



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 4 *of* No. 73

THE  
PATHFINDER  
OF PANAMA  
MARCH

(1915)

FULL *of* SCORE

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

## March, “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; it shortened the ocean voyage between San Francisco and New York by 8,000 miles.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 76. Used by permission.

### Editorial Notes

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

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

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

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

**Introduction (m. 1-4):** The recommended tempo is 120 bpm. The first cymbal crash may ring along with the roll in the snare drum, but the final crash in m. 4 should be choked.

**First Strain (m. 4-21):** The dynamic shape of this strain is very important and should be followed closely, creating “waves” of sound throughout. The crescendo in m. 17 is added to Sousa’s original dynamics to arrive at *forte* before the *subito mezzo-forte* in the repeat.

**Second Strain (m. 21-55):** The second strain is twice as long as the first and contains great variety of color and texture. Piccolo E-flat clarinet, cornets, trombones, and cymbals should *tacet* first time and all others perform in *piano*. Even at the soft dynamic, all of the capped and accent notes should be crisply articulated and clearly heard the first time. The stylized rolls and accents in the snare drum part in m. 38-44 are especially interesting and should also be clearly heard. The added

crescendo starting in m. 46 leads to a *mezzo-forte* first time. All instruments rejoin with a *subito fortissimo* in m. 53 and the percussion plays vigorous accents as indicated throughout the strain the second time. The dynamic drops once again in m. 45 to facilitate a final crescendo back to *fortissimo* before the trio.

**Trio (m. 55-71):** The unusually long second strain makes the sixteen-measure trio seem short. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more, and all others play in *piano*. Even in the soft dynamic, the accents on second beats throughout this trio are important. *Of special note: it is unclear in the original parts what accidentals apply to the grace notes in the melody in m. 68-70 and the corresponding figures in the last strain. In this edition, the first and last measures of these three are played the same with a natural 6<sup>th</sup> and 7<sup>th</sup> degree of the scale. Only the middle measure applies flats to the two grace notes.*

**Break Strain (m. 71-87):** All instruments rejoin in m. 71, beginning with the *fortissimo* low brass pick up notes. Cymbals are choked in m. 76 and 84 to clear the way for the cornet/trumpet fanfares, and a *tutti diminuendo* is played first time in m. 87 to set up the final strain.

**Final Strain (m. 88-121):** Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more, and clarinets all play one octave lower than the original parts first time, as indicated. Note that the melody is carried only by the alto saxophone and euphonium first time, as the clarinets have the obbligato part with the rest of the upper winds. All instruments rejoin in m. 119 for the repeat of the break strain. It is played exactly as before, save for a crescendo this time in m. 87, leading to a *tutta forza* statement of the final strain. Several *sfz* accents are added to the percussion parts this time through to punctuate the accents in the melody.

# March

# THE PATHFINDER OF PANAMA

Full Score

(1915)

JOHN PHILIP SOUSA

2 3 4 5 6 7 8 9 10

March Tempo.

Piccolo

1st & 2nd Flutes

1st & 2nd Oboes

E♭ Clarinet

Solo or 1st B♭ Clarinet

2nd & 3rd B♭ Clarinets

E♭ Alto Clarinet (optional)

B♭ Bass Clarinet

1st & 2nd Bassoons

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

March Tempo.

E♭ Cornet (optional)

Solo B♭ Cornet

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd F Horns

3rd & 4th F Horns

Euphonium

1st & 2nd Trombones

Bass Trombone

Tuba

Drums & Bells

Harp (optional)

The image displays a full score for the march 'The Pathfinder of Panama' by John Philip Sousa. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into two systems, each starting with a 'March Tempo.' marking. The first system includes staves for Piccolo, 1st & 2nd Flutes, 1st & 2nd Oboes, E♭ Clarinet, Solo or 1st B♭ Clarinet, 2nd & 3rd B♭ Clarinets, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes staves for E♭ Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets, 1st & 2nd F Horns, 3rd & 4th F Horns, Euphonium, 1st & 2nd Trombones, Bass Trombone, Tuba, Drums & Bells, and Harp (optional). The score features various dynamic markings such as *ff*, *mf*, *f*, and *cresc. molto*. A specific instruction '[Play upper notes]' is present for the Bass Trombone part. The page number '10' is visible in the top right corner.

