

Beau Ideal

John Philip Sousa

edited by
John R. Bourgeois

1 Full Score	1 Trumpet 1
4 Flute 1/Piccolo	1 Trumpet 2
3 Flute 2	2 F Horn 1,2
2 Oboe 1,2	2 F Horn 3,4
1 Eb Clarinet	4 Trombone 1,2
3 Clarinet 1	2 Trombone 3
3 Clarinet 2	2 Euphonium
3 Clarinet 3	1 Euphonium T.C.
1 Alto Clarinet	5 Tuba
2 Bass Clarinet	1 Harp
2 Bassoon 1,2	1 Bells
2 Alto Saxophone 1	2 Snare Drum
2 Alto Saxophone 2	2 Bass Drum, Cymbals
2 Tenor Saxophone	
1 Baritone Saxophone	

Extra Part - P3013441

• THE BOURGEOIS EDITIONS •

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Program Notes

In 1892, Sousa resigned as leader of the United States Marine Band and formed his own professional band, "The Sousa Band." With this band he played concerts in every part of the world and established himself as one of the world's premier conductors and the band as one of the world's premier ensembles. It was clearly determined this was the finest band in the world.

In 1893, he composed *The Beau Ideal*, which was published by Harry Coleman, who purchased the march for \$35. His next march, *The Liberty Bell*, was published by the John Church Company of Cincinnati, which netted him over \$40,000 over the next seven years. Needless to say, Sousa never published another march with Coleman.

In the early 1890's the term "beau ideal" was used to describe anything that caught the public fancy. Sousa's marches certainly did catch the public's fancy, and through the years, this march has proved to be one of the staple items in the repertoire of American concert bands.

(Information from *John Philip Sousa, American Phenomenon* and *The Works of John Philip Sousa* by noted Sousa historian, Paul E. Bierley.)

About the Composer

John Philip Sousa was born on November 6, 1854, in Washington, D.C., where his father was a member of the United States Marine Band. As a youth, he became an apprentice musician with the Marine Band and performed in the band with his father. He learned to play a variety of instruments, but his most serious musical study was on the piano and the violin, after which he became a very successful professional violinist. At the age of 26, he returned to the Marine Band as its conductor, holding that position for 12 years. In 1892, Sousa left the Marine Band to become the leader of his own band. The Sousa Band became recognized as the finest band in the world. In addition to leading the band, Sousa was a successful author, writing books, novels, and numerous short stories. He was also a prolific composer, writing larger works for orchestra and band, as well as operettas or musical comedies. He was a patriot and a sportsman and wrote 136 of the greatest marches ever written. He died in 1935 in Reading, Pennsylvania.

About the Editor

The career of Col. Bourgeois, the 25th director of the United States Marine Band, spanned nine presidential administrations – from Eisenhower to Clinton. He retired from the Marine Corps after serving as the band's director and music advisor to the White House for 17 years.

He joined the Marine Corps in 1956 and joined "The President's Own" U.S. Marine Band in 1958, serving as a French hornist and staff arranger. He became director of the band in 1979, serving in that capacity until his retirement in 1996.

Under his leadership, the Marine Band presented its first overseas performances. In 1990, Col. Bourgeois led the band on a historic 18-day concert tour of the former Soviet Union. Col. Bourgeois directed 16 national concert tours – a tradition started by John Philip Sousa in 1891.

Since his retirement, he has continued to be extremely active as a guest conductor and clinician and is also an Artist-in-Residence at his alma mater, Loyola University.

The Beau Ideal

John Philip Sousa
edited by John R. Bourgeois

$\text{♩} = 120$

5

Piccolo & Flute 1

Flute 2

Oboes 1, 2

E♭ Clarinet

Clarinet 1

Clarinet 2

Clarinet 3

Alto Clarinet

Bass Clarinet

Bassoons 1, 2

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

$\text{♩} = 120$

5

Cornet 1

Cornets 2, 3

Trumpet 1

Trumpet 2

F Horns 1, 2

F Horns 3, 4

Trombones 1, 2

Trombone 3

Euphonium

Tubas

Harp

Bells

Snare Drum

Crash Cymbals

Bass Drum

13

11

Picc. & Fl. 1

Fl. 2

Obs. 1, 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Bsns. 1, 2

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

f *mf* *mf* *p*

13

Cnt. 1

Cnts. 2, 3

Tpt. 1

Tpt. 2

F Hns. 1, 2

F Hns. 3, 4

Tbns. 1, 2

Tbn. 3

Euph.

Tuba

Harp

Bells

S. D.

Cyms.

B. D.

f *mf* *mf* *p*

21

Picc. & Fl. 1

Fl. 2

Obs. 1, 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Bsns. 1, 2

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

21

Cnt. 1

Cnts. 2, 3

Tpt. 1

Tpt. 2

F Hns. 1, 2

F Hns. 3, 4

Tbns. 1, 2

Tbn. 3

Euph.

Tuba

Harp

Bells

S. D.

Cyms. B. D.

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55

Picc. & Fl. 1

Fl. 2

Oboe 1, 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Bsns. 1, 2

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

p

p

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47 **TRIO** 55

Cnt. 1

Cnts. 2, 3

Tpt. 1

Tpt. 2

F Hns. 1, 2

F Hns. 3, 4

Tbns. 1, 2

Tbn. 3

Euph.

Tuba

Harp

Bells

S. D.

Cyms.
B. D.

7

69

71

Picc. & Fl. 1

Fl. 2

Obs. 1, 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Bsns. 1, 2

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

71

Cnt. 1

Cnts. 2, 3

Tpt. 1

Tpt. 2

F Hns. 1, 2

F Hns. 3, 4

Tbns. 1, 2

Tbn. 3

Euph.

Tuba

Harp

Bells

S. D.

Cyms.

B. D.

ff

ff

ff

ff

ff

ff

f

79 87

Picc. & Fl. 1

Fl. 2

Obs. 1, 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Bsns. 1, 2

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

79 87

Cnt. 1

Cnts. 2, 3

Tpt. 1

Tpt. 2

F Hns. 1, 2

F Hns. 3, 4

Tbns. 1, 2

Tbn. 3

Euph.

Tuba

Harp

Bells

S. D.

Cyms. B. D.

Cr. Cyms.

ff

f

110

111

Picc. & Fl. 1

Fl. 2

Obs. 1, 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Bsns. 1, 2

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

111

Cnt. 1

Cnts. 2, 3

Tpt. 1

Tpt. 2

F Hns. 1, 2

F Hns. 3, 4

Tbns. 1, 2

Tbn. 3

Euph.

Tuba

Harp

Bells

S. D.

Cyms. B. D.