



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 6



No. 108

MAGNA
CHARTA

MARCH

[1927]

FULL  SCORE

AS PERFORMED BY

“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “Magna Charta” (1927)

This march was composed as a tribute to one of the most important documents in the history of English-speaking nations. Sousa was honoring a request of the International Magna Charta Day Association, which was urging the annual observance of Magna Charta Day on June 15.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 69. Used by permission.

Editorial Notes

Introduction (m. 1-4): True to many Sousa marches from this late era, the introduction is played short and punchy. The syncopated half notes in m. 2 and 3 should be well marked as indicated, and all notes played with a bounce.

First Strain (m. 4-21): Sousa originally had this whole strain marked at *fortississimo (fff)*, which was not only a bit unusual for him, but also does not allow for much shaping. The editorial dynamics change this to follow the contour of the chromatic line up to the main melody here. Save the *fff* for the last four measures of the strain both times and be sure to play the quarter notes with the same bounce and vigor as the introduction. Accents in the percussion are added throughout the strain to punctuate this strong melody. The second time through is played exactly the same as the first.

Second Strain (m. 21-39): Some of the usual orchestration changes occur here: E-flat clarinet, cornets, trombones, and cymbals are *tacet* the first time, and all others play at a *mezzo-forte* dynamic. Piccolo may continue to play both times because of the sprightly nature of the decorated melody. The vigorous and bouncy articulation should continue here, even at the softer dynamic, and the grace notes in alto clarinet and alto saxophone should be quick and slightly accented. Slurs can be added into the clarinet parts as indicated, but only if needed. All instruments are back in on the pick-up note in the first ending and play at the original *forte* dynamic second time through. Accents and a *sfz* are added in the percussion parts the second time only.

Trio (m. 39-55): E-flat clarinet, cornets, and cymbals are *tacet* once again. Trombones are also marked *tacet*, but they may play softly here at the discretion of the conductor if more harmonic support is desired. Everyone plays at a base *piano* dynamic, but with great expression and a *cantabile* quality.

Break Strain (m. 55-71): All are back in at the indicated surprise *fortissimo* dynamic for this strain. This is one of Sousa’s more interesting harmonic progressions in a break strain. While preserving the vigorous articulations, care should also be taken to play these chords with good intonation leading to the unisons in m. 63. Keep the dynamic energy up all the way from m. 63 to the accented fully diminished chord on beat two in m. 70. The cymbal crashes in these bars can be let to ring, highlighting the repeated accents of this extension.

Final Strain (m. 71-89): E-flat clarinet, cornets, trombones, and cymbals are *tacet* once again and all others play at a subito *mezzo-piano* first time. Piccolo can play here both times. All

instruments are back in at *fortissimo* for the repeat of the break strain, which is performed exactly as before, and the final strain is played at the original fortissimo this time. A *sfz* accent is traditionally added in the percussion in m. 79 second time at the midpoint of the melody.

March MAGNA CHARTA

Full Score

(1928)

JOHN PHILIP SOUSA

March Tempo.

2 3 4 5 6 7 8 9 10

Piccolo *ff* [*f*] [*ff*]

Flute *ff* [*f*] [*ff*]

1st & 2nd Oboes *ff* [*f*] [*ff*]

E♭ Clarinet *ff* [*f*] [*ff*]

1st B♭ Clarinet *ff* [*f*] [*ff*]

2nd & 3rd B♭ Clarinets *ff* [*f*] [*ff*]

E♭ Alto Clarinet (optional) *ff* [*f*] [*ff*]

B♭ Bass Clarinet *ff* [*f*] [*ff*]

1st & 2nd Bassoons *ff* [*f*] [*ff*]

E♭ Alto Saxophone *ff* [*f*] [*ff*]
[div. if only one T. Sax.]

B♭ Tenor Saxophone *ff* [*f*] [*ff*]
[Play bottom notes if only one player.]

