



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 3 *of* No. 47

THE
BEAU IDEAL
MARCH
(1893)

FULL *of* SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, “The Beau Ideal” (1893)

“Sousa is the joy of the masses, the beautiful musician.” The expression “beau ideal” was used in the early 1890’s to describe anything that had caught the public fancy. An inscription on the original sheet music indicates that the “beau ideal” in the title was a newly formed organization called The National League of Musicians of the United States.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 41. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

“The Complete Marches of John Philip Sousa” appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all remaining markings and the original scoring are preserved. Where instruments are added to the original orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa’s musicians or changes modeled on the customary practices of “The March King.”

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa’s marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and “The March King’s” brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. In many instances these indications appear side-by-side with the original markings. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

First Strain (m. 5-28): The dynamic contrast of this strain is critical. Each of the crescendos in this strain are capped by an added percussion accent. The subito mezzo-piano in m. 20 should be significantly softer, but each of the final quarter notes in the melody (m. 20, 22, 24, and 26) should still be slightly accented.

Second Strain (m. 29-46): This particular second strain is traditionally played forte as printed both times through. There is a bit of a conversation here between the high winds and brass and the low brass. The capped notes in the low brass in m. 32-33, 36-37, and 40-45 should be well marked and slightly louder than the base forte dynamic. Accents are added in percussion throughout the strain to highlight this back and forth.

Trio (m. 46-63): Piccolo, E-flat clarinet, cornets, and cymbals are tacet first time through this trio. Clarinets play down the octave from the original parts as indicated and all play at mezzo-piano. Trombones may play first time through to fill

out the harmonies and bells join in, doubling the melody. On the repeat, the dynamic drops further to piano as was Sousa's custom, and to enhance this change, trombones and all battery percussion may also drop out for the repeat.

Break Strain (m. 63-87): All instruments rejoin at fortissimo for the break strain. The percussion have unique parts here, with solo cymbals followed by the snare drummer playing on the shell with the high woodwinds. The cymbal and bass drum parts are independent throughout the break strain. For the final four measures the dynamic drops to mezzo-forte for everyone and a crescendo returns to forte through m. 87 before the subito piano that begins the final strain first time.

Final Strain (m. 88-104): Piccolo, E-flat clarinet, cornets, trombones and cymbals are tacet once more first time through. The bass clarinet and euphonium carry the important countermelody first time. All instruments are back in for the repeat of the break strain, and the final four bars of the break strain once again drop to mezzo-forte, however this time a crescendo brings the dynamic to fortississimo and it is kept through to the end. Two strong sffz accents are added in percussion last time through in m. 100-101.

THE BEAU IDEAL

(1893)

JOHN PHILIP SOUSA

Full Score

March Tempo.

2 3 4 5 6 7 8 9 10

1st Flute/Piccolo *ff* *f* *mf*

2nd Flute *ff* *f* *mf*

1st & 2nd Oboes *ff* *f* *mf*

E♭ Clarinet *ff* *f* *mf*

Solo & 1st B♭ Clarinets *ff* *f* *mf*

2nd B♭ Clarinet *ff* *f* *mf*

3rd B♭ Clarinet *ff* *f* *mf*

E♭ Alto Clarinet (optional) [E♭ Cornet altered] *ff* *f* *mf*

B♭ Bass Clarinet (B♭ Bass) *ff* *f* *mf*

1st & 2nd Bassoons *ff* *f* *mf*

B♭ Soprano Saxophone (optional) *ff* *f* *mf*

E♭ Alto Saxophone *ff* *f* *mf*

B♭ Tenor Saxophone *ff* *f* *mf*

E♭ Baritone Saxophone *ff* *f* *mf*

March Tempo.

E♭ Cornet (optional) *ff* *f* *mf*

Solo B♭ Cornet *ff* *f* *mf*

1st B♭ Cornet *ff* *f* *mf*

2nd & 3rd B♭ Cornets *ff* *f* *mf*

1st & 2nd F Horns *ff* *f* *mf*

3rd & 4th F Horns *ff* *f* *mf*

Baritone *ff* *f* *mf*

1st & 2nd Trombones *ff* *f* *mf*

Bass Trombone *ff* *f* *mf*

Tuba *ff* *f* *mf*

Drums (opt. Glockenspiel) *ff* *f* *mf*

THE BEAU IDEAL
Full Score

11 12 13 14 15 16 17 18 19 20

1st Flt./Picc. *f* *mp sub*

2nd Flt. *f* *mp sub*

1st & 2nd Obs. *f* *mp sub*

E♭ Clar. *f* *mp sub*

Solo/1st Clar. *f* *mp sub*

2nd Clar. *f* *mp sub*

3rd Clar. *f* *mp sub*

Alto Clar. *f* *mp sub*

Bass Clar. *f* *mp sub*

1st & 2nd Bsns. *f* *mp sub*

Sop. Sax. *f* *mp sub*

2nd Alto Sax. *f* *mp sub*

Ten. Sax. *f* *mp sub*

Bari. Sax. *f* *mp sub*

E♭ Cor. *f* *mp sub*

Solo B♭ Cor. *f* *mp sub*

1st B♭ Cor. *f* *mp sub*

2nd & 3rd B♭ Cors. *f* *mp sub*

1st & 2nd Hrns. *f* *mp sub*

3rd & 4th Hrns. *f* *mp sub*

Bar. *f* *mp sub*

1st & 2nd Trbns. *f* *mp sub*

B. Trbn. *f* *mp sub*

Tuba *f* *mp sub*

Drums *f* *mp sub*

THE BEAU IDEAL
Full Score

21 22 23 24 25 26 27 28

1st Flt./Picc. *f*

2nd Flt. *f*

1st & 2nd Obs. *f*

E♭ Clar. *f*

Solo/1st Clar. *f*

2nd Clar. *f*

3rd Clar. *f*

Alto Clar. *f*

Bass Clar. *f*

1st & 2nd Bsns. *f*

Sop. Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

E♭ Cor. *f*

Solo B♭ Cor. *f*

1st B♭ Cor. *f*

2nd & 3rd B♭ Cors. *f*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Bar. *f*

