



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 2nd and 3rd 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)

Full Score

JOHN PHILIP SOUSA

March Tempo.

A

Piccolo
1st & 2nd Flutes
1st & 2nd Oboes
E♭ Clarinet
1st B♭ Clarinet
2nd B♭ Clarinet
3rd B♭ Clarinet
E♭ Alto Clarinet
B♭ Bass Clarinet
1st & 2nd Bassoons
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

E♭ Cornet (optional)
Solo B♭ Cornet
1st B♭ Cornet
2nd & 3rd B♭ Cornets
1st & 2nd F Horns
3rd & 4th F Horns
Baritone
1st & 2nd Trombones
Bass Trombone
Tuba
Drums

[Cyms. play diamond notes only]

[choke]

MANHATTAN BEACH
Full Score

12 13 14 15 16 17 18 19 20 21 22 3

B

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B_b Cor.

1st B_b Cor.

2nd & 3rd B_b Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

MANHATTAN BEACH
Full Score

4

23 24 25 26 27 28 29 30 31 32 33

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B_b Cor.

1st B_b Cor.

2nd & 3rd B_b Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

[choke]

[+Cyms.]

MANHATTAN BEACH
Full Score

34 35 36 37 38 39 40 [tacet] 41 42 43 44 5

C

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

Later addition

1st & 2nd Trbns.

Later addition

B. Trbn.

Tuba

Drums

MANHATTAN BEACH
Full Score

6

45 46 47 48 49 50 51 52 [D] 53 54 55 56 [Play]

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo Bb Cor.

1st Bb Cor.

2nd & 3rd Bb Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

MANHATTAN BEACH
Full Score

57 58 59 60 61 62 63 64 65 66 67 68 7

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

MANHATTAN BEACH
Full Score

8

E TRIO.

69 70 71 72 73 74 75 76

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Glock.

MANHATTAN BEACH
Full Score

9

77 78 79 80 81 82 83 84 85

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Glock

MANHATTAN BEACH
Full Score

10

86 87 88 89 90 91 92 93 94 95 96

F [Play]

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

1st & 2nd Flts. [pp] [cresc.] poco a poco

1st & 2nd Obs. [pp] [cresc.] poco a poco

E♭ Clar. [pp] [cresc.] poco a poco [originally 8va]

1st Clar. [pp] [cresc.] poco a poco

2nd Clar. [pp] [cresc.] poco a poco

3rd Clar. [pp] [cresc.] poco a poco

Alto Clar. [pp] [cresc.] poco a poco

Bass Clar. [pp] [cresc.] poco a poco

1st & 2nd Bsns. [pp] [cresc.] poco a poco

1st Alto Sax. [pp] [cresc.] poco a poco

Ten. Sax. [pp] [cresc.] poco a poco

Bari. Sax. [pp] [cresc.] poco a poco

F

E♭ Cor. [pp] [cresc.] poco a poco

Solo B♭ Cor. [pp] [cresc.] poco a poco

1st B♭ Cor. [pp] [cresc.] poco a poco

2nd & 3rd B♭ Cors. [pp] [cresc.] poco a poco

1st & 2nd Hrns. [pp] [cresc.] poco a poco

3rd & 4th Hrns. [pp] [cresc.] poco a poco

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

1st & 2nd Trbns. [pp] [cresc.] poco a poco

B. Trbn. [pp] [cresc.] poco a poco

Tuba [pp] [cresc.] poco a poco

Drums [Play] [+ Cyms.] [pp] [cresc.] poco a poco

MANHATTAN BEACH
Full Score

97 98 99 100 101 102 103 104 105 106 11

G

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

MANHATTAN BEACH
Full Score

12

107 108 109 110 111 112 113 114 115 116 117

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

1st Clar. [originally 8va]
[loco] [originally 8va]

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

1st Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Dynamics: [pp] (multiple instances)

Performance instructions: poco [=] (multiple instances)

March
MANHATTAN BEACH

(1893)

Piccolo

JOHN PHILIP SOUSA

March Tempo.

A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

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 sheet music for the 1st Flute part of 'Manhattan Beach' is presented in ten staves. The tempo is marked 'March Tempo.' at the beginning. The key signature is B-flat major (two flats). The time signature is common time throughout. Dynamics include *f*, *p*, *fz*, and *ff*. Performance instructions like 'March Tempo.', '8va-1', and grace notes are included. The score is divided into four sections labeled A, B, C, and D, each starting with a dynamic instruction: *p*, *fz*, *ff*, and *f* respectively. The music concludes with a final dynamic of *p*.

MANHATTAN BEACH

1st Flute

2

E TRIO.

69

[**pp** 2nd X]

76

84

1. 2. **F**

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

90

95

[**ff**]

101

G

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

107

112

[**pp**]

March
MANHATTAN BEACH

(1893)

2nd Flute

JOHN PHILIP SOUSA

March Tempo.

The sheet music for the 2nd Flute part of 'Manhattan Beach' is presented in ten staves. The key signature is B-flat major (two flats). The time signature is common time. Dynamics include *[mp]*, *f*, *fz*, *ff*, and *p*. Performance instructions such as *slurs* and *dynamic slurs* are also present. The music is divided into four sections labeled A, B, C, and D, corresponding to the measures 1-20, 21-32, 33-45, and 46-62 respectively. The score ends at measure 62 with a dynamic of *p*.

MANHATTAN BEACH
2nd Flute

2

E TRIO.

69

[*pp* 2nd X]

76

84

1. 2. **F**

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

90

95

[*ff*]

101

G

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

107

112

[*pp*]

March
MANHATTAN BEACH

(1893)

1st Oboe

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of eight staves of musical notation for the 1st Oboe. The first staff begins with a dynamic of $[mp] f$. Staff 2 starts with fz . Staff 3 starts with p . Staff 4 starts with fz . Staff 5 starts with p . Staff 6 starts with fz . Staff 7 starts with p . Staff 8 starts with fz . The music includes several performance markings such as slurs, grace notes, and dynamic changes. Four sections are labeled: A (at measure 11), B (at measure 17), C (at measure 37), and D (at measure 50). The final staff ends with a dynamic of $[fz]$.

MANHATTAN BEACH

1st Oboe

2

56

[f]

[p]

62

[fz]

p

69 **E** TRIO.

[pp 2nd X]

76

83

1. 2. **F**

[pp]

[pp] [cresc.]

poco

a

poco]

90

97

G

[ff]

[dim.]

poco

104

a

poco]

111

[pp]

March
MANHATTAN BEACH

(1893)

2nd Oboe

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for 2nd Oboe. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as [mp], f, fz, p, ff, and f. Measure numbers 1 through 50 are indicated at the beginning of each staff. The score is divided into four sections labeled A, B, C, and D, which are visually separated by blank staves. Section A starts at measure 1, section B at measure 17, section C at measure 37, and section D at measure 50. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 1-6 show a steady eighth-note pattern. Measures 7-11 show a more complex pattern with sixteenth-note figures and rests. Measures 12-16 show a return to the eighth-note pattern. Measures 17-21 introduce section A, featuring eighth-note patterns with dynamic changes from p to fz. Measures 22-26 continue section A. Measures 27-31 introduce section B, featuring eighth-note patterns with dynamic changes from fz to p. Measures 32-36 continue section B, leading to a forte dynamic ff at measure 37, which begins section C. Section C consists of measures 37-43, featuring eighth-note patterns with dynamics p and f. Measures 44-50 introduce section D, featuring eighth-note patterns with dynamics f and fz.

