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THE THUNDERER.

PICCOLO.

MARCH.

SOUSA.

Am. Star J^t.

1889

The musical score is written for a Piccolo in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Am. Star J^t' and the dynamics include *ff* (fortissimo), *1st mf* (first mezzo-forte), and *2nd ff* (second fortissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A repeat sign with first and second endings is present. The number '16' is written above the staff, indicating a measure number. The dynamics *ff* and *ff marcato* are also indicated. The score concludes with a double bar line and repeat signs.

Carl Fischer, New York.

THE THUNDERER

1st FLUTE and C PICCOLO

MARCH

SOUSA

Q 1889

16

15756-10 ³/₄

Carl Fischer. New York.

THE THUNDERER MARCH

2nd FLUTE

SOUSA

Q 1889

24

15756-10' ³/₄

Carl Fischer, New York.

THE THUNDERER.
MARCH.

O B O E.

SOUSA.

1889

ff

tr

1st mf 2nd ff

16

ff

ff moreato.

mf

ff

fff

Carl Fisher, New York.

THE THUNDERER.

E♭ CLARINET.

MARCH.

SOUSA.

1889

16

ff marcato

mf

ff

ff

ff

ff

1. 2.

1. 2.

15756-6

Carl Fischer, New York.

SOLO or
1st B $\flat$ CLARINET.

THE THUNDERER. MARCH.

SOUSA.

1889

ff *1st mf* *2nd ff* *16* *ff marcato* *mf* *f* *fff*

15756-6

Carl Fischer, New York.

THE THUNDERER.

2nd & 3rd Bb CLARINETS MARCH.

SOUSA.

1889

ff *1st mf 2nd ff* *ff marcato* *mf* *ff* *ff* *ff*

Carl Fischer, New York.

THE THUNDERER.

BASSOONS.

MARCH.

SOUSA.

1889

ff *1st mf 2nd ff* *ff* *fff* *mf* *ff* *fff*

15

8 2 2 8 2 2

1 1 1 1

1 1 1 1

1 1 1 1

Carl Fischer, New York.

THE THUNDERER.

SOPRANO SAXOPHONE

MARCH

SOSA

Am. Star J'l.

Am. Star Jlt.

1889

This is a musical score for a piece titled "Am. Star Jlt." (American Star Jig). The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a treble clef and a key signature of one sharp. The tempo is marked "Am." (Allegretto). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *tr* (trill). The score is divided into measures by bar lines. There are repeat signs and first/second endings indicated by "1" and "2" above the staff. The piece concludes with a double bar line and repeat dots.

Carl Fischer New York.

THE THUNDERER. MARCH

ALTO SAXOPHONE

SOUSA

1889

ff *mf-ff* *ff* *mf* *ff* *ff*

Carl Fischer New York.

THE THUNDERER.

TENOR SAXOPHONE

MARCH

SOUSA

1889

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

15756-6

Carl Fischer New York.

MURDERER

MARCH

BARITONE SAXOPHONE

SOUSA

1889

ff *mf* *ff* *mf* *ff* *mf* *ff* *ff*

Carl Fischer New York.

E♭ CORNET.

THE THUNDERER. MARCH.

SOUSA.

1889

ff *tr* *1st mf 2nd ff* *tr* *B♭* *ff* *mf* *mf* *1.* *2.* *ff* *ff* *1.* *2.*

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THE THUNDERER.

SOLO B $\flat$ CORNET.

MARCH.

SOUSA.

Am. Star fl.

Full Band 50 c

1889

The musical score for 'The Thunderer' march is presented on ten staves. The first staff is for the solo B-flat cornet, marked with 'Am. Star fl.' and '1889'. The full band arrangement is indicated by 'Full Band 50 c'. The score begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is marked with dynamics such as 'ff' (fortissimo), 'mf' (mezzo-forte), and 'f' (forte). There are also markings for '1st' and '2nd' endings. The score includes various musical notations such as notes, rests, and accidentals.

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1st B♭ CORNET.

THE THUNDERER.

MARCH.

SOU SA.

1889

Allegretto

ff *1st mf 2nd ff* *ff* *ff* *mf* *ff* *f* *ff* *ff*

1. 2. 1. 2. 1. 2. 1. 2. 1. 2.

