



The Complete
Marches

of
JOHN PHILIP SOUTZA

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 Wagnerian 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

Full Score

(1901)

JOHN PHILIP SOUSA

Maestoso.

2 3 4 5 6

THE PRIDE of PITTSBURGH
Full Score

7 8 9 10 11 12 13

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E \flat Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B \flat Cor.

1st & 2nd B \flat Cors.

1st & 2nd B \flat Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

THE PRIDE of PITTSBURGH
Full Score

3

14 15 16 17 18 19 20 21

Flute Picc. 1st & 2nd Obs. 1st & 2nd E \flat Clars. Solo Clar. 1st Clar. 2nd & 3rd Clars. Alto Clar. Bass Clar. 1st & 2nd Bsns. Alto Sax. Ten. Sax. Bari. Sax. Solo B \flat Cor. 1st & 2nd B \flat Cors. 1st & 2nd B \flat Trpts. Flug. 1st & 2nd Hrns. 3rd & 4th Hrns. Bar. 1st & 2nd Trbns. B. Trbn. Tuba Perc. Timp.

17

THE PRIDE of PITTSBURGH
Full Score

4

22 23 24 25 26 27 28

Flute

Picc.

1st & 2nd Obs.

1st & 2nd Eb Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo Bb Cor.

1st & 2nd Bb Cors.

1st & 2nd Bb Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

THE PRIDE of PITTSBURGH
Full Score

5

29 30 31 32 33 34 35

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

33

Bells

THE PRIDE of PITTSBURGH
Full Score

6

36 37 38 39 40 41 42

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Orch. Bells

solo p 1st solo p

solo p

pp

p

To Timp.

THE PRIDE of PITTSBURGH
Full Score

7

43 44 45 46 47 48 49 50

43

Flute
Picc.
1st & 2nd Obs.
1st & 2nd E♭ Clars.
Solo Clar.
1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
1st & 2nd Bsns.
Alto Sax.
Ten. Sax.
Bari. Sax.

43

Solo B♭ Cor.
1st & 2nd B♭ Cors.
1st & 2nd B♭ Trpts.
Flug.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Perc.
Orch. Bells

Timp.
[p ————— mf]

THE PRIDE of PITTSBURGH
Full Score

8

51

Flute *p*

Picc. *p*

1st & 2nd Obs. *p*

1st & 2nd E♭ Clars. *p*

Solo Clar. *p*

1st Clar. *p*

2nd & 3rd Clars. *p*

Alto Clar. *p*

Bass Clar. *p*

1st & 2nd Bsns. *p*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

51 *lightly*

Solo B♭ Cor. *pp*

1st & 2nd B♭ Cors. *pp*

1st & 2nd B♭ Trpts. *pp*

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar. *p*

1st & 2nd Trbns.

B. Trbn.

Tuba *p*

Perc.

Timp.

52

53

54

55

56

THE PRIDE of PITTSBURGH
Full Score

9

57 58 59 60 61 62 63

Flute [p] — [—] pp — [—]

Picc. — — — — — —

1st & 2nd Obs. [p] a2 [—] pp — [—]

1st & 2nd E♭ Clars. [p] a2 [—] pp — [—]

Solo Clar. [p] — [—] pp — [—]

1st Clar. [p] — [—] pp — [—]

2nd & 3rd Clars. [p] — [—] pp — [—]

Alto Clar. [p] — [—] pp — [—]

Bass Clar. [p] — [—] pp — [—]

1st & 2nd Bsns. [p] — [—] pp — [—]

Alto Sax. [p] — [—] p — [—]

Ten. Sax. [p] — [—] p — [—]

Bari. Sax. [p] — [—] pp — [—]

Solo B♭ Cor. [p] — [—] p — [—]

1st & 2nd B♭ Cors. [p] — [—] pp — [—]

1st & 2nd B♭ Trpts. [p] — [—] pp — [—]

Flug. [p] — [—] — [—]

1st & 2nd Hrns. [p] — [—] — [p] — [—]

3rd & 4th Hrns. [p] — [—] — [p] — [—]

Bar. [p] — [—] p — [—]

1st & 2nd Trbns. [p] — [—] — [p] — [—]

B. Trbn. [p] — [—] — [p] — [—]

Tuba [p] — [—] pp — [—]

Perc. Tri. — [pp] — [—]

Timp. — — — — — [p] — [—]

THE PRIDE of PITTSBURGH
Full Score

64 65 66 67 68 69 70

Flute *f* [p] 67 *ff* *ff* *ff*

Picc. *f* [p] *ff* *ff* *ff*

1st & 2nd Obs. *f* [p] *ff* *ff* *ff*

1st & 2nd E♭ Clars. *f* [p] *ff* *ff* *ff*

Solo Clar. *f* [p] *ff* *ff* *ff*

1st Clar. *f* [p] *ff* *ff* *ff*

2nd & 3rd Clars. *f* [p] *ff* *ff* *ff*

Alto Clar. *f* [p] *ff* *ff* *ff*

Bass Clar. *f* [p] *ff* *ff* *ff*

1st & 2nd Bsns. *f* [p] *ff* *ff* *ff*

Alto Sax. *f* [p] *ff* *ff* *ff*

Ten. Sax. *f* [p] *ff* *ff* *ff*

Bari. Sax. *f* [p] *ff* *ff* *ff*

Solo B♭ Cor. *f* [p] *ff* *ff* *ff*

1st & 2nd B♭ Cors. *f* [p] *ff* *ff* *ff*

1st & 2nd B♭ Trpts. *f* [p] *ff* *ff* *ff*

Flug. *f* [p] *ff* *ff* *ff*

1st & 2nd Hrns. *f* [p] *ff* *ff* *ff*

3rd & 4th Hrns. *f* [p] *ff* *ff* *ff*

Bar. *f* [p] *ff* *ff* *ff*

1st & 2nd Trbns. *f* [p] *ff* *ff* *ff*

B. Trbn. *f* [p] *ff* *ff* *ff*

Tuba *f* [p] *ff* *ff* *ff*

Perc. Drums *p* *ff* *ff* *ff*

Timp. *f* *ff* *ff* *ff*

THE PRIDE of PITTSBURGH
Full Score

11

71 72 73 74 75 76

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

THE PRIDE of PITTSBURGH
Full Score

77 78 79 80 81 82 83

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E \flat Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B \flat Cor.

1st & 2nd B \flat Cors.

