

Alto / Bari Saxophone  
**Progressive Musical Studies:**  
**Sousa Grade 2-3**

Compiled by Brian R. Thompson M.M.





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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**



1

# The Corcoran Cadets

Key of Eb  
Alto, Bari

Trio

1890

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

First staff of the melody, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a half rest followed by a half note G4. The first measure is marked with a piano (*p*) dynamic. The melody consists of quarter and eighth notes with various rests and slurs.

## Harmony

Second staff of the harmony, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a half rest followed by a half note G4. The first measure is marked with a piano (*p*) dynamic. The harmony consists of quarter and eighth notes with various rests and slurs.

## Accompaniment

Third staff of the accompaniment, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a half rest followed by a half note G4. The first measure is marked with a piano (*p*) dynamic. The accompaniment consists of quarter and eighth notes with various rests and slurs.

## Bass

Fourth staff of the bass, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a half rest followed by a half note G4. The first measure is marked with a piano (*p*) dynamic. The bass consists of quarter and eighth notes with various rests and slurs.

# Homeward Bound

Key of Eb  
Alto, Bari

Trio

1891-2

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Melody notation for Homeward Bound, featuring a treble clef, key signature of one sharp (F#), and 2/4 time signature. The music begins with a piano (*p*) dynamic. The melody consists of two staves of music, with the first staff starting on a whole note and the second staff continuing with eighth and quarter notes, ending with a double bar line.

## Accompaniment

Accompaniment notation for Homeward Bound, featuring a treble clef, key signature of one sharp (F#), and 2/4 time signature. The music begins with a piano (*p*) dynamic. The accompaniment consists of two staves of music, with the first staff starting with a quarter rest followed by eighth notes, and the second staff continuing with eighth notes and quarter notes, ending with a double bar line.

## Accompaniment

Accompaniment notation for Homeward Bound, featuring a treble clef, key signature of one sharp (F#), and 2/4 time signature. The music begins with a piano (*p*) dynamic. The accompaniment consists of two staves of music, with the first staff starting with a quarter rest followed by chords, and the second staff continuing with chords and quarter notes, ending with a double bar line.

## Bass

Bass notation for Homeward Bound, featuring a treble clef, key signature of one sharp (F#), and 2/4 time signature. The music begins with a piano (*p*) dynamic. The bass consists of two staves of music, with the first staff starting with a quarter rest followed by quarter notes, and the second staff continuing with quarter notes and quarter rests, ending with a double bar line.

# The Thunderer

Key of Eb  
Alto, Bari

Trio 1889

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Counter Melody

Accompaniment

Bass

# The Belle of Chicago

Key of Eb  
Alto, Bari

Last Strain

1892

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

*pp ff* (2nd x)

*ff*

## Counter Melody

*pp-ff* (2nd x)

*ff*

## Accompaniment

*pp-ff* (2nd x)

*ff*

## Bass

*pp-ff* (2nd x)

*ff*

# National Fencibles

Key of Eb  
Alto, Bari

Trio

1888

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Melody staff in treble clef, key of E major (two sharps), common time. The piece begins with a repeat sign and a *mp* dynamic marking. The melody consists of eighth and quarter notes with slurs. The first ending leads to a second ending which concludes with a double bar line.

## Accompaniment

Accompaniment staff in treble clef, key of E major, common time. It begins with a repeat sign and a *mp* dynamic marking. The accompaniment features a steady eighth-note pattern with chords. The first ending leads to a second ending which concludes with a double bar line.

## Bass

Bass staff in treble clef, key of E major, common time. It begins with a repeat sign and a *mp* dynamic marking. The bass line consists of quarter notes with slurs. The first ending leads to a second ending which concludes with a double bar line.

## Percussion

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

Triangle

Percussion staff for Triangle in common time. It begins with a repeat sign and a *mp* dynamic marking. The staff shows a series of 'x' marks representing triangle hits. The first ending leads to a second ending which concludes with a double bar line.

# Sound Off

Key of Eb  
Alto, Bari

## Break Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

Melody notation for Break Strain, 1885. The piece is in the key of E-flat major (one flat) and common time. The melody is written on a single treble clef staff. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with accents. The melody concludes with a half note and a quarter note.

### Bass

Bass notation for Break Strain, 1885. The piece is in the key of E-flat major (one flat) and common time. The bass is written on a single treble clef staff. It begins with a whole rest, followed by a series of eighth notes, and then a series of eighth notes with accents. The bass concludes with a half note and a quarter note.

## The Belle of Chicago (1892) — Intro

Intro notation for The Belle of Chicago (1892). The piece is in the key of E-flat major (one flat) and common time. The melody is written on a single treble clef staff. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The melody concludes with a half note and a quarter note. The dynamic marking *ff* (fortissimo) is indicated at the beginning.

## The Loyal Legion (1890) — Intro

Intro notation for The Loyal Legion (1890). The piece is in the key of E major (one sharp) and common time. The melody is written on a single treble clef staff. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The melody concludes with a half note and a quarter note. The dynamic marking *ff* (fortissimo) is indicated at the beginning.

