



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 *of* No. 75

BOY SCOUTS
OF AMERICA

MARCH

[1916]

FULL  SCORE

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

March, “Boy Scouts of America” (1916)

Sousa received three silver loving cups for his sixty-second birthday on November 6, 1916, when the Sousa Band was engaged for the *Hip Hop Hooray* show in Philadelphia. One cup was presented by members of his band, another by the 1,200 employees of the show, and the third by the Boy Scouts of America, for whom he had just written this march. For the première of the march on that date, the scouts sent representatives from several cities.

Dr. Charles D. Hart, president of the Philadelphia scout organization, had asked Sousa to compose the march. Sousa responded with a march that “...absolutely breathes the boy; it visualizes the supple step of the boy marching, and not the heavy tread of the man.”

Author Booth Tarkington agreed to write lyrics, but there is no evidence that he did. Sousa provided them, but they were not published. On the front cover of the sheet music is a photograph of the Boy Scout statuette which Dr. Hart presented to Sousa two months before the march was written.

The march apparently was never adopted by the Boy Scouts of America as an official march, although it had been announced in the press that it would be.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 43. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

“The Complete Marches of John Philip Sousa” appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa’s musicians or changes modeled on the customary practices of “The March King” in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa’s marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and “The March King’s” brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-4): The recommended tempo is 122 bpm. A strong accent for the entire band on a diminished chord begins this march. The capped notes in m. 4 should be short and accented, with the cymbal crash choked on beat two.

First Strain (m. 4-36): The dynamic immediately drops to *mezzo-forte* on the pick-up note to m. 5. The accents are very important in this strain; especially those that come on weak beats, such as in trombone and tuba in the first few measures of this strain. The sixteenth-note figures in the cornet/trumpets parts should be clearly heard throughout. In order to emphasize the dynamic contrast built into this strain, the cymbals come in and out of the texture as indicated, even as the bass drum continues to play. The accent in percussion in m. 28 is stronger than those previous to it, and the *sfz* accent in m. 32 should be strongest of all.

Second Strain (m. 36-44): This short strain features the band whistling along with the piccolo. Flutes and cymbals are *tacet*, while horns and low brass play very softly so as not to cover the whistling.

First Strain reprise (m. 44-76): The First strain is then repeated and played exactly as it was the first time.

Trio (m. 77-108): E-flat clarinet, cornets, trombones, and ALL percussion except for the added bell part are *tacet* for this trio. The “*dolce*” marking is original to Sousa and is an important indication in this long-form trio; subtle but expressive dynamic variation has been added in this edition to keep the line moving forward.

Break Strain (m. 108-124): The cornets/trumpets and snare drum rejoin at *fortissimo* on the pick-up notes to m. 108 with a bugle call. All others re-enter at *fortissimo* beginning in m. 112 before executing a *subito mezzo-piano* in m. 121 and a crescendo to *forte* in m. 124. That is followed by a quick diminuendo for all parts the first time. Flams have been added to the snare drum part to decorate the figure.

Final Strain (m. 125-157): The trio melody returns here, this time without slurs and accompanied by a rhythmic decoration in the upper winds. E-flat clarinet, cornets, trombones, and cymbals should be *tacet* for this first time through, but piccolo may play with the flutes and oboes. Clarinets are written one octave lower than the original parts first time and all play at *piano*. A crescendo and decrescendo appears the first time in m. 138-140 along with a slur in the tubas and low winds. The second time through this section, it is all played at *fortissimo* with no dynamic change, and all dotted quarter notes are accented as indicated. The cornets and snare drum re-enter in m. 156 for the repeat of the break strain, which is played as before but this time with a continued crescendo in m. 124 to *fortissimo* for all voices and in the original higher octaves for the remainder of the march. Percussion accents color the melody throughout second time as indicated, with two strong *sfz* accents on beats two of both m. 153 and 154.

March

THE BOY SCOUTS OF AMERICA

Full Score

(1916)

JOHN PHILIP SOUSA

2

3

4

5

6

7

March Tempo.

The musical score is arranged in a standard orchestral layout. It begins with a 'March Tempo.' instruction. The score is divided into two systems. The first system includes Piccolo, Flute, 1st & 2nd Oboes, Eb Clarinet, 1st Bb Clarinet, 2nd Bb Clarinet, 3rd Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, 1st & 2nd Bassoons, 1st & 2nd Eb Alto Saxophones, Bb Tenor Saxophone, and Eb Baritone Saxophone. The second system includes Solo Bb Cornet, 1st Bb Cornet, 2nd & 3rd Bb Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Baritone, 1st & 2nd Trombones, Bass Trombone, Tuba, and Drums & Bells. Dynamic markings such as *ff*, *mp*, and *(mf) p* are used throughout. The Drums & Bells part includes specific instructions like '[choke]' and '[Cyms.]'.

THE BOY SCOUTS OF AMERICA
Full Score

8

9

10

11

12

13

14

Picc. [mf]

Flute [mf]

1st & 2nd Obs. [mf]

E♭ Clar. [mp]

1st Clar. [mp]

2nd Clar. [mp]

3rd Clar. [mp]

Alto Clar. [mp]

Bass Clar. [mp]

1st & 2nd Bsns. [mp]

1st & 2nd Alto Sax. [mp]

Ten. Sax. [mp]

Bari. Sax. [mp]

Solo B♭ Cor. [mp]

1st B♭ Cor. [mp]

2nd & 3rd B♭ Cors. [mp]

1st & 2nd F Hns. [mp]

3rd & 4th F Hns. [mp]

Bar. [mp]

1st & 2nd Trbns. [mp]

B. Trbn. [mp]

Tuba [mp]

Drums Bells [mp] [+Cym.] [-Cym.]

THE BOY SCOUTS OF AMERICA
Full Score

15

16

17

18

19

20

21

This page contains the musical score for measures 15 through 21 of 'The Boy Scouts of America' Full Score. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting in measure 18 with a *[mf]* dynamic.
- Flute**: Flute part, starting in measure 18 with a *[mf]* dynamic.
- 1st & 2nd Obs.**: Oboe part, starting in measure 18 with a *[mf]* dynamic.
- E♭ Clar.**: E-flat Clarinet part, starting in measure 18 with a *[mp]* dynamic.
- 1st Clar.**: First Clarinet part, starting in measure 18 with a *[mp]* dynamic.
- 2nd Clar.**: Second Clarinet part, starting in measure 18 with a *[mp]* dynamic.
- 3rd Clar.**: Third Clarinet part, starting in measure 18 with a *[mp]* dynamic.
- Alto Clar.**: Alto Clarinet part, starting in measure 18 with a *[mp]* dynamic.
- Bass Clar.**: Bass Clarinet part, starting in measure 18 with a *[mp]* dynamic.
- 1st & 2nd Bsns.**: Bassoon part, starting in measure 18 with a *[mp]* dynamic.
- 1st & 2nd Alto Sax.**: First and Second Alto Saxophone part, starting in measure 18 with a *[mp]* dynamic.
- Ten. Sax.**: Tenor Saxophone part, starting in measure 18 with a *[mp]* dynamic.
- Bari. Sax.**: Baritone Saxophone part, starting in measure 18 with a *[mp]* dynamic.
- Solo B♭ Cor.**: Solo B-flat Cor Anglais part, starting in measure 18 with a *[mp]* dynamic.
- 1st B♭ Cor.**: First B-flat Cor Anglais part, starting in measure 18 with a *[mp]* dynamic.
- 2nd & 3rd B♭ Cors.**: Second and Third B-flat Cor Anglais part, starting in measure 18 with a *[mp]* dynamic.
- 1st & 2nd F Hns.**: First and Second Flute Horn part, starting in measure 18 with a *[mp]* dynamic.
- 3rd & 4th F Hns.**: Third and Fourth Flute Horn part, starting in measure 18 with a *[mp]* dynamic.
- Bar.**: Baritone part, starting in measure 18 with a *[mp]* dynamic.
- 1st & 2nd Trbns.**: First and Second Trombone part, starting in measure 18 with a *[mp]* dynamic.
- B. Trbn.**: Bass Trombone part, starting in measure 18 with a *[mp]* dynamic.
- Tuba**: Tuba part, starting in measure 18 with a *[mp]* dynamic.
- Drums Bells**: Percussion part, including cymbals, starting in measure 18 with a *[mp]* dynamic. The score includes markings for *[+Cyms.]* and *[-Cyms.]*.

