The Complete Marches of John Philip Sousa

Vol. 3 No. 47

THE BEAU IDEAL MARCH

(1893)

FULL 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 fortissississimo and it is kept through to the end. Two strong sffz accents are added in percussion last time through in m. 100-101.

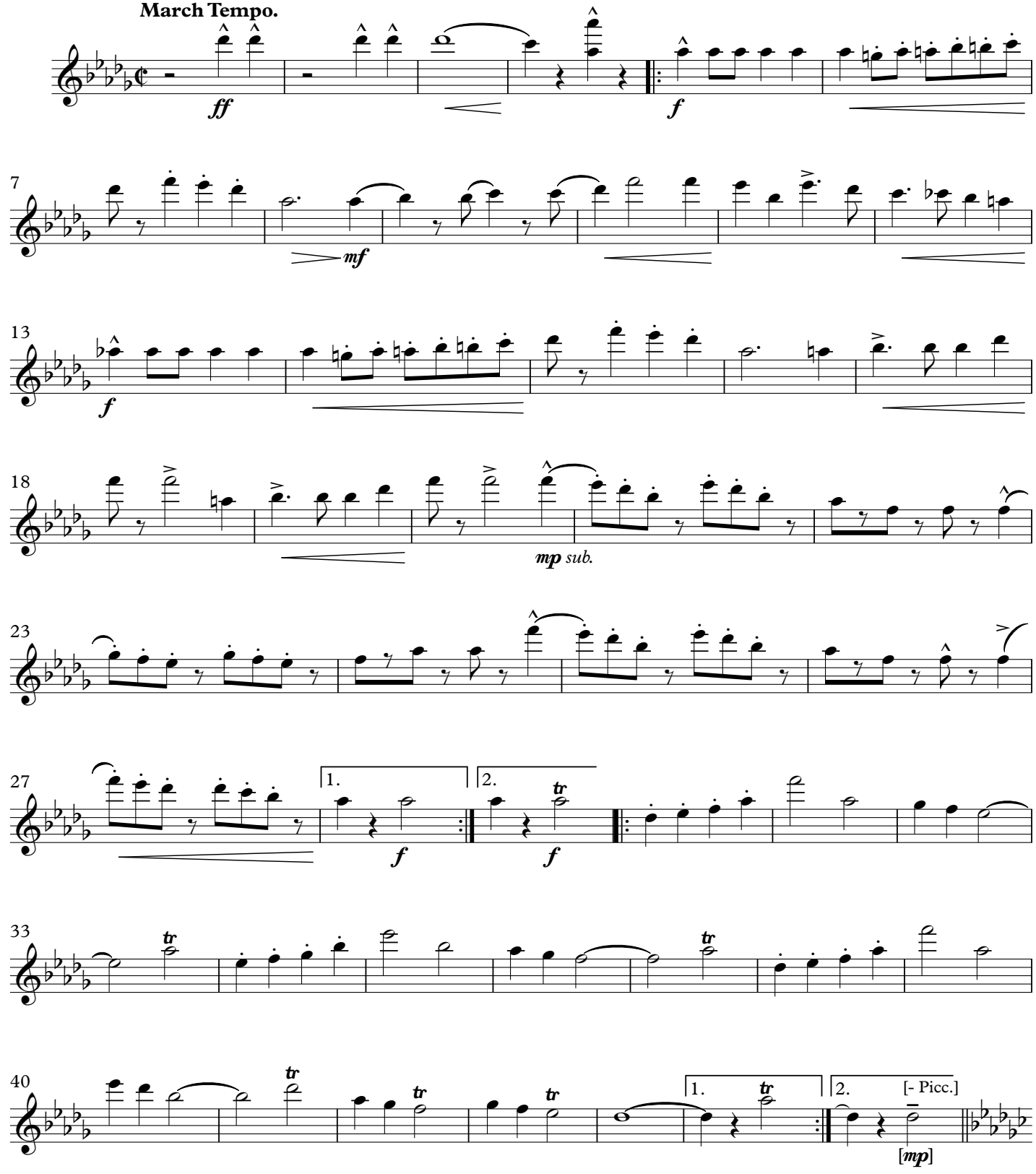
March

THE BEAU IDEAL

(1893)

1st Flute/Piccolo

JOHN PHILIP SOUSA



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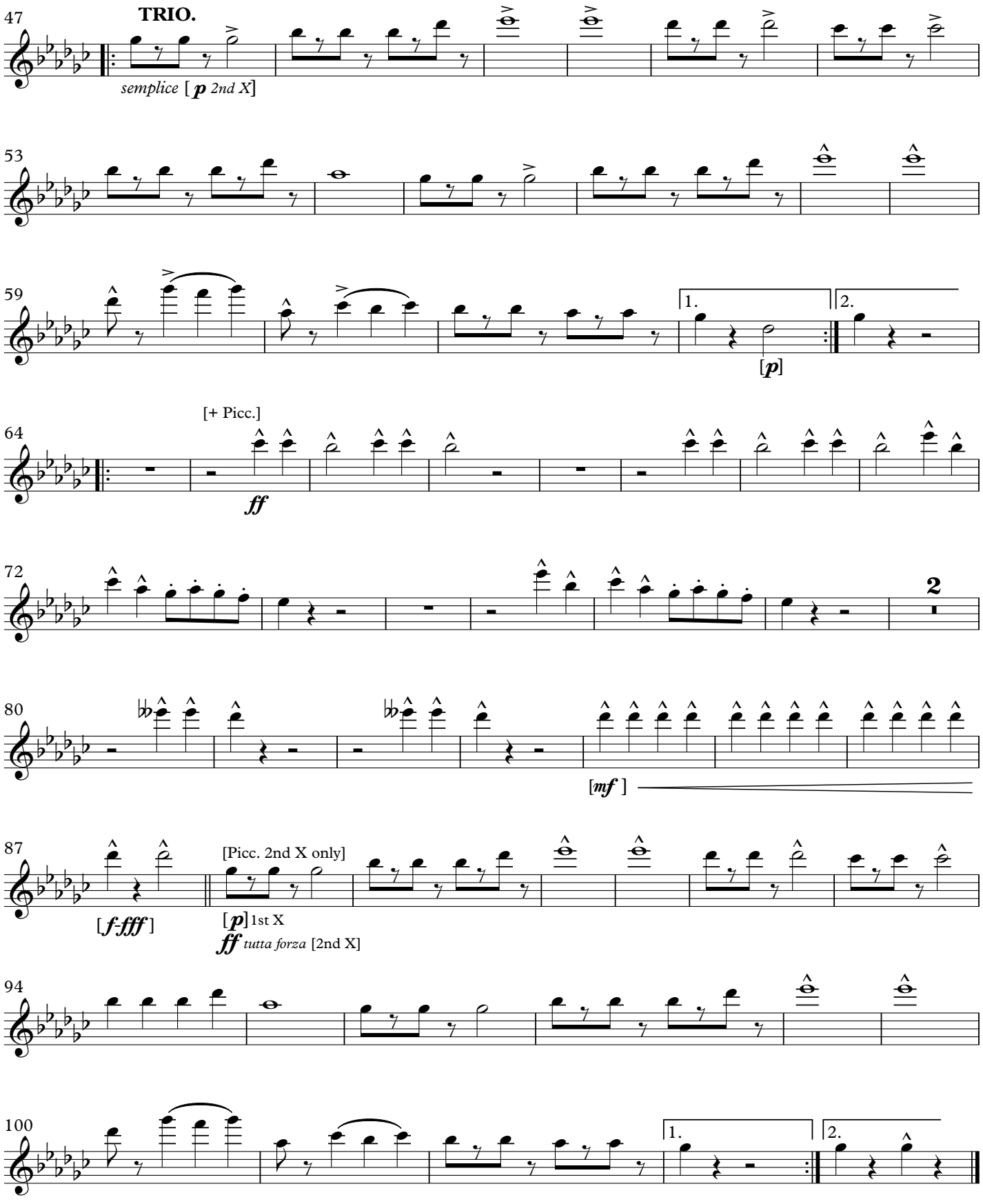

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
64
[+ Picc.]
ff
72
2
80
[mf]
87
[Picc. 2nd X only]
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
94
100
1.
2.

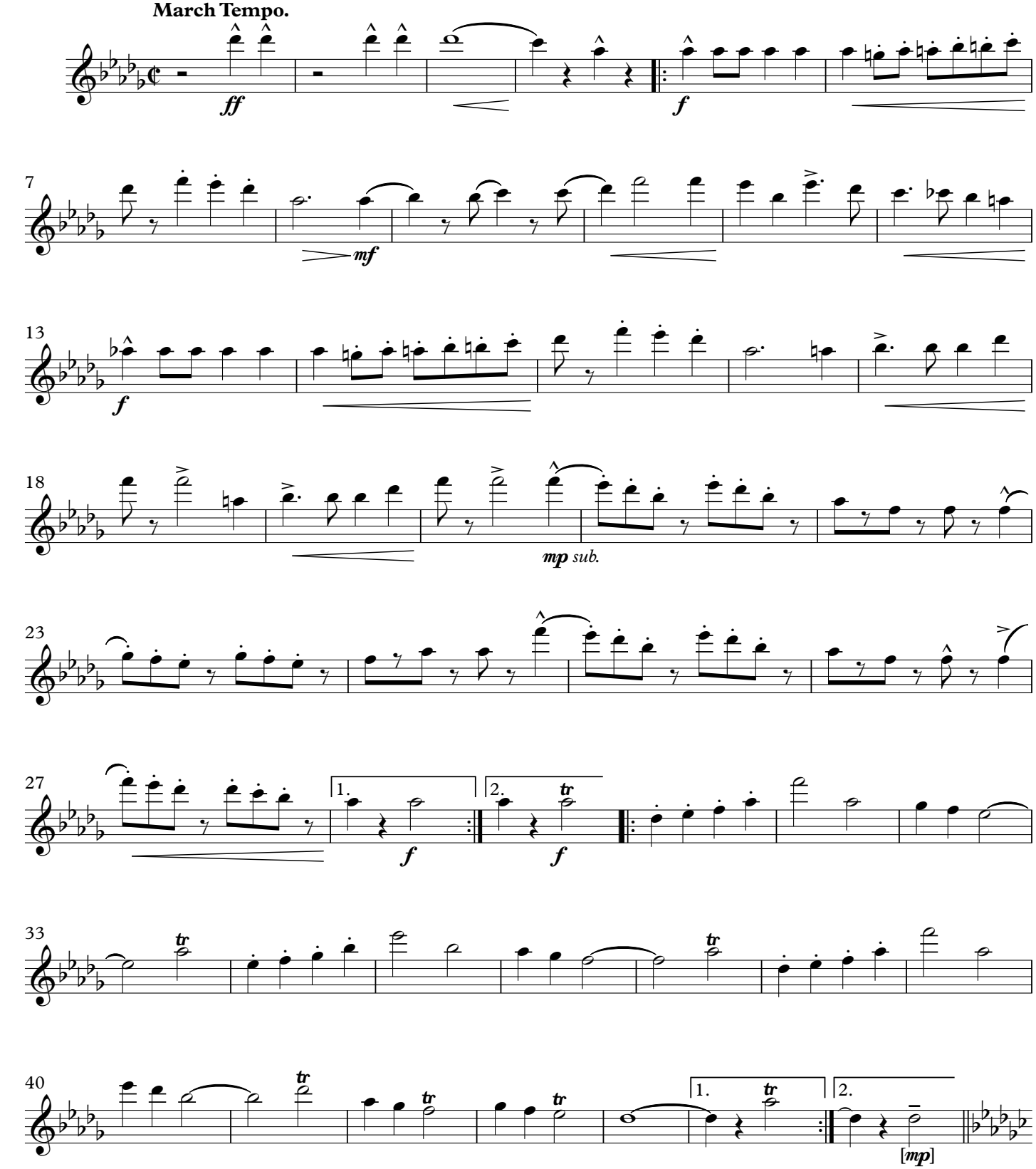
March

THE BEAU IDEAL

(1893)

2nd Flute

JOHN PHILIP SOUSA



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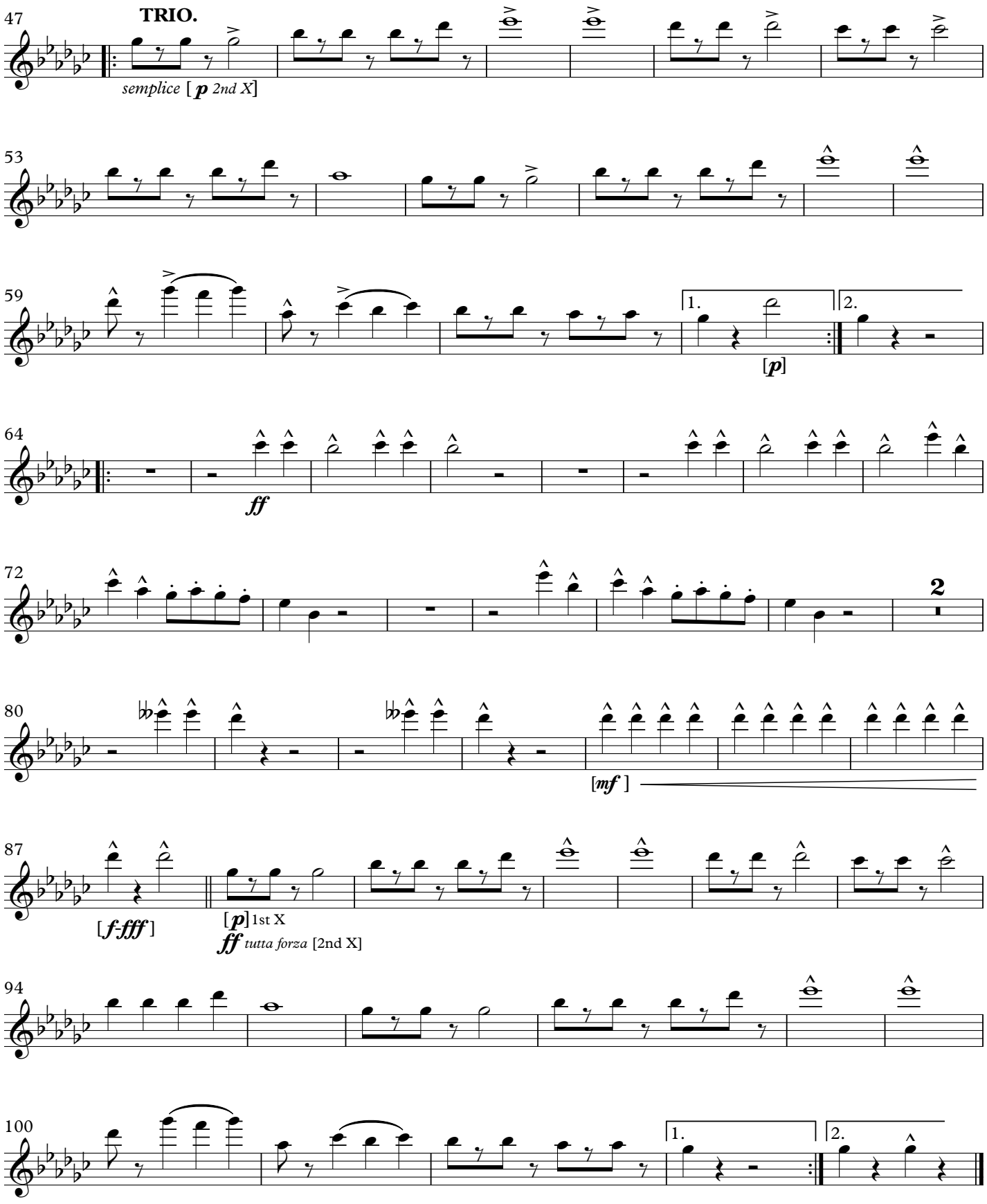

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
64
ff
72
2
80
[mf]
87
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
94
100
1.
2.

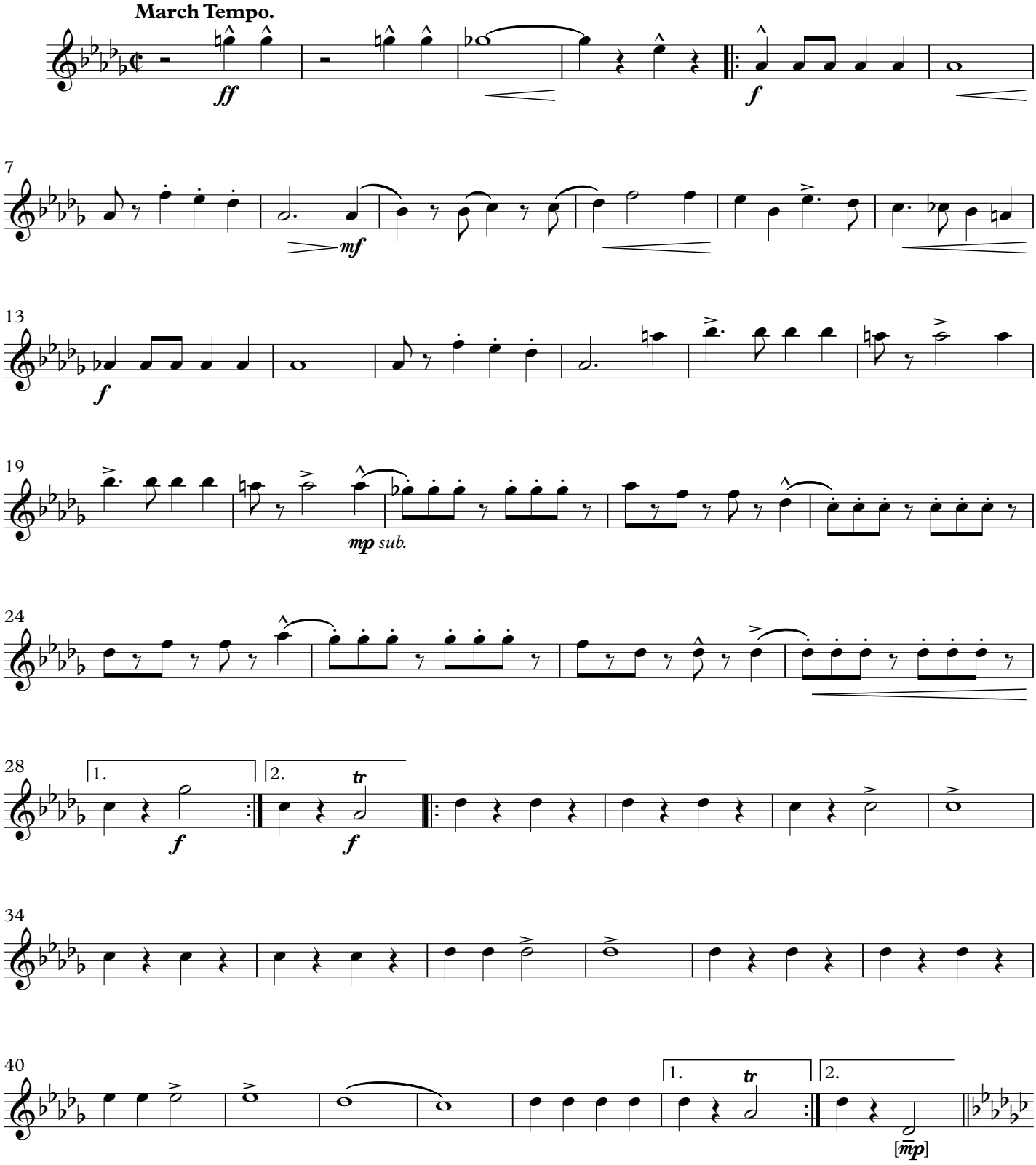
March

THE BEAU IDEAL

(1893)

1st Oboe

JOHN PHILIP SOUSA



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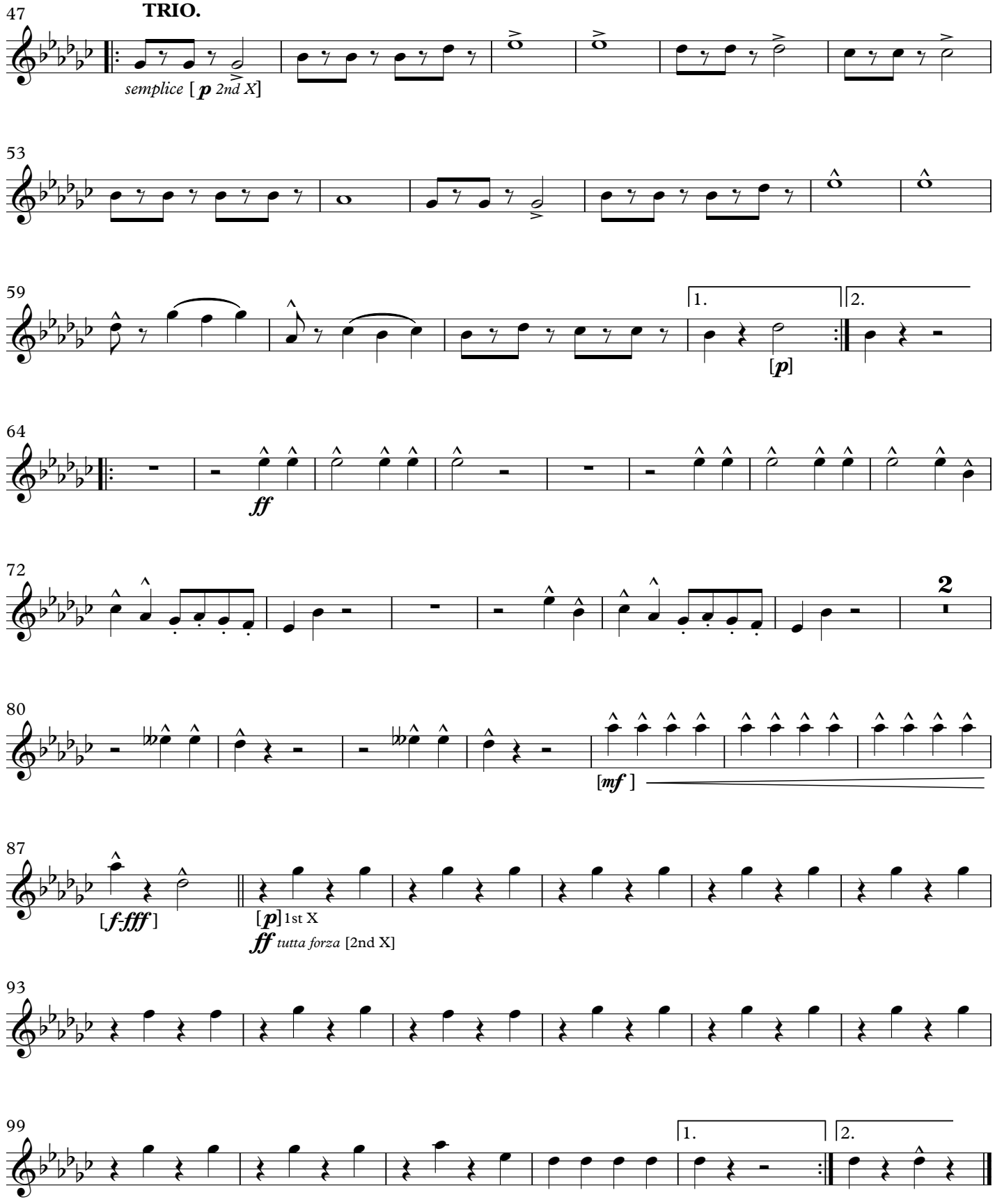

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
64
ff
72
2
80
[mf]
87
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
99
1.
2.

