



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

**March Tempo.**

[ - Picc.]

The sheet music for Flute/Piccolo consists of ten staves of musical notation. Staff 1 starts with dynamic *ff*. Staff 2 starts with dynamic *mp*. Staff 3 contains dynamics *f*, *[>mp]*, *f*, *[>mp]*, *f*. Staff 4 contains dynamics *f*, *[>mp]*. Staff 5 contains dynamics *f*, *[>mp]*, *f*. Staff 6 contains dynamics *f*, *[>mp]*. Staff 7 contains dynamics *f*, *[mp]<>[f]*, *[mp]<>[f]*. Staff 8 contains dynamics *[p]*, *[mp]*, *[>=]*, *[p]*. Staff 9 contains dynamics *[mp]*. Staff 10 contains dynamics *[f]*, *[mf]*, *ff*. Measure numbers 1 through 56 are indicated below the staves. Measure 11 features a melodic line with grace notes. Measures 18-23 show a transition with a melodic line and grace notes. Measures 29-34 show a melodic line with grace notes. Measures 36-41 show a melodic line with grace notes. Measures 49-54 show a melodic line with grace notes. Measure 56 ends with a dynamic *ff*.

EL CAPITAN  
Flute/Piccolo

63

**E** TRIO.

75

82     [+ Picc.]     **F** [- Picc.]  
[*f sub*]              *mp*

88

95     [+ Picc.]  
(*mp*)              [cresc.]      *poco*

102     *a*              *poco*]      [*ff*    *sfz* — *p*]      **G**  
[- Picc.]

110

120     [+Picc.]     **H**  
*fff*

130

March

# EL CAPITAN

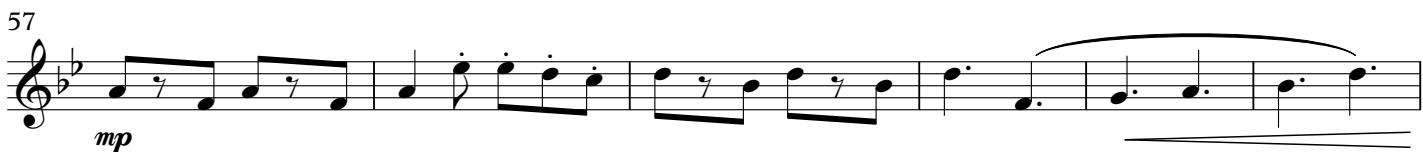
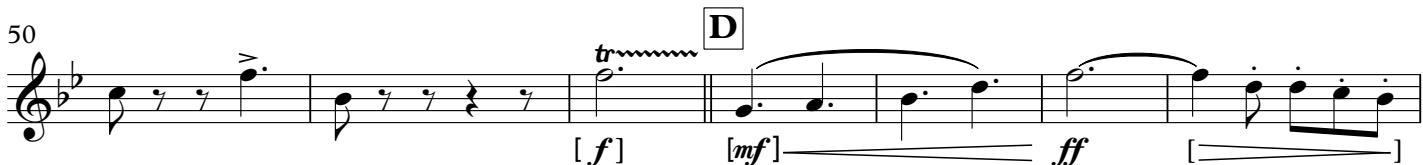
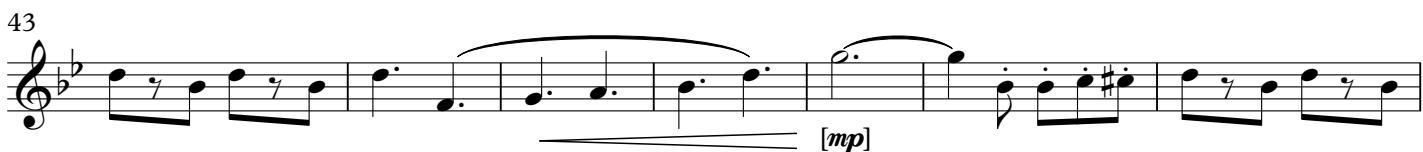
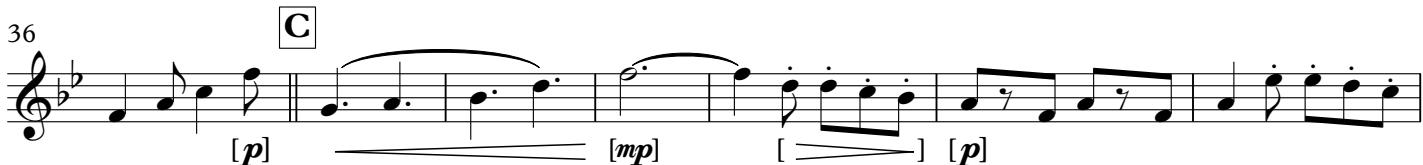
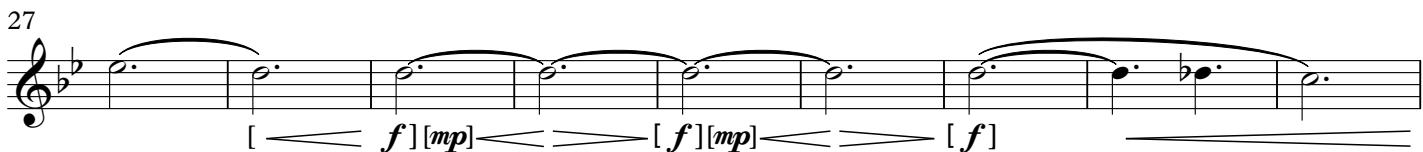
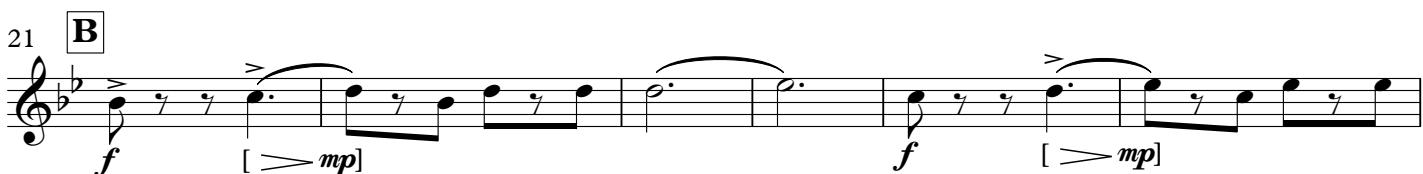
1st Oboe

