

Percussion

**Progressive Musical Studies:**

**Sousa Grade 2-3**

Compiled by Brian R. Thompson M.M.

Sevier  
Band &  
Percussion



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# About the Composer



Brian Thompson has been teaching band in rural Utah for the past 13 years. He was selected as a 2018 quarter finalist for **“Educator of the Year”** by the Grammy Foundation.

He has taught at Richfield High School and Red Hills Middle School until recently when he took the responsibility of teaching choir and band at the high school. Brian and his wife have four children.

Brian received a Associates Degree from Snow College, a Bachelor’s of Music in Music Education from the University of Utah, and a Master’s Degree in Instrumental conducting from Sam Houston State University through the American Band College in Ashland Oregon.

Brian has numerous arrangements for various small ensembles. He most enjoys arranging music for brass quintets, trombone quartets, percussion ensembles, and many others depending on what his students want to play and their abilities. You can find some of those at [www.sevierband.com](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

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**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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# The Corcoran Cadets

Percussion

Trio

1890

John Philip Sousa  
Arr. Brian R. Thompson

The trio section is softer. This trio should be like most, Cymbals Tacet. Accents are important for this particular piece so bring them out a little bit.

## Melody

## Flam Exercises

## Hints for playing Flams.

1. Start with right stick up and left stick one to two inches above drum.
2. Play four tap strokes with left and on the last one drop the right stick at the same time.
3. With right stick up and left stick down, they will hit close but not at the same time.
4. Make sure sticks hit at separate times, close together but not too far apart.

Brian R. Thompson

1. L L L L R R R R L L L L R R R R L

2. L L R R R L L L R R R L L L R R R L L L R R R L

3. R L L R R L R L L R R L

4.

# Homeward Bound

Concert Mallet

Trio

1891-2

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody musical notation for Concert Mallet. It consists of two staves in 2/4 time with a key signature of two flats (Bb and Eb). The first staff begins with a dynamic marking of *p*. The melody is characterized by long, sweeping phrases with many slurs, starting on a whole note and moving through various intervals to end on a half note.

Accompaniment

Accompaniment musical notation (first part). It consists of two staves in 2/4 time with a key signature of two flats. The first staff begins with a dynamic marking of *p*. The accompaniment is a rhythmic eighth-note pattern, alternating between the two staves.

Accompaniment

Accompaniment musical notation (second part). It consists of two staves in 2/4 time with a key signature of two flats. The first staff begins with a dynamic marking of *p*. The accompaniment consists of chords, primarily triads and dyads, played in a rhythmic eighth-note pattern across both staves.

Bass

Bass musical notation. It consists of two staves in 2/4 time with a key signature of two flats. The first staff begins with a dynamic marking of *p*. The bass line features a mix of quarter notes and eighth notes, providing a steady accompaniment to the melody.





# The Thunderer

Concert Mallet

Trio

1889

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Counter Melody

Accompaniment

Bass

# The Thunderer

Percussion

Trio

1889

John Philip Sousa  
Arr. Brian R. Thompson

## Percussion

Bring out the accents in the snare parts using the given sticking technique. Bass drum and cymbals should give a little more weight to accents.

R R L R R L

Sus Cym.  
S.D.

B.D./Cym.

## Five Stroke Roll Exercises

## Hints for playing Five Stroke Rolls.

1. Start with the base (R, L, R) with an accent (down stroke) on last beat.
2. Now add diddles (double strokes) to develop the correct roll.
3. Remember that it is more important to get the correct sticking and accents than speed.
4. Once you can play correctly and evenly, speed it up.

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1. 
  
R L R      R R L L R      L R L      L L R R L

2. 
  
R L R R R L L R      L R L L L R R L      R L R R R L L R      L R L L L R R L

3. 
  
R R L L R      L L R R L      R R L L R      L L R R L

4. 
  
R L R      R R L L R      R R L L R      R R L L R

# The Belle of Chicago

Concert Mallet

Last Strain

1892

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, featuring a treble clef, key signature of two flats, and common time signature. It includes dynamic markings *pp* and *ff* (2nd x) and first/second endings.

Counter Melody

Musical notation for the Counter Melody part, featuring a treble clef, key signature of two flats, and common time signature. It includes dynamic markings *pp-ff* (2nd x) and first/second endings.

Accompaniment

Musical notation for the Accompaniment part, featuring a treble clef, key signature of two flats, and common time signature. It includes dynamic markings *pp-ff* (2nd x) and first/second endings.

Bass

Musical notation for the Bass part, featuring a bass clef, key signature of two flats, and common time signature. It includes dynamic markings *pp-ff* (2nd x) and first/second endings.

# The Belle of Chicago

Percussion

Last Strain

1892

John Philip Sousa  
Arr. Brian R. Thompson

## Percussion

Cymbals tacet the first time. Snare and bass play very lightly 1st time. Second time play FF with sfz accents added.

Musical score for Percussion part of 'The Belle of Chicago'. The score is in 2/4 time and consists of two staves. The first staff begins with a double bar line and a repeat sign. The first measure is marked *pp-ff* (2nd x). The second staff has a first ending marked '1.' and a second ending marked '2.'. The second ending is marked *sfz*. The first ending is marked *ff*. The second staff has two measures marked *sfz 2nd time* and a final measure marked *ff*.

## Diddle (Open and Closed) Exercises

Alternating double strokes played evenly with wrist strokes (open) or diddles (closed). Should be played fast and even, used to make individual notes more distinct.

1. RR LL

RR LL

2. R R L L

R R L L

3. RR LL

RR LL

# National Fencibles

Concert  
Percussion

Trio

1888

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for National Fencibles. The music is in 2/4 time, key of B-flat major. It begins with a *mp* dynamic. The first line contains the first measure and the start of the first ending. The second line contains the rest of the first ending and the second ending. The piece concludes with a double bar line.

Accompaniment

Accompaniment staff for National Fencibles. The music is in 2/4 time, key of B-flat major. It begins with a *mp* dynamic. The first line contains the first measure and the start of the first ending. The second line contains the rest of the first ending and the second ending. The piece concludes with a double bar line.

Bass

Bass staff for National Fencibles. The music is in 2/4 time, key of B-flat major. It begins with a *mp* dynamic. The first line contains the first measure and the start of the first ending. The second line contains the rest of the first ending and the second ending. The piece concludes with a double bar line.

## Globe and Eagle (1879) — Intro

Intro staff for Globe and Eagle. The music is in 2/4 time, key of B-flat major. Part 1 is the melody, starting with a *ff* dynamic. Part 2 is the accompaniment, also starting with a *ff* dynamic. Both parts conclude with a double bar line.



# Globe and Eagle (1879) – Intro

Percussion

John Philip Sousa  
Arr. Brian R. Thompson

Part 1 

Part 2 

Percussion 

## Buzz Roll (Closed Rolls) Exercises

### Hints for playing Single Stroke Rolls.

1. Use pressure from fulcrum (thumb and forefinger) to press tip of stick into drumhead.
2. More pressure creates a faster bounce, less pressure creates a slower bounce.
3. Start with slower even bounces then work your way faster.

### Common Problems:

1. Hand position—holding sticks incorrectly keeps you from getting even rolls.
2. Squeezing with fingers rather than fulcrum—this causes your bounce to be very small and only bounce two or three times instead of many bounces.
3. Too much space between right and left hand so the roll stops momentarily as you switch hands.

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1. 

2. 

3. 

# Sound Off

Concert  
Percussion

## Break Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

Melody staff for Break Strain. The music is in 2/4 time, key of B-flat major (two flats). The melody consists of two staves of music. The first staff contains the main melody with various rhythmic values and accents. The second staff continues the melody, ending with a final note and a bar line.

### Bass

Bass staff for Break Strain. The music is in 2/4 time, key of B-flat major. The bass line consists of two staves of music. The first staff starts with a whole rest followed by a series of eighth and quarter notes. The second staff continues the bass line, ending with a final note and a bar line.

