

Trombone / Baritone B.C. / Bassoon

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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6 Essential Skills of Musicality

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

The six essential skills are:

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

Brian R. Thompson
Sevier Band & Percussion





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John Philip Sousa Grade 2-3.

Brian R. Thompson M.M.

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

John Philip Sousa

The Corcoran Cadets

Bass Clef
Trb, Euph, Bsn

Trio

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody

First staff of the melody, bass clef, 2/4 time, starting with a piano (*p*) dynamic. It begins with a half rest followed by a half note G2, then eighth notes G2-A2, A2-B2, B2-C3, C3-B2, B2-A2, A2-G2, and a quarter note G2.

Second staff of the melody, continuing with eighth notes G2-A2, A2-B2, B2-C3, C3-B2, B2-A2, A2-G2, and a quarter note G2.

Harmony

First staff of the harmony, bass clef, 2/4 time, starting with a piano (*p*) dynamic. It begins with a half rest followed by a half note G2, then eighth notes G2-A2, A2-B2, B2-C3, C3-B2, B2-A2, A2-G2, and a quarter note G2.

Second staff of the harmony, continuing with eighth notes G2-A2, A2-B2, B2-C3, C3-B2, B2-A2, A2-G2, and a quarter note G2.

Accompaniment

First staff of the accompaniment, bass clef, 2/4 time, starting with a piano (*p*) dynamic. It begins with a half rest, followed by eighth notes G2-A2, A2-B2, B2-C3, C3-B2, B2-A2, A2-G2, and a quarter note G2.

Second staff of the accompaniment, continuing with eighth notes G2-A2, A2-B2, B2-C3, C3-B2, B2-A2, A2-G2, and a quarter note G2.

Bass

First staff of the bass part, bass clef, 2/4 time, starting with a piano (*p*) dynamic. It begins with a half rest, followed by eighth notes G2-A2, A2-B2, B2-C3, C3-B2, B2-A2, A2-G2, and a quarter note G2.

Second staff of the bass part, continuing with eighth notes G2-A2, A2-B2, B2-C3, C3-B2, B2-A2, A2-G2, and a quarter note G2.

Homeward Bound

Bass Clef
Trb, Euph, Bsn

Trio

1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff for Bass Clef instruments (Trb, Euph, Bsn). The music is in 2/4 time, key of B-flat major. It starts with a piano (*p*) dynamic. The melody consists of a series of eighth and quarter notes, some with slurs and accents.

Accompaniment

Accompaniment staff for Bass Clef instruments. The music is in 2/4 time, key of B-flat major. It features a steady eighth-note accompaniment pattern, starting with a piano (*p*) dynamic.

Accompaniment

Accompaniment staff for Bass Clef instruments. The music is in 2/4 time, key of B-flat major. It features a steady eighth-note accompaniment pattern with chords, starting with a piano (*p*) dynamic.

Bass

Bass staff for Bass Clef instruments. The music is in 2/4 time, key of B-flat major. It features a steady eighth-note accompaniment pattern, starting with a piano (*p*) dynamic.

The Thunderer

Bass Clef
Trb, Euph, Bsn

Trio

1889

John Philip Sousa
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, consisting of two staves in bass clef with a key signature of one flat and a common time signature. The first staff begins with a dynamic marking of *ff* and an accent (>).

Counter Melody

Musical notation for the Counter Melody part, consisting of two staves in bass clef with a key signature of one flat and a common time signature. The first staff begins with a dynamic marking of *fff*.

Accompaniment

Musical notation for the Accompaniment part, consisting of two staves in bass clef with a key signature of one flat and a common time signature. The first staff begins with a dynamic marking of *ff*.

Bass

Musical notation for the Bass part, consisting of two staves in bass clef with a key signature of one flat and a common time signature. The first staff begins with a dynamic marking of *ff*.

The Belle of Chicago

Bass Clef
Trb, Euph, Bsn

Last Strain

1892

John Philip Sousa
Arr. Brian R. Thompson

Melody

pp ff (2nd x)

ff

Counter Melody

pp-ff (2nd x)

ff

Accompaniment

pp-ff (2nd x)

ff

Bass

pp-ff (2nd x)

ff

National Fencibles

Bass Clef
Trb, Euph, Bsn

Trio

1888

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff in bass clef, 4/4 time. The piece begins with a repeat sign. The first line contains a melodic line starting on G2, moving up stepwise to D4, with slurs and accents. The second line continues the melody, ending with a first and second ending bracket. The first ending leads back to the beginning, and the second ending concludes with a final cadence.

Accompaniment

Accompaniment staff in bass clef, 4/4 time. It features a steady rhythmic accompaniment of eighth notes. The first line shows a series of chords. The second line continues the accompaniment, including a key signature change to one sharp (F#) and a first and second ending bracket. The first ending leads back to the beginning, and the second ending concludes with a final cadence.

