



The Complete
Marches
of
JOHN PHILIP SOUSA

VOL. 4 No. 73

THE
PATHFINDER
OF PANAMA
MARCH
(1915)

FULL ♀ SCORE

AS PERFORMED BY
“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The Pathfinder of Panama” (1915)

One of twelve marches Sousa composed for various expositions or fairs, “The Pathfinder of Panama” was dedicated to the Panama Canal and the Panama-Pacific Exposition held in San Francisco in 1915. Sousa’s Band played a nine-week engagement at the exposition. The march was composed at the request of Walter Anthony, a reporter for the *San Francisco Call*. The Panama Canal was the pathfinder of Sousa’s title; it shortened the ocean voyage between San Francisco and New York by 8,000 miles.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 76. 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.

Introduction (m. 1-4): The recommended tempo is 120 bpm. The first cymbal crash may ring along with the roll in the snare drum, but the final crash in m. 4 should be choked.

First Strain (m. 4-21): The dynamic shape of this strain is very important and should be followed closely, creating “waves” of sound throughout. The crescendo in m. 17 is added to Sousa’s original dynamics to arrive at *forte* before the *subito mezzo-forte* in the repeat.

Second Strain (m. 21-55): The second strain is twice as long as the first and contains great variety of color and texture. Piccolo E-flat clarinet, cornets, trombones, and cymbals should *tacet* first time and all others perform in *piano*. Even at the soft dynamic, all of the capped and accent notes should be crisply articulated and clearly heard the first time. The stylized rolls and accents in the snare drum part in m. 38-44 are especially interesting and should also be clearly heard. The added

crescendo starting in m. 46 leads to a *mezzo-forte* first time. All instruments rejoin with a *subito fortissimo* in m. 53 and the percussion plays vigorous accents as indicated throughout the strain the second time. The dynamic drops once again in m. 45 to facilitate a final crescendo back to *fortissimo* before the trio.

Trio (m. 55-71): The unusually long second strain makes the sixteen-measure trio seem short. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more, and all others play in *piano*. Even in the soft dynamic, the accents on second beats throughout this trio are important. *Of special note: it is unclear in the original parts what accidentals apply to the grace notes in the melody in m. 68-70 and the corresponding figures in the last strain. In this edition, the first and last measures of these three are played the same with a natural 6th and 7th degree of the scale. Only the middle measure applies flats to the two grace notes.*

Break Strain (m. 71-87): All instruments rejoin in m. 71, beginning with the *fortissimo* low brass pick up notes. Cymbals are choked in m. 76 and 84 to clear the way for the cornet/trumpet fanfares, and a *tutti* diminuendo is played first time in m. 87 to set up the final strain.

Final Strain (m. 88-121): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* once more, and clarinets all play one octave lower than the original parts first time, as indicated. Note that the melody is carried only by the alto saxophone and euphonium first time, as the clarinets have the obbligato part with the rest of the upper winds. All instruments rejoin in m. 119 for the repeat of the break strain. It is played exactly as before, save for a crescendo this time in m. 87, leading to a *tutta forza* statement of the final strain. Several *sfz* accents are added to the percussion parts this time through to punctuate the accents in the melody.

March
THE PATHFINDER OF PANAMA

Full Score

(1915)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8 9 10

Piccolo
1st & 2nd Flutes
1st & 2nd Oboes
E♭ Clarinet
Solo or 1st B♭ Clarinet
2nd & 3rd B♭ Clarinets
E♭ Alto Clarinet (optional)
B♭ Bass Clarinet
1st & 2nd Bassoons
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

E♭ Cornet (optional)
Solo B♭ Cornet
1st B♭ Cornet
2nd & 3rd B♭ Cornets
1st & 2nd F Horns
3rd & 4th F Horns
Euphonium
1st & 2nd Trombones
Bass Trombone
Tuba
Drums & Bells
Harp (optional)

THE PATHFINDER OF PANAMA
Full Score

3

11 12 13 14 15 16 17 18 19 20 21

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E Cor.

Solo B_b Cor.

1st B_b Cor.

2nd & 3rd B_b Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

THE PATHFINDER OF PANAMA
Full Score

22 23 24 25 26 27 28 29 30 31 32

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

THE PATHFINDER OF PANAMA
Full Score

5

33 34 35 36 37 38 39 40 41 42 43

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

THE PATHFINDER OF PANAMA

Full Score

44 45 46 47 48 49 50 51 52 53 54

Picc. [—] [cresc.] poco a poco] **[mf:ff]** [1. [Play] A ^ [2. [ff] [acet] p

1st & 2nd Flts. [—] [cresc.] poco a poco] **[mf:ff]** [ff] p

1st & 2nd Obs. [—] [cresc.] poco a poco] **[mf:ff]** p

E♭ Clar. [—] [cresc.] poco a poco] **[mf:ff]** [Play] A ^ [acet] ff p

Solo or 1st Clar. [—] [cresc.] poco a poco] **[mf:ff]** [local] A ^ [orig. 8va] ff p

2nd & 3rd Clars. [—] [cresc.] poco a poco] **[mf:ff]** [local] A ^ [orig. 8va] ff p

Alto Clar. [—] [cresc.] poco a poco] **[mf:ff]** ff p

Bass Clar. [—] [cresc.] poco a poco] **[mf:ff]** ff p

1st & 2nd Bsns. [—] [cresc.] poco a poco] **[mf:ff]**

Alto Sax. [—] [cresc.] poco a poco] **[mf:ff]** ff p

Ten. Sax. [—] [cresc.] poco a poco] **[mf:ff]** ff p

Bari. Sax. [—] [cresc.] poco a poco] **[mf:ff]**

E♭ Cor. [—] [cresc.] poco a poco] **[mf:ff]** 1. [ff] [acet] ff p

Solo B♭ Cor. [—] [cresc.] poco a poco] **[mf:ff]** [Play] A ^ [acet] ff p

1st B♭ Cor. [—] [cresc.] poco a poco] **[mf:ff]** [ff] [Play] A ^ [acet] ff p

nd & 3rd B♭ Cors. [—] [cresc.] poco a poco] **[mf:ff]**

1st & 2nd Hrns. [—] [cresc.] poco a poco] **[mf:ff]**

3rd & 4th Hrns. [—] [cresc.] poco a poco] **[mf:ff]**

Euph. [—] [cresc.] poco a poco] **[mf:ff]** ff p

1st & 2nd Trbns. [—] [cresc.] poco a poco] **[mf:ff]**

B. Trbn. [—] [cresc.] poco a poco] **[mf:ff]**

Tuba [—] [cresc.] poco a poco] **[mf:ff]**

Drums/Bells [—] [Cyms.] [+Cyms.] [cresc.] poco a poco] **[mf:ff]** Bells p

Harp [—] [cresc.] poco a poco] **[mf:ff]**

THE PATHFINDER OF PANAMA
Full Score

7

56 57 58 59 60 61 62 63 64 65

TRIO. *leggiero*

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

TRIO. *leggiero*

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

THE PATHFINDER OF PANAMA
Full Score

66 67 68 69 70 71 72 73 74 75

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

THE PATHFINDER OF PANAMA
Full Score

9

76 77 78 79 80 81 82 83 84 85

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

THE PATHFINDER OF PANAMA
Full Score

86 87 88 89 90 91 92 93 94 95

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

E♭ Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

THE PATHFINDER OF PANAMA

11

Full Score

96 97 98 99 100 101 102 103

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

THE PATHFINDER OF PANAMA
Full Score

104 105 106 107 108 109 110 111 112

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

(24)

[\times]
[\times^2] 2nd X

THE PATHFINDER OF PANAMA

Full Score

13

113 114 115 116 117 118 119 120 121

Picc.