### Percussion

Cymbals have a ringing accent every two bars.

Percussion staff for Break Strain. The music is in 2/4 time, key of B-flat major. The percussion part consists of two staves of music. The first staff is labeled 'S.D.' (Snare Drum) and 'B.D./Cyms.' (Bass Drum/Cymbals). The second staff continues the percussion part, ending with a final note and a bar line.





# Pet of the Petticoats

Concert  
Mallet

Trio Strain

1883

John Philip Sousa  
Arr. Brian R. Thompson

Melody

First staff of the melody, starting with a piano (*p*) dynamic. It features a series of eighth and quarter notes with some slurs.

Second staff of the melody, continuing the melodic line with slurs and ending with a fermata.

Accompaniment

First staff of the accompaniment, starting with a piano (*p*) dynamic and a staccato (*Stacc.*) marking. It consists of eighth notes.

Second staff of the accompaniment, continuing the eighth-note accompaniment pattern.

Accompaniment

Third staff of the accompaniment, featuring a piano (*p*) dynamic and a rhythmic pattern of eighth notes with rests.

Fourth staff of the accompaniment, continuing the rhythmic accompaniment pattern.

Bass

First staff of the bass line, starting with a piano (*p*) dynamic. It features a rhythmic pattern of eighth notes.

Second staff of the bass line, continuing the eighth-note bass line.

# Pet of the Petticoats

Percussion

Trio Strain

1883

John Philip Sousa  
Arr. Brian R. Thompson

Percussion

Triangle

*p*

## Drag Exercises

*Diddled grace notes before an accented note.*

1.

# National Fencibles

Concert  
Percussion

Melody

## Second Strain 1888

John Philip Sousa  
Arr. Brian R. Thompson

Melody notation for the Second Strain of National Fencibles. The music is in 2/4 time and B-flat major. The first staff includes a *marcato* marking under the first few notes.

Accompaniment

Accompaniment notation for the Second Strain of National Fencibles. The music is in 2/4 time and B-flat major, featuring a rhythmic accompaniment of eighth notes and chords.

Bass

Bass notation for the Second Strain of National Fencibles. The music is in 2/4 time and B-flat major, featuring a simple bass line of quarter notes.

Percussion

The drum rolls in this section are sometimes played as seven stroke rolls instead.

Percussion notation for the Second Strain of National Fencibles. The music is in 2/4 time and B-flat major, featuring drum rolls and a final drum roll.

# The Quilting Party (1889) – Intro

John Philip Sousa  
Arr. Brian R. Thompson

Mallet

Percussion

## Seven Stroke Roll Exercises

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1.

R L R L R L R L L R L R L R L R

2.

R L R L R L R 3 3 3 3 3 3

3.

3 6 3 6 3 6

4.

6 6 6 6

# The White Plume

Concert  
Mallet

**Second Strain**      **1884**

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

Musical notation for the Melody part, consisting of two staves in 2/4 time. The key signature has two flats (B-flat and E-flat). The first staff begins with a piano (*p*) dynamic marking. The melody features a series of eighth and quarter notes with slurs, ending with a final note and a double bar line.

## Counter Melody

Musical notation for the Counter Melody part, consisting of two staves in 2/4 time. The key signature has two flats. The first staff begins with a piano (*p*) dynamic marking. The counter melody consists of chords and rests, with some eighth-note patterns in the second staff.

## Accompaniment

Musical notation for the Accompaniment part, consisting of two staves in 2/4 time. The key signature has two flats. The first staff begins with a piano (*p*) dynamic marking. The accompaniment is primarily chordal, with some eighth-note patterns.

## Bass

Musical notation for the Bass part, consisting of two staves in 2/4 time. The key signature has two flats. The first staff begins with a piano (*p*) dynamic marking. The bass line consists of eighth and quarter notes, providing a rhythmic foundation for the piece.

# The White Plume

Percussion

**Second Strain**      **1884**

John Philip Sousa  
Arr. Brian R. Thompson

## Percussion

Do not play cymbals until the very end. Snare and bass drum should be very light and fit in the sound of the band.

Musical score for Percussion in 2/4 time. The score consists of two staves. The first staff begins with a [S.D.] marking and a dynamic marking of *p*. The second staff ends with a [+Cym.] marking. The music features a series of eighth and sixteenth notes with accents, and a final cadence with cymbals.

## Nine Stroke Roll Exercise

### Hints for playing Nine Stroke Rolls.

1. The base for the nine stroke roll is five single strokes.
2. Double stroke the first four notes and add a down stroke accent to the end.

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Four examples of Nine Stroke Roll exercises in 4/4 time, each with a dynamic accent (>) over the final note. The exercises are numbered 1 through 4.

1.  $\text{R L R L R}$        $\text{R R L L R R L L R}$   
 $\text{L R L R L}$        $\text{L L R R L L R R L}$

2.  $\text{R L R L R}$        $\text{L R L R L}$        $\text{R R L L R R L L R}$        $\text{L L R R L L R R L}$

3.  $\text{R L R L R}$   
 $\text{L R L R L}$

4.  $\text{R L R L R}$        $\text{L R L R L}$        $\text{R L R L R}$        $\text{L R L R L}$        $\text{R L L R}$



# Bonnie Annie Laurie

Concert  
Mallet

Second Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody

Accompaniment

Accompaniment

Accompaniment

Accompaniment

Bass

Bass





# Mother Goose

Concert  
Percussion

## Trio Part 2

1883

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

*p*

### Harmony

*p*

### Accompaniment

*p*

### Bass

*p*

### Percussion

S.D.  
B.D.  
-cymbals

Part 1 

Part 2 

Part 3 

Percussion 

## Five Stroke Roll Exercises

## Hints for playing Single Stroke Four.

1. Vocalize as you play this rudiment "Di ga di Dah"
2. Try to make right hand lead and left hand lead sound the same.

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1. 

2. 

3. 

4. 

# Sound Off

Concert  
Mallet

Trio

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical score for the Melody part of 'Sound Off'. It consists of three staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *[mp-mf]*. The second staff continues the melody. The third staff features a first ending (1.) and a second ending (2.), with dynamic markings of *mf* and *mp* respectively.

Counter Melody

Musical score for the Counter Melody part of 'Sound Off'. It consists of three staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *mp*. The second staff continues the counter melody. The third staff features a first ending (1.) and a second ending (2.), with dynamic markings of *mf* and *mp* respectively.

Accompaniment

Musical score for the Accompaniment part of 'Sound Off'. It consists of three staves of music in 2/4 time, key of B-flat major. 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

Concert  
Mallet/Perc

Trio

1885

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical score for Bass, arranged in three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music starts with a repeat sign followed by a series of eighth notes and quarter notes. The dynamic marking *[mp-mf]* is placed below the first staff. The second staff continues the melody with similar rhythmic patterns. The third staff features a first ending (1.) and a second ending (2.), both marked with *mf* and *mp* dynamics respectively. The piece concludes with a double bar line.

Percussion

Musical score for Percussion, arranged in three staves. The first staff uses a snare drum (S.D.) and a cymbal (-cym) notation. It begins with a repeat sign and a dynamic marking of *[mp-mf]*. The second staff continues the rhythmic pattern with various drum notations. The third staff features a first ending (1.) and a second ending (2.), both marked with a dynamic of *mf*. The piece concludes with a double bar line.

12b

Percussion

# Corcoran Cadets (1890) – Break Strain

John Philip Sousa  
Arr. Brian R. Thompson

Mallet

Mallet part for Corcoran Cadets (1890) – Break Strain. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains two measures of music, and the second staff contains two measures. The melody consists of eighth and quarter notes, with some notes beamed together.

