



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.

March

THE CHARLATAN

Piccolo

(1898)

JOHN PHILIP SOUSA

March Tempo.

March Tempo.

ff ***mf***

6

11

16

21

25

29

[**tacet**] [**2nd X only**]

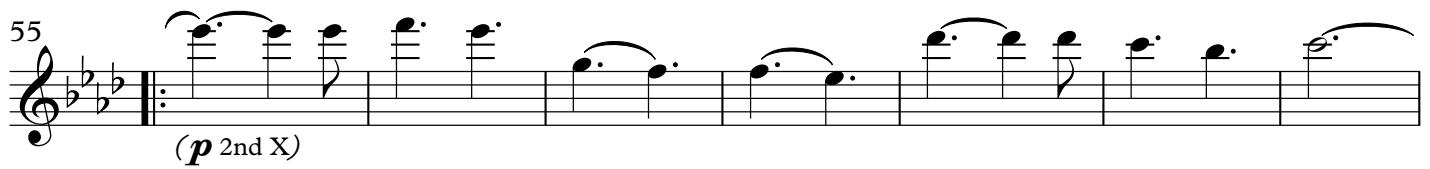
***p* ff** (**ff** **2nd X**)

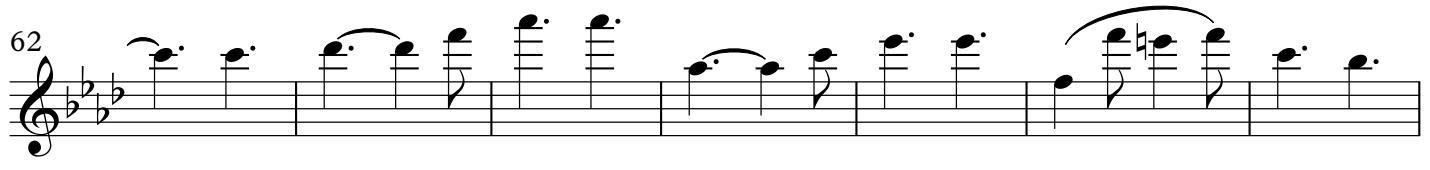
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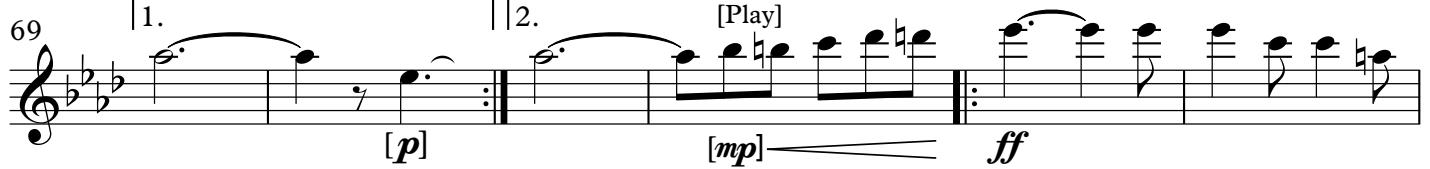
THE CHARLATAN

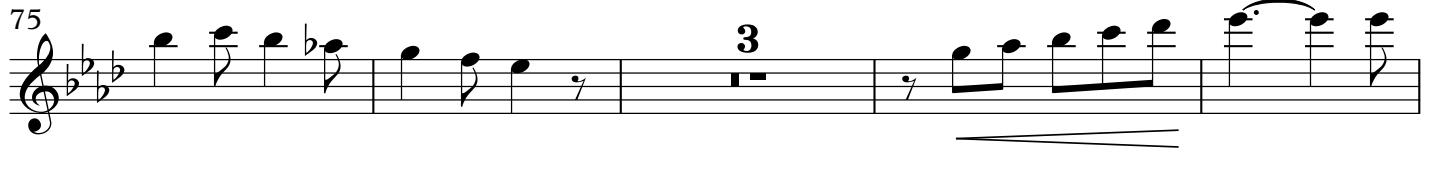
Piccolo

49 1. [Play] 2. [tacet]

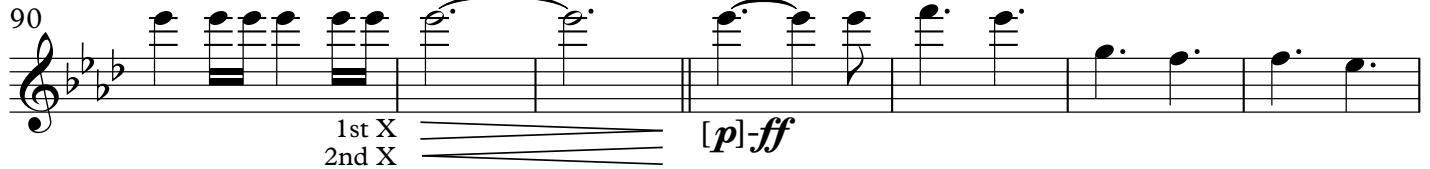

55 (p 2nd X)


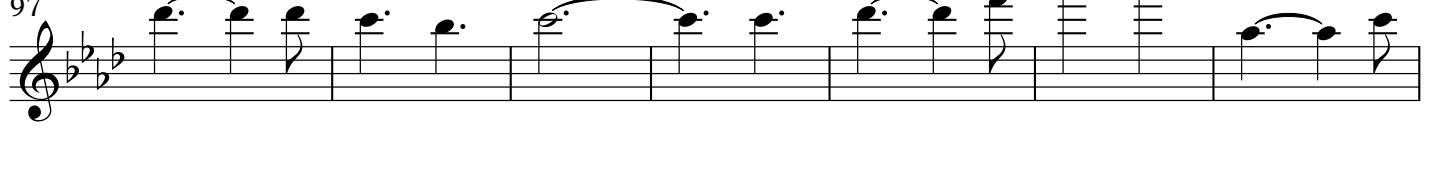
62 

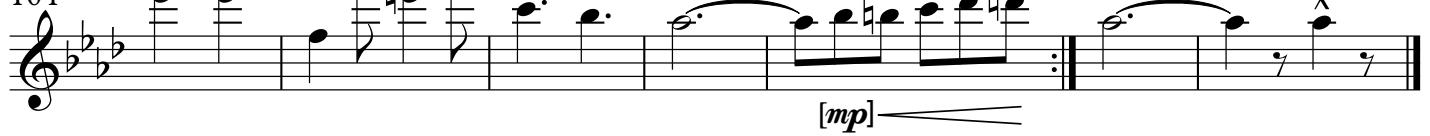
69 1. [p] 2. [Play] ff


75 3


82 3 mf cresc.


90 tr~~~~~ [2nd X only]


97 

104 1. [Play] 2.


March
THE CHARLATAN

Flute

(1898)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

6

11

16

21

25

29

34

[*p*] ***ff*** (***ff*** 2nd X)

41

THE CHARLATAN

Flute

Musical score for Flute, page 2, featuring ten staves of musical notation:

- Staff 1 (Measures 49-51): Dynamics [ff] and [mp]mf.
- Staff 2 (Measure 55): Dynamics (p) 2nd X.
- Staff 3 (Measure 62): Dynamics ff.
- Staff 4 (Measures 69-71): Dynamics [p], [mp], and ff.
- Staff 5 (Measure 75): Dynamics 3.
- Staff 6 (Measure 82): Dynamics mf cresc.
- Staff 7 (Measures 90-91): Dynamics 1st X, 2nd X, [p]-ff, and tr.
- Staff 8 (Measure 97): Dynamics 3.
- Staff 9 (Measure 104): Dynamics [mp].

March
THE CHARLATAN

1st Oboe

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for the 1st Oboe. The key signature is one flat (B-flat), and the time signature is common time (indicated by '6'). The music begins with a dynamic of ***ff*** (fortissimo) and a tempo of March Tempo. The first staff starts with a eighth note followed by six sixteenth notes. The second staff begins at measure 6. Measures 11 through 20 are identical. Measures 21 through 30 are identical. Measures 31 through 36 show a melodic line with eighth and sixteenth notes, ending with a dynamic of **[*p*] *ff*** (pianissimo, fortissimo). Measure 37 starts with a dynamic of ***ff*** (fortissimo) and includes performance markings: a double bar line with repeat dots, a '*ff* 2nd X' instruction, and three slurs with '<>' symbols underneath. The final staff begins at measure 45.

THE CHARLATAN

1st Oboe

51 1. [ff] 2. [mp] *mf* (p 2nd X)

57

65 1. [p] 2. [mp]

73 ff

82 3 [mf cresc.]

90 tr. 1st X
2nd X

96

101

106 1. [mp] — 2.

March
THE CHARLATAN

2nd Oboe

(1898)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for the 2nd Oboe. The key signature is one flat, and the time signature is common time (indicated by '6'). The score includes dynamic markings such as **ff**, **mf**, and **[p] ff**. Measure numbers 1 through 45 are indicated on the left side of each staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes slurs and grace notes. Measure 37 includes a dynamic marking **(ff 2nd X)**.

THE CHARLATAN

2nd Oboe

March
THE CHARLATAN

E♭ Clarinet

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of nine staves of musical notation for E♭ Clarinet. Staff 1 starts with dynamic ***ff***. Staff 2 starts with dynamic ***mf***. Staff 3 starts at measure 11. Staff 4 starts at measure 16. Staff 5 starts at measure 21. Staff 6 starts at measure 26. Staff 7 starts at measure 31, with dynamics [***tacet***] and [***p***]***ff***. Staff 8 starts at measure 37, with dynamics [***ff*** 2nd X only]. Staff 9 starts at measure 43.

