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.

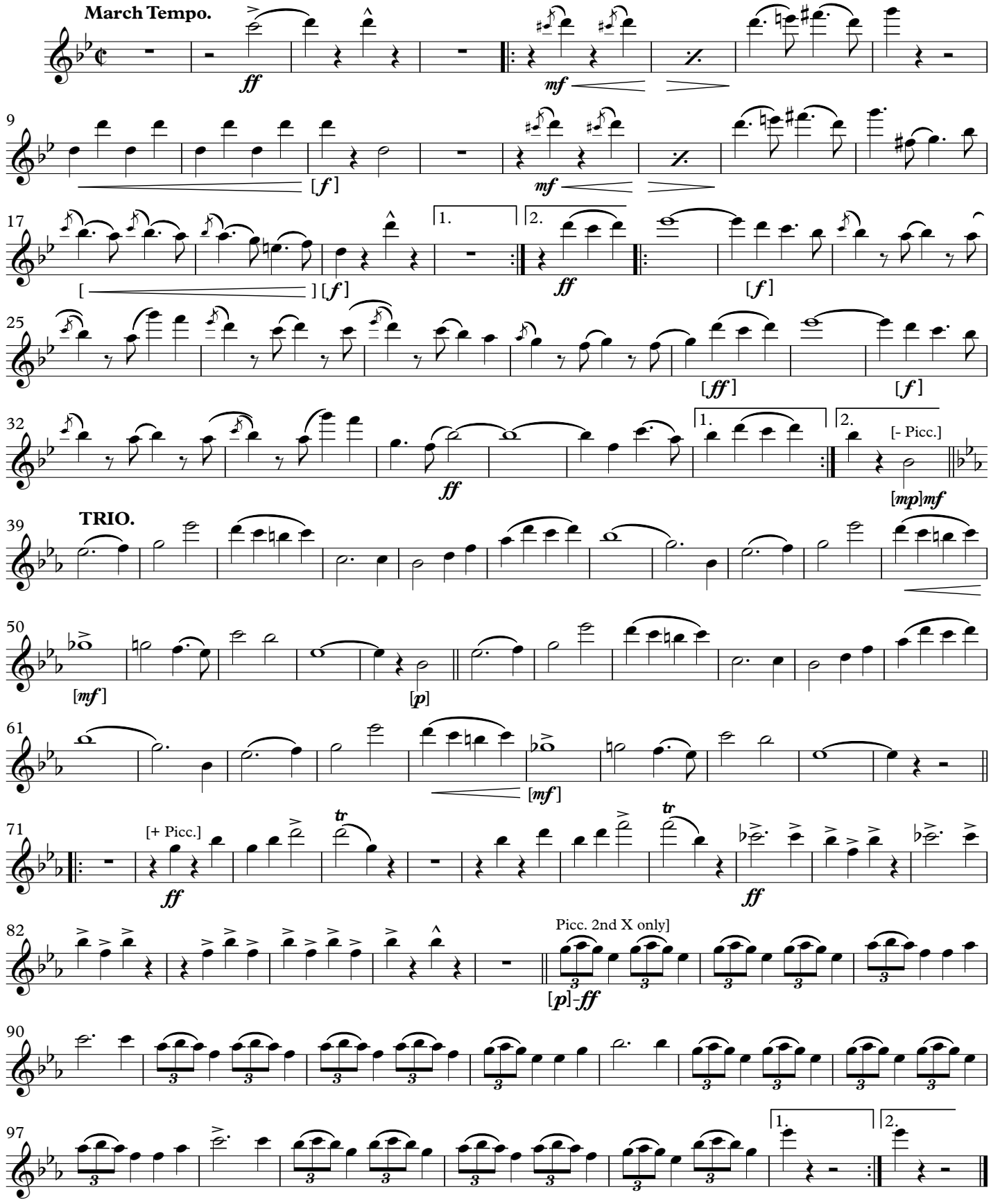
March

# THE PICADOR

Flute/Piccolo

(1889)

**JOHN PHILIP SOUSA**



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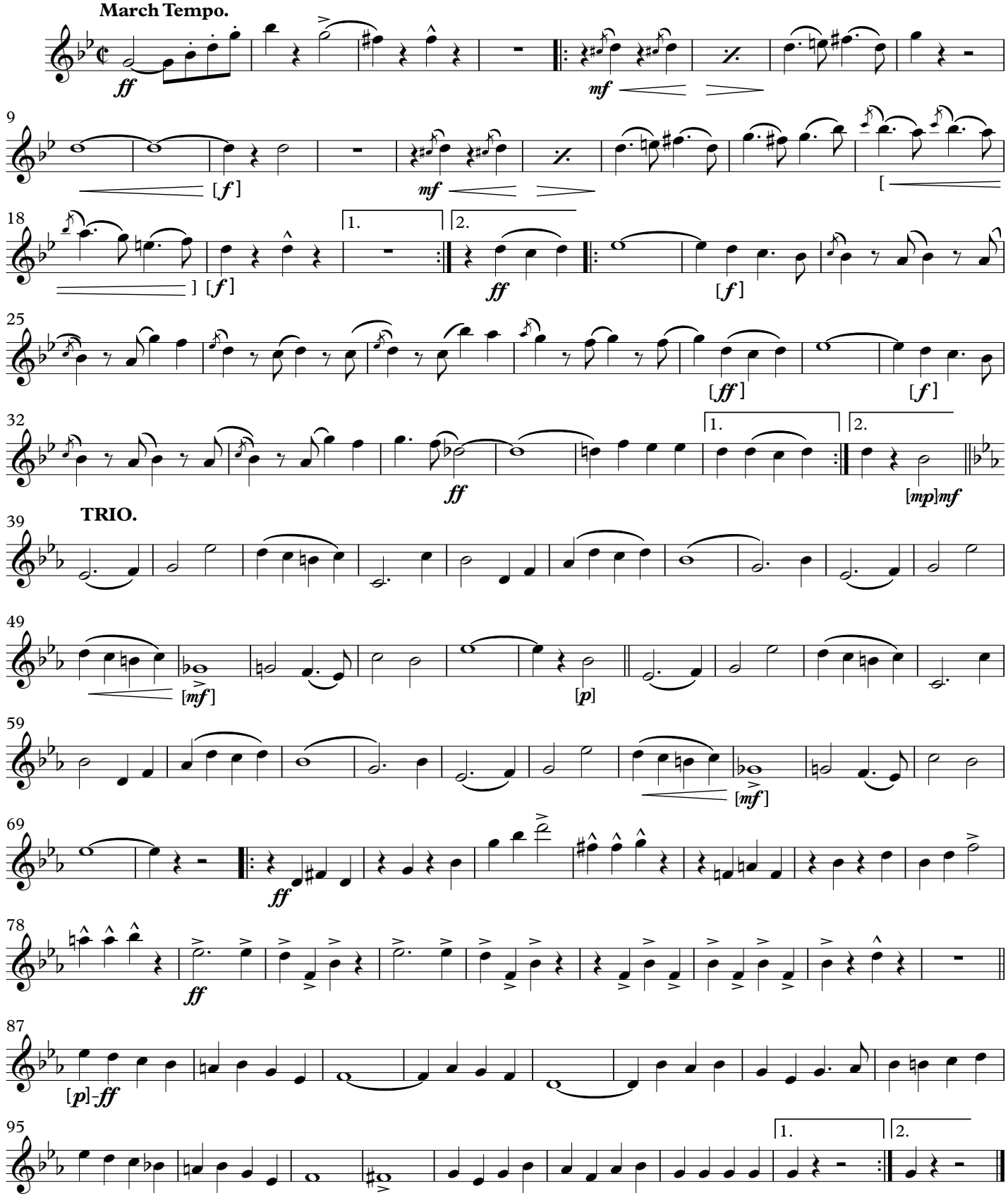
March

# THE PICADOR

Oboe

(1889)

**JOHN PHILIP SOUSA**



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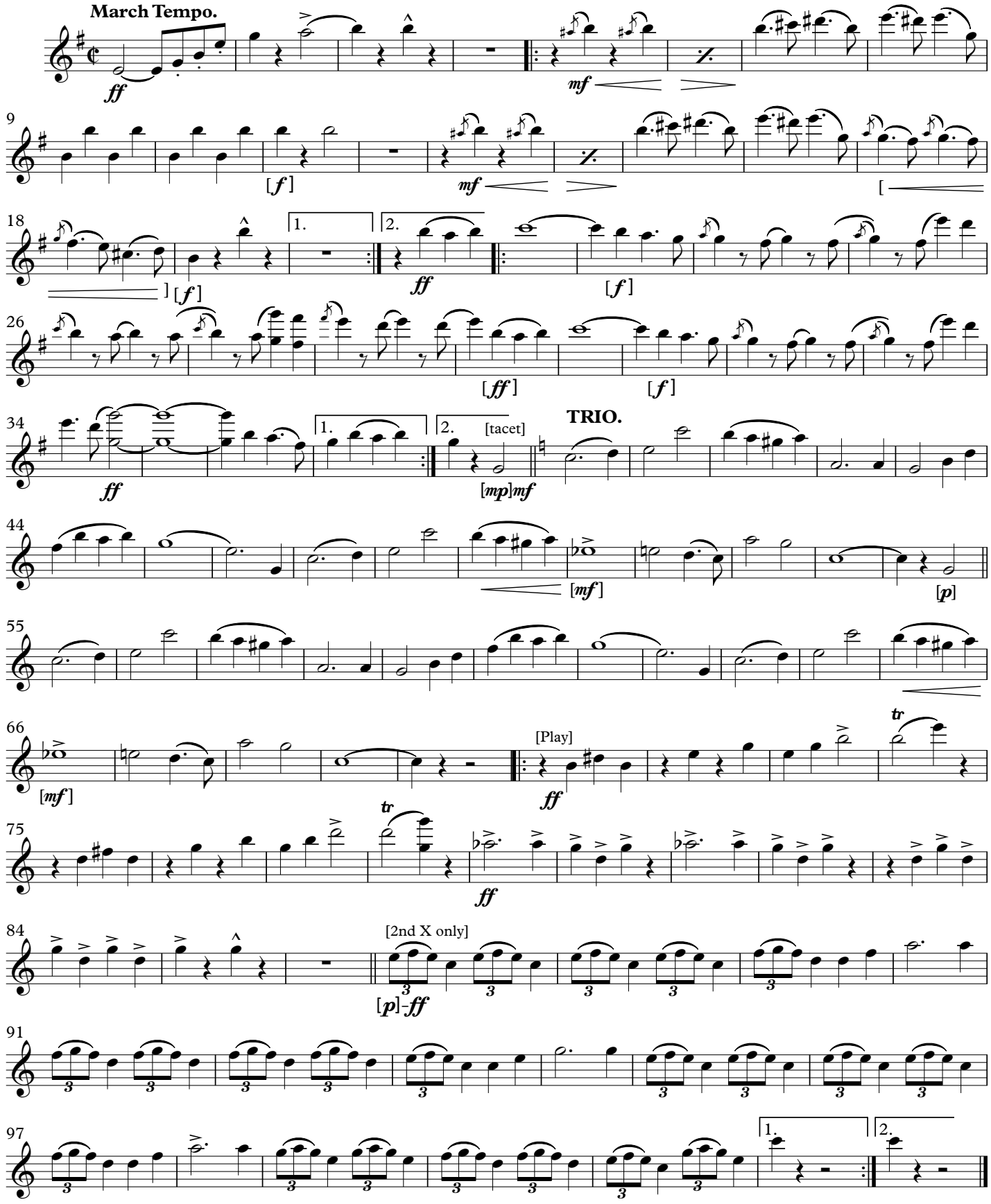
March

# THE PICADOR

(1889)

**JOHN PHILIP SOUSA**

E♭ Clarinet



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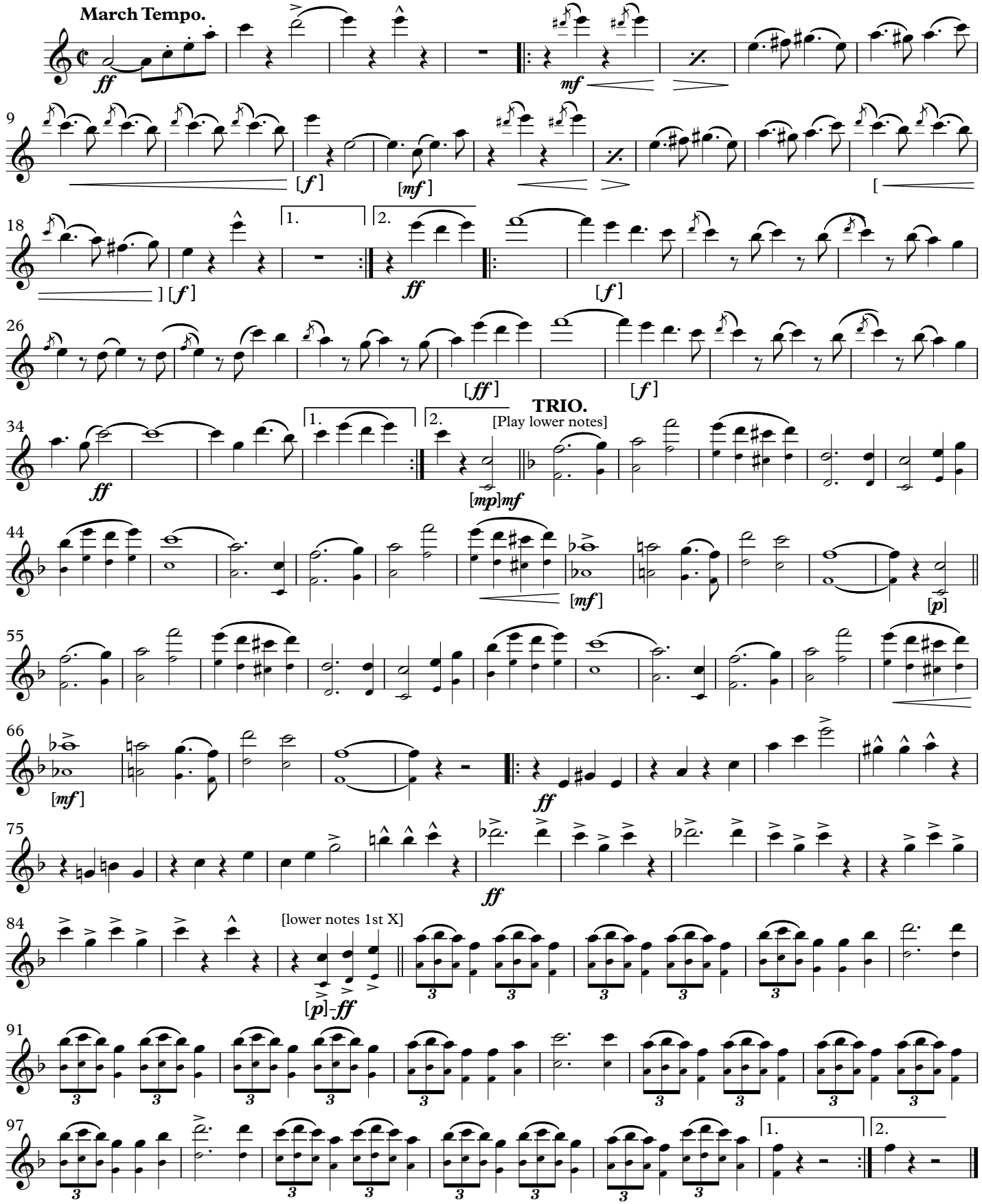
March

