

# John Philip Sousa Legacy Series

FULL CONDUCTOR SCORE  
WBM-4508-01

## The Pathfinder Of Panama March

**John Philip Sousa**

Arranged by  
**Keith Brion**



John  
Philip  
Sousa

LEGACY SERIES

*Willow-Blossom Music*

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## THE PATHFINDER OF PANAMA (1915)

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Willow Blossom Music 2016

### Parts List

Conductor Score.....1	1st Bb Cornet .....4
Flute & Piccolo .....10	2nd Bb Cornet .....4
1st & 2nd Oboe .....2	*1st and 2nd Bb Trumpet .....2
Eb Clarinet .....1	1st & 2nd F Horn .....2
1st Bb Clarinet .....4	3rd & 4th F Horn.....2
2nd & 3rd Bb Clarinets .....8	1st and 2nd Trombone .....4
Eb Alto Clarinet.....2	3rd Trombone .....2
Bb Bass Clarinet.....2	Euphonium (Baritone) T.C.....2
Eb Contrabass Clarinet .....1	Euphonium (Baritone) B.C. ....2
1st & 2nd Bassoon .....2	Tuba..... 4
Bb Soprano Saxophone .....1	Harp .....1
Eb Alto Saxophone.....6	Bells .....2
Bb Tenor Saxophone .....2	Percussion: Snare Drum, Bass
Eb Baritone Saxophone .....1	Drum, Cymbals.....4

\*(One player per part except in very large sections)

### SOUSA LEGACY EDITIONS

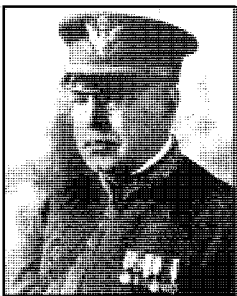
Willow Blossom Music's "Sousa Legacy Editions" celebrate Sousa's nearly sixty-year career as a composer and span the "golden age of American bands".

Now, again in collaboration with the C.L. Barnhouse Co., and the Naxos "Sousa Wind Band" recording series, Willow Blossom Music is making available many new full score editions of Sousa's unique compositions.

Stylistic decisions for these modern band editions are adapted from numerous available sources, including the original manuscript scores, parts and sketches, first printings, printed parts used by the Sousa Band, recordings by Sousa's Band, period writings, word of mouth from former Sousa Band musicians, period performance practice and verbal accounts from Sousa's contemporaries.

No composer in history conducted more performances with his own musicians than did John Philip Sousa. While it would be difficult for any publication to duplicate the sound of the great Sousa Band, these editions strive to make this unique musical legacy accessible for performances by modern bands.

### JOHN PHILIP SOUSA—A BRIEF BIOGRAPHY



John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. While famous as a fabulous bandmaster, Sousa was by training and experience an orchestral musician. His instrument was the violin. Prior to assuming the role of Director of the US Marine Band, his experience had almost totally centered on his role of conductor/concert-master/composer and arranger in the American musical theatre of his time. Later, his ever-touring civilian band represented America across the globe and brought music to hundreds of American towns.

John Philip Sousa, born November 6, 1854, reached his exalted position with startling quickness. In 1880, at age 26, he

became conductor of the U. S. Marine Band. In 12 years this vastly improved ensemble won high renown while Sousa's compositions earned him the title of "The March King". With the formation of his own band in 1892, Sousa achieved world-wide acclaim.

As a Washington DC teenager, Sousa received sophisticated training in composition, counterpoint and orchestration from an Austrian immigrant, Felix Benkert. Benkert had studied in Vienna with the famed Austrian theorist Simon Sechter, who himself had been taught by Brahms. Sechter's most famous student was Anton Bruckner. Armed with great talent, passionate patriotism, and the tools of Benkert's sophisticated Viennese instruction, Sousa standardized the march form as it is known today, brilliantly exploiting its potential. However, he was no mere maker of marches, but an exceptionally inventive composer of over 200 works, including symphonic poems, suites, operas and operettas. Sousa's robust, patriotic operettas of the 1890's helped introduce a truly native musical attitude in American theater. His "El Capitan" musical comedy of 1895 was the first successful Broadway show to be composed by an American.

Sousa's own band, founded in 1892, gave 3500 concerts in 400 different cities in just its first seven years. Over the four long decades of its existence, has band logged over a million miles in an era of train and ship travel. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910-11, which became the zenith of the band era.

The Sousa Band became a mainstay in the catalog of the Victor Talking Machine Company. During their 40-year span, the Sousa Band created over 1100 record sides. These recordings brought Sousa's music to the entire world -- even to the remote Fiji Islands, where recordings assured an ecstatic reception when he visited with his band in 1911.

The unprecedented popularity of the Sousa Band came at a time when few American orchestras existed. From the Civil War until about 1920, bands, not orchestras, were the most important aspect of American concert life. And no finer band than Sousa's had ever been heard. Sousa modified the brass band by decreasing the number of brass and percussion instruments, and then increasing woodwinds to 2/3 of his personnel. As a final touch he added a harp to create a truly symphonic sound. Sousa's conducting genius attracted the finest musicians, enabling him to build an ensemble capable of executing programs almost as varied as those of a symphony orchestra. The Sousa Band became the standard by which American bands were measured. It caused a dramatic national upgrading in quality.

Sousa's fame was also spread by the success of his compositions. Such marches as "The Stars and Stripes Forever", "El Capitan", "Washington Post", and "Semper Fidelis" are universally acknowledged as the best of the genre. Sousa said a march "should make a man with a wooden leg step out", and his surely did.

First rate salesmanship, learned from the musical theater, was another key to the success of his public concerts. Sousa pleasingly packaged classical standards and orchestral treatments of popular fare, establishing a standard style for Pops concerts of American symphonies. Sousa never spoke at his concerts, preferring non-stop music that spoke for itself. His band played "Parsifal" excerpts ten years before the opera was introduced at the Metropolitan Opera, yet combined it with such fare as "Turkey In The Straw". This audience-friendly programming ultimately did more to champion good music than the work of any other American orchestra of the era.

Sousa was also an innovator. He astounded Europe by introducing ragtime on his 1900 tour, touching off a fascination with American music which influenced such composers as Debussy, Ravel, Stravinsky, Grainger and Milhaud.

The principal commodity Sousa sold was pride in America and American music. Because of his efforts, American music won world acclaim for the first time. A popular, but erroneous, tale even arose that Sousa had changed his original name of "So" by adding USA, the initials of his beloved country.

For decades Sousa's visits were a special event for America's cities. Invariably he was met at the station by an assemblage of high school bands, along with the mayor, and all manner of dignitaries. Preceding his performance he would briefly conduct the city's combined high school bands. Receptions were held in his honor, he was asked to speak on the radio and given the key to the city.

Before radio, improved electronic records, and finally, the miracle of talking pictures, "Sousa and his Band" had already become one of America's greatest musical attractions. From his first national tour in 1892 to his last performance in 1932, Sousa and his Band were famous for their musicality, topicality, swift pace, and joyous spirit. In America's golden age of bands, Sousa's Band and his music were pre-eminent.

**For further reading, consult:**

- "John Philip Sousa, American Phenomenon", by Paul E. Bierley 1973, Integrity Press;  
 "The Works of John Philip Sousa" by Paul E. Bierley 1984, Integrity Press  
 "Marching Along", the autobiography of John Philip Sousa,  
 edited by Paul E. Bierley 1994, Integrity Press  
 "The Incredible Band of John Philip Sousa" by Paul E. Bierley,  
 University of Illinois Press 2006  
 "John Philip Sousa's America" by John Sousa IV with Loras Schissel,  
 GIA Publications, Chicago 2012  
 "Making the March King-John Philip Sousa's Washington years 1854-1893,"  
 by Patrick Warfield, University of Illinois Press 2013.

## **THE PATHFINDER OF PANAMA (1915)\***

One of twelve marches Sousa composed for various expositions or fairs, *The Pathfinder of Panama* was dedicated to the Panama Canal and the Panama-Pacific Exposition,\*\* held in San Francisco in 1915. Sousa's Band played a nine-week engagement at the exposition. The march was composed at the request of Walter Anthony, a reporter for the San Francisco Call. The Panama Canal was the "pathfinder" of Sousa's title, shortening the ocean voyage between San Francisco and New York by 8,000 miles.

\*Paul E. Bierley "The Works of John Philip Sousa," Integrity Press. Reprinted with permission of the author.

\*\*The San Francisco Exposition also featured another famous composer, Camille St. Saens, who for performances by the exposition's Festival Orchestra (composed of the San Francisco Symphony augmented by principal players of the Philadelphia Orchestra, Sousa's Band and a giant organ commissioned for the Exposition) composed his last major work, a sprawling tone poem called *Hail! California*. In July 1984 Keith Brion conducted the first modern performance of *Hail! California* along with *The Pathfinder of Panama* at the same Exhibition Hall (now the San Francisco Auditorium). Included in the performance were the San Francisco Symphony, the U.S. Army Band from the Presidio, and the original organ.

## **SUGGESTED RECORDINGS**

These editions have been recorded on Naxos/Sousa Wind Band series and are also used in the contemporary performances by Keith Brion and his New Sousa Band. "The Pathfinder of Panama" was originally recorded shortly after the work's premier by a small segment of "Sousa's Band" in New York on Nov. 9th, 1915 the with Sousa's assistant, Herbert L. Clarke conducting. This recording can be heard on "Sousa Marches played by the Sousa Band," Crystal Records CD461-2 and is the interpretation on which this edition is partially based. Keith Brion has recorded "The Pathfinder of Panama" for Naxos with the Band of the Royal Artillery, volume 4 of "Sousa-Music for Wind Band," Naxos 8559093.

## **PERFORMANCE SUGGESTIONS**

### **INTRODUCTION**

Remembering that Sousa's clarinet sections were twice the size of those in most of today's bands it is suggested that brass and percussion dynamics in the introduction be reduced from *ff* to *f*.

### **FIRST STRAIN**

M. 5, 6 etc. Think of this melody in a playful string-bowing context: constantly pushing, pulling and cleanly stopping the bow. Throughout the contours of this strain observe the continual rise and fall of dynamics

### **SECOND STRAIN**

First time through the strain is primarily orchestrated for woodwinds. To maintain "martial energy" in this it is very important woodwinds play all articulations with firm attacks (simulating the *marcato's* of the brass attacks to follow). This sort of clarified woodwind *marcato* attack is equally important when beginning slurred passages.

M. 22 Sousa often performed his second strains without cornets and trombones for the first time through...and with clarinets playing an octave lower. In these softer strains take care to clearly articulate the beginnings of long *legato* passages. In fact in all quiet passages, articulations become more important, not less. Allow the long sequences to build in volume in a very natural way. Give sufficient weight and duration to the long notes that anchor phrase endings m. 28 etc. Give ever fuller value and weight to the dotted quarter notes that begin Sousa's cumulative melodic sequences m. 38, etc.

For conductor's desiring to slightly shorten this march, there is a possible cut for the repeat of the entire second strain, in other words playing this long strain only once. First time through, play the strain as written until m. 37. Then beginning on the second quarter note in m. 37, add piccolo, cornets, trumpets and trombones playing *cresc.* Mark m. 38 *ff* and continue to play *ff* until the end of the strain, taking the second ending and going on to the trio.

The altissimo range of Clarinet 1 (going to high A) is optional.

### **FIRST TRIO**

In the beginning play particular attention to Sousa's contrasts between his beginning melodic short eighth notes (lighter/*leggiero*) and the longer half notes (somewhat heavier). Be sure rhythms are fastidious, remain super clean and are never rushed. The little *szforando* figures at 60, 61, 62 are slightly but not strongly accented, and are by all means short. These light accents will help set up their more powerful return in the finale.

### **FIRST and SECOND BREAK STRAINS**

Note as the melody begins, there is a bit more spacing for the two half notes at m. 88 and in each subsequent instance.\* Be careful to equally balance the level of the woodwind's insistent eighth note obbligato against the more static tune in the saxes and baritone. If this balance becomes difficult, add one first trombone, playing lightly and into the stand.

### **FINAL STRAIN, first time**

Note as the melody begins, there is a bit more spacing for the two half notes at m. 88 and in each subsequent instance.\* Be careful to equally balance the level of the woodwind's insistent eighth note obbligato against the more static tune in the saxes and baritone. If this balance becomes difficult, add one first trombone, playing lightly and into the stand.