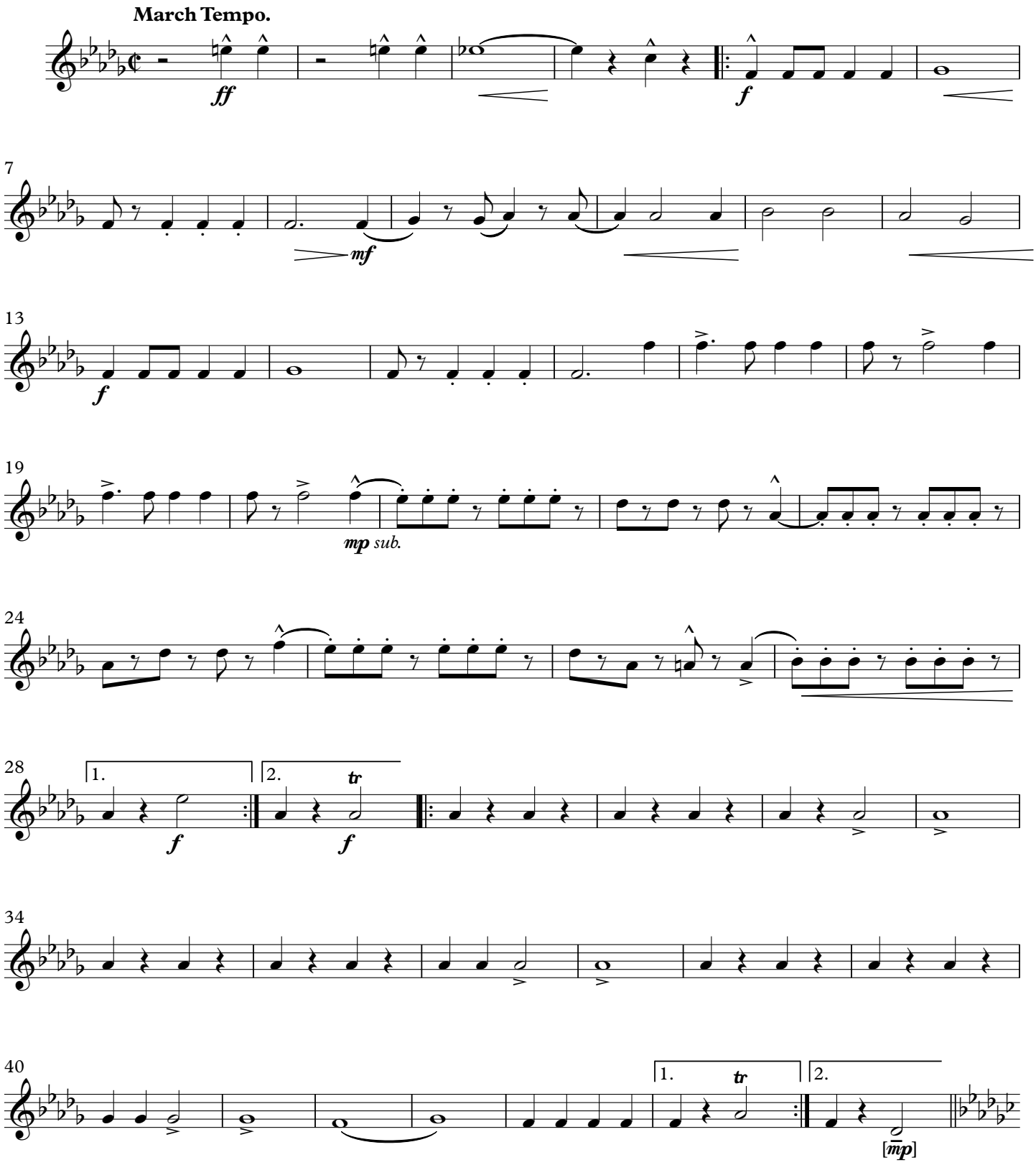
March

THE BEAU IDEAL

(1893)

2nd Oboe

JOHN PHILIP SOUSA



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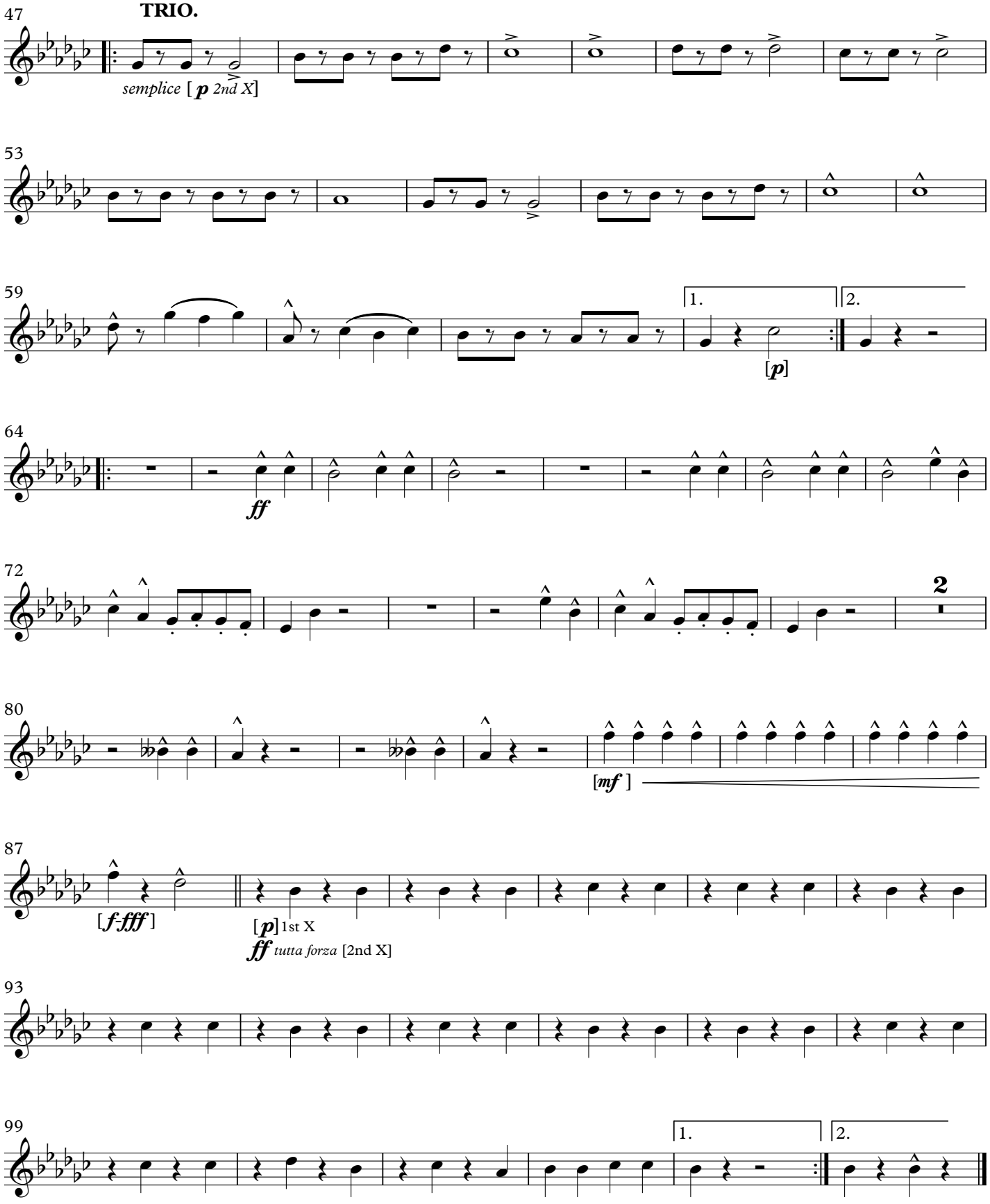

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
64
ff
72
2
80
[mf]
87
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
99
1.
2.

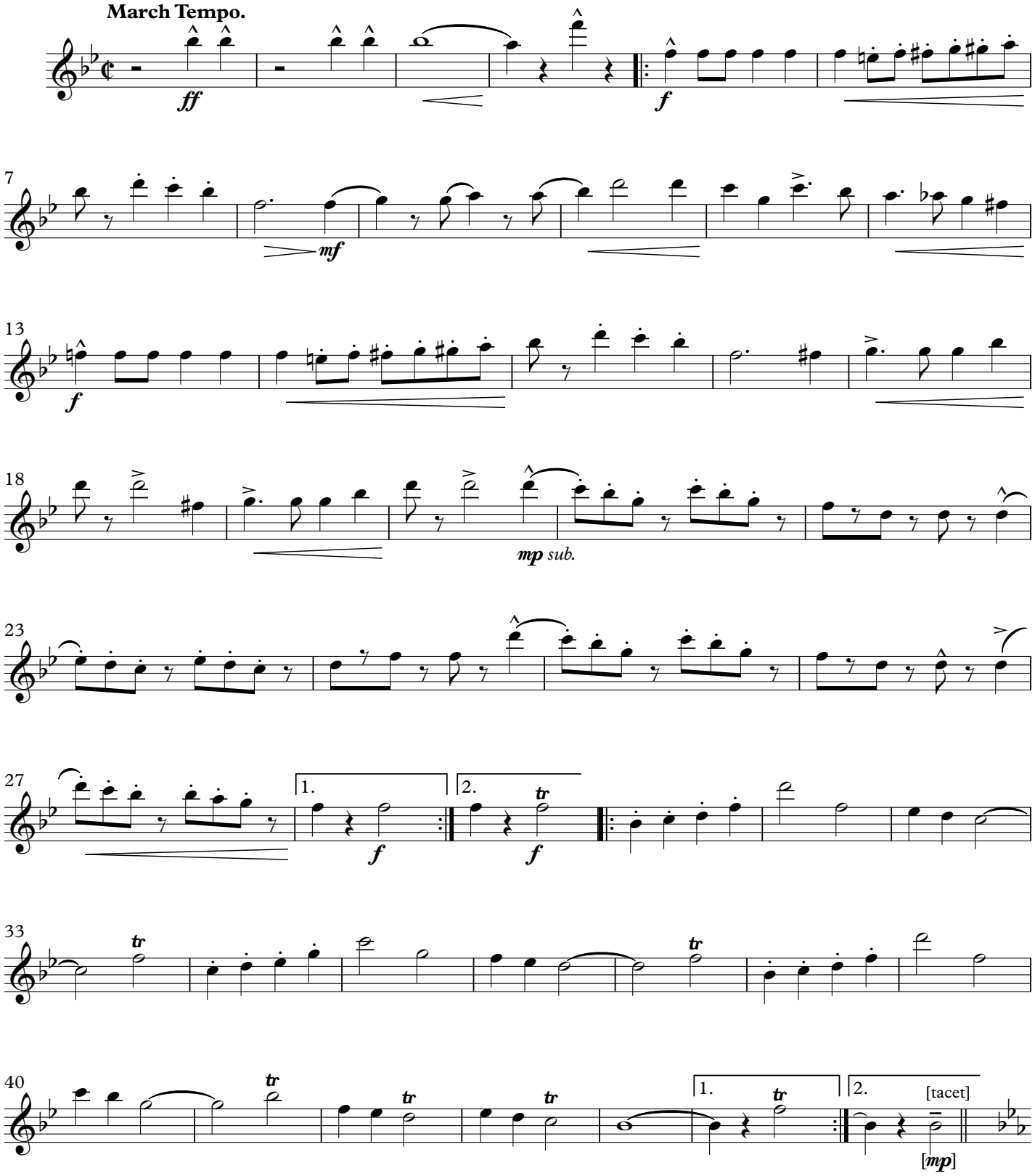
March

THE BEAU IDEAL

(1893)

E♭ Clarinet

JOHN PHILIP SOUSA



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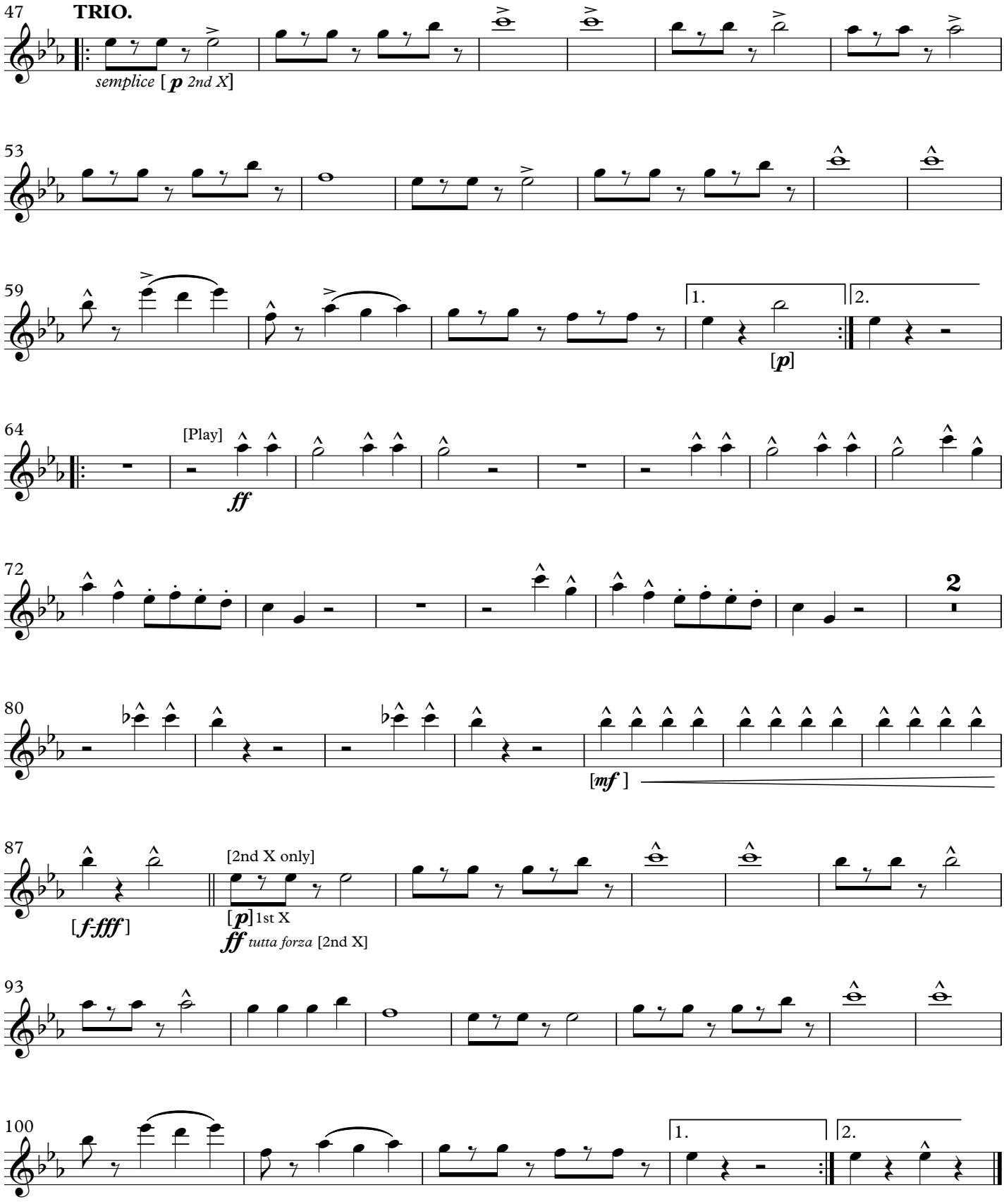

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
64
[Play]
ff
72
2
80
[mf]
87
[2nd X only]
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
100
1.
2.

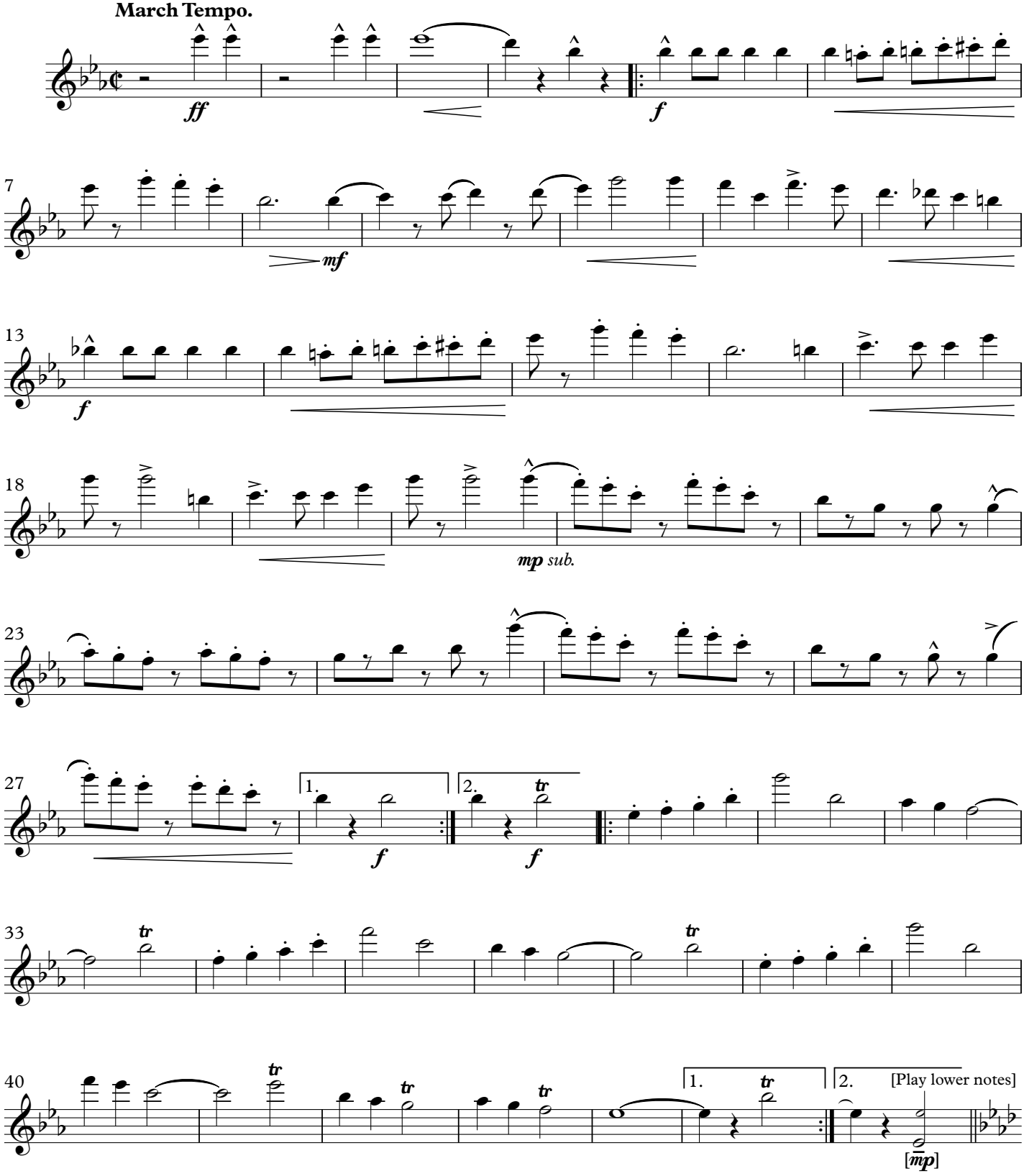
March

THE BEAU IDEAL

(1893)

Solo & 1st B♭ Clarinets

JOHN PHILIP SOUSA



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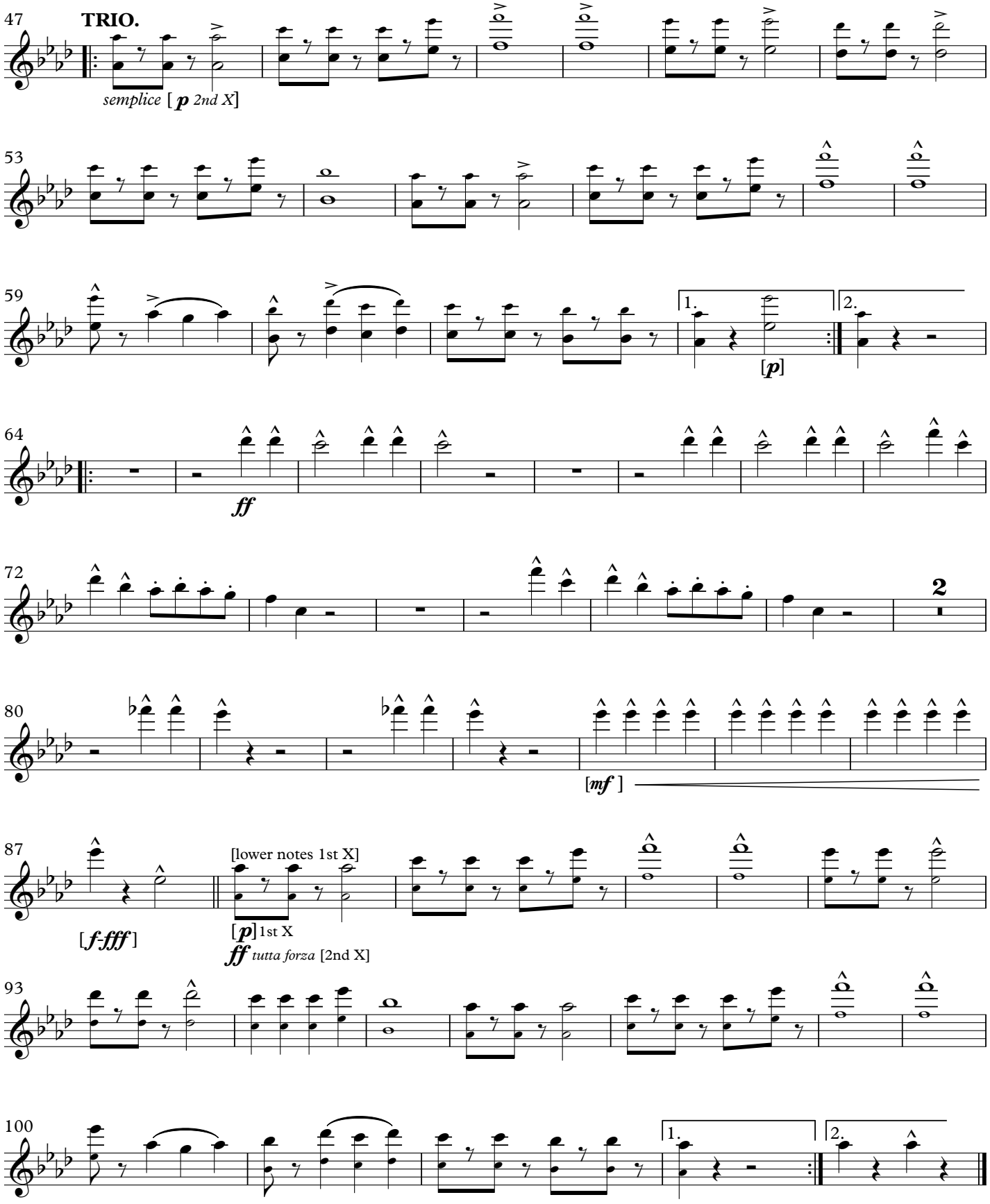

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
64
ff
72
2
80
[mf]
87
[lower notes 1st X]
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
100
1.
2.

