

LEGACY OF THE



MARCH SERIES

AMERICA FIRST

FRANK H. LOSEY

EDITED BY
TIMOTHY RHEA



TIMOTHY RHEA



Dr. Timothy B. Rhea is Director of Bands and Music Activities at Texas A&M University. As Director of Bands, he leads the university band program, serves as conductor of the University Wind Symphony, and coordinates the nationally famous "Fightin' Texas Aggie Band." As Director of Music Activities, he administratively oversees the activities of the jazz, orchestra, and choral programs. Dr. Rhea is currently in his twenty-ninth year at Texas A&M University.

Dr. Rhea was named conductor of the Texas A&M Wind Symphony in 1995. During his tenure at Texas A&M University, Dr. Rhea has conducted the Wind Symphony for conventions of the Texas Music Educators Association (seven times), the College Band Directors National Association (two times), the Midwest International Band & Orchestra Clinic in Chicago, the Western International Band Clinic in Seattle, and the American Bandmasters Association (2009 convention host), as well as in settings such as New York's Carnegie Hall, the Meyerson Symphony Center of Dallas and the Wortham Center of Houston, and on concert tours that have taken the band throughout the state of Texas. During five European tours Dr. Rhea has conducted the Wind Symphony during performances in Ireland, England, Austria, Germany, Italy, and the Czech Republic. Under his direction, the Wind Symphony has released several internationally distributed recordings with Mark Records of New York. In addition to conducting, Rhea maintains a very successful career as an arranger and composer. His output of compositions and arrangements numbers over 300, with over 50 publications.

Dr. Rhea maintains an internationally active schedule as conductor, clinician, and adjudicator. He is former President of the American Bandmasters Association, is currently Vice President/Secretary and a member of the Executive Board of The John Philip Sousa Foundation, and was formerly on the Board of Directors of the National Band Association. Dr. Rhea additionally holds memberships and positions in numerous professionally related organizations.



RBC Publication's *Legacy of the March Series* brings you timeless marches meticulously edited by Dr. Timothy Rhea. These works - beautifully engraved, are the perfect addition to your march library. Within this catalog you will find works by legendary march writers including Sousa, Fillmore, King, Peters and many more. ScoreVideos, professional recordings, and preview scores are all available to peruse from rbcmusic.com

AMERICA FIRST

Frank H. Losey
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Score

March Tempo **5**

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf cresc. f

ff mf Solo cresc. f

ff mf cresc. f

1 2 3 4 5 6 7 8 9

13

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

mf *cresc.* *ff*

13

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BD/Cym.

mf *cresc.* *ff*

10 11 12 13 14 15 16 17 18

22

1. 2.

ff

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

22

1. 2.

ff

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BD/Cym.

19 20 21 22 23 24 25 26 27

30

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

30

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BD/Cym.

28 29 30 31 32 33 34 35 36

39 TRIO

1. 2. *mf* *tr*

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

39 TRIO

1. 2. *mf* *tr*

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BD/Cym.

37 38 39 40 41 42 43 44 45

47

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

47

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BD/Cym.

46

47

48

49

50

51

52

53

55

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

This section of the score covers measures 54 through 61. It includes parts for Flute, Oboe I/II, Bb Clarinet I, Bb Clarinet II/III, Bb Bass Clarinet, Bassoon I/II, Alto Saxophone, Tenor Saxophone, and Bari Saxophone. The music is in a key with three flats and a 4/4 time signature. The woodwinds and saxophones play various melodic and harmonic lines, with some instruments having rests in certain measures.

55

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BD/Cym.

This section of the score covers measures 54 through 61. It includes parts for Solo Cor Anglais, Cor I, Cor II/III, Horns I/II, Horns III/IV, Trombone I, Trombone II, Trombone III, Baritone, Tuba, Snare Drum (SD), and Bass Drum/Cymbal (BD/Cym.). The brass instruments play mostly block chords and rhythmic patterns, while the percussion instruments provide a steady beat.

54

55

56

57

58

59

60

61

63

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

This section of the score covers measures 62 through 69. It includes parts for Flute, Oboe I/II, Bb Clarinet I, Bb Clarinet II/III, Bb Bass Clarinet, Bassoon I/II, Alto Saxophone, Tenor Saxophone, and Bari Saxophone. The music is in a key with two flats and a 4/4 time signature. The woodwinds and saxophones play melodic lines with various articulations and dynamics.

63

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BD/Cym.

This section of the score covers measures 62 through 69. It includes parts for Solo Cor Anglais, Cor I, Cor II/III, Horns I/II, Horns III/IV, Trombone I, Trombone II, Trombone III, Baritone, Tuba, Snare Drum (SD), and Bass Drum/Cymbal (BD/Cym.). The brass instruments play harmonic support and rhythmic patterns, while the percussion provides a steady beat.

62 63 64 65 66 67 68 69

71

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

71

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BD/Cym.

70 71 72 73 74 75 76 77 78

79

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

tr

tr

tr

tr

ff

ff

ff

ff

ff

ff

ff

79

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BD/Cym.

ff

ff

mf

mf

79 80 81 82 83 84 85 86

87

Fl. *tr*

Ob. I/II

Bb Clar. I *tr*

Bb Clar. II/III

Bb Bass Cl. *ff*

Bsn. I/II *ff*

Alto Sax

Tenor Sax *ff*

Bari Sax *ff*

87

Solo Cor. *ff*

Cor. I *ff*

Cor. II/III *ff*

Horns I/II *ff*

Horns III/IV *ff*

Tb. I *ff*

Tb. II *ff*

Tb. III *ff*

Bar. *ff*

Tuba *ff*

SD *ff*

BD/Cym. *ff*

87 88 89 90 91 92 93 94

95

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

This section of the score covers measures 95 through 102 for the woodwind and saxophone sections. The Flute (Fl.) and B♭ Clarinet I (Bb Clar. I) parts feature intricate melodic lines with trills and grace notes. The B♭ Clarinet II/III (Bb Clar. II/III) and Alto Saxophone (Alto Sax) parts provide harmonic support with similar melodic motifs. The Tenor Saxophone (Tenor Sax) and Bari Saxophone (Bari Sax) parts play sustained notes and rhythmic patterns. The Bassoon I/II (Bsn. I/II) part has a more active role with eighth-note patterns. The B♭ Bass Clarinet (Bb Bass Cl.) part is mostly sustained notes.

95

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

This section of the score covers measures 95 through 102 for the brass instruments. The Solo Cor (Solo Cor.) and Cor. I parts play melodic lines. The Cor. II/III part plays a rhythmic pattern of eighth notes. The Horns I/II and Horns III/IV parts play sustained notes. The Tuba I (Tb. I), Tuba II (Tb. II), and Tuba III (Tb. III) parts play sustained notes. The Baritone (Bar.) and Tuba parts play sustained notes. The Tuba part has a more active role with eighth-note patterns.

95

96

97

98

99

100

101

102

103

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

103

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BDCym.

103

104

105

106

107

108

109

111

Fl.

Ob. I/II

Bb Clar. I

Bb Clar. II/III

Bb Bass Cl.

Bsn. I/II

Alto Sax

Tenor Sax

Bari Sax

111

Solo Cor.

Cor. I

Cor. II/III

Horns I/II

Horns III/IV

Tb. I

Tb. II

Tb. III

Bar.

Tuba

SD

BDCym.

110 111 112 113 114 115 116 117 118