



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 3 No. 55

THE
CHARLATAN
MARCH
(1898)

FULL ♀ SCORE

AS PERFORMED BY
“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The Charlatan” (1898)

It would seem that a march taken from one of Sousa’s most musically interesting operettas would rank among his better efforts, but such was not the case with this march. It was extracted from Acts II and III of *The Charlatan*, and despite a wealth of published editions it was soon all but forgotten.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 45. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

“The Complete Marches of John Philip Sousa” appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all remaining markings and the original scoring are preserved. Where instruments are added to the original orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa’s musicians or changes modeled on the customary practices of “The March King.”

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa’s marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and “The March King’s” brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. In many instances these indications appear side-by-side with the original markings. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-4): The cymbals are traditionally choked for both the first note in m. 1 and last note in m. 4 for percussion.

First Strain (m. 5-36): The pick-up eighth note in m. 4 is *subito mezzo-forte*. Accents have been added in percussion on the peaks of these phrases in m. 7, 15, 23, and on beat two of m. 28.

Second Strain (m. 36-54): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are *tacet* first time, and all others play at piano. Clarinets should play the lower notes as indicated first time. The brass (and all others) rejoin with a surprise fortissimo “interruption” in m. 51, and the repeat is played in the originally marked fortissimo. Clarinets are back in the original upper octave, and the crescendos and resulting accents in percussion should be well marked second time.

Trio (m. 54-70): The original mezzo-forte dynamic should be brought down to at least mezzo-piano for this trio, and piccolo, E-flat clarinet, cornets, and cymbals are *tacet* once more. Trombones may play quietly first time to fill out the

harmonies. After the swell is performed in m. 69-70, trombones drop out along with all battery percussion, and the repeat of the trio is played even softer. All instruments rejoin suddenly at forte on the second eighth note of m. 72, and play an immediate crescendo leading into the break strain.

Break Strain (m. 72-92): Cymbals may let these notes in m. 73 and 81 ring for this “dog fight” between upper winds/brass and lower winds/brass. The cymbals tacet for the strong snare and bass drum rolls in m. 77-80 and 85-88. A crescendo takes hold for all voices in m. 88, but then the dynamic subsides first time in m. 91-92 to set up the first time through the final strain.

Final Strain (m. 93-110): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet once more, and clarinets play the lower octave as indicated. All instruments enter once more on the second eighth note of m. 108 for the repeat of the break strain. It is played as before, this time with a continuing crescendo in m. 91-92, and all play fortissimo to the end with the added *sfz* accents for percussion in m. 102 and 104.

March

THE CHARLATAN

(1898)

Full Score

JOHN PHILIP SOUSA

Musical Score for The Charlatan March by John Philip Sousa

The score consists of two systems of music, each containing eight measures. The instrumentation includes:

- Woodwinds:** Piccolo, Flute, 1st & 2nd Oboes, E♭ Clarinet, 1st B♭ Clarinet, 2nd & 3rd B♭ Clarinets, E♭ Alto Clarinet (optional), B♭ Bass Clarinet, 1st & 2nd Bassoons, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone.
- Cornets:** E♭ Cornet (optional), Solo B♭ Cornet, 1st B♭ Cornet, 2nd & 3rd B♭ Cornets.
- Horns:** 1st & 2nd F Horns, 3rd & 4th F Horns.
- Brass:** Baritone, 1st & 2nd Trombones, Bass Trombone, Tuba.
- Percussion:** Drums.
- Stringed:** Harp.

Performance Instructions:

- March Tempo.** Measures 1-8.
- ff** (fortissimo) throughout most of the score.
- mf** (mezzo-forte) for various dynamics, notably in the woodwind section (Measures 3, 5, 7) and brass section (Measures 5, 7).
- [choke]** (indicated above the drums) and **[>]** (indicated below the drums) for performance techniques.
- [Handwritten part] [Sousa's Encore Book]** (indicated next to the Harp part).

THE CHARLATAN

3

Full Score

9 10 11 12 13 14 15 16 17

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Harp

(6)

(8)

[=]

THE CHARLATAN

Full Score

18 19 20 21 22 23 24 25 26

Picc.

Flute

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Harp

THE CHARLATAN
Full Score

5

27 28 29 30 31 32 33 34 35

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

(24)

(31)

Harp

THE CHARLATAN

Full Score

36 [tacet] [2nd X only]

Picc. [p] ff (ff 2nd X)

Flute [p] ff (ff 2nd X)

1st & 2nd Obs. [p] ff (ff 2nd X) [2nd X only]

E♭ Clar. [p] ff (ff 2nd X) [play lower notes 1st X]

1st Clar. [p] ff (ff 2nd X)

2nd Clar. [p] ff (ff 2nd X)

Alto Clar. [p] ff (ff 2nd X)

Bass Clar. [p] ff (ff 2nd X)

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

Alto Sax. [p] ff (ff 2nd X)

Ten. Sax. [p] ff (ff 2nd X)

Bari. Sax. [p]-ff [2nd X only]

E♭ Cor. [tacet] (ff 2nd X) [2nd X only]

Solo B♭ Cor. [p] ff [tacet] (ff 2nd X) [2nd X only]

1st B♭ Cor. [tacet] (ff 2nd X) [2nd X only]

2nd & 3rd B♭ Cors. [p]-ff (ff 2nd X) [2nd X only]

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

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

Bar. [p] ff (ff 2nd X) [2nd X only]

1st & 2nd Trbns. [p] ff [tacet] (ff 2nd X) [2nd X only]

B. Trbn. [p]-ff (ff 2nd X) [2nd X only]

Tuba [p]-ff [Cym. 2nd X only]

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

Harp [p]-ff

THE CHARLATAN

7

THE CHARLATAN

Full Score

55 56 57 58 59 60 61 62 63

Picc. (p 2nd X)

Flute (p 2nd X)

1st & 2nd Obs. (p 2nd X)

Eb Clar. (p 2nd X)

1st Clar. (p 2nd X)

2nd Clar. (p 2nd X)

Alto Clar. (p 2nd X)

Bass Clar. (p 2nd X)

1st & 2nd Bsns. (p 2nd X)

Alto Sax. (p 2nd X)

Ten. Sax. (p 2nd X)

Bari. Sax. [mp]mf-[p]

Eb Cor. (p 2nd X)

Solo Bb Cor. (p 2nd X)

1st Bb Cor. (p 2nd X)

2nd & 3rd Bb Cors. [tacet]

1st & 2nd Hrns. [mp]mf-[p]

3rd & 4th Hrns. [mp]mf-[p]

Bar. (p 2nd X)

1st & 2nd Trbns. [1st X only]

[mp]mf-[p]

[1st X only]

B. Trbn. [mp]mf-[p]

Tuba [mp]mf-[p]

[Drums - 1st X only]

[Cym - tacet both Xs]

Drums [mp]mf-[p]

(8)

Harp [mp]mf-[p]

THE CHARLATAN

Full Score

9

64 65 66 67 68 69 70 71 72

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Harp

THE CHARLATAN

Full Score

73 74 75 76 77 78 79 80 81 82

Picc.

Flute

1st & 2nd Obs.

E♭ Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

[+ Cym.]

THE CHARLATAN

1 1

Full Score

83

84

85

86

8

501

91

6

THE CHARLATAN
Full Score

Musical score for The Charlatan, Full Score, page 12. The score consists of 10 staves of music for various instruments, numbered 93 to 101. The instruments are: Picc., Flute, 1st & 2nd Obs., Eb Clar., 1st Clar., 2nd Clar., Alto Clar., Bass Clar., 1st & 2nd Bsns., Alto Sax., Ten. Sax., Bari. Sax., Eb Cor., Solo Bb Cor., 1st Bb Cor., 2nd & 3rd Bb Cors., 1st & 2nd Hrns., 3rd & 4th Hrns., Bar., 1st & 2nd Trbns., B. Trbn., Tuba, Drums, and Harp.

The score includes dynamic markings such as [p] and ff, and performance instructions like "2nd X only" and "lower notes 1st X". The Harp part includes a note "(8)" above a measure. The score is written in 2/4 time, with various key signatures (e.g., B-flat major, E-flat major) indicated by the instrument names.

THE CHARLATAN

Full Score

13

102 103 104 105 106 107 108 109 110

Picc.

Flute

1st & 2nd Obs.

Eb Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Drums

Harp

[$\text{f}^{\#}$] [2nd X]

[$\text{f}^{\#}$] [2nd X]

(15)

(15)

March

THE CHARLATAN

Piccolo

(1898)

JOHN PHILIP SOUSA

March Tempo.

