



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 2



No. 35

THE
PICADOR

MARCH

[1889]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The Picador” (1889)

“The Picador” was one of several marches sold outright to the publisher, Harry Coleman, for \$35 each. That sum included arrangements for band, orchestra, and piano.

The frontispiece of the original sheet music depicts a bullfight scene with a picador in action. If the mild mannered Sousa had seen a bullfight before composing this march, he would surely have chosen another title. After witnessing a bullfight while on vacation in Mexico, he was shocked by what he had seen and thereafter referred to bullfighting as a worthless and unfair sport.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 77. 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 Volume 2 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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.”

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. In many instances these indications appear side-by-side with the original markings. 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 and First Strain (m. 1-20): The eighth notes in the first measure should be very staccato, with good accents in m. 2 and 3. The cymbals are choked after beat two in m. 3. Most of the dynamic shaping in this first strain is original, but arrival dynamics to *forte* were added at the end of the crescendo in m. 9-10 and an additional *crescendo* was added to *forte* in m. 17-18.

Second Strain (m. 21-37): This strain begins with a *subito fortissimo* and then softens slightly for the bulk of the melody. The *fortissimo* returns again in m. 29 and m. 34, along with an added percussion accent on beat two of m. 36. This strain is performed the same both times through and be sure the alternating whole notes in the cornets and trombones can be heard throughout.

Trio (m. 35-70): The dynamic should be reduced to no louder than *mezzo-piano* here and piccolo, E-flat clarinet, cornets and trombones are *tacet*. All clarinet parts are played down the octave as indicated by the small notes. Additionally, the bells double the trio melody and the percussion battery can be taken out entirely here. The trio melody repeats starting in m. 54, this time at a *piano* dynamic. Up until this point, euphonium may also be *tacet* (which is unusual in a trio) because Sousa adds a counter line led by the euphonium that is made all the more effective if the instrument waits to enter here. A *tutti* crescendo is written in m. 65 to *mezzo-forte* with an accent for the last four measures of the trio.

Break-up strain (m. 70-86): All instruments rejoin in *fortissimo* starting in m. 70. The cymbal and bass drum hits in m. 71 and 75 can be made to let ring, but the one in m. 85 should be choked. An important percussion accent is added to m. 79 and 81 to punctuate the chords in the rest of the band. All quarters should be well-marked by all and take care not to allow this strain to rush.

Final Strain (m. 87-end): The pick-up notes in m. 86 are *subito piano* with the clarinets playing down the octave as indicated by the small notes. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* starting here first time through. Because all upper winds have the obbligato line, the melody is carried entirely by the euphonium and saxophones first time. All instruments rejoin at *fortissimo* in m. 102 for the repeat of the break-up strain, which is performed exactly as before. At m. 87 all play *fortissimo* and at the higher octave for the final time through. The percussion has a final *sffz* in m. 98 the second time through to match the accent in the band.

Of special note: While the E-flat cornet part is optional in this march (and most Sousa marches), the part has the wonderful quarter note counter line in the last strain with oboe, alto saxophone, and alto clarinet. When an E-flat cornet is available, it makes this passage much more audible during the final time through the last strain.

March
THE PICADOR

Flute/Piccolo

(1889)

JOHN PHILIP SOUSA

March Tempo.

ff *mf* *[f]* *ff* *[ff]* *[f]* *ff* *[mp]mf* *[mf]* *[p]* *[mf]* *[+ Picc.]* *ff* *ff* *[p]-ff* *[p]-ff*

9

17

25

32

39 **TRIO.**

50

61

71

82 *Picc. 2nd X only*

90

97

March
THE PICADOR

Oboe

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

25

32

39 **TRIO.**

49

59

69

78

87

95

March
THE PICADOR

E♭ Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

March

THE PICADOR

Solo or 1st B \flat Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

34

44

55

66

75

84

91

97

ff *mf* *[f]* *[mf]* *[f]* *ff* *[f]* *TRIO.* *[Play lower notes]* *[mp]* *[mf]* *[mf]* *[p]* *[mf]* *ff* *[p]* *-ff* *1.* *2.*

March
THE PICADOR

2nd B \flat Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

34

44

55

66

75

84

91

97

TRIO.
[Play lower notes]

1. 2.

1. 2.

1. 2.

March THE PICADOR

3rd B \flat Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

34

44

55

66

75

84

91

97

TRIO.
[Play lower notes]

ff **mf** **f** **[ff]** **[f]** **[mp]mf** **[mf]** **[p]** **[mf]** **ff** **ff** **[p]-ff**

1. 2. 1. 2.