Bass

Bass staff in bass clef, 4/4 time. The piece begins with a repeat sign. The first line contains a bass line starting on G2, moving up stepwise to D4, with slurs and accents. The second line continues the bass line, ending with a first and second ending bracket. The first ending leads back to the beginning, and the second ending concludes with a final cadence.

Globe and Eagle (1879) — Intro

Part 1: Bass clef, 4/4 time. The staff begins with a repeat sign. The melody starts on G2, moving up stepwise to D4, with slurs and accents. The piece concludes with a final cadence.

Part 2: Bass clef, 4/4 time. The staff begins with a repeat sign. The accompaniment consists of eighth notes with slurs and accents. The piece concludes with a final cadence.

Sound Off

Bass Clef
Trb, Euph, Bsn

Break Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

Two staves of music in bass clef, 2/4 time, key of B-flat major. The melody consists of eighth and quarter notes with accents. The first staff ends with a quarter rest, and the second staff continues the melody with a final quarter rest.

Bass

Two staves of music in bass clef, 2/4 time, key of B-flat major. The bass line features a steady eighth-note pattern with occasional quarter notes and rests. The first staff starts with a quarter rest, and the second staff continues the pattern.

The Belle of Chicago (1892) — Intro

One staff of music in bass clef, 2/4 time, key of B-flat major. The intro consists of a sequence of eighth and quarter notes. The dynamic marking *ff* is placed below the first few notes.

The Loyal Legion (1890) — Intro

One staff of music in bass clef, 2/4 time, key of B-flat major. The intro features a sequence of eighth and quarter notes with accents. The dynamic marking *ff* is placed below the first few notes.

Pet of the Petticoats

Bass Clef
Trb, Euph, Bsn

Trio Strain

1883

John Philip Sousa
Arr. Brian R. Thompson

Melody

p

Accompaniment

p *Stacc.*

Accompaniment

p

Bass

p

National Fencibles

Bass Clef
Trb, Euph, Bsn

Melody

Second Strain 1888

John Philip Sousa
Arr. Brian R. Thompson

Melody staff for National Fencibles, Second Strain. The staff is in bass clef, 2/4 time, and B-flat major. It begins with a *marcato* marking. The melody consists of eighth and quarter notes, with some accents and a final fermata.

Accompaniment

Accompaniment staff for National Fencibles. The staff is in bass clef, 2/4 time, and B-flat major. It features a rhythmic pattern of eighth notes and chords, with some rests and a final fermata.

Bass

Bass staff for National Fencibles. The staff is in bass clef, 2/4 time, and B-flat major. It features a simple bass line of quarter notes, with some rests and a final fermata.

The Quilting Party (1889) – Intro

Intro staff for The Quilting Party. The staff is in bass clef, 2/4 time, and B-flat major. It begins with a *f* (forte) marking. The intro consists of a few eighth and quarter notes, ending with a fermata.

The White Plume

Bass Clef
Trb, Euph, Bsn

Second Strain 1884

John Philip Sousa
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, consisting of two staves in bass clef, 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. The melody consists of eighth and quarter notes with slurs.

Counter Melody

Musical notation for the Counter Melody part, consisting of two staves in bass clef, 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. The counter melody consists of chords and eighth notes.

Accompaniment

Musical notation for the Accompaniment part, consisting of two staves in bass clef, 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. The accompaniment consists of chords and eighth notes.

Bass

Musical notation for the Bass part, consisting of two staves in bass clef, 2/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic marking. The bass line consists of eighth and quarter notes.

Bonnie Annie Laurie

Bass Clef
Trb, Euph, Bsn

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 bass clef, 2/4 time, with a key signature of one flat. The first staff begins with a forte (*ff*) dynamic and includes accents. The second staff features first and second endings.

Accompaniment

Accompaniment staff for the second strain of Bonnie Annie Laurie. It consists of two staves of music in bass clef, 2/4 time, with a key signature of one flat. The first staff begins with a forte (*ff*) dynamic and includes accents. The second staff features first and second endings.

Accompaniment

Accompaniment staff for the first strain of Bonnie Annie Laurie. It consists of two staves of music in bass clef, 2/4 time, with a key signature of one flat. The first staff begins with a forte (*ff*) dynamic and includes accents. The second staff features first and second endings.

Bass

Bass staff for the first strain of Bonnie Annie Laurie. It consists of two staves of music in bass clef, 2/4 time, with a key signature of one flat. The first staff begins with a forte (*ff*) dynamic and includes accents. The second staff features first and second endings.

Mother Goose

Bass Clef
Trb, Euph, Bsn

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

Bass Clef
Trb, Euph, Bsn

Trio

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

[*mp-mf*]

mf *mp*

Counter Melody

mp

mf *mp*

Accompaniment

[*mp-mf*]

mf *mp*

12a

Sound Off

Bass Clef
Trb, Euph, Bsn

Trio

1885

John Philip Sousa
Arr. Brian R. Thompson

Bass

Musical score for 'Sound Off' in bass clef, 2/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a double bar line and a repeat sign, followed by a series of eighth notes with stems up. The second staff continues with eighth notes, some with accents. The third staff features a first ending with a repeat sign and a second ending, with dynamics *mf* and *mp* indicated.