March Tempo.

ff **mf**

6

11

16

21

25

29

[tacet] [2nd X only]

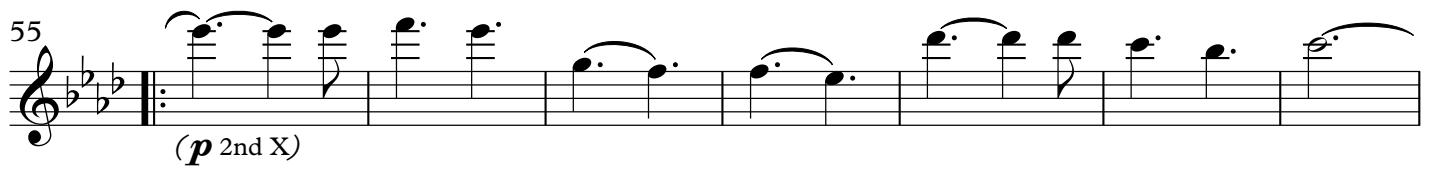
p **ff** (**ff** 2nd X)

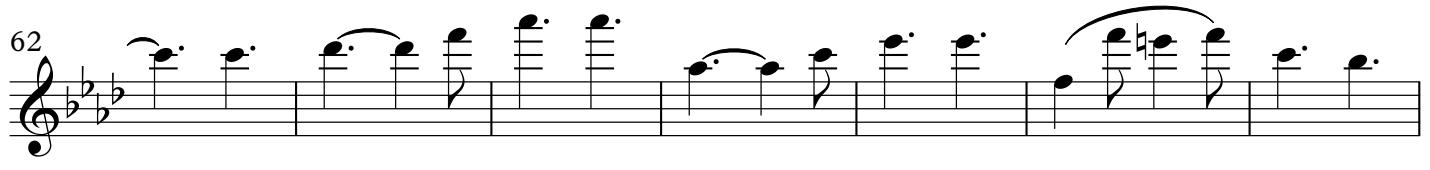
41

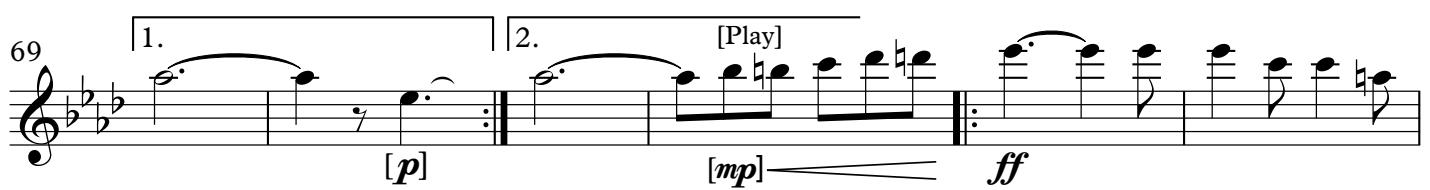
THE CHARLATAN

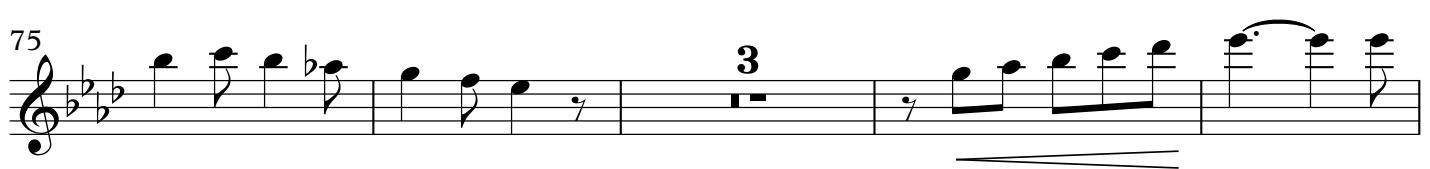
Piccolo

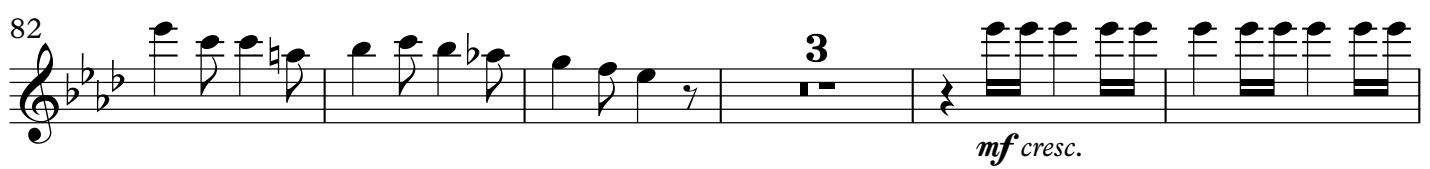
49 1. [Play] 2. [tacet]


55 (p 2nd X)


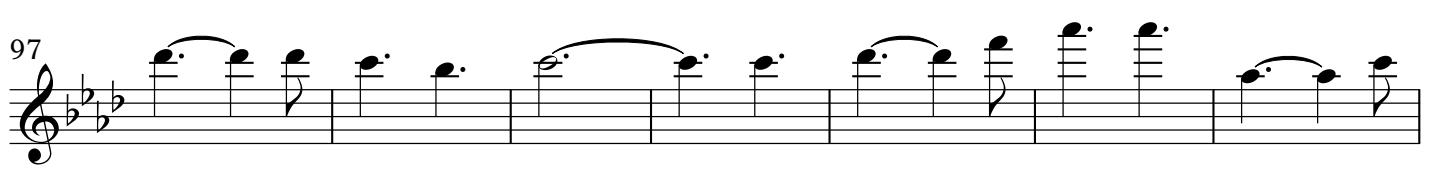
62 

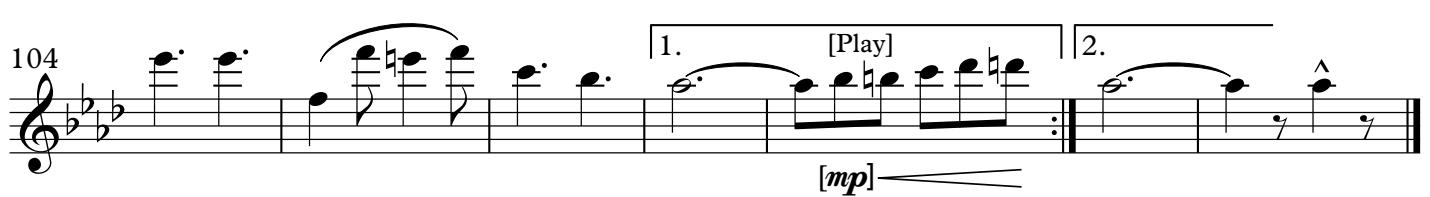
69 1. [p] 2. [Play] ff


75 3


82 3 mf cresc.


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


97 

104 1. [Play] 2.


March
THE CHARLATAN

Flute

(1898)

JOHN PHILIP SOUSA

March Tempo.

ff *mf*

6

11

16

21

25

29

34

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

41

THE CHARLATAN

Flute

49

1.

[*ff*]

2.

[*mp*] *mf*

(*p* 2nd X)

1.

[*p*]

[*mp*] ————— *ff*

3

mf cresc.

1st X

2nd X

[*p*]-*ff*

1.

2.

[*mp*] —————

March
THE CHARLATAN

1st Oboe

(1898)

JOHN PHILIP SOUSA

March Tempo.

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

THE CHARLATAN

1st Oboe

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

57

65 1. [p] 2. [mp]

73 ff

82 3 [mf cresc.]

90 tr. 1st X
2nd X

96

101

106 1. [mp] — 2.

March
THE CHARLATAN

2nd Oboe

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for the 2nd Oboe. The key signature is one flat, and the time signature is common time (indicated by '6'). The music is divided into measures numbered 1 through 45. Measure 1 starts with a dynamic of ***ff***. Measures 2-5 show eighth-note patterns with various slurs and grace notes. Measure 6 begins a section starting with a dynamic of ***mf***. Measures 7-10 continue the eighth-note patterns. Measure 11 features sixteenth-note patterns. Measures 12-15 return to eighth-note patterns. Measure 16 introduces a new rhythmic pattern with eighth and sixteenth notes. Measures 17-20 continue this pattern. Measure 21 shows eighth-note patterns again. Measures 22-25 return to the sixteenth-note patterns. Measure 26 features eighth-note patterns. Measures 27-30 continue the eighth-note patterns. Measure 31 ends with a dynamic of **[*p*] ***ff*****. Measures 32-35 continue the eighth-note patterns. Measure 36 begins a section starting with a dynamic of ***ff*** (2nd X). Measures 37-40 continue the eighth-note patterns. Measure 41 begins a section starting with a dynamic of ***b***. Measures 42-45 continue the eighth-note patterns.

THE CHARLATAN

2nd Oboe

March
THE CHARLATAN

E♭ Clarinet

(1898)

JOHN PHILIP SOUSA

March Tempo.

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

THE CHARLATAN

E♭ Clarinet

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

55 | (p 2nd X)

62

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

75 | 3

82 | 3 **mf cresc.**

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

97

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

March
THE CHARLATAN

1st B \flat Clarinet

(1898)

JOHN PHILIP SOUSA

March Tempo.

ff

mf

6

12

18

24

30

36

[p] ff (ff 2nd X)

43

[play lower notes 1st X]

THE CHARLATAN

1st B \flat Clarinet

50 1. [loco] 2.