# THE PATHFINDER OF PANAMA

## Full Score

	11	12	13	14	15	16	17	18	19	20	21
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The score is divided into measures 11 through 21. It features a variety of woodwind and brass instruments, along with percussion and harp. The dynamics are marked as *ff*, *mf*, *f*, and *mf*. Performance markings include *[cresc.]*, *[f]*, *[mf]*, *[p]*, and *[p]ff*. There are first and second endings at the end of the page, with the second ending marked *[2nd X only]*. A *[tacet]* instruction is present for the Piccolo at the beginning of measure 21. Lower notes for the 1st Clarinet and 1st Bassoon are marked with 'X' in measure 21.

THE PATHFINDER OF PANAMA  
Full Score

22 23 24 25 26 27 28 29 30 31 32

[2nd X only]  
Picc. *(ff)* 2nd X

1st & 2nd Flts. *(ff)* 2nd X

1st & 2nd Obs. *(ff)* 2nd X

E♭ Clar. *(ff)* 2nd X

Solo or 1st Clar. *(ff)* 2nd X

2nd & 3rd Clars. *(ff)* 2nd X

Alto Clar. *(ff)* 2nd X

Bass Clar. *[p]:ff*

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

Alto Sax. *(ff)* 2nd X

Ten. Sax. *(ff)* 2nd X

Bari. Sax. *[p]:ff*

E♭ Cor. *(ff)* 2nd X

Solo B♭ Cor. *(ff)* 2nd X

1st B♭ Cor. *(ff)* 2nd X

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

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

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

Euph. *(ff)* 2nd X

1st & 2nd Trbns. *[p]:ff* [2nd X only] a2

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

Tuba *[p]:ff*

Drums/Bells *[p]:ff* [Cym. 2nd X only] [p] (2nd X)

Harp *[p]:ff*

THE PATHFINDER OF PANAMA  
Full Score

33 34 35 36 37 38 39 40 41 42 43

Picc.  
1st & 2nd Flts.  
1st & 2nd Obs.  
E♭ Clar.  
Solo or 1st Clar.  
2nd & 3rd Clars.  
Alto Clar.  
Bass Clar.  
1st & 2nd Bsns.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
E♭ Cor.  
Solo B♭ Cor.  
1st B♭ Cor.  
2nd & 3rd B♭ Cors.  
1st & 2nd Hrns.  
3rd & 4th Hrns.  
Euph.  
1st & 2nd Trbns.  
B. Trbn.  
Tuba  
Drums/Bells  
Harp

