

French Horn  
**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 F  
French Horn

Trio

1890

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Harmony

Accompaniment

Bass

# Homeward Bound

Key of F  
French Horn

Trio

1891-2

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody musical notation for French Horn, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a time signature of 2/4. The music starts with a whole note chord (F4, Bb4) followed by a series of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, ending with a whole note chord (F4, Bb4). A dynamic marking of *p* is placed below the first staff.

Accompaniment

Accompaniment musical notation, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a time signature of 2/4. It features a rhythmic pattern of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. A dynamic marking of *p* is placed below the first staff.

Accompaniment

Accompaniment musical notation, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a time signature of 2/4. It features a rhythmic pattern of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. A dynamic marking of *p* is placed below the first staff.

Bass

Bass musical notation, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a time signature of 2/4. It features a rhythmic pattern of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. A dynamic marking of *p* is placed below the first staff.



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# The Thunderer

Key of F  
French Horn

Trio 1889

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Musical notation for the Melody section, consisting of two staves. The first staff begins with a dynamic marking of *ff*. The music is in 3/4 time and features a mix of quarter, eighth, and sixteenth notes, with some slurs and ties.

## Counter Melody

Musical notation for the Counter Melody section, consisting of two staves. The first staff begins with a dynamic marking of *fff*. The music is in 3/4 time and features a mix of quarter, eighth, and sixteenth notes, with some slurs and ties.

## Accompaniment

Musical notation for the Accompaniment section, consisting of two staves. The first staff begins with a dynamic marking of *ff*. The music is in 3/4 time and features a mix of quarter, eighth, and sixteenth notes, with some slurs and ties.

## Bass

Musical notation for the Bass section, consisting of two staves. The first staff begins with a dynamic marking of *ff*. The music is in 3/4 time and features a mix of quarter, eighth, and sixteenth notes, with some slurs and ties.

# The Belle of Chicago

Key of F  
French Horn

Last Strain

1892

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 *pp ff* (2nd x). The second staff includes first and second endings, with a dynamic marking of *ff* at the end.

## Counter Melody

Musical notation for the Counter Melody part, consisting of two staves. The first staff begins with a dynamic marking of *pp-ff* (2nd x). The second staff includes first and second endings, with a dynamic marking of *ff* at the end.

## Accompaniment

Musical notation for the Accompaniment part, consisting of two staves. The first staff begins with a dynamic marking of *pp-ff* (2nd x). The second staff includes first and second endings, with a dynamic marking of *ff* at the end.

## Bass

Musical notation for the Bass part, consisting of two staves. The first staff begins with a dynamic marking of *pp-ff* (2nd x). The second staff includes first and second endings, with a dynamic marking of *ff* at the end.

# National Fencibles

Key of F  
French Horn

Trio

1888

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for French Horn. It consists of two staves of music in 2/4 time. The first staff begins with a *mp* dynamic marking. The music features a series of eighth and quarter notes, with some slurs. The second staff includes first and second endings, marked with '1.' and '2.' above the staff.

Accompaniment

Accompaniment staff for French Horn. It consists of two staves of music in 2/4 time. The first staff begins with a *mp* dynamic marking and features a steady accompaniment of eighth notes. The second staff includes first and second endings, marked with '1.' and '2.' above the staff.

Bass

Bass staff for French Horn. It consists of two staves of music in 2/4 time. The first staff begins with a *mp* dynamic marking and features a steady accompaniment of eighth notes. The second staff includes first and second endings, marked with '1.' and '2.' above the staff.

## Globe and Eagle (1879) — Intro

Intro for Globe and Eagle. It consists of two staves of music in 2/4 time. Part 1 is the upper staff, starting with a *ff* dynamic marking. Part 2 is the lower staff, also starting with a *ff* dynamic marking. Both parts feature a series of eighth and quarter notes, with some slurs.

# Sound Off

Key of F  
French Horn

## Break Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

Melody notation for Break Strain, consisting of two staves of music in F major (one flat) and 2/4 time. The first staff contains the main melody with various accents and slurs. The second staff continues the melody with similar markings.

### Bass

Bass notation for Break Strain, consisting of two staves of music in F major (one flat) and 2/4 time. The first staff begins with a whole rest followed by a rhythmic pattern of eighth notes. The second staff continues this pattern.

## The Belle of Chicago (1892) — Intro

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

## The Loyal Legion (1890) — Intro

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

# Pet of the Petticoats

Key of F  
French Horn

**Trio Strain**

**1883**

John Philip Sousa  
Arr. Brian R. Thompson

**Melody**

Melody staff for French Horn, 2/4 time signature, key of F. The music begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, often beamed together in pairs or groups of four, with some notes tied across bar lines. The piece concludes with a final quarter note and a fermata.