### **FINAL STRAIN, last time**

\*For the final reprise of the trio tune, play the opening melodic half notes a bit longer. All of the melodic notes are now played *sempre marcato*, or as Frank Simon called them "attacks with fire and tongs." In this edition the four horns have been invited to join the rest of the upper brass in projecting the melody. Take care the harmonic after-beat figures in trumpet one and two sufficiently project their after-beats to keep the rhythmic harmonic movement of the strain alive (while never overplaying the melody). To hold an even tempo of *mm.=120*, the snare drum will need to perform Sousa's open six-stroke rolls (a five stroke roll with an extra stroke at the beginning). See the enclosed percussion information.

Note the major percussion accents the last time through the trio. These strong, combined bass drum/cymbal accents are extremely important to the successful performance of any Sousa march.

**DRILLS:** To create greater metric ease in the performance of Sousa marches, school bands are encouraged to use a variety of rhythmic solfege drills, for instance having the entire group articulate their parts while making a “sizzling air” sound. This activity quickly aids in the development of a more relaxed and natural feeling for the complex rhythmic relationships found in this march. The sizzling technique allows the conductor to make verbal suggestions as problems occur speaking over top of the band’s “sizzling” sounds the conductor is able to verbally call attention to rhythm problems as they arise.

Isolating the sensation of rhythm from the act of blowing an instrument produces easy and satisfactory ensemble improvement. Have each performer make a sizzling “hissing” sound, capturing their printed articulations, durations and dynamics but not pitches. Be sure that independent rhythmic parts such as horns and tubas can be heard at all times. By using this drill the group will soon develop a more natural and intuitive feeling for the pulsing ensemble interaction of their written notes. When the exercise has become accurate, the group will return to blowing their instruments with revelatory results.

Curiously good rhythmic ensemble miraculously enhances intonation as well. It is suggested this technique be frequently employed in the study of each new march. If slippage occurs refer back to this drill.

Having a drum or a woodblock play continuous subdivisions during this procedure, or even while the band is playing helps establish more natural feeling for internal rhythm.

## WHAT MAKES A MARCH "MARCH"? All about "Oom-pah's."

The essential rhythmic framework of a 6/8 march are the "oom-pah-pahs".... bass line plus the harmonized after-beats. This is the vital physiology of the march.

On the march, *the bass part represents the feet and the beat; horns (the foot-lifters) the "after-beats,"* lifting and swinging the body ahead toward the next step.

Imagine a march with only a bass line. Try marching to this sound singing the bass line while walking. There will be a feeling of heavy movement, one that gets increasingly heavier as the steps proceed.

Now try adding after-beats to the bass line. Immediately you feel a sense of lift, buoyancy, and lightness. After-beats energize the lift in one's step, transforming marching from a heavy, plodding affair to a spirit-raising, almost dancing movement. The after-beats are the key to the life of the march.

Combined, the bass line and harmonic after-beats are the pitched rhythmic and harmonic architecture of this music. Their importance in realizing the fullest potential of the march should not be underestimated.

This is the vital physiology of the march.

**Horn after-beats:** One can study after-beats through the entire evolution of the dance. They are prevalent in almost every dance form. The French horn scoring in Sousa's marches emanates from a long tradition of energized, dancing after-beats (mid-range harmony) which can be found in the scores of the Strauss family, Offenbach and Sullivan, composers who were clearly Sousa's idols and in his time were reigning masters in capturing the feeling of dance.

Sousa's after-beat harmonies are usually scored for four horns clustered around middle C on the piano. In the orchestra this same function is normally given to divisi second violins and violas.

It should be no surprise to learn that during Sousa's teen age years he stood at the front of a popular Washington dance orchestra playing his violin and conducting while at the same time watching the effect of his music making on the dancers. He witnessed “on the spot” which variations in style, rhythm and tempo of the music making most motivated the dancer's movement and sparked their enjoyment.

**Performing after-beats:** The three keys to playing after-beats are shortness of duration, precisely unified attacks and especially the coordination their release points. Ask the tubas to play their line and then invite the horns to join in while marking very

clearly matched cutoffs for each afterbeat chord. Focusing emphasis on the horn's precise releases will give an extra zing to these wonderfully energizing chords allowing them to most effectively penetrate the sustained textures of the scoring around them. In practicing these passages, encourage the horn and tuba sections to fashion their short notes into longer, more horizontal phrases responding dynamically to the unfolding harmonic movement. Allow horns to make slight anticipatory crescendos into harmonic anchor points or to direct attention to important false or surprise cadences. As a general rule, accidentals in these marches almost always call for slight additional stress, and in some cases a little dynamic anticipation.

Remember it is the up-beat chordal rhythms of the horns that give Sousa's marches such delightful lightness and good humor. They add a feeling of exuberant buoyancy to the music.

**Bass lines:** Sousa's tuba sections were generally larger than today. Tubas (not the drums) both project pitch and anchor rhythm. Because of this Sousa's bass-lines should be more prominent than often heard in today's band music. Bass comes at the forefront of the ensemble's sound and is the primary focus for both rhythm and good intonation. Considering the size of these instruments it may be natural for tuba attacks to sound late, however to be effective in march performances tubas must be encouraged to project their tone production in a very forward manner, leading the ensemble at the front of the beat, both rhythmically and harmonically. In support of this concept it is hugely helpful for the conductor to project his or her beat primarily toward the tubas as the ensemble's primary foundation source for both rhythm and harmony.

Sousa's bass lines have two main functions. First straightforwardly outlining the chordal bass. This generally consists of a single note on each beat (or each step) “on the march.” To enhance the feeling of marching, play first beats (the “left step”) slightly louder than the second.

In Sousa's marches another role of the bass-line is contrapuntal since at the mid-point or final cadences of strains he often gives the tubas and other bass instruments wonderful short counterpoints, filling out phrase endings while also affording the treble performers time to breath. These brief bass interludes should always be played prominently “*sol*,” one or two dynamics louder than the other more regular “left-right” music of the bass line.

**Octave doublings:** Sousa's own tuba section sometimes expanded the doubling of octaves even further than the many octave doublings found in his scores, sometimes adding for emphasis a quiet lower octave of bass. When played tastefully and in tune, these added octave doublings enhance the power and depth of the entire tuba section.

When the tubas are scored in octaves, use fewer players on the bottom. The power of doubling will more than compensate for the disparity. Balancing Sousa's bass lines is closer to the balance in rock and roll and other dance music, and for Sousa's marches the bass is often stronger than the more subdued modern concert band bass balances. Bass should be especially strong for the “grandioso” march finales.