(1896)

JOHN PHILIP SOUSA

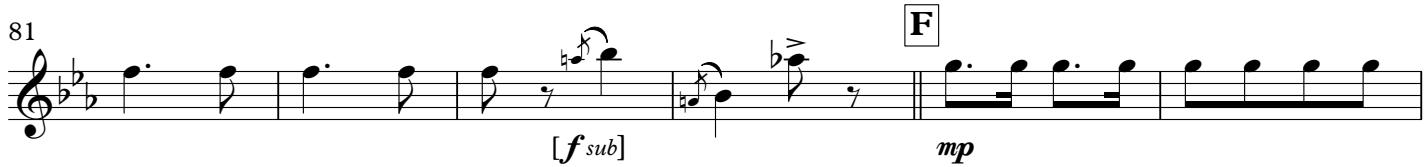
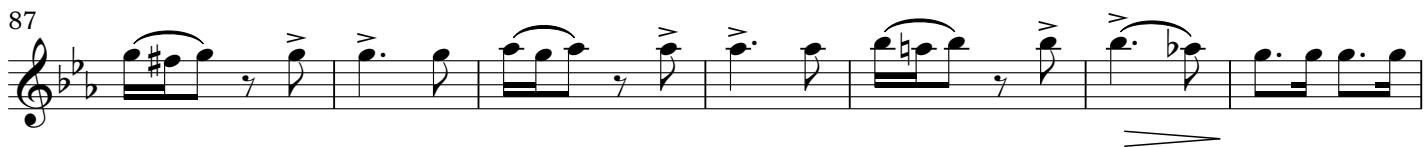
March Tempo.

A



## EL CAPITAN

1st Oboe

69 **E** TRIO.**F****G**

116

**H**

131



March

# EL CAPITAN

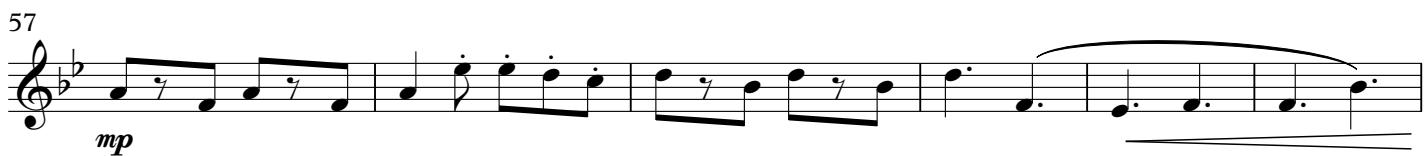
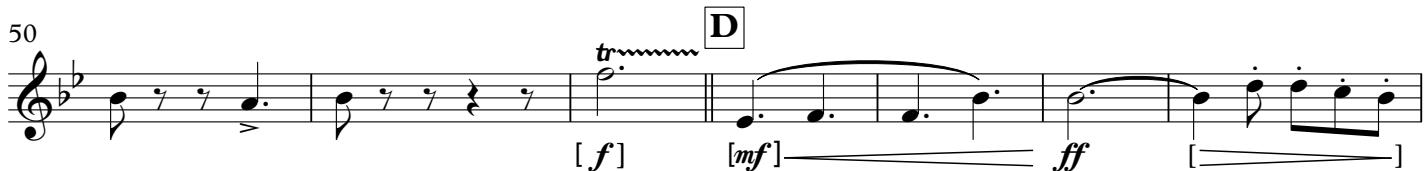
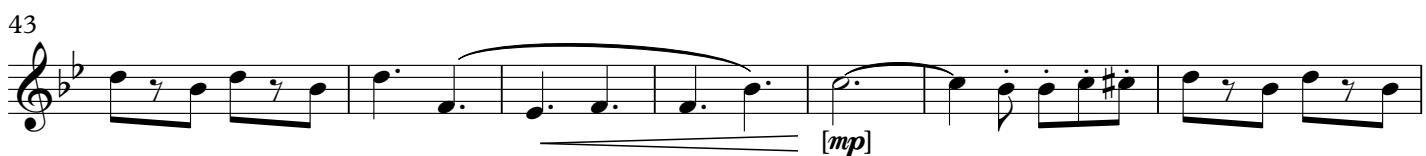
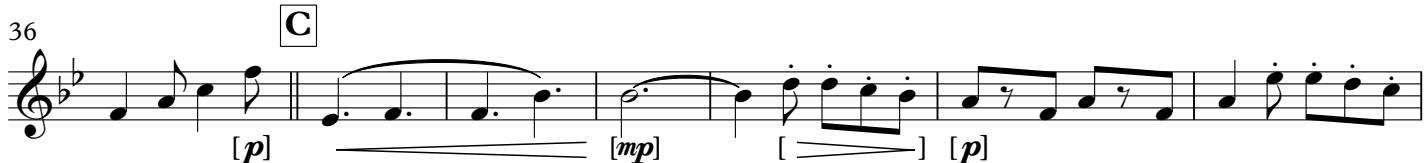
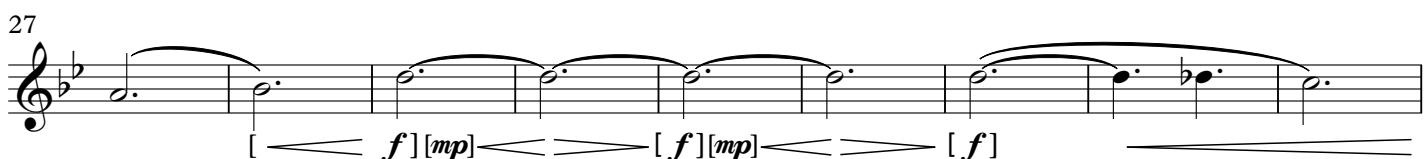
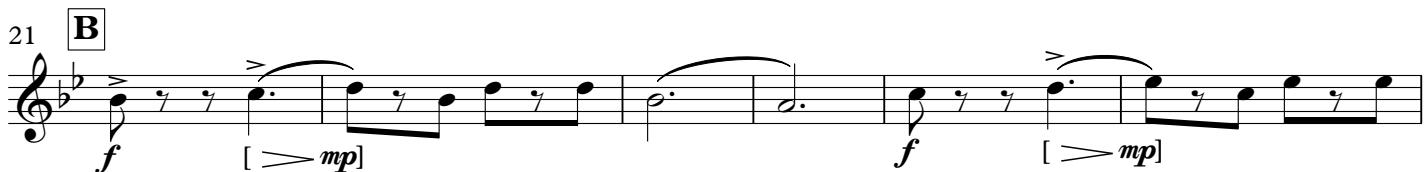
2nd Oboe

