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 *soli* 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.

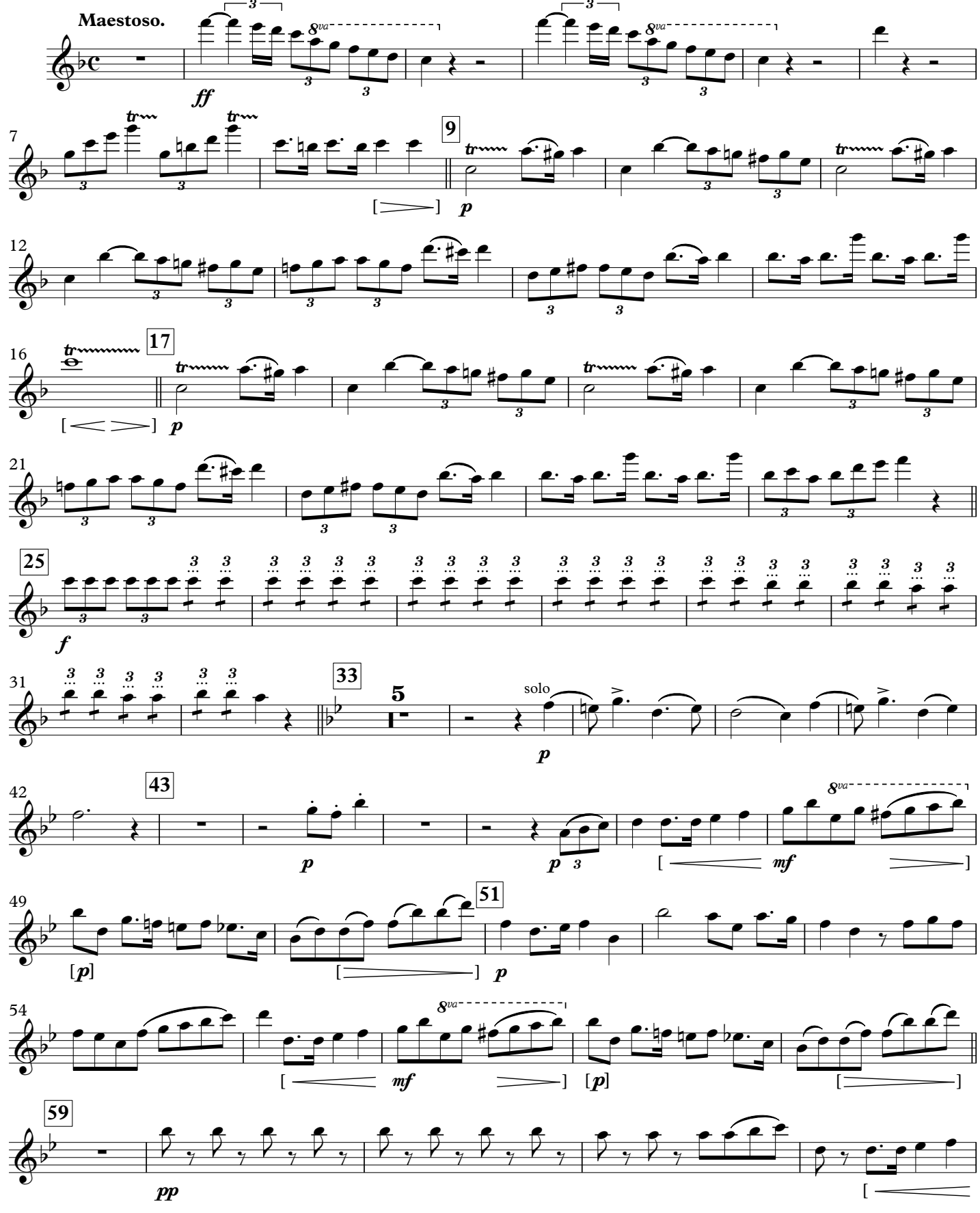
Final strain (m. 101-108): All instruments play at *fortissimo* from here to the end of the march. In a clever compositional twist, Sousa presents all three main melodies that have been heard to this point simultaneously. It is important that all three melodies come through the texture as equal partners.

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

Flute (1901) **JOHN PHILIP SOUSA**



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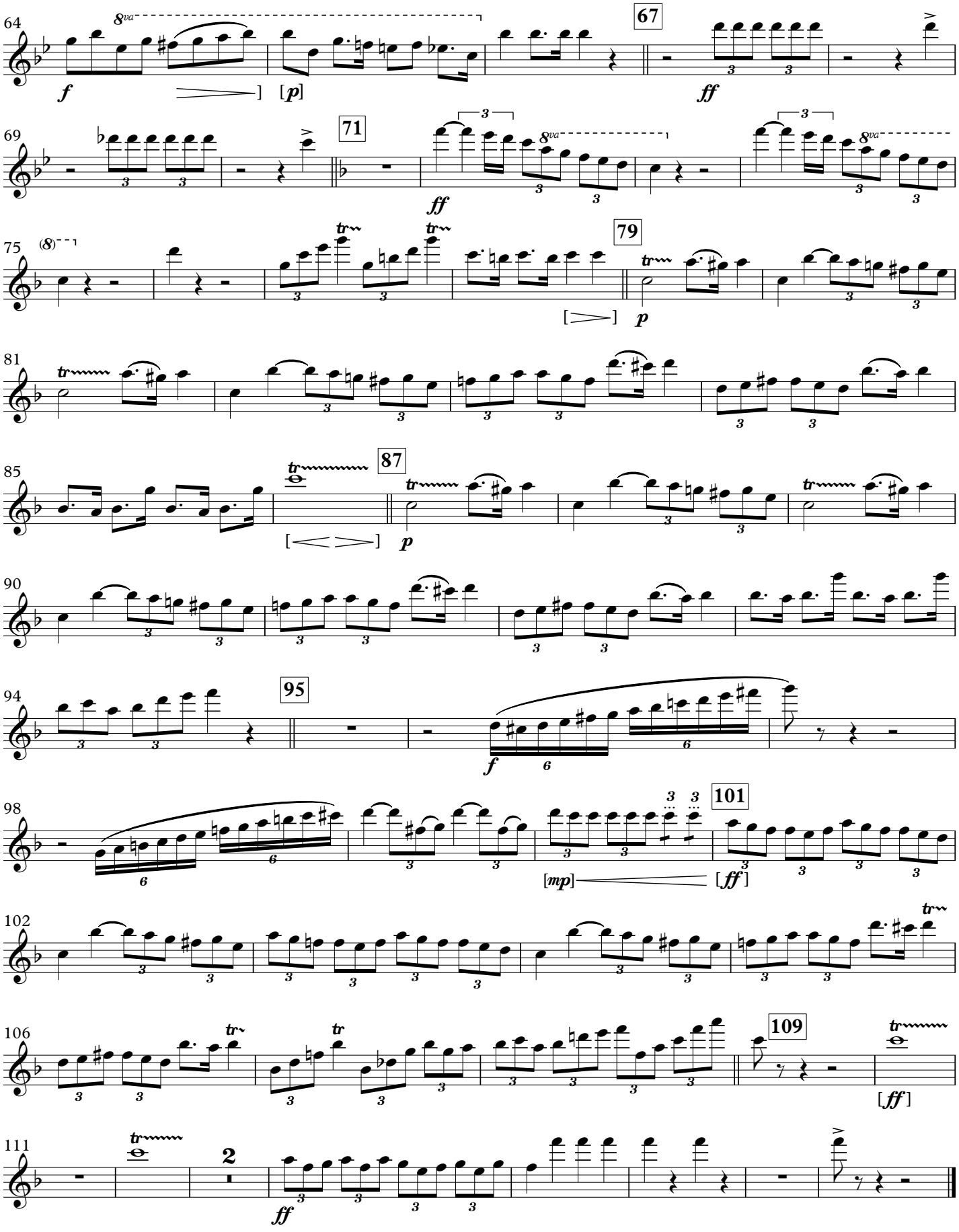
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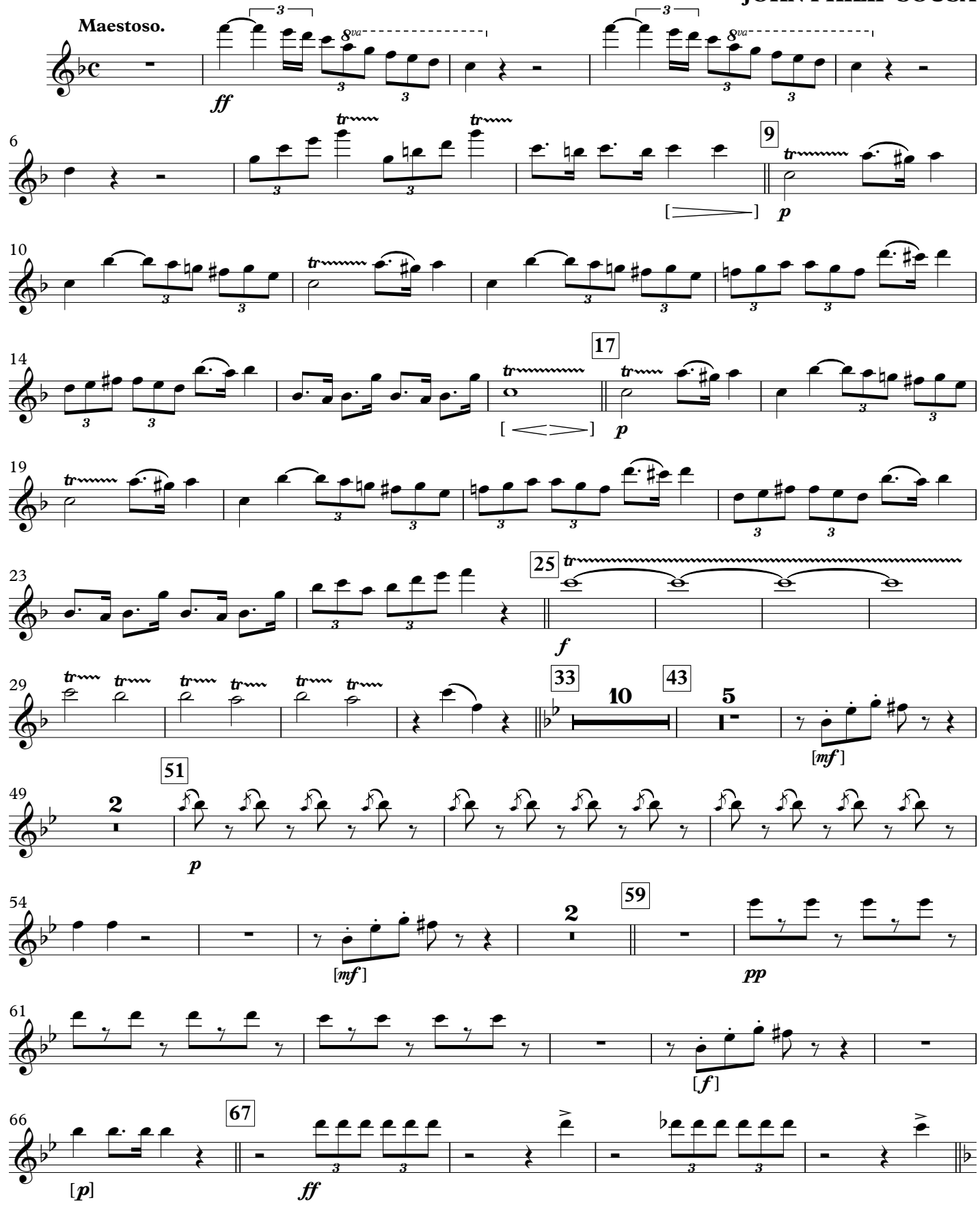
March

THE PRIDE of PITTSBURGH

(1901)

Piccolo

JOHN PHILIP SOUSA



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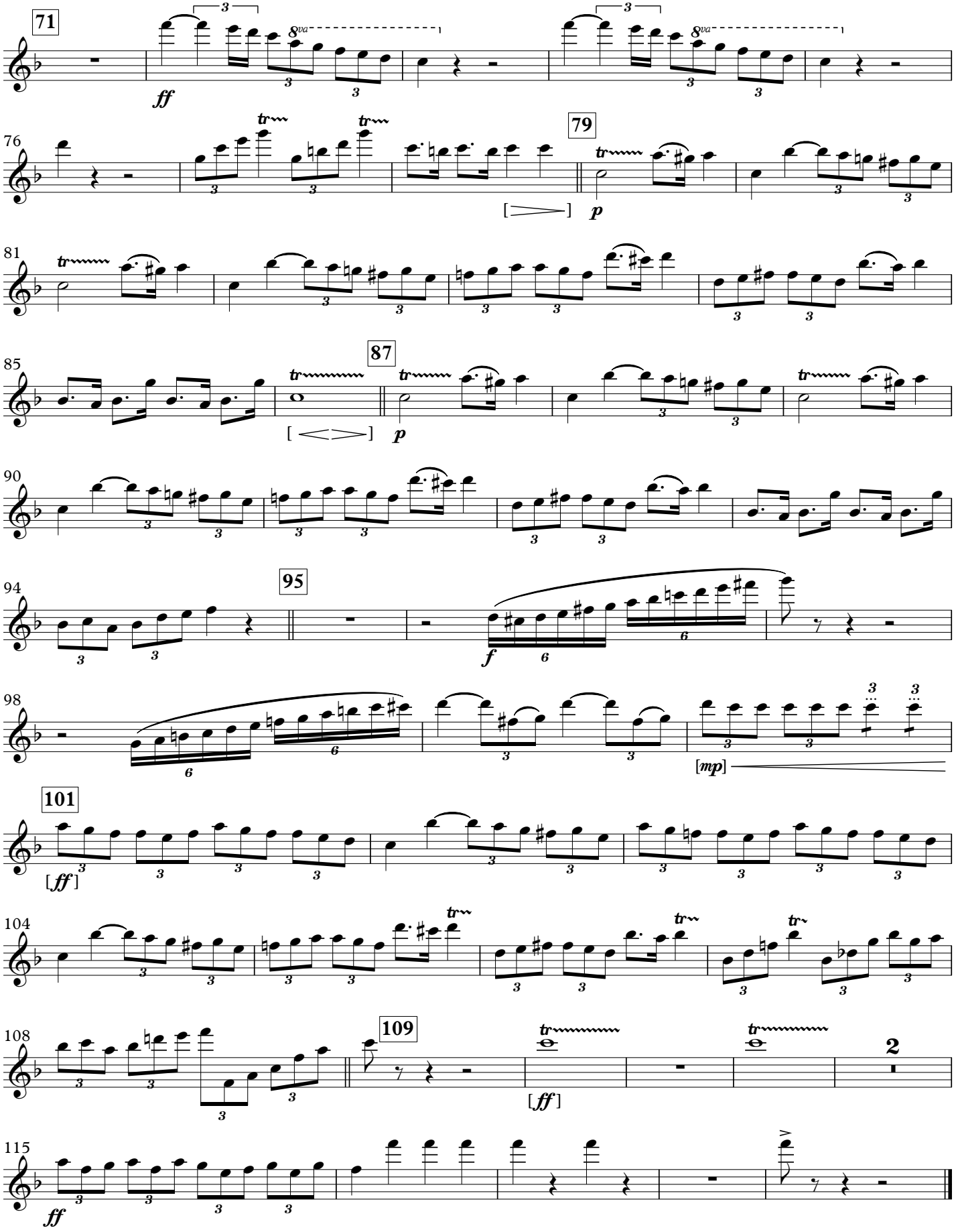
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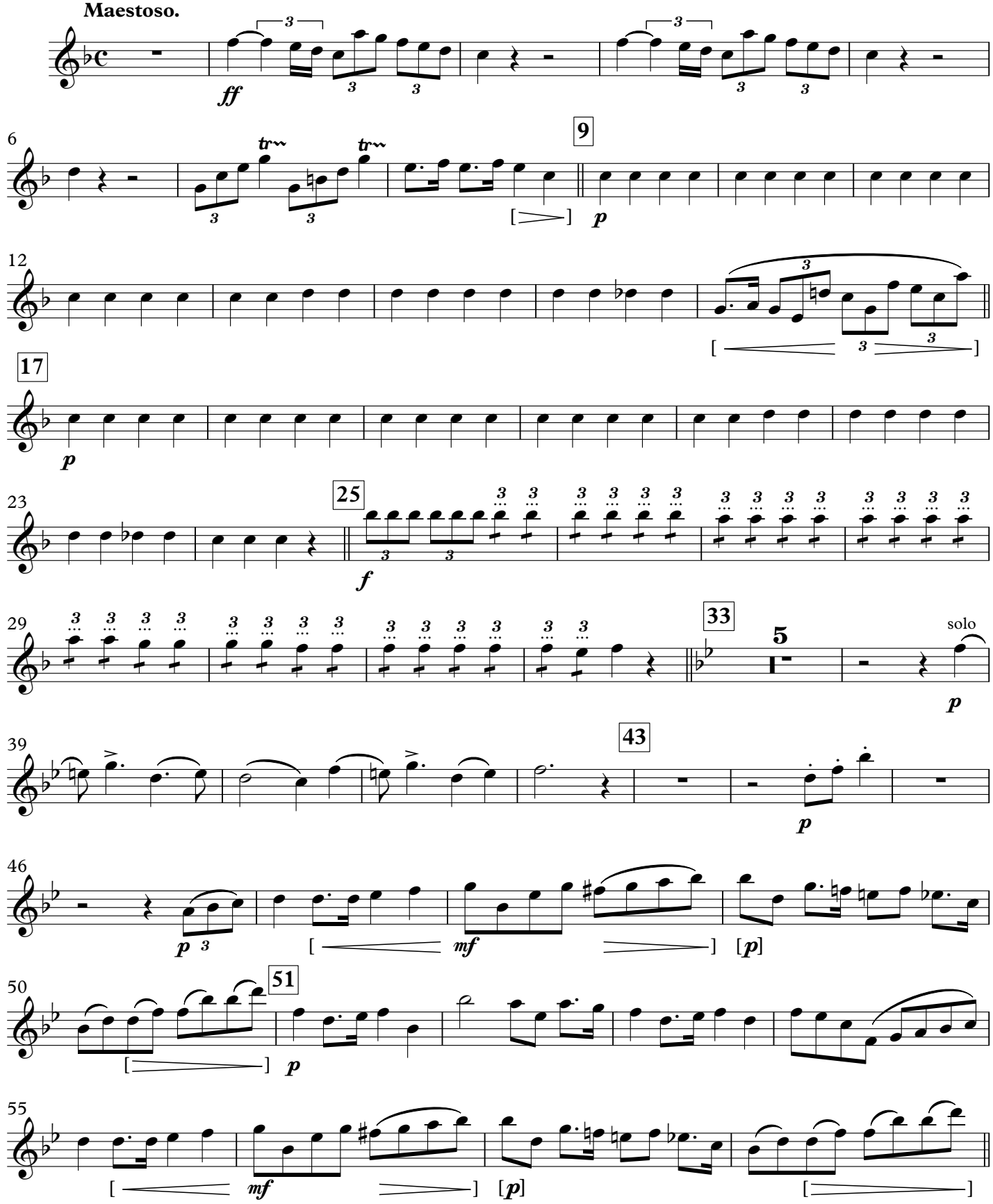
March

THE PRIDE of PITTSBURGH

1st Oboe

(1901)

JOHN PHILIP SOUSA



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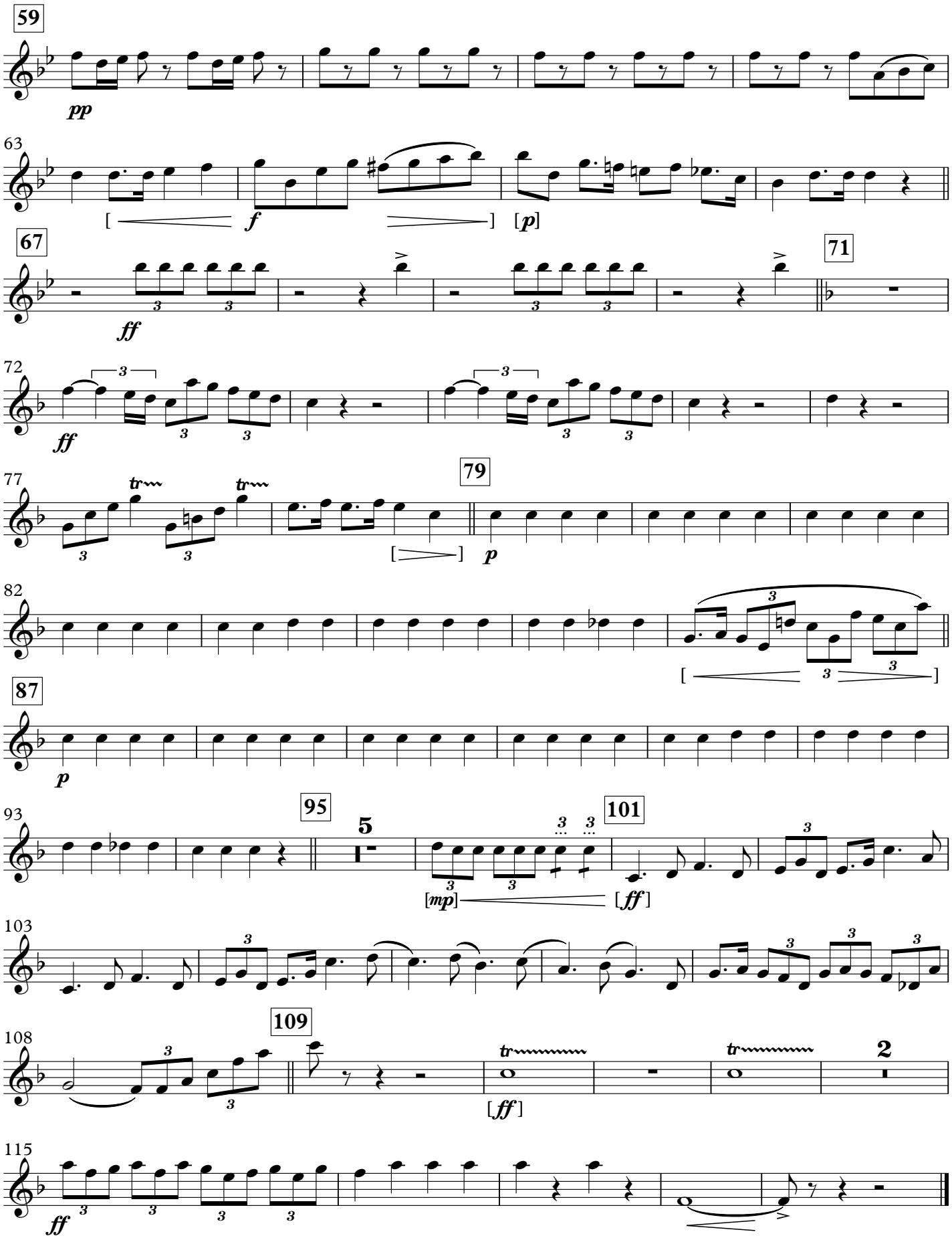
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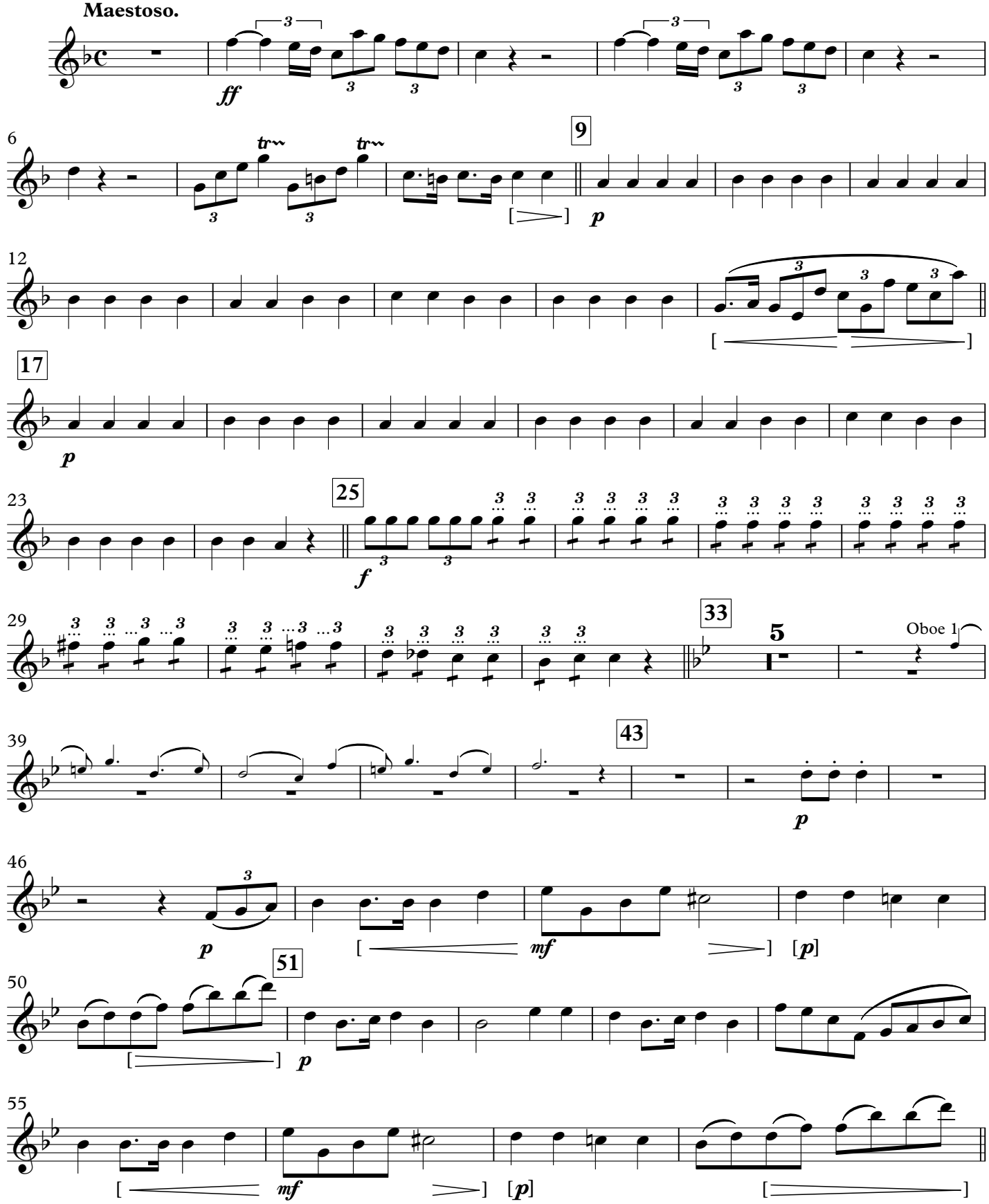
March

THE PRIDE of PITTSBURGH

2nd Oboe

(1901)

JOHN PHILIP SOUSA



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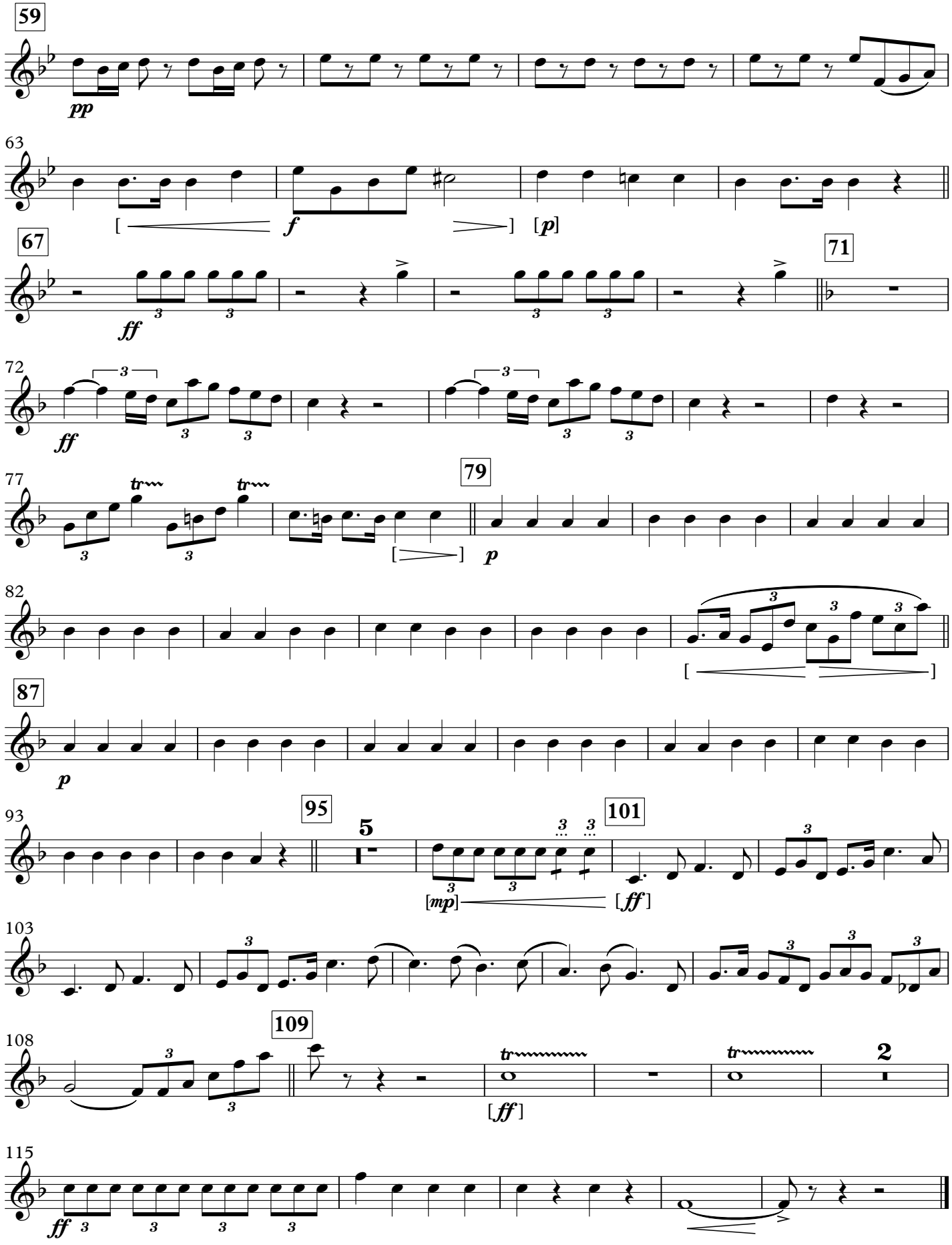
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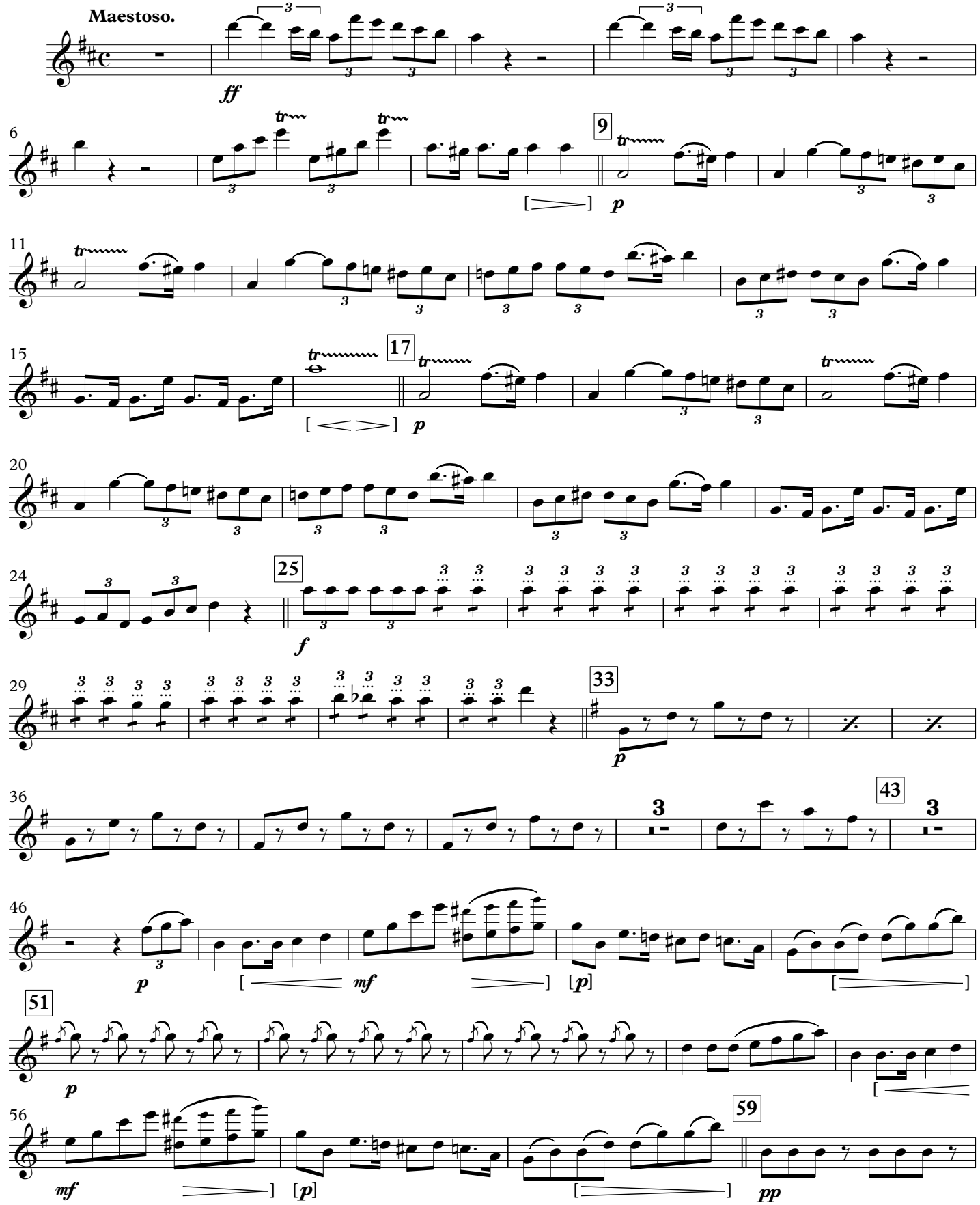
March

