

Oboe

**Progressive Musical Studies:**

**Sousa Grade 2-3**

Compiled by Brian R. Thompson M.M.

Sevier  
Band &  
Percussion



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# About the Composer



Brian Thompson has been teaching band in rural Utah for the past 13 years. He was selected as a 2018 quarter finalist for **“Educator of the Year”** by the Grammy Foundation.

He has taught at Richfield High School and Red Hills Middle School until recently when he took the responsibility of teaching choir and band at the high school. Brian and his wife have four children.

Brian received a Associates Degree from Snow College, a Bachelor’s of Music in Music Education from the University of Utah, and a Master’s Degree in Instrumental conducting from Sam Houston State University through the American Band College in Ashland Oregon.

Brian has numerous arrangements for various small ensembles. He most enjoys arranging music for brass quintets, trombone quartets, percussion ensembles, and many others depending on what his students want to play and their abilities. You can find some of those at [www.sevierband.com](http://www.sevierband.com).



# Foreward

The premise of this book is to teach musicality rather than just a single piece of music. Bands often spend too much time preparing one piece for performance, which is teaching to the test, and not enough time learning how to play music or, in other words, musicality.

Sight-reading does not teach students to play different styles. In sight-reading books, the exercises are not musical but teach notes and rhythms. Musicality includes the ability to play a melody, counter melody, accompaniment and a bass line all together, which can only be learned by playing real music. To learn musicality, students need to play many different pieces as they study not just the few for the concert.

John Philip Sousa's music is rich with musical examples. I spent a year studying hundreds of scores and found his music to be one of the best resources for showing musicality. The problem with Sousa's music: it is too hard and too long for most students. French horns learn to play rhythms and accompaniment well, but that is all they do. Tubas get great bass lines, but no one else does. The trumpet gets the melody but hardly anything else.

This book breaks down musical selections from Sousa's music to teach musicality. It is rated from easy to hard. Everyone in the band will have the opportunity to study all parts of the music, so they can begin to understand the melody, counter melody, accompaniment and a bass line. They can even divide into groups of five or six to play each of these selections together.

I wrote this book to teach music not just a single piece; to teach musicality not just articulation; to teach students to play expressively not just with dynamics; to teach students to listen vertically to the chords in accompaniment while playing a melody horizontally for phrasing.

Brian R. Thompson  
Sevier Band & Percussion

**Sevier**  
**SB**and &  
**B**percussion

# 6 Essential Skills of Musicality

There are six main areas to understanding musicality. As you learn to play each of these styles you will understand how music is constructed, who should be the most prominent and when. Sousa said “there is only one way to judge music, is it beautiful or not.” I hope as you use this flexible curriculum you discover the melodies of Sousa and how his music is the apex of wind band music. His use of different textures styles and rhythms is unparalleled to any other wind band composer.

The six essential skills are:

1. Phrasing the melody over different textures.
2. Balance polyphony by playing the counter melody at the same time as melody.
3. Learn to play homophony by playing the harmony to the melody.
4. Play accompaniment musically with a melody.
5. Play bass line with different textures above.
6. Learn to play a fanfare.

Brian R. Thompson  
Sevier Band & Percussion





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John Philip Sousa Grade 2-3.

Brian R. Thompson M.M.

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“There is only one way of judging music and that is either its beauty or its lack of beauty.”

**John Philip Sousa**



# The Corcoran Cadets

Concert Oboe

Trio

1890

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody musical notation for Concert Oboe. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. The melody features a mix of quarter and eighth notes, with some notes beamed together and others held as half notes.

Harmony

Harmony musical notation for Concert Oboe. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. The harmony is primarily composed of quarter and eighth notes, often beamed together, providing a rhythmic accompaniment to the melody.

Accompaniment

Accompaniment musical notation for Concert Oboe. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. The accompaniment is primarily composed of eighth notes, often beamed together, with some chords and rests.

Bass

Bass musical notation for Concert Oboe. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. The bass line is primarily composed of quarter and eighth notes, often beamed together, providing a rhythmic accompaniment to the melody.

# Homeward Bound

Concert  
Oboe

**Trio**

**1891-2**

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for Concert Oboe. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *p*. The melody is characterized by long, sweeping phrases with many slurs and ties, creating a lyrical and expressive feel. The second staff concludes the melodic line with a final cadence.

Accompaniment

Accompaniment staff 1. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *p*. The accompaniment is a rhythmic eighth-note pattern, providing a steady accompaniment for the melody.

Accompaniment

Accompaniment staff 2. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *p*. The accompaniment consists of chords, primarily triads and dyads, played in a rhythmic eighth-note pattern.

Bass

Bass staff. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *p*. The bass line consists of eighth notes and rests, providing a rhythmic foundation for the piece.

# The Thunderer

Concert  
Oboe

Trio 1889

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Musical notation for the Melody part, consisting of two staves. The first staff begins with a dynamic marking of *ff*. The music is in 2/4 time, featuring a series of eighth and sixteenth notes, with some triplet patterns.

## Counter Melody

Musical notation for the Counter Melody part, consisting of two staves. The first staff begins with a dynamic marking of *fff*. The music is in 2/4 time, featuring a series of eighth and sixteenth notes, with some triplet patterns.

## Accompaniment

Musical notation for the Accompaniment part, consisting of two staves. The first staff begins with a dynamic marking of *ff*. The music is in 2/4 time, featuring a series of eighth and sixteenth notes, with some triplet patterns.