THE CHARLATAN

E♭ Clarinet

50 | 1. [Play] **[ff]** | 2. [tacet] **[mp]mf**

55 | (p 2nd X)

62

69 | 1. | 2. [Play] **[p]** **[mp]** **ff**

75 | 3

82 | 3 **mf cresc.**

90 | tr. [2nd X only] 1st X **[p]-ff** 2nd X

97

104 | 1. [Play] | 2. **[mp]**

March
THE CHARLATAN

1st B \flat Clarinet

(1898)

JOHN PHILIP SOUSA

March Tempo.

ff

mf

6

12

18

24

30

[play lower notes 1st X]

[p] ff (ff 2nd X)

36

43

THE CHARLATAN

1st B \flat Clarinet

50 1. [loco] 2.

55 (p 2nd X)

62

69 1. 2.

75 3

83 3

mf cresc.

[lower notes 1st X]

90 1st X 2nd X

[p]-ff

97

104 1. [loco] 2.

[mp]

March

THE CHARLATAN

2nd B \flat Clarinet

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of nine staves of musical notation for 2nd B-flat Clarinet. The key signature is one flat, and the time signature is common time (indicated by '6'). The music begins with a dynamic of ***ff*** (fortissimo) and transitions to ***mf*** (mezzo-forte). The notes are primarily eighth and sixteenth notes, with various rests and dynamics throughout the piece. Measure numbers 1 through 47 are indicated at the start of each staff. The music includes several crescendos and decrescendos, with dynamics such as ***p***, ***ff***, and ***ff* 2nd X**. The piece concludes with a final dynamic of ***ff***.

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

THE CHARLATAN

2nd B♭ Clarinet

53 2.

[*mp*] ***mf*** (***p*** 2nd X)

59

66

[*p*] [*mp*]

73

ff

81

mf cresc.

89

1st X 2nd X ***tr*** [*p*] ***ff*** [lower notes 1st X]

97

105

[*mp*]

March
THE CHARLATAN

3rd B \flat Clarinet

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of nine staves of musical notation for 3rd B-flat Clarinet. The key signature is one flat, and the time signature is 6/8. The music begins with a dynamic of ***ff***. Measures 1-5 show eighth-note patterns with various dynamics including ***mf***. Measures 6-10 continue the rhythmic pattern. Measures 11-15 show eighth-note patterns with dynamics including ***mf***. Measures 16-20 show eighth-note patterns with dynamics including ***mf***. Measures 21-25 show eighth-note patterns with dynamics including ***mf***. Measures 26-30 show eighth-note patterns with dynamics including ***mf***. Measures 31-35 show eighth-note patterns with dynamics including ***p ff*** and ***ff*** (2nd X). Measures 36-40 show eighth-note patterns with dynamics including ***mf***. Measures 41-45 show eighth-note patterns with dynamics including ***mf***. Measures 46-48 show eighth-note patterns with dynamics including ***ff***.

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THE CHARLATAN

3rd B♭ Clarinet

53 2.

[*mp*] ***mf*** (***p*** 2nd X)

59

66

[*p*] [*mp*]

73

ff 3

81

mf cresc.

89

1st X 2nd X ***tr.*** [*p*]-***ff*** [lower notes 1st X]

97

105

1. 2. [*mp*]

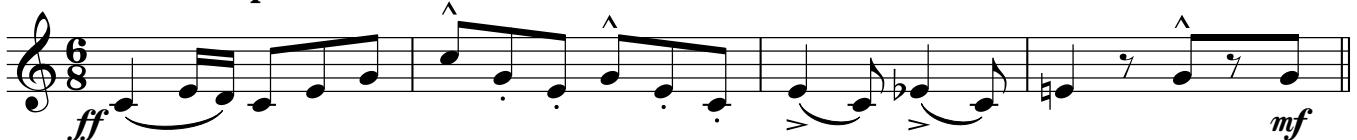
March
THE CHARLATAN

E♭ Alto Clarinet
[optional]

(1898)

JOHN PHILIP SOUSA

March Tempo.



5

Staff 2 begins at measure 5. It features a continuous line of eighth notes connected by slurs. The notes alternate between the first and second positions of the clarinet's fingerboard.

14

Staff 3 begins at measure 14. It consists of a series of eighth-note pairs connected by slurs, creating a steady eighth-note pattern.

21

Staff 4 begins at measure 21. It features eighth-note pairs connected by slurs, with some notes having grace marks above them.

30

Staff 5 begins at measure 30. It contains eighth-note pairs connected by slurs. The dynamic changes to [p] ff at the end of the staff.

37

Staff 6 begins at measure 37. It shows eighth-note pairs connected by slurs, with dynamic markings (ff 2nd X) and slurs indicating performance techniques.

43

Staff 7 begins at measure 43. It features eighth-note pairs connected by slurs, with slurs and dynamic markings at the beginning of the staff.

50

Staff 8 begins at measure 50. It includes two endings. Ending 1 ends with a ff dynamic. Ending 2 ends with an mp dynamic followed by a mf dynamic.

THE CHARLATAN

E♭ Alto Clarinet

55

(**p** 2nd X)

This measure consists of six eighth-note pairs connected by horizontal beams. The dynamic instruction (**p** 2nd X) is placed below the first pair.

62

This measure features six eighth-note pairs. The first four pairs have short vertical stems, while the last two have long vertical stems. A dynamic bracket covers the first four pairs, indicating a change from **p** to **mp**.

69

This measure is divided into two sections: section 1 (measures 69-71) and section 2 (measures 72-75). Section 1 starts with a single eighth note followed by a quarter note with a vertical stem. Section 2 begins with a single eighth note followed by a sixteenth-note pattern. Dynamics include [**p**] for section 1 and [**mp**] for section 2. The section 2 dynamic [**ff**] is placed above the first measure of section 2.

75

This measure contains six eighth-note pairs. The first four pairs have short vertical stems, while the last two have long vertical stems. A dynamic bracket covers the first four pairs, indicating a change from **p** to **mp**. The section 2 dynamic [**ff**] is placed above the first measure of section 2.

82

This measure consists of six eighth-note pairs. The first four pairs have short vertical stems, while the last two have long vertical stems. A dynamic bracket covers the first four pairs, indicating a change from **p** to **mp**. The section 2 dynamic [**mf cresc.**] is placed above the first measure of section 2.

90

This measure contains six eighth-note pairs. The first four pairs have short vertical stems, while the last two have long vertical stems. A dynamic bracket covers the first four pairs, indicating a change from **p** to **ff**. The section 2 dynamic [**ff**] is placed above the first measure of section 2.

96

This measure consists of six eighth-note pairs. The first four pairs have short vertical stems, while the last two have long vertical stems. A dynamic bracket covers the first four pairs, indicating a change from **p** to **ff**.

104

This measure is divided into two sections: section 1 (measures 104-106) and section 2 (measures 107-110). Section 1 starts with a single eighth note followed by a sixteenth-note pattern. Section 2 begins with a single eighth note followed by a sixteenth-note pattern. Dynamics include [**mp**] for section 1 and [**ff**] for section 2.

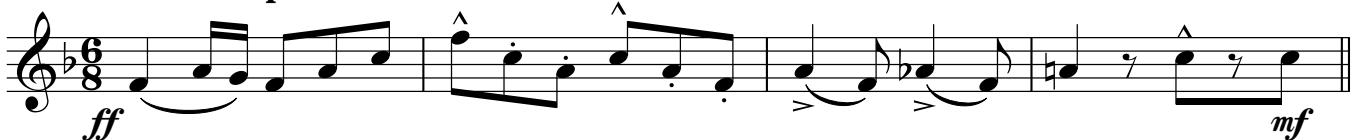
March
THE CHARLATAN

B♭ Bass Clarinet

(1898)

JOHN PHILIP SOUSA

March Tempo.



5

A continuation of the musical score. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

13

A continuation of the musical score. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

21

A continuation of the musical score. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

29

A continuation of the musical score. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

36

A continuation of the musical score. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns. Measure 36 includes dynamics [p] ff and (ff 2nd X).

43

A continuation of the musical score. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns.

50

A continuation of the musical score. The key signature is one flat. The time signature is 6/8. The dynamic is ff. The music consists of six measures of eighth-note patterns. Measure 50 includes dynamics [ff] and [mp] mf.

THE CHARLATAN

B♭ Bass Clarinet

55

(**p** 2nd X)

62

68

1.

2.

[]

[*mp*] []

73

ff

2

79

2

85

90

1st X

2nd X

[**p**]-**ff**

96

104

1.

2.

[*mp*] []

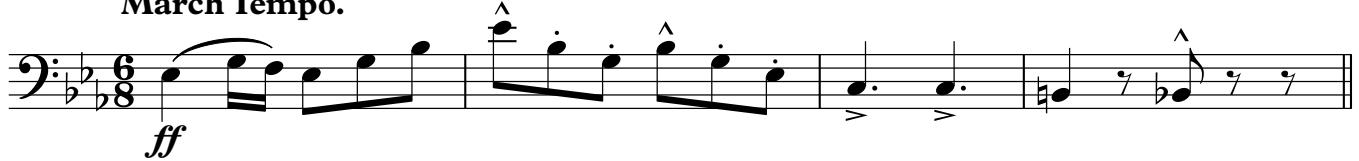
March
THE CHARLATAN

1st Bassoon

(1898)

JOHN PHILIP SOUSA

March Tempo.