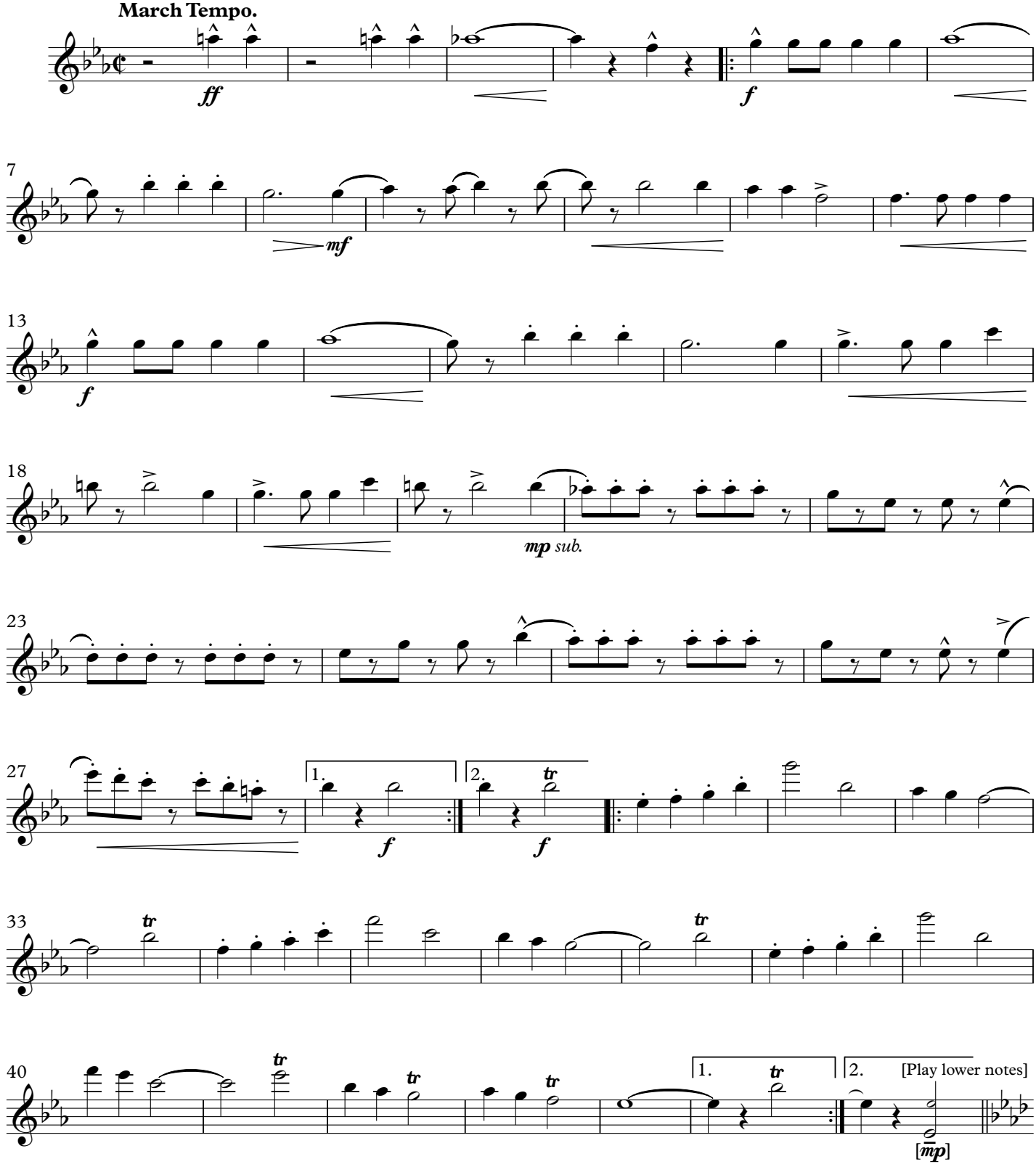
March

THE BEAU IDEAL

(1893)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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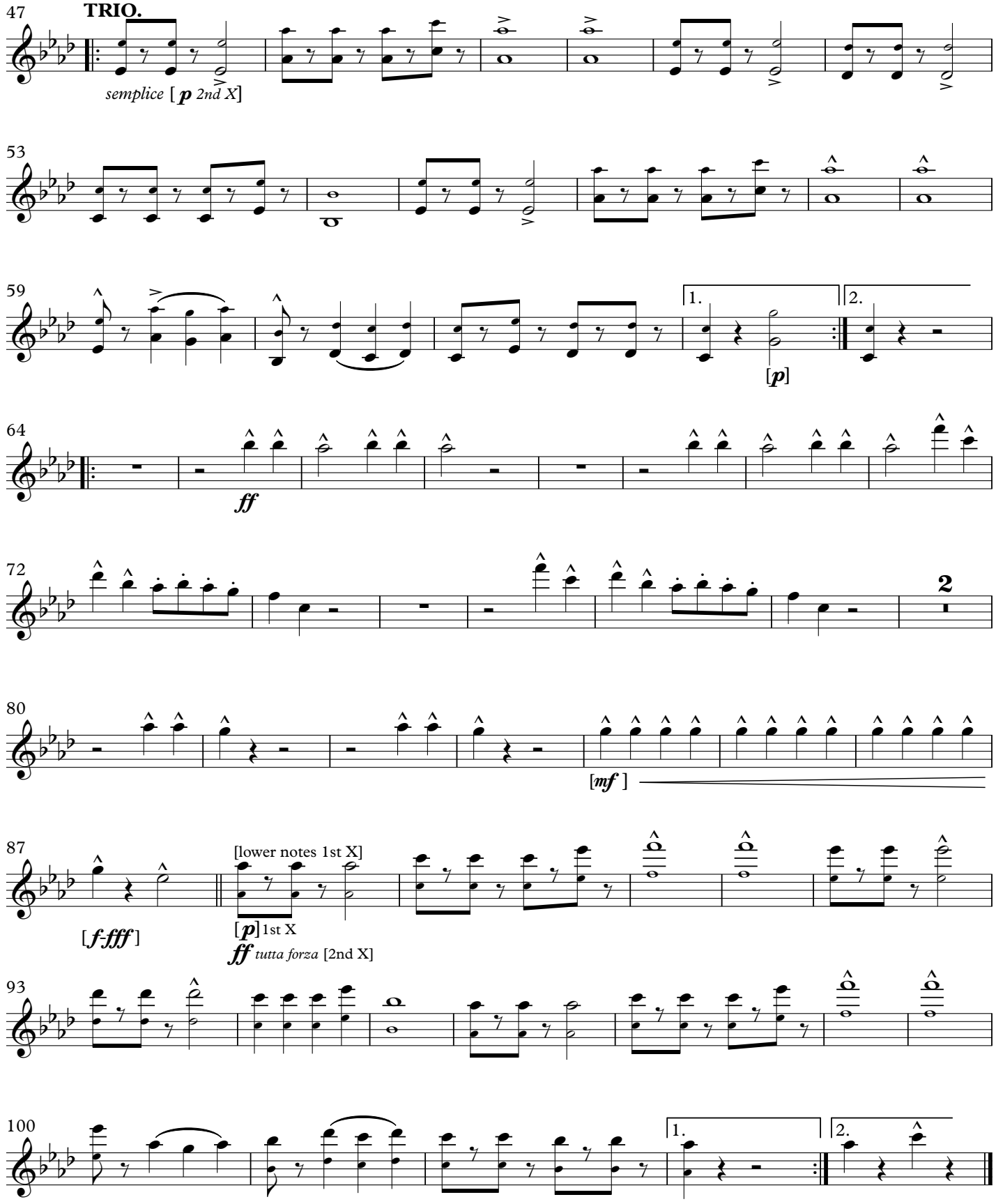

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
64
ff
72
2
80
[mf]
87
[lower notes 1st X]
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
100
1.
2.

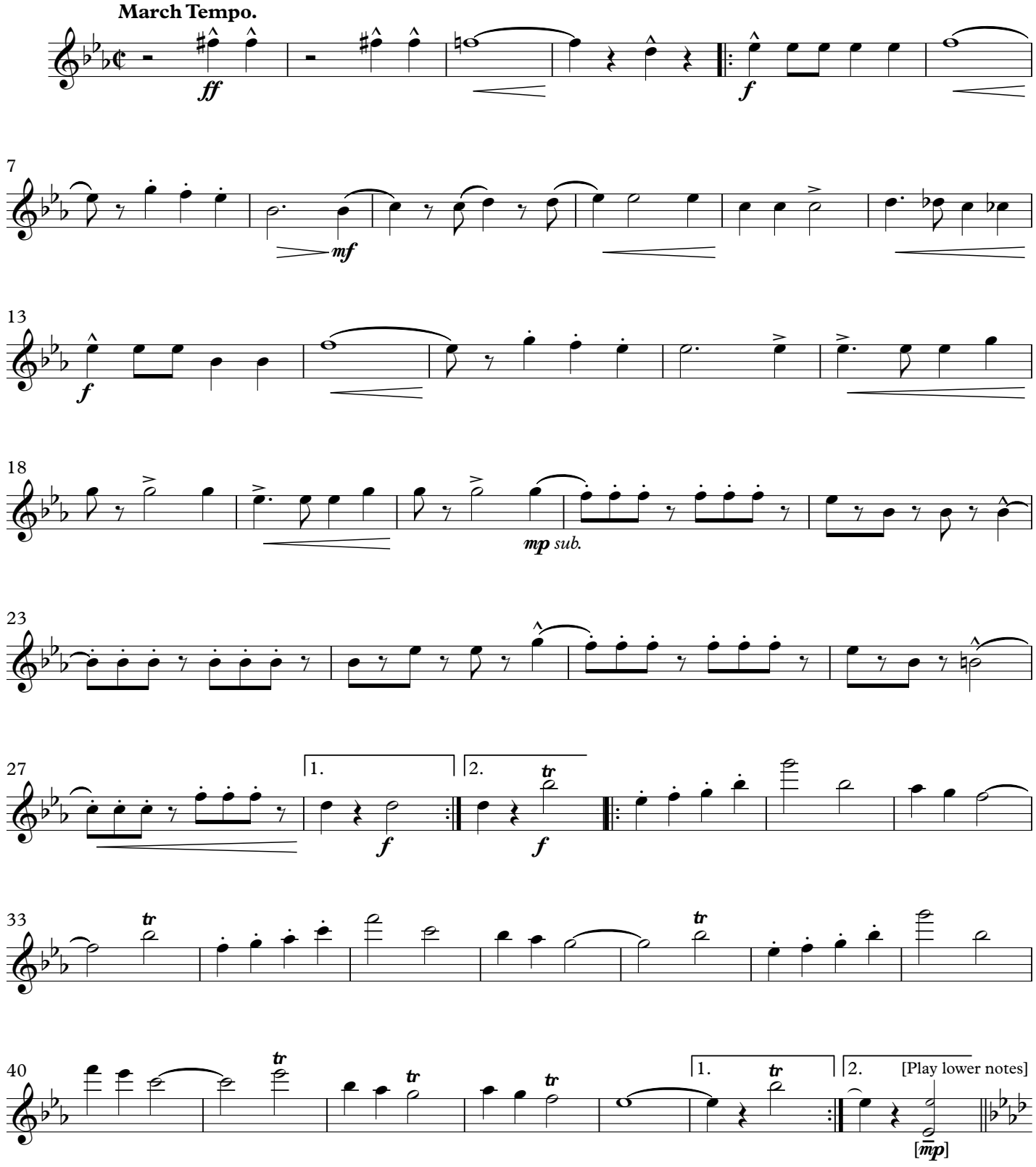
March

THE BEAU IDEAL

(1893)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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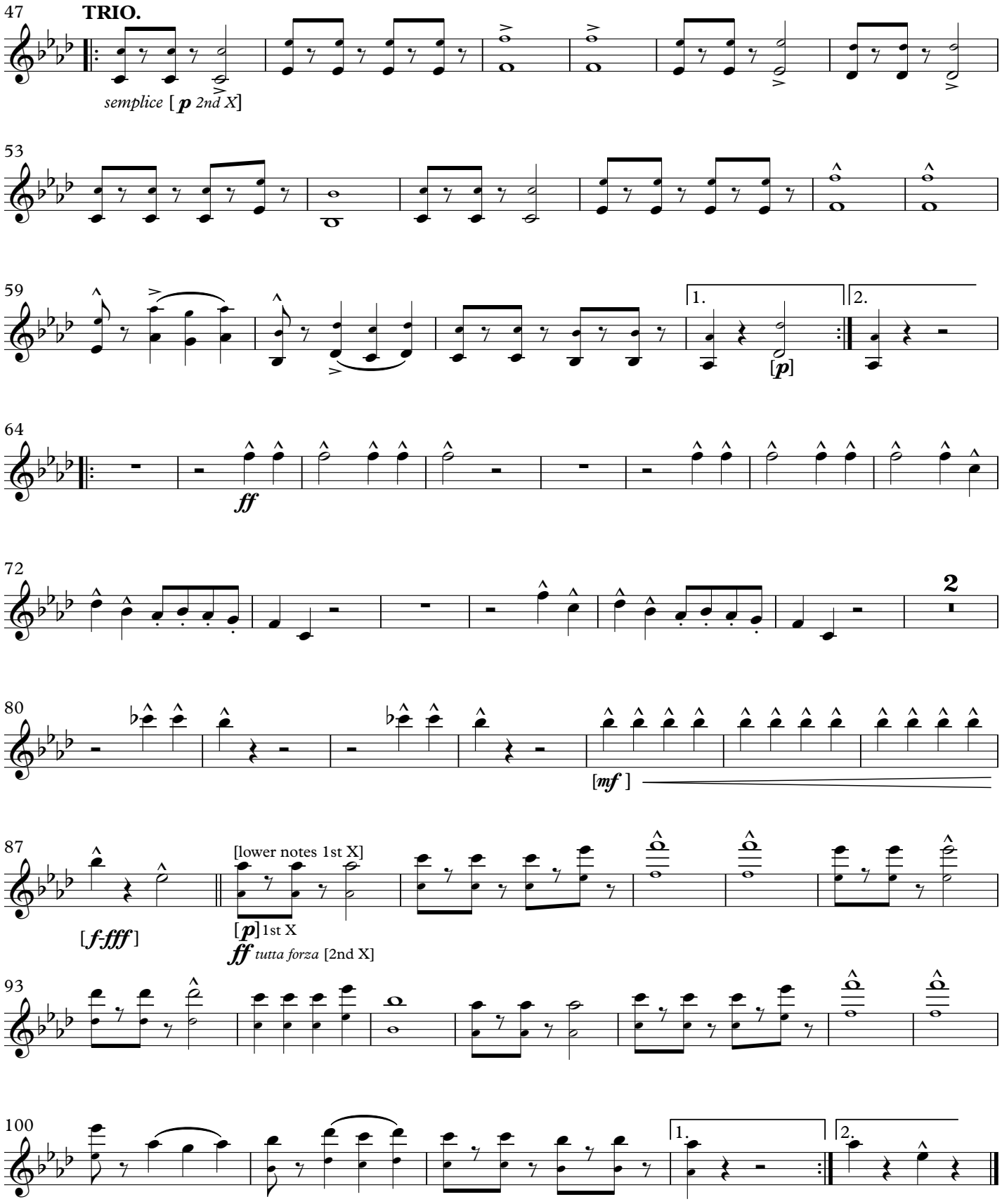

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
64
ff
72
2
80
[mf]
87
[lower notes 1st X]
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
100
1.
2.

March

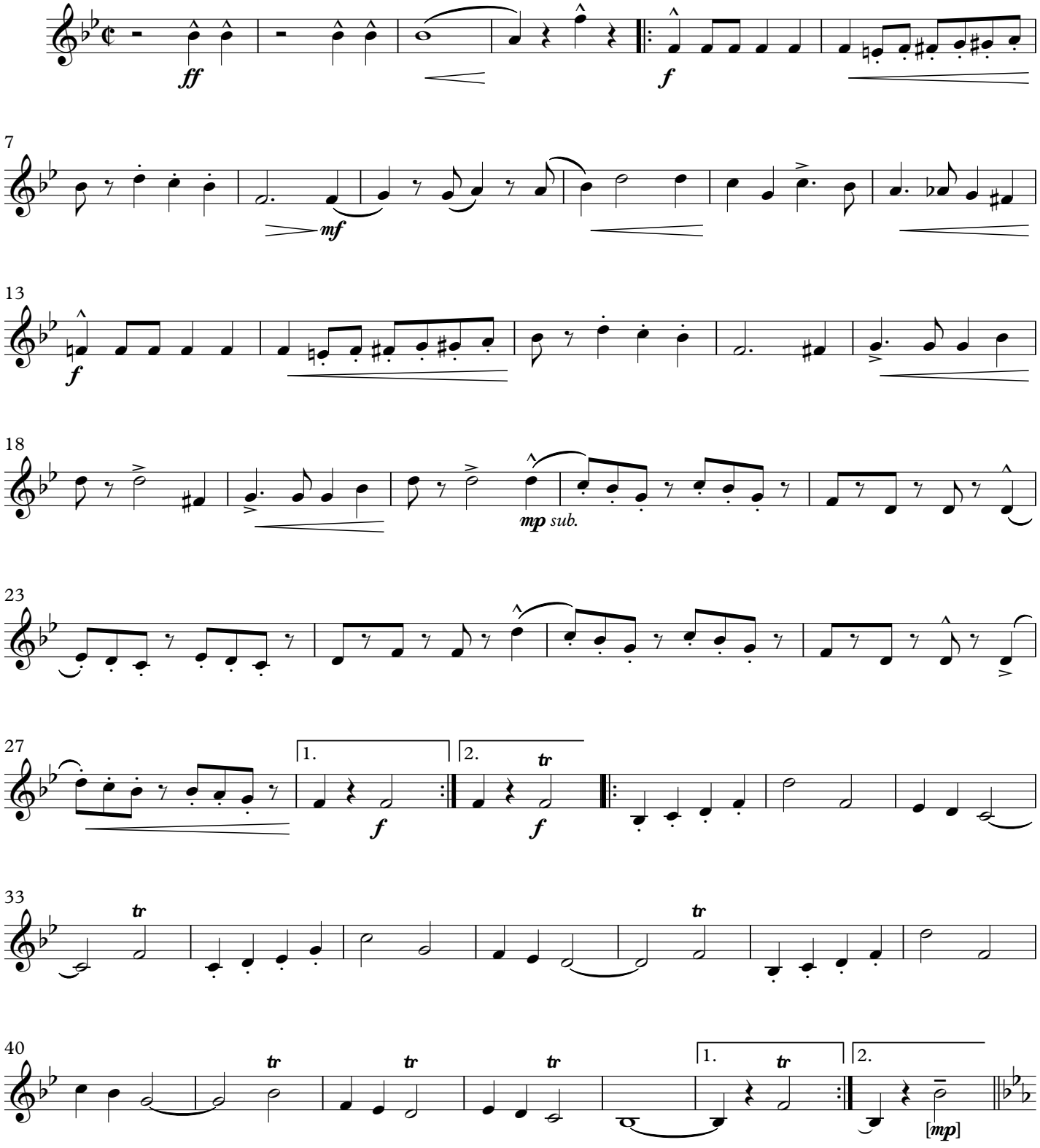
THE BEAU IDEAL

(1893)

JOHN PHILIP SOUSA

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

March Tempo.