## Bass

Musical notation for the Bass part, consisting of two staves. The first staff begins with a dynamic marking of *ff*. The music is in 2/4 time, featuring a series of eighth and sixteenth notes, with some triplet patterns.

# The Belle of Chicago

Concert  
Oboe

Last Strain

1892

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music starts with a repeat sign, followed by a series of notes. Dynamics include *pp* and *ff* (2nd x). The second staff continues the melody, ending with a repeat sign and two endings. The first ending leads back to the beginning of the first staff, and the second ending concludes with a double bar line. Dynamics include *ff*.

Counter Melody

Musical notation for the Counter Melody part. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music starts with a repeat sign, followed by a series of notes with accents. Dynamics include *pp* and *ff* (2nd x). The second staff continues the counter melody, ending with a repeat sign and two endings. The first ending leads back to the beginning of the first staff, and the second ending concludes with a double bar line. Dynamics include *ff*.

Accompaniment

Musical notation for the Accompaniment part. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music starts with a repeat sign, followed by a series of chords and notes. Dynamics include *pp* and *ff* (2nd x). The second staff continues the accompaniment, ending with a repeat sign and two endings. The first ending leads back to the beginning of the first staff, and the second ending concludes with a double bar line. Dynamics include *ff*.

Bass

Musical notation for the Bass part. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music starts with a repeat sign, followed by a series of notes with accents. Dynamics include *pp* and *ff* (2nd x). The second staff continues the bass line, ending with a repeat sign and two endings. The first ending leads back to the beginning of the first staff, and the second ending concludes with a double bar line. Dynamics include *ff*.

# National Fencibles

Concert  
Oboe

Trio

1888

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody sheet music for Concert Oboe. The piece is in 2/4 time, key of B-flat major. It begins with a *mp* dynamic. The first staff contains the main melody with a repeat sign. The second staff continues the melody, featuring first and second endings. The first ending leads back to the beginning, and the second ending concludes the piece with a final cadence.

Accompaniment

Accompaniment sheet music for Concert Oboe. It begins with a *mp* dynamic. The first staff provides a harmonic accompaniment using chords and eighth notes. The second staff continues the accompaniment, including a trill in the final measure of the first ending.

Bass

Bass sheet music for Concert Oboe. It begins with a *mp* dynamic. The first staff features a rhythmic accompaniment of eighth notes. The second staff continues the bass line, including a trill in the final measure of the first ending.

## Globe and Eagle (1879) — Intro

Intro sheet music for Globe and Eagle. The piece is in 2/4 time, key of B-flat major. Part 1 (top staff) begins with a *ff* dynamic and features a melodic line with a trill. Part 2 (bottom staff) provides a harmonic accompaniment with chords and eighth notes, also starting with a *ff* dynamic.

# Sound Off

Concert  
Oboe

## Break Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody notation for Break Strain, consisting of two staves of music in 2/4 time, key of B-flat major. The first staff contains the main melody with various articulations like accents and slurs. The second staff continues the melody with similar articulations.

Bass

Bass notation for Break Strain, consisting of two staves of music in 2/4 time, key of B-flat major. The first staff starts with a whole rest followed by a rhythmic pattern of eighth notes. The second staff continues this pattern.

## The Belle of Chicago (1892) — Intro

Intro notation for The Belle of Chicago, consisting of one staff of music in 2/4 time, key of B-flat major. The melody starts with a forte (*ff*) dynamic and features a series of quarter notes.

## The Loyal Legion (1890) — Intro

Intro notation for The Loyal Legion, consisting of one staff of music in 2/4 time, key of B-flat major. The melody starts with a forte (*ff*) dynamic and features a series of quarter notes with accents.

# Pet of the Petticoats

Concert  
Oboe

Trio Strain

1883

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody notation for the Concert Oboe part. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The second staff concludes the melody with a final note and a fermata.

Accompaniment

Accompaniment notation for the Concert Oboe part. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking and includes a staccato (*Stacc.*) marking. The accompaniment features a steady eighth-note pattern, often beamed in pairs, providing a rhythmic foundation for the melody.

Accompaniment

Accompaniment notation for the Concert Oboe part. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. This section features a consistent eighth-note accompaniment pattern, similar to the previous section, with some chords and rests interspersed.

Bass

Bass notation for the Concert Oboe part. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. The bass line consists of eighth notes, often beamed in pairs, providing a steady rhythmic accompaniment.

# National Fencibles

Concert  
Oboe

Melody

## Second Strain 1888

John Philip Sousa  
Arr. Brian R. Thompson

Musical notation for the Melody of "National Fencibles". The piece is in 2/4 time, key of B-flat major. The first staff begins with a *marcato* marking. The melody consists of a series of eighth and quarter notes, ending with a final cadence.

Accompaniment

Musical notation for the Accompaniment of "National Fencibles". The accompaniment is in 2/4 time, key of B-flat major. It features a steady eighth-note accompaniment pattern in the right hand and a bass line in the left hand, both starting with a rest.

Bass

Musical notation for the Bass of "National Fencibles". The bass line is in 2/4 time, key of B-flat major. It consists of a simple, steady eighth-note accompaniment pattern in the right hand and a bass line in the left hand, both starting with a rest.

## The Quilting Party (1889) – Intro

Musical notation for the Intro of "The Quilting Party". The piece is in 2/4 time, key of B-flat major. The introduction begins with a *f* (forte) marking and features a series of eighth and quarter notes, ending with a final cadence.