# THE PICADOR

Solo or 1st B♭ Clarinet

(1889)

**JOHN PHILIP SOUSA**

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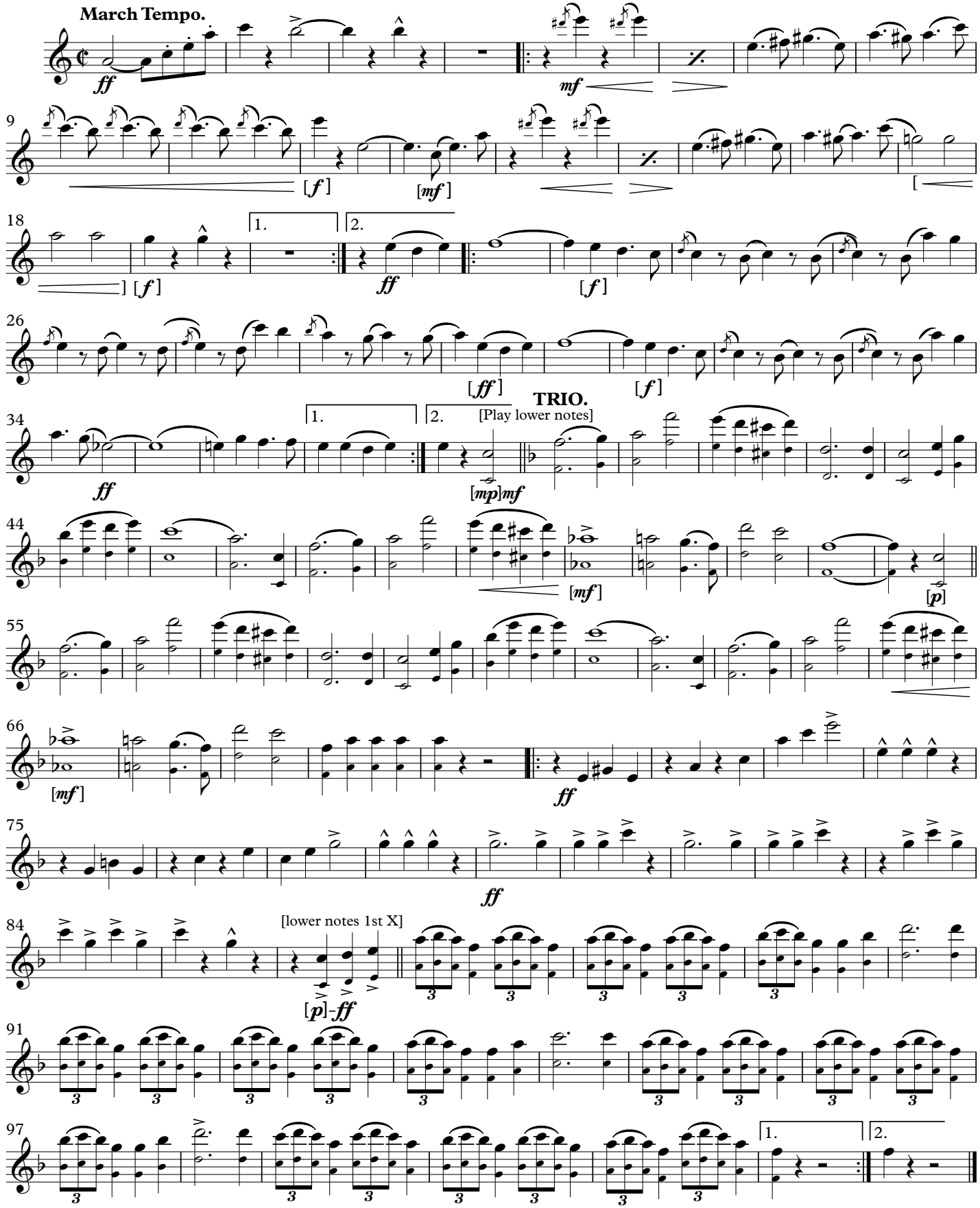
March

# THE PICADOR

2nd B♭ Clarinet

(1889)

**JOHN PHILIP SOUSA**

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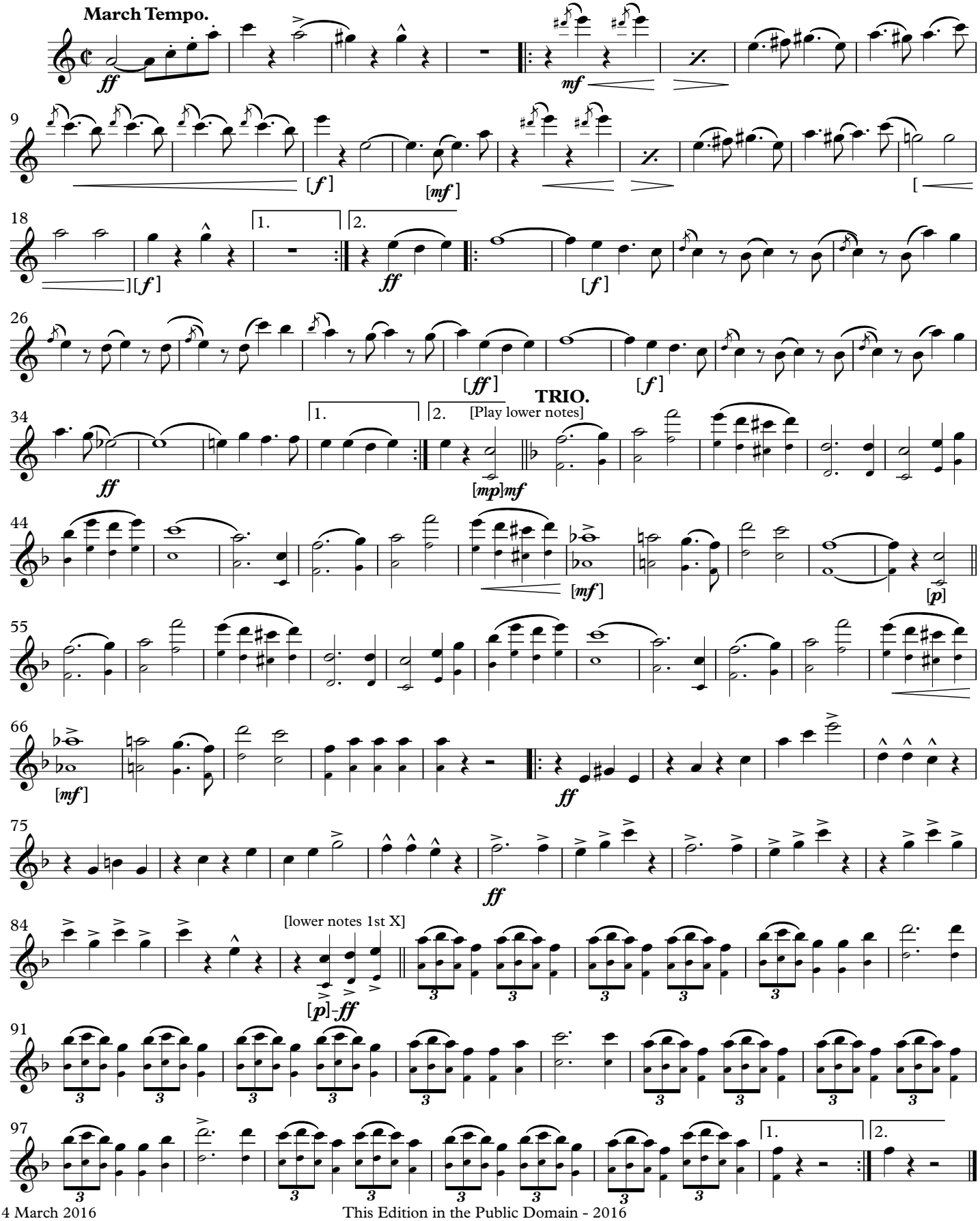
March

# THE PICADOR

3rd B♭ Clarinet

(1889)

**JOHN PHILIP SOUSA**

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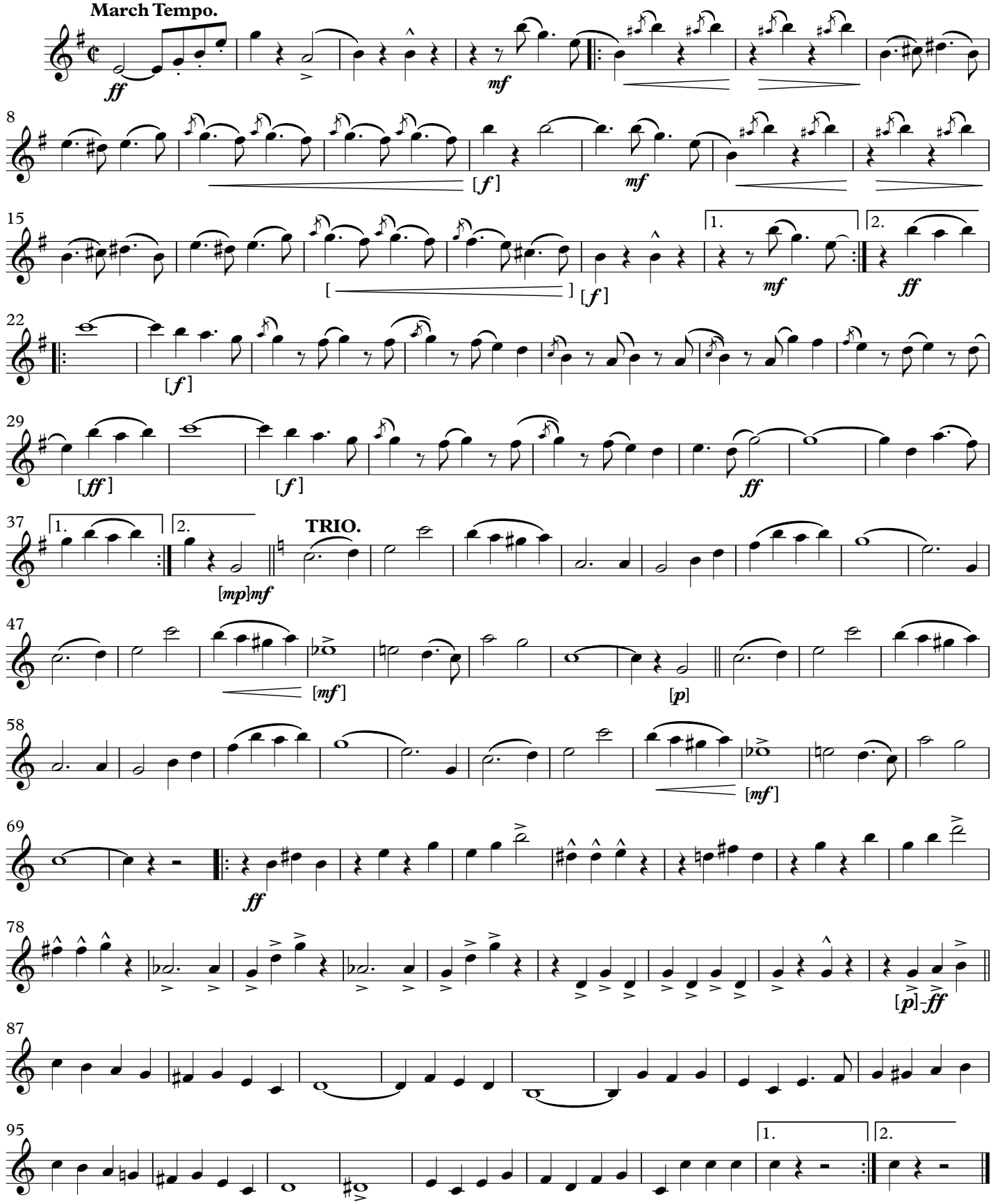
March

# THE PICADOR

E♭ Alto Clarinet
[optional]

(1889)

**JOHN PHILIP SOUSA**



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March

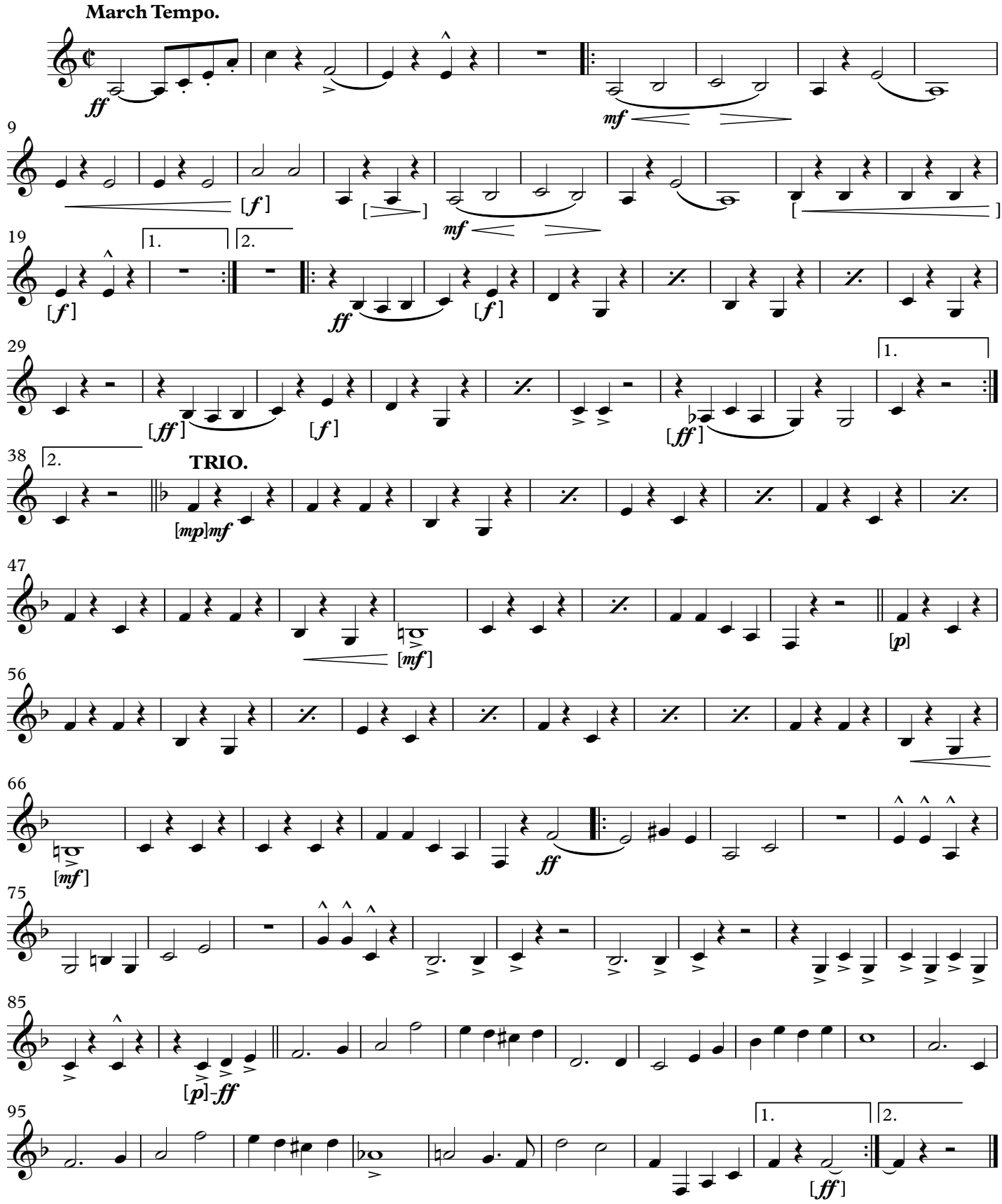
# THE PICADOR

(1889)