**Accompaniment**

Accompaniment staff for French Horn, 2/4 time signature, key of F. The music begins with a piano (*p*) dynamic and includes staccato (*Stacc.*) markings. The accompaniment features eighth and quarter notes, often beamed together in pairs or groups of four, with some notes tied across bar lines. The piece concludes with a final quarter note and a fermata.

**Accompaniment**

Accompaniment staff for French Horn, 2/4 time signature, key of F. The music begins with a piano (*p*) dynamic. The accompaniment features eighth and quarter notes, often beamed together in pairs or groups of four, with some notes tied across bar lines. The piece concludes with a final quarter note and a fermata.

**Bass**

Bass staff for French Horn, 2/4 time signature, key of F. The music begins with a piano (*p*) dynamic. The bass line consists of eighth and quarter notes, often beamed together in pairs or groups of four, with some notes tied across bar lines. The piece concludes with a final quarter note and a fermata.

# National Fencibles

Key of F  
French Horn

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, key of F major. The first staff includes accents and a *marcato* marking. The second staff concludes the melody with a final note and a bar line.

Accompaniment

Accompaniment notation for the Second Strain of National Fencibles. The first staff features a rhythmic pattern of eighth notes and chords. The second staff continues the accompaniment, ending with a final chord and a bar line.

Bass

Bass notation for the Second Strain of National Fencibles. The first staff shows a simple bass line of quarter notes. The second staff continues the bass line, ending with a final note and a bar line.

## The Quilting Party (1889) – Intro

Intro notation for The Quilting Party. The music is in 2/4 time, key of F major. It begins with a forte (*f*) dynamic marking and a series of eighth and quarter notes.

# The White Plume

Key of F  
French Horn

**Second Strain**      **1884**

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Musical notation for the Melody part, consisting of two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first staff begins with a dynamic marking of *p* (piano). The melody is written in a single line with various note values and rests.

## Counter Melody

Musical notation for the Counter Melody part, consisting of two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first staff begins with a dynamic marking of *p* (piano). The counter melody is written in a single line with various note values and rests.

## Accompaniment

Musical notation for the Accompaniment part, consisting of two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first staff begins with a dynamic marking of *p* (piano). The accompaniment is written in a single line with various note values and rests.

## Bass

Musical notation for the Bass part, consisting of two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first staff begins with a dynamic marking of *p* (piano). The bass line is written in a single line with various note values and rests.



# Bonnie Annie Laurie

Key of F  
French Horn

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, key of F major. The first staff begins with a repeat sign and a dynamic marking of *ff*. 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 2/4 time, key of F major. The first staff begins with a repeat sign and a dynamic marking of *ff*. 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 2/4 time, key of F major. The first staff begins with a repeat sign and a dynamic marking of *ff*. 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 2/4 time, key of F major. The first staff begins with a repeat sign and a dynamic marking of *ff*. The second staff includes first and second endings.



# Mother Goose

Key of F  
French Horn

## Trio Part 2

1883

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

*p*

### Harmony

*p*

### Accompaniment

*p*

### Bass

*p*

## Mother Goose (1883) — Intro

Part 1

*f*

Part 2

Part 3

# Sound Off

Key of F  
French Horn

**Trio**

1885

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

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

## Counter Melody

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

## Accompaniment

Musical notation for the Accompaniment part, consisting of three staves. The first staff begins with a dynamic marking of *[mp-mf]*. The second 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 F  
French Horn

Trio

1885

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical score for the Bass part of "Sound Off". The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a rest followed by a repeat sign. The first measure of the first phrase is marked with a dynamic of *[mp-mf]*. The score consists of three staves. The first staff contains the main melody with a dynamic of *[mp-mf]*. The second staff contains a bass line with accents (>) and a first ending bracket labeled "1.". The third staff contains a second ending bracket labeled "2." with a dynamic of *mf* and a final dynamic of *mp*. The piece concludes with a double bar line.

## Corcoran Cadets (1890) — Break Strain

Musical score for "Corcoran Cadets (1890) — Break Strain". The score is written in treble clef with a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature (C). It consists of two staves. The first staff contains a melody with slurs and a dynamic of *f*. The second staff contains a bass line with slurs and a dynamic of *f*. The piece concludes with a double bar line.

## Mikado March (1885) — Intro

Musical score for the Intro of "Mikado March (1885)". The score is written in treble clef with a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature (C). It consists of two staves. The first staff contains a melody with slurs and a dynamic of *f*. The second staff contains a bass line with slurs and a dynamic of *mf*. The piece concludes with a double bar line.



“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 F  
French Horn

Third Strain

1883

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Melody

*[p-f]*

1. 2.