# Pet of the Petticoats

Key of Eb  
Alto, Bari

**Trio Strain**

**1883**

John Philip Sousa  
Arr. Brian R. Thompson

**Melody**

*p*

**Accompaniment**

*p* *Stacc.*

**Accompaniment**

*p*

**Bass**

*8va Alto*  
*p*

# National Fencibles

Key of Eb  
Alto, Bari

Melody

## Second Strain 1888

John Philip Sousa  
Arr. Brian R. Thompson

Melody notation for the Second Strain of National Fencibles, featuring accents and a *marcato* marking.

Accompaniment

Accompaniment notation for the Second Strain of National Fencibles, featuring a rhythmic accompaniment pattern.

Bass

Bass notation for the Second Strain of National Fencibles, featuring a simple bass line.

## The Quilting Party (1889) – Intro

Intro notation for The Quilting Party (1889), featuring a forte (*f*) dynamic marking.



# The White Plume

Key of Eb  
Alto, Bari

**Second Strain**      **1884**

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

## Counter Melody

## Accompaniment

## Bass

# Bonnie Annie Laurie

Key of Eb  
Alto, Bari

Second Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Melody staff for the second strain of Bonnie Annie Laurie. It consists of two staves of music in G major (one sharp) and 2/4 time. The first staff begins with a double bar line, a repeat sign, and a fortissimo (*ff*) dynamic marking. The second staff includes first and second endings.

## Accompaniment

Accompaniment staff for the second strain of Bonnie Annie Laurie. It consists of two staves of music in G major and 2/4 time. The first staff begins with a double bar line, a repeat sign, and a fortissimo (*ff*) dynamic marking. The second staff includes first and second endings.

## Accompaniment

Accompaniment staff for the first strain of Bonnie Annie Laurie. It consists of two staves of music in G major and 2/4 time. The first staff begins with a double bar line, a repeat sign, and a fortissimo (*ff*) dynamic marking. The second staff includes first and second endings.

## Bass

Bass staff for the second strain of Bonnie Annie Laurie. It consists of two staves of music in G major and 2/4 time. The first staff begins with a double bar line, a repeat sign, and a fortissimo (*ff*) dynamic marking. The second staff includes first and second endings.

# Mother Goose

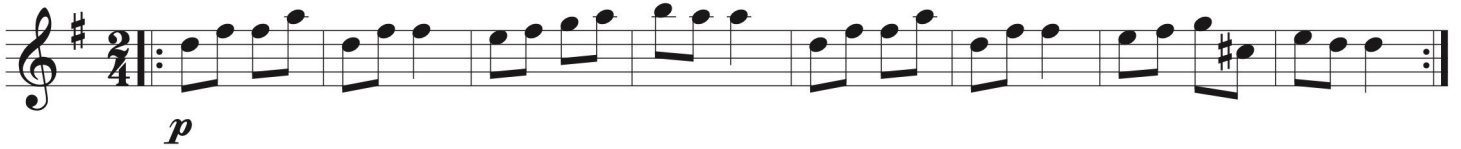
Key of Eb  
Alto, Bari

## Trio Part 2

1883

John Philip Sousa  
Arr. Brian R. Thompson

### Melody



### Harmony



### Accompaniment



### Bass



## Mother Goose (1883) — Intro



# Sound Off

Key of Eb  
Alto, Bari

Melody

**Trio**

1885

John Philip Sousa  
Arr. Brian R. Thompson

8<sup>vb</sup> Bari

[*mp-mf*]

*mf* *mp*

Counter Melody

*mp*

*mf* *mp*

Accompaniment

[*mp-mf*]

12a

# Sound Off

Key of Eb  
Alto, Bari

Trio

1885

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical score for the piece "Sound Off" in bass clef, 2/4 time. The score consists of three staves. The first staff begins with a rest followed by a repeat sign and a dynamic marking of *[mp-mf]*. The second staff continues the melody with accents (>) over several notes. The third staff features a first ending (1.) with accents and a dynamic marking of *mf*, followed by a second ending (2.) with accents and a dynamic marking of *mp*. The key signature has two flats (Bb and Eb).

## Corcoran Cadets (1890) – Break Strain

Musical score for the piece "Corcoran Cadets (1890) – Break Strain" in bass clef, 2/4 time. The score consists of two staves. Both staves feature a series of eighth notes with slurs and accents (>) over them. The key signature has two flats (Bb and Eb).

## Mikado March (1885) – Intro

Musical score for the piece "Mikado March (1885) – Intro" in bass clef, 2/4 time. The score consists of two staves. Both staves feature a series of eighth notes with slurs and accents (>) over them. The first staff begins with a dynamic marking of *f*. The second staff ends with a dynamic marking of *mf* and a wedge-shaped decrescendo hairpin. The key signature has two flats (Bb and Eb).



“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

Key of Eb  
Alto, Bari

Third Strain

1883

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 sharps (F# and C#), and a 6/8 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. A first ending bracket covers the final two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A second ending bracket covers the final two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics include *[p-f]* and *sub f*.

## 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 sharps (F# and C#), and a 6/8 time signature. The counter melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. A first ending bracket covers the final two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A second ending bracket covers the final two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics include *[p-f]* and *sub f*.

## 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 sharps (F# and C#), and a 6/8 time signature. The accompaniment starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A first ending bracket covers the final two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A second ending bracket covers the final two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics include *[p-f]* and *f*.

## 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 sharps (F# and C#), and a 6/8 time signature. The bass part starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A first ending bracket covers the final two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). A second ending bracket covers the final two measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Dynamics include *[p-f]* and *f*.

