



The Complete  
Marches of  
JOHN PHILIP SOUSA

VOL. 4 No. 63

THE  
**DIPLOMAT**  
MARCH  
[1904]

FULL SCORE

AS PERFORMED BY  
“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

## March, “The Diplomat” (1904)

What is the inspiration for many of the suites and arrangements, for which Lieutenant Commander John Philip Sousa, the famous bandmaster, who comes to Bangor, Wednesday, September 19<sup>th</sup>, would have won a place in the American musical history, had he never written a single march?

“A good tenderloin steak, German fried potatoes and plenty of bread and butter,” answers the March King. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever had tasted for an inspiration. The march was “The Diplomat” and the city was Mitchell, South Dakota, and mentally at least, I dedicated the march to the unseen cook who prepared that tenderloin.

While mentally dedicated to Mitchell’s unnamed chef, the march was in actuality dedicated to Secretary of State John Milton Hay, whose diplomatic skill had impressed the composer.

When performing this march in the prime of his career, Sousa gave a subtle but highly pleasing display of conducting excellence for the benefit of both his audiences and his musicians. The first section of the march has a catchy melody which he had the band phrase and accent in a style different from the printed music. As the late Dr. Frank Simon, former Sousa Band solo cornetist remarked, “When the ‘Governor’ conducted this march, we could literally visualize the graceful swagger of a handsome diplomat, top hat, tux, striped trousers and all, strutting down the street, nodding cheerfully here and there.”

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 49. 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 of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published 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” in his own performances.

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. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. 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):** The recommended tempo is 118-120 bpm. The cymbal crash in the opening measure should be choked, as is the crash in m. 4.

**First Strain (m. 4-20):** The articulations in the melody of this strain have been slightly altered from the original parts to match common performance practice by the Marine Band. In m. 12, the ascending eighth notes in the melody decrescendo back to *piano*, however, the accompaniment should keep the louder dynamic through the accent on beat two in this measure and execute a *subito piano* in m. 13.

**Second Strain (m. 21-38):** In the original score, the low brass has a downbeat in m. 21, like in m. 20, however in some parts this note is missing. It is common performance practice to leave the downbeat of m. 21 silent. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time through this strain. Clarinets play down one octave as indicated, and all play in *piano* first time. All instruments rejoin at *fortissimo* in m. 37, but then play a decrescendo to *mezzo-piano* in m. 30 before a crescendo back to *fortissimo* to finish the strain. A *sffz* accent in percussion is traditionally played at the peak of the phrase in m. 33 second time only.

**Trio (m. 38-70):** Piccolo, E-flat clarinet, cornets, and trombones are *tacet* once again at the trio, as well as ALL percussion except for the bells that enter here. Clarinets play down one octave as indicated, as do flutes. Although the basic dynamic is *piano* throughout the trio, the accents and expressive dynamic swells are important.

**Break Strain (m. 70-86):** All instruments re-enter on the second eighth note of m. 70 at *fortissimo*. The choked cymbal crashes in this strain are important, and carefully observe the “martello” marking on the eighth-note accented stabs beginning in m. 73. A cymbal crash is added to m. 83, which may ring over the next several bars before the *subito piano* that begins the first time through the final strain on beat two of m. 86.

**Final Strain (m. 86-119):** Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once again at m. 86, and clarinets play in the staff as indicated. The trills in the flute and piccolo parts were inconsistently placed in the original parts and have been corrected in this edition. All parts are back in for the *fortissimo* repeat of the break strain, which is played exactly as before, except this time with an added crescendo into m. 86. Several *sfz* accents are added in the percussion parts second time through to highlight the shape of this inventive melody.

**March**

# **THE DIPLOMAT**

## Full Score

# **JOHN PHILIP SOUSA**

(1904)

**March Tempo.**

2 3 4 5 6 7 8 9 10

Piccolo  
Flute  
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  
Tenor Saxophone  
Baritone Saxophone

E♭ Cornet [optional]  
Solo B♭ Cornet  
1st B♭ Cornet  
& 3rd B♭ Cornets  
1st & 2nd F Horns  
3rd & 4th F Horns  
Euphonium  
& 2nd Trombones  
Bass Trombone  
Tuba  
Drums & Bells

**March Tempo.**

2 3 4 5 6 7 8 9 10

Piccolo  
Flute  
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  
Tenor Saxophone  
Baritone Saxophone

E♭ Cornet [optional]  
Solo B♭ Cornet  
1st B♭ Cornet  
& 3rd B♭ Cornets  
1st & 2nd F Horns  
3rd & 4th F Horns  
Euphonium  
& 2nd Trombones  
Bass Trombone  
Tuba  
Drums & Bells

THE DIPLOMAT  
Full Score

3

11      12      13      14      15      16      17      18      19      20

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

# THE DIPLOMAT

## Full Score

21 22 23 24 25 26 27 28 29

Picc. [2. [tacet] ^] [2nd X only] [p] ff (ff) 2nd X[  
Flute [p] ff (ff) 2nd X[  
1st & 2nd Obs. [p] ff (ff) 2nd X[  
E♭ Clar. [p] ff [lower notes 1st X] [2nd X only] (ff) 2nd X[  
1st Clar. [p] ff [lower notes 1st X] (ff) 2nd X[  
2nd Clar. [p] ff [lower notes 1st X] (ff) 2nd X[  
3rd Clar. [p] ff (ff) 2nd X[  
Alto Clar. [p] ff (ff) 2nd X[  
Bass Clar. [p] ff [2nd X only] (ff) 2nd X[  
1st & 2nd Bsns. - [p] ff 2nd X[  
Alto Sax. [p] ff (ff) 2nd X[  
Ten. Sax. - [p] ff 2nd X[  
Bari. Sax. - [p] ff 2nd X[  
E♭ Cor. [2. [tacet] ^] [2nd X only] [p] ff (ff) 2nd X[  
Solo B♭ Cor. [tacet] ^ [2nd X only] [p] ff (ff) 2nd X[  
1st B♭ Cor. [tacet] ^ [2nd X only] [p] ff (ff) 2nd X[  
2nd & 3rd B♭ Cors. - [p] ff 2nd X[  
1st & 2nd Hrns. - [p] ff 2nd X[  
3rd & 4th Hrns. - [p] ff 2nd X[  
Euph. [p] ff (ff) 2nd X[  
1st & 2nd Trbns. [p] ff [tacet] ^ [2nd X only] (ff) 2nd X[  
B. Trbn. [tacet] ^ [2nd X only] [p] ff (ff) 2nd X[  
Tuba - [p] ff 2nd X[  
Drums - [p] ff [Cyms. 2nd X only] [Accents 2nd X only] 2nd X[>]

# THE DIPLOMAT

## Full Score

5

**THE DIPLOMAT**  
Full Score

39      40      41      42      43      44      45      46

**TRIO.**

Picc.

Flute

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B $\flat$  Cor.

1st B $\flat$  Cor.

2nd & 3rd B $\flat$  Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

THE DIPLOMAT  
Full Score

7

47      48      49      50      51      52      53      54

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

# THE DIPLOMAT

## Full Score

55      56      57      58      59      60      61      62

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

THE DIPLOMAT  
Full Score

63            64            65            66            67            68            69            70

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

# THE DIPLOMAT

## Full Score

71      72      73      74      75      76      77      78

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

d & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Cyms.

Cyms.

[Play]

*ff* *martello*

[*loco*]

*ff* *martello*

*ff* *martello*

[*Play*]

*ff* *martello*

*martello*

*martello*

*martello*

*martello*

*martello*

*ff*

*martello*

*ff*

*martello*

*ff* [*choke*]

Cyms.

a2 [*ch.*]

Cyms.