*sub f* *f*

## Counter Melody

Counter Melody

*[p-f]*

1. 2.

*sub f* *f*

## Accompaniment

Accompaniment

*[p-f]*

1. 2.

*f*

## Bass

Bass

*[p-f]*

1. 2.

*f*

# Mother Hubbard

Key of F  
French Horn

First Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Musical notation for the Melody part of 'Mother Hubbard'. It consists of two staves of music in 6/8 time, key of F major. The first staff begins with a treble clef, a key signature of one flat (F), and a 6/8 time signature. The music starts with a quarter rest followed by a quarter note G4, then a repeat sign. The melody is written in a simple, folk-like style. The second staff continues the melody, featuring a first ending (1.) and a second ending (2.). The dynamic marking *mf* is present at the beginning.

## Counter Melody

Musical notation for the Counter Melody part of 'Mother Hubbard'. It consists of two staves of music in 6/8 time, key of F major. The first staff begins with a treble clef, a key signature of one flat (F), and a 6/8 time signature. The counter melody is written in a simple, folk-like style, often using chords and rests. The second staff continues the counter melody, featuring a first ending (1.) and a second ending (2.). The dynamic marking *mf* is present at the beginning.

## Accompaniment

Musical notation for the Accompaniment part of 'Mother Hubbard'. It consists of two staves of music in 6/8 time, key of F major. The first staff begins with a treble clef, a key signature of one flat (F), and a 6/8 time signature. The accompaniment is written in a simple, folk-like style, often using chords and rests. The second staff continues the accompaniment, featuring a first ending (1.) and a second ending (2.). The dynamic marking *mf* is present at the beginning.

## Bass

Musical notation for the Bass part of 'Mother Hubbard'. It consists of two staves of music in 6/8 time, key of F major. The first staff begins with a treble clef, a key signature of one flat (F), and a 6/8 time signature. The bass line is written in a simple, folk-like style, often using chords and rests. The second staff continues the bass line, featuring a first ending (1.) and a second ending (2.). The dynamic marking *mf* is present at the beginning.

# Sound Off

Key of F  
French Horn

## 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, key of F major (two flats). It begins with a *ff* dynamic. The melody consists of eighth and quarter notes with various articulations like accents and slurs. It concludes with a *mp* dynamic.

### Accompaniment

Accompaniment staff for the second strain of 'Sound Off'. It features a *ff* dynamic. The accompaniment is primarily composed of eighth-note chords and single notes, providing a rhythmic foundation for the melody.

### Accompaniment

Second accompaniment staff for the second strain of 'Sound Off'. It continues the accompaniment with a *ff* dynamic, featuring a mix of eighth-note chords and single notes, ending with a *mp* dynamic.

### Bass

Bass staff for the second strain of 'Sound Off'. It begins with a *ff* dynamic and consists of eighth-note chords and single notes. The staff concludes with a *mp* dynamic.



# Mother Goose

Key of F  
French Horn

**First Strain**

**1883**

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for French Horn. It begins with a treble clef and a 6/8 time signature. The first measure is a dotted quarter note with an accent (>). This is followed by a repeat sign. The melody consists of eighth and quarter notes. The piece concludes with a first ending (1.) and a second ending (2.) that ends with a quarter rest.

Accompaniment

Accompaniment staff 1. It begins with a treble clef and a 6/8 time signature. The first measure is a dotted quarter note with an accent (>). This is followed by a repeat sign. The accompaniment consists of eighth notes with eighth rests. The piece concludes with a first ending (1.) and a second ending (2.) that ends with a quarter rest.

Accompaniment

Accompaniment staff 2. It begins with a treble clef and a 6/8 time signature. The first measure is a dotted quarter note with an accent (>). This is followed by a repeat sign. The accompaniment consists of eighth notes with eighth rests. The piece concludes with a first ending (1.) and a second ending (2.) that ends with a quarter rest.

Bass

Bass staff. It begins with a treble clef and a 6/8 time signature. The first measure is a dotted quarter note with an accent (>). This is followed by a repeat sign. The bass line consists of eighth notes with eighth rests. The piece concludes with a first ending (1.) and a second ending (2.) that ends with a quarter rest.



# Homeward Bound

Key of F  
French Horn

First Strain

1891-2

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Musical notation for the Melody part, starting with a treble clef, key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The piece begins with a repeat sign. The first measure is marked *mf*. The melody consists of eighth and quarter notes. A first ending bracket covers measures 10-11, and a second ending bracket covers measures 12-13. The piece concludes with a double bar line and repeat sign. The final measure is marked *ff*.