# Mother Hubbard

Key of Eb  
Alto, Bari

First Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Musical notation for the Melody part, starting with a treble clef and a key signature of two flats (Eb). The piece is in 8/8 time. The first measure is marked *mf*. The melody consists of quarter and eighth notes, with a repeat sign after the first measure. The piece concludes with two endings: the first ending leads back to the beginning, and the second ending concludes the piece.

## Counter Melody

Musical notation for the Counter Melody part, starting with a treble clef and a key signature of two flats (Eb). The piece is in 8/8 time. The first measure is marked *mf*. The counter melody consists of chords and eighth notes, with a repeat sign after the first measure. The piece concludes with two endings: the first ending leads back to the beginning, and the second ending concludes the piece.

## Accompaniment

Musical notation for the Accompaniment part, starting with a treble clef and a key signature of two flats (Eb). The piece is in 8/8 time. The first measure is marked *mf*. The accompaniment consists of chords and eighth notes, with a repeat sign after the first measure. The piece concludes with two endings: the first ending leads back to the beginning, and the second ending concludes the piece.

## Bass

Musical notation for the Bass part, starting with a treble clef and a key signature of two flats (Eb). The piece is in 8/8 time. The first measure is marked *mf*. The bass line consists of quarter and eighth notes, with a repeat sign after the first measure. The piece concludes with two endings: the first ending leads back to the beginning, and the second ending concludes the piece.



# Sound Off

Key of Eb  
Alto, Bari

## Second Strain 1885

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

Melody staff for the second strain of "Sound Off". The music is in 2/4 time and begins with a dynamic marking of *ff*. The melody consists of two staves of music. The first staff contains 12 measures, and the second staff contains 12 measures, ending with a dynamic marking of *mp*.

### Accompaniment

Accompaniment staff for the second strain of "Sound Off". The music is in 2/4 time and begins with a dynamic marking of *ff*. The accompaniment consists of two staves of music. The first staff contains 12 measures, and the second staff contains 12 measures, ending with a dynamic marking of *mp*.

### Accompaniment

Accompaniment staff for the second strain of "Sound Off". The music is in 2/4 time and begins with a dynamic marking of *ff*. The accompaniment consists of two staves of music. The first staff contains 12 measures, and the second staff contains 12 measures, ending with a dynamic marking of *mm*.

### Bass

Bass staff for the second strain of "Sound Off". The music is in 2/4 time and begins with a dynamic marking of *ff*. The bass consists of two staves of music. The first staff contains 12 measures, and the second staff contains 12 measures, ending with a dynamic marking of *mp*.

# Mother Goose

Key of Eb  
Alto, Bari

First Strain

1883

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff in treble clef, key of E major (two sharps), 6/8 time signature. The piece begins with a dynamic marking of  $>$ . The first strain consists of 16 measures, with a repeat sign after the first measure. The second strain consists of 16 measures, with a first ending (1.) of 4 measures and a second ending (2.) of 2 measures.

Accompaniment

Accompaniment staff in treble clef, key of E major, 6/8 time signature. The piece begins with a dynamic marking of  $>$ . The first strain consists of 16 measures, with a repeat sign after the first measure. The second strain consists of 16 measures, with a first ending (1.) of 4 measures and a second ending (2.) of 2 measures.

Accompaniment

Accompaniment staff in treble clef, key of E major, 6/8 time signature. The piece begins with a dynamic marking of  $>$ . The first strain consists of 16 measures, with a repeat sign after the first measure. The second strain consists of 16 measures, with a first ending (1.) of 4 measures and a second ending (2.) of 2 measures.

Bass

Bass staff in treble clef, key of E major, 6/8 time signature. The piece begins with a dynamic marking of  $>$ . The first strain consists of 16 measures, with a repeat sign after the first measure. The second strain consists of 16 measures, with a first ending (1.) of 4 measures and a second ending (2.) of 2 measures.

# Homeward Bound

Key of Eb  
Alto, Bari

First Strain

1891-2

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, consisting of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of two flats (B-flat and E-flat). The music starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. A first ending bracket covers the final two measures of the first staff. The second staff continues the melody, ending with a double bar line and repeat signs. Dynamics include *mf* and *ff*. First and second endings are marked with '1.' and '2.' above the notes.

Counter Melody

Musical notation for the Counter Melody part, consisting of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of two flats. It starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. A first ending bracket covers the final two measures of the first staff. The second staff continues the counter melody, ending with a double bar line and repeat signs. Dynamics include *mf* and *ff*. First and second endings are marked with '1.' and '2.' above the notes. The instruction '8vb Bari.' is written above the first staff.

Accompaniment

Musical notation for the Accompaniment part, consisting of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of two flats. It starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. A first ending bracket covers the final two measures of the first staff. The second staff continues the accompaniment, ending with a double bar line and repeat signs. Dynamics include *mf* and *ff*. First and second endings are marked with '1.' and '2.' above the notes.

Bass

Musical notation for the Bass part, consisting of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of two flats. It starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. A first ending bracket covers the final two measures of the first staff. The second staff continues the bass line, ending with a double bar line and repeat signs. Dynamics include *mf* and *ff*. First and second endings are marked with '1.' and '2.' above the notes.

