

LOOKING UPWARD

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

Fl.-Eb Cl.

Bb Clars. *pp*
Bells or Triangle

K
p Horns
Oboe
Clars.
Bassoon-Alto Clar.
add Bells
Horns
Fl. *3*
Oboes
Eb Cls.
Alto Sax.

add Bells
Clars. & Sax.
Bassoon
Horns

Oboe *3*
add Bells
Clars.
B's's'n.
Horns
Fl. *3*
Oboes
Eb Cls.
Alto Sax.

Conductor

Fl.-Eb Cl.-Bells **L** Fl.-Eb Cls.

add Bells

Clars. & Sax.

Reeds

Ob.

Bb Clars. Alto Sax.

mf 3

Moderato

Bb Clars.

Oboe-Cornet-Euph-Ten. Sax.

Clars.

Tutti (without Drums)

B'ss'n.

4th Cl-Alto & Ten. Sax.

B'ss'n.

Hns.

B'ss'n-Alto & Bass Clar.

Tam-tam

Basses-Bass Sax.

Alto Sax: 8va bassa

Fl.-Eb Cls.

Baritone

Horns muted

Trb. Castanets

Tam-tam

Fl.-Eb Cl. *ff* 8

Bar

Hns.

Trb. Castanets

passionato

8

Trb.

Clars.

Ob.-Sax. Horn

(Bells)

Trombones Euph.

Conductor

Fl. - Eb Cl.

(Bells)

Ob.

mp Clars.

M Allegretto leggiero

Fl. - Eb Cl.

Alto & Bass Clar. Sax.
B's's'n. - Castanets

Basses - Tamb.
Timp.

Euph.

Hns.

Cornets

Cornets

Euph.

Hns.

N Cls.
Alto & Ten. Sax - Euph 8va lower

p Brass

Trombones

Basses - Bar. Sax.

Fl. 8va

add Xylophone

Cornets

rall. molto cresc.

Castanets
Tamb.

Conductor

Fl. Eb Cl. 8va

Xylophone

fff *tutta forza e appassionato*

Hns.

Drums

dim.

Fl. Eb Clar. ①

Ob. Clar.

Hns.

pp Bsn.

Sax.

Tamb. long shake

1st Cornet *dim.*

2nd Cornet *cresc.*

dim.

Castanets

1 || 2

cresc.

p Hns. - Bsns - Alto & Bass Clar.

di

Castanets

Basses - Bar. & Bass Sax.

Oboe Solo (or Eb Cl.)

to Coda ⊕

mi nu endo

Clar.

pp Sax.

Ⓟ

Fl. 8va also Bells... (or Eb Cl.)

Hns.

2 Bassoon-Basses Bar. & Bass Sax.

Oboe Solo
B's's'ns. Sax.
Horns sust.

This system contains the first two staves of music. The upper staff features a melodic line for the Oboe Solo. The lower staff provides harmonic support with chords and bass lines for the Bass Saxophones and Horns, which are marked as sustained.

Fl.-Eb Cl. 8va
1 Cl. Ob.
Hns. B's's'ns. Sax.

This system contains the next two staves. The upper staff includes parts for Flute (8va), Eb Clarinet, and Oboe. The lower staff continues the harmonic support for the Horns, Bass Saxophones, and Saxophones.

cresc.
f Tutti
Drums

This system contains the third and fourth staves. The upper staff has a trill (*tr*) and dynamic markings of *cresc.* and *f* (Tutti). The lower staff includes the drum part.

Oboes
p Sax.
B's's'ns.-Bass Cl.
Fl.-Picc - Eb Cl.

This system contains the fifth and sixth staves. The upper staff features parts for Oboes and Saxophones with a *p* dynamic marking. The lower staff includes parts for Bass Saxophones/Bass Clarinets and Flute/Piccobello/Eb Clarinet.

Ob
Cls.
Bells
Alto Cl-Sax.
Hns.
Basses
Bass Sax.

This system contains the seventh and eighth staves. The upper staff includes parts for Oboe, Clarinets, and Bells. The lower staff includes parts for Alto Clarinet/Saxophone, Horns, Basses, and Bass Saxophone.

F1. EbCl 8va...a tempo $\text{\textcircled{Q}}$

cresc. *tr* *tr* *tr* *tr*

Cl. *cresc.* *frall.* *ff* (Tambourine) Drums

Euph.

Tutti 8va.....

Bells
Alto Cl. - B'ss'n. 8va lower

p

p Sax. - Hns.

ff Drums

Bells
Alto Cl. - B'ss'n. 8va lower

Euph.

pp Hns. Sax.

Cornet (Euph. 8va lower)

Oboe-Solo Cl.

ff

p B'ss'n - Bass Cl.

Horns

Euph. Bass

D. S. al Coda

CODA

dim.

B'ss'n - Alto Cl. *ppp*

Castanets

Timp. Basses *pp*

LOOKING UPWARD

SUITE

JOHN PHILIP SOUSA

FLUTES &
PICCOLOS in D \flat

2. Beneath the Southern Cross

(Two Flutes)
Andante
Two Fl.

pp

5 SOLO *p*

6 SOLO *p*

mf *f* **3** **L**

6 Moderato *sf* *f* *mf*

ff *mf* *ff* *f passionato* *p*

4

M Allegretto leggiero *p*

mf *f*

N *p*

rall. molto

Flutes & Piccolos in D \flat

Staff 1: Flute/Piccolo part. Dynamics: *fff tutta forza e appassionato*, *pp dolce*, *dim.*. Includes a circled 'O' above the staff.

Staff 2: Flute/Piccolo part. Dynamics: *cresc.*, *f*, *p*, *dim.*, *calando*, *dim.*. Includes a circled 'O' above the staff and a 'to Coda' symbol.

