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.

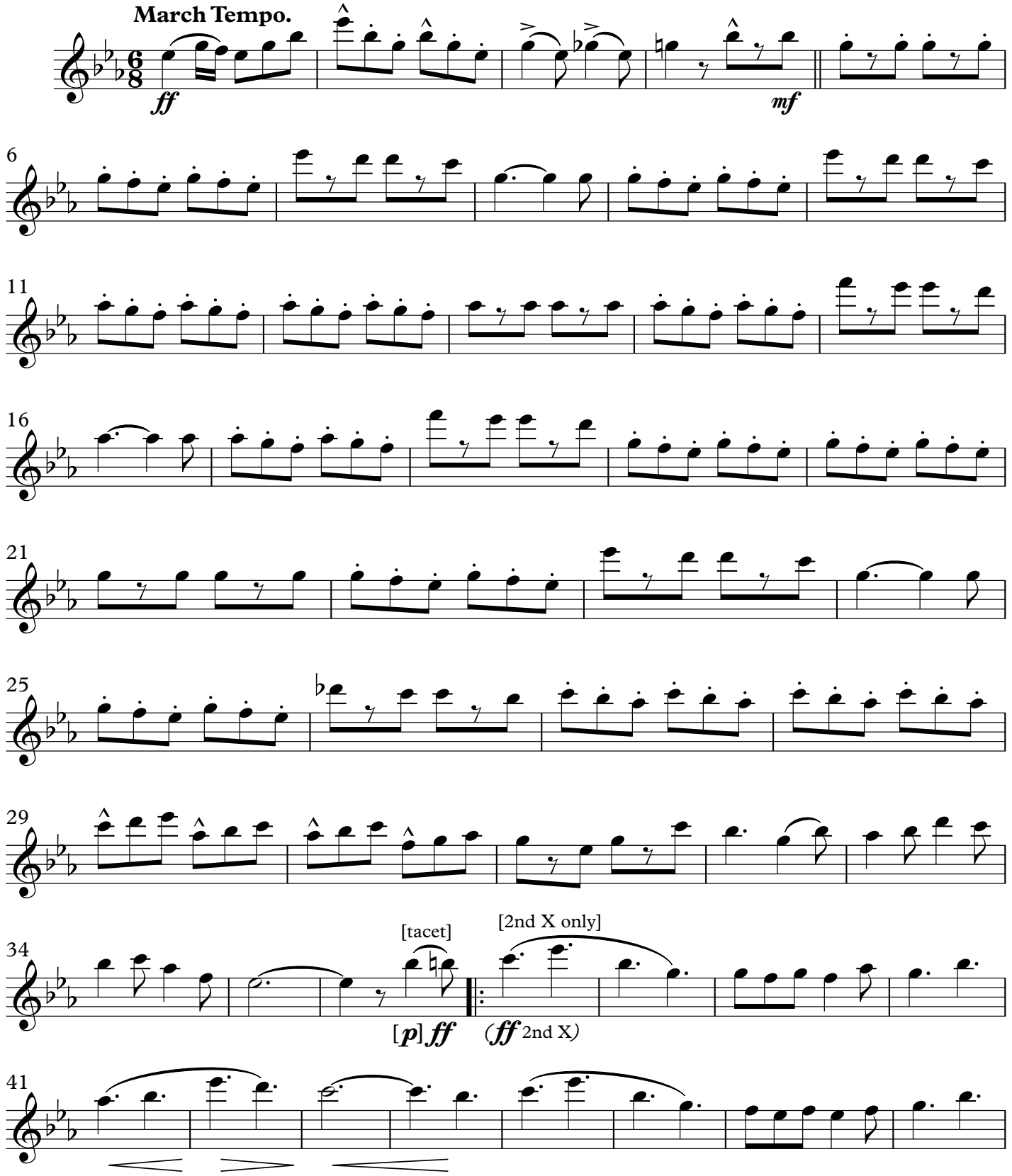
March

THE CHARLATAN

Piccolo

(1898)

JOHN PHILIP SOUSA



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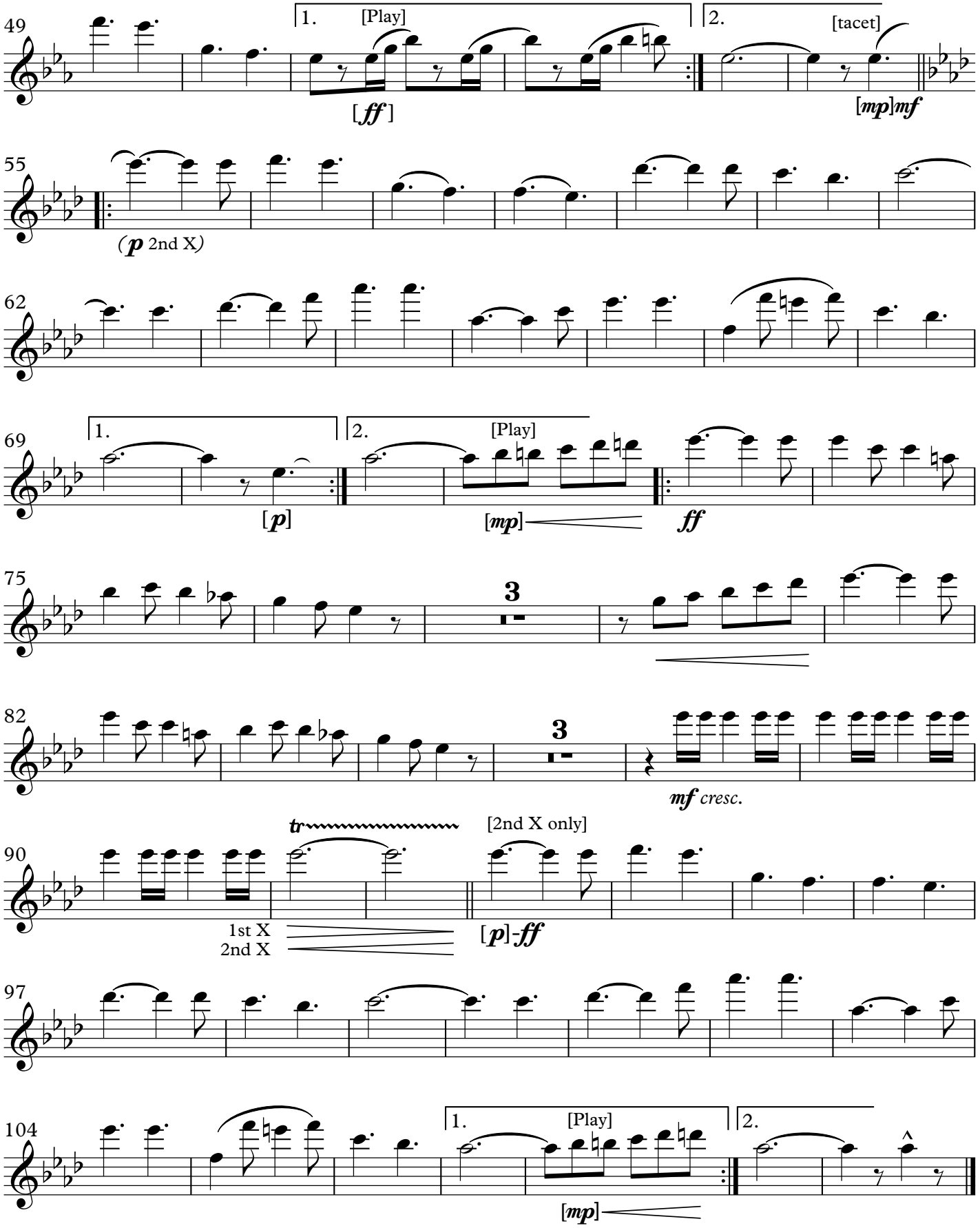
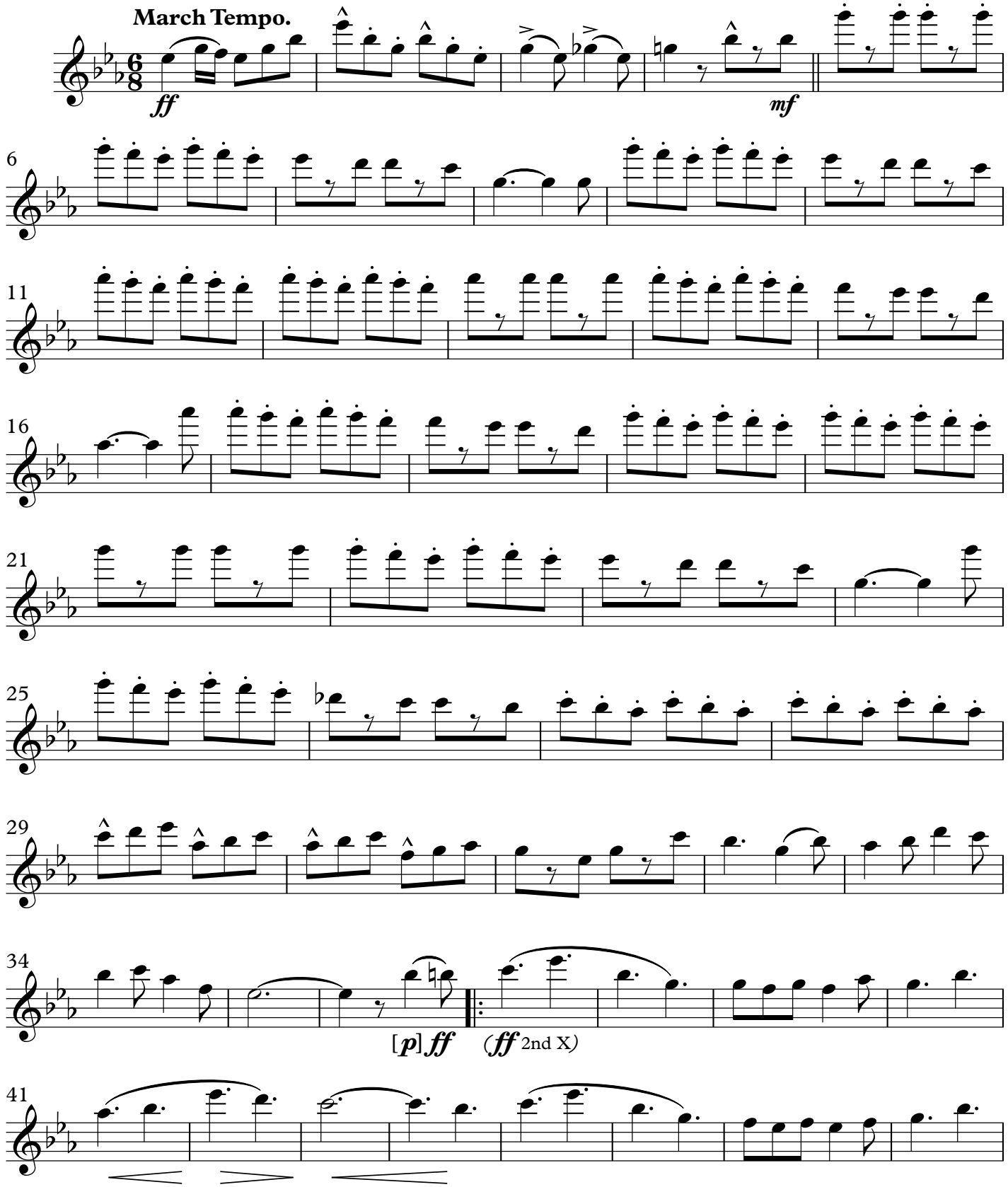
THE CHARLATAN
Piccolo



March

THE CHARLATAN

Flute (1898) **JOHN PHILIP SOUSA**



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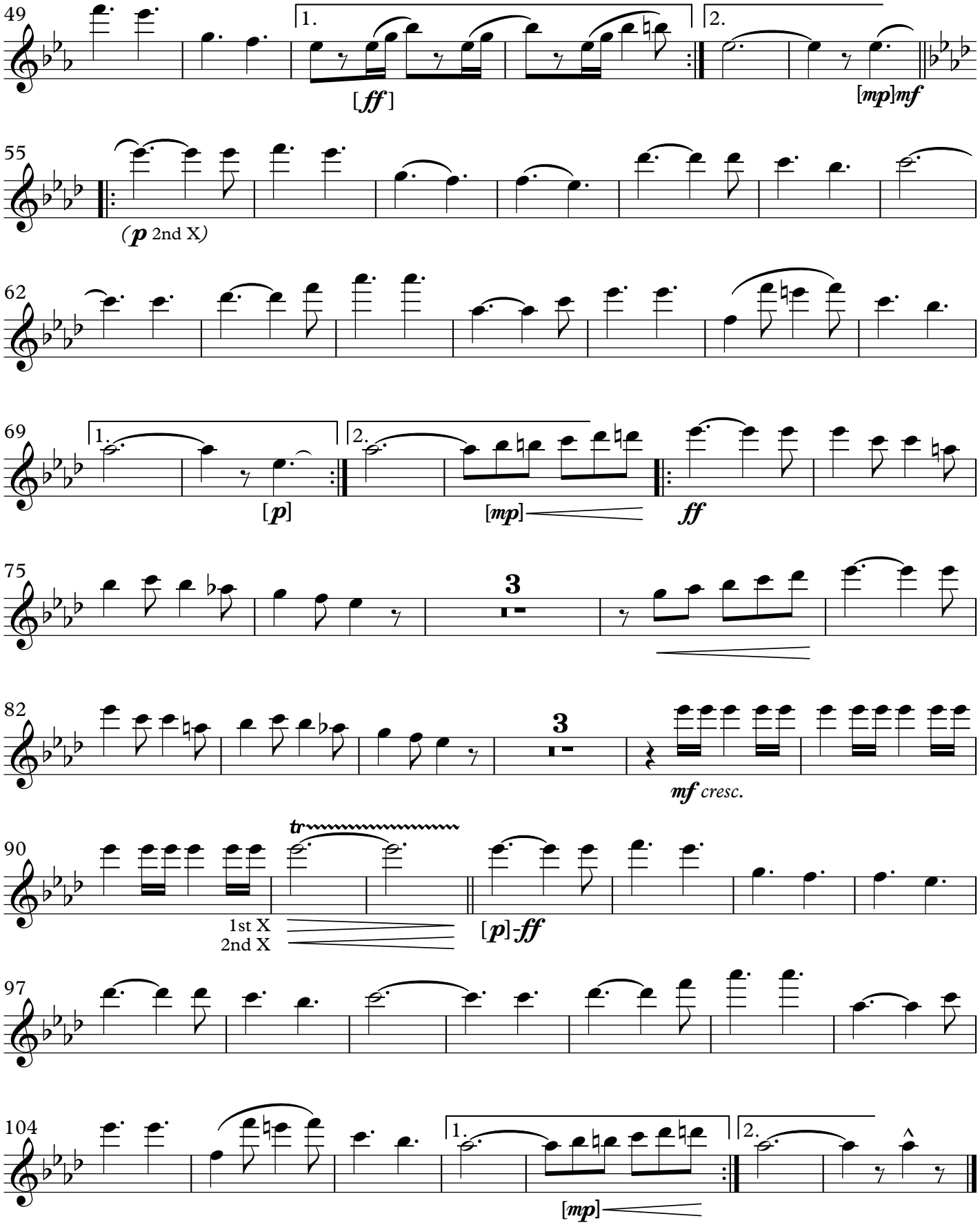
THE CHARLATAN
Flute



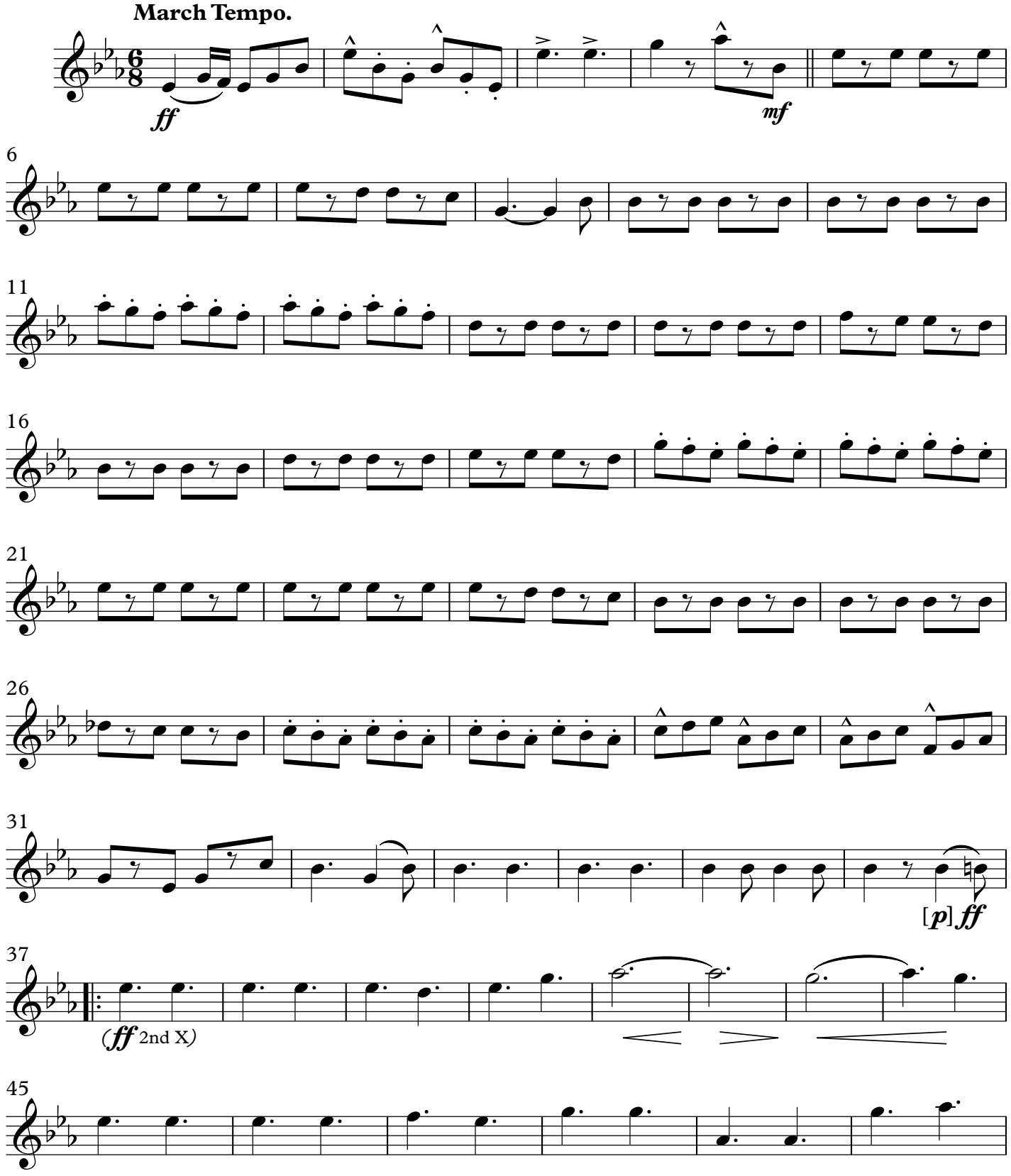
March

THE CHARLATAN

1st Oboe

(1898)

JOHN PHILIP SOUSA



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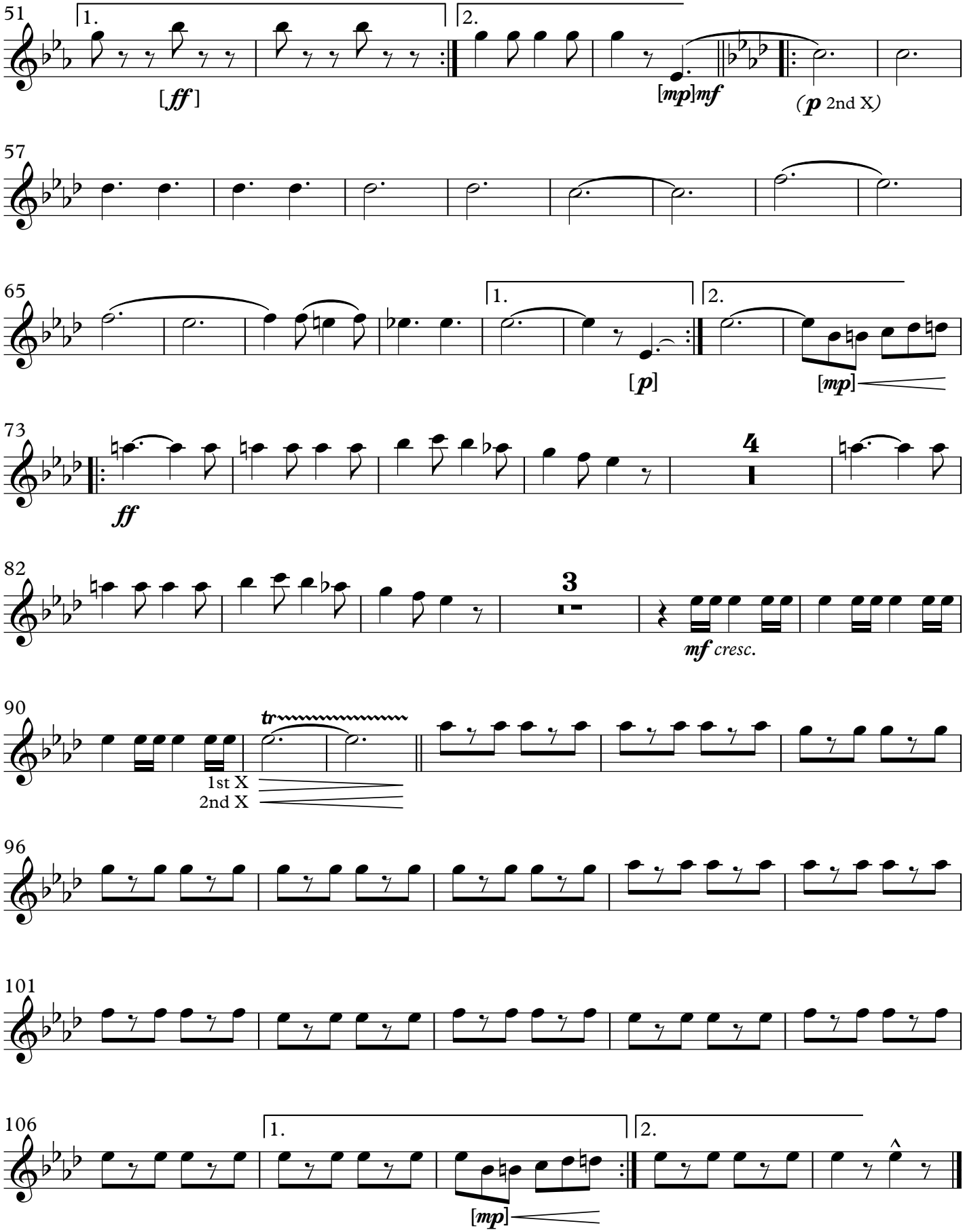
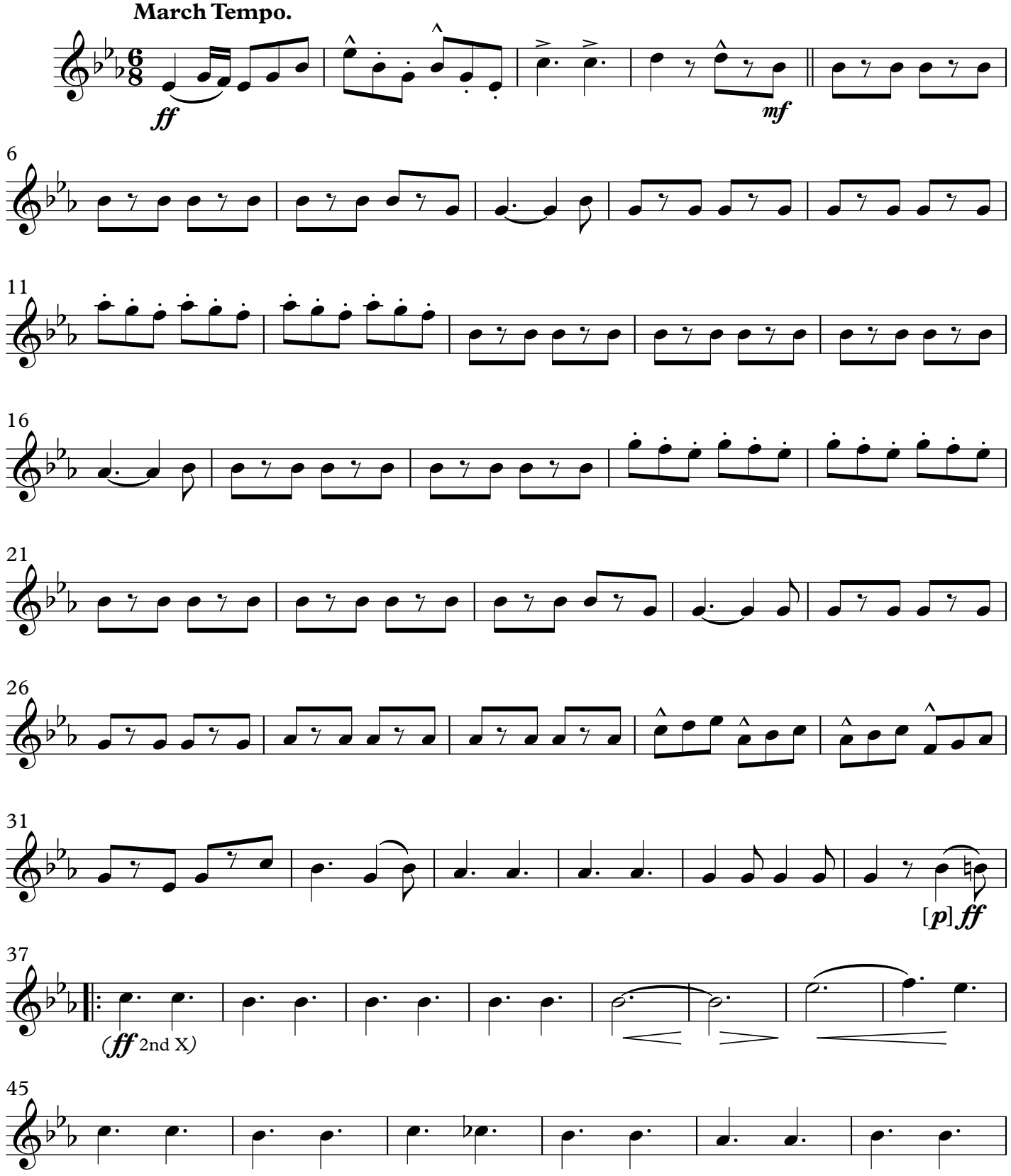
THE CHARLATAN
1st Oboe



March

THE CHARLATAN

2nd Oboe (1898) **JOHN PHILIP SOUSA**



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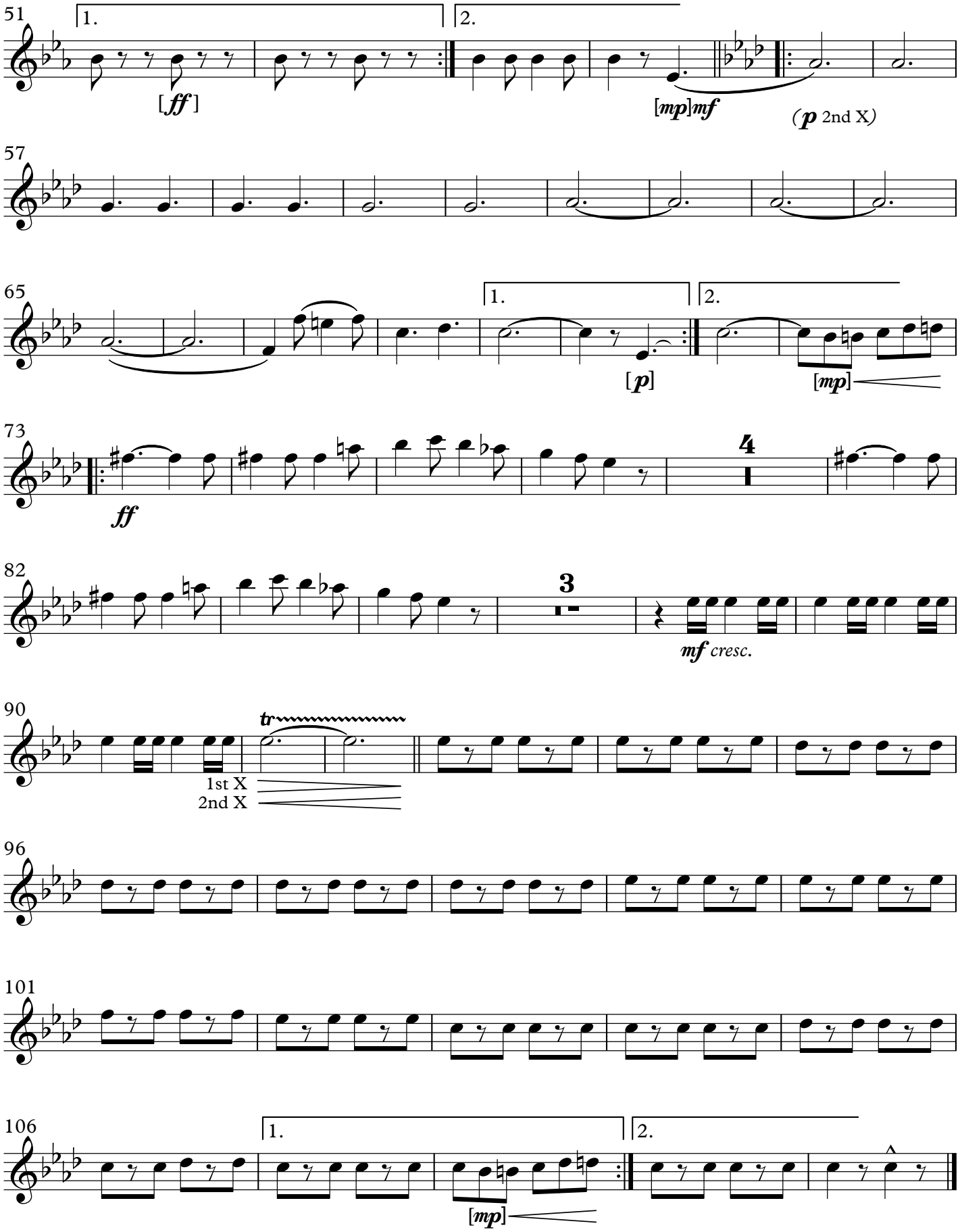
THE CHARLATAN
2nd Oboe