1st & 2nd Trbns. *f*

B. Trbn. *f*

Tuba *f*

Drums *f*

THE BEAU IDEAL
Full Score

29 30 31 32 33 34 35 36 37

1st Flt./Picc. *f* *tr*

2nd Flt. *f* *tr*

1st & 2nd Obs. *f*

E♭ Clar. *f* *tr*

Solo/1st Clar. *f* *tr*

2nd Clar. *f* *tr*

3rd Clar. *f* *tr*

Alto Clar. *f* *tr*

Bass Clar. *f*

1st & 2nd Bsns. *f*

Sop. Sax. *f* *tr*

2nd Alto Sax. *f* *tr*

Ten. Sax. *f*

Bari. Sax. *f*

E♭ Cor. *f* *tr*

Solo B♭ Cor. *f* *tr*

1st B♭ Cor. *f* *tr*

2nd & 3rd B♭ Cors. *f* *tr*

1st & 2nd Hrns. *f* *tr*

3rd & 4th Hrns. *f* *tr*

Bar. *f*

1st & 2nd Trbns. *f*

B. Trbn. *f*

Tuba *f*

Drums *f*

THE BEAU IDEAL
Full Score

38 39 40 41 42 43 44 45 46

1st Flt./Picc. *[mp]* *[Picc.]*

2nd Flt. *[mp]*

1st & 2nd Obs. *[mp]* *a2*

E♭ Clar. *[mp]* *[tacet]*

Solo/1st Clar. *[mp]* *[Play lower notes]*

2nd Clar. *[mp]* *[Play lower notes]*

3rd Clar. *[mp]* *[Play lower notes]*

Alto Clar. *[mp]*

Bass Clar. *[mp]*

1st & 2nd Bsns. *f*

Sop. Sax. *[mp]*

2nd Alto Sax. *f* *[mp]*

Ten. Sax. *[mp]*

Bari. Sax. *[mp]*

E♭ Cor. *[mp]* *[tacet]*

Solo B♭ Cor. *[mp]* *[tacet]*

1st B♭ Cor. *f*

2nd & 3rd B♭ Cors. *f*

1st & 2nd Hrns. *f*

3rd & 4th Hrns. *f*

Bar. *[mp]*

1st & 2nd Trbns. *[mp]*

B. Trbn. *[mp]*

Tuba *[mp]*

Drums *[mp]* *[Glock.]*

THE BEAU IDEAL
Full Score

47

48

49

50

51

52

53

54

TRIO.

1st Flt./Pic. *semplce [p 2nd X]*

2nd Flt. *semplce [p 2nd X]*

1st & 2nd Obs. *semplce [p 2nd X]*

E♭ Clar. *semplce [p 2nd X]*

Solo/1st Clar. *semplce [p 2nd X]*

2nd Clar. *semplce [p 2nd X]*

3rd Clar. *semplce [p 2nd X]*

Alto Clar. *semplce [p 2nd X]*

Bass Clar. *[mp] [p 2nd X]*

1st & 2nd Bsns. *[mp] [p 2nd X]*

Sop. Sax. *semplce [p 2nd X]*

2nd Alto Sax. *[p 2nd X]*

Ten. Sax. *[mp] [p 2nd X]*

Bari. Sax. *[mp] [p 2nd X]*

E♭ Cor. *semplce [p 2nd X]*

Solo B♭ Cor. *semplce [p 2nd X]*

1st B♭ Cor. *[tacet] [mp] [p 2nd X]*

2nd & 3rd B♭ Cors. *[tacet] [mp] [p 2nd X]*

1st & 2nd Hrns. *[mp] [p 2nd X]*

3rd & 4th Hrns. *[mp] [p 2nd X]*

Bar. *semplce [p 2nd X]*

1st & 2nd Trbns. *[mp] [p 2nd X] [1st X only]*

B. Trbn. *[mp] [p 2nd X] [1st X only]*

Tuba *[mp] [p 2nd X]*

Drums *[mp] [p 2nd X] [- Cyms.] [Drums tacet 2nd X] [Play both times.]*

Glock. *[p 2nd X] semplce*

THE BEAU IDEAL
Full Score

55

56

57

58

59

60

61

62

63

The score is a full orchestral score for 'The Beau Ideal', consisting of 20 staves. The instruments listed are:

- 1st Flt./Picc.
- 2nd Flt.
- 1st & 2nd Obs.
- E♭ Clar.
- Solo/1st Clar.
- 2nd Clar.
- 3rd Clar.
- Alto Clar.
- Bass Clar.
- 1st & 2nd Bsns.
- Sop. Sax.
- 2nd Alto Sax.
- Ten. Sax.
- Bari. Sax.
- E♭ Cor.
- Solo B♭ Cor.
- 1st B♭ Cor.
- 2nd & 3rd B♭ Cors.
- 1st & 2nd Hrns.
- 3rd & 4th Hrns.
- Bar.
- 1st & 2nd Trbns.
- B. Trbn.
- Tuba
- Drums
- Glock.

