Alto / Bari Saxophone

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.

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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.

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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.

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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

1

The Corcoran Cadets

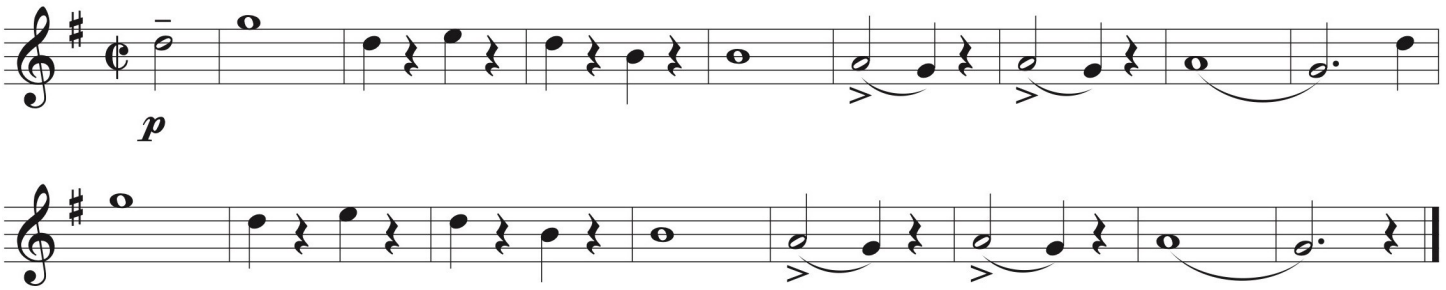
Key of Eb
Alto, Bari

Trio

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



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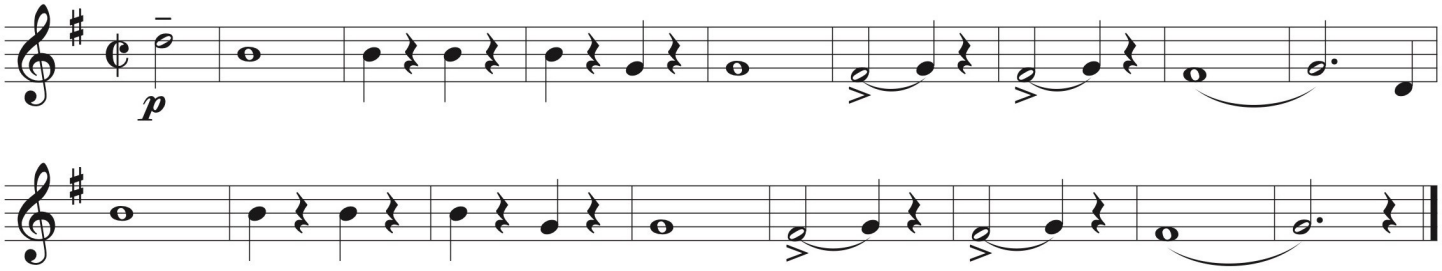

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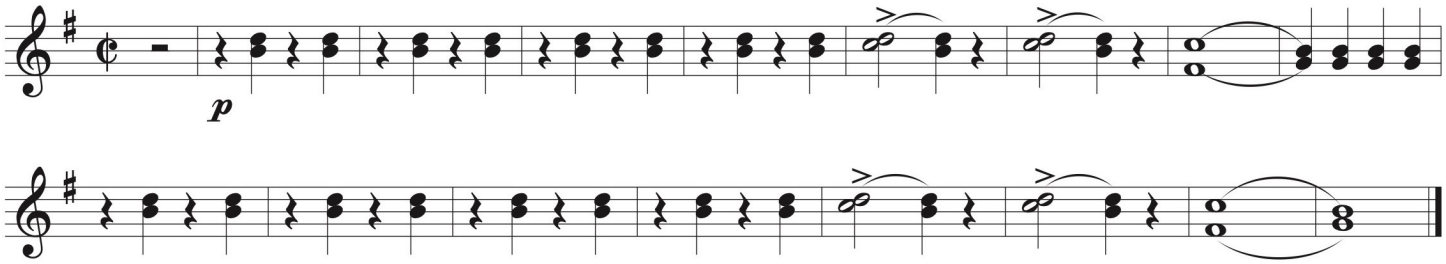

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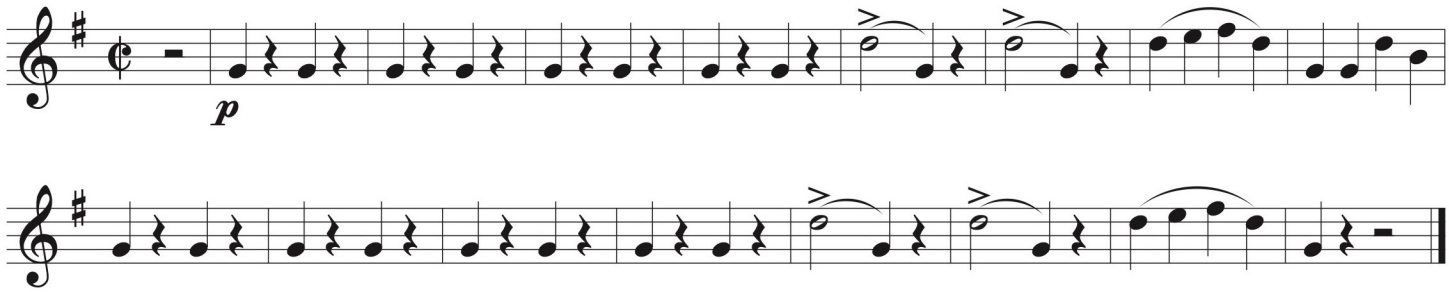

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2

Homeward Bound

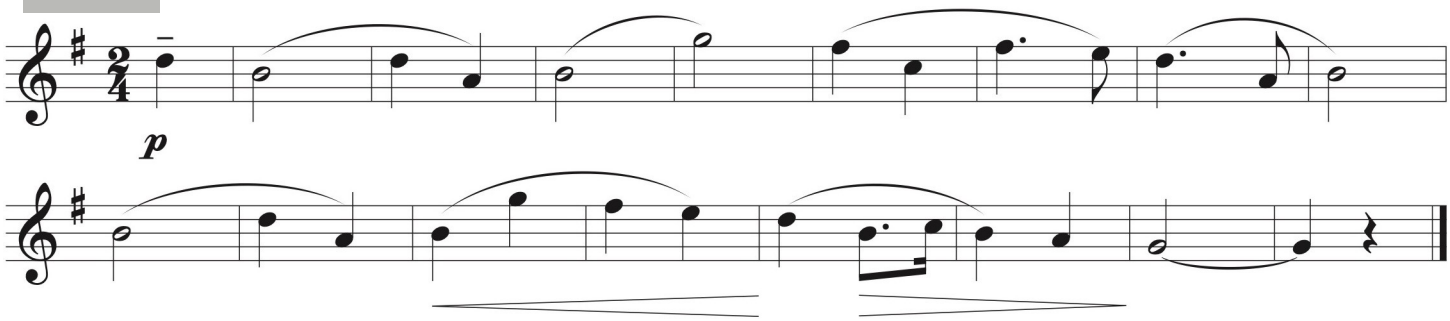
Key of Eb
Alto, Bari

Trio

1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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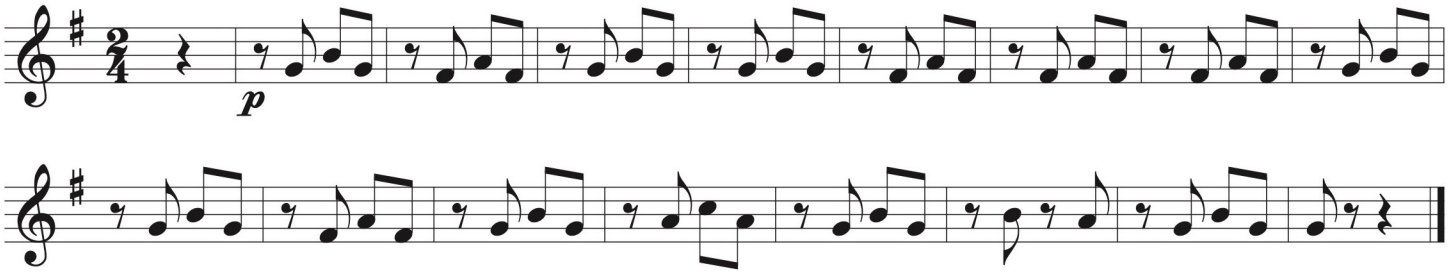

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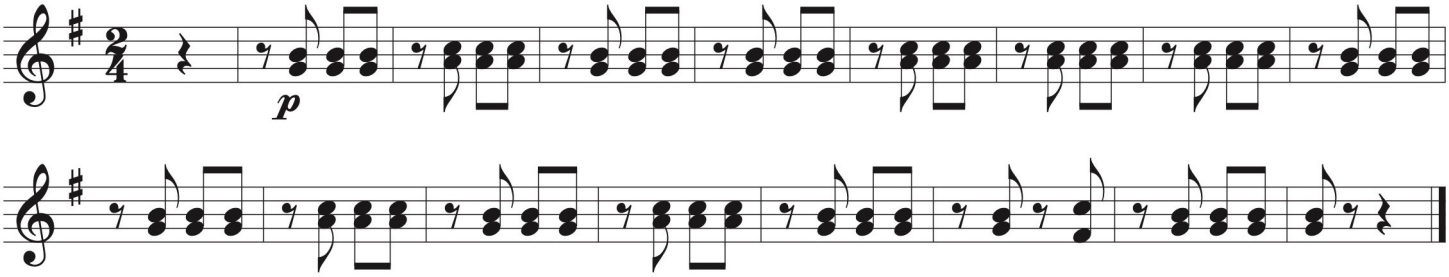

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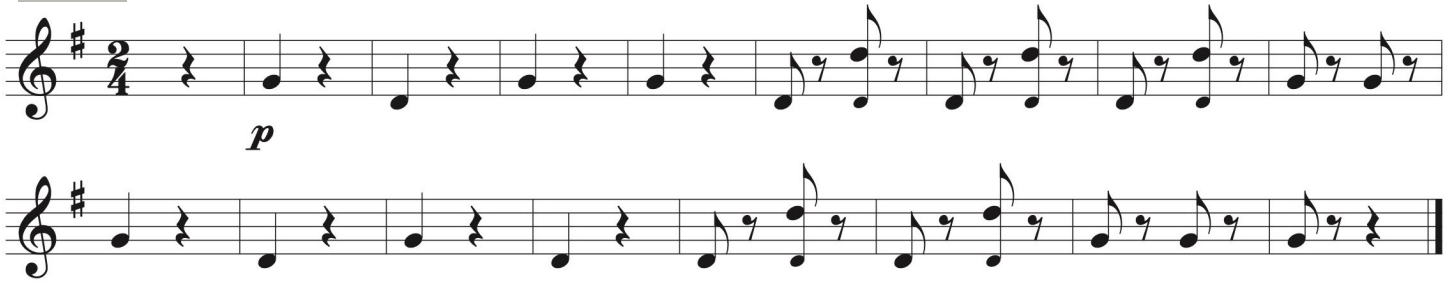

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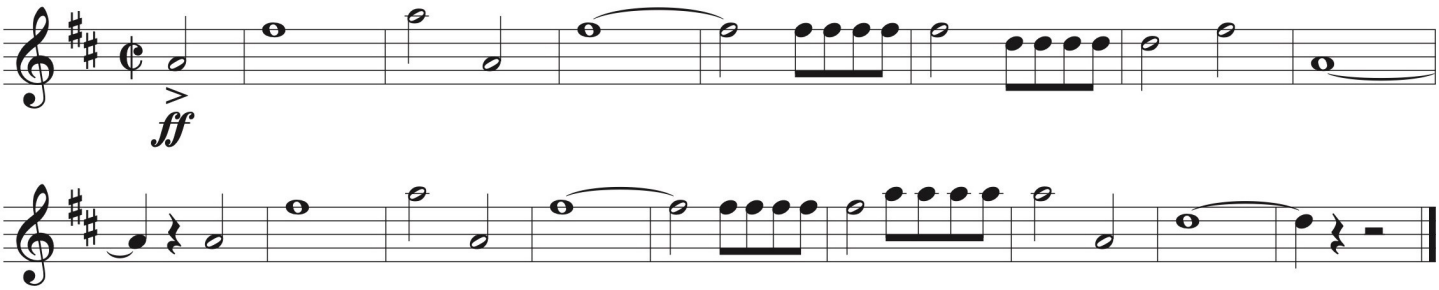
The Thunderer

Key of Eb
Alto, Bari

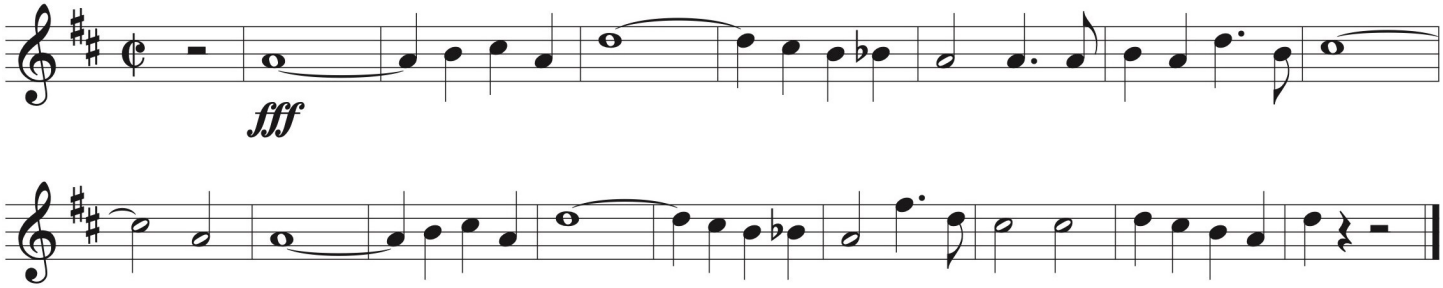
Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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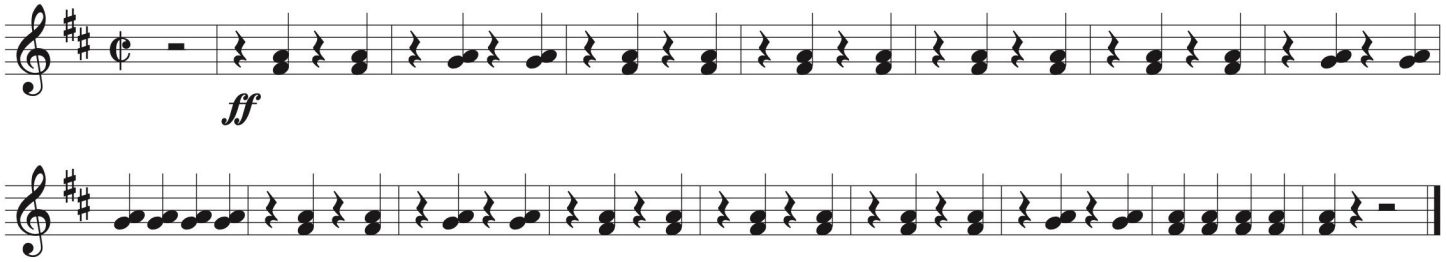
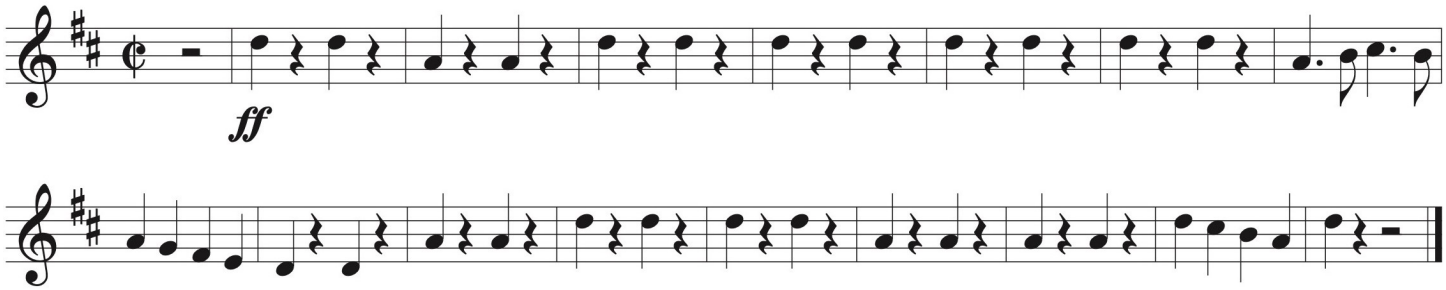


Bass



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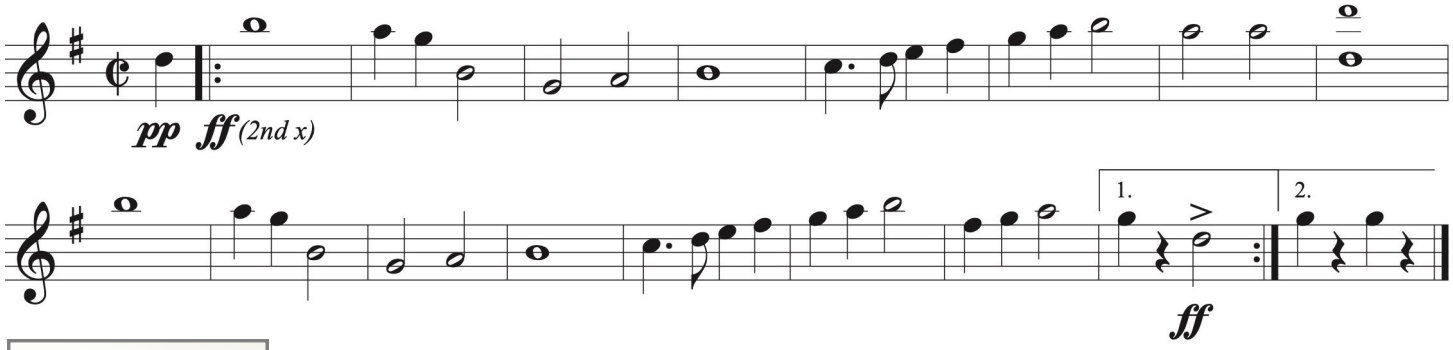
The Belle of Chicago

Key of Eb
Alto, Bari

Last Strain 1892

John Philip Sousa
Arr. Brian R. Thompson

Melody



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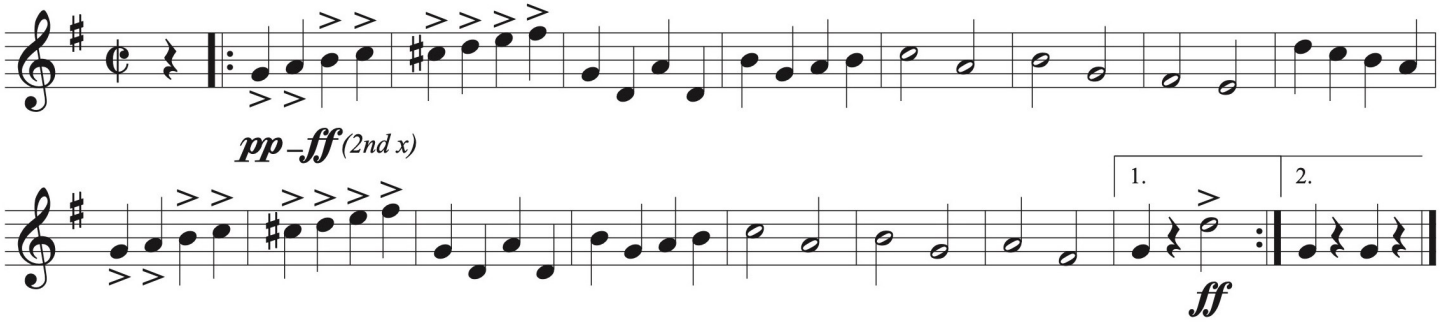

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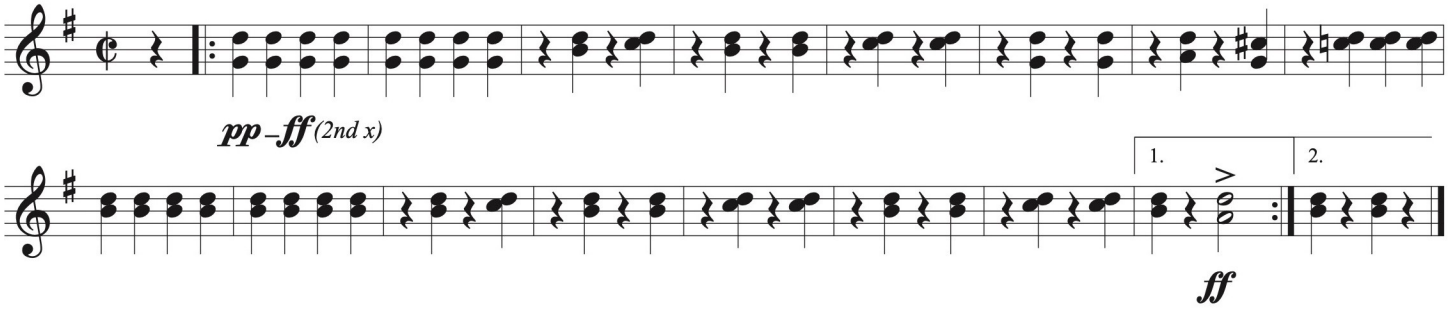

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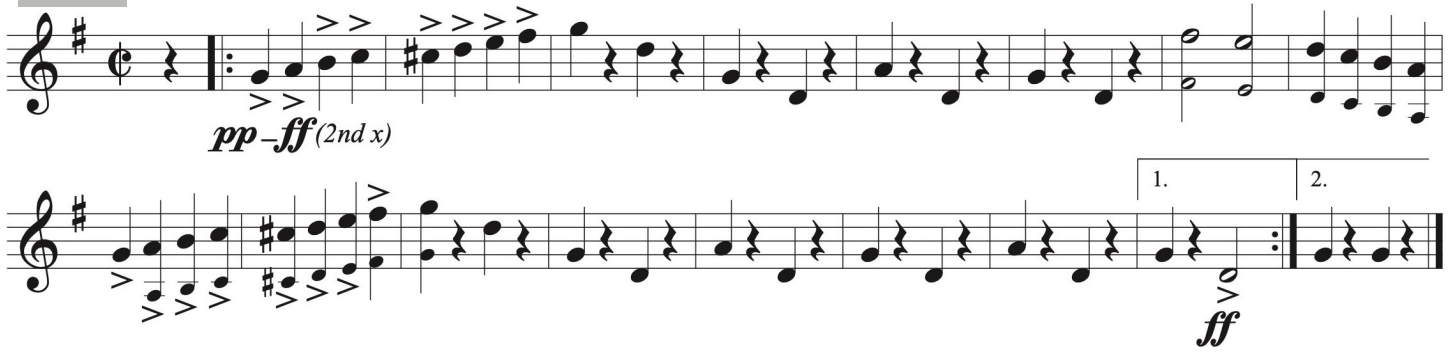

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5

National Fencibles

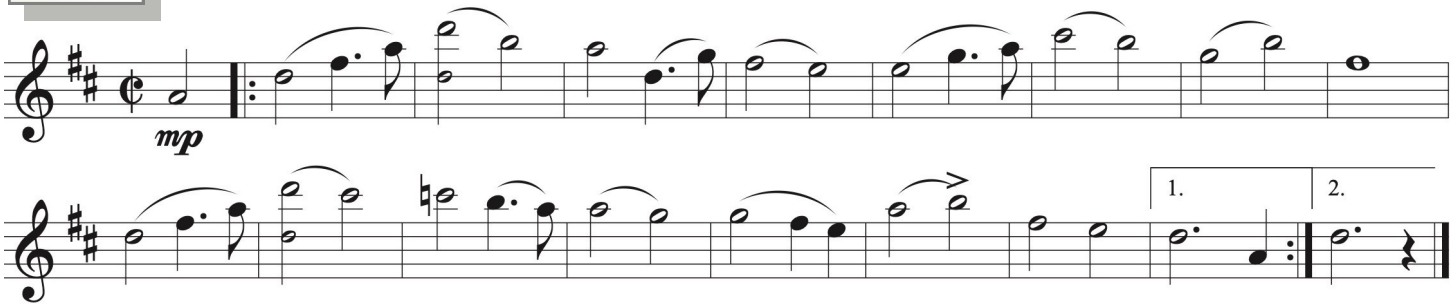
Key of Eb
Alto, Bari

Trio

1888

John Philip Sousa
Arr. Brian R. Thompson

Melody



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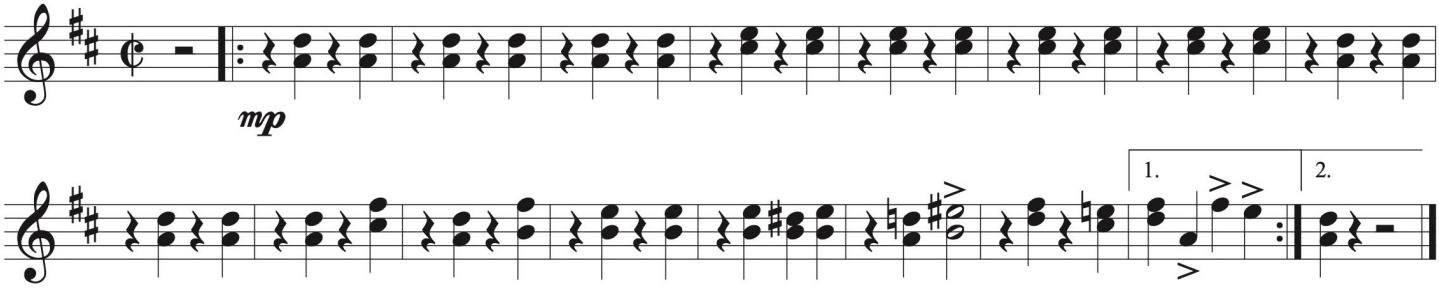

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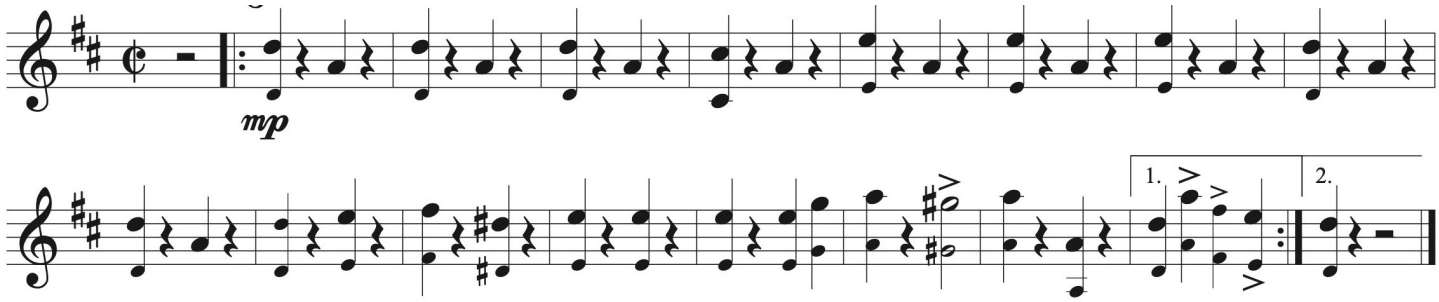
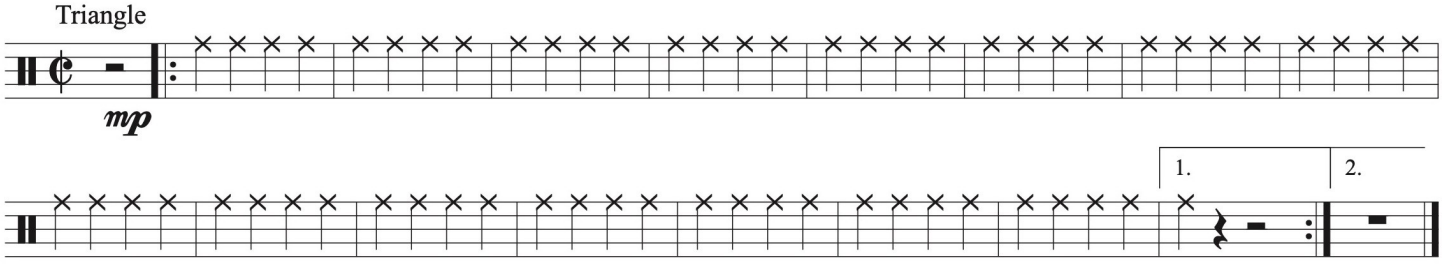


Percussion

Sousa wanted percussion so light he cut out everything but the triangle.

Triangle



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6

Sound Off

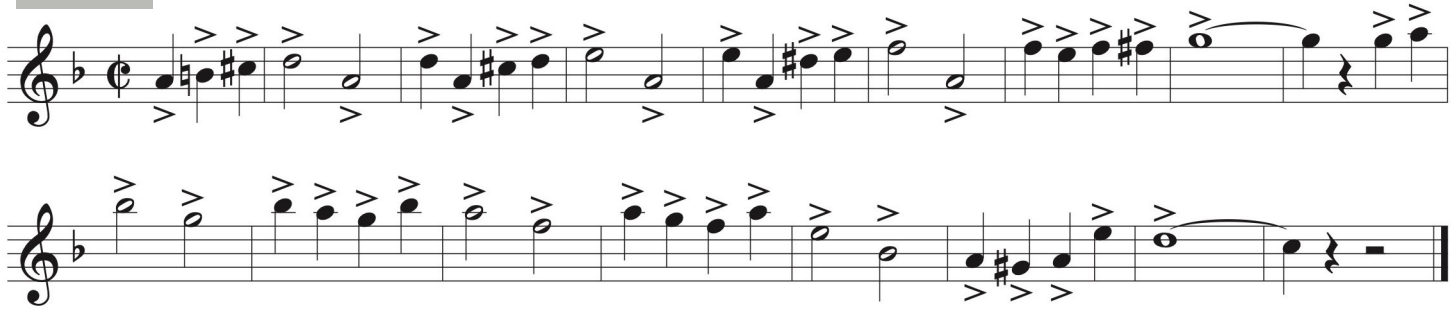
Key of Eb
Alto, Bari

Break Strain

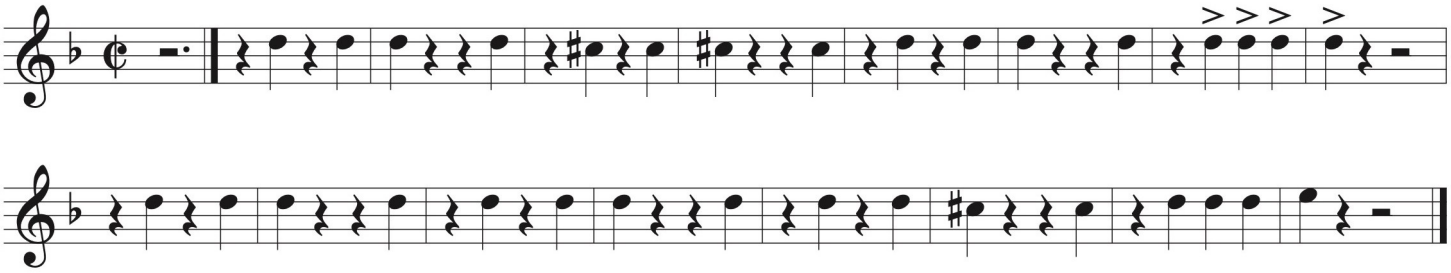
1885

John Philip Sousa
Arr. Brian R. Thompson

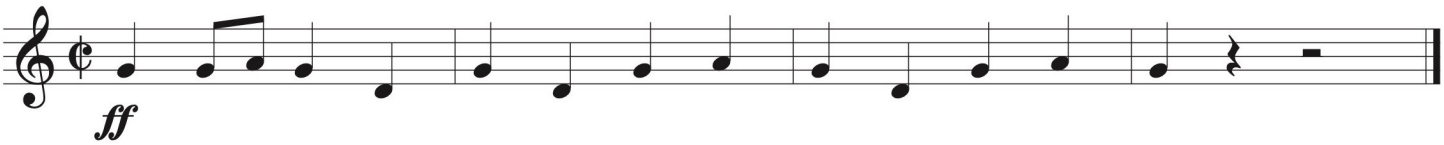
Melody



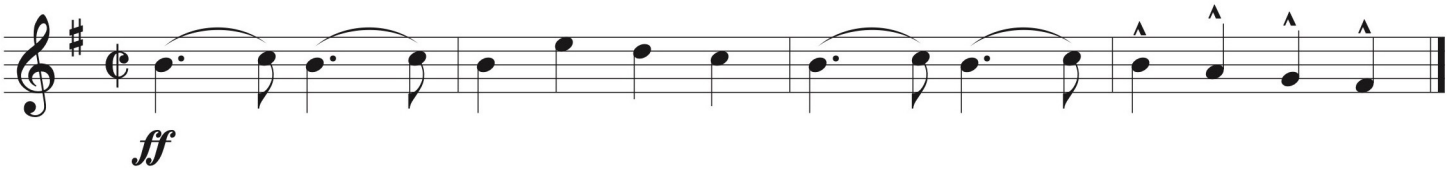
Bass



The Belle of Chicago (1892) — Intro



The Loyal Legion (1890) — Intro



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7

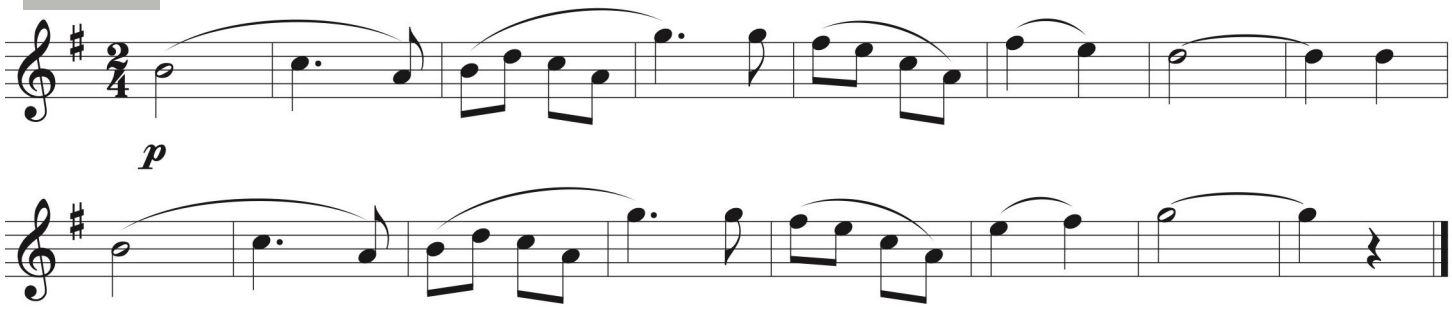
Pet of the Petticoats

Key of Eb
Alto, Bari

Trio Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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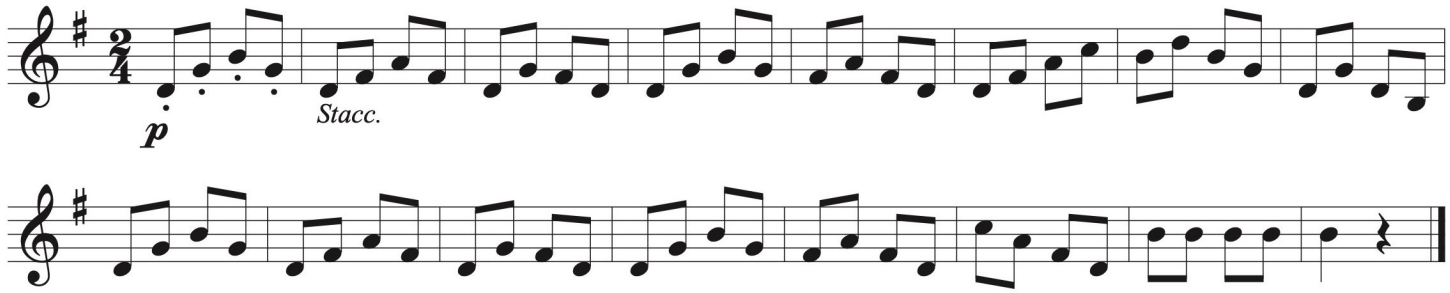