MANHATTAN BEACH
2nd Oboe

2

56

A musical score for the 2nd Oboe. The key signature is one flat. Measure 56 starts with a quarter note followed by a rest. The dynamic is [f]. Measures 57-61 show eighth-note patterns: measure 57 has two groups of four eighth notes; measure 58 has three groups of two eighth notes; measure 59 has two groups of four eighth notes; measure 60 has three groups of two eighth notes; measure 61 ends with a single eighth note followed by a rest. The dynamic changes to [p] at the end.

62

A musical score for the 2nd Oboe. The key signature is one flat. Measures 62-66 show eighth-note patterns. Measure 62 has two groups of four eighth notes. Measure 63 has two groups of four eighth notes, with a dynamic [fz] over the second group. Measure 64 has two groups of four eighth notes. Measure 65 has two groups of four eighth notes. Measure 66 ends with a single eighth note followed by a rest. The dynamic changes to [p] at the end.

69 **E** TRIO.

A musical score for the 2nd Oboe. The key signature is one flat. Measures 69-73 show eighth-note patterns. Measure 69 starts with a dynamic [pp] and a marking "2nd X". Measures 70-73 continue the eighth-note pattern. Measure 74 begins a new section.

76

A musical score for the 2nd Oboe. The key signature is one flat. Measures 76-82 show eighth-note patterns. Measures 76-80 are identical. Measure 81 begins a new section.

83

A musical score for the 2nd Oboe. The key signature is one flat. Measures 83-89 show eighth-note patterns. Measure 83 has a dynamic [pp]. Measures 84-85 have a dynamic [pp] and a marking "cresc.". Measures 86-87 have a dynamic poco. Measures 88-89 have a dynamic a and a dynamic poco.

90

A musical score for the 2nd Oboe. The key signature is one flat. Measures 90-96 show eighth-note patterns. Measures 90-94 are identical. Measure 95 begins a new section.

97

A musical score for the 2nd Oboe. The key signature is one flat. Measures 97-103 show eighth-note patterns. Measure 97 has a dynamic [ff]. Measures 98-99 have a dynamic [dim.]. Measures 100-103 have a dynamic poco.

104

A musical score for the 2nd Oboe. The key signature is one flat. Measures 104-108 show eighth-note patterns. Measures 104-107 have a dynamic poco. Measures 108-109 have a dynamic a. Measure 110 begins a new section.

111

A musical score for the 2nd Oboe. The key signature is one flat. Measures 111-117 show eighth-note patterns. Measures 111-114 have a dynamic poco. Measures 115-116 have a dynamic [pp]. Measure 117 ends with a rest.

March
MANHATTAN BEACH

(1893)

E♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

A

[mp] **f**

p [—] **fz**

8

[—] **p** [—] **fz** [—] **p**

14

[—] **fz** [ff]

p [—] **fz** [—] **p**

20

B

p [—] **fz** [—] **p**

26

[—] **fz** [—] **p** [—] **fz**

32

[ff]

f

C

[tacet]

p [Play] **f**

38

p

[Play]

46

fz

[Play]

p

D

[tacet]

f [Play]

p

54

[tacet]

f [Play]

p

62

fz

[Play]

p

MANHATTAN BEACH

E♭ Clarinet

2

E TRIO.

69

[pp] 2nd X]

76

84 1. [pp] 2. [Play] **F**

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

90

95

[ff]

101 **G**

[dim.] poco a poco

107

112

[pp]

March
MANHATTAN BEACH

(1893)

1st B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

A

B

ff

C

D

f

p

fz

ff

f

p

f

p

fz

ff

f

p

f

p

fz

f

p

f

fz

[p]

f

MANHATTAN BEACH

1st B♭ Clarinet

2

57

64

E TRIO.

71

77

84 |1.||2.||

F [originally 8va]

90

96

G

[ff] [dim.] poco

104

a poco] [originally 8va]

111

[loco] [originally 8va] [pp]

March
MANHATTAN BEACH

(1893)

2nd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

8

14

19

25

31

37

44

50

A

B

C

D

MANHATTAN BEACH

2nd B♭ Clarinet

2

57

63

69 **E** TRIO.

73

77

81

86 **F**

93

99 **G**

105

111

March
MANHATTAN BEACH

(1893)

3rd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for 3rd B-flat Clarinet. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The music is divided into sections A, B, C, and D, each starting with a specific dynamic instruction: [mp] f for section A, p for section B, [mp] p for section C, and [p] for section D. The dynamics include various levels of forte (f, fz, ff), piano (p), and mezzo-forte (mf). Articulation marks like accents and slurs are present throughout the piece. Measure numbers are indicated at the beginning of several staves: 1, 8, 14, 19, 25, 31, 37, 44, and 50. The music concludes with a final dynamic instruction of [p].

MANHATTAN BEACH

3rd B♭ Clarinet

57

63

69 **E TRIO.**

[pp 2nd X]

73

77

81 1. ||2.

86 **F**

[pp] [cresc.] poco a poco

93

99 **G**

[ff] [dim.] poco a

105

111 [pp]

March
MANHATTAN BEACH

(1893)

E♭ Alto Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of eight staves of music for E♭ Alto Clarinet. The key signature is two sharps (F# major). The time signature is common time (indicated by 'C'). The score includes dynamic markings such as [mp], f, p, fz, and ff, as well as performance instructions like slurs and grace notes. The music is divided into four sections labeled A, B, C, and D, each starting with a new staff. The sections are numbered 1 through 48. The first section (A) starts at measure 1 and ends at measure 6. The second section (B) starts at measure 7 and ends at measure 18. The third section (C) starts at measure 19 and ends at measure 34. The fourth section (D) starts at measure 35 and ends at measure 48. The score concludes with a final cadence at measure 48.

MANHATTAN BEACH

E♭ Alto Clarinet

2

55

[f]

[p]

62

[fz]

[p]

69 **E TRIO.**

[pp] 2nd X

76

83

1. | 2. |

[pp]

[pp] [cresc.] poco

a

F

89

poco

96

[ff]

[dim.]

G

103

poco

a

poco]

111

[pp]

March
MANHATTAN BEACH

(1893)

B♭ Bass Clarinet

JOHN PHILIP SOUSA

March Tempo.