THE BOY SCOUTS OF AMERICA
Full Score

22

23

24

25

26

27

28

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

[+Cyms.]

THE BOY SCOUTS OF AMERICA
Full Score

29

30

31

32

33

34

35

36

Picc. *ff* Solo *p* Whistle

Flute *ff* *p* Whistle

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

E♭ Clar. *ff* *p* Whistle

1st Clar. *ff* Whistle *p*

2nd Clar. *ff* Whistle *p*

3rd Clar. *ff* Whistle *p*

Alto Clar. *ff* *p* Whistle

Bass Clar. *ff* *p* Whistle

1st & 2nd Bsns. *ff* *p* Whistle

1st & 2nd Alto Sax. *ff* *p* Whistle

Ten. Sax. *ff* *p* Whistle

Bari. Sax. *ff* *p* Whistle

Solo B♭ Cor. *ff* Whistle *p*

1st B♭ Cor. *ff* Whistle *p*

2nd & 3rd B♭ Cors. *ff* Whistle *p*

1st & 2nd F Hns. *ff*

3rd & 4th F Hns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums Bells *[sf]* *ppp*

THE BOY SCOUTS OF AMERICA
Full Score

37

38

39

40

41

42

43

44

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

[- Cyms.]

[Play] *mp*

[Play] *mp*

p

p

p

p

THE BOY SCOUTS OF AMERICA
Full Score

45

46

47

48

49

50

51

52

Picc. *[mf] p*
 Flute *[Play] [mf] p*
 1st & 2nd Obs. *[mf] p*
 Eb Clar. *mp*
 1st Clar. *mp*
 2nd Clar. *mp*
 3rd Clar. *mp*
 Alto Clar. *mp*
 Bass Clar. *mp*
 1st & 2nd Bsns. *[mp] p*
 1st & 2nd Alto Sax. *mp*
 Ten. Sax. *mp*
 Bari. Sax. *mp*
 Solo B♭ Cor. *mp*
 1st B♭ Cor. *mp*
 2nd & 3rd B♭ Cors. *[Play] mp*
 1st & 2nd F Hns. *mp*
 3rd & 4th F Hns. *mp*
 Bar. *mp*
 1st & 2nd Trbns. *[mp] p*
 B. Trbn. *[mp] p*
 Tuba *mp*
 Drums Bells *[mp] p* (+Cym.)

THE BOY SCOUTS OF AMERICA
Full Score

53

54

55

56

57

58

59

60

Picc. [mf]

Flute [mf]

1st & 2nd Obs. [mf]

E♭ Clar. [mp]

1st Clar. [mp]

2nd Clar. [mp]

3rd Clar. [mp]

Alto Clar. [mp]

Bass Clar. [mp]

1st & 2nd Bsns. [mp]

1st & 2nd Alto Sax. [mp]

Ten. Sax. [mp]

Bari. Sax. [mp]

Solo B♭ Cor. [mp]

1st B♭ Cor. [mp]

2nd & 3rd B♭ Cors. [mp]

1st & 2nd F Hns. [mp]

3rd & 4th F Hns. [mp]

Bar. [mp]

1st & 2nd Trbns. [mp]

B. Trbn. [mp]

Tuba [mp]

Drums Bells [mp] [-Cyms.] [+Cyms.]

THE BOY SCOUTS OF AMERICA
Full Score

61

62

63

64

65

66

67

68

Picc. *[mf]*
 Flute *[mf]*
 1st & 2nd Obs. *[mf]*
 Eb Clar. *[mp]*
 1st Clar. *[mp]*
 2nd Clar. *[mp]*
 3rd Clar. *[mp]*
 Alto Clar. *[mp]*
 Bass Clar. *[mp]*
 1st & 2nd Bsns. *[mp]*
 1st & 2nd Alto Sax. *[mp]*
 Ten. Sax. *[mp]*
 Bari. Sax. *[mp]*
 Solo B♭ Cor. *[mp]*
 1st B♭ Cor. *[mp]*
 2nd & 3rd B♭ Cors. *[mp]*
 1st & 2nd F Hns. *[mp]*
 3rd & 4th F Hns. *[mp]*
 Bar. *[mp]*
 1st & 2nd Trbns. *[mp]*
 B. Trbn. *[mp]*
 Tuba *[mp]*
 Drums Bells *[mp]* [-Cyms.] [+Cyms.]

THE BOY SCOUTS OF AMERICA
Full Score

69

70

71

72

73

74

75

76

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

1st & 2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd F Hns. *ff*

3rd & 4th F Hns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums
Bells *ff*

THE BOY SCOUTS OF AMERICA
Full Score

77

78

79

80

81

82

83

84

TRIO

Picc. *p dolce* [tacet]

Flute *p dolce* [tacet]

1st & 2nd Obs. *p dolce* [tacet]

E \flat Clar. *p dolce* [tacet]

1st Clar. *p dolce* [orig. 8va]

2nd Clar. *p dolce* [orig. 8va]

3rd Clar. *p dolce* [orig. 8va]

Alto Clar. *p dolce* [tacet]

Bass Clar. *p dolce* [tacet]

1st & 2nd Bsns. *p dolce* [tacet]

1st & 2nd Alto Sax. *p dolce* [tacet]

Ten. Sax. *p dolce* [tacet]

Bari. Sax. *p dolce* [tacet]

Solo B \flat Cor. *p dolce* [tacet]

1st B \flat Cor. *p dolce* [tacet]

2nd & 3rd B \flat Cors. *p dolce* [tacet]

1st & 2nd F Hns. *p* [tacet]

3rd & 4th F Hns. *p* [tacet]

Bar. *p dolce* [tacet]

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

B. Trbn. *p* [tacet]

Tuba *p* [tacet]

Drums
Bells *p* [tacet]

THE BOY SCOUTS OF AMERICA
Full Score

85

86

87

88

89

90

91

92

Picc.

Flute

1st & 2nd Obs.

E \flat Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

THE BOY SCOUTS OF AMERICA
Full Score

93

94

95

96

97

98

99

100

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

mp

THE BOY SCOUTS OF AMERICA
Full Score

101

102

103

104

105

106

107

108

Picc.

Flute

1st & 2nd Obs.