# The Triton

Key of Eb  
Alto, Bari

**Trio**

1892

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, starting with a treble clef and a 6/8 time signature. The piece begins with a repeat sign. The first measure is marked with a piano (*p*) dynamic. The melody consists of eighth and quarter notes. The piece concludes with a first ending (1.) and a second ending (2.), both leading to a final cadence.

Counter Melody

Musical notation for the Counter Melody part, starting with a treble clef and a 6/8 time signature. The piece begins with a repeat sign. The first measure is marked with a piano (*p*) dynamic. The counter melody features a trill (*tr.*) over a series of eighth notes. The piece concludes with a first ending (1.) and a second ending (2.), both leading to a final cadence.

Accompaniment

Musical notation for the Accompaniment part, starting with a treble clef and a 6/8 time signature. The piece begins with a repeat sign. The first measure is marked with a piano (*p*) dynamic. The accompaniment consists of a steady eighth-note pattern with chords. The piece concludes with a first ending (1.) and a second ending (2.), both leading to a final cadence.

Continuation of the Accompaniment part, starting with a treble clef and a 6/8 time signature. The piece begins with a repeat sign. The first measure is marked with a piano (*p*) dynamic. The accompaniment consists of a steady eighth-note pattern with chords. The piece concludes with a first ending (1.) and a second ending (2.), both leading to a final cadence.

Bass

Musical notation for the Bass part, starting with a treble clef and a 6/8 time signature. The piece begins with a repeat sign. The first measure is marked with a piano (*p*) dynamic. The bass line consists of eighth notes. The piece concludes with a first ending (1.) and a second ending (2.), both leading to a final cadence.

## The Thunderer (1889) — Intro

Musical notation for Part 1 of the Intro, starting with a treble clef and a common time signature. The piece begins with a forte (*f*) dynamic. The melody consists of quarter and eighth notes. The piece concludes with a fortissimo (*ff*) dynamic.

Musical notation for Part 2 of the Intro, starting with a treble clef and a common time signature. The piece begins with a forte (*f*) dynamic. The melody consists of quarter and eighth notes. The piece concludes with a fortissimo (*ff*) dynamic.

# The Thunderer

Key of Eb  
Alto, Bari

First Strain

1889

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Melody

*mf*

*tr*

## Counter Melody

Counter Melody

*mf*

*tr*

*ff*

## Accompaniment

Accompaniment

*mf*

*ff*

## Bass

Bass

*8vb Bari.*

*mf*

*ff*

# Mother Goose

Key of Eb  
Alto, Bari

## Trio Part 1

1883

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

### Harmony

### Counter Melody

### Accompaniment

20a

# Mother Goose

Key of Eb  
Alto, Bari

## Trio Part 1

1883

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical notation for the main Trio Part 1, Bass line. It consists of two staves in 2/4 time with a key signature of one sharp (F#). The first staff begins with a piano (*p*) dynamic and features a melody of eighth and quarter notes. The second staff begins with a fortissimo (*ff*) dynamic and features a rhythmic accompaniment of eighth notes.

Challenge

Musical notation for the Challenge section, consisting of two staves in 2/4 time with a key signature of one sharp (F#). The first staff starts with a piano (*p*) dynamic and contains a melodic line with dotted rhythms. The second staff starts with a fortissimo (*ff*) dynamic and contains a complex, fast-moving accompaniment with many sixteenth notes.

## The Beau Ideal (1893) – Intro

Musical notation for the Intro of The Beau Ideal, consisting of two parts. Part 1 is a single staff in 2/4 time with a key signature of two flats (Bb, Eb), starting with a fortissimo (*ff*) dynamic and featuring a series of chords. Part 2 is a single staff in 2/4 time with the same key signature, starting with a fortissimo (*ff*) dynamic and featuring a melodic line with accents.



“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

Key of Eb  
Alto, Bari

**Final Strain**

**1889**

John Philip Sousa  
Arr. Brian R. Thompson

**Melody**

**Counter Melody**

**Accompaniment**

**Bass**

*8<sup>vb</sup> Bari.*

# The Belle of Chicago

Key of Eb  
Alto, BariTrio

1892

John Philip Sousa  
Arr. Brian R. Thompson**Melody**

Musical notation for the Melody part, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music starts with a half note G3, followed by a repeat sign. The first ending (1.) consists of a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The second ending (2.) consists of a quarter note Bb4, a quarter note A4, and a quarter note G4. Dynamics include *p* and *(pp 2nd x)*. There are accents (>) over several notes.

**Counter Melody**

Musical notation for the Counter Melody part, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music starts with a half note G3, followed by a repeat sign. The first ending (1.) consists of a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The second ending (2.) consists of a quarter note Bb4, a quarter note A4, and a quarter note G4. Dynamics include *(pp 2nd x)*. There are accents (>) over several notes.

**Accompaniment**

Musical notation for the Accompaniment part, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music starts with a half rest, followed by a repeat sign. The first ending (1.) consists of a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The second ending (2.) consists of a quarter note Bb4, a quarter note A4, and a quarter note G4. Dynamics include *p-[pp]*. There are accents (>) over several notes.

22a

# The Belle of Chicago

Key of Eb  
Alto, Bari

Trio

1892

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical score for Bass part of 'The Belle of Chicago'. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a rest followed by a double bar line and a repeat sign. The first measure is marked *p-pp*. The melody consists of quarter and eighth notes with various articulations like accents and slurs. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.'). A bracket labeled '[1st x]' spans the first ending.