A



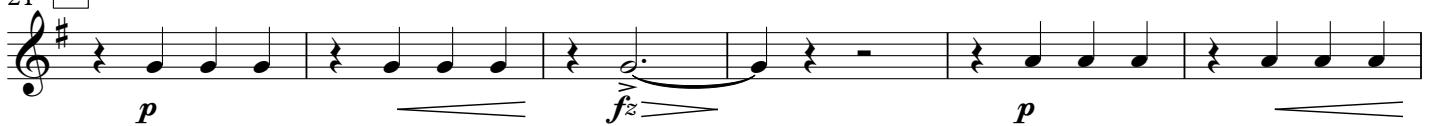
8



15



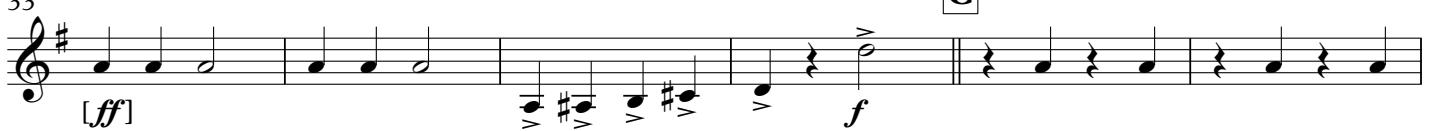
21 **B**



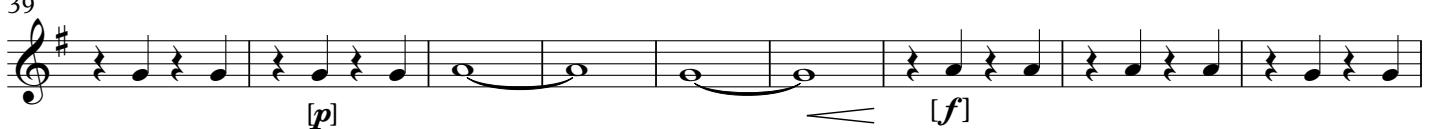
27



33 **C**



39



48 **D**



54



MANHATTAN BEACH

B♭ Bass Clarinet

2

62

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

p [*pp* 2nd X]

77

84 [1.] [2.] **F**

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

90

96

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

G

104

a *poco*

111

[*pp*]

March
MANHATTAN BEACH

(1893)

1st Bassoon

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for 1st Bassoon. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as [mp], f, p, ff, and fz, as well as performance instructions like slurs and grace notes. Measure numbers 1 through 56 are indicated at the beginning of each staff. The score is divided into four sections labeled A, B, C, and D, which are visually separated by changes in the bassoon's line and dynamics. The first section (measures 1-6) starts with [mp] f and ends with a dynamic change. The second section (measures 7-13) includes fz and p dynamics. The third section (measures 14-20) includes fz and ff dynamics. The fourth section (measures 21-27) includes p and f dynamics. The fifth section (measures 28-34) includes fz and ff dynamics. The sixth section (measures 35-41) includes f and p dynamics. The seventh section (measures 42-48) includes fz dynamics. The eighth section (measures 49-55) includes p dynamics. The ninth section (measures 56-62) includes f and p dynamics.

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



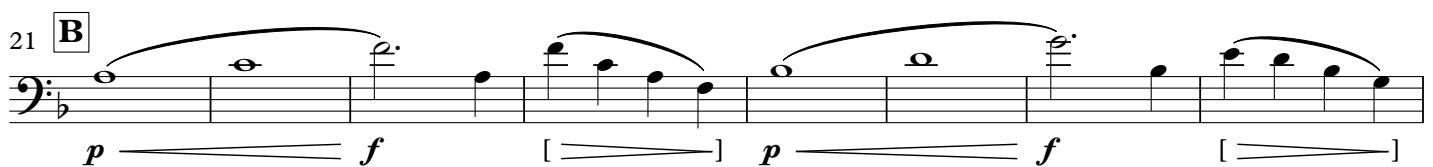
7



14



21 **B**



29



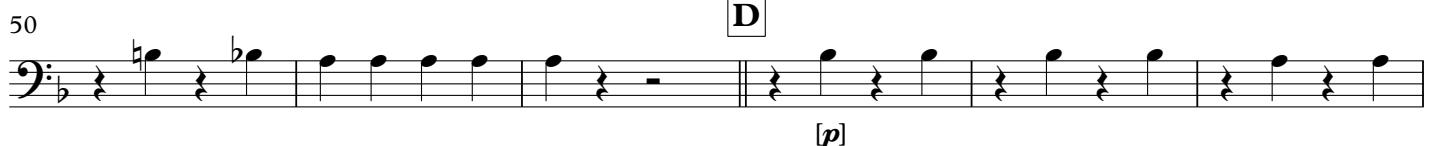
37 **C**



43



50



56



This Edition in the Public Domain - 2016

As played by "The President's Own" United States Marine Band

MANHATTAN BEACH
2nd Bassoon

2

63

[*fz*] *p*

69 **E** TRIO.

[*pp* 2nd X]

77

[1.] *pp*

85 **F** 2.

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

91

[*ff*]

98 **G**

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

105

[*poco*]

111

[*pp*]

March
MANHATTAN BEACH

(1893)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for E♭ Alto Saxophone. The key signature is two sharps (F# and C#). The time signature is common time (indicated by 'C'). Measure numbers are provided at the beginning of each staff: 1, 7, 13, 19, 25, 30, 35, 41, and 48. Dynamic markings include [mp], f, fz, p, ff, and [fz]. Articulation marks like accents and slurs are also present. The music is divided into sections A, B, C, and D, indicated by boxes above specific measures. Measure 1 starts with [mp] f. Measure 7 begins with fz. Measure 13 starts with p. Measure 19 begins with [fz]. Measure 25 starts with p. Measure 30 begins with [fz]. Measure 35 starts with f. Measure 41 begins with f. Measure 48 begins with [fz]. Measure 48 ends with [p].

MANHATTAN BEACH

E♭ Alto Saxophone

55

[f] [p]

62

[fz] [p]

69 **E** TRIO.

p [pp 2nd X]

76

83

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

F

89

poco]

96

[ff] [dim.]

G

103

poco a poco]

111

[pp]

March
MANHATTAN BEACH

(1893)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.

A



6

12

18

B

25

33

C

39

46

MANHATTAN BEACH

B♭ Tenor Saxophone

2

53 **D**

[f]

59

[p] [fz]

66 **E TRIO.**

p [**pp** 2nd X]

73

79

1. 2.

[pp] [pp]

86 **F**

[cresc.] poco a poco]

92

98 **G**

[ff] [dim.] poco

104

a poco]

111

[pp]

March
MANHATTAN BEACH

(1893)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for E♭ Baritone Saxophone. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The score includes dynamic markings such as [mp], f, ff, p, and fz. Measure numbers 1 through 56 are indicated at the beginning of each staff. The score is divided into four sections labeled A, B, C, and D, which are visually separated by blank staves. Section A starts at measure 1, section B at measure 21, section C at measure 35, and section D at measure 49. Measures 1-6 show a rhythmic pattern of eighth and sixteenth notes. Measures 7-13 show a continuous eighth-note pattern. Measures 14-20 show a eighth-note pattern followed by a sixteenth-note pattern. Measures 21-27 show a eighth-note pattern followed by a sixteenth-note pattern. Measures 28-34 show a eighth-note pattern followed by a sixteenth-note pattern. Measures 35-41 show a eighth-note pattern followed by a sixteenth-note pattern. Measures 42-48 show a eighth-note pattern followed by a sixteenth-note pattern. Measures 49-55 show a eighth-note pattern followed by a sixteenth-note pattern. Measures 56-62 show a eighth-note pattern followed by a sixteenth-note pattern.

MANHATTAN BEACH
E♭ Baritone Saxophone

2

63

A musical score for E♭ Baritone Saxophone. The key signature is two sharps. The measure consists of six eighth notes followed by a sixteenth note. The dynamic [fz] is indicated below the staff.

68

E TRIO.

A musical score for E♭ Baritone Saxophone. The key signature changes to one sharp. The measure starts with a sixteenth note followed by a series of eighth and sixteenth notes. The dynamic p [pp 2nd X] is indicated below the staff.

74

A musical score for E♭ Baritone Saxophone. The key signature is one sharp. The measure consists of six eighth notes followed by a sixteenth note. A long horizontal slur covers the first four notes of the measure.