E \flat Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

[Play] *ff*

[Play] *ff*

[Play] *ff*

[Play] *ff*

[Play] *ff*

THE BOY SCOUTS OF AMERICA

Full Score

109

110

111

112

113

114

115

116

Picc. [Play] *ff*
 Flute *ff*
 1st & 2nd Obs. *ff*
 Eb Clar. [Play] *ff*
 1st Clar. [loco] *ff*
 2nd Clar. [loco] *ff*
 3rd Clar. [loco] *ff*
 Alto Clar. *ff*
 Bass Clar. *ff*
 1st & 2nd Bsns. *ff*
 1st & 2nd Alto Sax. *ff*
 Ten. Sax. *ff*
 Bari. Sax. *ff*
 Solo Bb Cor.
 1st Bb Cor.
 2nd & 3rd Bb Cors.
 1st & 2nd F Hns. *ff*
 3rd & 4th F Hns. *ff*
 Bar. *ff*
 1st & 2nd Trbns. [Play] *ff*
 B. Trbn. [Play] *ff*
 Tuba *ff*
 Drums Bells [a2] *ff* [choke]

THE BOY SCOUTS OF AMERICA
Full Score

117

118

119

120

121

122

123

124

Picc. [mp] 1st X 2nd X

Flute [mp] 1st X 2nd X

1st & 2nd Obs. [mp] 1st X 2nd X

E \flat Clar. [mp] 1st X 2nd X

1st Clar. [mp] 1st X 2nd X

2nd Clar. [mp] 1st X 2nd X

3rd Clar. [mp] 1st X 2nd X

Alto Clar. [mp] 1st X 2nd X

Bass Clar. [mp] 1st X 2nd X

1st & 2nd Bsns. [mp] 1st X 2nd X

1st & 2nd Alto Sax. [mp] 1st X 2nd X

Ten. Sax. [mp] 1st X 2nd X

Bari. Sax. [mp] 1st X 2nd X

Solo B \flat Cor. [mp] 1st X 2nd X

1st B \flat Cor. [mp] 1st X 2nd X

2nd & 3rd B \flat Cors. [mp] 1st X 2nd X

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

3rd & 4th F Hns. [mp] 1st X 2nd X

Bar. [mp] 1st X 2nd X

1st & 2nd Trbns. [mp] 1st X 2nd X

B. Trbn. [mp] 1st X 2nd X

Tuba [mp] 1st X 2nd X

Drums Bells [mp] 1st X 2nd X

THE BOY SCOUTS OF AMERICA
Full Score

125

126

127

128

129

130

131

132

Picc. *[p:ff]*

Flute *[p:ff]*

1st & 2nd Obs. *[p:ff]*

E♭ Clar. *[p:ff]* ^[2nd X only]
[lower notes 1st X]

1st Clar. *[p:ff]* *[lower notes 1st X]*

2nd Clar. *[p:ff]*

3rd Clar. *[p:ff]*

Alto Clar. *[p:ff]*

Bass Clar. *[p:ff]*

1st & 2nd Bsns. *[p:ff]*

1st & 2nd Alto Sax. *[p:ff]*

Ten. Sax. *[p:ff]*

Bari. Sax. *[p:ff]*

Solo B♭ Cor. *[p:ff]* ^[2nd X only]

1st B♭ Cor. *[p:ff]* ^[2nd X only]

2nd & 3rd B♭ Cors. *[p:ff]* ^[2nd X only]

1st & 2nd F Hns. *[p:ff]*

3rd & 4th F Hns. *[p:ff]*

Bar. *[p:ff]*

1st & 2nd Trbns. *[p:ff]* ^[2nd X only]

B. Trbn. *[p:ff]* ^[2nd X only]

Tuba *[p:ff]*

Drums
Bells *[p:ff]* ^[Cym. 2nd X only]

THE BOY SCOUTS OF AMERICA
Full Score

133

134

135

136

137

138

139

140

Picc. *fz*

Flute *fz*

1st & 2nd Obs. *fz*

E♭ Clar. *fz* [Accents 2nd X only]

1st Clar. *fz* [Accents 2nd X only]

2nd Clar. *fz* [Accents 2nd X only]

3rd Clar. *fz* [Accents 2nd X only]

Alto Clar. *fz*

Bass Clar. *fz*

1st & 2nd Bsns. *fz*

1st & 2nd Alto Sax. *fz*

Ten. Sax. *fz*

Bari. Sax. *fz* [slur 1st X] [accents 2nd X] [Accents 2nd X only]

Solo B♭ Cor. *fz* [Accents 2nd X only]

1st B♭ Cor. *fz* [Accents 2nd X only]

2nd & 3rd B♭ Cors. *fz* [Accents 2nd X only]

1st & 2nd F Hns. *fz*

3rd & 4th F Hns. *fz* [Accents 2nd X only]

Bar. *fz* [Accents 2nd X only]

1st & 2nd Trbns. *fz* [Accents 2nd X only]

B. Trbn. *fz* [slur 1st X] [accents 2nd X]

Tuba *fz* [slur 1st X] [accents 2nd X]

Drums Bells *fz* [2nd X] [*fff*] 2nd X

THE BOY SCOUTS OF AMERICA
Full Score

141

142

143

144

145

146

147

148

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

THE BOY SCOUTS OF AMERICA
Full Score

149

150

151

152

153

154

155

156

157

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd F Hns.

3rd & 4th F Hns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums
Bells

1. [ff] [Play] 2. [ff] [Play]

[ff] [Play]

[ff] [Play]

[sfz] (2nd X)

[sfz] (2nd X)

[ff]

March
THE BOY SCOUTS OF AMERICA

Piccolo

(1916)

JOHN PHILIP SOUSA

March Tempo.

ff [*mf*] *p*

7 *<*[*f*] [*mf*] *<*[*f*]

19 [*mf*] *<* *f*

29 *ff*

36 Solo *p*

43 [*mf*] *p* *<*[*f*]

51 [*mf*] *<*[*f*]

61 [*mf*] *<* *f*

70 *ff*

TRIO

77 Flute *p dolce*

THE BOY SCOUTS OF AMERICA
Piccolo

85

93

101

109

120

127

132

137

142

147

152

[mp]

ff

[*mp*] 1st X 2nd X [*p*] *ff*

3 [Play] 3 *tr*

1st X [*fz*]

1. 2.

Detailed description: This is a musical score for a Piccolo part. It consists of ten staves of music, each starting with a measure number (85, 93, 101, 109, 120, 127, 132, 137, 142, 147, 152). The music is written in a single treble clef with a key signature of one flat (Bb). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *mp*, *ff*, and *p*. There are also performance instructions like "[Play]" and "3" (triplets). Trills are indicated with a "tr" symbol. The score concludes with a first and second ending bracketed together.

March
THE BOY SCOUTS OF AMERICA

Flute

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a single flute in 2/4 time. It consists of ten staves of music, with measure numbers 7, 13, 19, 24, 30, 37, 43, 48, 54, and 59 marked at the beginning of their respective staves. The score includes various dynamic markings: *ff* (fortissimo), *[mf]* (mezzo-forte), *p* (piano), and *f* (forte). There are also crescendo and decrescendo hairpins. A 'Whistle' section is indicated at measure 30 with a *p* dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

THE BOY SCOUTS OF AMERICA
Flute

65 Musical staff 65-69. Treble clef, key signature of one flat. Starts with a dynamic marking of *f*. The music consists of eighth and sixteenth notes with some slurs.

70 Musical staff 70-76. Treble clef, key signature of one flat. Starts with a dynamic marking of *ff*. The music continues with eighth and sixteenth notes, including a sharp sign in the key signature.

77 **TRIO** Musical staff 77-86. Treble clef, key signature of one flat. Starts with a dynamic marking of *p dolce*. The music features long, sweeping slurs over dotted notes.

87 Musical staff 87-96. Treble clef, key signature of one flat. Continues the *p dolce* section with long slurs over dotted notes.

97 Musical staff 97-105. Treble clef, key signature of one flat. Starts with a dynamic marking of *mp*. The music features long slurs over dotted notes.

106 Musical staff 106-117. Treble clef, key signature of one flat. Starts with a dynamic marking of *ff*. Includes triplet markings over eighth notes.

118 Musical staff 118-127. Treble clef, key signature of one flat. Starts with a dynamic marking of *mp*. Includes trill markings (*tr*) and a dynamic change to *[p]-ff*. The staff ends with repeat signs.

128 Musical staff 128-137. Treble clef, key signature of one flat. Starts with a dynamic marking of *fz*. Includes a 4-measure rest and repeat signs.

