



The Complete
Marches *of*
JOHN PHILIP SOUSA

VOL. 3



No. 55

THE
CHARLATAN
MARCH
[1898]

FULL  SCORE

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

March, “The Charlatan” (1898)

It would seem that a march taken from one of Sousa’s most musically interesting operettas would rank among his better efforts, but such was not the case with this march. It was extracted from Acts II and III of *The Charlatan*, and despite a wealth of published editions it was soon all but forgotten.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 45. 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 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 (m. 1-4): The cymbals are traditionally choked for both the first note in m. 1 and last note in m. 4 for percussion.

First Strain (m. 5-36): The pick-up eighth note in m. 4 is subito mezzo-forte. Accents have been added in percussion on the peaks of these phrases in m. 7, 15, 23, and on beat two of m. 28.

Second Strain (m. 36-54): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet first time, and all others play at piano. Clarinets should play the lower notes as indicated first time. The brass (and all others) rejoin with a surprise fortissimo “interruption” in m. 51, and the repeat is played in the originally marked fortissimo. Clarinets are back in the original upper octave, and the crescendos and resulting accents in percussion should be well marked second time.

Trio (m. 54-70): The original mezzo-forte dynamic should be brought down to at least mezzo-piano for this trio, and piccolo, E-flat clarinet, cornets, and cymbals are tacet once more. Trombones may play quietly first time to fill out the

harmonies. After the swell is performed in m. 69-70, trombones drop out along with all battery percussion, and the repeat of the trio is played even softer. All instruments rejoin suddenly at forte on the second eighth note of m. 72, and play an immediate crescendo leading into the break strain.

Break Strain (m. 72-92): Cymbals may let these notes in m. 73 and 81 ring for this “dog fight” between upper winds/brass and lower winds/brass. The cymbals tacet for the strong snare and bass drum rolls in m. 77-80 and 85-88. A crescendo takes hold for all voices in m. 88, but then the dynamic subsides first time in m. 91-92 to set up the first time through the final strain.

Final Strain (m. 93-110): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet once more, and clarinets play the lower octave as indicated. All instruments enter once more on the second eighth note of m. 108 for the repeat of the break strain. It is played as before, this time with a continuing crescendo in m. 91-92, and all play fortissimo to the end with the added sfz accents for percussion in m. 102 and 104.

THE CHARLATAN

Full Score

(1898)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8

Piccolo *ff* *mf*

Flute *ff* *mf*

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

E♭ Clarinet *ff* *mf*

1st B♭ Clarinet *ff* *mf*

2nd & 3rd B♭ Clarinets *ff* *mf*

E♭ Alto Clarinet (optional) *ff* *mf*

B♭ Bass Clarinet *ff* *mf*

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

E♭ Alto Saxophone *ff* *mf*

B♭ Tenor Saxophone *ff* *mf*

E♭ Baritone Saxophone *ff* *mf*

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 *ff* *mf*

3rd & 4th F Horns *ff* *mf*

Baritone *ff* *mf*

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

Bass Trombone *ff* *mf*

Tuba *ff* *mf*

Drums *ff* *mf* [choke] [₂]

Harp *f* *mf*

[Handwritten part]
[Sousa's Encore Book]

THE CHARLATAN
Full Score

3

9 10 11 12 13 14 15 16 17

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

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.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Harp

(8)

(6)

[>]

THE CHARLATAN
Full Score

18 19 20 21 22 23 24 25 26

Picc. Flute 1st & 2nd Obs. Eb Clar. 1st Clar. 2nd Clar. Alto Clar. Bass Clar. 1st & 2nd Bsns. Alto Sax. Ten. Sax. Bari. Sax. Eb Cor. Solo Bb Cor. 1st Bb Cor. 2nd & 3rd Bb Cors. 1st & 2nd Hrns. 3rd & 4th Hrns. Bar. 1st & 2nd Trbns. B. Trbn. Tuba Drums Harp

THE CHARLATAN
Full Score

5

27 28 29 30 31 32 33 34 35

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

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.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Harp

(24)

(31)

THE CHARLATAN

Full Score

36 [tacet] [2nd X only] 37 38 39 40 41 42 43 44 45

Picc. *(p)ff* *(ff) 2nd X*

Flute *(p)ff* *(ff) 2nd X*

1st & 2nd Obs. *(p)ff* *(ff) 2nd X*

E♭ Clar. *(p)ff* *(ff) 2nd X*
[play lower notes 1st X]