80

A musical score for E♭ Baritone Saxophone. The key signature is one sharp. The measure consists of six eighth notes followed by a sixteenth note. The dynamic 1. is indicated above the staff, and the dynamic 2. is indicated below the staff.

86

F

A musical score for E♭ Baritone Saxophone. The key signature is one sharp. The measure consists of six eighth notes followed by a sixteenth note. The dynamics [pp] [cresc.], poco, a, and poco are indicated below the staff.

92

A musical score for E♭ Baritone Saxophone. The key signature is one sharp. The measure consists of six eighth notes followed by a sixteenth note.

98

G

A musical score for E♭ Baritone Saxophone. The key signature is one sharp. The measure consists of six eighth notes followed by a sixteenth note. The dynamics [ff], [dim.], and poco are indicated below the staff.

104

A musical score for E♭ Baritone Saxophone. The key signature is one sharp. The measure consists of six eighth notes followed by a sixteenth note. The dynamics a and poco are indicated below the staff.

111

A musical score for E♭ Baritone Saxophone. The key signature is one sharp. The measure consists of six eighth notes followed by a sixteenth note. The dynamic [pp] is indicated below the staff.

March
MANHATTAN BEACH

(1893)

E♭ Cornet
[optional]

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of nine staves of music for E♭ Cornet. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The score includes dynamic markings such as [mp], f, fz, p, ff, and [tacet]. Measure numbers 1 through 48 are indicated at the beginning of each staff. The score is divided into sections A, B, C, and D, which are labeled with boxes above the staff. Section A starts at measure 1. Section B starts at measure 19. Section C starts at measure 35. Section D starts at measure 48. Measures 41 and 48 feature large, curved slurs under groups of notes. Measure 41 has a dynamic marking of f below it. Measure 48 has dynamic markings of fz and p below it. Measure 35 ends with a dynamic marking of [tacet] above the staff. Measure 48 ends with a dynamic marking of [tacet] above the staff.

MANHATTAN BEACH

E♭ Cornet

2

55

62

69 **E** TRIO.

76

83

1. [pp] 2. [Play]

89

poco

96

G

103

poco a poco

111

[pp]

March
MANHATTAN BEACH

(1893)

Solo B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of eight staves of music for Solo B♭ Cornet, set in common time with a key signature of one sharp (F#). The score is divided into four sections labeled A, B, C, and D, each starting with a dynamic instruction in brackets: [mp] f for section A, p for section B, [fz] for section C, and [fz] for section D. The score includes various performance instructions such as crescendos, decrescendos, and dynamic markings like fz, p, f, ff, and ffz. The music features eighth-note patterns, sixteenth-note patterns, and sustained notes. Measures 1-6 show section A, measures 7-12 show section A, measures 13-19 show section B, measures 20-25 show section B, measures 26-30 show section B, measures 31-35 show section C, measures 36-40 show section C, and measures 41-48 show section D. Measure 41 includes a dynamic marking f and a performance instruction [Play]. Measure 48 includes dynamics [tacet] and [p].

MANHATTAN BEACH

Solo B♭ Cornet

55 [Play] [f] [tacet] [p]

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

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

76

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

F

89 poco]

96 [ff] [dim.]

G

103 poco a poco]

111 [pp]

March
MANHATTAN BEACH

(1893)

1st B \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

A



7

Dynamics: fz, [---], p, ---, fz.

12

Dynamics: [---], p, ---, fz.

17

Dynamics: ff, ---, p.

22

Dynamics: ---, fz, [---], p, ---.

27

Dynamics: fz, [---], p, ---, fz.

32

Dynamics: [ff], ---, fz.

37

Dynamics: [tacet], [p], p.

43

Dynamics: [Play] f, ---, fz.

MANHATTAN BEACH

1st B♭ Cornet

2

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

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

63 [Play]
 [fz]

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

76

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

90

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

104 *a* *poco*

111 [pp]

March
MANHATTAN BEACH

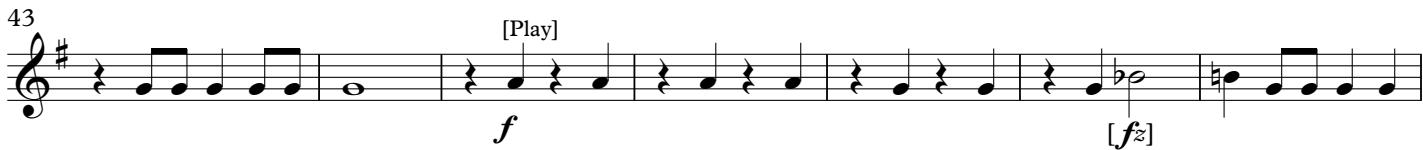
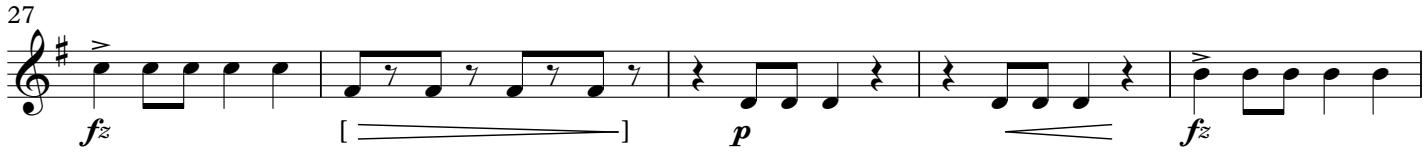
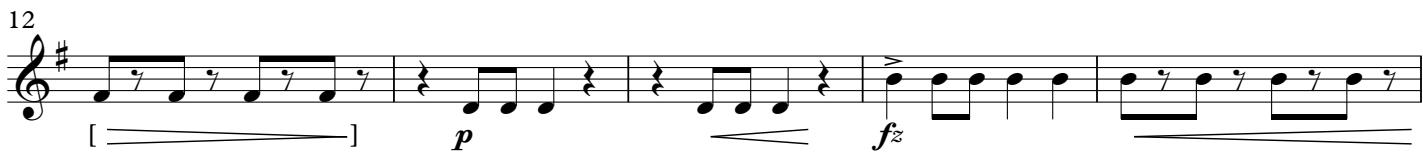
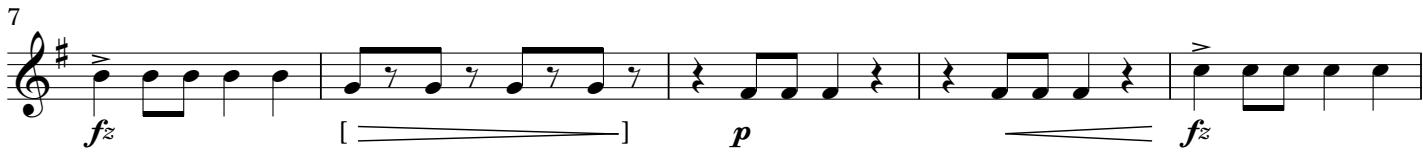
(1893)

