

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

A

$\text{♩} = 120$

The score is for a full band and includes the following parts:

- C Piccolo/flute
- Oboes
- Bassoons
- Clarinet in Bb Solo & 1
- Clarinet in Bb 2,3
- Bass Clarinet
- Alto Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone
- Baritone Saxophone
- Cornet in Bb Solo
- Cornet in Bb 1
- Cornet in Bb 2,3
- Horn in F 1, 2
- Horn in F 3,4
- Trombone 1, 2
- Trombone 3
- Euphonium
- Tuba
- Snare Drum
- Bass Drum
- Cymbals

Dynamic markings include *ff*, *ffz*, *f*, and *leggiero*. The score is divided into two main sections by a double bar line. The first section features a melody with various dynamics and articulation. The second section, starting at measure 11, is marked *leggiero* and features a more rhythmic melody. The percussion parts provide a steady accompaniment throughout.

8

C Picc.

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

B

16

C Picc. *ff* *ffz* *ff marcato*

Ob. 1, 2 *ff* *ffz* *ff marcato*

Bsn. 1, 2 *ff* *ffz* *ff marcato*

Cl. 1 *ff* *ffz* *ff marcato*

Cl. 2, 3 *ff* *ffz* *ff marcato*

B. Cl. *ff* *ffz* *ff marcato*

A. Sax. 1 *ff* *ffz* *ff marcato*

A. Sax. 2 *ff* *ffz* *ff marcato*

T. Sax. *ff* *ffz* *ff marcato*

B. Sax. *ff* *ffz* *ff marcato*

Cnt. Solo *ff* *ffz* *ff marcato*

Cnt. 1 *ff* *ffz* *ff marcato*

Cnt. 2,3 *ff* *ffz* *ff marcato*

Hn. 1,2 *ff* *ffz* *ff marcato*

Hn. 3,4 *ff* *ffz* *ff marcato*

Tbn. 1, 2 *ff* *ffz* *ff marcato*

Tbn. *ff* *ffz* *ff marcato*

Euph. *ff* *ffz* *ff marcato*

Tba. *ff* *ffz* *ff marcato*

S. D. *ff* *ffz* *ff marcato*

B. D. *ff* *ffz* *ff marcato*

Cym. *ff* *ffz* *ff marcato*

23

tr~~~~~ tr~~~~~

C Picc.

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1, 2

Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

Detailed description: This is a page of a musical score for a symphony orchestra, page 4. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. It begins at measure 23. The instruments listed on the left are: C Piccolo, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1, Clarinet 2 & 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Contrabass Solo, Contrabass 1, Contrabass 2 & 3, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Trombone, Euphonium, Tuba, Snare Drum (S. D.), Bass Drum (B. D.), and Cymbal (Cym.). The score features various musical notations including eighth notes, quarter notes, half notes, and whole notes, as well as rests, slurs, and trills. There are dynamic markings such as *tr* (trill) and *pp* (pianissimo). The Piccolo part has a melodic line with eighth notes. The Oboe and Bassoon parts have sustained notes with slurs. The Clarinet parts have rhythmic patterns. The Saxophone parts have sustained notes with slurs. The Trumpet and Horn parts have sustained notes with slurs. The Trombone and Euphonium parts have sustained notes with slurs. The Tuba part has sustained notes with slurs. The Percussion parts have rhythmic patterns.

30

C Picc.

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1, 2

Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

marcato

ff

1. 2.