[*f*] [*mf*] [*f*] [*ff*] [*f*] [*mp*] [*mf*] [*mf*] [*p*] [*mf*] [*ff*] [*p*]-*ff*

[lower notes 1st X]

1. 2.

March
THE PICADOR

E♭ Alto Clarinet
[optional]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of 10 staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[ff]*, *[mp]mf*, *[p]*, and *[p]-ff*. It features first and second endings, a section labeled "TRIO" starting at measure 37, and numerous accents and slurs. The piece concludes with a double bar line and repeat signs.

March
THE PICADOR

B \flat Bass Clarinet
[optional]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B \flat Bass Clarinet and consists of 95 measures. It begins with a treble clef and a common time signature. The first staff (measures 1-8) starts with a *ff* dynamic and includes a first ending bracket. The second staff (measures 9-18) features a *f* dynamic and a *mf* dynamic. The third staff (measures 19-28) includes first and second endings, with *f* and *ff* dynamics. The fourth staff (measures 29-37) continues with *ff* and *f* dynamics. The fifth staff (measures 38-46) is the start of the TRIO section, marked with *[mp]mf*. The sixth staff (measures 47-55) includes a *[p]* dynamic. The seventh staff (measures 56-65) features a *[mf]* dynamic. The eighth staff (measures 66-74) includes a *ff* dynamic. The ninth staff (measures 75-84) features a *[p]-ff* dynamic. The final staff (measures 85-95) includes first and second endings and ends with a *ff* dynamic.

March
THE PICADOR

1st Bassoon

(1889)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

9 *[f]* *[mf]*

18 *[f]* *ff* *[f]*

27 *[ff]* *[f]*

35 *[ff]* **TRIO.** *[mp]mf*

43 *[mf]*

52 *[p]*

61 *[mf]*

70 *ff*

79 *[p]* *ff*

87

96 *[ff]*

March
THE PICADOR

2nd Bassoon

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

27

35

43

52

61

70

79

87

96

ff *mf* [*f*] [*mf*] [*ff*] [*f*] [*ff*] [*mp*]*mf* [*mf*] [*p*] [*mf*] [*ff*] [*p*]-*ff* [*ff*]

TRIO.

March

THE PICADOR

E♭ Alto Saxophone

(1889)

JOHN PHILIP SOUSA

[optional]

March Tempo.

The musical score is written for E♭ Alto Saxophone and consists of 11 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[mp]*, *[p]*, and *[p]-ff*. It features first and second endings, a section labeled "TRIO" starting at measure 37, and a key signature change to one flat (B♭) at measure 77. The score concludes with first and second endings at the final measure.

March
THE PICADOR

B \flat Tenor Saxophone
[optional]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B \flat Tenor Saxophone and consists of 10 staves of music. The key signature has one flat (B \flat) and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *f*, *[ff]*, *[mp]mf*, *[mf]*, and *[p]-ff*. It features first and second endings at measures 18-20 and 35-37. A section labeled "TRIO." begins at measure 35. The score concludes with a double bar line at measure 100.

March
THE PICADOR

E♭ Baritone Saxophone

(1889)

JOHN PHILIP SOUSA

[optional]

March Tempo.

The musical score is written for E♭ Baritone Saxophone and consists of 11 staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *f*, *[ff]*, *[f]*, *[mp]*, *[p]*, and *[p]-ff*. It also features articulation marks like accents (^) and slurs. The score is divided into sections, with a 'TRIO.' section beginning at measure 34. There are first and second endings marked with '1.' and '2.' at measures 18-20 and 96-98. The piece concludes with a final double bar line at measure 98.

March
THE PICADOR

E♭ Cornet
[optional]

(1889)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

29

37

47

58

69

78

87

95

TRIO.

[*ff*]

[*mf*]

[*f*]

[*f*]

[*ff*]

[*ff*]

[*f*]

[*mf*]

[*mp*]*mf*

[*mf*]

[*p*]

[*mf*]

[*Play*]

[*ff*]

[*p*]-*ff*

1. 2.

1. 2.