1st & 2nd B \flat Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

THE PRIDE of PITTSBURGH
Full Score

13

84 85 86 87 88 89

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

THE PRIDE of PITTSBURGH
Full Score

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timpani

90 91 92 93 94 95

95

[Original part]

THE PRIDE of PITTSBURGH
Full Score

15

96

Flute

Picc.

1st & 2nd Obs.

1st & 2nd Eb Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo Bb Cor.

1st & 2nd Bb Cors.

1st & 2nd Bb Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Tim.

97

98

99

THE PRIDE of PITTSBURGH
Full Score

100 101 102 103 104 105

Flute [mp] (ff) 101
Picc. [mp] (ff)
1st & 2nd Obs. a2 [mp] (ff)
1st & 2nd E♭ Clars. [mp] (ff)
Solo Clar. [mp] (ff)
1st Clar. [mp] (ff)
2nd & 3rd Clars. [mp] (ff)

Alto Clar. [ff]
Bass Clar. [mp] (ff)
1st & 2nd Bsns. [mp] (ff)
Alto Sax. [mp] (ff)
Ten. Sax. [mp] (ff)
Bari. Sax. [mp] (ff)

Solo B♭ Cor. 101 [mp] (ff)
1st & 2nd B♭ Cors. [mp] (ff)
1st & 2nd B♭ Trpts. [mp] (ff)
Flug. [mp] (ff)
1st & 2nd Hrns. [mp] (ff)
3rd & 4th Hrns. [mp] (ff)

Bar. [mp] (ff)
1st & 2nd Trbns. [ff]
B. Trbn. [mp] (ff)
Tuba [mp] (ff)
Perc. [mp] (ff) 4
Timpani ff

THE PRIDE of PITTSBURGH
Full Score

17

106 107 108 109 110 111

Flute Picc. 1st & 2nd Obs. 1st & 2nd E♭ Clars. Solo Clar. 1st Clar. 2nd & 3rd Clars. Alto Clar. Bass Clar. 1st & 2nd Bsns. Alto Sax. Ten. Sax. Bari. Sax. Solo B♭ Cor. 1st & 2nd B♭ Cors. 1st & 2nd B♭ Trpts. Flug. 1st & 2nd Hrns. 3rd & 4th Hrns. Bar. 1st & 2nd Trbns. B. Trbn. Tuba Perc. Timp.

109 sol a2

THE PRIDE of PITTSBURGH
Full Score

112 113 114 115 116 117 118 119

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clars.

Solo Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st & 2nd B♭ Cors.

1st & 2nd B♭ Trpts.

Flug.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

Timp.

March **THE PRIDE of PITTSBURGH**

Flute

(1901)

JOHN PHILIP SOUSA

Maestoso.

7 *ff* [] *p* []

12 []

16 [] *p* []

21 []

25 *f* []

31 [] 5 solo [] *p* []

42 [] *p* [] *mf* []

49 [] 51 [] *p* []

54 [] *mf* [] *p* []

59 *pp* []

THE PRIDE of PITTSBURGH Flute

The sheet music consists of 14 staves of musical notation for a solo instrument, likely trumpet or flute. The music is in common time and includes the following measures:

- Measures 64-67: Dynamics *f*, *p*, *ff*. Articulation *8va*.
- Measure 69: Measure number 71. Articulation *v*.
- Measures 71-79: Articulation *3*, *8va*, *ff*, *tr*, *tr*, *tr*, *p*.
- Measures 81-85: Articulation *tr*, *tr*, *tr*, *p*.
- Measures 87-90: Articulation *tr*, *tr*, *tr*, *p*.
- Measures 94-98: Articulation *3*, *6*, *f*, *mp*, *ff*, *tr*.
- Measures 101-102: Articulation *3*, *3*, *tr*.
- Measures 106-109: Articulation *tr*, *tr*, *tr*, *109*, *ff*.
- Measures 111-114: Articulation *tr*, *2*, *ff*.

March
THE PRIDE of PITTSBURGH

Piccolo

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

6 **tr** **tr** **9** **p**

10

14 **17** **p**

19

23 **25** **f**

29 **33** **10** **43** **5** **[mf]**

49 **2** **p**

54 **59** **[mf]** **pp**

61 **67** **f**

[p] **ff**

THE PRIDE of PITTSBURGH
Piccolo

2

71

ff

76

tr~ *tr~*

79

[=] *p*

81

tr~~~~~

85

tr~~~~~ [=>] *p*

90

94

95

f 6

98

6

[*mp*] —

101

ff

104

tr~ *tr~* *tr~*

108

109

ff

2

115

ff

This block contains 15 staves of musical notation for piccolo. The music spans from measure 71 to 115. It includes dynamic markings like *ff*, *p*, *f*, and *mp*. Articulations include slurs, grace notes, and trills. Performance instructions like [=] and [=>] are present. Measure 109 ends with a '2' above the staff, indicating a repeat. Measures 114 and 115 conclude with a fermata.

March
THE PRIDE of PITTSBURGH

1st Oboe

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score for the 1st Oboe part of "The Pride of Pittsburgh" consists of ten staves of music. Staff 1 starts with a dynamic of ***ff***. Staff 2 includes dynamics ***tr*** and ***p***, and measure 9 is enclosed in a box. Staff 3 shows a dynamic ***p*** at measure 17. Staff 4 features a dynamic ***f*** at measure 25. Staff 5 includes a dynamic ***p*** at measure 33 and a marking "solo" above the staff. Staff 6 has a dynamic ***p*** at measure 43. Staff 7 includes dynamics ***p***, ***mf***, and ***p***. Staff 8 includes a dynamic ***p*** at measure 51. Staff 9 includes dynamics ***mf***, ***p***, and ***p***.

