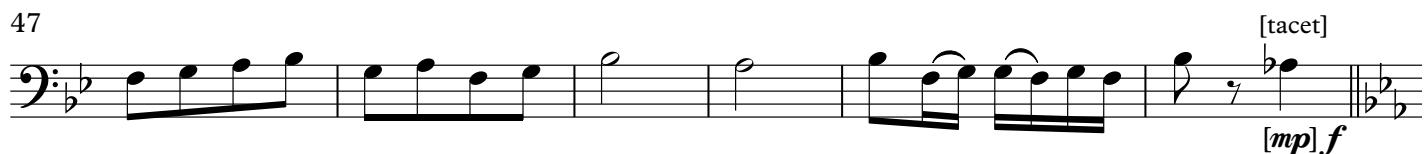
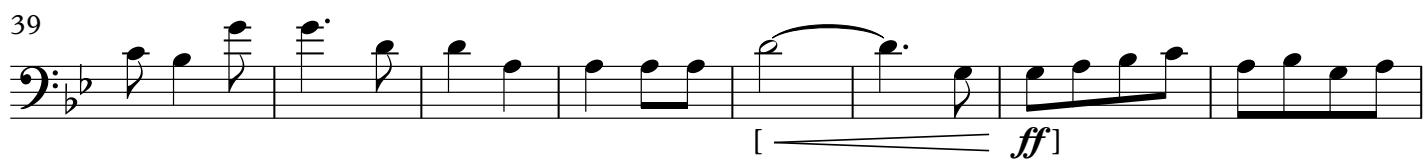
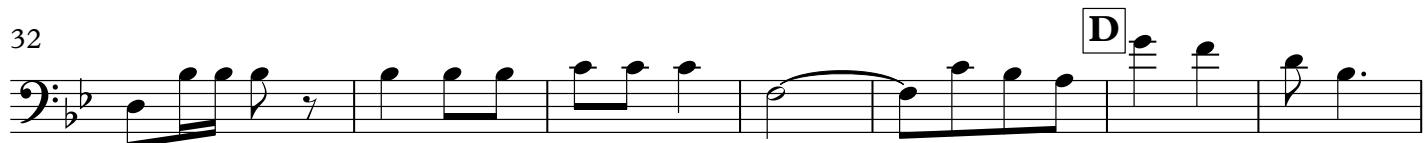
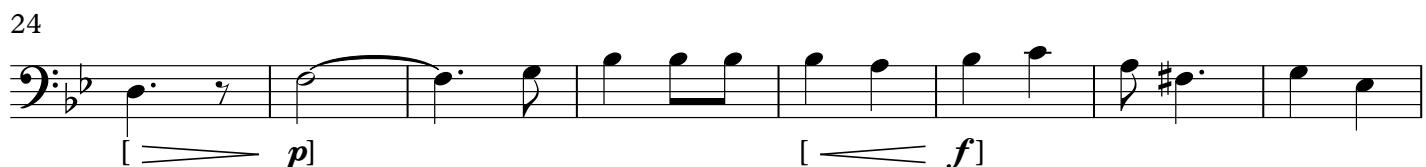
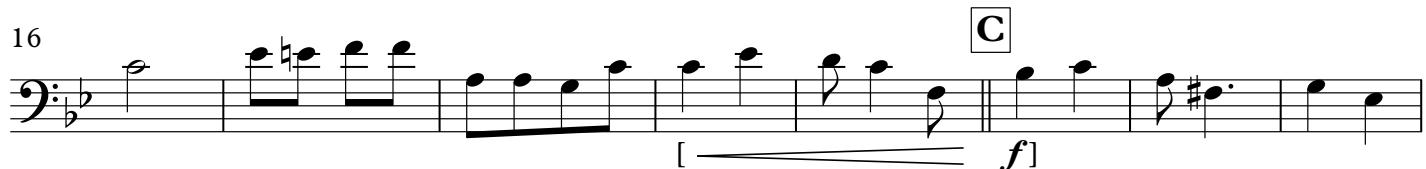
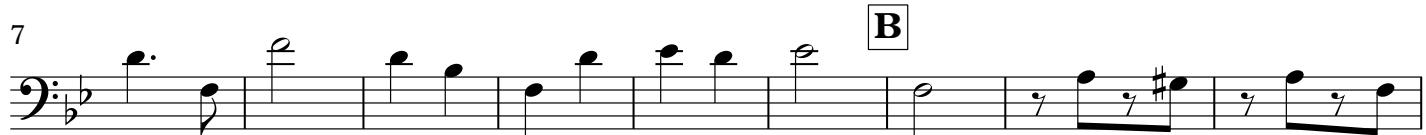
Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

1st Trombone

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.



