



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 4 *~* No. 60

THE
PRIDE OF
PITTSBURGH
MARCH
[1901]

FULL *~* SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, “The Pride of Pittsburgh” (1901)

The title of this composition was selected in a contest sponsored by Pittsburgh newspapers, but inasmuch as the march was never published Sousa subsequently used at least three other titles when programming it with the Sousa Band. These were “The Belle of Pittsburgh,” “Homage to Pittsburgh,” and “Homage to Nevin and Foster.” The march was written for the dedication of Music Hall at the Western Pennsylvania Exposition (Pittsburgh Exposition) and included melodies by two Pittsburgh composers, Stephen Foster and Ethelbert Nevin. Foster’s “Come Where My Love Lies Dreaming” and Nevin’s “Narcissus” were the melodies used.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 78. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

“The Complete Marches of John Philip Sousa” appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa’s musicians or changes modeled on the customary practices of “The March King” in his own performances.

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa’s marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and “The March King’s” brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

The Pride of Pittsburgh is one of a handful of “grand marches” penned by Sousa. Although different in form, scope, and texture than his typical “trio,” “patrol,” or “bugle strain” marches, some of the same traditional dynamic alterations may be applied to these selections. The recommended tempo is between 104-108 bpm.

Introduction (m. 1-8): The original notation of the sixteenth notes in the fanfare figures first found in m. 1 in the brass and m. 2 in the woodwinds leaves some ambiguity as to Sousa’s intention in performance. In this edition, all of these fanfare figures have been matched and tripletized as indicated. These first 8 measures are played with good strength before the dynamic relaxes into the first strain.

First Strain (m. 9-24): The color and style of the first strain is much more lyrical than the opening fanfare, and some expressive dynamics have been added to enhance this (such as the swell in m. 16).

First Interlude (m. 25-32): These eight measures serve almost like a break strain, with Wagnarian brass figures interrupting the previous melody at *fortissimo*.

Second Strain (m. 33-66): A new, procession-like section follows here, with more expressive dynamics added to highlight the phrasing. Cornets must play, but it is advisable to cut down to one on a part beginning in m. 35 to create a more intimate texture. All may play again beginning in m. 43. This entire section should be done within a basic dynamic of *piano*.

Transition (m. 67-70): This four-measure transition leads back to a repeat of the opening fanfare. Suddenly at *fortissimo* once again, the quarter notes in m. 68-67 and again in m. 70 should be well-accented and spaced just a bit.

First Strain reprise (m. 71-94): The initial fanfare and first melody returns, but this time with an added countermelody in the euphonium and low winds beginning in m. 79. The articulations in this section were very inconsistent in the original parts and have been regulated in this edition. Slurred triplets in one instrument are sometimes followed by articulated triplets in another (e.g. in m. 88); however, this is intentional and designed to differentiate between the simultaneous melodies being presented here.

Transition (m. 95-101): Another series of fanfares lead to the final strain. Horns should be considered *solì* with the half notes in m. 96 and 98. A *mezzo-piano* has been added in m. 100 to facilitate the molto crescendo that follows.

Final strain (m. 101-108): All instruments play at *fortissimo* from here to the end of the march. In a clever compositional twist, Sousa presents all three main melodies that have been heard to this point simultaneously. It is important that all three melodies come through the texture as equal partners.

Coda (m. 109-119): These final fanfares should be played with equal strength to the opening of the march. The last whole note in m. 118 should be played with some room to crescendo to the final accented eighth note to finish the piece.

March

THE PRIDE of PITTSBURGH

Full Score

(1901)

JOHN PHILIP SOUSA

Maestoso.

2 3 4 5 6

Flute

Piccolo

1st & 2nd Oboes

1st & 2nd E \flat Clarinets

Solo B \flat Clarinet

1st B \flat Clarinet

2nd & 3rd B \flat Clarinets

E \flat Alto Clarinet

B \flat Bass Clarinet

1st & 2nd Bassoons

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

Maestoso.

Solo B \flat Cornet

1st & 2nd B \flat Cornets

1st & 2nd B \flat Trumpets

B \flat Flugelhorn

1st & 2nd F Horns

3rd & 4th F Horns

Baritone

1st & 2nd Trombones

Bass Trombone

Tuba

Drums

Timpani & Bells

Temp.

7 8 9 10 11 12 13

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

[illegible]

5

[illegible]

THE PRIDE of PITTSBURGH
Full Score

36

37

38

39

40

41

42

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Orch. Bells

solo
p

1st solo
p

solo
p

pp

solo
p

To Timp.

5

43 44 45 46 47 48 49 50

43

Flute

Picc.

1st & 2nd Obs.

1st & 2nd Eb Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

43

Solo Bb Cor.

1st & 2nd Bb Cors.

1st & 2nd Bb Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Orch. Bells

Temp.

