

**Picadore March, The**

**Sousa, John Philip**

# **The Picadore March**

**by: John Philip Sousa**

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**By: Carl Fischer**

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Piccolo.

# The Picadore March.

J. P. SOUSA.

American Star  
Journal.

1885.

The musical score is written for a Piccolo instrument. It consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics markings include *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). There are also first and second endings indicated by '1' and '2' above the notes. The piece concludes with a double bar line and repeat dots.

Carl Fischer, New York

Oboe.

# The Picadore March.

J. P. SOUSA.

1885.

The musical score is written for Oboe and consists of eight staves. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is marked with dynamics such as *f*, *ff*, *mf*, and *p*. It includes various musical notations like slurs, accents, and first/second endings. The piece concludes with a double bar line and repeat dots.

Carl Fischer, New York

E♭ Clarinet.

# The Picadore March.

J. P. SOUSA.

1885.

ff mf ff mf ff mf ff

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Carl Fischer, New York

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Solo or 1st  
B $\flat$  Clarinet.

# The Picadore March.

J. P. SOUSA

1885.

ff

mf

ff

f

ff

f

ff

ff

ff

ff

2nd & 3rd B $\flat$  Clarinets. The Picadore March.

J. P. SOUSA.

American Star  
Journal.

1885.

The musical score is written for two parts: 2nd and 3rd B-flat Clarinets. It consists of eight staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score begins with a treble clef and a common time signature (C). The first staff starts with a dynamic marking of *ff* (fortissimo) and includes a first ending bracket. The second staff has a dynamic marking of *mf* (mezzo-forte) and a first ending bracket. The third staff has a dynamic marking of *ff* and a first ending bracket. The fourth staff has a dynamic marking of *ff* and a first ending bracket. The fifth staff has a dynamic marking of *ff* and a first ending bracket. The sixth staff has a dynamic marking of *ff* and includes several triplet markings. The seventh staff has a dynamic marking of *ff* and includes several triplet markings. The eighth staff has a dynamic marking of *ff* and includes several triplet markings. The score concludes with a double bar line and repeat dots.

Carl Fischer, New York

Bassoons.

# The Picadore March.

J. P. SOUSA.

1885.

The musical score is written for Bassoons and consists of seven staves. It begins with the number '1885.' and the composer's name 'J. P. SOUSA.' The music is in bass clef with a key signature of two flats and a common time signature. The score includes various dynamics such as *ff*, *f*, and *mf*, and features first and second endings. The piece is marked with a common time signature and includes various musical notations such as slurs, accents, and repeat signs.

Carl Fischer, New York

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Soprano  
Saxophone.

# The Picadore March.

J. P. MOUSA.

*American Star*

*Journal.*

1885.

The musical score is written for Soprano Saxophone and consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a treble clef and a key signature of one sharp. The first staff starts with a dynamic marking of *ff* (fortissimo) and includes a first ending bracket labeled '1'. The second staff continues the melody and includes a second ending bracket labeled '1' and '2'. The third staff features a *ff* dynamic marking. The fourth staff includes first and second ending brackets labeled '1' and '2', and a *mf* (mezzo-forte) dynamic marking. The fifth staff has a *f* (forte) dynamic marking. The sixth staff includes first and second ending brackets labeled '1' and '2', and a *ff* dynamic marking. The seventh staff begins with a *f* dynamic marking. The eighth and final staff concludes the piece with a *ff* dynamic marking and a double bar line.

Carl Fischer, New York.



Alto  
Saxophone.

# The Picadore March.

J. P. SOUZA.

1885. *ff* *mf*

21 *ff*

1 2 *mf*

1 2 *f* *ff*

1 *f*

1 2 *f*

*f*

The musical score is written for Alto Saxophone and consists of six staves. The first staff begins with the number '1885.' and dynamic markings 'ff' and 'mf'. The second staff starts with a first ending bracket labeled '21' and 'ff'. The third staff features first and second endings labeled '1' and '2' with a 'mf' dynamic. The fourth staff includes first and second endings labeled '1' and '2' with 'f' and 'ff' dynamics. The fifth staff has a first ending labeled '1' with a 'f' dynamic. The sixth staff concludes with first and second endings labeled '1' and '2' and a 'f' dynamic.

