



*The* Complete  
Marches *of*

JOHN PHILIP SOUSA

VOL. 3



No. 49

MANHATTAN  
BEACH

MARCH

[1893]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## March, “Manhattan Beach” (1893)

Following in the footsteps of Patrick Gilmore, Sousa became a popular figure at Manhattan Beach, the famous New York summer resort. One of his most lavish medals was presented to him in 1894 by the proprietor, Austin Corbin, and other shareholders. The previous season, Sousa had dedicated this march to Corbin, and one of his manuscripts is inscribed to him.

Sousa once told a reporter that the march had been derived from an earlier composition, probably “The Phoenix March” (1875): “I wrote ‘Manhattan Beach’ while playing a summer engagement at that once-popular resort, using as the basis an old march I had composed when I was with Milton Nobles.”

“Manhattan Beach” became a staple of bands all over the world, but the Sousa Band performed it differently by playing the trio and last section as a short descriptive piece. In this interpretation, soft clarinet arpeggios suggest the rolling ocean waves as one strolls along the beach. A band is heard in the distance. It grows louder and then fades away as the stroller continues along the beach.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 69. 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.*

**Introduction (m.1-4):** Although marked forte in the original parts, Frank Simon indicates that Sousa typically changed this intro to mezzo-piano in his performances, which remains a very unusual performance practice among his marches.

**First Strain (m. 5-36):** The first strain then begins at piano with quick crescendos to forte and a fz downbeat accent each time. The cymbals should choke each of these downbeats (m. 8, 11, 15, etc.) to make room for the fz after-beat response of the trombones in each of these measures. To further highlight this dynamic effect, cymbals may tacet in all of the piano phrases except for those fz notes and then rejoin in the fortissimo passages as marked. The strain culminates with a strong crescendo to fortissimo in the last four measures. The repeat of this strain is written out in this edition, and Sousa adds a countermelody in bass clarinet, tenor saxophone, and euphonium second time.

**Second Strain (m. 36-68):** There is a unique dynamic scheme traditionally employed in this strain, just as is the case for several of Sousa's other "patrol" marches. It starts at forte as originally printed for four measures, then the dynamic suddenly drops to piano and piccolo, E-flat clarinet, cornets, and trombones are tacet for these softer phrases. All are back in at forte in m. 44 and continue as printed for the remainder of the strain. The repeat of this strain is written out in this edition, and the dynamic scheme is reversed second time through. It begins at piano this time, along with the designated tacets, and alternates with the forte phrases.

*\*A countermelody in the trombones appears in some editions of this march in the second strain. The Marine Band has often played this part throughout its history, but it is fairly clear that this is not an original part composed by Sousa. Given its significance to previous Marine Band performance practice, it is included in the score and parts to this edition. However, the original trombone parts are played in the accompanying recording for this series.*

**Trio (m. 69-85):** Beginning with the pick-up note in m. 68, piccolo, E-flat clarinet, cornets, and cymbals are tacet, and all others play at the piano dynamic. Bells are added to double the melody, and the 2<sup>nd</sup> and 3<sup>rd</sup> clarinets play the wonderful "wave" gestures underneath. Trombones may play first time through to provide the interesting harmonic underpinning. On the repeat, trombones and all battery percussion may drop out, however, bells are now added, doubling the melody the second time while all other instruments soften further to pianissimo.

**Final strain (m. 85-117):** As in other like marches there is no break strain here; rather the trio moves right into the final strain. Sousa performed this final strain in a special way, creating the illusion that the band comes toward the listener and then moves away. All parts are back in beginning in m. 85, but starting at pianissimo. A steady crescendo brings the music to its climax in m. 100-101 along with the set up accents for the whole band in m. 98-99. Then a tutti decrescendo begins and brings the whole march to an unusual close at pianissimo. The final accents in m. 114-115 should just be played as a "shadow" of the ones that came before.

March

# MANHATTAN BEACH

(1893)

Piccolo

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Piccolo in 2/4 time. It consists of eight staves of music. The key signature has one flat (Bb). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings include [mp], f, fz, [ff], p, and [p]. Performance instructions include [tacet], [Play], and [fz]. Section markers A, B, C, and D are placed above the staves. The score begins with a 'March Tempo.' instruction. The first staff starts with a 2-measure rest, followed by a series of notes and rests. The second staff continues the melody with slurs and dynamic markings. The third staff introduces a new melodic line with a 2-measure rest. The fourth staff continues the melody with slurs and dynamic markings. The fifth staff introduces a new melodic line with a 2-measure rest. The sixth staff continues the melody with slurs and dynamic markings. The seventh staff continues the melody with slurs and dynamic markings. The eighth staff continues the melody with slurs and dynamic markings.

11

18

25

33

39

46

53

61

MANHATTAN BEACH  
Piccolo

2

69 **E** TRIO.  
[*pp* 2nd X]

76

84 1. 2. **F** [Play]  
[*pp*] [*cresc.* *poco* *a* *poco*]

90

96 [*ff*]

102 **G**  
[*dim.* *poco* *a* *poco*]

107

112 [*pp*]

March

# MANHATTAN BEACH

(1893)

1st Flute

JOHN PHILIP SOUSA

March Tempo.

The musical score for the 1st Flute part of 'Manhattan Beach' is written in treble clef with a key signature of one flat (B-flat major). The tempo is marked 'March Tempo.' and the time signature is 2/4. The score consists of 64 measures, divided into four systems of 8 measures each. The key signature changes to two flats (B-flat major) at measure 46. The score includes various dynamic markings: *[mp]*, *f*, *p*, *fz*, *[ff]*, and *[p]*. It also features articulation marks such as accents (>) and slurs. Section A (measures 1-8) begins with a repeat sign and a crescendo. Section B (measures 9-16) includes a repeat sign and a crescendo. Section C (measures 17-24) includes a repeat sign and a crescendo. Section D (measures 25-32) includes a repeat sign and a crescendo. The score concludes with a final cadence in measure 64.

8

14

20

26

32

38

46

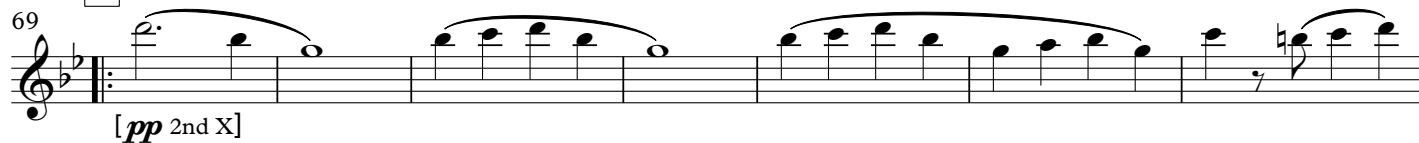
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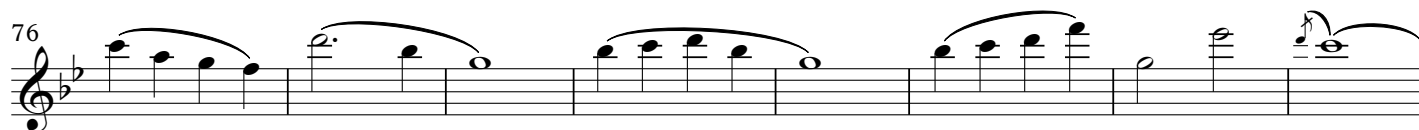
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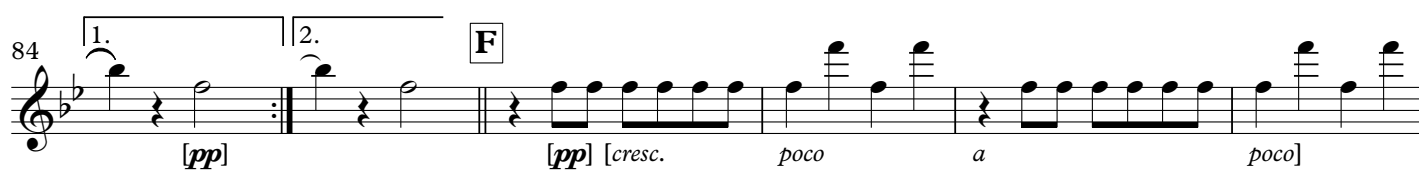
MANHATTAN BEACH  
1st Flute