2nd B \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

A



MANHATTAN BEACH

2nd B♭ Cornet

2

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

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

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

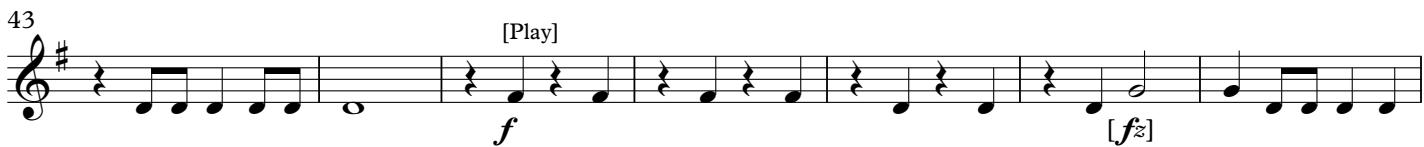
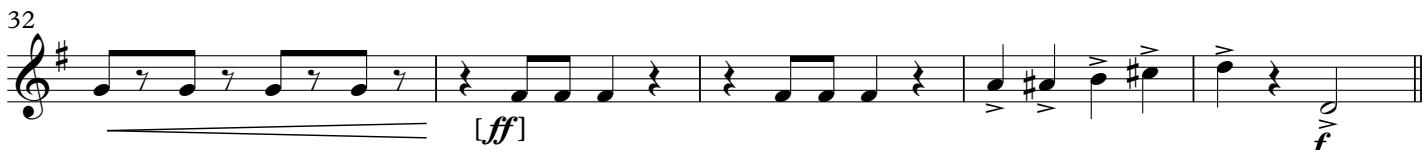
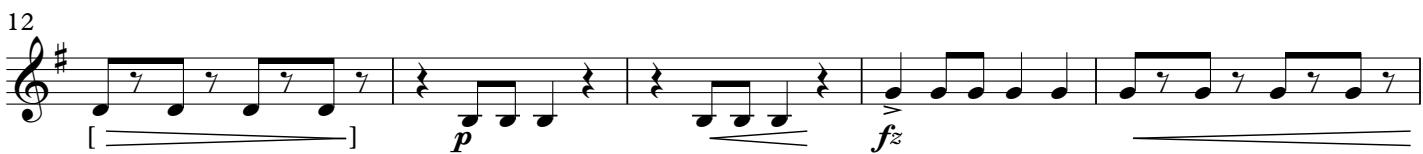
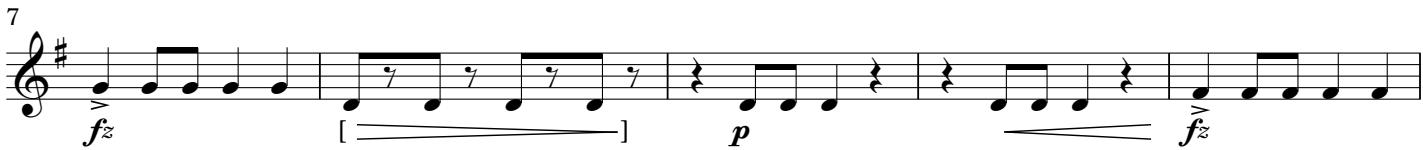
(1893)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.

A



MANHATTAN BEACH

3rd B♭ Cornet

2

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

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

63 [Play] [fz]

69 **E TRIO.**
 [tacet]

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

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

90

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

104 *a* *poco*

111 *pp*

March
MANHATTAN BEACH

(1893)

1st F Horn

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for the 1st F Horn. The key signature is common C, and the time signature is common time (indicated by 'c'). The score includes dynamic markings such as [mp], f, p, ff, and [fz]. Measure numbers 1 through 51 are indicated at the beginning of each staff. The score is divided into four sections labeled A, B, C, and D, which are visually separated by blank staves. Section A starts at measure 1, section B at measure 19, section C at measure 37, and section D at measure 51. The music features various rhythmic patterns, including eighth and sixteenth note combinations, and includes several endings and repeat signs.

MANHATTAN BEACH
1st F Horn

2

57

[p]

63

[fz]

69 **E** TRIO.

p [pp 2nd X]

75

81

1. 2. [pp] [cresc.]

87

poco a poco]

94

100 **G**

ff dim. poco a poco]

106

112

[pp]

March
MANHATTAN BEACH

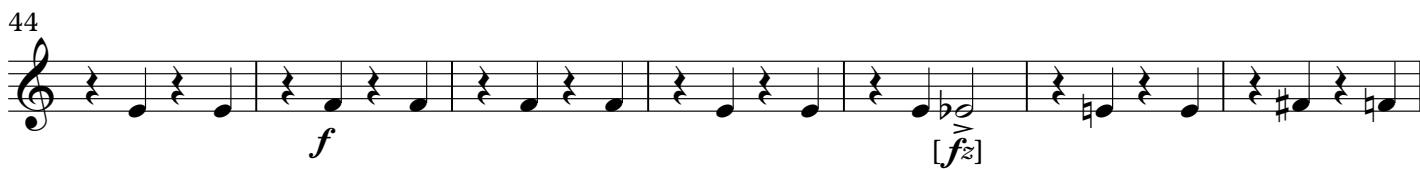
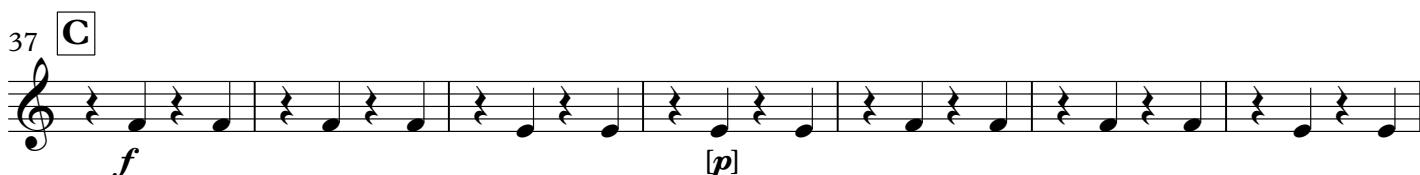
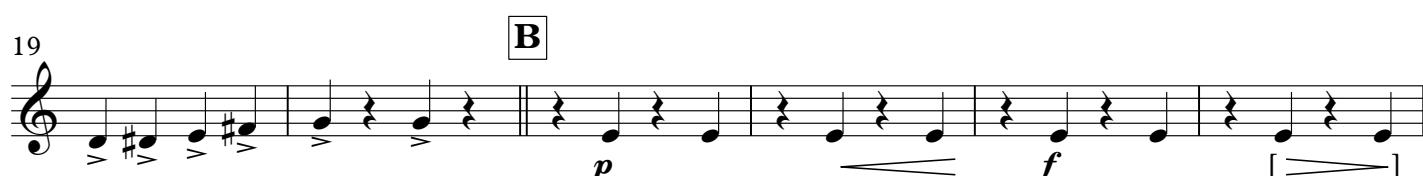
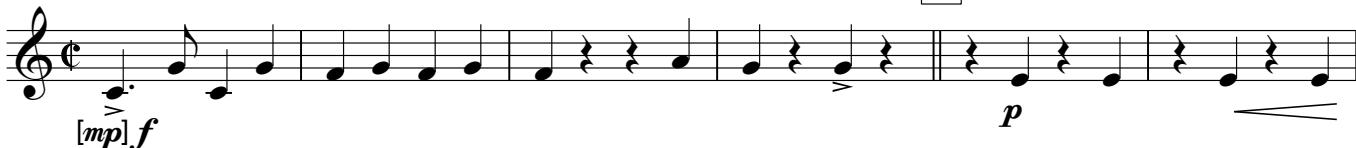
(1893)

2nd F Horn

JOHN PHILIP SOUSA

March Tempo.