55 (p 2nd X)

62

69 1. 2.

75 3

83 3

mf cresc.

[lower notes 1st X]

90 1st X 2nd X

[p]-ff

97

104 1. [loco] 2.

[mp]

March

THE CHARLATAN

2nd B \flat Clarinet

(1898)

JOHN PHILIP SOUSA

March Tempo.

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

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

THE CHARLATAN

2nd B♭ Clarinet

53 2.

[mp]mf (p 2nd X)

59

66

[p] [mp]

73

ff 3 3

81

mf cresc. 3

89

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

97

105

[mp]

March
THE CHARLATAN

3rd B \flat Clarinet

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of nine staves of musical notation for 3rd B-flat Clarinet. The key signature is one flat, and the time signature is 6/8. The music begins with a dynamic of ***ff***. Measures 1-5 show eighth-note patterns with grace notes and slurs. Measure 6 starts with a sixteenth-note pattern. Measures 7-11 continue the eighth-note patterns. Measure 12 shows a more complex rhythmic pattern with sixteenth notes. Measures 13-17 return to the eighth-note patterns. Measures 18-22 show a mix of eighth and sixteenth notes. Measures 23-27 continue the eighth-note patterns. Measures 28-32 show a mix of eighth and sixteenth notes. Measures 33-37 continue the eighth-note patterns. Measures 38-42 show a mix of eighth and sixteenth notes. Measures 43-47 continue the eighth-note patterns. Measure 48 concludes with a dynamic of **[*ff*]**.

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

THE CHARLATAN

3rd B♭ Clarinet

53 2.

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

59

66

[*p*] [*mp*]

73

ff 3

81

mf cresc.

89

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

97

105

1. 2. [*mp*]

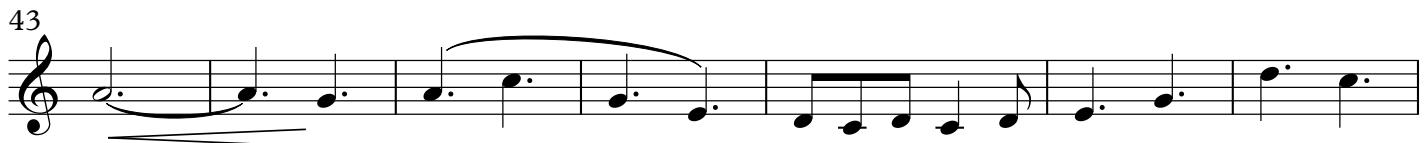
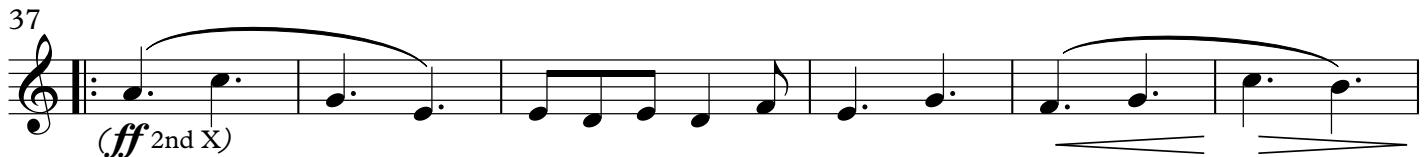
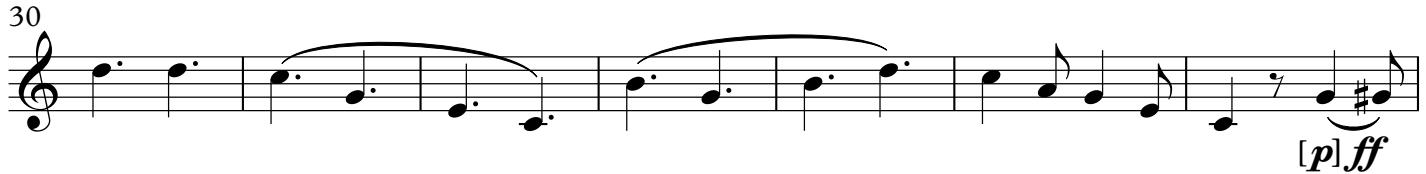
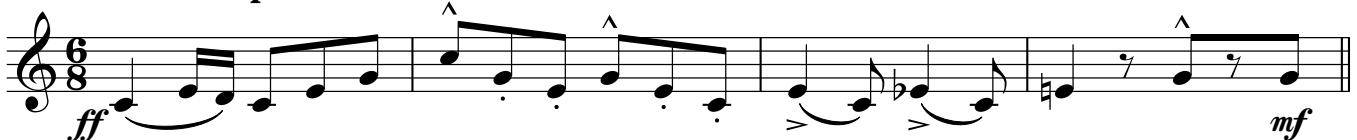
March
THE CHARLATAN

E♭ Alto Clarinet
[optional]

(1898)

JOHN PHILIP SOUSA

March Tempo.



THE CHARLATAN

E♭ Alto Clarinet

55

(**p** 2nd X)

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

62

This measure features a sequence of eighth notes and sixteenth-note pairs, with a melodic line rising towards the end.

69

The first half of this measure (measures 69-71) includes two endings: ending 1 (dynamic [**p**]) and ending 2 (dynamic [*mp*]). The second half (measures 72-74) begins with a forte dynamic (**ff**).

75

This measure contains six eighth-note pairs. The dynamic instruction (*mf* cresc.) is placed below the last pair.

82

The first half of this measure (measures 82-84) consists of six eighth-note pairs. The second half (measures 86-88) shows a transition with six sixteenth-note pairs, followed by a dynamic instruction (*mf* cresc.).

90

This measure features six eighth-note pairs. The dynamic instruction ([**p**]-**ff**) is placed below the last pair. Below the staff, two sets of horizontal lines are labeled "1st X" and "2nd X".

96

This measure consists of six eighth-note pairs, continuing the rhythmic pattern established earlier.

104

The first half of this measure (measures 104-106) consists of six eighth-note pairs. The second half (measures 108-110) includes two endings: ending 1 (dynamic [*mp*]) and ending 2 (dynamic [**p**]).

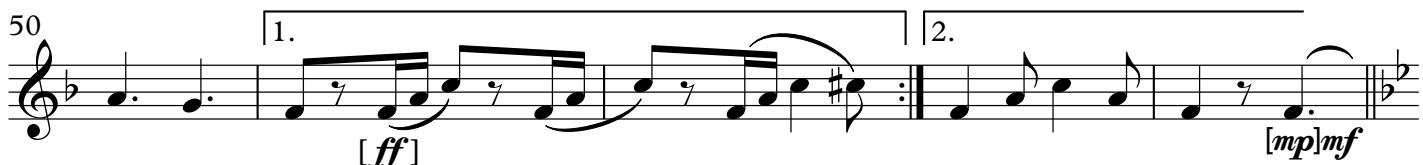
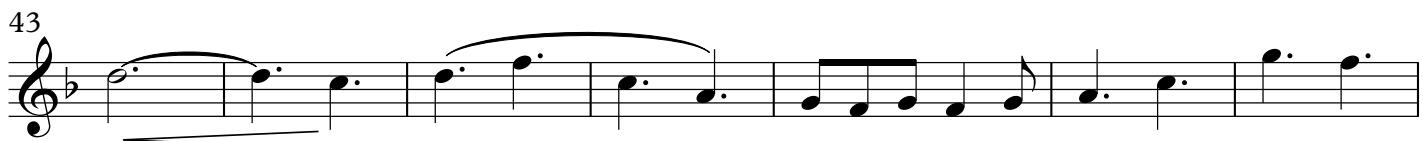
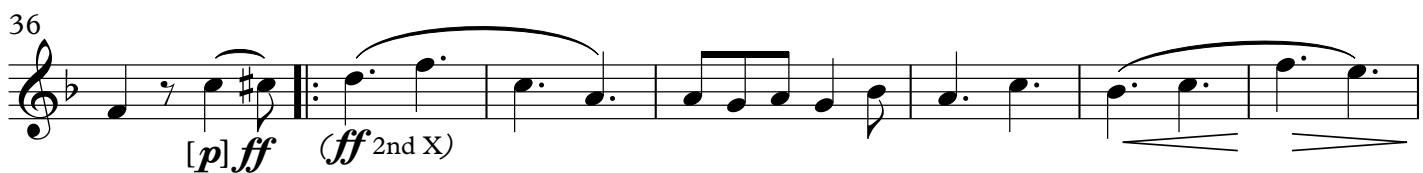
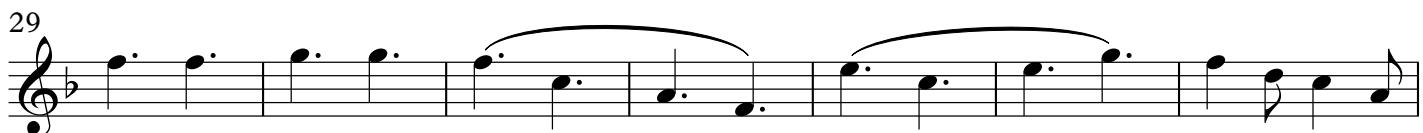
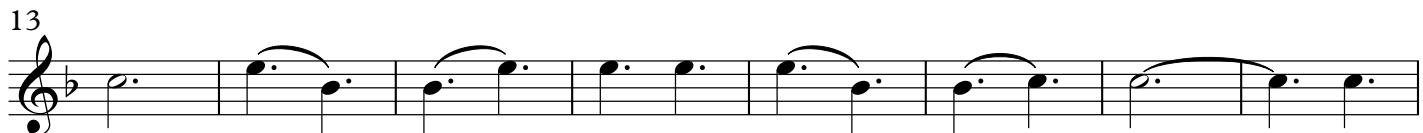
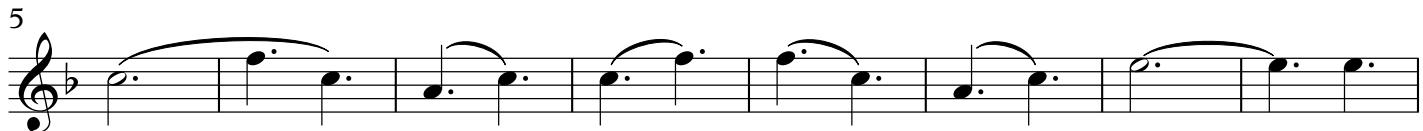
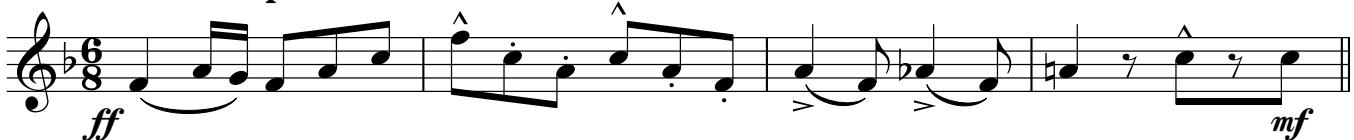
March
THE CHARLATAN

