



*The* Complete  
Marches *of*  
JOHN PHILIP SOUSA

VOL. 4 *of* No. 60

THE  
PRIDE OF  
PITTSBURGH  
MARCH  
(1901)

FULL *of* 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 *solì* 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

(1901)

JOHN PHILIP SOUSA

Full Score

**Maestoso.**

2 3 4 5 6

Flute *ff*

Piccolo *ff*

1st & 2nd Oboes *ff*

1st & 2nd E $\flat$  Clarinets *ff*

Solo B $\flat$  Clarinet *ff*

1st B $\flat$  Clarinet *ff*

2nd & 3rd B $\flat$  Clarinets *ff*

E $\flat$  Alto Clarinet *ff*

B $\flat$  Bass Clarinet *ff*

1st & 2nd Bassoons *ff*

E $\flat$  Alto Saxophone *ff*

B $\flat$  Tenor Saxophone *ff*

E $\flat$  Baritone Saxophone *ff*

**Maestoso.**

Solo B $\flat$  Cornet *ff*

1st & 2nd B $\flat$  Cornets *ff*

1st & 2nd B $\flat$  Trumpets *ff*

B $\flat$  Flugelhorn *ff*

1st & 2nd F Horns *ff*

3rd & 4th F Horns *ff*

Baritone *ff*

1st & 2nd Trombones *ff*

Bass Trombone *ff*

Tuba *ff*

Drums *ff*

Timpani & Bells *ff*

*Timp.*

The image displays a full score for the march 'The Pride of Pittsburgh' by John Philip Sousa. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Maestoso.' and the dynamics are 'ff' (fortissimo). The score is divided into six measures, numbered 2 through 6 at the top. The instruments listed on the left include Flute, Piccolo, 1st & 2nd Oboes, 1st & 2nd E-flat Clarinets, Solo B-flat Clarinet, 1st B-flat Clarinet, 2nd & 3rd B-flat Clarinets, E-flat Alto Clarinet, B-flat Bass Clarinet, 1st & 2nd Bassoons, E-flat Alto Saxophone, B-flat Tenor Saxophone, E-flat Baritone Saxophone, Solo B-flat Cornet, 1st & 2nd B-flat Cornets, 1st & 2nd B-flat Trumpets, B-flat Flugelhorn, 1st & 2nd F Horns, 3rd & 4th F Horns, Baritone, 1st & 2nd Trombones, Bass Trombone, Tuba, Drums, and Timpani & Bells. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

THE PRIDE of PITTSBURGH  
Full Score

7

8

9

10

11

12

13

This page of the musical score covers measures 7 through 13. It features a variety of instruments including woodwinds, brass, and percussion. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind section includes Flute, Piccolo, Oboes, Clarinets (Solo, 1st, 2nd & 3rd), Alto, Bass, and Bassoons. The saxophone section includes Alto, Tenor, and Baritone. The brass section includes Solo B♭ Cor Anglais, 1st & 2nd B♭ Cors, 1st & 2nd B♭ Trpts, Flugel, 1st & 2nd Hrns, 3rd & 4th Hrns, Baritone, 1st & 2nd Trbns, B. Trbn, and Tuba. The percussion section includes Percussion and Timpani. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), as well as articulation marks like accents and slurs. Measure 9 is marked with a box containing the number 9. The score is arranged in a standard orchestral layout with staves for each instrument.

THE PRIDE of PITTSBURGH  
Full Score

14

15

16

17

18

19

20

21

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 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

22

23

24

25

26

27

28

This page of the musical score covers measures 22 through 28. The instrumentation includes Flute, Piccolo, 1st & 2nd Oboes, 1st & 2nd E♭ Clarinets, Solo Clarinet, 1st Clarinet, 2nd & 3rd Clarinets, Alto Clarinet, Bass Clarinet, 1st & 2nd Bassoons, Alto Saxophone, Tenor Saxophone, Bari. Saxophone, Solo B♭ Cor, 1st & 2nd B♭ Cors, 1st & 2nd B♭ Trpts., Flugelhorn, 1st & 2nd Horns, 3rd & 4th Horns, Baritone, 1st & 2nd Trbns., B. Trbn., Tuba, Percussion, and Timpani. The score features various musical notations such as triplets, slurs, and dynamic markings like *f* and *ff*. A rehearsal mark '25' is placed above the Flute and Piccolo staves at the beginning of measure 25. The percussion parts include cymbal and snare drum patterns.





THE PRIDE of PITTSBURGH  
Full Score

36

37

38

39

40

41

42

Flute *solo* *p*

Picc.

1st & 2nd Obs. *1st solo* *p*

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. *solo* *p*

1st & 2nd B♭ Cors. *pp*

1st & 2nd B♭ Trpts.

Flug. *solo* *p*

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns. *p*

B. Trbn.

Tuba

Perc.

Orch. Bells *To Timp.*

THE PRIDE of PITTSBURGH  
Full Score

43

44

45

46

47

48

49

50

43

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.

43

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.

Orch. Bells

Temp.

THE PRIDE of PITTSBURGH  
Full Score

51

52

53

54

55

56

51

Flute *p* *mf* *sf*

Picc. *p* [*mf*]

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

1st & 2nd Eb Clars. *p* [*mf*]

Solo Clar. *p* [*mf*]

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

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

Alto Clar. *p* [*mf*]

Bass Clar. *p* [*mf*]

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

Alto Sax. *p* [*mf*]

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

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

51

Solo B♭ Cor. *lightly* *pp* [*mf*]

1st & 2nd B♭ Cors. *lightly* *pp* [*mf*]

1st & 2nd B♭ Trpts. *lightly* *pp* [*mf*]

Flug. [*mf*]

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

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

Bar. *p* [*mf*]

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

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

Tuba *p* [*mf*]

Perc. [*mf*]

Timp. [*p* [*mf*]]

THE PRIDE of PITTSBURGH  
Full Score

57

58

59

59

60

61

62

63

Flute [p] *pp*

Picc. *pp*

1st & 2nd Obs. [p] *pp*

1st & 2nd E♭ Clars. [p] *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. *pp* Th.

Timp. *p*



THE PRIDE of PITTSBURGH  
Full Score

71 72 73 74 75 76

71

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.

71

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

This page contains the musical score for measures 77 through 83 of 'The Pride of Pittsburgh' Full Score. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is one sharp (F#), and the time signature is 3/4. The score includes parts for:

- 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.

Measure 79 is highlighted with a box. Dynamics such as *p* (piano) are indicated throughout the score. The score features various musical notations including triplets, slurs, and trills.

THE PRIDE of PITTSBURGH  
Full Score

84

85

86

87

87

88

89

Flute

Picc.

1st & 2nd Obs.

1st & 2nd E♭ Clar.

Solo Clar.

1st Clar.

2nd & 3rd Clar.

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

96

97

98

99

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

100

101

102

103

104

105

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 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.

101

101

4



THE PRIDE of PITTSBURGH  
Full Score

112

113

114

115

116

117

118

119

This page contains the musical score for measures 112 through 119 of 'The Pride of Pittsburgh'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a *tr* (trill) marking above the first measure of each part. The dynamic marking *ff* (fortissimo) is present in many parts starting from measure 115. The percussion part includes a *tr* marking and a *ff* marking. The score concludes with a *ff* marking under the Timp. part in measure 119.

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.