E♭ Baritone Saxophone *ff* [*f*] [*ff*]

Solo B♭ Cornet *ff* [*f*] [*ff*]

1st B♭ Cornet *ff* [*f*] [*ff*]

2nd & 3rd B♭ Cornets (or 1st & 2nd Trumpets) *ff* [*f*] [*ff*]

1st & 2nd F Horns *ff* [*f*] [*ff*]

3rd & 4th F Horns *ff* [*f*] [*ff*]

Baritone *ff* [*f*] [*ff*]

1st & 2nd Trombones *ff* [*f*] [*ff*]

Bass Trombone *ff* [*f*] [*ff*]

Tuba *ff* [*f*] [*ff*]

Drums *ff* [*f*] [*ff*]
[choke]

MAGNA CHARTA
Full Score

11 12 13 14 15 16 17 18 19 20

Picc. *8va ad lib*

Flute

1st & 2nd Obs.

E \flat Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

MAGNA CHARTA
Full Score

21 22 23 24 25 26 27 28 29

Picc. *[mf]* *f* *(f)* 2nd X

Flute *[mf]* *f* *(f)* 2nd X

1st & 2nd Obs. *[mf]* *f* *(f)* 2nd X

E♭ Clar. *[tacet]* *[mf]* *f* *(f)* 2nd X

1st Clar. *[mf]* *f* *(f)* 2nd X

2nd & 3rd Clars. *[mf]* *f* *(f)* 2nd X

Alto Clar. *[mf]* *f*

Bass Clar. *[mf]* *f* *(f)* 2nd X

1st & 2nd Bsns. *[mf]* *f*

Alto Sax. *[mf]* *f*

Ten. Sax. *[mf]* *f* *(f)* 2nd X

Bari. Sax. *[mf]* *f*

Solo B♭ Cor. *[tacet]* *[mf]* *f* *(f)* 2nd X only

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

2nd & 3rd B♭ Cors. *[tacet]* *[mf]* *f* *(f)* 2nd X only

1st & 2nd Hrns. *[mf]* *f*

3rd & 4th Hrns. *[mf]* *f*

Bar. *[mf]* *f* *(f)* 2nd X

1st & 2nd Trbns. *[mf]* *f* *(f)* 2nd X only

B. Trbn. *[mf]* *f* *(f)* 2nd X only

Tuba *[mf]* *f*

Drums *[mf]* *f* *(f)* *[Cym. 2nd X only]* *[Accents & sfz 2nd X only]*

MAGNA CHARTA
Full Score

30

31

32

33

34

35

36

37

38

39

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

MAGNA CHARTA
Full Score

40 41 42 43 44 45 46 47 48 49

TRIO.

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar. *p*

Bass Clar. *p*

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax. *p*

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors. *[tacet]* *p*

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *ps*

Bar.

1st & 2nd Trbns. *[tacet]* *p*

B. Trbn. *[tacet]* *p*

Tuba *p*

Drums *[Cymns]* *p*

MAGNA CHARTA
Full Score

50 51 52 53 54 55 56 57 58 59

Picc. *ff*

Flute *ff*

1st & 2nd Obs. *ff*

E♭ Clar. *ff* [Play]

1st Clar. *ff*

2nd & 3rd Clars. *ff*

Alto Clar. *ff*

Bass Clar. *ff*

1st & 2nd Bsns. *ff*

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Cor. *ff* [Play]

1st B♭ Cor. *ff* [Play]

2nd & 3rd B♭ Cors. *ff* [Play]

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

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

B. Trbn. *ff* [Play]

Tuba *ff*

Drums *ff*

MAGNA CHARTA
Full Score

60 61 62 63 64 65 66 67 68 69

Picc. *tutta forza*

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Solo B♭ Cor. *tutta forza*

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns. *ff* ^{a2}

3rd & 4th Hrns. *ff* ^{a2}

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums *ff* [+ Cym.]

