



The Complete  
Marches of

JOHN PHILIP SOUSA

VOL. 6



No. 113

PRINCE  
CHARMING  
MARCH  
[1928]

FULL  SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

## March, “Prince Charming” (1928)

Given the opportunity, Sousa would willingly conduct youth bands or orchestras, because youthful musicians were always close to his heart. In January, 1926, he directed a select orchestra of Los Angeles elementary school children. This so inspired him that he composed this march and dedicated it to the orchestra and its organizer, Jennie L. Jones. Two years later the orchestra had grown to 425 members, and they came on stage at a Sousa Band concert to serenade Sousa with their new march.

The identity of Prince Charming was never made public. Also, one Los Angeles newspaper referred to the composition as “March of the Sun,” another title yet to be explained.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 79. 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 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, which can be found online at

<https://www.marineband.marines.mil/About/Library-and-Archives/Encore-Books/>. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives, and they 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 of the other expressive markings and the original scoring are largely preserved. Where instruments are added to the original published 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” in his own performances.

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. There are many instances in which these alterations appear side-by-side with the original markings in this edition in an effort to clearly document where and how these deviations occur. 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. 1-8):** As in many Sousa marches from this era, the *marcato* accents on beat two are the feature in this introduction. Accents have been added in the percussion to emphasize the “reversing of the beat.” Articulations should be very short and energized on all 8<sup>th</sup> and 16<sup>th</sup> notes.

**First Strain (m. 8-25):** The *subito piano* dynamic is original to Sousa and has been added to all voices. The dynamic contrast between the opening *fortissimo* and *piano* should be dramatic. The *crescendos* and *decrescendos* that follow in this first strain give the music a dance-like character, with a lighter touch on the staccato 16<sup>th</sup> here than in the introduction. Take note of the continued accents on beat two in the trombones and bring this out. Be sure to observe the 16<sup>th</sup> rests in the melody in m. 21-22. The second time through is performed exactly the same as the first.

**Second Strain (m. 25-42):** Unlike many other Sousa marches, this second strain sounds best when all instruments play both times through. The melody is carried mostly by the brass. This edition recommends playing the first time at *forte* and then a notch louder on the repeat, although it can be played *fortissimo* both times, if desired. *Sfz* accents are added in the percussion the second time through to mark the ends of the tied melodic material. The running 16<sup>th</sup> notes in alto and bass clarinets and alto and tenor saxophones is a bit unusual and can be brought out both times. As is the case in many Sousa marches, the 16<sup>th</sup>-note decorations in 2<sup>nd</sup> and 3<sup>rd</sup> trumpets [cornets] (and horns), such as in m. 32 and 40, is a signature and can be brought out as well.

**Trio (m. 42-74):** This long form trio (thirty-two measures) is a bit of a surprise, since the rest of the march is rather compact. Be sure to play the longest phrases possible in long form trios. For the first time in this march, piccolo, E-flat clarinet, soprano saxophone, and trumpet/cornets are *tacet*, but the trombones may continue to play softly on their syncopated chords. All battery percussion is also traditionally *tacet* here, and bells are added to the melody in this edition. Most of this trio melody is lyrical, but the places with articulation and more rhythmic activity (m. 55-57, for instance) should be played with a *scherzando* quality, but still soft.

**Break Strain (m. 75-94):** This is not one of Sousa’s more inspired break strains, however some of his signature compositional style is present. All instruments are back in here at the indicated *fortissimo* dynamic. The dynamic swell into the short 8<sup>th</sup> notes in m. 75 and 76 should be fairly dramatic, with woodwinds matching the same intensity as the brass the measure before. They should continue all of these “conversation” gestures. The suspended cymbal part is traditionally played with a drum stick and choked. A *subito mezzo-forte* on the pick-up notes to m. 91 sets up

a dramatic *crescendo* to the downbeat of m. 94. A *mezzo-piano* leads into the first time through the last strain.

**Final Strain (m. 95-128):** E-flat clarinet, trumpets/cornets, trombones, and cymbals are out for the first time through the final strain and all others play *mezzo-piano*. Clarinets play the bottom octave the first time as indicated. The melody is played with the same lyricism of the trio section, but this time all notes are gently articulated. The piccolo and flute perform a playful obbligato with a sprightly and short articulation throughout. Trills in this line should be played fast and with a little bit of space after each trill before the next note. All instruments are back in for the repeat of the last strain and play at the original *fortissimo* dynamic and the original upper octaves. Brass take over the melody the second time, and *sfz* accents are added in the percussion to punctuate the middle of each phrase. One final *sffz* in the percussion in m. 122 adds a culminating exclamation point to the end of the march.

# March

# PRINCE CHARMING

(1928)

JOHN PHILIP SOUSA

2 3 4 5 6 7 8 9 10 11 12

**March Tempo.**

Piccolo *ff* *p* (sub.)

Flute *ff* *p* (sub.)

Oboe *ff* *p* (sub.)

E♭ Clarinet *ff* *p* (sub.)

Solo or 1st B♭ Clarinet *ff* *p* (sub.)

2nd & 3rd B♭ Clarinets *ff* *p* (sub.) *a2* *[p* (sub.)]

E♭ Alto Clarinet (optional) [Alto Sax. part] *ff* *p* (sub.)

B♭ Bass Clarinet (optional) [Tenor Sax. part] *ff* *p* (sub.)

Bassoon *ff* *p* (sub.)

Soprano Saxophone (optional) *ff* *p* (sub.)

E♭ Alto Saxophone *ff* *p* (sub.)

B♭ Tenor Saxophone *ff* *p* (sub.)

E♭ Baritone Saxophone *ff* *p* (sub.)

**March Tempo.**

Solo B♭ Trumpet (or Cornet) *ff* *p* (sub.)

1st B♭ Trumpet (or Cornet) *ff* *p* (sub.)

2nd & 3rd B♭ Trumpets (or Cornets) *ff* *p* (sub.)

1st & 2nd F Horns *ff* *p* (sub.)

3rd & 4th F Horns *ff* *p* (sub.)

Baritone *ff* *p* (sub.)

1st & 2nd Trombones *ff* *a2* *p* (sub.)

Bass Trombone *ff* *p* (sub.)

Tuba *ff* *p* (sub.)

Drums & Bells *ff* *p* (sub.)

PRINCE CHARMING  
Full Score

3

13 14 15 16 17 18 19 20 21 22 23 24

Picc. *mf* *p* *mf* *p* (rub.)

Flute *mf* *p* *mf* *p* (rub.)

Oboe *mf* *p* *mf*

E♭ Clar. *mf* *p* *mf* *p* (rub.)

Solo or 1st Clar. *mf* *p* *mf* *p* (rub.)

2nd & 3rd Clars. *mf* *p* *mf* *p* (rub.)

Alto Clar. *mf* *p* *mf*

Bass Clar. *mf* *p* *mf*

Bssn. *mf* *p* *mf*

Sop. Sax. *mf* *p* *mf* *p* (rub.)

Alto Sax. *mf* *p* *mf*

Ten. Sax. *mf* *p* *mf*

Bari. Sax. *mf* *p* *mf*

Solo B♭ Trpt. *mf* *p* *mf* *p* (rub.)

1st B♭ Trpt. *mf* *p* *mf*

2nd & 3rd B♭ Trpts. *mf* *p* *mf*

1st & 2nd Hrns. *mf* *p* *mf*

3rd & 4th Hrns. *mf* *p* *mf*

Bar. *mf* *p* *mf*

1st & 2nd Trbns. *mf* *p* *mf*

B. Trbn. *mf* *p* *mf*

Tuba *mf* *p* *mf*

Drums & Bells *mf* *p*

# PRINCE CHARMING

## Full Score

25 26 27 28 29 30 31 32 33

Picc. *ff* [2.] [sim.]

Flute *ff* [sim.]

Oboe *ff* [sim.]

E♭ Clar. *ff* [sim.]

Solo or 1st Clar. *ff* [sim.]

2nd & 3rd Clars. *ff* [sim.]

Alto Clar. *ff* [to the fore!]

Bass Clar. *ff* [to the fore!]

Bssn. *ff*

Sop. Sax. *ff*

Alto Sax. *ff* [to the fore!]

Ten. Sax. *ff* [to the fore!]

Bari. Sax. *ff*

Solo B♭ Trpt. *ff* [2.]

1st B♭ Trpt. *ff*

2nd & 3rd B♭ Trpts. *ff*

1st & 2nd Hrns. *ff*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff* <sup>22</sup>

B. Trbn. *ff*

Tuba *ff*

Drums & Bells *ff* [*sfz*] (2nd X)

PRINCE CHARMING  
Full Score

5

34 35 36 37 38 39 40 41 42

Picc. *p* [tacet]

Flute *p*

Oboe

E♭ Clar. *p* [tacet]

Solo or 1st Clar. *p* [orig. 8va]

2nd & 3rd Clars. *p* a2

Alto Clar. *p*

Bass Clar. *p*

Bssn. *p*

Sop. Sax. *p* [tacet]

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax.

Solo B♭ Trpt. *p* [tacet]

1st B♭ Trpt.

2nd & 3rd B♭ Trpts.

1st & 2nd Hrns. *p*

3rd & 4th Hrns.

Bar. *p*

1st & 2nd Trbns.

B. Trbn. *p*

Tuba

Drums & Bells *p* Bells

[*fz*] (2nd X)



# PRINCE CHARMING

## Full Score

43 44 45 46 47 48 49 50 51 52 53 54

**TRIO.**

Picc. *p*

Flute

Oboe *p*

E♭ Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax. *[tacet]* *p*

**TRIO.**

Solo B♭ Trpt. *8<sup>va</sup>*

1st B♭ Trpt. *[tacet]* *p*

2nd & 3rd B♭ Trpts. *[tacet]* *p*

1st & 2nd Hrns. *p*

3rd & 4th Hrns. *a2* *p*

Bar.

1st & 2nd Trbns. *p*

B. Trbn. *p*

Tuba *p*

Drums & Bells *[tacet]* *p*

PRINCE CHARMING  
Full Score

7

55 56 57 58 59 60 61 62 63 64 65 66

Picc.

Flute

Oboe

E♭ Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax. [tacet] [Play]

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Trpt..

1st B♭ Trpt.

2nd & 3rd B♭ Trpts.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums & Bells

PRINCE CHARMING  
Full Score

67 68 69 70 71 72 73 74 75 76 77 78

Picc. *ff* *[Play]*

Flute *ff*

Oboe *[sol]* *[mf]* *[p]* *ff*

E♭ Clar. *ff* *[Play]*

Solo or 1st Clar. *ff*

2nd & 3rd Clars. *ff* *a2*

Alto Clar. *ff*

Bass Clar. *ff*

Bssn. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *[Play]* *ff*

Solo B♭ Trpt. *8va* *[Play]* *ff*

1st B♭ Trpt. *[Play]* *ff*

2nd & 3rd B♭ Trpts. *[Play]* *ff*

1st & 2nd Hrns. *ff* *a2*

3rd & 4th Hrns. *ff*

Bar. *ff*

1st & 2nd Trbns. *ff*

B. Trbn. *ff*

Tuba *ff*

Drums & Bells *f* *Cymb. w/ stick*

PRINCE CHARMING  
Full Score

9

79 80 81 82 83 84 85 86 87 88 89 90

Picc. *mf sub.*

Flute *mf sub.*

Oboe *mf sub.*

E♭ Clar. *mf sub.*

Solo or 1st Clar. *mf sub.*

2nd & 3rd Clars. *mf sub.*

Alto Clar. *mf sub.*

Bass Clar. *mf sub.*

Bssn. *mf sub.*

Sop. Sax. *mf sub.*

Alto Sax. *mf sub.*

Ten. Sax. *mf sub.*

Bari. Sax. *mf sub.*

Solo B♭ Trpt. *mf sub.*

1st B♭ Trpt. *mf sub.*

2nd & 3rd B♭ Trpts. *mf sub.*

1st & 2nd Hrns. *mf sub.*

3rd & 4th Hrns. *mf sub.*

Bar. *mf sub.*

1st & 2nd Trbns. *mf sub.*

B. Trbn. *mf sub.*

Tuba *mf sub.*

Drums & Bells *mf* S.D.