Percussion

Percussion part for Corcoran Cadets (1890) – Break Strain. The part is in 2/4 time. The top staff is labeled 'S.D.' and the bottom staff is labeled 'B.D. only'. The music features various percussion techniques including snare drum (S.D.), bass drum (B.D.), and cymbals (Cyms.).

# Mikado March (1885) – Intro

Mallet

Mallet part for Mikado March (1885) – Intro. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff starts with a dynamic marking of *f* and the second staff ends with a dynamic marking of *mf*. The melody consists of eighth and quarter notes, with some notes beamed together.

Percussion

Percussion part for Mikado March (1885) – Intro. The part is in 2/4 time. The top staff is labeled 'Cym. w. Stick' and the bottom staff is labeled 'B.D.'. The music features various percussion techniques including cymbals with sticks and bass drum (B.D.).



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

**John Philip Sousa**

# Mother Goose

Concert  
Mallet

Third Strain

1883

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part of the Third Strain of Mother Goose. It consists of two staves in 6/8 time. The first staff begins with a [p-f] dynamic marking. The second staff includes first and second endings, with dynamics of sub f and f.

Counter Melody

Musical notation for the Counter Melody part of the Third Strain of Mother Goose. It consists of two staves in 6/8 time. The first staff begins with a [p-f] dynamic marking. The second staff includes first and second endings, with dynamics of sub f and f.

Accompaniment

Musical notation for the Accompaniment part of the Third Strain of Mother Goose. It consists of two staves in 6/8 time. The first staff begins with a [p-f] dynamic marking. The second staff includes first and second endings, with a dynamic of f.

Bass

Musical notation for the Bass part of the Third Strain of Mother Goose. It consists of two staves in 6/8 time. The first staff begins with a [p-f] dynamic marking. The second staff includes first and second endings, with a dynamic of f.



# Mother Goose

Percussion

Percussion

Third Strain

1883

John Philip Sousa  
Arr. Brian R. Thompson

Soft first time with no Cymbals.

[+Cyms. 2nd time only] *[p-f]*

## Five Stroke Roll Exercises

Four alternating strokes. Usually played as triplets leading to a eighth note or as grace notes leading to a down beat like a Ruff.

1. *R L R*

2. *L R L R*

# Mother Hubbard

Concert  
Mallet

First Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, written in treble clef, 6/8 time signature, and B-flat major key signature. The piece begins with a *mf* dynamic marking. The first line contains the initial melody. The second line features a first ending (1.) and a second ending (2.), both marked with first and second endings.

Counter Melody

Musical notation for the Counter Melody part, written in treble clef, 6/8 time signature, and B-flat major key signature. It begins with a *mf* dynamic marking. The first line shows the counter melody. The second line includes first and second endings, marked with first and second endings.

Accompaniment

Musical notation for the Accompaniment part, written in treble clef, 6/8 time signature, and B-flat major key signature. It begins with a *mf* dynamic marking. The first line shows the accompaniment. The second line includes first and second endings, marked with first and second endings.

Bass

Musical notation for the Bass part, written in bass clef, 6/8 time signature, and B-flat major key signature. It begins with a *mf* dynamic marking. The first line shows the bass line. The second line includes first and second endings, marked with first and second endings.

# Mother Hubbard

Percussion

First Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Percussion

## Five Stroke Roll Exercises

### Hints for playing Five Stroke Rolls.

1. Start with the base (R, L, R) with an accent (down stroke) on last beat.
2. Now add diddles (double strokes) to develop the correct roll.
3. Remember that it is more important to get the correct sticking and accents than speed.
4. Once you can play correctly and evenly, speed it up.

Brian R. Thompson

1. 
  
R L R      R R L L R      L R L      L L R R L

2. 
  
R L R      R R L L R      L R L      L L R R L      R L R      R R L L R      L R L      L L R R L

3. 
  
R R L L R      L L R R L      R R L L R      L L R R L

# Sound Off

Concert  
Mallet

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

Accompaniment

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

Accompaniment

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

Bass

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

# Sound Off

Percussion

**Second Strain**

**1885**

John Philip Sousa  
Arr. Brian R. Thompson

Percussion

Give extra oomph to the Bass drum and Crash cymbals on the sfz accents.

Musical score for Percussion. The score consists of two staves. The top staff is for Snare Drum (S.D.) and the bottom staff is for Bass Drum/Cymbals (B.D./Cyms.). The key signature is one flat (Bb) and the time signature is common time (C). The score begins with a rest for the S.D. and a half note for the B.D./Cyms. The S.D. part features a series of eighth notes with accents, followed by a series of rests. The B.D./Cyms. part features a series of eighth notes with accents, followed by a series of rests. The score ends with a final note for the S.D. and a final note for the B.D./Cyms. The dynamic marking *ff* is present at the beginning of the B.D./Cyms. part.

## Accents

Alternating stroke roll (RLRL) which is played evenly in time.

1. Musical notation for exercise 1, showing an alternating stroke roll (RLRL) in 4/4 time. The notation consists of two staves. The first staff shows the first four measures, and the second staff shows the next four measures. The notes are quarter notes with accents. The rhythm is RLRL RLRL RLRL RLRL.

Musical notation for exercise 1 continuation, showing the final four measures of the alternating stroke roll (RLRL) in 4/4 time. The notation consists of one staff with quarter notes and accents. The rhythm is RLRL RLRL RLRL RLRL.

2. Musical notation for exercise 2, showing a continuous stroke roll (RLRLRLRL) in 4/4 time. The notation consists of two staves. The first staff shows the first four measures, and the second staff shows the next four measures. The notes are quarter notes with accents. The rhythm is RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL.

Musical notation for exercise 2 continuation, showing the final four measures of the continuous stroke roll (RLRLRLRL) in 4/4 time. The notation consists of one staff with quarter notes and accents. The rhythm is RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL.

# Mother Goose

Concert  
Mallet

**First Strain**

**1883**

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody notation for Mother Goose, first strain. It consists of two staves in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It features a dotted quarter note followed by a quarter note, then a series of eighth notes. The second staff continues the melody with eighth notes and includes two endings: the first ending leads back to the beginning, and the second ending concludes with a quarter rest.

Accompaniment

Accompaniment notation for Mother Goose, first strain. It consists of two staves in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It features a dotted quarter note followed by a quarter note, then a series of eighth notes. The second staff continues the accompaniment with eighth notes and includes two endings: the first ending leads back to the beginning, and the second ending concludes with a quarter rest.

Accompaniment

Accompaniment notation for Mother Goose, second strain. It consists of two staves in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It features a dotted quarter note followed by a quarter note, then a series of eighth notes. The second staff continues the accompaniment with eighth notes and includes two endings: the first ending leads back to the beginning, and the second ending concludes with a quarter rest.

Bass

Bass notation for Mother Goose, first strain. It consists of one staff in 6/8 time. The staff begins with a bass clef, a key signature of one flat (B-flat), and a 6/8 time signature. It features a dotted quarter note followed by a quarter note, then a series of eighth notes. The notation includes two endings: the first ending leads back to the beginning, and the second ending concludes with a quarter rest.

# Mother Goose

Percussion

First Strain

1883

John Philip Sousa  
Arr. Brian R. Thompson

Percussion

## Single Ratamacue

### Hints for playing Single Ratamacue.

1. Single Ratamacue is a Four Stroke Roll with a drag at the beginning.

Brian R. Thompson

1. 
  
R L R L LLR L R L L R L R RRL R L R

2. 
  
R L R L LLR L R L R L LLR L R L

3. 
  
R L R L R RRL R L R L R RRL R L

4. 
  
R L R L L R L R LLR L R L RRL R L R

5. 
  
LLR L R L RRL R L RR 3 3 3 3 3



# Homeward Bound

Concert  
Mallet

First Strain

1891-2

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, featuring a treble clef, key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The piece begins with a *mf* dynamic. The first line contains the initial melody. The second line shows a crescendo leading to a *ff* dynamic, followed by a first ending (1.) and a second ending (2.) with a repeat sign.

