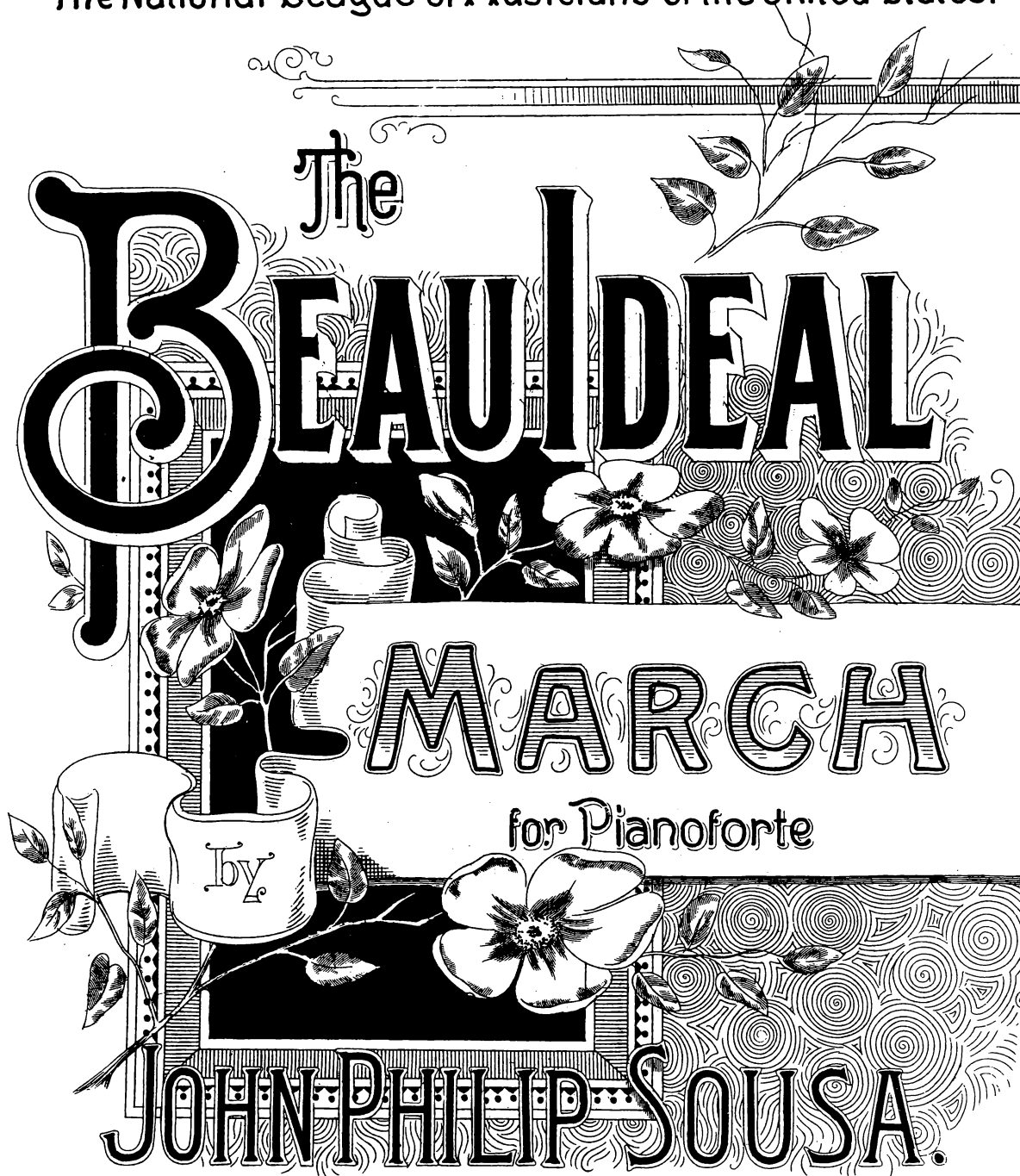


TO
The National League of Musicians of the United States.



6 HANDS 8

Pr. 40 cts.

6 DUET

PHILADELPHIA, PA.
HARRY COLEMAN.
228 NORTH 9TH ST.

LONDON, ENG.
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15-17 GREEN ST.

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THE BEAU IDEAL MARCH.

Sousa.

III.

ff

mf

f

f

ff

pp

p

1

2

II.

ff

p

THE BEAU IDEAL MARCH.

3

Sousa.

I.

First system of the musical score for 'The Beau Ideal March'. It consists of four staves of music. The first two staves are for the piano, and the last two are for the violin/viola. The key signature is B-flat major (two flats). The time signature is 2/4. The first staff has a dynamic marking of *ff* (fortissimo) and a breath mark (8-). The second staff has a dynamic marking of *f* (forte). The third staff has a dynamic marking of *mf* (mezzo-forte). The fourth staff has a dynamic marking of *pp* (pianissimo). The system ends with a double bar line and a repeat sign.

II.

