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 8th and 16th 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 16th 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 16th 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 16th 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 16th-note decorations in 2nd and 3rd 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 8th 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.

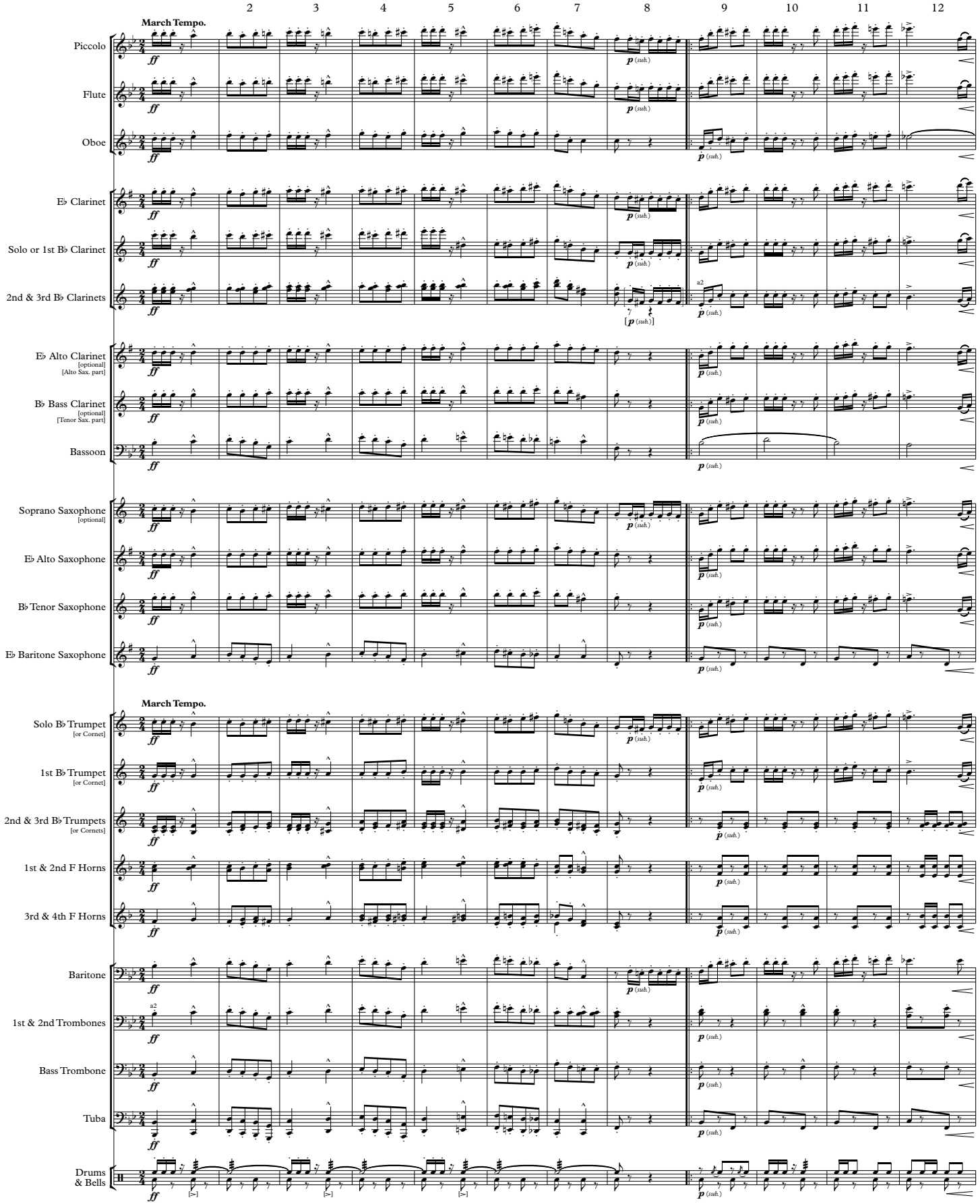
March

PRINCE CHARMING

(1928)

Full Score

JOHN PHILIP SOUSA



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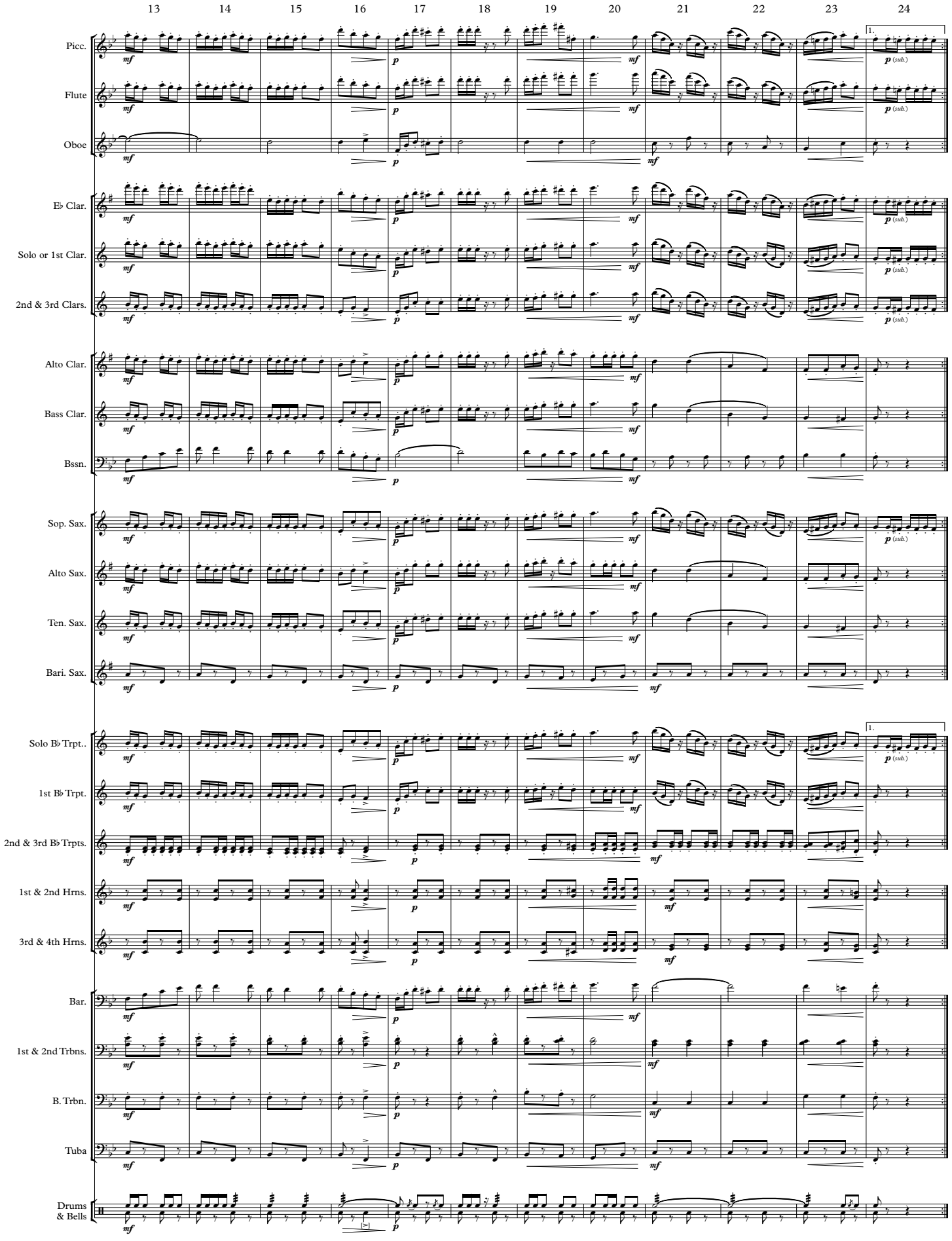
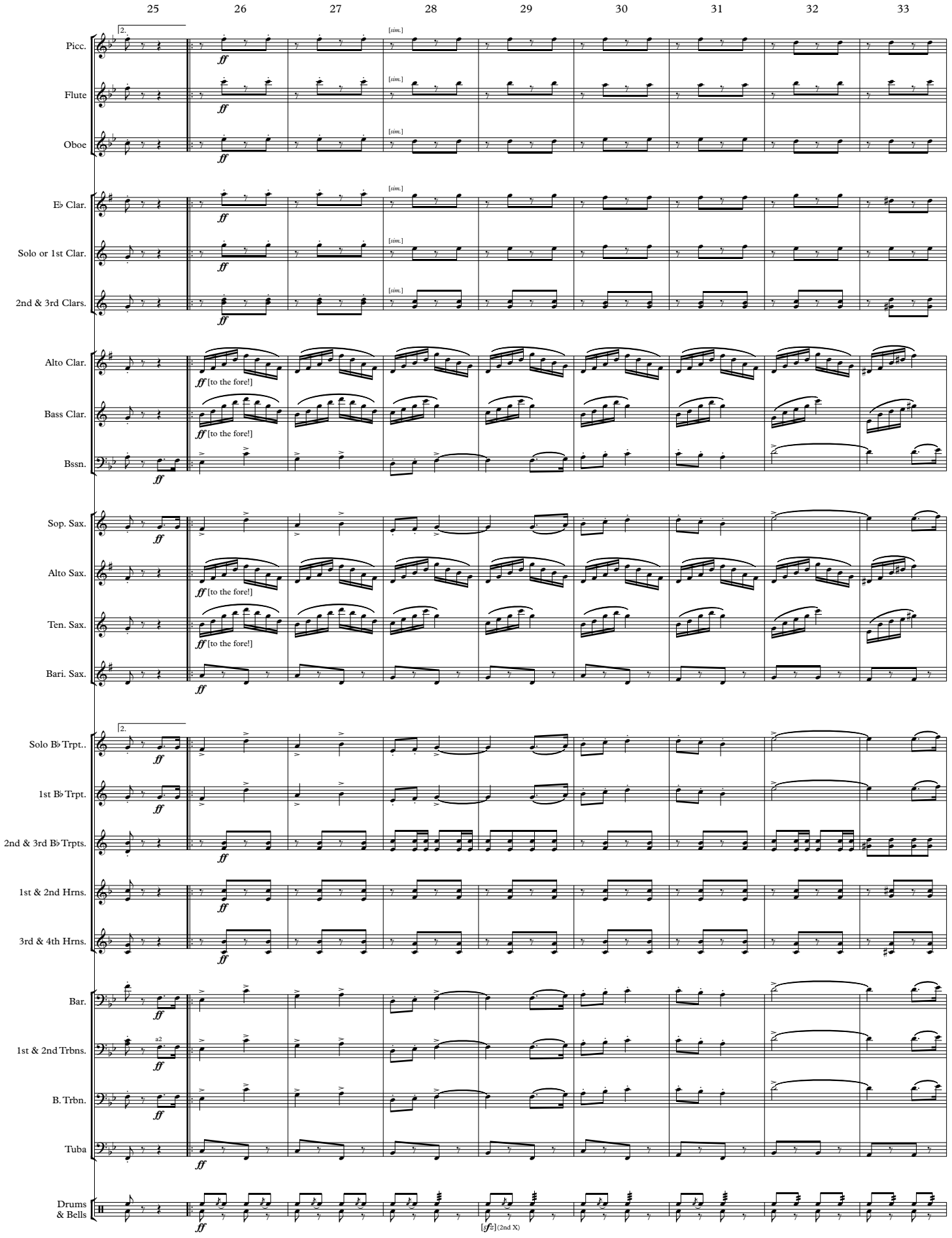
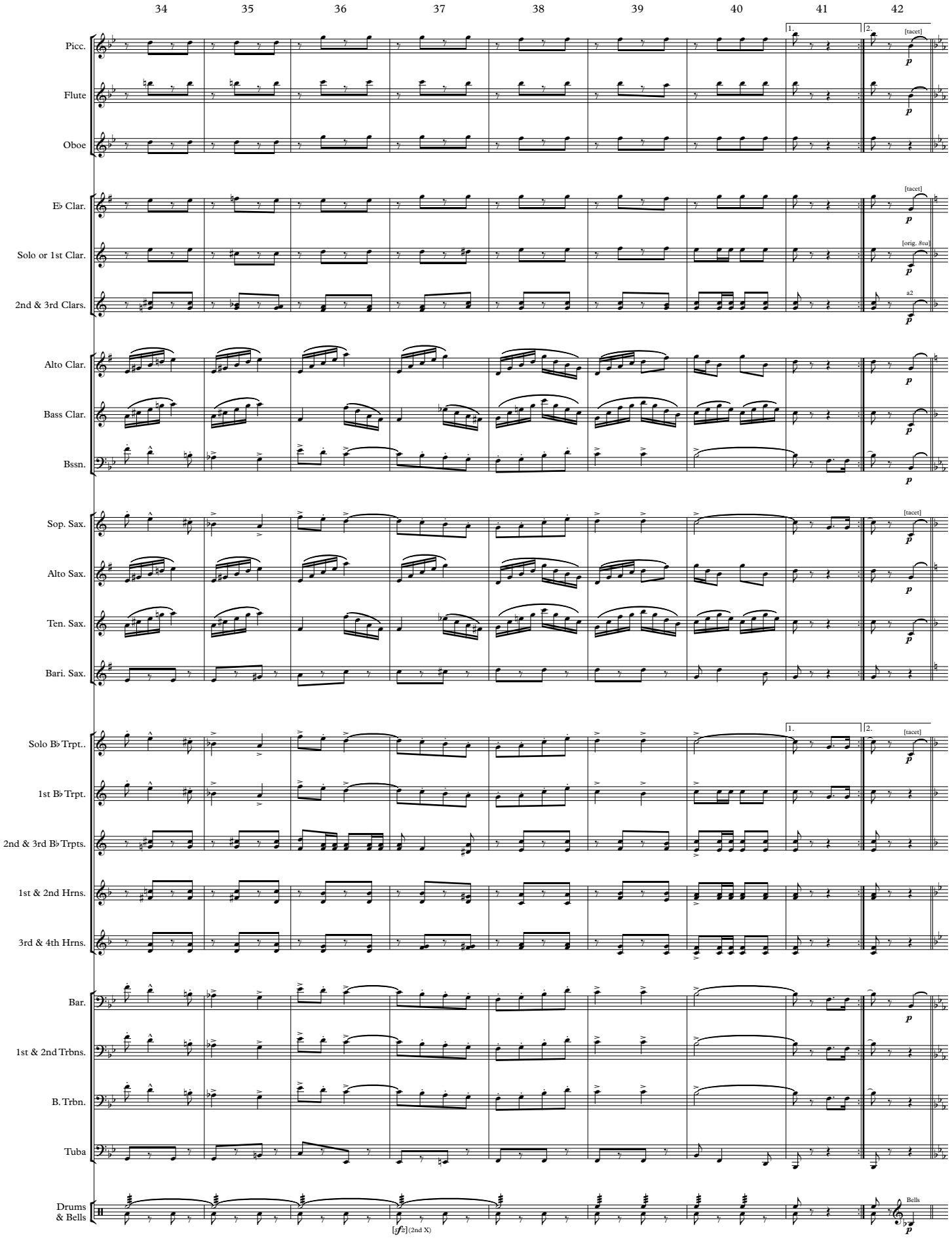
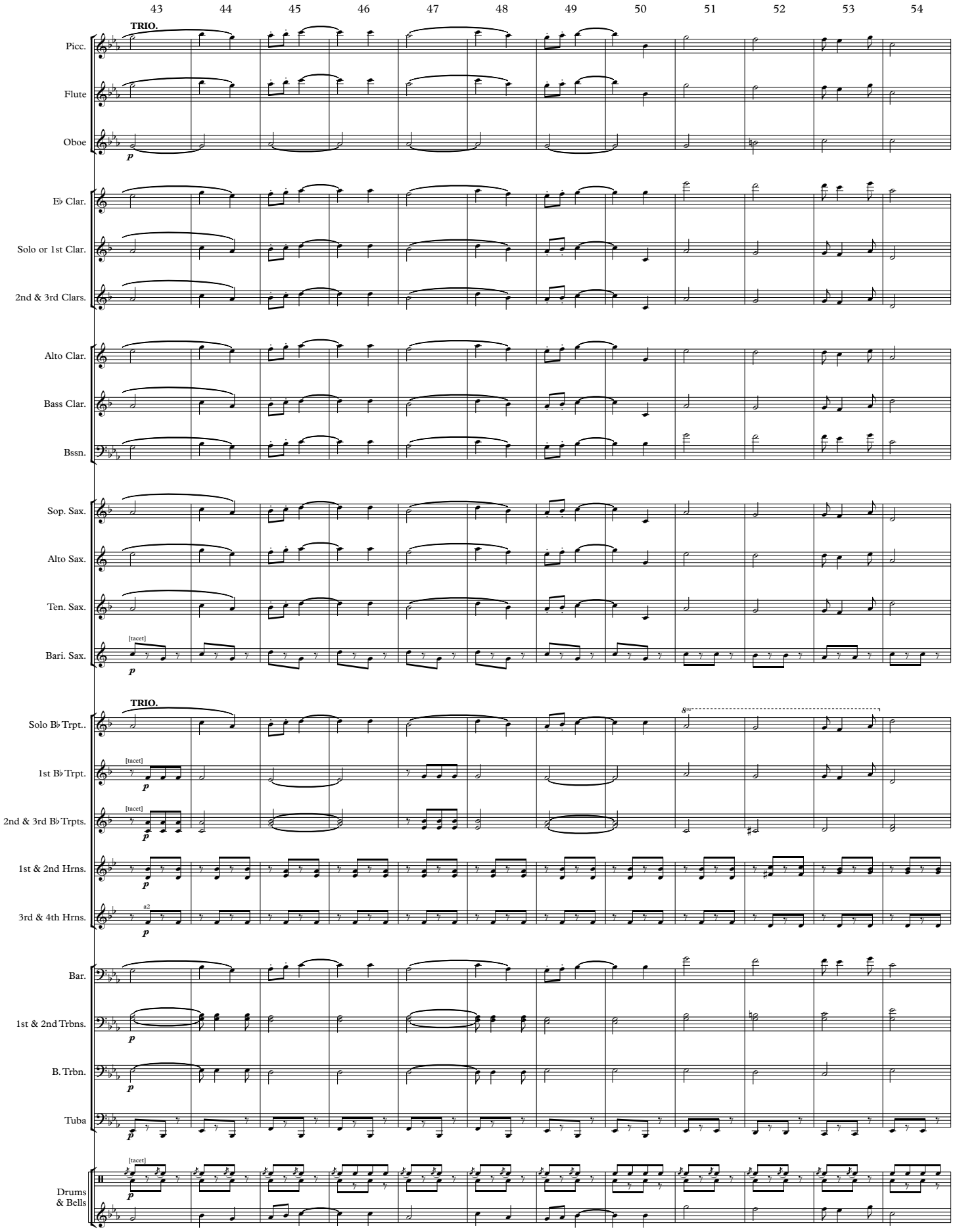

13
14
15
16
17
18
19
20
21
22
23
24
Picc.
Flute
Oboe
E♭ Clar.
Solo or 1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Trpt..
1st B♭ Trpt.
2nd & 3rd B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
mf
p
1.
p (sub.)

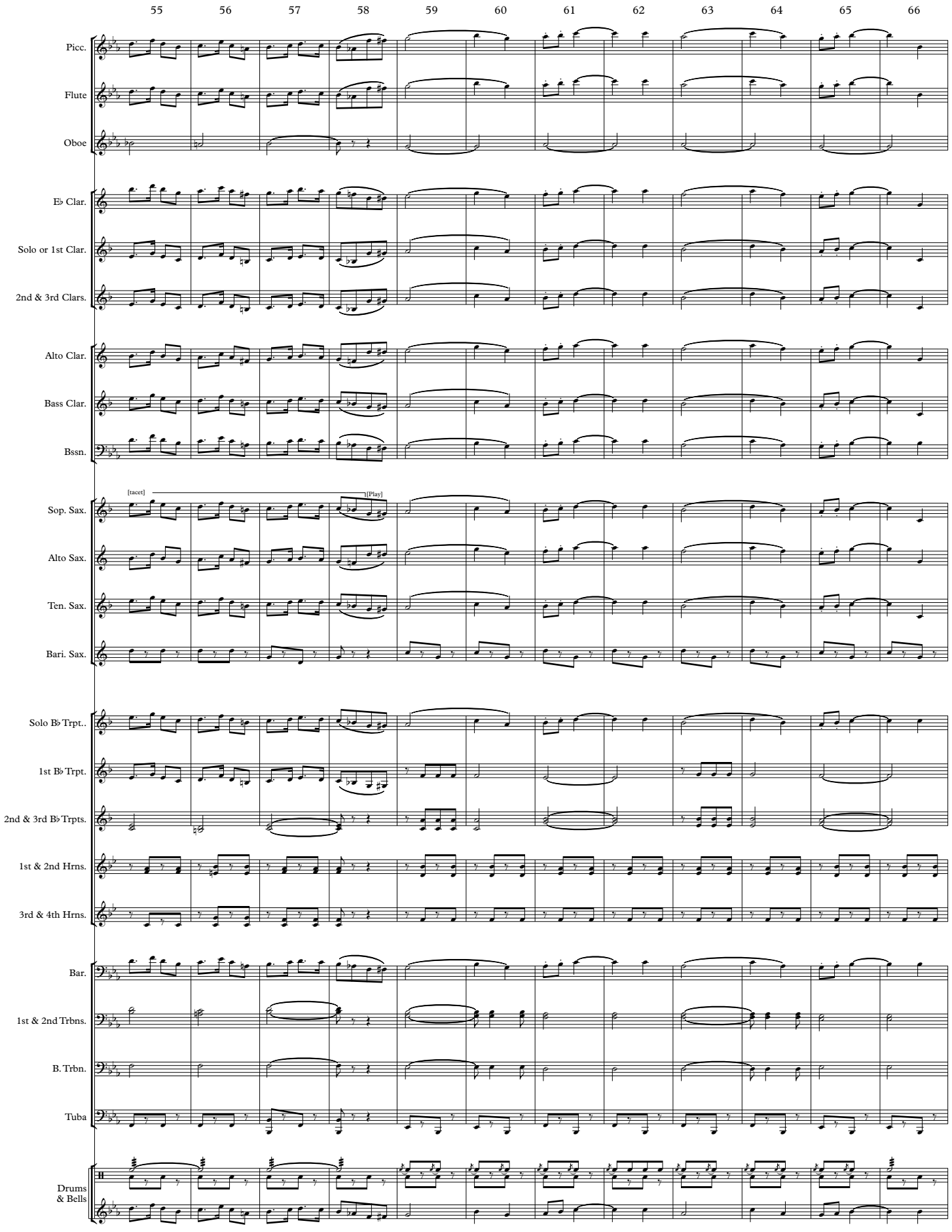
PRINCE CHARMING
Full Score



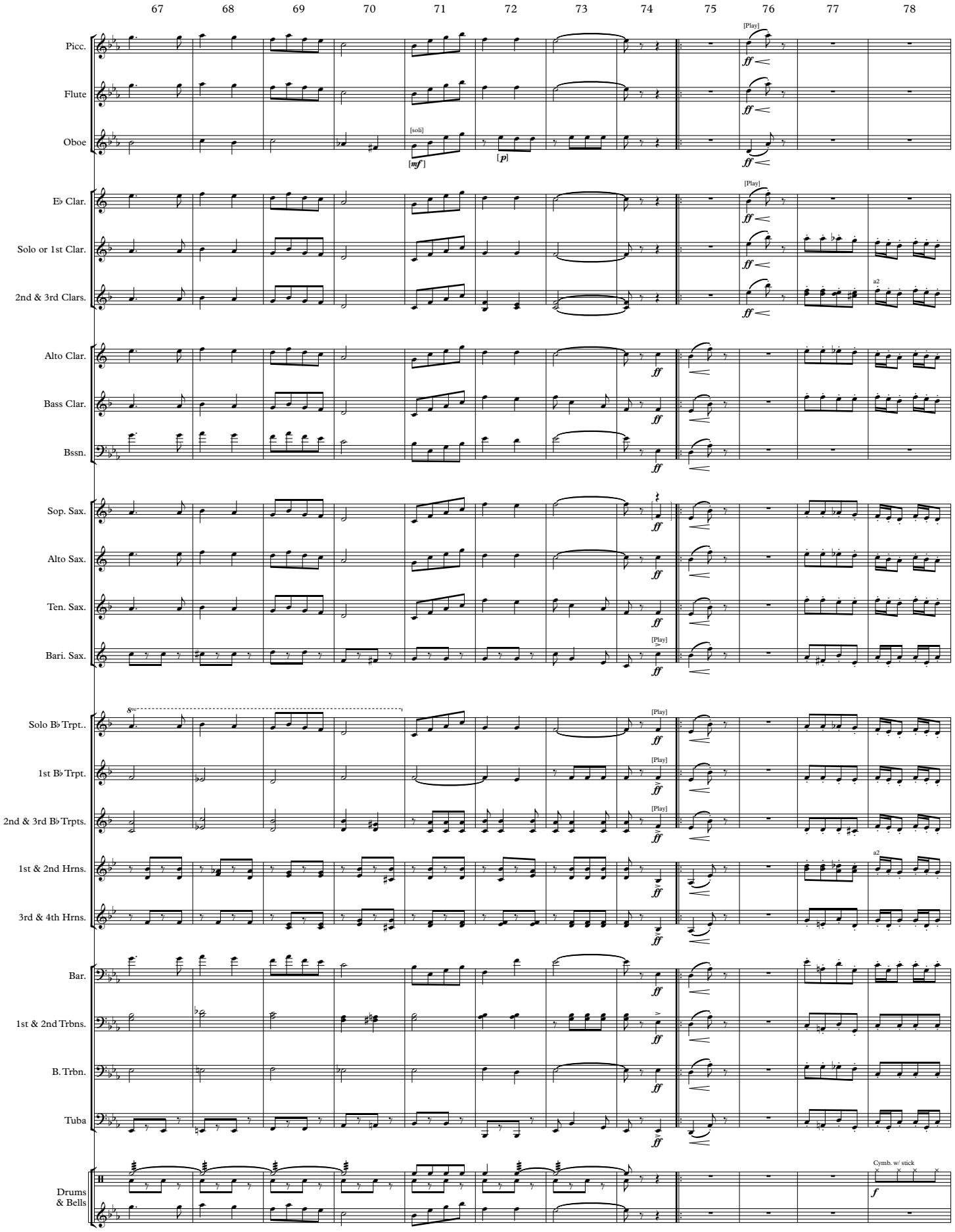

34
35
36
37
38
39
40
41
42
Picc.
Flute
Oboe
E♭ Clar.
Solo or 1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Trpt..
1st B♭ Trpt.
2nd & 3rd B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
1.
2.
[tacet]
[orig. 8va]
a2
Bells
[sfz] (2nd X)

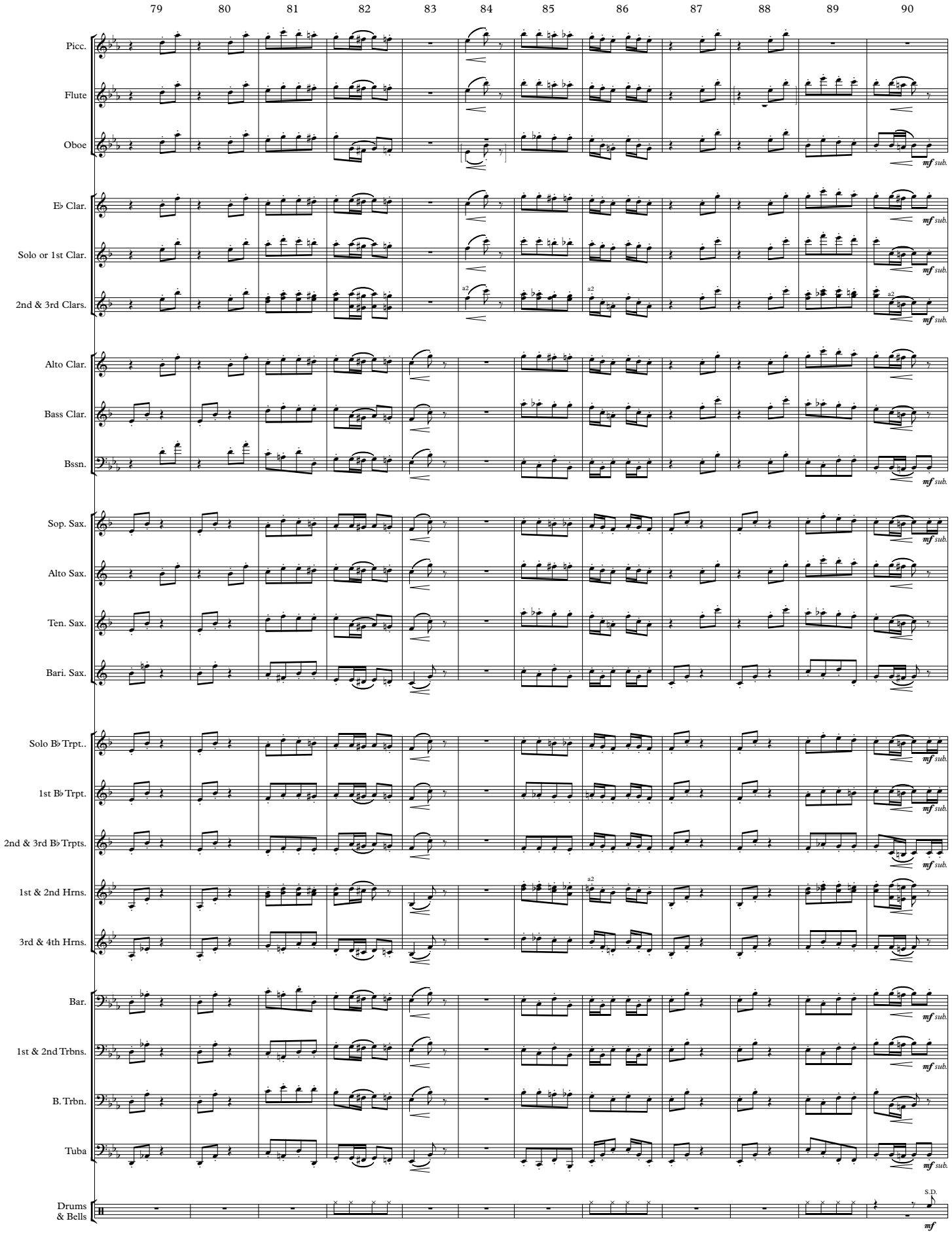
PRINCE CHARMING
Full Score



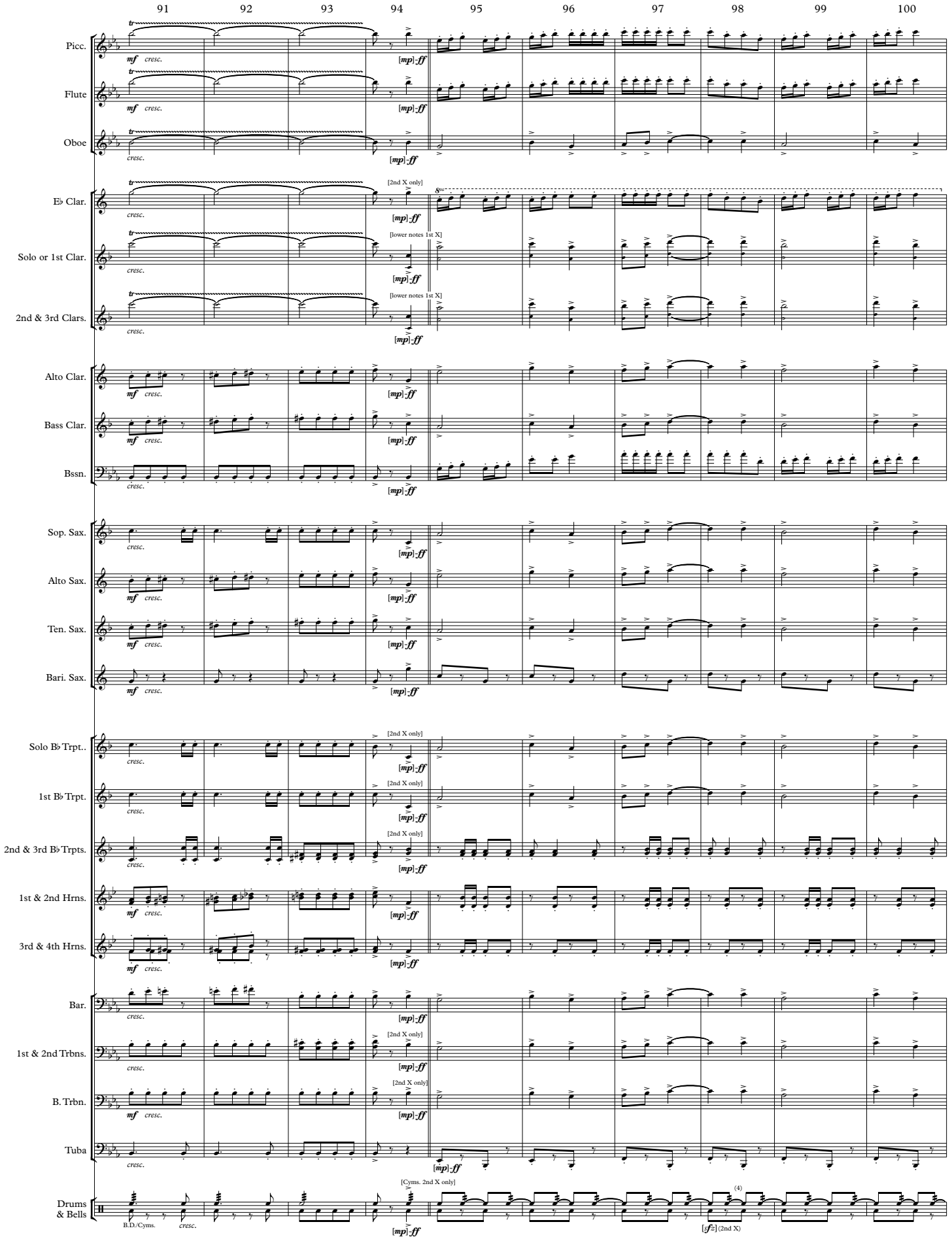

55
56
57
58
59
60
61
62
63
64
65
66
Picc.
Flute
Oboe
E♭ Clar.
Solo or 1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
[tacet]
][Play]
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Trpt..
1st B♭ Trpt.
2nd & 3rd B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
& Bells