Corcoran Cadets (1890) — Break Strain

Musical score for 'Corcoran Cadets (1890) — Break Strain' in bass clef, 2/4 time, key of B-flat major. The score consists of two staves. The first staff features a series of eighth notes with stems up, some with slurs. The second staff continues with eighth notes, some with slurs, and ends with a double bar line.

Mikado March (1885) — Intro

Musical score for 'Mikado March (1885) — Intro' in bass clef, 2/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a dynamic of *f* and features a series of eighth notes with stems up and accents. The second staff continues with eighth notes, some with accents, and ends with a dynamic of *mf* and 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

Bass Clef
Trb, Euph, Bsn

Third Strain

1883

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody

[p-f]

1. *sub f* 2. *f*

Counter Melody

Counter Melody

[p-f]

1. *sub f* 2. *f*

Accompaniment

Accompaniment

[p-f]

1. 2. *f*

Bass

Bass

[p-f]

1. 2. *f*

Mother Hubbard

Bass Clef
Trb, Euph, Bsn

First Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, written in bass clef, 6/8 time, and B-flat major. The piece begins with a *mf* dynamic. The first line contains the first measure and the first two measures of the first strain. The second line contains the remaining measures of the first strain, including first and second endings.

Counter Melody

Musical notation for the Counter Melody part, written in bass clef, 6/8 time, and B-flat major. The piece begins with a *mf* dynamic. The first line contains the first measure and the first two measures of the first strain. The second line contains the remaining measures of the first strain, including first and second endings.

Accompaniment

Musical notation for the Accompaniment part, written in bass clef, 6/8 time, and B-flat major. The piece begins with a *mf* dynamic. The first line contains the first measure and the first two measures of the first strain. The second line contains the remaining measures of the first strain, including first and second endings.

Bass

Musical notation for the Bass part, written in bass clef, 6/8 time, and B-flat major. The piece begins with a *mf* dynamic. The first line contains the first measure and the first two measures of the first strain. The second line contains the remaining measures of the first strain, including first and second endings.

Sound Off

Bass Clef
Trb, Euph, Bsn

Second Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff for Bass Clef instruments (Trb, Euph, Bsn). The staff is in 2/4 time and B-flat major. It begins with a dynamic marking of *ff* and ends with *mp*. The melody consists of eighth and quarter notes with accents.

Accompaniment

Accompaniment staff 1 for Bass Clef instruments. It begins with a dynamic marking of *ff* and ends with *mp*. The accompaniment features a steady eighth-note bass line and chords.

Accompaniment

Accompaniment staff 2 for Bass Clef instruments. It begins with a dynamic marking of *ff* and ends with *mp*. The accompaniment continues with a steady eighth-note bass line and chords.

Bass

Bass staff for Bass Clef instruments. It begins with a dynamic marking of *ff* and ends with *mp*. The bass line consists of eighth notes with accents.

Mother Goose

Bass Clef
Trb, Euph, Bsn

First Strain

1883

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff in bass clef, 6/8 time signature. The piece begins with a dynamic marking of $>$. The first line contains 8 measures. The second line contains 8 measures, with a first ending bracket over the last two measures (measures 14-15) and a second ending bracket over the final two measures (measures 16-17).

Accompaniment

Accompaniment staff in bass clef, 6/8 time signature. The piece begins with a dynamic marking of $>$. The first line contains 8 measures. The second line contains 8 measures, with a first ending bracket over the last two measures (measures 14-15) and a second ending bracket over the final two measures (measures 16-17).

Accompaniment

Accompaniment staff in bass clef, 6/8 time signature. The piece begins with a dynamic marking of $>$. The first line contains 8 measures. The second line contains 8 measures, with a first ending bracket over the last two measures (measures 14-15) and a second ending bracket over the final two measures (measures 16-17).

Bass

Bass staff in bass clef, 6/8 time signature. The piece begins with a dynamic marking of $>$. The first line contains 8 measures. The second line contains 8 measures, with a first ending bracket over the last two measures (measures 14-15) and a second ending bracket over the final two measures (measures 16-17).

Homeward Bound

Bass Clef
Trb, Euph, Bsn

First Strain

1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, bass clef, 2/4 time signature. The first line starts with a *mf* dynamic. The second line includes first and second endings, with the second ending marked with a *ff* dynamic.

Counter Melody

Musical notation for the Counter Melody part, bass clef, 2/4 time signature. The first line starts with a *mf* dynamic. The second line includes first and second endings, with the second ending marked with a *ff* dynamic.