## The Loyal Legion (1890) — Break Strain

Musical score for 'The Loyal Legion (1890) — Break Strain'. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It is divided into two parts, Part 1 and Part 2. Both parts begin with a *ff* dynamic marking. The melody features eighth and quarter notes with frequent accents (^) and slurs. The piece ends with a double bar line.

# Mother Goose

Key of Eb  
Alto, Bari

Melody

**Trio Part 3**

1883

John Philip Sousa  
Arr. Brian R. Thompson

Musical score for the Melody part of 'Mother Goose'. It consists of three staves of music in 2/4 time, key of E-flat major. The first staff begins with a dynamic marking of *f*. The second staff includes accents (>) over several notes. The third staff begins with a dynamic marking of *ff* and includes accents (>) over several notes.

Counter Melody

Musical score for the Counter Melody part of 'Mother Goose'. It consists of three staves of music in 2/4 time, key of E-flat major. The first staff begins with a dynamic marking of *f*. The second and third staves include accents (>) over several notes.

Accompaniment

Musical score for the Accompaniment part of 'Mother Goose'. It consists of three staves of music in 2/4 time, key of E-flat major. The first staff begins with a dynamic marking of *f*. The second and third staves include accents (>) over several notes.

23a

# Mother Goose

Key of Eb  
Alto, Bari

Bass

Trio Part 3

1883

John Philip Sousa  
Arr. Brian R. Thompson

Musical score for Mother Goose, Trio Part 3. The score consists of three staves of music in 2/4 time, key of E-flat major. The first staff begins with a dynamic marking of *f*. The second staff continues the melody. The third staff begins with a dynamic marking of *ff* and concludes with a double bar line.

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

Part 1

Musical score for Boy Scouts of America (1916) – Break Strain, Part 1. The score consists of two staves of music in 6/8 time, key of E-flat major. The first staff begins with a dynamic marking of *ff*. The second staff concludes with a double bar line.

Part 2

Musical score for Boy Scouts of America (1916) – Break Strain, Part 2. The score consists of two staves of music in 6/8 time, key of E-flat major. The first staff features a triplet of eighth notes. The second staff features a triplet of eighth notes and concludes with a double bar line.

Part 3

Musical score for Boy Scouts of America (1916) – Break Strain, Part 3. The score consists of two staves of music in 6/8 time, key of E-flat major. The first staff features a triplet of eighth notes. The second staff concludes with a double bar line.

# Mikado March

Key of Eb  
Alto, Bari

Second Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for Mikado March. The staff is in treble clef, key of Eb, and 2/4 time. It begins with a dynamic marking of *f marcato*. The melody consists of eighth and quarter notes, with some accents and slurs.

Accompaniment

Accompaniment staff 1 for Mikado March. The staff is in treble clef, key of Eb, and 2/4 time. It begins with a dynamic marking of *f marcato*. The accompaniment consists of chords and eighth notes.

Accompaniment

Accompaniment staff 2 for Mikado March. The staff is in treble clef, key of Eb, and 2/4 time. It begins with a dynamic marking of *f marcato*. The accompaniment consists of chords and eighth notes.

Bass

Bass staff for Mikado March. The staff is in treble clef, key of Eb, and 2/4 time. It begins with a dynamic marking of *f marcato*. The bass line consists of eighth notes.

# The Quilting Party

Key of Eb  
Alto, Bari

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 the key signature has one flat (Bb). The melody starts with a *mf* dynamic. It features a first ending (1.) and a second ending (2.). The first ending concludes with a *f* dynamic, and the second ending concludes with a *mf* dynamic.

## Accompaniment

Musical notation for the first Accompaniment part of 'The Quilting Party'. The accompaniment is in 2/4 time and the key signature has one flat (Bb). It starts with a *mf* dynamic. It features a first ending (1.) and a second ending (2.). The first ending concludes with a *f* dynamic, and the second ending concludes with a *mf* dynamic.

## Accompaniment

Musical notation for the second Accompaniment part of 'The Quilting Party'. The accompaniment is in 2/4 time and the key signature has one flat (Bb). It starts with a *mf* dynamic. It features a first ending (1.) and a second ending (2.). The first ending concludes with a *f* dynamic, and the second ending concludes with a *mf* dynamic.

## Bass

Musical notation for the Bass part of 'The Quilting Party'. The piece is in 2/4 time and the key signature has one flat (Bb). The bass line starts with a *mf* dynamic. It features a first ending (1.) and a second ending (2.). The first ending concludes with a *f* dynamic, and the second ending concludes with a *mf* dynamic.

## Manhattan Beach (1893) — Intro

Part 1

Musical notation for Part 1 of the 'Manhattan Beach (1893) — Intro'. The piece is in 2/4 time and the key signature has two sharps (F# and C#). The melody starts with a *mp* dynamic.

Part 2

Musical notation for Part 2 of the 'Manhattan Beach (1893) — Intro'. The piece is in 2/4 time and the key signature has two sharps (F# and C#). The melody starts with a *mp* dynamic.