5

The score continues with a dynamic of **mf**. The melody remains consistent with the previous measure, featuring eighth-note patterns and grace notes.

13

The score continues in March Tempo with no explicit dynamic marking. The melody consists of eighth-note patterns and grace notes.

21

The score continues in March Tempo with no explicit dynamic marking. The melody consists of eighth-note patterns and grace notes.

29

The score continues in March Tempo with no explicit dynamic marking. The melody consists of eighth-note patterns and grace notes.

36

The score continues in March Tempo. A dynamic marking of **[p]-ff** is indicated. The melody consists of eighth-note patterns and grace notes.

43

The score continues in March Tempo with no explicit dynamic marking. The melody consists of eighth-note patterns and grace notes.

50

The score concludes with a dynamic of **ff**. The ending consists of two measures, labeled 1. and 2., with dynamics of **[ff]** and **[mp]mf** respectively.

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

THE CHARLATAN

1st Bassoon

55

(*p*) 2nd X

60

65

[*p*]

ff

78

84

1st X
2nd X

[*p*]-*ff*

95

101

106

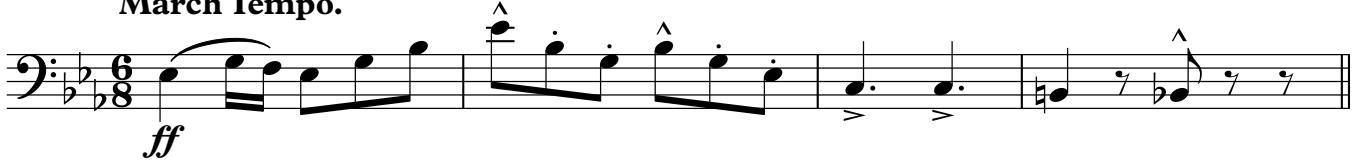
March
THE CHARLATAN

2nd Bassoon

(1898)

JOHN PHILIP SOUSA

March Tempo.



5

A single measure of music for 2nd Bassoon in 6/8 time. The key signature is one flat. The measure consists of six eighth-note pairs connected by horizontal beams. The dynamic marking 'mf' is placed below the staff.

13

A single measure of music for 2nd Bassoon in 6/8 time. The key signature is one flat. The measure consists of six eighth-note pairs connected by horizontal beams.

21

A single measure of music for 2nd Bassoon in 6/8 time. The key signature is one flat. The measure consists of six eighth-note pairs connected by horizontal beams.

29

A single measure of music for 2nd Bassoon in 6/8 time. The key signature is one flat. The measure consists of six eighth-note pairs connected by horizontal beams.

36

A single measure of music for 2nd Bassoon in 6/8 time. The key signature is one flat. The measure consists of six eighth-note pairs connected by horizontal beams. The dynamic marking '[p]-ff' is placed below the staff.

43

A single measure of music for 2nd Bassoon in 6/8 time. The key signature is one flat. The measure consists of six eighth-note pairs connected by horizontal beams.

50

A single measure of music for 2nd Bassoon in 6/8 time. The key signature is one flat. The measure consists of six eighth-note pairs connected by horizontal beams. The dynamic marking 'ff' is placed below the staff. The measure is divided into two parts by a vertical bar: '1.' and '2.' The second part begins with a dynamic marking '[mp]mf'.

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

THE CHARLATAN

2nd Bassoon

55

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

Dynamic: **p 2nd X**

60

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

65

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

Dynamic: [p]

71

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

Dynamic: ff

78

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

84

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

89

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

Dynamic: 1st X 2nd X [p]-ff

95

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

101

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

106

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

Dynamic: 1. 2.

March
THE CHARLATAN

E♭ Alto Saxophone

(1898)

JOHN PHILIP SOUSA

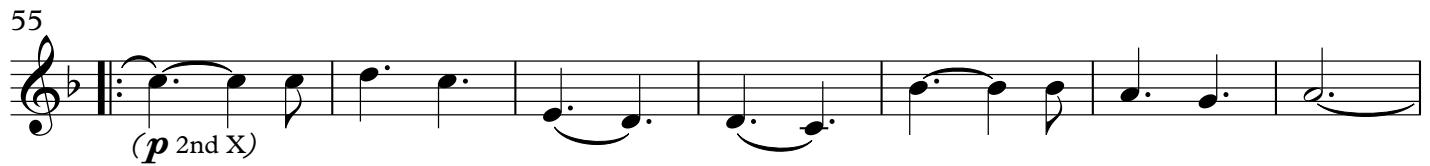
March Tempo.

The sheet music consists of nine staves of musical notation for E♭ Alto Saxophone. The key signature is one sharp (F#). The time signature varies throughout the piece. Measure numbers are indicated at the beginning of each staff: 6, 12, 18, 24, 30, 35, 42, and 49. Dynamic markings include **ff**, **mf**, **[p] ff**, **(ff 2nd X)**, and **[ff]**. Articulation marks like dots and dashes are present on many notes. Measure 35 features a dynamic change from **[p] ff** to **(ff 2nd X)**. Measures 49 and 50 show a first ending (1.) followed by a second ending (2.). The second ending concludes with a dynamic of **[mp] mf**.

THE CHARLATAN

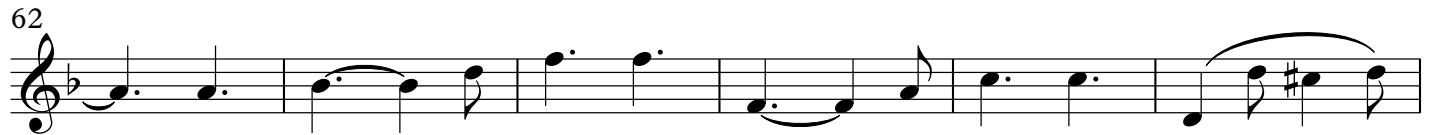
E♭ Alto Saxophone

55

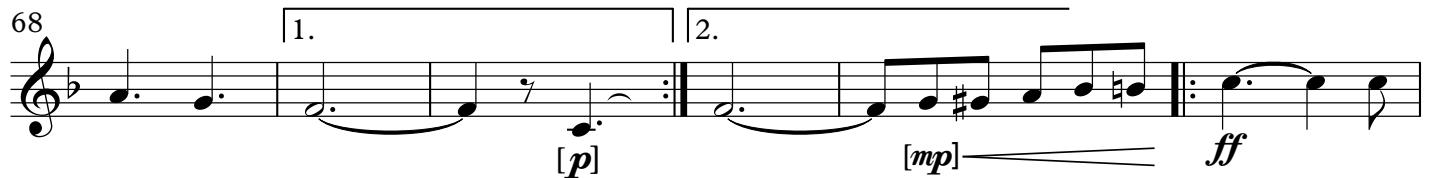


(**p** 2nd X)

62



68



1.

2.

[**p**]

[**mp**]

ff

74



3

mf cresc.

82



3

mf cresc.

90

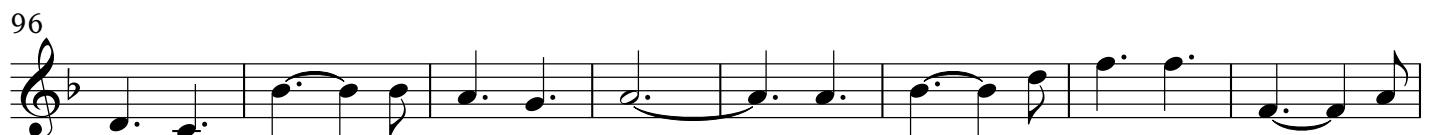


1st X

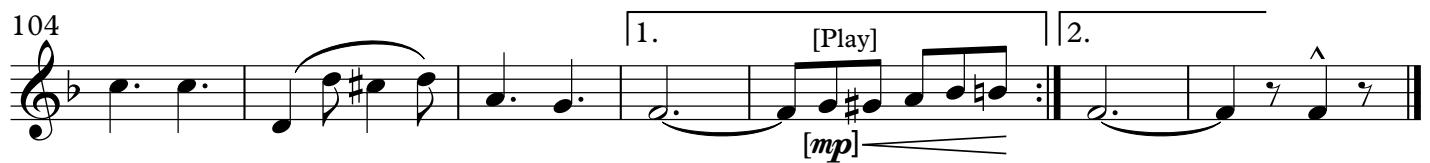
2nd X

[**p**]-**ff**

96



104



1.

[Play]

[**mp**]

2.

ff

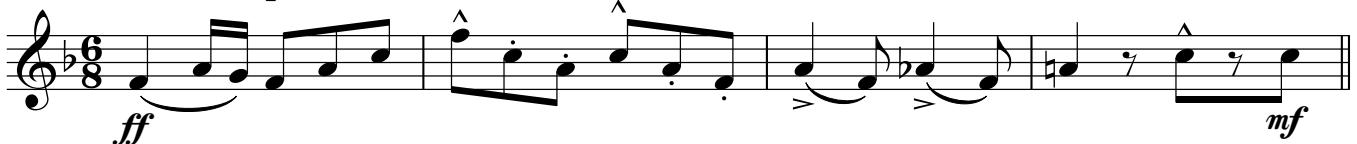
March
THE CHARLATAN

B♭ Tenor Saxophone

(1898)

JOHN PHILIP SOUSA

March Tempo.



