



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 1 *of* No. 9

OUR
FLIRTATION
MARCH
(1880)

FULL *of* SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

“Our Flirtation” (1880) (“Our Flirtations”)

Our Flirtations was a musical comedy first produced in Philadelphia in 1880. Sousa was responsible for the incidental music, which included this original march. It was dedicated to Henry L. West, a newspaperman of the *Washington Post* staff.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 76. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches 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 cornetist Frank Simon. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these marches. “Our Flirtation” is the earliest march for which Simon documented Sousa’s common adjustments in performance.

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 remaining markings and the original scoring are preserved. 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.”

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. In many instances these indications appear side-by-side with the original markings. 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.

Second strain (m. 21-38): The dynamic should drop to *piano* first time through with piccolo, E-flat clarinet, cornets/trumpets, and trombones tacet first time. Additionally, all clarinets should play down one octave as indicated by the cued notes. All instruments rejoin *fortissimo* and at the original octave in the first ending. A percussion accent may be added in m. 29 the second time. The printed percussion figure in the first ending continues the previous pattern, yet muddies the pick-ups to the second strain and may be omitted for just that one bar as indicated after the downbeat.

Trio (m. 39-54): Piccolo and cornets/trumpets are tacet once more as well as cymbals, but trombones have an interesting part in the texture and may continue to play softly here. All instruments rejoin for the *fortissimo* pick up notes in m. 54.

Interlude/Break-up strain (m. 55-70): A percussion accent may be added on beat two in m. 62 and 70, both times, to match the accented chords in the rest of the band.

Final strain (m. 71-end): The first time through this strain is *piano* once more and piccolo, cornets/trumpets, trombones, and cymbals are tacet again. First and second B-flat clarinets should also play one octave lower as indicated by the cued notes. All instruments rejoin in the first ending for the repeat of the break-up strain and play *fortissimo* to the end.

Full Score

March OUR FLIRTATION

JOHN PHILIP SOUSA

(1880)

1 2 3 4 5 6 7

March Tempo.

1st & 2nd Flutes Piccolo
1st & 2nd Oboes
E \flat Clarinet
Solo or 1st B \flat Clarinet
2nd B \flat Clarinet
3rd B \flat Clarinet
E \flat Alto Clarinet (optional)
B \flat Bass Clarinet (optional)
Bassoon
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
B \flat Tenor Saxophone
E \flat Baritone Saxophone
March Tempo.
Solo or 1st B \flat Cornet
2nd B \flat Cornet
3rd B \flat Cornet
1st & 2nd B \flat Trumpets
1st & 2nd F Horns
3rd & 4th F Horns
Euphonium
1st & 2nd Trombones
Bass Trombone
Tuba
Double Bass (optional)
Percussion

OUR FLIRTATION
Full Score

8

9

10

11

12

13

14

Flts./Picc. *cresc.*

Oboes (2) *cresc.*

E♭ Clar. *cresc.*

Solo/1st Clar. *cresc.*

2nd Clar. *cresc.*

3rd Clar. *cresc.*

Alto Clar. *cresc.*

Bass Clar. *cresc.*

Bsn. *cresc.*

1st Alto Sax. *cresc.*

2nd Alto Sax. *cresc.*

Ten. Sax. *cresc.*

Bari. Sax. *cresc.*

Solo/1st B♭ Cors. *cresc.*

2nd B♭ Cor. *cresc.*

3rd B♭ Cor. *cresc.*

Trpts. (2) *cresc.*

1st & 2nd Hrns. *cresc.*

3rd & 4th Hrns. *cresc.*

Euph. *cresc.*

1st & 2nd Trbns. *cresc.*

B. Trbn. *cresc.*

Tuba *cresc.*

Db. *cresc.*

Perc. *cresc.*

OUR FLIRTATION
Full Score

15 16 17 18 19 20 21

Flts./Picc. *f* *p* [p],ff [tacet 1st time]