## Counter Melody

Musical notation for the Counter Melody part, starting with a treble clef, key signature of two flats, and a 2/4 time signature. The piece begins with a repeat sign. The first measure is marked *mf*. The counter melody consists of quarter and eighth notes, often beamed together. A first ending bracket covers measures 10-11, and a second ending bracket covers measures 12-13. The piece concludes with a double bar line and repeat sign. The final measure is marked *ff*.

## Accompaniment

Musical notation for the Accompaniment part, starting with a treble clef, key signature of two flats, and a 2/4 time signature. The piece begins with a repeat sign. The first measure is marked *mf*. The accompaniment consists of eighth and quarter notes, often beamed together. A first ending bracket covers measures 10-11, and a second ending bracket covers measures 12-13. The piece concludes with a double bar line and repeat sign. The final measure is marked *ff*.

## Bass

Musical notation for the Bass part, starting with a treble clef, key signature of two flats, and a 2/4 time signature. The piece begins with a repeat sign. The first measure is marked *mf*. The bass line consists of eighth and quarter notes, often beamed together. A first ending bracket covers measures 10-11, and a second ending bracket covers measures 12-13. The piece concludes with a double bar line and repeat sign. The final measure is marked *ff*.

# The Triton

Key of F  
French Horn

**Trio**

1892

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part of 'The Triton'. It is in 6/8 time and F major. The piece starts with a first ending and a second ending. The melody is marked with a piano (*p*) dynamic and includes various articulations such as accents and slurs.

Counter Melody

Musical notation for the Counter Melody part of 'The Triton'. It is in 6/8 time and F major. The counter melody is marked with a piano (*p*) dynamic and includes trills (*tr*) and slurs.

Accompaniment

Musical notation for the Accompaniment part of 'The Triton'. It is in 6/8 time and F major. The accompaniment is marked with a piano (*p*) dynamic and consists of a steady eighth-note pattern.

Bass

Musical notation for the Bass part of 'The Triton'. It is in 6/8 time and F major. The bass line is marked with a piano (*p*) dynamic and consists of a steady eighth-note pattern.

## The Thunderer (1889) — Intro

Musical notation for Part 1 of the Intro to 'The Thunderer'. It is in 2/4 time and C major. The part starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic.

Musical notation for Part 2 of the Intro to 'The Thunderer'. It is in 2/4 time and C major. The part starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic.

# The Thunderer

Key of F  
French Horn

**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 trills (*tr*) and accents (*^*) over the first three measures. The second staff continues the melody, also featuring trills and accents.

**Counter Melody**

Musical notation for the Counter Melody part, consisting of two staves. The first staff begins with a dynamic marking of *mf* and features eighth-note patterns and slurs. The second staff continues the counter melody, ending with a dynamic marking of *ff* and an accent.

**Accompaniment**

Musical notation for the Accompaniment part, consisting of two staves. The first staff begins with a dynamic marking of *mf* and features eighth-note chords. The second staff continues the accompaniment, ending with a dynamic marking of *ff* and an accent.

**Bass**

Musical notation for the Bass part, consisting of two staves. The first staff begins with a dynamic marking of *mf* and features eighth-note patterns. The second staff continues the bass line, ending with a dynamic marking of *ff* and an accent.

# Mother Goose

Key of F  
French Horn

## Trio Part 1

1883

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

### Harmony

### Counter Melody

### Accompaniment

20a

# Mother Goose

Key of F  
French Horn

## 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, key of F major. The first staff begins with a piano (*p*) dynamic marking. The second staff begins with a fortissimo (*ff*) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes.

Challenge

Musical notation for the Challenge section, Bass line. It consists of two staves in 2/4 time, key of F major. The first staff begins with a piano (*p*) dynamic marking. The second staff begins with a fortissimo (*ff*) dynamic marking. The music features a complex rhythmic pattern with many sixteenth notes and slurs.

## The Beau Ideal (1893) – Intro

Musical notation for the Intro of The Beau Ideal, Parts 1 and 2. It consists of two staves in common time, key of F major. Both parts begin with a fortissimo (*ff*) dynamic marking. Part 1 features a series of chords and a long note. Part 2 features a series of eighth and sixteenth 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 F  
French Horn**Final Strain****1889**John Philip Sousa  
Arr. Brian R. Thompson**Melody**

Musical notation for the Melody part, consisting of two staves of music in F major and common time. The melody features a series of eighth and quarter notes with various rests and slurs.

**Counter Melody**

Musical notation for the Counter Melody part, consisting of two staves of music in F major and common time. The counter melody is primarily composed of eighth notes.

**Accompaniment**

Musical notation for the Accompaniment part, consisting of two staves of music in F major and common time. The accompaniment is primarily composed of chords and rests.