Accompaniment

Musical notation for the Accompaniment part, bass clef, 2/4 time signature. The first line starts with a *mf* dynamic. The second line includes first and second endings, with the second ending marked with a *ff* dynamic.

Bass

Musical notation for the Bass part, bass clef, 2/4 time signature. The first line starts with a *mf* dynamic. The second line includes first and second endings, with the second ending marked with a *ff* dynamic.

The Triton

Bass Clef
Trb, Euph, Bsn

Trio

1892

John Philip Sousa
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, bass clef, 6/8 time. The piece starts with a key signature of two flats (B-flat and E-flat). The melody begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, 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B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, 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B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366,

The Thunderer

Bass Clef
Trb, Euph, Bsn

First Strain

1889

John Philip Sousa
Arr. Brian R. Thompson

Melody

mf

Counter Melody

mf

ff

Accompaniment

mf

ff

Bass

mf

ff

Mother Goose

Bass Clef
Trb, Euph, Bsn

Trio Part 1

1883

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody

Harmony

Harmony

Counter Melody

Counter Melody

Accompaniment

Accompaniment

20a

Mother Goose

Bass Clef
Trb, Euph, Bsn

Trio Part 1

1883

John Philip Sousa
Arr. Brian R. Thompson

Bass

Musical notation for the first staff of the Trio Part 1, marked *p*. The staff is in bass clef, 2/4 time, and begins with a dynamic marking of *p*. The melody consists of eighth and quarter notes.

Musical notation for the second staff of the Trio Part 1, marked *ff*. The staff is in bass clef, 2/4 time, and begins with a dynamic marking of *ff*. The melody consists of eighth and quarter notes.

Challenge

Musical notation for the first staff of the Challenge section, marked *p*. The staff is in bass clef, 2/4 time, and begins with a dynamic marking of *p*. The melody consists of eighth and quarter notes.

Musical notation for the second staff of the Challenge section, marked *ff*. The staff is in bass clef, 2/4 time, and begins with a dynamic marking of *ff*. The melody consists of eighth and quarter notes.

The Beau Ideal (1893) – Intro

Musical notation for Part 1 of The Beau Ideal (1893) – Intro, marked *ff*. The staff is in bass clef, common time, and begins with a dynamic marking of *ff*. The melody consists of quarter and eighth notes.

Musical notation for Part 2 of The Beau Ideal (1893) – Intro, marked *ff*. The staff is in bass clef, common time, and begins with a dynamic marking of *ff*. The melody consists of quarter and eighth notes.



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

John Philip Sousa

The Thunderer

Bass Clef
Trb, Euph, Bsn

Final Strain

1889

John Philip Sousa
Arr. Brian R. Thompson

Melody

Counter Melody

Accompaniment

Bass

The Belle of Chicago

Bass Clef
Trb, Euph, Bsn

Trio

1892

John Philip Sousa
Arr. Brian R. Thompson

Melody

p (*pp* 2nd x)

1. 2.

[1st x]

Counter Melody

(*pp* 2nd x)

1. 2.

[1st x]

Accompaniment

[1st x only]

p [*pp*]

1. 2.

[1st x]

22a

The Belle of Chicago

Bass Clef
Trb, Euph, Bsn

Trio

1892

John Philip Sousa
Arr. Brian R. Thompson

Bass

Musical score for 'The Belle of Chicago' in bass clef, 2/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a dynamic marking of *p-[pp]*. The second staff continues the melody. The third staff includes first and second endings, with a first ending bracket and a '1st x' marking. The piece concludes with a double bar line.

The Loyal Legion (1890) — Break Strain

Musical score for 'The Loyal Legion (1890) — Break Strain' in bass clef, 2/4 time, key of B-flat major. The score is divided into two parts. Part 1 consists of two staves, with the first staff marked *ff*. Part 2 also consists of two staves, with the first staff marked *ff*. The score features various rhythmic patterns and accents throughout.

Mother Goose

Bass Clef
Trb, Euph, Bsn

Melody

Trio Part 3

1883

John Philip Sousa
Arr. Brian R. Thompson

f

ff

Counter Melody

f

ff

Accompaniment

f

ff

23a

Mother Goose

Bass Clef
Trb, Euph, Bsn

Bass

Trio Part 3

1883

John Philip Sousa
Arr. Brian R. Thompson

f

ff

Boy Scouts of America (1916) – Break Strain

Part 1

ff

Part 2

ff

Part 3

ff

Mikado March

Bass Clef
Trb, Euph, Bsn

Second Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

Two staves of music for the Melody part. The first staff begins with a bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The music starts with a dynamic marking of *f marcato*. The melody consists of eighth and quarter notes with various articulations like accents and slurs.

Accompaniment

Two staves of music for the first Accompaniment part. The first staff begins with a bass clef, a key signature of three flats, and a common time signature. It starts with a dynamic marking of *f marcato*. The accompaniment features chords and rhythmic patterns.