B♭ Bass Clarinet

(1898)

JOHN PHILIP SOUSA

March Tempo.



THE CHARLATAN

B♭ Bass Clarinet

55

(**p** 2nd X)

62

68

1.

2.

[]

[*mp*] []

73

ff

2

79

2

85

90

1st X

2nd X

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

96

104

1.

2.

[*mp*] []

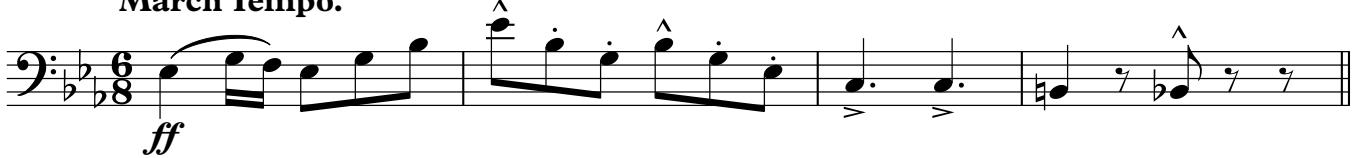
March
THE CHARLATAN

1st Bassoon

(1898)

JOHN PHILIP SOUSA

March Tempo.



5

The score continues with a dynamic of **mf**. The bass clef notes are mostly eighth notes with grace notes and sixteenth-note patterns. Measure 5 concludes with a repeat sign.

13

The score continues in March Tempo. The bass clef notes are mostly eighth notes with grace notes and sixteenth-note patterns. Measure 13 concludes with a repeat sign.

21

The score continues in March Tempo. The bass clef notes are mostly eighth notes with grace notes and sixteenth-note patterns.

29

The score continues in March Tempo. The bass clef notes are mostly eighth notes with grace notes and sixteenth-note patterns.

36

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

The score continues in March Tempo. The bass clef notes are mostly eighth notes with grace notes and sixteenth-note patterns. A dynamic marking [**p**]-**ff** is indicated. The score concludes with a final dynamic of **ff**.

43

The score continues in March Tempo. The bass clef notes are mostly eighth notes with grace notes and sixteenth-note patterns.

50

1.

ff

2.

[**mp**] **mf**

The score concludes with a dynamic of **ff**. The score then splits into two endings: ending 1 ends with **ff**, and ending 2 ends with [**mp**] **mf**.

THE CHARLATAN

1st Bassoon

55

(*p* 2nd X)

60

65

[*p*]

71

ff

2

78

2

84

1st X
2nd X

[*p*] *ff*

95

101

106

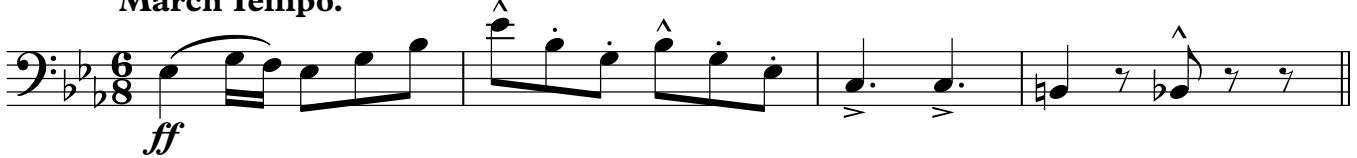
March
THE CHARLATAN

2nd Bassoon

(1898)

JOHN PHILIP SOUSA

March Tempo.



5

The score continues with a dynamic of **mf**. The melody remains on the bass clef staff, maintaining the 6/8 time signature. The notes are primarily eighth notes with some sixteenth-note grace notes.

13

The score continues in March Tempo. The melody is still on the bass clef staff in 6/8 time. The notes are mostly eighth notes with sixteenth-note grace notes.

21

The score continues in March Tempo. The melody is on the bass clef staff in 6/8 time. The notes are mostly eighth notes with sixteenth-note grace notes.

29

The score continues in March Tempo. The melody is on the bass clef staff in 6/8 time. The notes are mostly eighth notes with sixteenth-note grace notes.

36

The score continues in March Tempo. The melody is on the bass clef staff in 6/8 time. The notes are mostly eighth notes with sixteenth-note grace notes. A dynamic marking of **[p]-ff** is present, indicating a crescendo from piano to fortissimo.

43

The score continues in March Tempo. The melody is on the bass clef staff in 6/8 time. The notes are mostly eighth notes with sixteenth-note grace notes.

50

The score concludes with a dynamic of **ff** followed by a repeat sign and two endings. Ending 1 continues the march tempo with the bassoon playing eighth-note patterns. Ending 2 begins with a dynamic of **[mp]** followed by **mf**, indicating a softer section of the march.

THE CHARLATAN

2nd Bassoon

55

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

Dynamic: **p 2nd X**

60

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

65

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

Dynamic: [p]

71

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

Dynamic: ff

78

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

84

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

89

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

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

95

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

101

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

106

Bass clef

Key signature: B-flat major (two flats)

Tempo: 120 BPM

Dynamic: 1. 2.

March
THE CHARLATAN

E♭ Alto Saxophone

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of nine staves of musical notation for E♭ Alto Saxophone. The key signature is one sharp (F#). The time signature varies between common time (6/8) and 2/4. Measure numbers are indicated at the beginning of each staff: 1, 6, 12, 18, 24, 30, 35, 42, and 49. Dynamic markings include **ff**, **mf**, **[p] ff**, **(ff 2nd X)**, and **[ff]**. Articulation marks like dots and dashes are present throughout the piece. The music concludes with a repeat sign and endings labeled 1. and 2., with dynamics **[mp] mf** indicated for ending 2.

THE CHARLATAN

E♭ Alto Saxophone

55

(**p** 2nd X)

62

68

1.

2.

[p]

[mp]

ff

74

3

82

3

mf cresc.

90

1st X

2nd X

[p]-ff

96

104

1.

[Play]

2.

[mp]

March

THE CHARLATAN

B♭ Tenor Saxophone

(1898)

JOHN PHILIP SOUSA

March Tempo.

Musical score for piano, page 10, measures 11-12. The score is in 6/8 time, treble clef, key signature of one flat. Measure 11 starts with a dynamic of ***ff***. Measure 12 begins with a dynamic of ***mf***.

A musical score for piano, page 5, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. Measures 5 through 12 are shown, each consisting of eight measures. The music consists of eighth-note patterns with various slurs and grace notes.

Musical score for piano, page 13, measures 1-8. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The music features eighth-note patterns with various slurs and grace notes.

A musical score for piano, showing a single melodic line on a treble clef staff. The page number 10 is at the top left, and the measure number 21 is at the top left of the staff. The music consists of six measures of eighth-note patterns, primarily consisting of eighth-note pairs connected by horizontal beams. Measure 1 starts with a dotted eighth note followed by a sixteenth note. Measures 2-4 start with a sixteenth note followed by a dotted eighth note. Measures 5-6 start with a dotted eighth note followed by a sixteenth note.