# PRINCE CHARMING

## Full Score

91 92 93 94 95 96 97 98 99 100

Picc. *mf cresc.* *[mp]:ff*

Flute *mf cresc.* *[mp]:ff*

Oboe *cresc.* *[mp]:ff*

E♭ Clar. *cresc.* *[mp]:ff* [2nd X only]

Solo or 1st Clar. *cresc.* *[mp]:ff* [lower notes 1st X]

2nd & 3rd Clars. *cresc.* *[mp]:ff* [lower notes 1st X]

Alto Clar. *mf cresc.* *[mp]:ff*

Bass Clar. *mf cresc.* *[mp]:ff*

Bssn. *cresc.* *[mp]:ff*

Sop. Sax. *cresc.* *[mp]:ff*

Alto Sax. *mf cresc.* *[mp]:ff*

Ten. Sax. *mf cresc.* *[mp]:ff*

Bari. Sax. *mf cresc.* *[mp]:ff*

Solo B♭ Trpt. *cresc.* *[mp]:ff* [2nd X only]

1st B♭ Trpt. *cresc.* *[mp]:ff* [2nd X only]

2nd & 3rd B♭ Trpts. *cresc.* *[mp]:ff* [2nd X only]

1st & 2nd Hrns. *mf cresc.* *[mp]:ff*

3rd & 4th Hrns. *mf cresc.* *[mp]:ff*

Bar. *cresc.* *[mp]:ff*

1st & 2nd Trbns. *cresc.* *[mp]:ff* [2nd X only]

B. Trbn. *mf cresc.* *[mp]:ff* [2nd X only]

Tuba *cresc.* *[mp]:ff*

Drums & Bells *B.D./Cym. cresc.* *[mp]:ff* [Cym. 2nd X only] (4) *[fz] (2nd X)*

PRINCE CHARMING  
Full Score

11

101 102 103 104 105 106 107 108 109

Picc. Flute Oboe E♭ Clar. Solo or 1st Clar. 2nd & 3rd Clars. Alto Clar. Bass Clar. Bssn. Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Solo B♭ Trpt.. 1st B♭ Trpt. 2nd & 3rd B♭ Trpts. 1st & 2nd Hrns. 3rd & 4th Hrns. Bar. 1st & 2nd Trbns. B. Trbn. Tuba Drums & Bells

[lower notes 1st X] [tacet 1st X] [lower notes 1st X] [fz] (2nd X) (8) (12)

PRINCE CHARMING  
Full Score

110 111 112 113 114 115 116 117 118

Picc. Flute Oboe E♭ Clar. Solo or 1st Clar. 2nd & 3rd Clars. Alto Clar. Bass Clar. Bsns. Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Solo B♭ Trpt.. 1st B♭ Trpt. 2nd & 3rd B♭ Trpts. 1st & 2nd Hrns. 3rd & 4th Hrns. Bar. 1st & 2nd Trbns. B. Trbn. Tuba Drums & Bells

[loc] [Play] [lower notes 1st X]

(16) (20) (24)

[fz] (2nd X) [fz] (2nd X)

## 13

119 120 121 122 123 124 125 126 127 128

Picc.

Flute

Oboe

E♭ Clar.

Solo or 1st Clar.

2nd & 3rd Clars.

Alto Clar.

Bass Clar.

Bssn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Solo B♭ Trpt..

1st B♭ Trpt.

2nd & 3rd B♭ Trpts.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums & Bells

[ff] (2nd X)

[ff] (28)

[ff] (31)

[ff] (31)



March  
**PRINCE CHARMING**

(1928)

Piccolo

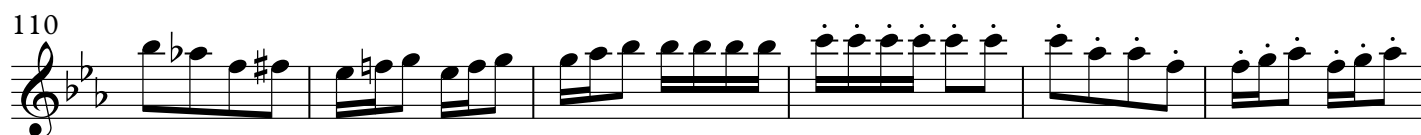
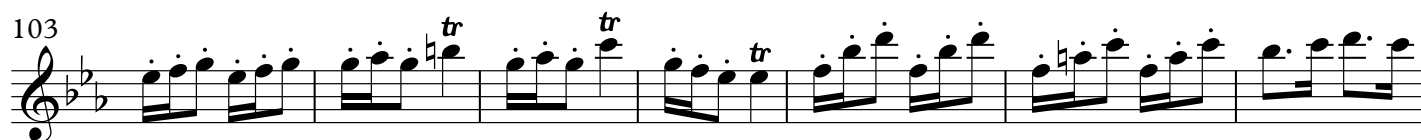
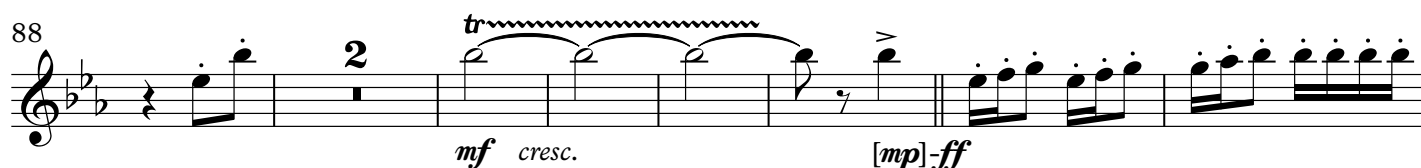
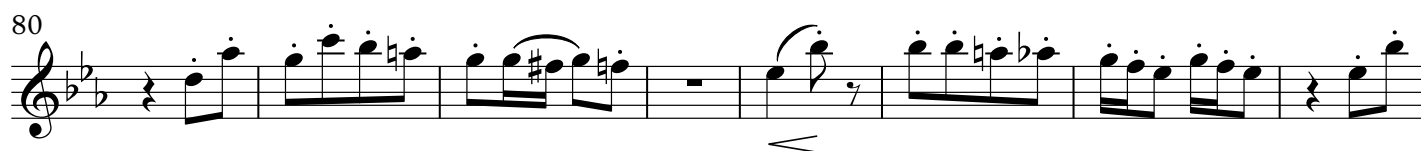
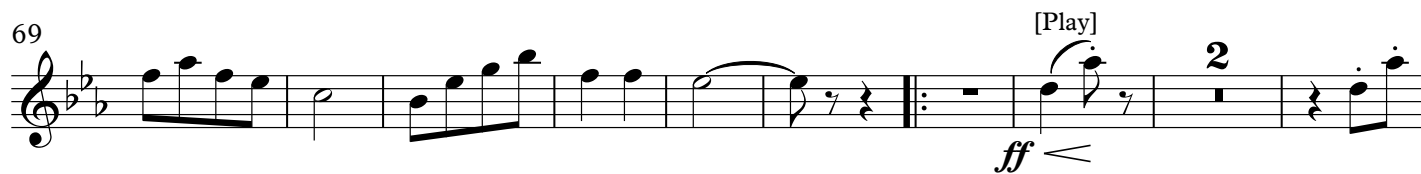
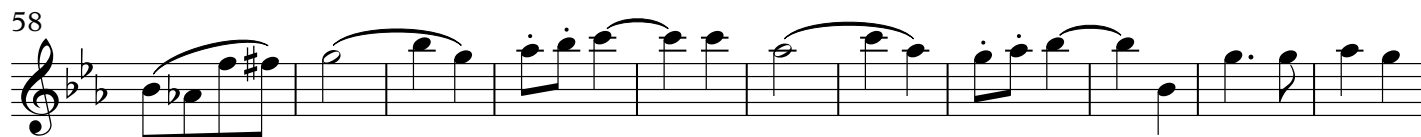
JOHN PHILIP SOUSA

March Tempo.

The musical score is written for a Piccolo in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 7, 13, 19, 25, 32, 39, and 48 indicated at the start of their respective lines. The piece begins with a *ff* (fortissimo) dynamic. The first line (measures 1-6) includes accents (^) over several notes. The second line (measures 7-12) starts with a *p* (sub.) (pianissimo) dynamic and includes a crescendo hairpin. The third line (measures 13-18) begins with a *mf* (mezzo-forte) dynamic and features a decrescendo hairpin leading to a *p* dynamic. The fourth line (measures 19-24) starts with a *mf* dynamic and includes first and second endings, with the second ending marked *p* (sub.). The fifth line (measures 25-31) begins with a *ff* dynamic and includes a *[sim.]* (sustained) marking. The sixth line (measures 32-38) continues the rhythmic pattern. The seventh line (measures 39-47) marks the beginning of the **TRIO.** section, starting with a *p* dynamic and including first and second endings, with the second ending marked *[tacet]*. The final line (measures 48-54) concludes the piece with a series of eighth and sixteenth notes.

PRINCE CHARMING  
Piccolo

2



March  
**PRINCE CHARMING**

(1928)

Flute

JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for a flute in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'March Tempo.' and begins with a forte (*ff*) dynamic. The score is divided into measures, with measure numbers 7, 13, 19, 25, 32, 39, 47, and 56 indicated at the start of their respective staves. The music includes various articulations such as accents (^) and slurs, as well as dynamic markings like *ff*, *p* (sub.), *mf*, and *p*. A first ending bracket is present at measure 23, and a second ending bracket is at measure 26. A trill is marked with '[sim.]' at measure 25. The 'TRIO.' section begins at measure 39, marked with a piano (*p*) dynamic. The score concludes at measure 56.

PRINCE CHARMING  
Flute

2



March  
**PRINCE CHARMING**

(1928)

Oboe

JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for the Oboe part of the 'Prince Charming' march. It is in 2/4 time and B-flat major. The score consists of eight staves of music. The first staff begins with a *ff* dynamic and a 'March Tempo.' instruction. The second staff includes a *p* (sub.) dynamic marking. The third staff features *mf*, *p*, and *mf* dynamics with a crescendo and decrescendo. The fourth staff has a first and second ending, with a *ff* dynamic and a *[sim.]* marking. The fifth staff continues the melody. The sixth staff also includes first and second endings. The seventh staff is the beginning of the 'TRIO.' section, marked *p*. The eighth staff concludes the piece.

7

13

22

29

36

43 **TRIO.**

51

## Oboe

2

mf sub.

The first system of the musical score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' and the time signature is 4/4. The music begins with a 'cresc.' (crescendo) marking. The first four measures feature a melodic line with a wavy line above it, indicating a trill or tremolo. The fifth measure contains a double bar line. The sixth measure starts with a dynamic marking of '[mp] - ff' (mezzo-piano to fortissimo). The seventh measure has an accent (>) over the note. The eighth measure has an accent (>) over the note. The ninth measure has an accent (>) over the note. The tenth measure has an accent (>) over the note. The eleventh measure has an accent (>) over the note. The twelfth measure has an accent (>) over the note. The thirteenth measure has an accent (>) over the note. The fourteenth measure has an accent (>) over the note. The fifteenth measure has an accent (>) over the note. The sixteenth measure has an accent (>) over the note. The system ends with a double bar line.

March  
**PRINCE CHARMING**

(1928)

E♭ Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

**ff**

7 **p (sub.)**

13 **mf** **p**

19 **mf** **p (sub.)**

25 **ff** [sim.]

32

39 1. 2. [tacet] **TRIO.** **p**

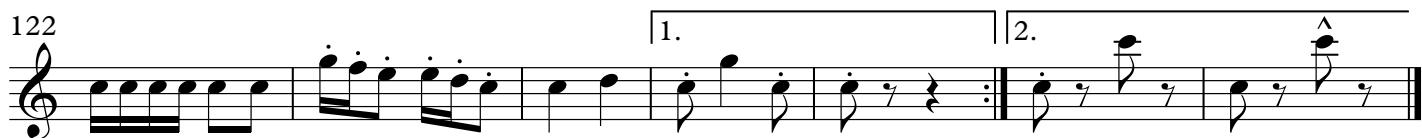
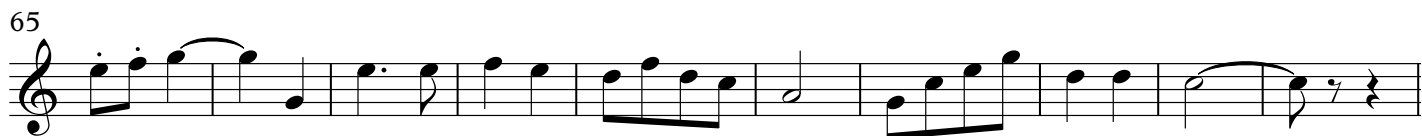
47

56

## PRINCE CHARMING

E♭ Clarinet

2





March  
**PRINCE CHARMING**

(1928)

Solo or 1st B♭ Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

7

*ff*

*p (sub.)*

13

*mf*

*p*

19

*mf*

*p (sub.)*

25

1. 2. [sim.]