# The White Plume

Concert  
Oboe

**Second Strain**      **1884**

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Musical notation for the Melody part, consisting of two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a dynamic marking of *p* (piano). The melody is characterized by a series of eighth notes with slurs, creating a flowing, lyrical line.

## Counter Melody

Musical notation for the Counter Melody part, consisting of two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a dynamic marking of *p* (piano). The counter melody is primarily composed of sustained chords and rests, providing harmonic support to the main melody.

## Accompaniment

Musical notation for the Accompaniment part, consisting of two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a dynamic marking of *p* (piano). The accompaniment features a steady eighth-note rhythmic pattern with chords, providing a consistent harmonic and rhythmic foundation.

## Bass

Musical notation for the Bass part, consisting of two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a dynamic marking of *p* (piano). The bass line consists of eighth notes, mirroring the rhythmic pattern of the accompaniment.

# Bonnie Annie Laurie

Concert  
Oboe

Second Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for Concert Oboe. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a repeat sign and a first ending bracket. The first ending leads to a second ending. The dynamic marking *ff* is present. Accents (>) are placed over several notes.

Accompaniment

Accompaniment staff 1. The music is in 2/4 time with a key signature of two flats. It begins with a repeat sign and a first ending bracket. The first ending leads to a second ending. The dynamic marking *ff* is present. The accompaniment consists of chords and rhythmic patterns.

Accompaniment

Accompaniment staff 2. The music is in 2/4 time with a key signature of two flats. It begins with a repeat sign and a first ending bracket. The first ending leads to a second ending. The dynamic marking *ff* is present. The accompaniment consists of chords and rhythmic patterns.

Bass

Bass staff. The music is in 2/4 time with a key signature of two flats. It begins with a repeat sign and a first ending bracket. The first ending leads to a second ending. The dynamic marking *ff* is present. The bass line consists of single notes.

# Mother Goose

Concert  
Oboe

**Trio Part 2**

**1883**

John Philip Sousa  
Arr. Brian R. Thompson

Melody



Harmony



Accompaniment



Bass



## Mother Goose (1883) — Intro



# Sound Off

Concert  
Oboe

**Trio**

1885

John Philip Sousa  
Arr. Brian R. Thompson

**Melody**

Musical notation for the Melody part, consisting of three staves. The first staff begins with a dynamic marking of *[mp-mf]*. The second staff continues the melodic line. The third staff features a first ending (1.) and a second ending (2.), with dynamic markings of *mf* and *mp* respectively.

**Counter Melody**

Musical notation for the Counter Melody part, consisting of three staves. The first staff begins with a dynamic marking of *mp*. The second staff continues the counter-melodic line. The third staff features a first ending (1.) and a second ending (2.), with dynamic markings of *mf* and *mp* respectively.

**Accompaniment**

Musical notation for the Accompaniment part, consisting of three staves. The first staff begins with a dynamic marking of *[mp-mf]*. The second and third staves provide harmonic support with chords and rhythmic patterns. The third staff includes first and second endings.

12a

# Sound Off

Concert  
Oboe

Trio

1885

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical score for the Concert Oboe part of "Sound Off" (Trio 1885). The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It begins with a rest followed by a repeat sign. The first measure of the repeat is marked with a dynamic of *[mp-mf]*. The piece consists of three staves of music. The first staff contains the first two measures of the repeat. The second staff contains the next two measures, including accents (>) under the notes. The third staff contains the final two measures, which are marked with first and second endings (1. and 2.) and dynamic markings of *mf* and *mp* with hairpins.

## Corcoran Cadets (1890) — Break Strain

Musical score for "Corcoran Cadets (1890) — Break Strain". The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of two staves of music. The first staff contains the first four measures, with a slur over the first two notes of the first measure. The second staff contains the next four measures, also with a slur over the first two notes of the first measure.

## Mikado March (1885) — Intro

Musical score for the Intro of "Mikado March (1885)". The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of two staves of music. The first staff begins with a dynamic of *f* and contains the first four measures. The second staff contains the next four measures, ending with a dynamic of *mf* and a hairpin.



“From childhood I was passionately fond of music and wanted to be a musician. I have no recollection of any real desire ever to be anything else.”

**John Philip Sousa**

# Mother Goose

Concert  
Oboe

Third Strain

1883

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Counter Melody

Accompaniment

Bass

# Mother Hubbard

Concert  
Oboe

First Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part of 'Mother Hubbard'. It consists of two staves in 6/8 time, key of B-flat major. The first staff begins with a *mf* dynamic marking. The second staff includes first and second endings.

Counter Melody

Musical notation for the Counter Melody part of 'Mother Hubbard'. It consists of two staves in 6/8 time, key of B-flat major. The first staff begins with a *mf* dynamic marking. The second staff includes first and second endings.

Accompaniment

Musical notation for the Accompaniment part of 'Mother Hubbard'. It consists of two staves in 6/8 time, key of B-flat major. The first staff begins with a *mf* dynamic marking. The second staff includes first and second endings.

Bass

Musical notation for the Bass part of 'Mother Hubbard'. It consists of two staves in 6/8 time, key of B-flat major. The first staff begins with a *mf* dynamic marking. The second staff includes first and second endings.