THE PRIDE of PITTSBURGH

(1901)

1st E♭ Clarinet

JOHN PHILIP SOUSA



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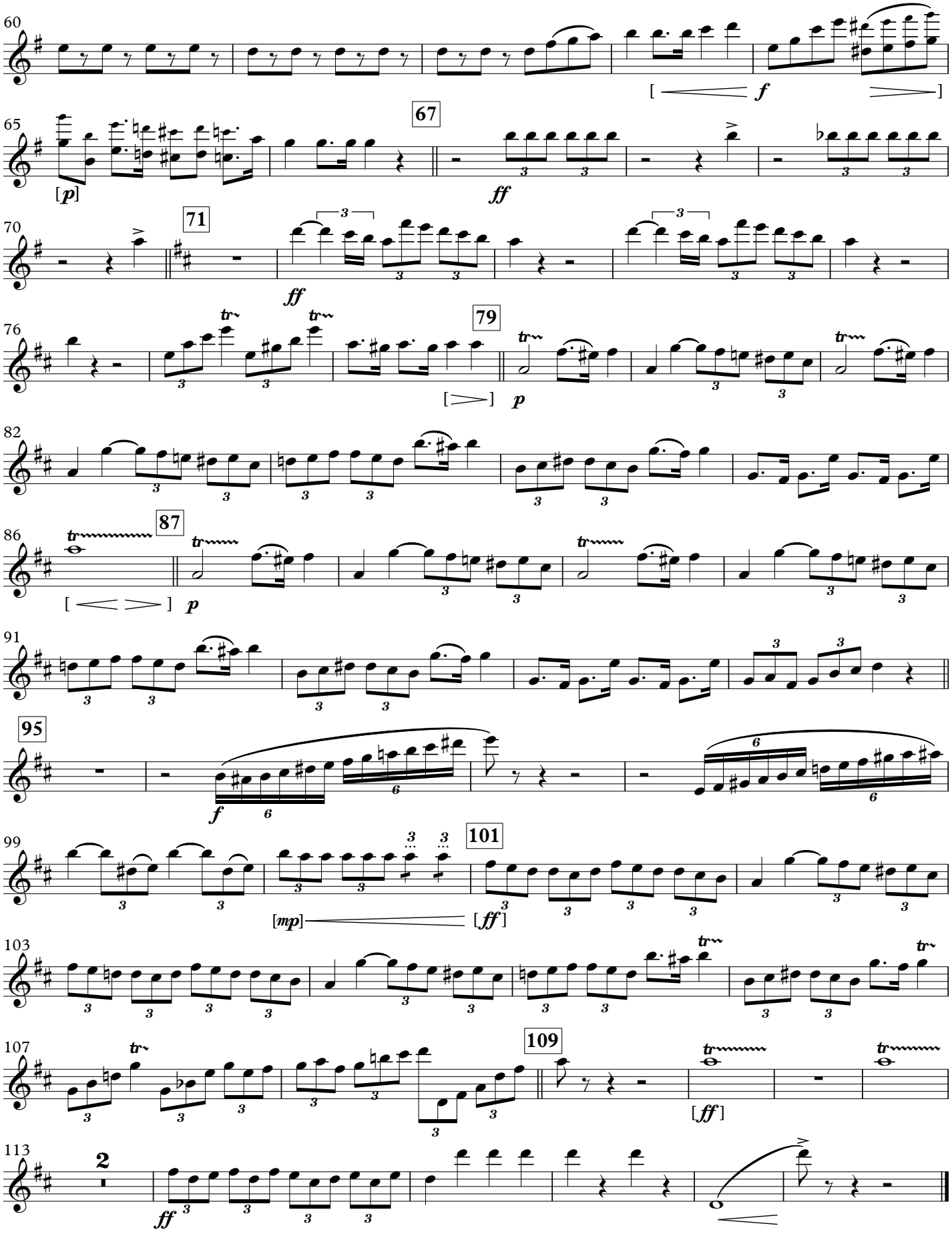
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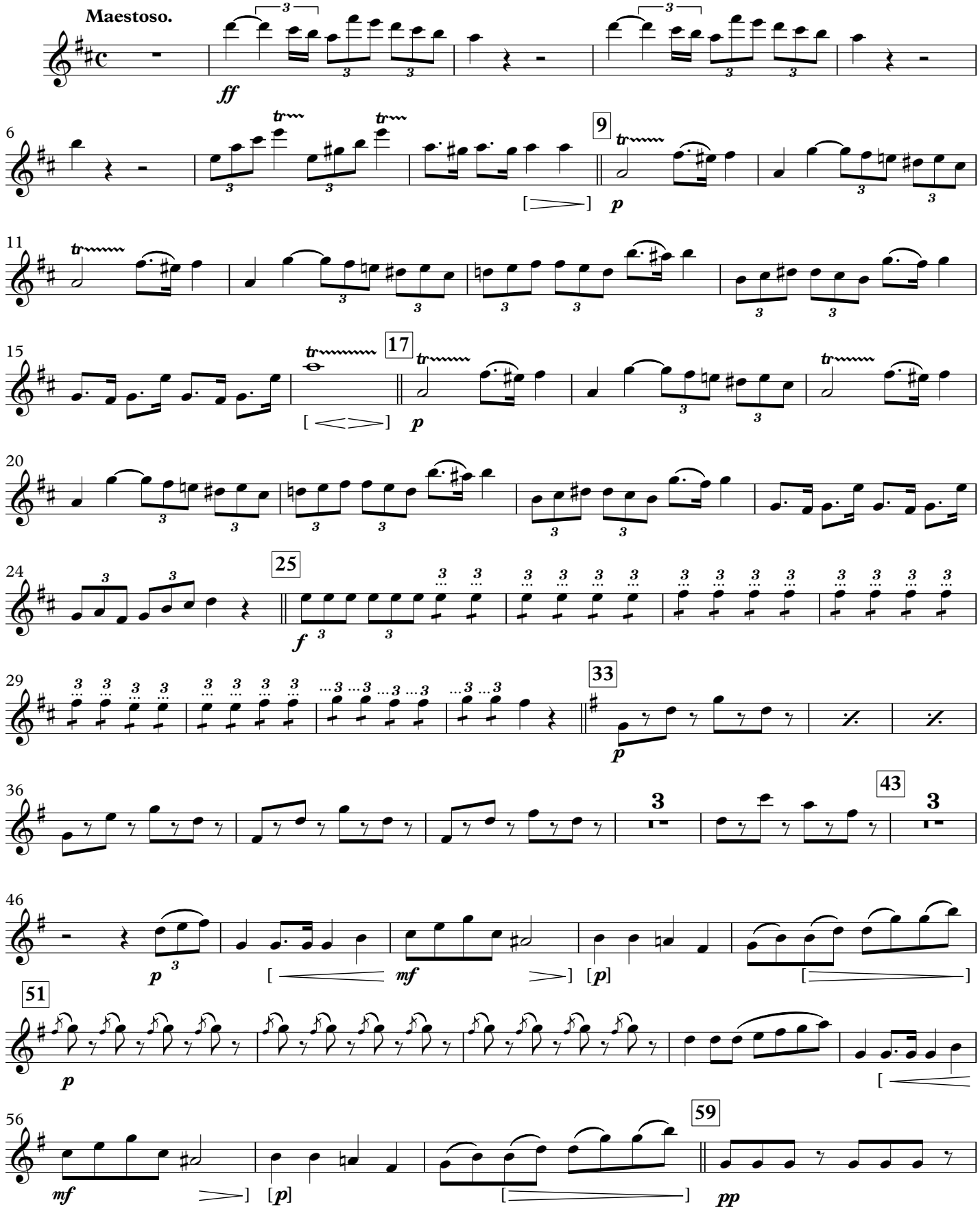
March

THE PRIDE of PITTSBURGH

(1901)

2nd E♭ Clarinet

JOHN PHILIP SOUSA



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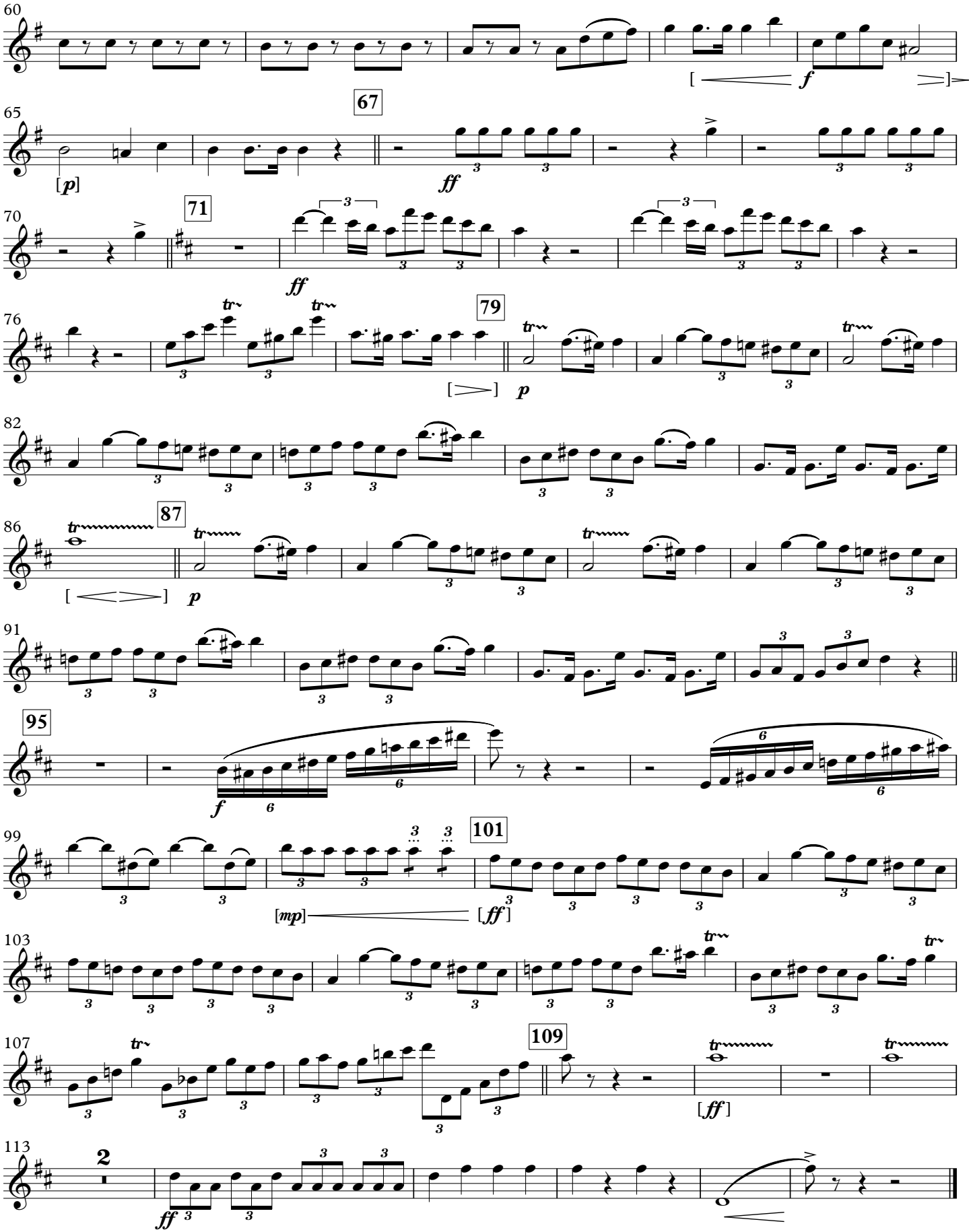
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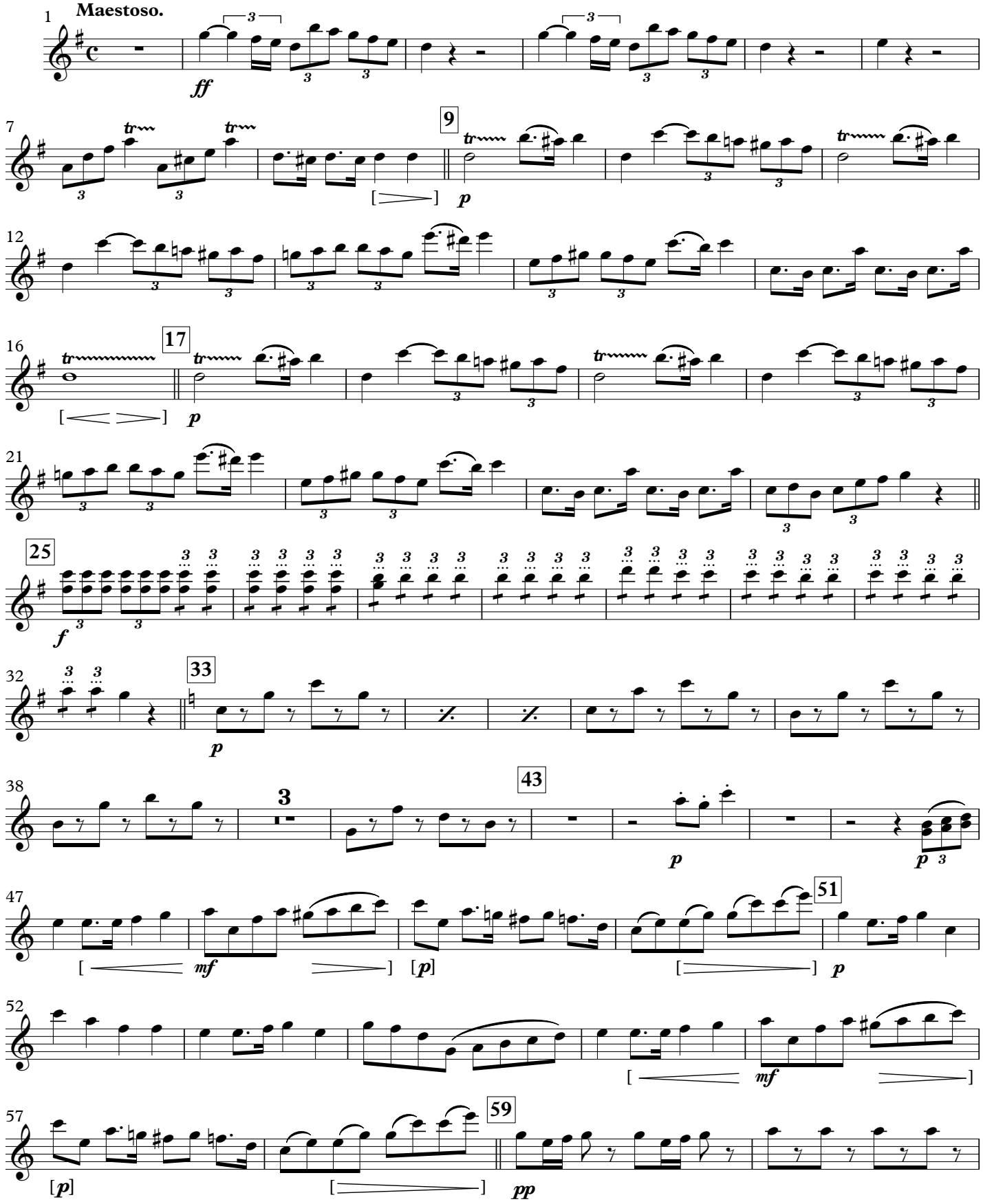
March

THE PRIDE of PITTSBURGH

Solo B♭ Clarinet

(1901)

JOHN PHILIP SOUSA



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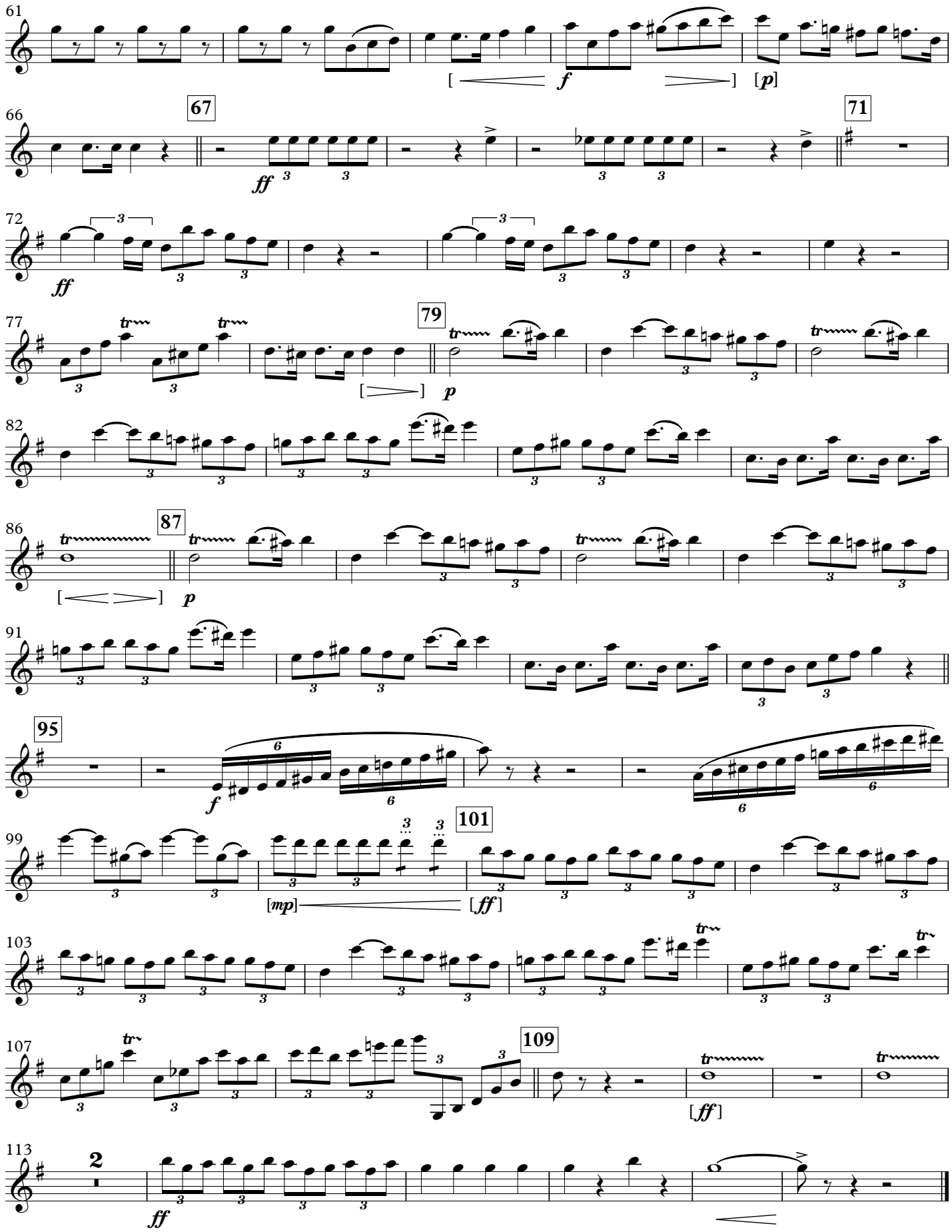
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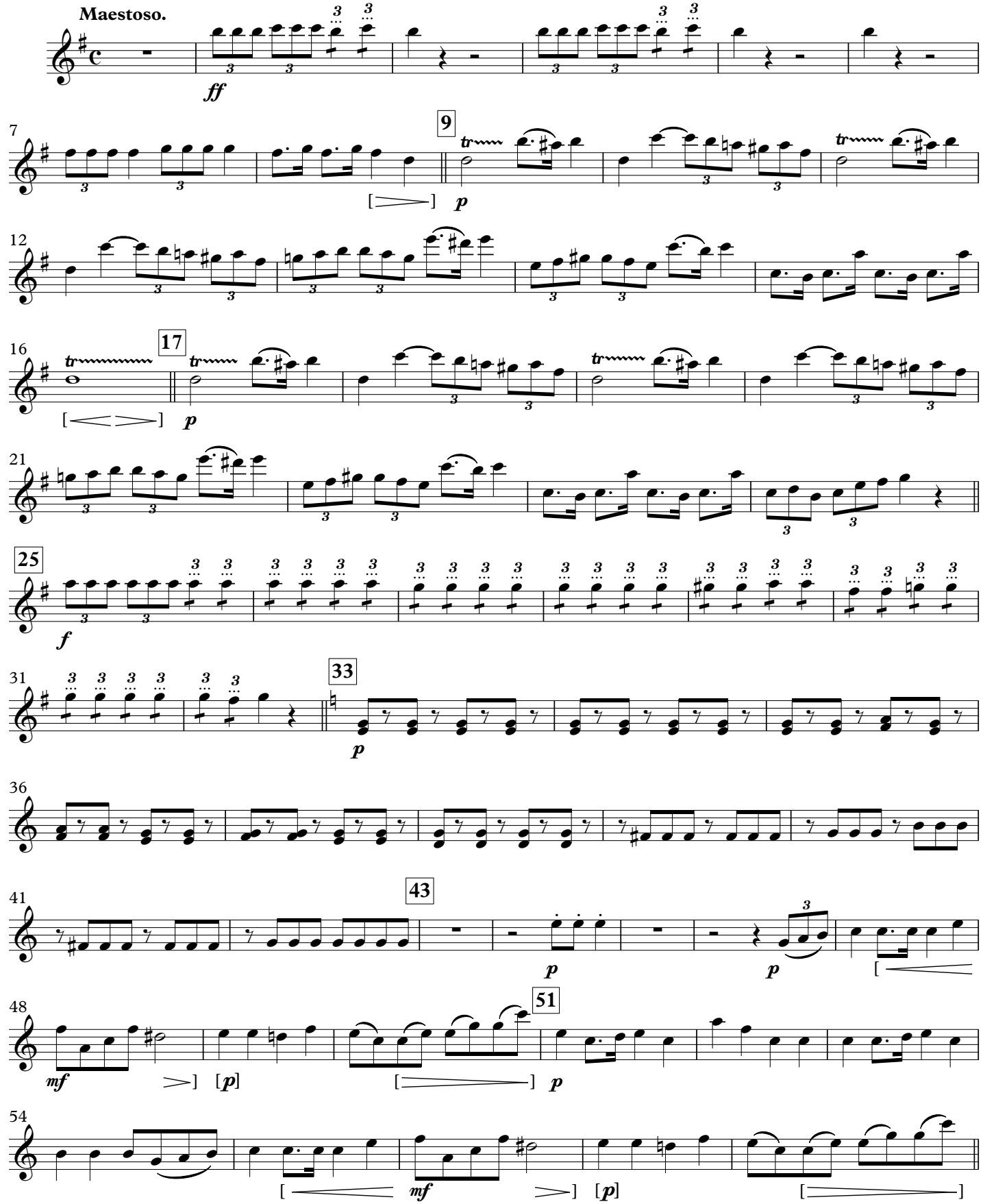
March

THE PRIDE of PITTSBURGH

1st B♭ Clarinet (1901) **JOHN PHILIP SOUSA**



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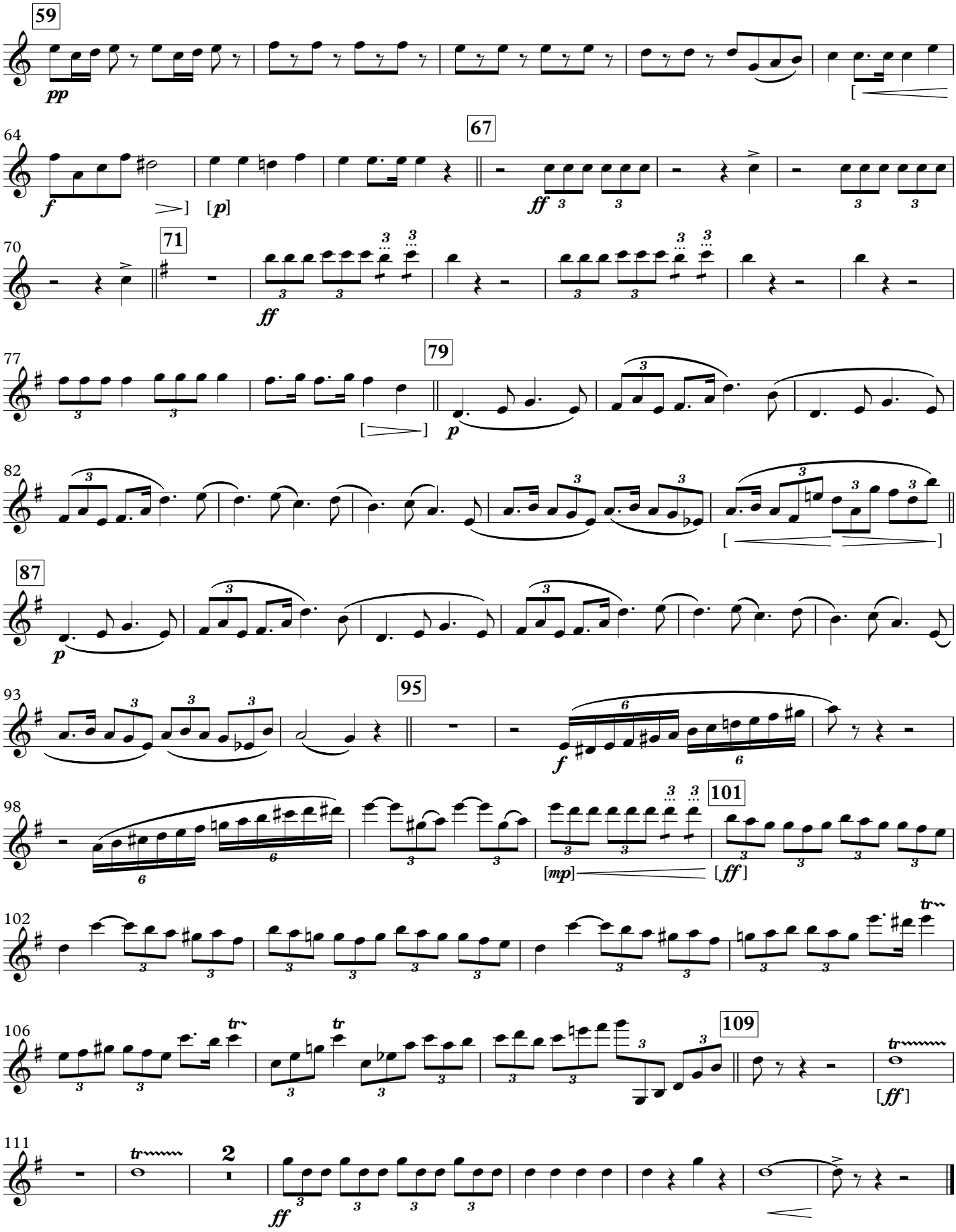
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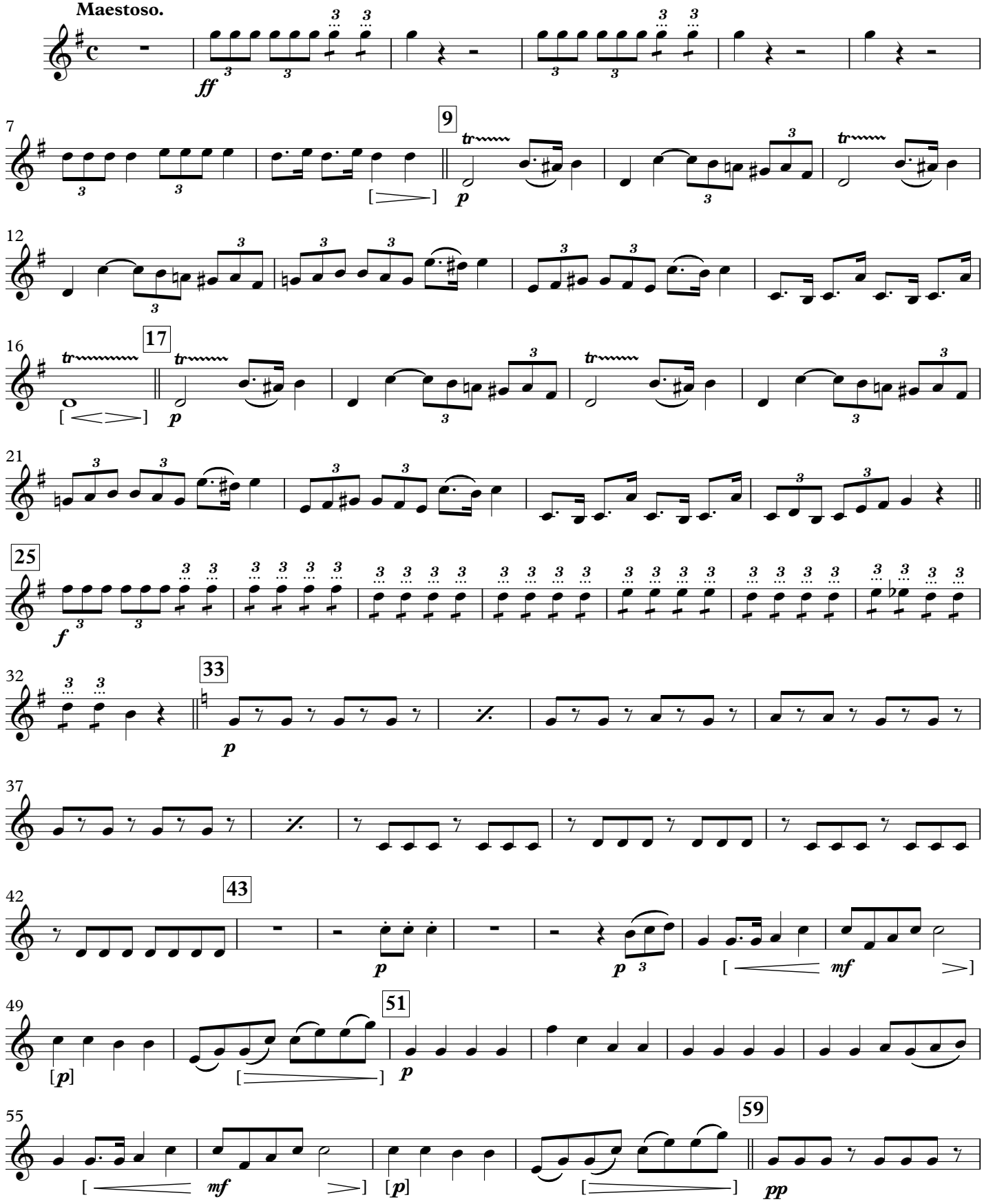
March

