

Trumpet / Baritone T.C. / Tenor 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.



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

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Bpercussion

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 Bb
Trpt, Euph TC,
Tenor

Trio

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody musical notation in treble clef, 2/4 time signature. The first staff begins with a piano (*p*) dynamic marking. The music consists of a sequence of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody.

Harmony

Harmony musical notation in treble clef, 2/4 time signature. The first staff begins with a piano (*p*) dynamic marking. The music consists of chords and eighth notes. A marking "T.S. 8va" is present above the staff. The second staff continues the harmony.

Accompaniment

Accompaniment musical notation in treble clef, 2/4 time signature. The first staff begins with a piano (*p*) dynamic marking. The music consists of chords and eighth notes. The second staff continues the accompaniment.

Bass

Bass musical notation in treble clef, 2/4 time signature. The first staff begins with a piano (*p*) dynamic marking. The music consists of eighth and sixteenth notes. The second staff continues the bass line.

Homeward Bound

Key of Bb
Trpt, Euph TC,
Tenor

Trio

1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody notation for Homeward Bound, starting with a piano (*p*) dynamic. The music is in 2/4 time and consists of two staves of music. The first staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The second staff continues with quarter notes G5, A5, B5, C6, D6, E6, and F6, ending with a quarter rest.

Accompaniment

Accompaniment notation for Homeward Bound, starting with a piano (*p*) dynamic. The music is in 2/4 time and consists of two staves of music. The first staff begins with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The second staff continues with eighth notes D5, E5, F5, and G5, ending with a quarter rest.

Accompaniment

Accompaniment notation for Homeward Bound, starting with a piano (*p*) dynamic. The music is in 2/4 time and consists of two staves of music. The first staff begins with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The second staff continues with eighth notes D5, E5, F5, and G5, ending with a quarter rest.

Bass

Bass notation for Homeward Bound, starting with a piano (*p*) dynamic. The music is in 2/4 time and consists of two staves of music. The first staff begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, ending with a quarter rest.

3

The Thunderer

Key of Bb
Trpt, Euph TC,
Tenor

Trio

1889

John Philip Sousa
Arr. Brian R. Thompson

Melody

(opt. Use valves 1 and 3 like bugle)

Counter Melody

Accompaniment

Bass

The Belle of Chicago

Key of Bb
Trpt, Euph TC,
Tenor

Last Strain

1892

John Philip Sousa
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part. It consists of two staves. The first staff begins with a repeat sign and dynamic markings *pp* and *ff* (2nd x). The second staff continues the melody and includes first and second endings, ending with a *ff* dynamic marking.

Counter Melody

Musical notation for the Counter Melody part. It consists of two staves. The first staff begins with a repeat sign and dynamic markings *pp* and *ff* (2nd x). The second staff continues the counter melody and includes first and second endings, ending with a *ff* dynamic marking.

Accompaniment

Musical notation for the Accompaniment part. It consists of two staves. The first staff begins with a repeat sign and dynamic markings *pp* and *ff* (2nd x). The second staff continues the accompaniment and includes first and second endings, ending with a *ff* dynamic marking.

Bass

Musical notation for the Bass part. It consists of two staves. The first staff begins with a repeat sign and dynamic markings *pp* and *ff* (2nd x). The second staff continues the bass line and includes first and second endings, ending with a *ff* dynamic marking.

National Fencibles

Key of Bb
Trpt, Euph TC,
Tenor

Trio

1888

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff for National Fencibles. The music is in G major (one sharp) and 2/4 time. It begins with a dynamic marking of *mp*. The melody consists of a series of eighth and quarter notes, with a repeat sign after the first measure. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final cadence.

Accompaniment

Accompaniment staff for National Fencibles. The music is in G major and 2/4 time. It begins with a dynamic marking of *mp*. The accompaniment consists of a steady eighth-note pattern, with a repeat sign after the first measure. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final cadence.

Bass

Bass staff for National Fencibles. The music is in G major and 2/4 time. It begins with a dynamic marking of *mp*. The bass line consists of a steady eighth-note pattern, with a repeat sign after the first measure. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final cadence.

Globe and Eagle (1879) — Intro

Intro staff for Globe and Eagle. The music is in Bb major (two flats) and 2/4 time. It is divided into two parts. Part 1 begins with a dynamic marking of *ff* and features a melodic line with a long note. Part 2 begins with a dynamic marking of *ff* and features a bass line with a series of notes and rests. The piece concludes with a final cadence.

Sound Off

Key of Bb
Trpt, Euph TC,
Tenor

Break Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody notation for Break Strain, featuring a treble clef, key signature of two flats (Bb), and common time (C). The piece consists of two staves of music. The first staff contains a melodic line with various rhythmic values and accents. The second staff continues the melody, ending with a double bar line.

Bass

Bass notation for Break Strain, featuring a treble clef, key signature of two flats (Bb), and common time (C). The piece consists of two staves of music. The first staff contains a bass line with various rhythmic values and accents. The second staff continues the bass line, ending with a double bar line.

The Belle of Chicago (1892) — Intro

Intro notation for The Belle of Chicago, featuring a treble clef, key signature of two flats (Bb), and common time (C). The piece consists of a single staff of music starting with a forte (*ff*) dynamic marking.