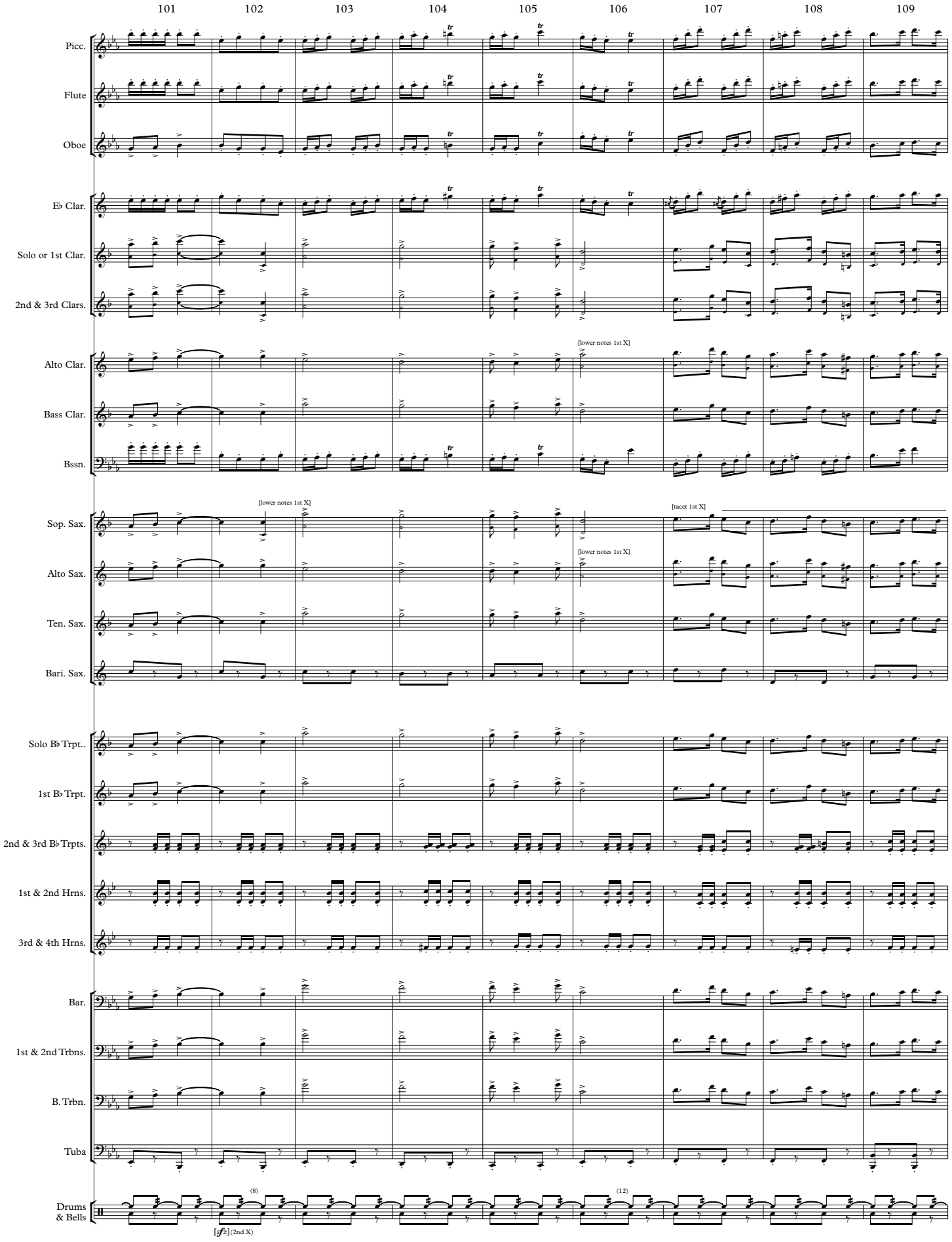
PRINCE CHARMING
Full Score



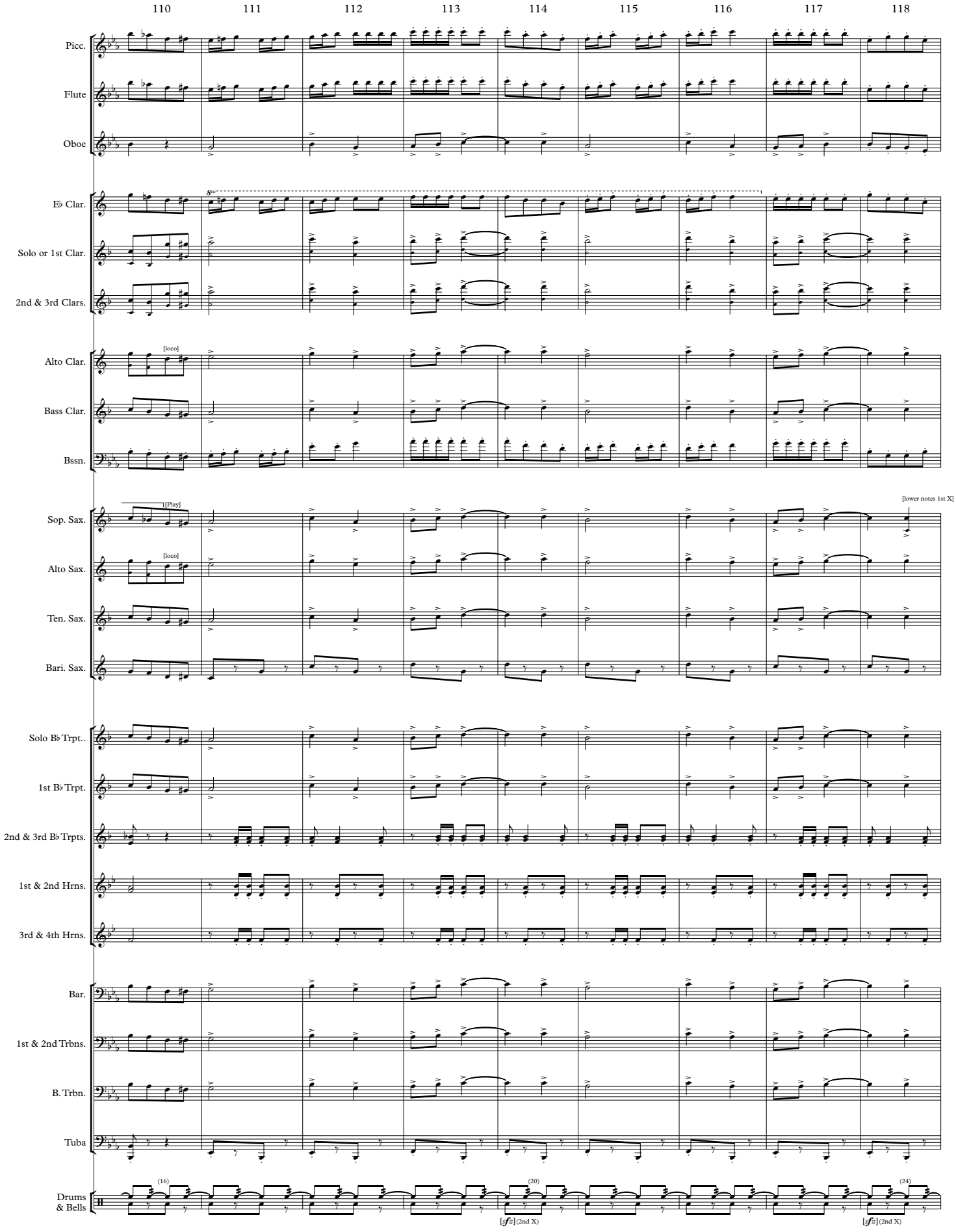

79
80
81
82
83
84
85
86
87
88
89
90
Picc.
Flute
Oboe
E♭ Clar.
Solo or 1st Clar.
2nd & 3rd Clars.
Alto Clar.
Bass Clar.
Bssn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Solo B♭ Trpt..
1st B♭ Trpt.
2nd & 3rd B♭ Trpts.
1st & 2nd Hrns.
3rd & 4th Hrns.
Bar.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums & Bells
mf sub.
a2
S.D.
mf

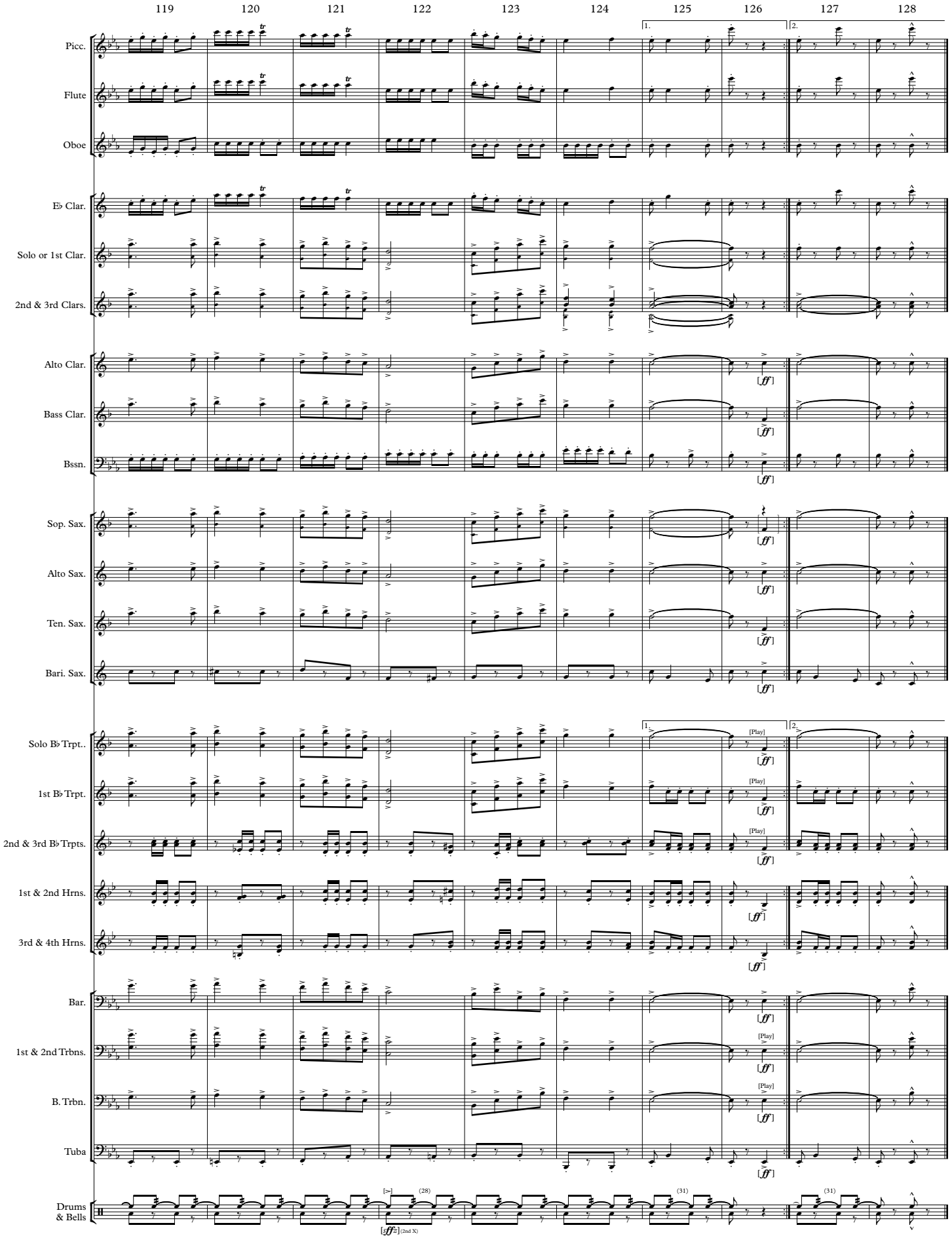
PRINCE CHARMING
Full Score




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

PRINCE CHARMING
Full Score




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
1.
2.
[ff]
[Play]
(28)
(31)
(2nd X)

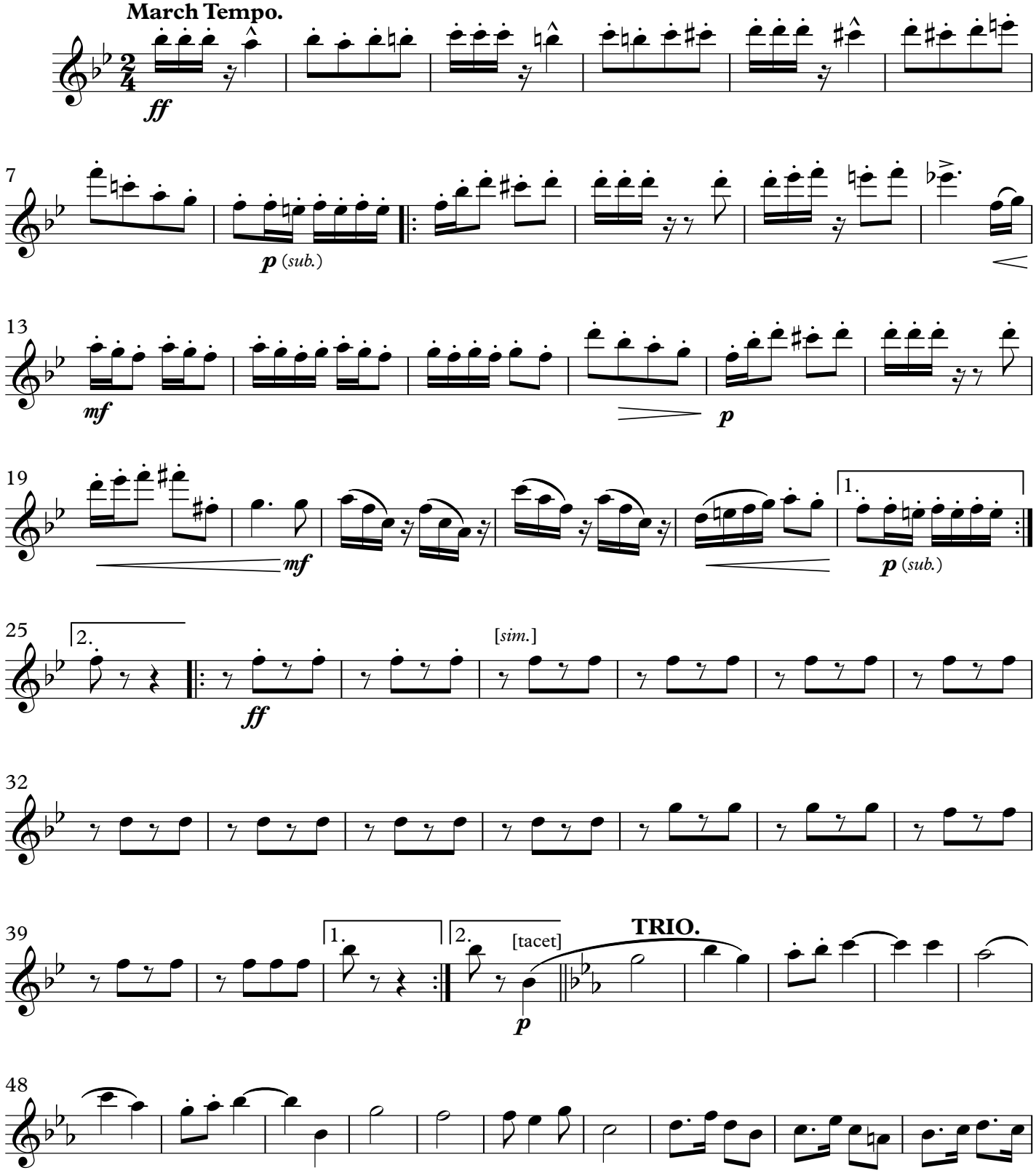
March

PRINCE CHARMING

(1928)

Piccolo

JOHN PHILIP SOUSA



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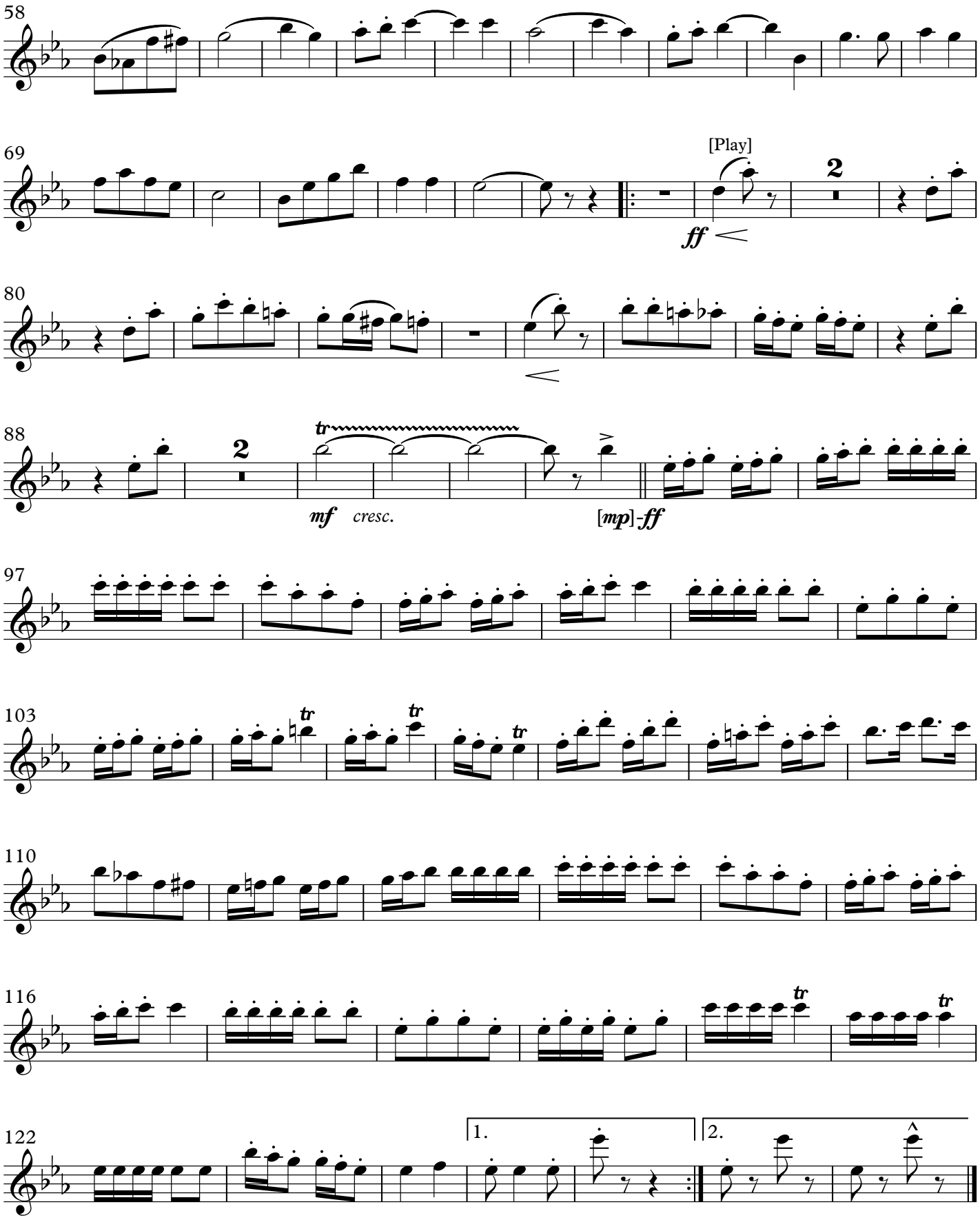

58
69
[Play]
ff
80
88
2
mf
cresc.
[mp]-ff
97
103
110
116
122
1.
2.

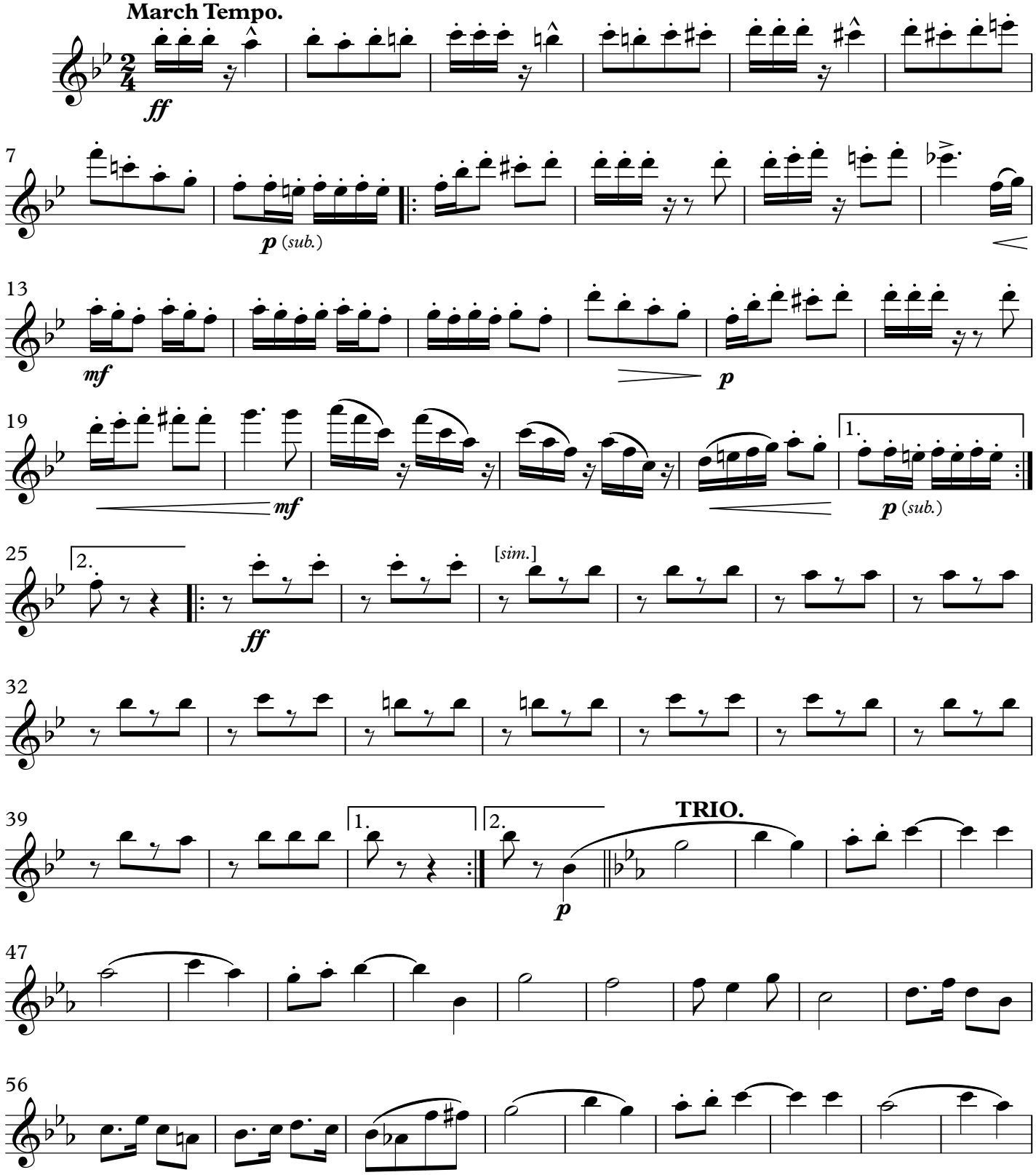
March

PRINCE CHARMING

(1928)

Flute

JOHN PHILIP SOUSA



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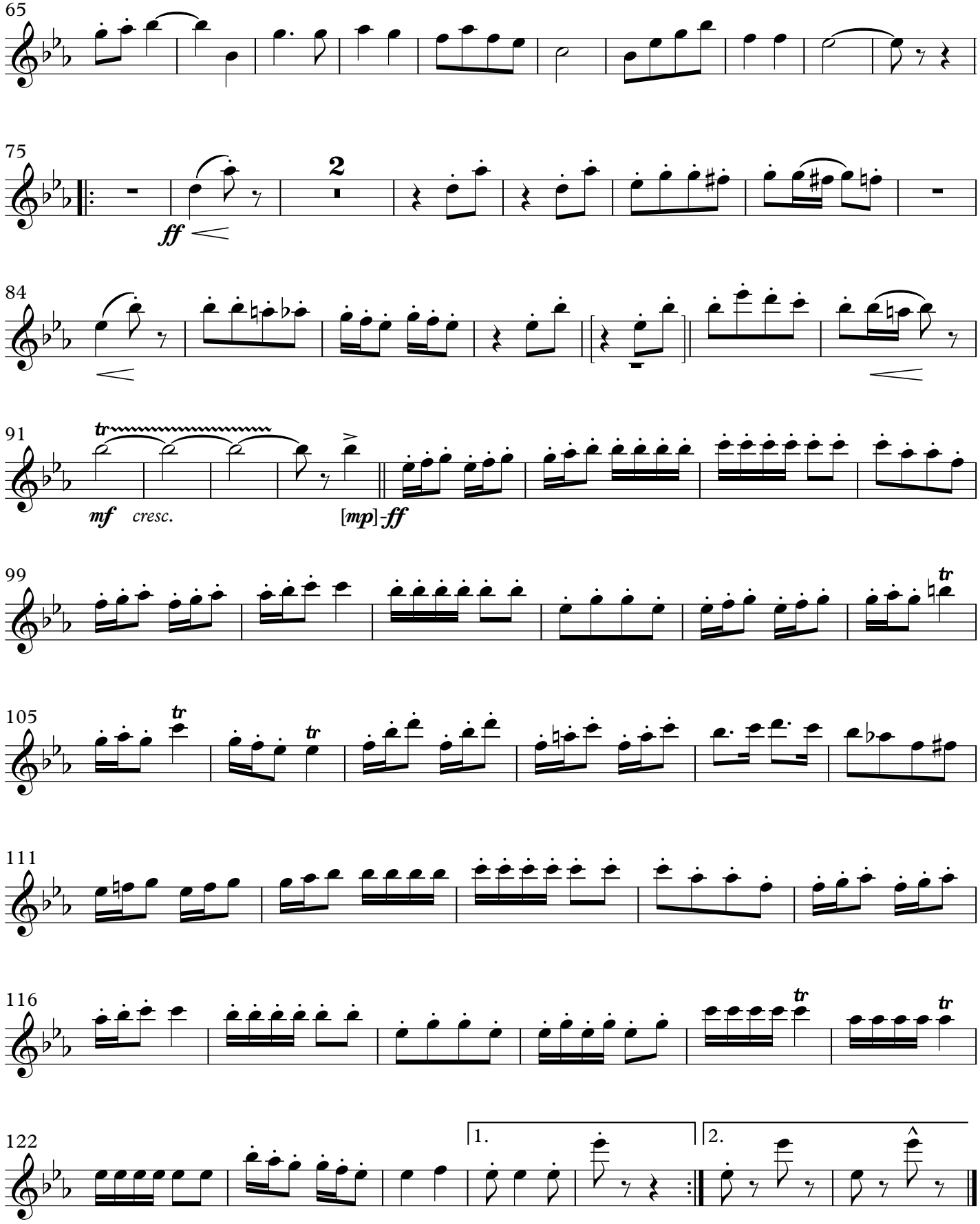

65
75
ff
2
84
91
mf
cresc.
[mp]
ff
99
105
111
116
122
1.
2.

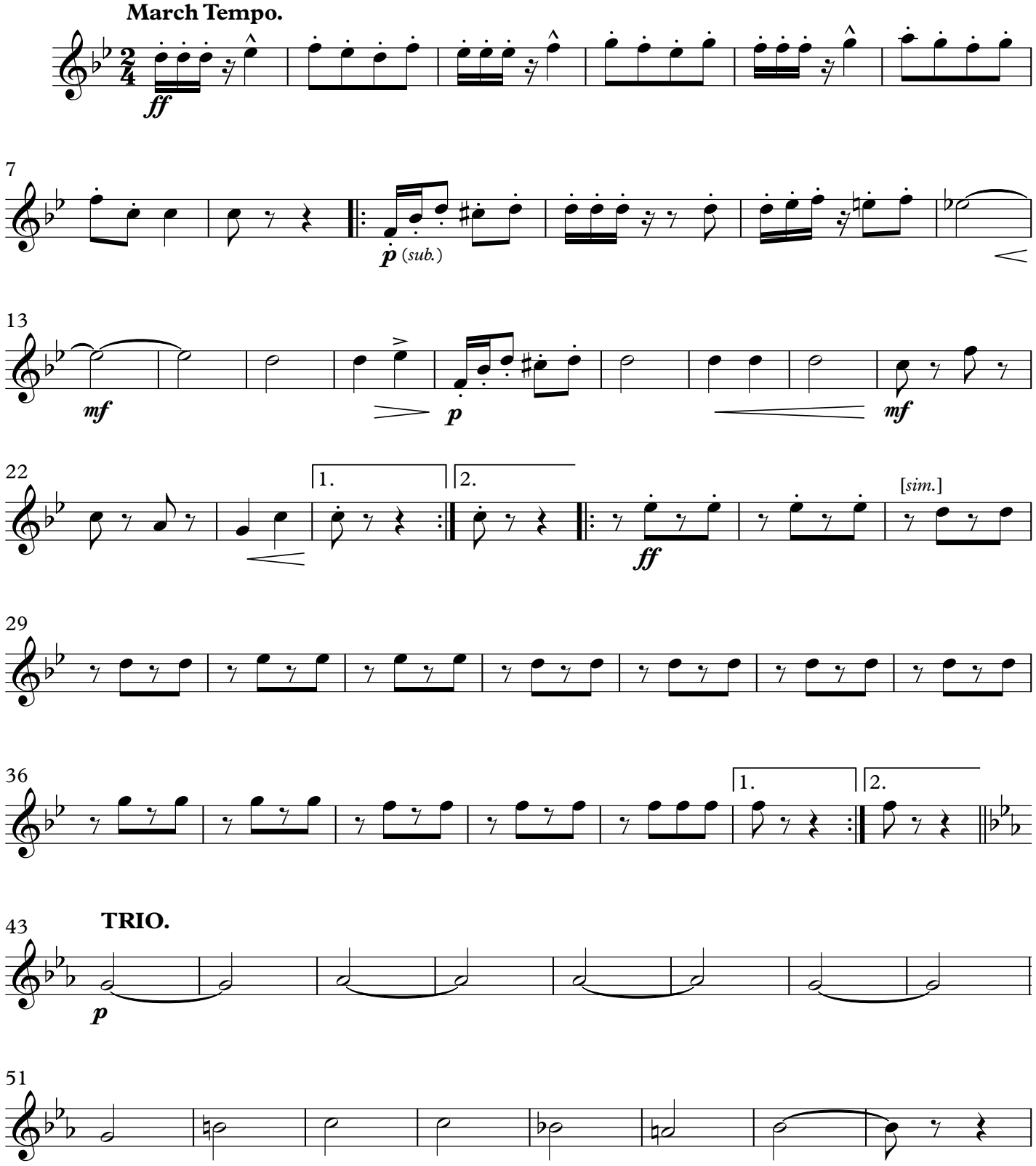
March

PRINCE CHARMING

(1928)

Oboe

JOHN PHILIP SOUSA



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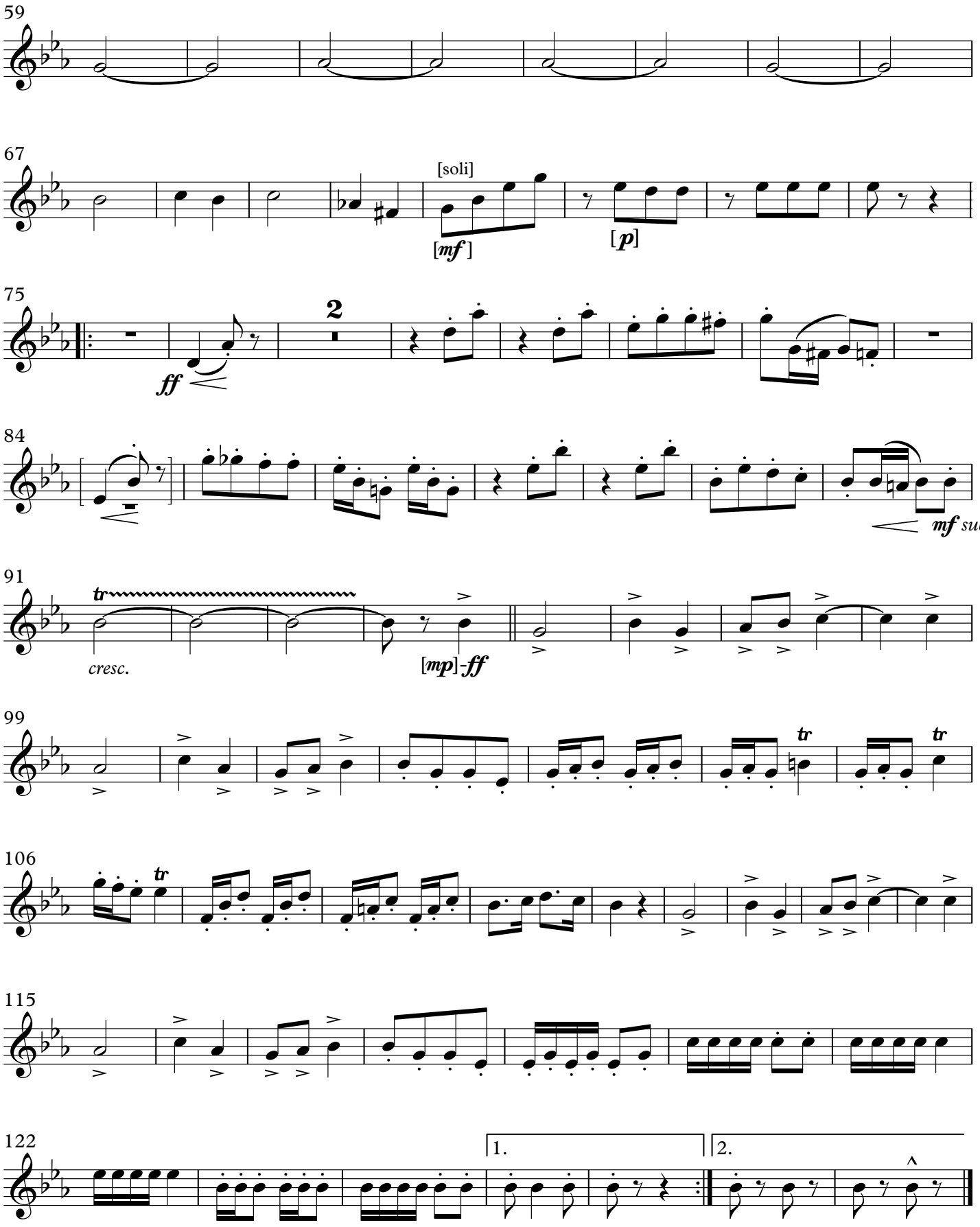

59
67
[soli]
[mf]
[p]
75
2
ff
84
mf sub.
91
tr
cresc.
[mp]-ff
99
tr
tr
106
tr
115
122
1.
2.