THE PRIDE of PITTSBURGH

2nd B♭ Clarinet (1901) **JOHN PHILIP SOUSA**



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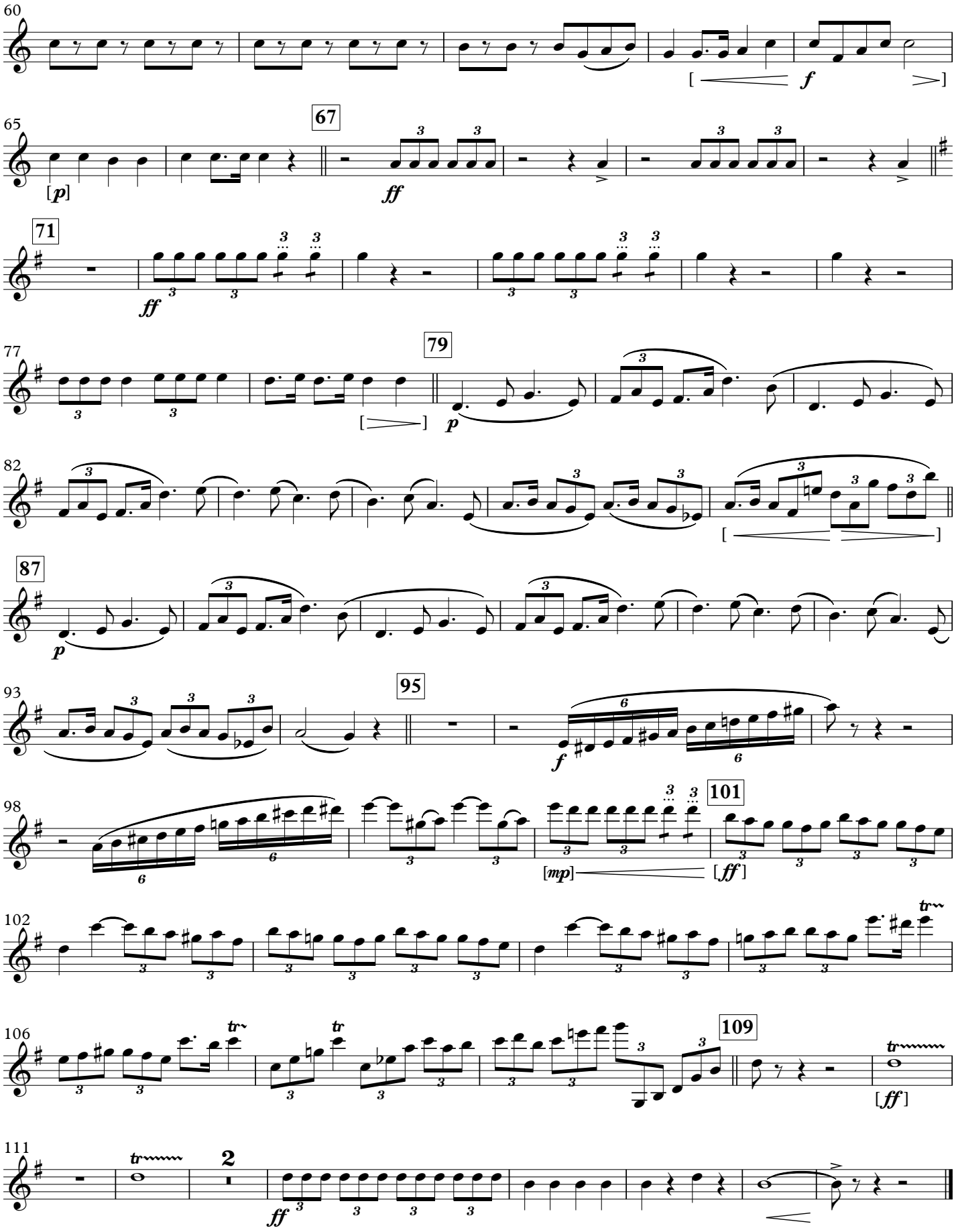
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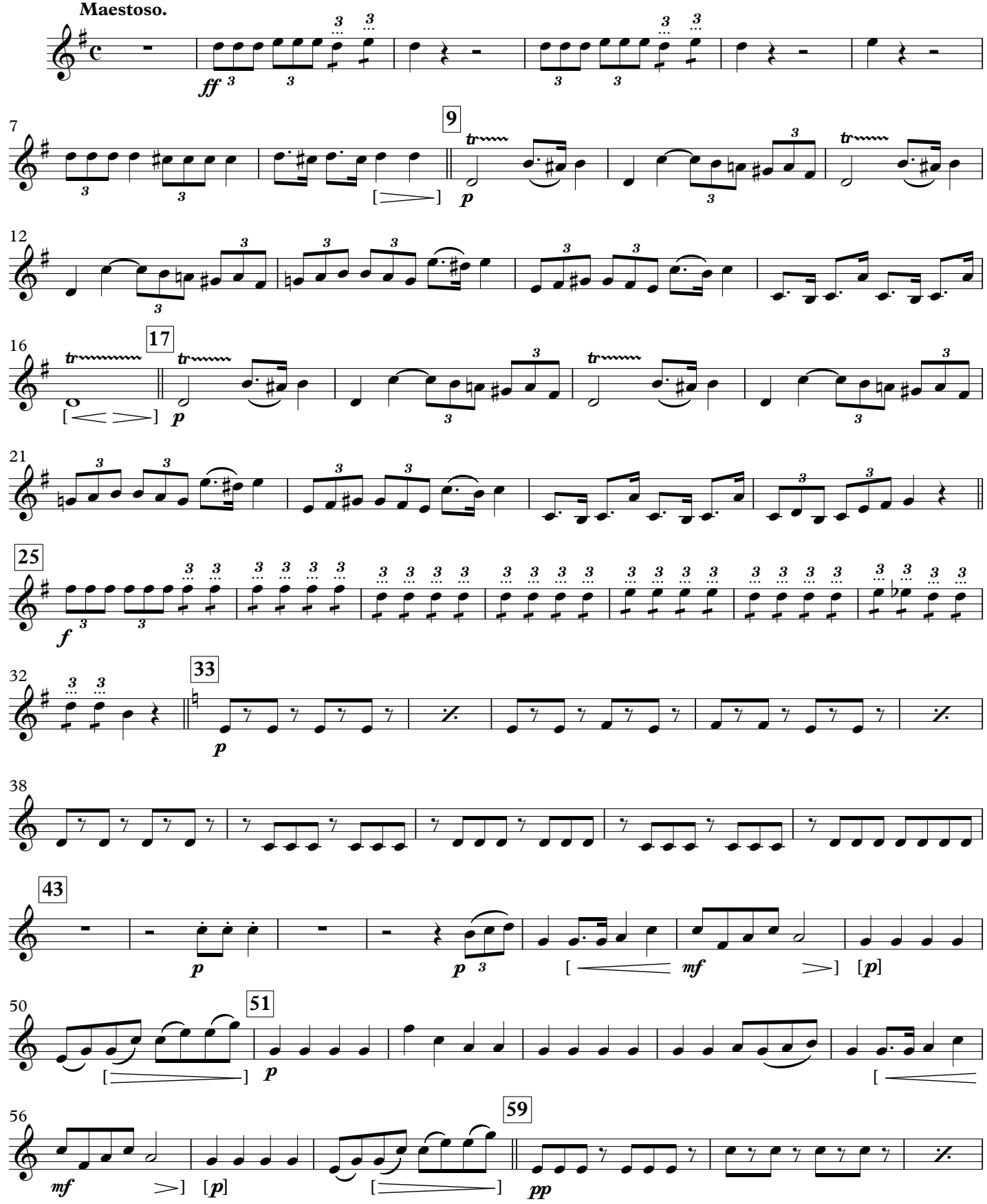
March

THE PRIDE of PITTSBURGH

3rd B♭ Clarinet (1901) **JOHN PHILIP SOUSA**



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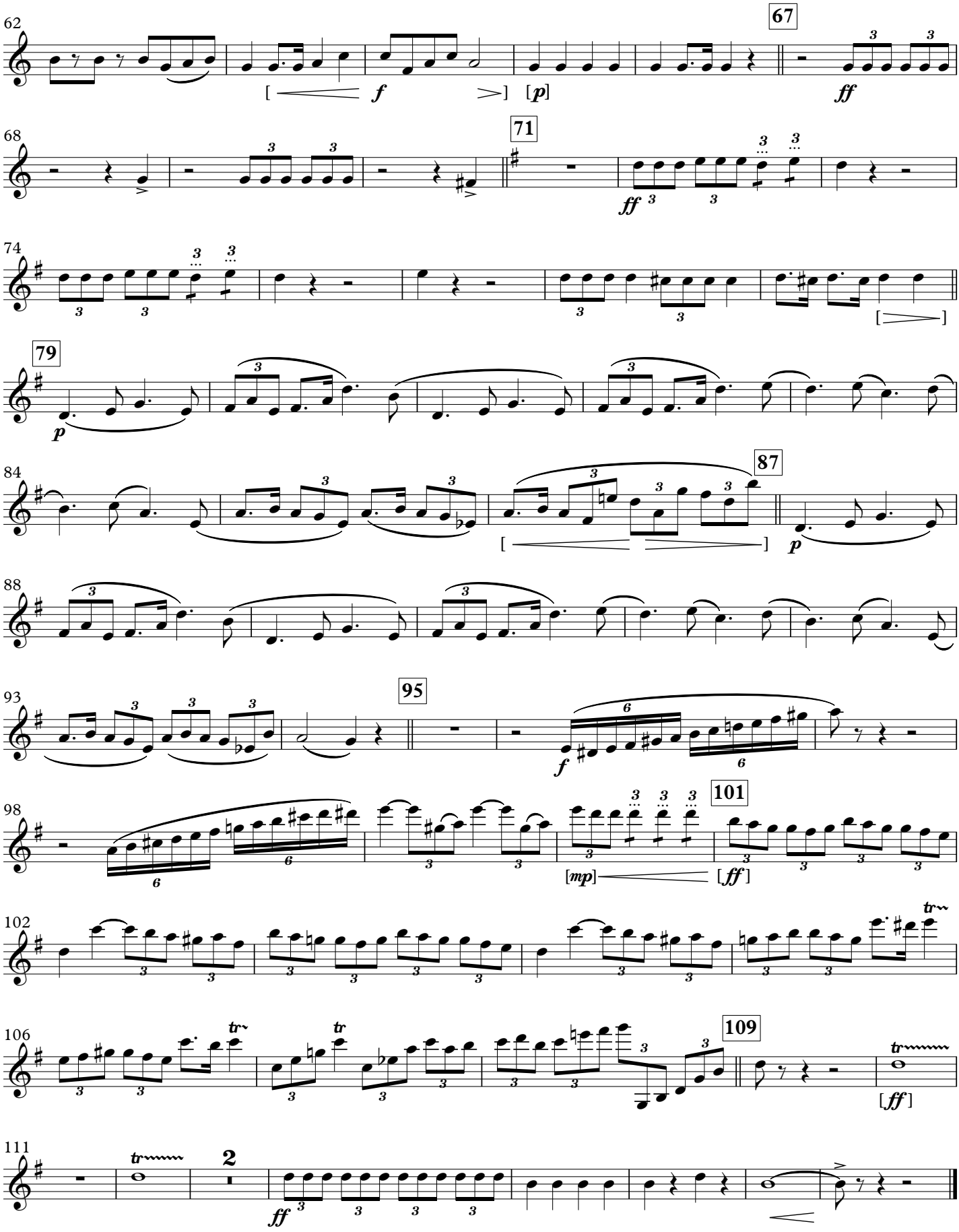
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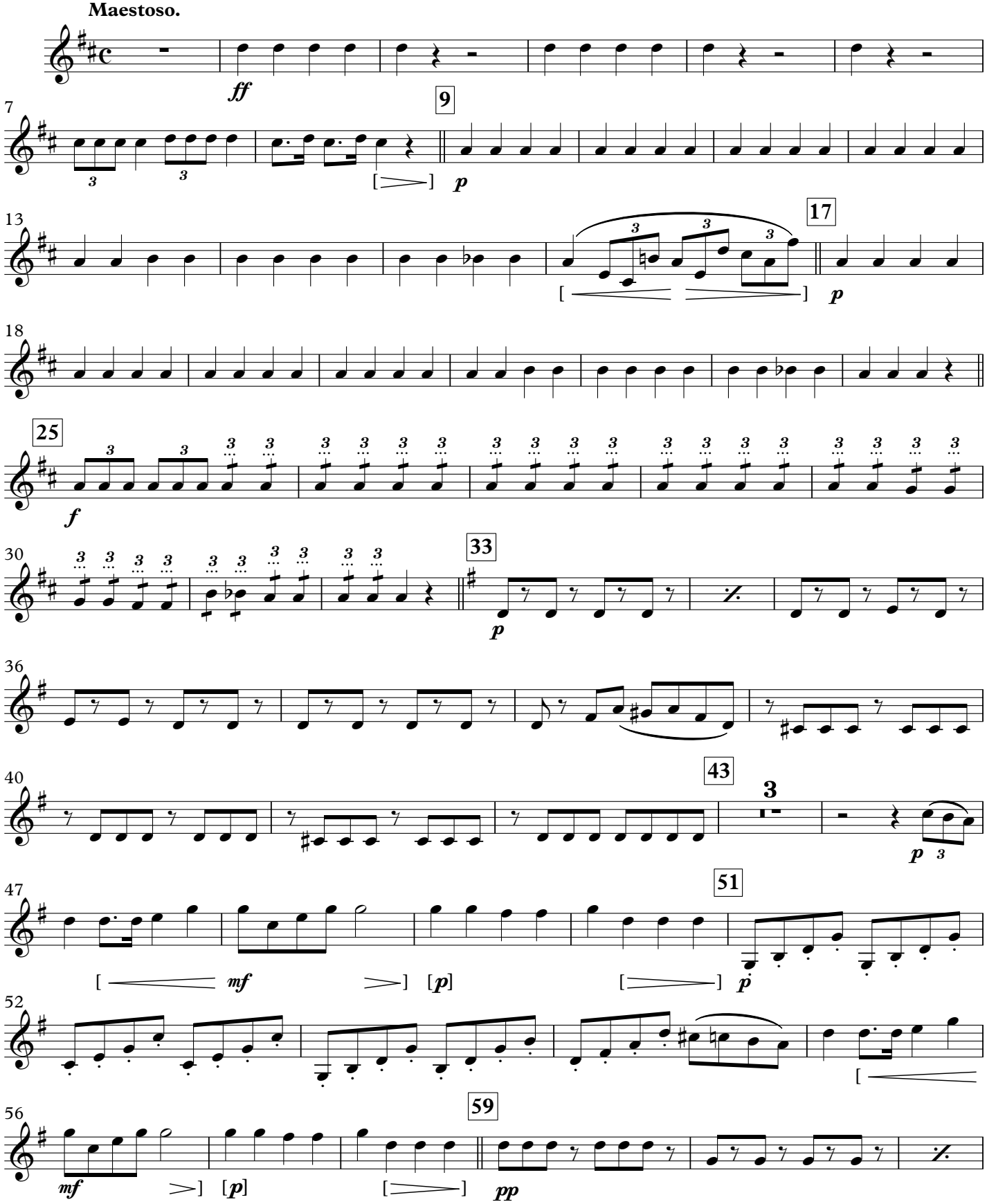
March

THE PRIDE of PITTSBURGH

(1901)

E♭ Alto Clarinet

JOHN PHILIP SOUSA



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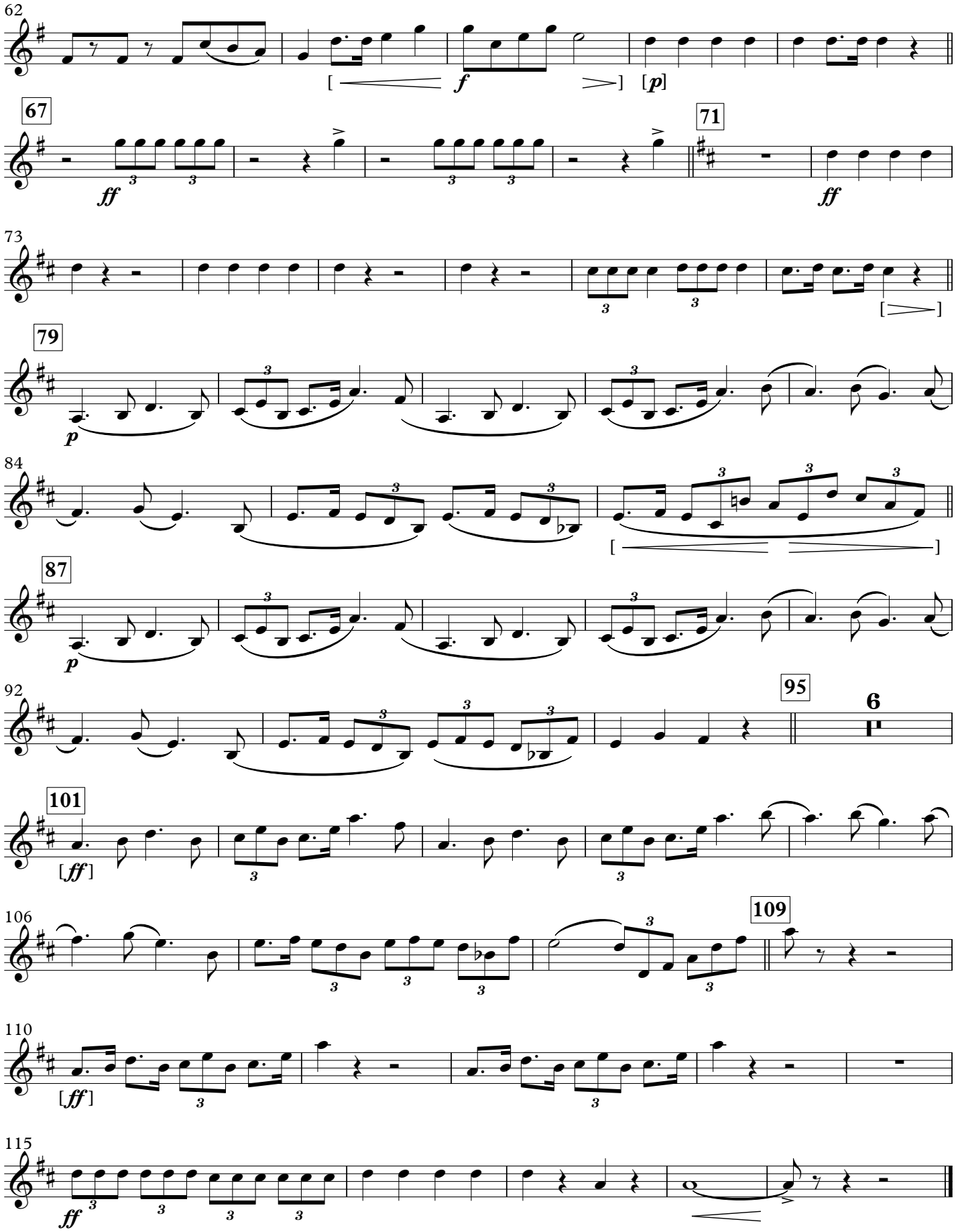
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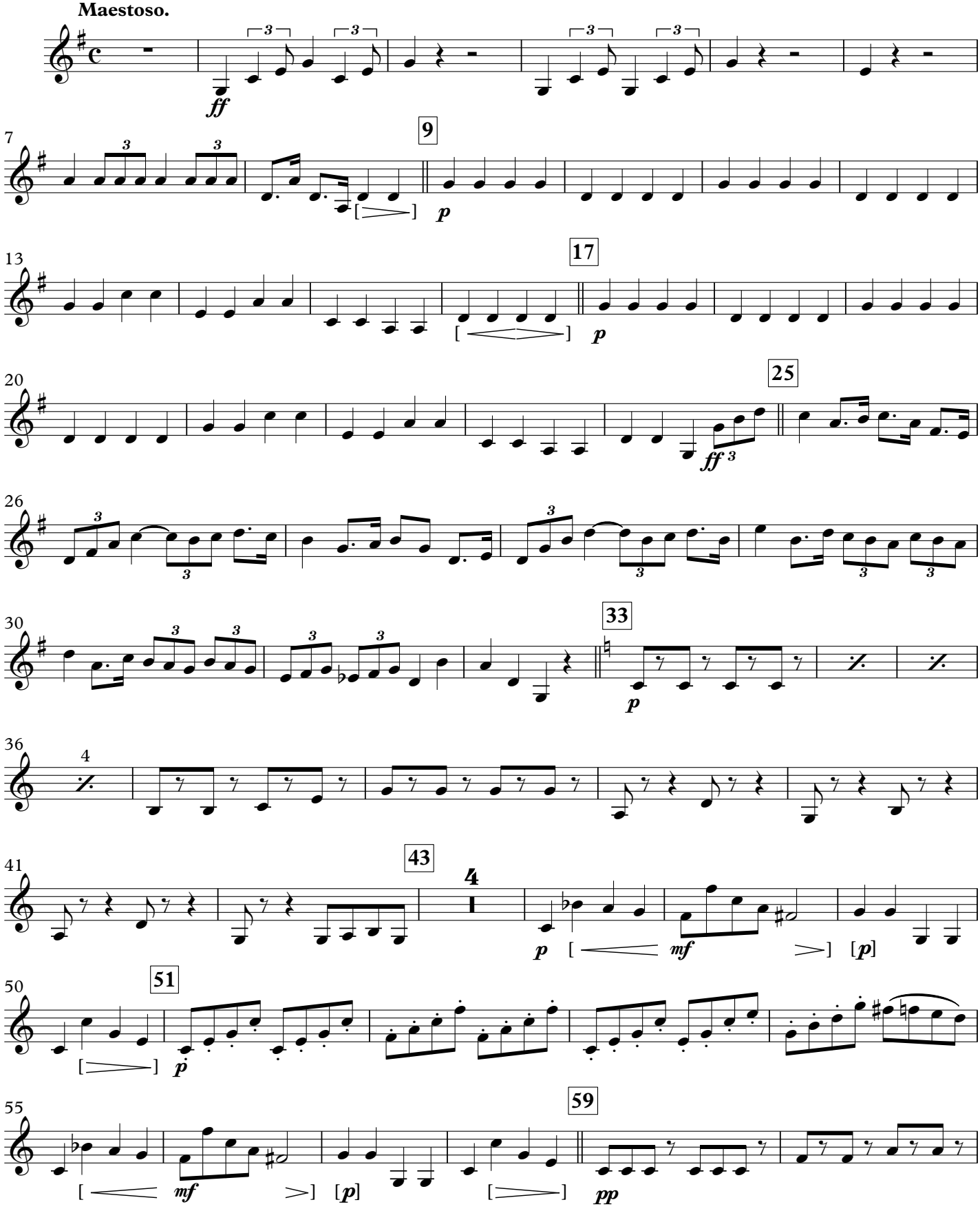
March

THE PRIDE of PITTSBURGH

(1901)

B♭ Bass Clarinet

JOHN PHILIP SOUSA



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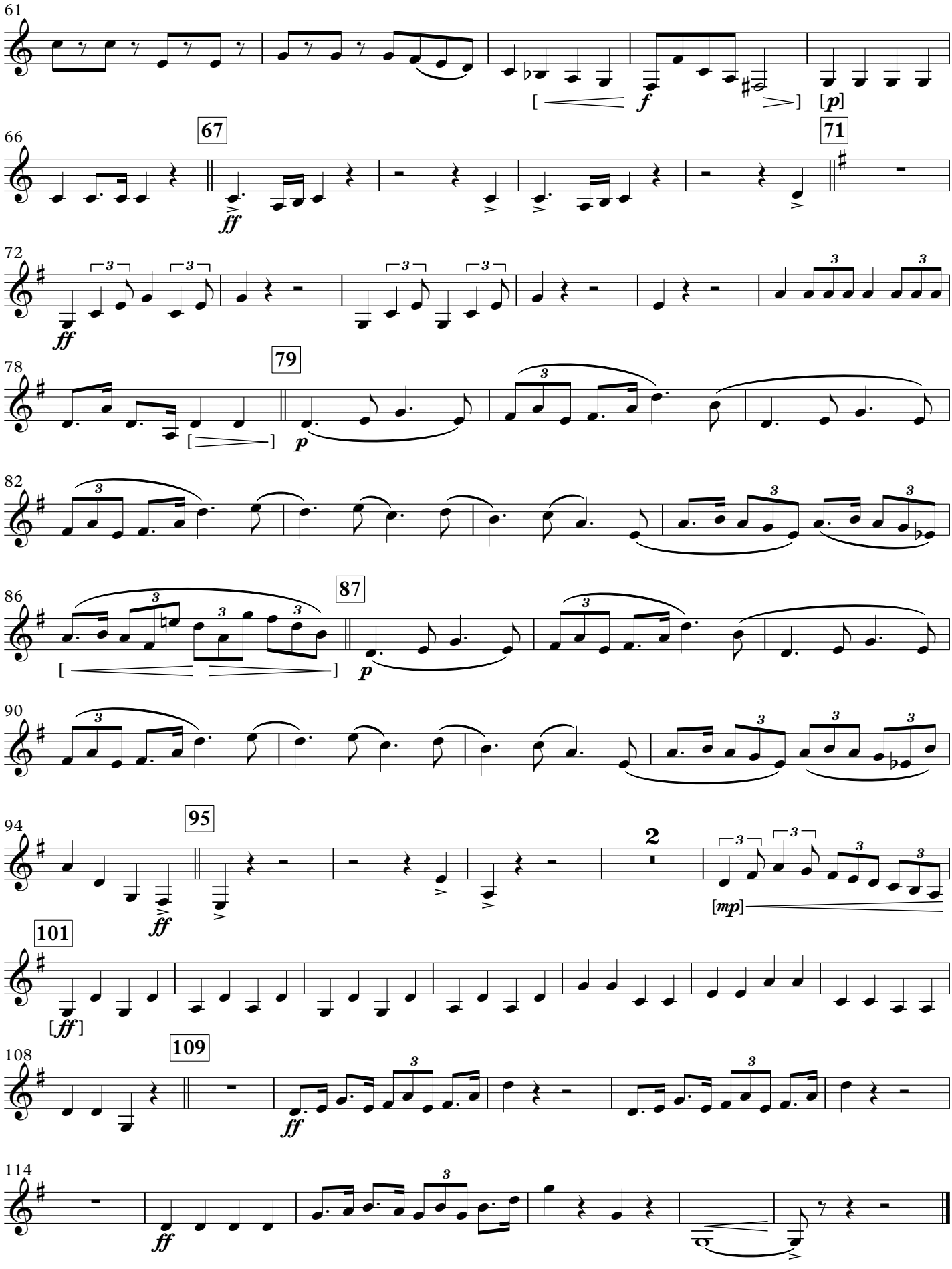
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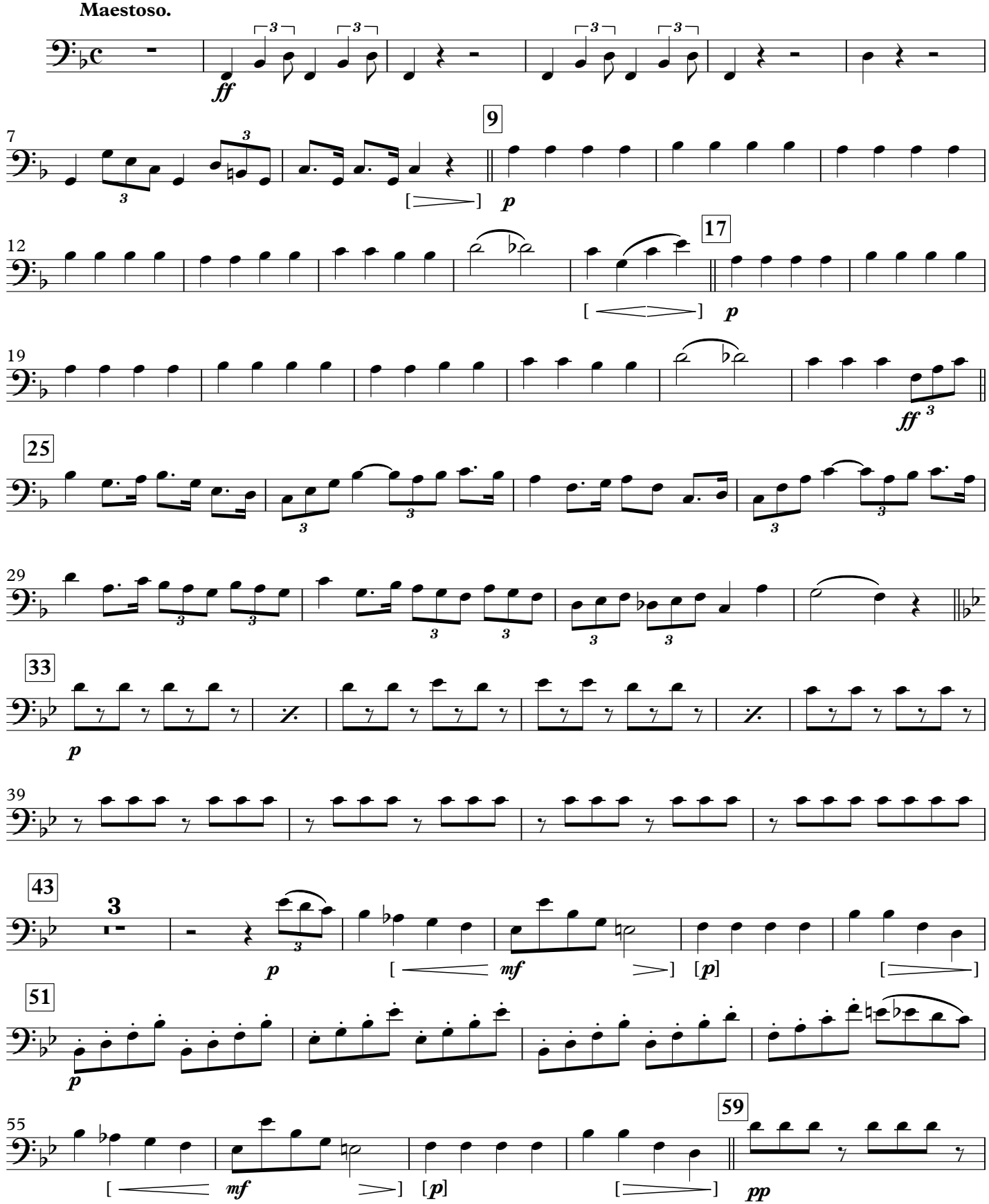
March

THE PRIDE of PITTSBURGH

1st Bassoon

(1901)