Accompaniment

Two staves of music for the second Accompaniment part. The first staff begins with a bass clef, a key signature of three flats, and a common time signature. It starts with a dynamic marking of *f marcato*. The accompaniment continues with chords and rhythmic patterns.

Bass

Two staves of music for the Bass part. The first staff begins with a bass clef, a key signature of three flats, and a common time signature. It starts with a dynamic marking of *f marcato*. The bass line consists of eighth and quarter notes.

The High School Cadets

Bass Clef
Trb, Euph, Bsn

Second Strain

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff in bass clef, 2/4 time. Dynamics: *ff* (first measure), *p* (second measure), *ff* (third measure), *p* (fourth measure), *ff* (fifth measure), *p* (sixth measure), *ff* (seventh measure), *p* (eighth measure), *ff* (ninth measure), *p* (tenth measure), *ff* (eleventh measure), *p* (twelfth measure), *ff* (thirteenth measure), *p* (fourteenth measure), *ff* (fifteenth measure), *p* (sixteenth measure), *ff* (seventeenth measure), *p* (eighteenth measure), *ff* (nineteenth measure), *p* (twentieth measure), *ff* (twenty-first measure), *p* (twenty-second measure), *ff* (twenty-third measure), *p* (twenty-fourth measure), *ff* (twenty-fifth measure), *p* (twenty-sixth measure), *ff* (twenty-seventh measure), *p* (twenty-eighth measure), *ff* (twenty-ninth measure), *p* (thirtieth measure), *ff* (thirtieth measure).

Accompaniment

Accompaniment staff in bass clef, 2/4 time. Dynamics: *ff* (first measure), *p* (second measure), *ff* (third measure), *p* (fourth measure), *ff* (fifth measure), *p* (sixth measure), *ff* (seventh measure), *p* (eighth measure), *ff* (ninth measure), *p* (tenth measure), *ff* (eleventh measure), *p* (twelfth measure), *ff* (thirteenth measure), *p* (fourteenth measure), *ff* (fifteenth measure), *p* (sixteenth measure), *ff* (seventeenth measure), *p* (eighteenth measure), *ff* (nineteenth measure), *p* (twentieth measure), *ff* (twenty-first measure), *p* (twenty-second measure), *ff* (twenty-third measure), *p* (twenty-fourth measure), *ff* (twenty-fifth measure), *p* (twenty-sixth measure), *ff* (twenty-seventh measure), *p* (twenty-eighth measure), *ff* (twenty-ninth measure), *p* (thirtieth measure), *ff* (thirtieth measure).

Accompaniment

Accompaniment staff in bass clef, 2/4 time. Dynamics: *ff* (first measure), *p* (second measure), *ff* (third measure), *p* (fourth measure), *ff* (fifth measure), *p* (sixth measure), *ff* (seventh measure), *p* (eighth measure), *ff* (ninth measure), *p* (tenth measure), *ff* (eleventh measure), *p* (twelfth measure), *ff* (thirteenth measure), *p* (fourteenth measure), *ff* (fifteenth measure), *p* (sixteenth measure), *ff* (seventeenth measure), *p* (eighteenth measure), *ff* (nineteenth measure), *p* (twentieth measure), *ff* (twenty-first measure), *p* (twenty-second measure), *ff* (twenty-third measure), *p* (twenty-fourth measure), *ff* (twenty-fifth measure), *p* (twenty-sixth measure), *ff* (twenty-seventh measure), *p* (twenty-eighth measure), *ff* (twenty-ninth measure), *p* (thirtieth measure), *ff* (thirtieth measure).

Bass

Bass staff in bass clef, 2/4 time. Dynamics: *ff* (first measure), *p* (second measure), *ff* (third measure), *p* (fourth measure), *ff* (fifth measure), *p* (sixth measure), *ff* (seventh measure), *p* (eighth measure), *ff* (ninth measure), *p* (tenth measure), *ff* (eleventh measure), *p* (twelfth measure), *ff* (thirteenth measure), *p* (fourteenth measure), *ff* (fifteenth measure), *p* (sixteenth measure), *ff* (seventeenth measure), *p* (eighteenth measure), *ff* (nineteenth measure), *p* (twentieth measure), *ff* (twenty-first measure), *p* (twenty-second measure), *ff* (twenty-third measure), *p* (twenty-fourth measure), *ff* (twenty-fifth measure), *p* (twenty-sixth measure), *ff* (twenty-seventh measure), *p* (twenty-eighth measure), *ff* (twenty-ninth measure), *p* (thirtieth measure), *ff* (thirtieth measure).

Mikado March

Bass Clef
Trb, Euph, Bsn

Final Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff for Mikado March, bass clef, common time. The staff contains two lines of music. The first line starts with a dynamic marking of *ff* and features a series of eighth notes with accents, followed by a half note and a quarter note. The second line continues with eighth notes and quarter notes, ending with a double bar line.