5

Measures 5 through 12 of the musical score. The music continues in 6/8 time with a key signature of one flat. Measures 5-8 show eighth-note patterns with various slurs and dots. Measures 9-12 show eighth-note patterns with slurs.

13

Measures 13 through 20 of the musical score. The music continues in 6/8 time with a key signature of one flat. Measures 13-16 show eighth-note patterns with slurs. Measures 17-20 show eighth-note patterns with slurs.

21

Measures 21 through 28 of the musical score. The music continues in 6/8 time with a key signature of one flat. Measures 21-24 show eighth-note patterns with slurs. Measures 25-28 show eighth-note patterns with slurs.

29

Measures 29 through 36 of the musical score. The music continues in 6/8 time with a key signature of one flat. Measures 29-32 show eighth-note patterns with slurs. Measures 33-36 show eighth-note patterns with slurs.

36

Measures 36 through 42 of the musical score. The music continues in 6/8 time with a key signature of one flat. Measure 36 features dynamics [p] ff and (ff 2nd X). Measures 37-42 show eighth-note patterns with slurs.

43

Measures 43 through 50 of the musical score. The music continues in 6/8 time with a key signature of one flat. Measures 43-46 show eighth-note patterns with slurs. Measures 47-50 show eighth-note patterns with slurs.

50

Measures 50 through 57 of the musical score. The music continues in 6/8 time with a key signature of one flat. Measure 50 starts with ff. Measure 51 begins with a first ending bracketed 1. It then leads to a second ending bracketed 2. Measure 52 begins the second ending. Measures 53-57 show eighth-note patterns with slurs.

THE CHARLATAN

B♭ Tenor Saxophone

55

(p) 2nd X

62

68

1.

2.

[mp]

73

ff

2

79

2

85

90

1st X

2nd X

[p]-ff

96

104

1.

2.

[mp]

March
THE CHARLATAN

E♭ Baritone Saxophone

(1898)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for E♭ Baritone Saxophone. The key signature is one sharp (F#). The time signature is mostly common time (indicated by '8'). Measure numbers are provided at the start of each staff: 6, 12, 18, 24, 30, 36, 43, and 50. Measure 36 includes dynamic markings [p]-ff. Measure 50 includes measure numbers 1. and 2. under a brace, and a dynamic marking [ff]. Various performance instructions are included, such as slurs, grace notes, and fermatas.

THE CHARLATAN
E♭ Baritone Saxophone

55

[*mp*]*mf*-[*p*]

61

68

[*p*] *ff*

74 2

81 2

88

1st X
2nd X [i]**p**-*ff*

94

100

106 1. 2.

This sheet music page contains ten staves of musical notation for E♭ Baritone Saxophone. The title 'THE CHARLATAN' is at the top. Measure 55 shows eighth-note patterns with dynamics [*mp*]*mf*-[*p*]. Measure 61 has a sustained note with a grace note. Measures 68 and 88 feature melodic lines with slurs and grace notes, with measure 68 having dynamics [*p*] *ff*. Measure 74 includes a dynamic marking '2'. Measures 81 and 106 show eighth-note patterns with measure numbers 2 above them. Measure 88 includes dynamic markings 1st X and 2nd X, followed by [i]**p**-*ff*. Measure 94 shows eighth-note patterns. Measure 100 shows eighth-note patterns. Measure 106 concludes with a melodic line ending with a dynamic marking ^.

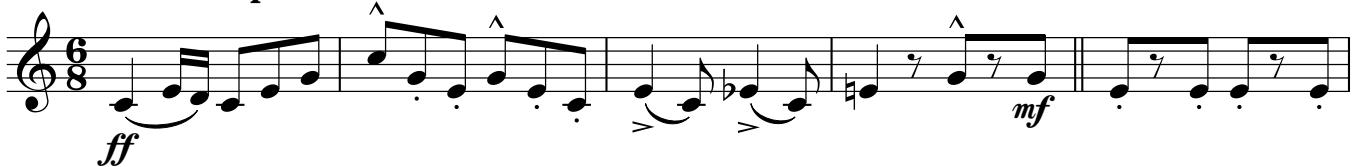
March
THE CHARLATAN

E♭ Cornet
[optional]

(1898)

JOHN PHILIP SOUSA

March Tempo.



6

Staff 2: Measure 6-11. The music continues in 6/8 time. Measures 6-11 show various rhythmic patterns including eighth and sixteenth notes with rests.

12

Staff 3: Measure 12-17. The music continues in 6/8 time. Measures 12-17 show various rhythmic patterns including eighth and sixteenth notes with rests.

18

Staff 4: Measure 18-23. The music continues in 6/8 time. Measures 18-23 show various rhythmic patterns including eighth and sixteenth notes with rests.

24

Staff 5: Measure 24-29. The music continues in 6/8 time. Measures 24-29 show various rhythmic patterns including eighth and sixteenth notes with rests.

30

Staff 6: Measure 30-34. The music continues in 6/8 time. Measures 30-34 show various rhythmic patterns including eighth and sixteenth notes with rests.

35

Staff 7: Measure 35-41. The music continues in 6/8 time. Measure 35 includes dynamics [**p**] ***ff*** and [tacet]. Measure 36 includes dynamics (***ff*** 2nd X). Measure 37 includes a dynamic [***ff*** 2nd X only]. Measures 38-41 show eighth and sixteenth note patterns.

42

Staff 8: Measure 42-47. The music continues in 6/8 time. Measures 42-47 show eighth and sixteenth note patterns.

THE CHARLATAN

E♭ Cornet

49 1. [Play] 2. [tacet]

[ff]

(p 2nd X)

55

62

68 1. 2. [Play]

[p] [mp] ————— ff

74 3

82 3

mf cresc.

90 [2nd X only]

1st X 2nd X

[p]-ff

96

104 1. [Play] 2.

[mp] —————

March
THE CHARLATAN

Solo B♭ Cornet

(1898)

JOHN PHILIP SOUSA

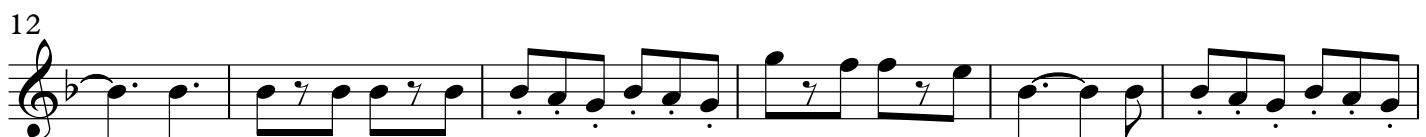
March Tempo.



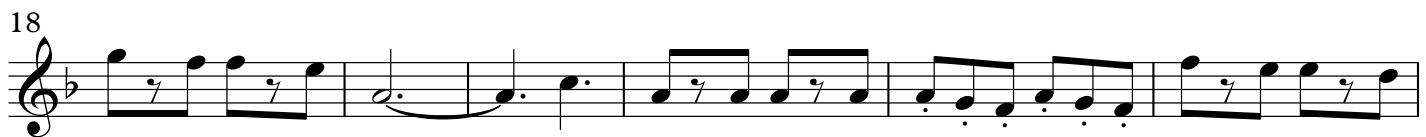
6



12



18



24



30

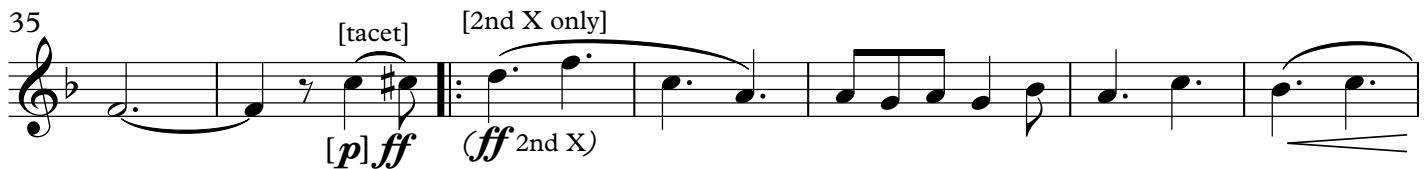


35

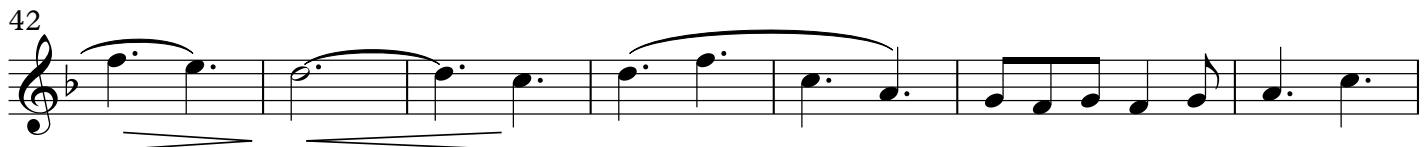
[tacet]

[2nd X only]

[p] ff (ff^{2nd X})



42



THE CHARLATAN

Solo B♭ Cornet

49 | 1. [Play] [ff] | 2. [tacet] [mp] *mf*

55 | (p 2nd X)

62

68 | 1. | 2. [Play] [p] [mp] *ff*

74 | 3

82 | 3 *mf cresc.*

90 | [2nd X only] 1st X 2nd X [p]-*ff*

96

104 | 1. [Play] [mp] | 2.