Carl Fischer, New York.

2nd & 3rd B $\flat$ CORNETS. **THE THUNDERER.**
MARCH.

SOUSA

1889

ff *1st mf 2nd ff* *ff* *mf* *ff* *fff*

Carl Fischer, New York.

1st & 2nd ALTOS.

THE THUNDERER.

MARCH.

SOUZA.

1889

a due

ff

1st *mf* 2nd *ff*

ff

ff

mf

1. *f* 2. *ff*

1. 2.

ff *fff*

1. 2.

15756-6

Carl Fischer, New York.

3rd & 4th ALTOS.

THE THUNDERER. MARCH.

SOUSA.

1889 *a due*

ff *1st mf* *2nd ff*

ff *ff*

mf

1 *2* *ff* *ff*

1 *ff* *mf*

1 *ff* *mf*

1 *2*

Carl Fischer, New York.

1st & 2nd TENORS

THE THUNDERER. MARCH.

SOUSA.

1889

a due
ff

mf

a due
ff

a due
mf

ff

mf 1. 2.

1. 1. 1. *ff* *ff*

ff 1. 2.

Carl Fischer, New York.

1st & 2nd TROMBONES. THE THUNDERER.

MARCH.

SOUSA.

Am. Star J. *a due*

1889

Carl Fischer, New York.

THE THUNDERER. MARCH.

SOUSA.

B $\flat$ BASS or
3rd TROMBONE.
Am. Star Pl.

1889

The musical score is written for the 3rd Trombone part, in B-flat major (two flats) and 2/4 time. It consists of ten staves of music. The notation includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *fff* (fortississimo), as well as articulation marks like accents and slurs. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also repeat signs and first/second endings indicated by numbers 1 and 2. The piece concludes with a double bar line and a final note.

Carl Fischer, New York.

BARITONE 

THE THUNDERER. MARCH

SOUSA.

1889



Carl Fischer, New York.

BARITONE

THE THUNDERER.

SOUSA.

Am, Star Jh.

MARCH.

1889

The musical score is written for a Baritone part. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo and style are marked as 'Am, Star Jh.' (Andante Moderato, Star Jockey). The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'ff' (fortissimo) and 'mf' (mezzo-forte). The piece features a double bar line with first and second endings. The tempo and style are indicated as 'Am, Star Jh.' (Andante Moderato, Star Jockey).

Carl Fischer, New York.

BASSES.
(Tuba)

THE THUNDERER. MARCH.

SOUSA.

1889

f *1st mf* *2nd ff* *ff* *mf* *ff* *fff*

1. 2. 1. 2. 1. 2. 1. 2.

15756-10 $\frac{3}{4}$ Carl Fischer, New York.

B♭ BASS.

SOUSA.

1889

B♭ BASS.  **MARCH.** **SOUSA.**

1889 

15756-6 Carl Fischer New York.

15756-6

Carl Fischer, New York.

DRUMS &
TRUMPETS in F.
All Drums

THE THUNDERER.
MARCH.

SOUSA.

1889

ff

Band Drums

8

14

1. Cymbals

ff

2. Trumpets

1st mf 2nd ff

Sticks Band & Regimental Dr^s

x x x x

Band Dr^s

p

Trumpets

Band & Reg. Dr. ff

ff

ff

ff

1. 2.

1

Carl Fischer, New York.

CONDUCTOR

THE THUNDERER

March

(With Trumpet and Drum Corps)

JOHN PHILIP SOUSA

Q 1889

STANDARD BAND—Price \$.75

Conductor	1st Eb Alto Saxophone	3rd & 4th Horns in Eb
1st Flute & C Piccolo	2nd Eb Alto Saxophone	(Altos) (2)
Db Piccolo	Bb Tenor Saxophone	1st & 2nd Trombones ♯ (2)
Eb Clarinet	Eb Baritone Saxophone	3rd Trombone ♯
Solo or 1st Bb Clarinet (2)	Solo or 1st Bb Cornet (2)	Baritone ♯
2nd Bb Clarinet (2)	2nd Bb Cornet	Euphonium (Baritone ♯)
3rd Bb Clarinet (2)	3rd Bb Cornets	Basses (Tubas) (2)
Eb Alto Clarinet	1st & 2nd Bb Trumpets	Drums & Trumpets in F (1)
Bb Bass Clarinet	1st & 2nd Horns in Eb	
1st & 2nd Oboes	(Altos) (2)	
1st & 2nd Bassoons		