The Loyal Legion (1890) — Intro

Intro notation for The Loyal Legion, featuring a treble clef, key signature of two flats (Bb), and common time (C). The piece consists of a single staff of music starting with a forte (*ff*) dynamic marking and a first staff ending (T.S. 8va) marking.

Pet of the Petticoats

Key of Bb
Trpt, Euph TC,
Tenor

Trio Strain

1883

John Philip Sousa
Arr. Brian R. Thompson

Melody

Accompaniment

Accompaniment

Bass

National Fencibles

Key of Bb
Trpt, Euph TC,
Tenor

Melody

Second Strain 1888

John Philip Sousa
Arr. Brian R. Thompson

Melody notation for the Second Strain of National Fencibles. The music is in 2/4 time and begins with a *marcato* marking. The first staff contains the first 10 measures, and the second staff contains the final 4 measures, ending with a double bar line.

Accompaniment

Accompaniment notation for the Second Strain of National Fencibles. The first staff shows the first 10 measures, and the second staff shows the final 4 measures, ending with a double bar line.

Bass

Bass notation for the Second Strain of National Fencibles. The first staff shows the first 10 measures, and the second staff shows the final 4 measures, ending with a double bar line.

The Quilting Party (1889) – Intro

Intro notation for The Quilting Party (1889). The music is in 2/4 time and begins with a forte (*f*) marking. The notation shows the first 4 measures of the intro, ending with a double bar line.

The White Plume

Key of Bb
Trpt, Euph TC,
Tenor

Second Strain 1884

John Philip Sousa
Arr. Brian R. Thompson

Melody

T.S. 8va

Counter Melody

Accompaniment

Bass

Bonnie Annie Laurie

Key of Bb
Trpt, Euph TC,
Tenor

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 2/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of two flats. The music starts with a repeat sign and a dynamic marking of *ff*. The second staff continues the melody and includes first and second endings.

Accompaniment

Accompaniment staff for the second strain of Bonnie Annie Laurie. It consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of two flats. The music starts with a repeat sign and a dynamic marking of *ff*. The second staff continues the accompaniment and includes first and second endings.

Accompaniment

Accompaniment staff for the second strain of Bonnie Annie Laurie. It consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of two flats. The music starts with a repeat sign and a dynamic marking of *ff*. The second staff continues the accompaniment and includes first and second endings.

Bass

Bass staff for the second strain of Bonnie Annie Laurie. It consists of two staves of music in 2/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of two flats. The music starts with a repeat sign and a dynamic marking of *ff*. The second staff continues the bass line and includes first and second endings.

Mother Goose

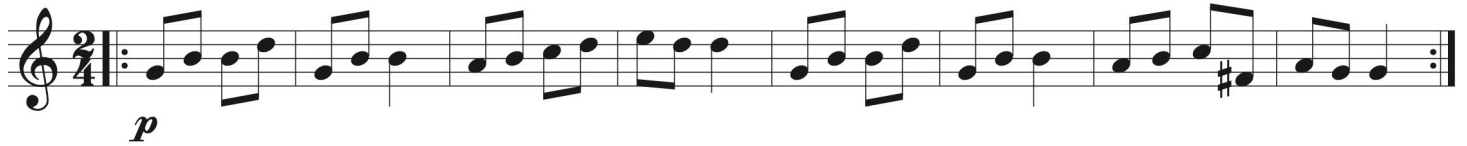
Key of Bb
Trpt, Euph TC,
Tenor

Trio Part 2

1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



Harmony



Accompaniment



Bass



Mother Goose (1883) — Intro



Sound Off

Key of Bb
Trpt, Euph TC,
Tenor

Trio

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

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

Counter Melody

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

Accompaniment

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

12a

Sound Off

Key of Bb
Trpt, Euph TC,
Tenor

Trio

1885

John Philip Sousa
Arr. Brian R. Thompson

Bass

Musical score for the piece "Sound Off" in bass clef, 2/4 time, key of Bb. 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. The third staff features a first ending (1.) and a second ending (2.), with dynamic markings of *mf* and *mp* and various accents.

Corcoran Cadets (1890) – Break Strain

Musical score for "Corcoran Cadets (1890) – Break Strain" in bass clef, 2/4 time, key of Bb. The score consists of two staves. The first staff features a melody with slurs and accents. The second staff continues the melody with slurs and accents.

Mikado March (1885) – Intro

Musical score for "Mikado March (1885) – Intro" in bass clef, 2/4 time, key of Bb. The score consists of two staves. The first staff begins with a dynamic marking of *f* and features a melody with slurs and accents. The second staff continues the melody with slurs and accents, ending with a dynamic marking of *mf* and a slur.



“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 Bb
Trpt, Euph TC,
Tenor

Third Strain

1883

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 key signature of one sharp (F#), and a 6/8 time signature. It starts with a rest followed by a quarter note G4, then eighth notes A4, B4, C5, and D5. A repeat sign follows, with dynamics *[p-f]*. The second staff continues the melody, including first and second endings. Dynamics include *sub f* and *f*.

Counter Melody

Musical notation for the Counter Melody part, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a rest followed by a quarter note G4, then eighth notes A4, B4, C5, and D5. A repeat sign follows, with dynamics *[p-f]*. The second staff continues the counter melody, including first and second endings. Dynamics include *sub f* and *f*.