**JOHN PHILIP SOUSA**

B♭ Bass Clarinet

[optional]



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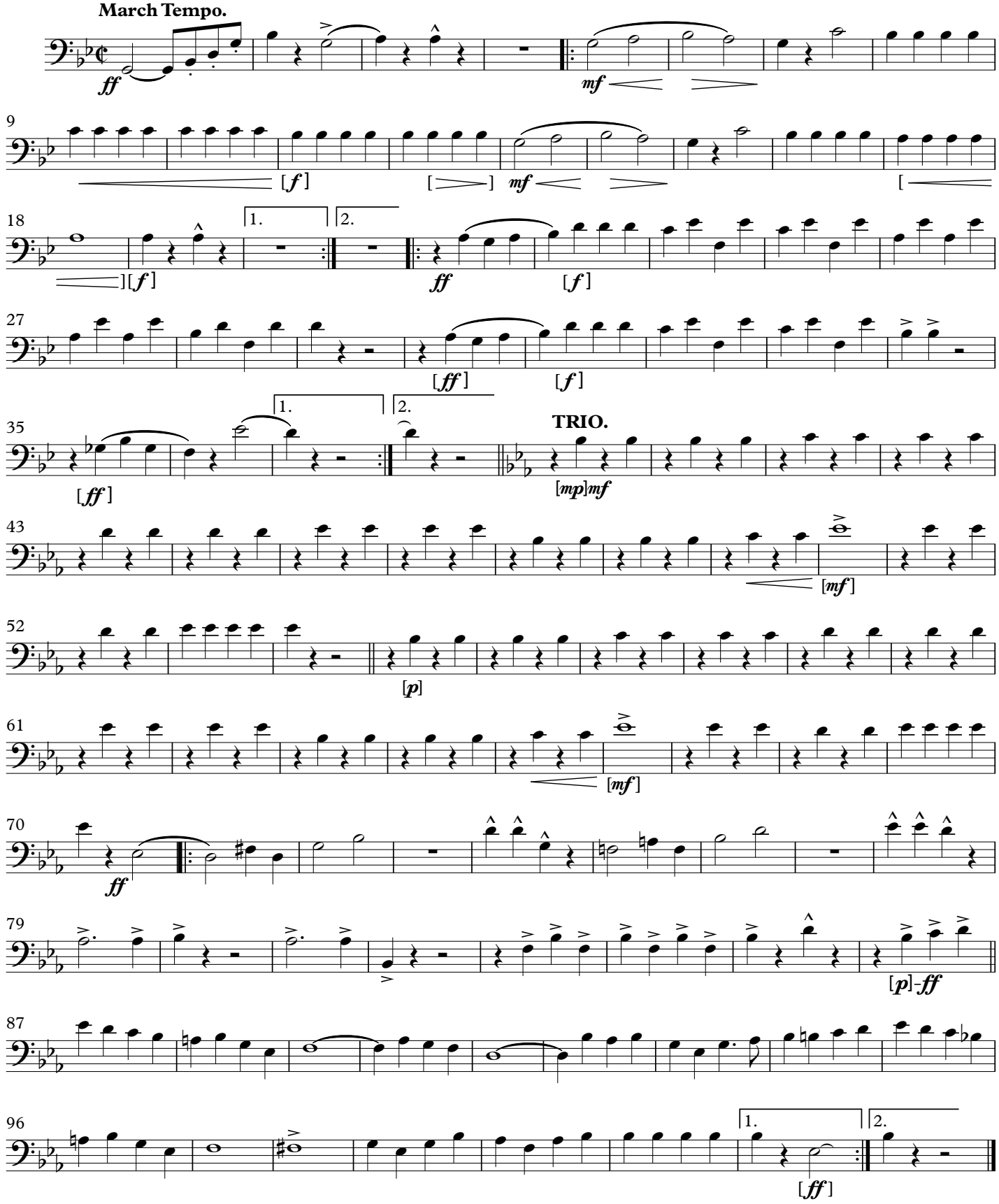
March

# THE PICADOR

(1889)

1st Bassoon

**JOHN PHILIP SOUSA**



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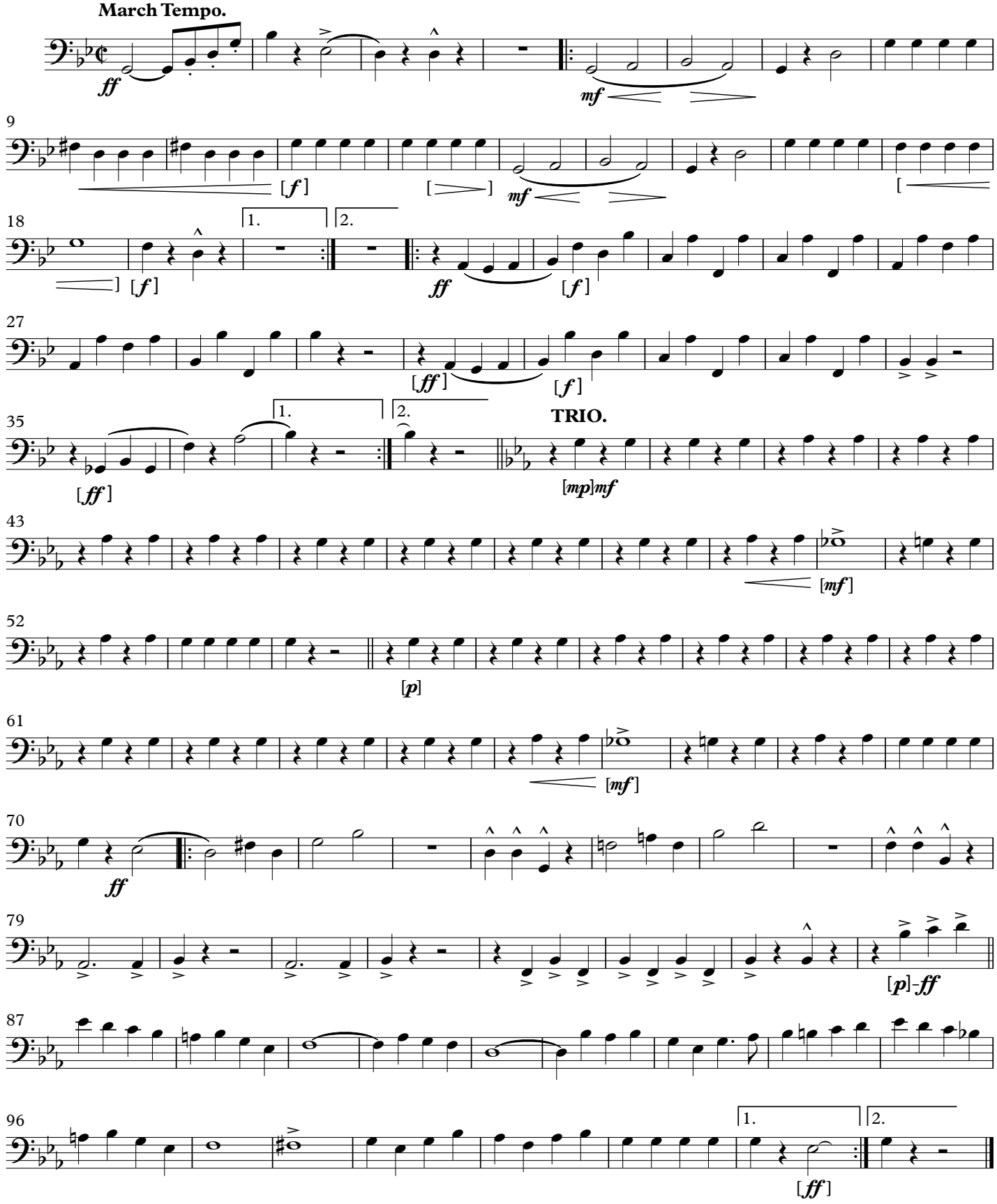
March

# THE PICADOR

(1889)

2nd Bassoon

**JOHN PHILIP SOUSA**



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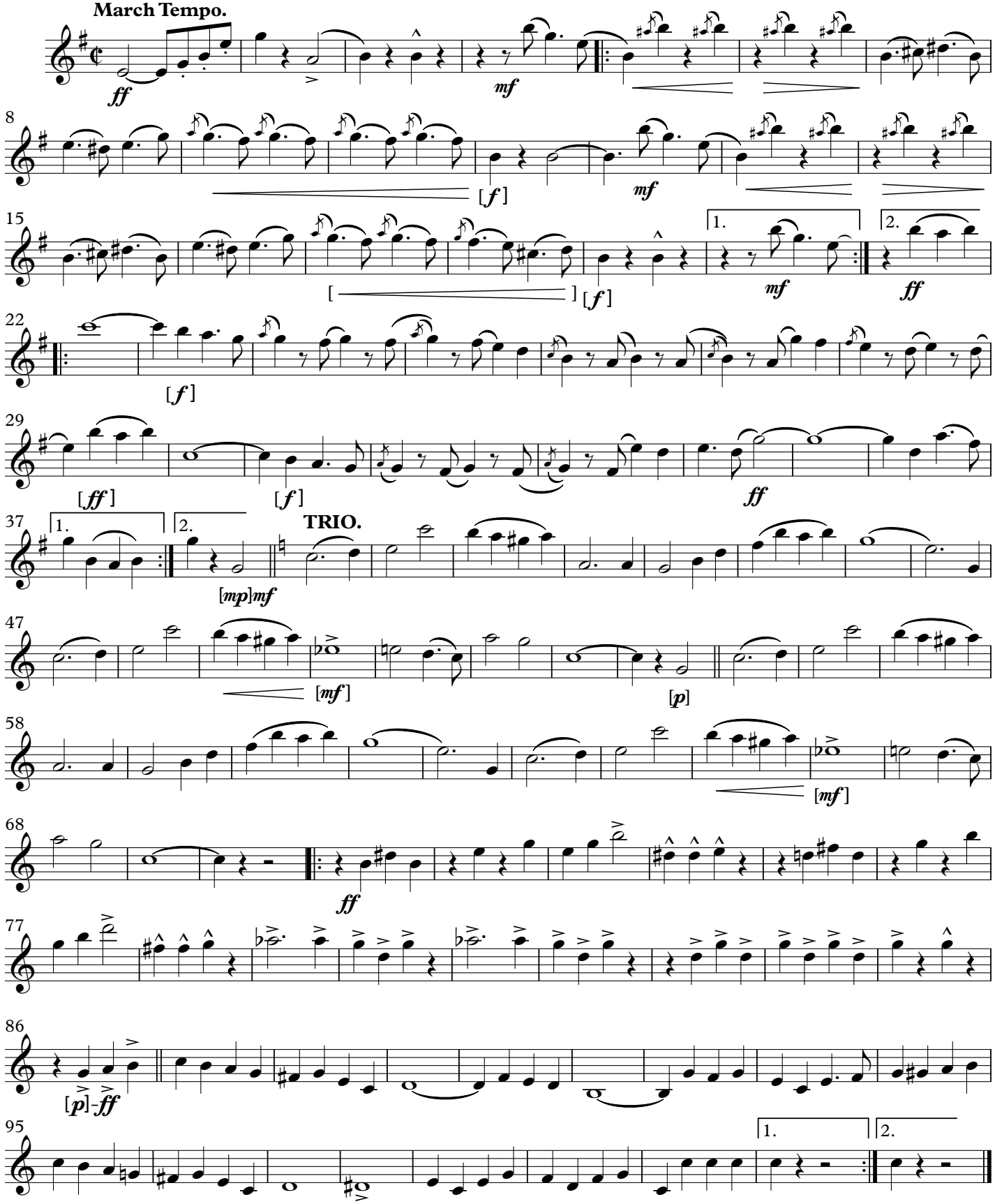
March

# THE PICADOR

E♭ Alto Saxophone
[optional]

(1889)