Counter Melody

Musical notation for the Counter Melody part, featuring a treble clef, key signature of two flats, and a 2/4 time signature. It begins with a *mf* dynamic. The first line contains the counter melody. The second line shows a crescendo leading to a *ff* dynamic, followed by a first ending (1.) and a second ending (2.) with a repeat sign.

Accompaniment

Musical notation for the Accompaniment part, featuring a treble clef, key signature of two flats, and a 2/4 time signature. It begins with a *mf* dynamic. The first line contains the accompaniment. The second line shows a crescendo leading to a *ff* dynamic, followed by a first ending (1.) and a second ending (2.) with a repeat sign.

Bass

Musical notation for the Bass part, featuring a bass clef, key signature of two flats, and a 2/4 time signature. It begins with a *mf* dynamic. The first line contains the bass line. The second line shows a crescendo leading to a *ff* dynamic, followed by a first ending (1.) and a second ending (2.) with a repeat sign.



# Homeward Bound

Percussion

Percussion

**First Strain****1891-2**John Philip Sousa  
Arr. Brian R. Thompson

S.D.  
B.D./Cym.  
*mf*

## Multiple Bounce Rolls Exercises

*Alternating stroke roll with each stroke having no specific number of bounces.  
Should sound even and continuous. Sometimes referred to as "Buzz" roll.*

1.

2.

3.

# The Triton

Concert  
Mallet/Perc

**Trio**

1892

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, featuring a treble clef, 6/8 time signature, and a key signature of two flats. The piece begins with a dynamic marking of *p* and includes first and second endings.

Counter Melody

Musical notation for the Counter Melody part, featuring a treble clef, 6/8 time signature, and a key signature of two flats. It includes a dynamic marking of *p*, a trill (*tr*) marking, and first and second endings.

Accompaniment

Musical notation for the Accompaniment part, featuring a treble clef, 6/8 time signature, and a key signature of two flats. It includes a dynamic marking of *p* and first and second endings.

Bass

Musical notation for the Bass part, featuring a bass clef, 6/8 time signature, and a key signature of two flats. It includes a dynamic marking of *p* and first and second endings.

Percussion

Musical notation for the Percussion part, featuring a percussion clef, 6/8 time signature, and a key signature of two flats. It is labeled 'Triangle' and includes first and second endings.

# The Thunderer (1889) —Intro

**Percussion**

 John Philip Sousa  
 Arr. Brian R. Thompson

Part 1 

Part 2 

Percussion 

## Double Stroke Roll

Alternating double strokes played evenly with wrist strokes (open) or diddles (closed).  
 Should be played fast and even, used to make individual notes more distinct.

1. 

2. 

3. 

# The Thunderer

Concert  
Mallet

First Strain

1889

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Musical notation for the Melody part, consisting of two staves. The first staff begins with a dynamic marking of *mf* and features a trill (tr) over the first note. The second staff continues the melody with another trill. The key signature has one flat (Bb) and the time signature is common time (C).

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 a trill (tr) over the first note. The second staff continues the counter melody with a trill and a dynamic marking of *ff* at the end. The key signature has one flat (Bb) and the time signature is common time (C).

Accompaniment

Musical notation for the Accompaniment part, consisting of two staves. The first staff begins with a dynamic marking of *mf*. The second staff continues the accompaniment with a dynamic marking of *ff* at the end. The key signature has one flat (Bb) and the time signature is common time (C).

Bass

Musical notation for the Bass part, consisting of two staves. The first staff begins with a dynamic marking of *mf*. The second staff continues the bass line with a dynamic marking of *ff* at the end. The key signature has one flat (Bb) and the time signature is common time (C).

# The Thunderer

Percussion

First Strain

1889

John Philip Sousa  
Arr. Brian R. Thompson

Percussion

S.D.  
 B.D./cyms.

The main score consists of two staves. The top staff is for Snare Drum (S.D.) and the bottom staff is for Bass Drum/Cymbals (B.D./cyms.). The music is in 2/4 time and features a rhythmic pattern of eighth notes with accents. The piece concludes with a double bar line.

Flams on different beats

1. 
 Musical notation for exercise 1, first staff, showing a 4/4 time signature and a sequence of quarter notes with accents on the first and third beats.

Musical notation for exercise 1, second staff, showing a sequence of quarter notes with accents on the second and fourth beats.

Musical notation for exercise 1, third staff, showing a sequence of quarter notes with accents on the first and third beats.

Musical notation for exercise 1, fourth staff, showing a sequence of quarter notes with accents on the second and fourth beats, ending with a double bar line.

2. 
 Musical notation for exercise 2, first staff, showing a 4/4 time signature and a sequence of quarter notes with accents on the first and third beats.

Musical notation for exercise 2, second staff, showing a sequence of quarter notes with accents on the second and fourth beats.

Musical notation for exercise 2, third staff, showing a sequence of quarter notes with accents on the first and third beats.

Musical notation for exercise 2, fourth staff, showing a sequence of quarter notes with accents on the second and fourth beats, ending with a double bar line.

# Mother Goose

Concert  
Mallet

## Trio Part 1

1883

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

### Harmony

### Counter Melody

### Accompaniment



20a

# Mother Goose

Concert  
Mallet/Perc

## Trio Part 1

1883

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Two staves of bass clef musical notation in 2/4 time. The first staff begins with a dynamic marking of *p* and features a melody with eighth and sixteenth notes. The second staff begins with a dynamic marking of *ff* and features a rhythmic accompaniment of eighth notes.

Challenge

Two staves of treble clef musical notation in 2/4 time. The first staff begins with a dynamic marking of *p* and features a melody with dotted rhythms. The second staff begins with a dynamic marking of *ff* and features a complex rhythmic pattern with sixteenth notes and slurs.

Percussion

Two staves of percussion notation in 2/4 time. The first staff is labeled "Triangle" and begins with a dynamic marking of *p*, showing a sequence of four eighth notes followed by seven measures of rests. The second staff is labeled "S.D." and "B.D./Cym" with a dynamic marking of *ff*, showing a sequence of eighth notes followed by seven measures of rests.

# The Beau Ideal (1893) — Intro

## Percussion

John Philip Sousa  
Arr. Brian R. Thompson

Part 1

*ff*

Part 2

*ff*

Percussion

*ff*

### Double Stroke Roll Exercise

1.

R R L L

R R L L

2.

RR LL

RR LL





“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**

# The Thunderer

**Concert  
Mallet****Final Strain****1889**John Philip Sousa  
Arr. Brian R. Thompson**Melody**

Musical notation for the Melody part, consisting of two staves. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written in a treble clef and features a series of eighth and quarter notes with slurs, ending with a final whole note.

**Counter Melody**

Musical notation for the Counter Melody part, consisting of two staves. The key signature is one flat (Bb) and the time signature is common time (C). The counter melody is written in a treble clef and features a series of eighth and quarter notes, providing a rhythmic accompaniment to the main melody.

**Accompaniment**

Musical notation for the Accompaniment part, consisting of two staves. The key signature is one flat (Bb) and the time signature is common time (C). The accompaniment is written in a treble clef and features a series of chords and eighth notes, providing a harmonic foundation for the melody.

**Bass**

Musical notation for the Bass part, consisting of two staves. The key signature is one flat (Bb) and the time signature is common time (C). The bass part is written in a bass clef and features a series of eighth and quarter notes, providing a rhythmic and harmonic foundation for the melody.

# The Thunderer

Percussion

Final Strain

1889

John Philip Sousa  
Arr. Brian R. Thompson

Percussion

## Single Stroke Seven Exercise

Like the single stroke four except three extra hits. Usually written as a sextuplet.

1.

2.