**Bass**

Musical notation for the Bass part, consisting of two staves of music in F major and common time. The bass line is primarily composed of eighth notes.



# The Belle of Chicago

Key of F  
French Horn

Trio

1892

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Musical score for the Melody part, consisting of three staves. The first staff begins with a dynamic marking of *p* and includes a first ending bracket labeled *(pp 2nd x)*. The second staff continues the melody. The third staff features a first ending bracket labeled *[1st x]* and a second ending bracket labeled *2.*

## Counter Melody

Musical score for the Counter Melody part, consisting of three staves. The first staff begins with a dynamic marking of *(pp 2nd x)*. The second staff continues the counter melody. The third staff features a first ending bracket labeled *[1st x]* and a second ending bracket labeled *2.*

## Accompaniment

Musical score for the Accompaniment part, consisting of three staves. The first staff begins with a dynamic marking of *p-[pp]* and includes a first ending bracket labeled *[1st x only]*. The second staff continues the accompaniment. The third staff features a first ending bracket labeled *[1st x]* and a second ending bracket labeled *2.*



22a

# The Belle of Chicago

Key of F  
French Horn

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 bass clef with a key signature of two flats (Bb and Eb) 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 (1.) and a second ending (2.), with a [1st x] marking at the beginning of the first ending. The piece concludes with a double bar line.

## The Loyal Legion (1890) – Break Strain

Musical score for 'The Loyal Legion (1890) – Break Strain'. The score is written in bass clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It is divided into two parts, Part 1 and Part 2. Part 1 consists of two staves, with the first staff starting with a dynamic marking of *ff*. Part 2 also consists of two staves, with the first staff starting with a dynamic marking of *ff*. The score includes various musical notations such as accents (^) and slurs, and concludes with a double bar line.

# Mother Goose

Key of F  
French Horn

Melody

**Trio Part 3**

1883

John Philip Sousa  
Arr. Brian R. Thompson

Musical score for the Melody section, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music starts with a dynamic marking of *f*. The second and third staves continue the melody, with the third staff featuring a dynamic marking of *ff* and several accents (>) over notes.

Counter Melody

Musical score for the Counter Melody section, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music starts with a dynamic marking of *f*. The second and third staves continue the counter melody, with the third staff featuring a dynamic marking of *ff* and several accents (>) over notes.

Accompaniment

Musical score for the Accompaniment section, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music starts with a dynamic marking of *f*. The second and third staves continue the accompaniment, with the third staff featuring a dynamic marking of *ff* and several accents (>) over notes.

23a

# Mother Goose

Key of F  
French Horn

Bass

Trio Part 3

1883

John Philip Sousa  
Arr. Brian R. Thompson

Musical score for the Bass part of "Mother Goose". It consists of three staves of music in 2/4 time, key of F 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 Part 1 of "Break Strain". It consists of two staves of music in 6/8 time, key of F 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 Part 2 of "Break Strain". It consists of two staves of music in 6/8 time, key of F major. The first staff features two triplet markings over eighth notes. The second staff features a series of chords.

Part 3

Musical score for Part 3 of "Break Strain". It consists of two staves of music in 6/8 time, key of F major. The first staff features two triplet markings over eighth notes. The second staff features a series of chords.

# Mikado March

Key of F  
French Horn

Second Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Melody staff for French Horn. The music is in 2/4 time, key of F major (two flats). It begins with a dynamic marking of *f marcato*. The melody consists of eighth and quarter notes, with some slurs and accents.

## Accompaniment

Accompaniment staff 1. It features a series of chords and rests, starting with a dynamic marking of *f marcato*. The accompaniment is primarily chordal in nature.

## Accompaniment

Accompaniment staff 2. This staff continues the accompaniment with a series of chords and rests, maintaining the *f marcato* dynamic. It includes some eighth-note patterns within the chords.

## Bass

Bass staff. The bass line consists of a steady eighth-note pattern, starting with a dynamic marking of *f marcato*. It provides a rhythmic foundation for the melody.

# The Quilting Party

Key of F  
French Horn

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 of F major. The melody starts with a *mf* dynamic and features a first ending (1.) and a second ending (2.). Dynamics include *mf*, *f*, and *mf*.

Accompaniment

Musical notation for the first Accompaniment part of 'The Quilting Party'. The accompaniment is in 2/4 time and the key of F major. It features a first ending (1.) and a second ending (2.). Dynamics include *mf*, *f*, and *mf*.

Accompaniment

Musical notation for the second Accompaniment part of 'The Quilting Party'. The accompaniment is in 2/4 time and the key of F major. It features a first ending (1.) and a second ending (2.). Dynamics include *mf*, *f*, and *mf*.