(1896)

JOHN PHILIP SOUSA

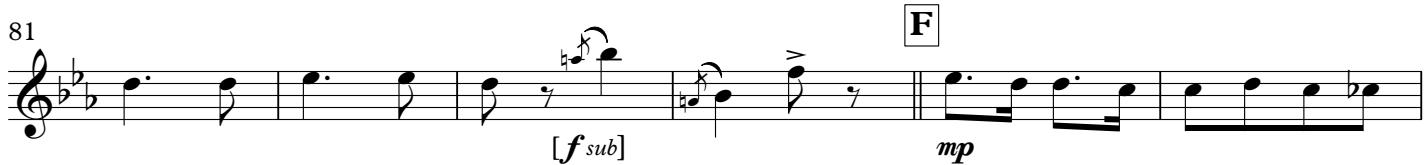
**March Tempo.**

**A**



## EL CAPITAN

2nd Oboe

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

131



March

# EL CAPITAN

E♭ Clarinet

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for E♭ Clarinet. The key signature is one sharp (F#). The time signature is 6/8 throughout. The music is divided into sections A, B, C, and D, indicated by boxes above the staff. Measure numbers are provided at the beginning of each staff: 1, 6, 11, 17, 23, 28, 34, 41, 47, and 53. Dynamics and performance instructions are included, such as *ff*, *f*, *mp*, *p*, *[acet]*, *[Play tr~~~~~]*, and *[mf]*. Measure 1 starts with *ff*. Measure 17 begins with a dynamic bracket under the first six measures. Measure 34 includes a dynamic bracket under the first six measures and a dynamic instruction *[acet]*. Measure 47 includes a dynamic instruction *[Play tr~~~~~]*. Measure 53 starts with *[mf]*.

## EL CAPITAN

E♭ Clarinet

59

ff

E TRIO.

*mp*

*[f<sub>sub</sub>]*

F

*mp*

(mp)

[cresc.]      *poco*      a      *poco*

G [tacet]

[ff]      *sfz* — *p*

H [Play]