Accompaniment

Accompaniment staff for Mikado March, bass clef, common time. The staff contains two lines of music. The first line starts with a dynamic marking of *ff* and features a series of eighth notes with accents, followed by a half note and a quarter note. The second line continues with eighth notes and quarter notes, ending with a double bar line.

Accompaniment

Accompaniment staff for Mikado March, bass clef, common time. The staff contains two lines of music. The first line starts with a dynamic marking of *ff* and features a series of eighth notes with accents, followed by a half note and a quarter note. The second line continues with eighth notes and quarter notes, ending with a double bar line.

Bass

Bass staff for Mikado March, bass clef, common time. The staff contains two lines of music. The first line starts with a dynamic marking of *ff* and features a series of eighth notes with accents, followed by a half note and a quarter note. The second line continues with eighth notes and quarter notes, ending with a double bar line.

El Capitan

Bass Clef
Trb, Euph, Bsn

Trio

1896

John Philip Sousa
Arr. Brian R. Thompson

Melody

mp

sub. *f*

Harmony

mp

sub. *f*

Accompaniment

mp

sub. *f*

Accompaniment

mp

f

28a

El Capitan

Bass Clef
Trb, Euph, Bsn

Trio

1896

John Philip Sousa
Arr. Brian R. Thompson

Bass

Two staves of musical notation for the bass part of 'El Capitan'. The first staff begins with a dynamic marking of *mp*. The second staff ends with a dynamic marking of *f*. The music is in bass clef, 2/4 time, and B-flat major.

Yorktown Centennial (1881) — Bugle Strain

Two staves of musical notation for the bass part of 'Yorktown Centennial (1881) — Bugle Strain'. The music is in bass clef, common time, and B-flat major.

Bonnie Annie Laurie (1883) — Intro

One staff of musical notation for the bass part of 'Bonnie Annie Laurie (1883) — Intro'. The music is in bass clef, common time, and B-flat major.

The Washington Post

Bass Clef
Trb, Euph, Bsn

Melody

Second Strain

1889

John Philip Sousa
Arr. Brian R. Thompson

Musical notation for the Melody part, bass clef, 6/8 time signature. The piece starts with a first ending marked *p* and a second ending marked *ff* 2nd time. The notation includes various dynamics such as *ff* and *fff*, and features first and second endings.

Counter Melody

Musical notation for the Counter Melody part, bass clef, 6/8 time signature. It begins with a first ending marked *ff* and a second ending marked "2nd Time only" and *ff*. The notation includes various dynamics such as *ff* and *fff*, and features first and second endings.

Accompaniment

Musical notation for the Accompaniment part, bass clef, 6/8 time signature. It starts with a first ending marked *p* and a second ending marked *ff* 2nd time. The notation includes various dynamics such as *ff* and *fff*, and features first and second endings.

29a

The Washington Post

Bass Clef
Trb, Euph, Bsn

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

Sabre and Spurs

Bass Clef
Trb, Euph, Bsn

Trio 1918

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff in bass clef, 6/8 time signature, key of Bb. The piece begins with a mezzo-piano (*mp*) dynamic. The melody consists of eighth and quarter notes, with some notes marked with accents.

Accompaniment

Accompaniment staff in bass clef, 6/8 time signature, key of Bb. The piece begins with a piano (*p*) dynamic. The accompaniment features a steady eighth-note pattern.

Accompaniment

Accompaniment staff in bass clef, 6/8 time signature, key of Bb. The piece begins with a piano (*p*) dynamic. The accompaniment features a steady eighth-note pattern with some chords marked with sharps.

Bass

Bass staff in bass clef, 6/8 time signature, key of Bb. The piece begins with a piano (*p*) dynamic. The bass line features quarter notes and eighth notes, with some notes marked with accents and a *Sim.* (simile) marking.

The Diplomat

Bass Clef
Trb, Euph, Bsn

First Strain

1904

John Philip Sousa
Arr. Brian R. Thompson

Melody

§

Fine D.S. al Fine

Accompaniment

§

Fine D.S. al Fine

Accompaniment

§

Fine D.S. al Fine

Bass

§

Fine D.S. al Fine



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

John Philip Sousa

The Washington Post

Bass Clef
Trb, Euph, Bsn

Trio

1889

John Philip Sousa
Arr. Brian R. Thompson

Melody

Melody staff for Bass Clef instruments (Trb, Euph, Bsn). The staff is in 6/8 time and B-flat major. It features a melodic line with various note values and rests, including slurs and dynamic markings like *mp* and *p*.

Accompaniment

Accompaniment staff 1 for Bass Clef instruments. It shows a rhythmic accompaniment pattern with chords and single notes, including dynamic markings like *p*.

Accompaniment

Accompaniment staff 2 for Bass Clef instruments. It shows a rhythmic accompaniment pattern with chords and single notes, including dynamic markings like *p*.

Bass

Bass staff for Bass Clef instruments. It shows a rhythmic accompaniment pattern with chords and single notes, including dynamic markings like *p*.