THE PATHFINDER OF PANAMA  
Full Score

44 45 46 47 48 49 50 51 52 53 54 55

Picc. [cresc.] poco a poco [mf, ff] 1. [Play] [ff] 2. [tacet] p

1st & 2nd Flts. [cresc.] poco a poco [mf, ff] [ff] p

1st & 2nd Obs. [cresc.] poco a poco [mf, ff] [ff] p

E♭ Clar. [cresc.] poco a poco [mf, ff] [ff] [Play] [ff] [tacet] p

Solo or 1st Clar. [cresc.] poco a poco [mf, ff] [ff] [loco] [ff] [orig. 8va] p

2nd & 3rd Clars. [cresc.] poco a poco [mf, ff] [ff] [loco] [ff] [orig. 8va] p

Alto Clar. [cresc.] poco a poco [mf, ff] [ff] p

Bass Clar. [cresc.] poco a poco [mf, ff] [ff] p

1st & 2nd Bsns. [cresc.] poco a poco [mf, ff] [ff] p

Alto Sax. [cresc.] poco a poco [mf, ff] [ff] p

Ten. Sax. [cresc.] poco a poco [mf, ff] [ff] p

Bari. Sax. [cresc.] poco a poco [mf, ff] [ff] p

E♭ Cor. [cresc.] poco a poco [mf, ff] 1. [Play] [ff] 2. [tacet] p

Solo B♭ Cor. [cresc.] poco a poco [mf, ff] [ff] [Play] [ff] [tacet] p

1st B♭ Cor. [cresc.] poco a poco [mf, ff] [ff] [Play] [ff] [tacet] p

2nd & 3rd B♭ Cors. [cresc.] poco a poco [mf, ff] [ff] p

1st & 2nd Hrns. [cresc.] poco a poco [mf, ff] [ff] p

3rd & 4th Hrns. [cresc.] poco a poco [mf, ff] [ff] p

Euph. [cresc.] poco a poco [mf, ff] [ff] p

1st & 2nd Trbns. [cresc.] poco a poco [mf, ff] [ff] p

B. Trbn. [cresc.] poco a poco [mf, ff] [ff] p

Tuba [cresc.] poco a poco [mf, ff] [ff] p

Drums/Bells [cresc.] poco a poco [mf, ff] [ff] Bells p

Harp [cresc.] poco a poco [mf, ff] [ff] p



THE PATHFINDER OF PANAMA  
Full Score

56 57 58 59 60 61 62 63 64 65

**TRIO.**  
*llegiero*

Picc. *llegiero* [mp] [p]

1st & 2nd Flts. *llegiero* [mp] [p]

1st & 2nd Obs. *llegiero* [mp] [p]

E♭ Clar. *llegiero* [mp] [p]

Solo or 1st Clar. *llegiero* [mp] [p]

2nd & 3rd Clars. *llegiero* [mp] [p]

Alto Clar. *llegiero* [mp] [p]

Bass Clar. *p* [mp] [p]

1st & 2nd Bsns. *llegiero* [mp] [p]

Alto Sax. *llegiero* [mp] [p]

Ten. Sax. *llegiero* [mp] [p]

Bari. Sax. *p* [mp] [p]

**TRIO.**  
*llegiero*

E♭ Cor. *llegiero* [mp] [p]

Solo B♭ Cor. *llegiero* [mp] [p]

1st B♭ Cor. *llegiero* [mp] [p]

2nd & 3rd B♭ Cors. [tacet] *llegiero* *p* [mp] [p]

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

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

Euph. *llegiero* [mp] [p]

1st & 2nd Trbns. [tacet] *llegiero* *p* [mp] [p]

B. Trbn. [tacet] *llegiero* *p* [mp] [p]

Tuba *p* [mp] [p]

Drums/Bells [- Cym.] [mp] [p]

Harp *p* [mp] [p]

THE PATHFINDER OF PANAMA  
Full Score

66 67 68 69 70 71 72 73 74 75

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

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

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

E♭ Clar. *[mp]* *[ff]* *[Play]*

Solo or 1st Clar. *[mp]* *[ff]* *[loco]*

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

Alto Clar. *[mp]* *[ff]*

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

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

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

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

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

E♭ Cor. *[mp]* *[ff]* *[Play]*

Solo B♭ Cor. *[mp]* *[ff]* *[Play]*

1st B♭ Cor. *[mp]* *[ff]* *[Play]*

2nd & 3rd B♭ Cors. *[mp]* *[ff]* *[Play]*

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

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

Euph. *[mp]* *[ff]*

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

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

Tuba *[mp]* *[ff]*

Drums/Bells *[mp]* *[ff]* *[+ Cyms.]*

Harp *[mp]* *[ff]*

THE PATHFINDER OF PANAMA  
Full Score

76 77 78 79 80 81 82 83 84 85

Picc. *ff*

1st & 2nd Flts. *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

Solo or 1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd & 3rd B♭ Cors. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Euph. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums/Bells *ff*  
[choke] [ch.]