C

38

C Picc. *p* TRIO *legato*

Ob. 1, 2 *p* *e sosten.* TRIO *legato*

Bsn. 1, 2 TRIO *legato*

Cl. 1 *p* *e sosten.* TRIO *legato*

Cl. 2, 3 *p* TRIO *legato*

B. Cl. TRIO *legato*

A. Sax. 1 *p* TRIO *legato*

A. Sax. 2 *p* *e sosten.* TRIO *legato*

T. Sax. *p* TRIO *legato*

B. Sax. TRIO *legato*

Cnt. Solo *p* TRIO *legato*

Cnt. 1 *p* TRIO *legato*

Cnt. 2,3 TRIO *legato*

Hn. 1,2 TRIO *legato*

Hn. 3,4 *p* TRIO *legato*

Tbn. 1, 2 TRIO *legato*

Tbn. TRIO *legato*

Euph. *p* TRIO *legato*

Tba. TRIO *legato*

S. D. *p* TRIO

B. D. *p* TRIO

Cym. *p* TRIO

p

46

C Picc.

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

54

C Picc.

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2,3

Hn. 1,2

Hn. 3,4

Tbn. 1, 2

Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

62

C Picc.

Ob. 1, 2

Bsn. 1, 2

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. Solo

Cnt. 1

Cnt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2

Tbn.

Euph.

Tba.

S. D.

B. D.

Cym.

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

The score is written for Db Piccolo/Flute in 2/4 time with a tempo of 120 beats per minute. It consists of nine staves of music. The key signature has one sharp (F#). The piece is divided into sections A, B, and C. Section A (measures 5-16) is marked *ff* and *leggiero*. Section B (measures 17-28) is marked *ff* and *marcato*. Section C (measures 29-66) is marked *p* and *TRIO legato*. The score includes various dynamics such as *ffz*, *f*, *p*, and *ff*, as well as articulation marks like accents, slurs, and trills. There are first and second endings at measures 17-18 and 66-67.

5 **A** *ff* *leggiero* *ffz*

11

17 **B** *ffz*

22 *ff* *marcato* *tr*

29

36 **C** *p* *TRIO legato* *p e sosten.*

43

51

59 *f* *ff*

66 *p* *ffz*

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

The musical score is written for C Piccolo/flute in 2/4 time with a tempo of 120 beats per minute. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat). The score is divided into sections A, B, and C. Section A (measures 5-16) is marked *ff* and *leggiero*. Section B (measures 17-28) is marked *ff* and *marcato*. Section C (measures 36-66) is marked *TRIO legato* and includes dynamics *p*, *p e sosten.*, *f*, and *ffz*. The score includes various musical notations such as slurs, accents, and dynamic markings.

5 **A** *ff* *leggiero* *f* *ffz*

12

17 **B** *ff* *marcato* *trm* *ffz trm*

22

29

36 **C** *TRIO legato* *p* *p e sosten.* *f* *ff*

44

52

60

66 *p* *ffz*

Oboes

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

$\text{♩} = 120$

A *ff* *leggiero* *ffz*

f

B *ff* *ffz*

marcato *ff*

C *p*

TRIO *legato* *p e sosten.* *f*

ff *p* *ffz*

The musical score is written for Oboes in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 120. Section A (measures 5-12) is marked *ff* and *leggiero*. Section B (measures 13-20) is marked *ff* and *ffz*. Section C (measures 21-38) is marked *marcato* and *ff*. The Trio section (measures 39-67) is marked *legato* and *p e sosten.*. The final section (measures 68-75) is marked *p* and *ffz*. The score includes various dynamics, articulations, and repeat signs with first and second endings.

Bassoons

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)

arr. by Gary Gillett & William Roche

♩ = 120

ff

A

5

f

13

ff

B

20

1. 2.

ffz *ff* *marcato*

28

C

36

1. 2.

TRIO

p e sosten.

44

53

f

62

ff

68

1. 2.

ffz

Detailed description: This is a musical score for Bassoons, consisting of ten staves of music. The piece is in 2/4 time with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into sections A, B, and C. Section A starts at measure 5 and ends at measure 12. Section B starts at measure 13 and ends at measure 27. Section C, labeled 'TRIO', starts at measure 36 and ends at measure 67. The score includes various dynamics such as fortissimo (ff), fortissimo zingando (ffz), piano (p), and piano sostenuto (p e sosten.). It also features articulation marks like accents and slurs, and repeat signs with first and second endings. The piece concludes with a final fortissimo zingando (ffz) dynamic.