# The Belle of Chicago

Concert  
Mallet

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 a *(pp 2nd x)* marking. The second staff continues the melody. The third staff includes first and second endings, with a [1st x] marking and a repeat sign.

## 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 includes first and second endings, with a [1st x] marking and a repeat sign.

## Accompaniment

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

22a

# The Belle of Chicago

Concert  
Mallet/Perc

Trio

1892

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Bass line musical notation for 'The Belle of Chicago'. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The notation 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 bracketed instruction '[1st x]' pointing to the first ending. The piece concludes with a double bar line.

Percussion

Percussion line musical notation for 'The Belle of Chicago'. The notation consists of three staves. The first staff includes the instruction '[-cym]' and a dynamic marking of *(pp 2nd x)*. The second and third staves show rhythmic patterns with various articulations such as accents and slurs. The piece concludes with a first ending (1.) and a second ending (2.), with a double bar line at the end.

# The Loyal Legion (1890) — Break Strain

John Philip Sousa  
Arr. Brian R. Thompson

Part 1

*ff*

*sfz*

Part 2

*ff*

*sfz*

Percussion

S.D.

B.D./Cyms. *ff*

*sfz*



“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**



# Mother Goose

Concert  
Mallet

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 dynamic marking of *f*. The second staff features accents (>) over several notes. The third staff begins with a dynamic marking of *ff* and also features accents (>) over several notes. The key signature is one flat (Bb) and the time signature is 2/4.

Counter Melody

Musical score for the Counter Melody section, consisting of three staves. The first staff begins with a dynamic marking of *f*. The second and third staves feature accents (>) over several notes. The key signature is one flat (Bb) and the time signature is 2/4.

Accompaniment

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

23a

# Mother Goose

Concert  
Mallet/Perc

Bass

Trio Part 3

1883

John Philip Sousa  
Arr. Brian R. Thompson

Musical notation for the Bass part, consisting of three staves. The first staff begins with a dynamic marking of *f*. The second and third staves end with a dynamic marking of *ff*. The music is in 2/4 time and features a rhythmic pattern of eighth notes and quarter notes.

Percussion

Musical notation for the Percussion part, consisting of three staves. The first staff is labeled "S.D." and the second "B.D./Cym.". The first staff begins with a dynamic marking of *f*. The third staff begins with a dynamic marking of *ff*. The music is in 2/4 time and features a rhythmic pattern of eighth notes and quarter notes.

# Boy Scouts of America (1916) — Break Strain

John Philip Sousa  
Arr. Brian R. Thompson

## Part 1

## Part 2

## Part 3

## Percussion



“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**

# Mikado March

Concert  
Mallet

Second Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

First line of the melody staff in 2/4 time, key of B-flat major. It begins with a half rest followed by a quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4. The next measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4. The final measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4. Dynamics include an accent (>) on the first G4 and a forte (*f*) marcato marking.

Second line of the melody staff. It begins with a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4. The next measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4. The final measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5, quarter note B-flat4, quarter note A4, quarter note G4. Dynamics include accents (>) on the first G4 and the final G4, and a forte (*f*) marcato marking.

Accompaniment

First line of the accompaniment staff in 2/4 time, key of B-flat major. It begins with a half rest followed by a quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5. The next measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5. The final measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5. Dynamics include a forte (*f*) marcato marking.

Second line of the accompaniment staff. It begins with a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5. The next measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5. The final measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5. Dynamics include an accent (>) on the first G4 and a forte (*f*) marcato marking.

Accompaniment

Third line of the accompaniment staff. It begins with a half rest followed by a quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5. The next measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5. The final measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5. Dynamics include a forte (*f*) marcato marking.

Fourth line of the accompaniment staff. It begins with a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5. The next measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5. The final measure contains a dotted quarter note G4, eighth note A4, eighth note B-flat4, quarter note C5. Dynamics include a forte (*f*) marcato marking.

Bass

First line of the bass staff in 2/4 time, key of B-flat major. It begins with a half rest followed by a quarter note G3, quarter note A3, quarter note B-flat3, quarter note C4. The next measure contains a dotted quarter note G3, eighth note A3, eighth note B-flat3, quarter note C4. The final measure contains a dotted quarter note G3, eighth note A3, eighth note B-flat3, quarter note C4. Dynamics include a forte (*f*) marcato marking.

Second line of the bass staff. It begins with a dotted quarter note G3, eighth note A3, eighth note B-flat3, quarter note C4. The next measure contains a dotted quarter note G3, eighth note A3, eighth note B-flat3, quarter note C4. The final measure contains a dotted quarter note G3, eighth note A3, eighth note B-flat3, quarter note C4. Dynamics include a forte (*f*) marcato marking.

# Mikado March

Percussion

Second Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

## Snare Drum

Musical notation for Snare Drum, starting with a dynamic marking of *f*. The notation consists of two staves. The first staff begins with a treble clef, a common time signature (C), and a half rest. The melody is written in eighth notes, with some beamed eighth notes and dotted eighth notes. The second staff continues the melody, featuring various rhythmic patterns including eighth notes, quarter notes, and sixteenth notes, ending with a double bar line.

## Bass Drum / Cymbals

Musical notation for Bass Drum / Cymbals, starting with a dynamic marking of *f*. The notation consists of two staves. The first staff begins with a treble clef, a common time signature (C), and a half rest. The notation is written in quarter notes. The second staff continues the notation, featuring quarter notes and some notes with accents, ending with a double bar line.

# The Quilting Party

Concert  
Mallet/Perc

First Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff in 2/4 time, key of B-flat major. The piece begins with a *mf* dynamic. The first measure is a quarter rest. 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. Dynamics include *mf*, *f*, and *mf*.

Accompaniment

Accompaniment staff 1 in 2/4 time, key of B-flat major. It features a steady eighth-note accompaniment. A first ending bracket covers measures 10-11, and a second ending bracket covers measures 12-13. Dynamics include *mf*, *f*, and *mf*.

Accompaniment

Accompaniment staff 2 in 2/4 time, key of B-flat major. It features a steady eighth-note accompaniment. A first ending bracket covers measures 10-11, and a second ending bracket covers measures 12-13. Dynamics include *mf*, *f*, and *mf*.

Bass

Bass staff in 2/4 time, key of B-flat major. The piece begins with a *mf* dynamic. The bass line consists of eighth and quarter notes. A first ending bracket covers measures 10-11, and a second ending bracket covers measures 12-13. Dynamics include *mf*, *f*, and *mf*.

Percussion

Percussion staff in 2/4 time, key of B-flat major. It features a steady eighth-note accompaniment. A first ending bracket covers measures 10-11, and a second ending bracket covers measures 12-13. Dynamics include *mf*, *f*, and *mf*.

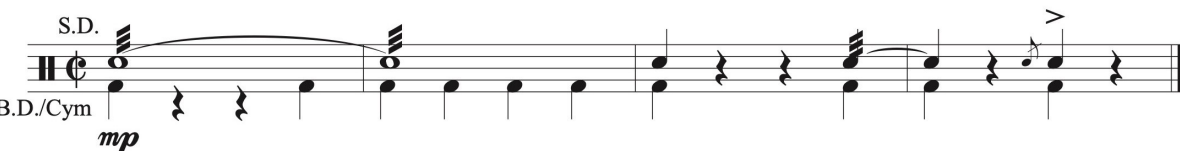


# Manhattan Beach (1893) – Intro

John Philip Sousa  
Arr. Brian R. Thompson

Part 1 

Part 2 


Percussion 

## 13 Stroke Roll Exercises

### Hints for playing Thirteen Stroke Rolls.

1. The base for the thirteen stroke roll is six single strokes followed by an accent.
2. Double stroke the first six strokes and add a down stroke accent to the end.