138 Musical staff 138-145. Treble clef, key signature of one flat. Starts with a dynamic marking of *fz*. Includes a 4-measure rest and repeat signs.

146 Musical staff 146-151. Treble clef, key signature of one flat. Continues the *fz* section with eighth and sixteenth notes.

152 Musical staff 152-156. Treble clef, key signature of one flat. Starts with a dynamic marking of *fz*. Includes first and second endings marked with '1.' and '2.' and accents (^).

March
THE BOY SCOUTS OF AMERICA

1st Oboe

(1916)

JOHN PHILIP SOUSA

March Tempo.

ff [*mf*] *p*

7 [*f*] [*mf*]

14 [*f*]

21 [*mf*]

27 *f* *ff*

35 Whistle *p*

42 [*mf*] *p* [Play]

48 [*f*] [*mf*]

55 [*f*] [*mf*]

62 *f*

THE BOY SCOUTS OF AMERICA
1st Oboe

69

ff

77 **TRIO**

p dolce

85

mp

93

mp

101

mp

109

ff

121

mp

127

[p]-ff

138

fz

146

mp

152

mp

March
THE BOY SCOUTS OF AMERICA

2nd Oboe

(1916)

JOHN PHILIP SOUSA

March Tempo.

ff [*mf*] *p*

7

14

21

27

35 Whistle *p*

42 [Play] [*mf*] *p*

48 [*f*] [*mf*]

55 [*f*] [*mf*]

62 *f*

THE BOY SCOUTS OF AMERICA
2nd Oboe

69

ff

77 **TRIO**

p dolce

85

93

101

109

ff

121

mp 1st X 2nd X [*p*]-*ff*

127

138

1st X [*fz*]

146

152

1. 2.

March
THE BOY SCOUTS OF AMERICA

E♭ Clarinet

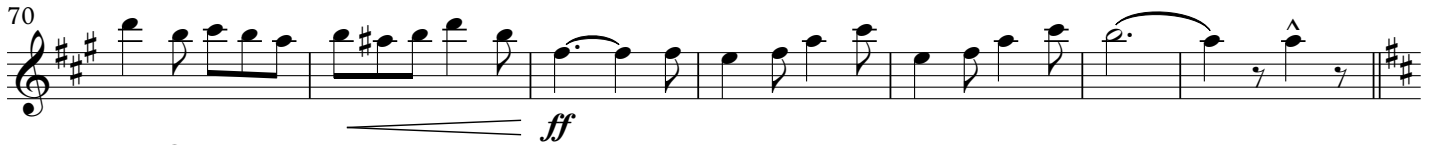
(1916)

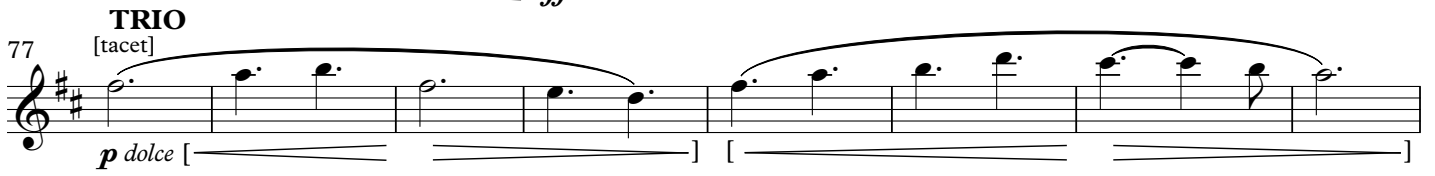
JOHN PHILIP SOUSA

March Tempo.

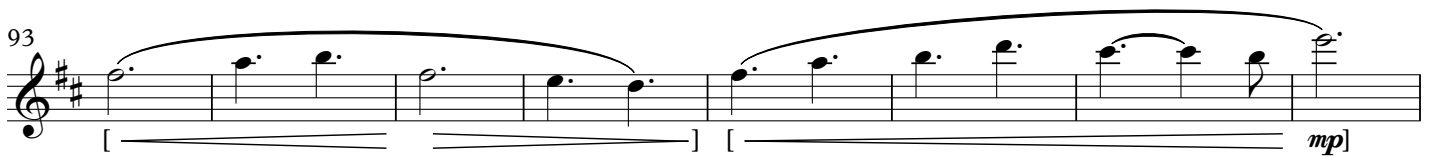
The musical score is written for E♭ Clarinet in 6/8 time, featuring a key signature of three sharps (F#, C#, G#). The piece begins with a dynamic of *ff* and a *mp* dynamic later in the first line. The score is divided into measures 7, 14, 21, 28, 35, 43, 50, 56, and 63. A whistle section is indicated at measure 35 with a *p* dynamic. A *[Play]* instruction is present at measure 43. Dynamics throughout include *f*, *ff*, *mp*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

THE BOY SCOUTS OF AMERICA
E♭ Clarinet

70 

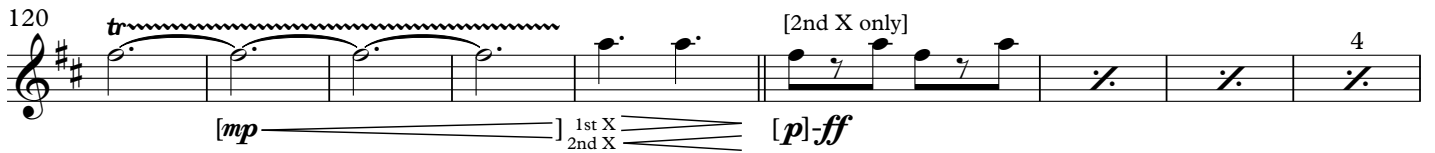
77 **TRIO** [tacet] 

85 

93 

101 

109 

120 

129 

138 

145 

152 

March
THE BOY SCOUTS OF AMERICA

(1916)

JOHN PHILIP SOUSA

1st B \flat Clarinet

March Tempo.

The musical score is written for the 1st B \flat Clarinet part. It begins in the key of D major (one sharp) and 6/8 time. The tempo is marked 'March Tempo.' The score consists of ten staves of music. The first staff starts with a dynamic of *ff* and a *mp* dynamic later. The second staff has a *[f]* dynamic marking. The third staff has *[mp]* and *[f]* markings. The fourth staff has a *[mp]* marking. The fifth staff has a *f* marking. The sixth staff has a *ff* marking and a 'Whistle' section marked *p*. The seventh staff is a simple eighth-note accompaniment. The eighth staff has a *[Play]* marking and *mp* and *[f]* markings. The ninth staff has *[mp]* and *[f]* markings. The tenth staff has a *[mp]* marking.

THE BOY SCOUTS OF AMERICA
1st B♭ Clarinet

64 Musical staff 64-69. Treble clef, key signature of one sharp (F#). Measures 64-69. Dynamics: f.

70 Musical staff 70-76. Treble clef, key signature of one sharp (F#). Measures 70-76. Dynamics: ff.

77 **TRIO** [orig. 8va] Musical staff 77-84. Treble clef, key signature of one sharp (F#). Measures 77-84. Dynamics: *p dolce*.

85 Musical staff 85-92. Treble clef, key signature of one sharp (F#). Measures 85-92. Dynamics: *p dolce*.

93 Musical staff 93-100. Treble clef, key signature of one sharp (F#). Measures 93-100. Dynamics: *mp*.

101 Musical staff 101-108. Treble clef, key signature of one sharp (F#). Measures 101-108. Dynamics: *mp*.

109 Musical staff 109-120. Treble clef, key signature of one sharp (F#). Measures 109-120. Dynamics: *ff*. Includes triplets and [loco] marking.