Clarinet in B \flat Solo & 1

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

A *ff* *leggiero* *f* *ffz*

5

11

16 *ff* *ffz* 1. 2.

B *marcato* *ff* *tr*

22

29

36 *p* *p e sosten.* *legato* **C** *TRIO*

43

51

59 *f* *ff*

66 1. 2. *p* *ffz*

Clarinet in B \flat 2,3

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

A *Affleggiato*

f

5

11

17

B *marcato*

ff

22

28

33

C TRIO

p e sosten.

39

48

57

f *ff*

65

p *ffz*

Detailed description: This is a musical score for Clarinet in B \flat 2 and 3. The piece is 'On Guard for the U.S.A. March' by George Rosenkrans, arranged by Gary Gillett and William Roche. The tempo is marked as quarter note = 120. The score is in 2/4 time and B \flat major. It features a first ending and a second ending. The score is divided into sections: Section A (measures 5-11) is marked 'Affleggiato' and 'f'; Section B (measures 17-22) is marked 'marcato' and 'ff'; Section C (measures 39-65) is the 'TRIO' section, marked 'p e sosten.'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'ffz' and 'p'.

Bass Clarinet

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

5 **A** *ffz*

12 *f*

19 **B** *marcato* *ffz* *ff*

26

33 **C** *p*

39 TRIO

46

54 *f*

63

68 *ffz*

Detailed description: This is a musical score for Bass Clarinet, titled "On Guard for the U.S.A. March" by George Rosenkrans (1881-1955), arranged by Gary Gillett and William Roche. The score is in 2/4 time with a tempo of 120 beats per minute. It begins with a treble clef and a key signature of one flat (B-flat). The piece is divided into sections: Section A (measures 5-12), Section B (measures 19-26), and Section C (measures 33-39), which is the start of the TRIO section. The score includes various dynamics such as *ffz*, *f*, *ff*, *marcato*, and *p*. It also features first and second endings, repeat signs, and accents. The piece concludes with a *ffz* dynamic at measure 68.

Alto Saxophone 1

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

The score is written for Alto Saxophone 1 in 2/4 time. It begins with a tempo marking of quarter note = 120. The key signature has one flat (Bb). The score is divided into sections A, B, and C. Section A (measures 5-10) is marked **Aff** *leggiero* and *f*. Section B (measures 16-21) is marked **B** *ff* and *ffz*. Section C (measures 34-38) is marked **C** *p*. A TRIO section begins at measure 39, marked *p e sosten.*. The score includes various dynamics such as *ffz*, *f*, and *p*, and features first and second endings. The piece concludes with a *ffz* dynamic.

Alto Saxophone 2

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

The musical score is written for Alto Saxophone 2 in 2/4 time. It begins with a tempo marking of quarter note = 120. The key signature has one sharp (F#). The score is divided into several sections:

- Measures 1-4:** Introduction with dynamics *ffz*.
- Measures 5-12:** Section **A**, marked *leggiero* and *f*.
- Measures 13-19:** Section **B**, marked *ff*.
- Measures 20-27:** Section **B** continues, marked *marcato* and *ff*, with first and second endings.
- Measures 28-35:** Section **C** begins, marked *TRIO legato* and *p*.
- Measures 36-42:** Section **C** continues, marked *p e sosten.*
- Measures 43-51:** Section **C** continues with various dynamics.
- Measures 52-59:** Section **C** continues with dynamics *f* and *ff*.
- Measures 60-66:** Section **C** continues with dynamics *f* and *ff*.
- Measures 67-74:** Section **C** concludes with dynamics *p* and *ffz*, including first and second endings.