MAGNA CHARTA
Full Score

70 71 72 73 74 75 76 77 78 79

Picc. [mp]-ff

Flute [mp]-ff

1st & 2nd Obs. [mp]-ff

E♭ Clar. [2nd X only] [mp]-ff

1st Clar. [mp]-ff

2nd & 3rd Clars. [mp]-ff

Alto Clar. [mp]-ff

Bass Clar. [mp]-ff

1st & 2nd Bsns. [mp]-ff

Alto Sax. [mp]-ff

Ten. Sax. [mp]-ff

Bari. Sax. [mp]-ff

Solo B♭ Cor. [2nd X only] [mp]-ff

1st B♭ Cor. [2nd X only] [mp]-ff

2nd & 3rd B♭ Cors. [2nd X only] [mp]-ff

1st & 2nd Hrns. [mp]-ff

3rd & 4th Hrns. [mp]-ff

Bar. [mp]-ff

1st & 2nd Trbns. [2nd X only] [mp]-ff

B. Trbn. [2nd X only] [mp]-ff

Tuba [mp]-ff

Drums [Cyms. 2nd X only] [mp]-ff (4) (8) [ff] 2nd X

MAGNA CHARTA
Full Score

80 81 82 83 84 85 86 87 88 89

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, and their corresponding staves are stacked vertically. The score covers measures 80 through 89. Key features include:

- Woodwinds:** Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st Clarinet, 2nd & 3rd Clarinets, Alto Clarinet, Bass Clarinet, 1st & 2nd Bassoons, Alto Saxophone, Tenor Saxophone, and Bari. Saxophone.
- Brass:** Solo B♭ Cor Anglais, 1st B♭ Cor Anglais, 2nd & 3rd B♭ Cors Anglais, 1st & 2nd Horns, 3rd & 4th Horns, Baritone, 1st & 2nd Trumpets, B. Trombone, and Tuba.
- Drums:** A single staff at the bottom with various drum notations and dynamic markings like (12) and (15).
- Performance Indicators:** Dynamic markings such as *[ff]* (fortissimo) are present throughout. First and second endings are marked with '1.' and '2.' above the staff lines. Accents (^) are placed over certain notes.
- Staffing:** The score uses a variety of clefs: treble clef for most woodwinds and brass, bass clef for the Baritone, Trombones, and Tuba, and a drum clef for the Drums.

March
MAGNA CHARTA

Piccolo

(1928)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the Piccolo part of 'Magna Charta' is written in treble clef with a common time signature. It begins with a rest for two measures, followed by a series of notes with dynamic markings *ff*, [*f* >], and [*ff*] *fff*. A first ending bracket spans measures 11-12, and a second ending bracket spans measures 13-14. Measure 15 includes the instruction *8va ad lib.*. The score continues with various rhythmic patterns and dynamics, including [*fff*], [*f* >], [*mf*] *f*, (*f*) 2nd X, [*f*], *p*, [*Play*], *ff*, *tutta forza*, [*mp*] - *ff*, and [*Play*]. A section labeled **TRIO.** begins at measure 35, featuring a Flute part with a *p* dynamic. The score concludes with first and second endings at measures 83-84.

March
MAGNA CHARTA

Flute

(1928)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a single flute part in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is in 2/4 time and consists of 82 measures. The score is divided into several systems, with measure numbers 8, 15, 22, 28, 36, 45, 54, 62, 69, 75, and 82 marking the beginning of new systems. The music features a variety of dynamics, including fortissimo (ff), fortissimo-fortissimo (fff), forte (f), mezzo-forte (mf), piano (p), and mezzo-piano (mp). There are also dynamic markings such as *tutta forza* and *ff*. The score includes several first and second endings, indicated by '1.' and '2.' above the notes. Performance instructions include accents (^) and slurs. The piece concludes with a final cadence in the 82nd measure.

March
MAGNA CHARTA

(1928)

1st Oboe

JOHN PHILIP SOUSA

March Tempo.

ff

[f]

7

[ff] fff

12

[ff] fff

19

1. 2.

[f] [mf] f (f) 2nd X

27

36

1. 2. TRIO.

[f] p

45

54

ff

61

tutta forza

68

[mp] ff

75

82

1. 2.

[ff]

March
MAGNA CHARTA

2nd Oboe

(1928)

JOHN PHILIP SOUSA

March Tempo.

ff

[f >]

7

[ff] fff

12

[>] [ff] fff [fff]

19

1. 2.