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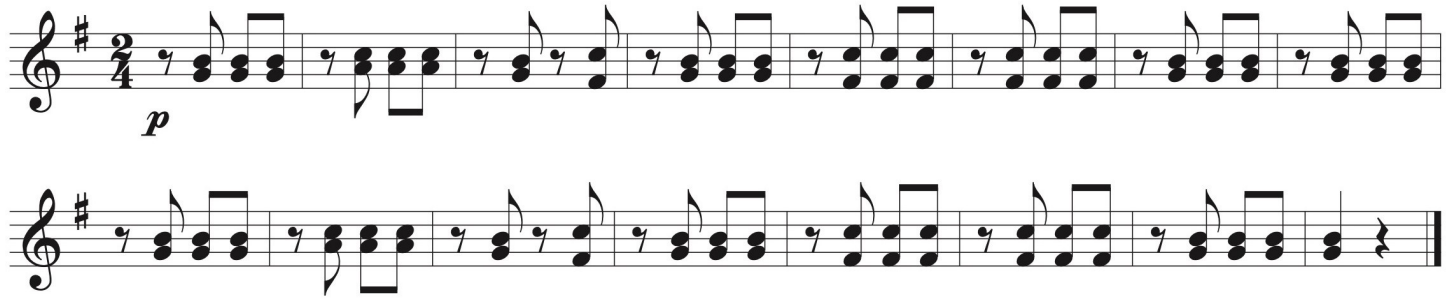
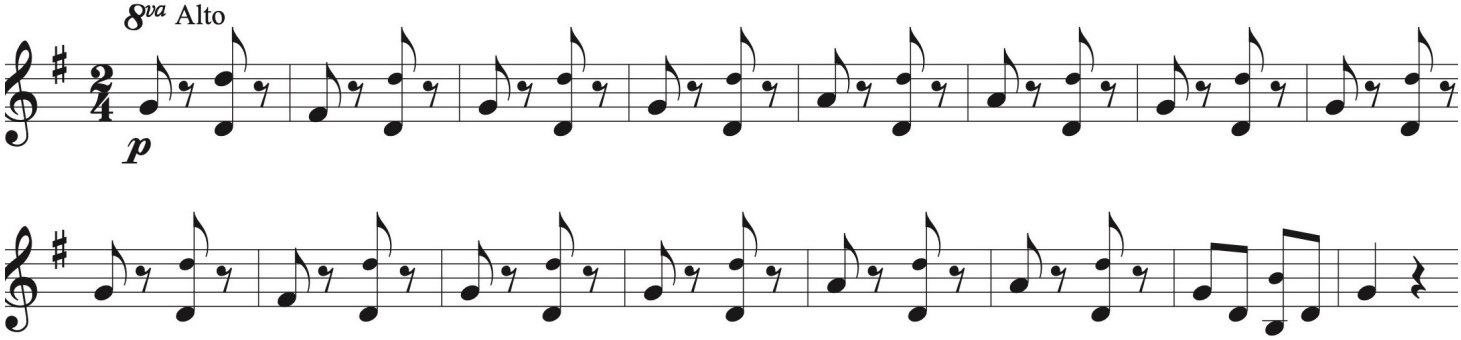


Bass



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8

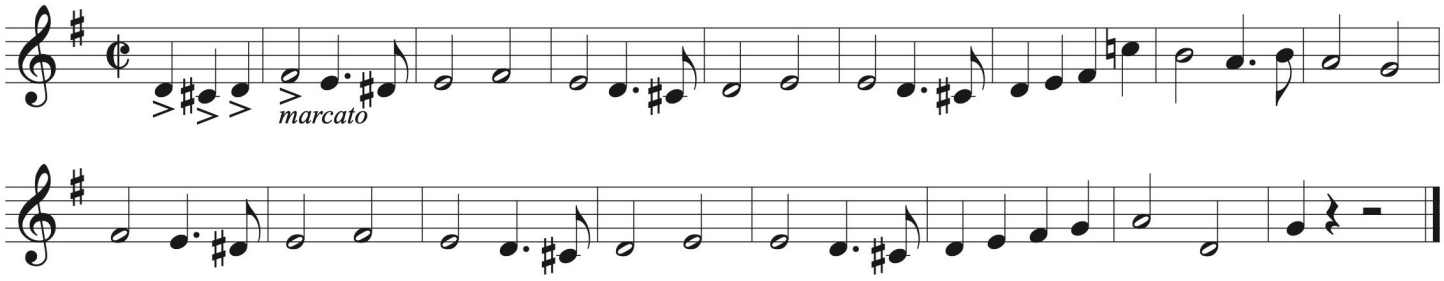
National Fencibles

Key of Eb
Alto, Bari

Second Strain 1888

John Philip Sousa
Arr. Brian R. Thompson

Melody



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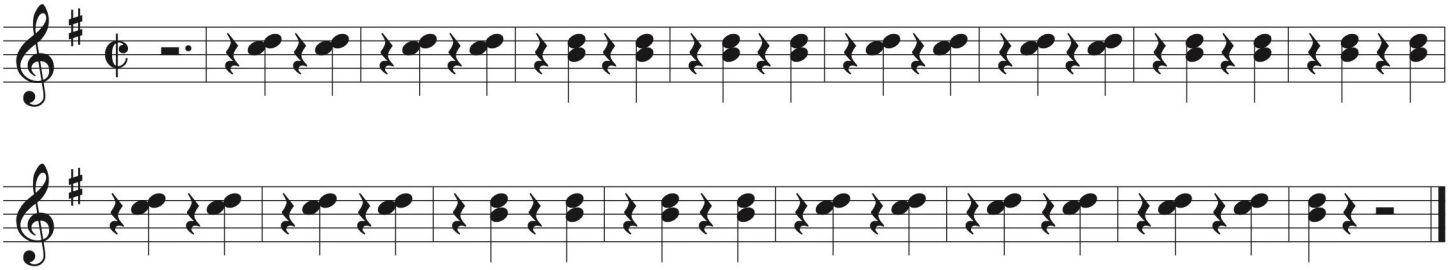

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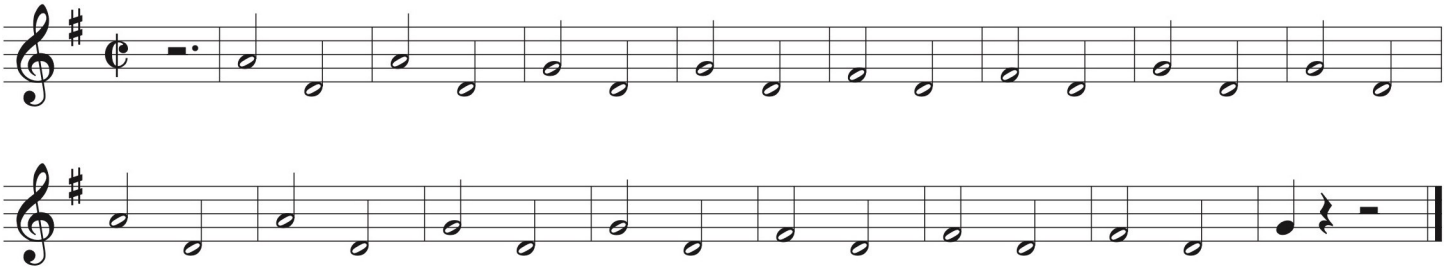

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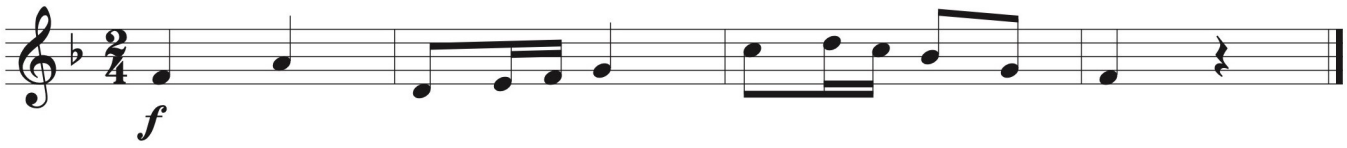

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9

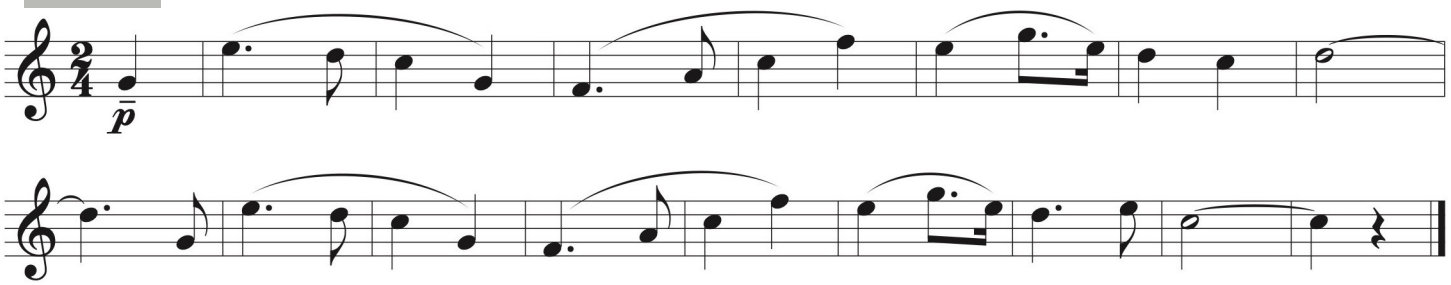
The White Plume

Key of Eb
Alto, Bari

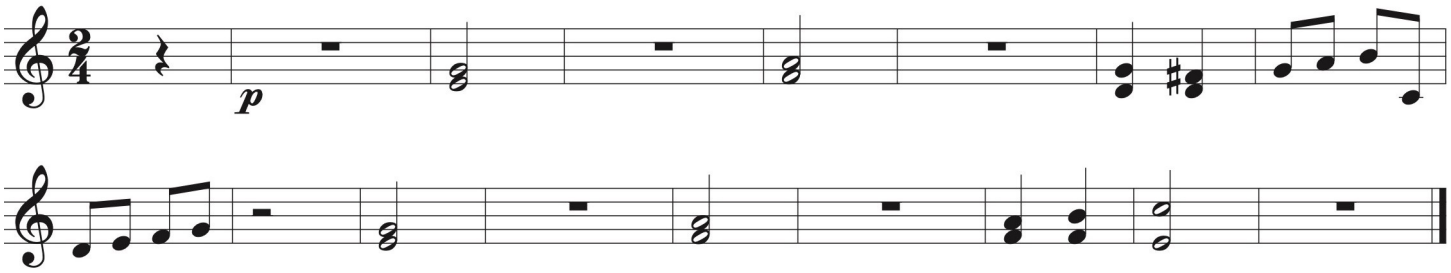
Second Strain 1884

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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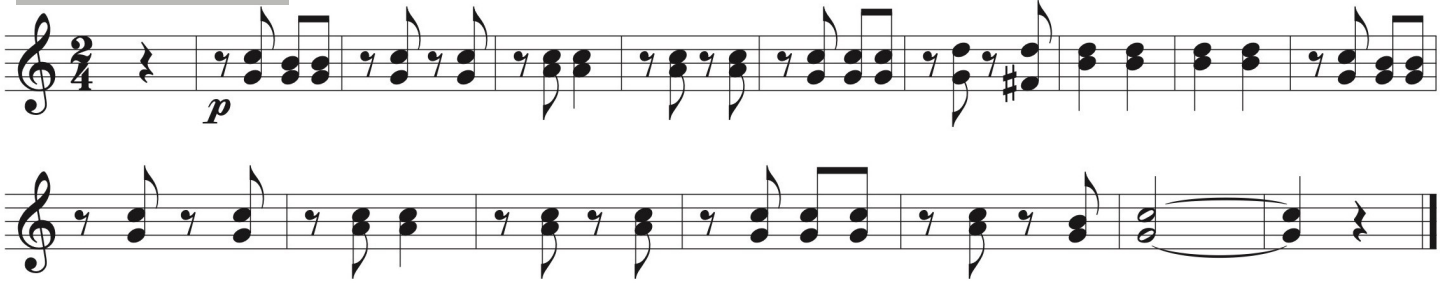
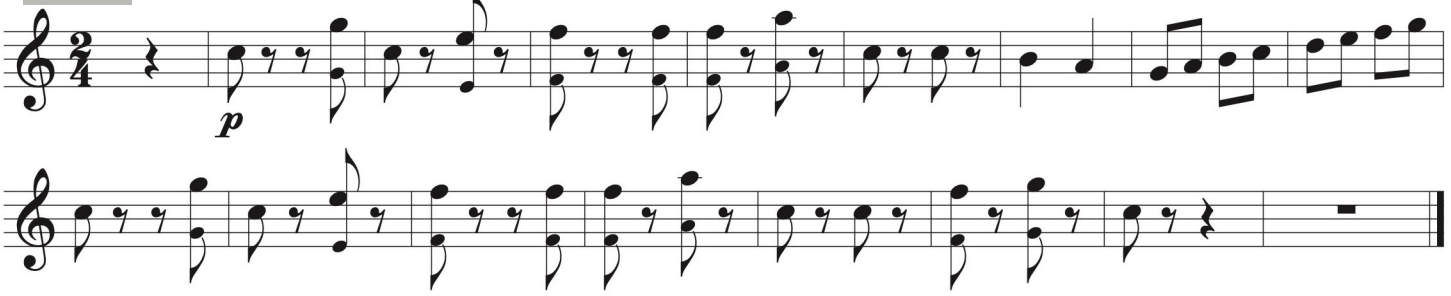


Bass



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10

Bonnie Annie Laurie

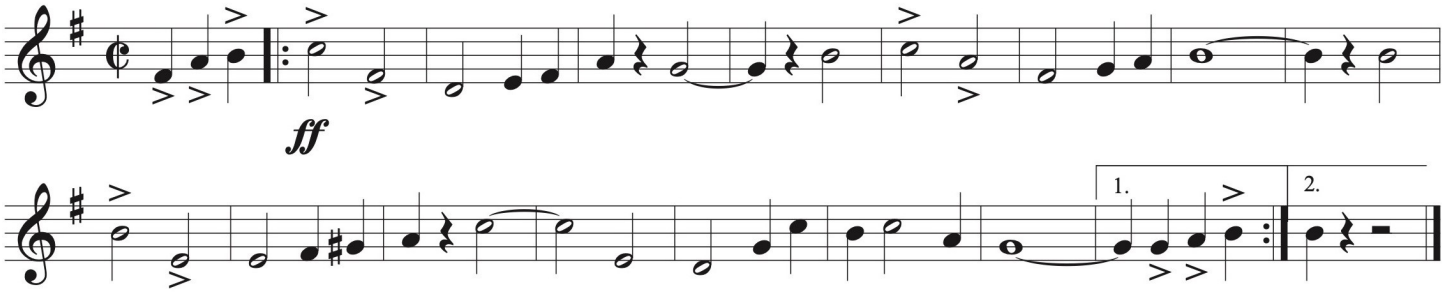
Key of Eb
Alto, Bari

Second Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



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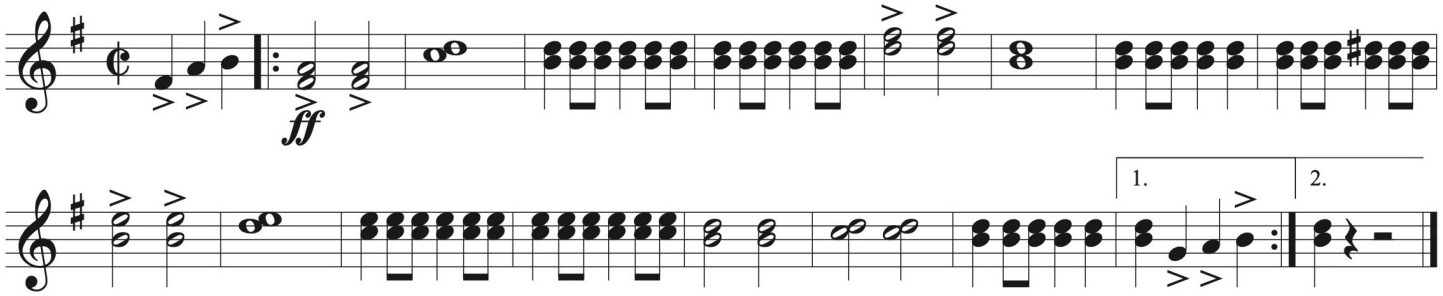
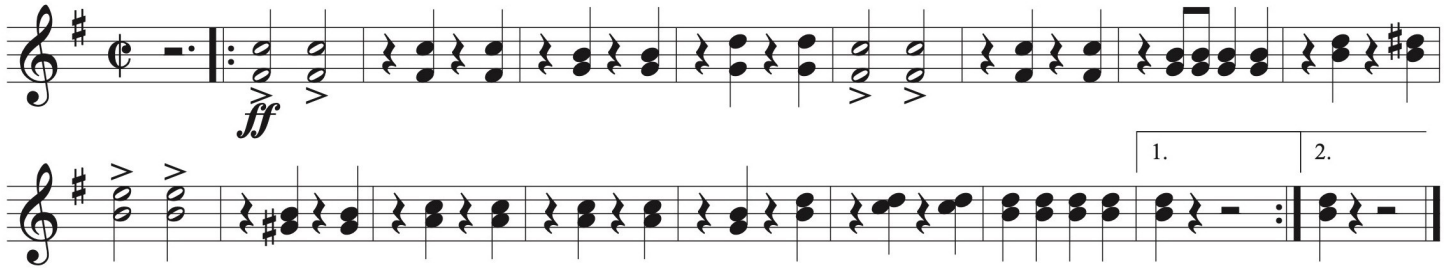
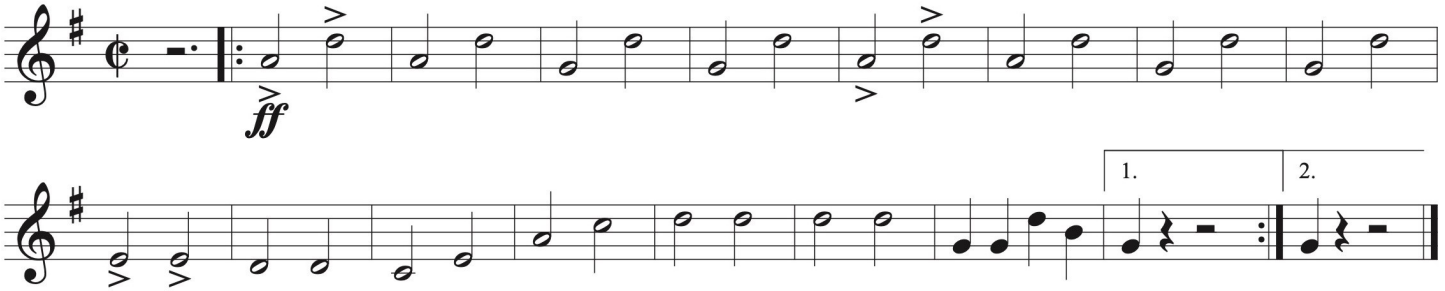


Accompaniment



Bass



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11

Mother Goose

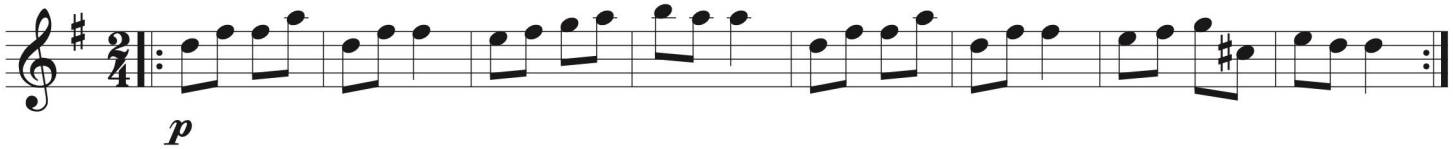
Key of Eb
Alto, Bari

Trio Part 2

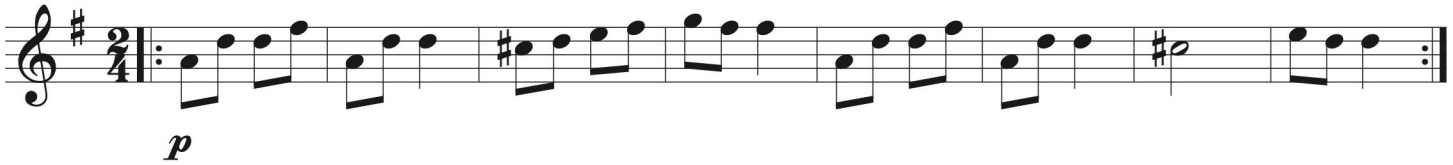
1883

John Philip Sousa
Arr. Brian R. Thompson

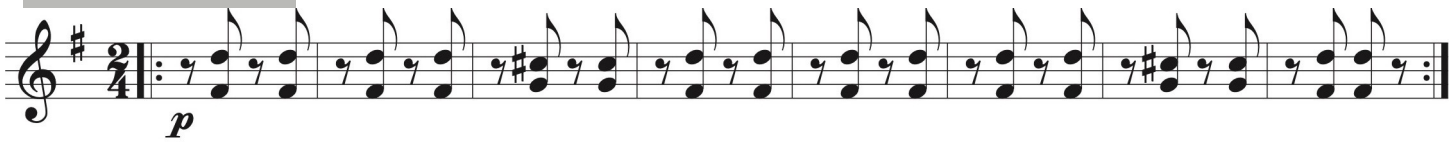
Melody



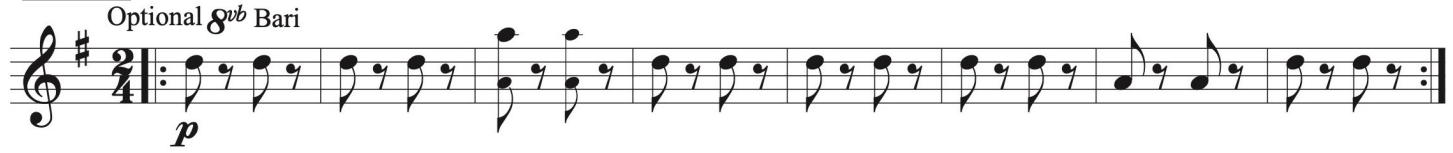
Harmony



Accompaniment

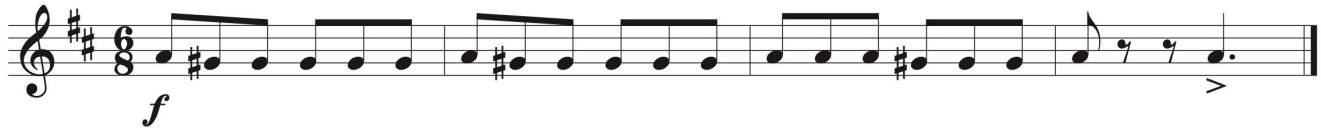


Bass

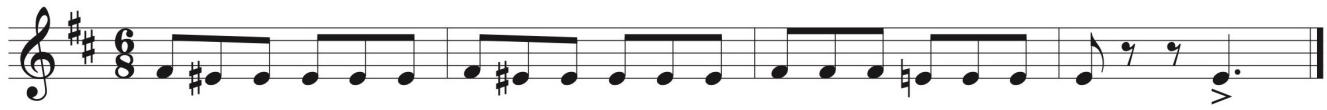


Mother Goose (1883) — Intro

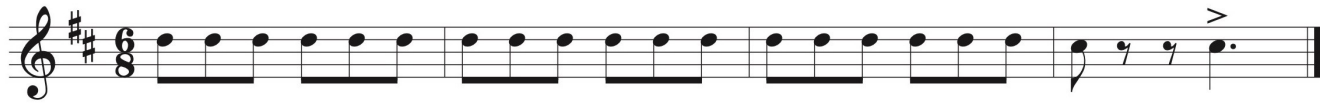
Part 1



Part 2



Part 3



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12

Sound Off

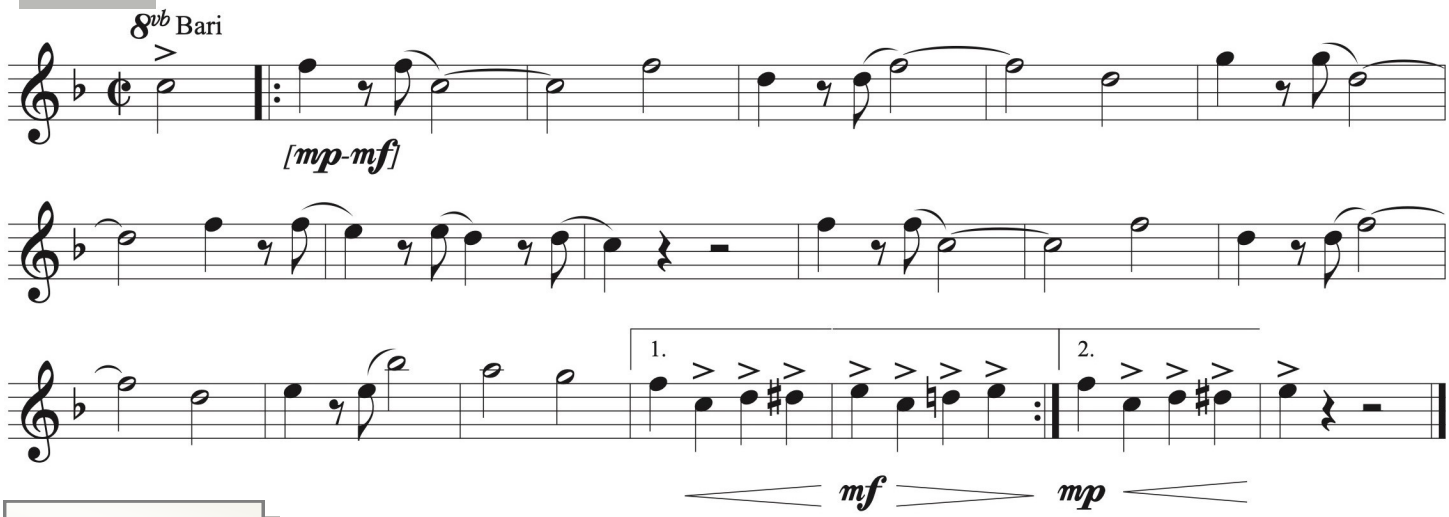
Key of Eb
Alto, Bari

Trio

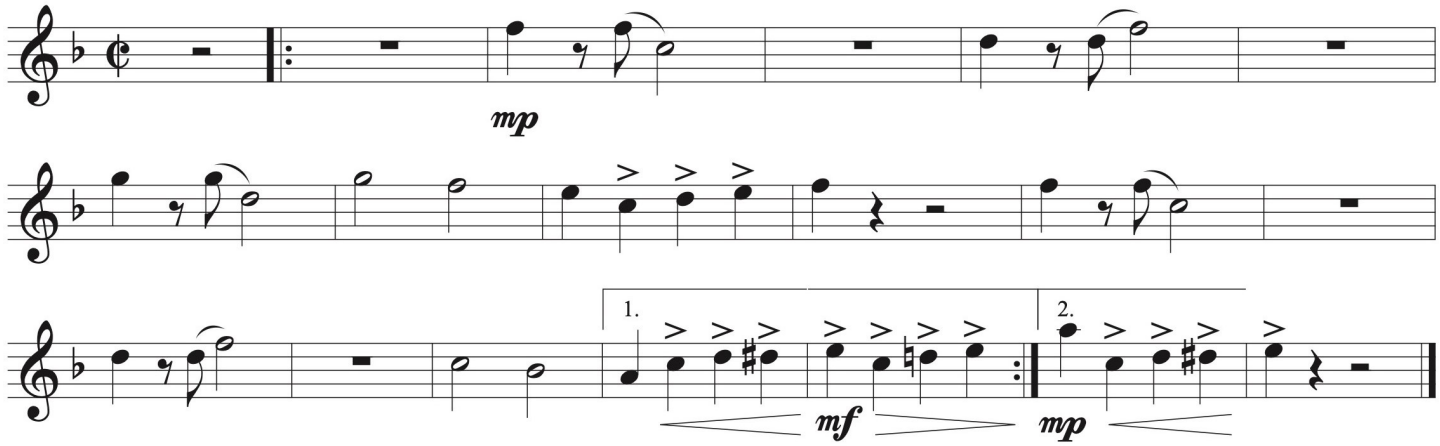
1885

John Philip Sousa
Arr. Brian R. Thompson

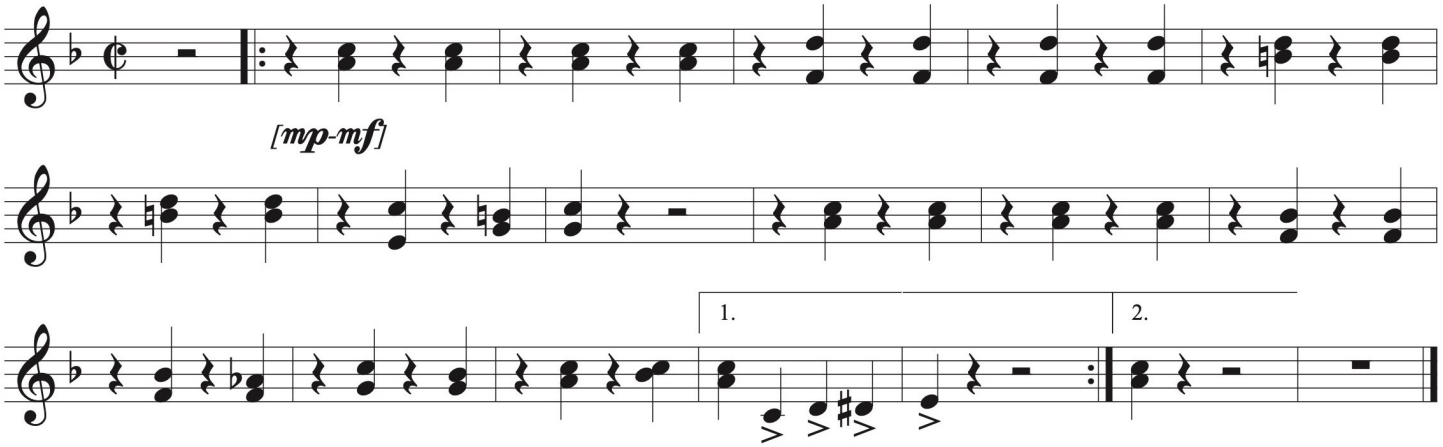
Melody



Counter Melody



Accompaniment



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12a

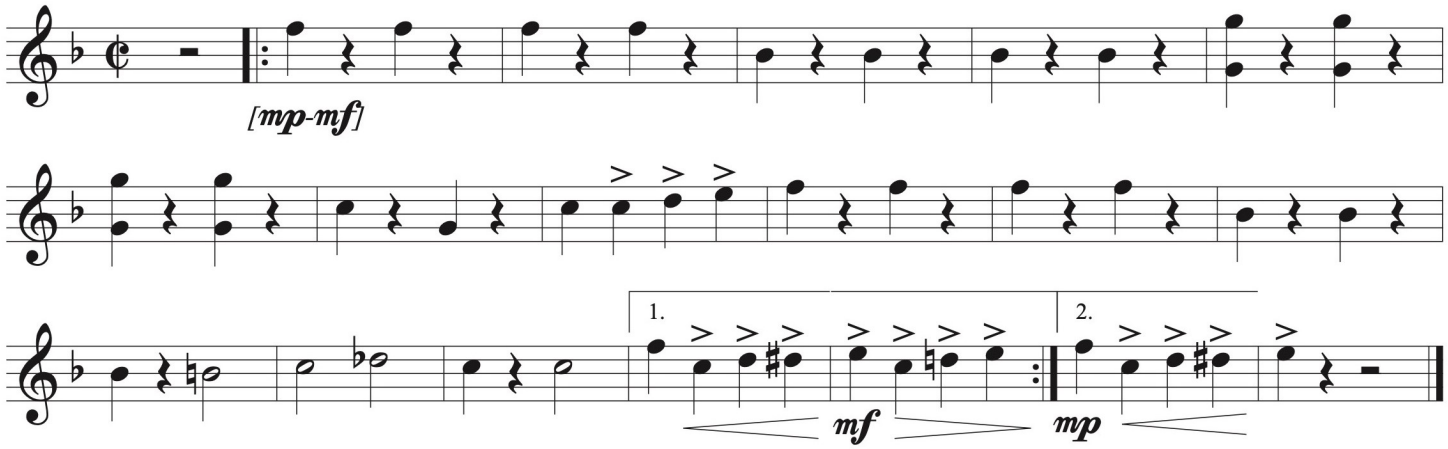
Sound Off

Key of Eb
Alto, Bari

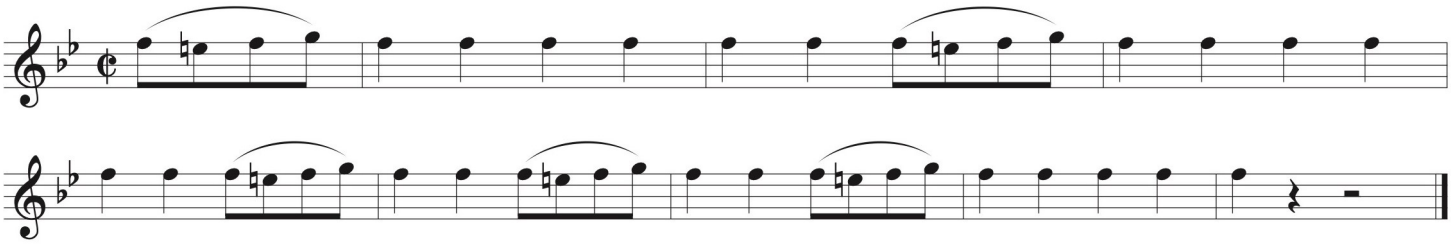
Trio 1885

John Philip Sousa
Arr. Brian R. Thompson

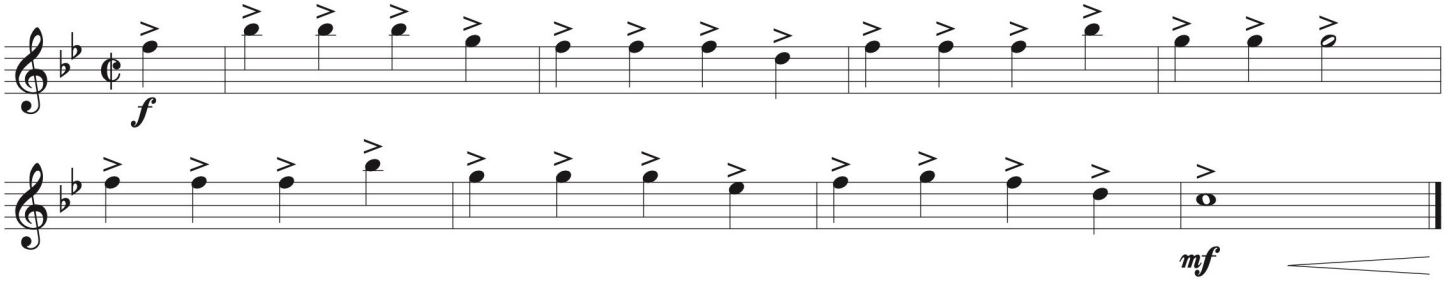
Bass



Corcoran Cadets (1890) — Break Strain



Mikado March (1885) — Intro



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“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