# The High School Cadets

Key of Eb  
Alto, Bari

## Second Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

Melody staff notation for 'The High School Cadets'. The piece is in 2/4 time and the key signature has two flats (Eb). The melody consists of two systems of two staves each. The first system starts with a *ff* dynamic and transitions to *p*. The second system starts with *ff*, transitions to *p*, and ends with a crescendo to *ff*. The melody features various note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

### Accompaniment

Accompaniment staff notation for 'The High School Cadets'. This section consists of two systems of two staves each. The first system starts with a *ff* dynamic and transitions to *p*. The second system starts with *ff*, transitions to *p*, and ends with a crescendo to *ff*. The accompaniment is primarily chordal, using eighth and sixteenth notes to provide harmonic support for the melody.

### Accompaniment

Accompaniment staff notation for 'The High School Cadets'. This section consists of two systems of two staves each. The first system starts with a *ff* dynamic and transitions to *p*. The second system starts with *ff*, transitions to *p*, and ends with a crescendo to *ff*. The accompaniment is primarily chordal, using eighth and sixteenth notes to provide harmonic support for the melody.

### Bass

Bass staff notation for 'The High School Cadets'. This section consists of two systems of two staves each. The first system starts with a *ff* dynamic and transitions to *p*. The second system starts with *ff*, transitions to *p*, and ends with a crescendo to *ff*. The bass line provides a rhythmic and harmonic foundation for the piece.



# Mikado March

Key of Eb  
Alto, Bari

**Final Strain**

**1885**

John Philip Sousa  
Arr. Brian R. Thompson

**Melody**

Melody staff for Mikado March. The music is in 2/4 time, key of E-flat major (two flats). It begins with a *ff* dynamic. The melody consists of quarter and eighth notes, with some notes marked with accents (>). The piece concludes with a double bar line.

**Accompaniment**

Accompaniment staff for Mikado March. The music is in 2/4 time, key of E-flat major. It begins with a *ff* dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a double bar line.

**Accompaniment**

Accompaniment staff for Mikado March. The music is in 2/4 time, key of E-flat major. It begins with a *ff* dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a double bar line.

**Bass**

Bass staff for Mikado March. The music is in 2/4 time, key of E-flat major. It begins with a *ff* dynamic. The bass line consists of quarter and eighth notes, with some notes marked with accents (>). The piece concludes with a double bar line.

# El Capitan

Key of Eb  
Alto, Bari

**Trio**

1896

John Philip Sousa  
Arr. Brian R. Thompson

Melody

mp

sub. f

Harmony

mp

sub. f

Accompaniment

mp

sub. f

Accompaniment

mp

f

28a

# El Capitan

Key of Eb  
Alto, Bari

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 the key signature has one flat (Bb). The notation consists of two staves. The first staff begins with a dynamic marking of *mp* (mezzo-piano). The second staff ends with a dynamic marking of *f* (forte).

## Yorktown Centennial (1881) – Bugle Strain

Musical notation for 'Yorktown Centennial (1881) – Bugle Strain'. The piece is in 2/4 time and the key signature has two sharps (F# and C#). The notation consists of two staves.

## Bonnie Annie Laurie (1883) – Intro

Musical notation for the Intro of 'Bonnie Annie Laurie (1883)'. The piece is in 2/4 time and the key signature has one flat (Bb). The notation consists of a single staff with four accents (>) over the first four notes.

# The Washington Post

Key of Eb  
Alto, Bari

Melody

**Second Strain**

1889

John Philip Sousa  
Arr. Brian R. Thompson

*p* *ff* 2nd time

*ff* *fff*

Counter Melody

2nd Time only

*ff*

*fff*

Accompaniment

*p* 1st time  
*ff* 2nd time

*fff*

29a

# The Washington Post

Key of Eb  
Alto, Bari

Second Strain

1889

John Philip Sousa  
Arr. Brian R. Thompson

Bass

*p* 1st time  
*ff* 2nd time

1.

2.

*fff*

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

## Revival (1876) – Intro

Part 1

*ff*

Part 2

*ff*



“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**

# Sabre and Spurs

Key of Eb  
Alto, Bari

**Trio** 1918

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

mp

Melody staff 1 and 2: Two staves of music in treble clef, key of E-flat major (one sharp), 6/8 time signature. The first staff begins with a mezzo-piano (mp) dynamic. The melody consists of quarter and eighth notes, ending with a double bar line.

## Accompaniment

p

Accompaniment staff 1 and 2: Two staves of music in treble clef, key of E-flat major, 6/8 time signature. The first staff begins with a piano (p) dynamic. The accompaniment features a steady eighth-note pattern with chords, ending with a double bar line.

## Accompaniment

p

Accompaniment staff 3 and 4: Two staves of music in treble clef, key of E-flat major, 6/8 time signature. The first staff begins with a piano (p) dynamic. The accompaniment continues with a steady eighth-note pattern with chords, ending with a double bar line.

## Bass

Sim.

p

Bass staff 1 and 2: Two staves of music in bass clef, key of E-flat major, 6/8 time signature. The first staff begins with a piano (p) dynamic and includes the instruction 'Sim.' (Simile). The bass line consists of quarter notes, ending with a double bar line.

# The Diplomat

Key of Eb  
Alto, Bari

**First Strain**

1904

John Philip Sousa  
Arr. Brian R. Thompson

Melody

♩

Melody staff 1: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff begins with a repeat sign. The melody consists of eighth and quarter notes, ending with a half note. The final measure is marked 'Fine D.S. al Fine'.