ffff

March

# EL CAPITAN

1st B $\flat$  Clarinet

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for 1st B-flat Clarinet. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The dynamic 'ff' (fortissimo) is marked at the beginning. Measure 1 starts with a sixteenth-note pattern. Measure 2 shows a transition with a melodic line. Measure 3 begins with a forte dynamic 'f'. Measure 4 features a melodic line with grace notes. Measure 5 ends with a dynamic instruction '[ >mp]'. Measure 6 starts with a melodic line. Measure 7 begins with a forte dynamic 'f'. Measure 8 features a melodic line with grace notes. Measure 9 ends with a dynamic instruction '[ >mp]'. Measure 10 starts with a melodic line. Measure 11 begins with a forte dynamic 'f'. Measures 12 through 15 show a repeating melodic pattern with dynamics 'f', '[mp]', '[f]', '[mp]', and '[f]' respectively. Measure 16 starts with a melodic line. Measure 17 begins with a forte dynamic 'f'. Measure 18 features a melodic line with grace notes. Measure 19 ends with a dynamic instruction '[ >mp]'. Measure 20 starts with a melodic line. Measure 21 begins with a forte dynamic 'f'. Measure 22 features a melodic line with grace notes. Measure 23 ends with a dynamic instruction '[ >mp]'. Measure 24 starts with a melodic line. Measure 25 begins with a forte dynamic 'f'. Measures 26 through 29 show a repeating melodic pattern with dynamics 'f', '[mp]', '[f]', '[mp]', and '[f]' respectively. Measure 30 starts with a melodic line. Measure 31 begins with a forte dynamic 'f'. Measures 32 through 35 show a repeating melodic pattern with dynamics '[p]', '[mp]', '[<---->]', and '[p]' respectively. Measure 36 starts with a melodic line. Measure 37 begins with a forte dynamic 'f'. Measures 38 through 41 show a repeating melodic pattern with dynamics '[<---->]', '[mp]', '[<---->]', and '[p]' respectively. Measure 42 starts with a melodic line. Measure 43 begins with a forte dynamic 'f'. Measures 44 through 47 show a repeating melodic pattern with dynamics '[<---->]', '[mp]', '[<---->]', and '[p]' respectively. Measure 48 starts with a melodic line. Measure 49 begins with a forte dynamic 'f'. Measures 50 through 53 show a repeating melodic pattern with dynamics '[tr.]', '[f]', '[mf]', and '[<---->]' respectively. Measure 54 starts with a melodic line. Measure 55 begins with a forte dynamic 'ff'. Measures 56 through 59 show a repeating melodic pattern with dynamics '[<---->]', 'mp', '[<---->]', and '[<---->]' respectively. Various performance markings such as slurs, grace notes, and dynamic changes are included throughout the piece.

## EL CAPITAN

1st B $\flat$  Clarinet

61

March

# EL CAPITAN

2nd B♭ Clarinet

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for 2nd B♭ Clarinet. The key signature is one sharp (F#). The time signature varies between 6/8 and common time. Measure numbers are indicated at the beginning of each staff: 1, 6, 11, 17, 23, 28, 34, 41, 47, and 53. Dynamic markings include **ff**, **f**, **mp**, **p**, and **tr.**. Performance instructions like [ > ] and [ > mp ] are also present. The music is divided into sections labeled A, B, C, and D, which are indicated by boxes above specific measures. The first section, A, starts at measure 11. The second section, B, starts at measure 17. The third section, C, starts at measure 34. The fourth section, D, starts at measure 53.

EL CAPITAN  
2nd B $\flat$  Clarinet

60

ff

68 E TRIO.  
[originally 8va]

mp

76 [loco]

[f sub]

85 F  
[originally 8va]

mp

93 [loco]

(mp) [cresc.]

101 poco a poco [ff] fz p

G [originally 8va]

108

115

121 H [loco]

fff

127

133

March

# EL CAPITAN

3rd B $\flat$  Clarinet

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for 3rd B-flat Clarinet. The key signature is one sharp (F#). The time signature is 6/8 throughout. Measure numbers are indicated at the beginning of each staff: 1, 6, 11, 17, 23, 28, 34, 41, 47, and 53. Dynamic markings include **ff**, **f**, **mp**, **p**, and **tr.**. Articulation marks like dots and dashes are present on many notes. Measure 1 starts with a forte dynamic **ff**. Measure 6 begins with a dynamic **mp**. Measures 11 through 16 show a sequence of dynamics: **f**, **[mp]**, **[f]**, **[mp]**, **[f]**, **[mp]**. Measure 17 starts with **[f]**. Measures 23 through 28 show a sequence of dynamics: **f**, **[>mp]**, **[f]**, **[mp]**, **[f]**. Measure 34 starts with **p**. Measures 41 through 46 show a sequence of dynamics: **[p]**, **[mp]**, **[f]**, **[mp]**, **[f]**. Measure 47 ends with a trill dynamic **tr.**. Measure 53 starts with **[mf]**.

**A**

**B**

**C**

**D**

EL CAPITAN  
3rd B $\flat$  Clarinet

60

68 **E** TRIO.  
[originally 8va]

76

85 **F**  
[originally 8va]

93

101

108

115

121 **H**

127

133

March

# EL CAPITAN

E♭ Alto Clarinet  
[optional]

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for E♭ Alto Clarinet. The key signature is one sharp (F#). The time signature is 6/8 throughout. Measure numbers are indicated at the beginning of each staff: 1, 6, 11, 19, 25, 31, 39, 47, 52, and 60. Measure 1 starts with a dynamic ff. Measure 6 begins with mp. Measures 11 through 18 form section A, which ends with a dynamic f. Measures 19 through 25 form section B. Measures 31 through 38 form section C. Measures 39 through 46 form section D. Measures 52 through 59 end with a dynamic ff. Measure 60 concludes the piece. Various dynamics and performance instructions like crescendos and decrescendos are marked throughout the score. Four sections are labeled with boxes: A (measures 11-18), B (measures 19-25), C (measures 31-38), and D (measures 39-46).

