

AMERICA! FIRST AND FOREVER

Hermes Zimmerman

Adapted and Edited by Bill Camphouse

INSTRUMENTATION

1-Full Score (Letter Size)	3-Trumpet 3
1-Full Score (Large Score)	2-Horn in F 1
8-Flutes and Piccolo	2-Horn in F 2
2-Oboe	2-Trombone 1
2-Bassoon	2-Trombone 2
4-Clarinet 1	2-Trombone 3
4-Clarinet 2	3-Euphonium BC
2-Bass Clarinet	2-Baritone TC
2-Alto Saxophone 1	4-Tuba
2-Alto Saxophone 2	1-Timpani
2-Tenor Saxophone	4-Snare Drum
1-Baritone Saxophone	2-Bass Drum
3-Trumpet 1	3-Cymbals
3-Trumpet 2	1-Glockenspiel

Duration: 2 minutes 45 seconds
Medium (Grade 3)

B24001

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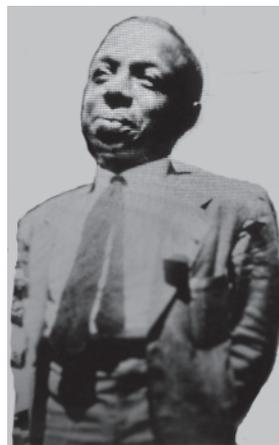
Hermes Zimmerman

Composer



America! First And Forever

Adapted for concert band from the
original 1918 sheet music score for voice
and piano



AMERICA! FIRST AND FOREVER (1918)

HERMES ZIMMERMAN (1887-1967)

adapted by Bill Camphouse (b. 1950)

Hermes Zimmerman, composer of “America! First and Forever”, was born at Louisiana, Missouri in 1887. He spent his formative years in Pike County, Illinois as part of the New Philadelphia community founded by the formerly enslaved “Free Frank” McWorter. Zimmerman was a man of many talents, who received early musical training including piano lessons from his mother, then further developed skills as a vocal soloist, choir leader, pianist, composer and music publisher. Later in life he was called to the clergy, trained at Garrett Theological Seminary and went on to organize and serve African Methodist Episcopal (AME) congregations in Wisconsin and the Chicago area. A number of his sacred compositions provided additional opportunity to share his musical abilities.

Zimmerman's composition, America! First and Forever, is best described as a patriotic anthem originally written and published in 1918 for voice and piano in sheet music format; the typical way of marketing printed music for a growing number of music consumers. He composed and harmonized the melody, wrote the lyrics and cast the piece in two verses followed by a refrain. It was dedicated to the National Security League, an organization of prominent individuals in business and other professions whose mission was to promote America's role as a global leader early in the 20th Century. At a time when a new-found sense of nationalism swept across the country as the United States became involved in World War One, songwriter/lyricist Zimmerman expressed a positive vision for America with the closing line of his text, reading, “America, the friend of nations, the friend of all humanity”. The printed dedication on the title page of my setting reads, in part, “Honoring the Village of New Philadelphia and its founder “Free Frank” McWorter” on becoming part of the United States National Park Service in 2023.

The lyric is optimistic, the music is unabashedly bright and lively with hints of rag-time syncopation and chromatically altered harmonies to provide style and variety. My adaptation is akin to a traditional two-step march that became popular as the band movement grew during the early 20th Century. It is to be performed in a clear, crisp manner with attention to dynamic contrast, articulation, accents and steady tempo. It is cast in typical march form with one exception, it remains in the tonic key of Bb Major throughout. Following an introduction, melodic phrases at measures 8 and 27 are taken from the original verse and serve as the first and second strains; the refrain melody at measure 57 becomes the trio. In this adaptation, the scoring, repeats, break strain, transitions and *con forza* countermelody at measure 101 are of my invention; the rest is all Zimmerman.

About The Editor



Bill Camphouse (b. 1950)

Bill Camphouse is engaged in music making with student, community-based and professional performing ensembles throughout a career that continues to provide inspiration, enjoyment and an opportunity to work with similarly motivated people. He has been influenced by music educators that served as effective roll models, by supportive colleagues, by a family always engaged in music making and by a belief that meaningful music is a powerful communicative device for the enlightenment and pleasure of humankind.

In addition to experience as a public school music educator, Camphouse developed and led a comprehensive music program at Kaskaskia College in Centralia, Illinois preparing students in foundation level music coursework as well as providing a vital contribution to the cultural life of the community. He is a graduate of the University of Illinois, was awarded a Morris Doctoral Fellowship from Southern Illinois University-Carbondale and studied conducting with John Paynter (Northwestern University) and Katherine Comet (St. Louis Symphony).

Ongoing interest in composition resulted in commissioned and published works for symphony orchestra and concert band with many based on regionally inspired themes. He was awarded the Illinois Phi Beta Mu International Bandmasters Fraternity Outstanding Composition Award for his work **Let Every Man Remember**, a collaboration with the late Senator Paul Simon commemorating the life and times of abolitionist Elijah Lovejoy. He has appeared as a guest conductor at regional festivals, presented clinics at the Illinois Music Educators Association All-State Conference and composes pieces designed for developing string orchestra.

