



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 2 No. 35

THE
PICADOR
MARCH
(1889)

FULL SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, “The Picador” (1889)

“The Picador” was one of several marches sold outright to the publisher, Harry Coleman, for \$35 each. That sum included arrangements for band, orchestra, and piano.

The frontispiece of the original sheet music depicts a bullfight scene with a picador in action. If the mild mannered Sousa had seen a bullfight before composing this march, he would surely have chosen another title. After witnessing a bullfight while on vacation in Mexico, he was shocked by what he had seen and thereafter referred to bullfighting as a worthless and unfair sport.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 77. 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 Volume 2 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 remaining markings and the original scoring are preserved. Where instruments are added to the original 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.”

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. In many instances these indications appear side-by-side with the original markings. 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 and First Strain (m. 1-20): The eighth notes in the first measure should be very staccato, with good accents in m. 2 and 3. The cymbals are choked after beat two in m. 3. Most of the dynamic shaping in this first strain is original, but arrival dynamics to *forte* were added at the end of the crescendo in m. 9-10 and an additional *crescendo* was added to *forte* in m. 17-18.

Second Strain (m. 21-37): This strain begins with a *subito fortissimo* and then softens slightly for the bulk of the melody. The *fortissimo* returns again in m. 29 and m. 34, along with an added percussion accent on beat two of m. 36. This strain is performed the same both times through and be sure the alternating whole notes in the cornets and trombones can be heard throughout.

Trio (m. 35-70): The dynamic should be reduced to no louder than *mezzo-piano* here and piccolo, E-flat clarinet, cornets and trombones are *tacet*. All clarinet parts are played down the octave as indicated by the small notes. Additionally, the bells double the trio melody and the percussion battery can be taken out entirely here. The trio melody repeats starting in m. 54, this time at a *piano* dynamic. Up until this point, euphonium may also be *tacet* (which is unusual in a trio) because Sousa adds a counter line led by the euphonium that is made all the more effective if the instrument waits to enter here. A *tutti* crescendo is written in m. 65 to *mezzo-forte* with an accent for the last four measures of the trio.

Break-up strain (m. 70-86): All instruments rejoin in *fortissimo* starting in m. 70. The cymbal and bass drum hits in m. 71 and 75 can be made to let ring, but the one in m. 85 should be choked. An important percussion accent is added to m. 79 and 81 to punctuate the chords in the rest of the band. All quarters should be well-marked by all and take care not to allow this strain to rush.

Final Strain (m. 87-end): The pick-up notes in m. 86 are *subito piano* with the clarinets playing down the octave as indicated by the small notes. Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* starting here first time through. Because all upper winds have the obbligato line, the melody is carried entirely by the euphonium and saxophones first time. All instruments rejoin at *fortissimo* in m. 102 for the repeat of the break-up strain, which is performed exactly as before. At m. 87 all play *fortissimo* and at the higher octave for the final time through. The percussion has a final *sffz* in m. 98 the second time through to match the accent in the band.

Of special note: While the E-flat cornet part is optional in this march (and most Sousa marches), the part has the wonderful quarter note counter line in the last strain with oboe, alto saxophone, and alto clarinet. When an E-flat cornet is available, it makes this passage much more audible during the final time through the last strain.

March

THE PICADOR

(1889)

JOHN PHILIP SOUSA

Full Score

March Tempo.

2 3 4 5 6 7 8 9

Flute/Piccolo *ff* *mf*

Oboe *ff* *mf*

E♭ Clarinet *ff* *mf*

Solo or 1st B♭ Clarinet *ff* *mf*

2nd & 3rd B♭ Clarinets *ff* *mf*

E♭ Alto Clarinet (optional) [E♭ Cornet] *ff* *mf*

B♭ Bass Clarinet (optional) [B♭ Bass] *ff* *mf*

1st & 2nd Bassoons *ff* *mf*

E♭ Alto Saxophone (optional) *ff* *mf*

B♭ Tenor Saxophone (optional) *ff* *mf*

E♭ Baritone Saxophone (optional) *ff* *mf*

March Tempo.