A musical score for piano, page 10, system 36. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a '36' above it. It features a melodic line with various note values and dynamics, including a dynamic marking of [p] ff followed by (ff 2nd X). The bottom staff continues the melodic line, also with a treble clef and a key signature of one flat. Both staves have a common time signature indicated by a 'C'.

A musical score for piano, showing a single melodic line on a five-line staff. The key signature is one flat, and the time signature is common time. Measure 43 begins with a half note followed by a quarter note. The melody continues with eighth-note patterns, including a sixteenth-note cluster and a sustained eighth note. The score is annotated with measure numbers 43-50.

THE CHARLATAN

B♭ Tenor Saxophone

55

(p) 2nd X

62

68

1.

2.

[mp]

73

ff

2

79

2

85

90

1st X

2nd X

[p]-ff

96

104

1.

2.

[mp]

March
THE CHARLATAN

E♭ Baritone Saxophone

(1898)

JOHN PHILIP SOUSA

March Tempo.

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

THE CHARLATAN
E♭ Baritone Saxophone

55

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

61

68

[*p*] *ff*

74 2

81 2

88

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

94

100

106 1. 2.

This sheet music page contains eleven staves of musical notation for E♭ Baritone Saxophone. The title 'THE CHARLATAN' is at the top. Measure 55 shows eighth-note patterns with dynamics [*mp*]*mf*-[*p*]. Measure 61 has a sustained note with a grace note. Measures 68 and 88 feature melodic lines with slurs and dynamic changes [*p*] and *ff*. Measure 74 includes a tempo marking '2'. Measures 81 and 106 show eighth-note patterns with measure numbers 2 above them. Measure 94 consists of eighth-note pairs. Measure 100 shows eighth-note patterns. Measure 106 concludes with a melodic line divided into two parts by a double bar line, labeled '1.' and '2.'

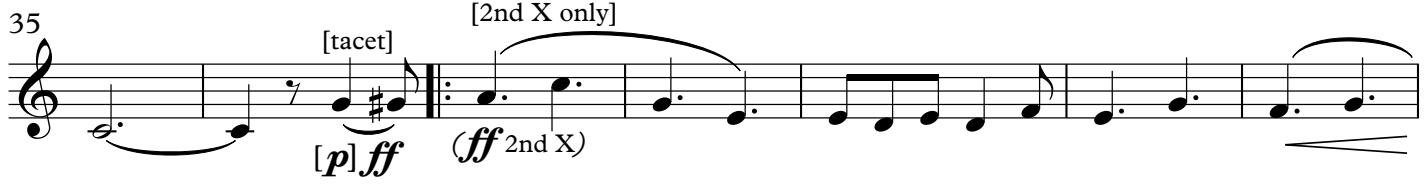
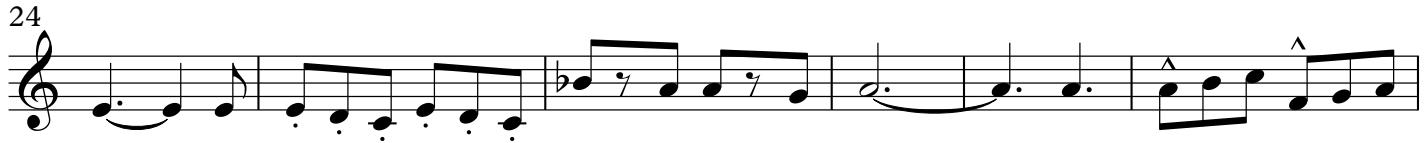
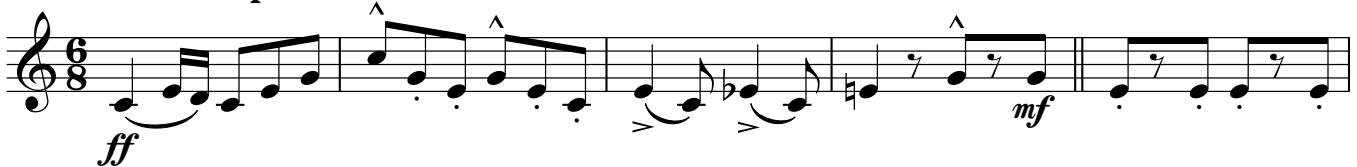
March
THE CHARLATAN

E♭ Cornet
[optional]

(1898)

JOHN PHILIP SOUSA

March Tempo.



THE CHARLATAN

E♭ Cornet

49

1. [Play] **[ff]**

2. [tacet] **[mp]mf**

55 **(p 2nd X)**

62

68 1. **[p]**

2. [Play] **[mp]** **ff**

74 **3**

82 **3** **mf cresc.**

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

96

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

2. **^**

March
THE CHARLATAN

Solo B♭ Cornet

(1898)

JOHN PHILIP SOUSA

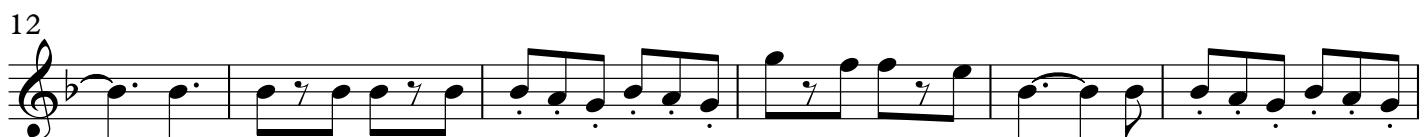
March Tempo.



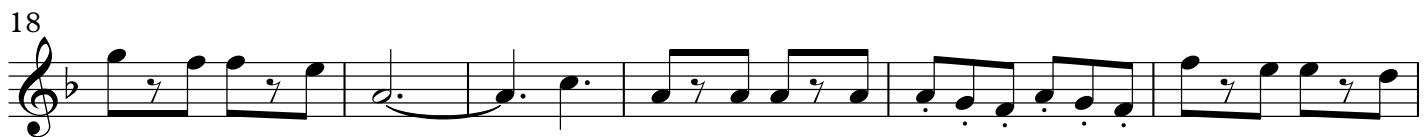
6



12



18



24



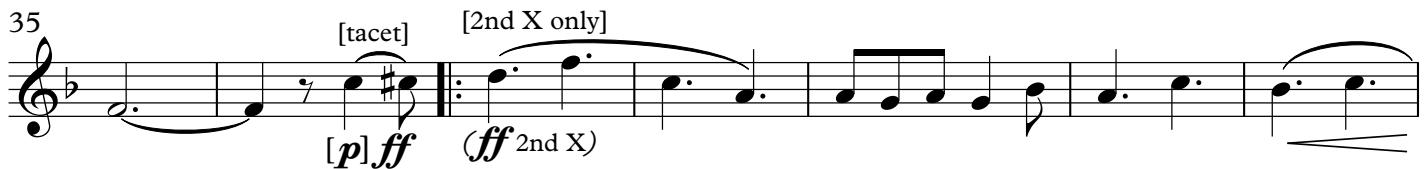
30



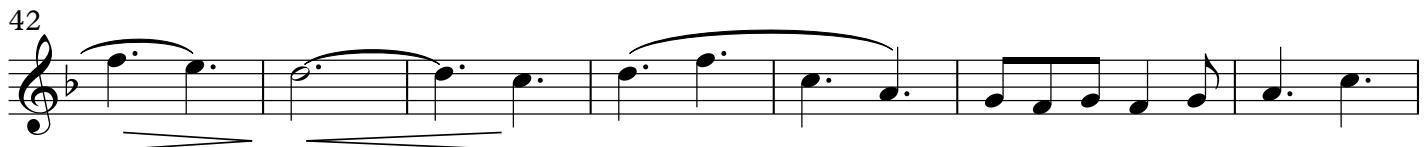
35

[tacet] [2nd X only]

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



42



THE CHARLATAN

Solo B♭ Cornet

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

55 | (p 2nd X)