USAAC
1st Trombone

2

61 **F**

69 **G**

77

85 **H** [Play]

ff

93

dim 1st X

cresc. 2nd X

101 **I** [2nd X only]

[p-f]

109

117 **J**

126

1.

2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

2nd Trombone

JOHN PHILIP SOUSA
arr. **R.G. Weatherhold**

March Tempo.



61 **F**

69 **G**

77

85 **H** [Play] *ff*

93

dim 1st X

cresc. 2nd X

101 **I** [2nd X only] *[p-f]*

109

117 **J**

126

1. 2.

March of the U.S. Army Ambulance Corps

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer

(1918)

Bass Trombone

JOHN PHILIP SOUSA
arr. **R.G. Weatherhold**

March Tempo.



6



13 B



21 C



29



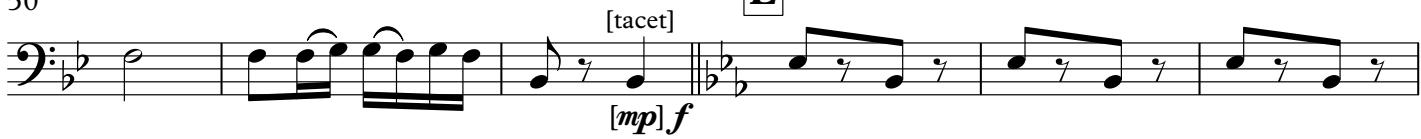
37 D



43



50



56



E

F

USAAC
Bass Trombone

2

63

70

76

85

H [Play]

ff

93

101

I [2nd X only]

[p-f]

107

114

J

120

126

1.

2.

March of the U.S. Army Ambulance Corps

Tuba

USAAC

Founded on Melodies by W.B. Kernell and R. Fechheimer
(1918) JOH

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.

Musical score for bassoon part, measures 1-2. The score consists of two staves. The first staff starts with a dynamic of *ff*. The second staff begins with a dynamic bracket labeled [] and a dynamic of *[mf]*.

7

A musical score for the bassoon part, showing eight measures of music. The key signature is one flat, and the time signature is common time. The bassoon plays eighth-note patterns primarily consisting of note pairs separated by rests. Measure 1 starts with a note pair followed by a rest. Measures 2 through 7 each begin with a note pair followed by a rest, with measure 7 concluding with a single note. Measure 8 begins with a note pair followed by a rest.

14

Musical score for bassoon part, measures 11-12. The score consists of two staves. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$ note = 120. The second staff begins with a bass clef and a key signature of one sharp. Measure 11 ends with a repeat sign and a bass clef. Measure 12 begins with a bass clef and a key signature of one sharp. The bassoon part features eighth-note patterns, including slurs and grace notes.

22

Musical score for bassoon part, measures 11-12. The score consists of two staves. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. It features a series of eighth-note patterns: a pair of eighth-note pairs followed by a single eighth note, then a pair of eighth-note pairs followed by a single eighth note, and finally a pair of eighth-note pairs followed by a single eighth note. The second staff begins with a bass clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. It contains a single eighth-note pair followed by a single eighth note.

30

A musical score for a single instrument, likely a bassoon or cello, featuring a continuous line of notes. The music is in common time and consists of two measures. The first measure contains six eighth-note pairs, each pair connected by a horizontal bar. The second measure contains five eighth-note pairs, also connected by horizontal bars. The notes are black on a white staff with a bass clef. The key signature is one flat.