Accompaniment

Musical notation for the Accompaniment part, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a rest, then eighth notes G4, A4, B4, and C5. A repeat sign follows, with dynamics *[p-f]*. The second staff continues the accompaniment, including first and second endings. Dynamics include *f*.

Bass

Musical notation for the Bass part, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a rest, then quarter notes G4, A4, and B4. A repeat sign follows, with dynamics *[p-f]*. The second staff continues the bass line, including first and second endings. Dynamics include *f*.

Mother Hubbard

Key of Bb
Trpt, Euph TC,
Tenor

First Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, featuring a treble clef, a key signature of two flats (Bb), and a 6/8 time signature. The piece begins with a dynamic marking of *mf*. The melody consists of two staves. The first staff contains the initial phrase, and the second staff contains the continuation, including a first ending (1.) and a second ending (2.).

Counter Melody

Musical notation for the Counter Melody part, featuring a treble clef, a key signature of two flats (Bb), and a 6/8 time signature. The piece begins with a dynamic marking of *mf*. The counter melody consists of two staves. The first staff contains the initial phrase, and the second staff contains the continuation, including a first ending (1.) and a second ending (2.).

Accompaniment

Musical notation for the Accompaniment part, featuring a treble clef, a key signature of two flats (Bb), and a 6/8 time signature. The piece begins with a dynamic marking of *mf*. The accompaniment consists of two staves. The first staff contains the initial phrase, and the second staff contains the continuation, including a first ending (1.) and a second ending (2.).

Bass

Musical notation for the Bass part, featuring a treble clef, a key signature of two flats (Bb), and a 6/8 time signature. The piece begins with a dynamic marking of *mf*. The bass line consists of two staves. The first staff contains the initial phrase, and the second staff contains the continuation, including a first ending (1.) and a second ending (2.).

Sound Off

Key of Bb
Trpt, Euph TC,
Tenor

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 B-flat major. It begins with a *ff* dynamic and features a series of eighth and sixteenth notes with accents. The piece concludes with a *mp* dynamic.

Accompaniment

Accompaniment staff for the second strain of "Sound Off". The music is in 2/4 time and B-flat major. It begins with a *ff* dynamic and features a series of eighth and sixteenth notes with accents. The piece concludes with a *mp* dynamic.

Accompaniment

Accompaniment staff for the second strain of "Sound Off". The music is in 2/4 time and B-flat major. It begins with a *ff* dynamic and features a series of eighth and sixteenth notes with accents. The piece concludes with a *mp* dynamic.

Bass

Bass staff for the second strain of "Sound Off". The music is in 2/4 time and B-flat major. It begins with a *ff* dynamic and features a series of eighth and sixteenth notes with accents. The piece concludes with a *mp* dynamic.

Mother Goose

Key of Bb
Trpt, Euph TC,
Tenor

First Strain

1883

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff for Mother Goose. The music is in G major (one sharp) and 6/8 time. It begins with a treble clef and a key signature of one sharp. The first measure is a dotted quarter note G4 with an accent (>). This is followed by a repeat sign. The melody consists of eighth and quarter notes, ending with a first and second ending. The first ending leads back to the beginning, and the second ending concludes with a quarter rest.

Accompaniment

Accompaniment staff 1 for Mother Goose. It starts with a treble clef, a key signature of one sharp, and a 6/8 time signature. The first measure is a dotted quarter note G4 with an accent (>). The accompaniment features a steady eighth-note pattern. It includes a first and second ending, with the second ending concluding with a quarter rest.

Accompaniment

Accompaniment staff 2 for Mother Goose. It continues the accompaniment with a treble clef, a key signature of one sharp, and a 6/8 time signature. The first measure is a dotted quarter note G4 with an accent (>). The accompaniment features a steady eighth-note pattern. It includes a first and second ending, with the second ending concluding with a quarter rest.

Bass

Bass staff for Mother Goose. It starts with a bass clef, a key signature of one sharp, and a 6/8 time signature. The first measure is a dotted quarter note G2 with an accent (>). The bass line consists of eighth and quarter notes. It includes a first and second ending, with the second ending concluding with a quarter rest.

Homeward Bound

Key of Bb
Trpt, Euph TC,
Tenor

First Strain

1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, starting with a *mf* dynamic. The piece is in 2/4 time and B-flat major. The first strain consists of two lines of music. The first line begins with a repeat sign and a *mf* dynamic. The second line continues the melody and includes first and second endings, with a *ff* dynamic marking at the end.

Counter Melody

Musical notation for the Counter Melody part, starting with a *mf* dynamic. The piece is in 2/4 time and B-flat major. The first strain consists of two lines of music. The first line begins with a repeat sign and a *mf* dynamic. The second line continues the counter melody and includes first and second endings, with a *ff* dynamic marking at the end.

Accompaniment

Musical notation for the Accompaniment part, starting with a *mf* dynamic. The piece is in 2/4 time and B-flat major. The first strain consists of two lines of music. The first line begins with a repeat sign and a *mf* dynamic. The second line continues the accompaniment and includes first and second endings, with a *ff* dynamic marking at the end.