62

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

74 | 3

82 | 3 *mf cresc.*

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

96

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

March

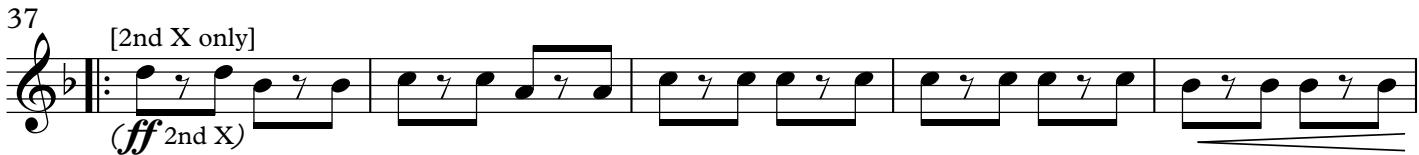
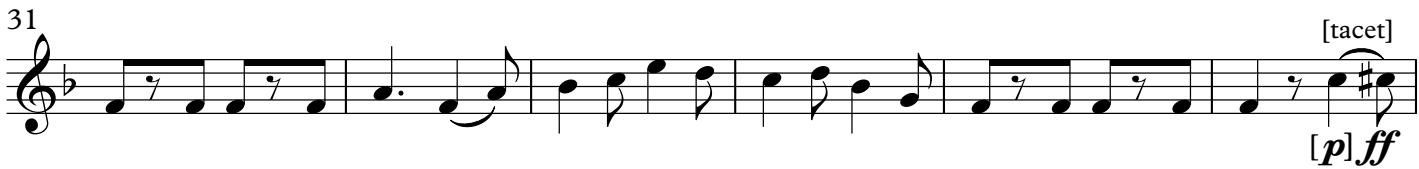
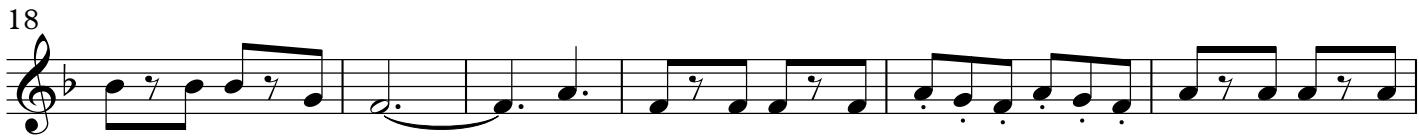
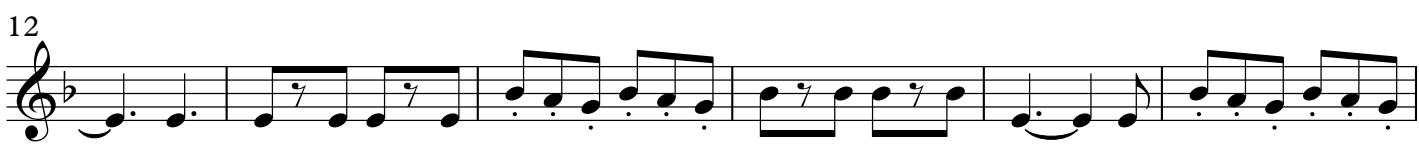
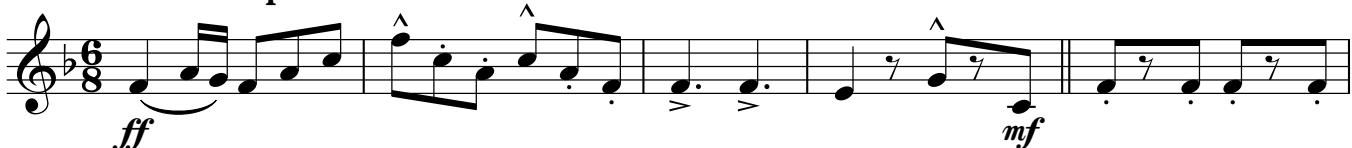
THE CHARLATAN

1st B \flat Cornet

(1898)

JOHN PHILIP SOUSA

March Tempo.



1. [Play]