Bass

Musical notation for the Bass part of 'The Quilting Party'. The piece is in 2/4 time and the key of F major. The bass line starts with a *mf* dynamic and features a first ending (1.) and a second ending (2.). Dynamics include *mf*, *f*, and *mf*.

## 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 of C major. The melody starts with a *mp* dynamic and features a first ending (1.) and a second ending (2.). Dynamics include *mp* and *f*.

Part 2

Musical notation for Part 2 of the 'Manhattan Beach (1893) — Intro'. The piece is in 2/4 time and the key of C major. The melody starts with a *mp* dynamic and features a first ending (1.) and a second ending (2.). Dynamics include *mp* and *f*.

# The High School Cadets

Key of F  
French Horn

## Second Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

Melody staff for French Horn. The music is in 2/4 time and the key of F major. It consists of two lines of music. The first line starts with a *ff* dynamic and transitions to *p*. The second line starts with *ff*, transitions to *p*, and ends with a *ff* dynamic. The melody features various note values including quarter, eighth, and sixteenth notes, with some notes marked with accents.

### Accompaniment

Accompaniment staff 1. The first line features a *ff* dynamic and transitions to *p*. The second line features a *ff* dynamic and transitions to *ff*. The accompaniment consists of chords and rhythmic patterns, with some notes marked with accents.

### Accompaniment

Accompaniment staff 2. The first line features a *ff* dynamic and transitions to *p*. The second line features a *ff* dynamic and transitions to *ff*. The accompaniment consists of chords and rhythmic patterns, with some notes marked with accents.

### Bass

Bass staff. The first line features a *ff* dynamic and transitions to *p*. The second line features a *ff* dynamic and transitions to *ff*. The bass line consists of quarter and eighth notes, with some notes marked with accents.

# Mikado March

Key of F  
French Horn

**Final Strain**

**1885**

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Accompaniment

Accompaniment

Bass



# El Capitan

Key of F  
French Horn

**Trio** 1896

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Musical notation for the Melody section, consisting of two staves. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff concludes with a sub-forte (*sub.f*) dynamic.

## Harmony

Musical notation for the Harmony section, consisting of two staves. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff concludes with a sub-forte (*sub.f*) dynamic.

## Accompaniment

Musical notation for the first Accompaniment section, consisting of two staves. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff concludes with a sub-forte (*sub.f*) dynamic.

## Accompaniment

Musical notation for the second Accompaniment section, consisting of two staves. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff concludes with a forte (*f*) dynamic.



28a

# El Capitan

Key of F  
French Horn

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 two flats (B-flat and E-flat). 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 common time (C) and the key signature has two flats (B-flat and E-flat). 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 common time (C) and the key signature has three flats (B-flat, E-flat, and A-flat). The notation consists of a single staff.

# The Washington Post

Key of F  
French Horn

Melody

Second Strain

1889

John Philip Sousa  
Arr. Brian R. Thompson

*p* *ff* 2nd time

1.

2.

*ff* *fff*

Counter Melody

2nd Time only

*ff*

1.

2.

*fff*

Accompaniment

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

1.

2.

*fff*

29a

# The Washington Post

Key of F  
French Horn

## 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

*tr*

*tr*

## 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 F  
French Horn

**Trio** 1918

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

mp

Melody staff 1 and 2: Two staves of music in 6/8 time, key of F major. The first staff begins with a mezzo-piano (mp) dynamic. The melody consists of eighth and quarter notes, with some rests.

## Accompaniment

p

Accompaniment staff 1 and 2: Two staves of music in 6/8 time, key of F major. The first staff begins with a piano (p) dynamic. The accompaniment consists of eighth notes in a rhythmic pattern.

## Accompaniment

p

Accompaniment staff 3 and 4: Two staves of music in 6/8 time, key of F major. The first staff begins with a piano (p) dynamic. The accompaniment consists of eighth notes in a rhythmic pattern, with some chords.

## Bass

Sim.

p

Bass staff 1 and 2: Two staves of music in 6/8 time, key of F major. The first staff begins with a piano (p) dynamic and includes a *Sim.* (Sforzando) marking. The bass line consists of quarter and eighth notes.

# The Diplomat

Key of F  
French Horn

**First Strain**

1904

John Philip Sousa  
Arr. Brian R. Thompson

Melody

§

Fine D.S. al Fine

Detailed description: This block contains the melody for the French Horn. It consists of two staves of music in 6/8 time, key of F major. The first staff begins with a repeat sign and contains the main melody. The second staff continues the melody and ends with a double bar line and the instruction 'Fine D.S. al Fine'.