Oboes (2) *f* *p* [p],ff [tacet 1st time]

E♭ Clar. *f* *p* [p],ff [lower notes, 1st time]

Solo/1st Clar. *f* *p* [p],ff [lower notes, 1st time]

2nd Clar. *f* *p* [p],ff [lower notes, 1st time]

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

Alto Clar. *f* *p* [p],ff

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

Bsn. *f* *p* [p],ff

1st Alto Sax. *f* *p* [p],ff

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

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

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

Solo/1st B♭ Cors. *f* *p* [p],ff [tacet 1st time]

2nd B♭ Cor. *f* *p* [p],ff [tacet 1st time]

3rd B♭ Cor. *f* *p* [p],ff [tacet 1st time]

Trpts. (2) *f* *p* [p],ff [tacet 1st time]

1st & 2nd Hrns. *f* *p* [p],ff [tacet 1st time]

3rd & 4th Hrns. *f* *p* [p],ff [tacet 1st time]

Euph. *f* *p* [p],ff [tacet 1st time]

1st & 2nd Trbns. *f* *p* [p],ff [tacet 1st time]

B. Trbn. *f* *p* [p],ff [tacet 1st time]

Tuba *f* *p* [p],ff [tacet 1st time]

Db. *f* *p* [p],ff [tacet 1st time]

Perc. *f* *p* [p],ff [tacet 1st time]

OUR FLIRTATION
Full Score

22

23

24

25

26

27

28

29

Flts./Picc. *(ff)* 2nd time

Oboes (2) *(ff)* 2nd time

E♭ Clar. *(ff)* 2nd time

Solo/1st Clar. *(ff)* 2nd time

2nd Clar. *(ff)* 2nd time

3rd Clar. *(ff)* 2nd time

Alto Clar. *(ff)* 2nd time

Bass Clar. *(ff)* 2nd time

Bssn. [*p*], *ff*

1st Alto Sax. [*p*], *ff*

2nd Alto Sax. *(ff)* 2nd time

Ten. Sax. [*p*], *ff*

Bari. Sax. [*p*], *ff*

Solo/1st B♭ Cors. *(ff)* 2nd time

2nd B♭ Cor. *(ff)* 2nd time

3rd B♭ Cor. *(ff)* 2nd time

Trpts. (2) *(ff)* 2nd time

1st & 2nd Hrns. [*p*], *ff*

3rd & 4th Hrns. [*p*], *ff*

Euph. [*p*], *ff*
[2nd time only]

1st & 2nd Trbns. *ff*
[2nd time only]

B. Trbn. *ff*

Tuba [*p*], *ff*

Db. [*p*], *ff*

Perc. [*p*], *ff*

[2nd time]

OUR FLIRTATION
Full Score

30 31 32 33 34 35 36 37 38

Flts./Picc. [ff] [Play] [ff] [Play]

Oboes (2) [ff] [Play] [ff] [Play]

Eb Clar. [ff] [Play]

Solo/1st Clar. [ff] [Play]

2nd Clar. [ff] [Play]

3rd Clar. [ff] [Play]

Alto Clar. [ff] [Play]

Bass Clar. [ff] [Play]

Bsn. [p]

1st Alto Sax. [ff] [p]

2nd Alto Sax. [ff] [p]

Ten. Sax. [ff] [p]

Bari. Sax. [ff] [p]

Solo/1st Bb Cors. [ff] [Play] [ff] [Play]

2nd Bb Cors. [ff] [Play]

3rd Bb Cors. [ff] [Play]

Trpts. (2) [ff] [Play] [tacet] [p]

1st & 2nd Hrns. [p]

3rd & 4th Hrns. [p]

Euph. [p]

1st & 2nd Trbns. [p]

B. Trbn. [p]

Tuba [p]

Db. [p]

Perc. [tacet]

OUR FLIRTATION
Full Score

39 40 41 42 43 44 45 46

TRIO

- Picc.