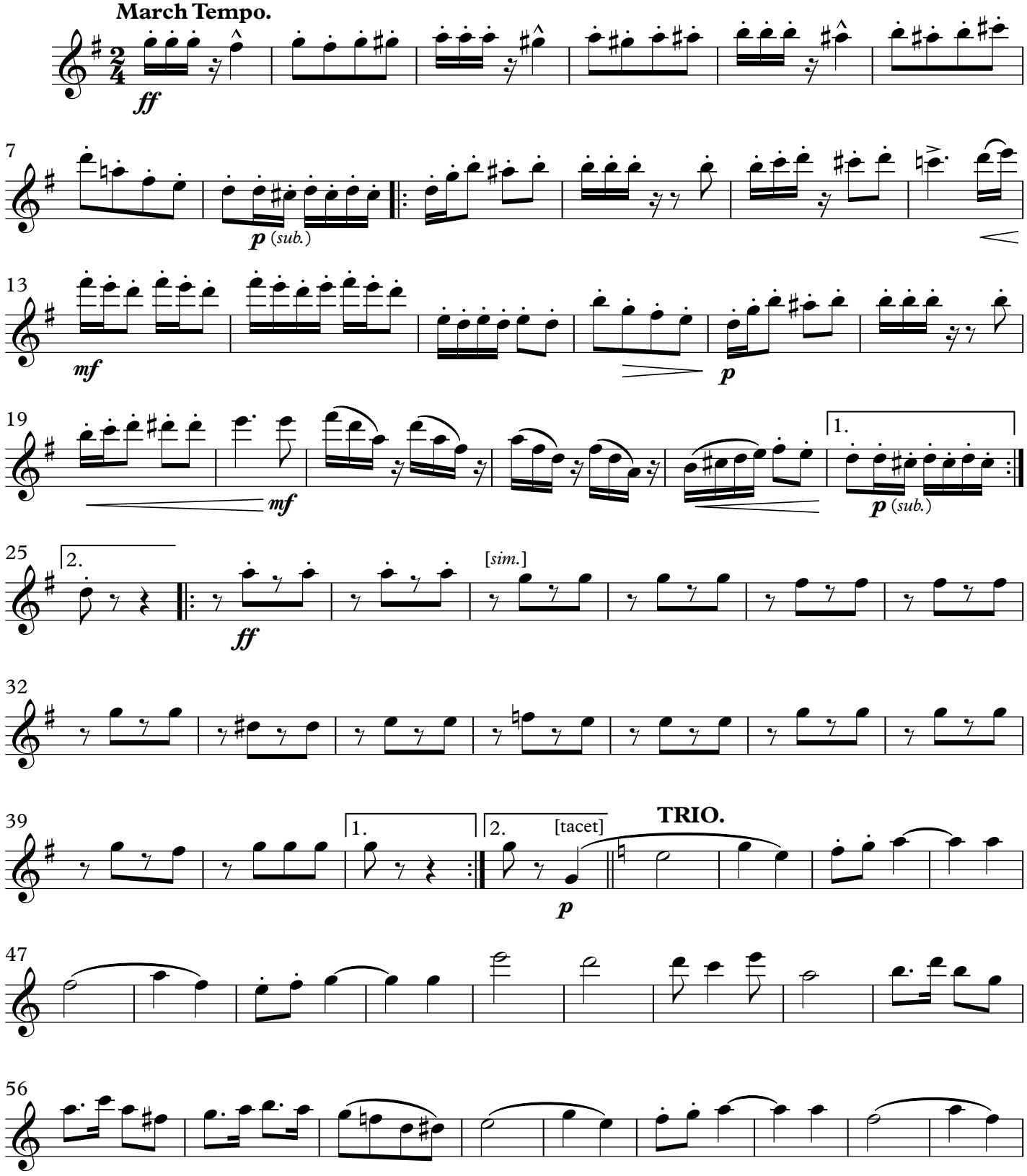
March

PRINCE CHARMING

(1928)

E♭ Clarinet

JOHN PHILIP SOUSA



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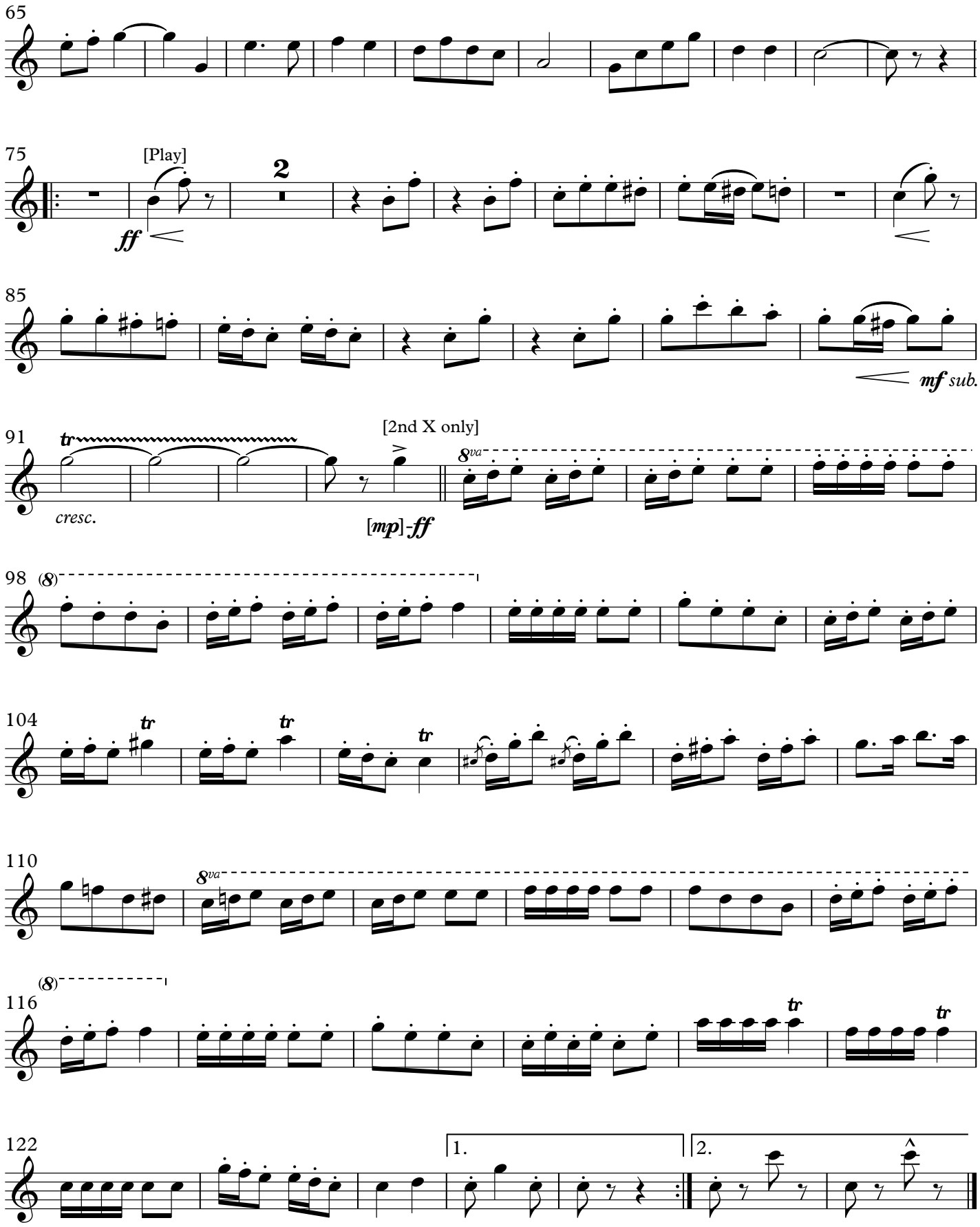

65
75
[Play]
2
ff
85
mf sub.
91
tr
cresc.
[2nd X only]
8va
[mp]-ff
98
(8)
104
tr
110
8va
116
(8)
tr
122
1.
2.

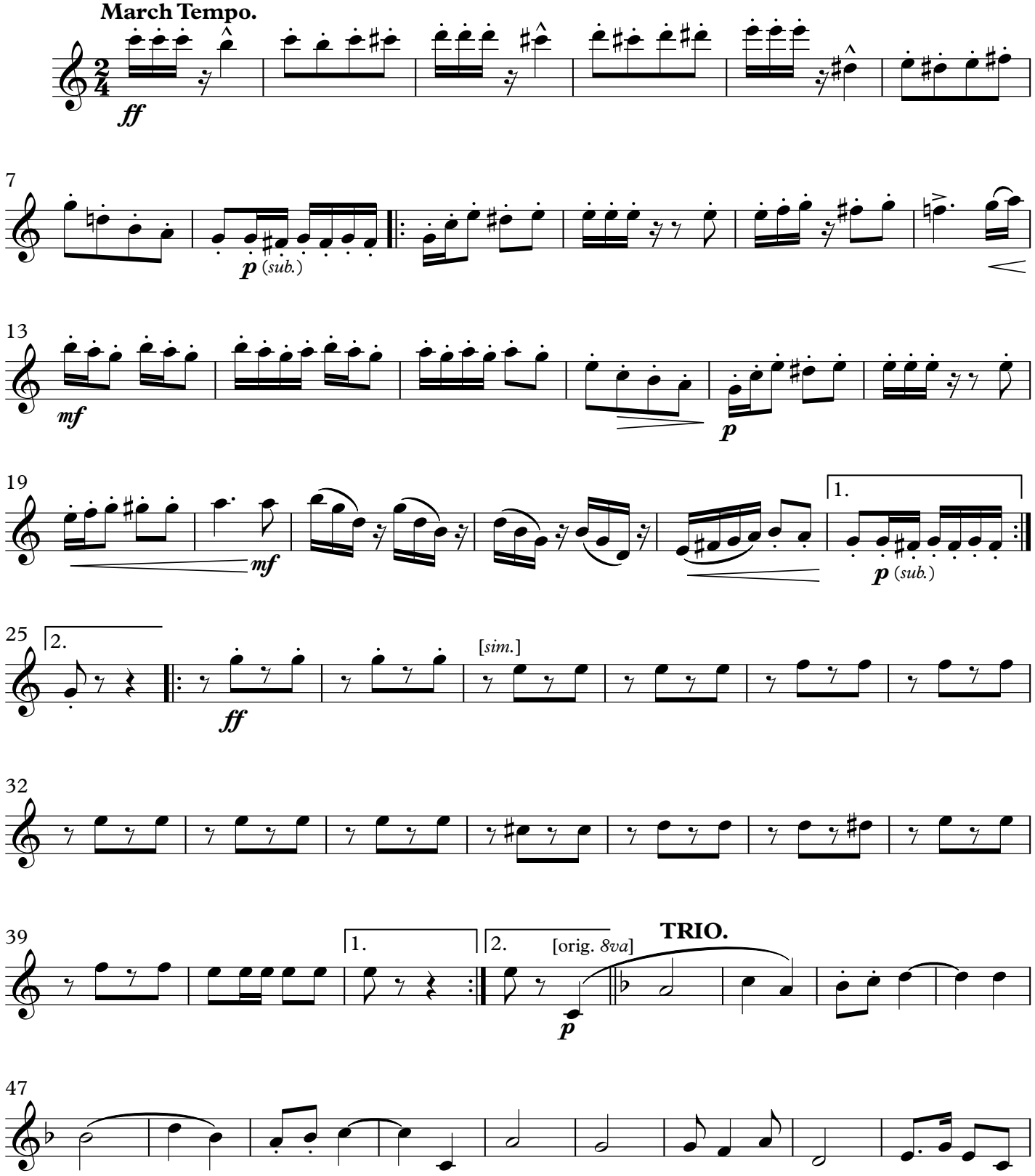
March

PRINCE CHARMING

(1928)

Solo or 1st B♭ Clarinet

JOHN PHILIP SOUSA



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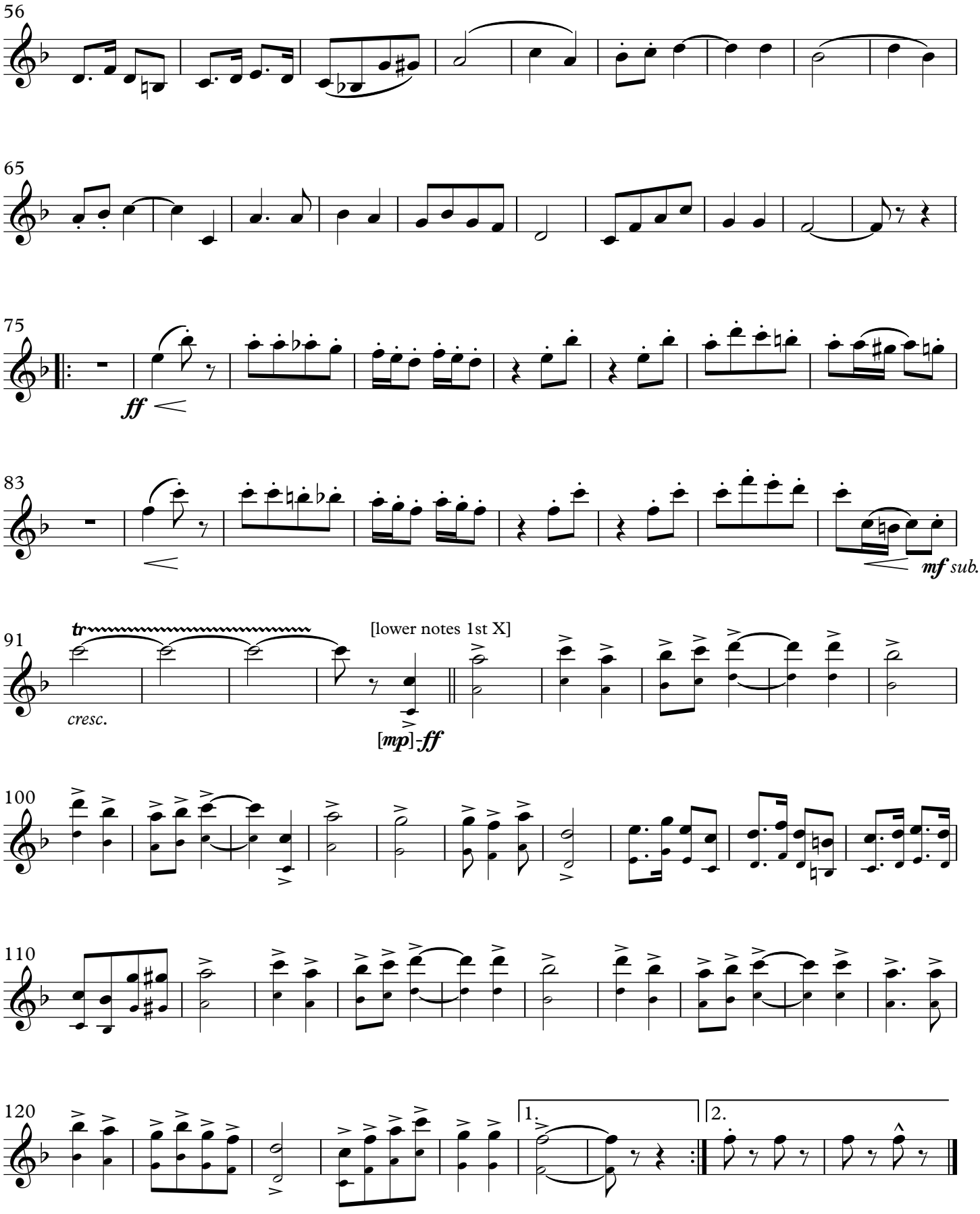

56
65
75
ff
83
mf sub.
91
tr
cresc.
[lower notes 1st X]
[mp]-ff
100
110
120
1.
2.

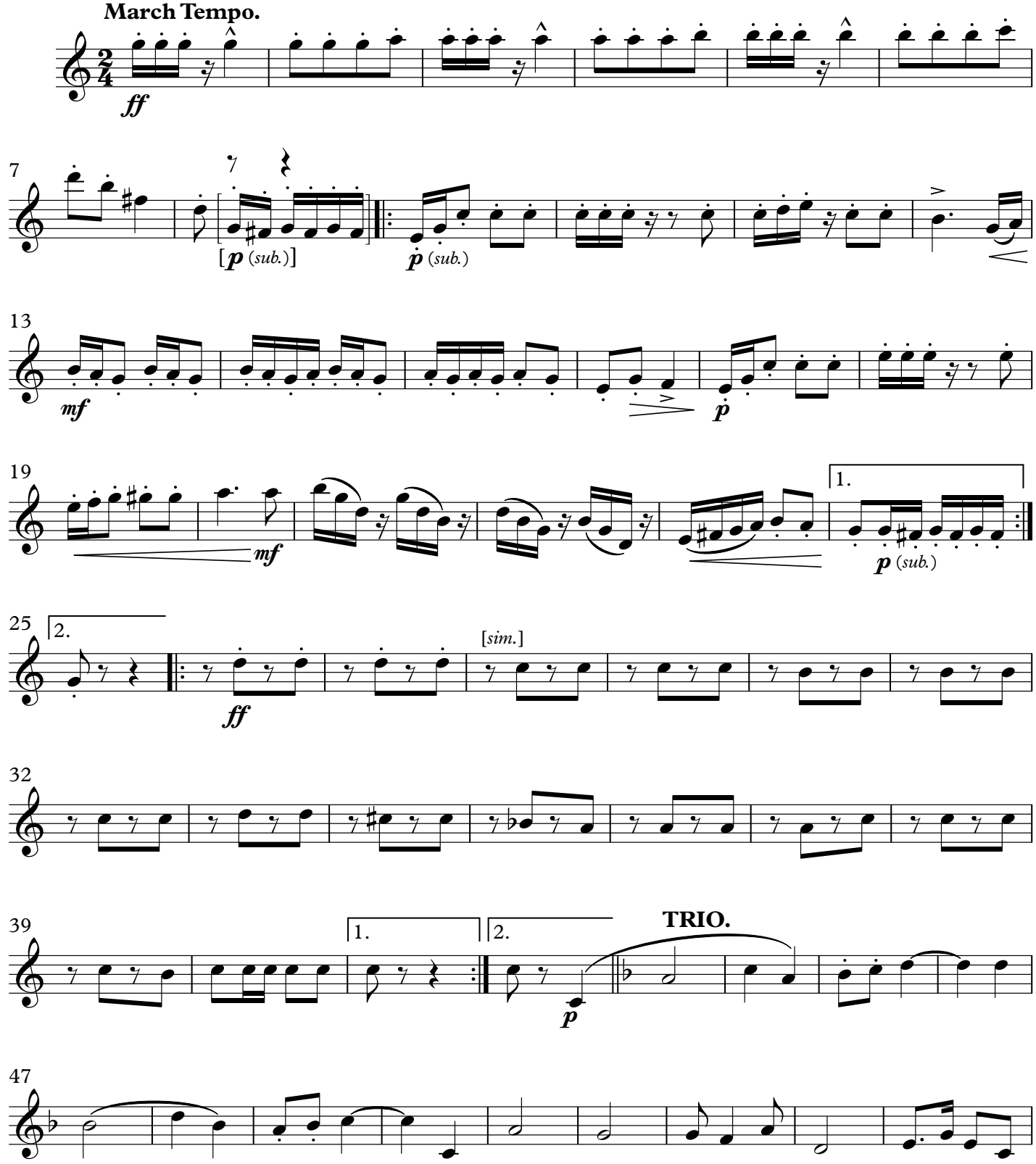
March

PRINCE CHARMING

(1928)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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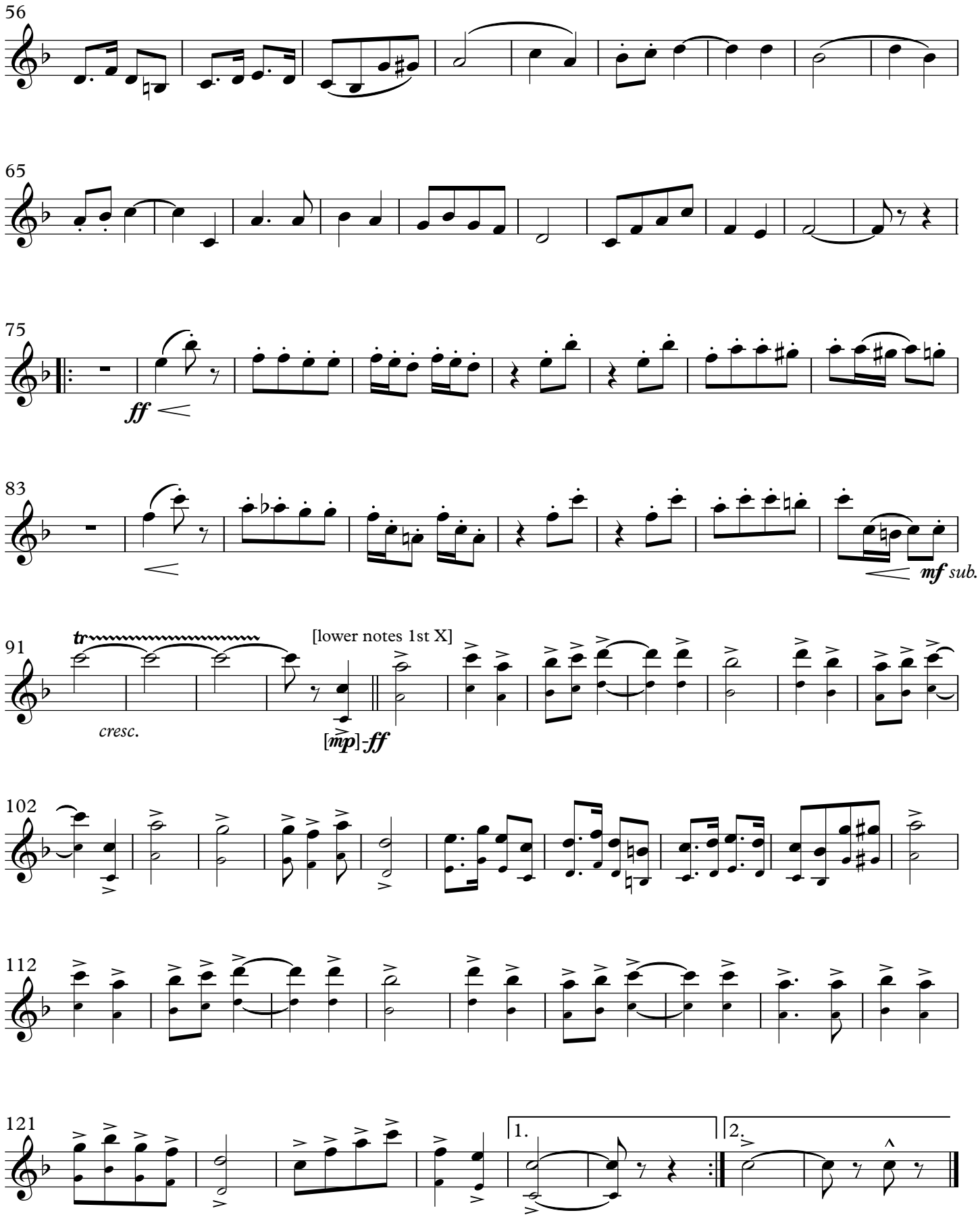

56
65
75
ff
83
mf sub.
91
tr
[lower notes 1st X]
cresc.
[mp] ff
102
112
121
1.
2.

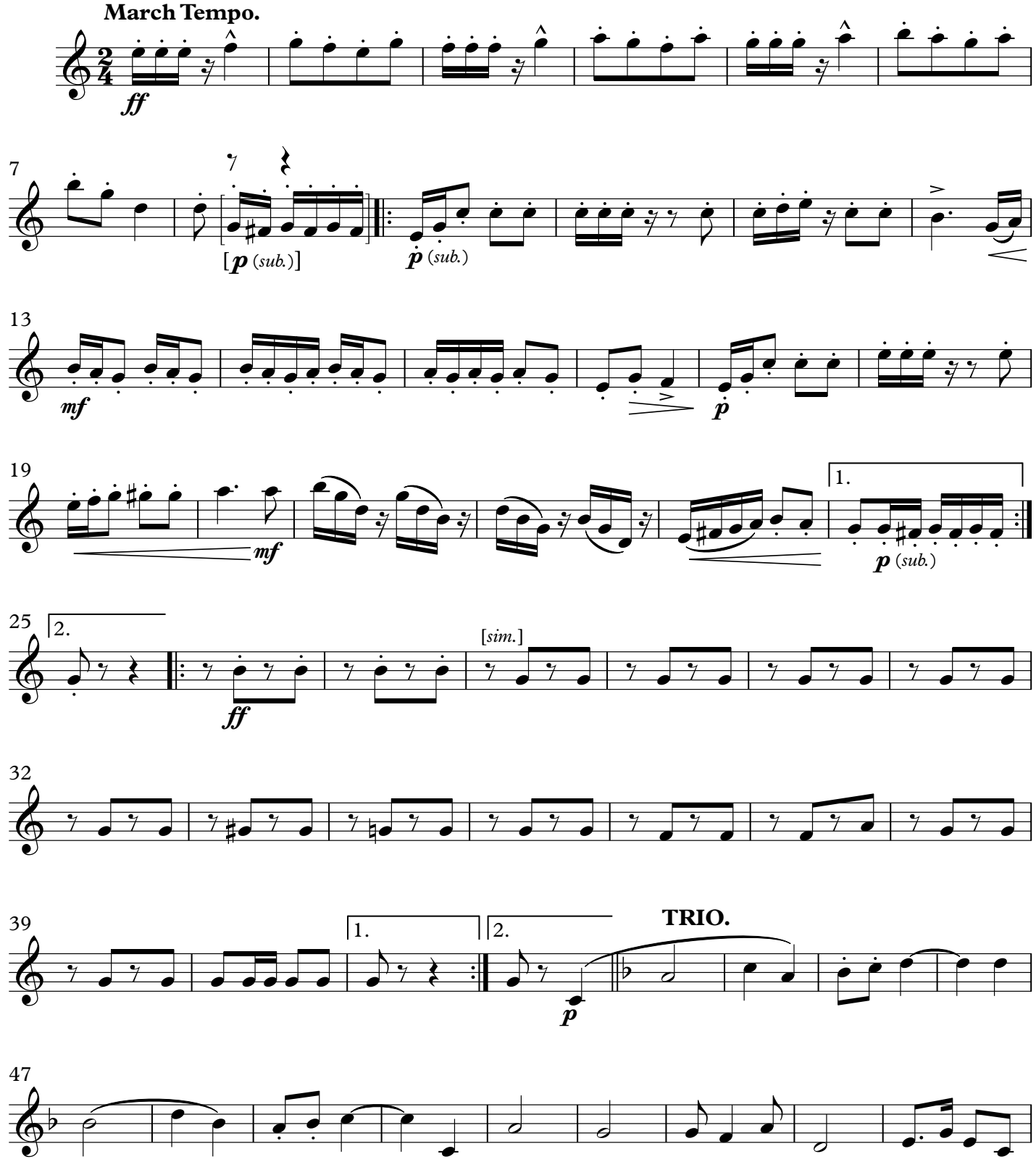
March

PRINCE CHARMING

(1928)

3rd B♭ Clarinet

JOHN PHILIP SOUSA



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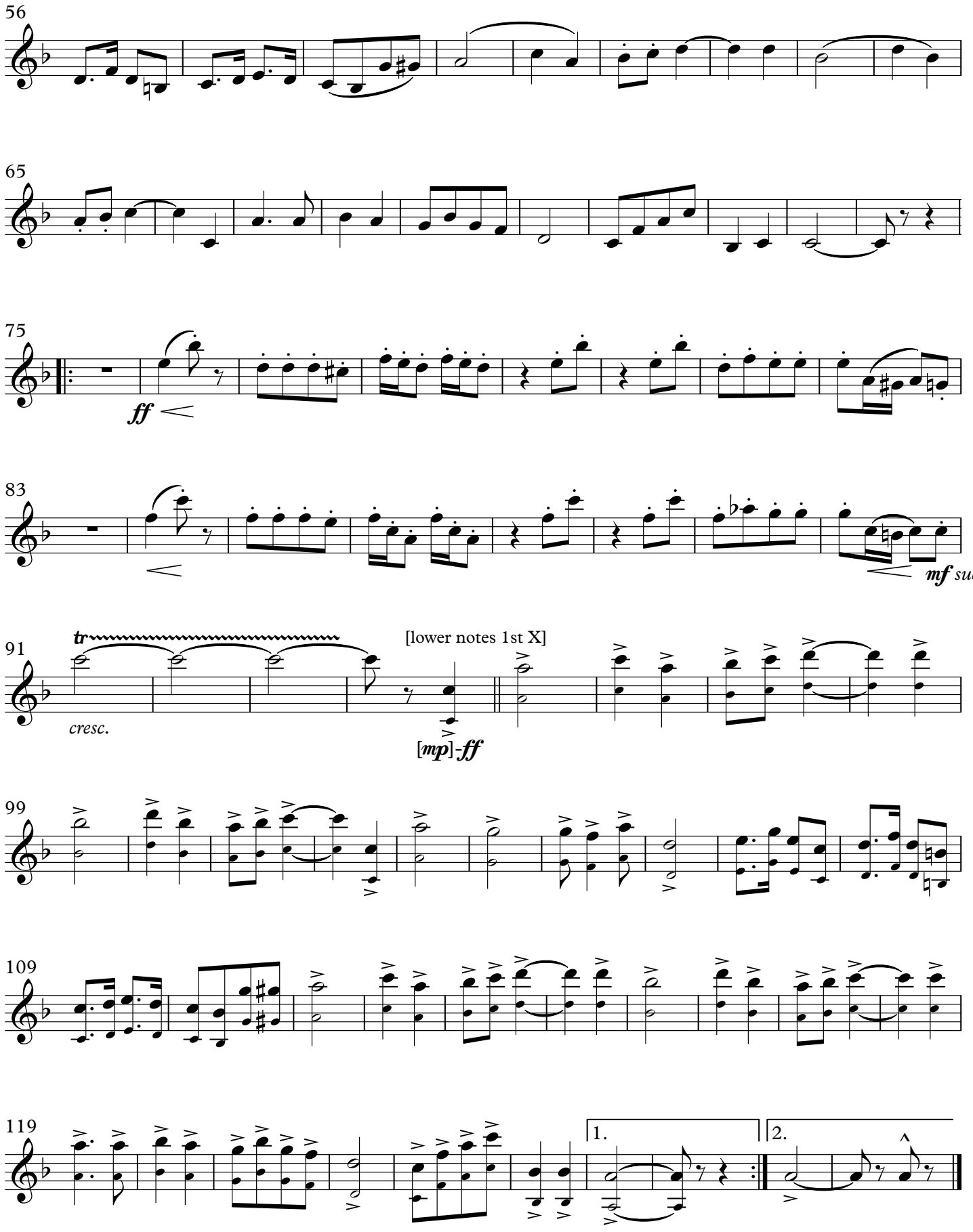

56
65
75
ff
83
mf sub.
91
tr
cresc.
[lower notes 1st X]
[mp]-ff
99
109
119
1.
2.