Melody staff 2: Continuation of the melody from staff 1, ending with a half note. The final measure is marked 'Fine D.S. al Fine'.

Accompaniment

♩

Accompaniment staff 1: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff begins with a repeat sign. The accompaniment consists of chords and eighth notes, ending with a half note. The final measure is marked 'Fine D.S. al Fine'.

Accompaniment staff 2: Continuation of the accompaniment from staff 1, ending with a half note. The final measure is marked 'Fine D.S. al Fine'.

Accompaniment

♩

Accompaniment staff 3: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff begins with a repeat sign. The accompaniment consists of eighth notes, ending with a half note. The final measure is marked 'Fine D.S. al Fine'.

Accompaniment staff 4: Continuation of the accompaniment from staff 3, ending with a half note. The final measure is marked 'Fine D.S. al Fine'.

Bass

♩

Bass staff 1: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff begins with a repeat sign. The bass line consists of eighth notes, ending with a half note. The final measure is marked 'Fine D.S. al Fine'.

Bass staff 2: Continuation of the bass line from staff 1, ending with a half note. The final measure is marked 'Fine D.S. al Fine'.



# The Washington Post

Key of Eb  
Alto, Bari

**Trio**

**1889**

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff in treble clef, key of E-flat major, 6/8 time. The staff contains two lines of music. The first line starts with a quarter rest, followed by eighth and quarter notes. The second line continues the melody with eighth and quarter notes, ending with a quarter rest. Dynamics include *mp* and *p*.

Accompaniment

Accompaniment staff in treble clef, key of E-flat major, 6/8 time. The staff contains two lines of music. The first line starts with a quarter rest, followed by eighth and quarter notes. The second line continues the accompaniment with eighth and quarter notes, ending with a quarter rest. Dynamics include *p*.

Accompaniment

Accompaniment staff in treble clef, key of E-flat major, 6/8 time. The staff contains two lines of music. The first line starts with a quarter rest, followed by eighth and quarter notes. The second line continues the accompaniment with eighth and quarter notes, ending with a quarter rest. Dynamics include *p*.

Bass

Bass staff in treble clef, key of E-flat major, 6/8 time. The staff contains two lines of music. The first line starts with a quarter rest, followed by eighth and quarter notes. The second line continues the bass line with eighth and quarter notes, ending with a quarter rest. Dynamics include *p*.

# The High School Cadets

Key of Eb  
Alto, Bari

Melody

First Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

Musical score for the Melody part, consisting of three staves. The first staff begins with a dynamic marking of *mf*. The second staff ends with a dynamic marking of *sub p*. The third staff features a dynamic marking of *f* and includes first and second endings.

Counter Melody

Musical score for the Counter Melody part, consisting of three staves. The first staff begins with a dynamic marking of *mf*. The second staff ends with a dynamic marking of *sub p*. The third staff features a dynamic marking of *f* and includes first and second endings.

Accompaniment

Musical score for the Accompaniment part, consisting of three staves. The second staff ends with a dynamic marking of *sub p*. The third staff features a dynamic marking of *f* and includes first and second endings.

33a

# The High School Cadets

Key of Eb  
Alto, Bari

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 of music in common time. 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 with a *sub p* marking. The third staff concludes the piece with a dynamic marking of *f* and includes a first and second ending.

## Homeward Bound (1891-2) — Intro

Musical score for Part 1 of 'Homeward Bound (1891-2) — Intro'. The score is in 2/4 time and begins with a dynamic marking of *ff*. It features a series of eighth notes with a crescendo leading to a dynamic marking of *mf*.

## The Gladiator (1886) — Intro

Musical score for Part 1 and Part 2 of 'The Gladiator (1886) — Intro'. Both parts are in 2/4 time and begin with a dynamic marking of *ff*. Part 1 consists of a series of eighth notes with accents. Part 2 consists of a series of eighth notes with a slur.

Alto Sax  
Bari Sax

**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 treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff (Parts 1,2) contains a melody of quarter notes and eighth notes. The second staff (Parts 3,4) contains a bass line with chords and eighth notes.

**2** Homeward Bound, Trio

Brian R. Thompson

Parts 1

Parts 2,3,4

Musical notation for 'Homeward Bound, Trio'. The score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff (Parts 1) contains a melody of quarter notes. The second staff (Parts 2,3,4) contains a bass line with chords.

**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 treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff (Parts 1,2) contains a melody with eighth notes and a sixteenth-note triplet. The second staff (Parts 3,4) contains a bass line with chords and eighth notes.

**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 treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff (Parts 1,2) contains a melody of quarter notes and eighth notes. The second staff (Parts 3,4) contains a bass line with chords and eighth notes.

**Alto Sax  
Bari Sax**

**5 National Fencibles, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

**7 Pet of the Petticoats, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

**8 National Fencibles, Second Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

**9 The White Plume, Second Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Alto Sax  
Bari Sax

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

Alto Sax  
Bari Sax

14

## Mother Hubbard, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

The score for 'Mother Hubbard, First Strain' is in common time (C) and features two staves. The top staff, labeled 'Parts 1,2', contains a melodic line with eighth and quarter notes. The bottom staff, labeled 'Parts 3,4', provides a harmonic accompaniment with chords and some eighth notes.