1st & 2nd Flts.

1st & 2nd Obs.

Eb Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Euph.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums/Bells

Harp

March
THE PATHFINDER OF PANAMA

Piccolo

(1915)

JOHN PHILIP SOUSA

March Tempo. 2

7

12

17

22

28

35

42

49

56

THE PATHFINDER OF PANAMA
Piccolo

2

62 *p*

68 [Play] *ff*
[*mp*]

73 3

82 [2nd X only]
ff
[1st X —————]
[2nd X —————]

88 *Tutta forza* (2nd X)
sim. (stacc.)
[*p*]-*ff*

93

98

102

106

112

116 1.
2.

This block contains eleven staves of piccolo music. Staff 1 (measures 62-67) features sixteenth-note patterns with dynamic markings [*p*] and [Play] *ff*. Staff 2 (measures 68-72) includes a tempo change to 3/4 time. Staff 3 (measures 73-77) shows eighth-note patterns with a dynamic of [2nd X only] *ff*. Staff 4 (measures 78-82) contains sixteenth-note patterns with dynamic markings [1st X] and [2nd X]. Staff 5 (measures 83-87) features eighth-note patterns with a dynamic of [*p*]-*ff*. Staff 6 (measures 88-92) shows sixteenth-note patterns. Staff 7 (measures 93-97) consists of eighth-note patterns. Staff 8 (measures 98-102) features sixteenth-note patterns. Staff 9 (measures 103-107) shows eighth-note patterns. Staff 10 (measures 108-112) consists of sixteenth-note patterns. Staff 11 (measures 113-117) features eighth-note patterns with a dynamic marking *tr*.

March
THE PATHFINDER OF PANAMA

1st & 2nd Flutes

(1915)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for two flutes. The key signature is one flat, and the time signature is common time. The music begins with a dynamic of ***ff***. Measures 1-6 show a rhythmic pattern of eighth and sixteenth notes. Measure 7 starts with ***f***, followed by ***mf***, and then ***cresc. molto***. Measures 12-16 show a similar pattern with dynamics ***ff***, ***mf***, ***f***, ***mf***, ***f***, and ***mf***. Measures 17-21 show a pattern with ***cresc.***, ***f***, ***[mf]***, ***[f]***, ***[p]***, and ***ff***. Measures 22-26 show a pattern with ***ff*** (2nd X). Measures 28-32 show a pattern with ***poco***, ***cresc.***, ***poco***, and ***a***. Measures 35-39 show a pattern with ***poco***, ***[mf-ff]***, ***[ff]***, and ***p***. Measure 42 starts with ***TRIO.*** and ***leggiero***, followed by ***[mp]***.

THE PATHFINDER OF PANAMA
1st & 2nd Flutes

2

62

68

74

82

88

Tutta forza (2nd X)

sim. (stacc.)

[1st X] [2nd X]

88

[p]-ff

93

98

102

106

112

116

tr

1.

2.

This block contains ten staves of musical notation for two flutes. The key signature is mostly B-flat major (two flats), with some sharps appearing in later staves. Measure 62 starts with a dynamic *p*. Measure 68 begins with *[mp]*, followed by *ff*. Measure 74 includes a dynamic marking of *2*. Measure 82 features a dynamic *ff*. Measure 88 includes dynamics *[p]-ff* and performance instructions *Tutta forza* (2nd X) and *sim. (stacc.)*, along with dynamic markings for the first and second endings. Measures 93 through 116 show continuous patterns of eighth and sixteenth notes, with measure 116 concluding with a melodic line and a dynamic *tr*.

March
THE PATHFINDER OF PANAMA

1st Oboe

(1915)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the 1st Oboe part of "The Pathfinder of Panama" march by John Philip Sousa consists of 14 staves of music. The key signature is one flat, and the time signature is common time. The score begins with a dynamic of ***ff***. Measure 1 ends with a dynamic of ***mf***, followed by a dynamic of ***f***. Measure 7 starts with ***mf***, followed by ***f***, then ***mf***, followed by **cresc. molto**. Measures 14 and 22 both end with a dynamic of ***ff***. Staff 14 includes dynamics for **[cresc.]**, **[f]**, **[mf]**, **[f]**, **[p]**, and ***ff***. Staff 22 includes a dynamic of **(*ff* 2nd X)**. Staff 29 ends with a dynamic of ***ff***. Staff 37 ends with a dynamic of ***ff***. Staff 43 includes dynamics for **[cresc.]**, **poco**, **a**, and **poco**. Staff 50 ends with a dynamic of ***p***. Staff 56 is labeled **TRIO.** and **leggiero**. Staff 61 ends with a dynamic of ***p***. Staff 66 ends with a dynamic of ***mp***.

THE PATHFINDER OF PANAMA
1st Oboe

2



March
THE PATHFINDER OF PANAMA

2nd Oboe

(1915)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of twelve staves of music for the 2nd Oboe. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as *ff*, *mf*, *f*, *cresc. molto*, *[cresc.]*, *[mf]*, *[f]*, *[p]*, *poco*, *a*, *[mp]*, and *p*. The score also features various performance techniques like grace notes, slurs, and fermatas. Measure numbers 1 through 66 are indicated at the beginning of each staff. A section labeled "TRIO. *leggiero*" begins at measure 56. The score concludes with a final dynamic marking of *[mp]*.

THE PATHFINDER OF PANAMA
2nd Oboe

2

72

ff

2

79

84

Tutta forza (2nd X)

ff

[1st X] [2nd X]

p-*ff*

89

sim. (stacc.)

94

99

103

108

113

117

tr

1.

2.

The sheet music consists of ten staves of musical notation for the 2nd Oboe. The key signature is one flat, and the time signature is common time. Measure 72 begins with a dynamic ff. Measures 73-78 continue with eighth-note patterns. Measure 79 begins with sixteenth-note patterns. Measures 80-84 feature eighth-note patterns with dynamics ff and p-ff, and markings for 1st X and 2nd X. Measure 85 begins with eighth-note patterns. Measure 86 has a dynamic sim. (stacc.). Measures 87-88 show a transition with various note heads. Measure 89 begins with eighth-note patterns. Measures 90-93 show a continuation of the pattern. Measure 94 begins with eighth-note patterns. Measures 95-98 show a continuation of the pattern. Measure 99 begins with eighth-note patterns. Measures 100-103 show a continuation of the pattern. Measure 104 begins with eighth-note patterns. Measures 105-108 show a continuation of the pattern. Measure 109 begins with eighth-note patterns. Measures 110-113 show a continuation of the pattern. Measure 114 begins with eighth-note patterns. Measures 115-117 conclude with dynamics tr, 1., and 2.

March

THE PATHFINDER OF PANAMA

E♭ Clarinet

(1915)

JOHN PHILIP SOUSA

March Tempo.

The image shows ten staves of musical notation for violin and piano. The violin part is on the top staff, and the piano part is on the bottom staff. The music is in common time, with a key signature of one sharp. The notation includes various dynamics such as ff, mf, f, cresc. molto, [cresc.], [f], [mf], [p] ff, [2nd X only], (ff 2nd X), poco, a, [Play] ^, [ff], and [tacet]. Articulations include accents and slurs. Performance instructions like 'leggero' and 'TRIO.' are also present.