2

**E** TRIO.

69   
[pp] 2nd X

76 

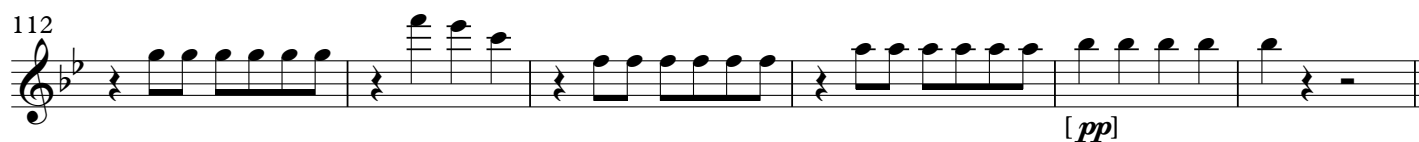
84   
[pp] [pp] [cresc.] poco a poco

90 

95   
[ff]

101   
[dim.] poco a poco

107 

112   
[pp]

March

# MANHATTAN BEACH

(1893)

2nd Flute

JOHN PHILIP SOUSA

**March Tempo.**

8

14

20

26

32

38

46

54

62

**A**

**B**

**C**

**D**

*[mp]* *f* *p* *fz* *fz* *ff* *p* *fz* *p* *fz* *ff* *f* *p* *fz* *[fz]* *[p]* *[f]* *[p]* *[fz]* *p*



MANHATTAN BEACH  
2nd Flute

2

**E TRIO.**

69   
[pp 2nd X]

76 

84   
[pp] [pp] [cresc. poco a poco]

90 

95   
[ff]

101   
[dim. poco a poco]

107 

112   
[pp]

March

# MANHATTAN BEACH

(1893)

1st Oboe

JOHN PHILIP SOUSA

**March Tempo.**

7

12

17

22

27

32

37

43

50

**A**

**B**

**C**

**D**

[*mp*]*f* *p* *fz* *p* *ff* *f* *p* [*p*]

MANHATTAN BEACH  
1st Oboe

2

56

[f] [p]

62

[fz] p

69 **E** TRIO.

[pp 2nd X]

76

83

[pp] [pp] [cresc. poco a poco]

90

97

[ff] [dim. poco]

104

a poco]

111

[pp]

March

# MANHATTAN BEACH

(1893)

2nd Oboe

JOHN PHILIP SOUSA

March Tempo.

A

7

12

17

22

27

32

37

43

50

[mp] *f* *p* *fz* *p* *ff* *fz* *p* *fz* *ff* *f* *p* *f* *[fz]* *[p]*

A B C D

MANHATTAN BEACH  
2nd Oboe

2

56

Musical staff 56-61. The staff is in treble clef with a key signature of two flats (Bb and Eb). It contains six measures. Measure 56 has a quarter rest. Measure 57 has a quarter note G4, a quarter note A4, and a quarter note Bb4, with a forte [f] dynamic. Measure 58 has a quarter rest. Measure 59 has a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 60 has a quarter note G4, a quarter note A4, and a half note Bb4, with a piano [p] dynamic. Measure 61 has a half note G4 and a half note A4.

62

Musical staff 62-68. The staff continues from the previous one. Measure 62 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 63 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 64 has a quarter note Bb4, a quarter note A4, and a quarter note G4, with a forte [fz] dynamic. Measure 65 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 66 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 67 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 68 has a quarter note Bb4, a quarter note A4, and a half note G4, with a piano p dynamic.

69 **E** TRIO.

Musical staff 69-75. The staff continues from the previous one. Measure 69 has a quarter note Bb4, a quarter note A4, and a quarter note G4, with a piano [pp] dynamic and a "2nd X" marking. Measure 70 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 71 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 72 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 73 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 74 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 75 has a quarter note Bb4, a quarter note A4, and a quarter note G4.

76

Musical staff 76-82. The staff continues from the previous one. Measure 76 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 77 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 78 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 79 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 80 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 81 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 82 has a quarter note Bb4, a quarter note A4, and a quarter note G4.

83 **F**

Musical staff 83-89. The staff continues from the previous one. Measure 83 has a quarter note Bb4, a quarter note A4, and a quarter note G4, with a piano [pp] dynamic. Measure 84 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 85 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 86 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 87 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 88 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 89 has a quarter note Bb4, a quarter note A4, and a quarter note G4. The staff includes first and second endings marked "1." and "2.".

90

Musical staff 90-96. The staff continues from the previous one. Measure 90 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 91 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 92 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 93 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 94 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 95 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 96 has a quarter note Bb4, a quarter note A4, and a quarter note G4.

97 **G**

Musical staff 97-103. The staff continues from the previous one. Measure 97 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 98 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 99 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 100 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 101 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 102 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 103 has a quarter note Bb4, a quarter note A4, and a quarter note G4. The staff includes a forte [ff] dynamic and a piano poco dynamic.

104

Musical staff 104-110. The staff continues from the previous one. Measure 104 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 105 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 106 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 107 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 108 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 109 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 110 has a quarter note Bb4, a quarter note A4, and a quarter note G4.

111

Musical staff 111-117. The staff continues from the previous one. Measure 111 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 112 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 113 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 114 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 115 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 116 has a quarter note F4, a quarter note G4, and a quarter note A4. Measure 117 has a quarter note Bb4, a quarter note A4, and a quarter note G4, with a piano [pp] dynamic.

## March

**JOHN PHILIP SOUSA**

### March Tempo.

**March Tempo.**

[mp]f *p* *fz*

8 *p* *fz* *p*

14 *fz* [*ff*]

20 [*B*] *p* *fz* *p*

26 *fz* *p* *fz*

32 [*ff*] *f* [*C*]

38 [*tacet*] *p* [*Play*] *f*

46 [*fz*] [*p*] [*D*]

54 [*f*] [*p*] [*tacet*]

62 [*Play*] [*fz*] [*tacet*] *p*

## MANHATTAN BEACH

2

E♭ Clarinet

**E** TRIO.

69

[pp] 2nd X

76

84

1. [pp] [Play] 2. [pp] [cresc.] poco a poco [poco]

90

95

101

[dim.] poco a poco [poco]

107

112

[pp]

March  
**MANHATTAN BEACH**

(1893)

1st B♭ Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

**A**

8

14

20

26

31

36

43

50

**B**

**C**

**D**



# MANHATTAN BEACH

1st B♭ Clarinet

2

57

[p]

64

[fz]

**E** TRIO.

*p*

[pp 2nd X]

71

77

84

[1.] [2.]