Flts./Picc. *p* *tr*

Oboes (2) *p*

E♭ Clar. *p* *tr*

Solo/1st Clar. *p*

2nd Clar. *p*

3rd Clar. *p*

Alto Clar. *p*

Bass Clar. *p*

Bssn. *p*

1st Alto Sax. *p*

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo/1st B♭ Cors. *p* *[tacet]*

2nd B♭ Cor. *p* *[tacet]*

3rd B♭ Cor. *p* *[tacet]*

Trpts. (2) *p*

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph. *p*

1st & 2nd Trbns.

B. Trbn.

Tuba

Db.

Perc. *p* [- Cyms.] 4 4

OUR FLIRTATION
Full Score

47 48 49 50 51 52 53 54

Flts./Picc. *tr*

Oboes (2)

E♭ Clar. *tr*

Solo/1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bsn. *ff*

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo/1st B♭ Cors.

2nd B♭ Cors.

3rd B♭ Cors.

Trpts. (2)

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Db. *ff*

Perc.

OUR FLIRTATION
Full Score

55 56 57 58 59 60 61 62

Flts./Picc. + Picc. *ff*

Oboes (2) *ff*

E♭ Clar. *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

Bssn. *ff*

1st Alto Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo/1st B♭ Cors. [Play] *ff*

2nd B♭ Cor. [Play] *ff*

3rd B♭ Cor. [Play] *ff*

Trpts. (2) [Play] *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Db. *ff*

Perc. [+ Cyms.] *ff*

(2) (3) (4) (5) (6) (7) (8)

OUR FLIRTATION
Full Score

63 64 65 66 67 68 69 70

Flts./Picc.

Oboes (2)

E♭ Clar.

Solo/1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

Bssn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo/1st B♭ Cors.

2nd B♭ Cor.

3rd B♭ Cor.

Trpts. (2)

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Db.

Perc. (9) (10) (11) (12) (13) (14) (15)

OUR FLIRTATION
Full Score

71 72 73 74 75 76 77 78 79

Flts./Picc. *[sub. p]* - *ff*

Oboes (2) *[sub. p]* - *ff*

E♭ Clar. *[sub. p]* - *ff*
[lower notes, 1st time]

Solo/1st Clar. *[sub. p]* - *ff*
[lower notes, 1st time]

2nd Clar. *[sub. p]* - *ff*

3rd Clar. *[sub. p]* - *ff*

Alto Clar. *[sub. p]* - *ff*

Bass Clar. *[sub. p]* - *ff*

Bsn. *[sub. p]* - *ff*

1st Alto Sax. *[sub. p]* - *ff*

2nd Alto Sax. *[sub. p]* - *ff*

Ten. Sax. *[sub. p]* - *ff*

Bari. Sax. *[sub. p]* - *ff*

Solo/1st B♭ Cors. *[sub. p]* - *ff*
[tacet 1st time]

2nd B♭ Cor. *[sub. p]* - *ff*
[tacet 1st time]

3rd B♭ Cor. *[sub. p]* - *ff*
[tacet 1st time]

Trpts. (2) *[sub. p]* - *ff*
[tacet 1st time]

1st & 2nd Hrns. *[sub. p]* - *ff*

3rd & 4th Hrns. *[sub. p]* - *ff*

Euph. *[sub. p]* - *ff*
[tacet 1st time]

1st & 2nd Trbns. *[sub. p]* - *ff*
[tacet 1st time]

B. Trbn. *[sub. p]* - *ff*

Tuba *[sub. p]* - *ff*

Db. *[sub. p]* - *ff*

Perc. *[sub. p]* - *ff*
[Cyms. 2nd time only]

4 8

OUR FLIRTATION
Full Score

80 81 82 83 84 85 86 87

Flts./Picc. Oboes (2) Eb Clar. Solo/1st Clar. 2nd Clar. 3rd Clar. Alto Clar. Bass Clar. Bssn. 1st Alto Sax. 2nd Alto Sax. Ten. Sax. Bari. Sax. Solo/1st Bb Cors. 2nd Bb Cor. 3rd Bb Cor. Trpts. (2) 1st & 2nd Hrns. 3rd & 4th Hrns. Euph. 1st & 2nd Trbns. B. Trbn. Tuba Db. Perc.