Bass

Musical notation for the Bass part, starting with a *mf* dynamic. The piece is in 2/4 time and B-flat major. The first strain consists of two lines of music. The first line begins with a repeat sign and a *mf* dynamic. The second line continues the bass line and includes first and second endings, with a *ff* dynamic marking at the end.

The Triton

Key of Bb
Trpt, Euph TC,
Tenor

Trio

1892

John Philip Sousa
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, featuring a treble clef, 6/8 time signature, and a key signature of one flat. The piece begins with a repeat sign. The first staff contains a melody starting on G4, moving through A4, Bb4, and C5, with various rhythmic patterns including eighth and sixteenth notes. A dynamic marking of *p* is present. The piece concludes with two endings: the first ending leads back to the beginning, and the second ending ends with a quarter rest.

Counter Melody

Musical notation for the Counter Melody part, featuring a treble clef, 6/8 time signature, and a key signature of one flat. The piece begins with a repeat sign. The first staff contains a counter-melody starting on G4, moving through A4, Bb4, and C5, with various rhythmic patterns including eighth and sixteenth notes. A dynamic marking of *p* is present. The piece concludes with two endings: the first ending leads back to the beginning, and the second ending ends with a quarter rest.

Accompaniment

Musical notation for the Accompaniment part, featuring a treble clef, 6/8 time signature, and a key signature of one flat. The piece begins with a repeat sign. The first staff contains a rhythmic accompaniment consisting of eighth and sixteenth notes. A dynamic marking of *p* is present.

Continuation of the Accompaniment part, featuring a treble clef, 6/8 time signature, and a key signature of one flat. The piece begins with a repeat sign. The first staff contains a rhythmic accompaniment consisting of eighth and sixteenth notes. A dynamic marking of *p* is present. The piece concludes with two endings: the first ending leads back to the beginning, and the second ending ends with a quarter rest.

Bass

Musical notation for the Bass part, featuring a treble clef, 6/8 time signature, and a key signature of one flat. The piece begins with a repeat sign. The first staff contains a bass line consisting of eighth and sixteenth notes. A dynamic marking of *p* is present. The piece concludes with two endings: the first ending leads back to the beginning, and the second ending ends with a quarter rest.

The Thunderer (1889) — Intro

Part 1

Musical notation for Part 1 of the Intro, featuring a treble clef, C major key signature, and common time. The piece begins with a dynamic marking of *f*. The melody consists of quarter and eighth notes, ending with a dynamic marking of *ff*.

Part 2

Musical notation for Part 2 of the Intro, featuring a treble clef, C major key signature, and common time. The piece begins with a dynamic marking of *f*. The melody consists of quarter and eighth notes, ending with a dynamic marking of *ff*.

The Thunderer

Key of Bb
Trpt, Euph TC,
Tenor

First Strain

1889

John Philip Sousa
Arr. Brian R. Thompson

Melody

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

Counter Melody

Musical notation for the Counter Melody part, consisting of two staves. The first staff begins with a dynamic marking of *mf*. The second staff concludes with a dynamic marking of *ff*.

Accompaniment

Musical notation for the Accompaniment part, consisting of two staves. The first staff begins with a dynamic marking of *mf*. The second staff concludes with a dynamic marking of *ff*.

Bass

Musical notation for the Bass part, consisting of two staves. The first staff begins with a dynamic marking of *mf*. The second staff concludes with a dynamic marking of *ff*.

Mother Goose

Key of Bb
Trpt, Euph TC,
Tenor

Trio Part 1

1883

John Philip Sousa
Arr. Brian R. Thompson

Melody

Musical notation for the Melody section, consisting of two staves in 2/4 time. 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 melody of eighth and quarter notes, ending with a fermata.

Harmony

Musical notation for the Harmony section, consisting of two staves in 2/4 time. The first staff begins with a piano (*p*) dynamic and features a harmonic accompaniment of eighth and quarter notes. The second staff begins with a fortissimo (*ff*) dynamic and features a harmonic accompaniment of eighth and quarter notes, ending with a fermata.

Counter Melody

Musical notation for the Counter Melody section, consisting of two staves in 2/4 time. The first staff begins with a piano (*p*) dynamic and features a counter melody of eighth and quarter notes. The second staff begins with a fortissimo (*ff*) dynamic and features a counter melody of eighth and quarter notes, ending with a fermata.

Accompaniment

Musical notation for the Accompaniment section, consisting of two staves in 2/4 time. The first staff begins with a piano (*p*) dynamic and features an accompaniment of eighth and quarter notes. The second staff begins with a fortissimo (*ff*) dynamic and features an accompaniment of eighth and quarter notes, ending with a fermata.

20a

Mother Goose

Key of Bb
Trpt, Euph TC,
Tenor

Trio Part 1

1883

John Philip Sousa
Arr. Brian R. Thompson

Bass

Musical notation for the Bass part of Mother Goose, measures 1-8. The first staff begins with a dynamic marking of *p* and a fermata over the first note. The second staff begins with a dynamic marking of *ff*. The music is in 2/4 time and features a rhythmic pattern of eighth notes and quarter notes.

Challenge

Musical notation for the Challenge part of Mother Goose, measures 1-8. The first staff begins with a dynamic marking of *p* and a fermata over the first note. The second staff begins with a dynamic marking of *ff*. The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth notes and eighth notes.