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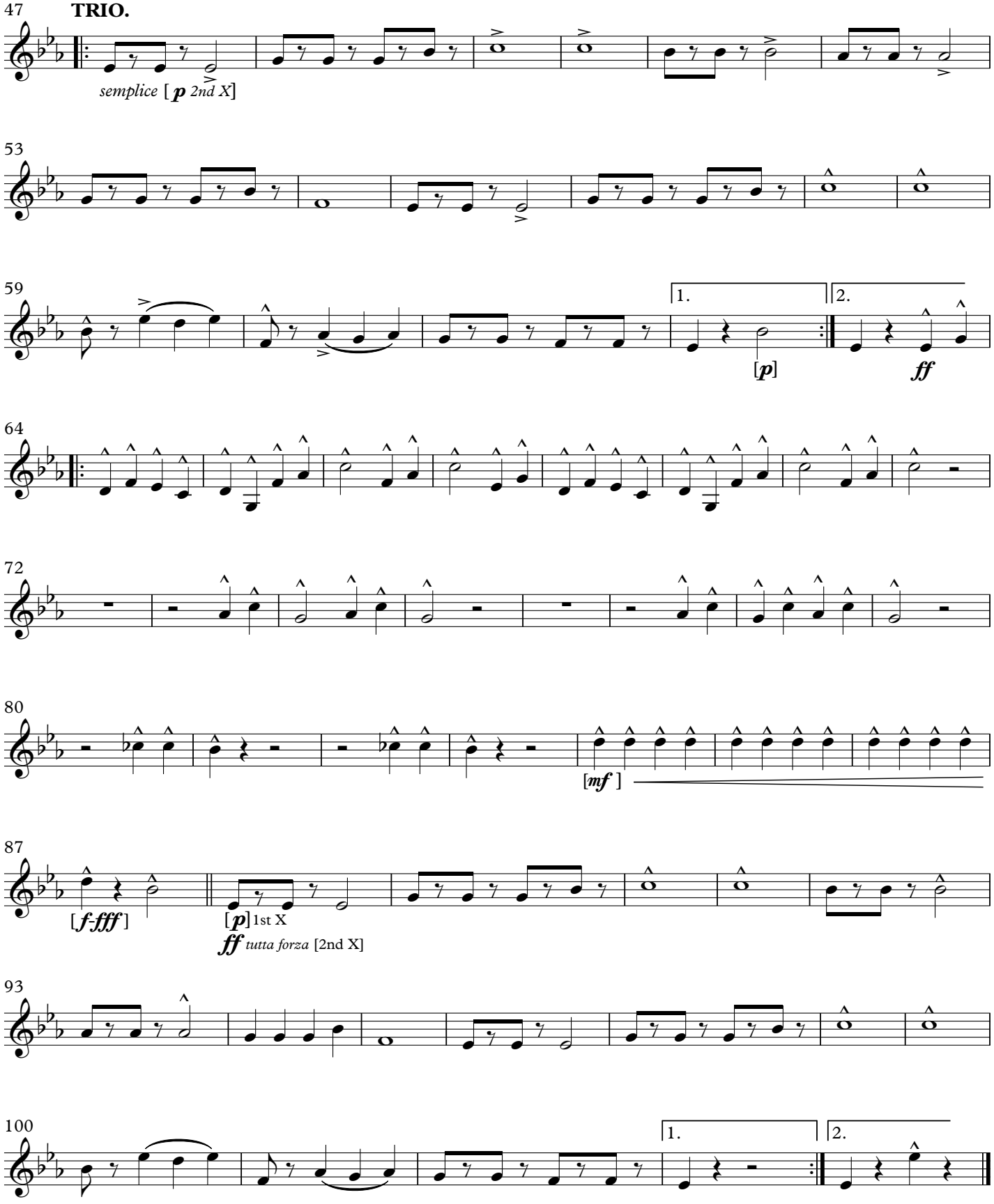

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
ff
64
72
80
[mf]
87
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
100
1.
2.

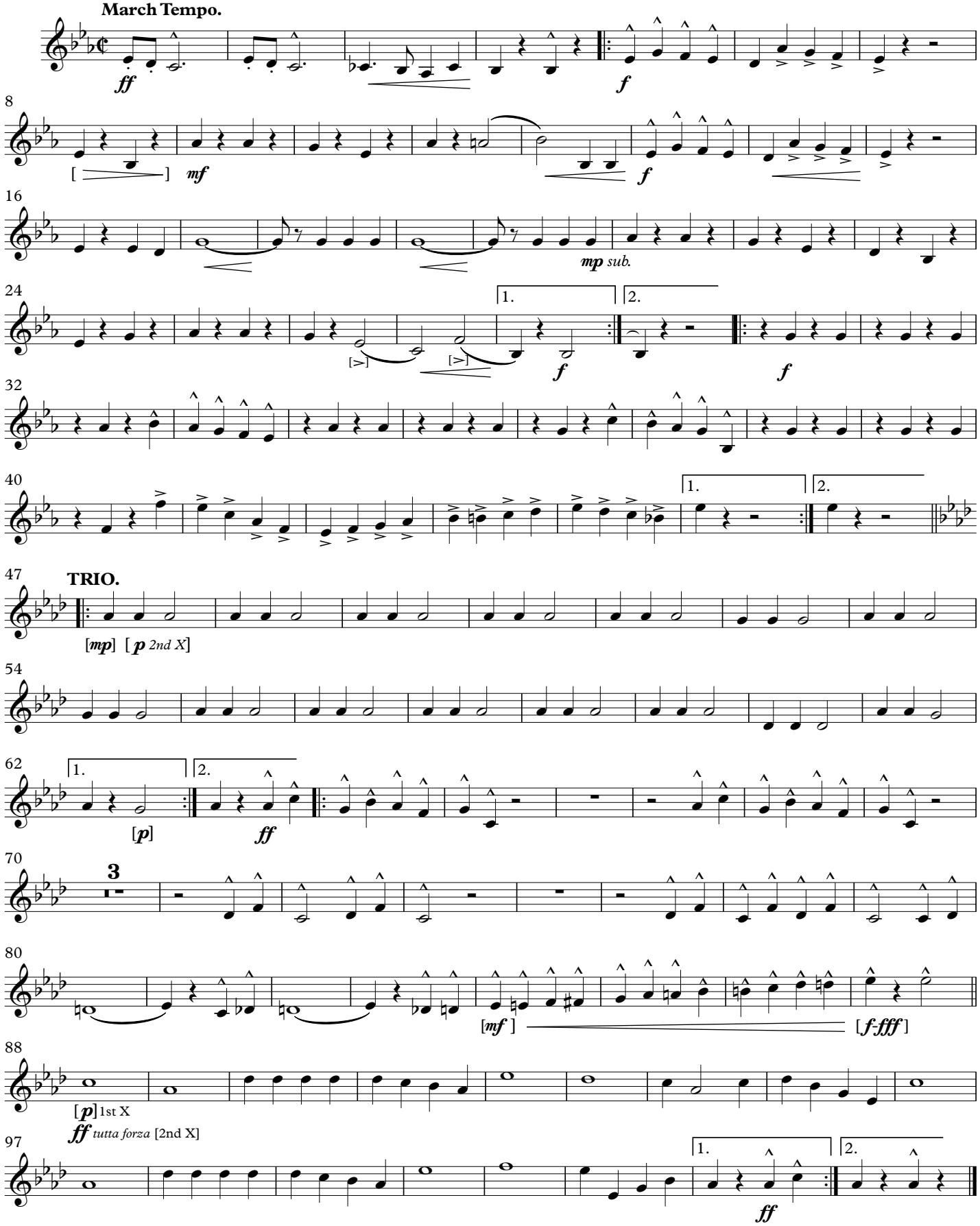
March

THE BEAU IDEAL

B♭ Bass Clarinet

(1893)

JOHN PHILIP SOUSA



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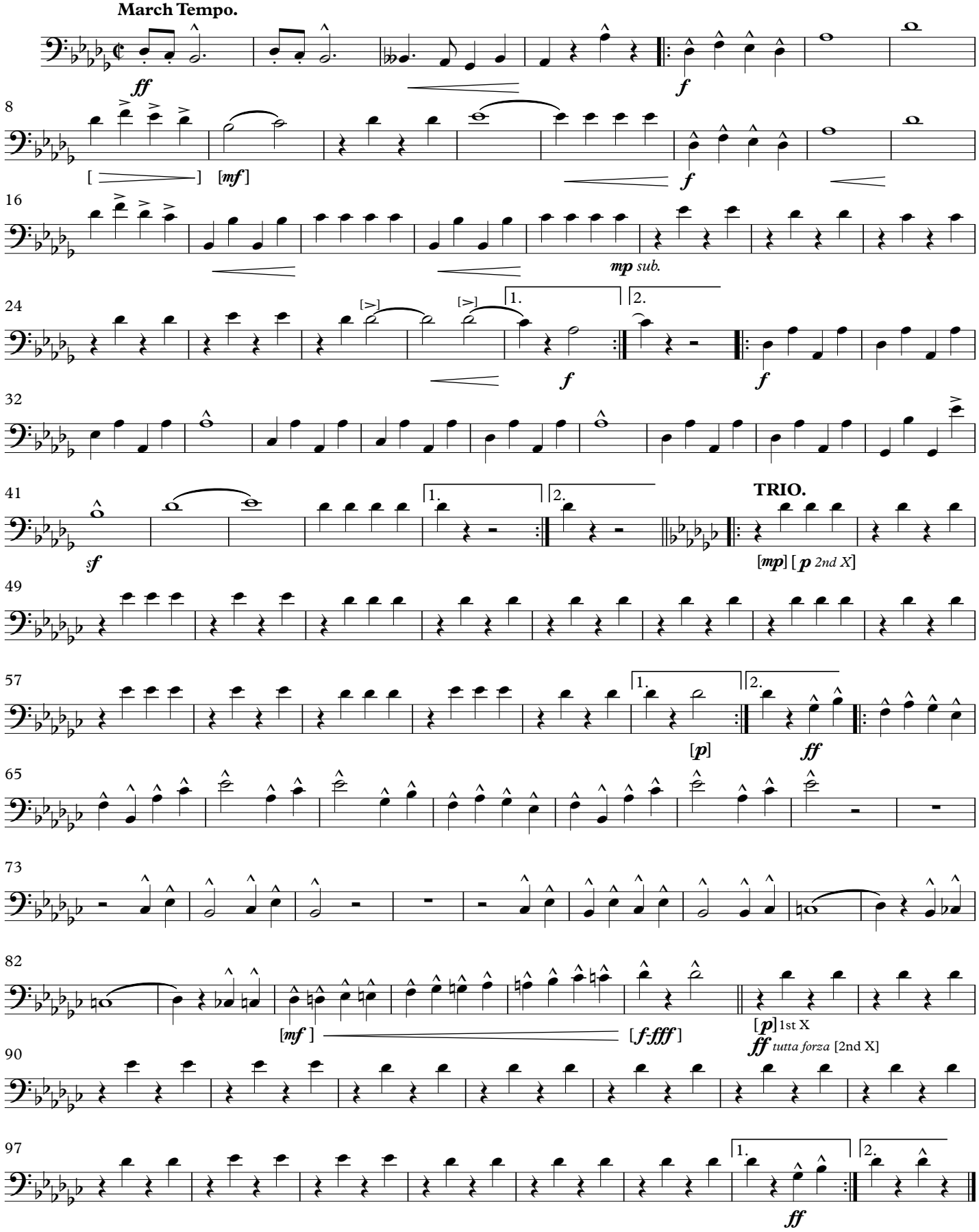
March

THE BEAU IDEAL

1st Bassoon

(1893)

JOHN PHILIP SOUSA



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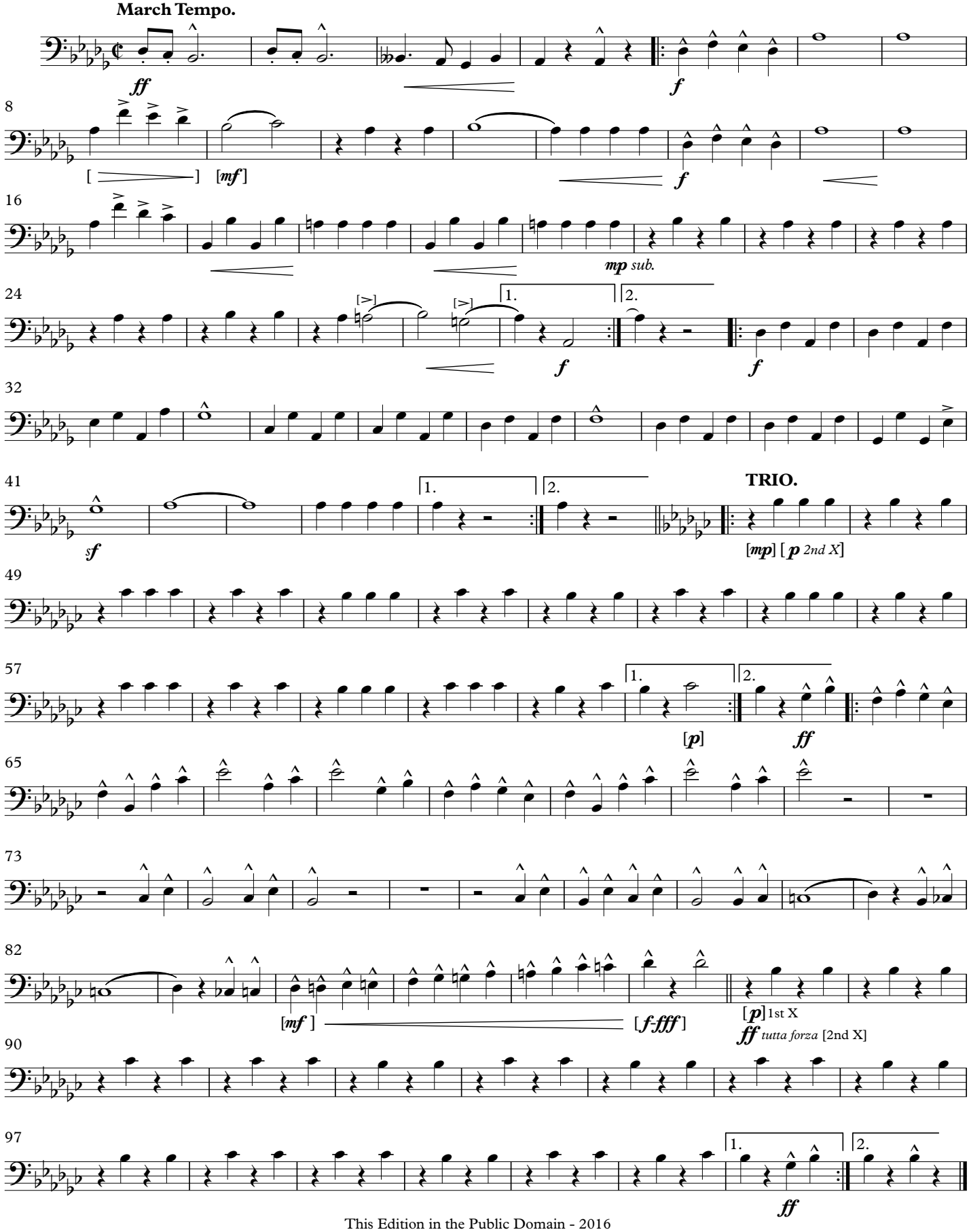
March

THE BEAU IDEAL

2nd Bassoon

(1893)

JOHN PHILIP SOUSA



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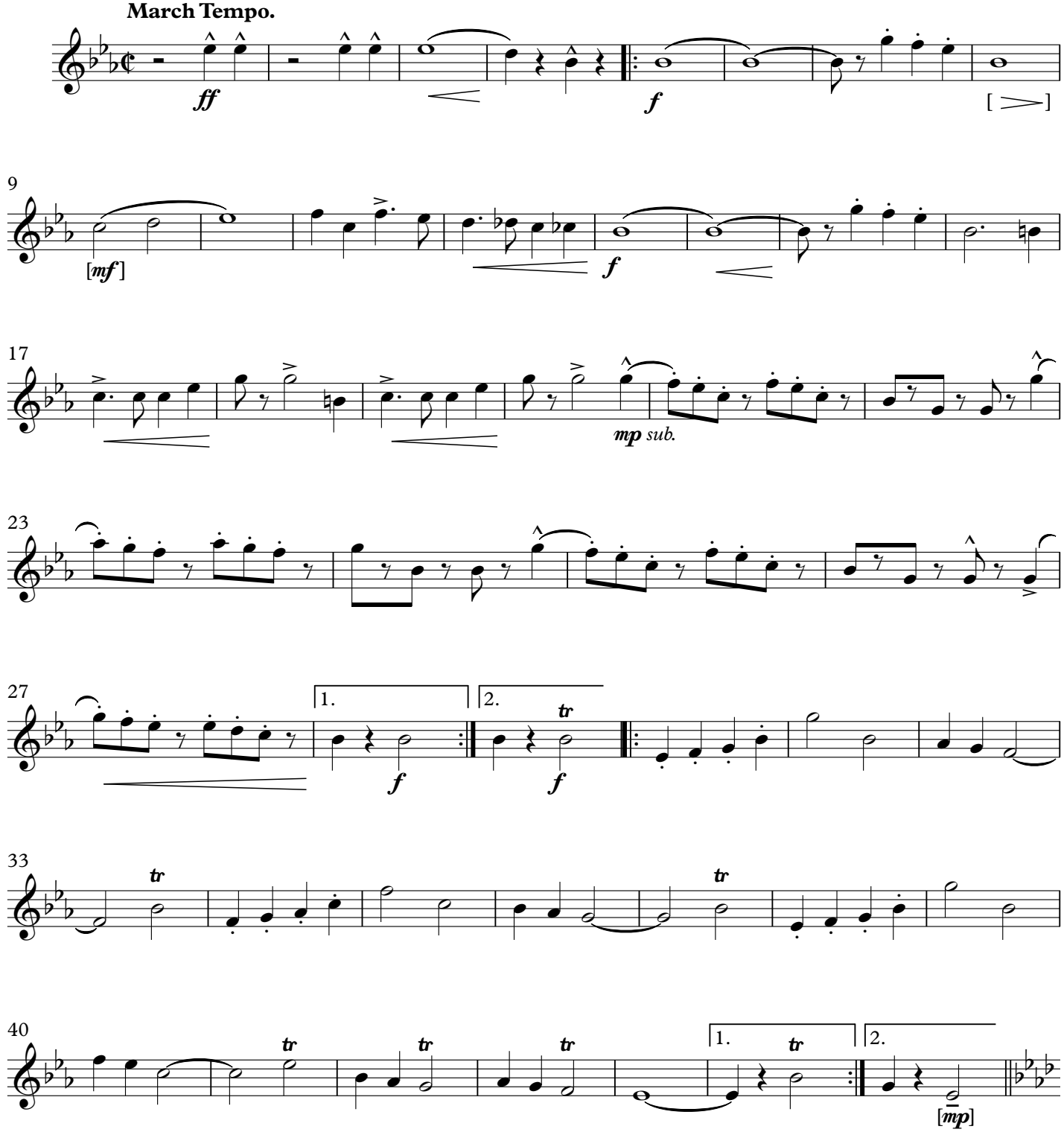
March

THE BEAU IDEAL

(1893)

JOHN PHILIP SOUSA

B♭ Soprano Saxophone
[optional]



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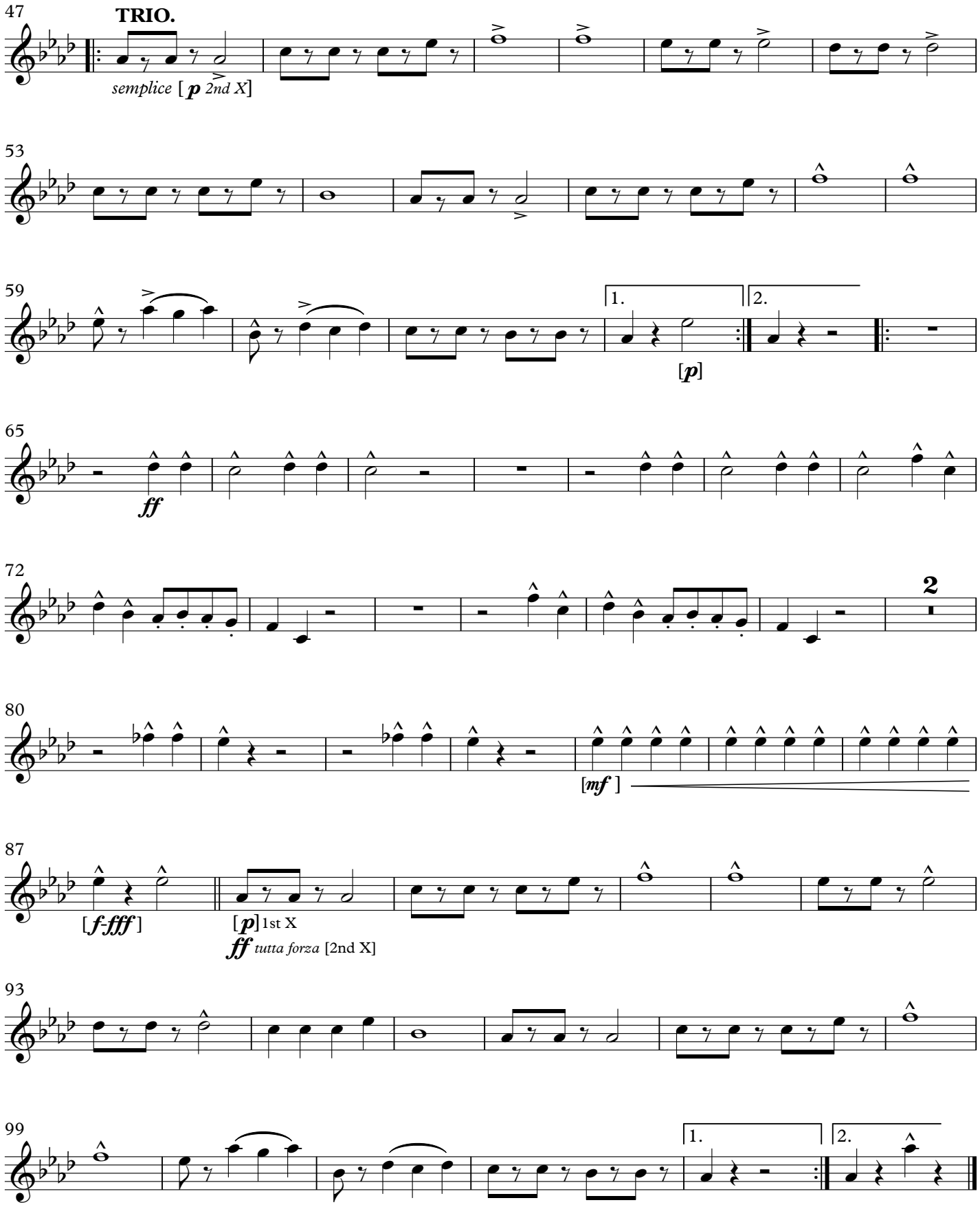

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
65
ff
72
2
80
[mf]
87
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
99
1.
2.