March
OUR FLIRTATION

(1880)

1st Flute/Piccolo

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7

13

cresc. *f* [tacet 1st time] *[p] ff* (*ff*) 2nd time

19

25

33 *[ff]* *p* **TRIO**
- Picc.

41 *tr* *tr*

49 *tr* + Picc. *ff*

57 *ff*

65 *[sub. p] - ff*

72 *tr* *tr*

80 1. 2. *8va*

March OUR FLIRTATION

2nd Flute

(1880)

JOHN PHILIP SOUSA

March Tempo.

6

12

18

25

33

41

49

57

65

72

80

ff *p* *cresc.* *f* *[p]* *ff* *(ff)* 2nd time

1. [Play] 2. **TRIO** *[ff]* *p* *ff* *[sub. p] - ff* *tr* *tr* 1. 2. *8va*

March
OUR FLIRTATION

(1880)

1st Oboe

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7

13 *cresc.* *f*

19 1. *p* 2. [tacet 1st time] [*p*]*ff* (*ff*) 2nd time

26

34 1. [Play] [*ff*] 2. **TRIO** *p*

41

49 *ff*

57

65 [*sub. p*] - *ff*

72 *tr*

80 1. 2.

March
OUR FLIRTATION

(1880)

2nd Oboe

JOHN PHILIP SOUSA

March Tempo.

7

13 *cresc.*

19 1. 2. [tacet 1st time]
p [*p*], *ff* (*ff*) 2nd time

26

34 1. [Play] 2. **TRIO**
[*ff*] *p*

41

49 *ff*

57

65 [sub. *p*] - *ff*

72 *tr*

80 1. 2.

March
OUR FLIRTATION

E♭ Clarinet

(1880)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7

13 *cresc.* *f*

19 *p* [1.] [2.] [tacet 1st time] [*p*]*ff* (*ff*) 2nd time

26

33 [1.] [Play] [2.] **TRIO** [*ff*] *p*

41 *tr*

49 *tr* *ff*

57

65 [*sub. p*] - *ff*

73 *tr*

81 [1.] [2.]

March
OUR FLIRTATION

(1880)

Solo or 1st B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7

13

cresc. [lower notes, 1st time] *f*

20 1. 2. *p* [*p*]*ff* (*ff*) 2nd time

27

35 1. 2. **TRIO** [*ff*] *p*

43

51 *ff*

58

66 [lower notes, 1st time] [*sub. p*]-*ff*

73 *tr*

81 1. 2. *tr*

March
OUR FLIRTATION

(1880)

2nd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7

13 *cresc.* *f*

20 1. 2. [lower notes, 1st time] *p* [*p*]*ff* (*ff*) 2nd time

27

35 1. 2. TRIO [*ff*] *p*

43

51 *ff*

58

66 [lower notes, 1st time] [*sub. p*] - *ff*

73 *tr*

81 1. 2.

March OUR FLIRTATION

(1880)

3rd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

7

13

cresc.

19

1. 2. [lower notes, 1st time]

p [*p*]*ff* (*ff*) 2nd time

26

34

1. 2. **TRIO**

[*ff*] *p*

41

49

57

65

[*sub. p*] - *ff*

72

80

1. 2.