The score includes dynamic markings such as *p*, *ff*, and *[p]*, and performance instructions like *[tacet]* and *[Play]*. The piece features first and second endings at the end of the section.

THE BEAU IDEAL
Full Score

64 65 66 67 68 69 70 71 72 73 74 75

1st Flt./Picc. [+ Picc.] *ff*

2nd Flt. *ff*

1st & 2nd Obs. *ff* ^{a2}

E♭ Clar. [Play] *ff*

Solo/1st Clar. *ff*

2nd Clar. *ff*

3rd Clar. *ff*

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Sop. Sax. *ff*

2nd Alto Sax. *ff*

Ten. Sax.

Bari. Sax.

E♭ Cor. [Play] *ff*

Solo B♭ Cor. [Play] *ff*

1st B♭ Cor. [Play] *ff*

2nd & 3rd B♭ Cors. [Play] *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums *f* Cym. Dr. on shell Cym. On shell

THE BEAU IDEAL
Full Score

76

77

78

79

80

81

82

83

84

85

86

87

1st Flt./Picc. *[mf]* *[f:fff]*

2nd Flt. *[mf]* *[f:fff]*

1st & 2nd Obs. *[mf]* *[f:fff]*

E♭ Clar. *[mf]* *[f:fff]*

Solo/1st Clar. *[mf]* *[f:fff]*

2nd Clar. *[mf]* *[f:fff]*

3rd Clar. *[mf]* *[f:fff]*

Alto Clar. *[mf]* *[f:fff]*

Bass Clar. *[mf]* *[f:fff]*

1st & 2nd Bsns. *[mf]* *[f:fff]*

Sop. Sax. *[mf]* *[f:fff]*

2nd Alto Sax. *[mf]* *[f:fff]*

Ten. Sax. *[mf]* *[f:fff]*

Bari. Sax. *[mf]* *[f:fff]*

E♭ Cor. *[mf]* *[f:fff]*

Solo B♭ Cor. *[mf]* *[f:fff]*

1st B♭ Cor. *[mf]* *[f:fff]*

2nd & 3rd B♭ Cors. *[mf]* *[f:fff]*

1st & 2nd Hrns. *[mf]* *[f:fff]*

3rd & 4th Hrns. *[mf]* *[f:fff]*

Bar. *[mf]* *[f:fff]*

1st & 2nd Trbns. *[mf]* *[f:fff]*

B. Trbn. *[mf]* *[f:fff]*

Tuba *[mf]* *[f:fff]*

Drums *[mf]* *[f:fff]*

Cyms. *[mf]* *[f:fff]*

Drums *[ff]* *[ff]* *[mf]* *[f:fff]*

THE BEAU IDEAL
Full Score

88

89

90

91

92

93

94

95

[Picc. 2nd X only]

1st Flt./Picc. *[p]* 1st X *ff* *tutta forza* [2nd X]

2nd Flt. *[p]* 1st X *ff* *tutta forza* [2nd X]

1st & 2nd Obs. *[p]* 1st X *ff* *tutta forza* [2nd X]

E♭ Clar. *[p]* 1st X *ff* *tutta forza* [2nd X] [2nd X only]

Solo/1st Clar. *[p]* 1st X *ff* *tutta forza* [2nd X] [lower notes 1st X]

2nd Clar. *[p]* 1st X *ff* *tutta forza* [2nd X] [lower notes 1st X]

3rd Clar. *[p]* 1st X *ff* *tutta forza* [2nd X] [lower notes 1st X]

Alto Clar. *[p]* 1st X *ff* *tutta forza* [2nd X]

Bass Clar. *[p]* 1st X *ff* *tutta forza* [2nd X]

1st & 2nd Bsns. *[p]* 1st X *ff* *tutta forza* [2nd X]

Sop. Sax. *[p]* 1st X *ff* *tutta forza* [2nd X]

2nd Alto Sax. *[p]* 1st X *ff* *tutta forza* [2nd X]

Ten. Sax. *[p]* 1st X *ff* *tutta forza* [2nd X]

Bari. Sax. *[p]* 1st X *ff* *tutta forza* [2nd X]

E♭ Cor. *[p]* 1st X *ff* *tutta forza* [2nd X] [2nd X only]

Solo B♭ Cor. *[p]* 1st X *ff* *tutta forza* [2nd X] [2nd X only]

1st B♭ Cor. *[p]* 1st X *ff* *tutta forza* [2nd X] [2nd X only]

2nd & 3rd B♭ Cors. *[p]* 1st X *ff* *tutta forza* [2nd X] [2nd X only]

1st & 2nd Hrns. *[p]* 1st X *ff* *tutta forza* [2nd X]

3rd & 4th Hrns. *[p]* 1st X *ff* *tutta forza* [2nd X]

Bar. *[p]* 1st X *ff* *tutta forza* [2nd X]

1st & 2nd Trbns. *[p]* 1st X *ff* *tutta forza* [2nd X] [2nd X only]

B. Trbn. *[p]* 1st X *ff* *tutta forza* [2nd X]

Tuba *[p]* 1st X *ff* *tutta forza* [2nd X]

Drums *[p]* 1st X *ff* *tutta forza* [2nd X] [- Cym. 1st X]

March
THE BEAU IDEAL

(1893)

1st Flute/Piccolo

JOHN PHILIP SOUSA

March Tempo.

ff *f* *mf* *f* *mp sub.* *f* *f* *mp* [- Picc.]