[p] [mf] [pf]

THE PRIDE of PITTSBURGH
Full Score

51 52 53 54 55 56

51

Flute *p* *mf* *8va*

Picc. *p* [*mf*]

1st & 2nd Obs. *p* *mf* *a2*

1st & 2nd E♭ Clars. *p* *mf*

Solo Clar. *p* *mf*

1st Clar. *p* *mf*

2nd & 3rd Clars. *p* *mf*

Alto Clar. *p* *mf*

Bass Clar. *p* *mf*

1st & 2nd Bsns. *p* *mf*

Alto Sax. *p* *mf*

Ten. Sax. *p* *mf*

Bari. Sax. *p* *mf*

51

Solo B♭ Cor. *lightly* *pp* *mf*

1st & 2nd B♭ Cors. *lightly* *pp* *mf*

1st & 2nd B♭ Trpts. *lightly* *pp* *mf*

Flug. *mf*

1st & 2nd Hrns. *p* *mf*

3rd & 4th Hrns. *p* *mf*

Bar. *p* *mf*

1st & 2nd Trbns. *p* *mf*

B. Trbn. *p* *mf*

Tuba *p* *mf*

Perc. *mf*

Timp. [*p* *mf*]

THE PRIDE of PITTSBURGH
Full Score

9

57 58 59 60 61 62 63

59

Flute *[p]* *pp*

Picc. *pp*

1st & 2nd Obs. *[p]* *a2* *pp*

1st & 2nd E♭ Clars. *[p]* *a2* *pp*

Solo Clar. *[p]* *pp*

1st Clar. *[p]* *pp*

2nd & 3rd Clars. *[p]* *pp*

Alto Clar. *[p]* *pp*

Bass Clar. *[p]* *pp*

1st & 2nd Bsns. *[p]* *pp*

Alto Sax. *[p]* *p*

Ten. Sax. *[p]* *p*

Bari. Sax. *[p]* *pp*

59

Solo B♭ Cor. *[p]* *p*

1st & 2nd B♭ Cors. *[p]* *pp*

1st & 2nd B♭ Trpts. *[p]* *pp*

Flug. *[p]*

1st & 2nd Hrns. *[p]* *p*

3rd & 4th Hrns. *[p]* *p*

Bar. *[p]* *p*

1st & 2nd Trbns. *[p]* *p*

B. Trbn. *[p]* *p*

Tuba *[p]* *pp*

Perc. *Tri.* *pp*

Timp. *p*

THE PRIDE of PITTSBURGH
Full Score

64 65 66 67 68 69 70

Flute *f* *[p]* *ff*

Picc. *[f]* *[p]* *ff*

1st & 2nd Obs. *f* *[p]* *ff*

1st & 2nd E♭ Clars. *f* *[p]* *ff*

Solo Clar. *f* *[p]* *ff*

1st Clar. *f* *[p]* *ff*

2nd & 3rd Clars. *f* *[p]* *ff*

Alto Clar. *f* *[p]* *ff*

Bass Clar. *f* *[p]* *ff*

1st & 2nd Bsns. *f* *[p]* *ff*

Alto Sax. *f* *[p]* *ff*

Ten. Sax. *f* *[p]* *ff*

Bari. Sax. *f* *[p]* *ff*

Solo B♭ Cor. *f* *[p]* *ff*

1st & 2nd B♭ Cors. *f* *[p]* *ff*

1st & 2nd B♭ Trpts. *f* *[p]* *ff*

Flug. *f* *[p]* *ff*

1st & 2nd Hrns. *f* *[p]* *ff*

3rd & 4th Hrns. *f* *[p]* *ff*

Bar. *f* *[p]* *ff*

1st & 2nd Trbns. *f* *[p]* *ff*

B. Trbn. *f* *[p]* *ff*

Tuba *f* *[p]* *ff*

Drums *f* *p* *ff*

Perc. *f* *p* *ff*

Timp. *f* *ff*

THE PRIDE of PITTSBURGH
Full Score

11

71 72 73 74 75 76

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

THE PRIDE of PITTSBURGH
Full Score

77 78 79 80 81 82 83

79

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

79

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

13

89

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The page is numbered 87 in the top right corner. The instruments listed on the left side of the page are: Flute, Picc., 1st & 2nd Obs., 1st & 2nd Eb Clars., Solo Clar., 1st Clar., 2nd & 3rd Clars., Alto Clar., Bass Clar., 1st & 2nd Bsns., Alto Sax., Ten. Sax., Bari. Sax., Solo Bb Cor., 1st & 2nd Bb Cors., 1st & 2nd Bb Trpts., Flug., 1st & 2nd Hrns., 3rd & 4th Hrns., Bar., 1st & 2nd Trbns., B. Trbn., Tuba, Perc., and Timp. The score includes musical notation for each instrument, with dynamics such as *p* (piano) and *f* (forte) indicated. A rehearsal mark 87 is present in the top right corner. The page is a high-resolution scan of a printed musical score.

90 91 92 93 94 95

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

[Original part]

15

99

This page of the musical score contains the following parts and their corresponding staves:

- Flute
- Picc.
- 1st & 2nd Obs.
- 1st & 2nd Eb Clars.
- Solo Clar.
- 1st Clar.
- 2nd & 3rd Clars.
- Alto Clar.
- Bass Clar.
- 1st & 2nd Bsns.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Solo Bb Cor.
- 1st & 2nd Bb Cors.
- 1st & 2nd Bb Trpts.
- Flug.
- 1st & 2nd Hrns.
- 3rd & 4th Hrns.
- Bar.
- 1st & 2nd Trbns.
- B. Trbn.
- Tuba
- Perc.
- Timp.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#).

THE PRIDE of PITTSBURGH
Full Score

100 101 102 103 104 105

Flute *[mp]* *[ff]*

Picc. *[mp]* *[ff]*

1st & 2nd Obs. *[mp]* *[ff]*

1st & 2nd Eb Clars. *[mp]* *[ff]*

Solo Clar. *[mp]* *[ff]*

1st Clar. *[mp]* *[ff]*

2nd & 3rd Clars. *[mp]* *[ff]*

Alto Clar. *[ff]*

Bass Clar. *[mp]* *[ff]*

1st & 2nd Bsns. *[mp]* *[ff]*

Alto Sax. *[mp]* *[ff]*

Ten. Sax. *[mp]* *[ff]*

Bari. Sax. *[mp]* *[ff]*

Solo B♭ Cor. *[mp]* *[ff]*

1st & 2nd B♭ Cors. *[mp]* *[ff]*

1st & 2nd B♭ Trpts. *[mp]* *[ff]*

Flug. *[mp]* *[ff]*

1st & 2nd Hrns. *[mp]* *[ff]*

3rd & 4th Hrns. *[mp]* *[ff]*

Bar. *[mp]* *[ff]*

1st & 2nd Trbns. *[mp]* *[ff]*

B. Trbn. *[mp]* *[ff]*

Tuba *[mp]* *[ff]*

Perc. *[mp]* *[ff]*

Timp. *[ff]*

101

4

17

106 107 108 109 109 110 111

Flute

Picc.