THE PRIDE of PITTSBURGH
1st Oboe

2

59



63

67

ff

71

72

ff

77

tr

79

p

82

87

p

93

95

5

101

[mp] [ff]

103

108

109

[ff]

tr

tr

2

115

ff

March
THE PRIDE of PITTSBURGH

2nd Oboe

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

6 **9**

12

17

25

29 **33** 5 Oboe 1

39 **43**

46

50 **51**

55

THE PRIDE of PITTSBURGH
2nd Oboe

2

59

63

67

71

72

79

82

87

93

95

5

101

103

108

109

2

115

March **THE PRIDE of PITTSBURGH**

1st E♭ Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

6 *ff*

9 *p*

11

15 *p*

17

20

24 *f*

25

29 *p*

33

36

43

46 *p* [mf] [p]

51

56 *mf* [p]

59

THE PRIDE of PITTSBURGH

2

1st E♭ Clarinet

60

[<> f <>]

65 67

[p] ff

70 71

76 79

[>] p

82

86 87

[<> p]

91

95

f 6

99 101

[mp] ————— [ff]

103

107 109

ff 3 3

113 2

March **THE PRIDE of PITTSBURGH**

2nd E♭ Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

6 *ff*

9

11

15 *tr* [17] *tr*

20

24 *f* [25]

29

33

36

43

46

51

56

59

THE PRIDE of PITTSBURGH

2

2nd Eb Clarinet

60

65

[p]

67

ff

70

71

76

79

[>] p

82

86

87

[<>] p

91

95

f 6

99

[mp] [ff]

101

103

107

109

ff 3

113

2

March
THE PRIDE of PITTSBURGH

Solo B \flat Clarinet

(1901)

JOHN PHILIP SOUSA

1 **Maestoso.**

7 *ff*

9

12

16 [—] **p**

17

21

25 *f*

32 [—] **p**

38 3 [—] **p**

43

47 [—] *mf* [—] **p** [—] **p**

52 [—] *mf* [—]

57 [—] **pp**

59



THE PRIDE of PITTSBURGH

2

Solo B♭ Clarinet

61

66 67 71

72

77 79 p

82

86 87

91

95

99 101

103

107 109

113 2

March

THE PRIDE of PITTSBURGH

1st B \flat Clarinet

(1901)

JOHN PHILIP SOUSA

THE PRIDE of PITTSBURGH

2

1st B \flat Clarinet

59

64

67

70 **71**

77

79

82

87

93

98

101

102

106 **109**

111

March

THE PRIDE of PITTSBURGH

2nd B \flat Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

Maestoso.

7

12

16

21

25

32

37

42

49

55

Measure 7: Treble clef, C major, dynamic ff. Measure 9: Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 12: Measure 12 continues the sixteenth-note patterns. Measure 16: Measure 16 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 21: Measure 21 continues the sixteenth-note patterns. Measure 25: Measure 25 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 32: Measure 32 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 37: Measure 37 consists of eighth-note pairs. Measure 42: Measure 42 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 49: Measure 49 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 55: Measure 55 starts with a sixteenth-note pattern followed by eighth-note pairs.

THE PRIDE of PITTSBURGH

2

2nd B♭ Clarinet

60

65 [p] 67 ff

71 ff

77 79 [p]

82

87 p

93 95 f

98 101 [mp] [ff]

102

106 tr~ 109 tr~~~~~ [ff]

111 2 ff 3 tr~~~~~ <

March

THE PRIDE of PITTSBURGH

3rd B \flat Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

The image shows a single page of sheet music for piano, consisting of 14 staves of musical notation. The music is in common time and uses a treble clef. Measure numbers are indicated above each staff. The first few measures are dynamic *ff*. Measures 7-11 show a melodic line with dynamics *p* and *tr*. Measures 12-15 continue the melodic line. Measures 16-20 show a melodic line with dynamics *p* and *tr*. Measures 21-25 show a melodic line. Measures 26-30 show a melodic line. Measures 31-35 show a melodic line with dynamics *p* and *mf*. Measures 36-40 show a melodic line. Measures 41-45 show a melodic line. Measures 46-50 show a melodic line. Measures 51-55 show a melodic line. Measures 56-60 show a melodic line.