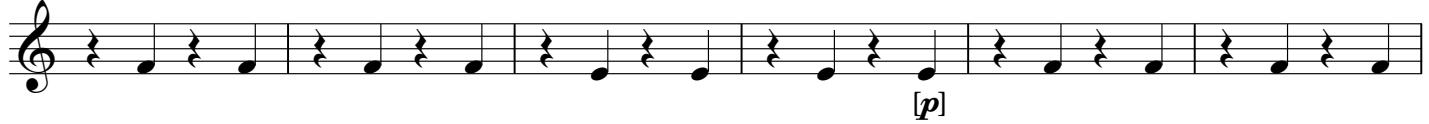
A



MANHATTAN BEACH
2nd F Horn

2

57



[*p*]

63



[*fz*]

69 **E** TRIO.



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

75



81



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

87

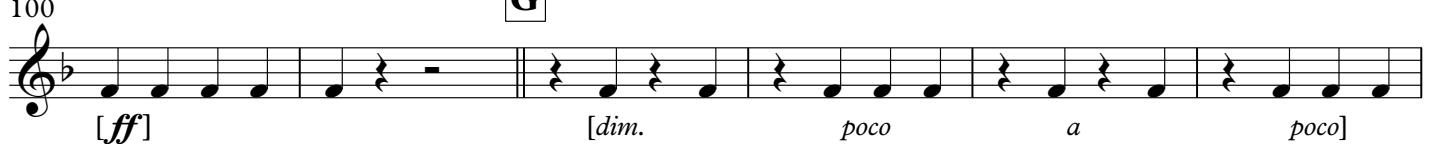


poco *a* *poco*]

94



100 **G**



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

106



112



[*pp*]

March
MANHATTAN BEACH

(1893)

3rd F Horn

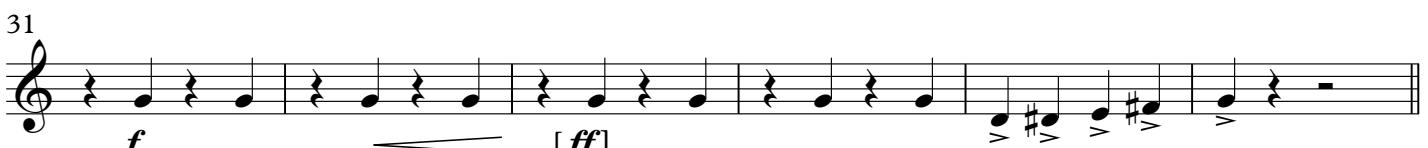
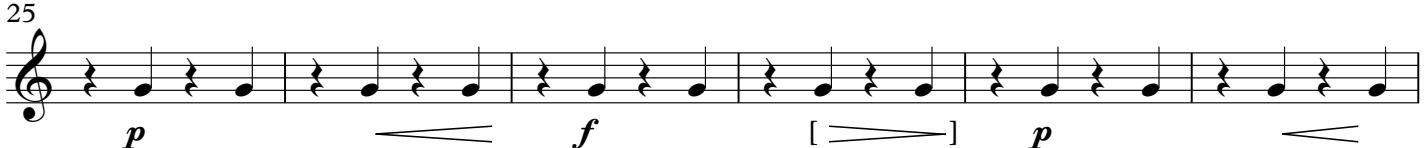
JOHN PHILIP SOUSA

March Tempo.

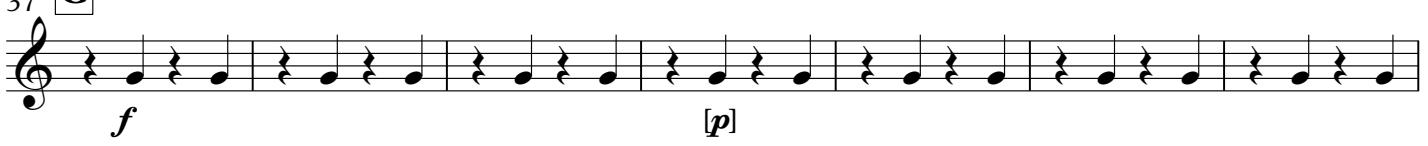
A



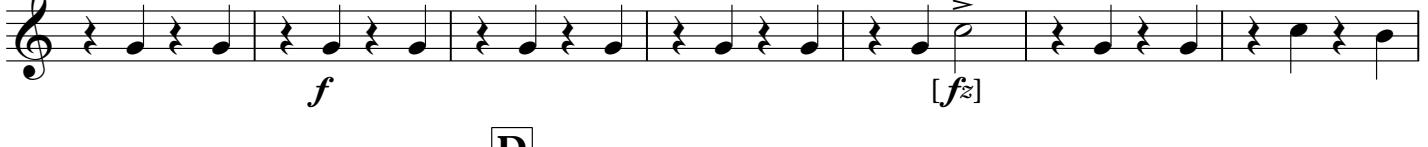
B



C



D



D



MANHATTAN BEACH
3rd F Horn

2

57

[p]

63

[fz]

69 **E** TRIO.

p [pp 2nd X]

75

81 1. 2. **F**
[pp] [cresc.]

poco a poco]

87

poco a poco]

94

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

106

112 [pp]

March
MANHATTAN BEACH

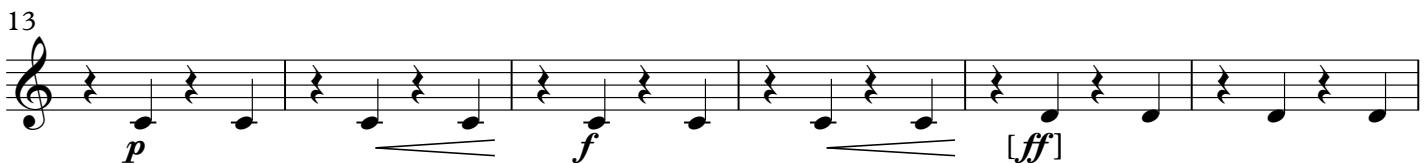
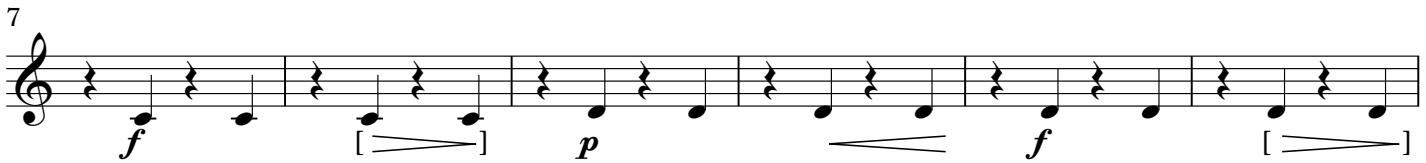
(1893)

4th F Horn

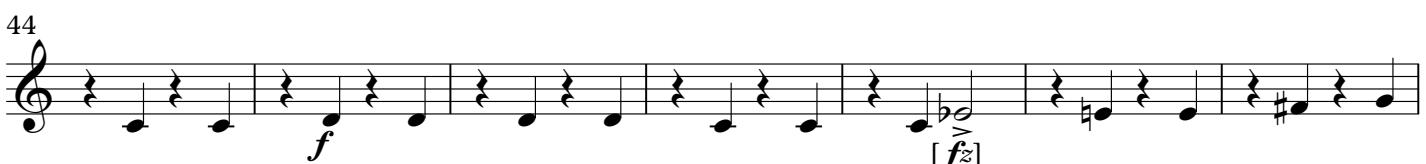
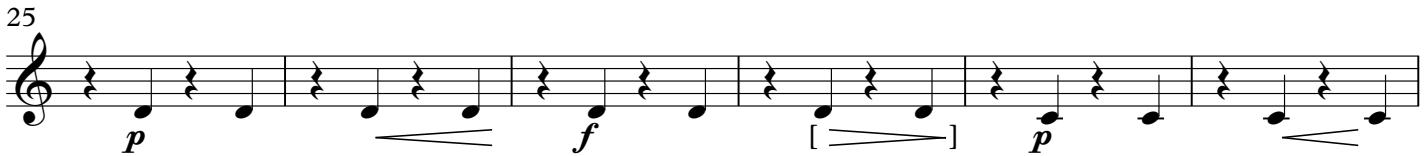
JOHN PHILIP SOUSA

March Tempo.