121 Musical staff 121-130. Treble clef, key signature of one sharp (F#). Measures 121-130. Dynamics: *mp* and *[p]ff*. Includes [lower notes 1st X] and [Accents 2nd X only] markings.

131 Musical staff 131-140. Treble clef, key signature of one sharp (F#). Measures 131-140. Dynamics: *fz*. Includes 1st X marking.

141 Musical staff 141-149. Treble clef, key signature of one sharp (F#). Measures 141-149. Dynamics: *fz*.

150 Musical staff 150-156. Treble clef, key signature of one sharp (F#). Measures 150-156. Dynamics: *fz*. Includes first and second endings.

March
THE BOY SCOUTS OF AMERICA

2nd B \flat Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Clarinet in 6/8 time. It consists of ten staves of music. The key signature has two sharps (F# and C#). The score includes various dynamic markings: *ff* (fortissimo), *mp* (mezzo-piano), *f* (forte), and *p* (piano). There are also crescendo and decrescendo hairpins. A whistle part is indicated at measure 31. The score is marked with measure numbers 7, 13, 19, 25, 31, 38, 44, 51, and 58. The music features a mix of eighth and quarter notes, often beamed together, with some rests and slurs.

THE BOY SCOUTS OF AMERICA
2nd B♭ Clarinet

64

Musical staff 64-69. Treble clef, key signature of one sharp (F#). Measures 64-69. Dynamics: \leq (measures 64-65), f (measures 66-69).

70

Musical staff 70-76. Treble clef, key signature of one sharp (F#). Measures 70-76. Dynamics: ff (measures 70-76).

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

Musical staff 77-84. Treble clef, key signature of one sharp (F#). Measures 77-84. Dynamics: *p dolce* [measures 77-84].

85

Musical staff 85-92. Treble clef, key signature of one sharp (F#). Measures 85-92. Dynamics: [measures 85-92].

93

Musical staff 93-100. Treble clef, key signature of one sharp (F#). Measures 93-100. Dynamics: [measures 93-100] *mp* (measures 99-100).

101

Musical staff 101-108. Treble clef, key signature of one sharp (F#). Measures 101-108.

109

Musical staff 109-120. Treble clef, key signature of one sharp (F#). Measures 109-120. Dynamics: *ff* (measures 109-120). Includes triplets and [loco] marking.

121

Musical staff 121-130. Treble clef, key signature of one sharp (F#). Measures 121-130. Dynamics: [*mp*] (measures 121-130), [*p*]:*ff* (measures 131-130). Includes [lower notes 1st X] and [1st X 2nd X] markings.

131

Musical staff 131-140. Treble clef, key signature of one sharp (F#). Measures 131-140. Dynamics: [*p*]:*ff* (measures 131-140). Includes [Accents 2nd X only] and 1st X markings.

141

Musical staff 141-149. Treble clef, key signature of one sharp (F#). Measures 141-149.

150

Musical staff 150-156. Treble clef, key signature of one sharp (F#). Measures 150-156. Includes first and second endings.

March
THE BOY SCOUTS OF AMERICA

3rd B♭ Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B♭ Clarinet in 6/8 time, with a key signature of one sharp (F#). The piece is in 6/8 time and consists of 64 measures. The score is divided into ten systems, each containing a single staff. The first system starts with a dynamic marking of *ff* and a *mp* marking later in the system. The second system has a *[f]* marking. The third system has a *[mp]* marking. The fourth system has a *[mp]* marking. The fifth system has a *f* marking. The sixth system has a *ff* marking and a *p* marking for a whistle section. The seventh system has no markings. The eighth system has a *[mp]* marking. The ninth system has a *[f]* marking. The tenth system has a *[mp]* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

THE BOY SCOUTS OF AMERICA
3rd B \flat Clarinet

64

Musical staff 64-69: Treble clef, key signature of one sharp (F#). Measures 64-69. Dynamics: \leq (measures 64-65), f (measures 66-69).

70

Musical staff 70-76: Treble clef, key signature of one sharp (F#). Measures 70-76. Dynamics: ff (measures 70-76). Measure 76 has an accent (^).

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

Musical staff 77-84: Treble clef, key signature of one sharp (F#). Measures 77-84. Dynamics: $p dolce$. Brackets indicate phrasing.

85

Musical staff 85-92: Treble clef, key signature of one sharp (F#). Measures 85-92. Brackets indicate phrasing.

93

Musical staff 93-100: Treble clef, key signature of one sharp (F#). Measures 93-100. Dynamics: mp (measures 93-100). Brackets indicate phrasing.

101

Musical staff 101-108: Treble clef, key signature of one sharp (F#). Measures 101-108.

109

Musical staff 109-120: Treble clef, key signature of one sharp (F#). Measures 109-120. Dynamics: ff. Includes triplets and [loco] marking.

121

Musical staff 121-130: Treble clef, key signature of one sharp (F#). Measures 121-130. Dynamics: mp (measures 121-130), $[p]-ff$ (measures 131-130). Includes 1st and 2nd endings (1st X, 2nd X).

131

Musical staff 131-140: Treble clef, key signature of one sharp (F#). Measures 131-140. Dynamics: fz. Includes [Accents 2nd X only] and 1st ending (1st X).

141

Musical staff 141-149: Treble clef, key signature of one sharp (F#). Measures 141-149.

150

Musical staff 150-156: Treble clef, key signature of one sharp (F#). Measures 150-156. Includes first and second endings (1., 2.).

March
THE BOY SCOUTS OF AMERICA

E♭ Alto Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet in 6/8 time, with a key signature of three sharps (F#, C#, G#). It consists of ten staves of music, numbered 1 through 68. The score includes various dynamic markings: *ff* (fortissimo), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). Performance instructions include accents, slurs, and a section labeled "Whistle" starting at measure 35, which is marked *p* (piano). A "[Play]" instruction is present at measure 42. The score concludes with a final *ff* marking.

THE BOY SCOUTS OF AMERICA
E♭ Alto Clarinet

74 **TRIO**
p dolce [] []

82 [] []

91 [] [] *mp*

101

109 **3** **3**
ff

121 *mp* [] ^{1st X} _{2nd X} [] *[p]-ff*

128

134 [] ^{1st X} [] *fz*

140 []

146

152 1. 2.

March
THE BOY SCOUTS OF AMERICA

B♭ Bass Clarinet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Bass Clarinet in 6/8 time, with a key signature of one sharp (F#). It consists of ten staves of music, numbered 1 through 69. The score includes various dynamic markings such as *ff*, *mp*, *f*, and *p*, along with performance instructions like *[f]*, *[mp]*, and *[Play]*. A whistle part is indicated at measure 35. The piece concludes with a final sharp sign at the end of the tenth staff.

THE BOY SCOUTS OF AMERICA
B♭ Bass Clarinet

77 **TRIO**

77 *p dolce* [] [] []

87

97

107 [*mp*] [*mp*] **3** *ff* **3**

119 [*mp*] [*p*]-*ff*

127

132

137 *fz*

142

147

152 1. 2.

March
THE BOY SCOUTS OF AMERICA

1st Bassoon

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Bassoon part in 6/8 time. It consists of ten staves of music, with measure numbers 8, 16, 22, 30, 37, 43, 50, 57, 64, and 72 marked at the beginning of their respective staves. The score includes various dynamic markings: *ff* (fortissimo), *[mp]* (mezzo-piano), *p* (piano), *[f]* (forte), and *f* (forte). Performance instructions include accents (^), slurs, and a 'Whistle' section starting at measure 30. A 'TRIO' section begins at measure 72, marked with *p dolce*. A '[Play]' instruction is placed above the staff at measure 43. The score concludes with a double bar line and repeat dots at the end of the final staff.