March
THE PICADOR

Solo B \flat Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B \flat Cornet in 2/4 time. It begins with a treble clef and a key signature of one flat (B \flat). The score is divided into several systems, each starting with a measure number. The first system (measures 1-8) starts with a fortissimo (*ff*) dynamic and includes a first ending. The second system (measures 9-16) continues with dynamics of *ff*, *[f]*, and *mf*. The third system (measures 17-23) features a first ending with dynamics *[f]*, *mf*, and *ff*. The fourth system (measures 24-30) is marked *[ff]*. The fifth system (measures 31-38) includes a first ending and a *[tacet]* instruction, with dynamics *[f]*, *ff*, and *[mp]mf*. The TRIO section begins at measure 39 with a key signature change to two flats (B \flat , E \flat). The sixth system (measures 39-48) has dynamics *[mf]* and *[p]*. The seventh system (measures 49-58) has a dynamic of *[mf]*. The eighth system (measures 59-68) includes a *[Play]* instruction and a dynamic of *ff*. The ninth system (measures 69-85) has a dynamic of *[p]-ff*. The tenth system (measures 86-94) is marked *[2nd x only]* and *[p]-ff*. The final system (measures 95-100) includes a first ending and a double bar line.

March
THE PICADOR

1st B♭ Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Cornet part. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'March Tempo.' and the initial dynamics are *ff* (fortissimo) and *mf* (mezzo-forte). The score consists of ten staves of music, with measure numbers 9, 17, 25, 35, 44, 53, 62, 71, 79, and 87 indicated at the start of their respective staves. The piece features various dynamic markings including *ff*, *mf*, *f*, *[ff]*, *[mf]*, *[mp]*, and *[p]-ff*. There are first and second endings at measures 17-20 and 35-38. A 'TRIO' section begins at measure 35, marked '[tacet]' and '[mp]mf'. The score concludes with first and second endings at measures 96-99.

March
THE PICADOR

2nd B \flat Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *mf*

18 [*f*] [*mf*] [*f*]

29 [*ff*] [*f*] [*ff*]

39 **TRIO.**
[tacet]
[*mp*]*mf*

47 [*mf*]

55 [*p*]

63 [*mf*]

71 [Play] *ff*

79

87 [2nd x only] [*p*]-*ff*

95 1. 2.

March
THE PICADOR

3rd B \flat Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *mf*

18 [*f*] [*mf*]

29 [*ff*] [*f*] [*ff*]

39 **TRIO.**
[tacet]
[*mp*]*mf*

47 [*mf*]

55 [*p*]

63 [*mf*]

71 [Play] *ff*

79

87 [2nd x only] [*p*]-*ff*

95 1. 2.

March

THE PICADOR

1st F Horn

[originally Eb Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

ff mf

9 [f] mf

17 [f] ff [f]

26 [ff] [f] [ff]

35 1. 2. TRIO. [mp]mf

44 [mf]

53 [p]mf

61 [mf]

69 ff

78

87 [p]ff

95 1. 2. [ff]

March

THE PICADOR

2nd F Horn

[originally Eb Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd F Horn part of the march 'The Picador'. It consists of 11 staves of music, each with a measure number at the beginning. The key signature is one flat (Bb) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[ff]*, *[mp]*, *[p]*, and *[p]-ff*. It also features articulation marks like accents (^) and slurs, as well as first and second endings. The 'TRIO' section begins at measure 35, indicated by a change in key signature to two flats (Bb and Eb). The score concludes with a final double bar line and a *[ff]* dynamic marking.

March

THE PICADOR

3rd F Horn

[originally E♭ Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the march 'The Picador'. It consists of 11 staves of music, each starting with a measure number (9, 17, 26, 35, 44, 53, 61, 69, 78, 87, 95). The key signature is one flat (B♭) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *f*, *[ff]*, *[f]*, *[mp]*, *[p]*, and *[p]-ff*. It also features articulation marks like accents (^), slurs, and breath marks (>). A 'TRIO.' section begins at measure 35, indicated by a change in key signature to two flats (B♭, E♭). The score concludes with first and second endings at the final measure (95).

March

THE PICADOR

4th F Horn

[originally E♭ Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 4th F Horn part of the march 'The Picador'. It consists of 11 staves of music, each starting with a measure number (9, 17, 26, 35, 44, 53, 61, 69, 78, 87, 95). The key signature is one flat (B♭) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *f*, *[ff]*, *[f]*, *[mp]*, *[mf]*, and *[p]*. It also features articulation marks like accents (^) and slurs, as well as first and second endings. A section labeled 'TRIO.' begins at measure 35, where the key signature changes to two flats (B♭ and E♭). The score concludes with a final double bar line and a *[ff]* marking.