March

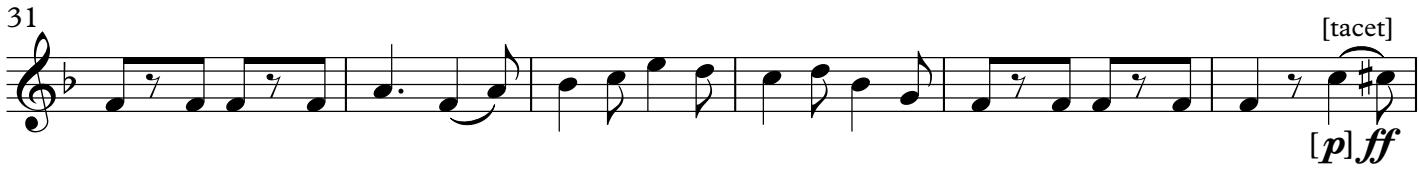
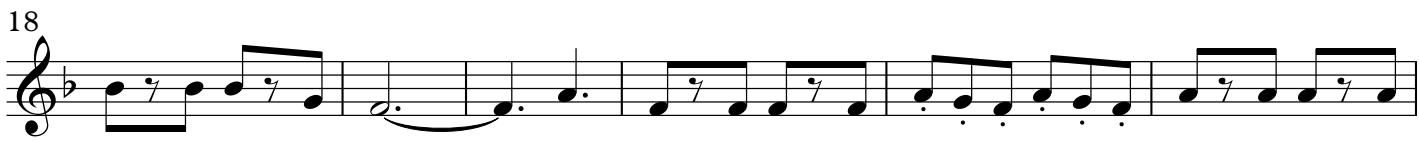
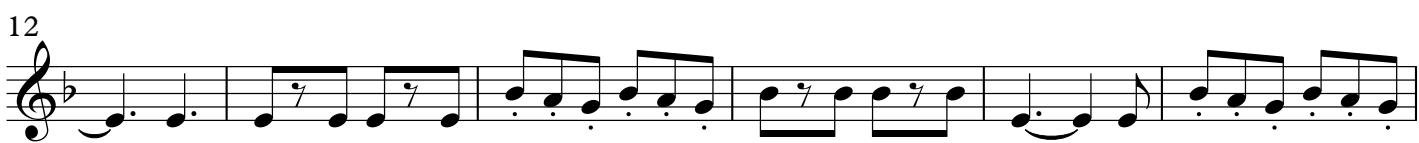
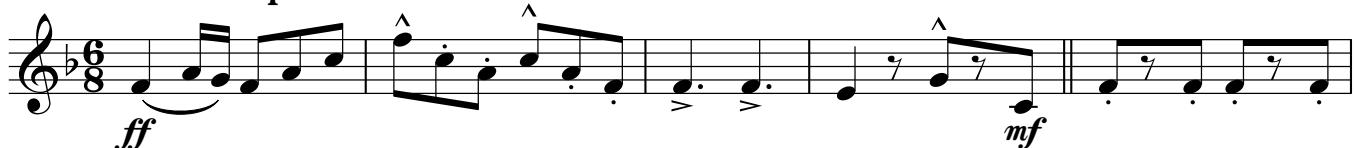
THE CHARLATAN

1st B \flat Cornet

(1898)

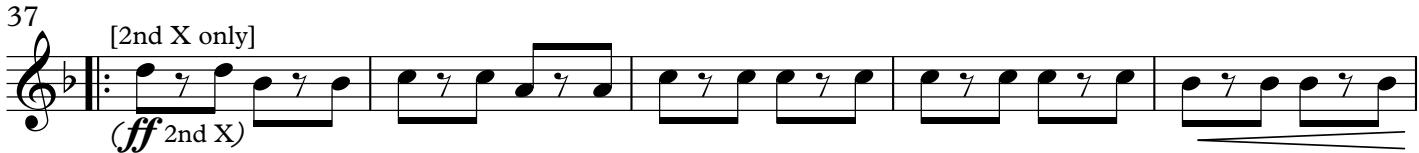
JOHN PHILIP SOUSA

March Tempo.



[tacet]

[p] ff



1. [Play]

[ff]

THE CHARLATAN

1st B♭ Cornet

53 2. [tacet]
<img alt="Musical score for 1st Bb Cornet, page 2, measures 53-58. Measure 53: Treble clef, key signature of B-flat major (two flats). Measure 54: [tacet]. Measure 55: Dynamics [mp] mf, (p 2nd X). Measure 56: Dynamics (p 2nd X). Measures 57-58: Dynamics (p 2nd X). Measure 59: Dynamics (p 2nd X). Measure 60: Dynamics (p 2nd X). Measure 61: Dynamics (p 2nd X). Measure 62: Dynamics (p 2nd X). Measure 63: Dynamics (p 2nd X). Measure 64: Dynamics (p 2nd X). Measure 65: Dynamics (p 2nd X). Measure 66: Dynamics (p 2nd X). Measure 67: Dynamics (p 2nd X). Measure 68: Dynamics (p 2nd X). Measure 69: Dynamics (p 2nd X). Measure 70: Dynamics (p 2nd X). Measure 71: Dynamics (p 2nd X). Measure 72: Dynamics ff. Measure 73: Dynamics ff. Measure 74: Dynamics ff. Measure 75: Dynamics ff. Measure 76: Dynamics ff. Measure 77: Dynamics ff. Measure 78: Dynamics ff. Measure 79: Dynamics ff. Measure 80: Dynamics ff. Measure 81: Dynamics ff. Measure 82: Dynamics ff. Measure 83: Dynamics ff. 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Measure 845: Dynamics ff. Measure 846: Dynamics ff. Measure 847: Dynamics ff. Measure 848: Dynamics ff. Measure 849: Dynamics ff. Measure 850: Dynamics ff. Measure 851: Dynamics ff. Measure 852: Dynamics ff. Measure 853: Dynamics ff. Measure 854: Dynamics ff. Measure 855: Dynamics ff. Measure 856: Dynamics ff. Measure 857: Dynamics ff. Measure 858: Dynamics ff. Measure 859: Dynamics ff. Measure 860: Dynamics ff. Measure 861: Dynamics ff. Measure 862: Dynamics ff. Measure 863: Dynamics ff. Measure 864: Dynamics ff. Measure 865: Dynamics ff. Measure 866: Dynamics ff. Measure 867: Dynamics ff. Measure 868: Dynamics ff. Measure 869: Dynamics ff. Measure 870: Dynamics ff. Measure 871: Dynamics ff. Measure 872: Dynamics ff. Measure 873: Dynamics ff. Measure 874: Dynamics ff. Measure 875: Dynamics ff. Measure 876: Dynamics ff. Measure 877: Dynamics ff. Measure 878: Dynamics ff. Measure 879: Dynamics ff. Measure 880: Dynamics ff. Measure 881: Dynamics ff. Measure 882: Dynamics ff. Measure 883: Dynamics ff. Measure 884: Dynamics ff. Measure 885: Dynamics ff. Measure 886: Dynamics ff. Measure 887: Dynamics ff. Measure 888: Dynamics ff. Measure 889: Dynamics ff. Measure 890: Dynamics ff. Measure 891: Dynamics ff. Measure 892: Dynamics ff. Measure 893: Dynamics ff. Measure 894: Dynamics ff. Measure 895: Dynamics ff. Measure 896: Dynamics ff. Measure 897: Dynamics ff. Measure 898: Dynamics ff. Measure 899: Dynamics ff. Measure 900: Dynamics ff. Measure 901: Dynamics ff. Measure 902: Dynamics ff. Measure 903: Dynamics ff. Measure 904: Dynamics ff. Measure 905: Dynamics ff. Measure 906: Dynamics ff. Measure 907: Dynamics ff. Measure 908: Dynamics ff. Measure 909: Dynamics ff. Measure 910: Dynamics ff. Measure 911: Dynamics ff. Measure 912: Dynamics ff. Measure 913: Dynamics ff. Measure 914: Dynamics ff. Measure 915: Dynamics ff. Measure 916: Dynamics ff. Measure 917: Dynamics ff. Measure 918: Dynamics ff. Measure 919: Dynamics ff. Measure 920: Dynamics ff. Measure 921: Dynamics ff. Measure 922: Dynamics ff. Measure 923: Dynamics ff. Measure 924: Dynamics ff. Measure 925: Dynamics ff. Measure 926: Dynamics ff. Measure 927: Dynamics ff. Measure 928: Dynamics ff. Measure 929: Dynamics ff. Measure 930: Dynamics ff. Measure 931: Dynamics ff. Measure 932: Dynamics ff. Measure 933: Dynamics ff. Measure 934: Dynamics ff. Measure 935: Dynamics ff. Measure 936: Dynamics ff. Measure 937: Dynamics ff. Measure 938: Dynamics ff. Measure 939: Dynamics ff. Measure 940: Dynamics ff. Measure 941: Dynamics ff. Measure 942: Dynamics ff. Measure 943: Dynamics ff. Measure 944: Dynamics ff. Measure 945: Dynamics ff. Measure 946: Dynamics ff. Measure 947: Dynamics ff. Measure 948: Dynamics ff. Measure 949: Dynamics ff. Measure 950: Dynamics ff. Measure 951: Dynamics ff. Measure 952: Dynamics ff. Measure 953: Dynamics ff. Measure 954: Dynamics ff. Measure 955: Dynamics ff. Measure 956: Dynamics ff. Measure 957: Dynamics ff. Measure 958: Dynamics ff. Measure 959: Dynamics ff. Measure 960: Dynamics ff. Measure 961: Dynamics ff. Measure 962: Dynamics ff. Measure 963: Dynamics ff. Measure 964: Dynamics ff. Measure 965: Dynamics ff. Measure 966: Dynamics ff. Measure 967: Dynamics ff. Measure 968: Dynamics ff. Measure 969: Dynamics ff. Measure 970: Dynamics ff. Measure 971: Dynamics ff. Measure 972: Dynamics ff. Measure 973: Dynamics ff. Measure 974: Dynamics ff. Measure 975: Dynamics ff. Measure 976: Dynamics ff. Measure 977: Dynamics ff. Measure 978: Dynamics ff. Measure 979: Dynamics ff. Measure 980: Dynamics ff. Measure 981: Dynamics ff. Measure 982: Dynamics ff. Measure 983: Dynamics ff. Measure 984: Dynamics ff. Measure 985: Dynamics ff. Measure 986: Dynamics ff. Measure 987: Dynamics ff. Measure 988: Dynamics ff. Measure 989: Dynamics ff. Measure 990: Dynamics ff. Measure 991: Dynamics ff. Measure 992: Dynamics ff. Measure 993: Dynamics ff. Measure 994: Dynamics ff. Measure 995: Dynamics ff. Measure 996: Dynamics ff. Measure 997: Dynamics ff. Measure 998: Dynamics ff. Measure 999: Dynamics ff. Measure 1000: Dynamics ff.</p>