Accompaniment

§

Fine D.S. al Fine

Detailed description: This block contains the first accompaniment for the French Horn. It consists of two staves of music in 6/8 time, key of F major. The first staff begins with a repeat sign and contains a series of chords. The second staff continues the accompaniment and ends with a double bar line and the instruction 'Fine D.S. al Fine'.

Accompaniment

§

Fine D.S. al Fine

Detailed description: This block contains the second accompaniment for the French Horn. It consists of two staves of music in 6/8 time, key of F major. The first staff begins with a repeat sign and contains a series of chords. The second staff continues the accompaniment and ends with a double bar line and the instruction 'Fine D.S. al Fine'.

Bass

§

Fine D.S. al Fine

Detailed description: This block contains the bass line for the French Horn. It consists of two staves of music in 6/8 time, key of F major. The first staff begins with a repeat sign and contains a series of notes. The second staff continues the bass line and ends with a double bar line and the instruction 'Fine D.S. al Fine'.

# The Washington Post

Key of F  
French Horn

Trio

1889

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for French Horn. The music is in 3/4 time and the key of F major. It consists of two staves of music. The first staff contains the main melody with various note values and rests. The second staff continues the melody, featuring dynamic markings of *mp* (mezzo-piano) and *p* (piano).

Accompaniment

Accompaniment staff 1 for French Horn. The first staff shows a rhythmic accompaniment starting with a *p* (piano) dynamic. The second staff continues the accompaniment with various chordal textures and dynamic markings, including *p*.

Accompaniment

Accompaniment staff 2 for French Horn. The first staff shows a rhythmic accompaniment starting with a *p* (piano) dynamic. The second staff continues the accompaniment with various chordal textures and dynamic markings, including *p*.

Bass

Bass staff for French Horn. The first staff shows a rhythmic accompaniment starting with a *p* (piano) dynamic. The second staff continues the accompaniment with various chordal textures and dynamic markings, including *p*.



# The High School Cadets

Key of F  
French Horn

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. The second staff ends with a *sub p* dynamic. The third staff features 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. The second staff ends with a *sub p* dynamic. The third staff features a *f* dynamic and includes first and second endings.

Accompaniment

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



33a

# The High School Cadets

Key of F  
French Horn

First Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical score for Bass part of 'The High School Cadets'. The score consists of three staves in 2/4 time, key of F major. The first staff begins with a *mf* dynamic and features a series of eighth notes with accents. The second staff continues the melody with accents and a *sub p* dynamic marking. The third staff includes a first ending (1.) and a second ending (2.), both marked with accents and a *f* dynamic.

## 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 F major. It begins with a *ff* dynamic and features a series of eighth notes. The piece concludes with a *mf* dynamic marking.

## 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 F major. Part 1 consists of a series of eighth notes with accents, starting with a *ff* dynamic. Part 2 consists of a series of eighth notes with accents, also starting with a *ff* dynamic.

**1** The Corcoran Cadets, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Detailed description: This block contains the musical notation for the first piece. The top staff, labeled 'Parts 1,2', is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a quarter rest, followed by a half note G4, and then a series of chords: a half note chord of G4-Bb4, a half note chord of G4-Bb4-A4, a half note chord of G4-Bb4-A4, and a half note chord of G4-Bb4. The bottom staff, labeled 'Parts 3,4', is also in treble clef with the same key signature and time signature. It starts with a whole rest, followed by a half note chord of G4-Bb4, a half note chord of G4-Bb4-A4, a half note chord of G4-Bb4-A4, and a half note chord of G4-Bb4. The piece concludes with a half note chord of G4-Bb4-A4.

**2** Homeward Bound, Trio

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 one flat (Bb) and a 2/4 time signature. It begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bottom staff, labeled 'Parts 2,3,4', is also in treble clef with the same key signature and time signature. It starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a quarter note G4.

**3** The Thunderer, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Detailed description: This block contains the musical notation for the third piece. The top staff, labeled 'Parts 1,2', is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a quarter note G4, followed by a half note chord of G4-Bb4, a half note chord of G4-Bb4-A4, a half note chord of G4-Bb4-A4, and a half note chord of G4-Bb4. The bottom staff, labeled 'Parts 3,4', is also in treble clef with the same key signature and time signature. It starts with a whole rest, followed by a half note chord of G4-Bb4, a half note chord of G4-Bb4-A4, a half note chord of G4-Bb4-A4, and a half note chord of G4-Bb4. The piece concludes with a half note chord of G4-Bb4.