JOHN PHILIP SOUSA



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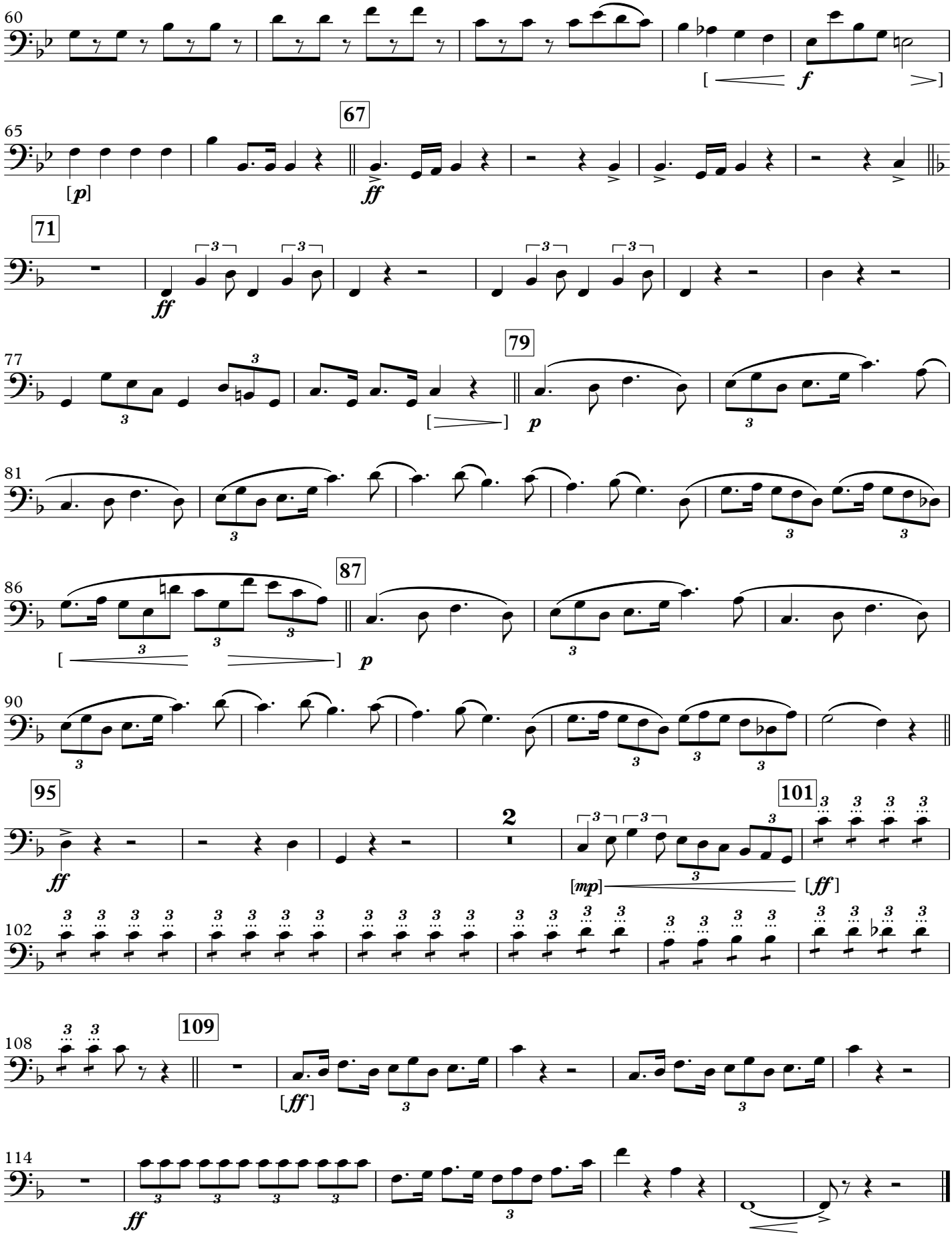
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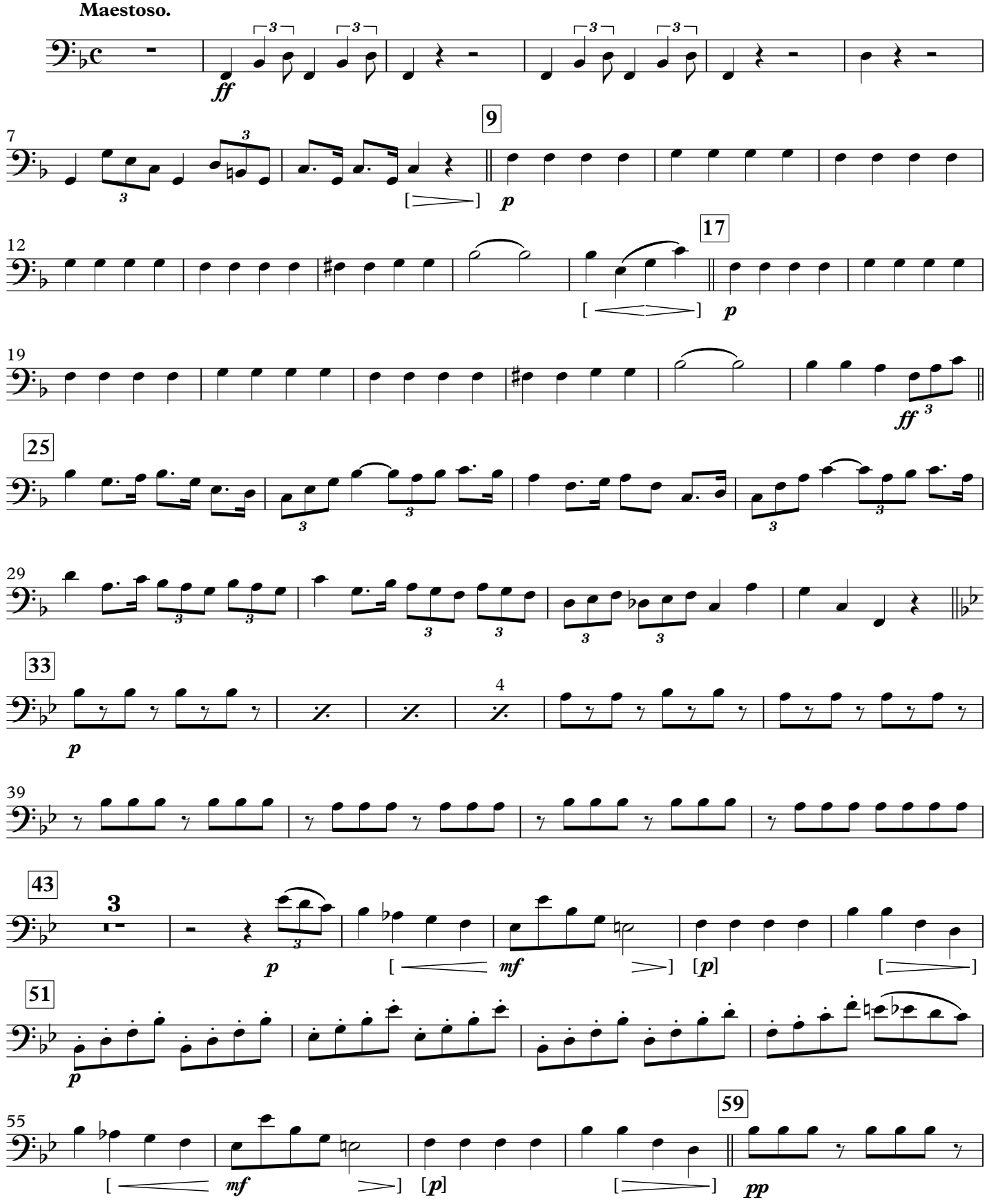
March

THE PRIDE of PITTSBURGH

2nd Bassoon

(1901)

JOHN PHILIP SOUSA



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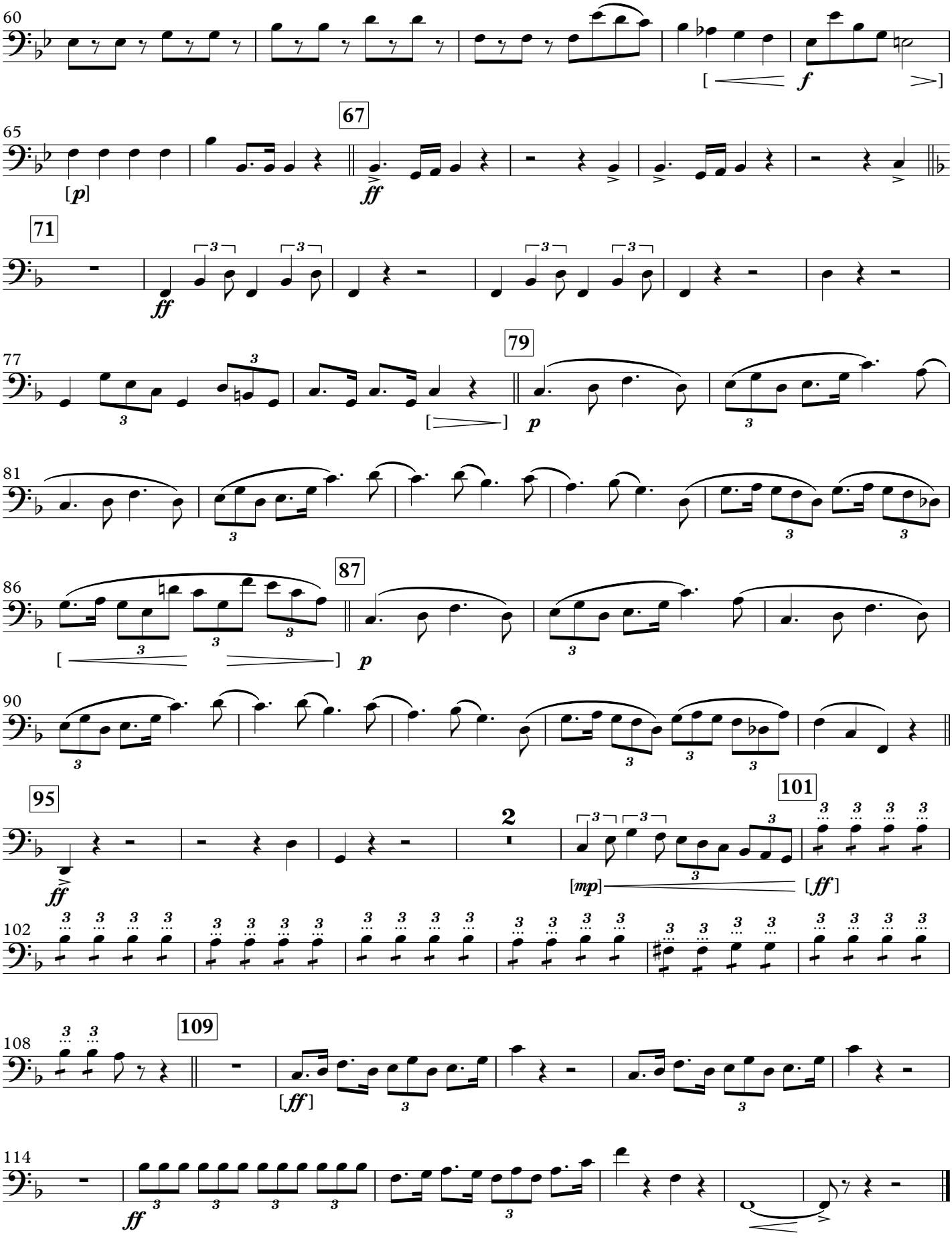
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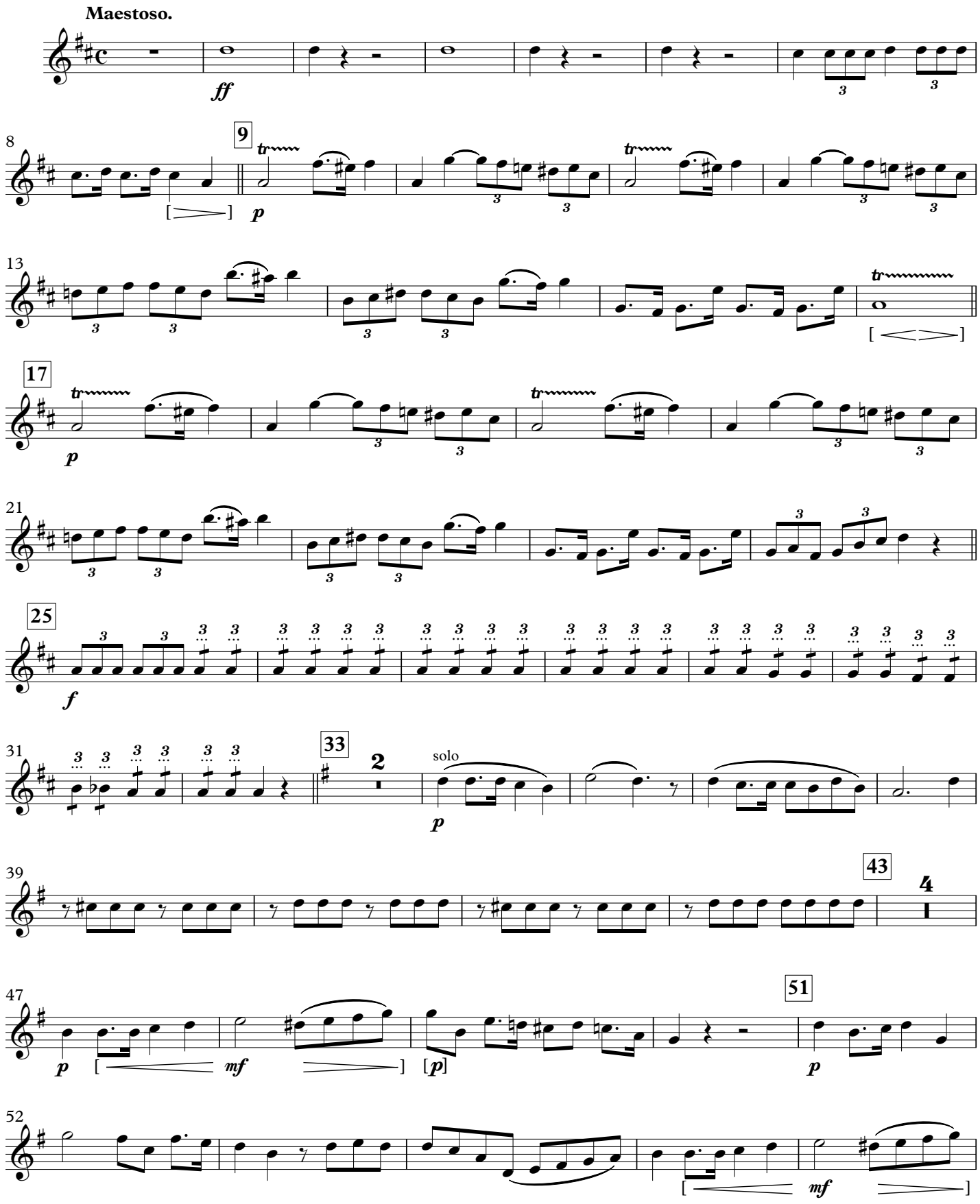
March

THE PRIDE of PITTSBURGH

E♭ Alto Saxophone (1901) **JOHN PHILIP SOUSA**



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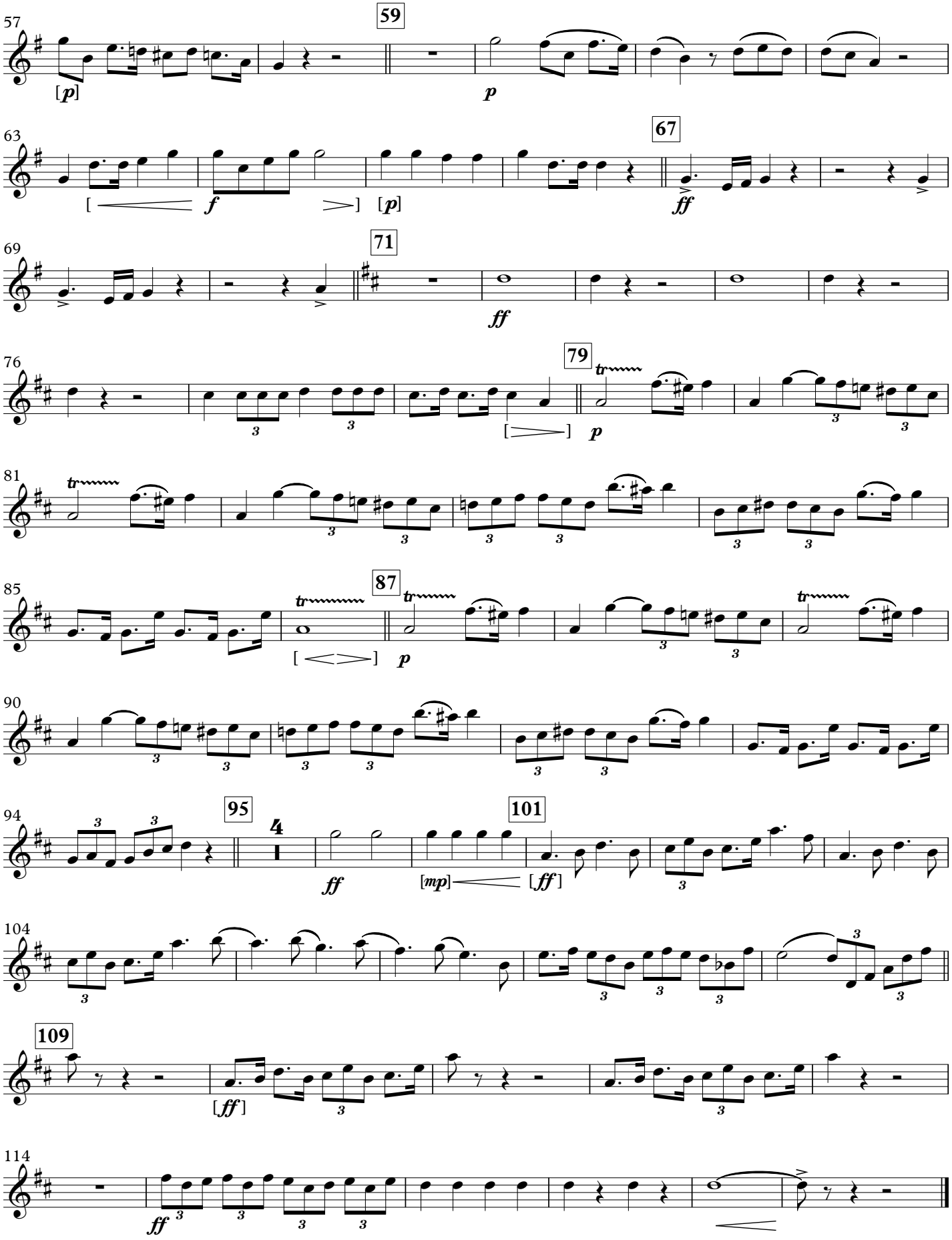
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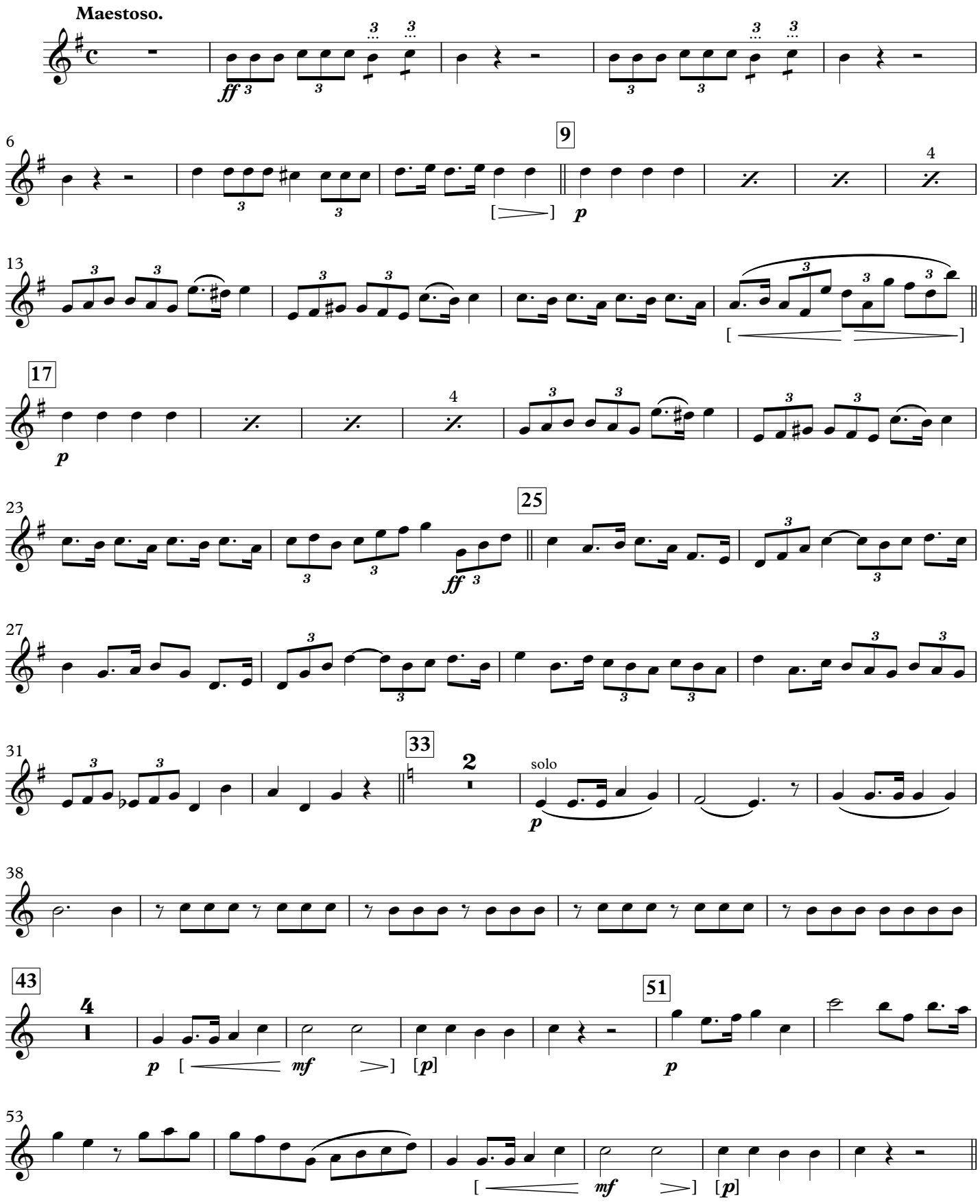
March

THE PRIDE of PITTSBURGH

B♭ Tenor Saxophone (1901) **JOHN PHILIP SOUSA**



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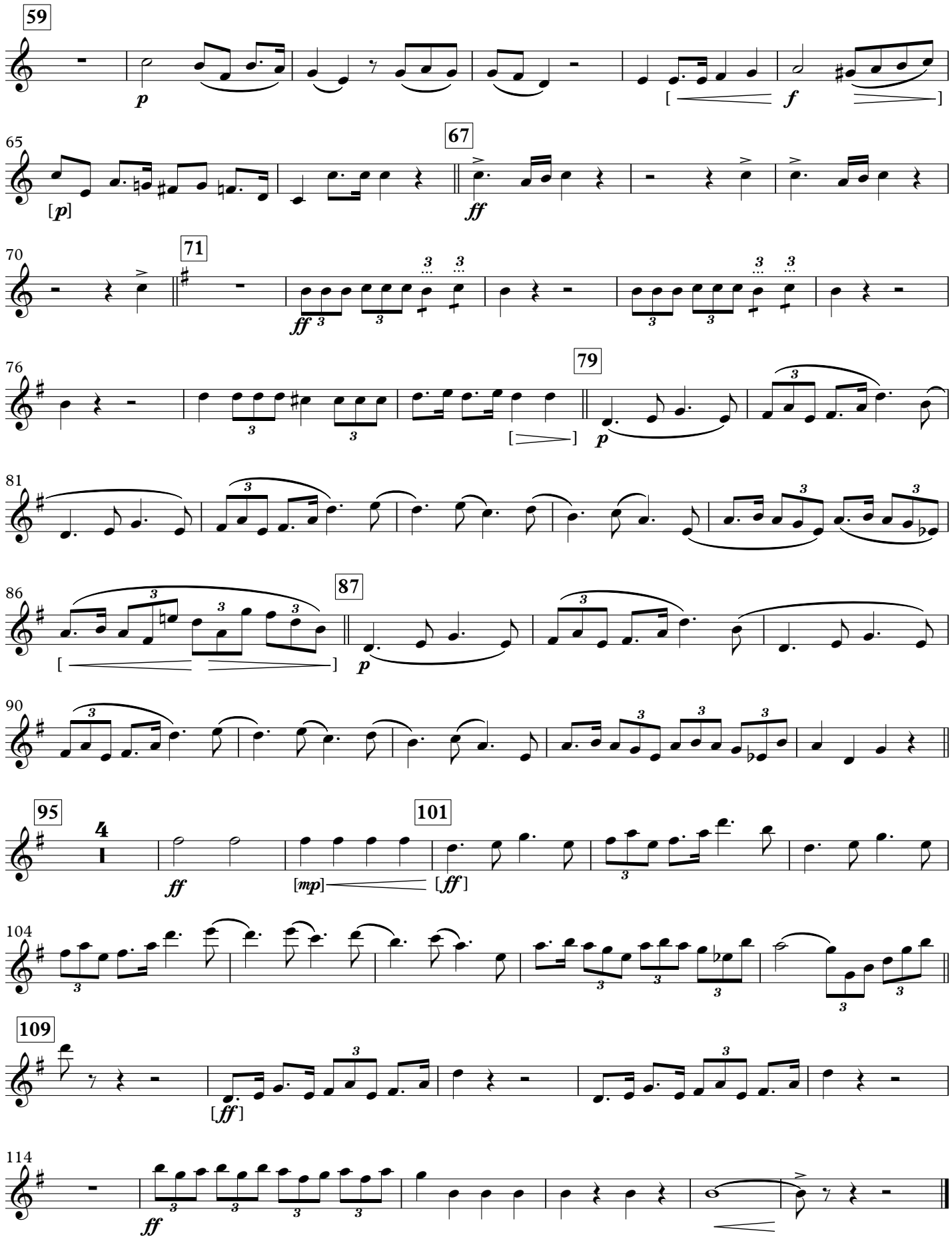
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ff
101
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[ff]
104
109
[ff]
114
ff

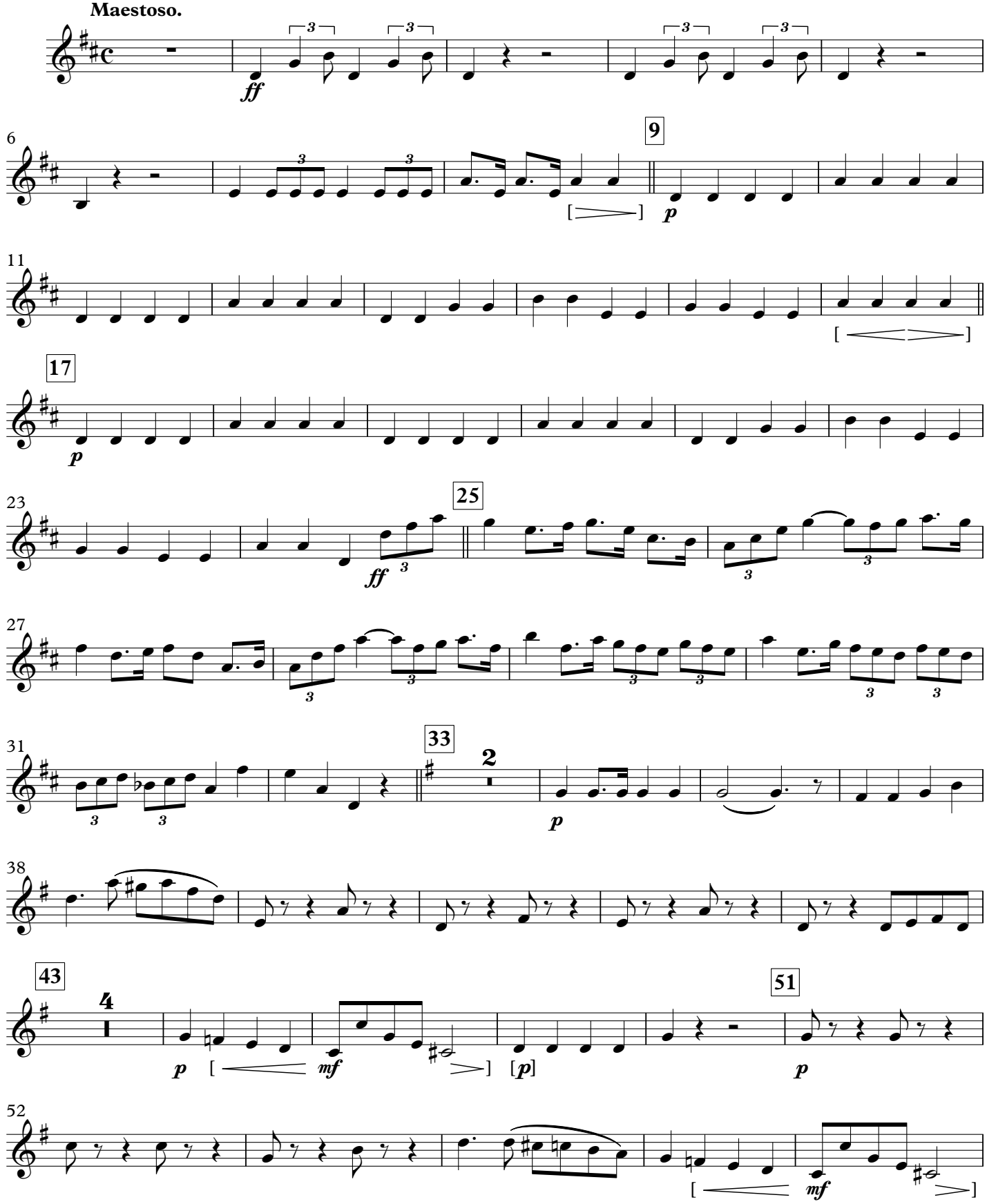
March

THE PRIDE of PITTSBURGH

(1901)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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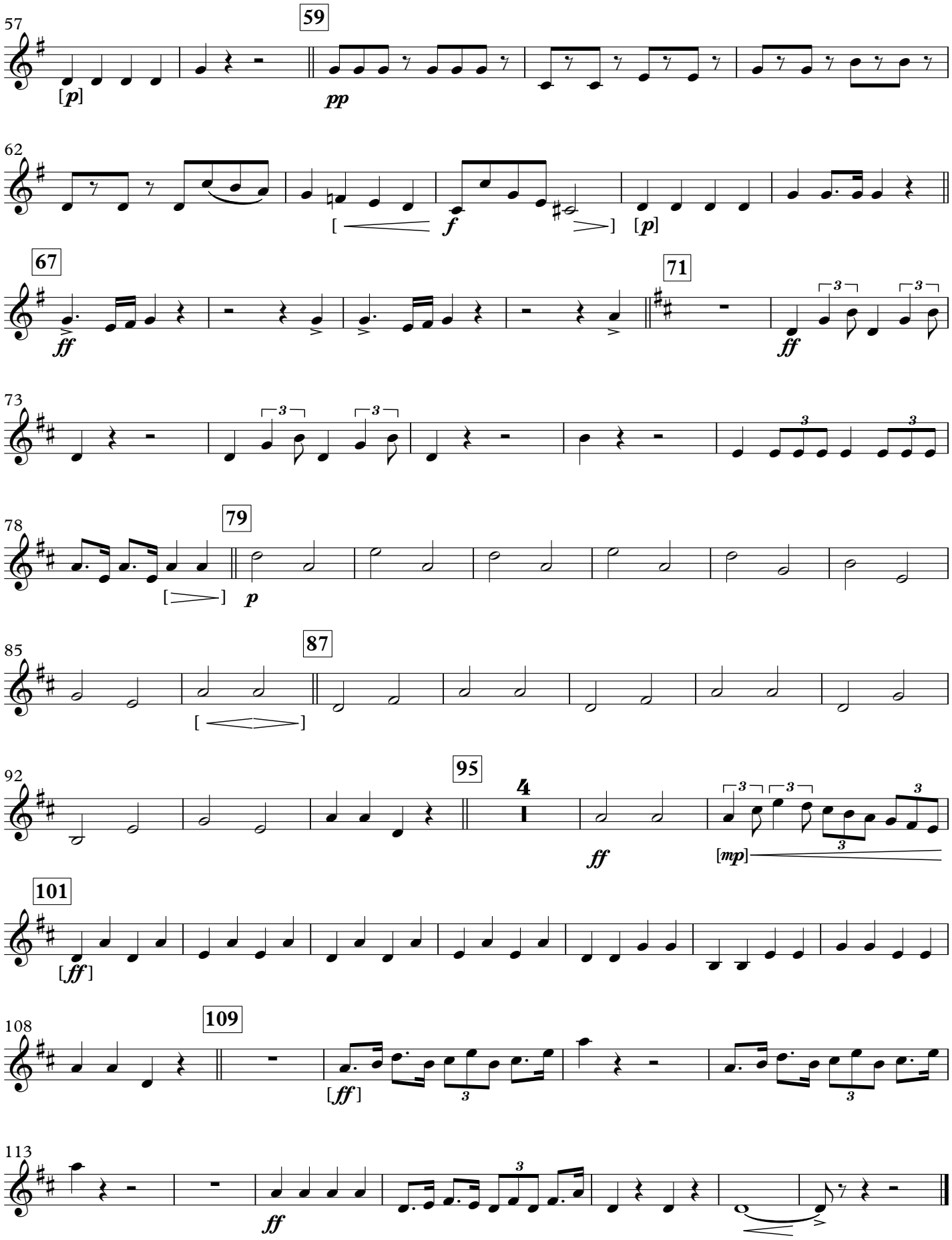
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4
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101
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113
ff