13

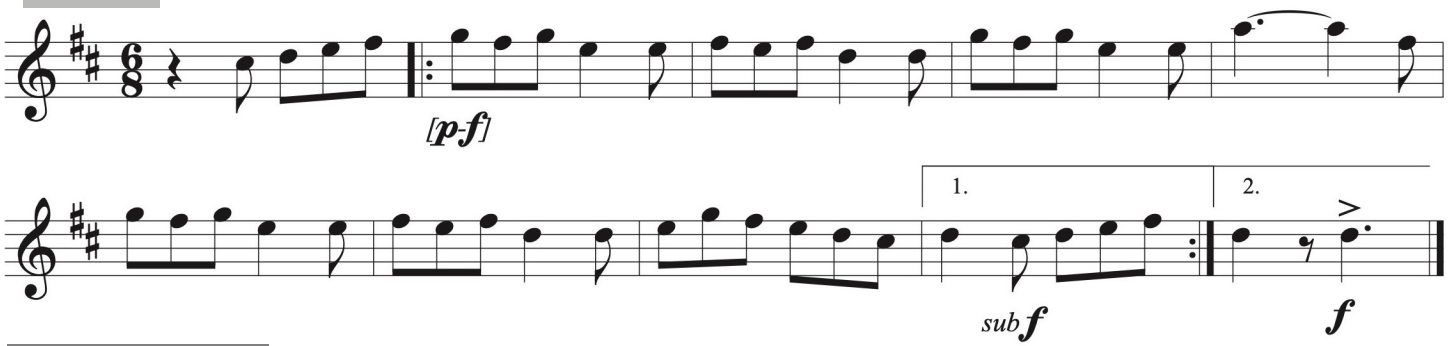
Mother Goose

Key of Eb
Alto, Bari

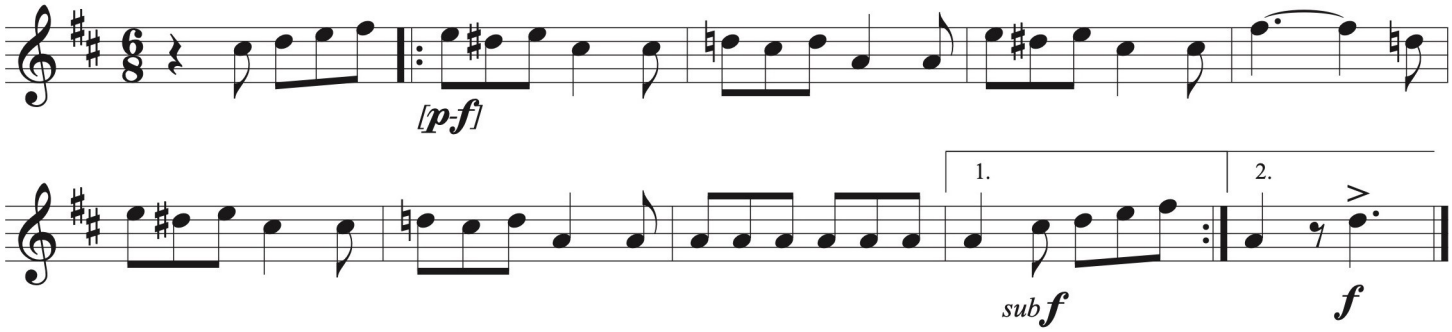
Third Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

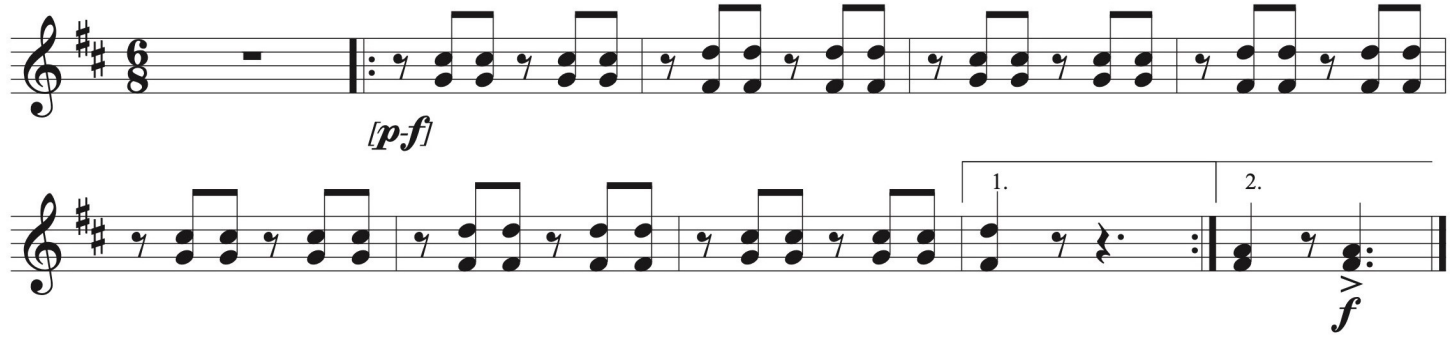
Melody



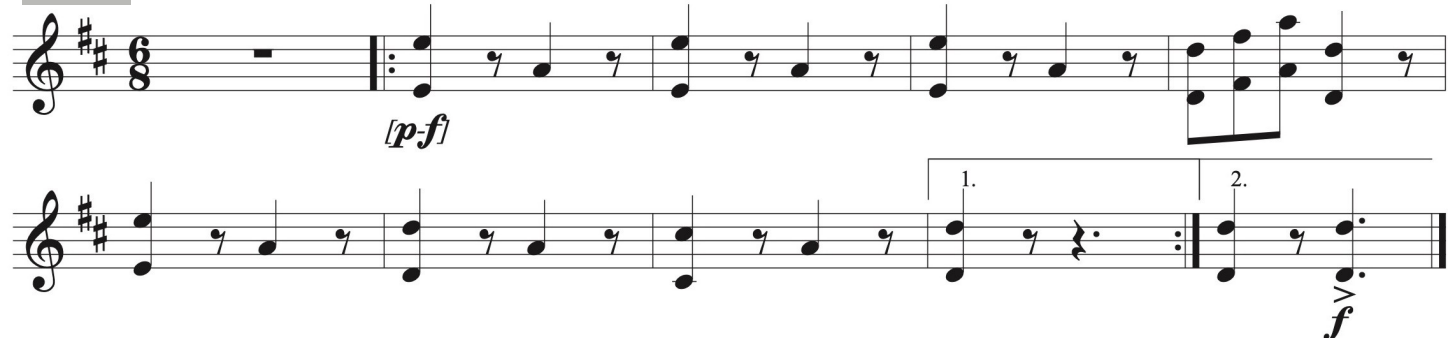
Counter Melody



Accompaniment



Bass



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14

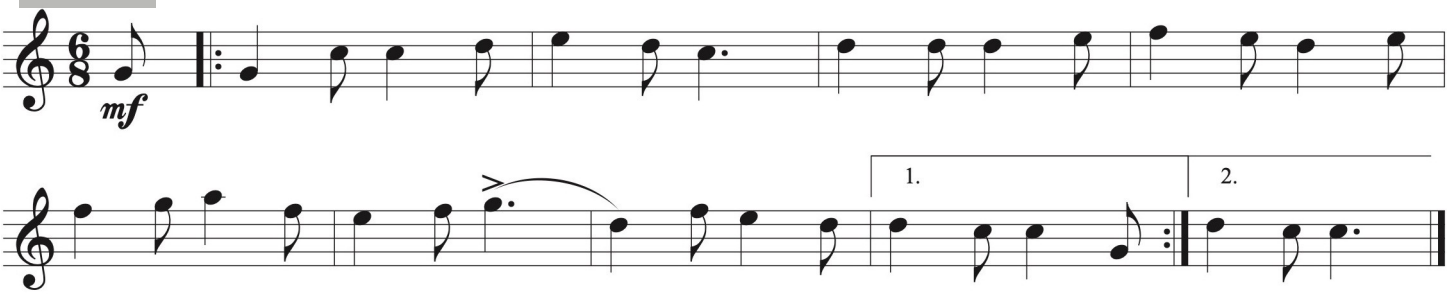
Mother Hubbard

Key of Eb
Alto, Bari

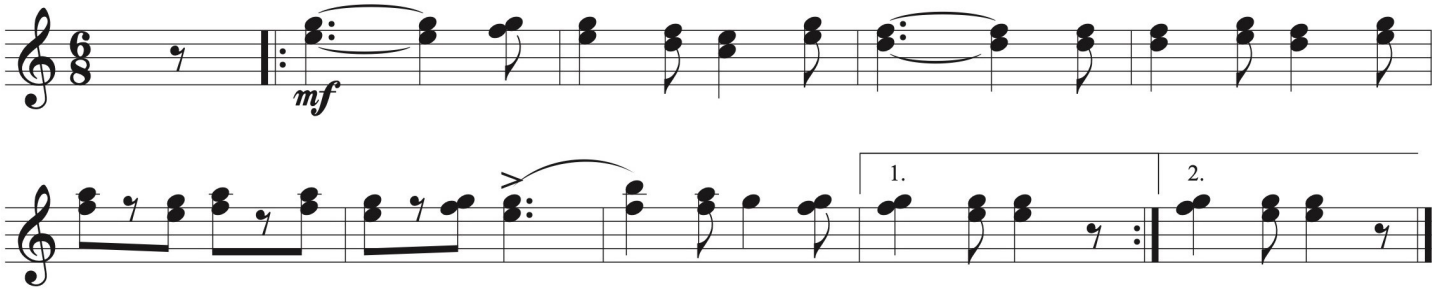
First Strain 1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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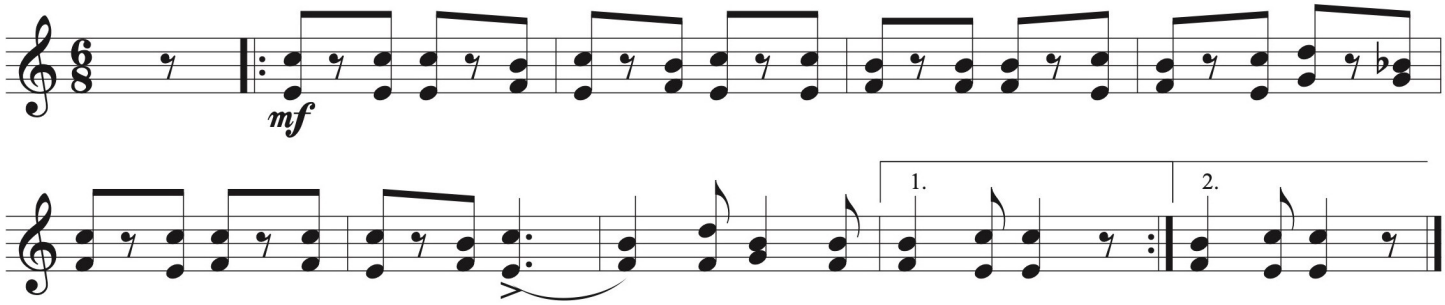
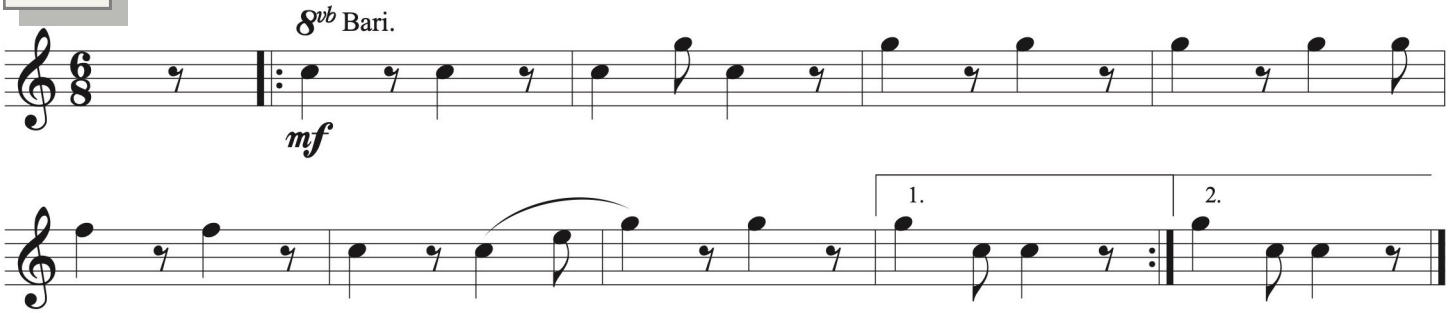


Bass



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15

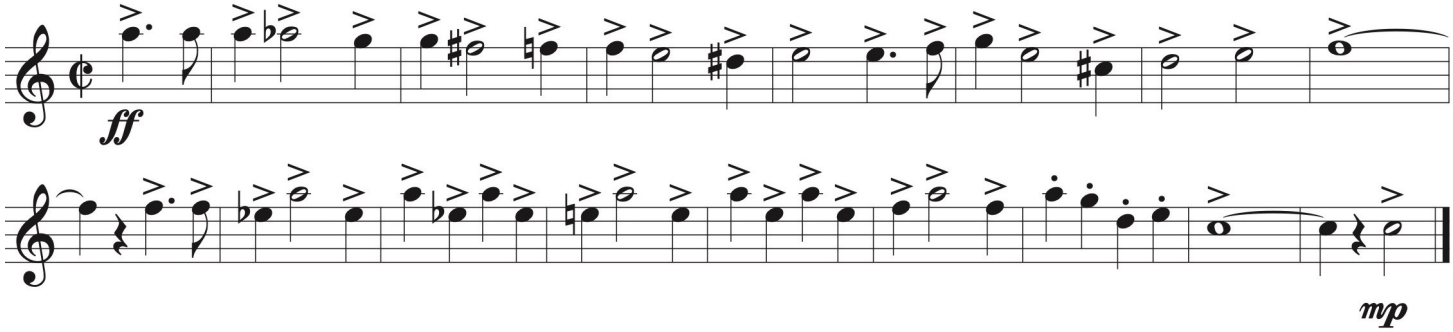
Sound Off

Key of Eb
Alto, Bari

Second Strain 1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



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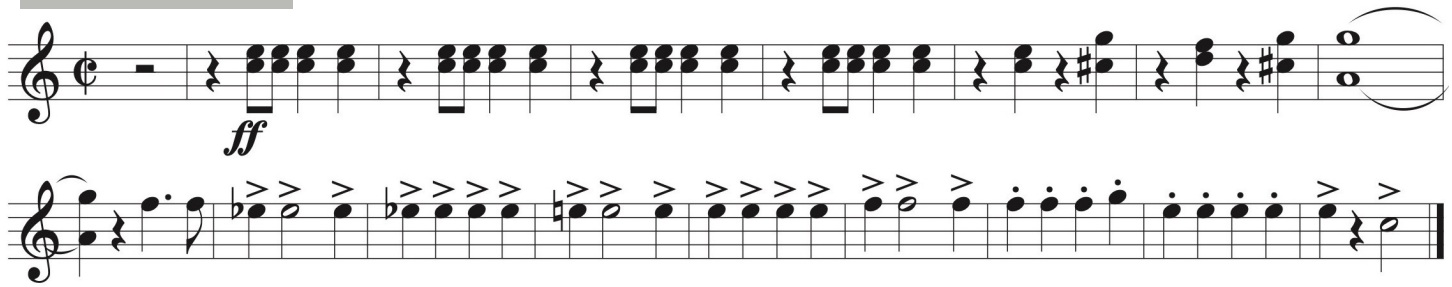

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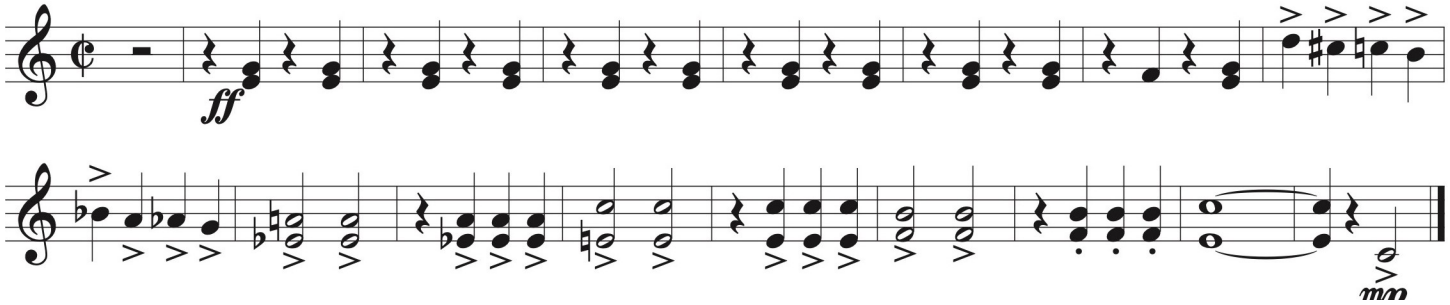
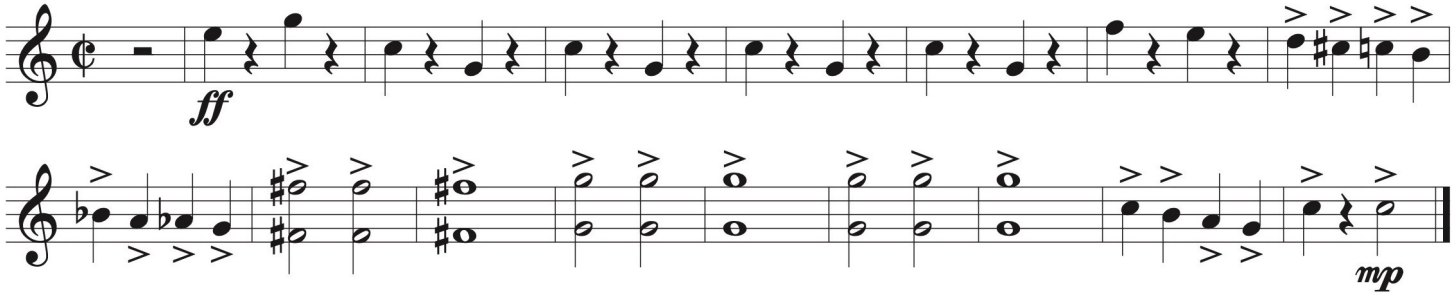


Bass



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16

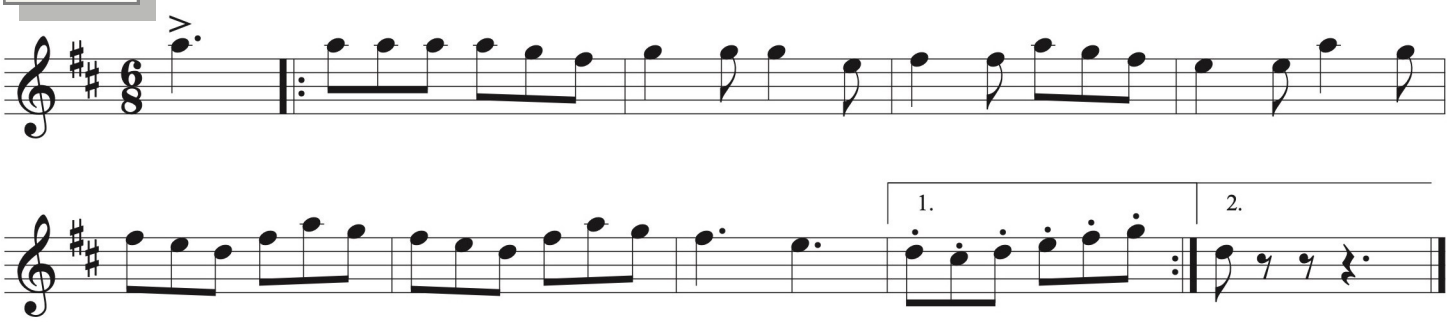
Mother Goose

Key of Eb
Alto, Bari

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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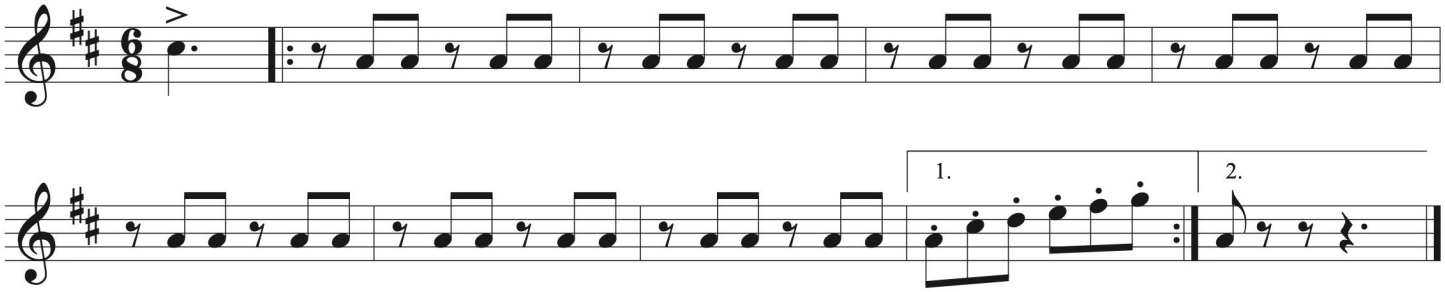

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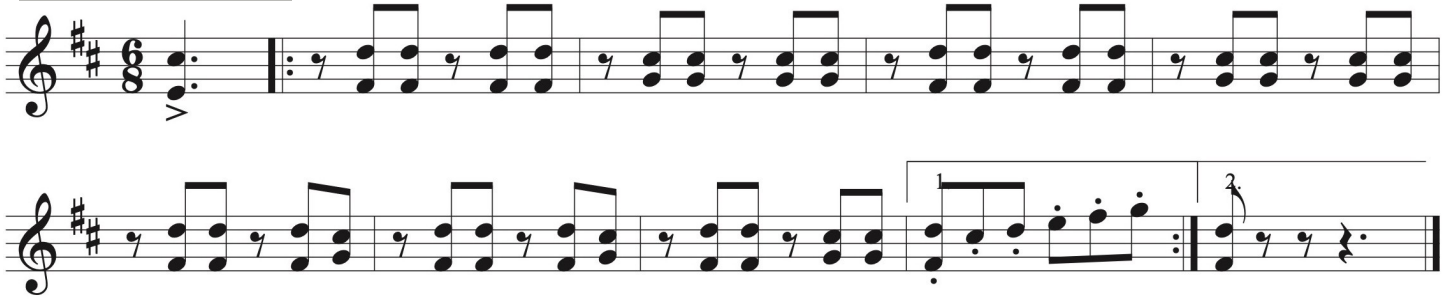
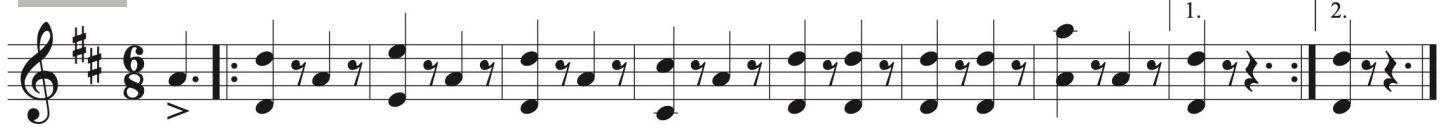


Bass



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17

Homeward Bound

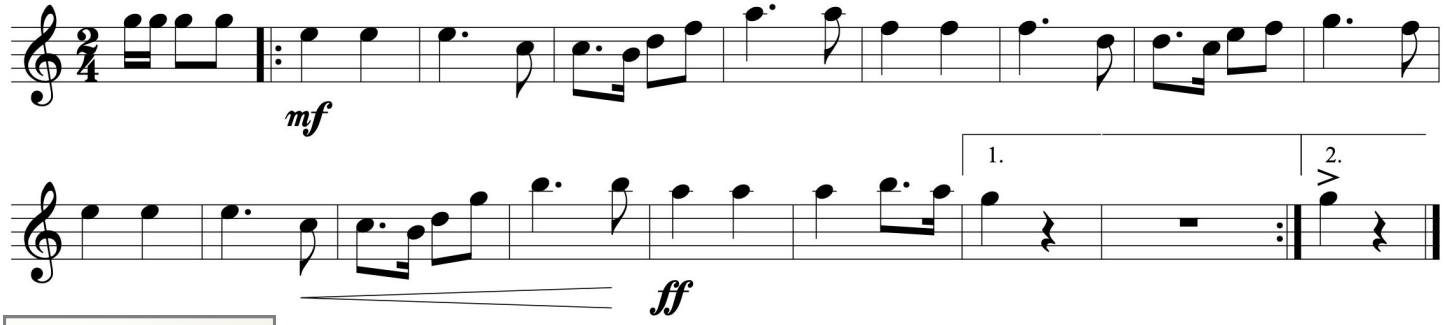
Key of Eb
Alto, Bari

First Strain

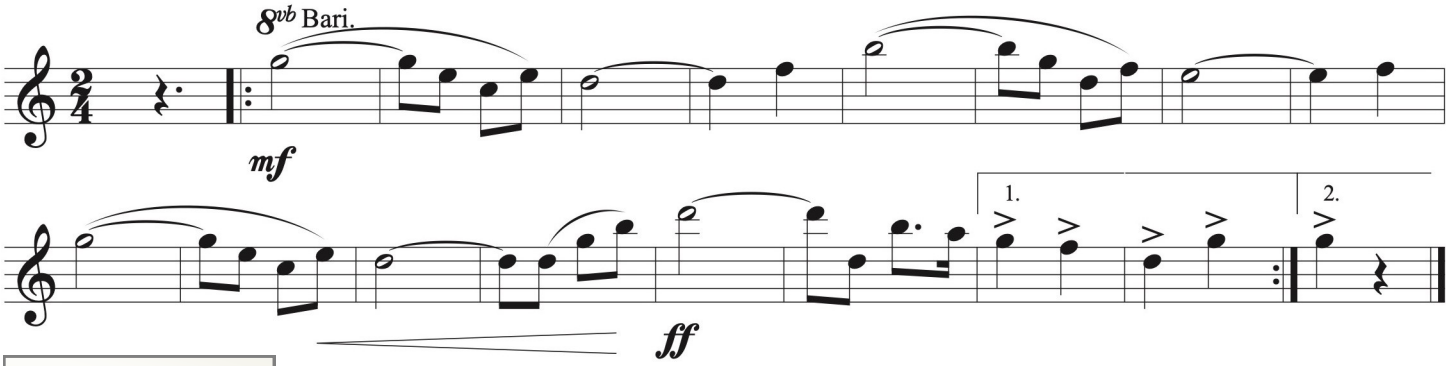
1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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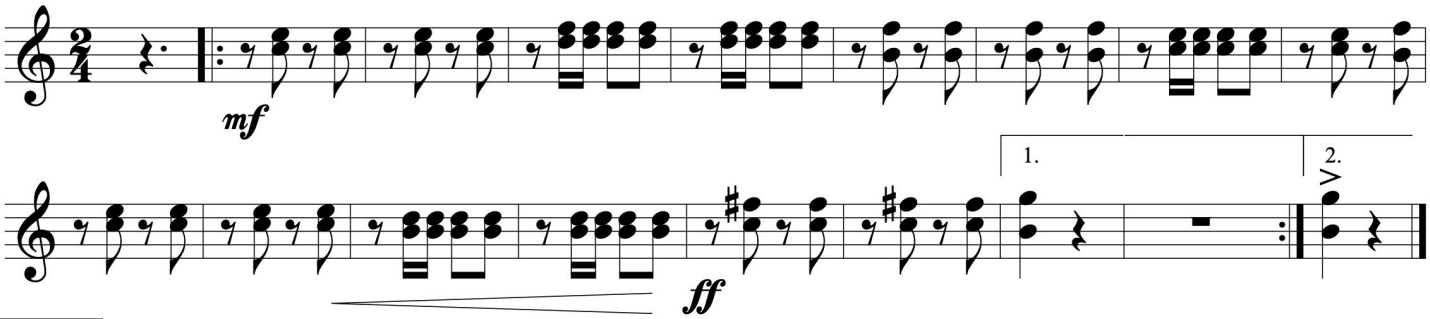
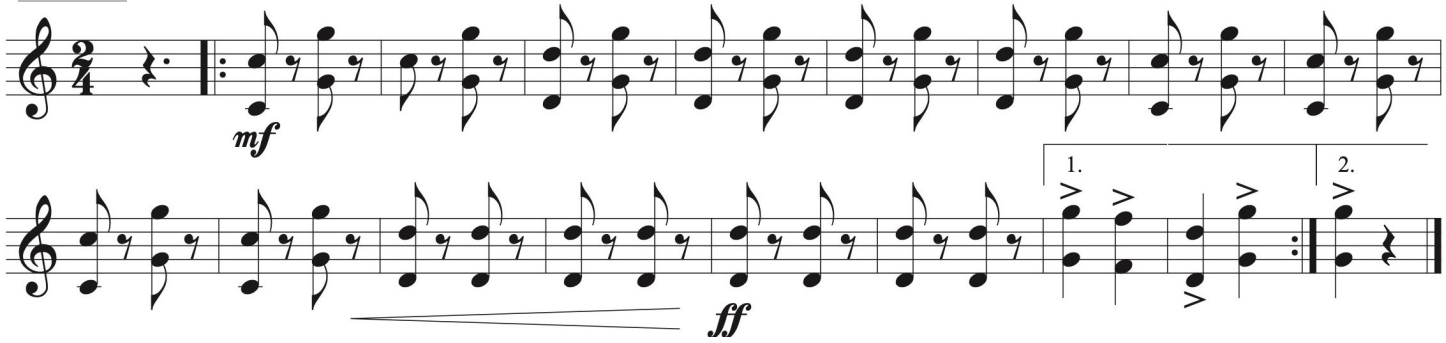