*ff*

32

39

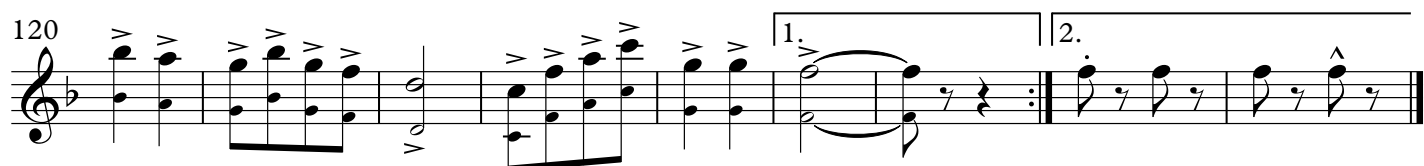
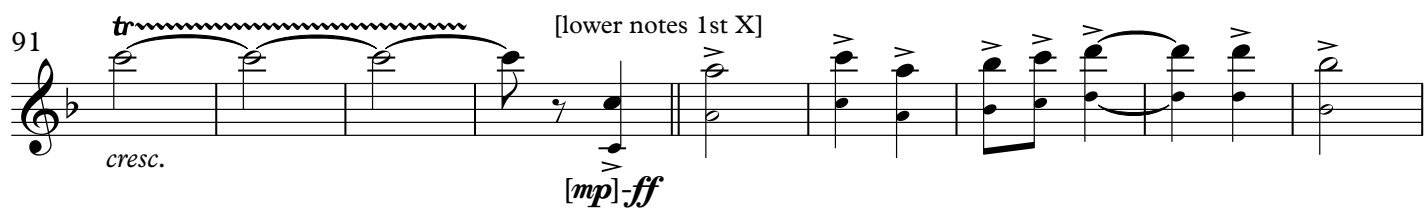
1. 2. [orig. 8va] **TRIO.**

*p*

47

PRINCE CHARMING  
Solo or 1st B♭ Clarinet

2



March  
**PRINCE CHARMING**

(1928)

2nd B $\flat$  Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for the 2nd B $\flat$  Clarinet part of the march 'Prince Charming'. It is in 2/4 time and begins with a 'March Tempo.' instruction. The score is divided into measures, with measure numbers 7, 13, 19, 25, 32, 39, and 47 marked at the start of their respective lines. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano), with some measures marked with *[p (sub.)]* for *pianissimo*. There are also articulation marks like accents (^) and staccato (stacc.) markings. The score includes first and second endings, with the first ending leading to a repeat and the second ending leading to the 'TRIO.' section. The 'TRIO.' section begins at measure 39 and is marked with a *p* dynamic. The score concludes at measure 47.

7 *ff*

13 *mf* *p*

19 *mf* *p (sub.)*

25 *ff* *[sim.]*

32

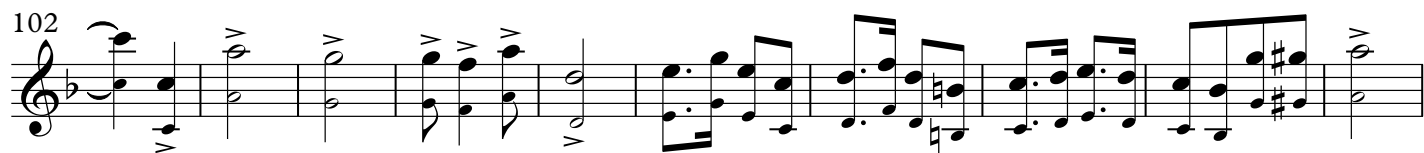
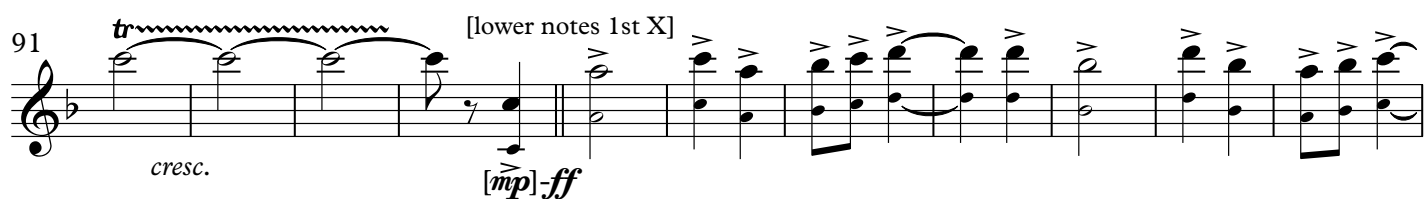
39 *p* **TRIO.**

47

## PRINCE CHARMING

2nd B $\flat$  Clarinet

2



March  
**PRINCE CHARMING**

(1928)

3rd B♭ Clarinet

JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for the 3rd B♭ Clarinet part of the march 'Prince Charming'. It is in 2/4 time and begins with a 'March Tempo.' instruction. The score consists of eight staves of music, with measure numbers 7, 13, 19, 25, 32, 39, and 47 marked at the start of their respective lines. The notation includes various musical symbols such as dynamics (*ff*, *mf*, *p*, *p* (sub.), *[sim.]*), articulation marks (accents, slurs, staccato), and repeat signs with first and second endings. A 'TRIO.' section begins at measure 39, indicated by a key signature change to one flat. The score concludes at measure 47.

## PRINCE CHARMING

3rd B $\flat$  Clarinet

2

56

65

75

83

91

99

109

119

*ff* <

*mf sub.*

*cresc.*

*[mp]-ff*

*tr*

[lower notes 1st X]

1. 2.

March  
**PRINCE CHARMING**

(1928)

E♭ Alto Clarinet  
[optional]  
[Alto Sax. part]

JOHN PHILIP SOUSA

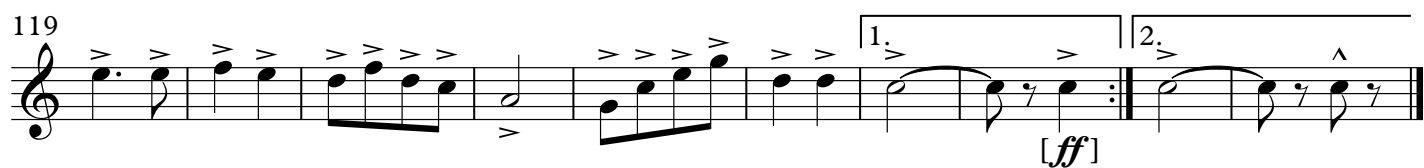
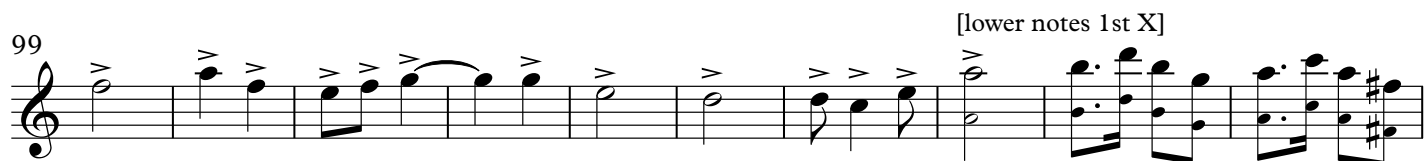
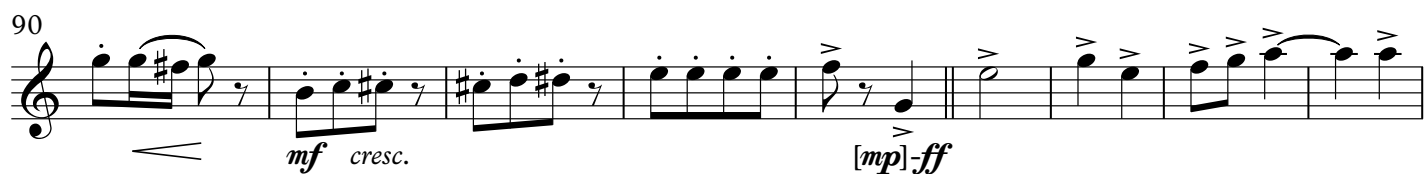
**March Tempo.**

The musical score is written for the E♭ Alto Clarinet part of the march 'Prince Charming'. It is in 2/4 time and begins with a key signature of one sharp (F#). The score consists of eight staves of music, with measure numbers 8, 15, 21, 28, 33, 38, and 45 indicated at the start of their respective staves. The music features various dynamics including *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *ff* [to the fore!]. There are also articulation marks such as accents (^) and slurs. A repeat section with first and second endings is present between measures 21 and 33. The 'TRIO' section begins at measure 38, marked with a *p* dynamic. The score concludes at measure 45.

## PRINCE CHARMING

E♭ Alto Clarinet

2





March  
**PRINCE CHARMING**

(1928)

B♭ Bass Clarinet  
[optional]  
[Tenor Sax. part]

**JOHN PHILIP SOUSA**

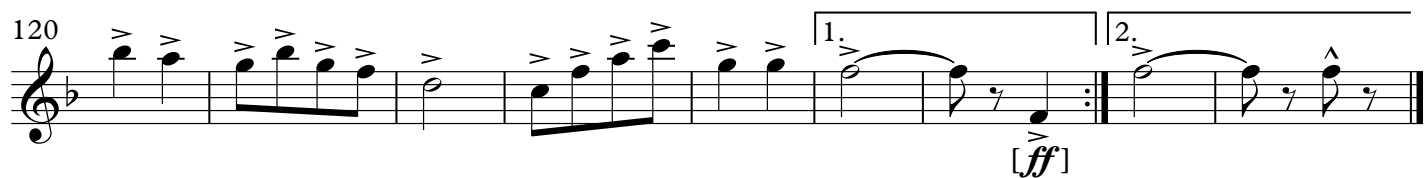
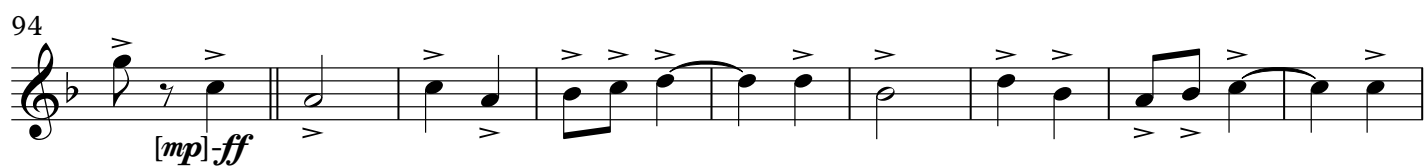
**March Tempo.**

The musical score is written for a B♭ Bass Clarinet, with an optional Tenor Saxophone part. It is in 2/4 time and begins with a 'March Tempo.' instruction. The score is divided into measures, with measure numbers 7, 13, 19, 27, 33, 39, and 45 marked at the start of their respective lines. The music features various dynamics including *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *p* (sub.) (piano subito). There are also accents (^) and slurs. A first and second ending bracket is present between measures 19 and 27. The score concludes with a 'TRIO.' section starting at measure 39, marked with a key signature change to one flat and a *p* dynamic. The final measure is 45.