THE PATHFINDER OF PANAMA

2

E♭ Clarinet

62 

68 [mp] [Play] ff

74 2

81 ff [1st X] [2nd X]

Tutta forza (2nd X)
[2nd X only]

88 sim. (stacc.) [p]-ff

93

98

102

107

113

117 tr 1. 2.

March

THE PATHFINDER OF PANAMA

Solo or 1st B \flat Clarinet

(1915)

JOHN PHILIP SOUSA

March Tempo.

March Tempo.

ff

6 *f* *mf* *f* *mf* *cresc. molto*

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

17 [cresc.] 1. [f] 2. [mf] [f] [*p*] *ff*

22 [lower notes 1st X] (*ff* 2nd X)

28

35

42 [] [cresc.] *poco* *a*

49 *poco* [*mf*] [*ff*] 1. [loco] 2. [orig. 8va]

56 **TRIO.** *leggero* [] [*mp*]

THE PATHFINDER OF PANAMA

2

Solo or 1st B♭ Clarinet

62

68 [mp] [loco] *ff*

74

81 *ff* [1st X] [2nd X]

Tutta forza (2nd X)
[lower notes 1st X]

88 *sim. (stacc.)* [p] *ff*

93

98

102

106

112

116 *tr* 1. 2.

March
THE PATHFINDER OF PANAMA

2nd B \flat Clarinet

(1915)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for 2nd B-flat Clarinet. The key signature changes frequently, including sections in C major, G major, F major, E major, D major, and B major. The time signature is common time throughout. Various dynamics are indicated, such as ff, mf, f, cresc., [cresc.], [ff], [mf], [f], poco, a, [orig. 8va], and p. Performance instructions include 'March Tempo.', 'TRIO. leggiero', and specific measure markings like 'lower notes 1st X' and '(ff 2nd X)'. Measure numbers are provided at the start of each staff: 1, 6, 11, 16, 22, 28, 34, 42, 49, and 56.

THE PATHFINDER OF PANAMA

2

2nd B♭ Clarinet

63

69

[loco]

ff

75

81

Tutta forza (2nd X)
[lower notes 1st X]

sim. (stacc.)

[p] ff

94

99

103

107

113

117

tr

1.

2.

March

THE PATHFINDER OF PANAMA

3rd B \flat Clarinet

(1915)

JOHN PHILIP SOUSA

March Tempo.

6

11

16

22 [lower notes 1st X]
(ff 2nd X)

28

34

42

49

56 TRIO.
leggiero

THE PATHFINDER OF PANAMA

2

3rd B♭ Clarinet

63

69 [loco]

ff

75

81

Tutta forza (2nd X)
[lower notes 1st X]

88 sim. (stacc.)

[p] ff

94

99

103

107

113

117 tr [1.] [2.] ^

March
THE PATHFINDER OF PANAMA

E♭ Alto Clarinet

(1915)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for E♭ Alto Clarinet. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). Measure numbers are provided at the beginning of each staff: 1, 6, 11, 16, 21, 27, 33, 39, and 45. The music includes dynamic markings such as **ff**, **f**, **mf**, **cresc.**, **poco**, **[mf-ff]**, and **cresc. molto**. Performance instructions like '1.' and '2.' are also present. The music features various rhythmic patterns, including eighth and sixteenth note combinations, and includes several endings and repeat signs.

THE PATHFINDER OF PANAMA

2

E♭ Alto Clarinet

52 1. [ff] 2. **p** **TRIO.**
leggiero

58 **[mp]**

64 **[p]** **[mp]**

70 **ff**

76

82 **ff**
[1st X] [2nd X]

88 **Tutta forza** (2nd X)
[p]-ff

98

107

115 1. 2.

March
THE PATHFINDER OF PANAMA

B♭ Bass Clarinet

(1915)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for B♭ Bass Clarinet. The key signature is one sharp (F#). The time signature is common time (indicated by 'c'). Measure numbers are provided at the beginning of each staff: 1, 7, 12, 17, 22, 30, 38, 44, and 50. The score includes dynamic markings such as *ff*, *mf*, *f*, *cresc. molto*, *[cresc.]*, *[f]*, *[p]-ff*, *poco*, and *a*. Articulation marks like '^' are present above certain notes. Measure 1 starts with a forte dynamic (*ff*). Measures 7-11 show a transition with dynamics *mf*, *f*, *mf*, and *cresc. molto*. Measures 12-16 show a pattern with dynamics *ff*, *mf*, *f*, *mf*, and *f*. Measures 17-21 show a section with dynamics *mf*, *[cresc.]*, *[f]*, and *[f]*. Measure 22 begins with a dynamic *[p]-ff*. Measures 30-34 show a section starting with a dynamic *mf*. Measures 38-42 show a section starting with a dynamic *[p]-ff*. Measures 44-48 show a section starting with a dynamic *[cresc.]*. Measures 50-54 show a section starting with a dynamic *[mf]-ff*.

THE PATHFINDER OF PANAMA

2

B♭ Bass Clarinet

56 TRIO.

56 TRIO.

62

68

75

80

86

Tutta forza (2nd X)

93

101

109

116

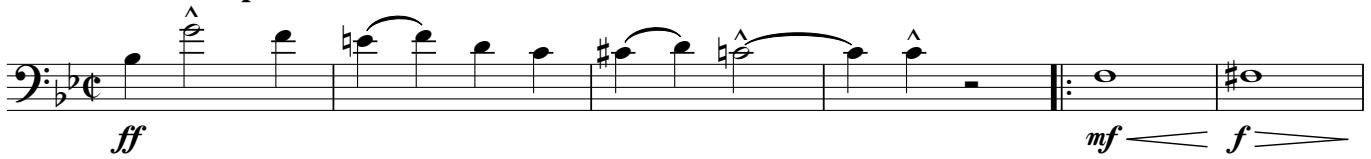
March
THE PATHFINDER OF PANAMA

(1915)

1st Bassoon

JOHN PHILIP SOUSA

March Tempo.



THE PATHFINDER OF PANAMA
1st Bassoon

2



68

[mp] ff

76

2

84

ff [1st X] [2nd X] [p]-ff

Tutta forza (2nd X)

90

ff

96

ff

102

ff

108

ff

113

ff

117

tr 1. 2. [ff]

March
THE PATHFINDER OF PANAMA

(1915)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.



mf < *f* > *mf* < *cresc. molto*

ff < *mf* < *f* >

mf < *f* > *mf* [cresc.]

[*f*] [*f*]

[*p*]-*ff*

[>>] [*cresc.*] *poco* *a* *poco*]

TRIO.
leggiero

< *mp*

THE PATHFINDER OF PANAMA
2nd Bassoon

2

62

[p]

68

[mp]

ff

76

2

84

Tutta forza (2nd X)

ff

[1st X] [2nd X]

[p]-*ff*

90

96

102

108

113

tr

1.

2.

ff

March
THE PATHFINDER OF PANAMA

E♭ Alto Saxophone

(1915)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for E♭ Alto Saxophone. The key signature is one sharp (F#). The time signature is common time (indicated by 'c'). Measure numbers are provided at the beginning of each staff: 1, 6, 11, 16, 21, 26, 31, 37, 43, and 49. Various dynamics and performance instructions are included, such as *ff*, *mf*, *f*, *cresc.*, *poco*, *a*, *cresc. molto*, *[f]*, *[mf]*, *[p] ff*, *(ff 2nd X)*, and *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth note figures, and includes several endings and repeat signs.