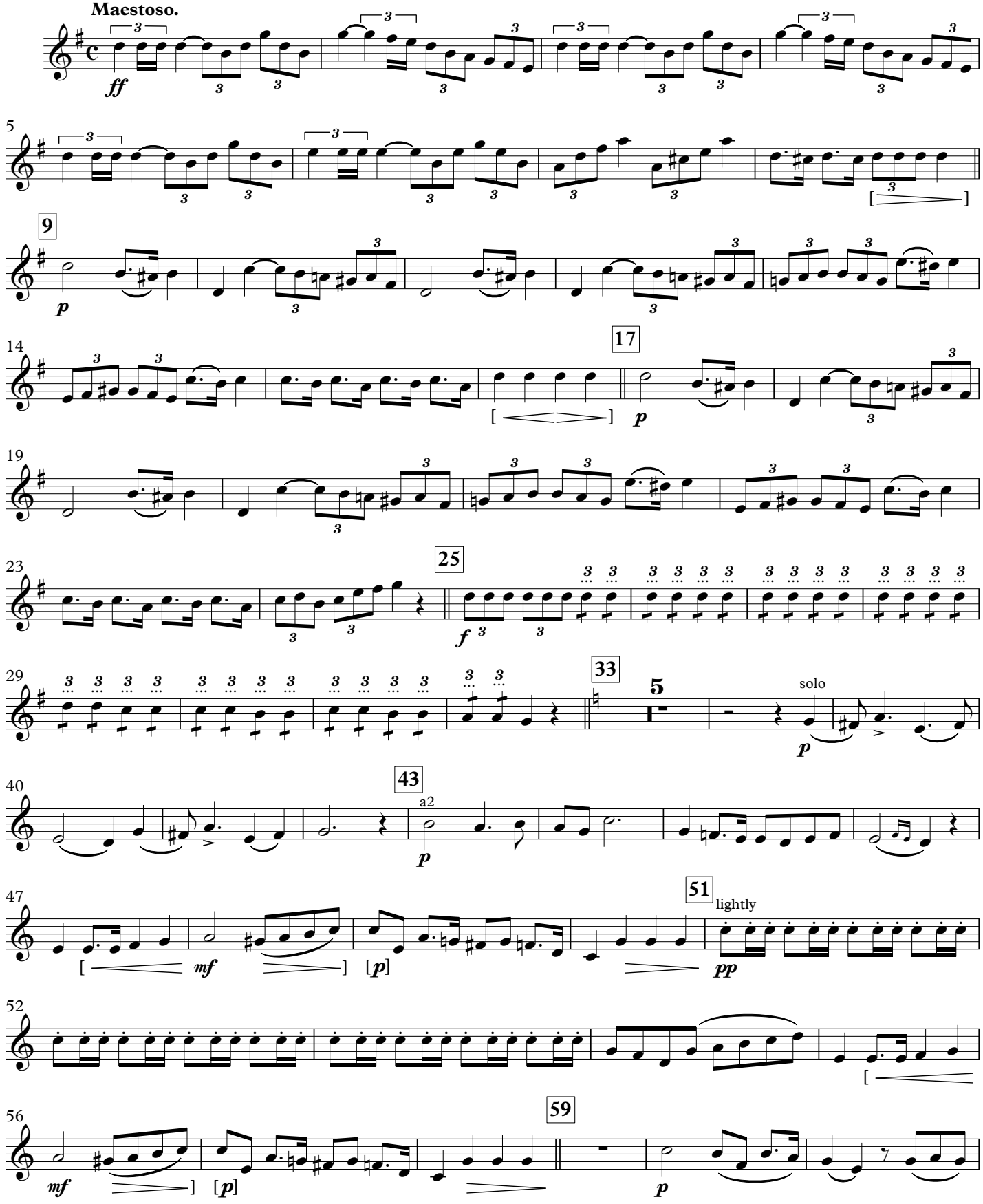
March

THE PRIDE of PITTSBURGH

(1901)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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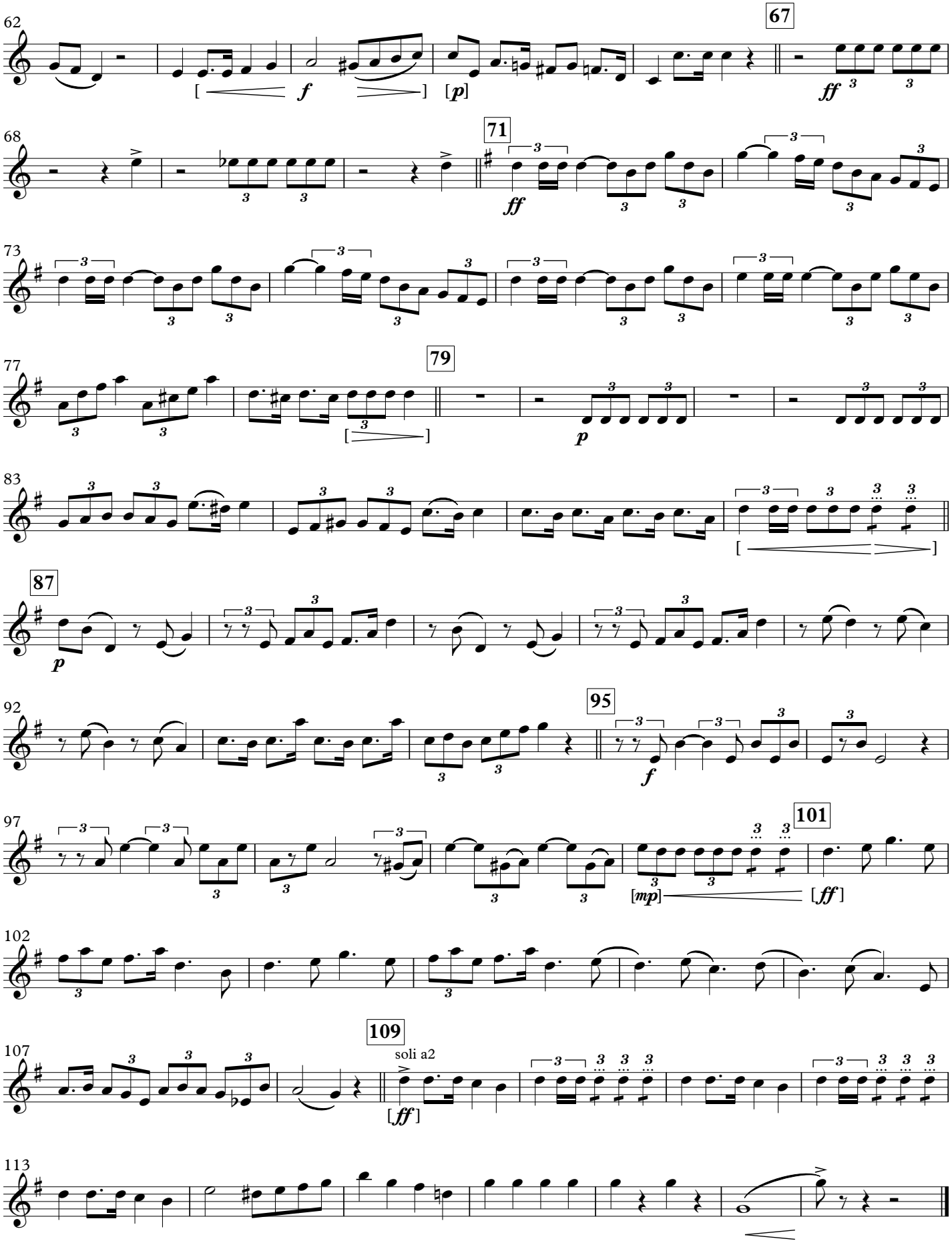
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73
77
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83
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92
95
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109
soli a2
113

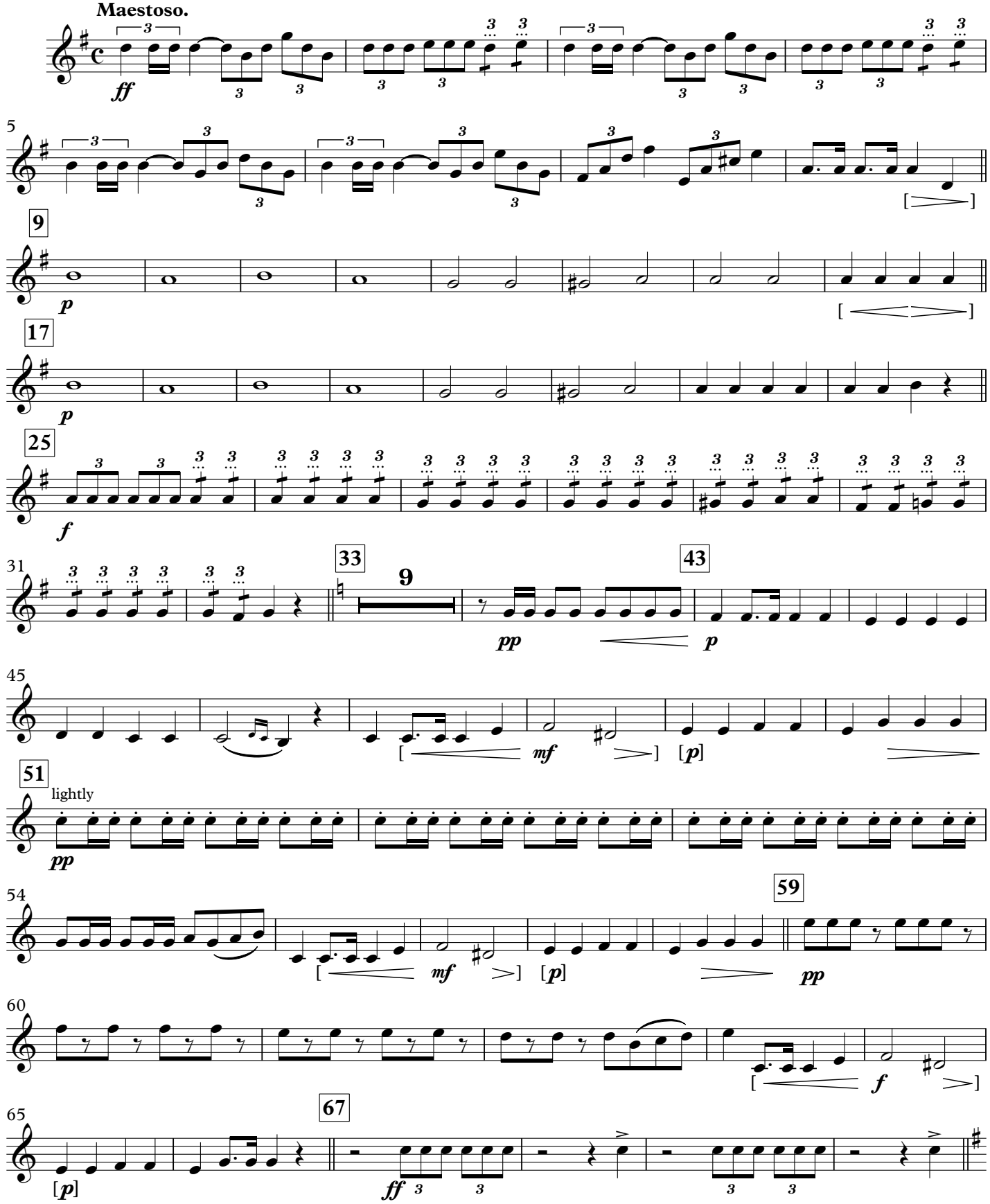
March

THE PRIDE of PITTSBURGH

1st B♭ Cornet

(1901)

JOHN PHILIP SOUSA



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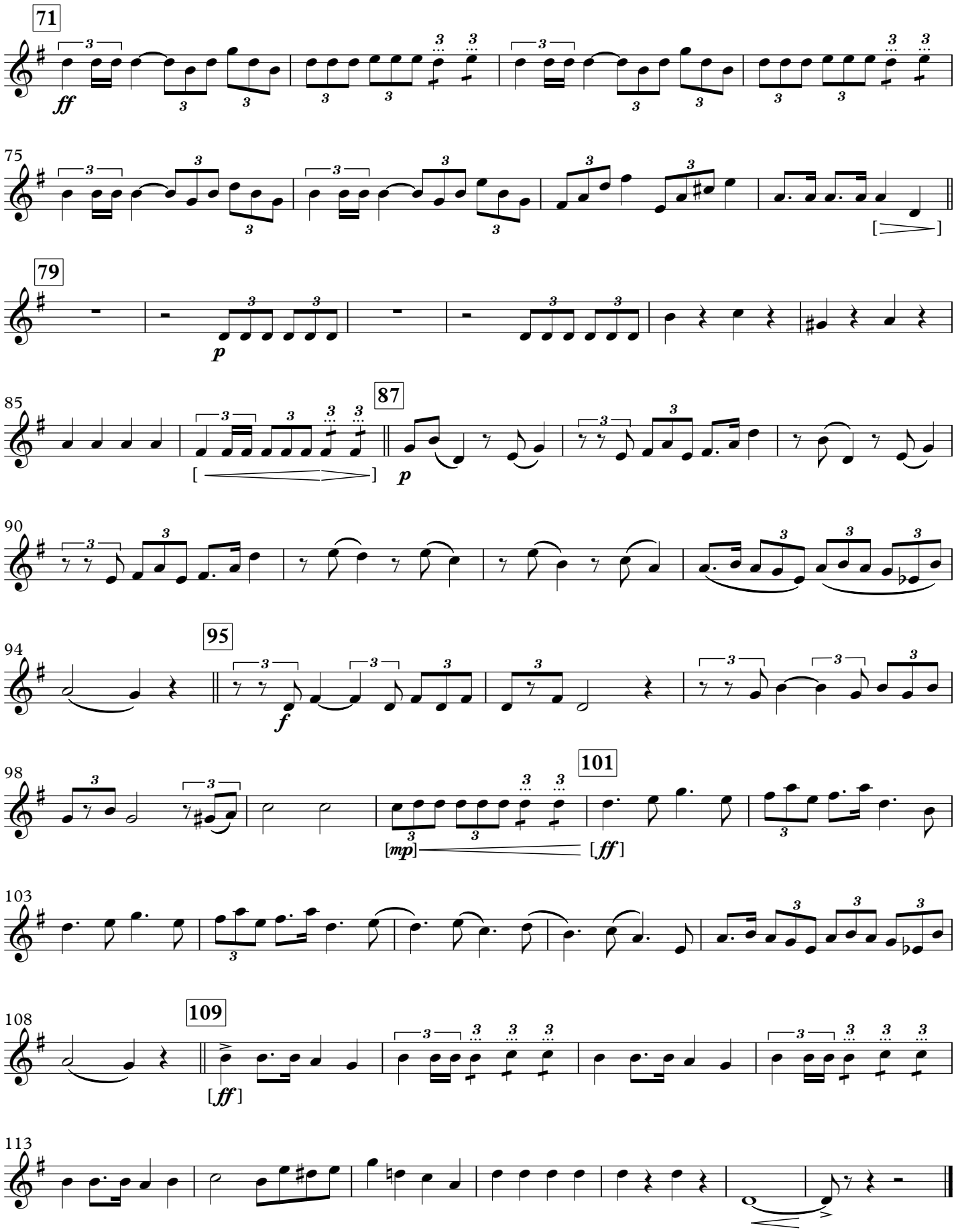
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113

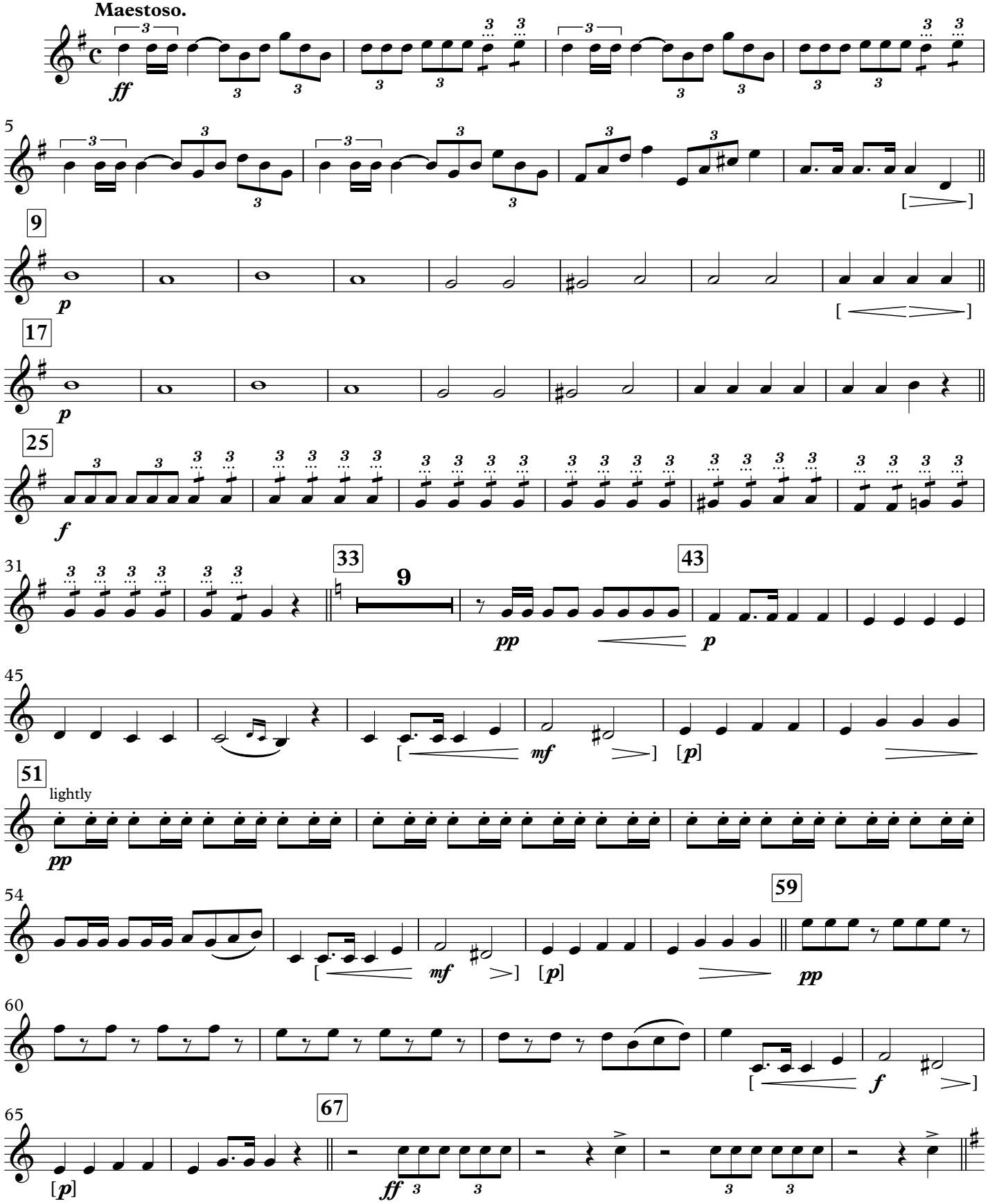
March

THE PRIDE of PITTSBURGH

2nd B♭ Cornet

(1901)

JOHN PHILIP SOUSA



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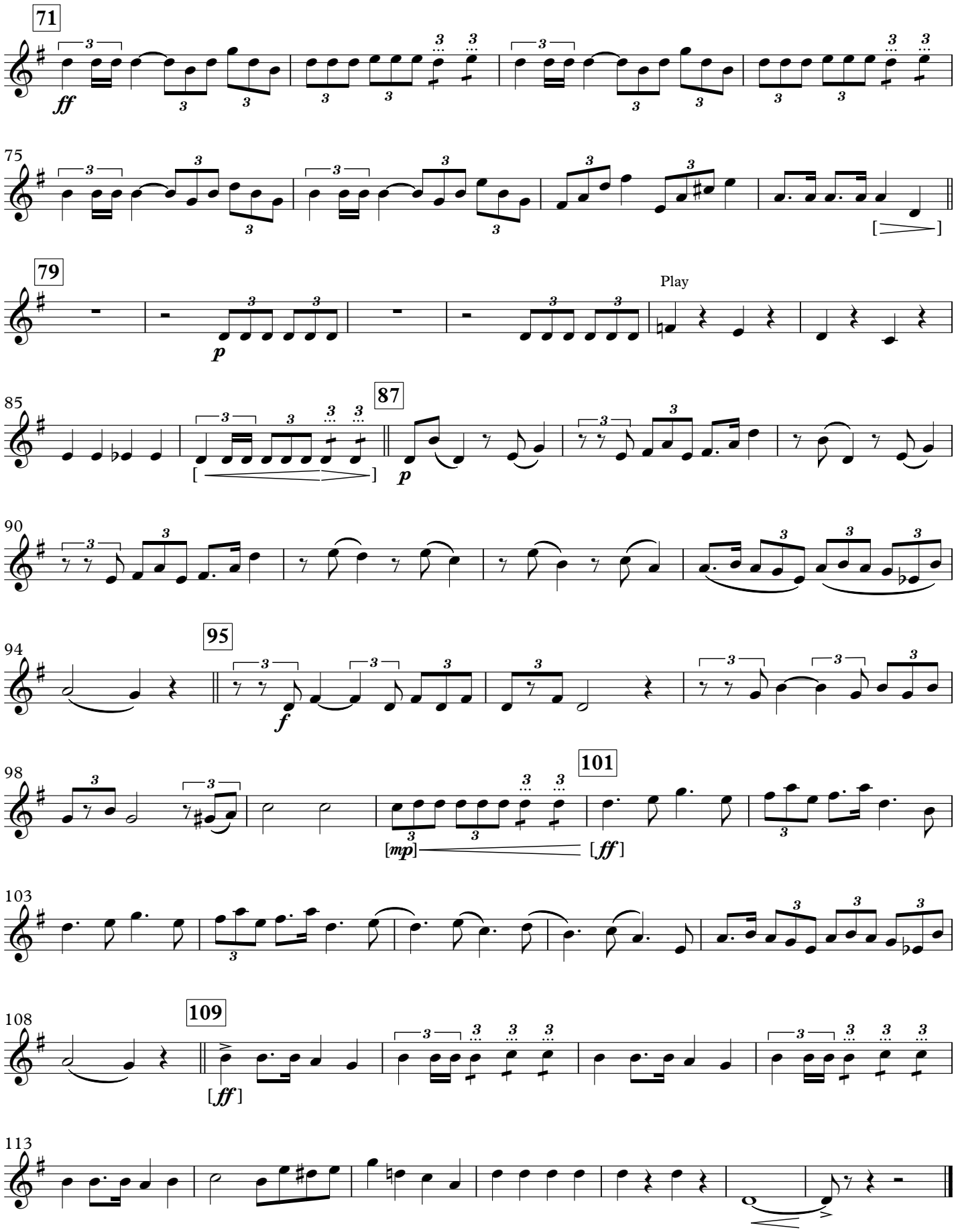
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[ff]
113

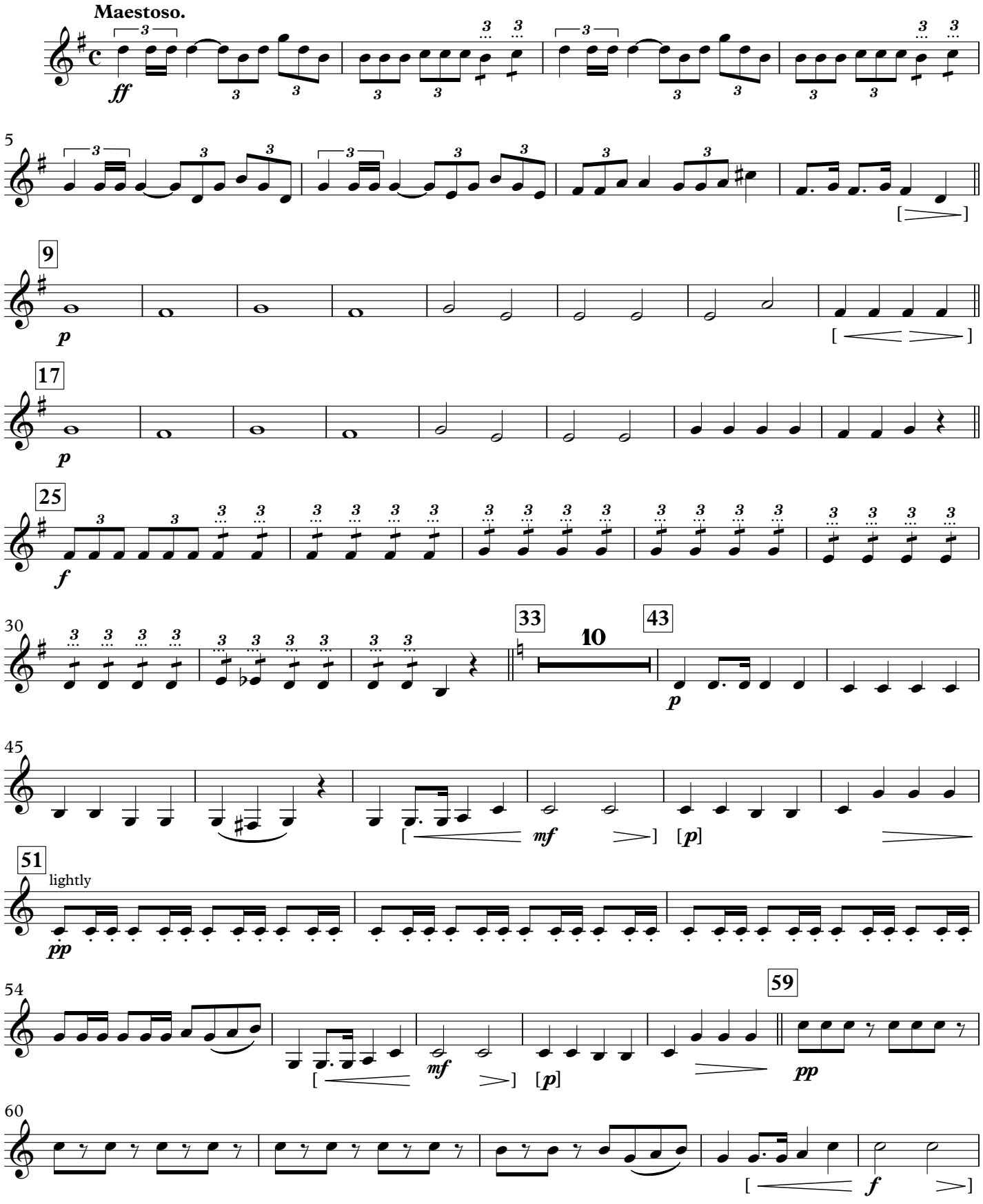
March

THE PRIDE of PITTSBURGH

1st B♭ Trumpet

(1901)

JOHN PHILIP SOUSA



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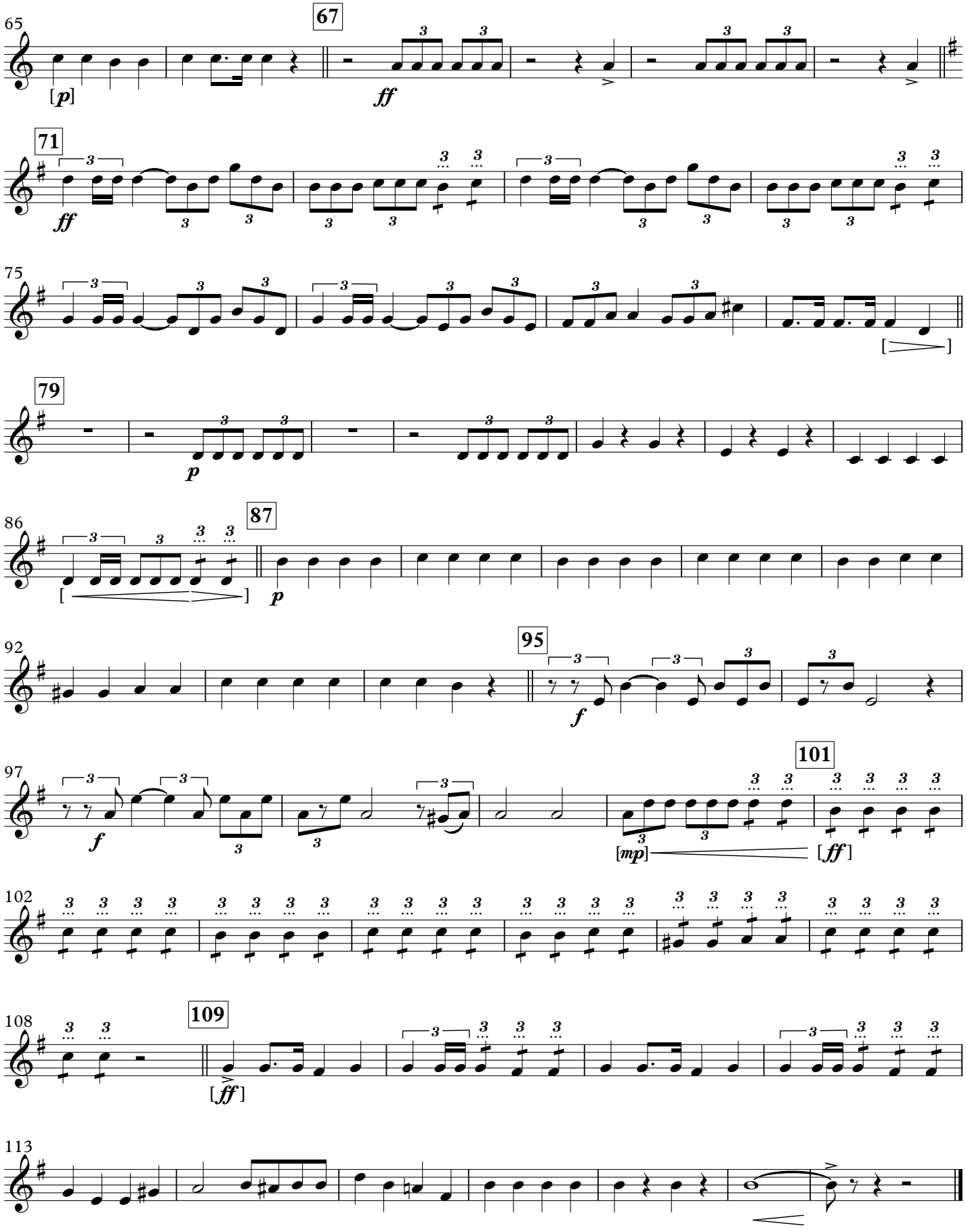
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109
[ff]
113

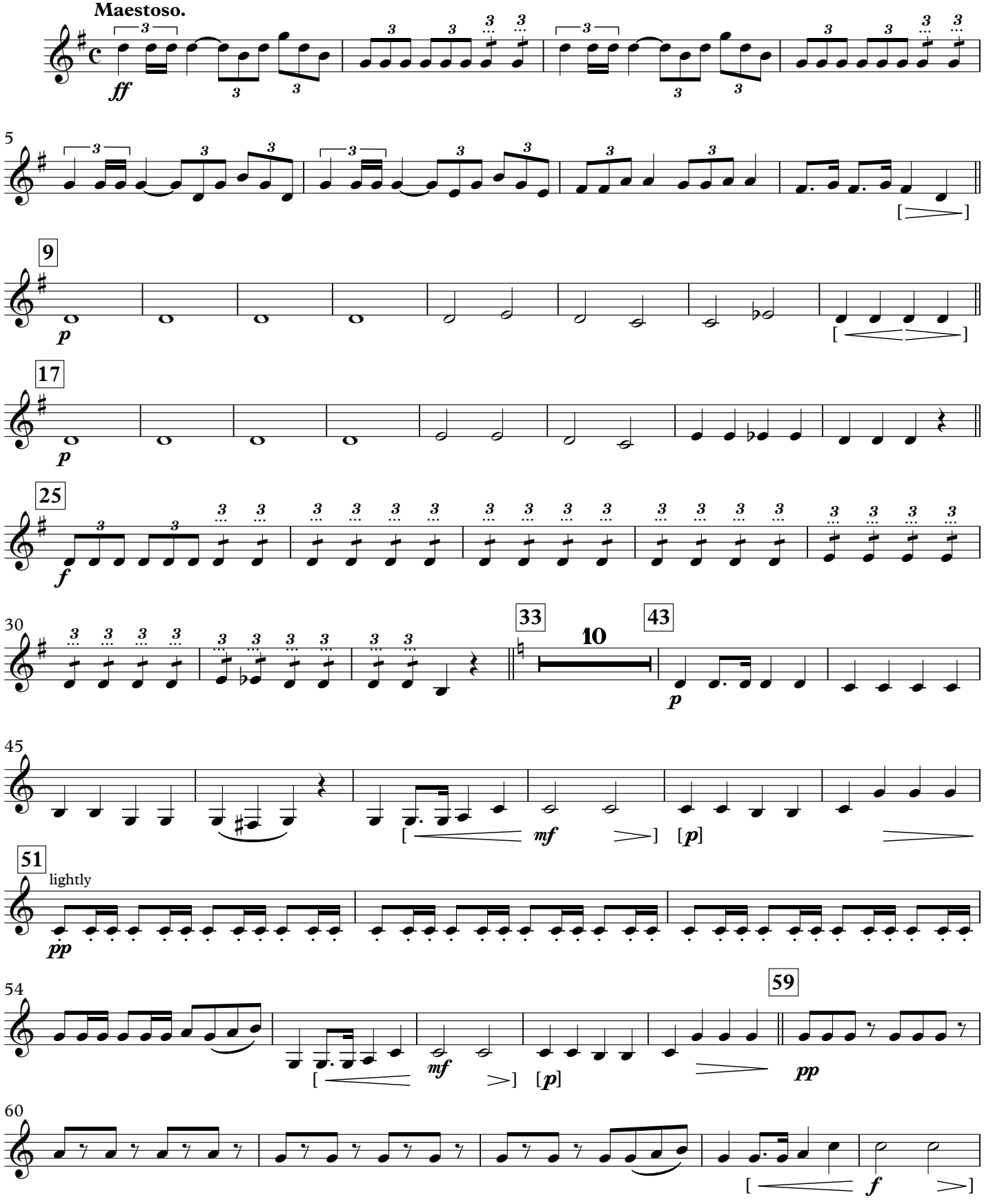
March

THE PRIDE of PITTSBURGH

2nd B♭ Trumpet

(1901)