THE BEAU IDEAL
1st Flute/Piccolo

47 **TRIO.**
semplce [*p* 2nd X]

53

59

64 [+ Picc.]
ff

72

80
[mf]

87 [Picc. 2nd X only]
[f-fff] [*p*] 1st X
ff *tutta forza* [2nd X]

94

100

March
THE BEAU IDEAL

(1893)

2nd Flute

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd Flute in the key of B-flat major (three flats) and 2/4 time. It consists of eight staves of music. The first staff begins with a *ff* dynamic and a repeat sign. The second staff starts at measure 7 with a *mf* dynamic. The third staff starts at measure 13 with a *f* dynamic. The fourth staff starts at measure 18 with a *mp sub.* dynamic. The fifth staff starts at measure 23. The sixth staff starts at measure 27 with a *f* dynamic and includes first and second endings. The seventh staff starts at measure 33 and includes trills. The eighth staff starts at measure 40 with trills and first and second endings, ending with a *[mp]* dynamic marking.

THE BEAU IDEAL
2nd Flute

47 **TRIO.**
semplice [*p* 2nd X]

53

59

64

ff

72

80

[mf]

87

[f-fff] [*p*] 1st X
ff *tutta forza* [2nd X]

94

100

March
THE BEAU IDEAL

(1893)

1st Oboe

JOHN PHILIP SOUSA

March Tempo.

Musical staff 1: Treble clef, key signature of three flats, common time. Measures 1-6. Dynamics: *ff*, *f*.

Musical staff 2: Treble clef, key signature of three flats, common time. Measures 7-12. Dynamics: *mf*.

Musical staff 3: Treble clef, key signature of three flats, common time. Measures 13-18. Dynamics: *f*.

Musical staff 4: Treble clef, key signature of three flats, common time. Measures 19-23. Dynamics: *mp sub.*

Musical staff 5: Treble clef, key signature of three flats, common time. Measures 24-27.

Musical staff 6: Treble clef, key signature of three flats, common time. Measures 28-33. Dynamics: *f*, *tr*.

Musical staff 7: Treble clef, key signature of three flats, common time. Measures 34-39.

Musical staff 8: Treble clef, key signature of three flats, common time. Measures 40-45. Dynamics: *[mp]*.

THE BEAU IDEAL
1st Oboe

47 **TRIO.**
semplice [*p* 2nd X]

53

59

64

72

80

87

93

99

March
THE BEAU IDEAL

(1893)

2nd Oboe

JOHN PHILIP SOUSA

March Tempo.

ff *f*

7

mf

13

f

19

mp sub.

24

28

1. 2. *tr* *f* *f*

34

40

1. 2. *tr* *[mp]*

THE BEAU IDEAL
2nd Oboe

47 **TRIO.**
semplice [*p* 2nd X]

53

59

64

72

80

87

93

99

March
THE BEAU IDEAL

(1893)

E♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

ff *f* *mf* *f* *mp sub.* *f* *f* *mp*

THE BEAU IDEAL

E♭ Clarinet

47 **TRIO.**
semplice [*p* 2nd X]

53

59

64 [Play] *ff*

72

80 [*mf*]

87 [*f-fff*] [*p*] 1st X [*ff* *tutta forza*] 2nd X

93

100

March
THE BEAU IDEAL

(1893)

Solo & 1st B \flat Clarinets

JOHN PHILIP SOUSA

March Tempo.

7

13

18

23

27

33

40

ff

mf

f

mp sub.

f

f

p

1. *f*

2. *f*

tr

tr

1. *tr*

2. [Play lower notes] *[mp]*

THE BEAU IDEAL
Solo & 1st B♭ Clarinets

47 **TRIO.**
semplice [*p* 2nd X]

53

59
[*p*]

64
ff

72
2

80
[*mf*]

87
[*fff*]
[lower notes 1st X]
[*p*] 1st X
ff *tutta forza* [2nd X]

93

100
1.
2.

March
THE BEAU IDEAL

(1893)

2nd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 2nd B \flat Clarinet in a key signature of two flats (B \flat and E \flat) and a common time signature (C). The piece is in 2/4 time. The score consists of eight staves of music, with measure numbers 7, 13, 18, 23, 27, 33, and 40 indicated at the beginning of their respective staves. The dynamics range from fortissimo (ff) to mezzo-piano (mp). The score includes various musical notations such as slurs, accents, trills (tr), and first/second endings. The first ending at measure 27 leads to a trill, and the second ending at measure 40 includes the instruction "[Play lower notes]". The piece concludes with a double bar line and a key signature change to three flats (B \flat , E \flat , and A \flat).

THE BEAU IDEAL

2nd B \flat Clarinet

47 **TRIO.**
semplice [*p* 2nd X]

53

59

64

72

80

87

93

100

March
THE BEAU IDEAL

(1893)

3rd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd B \flat Clarinet part of the march 'The Beau Ideal'. It consists of eight staves of music. The key signature is B \flat major (two flats) and the time signature is 2/4. The score begins with a dynamic marking of *ff* (fortissimo) and a 'March Tempo.' instruction. The first staff contains measures 1-6, with a repeat sign at the end. The second staff (measures 7-12) features a *mf* (mezzo-forte) dynamic. The third staff (measures 13-17) returns to *f*. The fourth staff (measures 18-22) includes a *mp sub.* (mezzo-piano) marking. The fifth staff (measures 23-26) continues with *f* dynamics. The sixth staff (measures 27-32) contains a first and second ending, with *f* dynamics and trills. The seventh staff (measures 33-39) features trills and *f* dynamics. The eighth staff (measures 40-44) includes a first ending with trills and a second ending with the instruction '[Play lower notes]' and a *[mp]* (mezzo-piano) dynamic.