**JOHN PHILIP SOUSA**

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March

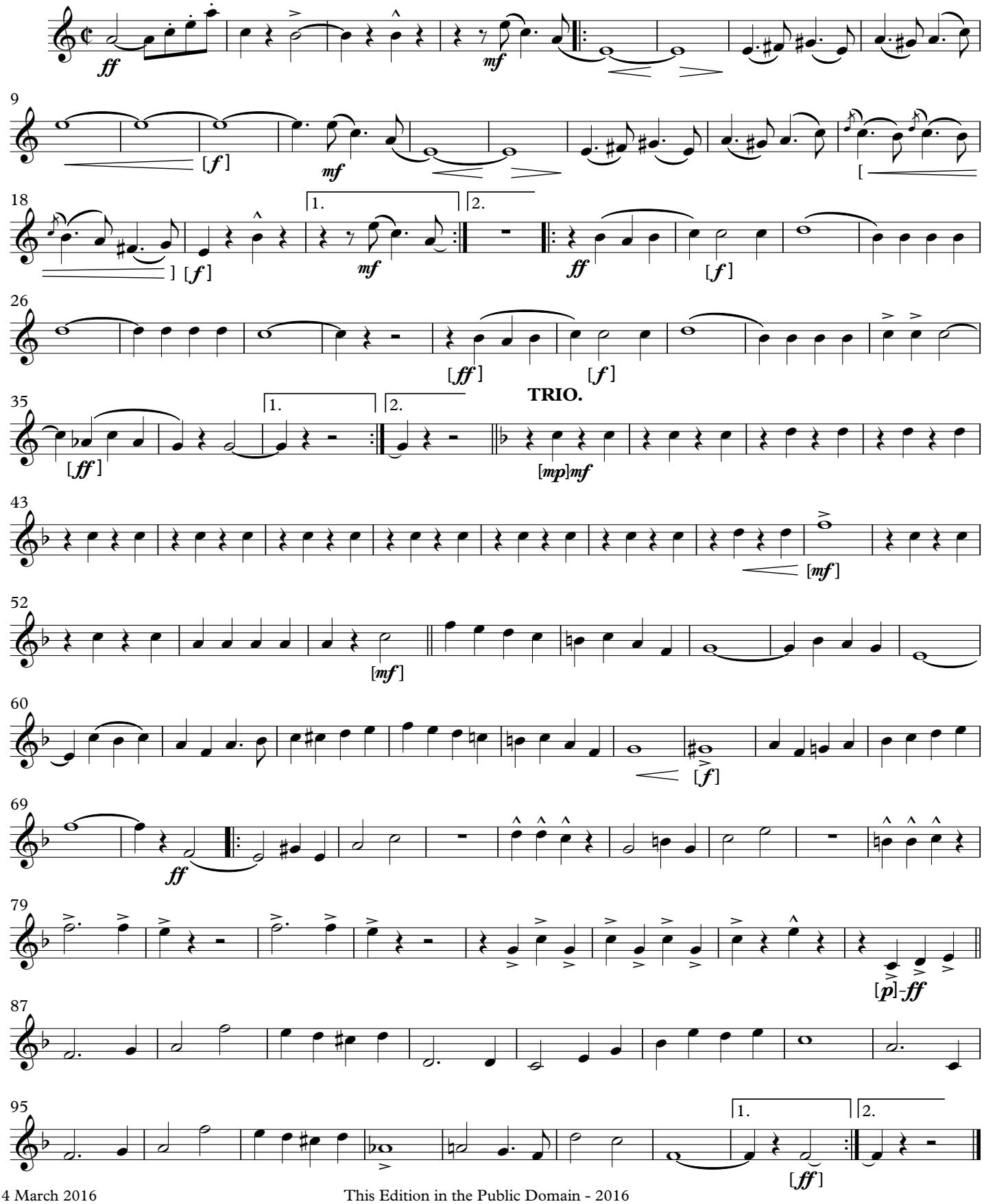
# THE PICADOR

B♭ Tenor Saxophone
[optional]

(1889)

**JOHN PHILIP SOUSA**

**March Tempo.**

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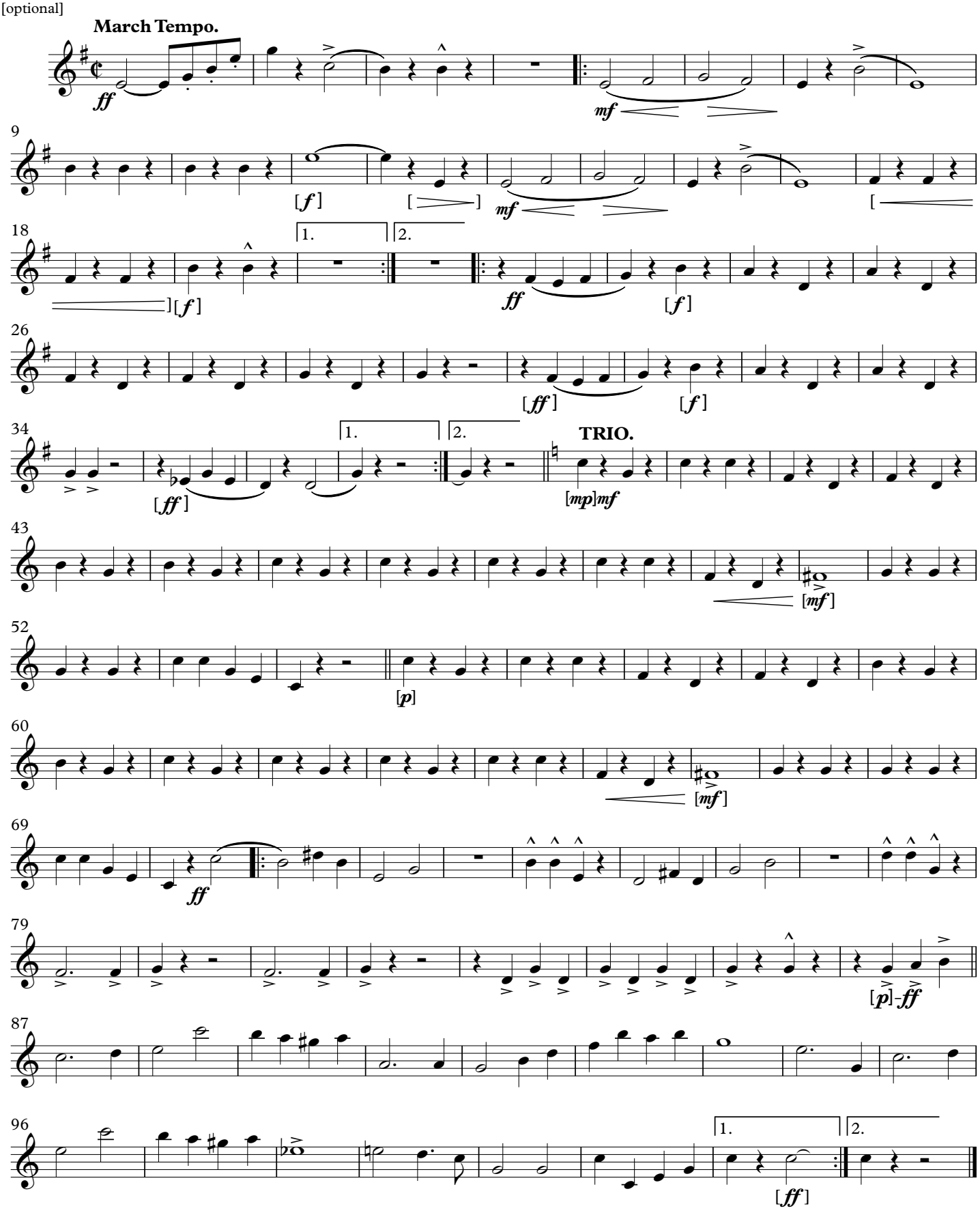
March

# THE PICADOR

E♭ Baritone Saxophone (1889) **JOHN PHILIP SOUSA**

[optional]



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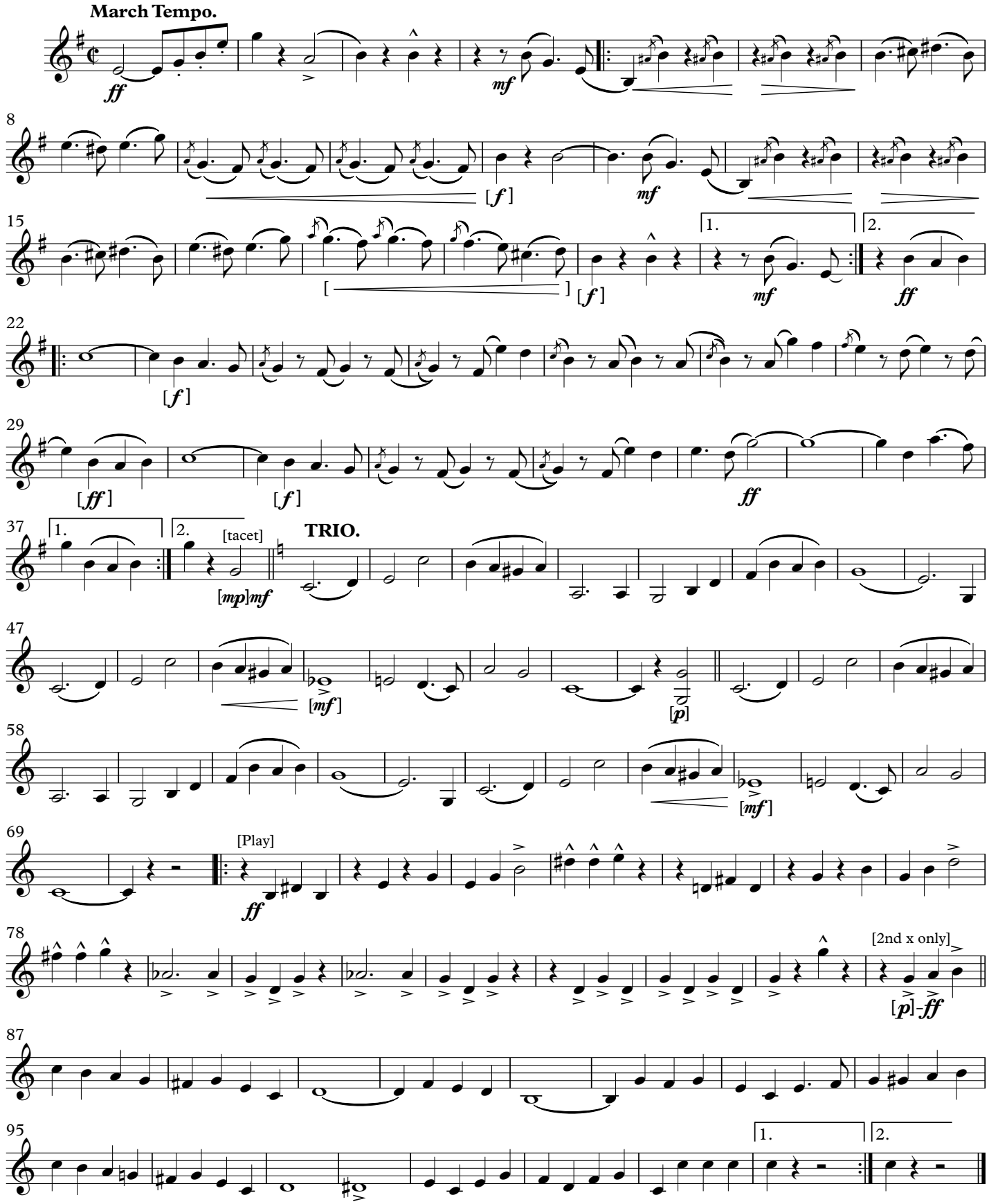
March

# THE PICADOR

(1889)

**JOHN PHILIP SOUSA**

E♭ Cornet
[optional]



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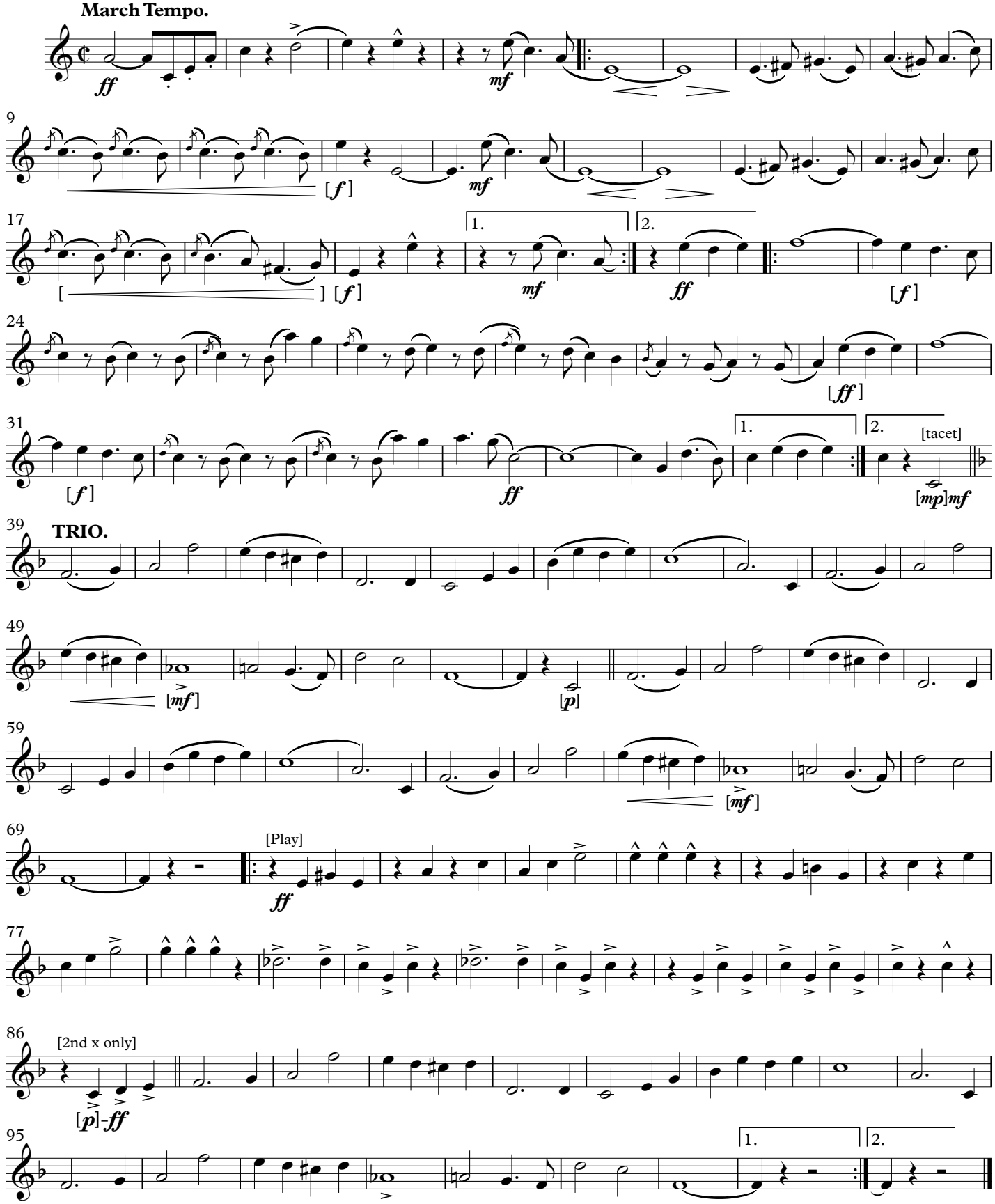
# THE PICADOR

Solo B♭ Cornet

(1889)