## PRINCE CHARMING

B♭ Bass Clarinet

2



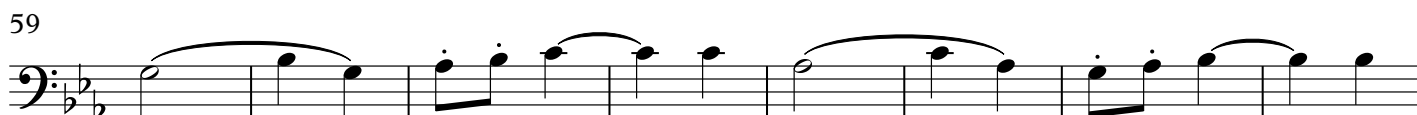
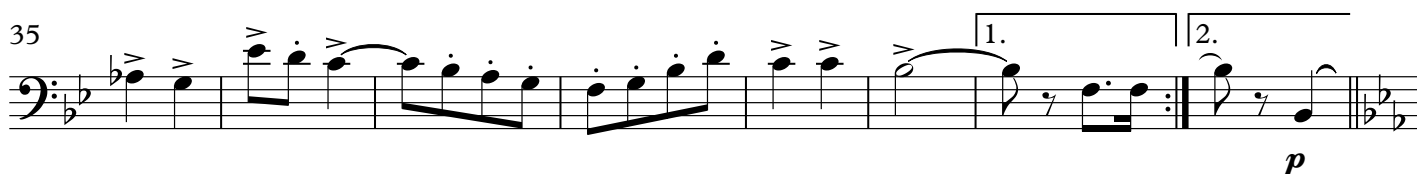
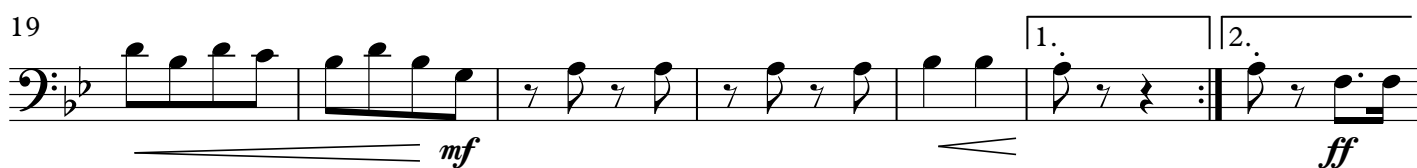
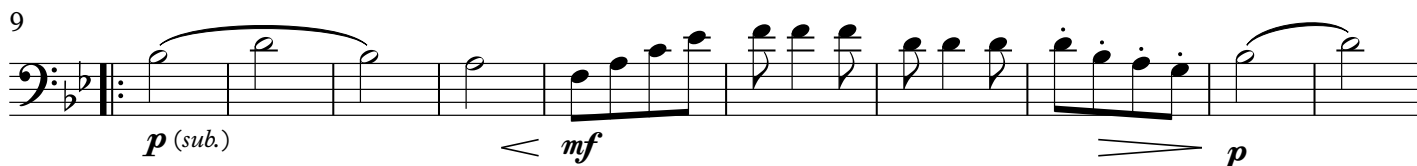
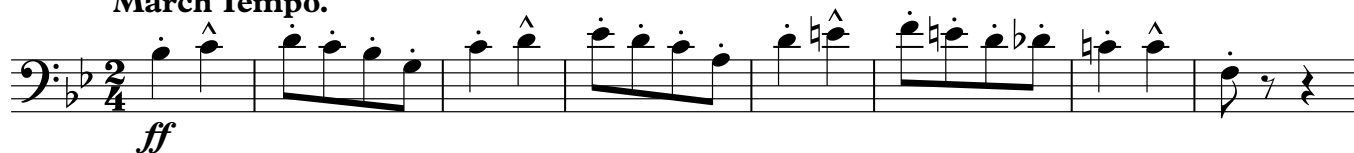
March  
**PRINCE CHARMING**

(1928)

Bassoon

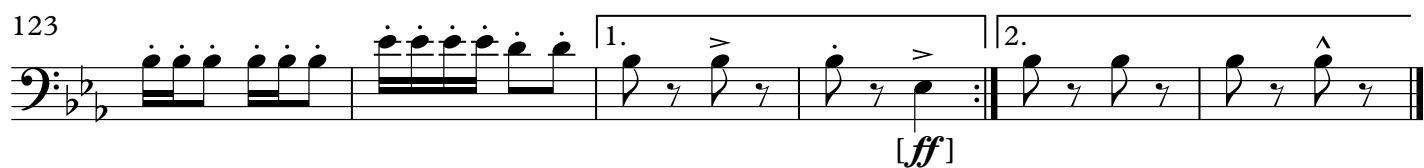
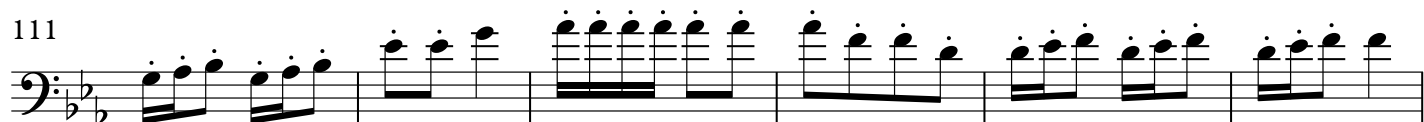
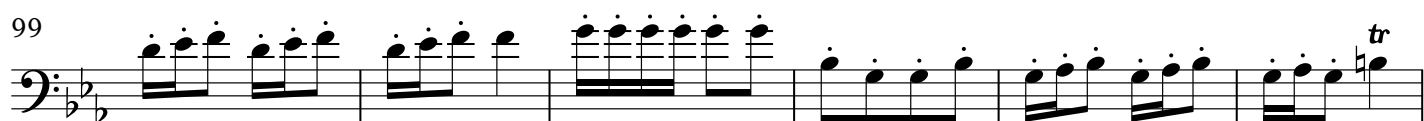
JOHN PHILIP SOUSA

**March Tempo.**



PRINCE CHARMING  
Bassoon

2



March  
**PRINCE CHARMING**

(1928)

Soprano Saxophone  
[optional]

JOHN PHILIP SOUSA

**March Tempo.**

7

13

19

25

32

39

47

*ff*

*p* (sub.)

*mf*

*p*

*mf*

*p* (sub.)

*ff*

*p*

**TRIO.**

[tacet]

[tacet]

PRINCE CHARMING  
Soprano Saxophone

2

56 [Play]

65 *ff*

75

83 *mf sub.*

91 *cresc.* [*mp*]-*ff*

100 [lower notes 1st X] [tacet 1st X]

110 [Play] [lower notes 1st X]

120 1. 2. [*ff*]

March  
**PRINCE CHARMING**

(1928)

E♭ Alto Saxophone

JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for E♭ Alto Saxophone in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff (measures 1-7) starts with a forte (*ff*) dynamic and features a series of eighth-note patterns with accents. The second staff (measures 8-14) begins with a piano (*p*) dynamic, marked as a substitute (*sub.*), and includes a crescendo leading to a mezzo-forte (*mf*) dynamic. The third staff (measures 15-20) continues with a piano (*p*) dynamic and a crescendo. The fourth staff (measures 21-27) includes first and second endings, with the second ending leading to a forte (*ff*) dynamic marked "to the fore!". The fifth staff (measures 28-32) and sixth staff (measures 33-37) continue the melodic line. The seventh staff (measures 38-44) includes first and second endings, with the second ending leading to a piano (*p*) dynamic. The eighth staff (measures 45-50) concludes the piece. The word "TRIO." is written above the second ending of the seventh staff.

8

15

21

28

33

38

45

*ff*

*p* (*sub.*)

*mf*

*p*

*ff* [to the fore!]

1. 2.

*p*

TRIO.

## E♭ Alto Saxophone

2

54



63

Measure 63: Treble clef. The melody consists of eighth and sixteenth notes. It begins with a half note G4, followed by a half note A4. The next two measures contain eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139


73

82

Musical notation for measure 82. The staff contains several groups of notes, some beamed together, indicating complex rhythmic patterns. There are also rests and accidentals (sharps) present.

[illegible]

99 [lower notes 1st X]



Musical notation for measure 99, featuring a treble clef and a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). A bracket above the staff groups the first four notes. The measure ends with a double bar line.

109

119

1. *[ff]*

2. *[ff]*



March  
**PRINCE CHARMING**

(1928)

B♭ Tenor Saxophone

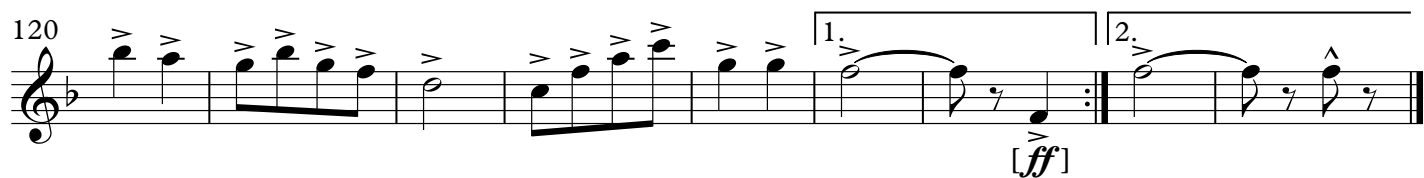
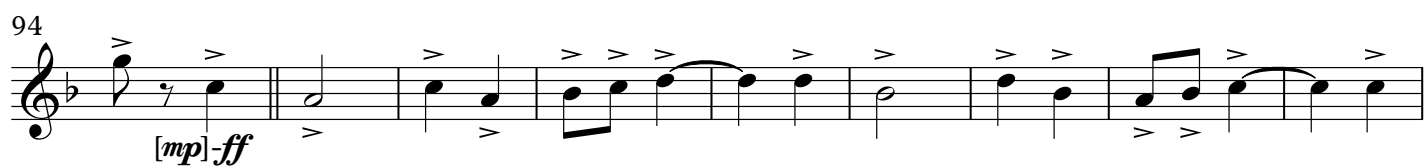
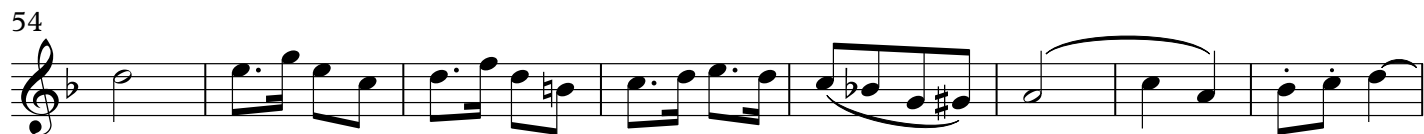
JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for B♭ Tenor Saxophone in 2/4 time. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'March Tempo.' and the initial dynamic is *ff*. The score consists of eight staves of music. The first staff (measures 1-6) features a series of eighth-note patterns with accents. The second staff (measures 7-12) includes a repeat sign and a *p* (sub.) marking. The third staff (measures 13-18) has a *mf* marking and a crescendo leading to a *p* marking. The fourth staff (measures 19-26) includes first and second endings, a *mf* marking, and a *ff* marking with the instruction '[to the fore!]'. The fifth staff (measures 27-32) continues with eighth-note patterns. The sixth staff (measures 33-38) also features eighth-note patterns. The seventh staff (measures 39-44) includes first and second endings, a *p* marking, and the section is labeled 'TRIO.'. The eighth staff (measures 45-50) concludes the piece with a series of eighth-note patterns.

PRINCE CHARMING  
Bb Tenor Saxophone

2



March  
**PRINCE CHARMING**

(1928)

E♭ Baritone Saxophone

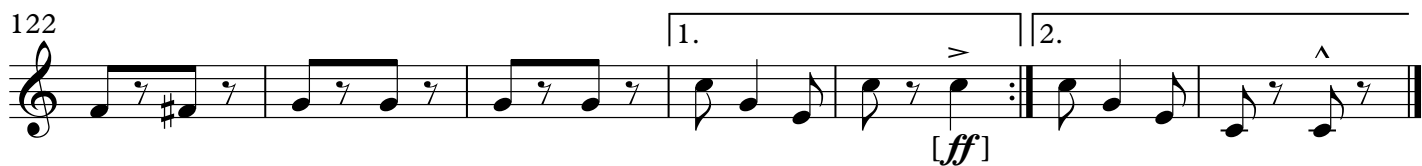
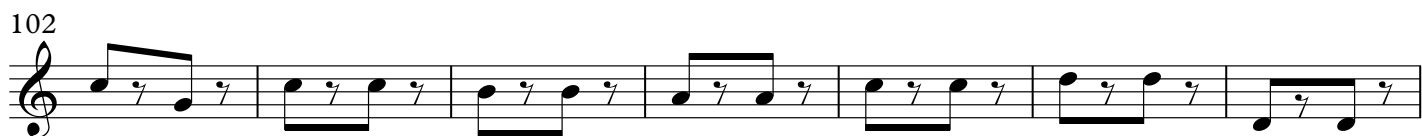
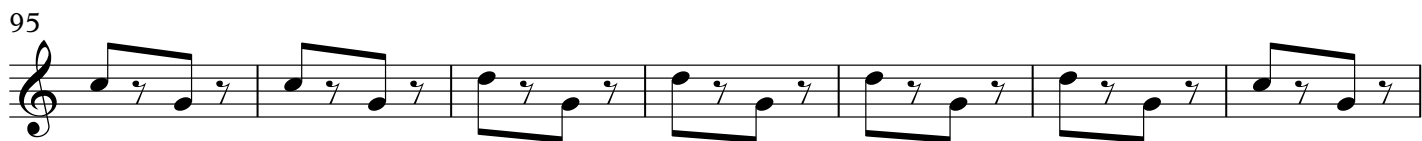
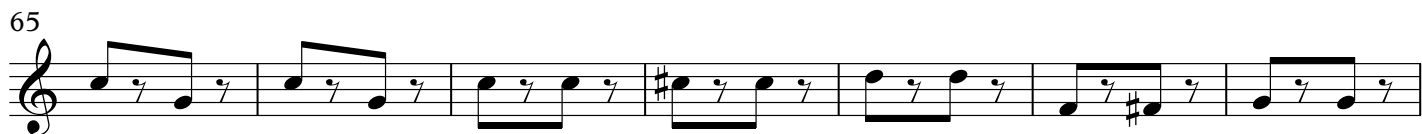
JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for E♭ Baritone Saxophone in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a *ff* dynamic and a **March Tempo.** instruction. The melody features eighth and sixteenth notes with accents. The second staff (measures 8-14) includes a *p (sub.)* dynamic and a crescendo to *mf*. The third staff (measures 15-21) shows a crescendo from *p* to *mf*. The fourth staff (measures 22-28) contains first and second endings, with a *ff* dynamic starting at measure 25. The fifth staff (measures 29-35) continues the melody. The sixth staff (measures 36-42) also includes first and second endings. The seventh staff (measures 43-49) is marked **TRIO.** with a *p* dynamic and a [tacet] instruction at the beginning. The eighth staff (measures 50-56) continues the melody. The final staff (measures 57-63) concludes the piece.