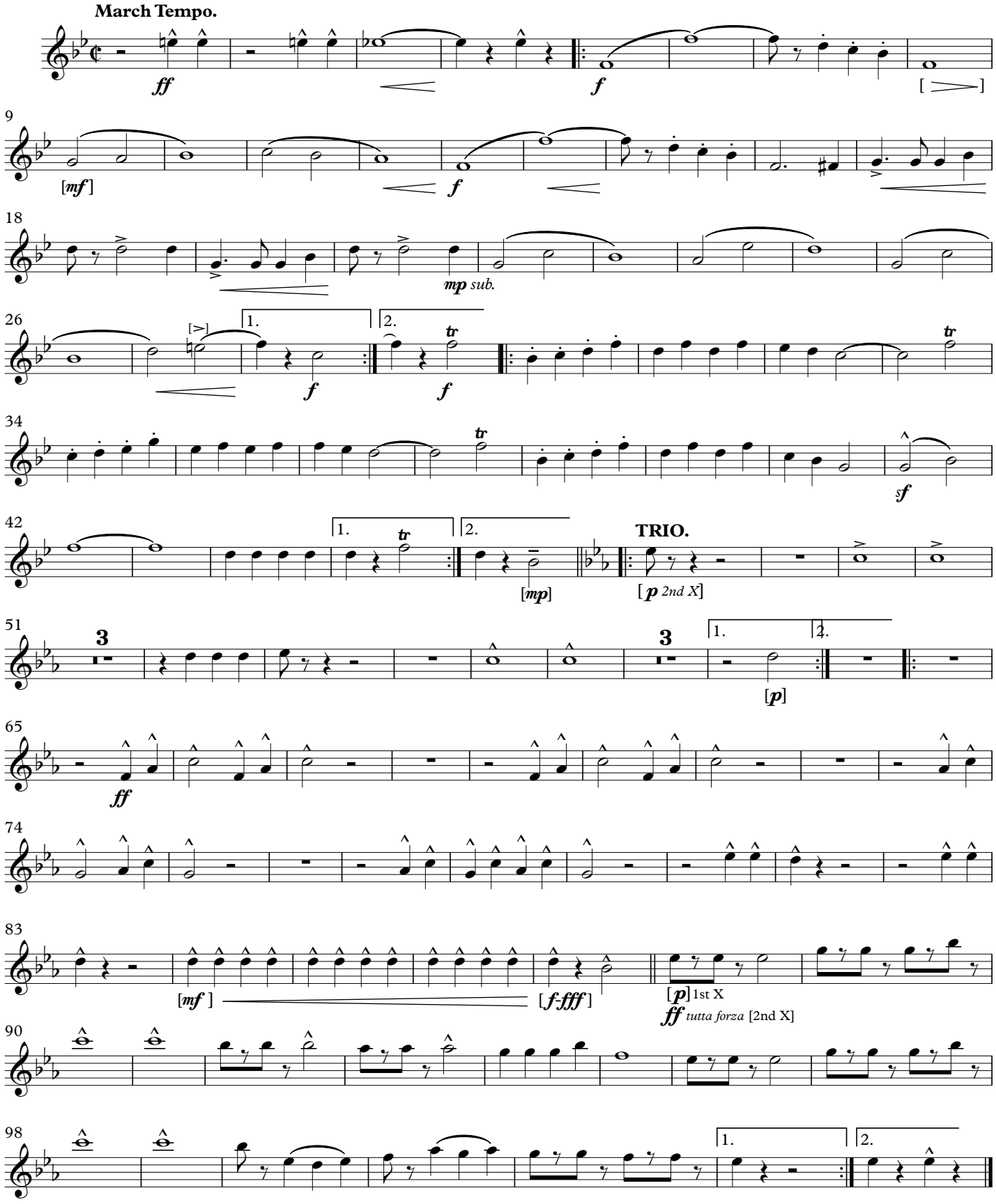
March

THE BEAU IDEAL

(1893)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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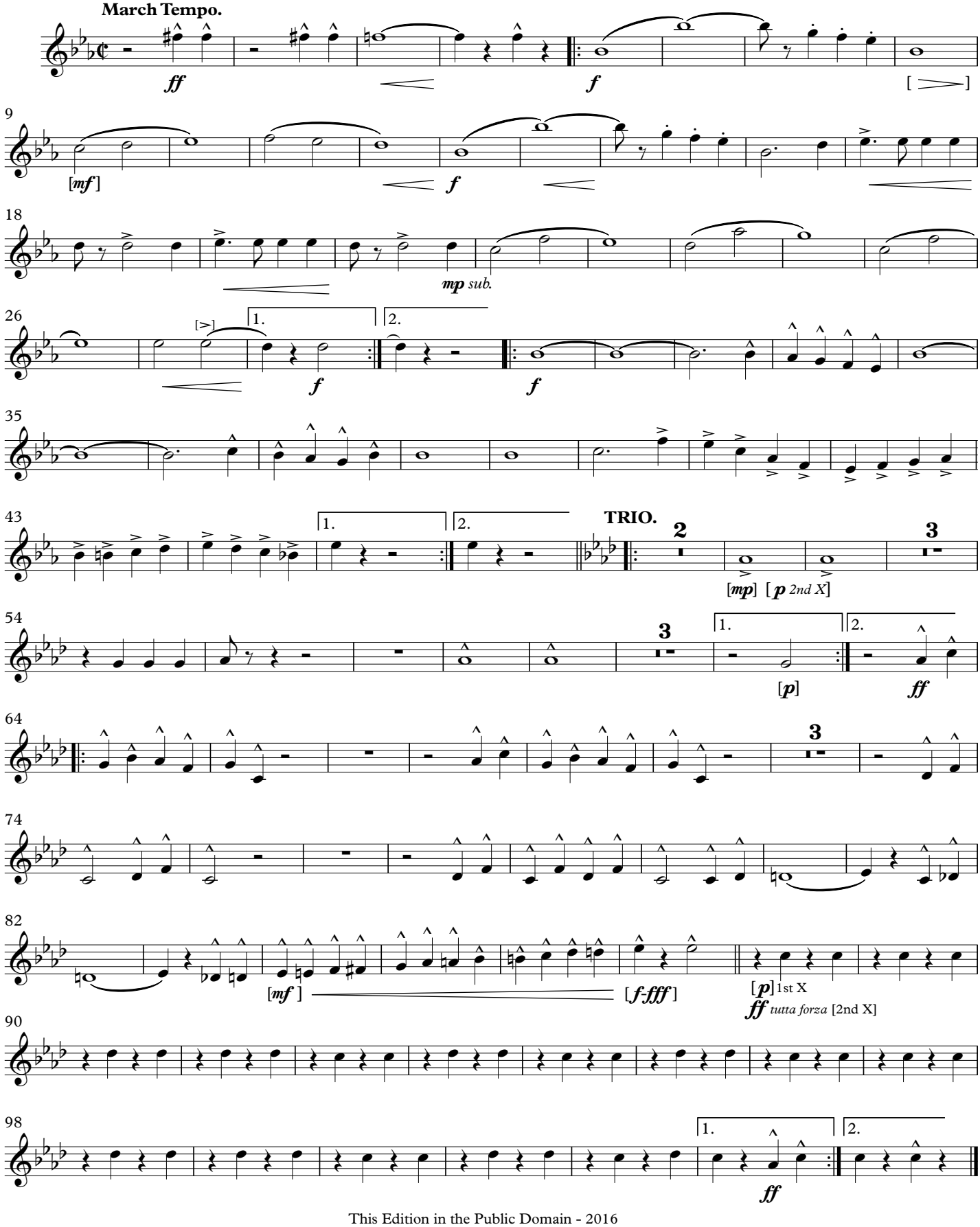
March

THE BEAU IDEAL

B♭ Tenor Saxophone

(1893)

JOHN PHILIP SOUSA



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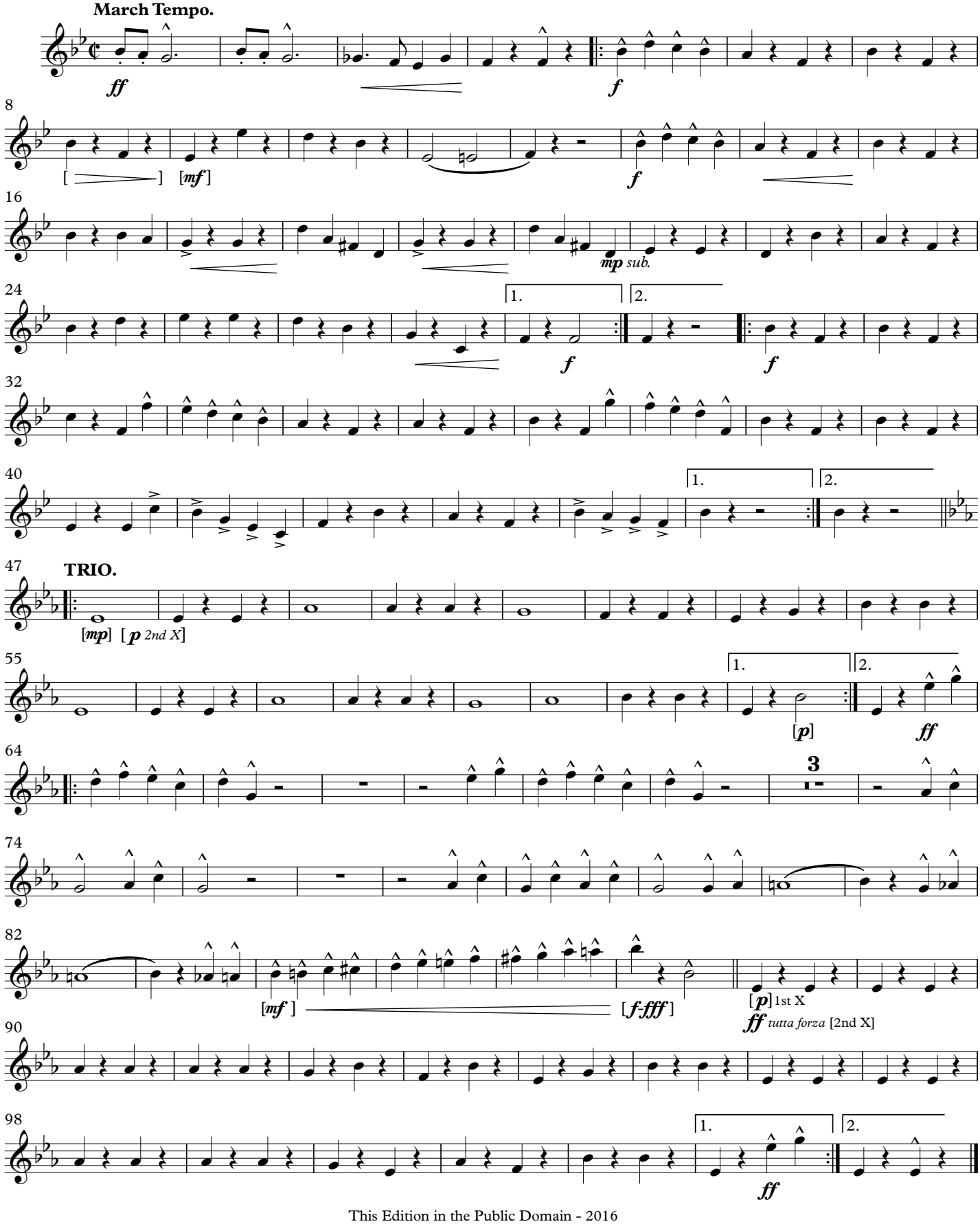
March

THE BEAU IDEAL

E♭ Baritone Saxophone

(1893)

JOHN PHILIP SOUSA



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March

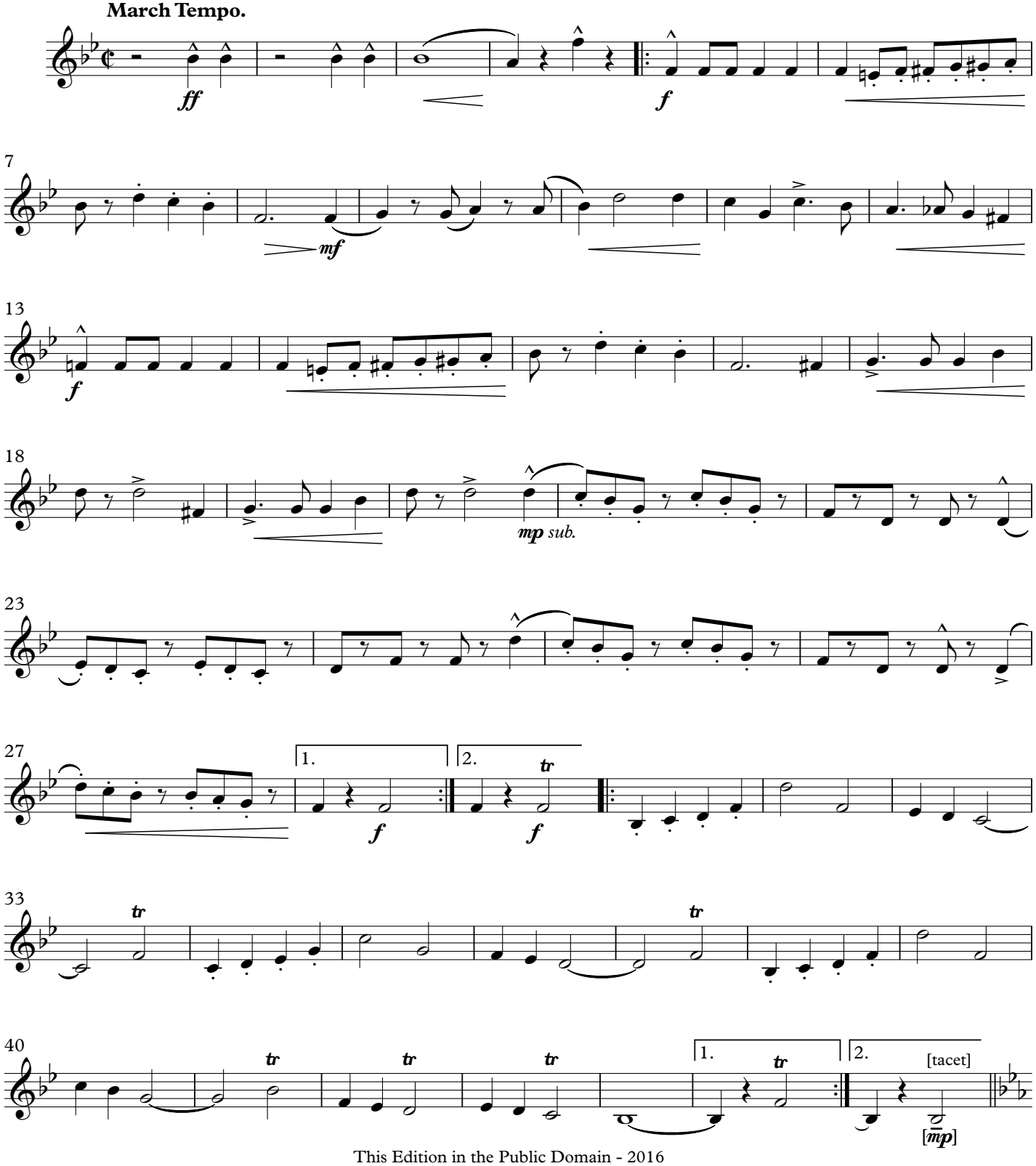
THE BEAU IDEAL

(1893)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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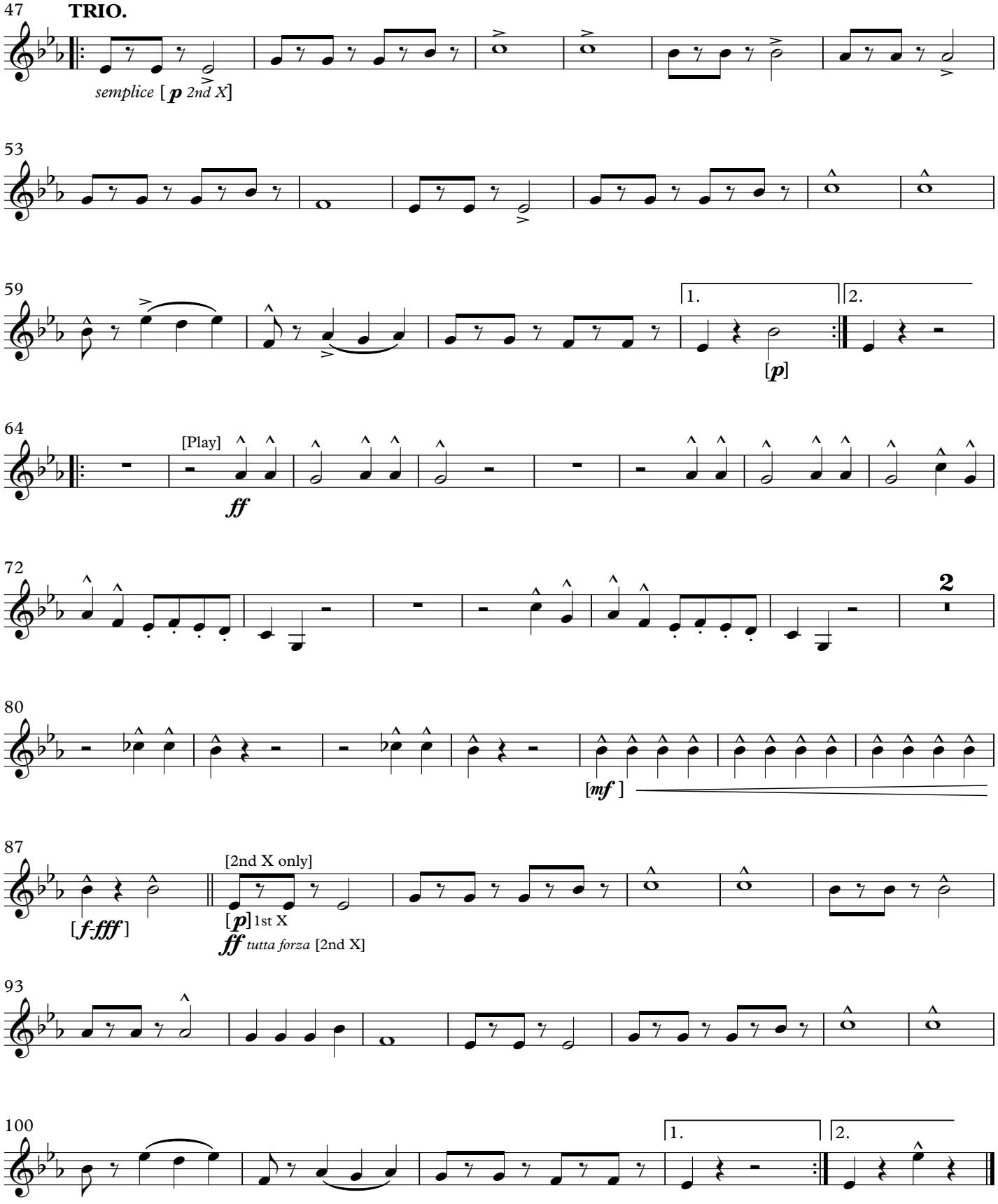

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
64
[Play]
ff
72
2
80
[mf]
87
[2nd X only]
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
100
1.
2.