**F** [originally 8va]

[pp] [cresc.] poco a poco

90

96

[ff] [dim.] poco

**G**

104

*a* *poco*

[originally 8va]

111

[loco] [originally 8va]

[pp]

March

# MANHATTAN BEACH

(1893)

2nd B♭ Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

**A**

1 *[mp]* *f*

8 *p* *fz* *p*

14 *fz* *[ff]*

**B**

19 *p* *fz*

25 *p* *fz* *p*

31 *fz* *[ff]* *f*

**C**

37 *p*

44 *f* *[fz]*

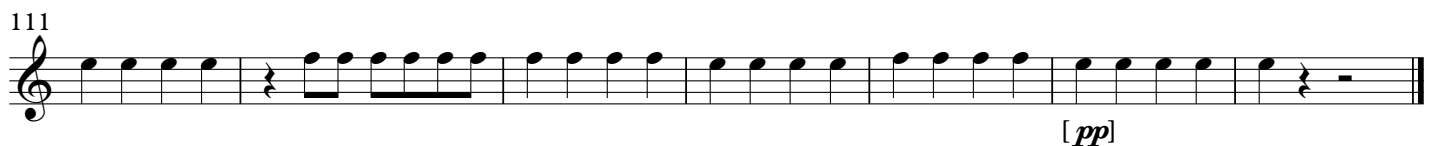
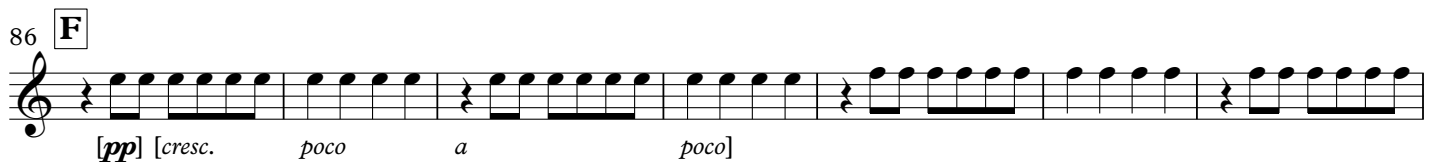
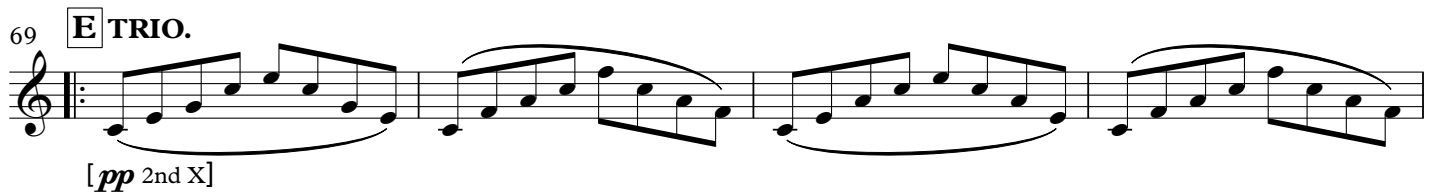
**D**

50 *[p]*

## MANHATTAN BEACH

2nd B♭ Clarinet

2



March  
**MANHATTAN BEACH**

(1893)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

8

14

19

25

31

37

44

50

**A**

**B**

**C**

**D**

*[mp]* *f* *p* *fz* *p* *fz* *[ff]* *p* *fz* *[ff]* *f* *p* *f* *[fz]* *[p]*

## MANHATTAN BEACH

## 3rd B♭ Clarinet

2

57

[f] [p]

Musical staff 57-62: Treble clef, key of D major. Measures 57-62. Dynamics: [f] at measure 57, [p] at measure 62.

63

[fz] p

Musical staff 63-68: Treble clef, key of D major. Measures 63-68. Dynamics: [fz] at measure 64, p at measure 68.

69 **E TRIO.**

[pp 2nd X]

Musical staff 69-72: Treble clef, key of D major. Measures 69-72. Dynamics: [pp 2nd X] at measure 69.

73

Musical staff 73-76: Treble clef, key of D major. Measures 73-76.

77

Musical staff 77-80: Treble clef, key of D major. Measures 77-80.

81

1. 2.

Musical staff 81-85: Treble clef, key of D major. Measures 81-85. First and second endings marked at measure 84.

86 **F**

[pp] [cresc. poco a poco]

Musical staff 86-92: Treble clef, key of D major. Measures 86-92. Dynamics: [pp] at measure 86, [cresc. poco a poco] across measures 87-92.

93

Musical staff 93-98: Treble clef, key of D major. Measures 93-98.

99 **G**

[ff] [dim. poco a]

Musical staff 99-104: Treble clef, key of D major. Measures 99-104. Dynamics: [ff] at measure 99, [dim. poco a] across measures 100-104.

105

poco]

Musical staff 105-110: Treble clef, key of D major. Measures 105-110. Dynamics: poco] at measure 105.

111

[pp]

Musical staff 111-116: Treble clef, key of D major. Measures 111-116. Dynamics: [pp] at measure 111.

March

# MANHATTAN BEACH

(1893)

E♭ Alto Clarinet

JOHN PHILIP SOUSA

March Tempo.

7

13

19

25

30

35

41

48

**A**

**B**

**C**

**D**

*[mp]* *f* *p* *fz* *p* *fz* *[ff]* *p* *fz* *[ff]* *f* *p* *f* *[fz]* *[p]*

E♭ Alto Clarinet

55

[f] [p]

62


[fz]

69 **E TRIO.**

The Trio section begins at measure 69. The key signature has one sharp (F#). The music is written on a single staff. Measure 69 starts with a double bar line and a repeat sign, followed by a half note F#4. Measure 70 contains a half note G#4, a quarter note A4, and a half note B4. Measure 71 contains a half note C5, a quarter note B4, and a half note A4. Measure 72 contains a half note G#4, a quarter note F#4, and a half note E4. The dynamics are marked *pp* (pianissimo) at the beginning of measure 69 and *2nd X* below measure 70.

76

Measure 76: Treble clef, key of D major (one sharp). The melody consists of eighth and quarter notes. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. There are slurs over the first four notes and the last four notes.

83 

89

*poco*

96 G

[ff] [dim.]

103

*poco* *a* *poco*

111

[pp]

March

# MANHATTAN BEACH

(1893)

B♭ Bass Clarinet

JOHN PHILIP SOUSA

March Tempo.

A

8

15

21 B

27

33 C

39

48 D

54



## MANHATTAN BEACH

B♭ Bass Clarinet

2

62

[fz]

69 **E** TRIO.  
[1st X only]  
*p* [*pp* 2nd X]

77

84 1. 2. **F**  
[*pp*] [*cresc.*] *poco* *a* *poco*

90

96 **G**  
[*ff*] [*dim.*] *poco*

104  
*a* *poco*

111  
[*pp*]

## March

1st Bassoon

# JOHN PHILIP SOUSA

**A**

7

MANHATTAN BEACH  
1st Bassoon

2

63

[fz] p

69 **E** TRIO.

[pp 2nd X]

75

81

[pp] [pp] [cresc. poco]

88

a poco]

94

100 **G**

[ff] [dim. poco a poco]

106

112

[pp]

March  
**MANHATTAN BEACH**

(1893)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.

**A**



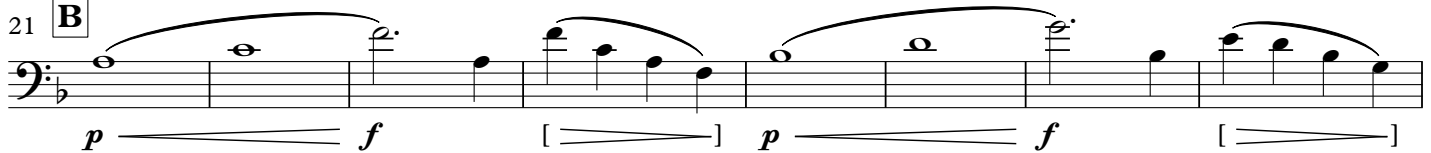
7



14



21 **B**



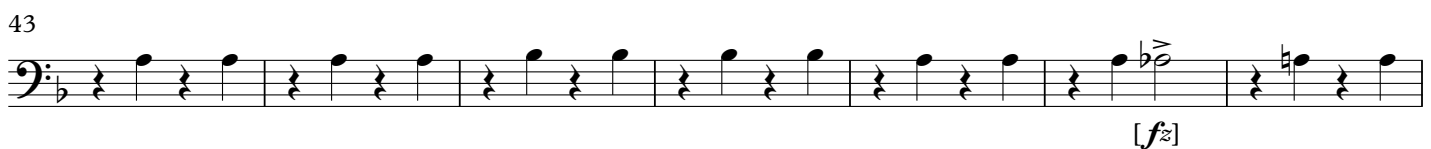
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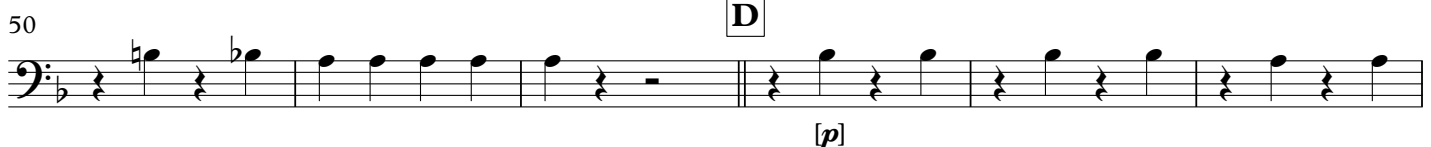
37 **C**



43



50 **D**



56



MANHATTAN BEACH  
2nd Bassoon

2

63

[fz] *p*

69 **E** TRIO.