March
THE PICADOR

Baritone

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *mf* marking later. The second staff has a *f* marking. The third staff includes first and second endings, with *mf* and *ff* markings. The fourth staff has *ff* and *f* markings. The fifth staff has *ff* and *[mp]mf* markings. The sixth staff is labeled 'TRIO.' and has a *[mf]* marking. The seventh staff has a *[Play]* marking and a *mf* marking. The eighth staff has a *f* and *ff* marking. The ninth staff has a *[p]-ff* marking. The tenth staff has first and second endings and a *ff* marking.

March
THE PICADOR

Baritone, T.C.

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

25

32

39 **TRIO.**

47

55

64

74

84

94

March
THE PICADOR

1st Trombone

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st Trombone part of the march 'The Picador'. It is in the key of B-flat major and 2/4 time. The score consists of ten staves of music. The first staff begins with a dynamic of *ff* and a *mf* dynamic later. The second staff starts at measure 11 with a *[f]* dynamic. The third staff starts at measure 20 with a *mf* dynamic, followed by a *ff* dynamic and a *[f]* dynamic. The fourth staff starts at measure 30 with a *[ff]* dynamic. The fifth staff, labeled 'TRIO. [tacet]', starts at measure 39 with a *[mp]mf* dynamic. The sixth staff starts at measure 48 with a *[mf]* dynamic. The seventh staff starts at measure 57 with a *[p]* dynamic. The eighth staff starts at measure 66 with a *[mf]* dynamic, followed by a *ff* dynamic and a *[Play]* instruction. The ninth staff starts at measure 76 with a *[p]-ff* dynamic. The tenth staff starts at measure 86 with a *[p]-ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

March
THE PICADOR

2nd Trombone

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *mf* marking. The second staff starts at measure 11 with a *[f]* marking. The third staff starts at measure 20 with a *mf* marking, followed by a *ff* marking and a *[f]* marking. The fourth staff starts at measure 30 with a *[ff]* marking. The fifth staff, labeled 'TRIO.', starts at measure 39 with a *[mp]mf* marking. The sixth staff starts at measure 48 with a *[mf]* marking. The seventh staff starts at measure 57. The eighth staff starts at measure 66 with a *[mf]* marking and a *ff* marking. The ninth staff starts at measure 76. The tenth staff starts at measure 86 with a *[p]-ff* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

March
THE PICADOR

Bass Trombone

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Bass Trombone in the key of B-flat major (two flats) and 2/4 time. It begins with a dynamic of *ff* and a *March Tempo.* marking. The score consists of several staves of music with various dynamics and articulations. Key features include:

- Staff 1: Starts with *ff*, followed by a *mf* section with accents and slurs.
- Staff 2: Starts at measure 11 with dynamics *[f]*, *[mf]*, and *[f]*.
- Staff 3: Starts at measure 20 with first and second endings, featuring *ff* and *[f]* dynamics.
- Staff 4: Starts at measure 30 with first and second endings, featuring *[ff]* dynamics.
- Staff 5: Labeled **TRIO.** starting at measure 39, marked *[tacet]* and *[mp]mf*.
- Staff 6: Starts at measure 48 with *[mf]* and *[p]mf* dynamics.
- Staff 7: Starts at measure 57.
- Staff 8: Starts at measure 66 with *[mf]*, *f*, and *ff* dynamics, including a *[Play]* marking.
- Staff 9: Starts at measure 76 with accents and slurs.
- Staff 10: Starts at measure 86 with *[p]* and *ff* dynamics, marked *[2nd x only]*.
- Staff 11: Starts at measure 95 with first and second endings, featuring *[ff]* dynamics.

March
THE PICADOR

Tuba

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 10 staves of music, with measure numbers 9, 18, 26, 34, 42, 50, 59, 68, 77, 87, and 96 marked at the beginning of their respective staves. The score includes various dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[ff]*, *[mp]*, *[p]*, and *[p]-ff*. It also features articulation marks like accents (^) and slurs, as well as first and second endings. A section labeled "TRIO." begins at measure 34. The piece concludes with a final double bar line at the end of the 10th staff.

March
THE PICADOR

(1889)

Drums/Bells

JOHN PHILIP SOUSA

March Tempo.

S.D.
B.D./Cyms. *ff*

mf

7 *[f]*

12 *[mf]*

17 *[f]*

23 *[f]*

30 *[f]* *[ff]* *[>]*

38 **TRIO.**
Bells *[mp]* *[tacet]* *[mp]* *mf*

44 *[mf]*

THE PICADOR
Drums/Bells

51

[p] mf

57

4 8

64

11 [mf] [Play] ff

71

[+ Cyms.] ff

80

[p]-ff [Cyms. 2nd X only]

89

2 2 2 2

98

[sfz] [2nd X]

1. 2.