[f >] [mf] f (f) 2nd X

27

36

1. 2. TRIO.

[f] p

45

[>]

54

ff

61

tutta forza

68

[>] [mp] ff

75

82

1. 2.

[ff]

March
MAGNA CHARTA

(1928)

E♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

ff [*f*] [*ff*] *fff* [*f*] [*ff*] *fff*

8

15 [*ff*] *fff* [*fff*] [*f*] [*mf*] *f*

22 (*f*) 2nd X

31 1. [*f*] 2. [*tacet*] [*p*]

40 **TRIO.**

49 [*Play*] *ff*

59 *tutta forza*

67 [*mp*]-*ff* [*2nd X only*]

74

81 1. 2. (^)

March
MAGNA CHARTA

(1928)

1st B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for the 1st B♭ Clarinet part of the March 'Magna Charta'. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a dynamic marking of *ff* and includes various performance instructions such as *[f >]*, *[ff]*, *[fff]*, *[mf]*, *f*, *[f]*, *p*, *[mp]*, *ff*, *tutta forza*, and *[mp]-ff*. The score features several first and second endings, a section labeled 'TRIO.' starting at measure 45, and a '2nd X' marking at measure 22. The piece concludes with a final *[ff]* dynamic marking.

March
MAGNA CHARTA

(1928)

2nd B \flat Clarinet

JOHN PHILIP SOUSA

March Tempo.

8

15

22

28

36

45

54

62

69

77

84

ff

[f >]

[ff] fff

1. 2.

[ff] fff

[fff]

[f >]

[mf] f

(f) 2nd X

p

TRIO.

ff

tutta forza

[mp]-ff

ff

1. 2.

[ff]

March
MAGNA CHARTA

(1928)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

March Tempo.

8

15

22

28

36

45

54

62

69

77

84

ff

[f >]

[ff] fff

[ff] fff

[fff]

[f >]

[mf] f

(f) 2nd X

TRIO.

[f]

p

ff

tutta forza

[mp]-ff

[ff]

E♭ Alto Clarinet
[optional]

March MAGNA CHARTA

(1928)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for E♭ Alto Clarinet and consists of 11 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score begins with a dynamic marking of *ff* and a tempo instruction of "March Tempo." The first staff (measures 1-6) features a melodic line with accents and a dynamic marking of *f*. The second staff (measures 7-14) continues the melody with dynamic markings of *[ff]* and *fff*. The third staff (measures 15-21) includes first and second endings, with dynamic markings of *[ff]*, *fff*, and *[f >]*. The fourth staff (measures 22-31) features a melodic line with dynamic markings of *[mf]* and *f*. The fifth staff (measures 32-39) includes first and second endings with dynamic markings of *[mf]* and *f*. The sixth staff (measures 40-48) is the beginning of the "TRIO" section, marked *p* and featuring a four-measure rest. The seventh staff (measures 49-57) continues the trio with dynamic markings of *p* and *ff*. The eighth staff (measures 58-65) features a melodic line with dynamic markings of *p* and *tutta forza*. The ninth staff (measures 66-73) continues the melodic line with dynamic markings of *[mp]* and *ff*. The tenth staff (measures 74-82) includes a four-measure rest and dynamic markings of *[mp]* and *ff*. The eleventh staff (measures 83-90) includes first and second endings with dynamic markings of *[mp]* and *ff*.

March
MAGNA CHARTA

B♭ Bass Clarinet

(1928)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for B♭ Bass Clarinet in the key of D major (one sharp) and common time (C). It consists of 81 measures across ten staves. The piece begins with a dynamic of *ff* and a *March Tempo.* marking. The first staff (measures 1-6) features a melodic line with a crescendo leading to a first ending. The second staff (measures 7-13) continues the melody with a *[ff] fff* dynamic. The third staff (measures 14-21) includes a first ending and a second ending, with dynamics *[ff] fff*, *[fff]*, *[f >]*, and *[mf] f*. The fourth staff (measures 22-29) starts with a *(f) 2nd X* marking. The fifth staff (measures 30-37) features a first ending and a dynamic of *[f]*. The sixth staff (measures 38-46) is the beginning of the **TRIO.** section, marked *p* and containing four measures of rests. The seventh staff (measures 47-54) continues the Trio with various dynamics and articulations. The eighth staff (measures 55-64) is marked *tutta forza* and *ff*. The ninth staff (measures 65-71) continues the Trio with a dynamic of *[mp] ff*. The tenth staff (measures 72-80) includes a first ending and a second ending, with a dynamic of *[mp] ff*.