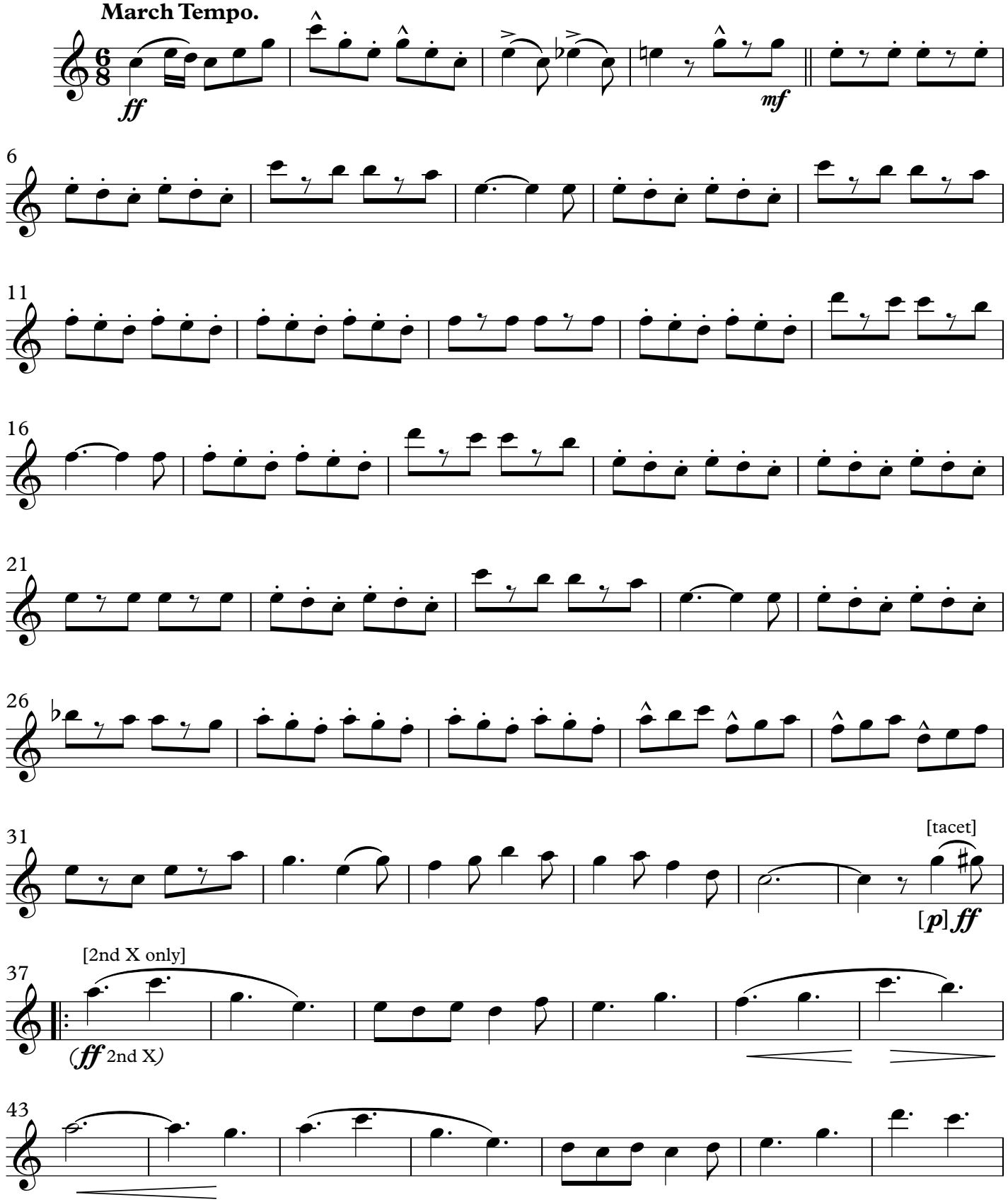
March

THE CHARLATAN

(1898)

E♭ Clarinet

JOHN PHILIP SOUSA



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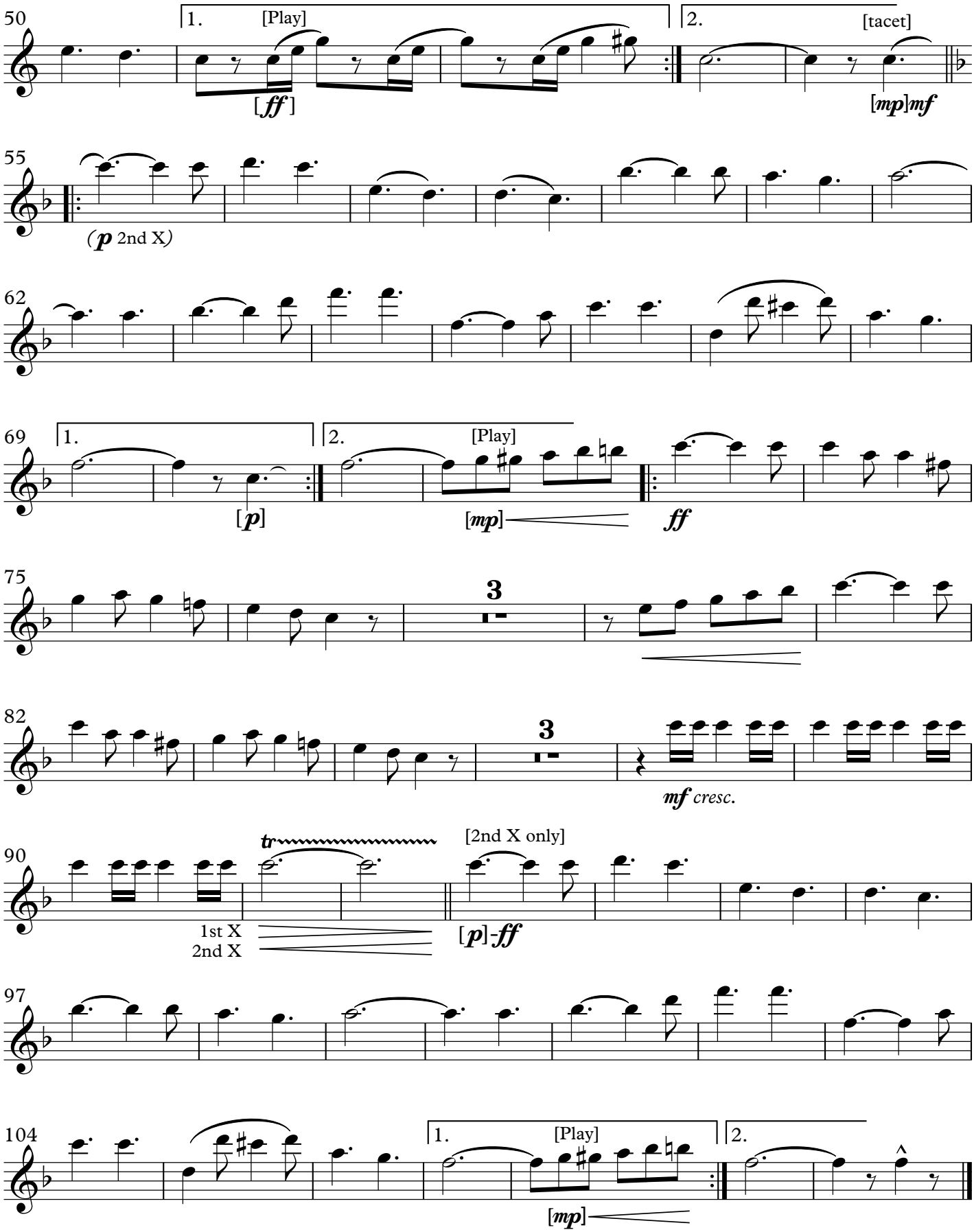
THE CHARLATAN

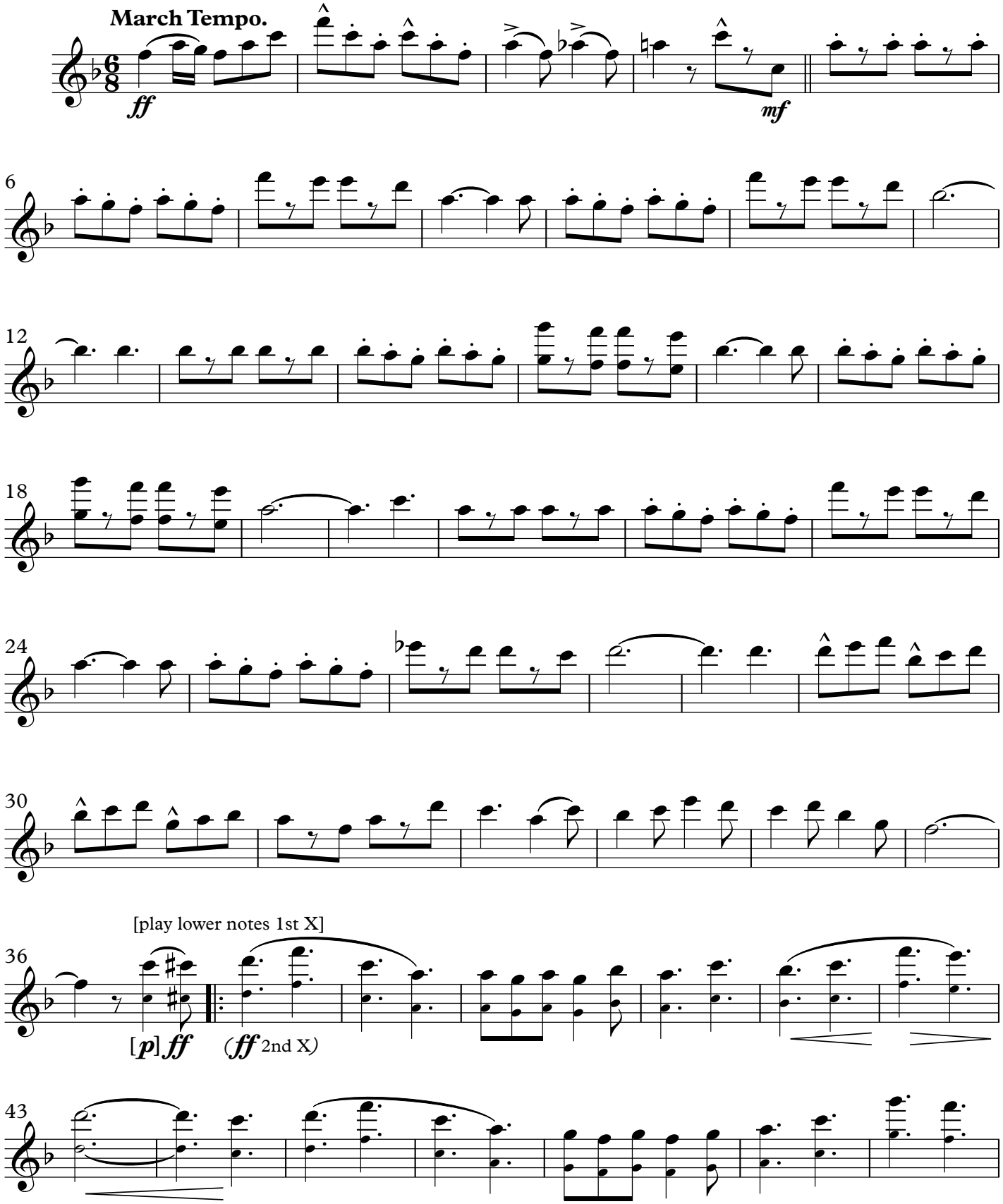
E♭ Clarinet



March

THE CHARLATAN

1st B♭ Clarinet (1898) **JOHN PHILIP SOUSA**



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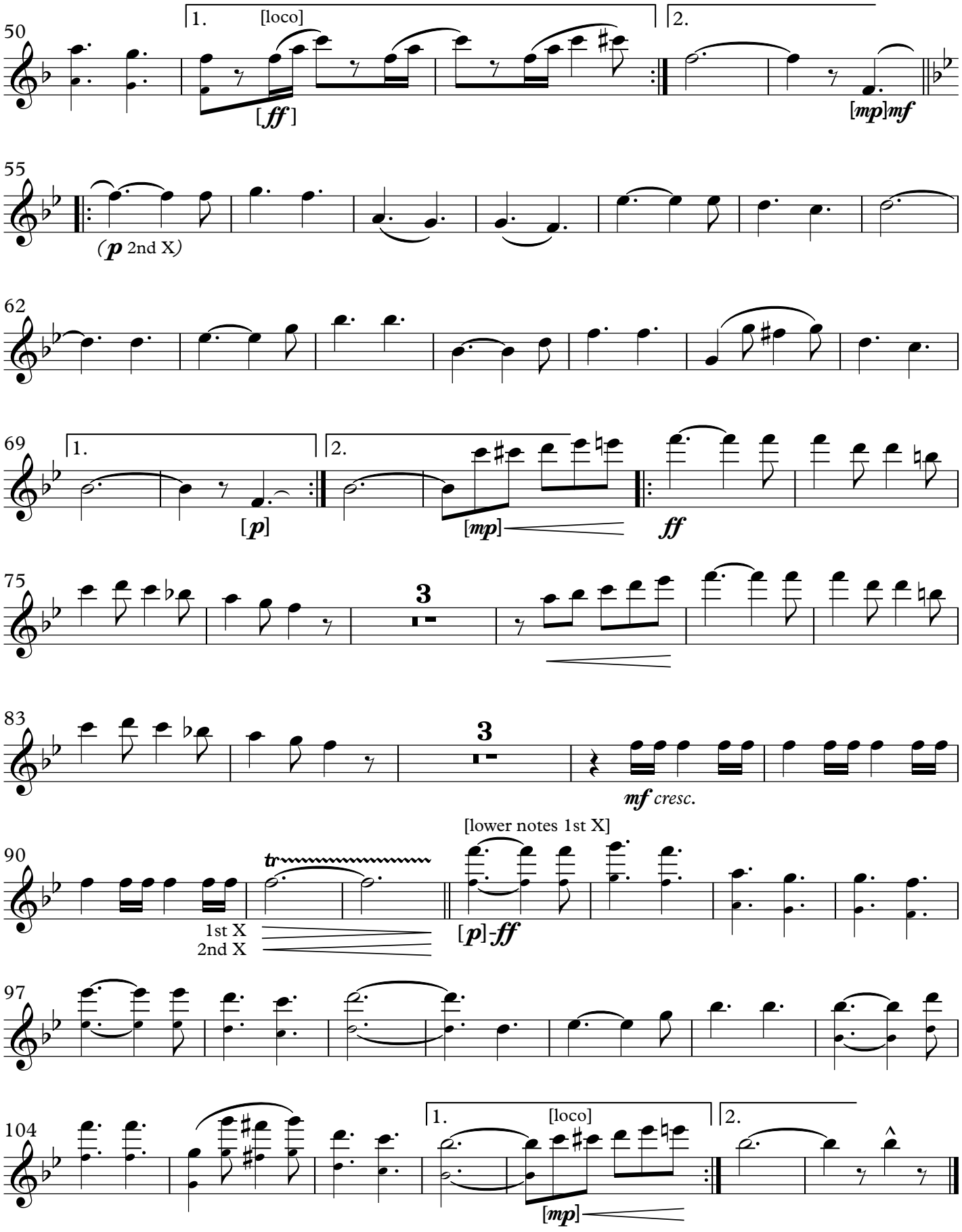
THE CHARLATAN

1st B♭ Clarinet



March

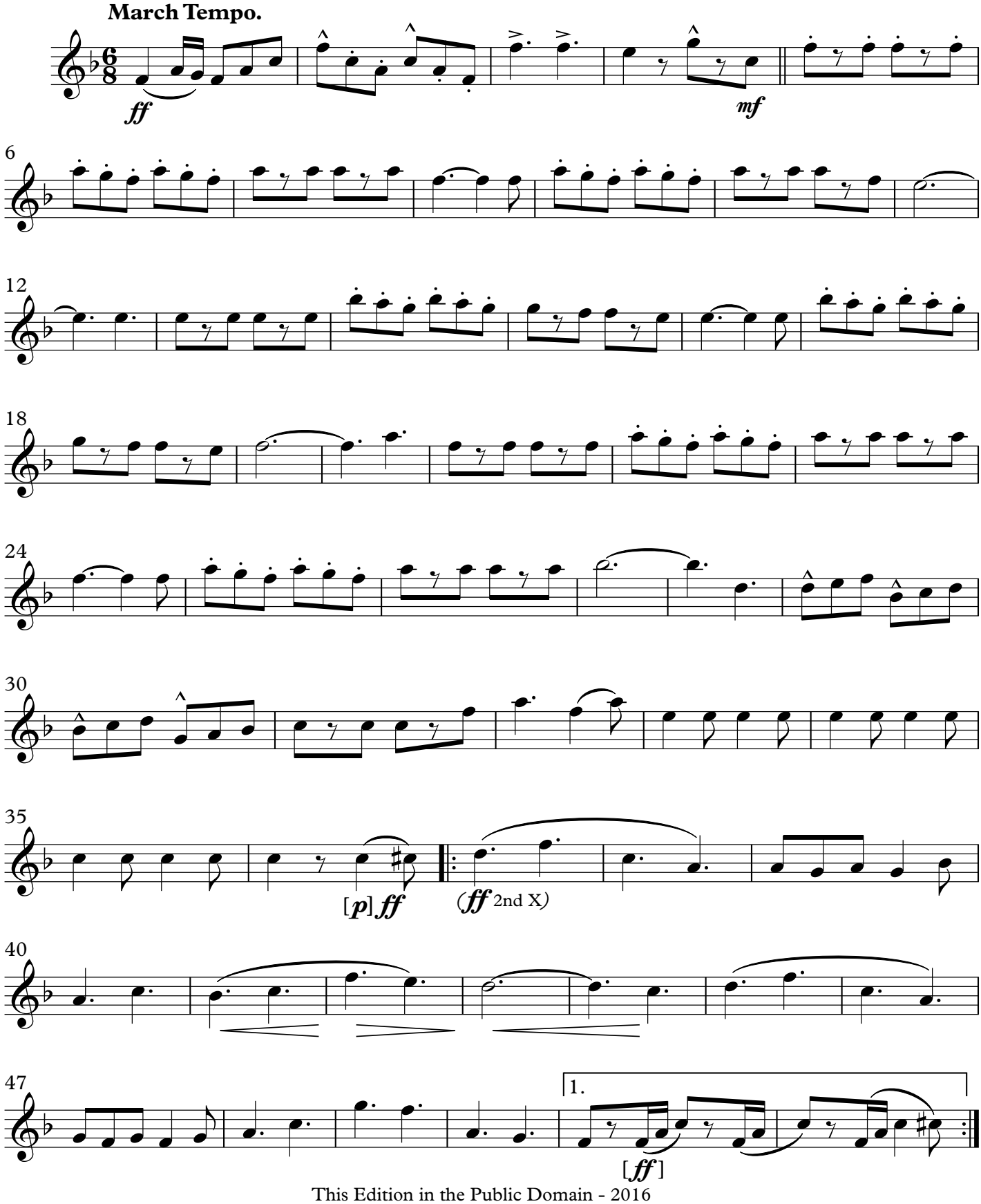
THE CHARLATAN

2nd B♭ Clarinet

JOHN PHILIP SOUSA

(1898)

March Tempo.



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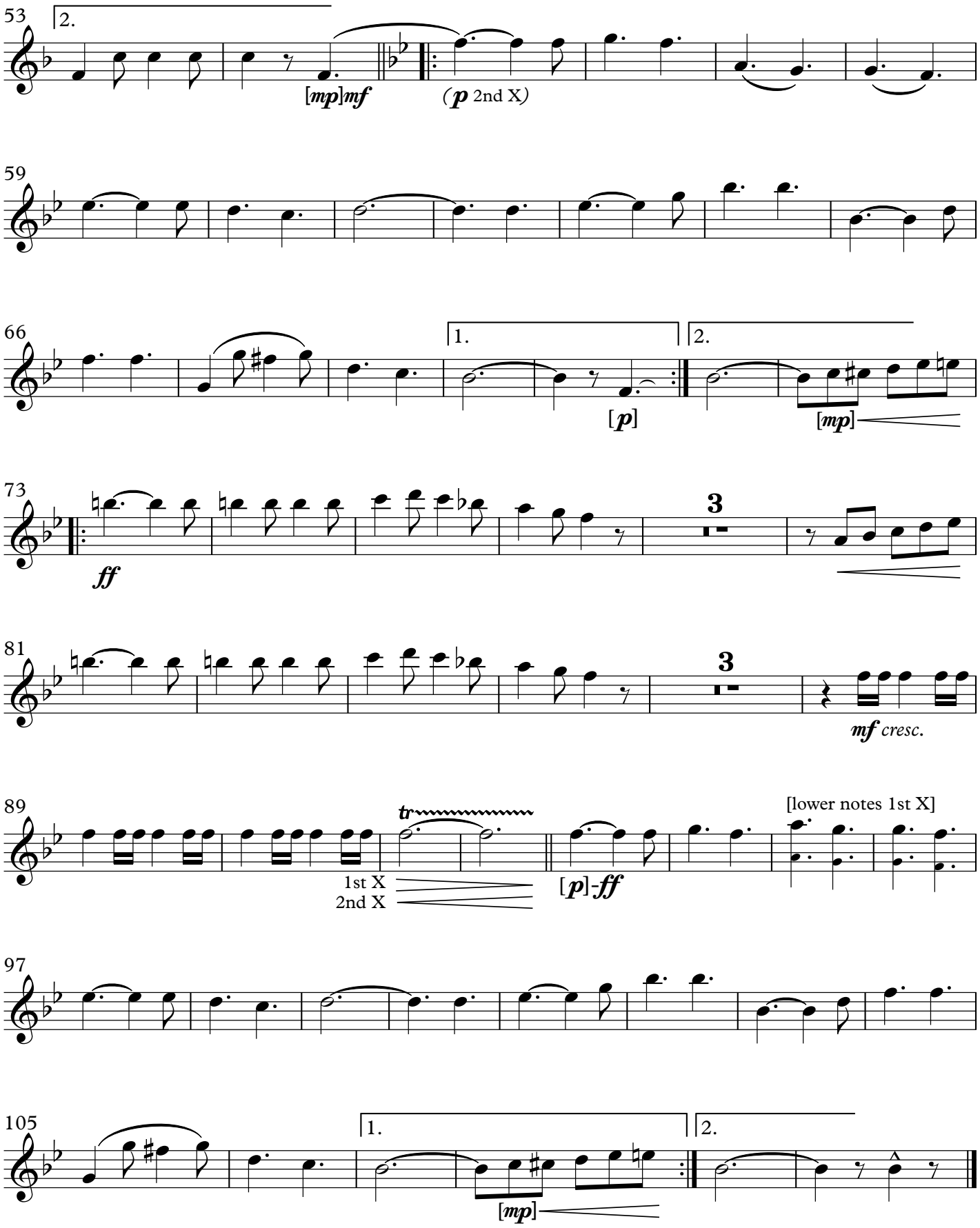
THE CHARLATAN

2nd B♭ Clarinet

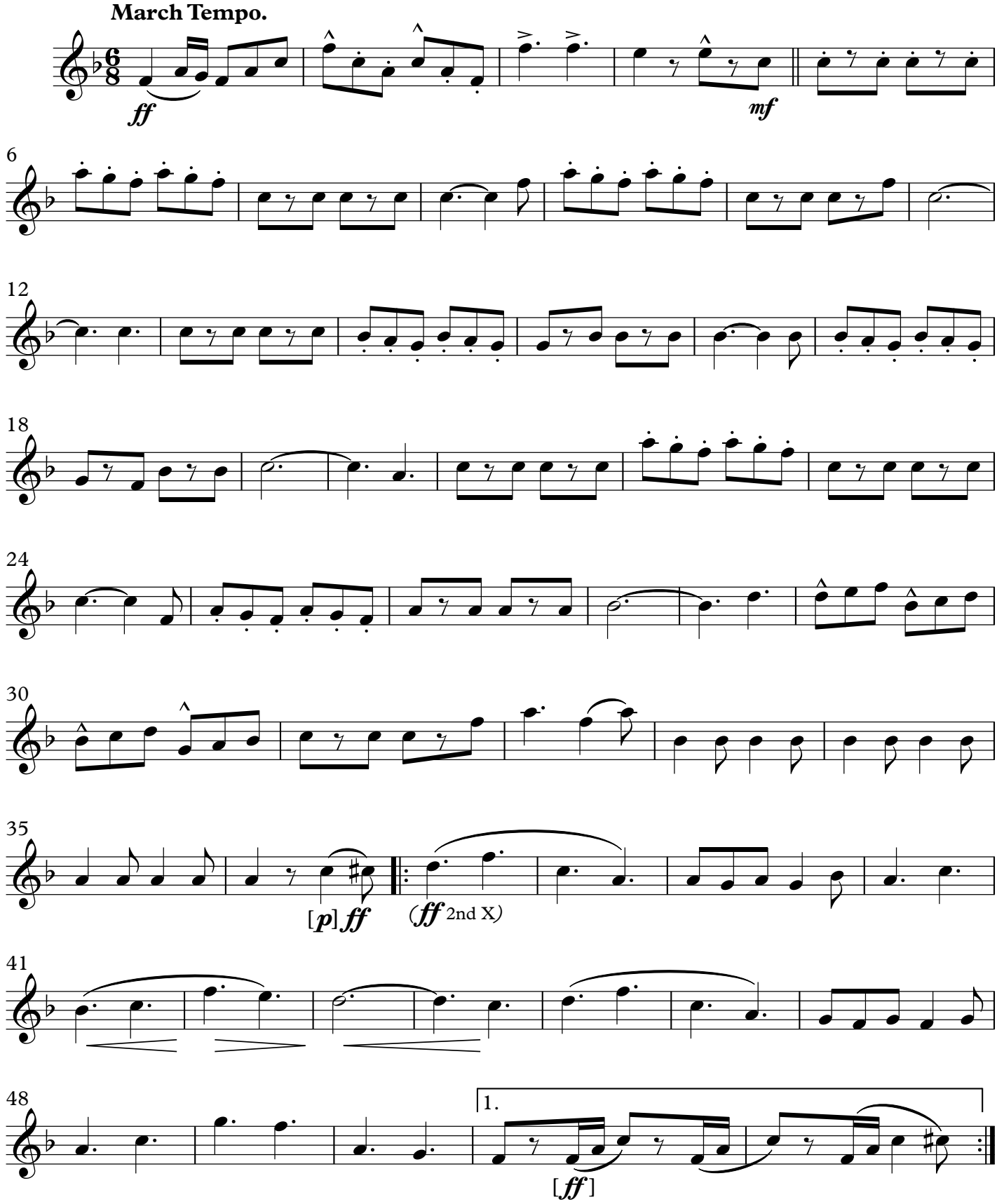


March

THE CHARLATAN

3rd B♭ Clarinet (1898) **JOHN PHILIP SOUSA**

March Tempo.



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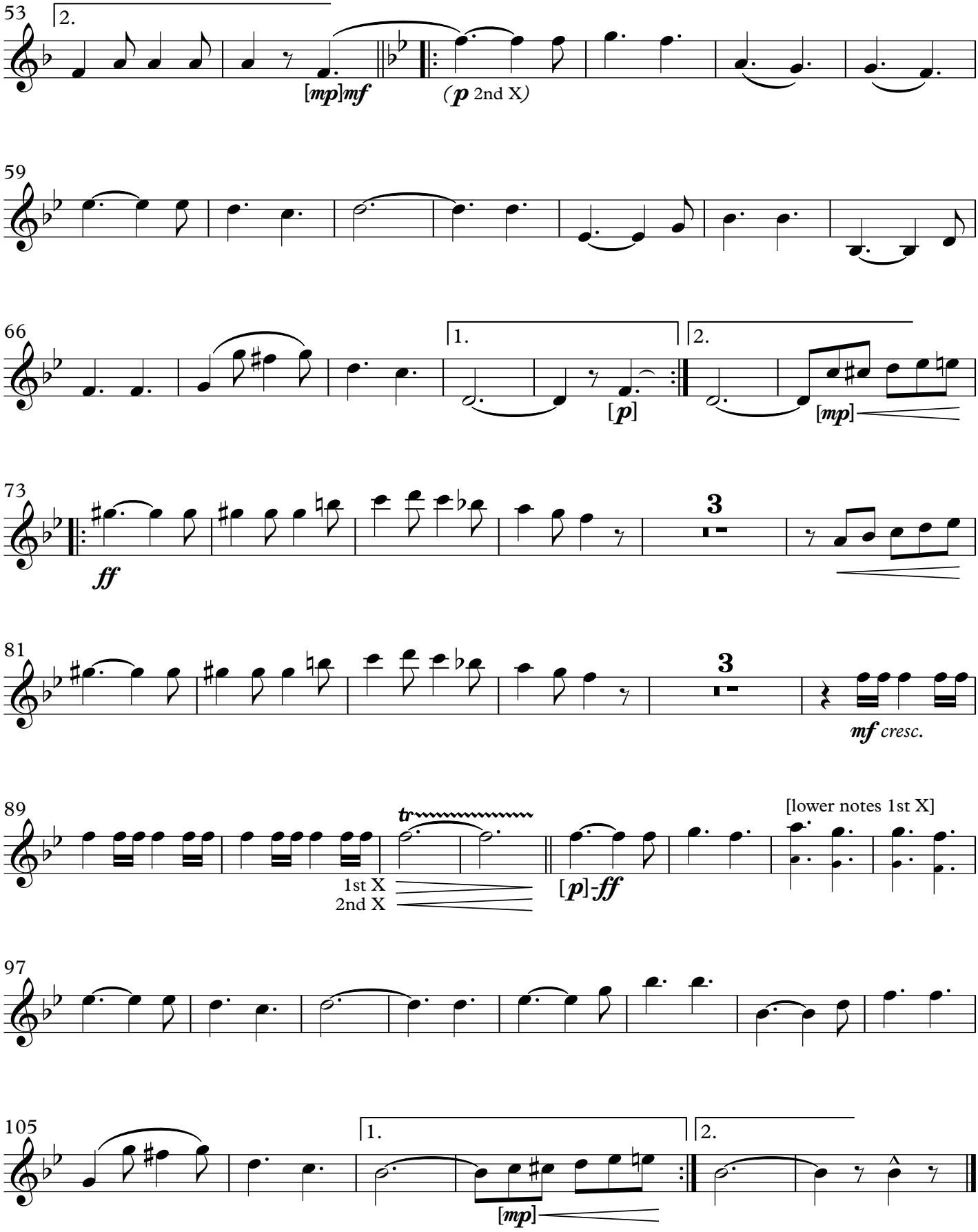
THE CHARLATAN

3rd B♭ Clarinet



March

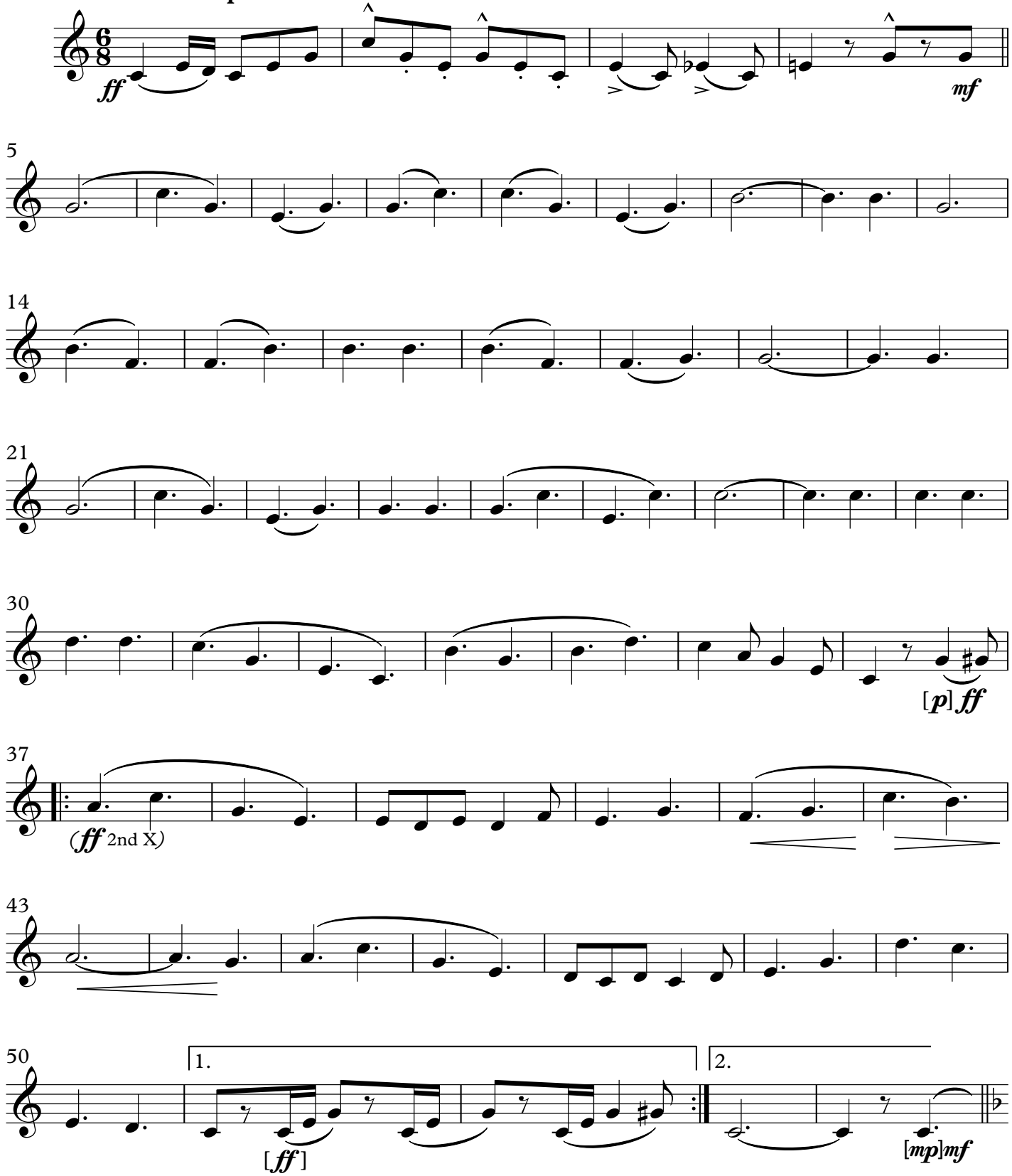
THE CHARLATAN

E♭ Alto Clarinet
[optional]

(1898)

JOHN PHILIP SOUSA

March Tempo.