**Balance Soft sections:** As the music gets *softer*, allow the relative balance of horns and tubas to become louder in relation to the whole ensemble. This energizes the soft playing, making the music feel more alive and dance-like. Never allow the horns to rest during these quiet sections since their presence is what keeps the soft ensemble playing “alive.” If horns must rest or empty water, it is better they do so during the louder passages where often the first and second trumpets double the after-beat harmony.

**Trumpet after-beats:** To balance trumpet after-beats without interfering with the cornet's melody, ask the trumpets to play after-beats at only 0% of the volume of the melodic cornet parts.

The harmonic rhythm of the trumpet parts must be audible, but should blend very slightly into the background of the main melody, never quite as loud as the principal tune, but never inaudible either.

The pitched harmonic rhythm of the horns and trumpets is the salvation and life of this music. While their chords should never be at the forefront of the listener's ear, likewise they should never disappear.

**Role of Percussion:** *For the march to sound its best, pitched rhythm should predominate over non-pitched percussion.* When the process of securing the "pitched rhythm" of the march is complete, then add percussion as color to outline the harmonic rhythm.

Avoid using percussion as time-keepers. They should not form a grid that stifles the pitched music but instead add color, definition and excitement to the structured pitched-rhythm in the score.

*The snare drum helps horn and trumpet attacks. Rolls enhance cadences.*

*The bass drum compliments and clarifies tuba's attacks.*

*The cymbals outline brass attacks.*

*Orchestra bells augment and highlight woodwind melodies.*

If the conductor gives close attention to the close supporting relationship of horns and tubas to percussion by allowing percussion to help articulate pitches but never obscure pitch, the attitude of all of these foundational players toward the great significance of their parts will grow and the music will prosper.

## USE OF PERCUSSION IN SOUSA'S MARCHES

**Location of the section:** Percussion should never be located at a great distance from the brass sections or their vital role of ensemble reinforcement will become difficult. Position the bass drum and cymbals and snare drum near the brass and tubas but where the snare drum player can also hear the horns.

### Snare Drum

The Snare drum has changed more radically in sound and pitch during the twentieth century than any other band or orchestral instrument. The head tension is far greater, producing a tighter sound. Pitch has risen. Heads have evolved from skin to synthetic materials. The snares have changed from gut to wire, or a variety of cables, all adding considerable tonal brightness to the sound. In band snare drumming, the instrument has also become shallower in depth giving it a higher resonant pitch.

During the 1920's and '30's snare drums of 8" or deeper were common to the concert band. 15" drum heads were also common. The heads were made of skin. Gut snares were in common use. Today, higher pitched 6 1/2" X 14" drums (or shallower) with plastic heads and metal snares have become a common standard.

However, the brilliance and projection of today's higher pitched drums along with wire and cable snares and plastic heads cannot duplicate the original sound and wonderfully rich blending qualities of the older skin heads with gut snares.

This is exactly why the modern snare drums so often sound "too loud" in Sousa's music.

If conductors wish to hear snare drum sound in their performances of Sousa's scores as Sousa characteristically heard it in his time, making modifications in equipment will be a huge step toward making his music sound better. This is because one of the primary roles of the snare drum in Sousa is to outline the after-beat attacks of the French horns. It is for this reason that the tuning needs to be lower, close to middle D and less brilliant than for today's modern snare drum. The quickest way for a modern band to begin to transform itself into the era of the "Sousa sound," is to find a snare drum with gut snares and a lower pitched, larger drum

closer to the sound and tuning of Sousa's time.

**Heads:** If skin heads are not available, especially for the batter head, modern synthetic heads (heads with spun laminated polyester strands) produce a tone more closely matching the original skin heads. These modern heads are sold by such brand names as "FibreSkin 2 or 3" and "Renaissance." For the bottom snare-head, modern clear plastic heads work very effectively.

**Head tension:** should be as low as practical, allowing the resonant pitch and tone of the drum to blend with the French horns rather than with the trumpets. Since this lack of tension lowers the "spring" of the stick rebound, the drumming technique then necessarily becomes more open and "rudimental".

**Matched grip vs. traditional:** Besides traditional discussions about the technical merits of matched grip vs. traditional, there is also a difference in sound that should be explored. Matched grip usually requires that the drum heads be placed parallel to the floor, often causing acoustical standing waves between the snare head and the floor...whereas with traditional grip, the sloping of the drum allows greater resonant reflections to speak from the bottom of the drum.

**Size of Drum:** The ideal drum for Sousa's marches is 8"X15" with gut snares and either skin or imitation skin-heads such as FibreSkin. Getting the right snare drum sound (and pitch!) is the most important first step toward authentic and satisfying performances of Sousa marches. If a proper drum isn't immediately available, in the case of Sousa's "The Diplomat" the use of a parade drum instead of a smaller concert snare drum can be effective, or alternatively, doubling a concert snare drum with a parade drum.

**The musical role of the snare drum:** Examination of any Sousa march score will show the snare drum is almost always used to reinforce the harmonized after-beat rhythms of the French horns, or to emphasize important cadential harmonies by enhancing them with open rolls. Since today such larger drums as 8"X14", and 8"X15", sizes between a standard concert snare and a larger field drums are once more becoming available (and similar in style to those in Sousa's era), conductors may also wish to investigate this excellent option. The older, deeper 8", 9" or 10" concert snare drums are also very effective in other traditional band music, as well as in many other classic concert band compositions predating World War II.

One manufacturer is once again building 8"X15" concert snare drums in the actual size used by Sousa. 15" drum heads provide lower resonant pitch than 14" heads. When performing Sousa's marches the New Sousa Band currently employs a 1923 vintage 8"X15" snare drum with skin batter head on top and gut snares.

If a deeper concert snare drum is not available, try doubling a concert snare drum (played lightly) with a parade drum. The parade drum alone may sound too "thick", but the careful combination of both drums may be satisfactory. In many of the marches Sousa composed during his Marine Band era (1880-1892), parade drums alone can be very satisfactory.

**Sticks:** Sticks in Sousa's time were somewhat heavier than today's concert drumming sticks. They produced a more vibrant sound with the lower tensioned gut snare drums of the time.