37

A musical score for a bassoon, spanning ten measures. The key signature changes from B-flat major (two flats) to A major (no sharps or flats), then to G major (one sharp), and finally to F major (one sharp). Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a pattern of eighth notes and sixteenth-note grace groups. Measures 5-7 continue this pattern. Measures 8-10 conclude the section with a final set of eighth notes and grace groups.

43

A musical score for bassoon, page 15, measures 1-10. The score consists of ten staves of music. Measure 1: Bassoon plays eighth notes with grace notes. Measure 2: Bassoon plays sixteenth-note patterns with grace notes. Measure 3: Bassoon plays eighth notes with grace notes. Measures 4-5: Bassoon plays eighth-note patterns with grace notes. Measures 6-7: Bassoon plays eighth-note patterns with grace notes. Measures 8-9: Bassoon plays eighth-note patterns with grace notes. Measure 10: Bassoon plays eighth notes with grace notes. A dynamic instruction [ff] is placed below the staff in measure 10.

49

The musical score shows two measures for the bassoon. The first measure consists of six eighth-note pairs connected by slurs. The second measure begins with a single eighth note followed by a sixteenth note. The dynamic instruction *[mp]f* is placed below the staff.

55

A musical staff in bass clef and common time. It features a repeating pattern of eighth notes. The first note has a vertical stem pointing down. The second note has a vertical stem pointing up. This pattern repeats six times across the staff.