THE PRIDE of PITTSBURGH

2

3rd B♭ Clarinet

62

<img alt="Musical score for 3rd Bb Clarinet, page 2. The score consists of ten staves of music. Measure 62 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 63 shows dynamics [f] and [p]. Measure 64 begins with a rest followed by sixteenth-note patterns. Measure 65 starts with a dynamic ff. Measure 66 continues with sixteenth-note patterns. Measure 67 ends with a dynamic ff. Measure 68 begins with a dynamic ff. Measure 69 starts with a dynamic ff. Measure 70 continues with sixteenth-note patterns. Measure 71 starts with a dynamic ff. Measure 72 continues with sixteenth-note patterns. Measure 73 starts with a dynamic ff. Measure 74 continues with sixteenth-note patterns. Measure 75 starts with a dynamic ff. Measure 76 continues with sixteenth-note patterns. Measure 77 starts with a dynamic ff. Measure 78 continues with sixteenth-note patterns. Measure 79 starts with a dynamic p. Measure 80 continues with sixteenth-note patterns. 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Measure 852 continues with sixteenth-note patterns. Measure 853 starts with a dynamic ff. Measure 854 continues with sixteenth-note patterns. Measure 855 starts with a dynamic ff. Measure 856 continues with sixteenth-note patterns. Measure 857 starts with a dynamic ff. Measure 858 continues with sixteenth-note patterns. Measure 859 starts with a dynamic ff. Measure 860 continues with sixteenth-note patterns. Measure 861 starts with a dynamic ff. Measure 862 continues with sixteenth-note patterns. Measure 863 starts with a dynamic ff. Measure 864 continues with sixteenth-note patterns. Measure 865 starts with a dynamic ff. Measure 866 continues with sixteenth-note patterns. Measure 867 starts with a dynamic ff. Measure 868 continues with sixteenth-note patterns. Measure 869 starts with a dynamic ff. Measure 870 continues with sixteenth-note patterns. Measure 871 starts with a dynamic ff. Measure 872 continues with sixteenth-note patterns. Measure 873 starts with a dynamic ff. Measure 874 continues with sixteenth-note patterns. Measure 875 starts with a dynamic ff. Measure 876 continues with sixteenth-note patterns. Measure 877 starts with a dynamic ff. Measure 878 continues with sixteenth-note patterns. Measure 879 starts with a dynamic ff. Measure 880 continues with sixteenth-note patterns. Measure 881 starts with a dynamic ff. Measure 882 continues with sixteenth-note patterns. Measure 883 starts with a dynamic ff. Measure 884 continues with sixteenth-note patterns. Measure 885 starts with a dynamic ff. Measure 886 continues with sixteenth-note patterns. Measure 887 starts with a dynamic ff. Measure 888 continues with sixteenth-note patterns. Measure 889 starts with a dynamic ff. Measure 890 continues with sixteenth-note patterns. Measure 891 starts with a dynamic ff. Measure 892 continues with sixteenth-note patterns. Measure 893 starts with a dynamic ff. Measure 894 continues with sixteenth-note patterns. Measure 895 starts with a dynamic ff. Measure 896 continues with sixteenth-note patterns. Measure 897 starts with a dynamic ff. Measure 898 continues with sixteenth-note patterns. Measure 899 starts with a dynamic ff. Measure 900 continues with sixteenth-note patterns. Measure 901 starts with a dynamic ff. Measure 902 continues with sixteenth-note patterns. Measure 903 starts with a dynamic ff. Measure 904 continues with sixteenth-note patterns. Measure 905 starts with a dynamic ff. Measure 906 continues with sixteenth-note patterns. Measure 907 starts with a dynamic ff. Measure 908 continues with sixteenth-note patterns. Measure 909 starts with a dynamic ff. Measure 910 continues with sixteenth-note patterns. Measure 911 starts with a dynamic ff. Measure 912 continues with sixteenth-note patterns. Measure 913 starts with a dynamic ff. Measure 914 continues with sixteenth-note patterns. Measure 915 starts with a dynamic ff. Measure 916 continues with sixteenth-note patterns. Measure 917 starts with a dynamic ff. Measure 918 continues with sixteenth-note patterns. Measure 919 starts with a dynamic ff. Measure 920 continues with sixteenth-note patterns. Measure 921 starts with a dynamic ff. Measure 922 continues with sixteenth-note patterns. Measure 923 starts with a dynamic ff. Measure 924 continues with sixteenth-note patterns. Measure 925 starts with a dynamic ff. Measure 926 continues with sixteenth-note patterns. Measure 927 starts with a dynamic ff. Measure 928 continues with sixteenth-note patterns. Measure 929 starts with a dynamic ff. Measure 930 continues with sixteenth-note patterns. Measure 931 starts with a dynamic ff. Measure 932 continues with sixteenth-note patterns. Measure 933 starts with a dynamic ff. Measure 934 continues with sixteenth-note patterns. Measure 935 starts with a dynamic ff. Measure 936 continues with sixteenth-note patterns. Measure 937 starts with a dynamic ff. Measure 938 continues with sixteenth-note patterns. Measure 939 starts with a dynamic ff. Measure 940 continues with sixteenth-note patterns. Measure 941 starts with a dynamic ff. Measure 942 continues with sixteenth-note patterns. Measure 943 starts with a dynamic ff. Measure 944 continues with sixteenth-note patterns. Measure 945 starts with a dynamic ff. Measure 946 continues with sixteenth-note patterns. Measure 947 starts with a dynamic ff. Measure 948 continues with sixteenth-note patterns. Measure 949 starts with a dynamic ff. Measure 950 continues with sixteenth-note patterns. Measure 951 starts with a dynamic ff. Measure 952 continues with sixteenth-note patterns. Measure 953 starts with a dynamic ff. Measure 954 continues with sixteenth-note patterns. Measure 955 starts with a dynamic ff. Measure 956 continues with sixteenth-note patterns. Measure 957 starts with a dynamic ff. Measure 958 continues with sixteenth-note patterns. Measure 959 starts with a dynamic ff. Measure 960 continues with sixteenth-note patterns. Measure 961 starts with a dynamic ff. Measure 962 continues with sixteenth-note patterns. Measure 963 starts with a dynamic ff. Measure 964 continues with sixteenth-note patterns. Measure 965 starts with a dynamic ff. Measure 966 continues with sixteenth-note patterns. Measure 967 starts with a dynamic ff. Measure 968 continues with sixteenth-note patterns. Measure 969 starts with a dynamic ff. Measure 970 continues with sixteenth-note patterns. Measure 971 starts with a dynamic ff. Measure 972 continues with sixteenth-note patterns. Measure 973 starts with a dynamic ff. Measure 974 continues with sixteenth-note patterns. Measure 975 starts with a dynamic ff. Measure 976 continues with sixteenth-note patterns. Measure 977 starts with a dynamic ff. Measure 978 continues with sixteenth-note patterns. Measure 979 starts with a dynamic ff. Measure 980 continues with sixteenth-note patterns. Measure 981 starts with a dynamic ff. Measure 982 continues with sixteenth-note patterns. Measure 983 starts with a dynamic ff. Measure 984 continues with sixteenth-note patterns. Measure 985 starts with a dynamic ff. Measure 986 continues with sixteenth-note patterns. Measure 987 starts with a dynamic ff. Measure 988 continues with sixteenth-note patterns. Measure 989 starts with a dynamic ff. Measure 990 continues with sixteenth-note patterns. Measure 991 starts with a dynamic ff. Measure 992 continues with sixteenth-note patterns. Measure 993 starts with a dynamic ff. Measure 994 continues with sixteenth-note patterns. Measure 995 starts with a dynamic ff. Measure 996 continues with sixteenth-note patterns. Measure 997 starts with a dynamic ff. Measure 998 continues with sixteenth-note patterns. Measure 999 starts with a dynamic ff. Measure 1000 continues with sixteenth-note patterns.</p>

March
THE PRIDE of PITTSBURGH

E♭ Alto Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score consists of ten staves of music for E♭ Alto Clarinet. The key signature is one sharp (F#). The tempo is Maestoso. Measure numbers are indicated at the beginning of each staff: 7, 13, 18, 25, 30, 36, 40, 47, 52, and 56. Measure 7 starts with a dynamic ff. Measure 9 follows. Measure 13 includes a dynamic p. Measure 17 features a melodic line with a dynamic p. Measure 25 starts with a dynamic f. Measure 30 includes a dynamic p. Measure 33 follows. Measure 40 includes a dynamic p. Measure 43 follows. Measure 47 includes dynamics mf, > [p], and p. Measure 51 follows. Measure 52 includes dynamics [mf] and pp. Measure 56 follows. Measure 59 follows.

THE PRIDE of PITTSBURGH
E♭ Alto Clarinet

2

The sheet music consists of 14 staves of musical notation for E♭ Alto Clarinet. The key signature is one sharp (F#). Measure 62 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 67 begins with a dynamic ff. Measures 71 and 73 show eighth-note pairs. Measure 79 starts with a dynamic p. Measures 84 and 87 show eighth-note pairs. Measure 92 starts with a dynamic ff. Measures 95 and 101 show eighth-note pairs. Measure 106 starts with a dynamic ff. Measures 109 and 110 show eighth-note pairs. Measure 115 ends with a dynamic ff.