March
THE CHARLATAN

2nd B♭ Cornet

(1898)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of nine staves of music for 2nd B♭ Cornet. The key signature is one flat (B♭), and the time signature is common time (indicated by '6'). The score begins with a dynamic of ***ff*** (fortissimo) and a tempo marking of **March Tempo.**. The music features eighth-note patterns with various rests and dynamics, including ***mf*** (mezzo-forte) at measure 18 and **[p]-*ff*** (pianissimo-fortissimo) at measure 36. Measure 48 includes a dynamic of **[*ff*]** (fortissimo) and a performance instruction "1. [Play]" above the staff. Measures 49-50 show a melodic line with eighth-note pairs and sixteenth-note figures.

THE CHARLATAN

2nd B♭ Cornet

53 | 2.

March
THE CHARLATAN

3rd B♭ Cornet

(1898)

JOHN PHILIP SOUSA

March Tempo.



6

The score continues with a steady eighth-note pattern. Measure number 6 is indicated above the staff.

12

The score continues with a steady eighth-note pattern. Measure number 12 is indicated above the staff.

18

The score continues with a steady eighth-note pattern. Measure number 18 is indicated above the staff.

24

The score continues with a steady eighth-note pattern. Measure number 24 is indicated above the staff.

30

The score continues with a steady eighth-note pattern. Measure number 30 is indicated above the staff.

36

[2nd X only]

[p]-ff

The score includes a dynamic instruction [p]-ff. Measure number 36 is indicated above the staff, with a note stating "[2nd X only]". The music consists of a steady eighth-note pattern.

42

The score includes a dynamic instruction ff. Measure number 42 is indicated above the staff. The music consists of a steady eighth-note pattern.

48

1. [Play]

[ff]

The score includes a dynamic instruction ff and an instruction 1. [Play]. Measure number 48 is indicated above the staff. The music consists of a steady eighth-note pattern.

THE CHARLATAN

3rd B♭ Cornet

53 2.

March
THE CHARLATAN

1st F Horn

(1898)

JOHN PHILIP SOUSA

March Tempo.



6

Staff 2 continues the rhythmic pattern established in Staff 1. It features eighth-note pairs followed by sixteenth-note pairs, with dynamics alternating between ***ff*** and ***mf***.

12

Staff 3 shows a continuous sequence of eighth-note pairs, maintaining the established rhythmic pattern and key signature.

18

Staff 4 continues the eighth-note pairs pattern, keeping the 6/8 time and one-flat key signature.

24

Staff 5 continues the eighth-note pairs pattern, maintaining the established musical style.

30

Staff 6 continues the eighth-note pairs pattern, keeping the 6/8 time and one-flat key signature.

36

Staff 7 begins with a measure of eighth notes followed by a measure of sixteenth notes. A dynamic marking of **[*p*]-*ff*** is placed above the staff. The music then continues with eighth-note pairs.

42

Staff 8 continues the eighth-note pairs pattern, with a dynamic marking of **[*p*]-*ff*** placed below the staff.

47

Staff 9 concludes the piece. The first measure ends with a dynamic marking of **[*ff*]**. The second measure begins with a dynamic marking of **1.**

THE CHARLATAN

1st F Horn

53 [2.]

[mp]***mf***-[***p***]

59

64

69 [1.] [2.] **2**

ff

76 **2**

82 **2**

89 1st X
2nd X [p]-***ff***

95

100

105 [1.] [2.]

March
THE CHARLATAN

2nd F Horn

(1898)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of eight staves of music for 2nd F Horn. The key signature is one flat, and the time signature is common time (indicated by '6'). The score begins with a dynamic of ***ff***. Measures 1 through 5 show a rhythmic pattern of eighth and sixteenth notes. Measures 6 through 10 show a steady eighth-note pattern. Measures 11 through 15 show a similar eighth-note pattern. Measures 16 through 20 show a steady eighth-note pattern. Measures 21 through 25 show a steady eighth-note pattern. Measures 26 through 30 show a steady eighth-note pattern. Measures 31 through 35 show a steady eighth-note pattern. Measure 36 begins with a dynamic of **[*p*]-*ff***, followed by a repeat sign and a section of eighth-note patterns. Measures 37 through 41 show a steady eighth-note pattern. Measures 42 through 46 show a steady eighth-note pattern. Measure 47 concludes with a dynamic of **[*ff*]**.

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

THE CHARLATAN

2nd F Horn

53 [2.]

March
THE CHARLATAN

3rd F Horn

(1898)

JOHN PHILIP SOUSA

March Tempo.



6

A musical staff for 3rd F Horn in 6/8 time, key signature one flat. It contains six measures of music, each consisting of two eighth notes followed by a quarter note. The dynamic is ff.

12

A musical staff for 3rd F Horn in 6/8 time, key signature one flat. It contains six measures of music, each consisting of two eighth notes followed by a quarter note. The dynamic is ff.

18

A musical staff for 3rd F Horn in 6/8 time, key signature one flat. It contains six measures of music, each consisting of two eighth notes followed by a quarter note. The dynamic is ff.

24

A musical staff for 3rd F Horn in 6/8 time, key signature one flat. It contains six measures of music, each consisting of two eighth notes followed by a quarter note. The dynamic is ff.

30

A musical staff for 3rd F Horn in 6/8 time, key signature one flat. It contains six measures of music, each consisting of two eighth notes followed by a quarter note. The dynamic is ff.

36

A musical staff for 3rd F Horn in 6/8 time, key signature one flat. It contains six measures of music, each consisting of two eighth notes followed by a quarter note. The dynamic is ff. There is a bracket under the first measure and a dynamic of [p]-ff.

42

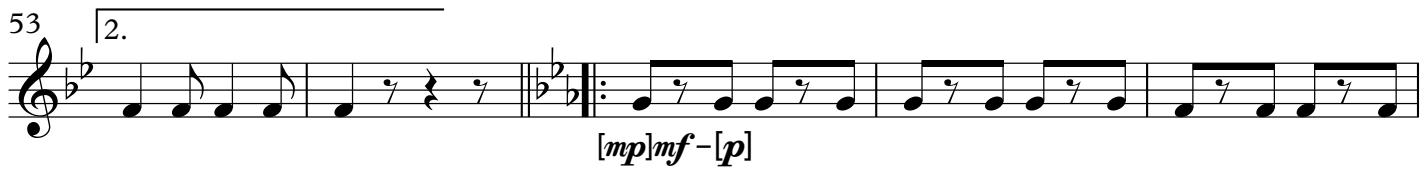
A musical staff for 3rd F Horn in 6/8 time, key signature one flat. It contains six measures of music, each consisting of two eighth notes followed by a quarter note. The dynamic is ff. There is a bracket under the first measure.

47

A musical staff for 3rd F Horn in 6/8 time, key signature one flat. It contains six measures of music, each consisting of two eighth notes followed by a quarter note. The dynamic is ff. There is a bracket under the first measure. The first measure is labeled "1." and the dynamic is ff.

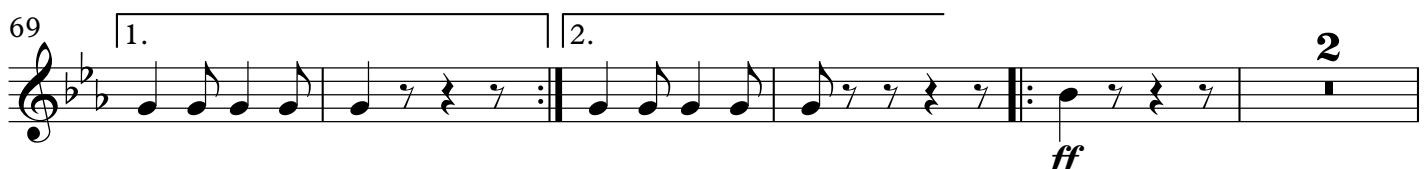
THE CHARLATAN

3rd F Horn

53 [2.] 
 [mp] ***mf*** - [p]

58 

64 

69 [1.] [2.] 
ff

76 

82 **2** 

89 
 1st X
 2nd X
[p]-ff

95 

100 

105 [1.] [2.] 