THE BOY SCOUTS OF AMERICA
1st Bassoon

79

89

100

109

121

127

132

137

142

147

152

152

March
THE BOY SCOUTS OF AMERICA

2nd Bassoon

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd Bassoon part of the march 'The Boy Scouts of America' by John Philip Sousa. It is in 6/8 time with a key signature of one sharp (F#). The score consists of ten staves of music, with measure numbers 7, 14, 21, 28, 36, 42, 48, 55, 62, and 69 indicated at the beginning of their respective staves. The notation includes various dynamics such as *ff*, *[mp]*, *p*, *[f]*, and *[ff]*, as well as articulation marks like accents and slurs. A 'Whistle' section is marked at measure 36. A 'Play' instruction is present at measure 42. The score concludes with a final measure at measure 70.

THE BOY SCOUTS OF AMERICA
2nd Bassoon

77 TRIO

77 *p dolce* []

89 []

100 *mp* []

109 **3** **3** *ff*

121 *mp* ^{1st X} _{2nd X} *[p]-ff*

127

132

137 ^{1st X} *fz*

142

147

152 1. 2.

March
THE BOY SCOUTS OF AMERICA

1st E♭ Alto Saxophone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st E♭ Alto Saxophone part of the march 'The Boy Scouts of America' by John Philip Sousa. It is in 6/8 time and the key signature has three sharps (F#, C#, G#). The score consists of ten staves of music, with measure numbers 7, 14, 21, 28, 35, 42, 48, 55, 62, and 68 indicated at the beginning of their respective staves. The piece begins with a dynamic marking of *ff* (fortissimo) and a *mp* (mezzo-piano) marking. The score includes various musical notations such as slurs, accents, and dynamic markings like *f*, *ff*, *p*, and *[mp]*. A section starting at measure 35 is marked 'Whistle' and 'p' (piano). A section starting at measure 42 is marked '[Play]'. The score concludes with a *f* (forte) and *ff* (fortissimo) dynamic marking.

THE BOY SCOUTS OF AMERICA
1st E♭ Alto Saxophone

74 **TRIO**
p dolce []

81 [] []

89 [] []

99 *mp*

108 **3** **3**
ff

121 [*mp*] 1st X 2nd X [*p*]-*ff*

128

134 1st X [*fz*]

140

146

152 1. 2.

March
THE BOY SCOUTS OF AMERICA

2nd E♭ Alto Saxophone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd E♭ Alto Saxophone in 6/8 time, featuring a key signature of three sharps (F#, C#, G#). The piece is marked 'March Tempo.' and includes various dynamic markings and performance instructions. The score is divided into measures, with measure numbers 7, 14, 21, 28, 35, 42, 48, 55, 62, and 68 indicated at the start of their respective lines. Dynamics range from fortissimo (ff) to piano (p). Performance instructions include 'Whistle' and '[Play]'. The score concludes with a final measure marked 'ff'.

THE BOY SCOUTS OF AMERICA
2nd Eb Alto Saxophone

74 **TRIO**
p dolce [] []

82 [] []

91 [] [] *mp*

101

109 **3** **3**
ff

121 *mp* [] ^{1st X} _{2nd X} [] *[p]-ff*

128

134 [] ^{1st X} [] *fz*

140 []

146

152 1. 2.

March
THE BOY SCOUTS OF AMERICA

B♭ Tenor Saxophone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Tenor Saxophone in 6/8 time, key of D major. It consists of 70 measures across ten staves. The score includes various dynamics such as *ff*, *mp*, *f*, *p*, and *[f]*, as well as performance instructions like *Whistle* and *[Play]*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is marked with a 'March Tempo' and includes a key signature of one sharp (F#).

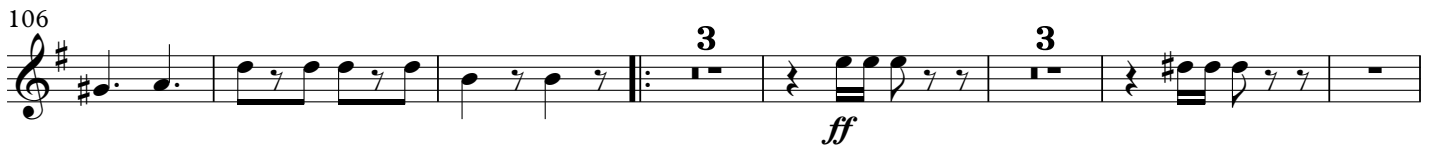
THE BOY SCOUTS OF AMERICA
B♭ Tenor Saxophone

77 **TRIO**

77 *p dolce* []

87 

97  *mp*

106  *ff*

118  *mp* *[p]-ff*

127 

132 

137  *fz*

142 

147 

152  1. 2.

March
THE BOY SCOUTS OF AMERICA

E♭ Baritone Saxophone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Baritone Saxophone in 6/8 time, key of D major (three sharps). It consists of ten staves of music, numbered 1 through 61. The score includes various dynamics such as *ff*, *mp*, and *f*, and features a whistle section starting at measure 31. The music is characterized by a strong, rhythmic march tempo.

THE BOY SCOUTS OF AMERICA
E♭ Baritone Saxophone

68 *f* *ff*

77 **TRIO** *p*

85

93

100 *mp*

109 **3** *ff*

121 *mp* *ff*

128

135 [slur 1st X] [accents 2nd X] *fz*

143

150 1. 2.

March
THE BOY SCOUTS OF AMERICA

Solo B♭ Cornet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B♭ Cornet in 6/8 time, with a key signature of one sharp (F#). The score consists of ten staves of music, numbered 1 through 61. The piece begins with a dynamic marking of *ff* (fortissimo) and a tempo marking of "March Tempo." The melody is characterized by rhythmic patterns of eighth and sixteenth notes, often with accents. Dynamic markings include *mp* (mezzo-piano), *f* (forte), and *ff*. Performance instructions include "Whistle" at measure 35 and "[Play]" at measure 42. The score concludes at measure 61 with a *mp* dynamic marking.

THE BOY SCOUTS OF AMERICA
Solo B♭ Cornet

68 *f* *ff*

74 **TRIO**
[tacet] *p dolce*

83

93 *mp*

103 [Play] *ff*

111

118 *mp* 1st X 2nd X

125 [2nd X only] [*p*]-*ff*

133 [Accents 2nd X only] 1st X [*fz*]

141

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

March
THE BOY SCOUTS OF AMERICA

1st B♭ Cornet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Cornet part of the march. It is in 6/8 time and the key signature has two sharps (F# and C#). The score consists of ten staves of music, each starting with a measure number. The dynamics and performance instructions are as follows:

- Staff 1 (measures 1-6): Starts with a *ff* dynamic. Includes a *mp* dynamic at the end of the staff.
- Staff 2 (measures 7-13): Starts with a *[f]* dynamic. Ends with a *[mp]* dynamic.
- Staff 3 (measures 14-20): Starts with a *[f]* dynamic.
- Staff 4 (measures 21-27): Starts with a *[mp]* dynamic.
- Staff 5 (measures 28-34): Starts with a *f* dynamic. Ends with a *ff* dynamic.
- Staff 6 (measures 35-41): Starts with a *p* dynamic. Includes a "Whistle" instruction above the staff.
- Staff 7 (measures 42-47): Starts with a *[mp]* dynamic. Includes a "[Play]" instruction above the staff.
- Staff 8 (measures 48-54): Starts with a *[f]* dynamic. Ends with a *[mp]* dynamic.
- Staff 9 (measures 55-60): Starts with a *[f]* dynamic.
- Staff 10 (measures 61-66): Starts with a *[mp]* dynamic.