62

67

71

73

79

84

87

92

95

6

101

106

109

110

115

March
THE PRIDE of PITTSBURGH

B \flat Bass Clarinet

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score for B-flat Bass Clarinet features ten staves of music. Staff 1 starts with a dynamic of ***ff***. Staff 2 includes markings **3**, **9**, and **p**. Staff 3 includes a dynamic of **p** and a diamond-shaped performance instruction. Staff 4 includes a dynamic of **ff** and a triplets marking **3**. Staff 5 includes a dynamic of **p**. Staff 6 includes a dynamic of **4**. Staff 7 includes a dynamic of **p**. Staff 8 includes dynamics of **p** and **mf**, followed by **[p]**. Staff 9 includes dynamics of **mf** and **p**, followed by **[p]**. Staff 10 includes dynamics of **p** and **pp**.

THE PRIDE of PITTSBURGH
B♭ Bass Clarinet

2

61

66 67 71

72 79

78

82

86 87

90

94 95 2 101 109

108

114

March
THE PRIDE of PITTSBURGH

1st Bassoon

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score consists of ten staves of music for the 1st Bassoon. The key signature is one flat, and the time signature varies between common time and 3/4. The dynamics include **ff**, **p**, **mf**, **p**, **pp**, and **3**. Measure numbers 1 through 59 are indicated at the beginning of each staff. Measure 1 starts with a rest followed by six eighth notes. Measures 2-6 show eighth-note patterns with slurs and grace notes. Measures 7-11 feature sixteenth-note patterns with slurs and grace notes. Measures 12-16 show eighth-note patterns with slurs and grace notes. Measures 17-21 show eighth-note patterns with slurs and grace notes. Measures 22-26 show eighth-note patterns with slurs and grace notes. Measures 27-31 show eighth-note patterns with slurs and grace notes. Measures 32-36 show eighth-note patterns with slurs and grace notes. Measures 37-41 show eighth-note patterns with slurs and grace notes. Measures 42-46 show eighth-note patterns with slurs and grace notes. Measures 47-51 show eighth-note patterns with slurs and grace notes. Measures 52-56 show eighth-note patterns with slurs and grace notes. Measures 57-59 show eighth-note patterns with slurs and grace notes.

THE PRIDE of PITTSBURGH 1st Bassoon

2

The image shows a page of double bass sheet music. The music is divided into 14 staves, each starting with a different measure number. The measures are as follows:

- Measure 60: Bass clef, 2/4 time, B-flat key signature. Dynamics: dynamic markings at the end.
- Measure 65: Bass clef, 2/4 time, B-flat key signature. Dynamics: [p] at the beginning, ff at the end.
- Measure 71: Bass clef, 2/4 time, B-flat key signature. Dynamics: ff at the beginning.
- Measure 77: Bass clef, 2/4 time, B-flat key signature. Dynamics: [] at the beginning, p at the end.
- Measure 81: Bass clef, 2/4 time, B-flat key signature. Measures are grouped by a bracket under the first three measures.
- Measure 86: Bass clef, 2/4 time, B-flat key signature. Measures are grouped by brackets under the first three measures, then a bracket under the next three measures, and then a bracket under the last three measures. Dynamics: [] at the beginning, p at the end.
- Measure 90: Bass clef, 2/4 time, B-flat key signature. Measures are grouped by brackets under the first three measures, then a bracket under the next three measures, and then a bracket under the last three measures.
- Measure 95: Bass clef, 2/4 time, B-flat key signature. Dynamics: ff at the beginning. Measures are grouped by brackets under the first three measures, then a bracket under the next three measures, and then a bracket under the last three measures.
- Measure 101: Bass clef, 2/4 time, B-flat key signature. Measures are grouped by brackets under the first three measures, then a bracket under the next three measures, and then a bracket under the last three measures. Dynamics: [mp] at the beginning, ff at the end.
- Measure 102: Bass clef, 2/4 time, B-flat key signature. Measures are grouped by brackets under the first three measures, then a bracket under the next three measures, and then a bracket under the last three measures.
- Measure 108: Bass clef, 2/4 time, B-flat key signature. Measures are grouped by brackets under the first three measures, then a bracket under the next three measures, and then a bracket under the last three measures. Dynamics: [ff] at the beginning.
- Measure 114: Bass clef, 2/4 time, B-flat key signature. Measures are grouped by brackets under the first three measures, then a bracket under the next three measures, and then a bracket under the last three measures. Dynamics: ff at the beginning.

March
THE PRIDE of PITTSBURGH

2nd Bassoon

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score consists of ten staves of music for 2nd Bassoon. The key signature is one flat, and the time signature varies between common time and 3/4. The score includes dynamic markings such as **ff**, **p**, **mf**, **p**, and **pp**. Measure numbers 7, 9, 12, 17, 19, 25, 29, 33, 39, 43, 51, and 59 are indicated. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes slurs and grace notes.

THE PRIDE of PITTSBURGH 2nd Bassoon

The image shows ten staves of musical notation for cello, arranged vertically. The music is in common time and consists of ten measures, numbered 60 through 114. Measure 60 starts with a bass clef, a key signature of one flat, and a tempo of 60. It features eighth-note patterns and a dynamic instruction [f] at the end. Measure 65 begins with a dynamic [p] and ends with a dynamic ff. Measure 71 starts with a dynamic ff. Measures 77 and 79 show eighth-note patterns with dynamics [p] and ff respectively. Measure 81 contains eighth-note pairs with a dynamic ff. Measures 86 and 87 show eighth-note patterns with a dynamic p. Measure 90 contains eighth-note pairs. Measures 95 and 101 show eighth-note patterns with dynamics ff, mp, and ff. Measure 102 contains eighth-note pairs. Measures 108 and 109 show eighth-note patterns with a dynamic ff. Measure 114 starts with a dynamic ff.

March
THE PRIDE of PITTSBURGH

E♭ Alto Saxophone

(1901)

JOHN PHILIP SOUSA

Maestoso.

The sheet music consists of 12 staves of musical notation for E♭ Alto Saxophone. The key signature is one sharp (F#). The time signature varies throughout the piece, indicated by 'ff' (fortissimo), 'p' (pianissimo), and dynamics like 'tr' (trill) and '3' (triplets). Measure numbers are present at the beginning of each staff: 1, 8, 13, 17, 21, 25, 31, 39, 47, 52, 53, and 55. The music includes various performance techniques such as grace notes, slurs, and dynamic markings. The piece begins with a forte dynamic (ff) and ends with a piano dynamic (p).

THE PRIDE of PITTSBURGH
E♭ Alto Saxophone

2

57

59

p

63

[f] => [p] ff

67

69

71

ff

76

[ff] p

79 tr~~~~~

81

85

[<>] p

87 tr~~~~~ tr~~~~~ tr~~~~~

90

94

95 4 ff [mp] ————— [ff]

101

104

109

ff

114

March **THE PRIDE of PITTSBURGH**

B♭ Tenor Saxophone

(1901)

JOHN PHILIP SOUSA

Maestoso.