# THE DIPLOMAT

## Full Score

11

79 80 81 82 83 84 85 86

Picc. [2nd X only]

Flute [p]:ff

1st & 2nd Obs. [2nd X] [p]:ff

E♭ Clar. [2nd X only]

1st Clar. [2nd X] [p]:ff

2nd Clar. [2nd X] [p]:ff

3rd Clar. [2nd X] [p]:ff

Alto Clar. [2nd X] [p]:ff [2nd X only]

Bass Clar. [2nd X] [p]:ff

1st & 2nd Bsns. [2nd X] [p]:ff

Alto Sax. [2nd X] [p]:ff

Ten. Sax. [2nd X] [p]:ff

Bari. Sax. [2nd X] [p]:ff

E♭ Cor. [2nd X only]

Solo B♭ Cor. [2nd X] [p]:ff [2nd X only]

1st B♭ Cor. [2nd X] [p]:ff [2nd X only]

2nd & 3rd B♭ Cors. [2nd X] [p]:ff [2nd X only]

1st & 2nd Hrns. [2nd X] [p]:ff

3rd & 4th Hrns. [2nd X] [p]:ff

Euph. [2nd X] [p]:ff [2nd X only]

1st & 2nd Trbns. [2nd X] [p]:ff [2nd X only]

B. Trbn. [2nd X] [p]:ff [2nd X only]

Tuba [2nd X] [p]:ff

Drums a2 (ch.) [ch.] [ch.] Cr. Cyms. [2nd X] [p]:ff

**THE DIPLOMAT**  
Full Score

87                    88                    89                    90                    91                    92                    93                    94

*Grandioso*

Picc.

Flute

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B $\flat$  Cor.

1st B $\flat$  Cor.

2nd & 3rd B $\flat$  Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

[Cyms. 2nd X only]

[Accents and "hits" 2nd X only]

# THE DIPLOMAT

## Full Score

13

**THE DIPLOMAT**  
Full Score

103      104      105      106      107      108      109      110

Picc.

Flute

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

3rd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B<sub>b</sub> Cor.

1st B<sub>b</sub> Cor.

2nd & 3rd B<sub>b</sub> Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

# THE DIPLOMAT

## Full Score

15

**March**  
**THE DIPLOMAT**

Piccolo

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music for the Piccolo part of "The Diplomat" march consists of ten staves of musical notation. Staff 1 starts with dynamic ***ff*** and changes to ***p***. Staff 2 begins at measure 6. Staff 3 begins at measure 12, with dynamic [***p***]. Staff 4 begins at measure 17, with dynamics ***f***, ***p***, and [***p***] ***ff***. Staff 5 begins at measure 22, with dynamic [***ff***] and instruction [2nd X only]. Staff 6 begins at measure 27, with dynamic ***mp*** and instruction 2nd X [ ]. Staff 7 begins at measure 33, with dynamics [***ff***], [1. [Play]], [2. [tacet]], and ***p***. Staff 8 begins at measure 39, with instruction **TRIO.**. Staff 9 begins at measure 45.

THE DIPLOMAT  
Piccolo

2

51

[*mp*] [*p*]

57

63 [*mp*]

69 2 [Play] *ff* *martello*

76

82 [2nd X only] [*p*] *ff*  
*Grandioso* [*tr*] [*tr*] [2nd X] [*p*] *ff*

87 *tr*

95 *tr* 1st X [*mp*]  
[*p*] *tr*

103 *tr* [*p*] [ ]

112 1. 2.

Flute

**March  
THE DIPLOMAT**

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music for Flute of "The Diplomat" march by John Philip Sousa consists of ten staves of musical notation. The key signature is one flat, and the time signature is mostly common time (indicated by '8'). The dynamics and performance instructions include:

- Measure 1: Dynamics ff and p.
- Measure 6: Measure number 6.
- Measure 12: Measure number 12, dynamic p.
- Measure 17: Measures 17-18, dynamics f, p, [p] ff.
- Measure 22: Measure number 22, dynamic (ff).
- Measure 27: Measure number 27, dynamic mp, instruction 2nd X.
- Measure 33: Measures 33-34, dynamics ff, [ff], 1., 2., [orig. 8va], p.
- Measure 39: Measure number 39, instruction TRIO.
- Measure 45: Measure number 45.

# THE DIPLOMAT

## Flute

This image shows a page of sheet music for piano, featuring ten staves of musical notation. The music is in common time and includes various dynamics and performance instructions.

- Measure 51:** Starts with a melodic line. A dynamic marking *[mp]* is placed under a bracket, followed by *p*.
- Measure 57:** Continues the melodic line with a dynamic marking *p*.
- Measure 63:** Melodic line with a dynamic marking *[mp]*.
- Measure 69:** Melodic line with a dynamic marking *ff martello*. The measure number "2" is written above the staff, and the instruction "[loco]" is written above the dynamic marking.
- Measure 76:** Melodic line.
- Measure 82:** Melodic line.
- Measure 87:** Melodic line with dynamic markings *Grandioso*, *[tr]*, *[tr]*, *tr.*, and *[tr]*.
- Measure 95:** Melodic line with dynamic markings *tr.*, *tr.*, *tr.*, and *tr.*.
- Measure 103:** Melodic line with dynamic markings *p*, *tr.*, *tr.*, *tr.*, and *tr.*.
- Measure 112:** Melodic line ending with a repeat sign and endings 1 and 2.

1st Oboe

**March  
THE DIPLOMAT**

(1904)

**JOHN PHILIP SOUSA**

**March Tempo.**

The sheet music consists of nine staves of musical notation for the 1st Oboe. The key signature is one flat, and the time signature is common time (indicated by '8'). The music begins with dynamic 'ff' at measure 1, followed by a dynamic change to 'p' at measure 5. Measures 6 through 10 show a rhythmic pattern of eighth and sixteenth notes. Measure 11 features a dynamic instruction '[>= p]' below the staff. Measures 12 through 16 continue the rhythmic pattern. Measures 17 through 21 include dynamics 'f', 'p', '[p] ff', and '(ff)'. Measures 22 through 26 show a continuous eighth-note pattern. Measure 27 begins with dynamic 'mp' and ends with 'ff' at measure 30. Measures 31 through 35 include dynamics '[ff]' and 'p', with a 'TRIO.' section starting at measure 36. Measures 37 through 41 show a rhythmic pattern with eighth and sixteenth notes. Measures 42 through 46 continue this pattern. Measure 47 concludes with dynamics '[mp]' and 'p' at the end of the staff.

## THE DIPLOMAT

1st Oboe

2

56

64

71 **2**

***ff martello***

78

83

[2nd X]

**[p]-ff**

87 ***Grandioso***

**[tr]**

94

**tr.**

**tr.**

**tr.**

101 **(tr)**

**1st X**

**[mp]**

**p**

108

[ ]

114

1.

2.

2nd Oboe

**March  
THE DIPLOMAT**

(1904)

**JOHN PHILIP SOUSA**

**March Tempo.**

The sheet music consists of nine staves of musical notation for the 2nd Oboe. The key signature is one flat, and the time signature is common time (indicated by '8'). The music begins with dynamic 'ff' and transitions to 'p'. Measures 6 through 10 show a rhythmic pattern of eighth and sixteenth notes. Measure 11 features a dynamic bracket '[p]' under a note. Measures 17 and 18 include dynamics 'f', 'p', '[p] ff', and '(ff)'. Measure 23 has a dynamic bracket '2nd X'. Measures 30 and 31 show a dynamic bracket 'ff]'. Measure 36 starts with '[ff]' and ends with 'p'. A section labeled 'TRIO.' begins at measure 41. Measure 48 concludes with dynamics '[mp]' and '[p]'.

THE DIPLOMAT  
2nd Oboe

2

56

64

71      2

*ff martello*

78

83

*[p]-ff*

87 *Grandioso*      [tr]

94      tr.

101 (tr)      tr.

1st X [ — ]      mp — p

108      [ — ]

114      1.      2.