E♭ Cornet (optional) *ff* *mf*

Solo B♭ Cornet *ff* *mf*

1st B♭ Cornet *ff* *mf*

2nd & 3rd B♭ Cornets *ff* *mf*

1st & 2nd F Horns (originally E♭ Altos) *ff* *mf*

3rd & 4th F Horns (originally E♭ Altos) *ff* *mf*

Baritone *ff* *mf*

1st & 2nd Trombones *ff* *mf*

Bass Trombone *ff* *mf*

Tuba *ff* *mf*

Bells S.D. *mf*

Drums B.D./Cyms. *ff* *mf*

THE PICADOR
Full Score

11 12 13 14 15 16 17 18 19 20

Flt./Picc. *mf*

1st & 2nd Oboes *mf*

E♭ Clar. *mf*

Solo/1st Clar. *mf*

2nd & 3rd Clars. *mf*

Alto Clar. *mf*

Bass Clar. *mf*

1st & 2nd Bsns. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

E♭ Cor. *mf*

Solo Cor. *mf*

1st Cor. *mf*

2nd & 3rd Cors. *mf*

1st & 2nd Hrns. *mf*

3rd & 4th Hrns. *mf*

Bari. *mf*

1st & 2nd Trbns. *mf*

B. Trbn. *mf*

Tuba *mf*

Bells/Drums *mf*

THE PICADOR
Full Score

21 22 23 24 25 26 27 28 29

Flt./Picc. *ff* [f] *ff*

1st & 2nd Oboes *ff* [f] *ff*

E♭ Clar. *ff* [f] *ff*

Solo/1st Clar. *ff* [f] *ff*

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

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

Bass Clar. *ff* [f]

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

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

Ten. Sax. *ff* [f]

Bari. Sax. *ff* [f]

E♭ Cor. *ff* [f] *ff*

Solo Cor. *ff* [f] *ff*

1st Cor. *ff* [f] *ff*

2nd & 3rd Cors. *ff* [f] 8 *ff*

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

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

Bari. *ff* [f]

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

B. Trbn. *ff* [f]

Tuba *ff* [f]

Bells
Drums [f] 4

THE PICADOR
Full Score

30 31 32 33 34 35 36 37 38

Flt./Picc. [f] [ff] [mp]mf [- Picc.]

1st & 2nd Oboes [f] [ff] [mp]mf

E♭ Clar. [f] [ff] [mp]mf [tacet]

Solo/1st Clar. [f] [ff] [mp]mf

2nd & 3rd Clars. [f] [ff] [mp]mf

Alto Clar. [f] [ff] [mp]mf

Bass Clar. [ff] [f] [ff]

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

Alto Sax. [f] [ff] [mp]mf

Ten. Sax. [ff] [f] [ff]

Bari. Sax. [ff] [f] [ff]

E♭ Cor. [f] [ff] [mp]mf [tacet]

Solo Cor. [f] [ff] [mp]mf [tacet]

1st Cor. [f] [ff]

2nd & 3rd Cors. [f] [ff]

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

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

Bari. [ff] [f] [ff] [mp]mf [tacet]

1st & 2nd Trbns. [ff] [ff]

B. Trbn. [ff] [f] [ff]

Tuba [ff] [f] [ff]

Bells Drums [f] [ff] [mp]

THE PICADOR
Full Score

39 40 41 42 43 44 45 46 47 48 49

TRIO.

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

Solo/1st Clar.
[Play lower notes]

2nd & 3rd Clars.
[Play lower notes]

Alto Clar.

Bass Clar.
[mp]mf

1st & 2nd Bsns.
[mp]mf

Alto Sax.

Ten. Sax.
[mp]mf

Bari. Sax.
[mp]mf

TRIO.

E♭ Cor.

Solo Cor.

1st Cor.
[tacet]
[mp]mf

2nd & 3rd Cors.
[tacet]
[mp]mf

1st & 2nd Hrns.
[mp]mf

3rd & 4th Hrns.
[mp]mf

Bari.