Bass



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18

The Triton

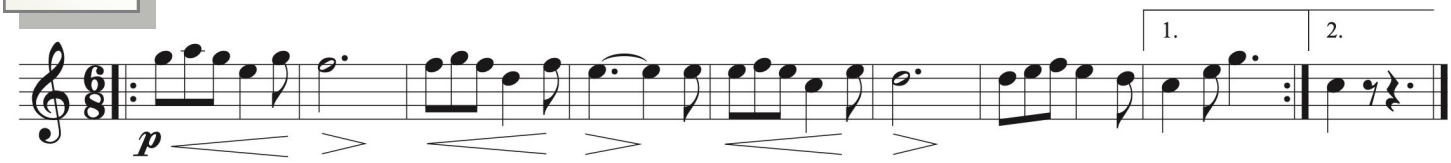
Key of Eb
Alto, Bari

Trio

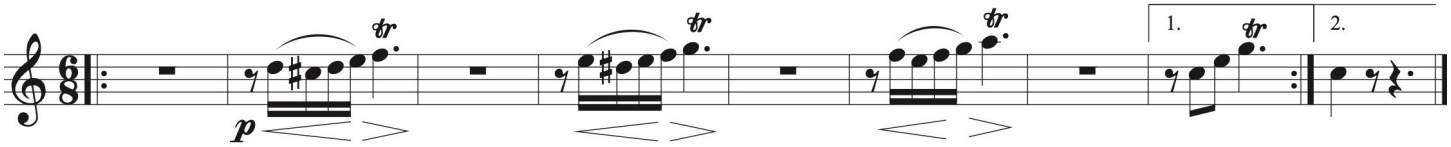
1892

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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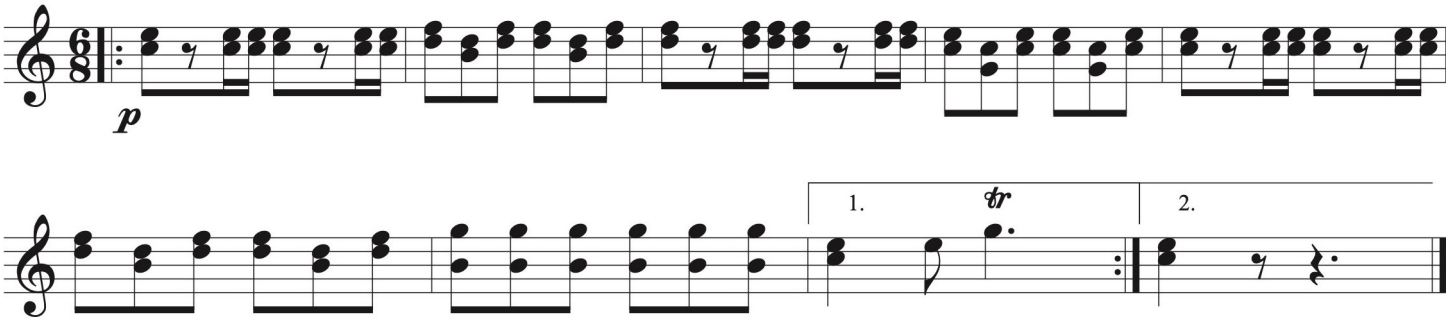
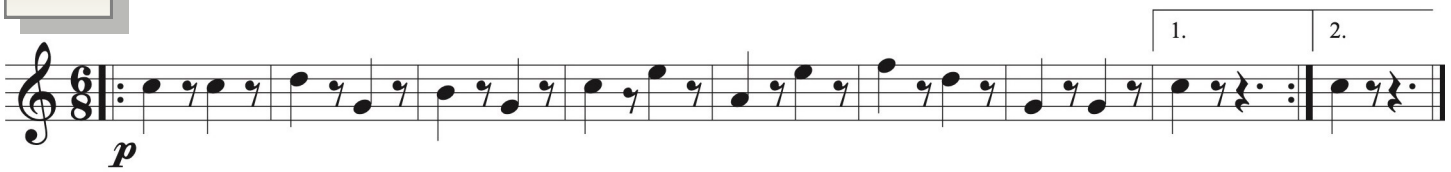
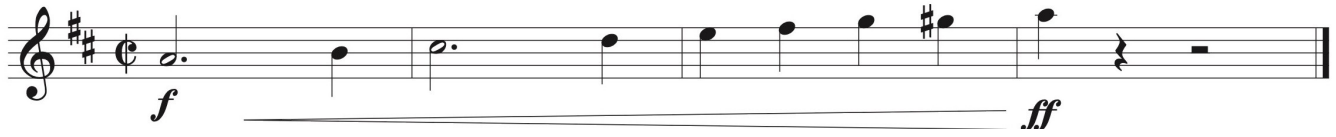


Bass

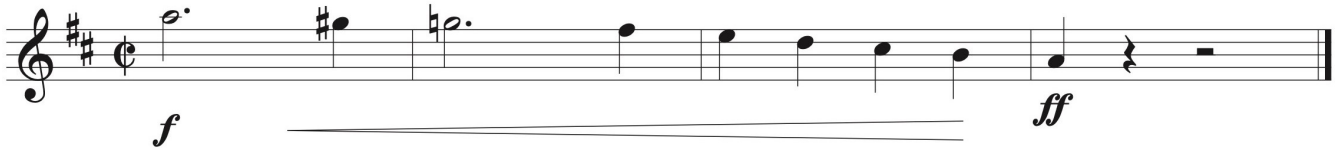


The Thunderer (1889) — Intro

Part 1



Part 2



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19

The Thunderer

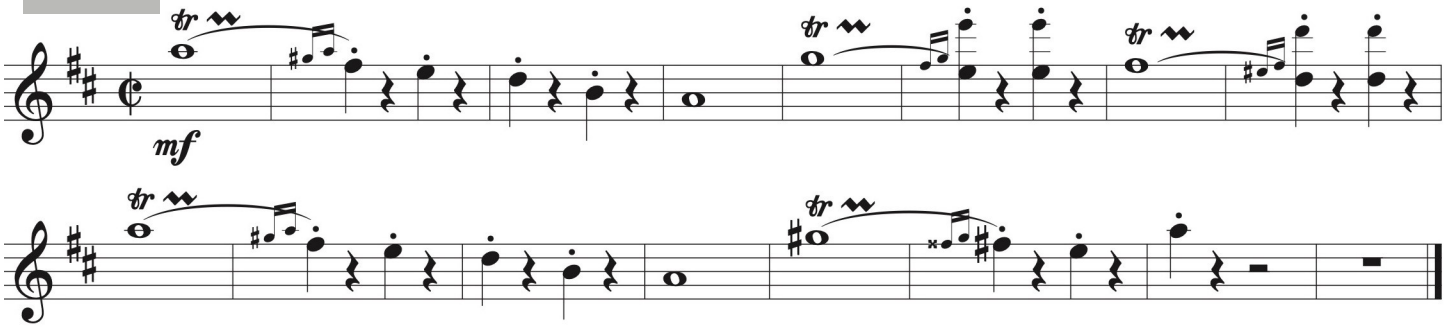
Key of Eb
Alto, Bari

First Strain

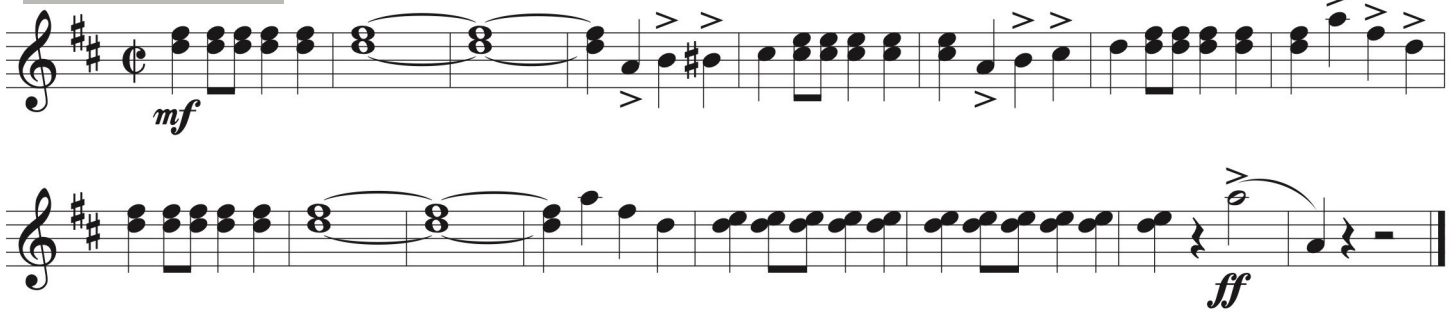
1889

John Philip Sousa
Arr. Brian R. Thompson

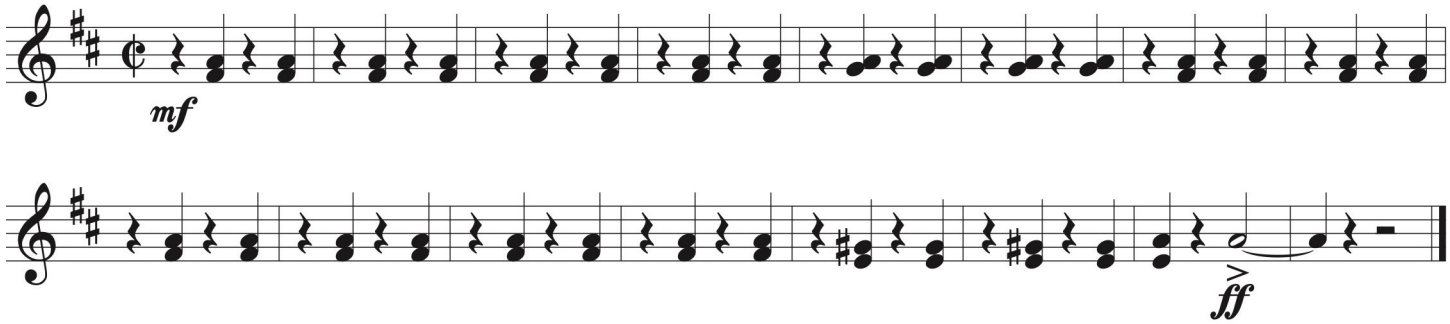
Melody



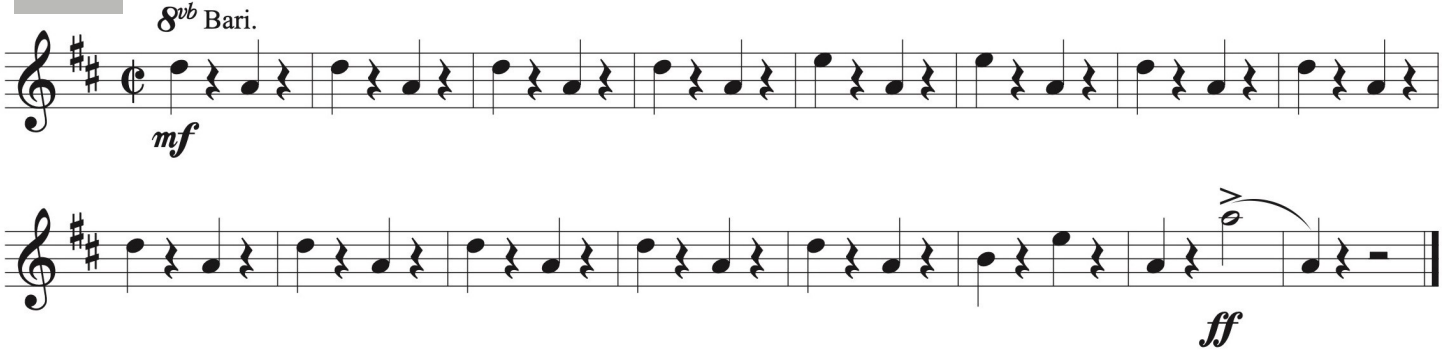
Counter Melody



Accompaniment



Bass



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20

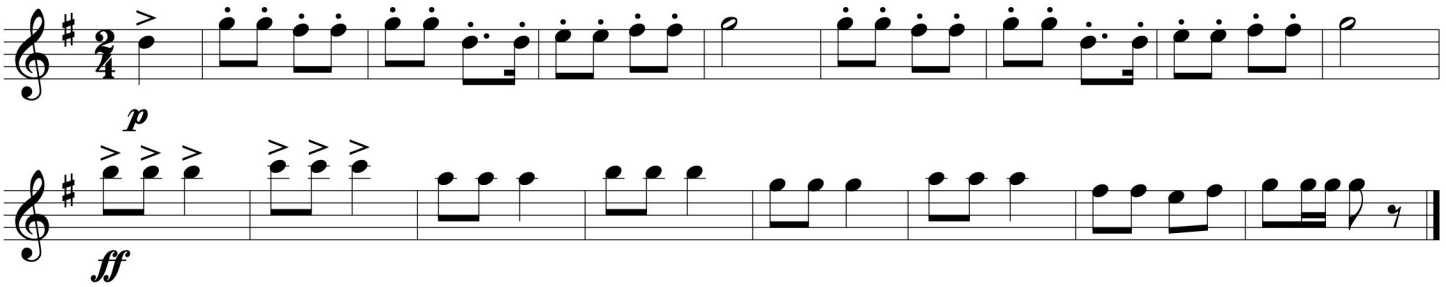
Mother Goose

Key of Eb
Alto, Bari

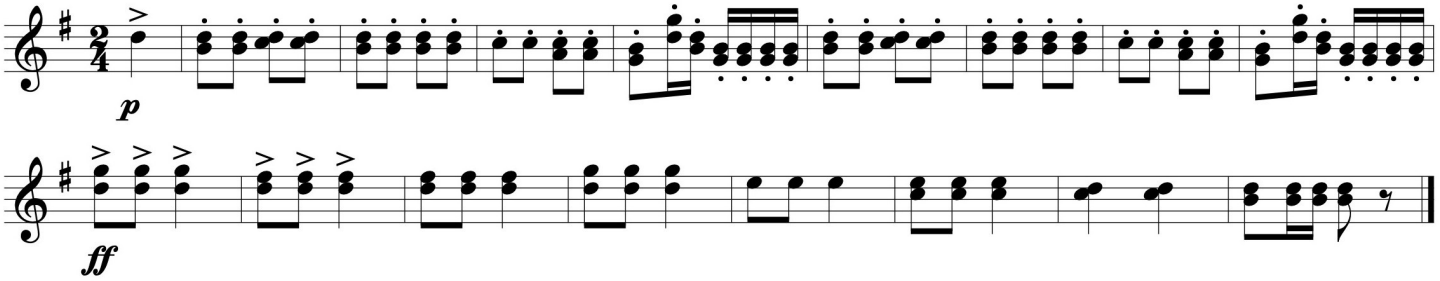
Trio Part 1 1883

John Philip Sousa
Arr. Brian R. Thompson

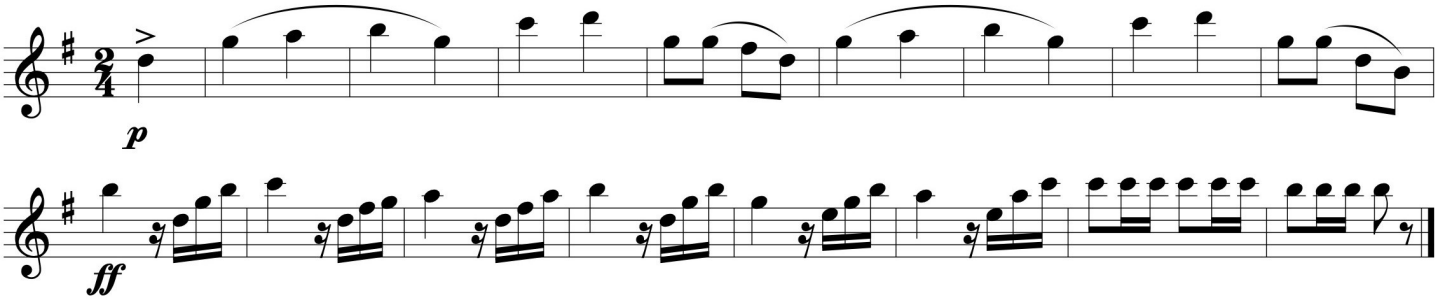
Melody



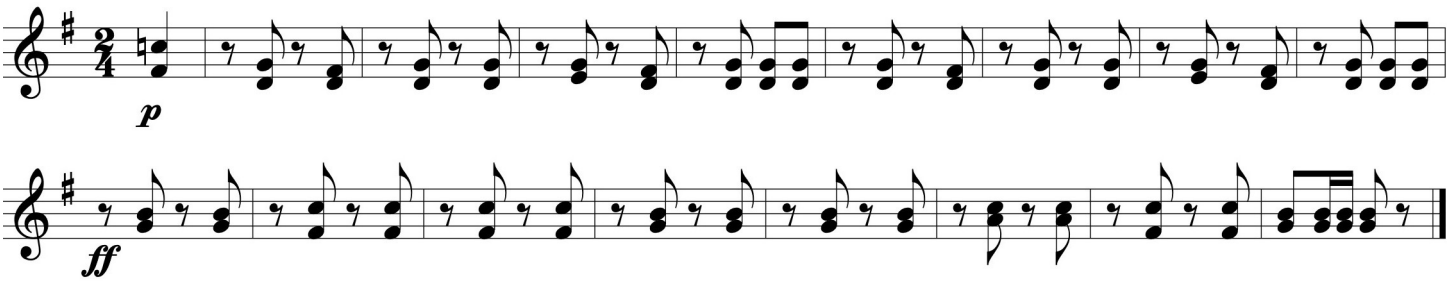
Harmony



Counter Melody



Accompaniment



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20a

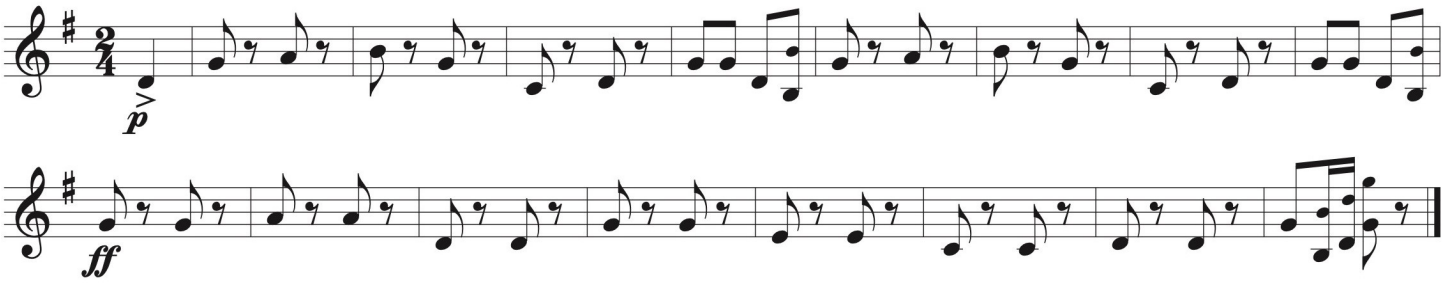
Mother Goose

Key of Eb
Alto, Bari

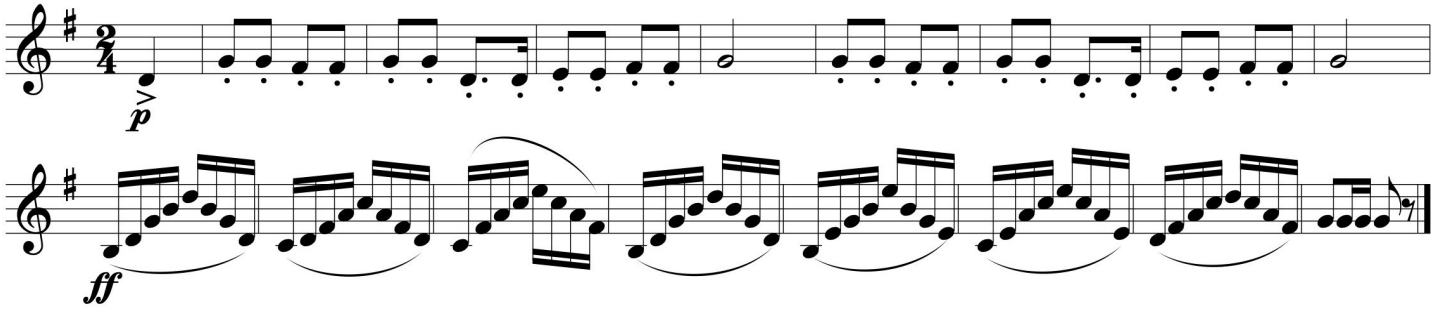
Trio Part 1 1883

John Philip Sousa
Arr. Brian R. Thompson

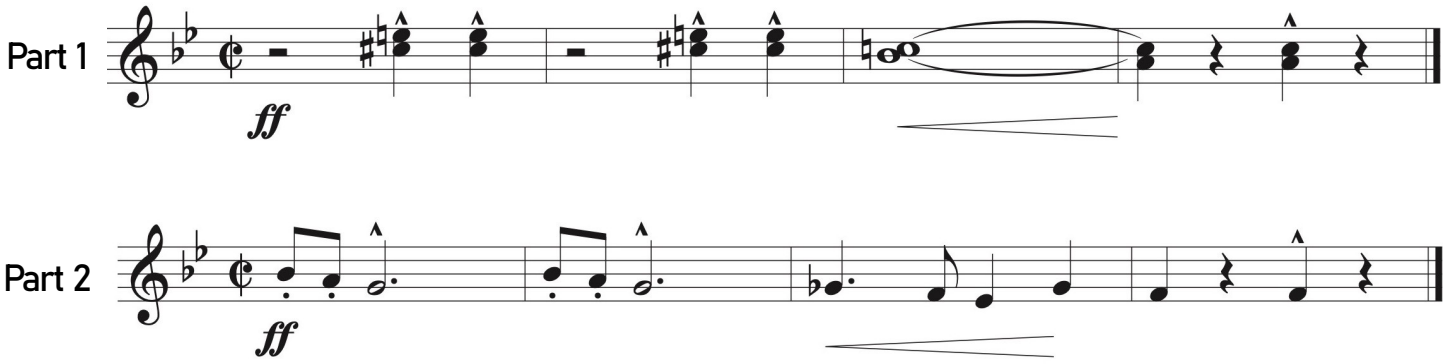
Bass



Challenge



The Beau Ideal (1893) — Intro



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“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

21

The Thunderer

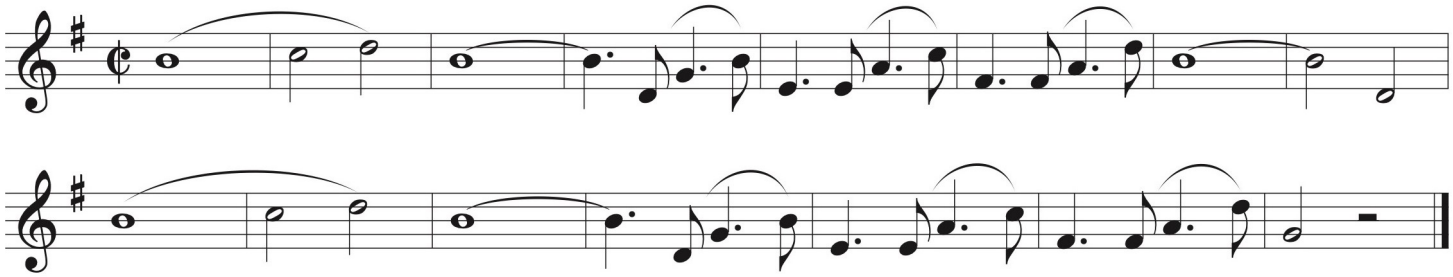
Key of Eb
Alto, Bari

Final Strain

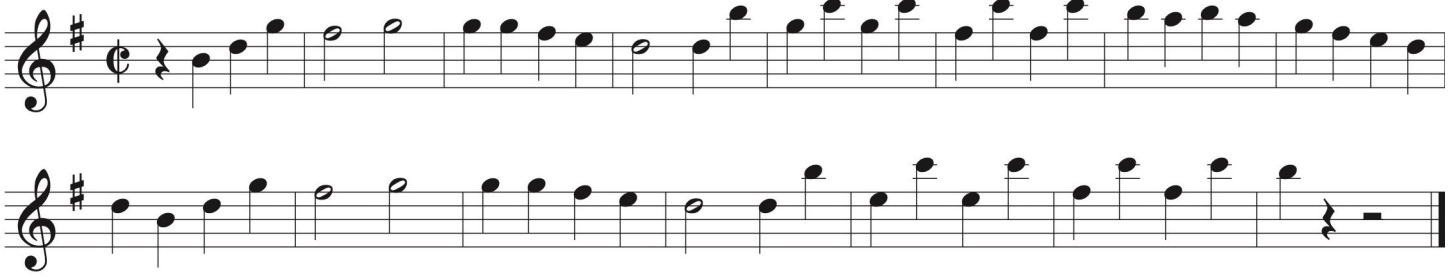
1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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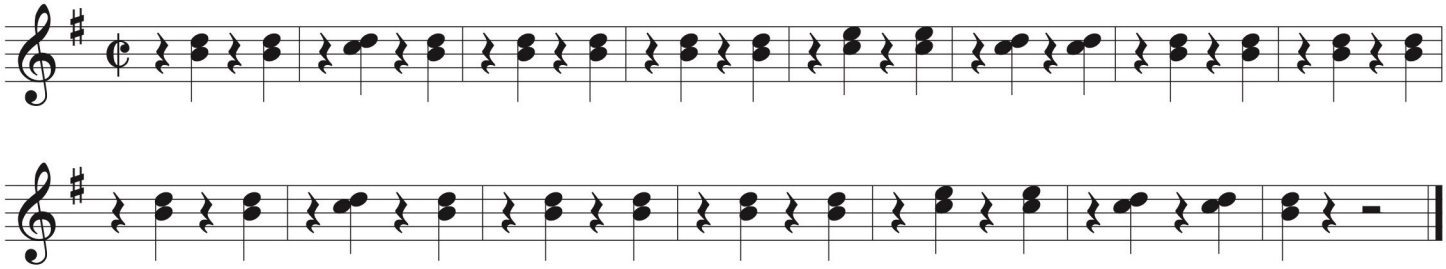
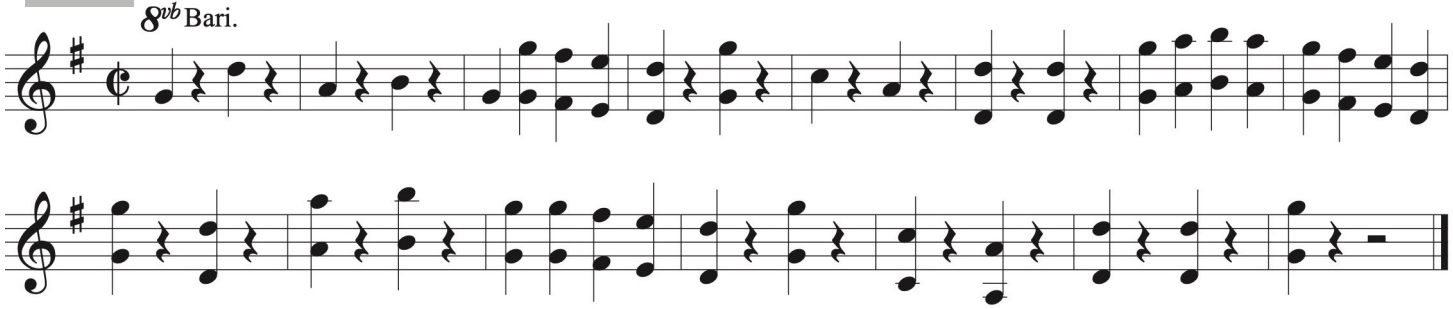


Bass



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22

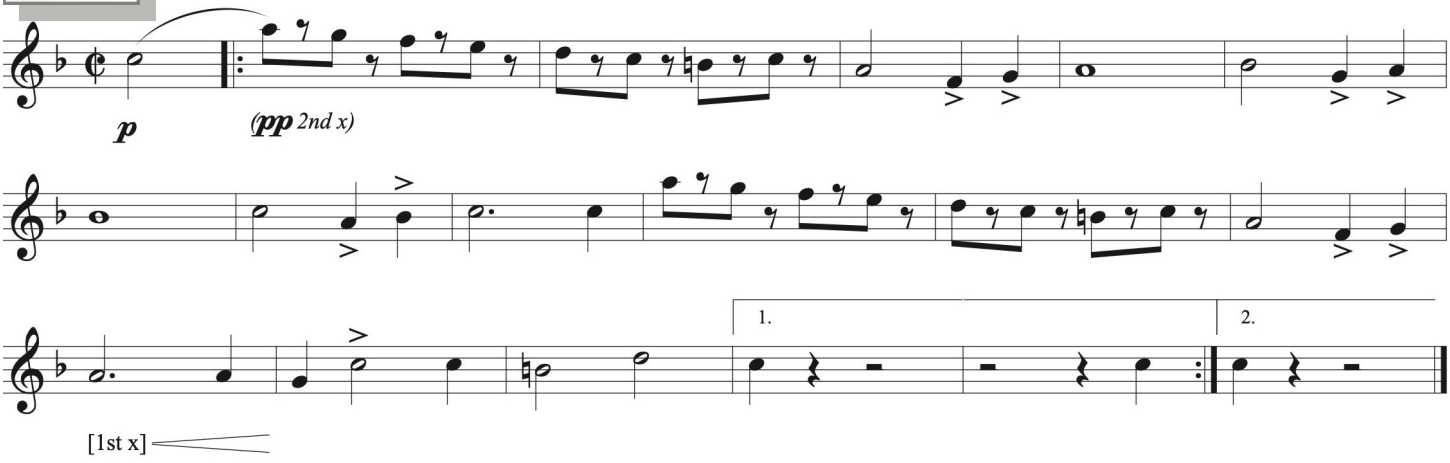
The Belle of Chicago

Key of Eb
Alto, Bari

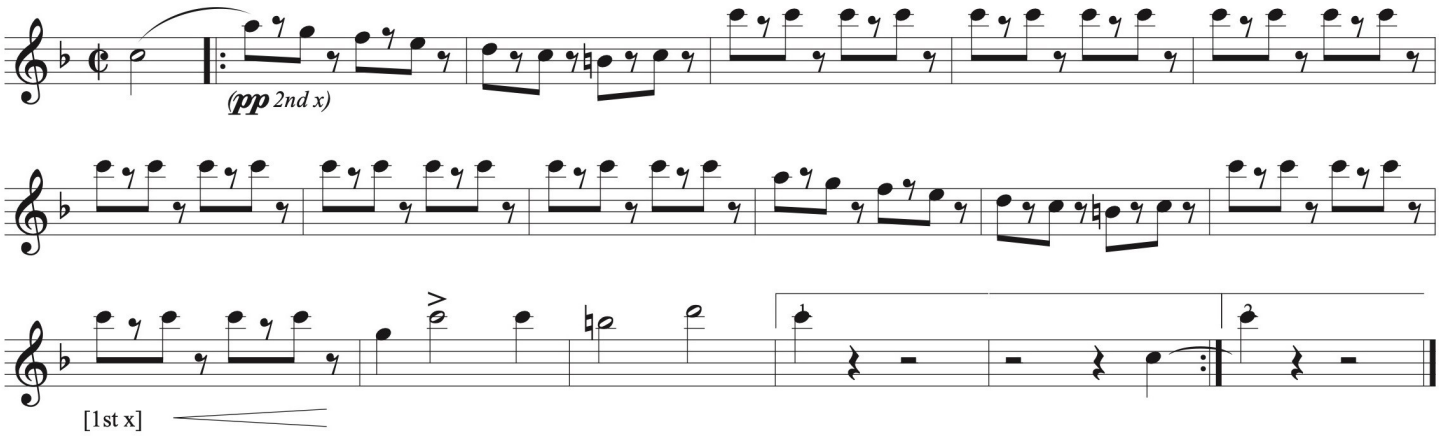
Trio 1892

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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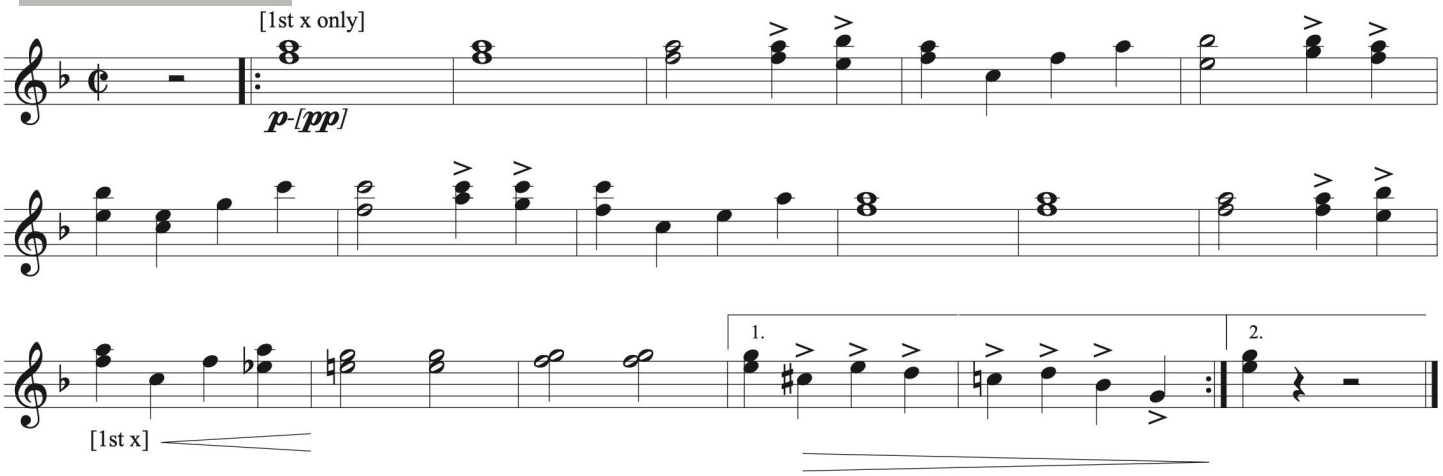