Brian R. Thompson

1.   
 R L R L R L R L R L L R R L L R R L L R R L L R R L

2.   
 R R L L R R L L R R L L R R L L R R L L R R L

3.   
 R R L L R R L L R R L L R R L L R R L L R R L

4.   
 R R L L R R L L R R L L R R L L R R L L R R L

# The High School Cadets

Concert  
Mallet

## Second Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

### Melody

Melody staff for the Second Strain. The music is in 2/4 time and B-flat major. It consists of two lines of music. The first line starts with a fortissimo (*ff*) dynamic and transitions to piano (*p*). The second line starts with *ff*, transitions to *p*, and ends with a fortissimo (*ff*) dynamic. The melody features various note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

### Accompaniment

Accompaniment staff for the Second Strain. The music is in 2/4 time and B-flat major. It consists of two lines of music. The first line starts with a fortissimo (*ff*) dynamic and transitions to piano (*p*). The second line starts with *ff*, transitions to *p*, and ends with a fortissimo (*ff*) dynamic. The accompaniment features a steady rhythm of eighth notes and chords, with slurs and dynamic markings.

### Accompaniment

Second accompaniment staff for the Second Strain. The music is in 2/4 time and B-flat major. It consists of two lines of music. The first line starts with a fortissimo (*ff*) dynamic and transitions to piano (*p*). The second line starts with *ff*, transitions to *p*, and ends with a fortissimo (*ff*) dynamic. The accompaniment features a steady rhythm of eighth notes and chords, with slurs and dynamic markings.

### Bass

Bass staff for the Second Strain. The music is in 2/4 time and B-flat major. It consists of two lines of music. The first line starts with a fortissimo (*ff*) dynamic and transitions to piano (*p*). The second line starts with *ff*, transitions to *p*, and ends with a fortissimo (*ff*) dynamic. The bass line features a steady rhythm of eighth notes and chords, with slurs and dynamic markings.

## Second Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

Percussion

Cymbals cut in and out with dynamic changes.

Musical score for Percussion in 2/4 time. The score consists of two staves. The top staff is labeled 'S.D.' and 'B.D./Cym'. The bottom staff is labeled '+ cym.'. Dynamics include *ff*, *p*, and *ff*. The score features a series of rhythmic patterns with cymbal effects indicated by 'cym.' and dynamic markings.

### Paradiddle Exercises

#### Hints for playing Paradiddles.

1. *Exercise #1:* Play a down stroke stopping about two inches from drumhead.
2. *Exercise #1:* Play an upstroke. Tip of drumstick starts about 2 inches from drum and goes up about 10 inches.
3. *Exercise #2:* Add two taps with the same hand that started the stroke.
4. Practice single paradiddles slowly and correctly. Slow and correct is the fastest way to learn paradiddles.

Brian R. Thompson

Four paradiddle exercises in 4/4 time, each starting with an accent (>).  
**1.** R Down L up, L Down R up, R Down L up, L Down R up.  
**2.** R L R tap R tap, L R L tap L tap, R L R tap R tap, L R L tap L tap.  
**3.** R L R R L R L L.  
**4.** R L

# Mikado March

Concert  
Mallet

**Final Strain**

**1885**

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Accompaniment

Accompaniment

Bass

# Mikado March

Percussion

Final Strain

1885

John Philip Sousa  
Arr. Brian R. Thompson

Percussion

S.D.  
B.D./Cym  
*ff*

## Paradiddle-Diddle Exercises

Hints for playing Paradiddle-diddles.

1. Learn the paradiddle first.
2. Now play a paradiddle with an extra diddle at the end.

Brian R. Thompson

1.   
R L R R L L L R L L R R

2.   
R L R R L L L R L L R R

3.   
R L R R L L L R L L R R

4.   
R L R R L L L R L L R R

# El Capitan

Concert  
Mallet

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

Concert  
Mallet/Perc

Trio

1896

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical notation for the Bass part, consisting of two staves. The first staff begins with a *mp* dynamic marking. The second staff ends with a *f* dynamic marking. The music is in 2/4 time and B-flat major.

Percussion

Musical notation for the Percussion part, consisting of two staves. The top staff is labeled S.D. and the bottom staff is labeled B.D. The music is in 2/4 time and B-flat major. The first staff begins with a *mp* dynamic marking. The second staff ends with a *sub. f* dynamic marking. A Cym. (Cymbal) marking is present in the final measure of the second staff.

**Yorktown Centennial (1881) – Bugle Strain**John Philip Sousa  
Arr. Brian R. Thompson

Mallet

**Percussion Tacet****Bonnie Annie Laurie (1883) – Intro**





“I can almost always write music: at any hour of the twenty-four, if I put pencil to paper, music comes.”

**John Philip Sousa**

# The Washington Post

Concert  
Mallet

Melody

Second Strain

1889

John Philip Sousa  
Arr. Brian R. Thompson

Counter Melody

Accompaniment

29a

# The Washington Post

Concert  
Mallet/Perc

Second Strain

1889

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Bass line musical notation for 'The Washington Post'. It consists of three staves in bass clef with a key signature of one flat and a 6/8 time signature. The first staff begins with a repeat sign and contains a sequence of eighth notes. Dynamics include *p* 1st time and *ff* 2nd time. The second staff continues the sequence and includes a first ending bracket labeled '1.'. The third staff includes a second ending bracket labeled '2.' and concludes with a *fff* dynamic marking.

Percussion

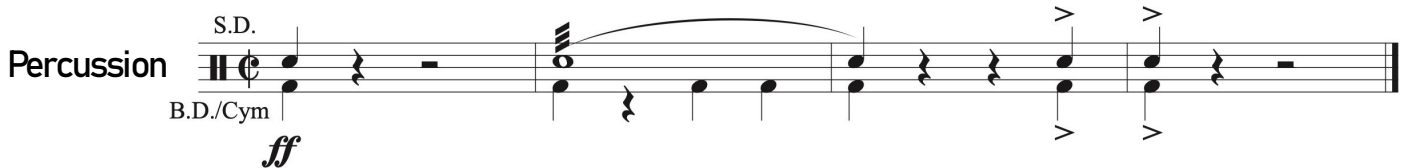
Percussion line musical notation for 'The Washington Post'. It consists of three staves in treble clef with a key signature of one flat and a 6/8 time signature. The notation includes various rhythmic patterns and dynamics. The first staff includes markings for '1st - Cym.' and '2nd + Cym.', and dynamic changes from *pp* to *p* and *p* to *ff*. The second staff includes first and second endings, with dynamics *pp* and *p*. The third staff includes a 'Cym.' marking and dynamics *ff* and *sfz*.

**Pet of the Petticoats (1883) – Break Strain**John Philip Sousa  
Arr. Brian R. Thompson

## Mallet



## Percussion

**Revival (1876) – Intro**

# Sabre and Spurs

Concert  
Mallet

**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 B-flat major. The first staff begins with a dynamic marking of *mp*. The melody consists of quarter and eighth notes, with some rests.

Accompaniment

*p*

Accompaniment staff 1 and 2: Two staves of music in 6/8 time, key of B-flat major. The first staff begins with a dynamic marking of *p*. The accompaniment consists of eighth-note chords and single notes.

Accompaniment

*p*

Accompaniment staff 3 and 4: Two staves of music in 6/8 time, key of B-flat major. The first staff begins with a dynamic marking of *p*. The accompaniment consists of eighth-note chords and single notes.

Bass

*p* Sim.

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

# Sabre and Spurs

Percussion

Trio

1918

John Philip Sousa  
Arr. Brian R. Thompson

Percussion

Reg. Drums

*p*

Horse Hoofs

The musical score is written for Percussion and consists of three systems, each with two staves. The top staff is for Reg. Drums and the bottom staff is for Horse Hoofs. The time signature is 6/8. The first system begins with a dynamic marking of *p* (piano). The Reg. Drums part features a melody of eighth notes, starting with a half note, followed by eighth notes, and a triplet of eighth notes. The Horse Hoofs part features a triplet of eighth notes. The second system continues the melody with eighth notes and a triplet of eighth notes in the bottom staff. The third system concludes the melody with eighth notes and a final triplet of eighth notes in the bottom staff. The score includes dynamic markings (*p*) and articulation marks (slashes) throughout.