The High School Cadets

Bass Clef
Trb, Euph, Bsn

Melody

First Strain

1890

John Philip Sousa
Arr. Brian R. Thompson

Musical notation for the Melody part, written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piece is in 4/4 time. The notation consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff ends with a dynamic marking of *sub p*. The third staff features a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a double bar line.

Counter Melody

Musical notation for the Counter Melody part, written in bass clef with a key signature of two flats and a common time signature. The notation consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff ends with a dynamic marking of *sub p*. The third staff features a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a double bar line.

Accompaniment

Musical notation for the Accompaniment part, written in bass clef with a key signature of two flats and a common time signature. The notation consists of three staves. The first staff begins with a dynamic marking of *f*. The second staff ends with a dynamic marking of *sub p*. The third staff features a first ending (marked '1.') and a second ending (marked '2.'). The piece concludes with a double bar line.

33a

The High School Cadets

Bass Clef
Trb, Euph, Bsn

First Strain

1890

John Philip Sousa
Arr. Brian R. Thompson

Bass

mf

sub p

f

Homeward Bound (1891-2) — Intro

Part 1

ff

mf

The Gladiator (1886) — Intro

Part 1

ff

Part 2

ff

**Trombone
Bassoon
Euph BC**

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 bass clef with a key signature of one flat (Bb) and a common time signature (C). The top staff (Parts 1,2) begins with a whole note chord (Bb2, D3, F3) followed by eighth notes (Bb2, D3, F3) and eighth notes (Bb2, D3, F3). The bottom staff (Parts 3,4) begins with a whole rest, followed by a whole note chord (Bb2, D3, F3), and then eighth notes (Bb2, D3, F3) and eighth notes (Bb2, D3, F3).

2 Homeward Bound, Trio

Brian R. Thompson

Parts 1

Parts 2,3,4

Musical notation for 'Homeward Bound, Trio'. The score is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The top staff (Parts 1) begins with a whole note (Bb2), followed by quarter notes (D3, F3, Bb2, D3, F3, Bb2, D3, F3). The bottom staff (Parts 2,3,4) begins with a whole note chord (Bb2, D3, F3), followed by quarter notes (Bb2, D3, F3) and quarter notes (Bb2, D3, F3).

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 bass clef with a key signature of one flat (Bb) and a common time signature (C). The top staff (Parts 1,2) begins with a whole note chord (Bb2, D3, F3), followed by quarter notes (Bb2, D3, F3), and then eighth notes (Bb2, D3, F3). The bottom staff (Parts 3,4) begins with a whole rest, followed by quarter notes (Bb2, D3, F3) and quarter notes (Bb2, D3, F3).

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 bass clef with a key signature of one flat (Bb) and a common time signature (C). The top staff (Parts 1,2) begins with a whole note chord (Bb2, D3, F3), followed by quarter notes (Bb2, D3, F3), and then eighth notes (Bb2, D3, F3). The bottom staff (Parts 3,4) begins with a whole rest, followed by quarter notes (Bb2, D3, F3) and quarter notes (Bb2, D3, F3).

**Trombone
Bassoon
Euph BC**

5 National Fencibles, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'National Fencibles, Trio'. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The top staff (Parts 1,2) features a melodic line with eighth and quarter notes, including a sharp sign above a note in the fifth measure. 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 score for 'Pet of the Petticoats, Trio'. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The top staff (Parts 1,2) has a melodic line with quarter notes and a final quarter rest. The bottom staff (Parts 3,4) consists of chords with some eighth notes.

8 National Fencibles, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'National Fencibles, Second Strain'. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The top staff (Parts 1,2) features a melodic line with quarter and eighth notes. The bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and eighth notes.

9 The White Plume, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The White Plume, Second Strain'. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The top staff (Parts 1,2) has a melodic line with quarter notes and a final half note with a fermata. The bottom staff (Parts 3,4) consists of chords with some eighth notes.

**Trombone
Bassoon
Euph BC**

10 Bonnie Annie Laurie, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

11 Mother Goose, Trio Part 2

Brian R. Thompson

Parts 1,2

Parts 3,4

12 Sound Off, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

13 Mother Goose, Third Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

**Trombone
Bassoon
Euph BC**

14 Mother Hubbard, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'Mother Hubbard, First Strain'. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of two staves. The top staff, labeled 'Parts 1,2', contains a melodic line with eighth and quarter notes. The bottom staff, labeled 'Parts 3,4', contains a bass line with chords and eighth notes.

15 Sound Off, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'Sound Off, Second Strain'. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four staves. The top staff, labeled 'Parts 1,2', contains a melodic line with eighth and quarter notes. The second and third staves, labeled 'Parts 3,4', contain bass lines with chords and eighth notes. The bottom staff contains a bass line with chords and eighth notes.