E♭ Clarinet

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of eight staves of musical notation for E♭ Clarinet. The key signature is two sharps (F major). The time signature is mostly common time (indicated by '6'). The dynamics and performance instructions include:

- Measure 1: Dynamics ff and p.
- Measure 7: Dynamics ff and p.
- Measure 13: Dynamics p.
- Measure 19: Dynamics f, p, [p] ff, (ff).
- Measure 25: Dynamics 2nd X [mp] — mp —.
- Measure 31: Dynamics ff.
- Measure 37: Dynamics ff and p. The instruction "TRIO." is written above the staff.
- Measure 44: Dynamics ff.

Performance markings like '1.', '2.', '[tacet]', and '2nd X only' are also present. Measure numbers 7, 13, 19, 25, 31, 37, and 44 are indicated at the beginning of their respective staves.

## THE DIPLOMAT

E♭ Clarinet

52

[mp] *p*

[mp]

[Play]  
*ff* *martello*

[2ndX]

*Grandioso* *tr.* [tr.]

[p]-*ff*

1st X [mp] *p*

[ ]

1.  
2.

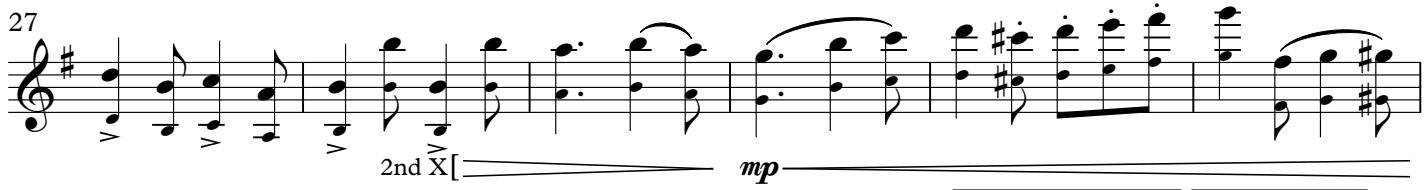
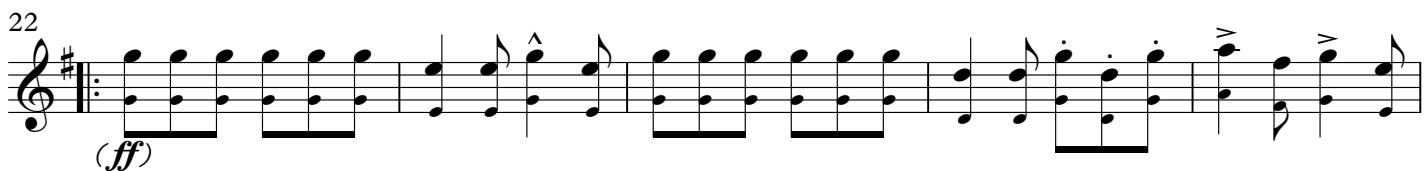
1st B $\flat$  Clarinet

**March  
THE DIPLOMAT**

(1904)

JOHN PHILIP SOUSA

**March Tempo.**



**TRIO.**



## THE DIPLOMAT

1st B $\flat$  Clarinet

2

47

55

63 [loco]

71 *martello*

77

82 [2nd X] [p]-ff

87 *Grandioso*  
*8va ad lib.*

95 1st X [< mp > p]

104 [< >]

113 1. 2. [ff]

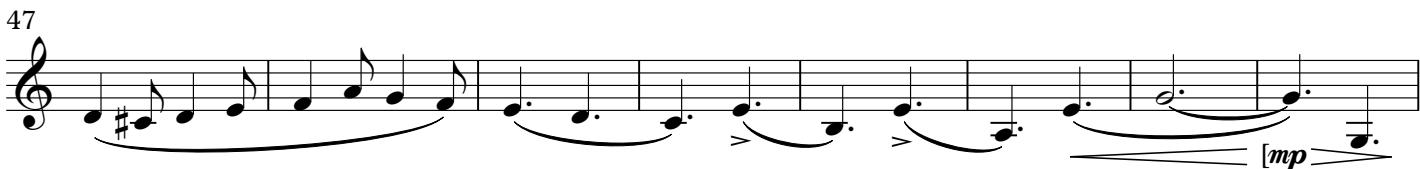
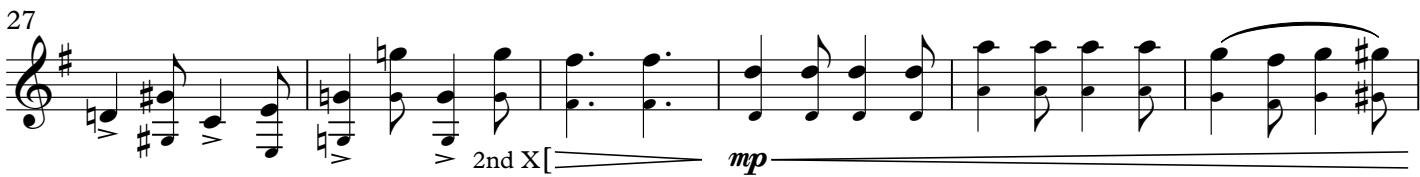
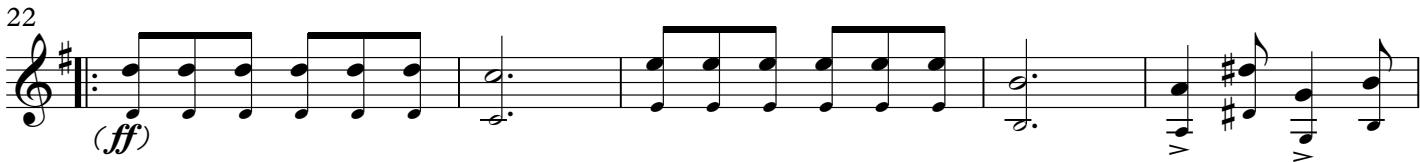
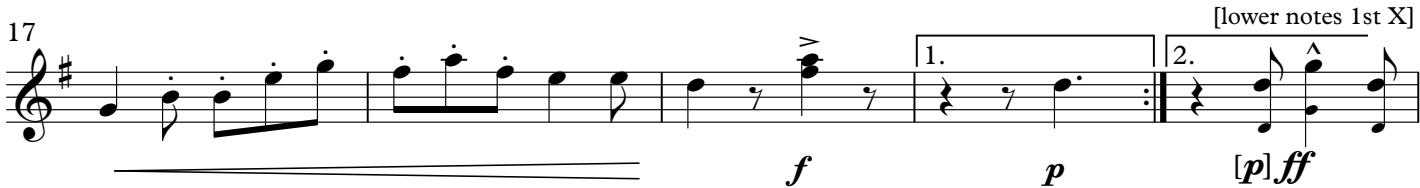
2nd B♭ Clarinet

**March  
THE DIPLOMAT**

(1904)

JOHN PHILIP SOUSA

**March Tempo.**



## THE DIPLOMAT

2  
2nd B♭ Clarinet

55

63 [loco]

71 *martello*

77

82 [2nd X] [p] ff

87 *Grandioso*

95 1st X [ < mp > p ]

104 [ ]

113 1. 2. [ff]

3rd B $\flat$  Clarinet

**March  
THE DIPLOMAT**

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 3rd B-flat Clarinet. The key signature is one sharp (F#). The time signature is mostly common time (indicated by '8'). Measure numbers are provided at the beginning of each staff: 1, 6, 12, 17, 22, 27, 33, 39, 47. Measure 1 starts with a dynamic ***ff***. Measures 6 and 12 begin with ***p***. Measure 17 includes dynamics ***f***, ***p***, and **[*p*] *ff***. Measure 22 begins with **(*ff*)**. Measure 27 includes dynamics ***mp*** and **2nd X**. Measure 33 includes dynamics **[*ff*]**, **1.**, **2.**, and **[orig. 8va]**. Measure 39 is labeled **TRIO.**. Measure 47 ends with a dynamic **[*mp*]**.