March
MAGNA CHARTA

1st Bassoon

(1928)

JOHN PHILIP SOUSA

March Tempo.

ff [*f*] [*ff*]*fff*

9 [*ff*]*fff* [*fff*]

19 [*f*] [*mf*]-*f*

29 [*mp*]-*ff*

38 **TRIO.** *p*

47 *ff*

56 [*mp*]-*ff*

63 *tutta forza* [*mp*]-*ff*

72 *ff*

81 [*ff*]

March
MAGNA CHARTA

2nd Bassoon

(1928)

JOHN PHILIP SOUSA

March Tempo.

ff [f >] [ff] fff

9 [>] [ff] fff [fff]

19 1. 2. [f >] [mf]-f

29 1.

38 2. **TRIO.** p [<]

47 [>] ff

56

63 *tutta forza* [>] [mp]-ff

72

81 1. 2. [ff]

March
MAGNA CHARTA

E♭ Alto Saxophone

(1928)

JOHN PHILIP SOUSA

March Tempo. [div. if only one T. Sax.]

ff [*f* >]

7 [*ff*] *fff* [>]

15 [*ff*] *fff* [*fff*] [*f* >]

22 [*mf*] - *f*

32 [*f*] *p*

40 **TRIO.**

49 *tutta forza* *ff*

64 [*mp*] - *ff*

72

81

March
MAGNA CHARTA

B♭ Tenor Saxophone

(1928)

JOHN PHILIP SOUSA

March Tempo. [Play bottom notes if only one player.]

8

16

25

34

42

51

66

74

82

ff [*f*>] [*ff*] *fff*

[*fff*] [*f*>] [*mf*] *f* (*f*)^{2nd X}

f [*f*] *p*

tutta forza *ff*

[*mp*]-*ff*

March
MAGNA CHARTA

E♭ Baritone Saxophone

(1928)

JOHN PHILIP SOUSA

March Tempo.

8

16

24

33

40 **TRIO.**

48

55 **7** *tutta forza*

69

76

83

March
MAGNA CHARTA

Solo B♭ Cornet

(1928)

JOHN PHILIP SOUSA

March Tempo.

8

16

24

32

40 **TRIO.**

49

58 *tutta forza*

65

72

81

March
MAGNA CHARTA

1st B \flat Cornet

(1928)

JOHN PHILIP SOUSA

March Tempo.

8

16

24

32

40 **TRIO.**

49

58 *tutta forza*

65

72

81

March
MAGNA CHARTA

2nd B♭ Cornet
(or Trumpet)

(1928)

JOHN PHILIP SOUSA

March Tempo.

8

15

21

30

38

47

56

65

72

81

March
MAGNA CHARTA

3rd B \flat Cornet
(or Trumpet)

(1928)

JOHN PHILIP SOUSA

March Tempo.

8

15

21

30

38

47

56

65

72

81

ff [*f*>] [*ff*] *fff*

[*ff*] *fff* [*fff*] [*f*>]

[*mf*] *f* (*f*)^{2nd X}

1. [Play] [*f*]

2. [*mf*] *f* (*f*)^{2nd X}

[*mf*] *f* (*f*)^{2nd X}

TRIO. [*tacet*]

p

[Play] [*ff*]

tutta forza

[*mp*] *ff*

1. 2.