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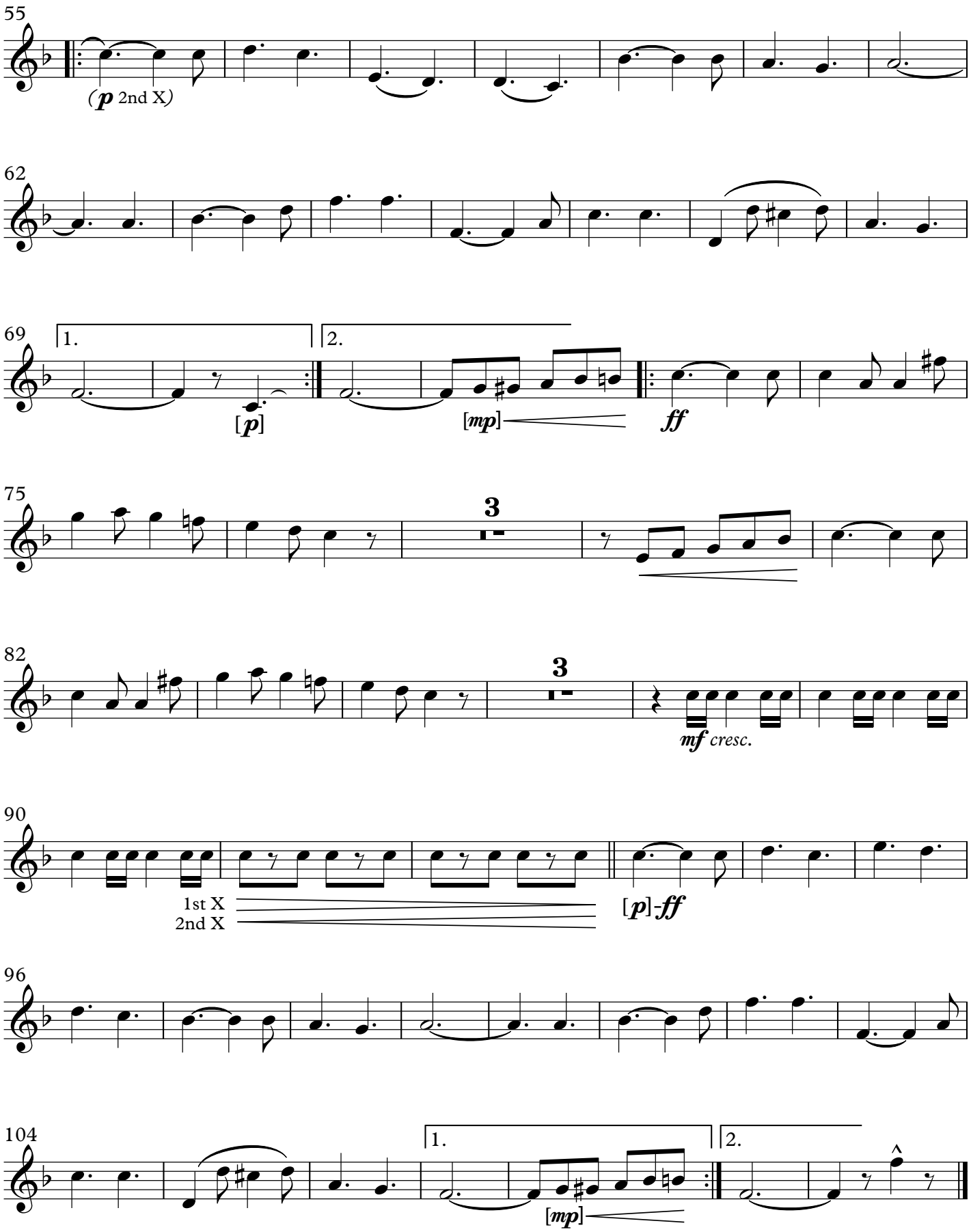
THE CHARLATAN

E♭ Alto Clarinet

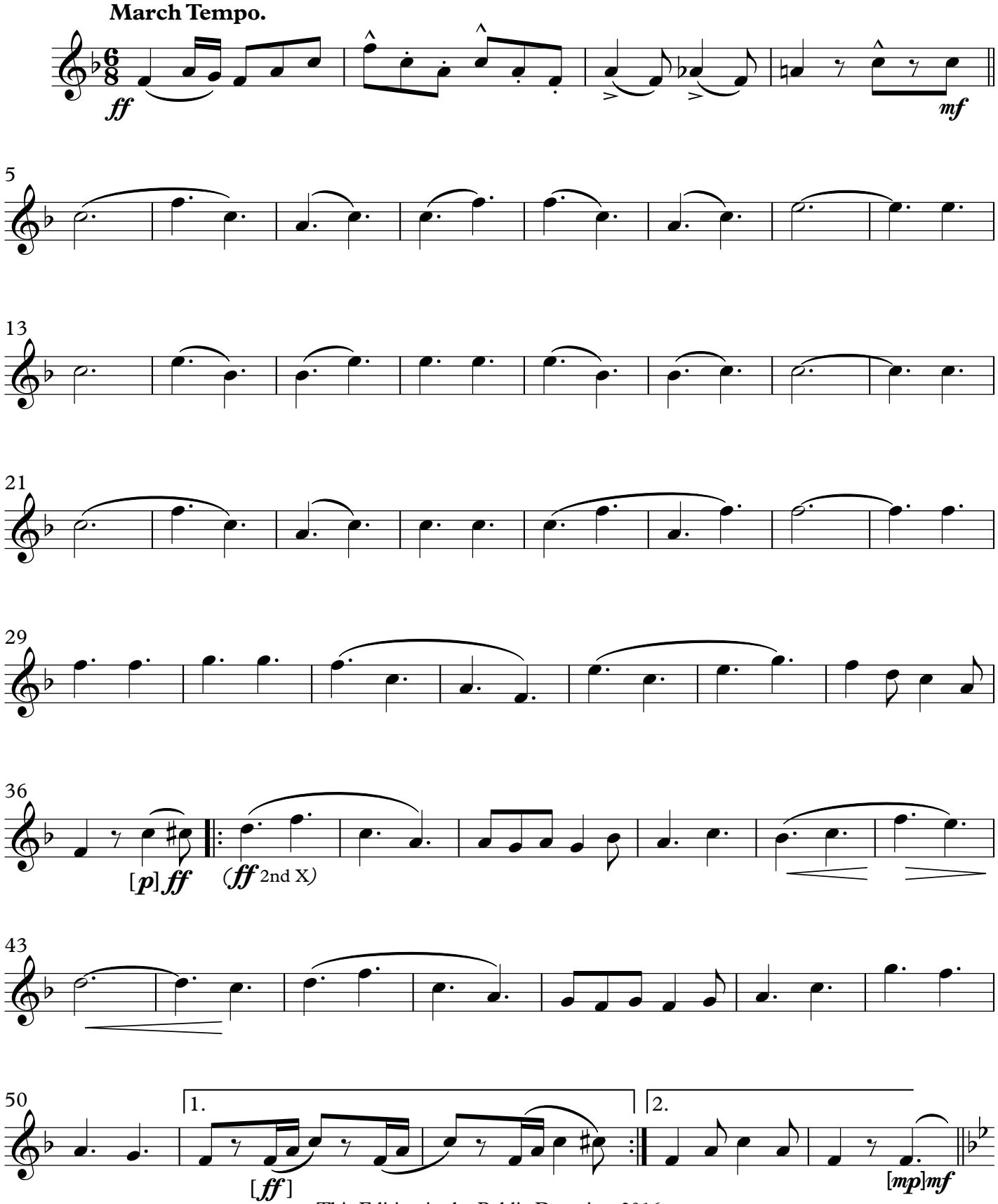


March

THE CHARLATAN

B♭ Bass Clarinet (1898) **JOHN PHILIP SOUSA**

March Tempo.



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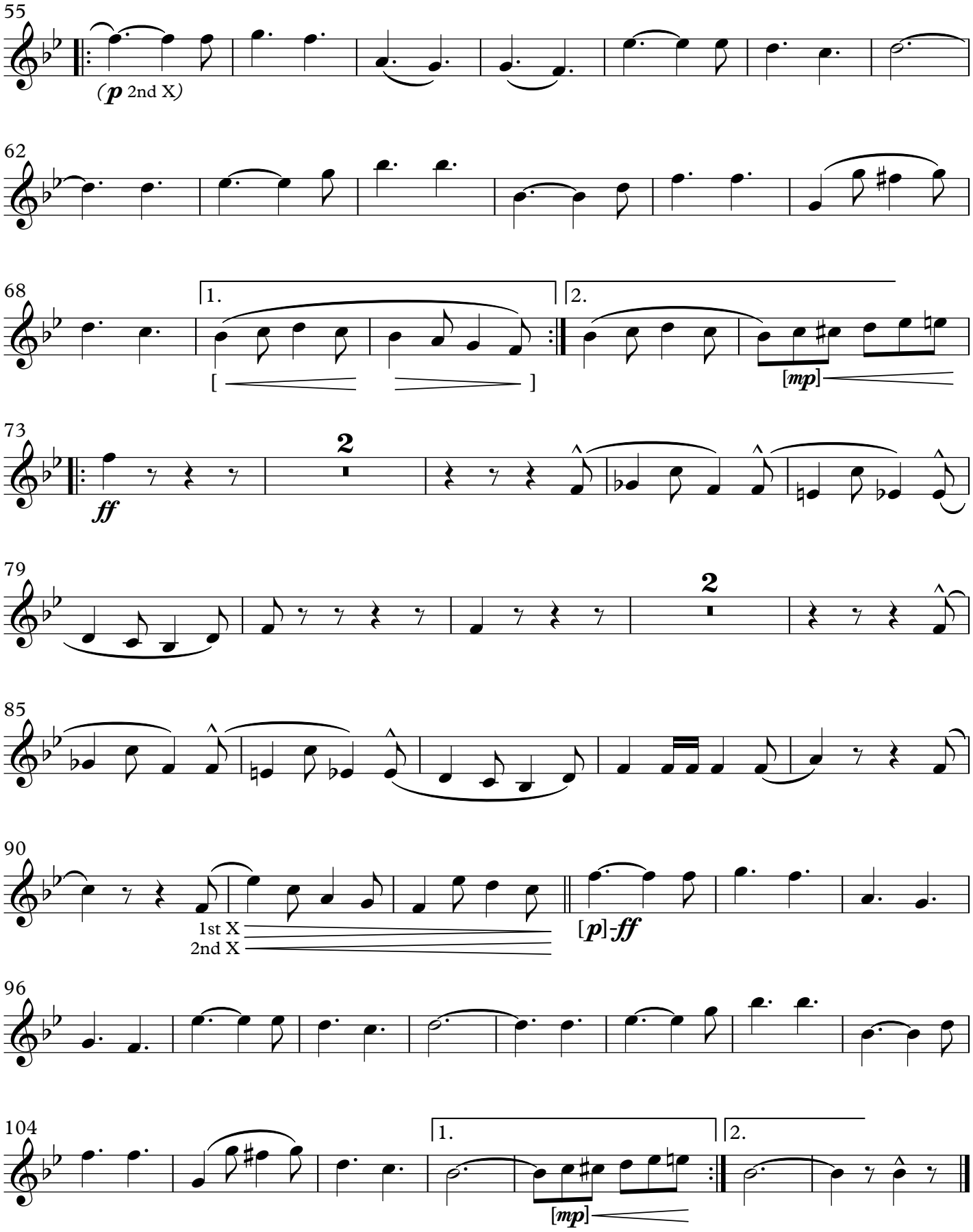
THE CHARLATAN

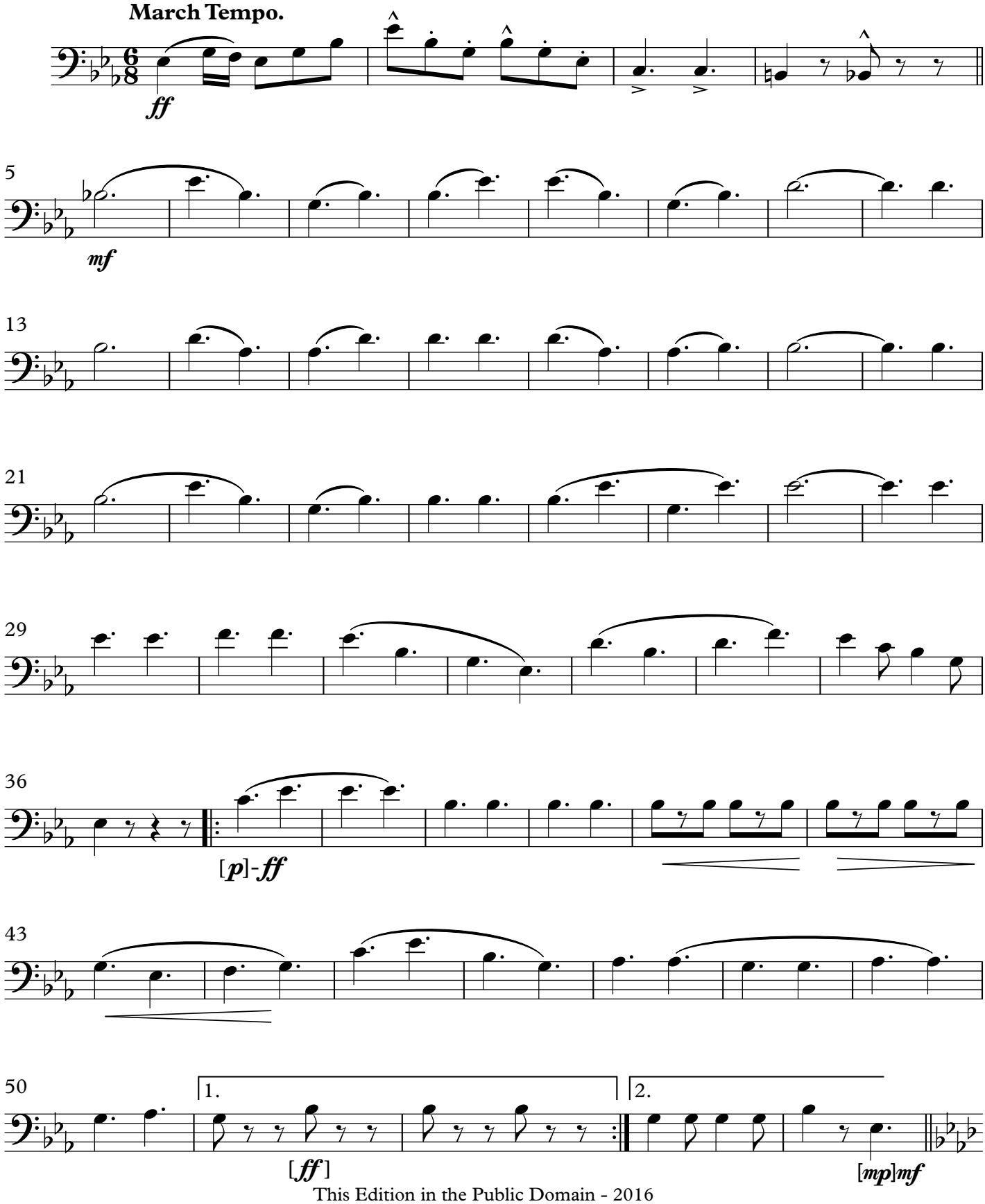
B♭ Bass Clarinet



March

THE CHARLATAN

1st Bassoon (1898) **JOHN PHILIP SOUSA**



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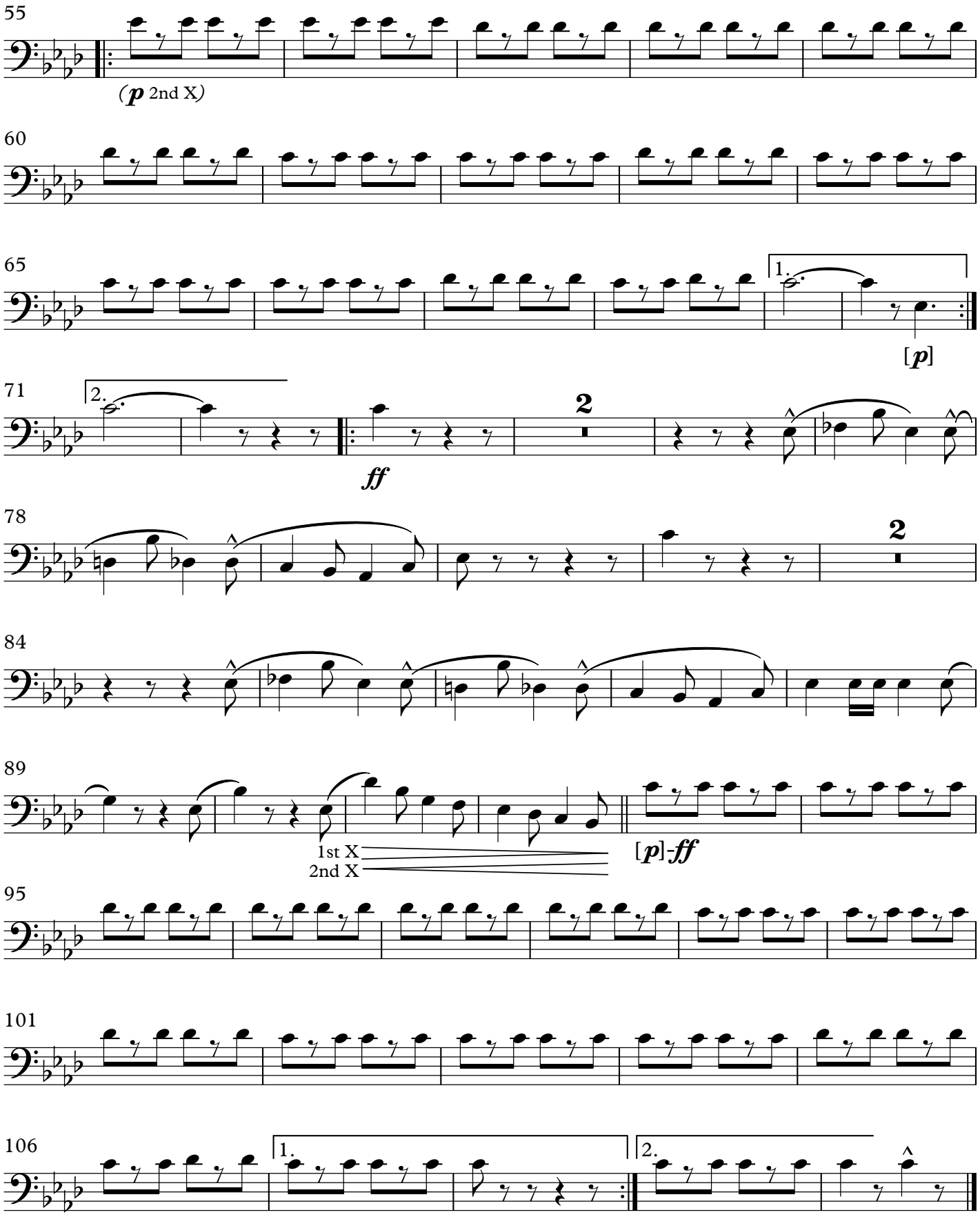
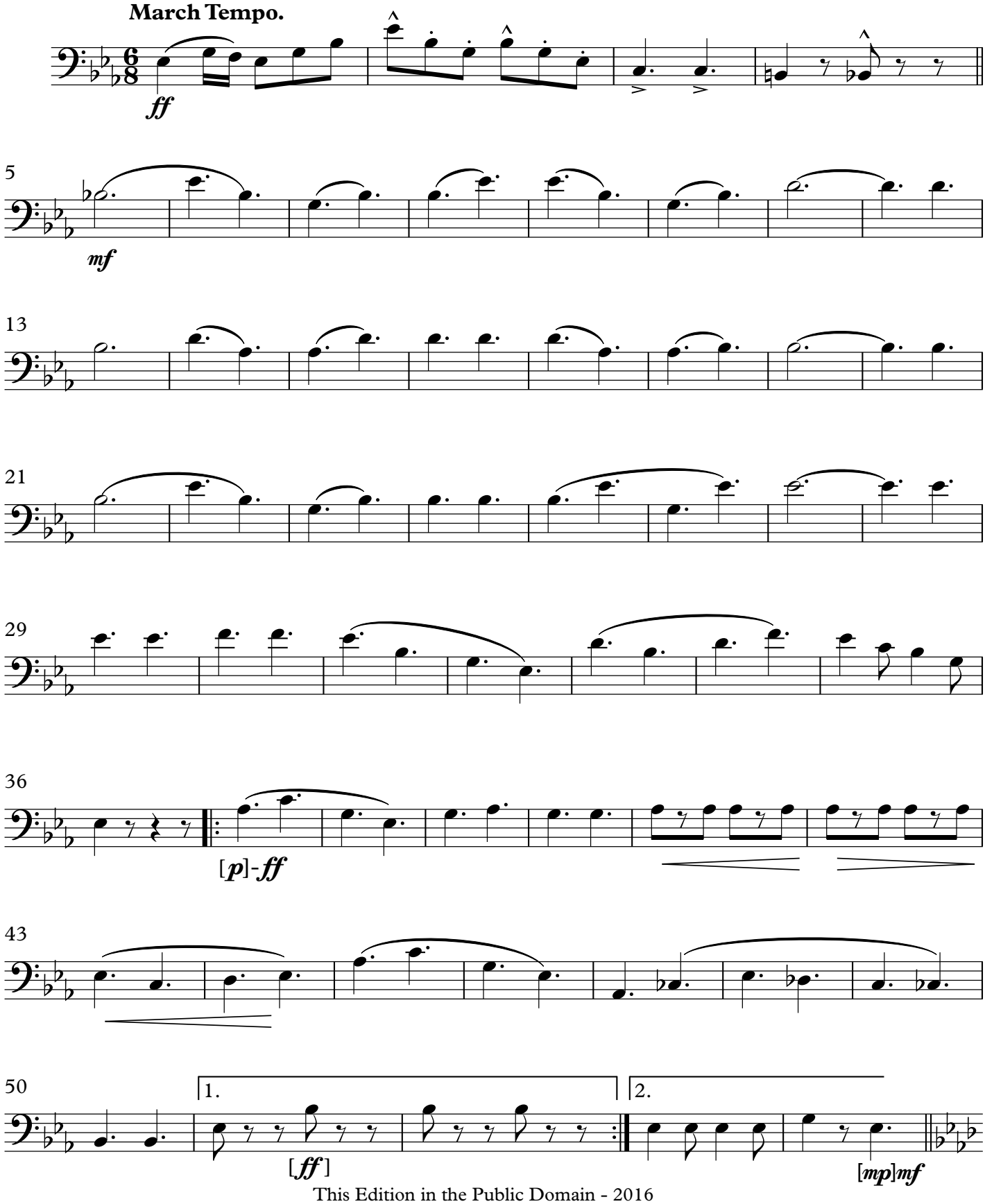
THE CHARLATAN
1st Bassoon



March

THE CHARLATAN

2nd Bassoon (1898) **JOHN PHILIP SOUSA**



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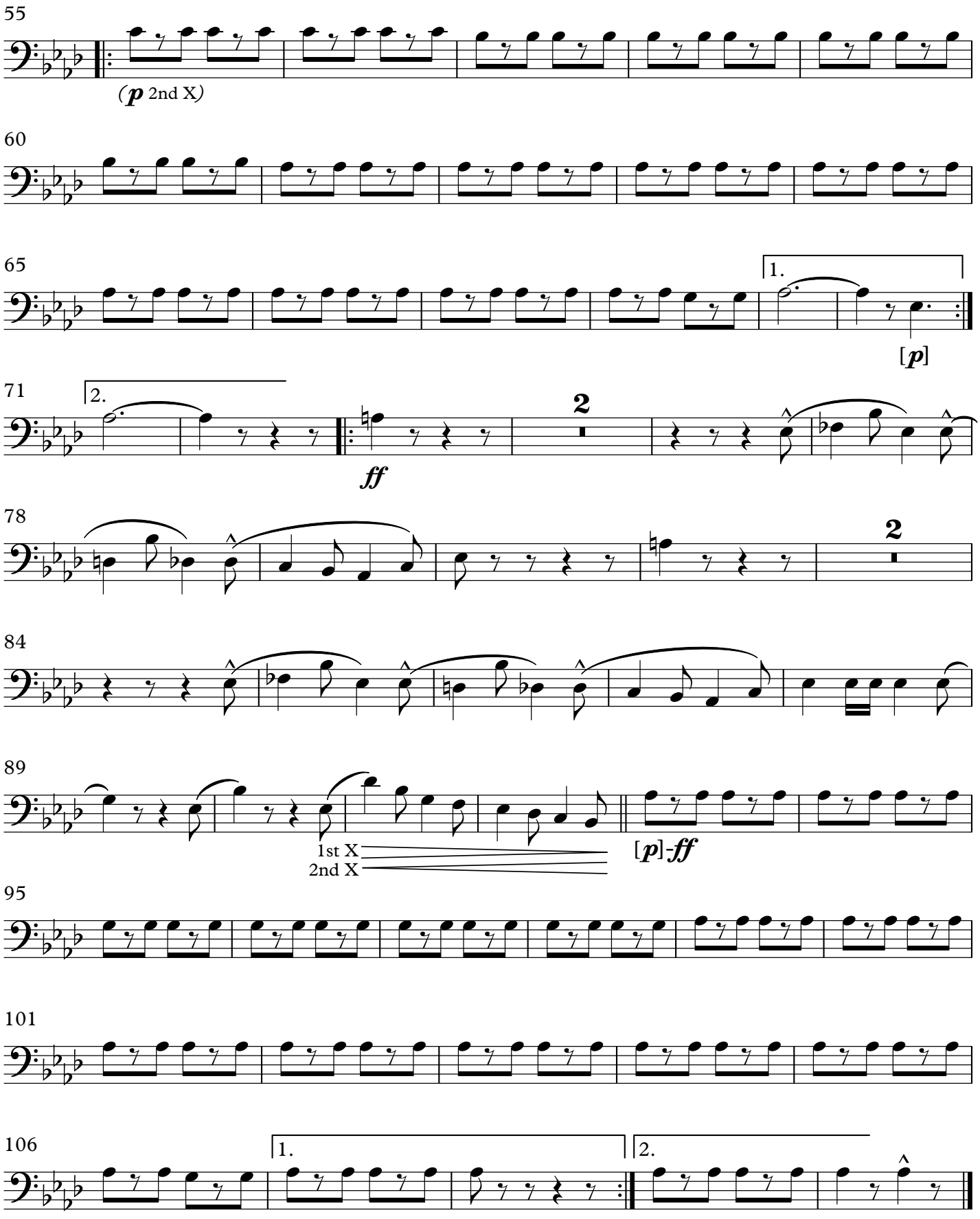
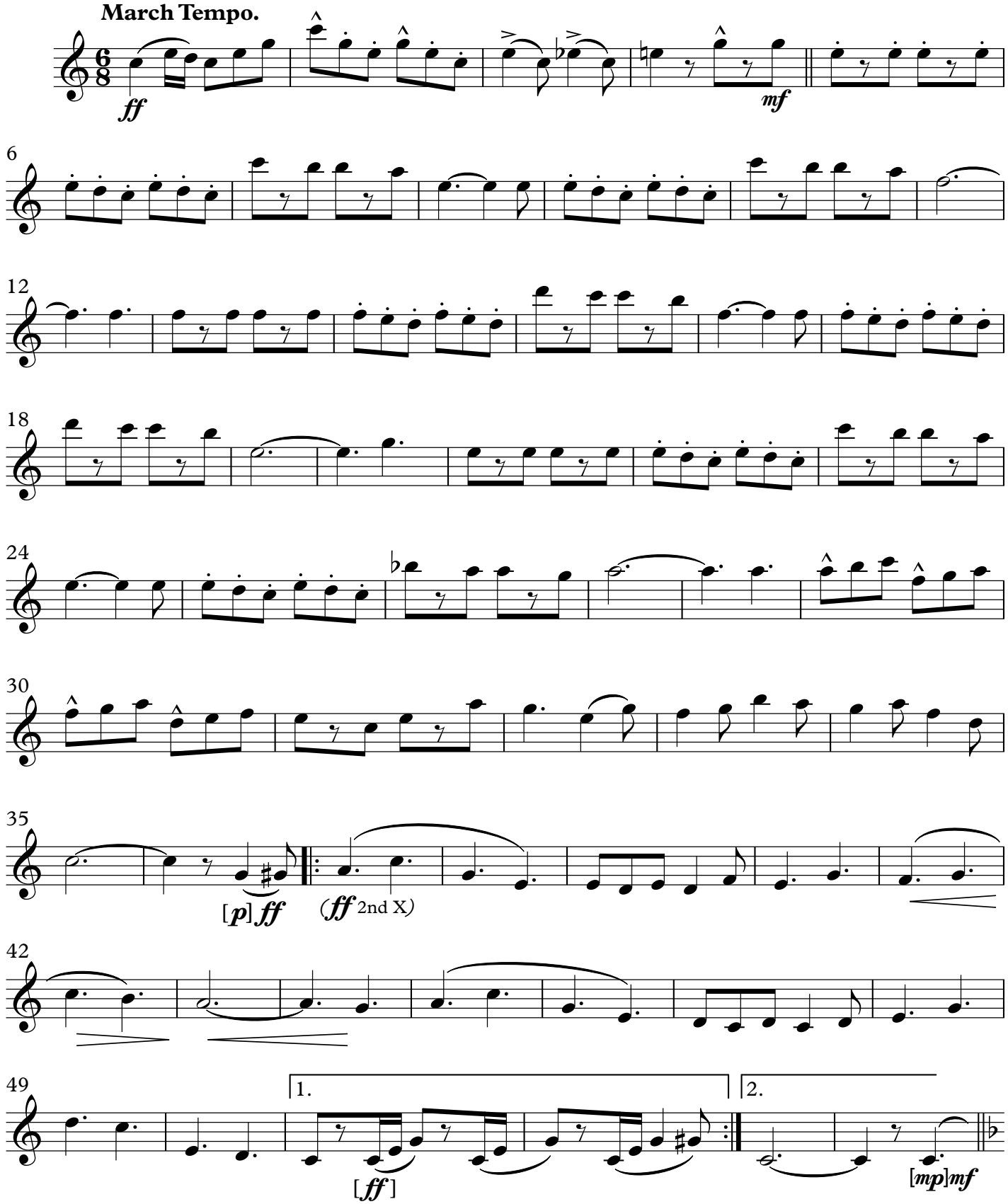
THE CHARLATAN
2nd Bassoon