The Beau Ideal (1893) – Intro

Musical notation for the Intro of The Beau Ideal, measures 1-4. The first staff is labeled Part 1 and begins with a dynamic marking of *ff*. The second staff is labeled Part 2 and also begins with a dynamic marking of *ff*. The music is in 2/4 time and features a rhythmic pattern of eighth notes and quarter notes.



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

John Philip Sousa

The Thunderer

Key of Bb
Trpt, Euph TC,
Tenor

Final Strain

1889

John Philip Sousa
Arr. Brian R. Thompson

Melody

Counter Melody

Accompaniment

Bass

22a

The Belle of Chicago

Key of Bb
Trpt, Euph TC,
Tenor

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 two flats (Bb) and a common time signature (C). It consists of three staves. The first staff begins with a dynamic marking of *p-pp*. The second staff continues the melodic line. The third staff features a first ending bracketed section labeled '1.' and a second ending bracketed section labeled '2.'. The score includes various musical notations such as rests, notes, and slurs.

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 two flats (Bb) and a common time signature (C). It is divided into two parts, Part 1 and Part 2. Both parts begin with a dynamic marking of *ff*. Each part consists of two staves. The first staff of each part contains the main melodic line with accents (^) over many notes. The second staff of each part provides a rhythmic accompaniment. The score includes various musical notations such as rests, notes, and slurs.

23

Mother Goose

Key of Bb
Trpt, Euph TC,
Tenor

Melody

Trio Part 3

1883

John Philip Sousa
Arr. Brian R. Thompson

Melody section consisting of three staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a forte (*f*) dynamic marking. The second and third staves continue the melody with various note values and accents.

Counter Melody

Counter Melody section consisting of three staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a forte (*f*) dynamic marking. The second and third staves continue the counter melody with various note values and accents.

Accompaniment

Accompaniment section consisting of three staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a forte (*f*) dynamic marking. The second and third staves continue the accompaniment with various note values and accents.

23a

Mother Goose

Key of Bb
Trpt, Euph TC,
Tenor

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. 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. 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. The first staff features two triplet markings over eighth notes. The second staff features a series of chords 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. The first staff features two triplet markings over eighth notes. The second staff features a series of chords and concludes with a double bar line.

The Quilting Party

Key of Bb
Trpt, Euph TC,
Tenor

First Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff in 2/4 time, key of Bb. The piece starts with a *mf* dynamic. The melody consists of quarter and eighth notes. There are two first endings: the first ending leads to a *f* dynamic section, and the second ending leads to a *mf* dynamic section.

Accompaniment

Accompaniment staff 1 in 2/4 time, key of Bb. It features a steady eighth-note accompaniment. Dynamics include *mf*, *f*, and *mf*. There are two first endings: the first ending leads to a *f* dynamic section, and the second ending leads to a *mf* dynamic section.

Accompaniment

Accompaniment staff 2 in 2/4 time, key of Bb. It features a steady eighth-note accompaniment. Dynamics include *mf*, *f*, and *mf*. There are two first endings: the first ending leads to a *f* dynamic section, and the second ending leads to a *mf* dynamic section.

Bass

Bass staff in 2/4 time, key of Bb. The bass line consists of quarter and eighth notes. Dynamics include *mf*, *f*, and *mf*. There are two first endings: the first ending leads to a *f* dynamic section, and the second ending leads to a *mf* dynamic section.

Manhattan Beach (1893) — Intro

Part 1

Part 1 of the Manhattan Beach Intro in 2/4 time, key of D major. The melody starts with a *mp* dynamic and includes a *>* accent on the final note.

Part 2

Part 2 of the Manhattan Beach Intro in 2/4 time, key of D major. The melody starts with a *mp* dynamic and includes a *>* accent on the final note.

The High School Cadets

Key of Bb
Trpt, Euph TC,
Tenor

Second Strain

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff 1 (Measures 1-8): *ff* *p* *ff*

Accompaniment

Accompaniment staff 1 (Measures 1-8): *ff* *p* *ff*

Accompaniment

Accompaniment staff 2 (Measures 9-16): *ff* *p* *ff*

Bass

Bass staff 1 (Measures 1-8): *ff* *p* *ff*

Bass staff 2 (Measures 9-16): *ff* *p* *ff*

Mikado March

Key of Bb
Trpt, Euph TC,
Tenor

Final Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

Accompaniment

Accompaniment

Bass

El Capitan

Key of Bb
Trpt, Euph TC,
Tenor

Trio

1896

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody notation for El Capitan, consisting of two staves of music in 2/4 time. The first staff begins with a dynamic marking of *mp*. The second staff ends with a dynamic marking of *sub. f*.

Harmony

Harmony notation for El Capitan, consisting of two staves of music in 2/4 time. The first staff begins with a dynamic marking of *mp*. The second staff ends with a dynamic marking of *sub. f*.

Accompaniment

Accompaniment notation for El Capitan, consisting of two staves of music in 2/4 time. The first staff begins with a dynamic marking of *mp*. The second staff ends with a dynamic marking of *sub. f*.