THE PATHFINDER OF PANAMA

2

E♭ Alto Saxophone

56 **TRIO.**

March
THE PATHFINDER OF PANAMA

(1915)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for B♭ Tenor Saxophone. The key signature is mostly C major with one sharp, and the time signature is common time. The score includes dynamic markings such as *ff*, *mf*, *f*, *cresc. molto*, *[cresc.]*, *[f]*, *[p] ff*, *(ff 2nd X)*, *poco*, *a*, *poco]*, *[mf-ff]*, and *p*. The score features various musical techniques including grace notes, slurs, and dynamic swells. Measure numbers 1 through 51 are indicated at the beginning of each staff. The music is divided into sections labeled 1. and 2. in brackets above the staff.

THE PATHFINDER OF PANAMA

2

B♭ Tenor Saxophone

56 **TRIO.** *leggiero*

62

67

73

79

85 *Tutta forza* (2nd X)

91

97

103

109

115 1. 2.

March
THE PATHFINDER OF PANAMA

(1915)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA

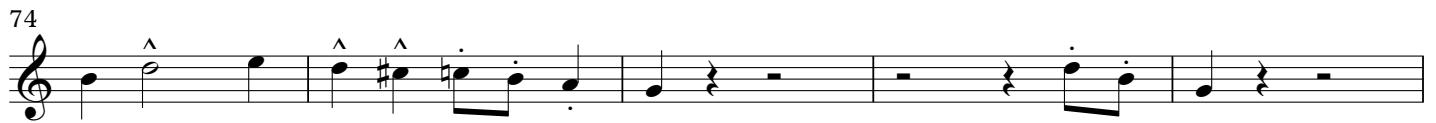
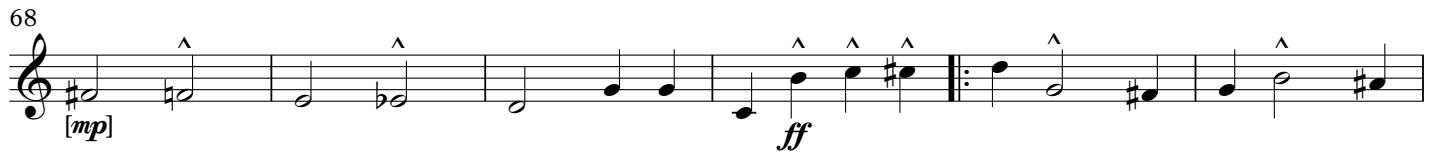
March Tempo.

The musical score consists of ten staves of music for E♭ Baritone Saxophone. The key signature is one sharp (F#). The time signature changes throughout the piece, indicated by 'c', '2.', and '3.'. Measure 1 starts with a dynamic of ***ff***. Measures 7 and 14 show dynamics ***mf***, ***f***, and ***cresc. molto***. Measure 14 includes dynamics ***mf***, ***f***, **[*cresc.*]**, and **[*f*]**. Measure 21 starts with **[*f*]** and continues with **[*p*]-*ff***. Measure 27 features a rhythmic pattern of eighth and sixteenth notes. Measure 33 includes a dynamic ***cresc.***. Measure 39 shows a dynamic **[*poco*]**. Measure 45 includes dynamics ***cresc.***, ***poco***, ***a***, ***poco***, and **[*mf-ff*]**. Measure 51 concludes with a dynamic **[*mf-ff*]**.

THE PATHFINDER OF PANAMA

2

E♭ Baritone Saxophone

56 **TRIO.**

March
THE PATHFINDER OF PANAMA

E♭ Cornet

(1915)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for E♭ Cornet. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The score includes dynamic markings such as *ff*, *mf*, *f*, *cresc.*, *molto*, *[cresc.]*, *[f]*, *[mf]*, *[p] ff*, and *(ff 2nd X)*. The score also includes performance instructions like '2nd X only' and '1.'. Measures 1-5 show a rhythmic pattern of eighth and sixteenth notes. Measures 6-10 show eighth-note patterns with dynamics *f*, *mf*, *f*, *mf*, followed by *cresc. molto*. Measures 11-15 show eighth-note patterns with dynamics *ff*, *mf*, *f*, *mf*. Measures 16-20 show eighth-note patterns with dynamics *f*, *mf*, *[cresc.]*, *[f]*, *[mf]*. Measures 21-25 show eighth-note patterns with dynamics *[f]*, *[p] ff*, *(ff 2nd X)*. Measures 26-30 show eighth-note patterns. Measures 31-35 show eighth-note patterns. Measures 36-40 show eighth-note patterns. Measures 41-45 show eighth-note patterns. Measure 46 shows a rhythmic pattern with dynamics *[cresc.]*, *poco*, *a*, *poco*, *[mf-ff]*.

THE PATHFINDER OF PANAMA

2

E♭ Cornet

52 1. [Play] ^ ^ | 2. [tacet] **TRIO.**
leggiero

58

64 [p]

70 3 [Play] ff

78 3 ff

86 **Tutta forza** (2nd X)
[2nd X only]
[1st X] [2nd X] [p]-ff

93

101

109

116 1. | 2. ^

March
THE PATHFINDER OF PANAMA

Solo B♭ Cornet

(1915)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for Solo B♭ Cornet. The key signature changes frequently, including C major, G major, F major, E major, D major, and B major. The time signature is common time throughout. Dynamics and performance instructions are included in each measure:

- Measure 1: ff
- Measure 6: f, mf, f, mf, cresc. molto
- Measure 11: ff, mf, f, mf
- Measure 16: f, mf, [cresc.], [f], [mf]
- Measure 21: [2nd X only] [f], [p] ff, (ff 2nd X)
- Measure 27: (Measures 28-30 omitted)
- Measure 33: (Measures 34-36 omitted)
- Measure 39: (Measures 40-42 omitted)
- Measure 45: [cresc.], poco, a, poco
- Measure 50: [mf ff], 1. [ff], 2. [tacet], p

THE PATHFINDER OF PANAMA
Solo B♭ Cornet

2

56 **TRIO.**
leggiero

61

66

72 3 [Play] *ff*

79 3 *ff*

86 *Tutta forza (2nd X)*
[2nd X only]
[1st X] [2nd X] *p*-*ff*

93

100

108

115 1.
2.

March
THE PATHFINDER OF PANAMA

1st B \flat Cornet

(1915)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for the 1st B-flat Cornet. The key signature is common C, and the time signature is common time. The score begins with a dynamic of ***ff***. Measure 6 starts with a dynamic of ***f***, followed by ***mf***. Measures 11 and 16 begin with ***ff***, followed by ***mf***. Measure 16 includes dynamics [***cresc.***] and [1. ***f***], and [2. ***mf***]. Measure 21 starts with ***f***, followed by ***p***, ***ff***, and ***ff*** 2nd X. Measure 27 continues the rhythmic pattern. Measure 33 features a bassoon part with a bassoon clef and a dynamic of ***ff***. Measure 39 shows a sustained note with a dynamic of ***ff***. Measure 45 includes dynamics [***cresc.***], [***poco***], [*a*], [***poco***], and [***mf-ff***]. Measure 51 starts with ***ff***, followed by 1. [Play] and 2. [***tacet***]. The score concludes with a dynamic of ***p***.

THE PATHFINDER OF PANAMA

2

1st B♭ Cornet

56 **TRIO.**
leggiero

62

68

76

83

88 *Tutta forza (2nd X)*
[2nd X only]

95

102

110

116

1.
2.

March
THE PATHFINDER OF PANAMA

(1915)

2nd B \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for the 2nd B-flat Cornet. The key signature is common time (C). The score includes dynamic markings such as **ff**, **mf**, **f**, **cresc. molto**, **ff**, **[p]-ff**, **[f]**, **poco**, **a**, and **[mf-ff]**. The score also includes performance instructions like "2nd X only" and "1. [2.]". Measure numbers 1 through 50 are indicated at the beginning of each staff.