SYMPHONIC BAND—Price \$1.50

Conductor	2nd Eb Alto Saxophone	3rd & 4th Horns in F (2)
1st Flute & C Piccolo (2)	Bb Tenor Saxophone	3rd Trombone ♯ (Bb Bass or
2nd Flute	Eb Baritone Saxophone	Bb Bass Saxophone)
Db Piccolo	Solo or 1st Bb Cornet (3)	1st & 2nd Trombones ♯ (2)
Eb Clarinet	2nd Bb Cornet	3rd Trombone ♯
Solo or 1st Bb Clarinet (4)	3rd Bb Cornets	Baritone ♯
2nd Bb Clarinet (4)	1st & 2nd Bb Trumpets (2)	Euphonium (Baritone ♯)
3rd Bb Clarinet (4)	1st & 2nd Horns in Eb	String Bass
Eb Alto Clarinet (2)	(Altos) (2)	Basses (Tubas) (6)
Bb Bass Clarinet (2)	3rd & 4th Horns in Eb	Timpani & Bells
1st & 2nd Oboes (2)	(Altos) (2)	Drums & Trumpets in F (5)
1st & 2nd Bassoons (2)	1st Horn in F	
1st Eb Alto Saxophone	2nd Horn in F	

Separate Parts: Conductor's Part .20; Other Parts, each .10

CARL FISCHER

NEW YORK

Boston
257 Tremont Street

Cooper Square

Chicago
306 S Wabash Ave

The Thunderer

Conductor

MARCH

SOUS A

[illegible]

The first system of musical notation for the Conductor part. It consists of three staves. The top staff is in treble clef and contains a melody with a forte (*ff*) dynamic marking. The middle staff is in bass clef and contains a bass line. The bottom staff is in bass clef and contains a complex rhythmic pattern with many beamed notes. There are repeat signs (double dots) at the end of the system.

The second system of musical notation for the Conductor part. It consists of three staves. The top staff is in treble clef and contains a melody. The middle staff is in bass clef and contains a bass line. The bottom staff is in bass clef and contains a complex rhythmic pattern with many beamed notes. There are repeat signs (double dots) at the end of the system.

Fl., Cl., Saxes

The third system of musical notation for the Conductor part. It consists of three staves. The top staff is in treble clef and contains a melody. The middle staff is in bass clef and contains a bass line. The bottom staff is in bass clef and contains a complex rhythmic pattern with many beamed notes. There are repeat signs (double dots) at the end of the system.

The fourth system of musical notation for the Conductor part. It consists of three staves. The top staff is in treble clef and contains a melody. The middle staff is in bass clef and contains a bass line. The bottom staff is in bass clef and contains a complex rhythmic pattern with many beamed notes. There are repeat signs (double dots) at the end of the system.

Conductor

The first system of the musical score for the Conductor part. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some repeat signs in the bottom staff.

The second system of the musical score for the Conductor part. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some repeat signs in the bottom staff. The dynamic marking *mf* is present.

Cors, Cls, Saxs
mf

2nd & 3rd Cors
mf

The third system of the musical score for the Conductor part. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some repeat signs in the bottom staff.

The fourth system of the musical score for the Conductor part. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some repeat signs in the bottom staff. The dynamic marking *ff* is present.

1 2 Cors
ff

Cors
ff

Trbs, Saxs, Cls, Fl. in unis

The first system of musical notation for the Conductor part. It consists of three staves: two treble staves and one bass staff. The key signature is one flat (B-flat). The first two staves have a melodic line with eighth and sixteenth notes. The bass staff has a more complex, rhythmic line with many beamed notes. A dynamic marking of *f* (forte) is present in the first staff. The system ends with a double bar line.

The second system of musical notation for the Conductor part. It consists of three staves. The first two staves have a melodic line with eighth and sixteenth notes. The bass staff has a more complex, rhythmic line with many beamed notes. Dynamic markings of *ff* (fortissimo) and *fff* (fortississimo) are present. The system ends with a double bar line.