THE CHARLATAN

1st B♭ Cornet

53 2. [tacet]
<img alt="Musical score for 1st Bb Cornet, page 2, measures 53-58. Measure 53: Treble clef, key signature of B-flat major (two flats). Measure 54: [tacet]. Measure 55: Dynamics [mp] mf, (p 2nd X). Measure 56: Dynamics (p 2nd X). Measures 57-58: Dynamics (p 2nd X). Measure 59: Dynamics (p 2nd X). Measure 60: Dynamics (p 2nd X). Measure 61: Dynamics (p 2nd X). Measure 62: Dynamics (p 2nd X). Measure 63: Dynamics (p 2nd X). Measure 64: Dynamics (p 2nd X). Measure 65: Dynamics (p 2nd X). Measure 66: Dynamics (p 2nd X). Measure 67: Dynamics (p 2nd X). Measure 68: Dynamics (p 2nd X). Measure 69: Dynamics (p 2nd X). Measure 70: Dynamics (p 2nd X). Measure 71: Dynamics (p 2nd X). Measure 72: Dynamics ff. Measure 73: Dynamics ff. Measure 74: Dynamics ff. Measure 75: Dynamics ff. Measure 76: Dynamics ff. Measure 77: Dynamics ff. Measure 78: Dynamics ff. Measure 79: Dynamics ff. Measure 80: Dynamics ff. Measure 81: Dynamics ff. Measure 82: Dynamics ff. Measure 83: Dynamics ff. 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Measure 161: Dynamics ff. Measure 162: Dynamics ff. Measure 163: Dynamics ff. Measure 164: Dynamics ff. Measure 165: Dynamics ff. Measure 166: Dynamics ff. Measure 167: Dynamics ff. Measure 168: Dynamics ff. Measure 169: Dynamics ff. Measure 170: Dynamics ff. Measure 171: Dynamics ff. Measure 172: Dynamics ff. Measure 173: Dynamics ff. Measure 174: Dynamics ff. Measure 175: Dynamics ff. Measure 176: Dynamics ff. Measure 177: Dynamics ff. Measure 178: Dynamics ff. Measure 179: Dynamics ff. Measure 180: Dynamics ff. Measure 181: Dynamics ff. Measure 182: Dynamics ff. Measure 183: Dynamics ff. Measure 184: Dynamics ff. Measure 185: Dynamics ff. Measure 186: Dynamics ff. Measure 187: Dynamics ff. Measure 188: Dynamics ff. Measure 189: Dynamics ff. Measure 190: Dynamics ff. Measure 191: Dynamics ff. Measure 192: Dynamics ff. Measure 193: Dynamics ff. Measure 194: Dynamics ff. Measure 195: Dynamics ff. Measure 196: Dynamics ff. Measure 197: Dynamics ff. Measure 198: Dynamics ff. 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Measure 503: Dynamics ff. Measure 504: Dynamics ff. Measure 505: Dynamics ff. Measure 506: Dynamics ff. Measure 507: Dynamics ff. Measure 508: Dynamics ff. Measure 509: Dynamics ff. Measure 510: Dynamics ff. Measure 511: Dynamics ff. Measure 512: Dynamics ff. Measure 513: Dynamics ff. Measure 514: Dynamics ff. Measure 515: Dynamics ff. Measure 516: Dynamics ff. Measure 517: Dynamics ff. Measure 518: Dynamics ff. Measure 519: Dynamics ff. Measure 520: Dynamics ff. Measure 521: Dynamics ff. Measure 522: Dynamics ff. Measure 523: Dynamics ff. Measure 524: Dynamics ff. Measure 525: Dynamics ff. Measure 526: Dynamics ff. Measure 527: Dynamics ff. Measure 528: Dynamics ff. Measure 529: Dynamics ff. Measure 530: Dynamics ff. Measure 531: Dynamics ff. Measure 532: Dynamics ff. Measure 533: Dynamics ff. Measure 534: Dynamics ff. Measure 535: Dynamics ff. Measure 536: Dynamics ff. Measure 537: Dynamics ff. Measure 538: Dynamics ff. Measure 539: Dynamics ff. Measure 540: Dynamics ff. Measure 541: Dynamics ff. Measure 542: Dynamics ff. Measure 543: Dynamics ff. Measure 544: Dynamics ff. Measure 545: Dynamics ff. Measure 546: Dynamics ff. Measure 547: Dynamics ff. Measure 548: Dynamics ff. Measure 549: Dynamics ff. Measure 550: Dynamics ff. Measure 551: Dynamics ff. Measure 552: Dynamics ff. Measure 553: Dynamics ff. Measure 554: Dynamics ff. Measure 555: Dynamics ff. Measure 556: Dynamics ff. Measure 557: Dynamics ff. Measure 558: Dynamics ff. Measure 559: Dynamics ff. Measure 560: Dynamics ff. Measure 561: Dynamics ff. Measure 562: Dynamics ff. Measure 563: Dynamics ff. Measure 564: Dynamics ff. Measure 565: Dynamics ff. Measure 566: Dynamics ff. Measure 567: Dynamics ff. Measure 568: Dynamics ff. Measure 569: Dynamics ff. Measure 570: Dynamics ff. Measure 571: Dynamics ff. Measure 572: Dynamics ff. Measure 573: Dynamics ff. Measure 574: Dynamics ff. Measure 575: Dynamics ff. Measure 576: Dynamics ff. Measure 577: Dynamics ff. Measure 578: Dynamics ff. Measure 579: Dynamics ff. Measure 580: Dynamics ff. Measure 581: Dynamics ff. Measure 582: Dynamics ff. Measure 583: Dynamics ff. Measure 584: Dynamics ff. Measure 585: Dynamics ff. Measure 586: Dynamics ff. Measure 587: Dynamics ff. Measure 588: Dynamics ff. Measure 589: Dynamics ff. Measure 590: Dynamics ff. Measure 591: Dynamics ff. Measure 592: Dynamics ff. Measure 593: Dynamics ff. Measure 594: Dynamics ff. Measure 595: Dynamics ff. Measure 596: Dynamics ff. Measure 597: Dynamics ff. Measure 598: Dynamics ff. Measure 599: Dynamics ff. Measure 600: Dynamics ff. Measure 601: Dynamics ff. Measure 602: Dynamics ff. Measure 603: Dynamics ff. Measure 604: Dynamics ff. Measure 605: Dynamics ff. Measure 606: Dynamics ff. Measure 607: Dynamics ff. Measure 608: Dynamics ff. Measure 609: Dynamics ff. Measure 610: Dynamics ff. Measure 611: Dynamics ff. Measure 612: Dynamics ff. Measure 613: Dynamics ff. Measure 614: Dynamics ff. Measure 615: Dynamics ff. Measure 616: Dynamics ff. Measure 617: Dynamics ff. Measure 618: Dynamics ff. Measure 619: Dynamics ff. Measure 620: Dynamics ff. Measure 621: Dynamics ff. Measure 622: Dynamics ff. Measure 623: Dynamics ff. Measure 624: Dynamics ff. Measure 625: Dynamics ff. Measure 626: Dynamics ff. Measure 627: Dynamics ff. Measure 628: Dynamics ff. Measure 629: Dynamics ff. Measure 630: Dynamics ff. Measure 631: Dynamics ff. Measure 632: Dynamics ff. Measure 633: Dynamics ff. Measure 634: Dynamics ff. Measure 635: Dynamics ff. Measure 636: Dynamics ff. Measure 637: Dynamics ff. Measure 638: Dynamics ff. Measure 639: Dynamics ff. Measure 640: Dynamics ff. Measure 641: Dynamics ff. Measure 642: Dynamics ff. Measure 643: Dynamics ff. Measure 644: Dynamics ff. Measure 645: Dynamics ff. Measure 646: Dynamics ff. Measure 647: Dynamics ff. Measure 648: Dynamics ff. Measure 649: Dynamics ff. Measure 650: Dynamics ff. Measure 651: Dynamics ff. Measure 652: Dynamics ff. Measure 653: Dynamics ff. Measure 654: Dynamics ff. Measure 655: Dynamics ff. Measure 656: Dynamics ff. Measure 657: Dynamics ff. Measure 658: Dynamics ff. Measure 659: Dynamics ff. Measure 660: Dynamics ff. Measure 661: Dynamics ff. Measure 662: Dynamics ff. Measure 663: Dynamics ff. Measure 664: Dynamics ff. Measure 665: Dynamics ff. Measure 666: Dynamics ff. Measure 667: Dynamics ff. Measure 668: Dynamics ff. Measure 669: Dynamics ff. Measure 670: Dynamics ff. Measure 671: Dynamics ff. Measure 672: Dynamics ff. Measure 673: Dynamics ff. Measure 674: Dynamics ff. Measure 675: Dynamics ff. Measure 676: Dynamics ff. Measure 677: Dynamics ff. Measure 678: Dynamics ff. Measure 679: Dynamics ff. Measure 680: Dynamics ff. Measure 681: Dynamics ff. Measure 682: Dynamics ff. Measure 683: Dynamics ff. Measure 684: Dynamics ff. Measure 685: Dynamics ff. Measure 686: Dynamics ff. Measure 687: Dynamics ff. Measure 688: Dynamics ff. Measure 689: Dynamics ff. Measure 690: Dynamics ff. Measure 691: Dynamics ff. Measure 692: Dynamics ff. Measure 693: Dynamics ff. Measure 694: Dynamics ff. Measure 695: Dynamics ff. Measure 696: Dynamics ff. Measure 697: Dynamics ff. Measure 698: Dynamics ff. Measure 699: Dynamics ff. Measure 700: Dynamics ff. Measure 701: Dynamics ff. Measure 702: Dynamics ff. Measure 703: Dynamics ff. Measure 704: Dynamics ff. Measure 705: Dynamics ff. Measure 706: Dynamics ff. Measure 707: Dynamics ff. Measure 708: Dynamics ff. Measure 709: Dynamics ff. Measure 710: Dynamics ff. Measure 711: Dynamics ff. Measure 712: Dynamics ff. Measure 713: Dynamics ff. Measure 714: Dynamics ff. Measure 715: Dynamics ff. Measure 716: Dynamics ff. Measure 717: Dynamics ff. Measure 718: Dynamics ff. Measure 719: Dynamics ff. Measure 720: Dynamics ff. Measure 721: Dynamics ff. Measure 722: Dynamics ff. Measure 723: Dynamics ff. Measure 724: Dynamics ff. Measure 725: Dynamics ff. Measure 726: Dynamics ff. Measure 727: Dynamics ff. Measure 728: Dynamics ff. Measure 729: Dynamics ff. Measure 730: Dynamics ff. Measure 731: Dynamics ff. Measure 732: Dynamics ff. Measure 733: Dynamics ff. Measure 734: Dynamics ff. Measure 735: Dynamics ff. Measure 736: Dynamics ff. Measure 737: Dynamics ff. Measure 738: Dynamics ff. Measure 739: Dynamics ff. Measure 740: Dynamics ff. Measure 741: Dynamics ff. Measure 742: Dynamics ff. Measure 743: Dynamics ff. Measure 744: Dynamics ff. Measure 745: Dynamics ff. Measure 746: Dynamics ff. Measure 747: Dynamics ff. Measure 748: Dynamics ff. Measure 749: Dynamics ff. Measure 750: Dynamics ff. Measure 751: Dynamics ff. Measure 752: Dynamics ff. Measure 753: Dynamics ff. Measure 754: Dynamics ff. Measure 755: Dynamics ff. Measure 756: Dynamics ff. Measure 757: Dynamics ff. Measure 758: Dynamics ff. Measure 759: Dynamics ff. Measure 760: Dynamics ff. Measure 761: Dynamics ff. Measure 762: Dynamics ff. Measure 763: Dynamics ff. Measure 764: Dynamics ff. Measure 765: Dynamics ff. Measure 766: Dynamics ff. Measure 767: Dynamics ff. Measure 768: Dynamics ff. Measure 769: Dynamics ff. Measure 770: Dynamics ff. Measure 771: Dynamics ff. Measure 772: Dynamics ff. Measure 773: Dynamics ff. Measure 774: Dynamics ff. Measure 775: Dynamics ff. Measure 776: Dynamics ff. Measure 777: Dynamics ff. Measure 778: Dynamics ff. Measure 779: Dynamics ff. Measure 780: Dynamics ff. Measure 781: Dynamics ff. Measure 782: Dynamics ff. Measure 783: Dynamics ff. Measure 784: Dynamics ff. Measure 785: Dynamics ff. Measure 786: Dynamics ff. Measure 787: Dynamics ff. Measure 788: Dynamics ff. Measure 789: Dynamics ff. Measure 790: Dynamics ff. Measure 791: Dynamics ff. Measure 792: Dynamics ff. Measure 793: Dynamics ff. Measure 794: Dynamics ff. Measure 795: Dynamics ff. Measure 796: Dynamics ff. Measure 797: Dynamics ff. Measure 798: Dynamics ff. Measure 799: Dynamics ff. Measure 800: Dynamics ff. Measure 801: Dynamics ff. Measure 802: Dynamics ff. Measure 803: Dynamics ff. Measure 804: Dynamics ff. Measure 805: Dynamics ff. Measure 806: Dynamics ff. Measure 807: Dynamics ff. Measure 808: Dynamics ff. Measure 809: Dynamics ff. Measure 810: Dynamics ff. Measure 811: Dynamics ff. Measure 812: Dynamics ff. Measure 813: Dynamics ff. Measure 814: Dynamics ff. Measure 815: Dynamics ff. Measure 816: Dynamics ff. Measure 817: Dynamics ff. Measure 818: Dynamics ff. Measure 819: Dynamics ff. Measure 820: Dynamics ff. Measure 821: Dynamics ff. Measure 822: Dynamics ff. Measure 823: Dynamics ff. Measure 824: Dynamics ff. Measure 825: Dynamics ff. Measure 826: Dynamics ff. Measure 827: Dynamics ff. Measure 828: Dynamics ff. Measure 829: Dynamics ff. Measure 830: Dynamics ff. Measure 831: Dynamics ff. Measure 832: Dynamics ff. Measure 833: Dynamics ff. Measure 834: Dynamics ff. Measure 835: Dynamics ff. Measure 836: Dynamics ff. Measure 837: Dynamics ff. Measure 838: Dynamics ff. Measure 839: Dynamics ff. Measure 840: Dynamics ff. Measure 841: Dynamics ff. Measure 842: Dynamics ff. Measure 843: Dynamics ff. Measure 844: Dynamics ff. Measure 845: Dynamics ff. Measure 846: Dynamics ff. Measure 847: Dynamics ff. Measure 848: Dynamics ff. Measure 849: Dynamics ff. Measure 850: Dynamics ff. Measure 851: Dynamics ff. Measure 852: Dynamics ff. Measure 853: Dynamics ff. Measure 854: Dynamics ff. Measure 855: Dynamics ff. Measure 856: Dynamics ff. Measure 857: Dynamics ff. Measure 858: Dynamics ff. Measure 859: Dynamics ff. Measure 860: Dynamics ff. Measure 861: Dynamics ff. Measure 862: Dynamics ff. Measure 863: Dynamics ff. Measure 864: Dynamics ff. Measure 865: Dynamics ff. Measure 866: Dynamics ff. Measure 867: Dynamics ff. Measure 868: Dynamics ff. Measure 869: Dynamics ff. Measure 870: Dynamics ff. Measure 871: Dynamics ff. Measure 872: Dynamics ff. Measure 873: Dynamics ff. Measure 874: Dynamics ff. Measure 875: Dynamics ff. Measure 876: Dynamics ff. Measure 877: Dynamics ff. Measure 878: Dynamics ff. Measure 879: Dynamics ff. Measure 880: Dynamics ff. Measure 881: Dynamics ff. Measure 882: Dynamics ff. Measure 883: Dynamics ff. Measure 884: Dynamics ff. Measure 885: Dynamics ff. Measure 886: Dynamics ff. Measure 887: Dynamics ff. Measure 888: Dynamics ff. Measure 889: Dynamics ff. Measure 890: Dynamics ff. Measure 891: Dynamics ff. Measure 892: Dynamics ff. Measure 893: Dynamics ff. Measure 894: Dynamics ff. Measure 895: Dynamics ff. Measure 896: Dynamics ff. Measure 897: Dynamics ff. Measure 898: Dynamics ff. Measure 899: Dynamics ff. Measure 900: Dynamics ff. Measure 901: Dynamics ff. Measure 902: Dynamics ff. Measure 903: Dynamics ff. Measure 904: Dynamics ff. Measure 905: Dynamics ff. Measure 906: Dynamics ff. Measure 907: Dynamics ff. Measure 908: Dynamics ff. Measure 909: Dynamics ff. Measure 910: Dynamics ff. Measure 911: Dynamics ff. Measure 912: Dynamics ff. Measure 913: Dynamics ff. Measure 914: Dynamics ff. Measure 915: Dynamics ff. Measure 916: Dynamics ff. Measure 917: Dynamics ff. Measure 918: Dynamics ff. Measure 919: Dynamics ff. Measure 920: Dynamics ff. Measure 921: Dynamics ff. Measure 922: Dynamics ff. Measure 923: Dynamics ff. Measure 924: Dynamics ff. Measure 925: Dynamics ff. Measure 926: Dynamics ff. Measure 927: Dynamics ff. Measure 928: Dynamics ff. Measure 929: Dynamics ff. Measure 930: Dynamics ff. Measure 931: Dynamics ff. Measure 932: Dynamics ff. Measure 933: Dynamics ff. Measure 934: Dynamics ff. Measure 935: Dynamics ff. Measure 936: Dynamics ff. Measure 937: Dynamics ff. Measure 938: Dynamics ff. Measure 939: Dynamics ff. Measure 940: Dynamics ff. Measure 941: Dynamics ff. Measure 942: Dynamics ff. Measure 943: Dynamics ff. Measure 944: Dynamics ff. Measure 945: Dynamics ff. Measure 946: Dynamics ff. Measure 947: Dynamics ff. Measure 948: Dynamics ff. Measure 949: Dynamics ff. Measure 950: Dynamics ff. Measure 951: Dynamics ff. Measure 952: Dynamics ff. Measure 953: Dynamics ff. Measure 954: Dynamics ff. Measure 955: Dynamics ff. Measure 956: Dynamics ff. Measure 957: Dynamics ff. Measure 958: Dynamics ff. Measure 959: Dynamics ff. Measure 960: Dynamics ff. Measure 961: Dynamics ff. Measure 962: Dynamics ff. Measure 963: Dynamics ff. Measure 964: Dynamics ff. Measure 965: Dynamics ff. Measure 966: Dynamics ff. Measure 967: Dynamics ff. Measure 968: Dynamics ff. Measure 969: Dynamics ff. Measure 970: Dynamics ff. Measure 971: Dynamics ff. Measure 972: Dynamics ff. Measure 973: Dynamics ff. Measure 974: Dynamics ff. Measure 975: Dynamics ff. Measure 976: Dynamics ff. Measure 977: Dynamics ff. Measure 978: Dynamics ff. Measure 979: Dynamics ff. Measure 980: Dynamics ff. Measure 981: Dynamics ff. Measure 982: Dynamics ff. Measure 983: Dynamics ff. Measure 984: Dynamics ff. Measure 985: Dynamics ff. Measure 986: Dynamics ff. Measure 987: Dynamics ff. Measure 988: Dynamics ff. Measure 989: Dynamics ff. Measure 990: Dynamics ff. Measure 991: Dynamics ff. Measure 992: Dynamics ff. Measure 993: Dynamics ff. Measure 994: Dynamics ff. Measure 995: Dynamics ff. Measure 996: Dynamics ff. Measure 997: Dynamics ff. Measure 998: Dynamics ff. Measure 999: Dynamics ff. Measure 1000: Dynamics ff.</p>