1. **ff** 2. **mf** 3. **f** 4. **mf** 5. **cresc. molto** 6. **ff** 7. **mf**

14. **f** 15. **mf** 16. **f** 17. **mf** 18. **[cresc.]**

20. **[f]** 21. **[f]** 22. **[p]-ff** 23. **[2nd X only]**

26. **[mf-ff]**

33. **[mf-ff]**

39. **[mf-ff]**

44. **[mf-ff]** 45. **[cresc.]** 46. **poco** 47. **a** 48. **poco**

50. **[mf-ff]** 51. **[1.]** 52. **[2.]**

THE PATHFINDER OF PANAMA

2

2nd B \flat Cornet

TRIO.
[tacet] *leggiero*
p



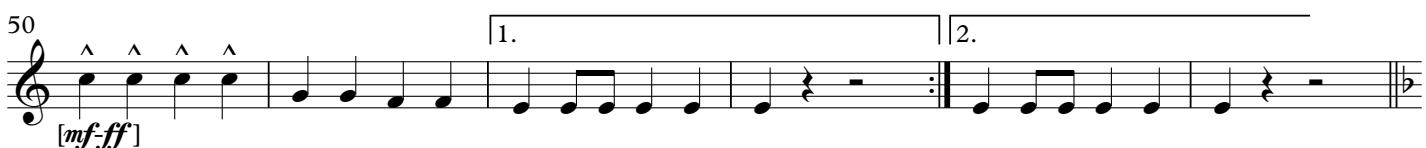
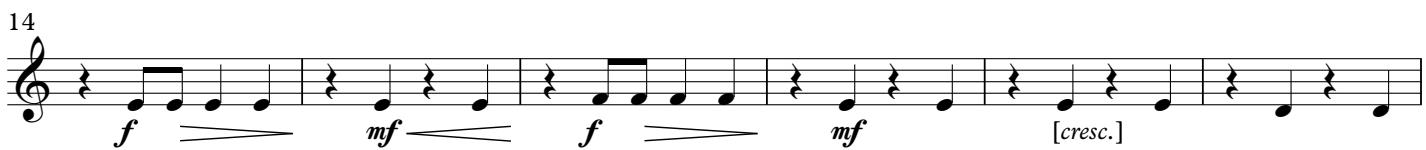
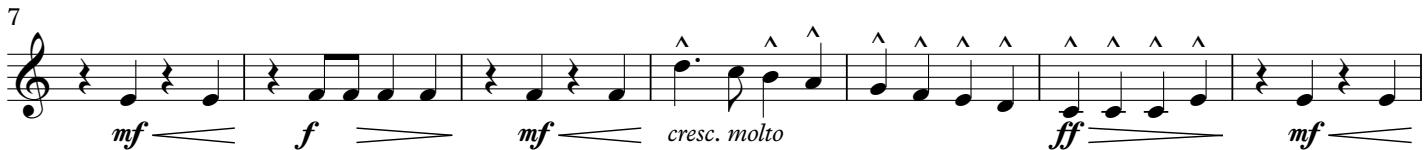
March
THE PATHFINDER OF PANAMA

(1915)

3rd B \flat Cornet

JOHN PHILIP SOUSA

March Tempo.

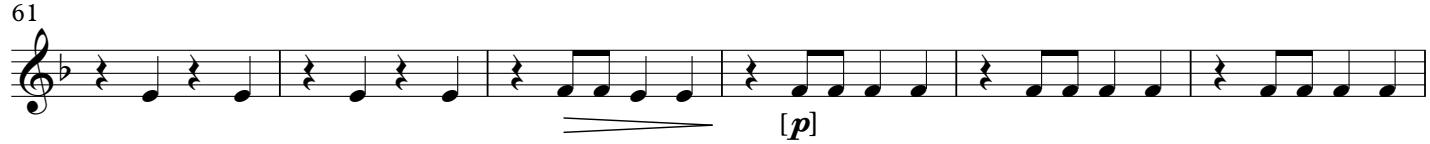


THE PATHFINDER OF PANAMA
3rd B♭ Cornet

2

TRIO.

[tacet] *leggiero*



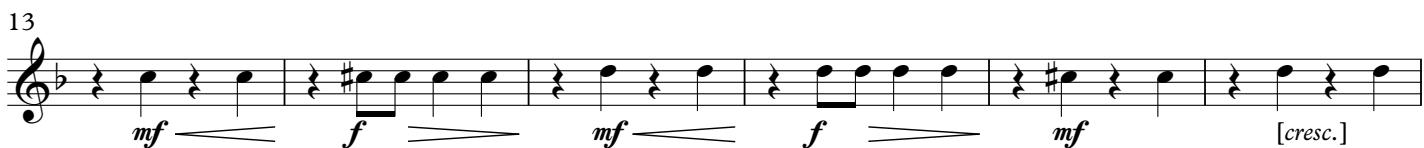
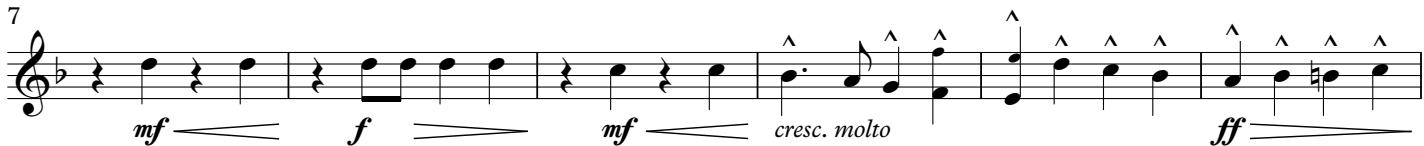
March
THE PATHFINDER OF PANAMA

1st F Horn

(1915)

JOHN PHILIP SOUSA

March Tempo.



THE PATHFINDER OF PANAMA
1st F Horn

2

56 **TRIO.** *leggiero*

62

68

74

80

86 *Tutta forza* (2nd X)

[1st X] [2nd X]

92

98

104

110

116

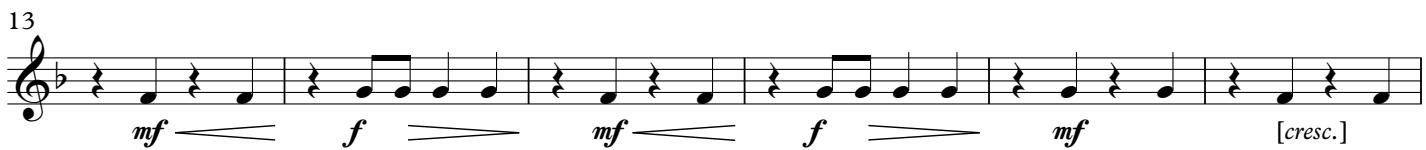
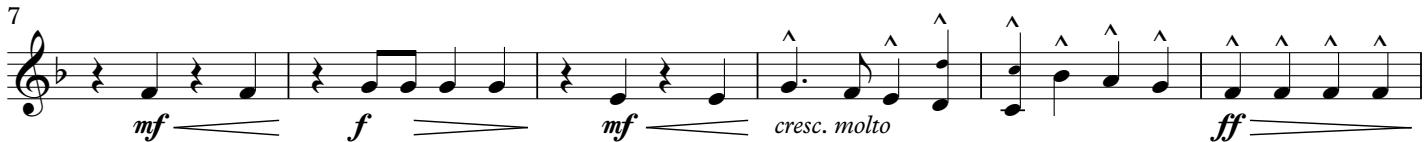
March
THE PATHFINDER OF PANAMA

2nd F Horn

(1915)

JOHN PHILIP SOUSA

March Tempo.