15

## Sound Off, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

The score for 'Sound Off, Second Strain' is in common time (C) and consists of four staves. The top staff, labeled 'Parts 1,2', has a melodic line with various accidentals and a slur. The second staff, labeled 'Parts 3,4', features a bass line with octaves (marked with '8') and chords. The third and fourth staves provide additional harmonic support with chords and some melodic fragments.

16

## Mother Goose, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

The score for 'Mother Goose, First Strain' is in common time (C) and features two staves. The top staff, labeled 'Parts 1,2', is in the key of D major and contains a melodic line with eighth and quarter notes. The bottom staff, labeled 'Parts 3,4', provides a harmonic accompaniment with chords and some eighth notes.

Alto Sax  
Bari Sax

17

### Homeward Bound, First Strain

Brian R. Thompson

Musical score for 'Homeward Bound, First Strain' in 2/4 time. The score is arranged for four parts: Parts 1,2 and Parts 3,4. The key signature has one sharp (F#) and the time signature is 2/4. The music features a melody in the upper staves and a supporting bass line in the lower staves. The piece concludes with a double bar line.

18

### The Triton, Trio

Brian R. Thompson

Musical score for 'The Triton, Trio' in common time (C). The score is arranged for four parts: Parts 1,2 and Parts 3,4. The key signature has one sharp (F#). The music features a melody in the upper staves and a supporting bass line in the lower staves. The piece concludes with a double bar line.

19

### The Thunderer, First Strain

Brian R. Thompson

Musical score for 'The Thunderer, First Strain' in common time (C). The score is arranged for four parts: Parts 1,2 and Parts 3,4. The key signature has two sharps (F# and C#). The music features a melody in the upper staves and a supporting bass line in the lower staves. The piece concludes with a double bar line.



Alto Sax  
Bari Sax

**20** Mother Goose, Trio Part 1

Brian R. Thompson

Musical score for Mother Goose, Trio Part 1. The score is in 2/4 time and B-flat major. It consists of two staves: Parts 1,2 (top) and Parts 3,4 (bottom). The music features a melody in the upper parts and a bass line in the lower parts, with various chordal accompaniment.

**21** The Thunderer, Final Strain

Brian R. Thompson

Musical score for The Thunderer, Final Strain. The score is in common time (C) and D major. It consists of two staves: Parts 1,2 (top) and Parts 3,4 (bottom). The music features a melody in the upper parts and a bass line in the lower parts, with various chordal accompaniment.

**22** The Belle of Chicago, Trio

Brian R. Thompson

Musical score for The Belle of Chicago, Trio. The score is in common time (C) and B-flat major. It consists of two staves: Parts 1,2 (top) and Parts 3,4 (bottom). The music features a melody in the upper parts and a bass line in the lower parts, with various chordal accompaniment.

**23** Mother Goose, Trio Part 3

Brian R. Thompson

Musical score for Mother Goose, Trio Part 3. The score is in 2/4 time and D major. It consists of two staves: Parts 1,2 (top) and Parts 3,4 (bottom). The music features a melody in the upper parts and a bass line in the lower parts, with various chordal accompaniment.

**Alto Sax  
Bari Sax**

**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

**Alto Sax  
Bari Sax**

28

**El Capitan, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'El Capitan, Trio' in 2/4 time. The key signature has one sharp (F#). The score consists of two staves. The top staff, labeled 'Parts 1,2', contains a melodic line with eighth and quarter notes, including a chromatic descending line. The bottom staff, labeled 'Parts 3,4', contains a bass line with mostly quarter and eighth notes, providing harmonic support.

29

**The Washington Post, Second Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Washington Post, Second Strain' in common time (C). The key signature has two sharps (D major). The score consists of two staves. The top staff, labeled 'Parts 1,2', features a melodic line with quarter and eighth notes. The bottom staff, labeled 'Parts 3,4', features a bass line with chords and moving lines.

30

**Sabre and Spurs, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'Sabre and Spurs, Trio' in common time (C). The key signature has one sharp (F#). The score consists of two staves. The top staff, labeled 'Parts 1,2', contains a melodic line with quarter and eighth notes. The bottom staff, labeled 'Parts 3,4', contains a bass line with chords and moving lines.

31

**The Diplomat, First Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Diplomat, First Strain' in common time (C). The key signature has two sharps (D major). The score consists of two staves. The top staff, labeled 'Parts 1,2', contains a melodic line with quarter and eighth notes, including some rests. The bottom staff, labeled 'Parts 3,4', contains a bass line with chords and moving lines.

**Alto Sax  
Bari Sax**

**32**

**The Washington Post, Trio**

Brian R. Thompson

Parts 1

Parts 2,3,4

Detailed description: This block contains the musical notation for the first piece. The top staff, labeled 'Parts 1', is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth and quarter notes, including a triplet of eighth notes in the fourth measure. The bottom staff, labeled 'Parts 2,3,4', is in the same key and time signature and provides a harmonic accompaniment using chords and intervals.

**33**

**The High School Cadets, First Strain**

Brian R. Thompson

Parts 1

Parts 2,3,4

Detailed description: This block contains the musical notation for the second piece. The top staff, labeled 'Parts 1', is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It features a melodic line with eighth and quarter notes, including a triplet of eighth notes in the fourth measure. The bottom staff, labeled 'Parts 2,3,4', is in the same key and time signature and provides a harmonic accompaniment using chords and intervals.