PRINCE CHARMING  
E♭ Baritone Saxophone

2



March  
**PRINCE CHARMING**

(1928)

Solo B♭ Trumpet  
[or Cornet]

**JOHN PHILIP SOUSA**

**March Tempo.**

7

12

17

22

27

35

43

**TRIO.**

*ff*

*p (sub.)*

*mf*

*p*

*mf*

*p (sub.)*

*ff*

*p*

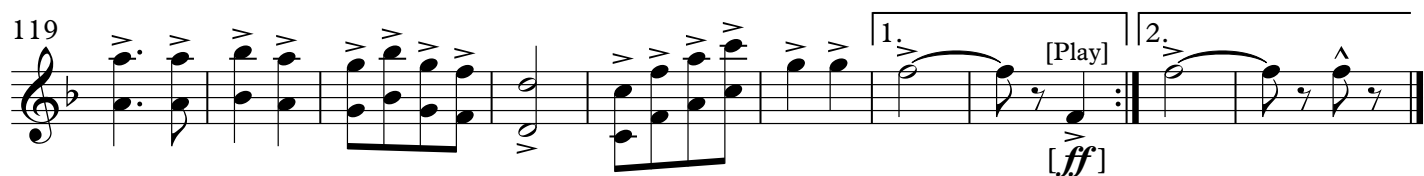
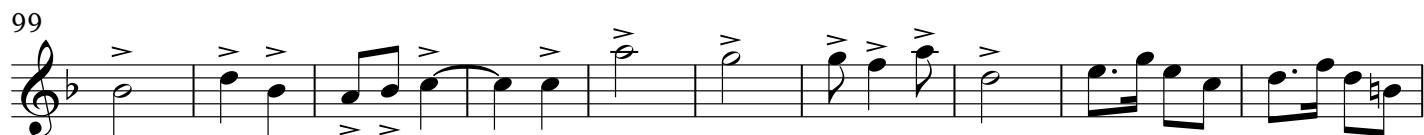
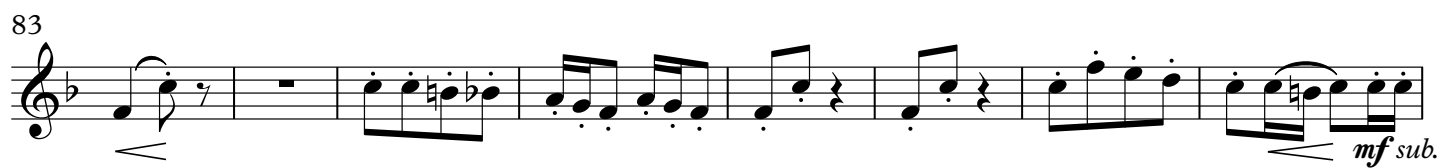
[tacet]

*p*

The musical score is written for a Solo B♭ Trumpet or Cornet. It begins with a treble clef and a 2/4 time signature. The first staff starts with a forte (ff) dynamic and a 'March Tempo.' instruction. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Dynamics like piano (p), mezzo-forte (mf), and fortissimo (ff) are used throughout. There are repeat signs with first and second endings at measures 22-23 and 35-36. A 'TRIO' section begins at measure 43. The score concludes with a [tacet] instruction and a piano (p) dynamic.

PRINCE CHARMING  
Solo B♭ Trumpet

2



March  
**PRINCE CHARMING**

(1928)

1st B $\flat$  Trumpet  
[or Cornet]

JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for the 1st B $\flat$  Trumpet (or Cornet) part of the march "Prince Charming". It is in 2/4 time and begins with a "March Tempo." instruction. The score is divided into measures, with measure numbers 7, 12, 17, 22, 27, 35, and 43 marked at the start of their respective lines. The key signature has one flat (B $\flat$ ). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings: *ff* (fortissimo) at measure 1, *p* (sub.) (piano) at measure 7, *mf* (mezzo-forte) at measure 12, *p* (piano) at measure 17, *ff* (fortissimo) at measure 22, and *p* (piano) at measure 43. A "TRIO. [tacet]" section begins at measure 43. The score also features repeat signs with first and second endings at measures 22-23 and 35-36. The piece concludes with a final note in measure 48.

PRINCE CHARMING  
1st B♭ Trumpet

2

51

59

67 [Play] *ff*

75

83 *mf sub.*

91 *cresc.* [2nd X only] [*mp*]-*ff*

99

109

119 1. [Play] [*ff*] 2.



March  
**PRINCE CHARMING**

(1928)

2nd B $\flat$  Trumpet  
[or Cornet]

JOHN PHILIP SOUSA

**March Tempo.**

ff

8

*p* (sub.)

*mf*

15

*p*

*mf*

22

1.

2.

*ff*

29

36

1.

2.

43

**TRIO.**

[tacet]

*p*

53

## PRINCE CHARMING

## 2nd B♭ Trumpet

2

63

73 [Play] *ff*

80

86 *mf sub.*

91 [2nd X only] *cresc.* *[mp]-ff*

99

106

113

120

125 1. [Play] 2. *[ff]*

The musical score is written for a 2nd B♭ Trumpet. It begins at measure 63 and ends at measure 125. The key signature has two flats (B♭ and E♭), and the time signature is 2/4. The notation includes various rhythmic values: eighth notes, sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo), *mf* (mezzo-forte), and *sub.* (sustained). There are also crescendo markings and a first/second ending structure at the final measure. A [Play] instruction is present at measure 73 and measure 125.

March  
**PRINCE CHARMING**

(1928)

3rd B♭ Trumpet  
[or Cornet]

JOHN PHILIP SOUSA

**March Tempo.**

ff

8

*p* (sub.)

*mf*

15

*p*

*mf*

22

1. 2.

*ff*

29

36

1. 2.

43

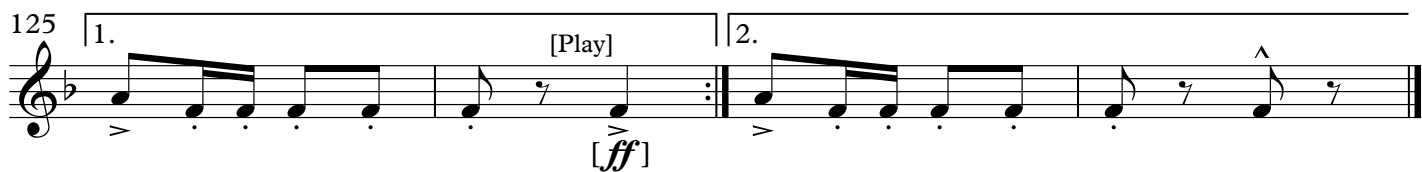
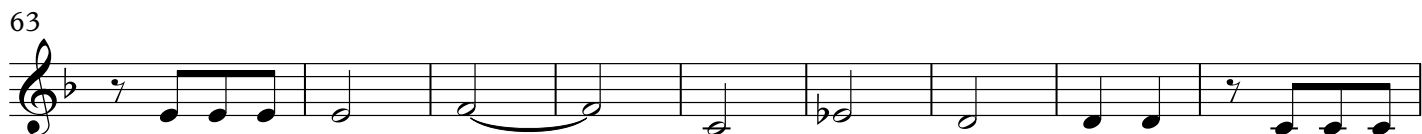
**TRIO.**  
[tacet]

*p*

53

PRINCE CHARMING  
3rd B♭ Trumpet

2



March  
**PRINCE CHARMING**

(1928)

1st F Horn

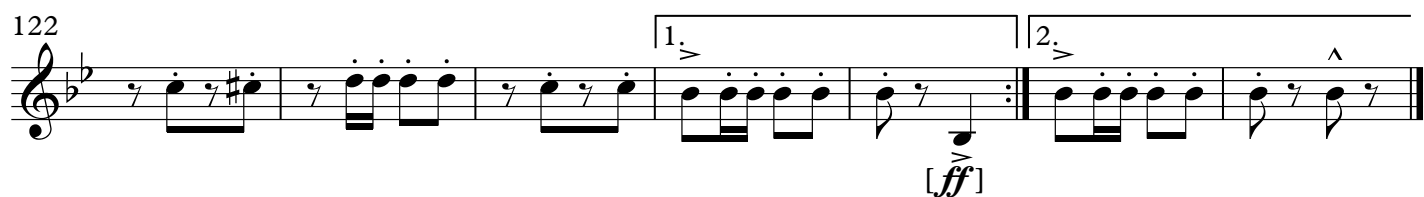
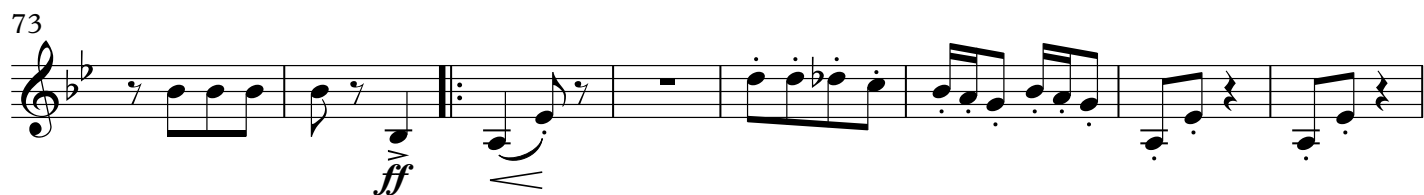
JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for the 1st F Horn part of the march 'Prince Charming'. It is in 2/4 time and begins with a key signature of one flat (Bb). The score is divided into measures, with measure numbers 9, 16, 23, 30, 37, 44, 51, and 59 marked at the start of their respective lines. The music features various dynamics including *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *p* (sub.) (piano subito). It includes articulation marks such as accents (^) and slurs (>). A first ending (1.) and second ending (2.) are present between measures 23 and 30. The 'TRIO' section begins at measure 37, marked with a key signature change to two flats (Bb) and a *p* dynamic. The score concludes at measure 59.

PRINCE CHARMING  
1st F Horn

2



March  
**PRINCE CHARMING**

(1928)

2nd F Horn

JOHN PHILIP SOUSA

**March Tempo.**

9

*ff*

*p* (sub.)

*mf*

16

*p*

*mf*

23

1. 2.

*ff*

30

37

1. 2.

**TRIO.**

*p*

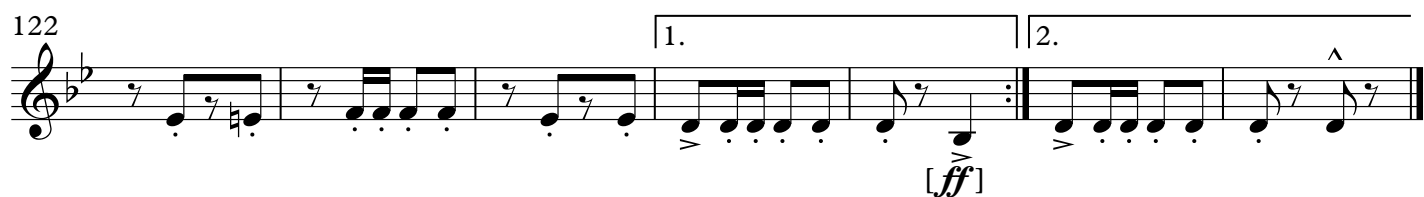
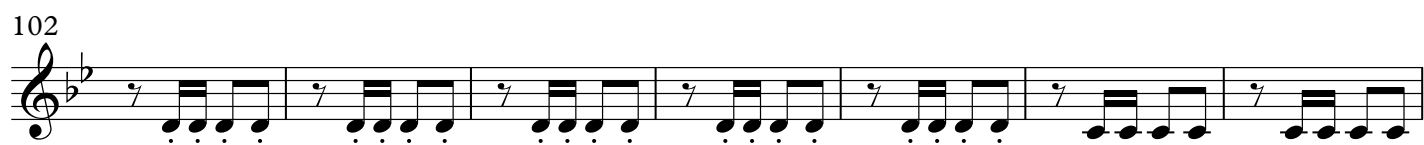
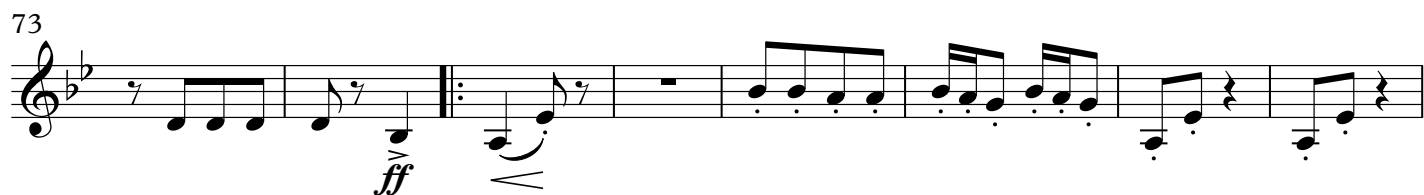
44

51

59

PRINCE CHARMING  
2nd F Horn

2





(1928)

# JOHN PHILIP SOUSA

[illegible][illegible]

The first system of the musical score for 'The Rose Tree' is written on a single staff in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note G4, and a quarter note A4. The melody then continues with a quarter note B4, a quarter note A4, and a quarter note G4. The system concludes with a double bar line and a repeat sign. The first ending is marked '1.' and consists of a quarter note G4, a quarter note A4, and a quarter note B4. The second ending is marked '2.' and consists of a quarter note G4, a quarter note A4, and a quarter note B4. The system ends with a double bar line and a repeat sign. The first ending is marked '1.' and consists of a quarter note G4, a quarter note A4, and a quarter note B4. The second ending is marked '2.' and consists of a quarter note G4, a quarter note A4, and a quarter note B4. The system ends with a double bar line and a repeat sign.