Staff 3: Flutes Soli. Dynamics: *p staccato*. Includes a circled 'P' above the staff and a '3' marking.

Staff 4: Flute/Piccolo part. Dynamics: *p*. Includes a '2nd Fl. change to Piccolo' instruction and a '3' marking.

Staff 5: Flute/Piccolo part. Dynamics: *f*. Includes 'Fl.' and 'Picc.' markings.

Staff 6: Flute/Piccolo part. Dynamics: *p*, *frall.*, *ff a tempo*. Includes 'SOLI' marking and a '3' marking.

Staff 7: Flute/Piccolo part. Dynamics: *pp*. Includes a circled 'Q' above the staff and 'Fl. only' marking.

Staff 8: Flute/Piccolo part. Dynamics: *ff Picc.*. Includes 'Fl.' and 'both' markings.

Staff 9: Flute/Piccolo part. Dynamics: *mp*, *ff*. Includes 'Fl. only' and 'unis.' markings.

Staff 10: Flute/Piccolo part. Dynamics: *pp*. Includes 'Fl. only' marking, a '2nd change to Fl.' instruction, and a 'D.S.al Coda' instruction.

Staff 11: CODA. Dynamics: *dim.*. Includes a circled '1' above the staff.

LOOKING UPWARD

1st FLUTE &
PICCOLO in C

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante
(flute)
pp

(K)

5 SOLO *p*

6 SOLO *p*

1 1 6 SOLO *p*

1 1 *mf* *f* **(L)**

Moderato 6 *sf* *f* *mf*

5 *ff* *mf* *ff* *f* *passionato* *p*

(M) *Allegretto leggiero* *p*

mf *f*

(N) *p*

rall. molto

1st Flute & Piccolo in C

fff tutta forza e appassionato *pp dolce*

cresc. *f* *p* *dim.* *calando* *dim.* to Coda

P SOLI *p(stacc.)*

p

f

p *f rall.* *ff (a tempo)*

pp

ff

pp *ff*

pp D.S. al Coda

CODA *dim.*

Looking Upward Suite

2. Beneath the Southern Cross

C Piccolo and Flute

John Philip Sousa

Andante

Two Fl.

pp

(K)

5

Solo

p

12

6

Solo

p

25

unis.

mf

3

(L)

3

35

Moderato

6

5

sf *f* *mf* *ff* *mf* *ff*

54

f *passionato* *p*

67

(M) Allegrette leggiero

p

75

mf *f*

(N)

p

98

rall. molto *fff* *tutta forza e appassionato*

(O)

110

pp *dolce* *dim.* *cresc.* *f* *p*

Looking Upward Suite

120 **To Coda** \oplus \textcircled{P} **Flutes Soli**
dim. calandro dim. p staccato

133 **2nd Fl. change to Piccolo** **Fl.**
p

142 **Fl.** **Picc.** *f* *tr*

148 *f* *tr* **4**

156 **Soli** *p* **3** *f* *rall.* *ff* *a tempo* \textcircled{Q}

165 **Fl. only** *pp* **Fl.** **Picc. ff**

171 **both** **Fl. only** *pp* **ff** **unis.**

177 **Fl. only** *p* **2nd change to Fl.** *tr* *b* *tr* *b* *tr* **D.S. al Coda**

\oplus **Coda**
182 *dim.*

LOOKING UPWARD

1st OBOE

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante **(K)**

p *pp*

pp *p* *f*

(L)

§ Moderato

f *f* *p* *cresc.*

p *f*

p

(M) **Allegretto leggiero**

mf *mp*

(N)

p

rall. molto

1st Oboe

fff *tutta forza e appassionato* *pp dolce* *dim.*

cresc. *f* *p* *dim.* *calando* *to Coda*

SOLO *p*

SOLO *f*

SOLI *p*

SOLO *cresc.* *rall. molto* *ff* *a tempo*

pp *ff*

p *tr* *tr* *D.S. al Coda*

CODA *dim.*

LOOKING UPWARD

SUITE

JOHN PHILIP SOUSA

2nd OBOE

2. Beneath the Southern Cross

Andante 4 **(K)** 2 *p* 2 *pp*

1 1 2 *p* 1 1 *f* **(L)** *cresc.*

% Moderato *sf* *f* *p* *cresc.*

2 *p* 2 *f*

p

(M) Allegretto leggiero *SOLI* *mf* *mp*

p **(N)** *p* *rall. molto*

2nd Oboe

Musical score for 2nd Oboe, page 3. The score consists of 11 staves of music in G major. It includes various dynamics (fff, pp, p, f, ff, pp), articulations (dim., cresc., calando, tr.), and performance instructions (tutta forza e appassionato, dolce, SOLI, a tempo, D.S. al Coda). The piece concludes with a CODA section.

LOOKING UPWARD

SUITE

JOHN PHILIP SOUSA

1st BASSOON

2. Beneath the Southern Cross

Andante

4 **(K)** 2 10 8

pp *pp*

(L) 1 1

f *f* *f* *f*

§ Moderato

f *p* *ff* *p*

3rd Horn *p*

(M) Allegretto leggiero

mp

(N)

f *p*

rall. molto

1st Bassoon

fff *tutti forza e appassionato*

pp dolce *dim.*

cresc. *p* *dim.*

to Coda ⊕

calando *p*

p

p

f

p *rall.* *ff*

Alto Clar.

p

ff *mp*

f *mp*

D.S. al Coda

dim. *pp*

CODA

LOOKING UPWARD

2nd BASSOON

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

4 **(K)** 24 **(L)** 1 4

f *f* *f*

§ Moderato

f *p*

ff *p*

f

p 8

(M) Allegretto leggiero

1 2 3 4 5 *p*

6 7 8

(N) *f* *p*

rall. molto

fff tutta forza e appassionato

pp dim. cresc. p

dim. calando to Coda

p

rall. f p

ff pp

f mp D.S. al Coda

CODA dim.