# Sound Off

Concert  
Oboe

Second Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Accompaniment

Accompaniment

Bass

# Mother Goose

Concert  
Oboe

First Strain

1883

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for the oboe part. It begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The music starts with a quarter note G4, followed by a repeat sign. The first strain consists of a sequence of eighth and quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second strain begins with a first ending bracket over the notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second ending is a quarter note G4 followed by a quarter rest.

Accompaniment

Accompaniment staff 1. It begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The music starts with a quarter note G4, followed by a repeat sign. The first strain consists of a sequence of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second strain begins with a first ending bracket over the notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second ending is a quarter note G4 followed by a quarter rest.

Accompaniment

Accompaniment staff 2. It begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The music starts with a quarter note G4, followed by a repeat sign. The first strain consists of a sequence of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second strain begins with a first ending bracket over the notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second ending is a quarter note G4 followed by a quarter rest.

Bass

Bass staff for the oboe part. It begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The music starts with a quarter note G4, followed by a repeat sign. The first strain consists of a sequence of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second strain begins with a first ending bracket over the notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second ending is a quarter note G4 followed by a quarter rest.

# Homeward Bound

Concert  
Oboe

First Strain

1891-2

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music starts with a *mf* dynamic. The second staff continues the melody and includes first and second endings, ending with a *ff* dynamic.

Counter Melody

Musical notation for the Counter Melody part. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music starts with a *mf* dynamic. The second staff continues the counter melody and includes first and second endings, ending with a *ff* dynamic.

Accompaniment

Musical notation for the Accompaniment part. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music starts with a *mf* dynamic. The second staff continues the accompaniment and includes first and second endings, ending with a *ff* dynamic.

Bass

Musical notation for the Bass part. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The music starts with a *mf* dynamic. The second staff continues the bass line and includes first and second endings, ending with a *ff* dynamic.

# The Triton

Concert  
Oboe

**Trio**

1892

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part of 'The Triton'. It is written in 6/8 time with a key signature of two flats (B-flat and E-flat). The piece begins with a repeat sign and a first ending. The melody starts with a piano (*p*) dynamic and features various accents and slurs. The first ending leads to a second ending.

Counter Melody

Musical notation for the Counter Melody part of 'The Triton'. It is written in 6/8 time with a key signature of two flats. The counter melody begins with a piano (*p*) dynamic and includes trills (*tr*) and slurs. It follows a similar structure to the main melody with first and second endings.

Accompaniment

Musical notation for the Accompaniment part of 'The Triton'. It is written in 6/8 time with a key signature of two flats. The accompaniment starts with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment pattern.

Continuation of the Accompaniment part of 'The Triton'. It shows the first and second endings of the accompaniment, which concludes with a trill (*tr*) and a final note.

Bass

Musical notation for the Bass part of 'The Triton'. It is written in 6/8 time with a key signature of two flats. The bass line starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes. It includes first and second endings.

## The Thunderer (1889) — Intro

Musical notation for Part 1 of the 'The Thunderer (1889) — Intro'. It is written in 2/4 time with a key signature of two flats. The part begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic.

Musical notation for Part 2 of the 'The Thunderer (1889) — Intro'. It is written in 2/4 time with a key signature of two flats. The part begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic.

# The Thunderer

Concert  
Oboe

**First Strain**

**1889**

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, consisting of two staves. The first staff begins with a dynamic marking of *mf* and features a trill (*tr*) over the first note. The second staff continues the melody with another trill.

Counter Melody

Musical notation for the Counter Melody part, consisting of two staves. The first staff begins with a dynamic marking of *mf* and features a trill (*tr*) over the first note. The second staff continues the counter melody with a trill and a dynamic marking of *ff* at the end.

Accompaniment

Musical notation for the Accompaniment part, consisting of two staves. The first staff begins with a dynamic marking of *mf*. The second staff continues the accompaniment with a trill and a dynamic marking of *ff* at the end.

Bass

Musical notation for the Bass part, consisting of two staves. The first staff begins with a dynamic marking of *mf*. The second staff continues the bass line with a trill and a dynamic marking of *ff* at the end.

# Mother Goose

Concert  
Oboe

## Trio Part 1

1883

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

### Harmony

### Counter Melody

### Accompaniment

20a

# Mother Goose

Concert  
Oboe

## Trio Part 1

1883

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical notation for the Bass part of Mother Goose, Trio Part 1. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff starts with a piano (*p*) dynamic and features a melody of eighth and quarter notes. The second staff starts with a fortissimo (*ff*) dynamic and features a rhythmic accompaniment of eighth notes.

Challenge

Musical notation for the Challenge part of Mother Goose, Trio Part 1. It consists of two staves of music in 2/4 time, key of B-flat major. The first staff starts with a piano (*p*) dynamic and features a melody of eighth and quarter notes. The second staff starts with a fortissimo (*ff*) dynamic and features a complex rhythmic accompaniment of sixteenth and thirty-second notes.

## The Beau Ideal (1893) – Intro

Musical notation for the Intro of The Beau Ideal (1893). It consists of two parts, Part 1 and Part 2, in 2/4 time, key of B-flat major. Part 1 starts with a fortissimo (*ff*) dynamic and features a melody of eighth and quarter notes. Part 2 starts with a fortissimo (*ff*) dynamic and features a rhythmic accompaniment of eighth notes.



“There is one thing that freezes a musician more than the deadliest physical cold, and that is the spiritual chill of an unresponsive audience!”