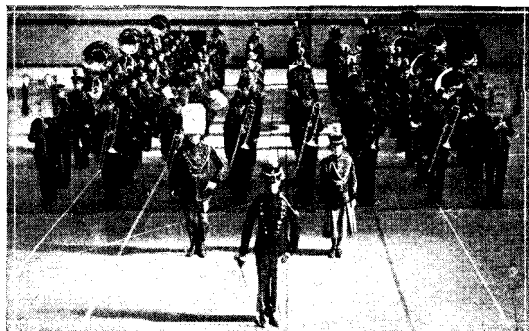
The third system of musical notation for the Conductor part. It consists of three staves. The first two staves have a melodic line with eighth and sixteenth notes. The bass staff has a more complex, rhythmic line with many beamed notes. The system ends with a double bar line.

The fourth system of musical notation for the Conductor part. It consists of three staves. The first two staves have a melodic line with eighth and sixteenth notes. The bass staff has a more complex, rhythmic line with many beamed notes. The system ends with a double bar line.

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A FRANCESA.....	Costa	HIGH SCHOOL CADETS.....	Sousa	PUNJAUB.....	Payr
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ALHAMBRA.....	Chambers	INDIANA STATE BAND.....	Farrar	REGIMENT DE SAMBRE ET MEUSE.....	Tenlet
AMERICAN CADET.....	Hall	INVERCARGILL.....	Lithgow	RELIGIOSO.....	Chambers
AMERICAN EAGLE.....	Boehme	IRON MASTER.....	Buys	(Onward Christian Soldiers and Adeste Fideles)	
BANNERS OF FREEDOM.....	Farrar	JOLLY COPPERSMITH.....	Peters	ROYAL TRUMPETER.....	Seltzer
BEFORE THE MAST.....	Laurendeau	KILTIES.....	Morris	2nd REGT. CONN. N.G.....	Reeves
BOMBASTO.....	Farrar	KING OVER ALL.....	Scouton	SEMPER FIDELIS.....	Sousa
BOOMERANG.....	Lithgow	LAKESONIAN.....	Lake	SHARPSHOOTERS.....	Metallo
CONNECTICUT.....	Nassau	LEGION OF HONOR.....	Buglione	S.I.B.A.....	Hall
CONQUEROR.....	Teike	LET'S GO.....	Woods	SOUND OFF.....	Sousa
CORCORAN CADETS.....	Sousa	LIGHTS OUT.....	McCoy	STAUNCH AND TRUE.....	Teike
DUNLAP COMMANDERY.....	Hall	MARCH OF THE MARINES.....	Brooke	TENTH REGIMENT.....	Hall
ELKS.....	Lake	MARCHE LORRAINE.....	Ganne	THUNDERER.....	Sousa
ENTRY OF THE GLADIATORS.....	Fucik	MT. ST. LOUIS CADETS.....	Laurendeau	22nd REGIMENT.....	Herbert
(Thunder and Blazes)		NORTHWIND.....	Chambers	UNDER THE DOUBLE EAGLE.....	Wagner
FATHER OF VICTORY.....	Ganne	OLD COMRADES.....	Teike	U.S. FIELD ARTILLERY.....	Sousa
FIDELITY.....	Blankenburg	OLD IRONSIDES.....	Losey	WALDMERE.....	Losey
FLAG OF VICTORY.....	Blon	ON JERSEY SHORE.....	Pryor	WASHINGTON GRAYS.....	Grafulla
FRENCH NATIONAL DEFILE.....	Turlet	ON THE MALL.....	Goldman	WASHINGTON POST.....	Sousa
GALLANT SEVENTH.....	Brockshire	OUR FAVORITE REGIMENT.....	Ertl	WIEN BLEIBT WIEN.....	Schrammel
GENERAL LEJUNE.....	Branson	OUR JACKIES.....	Laurendeau	WITH TRUMPET AND DRUM.....	Weldon
GIPPSLAND.....	Lithgow	PASADENA DAY.....	Vessella	W.M.B.....	Hall
GLADIATOR.....	Sousa	PATH OF GLORY.....	Woods	ZACATECAS (Mexican March).....	Codina
GLORY OF THE TRUMPETS.....	Brockshire	PICADORE.....	Sousa		
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HIGH PRIDE.....	Heed				



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