1st Clar. *(p)ff* *(ff) 2nd X*

2nd Clar. *(p)ff* *(ff) 2nd X*

Alto Clar. *(p)ff* *(ff) 2nd X*

Bass Clar. *(p)ff* *(ff) 2nd X*

1st & 2nd Bsns. *(p)ff*

Alto Sax. *(p)ff* *(ff) 2nd X*

Ten. Sax. *(p)ff* *(ff) 2nd X*

Bari. Sax. *(p)ff* *(ff) 2nd X*

E♭ Cor. *(p)ff* *(ff) 2nd X*
[tacet] [2nd X only]

Solo B♭ Cor. *(p)ff* *(ff) 2nd X*
[tacet] [2nd X only]

1st B♭ Cor. *(p)ff* *(ff) 2nd X*
[tacet] [2nd X only]

2nd & 3rd B♭ Cors. *(p)ff* *(ff) 2nd X*

1st & 2nd Hrns. *(p)ff* *(ff) 2nd X*

3rd & 4th Hrns. *(p)ff* *(ff) 2nd X*

Bar. *(p)ff* *(ff) 2nd X*

1st & 2nd Trbns. *(p)ff* *(ff) 2nd X*
[tacet] [2nd X only]

B. Trbn. *(p)ff* *(ff) 2nd X*

Tuba *(p)ff* *(ff) 2nd X*

Drums *(p)ff* *(ff) 2nd X*
[Cym. 2nd X only] [2nd X]

Harp *(p)ff* *(ff) 2nd X*

THE CHARLATAN

Full Score

7

46 47 48 49 50 51 52 53 54

Picc. *[ff]* *[mp]mf* *[tacet]*

Flute *[ff]* *[mp]mf* *[tacet]*

1st & 2nd Obs. *[ff]* *[mp]mf* *[tacet]*

E♭ Clar. *[ff]* *[mp]mf* *[tacet]*

1st Clar. *[ff]* *[mp]mf* *[tacet]*

2nd Clar. *[ff]* *[mp]mf* *[tacet]*

Alto Clar. *[ff]* *[mp]mf* *[tacet]*

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

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

Alto Sax. *[ff]* *[mp]mf* *[tacet]*

Ten. Sax. *[ff]* *[mp]mf* *[tacet]*

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

E♭ Cor. *[ff]* *[mp]mf* *[tacet]*

Solo B♭ Cor. *[ff]* *[mp]mf* *[tacet]*

1st B♭ Cor. *[ff]* *[mp]mf* *[tacet]*

2nd & 3rd B♭ Cors. *[ff]* *[mp]mf* *[tacet]*

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

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

Bar. *[ff]* *[mp]mf* *[tacet]*

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

B. Trbn. *[ff]* *[mp]mf* *[tacet]*

Tuba *[ff]* *[mp]mf* *[tacet]*

Drums *[ff]* *[mp]mf* *[tacet]*

Harp *[ff]* *[mp]mf* *[tacet]*

[>] [2nd X]

THE CHARLATAN

Full Score

55 56 57 58 59 60 61 62 63

Picc. *(p 2nd X)*

Flute *(p 2nd X)*

1st & 2nd Obs. *(p 2nd X)*

E♭ Clar. *(p 2nd X)*

1st Clar. *(p 2nd X)*

2nd Clar. *(p 2nd X)*

Alto Clar. *(p 2nd X)*

Bass Clar. *(p 2nd X)*

1st & 2nd Bsns. *(p 2nd X)*

Alto Sax. *(p 2nd X)*

Ten. Sax. *(p 2nd X)*

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

E♭ Cor. *(p 2nd X)*

Solo B♭ Cor. *(p 2nd X)*

1st B♭ Cor. *(p 2nd X)*
[tacet]

2nd & 3rd B♭ Cors. *[mp]mf-[p]*

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

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

Bar. *(p 2nd X)*

1st & 2nd Trbns. *[mp]mf-[p]*
[1st X only]

B. Trbn. *[mp]mf-[p]*
[1st X only]

Tuba *[mp]mf-[p]*

Drums *[mp]mf-[p]*
[Drums - 1st X only]
[Cym - tacet both Xs]

Harp *[mp]mf-[p]*

(8)

THE CHARLATAN
Full Score

9

64 65 66 67 68 69 70 71 72

Picc. [p] [mp] [Play]

Flute [p] [mp]

1st & 2nd Obs. [p] [mp]

E♭ Clar. [p] [mp]