## THE DIPLOMAT

2

3rd B♭ Clarinet

55

63 [loco]

71 *martello*

77

82 [2nd X] [p] ff

87 *Grandioso*

95 1st X [mp p]

104 [ ]

113 1. 2. [ff]

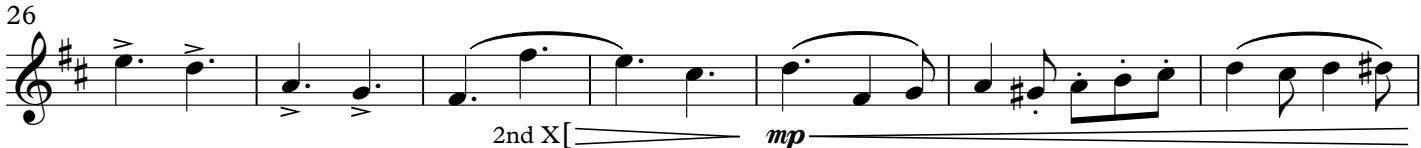
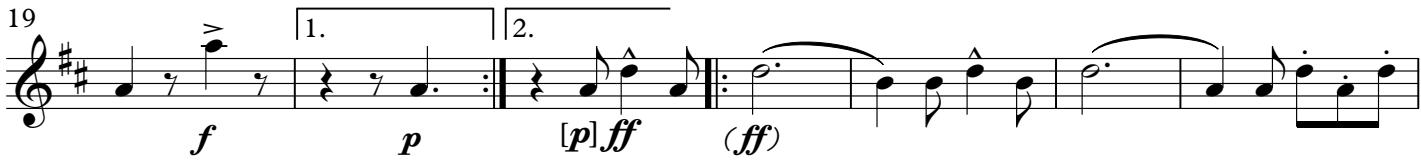
E♭ Alto Clarinet

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**



## THE DIPLOMAT

E♭ Alto Clarinet

63

71

*martello*

77

82

[2ndX]

[p]-ff

87 *Grandioso*

94

101

1st X [mp > p]

[1st X]

109

115

[ff]

1.

2.

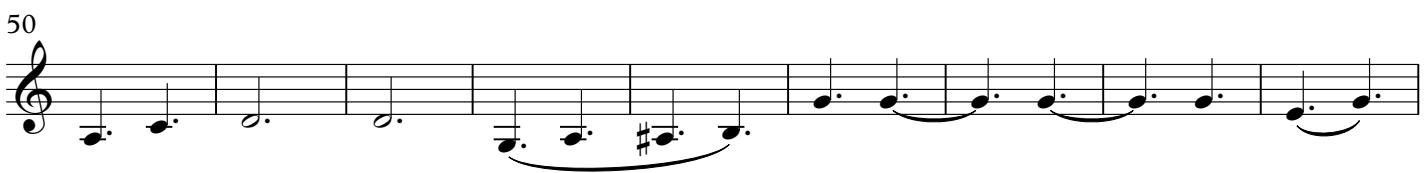
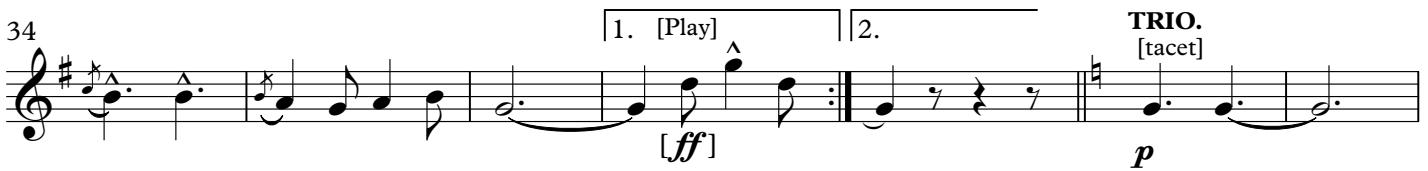
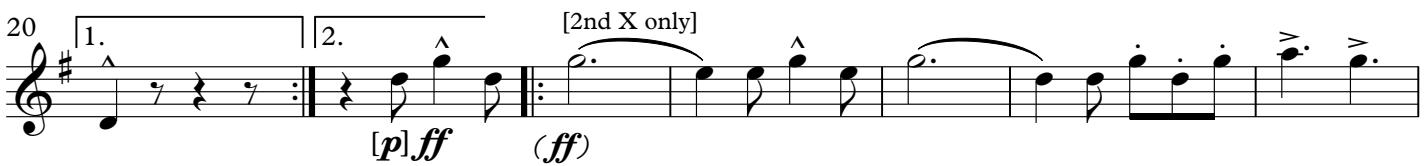
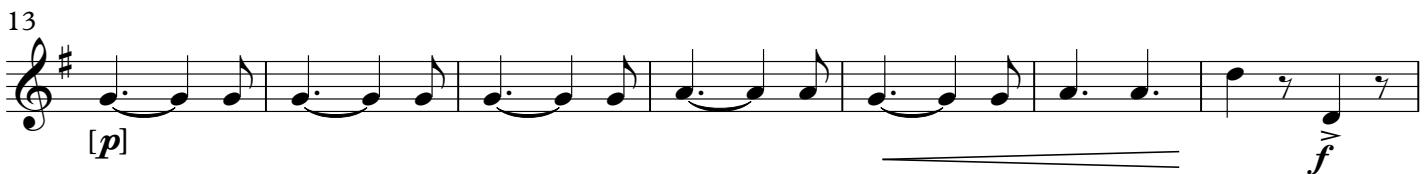
B♭ Bass Clarinet

**March  
THE DIPLOMAT**

(1904)

JOHN PHILIP SOUSA

**March Tempo.**



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

## THE DIPLOMAT

B♭ Bass Clarinet

2

59

67 [Play] *ff* *martello*

74

79

84 [2nd X only] *Grandioso* *p* *ff*

90

97 1st X [*mp* — *p*]

105 [—]

113 1. [Play] *ff* 2.

1st Bassoon

March  
**THE DIPLOMAT**

(1904)

JOHN PHILIP SOUSA

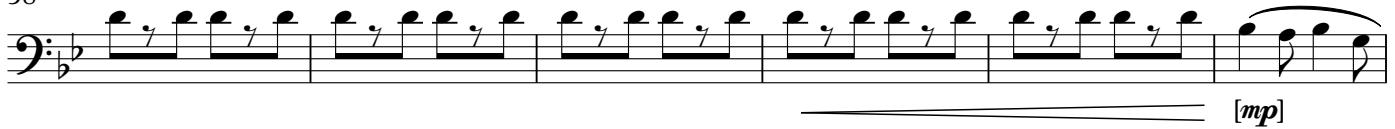
**March Tempo.**

The musical score consists of ten staves of music for the 1st Bassoon. The key signature is one flat, and the time signature is 6/8. The score begins with a dynamic of ***ff*** and transitions to ***p***. Measures 7 through 12 show a repeating pattern of eighth-note pairs. Measure 13 starts with **[*p*]**. Measures 18 and 19 feature dynamics ***f*** and **[*p*]-*ff*** respectively, with first and second endings indicated above the staff. Measure 24 begins a section labeled "2nd X". Measure 30 starts with ***mp*** and reaches a dynamic of ***ff***. Measure 36 is a "TRIO." section, marked with ***p***, featuring a melodic line with grace notes. Measures 42 through 47 continue the rhythmic pattern established earlier. Measure 52 concludes with a dynamic of **[*mp*] *p***.