THE PATHFINDER OF PANAMA
2nd F Horn

2

56 **TRIO.** *leggiero*
p [mp]

62 [p]

68 [mp] **ff**

74

80 **ff**

86 *Tutta forza* (2nd X)
[1st X] [2nd X] **[p] ff**

92

98

104

110

116 1. 2. ^

The musical score for the 2nd F Horn part of "The Pathfinder of Panama" consists of 11 staves of music. The score begins with a 'TRIO.' section at 'leggiero' tempo, dynamic 'p', and includes a dynamic 'mp' in measure 56. Measure 62 features a dynamic 'p'. Measures 68 and 74 show melodic lines with grace notes. Measures 80, 86, and 92 continue the rhythmic pattern. Measure 86 includes a dynamic 'ff' and the instruction 'Tutta forza (2nd X)', with markings for '1st X' and '2nd X' with parallel lines. Measures 98 and 104 continue the pattern. Measure 110 shows a change in harmonic rhythm. The score concludes with a melodic line and endings labeled '1.' and '2.' followed by a melodic flourish.

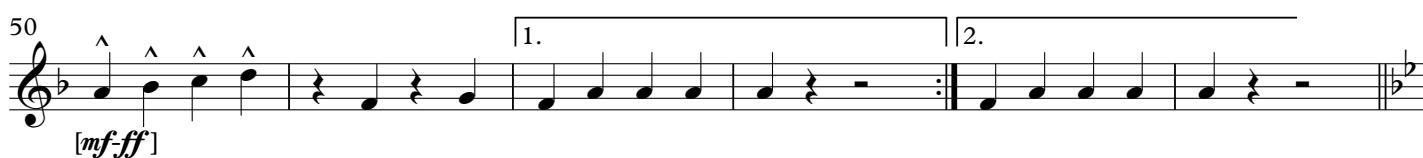
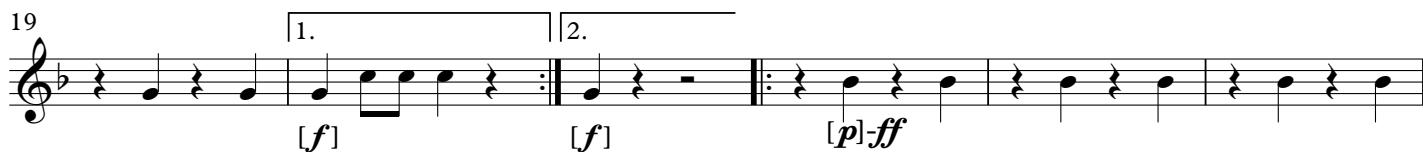
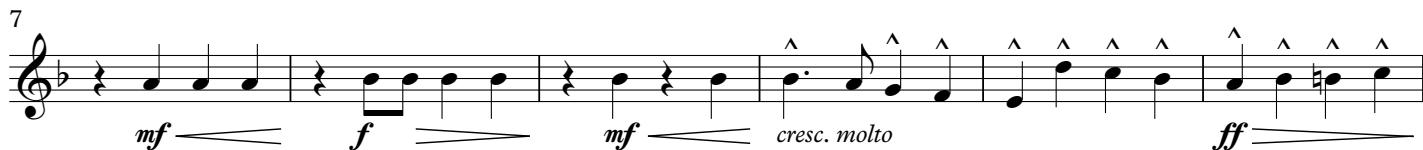
March
THE PATHFINDER OF PANAMA

3rd F Horn

(1915)

JOHN PHILIP SOUSA

March Tempo.



THE PATHFINDER OF PANAMA
3rd F Horn

2

56 **TRIO.** *leggiero*

p [mp]

62 [p]

68 [mp] ff

74

80 ff

86 **Tutta forza** (2nd X)

[1st X] [2nd X] [p]-ff

92

98

104

110

116 1. 2. ^

The musical score consists of 16 staves of music for 3rd F Horn. The key signature is one flat, and the time signature varies between common time and 2/4. The score includes dynamic markings such as **p**, **mp**, **ff**, and **Tutta forza**. Articulation marks like **leggiero** and **ff** are also present. Performance instructions include **TRIO.**, **1st X**, **2nd X**, and **1.** and **2.** endings. The score is divided into sections by measure numbers 56, 62, 68, 74, 80, 86, 92, 98, 104, 110, and 116.

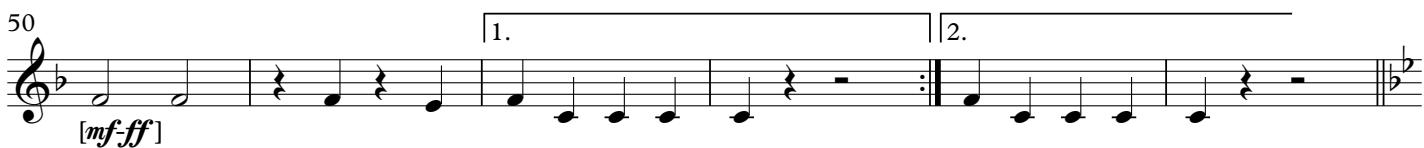
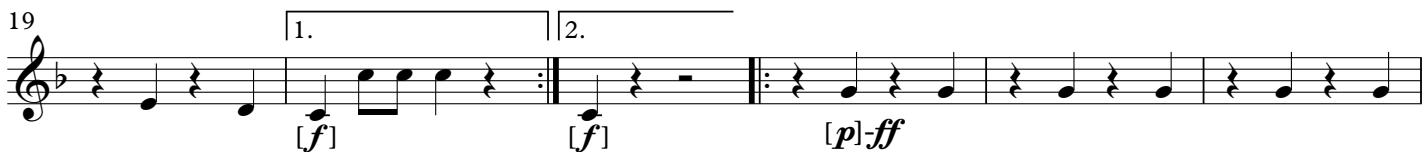
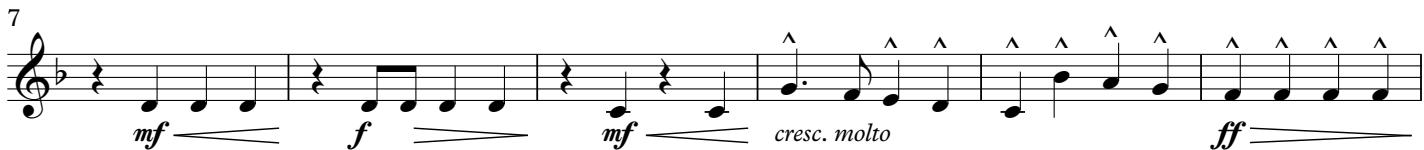
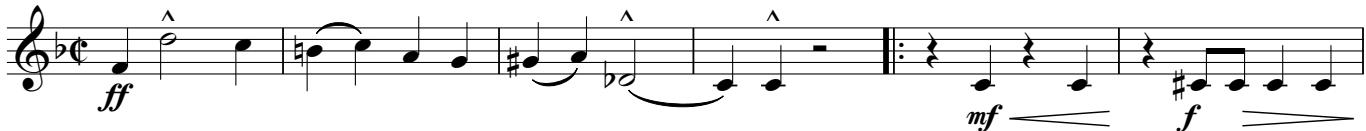
March
THE PATHFINDER OF PANAMA

4th F Horn

(1915)

JOHN PHILIP SOUSA

March Tempo.