March
OUR FLIRTATION

E \flat Alto Clarinet

[optional]

(1880)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E-flat Alto Clarinet and consists of ten staves of music. It begins with a treble clef and a common time signature. The first staff starts with a fortissimo (*ff*) dynamic and includes a first ending bracket. The second staff continues the melody with a piano (*p*) dynamic. The third staff features a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The fourth staff contains two first endings, with dynamics of piano (*p*), piano fortissimo (*[p]ff*), and fortissimo (*ff*) for the second time. The fifth staff continues the piece. The sixth staff marks the beginning of the TRIO section, starting with a first ending and a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. The seventh staff includes a *v ϕ* marking. The eighth staff also includes a *v ϕ* marking and a fortissimo (*ff*) dynamic. The ninth staff continues with a *v ϕ* marking and a *[sub. p] - ff* dynamic. The tenth staff concludes with two first endings.

March
OUR FLIRTATION

B♭ Bass Clarinet
[optional]

(1880)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Bass Clarinet and consists of ten staves of music. The key signature is one flat (B♭) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *p*, *f*, *cresc.*, *[p]ff*, *[ff]*, and *[sub. p]-ff*. It also features first and second endings, a section labeled "TRIO" starting at measure 39, and a section with repeated notes marked with *v* starting at measure 54. Measure numbers 6, 11, 16, 22, 31, 39, 46, 54, 63, 72, and 80 are indicated at the beginning of their respective staves.

March
OUR FLIRTATION

(1880)

Bassoon

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music, each starting with a measure number. The score includes various dynamics such as *ff*, *p*, *cresc.*, and *[sub. p] - ff*. It also features first and second endings, a section labeled 'TRIO' starting at measure 38, and several slurs and accents throughout the piece.

7

15

22

30

38

47

56

65

74

81

March
OUR FLIRTATION

1st E♭ Alto Saxophone

(1880)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st E♭ Alto Saxophone part of the march 'Our Flirtation'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a common time signature (C). The tempo is marked 'March Tempo.' and the dynamics start with *ff* (fortissimo) and *p* (piano). The score includes various musical notations such as slurs, ties, and dynamic markings like *cresc.* (crescendo) and *f* (forte). There are first and second endings marked with '1.' and '2.' at measures 18-20 and 32-34. A 'TRIO' section begins at measure 39, where the key signature changes to two flats (B♭ and E♭). The dynamics in the Trio section include *p* (piano), *ff* (fortissimo), and *[sub. p] - ff* (sub-piano fortissimo). The score concludes with first and second endings at measures 79-81.

March
OUR FLIRTATION

2nd E♭ Alto Saxophone

(1880)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7 *cresc.*

15 *f* *p* [*p*]*ff*

22 (*ff*) 2nd time

29

37 1. 2. **TRIO** [*ff*] *p*

46

55 *ff*

63

71 [*sub. p*] - *ff*

79 1. 2.

March
OUR FLIRTATION

B♭ Tenor Saxophone

(1880)

JOHN PHILIP SOUSA

March Tempo.

ff *p* *cresc.* *f* *[p]ff* *p* **TRIO** *ff* *[sub. p]-ff* *ff*

March
OUR FLIRTATION

E♭ Baritone Saxophone

(1880)

JOHN PHILIP SOUSA

March Tempo.

9

19

29

38 **TRIO**

46

55

64

73

81

March
OUR FLIRTATION

Solo or 1st B \flat Cornet

(1880)

JOHN PHILIP SOUSA

March Tempo.

7

13

20

28

38

47

55

63

71

79

ff

p

cresc.

f

1. 2. [tacet 1st time]

[p]ff (*ff*) 2nd time

1. [Play] *[ff]*

2. [tacet]

p

[Play] *ff*

[tacet 1st time] *[sub. p] - ff*

1. 2.

March
OUR FLIRTATION

(1880)

2nd B \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7

13 *cresc.* *f*

20 1. 2. [tacet 1st time] *p* [*p*]*ff* (*ff*) 2nd time

28 1. [Play] [*ff*]

38 2. [tacet] **TRIO** *p*

47

55 [Play] *ff*

63

71 [tacet 1st time] [*sub. p*]-*ff*

79 1. 2.

