**CONDUCTOR**

C Piccolo

1st C Flute

2nd C Flute

1st Oboe

2nd Oboe

E♭ Clarinet

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

4th B♭ Clarinet

1st Bassoon

2nd Bassoon

1st E♭ Alto Clarinet

2nd E♭ Alto Clarinet

2st E♭ Bass Clarinet

2st B♭ Contrabass Clarinet (B♭ Bass Saxophone)

1st Baritone Saxophone

2nd Baritone Saxophone

Baritone in B♭ Bass Clef

Tuba in E♭ Bass Clef

Tuba in E♭ Treble Clef

**WORLD PARTS**

1st Horn in E♭

2nd Horn in E♭

3rd Horn in E♭

4th Horn in E♭

1st Trombone in B♭ Bass Clef

2nd Trombone in B♭ Bass Clef

3rd Trombone in B♭ Bass Clef

4th Trombone in B♭ Bass Clef

1st Trombone in B♭ Treble Clef

2nd Trombone in B♭ Treble Clef

3rd Trombone in B♭ Treble Clef

4th Trombone in B♭ Treble Clef

Baritone in B♭ Bass Clef

Tuba in E♭ Bass Clef

Tuba in E♭ Treble Clef

Tuba in B♭ Bass Clef

Tuba in B♭ Treble Clef

**PROGRAM NOTES**

Touring by train was a way of life for Sousa and his band. Despite worldwide tours and honors bestowed on him by kings and other heads of state, he found his most eager and loyal audience in the United States. He repaid in kind by dedicating his compositions to the people and institutions of his native country.

On a visit to one of his favorite cities, Detroit, he was inspired to write a march dedicated to the mayor, the Honorable John W. Smith, and the people of Detroit. This march, “The Pride of the Wolverines,” whose title incorporates Michigan’s state nickname, is one of Sousa’s most rousing marches.

The original edition of “The Pride of the Wolverines” has been scrupulously preserved in this handsome new issue. In my editing, I simply endeavored to clarify ambiguous nuances, dynamics, and inconsistent articulations or phrasings, which probably resulted from limited space in the original march-size format. The visual problem has been hereby eliminated. The percussion parts have been separated by instrument and their articulations clarified.

I recommend that the characteristically loose-slung field drum be used together with the conventional snare drum and that the brass drum tension be slack, its heads be undamped, and it be played with a hard beater.

Frederick Fennell

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.
* Optional suggestion: Play these bars as Suspended Cymbal. Strike with wooden drum stick at edge; choke the sound quickly.
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