THE PRIDE of PITTSBURGH
B♭ Tenor Saxophone

2

59

65

67

70

71

76

79

81

86

87

90

95

101

104

109

114

March
THE PRIDE of PITTSBURGH

E♭ Baritone Saxophone

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score for E♭ Baritone Saxophone of "The Pride of Pittsburgh" march by John Philip Sousa. The score is in common time and consists of 12 staves of music. The instrumentation includes E♭ Baritone Saxophone, drums, and cymbals. The music features various dynamics such as *ff*, *p*, and *mf*. Articulations include slurs, grace notes, and accents. Performance instructions include "3", "2", and "1". Measure numbers are indicated above the staff at the beginning of each line: 1, 6, 9, 11, 17, 23, 25, 27, 31, 33, 38, 43, and 51. The score concludes with measure 52.

THE PRIDE of PITTSBURGH
E♭ Baritone Saxophone

2

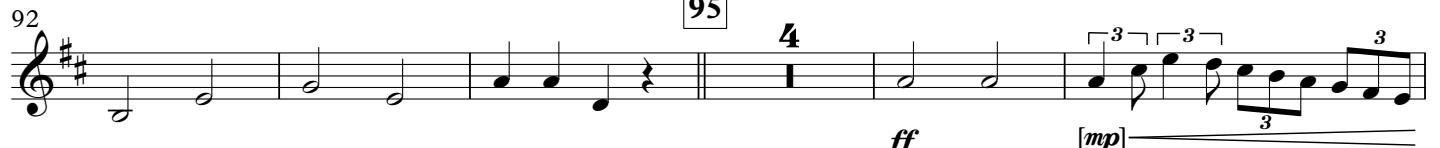
57 [59] 

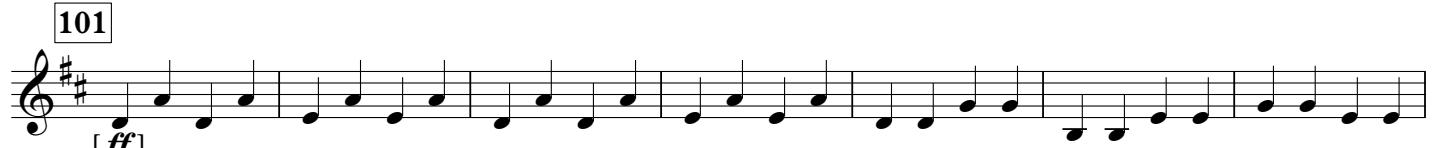
62 [67] [71] 

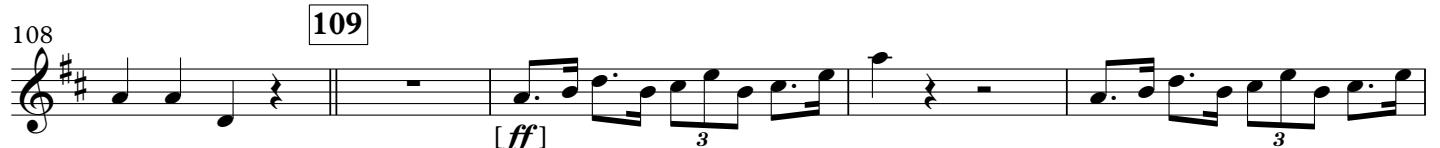
73 

78 [79] 

85 [87] 

92 [95] 4 

101 

108 [109] 

113 

March
THE PRIDE of PITTSBURGH

Solo B \flat Cornet

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score for the Solo B-flat Cornet part of "The Pride of Pittsburgh" by John Philip Sousa. The score is in common time and uses a treble clef. It features a variety of musical markings, including dynamic changes (ff, p, f, mf, pp), articulations (trills, grace notes, slurs), and performance instructions (solo, lightly). The score is divided into measures numbered 1 through 59, with some measures containing multiple measure numbers (e.g., 9, 17, 25, 33, 43, 51, 59). Measure 1 starts with ff and includes a trill. Measure 5 shows a transition with a dynamic change to p. Measure 9 begins with p. Measure 14 includes a dynamic change to p with a performance instruction [triangle]. Measure 17 follows. Measure 19 shows a dynamic change to p. Measure 23 begins with a dynamic change to f. Measure 25 follows. Measure 29 begins with a dynamic change to p. Measure 33 begins with a dynamic change to 5. Measure 40 begins with a dynamic change to p. Measure 47 begins with a dynamic change to mf. Measure 52 begins with a dynamic change to p. Measure 56 begins with a dynamic change to mf. Measure 59 concludes the piece.

THE PRIDE of PITTSBURGH
Solo B \flat Cornet

2

62

67

68

71

73

77

79

83

87

92

95

97

101

102

107

113

March
THE PRIDE of PITTSBURGH

1st B \flat Cornet

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff 3 3 3 3 3 3 3 3 3 3 3 3 3 3

5 3 3 3 3 3 3 3 3 3 3 3 3 3 3

9 []

17 []

25 3 3 3 3 3 3 3 3 3 3 3 3 3 3

31 3 3 3 3 3 33 9 43

45 [] pp [] p

51 lightly pp

54 [] mf >] [p] 59

60 [] pp

65 67 ff 3 3 3 3 3 3 3 3 3

THE PRIDE of PITTSBURGH
1st B \flat Cornet

2

71

75

79

85 **87**

90

94 **95**

98 **101**

103

108 **109**

113

March

THE PRIDE of PITTSBURGH

2nd B \flat Cornet

(1901)

JOHN PHILIP SOUSA

Maestoso.

THE PRIDE of PITTSBURGH
2nd B \flat Cornet

2

71

75

79 Play

p

85 87

[] p

90

94 95

f

98 101

[mp] [ff]

103

108 109

ff

113

March
THE PRIDE of PITTSBURGH

1st B \flat Trumpet

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

5 [—] [—]

9 **p** [—] [—]

17 **p**

25 **f**

30 **33** **10** **43** **p**

45 **mf** **[p]** **[—]**

51 **lightly** **pp**

54 **mf** **[p]** **[—]** **pp**

60 **f** **[—]**

THE PRIDE of PITTSBURGH

1st B \flat Trumpet

2

65

67

[p] ff

71

ff

75

[=]

79

p

86 87

[=] p

92

95

f

97

101

f [mp] [ff]

102

108 109

[ff]

113

March
THE PRIDE of PITTSBURGH

2nd B \flat Trumpet

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

5 [—]

9 [—]

17

25

30 **33** **10** **43**

45 [—] **mf** [=] **p** [=]

51 lightly **pp**

54 [=] **mf** [=] **p** [=] **pp**

60 [=] **f** [=]

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As played by "The President's Own" United States Marine Band

THE PRIDE of PITTSBURGH
2nd B♭ Trumpet

2

65 **[67]**

71

75

79

86 **[87]**

92 **[95]**

97 **[101]**

102

108 **[109]**

113

March

THE PRIDE of PITTSBURGH

B♭ Flugelhorn

(1901)

JOHN PHILIP SOUSA

Maestoso.