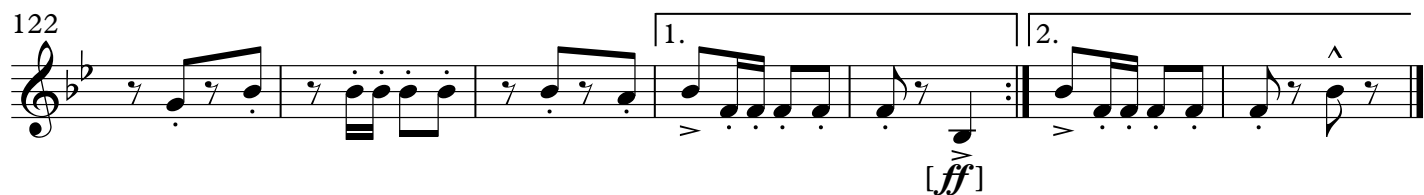
The first staff of music is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. This pattern repeats in the second measure. The third measure starts with a quarter rest, followed by an eighth note G4, an eighth note A4, a quarter rest, and a quarter note Bb4. This pattern repeats in the fourth measure. The fifth measure starts with a quarter rest, followed by an eighth note G4, an eighth note A4, a quarter rest, and a quarter note Bb4. This pattern repeats in the sixth measure. The seventh measure starts with a quarter rest, followed by an eighth note G4, an eighth note A4, a quarter rest, and a quarter note Bb4. This pattern repeats in the eighth measure.

The first system of the musical score for 'The Rose Tree' is written on a single staff in G major (one sharp, F#) and 2/4 time. It consists of eight measures. The first three measures are eighth notes: G4, A4, and B4. The fourth measure is a quarter note G4. The fifth measure is a quarter rest. The sixth measure is a quarter note G4. The seventh measure is a quarter note F#4. The eighth measure is a quarter note E4. Above the staff, there are two first endings marked '1.' and '2.'. The first ending is a repeat sign followed by a quarter note G4. The second ending is a repeat sign followed by a quarter note G4. The system ends with a double bar line and a dynamic marking of *p* (piano).

The first staff of music is written in treble clef with a key signature of one flat (B-flat). It contains a sequence of eighth notes with rests, starting with a quarter rest followed by an eighth note, then a quarter rest followed by an eighth note, and so on, continuing across the staff.

PRINCE CHARMING  
3rd F Horn

2



March  
**PRINCE CHARMING**

(1928)

4th F Horn

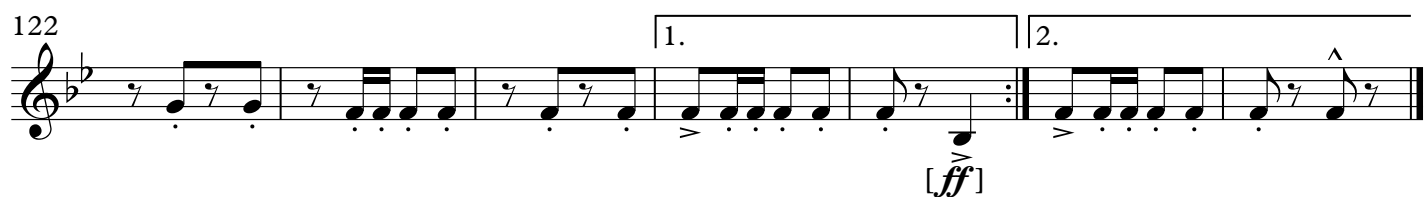
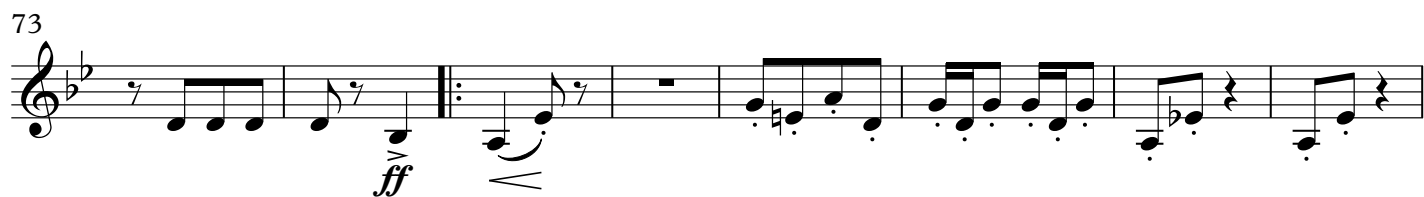
JOHN PHILIP SOUSA

**March Tempo.**

The musical score is written for the 4th F Horn part of the march 'Prince Charming'. It is in 2/4 time and begins with a key signature of one flat (Bb). The score is divided into measures, with measure numbers 9, 16, 23, 30, 37, 44, 51, and 59 marked at the start of their respective lines. The notation includes various dynamics such as *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *p* (piano) in the Trio section. There are also accents (^) and slurs. The score includes first and second endings at measures 23-24 and 37-38. The Trio section begins at measure 39 with a key signature change to two flats (Bb and Eb) and a *p* (piano) dynamic. The score ends at measure 60.

PRINCE CHARMING  
4th F Horn

2



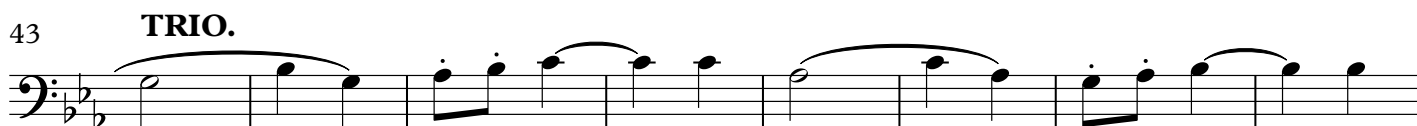
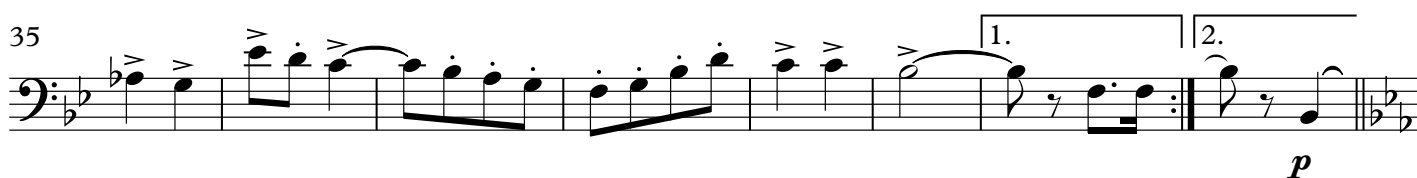
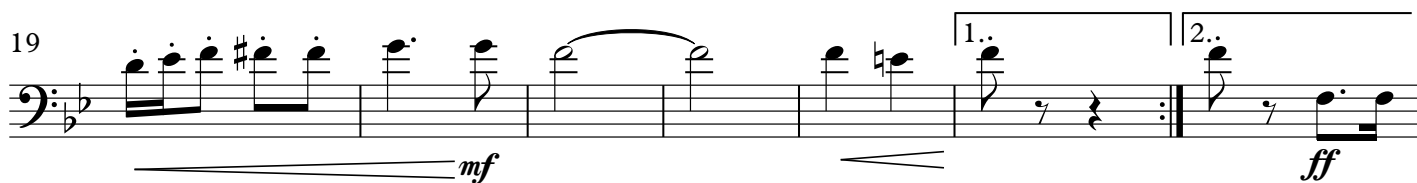
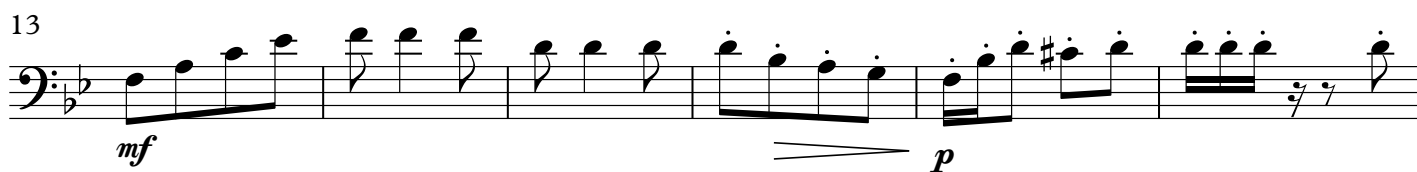
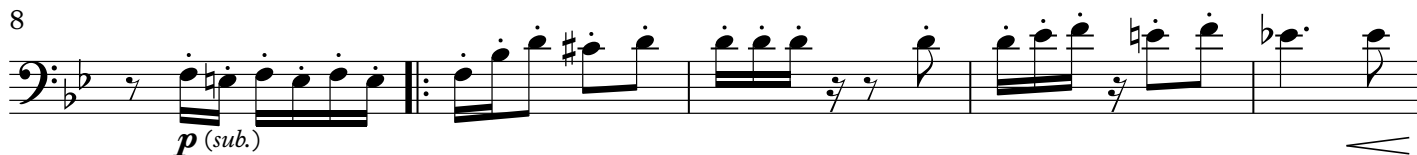
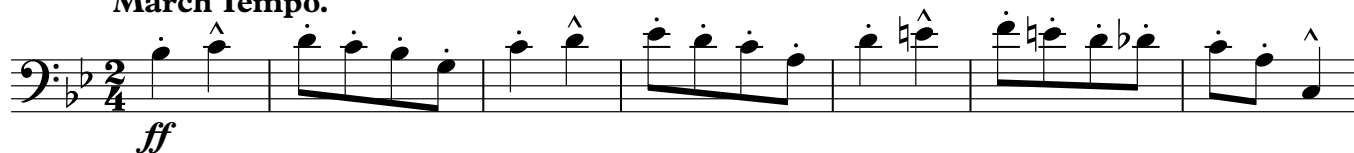
March  
**PRINCE CHARMING**

(1928)

Baritone

JOHN PHILIP SOUSA

**March Tempo.**



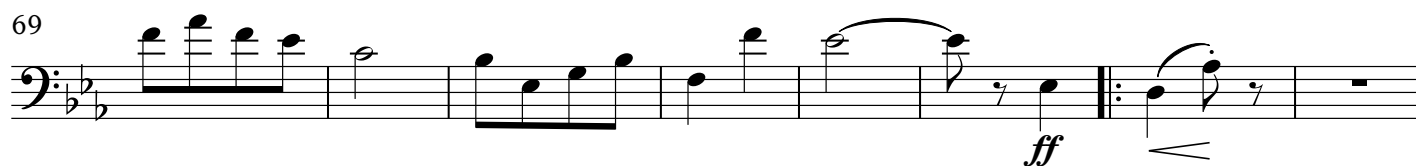
PRINCE CHARMING  
Baritone

2

59



69



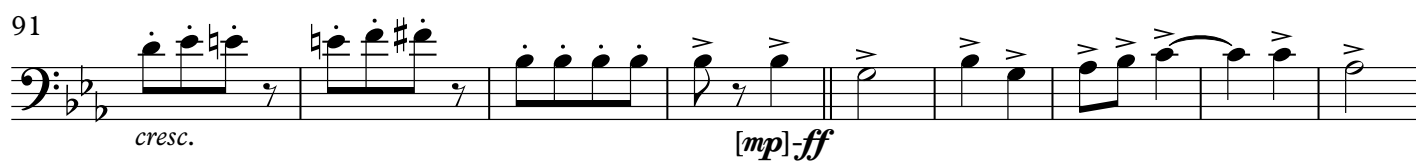
77



84



91



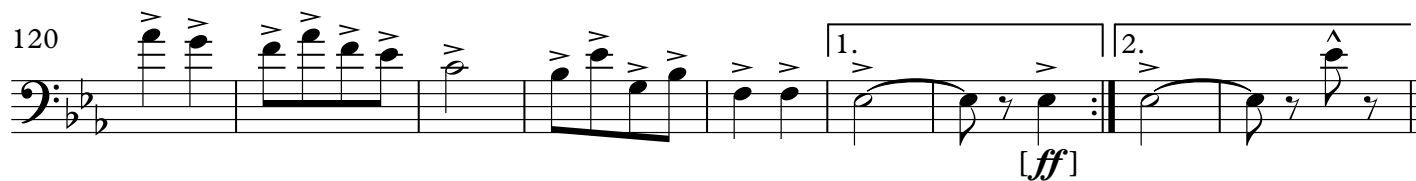
100



110



120



March  
**PRINCE CHARMING**

(1928)

Baritone, T.C.