EL CAPITAN  
E♭ Alto Clarinet

67 E TRIO.

74

82 F

90

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

105 G

111

118 H

125

132

March  
**EL CAPITAN**

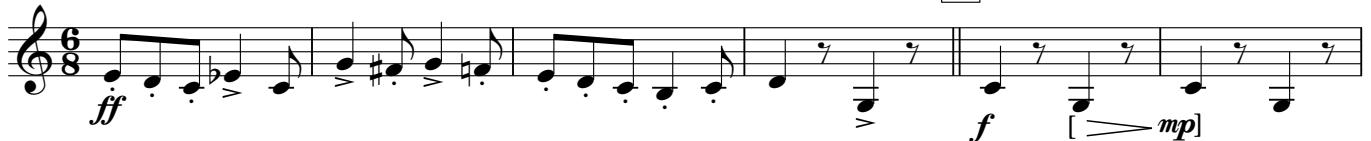
B♭ Bass Clarinet

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

**A**



7

13

21 **B**

27

34 **C**

41

47

52 **D**

59

Continuation of the musical score from measure 13 to 59, featuring sections A, B, C, and D with various dynamics and performance instructions.

EL CAPITAN  
B♭ Bass Clarinet

66

E TRIO.

71

78

85 F

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

**March Tempo.**

The musical score consists of ten staves of music for 1st Bassoon. The key signature is one flat, and the time signature is common time (indicated by '6'). The score includes dynamic markings such as ff, f, mp, mf, and p, along with various performance instructions like slurs and grace notes. Four sections are labeled with boxes: A (measures 11-17), B (measures 27-33), C (measures 39-44), and D (measures 50-55). Measure numbers are provided at the beginning of each staff: 1, 6, 11, 17, 22, 27, 33, 39, 44, and 50.

This Edition in the Public Domain - 2016

As played by "The President's Own" United States Marine Band

EL CAPITAN  
1st Bassoon

56

62

68 [E] TRIO.

75

83 [F]

91

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

107 [G]

119 [H] fff

129

March

# EL CAPITAN

2nd Bassoon

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 2nd Bassoon. The key signature is one flat, and the time signature is 6/8. The score includes dynamic markings such as ff, f, mp, and p, as well as performance instructions like [ ] and <-->. The music is divided into four sections labeled A, B, C, and D, each starting with a new staff. Measure numbers are provided at the beginning of each staff: 1, 6, 11, 17, 22, 27, 33, 39, 44, and 50. The score ends with a final dynamic ff.

This Edition in the Public Domain - 2016

As played by "The President's Own" United States Marine Band

EL CAPITAN  
2nd Bassoon

56

62

68 **E** TRIO.

75

83 **F**

91

99

107 **G**

119 **H**

129

March

# EL CAPITAN

E♭ Alto Saxophone

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

ff [ > ]

**A**

6      [ > mp ]

[ > mp ]

11      [ > mp ] [ > mp ] [ > mp ]

**B**

18      f [ > mp ]

24      f [ > mp ] [ > mp ]

29      f [ > mp ] [ > mp ] [ > mp ]

**C**

36      [ p ] [ mp ] [ > mp ] [ p ]

42      [ mp ]

48      [ f ]

**D**

53      [ mf ] ff [ > ] mp

This Edition in the Public Domain - 2016

As played by "The President's Own" United States Marine Band

EL CAPITAN  
E♭ Alto Saxophone

59

65    **E TRIO.**

71

79    **F**

[*f sub*]    *mp*

87

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

104    **G**

[*ff*    *sfz*    =====*p*]

111

118    **H**

*fff*

125

132

March

# EL CAPITAN

B♭ Tenor Saxophone

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

6

11

18 Solo

25

33

39

44

50

56

A

B

C

D

EL CAPITAN  
B♭ Tenor Saxophone

61

61

**E** TRIO.

67

74

82

F

90

(mp)

99

[cresc.] poco a poco [ff sfz — p]

107 **G**

113

120 **H**

127

133

March  
**EL CAPITAN**

E♭ Baritone Saxophone

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for E♭ Baritone Saxophone. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). Measure numbers are provided at the beginning of each staff: 1, 6, 12, 18, 24, 29, 36, 42, 48, and 53. The music is divided into sections A, B, C, and D, indicated by boxes above the staff. Dynamics and performance instructions include: dynamic markings like ff, f, mp, and p; crescendos (wavy lines) and decrescendos (wavy lines with a triangle); slurs; and grace notes. Measure 1 starts with ff. Measure 6 starts with mp. Measures 12-17 show a pattern of f, [mp], [f], [mp], [f]. Measure 18 starts with f. Measures 24-29 show a pattern of [mp], [f], [mp], [f]. Measure 36 starts with [p]. Measures 42-47 show a pattern of [mp], [p], [mp]. Measure 48 starts with a dynamic ff. Measure 53 starts with [mf]. The music concludes with a final dynamic ff.

EL CAPITAN  
E♭ Baritone Saxophone

59

66

E TRIO.

mp

71

78

[f]

85

F

mp

92

99

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

107

G

115

123

H

fff

131

March

# EL CAPITAN

(1896)

E♭ Cornet  
[optional]

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for E♭ Cornet. The key signature is one sharp (F#). The time signature is 6/8 throughout. Measure numbers are indicated at the beginning of each staff: 6, 11, 17, 23, 28, 34, 40, 45, and 51. Dynamic markings include **ff**, **f**, **mp**, **[f]**, **[>mp]**, **[mf]**, **[p]**, **[acet]**, and **[Play]**. Articulation marks like dots and dashes are present on many notes. Measure 17 is labeled **B**, measure 51 is labeled **D**, and there is a bracketed section from measure 34 to 40 labeled **C**. The music features various rhythmic patterns, including eighth and sixteenth note combinations, and dynamic transitions between forte and piano levels.

## EL CAPITAN

E♭ Cornet

57

63

69 **E** TRIO.  
[tacet]

76

82 [Play]  
[f<sub>sub</sub>] **F** [tacet]  
mp

88

95 [Play]  
(mp) [cresc.] poco  
**G** [tacet]

102 a poco ff sfz **p**

110

120 [Play]  
fff

130

March  
**EL CAPITAN**

Solo B $\flat$  Cornet

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

**A**

**B**

**C**

**D**

EL CAPITAN  
Solo B $\flat$  Cornet

57

63

69 **E** [tacet]

76

82 [Play] [f<sub>sub</sub>] **F** [tacet] *mp*

88

95 [Play] (mp) [cresc.] [poco]

102 *a* *poco* ff *sfz* *p* **G** [tacet]

110

120 [Play] **H** fff

130

March

# EL CAPITAN

1st B $\flat$  Cornet

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for the 1st B-flat Cornet. The key signature is one sharp (F#). The time signature is 6/8 throughout. Measure numbers are indicated at the beginning of each staff: 1, 6, 11, 17, 23, 27, 33, 39, 45, and 51. Dynamic markings include **ff**, **f**, **mp**, **[f]**, **[p]**, **[acet]**, and **[Play]**. Articulation marks like accents and staccato dots are present. Measure 1 starts with a forte dynamic. Measures 6-10 show a transition with dynamics **mp**, **f**, **[mp]**, **[f]**, **[mp]**. Staff B (measures 17-22) features a sustained note with a dynamic **f**, followed by **mp** and **[f]** dynamics. Staff C (measures 33-38) includes a dynamic **[acet]** and **p**. Staff D (measures 45-50) shows eighth-note patterns with a dynamic **[mp]**. The final staff (measures 51-56) concludes with a dynamic **ff**.

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As played by "The President's Own" United States Marine Band

## EL CAPITAN

1st B♭ Cornet

57

63

68 **E** TRIO.  
[tacet]

77 [Play]  
[f<sub>sub</sub>]

85 **F**  
[tacet]

93 [Play]  
(mp)  
[cresc.]

101 **G**  
[tacet]

110

120 [Play] **H**  
fff

130

March

# EL CAPITAN

2nd B $\flat$  Cornet

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 2nd B-flat Cornet. The key signature is one sharp (F#). The time signature varies between common time (indicated by '6') and 8/8. Measure numbers are provided at the start of each staff: 1, 7, 13, 21, 27, 33, 40, 45, 51, and 57. Measure 1 starts with a dynamic 'ff'. Measure 7 begins with a dynamic 'f'. Measure 13 features dynamics 'f', [mp], [f], [mp], [f]. Measure 21 begins with a dynamic 'f'. Measure 27 features dynamics [f], [mp], [f], [mp]. Measure 33 begins with a dynamic [f] and includes a dynamic instruction 'C [tacet]'. Measure 40 begins with a dynamic [p]. Measure 45 begins with a dynamic [mp]. Measure 51 begins with a dynamic [f] and includes a dynamic instruction 'D'. Measure 57 begins with a dynamic 'mp'. Various performance markings are included, such as slurs, grace notes, and dynamic changes indicated by brackets and parentheses.

## EL CAPITAN

2nd B $\flat$  Cornet

63

**ff**

69 **E** [tacet]

76

83 [Play] **F** [tacet]

[*f sub*] **mp**

90

97 [Play]

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

105 **G** [tacet]

[*ff*] [*sfz*] **p**

112

119 [Play] **H**

**ffff**

125

132

March

# EL CAPITAN

3rd B $\flat$  Cornet

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for 3rd B-flat Cornet. The key signature is one sharp (F#). The time signature is mostly common time (indicated by '6'). Measure numbers are provided at the start of each staff: 1, 7, 13, 21, 27, 33, 40, 45, 51, and 57. Dynamic markings include **ff**, **f**, **[mp]**, **[>mp]**, **[p]**, **[tacet]**, and **ff**. Articulation marks like accents and slurs are also present. Four performance sections are labeled with boxes: **A** (measures 1-6), **B** (measures 7-12), **C** (measures 13-20), and **D** (measures 21-27). Measure 33 includes a dynamic bracket from [f] to [p] to [mp]. Measures 40 and 45 show dynamics from [p] to [mp]. Measure 51 starts with **[Play]** and ends with **ff**.

## EL CAPITAN

3rd B♭ Cornet

63 **ff**

69 **E** [tacet]

76

83 [Play] **F** [tacet]

[*f<sub>sub</sub>*] **mp**

90

97 [Play]

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

105 **G** [tacet]

[*ff*] [*sfz*] **p**

112

119 [Play] **H**

*fff*

125

132

March

# EL CAPITAN

1st F Horn

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for the 1st F Horn. The key signature is one flat, and the time signature is common time (indicated by '6/8'). The music is divided into sections A, B, C, and D, each starting with a dynamic instruction: 'ff' (fortissimo), 'f' (forte), '[mp]' (mezzo-forte), and '[p]' (pianissimo) respectively. Measure numbers are indicated at the beginning of each staff: 1, 7, 12, 18, 23, 28, 34, 39, 45, and 51. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes slurs and grace notes. The section labels A, B, C, and D are placed above the staves at their respective starting points.

## EL CAPITAN

1st F Horn

57

63

**E** TRIO.

77

[*f* <sub>sub</sub>]

**F**

(*mp*)

100

[*cresc.*]      *poco*      *a*      *poco*]      [*ff*      *sfz* — *p*]

**G**

115

**H**

*fff*

131

March

# EL CAPITAN

2nd F Horn

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

**A**



7



12



18

**B**



23



28



34

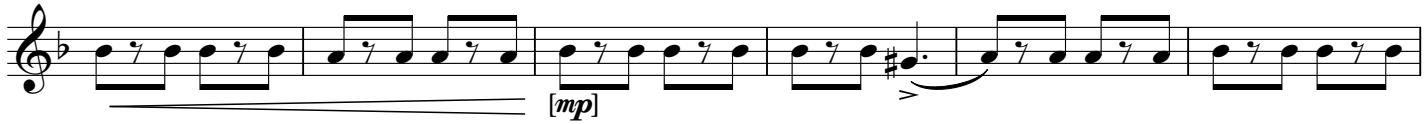
**C**



39



45



51

**D**



## EL CAPITAN

2nd F Horn

57

63

69 **E** TRIO.

77

[*f sub*]

85 **F**

(*mp*)

93

[*cresc.*      *poco*      *a*      *poco*]      [*ff*      *sfz* — *p*]

100

107 **G**

115

123 **H**

*fff*

131

March

# EL CAPITAN

3rd F Horn

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

**A**



**D**



EL CAPITAN  
3rd F Horn

57

63

69 **E** TRIO.

77

[*f*<sub>sub</sub>]

85 **F**

93

(*mp*)

100

[*cresc.*]    *poco*    *a*    *poco*]    [*ff*    *sfz* — *p*]

107 **G**

115

123 **H**

131

March

# EL CAPITAN

4th F Horn

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

**A**



7

f [mp]

12

[mp] [f] [mp] [f] [mp] [f] [B]

18

f [mp]

23

f [mp]

28

[mp] [f] [mp] [f] [mp] [f]

34

[p]

39

[mp] [p] [mp]

45

[mp]

**D**

51

[f] [mf] ff [mp]

## EL CAPITAN

4th F Horn

57

63

69 **E** TRIO.

77 [f<sub>sub</sub>]

85 **F**

93 (mp)

100 [cresc.] poco a poco] ff sfz **p**

107 **G**

115

123 **H** fff

131

March

# EL CAPITAN

Baritone

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for Baritone. The key signature is one flat, and the time signature is mostly common time (indicated by '8'). The score includes dynamic markings such as **ff**, **f**, **mp**, **[f]**, **[mp]**, **[p]**, and **[mf]**. Measure numbers 1 through 56 are indicated at the beginning of each staff. The score features several melodic sections labeled A, B, C, and D, which are highlighted with boxes and brackets. The first section, A, starts at measure 11 and ends at measure 17. Section B begins at measure 17 and includes a 'Solo' instruction. Section C begins at measure 37. Section D begins at measure 49. The score concludes with a final dynamic marking of **ff** at measure 56.

EL CAPITAN  
Baritone

63

E TRIO.

mp

75

81

**F**

[*f sub*]      *mp*

87

93

(*mp*)

100

[*cresc.*    *poco*    *a*    *poco*]      [*ff*    *sfz* — *p*]

110

120

**H**

*fff*

130

March

# EL CAPITAN

Baritone, T.C.

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The music is in 6/8 time and consists of 12 staves of musical notation. Various dynamics and performance instructions are included, such as **ff**, **f**, **mp**, **Solo**, **[f]**, **[mp]**, **[f]**, **[mp]**, **[p]**, **[mp]**, **[p]**, **[mp]**, **[f]**, **[mf]**, **ff**, and **mp**. The music is divided into sections **A**, **B**, **C**, and **D**, indicated by boxes.

EL CAPITAN  
Baritone, T.C.

63

**E TRIO.**

69 **E** TRIO.  
*mp*

75

81 **F**  
*[f<sub>sub</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

**March Tempo.**

ff

**A**

*f*  $\rightleftharpoons$  [mp]

**f**  $\rightleftharpoons$  [mp] [f] [mp]  $\rightleftharpoons$  [f]

[f] [mp]  $\rightleftharpoons$  [f] [mp]  $\rightleftharpoons$  [f]

**B**

*f*  $\rightleftharpoons$  [mp]

**f**  $\rightleftharpoons$  [mp]

*f*  $\rightleftharpoons$  [mp]

[f] [mp]  $\rightleftharpoons$  [f] [mp]  $\rightleftharpoons$  [f]

**C** [tacet]

[f] [p] [mp]

**p**

[Play]

**[mp]** [f]

**D**

**[mf]** **ff** **mp**

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EL CAPITAN  
1st Trombone

60

ff

67 **E** **TRIO.**  
[tacet]

mp

73

80 [Play] **F** [tacet]  
[f] mp

88

96 [Play]  
(mp) [cresc.] poco a

103 **G** [tacet]  
poco [ff sfp] p

112

121 [Play] **H**  
fff

130

March

# EL CAPITAN

2nd Trombone

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 2nd Trombone. The key signature is one flat, and the time signature is 6/8. The score includes dynamic markings such as ***ff***, ***f***, ***mp***, ***p***, and **[Play]**. Measure numbers 1 through 53 are indicated at the start of each staff. Measure 1 starts with ***ff*** and leads to section A. Measure 7 begins with a dynamic change to ***f*** followed by ***mp***. Measure 13 shows a rhythmic pattern with eighth and sixteenth notes. Measure 20 starts with section B. Measure 27 features dynamics ***f***, ***mp***, ***f***, ***mp***, ***f***, ***mp***. Measure 33 begins with ***f*** and leads to section C, marked **[tacet]**. Measure 40 starts with ***p***. Measure 47 begins with ***mp*** and leads to a section marked **[Play]** with dynamic ***f***. Measure 53 starts with ***mf*** and ends with ***ff*** followed by ***mp***.

EL CAPITAN  
2nd Trombone

60

ff

E TRIO.  
[tacet]

mp

[Play]

F [tacet]

[f]

mp

[Play]

(mp)

[cresc.]

poco

a

[G] [tacet]

poco

[ff sfz → p]

[Play]

H

fff

March

# EL CAPITAN

Bass Trombone

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for Bass Trombone. The key signature is one flat, and the time signature is common time (indicated by '6'). The score includes dynamic markings such as **ff**, **f**, **[mp]**, **[f]**, **[p]**, and **[mf]**. Measure numbers 6, 11, 17, 23, 28, 34, 41, 47, and 53 are indicated. The score is divided into sections labeled A, B, C, and D, each with specific dynamic and performance instructions. For example, section A starts with **ff** and ends with **f**. Section B includes dynamics [**f**], [**mp**], [**f**], [**mp**]. Section C includes [**p**], [**mp**]. Section D includes [**mf**], **ff**, [**mp**]. The score concludes with a final dynamic marking [Play] at **f**.

EL CAPITAN  
Bass Trombone

60

67                           **E** [tacet] **TRIO.**

74

83                           **F** [tacet]

91

99                           [Play]

107                          **G** [tacet]

115                           [Play]

123                          **H**

131

March

# EL CAPITAN

Tuba

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

**A**

6

11

17

23

28

34

41

47

53

**B**

**C**

**D**

## EL CAPITAN

Tuba

60

67 **E** TRIO.

74

82 **F**

90

98 (mp) [cresc.] poco a poco [ff fz p]

107 **G**

115

123 **H**

131

March

# EL CAPITAN

Drums

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music for the drums part of 'El Capitan' consists of ten staves of musical notation. Staff 1 starts with a dynamic of ***ff***. Measure 1 ends with a dynamic of ***f***, followed by a dynamic of ***mp***. Staff 2 begins at measure 8, starting with a dynamic of ***f***, followed by a dynamic of ***mp***. Staff 3 begins at measure 13, starting with a dynamic of ***f***, followed by dynamics of ***[mp]***, ***[f]***, ***[mp]***, and ***[f]***. Staff 4 begins at measure 20, starting with a dynamic of ***f***, followed by a dynamic of ***mp***. Staff 5 begins at measure 25, starting with a dynamic of ***f***, followed by a dynamic of ***mp***, and ends with a dynamic of ***[choke]***. Staff 6 begins at measure 31, starting with a dynamic of ***f***, followed by a dynamic of ***mp***, and ends with a dynamic of ***[f]***. Staff 7 begins at measure 37, starting with a dynamic of ***p***, followed by a dynamic of ***mp***. The staff ends with a dynamic of ***p*** and a dynamic of ***f***. Staff 8 begins at measure 45, starting with a dynamic of ***p***. The staff ends with a dynamic of ***f***. Staff 9 begins at measure 53, starting with a dynamic of ***mf***, followed by a dynamic of ***ff***, and ends with a dynamic of ***mp***.

Measure numbers are indicated at the beginning of each staff: 1, 8, 13, 20, 25, 31, 37, 45, and 53. The time signature is **6/8** throughout the piece. Various dynamics and performance instructions are included, such as **[choke]**, **[Cym.]**, **[Cym. lightly]**, **Solo [f]**, and **[+ Cym.]**.

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EL CAPITAN  
Drums

61

69 **E** [- Cyms.]

75

81 **F**

[*f sub*] Cym. [- Cyms.] *mp*

88

94 [+ Cyms.] (*mp*)

100 [- Cyms.]

[*cresc.* *poco* *a* *poco*] [*ff* *fz* *p*]

107 **G**

117 **H** [+ Cyms.] *fff*

129 [*sffz*]

March

# EL CAPITAN

Harp

(1896)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music for the Harp part of 'El Capitan' consists of eight staves of music. The first staff begins with a dynamic of ***ff***. The second staff starts with ***mp***. The third staff starts with ***f***. The fourth staff starts with ***mp***. The fifth staff starts with ***f***, followed by **[*mp*]**. The sixth staff starts with ***f***, followed by **[*mp*]**. The seventh staff starts with ***f***. The eighth staff starts with ***mp***, followed by ***f***, then **[*mp*]**.

Measure numbers 6, 11, 17, 22, and 26 are indicated above the staves. Measure 6 starts with a dynamic of ***ff***. Measure 11 starts with ***mp***. Measure 17 starts with ***f***, followed by **[*mp*]**. Measure 22 starts with ***f***. Measure 26 starts with ***mp***, followed by ***f***, then **[*mp*]**.

Two sections are labeled: **A** (measures 6-10) and **B** (measures 11-15).

EL CAPITAN  
Harp

31

37 C

42

47 [mp]

53 D

58

EL CAPITAN  
Harp

63

68

**E** TRIO.

74

81

**F**

88

95

EL CAPITAN  
Harp

101

107 **G**

113

119 **H**

126

133