THE DIPLOMAT  
1st Bassoon

2

58



64



70



76



82



87



92



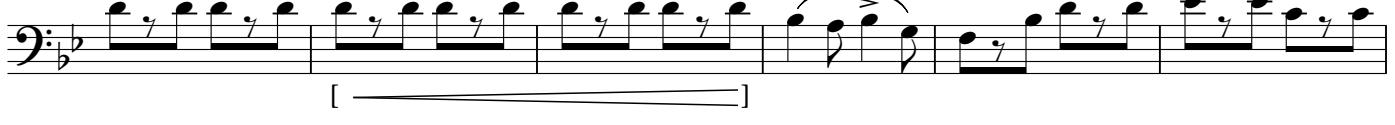
97



103



108



114



2nd Bassoon

**March  
THE DIPLOMAT**

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 2nd Bassoon. The key signature is one flat, and the time signature is common time (indicated by '6'). The score includes dynamic markings such as **ff**, **p**, **[p]**, **f**, **[p]-ff**, **mp**, and **ff]**. Measure numbers 7, 13, 18, 24, 30, 36, 42, 47, and 52 are indicated. A section labeled "TRIO." begins at measure 36. The score concludes with a dynamic marking of **[mp] — p**.

THE DIPLOMAT  
2nd Bassoon

2

58



64



70



76



82



87 *Grandioso*



92



97



103



108



114



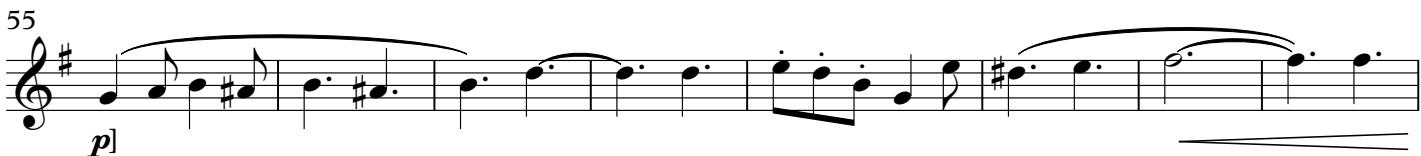
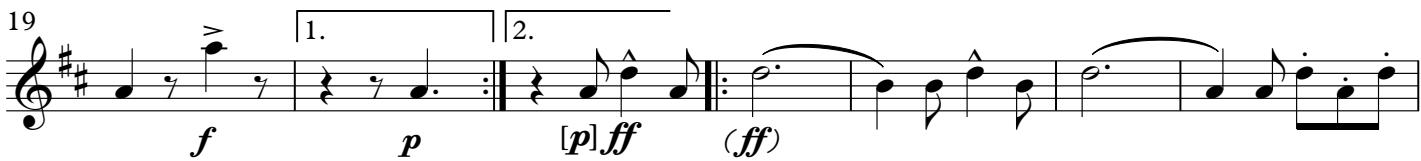
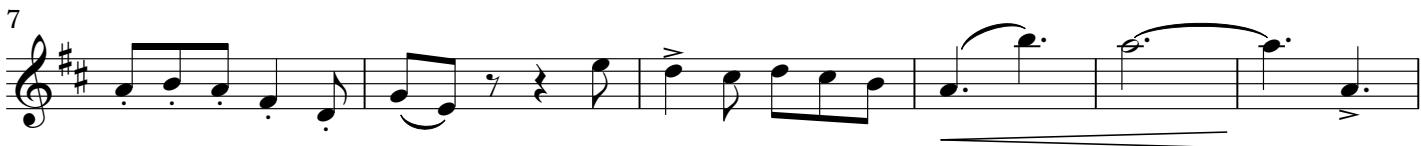
E♭ Alto Saxophone

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**



THE DIPLOMAT  
Eb Alto Saxophone

2

63

[*mp*] *ff*

71 *martello*

77

82 [2ndX] [*p*] *ff*

87 *Grandioso*

94

101 1st X [*mp*] > [*p*]

109 [*ff*]

115 [1.] [2.] [*ff*]

The sheet music for Eb Alto Saxophone features nine staves of musical notation. Staff 1 starts at measure 63 with a dynamic of [mp] and ends at ff. Staff 2 starts at measure 71 with a dynamic of martello. Staff 3 starts at measure 77. Staff 4 starts at measure 82 with a dynamic of [2ndX] followed by [p] and ff. Staff 5 starts at measure 87 with a dynamic of Grandioso. Staff 6 starts at measure 94. Staff 7 starts at measure 101 with a dynamic of 1st X [mp] followed by p. Staff 8 starts at measure 109 with a dynamic of [ff]. Staff 9 starts at measure 115 with a dynamic of [ff] and ends with measures 1. and 2. The music includes various dynamics, articulations like accents and slurs, and performance instructions.

B♭ Tenor Saxophone

**March  
THE DIPLOMAT**

(1904)

JOHN PHILIP SOUSA

**March Tempo.**



7



12



17



24



30



**TRIO.**



42



47



52



THE DIPLOMAT  
B♭ Tenor Saxophone

2

57

62

[mp]

ff

martello

75

81

[p]-ff

87 *Grandioso*

95

1st X [< mp >]

103

p

110

115

[ff]

1.

2.

**March**  
**E♭ Baritone Saxophone THE DIPLOMAT**

(1904)

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♯), and the time signature is mostly common time (indicated by '8'). Measure 1 starts with a dynamic of ***ff***. Measures 2-6 show eighth-note patterns. Measure 7 begins with a dynamic of ***p***. Measures 8-13 continue the rhythmic pattern. Measure 14 starts with a dynamic of ***f***, followed by a first ending section from measure 15 to 20. Measure 21 begins with a dynamic of ***p*** and a dynamic of ***ff***, followed by a second ending section from measure 22 to 26. Measure 27 starts with a dynamic of ***mp***. Measures 28-32 show eighth-note patterns. Measure 33 starts with a dynamic of ***ff***, followed by a section from measure 34 to 38 labeled **TRIO.** with a dynamic of ***p***. Measures 39-44 continue the rhythmic pattern. Measure 45 starts with a dynamic of ***p***. Measures 46-50 show eighth-note patterns. Measure 51 starts with a dynamic of ***mp***, followed by a dynamic of ***p***.

THE DIPLOMAT  
E♭ Baritone Saxophone

2

57

63

[mp]

69

ff

*martello*

75

82

[2ndX]

[p]ff

87 *Grandioso*

93

99

1st X [mp p]

106

114

1. | 2.

E♭ Cornet  
[optional]

**March**  
**THE DIPLOMAT**

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for E♭ Cornet. The key signature is one sharp (F#). The time signature starts at 6/8 and changes to 4/4 at measure 12. Measure numbers are indicated at the beginning of each staff: 1, 6, 12, 17, 22, 30, 36, 43, and 50. Dynamic markings include **ff**, **p**, **[p]**, **[ff]**, **mp**, **f**, **[tacet]**, and **TRIO.**. Performance instructions like "[2nd X only]" and "[Play]" are also present. Measure 17 features a first ending with dynamic **f** and a second ending with dynamic **p** and instruction **[p] ff**. Measure 36 begins with dynamic **[ff]** and leads into a **TRIO.** section with dynamic **p**.