THE BEAU IDEAL

3rd B \flat Clarinet

47 **TRIO.**
semplice [*p* 2nd X]

53

59

64

ff

72

2

80

[*mf*]

87

[*f-fff*]

[*p*] 1st X

ff *tutta forza* [2nd X]

93

100

March
THE BEAU IDEAL

(1893)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[E♭ Cornet altered]
[optional]

March Tempo.

The musical score is written in treble clef with a key signature of two flats (B♭ and E♭) and a common time signature (C). It consists of eight staves of music. The first staff begins with a rest followed by notes marked *ff*. The second staff starts at measure 7 with notes marked *mf*. The third staff starts at measure 13 with notes marked *f*. The fourth staff starts at measure 18 with notes marked *mp sub.*. The fifth staff starts at measure 23. The sixth staff starts at measure 27 and includes first and second endings, with notes marked *f* and *tr*. The seventh staff starts at measure 33 and includes notes marked *tr*. The eighth staff starts at measure 40 and includes notes marked *tr* and first and second endings, with notes marked *[mp]*.

THE BEAU IDEAL

E♭ Alto Clarinet

47 **TRIO.**

47-52: Musical staff with notes and rests. Dynamics include *semplce* and *[p]* 2nd X.

53-58: Musical staff with notes and rests.

59-63: Musical staff with notes and rests. Dynamics include *[p]* and *ff*. First and second endings are indicated.

64-71: Musical staff with notes and rests.

72-79: Musical staff with notes and rests.

80-86: Musical staff with notes and rests. Dynamics include *[mf]*.

87-92: Musical staff with notes and rests. Dynamics include *[fff]*, *[p]* 1st X, and *ff* *tutta forza* [2nd X].

93-99: Musical staff with notes and rests.

100-105: Musical staff with notes and rests. First and second endings are indicated.

March
THE BEAU IDEAL

B♭ Bass Clarinet

(1893)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Bass Clarinet in 2/4 time. It begins with a key signature of two flats (B♭ and E♭) and a tempo marking of 'March Tempo.'. The score is divided into several systems, with measure numbers 8, 16, 24, 32, 40, 47, 54, 62, 70, 80, 88, and 97 indicated. Dynamics include *ff*, *f*, *mf*, *mp sub.*, *p*, and *f-fff*. Performance instructions include '1.' and '2.' first and second endings, 'TRIO.' starting at measure 47, and '1st X' and '2nd X' repeat signs. A triplet of eighth notes is marked with a '3' above it at measure 70. The score concludes with a final *ff* dynamic marking.

March
THE BEAU IDEAL

1st Bassoon

(1893)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *f*

16 *[mf]* *f* *mp sub.*

24 *f* *f*

32

41 *f* **TRIO.** *[mp]* *[p 2nd X]*

49

57 *[p]* *ff*

65

73

82 *[mf]* *[fff]* *[p] 1st X* *ff tutta forza* *[2nd X]*

90

97 *ff*

March
THE BEAU IDEAL

2nd Bassoon

(1893)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *f*

16 [*mf*] *f*

24 *mp sub.* *f* *f*

32

41 *f* **TRIO.** [*mp*] [*p* 2nd X]

49

57 [*p*] *ff*

65

73

82 [*mf*] [*f.fff*] [*p*] 1st X *ff* *tutta forza* 2nd X

90

97 *ff*

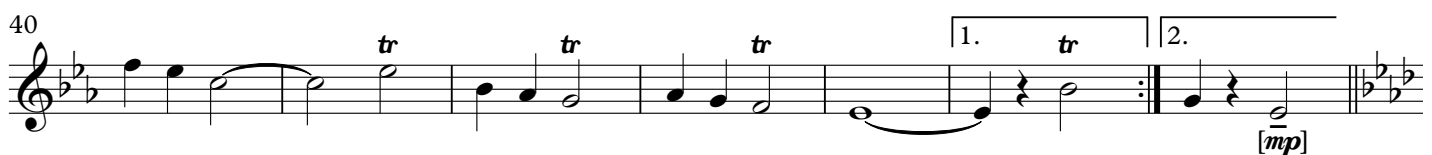
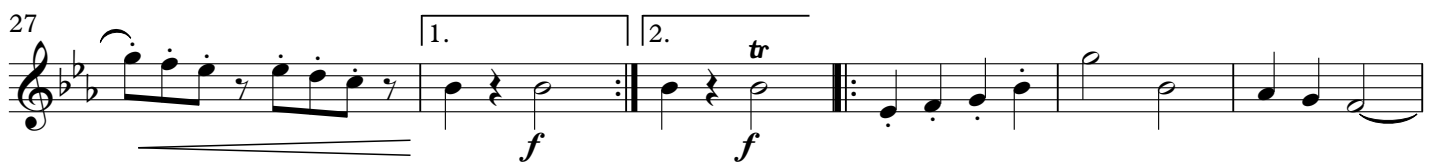
March THE BEAU IDEAL

(1893)

JOHN PHILIP SOUSA

B \flat Soprano Saxophone
[optional]

March Tempo.