March

THE CHARLATAN

E♭ Alto Saxophone (1898) **JOHN PHILIP SOUSA**



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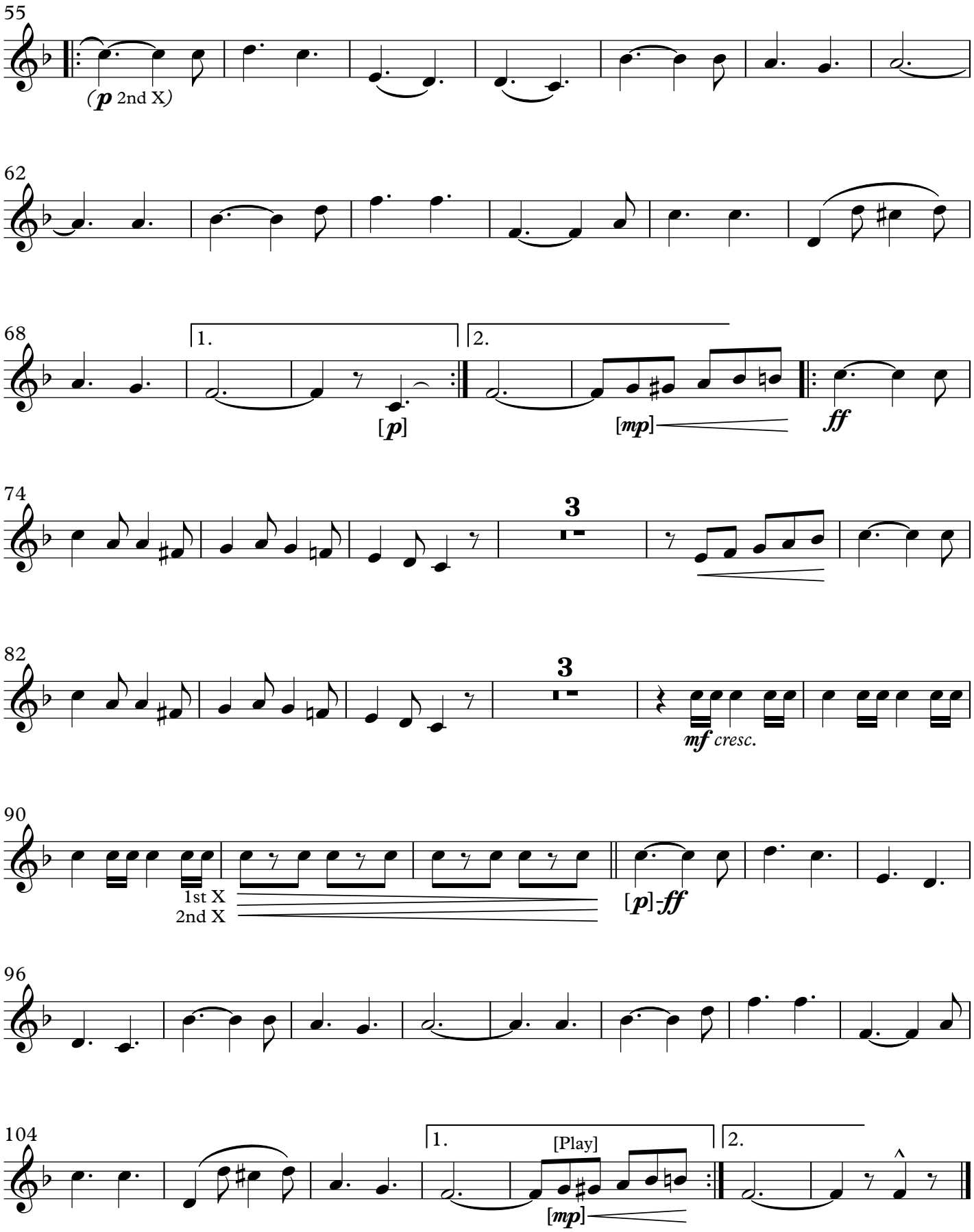
THE CHARLATAN

E♭ Alto Saxophone



March

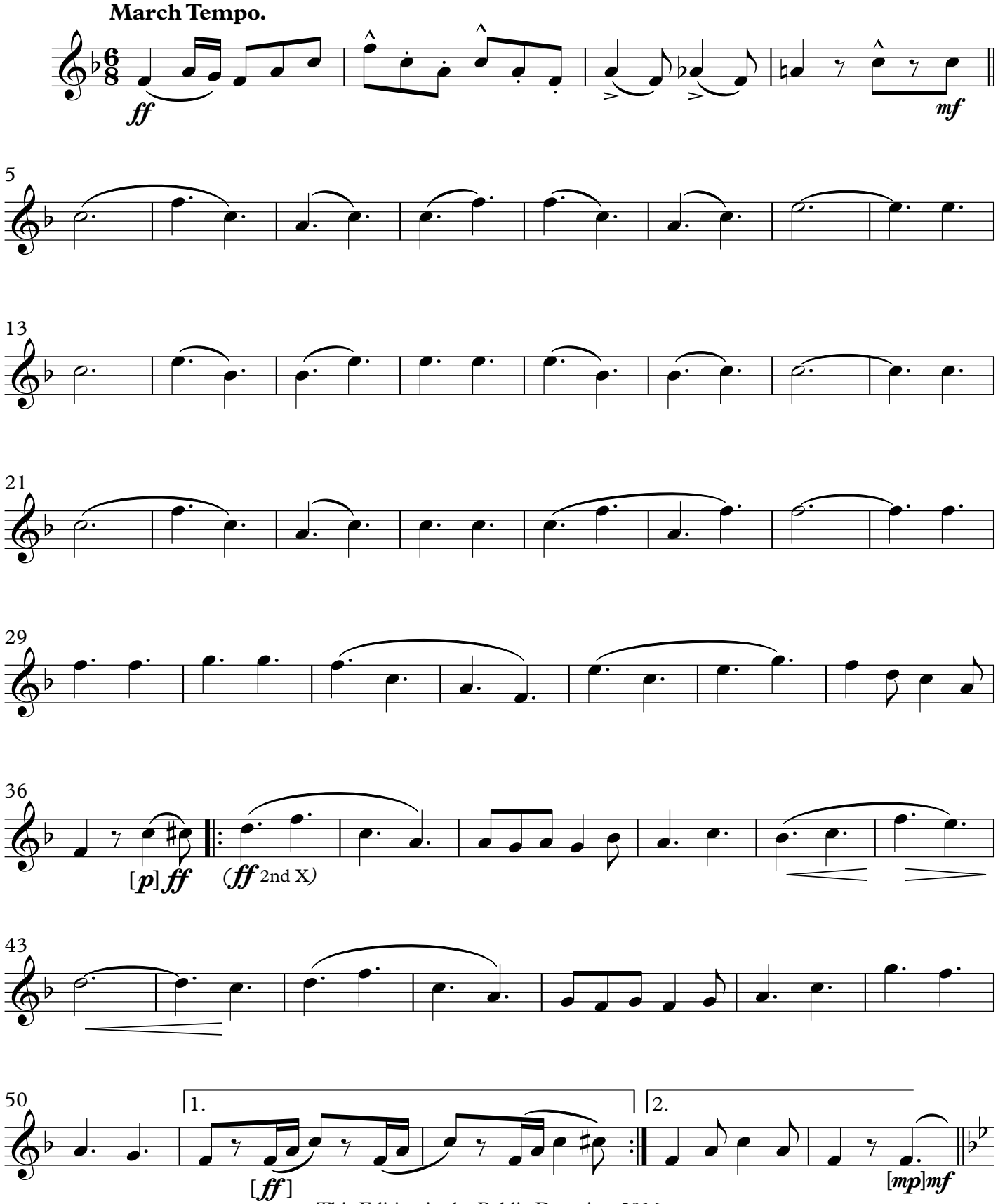
THE CHARLATAN

(1898)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA

March Tempo.



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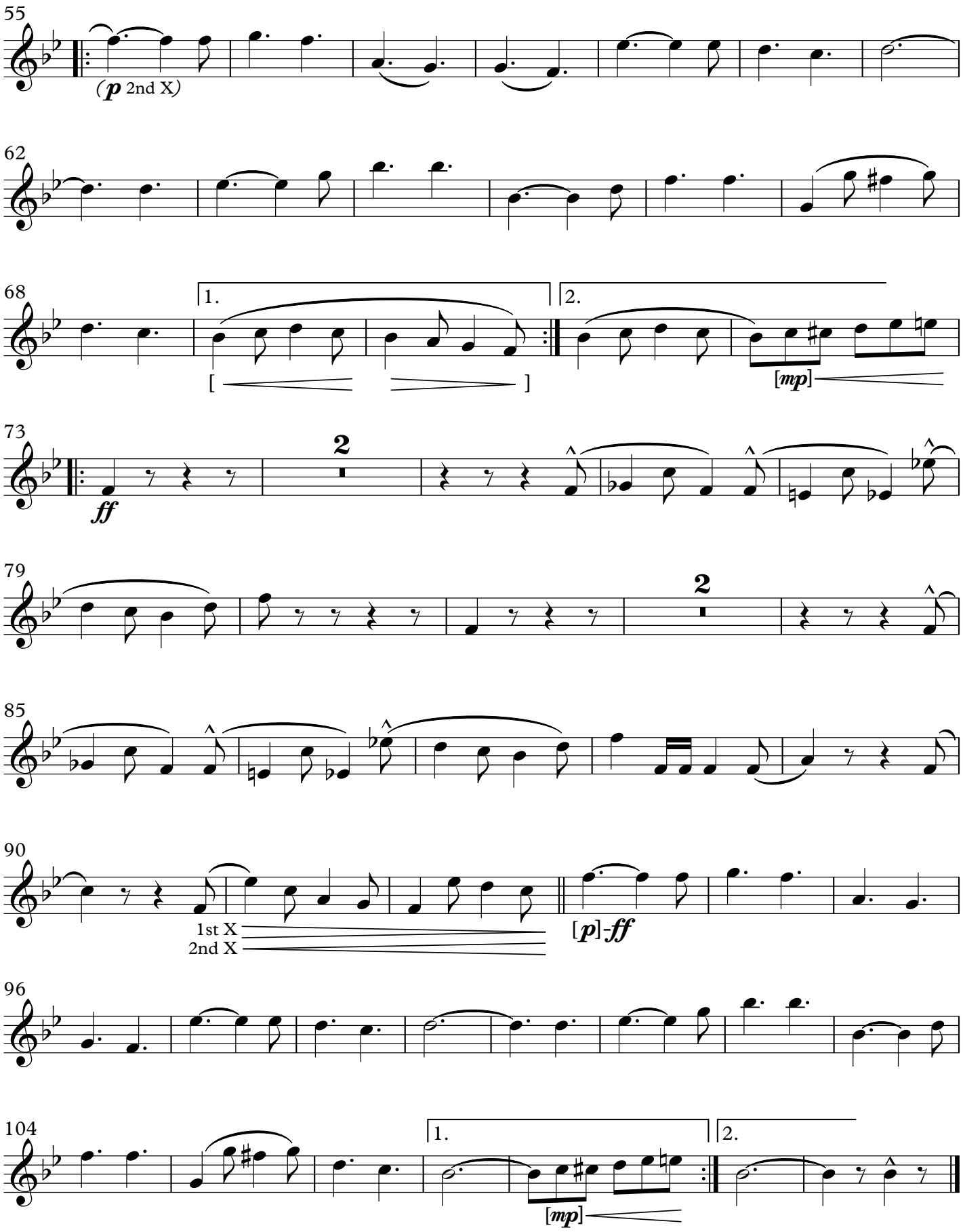
THE CHARLATAN

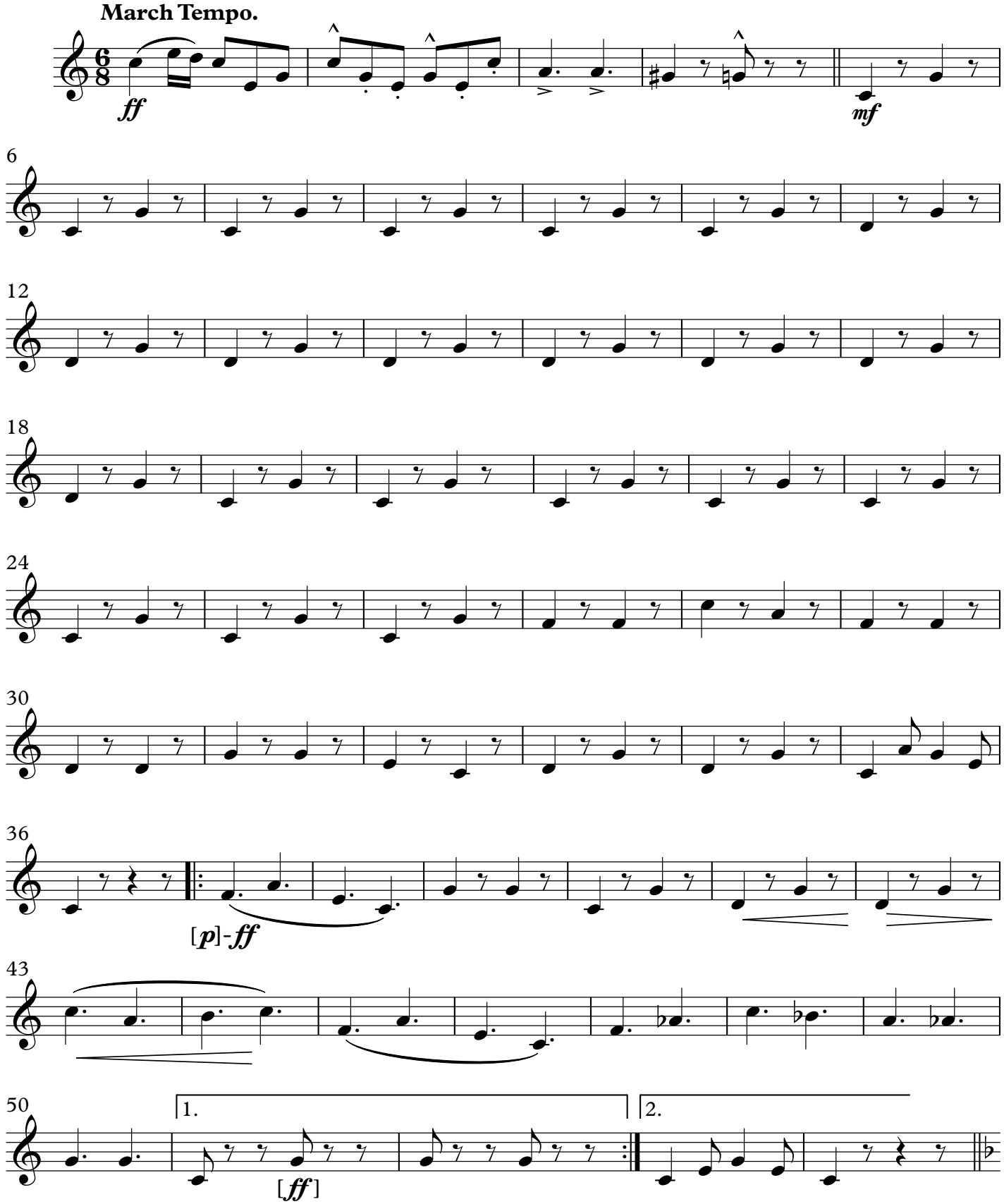
B♭ Tenor Saxophone



March

THE CHARLATAN

E♭ Baritone Saxophone (1898) **JOHN PHILIP SOUSA**



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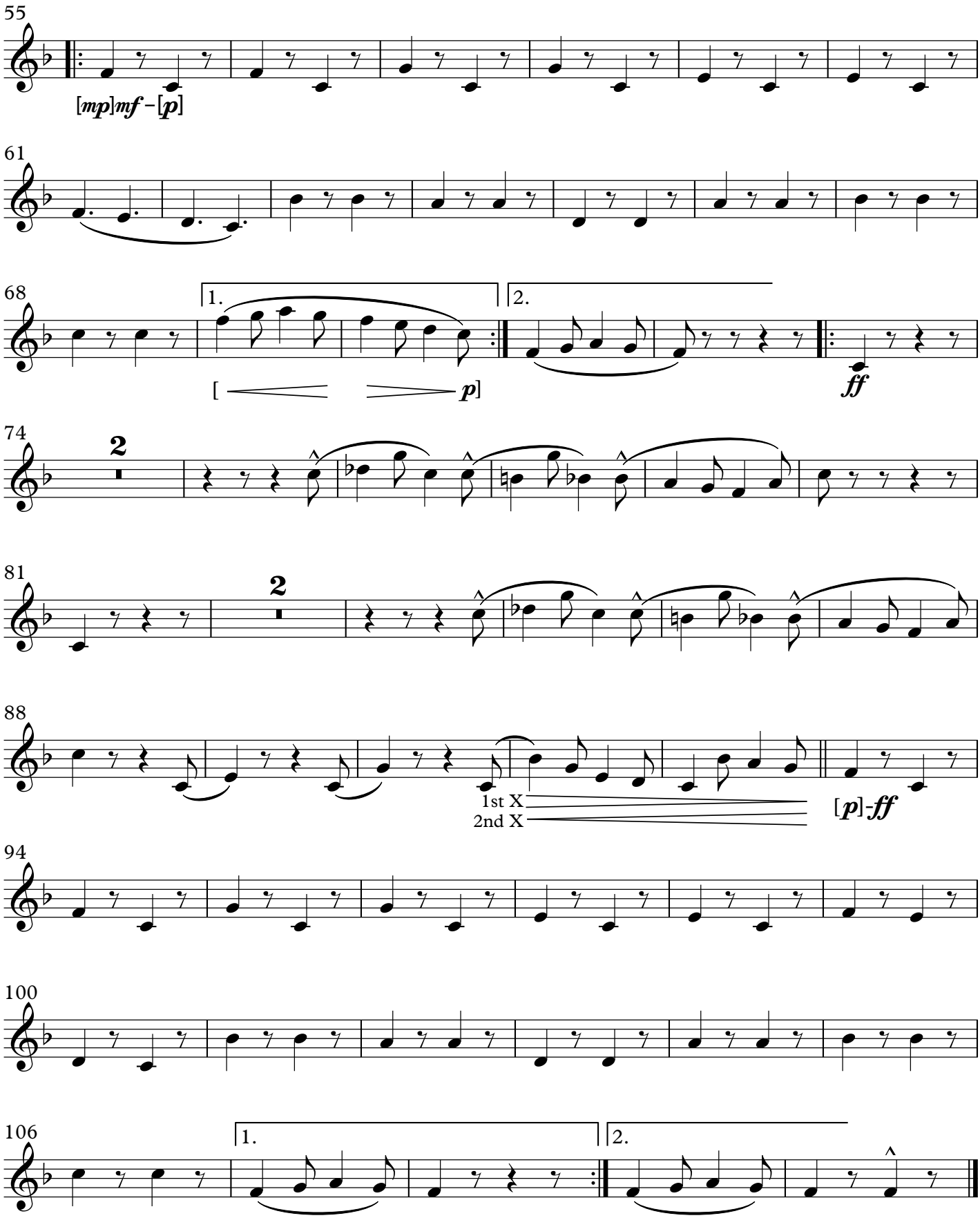
THE CHARLATAN

Eb Baritone Saxophone



March

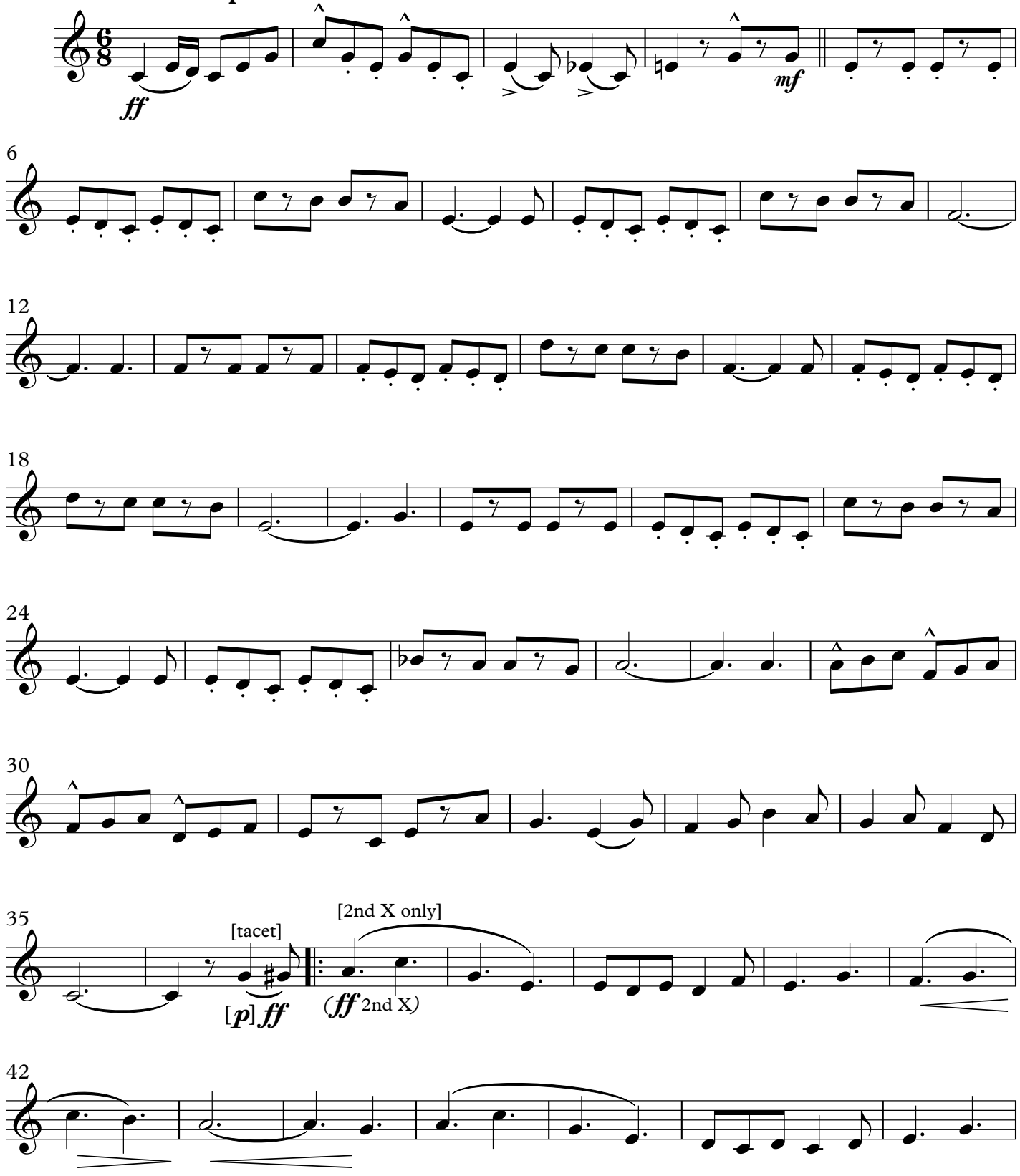
THE CHARLATAN

E♭ Cornet
[optional]

(1898)

JOHN PHILIP SOUSA

March Tempo.