1st & 2nd Obs.

1st & 2nd Eb Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo Bb Cor.

1st & 2nd Bb Cors.

1st & 2nd Bb Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

112 113 114 115 116 117 118 119

Flute

Picc.

1st & 2nd Obs.

1st & 2nd Eb Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo Bb Cor.

1st & 2nd Bb Cors.

1st & 2nd Bb Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

March

THE PRIDE of PITTSBURGH

Flute

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

p

p

f

p

p

mf

p

mf

p

pp

THE PRIDE of PITTSBURGH

Flute

2

64 *f* *8va* *[p]* *ff* 67

69 *ff* 71 *8va*

75 *tr* *tr* 79 *p*

81 *tr*

85 *tr* 87 *p*

90

94 95 *f* 6

98 6 3 3 101 *[mp]* *[ff]*

102 *tr*

106 *tr* 109 *tr* *[ff]*

111 *tr* 2 *ff*

Detailed description: This is a musical score for a flute part, spanning measures 64 to 111. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (*f*, *ff*, *p*, *mp*), articulations (*tr* for trills, *8va* for octave up), and performance instructions in brackets (*[p]*, *[ff]*, *[mp]*). Measure numbers are enclosed in boxes. Fingerings (3, 6) and breath marks (wavy lines) are indicated. The piece concludes with a final measure (111) featuring a trill and a double bar line.

March

THE PRIDE of PITTSBURGH

Piccolo

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

p

f

mf

pp

f

ff

[p]

THE PRIDE of PITTSBURGH
Piccolo

2

71 *ff* 3 3 8va 3 3

76 3 3 tr tr 79 [>] *p* 3 3

81 tr 3 3 3 3 3 3

85 87 [< >] *p* tr 3 3 tr

90 3 3 3 3 3 3

94 95 *f* 6 6

98 6 3 3 [mp] 3 3

101 [*ff*] 3 3 3 3 3 3 3 3 3 3

104 3 3 3 3 tr tr tr 3 3 3 3

108 3 3 109 tr tr 2 [*ff*]

115 *ff* 3 3 3 3

Detailed description: This is a musical score for a Piccolo part, spanning measures 71 to 115. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The score includes various musical notations such as triplets (indicated by a '3' and a bracket), trills (marked with 'tr'), and dynamic markings including fortissimo (*ff*), piano (*p*), mezzo-piano (*mp*), and fortissimo in brackets (*[ff]*). Measure numbers are placed in boxes at the beginning of their respective lines. Some measures contain rests or specific articulation marks like accents or breath marks. The piece concludes with a final measure (115) featuring a fortissimo (*ff*) dynamic and a final note with an accent mark.

March

(1901)

Maestoso.

6 *trn* *trn* 9
3 3 [\rceil] *p*

12

Example 12 shows a sequence of notes on a staff with a treble clef and a key signature of one flat. The sequence includes a triplet of eighth notes and a triplet of sixteenth notes.

17

p

[illegible]

39

43

p

46 

50

51

p

55

THE PRIDE of PITTSBURGH

1st Oboe

2

59 *pp*

63 *f* [*p*]

67 *ff* 71

72 *ff*

77 *p* 79

82

87 *p*

93 95 101 [*mp*] [*ff*]

103

108 109 [*ff*] 2

115 *ff*

March

(1901)

Maestoso.

Oboe 1

THE PRIDE of PITTSBURGH

2nd Oboe

2

59 *pp*

63 *f* [*p*]

67 *ff* 71

72 *ff*

77 *p* 79

82

87 *p*

93 95 101 [*mp*] [*ff*]

103

108 109 [*ff*]

115 *ff*

March
THE PRIDE of PITTSBURGH

1st E♭ Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for the 1st E♭ Clarinet part of the march 'The Pride of Pittsburgh' by John Philip Sousa. It is in 2/4 time and E major. The score consists of 59 measures, divided into 11 systems. The first system (measures 1-5) begins with a 'Maestoso.' tempo marking and a forte (ff) dynamic. It features a series of eighth-note triplets. The second system (measures 6-10) includes trills and a piano (p) dynamic. The third system (measures 11-15) continues with trills and piano dynamics. The fourth system (measures 16-20) features a crescendo and piano dynamics. The fifth system (measures 21-25) is marked forte (f) and contains many eighth-note triplets. The sixth system (measures 26-32) includes piano (p) dynamics and a key signature change to E minor. The seventh system (measures 33-38) features piano dynamics and eighth-note patterns. The eighth system (measures 39-45) includes piano (p) and mezzo-forte (mf) dynamics. The ninth system (measures 46-50) features piano (p) dynamics and eighth-note patterns. The tenth system (measures 51-55) includes mezzo-forte (mf) and piano (p) dynamics. The final system (measures 56-59) ends with a pianissimo (pp) dynamic. The score is marked with various dynamics (ff, f, mf, p, pp) and articulations (trills, slurs, accents). Measure numbers 6, 9, 11, 15, 17, 20, 24, 25, 29, 33, 36, 43, 46, 51, 56, and 59 are indicated at the start of their respective lines.