THE BEAU IDEAL
B♭ Soprano Saxophone

47 **TRIO.**
semplice [*p* 2nd X]

53

59

65

72

80

87

93

99

March
THE BEAU IDEAL

(1893)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

March Tempo.

9

18

26

34

42

51

65

74

83

90

98

ff

f

[*mf*]

f

mp sub.

1. 2. *tr*

f

f

tr

f

1. 2. **TRIO.**

[*mp*] [*p* 2nd X]

3

3 1. 2.

[*p*]

ff

[*mf*] [*f.fff*] [*p*] 1st X

ff *tutta forza* [2nd X]

1. 2.

March
THE BEAU IDEAL

B♭ Tenor Saxophone

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff *f* *[mf]* *f* *mp sub.* *f* *f* *[mp]* *[p 2nd X]* *[p]* *ff* *[mf]* *[fff]* *[p] 1st X* *ff tutta forza [2nd X]* *ff*

March
THE BEAU IDEAL

E♭ Baritone Saxophone

(1893)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *f*

16 [*mf*] *f*

24 *mp sub.*

32 *f* *f*

40 1. 2.

47 **TRIO.** [*mp*] [*p* 2nd X]

55 1. 2. [*p*] *ff*

64 3

74

82 [*mf*] [*f-fff*] [*p* 1st X] *ff* *tutta forza* [2nd X]

90

98 1. 2. *ff*

March THE BEAU IDEAL

(1893)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.

The musical score is written for E♭ Cornet and consists of eight staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score begins with a dynamic marking of *ff* (fortissimo) and a *March Tempo.* instruction. The first staff contains the initial melody with accents and a repeat sign. The second staff starts at measure 7 with a dynamic marking of *mf* (mezzo-forte). The third staff starts at measure 13 with a dynamic marking of *f* (forte). The fourth staff starts at measure 18 with a dynamic marking of *mp sub.* (mezzo-piano, *subito*). The fifth staff starts at measure 23. The sixth staff starts at measure 27 and includes first and second endings, with dynamic markings of *f* and *tr* (trill). The seventh staff starts at measure 33 and includes *tr* markings. The eighth staff starts at measure 40 and includes *tr* markings, first and second endings, and a final dynamic marking of *[mp]* (mezzo-piano) with a *[tacet]* instruction.

THE BEAU IDEAL

E♭ Cornet

47 **TRIO.**

Musical staff 47-52. The staff begins with a double bar line and a repeat sign. The music consists of eighth and sixteenth notes with slurs and accents. A dynamic marking *semplce* [p 2nd X] is placed below the first measure.

Musical staff 53-58. The staff contains eighth and sixteenth notes with slurs and accents.

Musical staff 59-63. The staff features eighth and sixteenth notes with slurs and accents. A first ending bracket labeled "1." spans measures 61-62, and a second ending bracket labeled "2." spans measure 63. A dynamic marking [p] is located below measure 63.

Musical staff 64-71. The staff begins with a double bar line and a repeat sign. It contains eighth notes with accents and rests. A dynamic marking *ff* is placed below the first measure. The instruction "[Play]" is written above the first measure.

Musical staff 72-79. The staff contains eighth notes with accents and rests. A dynamic marking *2* is placed above the final measure.

Musical staff 80-86. The staff contains eighth notes with accents and rests. A dynamic marking [*mf*] is placed below the final measure.

Musical staff 87-92. The staff begins with a double bar line and a repeat sign. It contains eighth notes with accents and rests. Dynamic markings [*f-fff*] and [*p*] 1st X are placed below the first and second measures, respectively. A dynamic marking *ff tutta forza* [2nd X] is placed below the final measure.

Musical staff 93-99. The staff contains eighth notes with accents and rests.

Musical staff 100-105. The staff features eighth and sixteenth notes with slurs and accents. A first ending bracket labeled "1." spans measures 102-103, and a second ending bracket labeled "2." spans measure 104. The staff ends with a double bar line.

March
THE BEAU IDEAL

(1893)

Solo B \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B \flat Cornet in 2/4 time. It consists of eight staves of music. The key signature has three flats (B \flat , E \flat , A \flat). The score includes various dynamics such as *ff*, *f*, *mf*, *mp sub.*, and *[mp]*. It features several trills (*tr*) and first/second endings. The piece concludes with a *[tacet]* instruction and a *[mp]* dynamic marking.

THE BEAU IDEAL

Solo B♭ Cornet

47 **TRIO.**

Musical staff 47-52: Treble clef, key signature of three flats (B♭, E♭, A♭). Measure 47 starts with a repeat sign. Dynamics include *semplce* and *[p 2nd X]*. Accents are present over notes in measures 48, 49, 50, 51, and 52.

Musical staff 53-58: Treble clef, key signature of three flats. Measure 53 starts with a repeat sign. Dynamics include *[p]*. Accents are present over notes in measures 54, 55, 56, 57, and 58.

Musical staff 59-63: Treble clef, key signature of three flats. Measure 59 starts with a repeat sign. Dynamics include *[p]*. First and second endings are indicated by brackets and numbers 1 and 2. Accents are present over notes in measures 59, 60, 61, and 62.

Musical staff 64-71: Treble clef, key signature of three flats. Measure 64 starts with a repeat sign. Dynamics include *[Play]* and *ff*. Accents are present over notes in measures 64, 65, 66, 67, 68, 69, 70, and 71.

Musical staff 72-79: Treble clef, key signature of three flats. Measure 72 starts with a repeat sign. Dynamics include *ff*. Accents are present over notes in measures 72, 73, 74, 75, 76, 77, 78, and 79.