Tenor Saxophone

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

5 **A** *ff* *ffz*

13 *f*

20 **B** *ff*

28 *ffz* *ff* *marcato*

36 **C** *p* *p e sosten.*

44 *p* *p e sosten.* **TRIO**

53 *f*

62 *ff*

67 *ffz*

74 *ffz*

Baritone Saxophone

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

5 **A** *ffz*

12 *f*

19 **B** *marcato* *ffz* *ff*

26

33 **C** *TRIO*

39 *p*

46

53

60 *f*

67 *ffz*

Detailed description: This is a musical score for Baritone Saxophone. It consists of nine staves of music. The first staff (measures 1-4) is in C major, 2/4 time, with a tempo of 120. It features a melodic line with accents and a dynamic marking of *ffz*. A section marker **A** is placed above the first measure. The second staff (measures 5-11) continues the melody with a dynamic marking of *f*. The third staff (measures 12-18) features a melodic line with a dynamic marking of *ff*. The fourth staff (measures 19-25) contains a first ending (1.) and a second ending (2.) with a *marcato* marking and dynamic markings of *ffz* and *ff*. A section marker **B** is placed above the first ending. The fifth staff (measures 26-32) continues the melody. The sixth staff (measures 33-38) features a melodic line with a dynamic marking of *p*. A section marker **C** and the word *TRIO* are placed above the first measure. The seventh staff (measures 39-45) continues the melody. The eighth staff (measures 46-52) continues the melody. The ninth staff (measures 53-66) features a melodic line with a dynamic marking of *f*. The tenth staff (measures 67-72) contains a first ending (1.) and a second ending (2.) with a dynamic marking of *ffz*.

Cornet in B♭ Solo

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

Musical staff 1: Treble clef, key signature of two flats, common time. Measures 1-4. Dynamics: *ff*, *ffz*.

5 **A** *leggiero*

Musical staff 2: Treble clef, key signature of two flats, common time. Measures 5-12. Dynamics: *f*.

13 **B**

Musical staff 3: Treble clef, key signature of two flats, common time. Measures 13-19. Dynamics: *ff*.

20 **1.** **2.** **C** *marcato*

Musical staff 4: Treble clef, key signature of two flats, common time. Measures 20-27. Dynamics: *ffz*, *ff*.

28 *marcato*

Musical staff 5: Treble clef, key signature of two flats, common time. Measures 28-35. Dynamics: *ff*.

36 **1.** **2.** **C** TRIO *legato*

Musical staff 6: Treble clef, key signature of two flats, common time. Measures 36-42. Dynamics: *p*, *p e sosten.*

43

Musical staff 7: Treble clef, key signature of two flats, common time. Measures 43-51.

52

Musical staff 8: Treble clef, key signature of two flats, common time. Measures 52-59.

60

Musical staff 9: Treble clef, key signature of two flats, common time. Measures 60-66. Dynamics: *f*, *ff*.

67 **1.** **2.**

Musical staff 10: Treble clef, key signature of two flats, common time. Measures 67-74. Dynamics: *p*, *ffz*.

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

Musical staff 1: Treble clef, key signature of one flat, common time. Measures 1-4. Dynamics: *ff*, *ffz*.

5 **A** *leggiero*

Musical staff 2: Treble clef, key signature of one flat. Measures 5-12. Dynamics: *f*.

Musical staff 3: Treble clef, key signature of one flat. Measures 13-19. Dynamics: *ff*.

B *marcato*

Musical staff 4: Treble clef, key signature of one flat. Measures 20-27. Dynamics: *ffz*, *ff*.

Musical staff 5: Treble clef, key signature of one flat. Measures 28-35. Dynamics: *ff*.

C TRIO *legato*

Musical staff 6: Treble clef, key signature of one flat. Measures 36-42. Dynamics: *p*, *p e sosten.*

Musical staff 7: Treble clef, key signature of one flat. Measures 43-51. Dynamics: *p*.

Musical staff 8: Treble clef, key signature of one flat. Measures 52-59. Dynamics: *p*.