March
THE CHARLATAN

4th F Horn

(1898)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of eight staves of music for 4th F Horn. The key signature is one flat, and the time signature is common time (indicated by '6'). The score begins with a dynamic of ***ff***. Measures 1 through 5 show a rhythmic pattern of eighth and sixteenth notes. Measures 6 through 35 continue this pattern. Measure 36 features a dynamic change to **[*p*]-*ff***, followed by a measure of rests. Measures 38 through 41 show a sustained note pattern. Measure 42 begins with a dynamic of ***ff***. Measures 43 through 46 show a rhythmic pattern. Measure 47 concludes the section with a dynamic of **[*ff*]**.

THE CHARLATAN

4th F Horn

53 [2.]

[*mp*] *mf* - [*p*]

58

64

69 1. | 2.

2

ff

76

82 **2**

89

1st X

2nd X

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

95

100

105 1. | 2.

March
THE CHARLATAN

Baritone

(1898)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of eight 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***, ***mf***, **[*p*] *ff***, **(*ff* 2nd X)**, and **[*ff*]**. Measure numbers 1 through 50 are indicated at the beginning of each staff. Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-12 show a continuous eighth-note pattern. Measures 13-20 show a continuous eighth-note pattern. Measures 21-28 show a continuous eighth-note pattern. Measures 29-36 show a continuous eighth-note pattern. Measure 37 begins with a dynamic [*p*] *ff*, followed by (*ff* 2nd X), and ends with a dynamic [*ff*]. Measures 38-45 show a continuous eighth-note pattern. Measure 46 begins with a dynamic [*ff*]. Measures 47-50 show a continuous eighth-note pattern.

THE CHARLATAN

Baritone

55

(**p** 2nd X)

62

68

[1.]

[2.]

[*mp*]

73

ff

2

79

2

85

90

1st X

2nd X

[**p**]-**ff**

96

104

[*mp*]

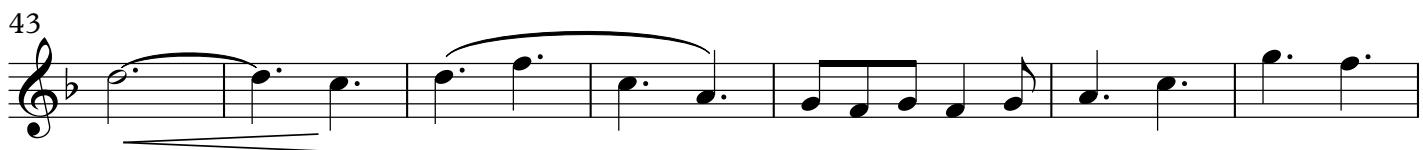
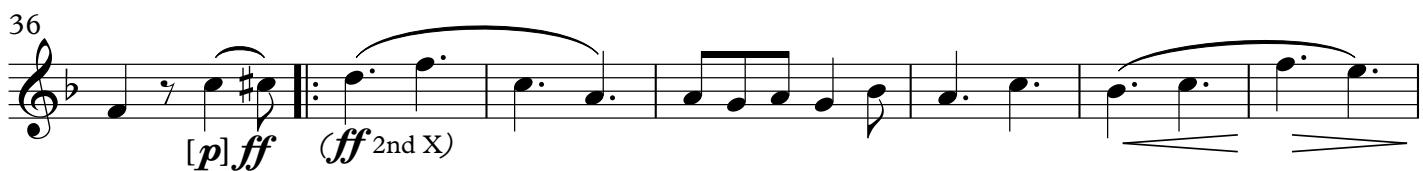
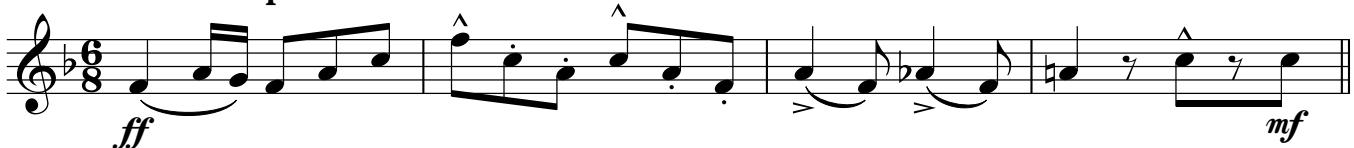
March
THE CHARLATAN

Baritone, T.C.

(1898)

JOHN PHILIP SOUSA

March Tempo.



THE CHARLATAN
Baritone, T.C.

55

62

68

73

79

85

90

96

104

March
THE CHARLATAN

1st Trombone

(1898)

JOHN PHILIP SOUSA

March Tempo.



7

Continuation of the musical score for 1st Trombone, starting at measure 7. The score consists of a single line of eighth-note patterns with slurs and grace notes, continuing from the previous section.

15

Continuation of the musical score for 1st Trombone, starting at measure 15. The score consists of a single line of eighth-note patterns with slurs and grace notes, continuing from the previous section.

23

Continuation of the musical score for 1st Trombone, starting at measure 23. The score consists of a single line of eighth-note patterns with slurs and grace notes, continuing from the previous section.

32

Continuation of the musical score for 1st Trombone, starting at measure 32. The score includes dynamics **[*p*] *ff*** and **[*p*]-*ff***, and a dynamic instruction **[2nd X only]**. Measure 32 ends with a repeat sign and a double bar line.

39

Continuation of the musical score for 1st Trombone, starting at measure 39. The score features three identical melodic phrases connected by a brace, each consisting of six eighth-note patterns with slurs and grace notes.

45

Continuation of the musical score for 1st Trombone, starting at measure 45. The score consists of a single line of eighth-note patterns with slurs and grace notes, ending with a dynamic of ***ff***.

51

Continuation of the musical score for 1st Trombone, starting at measure 51. The score includes a first ending with a dynamic of ***ff*** and a second ending. The score consists of two measures, separated by a double bar line with repeat dots.

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

THE CHARLATAN

1st Trombone

55 [1st X only]
[mp] *mf* - [p]

The musical score shows two measures for the bassoon. The first measure consists of six eighth-note pairs, each pair separated by a vertical bar line and a fermata. The second measure also consists of six eighth-note pairs, with the first three pairs having vertical bar lines and fermatas, and the last three pairs being grouped together by a single vertical bar line and fermata. The bassoon part starts with a dynamic of [mp], followed by [mf] and then [p]. The key signature is B-flat major (two flats), and the time signature is common time.

Musical score for bassoon part, page 10, measure 61. The score shows a bassoon line with a bass clef, four flats, and a tempo of quarter note = 120. The measure consists of eight notes, each starting with a sixteenth note head and followed by a eighth note head. The notes are grouped into two sets of four by vertical bar lines. The first set of four notes has a fermata over the second note. The second set of four notes has a fermata over the third note.

69

1. [2. [Play] 2

[*p*] *ff*

Detailed description: This is a musical score for a bassoon. The page number '69' is at the top left. Measure 69 starts with a dynamic [*p*] and two melodic lines labeled '1.' and '2.'. Line 1 consists of six eighth-note pairs, each pair connected by a horizontal line. Line 2 consists of six eighth-note pairs, each pair connected by a horizontal line. A vertical bar line separates the first half from the second half of the measure. The second half begins with a dynamic [*ff*]. After the second half, the instruction '[Play]' is enclosed in brackets above the staff, and the number '2' is written above the staff. The bassoon's staff has a bass clef, a key signature of three flats, and a 4/4 time signature.

A musical score page for piano, page 76. The score consists of two staves. The lower staff is in bass clef and shows a continuous eighth-note pattern. The upper staff begins with a treble clef, followed by a section of eighth notes and sixteenth notes. The key signature is one flat, and the time signature is common time.

A musical score page showing the bassoon part for orchestra. The page number is 10, and the system number is 2. The key signature is B-flat major (two flats). The bassoon's first note is a B-flat eighth note, followed by a G-flat eighth note, an A-flat eighth note, and a G-flat eighth note. This is followed by a melodic line of eighth and sixteenth notes.

89

[2nd X only]

1st X
2nd X

[p] ff

A musical score for bassoon, page 10, system 1. The page number '10' is at the top left, and the measure number '96' is at the top left of the staff. The key signature has two flats, and the time signature is common time. The bassoon part consists of a single staff with ten measures. Measures 1-4: The bassoon plays eighth-note pairs (B3-D4) with a fermata over the second note. Measures 5-8: The bassoon plays eighth-note pairs (B3-D4) with a fermata over the second note. Measures 9-10: The bassoon plays eighth-note pairs (B3-D4) with a fermata over the second note.

March
THE CHARLATAN

2nd Trombone

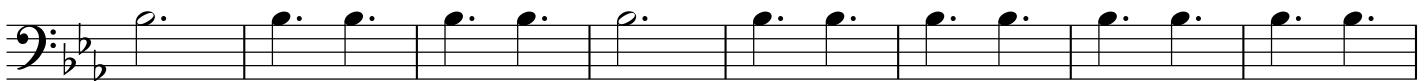
(1898)

JOHN PHILIP SOUSA

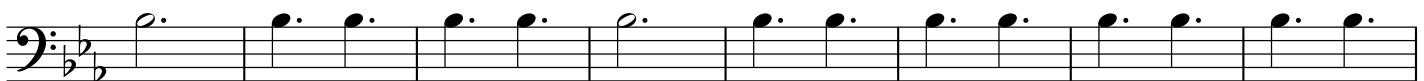
March Tempo.