THE PRIDE of PITTSBURGH

1st E♭ Clarinet

2

60 *f*

65 *[p]* *ff* **67**

70 *ff* **71**

76 *[>]* *p* **79**

82

86 *[< >]* *p* **87**

91

95 *f* *6*

99 *[mp]* *[ff]* **101**

103 *tr~*

107 *tr~* *[ff]* **109**

113 *ff* *2*

Detailed description: This is a musical score for the 1st E♭ Clarinet part of 'The Pride of Pittsburgh'. The score is written in treble clef with a key signature of one sharp (F#). It consists of 11 staves of music, numbered 60 to 113. The music features various dynamics including piano (p), fortissimo (ff), mezzo-piano (mp), and fortissimo (ff). There are several trills (tr~) and triplets (3) throughout. Measure numbers 67, 71, 79, 87, 95, 101, and 109 are highlighted in boxes. The score includes a variety of note values, rests, and articulation marks such as accents (>) and breath marks (< >). The piece concludes with a final measure (113) featuring a double bar line and a fermata.

March
THE PRIDE of PITTSBURGH

2nd E♭ Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for the 2nd E♭ Clarinet part of the march 'The Pride of Pittsburgh' by John Philip Sousa. It is in 2/4 time and E major. The score consists of ten staves of music. The first staff begins with a 'Maestoso.' tempo marking and a 'ff' (fortissimo) dynamic. The music features several triplet patterns and trills. Measure numbers 6, 11, 15, 20, 24, 29, 36, 46, 51, and 56 are indicated at the start of their respective staves. Boxed measure numbers 9, 17, 25, 33, 43, and 59 are placed above specific measures. The score includes various dynamic markings: 'ff', 'p' (piano), 'f' (forte), 'mf' (mezzo-forte), and 'pp' (pianissimo). Performance instructions include trills, slurs, and crescendo/decrescendo hairpins. The piece concludes with a 'pp' marking in the final measure.

2nd E♭ Clarinet

[illegible]

March

THE PRIDE of PITTSBURGH

Solo B♭ Clarinet

(1901)

JOHN PHILIP SOUSA

1 **Maestoso.**

ff

7 *tr* *tr* *p*

12

16 *tr* *p*

21

25 *f*

32 *p*

38 *p* *p* 3

47 *mf* *p*

52 *mf*

57 *p* *pp*

March

THE PRIDE of PITTSBURGH

1st B♭ Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

7

9

p

12

17

p

21

25

f

31

33

p

36

41

43

p

48

51

mf

p

54

mf

p

1st B♭ Clarinet

2

59

pp

64

67

f *ff* 3 3 3 3

70

71

ff 3 3 3 3

77

79

p 3

82

3 3 3 3

87

p 3 3 3 3

93

95

f 6 6

98

101

[mp] *[ff]* 3 3 3 3 3 3

102

3 3 3 3 3 3 3 3

106

109

[ff] 3 3 3 3

111

ff 2 3 3 3 3

2nd B \flat Clarinet

60

[p] *ff*

65

71

77

82

87

93

98

102

106

109

111

March

THE PRIDE of PITTSBURGH

3rd B♭ Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

7

12

16

21

25

32

38

43

50

56

ff

p

f

p

mf

pp

THE PRIDE of PITTSBURGH
3rd B♭ Clarinet

2

62 67

[*f*] *p* *ff*

68 71

ff 3 3

74

3 3 3 3

79

p 3 3

84 87

3 3 3 3 *p*

88

3 3 3 3

93 95

f 6 6

98 101

6 3 3 3 *[mp]* *[ff]*

102

3 3 3 3 3 3 *tr*

106 109

3 3 3 3 3 3 *tr* *[ff]*

111

tr 2 *ff* 3 3 3 3

March

THE PRIDE of PITTSBURGH

E♭ Alto Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

7 *ff* [9]

13 [17] *p*

18

25 *f*

30 [33] *p*

36

40 [43] *p* 3

47 [51] *mf* [*p*] [*p*]

52

56 [59] *mf* [*p*] [*pp*]

Detailed description: This is a musical score for the E♭ Alto Clarinet part of the march 'The Pride of Pittsburgh' by John Philip Sousa. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a 'Maestoso' tempo marking. The music features various dynamics including fortissimo (ff), piano (p), forte (f), mezzo-forte (mf), and pianissimo (pp). There are several triplet markings (indicated by a '3' over a group of notes) and phrasing slurs. Measure numbers 7, 13, 18, 25, 30, 36, 40, 47, 52, and 56 are indicated at the start of their respective staves. Boxed measure numbers 9, 17, 33, 43, 51, and 59 highlight specific points in the music. The score concludes with a double bar line and repeat signs.

THE PRIDE of PITTSBURGH

E♭ Alto Clarinet

2

62

[*f*] [*p*]

67

ff 3 3

71

ff

73

3 3 []

79

p 3 3 3 3

84

3 3 3 3 3 3

87

p 3 3 3 3

92

3 3 3 3 3 3

95

6

101

[*ff*] 3 3 3 3

106

3 3 3 3 3 3

109

3 3 3 3

110

[*ff*] 3 3 3 3

115

ff 3 3 3 3

March

THE PRIDE of PITTSBURGH

B♭ Bass Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for B♭ Bass Clarinet in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Maestoso.' The score consists of nine staves of music, with measure numbers 7, 13, 20, 26, 30, 36, 41, 50, and 55 indicated at the start of their respective staves. The music features various musical notations including triplets, slurs, and dynamic markings. The dynamics include fortissimo (ff), piano (p), mezzo-forte (mf), and pianissimo (pp). There are also crescendo and decrescendo hairpins. The score includes repeat signs and first/second endings. The piece concludes with a final double bar line at measure 60.

