

TO  
The National League of Musicians of the United States.

The  
**BEAU IDEAL**  
MARCH  
for Pianoforte  
JOHN PHILIP SOUSA.

6 HANDS 8

Pr. 40 cts.

6 DUET

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

LONDON, ENG.  
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# THE BEAU IDEAL MARCH.

Sousa.

## III.

Piano accompaniment for section III, consisting of four systems of grand staff notation (treble and bass clefs). The music is in 2/4 time and B-flat major. The first system begins with a forte (*ff*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes dynamics of forte (*f*), fortissimo (*ff*), and pianissimo (*pp*). The fourth system concludes with a piano (*p*) dynamic and includes first and second endings.

## II.

Melodic lines for section II, consisting of two systems of grand staff notation. The first system shows a melody in the treble clef starting with a forte (*ff*) dynamic, followed by a piano (*p*) dynamic. The second system continues the melody with various articulations and dynamics, including a piano (*p*) dynamic.

# THE BEAU IDEAL MARCH.

Sousa.

## I.

The first section of the score, marked 'I.', consists of four systems of piano accompaniment. Each system is written for the right and left hands of a piano. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system begins with a dynamic marking of *ff* (fortissimo) and includes a first ending bracket. The second system features a dynamic marking of *mf* (mezzo-forte) and a *f* (forte) marking. The third system includes *ff* and *pp* (pianissimo) markings. The fourth system concludes with first and second endings. The music is characterized by rhythmic patterns and chordal textures typical of early 20th-century march piano accompaniment.

## II.

The second section of the score, marked 'II.', consists of two systems of piano accompaniment. The first system is written for the right and left hands and includes a *pp* (pianissimo) dynamic marking. The second system also features first and second endings. The music continues with rhythmic patterns and chordal textures, maintaining the style of the first section.

III.

II.

I.

8

*ff*

8

8

1

2

8

*mf*

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*^*

*^*

1

2

II.

*p*

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*^*

1

2

III.

Musical score for section III, consisting of four systems of piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first system features eighth-note patterns in both hands with accents and first-finger markings. The second system includes dynamic markings of *ff* and first-finger markings. The third system continues with eighth-note patterns and *ff* dynamics. The fourth system concludes with first and second finger markings over a final chord.

II.

Musical score for section II, consisting of two systems of piano accompaniment in treble clef. The key signature is three flats (B-flat, E-flat, A-flat). The first system features chords and eighth-note patterns with accents and first-finger markings, including a *ff* dynamic. The second system continues with eighth-note patterns and chords, also featuring first-finger markings and a *ff* dynamic.

I.

The first system of section I consists of two staves. The upper staff begins with a first ending bracket over the first two measures, followed by a series of chords with accents (^) and a final eighth-note triplet. The lower staff starts with a first ending bracket, followed by a forte (ff) dynamic and a series of chords with accents (^). The system concludes with a series of eighth-note chords with accents (^) and a final eighth-note triplet.

The second system of section I consists of two staves. The upper staff begins with a first ending bracket, followed by eighth-note chords with accents (^) and a final eighth-note triplet. The lower staff starts with a first ending bracket, followed by eighth-note chords with accents (^) and a final eighth-note triplet. The system concludes with a series of chords with flats (b) and accents (^).

The third system of section I consists of two staves. The upper staff begins with a series of chords with accents (^) and a final eighth-note triplet. The lower staff starts with a piano (f) dynamic and a series of chords with accents (^), followed by a forte (ff) dynamic and a series of eighth-note chords with accents (^). The system concludes with a series of eighth-note chords with accents (^) and a final eighth-note triplet.

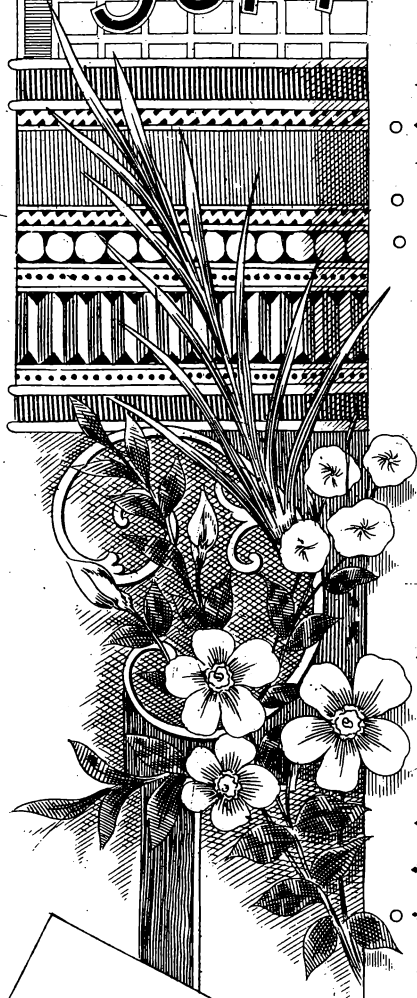
The fourth system of section I consists of two staves. The upper staff begins with eighth-note chords with accents (^) and a final eighth-note triplet. The lower staff starts with eighth-note chords with accents (^) and a final eighth-note triplet. The system concludes with a series of chords with flats (b) and accents (^), followed by a first ending bracket with two endings and a final eighth-note triplet.

II.

The first system of section II consists of two staves. The upper staff begins with eighth-note chords with accents (^) and a final eighth-note triplet. The lower staff starts with a forte (ff) dynamic and a series of eighth-note chords with accents (^). The system concludes with a series of eighth-note chords with accents (^) and a final eighth-note triplet.

The second system of section II consists of two staves. The upper staff begins with eighth-note chords with accents (^) and a final eighth-note triplet. The lower staff starts with eighth-note chords with accents (^) and a final eighth-note triplet. The system concludes with a series of chords with flats (b) and accents (^), followed by a first ending bracket with two endings and a final eighth-note triplet.

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