1st Clar. [p] [mp]

2nd Clar. [p] [mp]

Alto Clar. [p] [mp]

Bass Clar. [p] [mp]

1st & 2nd Bsns. [p]

Alto Sax. [p] [mp]

Ten. Sax. [p] [mp]

Bari. Sax. [p]

E♭ Cor. [p] [mp] [Play]

Solo B♭ Cor. [p] [mp]

1st B♭ Cor. [p]

2nd & 3rd B♭ Cors. [p]

1st & 2nd Hrns. [p]

3rd & 4th Hrns. [p]

Bar. [p] [mp]

1st & 2nd Trbns. [p]

B. Trbn. [p]

Tuba [p]

Drums (14) [p]

Harp [p]

THE CHARLATAN

Full Score

73 74 75 76 77 78 79 80 81 82

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff*

1st Clar. *ff*

2nd Clar. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff* [Play]

2nd & 3rd B♭ Cors. *ff* [Play]

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

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

B. Trbn. *ff*

Tuba *ff*

Drums *ff* [- Cym.] [+Cym.]

THE CHARLATAN

11

Full Score

83 84 85 86 87 88 89 90 91 92

Picc. *mf cresc.* 1st X 2nd X

Flute *mf cresc.* 1st X 2nd X

1st & 2nd Obs. *mf cresc.* 1st X 2nd X

E♭ Clar. *mf cresc.* 1st X 2nd X

1st Clar. *mf cresc.* 1st X 2nd X

2nd Clar. *mf cresc.* 1st X 2nd X

Alto Clar. *mf cresc.* 1st X 2nd X

Bass Clar. 1st X 2nd X

1st & 2nd Bsns. 1st X 2nd X

Alto Sax. *mf cresc.* 1st X 2nd X

Ten. Sax. 1st X 2nd X

Bari. Sax. 1st X 2nd X

E♭ Cor. *mf cresc.* 1st X 2nd X

Solo B♭ Cor. *mf cresc.* 1st X 2nd X

1st B♭ Cor. *mf cresc.* 1st X 2nd X

2nd & 3rd B♭ Cors. *mf cresc.* 1st X 2nd X

1st & 2nd Hrns. 1st X 2nd X

3rd & 4th Hrns. 1st X 2nd X

Bar. 1st X 2nd X

1st & 2nd Trbns. 1st X 2nd X

B. Trbn. 1st X 2nd X

Tuba 1st X 2nd X

Drums [- Cym.] [+Cym.] 1st X 2nd X

THE CHARLATAN
Full Score

2nd X only 93 94 95 96 97 98 99 100 101

Picc. *[p:ff]*

Flute *[p:ff]*

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

E♭ Clar. *[p:ff]*
[2nd X only]
[lower notes 1st X]

1st Clar. *[p:ff]*

2nd Clar. *[p:ff]*
[lower notes 1st X]

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. *[p:ff]*
[2nd X only]

Solo B♭ Cor. *[p:ff]*
[2nd X only]

1st B♭ Cor. *[p:ff]*
[2nd X only]

2nd & 3rd B♭ Cors. *[p:ff]*
[2nd X only]

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

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

Bar. *[p:ff]*
[2nd X only]

1st & 2nd Trbns. *[p:ff]*
[2nd X only]

B. Trbn. *[p:ff]*

Tuba *[p:ff]*

Drums *[p:ff]*
[Cym. 2nd X only] (8)

Harp *[p:ff]*

THE CHARLATAN

Full Score

13

102 103 104 105 106 107 108 109 110

Picc. [mp] [Play]

Flute [mp] [Play]

1st & 2nd Obs. [mp]

E♭ Clar. [mp] [Play]

1st Clar. [mp] [loco]

2nd Clar. [mp]

Alto Clar. [mp]

Bass Clar. [mp]

1st & 2nd Bsns. [mp]

Alto Sax. [mp] [Play]

Ten. Sax. [mp]

Bari. Sax. [mp]

E♭ Cor. [mp] [Play]

Solo B♭ Cor. [mp] [Play]

1st B♭ Cor. [mp] [Play]

2nd & 3rd B♭ Cors. [mp]

1st & 2nd Hrns. [mp]

3rd & 4th Hrns. [mp]

Bar. [mp]

1st & 2nd Trbns. [mp]

B. Trbn. [mp]

Tuba [mp]

Drums [sf] [2nd X] (15)

Harp [sf] [2nd X] (15)