7 *ff* [3] [3] [3] [3]

13 [9] *p* [3] [3]

20 [17] *p* [3] [3]

26 [25] *ff* 3

30 [33] *p* 3 3 3 3

36 4

41 [43] 4 *p* [mf] [*p*]

50 [51] *p* [3] [3] [3] [3]

55 [59] *mf* [*p*] [*pp*]

B♭ Bass Clarinet

2

61

66

72

78

82

86

90

94

101

108

114

67

71

79

87

95

109

ff

f

p

mp

ff

March

THE PRIDE of PITTSBURGH

1st Bassoon

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

7

3

9

[>] p

12

17

[<] p

19

ff 3

25

3

3

3

3

29

3

3

3

3

3

3

33

p

39

43

3

p

[<] mf

[>] [p]

[<]

51

p

55

59

[<] mf

[>] [p]

[<] pp

THE PRIDE of PITTSBURGH

1st Bassoon

2

60

[f]

65

[p] ff

71

ff

77

[p]

81

86

[p]

90

95

101

[mp] [ff]

102

108

[ff]

114

ff

March

THE PRIDE of PITTSBURGH

2nd Bassoon

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for the 2nd Bassoon part of the march 'The Pride of Pittsburgh' by John Philip Sousa. It is in the key of B-flat major (two flats) and common time (C). The tempo is marked 'Maestoso.' The score consists of ten staves of music, with measure numbers 7, 12, 19, 25, 29, 33, 39, 43, 51, and 55 indicated at the beginning of their respective staves. The music features various dynamics including *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are several triplets and slurs throughout the piece. The score ends with a double bar line at the end of the tenth staff.

2nd Bassoon

2

[illegible]

March

THE PRIDE of PITTSBURGH

E♭ Alto Saxophone

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for E♭ Alto Saxophone in G major (one sharp) and common time (C). It consists of nine staves of music. The first staff begins with a *ff* dynamic and a **Maestoso.** tempo marking. The score includes various musical notations such as triplets, trills, and slurs. Measure numbers 8, 9, 13, 17, 21, 25, 31, 33, 39, 43, 47, 51, and 52 are indicated at the start of their respective staves. Dynamics like *p*, *f*, *mf*, and *[p]* are used throughout. A 'solo' section is marked above measures 33-39. The score concludes with a final measure on the ninth staff.

THE PRIDE of PITTSBURGH

E♭ Alto Saxophone

2

57 [59] *[p]* *p*

63 [67] *f* *[p]* *ff*

69 [71] *ff*

76 [79] *p*

81 *tr*

85 [87] *p*

90

94 [95] *ff* [95] *[mp]* [101] *[ff]*

104

109 *[ff]*

114 *ff*

THE PRIDE of PITTSBURGH

(1901)

JOHN PHILIP SOUSA

Maestoso.

[illegible]

THE PRIDE of PITTSBURGH

B♭ Tenor Saxophone

2

59 *p* *f*

65 [p] *ff*

70 71 *ff* 3 3 3 3

76 79 *p* 3

81 3 3 3 3

86 87 *p* 3 3 3 3

90 3 3 3 3

95 101 *ff* [*mp*] [*ff*] 4 3

104 3 3 3 3

109 [*ff*] 3 3

114 *ff*

March

THE PRIDE of PITTSBURGH

E♭ Baritone Saxophone

(1901)

JOHN PHILIP SOUSA

Maestoso.

6

9

11

17

23

25

27

31

33

38

43

51

52

ff

p

ff

p

mf

p

mf

THE PRIDE of PITTSBURGH

E♭ Baritone Saxophone

2

57 59

[p] *pp*

62

[f] *[p]*

67 71

ff *ff*

73

78 79

[f] *p*

85 87

[f]

92 95

4 *ff* *[mp]*

101

[ff]

108 109

[ff]

113

ff

March

THE PRIDE of PITTSBURGH

Solo B♭ Cornet

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

5

9

p

14

17

p

19

23

25

f

29

33

5

solo

p

40

43

p

47

51

lightly

mf

p

pp

52

56

59

mf

p

THE PRIDE of PITTSBURGH

Solo B♭ Cornet

2

62 67

[*f*] [*p*] *ff* 3 3

68 71

ff 3 3 3 3 3

73 3 3 3 3 3 3 3 3

77 79

[3] *p* 3 3 3 3

83 3 3 3 3 3 3 3 3

87

p 3 3 3 3 3 3 3 3

92 95

3 3 *f* 3 3 3 3

97 101

3 3 3 3 3 3 3 3 [*mp*] [*ff*]

102

109

sol *a2* [*ff*] 3 3 3 3 3 3 3 3

107 3 3 3 3 3 3 3 3

113

March

THE PRIDE of PITTSBURGH

1st B♭ Cornet

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff **p** **f** **pp** **mf** **[p]** **[f]**