**John Philip Sousa**



# The Thunderer

Concert  
Oboe

**Final Strain**

**1889**

John Philip Sousa  
Arr. Brian R. Thompson

Melody

The melody is written on two staves. The first staff contains the first 10 measures, and the second staff contains the final 2 measures. The music features a mix of quarter, eighth, and sixteenth notes, with some slurs and accents.

Counter Melody

The counter melody is written on two staves. The first staff contains the first 10 measures, and the second staff contains the final 2 measures. The melody consists of eighth and sixteenth notes, providing a rhythmic contrast to the main melody.

Accompaniment

The accompaniment is written on two staves. The first staff contains the first 10 measures, and the second staff contains the final 2 measures. It features a steady eighth-note accompaniment pattern.

Bass

The bass part is written on two staves. The first staff contains the first 10 measures, and the second staff contains the final 2 measures. It features a steady eighth-note accompaniment pattern, mirroring the upper accompaniment.

# The Belle of Chicago

Concert  
Oboe

**Trio**

**1892**

John Philip Sousa  
Arr. Brian R. Thompson

**Melody**

Musical score for the Melody part. It consists of three staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *p* and a first ending bracket labeled *(pp 2nd x)*. The second staff continues the melody. The third staff concludes with two endings, labeled 1. and 2., each leading to a repeat sign.

**Counter Melody**

Musical score for the Counter Melody part. It consists of three staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *(pp 2nd x)*. The second staff continues the counter melody. The third staff concludes with two endings, labeled 1. and 2., each leading to a repeat sign.

**Accompaniment**

Musical score for the Accompaniment part. It consists of three staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *p-[pp]* and a first ending bracket labeled *[1st x only]*. The second staff continues the accompaniment. The third staff concludes with two endings, labeled 1. and 2., each leading to a repeat sign.

22a

# The Belle of Chicago

Concert  
Oboe

Trio

1892

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical score for Bass part of 'The Belle of Chicago'. The score is in 2/4 time and B-flat major. It consists of three staves. The first staff begins with a dynamic marking of *p-[pp]*. The second staff continues the melody. The third staff features a first ending (1.) and a second ending (2.), with a [1st x] marking and a hairpin indicating a crescendo.

## The Loyal Legion (1890) — Break Strain

Musical score for 'The Loyal Legion (1890) — Break Strain'. The score is in 2/4 time and B-flat major. It is divided into two parts. Part 1 is in treble clef and includes a dynamic marking of *ff*. Part 2 is in bass clef and also includes a dynamic marking of *ff*. Both parts feature a series of eighth-note patterns with accents.

# Mother Goose

Concert  
Oboe

Melody

**Trio Part 3**

1883

John Philip Sousa  
Arr. Brian R. Thompson

*f*

*ff*

Counter Melody

*f*

*ff*

Accompaniment

*f*

*ff*

23a

# Mother Goose

Concert  
Oboe

Bass

Trio Part 3

1883

John Philip Sousa  
Arr. Brian R. Thompson

*f*

*ff*

## Boy Scouts of America (1916) – Break Strain

Part 1

*ff*

Part 2

3

3

Part 3

3

3

# Mikado March

Concert  
Oboe

Second Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Accompaniment

Accompaniment

Bass

# The Quilting Party

Concert  
Oboe

**First Strain**

**1885**

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part of 'The Quilting Party'. The piece is in 2/4 time and B-flat major. It begins with a *mf* dynamic. The melody consists of eighth and quarter notes. There are two first endings (1.) and two second endings (2.) indicated by bracketed lines above the staff. Dynamics include *mf*, *f*, and *mf*.

Accompaniment

Musical notation for the first Accompaniment part of 'The Quilting Party'. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *mf*, *f*, and *mf*. There are two first endings (1.) and two second endings (2.) indicated by bracketed lines above the staff.

Accompaniment

Musical notation for the second Accompaniment part of 'The Quilting Party'. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *mf*, *f*, and *mf*. There are two first endings (1.) and two second endings (2.) indicated by bracketed lines above the staff.

Bass

Musical notation for the Bass part of 'The Quilting Party'. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *mf*, *f*, and *mf*. There are two first endings (1.) and two second endings (2.) indicated by bracketed lines above the staff.

## Manhattan Beach (1893) — Intro

Part 1

Musical notation for Part 1 of the 'Manhattan Beach (1893) — Intro'. It is in 2/4 time and B-flat major. The melody starts with a *mp* dynamic and includes an accent (>) on the final note.

Part 2

Musical notation for Part 2 of the 'Manhattan Beach (1893) — Intro'. It is in 2/4 time and B-flat major. The melody starts with a *mp* dynamic and includes an accent (>) on the final note.

# The High School Cadets

Concert  
Oboe

## Second Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

Melody staff for Concert Oboe. The staff is in treble clef, key of B-flat major (two flats), and common time. It contains two lines of music. The first line starts with a *ff* dynamic and a *p* dynamic. The second line starts with a *ff* dynamic, a *p* dynamic, and ends with a *ff* dynamic. There are accents (^) over several notes and a fermata over the final note.

### Accompaniment

Accompaniment staff 1. The staff is in treble clef, key of B-flat major, and common time. It contains two lines of music. The first line starts with a *ff* dynamic and a *p* dynamic. The second line starts with a *ff* dynamic, a *p* dynamic, and ends with a *ff* dynamic. There are accents (^) over several notes and a fermata over the final note.