Accompaniment

Accompaniment notation for El Capitan, consisting of two staves of music in 2/4 time. The first staff begins with a dynamic marking of *mp*. The second staff ends with a dynamic marking of *f*.

28a

El Capitan

Key of Bb
Trpt, Euph TC,
Tenor

Trio

1896

John Philip Sousa
Arr. Brian R. Thompson

Bass

Two staves of musical notation for the piece 'El Capitan'. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth notes with stems pointing up, alternating between the notes G4 and A4. The first staff ends with a dynamic marking of *mp*. The second staff continues the melody with eighth notes, ending with a dynamic marking of *f*.

Yorktown Centennial (1881) – Bugle Strain

Two staves of musical notation for the piece 'Yorktown Centennial (1881) – Bugle Strain'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, primarily on the notes G4, A4, and B4. The second staff continues the melody with eighth and sixteenth notes, ending with a quarter rest.

Bonnie Annie Laurie (1883) – Intro

A single staff of musical notation for the piece 'Bonnie Annie Laurie (1883) – Intro'. The staff begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The melody consists of quarter and eighth notes, primarily on the notes G4, A4, and B4. The piece ends with a quarter rest.

The Washington Post

Key of Bb
Trpt, Euph TC,
Tenor

Melody

Second Strain

1889

John Philip Sousa
Arr. Brian R. Thompson



Counter Melody



Accompaniment



29a

The Washington Post

Key of Bb
Trpt, Euph TC,
Tenor

Second Strain

1889

John Philip Sousa
Arr. Brian R. Thompson

Bass

Pet of the Petticoats (1883) – Break Strain

Revival (1876) – Intro



“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 Bb
Trpt, Euph TC,
Tenor

Trio 1918

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff for Sabre and Spurs. The music is in 6/8 time and begins with a mezzo-piano (*mp*) dynamic. The melody consists of a series of eighth and quarter notes, with some dotted rhythms and a final quarter rest.

Accompaniment

Accompaniment staff for Sabre and Spurs. The music is in 6/8 time and begins with a piano (*p*) dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some dotted rhythms.

Accompaniment

Accompaniment staff for Sabre and Spurs. The music is in 6/8 time and begins with a mezzo-piano (*mp*) dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some dotted rhythms.

Bass

Bass staff for Sabre and Spurs. The music is in 6/8 time and begins with a piano (*p*) dynamic. The bass line consists of a series of quarter notes, with a *Sim.* (simile) marking above the first few notes. The staff ends with a quarter rest.

The Diplomat

Key of Bb
Trpt, Euph TC,
Tenor

First Strain

1904

John Philip Sousa
Arr. Brian R. Thompson

Melody

§

Melody staff 1: Treble clef, 2/4 time signature. The staff begins with a whole rest, followed by a series of eighth and quarter notes. It ends with a half note G4 and a quarter note A4.

Melody staff 2: Continuation of the melody. It ends with a quarter note G4, a quarter note F4, and a quarter note E4. The staff concludes with a double bar line, a quarter rest, and a quarter note G4.

Fine D.S. al Fine

Accompaniment

§

Accompaniment staff 1: Treble clef, 2/4 time signature. The staff begins with a whole rest, followed by a series of chords and eighth notes. It ends with a quarter note G4 and a quarter note A4.

Accompaniment staff 2: Continuation of the accompaniment. It ends with a quarter note G4, a quarter note F4, and a quarter note E4. The staff concludes with a double bar line, a quarter rest, and a quarter note G4.

Fine D.S. al Fine

Accompaniment

§

Accompaniment staff 3: Treble clef, 2/4 time signature. The staff begins with a whole rest, followed by a series of eighth notes. It ends with a quarter note G4 and a quarter note A4.

Accompaniment staff 4: Continuation of the accompaniment. It ends with a quarter note G4, a quarter note F4, and a quarter note E4. The staff concludes with a double bar line, a quarter rest, and a quarter note G4.

Fine D.S. al Fine

Bass

§

Bass staff 1: Treble clef, 2/4 time signature. The staff begins with a whole rest, followed by a series of quarter notes. It ends with a quarter note G4 and a quarter note A4.

Bass staff 2: Continuation of the bass line. It ends with a quarter note G4, a quarter note F4, and a quarter note E4. The staff concludes with a double bar line, a quarter rest, and a quarter note G4.

Fine D.S. al Fine

The Washington Post

Key of Bb
Trpt, Euph TC,
Tenor

Trio

1889

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff for 'The Washington Post'. The music is in 6/8 time and begins with a dynamic marking of *p*. The melody consists of eighth and quarter notes, with some slurs and accents. The piece concludes with a final cadence marked *p*.

Accompaniment

Accompaniment staff 1 for 'The Washington Post'. The music is in 6/8 time and begins with a dynamic marking of *p*. The accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted notes and rests. The piece concludes with a final cadence marked *p*.

Accompaniment

Accompaniment staff 2 for 'The Washington Post'. The music is in 6/8 time and begins with a dynamic marking of *p*. The accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted notes and rests. The piece concludes with a final cadence marked *p*.

Bass

Bass staff for 'The Washington Post'. The music is in 6/8 time and begins with a dynamic marking of *p*. The bass line consists of eighth and quarter notes, with some slurs and accents. The piece concludes with a final cadence marked *p*.