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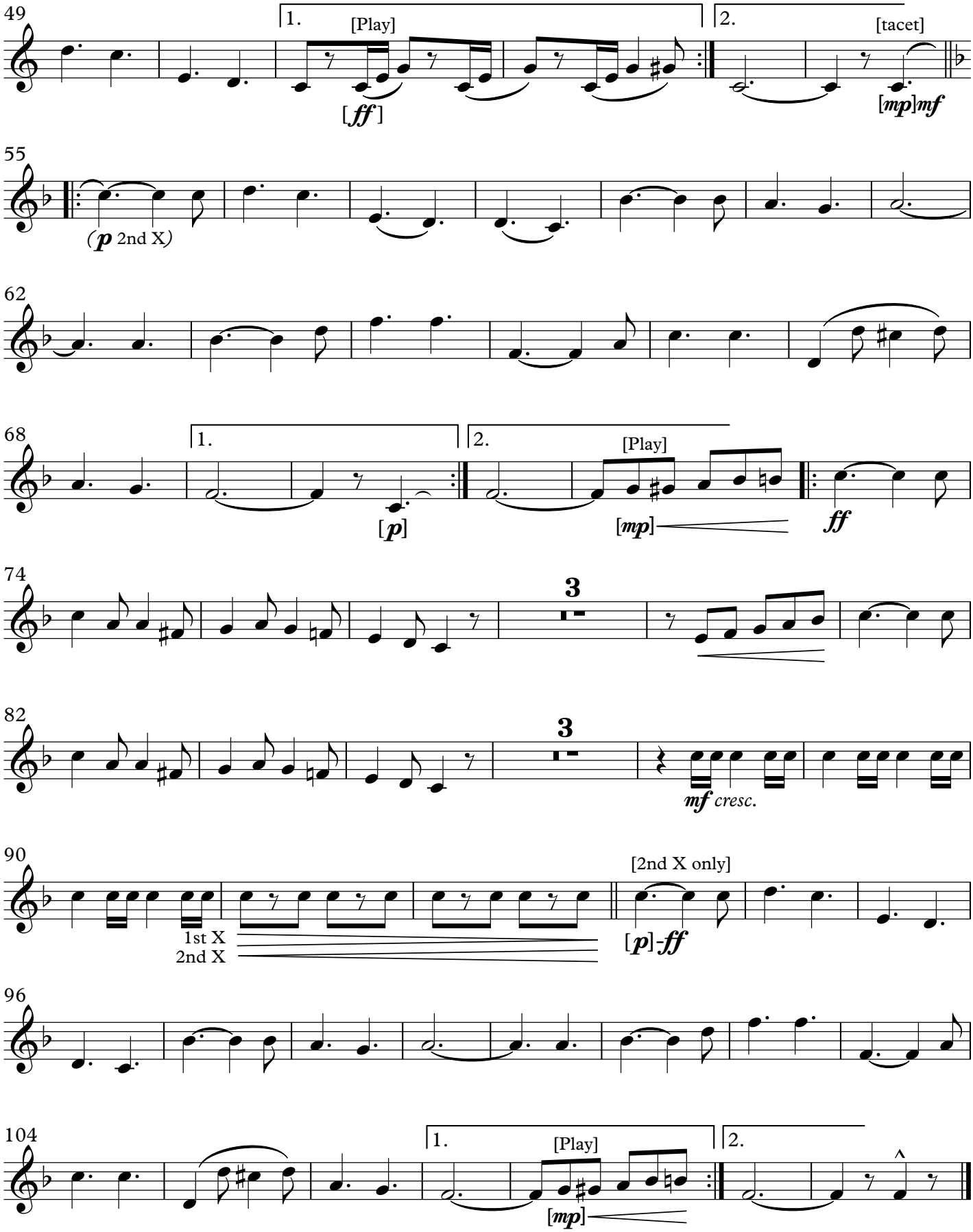
THE CHARLATAN

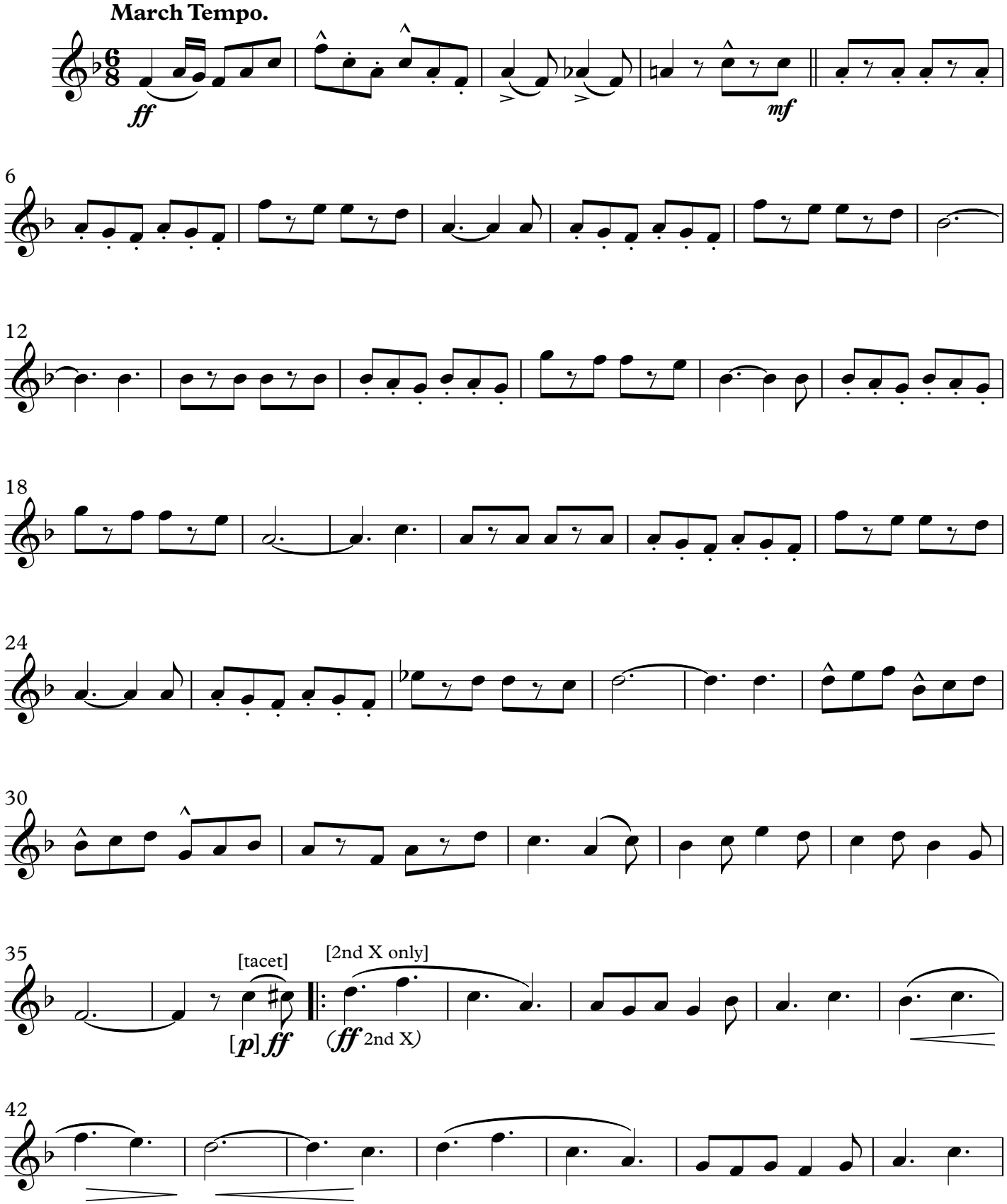
E♭ Cornet



March

THE CHARLATAN

Solo B♭ Cornet (1898) **JOHN PHILIP SOUSA**



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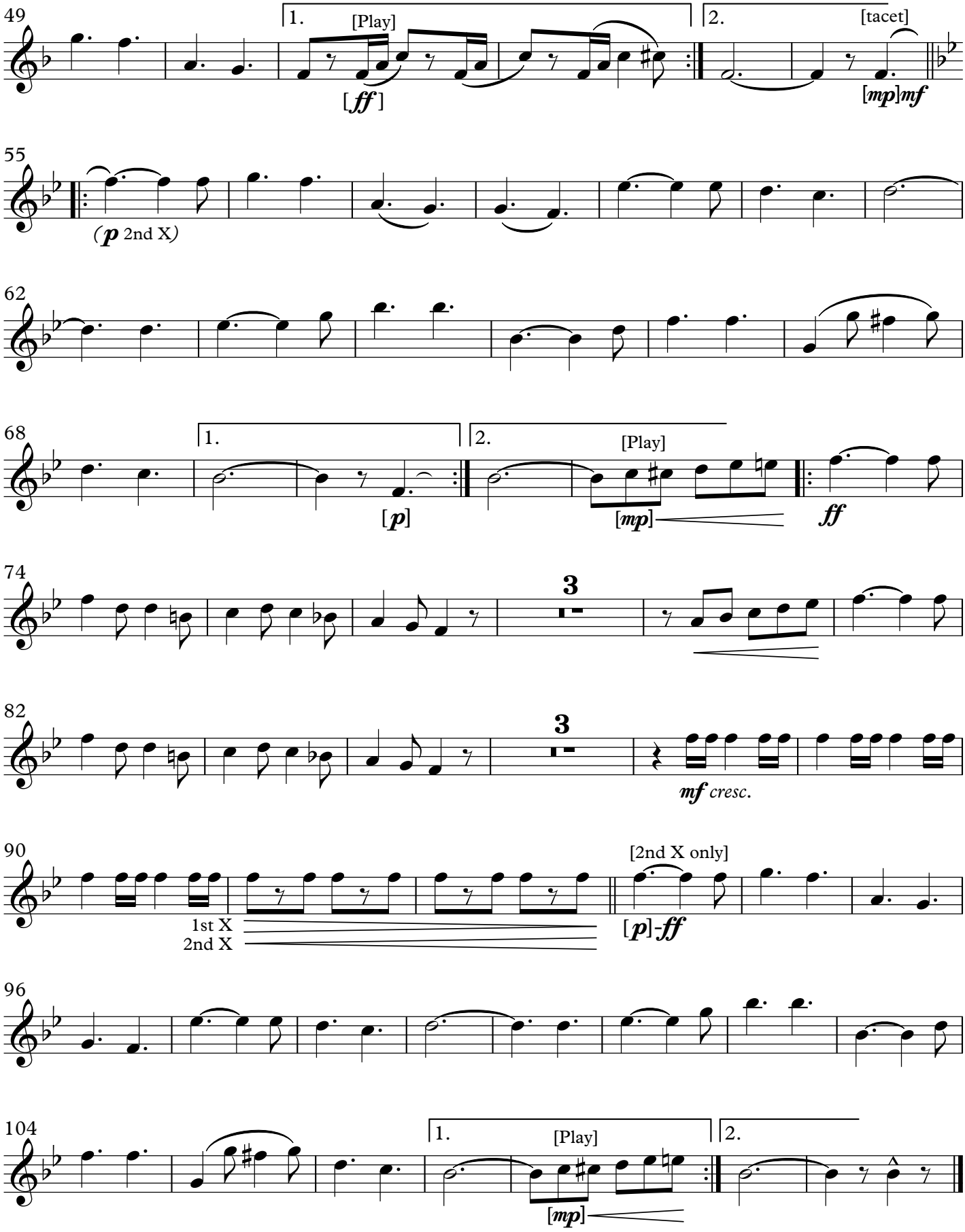
THE CHARLATAN

Solo B♭ Cornet



March

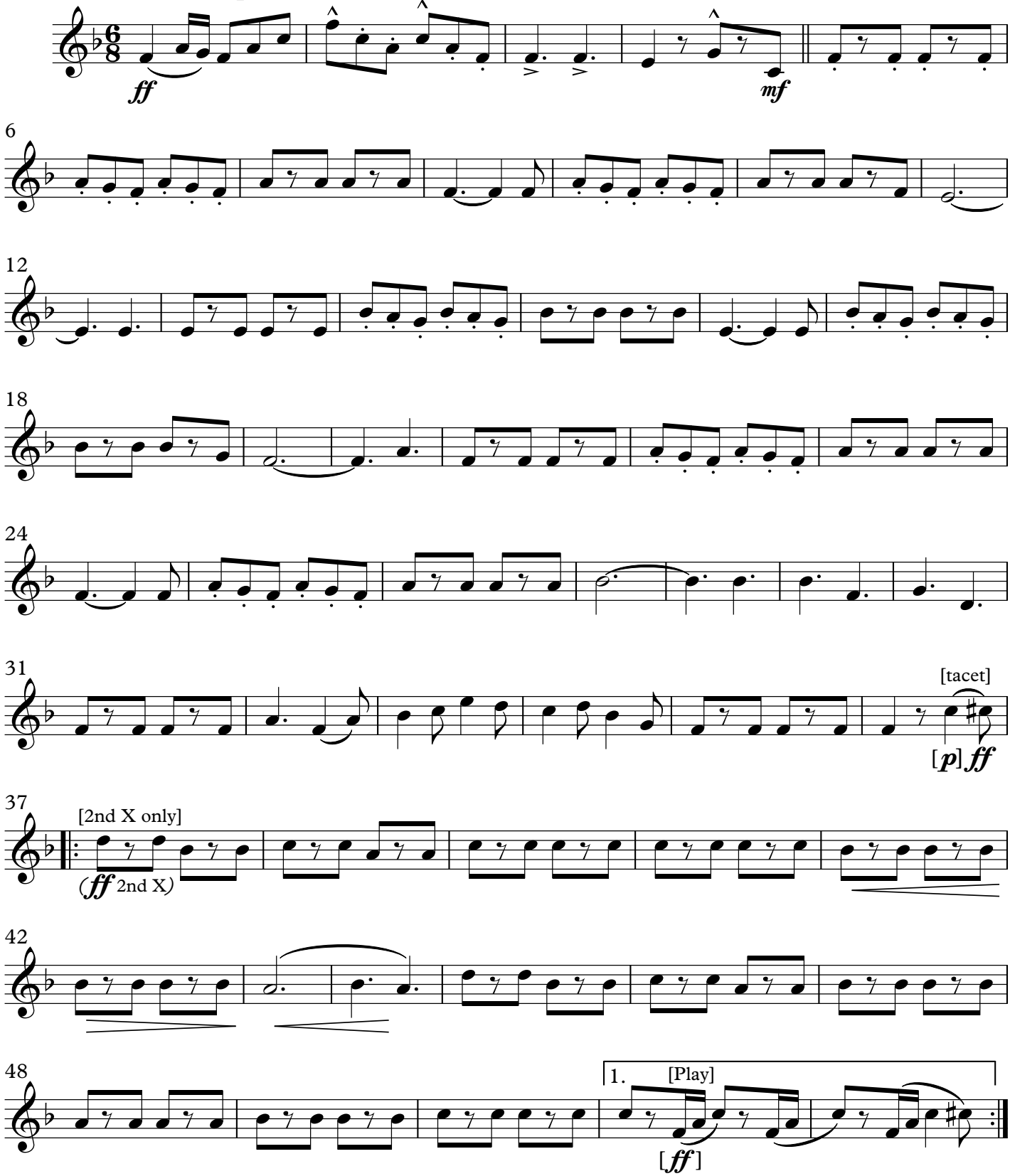
THE CHARLATAN

1st B♭ Cornet

JOHN PHILIP SOUSA

(1898)

March Tempo.



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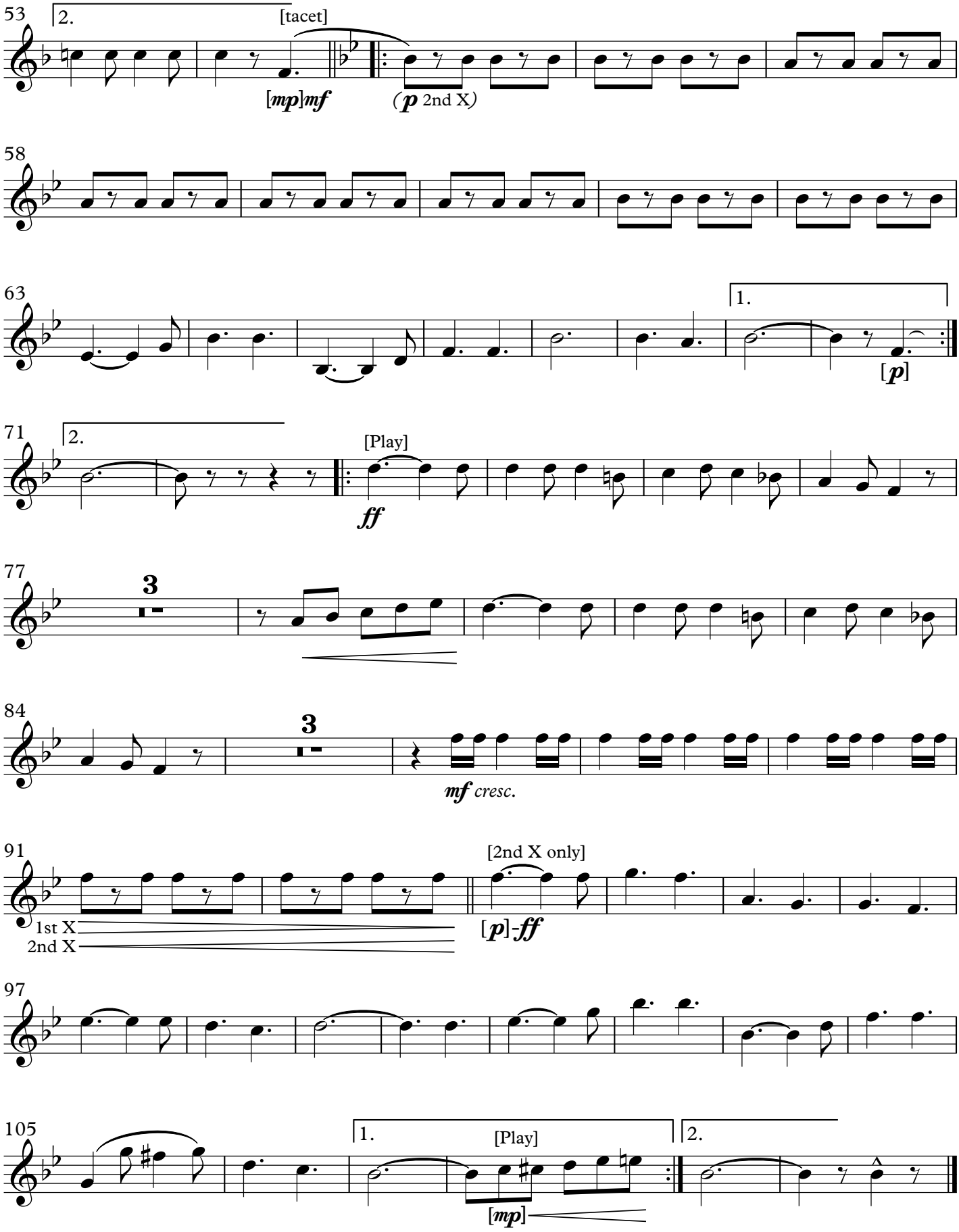
THE CHARLATAN

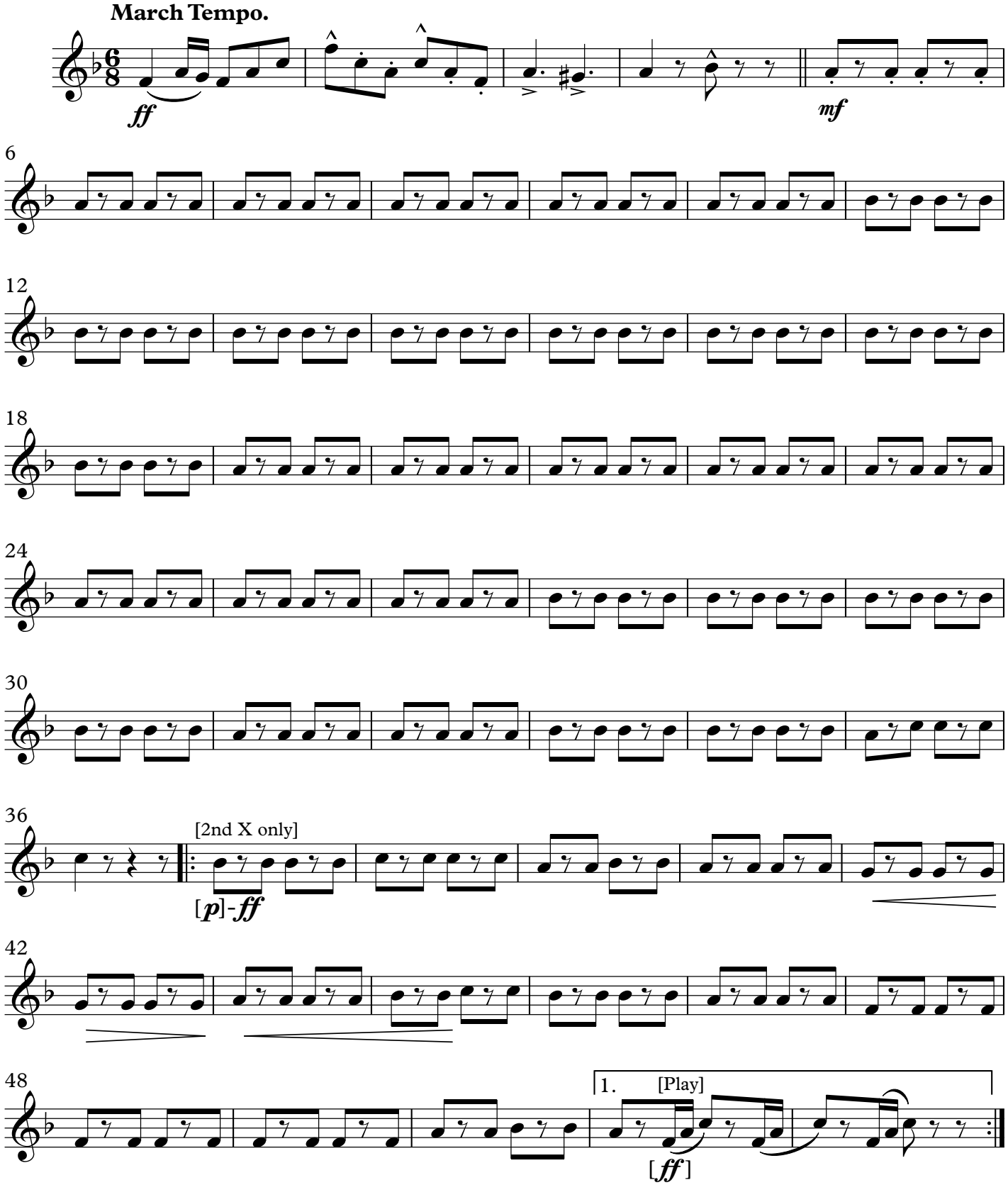
1st B♭ Cornet



March

THE CHARLATAN

2nd B♭ Cornet (1898) **JOHN PHILIP SOUSA**



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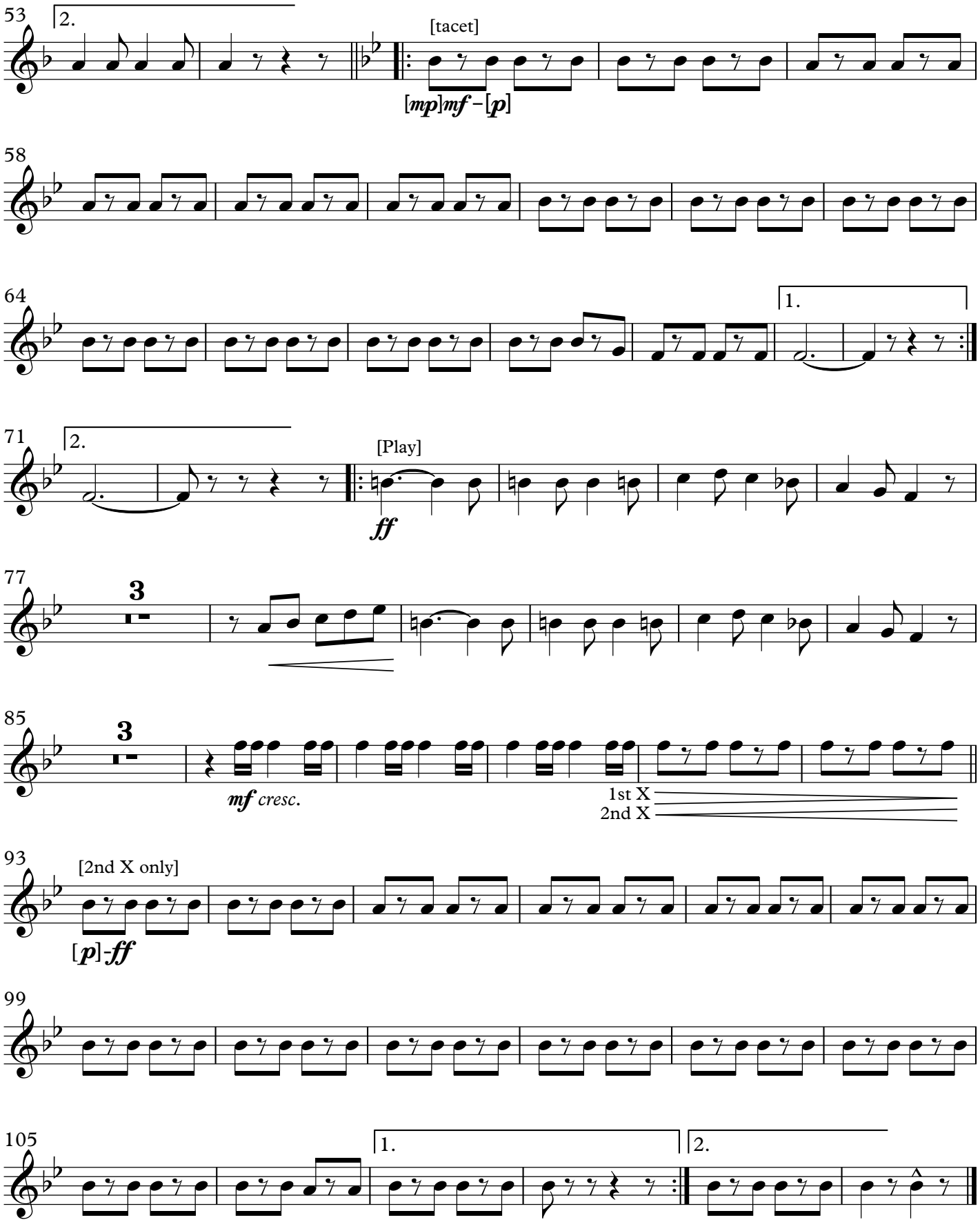
THE CHARLATAN

2nd B♭ Cornet

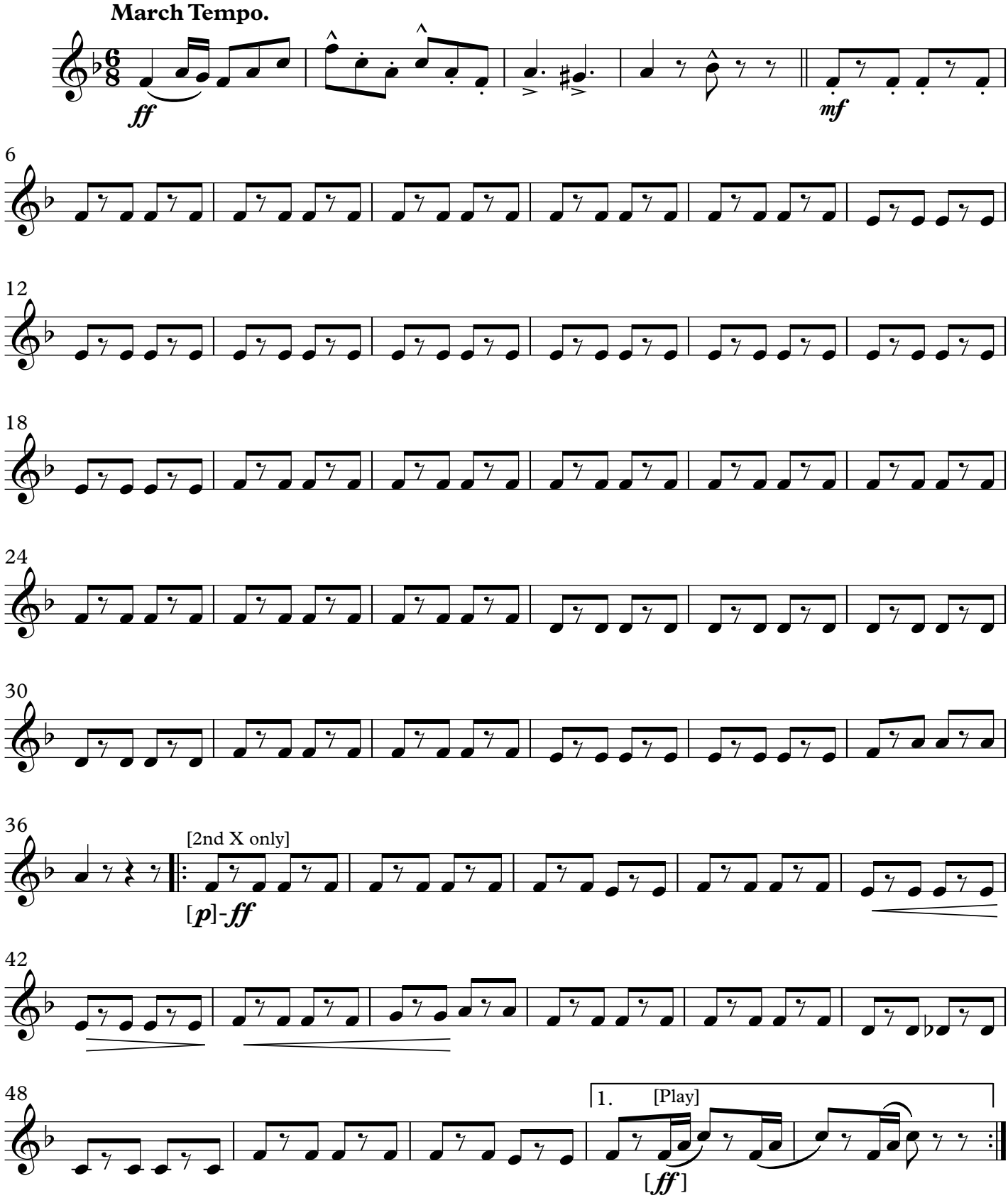


March

THE CHARLATAN

3rd B♭ Cornet (1898) **JOHN PHILIP SOUSA**

March Tempo.



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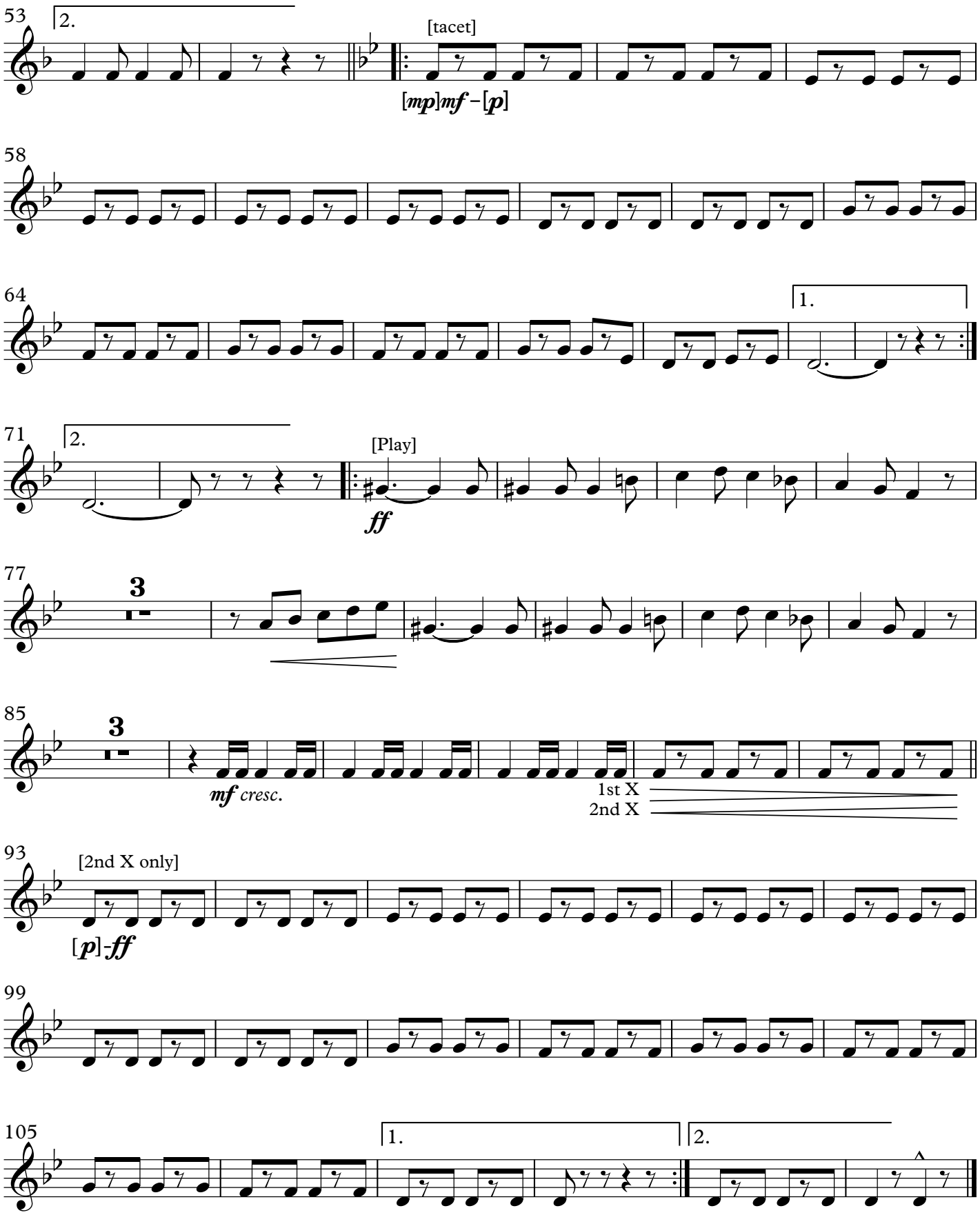
THE CHARLATAN

3rd B♭ Cornet



March

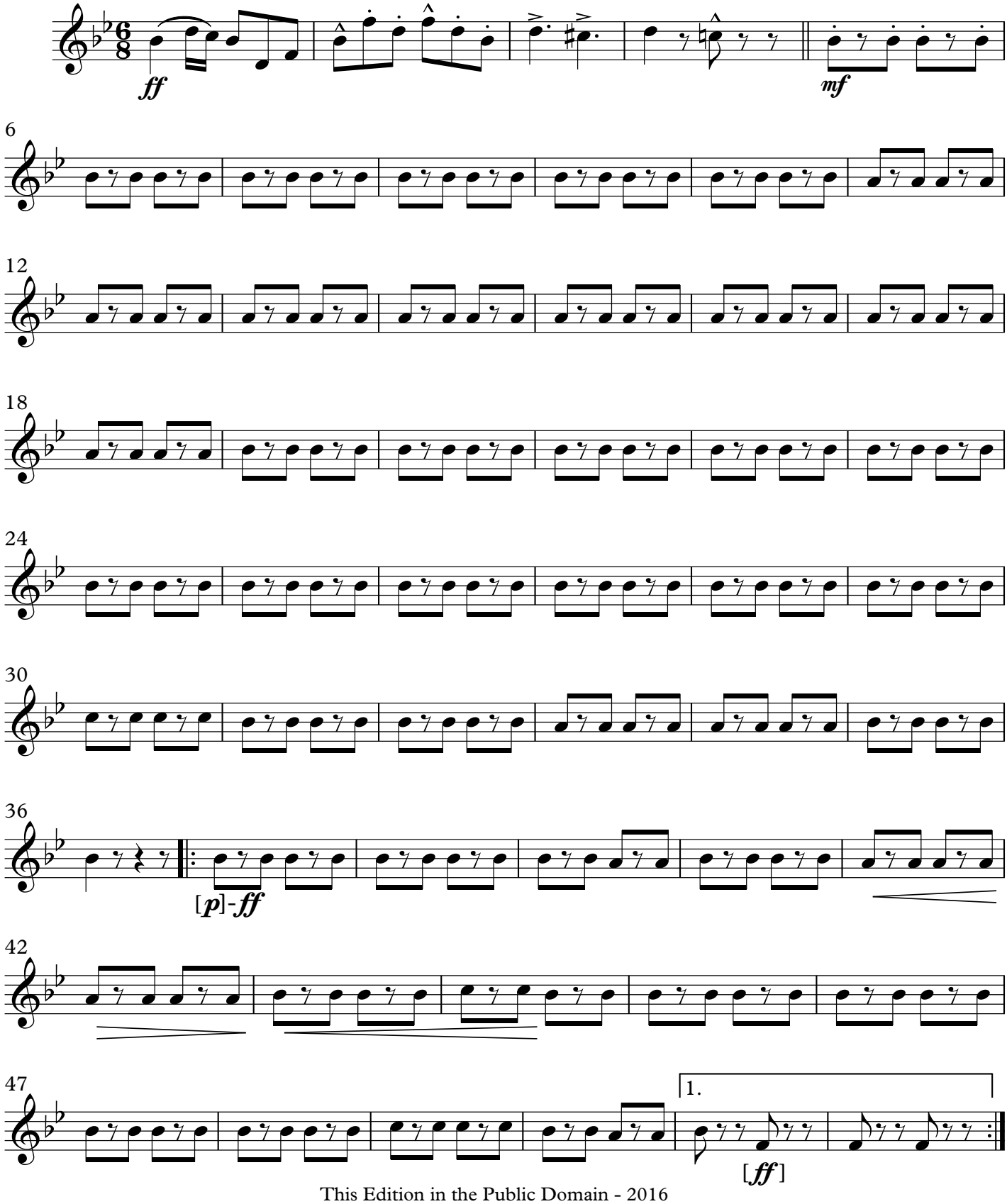
THE CHARLATAN

1st F Horn

(1898)

JOHN PHILIP SOUSA

March Tempo.