Harp *ff*

# THE PATHFINDER OF PANAMA

## Full Score

86 87 88 89 90 91 92 93 94 95

*Tutta forza* (2nd X)

1st & 2nd Flts. [1st X] [2nd X] [*p*]:*ff* *sim. (stacc.)*

1st & 2nd Obs. [1st X] [2nd X] [*p*]:*ff* *sim. (stacc.)*

E♭ Clar. [1st X] [2nd X] [*p*]:*ff* *sim. (stacc.)*

Solo or 1st Clar. [1st X] [2nd X] [*p*]:*ff* [lower notes 1st X] *sim. (stacc.)*

2nd & 3rd Clars. [1st X] [2nd X] [*p*]:*ff* [lower notes 1st X] *sim. (stacc.)*

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

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

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

Alto Sax. [1st X] [2nd X] [*p*]:*ff*

Ten. Sax. [1st X] [2nd X] [*p*]:*ff*

Bari. Sax. [1st X] [2nd X] [*p*]:*ff*

E♭ Cor. [1st X] [2nd X] [*p*]:*ff* *Tutta forza* (2nd X) [2nd X only]

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

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

2nd & 3rd B♭ Cors. [1st X] [2nd X] [*p*]:*ff* [2nd X only]

1st & 2nd Hrns. [1st X] [2nd X] [*p*]:*ff* *a2*

3rd & 4th Hrns. [1st X] [2nd X] [*p*]:*ff* *a2*

Euph. [1st X] [2nd X] [*p*]:*ff*

1st & 2nd Trbns. [1st X] [2nd X] [*p*]:*ff* [2nd X only] *a2*

B. Trbn. [1st X] [2nd X] [*p*]:*ff* [2nd X only]

Tuba [1st X] [2nd X] [*p*]:*ff*

Drums/Bells [1st X] [2nd X] [*p*]:*ff* (Cym. 2nd X only) <sup>(8)</sup>

Harp [1st X] [2nd X] [*p*]:*ff*

THE PATHFINDER OF PANAMA  
Full Score

96

97

98

99

100

101

102

103

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

THE PATHFINDER OF PANAMA  
Full Score

104 105 106 107 108 109 110 111 112

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with eighth notes.
- 1st & 2nd Flts.**: Flutes, playing a melodic line with eighth notes.
- 1st & 2nd Obs.**: Oboes, playing a melodic line with eighth notes.
- E♭ Clar.**: Clarinet in E-flat, playing a melodic line with eighth notes.
- Solo or 1st Clar.**: Clarinet in B-flat (Solo or 1st), playing a melodic line with eighth notes.
- 2nd & 3rd Clars.**: Clarinet in B-flat (2nd & 3rd), playing a melodic line with eighth notes.
- Alto Clar.**: Clarinet in C (Alto), playing a melodic line with eighth notes.
- Bass Clar.**: Clarinet in B-flat (Bass), playing a melodic line with eighth notes.
- 1st & 2nd Bsns.**: Bassoons, playing a melodic line with eighth notes.
- Alto Sax.**: Saxophone in C (Alto), playing a melodic line with eighth notes.
- Ten. Sax.**: Saxophone in B-flat (Tenor), playing a melodic line with eighth notes.
- Bari. Sax.**: Saxophone in B-flat (Baritone), playing a melodic line with eighth notes.
- E♭ Cor.**: Cor Anglais in E-flat, playing a melodic line with eighth notes.
- Solo B♭ Cor.**: Cor Anglais in B-flat (Solo), playing a melodic line with eighth notes.
- 1st B♭ Cor.**: Cor Anglais in B-flat (1st), playing a melodic line with eighth notes.
- 2nd & 3rd B♭ Cors.**: Cor Anglais in B-flat (2nd & 3rd), playing a melodic line with eighth notes.
- 1st & 2nd Hrns.**: Horns in B-flat (1st & 2nd), playing a melodic line with eighth notes.
- 3rd & 4th Hrns.**: Horns in B-flat (3rd & 4th), playing a melodic line with eighth notes.
- Euph.**: Euphonium, playing a melodic line with eighth notes.
- 1st & 2nd Trbns.**: Trombone in B-flat (1st & 2nd), playing a melodic line with eighth notes.
- B. Trbn.**: Trombone in B-flat (Baritone), playing a melodic line with eighth notes.
- Tuba**: Tuba, playing a melodic line with eighth notes.
- Drums/Bells**: Percussion, playing a rhythmic pattern with cymbals and snare.
- Harp**: Harp, playing a melodic line with eighth notes.

The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark (24) is present in the Drums/Bells part at measure 111.

THE PATHFINDER OF PANAMA  
Full Score

113 114 115 116 117 118 119 120 121

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp