The Complete Marches of

John Philip Sousa

Vol. 3 No. 52

EL CAPITAN

MARCH

(1896)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "El Capitan" (1896)

One of the perennial Sousa favorites, this march has enjoyed exceptional popularity with bands since it first appeared. It was extracted from the most successful of the Sousa operettas, *El Capitan*. El Capitan of the operetta was the comical and cowardly Don Medigua, the early seventeenth-century viceroy of Peru. Some of the themes appear in more than one act, and the closing theme of the march is the same rousing theme which ends the operetta.

This was the march played by the Sousa Band, augmented to over a hundred men and all at Sousa's personal expense, as they led Admiral Dewey's victory parade in New York on September 30, 1899. It was a matter of sentiment with Sousa, because the same march had been played by the band on Dewey's warship *Olympia* as it sailed out of Mirs Bay on the way to attack Manila during the Spanish-American War.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 44. 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): Sometimes in Sousa's marches, stand-alone quarter notes in the percussion parts are traditionally played choked for the cymbals; however, given the snare drum roll in the intro to this march, the cymbals may let the first note ring as indicated and then choke the final note in m. 4.

First Strain (m. 5-36): Sousa included some general dynamic variation in this first strain, but those dynamics are traditionally enhanced in the Marine Band's performance practice. After the forte attack at the beginning of the strain, the

dynamic comes down to mezzo-piano to set up the subsequent original crescendo in m. 8. The swells in m. 13-16 are original and clarified with starting and ending dynamics in this edition. The repeat is written out here, and the second statement of the first strain is played exactly the same as the first, only this time adding a countermelody in the tenor saxophone and euphonium that should be played forte throughout.

Second Strain (m. 37-68): Piccolo, E-flat clarinet, cornets, and trombones are tacet for the first statement of the second strain, clarinets are down the octave as indicated, and all others begin at piano. Cymbals are also generally tacet, but may gently reinforce the accents at the end of the crescendos in this strain first time (m. 39, 47). The brass suddenly rejoins with a subito forte after the downbeat of m. 51, followed by a forte trill in the upper winds for the written-out repeat of the first strain. All play forte for the second statement with crescendos to fortissimo and strong culminating accents in the percussion.

Trio (m. 69-106): This trio was significantly altered by Sousa in performance. Piccolo, cornets, and trombones should tacet, and clarinets have been altered to be down the octave from the original. Cymbals are also tacet, but the snare drum and bass drum play and make a fairly big deal out of the printed accents throughout. All instruments are suddenly back in at forte in m. 83-84 along with the indicated cymbal solo, but only for these two bars and then are tacet again. Somewhat unusually in a Sousa trio, everyone should rejoin before the trio ends, starting on beat two of m. 98, but at mezzo-piano and playing a dramatic crescendo for the final eight bars of the trio. This passage acts almost like a miniature break strain in this march. The full band plays a strong accent on beat two of m. 105 and then the dynamic suddenly drops to piano for the pick-up quarter note in m. 106.

**As in many of Sousa's operetta marches, this trio not only changes key, but also meter, moving to 2/4 time. The notation is somewhat confusing here, as the pick-up note in m. 68 is still in 6/8 time, but clearly the first note of the new melody is in 2/4. It was common practice not to change the meter until the first full measure of the new melody, but early recordings confirm that this pick-up was often done as though it were in 2/4 and not 6/8. This edition makes that practice clear. It is important that the upper winds finish the previous phrase with a strong and final beat two in m. 68 before dropping the dynamic for the pick-up eighth note into the trio.*

Final Strain (m. 107-138): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet once again for this first statement of the final strain, and the clarinet parts have been taken down the octave. The accent on beat two of m. 114 in the bass drum part is original, but should be played gently. All instruments rejoin with a surprise subito fortissimo for the three eighth-note pick-ups into m. 123 and finish this final melody with great vigor. A strong sffz accent is traditionally added in percussion second time on the downbeat of m. 130.

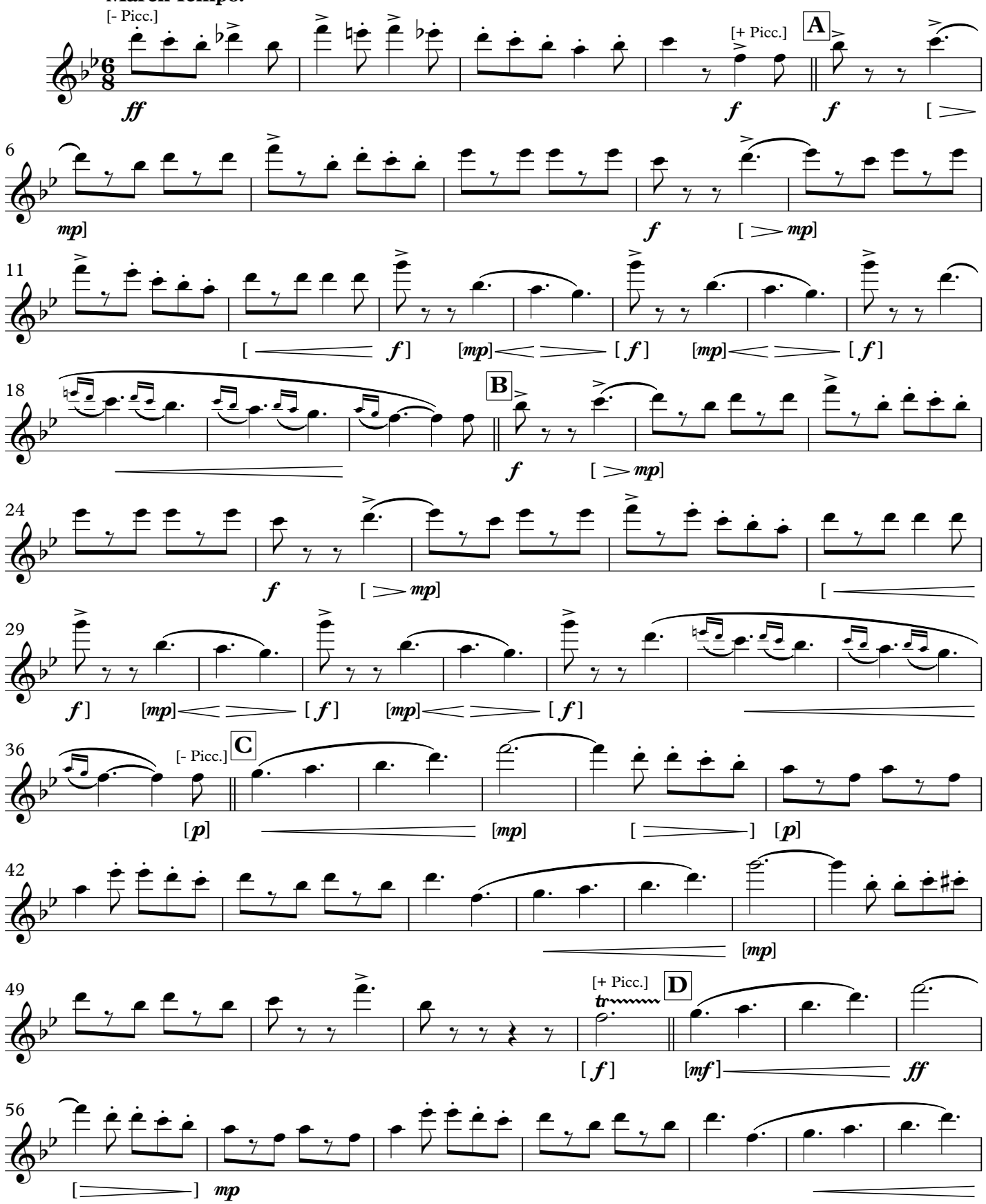
March

EL CAPITAN

Flute/Piccolo

(1896)

JOHN PHILIP SOUSA



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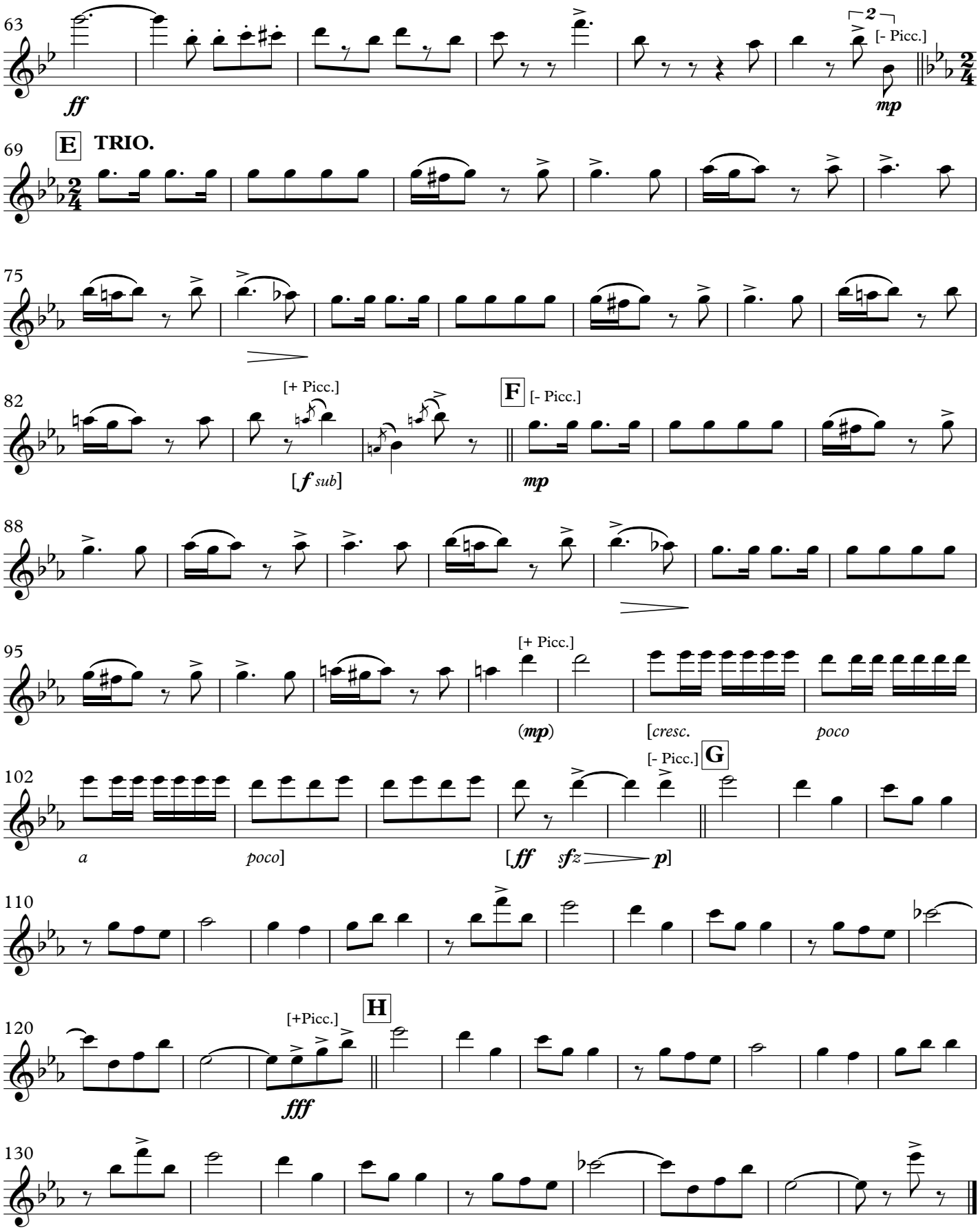
EL CAPITAN
Flute/Piccolo



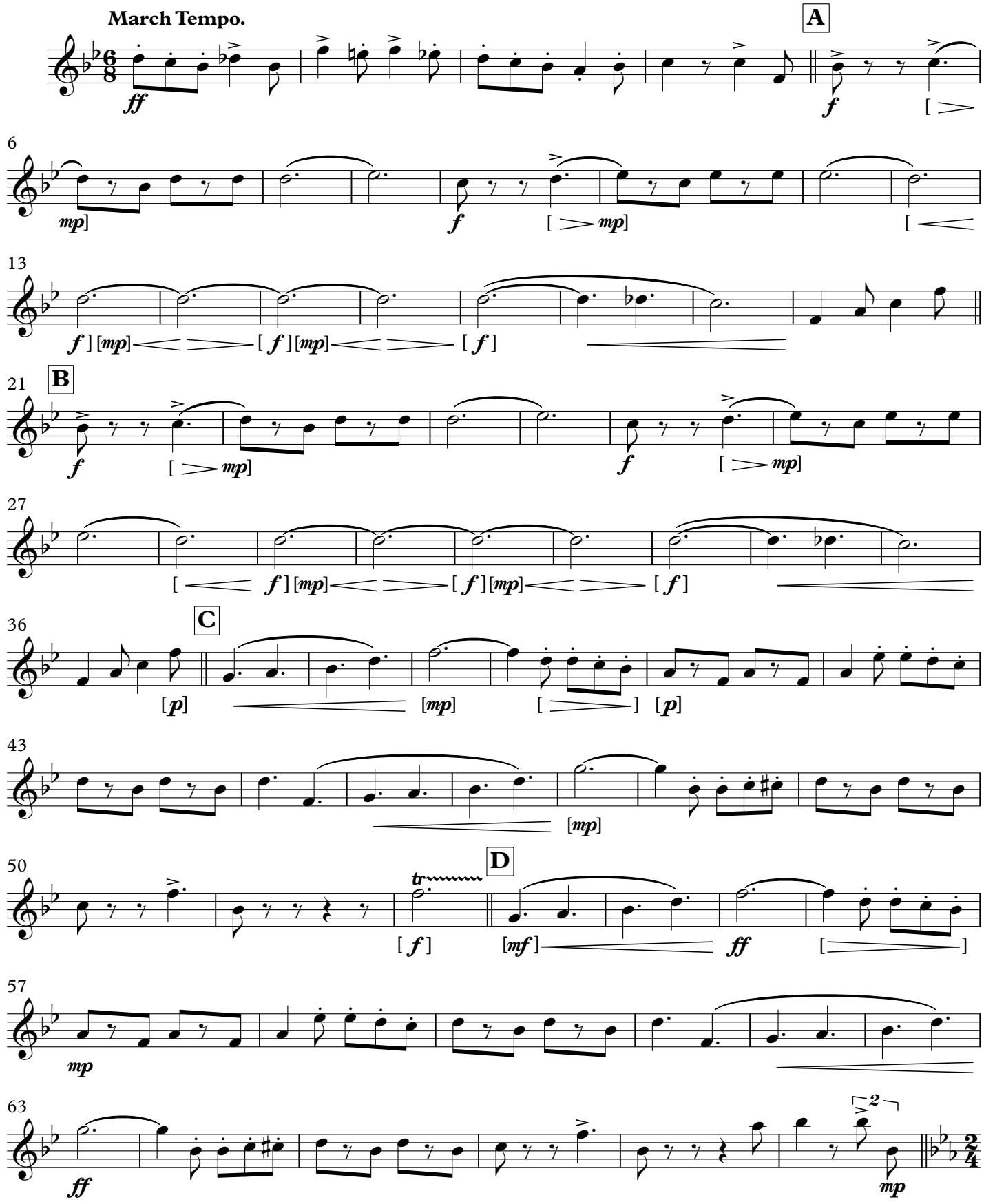
March

EL CAPITAN

(1896)

1st Oboe

JOHN PHILIP SOUSA



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EL CAPITAN
1st Oboe

69 **E** **TRIO.**

75

81 **F**

[*f sub*] *mp*

87

94

(*mp*) [*cresc.* *poco*

102 **G**

a *poco*] [*ff* *sfz* *p*]

109

116

123 **H**

fff

131

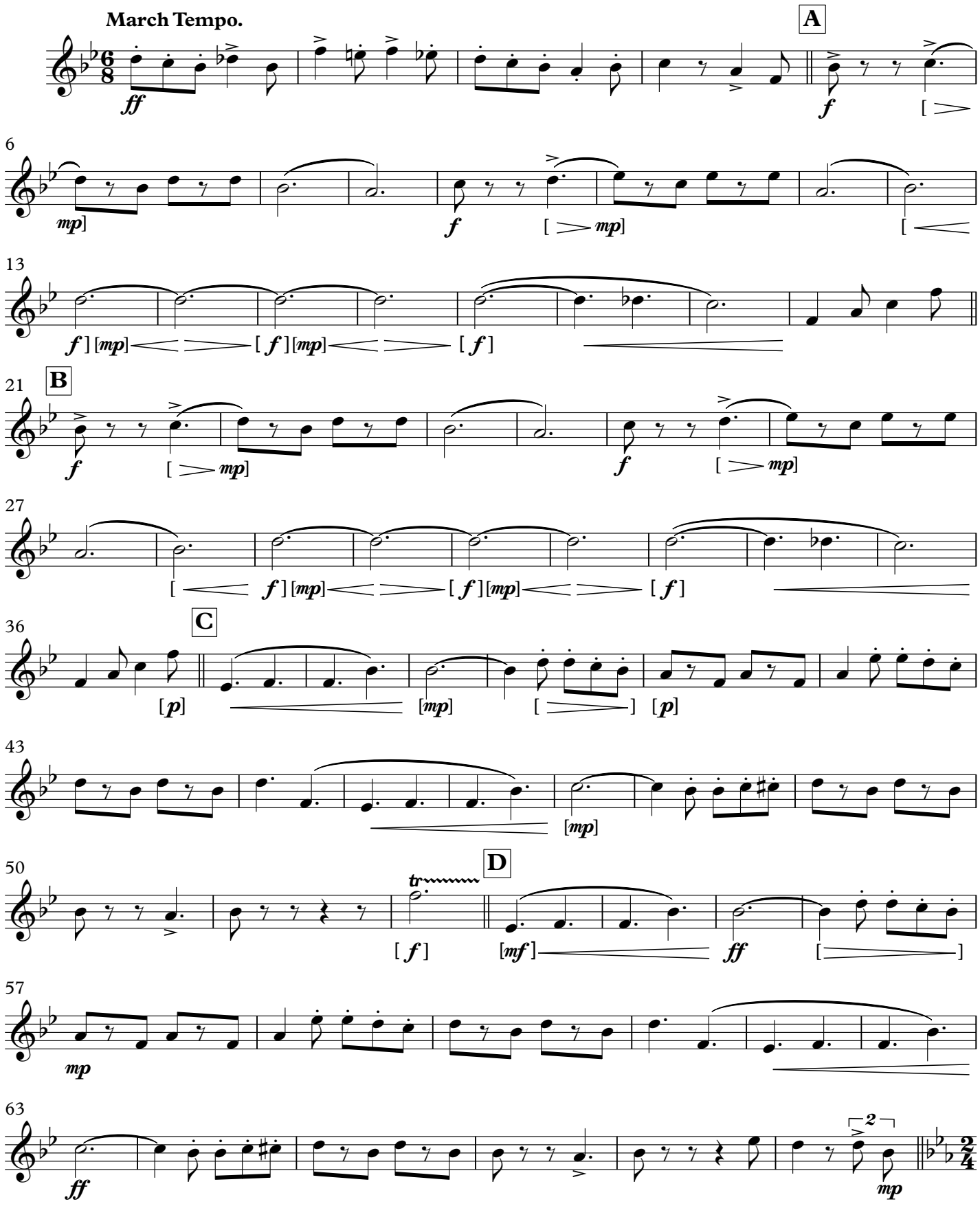
March

EL CAPITAN

(1896)

2nd Oboe

JOHN PHILIP SOUSA



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EL CAPITAN
2nd Oboe

69 **E** **TRIO.**

75

81 **F**

[*f sub*] *mp*

87

94

(*mp*) [*cresc.* *poco*

102 **G**

a *poco*] [*ff* *sfz* *p*]

109

116

123 **H**

fff

131

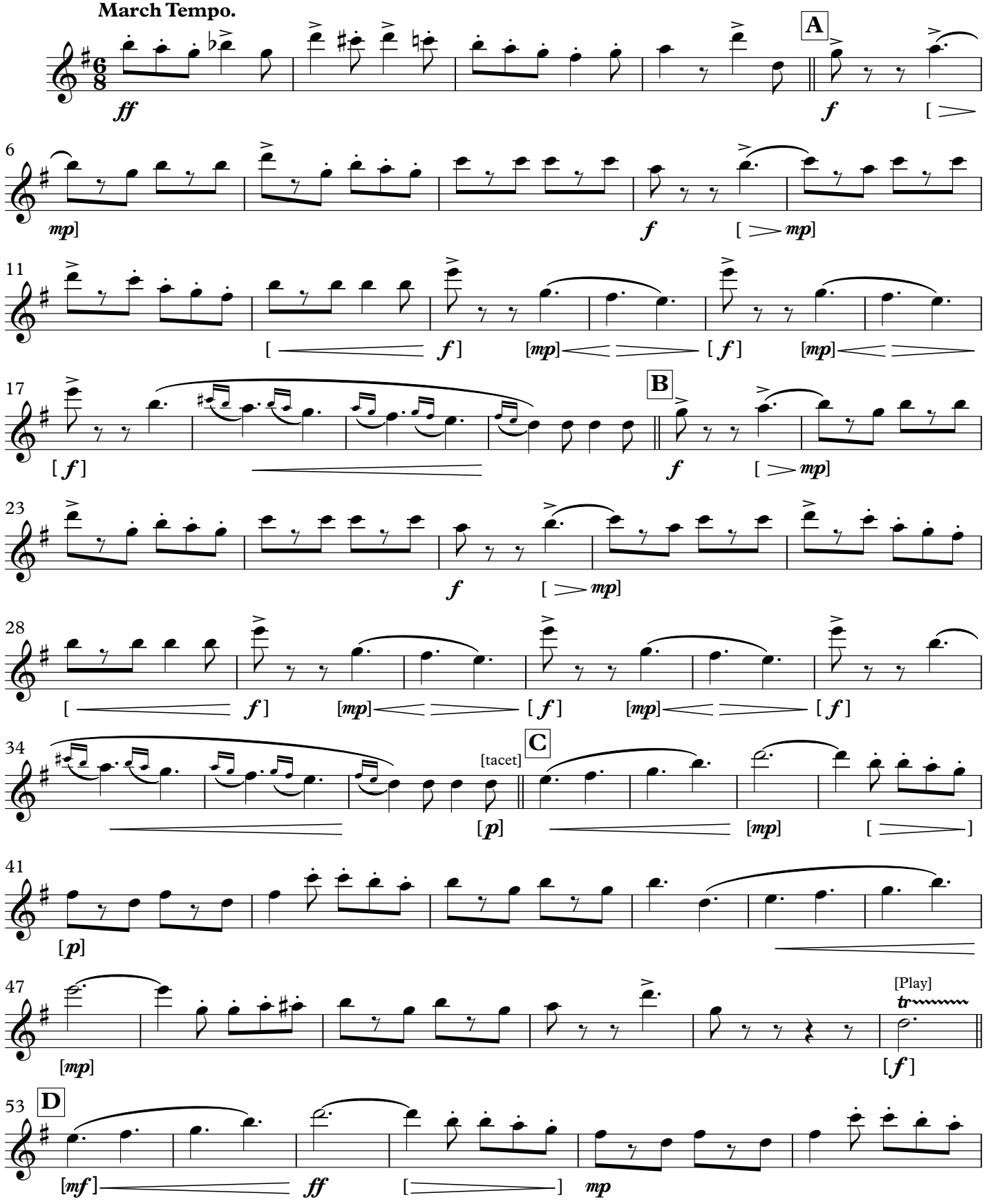
March

EL CAPITAN

(1896)

E♭ Clarinet

JOHN PHILIP SOUSA



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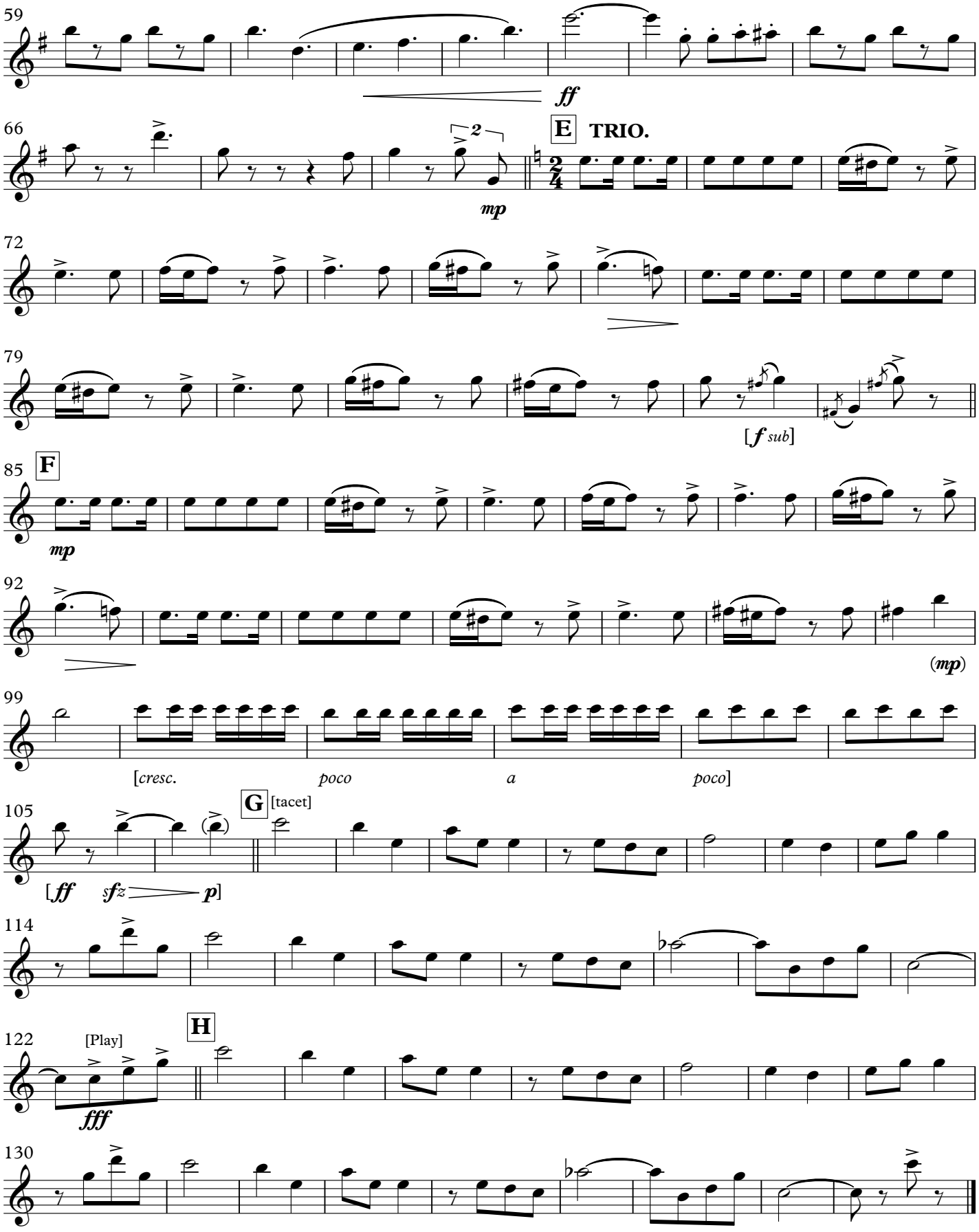
EL CAPITAN

E♭ Clarinet



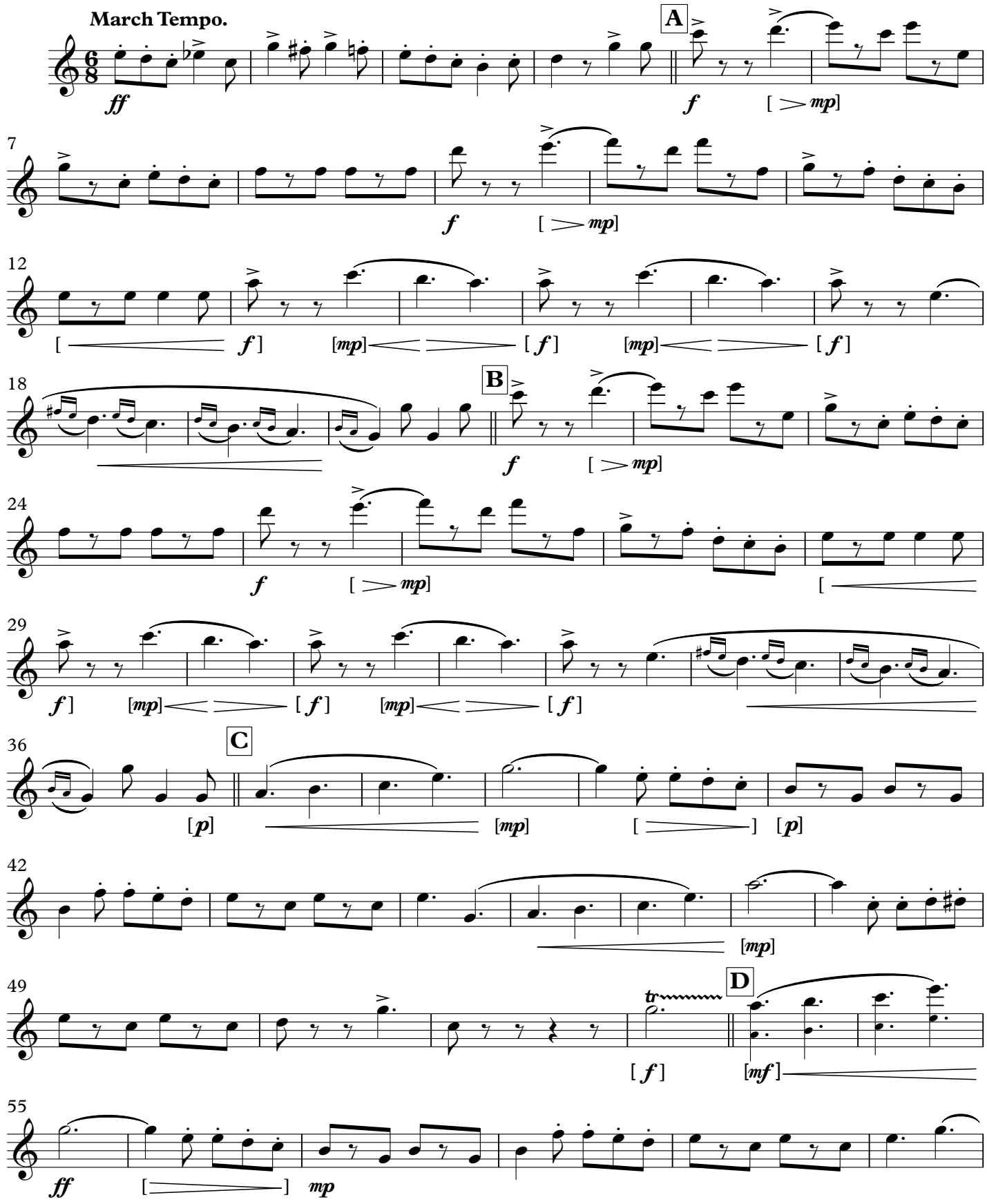
March

EL CAPITAN

1st B♭ Clarinet

(1896)

JOHN PHILIP SOUSA



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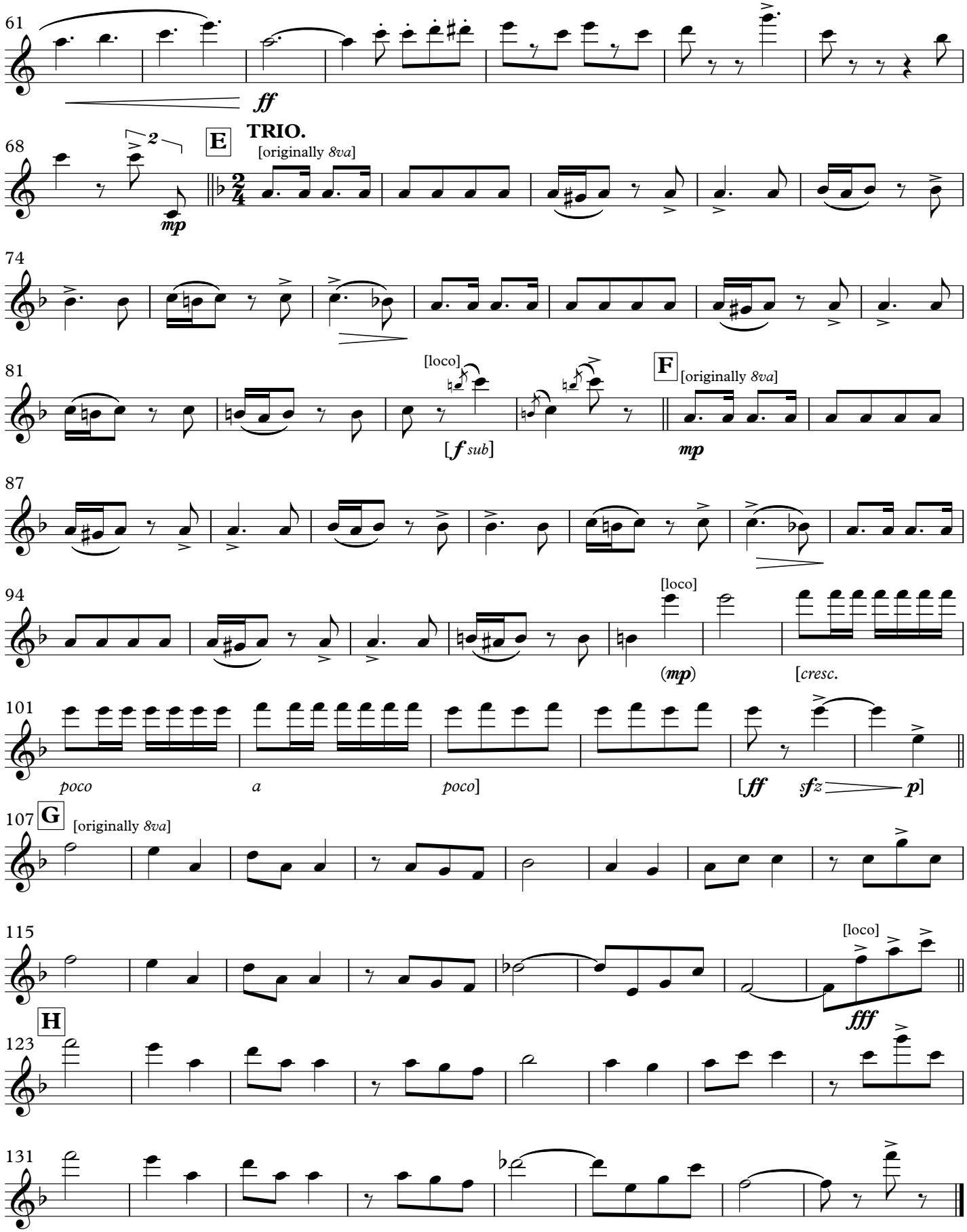
EL CAPITAN

1st B♭ Clarinet



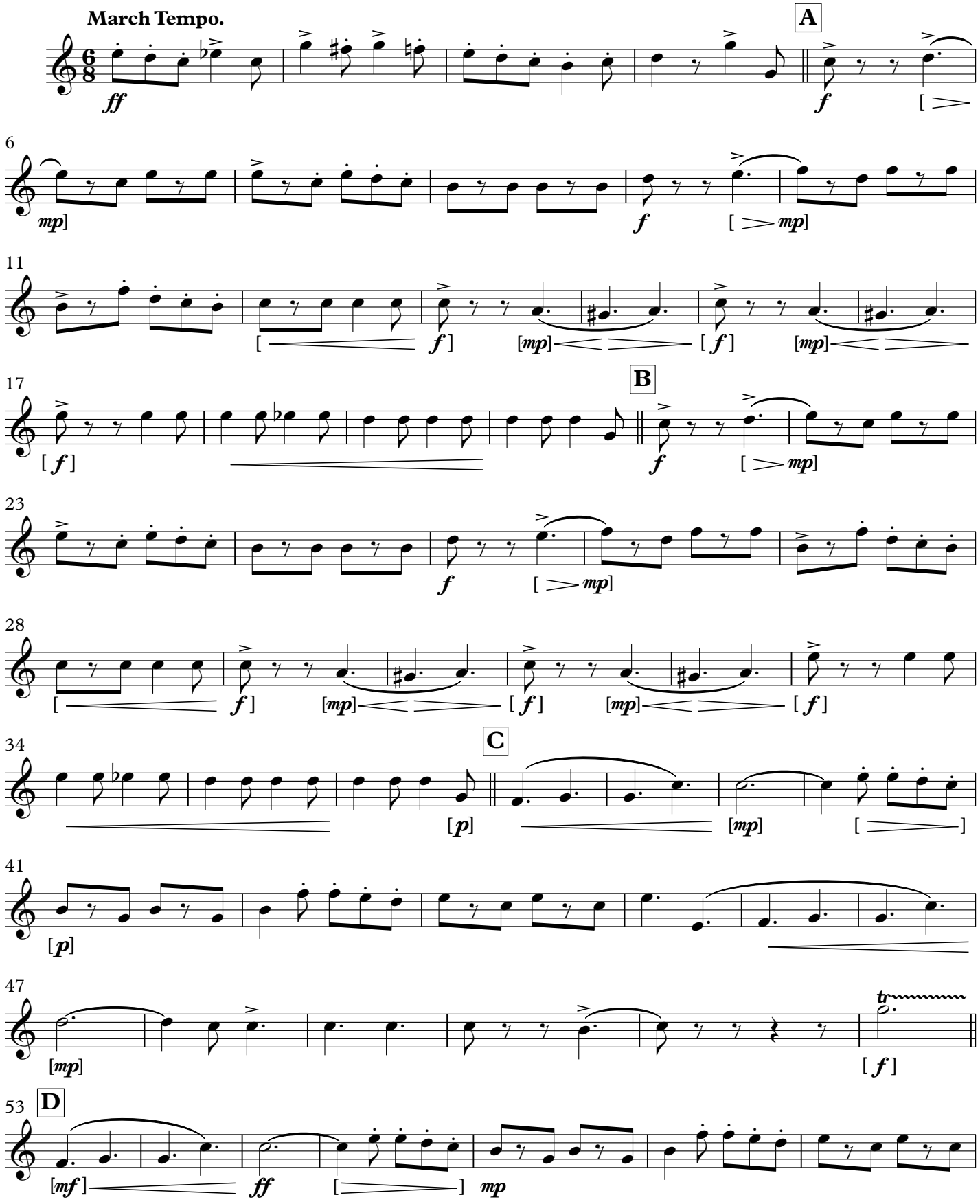
March

EL CAPITAN

(1896)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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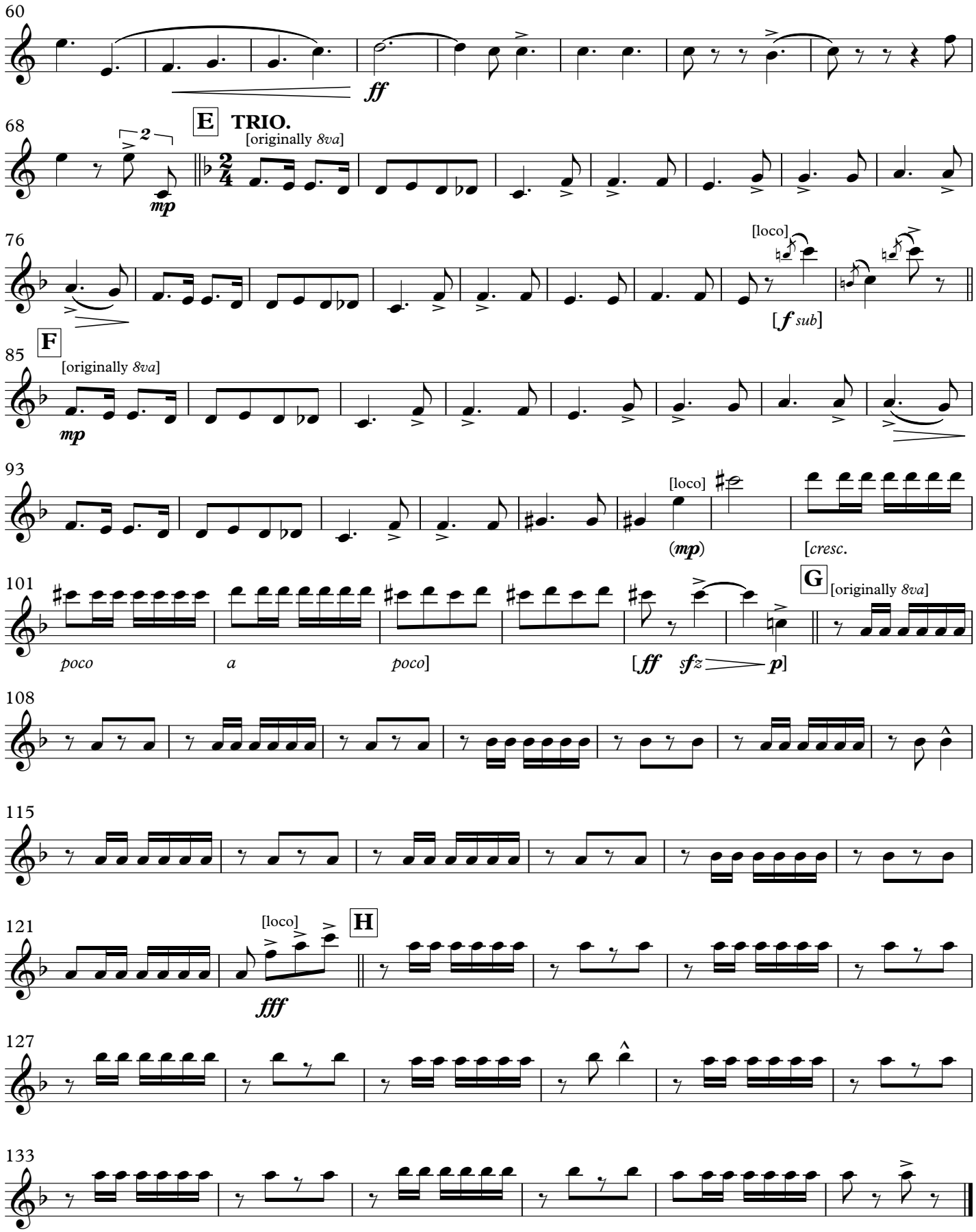
EL CAPITAN

2nd B♭ Clarinet



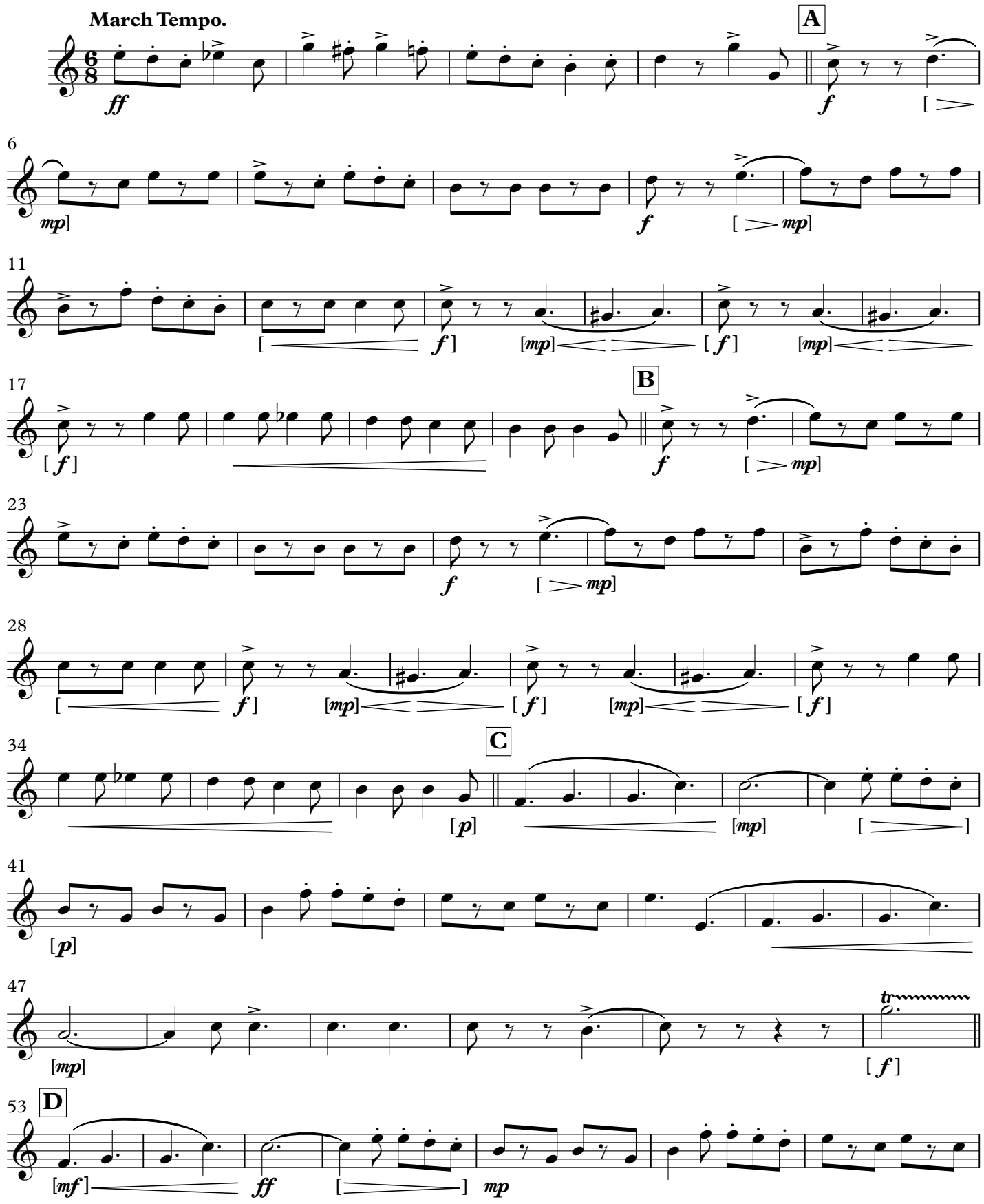
March

EL CAPITAN

(1896)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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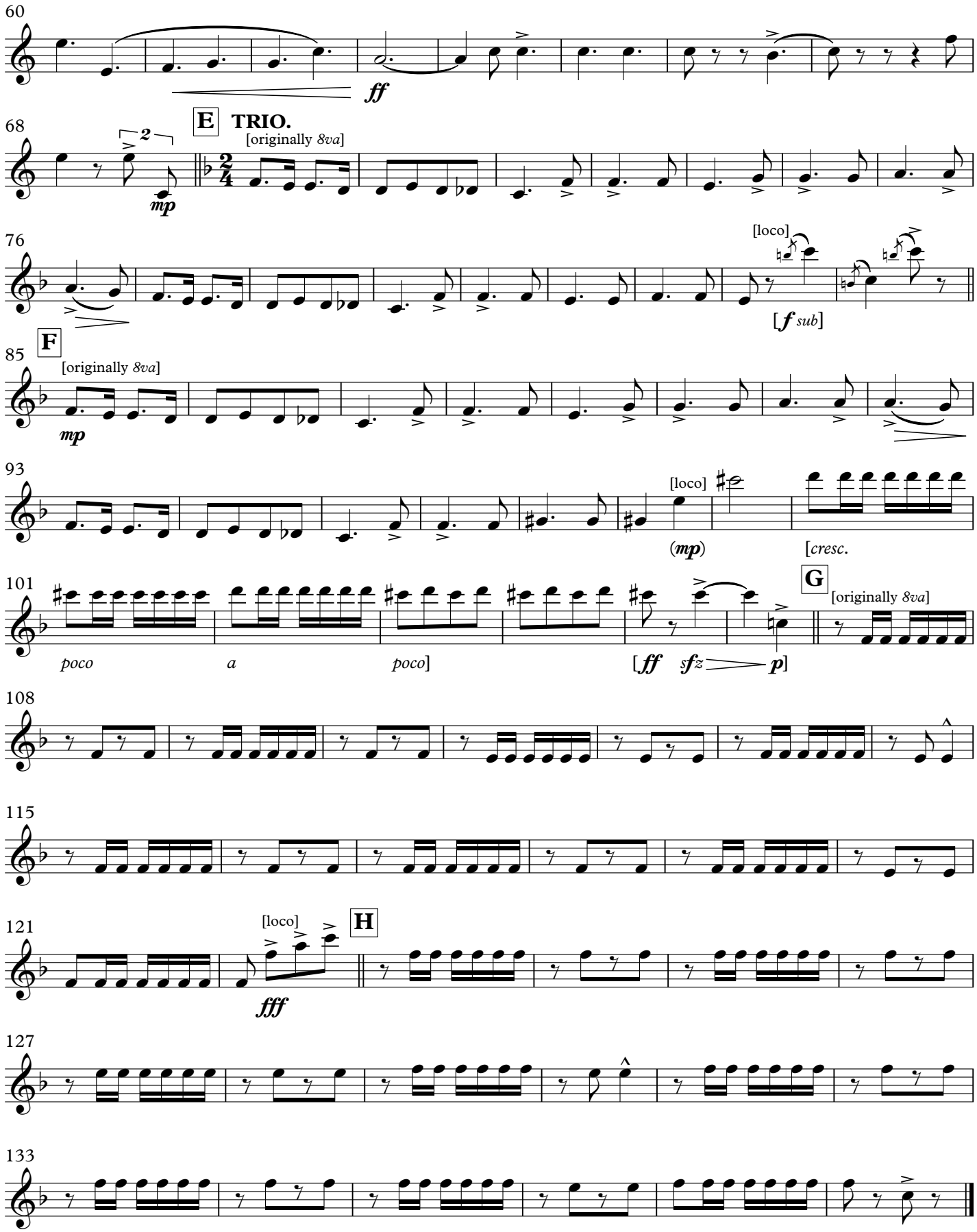
EL CAPITAN

3rd B♭ Clarinet



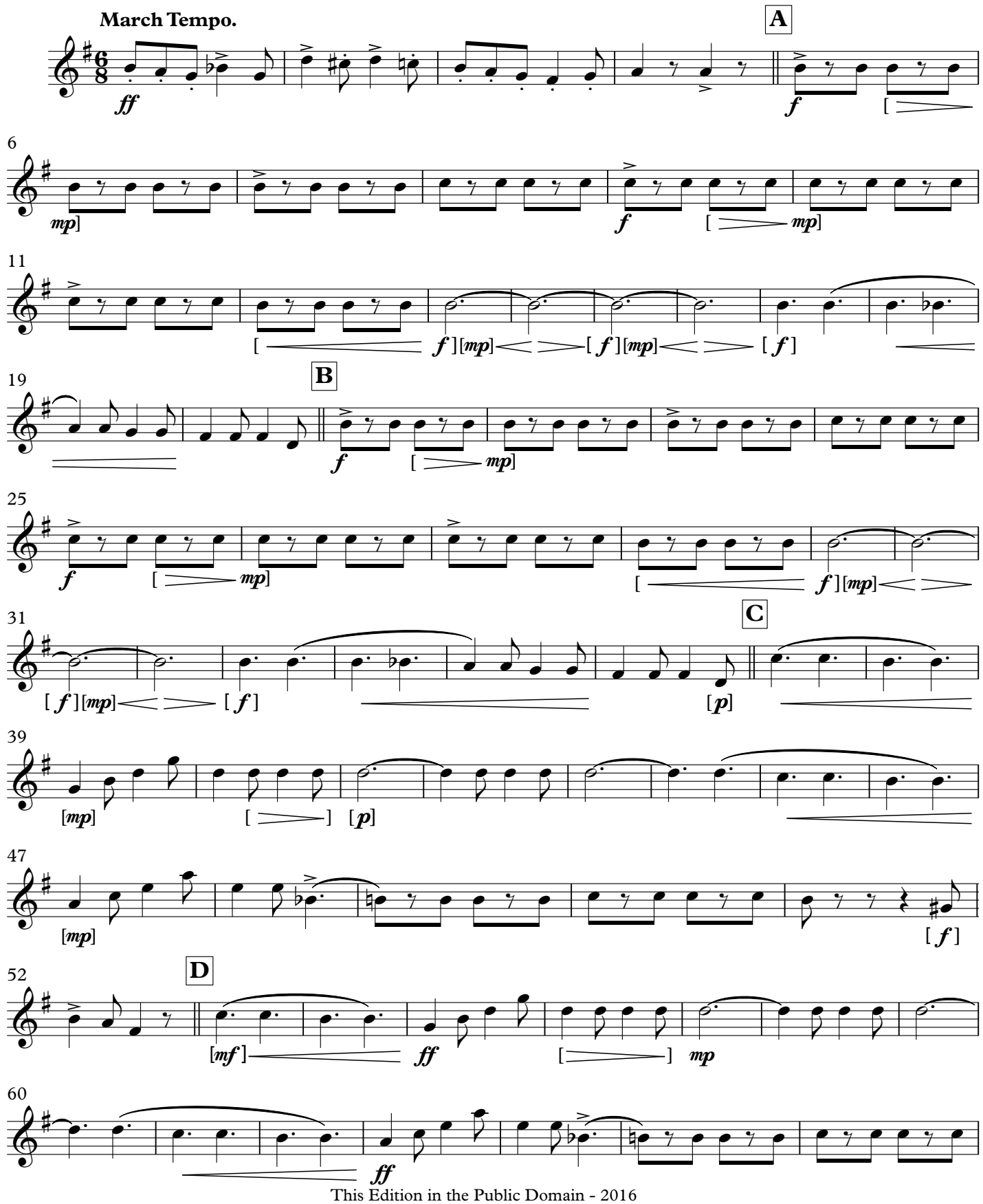
March

EL CAPITAN

(1896)

JOHN PHILIP SOUSA

E♭ Alto Clarinet
[optional]



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EL CAPITAN

E♭ Alto Clarinet

67

E **TRIO.**

2

mp

74

82

F

[*f sub*]

mp

90

98

(*mp*) [*cresc.* *poco* *a* *poco*]

105

G

[*ff* *sfz* *p*]

111

118

H

fff

125

132

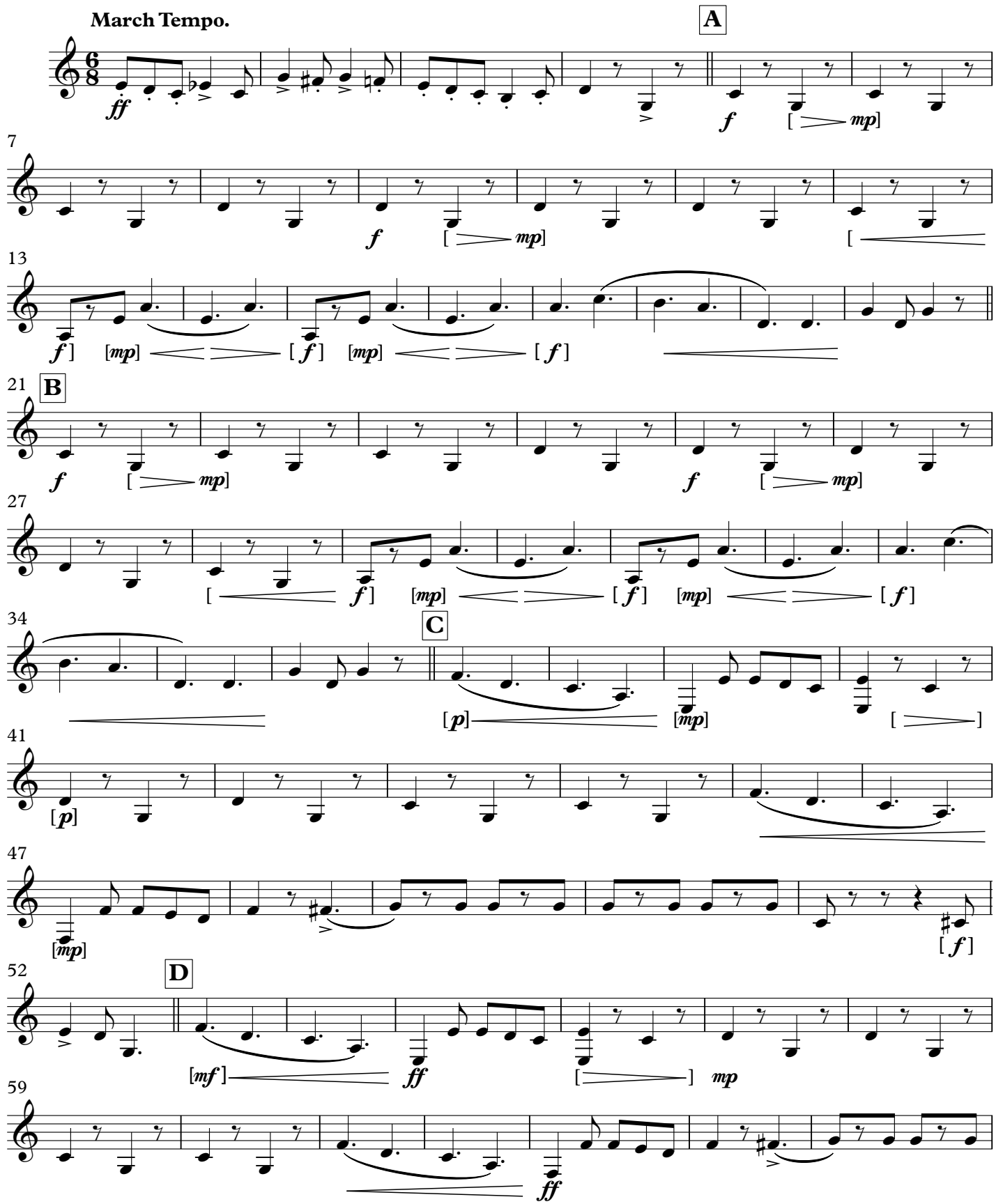
March

EL CAPITAN

(1896)

JOHN PHILIP SOUSA

B♭ Bass Clarinet



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EL CAPITAN

B♭ Bass Clarinet

66 **E** **TRIO.**

mp

71

78

[*f sub*]

85 **F**

mp

92

99

(*mp*) [*cresc.* *poco* *a* *poco*] [*ff* *sfz* *p*]

107 **G**

115

123 **H**

fff

131

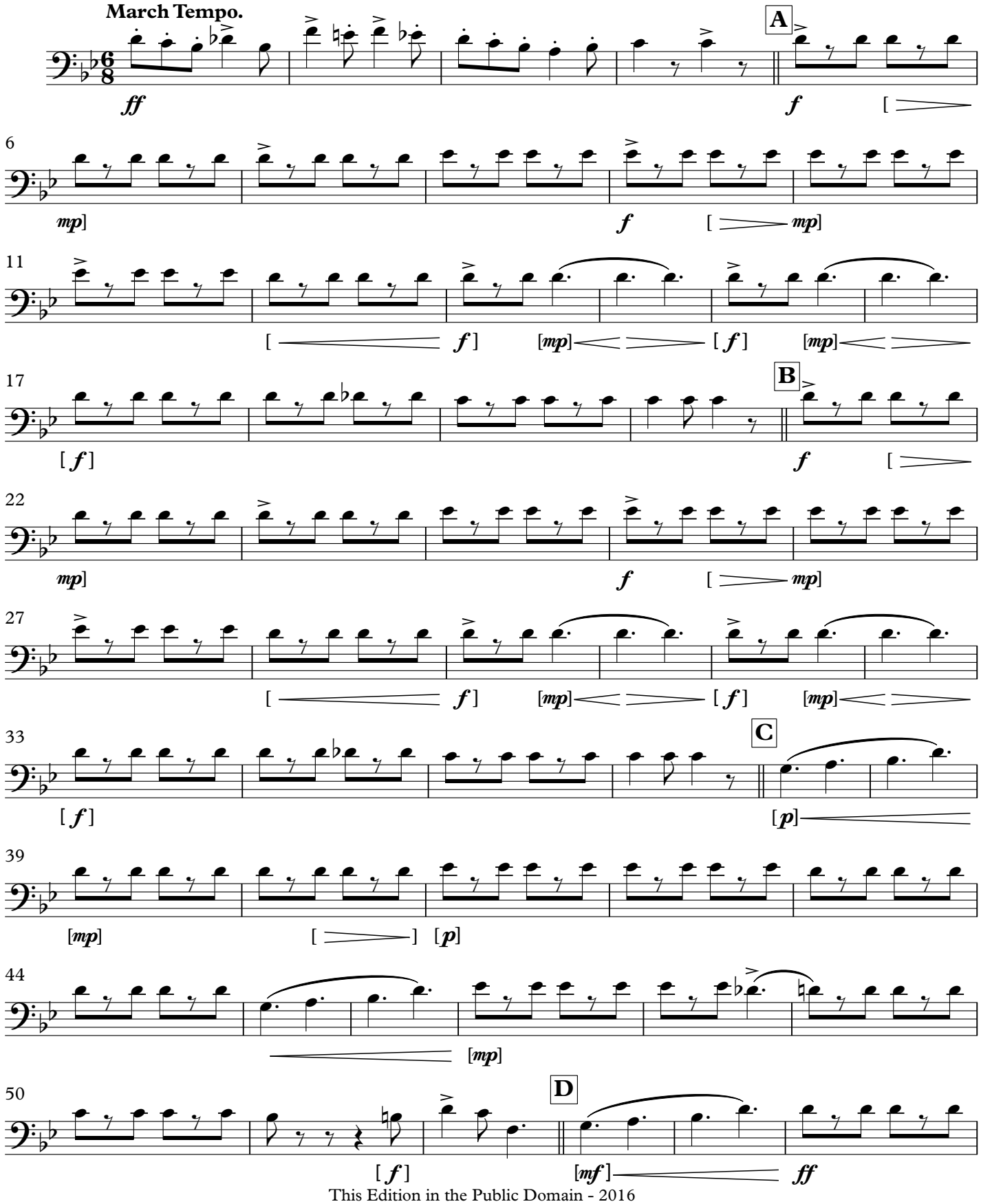
March

EL CAPITAN

1st Bassoon

(1896)

JOHN PHILIP SOUSA



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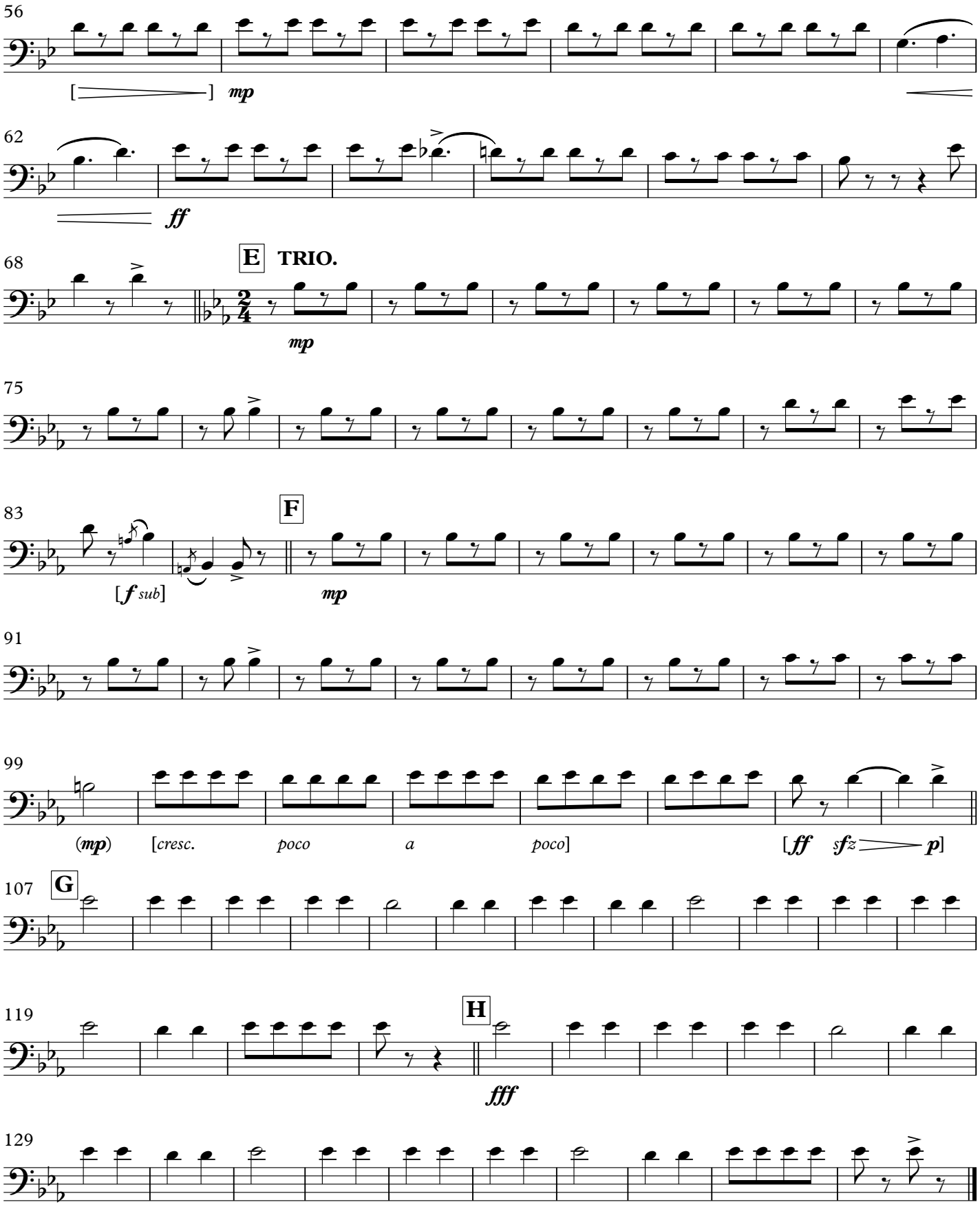
EL CAPITAN
1st Bassoon



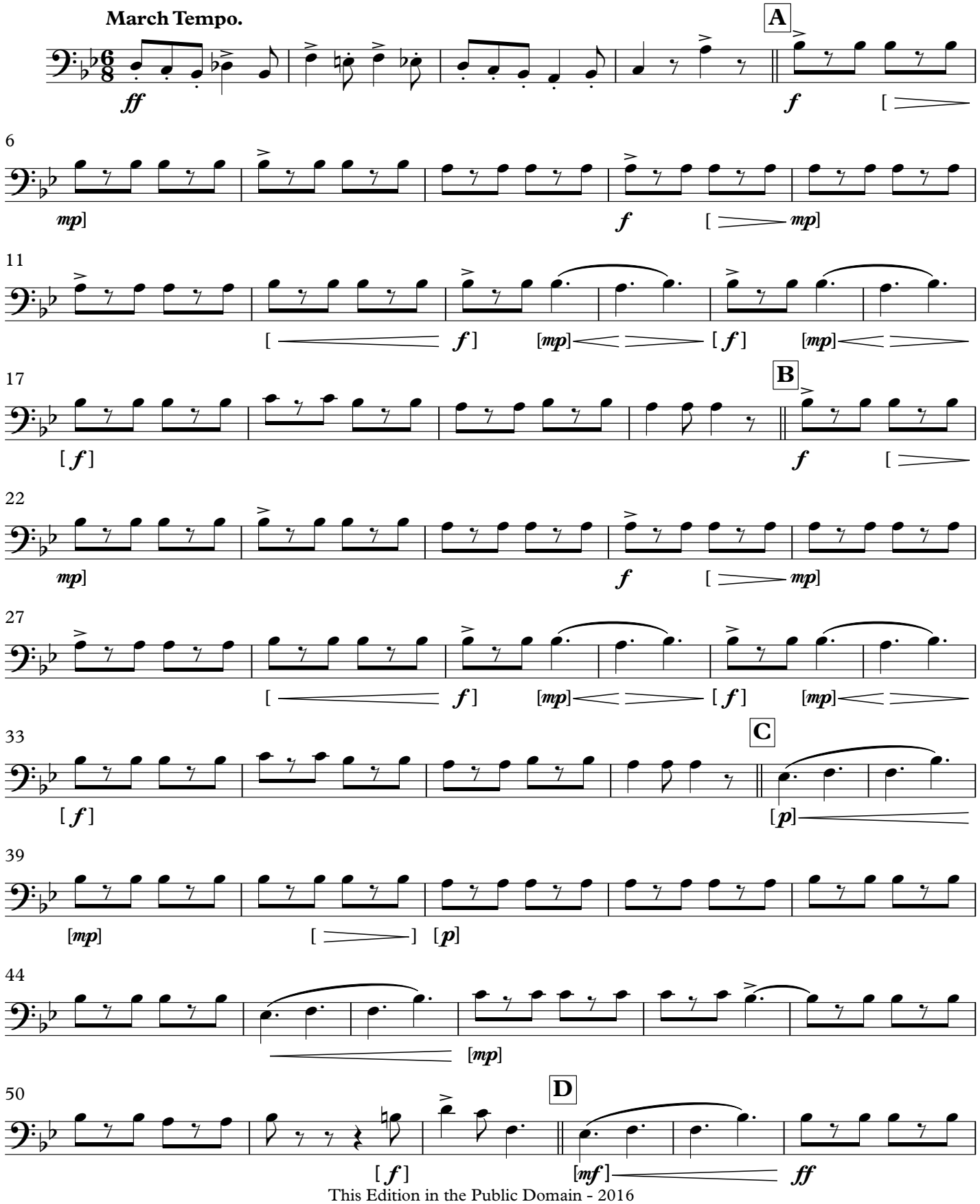
March

EL CAPITAN

(1896)

2nd Bassoon

JOHN PHILIP SOUSA



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EL CAPITAN
2nd Bassoon

56

mp

62

ff

68 **E** **TRIO.**

mp

75

83 **F**

[*f sub*]

mp

91

99

(*mp*) [*cresc.* *poco* *a* *poco*] [*ff* *sfz* *p*]

107 **G**

119 **H**

fff

129

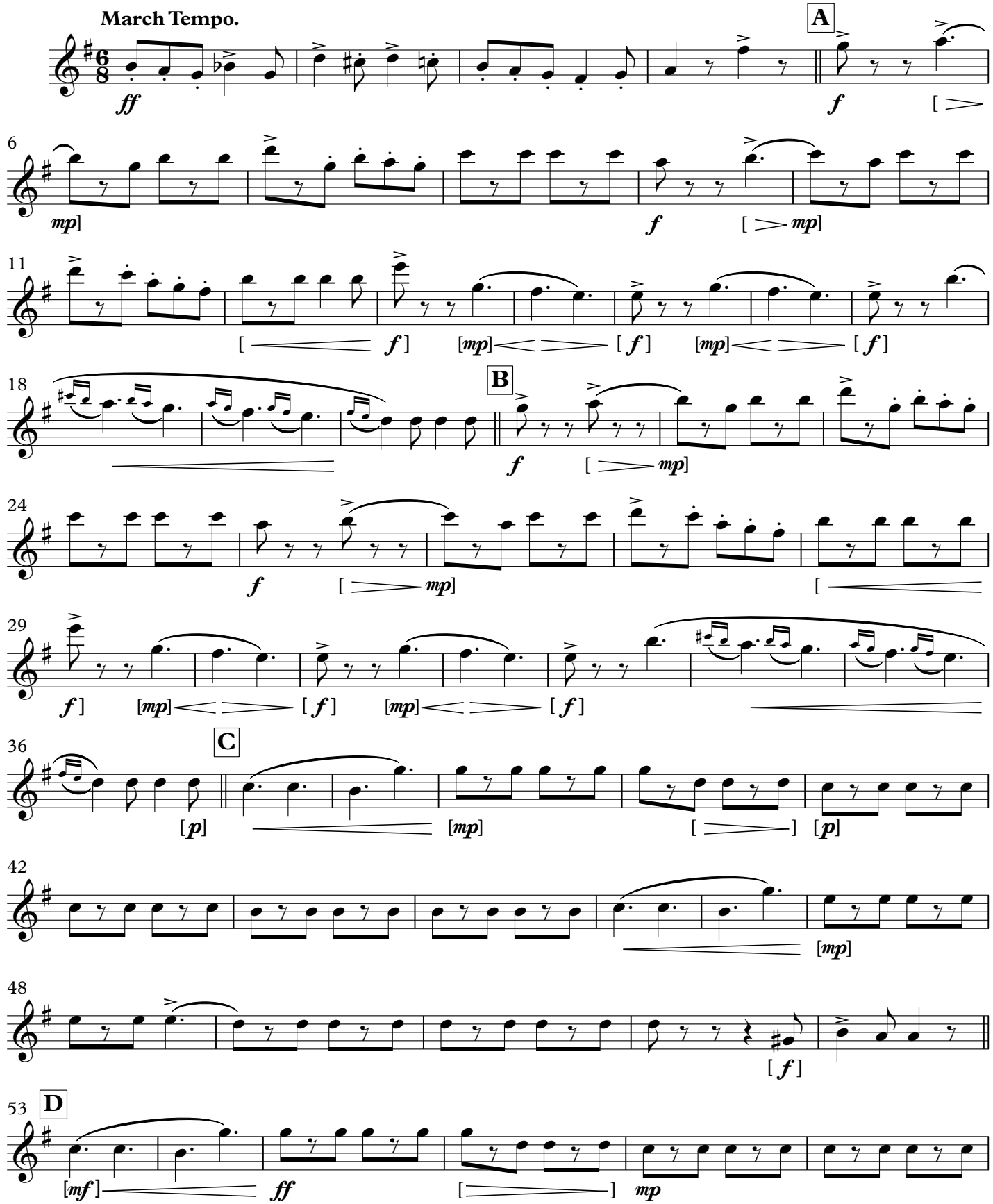
March

EL CAPITAN

(1896)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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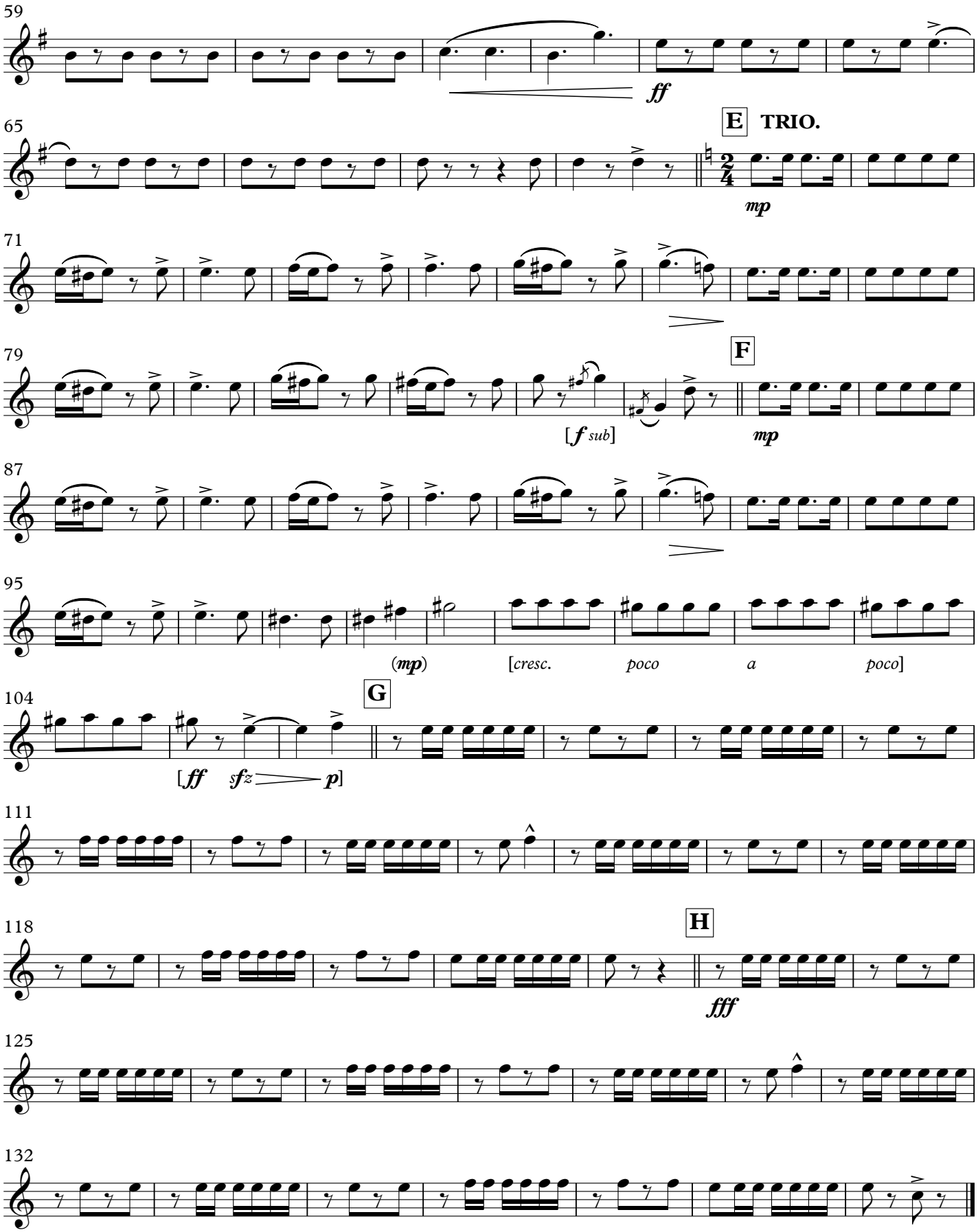
EL CAPITAN

E♭ Alto Saxophone



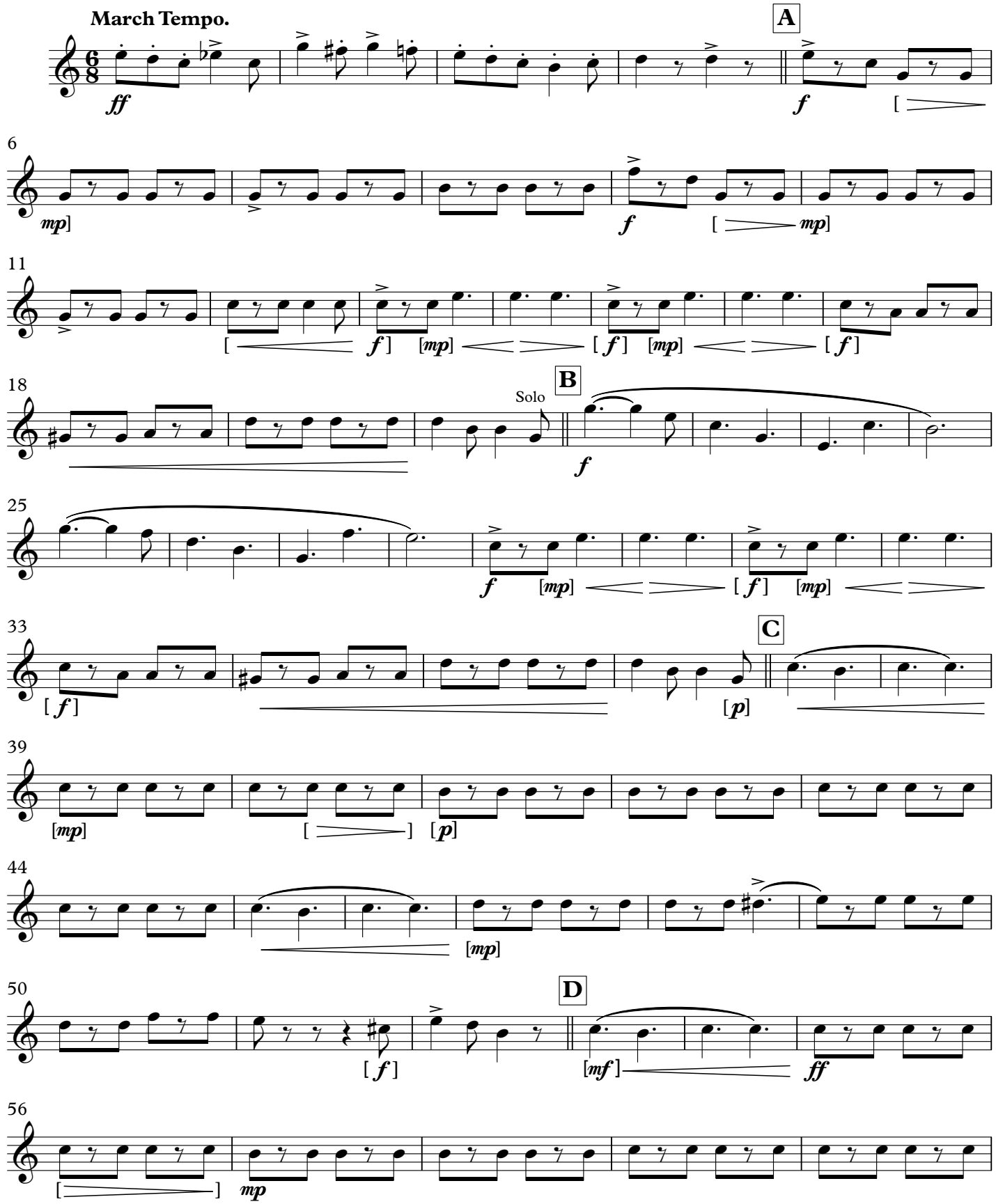
March

EL CAPITAN

(1896)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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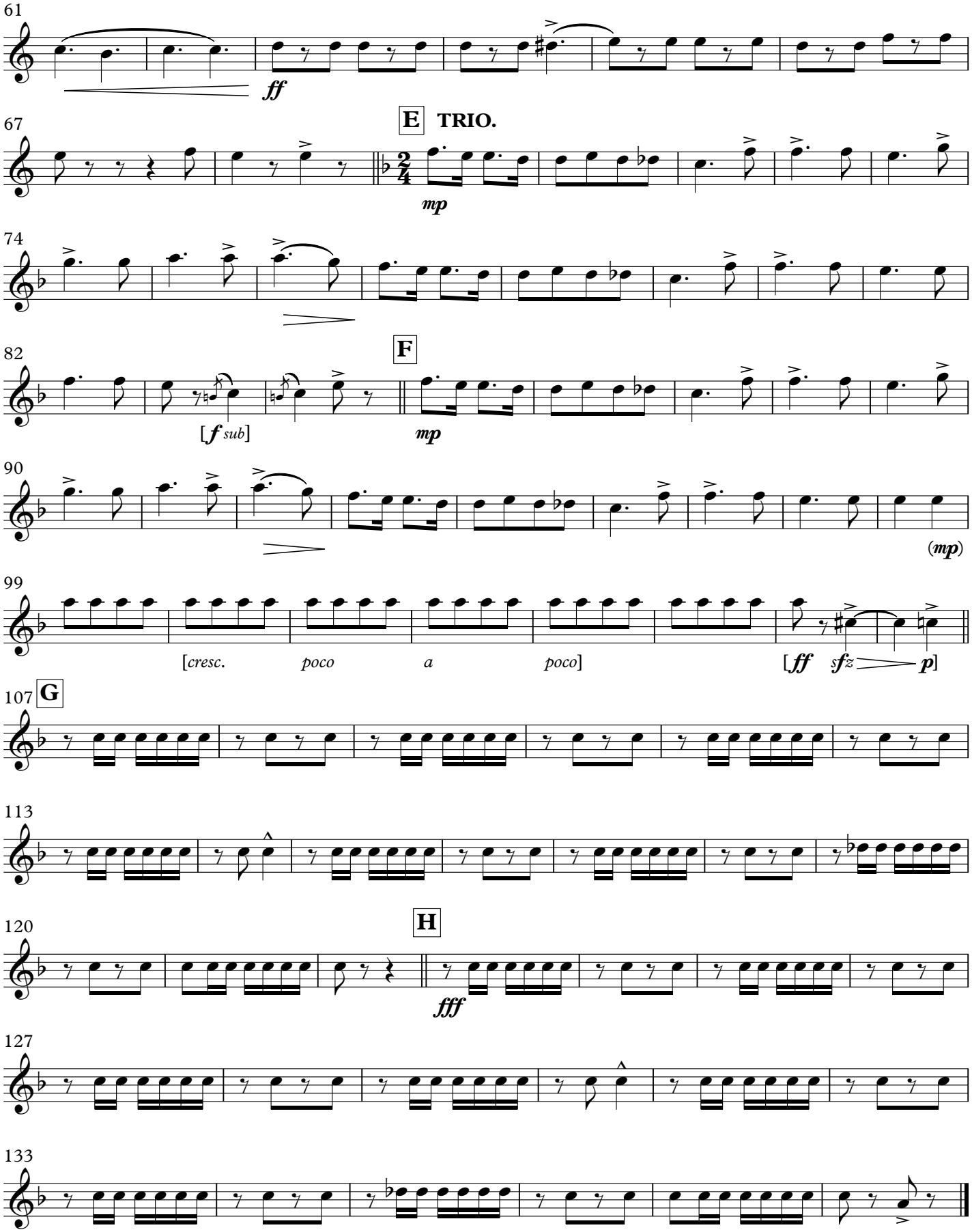
EL CAPITAN

B♭ Tenor Saxophone



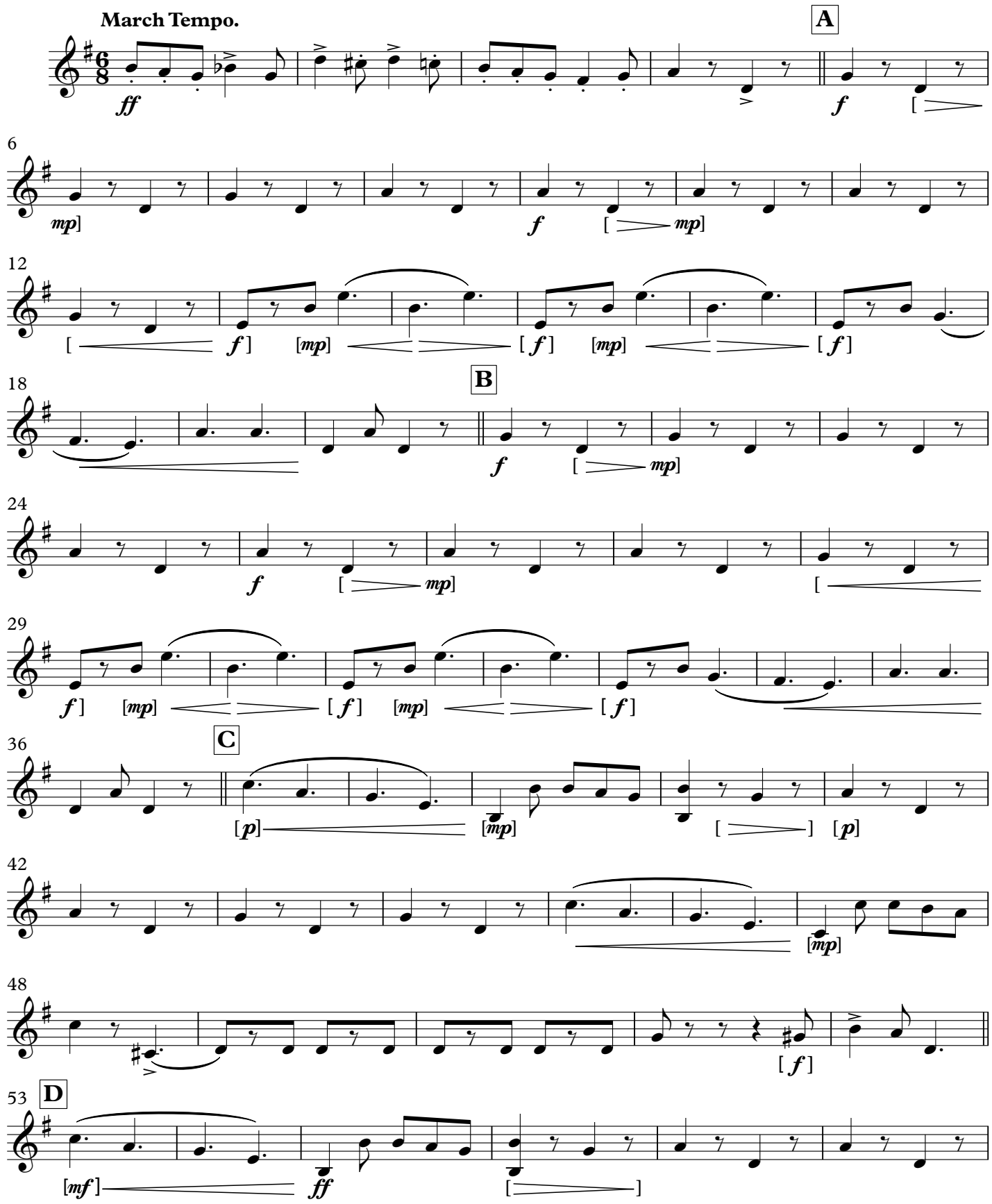
March

EL CAPITAN

E♭ Baritone Saxophone

(1896)

JOHN PHILIP SOUSA



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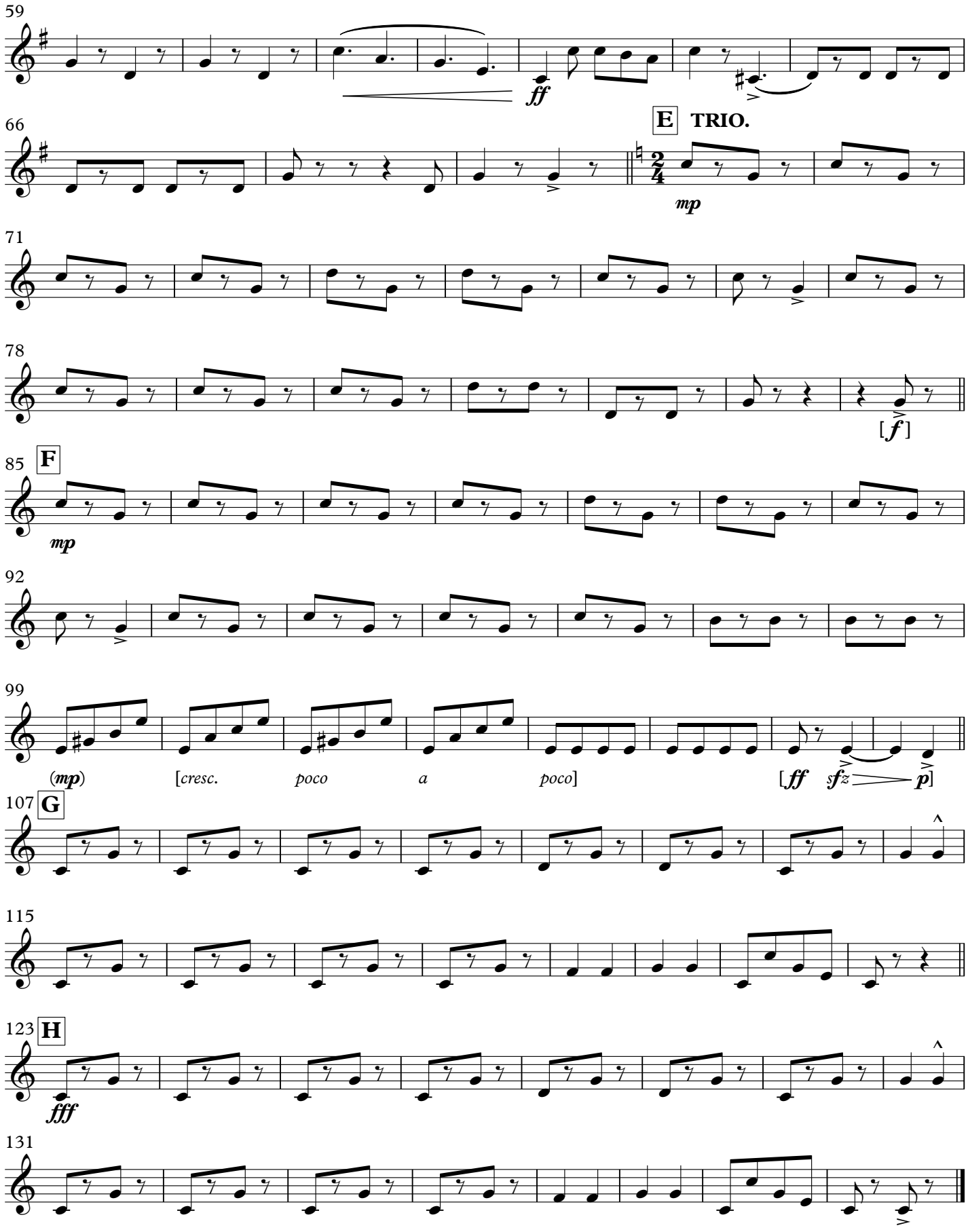
EL CAPITAN

E♭ Baritone Saxophone



March

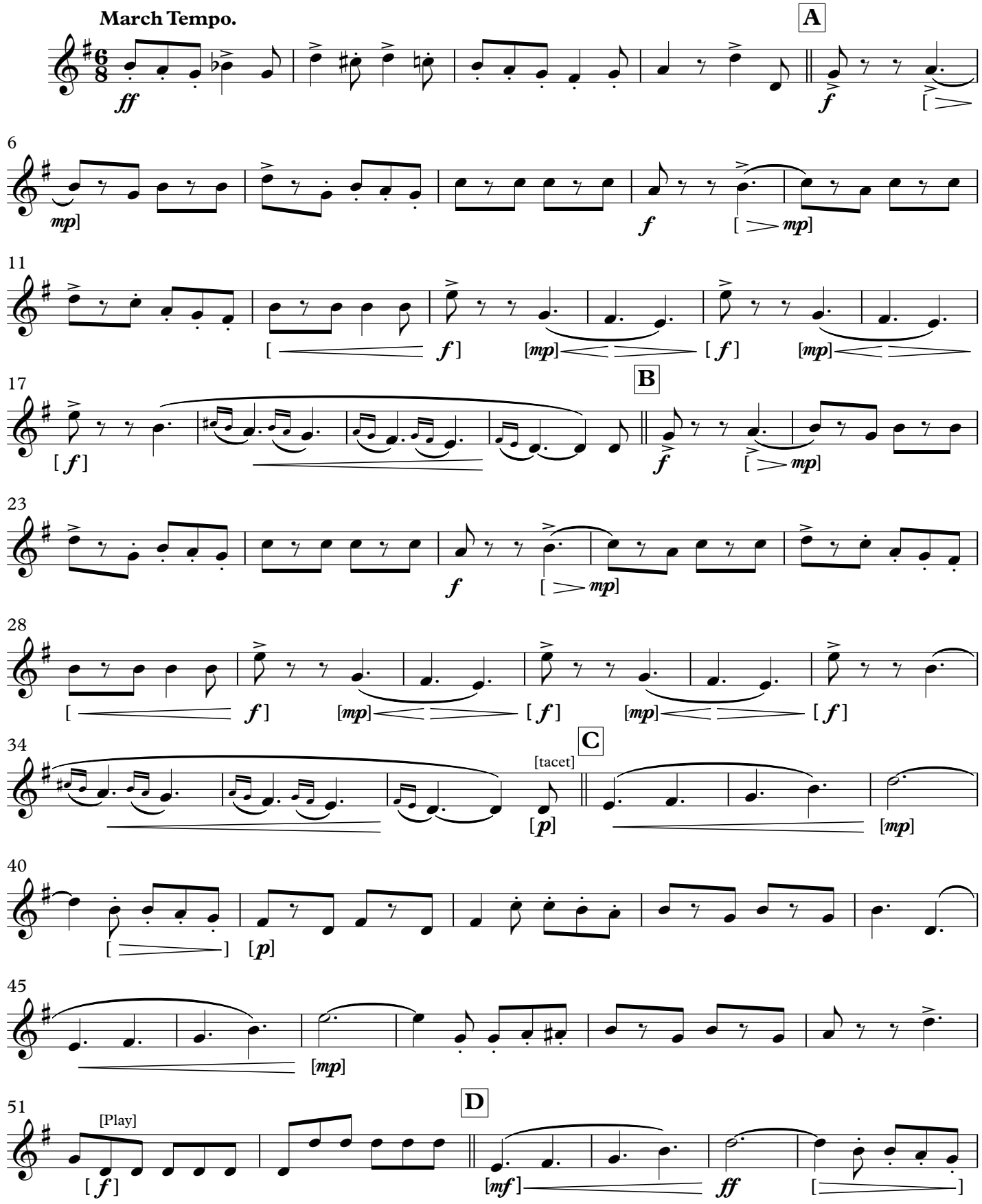
EL CAPITAN

(1896)

JOHN PHILIP SOUSA

E♭ Cornet
[optional]

March Tempo.



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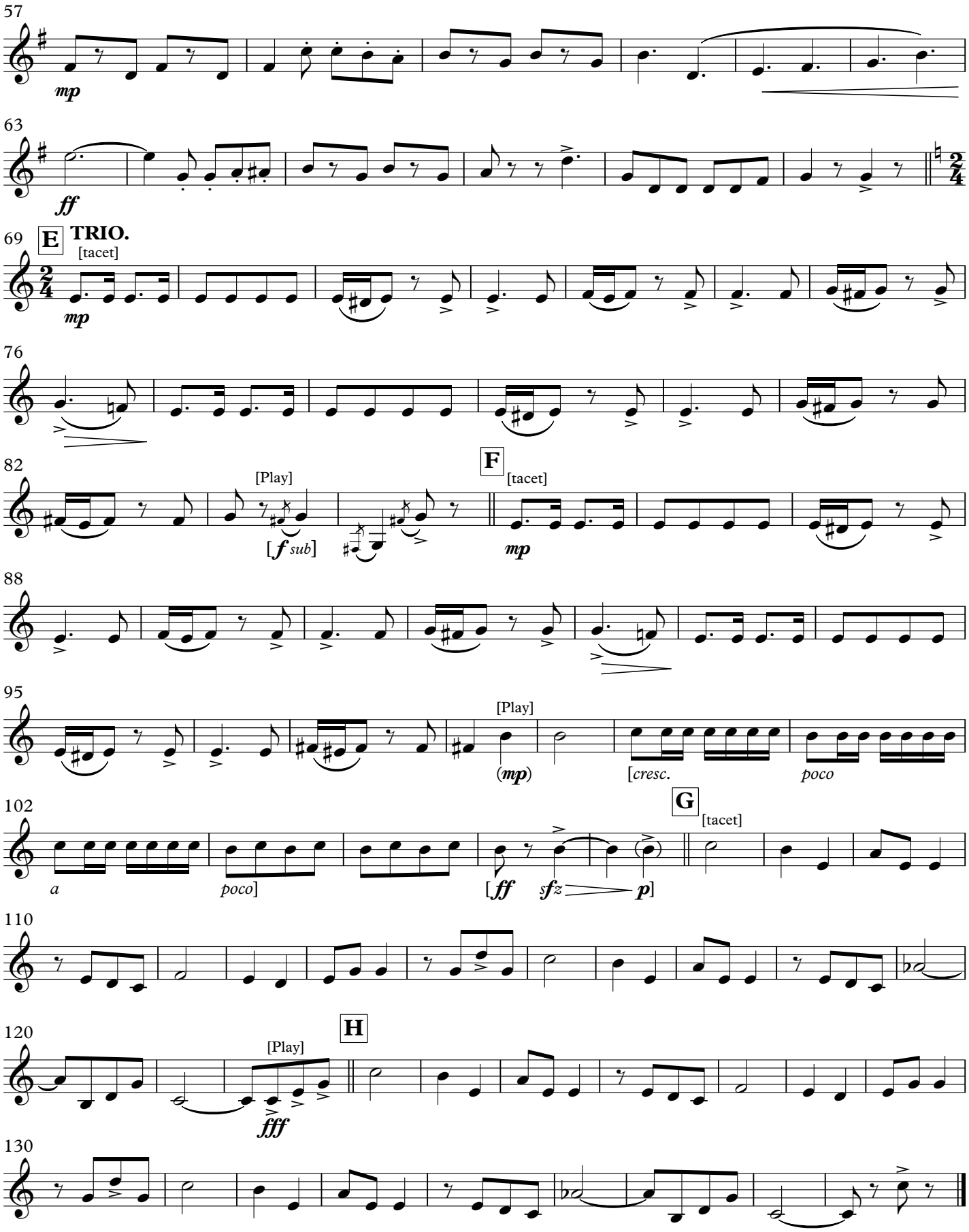
EL CAPITAN

E♭ Cornet



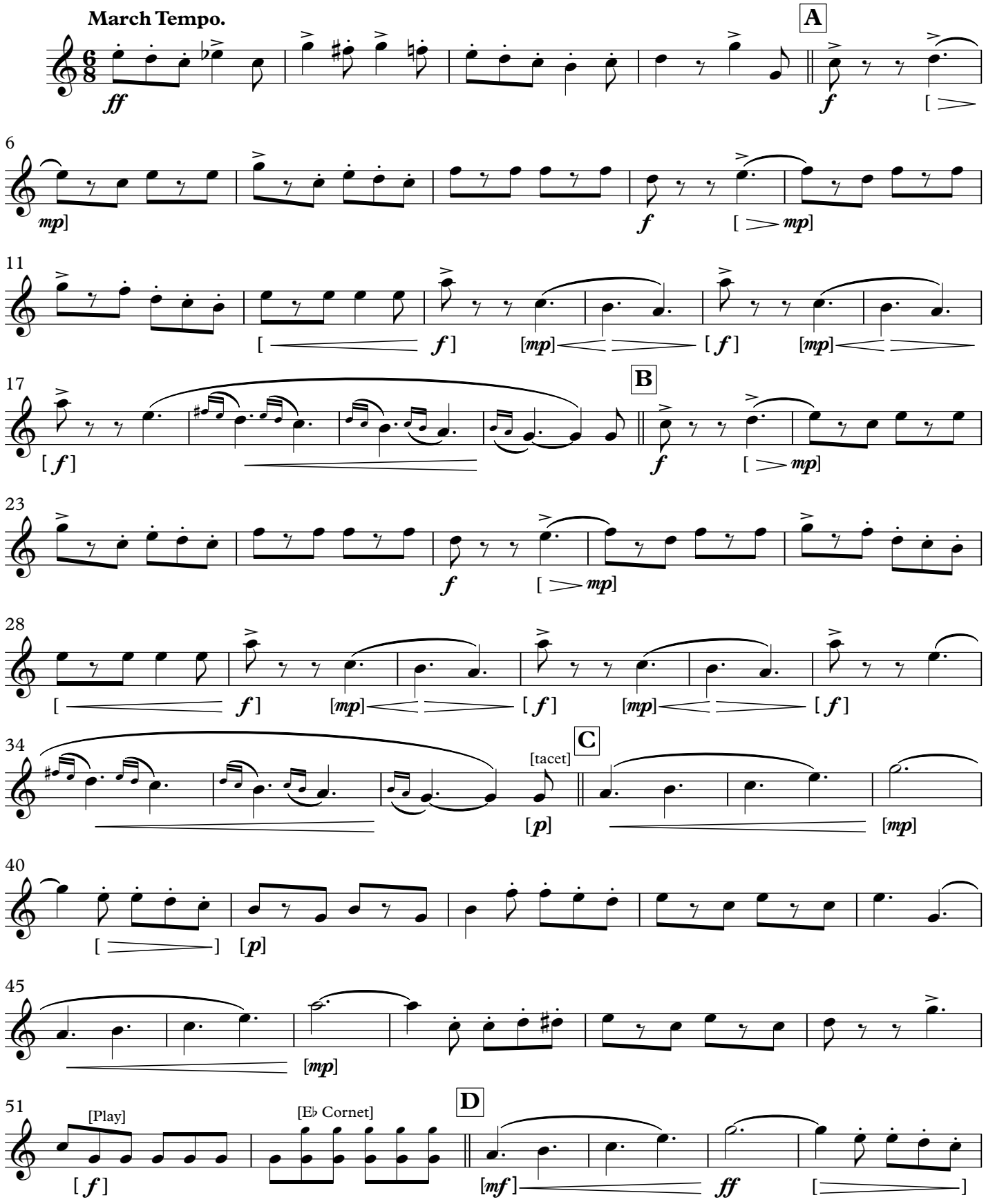
March

EL CAPITAN

(1896)

Solo B♭ Cornet

JOHN PHILIP SOUSA



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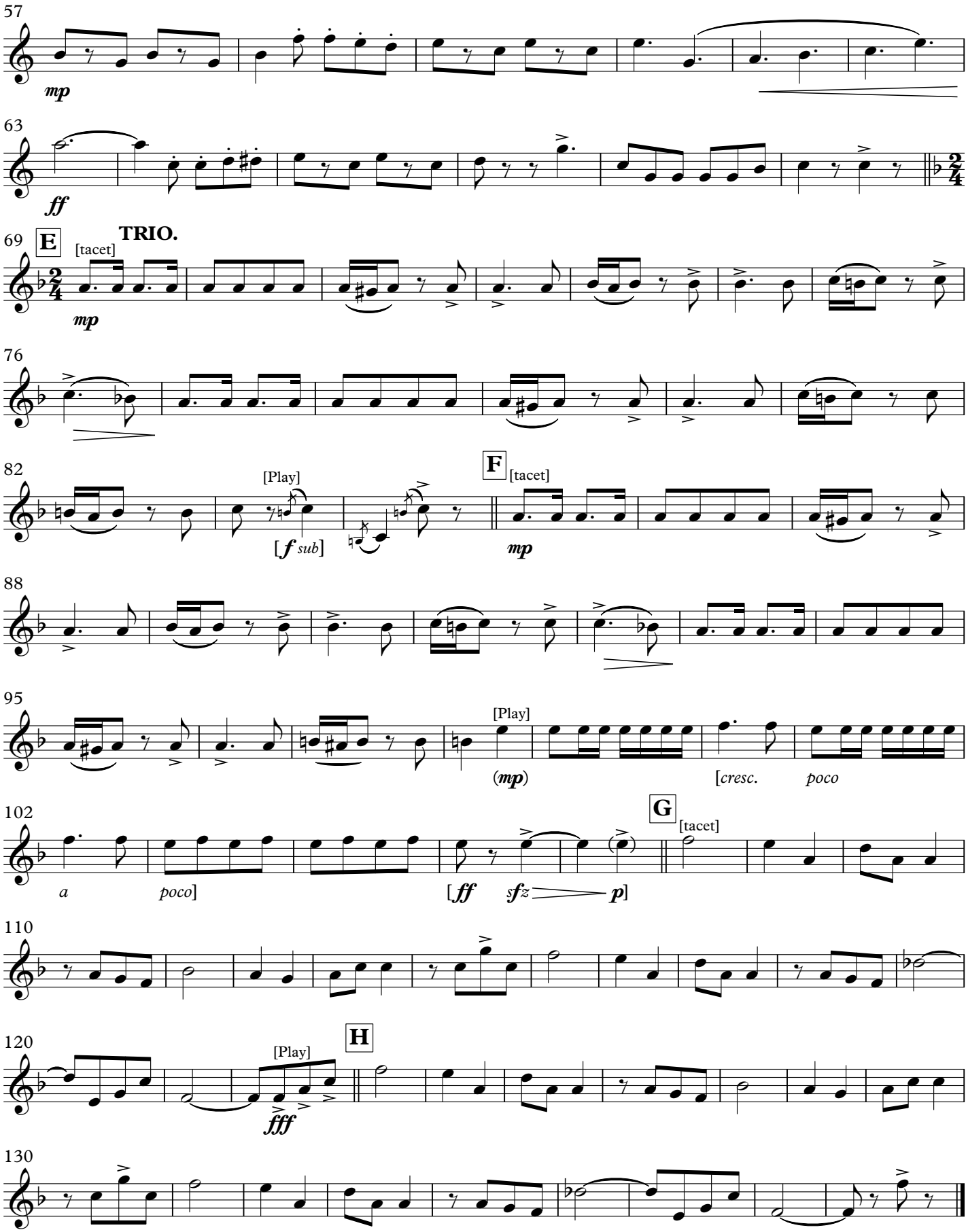
EL CAPITAN
Solo B♭ Cornet



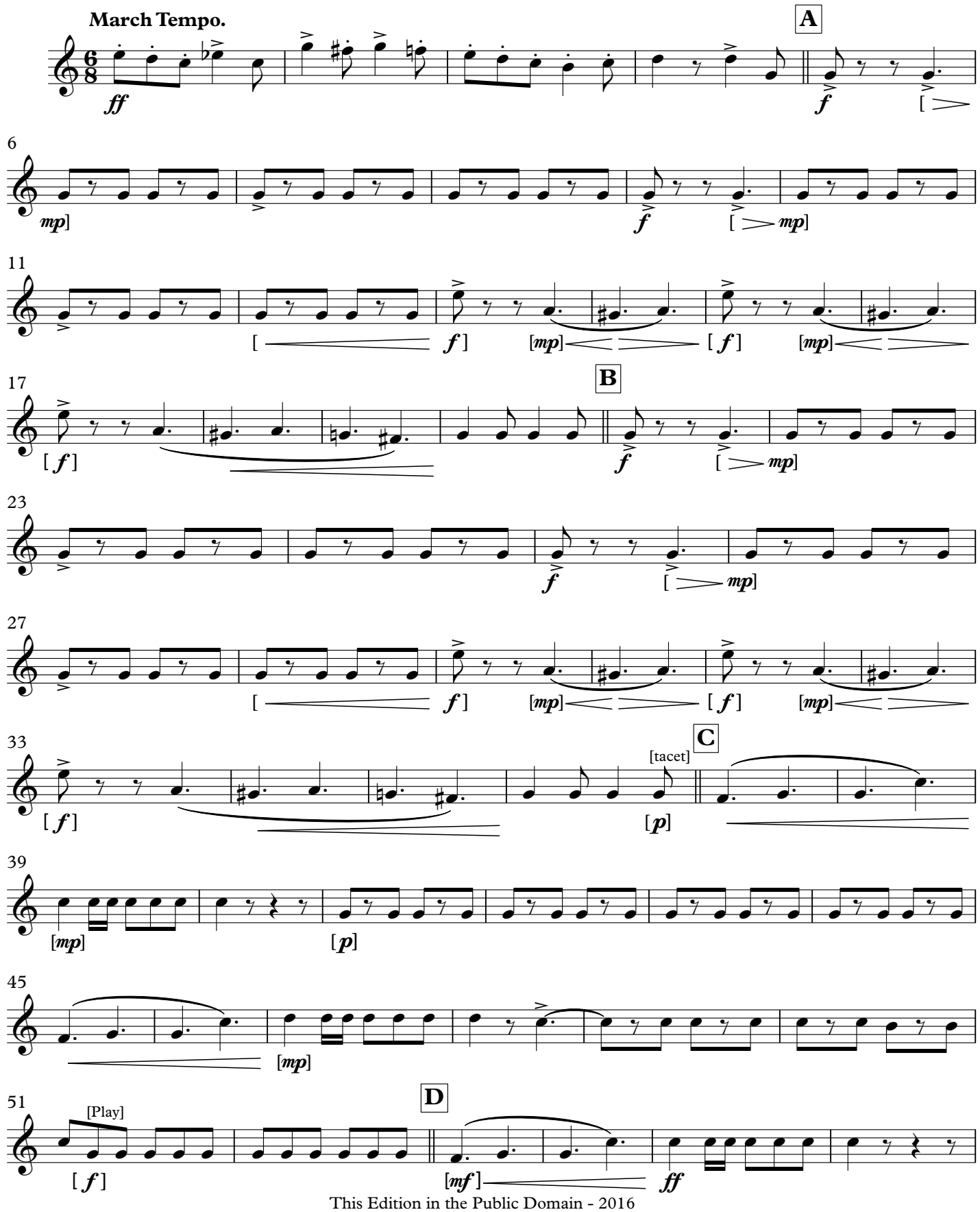
March

EL CAPITAN

1st B♭ Cornet

(1896)

JOHN PHILIP SOUSA



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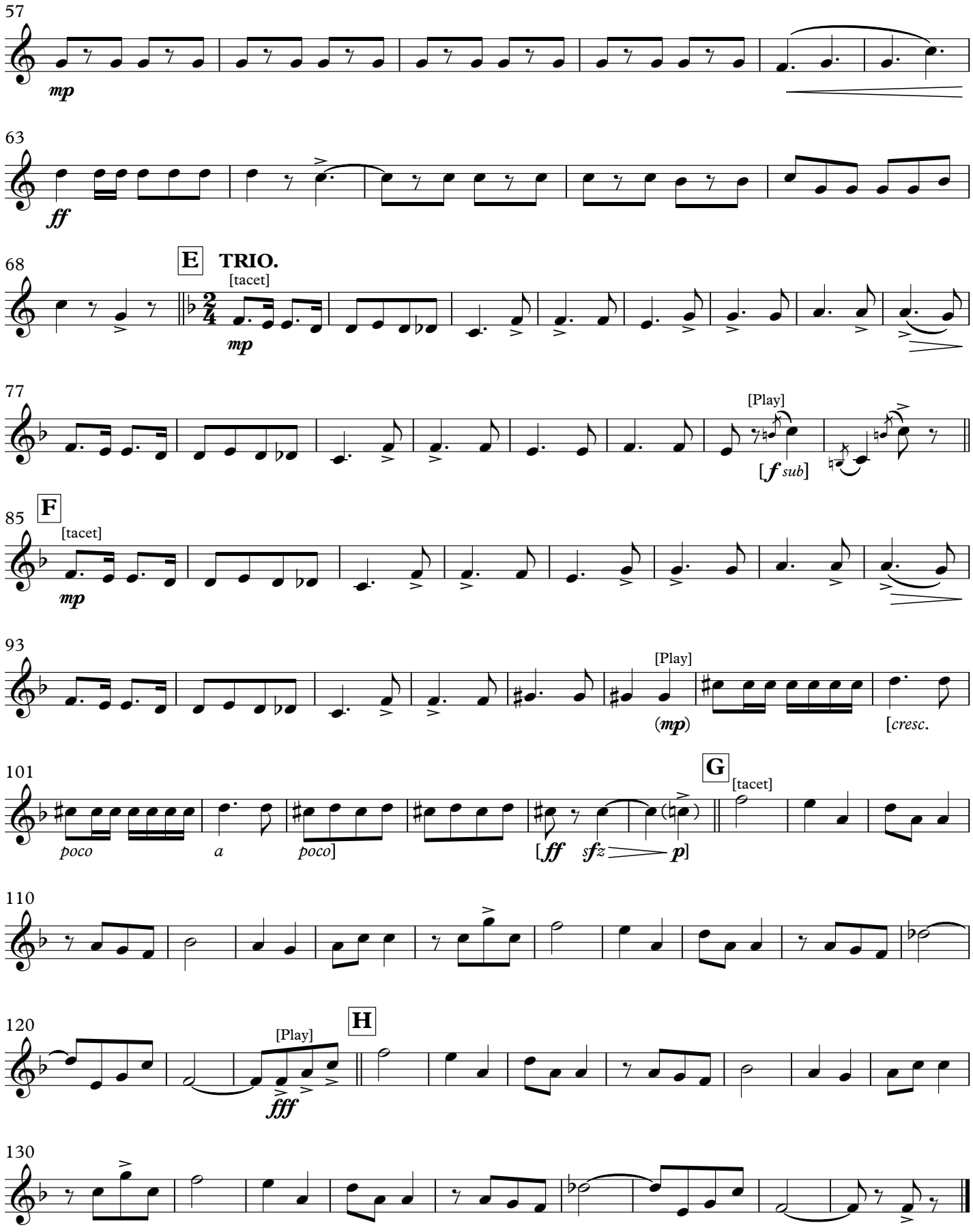
EL CAPITAN

1st B♭ Cornet



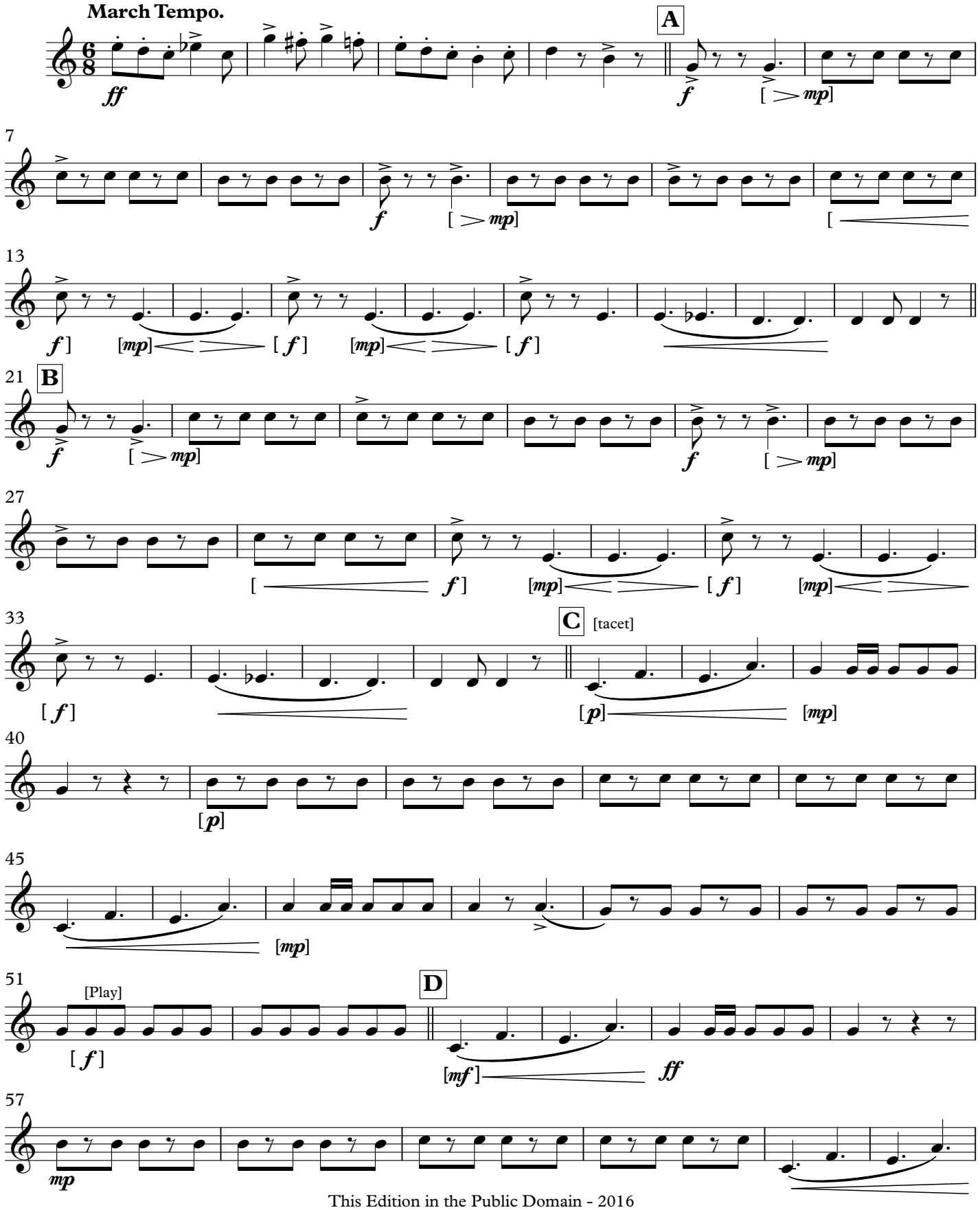
March

EL CAPITAN

(1896)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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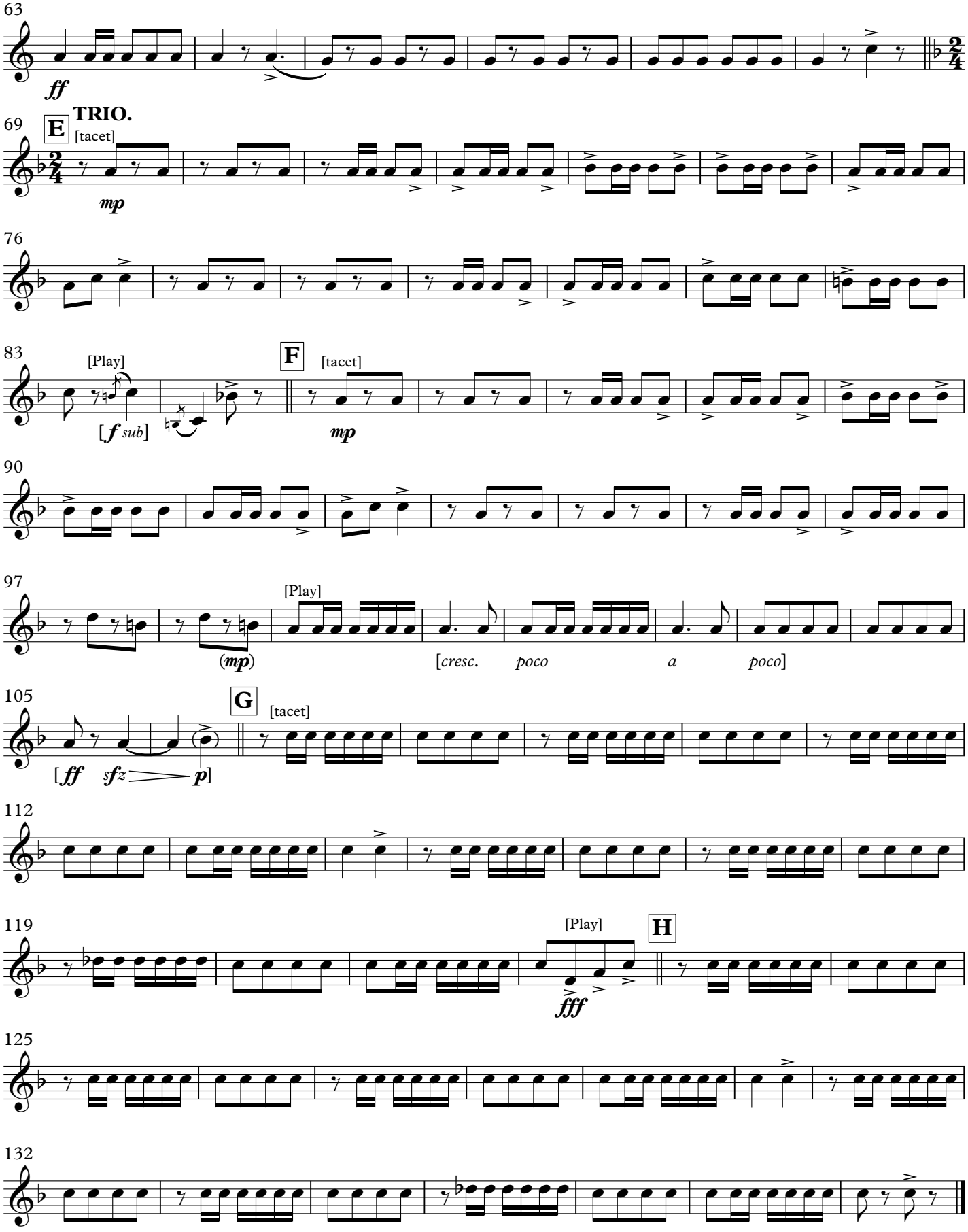
EL CAPITAN
2nd B♭ Cornet



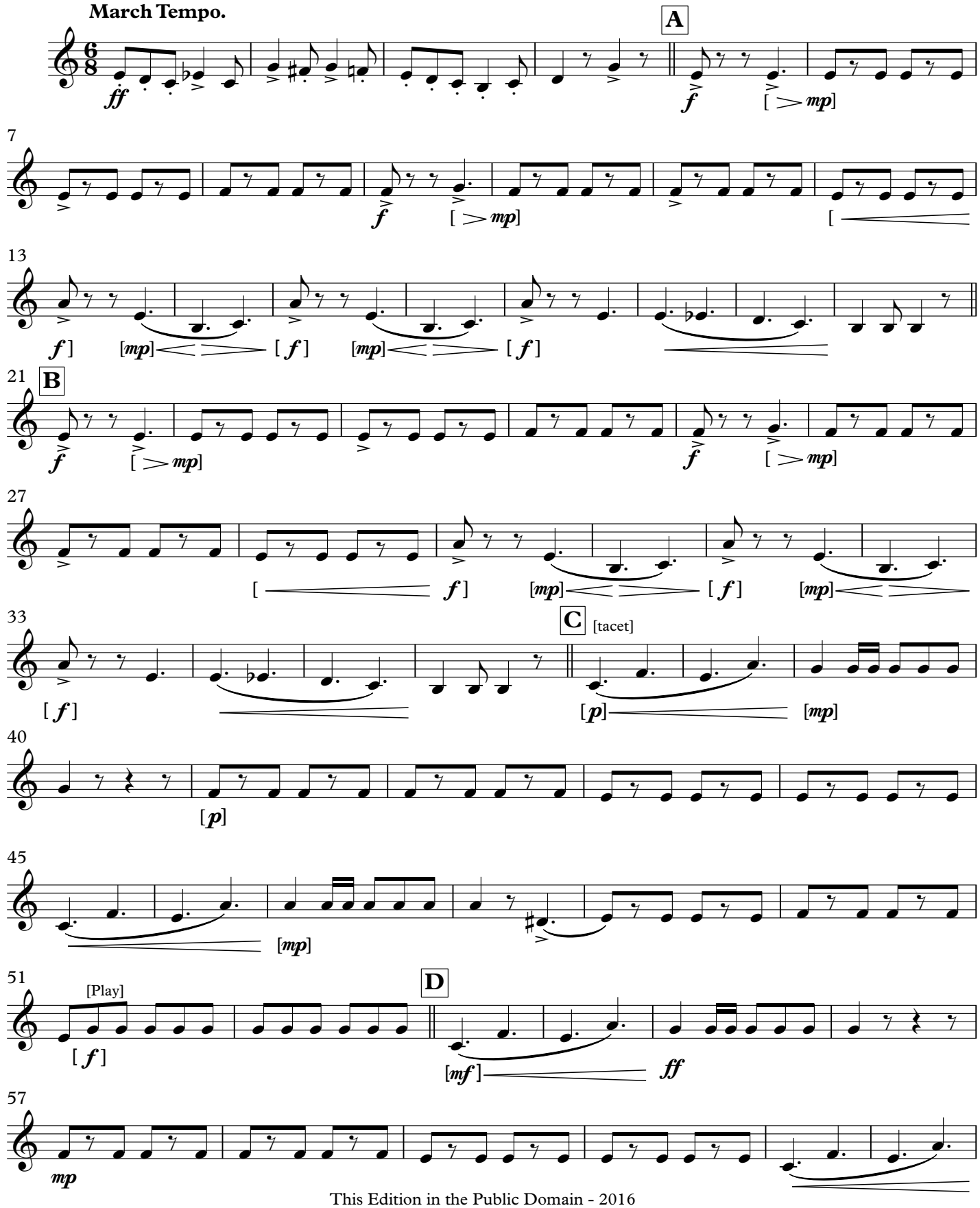
March

EL CAPITAN

(1896)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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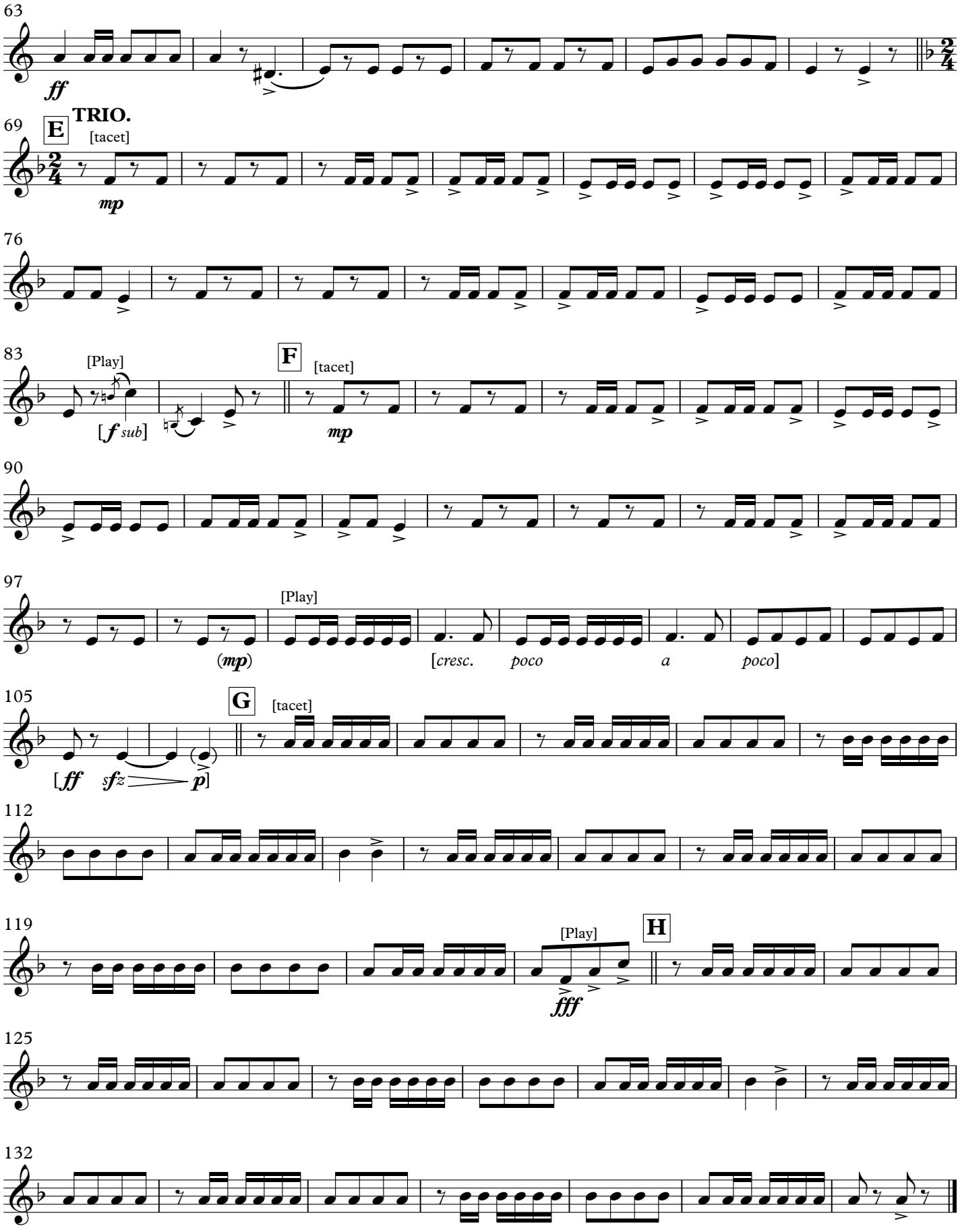
EL CAPITAN

3rd B♭ Cornet



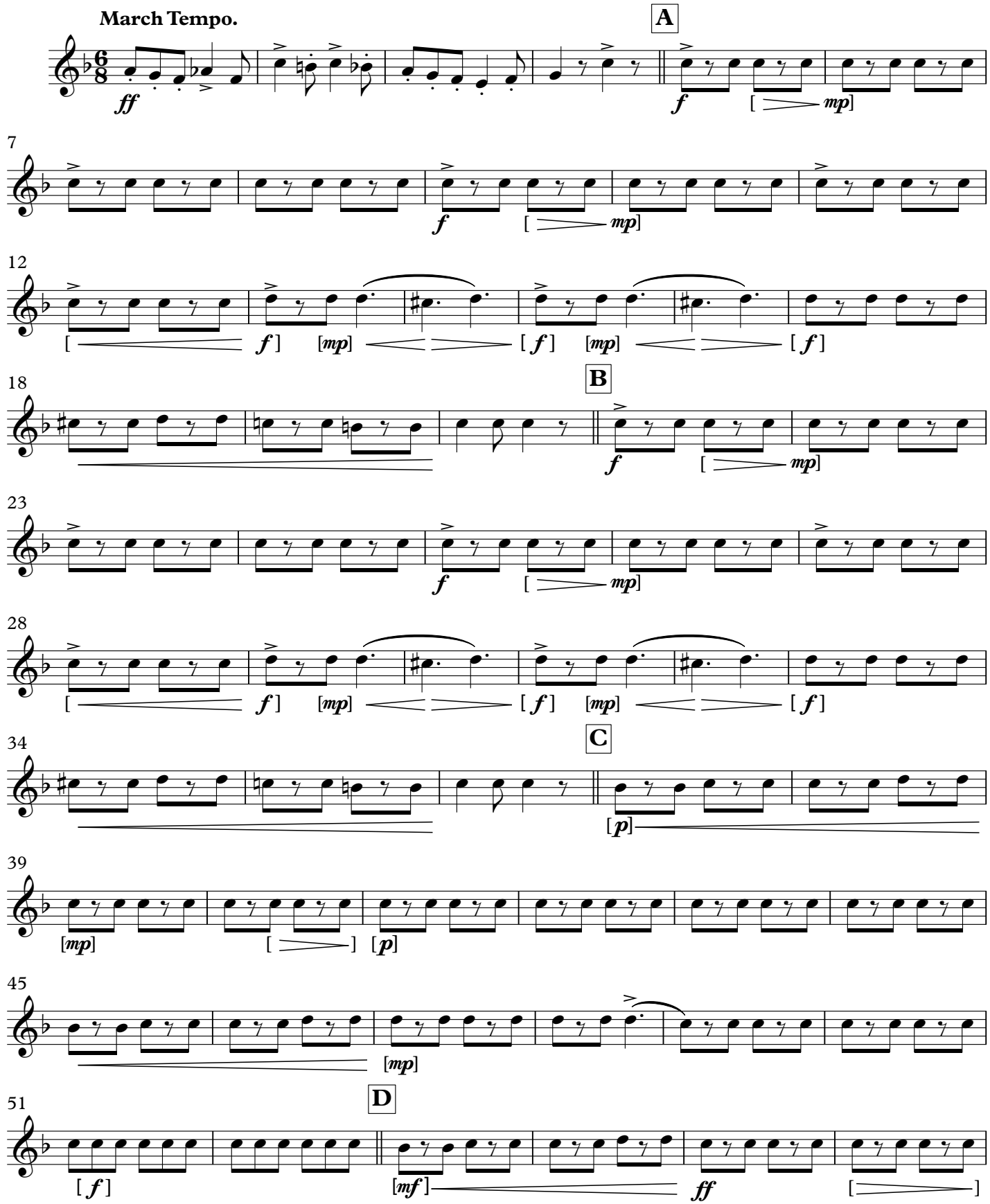
March

EL CAPITAN

1st F Horn

(1896)

JOHN PHILIP SOUSA



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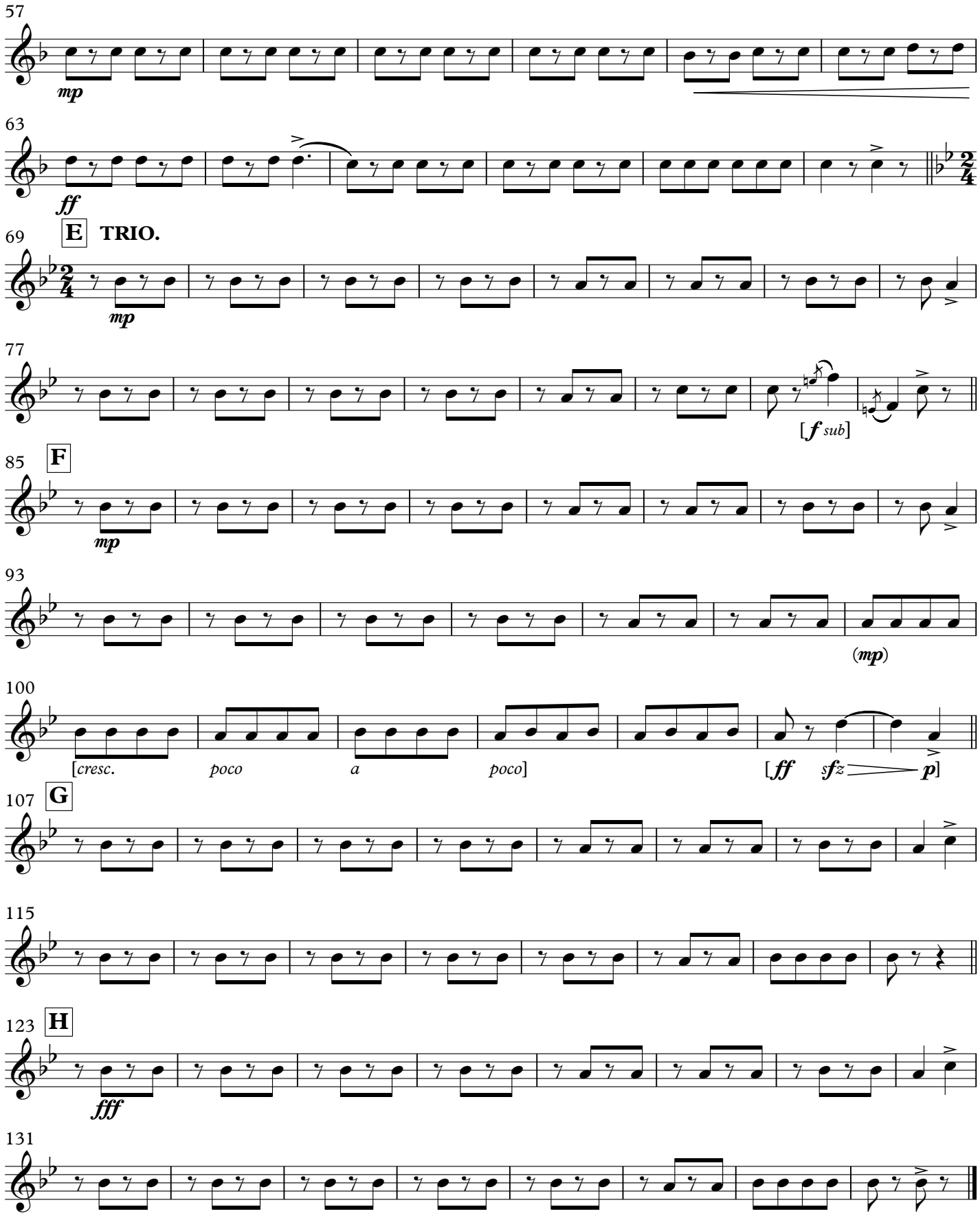
EL CAPITAN
1st F Horn



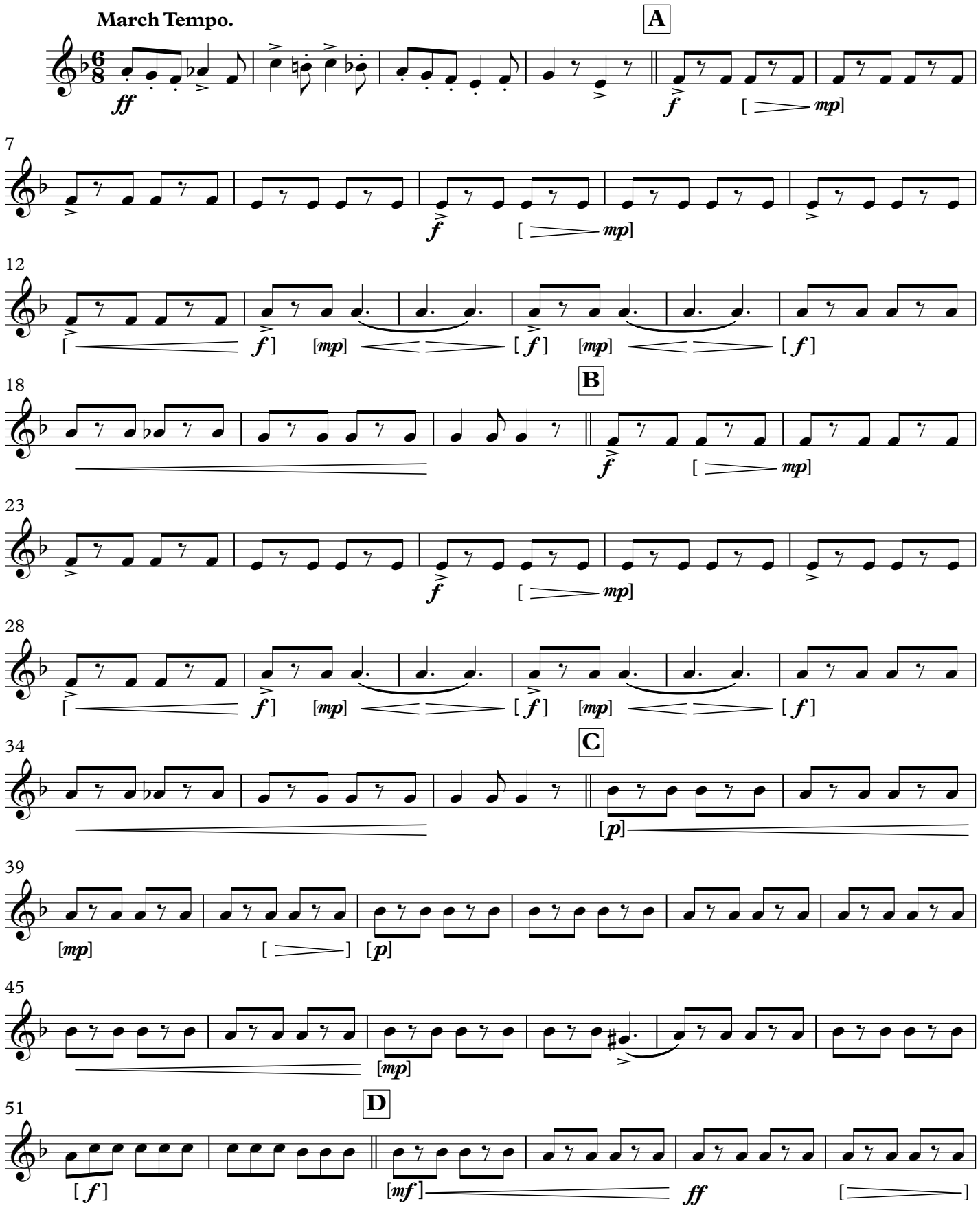
March

EL CAPITAN

(1896)

2nd F Horn

JOHN PHILIP SOUSA



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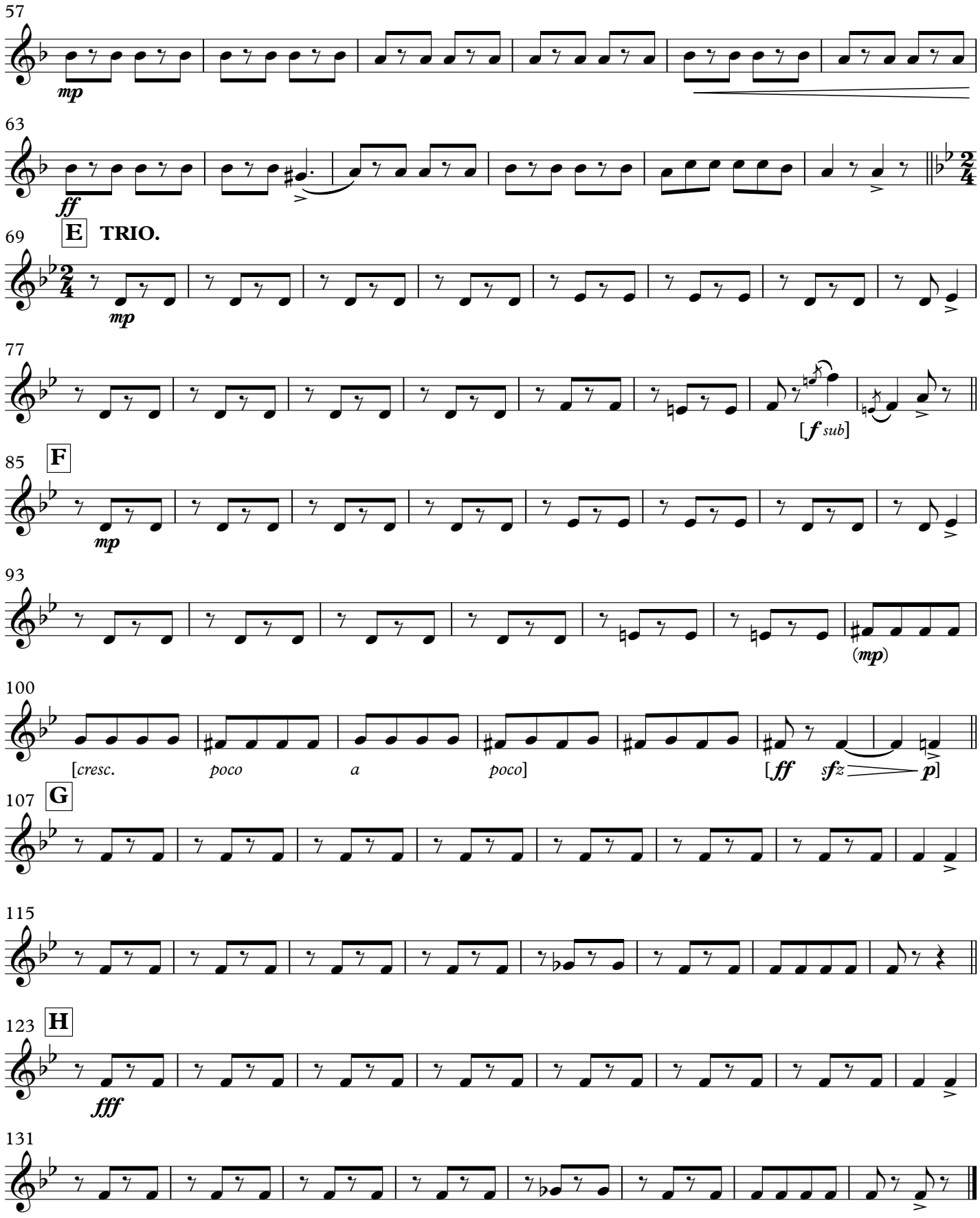
EL CAPITAN
2nd F Horn



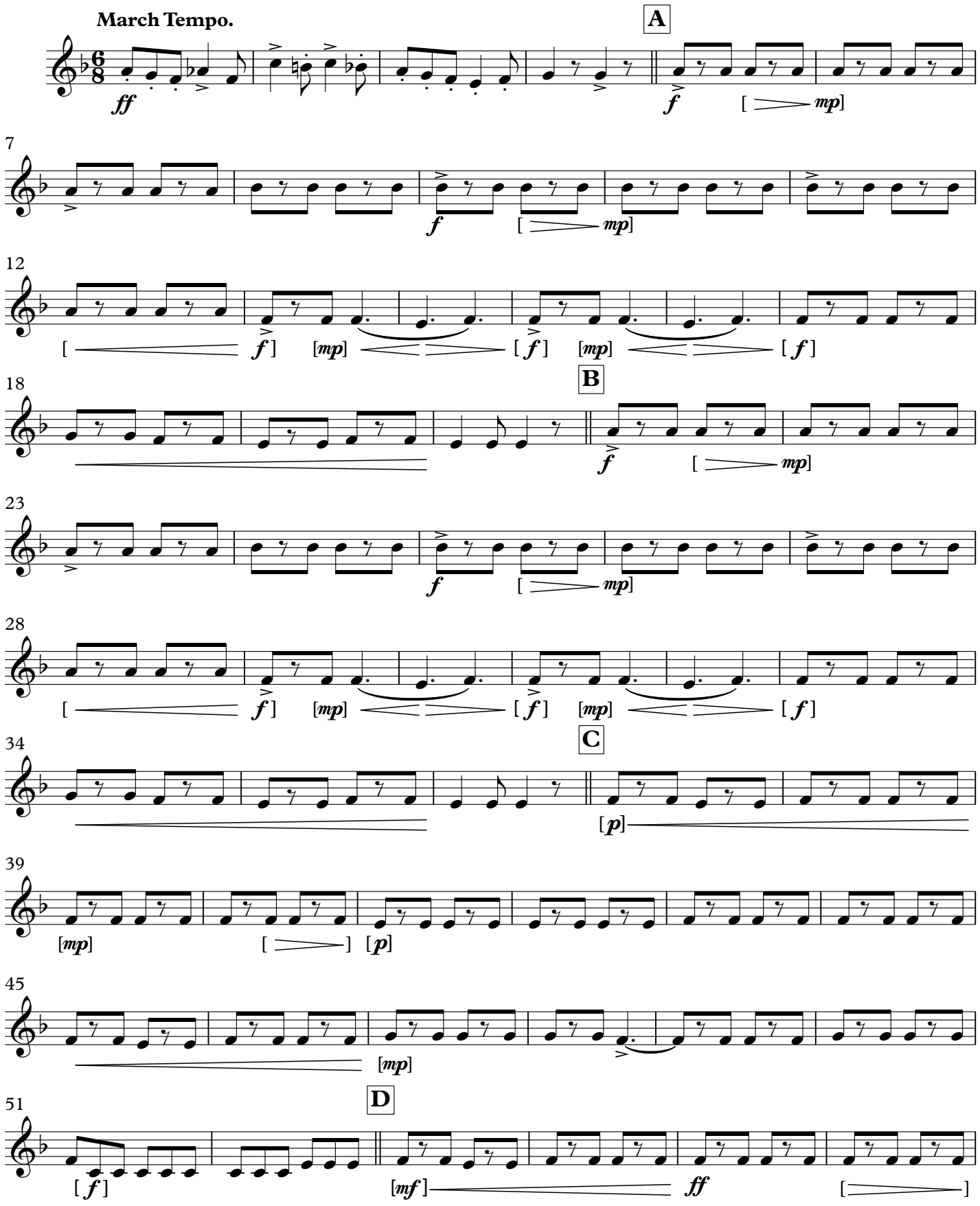
March

EL CAPITAN

(1896)

3rd F Horn

JOHN PHILIP SOUSA



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EL CAPITAN
3rd F Horn

57

mp

63

ff

69 **E** **TRIO.**

mp

77

[*f sub*]

85 **F**

mp

93

(*mp*)

100

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

[*ff* *sfz* *p*]

107 **G**

115

123 **H**

fff

131

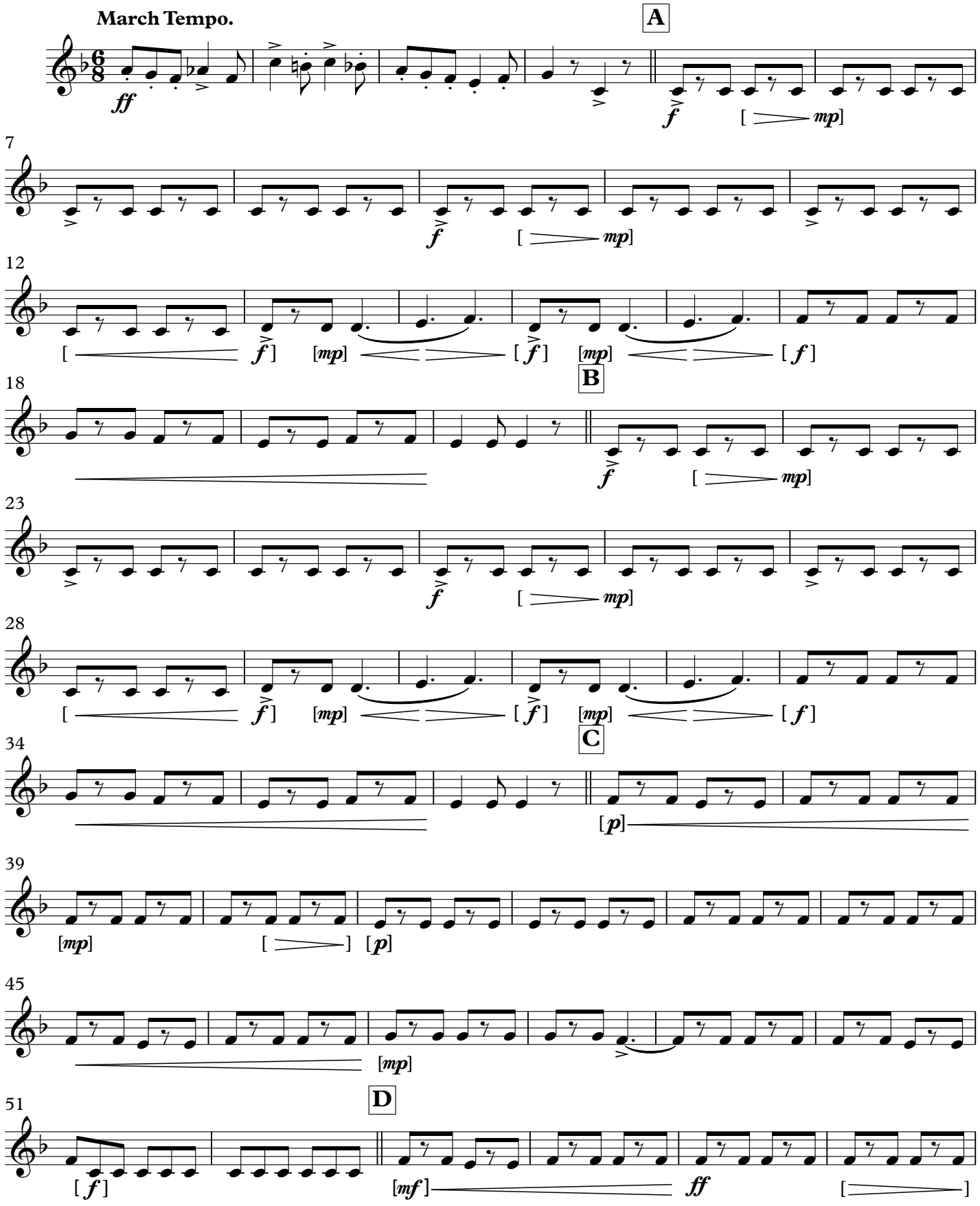
March

EL CAPITAN

(1896)

4th F Horn

JOHN PHILIP SOUSA



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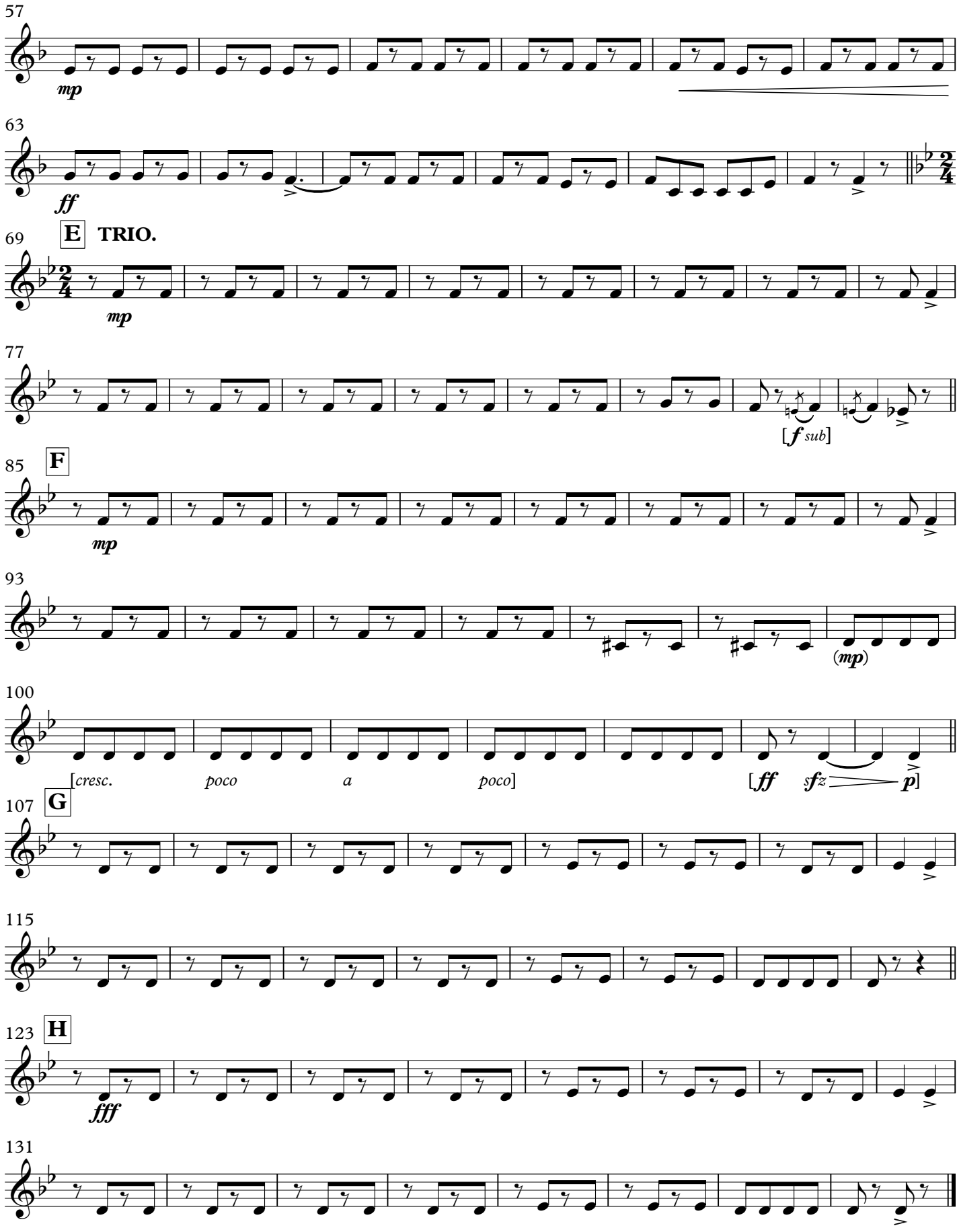
EL CAPITAN
4th F Horn



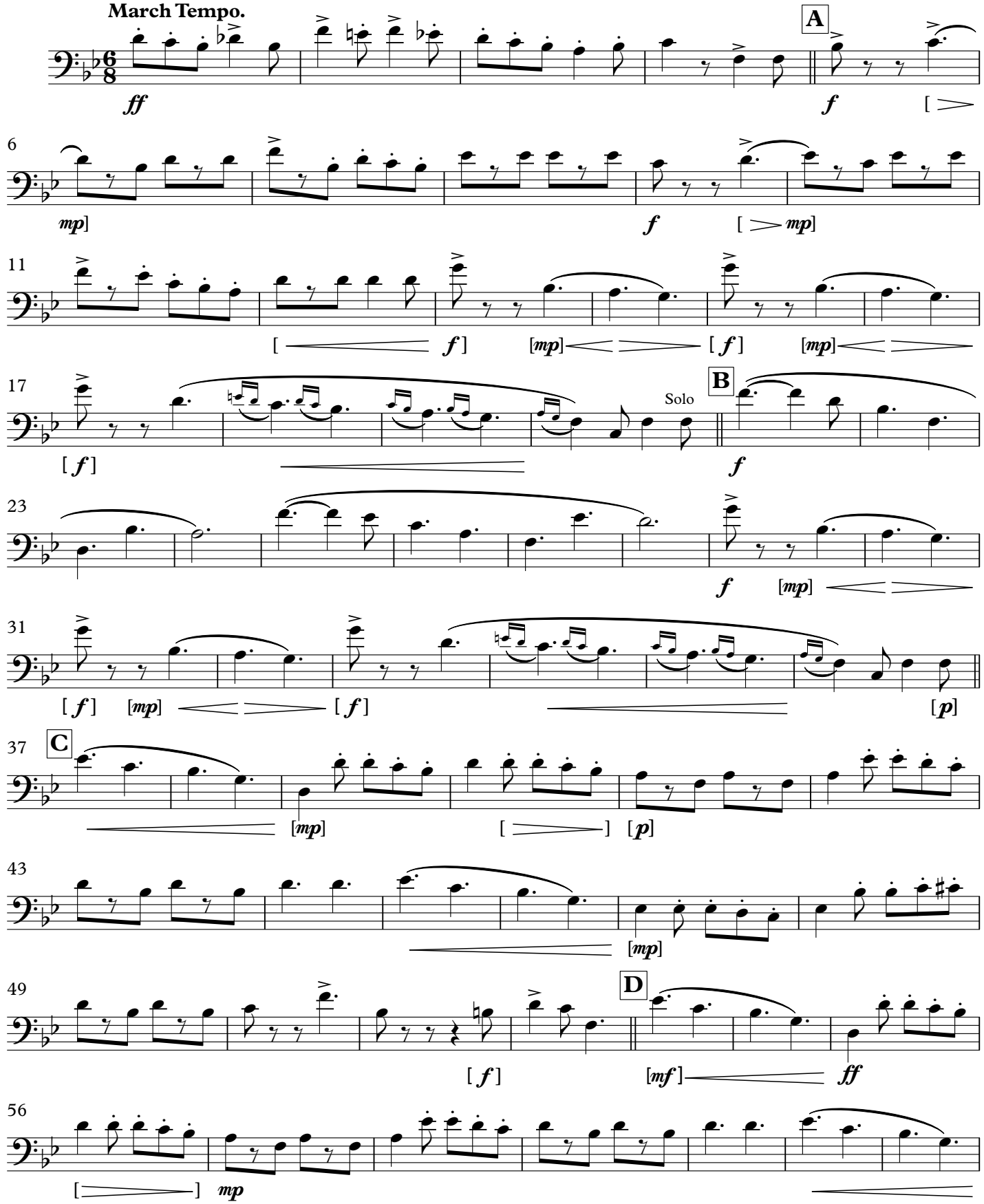
March

EL CAPITAN

(1896)

Baritone

JOHN PHILIP SOUSA



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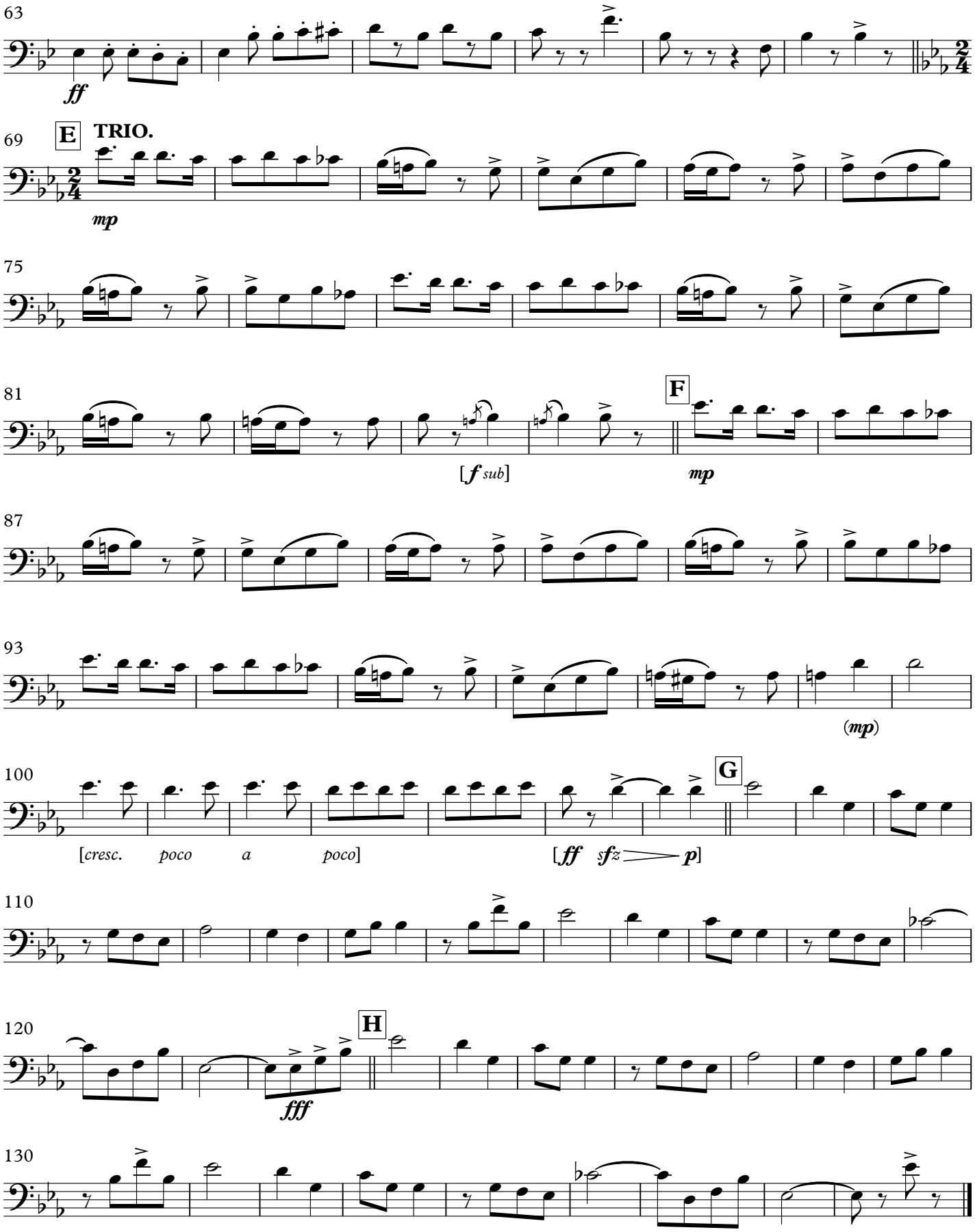

63
ff
69
E
TRIO.
mp
75
81
[f sub]
F
mp
87
93
(mp)
100
[cresc. poco a poco]
[ff sfz p]
G
110
120
H
fff
130

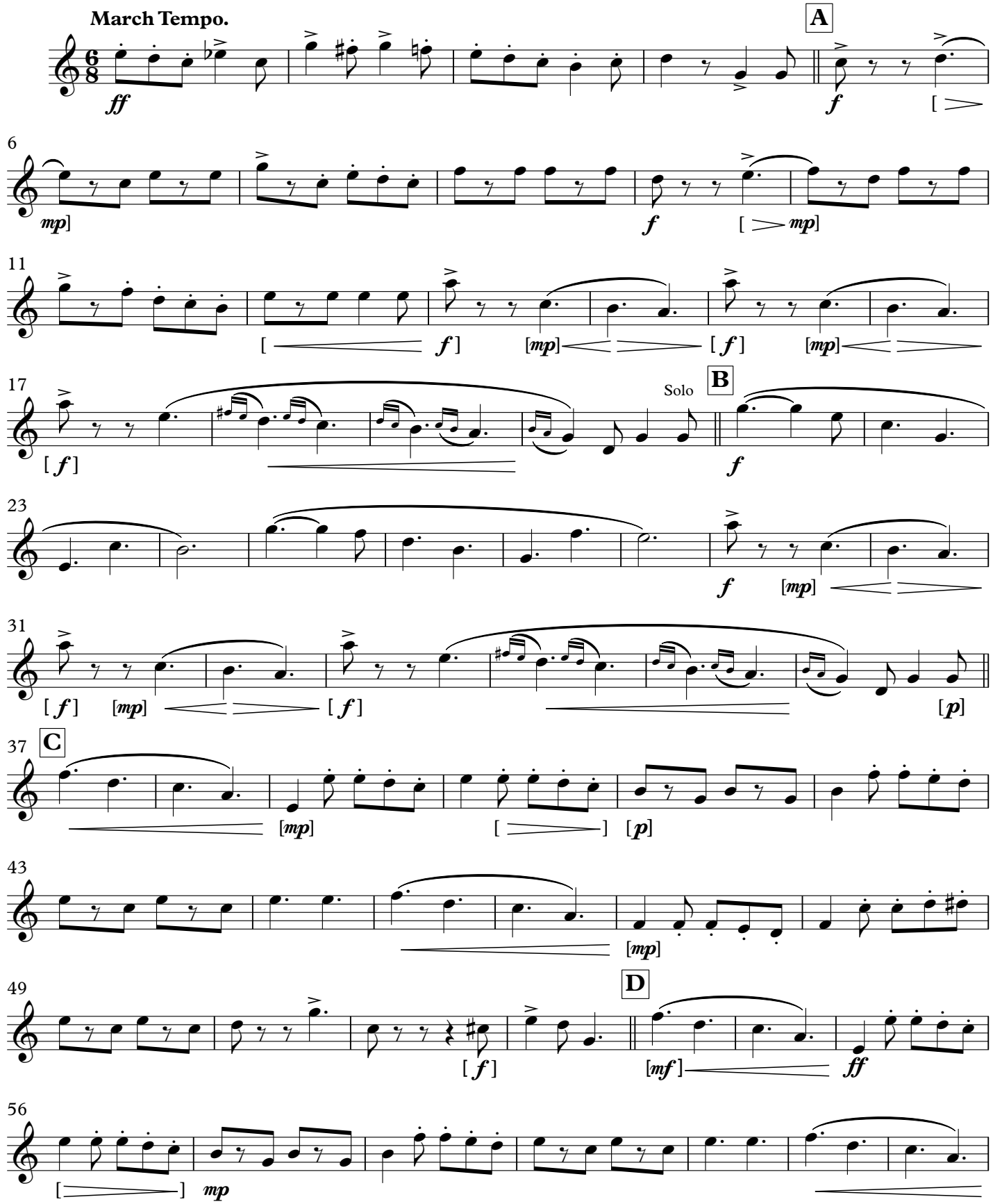
March

EL CAPITAN

Baritone, T.C.

(1896)

JOHN PHILIP SOUSA



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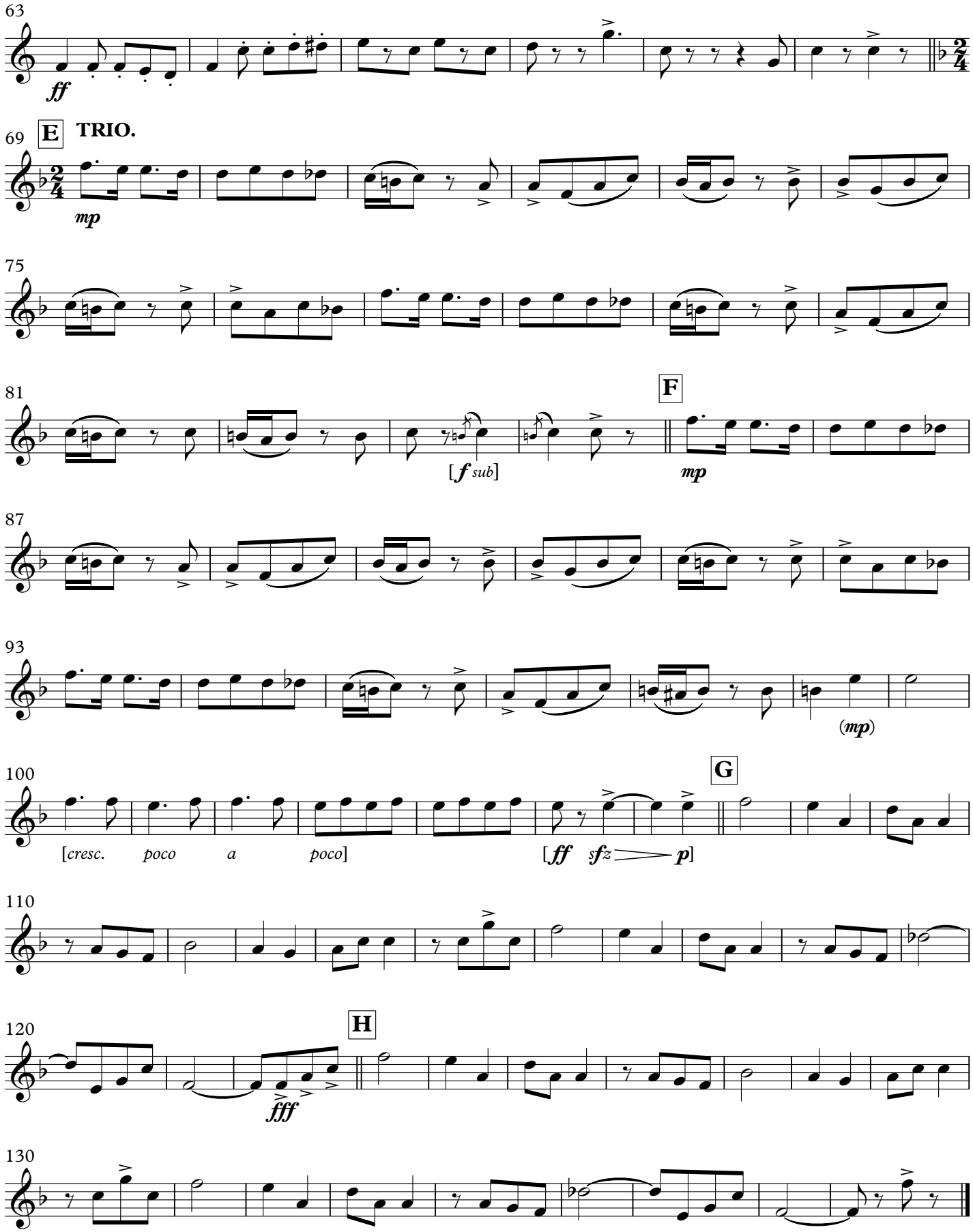

63
ff
69
E
TRIO.
mp
75
81
F
[f sub]
mp
87
93
(mp)
100
G
[cresc. poco a poco]
[ff sfz p]
110
120
H
fff
130

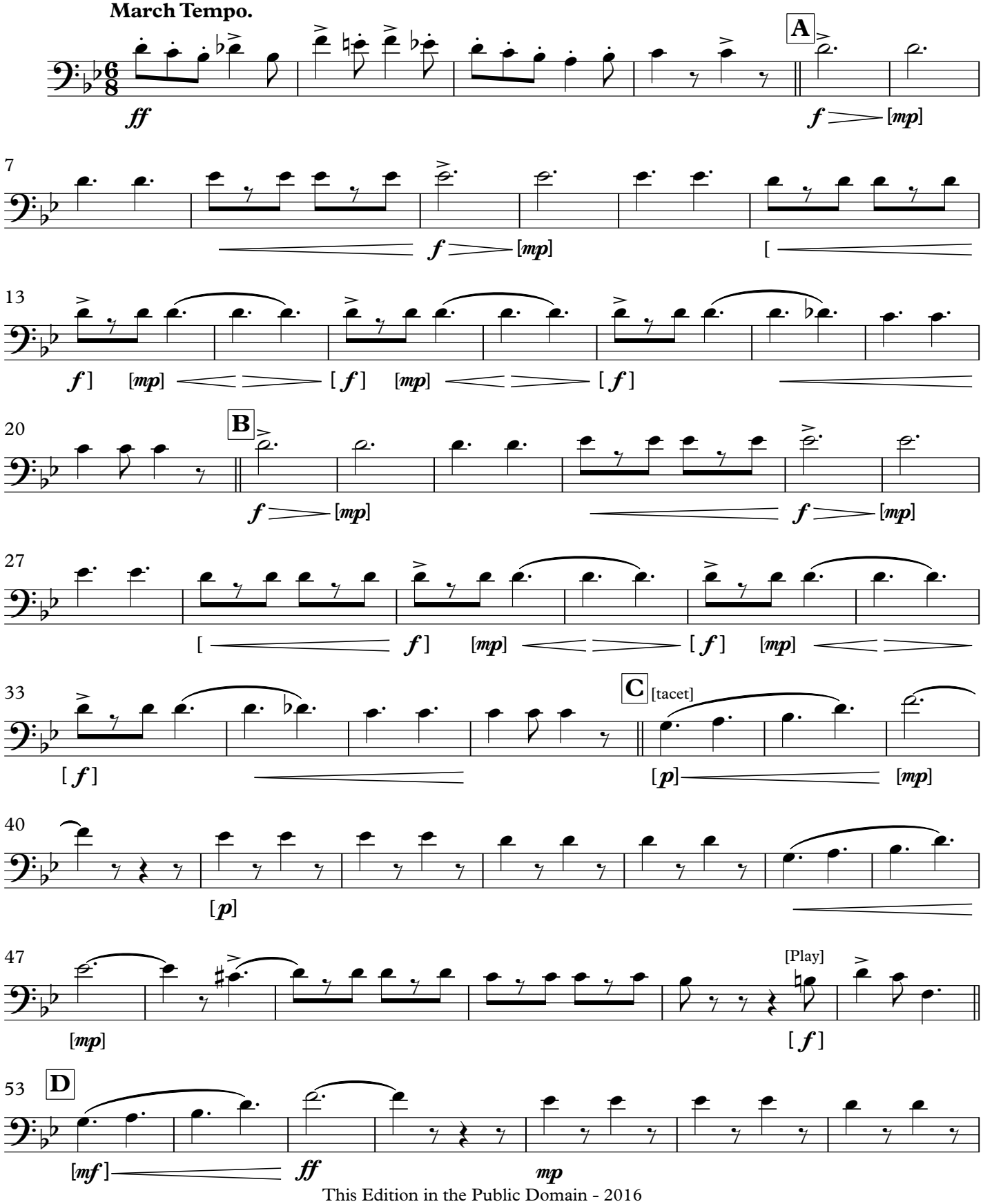
March

EL CAPITAN

1st Trombone

(1896)

JOHN PHILIP SOUSA



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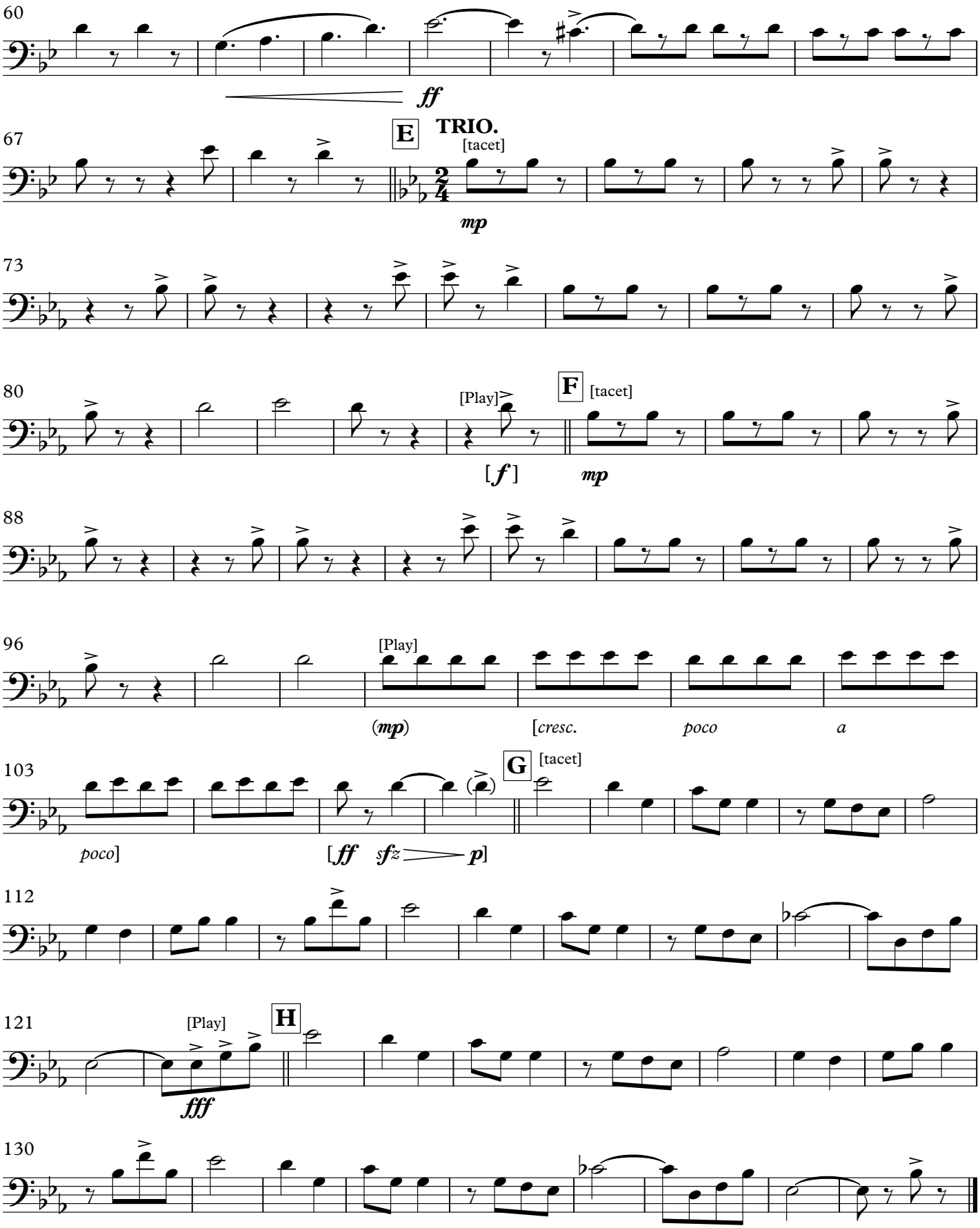
EL CAPITAN
1st Trombone



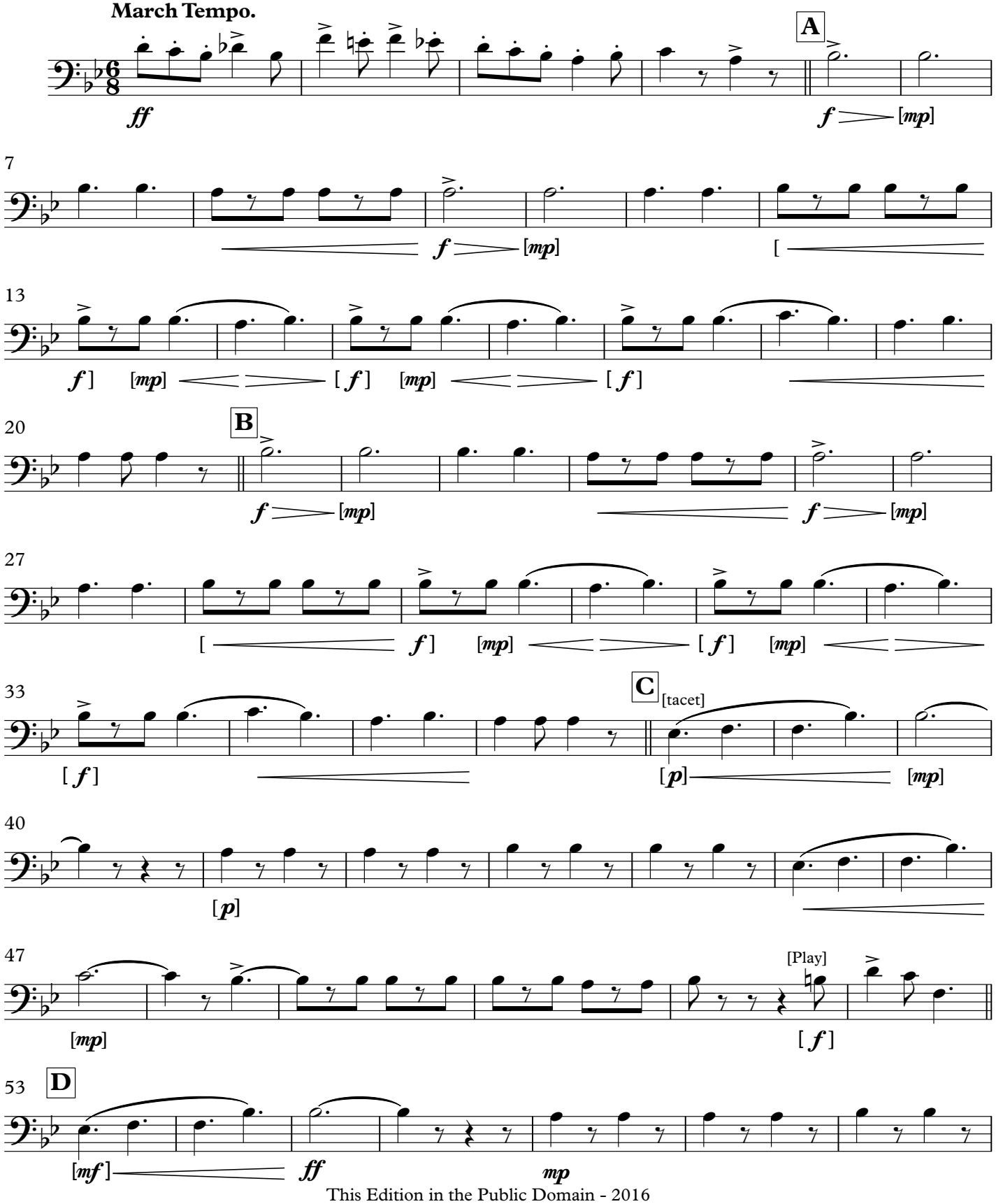
March

EL CAPITAN

(1896)

2nd Trombone

JOHN PHILIP SOUSA



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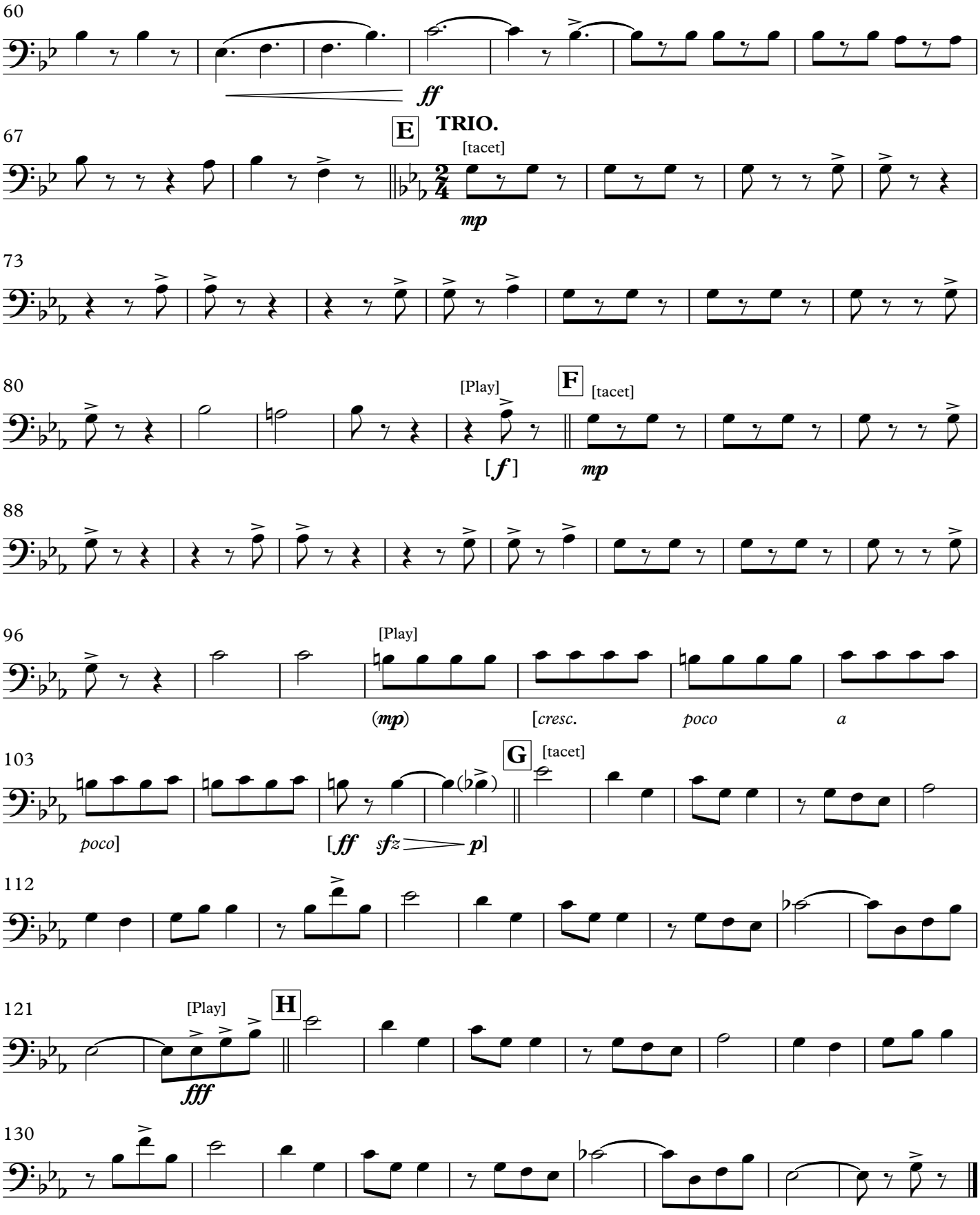
EL CAPITAN
2nd Trombone



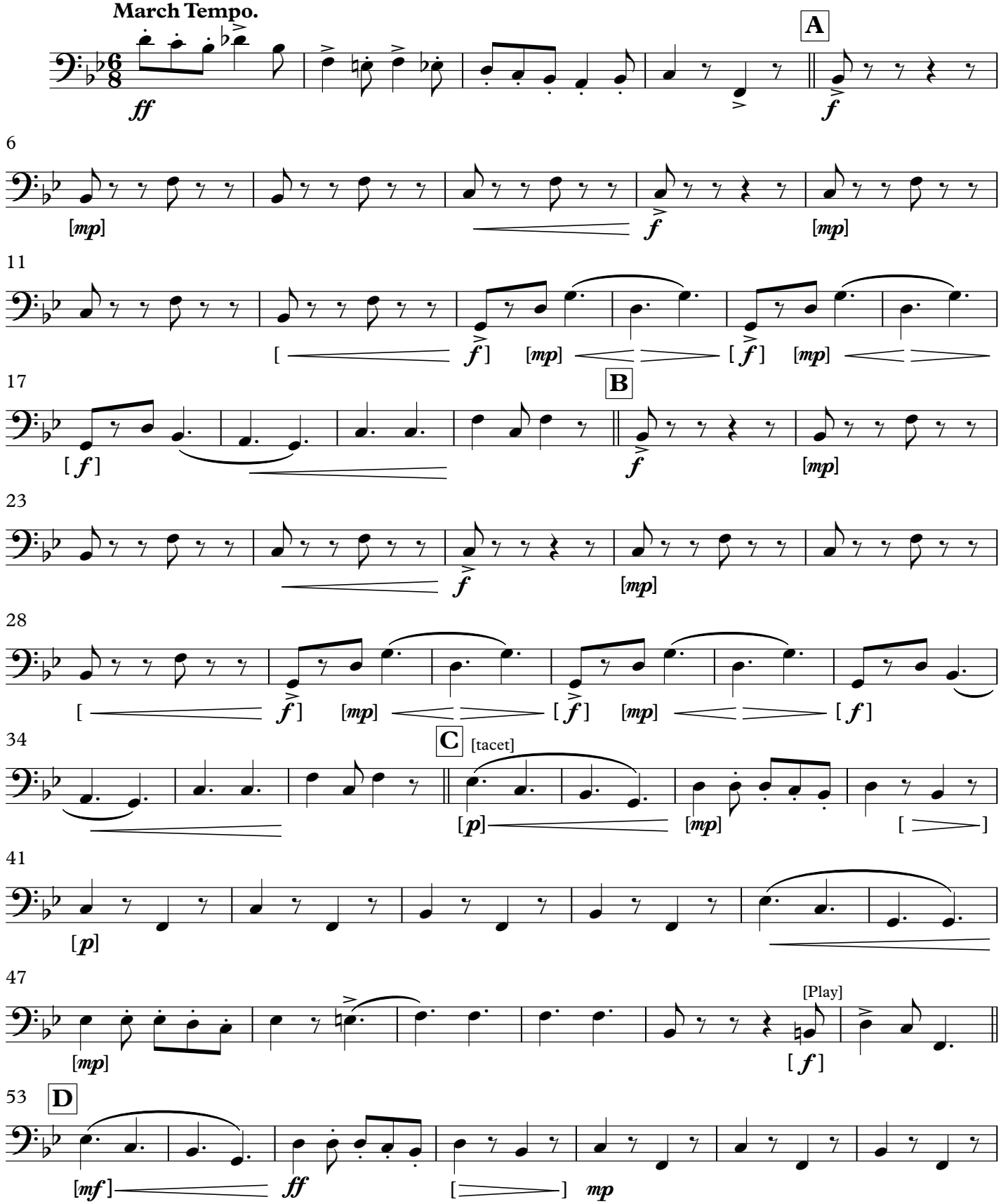
March

EL CAPITAN

(1896)

Bass Trombone

JOHN PHILIP SOUSA



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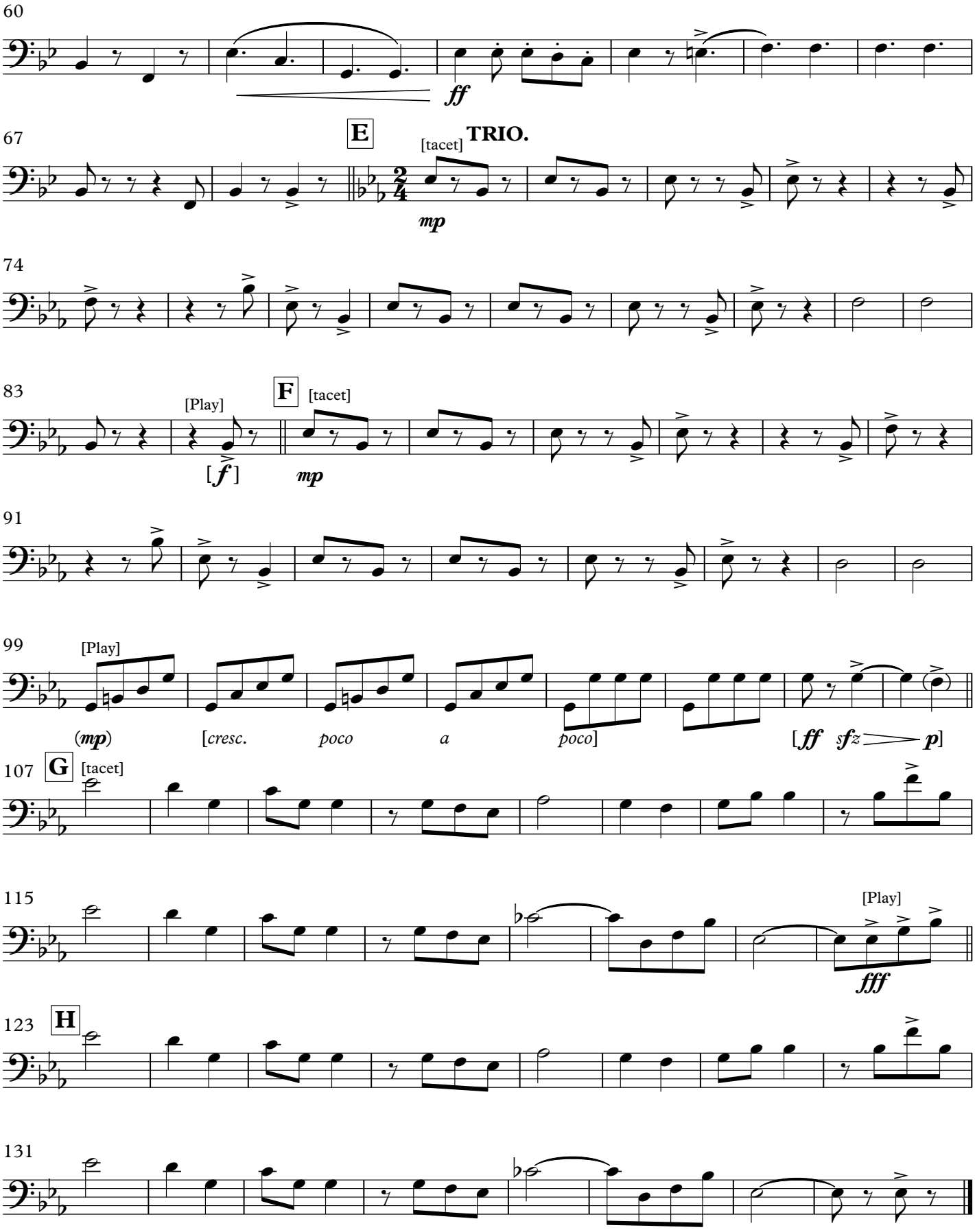
EL CAPITAN
Bass Trombone



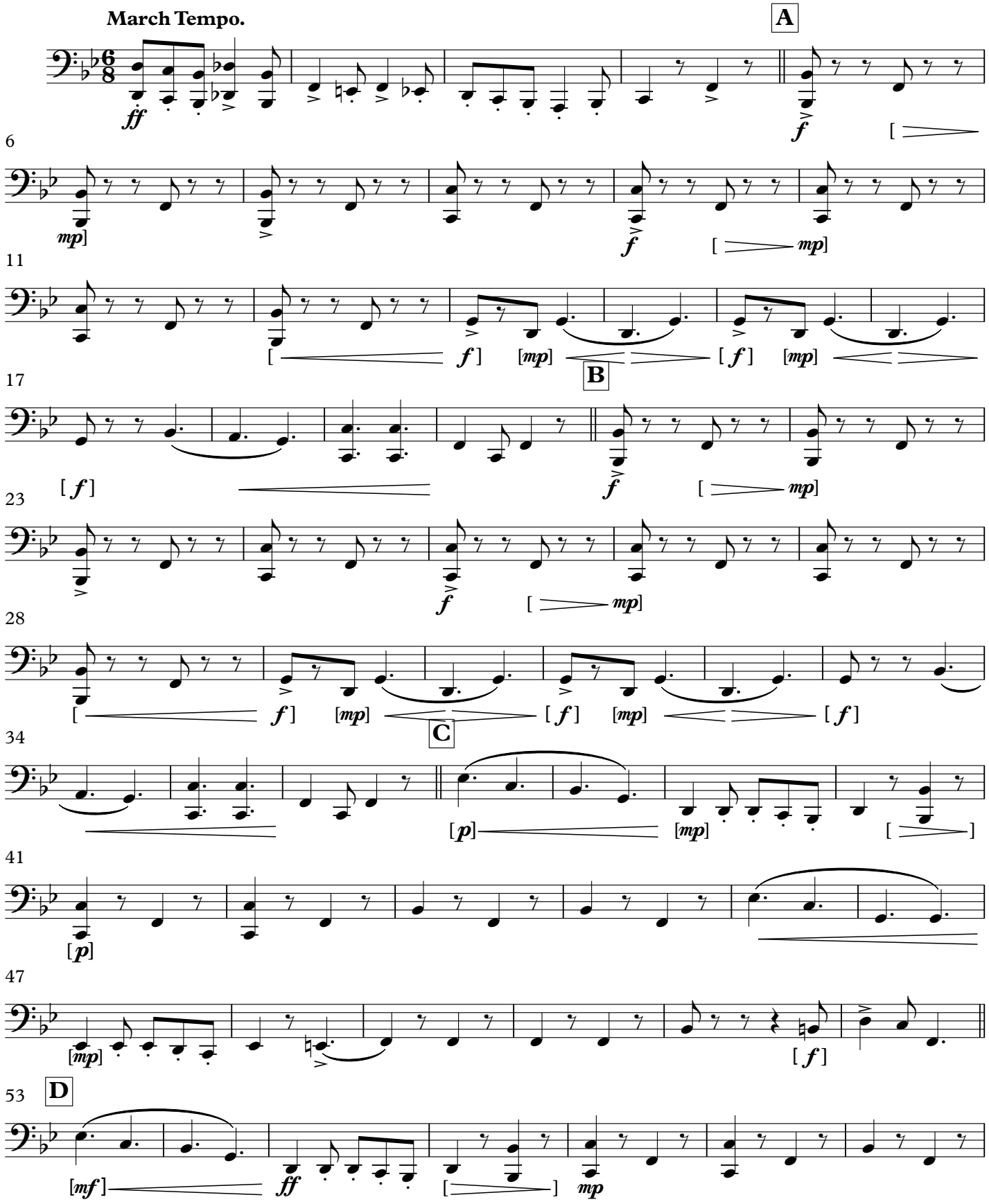
March

EL CAPITAN

(1896)

Tuba

JOHN PHILIP SOUSA



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EL CAPITAN
Tuba

60

ff

67 **E** **TRIO.**

mp

74

82 **F**

[*f*] *mp*

90

98

(*mp*) [*cresc. poco a poco*] [*ff* *sfz* *p*]

107 **G**

115

123 **H**

fff

131

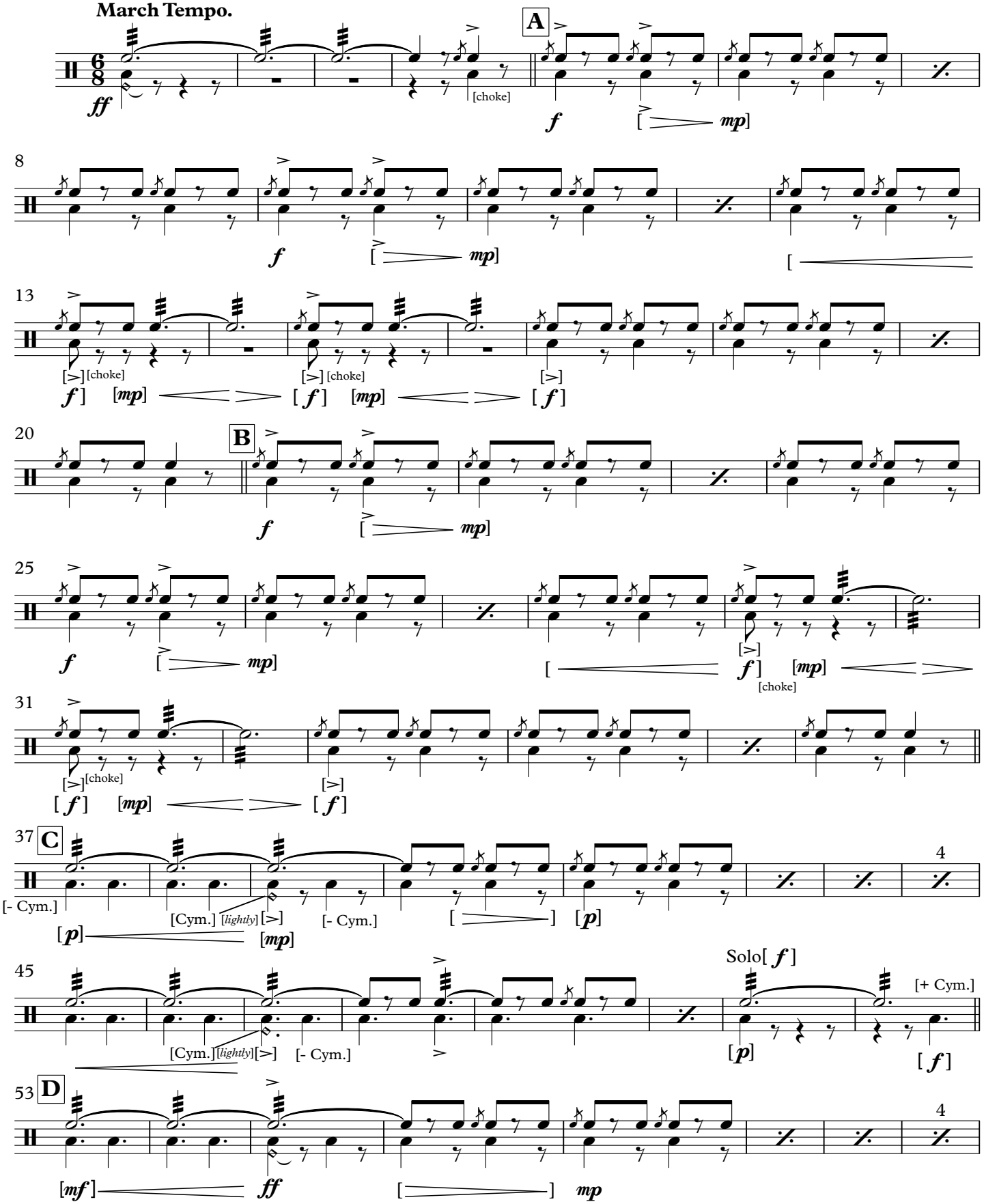
March

EL CAPITAN

Drums

(1896)

JOHN PHILIP SOUSA



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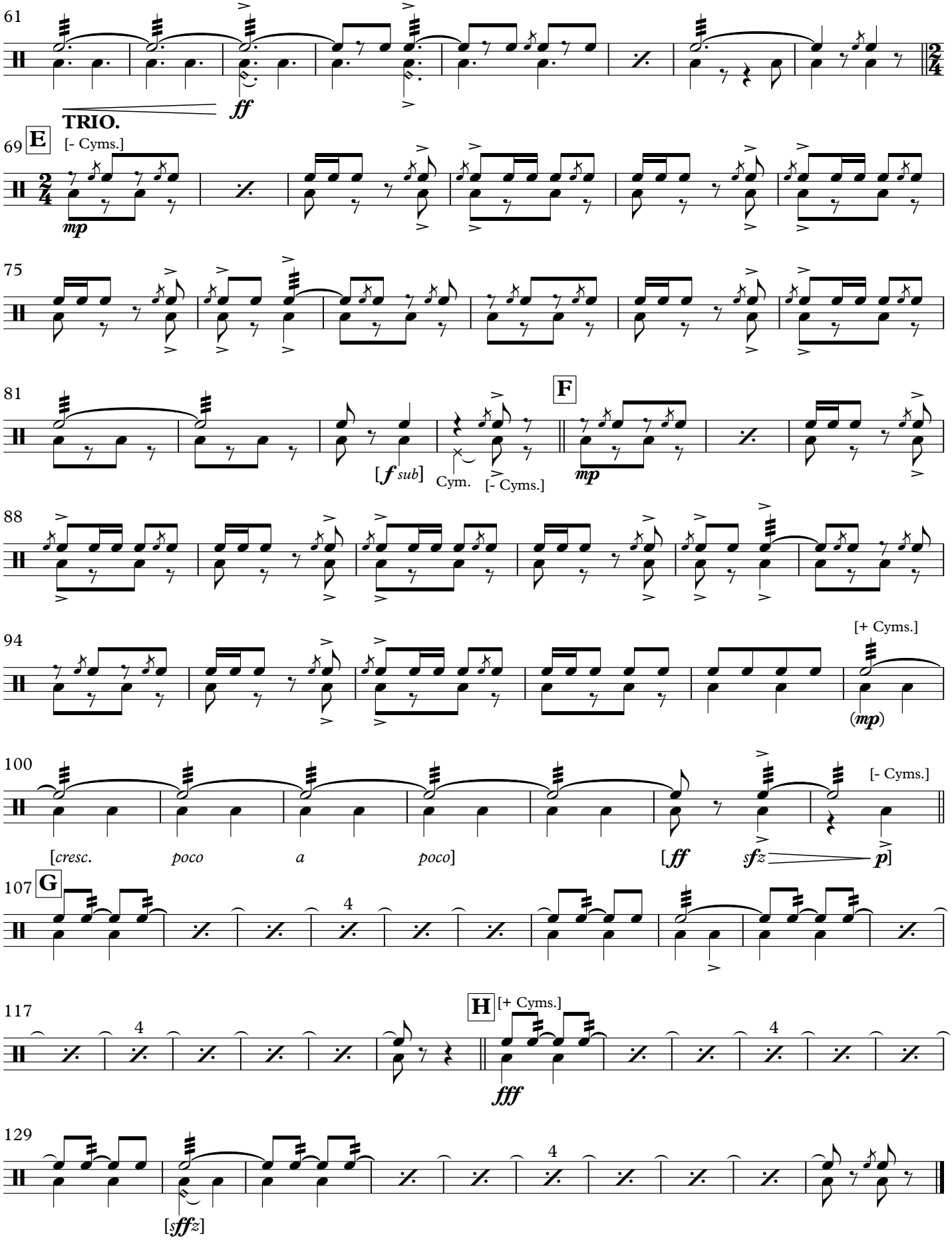
EL CAPITAN
Drums



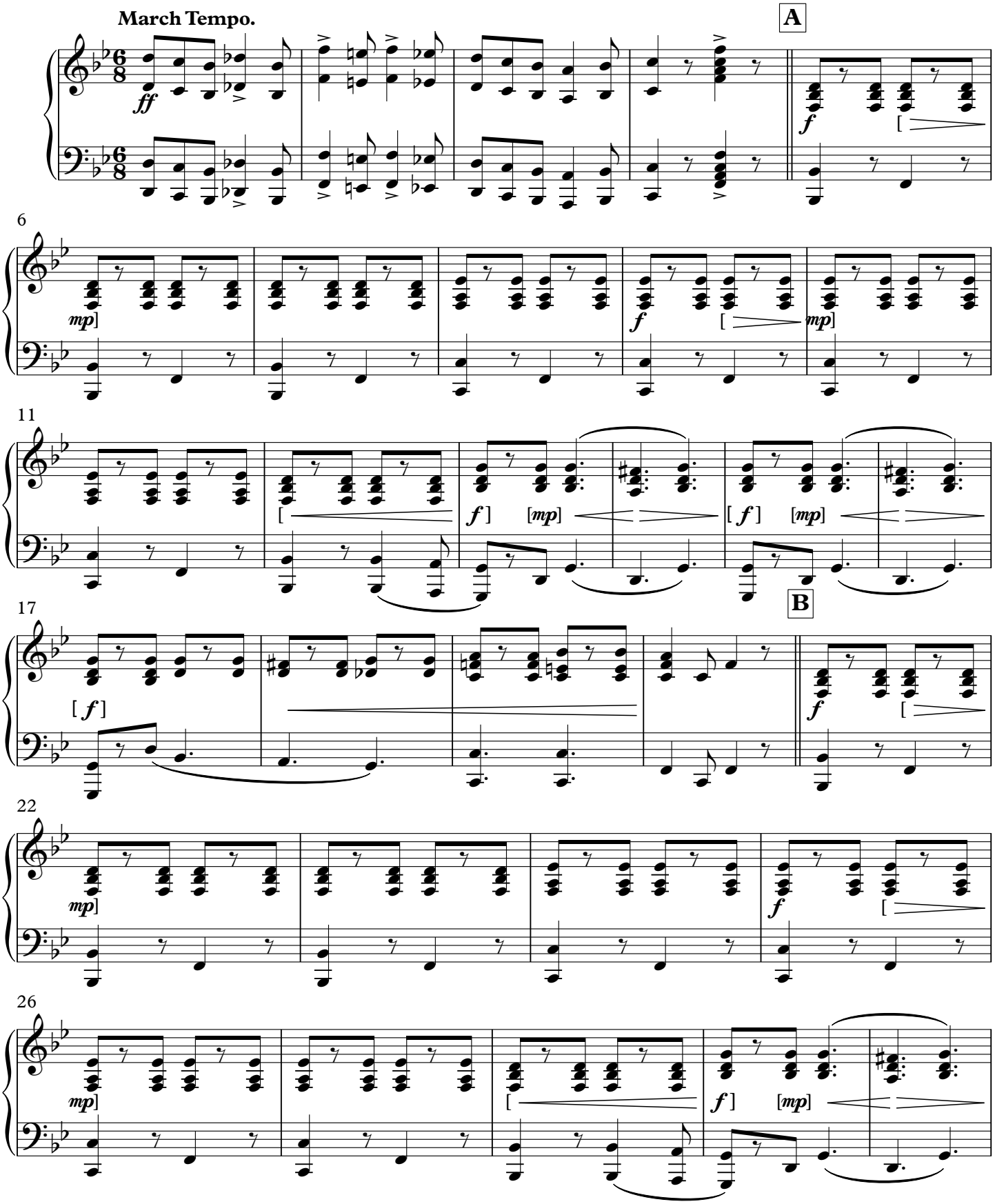
March

EL CAPITAN

(1896)

Harp

JOHN PHILIP SOUSA



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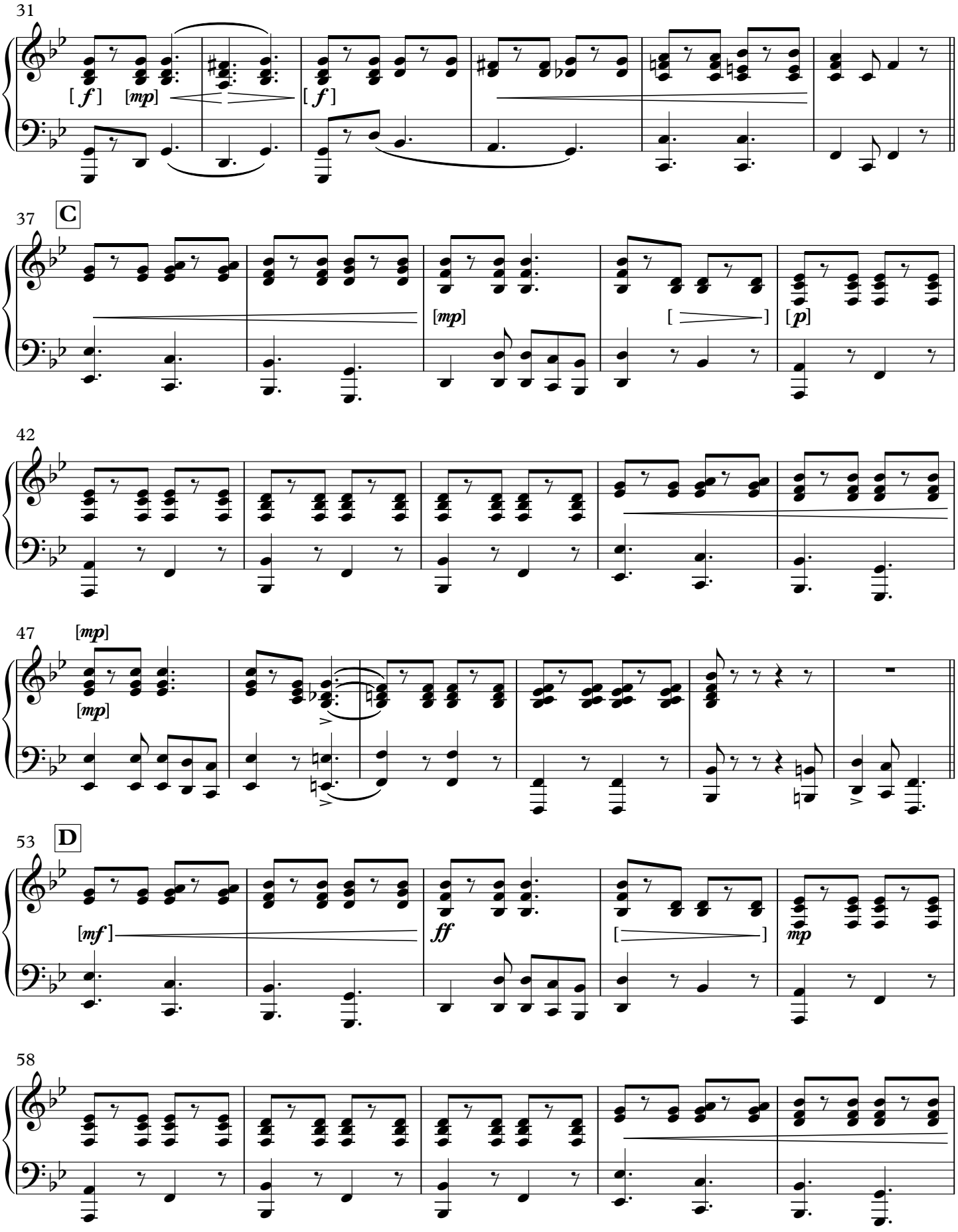
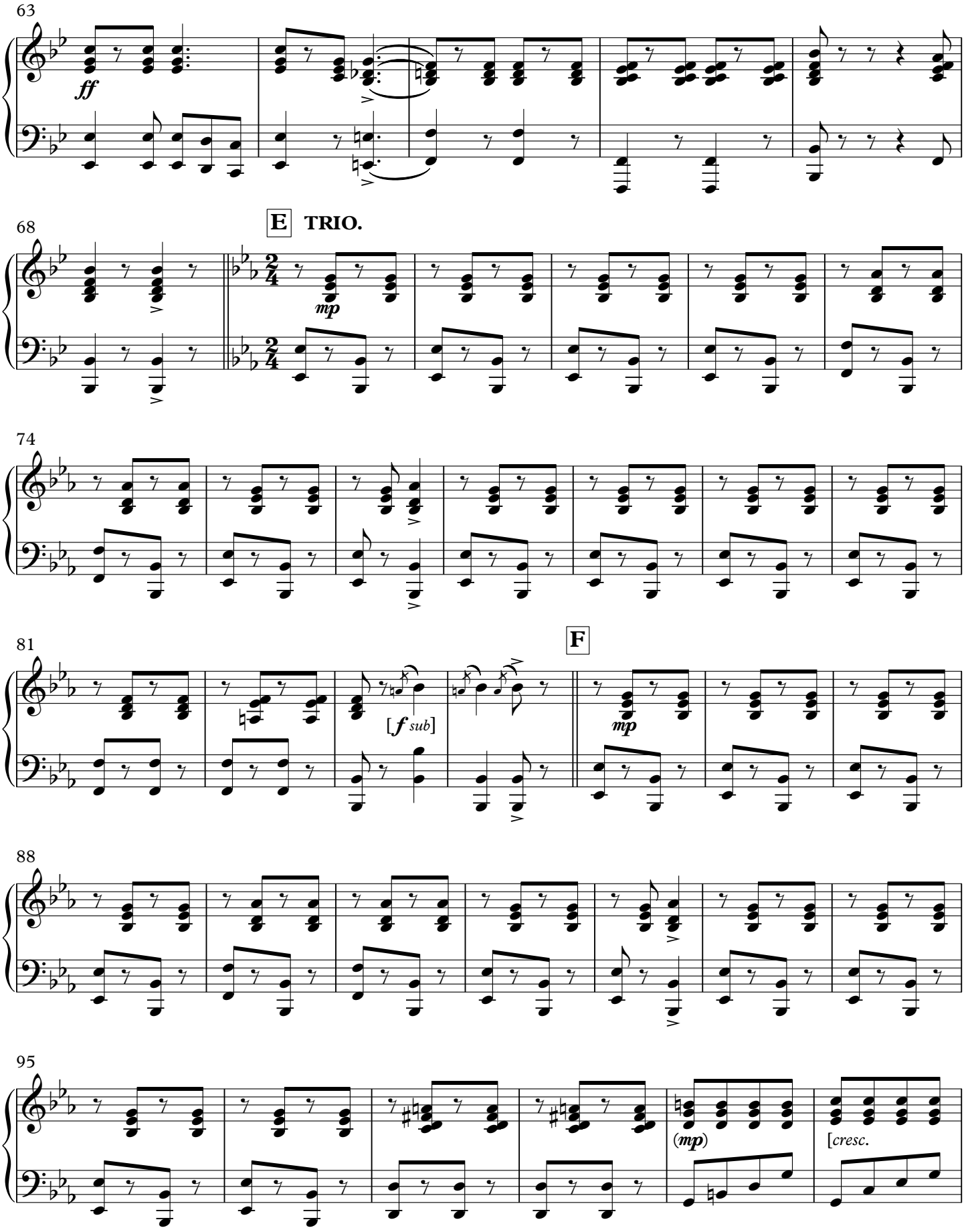
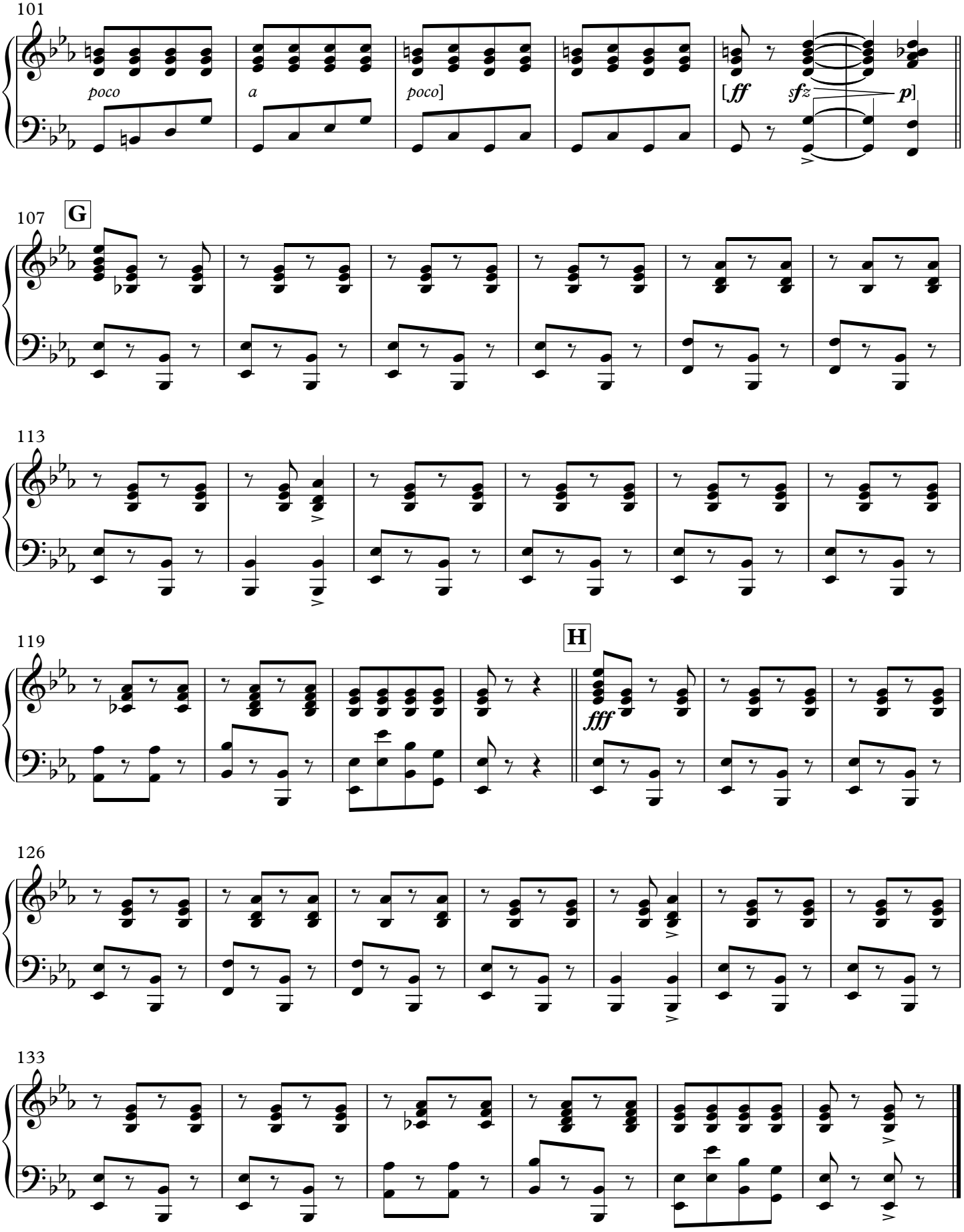

31
[f]
[mp]
[f]
37
C
[mp]
[ ]
[p]
42
47
[mp]
[mp]
53
D
[mf]
ff
[ ]
mp
58

EL CAPITAN
Harp




101
poco
a
poco]
[ff
sfz
p]
107
G
113
119
H
fff
126
133