[*pp* 2nd X]

77

[1.] [*pp*]

85 **F**

[*pp*] [*cresc.* *poco* *a* *poco*]

91

98 **G**

[*ff*] [*dim.* *poco* *a*]

105

*poco*

111

[*pp*]

March

# MANHATTAN BEACH

(1893)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

March Tempo.

7

13

19

25

30

35

41

48

[*mp*]*f* *p* *fz* *p* *fz* [*ff*] *p* *fz* [*ff*] *f* *p* *f* [*fz*] [*p*]

A B C D

# MANHATTAN BEACH

E♭ Alto Saxophone

2

55

[f] [p]

62

[fz] p

69

**E** TRIO.

p [pp 2nd X]

76

83

1. 2. **F**

[pp] [pp] [pp] [cresc.] poco a

89

poco]

96

**G**

[ff] [dim.]

103

poco a poco]

111

[pp]

March  
**MANHATTAN BEACH**

(1893)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.

Sheet music for B♭ Tenor Saxophone, measures 1 to 46. The music is in 2/4 time, key of D major (one sharp). Dynamics include *[mp]*, *f*, *p*, *[ff]*, and *[fz]*. Rehearsal marks A, B, and C are present.

Measures 1-5: *[mp]* *f* *p* (Rehearsal mark A)

Measures 6-11: *f* *p* *f*

Measures 12-17: *p* *f* *[ff]*

Measures 18-24: *p* *f* (Rehearsal mark B)

Measures 25-32: *p* *f* *p* *f*

Measures 33-38: *[ff]* *f* (Rehearsal mark C)

Measures 39-45: *p* *f*

Measure 46: *[fz]* *[p]*



MANHATTAN BEACH  
Bb Tenor Saxophone

2

53 **D**

[f]

59

[p] [fz]

66 **E TRIO.**

*p* *p* [*pp* 2nd X]

73

79

[pp] [pp]

86 **F**

[cresc.] poco *a* poco]

92

98 **G**

[ff] [dim.] poco

104

*a* poco]

111

March

# MANHATTAN BEACH

(1893)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.

**A**

7

14

21 **B**

28

35 **C**

42

49 **D**

56

[mp]f

p

f

p

f

p

f

p

[ff]

p

f

p

f

[p]

f

[fz]

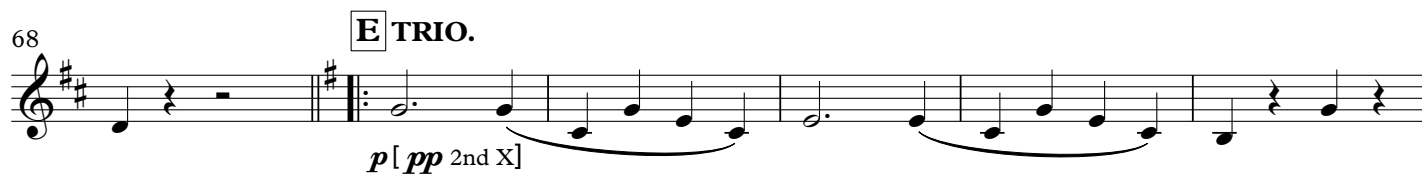
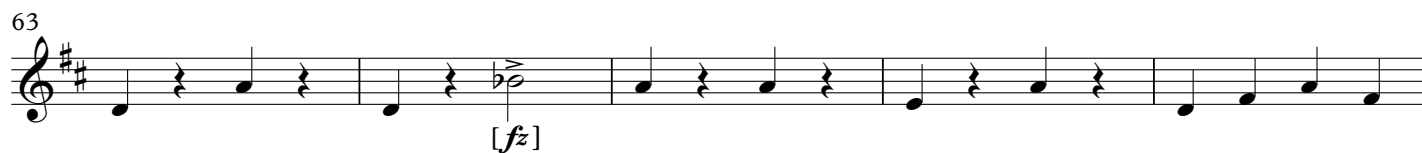
[p]

[f]

[p]

MANHATTAN BEACH  
E♭ Baritone Saxophone

2



March

# MANHATTAN BEACH

(1893)

E♭ Cornet  
[optional]

JOHN PHILIP SOUSA

March Tempo.

Sheet music for E♭ Cornet (optional) part of the March "Manhattan Beach" by John Philip Sousa. The music is in 2/4 time, key of D major (two sharps), and features various dynamics and articulations.

Measures 1-6: [mp] *f* [A] *p* [ ]

Measures 7-12: *fz* [ ] *p* [ ] *fz* [ ]

Measures 13-18: *p* [ ] *fz* [ ] [ff]

Measures 19-24: [B] *p* [ ] *fz* [ ]

Measures 25-29: *p* [ ] *fz* [ ] *p*

Measures 30-34: [ ] *fz* [ ] [ff]

Measures 35-40: [C] *f* [ ] [tacet] *p*

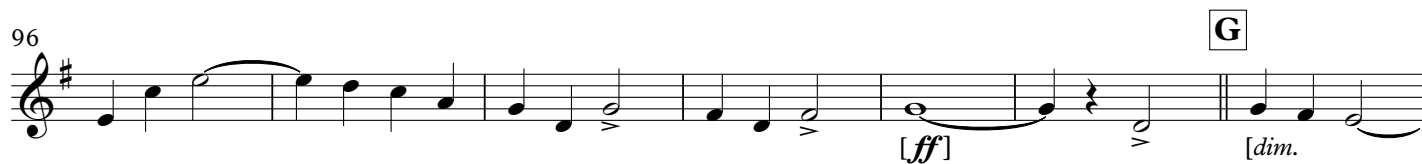
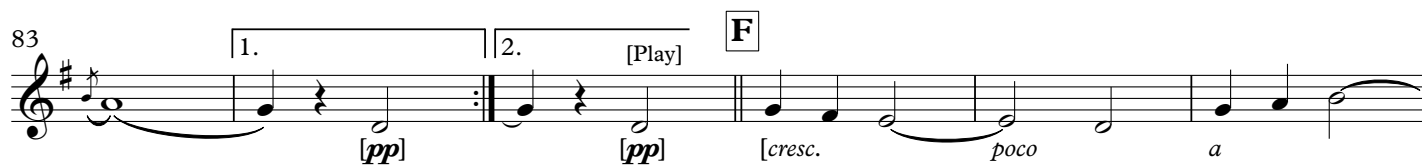
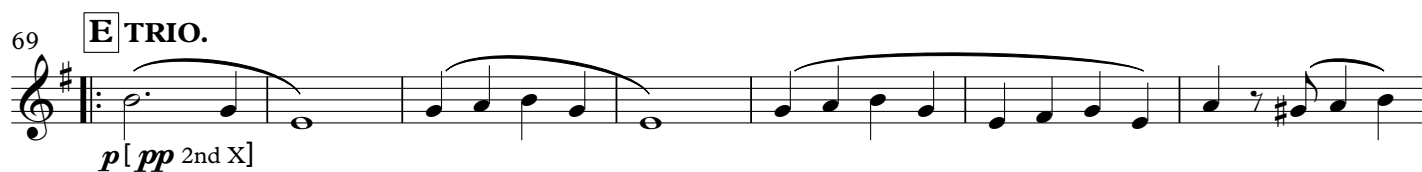
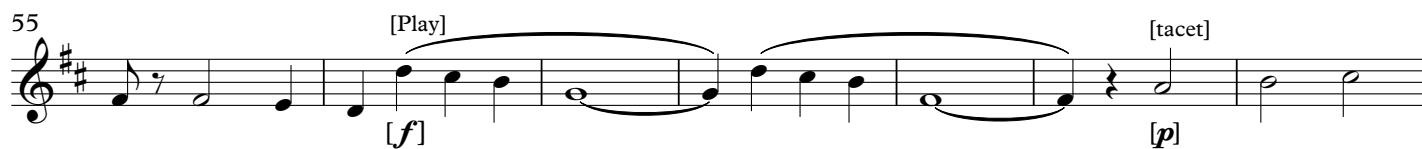
Measures 41-47: [Play] *f* [ ]