5 9 17 25 31 33 43 45 51 54 59 60 65

THE PRIDE of PITTSBURGH

1st B♭ Cornet

2

71 *ff*

75

79 *p*

85 *p*

87

90

94 *f*

95

98 *[mp]* *[ff]*

101

103

108 *[ff]*

109

113

March

THE PRIDE of PITTSBURGH

2nd B♭ Cornet

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

p

f

pp

mf

f

pp

ff

THE PRIDE of PITTSBURGH

2nd B \flat Cornet

2

71 *ff*

75

79 *p* Play

85 *p*

90

94 *f*

98 *[mp]* *[ff]*

101

103

108 *[ff]*

109

113

March

THE PRIDE of PITTSBURGH

1st B♭ Trumpet

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for the 1st B♭ Trumpet part of the march 'The Pride of Pittsburgh' by John Philip Sousa. It is in 2/4 time and G major. The score consists of nine staves of music. The first staff begins with a 'Maestoso.' tempo marking and a 'ff' (fortissimo) dynamic. It features several triplet markings (indicated by a '3' over a bracket) and a 'ff' dynamic. The second staff continues the triplet pattern. The third staff starts at measure 9 with a 'p' (piano) dynamic. The fourth staff starts at measure 17, also with a 'p' dynamic. The fifth staff starts at measure 25 with a 'f' (fortissimo) dynamic and continues with triplet markings. The sixth staff starts at measure 30, includes a repeat sign at measure 33, and ends at measure 43 with a 'p' dynamic. The seventh staff starts at measure 45, includes a 'mf' (mezzo-forte) dynamic and a 'p' (piano) dynamic marking. The eighth staff starts at measure 51 with a 'pp' (pianissimo) dynamic and a 'lightly' instruction. The ninth staff starts at measure 54, includes a 'mf' dynamic, and ends at measure 59 with a 'pp' dynamic. The final staff starts at measure 60 and ends with a 'f' dynamic. The score includes various musical notations such as triplets, dynamics, and articulation marks.

5

9

17

25

30

33

43

45

51

54

59

60

ff

p

p

f

p

mf

p

pp

mf

pp

f

[*mf*]

[*p*]

[*pp*]

[*f*]

THE PRIDE of PITTSBURGH

1st B♭ Trumpet

2

65 67

[p] *ff*

71 *ff*

75

79 *p*

86 87 *p*

92 95 *f*

97 *f* *[mp]* *[ff]* 101

102

108 109 *[ff]*

113

March

THE PRIDE of PITTSBURGH

2nd B♭ Trumpet

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for a 2nd B♭ Trumpet part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Maestoso.' and the initial dynamic is 'ff'. The score consists of nine staves of music. The first staff contains measures 1 through 4, featuring eighth and sixteenth notes with triplets. The second staff contains measures 5 through 8, continuing the melodic line. The third staff, starting at measure 9, is a whole rest, indicating the player should not play. The fourth staff, starting at measure 17, is also a whole rest. The fifth staff, starting at measure 25, features a series of eighth notes with triplets, marked with a 'f' dynamic. The sixth staff contains measures 30 through 43, with a repeat sign between measures 33 and 43. The seventh staff, starting at measure 45, continues the melodic line with a 'mf' dynamic and a crescendo. The eighth staff, starting at measure 51, is marked 'lightly' and 'pp', featuring a series of eighth notes. The ninth staff, starting at measure 54, continues the melodic line with a 'mf' dynamic and a crescendo. The final staff, starting at measure 60, concludes the piece with a 'f' dynamic and a crescendo.

ff

5

9

p

17

p

25

f

30

33

10

43

p

45

51

lightly

pp

54

mf

59

pp

60

f

THE PRIDE of PITTSBURGH

2nd B♭ Trumpet

2

65 67

[p] *ff*

71 *ff*

75

79 *p*

86 87 *p*

92 95 *f*

97 *f* 101 [*mp*] [*ff*]

102

108 109 [*ff*]

113

March

THE PRIDE of PITTSBURGH

B♭ Flugelhorn

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

5

9

p

13

17

p

21

25

33

solo

p

43

p

49

[*p*]

51

55

[*mf*]

[*p*]

59

63

[*f*]

[*p*]

THE PRIDE of PITTSBURGH

B♭ Flugelhorn

2

67 *ff* 3 3

71 *ff* 3 3

72 3 3 3 3 3 3

75 3 3 3 3 3 3 [3]

79 8 87 *p* 3 3

90 3 3 3 3 3 3

94 3 3 95 *f* 3 3 3 3 3 3

98 3 3 3 3 3 3 [mp] [ff]

101 3 3 3 3 3 3

102 3 3 3 3 3 3

107 3 3 3 109 *ff* 3 3 3 3 3 3

113 3 3 3 3 3 3

Detailed description: This is a musical score for a B♭ Flugelhorn, spanning measures 67 to 113. The key signature is one sharp (F#). The score is written on a single staff. Measures 67-71 show a sequence of eighth-note triplets, starting with a forte (ff) dynamic. Measures 72-75 continue with eighth-note triplets. Measure 76 has a triplet of eighth notes followed by a triplet of sixteenth notes. Measures 77-81 show a mix of eighth and sixteenth notes, with a piano (p) dynamic in measure 79. Measures 82-87 are marked with a large '8' above the staff. Measures 88-93 continue with eighth and sixteenth notes, with a forte (f) dynamic in measure 95. Measures 94-97 show eighth-note triplets. Measures 98-101 feature a crescendo from mezzo-piano (mp) to fortissimo (ff), marked with a hairpin and a bracket. Measures 102-106 continue with eighth-note triplets. Measures 107-109 show eighth-note triplets, with a fortissimo (ff) dynamic in measure 109. Measures 110-113 conclude the passage with eighth-note triplets and a final flourish.