1st & 2nd Trbns.
[tacet]
[mp]mf

B. Trbn.
[tacet]
[mp]mf

Tuba
[mp]mf

Bells
[tacet]

Drums
[mp]mf

4 8

THE PICADOR
Full Score

50 51 52 53 54 55 56 57 58 59

Flt./Picc. *[mf]* *[p]*

1st & 2nd Oboes *[mf]* *[p]*

E♭ Clar. *[mf]* *[p]*

Solo/1st Clar. *[mf]* *[p]*

2nd & 3rd Clars. *[mf]* *[p]*

Alto Clar. *[mf]* *[p]*

Bass Clar. *[mf]* *[p]*

1st & 2nd Bsns. *[mf]* *[p]*

Alto Sax. *[mf]* *[p]*

Ten. Sax. *[mf]* *[mf]*

Bari. Sax. *[mf]* *[p]*

E♭ Cor. *[mf]* *[p]*

Solo Cor. *[mf]* *[p]*

1st Cor. *[mf]* *[mf]*

2nd & 3rd Cors. *[mf]* *[p]*

1st & 2nd Hrns. *[mf]* *[p] mf*

3rd & 4th Hrns. *[mf]* *[p] mf*

Bari. *[mf]* *[Play] mf*

1st & 2nd Trbns. *[mf]* *[p]*

B. Trbn. *[mf]* *[p] mf*

Tuba *[mf]* *[p] mf*

Bells
Drums *[mf]* *[p] mf*

THE PICADOR
Full Score

60 61 62 63 64 65 66 67 68 69 70

Flt./Picc. *[mf]*

1st & 2nd Oboes *[mf]*

E♭ Clar. *[mf]*

Solo/1st Clar. *[mf]*

2nd & 3rd Clars. *[mf]*

Alto Clar. *[mf]*

Bass Clar. *[mf]* *[ff]*

1st & 2nd Bsns. *[mf]* *[ff]*

Alto Sax. *[mf]*

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

Bari. Sax. *[mf]* *[ff]*

E♭ Cor. *[mf]* *f*

Solo Cor. *[mf]* *f*

1st Cor. *[mf]*

2nd & 3rd Cors. *[mf]*

1st & 2nd Hrns. *[mf]* *[ff]*

3rd & 4th Hrns. *[mf]* *[ff]*

Bari. *[f]* *[ff]*

1st & 2nd Trbns. *[mf]* *[ff]* *[Play]*

B. Trbn. *[mf]* *f* *[ff]* *[Play]*

Tuba *[mf]* *[ff]*

Bells
Drums *[mf]* *[ff]* *[Play]*

8

THE PICADOR
Full Score

71 72 73 74 75 76 77 78 79

Flt./Picc. [+ Picc.] *ff*

1st & 2nd Oboes *ff*

E♭ Clar. [Play] *ff*

Solo/1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. [Play] *ff*

Solo Cor. [Play] *ff*

1st Cor. [Play] *ff*

2nd & 3rd Cors. [Play] *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bari. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Bells
Drums [+ Cyms.] *ff*

THE PICADOR
Full Score

80 81 82 83 84 85 86 87 88

Flt./Picc. [Picc. 2nd X only] [p]-ff

1st & 2nd Oboes [p]-ff

E♭ Clar. [2nd X only] [p]-ff

Solo/1st Clar. [lower notes 1st X] [p]-ff

2nd & 3rd Clars. [lower notes 1st X] [p]-ff

Alto Clar. [p]-ff

Bass Clar. [p]-ff

1st & 2nd Bsns. [p]-ff

Alto Sax. [p]-ff

Ten. Sax. [p]-ff

Bari. Sax. [p]-ff

E♭ Cor. [2nd x only] [p]-ff

Solo Cor. [2nd x only] [p]-ff

1st Cor. [2nd x only] [p]-ff

2nd & 3rd Cors. [2nd x only] [p]-ff

1st & 2nd Hrns. [p]-ff

3rd & 4th Hrns. [p]-ff

Bari. [p]-ff

1st & 2nd Trbns. [2nd x only] [p]-ff

B. Trbn. [2nd x only] [p]-ff

Tuba [p]-ff

Bells
Drums [p]-ff [Cyms. 2nd X only]

THE PICADOR
Full Score

89

90

91

92

93

94

95

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

Solo/1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bari.

1st & 2nd Trbns.

B. Trbn.

Tuba

Bells Drums

THE PICADOR
Full Score

96 97 98 99 100 101 102 103

Flt./Picc.

1st & 2nd Oboes

E♭ Clar.