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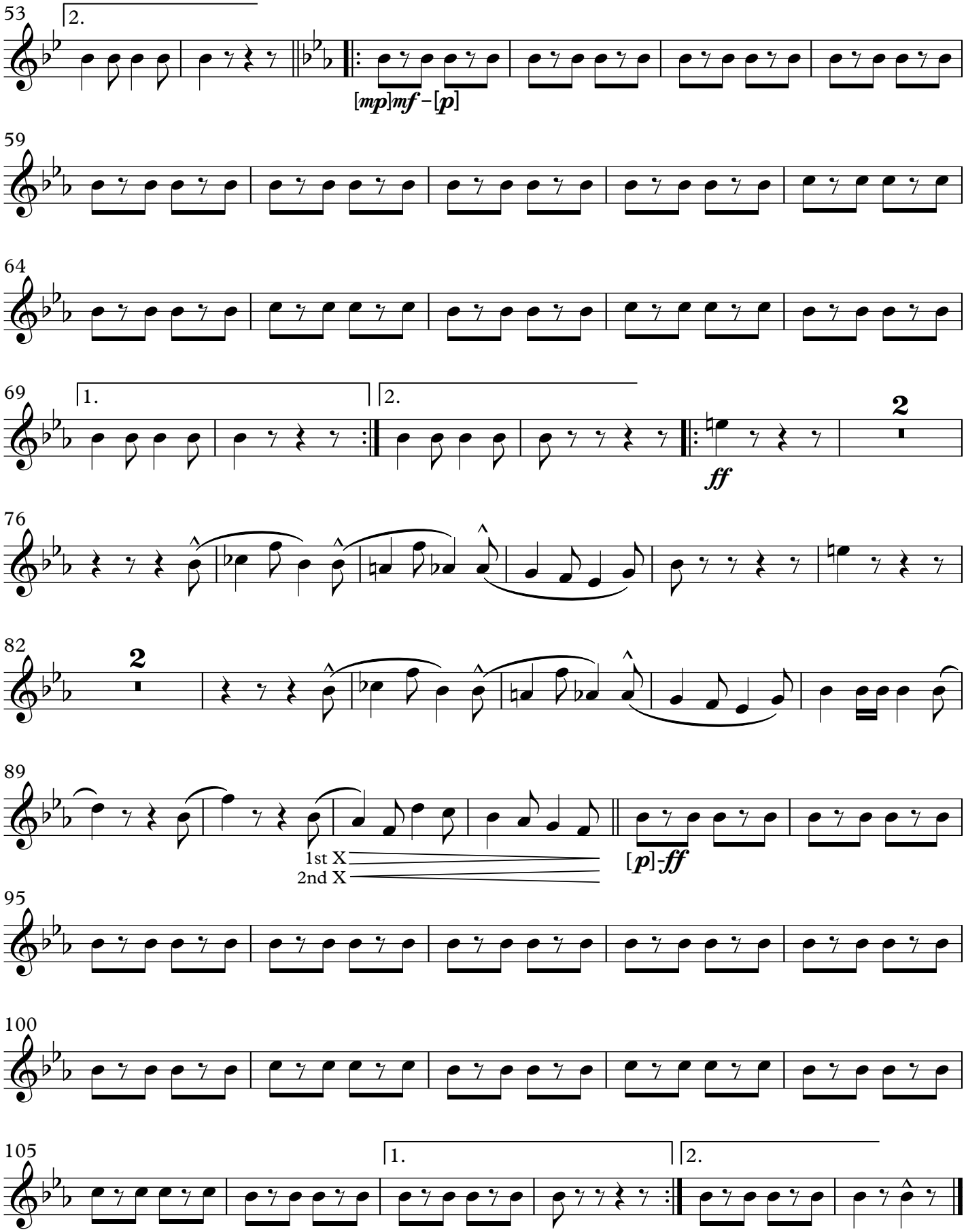
THE CHARLATAN
1st F Horn



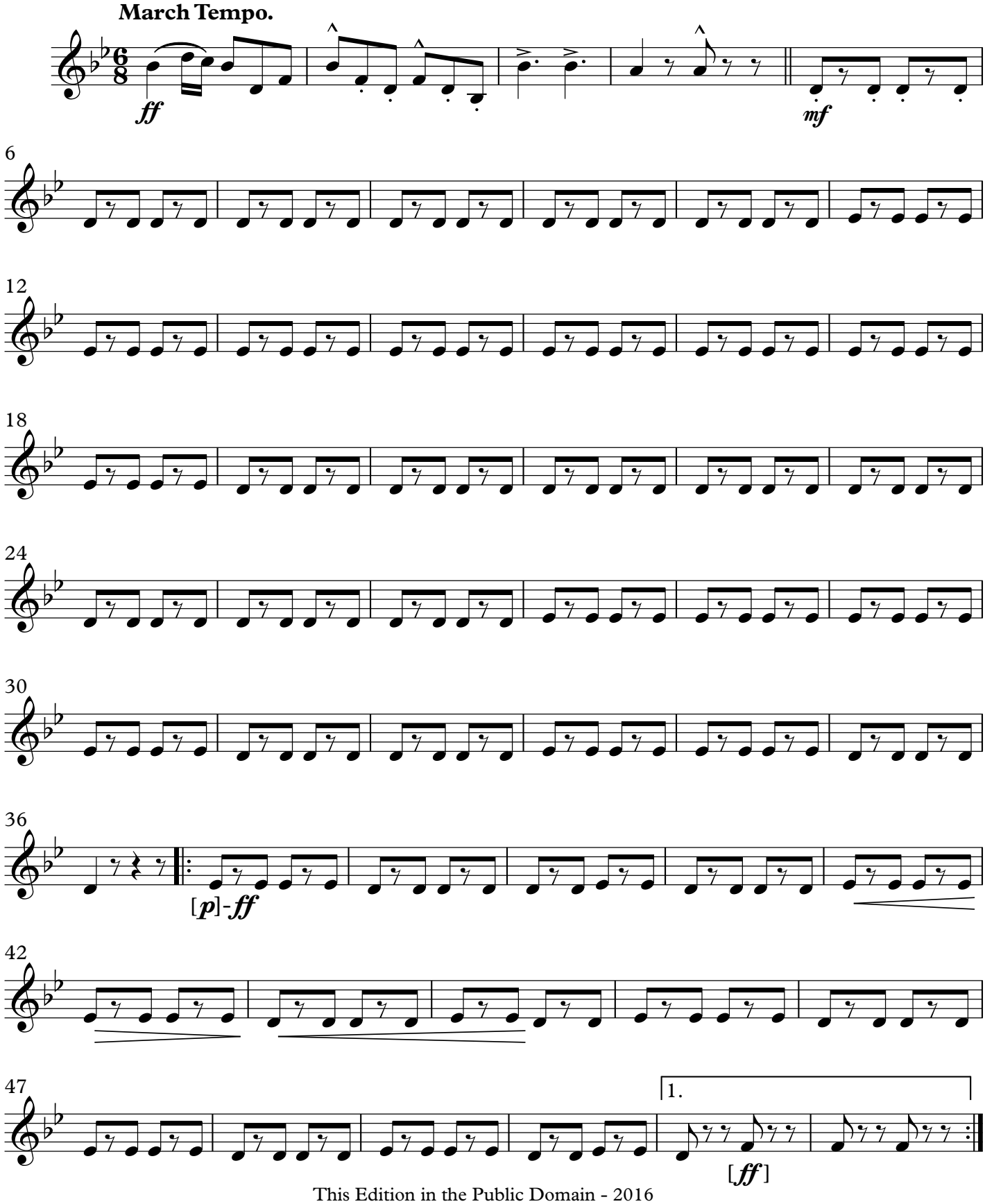
March

THE CHARLATAN

2nd F Horn

(1898)

JOHN PHILIP SOUSA



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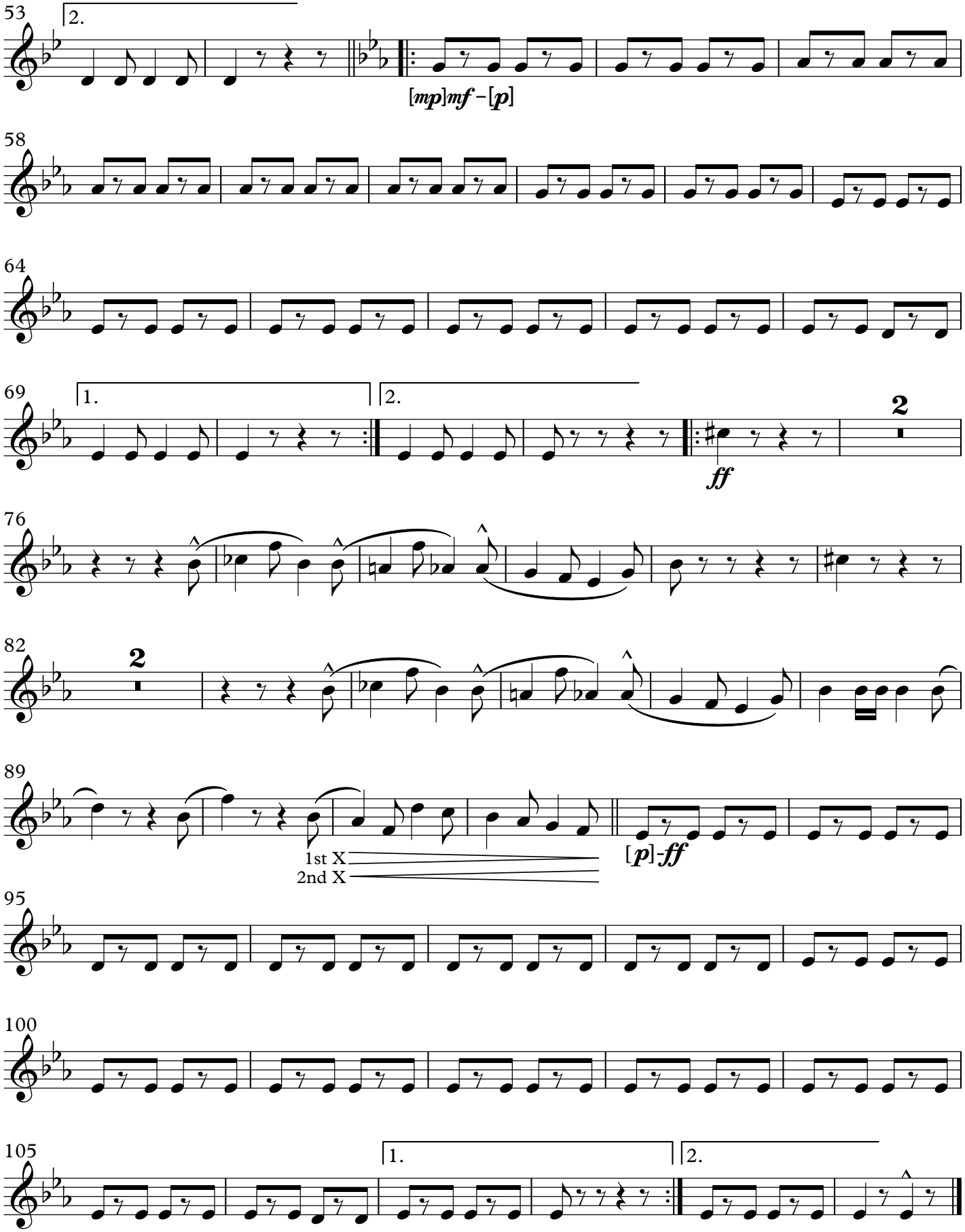
THE CHARLATAN

2nd F Horn



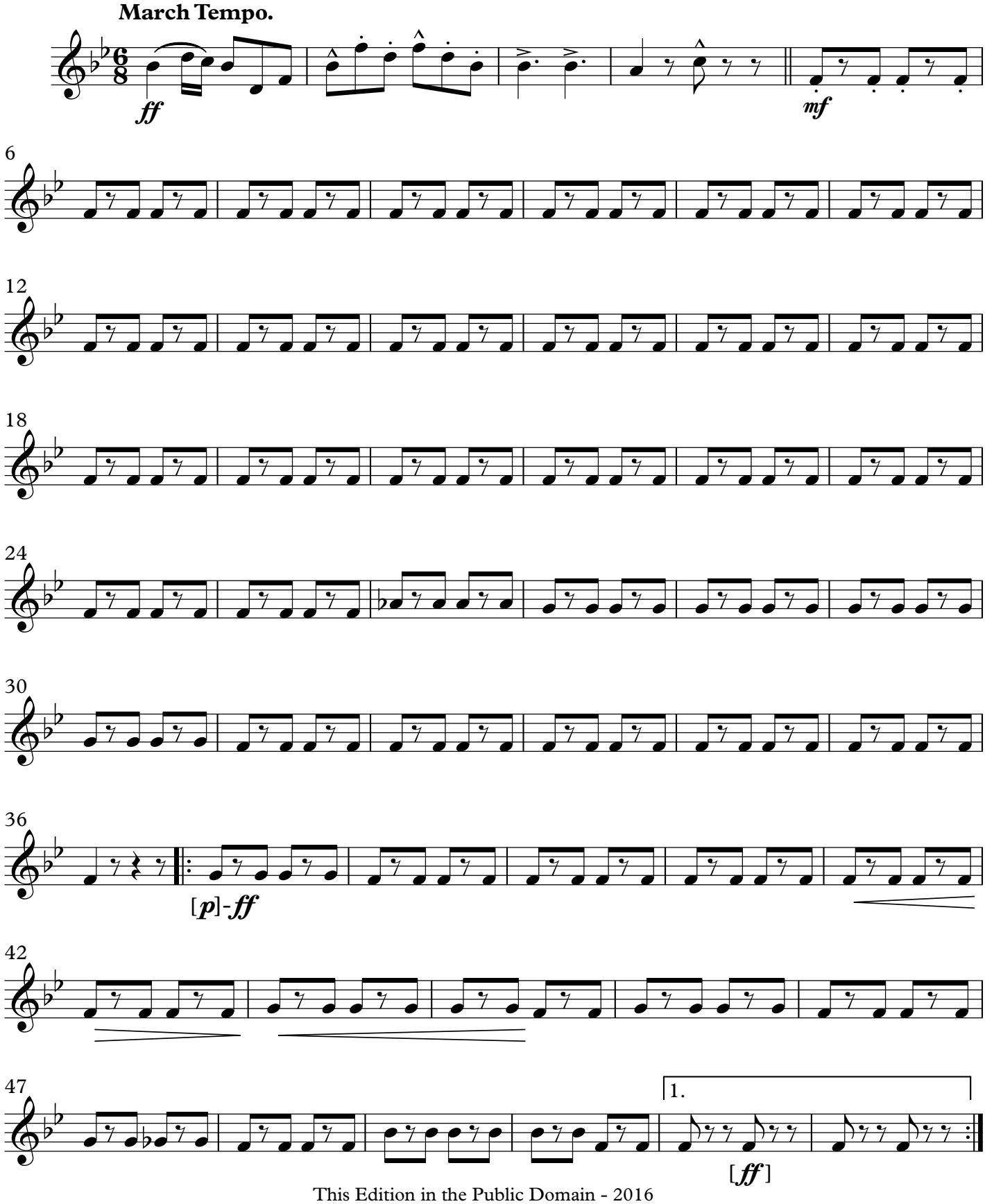
March

THE CHARLATAN

3rd F Horn

(1898)

JOHN PHILIP SOUSA



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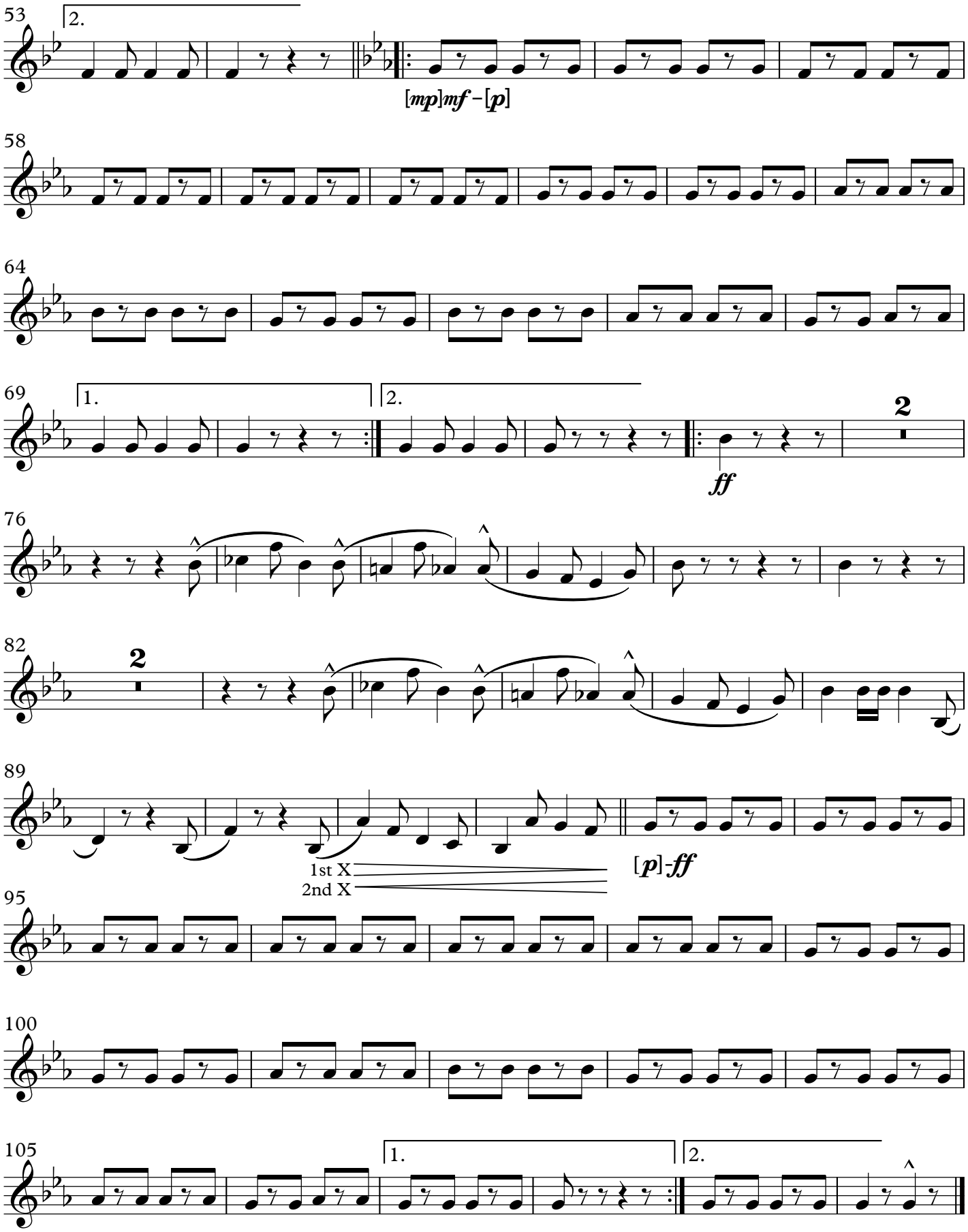
THE CHARLATAN
3rd F Horn



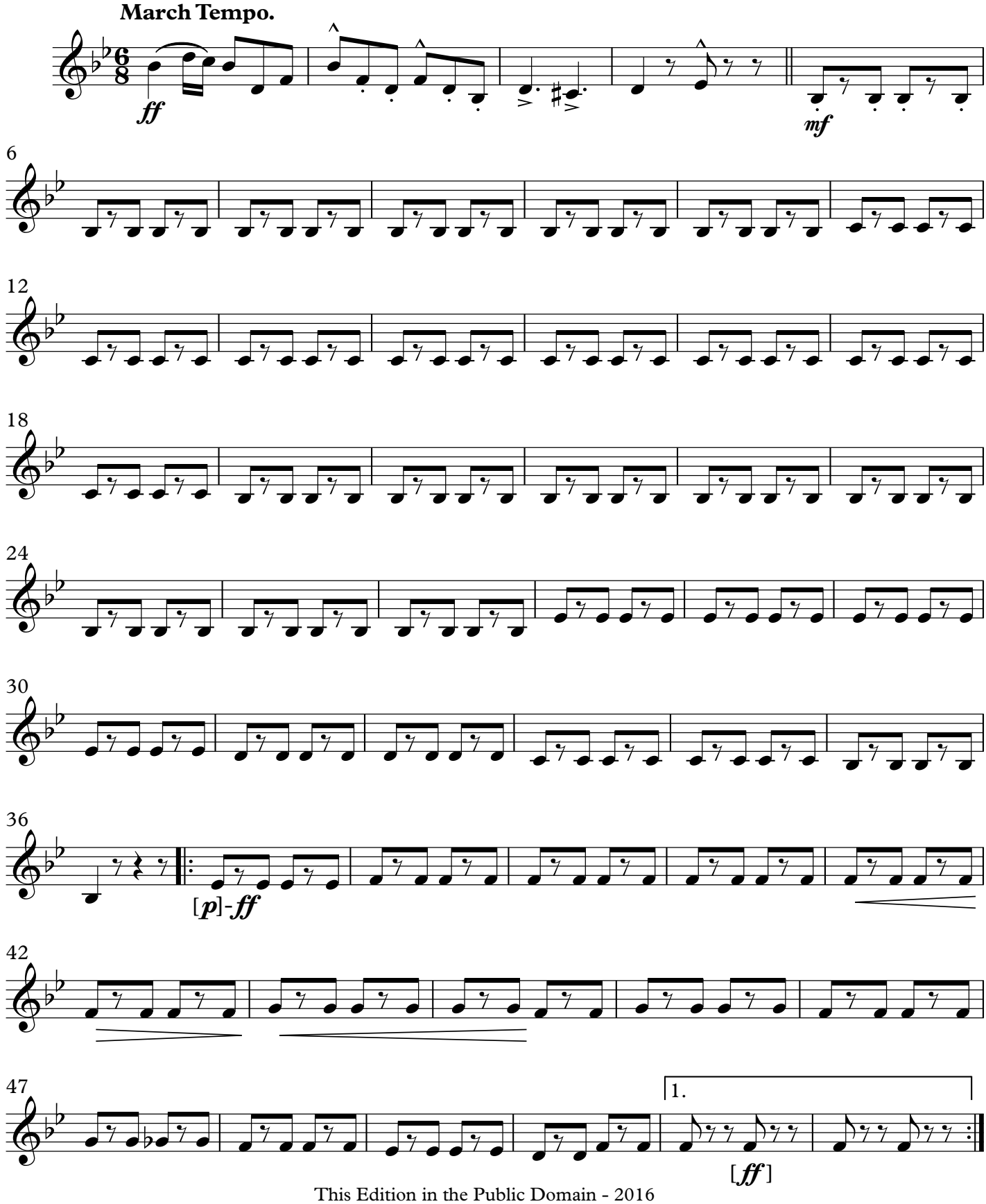
March

THE CHARLATAN

4th F Horn

(1898)

JOHN PHILIP SOUSA



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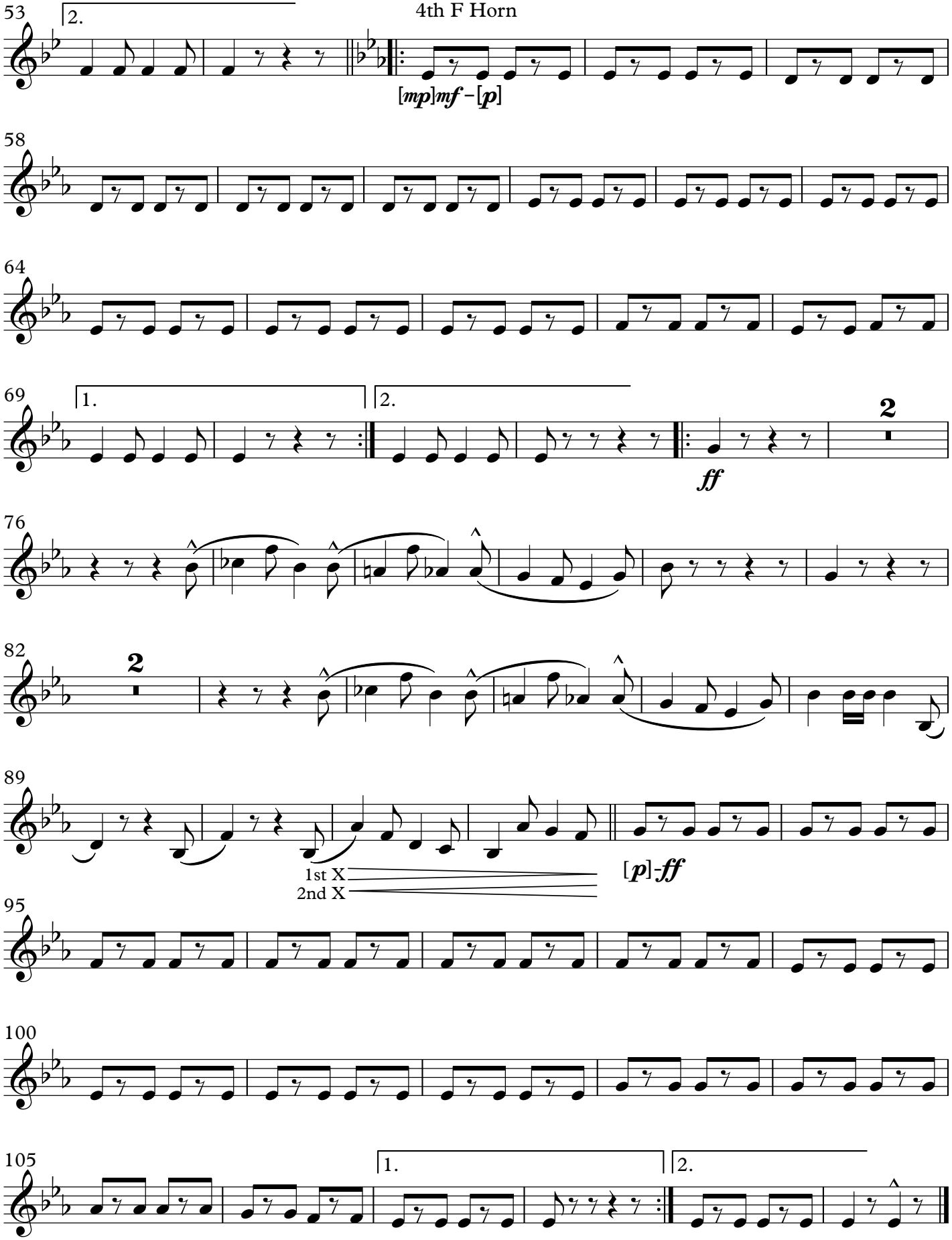
THE CHARLATAN