**Rolls:** Rolls in Sousa's marches are always performed with open sticking

**Snares:** Snares In today's drumming, the traditional gut snares of Sousa's time have nearly disappeared from use. Many bands and orchestras currently use either wire snares or "cable" snares. Conductors who make the effort to install gut snares for Sousa marches will be rewarded with a richer tone quality, far better musical blend, and find it easier to maintain good balance. Gut snares more naturally match the tone quality of the other pitched wind instruments. Coating gut snares with polyurethane will help

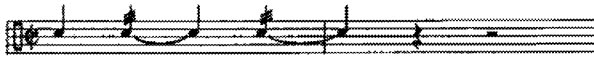
protect against the kind of temperature and humidity changes that years ago contributed to their fall from grace.

## SPECIAL SNARE DRUM TECHNIQUES

### THE SIX-STROKE ROLL IN SOUSA'S MARCH FINALES

The rolls found in the final strain of *The Pathfinder of Panama*, *The Stars and Stripes Forever* and in many other Sousa marches, have generated a great deal of discussion, and even have sparked controversy. These rolls are notated as starting on the upbeat, having one-half beat in length, and resolving on the following beat.

m. 136



These rolls were and are played as evenly stroked "six stroke rolls". At marching tempos of 118-126, the standard five stroke rolls do not have sufficient duration to begin on the upbeat and resolve to the downbeat. Likewise the seven-stroke roll, when played open in the Sousa style, has too much duration, and must begin early (before the upbeat) in order to finish on time.

**Five Stroke Roll**

**Six Stroke Roll**

L RL LR r L RL LR r L

Capital letters indicate primary strokes  
Small Case letters, rebound strokes

**Seven Stroke Roll**

The six-stroke roll has been given a variety of names. Some players refer to it as "a flam five". However, that term can be misleading, since the first note is not a grace note or a flam, but is played with the same intensity as the rest of the roll. This technique takes time to master, but the finale of the march will be far more "uplifting" and rhythmically "true". Best of all, the tempo of the fortissimo finales will be far less likely to rush. The process of placing five notes squarely on the back beat, played open and rudimentally, and moving the back beat forward to the downbeat, creates an exciting rhythmic sensation. Thus the upbeat-defining roll of the snare drum is the only audible factor moving the internal rhythm forward in a sea of brass sound. Sticking is LRRLLR

Phrasing for the roll includes a very slightly accented beginning—a natural outgrowth of the rapid single sticking that opens the pattern. The two pairs of rebounded strokes should then be phrased toward the final resolution. The volume of the rebound strokes should carefully match the impulse strokes. The "trick" to the proper sound is making sure that the very last rebound stroke has sufficient volume to identify the sound of five even notes (on the upbeat). This final rebound should be phrased to provide direction and movement toward the downbeat that follows. The result should be six even sounding notes, with a slight agitation at the beginning (provided by the single sticking), and a very slight crescendo at the end, connecting the roll to the following downbeat.

Sousa's use of marcato accents in the rolls of his marches - sometimes placed over the upbeat, and sometimes over the downbeat - can be misleading. They are a very simple outgrowth of

sticking and phrasing. Sousa himself, to describe the sound he wanted, simply used the term "fill up the beat." Both the start and the finish of the roll have a very slight emphasis, lightly outlining the outer edges of the rhythm. The roll should have a sense of phrasing that gently pulls toward the downbeat pulse. Avoid rolls that are strongly accented, either at the beginning or the end.

Another technique for the six-stroke roll places the single sticking at the end of the roll. This does not produce smooth musical phrasing for Sousa marches and is not recommended.

The tempo of the rolls should mesh precisely with the after beats of the French horns and the trumpets, and conclude exactly on the downbeat.

## CYMBALS:

Heavy, dark cymbals such as those with the "Germanic" designation as well as some of the newer "hand hammered" models work best for "time" since they make a sound with a clean and clear beginning. Thinner cymbals have a more spreading sound, obscuring the clarity of attacks.

**Playing "Attached"** In Sousa's Band, cymbals and bass drum were historically played by August Helmecke. Helmecke used heavy 16" cymbals attached to his bass drum. He played cymbal "solo" notes (solos where the cymbals played alone) by hitting the upturned inside of the cymbal with his padded bass drum beater. Other major cymbal accents were doubled by the snare drum player who would use his snare drum stick to strike a suspended cymbal located adjacent to his drum.

**Playing Separately:** For modern bands who may not have the opportunity to develop this historical attached-cymbal approach, separate players may be used for bass drum and cymbals. 16" heavy cymbals are perfect for doubling "the time" of the bass drum. However, with these smaller cymbals playing accented crashes, it is far less satisfactory, leading many bands to use either 17" or 18" cymbals to produce both the "time" and the accents. Heavy "Germanic" or "Band" cymbals are often ideal for march performances. Lighter cymbals such as those marked "Orchestral" cymbals lack the clarity of attack needed for march performances. Avoid cymbals larger than 18" since the "time-attacks" are rarely clean enough. Also the added weight makes bigger cymbals quite difficult to control. If two cymbal players are used, one player could play the "time" with a set of smaller, heavy cymbals...16", while the second one might add somewhat lighter and larger cymbals for the major accents, since this adds extra splash, sizzle, ring and excitement. However, two players should never double the "time," nor should the player with the smaller cymbals attempt to double the loud accents. If one player is used, he or she should try to emulate the sound of attached playing. After a big cymbal accent in many cases it is best to omit the next beat or two of "time" to allow the cymbals to ring. For large accents, it is the primary role of the cymbals to add excitement and ring as part of the attacks of the brass section. Never allow the cymbals to anticipate these accents. Cymbal players should watchfully coordinate their attacks with the breathing of the brass section.

**Playing Time:** When playing "time" the bass drum, and cymbal sound must appear to reach the audience simultaneously with the actual "sound" of the bass drum as it emanates from the drum, *not the motion of the player's arm or the impact of the beater both of which often come earlier. It is helpful to have these players stand near each other to develop an ensemble feeling for the projection of this sound. Cymbals and bass drum should sound together as if both are being played by the same player.*

**When do the cymbals play in marches?:** In order to enhance both ensemble color and balance in the quiet strains of the marches with the New Sousa Band we do not double bass drum with cymbals, especially in passages where the woodwinds, not the brass are

carrying the lead melody. A simple and very effective rule is: “the cymbals do not play if the trumpets and trombones are resting.”