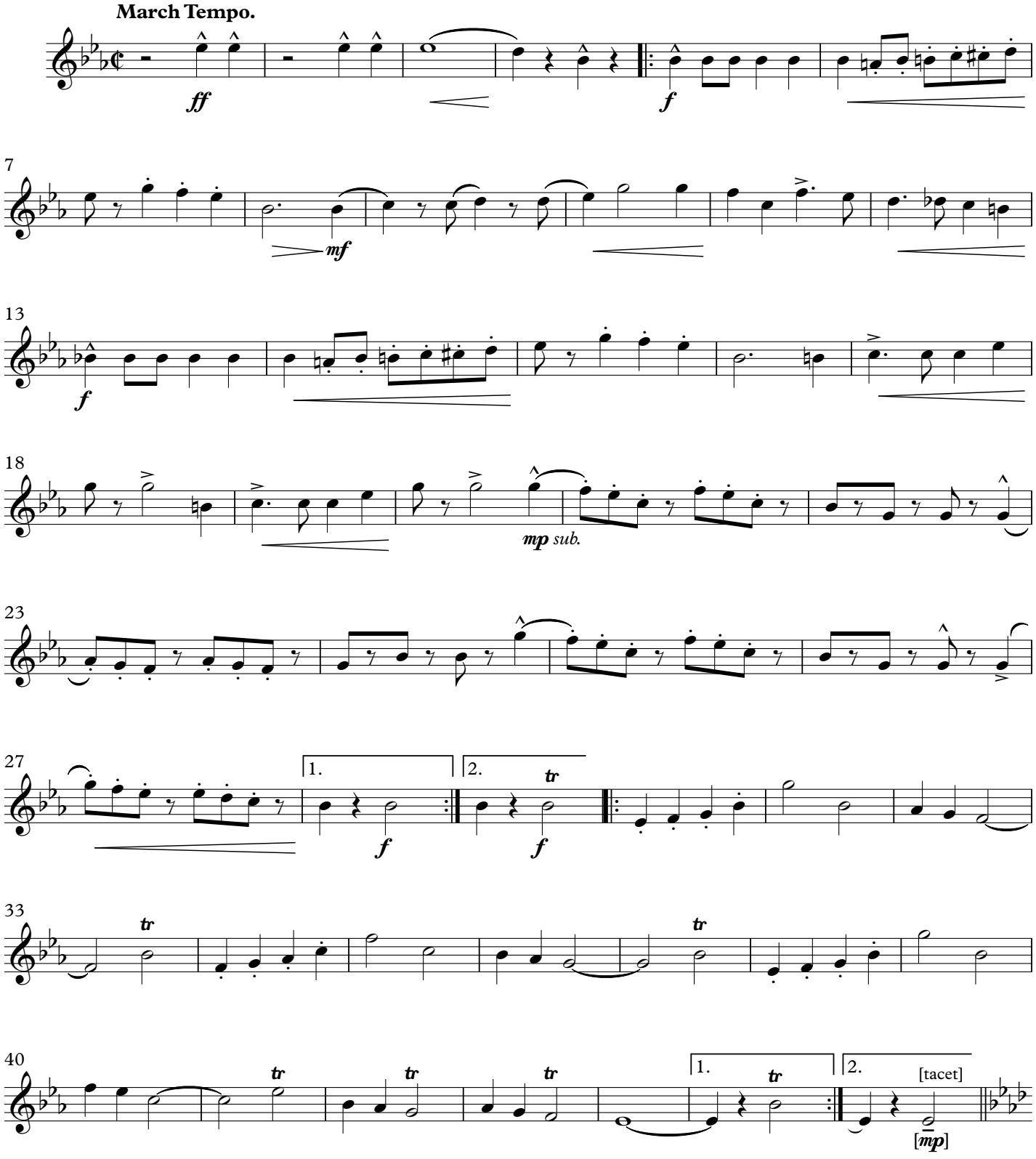
March

THE BEAU IDEAL

(1893)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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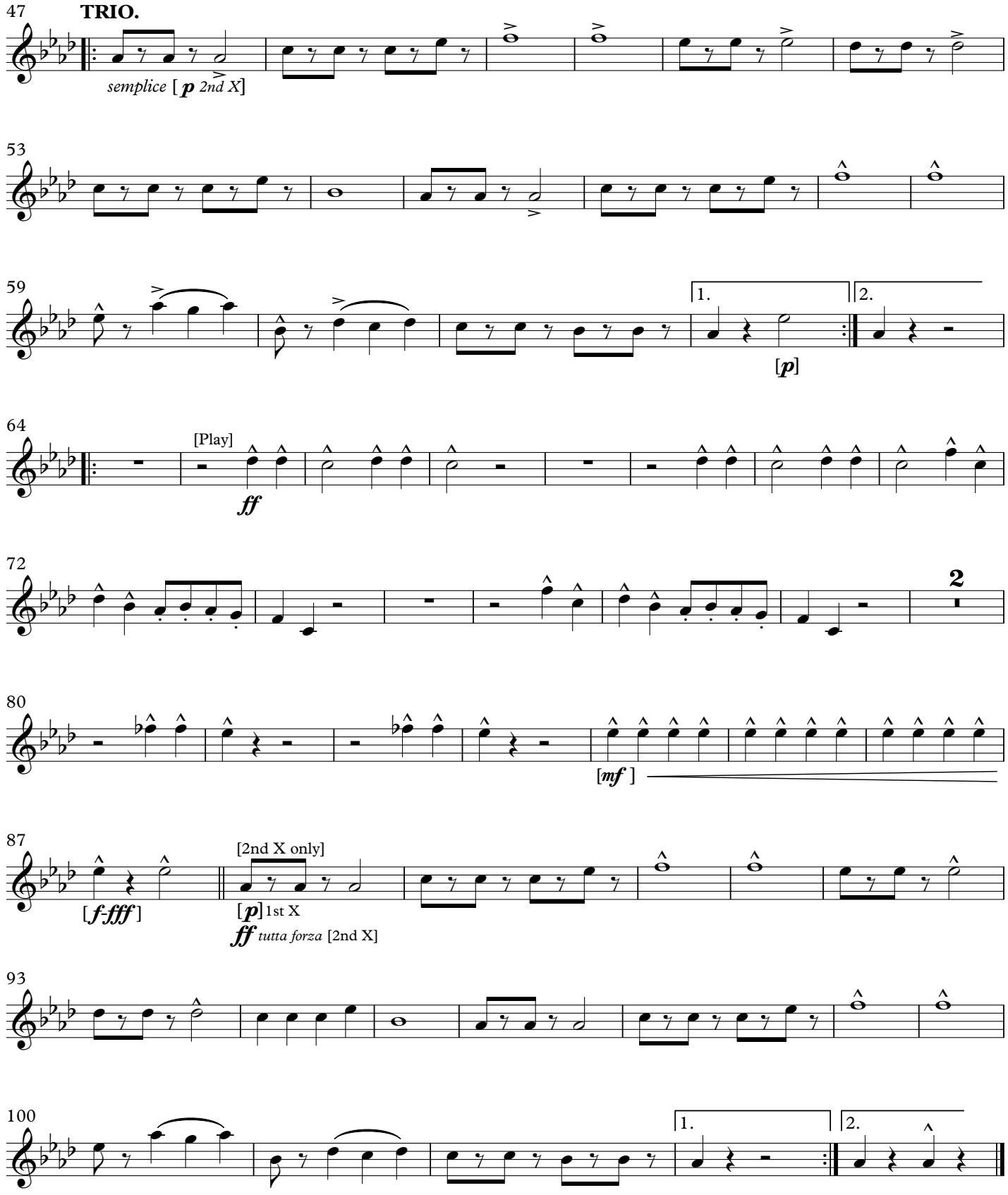

47
TRIO.
semplice [p 2nd X]
53
59
1.
2.
[p]
64
[Play]
ff
72
2
80
[mf]
87
[2nd X only]
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
100
1.
2.

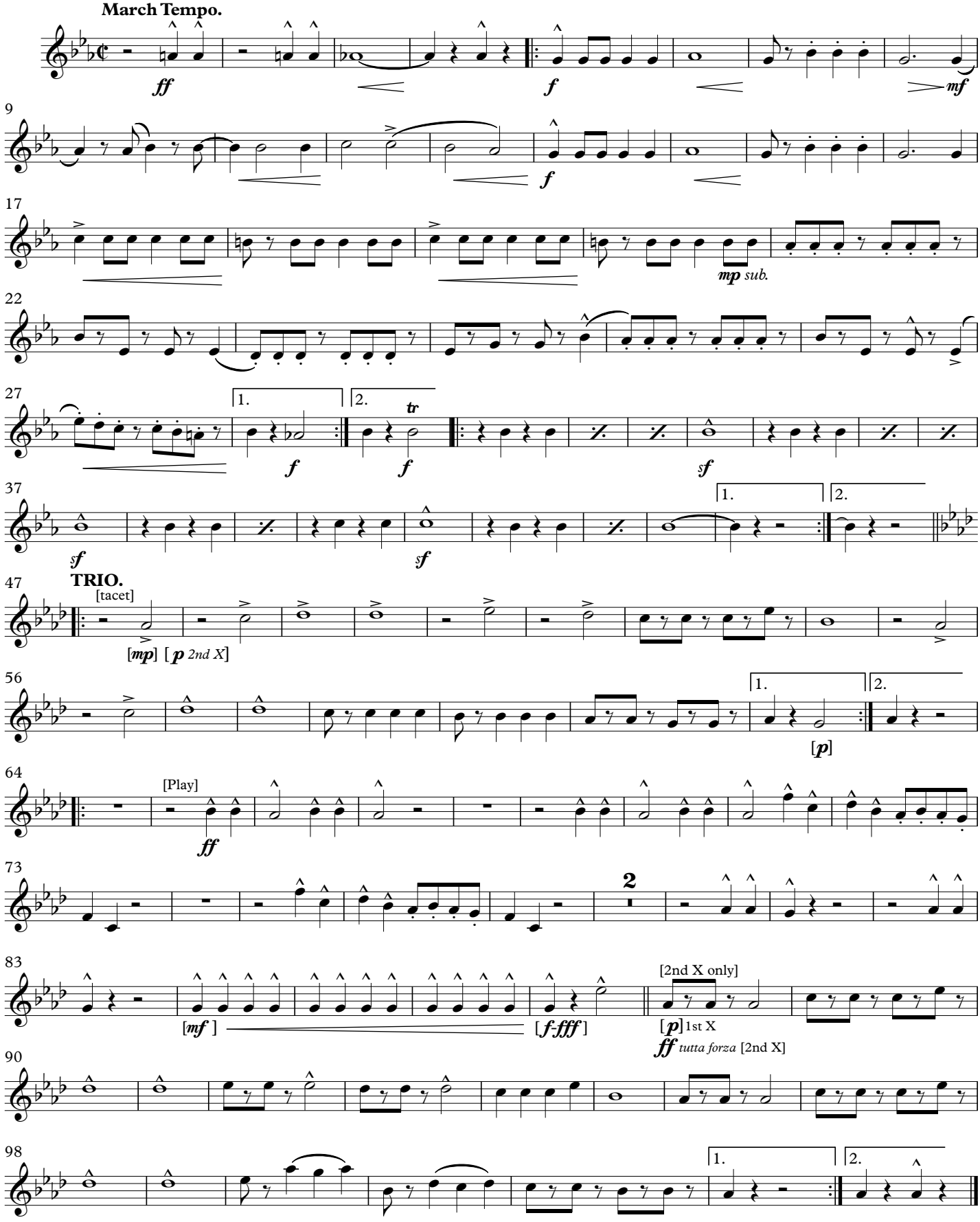
March

THE BEAU IDEAL

1st B♭ Cornet

(1893)

JOHN PHILIP SOUSA



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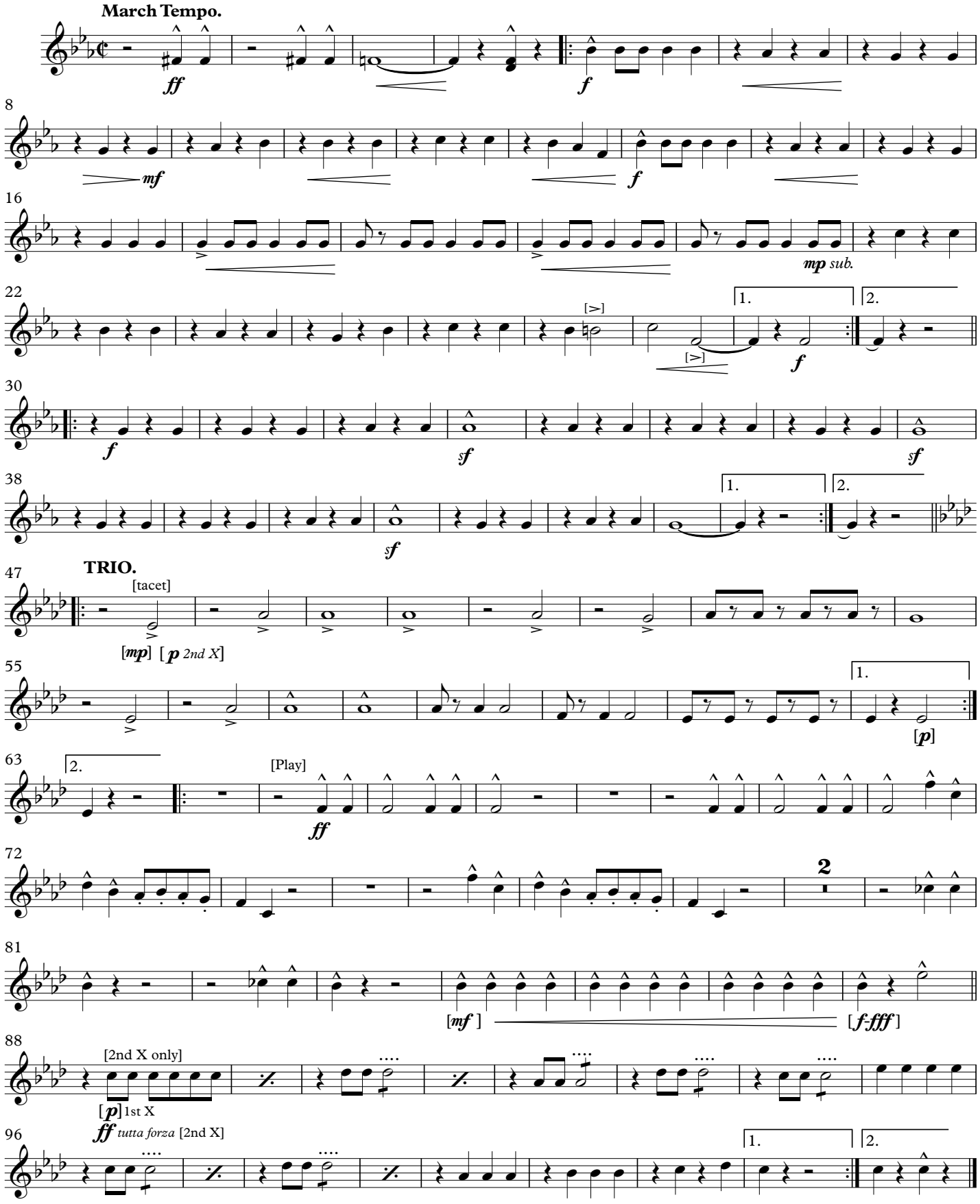
March

THE BEAU IDEAL

2nd B♭ Cornet

(1893)

JOHN PHILIP SOUSA



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March

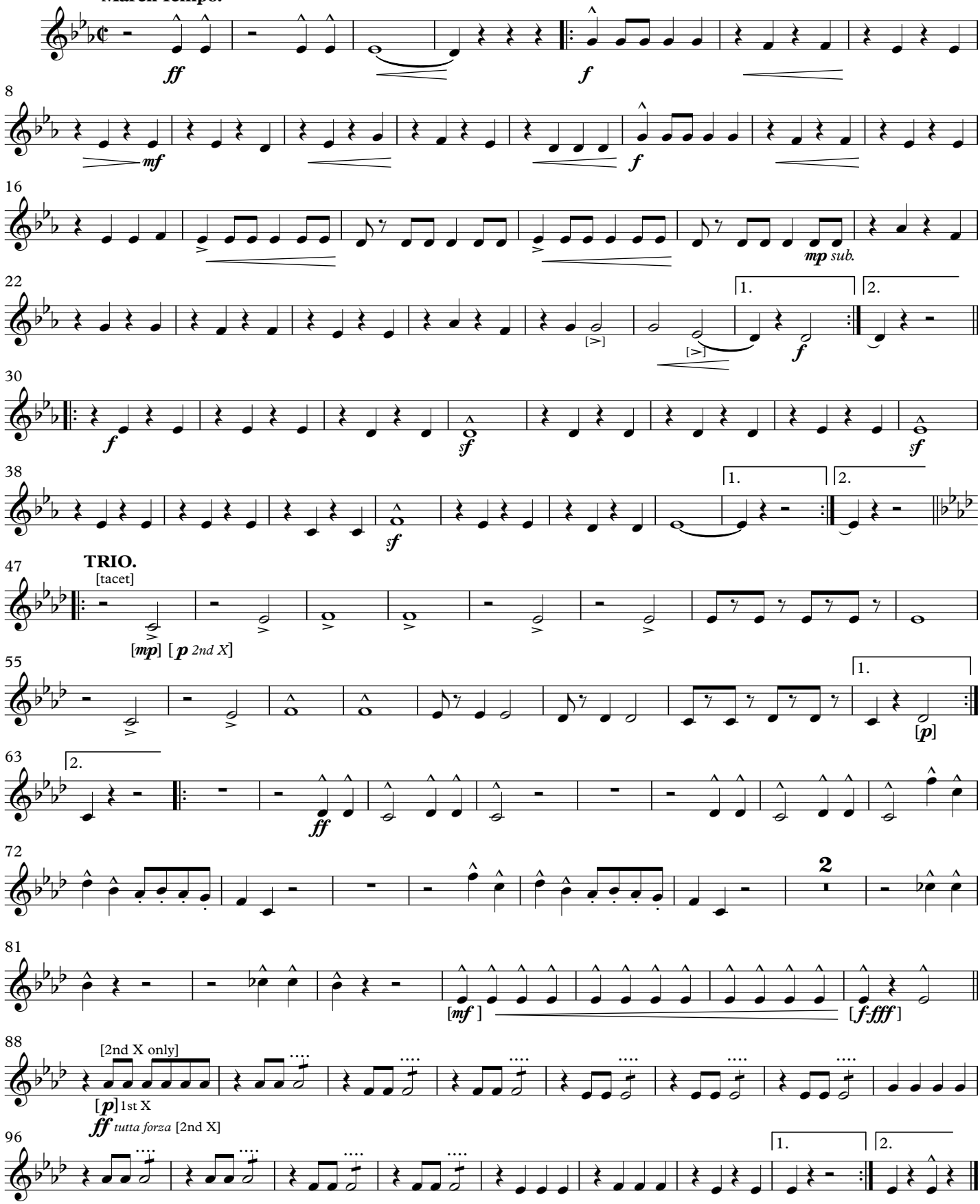
THE BEAU IDEAL

3rd B♭ Cornet

(1893)

JOHN PHILIP SOUSA

March Tempo.