March

(1901)

JOHN PHILIP SOUSA

18



Musical notation for measure 18, showing a treble clef and a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

24

25

f

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

29

3 3 3 3 3 3 3 3 3 3 3 3

33

2

p

36

43

p

48 51

mf [*p*] *p*

[illegible]

THE PRIDE of PITTSBURGH
1st F Horn

2

65 67

[*p*] *ff*

71 *ff* 3 3 3 3

76 79 [*p*]

81 []

87 *p*

93 95 *ff* *ff*

100 101 [*mp*] [*ff*] 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

106 109 [*ff*] 3 3 3 3 3 3

112 2 3 3 3 3 3 3 3

March

THE PRIDE of PITTSBURGH

2nd F Horn

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for the 2nd F Horn part of the march 'The Pride of Pittsburgh'. It is in common time (C) and begins with a **Maestoso.** tempo marking. The score consists of nine staves of music, with measure numbers 6, 12, 18, 24, 29, 36, 48, and 56 indicated at the start of their respective staves. The music features various dynamic markings including *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *f* (forte) at the end. There are also crescendo and decrescendo hairpins. The score includes several triplet markings (three beamed eighth notes) and some sixteenth-note passages. Rehearsal marks are enclosed in boxes with numbers: 9, 17, 25, 33, 43, 51, and 59. The key signature has one flat (Bb), and the time signature is common time (C). The score ends with a final *f* (forte) dynamic and a crescendo hairpin.

THE PRIDE of PITTSBURGH
2nd F Horn

2

65 67

[*p*] *ff*

71 *ff*

76 79 [*p*]

81

87 *p*

93 95 *ff* *ff*

100 101 [*mp*] [*ff*]

106 109 [*ff*]

112 2

March

THE PRIDE of PITTSBURGH

3rd F Horn

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for the 3rd F Horn part of the march 'The Pride of Pittsburgh' by John Philip Sousa. It is in common time (C) and features a variety of musical notations including triplets, slurs, and dynamic markings. The score is divided into measures, with measure numbers 6, 12, 18, 24, 29, 36, 48, and 56 marked at the beginning of their respective lines. Boxed measure numbers 9, 17, 25, 33, 43, 51, and 59 indicate specific points of interest. Dynamic markings include *ff* (fortissimo), *p* (piano), *f* (forte), and *mf* (mezzo-forte). Performance instructions such as *[>]*, *[< >]*, and *[p]* are used to indicate phrasing and articulation. The score concludes with a final *f* (forte) dynamic marking.

ff

6

9

[>] p

12

17

[< >] p

18

24

25

f

29

33

2

p

36

43

4

p *[< >]*

48

51

4

mf *[p]* *p* *[< >]*

56

59

4

mf *[p]* *p* *[< >] f* *[>]*

THE PRIDE of PITTSBURGH

3rd F Horn

2

65 67

[*p*] *ff*

71

ff

76 79

[\rceil] *p*

81

[\rceil \rceil]

87

p

93 95

ff *ff*

100 101

[*mp*] [*ff*]

106 109

[*ff*]

112

2

March

THE PRIDE of PITTSBURGH

4th F Horn

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for the 4th F Horn part of the march 'The Pride of Pittsburgh' by John Philip Sousa. It consists of nine staves of music. The first staff begins with a treble clef, a common time signature (C), and a 'Maestoso.' tempo marking. The music starts with a rest, followed by a series of eighth notes with triplets marked above them. A dynamic marking of *ff* (fortissimo) is placed below the first staff. The second staff begins at measure 6 and includes a crescendo hairpin and a dynamic marking of *p* (piano). The third staff begins at measure 12 and includes a decrescendo hairpin and a dynamic marking of *p*. The fourth staff begins at measure 18. The fifth staff begins at measure 24 and includes a dynamic marking of *f*. The sixth staff begins at measure 29 and includes a dynamic marking of *p*. The seventh staff begins at measure 36 and includes a dynamic marking of *p*. The eighth staff begins at measure 48 and includes dynamic markings of *mf* (mezzo-forte) and *p*. The ninth staff begins at measure 56 and includes dynamic markings of *mf*, *p*, and *f*. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes, as well as triplet markings and dynamic markings.

ff

p

p

f

p

p

mf *p*

mf *p* *f*

THE PRIDE of PITTSBURGH
4th F Horn

2

65 67

[p] *ff*

71 *ff* 3 3 3 3 3 3

76 79 [\rceil] *p*

81 [\rceil]

87 *p*

93 95 *ff* *ff*

100 101 [*mp*] [*ff*] 3

106 3 3 3 3 3 3 3 3 3 3 109 [*ff*] 3 3 3 3

112 3 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3

March

THE PRIDE of PITTSBURGH

Baritone

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

7

9

13

17

19

25

29

33

40

43

45

51

59

p

mf

[p]

THE PRIDE of PITTSBURGH

Baritone

2

61

[*f*] [*p*]

66

67 4 71

ff

75

79

p

80

85

87

p

89

94

95

ff

100

101

[*mp*] [*ff*]

104

109

ff

114

3

March

THE PRIDE of PITTSBURGH

Baritone, T.C.

(1901)

JOHN PHILIP SOUSA

Maestoso.

7

9

13

17

19

25

29

33

40

43

45

51

55

59

ff

p

ff

p

mf

p

THE PRIDE of PITTSBURGH
Baritone, T.C.

2

61

[*f*] [*p*]

66

67 71

ff

75

79

p

80

85

87

p

89

94

95

ff

100

101

[*mp*] [*ff*]

104

109

ff

114

March

THE PRIDE of PITTSBURGH

1st Trombone

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for the 1st Trombone part of the march 'The Pride of Pittsburgh'. It is in the key of B-flat major (two flats) and common time (C). The tempo is marked 'Maestoso.' and the initial dynamic is 'ff' (fortissimo). The score consists of nine staves of music, with measure numbers 7, 14, 21, 26, 29, 33, 43, 45, and 51 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and triplets. There are several dynamic markings throughout, including 'ff', 'p' (piano), and 'mf' (mezzo-forte). The score includes performance instructions such as 'ff', 'p', and 'mf', as well as articulation marks like 'p' and 'mf' in brackets. The piece concludes with a double bar line at the end of the final staff.