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

Brian R. Thompson

Parts 1,2

Parts 3,4

Detailed description: This block contains the musical notation for the fourth piece. The top staff, labeled 'Parts 1,2', is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a quarter note G4, followed by a half note chord of G4-Bb4, a half note chord of G4-Bb4-A4, a half note chord of G4-Bb4-A4, and a half note chord of G4-Bb4. The bottom staff, labeled 'Parts 3,4', is also in treble clef with the same key signature and time signature. It starts with a whole rest, followed by a half note chord of G4-Bb4, a half note chord of G4-Bb4-A4, a half note chord of G4-Bb4-A4, and a half note chord of G4-Bb4. The piece concludes with a half note chord of G4-Bb4.

**French  
Horn**

**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 with a key signature of one flat (Bb). The top staff (Parts 1,2) features a melody of eighth and quarter notes with some ties. The bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and some eighth notes.

**7 Pet of the Petticoats, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

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

**8 National Fencibles, Second Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for National Fencibles, Second Strain. The score is in 3/4 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.

**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 with a key signature of one flat (Bb). The top staff (Parts 1,2) has a melody with eighth notes and some ties. The bottom staff (Parts 3,4) consists of chords and some eighth notes.

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 is written for French Horn in B-flat major, common time. The top staff (Parts 1,2) features a melodic line with eighth and sixteenth notes, including a trill-like figure. The bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and some eighth-note patterns.

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 is in B-flat major, common time. The top staff (Parts 1,2) consists of a series of chords and some moving lines. The bottom staff (Parts 3,4) features a more active bass line with eighth and sixteenth notes.

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 is in B-flat major, common time. The top staff (Parts 1,2) has a melodic line with eighth notes and some rests. The bottom staff (Parts 3,4) provides a rhythmic accompaniment with chords and eighth notes.

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 is in B-flat major, common time. The top staff (Parts 1,2) features a melodic line with eighth notes and some rests. The bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and eighth notes.

**14** Mother Hubbard, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for the first strain of 'Mother Hubbard'. The score is in G major (one flat) and common time (C). It consists of two staves: the top staff is for Parts 1,2 and the bottom staff is for Parts 3,4. The music is primarily chordal, with eighth and sixteenth notes in the upper parts and sustained chords in the lower parts.

**15** Sound Off, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for the second strain of 'Sound Off'. The score is in G major (one flat) and common time (C). It consists of four staves: the top staff is for Parts 1,2, the second and fourth staves are for Parts 3,4, and the third staff is an additional part. The music features a mix of eighth and sixteenth notes in the upper parts and sustained chords in the lower parts.

**16** Mother Goose, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for the first strain of 'Mother Goose'. The score is in G major (one flat) and common time (C). It consists of two staves: the top staff is for Parts 1,2 and the bottom staff is for Parts 3,4. The music is primarily chordal, with eighth and sixteenth notes in the upper parts and sustained chords in the lower parts.

**French  
Horn**
**17 Homeward Bound, First Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

**18 The Triton, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

**19 The Thunderer, First Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

**French  
Horn**
**20** Mother Goose, Trio Part 1

Brian R. Thompson

Parts 1,2

Parts 3,4

**21** The Thunderer, Final Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

**22** The Belle of Chicago, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

**23** Mother Goose, Trio Part 3

Brian R. Thompson

Parts 1,2

Parts 3,4

**French  
Horn**

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



**French  
Horn**

28

**El Capitan, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for El Capitan, Trio. The score is in 2/4 time with a key signature of one flat (Bb). 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 single notes.

29

**The Washington Post, Second Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for The Washington Post, Second Strain. The score is in common time (C) with a key signature of one flat (Bb). The top staff (Parts 1,2) has a melodic line with quarter and eighth notes, and the bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and single notes.

30

**Sabre and Spurs, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Sabre and Spurs, Trio. The score is in common time (C) with a key signature of one flat (Bb). The top staff (Parts 1,2) features a melodic line with quarter and eighth notes, and the bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and single notes.

31

**The Diplomat, First Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for The Diplomat, First Strain. The score is in common time (C) with a key signature of one flat (Bb). The top staff (Parts 1,2) has a melodic line with quarter and eighth notes, and the bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and single notes.

**French  
Horn**

**32** **The Washington Post, Trio**

Brian R. Thompson

Parts 1

Parts 2,3,4

Musical notation for Part 1 and Parts 2,3,4 of 'The Washington Post, Trio'. Part 1 is a single melodic line in treble clef, 3/4 time, key of B-flat major. Parts 2,3,4 are a harmonic accompaniment in treble clef, 3/4 time, key of B-flat major, consisting of chords and intervals.

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

Brian R. Thompson

Parts 1

Parts 2,3,4

Musical notation for Part 1 and Parts 2,3,4 of 'The High School Cadets, First Strain'. Part 1 is a single melodic line in treble clef, 3/4 time, key of B-flat major. Parts 2,3,4 are a harmonic accompaniment in treble clef, 3/4 time, key of B-flat major, consisting of chords and intervals.