16 Mother Goose, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'Mother Goose, First Strain'. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of two staves. The top staff, labeled 'Parts 1,2', contains a melodic line with eighth and quarter notes. The bottom staff, labeled 'Parts 3,4', contains a bass line with chords and eighth notes.

**Trombone
Bassoon
Euph BC**

17 Homeward Bound, First Strain

Brian R. Thompson

Musical score for 'Homeward Bound, First Strain' in 2/4 time, key of B-flat major. The score is arranged for Parts 1,2 and Parts 3,4. The melody for Parts 1,2 is written in the bass clef and consists of a sequence of eighth and quarter notes with some ties. The accompaniment for Parts 3,4 is written in the bass clef and consists of a steady eighth-note bass line with chords. The piece concludes with a double bar line.

18 The Triton, Trio

Brian R. Thompson

Musical score for 'The Triton, Trio' in common time, key of B-flat major. The score is arranged for Parts 1,2 and Parts 3,4. The melody for Parts 1,2 is written in the bass clef and features a rhythmic pattern of eighth and quarter notes. The accompaniment for Parts 3,4 is written in the bass clef and consists of a steady eighth-note bass line with chords. The piece concludes with a double bar line.

19 The Thunderer, First Strain

Brian R. Thompson

Musical score for 'The Thunderer, First Strain' in common time, key of B-flat major. The score is arranged for Parts 1,2 and Parts 3,4. The melody for Parts 1,2 is written in the bass clef and consists of a sequence of quarter and eighth notes with ties. The accompaniment for Parts 3,4 is written in the bass clef and consists of a steady eighth-note bass line with chords. The piece concludes with a double bar line.

**Trombone
Bassoon
Euph BC**

20

Mother Goose, Trio Part 1

Brian R. Thompson

Musical score for Mother Goose, Trio Part 1. The score is in bass clef with a key signature of two flats and a 2/4 time signature. It consists of two staves: Parts 1,2 and Parts 3,4. The music features a series of chords and eighth notes, with a repeat sign in the first measure of each staff.

21

The Thunderer, Final Strain

Brian R. Thompson

Musical score for The Thunderer, Final Strain. The score is in bass clef with a key signature of two flats and a common time signature. It consists of two staves: Parts 1,2 and Parts 3,4. The music features a series of chords and eighth notes, with a long slur over the first few measures of the top staff.

22

The Belle of Chicago, Trio

Brian R. Thompson

Musical score for The Belle of Chicago, Trio. The score is in bass clef with a key signature of three flats and a common time signature. It consists of two staves: Parts 1,2 and Parts 3,4. The music features a series of chords and eighth notes, with a repeat sign in the first measure of each staff.

23

Mother Goose, Trio Part 3

Brian R. Thompson

Musical score for Mother Goose, Trio Part 3. The score is in bass clef with a key signature of two flats and a 2/4 time signature. It consists of two staves: Parts 1,2 and Parts 3,4. The music features a series of chords and eighth notes, with a repeat sign in the first measure of each staff.

**Trombone
Bassoon
Euph BC**

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

**Trombone
Bassoon
Euph BC**

28

El Capitan, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'El Capitan, Trio' in bass clef, 2/4 time, key of B-flat major. The score consists of two staves: Parts 1,2 and Parts 3,4. The melody in Parts 1,2 starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. The accompaniment in Parts 3,4 consists of a steady bass line of quarter notes: G2, F2, E2, D2, C2, Bb1, A1, G1.

29

The Washington Post, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Washington Post, Second Strain' in bass clef, common time, key of B-flat major. The score consists of two staves: Parts 1,2 and Parts 3,4. The melody in Parts 1,2 starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. The accompaniment in Parts 3,4 consists of a steady bass line of quarter notes: G2, F2, E2, D2, C2, Bb1, A1, G1.

30

Sabre and Spurs, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'Sabre and Spurs, Trio' in bass clef, common time, key of B-flat major. The score consists of two staves: Parts 1,2 and Parts 3,4. The melody in Parts 1,2 starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. The accompaniment in Parts 3,4 consists of a steady bass line of quarter notes: G2, F2, E2, D2, C2, Bb1, A1, G1.

31

The Diplomat, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Diplomat, First Strain' in bass clef, common time, key of B-flat major. The score consists of two staves: Parts 1,2 and Parts 3,4. The melody in Parts 1,2 starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. The accompaniment in Parts 3,4 consists of a steady bass line of quarter notes: G2, F2, E2, D2, C2, Bb1, A1, G1.

**Trombone
Bassoon
Euph BC**

32 **The Washington Post, Trio**

Brian R. Thompson

Parts 1

Parts 2,3,4

Musical notation for 'The Washington Post, Trio'. Part 1 is a single melodic line in bass clef, C major, 4/4 time. Parts 2, 3, and 4 are a three-part harmony in bass clef, C major, 4/4 time, consisting of chords and intervals.

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

Brian R. Thompson

Parts 1

Parts 2,3,4

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