**JOHN PHILIP SOUSA**

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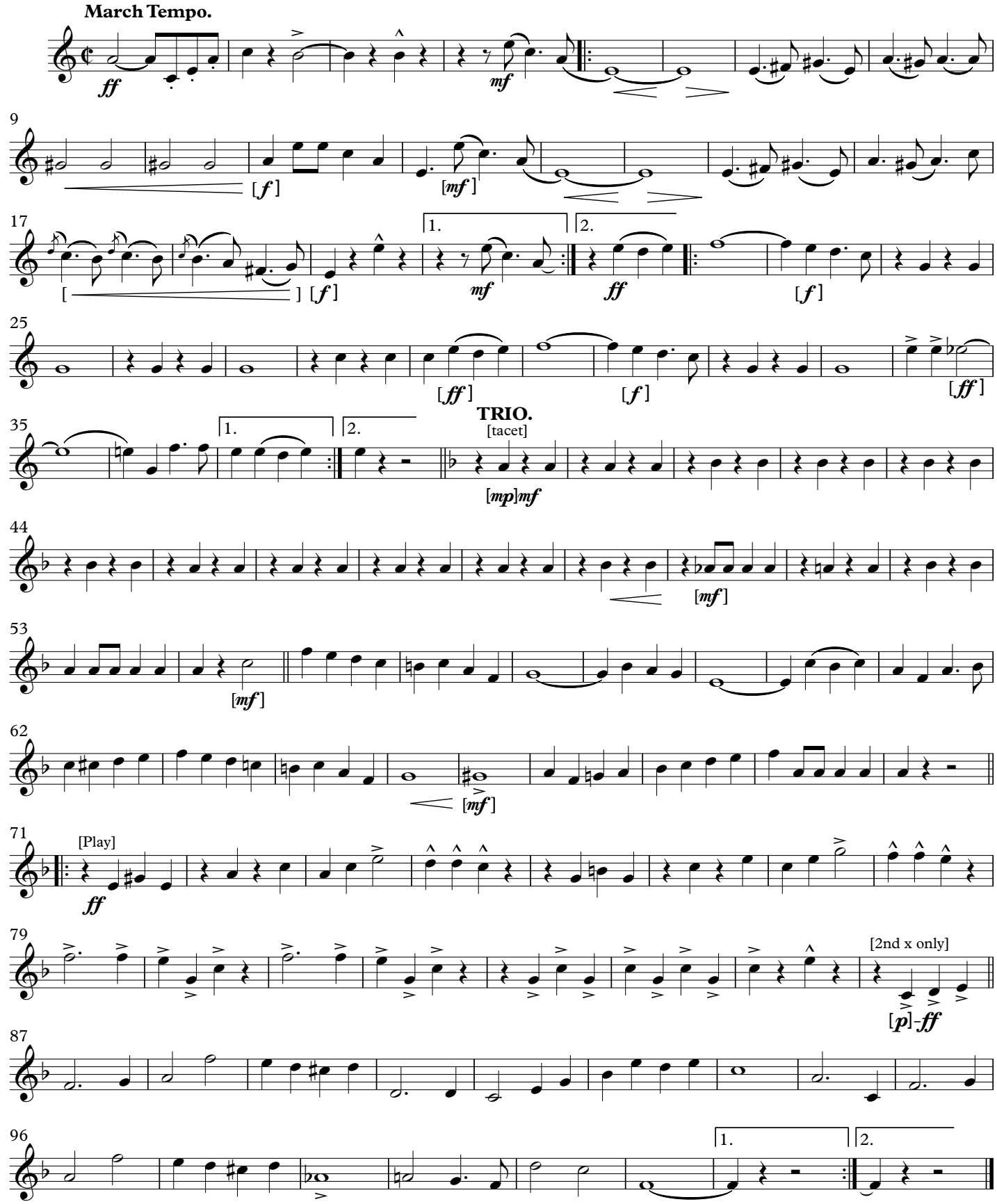
March

# THE PICADOR

(1889)

1st B♭ Cornet

**JOHN PHILIP SOUSA**



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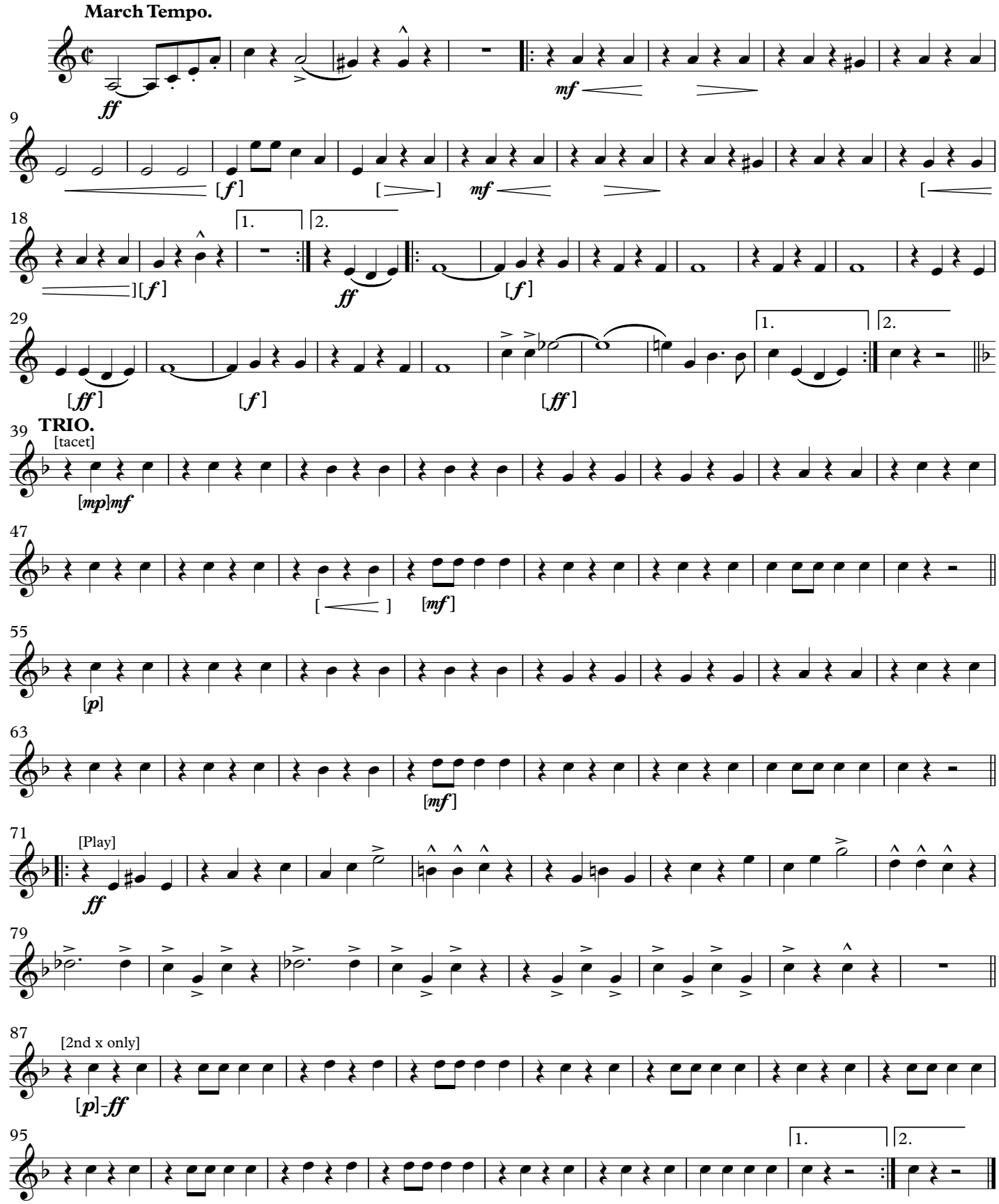
March

# THE PICADOR

(1889)

2nd B♭ Cornet

**JOHN PHILIP SOUSA**



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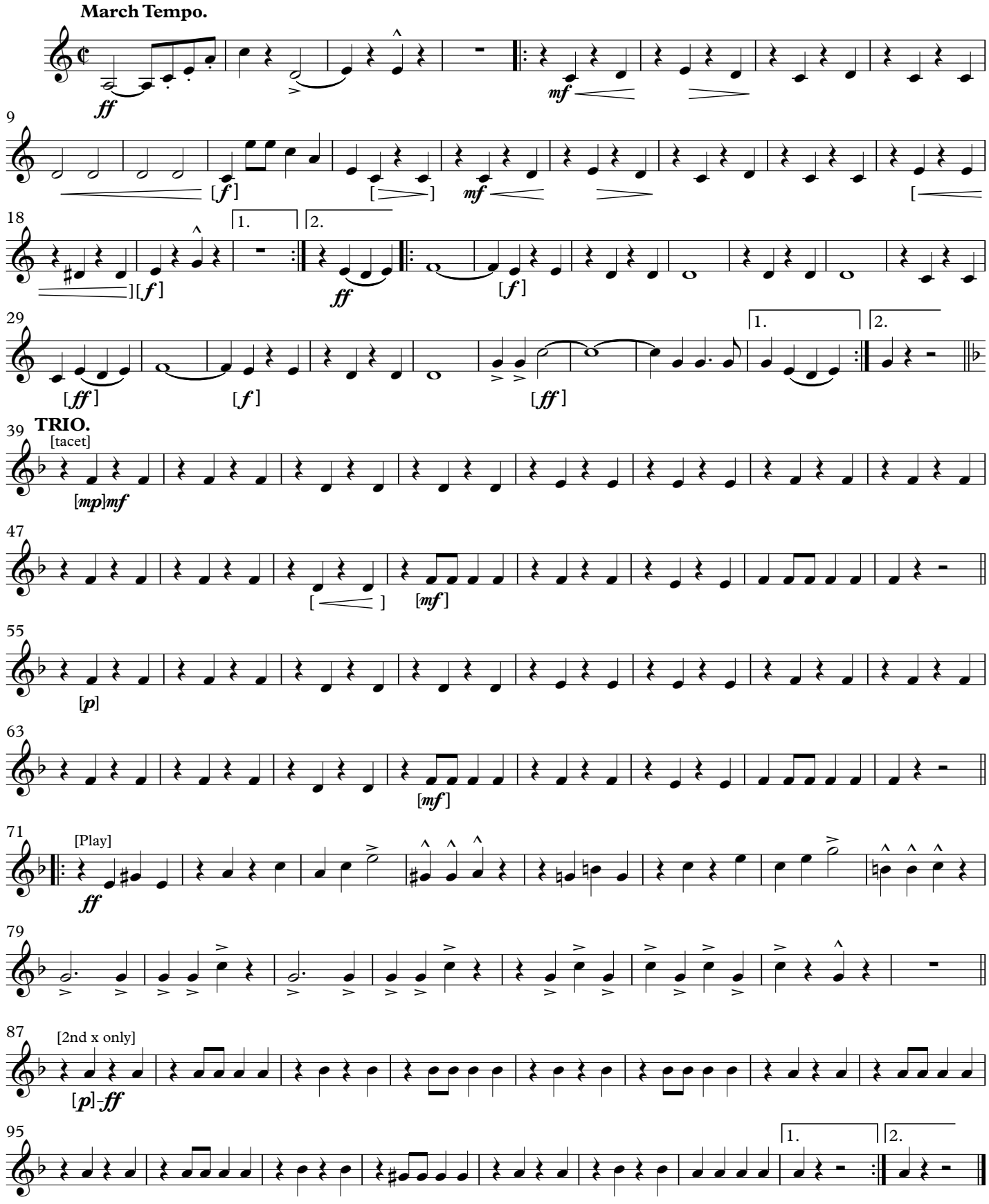
March

# THE PICADOR

(1889)

3rd B♭ Cornet

**JOHN PHILIP SOUSA**



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March

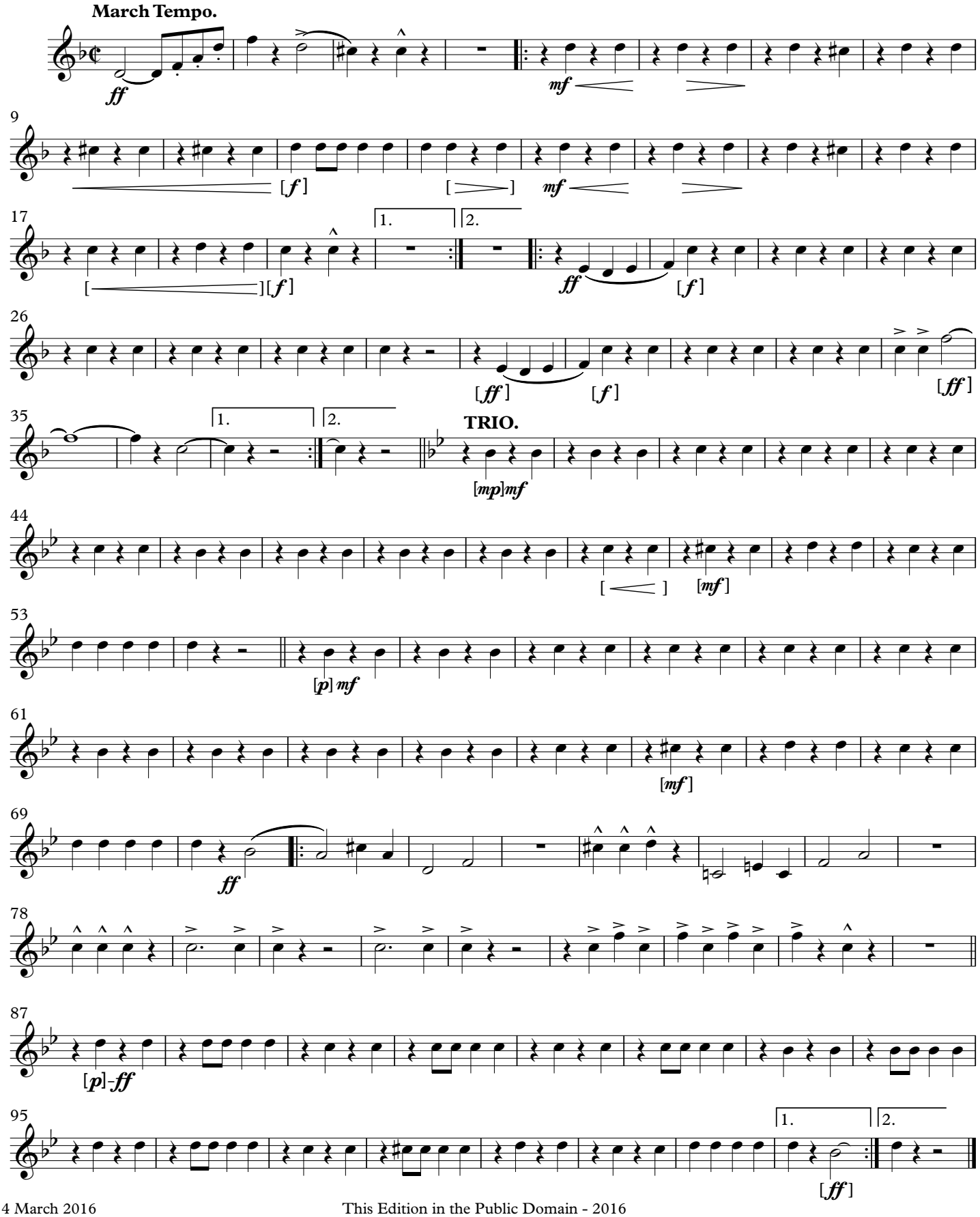
# THE PICADOR

(1889)