## THE DIPLOMAT

2

E♭ Cornet

58

66

73

80

85

*Grandioso*

91

98

106

113

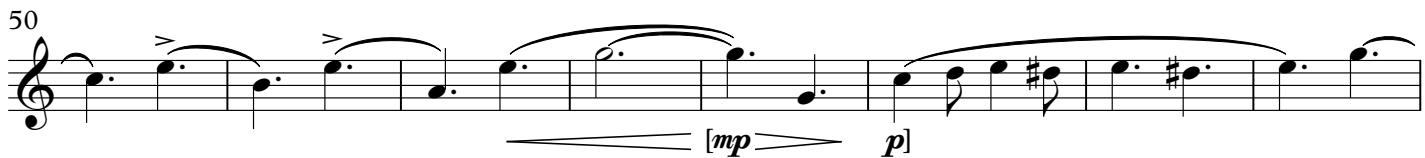
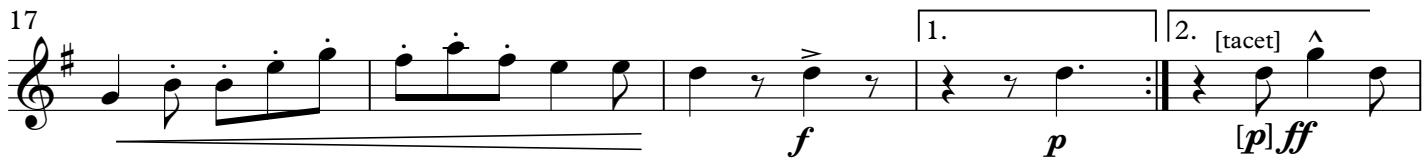
Solo B $\flat$  Cornet

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**



## THE DIPLOMAT

Solo B♭ Cornet

58

66

73

80

85

*Grandioso*

[2nd X only]

91

98

1st X [ < mp > p ]

106

113

1. [Play]

2.

[ff]

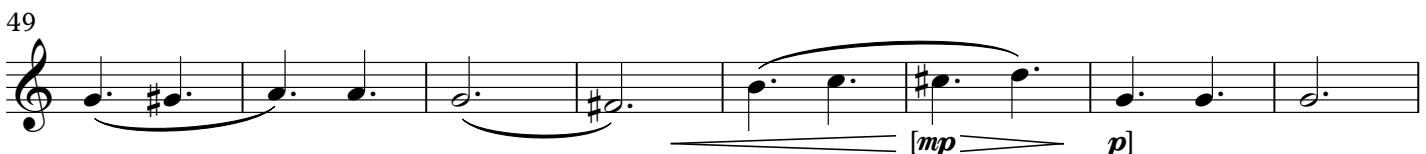
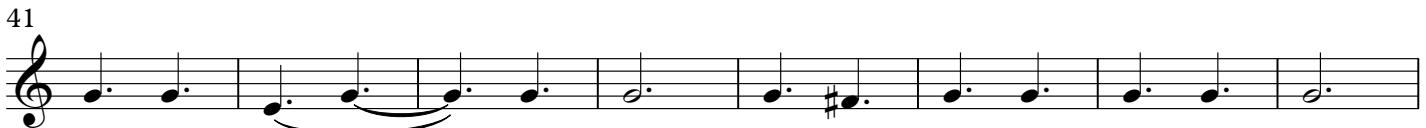
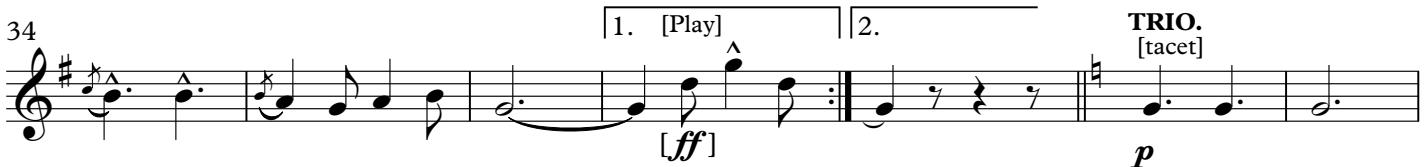
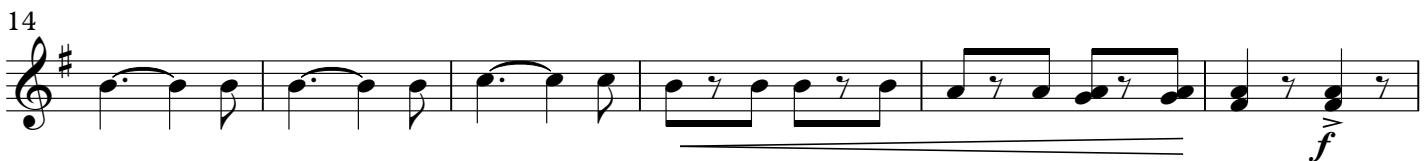
1st B♭ Cornet

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**



## THE DIPLOMAT

2

1st B♭ Cornet

57

64 [Play] *ff*

71

77

83 [2nd X only] *Grandioso* [2nd X] [*p*] *ff*

88

96 1st X [*mp*—*p*]

104 [—]

112 1. [Play] | 2. [*ff*]

2nd B♭ Cornet

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 2nd B♭ Cornet. The key signature is one sharp (F#). The time signature is mostly common time (indicated by '8'). Measure 1 starts with a dynamic ***ff***. Measures 7 and 14 show eighth-note patterns. Measure 20 includes first and second endings, with the second ending starting with a dynamic [***p***]-***ff***. Measure 26 features a dynamic ***mp*** followed by ***ff***. Measure 34 leads into a **TRIO.** section marked **[tacet]**, with a dynamic ***p***. Measure 42 shows a sustained note pattern. Measure 52 includes dynamics **[*mp* > *p*]**. Measure 61 concludes the piece with a dynamic **[*mp*]**.

## THE DIPLOMAT

2nd B♭ Cornet

2

67 [Play] *ff*

72

79

84 *Grandioso*  
[2nd X only]  
[2nd X] *p*-*ff*

90

97 1st X [*mp*—*p*]

104

110

115 1. [Play] | 2. >  
[*ff*] :

3rd B $\flat$  Cornet

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 3rd B-flat Cornet. The key signature is one sharp (F#). The time signature is mostly common time (indicated by '8'). Measure numbers are provided at the beginning of each staff: 1, 7, 14, 20, 26, 34, 42, 52, and 61. The score includes dynamic markings such as **ff**, **p**, **[p]**, **f**, **mp**, and **ff**. Performance instructions like '2nd X only' and 'TRIO. [tacet]' are also present. The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, with some notes having stems pointing in different directions.

## THE DIPLOMAT

3rd B $\flat$  Cornet

2

67 [Play] *ff*

72

79

84 *Grandioso*  
[2nd X only]  
[2nd X] [*p*] - *ff*

90

97 1st X [*mp* — *p*]

104

110

115 1. [Play] | 2.  
[*ff*] |

1st F Horn

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for the 1st F Horn. The key signature changes from G major (no sharps or flats) to E major (one sharp) at measure 31. The time signature is mostly common time (indicated by '8'). Measure numbers are provided above each staff. Dynamics include **ff**, **p**, **[p]**, **f**, **[p]-ff**, **2nd X**, **mp**, and **p**. Measure 36 starts a **TRIO.** section. Measures 41, 46, and 52 show rhythmic patterns of eighth and sixteenth notes. Measure 52 concludes with dynamics **[mp] — **p****.

THE DIPLOMAT  
1st F Horn

2

58

64

70

77

83

*Grandioso*

88

93

98

104

109

115

[ff]

[mp] [p]

[2nd X]

*martello*

1.

2.

This page contains musical notation for the 1st F Horn part, spanning measures 58 to 115. The key signature changes from one flat to one sharp. Measure 58 consists of eighth-note pairs followed by a dynamic [mp]. Measure 64 features eighth-note pairs with grace notes. Measure 70 starts with a forte dynamic [ff] and includes the instruction *martello*. Measure 77 continues the eighth-note pairs. Measure 83 is labeled *Grandioso* and includes dynamics [p] and ff, with a performance instruction [2nd X]. Measure 88 shows eighth-note pairs. Measure 93 continues the pattern. Measure 98 includes a dynamic marking 1st X [mp p]. Measure 104 continues the eighth-note pairs. Measure 109 features a melodic line with a grace note and a dynamic bracket. Measure 115 concludes with a dynamic [ff] and a melodic line ending with a grace note.