LOOKING UPWARD

1st B \flat CLARINET

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

ppp

(K) Oboe $\text{\textcircled{8}}$ 2nd Eb Cl. Solo p 2nd Eb Cl. p Horn

2nd Oboe Horn 2nd Eb Cl. p

2nd Eb Cl. f Eb Cl. $\text{\textcircled{3}}$ Oboe $\text{\textcircled{L}}$ 2nd Eb Cl. f

Moderato f f p

2nd Eb p f f passionato p Eb Cl. f

Oboe p

(M) Allegretto leggiero mp

(N) f mp

1st B \flat Clarinet

rall. molto

fff tutta forza e appassionato *pp dolce* *dim.*

cresc. *f* *p* *dim.* *calando* *to Coda* Oboe or Eb Cl. *p*

p *f* *Oboe* *p* *tr*

SOLI *Oboe* *tr* *tr* *Q*

p *cresc.* *f* *cresc.* *rall. molto* *ffa tempo*

p

ff *pp*

ff *p* *tr* *tr* *S*

D.S. al Coda

CODA *dim.*

LOOKING UPWARD

SUITE

JOHN PHILIP SOUSA

2nd B \flat CLARINET

2. Beneath the Southern Cross

Andante

Moderato

M Allegretto leggiero

2nd B \flat Clarinet

(N)

f

rall. molto *fff* *tutta forza e appassionato* *pp dolce* (O)

1 2 *dim.* *p*

to Coda (P) *dim.* *calando* *p*

ff

tr

3 2 *tr* *f cresc.* *rall.* *ff a tempo* (Q)

p

ff

p *ff* *p* *D.S. al Coda* %

CODA *dim.* 2

LOOKING UPWARD

3rd B \flat CLARINET

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

ppp

pp

p cresc.

pp

f

Alto Cl.

Moderato

f

p

f

p

passionato

p

mp

mp

(M) *Allegretto leggiero*

1 2 3 4 5 6

7 8

(N)

cresc.

f

p

3rd B \flat Clarinet

rall. molto fff tutta forza e appassionato

dim. pp

cresc. p

to Coda

dim. calando dim. pp

trm

frall. ff a tempo

pp ff

pp ff p D.S. al Coda

CODA

dim.

LOOKING UPWARD

ALTO CLARINET

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

4 **K** 2 10 8

pp *pp* *f*

L 1 1 *f* *f* *f* *f* *p* **Moderato**

ff *p*

f

p

M 4 3 **Allegretto leggiero** *mp*

N *f* *p*

rall. molto

Alto Clarinet

fff tutta forza e appassionato

CODA

LOOKING UPWARD

BASS CLARINET

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 **(K)** 24 **(L)** 1 4 **(C)**

Moderato 1 > 2 > 3 > 4 5

(M) **Allegretto leggiero** 1 2 3 4 5 6 7 8

(N)

rall. molto

Bass Clarinet

fff tutta forza e appassionato

pp dolce *dim.* *p*

2 3 4 5 6 *calando* to Coda

p

f

a tempo *rall.* *f* *p*

ff

pp *f* *mp* D.S. al Coda

CODA *dim.* *p*

LOOKING UPWARD

SUITE

E♭ ALTO SAXOPHONE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 **(K)** 6 SOLO *p*

p SOLO *p*

(L) *f*

(S) Moderato 1 *f* *f* *p*

p *f*

(M) Allegretto leggiero 1 2 3 4 *p* *mp*

5 6 7 8 *f* *p*

(N) *f* *p*

rall. molto

E♭ Alto Saxophone

fff tutta forza e appassionato *dim.* *pp dolce* ①

cresc. 1 2 *p*

dim. *calando* *p* SOLO

②

f

p

2 1 *rall.* *a tempo* *ff*

③

ff *p*

f *p* *D.S. al Coda* %

CODA *dim.* 1 2

LOOKING UPWARD

B♭ TENOR SAXOPHONE

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

4 (K) 8

8 p

8 p f f f

Moderato 1

f f p

2 p f

p

Allegretto leggiero (M) 7 mp

f p

rall. molto

B \flat Tenor Saxophone

fff *tutta forza e appassionato*

pp

1 2
cresc. p dim.

to Coda ϕ SOLO p

P

f

p

5 1
rall. ff a tempo

p ff

p f \S
D.S. al Coda

CODA ϕ 1
dim. p

LOOKING UPWARD

E♭ BARITONE SAXOPHONE

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

4 (K) 2 10

p *p*

8 (L) 6 Moderato

sf *sf* > 1 > 2 > 3

> 4 5

p *f*

f *p*

(M) Allegretto leggiero

8 1 2 3 4 5 6

p

(N)

p

rall. molto

1 2 3 4 5 6 7 **⓪**

fff tutta forza e appassionato *pp*

dim. *p* *calando e dim.*

3 4 5 6 **to Coda** **⓪**

p

Ⓟ

pp

p

f

p

6 **Ⓠ**

ff *p*

ff

p *ff* *p* *D. S. al Coda*

Ⓠ

CODA

dim.