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22a

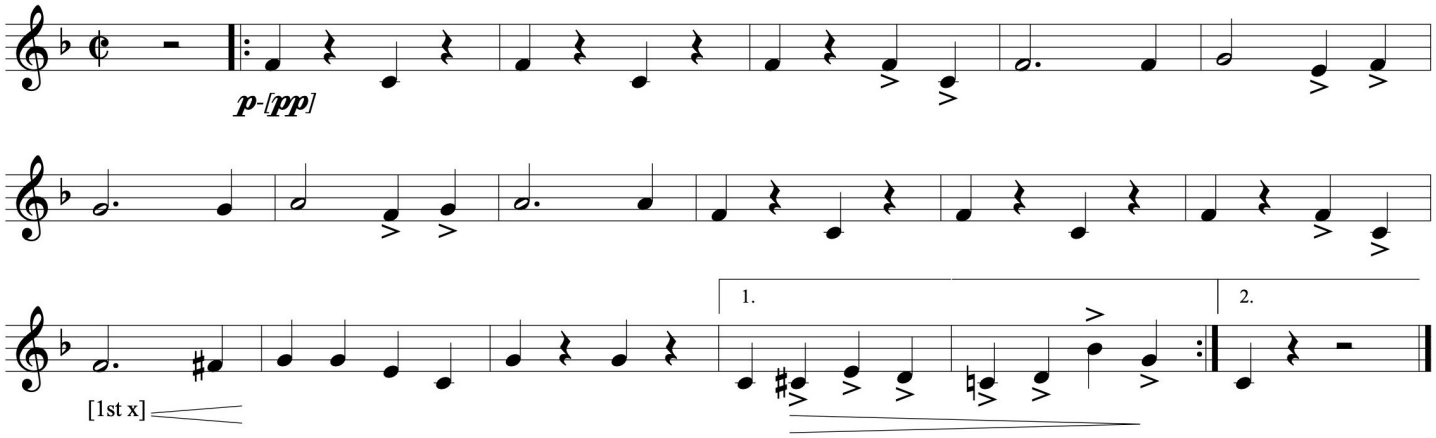
The Belle of Chicago

Key of Eb
Alto, Bari

Trio 1892

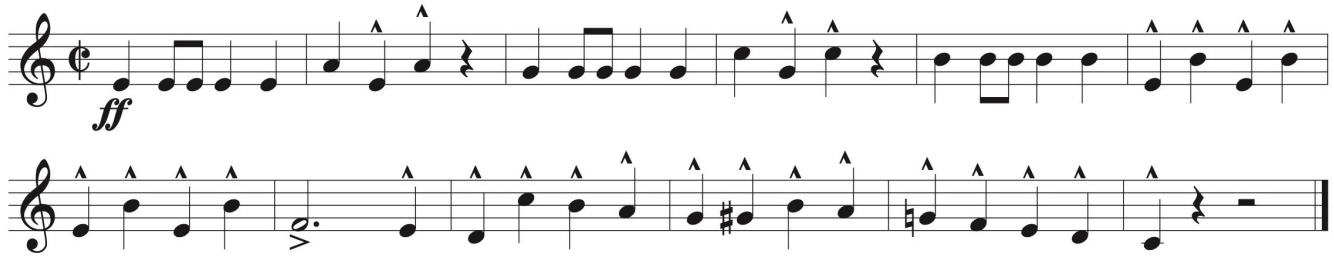
John Philip Sousa
Arr. Brian R. Thompson

Bass

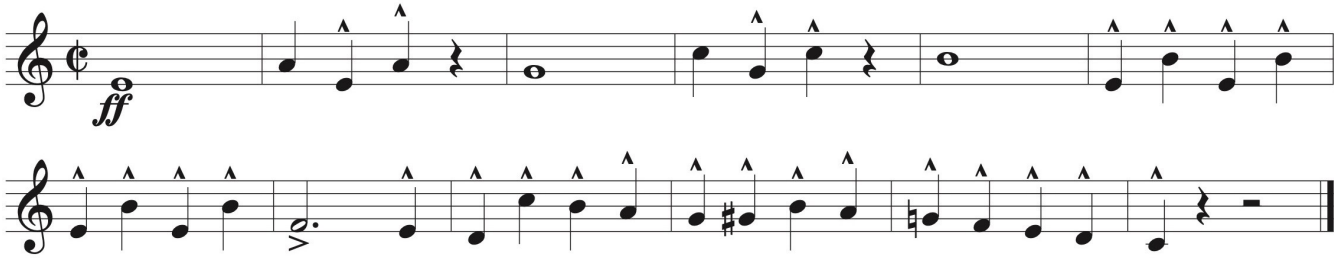


The Loyal Legion (1890) — Break Strain

Part 1



Part 2



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23

Mother Goose

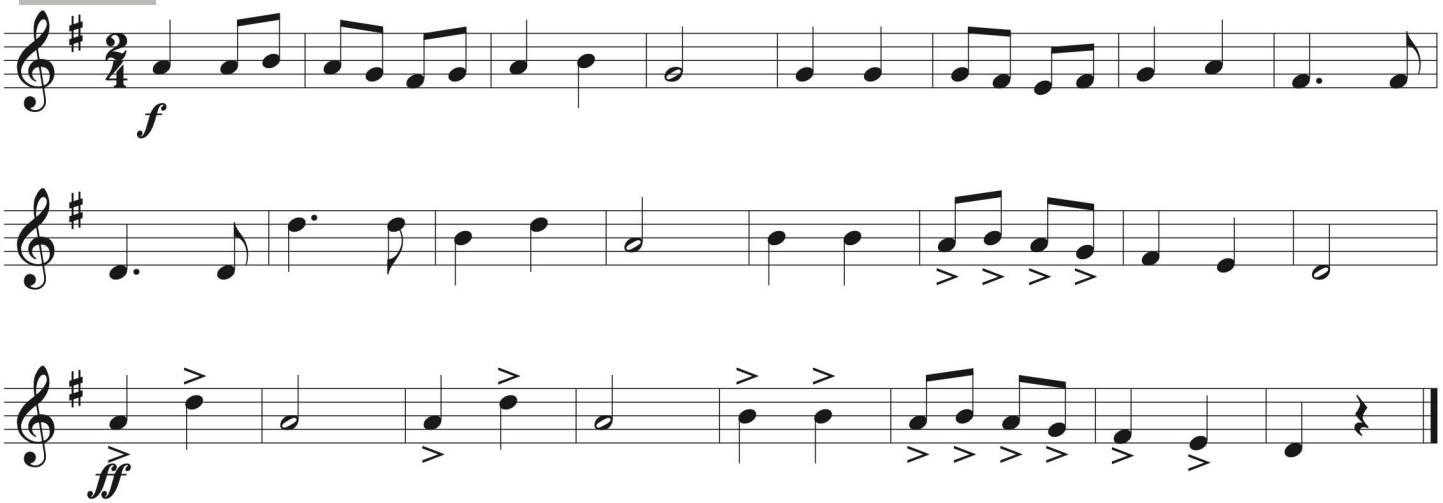
Key of Eb
Alto, Bari

Trio Part 3

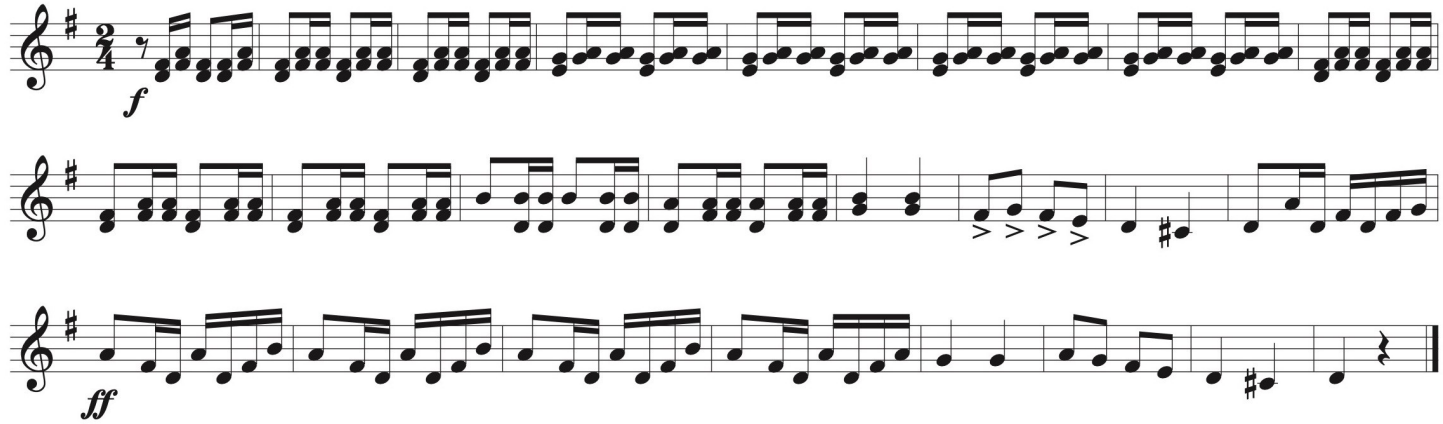
1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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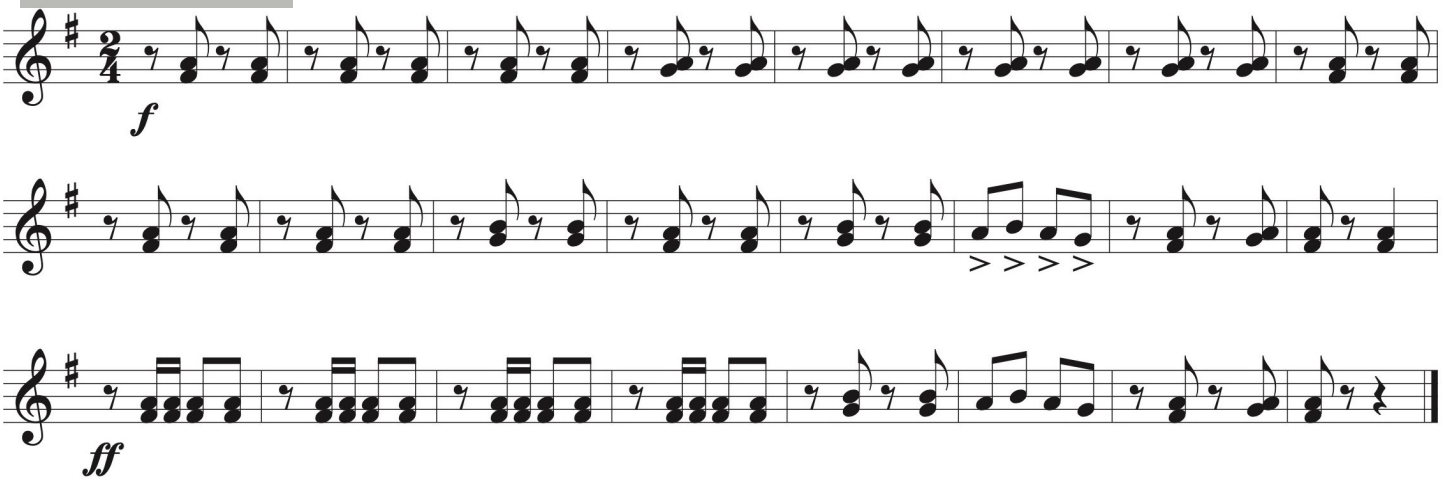

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23a

Mother Goose

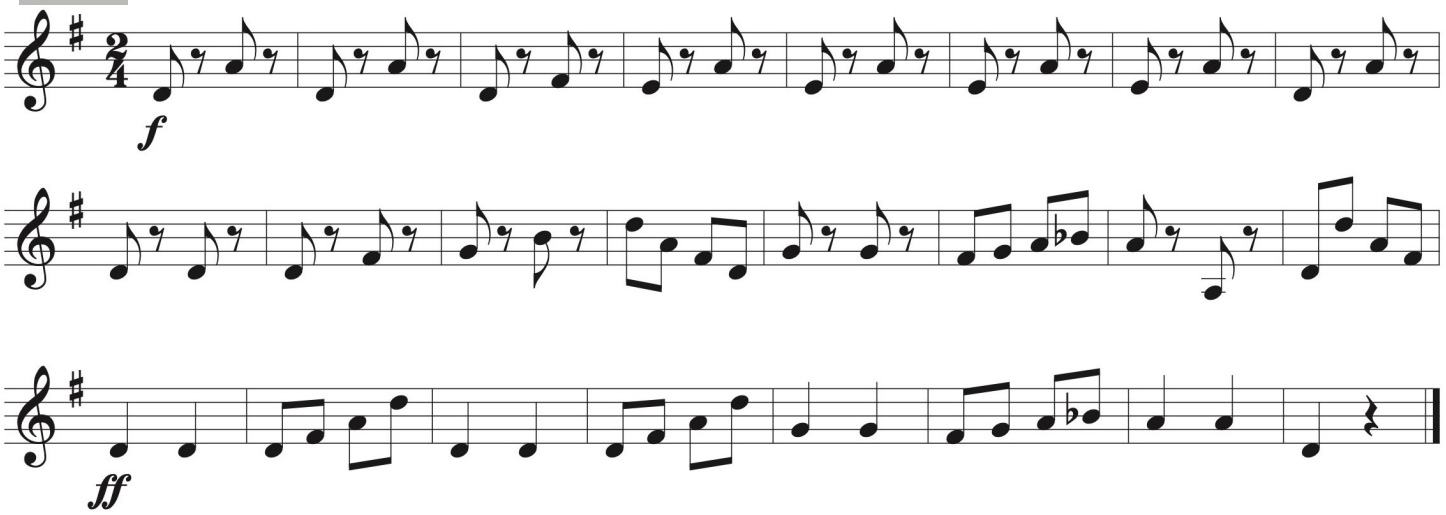
Key of Eb
Alto, Bari

Bass

Trio Part 3

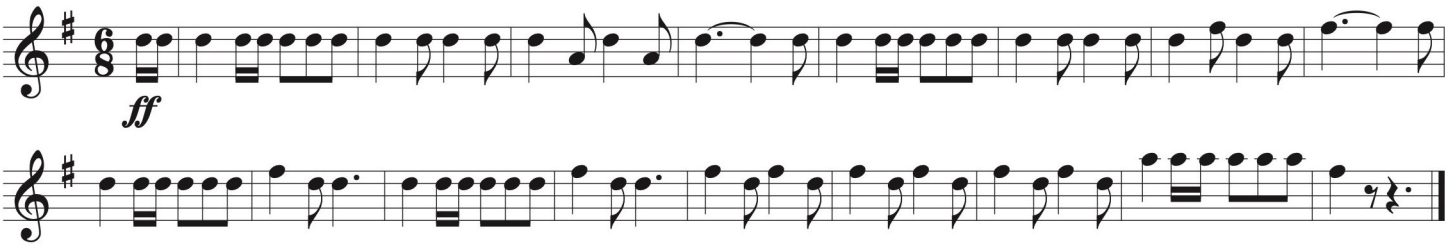
1883

John Philip Sousa
Arr. Brian R. Thompson



Boy Scouts of America (1916) — Break Strain

Part 1



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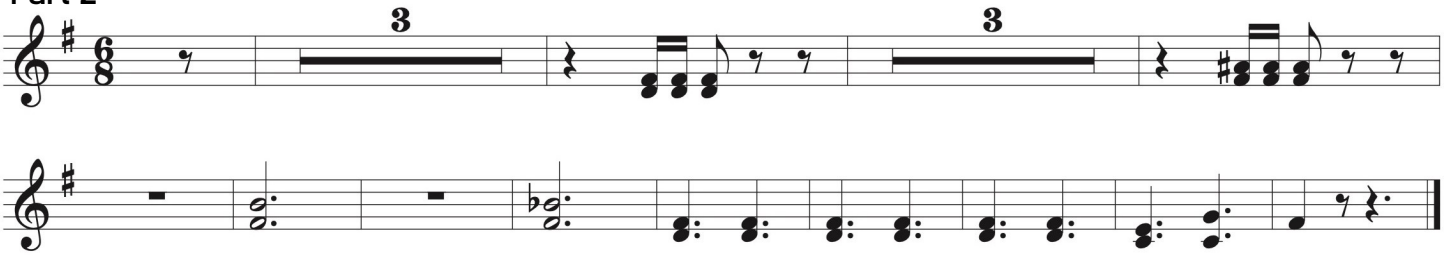

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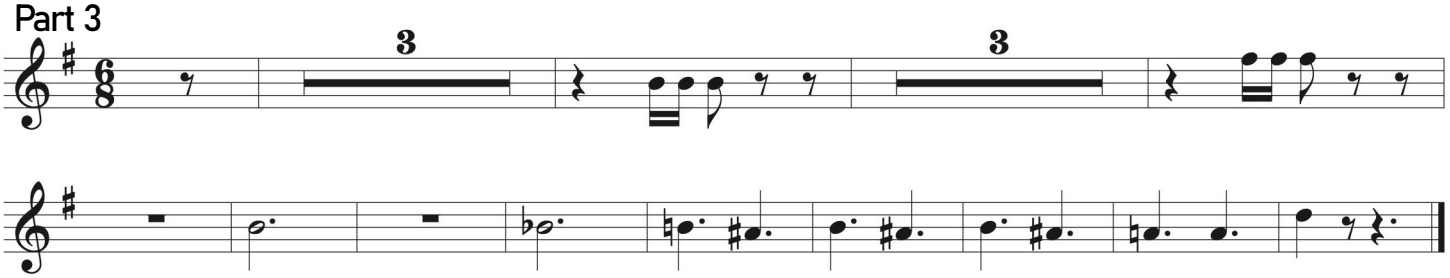

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24

Mikado March

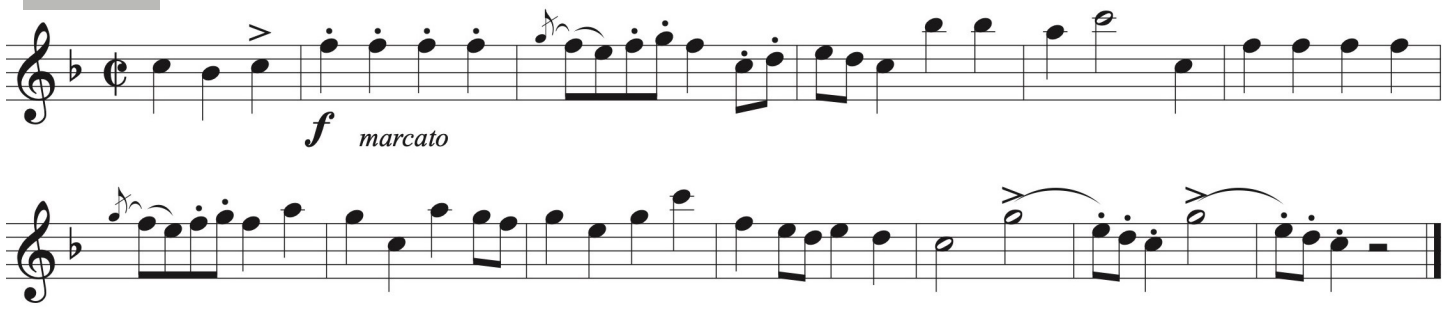
Key of Eb
Alto, Bari

Second Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



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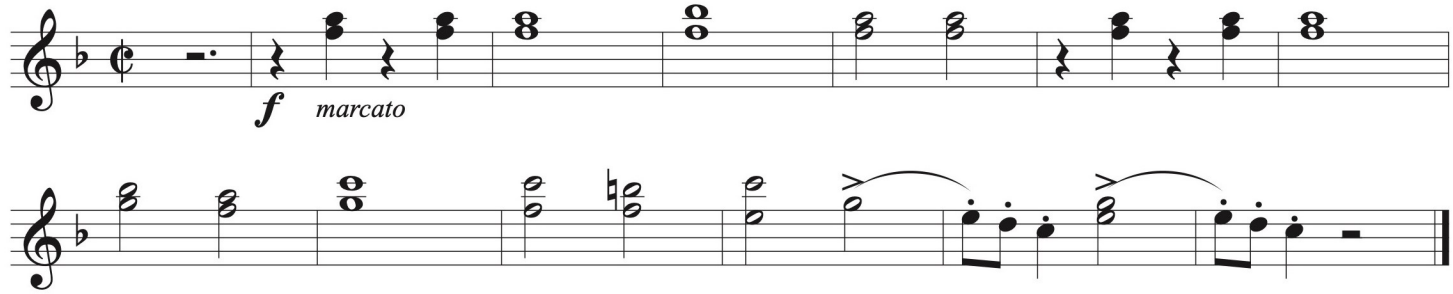

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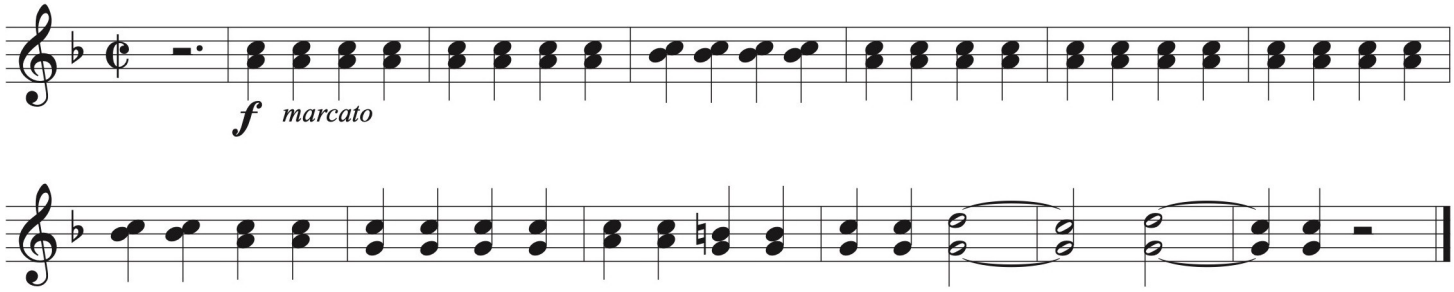
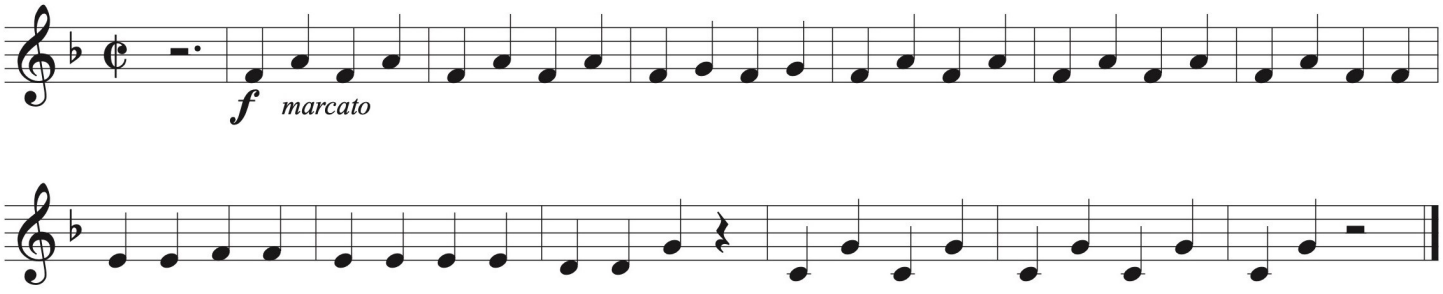


Bass



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25

The Quilting Party

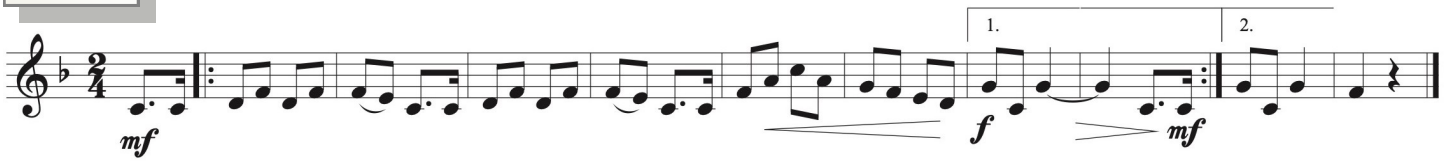
Key of Eb
Alto, Bari

First Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



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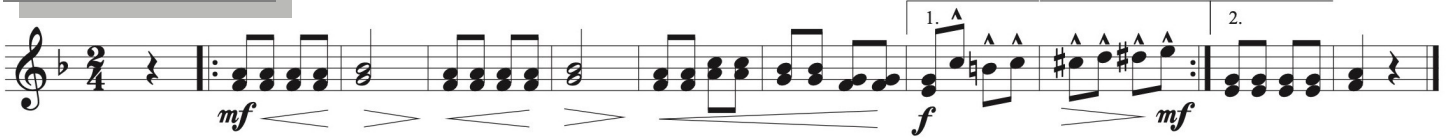

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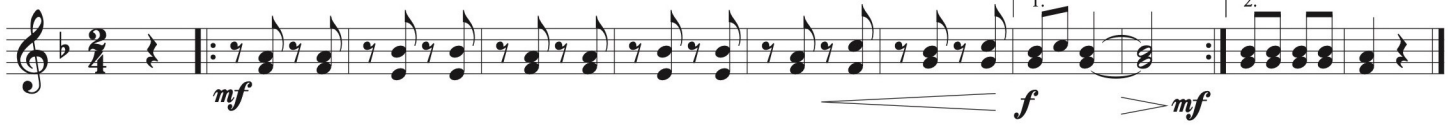
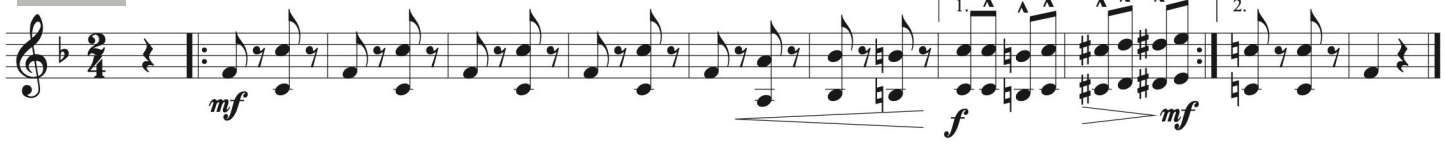
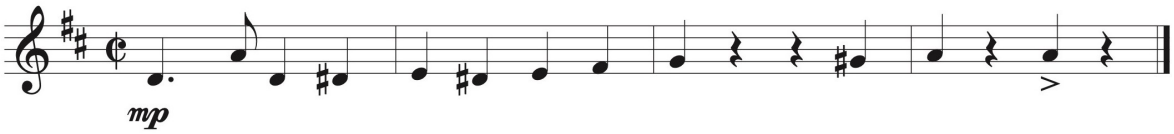


Bass

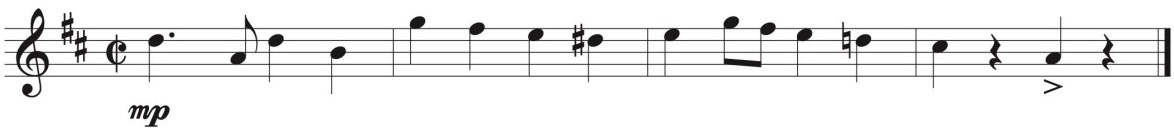


Manhattan Beach (1893) — Intro

Part 1



Part 2



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26

The High School Cadets

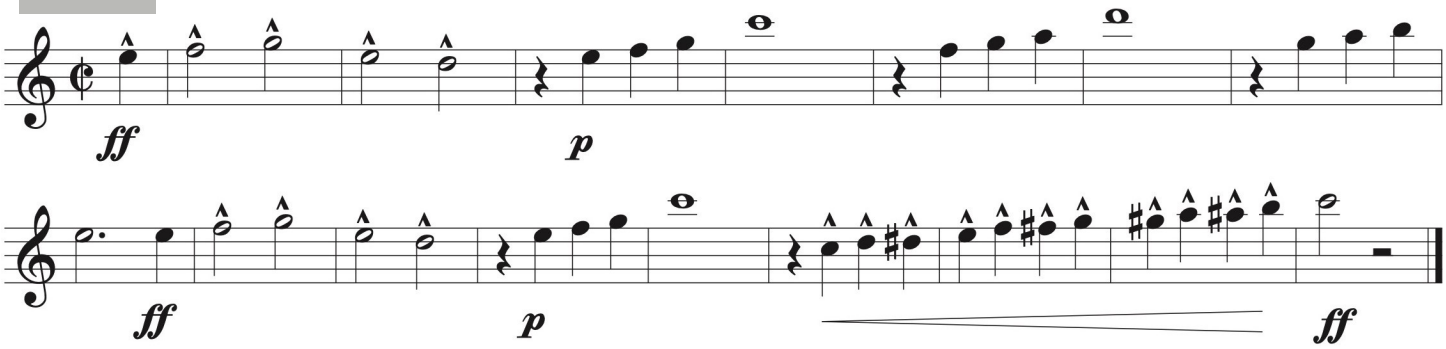
Key of Eb
Alto, Bari

Second Strain

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



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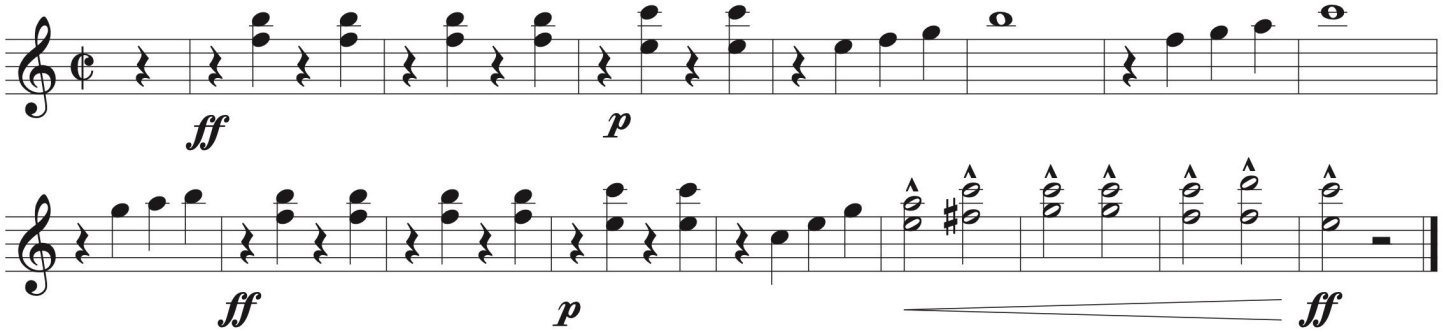

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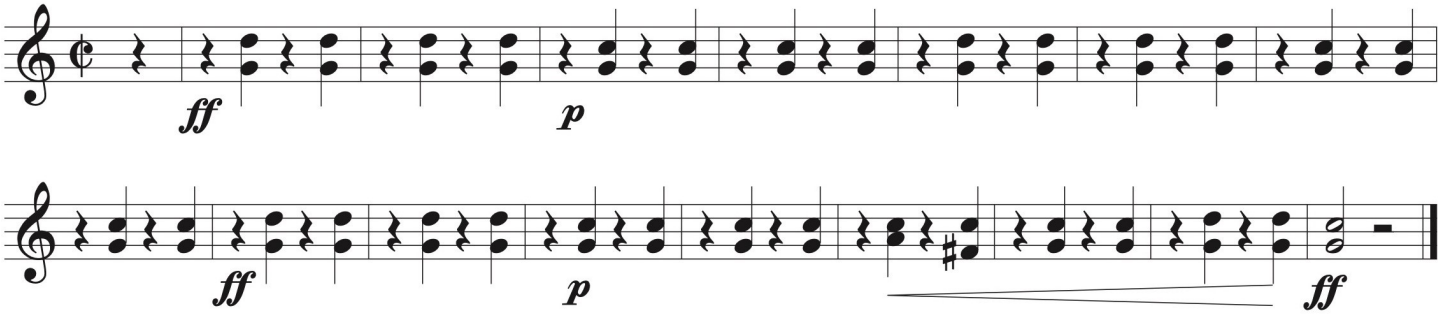
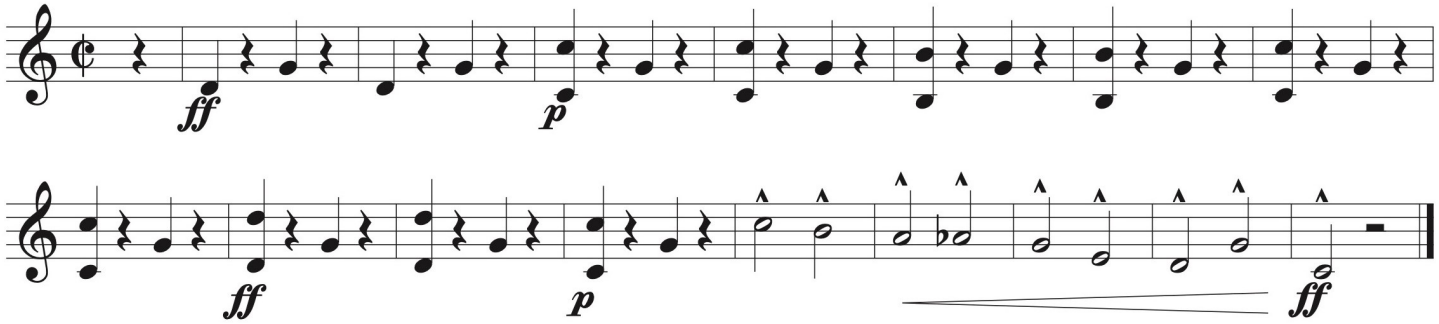