4th F Horn



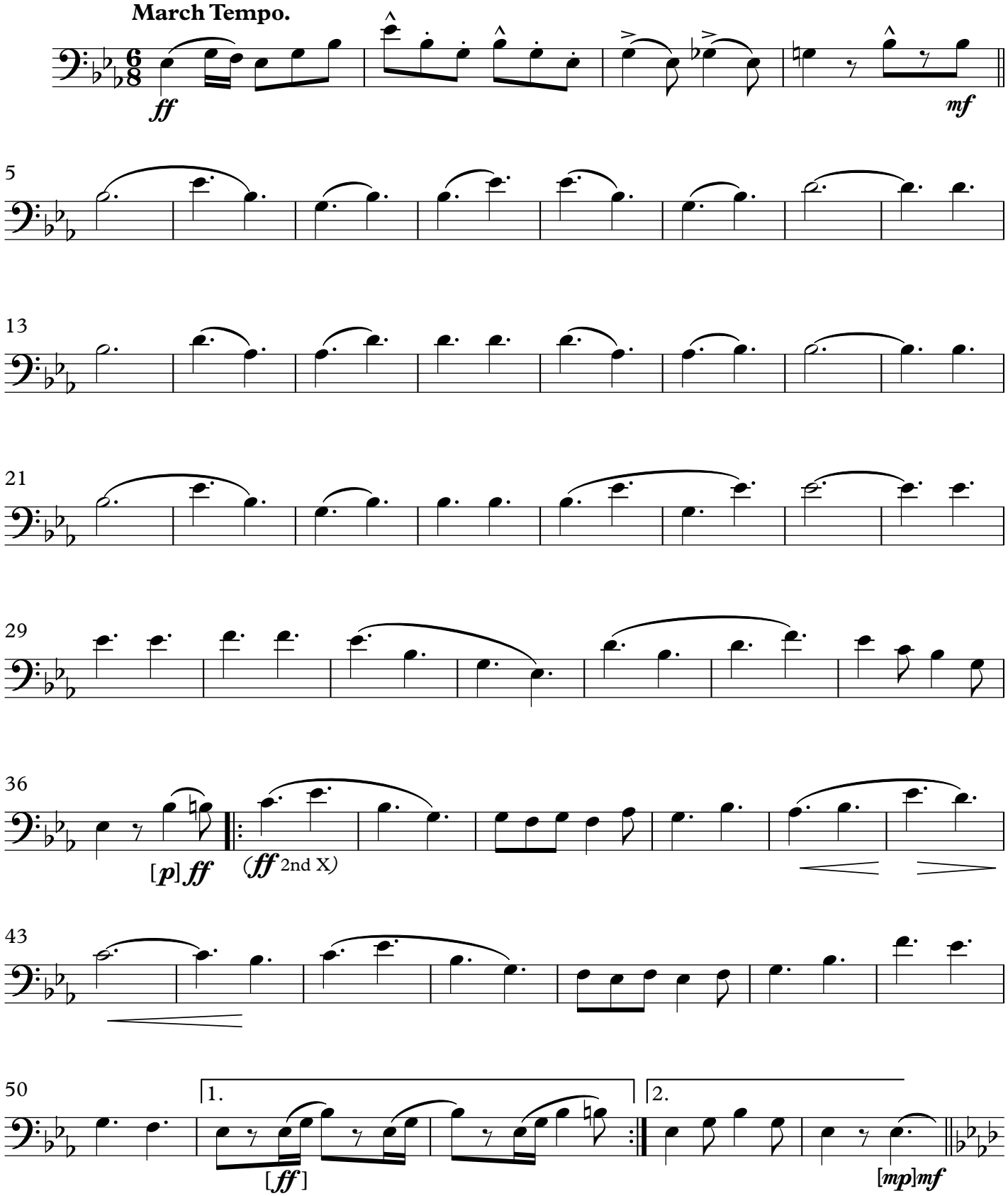
March

THE CHARLATAN

(1898)

Baritone

JOHN PHILIP SOUSA



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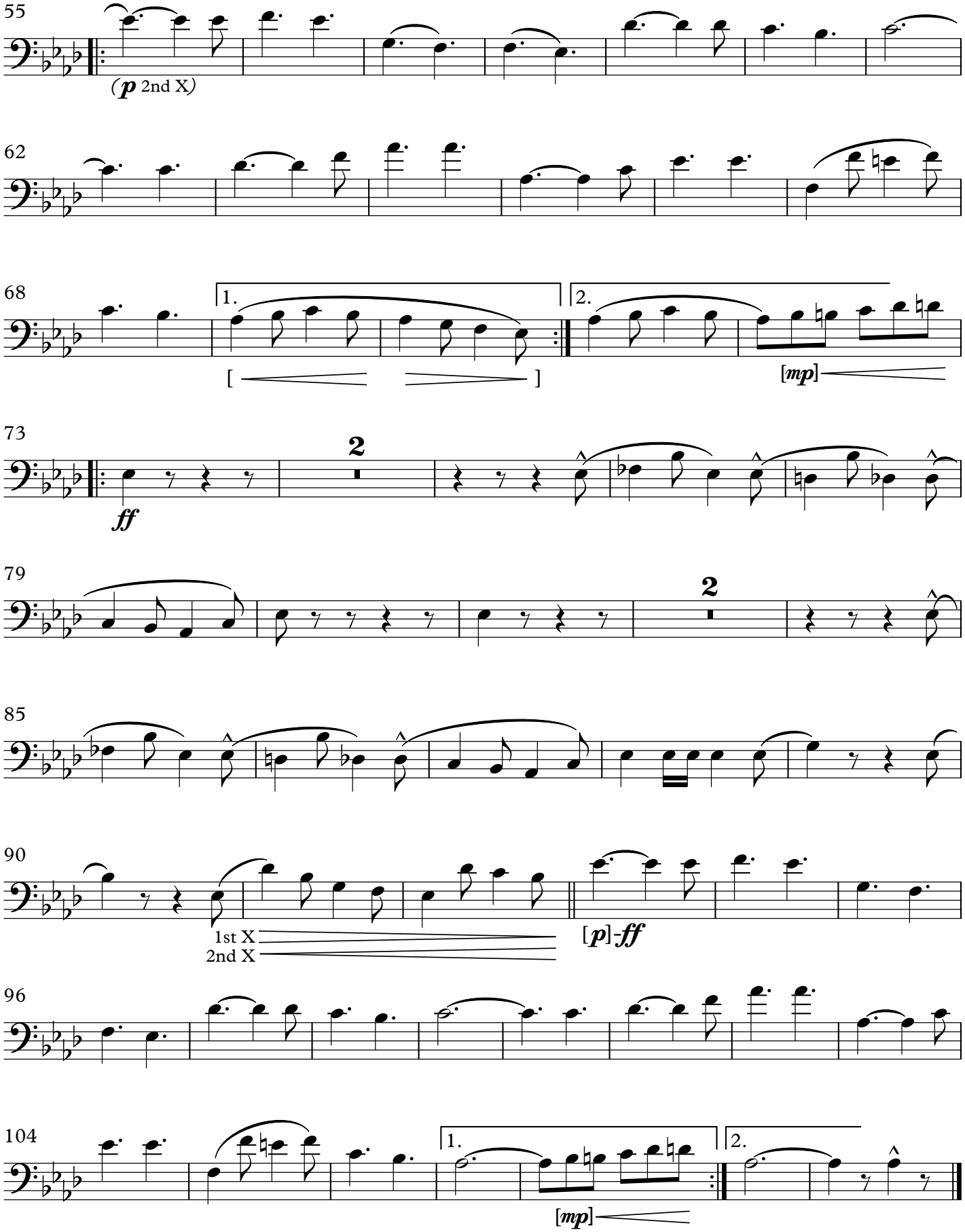
THE CHARLATAN
Baritone



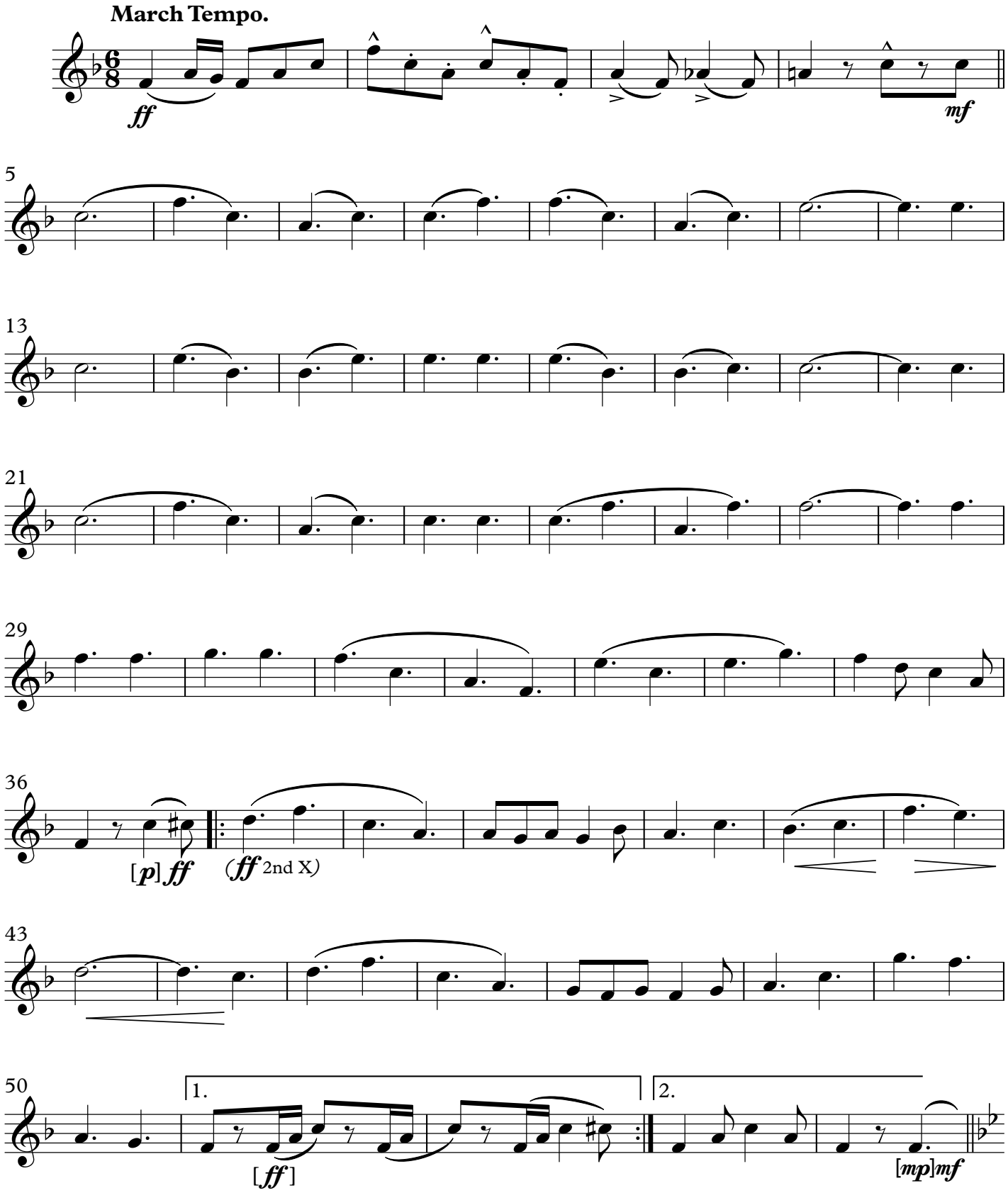
March

THE CHARLATAN

(1898)

Baritone, T.C.

JOHN PHILIP SOUSA



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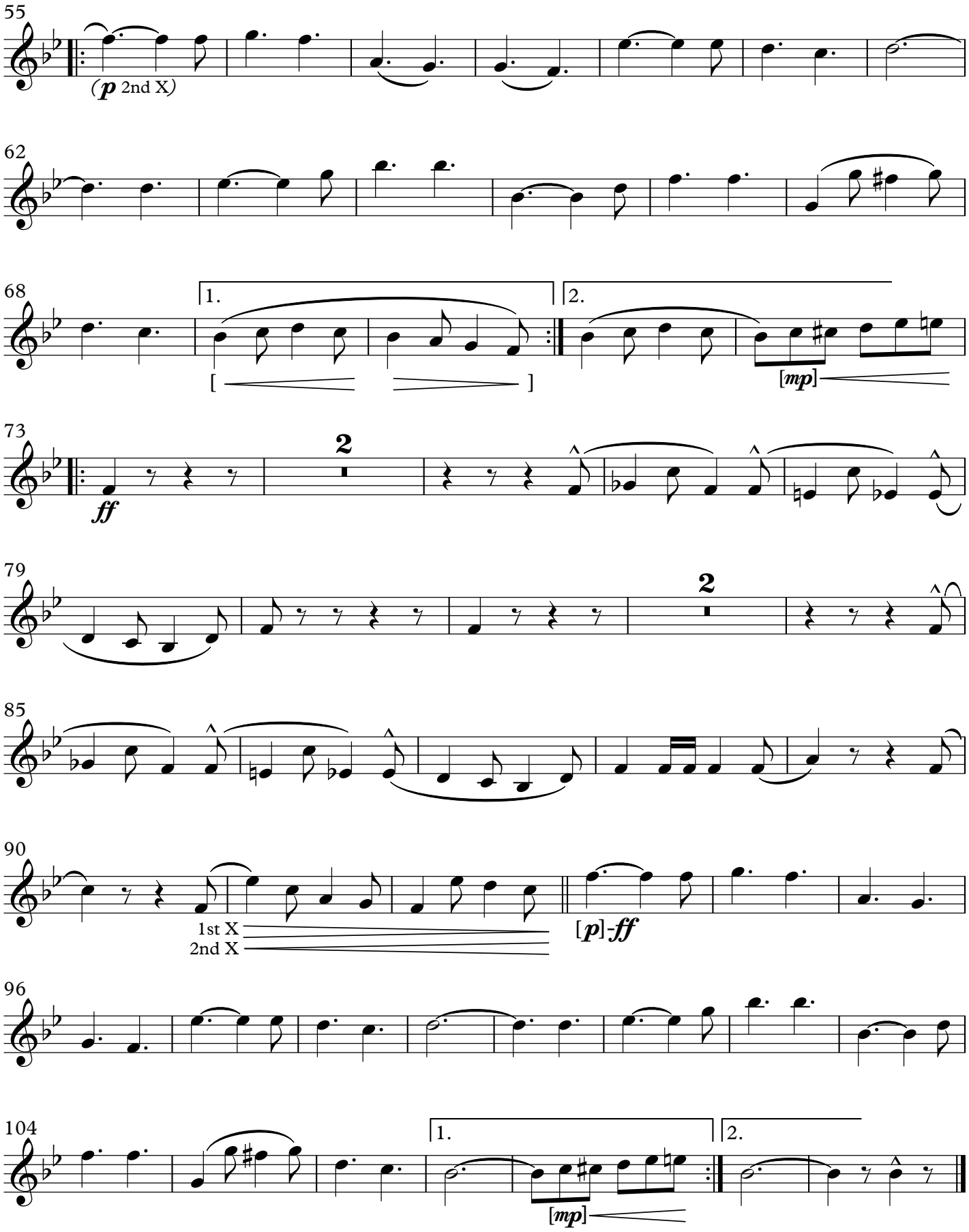
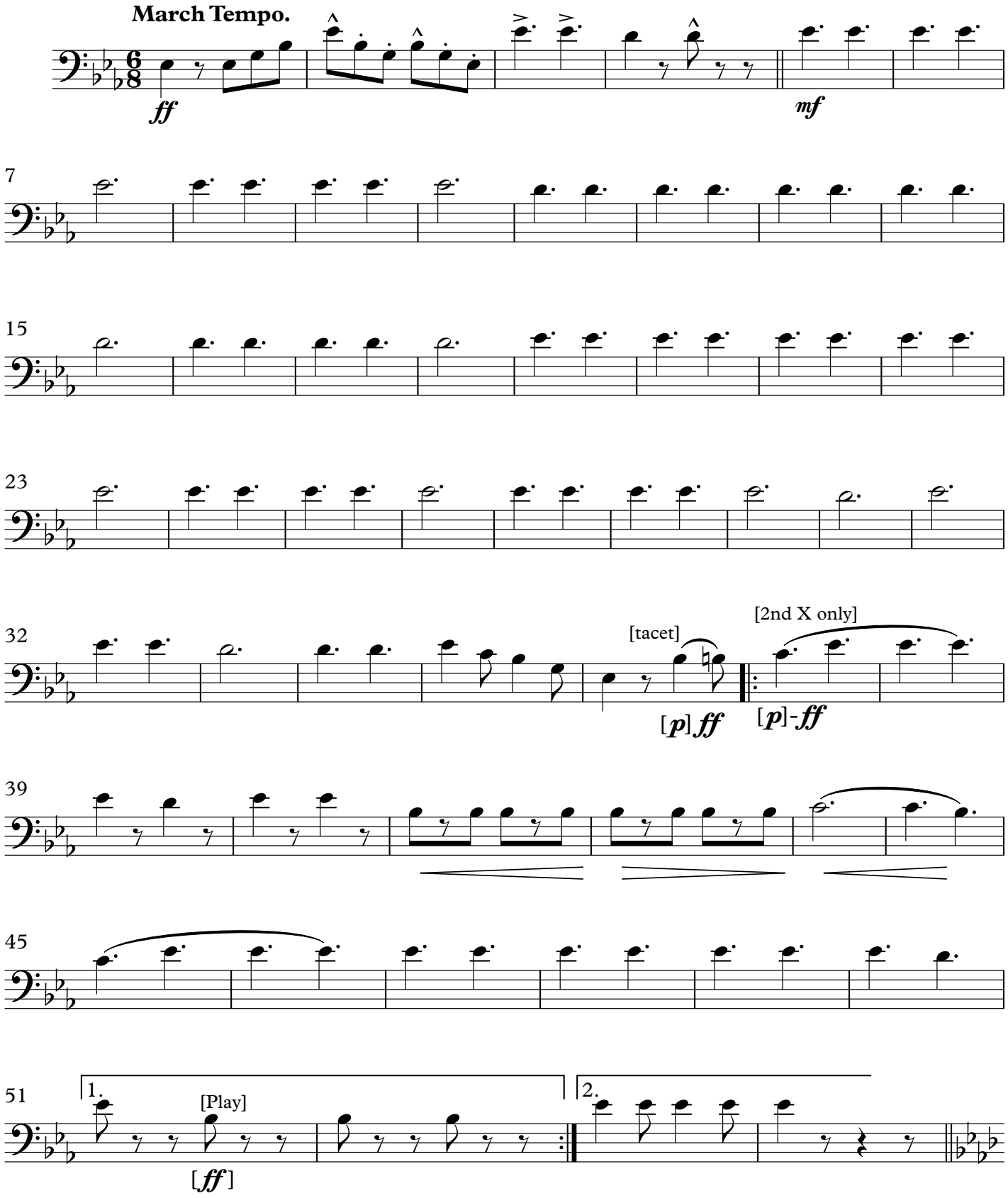
THE CHARLATAN
Baritone, T.C.



March

THE CHARLATAN

1st Trombone (1898) **JOHN PHILIP SOUSA**



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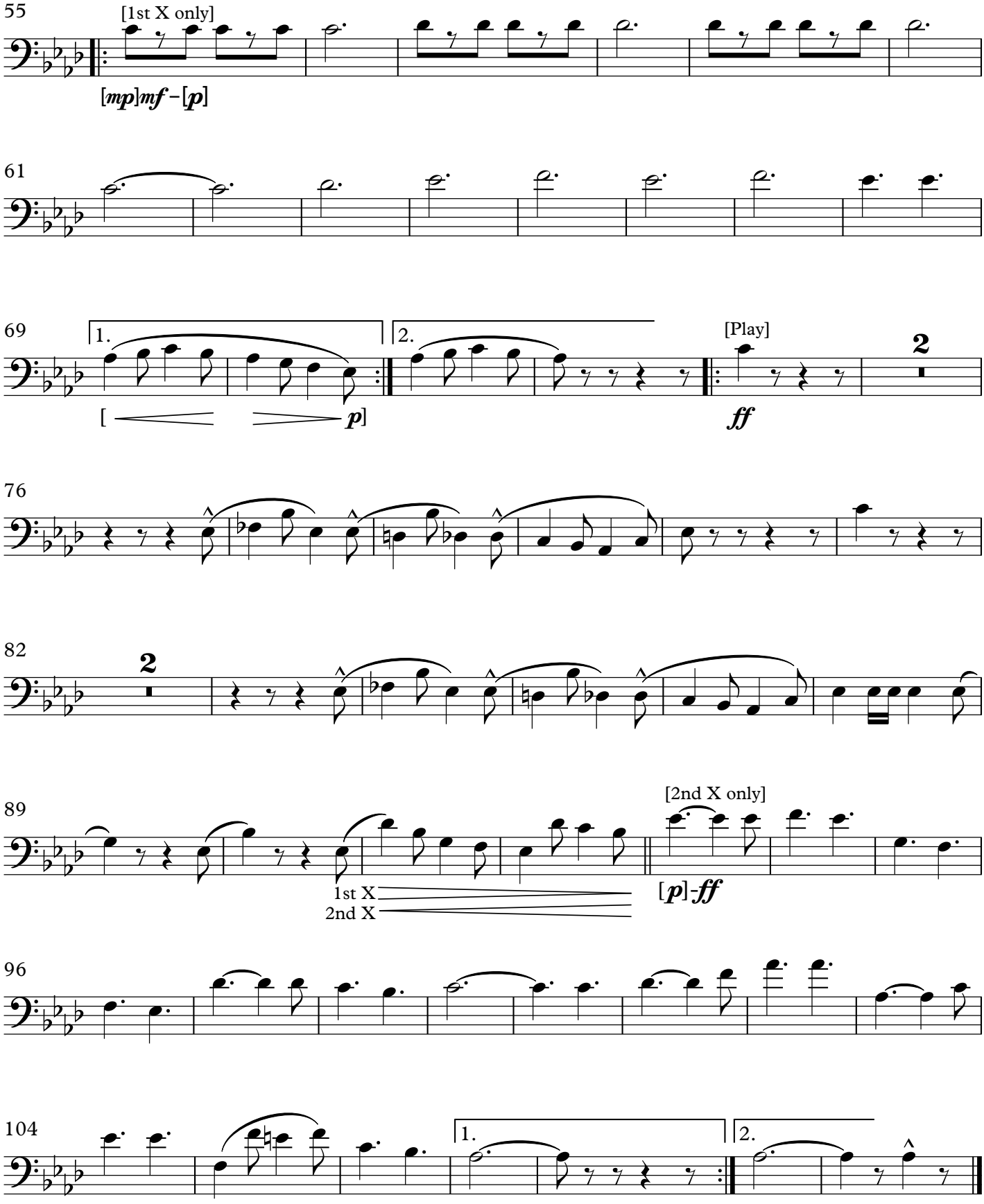
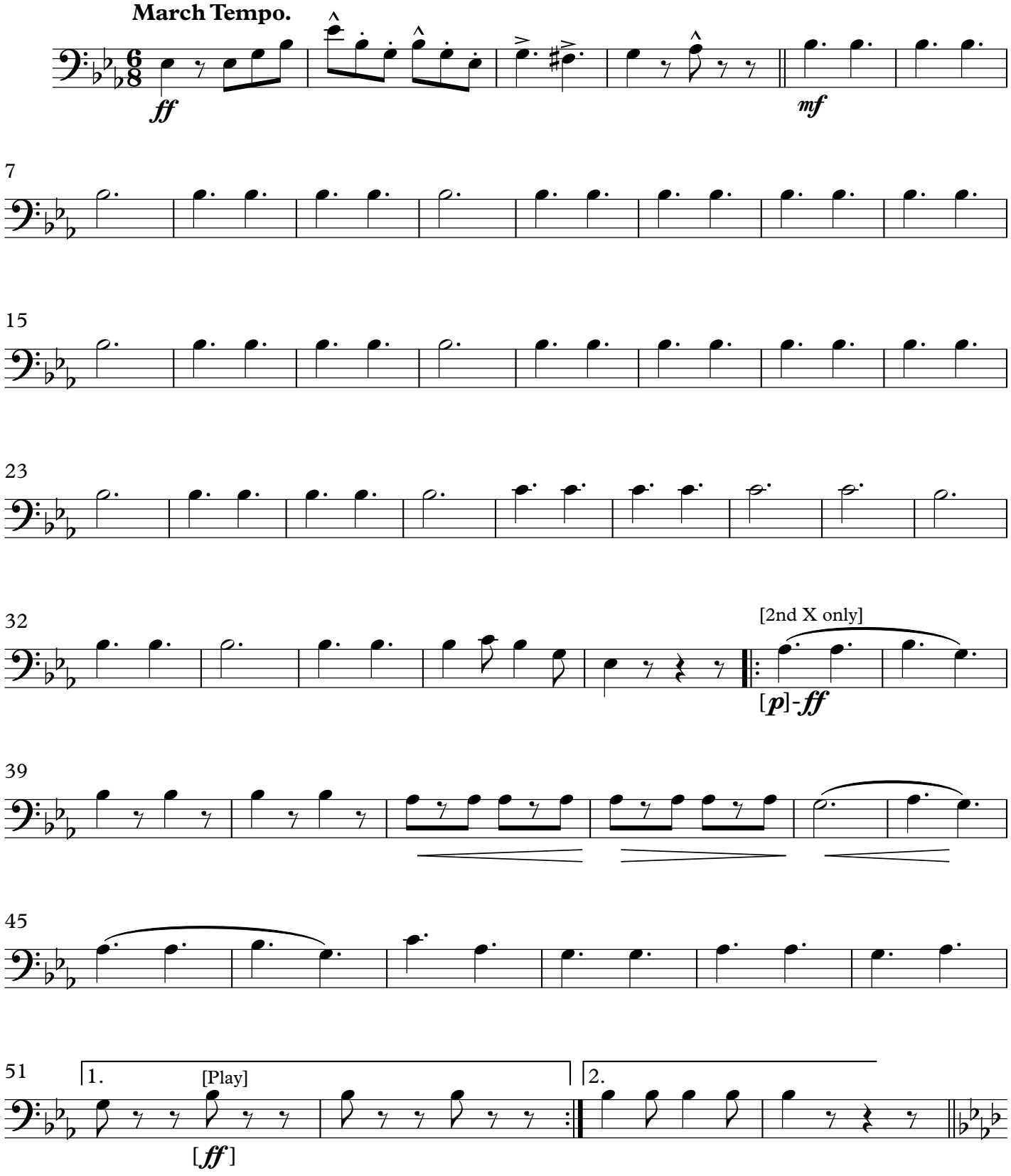
THE CHARLATAN
1st Trombone



March

THE CHARLATAN

2nd Trombone (1898) **JOHN PHILIP SOUSA**



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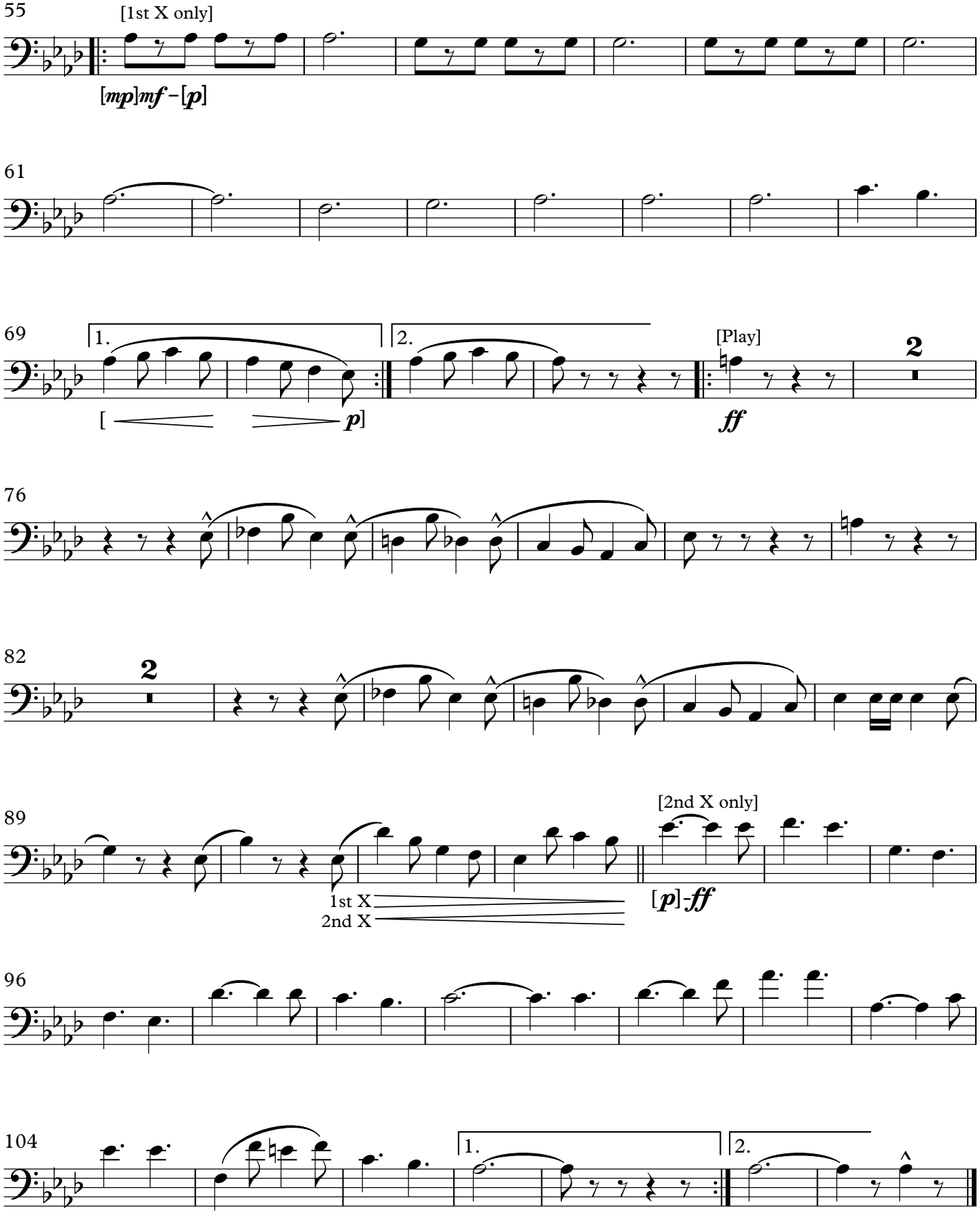
THE CHARLATAN
2nd Trombone



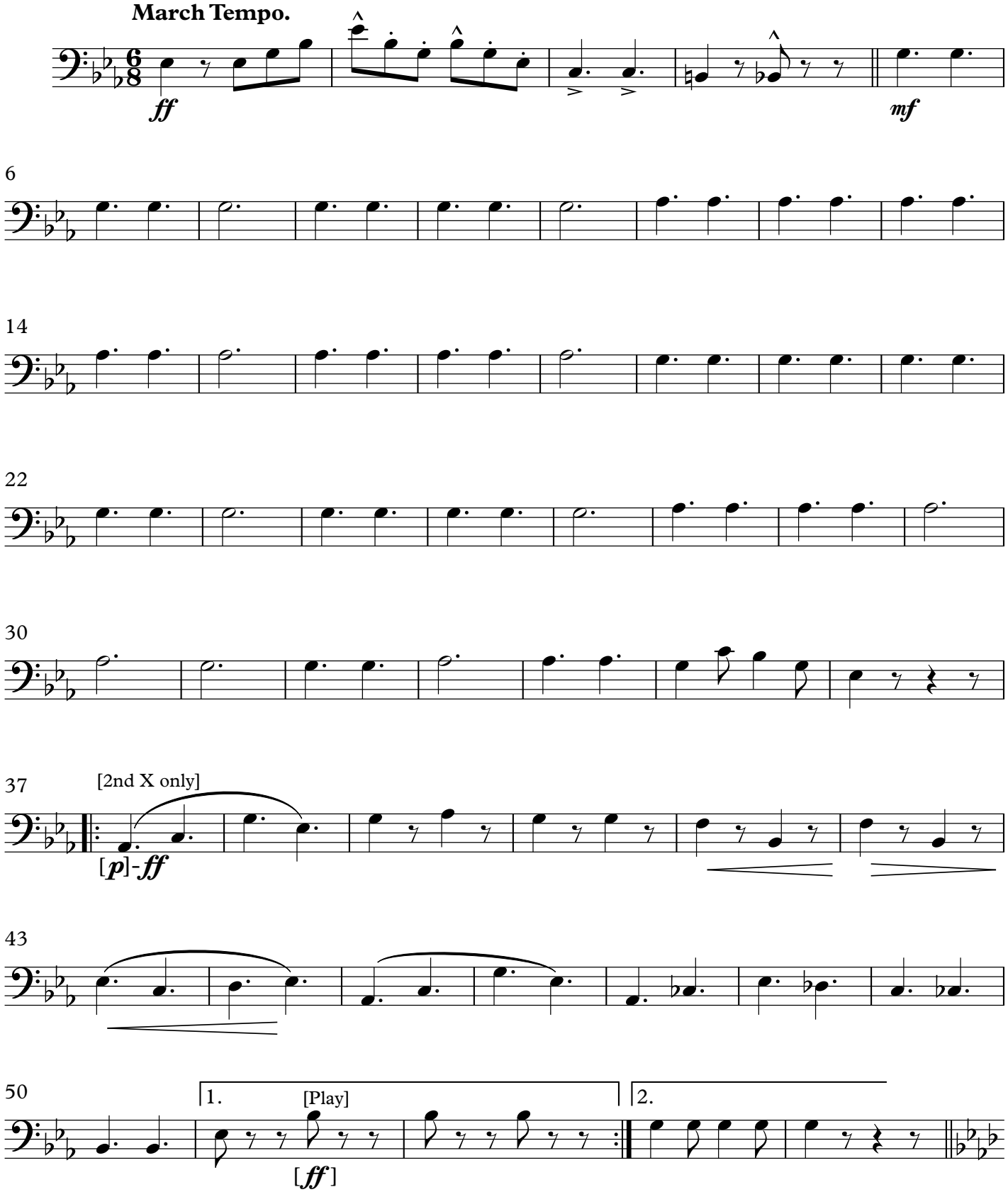
March

THE CHARLATAN

(1898)

Bass Trombone

JOHN PHILIP SOUSA



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THE CHARLATAN
Bass Trombone

55

[1st X only]

[*mp*]*mf* – [*p*]

61

69

1.