THE BOY SCOUTS OF AMERICA
1st B♭ Cornet

68 *f* *ff*

74 **TRIO** [tacet] *p dolce*

83

93 *mp*

103 [Play] *ff*

111

118 *mp* 1st X 2nd X

125 [2nd X only] [*p*]-*ff*

133 [Accents 2nd X only] 1st X [*fz*]

141

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

March
THE BOY SCOUTS OF AMERICA

2nd B♭ Cornet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B♭ Cornet in 6/8 time, featuring a key signature of one sharp (F#). The piece begins with a dynamic of *ff* and a *March Tempo.* instruction. The score is divided into measures, with measure numbers 7, 14, 21, 26, 32, 39, 45, 51, 57, and 64 marked at the start of their respective lines. The music includes various dynamics such as *ff*, *mp*, *f*, and *p*, along with performance markings like *[f]*, *[mp]*, and *[Play]*. A 'Whistle' section is indicated at measure 32. The score concludes with a final *f* dynamic marking.

THE BOY SCOUTS OF AMERICA
2nd B♭ Cornet

70

ff

77 **TRIO**
[tacet]

p

87

mp

97

mp

103

ff

109

ff

115

ff

121

mp [2nd X only] [1st X] [2nd X] [*p*]-*ff*

129

ff

139 [Accents 2nd X only]

fz [1st X] [2nd X] *ff*

150

ff

March
THE BOY SCOUTS OF AMERICA

3rd B♭ Cornet

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B♭ Cornet in 6/8 time, featuring a key signature of one sharp (F#). The piece is in 6/8 time and consists of 64 measures. The score is divided into systems of five measures each, with measure numbers 7, 14, 21, 26, 32, 39, 45, 51, 57, and 64 marking the beginning of each system. The dynamics range from fortissimo (ff) to piano (p), with mezzo-piano (mp) and forte (f) also used. The score includes various musical notations such as slurs, accents, and dynamic markings. A whistle part is indicated at measure 32. The piece concludes with a final flourish at measure 64.

THE BOY SCOUTS OF AMERICA
3rd B♭ Cornet

70

ff

77 **TRIO**
[tacet]

p

87

mp

97

mp

103

ff [Play]

109

ff

115

ff

121

mp [2nd X only] [p]-ff

129

ff 1st X

139 [Accents 2nd X only]

fz [Play]

150

ff 1. [Play] 2.

March
THE BOY SCOUTS OF AMERICA

1st F Horn

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part of the march 'The Boy Scouts of America' by John Philip Sousa. It is in 6/8 time and F major. The score consists of 63 measures, divided into 11 staves. The dynamics range from fortissimo (ff) to piano (p). The piece begins with a fortissimo (ff) dynamic. The first staff (measures 1-6) features a series of eighth notes and rests, with a fortissimo (ff) dynamic. The second staff (measures 7-12) continues the melody, with a mezzo-forte (mp) dynamic. The third staff (measures 13-18) features a series of eighth notes, with a mezzo-forte (mp) dynamic. The fourth staff (measures 19-25) continues the melody, with a mezzo-forte (mp) dynamic. The fifth staff (measures 26-32) features a series of eighth notes, with a fortissimo (f) dynamic. The sixth staff (measures 33-38) continues the melody, with a piano (p) dynamic. The seventh staff (measures 39-44) features a series of eighth notes, with a mezzo-forte (mp) dynamic. The eighth staff (measures 45-50) continues the melody, with a fortissimo (f) dynamic. The ninth staff (measures 51-56) features a series of eighth notes, with a mezzo-forte (mp) dynamic. The tenth staff (measures 57-62) continues the melody, with a mezzo-forte (mp) dynamic. The eleventh staff (measures 63) features a series of eighth notes, with a fortissimo (f) dynamic.

THE BOY SCOUTS OF AMERICA
1st F Horn

70

ff

77 **TRIO**

p [*ff*]

87

[*ff*]

95

[*mp*]

102

[*ff*]

107

[*ff*]

118

[*mp*] [*p*]-*ff*

127

[*ff*]

137

[*fz*] [*ff*]

145

[*ff*]

152

[1.] [2.] [*ff*]

March
THE BOY SCOUTS OF AMERICA

2nd F Horn

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd F Horn in 6/8 time. It consists of ten staves of music, each starting with a measure number. The key signature has one sharp (F#). The score includes various dynamic markings: *ff* (fortissimo), *mp* (mezzo-piano), *f* (forte), and *p* (piano). There are also crescendo and decrescendo hairpins, and accents (^) over certain notes. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs. The piece concludes with a final *f* dynamic marking.

THE BOY SCOUTS OF AMERICA
2nd F Horn

71 *ff*

77 **TRIO** *p*

87

95 *mp*

101

107 *ff*

118 *[mp]* *[p]-ff*

127

138 *fz*

146

152

March
THE BOY SCOUTS OF AMERICA

3rd F Horn

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the march 'The Boy Scouts of America' by John Philip Sousa. It is in 6/8 time and G major. The score consists of 64 measures, divided into 11 staves. The dynamics range from fortissimo (ff) to piano (p). The score includes various musical notations such as accents, slurs, and dynamic markings. The first staff begins with a fortissimo (ff) dynamic and a half note G4. The second staff starts with a mezzo-forte (mp) dynamic and a quarter note G4. The third staff has a mezzo-forte (mp) dynamic and a quarter note G4. The fourth staff has a mezzo-forte (mp) dynamic and a quarter note G4. The fifth staff has a forte (f) dynamic and a quarter note G4. The sixth staff has a fortissimo (ff) dynamic and a quarter note G4. The seventh staff has a piano (p) dynamic and a quarter note G4. The eighth staff has a mezzo-forte (mp) dynamic and a quarter note G4. The ninth staff has a mezzo-forte (mp) dynamic and a quarter note G4. The tenth staff has a mezzo-forte (mp) dynamic and a quarter note G4. The eleventh staff has a forte (f) dynamic and a quarter note G4.

THE BOY SCOUTS OF AMERICA
3rd F Horn

69

ff

75

TRIO

p

83

8 12

93

4

100

mp

105

3

ff

113

3

mp

1st X
2nd X

125

4 8 12

[p]-ff

137

4

1st X [*fz*]

145

152

1. 2.

March
THE BOY SCOUTS OF AMERICA

4th F Horn

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 4th F Horn part of the march 'The Boy Scouts of America' by John Philip Sousa. It is in 6/8 time and the key of D major. The score consists of ten staves of music, with measure numbers 7, 13, 19, 27, 34, 41, 48, 55, and 62 indicated at the beginning of their respective staves. The music features a variety of dynamics, including fortissimo (ff), mezzo-piano (mp), piano (p), and forte (f), as well as crescendos and decrescendos. The score includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also some specific performance markings, such as accents and slurs, throughout the piece.

THE BOY SCOUTS OF AMERICA
4th F Horn

70

ff

77 **TRIO**

p

87

8

95

mp

102

107

ff

118

mp *[p]-ff*

128

138

fz

146

152

1. 2.

March
THE BOY SCOUTS OF AMERICA

Baritone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Baritone instrument in bass clef with a 6/8 time signature. It consists of ten staves of music, with measure numbers 7, 13, 19, 25, 31, 38, 45, 51, and 56 marked at the beginning of their respective staves. The score includes various dynamic markings: *ff* (fortissimo), *mp* (mezzo-piano), *f* (forte), and *p* (piano). There are also crescendo and decrescendo hairpins. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests. The key signature has one sharp (F#).

THE BOY SCOUTS OF AMERICA
Baritone

62

<

68

f *ff*

74

TRIO

p dolce [] []

82

[] []

91

[] [] *mp*

101

[] []

109

3 3

ff

121

[*mp*] 1st X 2nd X [*p*]:*ff*

131

> [Accents 2nd X only]

1st X [*fz*] []

141

[] []

150

1. 2.

March
THE BOY SCOUTS OF AMERICA

Baritone, T.C.