Bass



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27

Mikado March

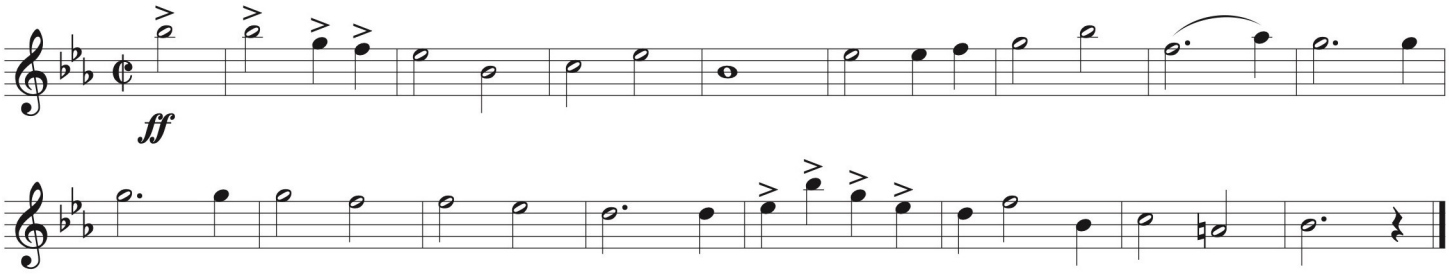
Key of Eb
Alto, Bari

Final Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



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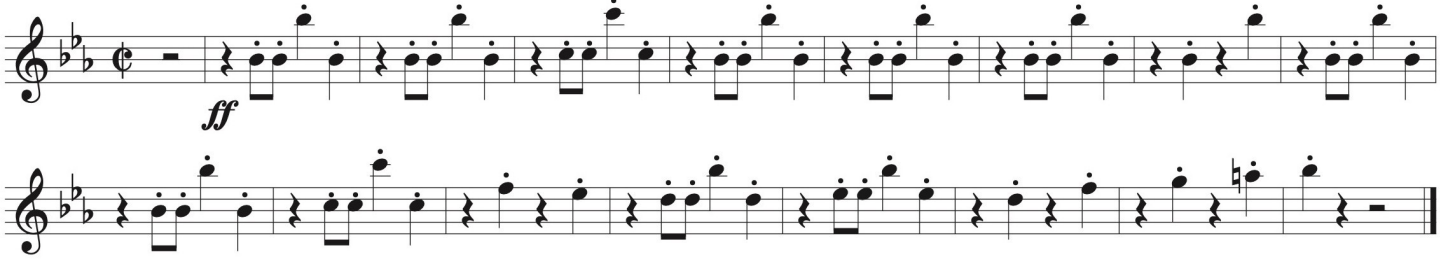

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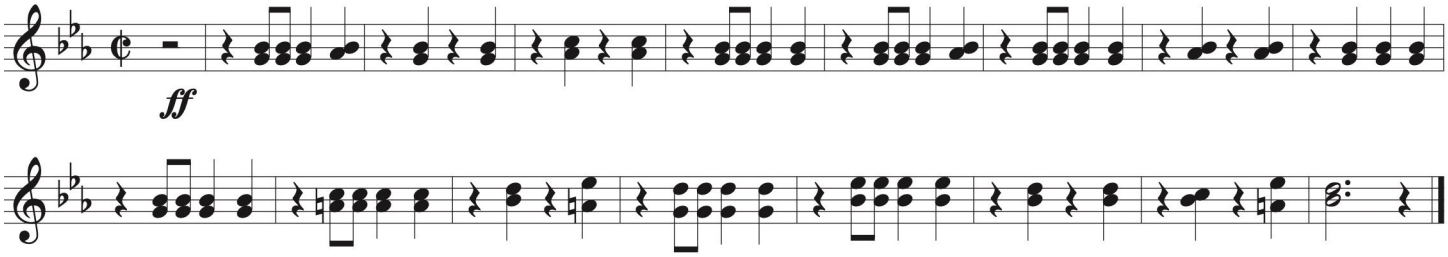
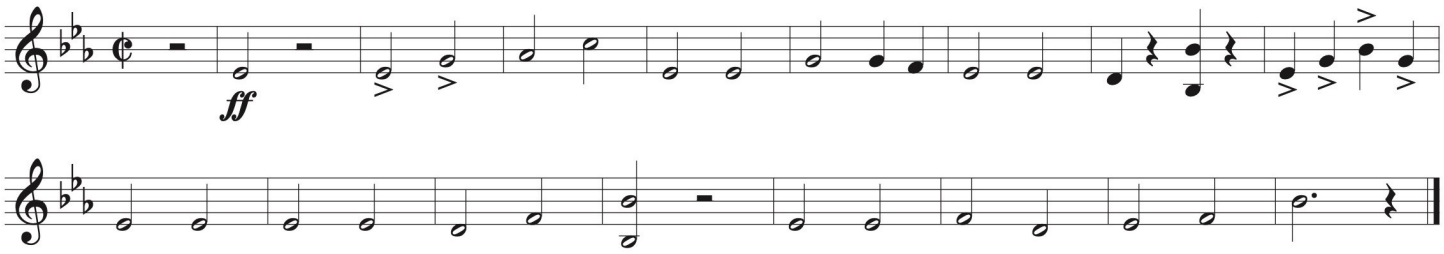


Bass



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28

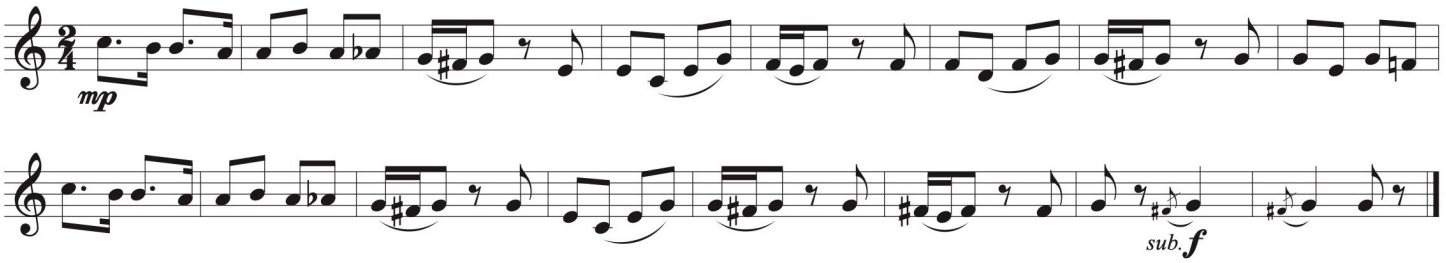
El Capitan

Key of Eb
Alto, Bari

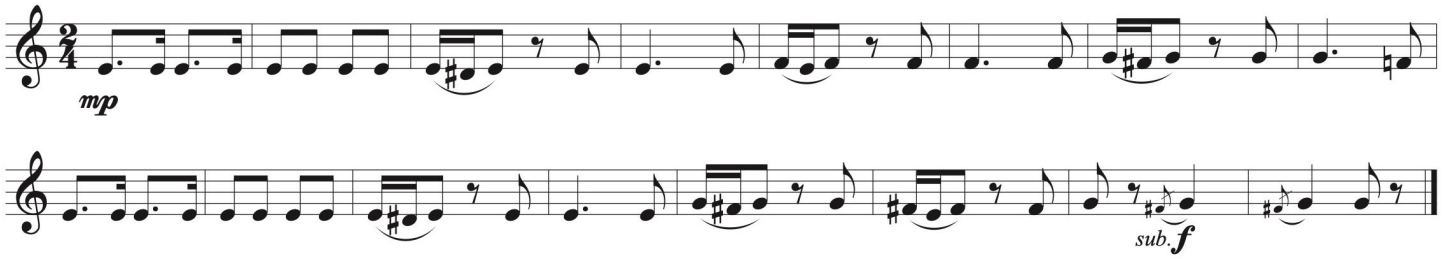
Trio 1896

John Philip Sousa
Arr. Brian R. Thompson

Melody



Harmony



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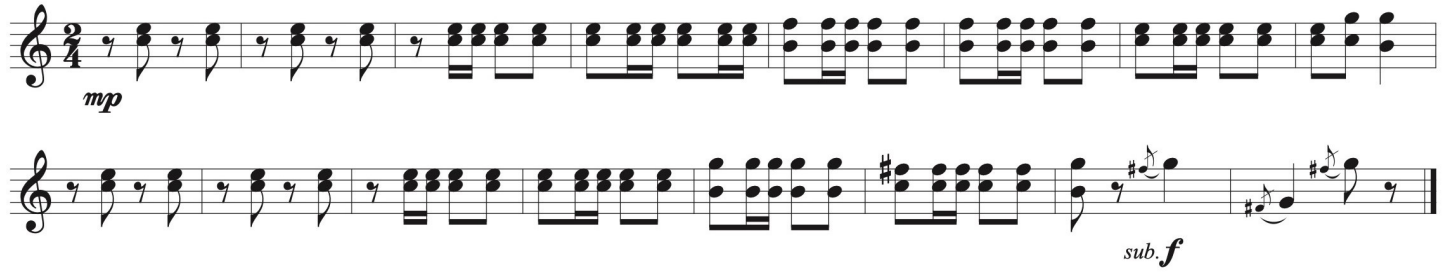

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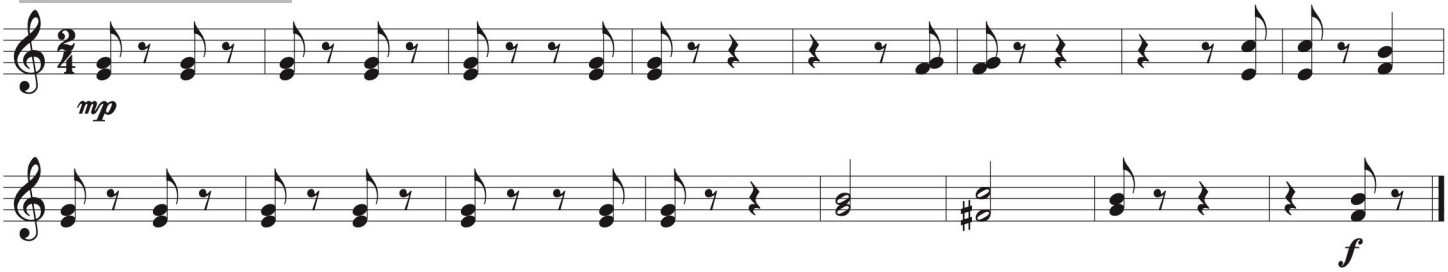

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28a

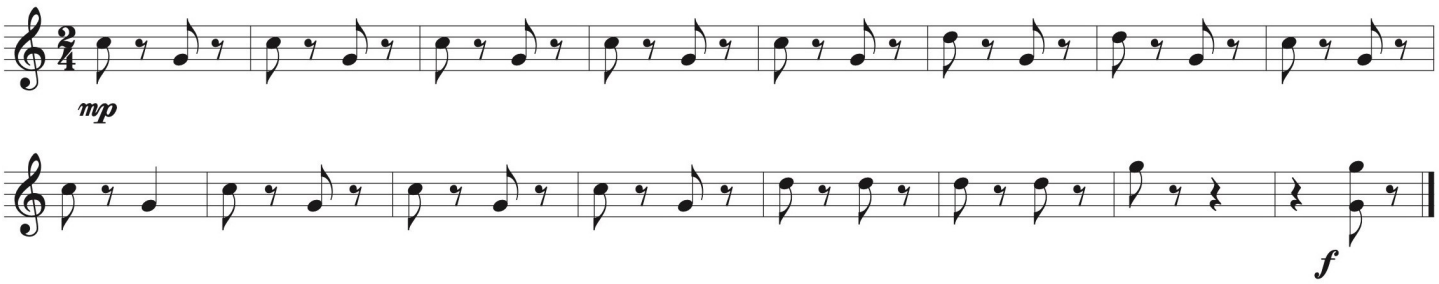
El Capitan

Key of Eb
Alto, Bari

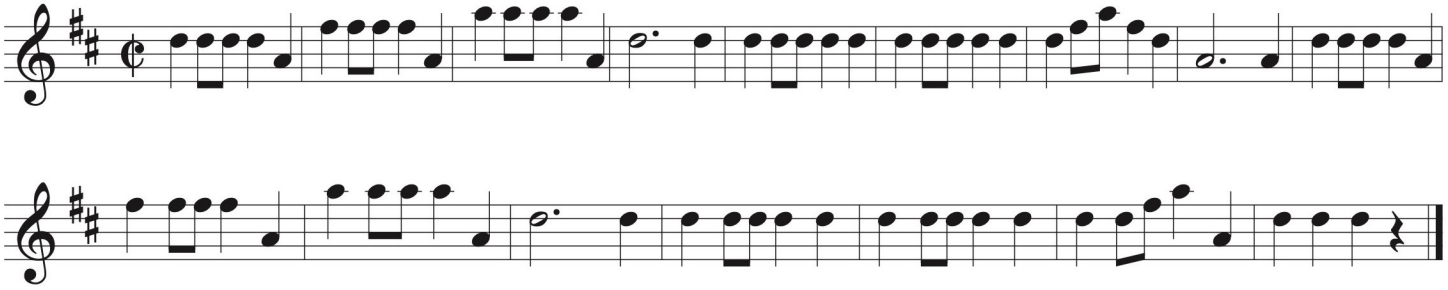
Trio 1896

John Philip Sousa
Arr. Brian R. Thompson

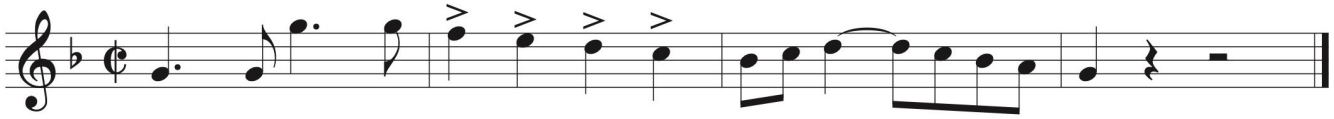
Bass



Yorktown Centennial (1881) — Bugle Strain



Bonnie Annie Laurie (1883) — Intro



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29

The Washington Post

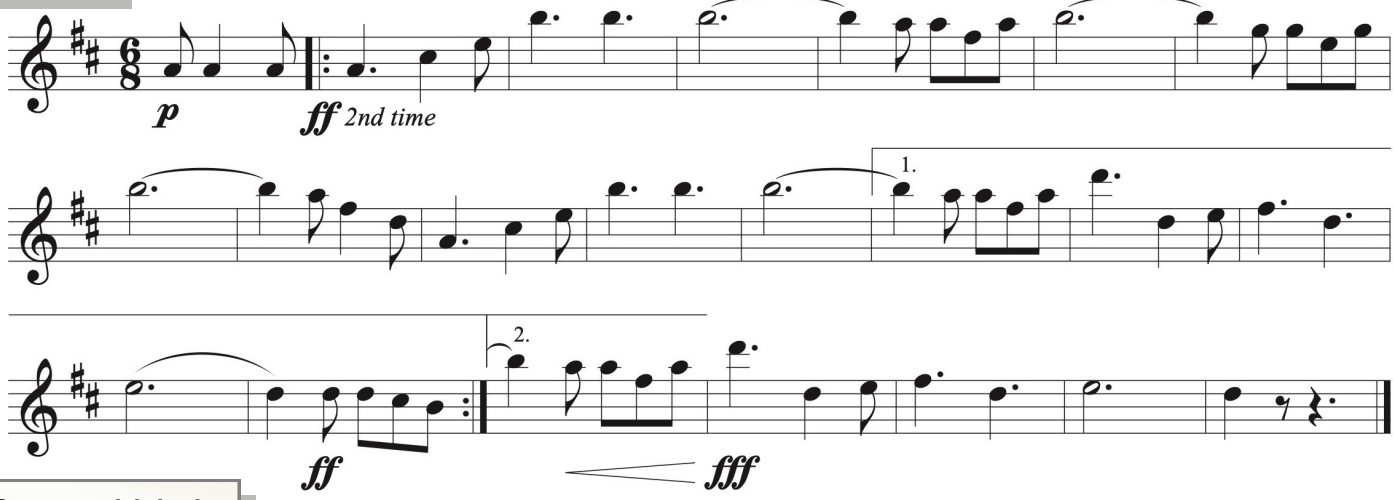
Key of Eb
Alto, Bari

Second Strain

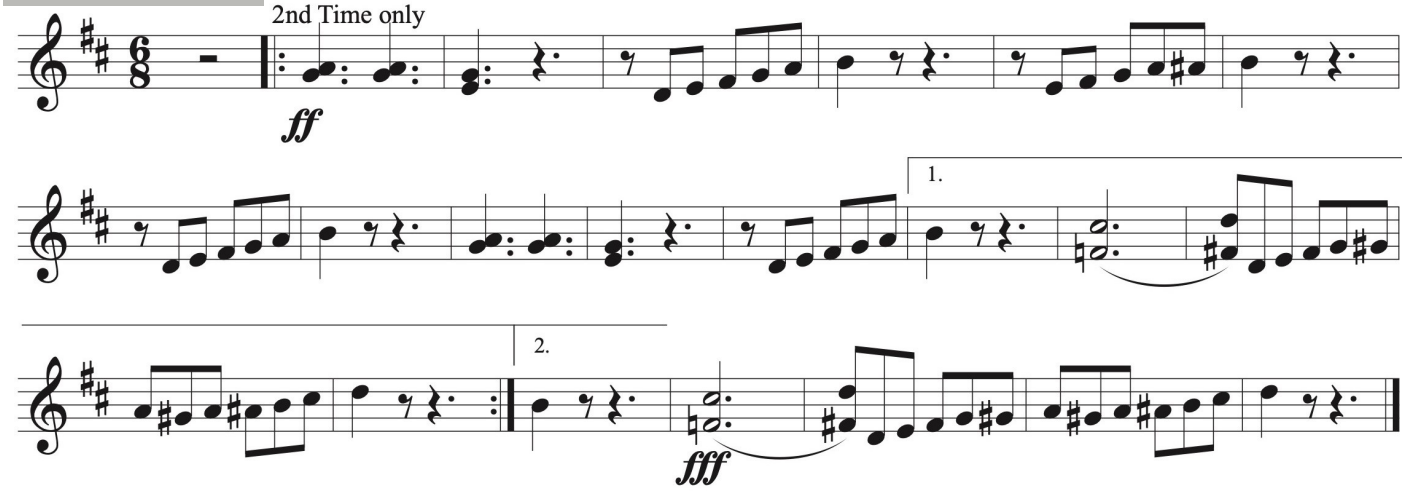
1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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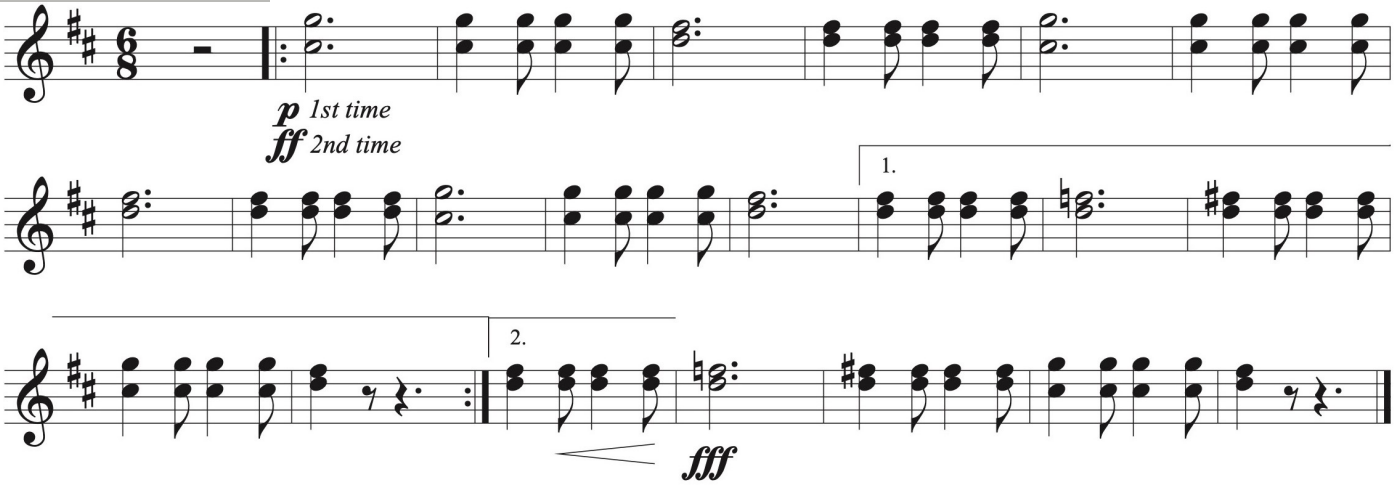

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29a

The Washington Post

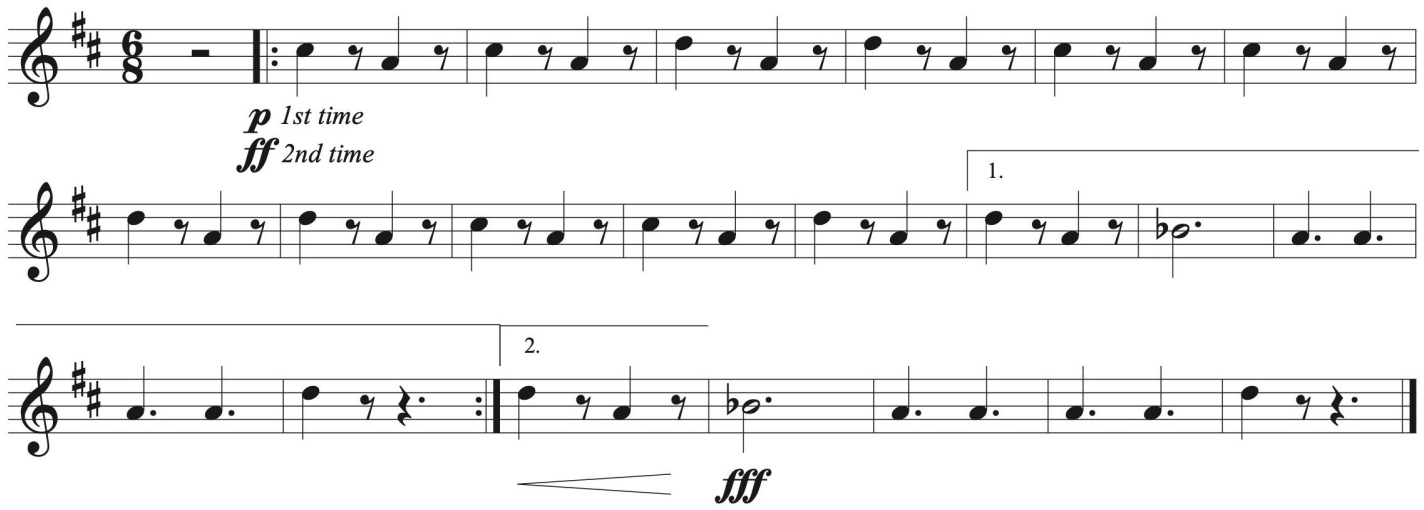
Key of Eb
Alto, Bari

Second Strain

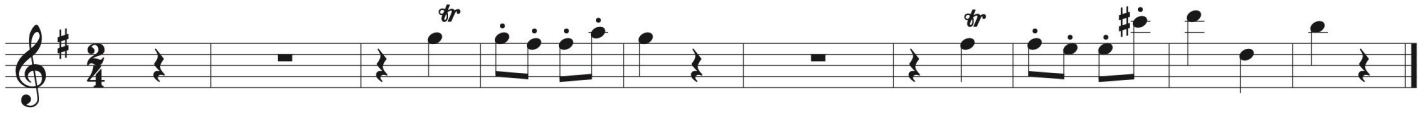
1889

John Philip Sousa
Arr. Brian R. Thompson

Bass

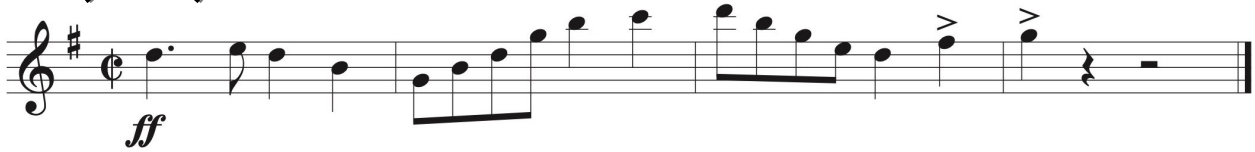


Pet of the Petticoats (1883) — Break Strain

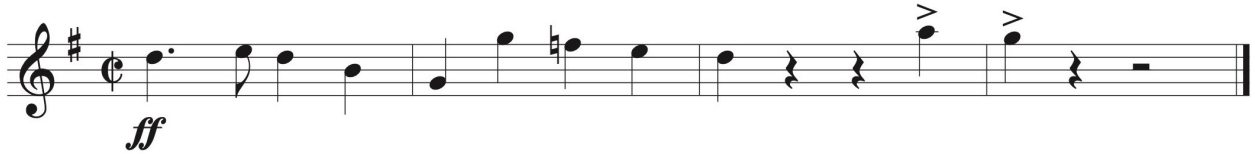


Revival (1876) — Intro

Part 1



Part 2



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“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

30

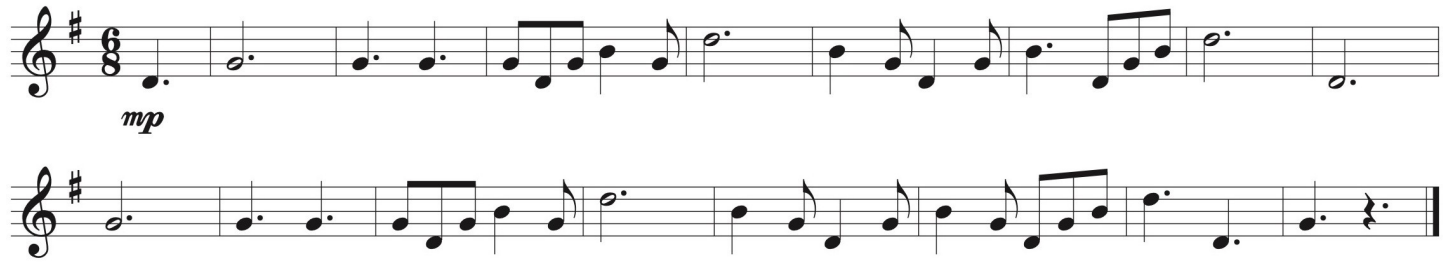
Sabre and Spurs

Key of Eb
Alto, Bari

Trio 1918

John Philip Sousa
Arr. Brian R. Thompson

Melody



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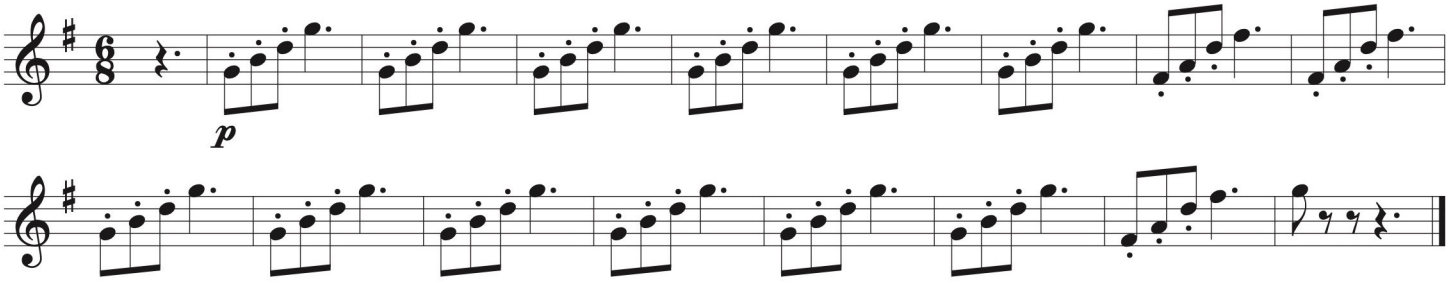

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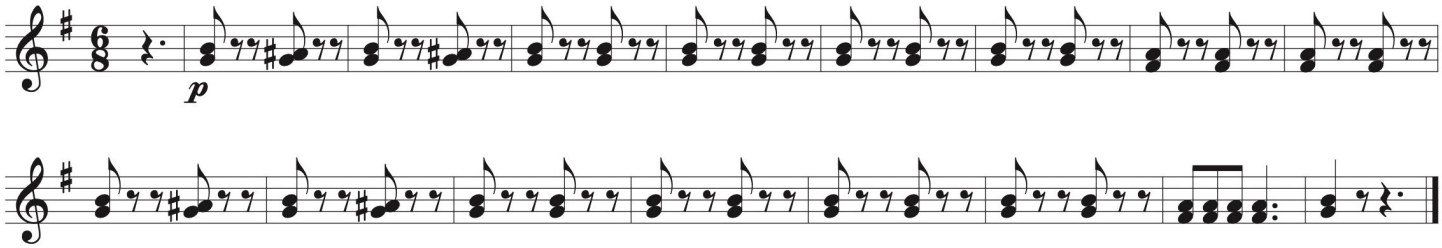
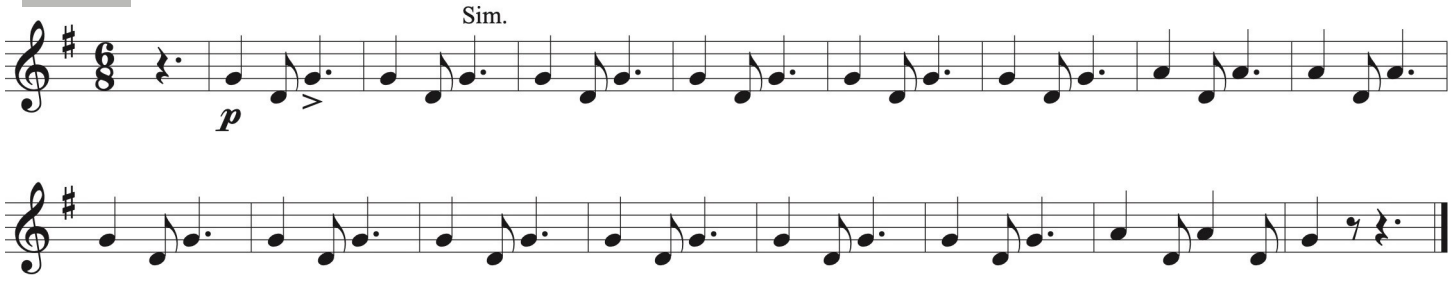


Bass



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31

The Diplomat

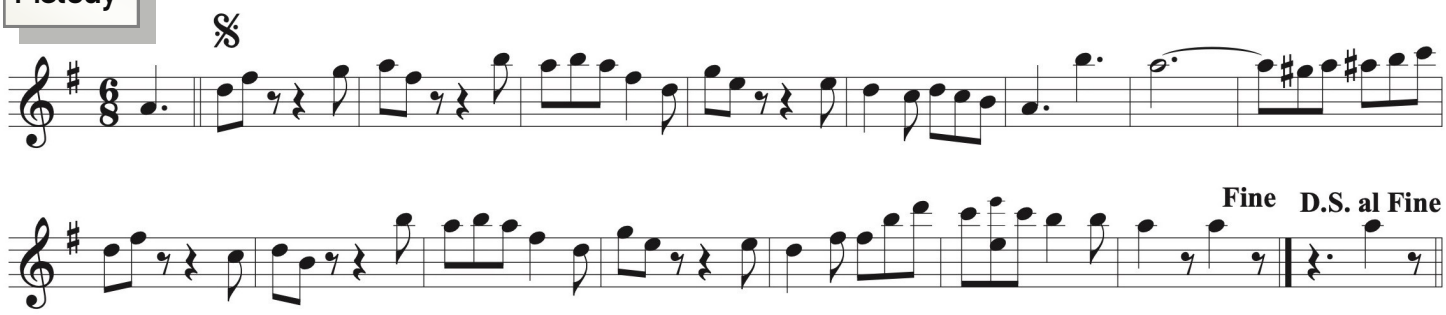
Key of Eb
Alto, Bari

First Strain

1904

John Philip Sousa
Arr. Brian R. Thompson

Melody



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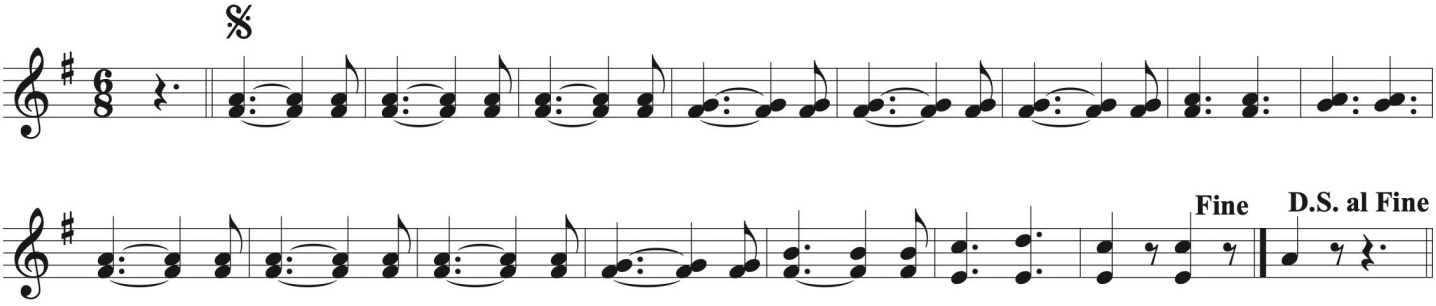