**JOHN PHILIP SOUSA**

1st F Horn

[originally E♭ Alto]



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March

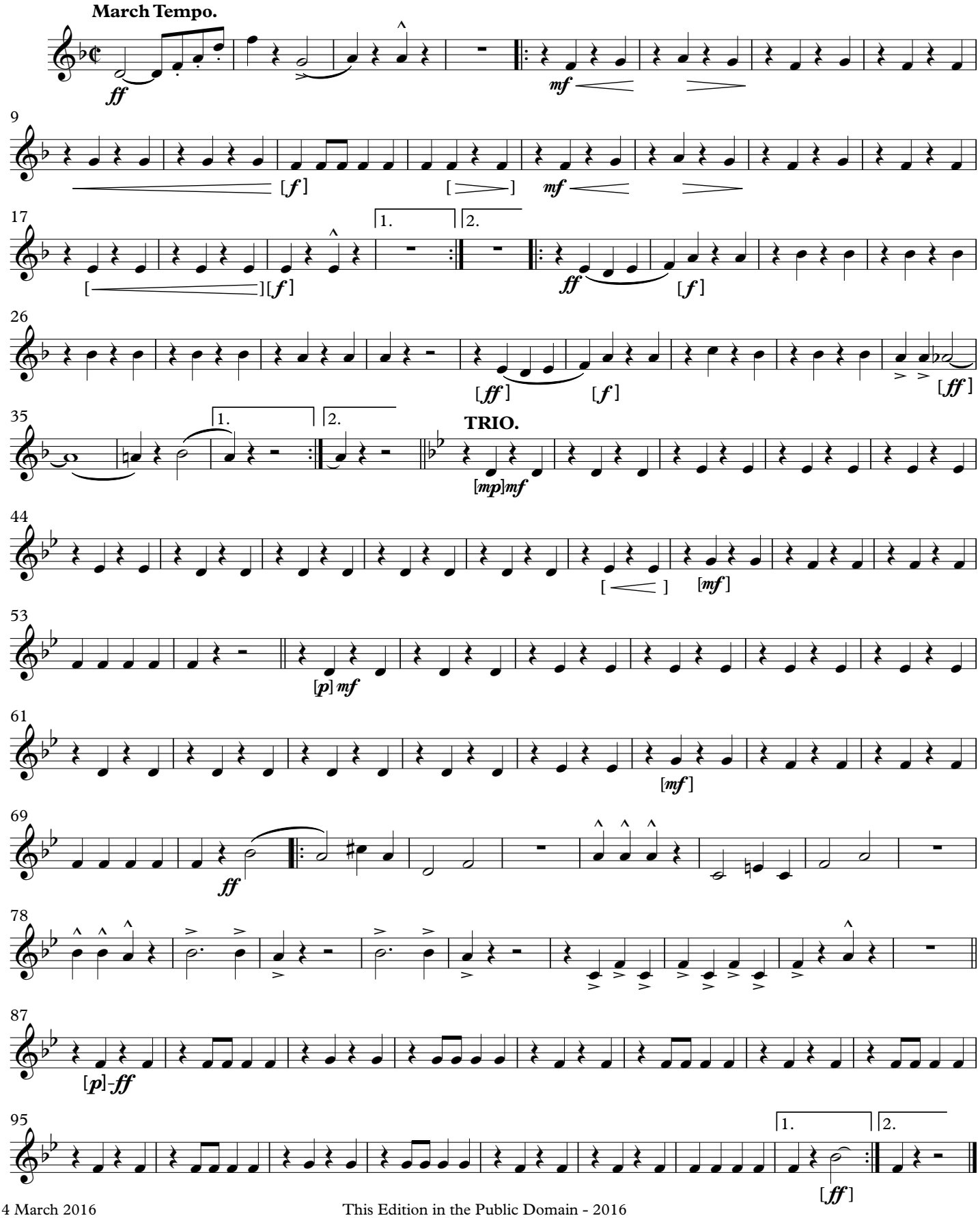
# THE PICADOR

(1889)

**JOHN PHILIP SOUSA**

2nd F Horn

[originally E♭ Alto]



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March

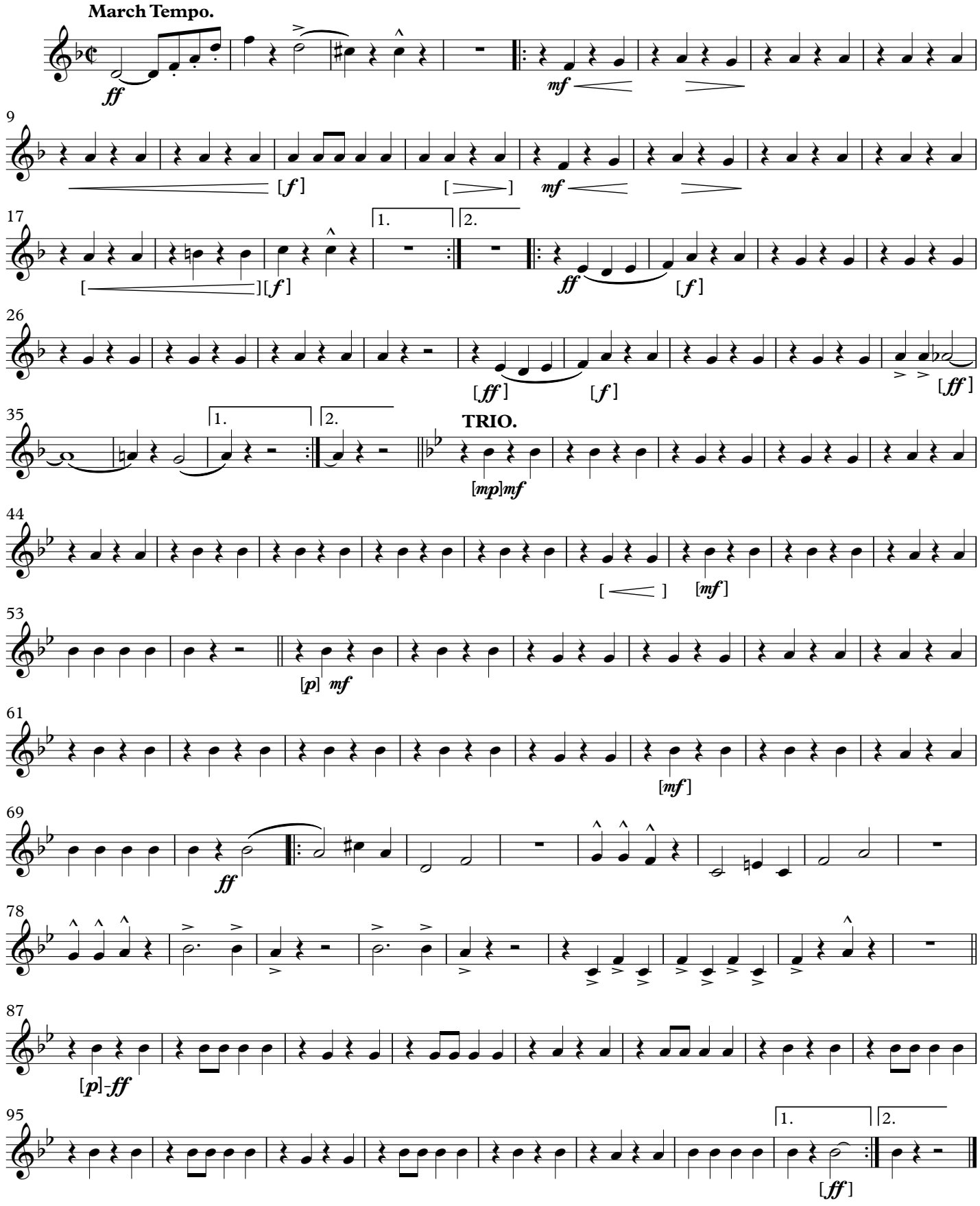
# THE PICADOR

(1889)

**JOHN PHILIP SOUSA**

3rd F Horn

[originally E♭ Alto]



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March

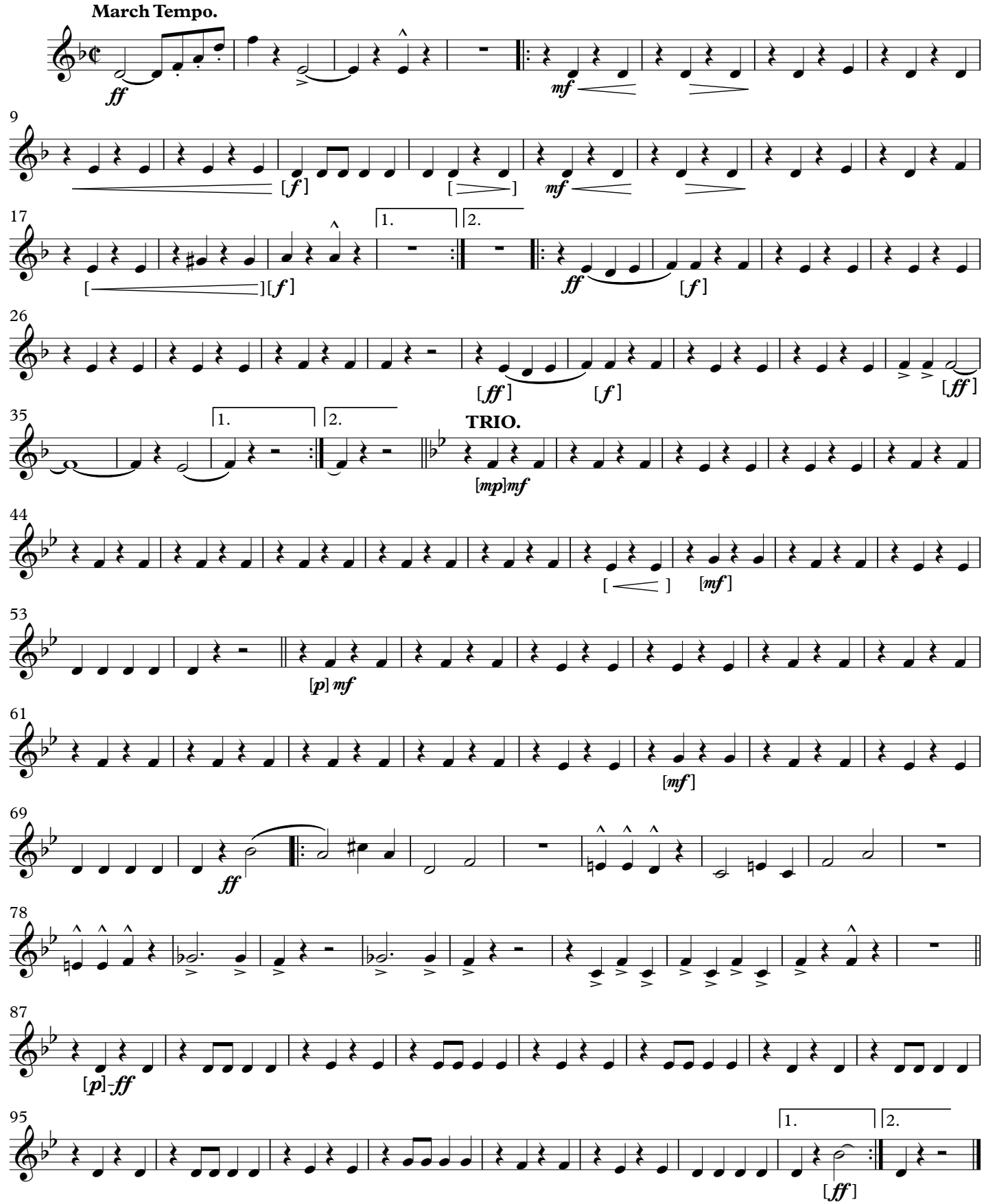
# THE PICADOR

(1889)

**JOHN PHILIP SOUSA**

4th F Horn

[originally E♭ Alto]

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March

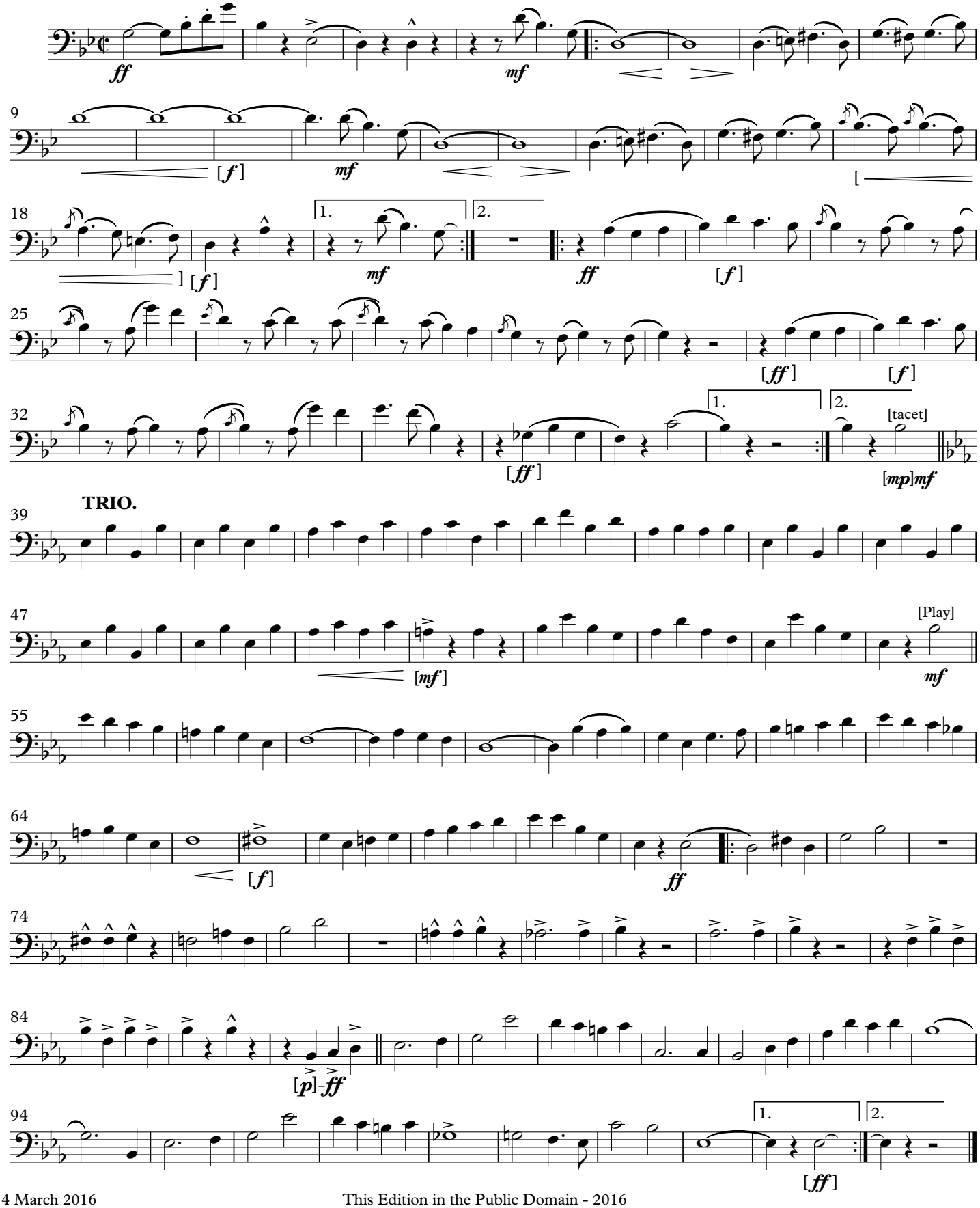
# THE PICADOR

(1889)