March

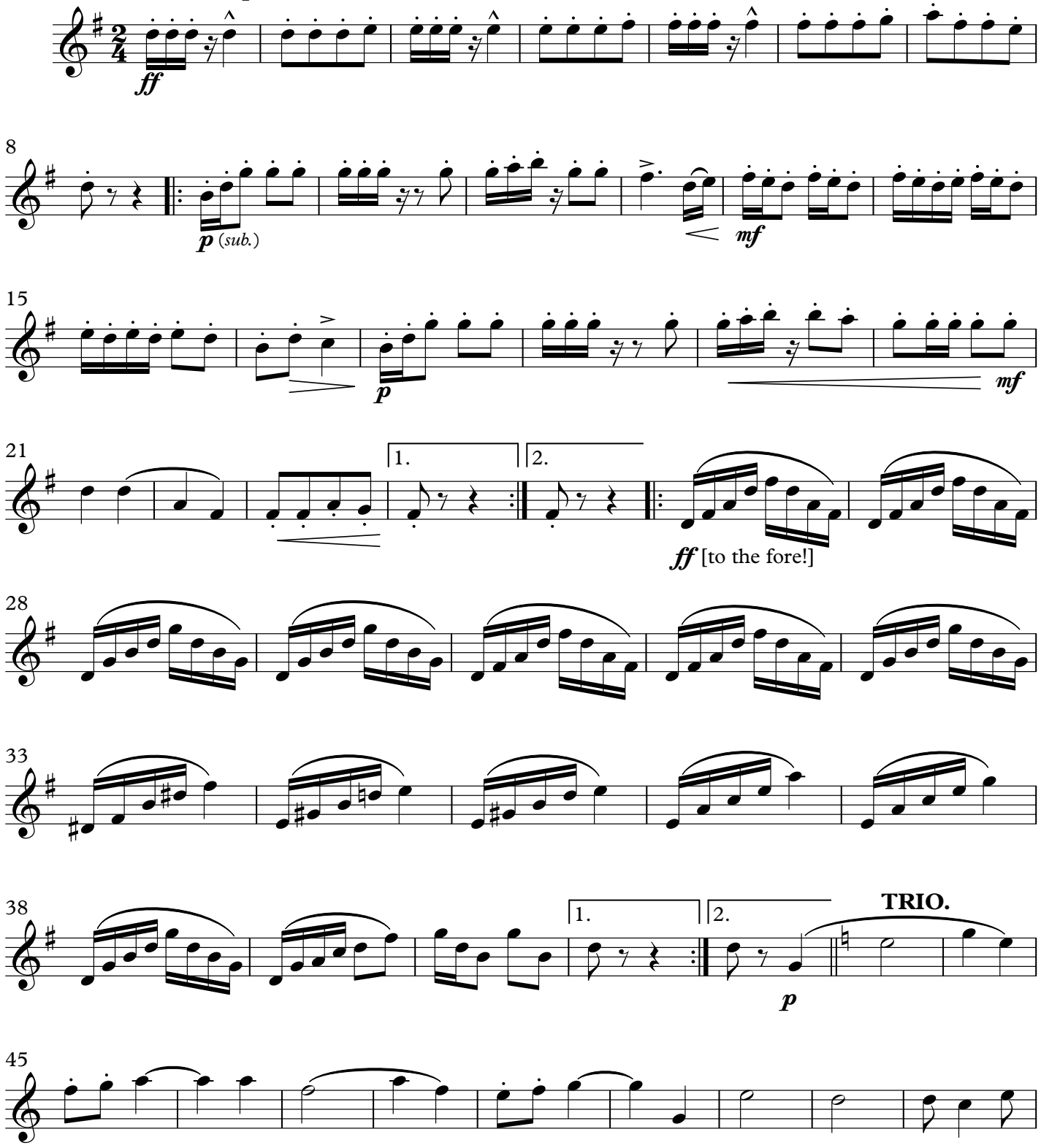
PRINCE CHARMING

(1928)

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

JOHN PHILIP SOUSA

March Tempo.



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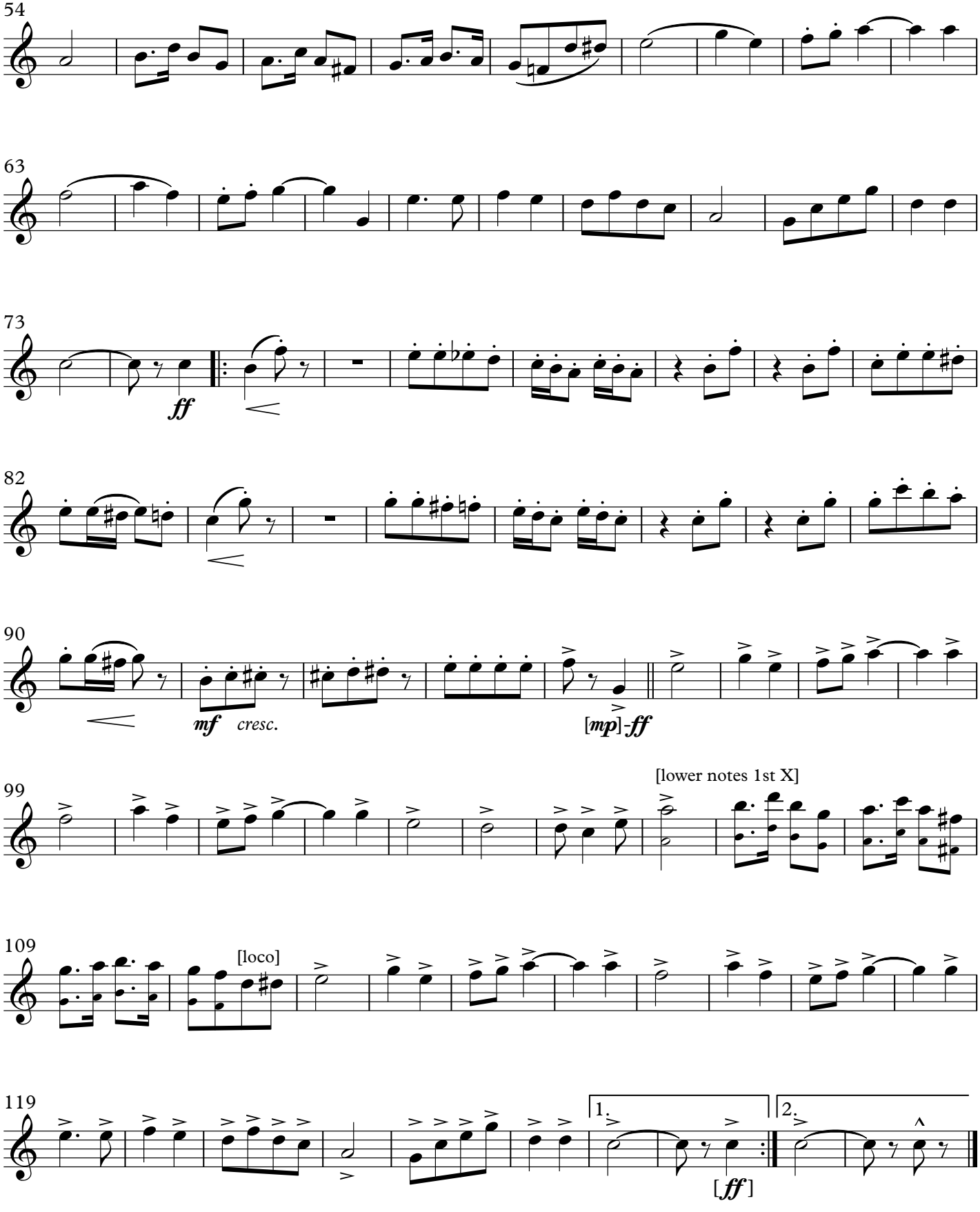
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63
73
ff
82
90
mf cresc.
[mp]-ff
99
[lower notes 1st X]
109
[loco]
119
1.
2.
[ff]

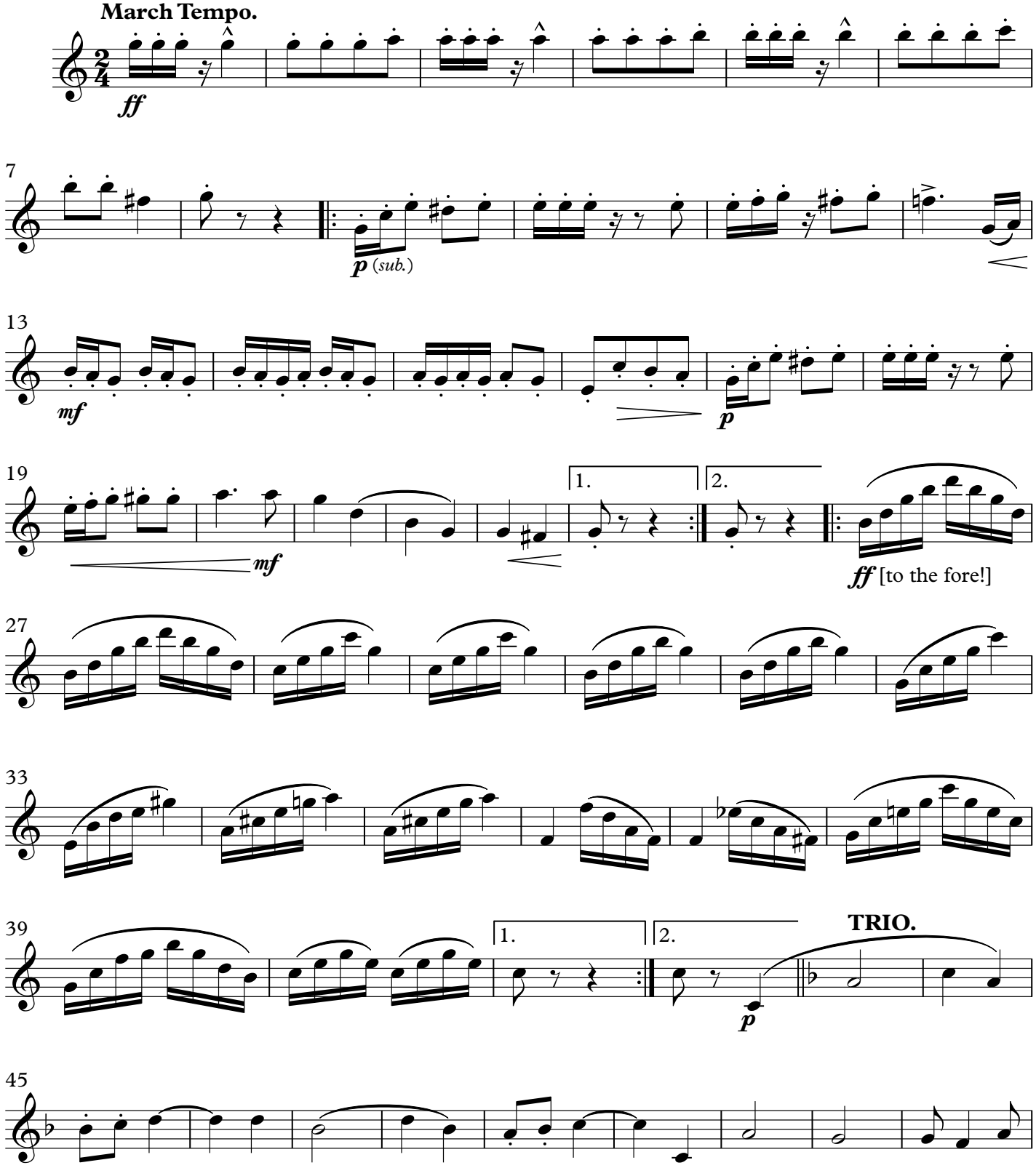
March

PRINCE CHARMING

(1928)

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

JOHN PHILIP SOUSA



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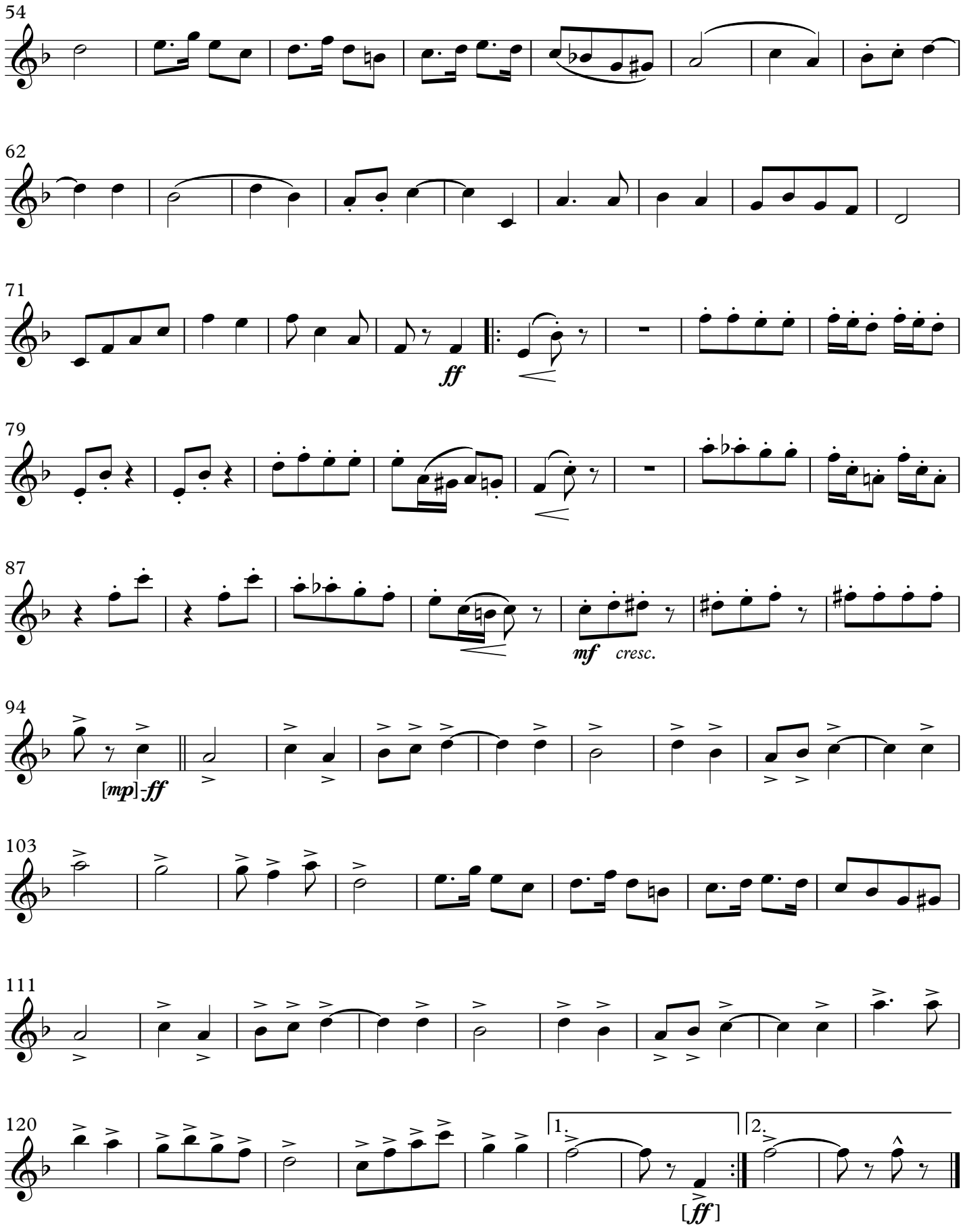

54
62
71
ff
79
87
mf
cresc.
94
[mp]-ff
103
111
120
1.
2.
[ff]

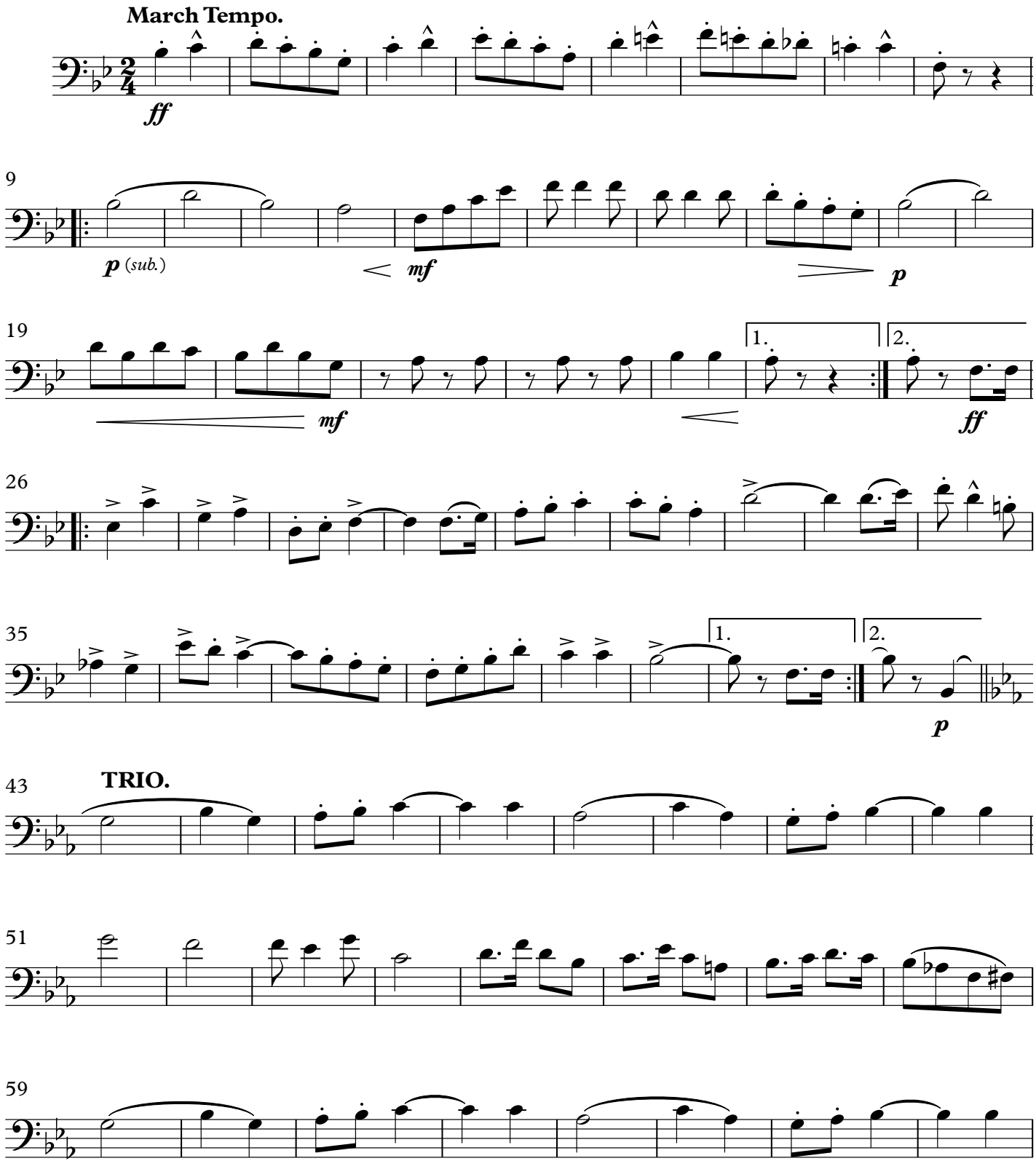
March

PRINCE CHARMING

(1928)

Bassoon

JOHN PHILIP SOUSA



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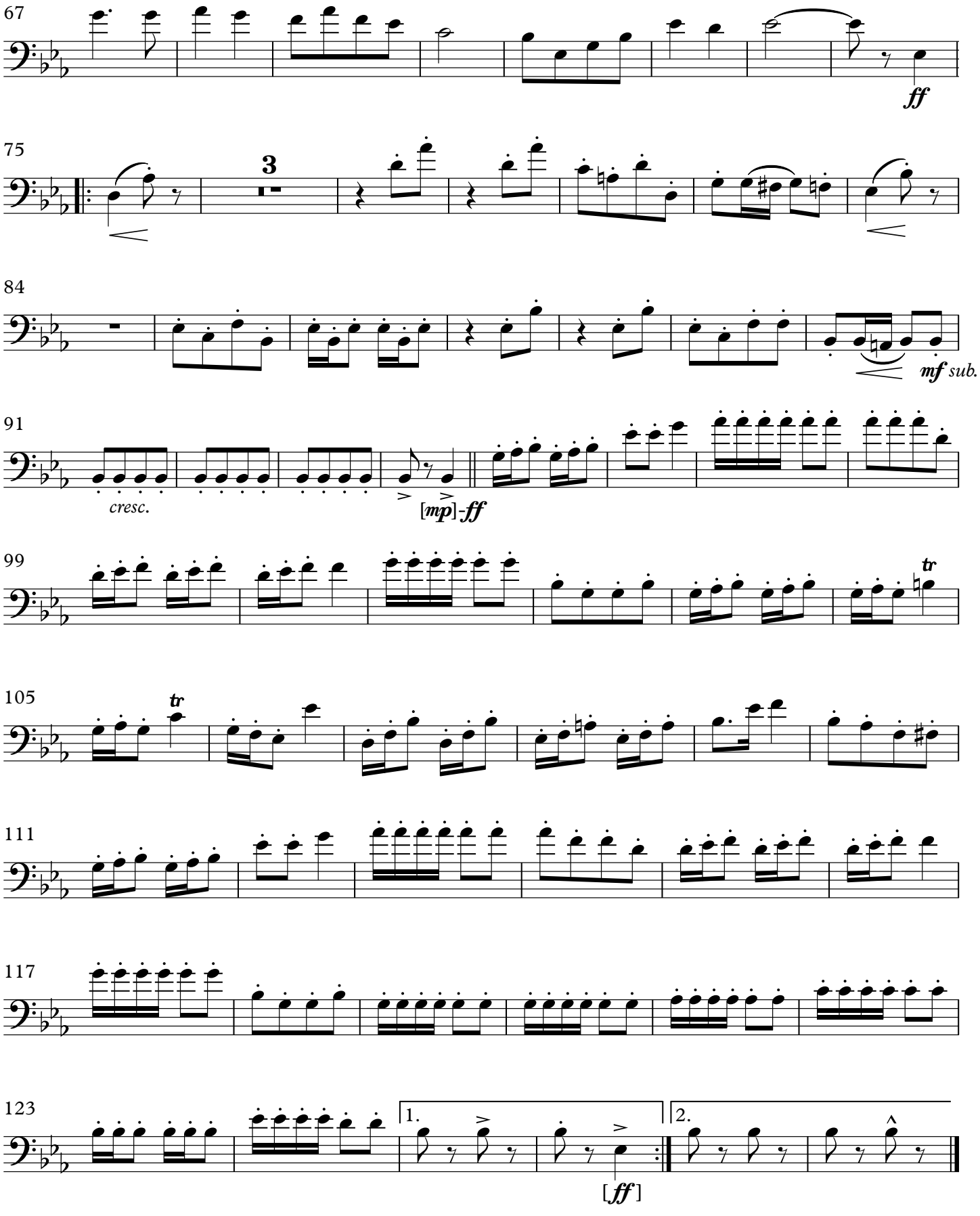

67
ff
75
3
84
mf sub.
91
cresc.
[mp]-ff
99
tr
105
tr
111
117
123
1.
2.
[ff]

March

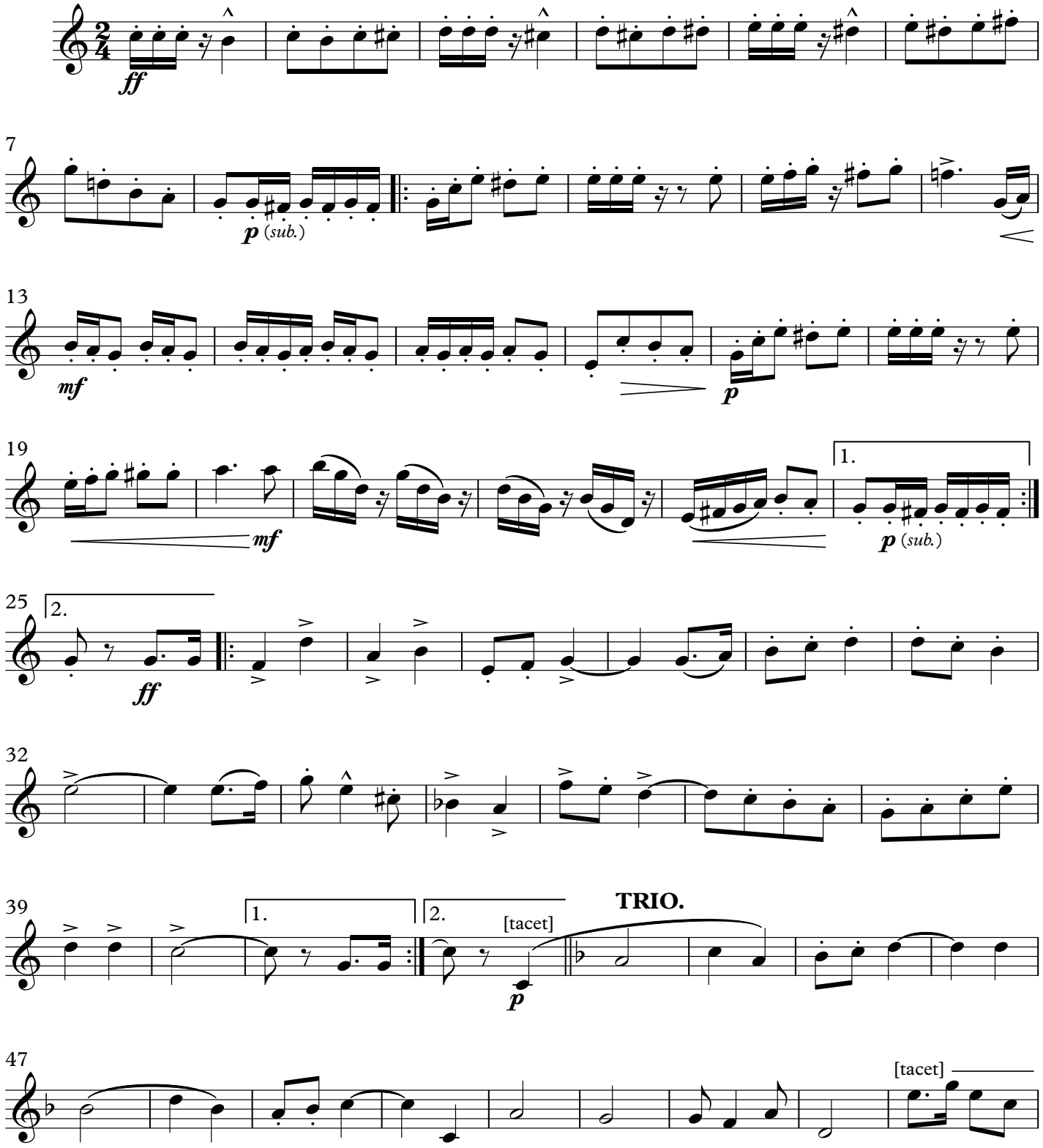
PRINCE CHARMING

(1928)

Soprano Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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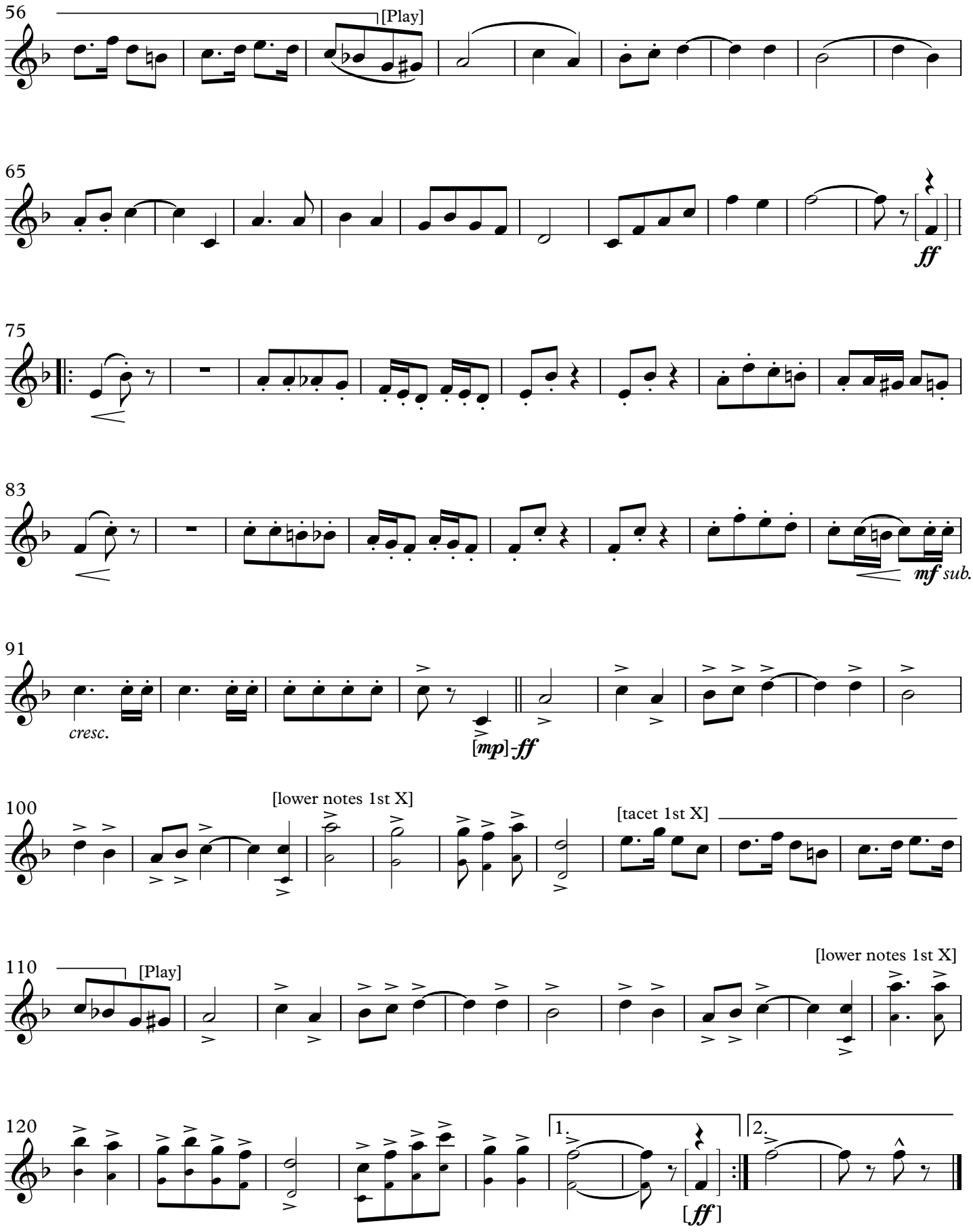
56
[Play]
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ff
75
83
mf sub.
91
cresc.
[mp]-ff
100
[lower notes 1st X]
[tacet 1st X]
110
[Play]
[lower notes 1st X]
120
1.
2.
[ff]