Measures 48-52: [fz] [ ] [tacet] [D] [ ] *p*

## MANHATTAN BEACH

E♭ Cornet

2

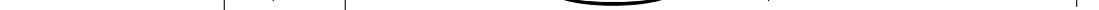


## March

Solo B $\flat$  Cornet

**JOHN PHILIP SOUSA**

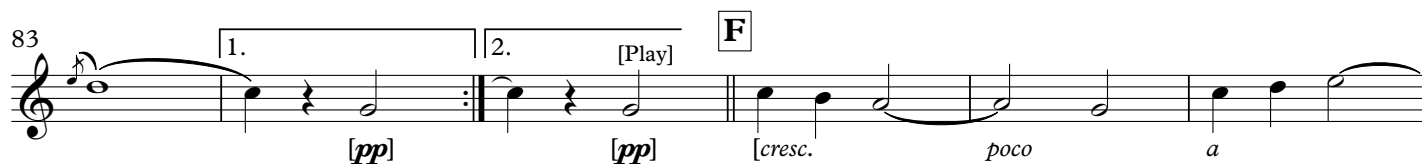
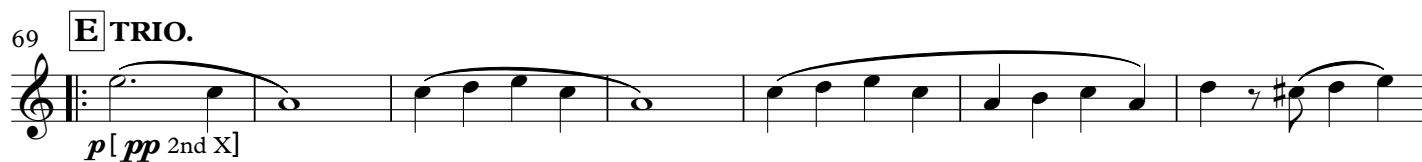
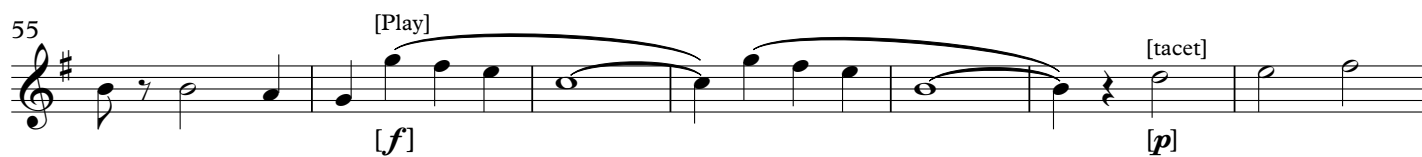
**A**

48 

## MANHATTAN BEACH

Solo B♭ Cornet

2



March

# MANHATTAN BEACH

(1893)

1st B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

A



B





## MANHATTAN BEACH

1st B $\flat$  Cornet

2

50 [tacet] **D**  
[p]

56 [Play] [f] [p] [tacet]

63 [Play] [fz]

69 **E** TRIO. [tacet]  
p [pp 2nd X]

76

83 1. 2. [Play] **F**  
[pp] [cres.] poco a poco

90

97 **G**  
[ff] [dim.] poco

104 a poco]

111 [pp]

March

# MANHATTAN BEACH

(1893)

2nd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

A

7

12

17

22

27

32

37

43

[mp]f

p

fz

[ff]

[p]

p

fz

[ff]

[p]

p

f

[fz]

[tacet]

[Play]

MANHATTAN BEACH  
2nd B♭ Cornet

2

50 [D] [tacet] [p]

56 [Play] [f] [p] [tacet]

63 [Play] [fz]

69 [E] TRIO. [tacet] p [pp 2nd X]

76

83 1. 2. [F] [pp] [cresc.] poco a poco

90

97 [G] [ff] [dim.] poco

104 a poco

111 [pp]

March

# MANHATTAN BEACH

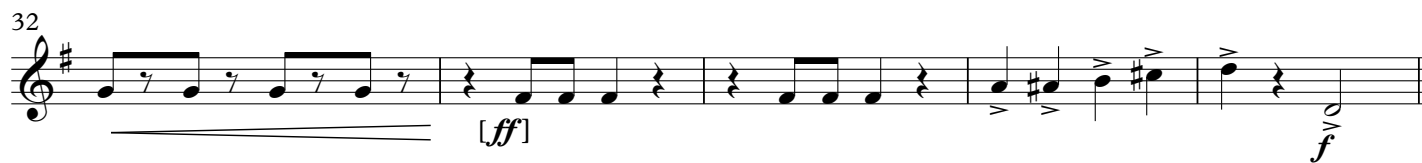
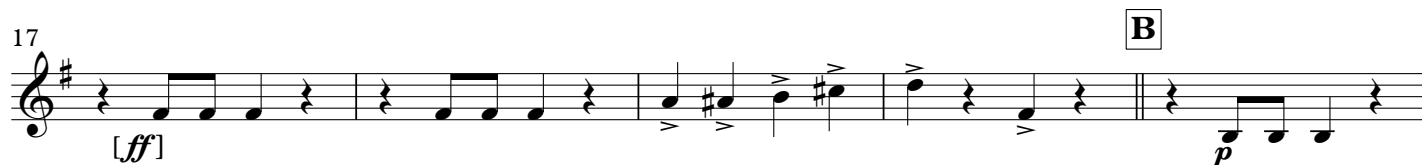
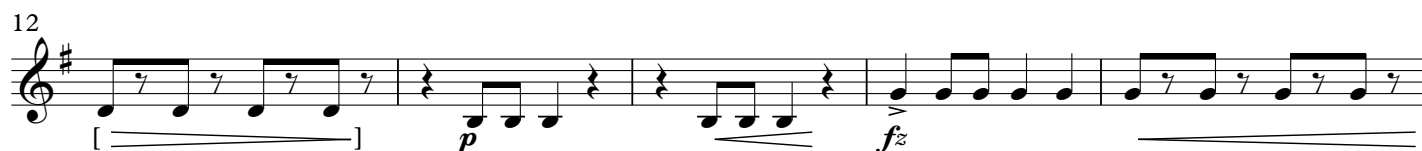
(1893)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

A



MANHATTAN BEACH  
3rd B $\flat$  Cornet

2

50

[tacet] **D**

[p]

56

[Play] [f] [p]

[tacet]

63

[Play] [fz]

69 **E** TRIO.