# The Diplomat

Concert  
Mallet

**First Strain**

1904

John Philip Sousa  
Arr. Brian R. Thompson

Melody

§

Melody staff for 'The Diplomat'. It consists of two lines of music in 6/8 time with a key signature of two flats. The first line contains the main melody, and the second line concludes with the instruction 'Fine D.S. al Fine'.

Accompaniment

§

Accompaniment staff 1 for 'The Diplomat'. It consists of two lines of music in 6/8 time with a key signature of two flats. The first line contains the accompaniment, and the second line concludes with the instruction 'Fine D.S. al Fine'.

Accompaniment

§

Accompaniment staff 2 for 'The Diplomat'. It consists of two lines of music in 6/8 time with a key signature of two flats. The first line contains the accompaniment, and the second line concludes with the instruction 'Fine D.S. al Fine'.

Bass

§

Bass staff for 'The Diplomat'. It consists of two lines of music in 6/8 time with a key signature of two flats. The first line contains the bass line, and the second line concludes with the instruction 'Fine D.S. al Fine'.

# The Diplomat

Percussion

First Strain

1904

John Philip Sousa  
Arr. Brian R. Thompson

Percussion

Musical score for Percussion, showing three staves. The first staff is marked S.D. and B.D. with a dynamic of *p*. The second staff has a dynamic of *p*. The third staff has a dynamic of *f*. The score includes various rhythmic patterns and dynamics, ending with a double bar line and a cross symbol.

## Single Ratamacue Exercise

### Hints for playing Single Ratamacue.

1. Single Ratamacue is a Four Stroke Roll with a drag at the beginning.

Brian R. Thompson

Four examples of Single Ratamacue exercises, each in 4/4 time. Each example consists of a four-measure roll with a drag at the beginning. The exercises are numbered 1 through 4.

1.  $\text{R } \overset{\text{3}}{\text{L}} \text{ R L} \quad \text{LLR } \overset{\text{3}}{\text{L}} \text{ R L} \quad \text{L } \overset{\text{3}}{\text{R}} \text{ L R} \quad \text{RRL } \overset{\text{3}}{\text{R}} \text{ L R}$

2.  $\text{R } \overset{\text{3}}{\text{L}} \text{ R L} \quad \text{LLR } \overset{\text{3}}{\text{L}} \text{ R L} \quad \text{R } \overset{\text{3}}{\text{L}} \text{ R L} \quad \text{LLR } \overset{\text{3}}{\text{L}} \text{ R L}$

3.  $\text{R} \quad \text{L } \overset{\text{3}}{\text{R}} \text{ L R} \quad \text{RRL } \overset{\text{3}}{\text{R}} \text{ L R} \quad \text{R} \quad \text{L } \overset{\text{3}}{\text{R}} \text{ L R} \quad \text{RRL } \overset{\text{3}}{\text{R}} \text{ L}$

4.  $\text{R } \overset{\text{3}}{\text{L}} \text{ R L} \quad \text{L } \overset{\text{3}}{\text{R}} \text{ L R} \quad \text{LLR } \overset{\text{3}}{\text{L}} \text{ R L} \quad \text{RRL } \overset{\text{3}}{\text{R}} \text{ L R}$



# The Washington Post

Concert  
Mallet

Trio

1889

John Philip Sousa  
Arr. Brian R. Thompson

Melody

Melody staff for 'The Washington Post'. The music is in 6/8 time and B-flat major. It consists of two staves of music. The first staff contains the first six measures, and the second staff contains the remaining six measures. Dynamics include *mp* and *p*. The piece ends with a double bar line.

Accompaniment

Accompaniment staff 1 for 'The Washington Post'. The music is in 6/8 time and B-flat major. It consists of two staves of music. The first staff contains the first six measures, and the second staff contains the remaining six measures. Dynamics include *p*. The piece ends with a double bar line.

Accompaniment

Accompaniment staff 2 for 'The Washington Post'. The music is in 6/8 time and B-flat major. It consists of two staves of music. The first staff contains the first six measures, and the second staff contains the remaining six measures. Dynamics include *p*. The piece ends with a double bar line.

Bass

Bass staff for 'The Washington Post'. The music is in 6/8 time and B-flat major. It consists of two staves of music. The first staff contains the first six measures, and the second staff contains the remaining six measures. Dynamics include *p*. The piece ends with a double bar line.

Percussion

**Trio****1889**John Philip Sousa  
Arr. Brian R. Thompson

S.D.  
B.D.  
*p*

*p*

## Swiss Army Triplet Exercise

### Hints for playing a Swiss Army Triplets.

1. Use Swiss Army Triplets instead of Flam Accents, because repeated Flam Accents have three repeated strokes per hand (harder) and Swiss Army Triplets only have two (easier).

Brian R. Thompson

1.  $\frac{4}{4}$ : L R R L L R L R L R

2.  $\frac{4}{4}$ : R R L L L R L L R

3.  $\frac{12}{8}$ : L R R L L R L L L R R L L R

4.  $\frac{2}{4}$ : 3 3 3 3 3 3 3 3

# The High School Cadets

Concert  
Mallet

Melody

First Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

Musical score for the Melody part of 'The High School Cadets'. The score is written in treble clef, 2/4 time, and B-flat major. It consists of three staves. The first staff begins with a *mf* dynamic and features a melodic line with accents. The second staff continues the melody, ending with a *sub p* dynamic. The third staff contains a repeat sign with first and second endings, marked with a *f* dynamic.

Counter Melody

Musical score for the Counter Melody part of 'The High School Cadets'. The score is written in treble clef, 2/4 time, and B-flat major. It consists of three staves. The first staff begins with a *mf* dynamic and features a counter-melodic line with accents. The second staff continues the counter-melody, ending with a *sub p* dynamic. The third staff contains a repeat sign with first and second endings, marked with a *f* dynamic.

Accompaniment

Musical score for the Accompaniment part of 'The High School Cadets'. The score is written in treble clef, 2/4 time, and B-flat major. It consists of three staves. The first staff begins with a *mf* dynamic and features a rhythmic accompaniment with accents. The second staff continues the accompaniment, ending with a *sub p* dynamic. The third staff contains a repeat sign with first and second endings, marked with a *f* dynamic.

33a

# The High School Cadets

Concert  
Mallet/Perc

First Strain

1890

John Philip Sousa  
Arr. Brian R. Thompson

Bass

Musical score for Bass, consisting of three staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first staff begins with a dynamic marking of *mf*. The second staff includes a *sub p* marking. The third staff features a first ending (1.) and a second ending (2.), with a dynamic marking of *f* at the beginning of the section.

Percussion

Musical score for Percussion, consisting of three staves. The top staff is labeled S.D. (Snare Drum) and the bottom two staves are labeled B.D./Cym (Bass Drum/Cymbal). The score includes dynamic markings such as *v choke* and *sub p*. It also features first and second endings, with a dynamic marking of *f* at the start of the final section.

33b

Percussion

# Homeward Bound (1891-2) – Intro

John Philip Sousa  
Arr. Brian R. Thompson

Mallet

*ff* *mf*

Percussion

S.D.  
B.D./Cym.

*ff* *mf*

# The Gladiator (1886) – Intro

Mallet 1

*ff*

Mallet 2

*ff*

Percussion

B.D./Cym.

*ff*

# 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 (B-flat) and a common time signature (C). It begins with a whole note chord of G2, B-flat2, and D3, followed by a series of chords and eighth notes. The bottom staff, labeled 'Parts 3,4', is in bass clef with the same key signature and time signature. It starts with a whole rest, followed by a series of chords and eighth notes that complement the upper parts.