March
OUR FLIRTATION
(1880)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

ff *p*

8 *cresc.* *f*

17 1. 2. [tacet 1st time] *[p]* *ff* (*ff*) 2nd time

25

33 1. [Play] 2. **TRIO** [tacet] *[ff]* *p*

41 *v*

49 [Play] *ff*

57 *v*

64 *v*

71 [tacet 1st time] *[sub. p]* - *ff* *v*

79 1. 2.

March
OUR FLIRTATION

1st B \flat Trumpet

(1880)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B \flat Trumpet part. It begins with a treble clef, a key signature of one flat (B \flat), and a common time signature (C). The tempo is marked "March Tempo." and the initial dynamic is *ff*. The score consists of ten staves of music. The first staff (measures 1-7) features a melodic line with a dynamic shift from *ff* to *p*. The second staff (measures 8-16) continues the melody with a *cresc.* marking and ends with a *f* dynamic. The third staff (measures 17-24) includes a first ending (1.) and a second ending (2.) with a "[tacet 1st time]" instruction. The dynamic is marked *[p].ff* and *(ff) 2nd time*. The fourth staff (measures 25-31) continues the melodic development. The fifth staff (measures 32-38) features a first ending (1.) with a "[Play]" instruction and a second ending (2.) with a "[tacet]" instruction. The dynamic is marked *[ff]* and *p*. The sixth staff (measures 39-48) is the beginning of the "TRIO" section, marked with a *[ff]* dynamic. The seventh staff (measures 49-57) continues the trio with a "[Play]" instruction and a *ff* dynamic. The eighth staff (measures 58-65) continues the trio. The ninth staff (measures 66-72) includes a "[tacet 1st time]" instruction and a *[sub. p] - ff* dynamic. The tenth staff (measures 73-80) continues the trio. The eleventh staff (measures 81-88) includes a first ending (1.) and a second ending (2.) with a *[ff]* dynamic.

March
OUR FLIRTATION

2nd B \flat Trumpet

(1880)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Trumpet part. It begins with a treble clef, a key signature of one flat (B \flat), and a common time signature (C). The tempo is marked 'March Tempo.' and the initial dynamic is *ff*. The score consists of ten staves of music, with measure numbers 8, 17, 25, 32, 39, 49, 58, 66, 73, and 81 indicated at the start of their respective staves. The music features various dynamics including *ff*, *p*, *cresc.*, *f*, *[p].ff*, *(ff) 2nd time*, *[ff]*, *p*, *[Play]*, *[tacet 1st time]*, and *[sub. p] - ff*. There are first and second endings marked with '1.' and '2.' at measures 17-18 and 66-67. A 'TRIO' section begins at measure 39. The score concludes with a double bar line and repeat signs.

March
OUR FLIRTATION

1st F Horn

(1880)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part of the march 'Our Flirtation'. It is in the key of B-flat major (two flats) and 2/4 time. The score consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a repeat sign. The second staff has a *p* dynamic marking. The third staff includes a *cresc.* marking. The fourth staff has a *f* dynamic marking and a first/second ending. The fifth staff has a *[p]ff* dynamic marking. The sixth staff has a *p* dynamic marking and a first/second ending. The seventh staff is the start of the 'TRIO' section. The eighth staff has a *ff* dynamic marking. The ninth staff has a *[sub. p] - ff* dynamic marking. The tenth staff has a first/second ending. The score includes various musical notations such as rests, beams, slurs, and repeat signs.

March
OUR FLIRTATION

2nd F Horn

(1880)

JOHN PHILIP SOUSA

March Tempo.

7

15

22

31

39 **TRIO**

47

55

63

71

80

ff

p

cresc.

f

[p]ff

p

ff

[sub. p] - ff

4

1. 2.

1. 2.

March
OUR FLIRTATION

3rd F Horn

(1880)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

8 *cresc.* *f*

17 1. 2. [*p*], *ff*

26

36 1. 2. **TRIO** *p*

45

55 *ff*

63

71 [*sub. p*] - *ff*

80 4 1. 2.