[tacet]

p [pp 2nd X]

76

83

1. 2. **F**

[pp] [cresc. poco a poco]

90

97 **G**

[ff] [dim. poco]

104

a poco]

111

[pp]

## March

1st F Horn

### March Tempo.

**A**

7

$$f$$
$$[\geq]$$

$p$

 $\mathcal{F}$ 
$$[ \quad ]$$

13

$p$

$$f$$
$$[ff]$$

19

B

$p$

 $\mathcal{J}$ 
$$[\triangleright]$$

25

$p$

$$f$$
$$[ \begin{array}{c} \diagup \\ \diagdown \end{array} ]$$

*P*

31

$$f$$
$$[ff]$$
$$V \neq \emptyset$$
37 **C** $f$ 
$$[p]$$

44

 $f$ 
$$[fz]$$

51

D

$$[p]$$
$$[f]$$

MANHATTAN BEACH  
1st F Horn

2

57

[p]

63

[fz]

69 **E** TRIO.

*p* [*pp* 2nd X]

75

81

[1.] [2.] **F**  
[*pp*] [*cresc.*]

87

*poco* *a* *poco*]

94

100 **G**

[*ff*] [*dim.*] *poco* *a* *poco*]

106

112

[*pp*]

March

# MANHATTAN BEACH

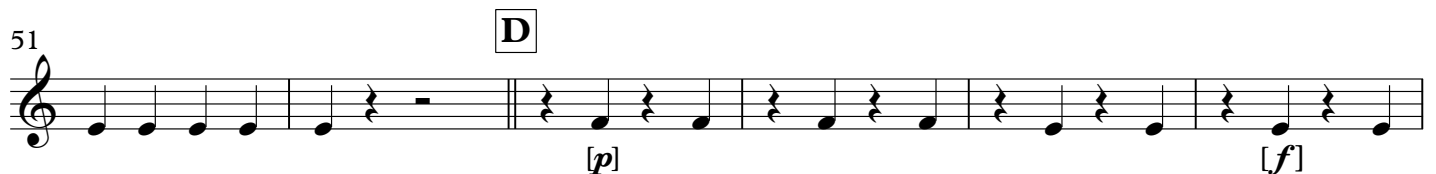
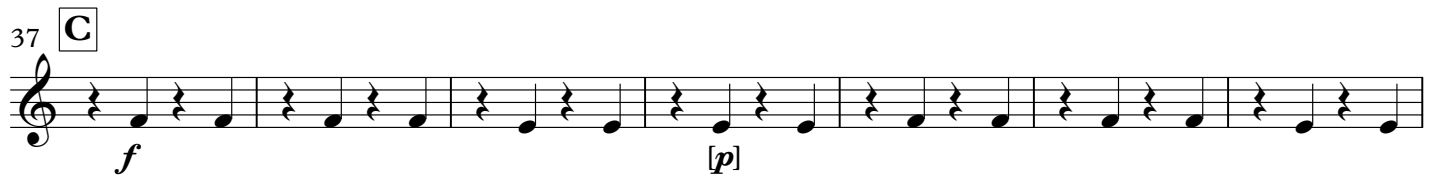
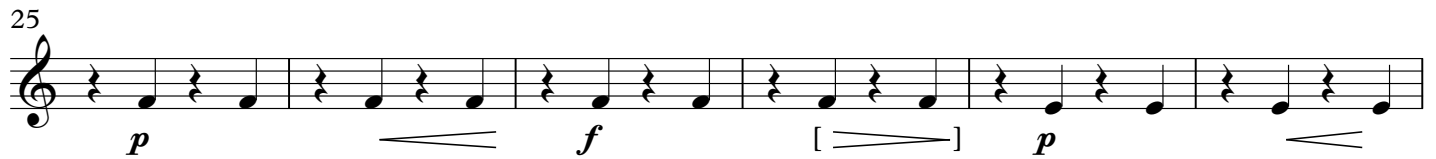
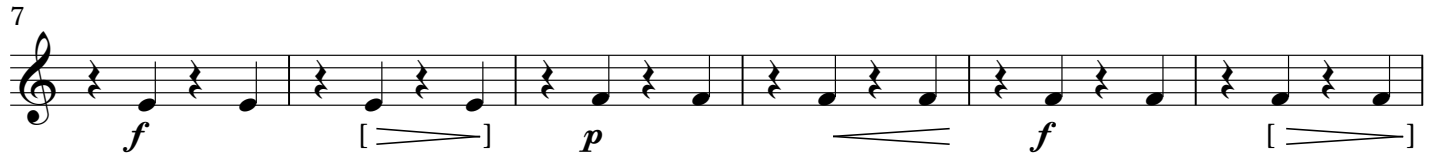
(1893)

2nd F Horn

JOHN PHILIP SOUSA

March Tempo.

A





MANHATTAN BEACH  
2nd F Horn

2

57



[p]

Musical staff 57-62: Treble clef, key of B-flat major. Measures 57-62 contain eighth notes with stems. Measure 62 has a dynamic marking [p].

63



[fz]

Musical staff 63-68: Treble clef, key of B-flat major. Measures 63-68 contain eighth notes with stems. Measure 64 has a dynamic marking [fz]. Measure 68 ends with a double bar line and a key signature change to B-flat minor.

69

**E** TRIO.



p [pp 2nd X]


Musical staff 69-74: Treble clef, key of B-flat minor. Measure 69 starts with a repeat sign and a key signature change to B-flat major. Measures 69-74 contain eighth notes with stems. Measure 70 has a dynamic marking p [pp 2nd X].

75



Musical staff 75-80: Treble clef, key of B-flat major. Measures 75-80 contain eighth notes with stems.

81



1. 2. **F**

[pp] [cresc.]

Musical staff 81-86: Treble clef, key of B-flat major. Measures 81-86 contain eighth notes with stems. Measures 84-85 have first and second endings. Measure 86 has a dynamic marking [pp] [cresc.] and a key signature change to B-flat minor.

87



poco a poco]

Musical staff 87-93: Treble clef, key of B-flat minor. Measures 87-93 contain eighth notes with stems. Measure 93 has a dynamic marking poco a poco].

94



Musical staff 94-99: Treble clef, key of B-flat minor. Measures 94-99 contain eighth notes with stems.

100

**G**



[ff] [dim.] poco a poco]

Musical staff 100-105: Treble clef, key of B-flat minor. Measure 100 starts with a key signature change to B-flat major. Measures 100-105 contain eighth notes with stems. Measure 100 has a dynamic marking [ff]. Measure 101 has a dynamic marking [dim.]. Measure 105 has a dynamic marking poco a poco].

106



Musical staff 106-111: Treble clef, key of B-flat major. Measures 106-111 contain eighth notes with stems.

112



[pp]

Musical staff 112-117: Treble clef, key of B-flat major. Measures 112-117 contain eighth notes with stems. Measure 117 has a dynamic marking [pp] and ends with a double bar line.

March

# MANHATTAN BEACH

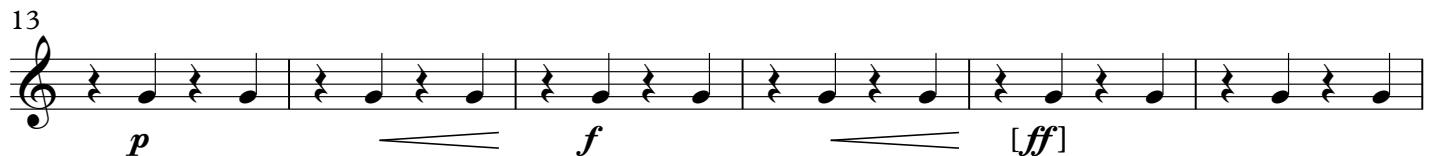
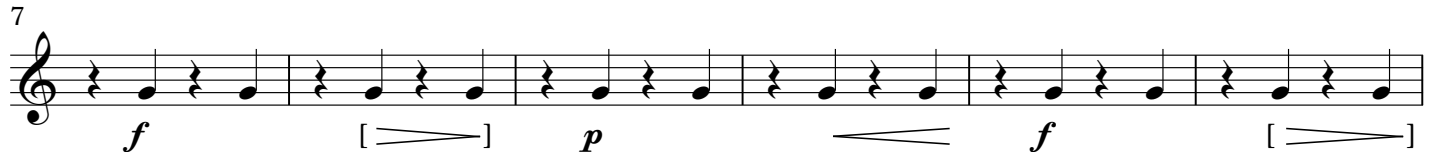
(1893)

3rd F Horn

JOHN PHILIP SOUSA

March Tempo.