Musical staff 9: Treble clef, key signature of one flat. Measures 60-66. Dynamics: *f*, *ff*.

Musical staff 10: Treble clef, key signature of one flat. Measures 67-74. Dynamics: *p*, *ffz*.

Cornet in B \flat 2,3

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

5 **A** *ff* *leggiero* *ffz*

13 *f* **B** *ff* *marcato*

20 1. *ffz* 2. *ff*

27

33 1. 2. **C**

39 *p e sosten.* **TRIO**

48

57 *f* *ff*

65 1. 2. *ffz*

Horn in F 1, 2

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

5 **A** *ffz*

12 *f*

19 **B** *marcato* *ffz* *ff*

26

33 **C** *p*

39 **TRIO**

46

53

60 *f*

67 *ffz*

Detailed description: This is a musical score for Horn in F 1 and 2. The piece is 'On Guard for the U.S.A. March' by George Rosenkrans, arranged by Gary Gillett and William Roche. The tempo is marked as quarter note = 120. The score is in 2/4 time and the key signature has two flats (B-flat and E-flat). The piece is divided into sections: Section A (measures 5-12), Section B (measures 19-26), and Section C (measures 33-39), which is the Trio section. The Trio section is marked 'TRIO' and 'p' (piano). The score includes various dynamics such as *ffz* (fortissimo zingando), *f* (forte), *ff* (fortissimo), and *p* (piano). It also features articulation marks like accents and slurs, and repeat signs with first and second endings. The piece concludes with a final *ffz* dynamic.

Horn in F 3,4

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

5 **A** *ffz*

f

12

19 **B** *marcato ffz ff*

26

33 **C** *TRIO*

39 *p*

46

53

60 *f*

67 *ffz*

Trombone 1, 2

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

The 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. The first staff begins with a tempo marking of quarter note = 120. The music features various dynamics including *ff*, *f*, *ffz*, *ff*, *ffz*, *ff*, *ff*, *ff*, *ff*, and *ffz*. There are three marked sections: Section A (measures 5-12), Section B (measures 20-27), and Section C (measures 36-43), which is labeled 'TRIO'. Section B includes a *marcato* marking. Section C includes a *p e sosten.* marking. The score includes first and second endings for measures 19-20 and 35-36. The piece concludes with a *ffz* dynamic.

5 **A** *ffz*

13 *ff*

20 **B** *marcato* *ffz* *ff*

28

36 **C** *TRIO* *p e sosten.*

44

53 *f*

62 *ff*

67 *ffz*

Trombone 3

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

5 **A** *ff* *ffz*

12 *f*

19 **B** *marcato* *ffz* *ff*

26

33 *f* *ffz*

39 **C** TRIO *p*

46

53

61 *f* *ff*

67 *ffz*

Detailed description: This is a musical score for Trombone 3, written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked as quarter note = 120. The score is divided into sections A, B, and C. Section A starts at measure 5 with a fortissimo (ff) dynamic and includes a first ending. Section B begins at measure 19 with a marcato articulation and fortissimo (ff) dynamic, also featuring a first ending. Section C, labeled 'TRIO', starts at measure 39 with a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like ffz (fortissimo with accent) and ff (fortissimo). The piece concludes with a first ending at measure 67.

Euphonium

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

$\text{♩} = 120$

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. The first staff begins with a tempo marking of quarter note = 120. The score includes various dynamics such as *ff*, *f*, *ffz*, *marcato*, *p*, *p e sosten.*, and *f*. There are three boxed section markers labeled A, B, and C. Section A is at measure 5, B at measure 20, and C at measure 36. Section C is labeled 'TRIO' and 'legato'. The score features numerous slurs, accents, and repeat signs with first and second endings. The piece concludes with a double bar line at the end of the tenth staff.