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Baritone, T.C. in 6/8 time with a key signature of one sharp (F#). It consists of ten staves of music. The dynamics and articulations are as follows:

- Staff 1: *ff* (first measure), *mp* (measures 4-5)
- Staff 2: *[f]* (measures 8-9), *[f]* (measures 10-11)
- Staff 3: *[mp]* (measures 13-14), *[f]* (measures 15-16)
- Staff 4: *[mp]* (measures 19-20)
- Staff 5: *f* (measures 25-26)
- Staff 6: *ff* (measures 31-32), *p* (measures 33-34)
- Staff 7: *p* (measures 38-39)
- Staff 8: *mp* (measures 45-46), *[f]* (measures 47-48)
- Staff 9: *[mp]* (measures 51-52)
- Staff 10: *[f]* (measures 56-57), *[mp]* (measures 58-59)

THE BOY SCOUTS OF AMERICA
Baritone, T.C.

62

68

74

TRIO

82

91

101

109

121

131

[Accents 2nd X only]

141

150

March
THE BOY SCOUTS OF AMERICA

1st Trombone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a 6/8 time signature. It consists of ten staves of music, each starting with a measure number (6, 14, 22, 29, 37, 45, 53, 61, 69). The score includes various dynamic markings: *ff* (fortissimo), *[mp]* *p* (mezzo-piano/piano), *[f]* (forte), and *f* (forte). There are also crescendo and decrescendo hairpins. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The key signature has one sharp (F#).

THE BOY SCOUTS OF AMERICA
1st Trombone

77 **TRIO**
[tacet]
p [< >] [< >] [< >]

89

100
mp

108
3 [Play] 3
ff

117
mp 1st X 2nd X

125 [2nd X only]
[*p*]-*ff*

134 [Accents 2nd X only]
1st X [*fz*]

143

151 1. 2.

March THE BOY SCOUTS OF AMERICA

2nd Trombone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 6/8 time signature. It consists of ten staves of music, each starting with a measure number. The score includes various dynamic markings and articulation symbols:

- Staff 1 (measures 1-5): *ff* (fortissimo) at the beginning, *[mp] p* (mezzo-piano piano) at the end.
- Staff 2 (measures 6-13): *[f]* (forte) dynamic marking with a hairpin, *[mp]* (mezzo-piano) dynamic marking with a hairpin.
- Staff 3 (measures 14-21): *[f]* (forte) dynamic marking with a hairpin, *[mp]* (mezzo-piano) dynamic marking with a hairpin.
- Staff 4 (measures 22-28): *f* (forte) dynamic marking with a hairpin.
- Staff 5 (measures 29-36): *ff* (fortissimo) dynamic marking with a hairpin.
- Staff 6 (measures 37-44): *p* (piano) dynamic marking.
- Staff 7 (measures 45-52): *[mp] p* (mezzo-piano piano) dynamic marking at the beginning, *[f]* (forte) dynamic marking with a hairpin, and a hairpin at the end.
- Staff 8 (measures 53-60): *[mp]* (mezzo-piano) dynamic marking at the beginning, *[f]* (forte) dynamic marking with a hairpin, and a hairpin at the end.
- Staff 9 (measures 61-68): *[mp]* (mezzo-piano) dynamic marking at the beginning, *f* (forte) dynamic marking with a hairpin.
- Staff 10 (measures 69-75): *ff* (fortissimo) dynamic marking with a hairpin.

THE BOY SCOUTS OF AMERICA
2nd Trombone

77 **TRIO**
[tacet]
p [< >] [< >] [< >]

89

100
mp

108
3 [Play] 3
ff

117
mp [< >] 1st X
2nd X

125 [2nd X only]
[*p*]-*ff*

134 [Accents 2nd X only]
1st X [< >] *fz*

143

151
1. 2.

March
THE BOY SCOUTS OF AMERICA

Bass Trombone

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a 6/8 time signature. It consists of ten staves of music, each starting with a measure number. The score includes various dynamic markings such as *ff*, *[mp]*, *p*, and *f*, along with crescendo and decrescendo hairpins. The music features a mix of eighth and quarter notes, with some measures containing rests. The key signature has one sharp (F#).

6

14

22

29

37

45

53

61

69

March
THE BOY SCOUTS OF AMERICA

(1916)

JOHN PHILIP SOUSA

Tuba

March Tempo.

The musical score is written for the Tuba part of the march. It consists of ten staves of music, each starting with a measure number on the left. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various dynamic markings such as *ff*, *mp*, *f*, and *p*, as well as articulation marks like accents (^) and slurs. The music features a mix of eighth and quarter notes, often with rests, and some chords. The piece concludes with a final double bar line and repeat dots.

7
ff *mp*

12
[f]

17
[f] *[mp]*

22
[f] *[mp]*

30
ff *f*

37
p

44
mp *[f]*

50
[mp]

55
[f]

60
[mp]

THE BOY SCOUTS OF AMERICA
Tuba

66

f *ff*

75

TRIO

p

82

p

89

p

97

mp

105

ff

117

mp *p-ff*

127

p-ff

134

[slur 1st X]
[accents 2nd X]

f

142

p-ff

149

1. 2.

March
THE BOY SCOUTS OF AMERICA

Drums & Bells

(1916)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Drums & Bells in 6/8 time. It consists of nine staves of music, each starting with a measure number (7, 13, 19, 25, 33, 39, 45, 51). The score includes various dynamic markings such as *ff*, *[choke]*, *[ch.]*, *[mp]*, *p*, *[f]*, *[fz]*, and *ppp*. Performance instructions include *[-Cyms.]* and *[+Cyms.]*. The notation features eighth and sixteenth notes, rests, and slurs. The key signature has one sharp (F#).

THE BOY SCOUTS OF AMERICA
Drums & Bells

57 [+Cyms.] [-Cyms.]

[f] [mp]

Detailed description: This system contains measures 57 through 62. The drum part (top staff) features a rhythmic pattern of eighth notes with accents and dynamic markings of *[f]* and *[mp]*. The bell part (bottom staff) consists of dotted quarter notes. A bracket indicates the removal of cymbals between measures 57 and 62.

63

[f] [+Cyms.]

Detailed description: This system contains measures 63 through 69. The drum part continues with eighth notes and accents, marked with *[f]*. The bell part continues with dotted quarter notes. A bracket indicates the addition of cymbals starting at measure 63.

70

[sfz]

Detailed description: This system contains measures 70 through 76. The drum part features eighth notes with accents and a dynamic marking of *[sfz]*. The bell part continues with dotted quarter notes. A crescendo hairpin is shown under the drum part.

77 [tacet] TRIO

pp [Bells]

Detailed description: This system contains measures 77 through 80, marking the start of a 'TRIO' section. The drum part continues with eighth notes. The bell part is marked *pp* and includes the instruction '[Bells]'. The bottom staff is empty.

81

Detailed description: This system contains measures 81 through 85. The drum part continues with eighth notes. The bell part continues with dotted quarter notes. The bottom staff is empty.

86

Detailed description: This system contains measures 86 through 90. The drum part continues with eighth notes. The bell part continues with dotted quarter notes. The bottom staff is empty.

91

Detailed description: This system contains measures 91 through 96. The drum part continues with eighth notes and accents. The bell part continues with dotted quarter notes. The bottom staff is empty.

THE BOY SCOUTS OF AMERICA
Drums & Bells

97

mp

103

ff [Play]

109

[a2] *ff* [choke]

115

ff

121

mp 1st X 2nd X [*p*]-*ff*

[Cyms. 2nd X only]

127

[>]

136

1st X [2nd X] [*fz*] [*sfz*] 2nd X

143

[>]

152

[*sfz*] (2nd X) [*sfz*] (2nd X) *ff*

1. 2.