## BASS DRUM

For the bass drum, 36” heads are the ideal. Drums smaller than this size do not produce sufficient depth of tone for the accents. Larger diameter 40” drums do not permit sufficient clarity of attack. Bass drums should be no smaller than 34” or larger than 38” diameter. Deeper drums of 16” or 18” width can help produce a good depth of tone. For march performances whenever possible avoid suspended bass drums. The freely moving nature of suspended drums interferes with the clarity of rapidly repeated attacks. The bass drum should instead sit freely on a low bass drum stand. The stand should be low enough to allow for the player’s knee to be used as required for damping. If a cymbal attachment is used, in order to play with the least effort and strain, the drum should be low enough to allow the player to hit the cymbals just above waist high. The lower cymbal should be mounted flat on the top of the bass drum, enabling the upper cymbal to be played straight up and down, thus allowing the upper cymbal to use gravity for the down stroke.

**Bass drum heads:** should preferably be made of skin, but as with the snare drum, FibreSkin 2 or 3 synthetic heads or similar will produce the closest sound to natural skin and will require the least care and upkeep. Avoid, smooth plastic bass drum heads. These do not blend with surrounding pitched bass lines. When at least one skin-head is available, use it on the beating side of the drum. One skin beating head and one FibreSkin 2 as the opposite head will also produce good results.

**Beaters:** A variety of beaters may be used according to the drum, heads and room acoustics. Generally beaters with smaller head surfaces provide more articulate playing, but a very small head on some drums may sound too pointed. Sticks with very large beating heads almost never produce the right sound for this music. If the more articulate felt or wooden heads are used, the bass drummer must play with great restraint. The most musical sound will result when the bass drum player carefully articulates his sound and durations within the pitched attacks of the tuba section.

**Playing "attached":** In Sousa’s Band (and today in the New Sousa Band) the bass drum and cymbals were/are always played by one player using an attachment.

**Attachments:** When mastered, this difficult technique produces the most ideal, effective and characteristic sound for the performance of Sousa’s marches. Ideally the attachment should consist of a padded “doughnut” type device attached to the top of the drum, holding the lower cymbal with rawhide. The upper cymbal is dropped vertically onto the lower one in a straight up and down manner.

**Accents:** Bass drum accents should emerge from the pitches of the tuba line and should not anticipate. The bass drum should closely mirror the durations and harmonic implications of the tuba part including note lengths (which are sometimes not accurately portrayed in Sousa’s written parts). Cymbals nearly always double the brass attacks.

## BALANCING PERCUSSION

If non-pitched percussion is treated as a colorful beginning to the pitched rhythms of the ensemble they will provide the most handsome sound. However if they are used as merely a metronome, or as a loud grid forcing the pitched instruments into proper rhythm, they will sound harsh and overbearing. If the conductor takes great care to insure good rhythm from his wind instruments, it switches the role of percussion away from crude time-keeping and to a far more satisfying one of coloring and enhancing the pitched, rhythmic music that is already there. The best snare drum sound will always come from listening and matching the French horn line. The cymbals frequently outline the upper brass’s

melodic attacks. The most effective bass drum sound arises along with the tuba part. *Percussion accents will always sound best when they appear to come out of pitches, and sound most harshly when they precede them.*

## BALANCING THE BAND

For his own band John Philip Sousa favored a treble-bass balance resembling the sound of the 19th century symphony orchestra. In other words: strong treble, lighter mid-range and strong bass. The balance of Sousa’s Band would look more like an hourglass than the sometimes suggested modern ideal of a pyramid.

## CLARINET, CORNET/TRUMPET SECTION BALANCES

In Sousa's encore books, the player's parts were distributed in the following manner:

### Bb CLARINETS

Eb Clarinet	0 or 1 player (2 in early years)
Clarinet 1	14 players
Clarinet 2	5 players
Clarinet 3	4 players
Eb Alto Clarinet	0 or 1 player
Bb Bass Clarinet	1 or 2 players

For this edition, it is recommended using half of the first clarinet section on the first part. Some of the intonation problems that come from doubling in the high ranges may be actually improved by using more players. Or if needed, part of the first clarinet section may play an octave below the written note. This process will also enhance the important equality of woodwind sound against the brass section. The New Sousa Band, with a nine-player section, uses 5-1st clarinets (one doubles Eb), 2-2nd’s and 2-3rd’s. The use of cornets also helps equalize the woodwind/brass balance in a manner more closely resembling Sousa’s Band.

### CORNETS/TRUMPETS

For this edition the use of at least 2/3 of the cornet/trumpet section on the Cornet 1 and 2 parts is recommended. For the 1st and 2nd trumpet parts, use only one player per part.

## EARLY TWENTIETH CENTURY PERFORMANCE STYLE

A knowledge of turn of the century style, those natural playing inflections used by performers during Sousa’s time (and a style clearly in Sousa’s mind as he composed) can be enormously helpful in realizing the full potential of Sousa’s music. These stylistic concepts can also be useful as well in performing the compositions of other classical and march composers of Sousa’s time, late 19th century and early 20th century.

There are striking differences between late 20th century performance style and the sort of playing common in the earlier years of that century (1900-1930). These differences apply to all instrumental music, band or orchestral, and can be verified by listening to early recordings and reading standard musical texts of the time. A modern guide to some of these changes is detailed below:

## MELODIC PLAYING IN THE EARLY 20TH CENTURY

**Dynamics:** Dynamics were once varied according to the length of the note. “Longer” was louder with a fuller tone; shorter was softer and or lighter. For instance a melodic half note would be louder than a quarter note, eighth notes lighter and softer still. Today it is more common to play all note durations at about the same level as the given dynamic.

**Accidentals:** In the early part of the 20th century, accidental notes (pitches out of the key) were given added emphasis by adding depth of tone, sometimes called a “Viennese accent.”

**Phrasing:** In earlier times the longest note in a phrase was

often the most important, conversely short notes were never given as much importance. Today the long notes are never as full and short notes are often given added weight and importance.

**Note Length:** Long melodic notes were sustained as long as possible. They were seldom shortened even when they preceded a short note. Today long notes are often “spaced” at the end, especially when they come before a short note.

**Staccatos:** Earlier: very short, light tone and distinct. Today: longer in length and with fuller tone

**Grace Notes:** Grace notes were played with a softer, lighter tone, played as late as possible and quickly connected to the beat. Today’s grace notes are fuller in tone, slightly distanced from the beat and played earlier.

**Balance:** Earlier band balances were based on the 19th century orchestral ideal with more weight on the treble and bass. Sousa’s balance was described as an “hourglass”. Today’s bands often seek a pyramidal balance.