Extra-musical interests include service as Village President of Perry, Illinois where he and his wife, Kristine (also a musician) are restoring their Civil War Era home and are members of the Pike County New Philadelphia Association. They are the parents of three sons and grandparents of four active grandchildren.

America! First and Forever

Full Score
B24001

honoring the Village of New Philadelphia (Pike County, Illinois) and its founder 'Free Frank' McWorter
on becoming part of the United States National Park Service

adapted for concert band from the original 1918 sheet music score for voice & piano by Hermees Zimmerman

Hermes Zimmerman

Adapted & Edited by Bill Camphouse

Allegro con Brio $\text{♩} = 120$

Flutes & Piccolo
Oboe
Bassoon
Clarinet 1 in B \flat
Clarinet 2 in B \flat
Bass Clarinet in B \flat
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1 in B \flat
Trumpet 2 in B \flat
Trumpet 3 in B \flat
Horn 1 in F
Horn 2 in F
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Timpani
Snare Drum
Bass Drum
Cymbals
Glockenspiel

2 3 4 5 6 7 8 9 10 11 12 13 14

2 3 4 5 6 7 8 9 10 11 12 13 14

2 3 4 5 6 7 8 9 10 11 12 13 14

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This musical score page contains the orchestral parts for measures 15 through 28. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), Cymbals (Cym.), and Glockenspiel (Glock.).

Measures 23 and 24 feature first and second endings for several instruments, including the Flute, Clarinet 1, and Timpani. The Clarinet 1 part includes markings for "div." (divisi) and "unis." (unison). A section labeled "B" begins at measure 27. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature.

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mf* *f*

Bari. Sax. *mf* *f*

29 30 31 32 33 34 35 36 37 38 39 40 41 42

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *f*

S. D. *mf* *f*

B. D. *mf* *f*

Cym. *mf* *f* *f*

Glock. *mf* *f*

29 30 31 32 33 34 35 36 37 38 39 40 41 42

C

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp* div. unis.

Cl. 2 *mp*

B. Cl. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *mp*

Bari. Sax. *mp* 57 58 59 60 61 62 63 64 65 66 67 68 69 70

C

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tba. *mp*

C

Timp. *mp*

S. D. *mp* on the rim

B. D. *mp*

Cym. *mp*

Glock. *mp* 57 58 59 60 61 62 63 64 65 66 67 68 69 70

This musical score page contains the following instruments and parts:

- Fl. (Flute) with a *+ piccolo* marking at measure 80.
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- A. Sax. 1 (Alto Saxophone 1)
- A. Sax. 2 (Alto Saxophone 2)
- T. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Euph. (Euphonium)
- Tba. (Tuba)
- Timp. (Timpani) with a *p* (piano) marking at measure 72.
- S. D. (Snare Drum) with a *mf* (mezzo-forte) marking at measure 80 and the instruction *on the head*.
- B. D. (Bass Drum) with a *mf* marking at measure 80.
- Cym. (Cymbal) with a *mf* marking at measure 80.
- Glock. (Glockenspiel) with a *mf* marking at measure 80.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The dynamic marking *mf* is consistently used for the woodwind and brass sections. Measure numbers 71 through 83 are indicated at the bottom of the page.

D Marcato

Fl. *ff* *div.* *ff* *unis.* *simile*

Ob. *ff* *div.* *ff* *unis.* *simile*

Bsn. *ff* *simile*

Cl. 1 *ff* *simile*

Cl. 2 *ff* *simile*

B. Cl. *ff* *simile*

A. Sax. 1 *ff* *simile*

A. Sax. 2 *ff* *simile*

T. Sax. *ff* *simile*

Bari. Sax. *ff* *simile*

84 85 86 87 88 89 90 91 92 93 94 95 96 97

D Marcato

Tpt. 1 *div.* *unis.* *ff* *simile*

Tpt. 2 *ff* *simile*

Tpt. 3 *ff* *simile*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff* *ff*

D Marcato

Timp. *mp*

S. D. *p* *ff*

B. D. *p* *ff*

Cym. *p* *ff*

Glock. *ff* *simile*

84 85 86 87 88 89 90 91 92 93 94 95 96 97

This page of a musical score covers measures 112 to 122. The instruments are arranged as follows from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), Cymbal (Cym.), and Glockenspiel (Glock.). The score features various musical notations including notes, rests, and dynamic markings. Measure numbers 112 through 122 are printed below the corresponding staves.

This page of a full score musical score covers measures 123 through 132. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), Cymbals (Cym.), and Glockenspiel (Glock.). The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and includes various musical notations like slurs, accents, and articulation marks. Measure numbers 123, 124, 125, 126, 127, 128, 129, 130, 131, and 132 are clearly indicated at the bottom of each staff.