Solo/1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo Cor.

1st Cor.

2nd & 3rd Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bari.

1st & 2nd Trbns.

B. Trbn.

Tuba

Bells
Drums

[*ff*]
[2nd X]

March

THE PICADOR

Flute/Piccolo

(1889)

JOHN PHILIP SOUSA

March Tempo.

ff mf

9 [f] mf

17 [f] ff [f]

25 [ff] [f]

32 ff [mp]mf

39 TRIO.

50 [mf] [p]

61 [mf]

71 [+ Picc.] ff tr ff

82 Picc. 2nd X only [p]-ff

90

97 1. 2.

March
THE PICADOR

Oboe

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

25

32

39 **TRIO.**

49

59

69

78

87

95

March

THE PICADOR

E♭ Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

9 *[f]* *mf*

18 *[f]* *ff* *[f]*

26 *[ff]* *[f]*

34 *ff* *[mp]mf* **TRIO.**

44 *[mf]* *[p]*

55

66 *[mf]* *Play* *ff* *tr*

75 *ff*

84 *[2nd X only]* *[p]-ff* *ff*

91

97 *[p]-ff* *ff* 1. 2.

March
THE PICADOR

Solo or 1st B \flat Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

34

44

55

66

75

84

91

97

ff *mf* *[f]* *[mf]* *[f]* *ff* *[f]* *TRIO.* *[Play lower notes]* *[mp]mf* *[mf]* *[p]* *[mf]* *ff* *ff* *[p]-ff* *[lower notes 1st X]* *1.* *2.*

March
THE PICADOR

2nd B \flat Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

34

44

55

66

75

84

91

97

ff *mf* *[f]* *[mf]* *[ff]* *[f]* *ff* *[mp]mf* *[mf]* *[p]* *[mf]* *ff* *ff* *[p]-ff* *[p]*

TRIO. [Play lower notes]

1. 2. 1. 2.

[lower notes 1st X]

3 3 3 3 3 3 3 3

1. 2.

March
THE PICADOR

3rd B \flat Clarinet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

26

34

44

55

66

75

84

91

97

1. 2.

TRIO. [Play lower notes]

[ff] [mf] [f] [ff] [mp]mf [mf] [p]

[lower notes 1st X]

[p]-ff

March
THE PICADOR

E♭ Alto Clarinet
[optional]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of 10 staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[ff]*, *[mp]mf*, *[mf]*, *[p]*, *[p]-ff*, and *[ff]*. It features first and second endings, a section labeled "TRIO" starting at measure 37, and numerous accents and slurs. The piece concludes with a double bar line and repeat signs for the first and second endings.

March
THE PICADOR

B \flat Bass Clarinet
[optional]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B \flat Bass Clarinet and consists of 95 measures. It begins with a treble clef and a common time signature. The piece is marked "March Tempo." and includes various dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[ff]*, *[mp]mf*, *[mf]*, and *[p]*. The score features several first and second endings, a section labeled "TRIO." starting at measure 38, and a key signature change to one flat (B \flat) at measure 47. The piece concludes with a final *ff* dynamic marking and a repeat sign.

March
THE PICADOR

1st Bassoon

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

27

35

43

52

61

70

79

87

96

ff *mf* [*f*] [*mf*] [*ff*] [*f*] [*ff*] [*mp*]*mf* [*mf*] [*p*] [*mf*] [*ff*] [*ff*] [*mf*] [*ff*] [*ff*]

TRIO.

March
THE PICADOR

2nd Bassoon

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

27

35

43

52

61

70

79

87

96

ff *mf* *ff* *ff* *mf* *mp**mf* *mf* *p* *mf* *ff* *[p]-ff* *ff*

TRIO.

March

THE PICADOR

E♭ Alto Saxophone

(1889)

JOHN PHILIP SOUSA

[optional]

March Tempo.

The musical score is written for E♭ Alto Saxophone and consists of 10 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[mp]*, *[p]*, and *[p]-ff*. It features first and second endings, a section labeled "TRIO" starting at measure 37, and a key signature change to one flat (B♭) at measure 47. The score concludes with first and second endings at the final measure.