THE PRIDE of PITTSBURGH

1st Trombone

2

59 **4**

p [*f*] [*p*]

67 **71**

ff

72

ff

78 **79** **6** **87**

[*p*] [*p*]

89

ff

95

ff

99 **101**

[*ff*]

104

ff

109

ff

114

ff

March

THE PRIDE of PITTSBURGH

2nd Trombone

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for the 2nd Trombone part of the march 'The Pride of Pittsburgh'. It is in the key of B-flat major (two flats) and 2/4 time. The tempo is marked 'Maestoso.' (moderately slow). The score consists of nine staves of music, with measure numbers 1 through 51 indicated. The first staff begins with a *ff* (fortissimo) dynamic. The second staff includes a crescendo hairpin and a *p* (piano) dynamic. The third staff includes a decrescendo hairpin and a *p* dynamic. The fourth staff features a *ff* dynamic and a triplet of eighth notes. The fifth staff contains several triplet markings. The sixth staff continues with triplet markings. The seventh staff has a *p* dynamic and a long melodic line spanning measures 33 to 43. The eighth staff includes a *mf* (mezzo-forte) dynamic and a decrescendo hairpin. The ninth staff begins with a *p* dynamic and a decrescendo hairpin, followed by a *mf* dynamic and a crescendo hairpin, and ends with a *p* dynamic.

THE PRIDE of PITTSBURGH
2nd Trombone

2

59 ⁴
p [*f*] [*p*]

67 *ff* 71

72 *ff*

78 79 6 87
[*p*] [*p*]

89 *ff*

95 3 3 3 3 3 3

99 101 [*ff*]

104

109 *ff* 3 3

114

THE PRIDE of PITTSBURGH
Bass Trombone

2

64 67

f *[p]* *ff*

69 71

ff

75 79 6

p

87

ff

95

3 3 3 3 3 3

99 101

[mp] *[ff]*

103

ff 3

109

107 *ff* 3

111

3

115

This musical score is for the Bass Trombone part of 'The Pride of Pittsburgh'. It consists of nine staves of music, each starting with a measure number. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (f, ff, p, mp), articulation (accents, slurs), and fingerings (triplets, 3). Measure numbers are placed at the beginning of each staff and within the staves to indicate specific measures. Some measure numbers are enclosed in boxes. The score ends with a double bar line and a fermata on the final note.

March
THE PRIDE of PITTSBURGH

Tuba

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score is written for the Tuba part of the march 'The Pride of Pittsburgh' by John Philip Sousa. It is in 2/4 time and B-flat major. The score consists of 51 measures, divided into systems of five measures each. The notation includes various musical symbols such as rests, eighth notes, quarter notes, and triplet markings. Dynamics include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). The score is marked 'Maestoso.' and includes a key signature of one flat (B-flat) and a time signature of 2/4. The score is divided into systems of five measures each, with measure numbers 7, 13, 19, 25, 29, 33, 37, 42, 48, and 51 indicated at the start of their respective systems. The score includes various musical symbols such as rests, eighth notes, quarter notes, and triplet markings. Dynamics include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). The score is marked 'Maestoso.' and includes a key signature of one flat (B-flat) and a time signature of 2/4.

THE PRIDE of PITTSBURGH

Tuba

2

54 59

p [*mf*] [*p*] *pp*

60

64 67

f [*p*] *ff*

69 71

ff [*p*] [*p*] [*p*] [*p*]

75 79

p

81 87

ff

88

95

mp

101

ff

109

108

ff

114

This musical score is for the Tuba part of 'The Pride of Pittsburgh'. It consists of ten staves of music, each beginning with a measure number. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as rests, eighth notes, quarter notes, and sixteenth notes. Dynamic markings like *p* (piano), *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano) are used throughout. Performance instructions in brackets, such as [*mf*] and [*p*], indicate specific playing techniques. Rehearsal marks are indicated by boxed numbers: 59, 67, 71, 79, 87, 95, 101, 109. Some measures contain triplets, marked with a '3' and a bracket. The score ends with a double bar line and repeat dots at measure 114.

March

(1901)

JOHN PHILIP SOUSA

Maestoso.

This musical score is for the first system of 'The Swan' by Saint-Saëns, measures 1 through 114. It is written for a single melodic line on a grand staff (treble and bass clefs). The tempo is marked 'Maestoso'. The key signature has one sharp (F#). The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and full notes, often beamed together. Dynamic markings include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *mp* (mezzo-piano). Performance instructions include 'Tri.' (trills) and 'Drums' (drum rolls). Measure numbers 9, 17, 25, 31, 33, 43, 51, 59, 64, 71, 79, 87, 95, 101, 106, 109, and 114 are indicated in boxes. Some measures contain fingerings (e.g., 8, 10, 5, 2, 5, 2). The score ends with a double bar line and repeat signs.

March
THE PRIDE of PITTSBURGH

Timpani & Bells

(1901)

JOHN PHILIP SOUSA

Maestoso.
Timp.

9 8

17 8 25

31 33 Bells *p*

35

39 43 4 51 4 2 4 2

[*p* < *mf*] [*p* < *mf*]

59 4 67 71

[*p* < *f*] *ff* *ff*

74 79 8 87

p

90 95 3 101 3

ff *ff*

[Original part]

103

109 2

ff *ff*