*For additional reading about early 20th century performance style: “The Natural Laws of Musical Expression” 1894, Hans Schmitt, Professor of Music, Vienna Conservatory, Clayton F. Summy, Chicago; “Expression in Music” by Vandercook, 1926, Rubank; “Early Recordings and Musical Style-Changing tastes in instrumental performance, 1900-1950”, Robert Philip, Cambridge University Press, 1992.*

#### CREDITS:

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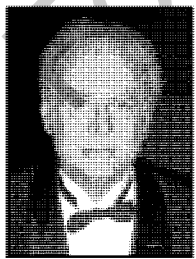
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Philharmonic, the Slovak Radio Orchestra, the Stockholm Symphonic Wind Orchestra and the university bands at Ohio State and Michigan State.





Fl. & Picc. *f* *molto cresc.* *mf* *mf*

Ob. *f* *molto cresc.* *mf* *f*

E♭ Cl. *f* *molto cresc.* *mf* *f* *mf*

1st Cl. *f* *molto cresc.* *mf* *f* *mf*

2nd & 3rd Cl. *f* *div.* *molto cresc.* *a2* *mf* *f* *mf*

Alto Cl. *f* *mf* *ff molto cresc.* *mf* *f*

Bass Cl. *f* *molto cresc.* *ff* *mf* *f*

Bsn. *f* *a2* *molto cresc.* *ff* *mf* *div.* *f*

Sop. Sax. *f* *mf* *molto cresc.* *mf* *f* *mf*

Alto Sax. *f* *mf* *molto cresc.* *mf* *f* *mf*

Ten. Sax. *f* *mf* *molto cresc.* *mf* *f*

Bari. Sax. *f* *mf* *molto cresc.* *mf* *f*

1st Cornet *f* *mf* *molto cresc.* *ff* *mf* *f* *mf*

2nd Cornet *f* *mf* *molto cresc.* *ff* *mf* *f* *mf*

1st & 2nd Trpt. *f* *mf* *ff molto cresc.* *mf* *f*

1st & 2nd Hn. *f* *mf* *ff molto cresc.* *mf* *f*

3rd & 4th Hn. *f* *mf* *ff molto cresc.* *mf* *f*

1st & 2nd Trom. *f* *mf* *molto cresc.* *ff* *mf* *f*

3rd Trom. *f* *mf* *molto cresc.* *ff* *mf* *f*

Euph. *f* *mf* *molto cresc.* *ff* *f* *mf*

Tuba *f* *f molto cresc.* *ff* *mf* *f*

Bells

Perc. *f* *mf* *molto cresc.* *mf* *f*

8 9 10 11 12 13 14

Fl. & Picc.

Ob.

Eb Cl.

1st Cl.

2nd & 3rd Cl.

Alto Cl.

Bass Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cornet

2nd Cornet

1st & 2nd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Bells

Perc.

15 16 17 18 19 20

22

2. Fl. only 1st X

Fl. & Picc. *mf* *mf:ff*  
 Ob. *mf* *mf:ff*  
 Eb Cl. *mf* *mf:ff*  
 1st Cl. *mf* *mf:ff*  
 2nd & 3rd Cl. *mf* *mf:ff*  
 Alto Cl. *mf* *mf:ff*  
 Bass Cl. *mf* *mf:ff*  
 Bsn. *mf:ff*  
 Sop. Sax. *mf* *mf:ff*  
 Alto Sax. *mf* *mf:ff*  
 Ten. Sax. *mf* *mf:ff*  
 Bari. Sax. *mf* *mf:ff*

22

2. 1st X: for additional melodic balance, one cornet may play "in the stand" at the conductor's discretion

1st Cornet *p* *mf:ff*  
 2nd Cornet *mf:ff*  
 1st & 2nd Trpt. *mf:ff*  
 1st & 2nd Hn. *mf:ff*  
 3rd & 4th Hn. *mf:ff*  
 1st & 2nd Trom. *ff*  
 3rd Trom. *ff*  
 Euph. *mf* *mf:ff*  
 Tuba *mf:ff*  
 Bells  
 Perc. *mf:ff*

21 22 23 24 25 26 27 28 29

37

Fl. & Picc.

Ob.

E♭ Cl.

1st Cl.

2nd & 3rd Cl.

Alto Cl.

Bass Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

37

1st Cornet

2nd Cornet

1st & 2nd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Bells

Perc.

38 45

Fl. & Picc.

Ob. *div.* *a2* *div.*

E♭ Cl.

1st Cl. *a2*

2nd & 3rd Cl. *div.*

Alto Cl.

Bass Cl.

Bsn. *a2*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

38 45

1st Cornet

2nd Cornet *a2* *div.* *a2* *div.* *a2*

1st & 2nd Trpt. *a2* *div.* *a2* *div.* *a2*

1st & 2nd Hn.

3rd & 4th Hn. *a2*

1st & 2nd Trom. *a2*

3rd Trom.

Euph.

Tuba

Bells

Perc.



56

Fl. & Picc. *p leggiero*

Ob. *p leggiero*

E♭ Cl. *p leggiero*

1st Cl. *p leggiero*

2nd & 3rd Cl. *div. p leggiero*

Alto Cl. *p leggiero*

Bass Cl. *p leggiero*

Bsn. *div. p leggiero*

Sop. Sax. *p leggiero*

Alto Sax. *p leggiero*

Ten. Sax. *p leggiero*

Bari. Sax. *p leggiero*

56

1st Cornet *p*

2nd Cornet *p*

1st & 2nd Trpt.

1st & 2nd Hn. *p leggiero*

3rd & 4th Hn. *a2 p leggiero div. a2*

1st & 2nd Trom. *p leggiero*

3rd Trom.