**JOHN PHILIP SOUSA**

Baritone

**March Tempo.**



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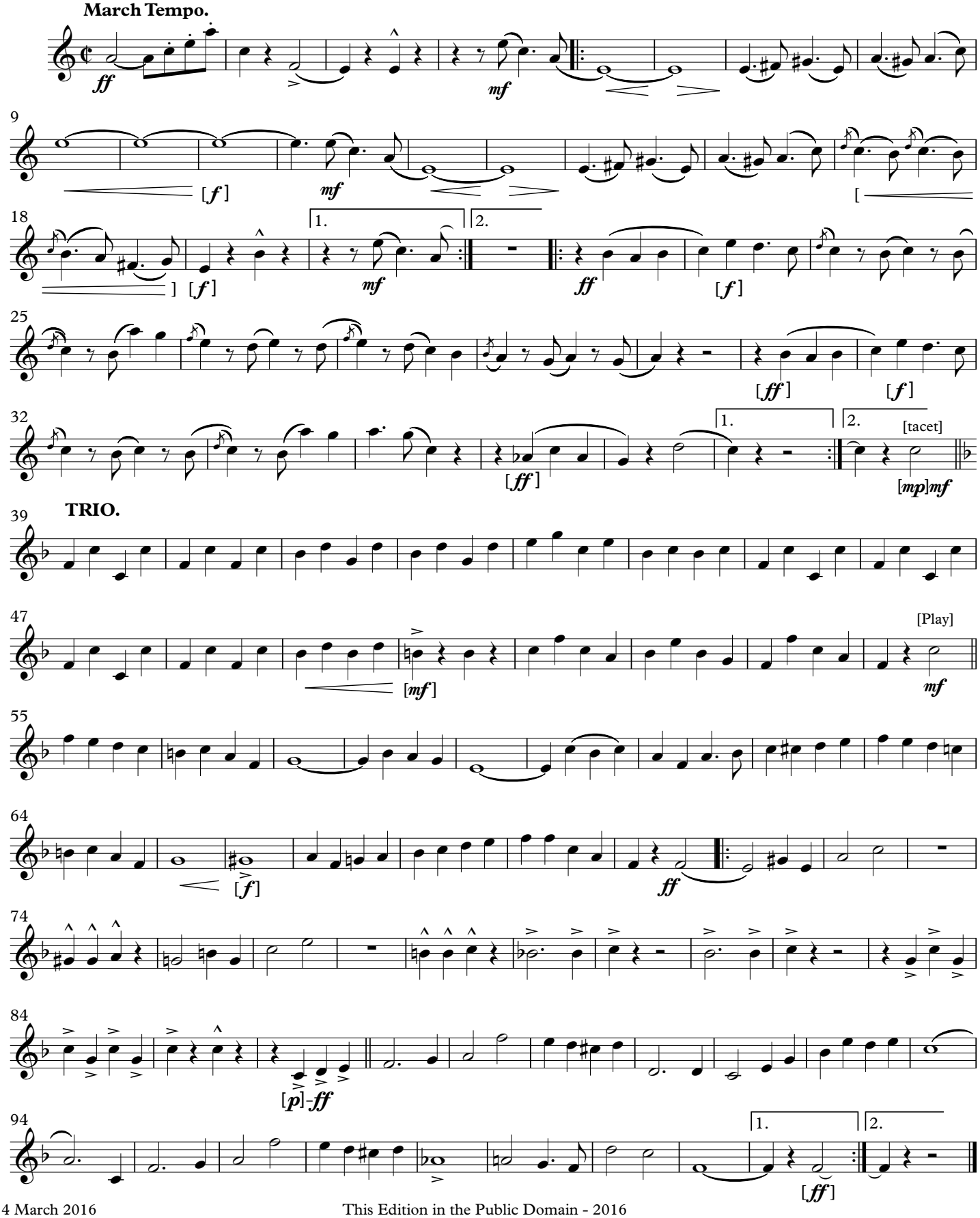
March

# THE PICADOR

(1889)

Baritone, T.C.

**JOHN PHILIP SOUSA**



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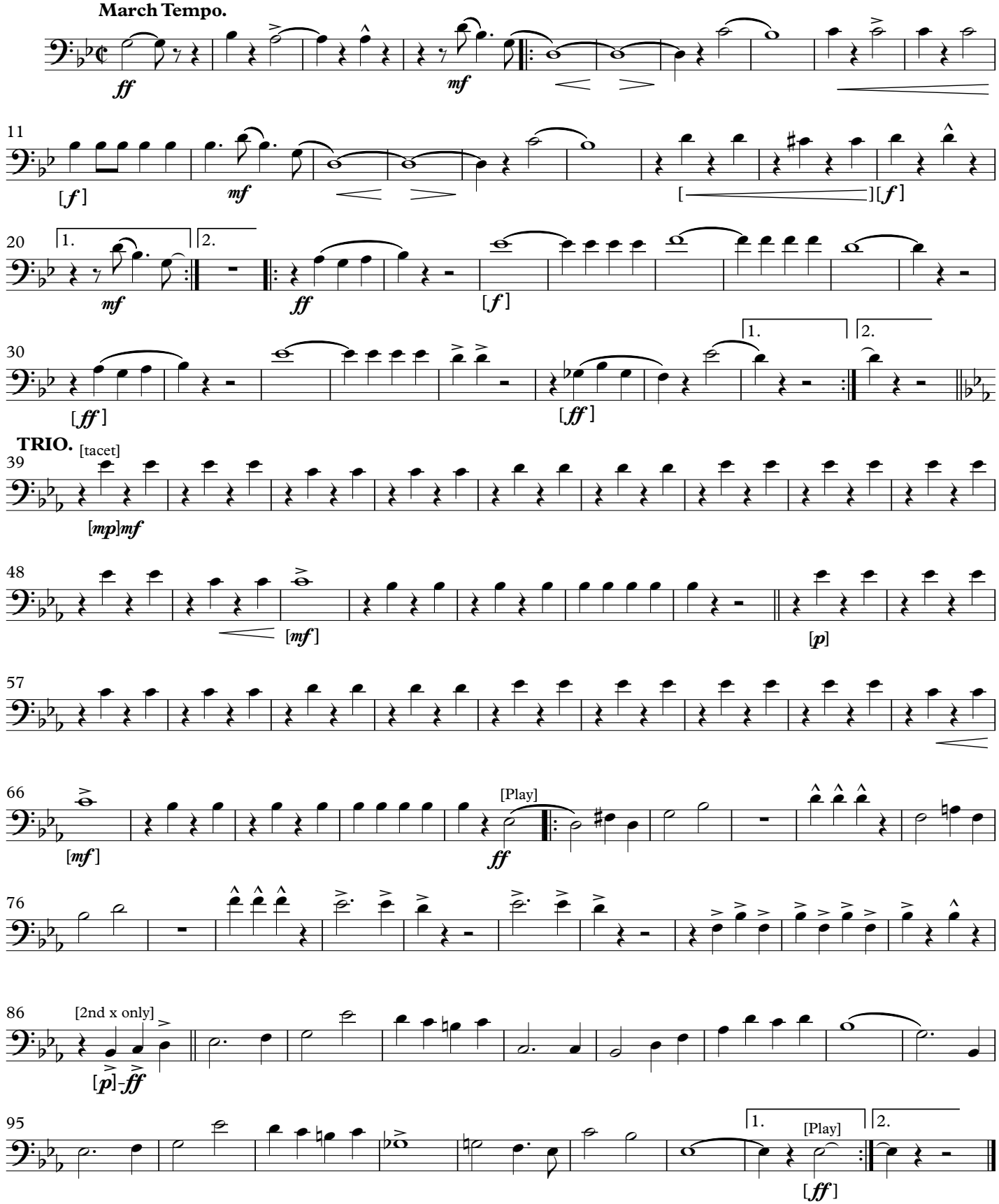
March

# THE PICADOR

1st Trombone

(1889)

**JOHN PHILIP SOUSA**

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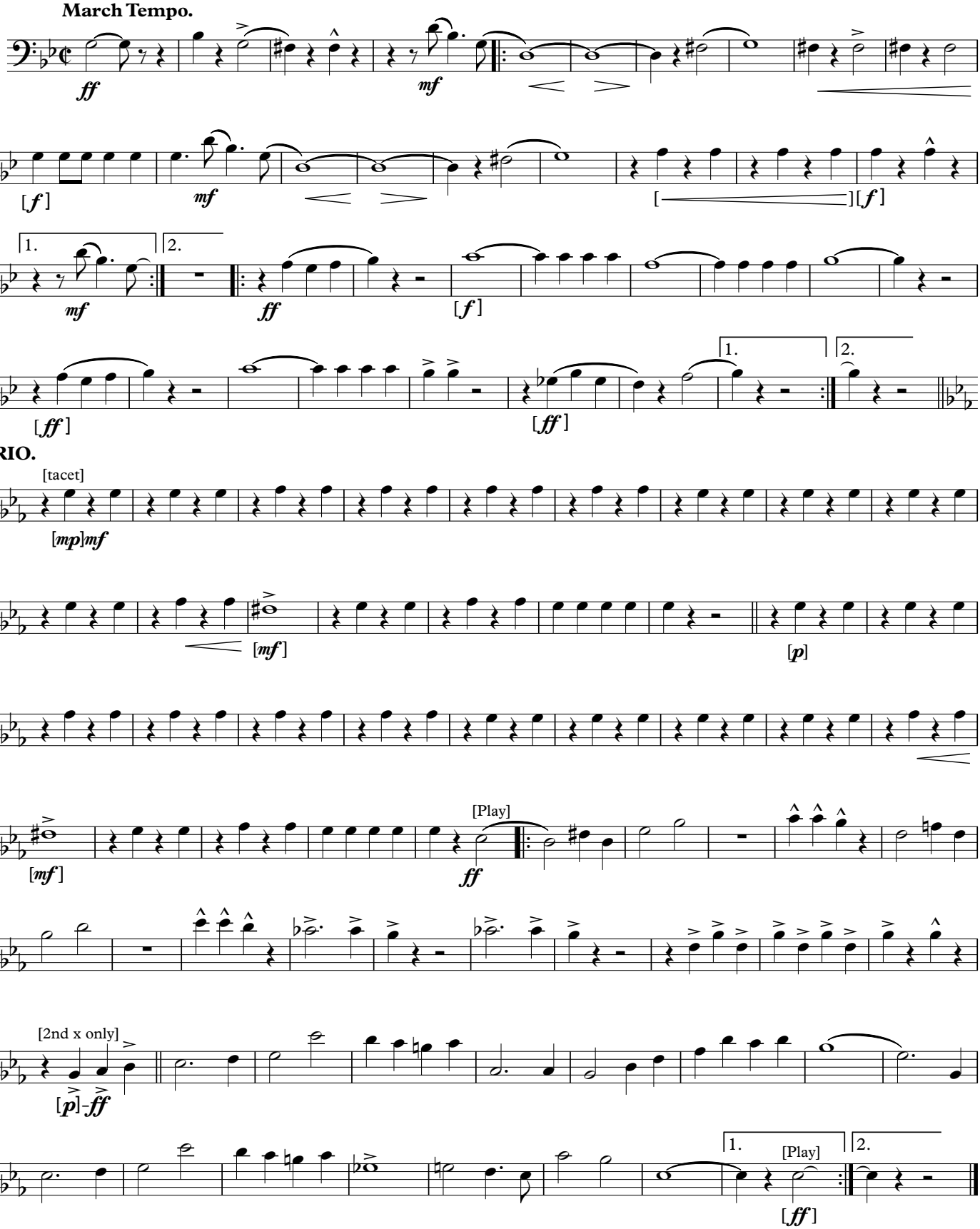
March

# THE PICADOR

2nd Trombone

(1889)