USAAC
Tuba

2

62



69

G



76



85

H



93



101

I



109



117

J



125



March of the U.S. Army Ambulance Corps

USAAC

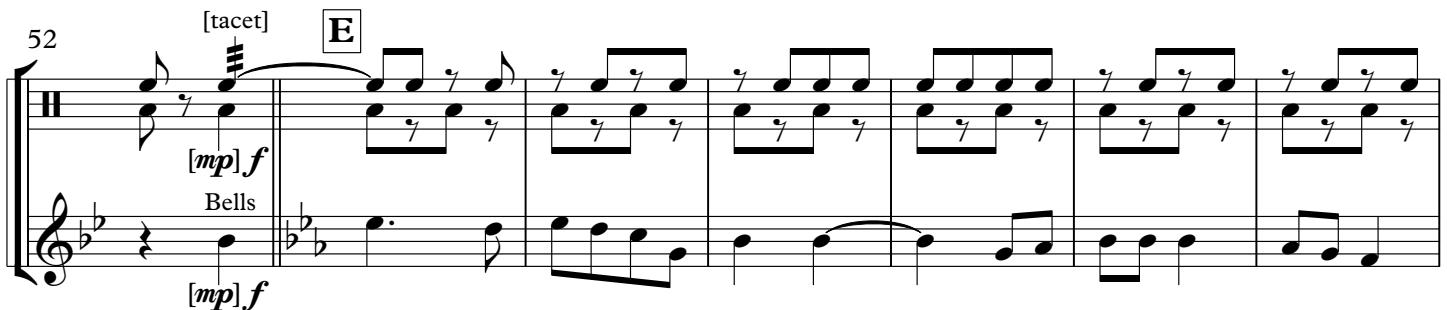
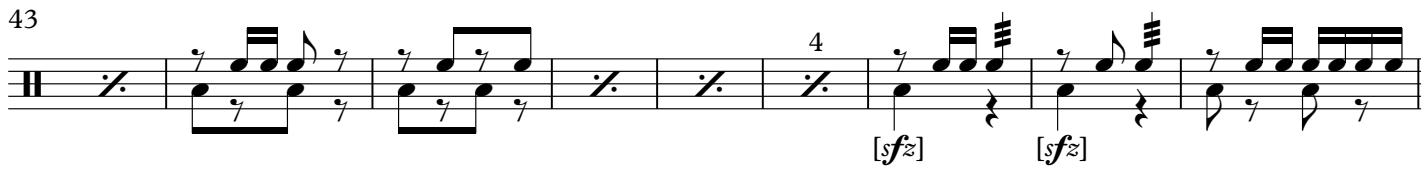
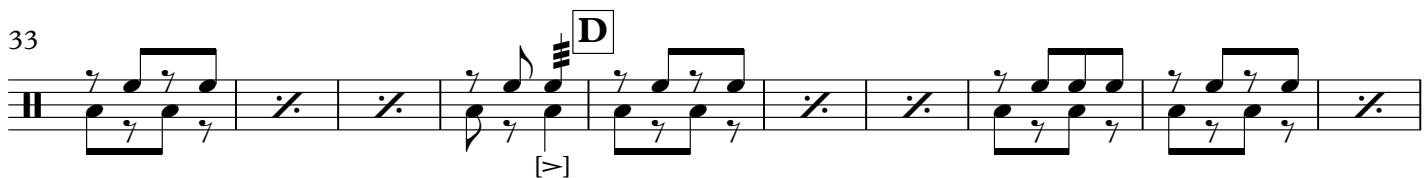
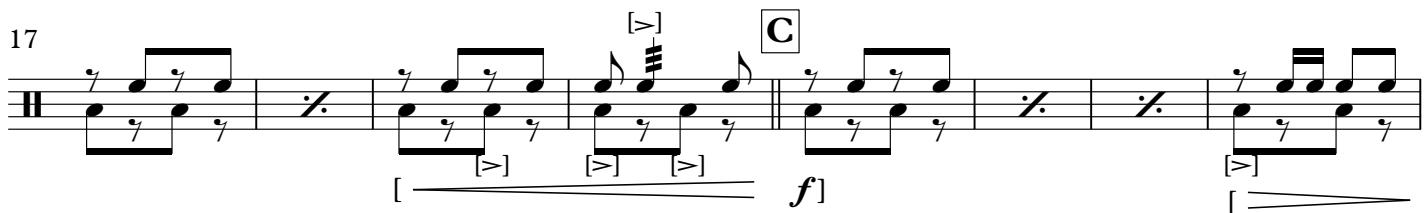
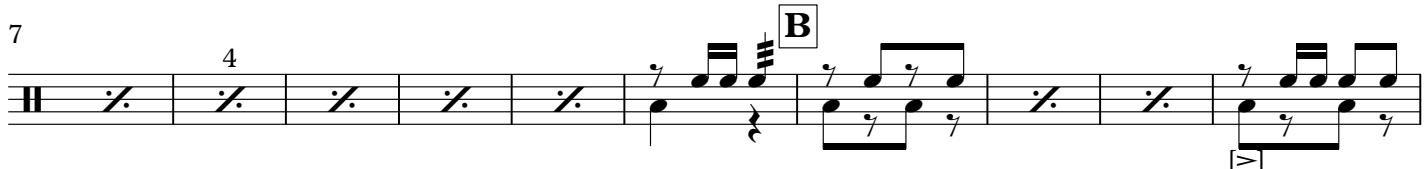
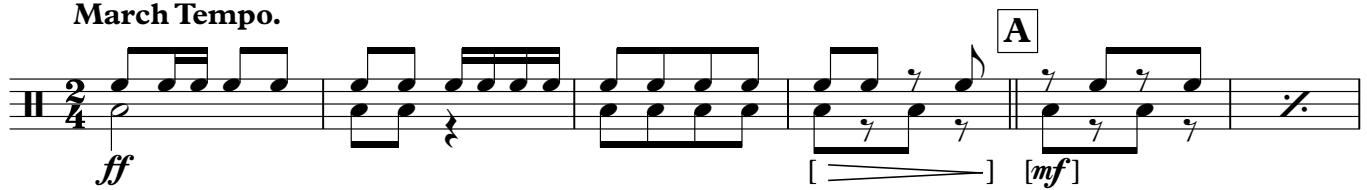
Founded on Melodies by W.B. Kernell and R. Fechheimer

Drums & Bells/Xylophone

(1918)

JOHN PHILIP SOUSA
arr. R.G. Weatherhold

March Tempo.



USAAC
Drums & Bells/Xylophone

2

59

F

65

G

71

4

8

79

12

[Play]

ff

85 **H**

[choke]

[ch.]

90

[ch.]

[ch.]

[ch.]

3

USAAC
Drums & Bells/Xylophone

96

101 **I**

[**p-f**] Xylo. (1st X only)

[Accents and 'hits' 2nd X only]

107

113 **J**

120 4

[**sffz**] [ff]

128 1. 2.

[- Cyms. 1st X]