Euph. *leggiero*

Tuba *p leggiero*

Bells *p leggiero*  
Orch. bells, hard rubber mallets

Perc. *p leggiero*  
w/o Cymbals





72

Fl. & Picc. *ff* *a2*

Ob. *ff* *div.* *a2*

E♭ Cl. *ff*

1st Cl. *ff*

2nd & 3rd Cl. *ff* *div.* *a2*

Alto Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

72

1st Cornet *Soli* *ff*

2nd Cornet *Soli* *ff*

1st & 2nd Trpt. *Soli* *ff*

1st & 2nd Hn. *ff*

3rd & 4th Hn. *ff* *a2* *div.* *a2*

1st & 2nd Tromb. *ff* *div.* *a2*

3rd Tromb. *ff* *div.* *a2*

Euph. *ff* *div.* *a2*

Tuba *ff*

Bells

Perc. *ff* *+ Cym.*

72 73 74 75 76 77 78 79

Fl. & Picc. *ff*

Ob. *div.* *ff* *a2*

Eb Cl. *ff* *a2*

1st Cl. *div.* *ff*

2nd & 3rd Cl. *ff*

Alto Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

1st Cornet *Soli* *ff*

2nd Cornet *Soli* *ff*

1st & 2nd Trpt. *Soli* *ff* *div.*

1st & 2nd Hn. *ff*

3rd & 4th Hn. *div.* *a2* *ff*

1st & 2nd Trom. *div.* *ff* *a2*

3rd Trom. *ff*

Euph. *ff*

Tuba *ff*

Bells

Perc. *ff*



This page contains a musical score for a symphony orchestra, spanning measures 97 to 103. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. & Picc.
- Ob.
- E♭ Cl.
- 1st Cl.
- 2nd & 3rd Cl.
- Alto Cl.
- Bass Cl.
- Bsn. (with a2 marking)
- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- 1st Cornet
- 2nd Cornet
- 1st & 2nd Trpt.
- 1st & 2nd Hn.
- 3rd & 4th Hn.
- 1st & 2nd Trom.
- 3rd Trom.
- Euph.
- Tuba
- Bells
- Perc.

The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark reading "Not valid for performance" is overlaid diagonally across the page.

Fl. & Picc.  
Ob.  
Eb Cl.  
1st Cl.  
2nd & 3rd Cl.  
Alto Cl.  
Bass Cl.  
Bsn. *div.*  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
1st Cornet  
2nd Cornet  
1st & 2nd Trpt.  
1st & 2nd Hn.  
3rd & 4th Hn. *a2*  
1st & 2nd Trom.  
3rd Trom.  
Euph.  
Tuba  
Bells  
Perc.

Fl. & Picc.  
Ob.  
Eb Cl.  
1st Cl.  
2nd & 3rd Cl.  
Alto Cl.  
Bass Cl.  
Bsn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
1st Cornet  
2nd Cornet  
1st & 2nd Trpt.  
1st & 2nd Hn.  
3rd & 4th Hn.  
1st & 2nd Trom.  
3rd Trom.  
Euph.  
Tuba  
Bells  
Perc.

120

Fl. & Picc. *ff* *div.* *a2*

Ob. *ff* *a2*

E♭ Cl. *ff*

1st Cl. *ff*

2nd & 3rd Cl. *ff* *div.* *a2*

Alto Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Sop. Sax. *ff* *Cue: Cornet* *Play*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

120

1st Cornet *Soli* *ff*

2nd Cornet *Soli* *ff*

1st & 2nd Trpt. *Soli* *ff*

1st & 2nd Hn. *ff*

3rd & 4th Hn. *ff* *div.* *a2*

1st & 2nd Trom. *ff* *div.* *a2*

3rd Trom. *ff* *div.* *a2*

Euph. *ff* *div.* *a2*

Tuba *ff*

Bells

Perc. *ff* *+ Cym.*

120 121 122 123 124 125 126 127



Fl. & Picc.  
Ob.  
Eb Cl.  
1st Cl.  
2nd & 3rd Cl.  
Alto Cl.  
Bass Cl.  
Bsn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
1st Cornet  
2nd Cornet  
1st & 2nd Trpt.  
1st & 2nd Hn.  
3rd & 4th Hn.  
1st & 2nd Trom.  
3rd Trom.  
Euph.  
Tuba  
Bells  
Perc.

*ff*  
*div.*  
*ff*  
*div.*  
*a2*  
*a2*  
Cue: Cornet  
Play  
*Soli*  
*ff*  
*Soli*  
*ff*  
*Soli*  
*ff*  
*div.*  
*div.*  
*a2*  
*div.*  
*a2*

136 Tutta Forza

Fl. & Picc. *ff*

Ob. *ff*

E♭ Cl. *ff*

1st Cl. *ff*

2nd & 3rd Cl. *ff*

Alto Cl. *ff*

Bass Cl. *ff sempre marc., slightly detached*

Bsn. *ff*

Sop. Sax. *ff sempre marc., slightly detached*

Alto Sax. *ff sempre marc., slightly detached*

Ten. Sax. *ff sempre marc. and staccato*

Bari. Sax. *ff sempre marc., slightly detached*

136 Tutta Forza

1st Cornet *ff sempre marc., slightly detached*

2nd Cornet *ff sempre marc., slightly detached*

1st & 2nd Trpt. *ff sempre marc.*

1st & 2nd Hn. *ff*

3rd & 4th Hn. *ff*

1st & 2nd Trom. *ff sempre marc., slightly detached*

3rd Trom. *ff sempre marc., slightly detached*

Euph. *ff sempre marc., slightly detached*

Tuba *ff sempre marc., slightly detached*

Bells

Perc. *ff*

Fl. & Picc.

Ob.

E♭ Cl.

1st Cl.

2nd & 3rd Cl.

Alto Cl.

Bass Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cornet

2nd Cornet

1st & 2nd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Bells

Perc.

*a2*

Fl. & Picc.

Ob.

E♭ Cl.

1st Cl.

2nd & 3rd Cl.

Alto Cl.

Bass Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cornet

2nd Cornet

1st & 2nd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Bells

Perc.

Fl. & Picc.

Ob.

Eb Cl.

1st Cl.

2nd & 3rd Cl.

Alto Cl.

Bass Cl.

Bsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Cornet

2nd Cornet

1st & 2nd Trpt.

1st & 2nd Hn.

3rd & 4th Hn.

1st & 2nd Trom.

3rd Trom.

Euph.

Tuba

Bells

Perc.

*div.*

*a2*

Not valid for performance only.

- 29 -

Fl. & Picc.  
Ob.  
Eb Cl.  
1st Cl.  
2nd & 3rd Cl.  
Alto Cl.  
Bass Cl.  
Bsn.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
1st Cornet  
2nd Cornet  
1st & 2nd Trpt.  
1st & 2nd Hn.  
3rd & 4th Hn.  
1st & 2nd Trom.  
3rd Trom.  
Euph.  
Tuba  
Bells  
Perc.

Not valid for performance

162 163 164 - 30 - 165 166 167