March
THE PICADOR

B♭ Tenor Saxophone
[optional]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Tenor Saxophone and consists of 11 staves of music. The key signature has one flat (B♭) and the time signature is 2/4. The score includes various dynamic markings such as *ff*, *mf*, *f*, *[ff]*, *[mp]*, *[mf]*, and *[p]-ff*. It features first and second endings at measures 18-20 and 35-37. A section labeled "TRIO." begins at measure 35. The score concludes with a double bar line at measure 100.

March
THE PICADOR

E♭ Baritone Saxophone

(1889)

JOHN PHILIP SOUSA

[optional]

March Tempo.

The musical score is written for E♭ Baritone Saxophone in G major, 2/4 time. It consists of 11 staves of music. The score begins with a dynamic marking of *ff* and a *March Tempo.* instruction. The first staff (measures 1-8) features a melodic line with accents and a dynamic shift to *mf*. The second staff (measures 9-17) continues the melody with dynamics of *f*, *mf*, and *f*. The third staff (measures 18-25) includes first and second endings, with dynamics of *f*, *ff*, and *f*. The fourth staff (measures 26-33) continues the melody with dynamics of *ff* and *f*. The fifth staff (measures 34-42) marks the beginning of the **TRIO.** section with dynamics of *ff* and *[mp]mf*. The sixth staff (measures 43-51) continues the trio with a dynamic of *[mf]*. The seventh staff (measures 52-59) continues the trio with a dynamic of *[p]*. The eighth staff (measures 60-68) continues the trio with a dynamic of *[mf]*. The ninth staff (measures 69-78) continues the trio with dynamics of *ff* and accents. The tenth staff (measures 79-86) continues the trio with dynamics of *[p]* and *ff*. The eleventh staff (measures 87-95) continues the trio with a dynamic of *[ff]*. The score concludes with first and second endings, with a final dynamic of *[ff]*.

March
THE PICADOR

E♭ Cornet
[optional]

(1889)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

29

37

47

58

69

78

87

95

TRIO.

[*ff*]

[*mf*]

[*f*]

[*f*]

[*ff*]

[*mp*]*mf*

[*mf*]

[*p*]

[*mf*]

[Play]

[*ff*]

[*p*]-*ff*

1. 2.

1. 2.

March
THE PICADOR

Solo B♭ Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Solo B♭ Cornet in 2/4 time. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'March Tempo.' and the initial dynamics are *ff* (fortissimo) and *mf* (mezzo-forte). The score consists of ten staves of music. The first staff (measures 1-8) includes a first ending and a second ending. The second staff (measures 9-16) includes a first ending and a second ending. The third staff (measures 17-23) includes a first ending and a second ending. The fourth staff (measures 24-30) includes a first ending and a second ending. The fifth staff (measures 31-38) includes a first ending and a second ending. The sixth staff (measures 39-48) is the beginning of the TRIO section, marked with a key signature change to two flats (B♭, E♭) and a dynamic of *mf*. The seventh staff (measures 49-58) includes a first ending and a second ending. The eighth staff (measures 59-68) includes a first ending and a second ending. The ninth staff (measures 69-76) includes a first ending and a second ending. The tenth staff (measures 77-85) includes a first ending and a second ending. The eleventh staff (measures 86-94) includes a first ending and a second ending. The twelfth staff (measures 95-102) includes a first ending and a second ending. The score includes various dynamic markings such as *ff*, *mf*, *f*, *mp*, *p*, and *[p]-ff*. It also includes performance instructions like 'TRIO.', 'Play', and '1. 2.' for first and second endings. The piece concludes with a double bar line.

March
THE PICADOR

1st B♭ Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Cornet part of the march 'The Picador'. It consists of ten staves of music. The key signature has one flat (B♭) and the time signature is 2/4. The score begins with a dynamic marking of *ff* and a 'March Tempo.' instruction. The first staff contains measures 1-8, with dynamics *ff* and *mf*. The second staff (measures 9-16) has dynamics *[f]* and *[mf]*. The third staff (measures 17-24) features first and second endings, with dynamics *[f]*, *mf*, *ff*, and *[f]*. The fourth staff (measures 25-34) has dynamics *[ff]*, *[f]*, and *[ff]*. The fifth staff (measures 35-43) is the start of the 'TRIO.' section, marked '[tacet]' and then *[mp]mf*. The sixth staff (measures 44-52) has a dynamic of *[mf]*. The seventh staff (measures 53-61) has a dynamic of *[mf]*. The eighth staff (measures 62-70) has a dynamic of *[mf]*. The ninth staff (measures 71-78) is marked '[Play]' and *ff*. The tenth staff (measures 79-86) has a dynamic of *[p]-ff* and includes a '[2nd x only]' instruction. The final staff (measures 87-95) has first and second endings.