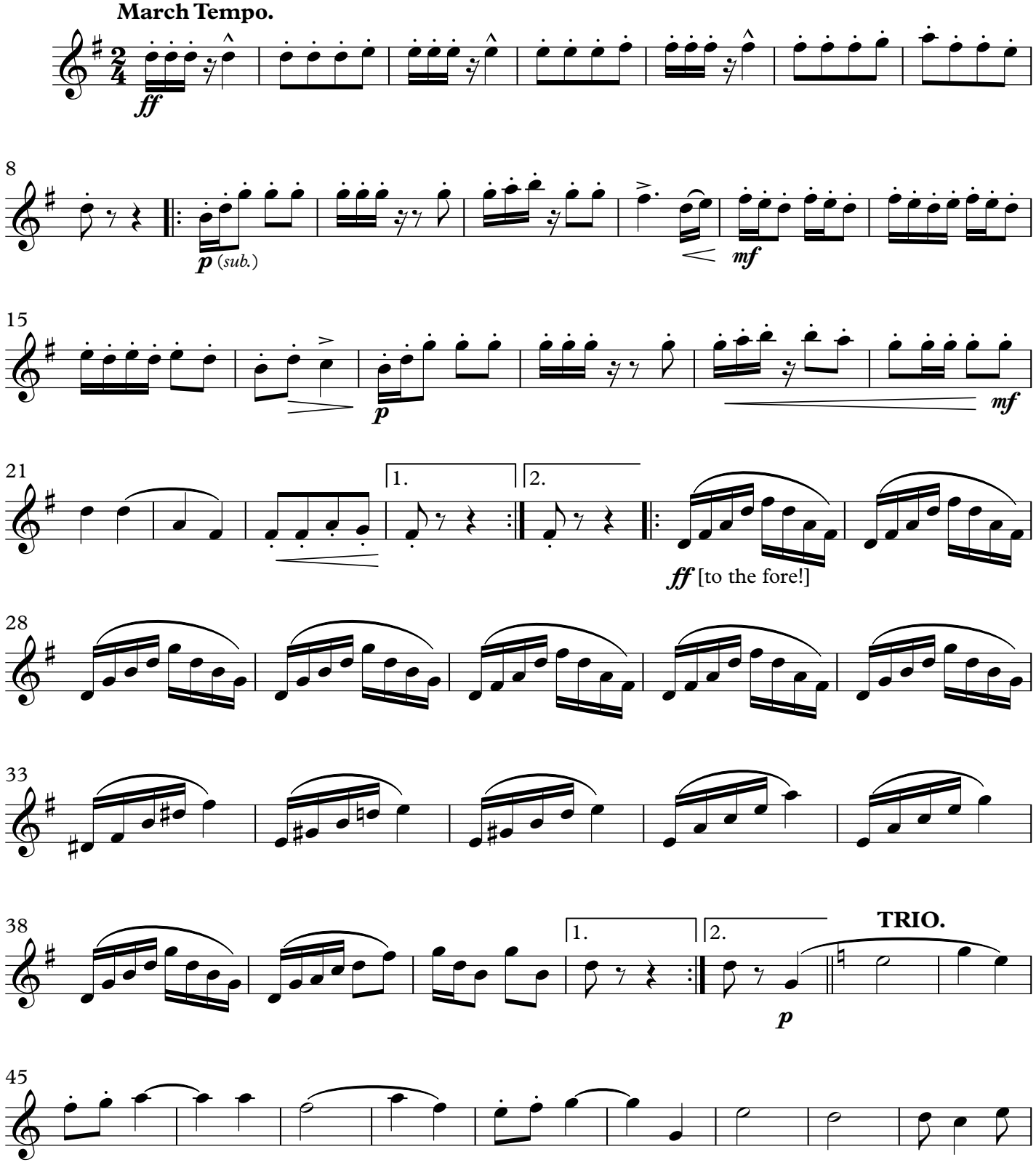
March

PRINCE CHARMING

(1928)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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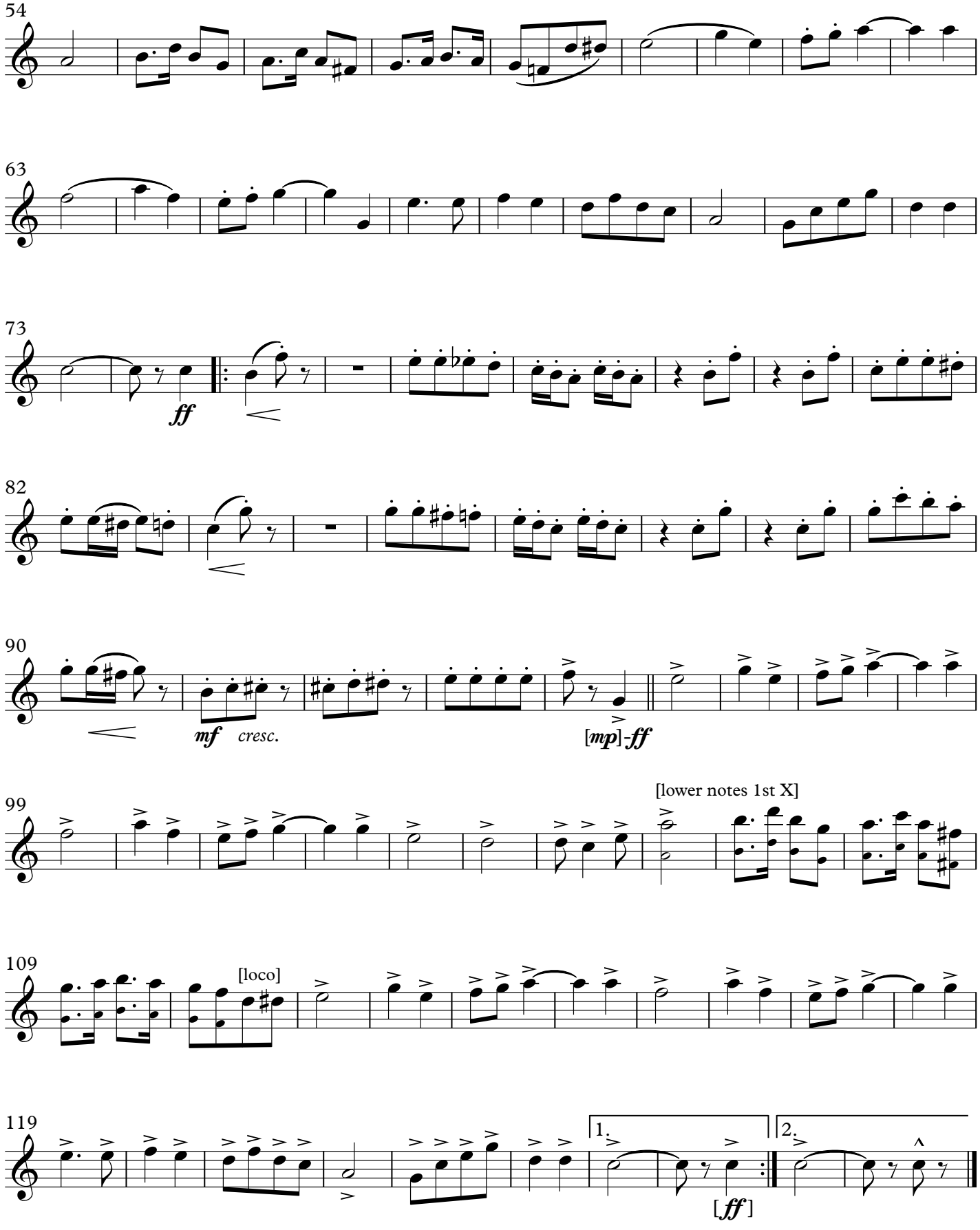
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73
ff
82
90
mf
cresc.
[mp]-ff
99
[lower notes 1st X]
109
[loco]
119
1.
2.
[ff]

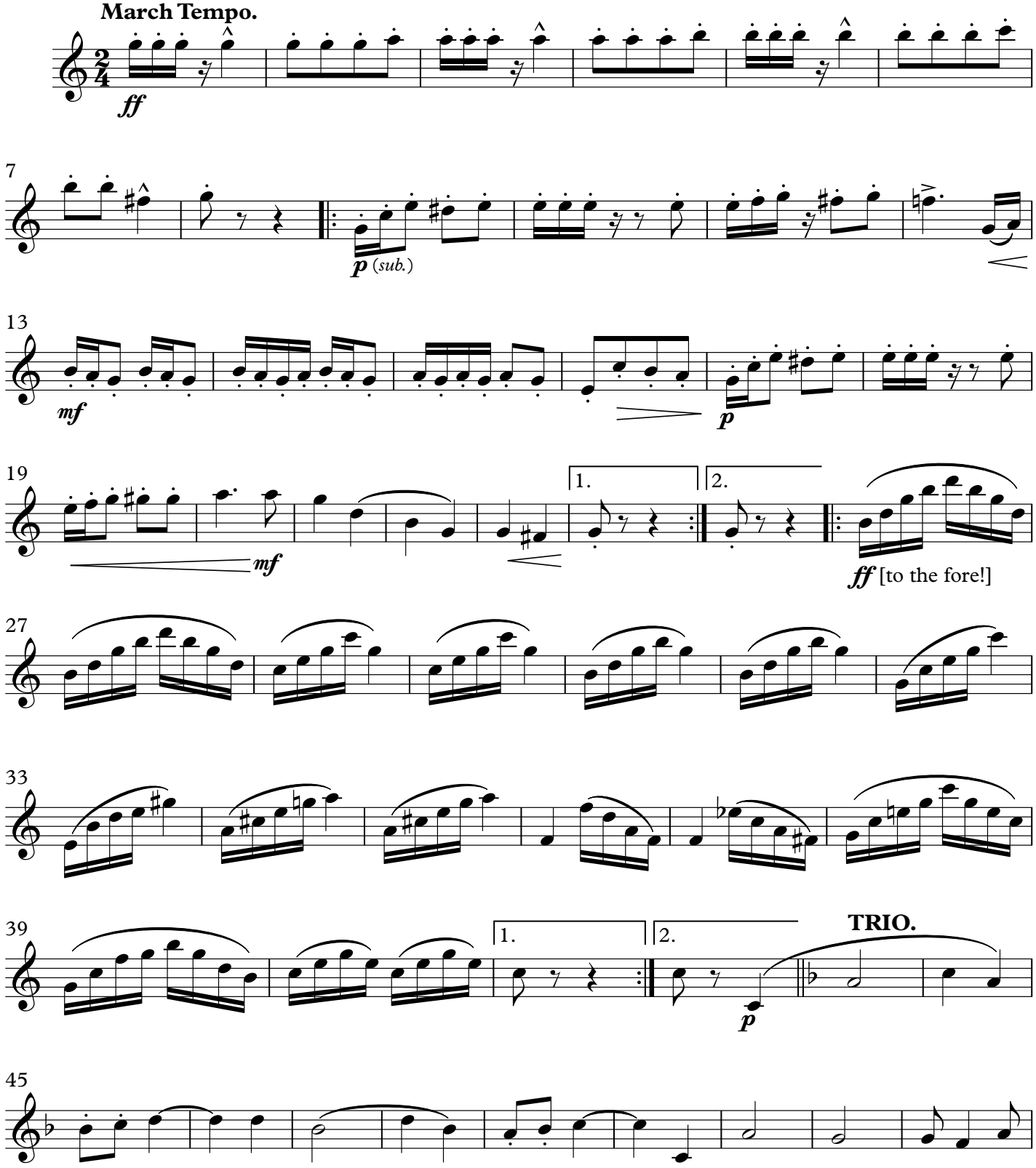
March

PRINCE CHARMING

(1928)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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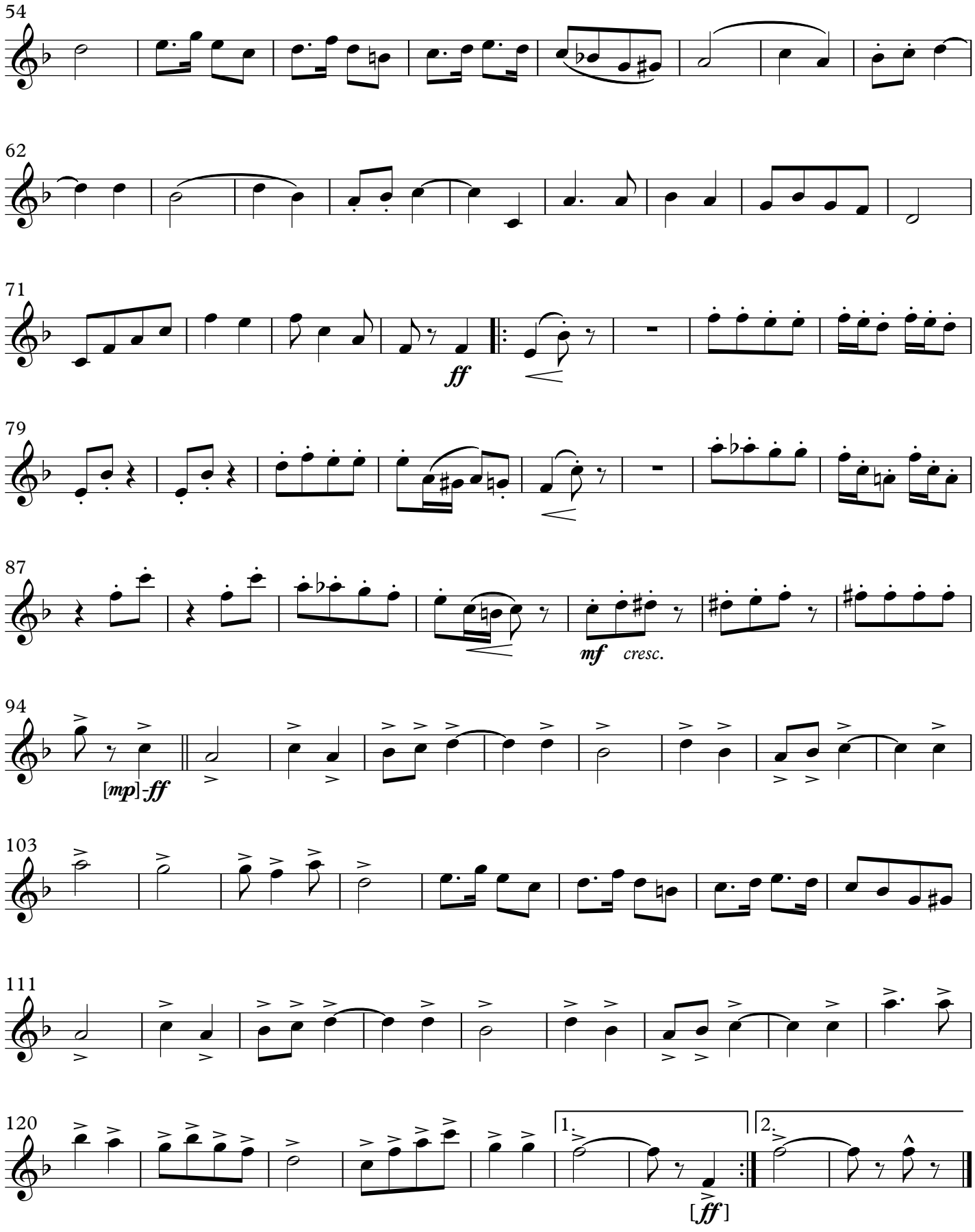

54
62
71
ff
79
87
mf
cresc.
94
[mp]-ff
103
111
120
1.
2.
[ff]

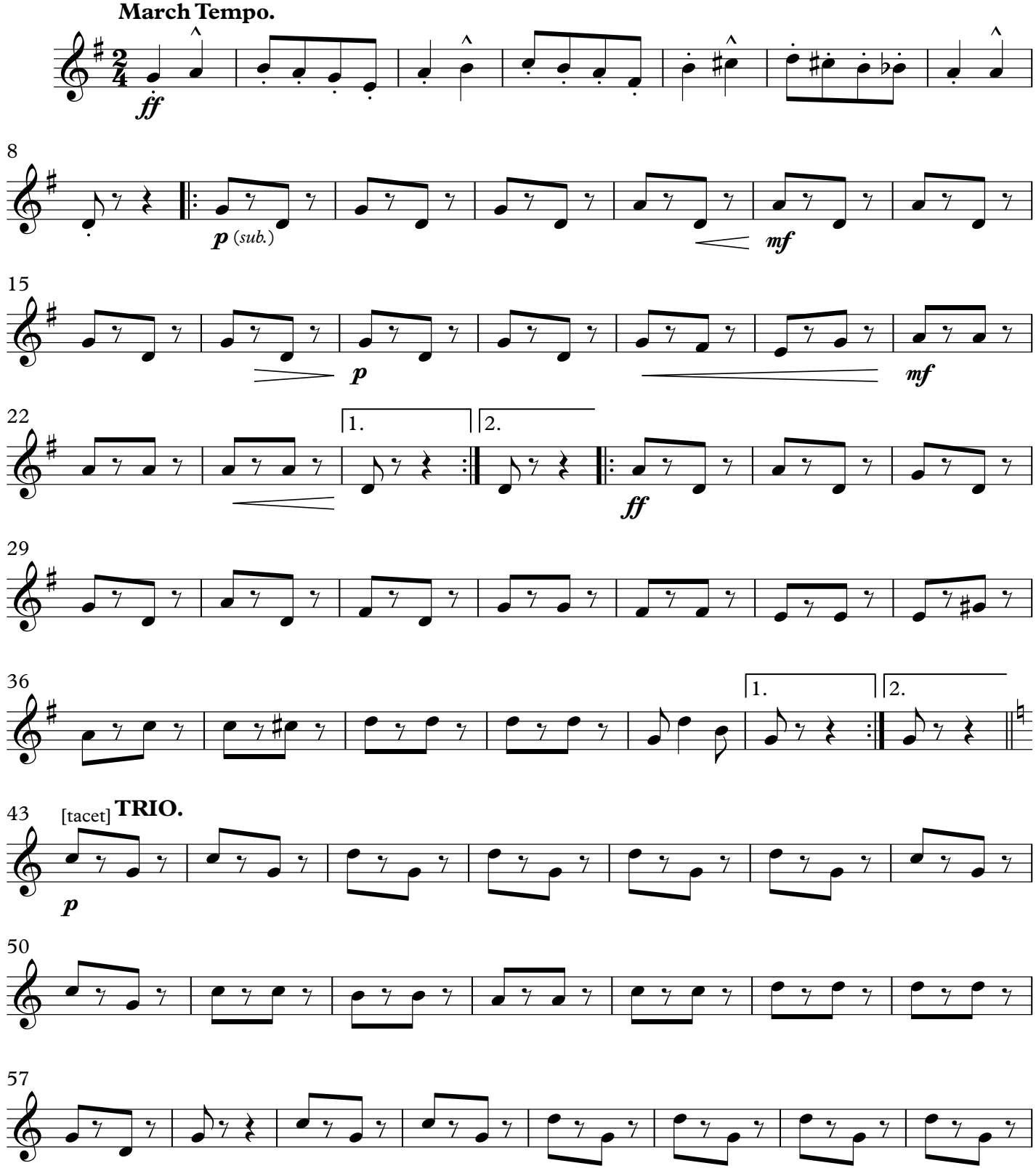
March

PRINCE CHARMING

(1928)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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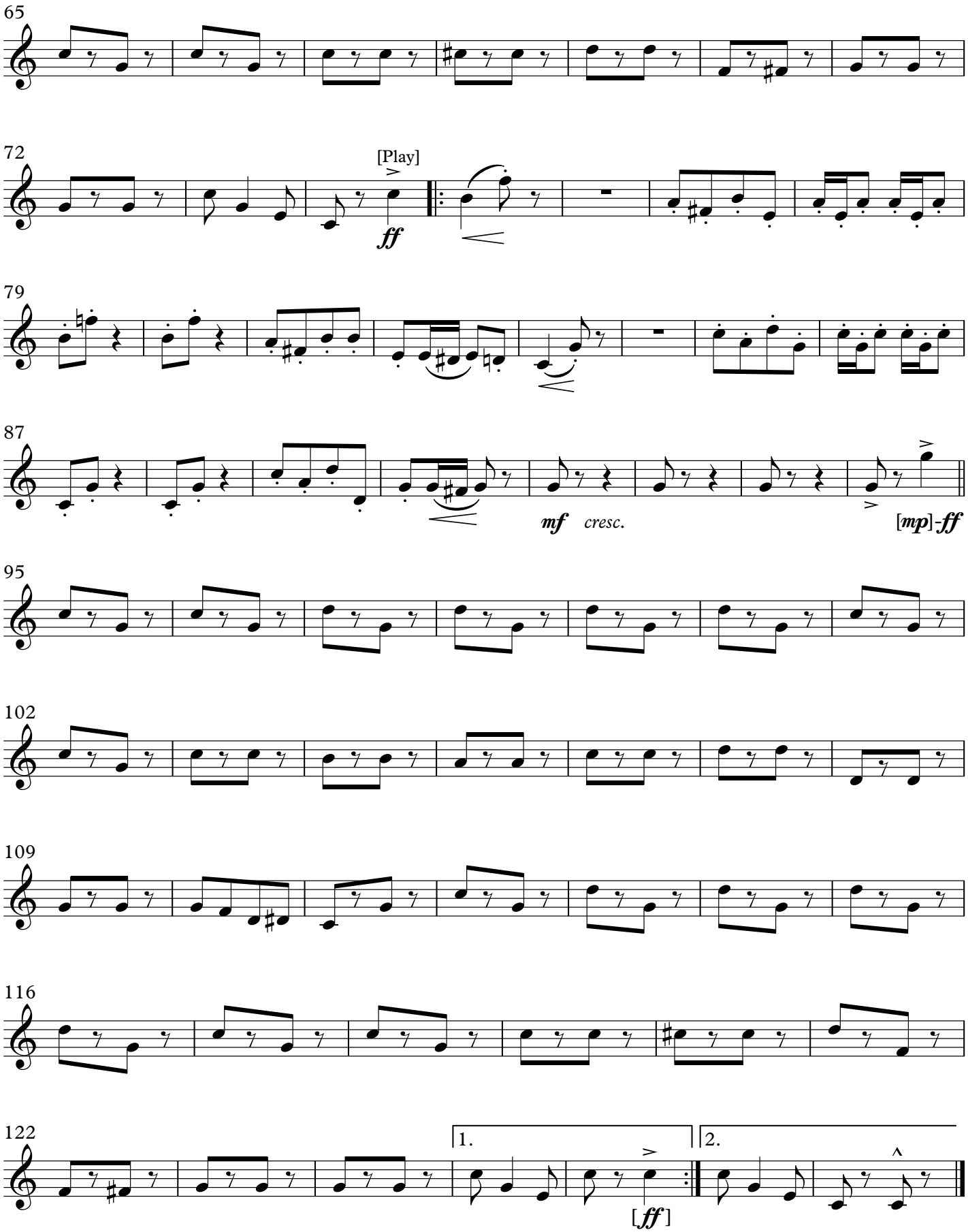

65
72
[Play]
ff
79
87
mf
cresc.
[mp]-ff
95
102
109
116
122
1.
2.
[ff]

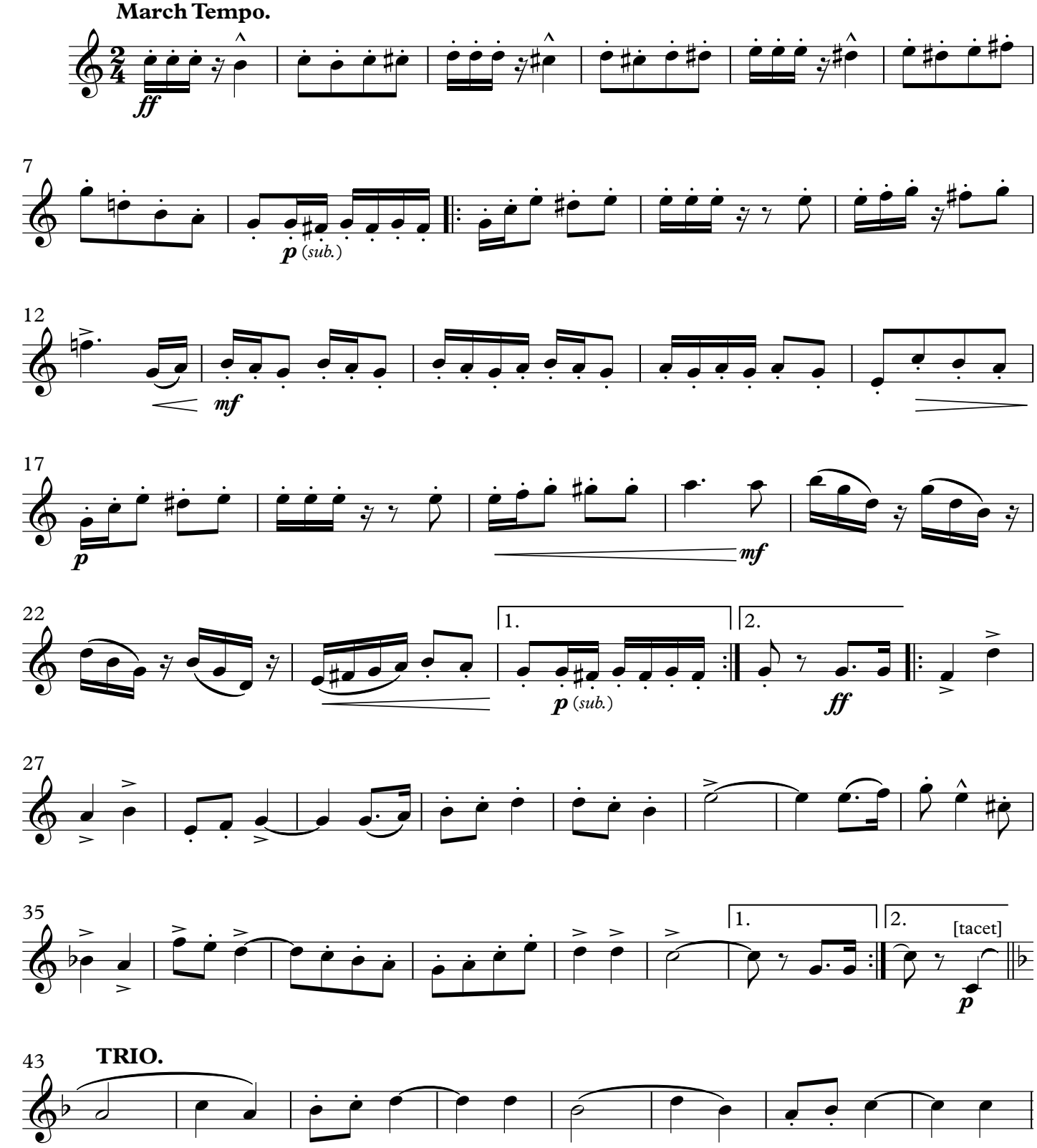
March

PRINCE CHARMING

(1928)

Solo B♭ Trumpet
[or Cornet]

JOHN PHILIP SOUSA



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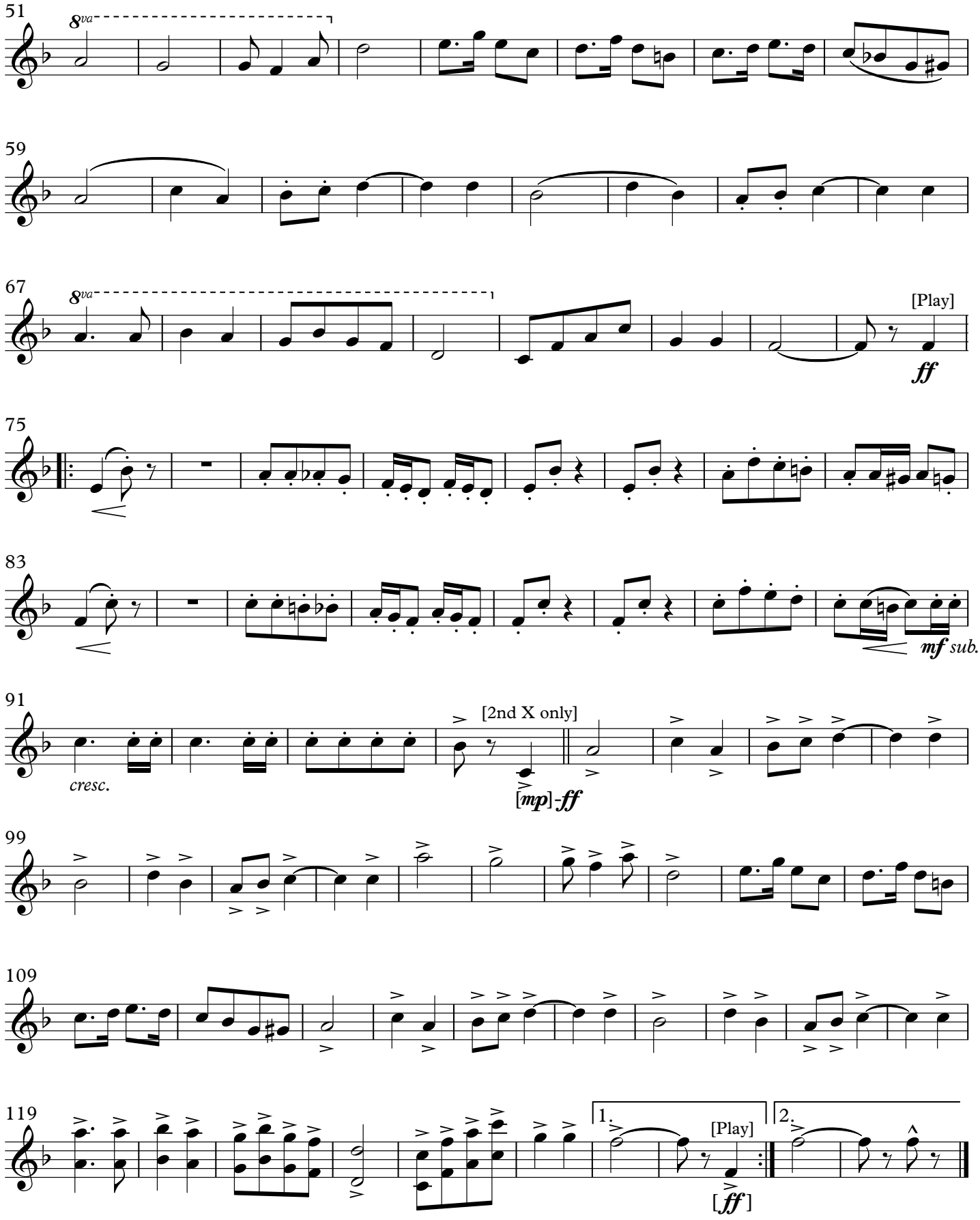

51
8va
59
67
8va
[Play]
ff
75
83
mf sub.
91
cresc.
[2nd X only]
[mp]-ff
99
109
119
1.
[Play]
2.
[ff]

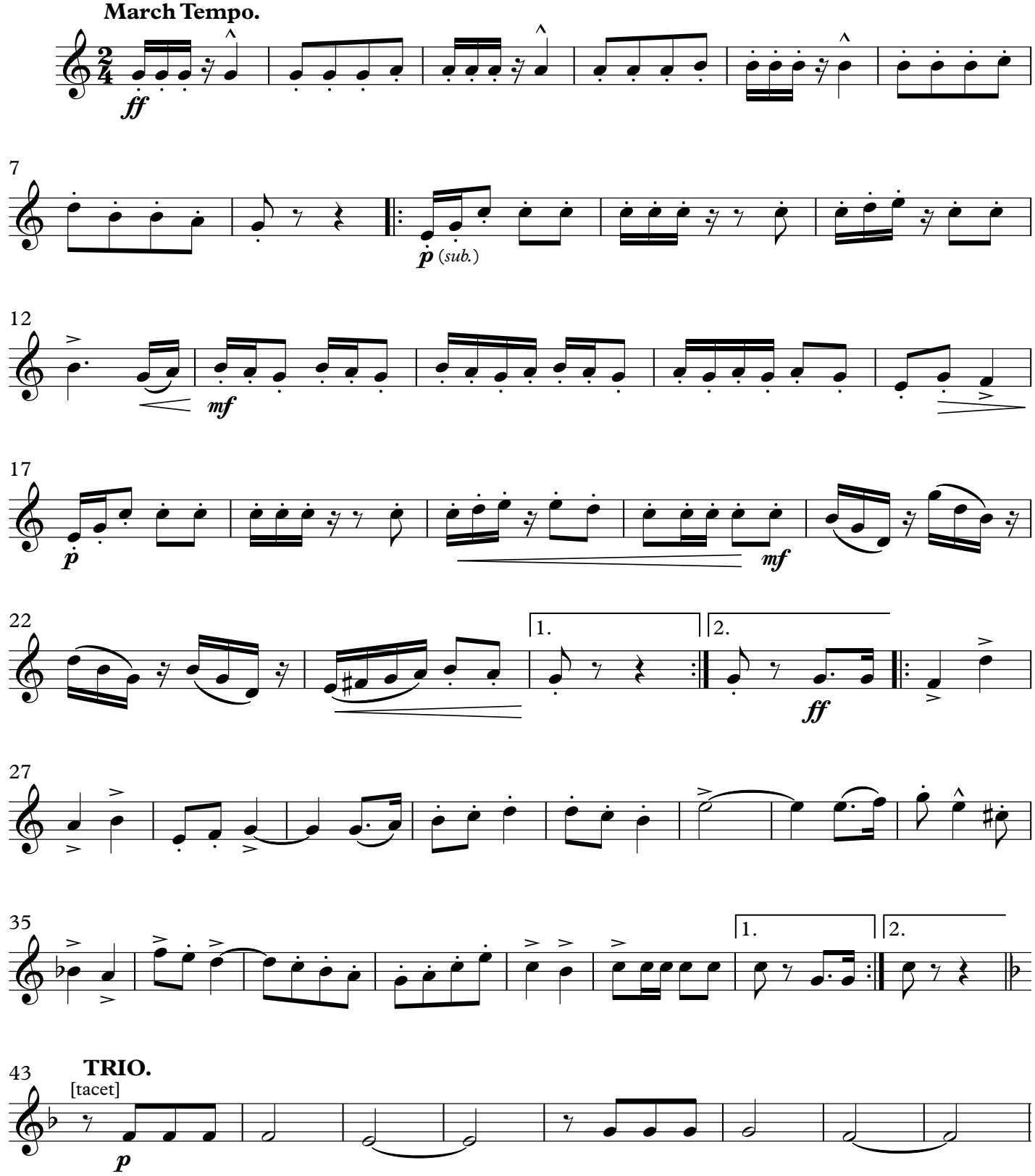
March

PRINCE CHARMING

(1928)

1st B♭ Trumpet
[or Cornet]