JOHN PHILIP SOUSA



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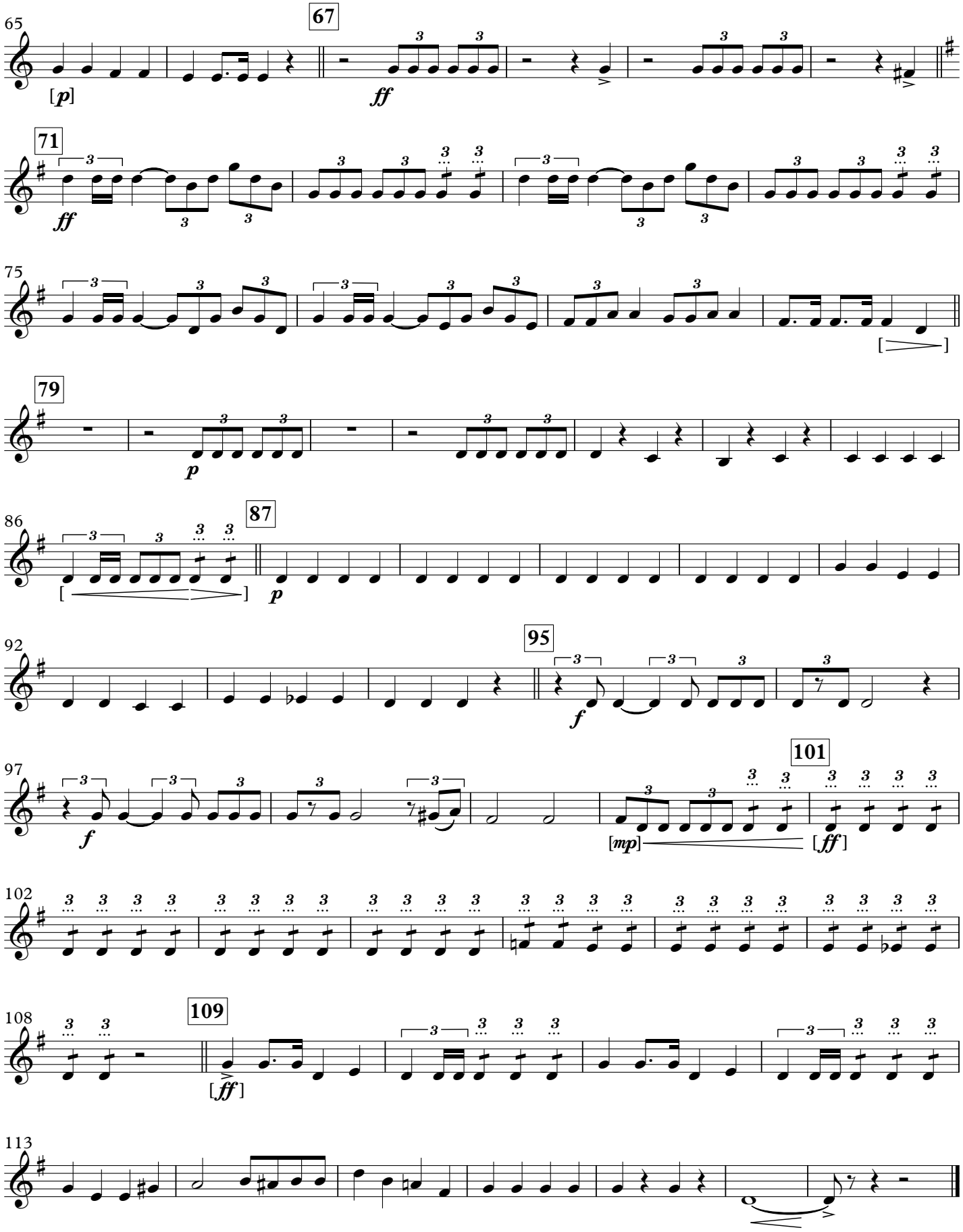
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[mp]
[ff]
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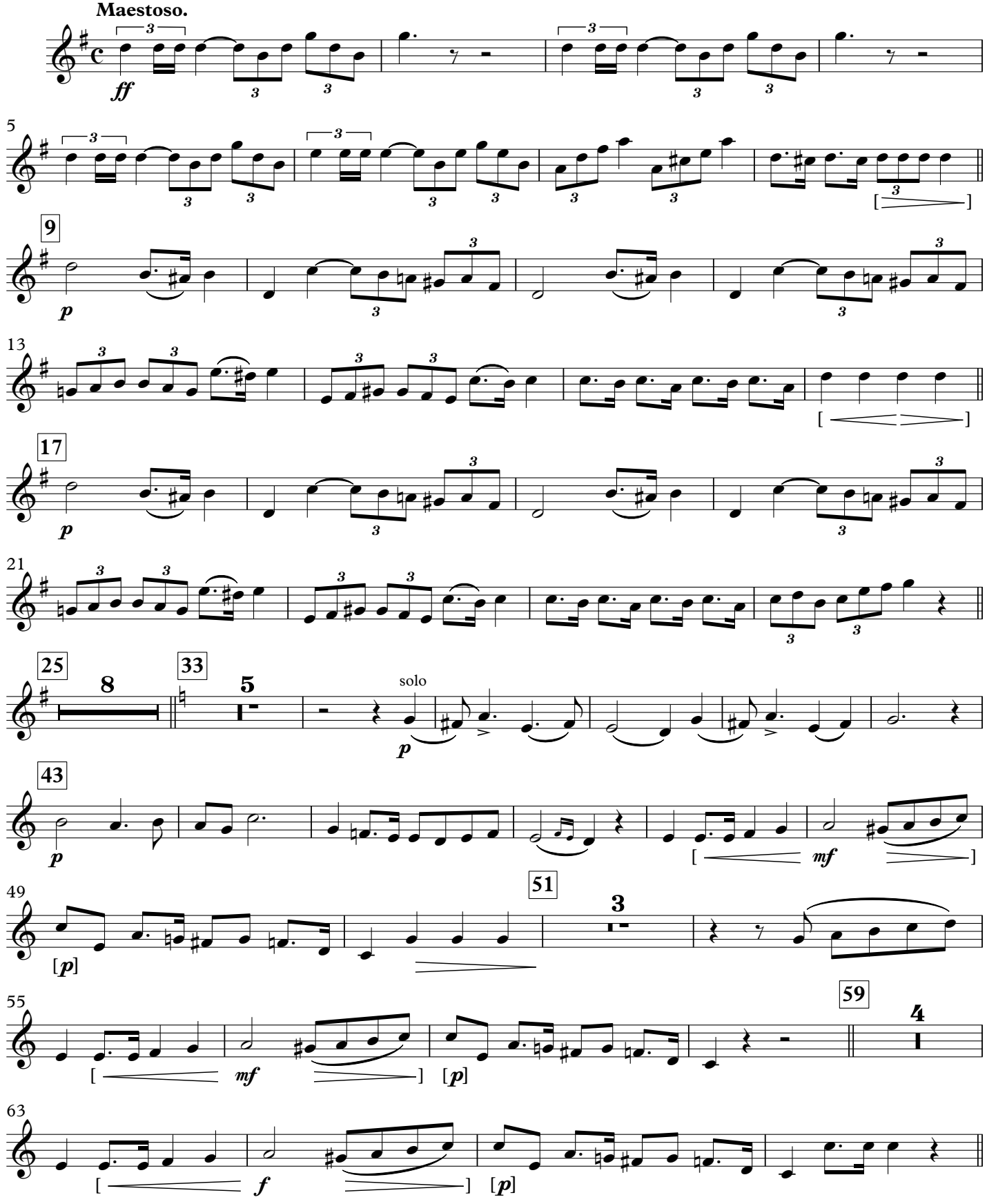
108
109
[ff]
113

March

THE PRIDE of PITTSBURGH

B♭ Flugelhorn (1901) **JOHN PHILIP SOUSA**



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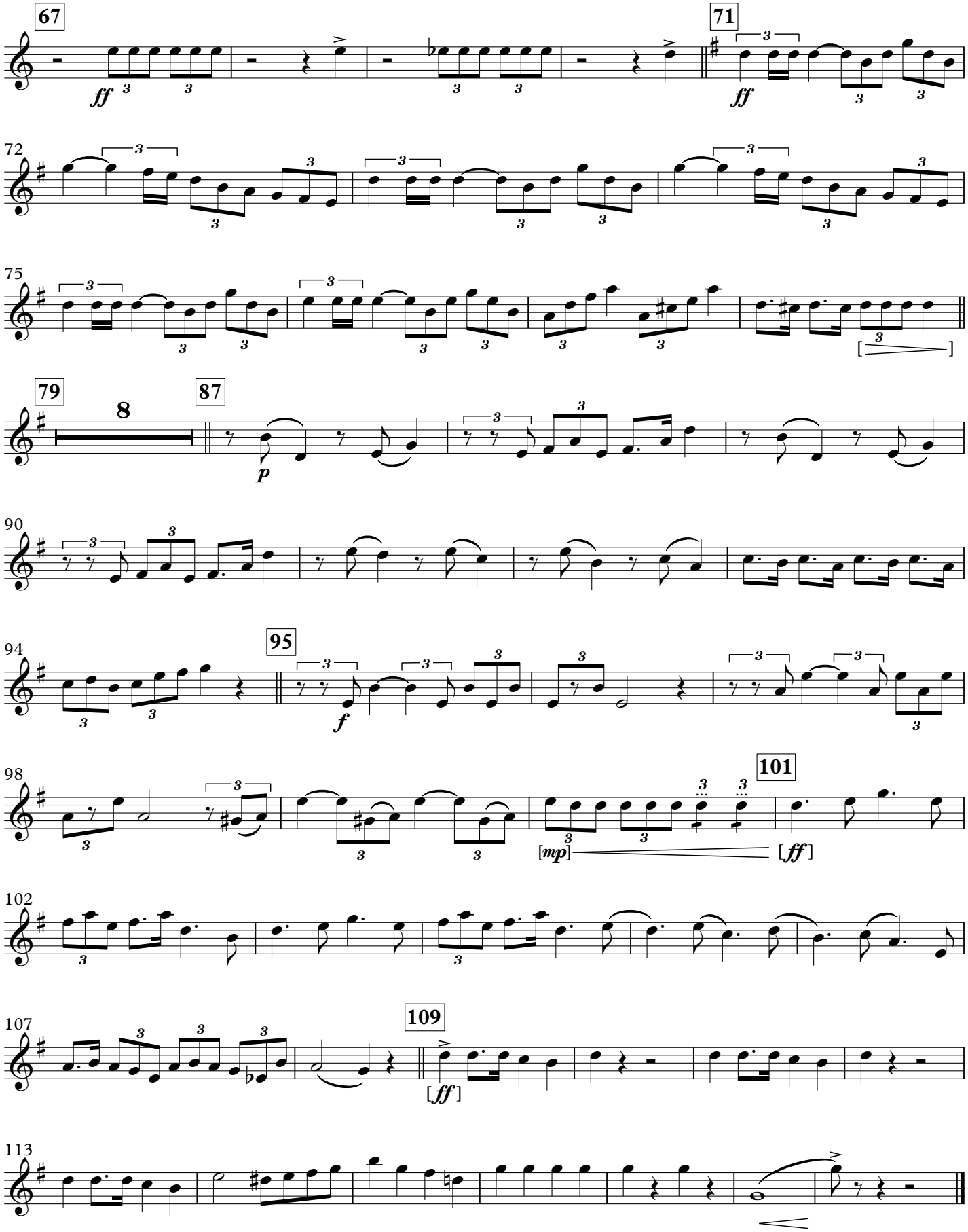
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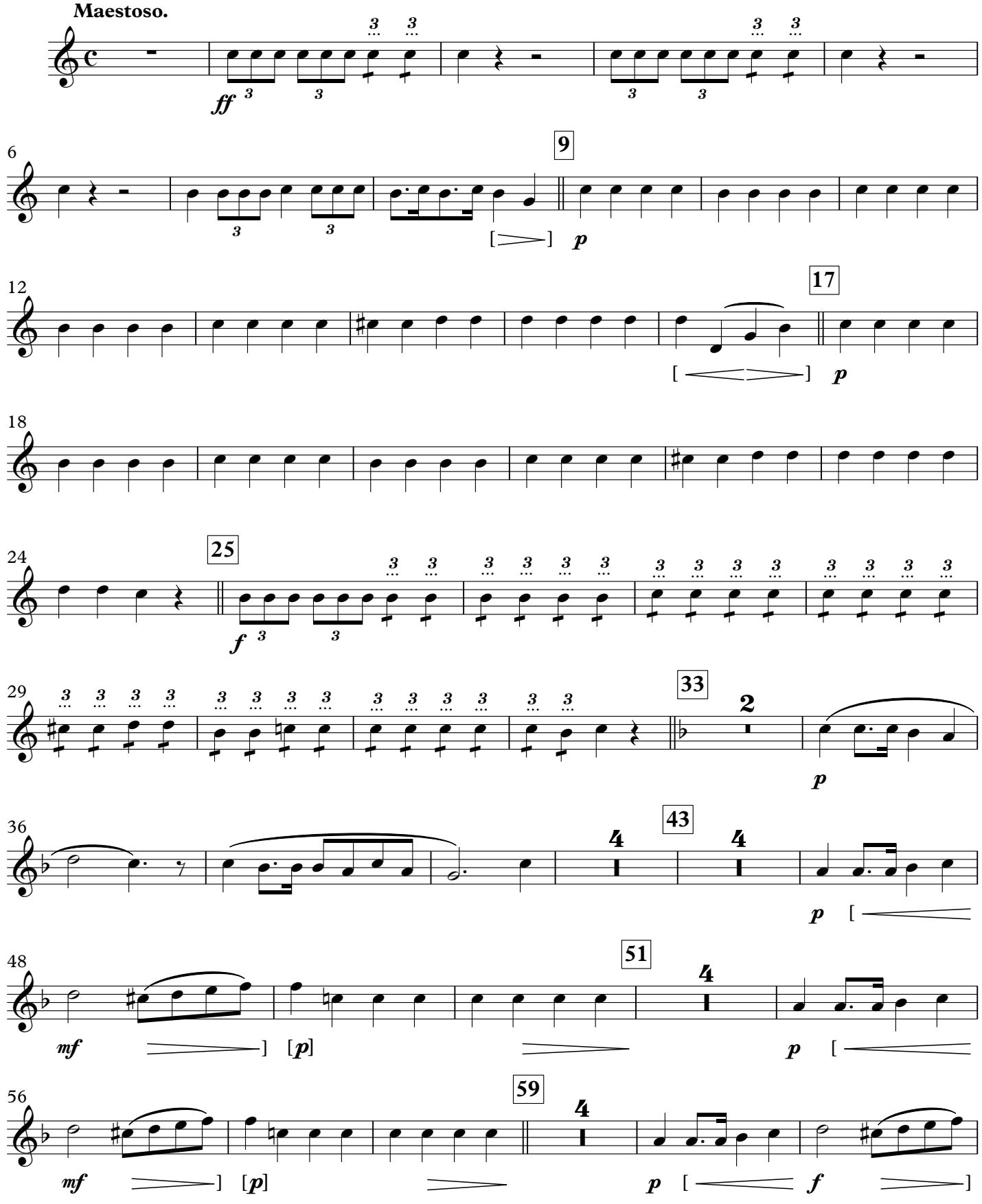
[ff]
113

March

THE PRIDE of PITTSBURGH

1st F Horn (1901) **JOHN PHILIP SOUSA**



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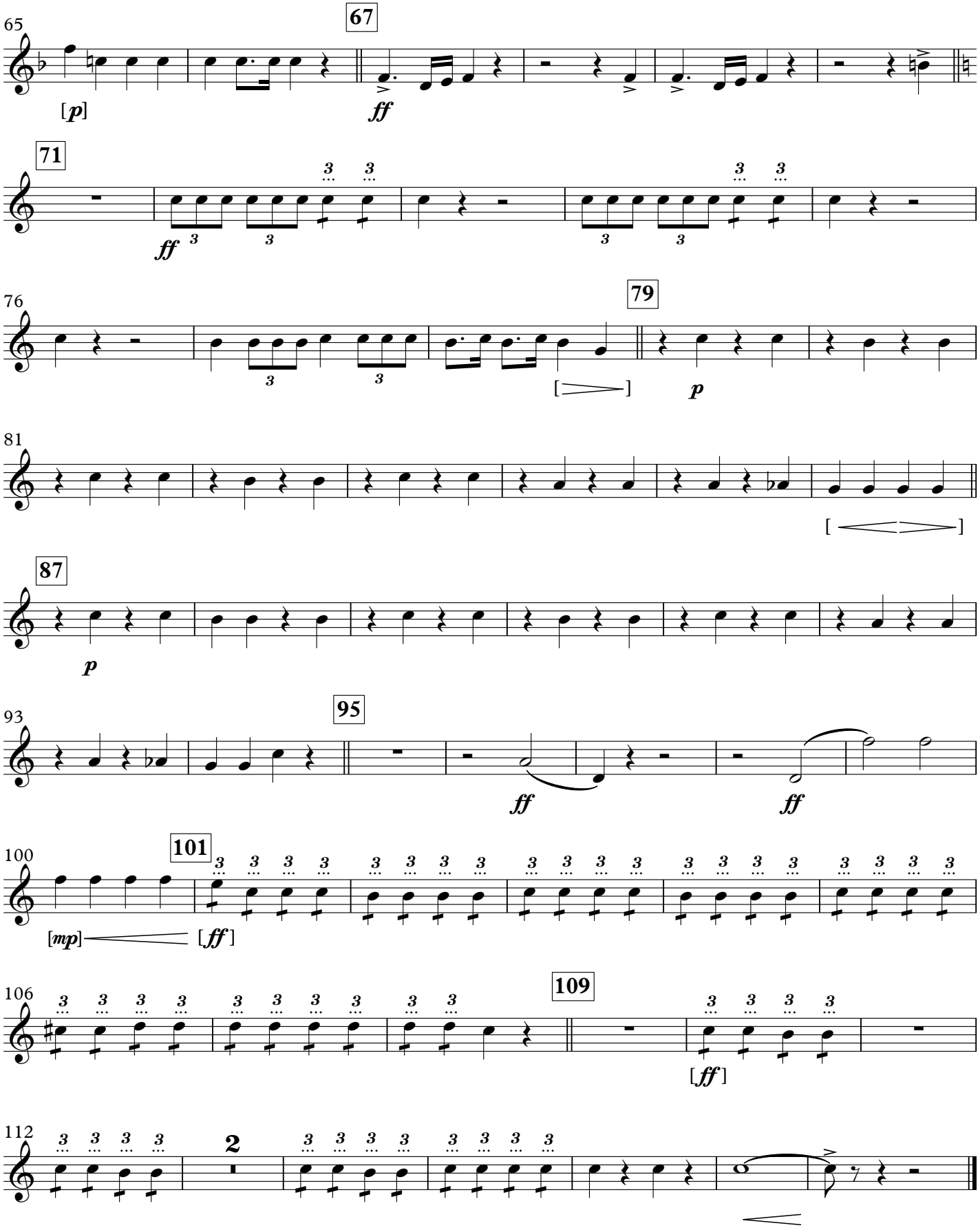
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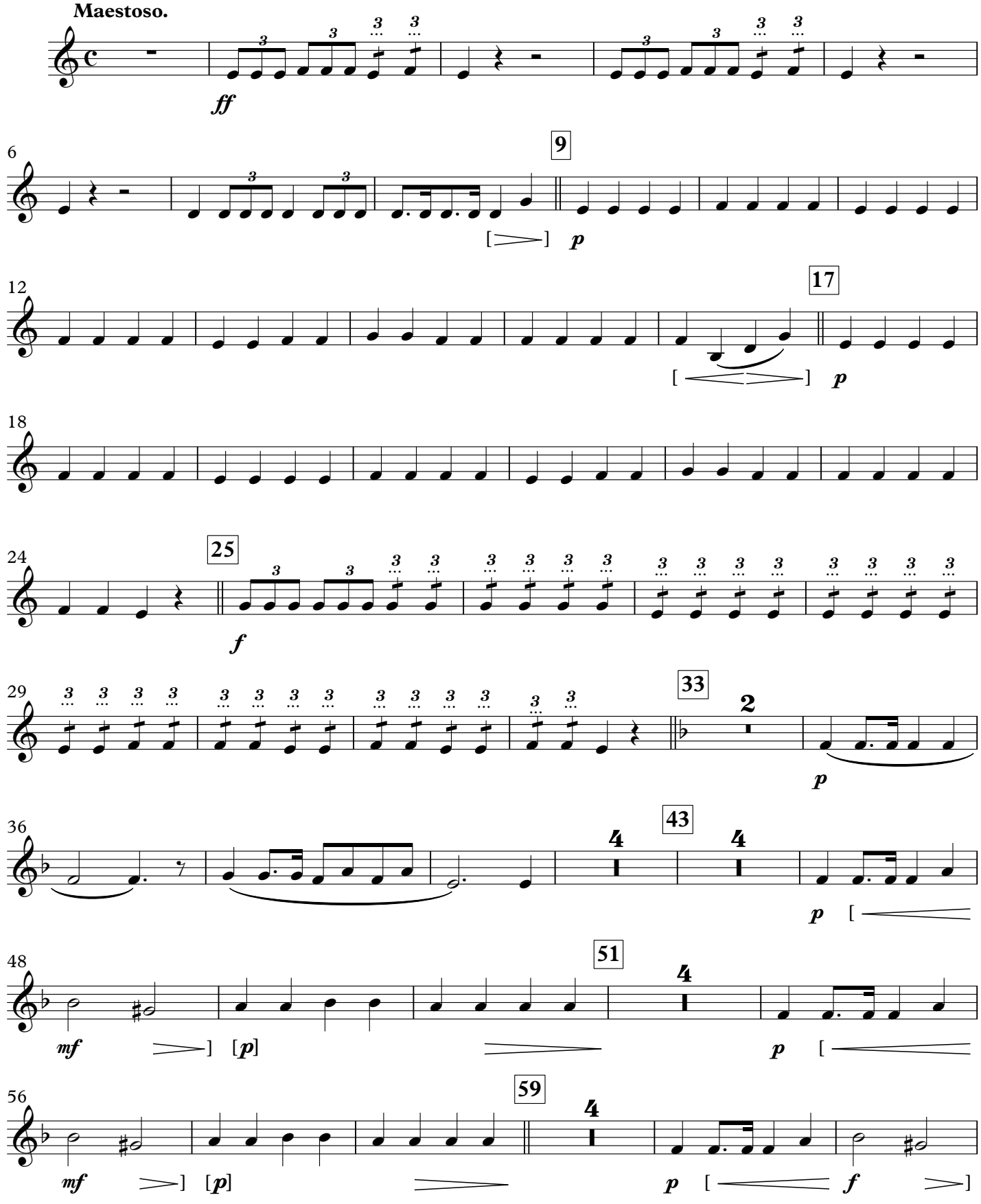
[ff]
112
2

March

THE PRIDE of PITTSBURGH

2nd F Horn (1901) **JOHN PHILIP SOUSA**



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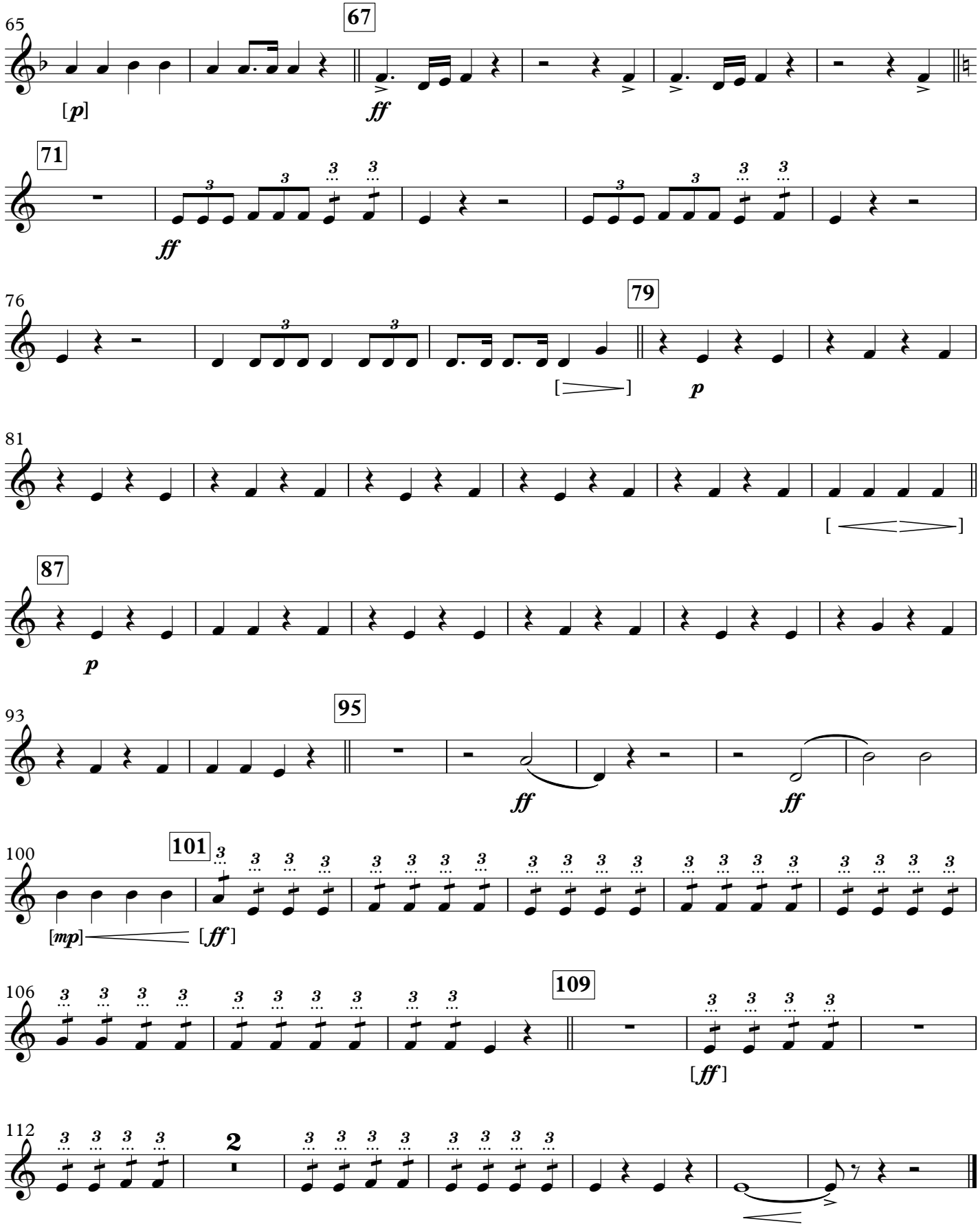
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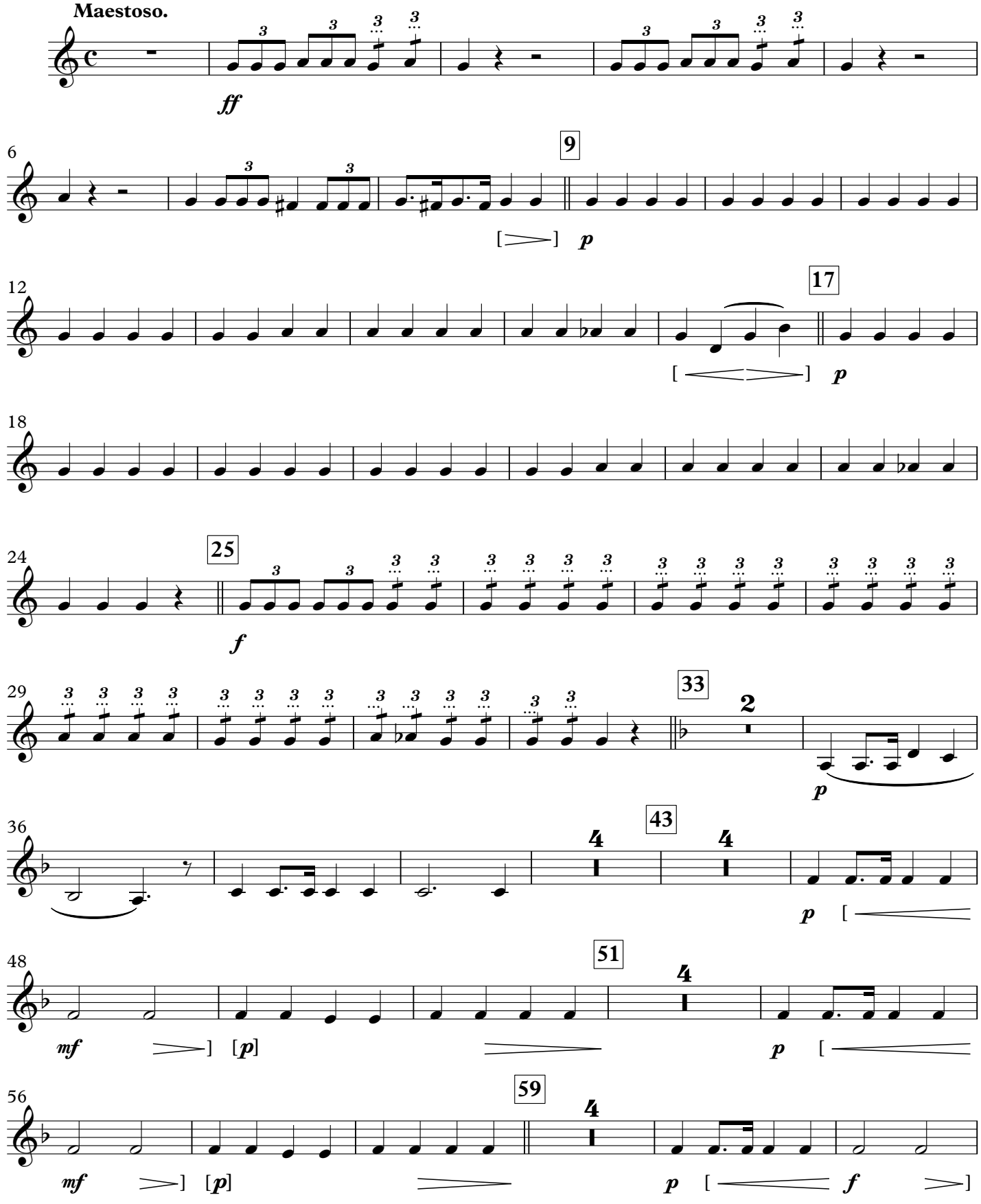
109
[ff]
112
2

March

THE PRIDE of PITTSBURGH

3rd F Horn (1901) **JOHN PHILIP SOUSA**



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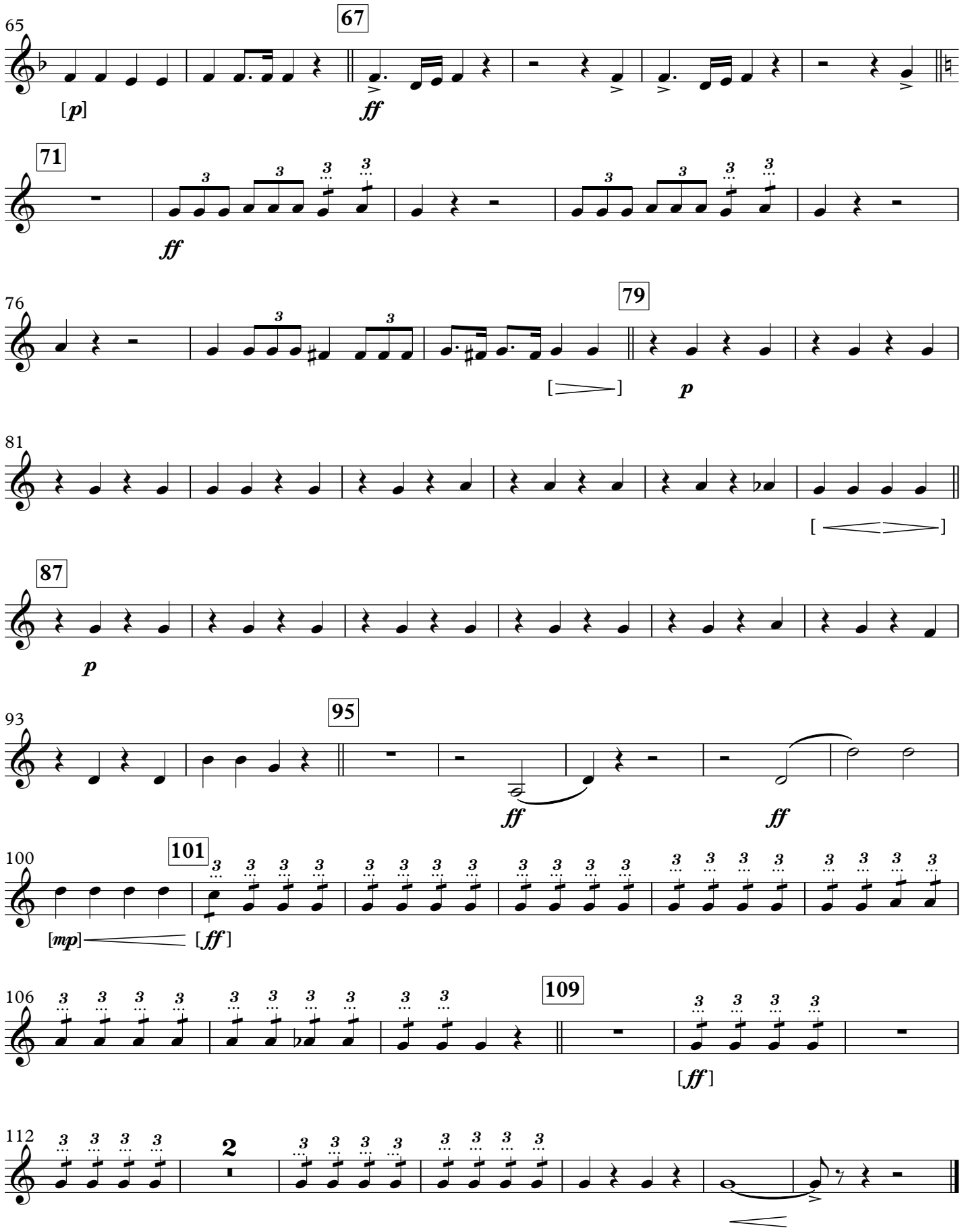
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[mp]
[ff]
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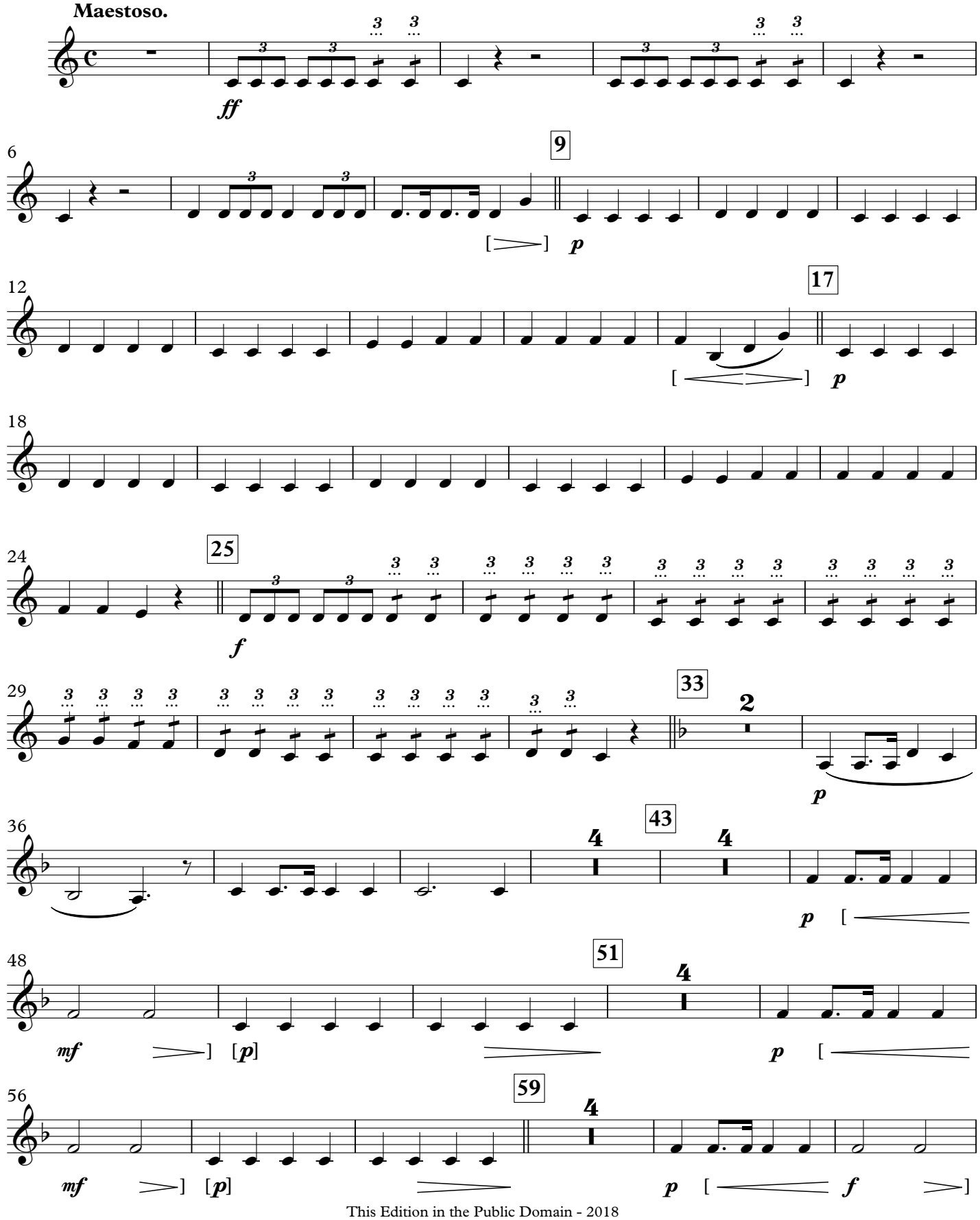
109
[ff]
112
2

March

THE PRIDE of PITTSBURGH

4th F Horn (1901) **JOHN PHILIP SOUSA**



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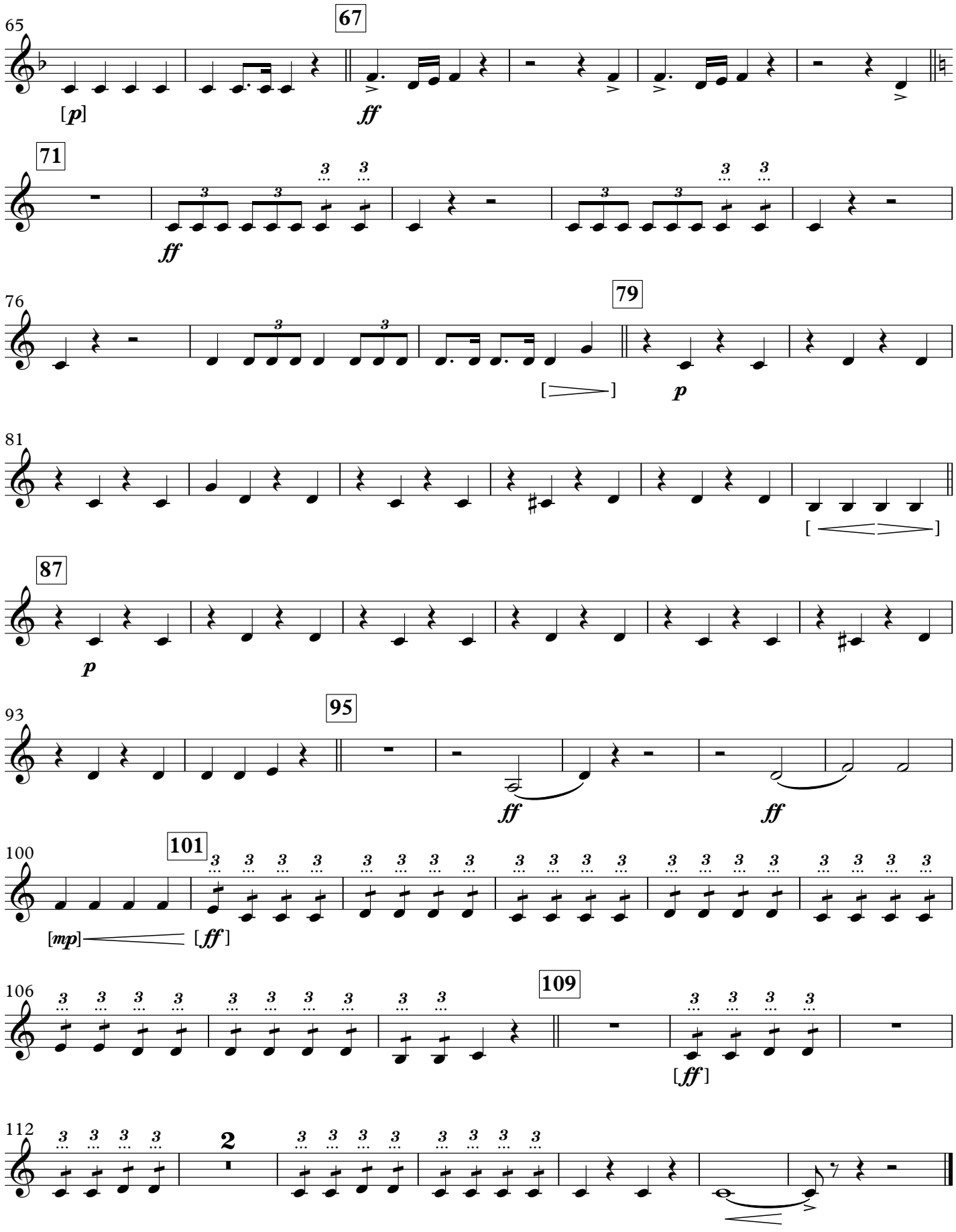
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109
[ff]
112
2

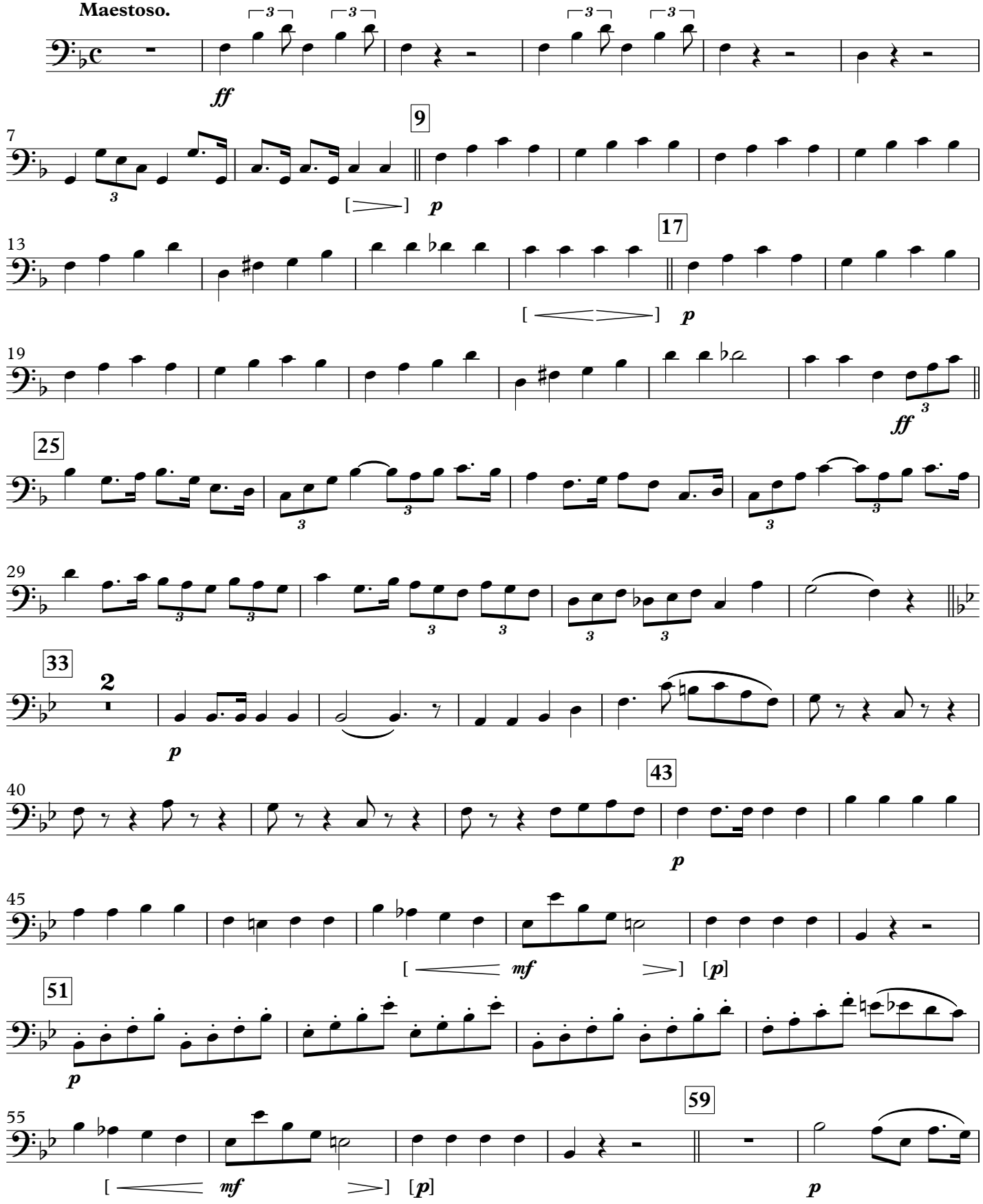
March

THE PRIDE of PITTSBURGH

Baritone

(1901)

JOHN PHILIP SOUSA



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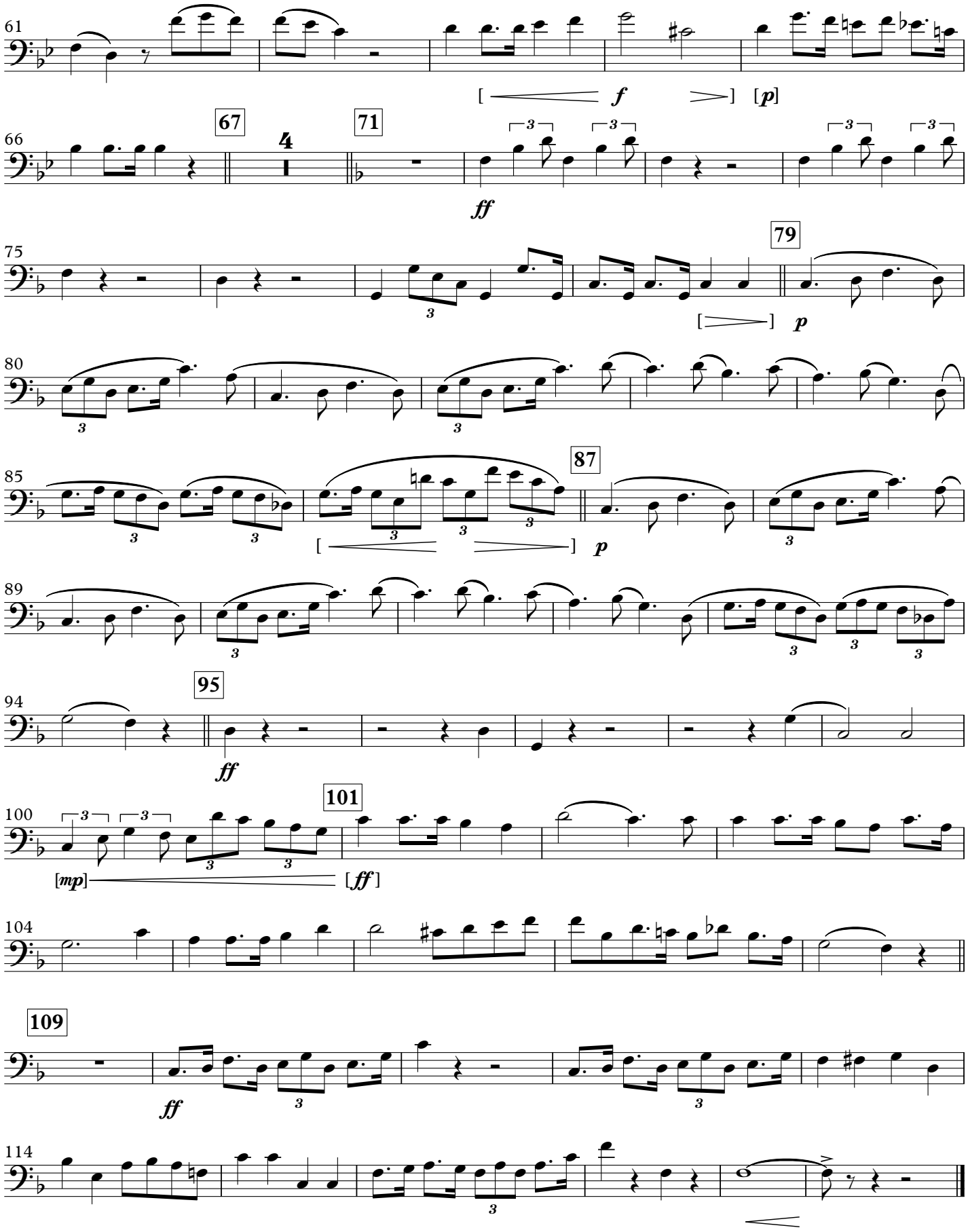
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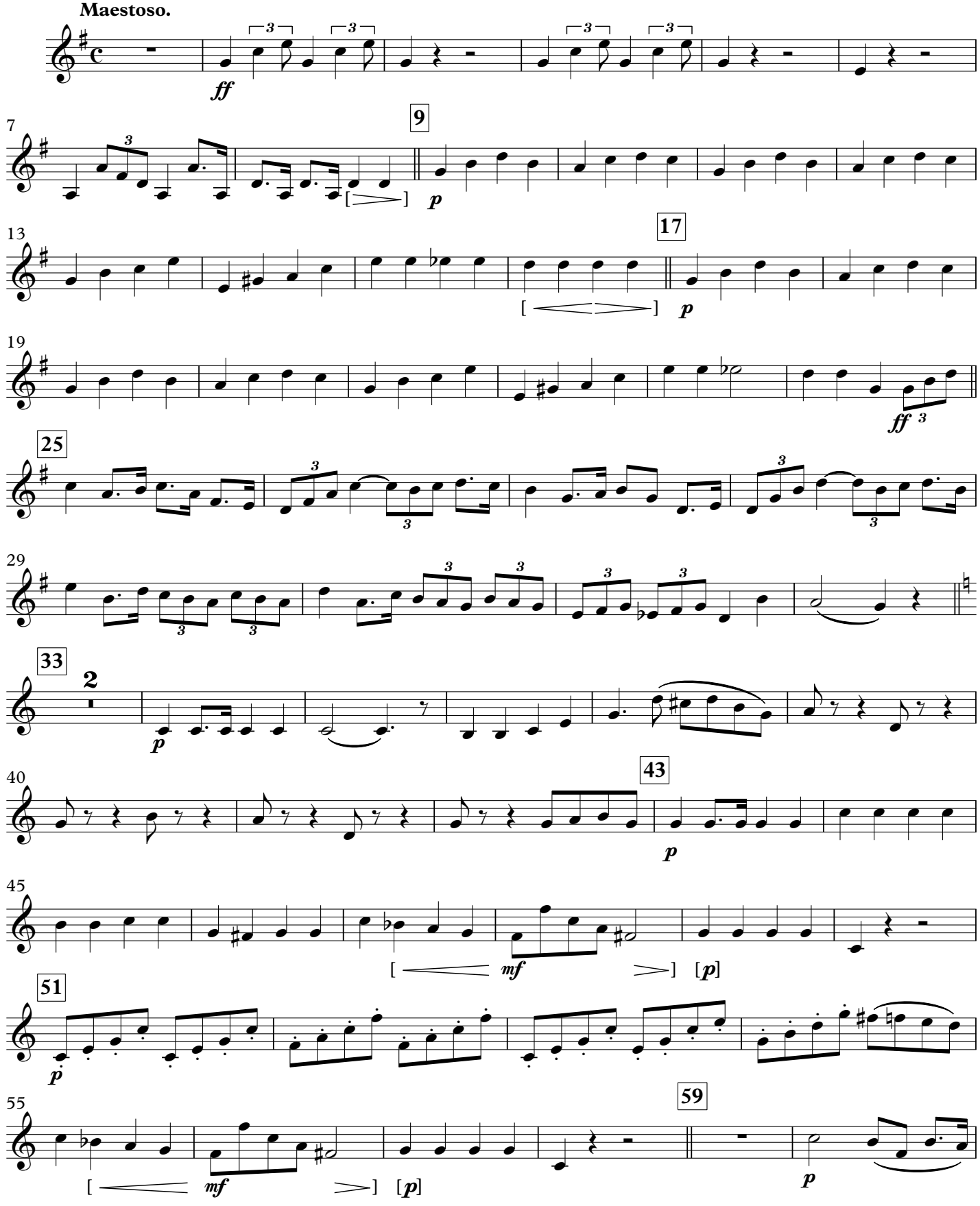
104
109
ff
114

March

THE PRIDE of PITTSBURGH

Baritone, T.C. (1901) **JOHN PHILIP SOUSA**



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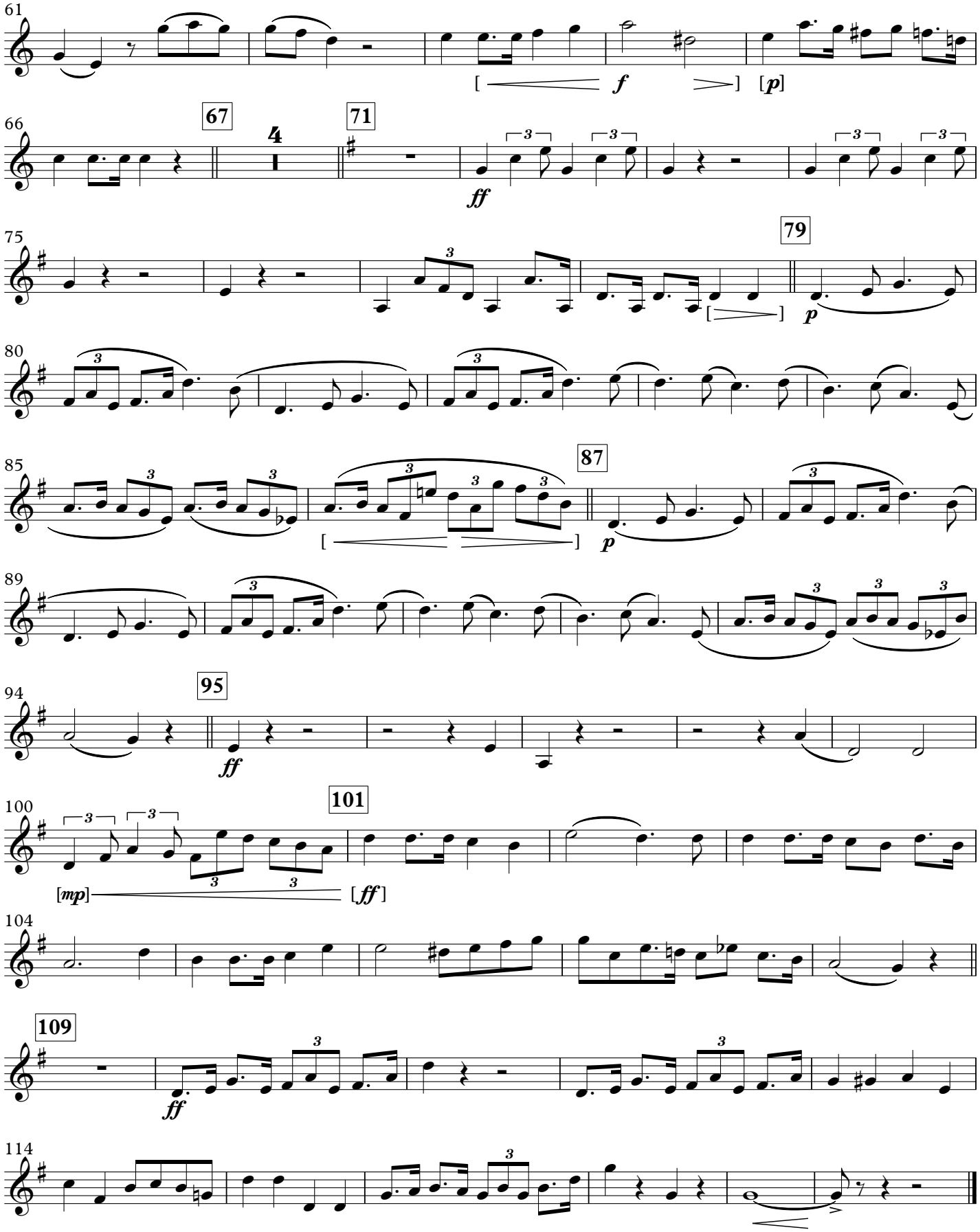
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[mp]
[ff]
104
109
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114

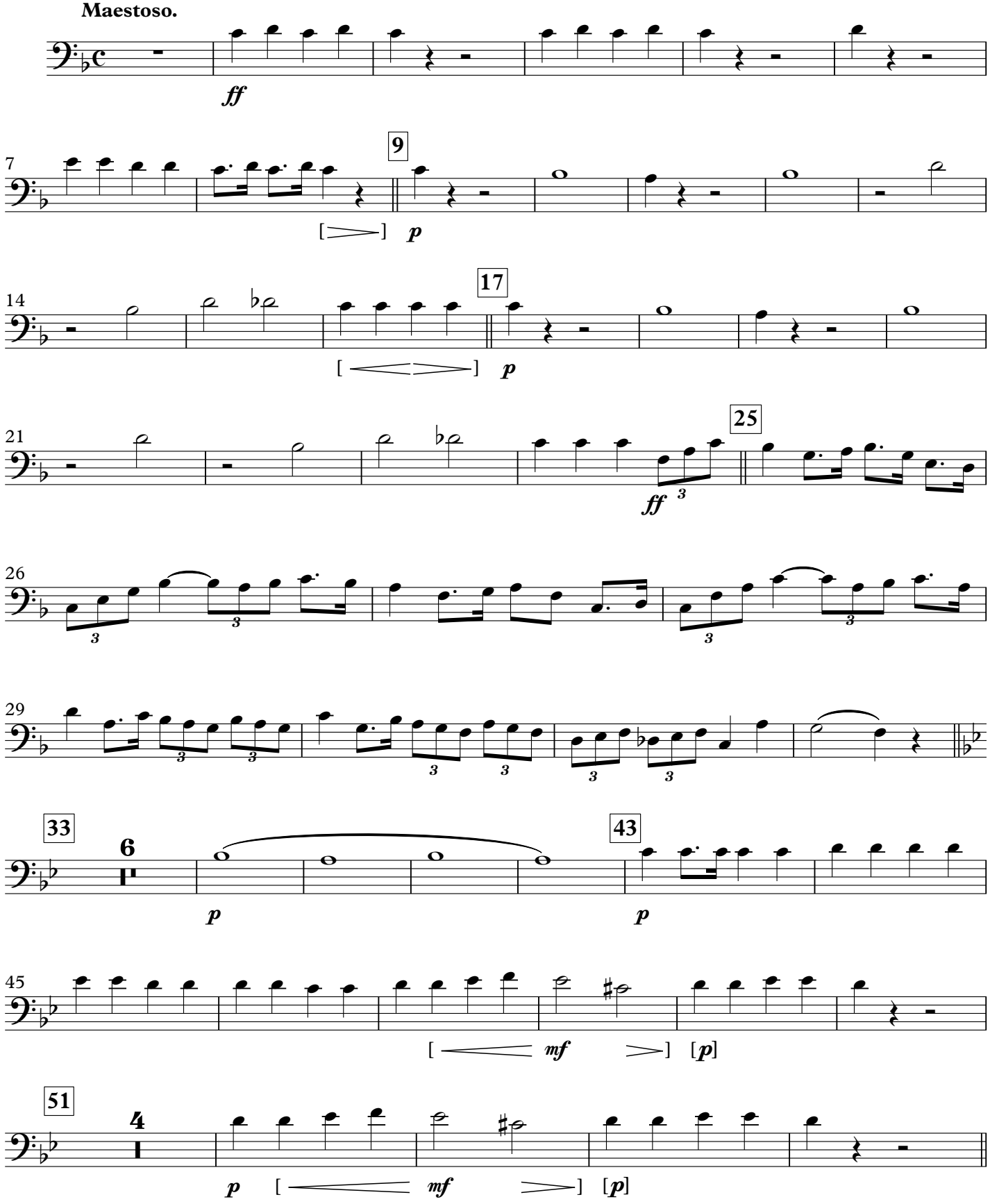
March

THE PRIDE of PITTSBURGH

(1901)

1st Trombone

JOHN PHILIP SOUSA



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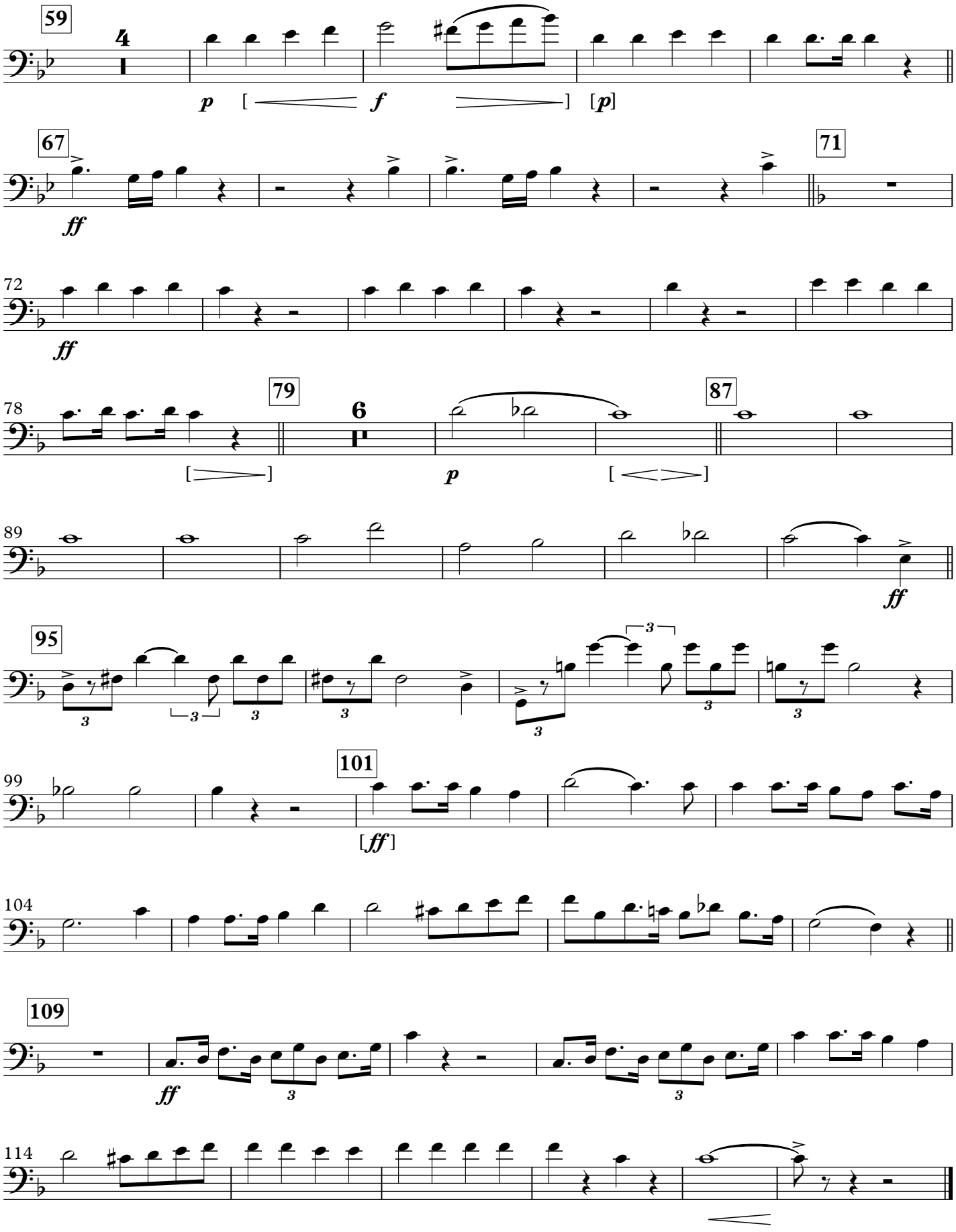
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71
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ff
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6
87
p
89
ff
95
3
99
101
ff
104
109
ff
114

March

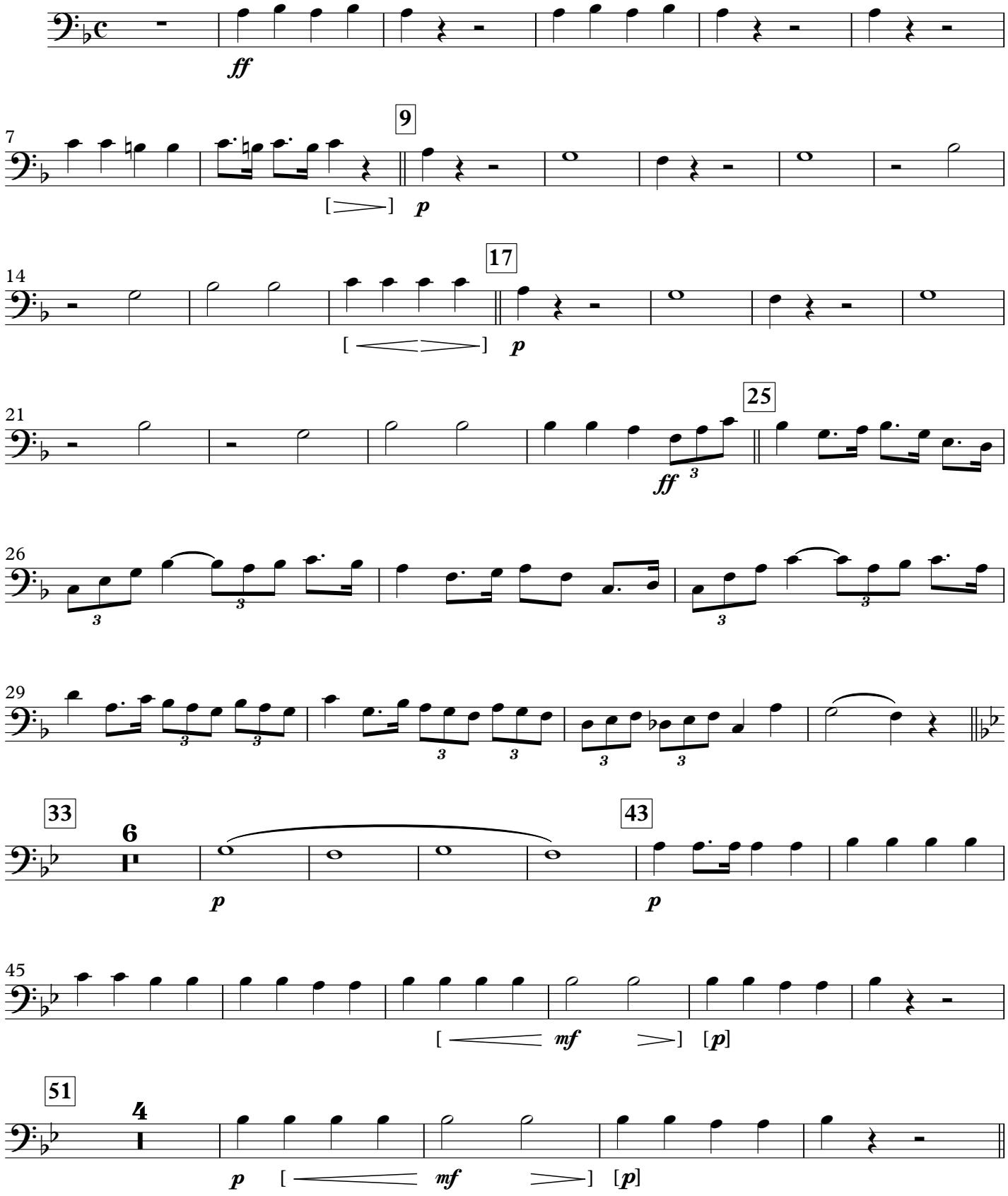
THE PRIDE of PITTSBURGH

(1901)

2nd Trombone

JOHN PHILIP SOUSA

Maestoso.



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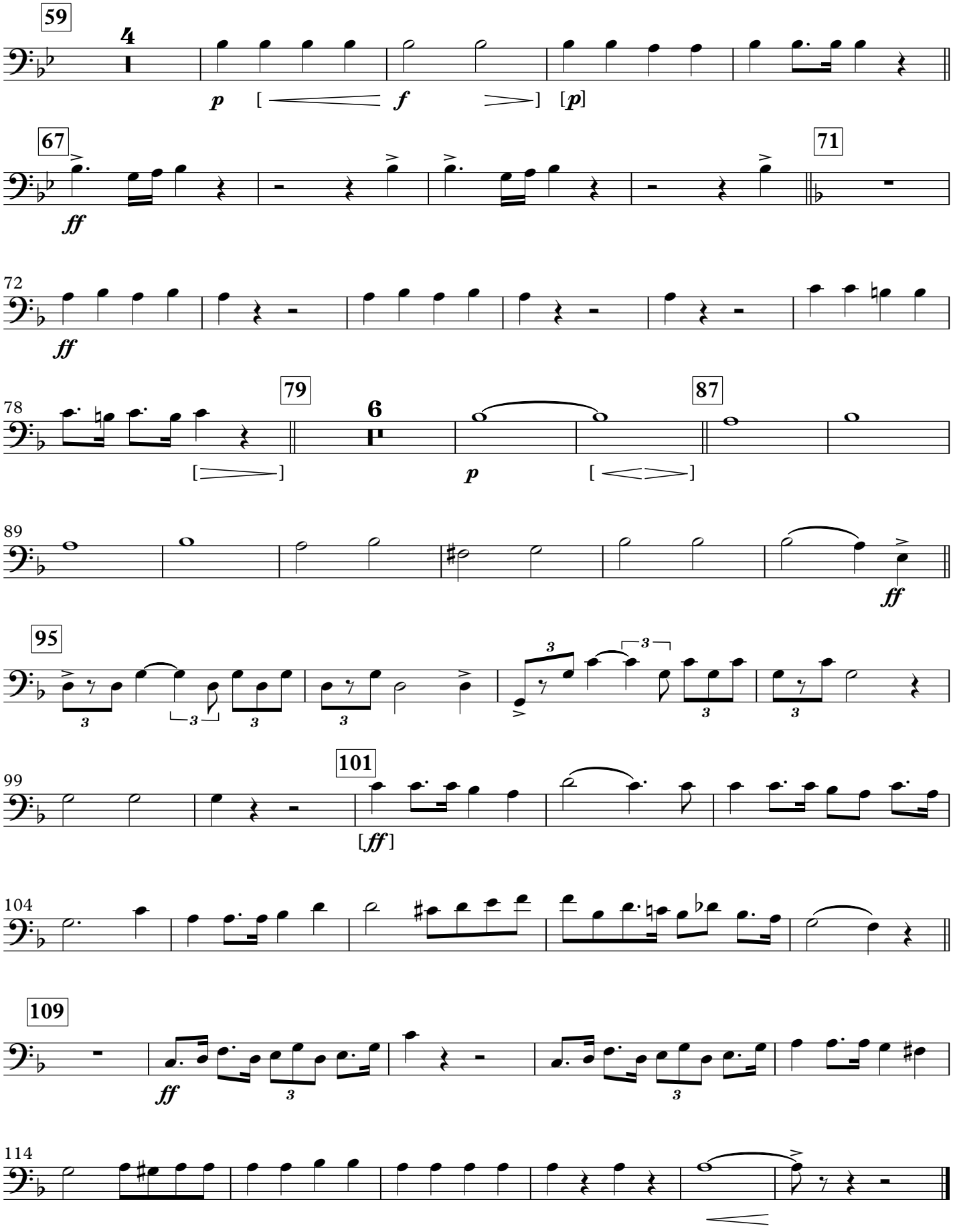
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3
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104
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ff
114

March

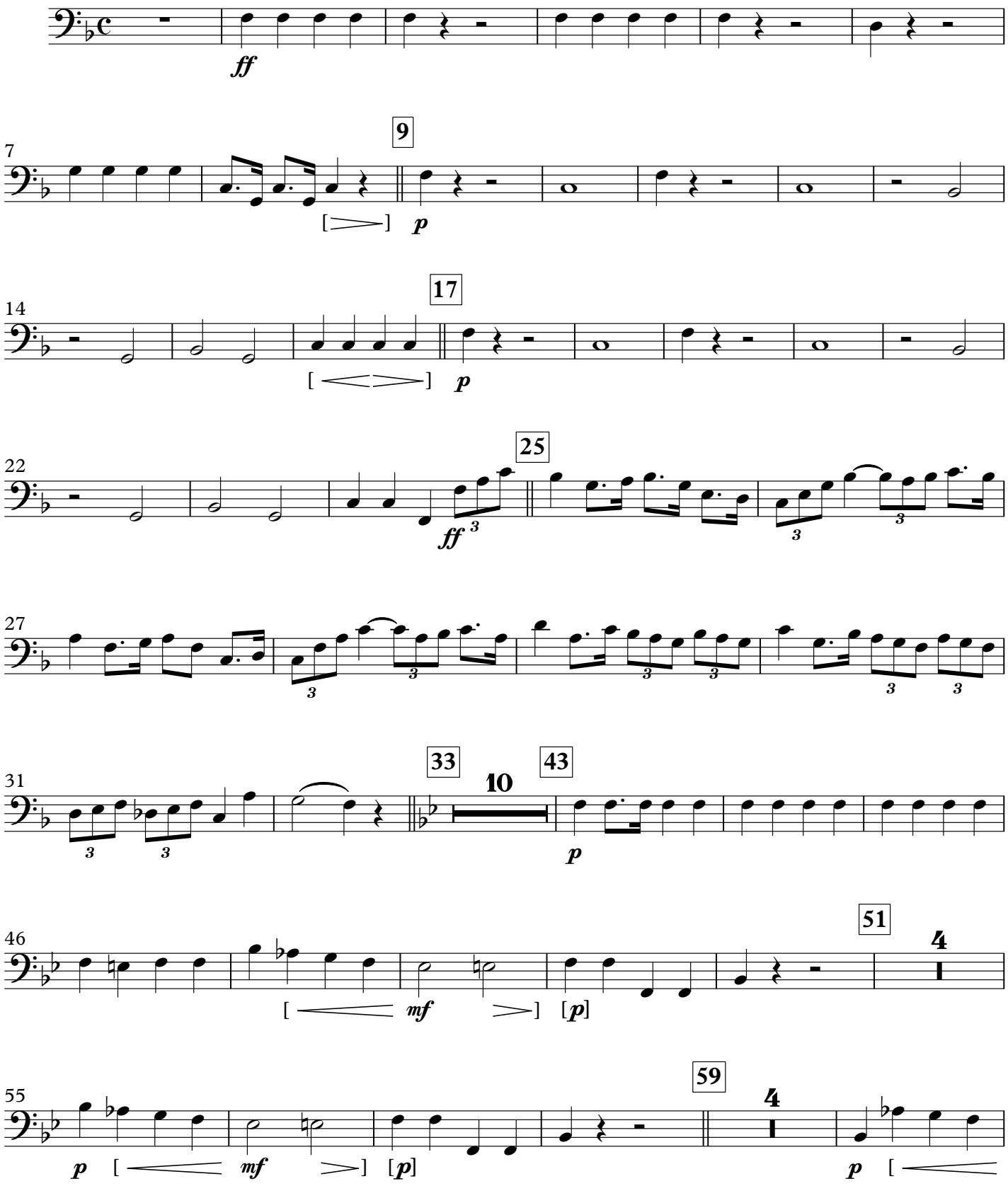
THE PRIDE of PITTSBURGH

(1901)

Bass Trombone

JOHN PHILIP SOUSA

Maestoso.



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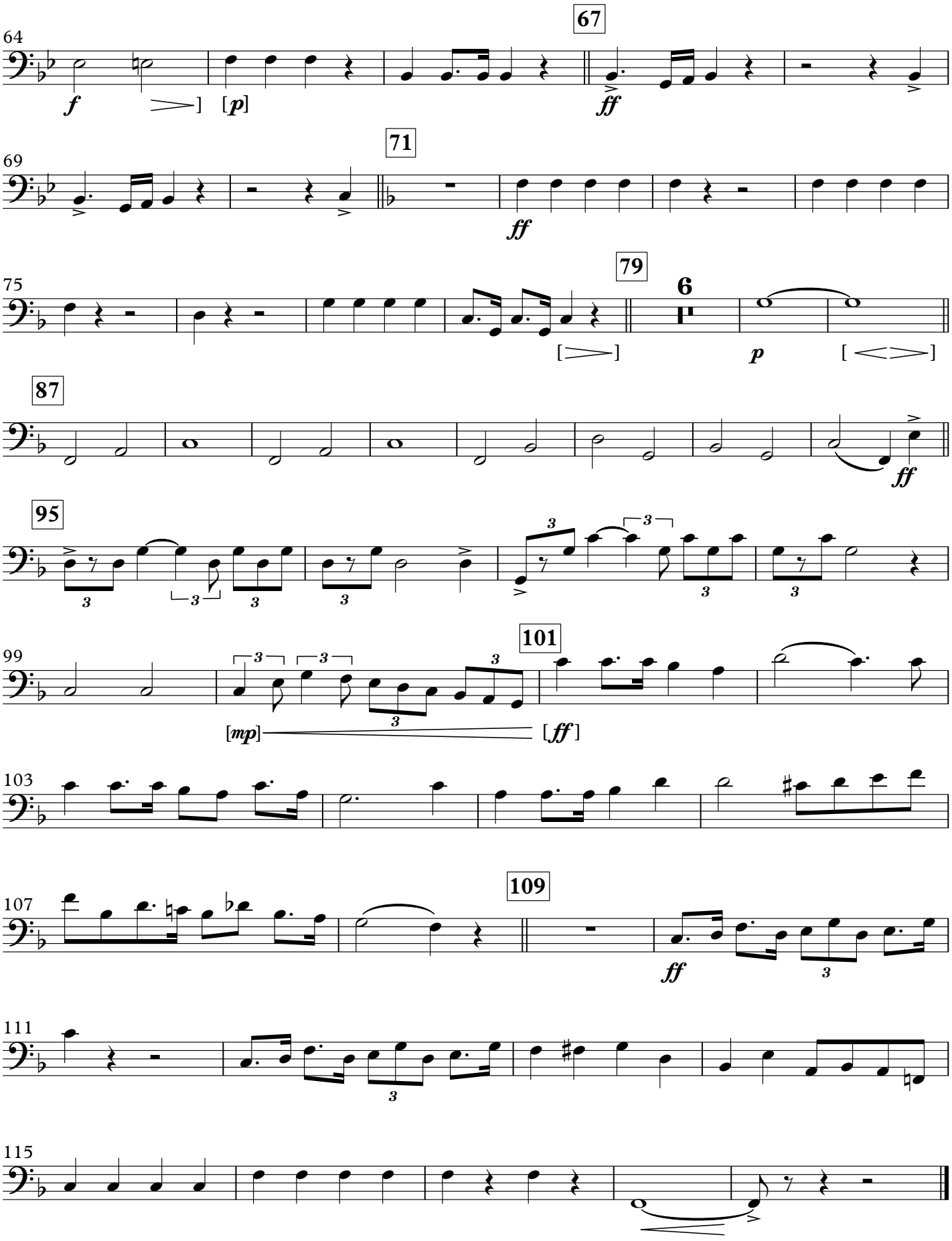
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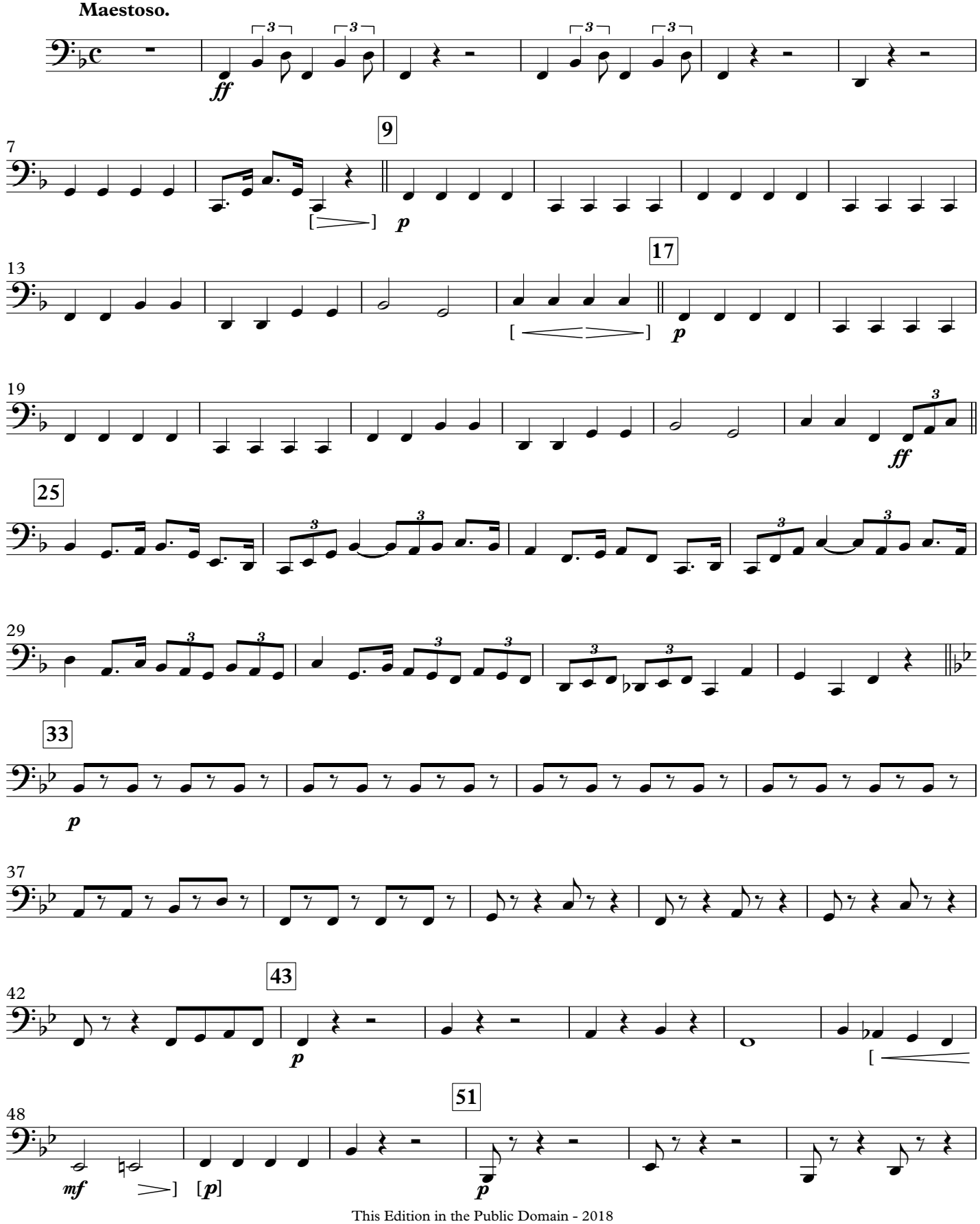
115

March

THE PRIDE of PITTSBURGH

Tuba (1901) **JOHN PHILIP SOUSA**



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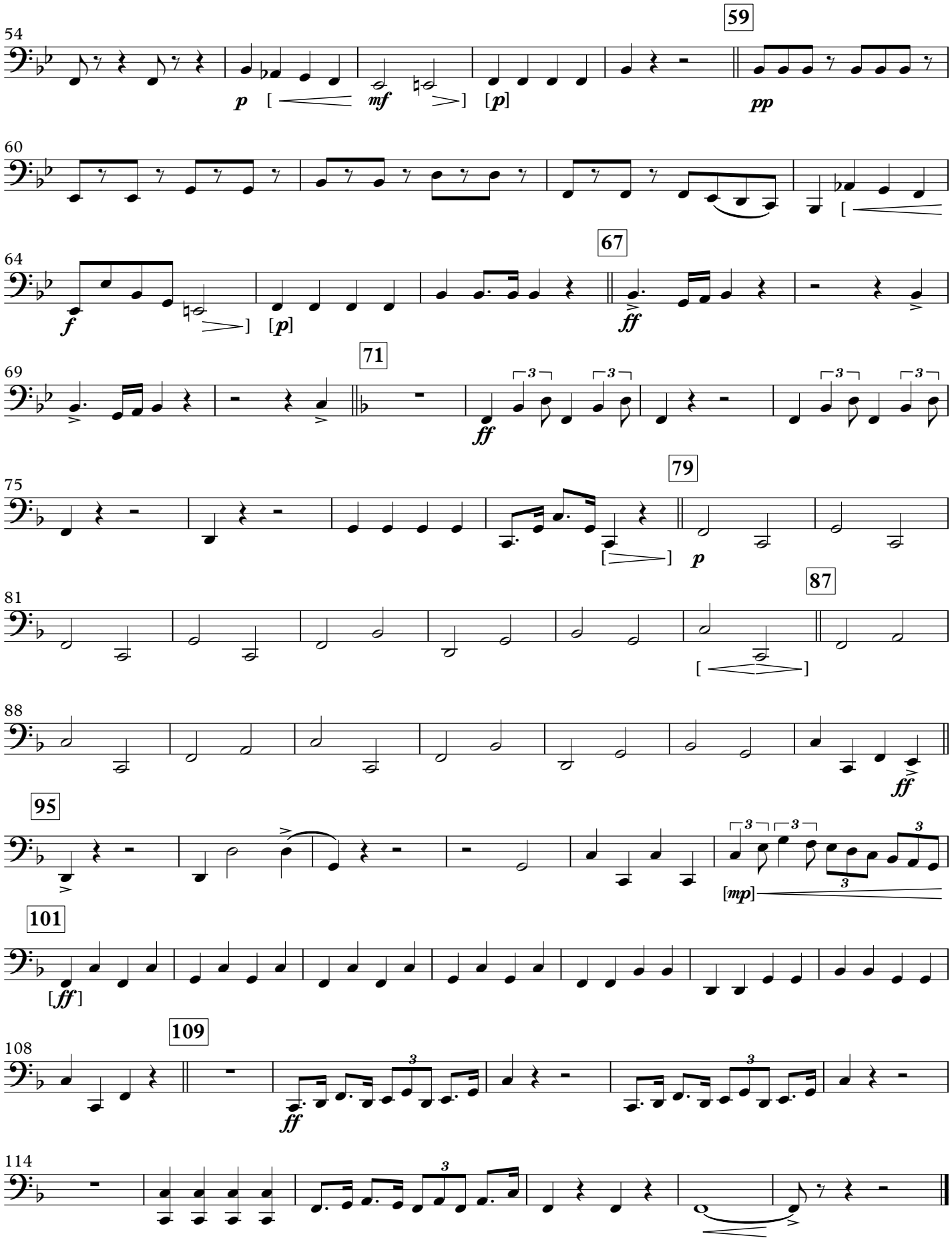
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114

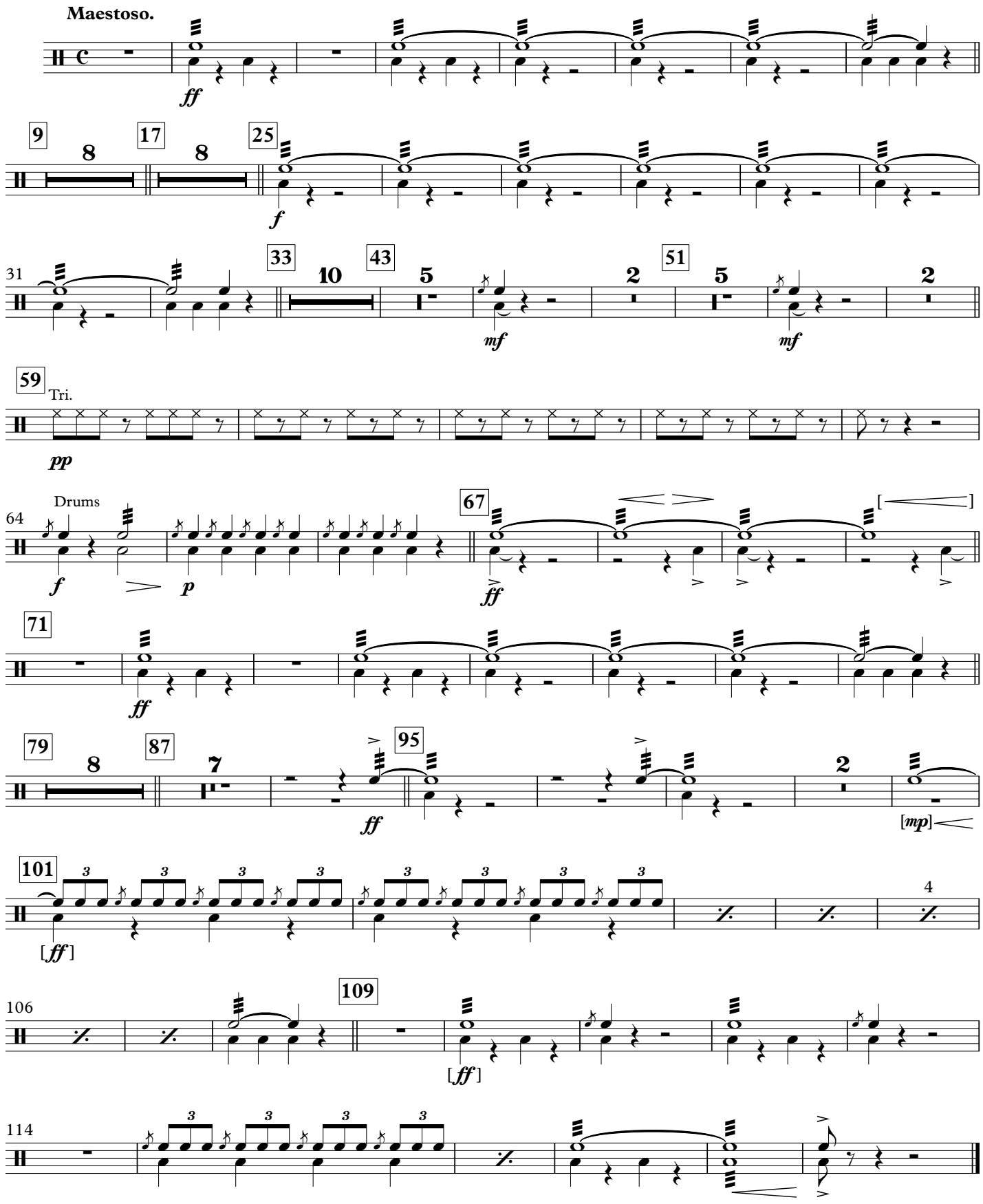
March

THE PRIDE of PITTSBURGH

Drums

(1901)

JOHN PHILIP SOUSA



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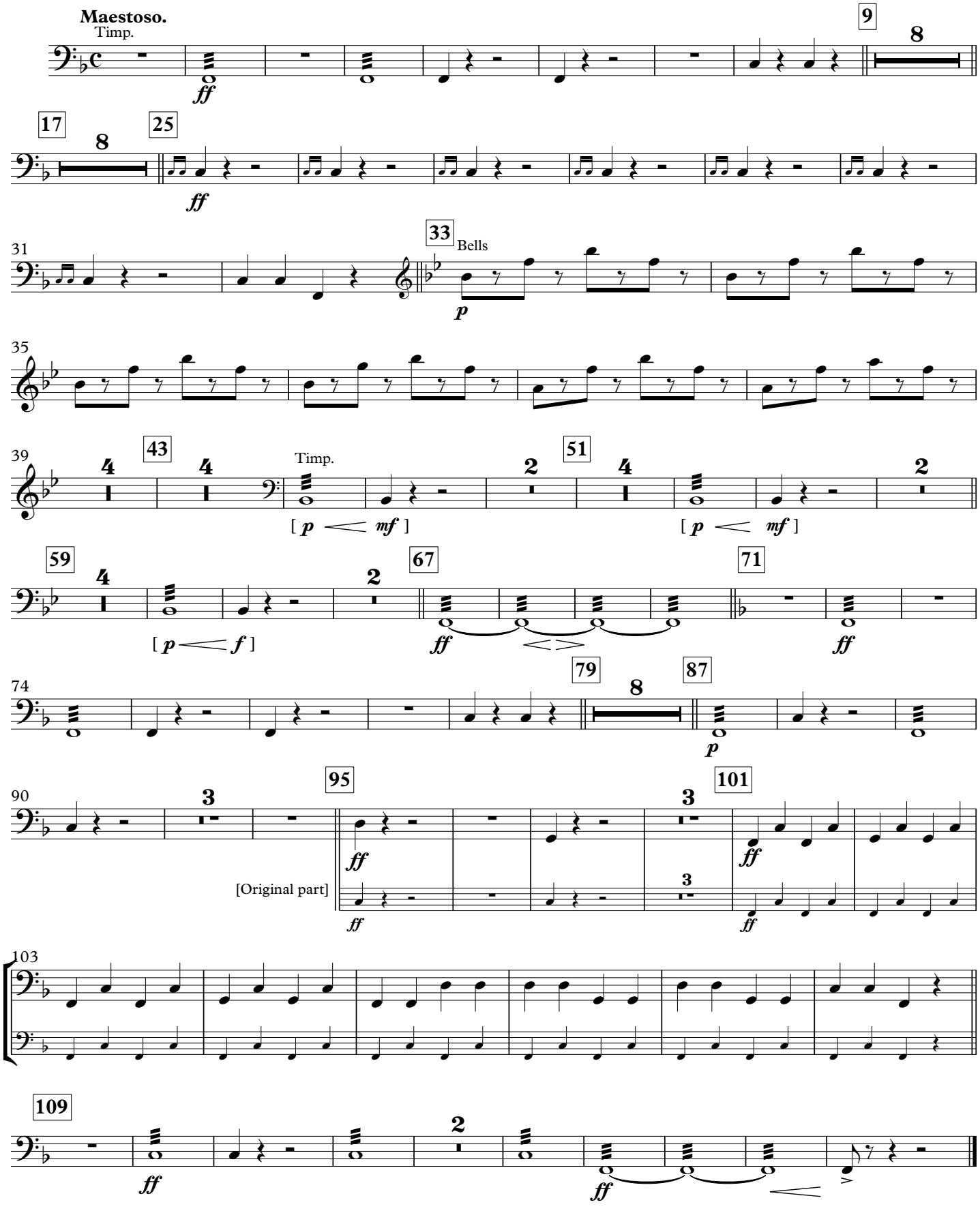
March

THE PRIDE of PITTSBURGH

Timpani & Bells (1901) **JOHN PHILIP SOUSA**



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