THE PATHFINDER OF PANAMA
4th F Horn

2

56 **TRIO.** *leggiero*

p [mp]

62 [p]

68 [mp] **ff**

74

80 **ff**

86 **Tutta forza** (2nd X)

[1st X] [2nd X] **[p]-ff**

92

98

104

110

116 1. 2. ^

March
THE PATHFINDER OF PANAMA

Euphonium

(1915)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for Euphonium. The key signature is one flat, and the time signature is common time. The music begins with a dynamic of ***ff***, followed by ***mf***. Measures 6 through 10 show a rhythmic pattern of eighth and sixteenth notes with dynamics ***f*** and ***mf***, leading to a crescendo to ***molto***. Staff 11 features a dynamic transition from ***ff*** to ***mf***, then ***f***, and back to ***mf***. Measure 16 includes dynamics ***f***, ***mf***, [***cresc.***], **[*f*]**, and **[*mf*]**. Staff 21 shows a dynamic sequence: **[*f*]**, **[*p*]***ff*****, and **(*ff* 2nd X)**. Staff 26 continues the rhythmic pattern established earlier. Staff 32 shows a dynamic transition from ***ff*** to ***poco***. Staff 38 features a dynamic transition from ***poco*** to ***a***, then to ***poco***. Staff 44 shows a dynamic transition from ***poco*** to ***a***, then to ***poco***. Staff 50 concludes with a dynamic transition from ***mf****ff***** to ***ff***, then to ***poco***.

THE PATHFINDER OF PANAMA
Euphonium

2

56 **TRIO.** *leggiero*

61

66

71

77

82

88 **Tutta forza** (2nd X)

95

102

110

116

March
THE PATHFINDER OF PANAMA

Baritone, T.C.

(1915)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for Baritone T.C. The key signature changes throughout the piece, including C major, G major, F major, E major, D major, and A major. The time signature is common time. The score includes dynamic markings such as *ff*, *mf*, *f*, *p*, *cresc.*, *poco*, *a*, *cresc. molto*, and *[ff] 2nd X*. The vocal line features various rhythmic patterns, including eighth and sixteenth note figures, and several melodic phrases marked with fermatas and slurs. The score concludes with a final dynamic of *p*.

THE PATHFINDER OF PANAMA
Baritone, T.C.

2

56 **TRIO.** *leggiero*

61

66

71

77

82

88 **Tutta forza** (2nd X)

95

102

110

116

[1.]

[2.]

[ff]

March
THE PATHFINDER OF PANAMA

(1915)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.

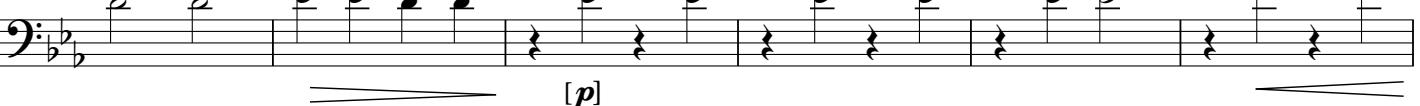
The musical score consists of ten staves of music for the 1st Trombone. The key signature is one flat, and the time signature is common time. The score includes dynamic markings such as *ff*, *mf*, *f*, *cresc. molto*, *[cresc.]*, *[f]*, *[p]-ff*, *poco*, *a*, and *[mf-ff]*. The score also features various performance techniques like grace notes, slurs, and fermatas. Measure numbers 1 through 51 are indicated at the beginning of each staff.

THE PATHFINDER OF PANAMA
1st Trombone

2

TRIO.

56 [tacet] *leggiero* 

62 

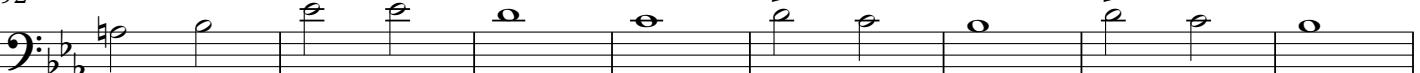
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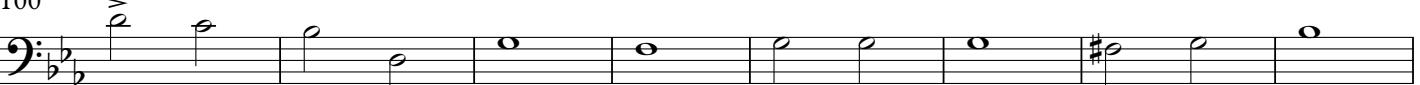
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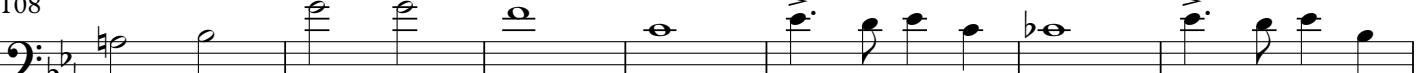
79 

85 

Tutta forza (2nd X)
[2nd X only]

92 

100 

108 

115 

1. [Play] ^ ^ | 2. ^

March
THE PATHFINDER OF PANAMA

(1915)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.



7

mf ————— f ————— mf ————— cresc. molto ff —————

13

mf ————— f ————— mf ————— f ————— mf [cresc.]

19

[1.] [2.] [2nd X only]

[f] [f] [p]-ff

25

—

31

—

36

—

44

[—————] [cresc.] poco a poco [mf-ff]

51

[1.] [2.]

THE PATHFINDER OF PANAMA
2nd Trombone

2

56 **TRIO.**
[tacet] *leggiero*

62

68 [Play]
[*mp*] *ff*

74

79

85 *Tutta forza* (2nd X)
[2nd X only]

[*ff*] [*p*]-*ff*
[1st X] [*p*]-*ff*
[2nd X]

92

100

108

115 [1.] [Play]
[*ff*] [2.]

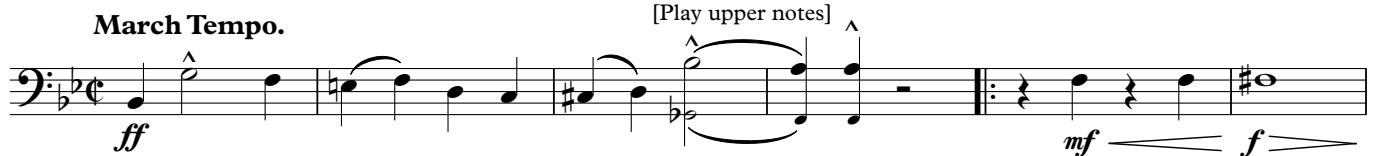
March
THE PATHFINDER OF PANAMA

Bass Trombone

(1915)