JOHN PHILIP SOUSA



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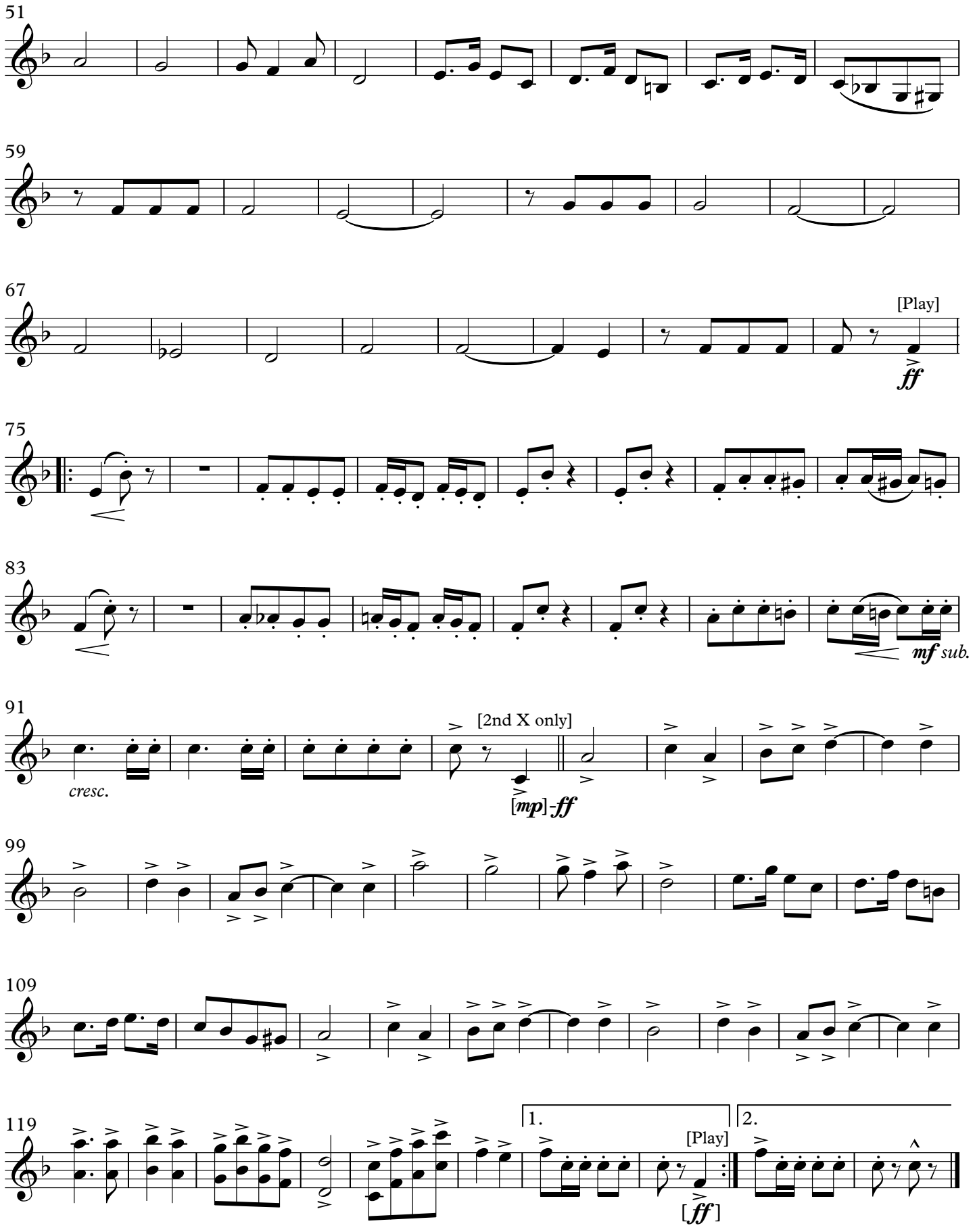
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59
67
[Play]
ff
75
83
mf sub.
91
[2nd X only]
cresc.
[mp]-ff
99
109
119
1.
2.
[Play]
[ff]

March

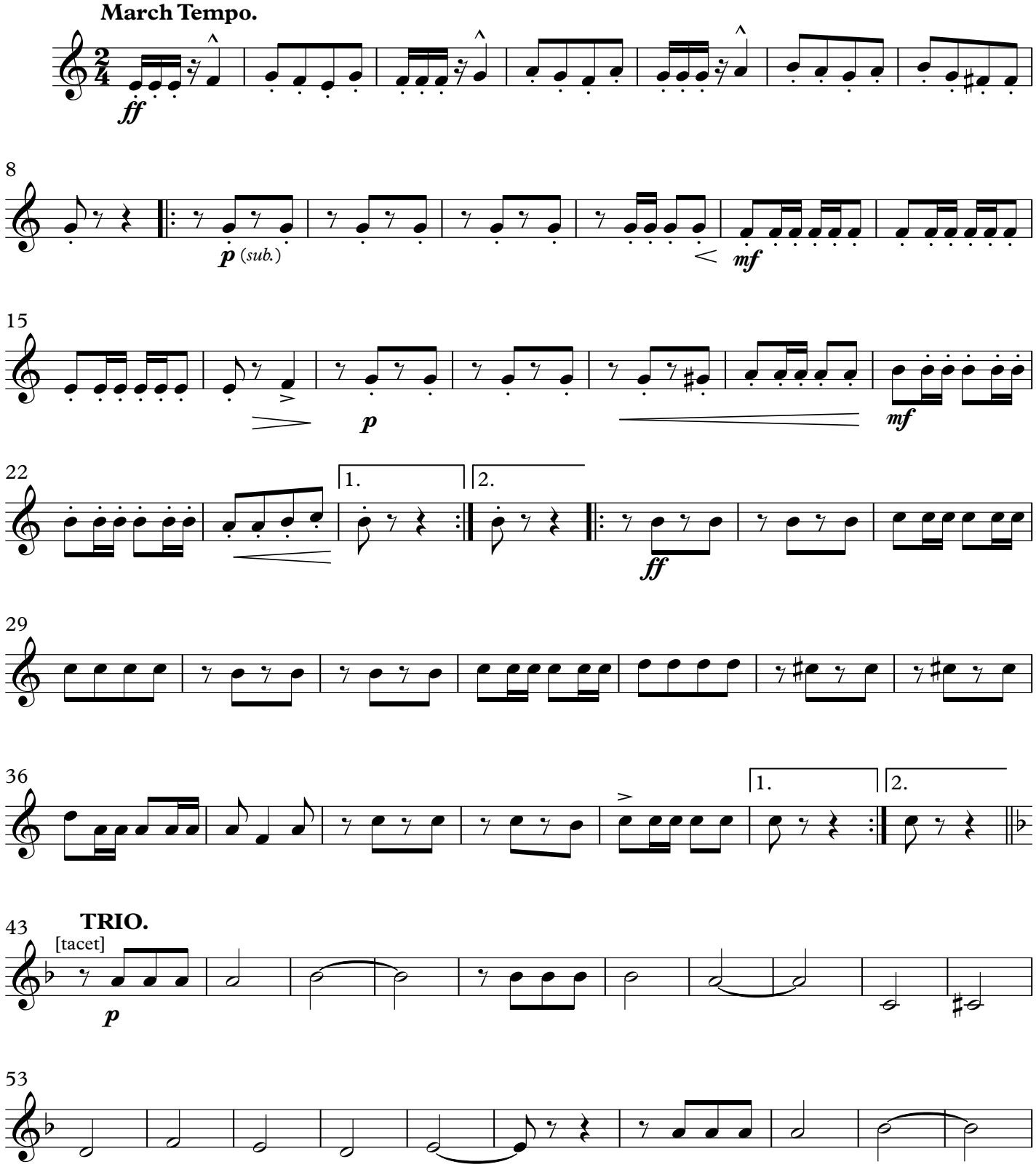
PRINCE CHARMING

(1928)

2nd B♭ Trumpet
[or Cornet]

JOHN PHILIP SOUSA

March Tempo.



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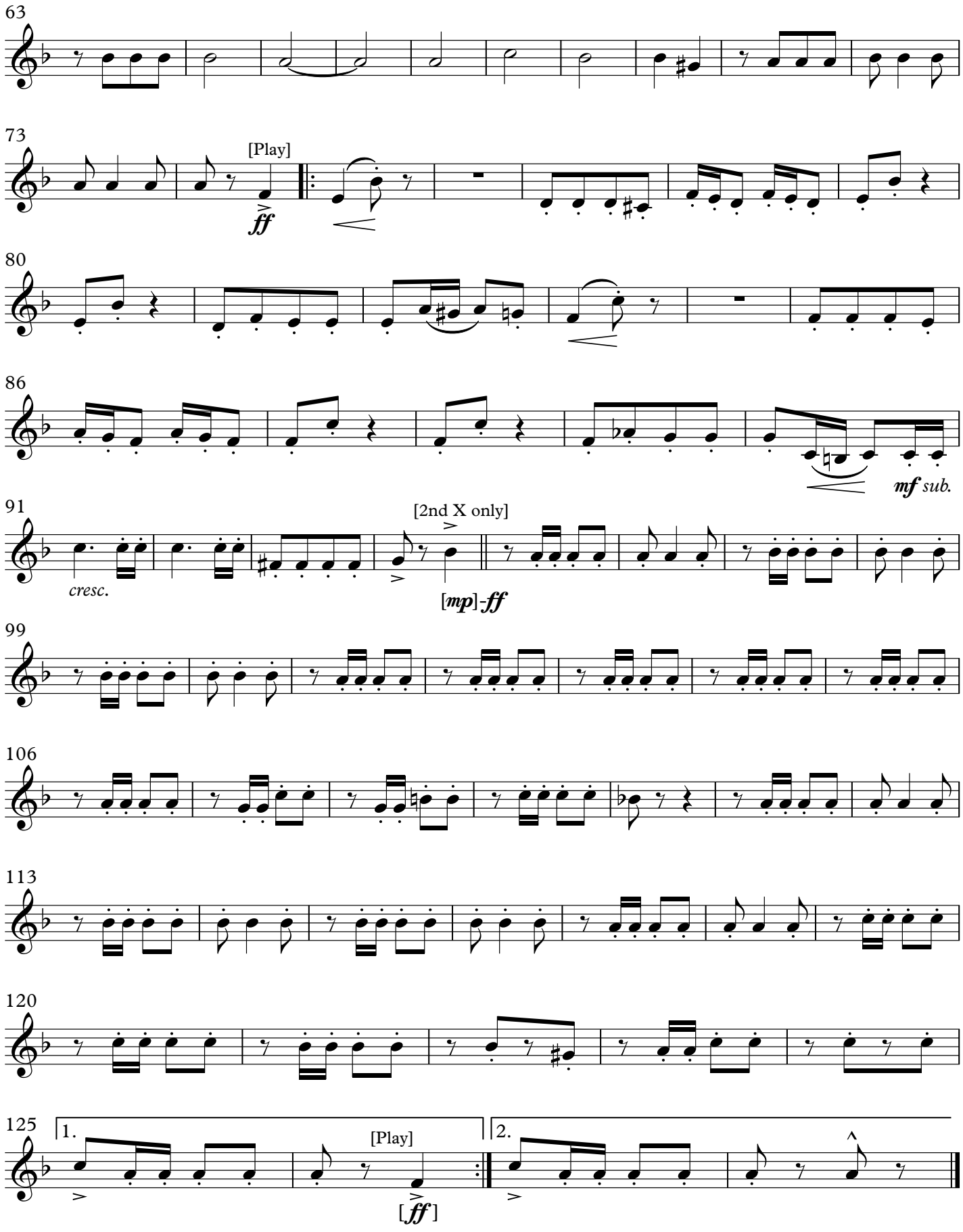
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73
[Play]
ff
80
86
mf sub.
91
[2nd X only]
cresc.
[mp]-ff
99
106
113
120
125
1.
2.
[Play]
[ff]

March

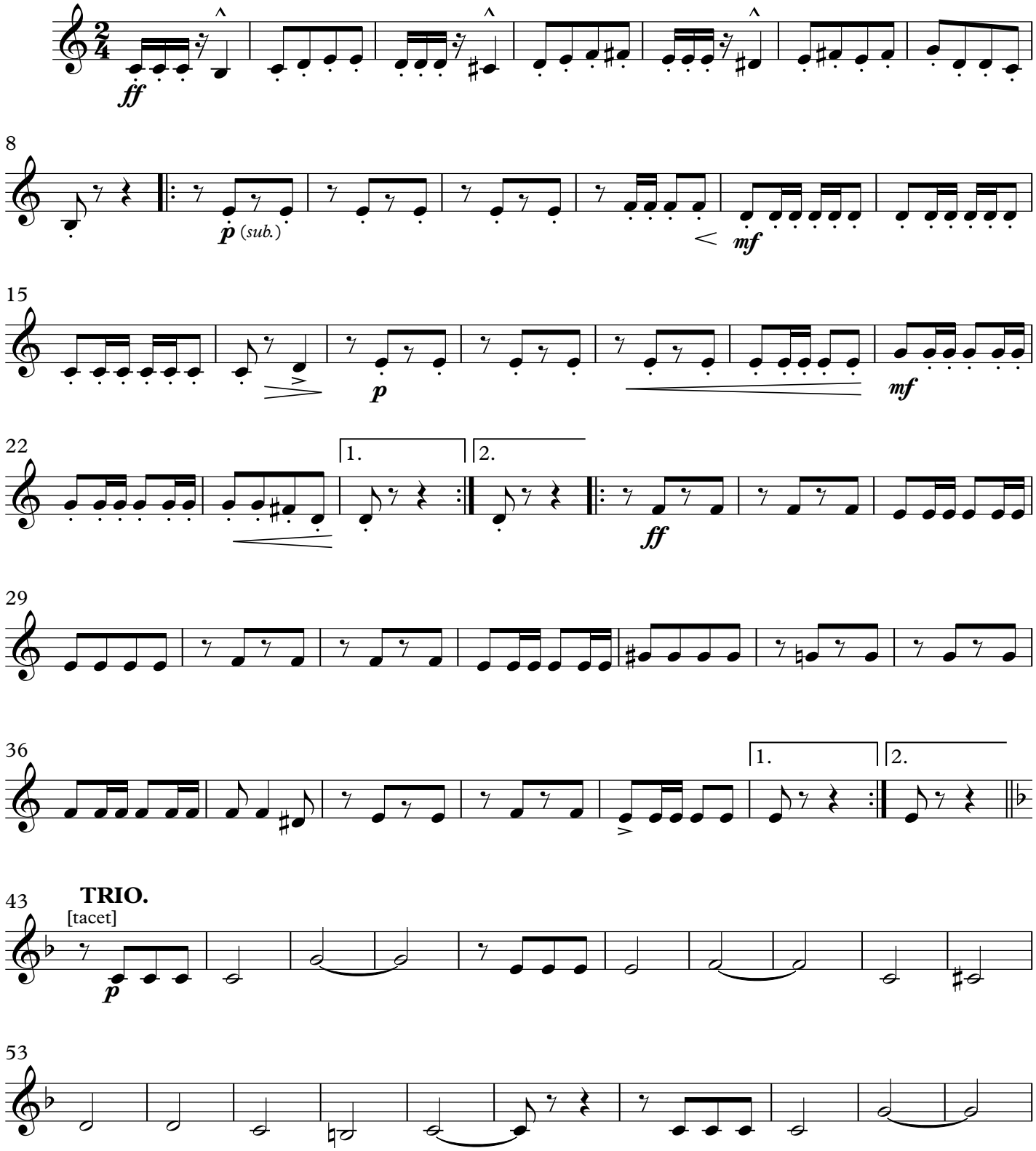
PRINCE CHARMING

(1928)

3rd B♭ Trumpet
[or Cornet]

JOHN PHILIP SOUSA

March Tempo.



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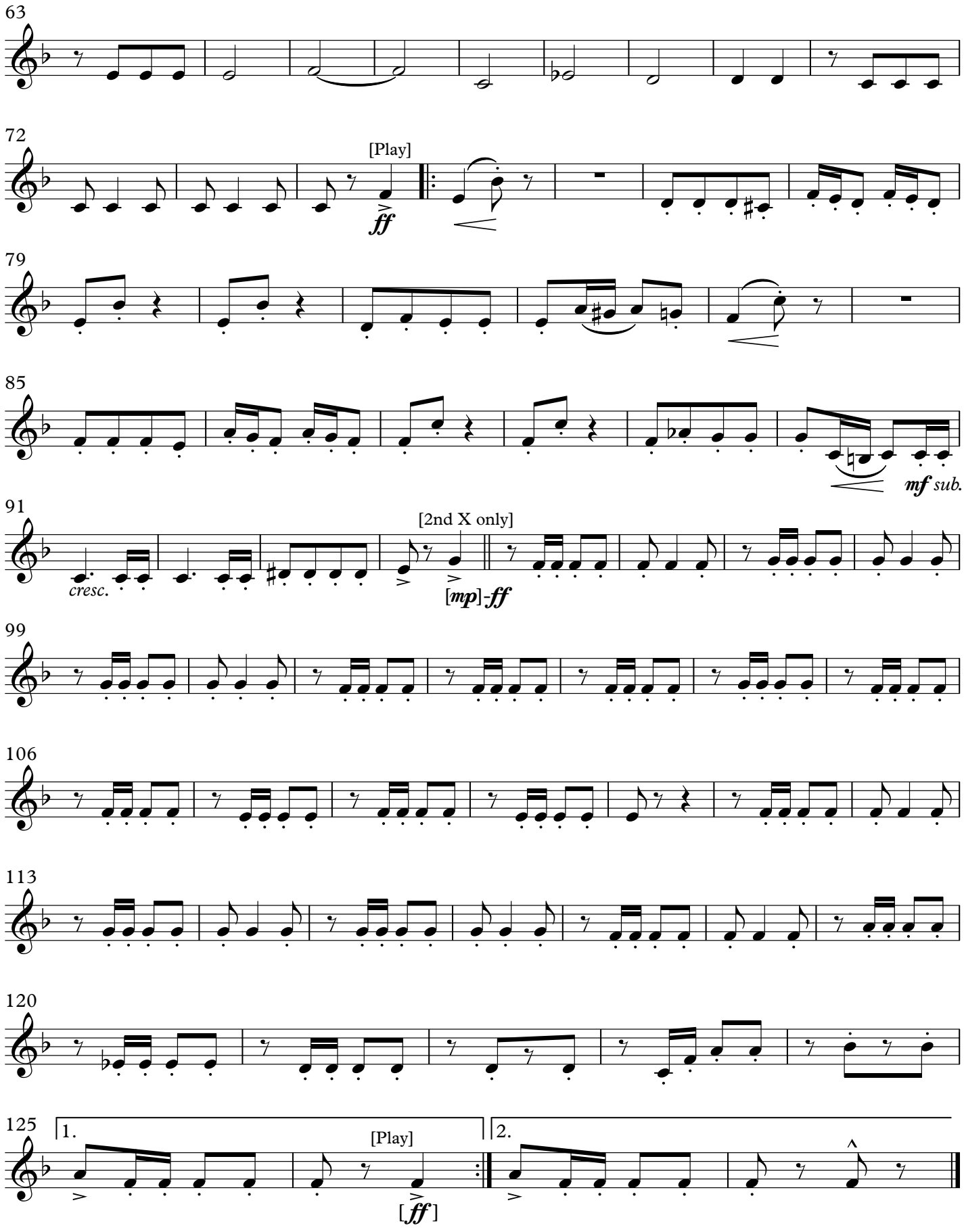
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72
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ff
79
85
mf sub.
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[2nd X only]
cresc.
[mp]-ff
99
106
113
120
125
1.
2.
[Play]
[ff]

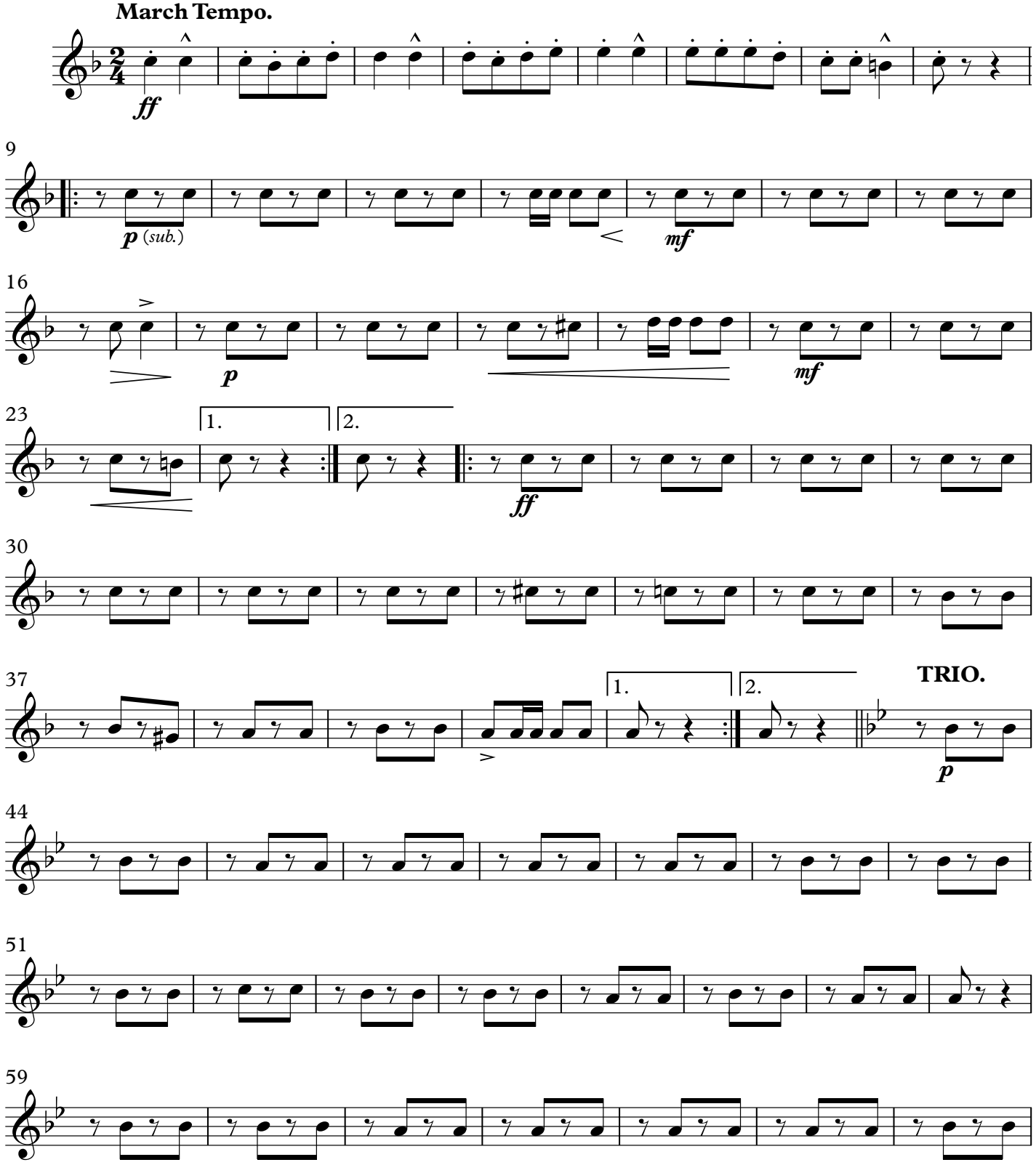
March

PRINCE CHARMING

(1928)

1st F Horn

JOHN PHILIP SOUSA



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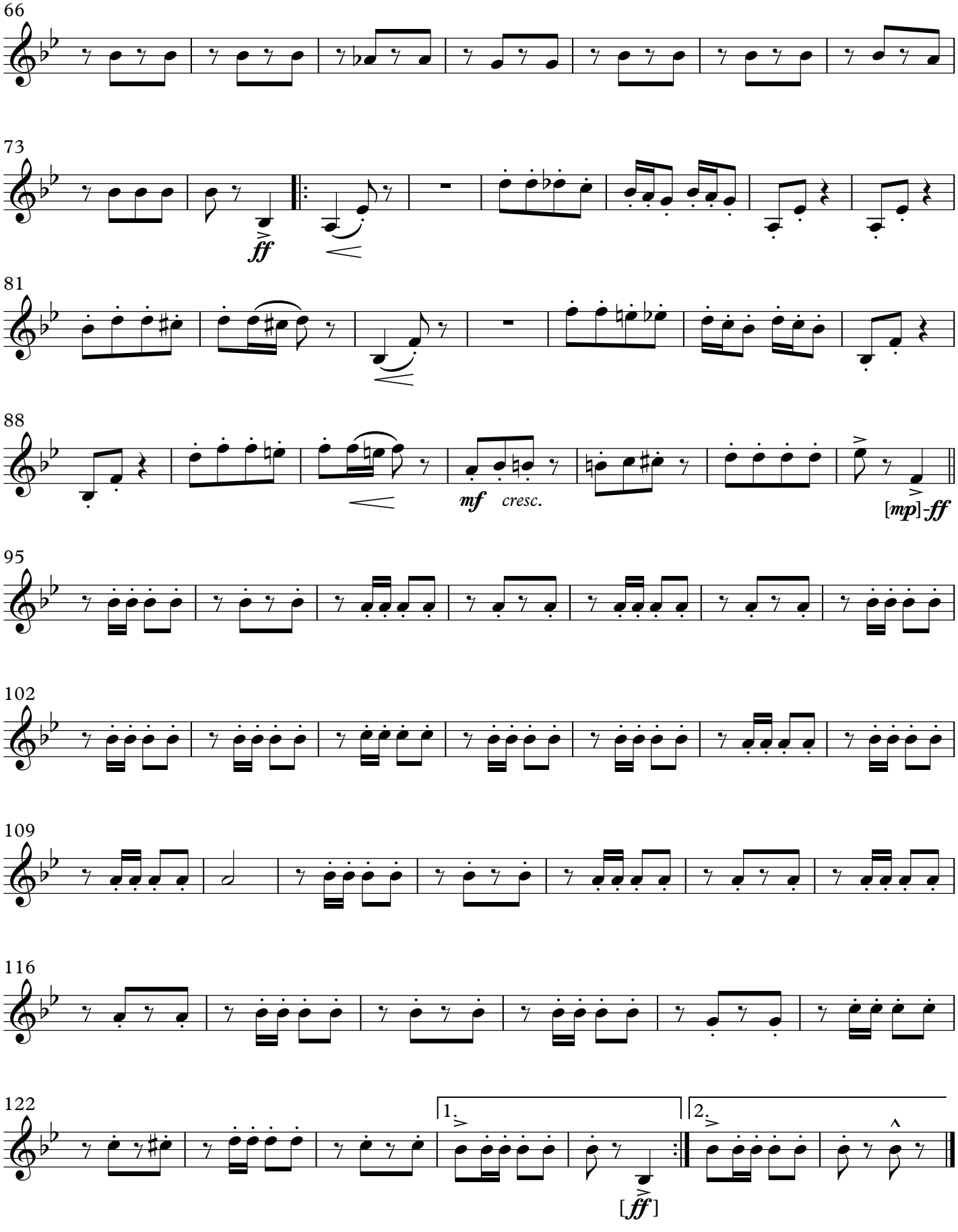
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ff
81
88
mf
cresc.
[mp]-ff
95
102
109
116
122
1.
2.
[ff]

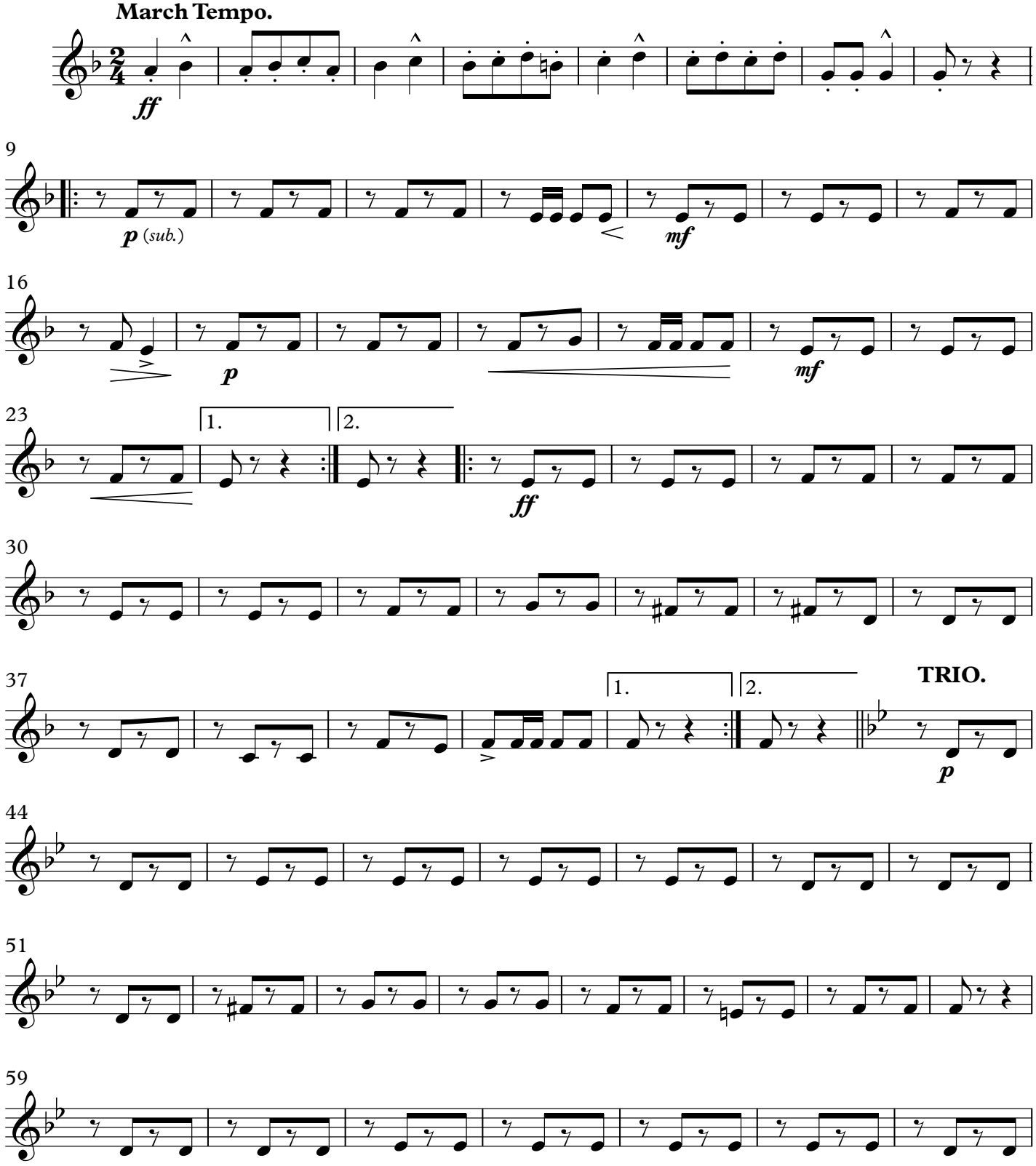
March

PRINCE CHARMING

(1928)

2nd F Horn

JOHN PHILIP SOUSA



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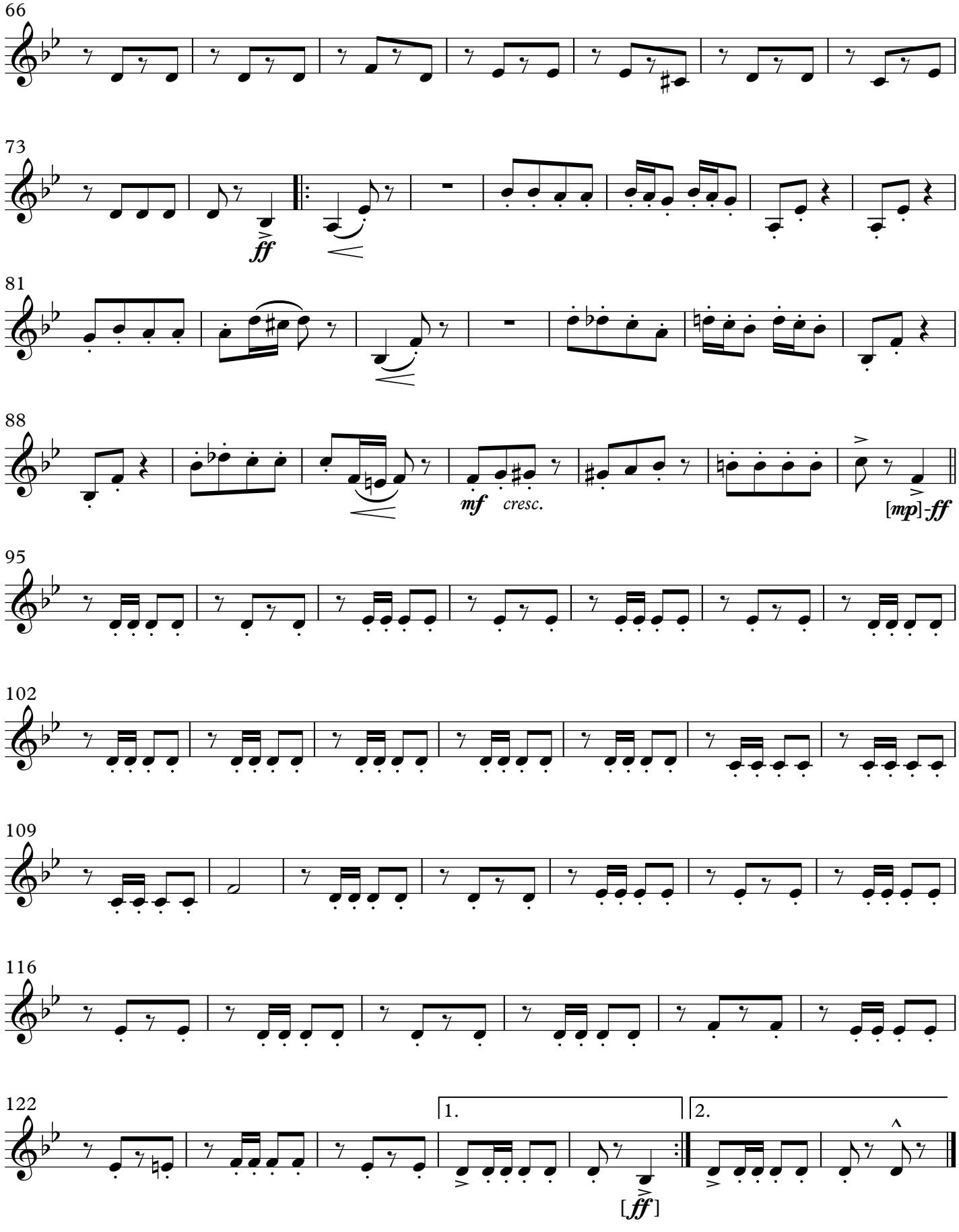