The sheet music consists of ten staves of musical notation for a solo instrument, likely flute or oboe. The key signature is mostly G major (one sharp) with some changes. The time signature is common time (indicated by 'C'). The music includes dynamic markings such as ***ff***, ***p***, ***mf***, and ***f***. Articulation marks like '3' over groups of notes indicate triplets. Performance instructions include 'solo' at measure 51 and 'mf' at measure 43. Measure numbers are provided for each staff: 1, 5, 9, 13, 17, 21, 25, 33, 43, 49, 51, 55, 59, and 63.

THE PRIDE of PITTSBURGH
B♭ Flugelhorn

2

The sheet music consists of 14 staves of musical notation for B♭ Flugelhorn. The key signature is one sharp (F#). Measure 67 starts with a dynamic ***ff***. Measures 71 and 72 show eighth-note patterns with grace notes and triplets. Measure 75 continues the eighth-note patterns. Measures 79 and 87 feature a bass line with a dynamic ***p***. Measures 90 and 94 show eighth-note patterns with dynamics ***f*** and ***mp***. Measures 98 and 101 lead into a section starting at measure 101 with a dynamic ***ff***. Measures 102 and 107 continue the eighth-note patterns. Measure 113 concludes the piece.

67

71

72

75

79 8 87

90

94 95

98 101

102

107 109

113

March
THE PRIDE of PITTSBURGH

1st F Horn

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score consists of ten staves of music for the 1st F Horn. The key signature is common C. The tempo is Maestoso. Measure numbers are indicated at the beginning of each staff: 1, 6, 12, 18, 24, 29, 36, 48, and 56. Measure 1 starts with a dynamic ff. Measures 6 and 12 contain sixteenth-note patterns with grace marks. Measures 18 and 24 show sustained notes. Measures 29, 36, 48, and 56 feature slurs and grace marks. Measures 36, 48, and 56 include dynamics (mf, p) and performance instructions (trills). Measure 56 ends with a dynamic f. Measure numbers 9, 17, 25, 33, 43, 51, and 59 are placed in boxes above the staff. Measure 59 concludes with a dynamic f.

THE PRIDE of PITTSBURGH

1st F Horn

March

THE PRIDE of PITTSBURGH

2nd F Horn

(1901)

JOHN PHILIP SOUSA

Maestoso.

THE PRIDE of PITTSBURGH 2nd F Horn

March
THE PRIDE of PITTSBURGH

3rd F Horn

(1901)

JOHN PHILIP SOUSA

Maestoso.

ff

6 [9] [=] **p**

12 [17] [=] **p**

18

24 [25] **f**

29 [33] **2** **p**

36 [43] **p** [=]

48 [51] **4** **p** [=]

56 [59] **4** **p** [=] **f** [=]

THE PRIDE of PITTSBURGH 3rd F Horn

March

THE PRIDE of PITTSBURGH

4th F Horn

(1901)

JOHN PHILIP SOUSA

Maestoso.

Maestoso.

THE PRIDE of PITTSBURGH

4th F Horn

March

THE PRIDE of PITTSBURGH

Baritone

(1901)

JOHN PHILIP SOUSA

Maestoso.

Maestoso.

7 **[3]** **[3]** **[3]** **[3]**

ff **[9]**

[=] p

13 **[17]**

[= = =] p

19 **[3]** **[ff]**

[25]

[33] **2** **p**

[43]

40 **p**

45 **[= = = mf]** **[>] [p]**

[51] **p**

[59]

[= = = mf] **[>] [p]** **p**

The music consists of ten staves of double bass notation. The first staff starts with a fermata over three measures followed by six eighth-note pairs. Measure 7 begins with a sixteenth-note pattern. Measures 9-13 show a transition with dynamic changes. Measures 17-25 continue the rhythmic pattern. Measures 29-33 introduce a new section with a bassoon-like line. Measures 40-45 show a return to the earlier pattern. Measures 45-51 show a final section with a bassoon-like line. Measures 55-59 conclude the piece.

THE PRIDE of PITTSBURGH
Baritone

2

Musical score for Baritone part of "The Pride of Pittsburgh". The score consists of 14 staves of music, numbered 61 through 114. The key signature changes frequently, including B-flat major, A major, and G major. The tempo markings include "ff" (fortissimo), "f" (forte), "[p]" (pianissimo), and "ff" (fortissimo). The dynamics are indicated by crescendos and decrescendos. Measure numbers are placed above the staff, and performance instructions like "3" and "ff" are placed below the staff.

61

66 [67] 4 [71]

75 [79]

80

85 [87]

89

94 [95]

100 [101]

104

109

114

March
THE PRIDE of PITTSBURGH

Baritone, T.C.

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score for Baritone T.C. of "The Pride of Pittsburgh" by John Philip Sousa is presented in 12 staves. The key signature is one sharp (F#). The tempo is Maestoso. The score includes dynamic markings such as *ff*, *p*, *mf*, and *p*. Articulation marks like dots and dashes are used throughout. Performance instructions include measures 9 and 17 in 3/4 time, measure 25 in 2/4 time, and measures 45, 51, and 55 in 6/8 time. Measure 55 concludes with a dynamic of *p*.

THE PRIDE of PITTSBURGH
Baritone, T.C.