LOOKING UPWARD

B \flat BASS SAXOPHONE

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

4

(K)

25

(L)

6



Moderato



(M) Allegretto leggiero



B♭ Bass Saxophone

1 2 3 4 5 6 7 ①

fff tutta forza e appassionato *p*

dim. *p*

dim. *calando* to Coda

②

pp

cresc. f

pp

5 1 *rall.* *f* *a tempo* ③ *p*

pp *ff* ④ *p* *D.S. al Coda*

CODA *dim.* *pp*

LOOKING UPWARD

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

The score is written for a 1st B-flat Cornet. It begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The first staff contains a whole rest for 4 measures, followed by a key signature change to two flats (B-flat and E-flat) and a time signature change to 2/4. The music then continues with a series of notes and rests, including a circled 'K' above a measure. The second staff continues the melody with a circled 'L' above a measure. The third staff is marked 'Moderato' and 'SOLO', with a treble clef and a 2/4 time signature. It begins with a whole rest for 2 measures, followed by a series of eighth and sixteenth notes. The fourth staff continues the solo with a circled 'M' above a measure. The fifth staff continues the solo with a circled 'N' above a measure. The sixth staff continues the solo with a circled 'O' above a measure. The seventh staff continues the solo with a circled 'P' above a measure. The eighth staff continues the solo with a circled 'Q' above a measure. The ninth staff continues the solo with a circled 'R' above a measure. The tenth staff continues the solo with a circled 'S' above a measure. The eleventh staff continues the solo with a circled 'T' above a measure. The twelfth staff continues the solo with a circled 'U' above a measure. The thirteenth staff continues the solo with a circled 'V' above a measure. The fourteenth staff continues the solo with a circled 'W' above a measure. The fifteenth staff continues the solo with a circled 'X' above a measure. The sixteenth staff continues the solo with a circled 'Y' above a measure. The seventeenth staff continues the solo with a circled 'Z' above a measure. The eighteenth staff continues the solo with a circled 'A' above a measure. The nineteenth staff continues the solo with a circled 'B' above a measure. The twentieth staff continues the solo with a circled 'C' above a measure. The twenty-first staff continues the solo with a circled 'D' above a measure. The twenty-second staff continues the solo with a circled 'E' above a measure. The twenty-third staff continues the solo with a circled 'F' above a measure. The twenty-fourth staff continues the solo with a circled 'G' above a measure. The twenty-fifth staff continues the solo with a circled 'H' above a measure. The twenty-sixth staff continues the solo with a circled 'I' above a measure. The twenty-seventh staff continues the solo with a circled 'J' above a measure. The twenty-eighth staff continues the solo with a circled 'K' above a measure. The twenty-ninth staff continues the solo with a circled 'L' above a measure. The thirtieth staff continues the solo with a circled 'M' above a measure. The thirty-first staff continues the solo with a circled 'N' above a measure. The thirty-second staff continues the solo with a circled 'O' above a measure. The thirty-third staff continues the solo with a circled 'P' above a measure. The thirty-fourth staff continues the solo with a circled 'Q' above a measure. The thirty-fifth staff continues the solo with a circled 'R' above a measure. The thirty-sixth staff continues the solo with a circled 'S' above a measure. The thirty-seventh staff continues the solo with a circled 'T' above a measure. The thirty-eighth staff continues the solo with a circled 'U' above a measure. The thirty-ninth staff continues the solo with a circled 'V' above a measure. The fortieth staff continues the solo with a circled 'W' above a measure. The forty-first staff continues the solo with a circled 'X' above a measure. The forty-second staff continues the solo with a circled 'Y' above a measure. The forty-third staff continues the solo with a circled 'Z' above a measure. The forty-fourth staff continues the solo with a circled 'A' above a measure. The forty-fifth staff continues the solo with a circled 'B' above a measure. The forty-sixth staff continues the solo with a circled 'C' above a measure. The forty-seventh staff continues the solo with a circled 'D' above a measure. The forty-eighth staff continues the solo with a circled 'E' above a measure. The forty-ninth staff continues the solo with a circled 'F' above a measure. The fiftieth staff continues the solo with a circled 'G' above a measure. The fifty-first staff continues the solo with a circled 'H' above a measure. The fifty-second staff continues the solo with a circled 'I' above a measure. The fifty-third staff continues the solo with a circled 'J' above a measure. The fifty-fourth staff continues the solo with a circled 'K' above a measure. The fifty-fifth staff continues the solo with a circled 'L' above a measure. The fifty-sixth staff continues the solo with a circled 'M' above a measure. The fifty-seventh staff continues the solo with a circled 'N' above a measure. The fifty-eighth staff continues the solo with a circled 'O' above a measure. The fifty-ninth staff continues the solo with a circled 'P' above a measure. The sixtieth staff continues the solo with a circled 'Q' above a measure. The sixty-first staff continues the solo with a circled 'R' above a measure. The sixty-second staff continues the solo with a circled 'S' above a measure. The sixty-third staff continues the solo with a circled 'T' above a measure. The sixty-fourth staff continues the solo with a circled 'U' above a measure. The sixty-fifth staff continues the solo with a circled 'V' above a measure. The sixty-sixth staff continues the solo with a circled 'W' above a measure. The sixty-seventh staff continues the solo with a circled 'X' above a measure. The sixty-eighth staff continues the solo with a circled 'Y' above a measure. The sixty-ninth staff continues the solo with a circled 'Z' above a measure. The seventieth staff continues the solo with a circled 'A' above a measure. The seventy-first staff continues the solo with a circled 'B' above a measure. The seventy-second staff continues the solo with a circled 'C' above a measure. The seventy-third staff continues the solo with a circled 'D' above a measure. The seventy-fourth staff continues the solo with a circled 'E' above a measure. The seventy-fifth staff continues the solo with a circled 'F' above a measure. The seventy-sixth staff continues the solo with a circled 'G' above a measure. The seventy-seventh staff continues the solo with a circled 'H' above a measure. The seventy-eighth staff continues the solo with a circled 'I' above a measure. The seventy-ninth staff continues the solo with a circled 'J' above a measure. The eightieth staff continues the solo with a circled 'K' above a measure. The eighty-first staff continues the solo with a circled 'L' above a measure. The eighty-second staff continues the solo with a circled 'M' above a measure. The eighty-third staff continues the solo with a circled 'N' above a measure. The eighty-fourth staff continues the solo with a circled 'O' above a measure. The eighty-fifth staff continues the solo with a circled 'P' above a measure. The eighty-sixth staff continues the solo with a circled 'Q' above a measure. The eighty-seventh staff continues the solo with a circled 'R' above a measure. The eighty-eighth staff continues the solo with a circled 'S' above a measure. The eighty-ninth staff continues the solo with a circled 'T' above a measure. The ninetieth staff continues the solo with a circled 'U' above a measure. The hundredth staff continues the solo with a circled 'V' above a measure. The hundred and first staff continues the solo with a circled 'W' above a measure. The hundred and second staff continues the solo with a circled 'X' above a measure. The hundred and third staff continues the solo with a circled 'Y' above a measure. The hundred and fourth staff continues the solo with a circled 'Z' above a measure. The hundred and fifth staff continues the solo with a circled 'A' above a measure. The hundred and sixth staff continues the solo with a circled 'B' above a measure. The hundred and seventh