A



B



D



MANHATTAN BEACH
4th F Horn

2

57

[p]

63

[fz]

69 **E** TRIO.

E

p [pp 2nd X]

75

[piano dynamic]

81

1. 2. **F**

[pp] [cresc.]

87

poco a poco]

94

[piano dynamic]

100 **G**

ff dim. poco a poco]

106

[piano dynamic]

112

[pp]

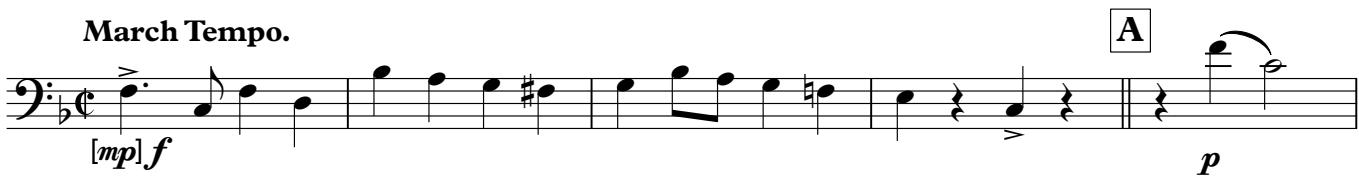
March
MANHATTAN BEACH

(1893)

Baritone

JOHN PHILIP SOUSA

March Tempo.



6

Measures 6-11: Bass clef, 2/4 time, key signature of one flat. Dynamics: f, [—], p, —, f, —, f. Measure 11 ends with a repeat sign.

12

Measures 12-17: Bass clef, 2/4 time, key signature of one flat. Dynamics: [—], p, —, f, —, [ff]. Measure 17 ends with a repeat sign.

18

Measures 18-23: Bass clef, 2/4 time, key signature of one flat. Dynamics: p, —, f, [—]. Measure 23 ends with a repeat sign.

25

Measures 25-30: Bass clef, 2/4 time, key signature of one flat. Dynamics: p, —, f, [—], p, —, f, —.

33

Measures 33-38: Bass clef, 2/4 time, key signature of one flat. Dynamics: [ff], f. Measure 38 ends with a repeat sign.

39

Measures 39-44: Bass clef, 2/4 time, key signature of one flat. Dynamics: p, f.

46

Measures 46-51: Bass clef, 2/4 time, key signature of one flat. Dynamics: [fz], [p].

MANHATTAN BEACH
Baritone

2

53 **D**

[f]

[p] [fz]

66 **E TRIO.**

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

73

79 1. 2.

[*pp*] [*pp*]

86 **F**

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

92

98 **G**

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

104 *a* *poco*]

111

[*pp*]

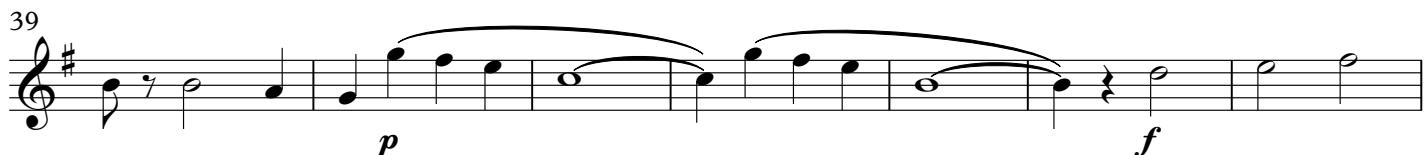
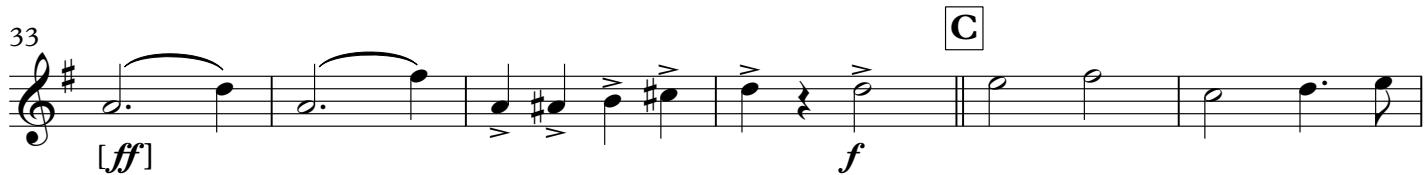
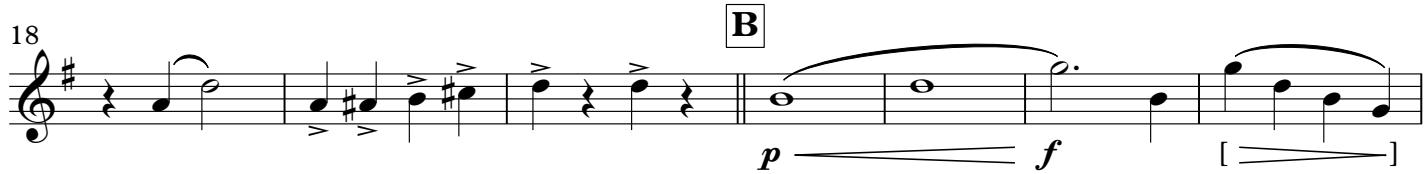
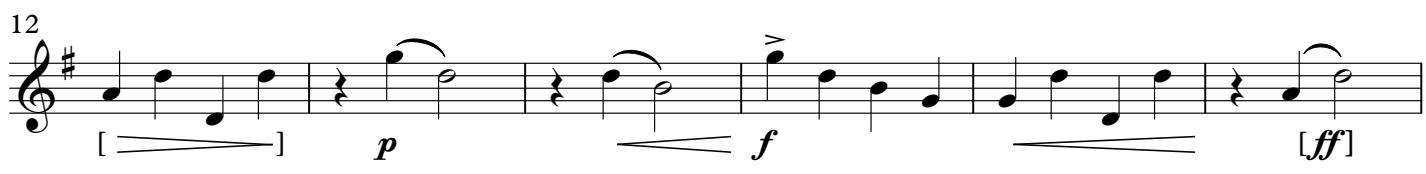
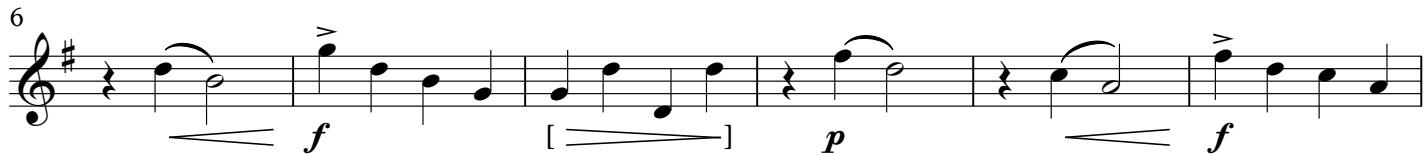
March
MANHATTAN BEACH

(1893)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.