The High School Cadets

Key of Bb
Trpt, Euph TC,
Tenor

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 *mf* dynamic and features a series of eighth notes with accents. The second staff continues the melody with a *sub p* dynamic. The third staff concludes with a *f* dynamic 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 *mf* dynamic and features a series of chords with accents. The second staff continues the counter melody with a *sub p* dynamic. The third staff concludes with a *f* dynamic and includes first and second endings.

Accompaniment

Musical score for the Accompaniment part, consisting of three staves. The first staff begins with a *mf* dynamic and features a series of chords with accents. The second staff continues the accompaniment with a *sub p* dynamic. The third staff concludes with a *f* dynamic and includes first and second endings.

33a

The High School Cadets

Key of Bb
Trpt, Euph TC,
Tenor

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 2/4 time, key of Bb. 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 dynamic marking of *sub p* and includes a crescendo hairpin. The third staff concludes the piece with a dynamic marking of *f* and includes first and second endings.

Homeward Bound (1891-2) — Intro

Musical score for Part 1 of 'Homeward Bound (1891-2) — Intro'. The score is in 2/4 time, key of Bb. It begins with a dynamic marking of *ff* and features a series of eighth notes with accents. The piece concludes with a dynamic marking of *mf* and a decrescendo hairpin.

The Gladiator (1886) — Intro

Musical score for Part 1 and Part 2 of 'The Gladiator (1886) — Intro'. The score is in 2/4 time, key of C. Part 1 consists of a series of chords with accents and a dynamic marking of *ff*. Part 2 consists of a series of eighth notes with accents and a dynamic marking of *ff*.

Trumpet
Tenor
Euph TC

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 common time (C) and consists of two staves. The top staff, labeled 'Parts 1,2', contains a melody of eighth and quarter notes with some ties. The bottom staff, labeled 'Parts 3,4', contains a bass line with chords and some 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 2/4 time and consists of two staves. The top staff, labeled 'Parts 1', contains a melody of quarter and eighth notes. The bottom staff, labeled '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 common time (C) with a key signature of one sharp (F#) and consists of two staves. The top staff, labeled 'Parts 1,2', contains a melody with eighth notes and a triplet. The bottom staff, labeled '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 common time (C) and consists of two staves. The top staff, labeled 'Parts 1,2', contains a melody of quarter and eighth notes. The bottom staff, labeled 'Parts 3,4', contains a bass line with chords and eighth notes.

Trumpet
Tenor
Euph TC

5 National Fencibles, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for National Fencibles, Trio. The score is in 3/4 time and B-flat major. The top staff (Parts 1,2) features a melodic line with eighth and quarter notes, including a tritone interval. The bottom staff (Parts 3,4) provides harmonic support with chords and some eighth-note accompaniment.

7 Pet of the Petticoats, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Pet of the Petticoats, Trio. The score is in 2/4 time and B-flat major. The top staff (Parts 1,2) has a melodic line with a long slur over the first four measures. The bottom staff (Parts 3,4) consists of chords, with a slur under the final two measures.

8 National Fencibles, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for National Fencibles, Second Strain. The score is in 3/4 time and B-flat major. The top staff (Parts 1,2) features a melodic line with eighth and quarter notes. The bottom staff (Parts 3,4) provides harmonic support with chords and some eighth-note accompaniment.

9 The White Plume, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for The White Plume, Second Strain. The score is in 2/4 time and B-flat major. The top staff (Parts 1,2) has a melodic line with quarter and eighth notes. The bottom staff (Parts 3,4) consists of chords and some eighth-note accompaniment.

**Trumpet
Tenor
Euph TC**

10

Bonnie Annie Laurie, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Detailed description: This block contains the musical notation for the second strain of 'Bonnie Annie Laurie'. It consists of two staves. The top staff, labeled 'Parts 1,2', is in treble clef with a common time signature (C). It features a melodic line with eighth and sixteenth notes, including a key signature change to one sharp (F#) in the middle. The bottom staff, labeled 'Parts 3,4', is also in treble clef with a common time signature. It provides a harmonic accompaniment using chords and rests, with a key signature change to one sharp (F#) in the middle.

11

Mother Goose, Trio Part 2

Brian R. Thompson

Parts 1,2

Parts 3,4

Detailed description: This block contains the musical notation for the second part of the 'Mother Goose' trio. It consists of two staves. The top staff, labeled 'Parts 1,2', is in treble clef with a common time signature (C). It features a melodic line with eighth and sixteenth notes, including a key signature change to one sharp (F#) in the middle. The bottom staff, labeled 'Parts 3,4', is also in treble clef with a common time signature. It provides a harmonic accompaniment using chords and rests, with a key signature change to one sharp (F#) in the middle.

12

Sound Off, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Detailed description: This block contains the musical notation for the 'Sound Off' trio. It consists of two staves. The top staff, labeled 'Parts 1,2', is in treble clef with a common time signature (C) and a key signature of one flat (Bb). It features a melodic line with eighth and sixteenth notes. The bottom staff, labeled 'Parts 3,4', is also in treble clef with a common time signature. It provides a harmonic accompaniment using chords and rests, with a key signature of one flat (Bb).