staff continues the solo with a circled 'C' above a measure. The hundred and eighth staff continues the solo with a circled 'D' above a measure. The hundred and ninth staff continues the solo with a circled 'E' above a measure. The hundred and tenth staff continues the solo with a circled 'F' above a measure. The hundred and eleventh staff continues the solo with a circled 'G' above a measure. The hundred and twelfth staff continues the solo with a circled 'H' above a measure. The hundred and thirteenth staff continues the solo with a circled 'I' above a measure. The hundred and fourteenth staff continues the solo with a circled 'J' above a measure. The hundred and fifteenth staff continues the solo with a circled 'K' above a measure. The hundred and sixteenth staff continues the solo with a circled 'L' above a measure. The hundred and seventeenth staff continues the solo with a circled 'M' above a measure. The hundred and eighteenth staff continues the solo with a circled 'N' above a measure. The hundred and nineteenth staff continues the solo with a circled 'O' above a measure. The hundred and twentieth staff continues the solo with a circled 'P' above a measure. The hundred and twenty-first staff continues the solo with a circled 'Q' above a measure. The hundred and twenty-second staff continues the solo with a circled 'R' above a measure. The hundred and twenty-third staff continues the solo with a circled 'S' above a measure. The hundred and twenty-fourth staff continues the solo with a circled 'T' above a measure. The hundred and twenty-fifth staff continues the solo with a circled 'U' above a measure. The hundred and twenty-sixth staff continues the solo with a circled 'V' above a measure. The hundred and twenty-seventh staff continues the solo with a circled 'W' above a measure. The hundred and twenty-eighth staff continues the solo with a circled 'X' above a measure. The hundred and twenty-ninth staff continues the solo with a circled 'Y' above a measure. The hundred and thirtieth staff continues the solo with a circled 'Z' above a measure. The hundred and thirty-first staff continues the solo with a circled 'A' above a measure. The hundred and thirty-second staff continues the solo with a circled 'B' above a measure. The hundred and thirty-third staff continues the solo with a circled 'C' above a measure. The hundred and thirty-fourth staff continues the solo with a circled 'D' above a measure. The hundred and thirty-fifth staff continues the solo with a circled 'E' above a measure. The hundred and thirty-sixth staff continues the solo with a circled 'F' above a measure. The hundred and thirty-seventh staff continues the solo with a circled 'G' above a measure. The hundred and thirty-eighth staff continues the solo with a circled 'H' above a measure. The hundred and thirty-ninth staff continues the solo with a circled 'I' above a measure. The hundred and fortieth staff continues the solo with a circled 'J' above a measure. The hundred and forty-first staff continues the solo with a circled 'K' above a measure. The hundred and forty-second staff continues the solo with a circled 'L' above a measure. The hundred and forty-third staff continues the solo with a circled 'M' above a measure. The hundred and forty-fourth staff continues the solo with a circled 'N' above a measure. The hundred and forty-fifth staff continues the solo with a circled 'O' above a measure. The hundred and forty-sixth staff continues the solo with a circled 'P' above a measure. The hundred and forty-seventh staff continues the solo with a circled 'Q' above a measure. The hundred and forty-eighth staff continues the solo with a circled 'R' above a measure. The hundred and forty-ninth staff continues the solo with a circled 'S' above a measure. The hundred and fiftieth staff continues the solo with a circled 'T' above a measure. The hundred and fifty-first staff continues the solo with a circled 'U' above a measure. The hundred and fifty-second staff continues the solo with a circled 'V' above a measure. The hundred and fifty-third staff continues the solo with a circled 'W' above a measure. The hundred and fifty-fourth staff continues the solo with a circled 'X' above a measure. The hundred and fifty-fifth staff continues the solo with a circled 'Y' above a measure. The hundred and fifty-sixth staff continues the solo with a circled 'Z' above a measure. The hundred and fifty-seventh staff continues the solo with a circled 'A' above a measure. The hundred and fifty-eighth staff continues the solo with a circled 'B' above a measure. The hundred and fifty-ninth staff continues the solo with a circled 'C' above a measure. The hundred and sixtieth staff continues the solo with a circled 'D' above a measure. The hundred and sixty-first staff continues the solo with a circled 'E' above a measure. The hundred and sixty-second staff continues the solo with a circled 'F' above a measure. The hundred and sixty-third staff continues the solo with a circled 'G' above a measure. The hundred and sixty-fourth staff continues the solo with a circled 'H' above a measure. The hundred and sixty-fifth staff continues the solo with a circled 'I' above a measure. The hundred and sixty-sixth staff continues the solo with a circled 'J' above a measure. The hundred and sixty-seventh staff continues the solo with a circled 'K' above a measure. The hundred and sixty-eighth staff continues the solo with a circled 'L' above a measure. The hundred and sixty-ninth staff continues the solo with a circled 'M' above a measure. The hundred and seventieth staff continues the solo with a circled 'N' above a measure. The hundred and seventy-first staff continues the solo with a circled 'O' above a measure. The hundred and seventy-second staff continues the solo with a circled 'P' above a measure. The hundred and seventy-third staff continues the solo with a circled 'Q' above a measure. The hundred and seventy-fourth staff continues the solo with a circled 'R' above a measure. The hundred and seventy-fifth staff continues the solo with a circled 'S' above a measure. The hundred and seventy-sixth staff continues the solo with a circled 'T' above a measure. The hundred and seventy-seventh staff continues the solo with a circled 'U' above a measure. The hundred and seventy-eighth staff continues the solo with a circled 'V' above a measure. The hundred and seventy-ninth staff continues the solo with a circled 'W' above a measure. The hundred and eightieth staff continues the solo with a circled 'X' above a measure. The hundred and eighty-first staff continues the solo with a circled 'Y' above a measure. The hundred and eighty-second staff continues the solo with a circled 'Z' above a measure. The hundred and eighty-third staff continues the solo with a circled 'A' above a measure. The hundred and eighty-fourth staff continues the solo with a circled 'B' above a measure. The hundred and eighty-fifth staff continues the solo with a circled 'C' above a measure. The hundred and eighty-sixth staff continues the solo with a circled 'D' above a measure. The hundred and eighty-seventh staff continues the solo with a circled 'E' above a measure. The hundred and eighty-eighth staff continues the solo with a circled 'F' above a measure. The hundred and eighty-ninth staff continues the solo with a circled 'G' above a measure. The hundred and ninetieth staff continues the solo with a circled 'H' above a measure. The hundred and ninety-first staff continues the solo with a circled 'I' above a measure. The hundred and ninety-second staff continues the solo with a circled 'J' above a measure. The hundred and ninety-third staff continues the solo with a circled 'K' above a measure. The hundred and ninety-fourth staff continues the solo with a circled 'L' above a measure. The hundred and ninety-fifth staff continues the solo with a circled 'M' above a measure. The hundred and ninety-sixth staff continues the solo with a circled 'N' above a measure. The hundred and ninety-seventh staff continues the solo with a circled 'O' above a measure. The hundred and ninety-eighth staff continues the solo with a circled 'P' above a measure. The hundred and ninety-ninth staff continues the solo with a circled 'Q' above a measure. The hundredth staff continues the solo with a circled 'R' above a measure.