March
THE PICADOR

2nd B \flat Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *mf*

18 [*f*] [*mf*] [*f*]

29 [*ff*] [*f*] [*ff*]

39 **TRIO.**
[tacet] [*mp*]*mf*

47 [*mf*]

55 [*p*]

63 [*mf*]

71 [Play] *ff*

79

87 [2nd x only] [*p*]-*ff*

95 1. 2.

March
THE PICADOR

3rd B \flat Cornet

(1889)

JOHN PHILIP SOUSA

March Tempo.

9 *ff* *mf*

18 [*f*] [*mf*]

29 [*ff*] [*f*] [*ff*]

39 **TRIO.**
[tacet]
[*mp*]*mf*

47 [*mf*]

55 [*p*]

63 [*mf*]

71 [Play] *ff*

79

87 [2nd x only] [*p*]-*ff*

95

March

THE PICADOR

1st F Horn

[originally E♭ Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st F Horn part of the march 'The Picador'. It consists of ten staves of music, each with a measure number at the beginning. The key signature is one flat (B♭) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[ff]*, *[p]*, and *[mp]*. It also features articulation marks like accents (^) and slurs, as well as first and second endings. A section labeled 'TRIO.' begins at measure 35, where the key signature changes to two flats (B♭ and E♭). The score concludes with a final double bar line and a first ending.

March

THE PICADOR

2nd F Horn

[originally Eb Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 2nd F Horn part of the march 'The Picador'. It consists of ten staves of music, each with a measure number at the beginning. The key signature is one flat (Bb) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[ff]*, *[mp]*, *[p]*, and *[p]-ff*. It also features articulation marks like accents (^) and slurs, as well as first and second endings. The 'TRIO' section begins at measure 35, indicated by a change in key signature to two flats (Bb and Eb). The score concludes with a final double bar line and a first ending.

March

THE PICADOR

3rd F Horn

[originally E♭ Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 3rd F Horn part of the march 'The Picador'. It consists of 10 staves of music, each starting with a measure number (9, 17, 26, 35, 44, 53, 61, 69, 78, 87, 95). The key signature is one flat (B♭) and the time signature is common time (C). The score includes various dynamic markings such as *ff*, *mf*, *f*, *[ff]*, *[f]*, *[mp]*, *[p]*, and *[p]-ff*. It also features articulation marks like accents (^), slurs, and breath marks (>). A 'TRIO.' section begins at measure 35, indicated by a change in key signature to two flats (B♭, E♭). The score concludes with first and second endings at the end of the 95th measure.

March

THE PICADOR

4th F Horn

[originally E♭ Alto]

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the 4th F Horn part of 'The Picador' march is written in 2/4 time with a key signature of one flat. It consists of 11 staves of music. The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *[p]* (piano), and *[mp]* (mezzo-piano). Performance instructions include 'March Tempo.', 'TRIO.', and first/second endings. The piece concludes with a final *[ff]* dynamic marking.

March
THE PICADOR

Baritone

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a *ff* dynamic and a *mf* dynamic. The second staff includes a *[f]* dynamic. The third staff features first and second endings, with dynamics *[f]*, *mf*, and *ff*. The fourth staff includes dynamics *[ff]* and *[f]*. The fifth staff includes dynamics *[ff]* and *[mp]mf*. The sixth staff is labeled **TRIO.** and includes a *[Play]* instruction. The seventh staff includes dynamics *[mf]* and *mf*. The eighth staff includes dynamics *[f]* and *ff*. The ninth staff includes a *[p]-ff* dynamic. The tenth staff includes first and second endings and a *[ff]* dynamic.

March
THE PICADOR

Baritone, T.C.

(1889)

JOHN PHILIP SOUSA

March Tempo.