### Accompaniment

Accompaniment staff 2. The staff is in treble clef, key of B-flat major, and common time. It contains two lines of music. The first line starts with a *ff* dynamic and a *p* dynamic. The second line starts with a *ff* dynamic, a *p* dynamic, and ends with a *ff* dynamic. There are accents (^) over several notes and a fermata over the final note.

### Bass

Bass staff. The staff is in treble clef, key of B-flat major, and common time. It contains two lines of music. The first line starts with a *ff* dynamic and a *p* dynamic. The second line starts with a *ff* dynamic, a *p* dynamic, and ends with a *ff* dynamic. There are accents (^) over several notes and a fermata over the final note.



# Mikado March

Concert  
Oboe

**Final Strain**

**1885**

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Accompaniment

Accompaniment

Bass

# El Capitan

Concert  
Oboe

**Trio**

1896

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody

*mp*

*sub.f*

Harmony

Harmony

*mp*

*sub.f*

Accompaniment

Accompaniment

*mp*

*sub.f*

Accompaniment

Accompaniment

*mp*

*f*

28a

# El Capitan

Concert  
Oboe

Trio

1896

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical notation for the Bass part of 'El Capitan'. The piece is in 2/4 time and B-flat major. The first staff begins with a *mp* dynamic marking. The second staff ends with a *f* dynamic marking. The notation consists of two staves of music, each with a treble clef and a key signature of two flats.

## Yorktown Centennial (1881) – Bugle Strain

Musical notation for 'Yorktown Centennial (1881) – Bugle Strain'. The piece is in 2/4 time and B-flat major. The notation consists of two staves of music, each with a treble clef and a key signature of two flats.

## Bonnie Annie Laurie (1883) – Intro

Musical notation for the Intro of 'Bonnie Annie Laurie (1883)'. The piece is in 2/4 time and B-flat major. The notation consists of a single staff of music with a treble clef and a key signature of two flats.

# The Washington Post

Concert  
Oboe

Melody

Second Strain

1889

John Philip Sousa  
Arr. Brian R. Thompson

Musical score for the Melody part of 'The Washington Post'. It consists of three staves of music in 6/8 time. The first staff begins with a *p* dynamic and a first ending bracket. The second staff continues the melody with a *ff* dynamic and a second ending bracket. The third staff concludes the melody with a *fff* dynamic.

Counter Melody

Musical score for the Counter Melody part of 'The Washington Post'. It consists of three staves of music in 6/8 time. The first staff starts with a rest and a *ff* dynamic, marked '2nd Time only'. The second staff continues with a first ending bracket. The third staff concludes with a *fff* dynamic and a second ending bracket.

Accompaniment

Musical score for the Accompaniment part of 'The Washington Post'. It consists of three staves of music in 6/8 time. The first staff begins with a rest and a *p* dynamic, marked '1st time', followed by a *ff* dynamic marked '2nd time'. The second staff continues with a first ending bracket. The third staff concludes with a *fff* dynamic and a second ending bracket.

29a

# The Washington Post

Concert  
Oboe

Second Strain

1889

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical score for Bass part of 'The Washington Post'. The score is written in 6/8 time and consists of three staves. The first staff begins with a repeat sign and includes dynamic markings *p* 1st time and *ff* 2nd time. The second staff contains the first ending, marked with a '1.' and a repeat sign. The third staff contains the second ending, marked with a '2.' and a *fff* dynamic marking. The piece concludes with a double bar line.

## Pet of the Petticoats (1883) – Break Strain

Musical score for 'Pet of the Petticoats (1883) – Break Strain'. The score is written in 2/4 time and consists of a single staff. It begins with a rest, followed by a series of eighth and quarter notes. Trills are indicated by 'tr' above the notes. The piece ends with a double bar line.

## Revival (1876) – Intro

Musical score for 'Revival (1876) – Intro'. The score is written in 2/4 time and consists of two parts. Part 1 and Part 2 both begin with a *ff* dynamic marking. The score includes various rhythmic values and accents, ending with a double bar line.

# Sabre and Spurs

Concert  
Oboe

**Trio** 1918

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for Concert Oboe. The music is in 6/8 time, key of B-flat major. It begins with a mezzo-piano (*mp*) dynamic. The melody consists of a series of eighth and quarter notes, with some rests and a final quarter note ending with a repeat sign.

Accompaniment

Accompaniment staff 1. The music is in 6/8 time, key of B-flat major. It begins with a piano (*p*) dynamic. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Accompaniment

Accompaniment staff 2. The music is in 6/8 time, key of B-flat major. It begins with a piano (*p*) dynamic. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand, with some chords and rests.

Bass

Bass staff. The music is in 6/8 time, key of B-flat major. It begins with a piano (*p*) dynamic. The bass line consists of a steady eighth-note pattern. A *Sim.* (Simile) marking is placed above the staff. The staff ends with a repeat sign.



“I have always believed that 98% of a student’s progress is due to his own efforts, and 2% to his teacher.”

**John Philip Sousa**

# The Diplomat

Concert  
Oboe

**First Strain**

1904

John Philip Sousa  
Arr. Brian R. Thompson

Melody

§

Melody staff for Concert Oboe. The staff is in 3/8 time with a key signature of two flats (B-flat and E-flat). It begins with a whole rest followed by a series of eighth and quarter notes. The piece concludes with a double bar line, a repeat sign, and the instruction "Fine D.S. al Fine".

Accompaniment

§

Accompaniment staff 1. The staff is in 3/8 time with a key signature of two flats. It features a series of chords and eighth notes. The piece concludes with a double bar line, a repeat sign, and the instruction "Fine D.S. al Fine".