2nd F Horn

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 2nd F Horn. The key signature is common time (indicated by 'C'). The score begins with a dynamic of ***ff*** and a tempo of **March Tempo.** Measure 1 ends with a repeat sign and a dynamic of ***p***. Measures 7 through 12 show a continuous eighth-note pattern. Measure 13 starts with a dynamic of **[*p*]**. Measures 18 and 19 show a melodic line with dynamics ***f*** and **[*p*] *ff***. Measure 24 includes a dynamic of **2nd X [ *mp* ]**. Measure 31 features a dynamic of ***ff***. Measure 36 marks the beginning of a **TRIO.** Measure 41 shows a dynamic of ***p***. Measure 46 includes a dynamic of ***#***. Measure 52 ends with a dynamic of **[*mp*] *p***.

THE DIPLOMAT  
2nd F Horn

2

58

64

70

77

83

Grandioso

[2nd X]

[p]-ff

88

93

98

104

109

115

[ff]

1.

2.

3rd F Horn

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 3rd F Horn. The key signature is common time (indicated by 'C'). The dynamics and performance instructions include:

- Measure 1: **ff** (fortissimo) followed by **p** (pianissimo).
- Measure 7: Standard dynamic.
- Measure 13: [p] (pianissimo).
- Measure 18: **f** (forte) followed by [p]-**ff** (pianissimo-ff).
- Measure 24: 2nd X [mp] (mezzo-forte).
- Measure 31: **ff**.
- Measure 36: 1. [p] (pianissimo) followed by 2. [p] (pianissimo). The section is labeled **TRIO.**
- Measure 41: Standard dynamic.
- Measure 46: Standard dynamic.
- Measure 52: [mp] (mezzo-piano) followed by **p** (pianissimo).

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THE DIPLOMAT  
3rd F Horn

2

58

64

70

77

83

88

93

98

104

109

115

The musical score consists of 16 staves of 3rd F Horn music. Staff 1 (measures 58-63) shows eighth-note patterns with a dynamic of [mp]. Staff 2 (measures 64-69) shows eighth-note patterns. Staff 3 (measures 70-75) shows eighth-note patterns with a dynamic of *ff* and a performance instruction "martello". Staff 4 (measures 76-81) shows eighth-note patterns. Staff 5 (measures 82-87) shows eighth-note patterns with a dynamic of [p]-*ff*. Staff 6 (measures 88-93) shows eighth-note patterns. Staff 7 (measures 94-99) shows eighth-note patterns. Staff 8 (measures 100-105) shows eighth-note patterns. Staff 9 (measures 106-111) shows eighth-note patterns with a dynamic of 1st X [mp p]. Staff 10 (measures 112-117) shows eighth-note patterns. Staff 11 (measures 118-123) shows eighth-note patterns with a dynamic of [ff]. Staff 12 (measures 124-129) shows eighth-note patterns. Staff 13 (measures 130-135) shows eighth-note patterns. Staff 14 (measures 136-141) shows eighth-note patterns. Staff 15 (measures 142-147) shows eighth-note patterns. Staff 16 (measures 148-153) shows eighth-note patterns.

4th F Horn

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 4th F Horn. The key signature is common C. The time signature is 6/8 throughout. Measure numbers are indicated on the left side of each staff. Dynamics and performance instructions are included in brackets. Measure 18 includes first and second endings. Measure 24 includes a dynamic instruction '2nd X' with a crescendo line and 'mp' at the end. Measure 36 starts a 'TRIO.' section. Measure 52 ends with dynamics '[mp]' and '**p**'.

ff      p

7

13 [p]

18 1. 2. f [p]-ff

24

31 ff]

36 1. 2. TRIO. p

41

46

52 [mp] **p**

THE DIPLOMAT  
4th F Horn

2

58

64

70

77

83

Grandioso

[2nd X]

[p]-ff

88

93

98

104

109

[ff]

115

1.

2.

# Euphonium

**March**

# **THE DIPLOMAT**

(1904)

JOHN PHILIP SOUSA

The sheet music consists of ten staves of double bass music. The key signature is B-flat major (two flats). The tempo is marked as "March Tempo." Measure 1 starts with a dynamic of ***ff***. Measures 2-3 show eighth-note patterns. Measure 4 ends with a repeat sign. Measures 5-6 continue the eighth-note patterns. Measure 7 begins with a dynamic of ***p***. Measures 8-12 show eighth-note patterns. Measure 13 begins with a dynamic of ***p***. Measures 14-17 show eighth-note patterns. Measure 18 begins with a dynamic of ***f***, followed by measures 19-20 marked ***p***, then **[*p*] *ff***, and finally **(*ff*)**. Measures 21-24 show eighth-note patterns. Measure 25 begins with a dynamic of ***mp***. Measures 26-29 show eighth-note patterns. Measure 30 begins with a dynamic of ***ff***. Measures 31-34 show eighth-note patterns. Measure 35 begins with a dynamic of ***ff***. Measures 36-37 show eighth-note patterns. Measure 38 begins with a dynamic of ***p***. Measures 39-42 show eighth-note patterns. Measure 43 begins with a dynamic of ***p***. Measures 44-47 show eighth-note patterns. Measure 48 begins with a dynamic of ***p***. Measures 49-52 show eighth-note patterns.

THE DIPLOMAT  
Euphonium

2

The sheet music consists of ten staves of musical notation for Euphonium. The key signature varies throughout the piece, with sections in B-flat major (indicated by a B-flat symbol), A major (indicated by a sharp symbol), and G major (indicated by a double sharp symbol). The time signature is mostly common time (indicated by a 'C'). The music includes various dynamic markings such as *[mp]*, *ff*, *martello*, *Grandioso*, *[p]-ff*, *1st X*, *[< mp > p]*, and *[ff]*. The first staff begins at measure 60. The second staff begins at measure 68. The third staff begins at measure 74. The fourth staff begins at measure 79. The fifth staff begins at measure 83. The sixth staff begins at measure 88. The seventh staff begins at measure 96. The eighth staff begins at measure 104. The ninth staff begins at measure 112.

60

68

74

79

83

88

96

104

112

*[mp]*

*ff*

*martello*

*Grandioso*

*[p]-ff*

*1st X*

*[< mp > p]*

*[ff]*

Baritone, T.C.

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for Baritone, T.C. The key signature is one sharp (F#), and the time signature is mostly common time (indicated by '8'). The score includes dynamic markings such as **ff**, **p**, **f**, **p**, **[p] ff**, **(ff)**, **mp**, and **ff]**. Measure numbers 1 through 52 are indicated above the staves. Measure 37 begins a **TRIO.** section, which ends at measure 44. Measure 52 concludes with a dynamic marking of **[mp] p**.

THE DIPLOMAT  
Baritone, T.C.

2

60

[mp]

68

*ff*      *martello*

74

79

83

*Grandioso*

[2nd X]      [p] *ff*

88

96

1st X [ < mp > p ]

104

[ ]

112

[ff]

1.      2.

**March**  
**THE DIPLOMAT**

## 1st Trombone

March

# THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

>March Tempo.

**ff**

**p**

6 [p]

14 1.  
[p] f

21 2. [tacet] [2nd X only] 1.  
[p] ff (ff)

28 2nd X [mp] ff]

34 1. [Play] 2. [tacet] TRIO.  
[ff] p

41

50 [mp] > p

59 [mp]

THE DIPLOMAT  
1st Trombone

2

67 [Play] ***ff***

73 *martello*

78

82 [2nd X only] **[2ndX] [p]-*ff***

87 *Grandioso*

93

100 1st X [***mp*** — ***p***]

107 [—]

114 1. [Play] ***ff*** 2.

2nd Trombone

# March THE DIPLOMAT

(1904)

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 mostly common time (indicated by '6'). The score includes dynamic markings such as **ff**, **p**, **[p]**, **f**, **[ff]**, **mp**, **ff**, **TRIO.**, **[acet]**, and **[mp]**. Performance instructions include '2nd X only' and '2nd [acet]' above specific measures. Measure numbers are provided at the beginning of each staff: 1, 6, 14, 21, 28, 34, 41, 50, and 59. The music features various rhythmic patterns, including eighth and sixteenth note figures, and dynamic variations between forte and piano levels.