66
73
ff
81
88
mf
cresc.
[mp]-ff
95
102
109
116
122
1.
2.
[ff]

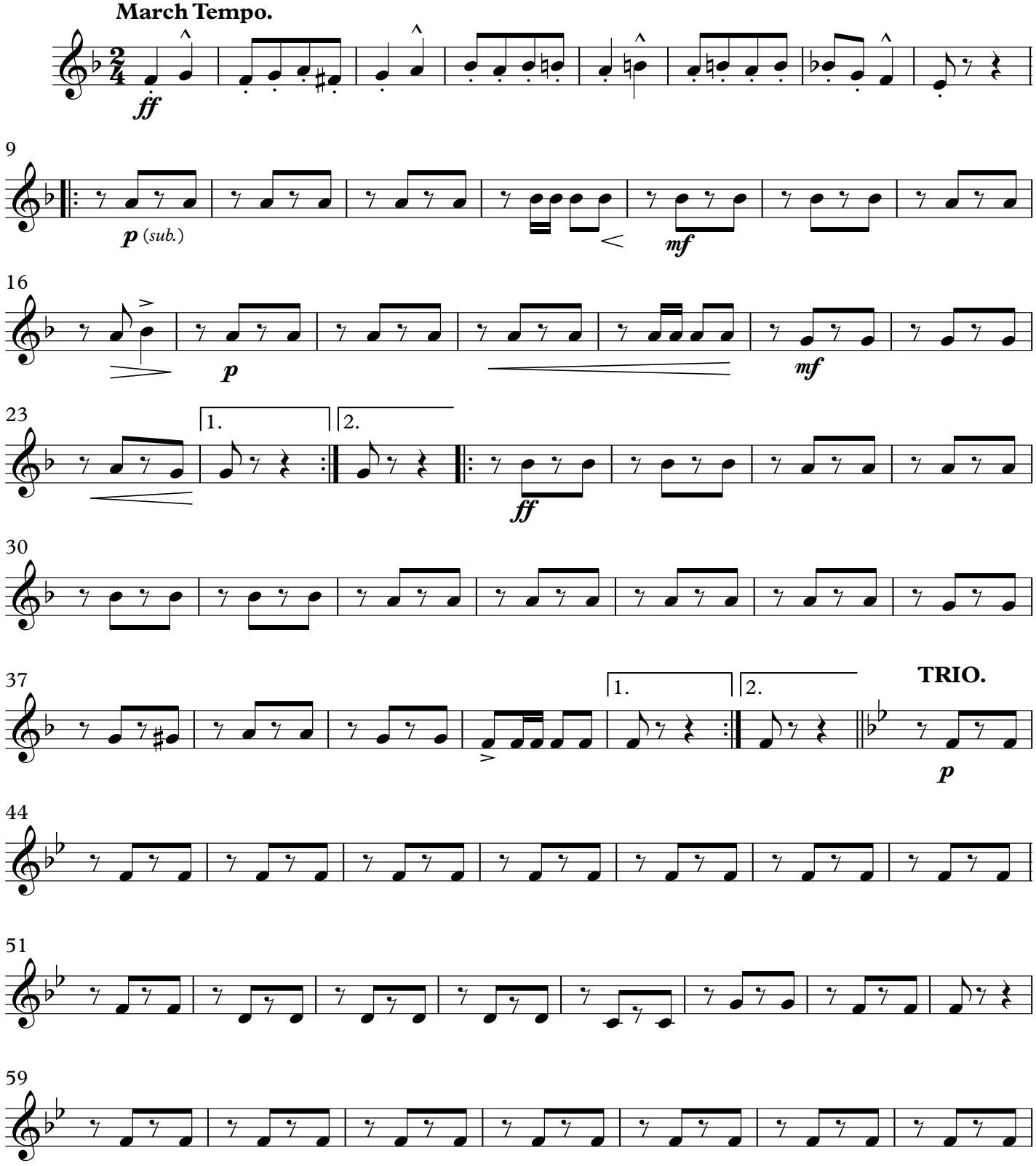
March

PRINCE CHARMING

(1928)

3rd F Horn

JOHN PHILIP SOUSA



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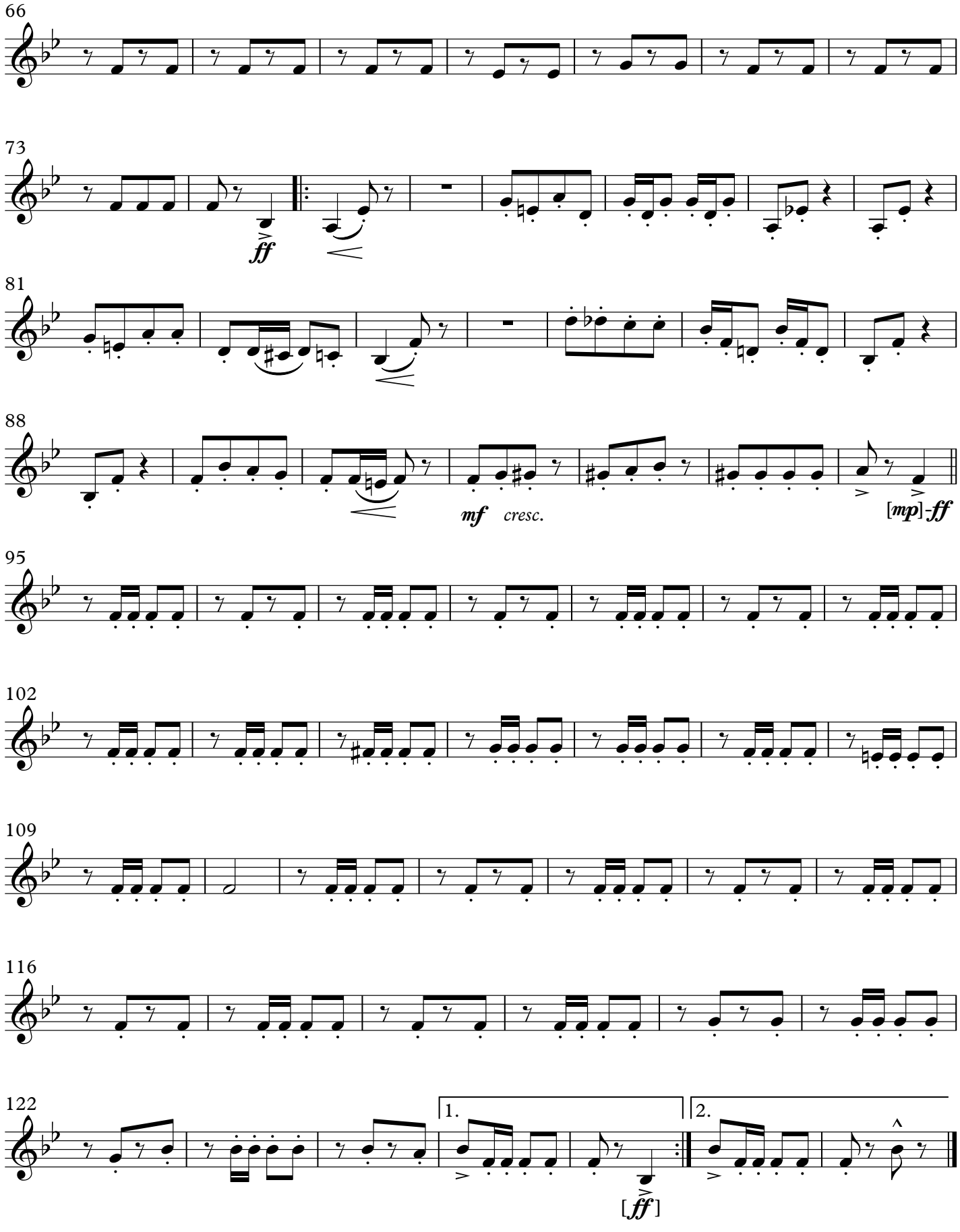

66
73
ff
81
88
mf
cresc.
[mp]-ff
95
102
109
116
122
1.
2.
[ff]

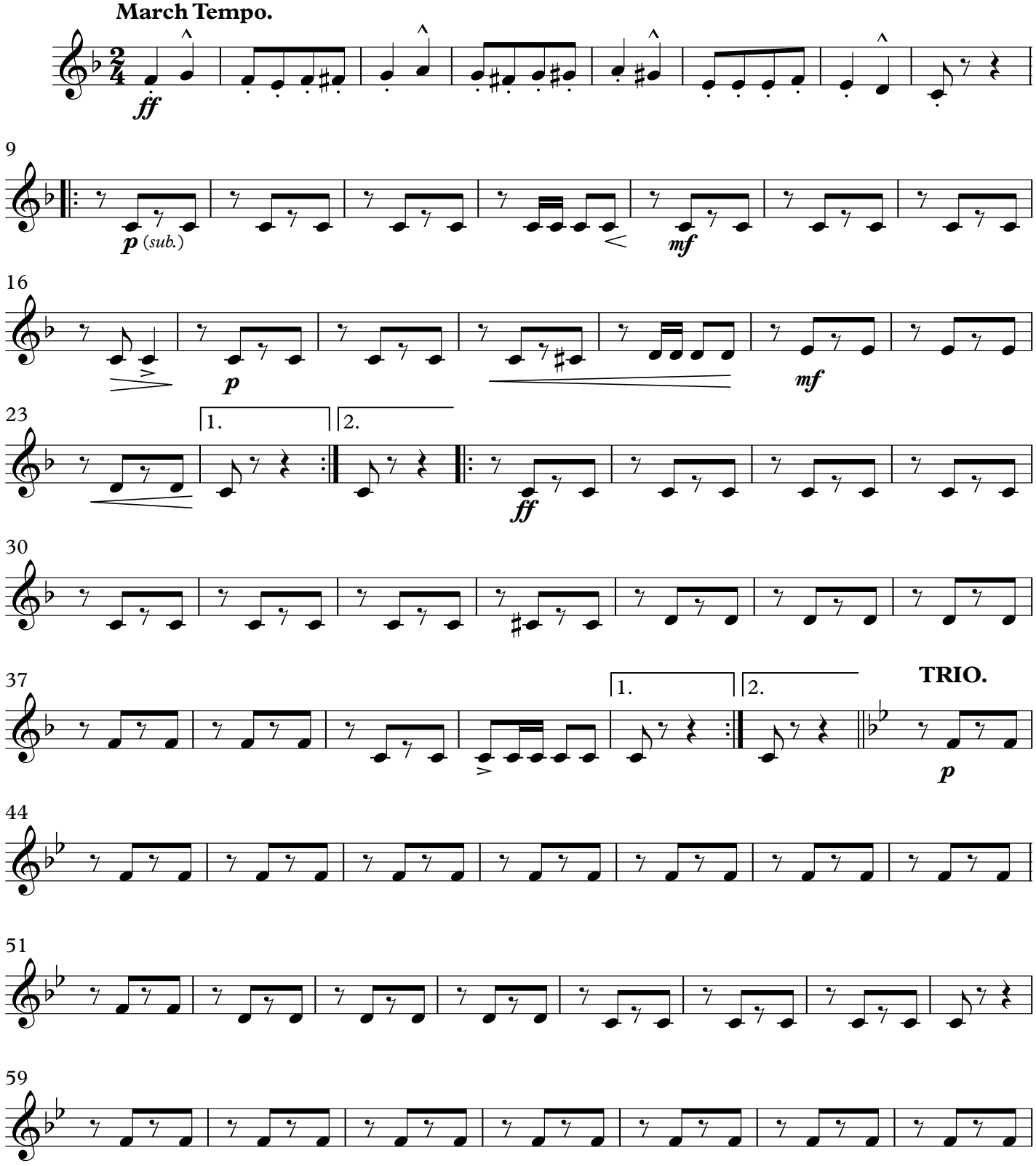
March

PRINCE CHARMING

(1928)

4th F Horn

JOHN PHILIP SOUSA



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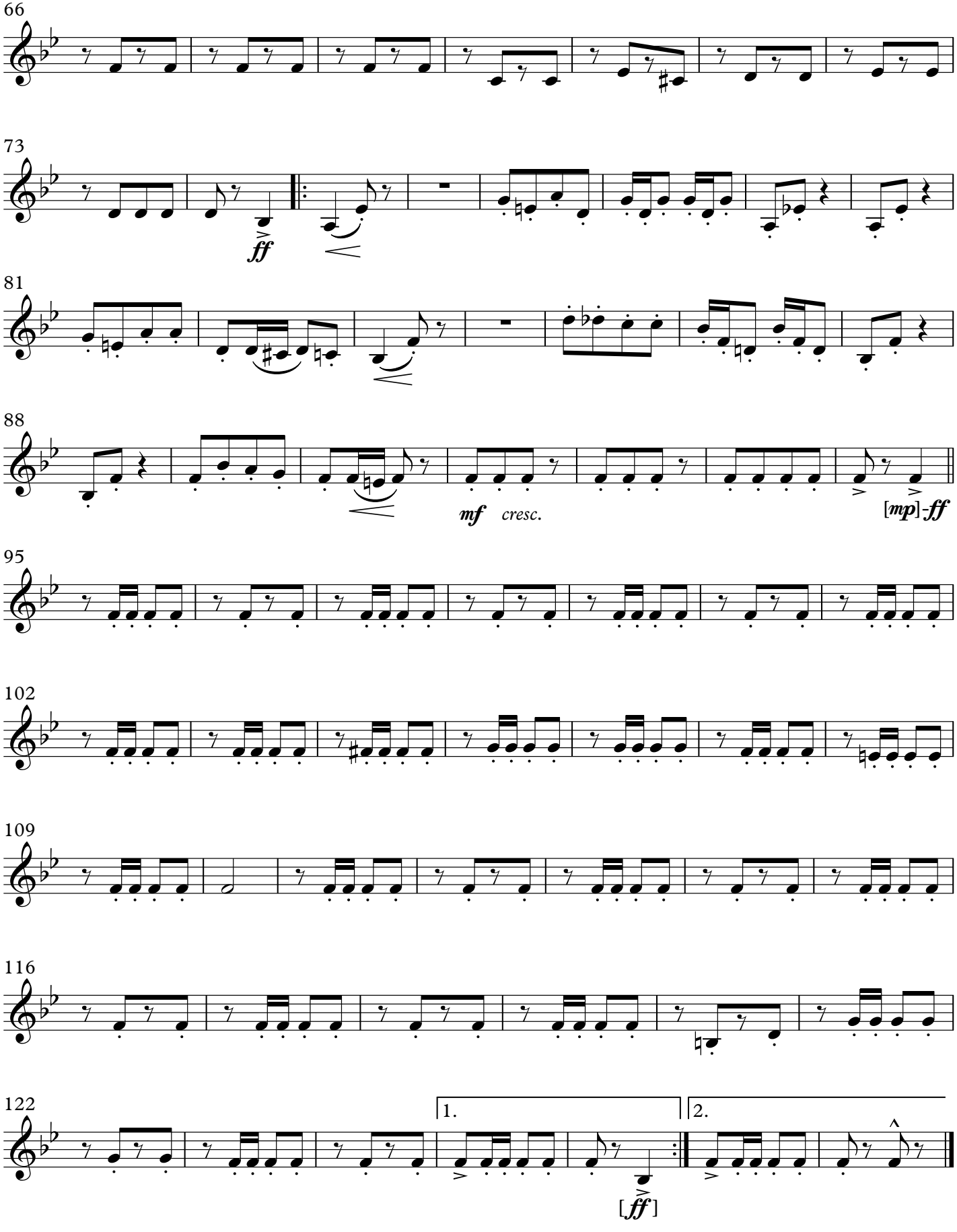
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73
ff
81
88
mf
cresc.
[mp]-ff
95
102
109
116
122
1.
2.
[ff]

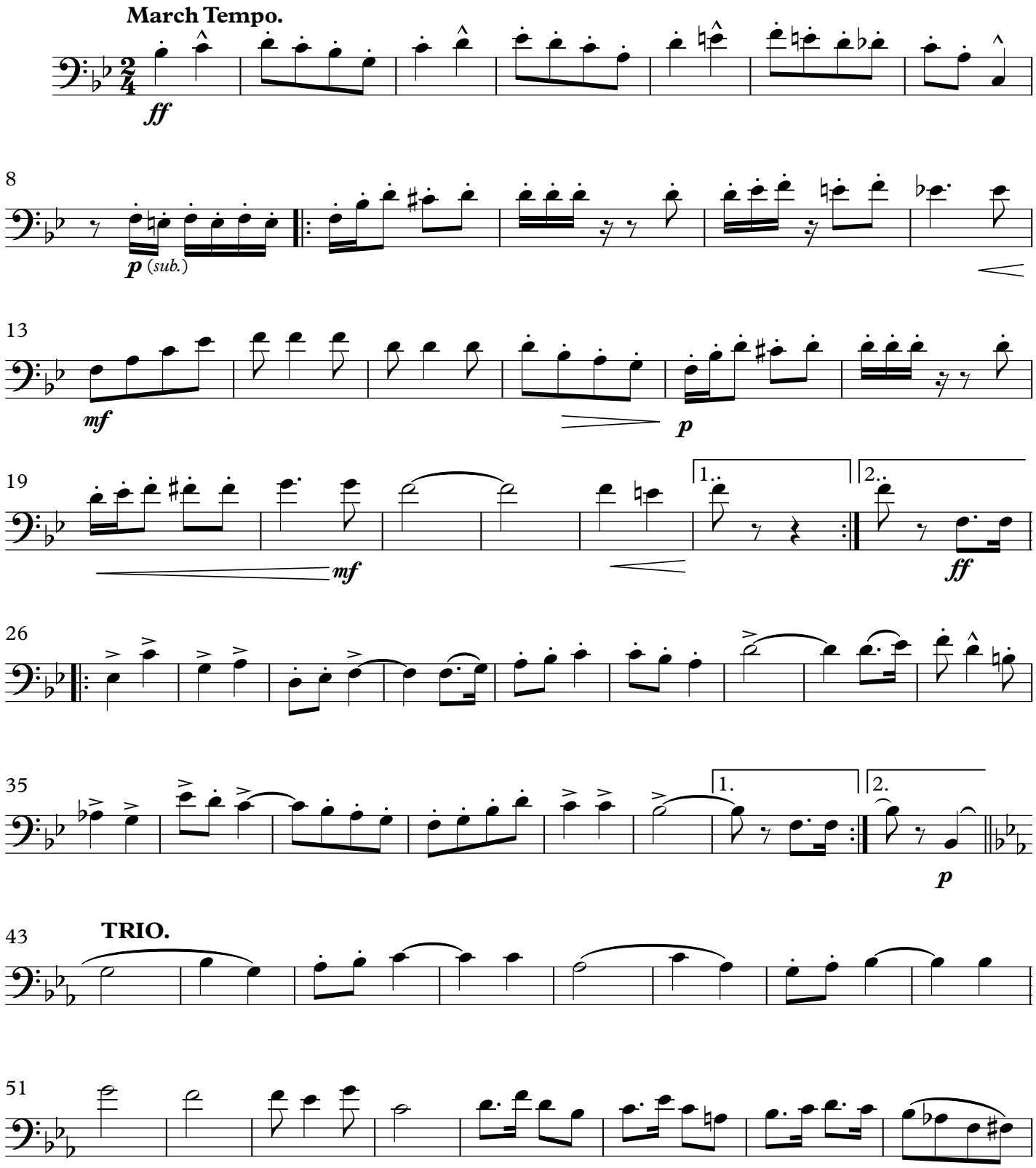
March

PRINCE CHARMING

(1928)

Baritone

JOHN PHILIP SOUSA



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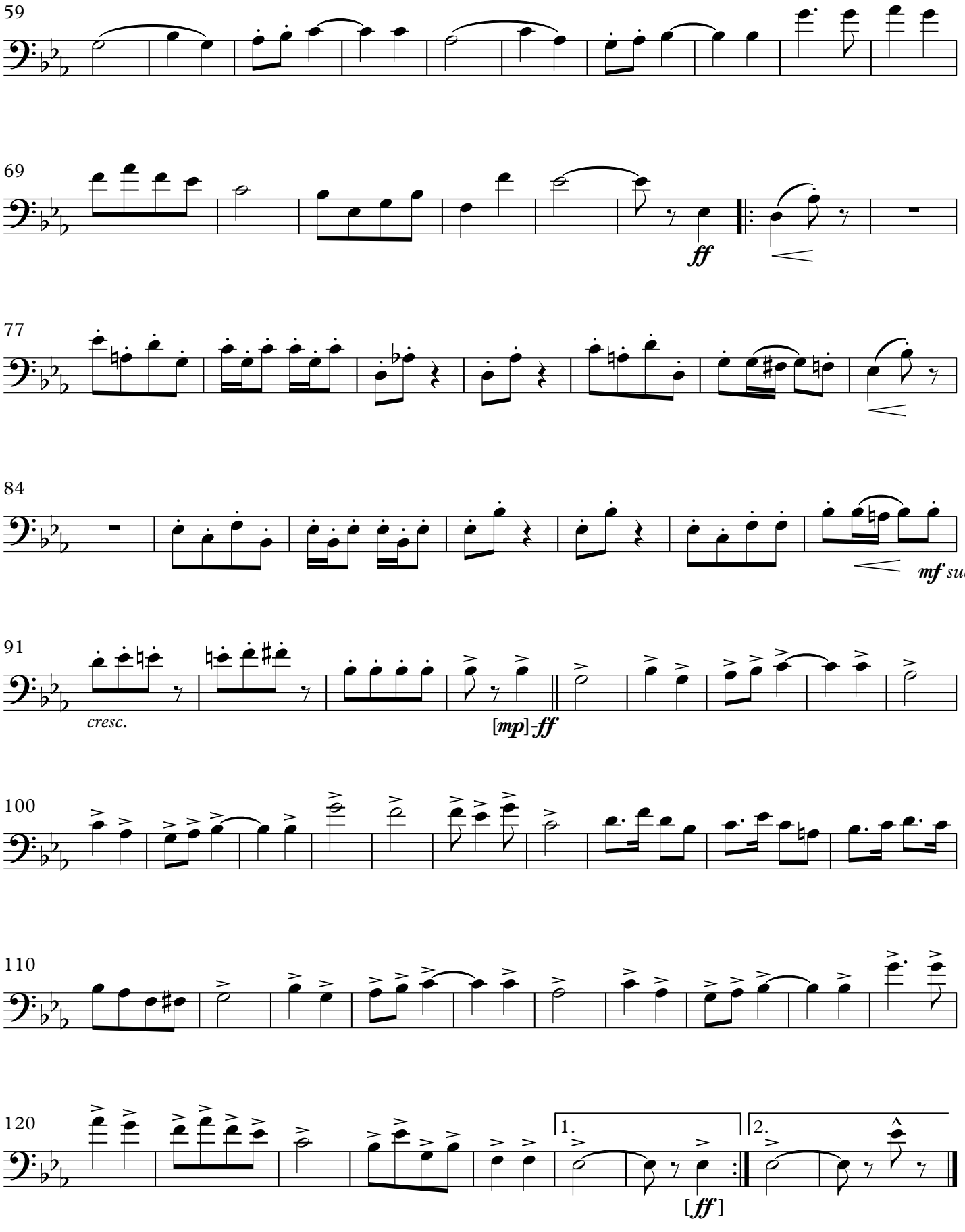
As played by “The President’s Own” United States Marine Band


59
69
ff
77
84
mf sub.
91
cresc.
[mp]-ff
100
110
120
1.
2.
[ff]

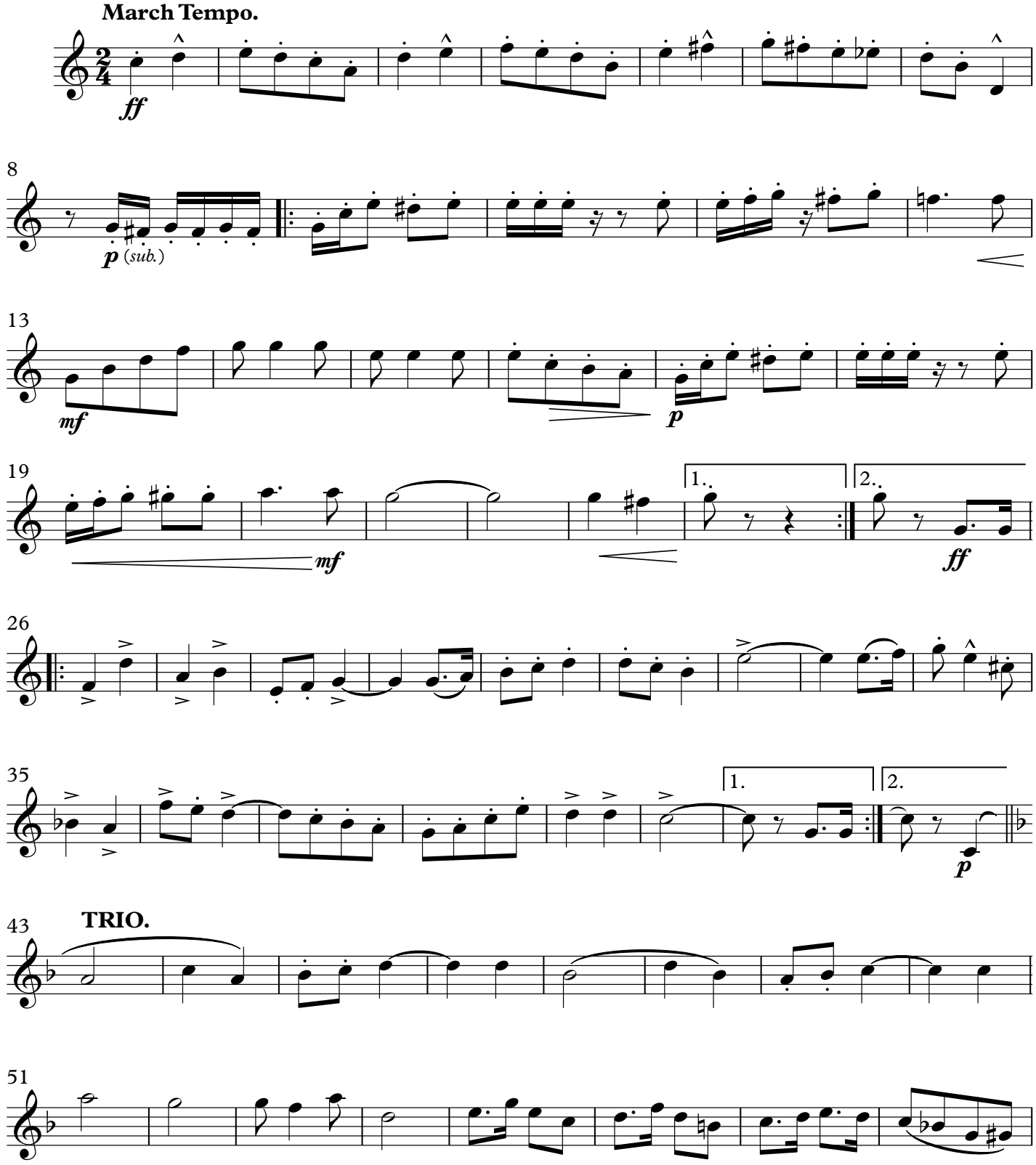
March

PRINCE CHARMING

(1928)

Baritone, T.C.

JOHN PHILIP SOUSA



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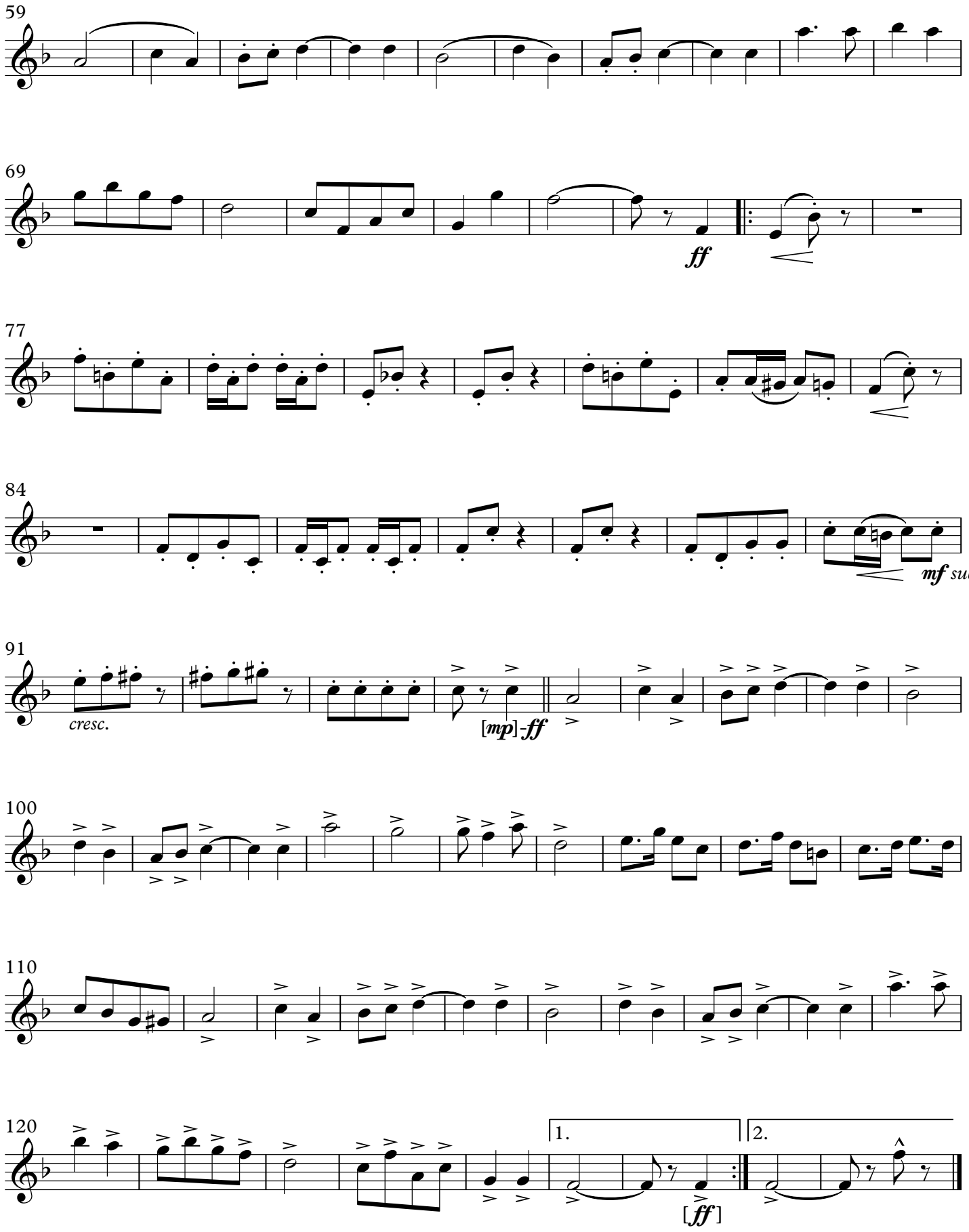
59
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77
84
mf sub.
91
cresc.
[mp]-ff
100
110
120
1.
2.
[ff]