Accompaniment

§

Accompaniment staff 2. The staff is in 3/8 time with a key signature of two flats. It features a series of chords and eighth notes. The piece concludes with a double bar line, a repeat sign, and the instruction "Fine D.S. al Fine".

Bass

§

Bass staff 1. The staff is in 3/8 time with a key signature of two flats. It features a series of eighth notes. The piece concludes with a double bar line, a repeat sign, and the instruction "Fine D.S. al Fine".

Bass staff 2. The staff is in 3/8 time with a key signature of two flats. It features a series of eighth notes. The piece concludes with a double bar line, a repeat sign, and the instruction "Fine D.S. al Fine".



# The Washington Post

Concert  
Oboe

Trio

1889

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for Concert Oboe. The music is in 6/8 time and B-flat major. It consists of two staves of music. The first staff contains the first six measures, and the second staff contains the remaining six measures. Dynamics include *mp* and *p*. The piece ends with a double bar line.

Accompaniment

Accompaniment staff 1. The first staff shows a piano introduction with a *p* dynamic. The second staff continues the accompaniment, ending with a *p* dynamic. The music is in 6/8 time and B-flat major.

Accompaniment

Accompaniment staff 2. The first staff shows a piano introduction with a *p* dynamic. The second staff continues the accompaniment, ending with a *p* dynamic. The music is in 6/8 time and B-flat major.

Bass

Bass staff. The first staff shows a piano introduction with a *p* dynamic. The second staff continues the bass line, ending with a *p* dynamic. The music is in 6/8 time and B-flat major.

# The High School Cadets

Concert  
Oboe

Melody

First Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

Musical score for the Melody part of "The High School Cadets". The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three staves. The first staff begins with a dynamic marking of *mf* and features a series of eighth notes with accents. The second staff continues the melody, ending with a dynamic marking of *sub p*. The third staff concludes the melody with a dynamic marking of *f* and includes first and second endings.

Counter Melody

Musical score for the Counter Melody part of "The High School Cadets". The score is written in treble clef with a key signature of two flats and a common time signature. It consists of three staves. The first staff begins with a dynamic marking of *mf* and features a series of chords with accents. The second staff continues the counter melody, ending with a dynamic marking of *sub p*. The third staff concludes the counter melody with a dynamic marking of *f* and includes first and second endings.

Accompaniment

Musical score for the Accompaniment part of "The High School Cadets". The score is written in treble clef with a key signature of two flats and a common time signature. It consists of three staves. The first staff begins with a dynamic marking of *mf* and features a series of chords with accents. The second staff continues the accompaniment, ending with a dynamic marking of *sub p*. The third staff concludes the accompaniment with a dynamic marking of *f* and includes first and second endings.

33a

# The High School Cadets

Concert  
Oboe

First Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical score for Bass part of 'The High School Cadets'. The score consists of three staves in 2/4 time, key of B-flat major. The first staff begins with a *mf* dynamic and features a series of eighth notes with accents. The second staff continues the melody with a *sub p* dynamic marking. The third staff concludes with a *f* dynamic and includes first and second endings.

## Homeward Bound (1891-2) — Intro

Musical score for Part 1 of 'Homeward Bound (1891-2) — Intro'. The score is in 2/4 time, key of B-flat major. It begins with a *ff* dynamic and features a melodic line with a *mf* dynamic marking towards the end.

## The Gladiator (1886) — Intro

Musical score for Part 1 and Part 2 of 'The Gladiator (1886) — Intro'. Both parts are in 2/4 time, key of B-flat major, and begin with a *ff* dynamic. Part 1 consists of a series of chords, while Part 2 features a melodic line with a *ff* dynamic.

Flute  
Oboe**1** The Corcoran Cadets, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for 'The Corcoran Cadets, Trio'. The score is in 3/4 time with a key signature of one flat (B-flat). The top staff (Parts 1,2) features a melody with eighth and quarter notes, including a triplet of eighth notes. The bottom staff (Parts 3,4) provides harmonic support with chords and some melodic lines.

**2** Homeward Bound, Trio

Brian R. Thompson

Parts 1

Parts 2,3,4

Musical notation for 'Homeward Bound, Trio'. The score is in 2/4 time with a key signature of one flat (B-flat). The top staff (Parts 1) has a melodic line with eighth and quarter notes. The bottom staff (Parts 2,3,4) consists of chords and some moving lines.

**3** The Thunderer, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for 'The Thunderer, Second Strain'. The score is in 3/4 time with a key signature of one flat (B-flat). The top staff (Parts 1,2) features a melody with eighth notes, including a triplet. The bottom staff (Parts 3,4) provides harmonic support with chords and some melodic lines.

**4** The Belle of Chicago, Last Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for 'The Belle of Chicago, Last Strain'. The score is in 3/4 time with a key signature of one flat (B-flat). The top staff (Parts 1,2) features a melody with eighth and quarter notes. The bottom staff (Parts 3,4) provides harmonic support with chords and some melodic lines.

Flute  
Oboe

**5** National Fencibles, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for National Fencibles, Trio. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The top staff (Parts 1,2) features a melody of eighth and quarter notes with some ties. The bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and some eighth notes.

**7** Pet of the Petticoats, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Pet of the Petticoats, Trio. The score is in 3/4 time with a key signature of two flats. The top staff (Parts 1,2) has a melody with many slurs and ties. The bottom staff (Parts 3,4) consists of chords and some eighth notes.