2

61

66 67 4 71 ff

75 79

80

85 87

89

94 95

100 101 [mp] [ff]

104

109

114

March
THE PRIDE of PITTSBURGH

1st Trombone

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score consists of ten staves of music for the 1st Trombone. The key signature is one flat, and the time signature varies between common time and 6/8. The dynamics include **ff**, **p**, **mf**, and **p**. Measure numbers 1 through 51 are indicated above the staves. Measure 1 starts with a rest followed by a rhythmic pattern of eighth and sixteenth notes. Measure 7 begins with a dynamic of **ff**. Measure 9 shows a transition with a dynamic of **p**. Measure 14 includes a dynamic of **p** with a crescendo bracket. Measure 17 has a dynamic of **p**. Measure 21 features a dynamic of **ff** with a 3 overline. Measure 25 continues with a dynamic of **ff**. Measure 26 shows a rhythmic pattern with a 3 overline. Measure 29 includes a dynamic of **p**. Measure 33 has a dynamic of **p**. Measure 43 shows a dynamic of **p**. Measure 45 includes dynamics of **mf** and **p**. Measure 51 ends with a dynamic of **p**.

THE PRIDE of PITTSBURGH
1st Trombone

2

59 **4** *p* [— *f* —] [*p*]

67 **ff**

71

72 *ff*

78 **79** **6** *p* [*<>*] **87** [*<>*]

89 *ff*

95

99 **101** *[ff]*

104

109 *ff* *3* *3*

114

March
THE PRIDE of PITTSBURGH

2nd Trombone

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score consists of ten staves of music for the 2nd Trombone. The key signature is one flat (B-flat), and the time signature varies between common time and 6/8. The dynamics include **ff**, **p**, **mf**, and **p**. Measure numbers 1 through 51 are indicated above the staves. Measure 1 starts with a rest followed by a rhythmic pattern of eighth and sixteenth notes. Measure 7 begins with a sixteenth-note pattern. Measure 9 is marked with a box around the number 9. Measures 14 and 17 show eighth-note patterns. Measure 21 features a sixteenth-note pattern. Measure 25 is marked with a box around the number 25 and includes a dynamic of **ff** with a 3 overline. Measure 26 shows a sixteenth-note pattern with a 3 overline under the first two groups of notes. Measure 29 continues the sixteenth-note pattern. Measure 33 is marked with a box around the number 33 and a dynamic of **p**. Measure 43 is marked with a box around the number 43 and a dynamic of **p**. Measure 45 shows a sixteenth-note pattern. Measure 51 is marked with a box around the number 51 and a dynamic of **p**.

THE PRIDE of PITTSBURGH 2nd Trombone

59

4

p [—] *f* [=] [*p*]

67

ff

71

72

ff

78

79

6

p

87

89

ff

95

99

101

[*ff*]

104

109

ff

114

March
THE PRIDE of PITTSBURGH

Bass Trombone

(1901)

JOHN PHILIP SOUSA

Maestoso.



7

9

Musical score for Bass Trombone, Maestoso. Measures 7-9: Eighth-note patterns. Measure 9: dynamic p.

14

17

Musical score for Bass Trombone, Maestoso. Measures 14-17: Eighth-note patterns. Measure 17: dynamic p.

22

25

Musical score for Bass Trombone, Maestoso. Measures 22-25: Eighth-note patterns. Measure 25: ff.

27

Musical score for Bass Trombone, Maestoso. Measures 27-30: Sixteenth-note patterns.

31

33 10 43

Musical score for Bass Trombone, Maestoso. Measures 31-43: Various rhythmic patterns. Measure 43: dynamic p.

46

mf >] [p]

51 4

Musical score for Bass Trombone, Maestoso. Measures 46-50: Rhythmic patterns. Measure 50: dynamic p.

55

mf >] [p]

59 4

p [—————>

Musical score for Bass Trombone, Maestoso. Measures 55-59: Rhythmic patterns. Measure 59: dynamic p.

THE PRIDE of PITTSBURGH
Bass Trombone

2

64

67

71

75

79

6

87

95

99

101

103

107

109

111

115

March
THE PRIDE of PITTSBURGH

Tuba

(1901)

JOHN PHILIP SOUSA

Maestoso.

The musical score consists of ten staves of music for Tuba. The key signature is one flat, and the time signature is common time. The dynamics range from **ff** (fortissimo) to **p** (pianissimo). Measure numbers are indicated in boxes above the staves: 9, 13, 17, 19, 25, 29, 33, 37, 42, and 48. Measure 42 includes a dynamic marking **p** below the staff. Measure 48 includes a dynamic marking **mf** below the staff, followed by a crescendo bracket leading to **[p]**. Measure 48 also features a bass clef change to F#-Clef (Bass Clef with a sharp sign) for the remainder of the staff.

THE PRIDE of PITTSBURGH
Tuba

2

54

59

60

64

67

69

71

75

79

81

87

88

95

101

108

109

114

March **THE PRIDE of PITTSBURGH**

Drums

(1901)

JOHN PHILIP SOUSA

Maestoso.

March
THE PRIDE of PITTSBURGH

Timpani & Bells

(1901)

JOHN PHILIP SOUSA

Maestoso.
Timp.

The musical score for the Timpani & Bells part of 'The Pride of Pittsburgh' includes the following details:

- Measure 1:** Bass clef, 2/4 time, key signature of one flat. Dynamics: **ff**. Measure number: 17. Boxed measure number: 25.
- Measure 2:** Bass clef, 2/4 time, key signature of one flat. Dynamics: **ff**. Measure number: 8.
- Measure 3:** Bass clef, 2/4 time, key signature of one flat. Dynamics: **p**. Measure number: 31. Boxed measure number: 33. Text: "Bells".
- Measure 4:** Bass clef, 2/4 time, key signature of one flat. Dynamics: **p**. Measure number: 35.
- Measure 5:** Bass clef, 2/4 time, key signature of one flat. Dynamics: **p** <> **mf**. Measure number: 39. Boxed measure number: 43. Text: "Timp.". Measure number: 51. Boxed measure number: 51. Dynamics: **p** <> **mf**.
- Measure 6:** Bass clef, 2/4 time, key signature of one flat. Dynamics: **f**. Measure number: 59. Boxed measure number: 59. Dynamics: **p** <> **f**. Measure number: 67. Dynamics: **ff**. Measure number: 71. Dynamics: **ff**.
- Measure 7:** Bass clef, 2/4 time, key signature of one flat. Dynamics: **p**. Measure number: 74. Boxed measure number: 79. Measure number: 8. Boxed measure number: 87.
- Measure 8:** Bass clef, 2/4 time, key signature of one flat. Dynamics: **ff**. Measure number: 90. Boxed measure number: 95. Text: "[Original part]". Measure number: 101. Dynamics: **ff**.
- Measure 9:** Bass clef, 2/4 time, key signature of one flat. Dynamics: **ff**. Measure number: 103.
- Measure 10:** Bass clef, 2/4 time, key signature of one flat. Dynamics: **ff**. Measure number: 109.