9

18

25

32

39 **TRIO.**

47

55

64

74

84

94

March
THE PICADOR

1st Trombone

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a *mf* marking later. The second staff starts at measure 11 with a *[f]* marking. The third staff starts at measure 20 with a first ending bracket and a *mf* marking, followed by a *ff* marking and a *[f]* marking. The fourth staff starts at measure 30 with a *[ff]* marking. The fifth staff is labeled 'TRIO. [tacet]' and starts at measure 39 with a *[mp]mf* marking. The sixth staff starts at measure 48 with a *[mf]* marking. The seventh staff starts at measure 57. The eighth staff starts at measure 66 with a *[mf]* marking and a *ff* marking. The ninth staff starts at measure 76. The tenth staff starts at measure 86 with a *[p]-ff* marking. The final staff starts at measure 95 with a first ending bracket and a *[ff]* marking.

March
THE PICADOR

2nd Trombone

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a dynamic of *ff* and a *mf* section. The second staff starts at measure 11 with dynamics *[f]*, *mf*, and *[f]*. The third staff starts at measure 20 with dynamics *mf*, *ff*, and *[f]*. The fourth staff starts at measure 30 with dynamics *[ff]* and *[ff]*. The fifth staff, labeled 'TRIO.', starts at measure 39 with a *[tacet]* instruction and a dynamic of *[mp]mf*. The sixth staff starts at measure 48 with dynamics *[mf]* and *[p]*. The seventh staff starts at measure 57. The eighth staff starts at measure 66 with dynamics *[mf]* and *ff*. The ninth staff starts at measure 76 with dynamics *[p]* and *ff*. The tenth staff starts at measure 86 with dynamics *[p]* and *ff*. The final staff starts at measure 95 with dynamics *[ff]* and *[ff]*. The score includes various musical notations such as slurs, accents, and dynamic markings.

March
THE PICADOR

Bass Trombone

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Bass Trombone in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of nine staves of music. The first staff begins with a *ff* dynamic and includes a first ending bracket. The second staff starts at measure 11 and features dynamics of *[f]*, *[mf]*, and *[f]*. The third staff, starting at measure 20, includes first and second endings and dynamics of *ff* and *[f]*. The fourth staff, starting at measure 30, also has first and second endings and dynamics of *[ff]* and *[f]*. The fifth staff, labeled 'TRIO.' and starting at measure 39, is marked '[tacet]' and has a dynamic of *[mp]mf*. The sixth staff, starting at measure 48, has dynamics of *[mf]* and *[p]mf*. The seventh staff, starting at measure 57, continues the rhythmic pattern. The eighth staff, starting at measure 66, includes a '[Play]' instruction and dynamics of *[mf]*, *f*, and *ff*. The ninth staff, starting at measure 76, has dynamics of *[p]* and *ff*. The final staff, starting at measure 86, includes a '[2nd x only]' instruction and dynamics of *[p]* and *ff*, and concludes with first and second endings and a *ff* dynamic.

March
THE PICADOR

Tuba

(1889)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 10 staves of music, with measure numbers 9, 18, 26, 34, 42, 50, 59, 68, 77, 87, and 96 marked at the beginning of their respective staves. The score includes various dynamic markings such as *ff*, *mf*, *f*, *[f]*, *[ff]*, *[mp]*, *[p]*, and *[p]-ff*. It also features articulation marks like accents (^) and slurs, as well as first and second endings. A section labeled "TRIO." begins at measure 34. The score concludes with a double bar line and repeat signs at the end of the final staff.

March
THE PICADOR

(1889)

Drums/Bells

JOHN PHILIP SOUSA

March Tempo.

S.D.
B.D./Cyms. *ff*

mf

7 *[f]*

12 *mf*

17 *[f]*

23 *[f]*

30 *[f]* *[ff]* *[>]*

38 **TRIO.**
Bells *[mp]* *[tacet]* *[mp]* *mf*

44 *[mf]*

THE PICADOR
Drums/Bells

51

[p]
[p]mf

57

4 8

64

11
[mf]
[Play]
ff

71

[+ Cyms.]
2 2
ff

80

[p]-ff
[Cyms. 2nd X only]

89

2 2 2 2

98

[sfz] [2nd X]
1. 2.