Second system of the musical score for 'The Beau Ideal March'. It consists of two staves of music. The first staff is for the piano, and the second is for the violin/viola. The key signature is B-flat major (two flats). The time signature is 2/4. The first staff has a dynamic marking of *pp* (pianissimo). The system ends with a double bar line and a repeat sign.

III.

II.

First system of music for section I. It consists of two staves in G major (one sharp). The music begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady eighth-note accompaniment. Both staves are marked with an '8' at the beginning, indicating an octave.

Second system of music for section I. The right hand has a melodic line with slurs and a first ending bracket. The left hand continues with eighth-note accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

Third system of music for section I. The right hand features a more complex melodic line with slurs and accents (^). The left hand has a steady eighth-note accompaniment with accents (^) on the downbeats.

Fourth system of music for section I. The right hand continues with a melodic line featuring slurs and accents (^). The left hand has a steady eighth-note accompaniment with accents (^). The system ends with a first ending bracket.

II.

First system of music for section II. It consists of two staves in G major. The music begins with a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents (^). The left hand has a steady eighth-note accompaniment with accents (^).

Second system of music for section II. The right hand continues with a melodic line featuring slurs and accents (^). The left hand has a steady eighth-note accompaniment with accents (^). The system ends with a first ending bracket.

III.

Section III consists of two systems of piano accompaniment in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The first system spans 16 measures, featuring eighth-note patterns in the right hand and quarter-note patterns in the left hand, with dynamic markings of *ff* and first endings. The second system also spans 16 measures, continuing the eighth-note patterns in the right hand and quarter-note patterns in the left hand, with dynamic markings of *ff* and first endings. The section concludes with a double bar line.

II.

Section II consists of two systems of piano accompaniment in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat). The first system spans 16 measures, featuring eighth-note patterns in the right hand and quarter-note patterns in the left hand, with dynamic markings of *ff* and first endings. The second system also spans 16 measures, continuing the eighth-note patterns in the right hand and quarter-note patterns in the left hand, with dynamic markings of *ff* and first endings. The section concludes with a double bar line.

I.

7

First system of musical notation for section I. It consists of two staves in G major (one sharp). The right staff begins with a treble clef and a key signature of one sharp. The left staff begins with a bass clef and a key signature of one sharp. The music features a series of chords and single notes, with dynamic markings *ff* and *f*. There are fingerings (1, 8) and accents (^) throughout.

Second system of musical notation for section I. It continues the two-staff format. The right staff has a treble clef and the left staff has a bass clef. The music includes chords and single notes, with dynamic markings *f* and *ff*. Fingerings (1, 8) and accents (^) are present.

Third system of musical notation for section I. It continues the two-staff format. The right staff has a treble clef and the left staff has a bass clef. The music includes chords and single notes, with dynamic markings *f* and *ff*. Fingerings (1, 8) and accents (^) are present.

Fourth system of musical notation for section I. It continues the two-staff format. The right staff has a treble clef and the left staff has a bass clef. The music includes chords and single notes, with dynamic markings *f* and *ff*. Fingerings (1, 8) and accents (^) are present.

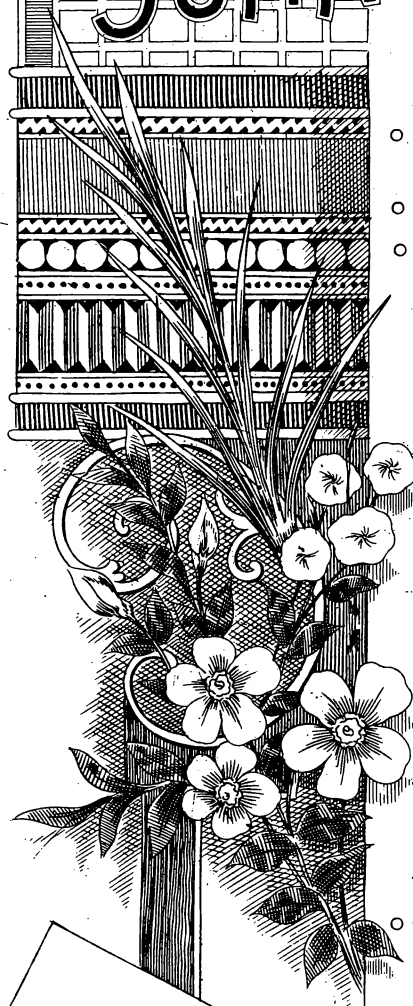
II.

First system of musical notation for section II. It consists of two staves in G major (one sharp). The right staff begins with a treble clef and a key signature of one sharp. The left staff begins with a bass clef and a key signature of one sharp. The music features a series of chords and single notes, with dynamic markings *ff* and *f*. There are fingerings (1, 8) and accents (^) throughout.

Second system of musical notation for section II. It continues the two-staff format. The right staff has a treble clef and the left staff has a bass clef. The music includes chords and single notes, with dynamic markings *f* and *ff*. Fingerings (1, 8) and accents (^) are present.

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