7



15



23



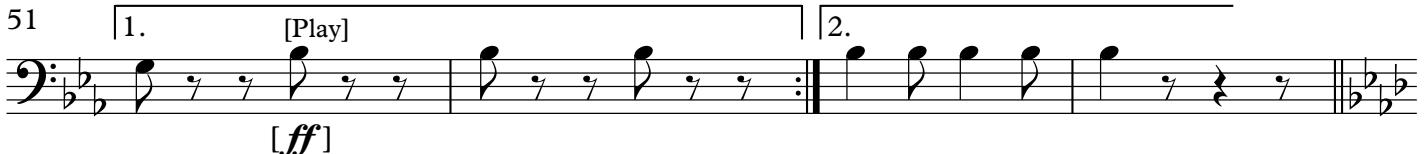
32



39



45



THE CHARLATAN
2nd Trombone

55 [1st X only]

[*mp*]*mf*-[*p*]

61

69 1. | 2. | [Play] 2

[*p*] ff

76

82 2

89 [2nd X only]

1st X
2nd X [*p*]-*ff*

96

104 1. | 2. |

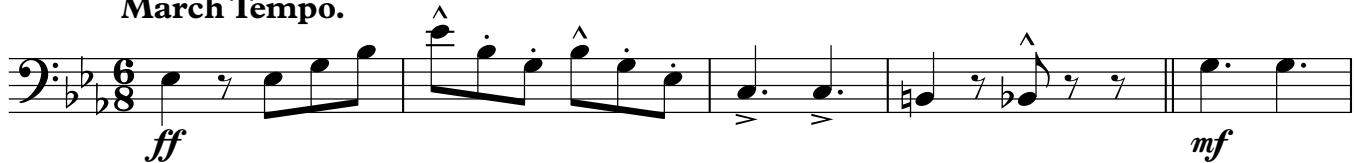
March
THE CHARLATAN

Bass Trombone

(1898)

JOHN PHILIP SOUSA

March Tempo.



6



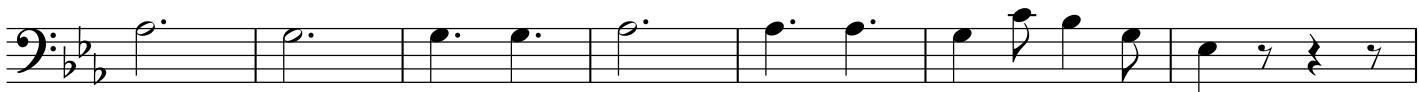
14



22



30

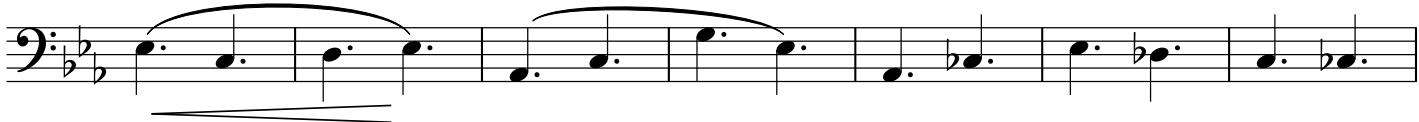


37

[2nd X only]



43



50

1. [Play]

2.

[ff]

THE CHARLATAN
Bass Trombone

55 [1st X only]

[*mp*] *mfp* - [*p*]

61

69 1. 2.

[*p*] *ff*

2

76

82 **2**

89 [2nd X only]

1st X
2nd X

[*p*]-*ff*

96

104 1. 2.

March
THE CHARLATAN

Tuba

(1898)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for Tuba. The key signature is one flat, and the time signature is common time (indicated by '6'). The score begins with dynamic *ff* (fortissimo) and includes various dynamics such as *mf* (mezzo-forte), *p* (pianissimo), and *ff*. Measure numbers 6, 12, 18, 24, 30, 36, 43, and 50 are marked along the left side. Measures 36, 43, and 50 feature melodic lines with sustained notes and grace notes. Measure 50 concludes with a repeat sign and two endings: the first ending ends with a forte dynamic [*ff*], and the second ending leads to a final section.

THE CHARLATAN

Tuba

55

Musical score for bassoon part, page 10, measures 11-12. The score consists of two staves. The top staff shows a continuous eighth-note pattern with a fermata over the 11th measure. The bottom staff starts with a dynamic instruction: [mp] *mf* - [p]. The bassoon part continues with eighth-note patterns across both staves.

62

A musical staff in bass clef with four flats. The notes are arranged in pairs of eighth notes, starting with a dotted half note followed by a regular eighth note. This pattern repeats across the entire staff.

69

The musical score shows two measures for the bassoon. Measure 11 starts with a dynamic of **p** (pianissimo) indicated by a crescendo line. Measure 12 begins with a dynamic of **ff** (fortissimo) indicated by a decrescendo line.

76

A musical score for bassoon, showing measures 10 and 11. The key signature is B-flat major (two flats). Measure 10 starts with a half note followed by a quarter note. Measure 11 begins with a half note, followed by a quarter note, a eighth note, and a sixteenth note. The bassoon part consists of a single melodic line.

81

A musical score for bassoon, page 2, showing measures 1 through 10. The key signature is B-flat major (two flats). Measure 1 starts with a half note followed by a rest. Measures 2-3 show eighth-note patterns. Measures 4-5 feature eighth-note pairs connected by a brace, with some notes having stems pointing up and others down. Measures 6-7 continue this pattern. Measures 8-9 show eighth-note pairs with stems pointing down. Measure 10 concludes with a half note followed by a rest.

88

Measures 1-10 of the bassoon part. The score consists of ten measures in common time, starting with a key signature of four flats. The bassoon plays eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note figures. Measures 1-4 feature eighth-note pairs followed by sixteenth-note pairs. Measures 5-8 show eighth-note pairs followed by sixteenth-note pairs. Measures 9-10 conclude with eighth-note pairs.

1st X
2nd X

93

A musical score for a bassoon part. The key signature is B-flat major (two flats). The time signature is common time. The score consists of two measures. In the first measure, there are two eighth notes followed by a sixteenth note pair (two notes tied together). This pattern repeats in the second measure. The dynamic marking [p]-ff is placed below the staff.

99

A musical staff in bass clef with a tempo of quarter note = 120. The staff consists of ten measures. Measures 1-4: eighth note followed by a sixteenth note. Measures 5-8: sixteenth note followed by a eighth note. Measures 9-10: eighth note followed by a sixteenth note.

105

105

1.

2.

March
THE CHARLATAN

Drums

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music for the Drums part of "The Charlatan" march consists of ten staves of musical notation. The key signature is common time (indicated by a 'C'). The tempo is marked as "March Tempo". The dynamics include **ff** (fortissimo), **mf** (mezzo-forte), **[choke]**, **[>]**, **[> 2nd X]**, and **[p] ff** (pianissimo fortissimo). The score includes performance instructions such as "Cym. 2nd X only" and "As played by 'The President's Own' United States Marine Band". Measure numbers 1 through 43 are indicated above the staves.

1 [choke] mf

7

12 (8) [>]

17 (16)

22 [>]

27 (24) [>]

32 (31) [p] ff

37 [Cym. 2nd X only] ff 2nd X [>] 2nd X

43 [>] 2nd X [>] 2nd X

THE CHARLATAN

Drums

50
[Drums - 1st X only]
[Cym - tacet both Xs]
55
[mp] ***mf*** - [p]
60 (8)
65 (14) 1
70 2
3
ff [- Cym.]
80 3
[+Cym.] [- Cym.] [+Cym.]
90 1st X
2nd X
[p] - ***ff***
96 (8)
101
[sfz] [2nd X] [sfz] [2nd X]
106 1. (15) 2. (15)

March

THE CHARLATAN

Harp

[Handwritten part]
[Sousa's Encore Book]

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of six staves of music for the harp. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a bassoon-like rhythmic pattern of eighth-note pairs followed by quarter notes. Measure 3 starts with a forte dynamic (f) and a measure repeat sign. Measures 4-6 show a transition with dynamics mf and mfp. The subsequent staves (8, 13, 18, 23, 27) continue this pattern of eighth-note pairs and quarter notes, with measure numbers 8, 13, 18, and 23 explicitly labeled. Measure 18 includes a dynamic marking (8). Measure 23 includes a dynamic marking (7). The bassoon part continues throughout these measures.

THE CHARLATAN

Harp

32

32

37

[p]-ff

42

42

47

1.

53

2.

[mp]mf-[p]

58

58

THE CHARLATAN
Harp

63

Measures 63-67 show a repetitive pattern of eighth-note chords in the treble clef staff, primarily consisting of G major (G-B-D) and C major (C-E-G). The bass clef staff provides harmonic support with sustained notes.

68

Measures 68-72 begin with a similar chordal pattern. Measure 68 includes dynamic markings: [p] for the first two measures and p for the second half of the measure. Measures 69 and 70 introduce eighth-note patterns below the chords. Measure 71 starts with a forte dynamic ff. Measures 72 and 73 continue the eighth-note patterns.

73

Measures 73-77 feature eighth-note chords. Measure 73 contains two measures of rests followed by eighth-note chords. Measure 74 begins with a dynamic ff. Measures 75-77 consist entirely of eighth-note chords.

97

Measures 97-101 show a return to the eighth-note chordal pattern from earlier in the section, maintaining the treble clef and bass support.

102

Measures 102-106 continue the eighth-note chordal pattern established in the previous measures.

106

Measures 106-110 conclude the section with the eighth-note chordal pattern, including dynamic markings [p] and ^ for the final measure.