Moderato
SOLO
p
mf
f *passionato* *p*

Allegretto leggiero
p Cl.
SOLO
pp *p*

Horn
Oboe

1st B \flat Cornet

pp *p* *mp*

f *pp* (N)

pp *pp* SOLO
1st Trombone

rall. molto

fff *tutta forza e appassionato* (O) 4 *mp dim.*

p cresc. *f* to Coda (P) 1 12 6 3 16

a tempo 9 1 *rall.* *f* (Q)

(Q) 3

ff

ff 1 3 (Q) *D.S. al Coda*

CODA (C) 4

LOOKING UPWARD

1

2nd & 3rd B♭ CORNETS

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 (K) 25 (L) 6 8 Moderato 8 6

mf f mf

Allegretto leggiero 8 (M) 3 SOLO 3 pp pp

p 1 > 2 > 3 > 4 > 5 > 6 > (N) <f pp

2nd Tr. SOLO pp pp

rall. molto fff tutta forza e appassionato

(O) 4 p cresc.

to.Coda 1 2 6 3 (P) 16 f

9 1 a tempo (Q) 3 f

ff f D.S. al Coda

CODA 4

LOOKING UPWARD

1

1st B \flat TRUMPET

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 \textcircled{K} 25 \textcircled{L} 6 \textcircled{M} Moderato 18 MUTED *sfz* *f*

p

\textcircled{M} Allegretto leggiero 8 3 OPEN 3 *p* *p*

> 1 > 2 > 3 > 4 > 5 > 6 >

\textcircled{N} 14 *rit.* *ff tutta forza e appassionato*

to Coda \textcircled{O} 6 1 12 6 \textcircled{P} 3 16 *ff*

\textcircled{Q} 10 *rall.* *ff*

\textcircled{R} 3 *ff*

\textcircled{S} 3 *ff* D. S. al Coda

CODA \textcircled{T} 4

LOOKING UPWARD

1

2nd B♭ TRUMPET

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 (K) 25 (L) 6 18 Moderato MUTED

2 3 4 5 6

7 8 8 (M) 3 OPEN 3

2 3 4 5 6

(N) 14 rit. molto fff tutta forza e appassionato

4 5 6 7 6 (O) 6

to Coda 1 2 6 (P) 3 16

10 a tempo (Q) rall. fff

3 fff

1 3 % fff D.S. al Coda

CODA 4

LOOKING UPWARD

1st & 2nd HORNS in E \flat

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante **(K)** SOLI

4 2 6 2

p *p* *p*

(L) 7 6

p *sf* *f* *p*

% Moderato

(Mutes) (Open)

f *p*

(Mutes) (Open)

f

p

mf

(M) Allegretto leggiero
Alto Sax.

p

SOLO

(N)

p *p*

rall. molto

fff *tutta forza e appassionato* *dim.*

$\textcircled{0}$
p

cresc.
p cresc. *pp*

to Coda
calando

Alto Sax. \textcircled{P} *p*
dim.
Ten. Sax. HORN I

Saxes. HORN I
cresc.