JOHN PHILIP SOUSA

**March Tempo.**

8

*ff*

*p (sub.)*

13

*mf*

*p*

19

*mf*

*ff*

26

35

43

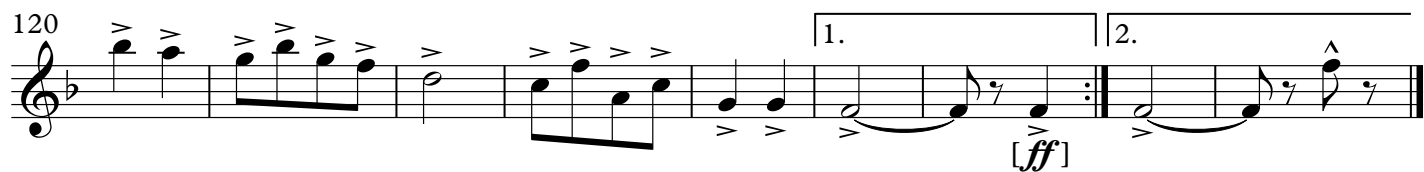
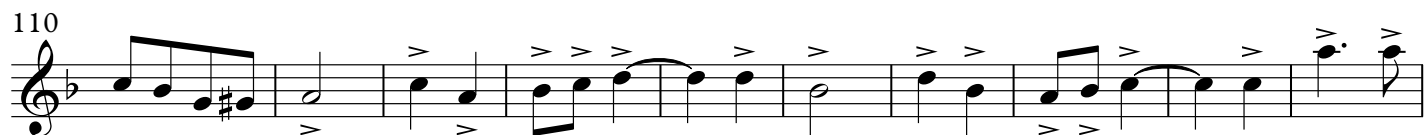
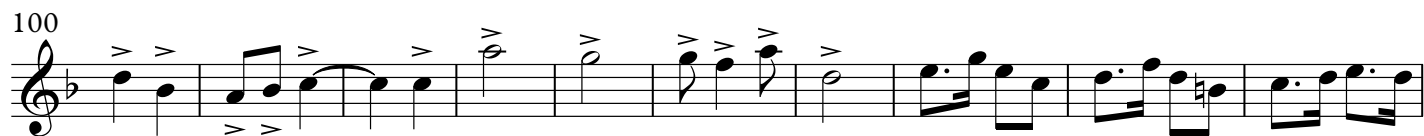
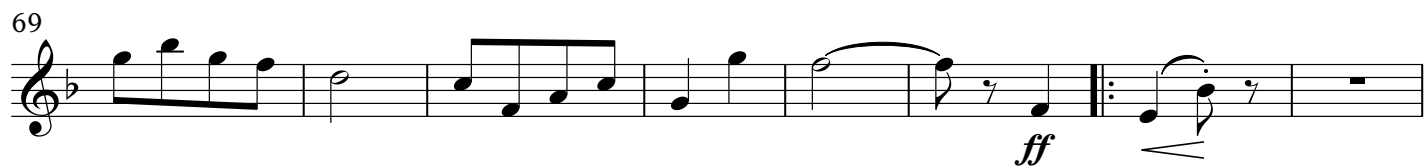
**TRIO.**

51

## PRINCE CHARMING

Baritone, T.C.

2





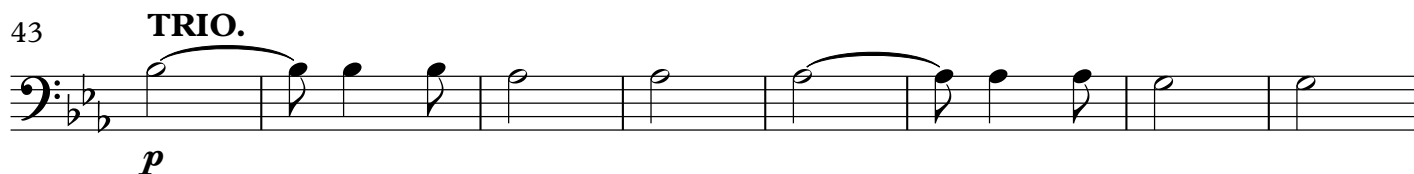
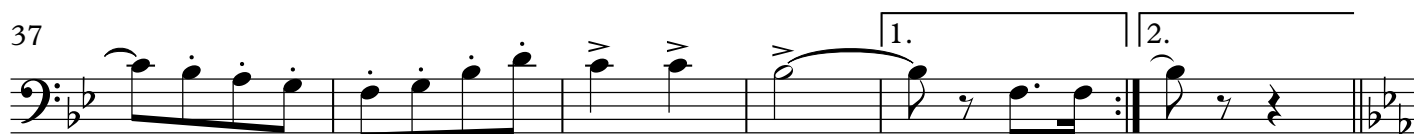
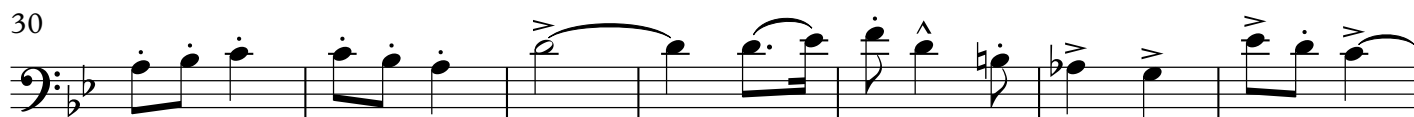
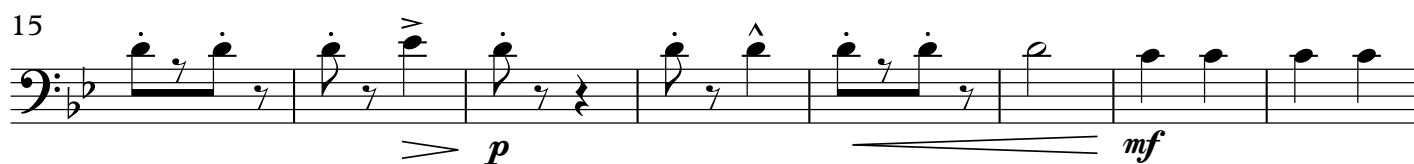
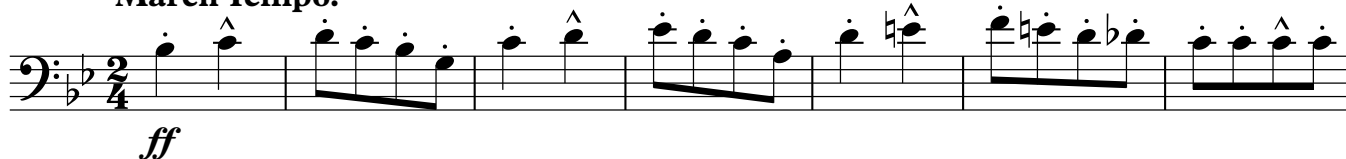
March  
**PRINCE CHARMING**

(1928)

1st Trombone

JOHN PHILIP SOUSA

March Tempo.



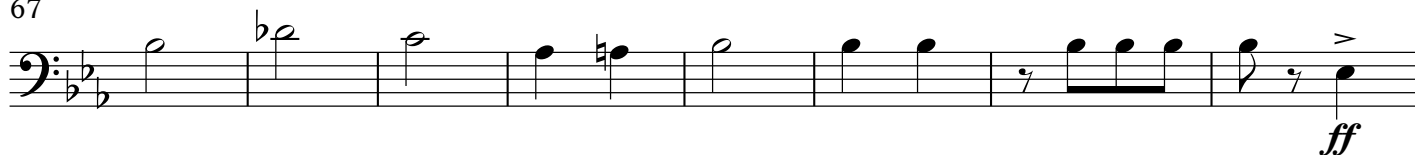
PRINCE CHARMING  
1st Trombone

2

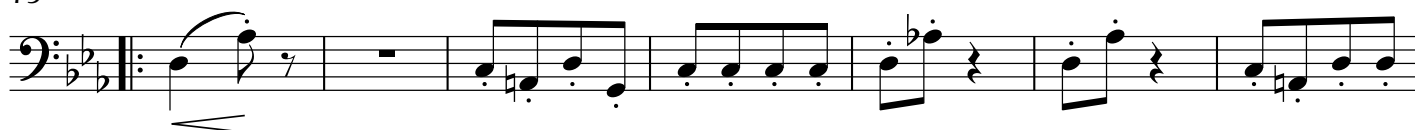
59



67



75



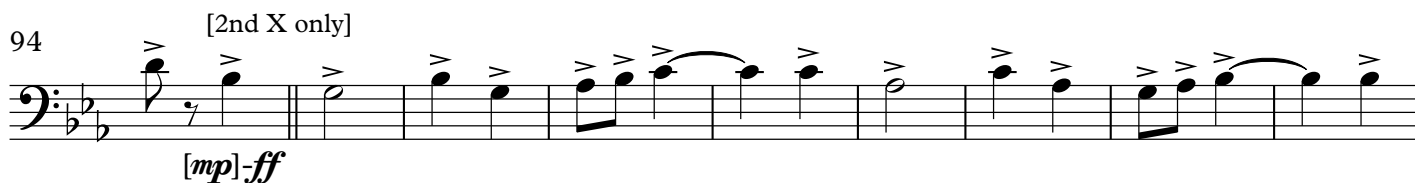
82



88



94



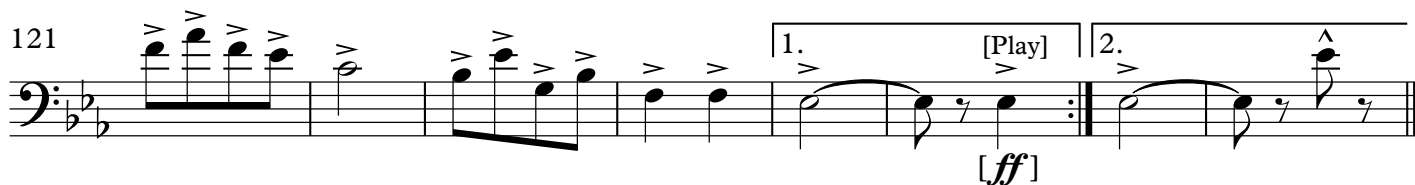
103



112



121



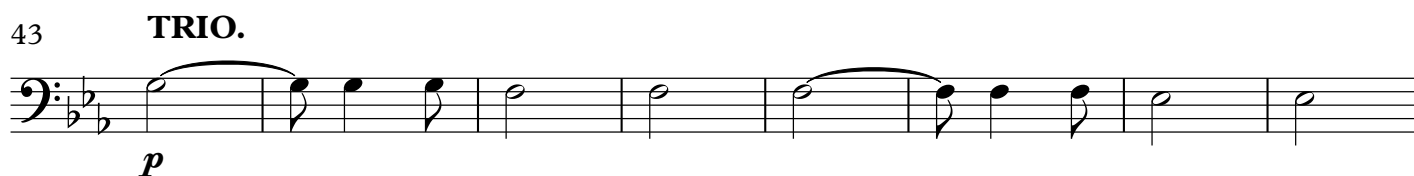
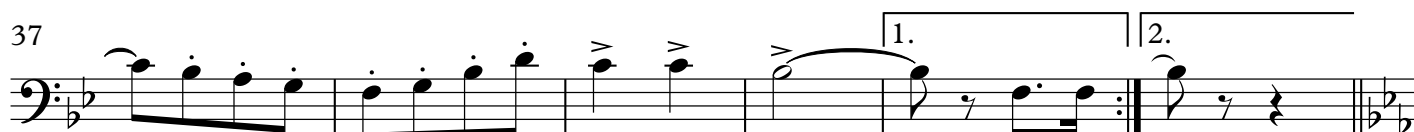
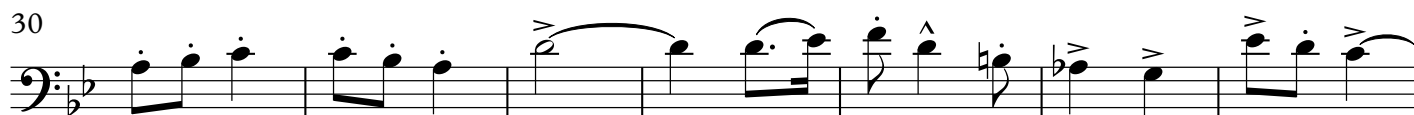
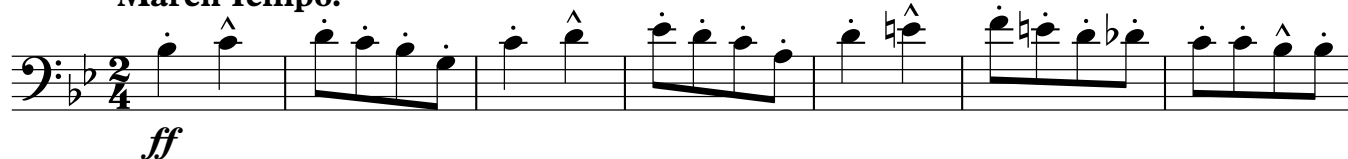
March  
**PRINCE CHARMING**