Musical staff 80-86: Treble clef, key signature of three flats. Measure 80 starts with a repeat sign. Dynamics include *[mf]*. Accents are present over notes in measures 80, 81, 82, 83, 84, 85, and 86.

Musical staff 87-92: Treble clef, key signature of three flats. Measure 87 starts with a repeat sign. Dynamics include *[f-fff]*, *[p] 1st X*, and *ff tutta forza [2nd X]*. Accents are present over notes in measures 87, 88, 89, 90, 91, and 92.

Musical staff 93-99: Treble clef, key signature of three flats. Measure 93 starts with a repeat sign. Dynamics include *[p]*. Accents are present over notes in measures 93, 94, 95, 96, 97, 98, and 99.

Musical staff 100-106: Treble clef, key signature of three flats. Measure 100 starts with a repeat sign. Dynamics include *[p]*. First and second endings are indicated by brackets and numbers 1 and 2. Accents are present over notes in measures 100, 101, 102, 103, 104, 105, and 106.

March
THE BEAU IDEAL

1st B♭ Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *f* *mf*

17 *f*

22 *mp sub.*

27 1. 2. *f* *f* *sf*

37 *sf* 1. 2. *f*

47 **TRIO.** [tacet] [mp] [p 2nd X]

56 1. 2. [p]

64 [Play] *ff*

73 2

83 [mf] [f-fff] [p] 1st X *ff* *tutta forza* [2nd X]

90

98 1. 2.

March
THE BEAU IDEAL

2nd B♭ Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

8

16

22

30

38

47 **TRIO.** [tacet] [mp] [p 2nd X]

55 [p]

63 [Play] ff

72 2

81 [mf] [f:fff]

88 [2nd X only] [p] 1st X

96 ff *tutta forza* [2nd X]

March
THE BEAU IDEAL

3rd B♭ Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a 3rd B♭ Cornet in a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The score consists of 12 staves of music, with measure numbers 8, 16, 22, 30, 38, 47, 55, 63, 72, 81, 88, and 96 marked at the beginning of their respective staves. The piece begins with a dynamic of *ff* and a *March Tempo.* instruction. The first staff (measures 4-7) features a melodic line with accents and a dynamic shift to *f*. The second staff (measures 8-15) continues the melody with dynamics of *mf* and *f*. The third staff (measures 16-21) shows a more rhythmic passage with dynamics of *f* and *mp sub.*. The fourth staff (measures 22-29) includes first and second endings, with dynamics of *f*. The fifth staff (measures 30-37) continues with dynamics of *f*. The sixth staff (measures 38-46) also features first and second endings with a dynamic of *f*. The seventh staff (measures 47-54) is marked **TRIO.** and *[tacet]*, with dynamics of *[mp]* and *[p 2nd X]*. The eighth staff (measures 55-62) includes first and second endings with a dynamic of *[p]*. The ninth staff (measures 63-71) features a *ff* dynamic and a second ending. The tenth staff (measures 72-80) includes a *2* marking and dynamics of *[mf]* and *[f:fff]*. The eleventh staff (measures 81-87) continues with dynamics of *[mf]* and *[f:fff]*. The twelfth staff (measures 88-95) includes first and second endings with dynamics of *[p]* 1st X and *ff tutta forza* 2nd X.

March
THE BEAU IDEAL

1st F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part of the march 'The Beau Ideal'. It is in 2/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The score is divided into several systems, each starting with a measure number. The first system (measures 1-7) begins with a *ff* dynamic and includes a first ending. The second system (measures 8-14) features *mf* and *f* dynamics. The third system (measures 15-21) includes a *mp sub.* dynamic. The fourth system (measures 22-29) has a first ending and a *f* dynamic. The fifth system (measures 30-38) starts with a repeat sign and includes *f* dynamics. The sixth system (measures 39-46) has a first ending and a *sf* dynamic. The seventh system (measures 47-54) is the start of the 'TRIO' section, marked with *[mp]* and *[p 2nd X]*. The eighth system (measures 55-62) has a first ending and a *[p]* dynamic. The ninth system (measures 63-71) has a second ending and a *ff* dynamic. The tenth system (measures 72-79) continues the *ff* dynamic. The eleventh system (measures 80-87) includes *[mf]* and *[fff]* dynamics. The twelfth system (measures 88-96) has a first ending and *[p]* dynamics. The final system (measures 97-104) has a first ending and *ff* dynamics, with the instruction *ff tutta forza [2nd X]*.

March
THE BEAU IDEAL

2nd F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *f*

15 *mf* *f* *mp sub.*

22 1. 2. *f*

30 *f* *sf* *sf*

39 1. 2. *sf*

47 **TRIO.**
[*mp*] [*p* 2nd X]

55 1. [*p*]

63 2. *ff*

72

80 [*mf*] [*fff*]

88 [*p*] 1st X
ff *tutta forza* [2nd X]

97 1. 2.

March
THE BEAU IDEAL

3rd F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *f*

15 *mf* *f* *mp sub.*

22 1. 2. *f*

30 *f* *sf* *sf*

39 1. 2. *sf*

47 **TRIO.** *[mp] [p 2nd X]*

55 1. *[p]*

63 2. *ff*

72

80 *[mf]* *[f:fff]*

88 *[p] 1st X*

97 *ff tutta forza [2nd X]* 1. 2. *[p]*

March
THE BEAU IDEAL

4th F Horn

(1893)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

30

39

47 **TRIO.**

55

63

72

80

88

97

ff

mf

mp sub.