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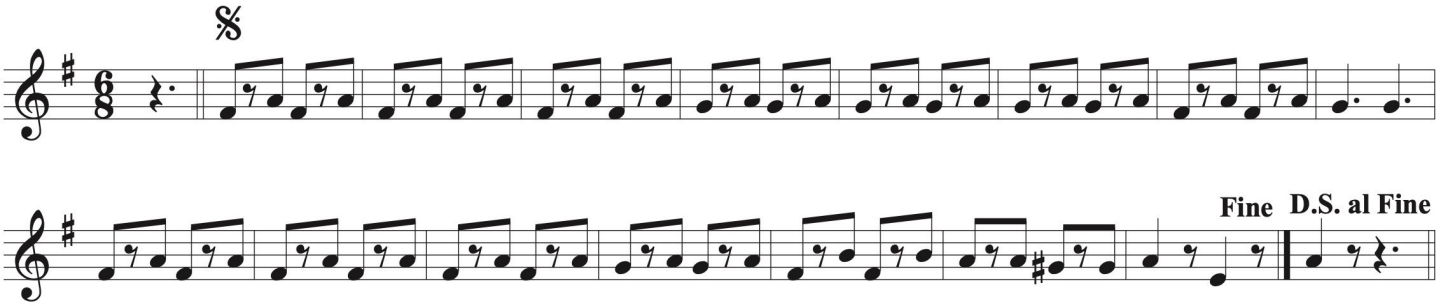
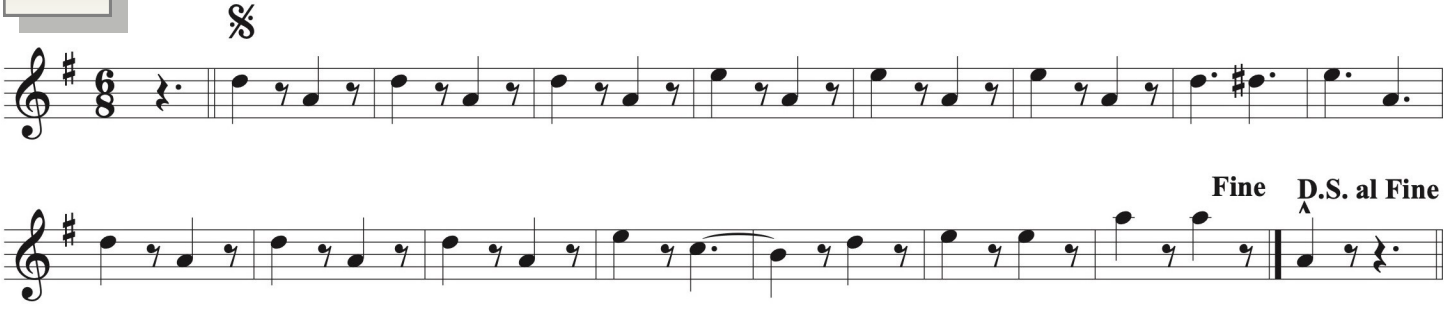


Bass



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32

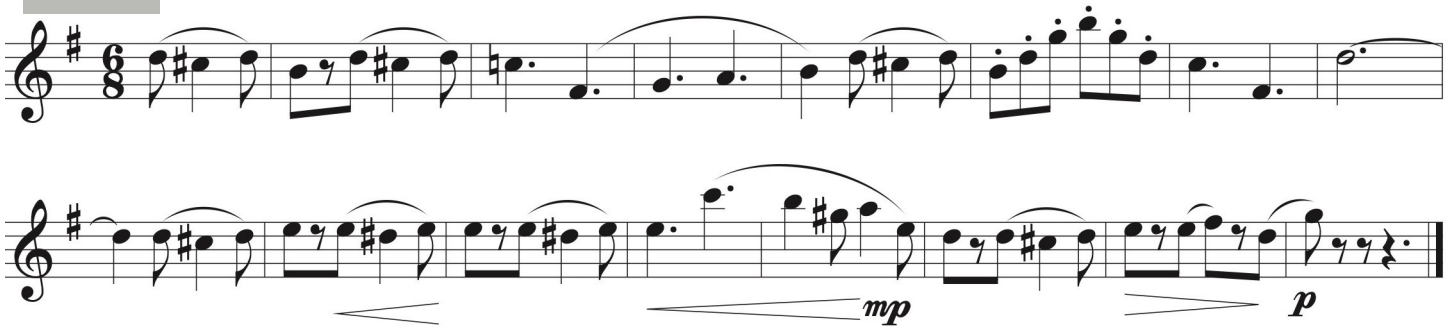
The Washington Post

Key of Eb
Alto, Bari

Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



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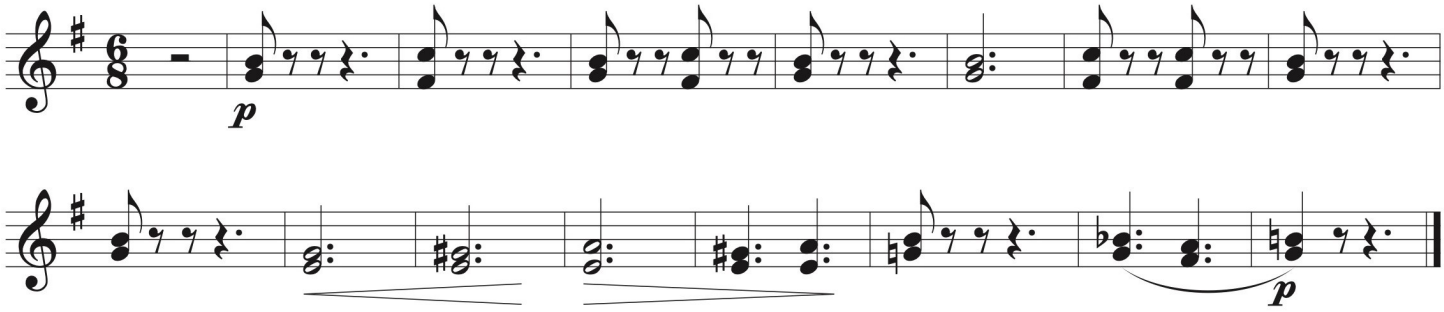

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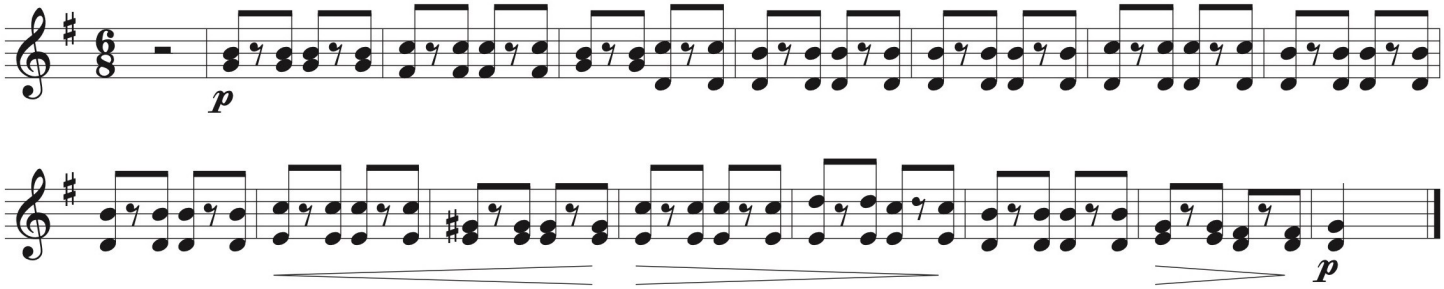
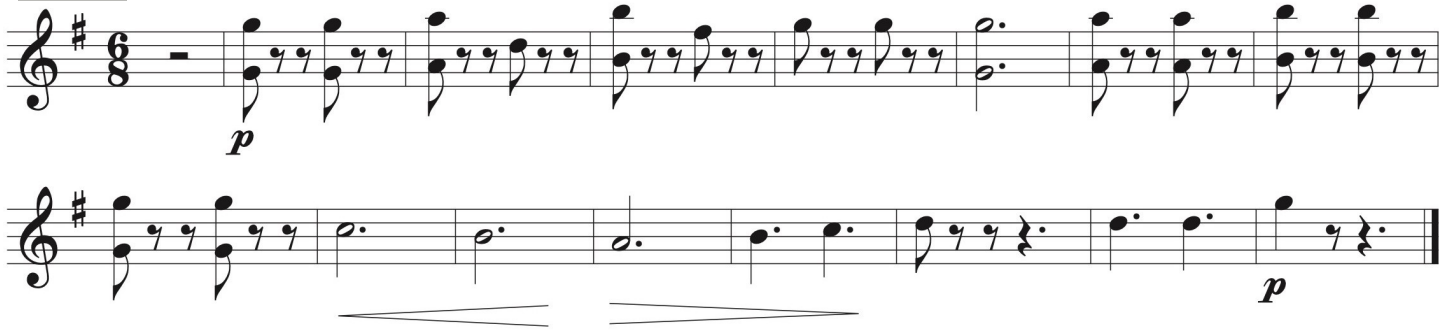


Bass



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33

The High School Cadets

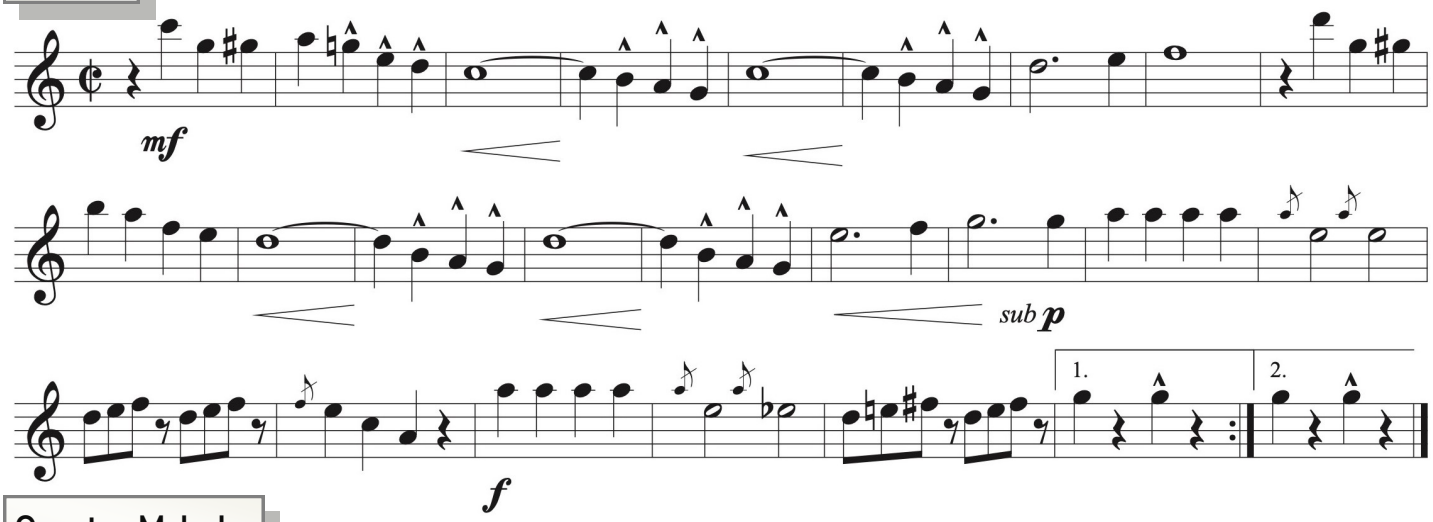
Key of Eb
Alto, Bari

John Philip Sousa
Arr. Brian R. Thompson

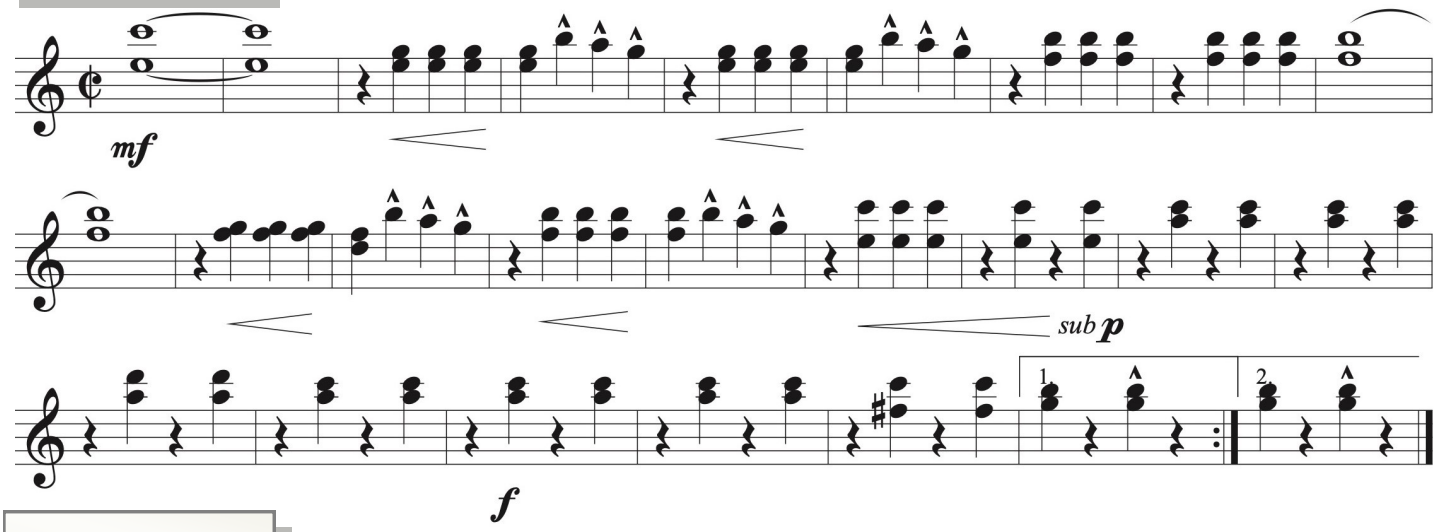
First Strain

1890

Melody



Counter Melody



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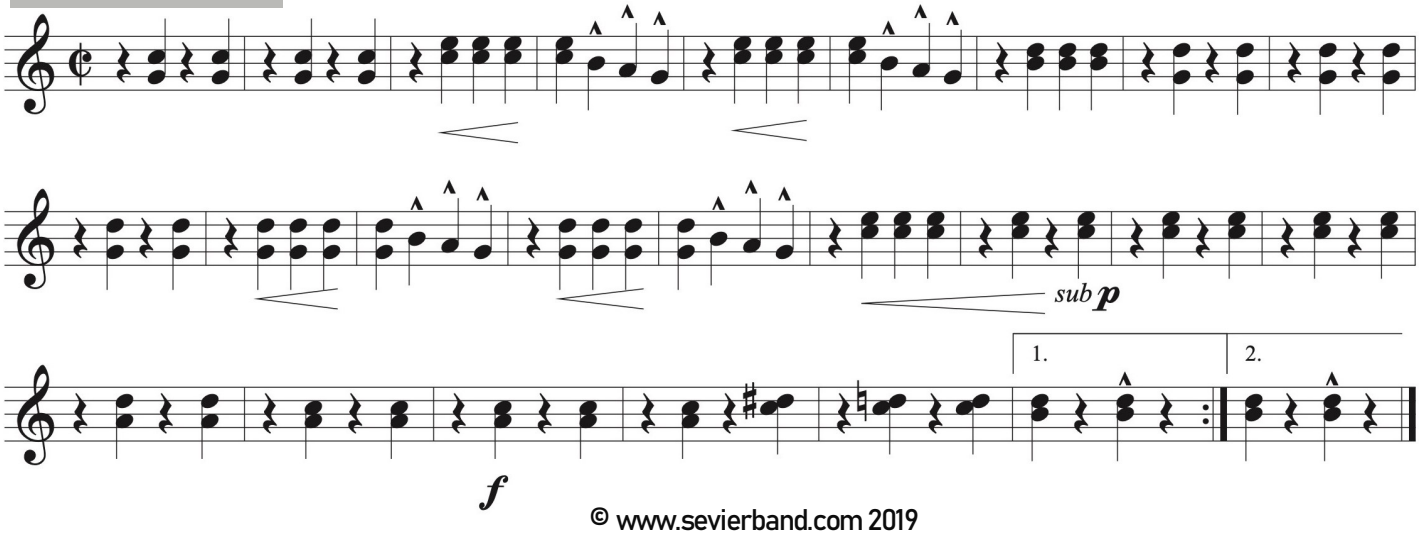

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33a

The High School Cadets

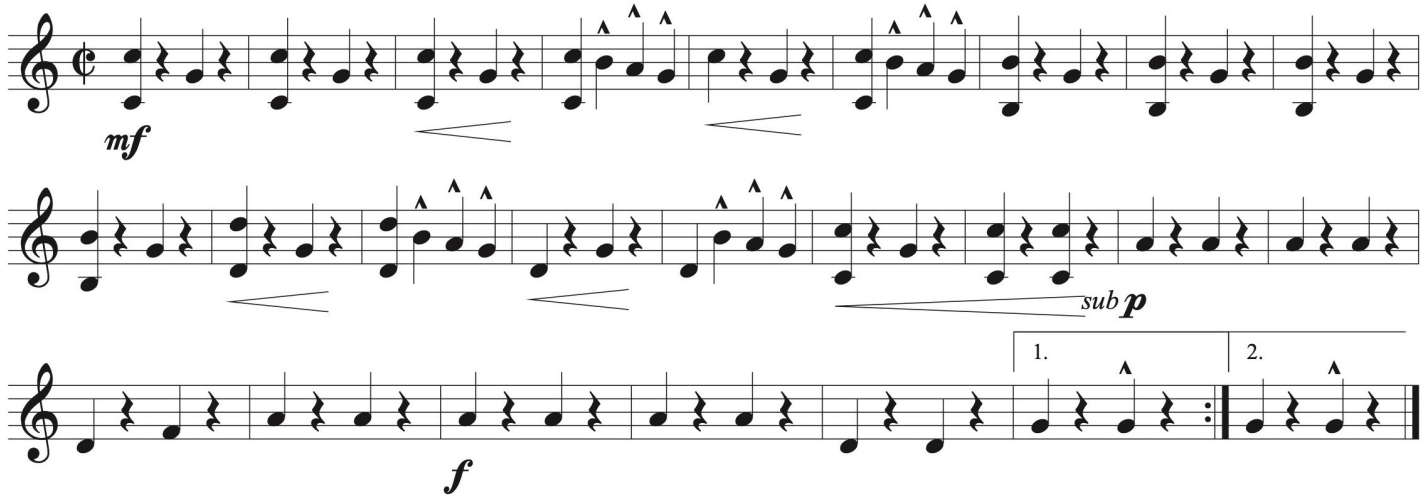
Key of Eb
Alto, Bari

First Strain

1890

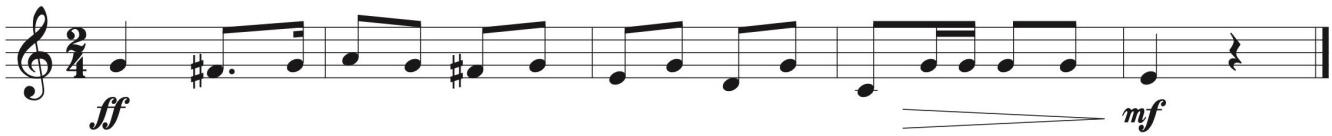
John Philip Sousa
Arr. Brian R. Thompson

Bass



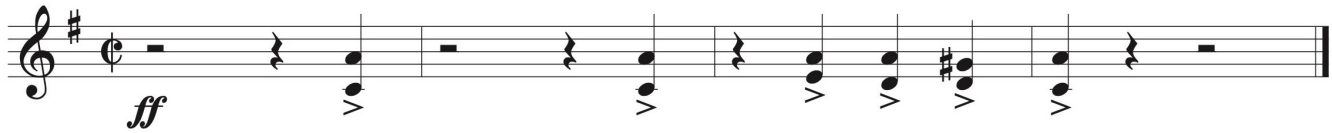
Homeward Bound (1891-2) — Intro

Part 1

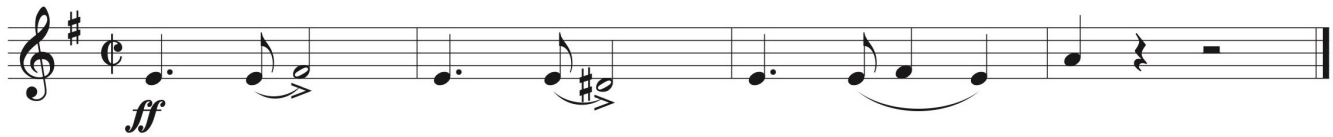


The Gladiator (1886) — Intro

Part 1



Part 2



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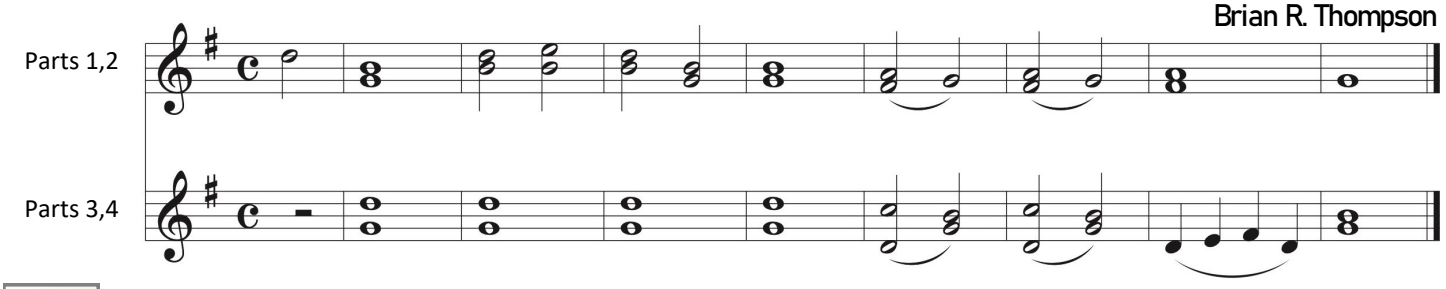
Alto Sax
Bari Sax

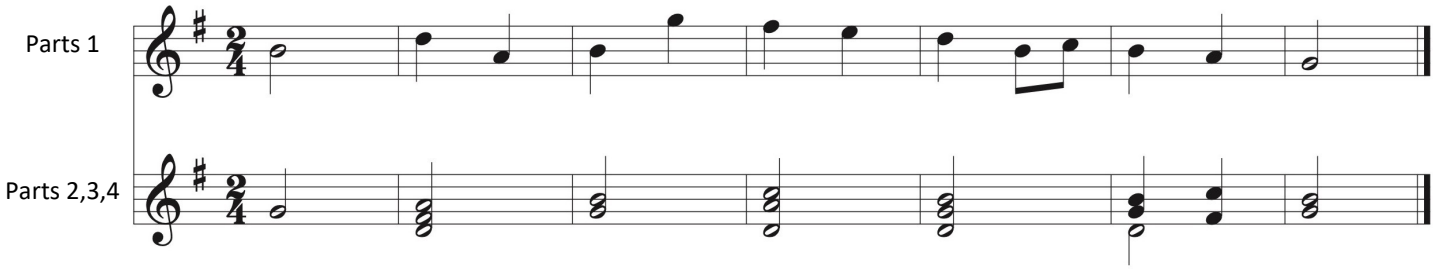
1 The Corcoran Cadets, Trio

Brian R. Thompson



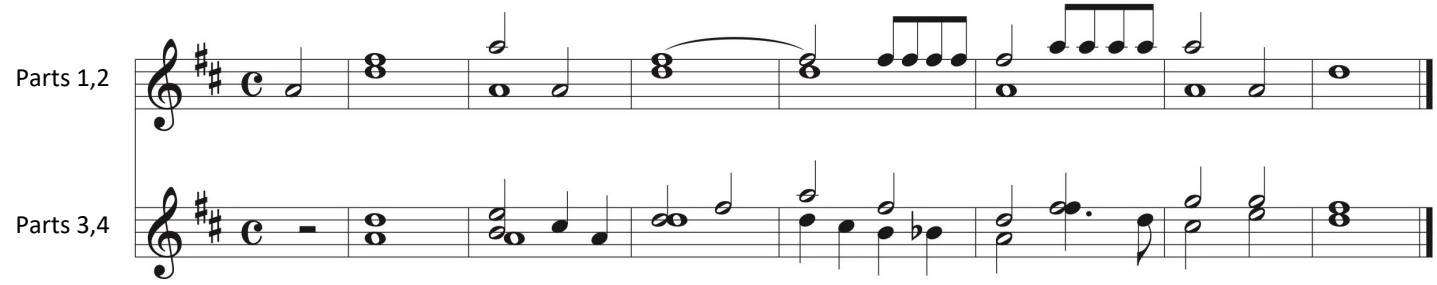
2 Homeward Bound, Trio

Brian R. Thompson



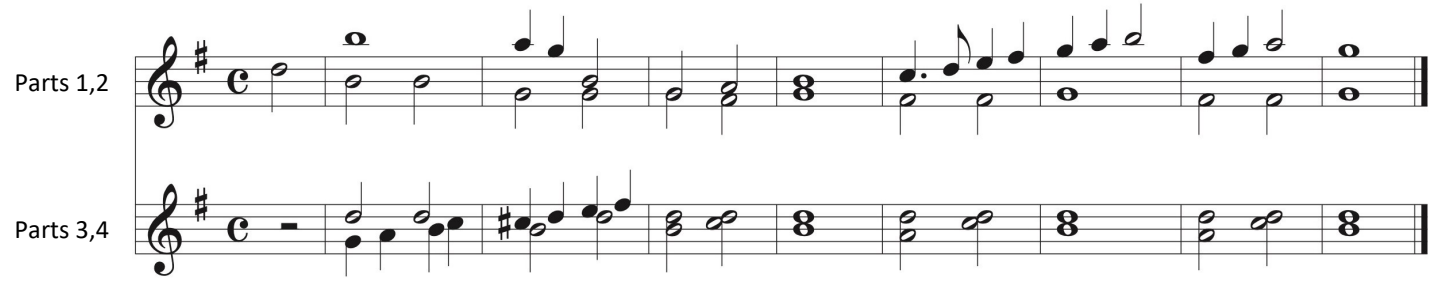
3 The Thunderer, Second Strain

Brian R. Thompson



4 The Belle of Chicago, Last Strain

Brian R. Thompson



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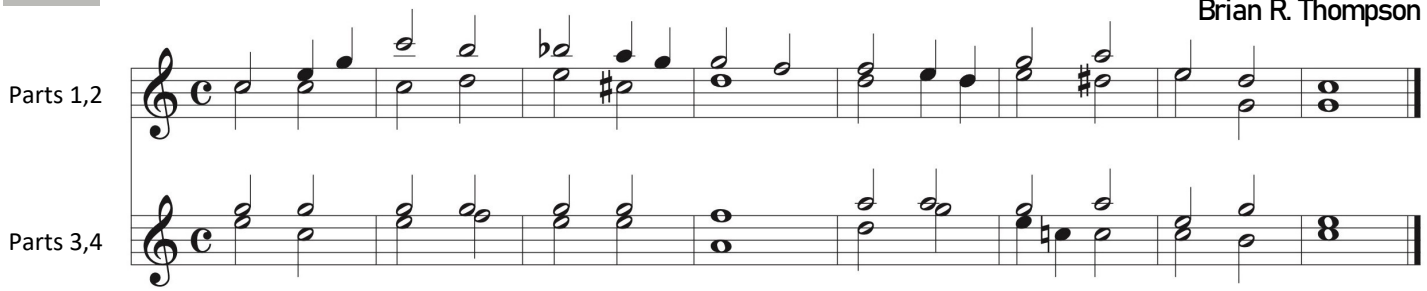
Alto Sax
Bari Sax

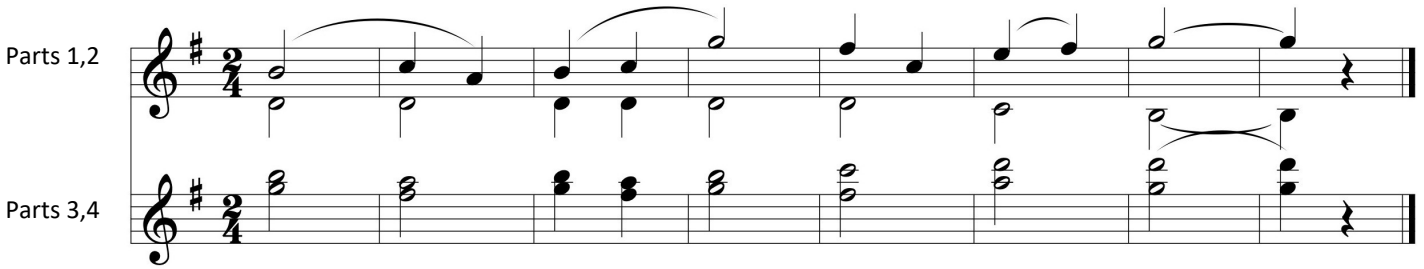
5 National Fencibles, Trio

Brian R. Thompson



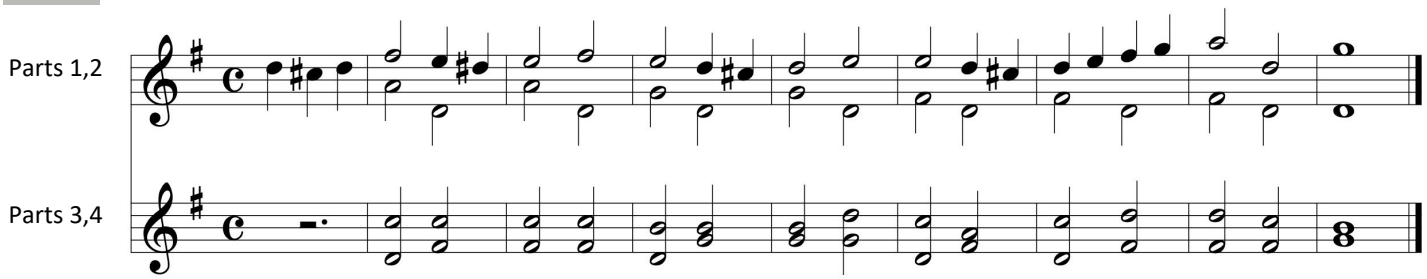
7 Pet of the Petticoats, Trio

Brian R. Thompson



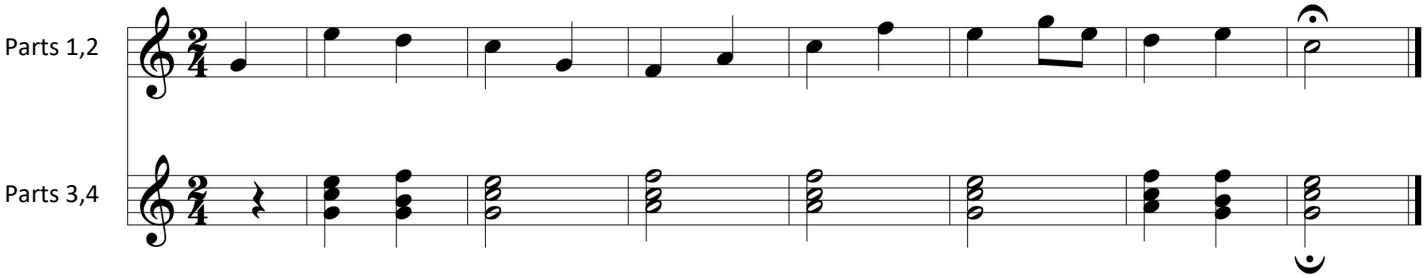
8 National Fencibles, Second Strain

Brian R. Thompson



9 The White Plume, Second Strain

Brian R. Thompson



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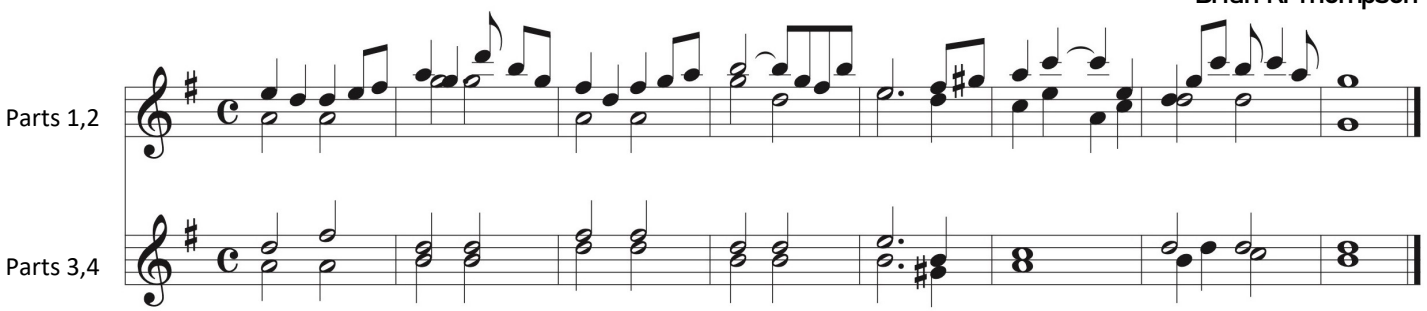
Alto Sax
Bari Sax