JOHN PHILIP SOUSA

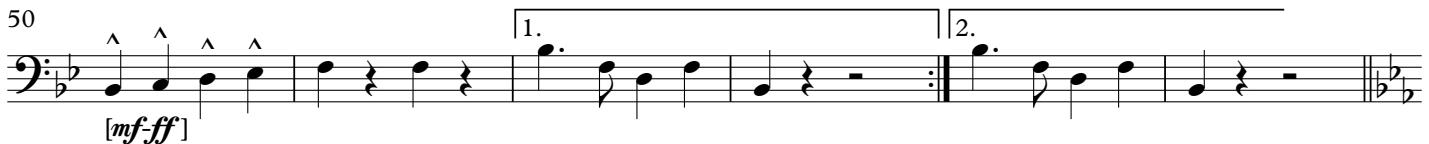
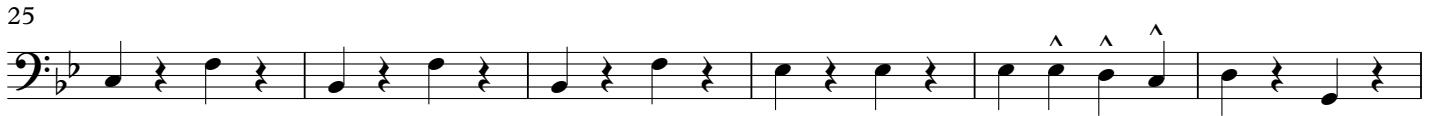
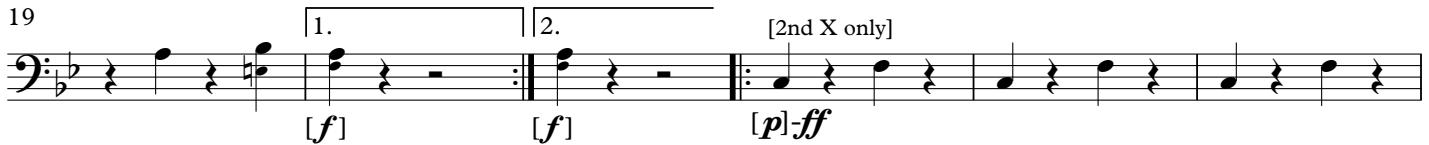
March Tempo.



7



13



THE PATHFINDER OF PANAMA
Bass Trombone

2

56 TRIO.

[tacet] *leggiero*



61



67



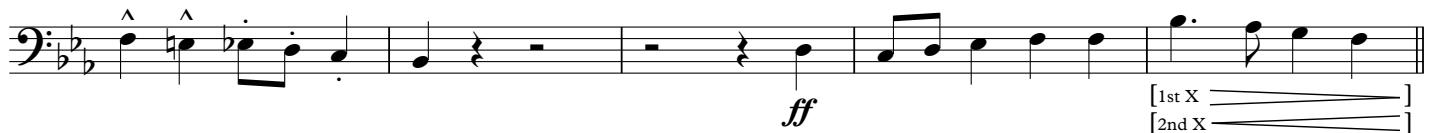
72



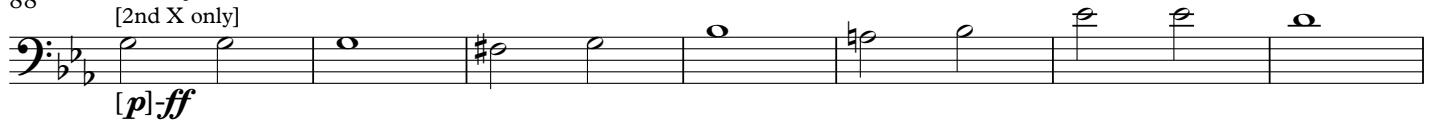
78



83



88



95



102



109



116



March
THE PATHFINDER OF PANAMA

Tuba

(1915)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the Tuba part of "The Pathfinder of Panama" march consists of ten staves of music. Staff 1 starts with a dynamic of ***ff***. Staff 7 includes dynamics ***mf***, ***f***, ***mf***, ***cresc. molto***, and ***ff***. Staff 13 features dynamics ***mf***, ***f***, ***mf***, ***f***, ***mf***, and **[*cresc.*]**. Staff 19 includes dynamics ***f***, ***f***, and **[*p*]-*ff***. Staff 24 shows a continuous eighth-note pattern. Staff 29 begins with a dynamic of ***ff***. Staff 34 contains a complex rhythmic pattern with various note heads and stems. Staff 40 features a dynamic of ***ff*** at the end of the measure. Staff 45 includes dynamics **[*cresc.*]**, ***poco***, ***a***, ***poco***, and **[*mf-ff*]**. Staff 51 concludes with a dynamic of ***ff***.

THE PATHFINDER OF PANAMA

2

Tuba

56 TRIO.

56

62

68

74

79

84

Tutta forza (2nd X)

90

97

104

111

117

1. 2.

March
THE PATHFINDER OF PANAMA

(1915)

Drums & Bells

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for Drums & Bells. The key signature is common time (indicated by 'C'). The score includes dynamic markings such as *ff*, *mf*, *f*, *p*, *cresc.*, *molto*, *[cresc.]*, *[f]*, *[p]-ff*, *[> (2nd X)]*, *[-Cyms.]*, *[cresc.]*, *poco*, *a*, *[+Cyms.]*, *poco]*, and *Bells*. Measure numbers 1 through 50 are indicated at the beginning of each staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures 20-23 show a transition section with two options (1. and 2.) and specific dynamics for cymbals. Measures 43-48 show a section starting with a rest followed by a dynamic transition from *mf-ff* to *poco*.

THE PATHFINDER OF PANAMA
Drums & Bells

2

TRIO.

56

[*- Cyms.*] > > > >

[*mp*] > >

[*mp*] > >

62

> > > >

[*p*] > >

[*p*] > >

68

[*mp*] > > > >

[*mp*] > > > >

[+ *Cyms.*] > > > >

ff

[*mp*] > > > >

75

4 2 4

[choke] >

Tutta forza (2nd X)

84

[choke] >

ff

[Cyms. 2nd X only]

[1st X] >

[2nd X] >

[*p*] > *ff*

91

4 8 4

[>] > [sfpz] (2nd X) [sfpz] (2nd X)

99

[>] > [sfpz] (2nd X)

107

4 8 4

[>] > [sfpz] (2nd X) [sfpz] (2nd X)

116

[>] >

1. 2.

[sfpz] (2nd X)

March
THE PATHFINDER OF PANAMA

(1915)

Harp

JOHN PHILIP SOUSA

March Tempo.

The musical score for the Harp part of "The Pathfinder of Panama" march consists of eight staves of music. Staff 1 (measures 1-5) starts with a dynamic of ***ff***. Staff 2 (measures 6-10) includes dynamics ***f***, ***mf***, ***f***, ***mf***, and ***cresc. molto***. Staff 3 (measures 11-15) includes dynamics ***ff***, ***mf***, ***f***, and ***mf***. Staff 4 (measures 16-20) includes dynamics ***f***, ***mf***, [cresc.], and **[*p*] *ff***. Staff 5 (measures 21-25) concludes the piece.

THE PATHFINDER OF PANAMA
Harp

2

30

This musical score for harp consists of five systems of music, each with two staves: treble and bass. Measure 30 starts with a series of eighth-note chords. Measure 35 introduces eighth-note grace notes above the main notes. Measure 40 features a sustained note with a fermata over four measures. Measure 44 includes dynamic markings: [—] (fortissimo), [cresc.], poco, and a. Measure 49 concludes with a dynamic poco and a dynamic mf ff.

40

44

49

54

TRIO.

The score continues with System 6 (measures 55-64) featuring a "TRIO." section, indicated by a large bracket above the staff. The dynamic p is used in measure 64.

THE PATHFINDER OF PANAMA

Harp

59

[mp] [p]

65

[mp]

70

ff

74

ff

79

ff

83

ff

[1st X] [2nd X]

THE PATHFINDER OF PANAMA
Harp

4

88 *Tutta forza* (2nd X)

[*p*] *ff*

93

97

102

107

112

117

The music is in common time, key signature is one flat. Measures 88-116 consist of eighth-note chords. Measure 117 begins with a dynamic ff. Measures 118-121 show a continuation of the eighth-note chords.