**JOHN PHILIP SOUSA**



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March

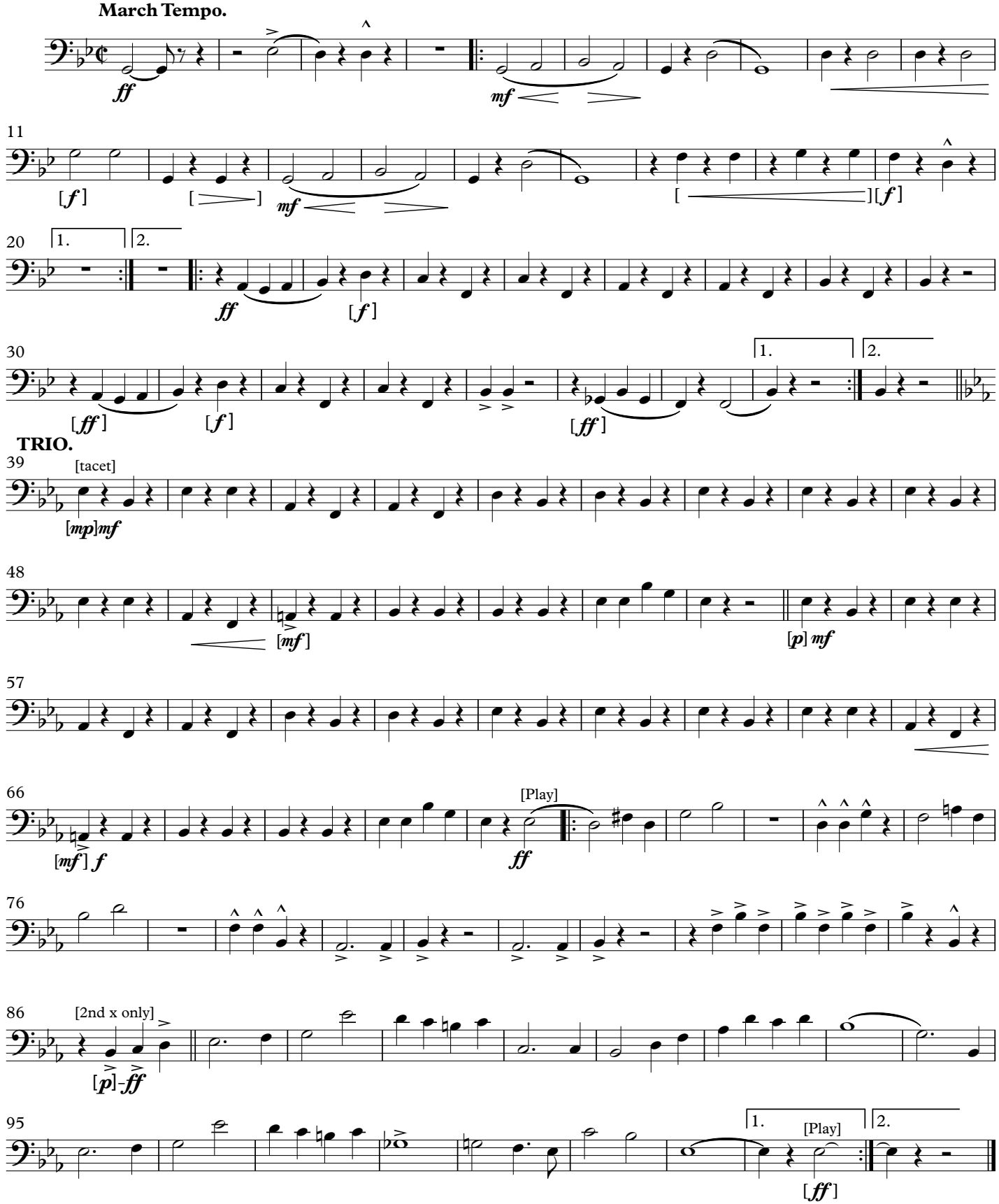
# THE PICADOR

Bass Trombone

(1889)

**JOHN PHILIP SOUSA**

**March Tempo.**



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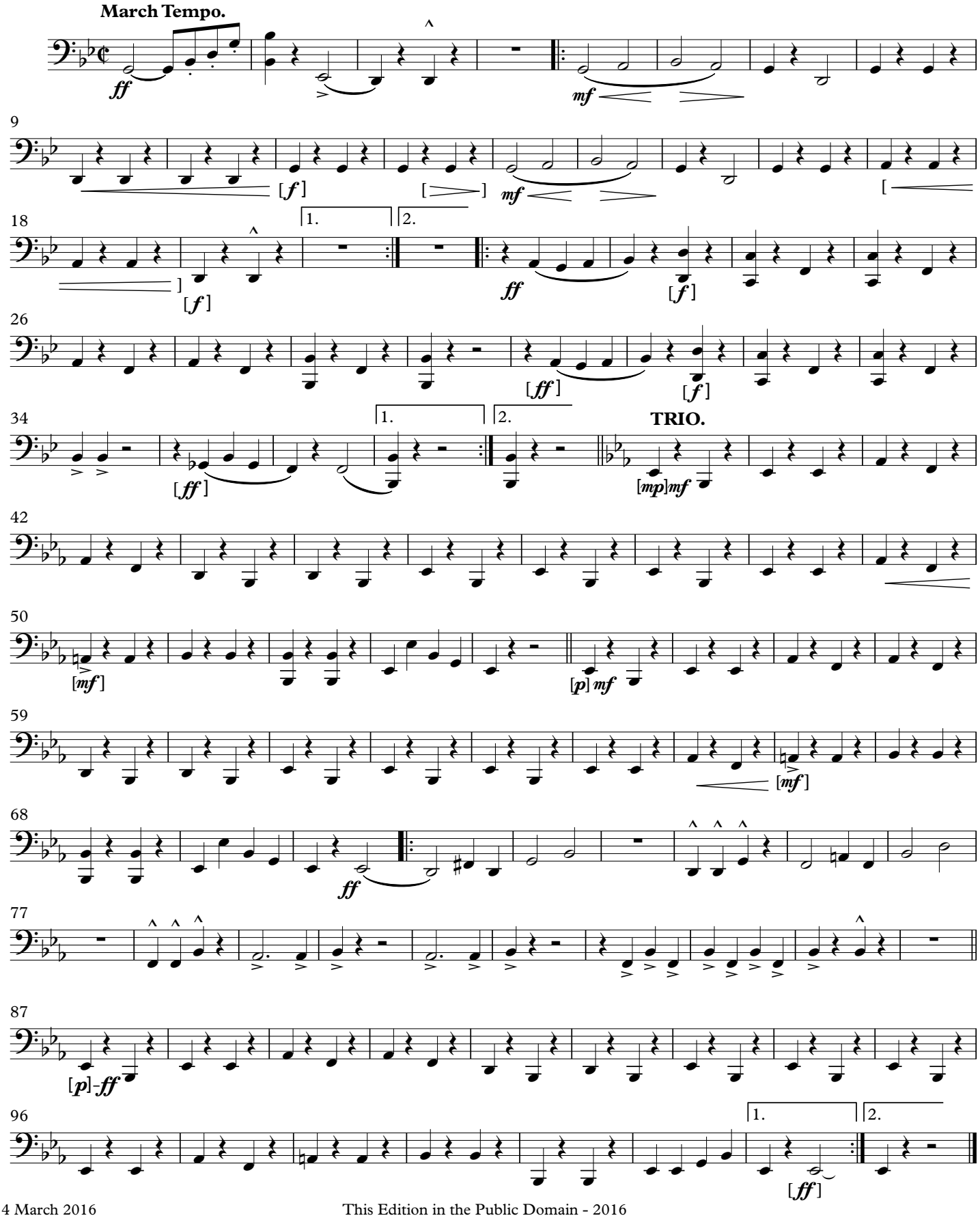
March

# THE PICADOR

(1889)

Tuba

**JOHN PHILIP SOUSA**

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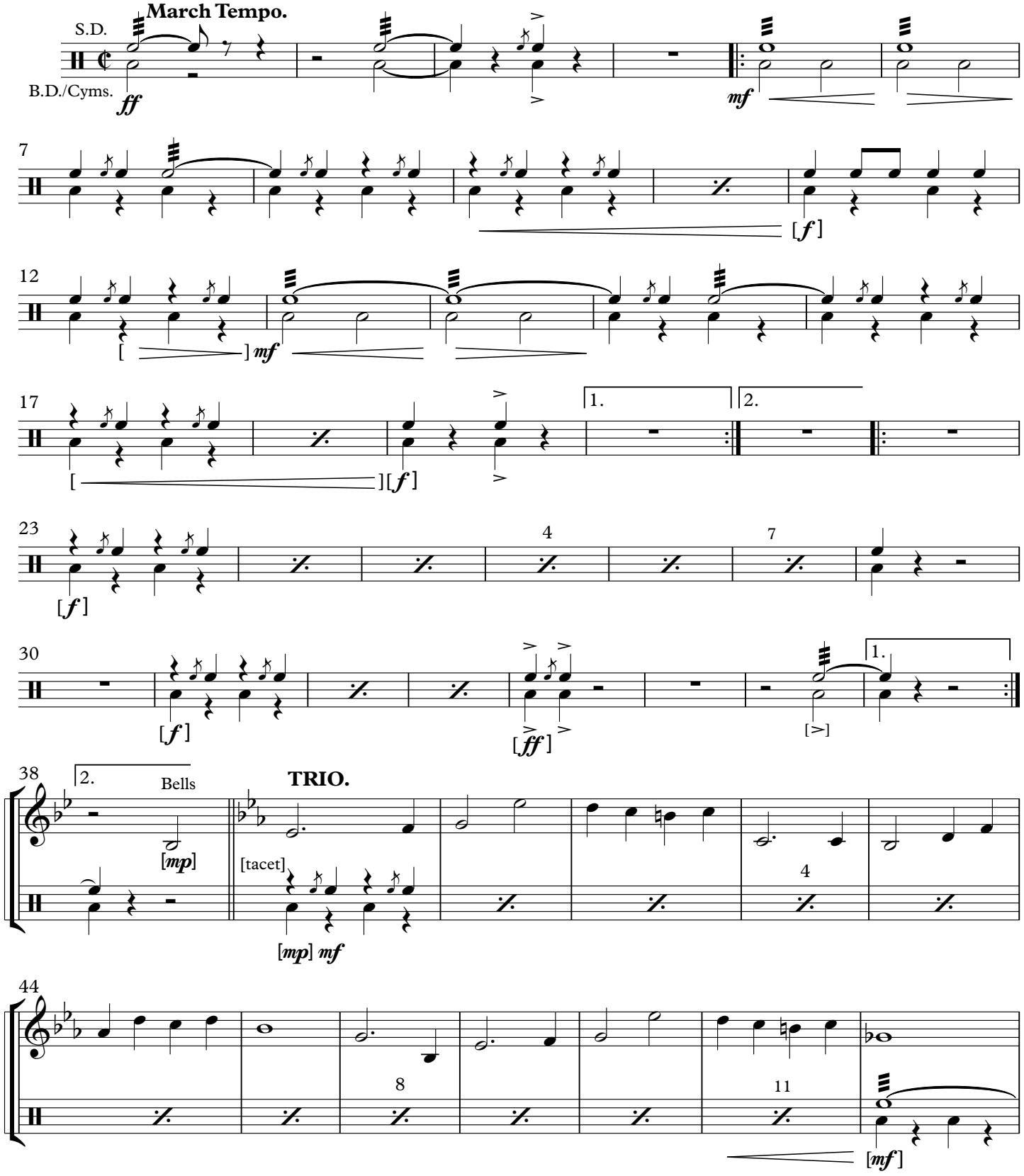
March

# THE PICADOR

(1889)

Drums/Bells

**JOHN PHILIP SOUSA**

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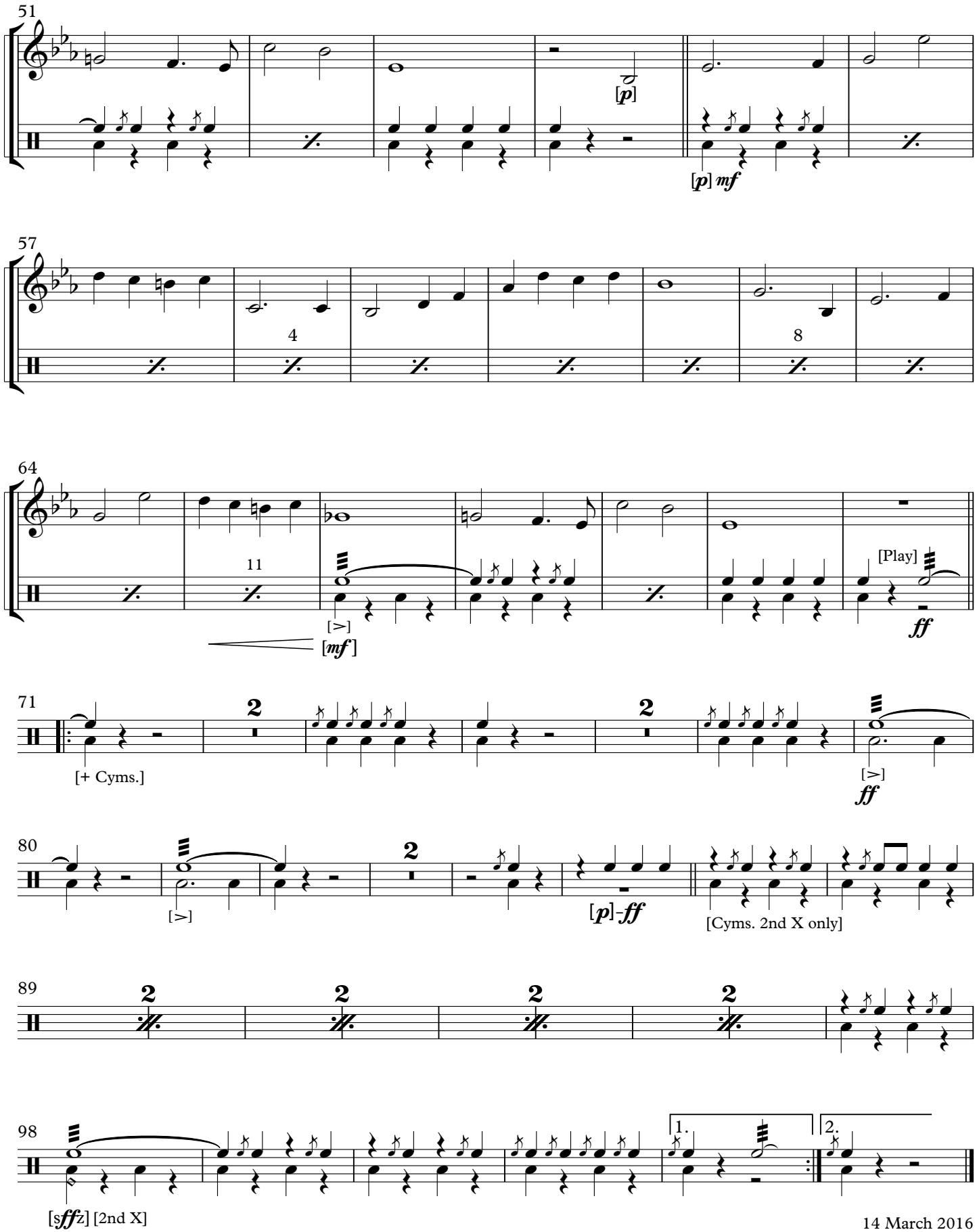
51
[p]
[p] mf
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4
8
64
11
[>]
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ff
71
2
[+ Cyms.]
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ff
80
2
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[Cyms. 2nd X only]
89
2
98
1.
2.
[ʂffz] [2nd X]