f

\textcircled{Q}
p *rall.* *f* *a tempo*

p *f*

p *f*
D.S. al Coda

CODA
p *dim.* *pp*

LOOKING UPWARD

3rd & 4th HORNS in E \flat

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante $\text{\textcircled{K}}$ 4 25 $\text{\textcircled{L}}$ 6 $\text{\textcircled{M}}$ Moderato

2 (Mutes) 6 (Mutes) (Open) $\text{\textcircled{N}}$ Allegretto leggiero

rall. molto fff tutta forza e appassionato

to Coda $\text{\textcircled{P}}$ 6 3 16

3rd Horn 2 5 1 a tempo $\text{\textcircled{Q}}$ 3

D.S. al Coda

CODA

LOOKING UPWARD

1st HORN in F

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

4 (K) SOLO

2 6 2

p

7 (L) 6

Moderato

f f p

(Mutes) Open

f p

(Mutes) Open

f

SOLO

mf

(M) Allegretto leggiero

Alto Sax.

p

SOLO

(N)

p <> f p

rall. molto

fff *tutta forza e appassionato*

p

cresc. *p cresc.* *pp*

dim. *calando* *to Coda*

dim. Alto Sax. *p*

Saxophone *pp* *cresc.*

f

p *rall.* *a tempo* *f*

p *f*

p *f* *D. S. al Coda*

CODA *p dim.* *pp*

LOOKING UPWARD

2nd HORN in F

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

4 (K) SOLO 2 6 2

7 (L) 6 Moderato

(Mute) Open

(Mute) (Open)

(M) Allegretto leggiero

(N)

rall. molto

2nd Horn in F

fff tutta forza e appassionato

p

p cresc. pp to Coda

dim. calando

dim. Tenor Sax.

pp Saxophones

f

p rall. f

p f

p f D.S. al Coda

p dim. pp CODA

LOOKING UPWARD

3rd HORN in F

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 **(K)** 25 **(L)** 6 **(S)** Moderato

2 (Muted) 6 (Muted) (Open)

(M) Allegretto leggiero

3 **(N)**

1 2 3 4 5 6

rall. molto *fff* *tutta forza e appassionato*

7 **(O)** 1

p *cresc.* *p cresc.*

to Coda **(P)** 12 6 3 16

5 1 **(Q)** a tempo 3

p *rall.* *f* *f*

1 2 **(S)**

f *p* *D. S. al Coda*

CODA **(S)** 3

p

LOOKING UPWARD

4th HORN in F

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 **(K)** 25 **(L)** 6 **Moderato**

2 (Mutes) 6 (Mutes) (Open) 1 2 3 4

5 6 **(M)** **Allegretto leggiero.** p

3 **(N)** p **f** p

rall. molto **fff** *tutta forza e appassionato*

(O) p *cresc.*

to Coda 1 2 6 **(P)** 3 16 p *cresc.* **f**

9 1 *a tempo* **(Q)** *rall.* **f** 3

1 2 **(S)** **f** *D.S. al Coda*

CODA 3 p

LOOKING UPWARD

1st TROMBONE

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 (K) 25 (L) 6 Moderato 8 6

mf f mf

mf f p

pp

(M) Allegretto leggiero 8 p <> p

(N) < f pp p

rall. molto

to Coda

Barit. 4 p 1 2 6 3

fff tutta forza e appassionato dim. p cresc.

(P) 16 f 9

1 a tempo (Q) 3 ff

rall. f

1 3 %

f D.S. al Coda

CODA 4

LOOKING UPWARD

1

2nd TROMBONE

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 (K) 25 (L) 6 8 Moderato

6 mf f

2 p pp

(M) Allegretto leggiero 10 4 (N) p < > < f pp

p

rall. molto fff tutta forza e appassionato

(O) 6 1 2 6 3 (P) 16 p cresc.

f 9 1 rall.

a tempo (Q) 3 ff

1 3 § f D.S. al Coda

CODA 4

LOOKING UPWARD

3rd TROMBONE

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 (K) 25 (L) 6 7 Moderato Barit. *f* *p* *mf*

5 Barit. *p* *mf* *f* *p*

pp

(M) Allegretto leggiero 8 1 *p*

(N) *f* *pp* *p*

rall. molto

fff *tutta forza e appassionato*

to Coda

(O) 4 1 2 6 3 (P) 16 *p* *dim.* *p cresc.* *f*

9 1 *a tempo* *rall.* *f*

(Q) 3 *ff*

1 3 *f* *D.S. al Coda*

CODA 4

LOOKING UPWARD

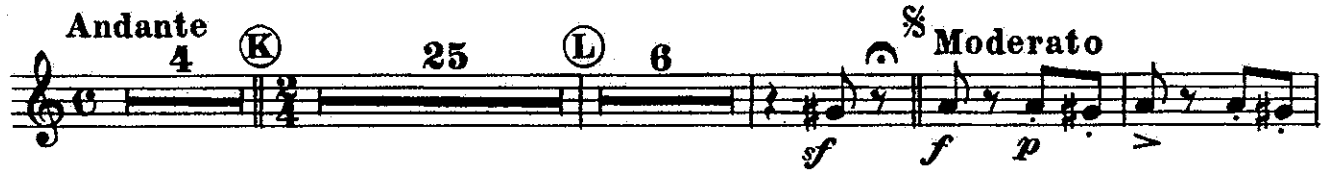
SUITE

JOHN PHILIP SOUSA

BARITONE 

2. Beneath the Southern Cross

Andante **4** **(K)** 25 **(L)** 6 **Moderato**



f *f* *p* *>*

SOLO **1**



3rd Horn *p*

3rd Horn **1**



p *>* *>* *>* *>*

SOLO **2**



p *mf*

3rd Horn



(M) Allegretto leggiero



p 3rd Horn

1



p *f*

(N)



mp



rall. molto

Baritone

2 3 4 5
ff tutta forza e appassionato

6 7
p *cresc.*

1 2
p cresc. *pp* *dim.*

to Coda
calando *dim.*

3 4
Tenor Saxophone *p* Tenor Saxophone *p*

3rd Horn *f* *p*

5 1
rall. *f* *a tempo*

p

f *pp*

2 4th Horn
f *p* *D.S. al Coda*

CODA
p

LOOKING UPWARD

SUITE

JOHN PHILIP SOUSA

EUPHONIUM 9:

2. Beneath the Southern Cross

Andante 4 **(K)** 25 **(L)** 1 **2nd Bassoon** 1 **1st Bassoon**

Moderato **SOLO**

f *f* *p* *p* *mf* *p* *f* *f* *p* *f* *f* *passionato* *p* *p* *pp* *f* *p* *rall. molto*

Euphonium 9:

fff tutta forza e appassionato *pp* **Q**

dim. *cresc.* *pp*

dim. *calando* **Q**

dim. *p* *pp* **P**

pp *cresc.* *f*

p **1st Bassoon**

p 5 1 *rall.* *a tempo* *f* **Q**

p *ff*

pp

f **1st Bassoon** *mp* *D.S. al Coda*

CODA **2nd Bassoon** *dim.*

LOOKING UPWARD

BASSES

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante 4 **(K)** 25 **(L)** 6 **(S)** Moderato

mf p f p

(M) Allegretto leggiero p pp

3 4 5 6 7 8 1

2 3 4 5 6

(N) p

B.Tr. f

rall. molto

Basses

1 2 3 4 5 6 7 (0)

fff *tutta forza e appassionato* *pp*

dim. *cresc.*

12

pp *dim.*

to Coda ⊕

calando *dim.* *pp*

(P)

pp

pp

cresc. *f*

2nd Bassoon

p *p* 5

1 a tempo (Q)

rall. *f* (Q)

ff

2nd Bassoon

pp *f* *mp* *pp* (Q)

D.S. al Coda

pp (Q)

CODA

dim. *pp*

LOOKING UPWARD

SUITE

DRUMS

(Bells, Triangle, Tam Tam, Cymbal, Castanets, Tambourine)

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

Bells or Triangle

2 **(K)** 3 Bells

p *p*

This section consists of three staves of music. The first staff is in bass clef with a 6/8 time signature. It features a melodic line with notes and rests, marked with a circled 'K' and the number '2'. The second and third staves are in treble clef, continuing the melodic line with notes and rests, marked with the number '3'. Dynamics include *p* (piano).

(L) 6 **Moderato**

f *p* Tam Tam or Cymbal

Castanets

1 2 3 4 5 6

7 1 2 3

4 5 9 Bells 1

f *p*

This section consists of three staves of music. The first staff is in treble clef with a 4/4 time signature. It features a melodic line with notes and rests, marked with a circled 'L' and the number '6'. The second and third staves are in bass clef, continuing the melodic line with notes and rests, marked with the numbers '1', '2', '3', '4', '5', '6', '7', '1', '2', '3', '4', '5', '9', and '1'. Dynamics include *f* (forte) and *p* (piano). Percussion markings include 'Tam Tam or Cymbal', 'Castanets', and 'Bells'.

(M) Allegretto leggiero

p *f* Castanets

Tambourine

4 1 2 3 4

5 6 7 8 9 10

11 12 13 14 15 16

This section consists of three staves of music. The first staff is in treble clef with a 4/4 time signature. It features a melodic line with notes and rests, marked with a circled 'M' and the number '4'. The second and third staves are in bass clef, continuing the melodic line with notes and rests, marked with the numbers '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', and '16'. Dynamics include *p* (piano) and *f* (forte). Percussion markings include 'Castanets' and 'Tambourine'.

(N) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 Cast.

pp Tamb. *rall. molto*

This section consists of one staff of music in bass clef with a 4/4 time signature. It features a melodic line with notes and rests, marked with a circled 'N' and the numbers '1' through '14'. Dynamics include *pp* (pianissimo). Percussion markings include 'Cast.' and 'Tamb. *rall. molto*'.

Drums

1 2 3 4 5 6 7

Castanets

fff strike *tutta forza e appassionato*

Tamb. *pp*

cresc.

to Coda *pp*

dim.

dim.

(P) 3

Bells

p

p

Drs.

mf

1 1 4

Bells

3 1

S.D. *a tempo* (Q)

rall.

B.D. & Cym. *f*

Bells

S.D.

f

Bells

3 %

D.S. al Coda

Dr. Ossia

f

Castanets

CODA

pp

ppp

LOOKING UPWARD

TIMPANI in D-G
XYLOPHONE, TAMBOURINE

SUITE

JOHN PHILIP SOUSA

2. Beneath the Southern Cross

Andante

4 **(K)** 25 **(L)** 6 **(M)** **%** Moderato 34

(M) Allegretto leggiero

Timp. 1 2 3 4 5 6

(to Xylophone) 7 8 **(N)** 14 Xylophone

fff *tutta forza e appassionato* *dim.*

(O) 6 1 (Xylo.) 2 Timp. 1 2 3

2nd time to Timp. *p* *p*

4 5 *to Coda* 6 *dim.* *pp*

(P) 16 take Tambourine 18 Tambourine **(Q)**

rall. *ff a tempo*

3 *ff*

1 3 **%**

ff *D.S. al Coda*

CODA **(C)** Timp. *pp* *ppp*