(1928)

2nd Trombone

JOHN PHILIP SOUSA

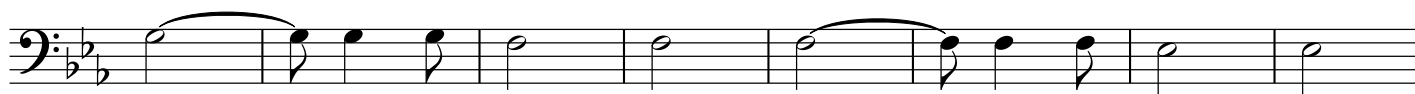
**March Tempo.**



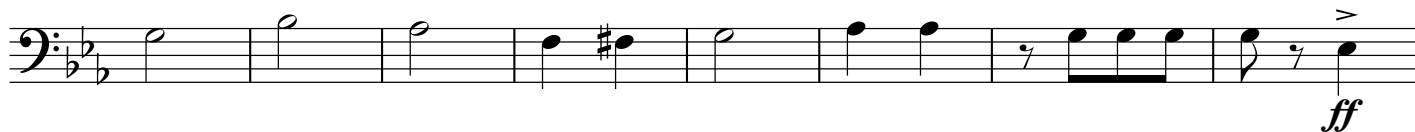
PRINCE CHARMING  
2nd Trombone

2

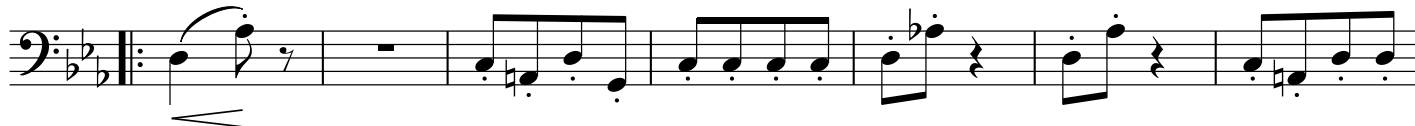
59



67



75



82



88



94

[2nd X only]



103



112



121



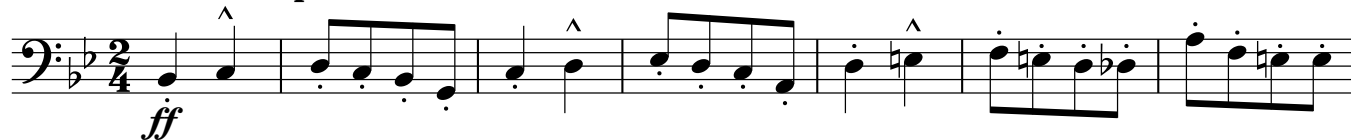
March  
**PRINCE CHARMING**

(1928)

Bass Trombone

JOHN PHILIP SOUSA

**March Tempo.**



8



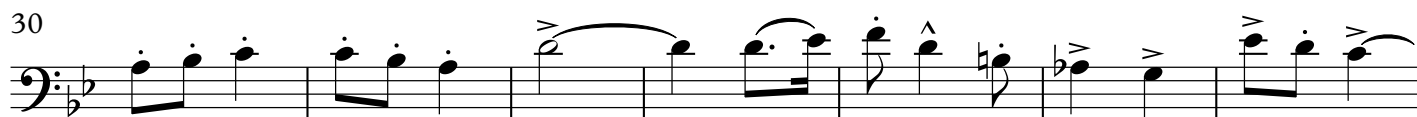
15



23



30



37

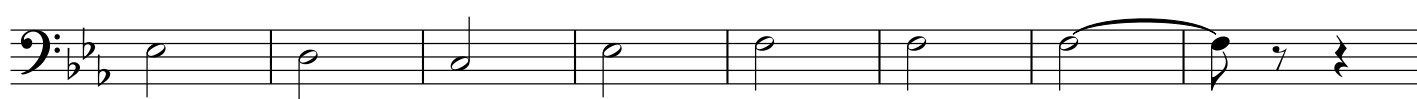


43

**TRIO.**



51



PRINCE CHARMING  
Bass Trombone

2

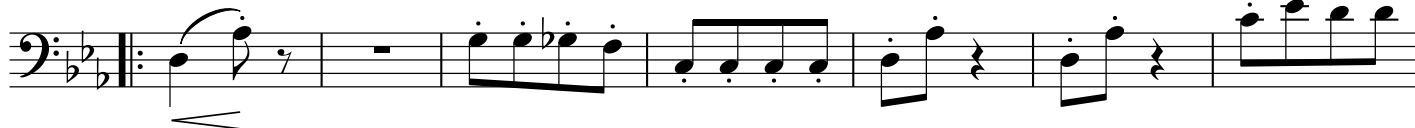
59



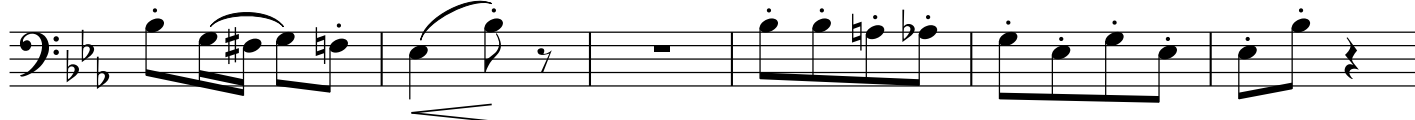
67



75



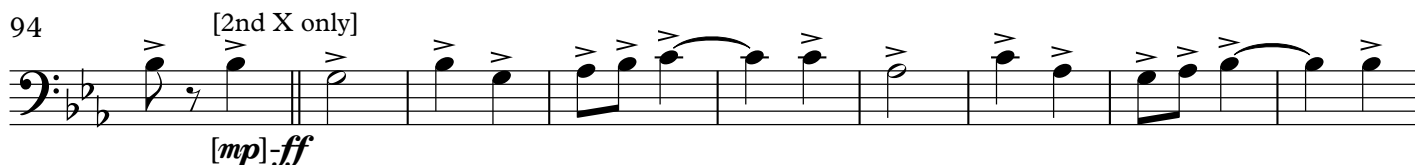
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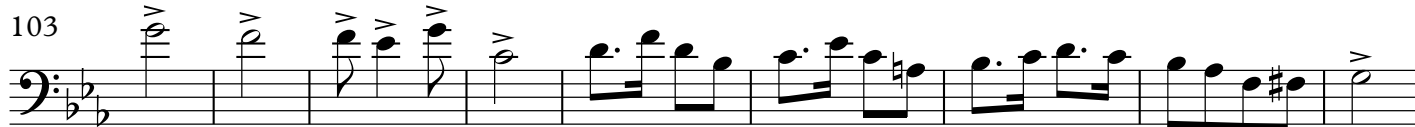
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94



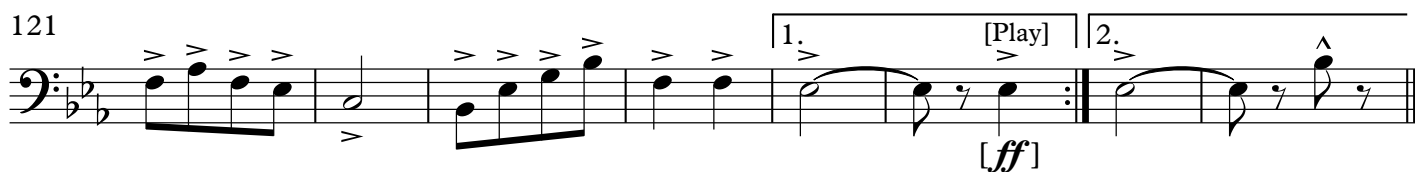
103



112



121



March  
**PRINCE CHARMING**

(1928)

Tuba

JOHN PHILIP SOUSA

**March Tempo.**

8 *ff*

15 *p (sub.)* *mf*

22 *p* *mf*

29 *ff*

36

43 **TRIO.**

50 *p*

57

## PRINCE CHARMING

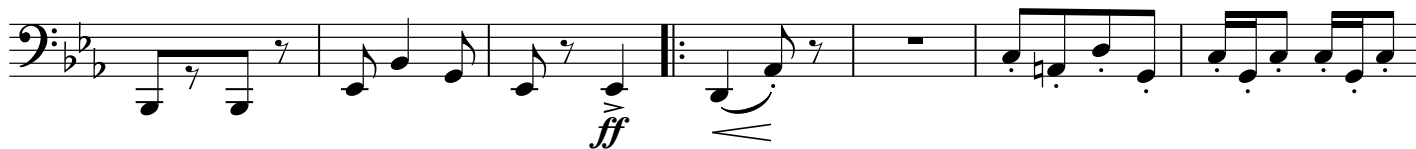
## Tuba

2

65



72



79



85



91



99



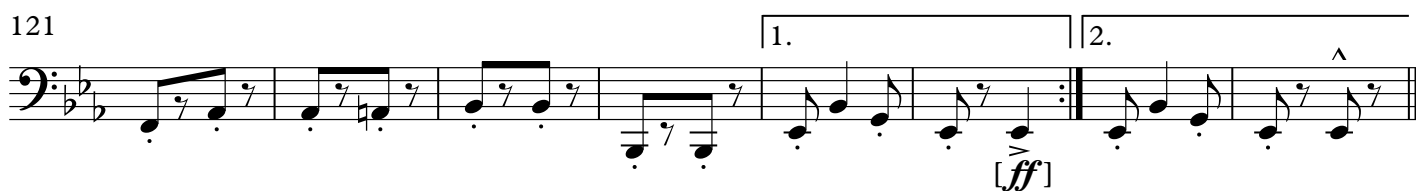
106



114



121





March  
**PRINCE CHARMING**

(1928)

Drum & Bells

JOHN PHILIP SOUSA

March Tempo.

The musical score is written for Drum & Bells in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'March Tempo.' The score is divided into measures, with measure numbers 7, 13, 19, 28, 35, and 43 indicated. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff*, *mf*, *p*, and *[sfz]*. There are also performance instructions like *[tacet]* and *TRIO.* The score features a key change to B-flat major at measure 43. The piece concludes with a final measure marked with a double bar line.

7  
*ff* [*>*]

13  
*mf* [*>*] *p*

19  
1. 2. *ff*

28  
[*sfz*] (2nd X)

35  
[*sfz*] (2nd X) Bells *p*

43  
[tacet] **TRIO.** 2 3 2 3 *p*

# PRINCE CHARMING

## Drum & Bells

2

51

59

68

75

Cymb. w/ stick

*f* *mf*

S.D.

91

[Cyms. 2nd X only]

B.D./Cyms. *cresc.*

[*mp*] *ff*

[*sfz*] (2nd X)

(4)

99

(8)

[*sfz*] (2nd X)

2 3 4 5 6 7

110

8 9 10 11

(20)

[*sfz*] (2nd X)

2 3

(24)

[*sfz*] (2nd X)

120

2 3

[*sfz*] (2nd X)

[>] (28)

1. (31)

2. (31)