March
MAGNA CHARTA

1st F Horn

(1928)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

30

38 **TRIO.**

47

56 *tutta forza*

65

74

83

March
MAGNA CHARTA

2nd F Horn

(1928)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

31

38

47

56

65

74

83

TRIO.

ff, *[ff].fff*, *[fff]*, *[f>]*, *[ff].fff*, *[mf]-f*, *p*, *ff*, *tutta forza*, *[mp]-ff*, *4*, *[ff]*

March
MAGNA CHARTA

3rd F Horn

(1928)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

31

38

47

56

65

74

83

TRIO.

ff, *fff*, *mf*, *f*, *p*, *tutta forza*, *ff*, *[mp]*, *ff*

1., 2., 1., 2., 1., 2.

>, <, ^

March
MAGNA CHARTA

4th F Horn

(1928)

JOHN PHILIP SOUSA

March Tempo.

8

15

22

30

38

47

56

65

74

83

ff [*f*] [*ff*] [*fff*] [*f*] [*ff*] [*fff*]

[*mf*]-*f*

TRIO. *p*

tutta forza *ff*

[*mp*]-*ff*

[*ff*]

March
MAGNA CHARTA

(1928)

Baritone

JOHN PHILIP SOUSA

March Tempo.

ff [f] [ff] [fff] [f] [mf] f (f)2nd X [f] p [f] p [f] ff [f] ff [mp]-ff [f] p [f] p

March
MAGNA CHARTA

(1928)

Baritone, T.C.

JOHN PHILIP SOUSA

March Tempo.

8

17

24

32

40 **TRIO.**

48

56 *tutta forza*

65

72

81

March
MAGNA CHARTA

(1928)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.

ff [f >] ff

8 [>] ff

17 [fff] [f >] [mf]-f [2nd X only]

26

34 1. 2. TRIO. [tacet] p

42 [> >]

52 [Play] ff

60 ff tutta forza

67 [>] [2nd X only]

75

82 1. [Play] 2. [ff]

March
MAGNA CHARTA

(1928)

2nd Trombone

JOHN PHILIP SOUSA

March Tempo.

ff [*f >*] *ff*

8 [*ff*] [*f >*] [*mf*]-*f* *ff*

17 [*fff*] [*f >*] [*mf*]-*f* [2nd X only]

26

34 [*fff*] [*f >*] [*mf*]-*f* **TRIO.** [*tacet*] *p*

42 [*ff*] [*f >*] [*mf*]-*f*

52 [*ff*] [*f >*] [*mf*]-*f* [*Play*]

60 [*ff*] [*f >*] [*mf*]-*f* [*Play*] [*ff*] *tutta forza*

67 [*ff*] [*f >*] [*mf*]-*f* [*Play*] [*ff*] [*f >*] [*mf*]-*f* [2nd X only]

75 [*ff*] [*f >*] [*mf*]-*f* [*Play*] [*ff*]

82 [*ff*] [*f >*] [*mf*]-*f* [*Play*] [*ff*]

March
MAGNA CHARTA

(1928)

Bass Trombone

JOHN PHILIP SOUSA

March Tempo.

8

17

26

34

42

52

60

67

75

82

ff [*f >*] *ff*

[*fff*] [*f >*] [*mf*]-*f*

TRIO.
[tacet] *p*

ff *tutta forza*

[*mp*]-*ff*

[*ff*]

March
MAGNA CHARTA

Tuba

(1928)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a common time signature (C). It consists of 12 staves of music, numbered 8, 16, 24, 32, 40, 49, 58, 66, 74, and 83. The score includes various dynamic markings such as *ff*, *fff*, *[f]*, *[mf]*, *f*, *p*, and *tutta forza*. It also features articulation marks like accents (^) and slurs, as well as first and second endings. A section starting at measure 40 is labeled "TRIO." and begins with a key signature change to one flat (B-flat). The score concludes with a double bar line and repeat signs.

March
MAGNA CHARTA

Drums

(1928)

JOHN PHILIP SOUSA

March Tempo.

8

15

22 [Cyms. 2nd X only] [mf]-f [Accents & sfz 2nd X only]

31

TRIO.
[- Cyms.]

40 p

49 ff < > < >

58 *tutta forza* [+ Cyms.] ff

65

72 [Cyms. 2nd X only] [mp]-ff [sfz] 2nd X (8)

81 1. (15) 2. (15)