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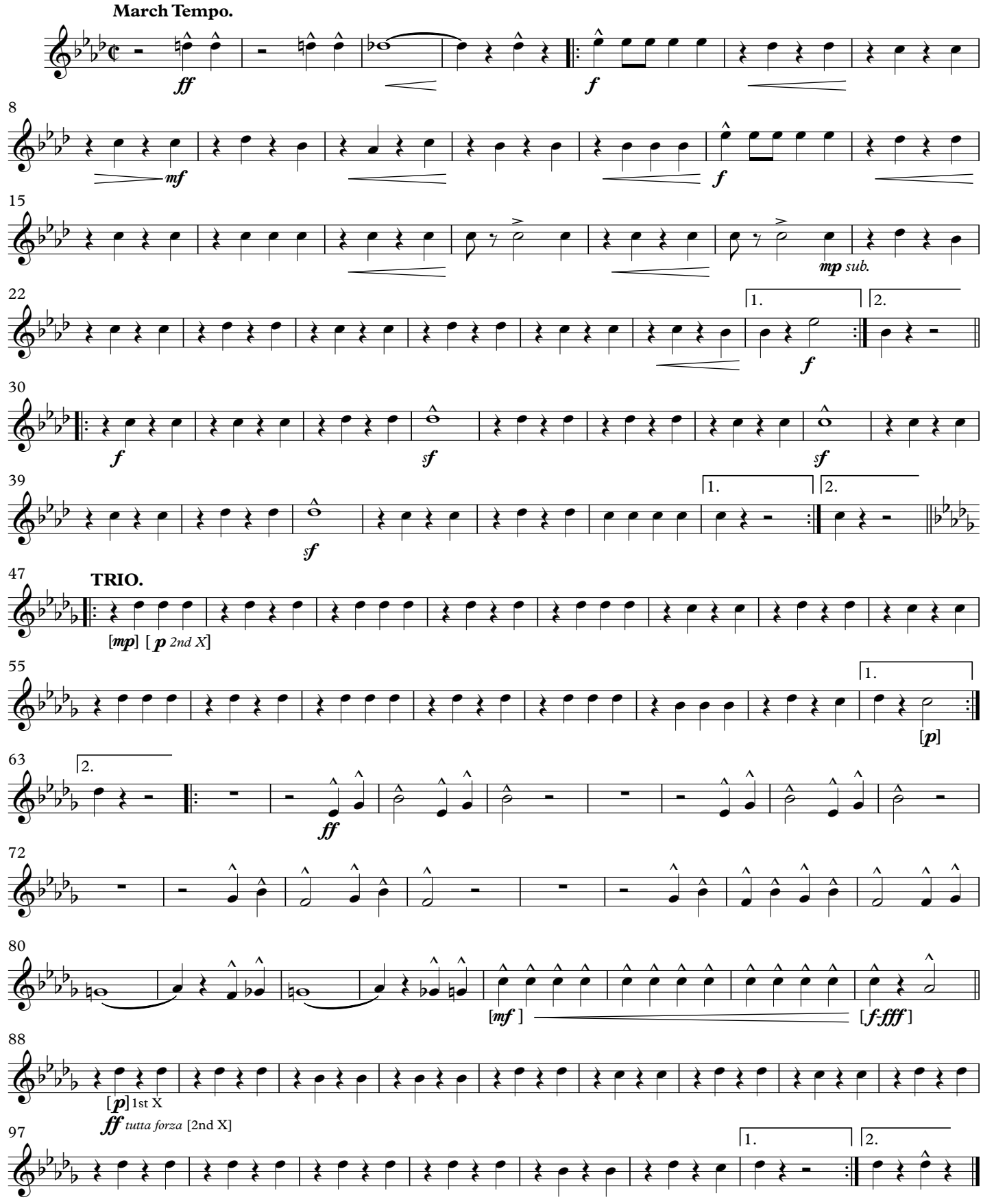
March

THE BEAU IDEAL

1st F Horn

(1893)

JOHN PHILIP SOUSA



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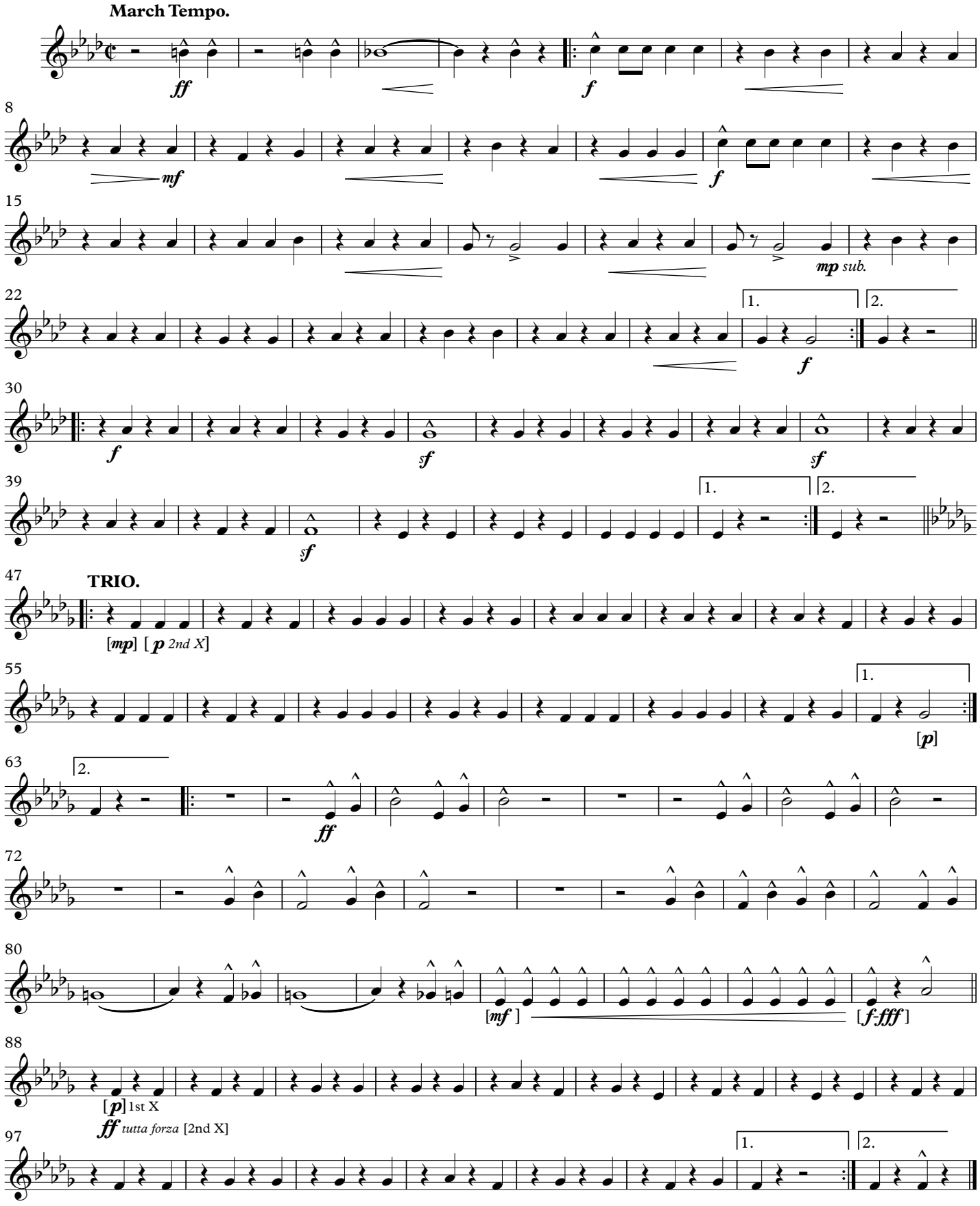
March

THE BEAU IDEAL

2nd F Horn

(1893)

JOHN PHILIP SOUSA



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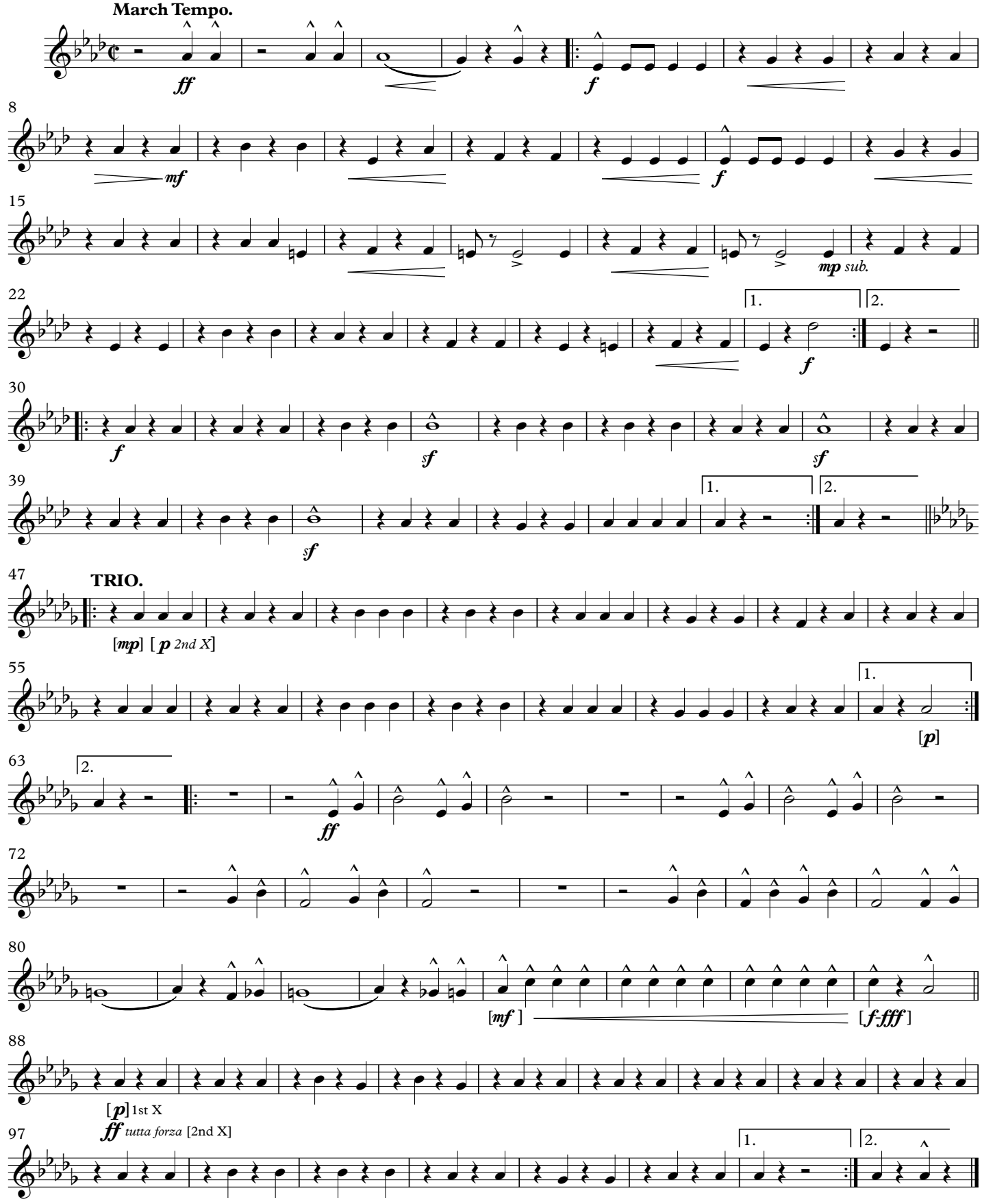
March

THE BEAU IDEAL

3rd F Horn

(1893)

JOHN PHILIP SOUSA



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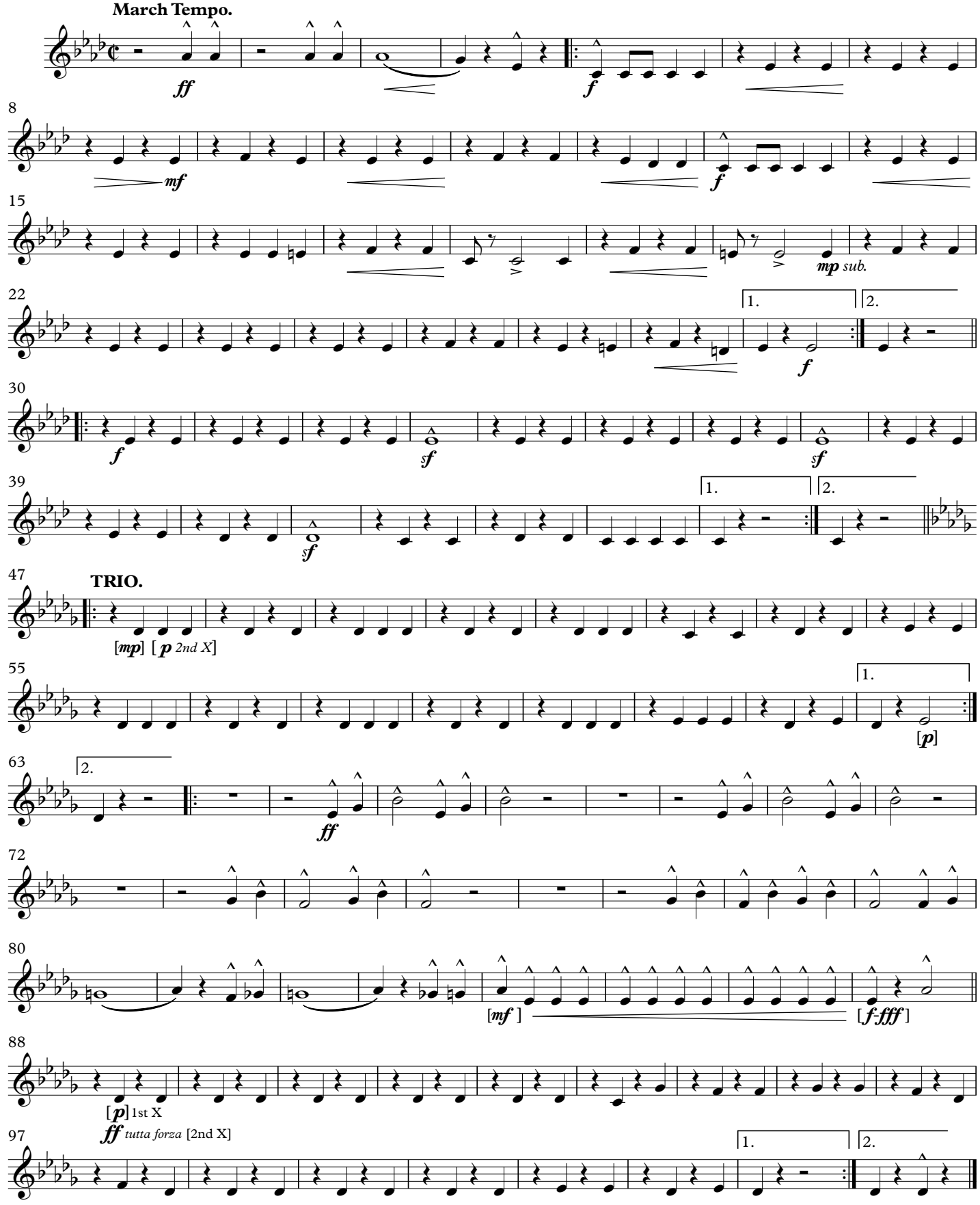
March

THE BEAU IDEAL

4th F Horn

(1893)

JOHN PHILIP SOUSA



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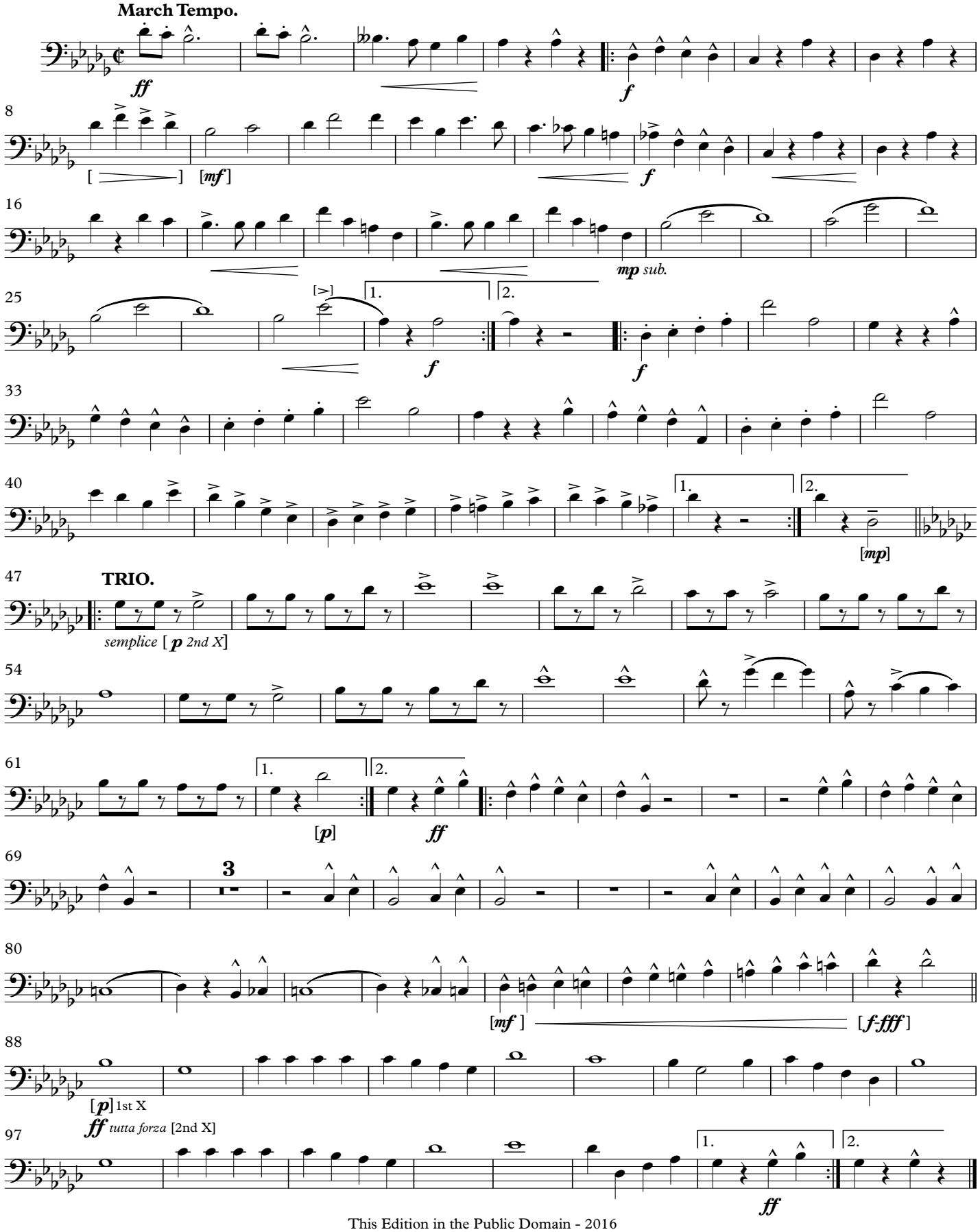
March

THE BEAU IDEAL

Baritone

(1893)

JOHN PHILIP SOUSA



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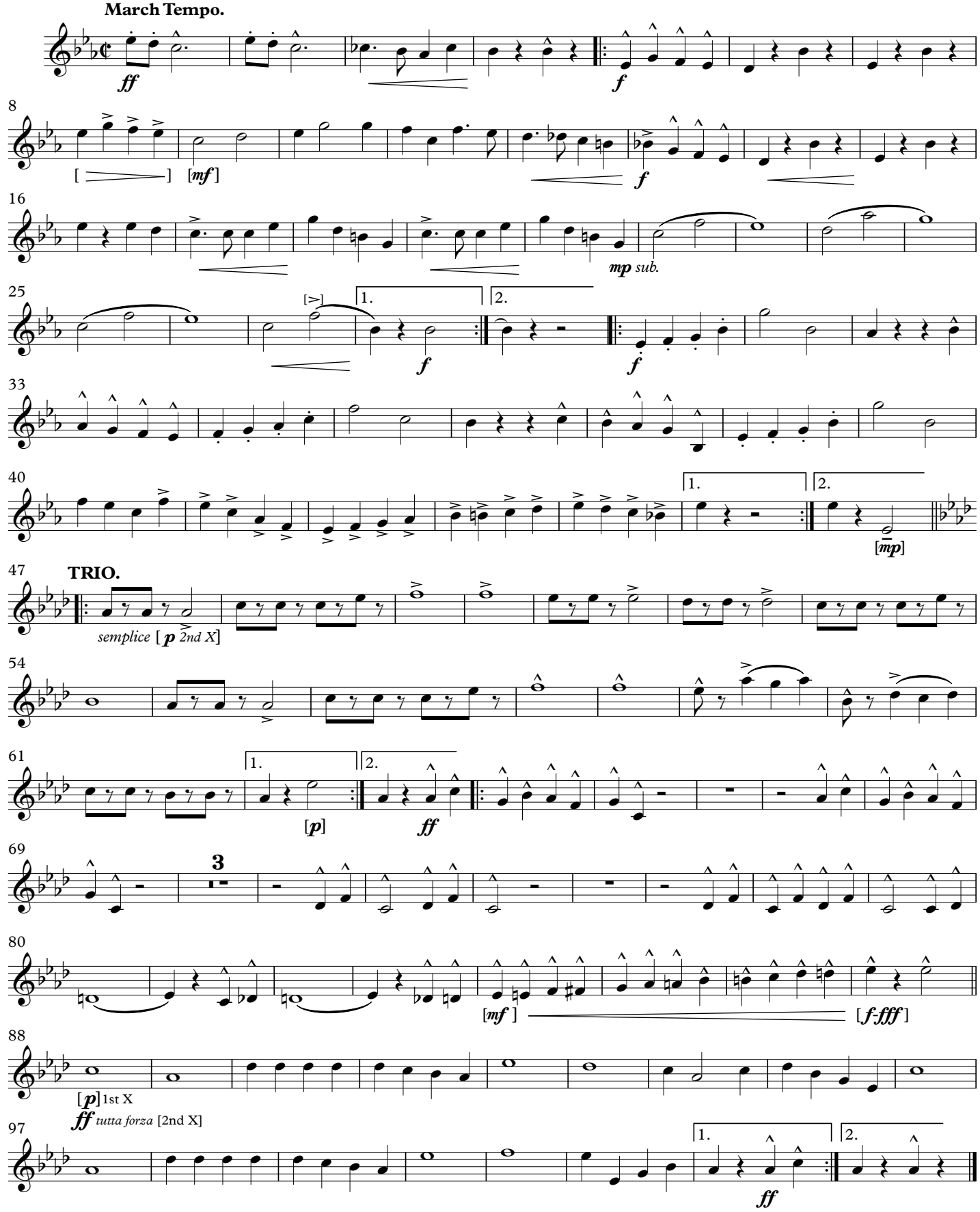
March

THE BEAU IDEAL

Baritone, T.C.