13

Mother Goose, Third Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Detailed description: This block contains the musical notation for the third strain of 'Mother Goose'. It consists of two staves. The top staff, labeled 'Parts 1,2', is in treble clef with a 6/8 time signature and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes. The bottom staff, labeled 'Parts 3,4', is also in treble clef with a 6/8 time signature. It provides a harmonic accompaniment using chords and rests, with a key signature of one sharp (F#).

Trumpet
Tenor
Euph TC

14 Mother Hubbard, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Mother Hubbard, First Strain, Parts 1,2 and 3,4. The score is in 2/4 time with a key signature of one flat (Bb). The top staff (Parts 1,2) features a melody of eighth and quarter notes. The bottom staff (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

Musical notation for Sound Off, Second Strain, Parts 1,2 and 3,4. The score is in 2/4 time with a key signature of one flat (Bb). The top staff (Parts 1,2) has a melody with eighth and quarter notes. The bottom staff (Parts 3,4) consists of two systems of chords, with the first system using a 'chord symbol' (8) and the second system using standard chord notation.

16 Mother Goose, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Mother Goose, First Strain, Parts 1,2 and 3,4. The score is in 2/4 time with a key signature of one sharp (F#). The top staff (Parts 1,2) features a melody with eighth and quarter notes. The bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and some eighth notes.

**Trumpet
Tenor
Euph TC****17****Homeward Bound, First Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'Homeward Bound, First Strain' in 2/4 time, key of B-flat major. The score is arranged for four parts: Parts 1,2 and Parts 3,4. The melody is primarily in the upper register, with some lower notes in the accompaniment. The piece features a mix of eighth and quarter notes, with some slurs and ties.

18**The Triton, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Triton, Trio' in common time, key of B-flat major. The score is arranged for four parts: Parts 1,2 and Parts 3,4. The melody is primarily in the upper register, with some lower notes in the accompaniment. The piece features a mix of eighth and quarter notes, with some slurs and ties.

19**The Thunderer, First Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Thunderer, First Strain' in common time, key of D major. The score is arranged for four parts: Parts 1,2 and Parts 3,4. The melody is primarily in the upper register, with some lower notes in the accompaniment. The piece features a mix of eighth and quarter notes, with some slurs and ties.

**Trumpet
Tenor
Euph TC****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 consists of two staves. The top staff is labeled 'Parts 1,2' and the bottom staff is labeled 'Parts 3,4'. Both staves begin with a repeat sign. The music features a mix of eighth and quarter notes, with some chords and rests.

21**The Thunderer, Final Strain**

Brian R. Thompson

Musical score for The Thunderer, Final Strain. The score is in common time (C) and consists of two staves. The top staff is labeled 'Parts 1,2' and the bottom staff is labeled 'Parts 3,4'. The music features a mix of quarter and eighth notes, with some chords and rests.

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 consists of two staves. The top staff is labeled 'Parts 1,2' and the bottom staff is labeled 'Parts 3,4'. The music features a mix of quarter and eighth notes, with some chords and rests.

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 consists of two staves. The top staff is labeled 'Parts 1,2' and the bottom staff is labeled 'Parts 3,4'. The music features a mix of quarter and eighth notes, with some chords and rests.

**Trumpet
Tenor
Euph TC**

24

Mikado, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Mikado, Second Strain. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The top staff (Parts 1,2) features a melodic line with eighth and quarter notes, while the bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and eighth notes.

25

The Quilting Party, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for The Quilting Party, First Strain. The score is in 2/4 time with a key signature of two flats. The top staff (Parts 1,2) has a melodic line with eighth and quarter notes, and the bottom staff (Parts 3,4) has a harmonic accompaniment with chords and eighth notes.

26

The High School Cadets, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for The High School Cadets, Second Strain. The score is in 2/4 time with a key signature of two flats. The top staff (Parts 1,2) features a melodic line with eighth and quarter notes, and the bottom staff (Parts 3,4) has a harmonic accompaniment with chords and eighth notes.

27

Mikado March, Final Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Mikado March, Final Strain. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). The top staff (Parts 1,2) has a melodic line with eighth and quarter notes, and the bottom staff (Parts 3,4) has a harmonic accompaniment with chords and eighth notes.

Trumpet
Tenor
Euph TC

28

El Capitan, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'El Capitan, Trio' in 2/4 time, key of B-flat major. The score is written for two systems: Parts 1,2 and Parts 3,4. The melody in Parts 1,2 consists of eighth and quarter notes, while Parts 3,4 provide a harmonic accompaniment with chords and single notes.

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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, key of D major. The score is written for two systems: Parts 1,2 and Parts 3,4. The melody in Parts 1,2 features quarter and eighth notes, while Parts 3,4 provide a harmonic accompaniment with chords and single notes.

30

Sabre and Spurs, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'Sabre and Spurs, Trio' in common time, key of D major. The score is written for two systems: Parts 1,2 and Parts 3,4. The melody in Parts 1,2 consists of quarter and eighth notes, while Parts 3,4 provide a harmonic accompaniment with chords and single notes.

31

The Diplomat, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Diplomat, First Strain' in common time, key of D major. The score is written for two systems: Parts 1,2 and Parts 3,4. The melody in Parts 1,2 features quarter notes and rests, while Parts 3,4 provide a harmonic accompaniment with chords and single notes.