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Carl Fischer, New York.

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Tenor  
Saxophone.

# The Picadore March.

J. P. SOUSA.

1885.

*ff* *mf* *f* *ff* *mf* *f* *ff* *f*

1 21

1 1

1 2

Carl Fischer, New York.

Baritone  
Saxophone.

# The Picadore March.

J. P. SOUSA.

1885.

*ff* *mf* *ff* *mf* *f* *ff*

Carl Fischer, New York.

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E♭ Cornet.

# The Picadore March.

J. P. SOUSA.

*American Star  
Journal.*

1885.

The musical score is written for E♭ Cornet and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). There are also first and second endings marked with '1' and '2' above the notes. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet-like patterns. The piece concludes with a double bar line and repeat dots.

*Carl Fischer, New York.*

Solo B♭ Cornet.

# The Picadore March.

Full band 50¢

J. P. SOUSA.

*American Star  
Journal.*

1885.

The musical score is written for a Solo B♭ Cornet. It consists of nine staves of music. The key signature is one flat (B♭), and the time signature is 2/4. The score includes various dynamic markings: *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). There are also first and second endings indicated by bracketed lines with '1' and '2' above them. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and repeat dots.

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# THE PICADORE MARCH.

1st B♭ CORNET.

Published for Piano Price 40 Cts.

SOUSA.

The musical score is written for a 1st B♭ Cornet. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B♭). The dynamics are marked as *ff*, *f*, and *mf*. The second staff includes first and second endings. The third staff features a *ff* dynamic. The fourth staff has a *mf* dynamic and also includes first and second endings. The fifth staff continues the melody. The sixth staff has a *ff* dynamic. The seventh staff has a *ff* dynamic. The eighth staff concludes the piece with a double bar line and repeat dots.

Harry Coleman Phila. Pa.

2nd & 3rd B $\flat$  Cornets. The Picadore March.

J. P. SOUSA.

1885.

ff ff mf mf ff mf f ff ff ff

1st & 2nd Altos.

# The Picadore March.

J. P. SOUSA.

1885. *a due.*

*ff* *ff* *mf* *mf* *f* *ff* *ff* *ff* *ff* *ff*

Carl Fischer, New York



# The Picadore March.

3rd & 4th Altos.

J. P. SOUSA

1885.

*ff* *mf* *ff* *mf* *f* *a due.* *ff*

Carl Fischer, New York

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1st & 2nd Tenors.

# The Picadore March.

J. P. SOUSA.

1885.

*ff* *mf* *ff* *mf* *f* *ff*

Carl Fischer, New York.

# The Picadore March.

1st & 2nd Trombones.

J. P. SOUSA.

1885.

*ff* *ff* *mf*

*ff*

*mf*

*ff*

*ff*

*ff*

Carl Fischer, New York.

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# The Picadore March.

3rd Trombone.

J. P. SORELLA.


1885.

*ff* *ff* *ff* *mf* *ff* *ff* *ff* *p*

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Carl Fischer, New York

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Baritone 

# The Picadore March.

J. P. SOUSA.

1885.

1885. *ff* *mf* *ff* *mf* *ff* *ff* *ff* *ff*

Carl Fischer, New York

Baritone 2

# The Picadore March.

J. P. SOUSA

1885.

The musical score is written for Baritone 2 and consists of seven staves of music. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), and *my* (mezzo-yato). It features several first and second endings, indicated by '1' and '2' above the notes. The music is characterized by a rhythmic and melodic pattern typical of Sousa's marches, with frequent use of eighth and sixteenth notes.

Carl Fischer, New York

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Basses.

# The Picadore March.

J. P. SOUSA.

1885.

*ff* *mf* *mf* *f* *ff* *ff* *ff* *ff* *ff*

Carl Fischer, New York.

B♭ Bass or  
3rd Trombone.  
*American Star  
Journal.*

# The Picadore March.

J. P. SOUSA.

1885. *ff*

*mf* *ff* *ff*

*Carl Fischer, New York*



# The Picadore March.

Drums.

J. P. SOUSA

1885.

*ff* *mf* *ff* *mf* *ff* *ff* *ff* *ff* *ff* *ff*

Carl Fischer, New York.

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