# 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 (B-flat) and a 2/4 time signature. It features a melodic line of quarter notes: G2, A2, B-flat2, C3, B-flat2, A2, G2, F2, E2, D2. The bottom staff, labeled 'Parts 2,3,4', is in bass clef with the same key signature and time signature. It provides a harmonic accompaniment with chords and eighth notes.

# 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 (B-flat) and a common time signature (C). It features a melodic line with eighth notes and a final whole note. The bottom staff, labeled 'Parts 3,4', is in bass clef with the same key signature and time signature. It provides a harmonic accompaniment with chords and eighth notes.

# 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 (B-flat) and a common time signature (C). It features a melodic line with eighth notes and a final whole note. The bottom staff, labeled 'Parts 3,4', is in bass clef with the same key signature and time signature. It provides a harmonic accompaniment with chords and eighth notes.

## 5 National Fencibles, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

## 7 Pet of the Petticoats, Trio

Brian R. Thompson

Parts 1

Parts 2,3,4

## 8 National Fencibles, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

## 9 The White Plume, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4



Mallets

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 mallets in a 2/4 time signature with a key signature of one flat (B-flat). The top staff, labeled 'Parts 1,2', features a melody of eighth and sixteenth notes. The bottom staff, labeled 'Parts 3,4', provides a harmonic accompaniment using chords and single notes.

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 written for mallets in a 2/4 time signature with a key signature of one flat (B-flat). The top staff, labeled 'Parts 1,2', features a melody of eighth and sixteenth notes. The bottom staff, labeled 'Parts 3,4', provides a harmonic accompaniment using chords and single 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 written for mallets in a 2/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The top staff, labeled 'Parts 1,2', features a melody of eighth and sixteenth notes. The bottom staff, labeled 'Parts 3,4', provides a harmonic accompaniment using chords and single 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 written for mallets in a 6/8 time signature with a key signature of one flat (B-flat). The top staff, labeled 'Parts 1,2', features a melody of eighth and sixteenth notes. The bottom staff, labeled 'Parts 3,4', provides a harmonic accompaniment using chords and single notes.



**14** Mother Hubbard, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Mother Hubbard, First Strain, Parts 1,2 and 3,4. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The top staff (Parts 1,2) uses a treble clef and the bottom staff (Parts 3,4) uses a bass clef. The music consists of a series of chords and melodic lines.

**15** Sound Off, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Sound Off, Second Strain, Parts 1,2 and 3,4. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The top staff (Parts 1,2) uses a treble clef and the bottom staff (Parts 3,4) uses a bass clef. The music consists of a series of chords and melodic lines.

**16** Mother Goose, First Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Mother Goose, First Strain, Parts 1,2 and 3,4. The score is in 2/4 time with a key signature of one flat (B-flat). The top staff (Parts 1,2) uses a treble clef and the bottom staff (Parts 3,4) uses a bass clef. The music consists of a series of chords and melodic lines.

17

**Homeward Bound, First Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

The musical score for 'Homeward Bound, First Strain' is written for four parts (1, 2, 3, and 4) in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system shows the initial four measures, and the second system shows the final four measures. The melody is primarily in the treble clef (Parts 1 and 2), while the bass clef (Parts 3 and 4) provides a harmonic accompaniment. The piece concludes with a double bar line.

18

**The Triton, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

The musical score for 'The Triton, Trio' is written for four parts (1, 2, 3, and 4) in common time (C). The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system shows the initial four measures, and the second system shows the final four measures. The melody is primarily in the treble clef (Parts 1 and 2), while the bass clef (Parts 3 and 4) provides a harmonic accompaniment. The piece concludes with a double bar line.

19

**The Thunderer, First Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

The musical score for 'The Thunderer, First Strain' is written for four parts (1, 2, 3, and 4) in common time (C). The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system shows the initial four measures, and the second system shows the final four measures. The melody is primarily in the treble clef (Parts 1 and 2), while the bass clef (Parts 3 and 4) provides a harmonic accompaniment. The piece concludes with a double bar line.

**20** Mother Goose, Trio Part 1

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Mother Goose, Trio Part 1, Parts 1,2 and 3,4. The score is in 2/4 time, key of B-flat major. The top staff (Parts 1,2) features a melody with eighth and quarter notes, and the bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and eighth notes.

**21** The Thunderer, Final Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for The Thunderer, Final Strain, Parts 1,2 and 3,4. The score is in common time (C), key of B-flat major. The top staff (Parts 1,2) features a melody with a long slur over the first four measures, and the bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and eighth notes.

**22** The Belle of Chicago, Trio

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for The Belle of Chicago, Trio, Parts 1,2 and 3,4. The score is in common time (C), key of B-flat major. The top staff (Parts 1,2) features a melody with eighth and quarter notes, and the bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and eighth notes.

**23** Mother Goose, Trio Part 3

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical notation for Mother Goose, Trio Part 3, Parts 1,2 and 3,4. The score is in 2/4 time, key of B-flat major. The top staff (Parts 1,2) features a melody with eighth and quarter notes, and the bottom staff (Parts 3,4) provides a harmonic accompaniment with chords and eighth notes.

## 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

28

**El Capitan, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'El Capitan, Trio' in 2/4 time, key of B-flat major. The score is for mallets and consists of two staves: Parts 1,2 (treble clef) and Parts 3,4 (bass clef). The melody in Parts 1,2 starts with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line in Parts 3,4 consists of quarter notes G2, F2, E2, and D2.

29

**The Washington Post, Second Strain**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'The Washington Post, Second Strain' in common time, key of B-flat major. The score is for mallets and consists of two staves: Parts 1,2 (treble clef) and Parts 3,4 (bass clef). The melody in Parts 1,2 starts with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line in Parts 3,4 consists of quarter notes G2, F2, E2, and D2.

30

**Sabre and Spurs, Trio**

Brian R. Thompson

Parts 1,2

Parts 3,4

Musical score for 'Sabre and Spurs, Trio' in common time, key of B-flat major. The score is for mallets and consists of two staves: Parts 1,2 (treble clef) and Parts 3,4 (bass clef). The melody in Parts 1,2 starts with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line in Parts 3,4 consists of quarter notes G2, F2, E2, and D2.

31

**The Diplomat, First Strain**

Brian R. Thompson

Parts 1,2


Parts 3,4

Musical score for 'The Diplomat, First Strain' in common time, key of B-flat major. The score is for mallets and consists of two staves: Parts 1,2 (treble clef) and Parts 3,4 (bass clef). The melody in Parts 1,2 starts with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line in Parts 3,4 consists of quarter notes G2, F2, E2, and D2.

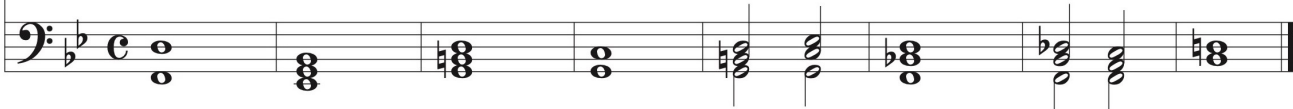
**32** The Washington Post, Trio

Brian R. Thompson

Parts 1



Parts 2,3,4




The musical score for 'The Washington Post, Trio' consists of two staves. The top staff, labeled 'Parts 1', is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line with eighth and quarter notes. The bottom staff, labeled 'Parts 2,3,4', is in bass clef with the same key signature and time signature. It contains a bass line with chords and eighth notes.


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

Brian R. Thompson

Parts 1



Parts 2,3,4



The musical score for 'The High School Cadets, First Strain' consists of two staves. The top staff, labeled 'Parts 1', is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains a melodic line with eighth and quarter notes. The bottom staff, labeled 'Parts 2,3,4', is in bass clef with the same key signature and time signature. It contains a bass line with chords and eighth notes.