

THE PATHFINDER OF PANAMA

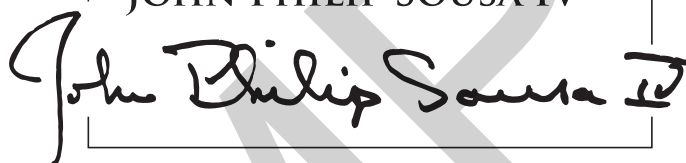
MARCH

JOHN PHILIP SOUSA
(1854–1932)

EDITED BY LORAS JOHN SCHISSEL
FOR CONCERT BAND

EXCLUSIVELY ENDORSED BY

JOHN PHILIP SOUSA IV



Instrumentation

1 Full Score	1 E \flat Alto Clarinet	2 Trombone 1
2 Flute 1	1 EE \flat Contra Alto Clarinet	2 Trombone 2
2 Flute 2	2 B \flat Bass Clarinet	2 Trombone 3
2 Flute 3	1 BB \flat Contra Bass Clarinet	2 Trombone 4
1 Piccolo	4 E \flat Alto Saxophone	2 Euphonium B.C.
1 Oboe 1	2 B \flat Tenor Saxophone	2 Euphonium T.C.
1 Oboe 2	1 E \flat Baritone Saxophone	4 Tuba
1 Bassoon 1	3 B \flat Cornet 1	1 String Bass
1 Bassoon 2	3 B \flat Cornet 2	1 Harp
1 E \flat Clarinet	2 B \flat Trumpet 1	1 Snare Drum
4 B \flat Clarinet 1	2 B \flat Trumpet 2	2 Crash Cymbals,
4 B \flat Clarinet 2	1 F Horn 1	Bass Drum
4 B \flat Clarinet 3	1 F Horn 2	1 Orchestra Bells,
1 B \flat Clarinet 4	1 F Horn 3	Field Drum
(sub. Alto Clarinet)	1 F Horn 4	

ABOUT THE COMPOSER

John Philip Sousa was born in Washington, D.C., on November 6, 1854. His father, John Antonio Sousa, was born in Spain of Portuguese parents, and his mother, Marie Elizabeth Trinkaus, was born in Bavaria.

Sousa received his early education in Washington public schools, while simultaneously studying music at a private conservatory. At the age of 13, he enlisted in the U.S. Marine Band as a “boy” (apprentice) musician, but he also continued his private music studies. His most important teacher was George Felix Benkert, with whom he studied violin, harmony, and composition. After serving seven years with the marines, he was discharged and thereafter performed as a violinist and conductor in various theater orchestras in Washington and Philadelphia.

By 1880, his fame as a conductor, composer, and arranger had been established. He was appointed leader of the U.S. Marine Band and held this position for 12 years, eventually molding the band into one of the finest military bands in the world.

Sousa resigned from the Marine Corps in 1892 to form his own civilian band, and in a matter of months this band assumed a position of equality with the finest symphony orchestras of the day. It was a concert organization, not a marching

band. The finest available instrumentalists were engaged, and numerous artists of international fame performed with the band at one time or another.

People throughout the world flocked to see “The March King” during his many American and worldwide tours. He employed a principle which endeared him to the public: Everything was played to perfection, whether it was a classical masterpiece or a popular song.

Sousa was a man of considerable self-discipline and extraordinary talent. He excelled in everything he undertook, yet he was unassuming, approachable, tolerant, and in possession of an almost saintly disposition. To all who knew him, he was a man of incredibly high moral standards. From his childhood, he was determined, industrious, and in command of such an unbounded optimism that nothing seemed impossible to him. Foremost in his mind was how best to please his audiences.

Sousa’s influence on American musical tastes was remarkable, and much of his influence spread abroad. The Sousa Band traveled around the world in 1910–1911, made four additional tours of Europe, and annual tours of America.

Although Sousa is stereotyped as a march writer, he composed music of many forms,

including 15 operettas. Among his many original works for band are suites, humorous, fantasies, descriptive pieces, and dances. In addition to the over 200 songs of his operettas, he composed over 70 other vocal works, and many of these vocal works were transcribed for use with the Sousa Band.

The musical philosophy which stimulated his composing (“I would rather be the composer of an inspired march than the composer of a manufactured symphony”) is reflected in all of his works. Basically a humble, deeply religious man, he composed only upon genuine inspiration and repeatedly stated that his melodies came from a “Higher Power.”

Sousa was an indefatigable worker, proclaiming that “When you hear of Sousa retiring, you will hear of Sousa dead.” This prediction came true; he died suddenly following a rehearsal of the Ringgold Band in Reading, Pennsylvania, on March 6, 1932. He is buried with other family members at Congressional Cemetery in Washington. Among hundreds of honors he received during his lifetime and posthumously, he was elected to the Hall of Fame for Great Americans; only 102 persons have been so honored.

—Paul E. Bierley

ABOUT THE EDITOR

Loras John Schissel (b. 1964) is the senior musicologist at the Library of Congress and a leading authority on American music and the music of Percy Aldridge Grainger, Aaron Copland, Victor Herbert and Boston Symphony Orchestra conductor Serge Koussevitzky. He co-authored *The Complete Literary and Musical Works of John Philip Sousa* with the distinguished Sousa biographer Paul E. Bierley. In 2012, Loras John Schissel co-authored *John Philip Sousa’s America – A Patriot’s Life in Images and Words* with John Philip Sousa IV, the great-grandson and last namesake of the famous composer and conductor.

Mr. Schissel has been conductor of the Cleveland Orchestra’s Blossom Festival Band since 1998 and also conducts the Blossom Festival Orchestra. In May 2007, Mr. Schissel made his Cleveland Orchestra

debut. In 2011 he was asked to conduct The Cleveland Orchestra in a special concert commemorating the tenth anniversary of the September 11th attacks on the United States. This multi-media concert was presented in downtown Cleveland at the foot of the Terminal Tower.

Mr. Schissel has traveled throughout the United States, Europe, and Asia, conducting orchestras, bands, and choral ensembles in a broad range of musical styles and varied programs. A native of New Hampton, Iowa, he studied brass instruments and conducting with Carlton Stewart, Frederick Fennell, and John Paynter. In the years since his studies at the University of Northern Iowa, Mr. Schissel has distinguished himself as a prominent conductor, orchestrator, and musicologist.

A composer and orchestrator, Mr. Schissel has created an extensive catalogue of over five hundred works for orchestra, symphonic wind band and jazz ensemble, which are published exclusively by LudwigMasters Publications. His musical score for *Bill Moyers: America’s First River, The Hudson*, which first appeared on PBS in April 2002, received extensive coverage and critical acclaim. His other film scores include *America: the Forties for the National Geographic Channel*, and two films for the FDR Home in Hyde Park, New York.

In 1992, Mr. Schissel founded the Virginia Grand Military Band; it now performs regularly in the Washington, D.C., area and has recorded extensively. His recordings with that ensemble have won numerous awards, including the Sudler Scroll for “outstanding musical excellence.”

Mr. Schissel has appeared in the award-winning PBS documentary *If You Knew Sousa* for the American Experience series, as well as in Ben Wattenberg's *Think Tank*. He continues to serve as commentator on *Voice of America* and for the United States Information Service. In 2005, Mr. Schissel

was elected to membership in the American Bandmasters Association.

Deeply committed to young musicians, Mr. Schissel has appeared at regional music festivals, all-state orchestra and band festivals, and summer music camps in more than thirty-two states. He has long been

associated with the superb summer band camp at Baldwin-Wallace University in Berea, Ohio, and enjoys working with musicians of all ages.

Mr. Schissel made his conducting debut with the Milwaukee Symphony in 2012.

PROGRAM NOTES

The Pathfinder of Panama is quite literally the Panama Canal. The United States began work on the canal in 1904 and it was officially opened on August 15, 1914. The 51 miles of artificial waterway shortened the ocean voyage between San Francisco and New York by 8,000 miles. In celebration of the completion of the canal, the city of San Francisco was selected to host the Panama-Pacific International Exposition in 1915. In October of 1911, Walter Anthony (a reporter with *The San Francisco Call*) traveled to Sacramento to interview Sousa and to formally request

"Panama-Pacific" March. Sousa was enthusiastic about the request and suggested he would compose the work "When I have a theme worthy of the event to be dedicated—I'll write it. If I don't get the idea I'll not write—We'll see." A worthy theme did come to the composer and the first complete sketch was completed February 11, 1915.

The Sousa Band was engaged to play at the exposition for nine weeks, performing over 126 concerts. The French composer Camille Saint-Saëns was also

commissioned to compose a work for the fair. During Saint-Saëns' visit to San Francisco he and Sousa developed a warm and close friendship. March enthusiasts have long considered *The Pathfinder of Panama* to be one of Sousa's finest compositions. This edition, critically edited by Sousa scholar Loras John Schissel, uses original manuscripts, percussion parts edited by Sousa Bass Drummer August Helmecke, and interviews with many members of Sousa's Band. The edition recreates Sousa's own unique interpretation as he performed it with his world famous band.

PERFORMANCE DISCUSSION AND SUGGESTIONS

An Overview

I employ a system of arrows to alert the conductor and players that a certain line or part is important (or featured) and should be "brought out." When the line is complete, a bracket indicates that the featured part is complete.

1. Sousa always performed his marches in what was universally known as "march-style." March-style is a clear and clean-cut performance style that approaches the melodic and rhythmic material in a detached fashion. I avoid the word "short" because younger players tend to concentrate on the front of the note and tend to tongue harder. March style is really releasing the note slightly quicker so that—as Mr. Sousa often said—"there is some sunshine around the note." Trios often have *cantabile* "song-like" melodies. The rhythmic material (horns and tubas) should continue the detached style. As is often the case, when the trio comes back after the interlude, Sousa often removes the slurs from the melody, and this should be played in the detached style along with a *marcato* attack.

2. Always have your horns and tubas "play out." This is the structural steel that holds

up the building. It's the left hand for a stride piano player. It's the rhythm section of the Basie Band. Rehearse the horns so that all four voices are balanced and articulated cleanly. Add the tubas—playing short and *marcato*—and then add your melody instruments and finally the whole band on top of the "structural steel." When it locks in, it will really begin to swing. Your horn players may not even complain. Well, maybe not as much.

3. Place your cymbal player right next to the bass drummer. They are doing the same thing. Balancing accents and time notes is so much easier when they are "joined at the hip." Have just the tubas, horns, snare drum and bass drum/cymbals play together (without the rest of the band). Note that the bass drum/cymbals are doing what the tubas do and the snare drum is right in there helping the horns. Tell the percussion to play "inside" of the sound the horns and tubas are giving them. It helps enormously in preventing dragging and rushing and again, makes this music swing!

4. If you tune your snare drum so that it is in the horn range it will make a huge difference in the balance, and won't drown out your horns. (Snare drum pitch has

been inching up for years).

5. Bells should be played with a light sound (not brassy or ping-y). Blue "Malletech" hammers work very well. No brass hammers, please.

6. Don't put the knee or hand on the bass drum heads—no pillows inside either. Play it as a musical instrument and with full, deep resonance. Overly large or overly light cymbals are not appropriate to quick step marches.

Rehearsing and Performing the March

Introduction

Sousa often composed the introductions to his marches last. *The Pathfinder of Panama* is no exception. After completing his sketch for the march, Sousa went back and re-wrote the introduction. The band begins in unison (octaves) breaking into harmony on beat 2 of m. 3. The strong accents here should be on beat 1 of m. 2 and 3. Take care that these notes are louder. The tendency will be to articulate the note harder thereby making a ping-y or hammer tongue articulation. Increase the volume of air and the speed of the air. Ensure a deep

and resonant G-flat in the bass instruments on beat 2 of m. 3.

1st Strain:

The rhythm and crescendo in m. 5 seems to always make the band rush in this strain. I find it helpful to beat a 4 pattern over 2 bar phrases. It seems to lock in the tempo and works well for the general phrasing of the music. (Try it and see if it works for you.) Note the rhythmic “kick” in the trumpets and horns in m. 6. This is supported harmonically by the whole-note chords in the 3 trombones. Take care that the percussion accent in m. 6 supports those figures (i.e., doesn’t cover up the chord). Note the lovely blocked chords in the double reeds in this strain. It will take a little rehearsal to get the two factions of the band balanced during the contrary motion in m. 10–11. I give a little weight to the ascending line in the bass instruments. Measure 17 through 20 is another spot where a 4-pattern will help if the band is rushing. You might have percussion, horns, trombones, and tuba play as a group and then add additional families to the mix, ensuring that it stays steady. The cornets, trumpets, and horns have a little tag figure in the first ending. Take care that the snare balances well with this figure.

2nd Strain (first time):

The soprano and tenor brasses drop out and the band shifts gear into a relaxed *piano* volume. If you find that your group sounds a little thin here, bump the volume up to a *mezzo-forte*. Note the harmonic whole-note fill in the oboes here. The 2nd and 3rd clarinets provide some harmony in m. 26 through 28; they may need to play out due to the register. At m. 38 the bassoons take over the oboe duties and should play out. The pick-ups into m. 46 can easily be dropped a dynamic marking to make the 4-measure crescendo more dramatic. Take care that everyone who plays the pick-up notes in m. 53 plays here; this will take a little time. Pick-ups tend to sound wormy in performance because only a few people

play them while the rest of the band visually moves back to the start of the strain. For large bands with big clarinet sections you may choose to have the euphoniums drop out the first time through the strain (it was done that way in the Sousa Band).

2nd Strain (second time):

The brasses are back in and the clarinets play the top notes in a good *marcato* (detached) style. The trombones go back and forth between purely rhythmic figures and the tune. The pick-ups into m. 38 break into harmony for the cornets, and the trumpets play an interesting fanfare figure; this is supported by the whole-note trombone line. Good and solid bass drum/cymbal accents are in order here.

Trio:

Light and dance-like are key words here. The grace notes starting in m. 59 should be quick and crunched next to the large note they are “gracing.” Don’t let the tuba horn line get too soft here. The melody should just skip along its merry way. In m. 68–69 the accent on beat 2 should be full and the dynamic increased here.

Interlude/Dog-Fight:

The low brass pick-ups into m. 71 take us into one of those special Sousa strains. *Marcato* and heavy seems to define this low brass (and reed) tune. The bugle figure at m. 75–76 can be tricky. Cornets and trumpets should be urged to single-tongue the eighth-notes, which makes the figure “clearer” and prevents rushing.

In m. 76 the lower instruments take over the end of the bugle figure—this should sound “seamless.” Take note of the contrary motion in m. 85, which takes us into...

Final Trio (first time):

Sousa probably thought that the dance tune of the first trio lacked a certain *vivo* for a final trio, so with a device called augmentation, he expands the tune by doubling the note values (who but Sousa would have thought that?). The euphoniums and

alto/tenor saxes take over the melody at a dynamic level under the melody, and wonderful woodwind countermelody plays forth. The tempo that you pick for this march is probably going to be determined by the speed which your woodwind section can play this countermelody with ease (we hope) and taste. *Lighter, lighter, lighter* will probably be your mantra here. The eighth-note figures should be VERY light, with the quarter-note figures detached. Make the most of m. 90 (and that same figure throughout the strain; it’s one of those magic Sousa moments). The melodic grace notes in m. 111 again should be played “quick,” but the phrase blows into the next bar—that C-flat (and later A-natural) should be big and round.

The interlude is played in the same fashion, which takes us into the...

Final Trio (second time):

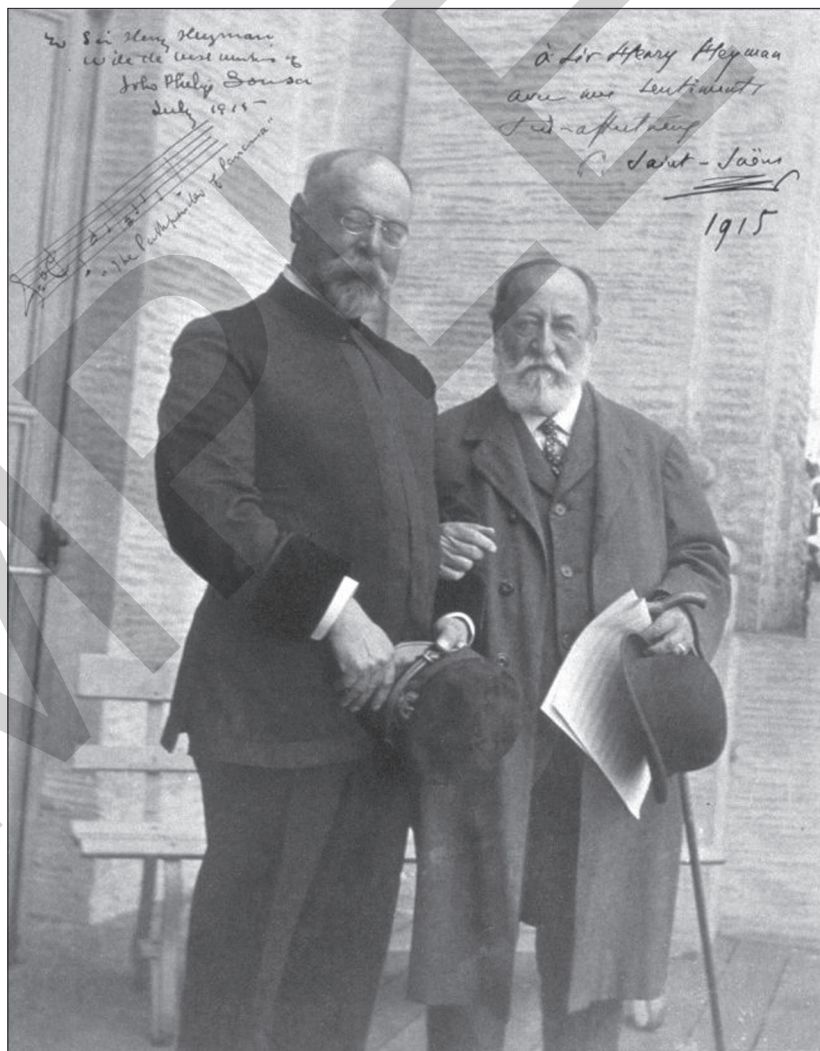
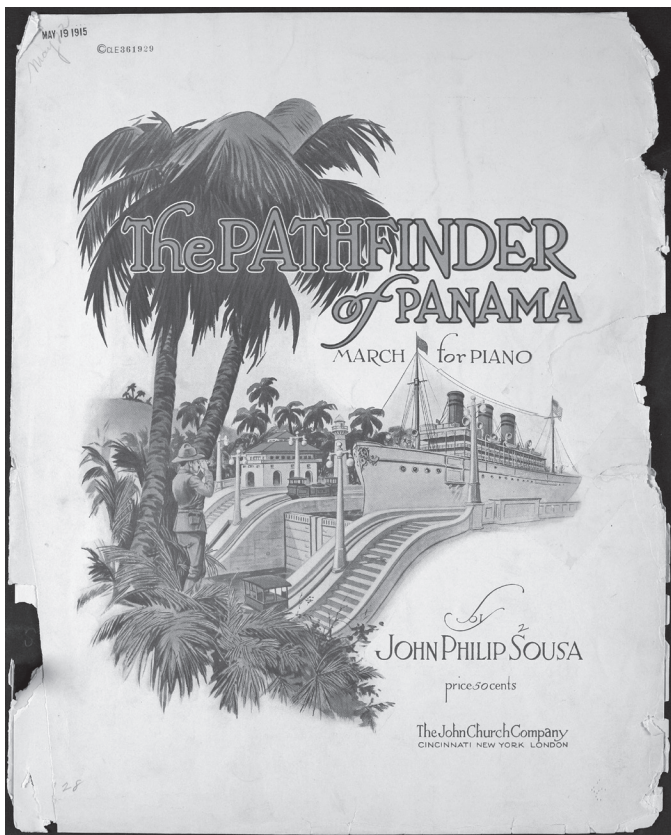
Please don’t put in a *ritard* or play the last strain slower—Sousa hated that.

This is a trombone tune now. Sousa often had the trombone section march out front (when they had the melody) to play the final strain. Make sure that the melody is played in a good detached/*marcato* style, with the woodwinds resting neatly on top of the tune. The bass drum/cymbal accents should be “big.” The crescendo in m. 111–112 and 113–114 should be massive: big sounds and plenty of air on those whole notes.

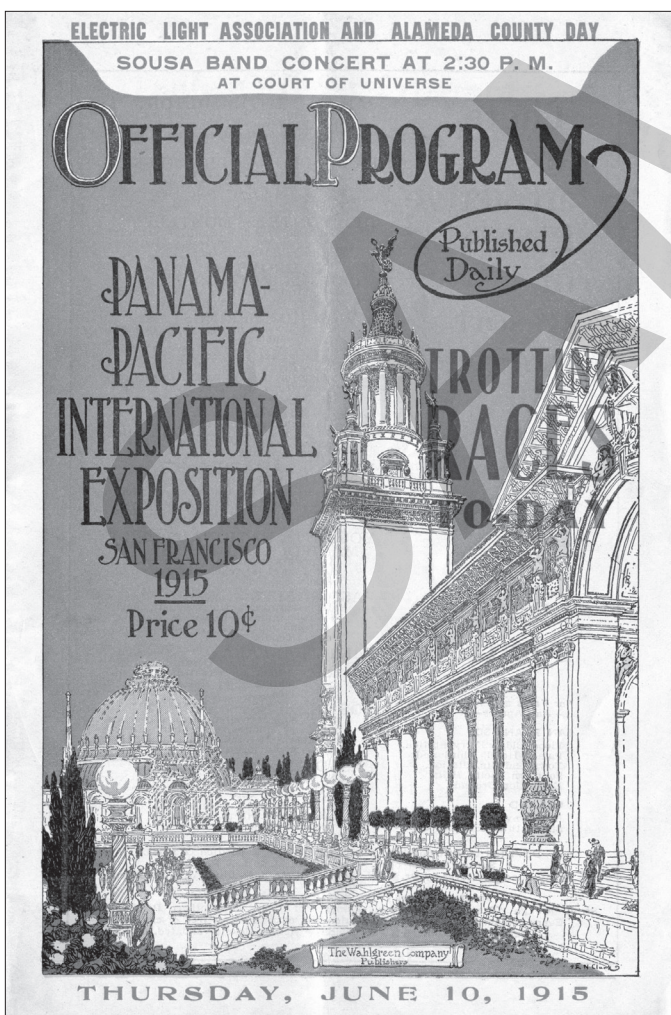
The stinger should be played very short. Who thought up this idea of playing the stinger long? It sounds awful. Some sentences end in a period. March music ends (often) with an exclamation point!

This is Sousa at his best! *The Pathfinder of Panama* is one of those special pieces by a special composer. This is our music—band music!

Loras John Schissel
August 12, 2018
Washington, DC



*John Philip Sousa with Camille Saint-Saëns
at the Panama-Pacific International Exposition*



*Program booklet for the Sousa Band concerts at the Panama-Pacific
International Exposition in San Francisco, 1915.*

2nd and 3rd Flute part in the hand of Boston copyist Frank J. Fiala

The Pathfinder of Panama
March

JOHN PHILIP SOUSA

574

The John Church Company

Annotated drum part indicating Sousa's Bass Drum/Cymbal accents in the hand of August Helmecke, Jr., Bass Drum/Cymbal virtuoso of the Sousa Band. (Author's collection)

THE PATHFINDER OF PANAMA

March

John Philip Sousa

edited by Loras John Schissel (ASCAP)

▲ = beginning of featured part

▭ = end of featured part

March tempo ♩ = 116 - 126

5

1 Flute *ff* *mf* *ff* *mf* *ff* *mf*

2 3 Flute *ff* *mf* *ff* *mf* *ff* *mf*

Piccolo *ff* *mf* *ff* *mf* *ff* *mf*

1 2 Oboe *ff* *mf* *ff* *mf* *ff* *mf*

1 2 Bassoon *ff* *mf* *ff* *mf* *ff* *mf*

E♭ Clarinet *ff* *mf* *ff* *mf* *ff* *mf*

1 B♭ Clarinet *ff* *mf* *ff* *mf* *ff* *mf*

2 3 B♭ Clarinet *ff* *mf* *ff* *mf* *ff* *mf*

E♭ Alto Clarinet *ff* *mf* *ff* *mf* *ff* *mf*

B♭ Bass Clarinet *ff* *mf* *ff* *mf* *ff* *mf*

E♭ Alto Saxophone *ff* *mf* *ff* *mf* *ff* *mf*

B♭ Tenor Saxophone *ff* *mf* *ff* *mf* *ff* *mf*

E♭ Baritone Saxophone *ff* *mf* *ff* *mf* *ff* *mf*

1 B♭ Cornet *ff* *mf* *ff* *mf* *ff* *mf*

2 B♭ Cornet *ff* *mf* *ff* *mf* *ff* *mf*

1 2 B♭ Trumpet *ff* *mf* *ff* *mf* *ff* *mf*

1 2 F Horn *ff* *mf* *ff* *mf* *ff* *mf*

3 4 F Horn *ff* *mf* *ff* *mf* *ff* *mf*

1 2 Trombone *ff* *mf* *ff* *mf* *ff* *mf*

3 4 Trombone *ff* *mf* *ff* *mf* *ff* *mf*

Euphonium *ff* *mf* *ff* *mf* *ff* *mf*

Tuba *ff* *mf* *ff* *mf* *ff* *mf*

Snare Drum *ff* *mf* *ff* *mf* *ff* *mf*

Crash Cym. *ff* *mf* *ff* *mf* *ff* *mf*

Cymbals *ff* *mf* *ff* *mf* *ff* *mf*

Bass Drum *ff* *mf* *ff* *mf* *ff* *mf*

Orchestra Bells *ff* *mf* *ff* *mf* *ff* *mf*

Field Drum *ff* *mf* *ff* *mf* *ff* *mf*

1 Fl. *f* *ff* *mf* *ff* *mf* *ff* *mf*

2 3 Fl. *f* *ff* *mf* *ff* *mf* *ff* *mf*

Picc. *f* *ff* *mf* *ff* *mf* *ff* *mf*

Ob. 1 *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf*

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

Bsn. 1 *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf*

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

E♭ Cl. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

1 B♭ Cl. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

2 3 B♭ Cl. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Alt. Cl. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

B. Cl. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

A. Sax. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

T. Sax. *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Bar. Sax. *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

9 10 11 12 13 14 15 16

1 2 Cr. T. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

1 2 Tpt. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

1 2 Hn. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

3 4 Hn. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

1 2 Tbn. *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

3 4 Tbn. *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Euph. *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tba. *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

S. D. *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Cr. Cym. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

B. D. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Bells *f*

F. D. *f*

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26

1 FL.

2 3

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

1 B♭ Cl.

2 3

Alt. Cl.

B. Cl.

A. Sax. *div.*

T. Sax.

Bar. Sax.

26 27 28 29 30 31 32 33

1 2 Cr. Tpt.

1 2 Hn.

3 4

1 2 Tbn.

3 4

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells F. D.

1
Fl.

2
3

Picc.

Ob. 1
2

Bsn. 1
2

E♭ Cl.

B♭ Cl. 1
2
3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

34 35 36 37 38 39 40 41 42

Crt. 1
2

Tpt. 1
2

Hn. 1
2
3
4

Tbn. 1
2
3
4

Euph.

Tba.

S. D.

Cr. Cym.
B. D.

Bells
F. D.

This page of a musical score contains parts for various instruments. The woodwind section includes Flutes (1, 2, 3), Piccolo, Oboes (1, 2), Bassoons (1, 2), E♭ Clarinets, B♭ Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Cornets (1, 2), Trumpets (1, 2), Horns (1, 2, 3, 4), Trombones (1, 2, 3, 4), Euphonium, and Tuba. The percussion section includes Snare Drum, Cymbals (Cr. Cym., B. D.), Bells, and Field Drum (F. D.). The score is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. A large watermark 'MUSICAL' is visible across the page.

43

1 Fl.

2 3 Fl.

Picc.

1 2 Ob.

1 2 Bsn.

1 E♭ Cl.

2 3 B♭ Cl.

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

43 44 45 46 47 48 49 50 51

1 2 Cr. T.

1 2 Tpt.

1 2 Hn.

3 4 Hn.

1 2 Tbn.

3 4 Tbn.

Euph.

Tba.

S. D.

Cr. Cym.
B. D.

Bells
F. D.

61 63

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

61 62 63 64 65 66 67 68 69

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells F. D.

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70 71

1 FL. *ff*

2 3 Picc. *ff*

1 2 Ob. *ff*

1 2 Bsn. *ff*

E♭ Cl. *ff*

1 B♭ Cl. *ff*

2 3 Alt. Cl. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

70 71 72 73 74 75 76

1 2 Crt. *ff* *marcato*

1 2 Tpt. *ff* *marcato*

1 2 Hn. *ff*

3 4 Tbn. *ff*

3 4 Euph. *ff* *div.*

Tba. *ff*

S. D. *ff*

Cr. Cym. *ff*

B. D. *ff*

Bells F. D. *ff*

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77 79

Fl. 1 *ff*

Fl. 2/3 *ff*

Picc. *ff*

Ob. 1/2 *ff*

Bsn. 1/2 *ff*

E♭ Cl. *ff*

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

77 78 79 80 81 82 83 84

Crt. 1/2 *ff* *marcato*

Tpt. 1/2 *ff* *marcato*

Hn. 1/2/3/4 *a2*

Tbn. 1/2/3/4 *a2*

Euph.

Tba.

S. D. *ff*

Cr. Cym. B. D. *ff*

Bells F. D.

85

Fl. 1 2x *p-ff*

Picc. 1x 2x *p-ff* Play 2x only

Ob. 1 2 *ff* *a2* *p-ff*

Bsn. 1 2 *p-ff* *a2* *p-ff*

E♭ Cl. 1x 2x *ff* Lower notes 1x Upper notes 2x

B♭ Cl. 1x 2x *p-ff* Lower notes 1x Upper notes 2x

Alt. Cl. 1x 2x *p-ff* *a2*

B. Cl. 1x 2x *p-ff* detached *Tutta forza*

A. Sax. 1x 2x *p-ff* detached

T. Sax. 1x 2x *p-ff* detached

Bar. Sax. 1x 2x *p-ff* detached

85 86 87 88 89 90 91

Crt. 1 2 *ff* detached *Tutta forza* *a2* *ff* detached

Tpt. 1 2 *ff* *a2* *ff*

Hn. 1 2 3 4 *p-ff* *a2* *p-ff* *Tutta forza*

Tbn. 1 2 3 4 *ff* detached *Tutta forza* *ff* detached *Tutta forza*

Euph. *ff* detached *Tutta forza*

Tba. 1x 2x *p-ff* detached

S. D. *p-ff*

Cr. Cym. B. D. *p-ff*

Bells F. D. 50100221 *p* *ff* Field Drum

92 95

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

92 93 94 95 96 97 98

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells F. D.

99

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

99 100 101 102 103 104 105

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells F. D.

106

1

Fl.

2

3

Picc.

Ob. 1

2

Bsn. 1

2

E♭ Cl.

B♭ Cl. 1

2

3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

106

107

108

109

110

111

112

Crt. 1

2

Tpt. 1

2

Hn. 1

2

3

4

Tbn. 1

2

3

4

Euph.

Tba.

S. D.

Cr. Cym.

B. D.

Bells

F. D.

113

Fl. 1 2 3

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax. *div.*

Bar. Sax.

113 114 115 116 117 118 119

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph.

Tba.

S. D.

Cr. Cym. B. D.

Bells F. D.

50100221