[mp] [p 2nd X]

[p]

[p] 1st X

ff tutta forza [2nd X]

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

March
THE BEAU IDEAL

Baritone

(1893)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Baritone instrument in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. It consists of 11 staves of music, numbered 8, 16, 25, 33, 40, 47, 54, 61, 69, 80, and 88. The score includes various dynamic markings such as *ff*, *f*, *mf*, *mp sub.*, *[p]*, *[p] 2nd X*, *[p] 1st X*, *ff tutta forza*, and *[f:fff]*. It also features performance instructions like *semplie*, *tutta forza*, and *[p]*. The score contains several first and second endings, a triplet of eighth notes at measure 69, and a *TRIO* section starting at measure 47. The piece concludes with a *ff* dynamic marking at the end of the final staff.

March
THE BEAU IDEAL

Baritone, T.C.

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff

[mf]

f

mp sub.

f

f

mp

TRIO.

semplice [p 2nd X]

[p]

ff

3

[mf]

[f-fff]

[p] 1st X

ff tutta forza [2nd X]

ff

March
THE BEAU IDEAL

1st Trombone

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff *f*

8 *mf* *f*

16 *mp sub.*

24 *f* *f*

32

40

TRIO.
[1st X only]

47 *[mp]* *[p 2nd X]*

54

62 1. [tacet] 2. [Play]
[p] *ff*

70 3

80 *[mf]* *[f:fff]*

88 [2nd X only]
[p] 1st X *ff tutta forza* [2nd X]

97 1. 2.
ff

March THE BEAU IDEAL

2nd Trombone

(1893)

JOHN PHILIP SOUSA

March Tempo.

ff *f*

8 *mf* *f*

16 *mp sub.*

24 *f* *f*

32

40

TRIO.
[1st X only]

47 *[mp]* *[p 2nd X]*

54

62 1. [tacet] 2. [Play] *[p]* *ff*

70 3

80 *[mf]* *[f:fff]*

88 [2nd X only] *[p]* 1st X *ff tutta forza* [2nd X]

97 1. 2. *ff*

March THE BEAU IDEAL

Bass Trombone

(1893)

JOHN PHILIP SOUSA

March Tempo.

8 *ff* *f*

16 [*mf*] *f*

24 *mp sub.*

32 *f* *f*

40 *f*

47 **TRIO.**
[1st X only]
[*mp*] [*p* 2nd X]

54

62 1. [tacet] 2. [Play] *ff*

70 3

80 [*mf*] [*f:fff*]

88 [2nd X only]
[*p*] 1st X
ff *tutta forza* [2nd X]

97 1. 2. *ff*

March THE BEAU IDEAL

Tuba

(1893)

JOHN PHILIP SOUSA

March Tempo.

8 *ff*

16 [*mf*] *f*

24 *mp sub.*

31 *f* *f*

39

47 **TRIO.**

55 [*mp*] [*p* 2nd X]

64 [*p*] *ff*

74

82

90 [*mf*] [*f.fff*] [*p* 1st X - *ff* *tutta forza* [2nd X]]

98 *ff*

Detailed description: This is a musical score for the Tuba part of the march 'The Beau Ideal' by John Philip Sousa. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of 10 staves of music. The first staff (measures 1-8) begins with a forte (*ff*) dynamic. The second staff (measures 9-16) features a mezzo-forte (*mf*) dynamic followed by a forte (*f*) dynamic. The third staff (measures 17-24) is marked mezzo-piano (*mp sub.*). The fourth staff (measures 25-31) includes first and second endings, both marked forte (*f*). The fifth staff (measures 32-39) continues the melody. The sixth staff (measures 40-47) also includes first and second endings. The seventh staff (measures 48-55) is the start of the 'TRIO' section, marked mezzo-piano (*mp*) with a first ending marked piano (*p*). The eighth staff (measures 56-64) continues the trio, ending with a piano (*p*) dynamic and a forte (*ff*) dynamic. The ninth staff (measures 65-74) features a triplet of eighth notes. The tenth staff (measures 75-82) continues the melody. The eleventh staff (measures 83-90) is marked mezzo-forte (*mf*) and includes a fortissimo (*f.fff*) dynamic. The twelfth staff (measures 91-98) includes first and second endings, both marked forte (*ff*), with the first ending also marked piano (*p*) and the second ending marked *tutta forza*.

March
THE BEAU IDEAL

(1893)

Drums/Glockenspiel

JOHN PHILIP SOUSA

March Tempo.

The musical score is written on a single staff with a drum clef and a common time signature. It consists of eight lines of music, each starting with a measure number. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). There are also performance instructions like *sub.* (substitute) and *[Glock.]* (Glockenspiel). The score includes repeat signs, first and second endings, and a final measure with a *mp* dynamic and a *[Glock.]* instruction.

ff *f* *[mf]* *f* *mp sub.* *f* *f* *[mf]* *[Glock.] mp*

THE BEAU IDEAL
Drums/Glockenspiel

TRIO. [- Cyms.]
[Drums tacet 2nd X]

47

[mp] [p 2nd X]
[Play both times]
[p 2nd X] *semplice*

52

58

1. [p] 2. [p]

64

Cyms. Dr. on shell
f

73

Cyms. On shell Cyms. Drums

80

Cyms. *ff* *mf*

87

[- Cyms. 1st X]
[f-fff] [p] 1st X
ff *tutta forza* [2nd X]

93

99

1. [fff] [2nd X] 2. [fff] [2nd X]