5 **A** *ff* *ffz*

13 *f* *ff*

20 **B** *ffz* *ff* *marcato*

28

36 **C** *p* *p e sosten.* *TRIO legato*

43

51

59 *f* *ff*

66 *p* *ffz*

Tuba

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

5 **A** *ffz*

12 *f*

19 **B** *marcato* *ffz* *ff*

26

33

39 **C** TRIO *p*

46

53

60

67 *f* *ffz*

ffz

Detailed description: This is a musical score for the Tuba part of 'On Guard for the U.S.A. March'. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a tempo marking of quarter note = 120. The score is divided into sections: Section A (measures 5-12), Section B (measures 19-26), and Section C (measures 39-46), which is marked 'TRIO'. The music features various dynamics including fortissimo (ff), fortissimo with accent (ffz), forte (f), and piano (p). Section B includes first and second endings. The score concludes with a final fortissimo with accent (ffz) dynamic.

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

Snare Drum
Bass Drum
Cymbals

$\text{♩} = 120$

A

Musical score for section A, measures 1-11. The score is for Snare Drum, Bass Drum, and Cymbals. It begins with a dynamic of *ff* and a tempo of $\text{♩} = 120$. The Snare Drum part features a complex rhythmic pattern with many accents. The Bass Drum and Cymbals provide a steady accompaniment. A first ending bracket covers measures 10-11, leading to a double bar line.

Musical score for section A, measures 12-21. The Snare Drum part continues with its complex rhythmic pattern. The Bass Drum and Cymbals maintain their accompaniment. A first ending bracket covers measures 20-21, leading to a double bar line.

B

Musical score for section B, measures 22-31. The tempo is marked *marcato*. The Snare Drum part features a more rhythmic pattern with many accents. The Bass Drum and Cymbals provide a steady accompaniment. A first ending bracket covers measures 30-31, leading to a double bar line.

Musical score for section B, measures 32-38. The Snare Drum part continues with its rhythmic pattern. The Bass Drum and Cymbals maintain their accompaniment. A first ending bracket covers measures 37-38, leading to a double bar line.

C

Musical score for section C, measures 39-49. The section is marked *TRIO* and begins with a dynamic of *p*. The Snare Drum part features a rhythmic pattern with many accents. The Bass Drum and Cymbals provide a steady accompaniment. A first ending bracket covers measures 48-49, leading to a double bar line.

Musical score for section C, measures 50-60. The Snare Drum part continues with its rhythmic pattern. The Bass Drum and Cymbals maintain their accompaniment. A first ending bracket covers measures 59-60, leading to a double bar line.

Musical score for section C, measures 61-70. The Snare Drum part continues with its rhythmic pattern. The Bass Drum and Cymbals maintain their accompaniment. A first ending bracket covers measures 69-70, leading to a double bar line.

Snare Drum

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George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

A

Musical notation for section A, measures 1-15. The notation is on a single staff with a snare drum clef. It begins with a dynamic marking of *ff* and includes various rhythmic patterns such as eighth and sixteenth notes, some with accents. A first ending bracket is present at the end of the section, with a second ending indicated by a '2.'.

B

Musical notation for section B, measures 16-29. It starts with a dynamic marking of *ff* and a *marcato* instruction. The notation features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

C

Musical notation for section C, measures 30-66. It begins with a dynamic marking of *p* and a *TRIO* instruction. The notation includes first and second endings, and features a crescendo leading to a dynamic marking of *ff*. The section concludes with a final *ffz* dynamic marking.

Bass Drum

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

A

9

ff ffz f

15

22

ff ffz

B

marcato

29

ff

37

C

TRIO

44

p

51

58

66

f ff

73

ffz

Cymbals

On Guard for the U.S.A. March

George Rosenkrans (1881-1955)
arr. by Gary Gillett & William Roche

♩ = 120

A

ff **2** ffz f

9

15

ff ffz

1. 2.

B

22 *marcato* ff

29

C

37 1. 2. TRIO p

44

51

58

f ff

66

1. 2. ffz