MANHATTAN BEACH
Baritone, T.C.

2

53 **D**

59

66 **E TRIO.**

73

79

86 **F**

92

98 **G**

104

111

March
MANHATTAN BEACH

(1893)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.

A

7

14

21 B

28

C

Later addition

41

47

MANHATTAN BEACH
1st Trombone

2

53 [D]

Musical score for 1st Trombone, page 2. Measure 53 starts with a dynamic [f]. Measures 54-58 show a pattern of eighth-note pairs followed by a sixteenth-note group, with dynamics [$\times \times$] and [p] in measure 54, and [fz] in measure 58.

Measure 59 begins with a sustained note. Measures 60-62 show eighth-note pairs. Measure 63 has a fermata over the first note. Measure 64 starts with a dynamic [p] and ends with a dynamic [pp 2nd X]. A section labeled "E TRIO. [1st X only]" is indicated between measures 63 and 64.

Measures 72-78 show eighth-note pairs. Measure 72 has a dynamic [p]. Measures 73-74 have fermatas over the first note. Measures 75-76 have fermatas over the second note. Measures 77-78 have fermatas over the first note.

Measures 79-85 show eighth-note pairs. Measures 79-82 have fermatas over the first note. Measures 83-85 have fermatas over the second note. Measure 86 starts with a dynamic [cresc.] and ends with a dynamic [poco].

Measures 92-97 show eighth-note pairs. Measures 92-95 have fermatas over the first note. Measures 96-97 have fermatas over the second note.

Measures 98-104 show eighth-note pairs. Measures 98-101 have fermatas over the first note. Measures 102-104 have fermatas over the second note. Measure 105 starts with a dynamic [poco].

Measures 111-115 show eighth-note pairs. Measures 111-114 have fermatas over the first note. Measure 115 has a fermata over the second note. The dynamic [pp] is indicated at the end of measure 115.

March
MANHATTAN BEACH

(1893)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for the 2nd Trombone. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as [mp], f, p, ff, and fz. Measure numbers 1 through 47 are indicated. The score is divided into sections A, B, and C, with section C being a later addition. The first staff begins with a forte dynamic f. The second staff starts with a piano dynamic p. The third staff begins with a piano dynamic p. The fourth staff starts with a piano dynamic p. The fifth staff begins with a piano dynamic p. The sixth staff begins with a piano dynamic p. The seventh staff begins with a piano dynamic p. The eighth staff begins with a piano dynamic p. The ninth staff begins with a piano dynamic p. The tenth staff begins with a piano dynamic p.

MANHATTAN BEACH 2nd Trombone

53 **D**

[*f*]

59

[*p*] [*fz*]

E TRIO.

66

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

72

79

[Play] [*pp*]

86 **F**

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

92

98 **G**

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

105

[*poco*]

111

[*pp*]

March
MANHATTAN BEACH

(1893)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.

A



14



21 **B**



28



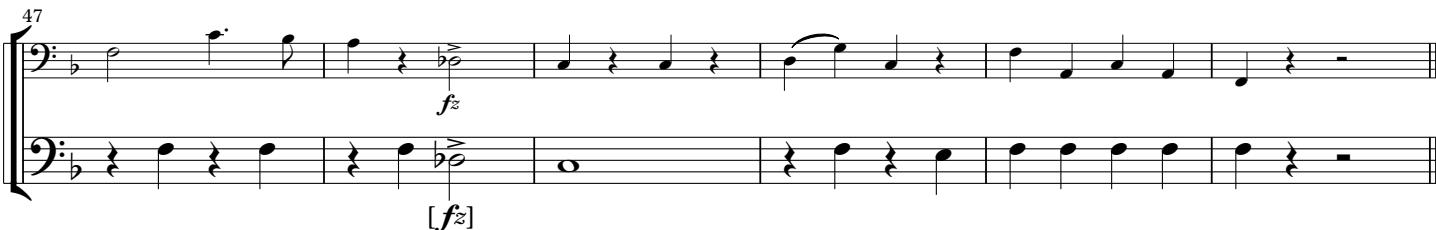
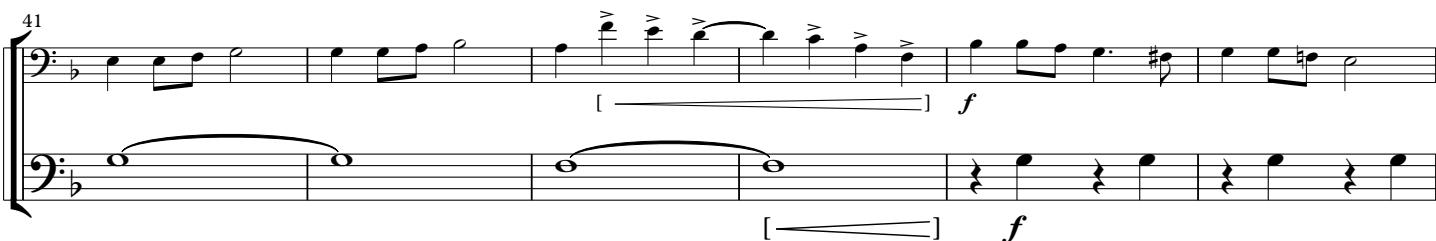
Later addition

C

[**p**]

C

[**p**]



MANHATTAN BEACH
Bass Trombone

2

53 **D**

59

66

E TRIO.

[1st X only]

72

79

1.

2.

[Play]

86 **F**

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

[fz]

69 **E** TRIO.

p [pp 2nd X]

74

1. 2.

80

1. 2.

86 **F**

[pp] [cresc.] poco a poco]

92

1. 2.

98

[ff] dim. poco

104

a poco

111

[pp]

March
MANHATTAN BEACH

Drums\Glockenspiel

(1893)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for Drums/Glockenspiel. The key signature is common time (indicated by a 'C'). The score includes dynamic markings such as [mp], f, fz, p, ff, and sim., and performance instructions like 'choke' and '[Cyms. play diamond notes only]'. The score is divided into four sections labeled A, B, C, and D, each starting at measure 1, 17, 33, and 48 respectively. Measures 40 and 56 are shown in full, while measures 7, 12, 23, 28, and 33 are shown in partial form. Measure 40 starts with a dynamic of [p] and ends with a dynamic of f. Measure 56 starts with a dynamic of f and ends with a dynamic of [p]. The score uses diamond-shaped note heads for certain notes.

MANHATTAN BEACH
Drums\Glockenspiel

2

63

E TRIO.

[1st X only]

[2nd X only]

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

[2nd X only]

p [pp] 2nd X

74

79

1. 2.

[Play]

F

[Play]

[pp] [cresc.] poco a poco [+ Cyms.]

92

98 (15)

G

[dim.] poco

104 a poco

111 (15)

poco [poco] [pp]