A



MANHATTAN BEACH  
3rd F Horn

2

57

[p]

63

[fz]

69 **E** TRIO.

*p* [*pp* 2nd X]

75

81

1. 2. **F**

[*pp*] [*cresc.*]

87

*poco* *a* *poco*

94

100 **G**

[*ff*] [*dim.*] *poco* *a* *poco*

106

112

[*pp*]

March

# MANHATTAN BEACH

(1893)

4th F Horn

JOHN PHILIP SOUSA

March Tempo.

A

7

13

19

25

31

37

44

51

D

[mp] *f*

*f* [*p*] *p* [*f*] [*ff*]

B

*p* [*f*] [*ff*]

C

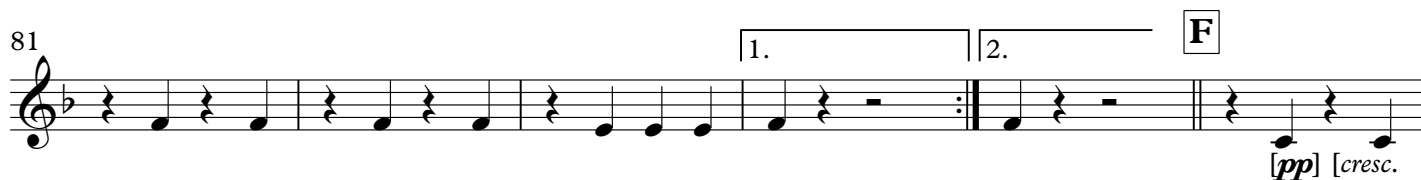
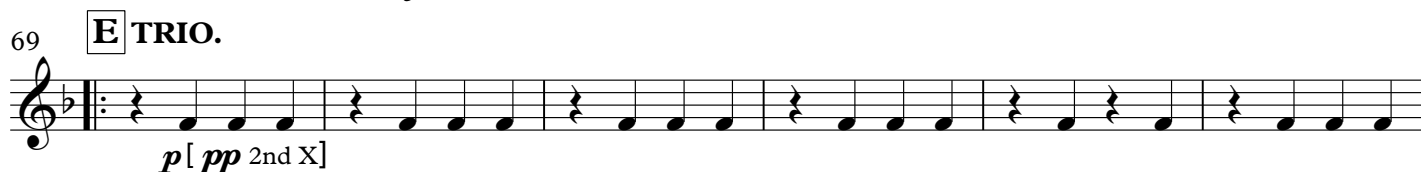
*f* [*p*]

*f* [*fz*]

[*p*] [*f*]

MANHATTAN BEACH  
4th F Horn

2



March

# MANHATTAN BEACH

(1893)

Baritone

JOHN PHILIP SOUSA

March Tempo.

A

The musical score is written for a Baritone instrument in bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'March Tempo.' The score consists of seven staves of music, with measure numbers 6, 12, 18, 25, 33, 39, and 46 indicated at the beginning of their respective staves. The music features various dynamic markings: *[mp]*, *f*, *p*, *[ff]*, and *[fz]*. It includes articulation marks such as accents (>) and slurs. Section markers A, B, and C are placed above the staves at measures 1, 18, and 33 respectively. The score concludes with a final measure marked *[p]*.

## MANHATTAN BEACH

Baritone

2

53 **D**

[f]

59

[p] [fz]

66 **E TRIO.**

p p [pp 2nd X]

73

79

[pp] [pp]

86 **F**

[cresc. poco a poco]

92

98 **G**

[ff] [dim. poco]

104

a poco]

111

[pp]

# March MANHATTAN BEACH

(1893)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.

6

12

18

25

33

39

46

**A**

**B**

**C**

*[mp]* *f* *p* *f* *p* *f* *[ff]* *p* *f* *[ff]* *p* *f* *[ff]* *p* *f* *[fz]* *[p]*



MANHATTAN BEACH  
Baritone, T.C.

2

53 **D**

59

66 **E TRIO.**

73

79

86 **F**

92

98 **G**

104

111

[f]

[p]

[fz]

p

p [pp 2nd X]

[pp]

[pp]

[cresc. poco a poco]

[ff]

[dim. poco]

a poco]

[pp]

March

# MANHATTAN BEACH

(1893)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.

**A**

*[mp]* *f* *p*

7 *fz* *p* *fz* *p*

14 *fz* *[ff]*

**B**

21 *p* *fz* *p* *fz*

28 *p* *fz* *[ff]*

Later addition **C** *f* *[p]*

**C** *f* *[p]*

41 *f* *f*

47 *fz* *[p]* *[fz]* *[p]*

MANHATTAN BEACH  
1st Trombone

2

53 **D**

[f]

59

[p] [fz]

66 **E** **TRIO.**  
[1st X only]

p [pp 2nd X]

72

[pp]

79

[pp]

86 **F**

[cresc. poco a poco]

92

[pp]

98 **G**

[ff] [dim. poco a]

105

poco]

111

[pp]

March

# MANHATTAN BEACH

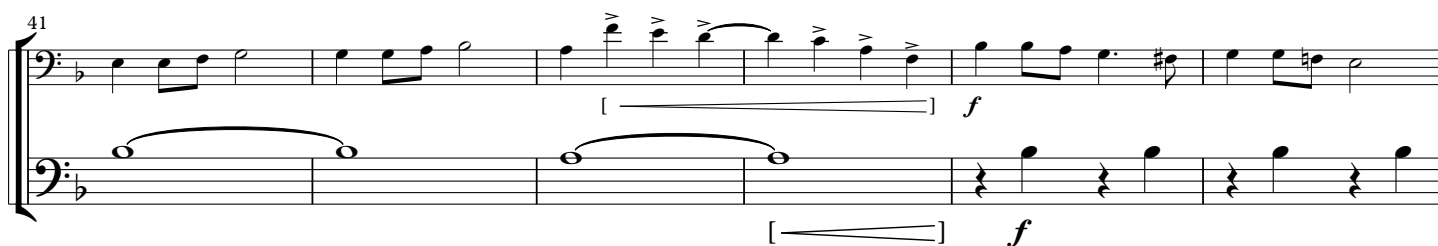
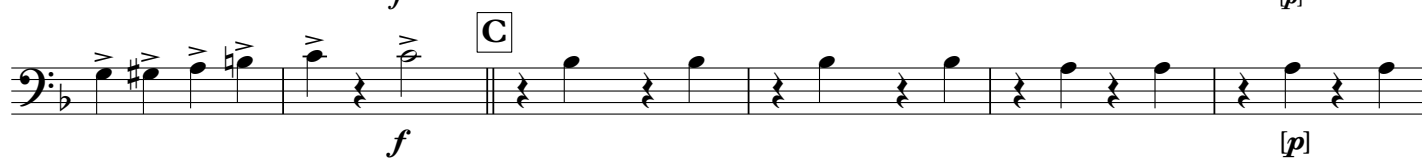
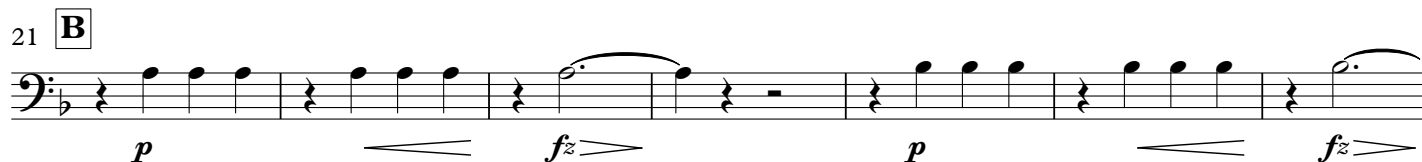
(1893)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.