March
OUR FLIRTATION

4th F Horn

(1880)

JOHN PHILIP SOUSA

March Tempo.

ff *p* *cresc.* *f* *[p]ff* *p* **TRIO** *ff* *[sub. p]-ff*

March
OUR FLIRTATION

Baritone, T.C.

(1880)

JOHN PHILIP SOUSA

March Tempo.

ff *p*

6

13 *cresc.* *f*

21 *[p]ff*

29

37 *p* **TRIO**

46 *ff*

55

64 *[sub. p] - ff*

73

81 *[ff]*

March
OUR FLIRTATION

(1880)

Euphonium

JOHN PHILIP SOUSA

March Tempo.

ff *p*

6

13 *cresc.* *f*

21 *[p]ff*

29

37 *p* **TRIO**

46 *ff*

55

64 *[sub. p] - ff*

73

81 *[ff]*

March
OUR FLIRTATION

(1880)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *p* marking later in the staff. The second staff has a *cresc.* marking. The third staff has a *f* marking and includes first and second endings. The fourth staff is marked "[2nd time only]" and *ff*. The fifth staff has a *p* marking and includes first and second endings. The sixth staff is the start of the "TRIO" section. The seventh staff has a *ff* marking. The eighth staff has a "[tacet 1st time]" marking and a "[sub. p] - ff" marking. The ninth staff has a *ff* marking. The tenth staff has a "[ff]" marking and includes first and second endings.

March
OUR FLIRTATION

(1880)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.

ff *p*

7 *cresc.*

15 *f* 1. 2.

22 [2nd time only] *ff*

30 1. 2. *p*

39 **TRIO**

46 *ff*

55

64 [tacet 1st time] *[sub. p] - ff*

73

81 1. [Play] 2. *[ff]*

March OUR FLIRTATION

(1880)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.

7

ff *p*

15 *cresc.*

22 *f*

[2nd time only] *ff*

31 *p*

39 **TRIO**

47 *ff*

55

64 [tacet 1st time] *[sub. p] - ff*

73

81 *[ff]*

1. [Play] 2.

March
OUR FLIRTATION

(1880)

Tuba

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the Tuba part of the march 'Our Flirtation'. It is in 2/4 time and the key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, with measure numbers 7, 16, 24, 33, 42, 52, 61, 70, and 79 indicated at the beginning of their respective staves. The music features various dynamics including *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), and *[p]ff*. There are first and second endings marked with '1.' and '2.' above the staff lines. A section labeled 'TRIO' begins at measure 33. The score concludes with a final double bar line and a *ff* dynamic marking.

March
OUR FLIRTATION

Double Bass

(1880)

JOHN PHILIP SOUSA

March Tempo.
[optional]

The musical score is written for Double Bass in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, each starting with a measure number. The score includes various dynamic markings such as *ff*, *p*, *cresc.*, and *[p]ff*. It also features first and second endings, a section labeled 'TRIO' starting at measure 34, and accents over notes in measures 53-62 and 80-81. The piece concludes with a double bar line at the end of the final staff.

8

16

24

34

43

53

62

71

80

March
OUR FLIRTATION

(1880)

Percussion

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a percussion instrument, likely a snare drum, in 2/4 time. It begins with a dynamic marking of *ff* (fortissimo) and a *p* (piano) marking later in the first line. The score is divided into measures, with measure numbers 8, 14, 22, 30, 39, 50, 59, 68, and 78 indicated. A *cresc.* (crescendo) marking appears at measure 10. A *[p]ff* marking is used at measure 22. A *[sub. p] - ff* marking is used at measure 68. The score includes first and second endings, a *[tacet]* section, and a *[2nd time]* section. A **TRIO** section begins at measure 39, marked *p* and *[- Cyms.]*. The *[+ Cyms.]* section begins at measure 50, marked *ff*. The score concludes with first and second endings at measure 78.