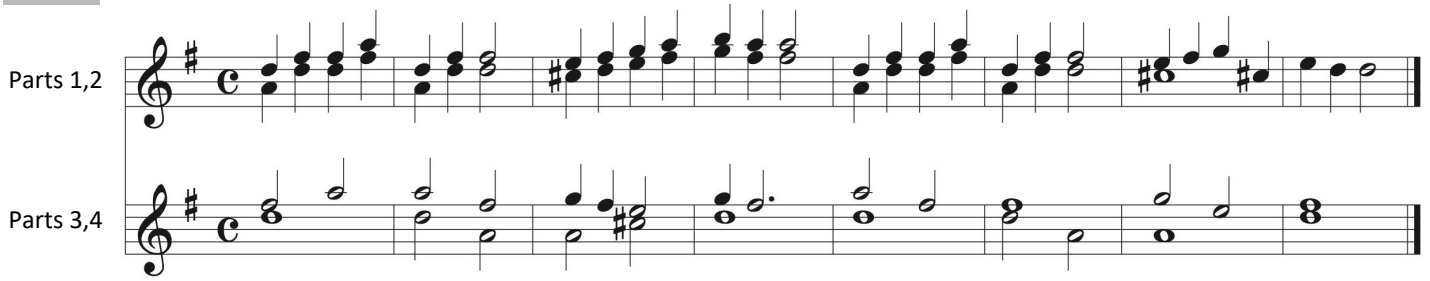
10 Bonnie Annie Laurie, Second Strain

Brian R. Thompson



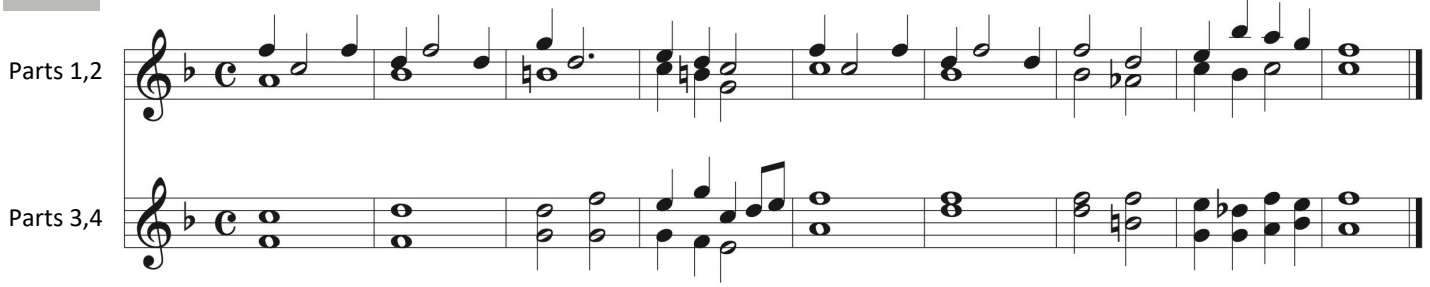
11 Mother Goose, Trio Part 2

Brian R. Thompson



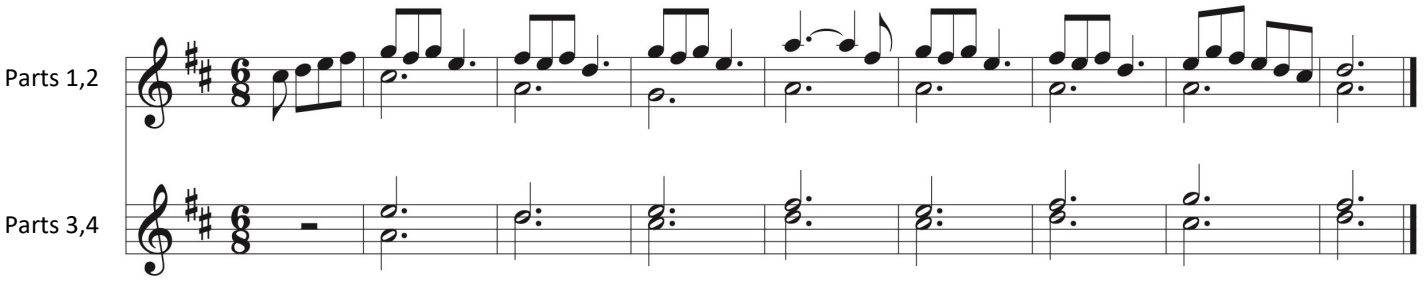
12 Sound Off, Trio

Brian R. Thompson



13 Mother Goose, Third Strain

Brian R. Thompson



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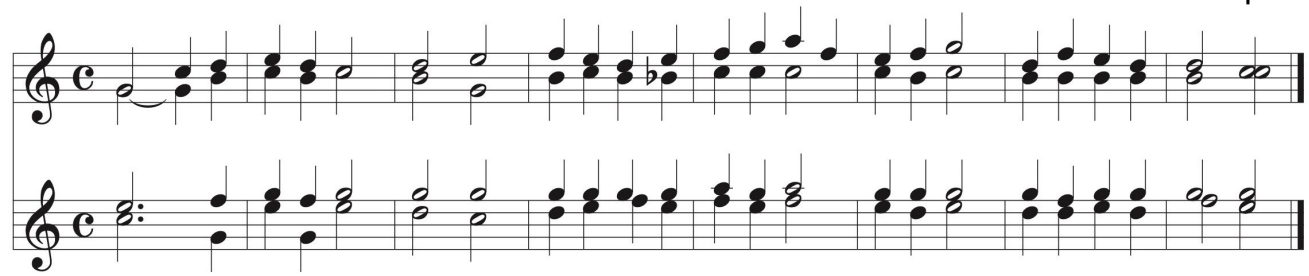
Alto Sax
Bari Sax

14 Mother Hubbard, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

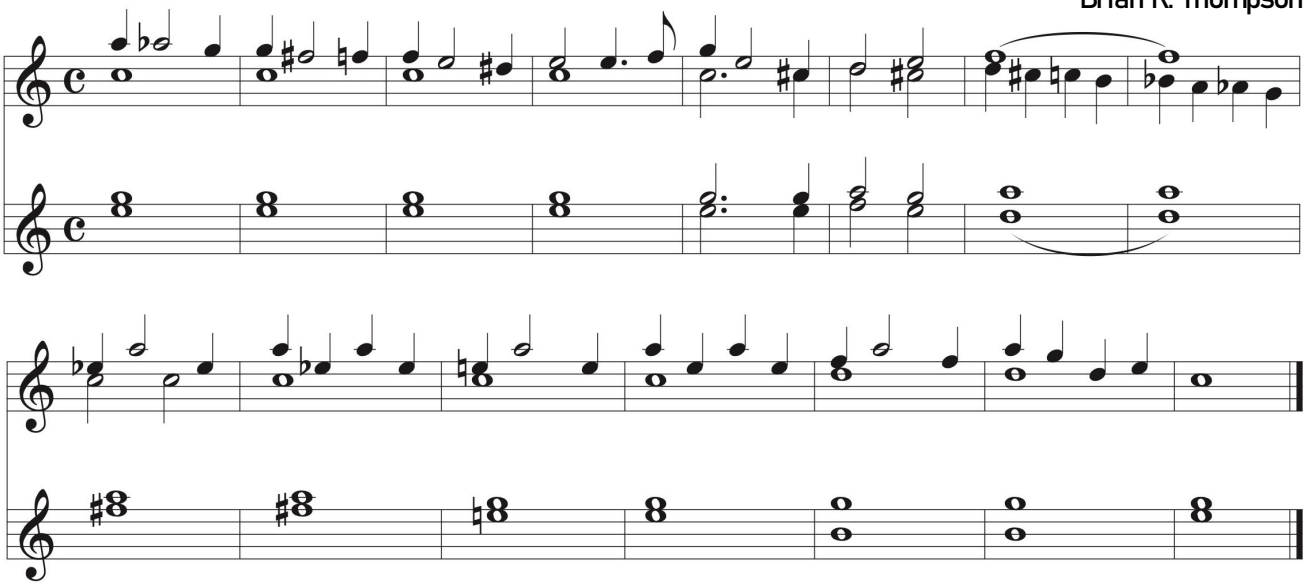


15 Sound Off, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

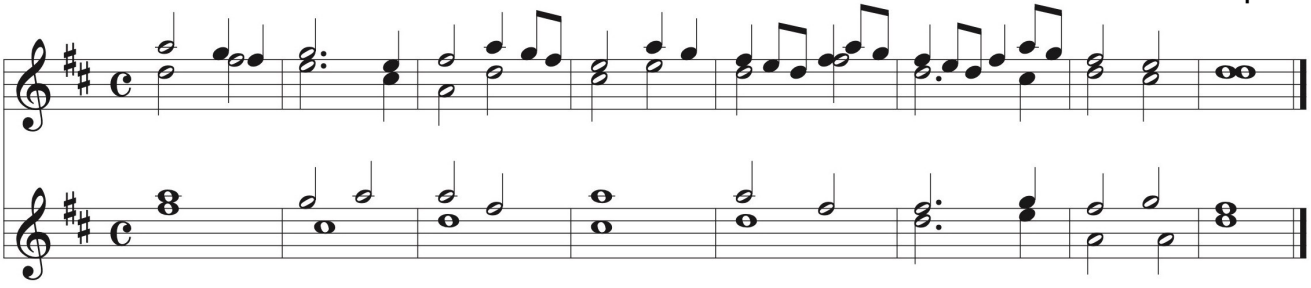


16 Mother Goose, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4



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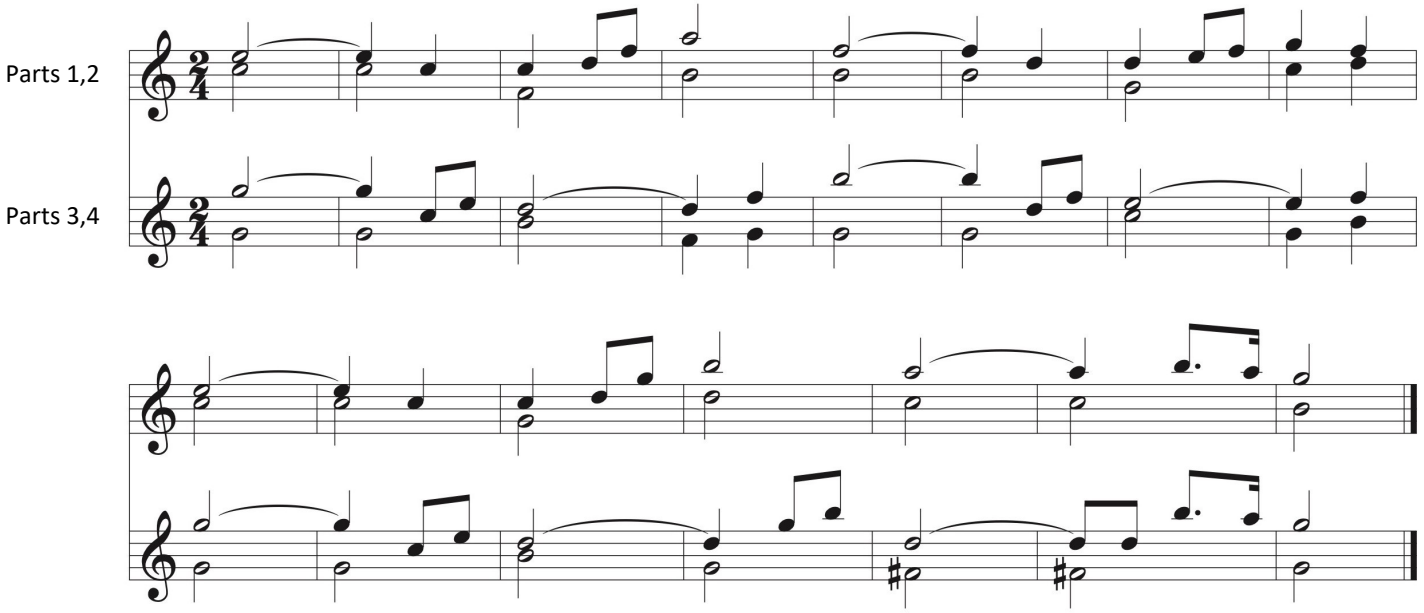
Alto Sax
Bari Sax

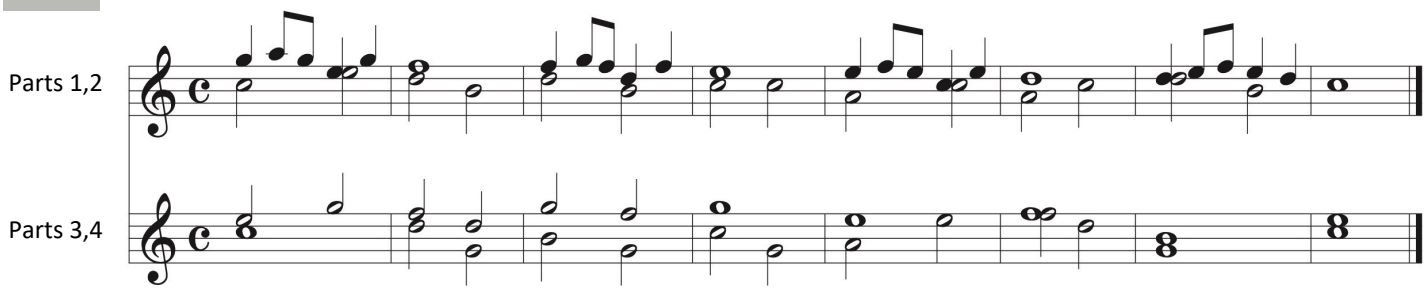
17 Homeward Bound, First Strain

Brian R. Thompson



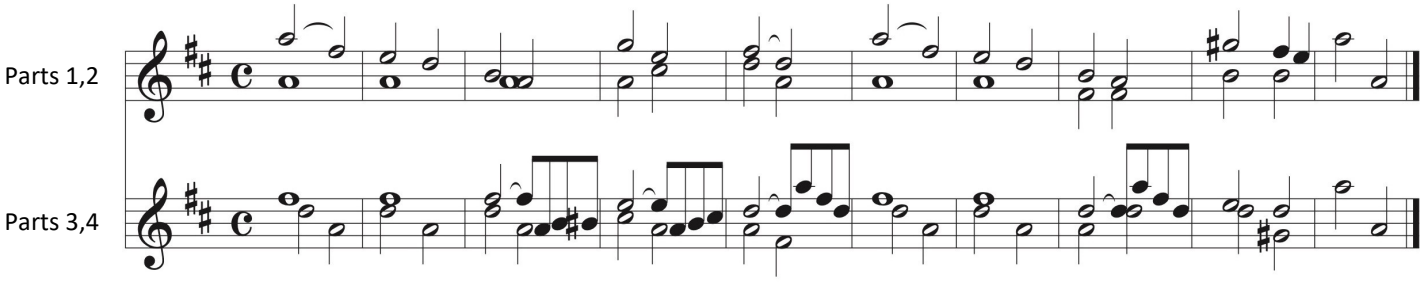
18 The Triton, Trio

Brian R. Thompson



19 The Thunderer, First Strain

Brian R. Thompson



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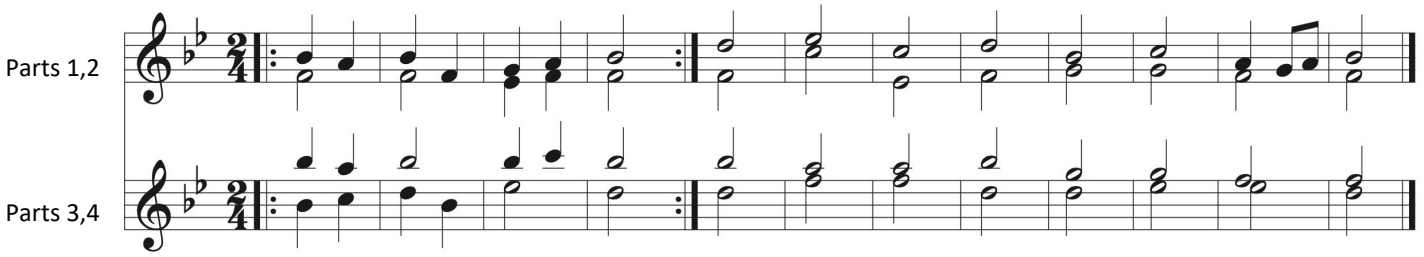
Alto Sax
Bari Sax

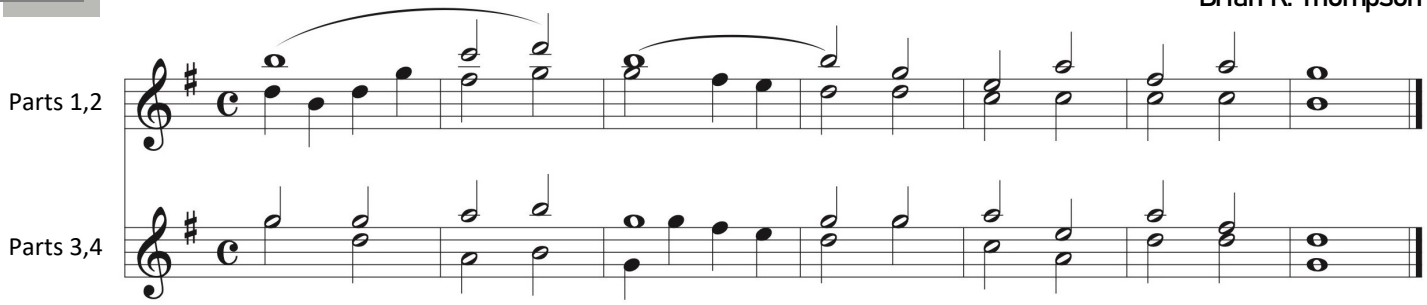
20 Mother Goose, Trio Part 1

Brian R. Thompson



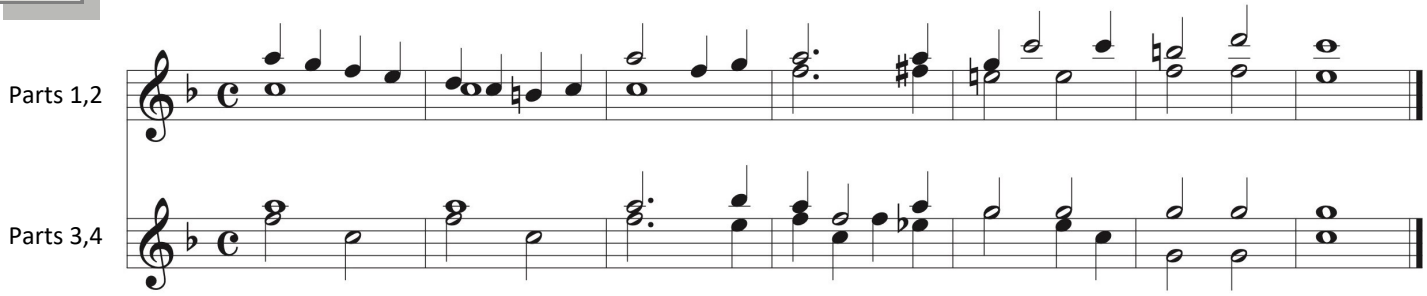
21 The Thunderer, Final Strain

Brian R. Thompson



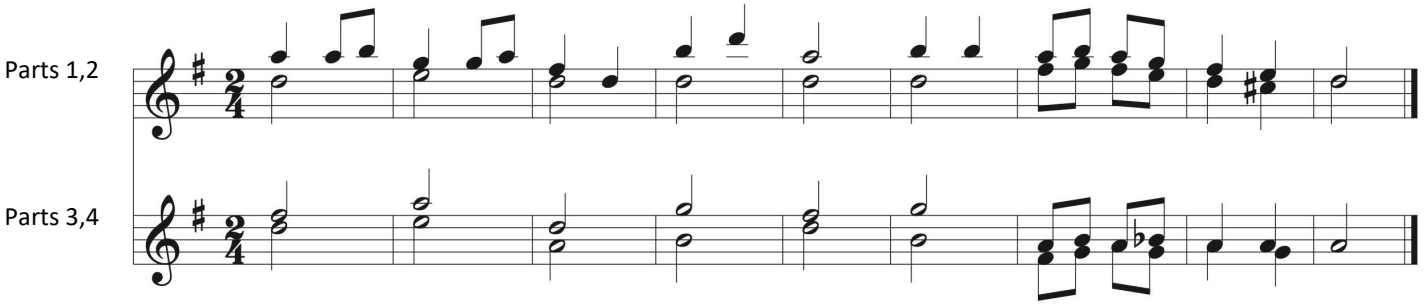
22 The Belle of Chicago, Trio

Brian R. Thompson



23 Mother Goose, Trio Part 3

Brian R. Thompson



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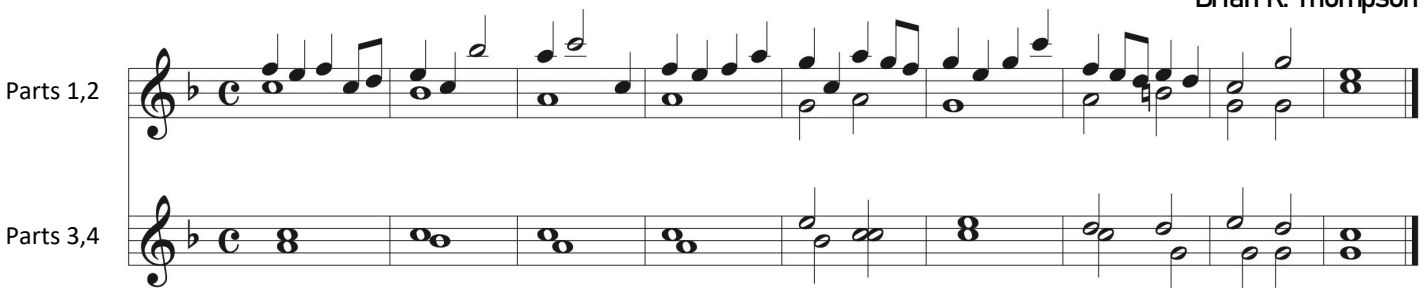
Alto Sax
Bari Sax

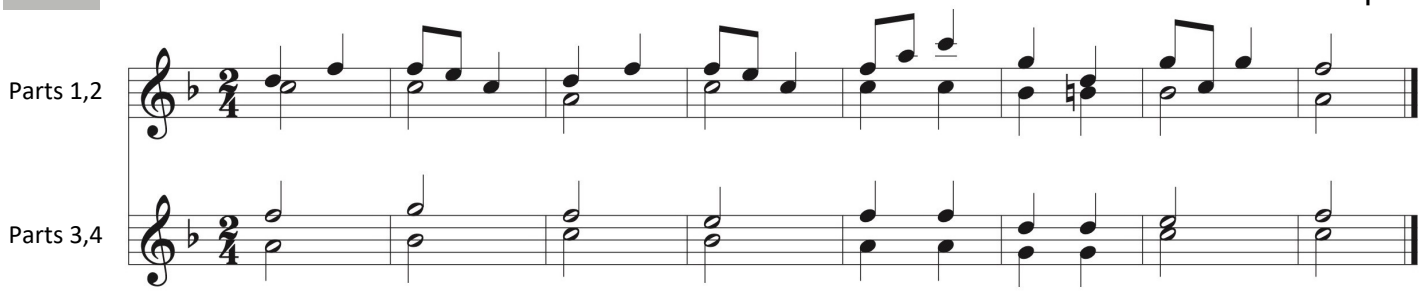
24 Mikado, Second Strain

Brian R. Thompson



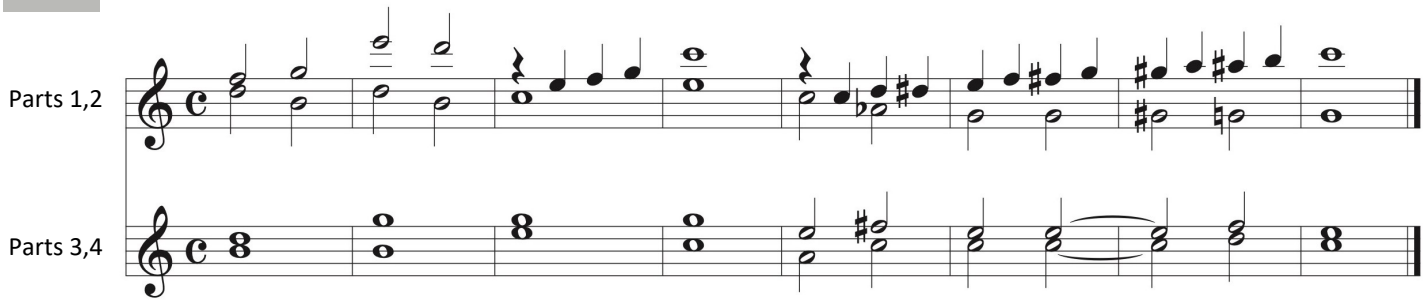
25 The Quilting Party, First Strain

Brian R. Thompson



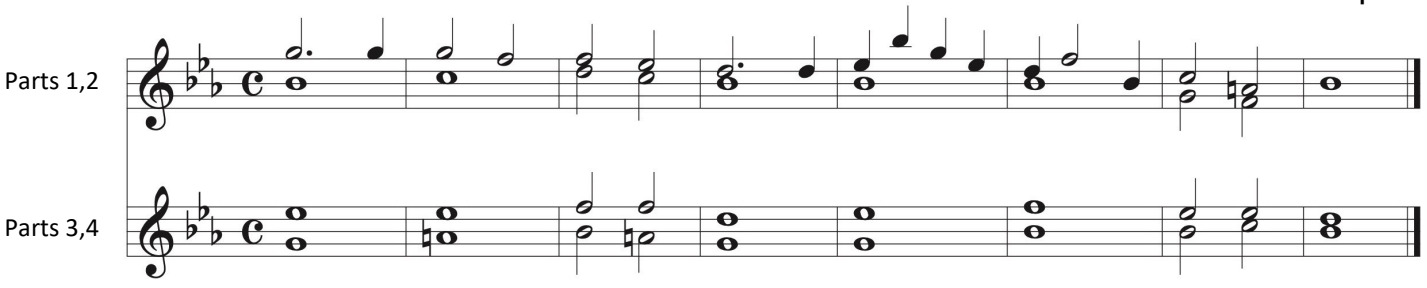
26 The High School Cadets, Second Strain

Brian R. Thompson



27 Mikado March, Final Strain

Brian R. Thompson



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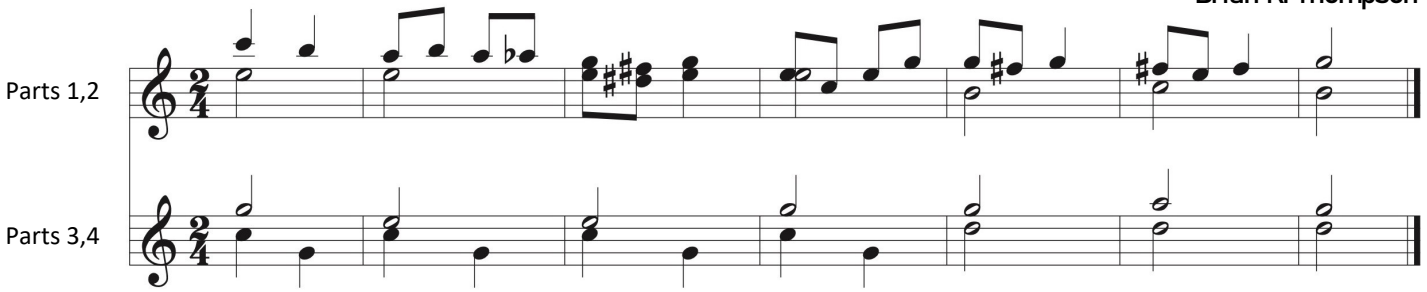
Alto Sax
Bari Sax

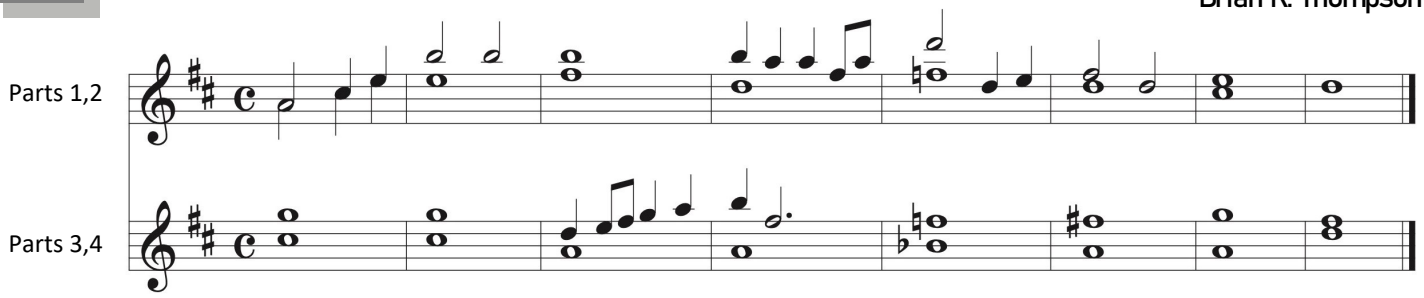
28 El Capitan, Trio

Brian R. Thompson



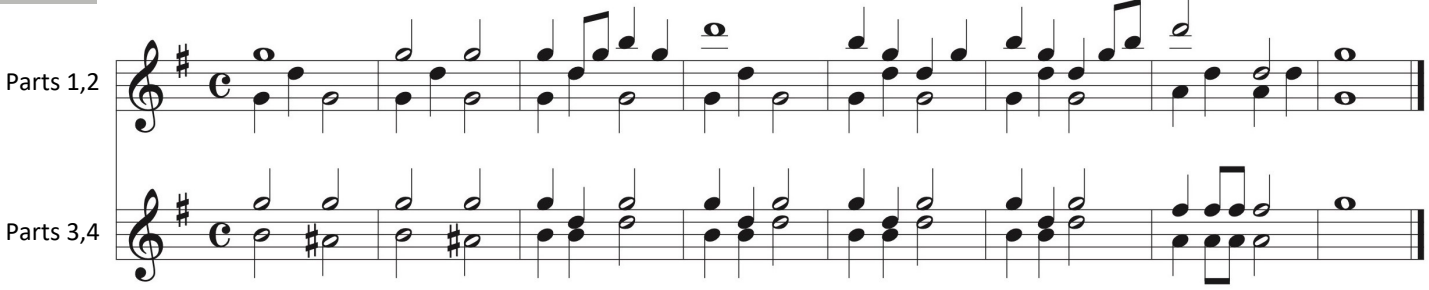
29 The Washington Post, Second Strain

Brian R. Thompson



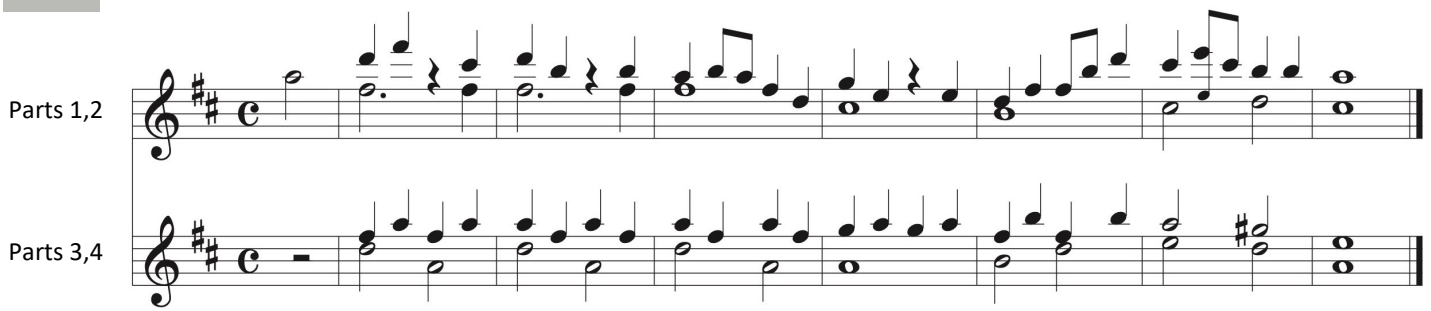
30 Sabre and Spurs, Trio

Brian R. Thompson



31 The Diplomat, First Strain

Brian R. Thompson



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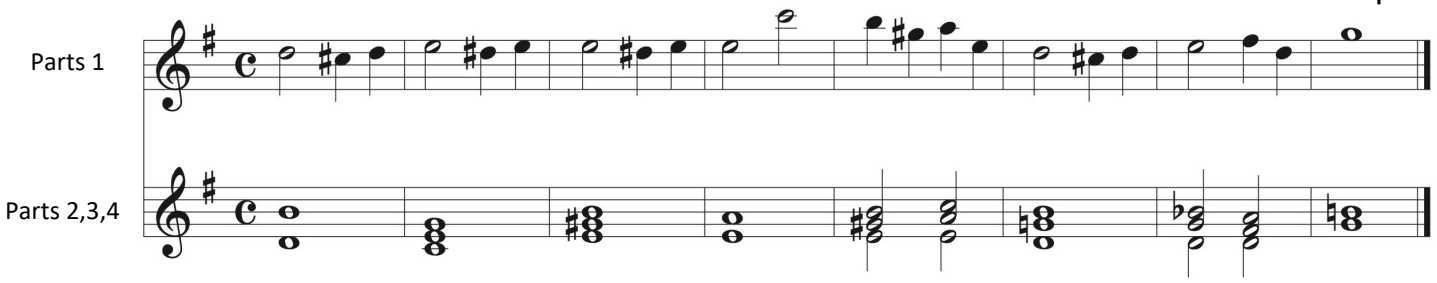
Alto Sax
Bari Sax

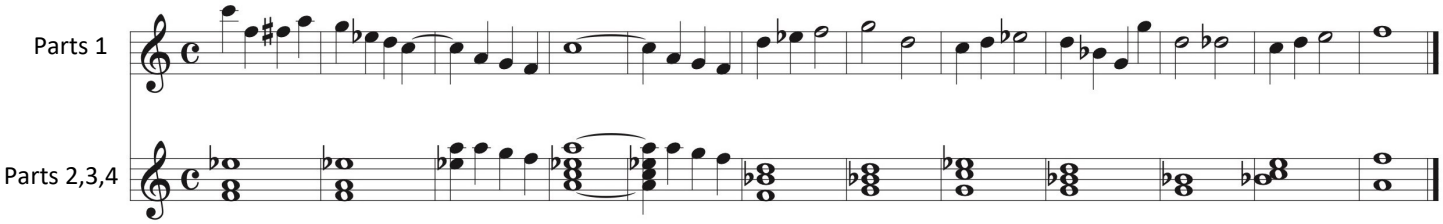
32 The Washington Post, Trio

Brian R. Thompson



33 The High School Cadets, First Strain

Brian R. Thompson



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