(1893)

JOHN PHILIP SOUSA



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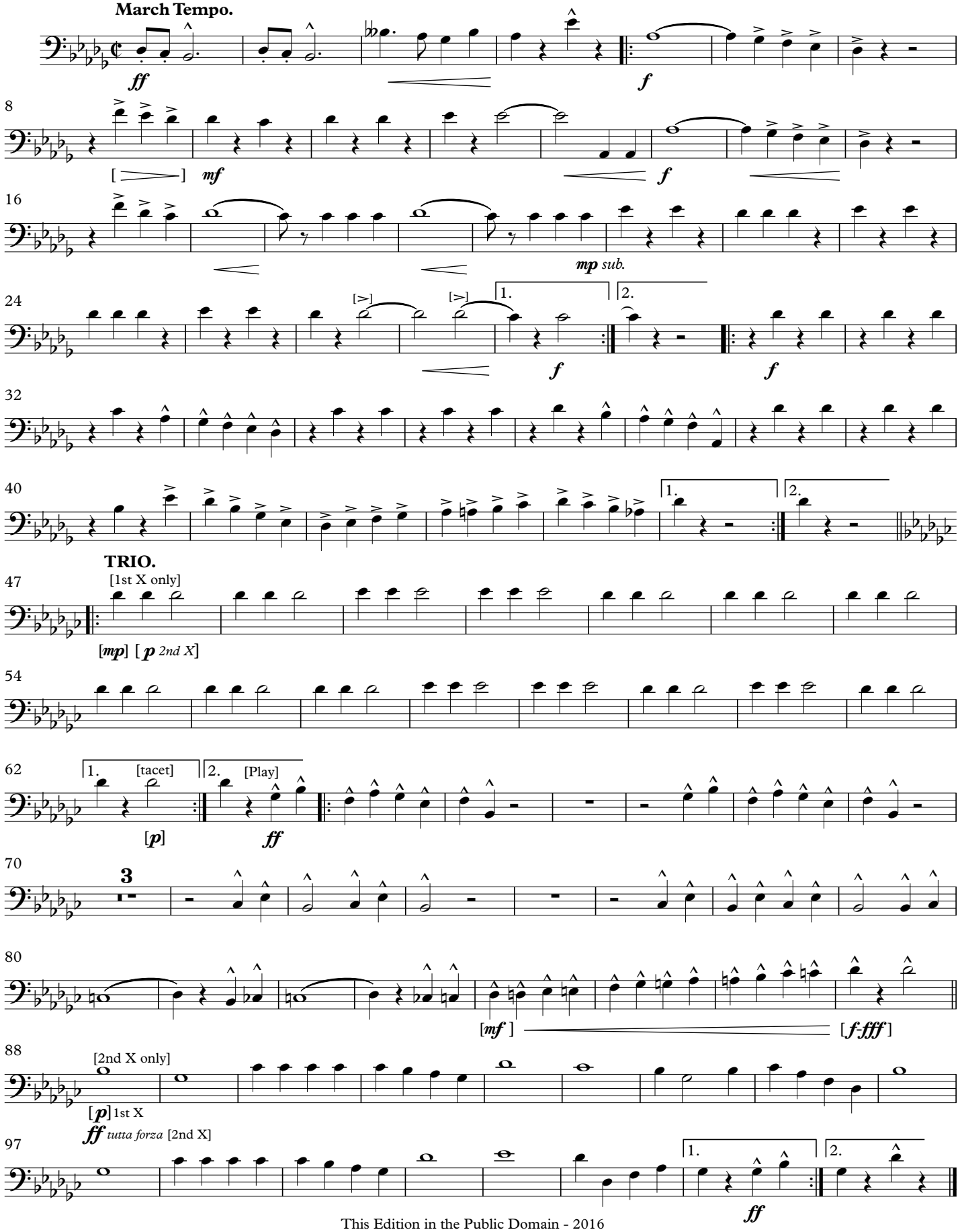
March

THE BEAU IDEAL

1st Trombone

(1893)

JOHN PHILIP SOUSA



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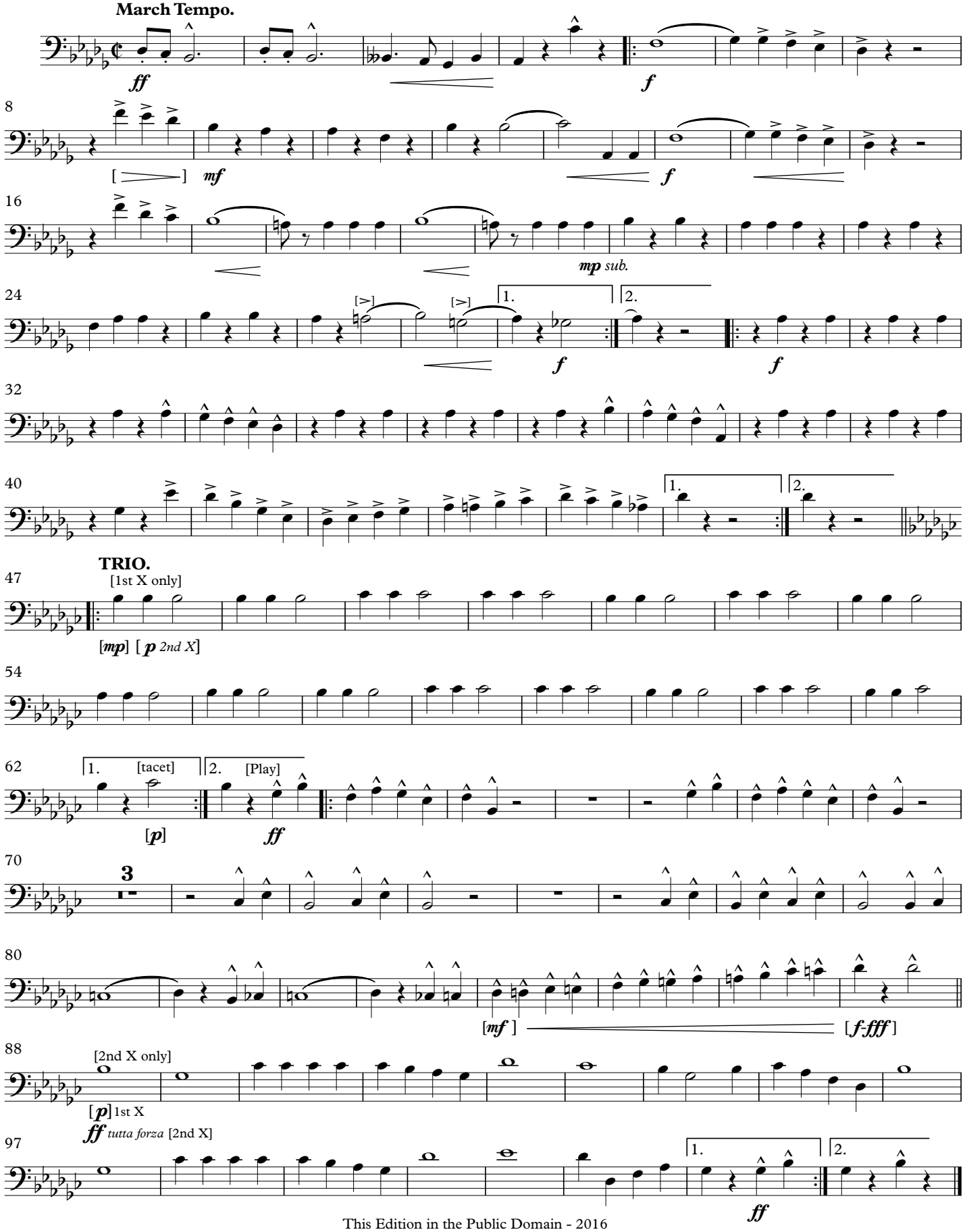
March

THE BEAU IDEAL

2nd Trombone

(1893)

JOHN PHILIP SOUSA



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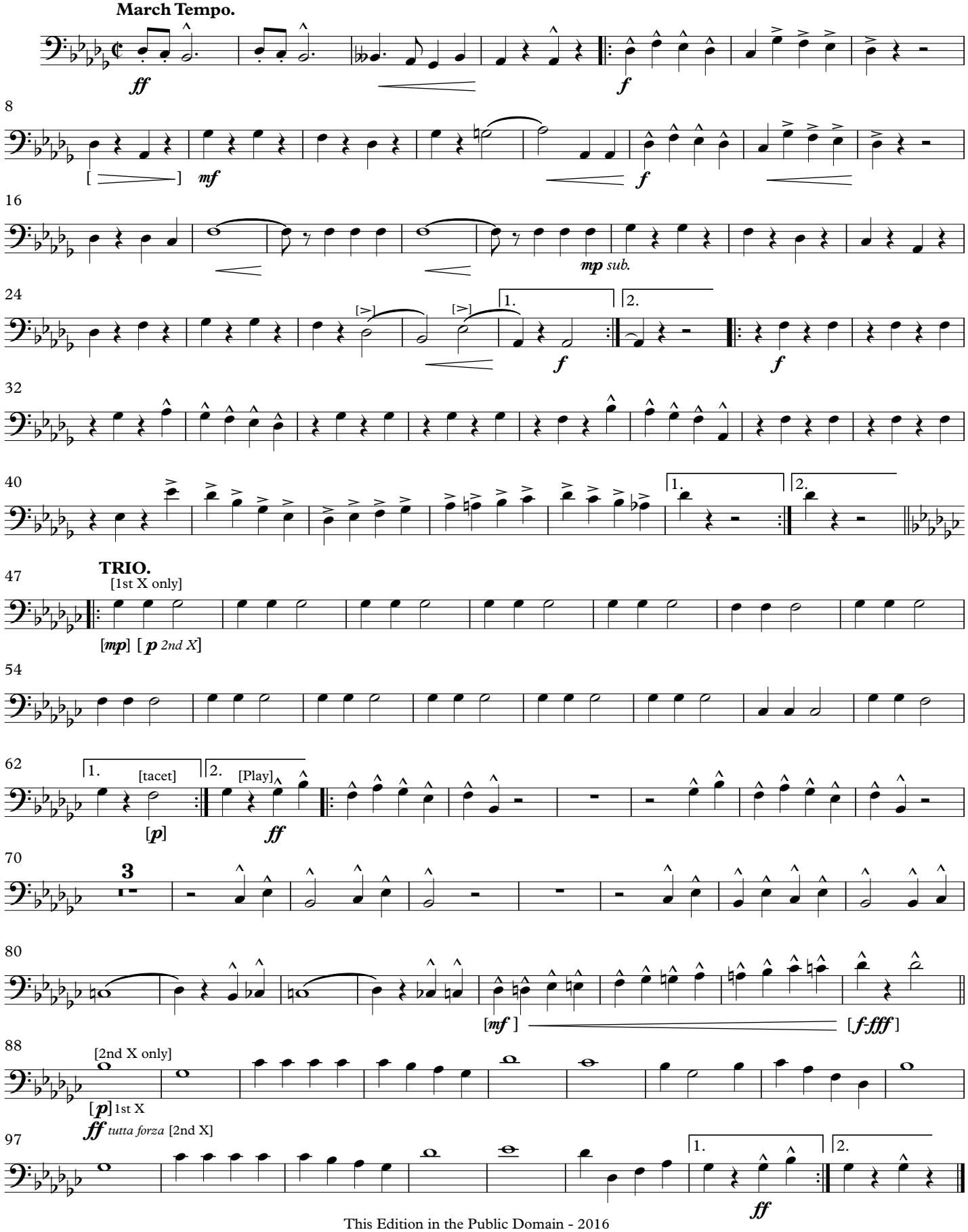
March

THE BEAU IDEAL

Bass Trombone

(1893)

JOHN PHILIP SOUSA



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March

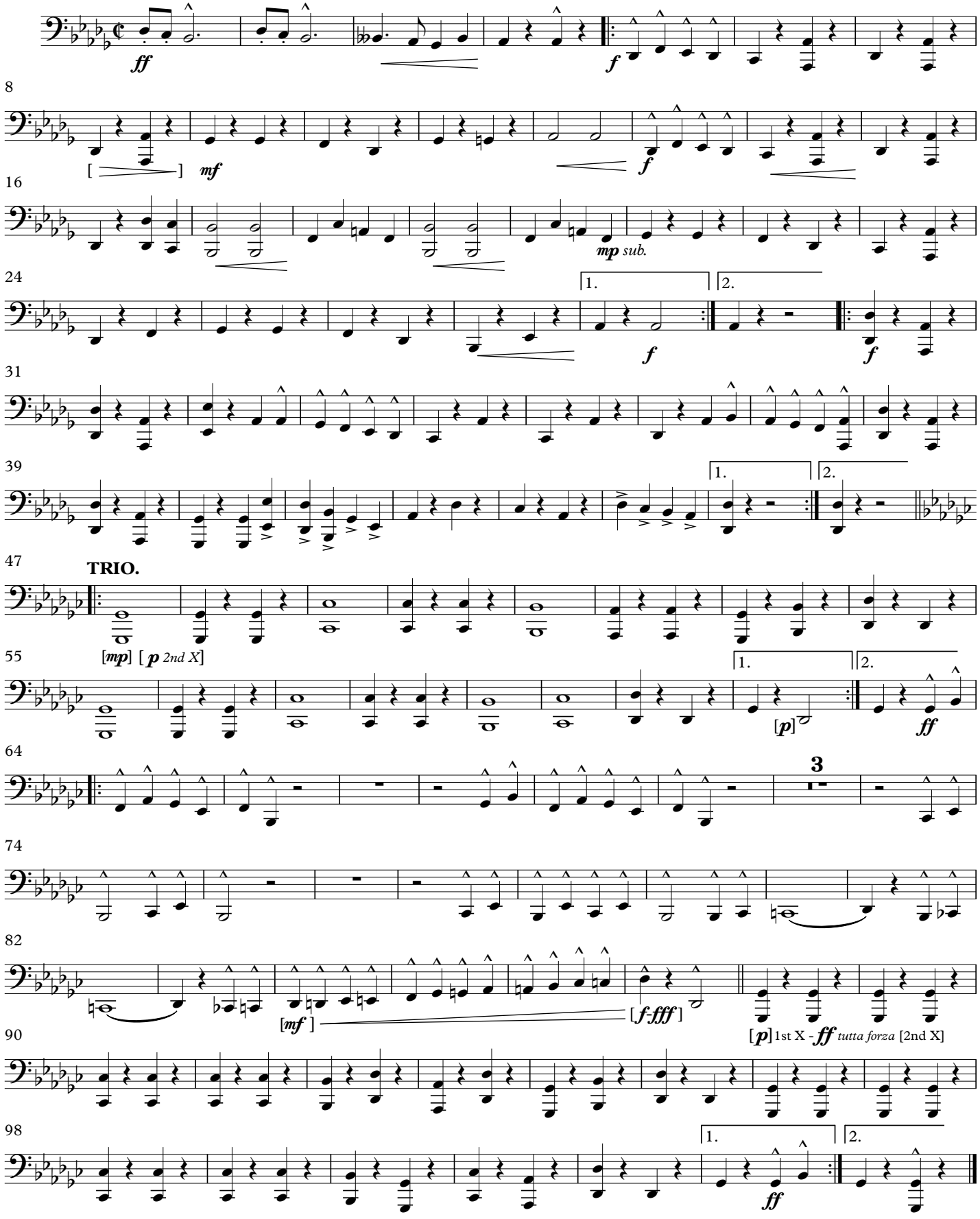
THE BEAU IDEAL

Tuba

(1893)

JOHN PHILIP SOUSA

March Tempo.



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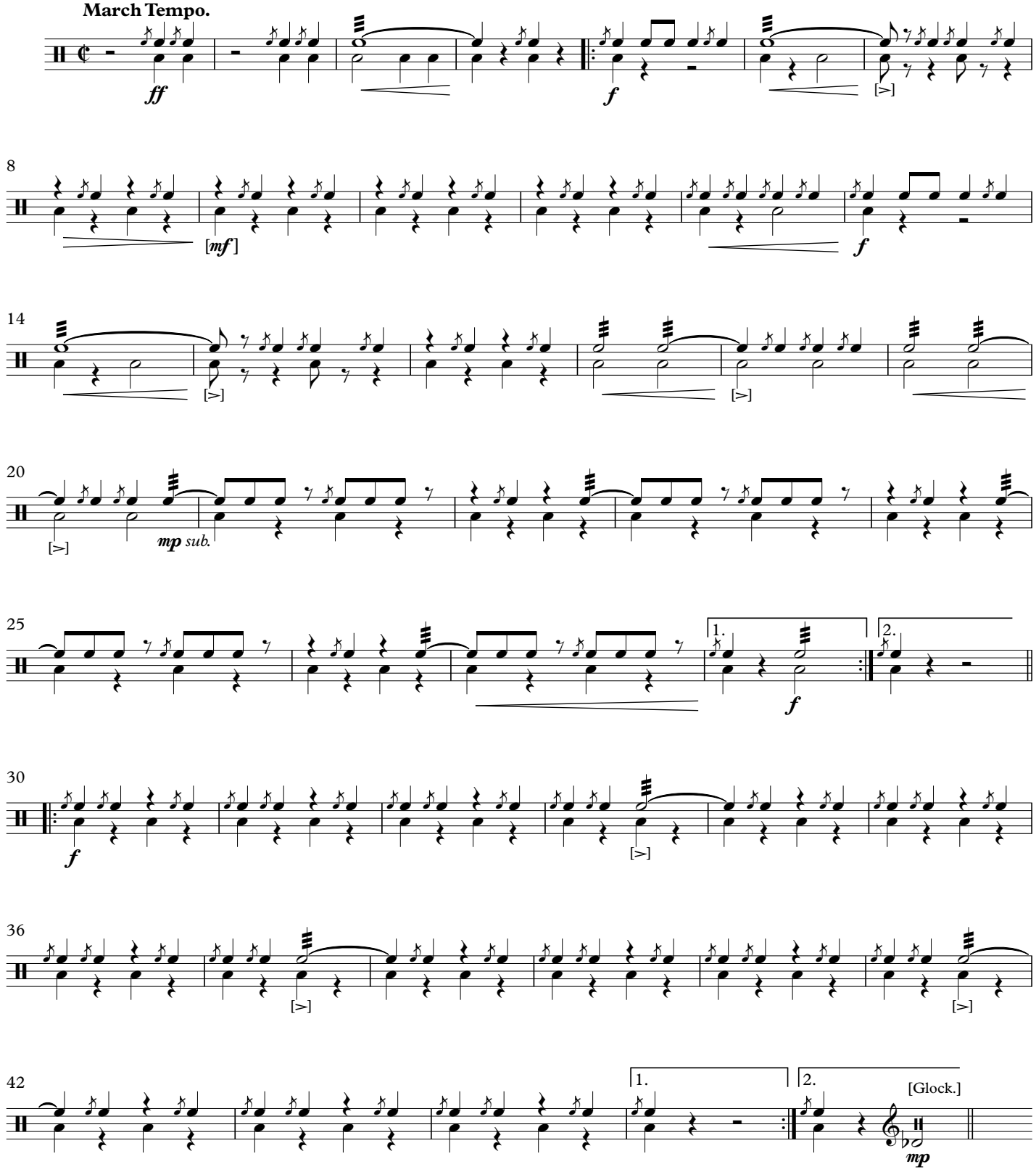
March

THE BEAU IDEAL

(1893)

Drums/Glockenspiel

JOHN PHILIP SOUSA



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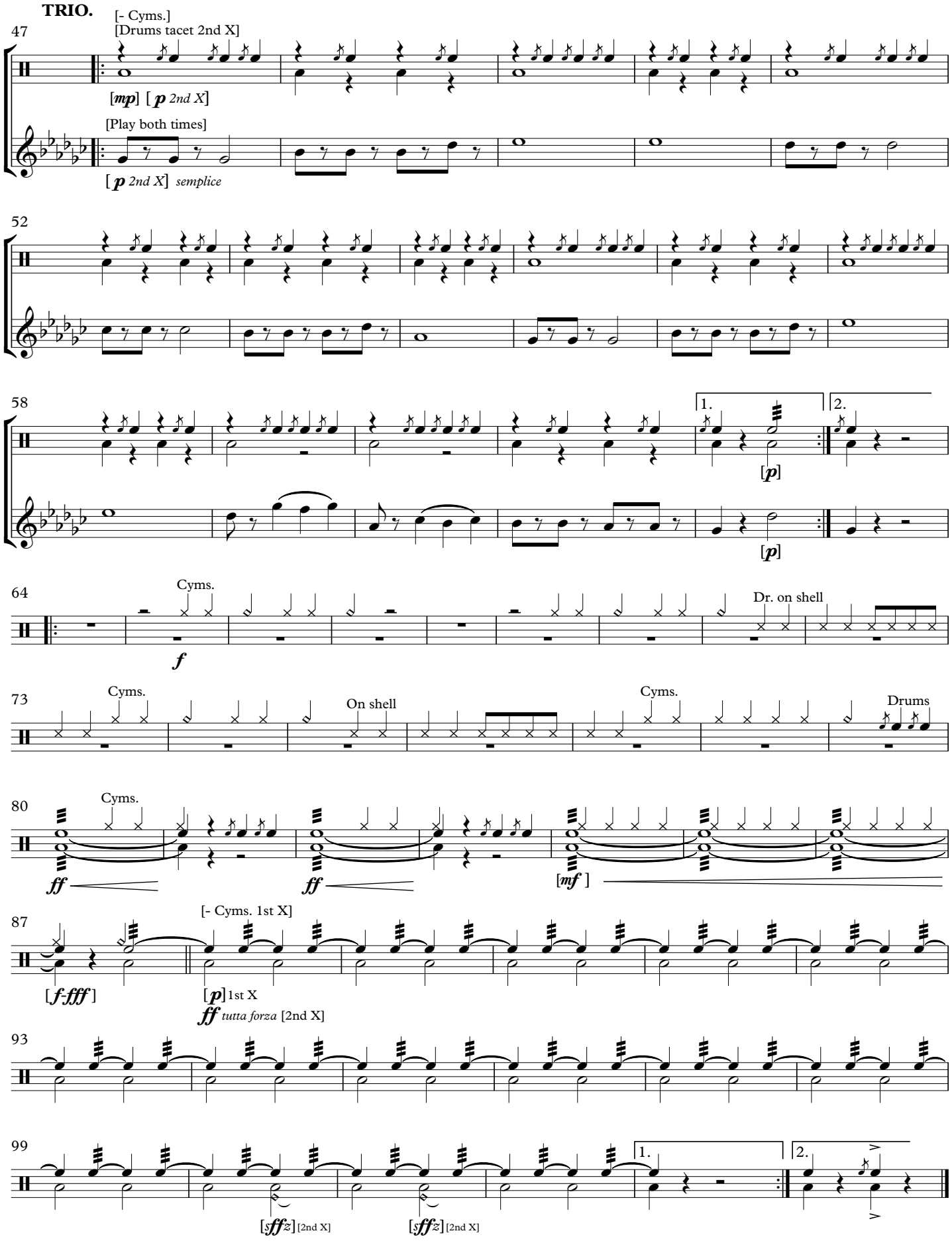
TRIO.
47
[- Cyms.]
[Drums tacet 2nd X]
[mp] [p 2nd X]
[Play both times]
[p 2nd X] semplice
52
58
1.
2.
[p]
[p]
64
Cyms.
f
Dr. on shell
73
Cyms.
On shell
Cyms.
Drums
80
Cyms.
ff
ff
[mf]
87
[- Cyms. 1st X]
[f-fff]
[p] 1st X
ff tutta forza [2nd X]
93
99
1.
2.
[sffz] [2nd X]
[sffz] [2nd X]