THE DIPLOMAT  
2nd Trombone

2

67

[Play]

***ff***

73

***martello***

78

82

[2nd X only]

**[p]-ff**

87

93

100

1st X [ ***mp*** — ***p*** ]

107

114

Bass Trombone

**March  
THE DIPLOMAT**

(1904)

**JOHN PHILIP SOUSA**

**March Tempo.**



6

Staff 2, measures 6-12. The bass trombone plays eighth-note pairs connected by slurs. Measure 6: ff. Measures 7-12: dynamic markings [p] and f.

13

Staff 3, measures 13-19. The bass trombone plays eighth-note pairs connected by slurs. Measure 13: [p]. Measures 14-19: dynamic marking f.

Staff 4, measures 20-26. The bass trombone plays sixteenth-note patterns. Measure 20: [p] ff. Measure 21: (ff). Measure 22: [2nd X only]. Measures 23-26: dynamic marking ff.

Staff 5, measures 27-33. The bass trombone plays sixteenth-note patterns. Measure 27: 2nd X. Measure 28: mp. Measures 29-33: dynamic marking ff.

Staff 6, measures 34-40. The bass trombone plays sixteenth-note patterns. Measure 34: ff. Measures 35-36: 1. [Play]. Measure 37: 2. [tacet]. Measures 38-40: dynamic marking p.

41

Staff 7, measures 41-47. The bass trombone plays eighth-note pairs connected by slurs.

50

Staff 8, measures 50-56. The bass trombone plays eighth-note pairs connected by slurs. Measure 50: [mp]. Measure 56: p.

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THE DIPLOMAT  
Bass Trombone

2

59

67 [Play] *ff* *martello*

74

79

84 [2nd X only] *p* *ff* *Grandioso*

90

97 1st X [ < *mp* > *p* ]

105 [ ]

113 1. [Play] *ff* 2.

## Tuba

March

# THE DIPLOMAT

(1904)

## **JOHN PHILIP SOUSA**

## **March Tempo.**

Musical score for orchestra, page 10, measures 11-12. The score consists of two systems of music. The top system is for strings (Violin I, Violin II, Viola, Cello) and the bottom system is for woodwinds (Oboe, Clarinet, Bassoon). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). Measure 11 starts with a forte dynamic 'ff' for the strings. The woodwinds play eighth-note patterns. Measure 12 begins with a piano dynamic 'p' for the strings. The woodwinds continue their eighth-note patterns.

7

Musical score for bassoon part, measures 11-12. The score consists of two staves. The top staff shows a continuous eighth-note pattern with a bass clef, a B-flat key signature, and a common time signature. The bottom staff shows a continuous eighth-note pattern with a bass clef, a C major key signature, and a common time signature. Measure 11 ends with a fermata over the eighth note on the second beat. Measure 12 begins with a bass clef, a C major key signature, and a common time signature. The bassoon plays eighth notes on the first and third beats, followed by a sixteenth-note grace note on the second beat, and then continues the eighth-note pattern.

14

Musical score for bassoon part, measures 11-12. The score consists of two staves. The first staff starts with a bass clef, a key signature of one flat, and a common time signature. It contains six measures of music. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains three measures of music. Measure 11 ends with a fermata over the bassoon's note. Measure 12 begins with a dynamic marking *f*.

21

Musical score for bassoon part, page 12, measures 1-10. The score consists of ten staves of music. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

27

2nd X [                  ]      *mp*

A musical score for a bassoon part. The score consists of two measures of music on a bass clef staff. Measure 11 starts with a sixteenth-note pattern: B, A, C, B, D, C, E, D. Measure 12 begins with a sixteenth-note pattern: G, F, A, G, B, A, C, B. Both measures end with a single eighth note. The dynamic instruction *mp* is placed below the staff.

33

Musical score for orchestra, page 10, measures 11-12. The score consists of two systems of music. The first system starts with a dynamic of ***ff***. The second system begins with a repeat sign and ends with a double bar line. Measure 11 contains eighth-note patterns in the bassoon and cello parts. Measure 12 begins with a forte dynamic and includes eighth-note patterns in the bassoon and cello parts.

39

TRIO.

A musical score for bassoon, starting with a dynamic of  $p$ . The score consists of eight measures of music, each featuring a dotted half note followed by a sixteenth-note pattern of B, A, C, and B. The bassoon part is positioned below a piano part, which is mostly silent at this point.

45

A musical score for the bassoon part, showing two measures of music. The key signature is one flat, and the time signature is common time. The bassoon plays eighth-note patterns consisting of six notes per measure. Measure 11 starts with a dotted half note followed by a sixteenth note, then a six-note pattern. Measure 12 starts with a six-note pattern followed by a dotted half note.

51

[mp] [p]

THE DIPLOMAT  
Tuba

2

57

63

[mp]

69

ff

martello

75

82

[2nd X]

[p]ff

87 *Grandioso*

93

99

106 1st X [mp p]

[p]

114 1. 2.

Drums & Bells

# March THE DIPLOMAT

(1904)

JOHN PHILIP SOUSA

**March Tempo.**

Musical score for Drums & Bells, March Tempo. The score consists of six staves of music. The first staff starts with a dynamic of ***ff*** [choke]. The second staff begins with a dynamic of ***p*** [ch.]. The third staff continues with a dynamic of ***p***.

Musical score for Drums & Bells, March Tempo. Measures 7 through 12 continue the rhythmic pattern established in the previous measures.

Musical score for Drums & Bells, March Tempo. Measures 13 through 18 continue the rhythmic pattern established in the previous measures.

Musical score for Drums & Bells, March Tempo. Measures 19 through 24 include dynamics ***f*** and ***p***. The section is divided into two parts: 1. Cyms. and 2. [p]-***ff*** [Cyms. 2nd X only].

Musical score for Drums & Bells, March Tempo. Measures 26 through 32 include dynamics ***mp*** and ***p***. The section is divided into two parts: [Accents 2nd X only] and 2nd X [—].

Musical score for Drums & Bells, March Tempo. Measures 33 through 38 include dynamics ***ff*** and ***sffz*** [2nd X]. The section is divided into two parts: 1. [—] and 2. Bells [***p***].

Musical score for Drums & Bells, March Tempo. Measures 39 through 44 include dynamics ***p*** and ***p***. The section is labeled TRIO. [tacet].

THE DIPLOMAT  
Drums & Bells

2

44

Snare Drum: eighth-note pattern with grace notes above each note.  
Bass: quarter notes and eighth-note pairs.

49

Snare Drum: eighth-note pattern with grace notes.  
Bass: quarter notes and eighth-note pairs.  
Dynamic: [mp]

55

Snare Drum: eighth-note pattern with grace notes.  
Bass: quarter notes and eighth-note pairs.  
Dynamic: [p]

60

Snare Drum: eighth-note pattern with grace notes.  
Bass: quarter notes and eighth-note pairs.  
Dynamic: [mp]

66

Snare Drum: eighth-note pattern with grace notes.  
Bass: quarter notes and eighth-note pairs.

71 [Play]

Snare Drum: eighth-note pattern with grace notes.  
Bass: quarter notes and eighth-note pairs.  
Performance Instructions:  
[ff] choke  
Cyms.  
a2 [ch.]  
Cyms.

THE DIPLOMAT  
Drums & Bells

78

83

*Grandioso*  
[Cyms. 2nd X only]

Cr. Cyms.

[2ndX<<]

[p]-ff

Accents and "hits" 2nd X only

89

94

[sfz]

1st X [mp] [p]

99

104

[>]

[sfz]

[sfz]

109

114

1.

2.