A



MANHATTAN BEACH  
2nd Trombone

2

53 **D**

[f]

59

[p] [fz]

66 **E** TRIO.

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

72

[pp]

79

[1. 2. [Play]  
[pp]

86 **F**

[cresc. poco a poco]

92

[ff]

98 **G**

[dim. poco a]

105

[pp]

111

[pp]

# March MANHATTAN BEACH

(1893)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.

A



7



14



21 B

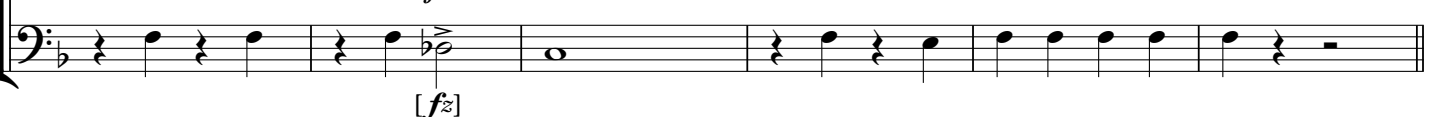
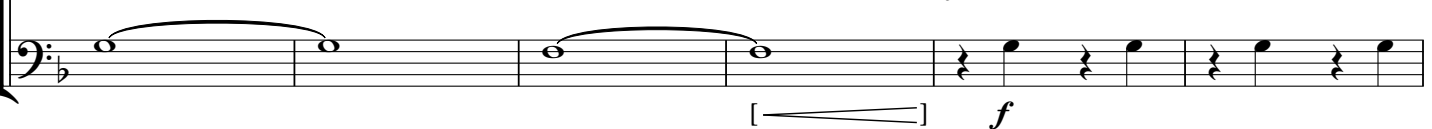
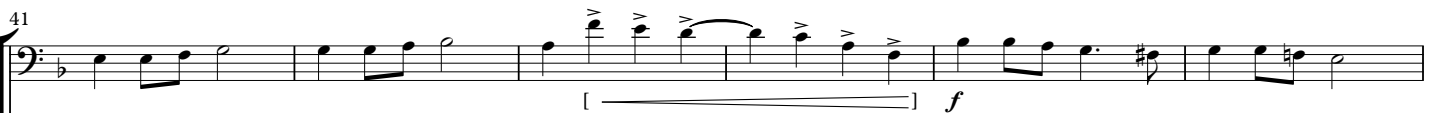
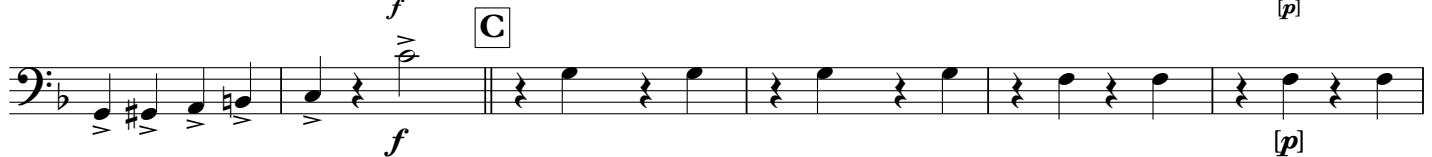


28



Later addition

C



MANHATTAN BEACH  
Bass Trombone

2

53 **D**



59



66

**E TRIO.**

[1st X only]



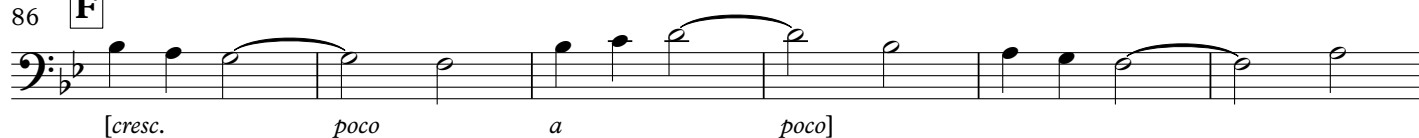
72



79



86 **F**



92

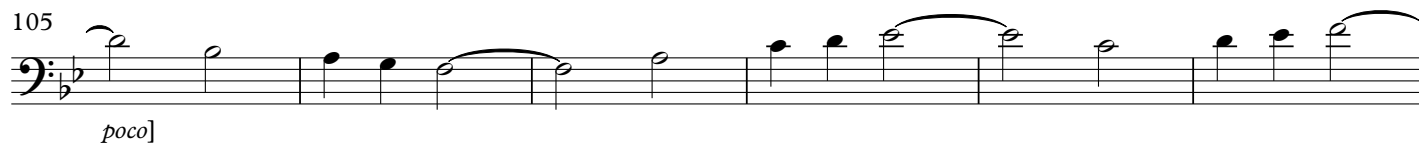


98

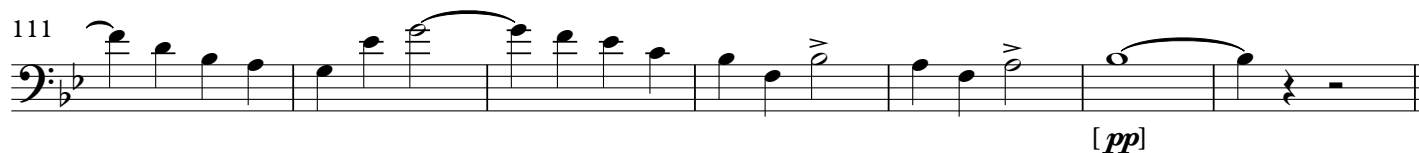
**G**



105



111



March

# MANHATTAN BEACH

(1893)

Tuba

JOHN PHILIP SOUSA

March Tempo.

A



7



14



21 B



28



35 C



42



49 D



56



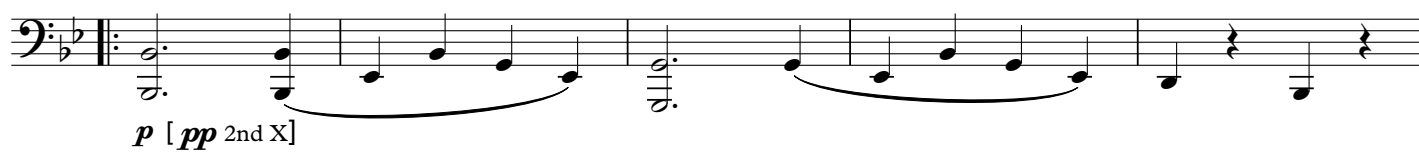


## MANHATTAN BEACH

Tuba

2

63

69 **E** TRIO.

74



80

86 **F**

92



98



104



111



March  
**MANHATTAN BEACH**

Drums\Glockenspiel

(1893)

JOHN PHILIP SOUSA

**March Tempo.**

Measure 1: **[mp]** **f**

Measure 4: **A** **p** [Cyms. play diamond notes only]

Measure 7: **fz** [choke] **p** **fz** [choke]

Measure 12: **p** **fz** [choke]

Measure 17: **[ff]** [+ Cyms.] **p** [sim.] **B**

Measure 23: **fz** [choke] **p** **fz** [choke]

Measure 28: **p** **fz** [choke]

Measure 33: **[ff]** [+ Cyms.] **f** **C**

Measure 40: **[p]** **f**

Measure 48: **[fz]** **[p]** **D**

Measure 56: **[f]** **[p]**

MANHATTAN BEACH  
Drums\Glockenspiel

2

63

[fz]

**E TRIO.**

69 [1st X only]

[ - Cyms.] *p* [*pp* 2nd X]

[2nd X only]

*p* [*pp* 2nd X]

74

79

[1.]

[2.]

[Play]

*pp*

**F**

86 [Play]

[*pp*] [*cresc.* *poco* *a* *poco*]

[+ Cyms.]

92

98 (15)

**G**

[>] [>] [*ff*] [*dim.* *poco*]

104

*a* *poco*

111 (15)

*poco* [*pp*]