**8** National Fencibles, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for National Fencibles, Second Strain. The score is in 2/4 time with a key signature of two flats. The top staff (Parts 1,2) features a melody with eighth and quarter notes. The bottom staff (Parts 3,4) provides a harmonic accompaniment with chords.

**9** The White Plume, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for The White Plume, Second Strain. The score is in 3/4 time with a key signature of two flats. The top staff (Parts 1,2) has a melody with eighth and quarter notes. The bottom staff (Parts 3,4) consists of chords and some eighth notes.

Flute  
Oboe

10

## Bonnie Annie Laurie, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

11

## Mother Goose, Trio Part 2

Brian R. Thompson

Parts 1,2

Parts 3,4

12

## Sound Off, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

13

## Mother Goose, Third Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Flute  
Oboe

**14** Mother Hubbard, First Strain

Brian R. Thompson

Musical score for 'Mother Hubbard, First Strain'. It consists of two staves. The top staff is labeled 'Parts 1,2' and the bottom staff is labeled 'Parts 3,4'. Both staves are in the key of B-flat major (two flats) and common time (C). The music features a melody in the upper parts and a supporting bass line in the lower parts, primarily using chords and eighth notes.

**15** Sound Off, Second Strain

Brian R. Thompson

Musical score for 'Sound Off, Second Strain'. It consists of four staves. The top staff is labeled 'Parts 1,2' and the bottom two staves are labeled 'Parts 3,4'. The key signature is B-flat major (two flats) and the time signature is common time (C). The score includes a melody in the upper parts and a bass line with many chords and rests, indicating a 'sound off' or drumming section.

**16** Mother Goose, First Strain

Brian R. Thompson

Musical score for 'Mother Goose, First Strain'. It consists of two staves. The top staff is labeled 'Parts 1,2' and the bottom staff is labeled 'Parts 3,4'. Both staves are in the key of B-flat major (two flats) and common time (C). The music features a melody in the upper parts and a supporting bass line in the lower parts, primarily using chords and eighth notes.

Flute  
Oboe

17

### Homeward Bound, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'Homeward Bound, First Strain' in B-flat major, 2/4 time. The score is arranged for four parts: Parts 1,2 and Parts 3,4. The melody for Parts 1,2 is written in treble clef, and the accompaniment for Parts 3,4 is also in treble clef. The piece features a simple, folk-like melody with a mix of eighth and quarter notes, and rests.

18

### The Triton, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Triton, Trio' in B-flat major, common time (C). The score is arranged for four parts: Parts 1,2 and Parts 3,4. The melody for Parts 1,2 is written in treble clef, and the accompaniment for Parts 3,4 is also in treble clef. The piece features a simple, folk-like melody with a mix of eighth and quarter notes, and rests.

19

### The Thunderer, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Thunderer, First Strain' in B-flat major, common time (C). The score is arranged for four parts: Parts 1,2 and Parts 3,4. The melody for Parts 1,2 is written in treble clef, and the accompaniment for Parts 3,4 is also in treble clef. The piece features a simple, folk-like melody with a mix of eighth and quarter notes, and rests.



**Flute  
Oboe**

20

## Mother Goose, Trio Part 1

Brian R. Thompson

Parts 1,2

Parts 3,4

21

## The Thunderer, Final Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

22

## The Belle of Chicago, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

23

## Mother Goose, Trio Part 3

Brian R. Thompson

Parts 1,2

Parts 3,4

**Flute  
Oboe**

**24 Mikado, Second Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

**25 The Quilting Party, First Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

**26 The High School Cadets, Second Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

**27 Mikado March, Final Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Flute  
Oboe

28

**El Capitan, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'El Capitan, Trio' in B-flat major, 2/4 time. The score is for two parts: Parts 1,2 and Parts 3,4. The key signature has two flats (B-flat and E-flat). The melody in Parts 1,2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment in Parts 3,4 consists of a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

29

**The Washington Post, Second Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Washington Post, Second Strain' in B-flat major, common time. The score is for two parts: Parts 1,2 and Parts 3,4. The key signature has two flats (B-flat and E-flat). The melody in Parts 1,2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment in Parts 3,4 consists of a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

30

**Sabre and Spurs, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'Sabre and Spurs, Trio' in B-flat major, common time. The score is for two parts: Parts 1,2 and Parts 3,4. The key signature has two flats (B-flat and E-flat). The melody in Parts 1,2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment in Parts 3,4 consists of a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

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**The Diplomat, First Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Diplomat, First Strain' in B-flat major, common time. The score is for two parts: Parts 1,2 and Parts 3,4. The key signature has two flats (B-flat and E-flat). The melody in Parts 1,2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment in Parts 3,4 consists of a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

Flute  
Oboe

**32** The Washington Post, Trio

Brian R. Thompson

Parts 1

Parts 2,3,4

Musical notation for Part 1 (Flute/Oboe) and Parts 2, 3, 4 (Piano accompaniment) of 'The Washington Post, Trio'. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. Part 1 features a melodic line with eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving bass lines.

**33** The High School Cadets, First Strain

Brian R. Thompson

Parts 1

Parts 2,3,4

Musical notation for Part 1 (Flute/Oboe) and Parts 2, 3, 4 (Piano accompaniment) of 'The High School Cadets, First Strain'. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. Part 1 features a melodic line with eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving bass lines.