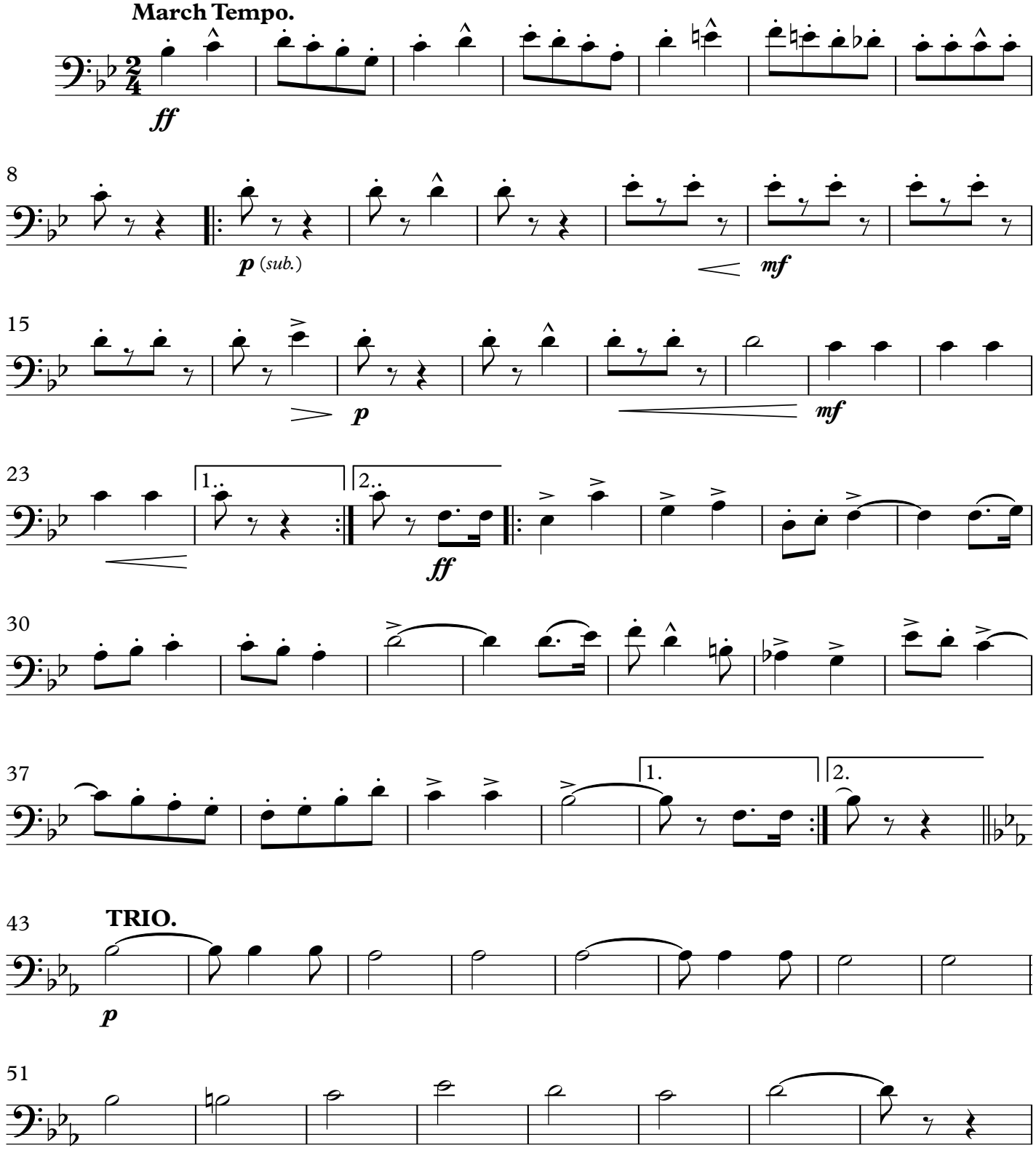
March

PRINCE CHARMING

(1928)

1st Trombone

JOHN PHILIP SOUSA



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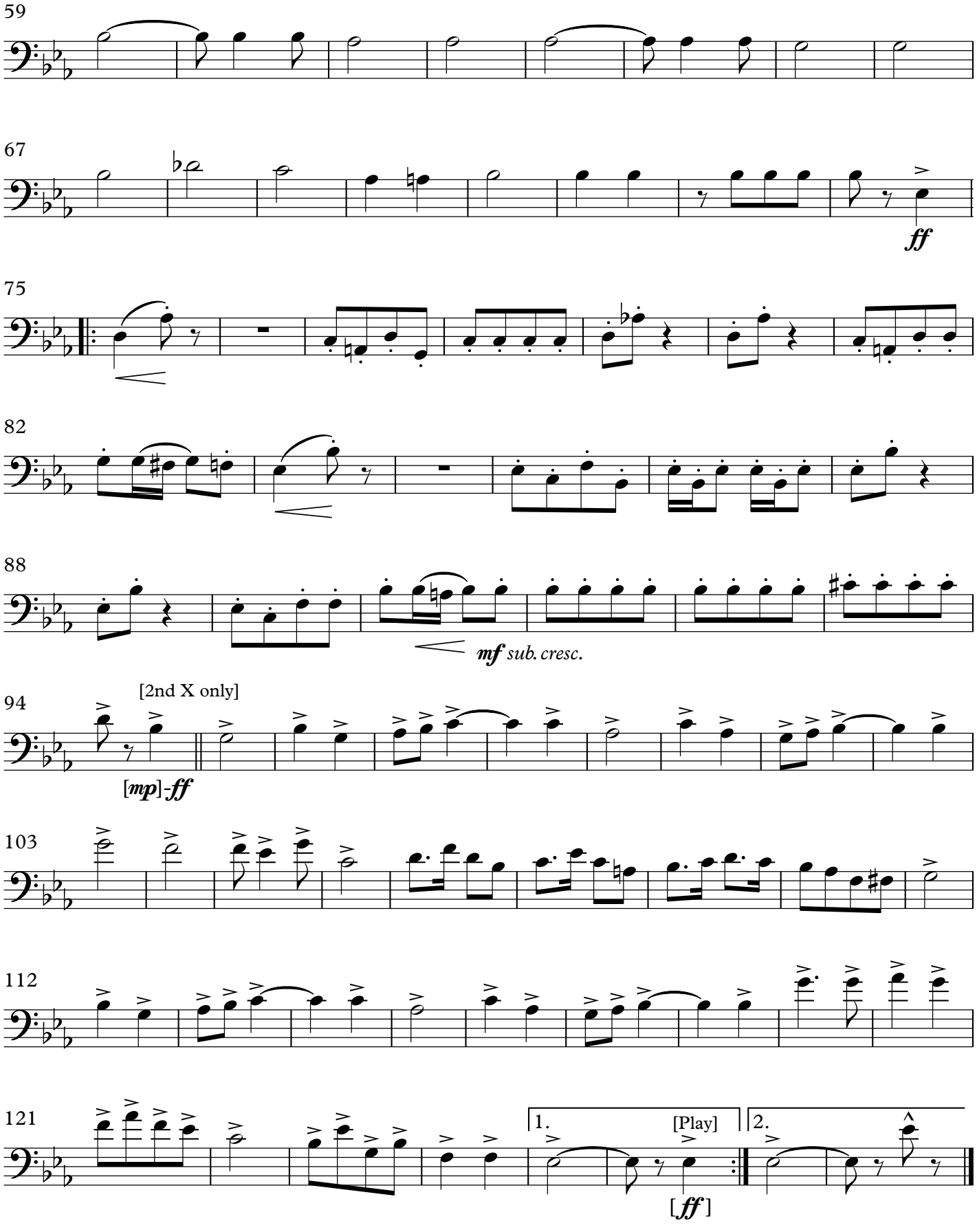

59
67
ff
75
82
88
mf sub. cresc.
94
[2nd X only]
[mp]-ff
103
112
121
1.
[Play]
2.
[ff]

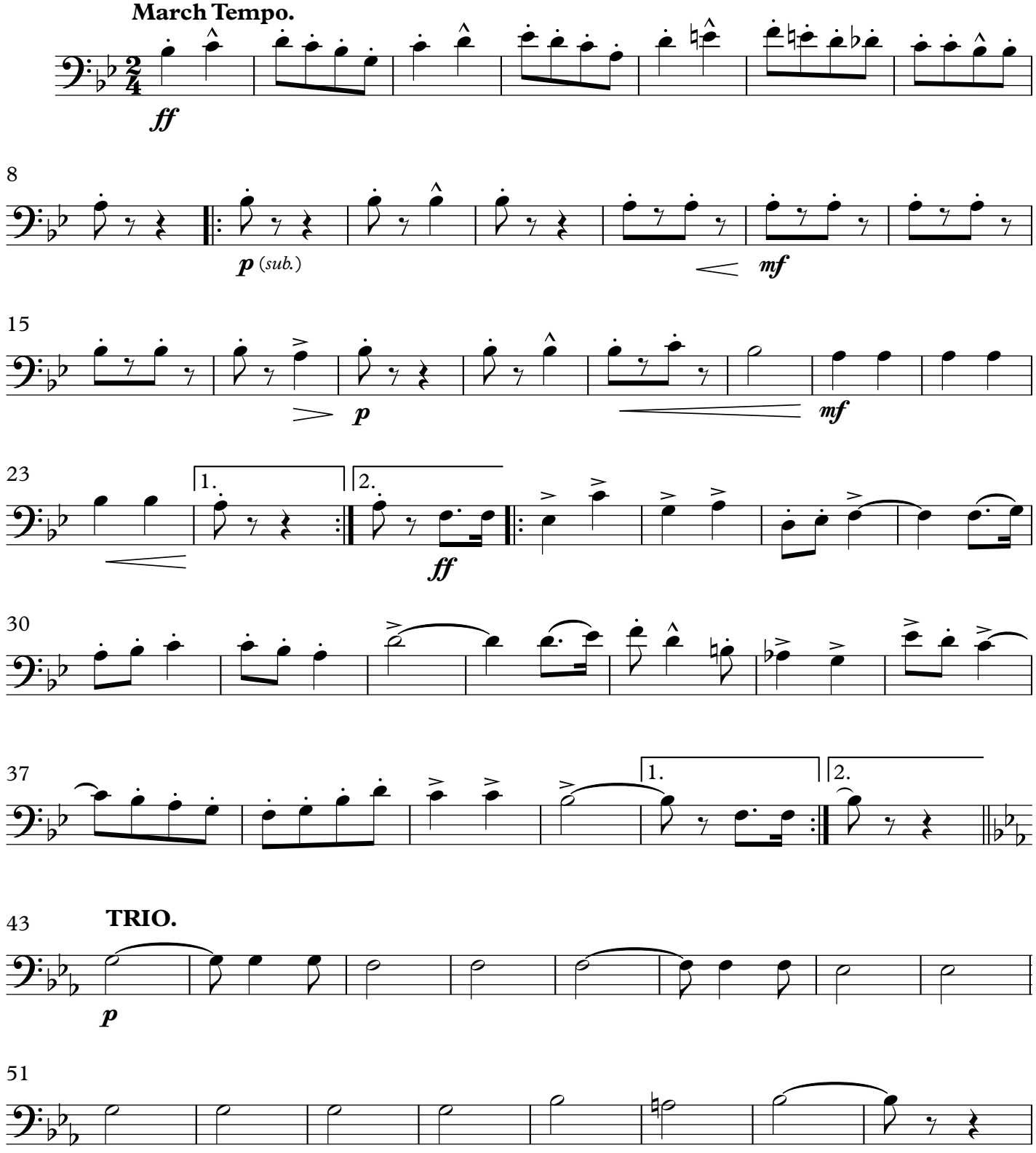
March

PRINCE CHARMING

(1928)

2nd Trombone

JOHN PHILIP SOUSA



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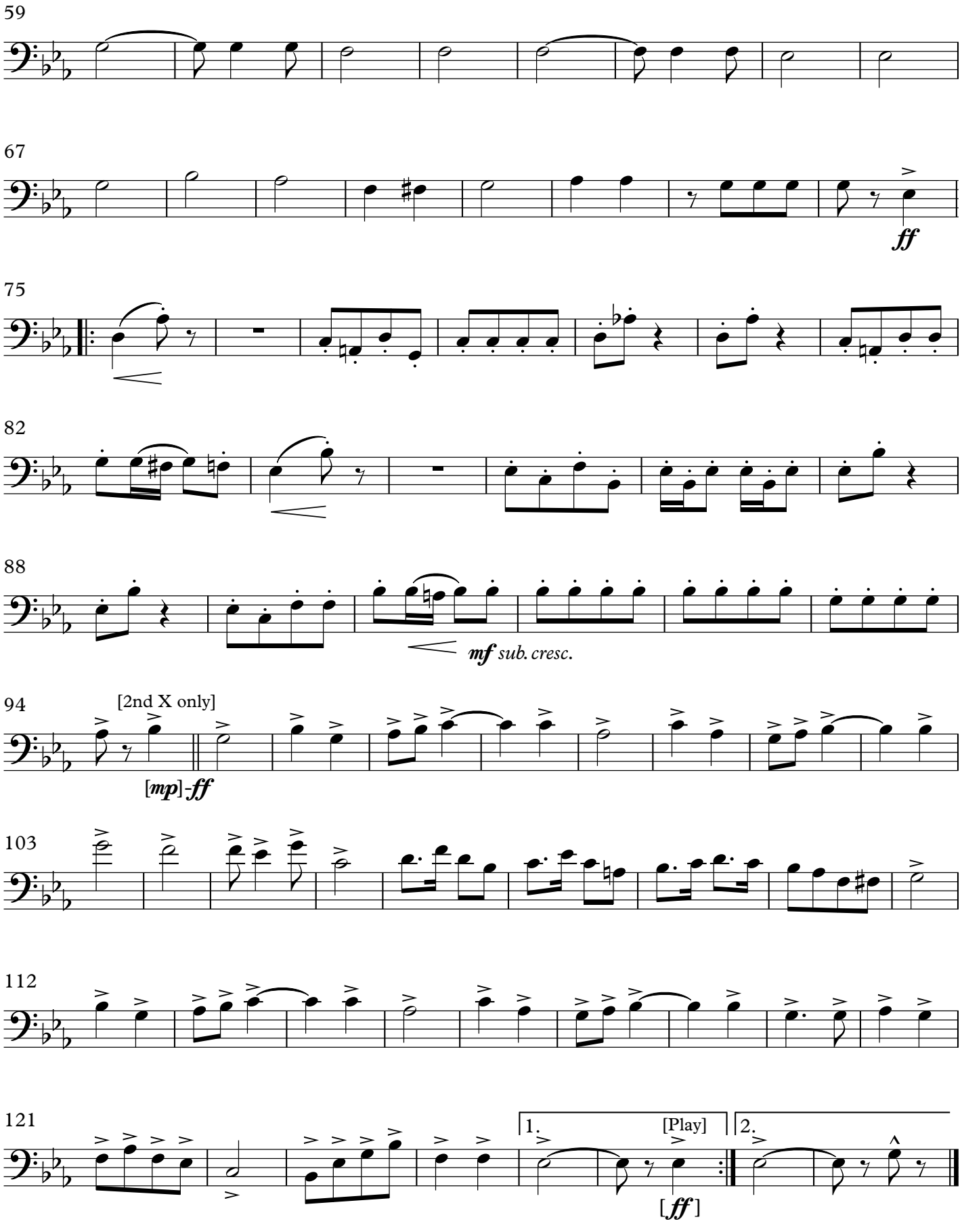

59
67
ff
75
82
88
mf sub. cresc.
94
[2nd X only]
[mp]-ff
103
112
121
1.
[Play]
2.
[ff]

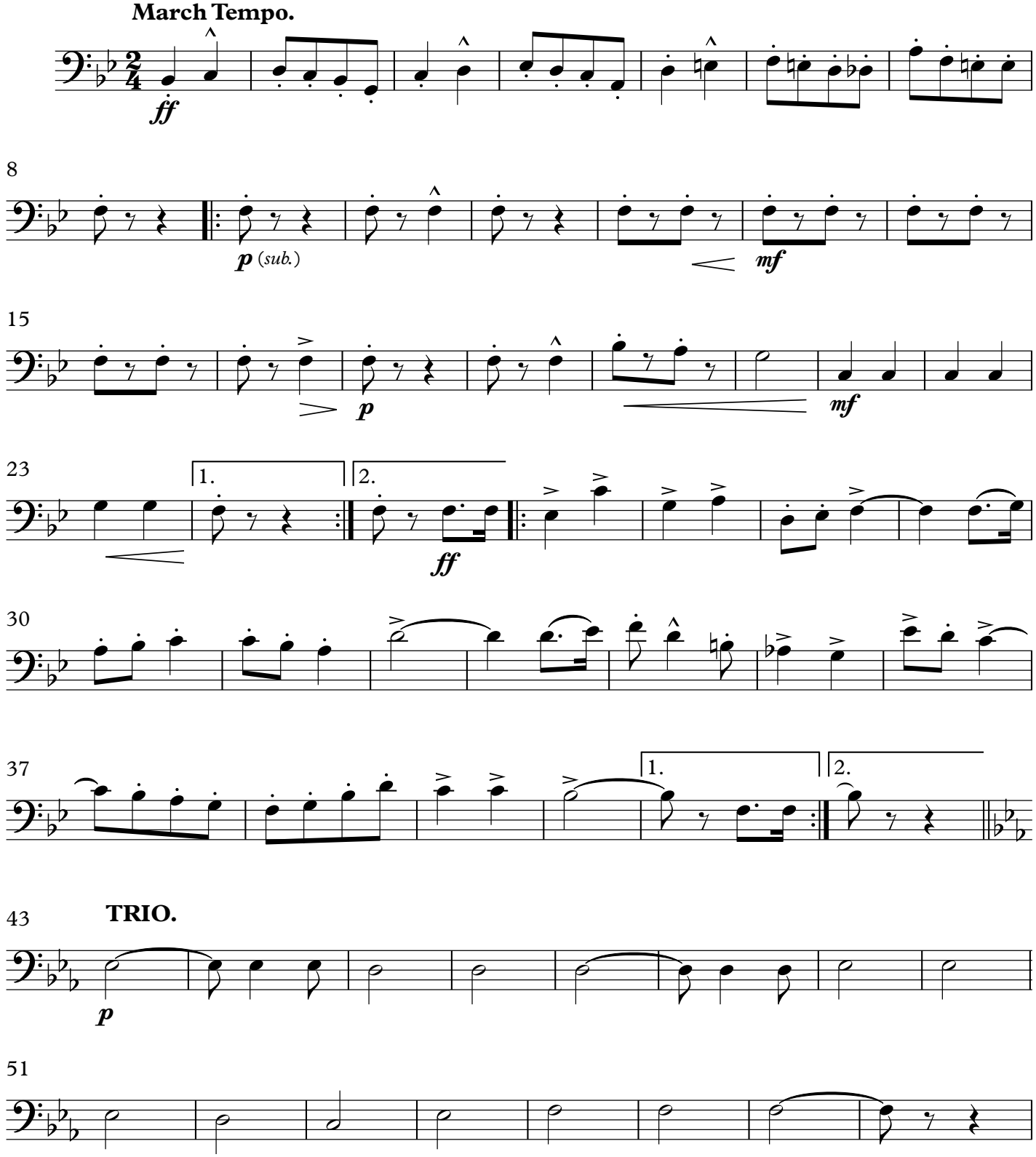
March

PRINCE CHARMING

(1928)

Bass Trombone

JOHN PHILIP SOUSA



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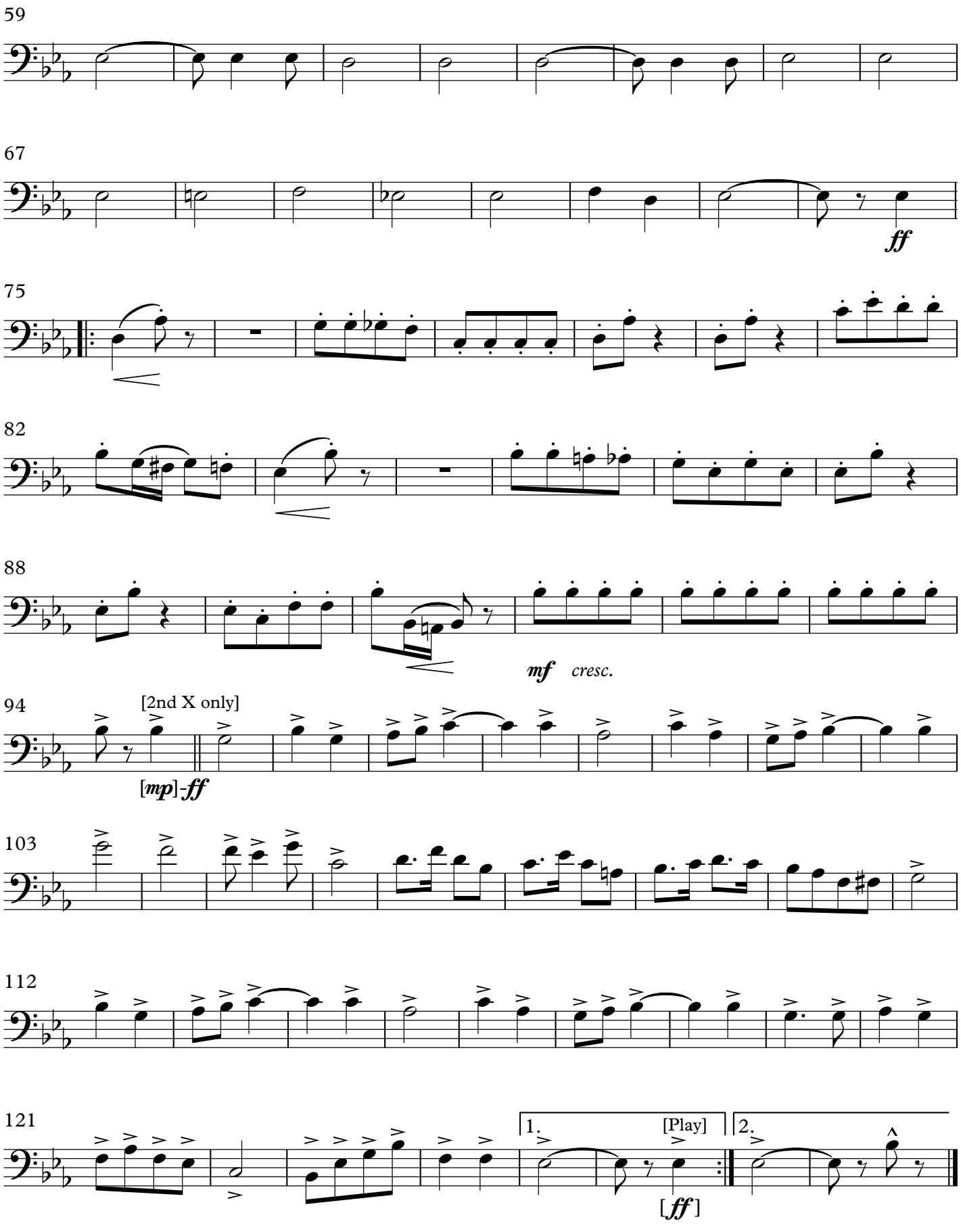
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82
88
mf
cresc.
94
[2nd X only]
[mp]-ff
103
112
121
1.
[Play]
2.
[ff]

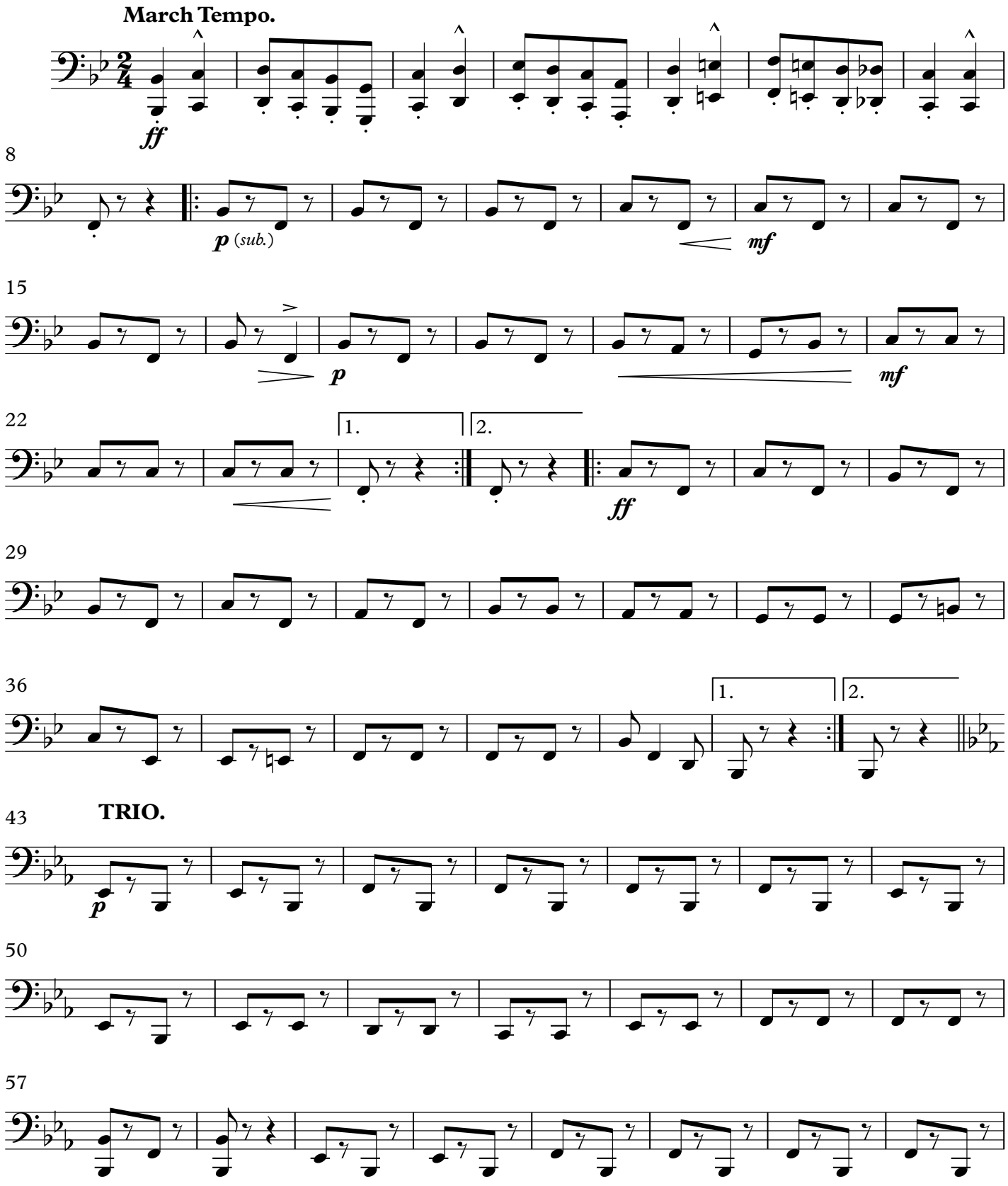
March

PRINCE CHARMING

(1928)

Tuba

JOHN PHILIP SOUSA



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As played by “The President’s Own” United States Marine Band

65

72

ff

79

85

mf sub.

91

cresc.

[*mp*]-*ff*

99

106

114

121

1.

2.

[*ff*]

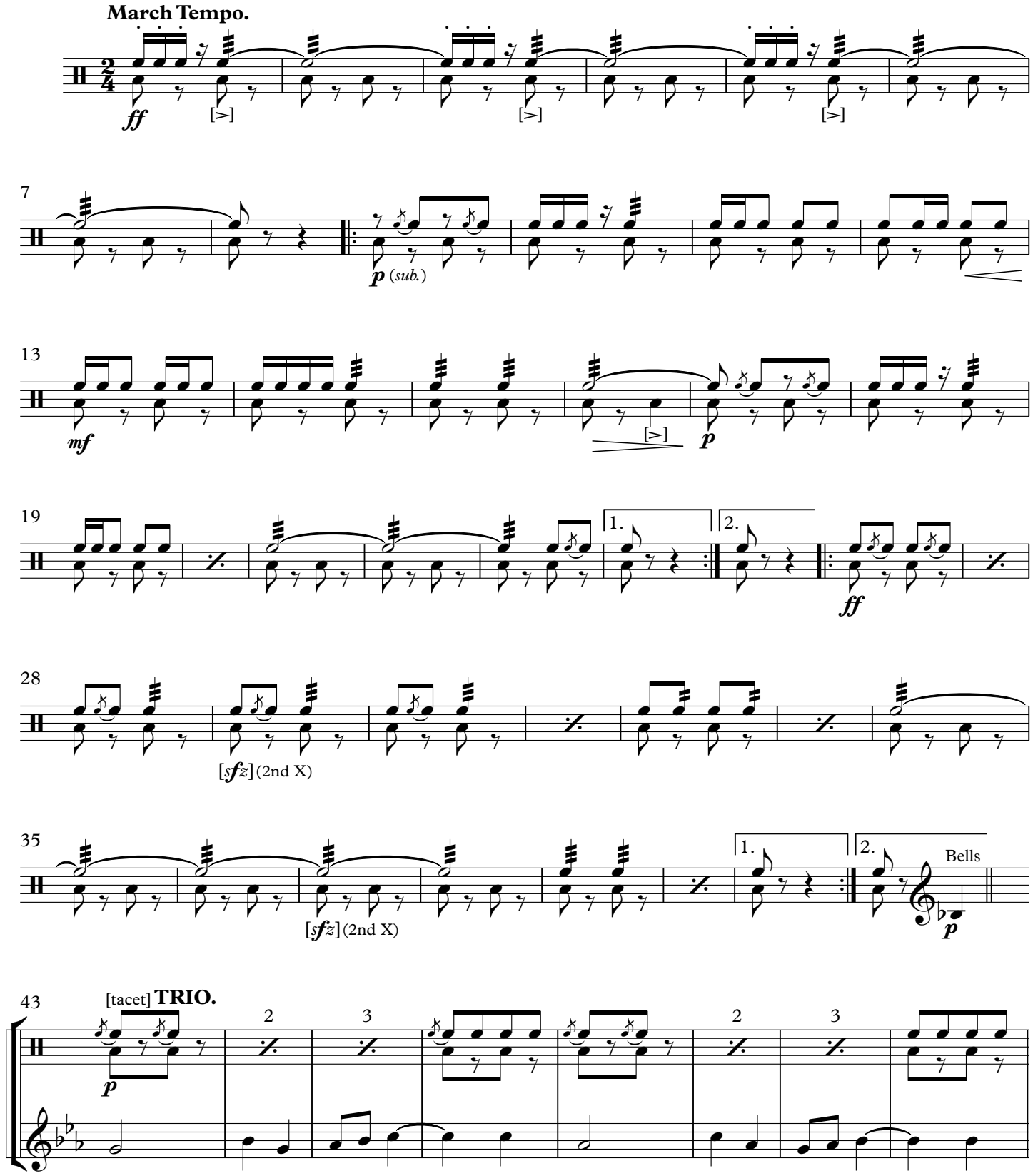
March

PRINCE CHARMING

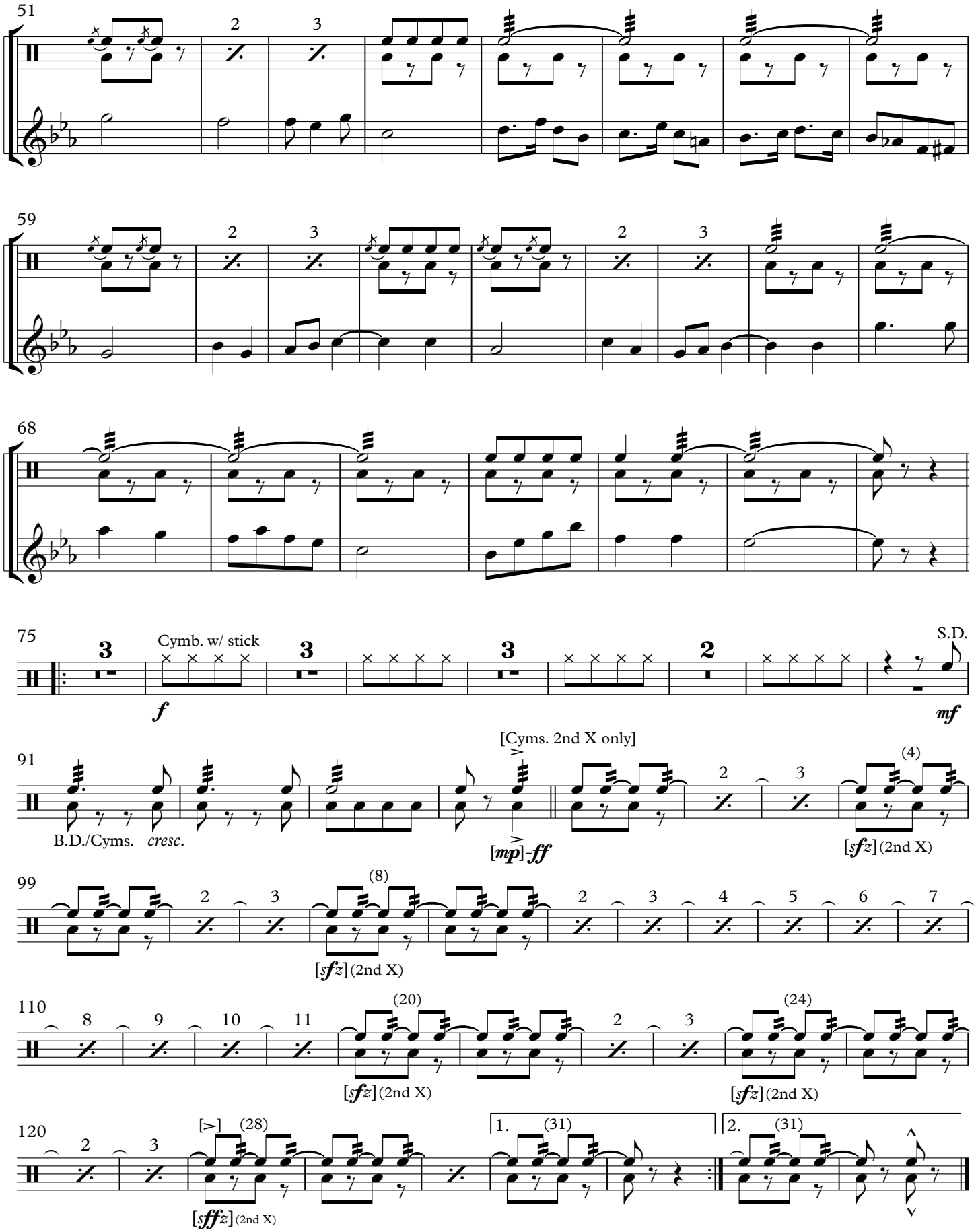
(1928)

Drum & Bells

JOHN PHILIP SOUSA



This Edition in the Public Domain - 2025
As played by “The President’s Own” United States Marine Band


51
59
68
75
Cymb. w/ stick
S.D.
91
[Cyms. 2nd X only]
B.D./Cyms. cresc.
99
110
120
[sffz] (2nd X)
1.
2.