2.

[*p*]

ff

76

82

89

[2nd X only]

1st X
2nd X

[*p*]-*ff*

96

104

1.

2.

March

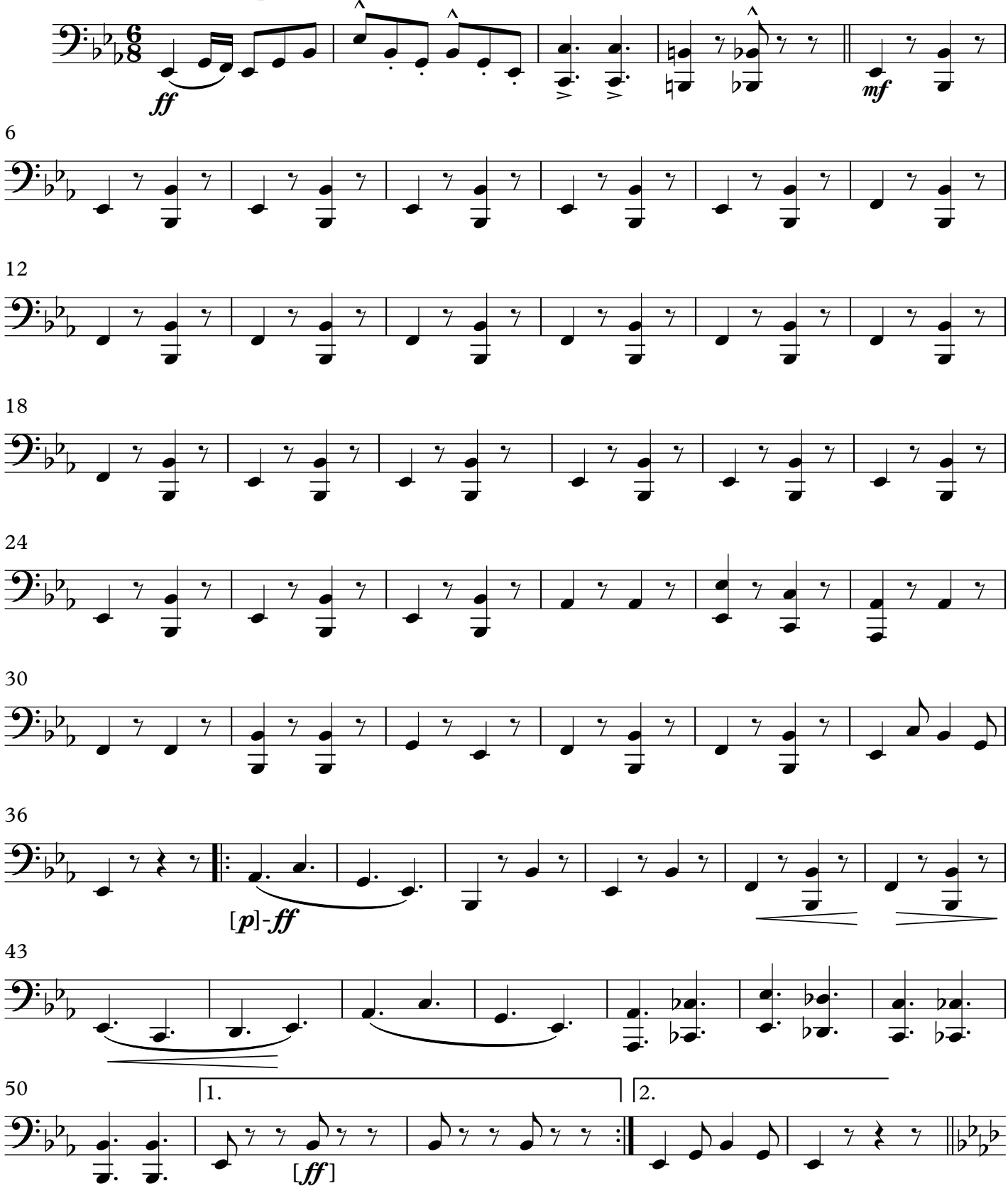
THE CHARLATAN

Tuba

(1898)

JOHN PHILIP SOUSA

March Tempo.



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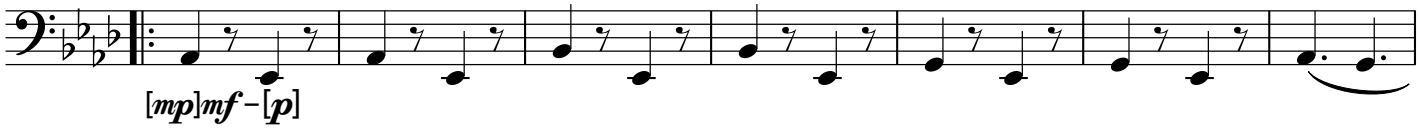
THE CHARLATAN
Tuba

55



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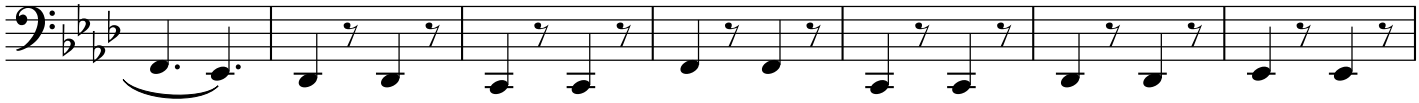

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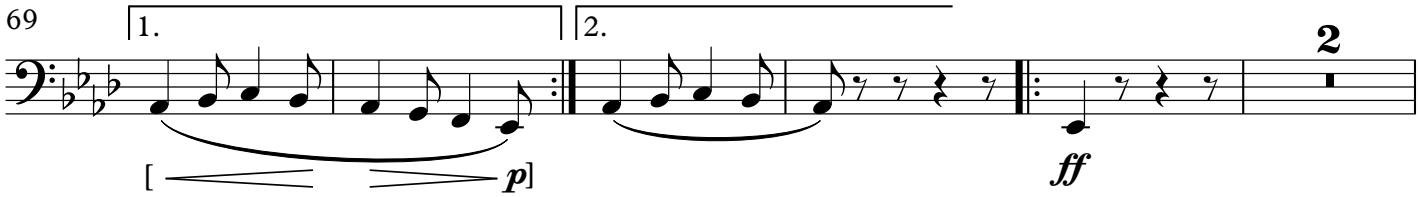

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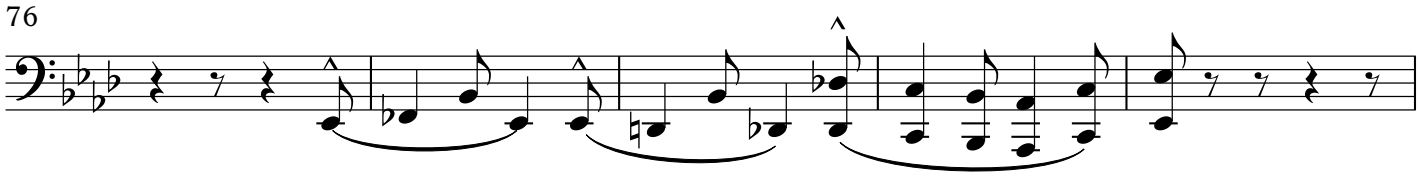

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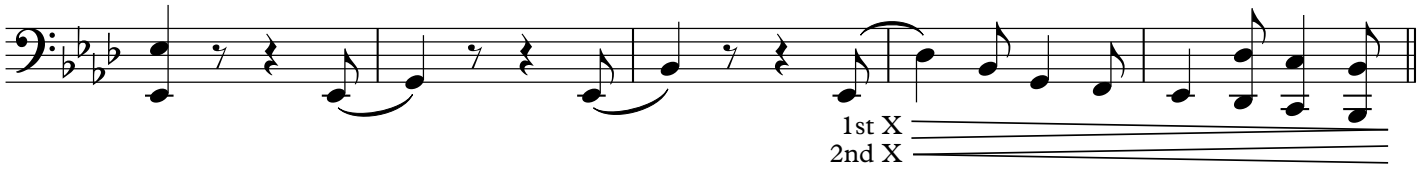

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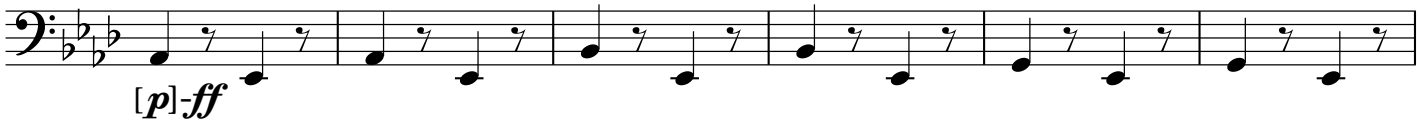

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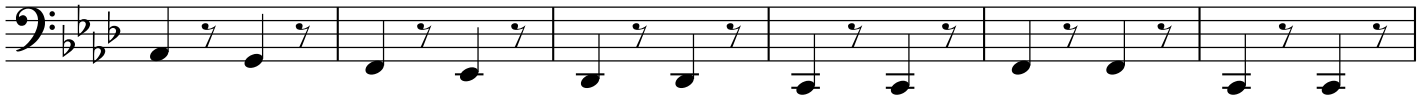
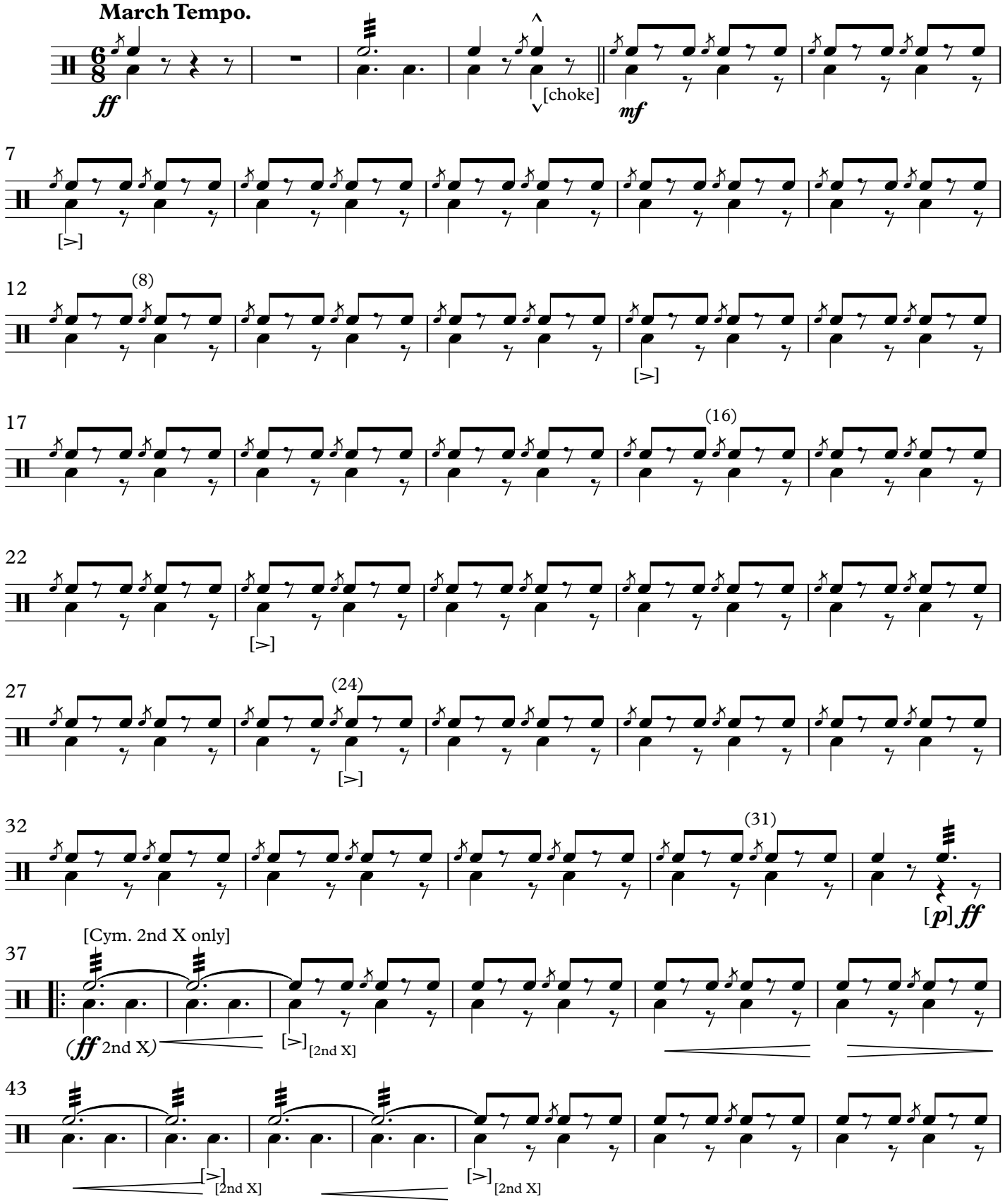


105

March

THE CHARLATAN

Drums (1898) **JOHN PHILIP SOUSA**



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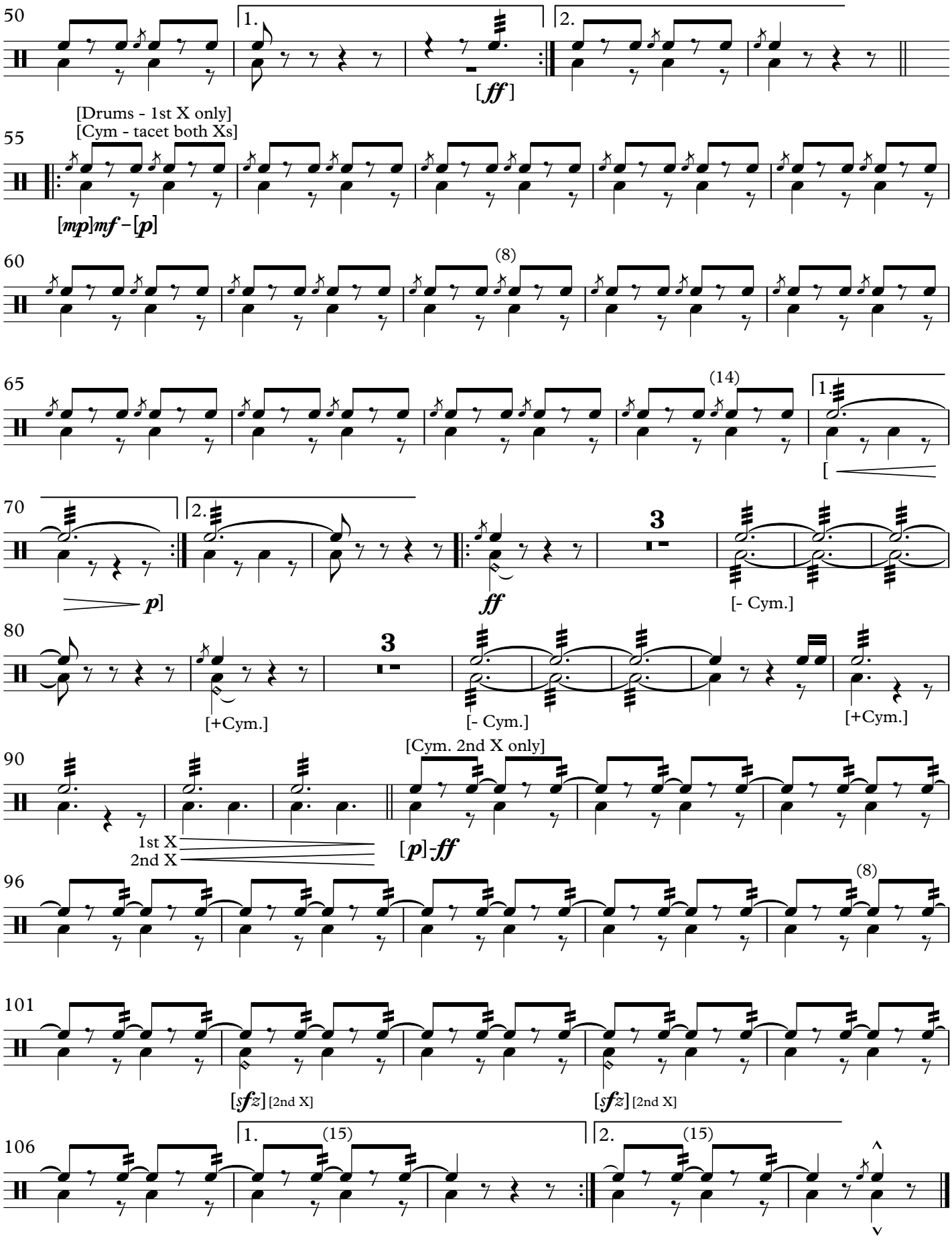
THE CHARLATAN

Drums



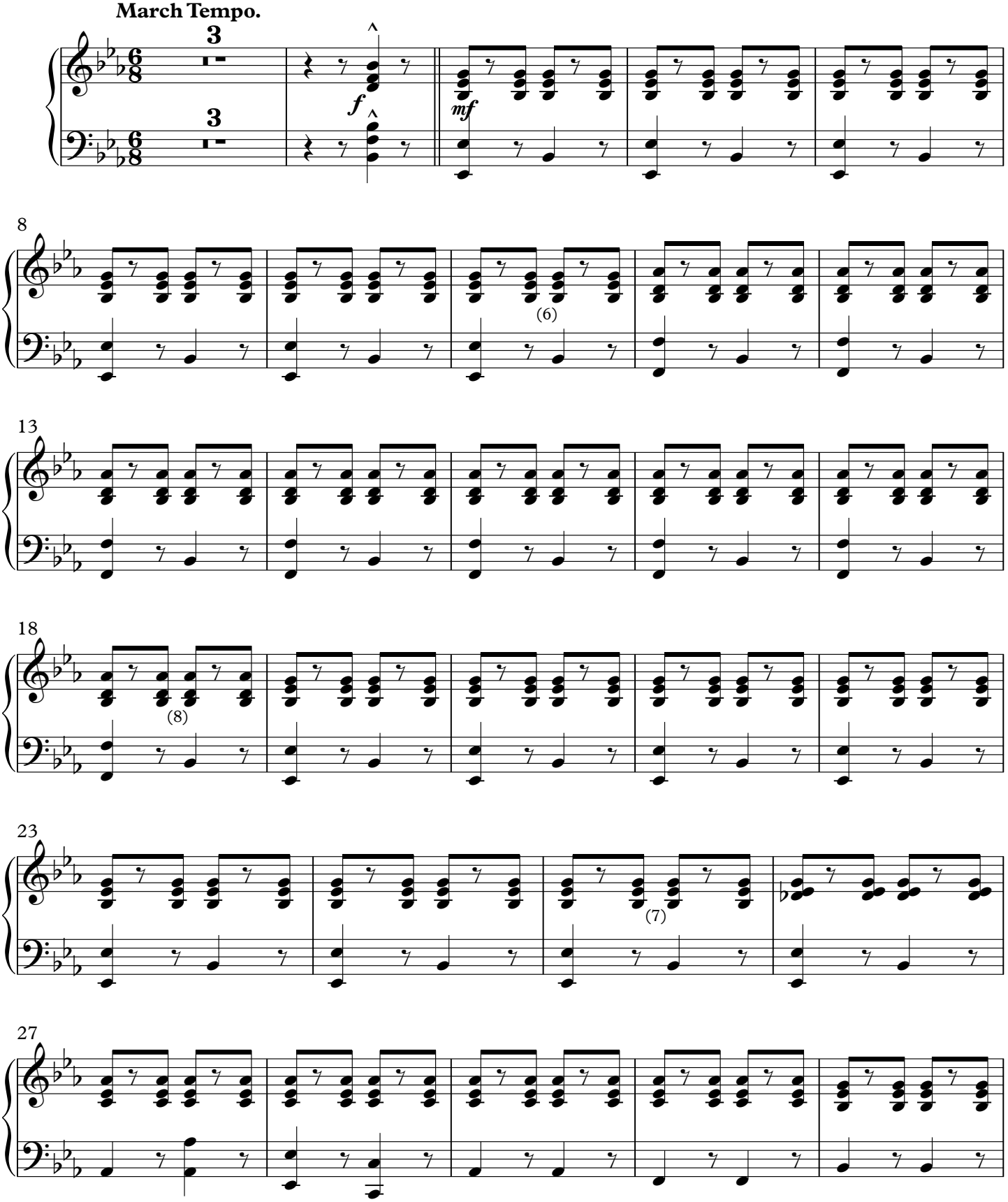
March

THE CHARLATAN

Harp
[Handwritten part]
[Sousa's Encore Book]

(1898)

JOHN PHILIP SOUSA



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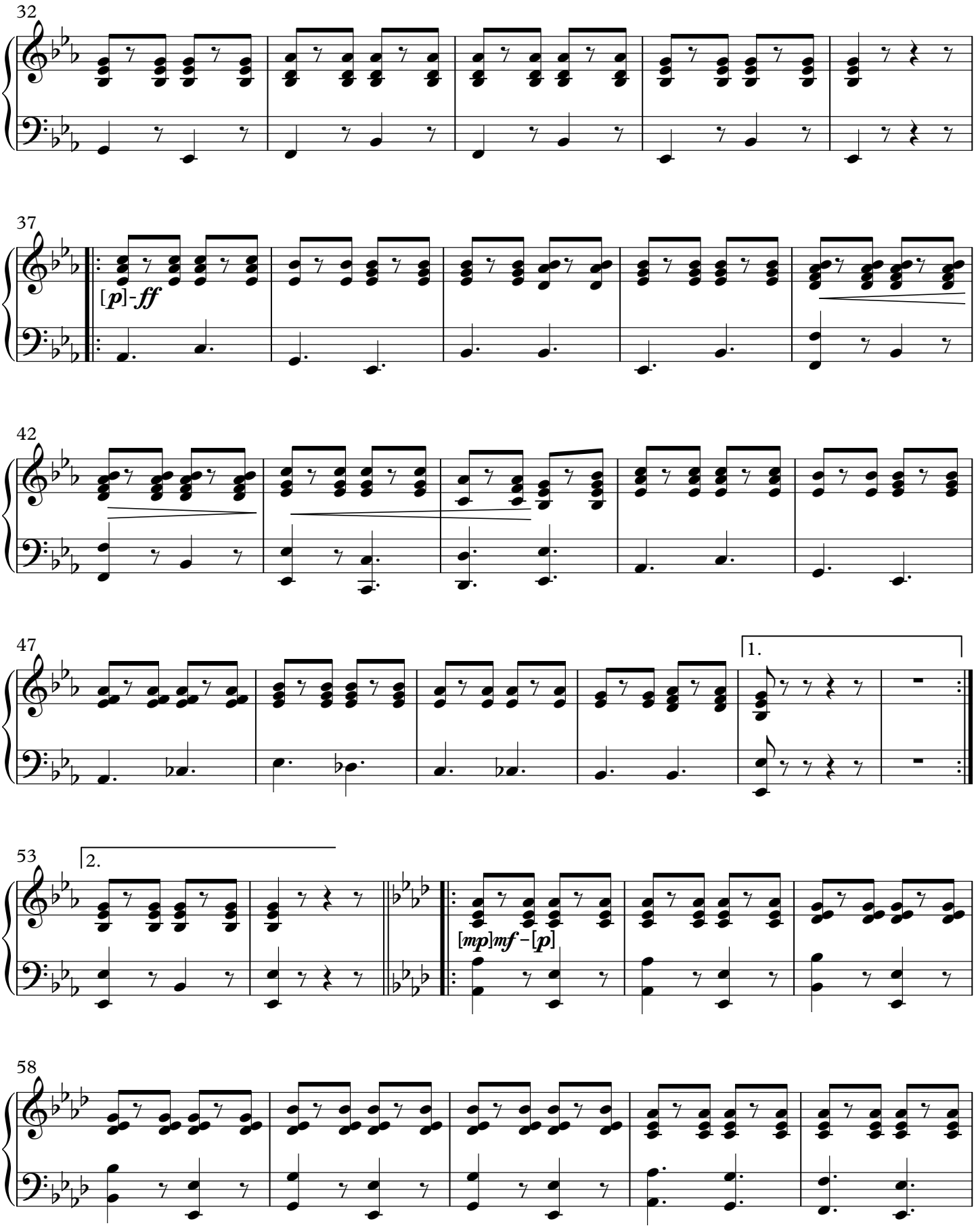
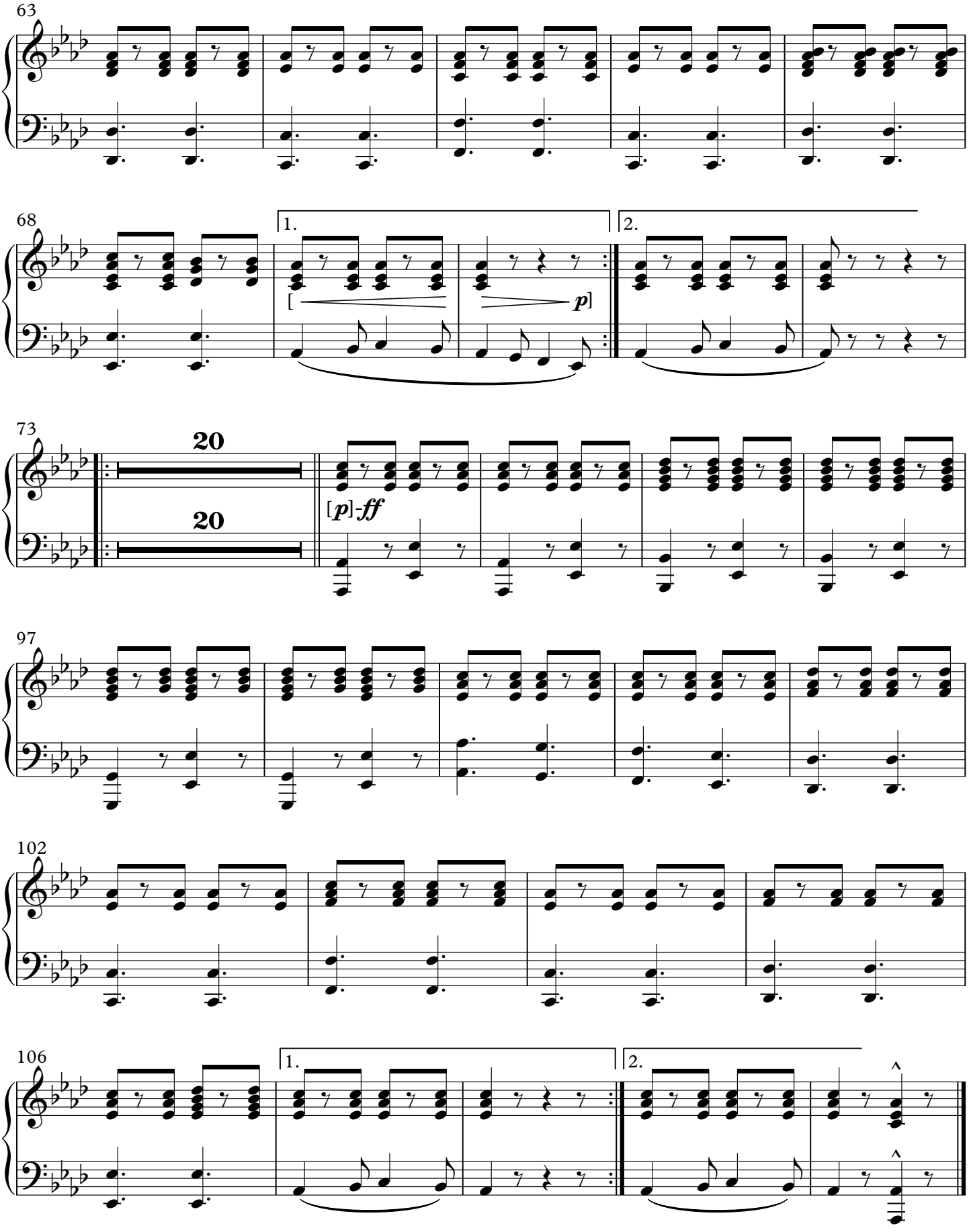
THE CHARLATAN
Harp



THE CHARLATAN
Harp