March
THE CHARLATAN

2nd B♭ Cornet

(1898)

JOHN PHILIP SOUSA

March Tempo.

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

THE CHARLATAN

2nd B♭ Cornet

53 | 2.

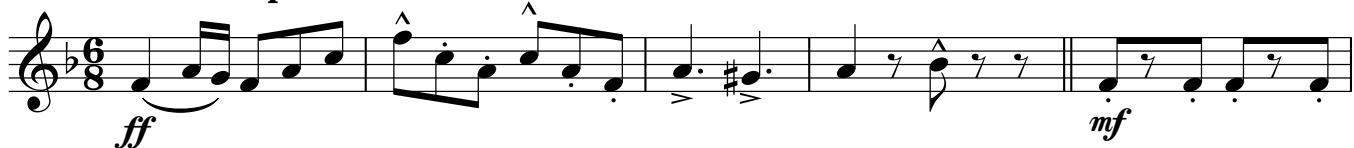
March
THE CHARLATAN

3rd B♭ Cornet

(1898)

JOHN PHILIP SOUSA

March Tempo.



6

The score continues with a single melodic line on a treble clef staff. Measure number 6 is indicated above the staff.

12

The score continues with a single melodic line on a treble clef staff. Measure number 12 is indicated above the staff.

18

The score continues with a single melodic line on a treble clef staff. Measure number 18 is indicated above the staff.

24

The score continues with a single melodic line on a treble clef staff. Measure number 24 is indicated above the staff.

30

The score continues with a single melodic line on a treble clef staff. Measure number 30 is indicated above the staff.

36

[2nd X only]

[p]-ff

The score continues with a single melodic line on a treble clef staff. Measure number 36 is indicated above the staff. A dynamic instruction [2nd X only] is placed above the staff. The dynamic ff is placed below the staff. Measure 36 concludes with a fermata over the last note.

42

The score continues with a single melodic line on a treble clef staff. Measure number 42 is indicated above the staff. The dynamic ff is placed below the staff.

48

1. [Play]

[ff]

The score continues with a single melodic line on a treble clef staff. Measure number 48 is indicated above the staff. The dynamic ff is placed below the staff. A bracket labeled "1. [Play]" covers the first measure of the next section.

THE CHARLATAN

3rd B♭ Cornet

53 2.

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

58

64 1.

71 2.

 [Play]
ff

77 3

 ——————

85 3

mf cresc.
 1st X
 2nd X ——————

93 [2nd X only]

 [p] *ff*

99

105 1. | 2.

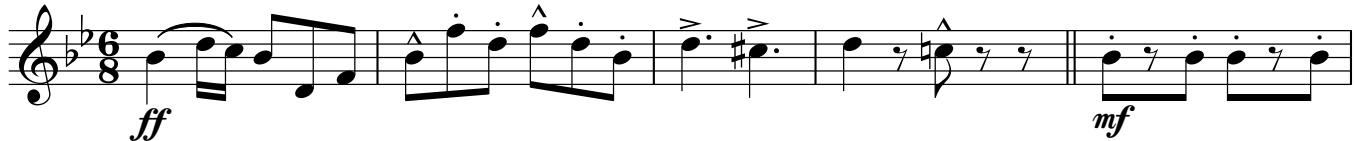
March
THE CHARLATAN

1st F Horn

(1898)

JOHN PHILIP SOUSA

March Tempo.



6

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

12

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

18

Staff 4 continues the eighth-note pairs pattern, keeping the tempo and dynamics consistent with the previous staves.

24

Staff 5 continues the eighth-note pairs pattern, maintaining the established rhythm and dynamics.

30

Staff 6 continues the eighth-note pairs pattern, keeping the tempo and dynamics consistent with the previous staves.

36

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

42

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

47

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

THE CHARLATAN

1st F Horn

53 [2.]

[mp]mf-[p]

59

64

69 [1.] [2.] 2 ff

76

82 2

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

95

100

105 [1.] [2.]

March
THE CHARLATAN

2nd F Horn

(1898)

JOHN PHILIP SOUSA

March Tempo.

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

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

THE CHARLATAN

2nd F Horn

53 [2.]

March
THE CHARLATAN

3rd F Horn

(1898)

JOHN PHILIP SOUSA

March Tempo.



6

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

12

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

18

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

24

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

30

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

36

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

42

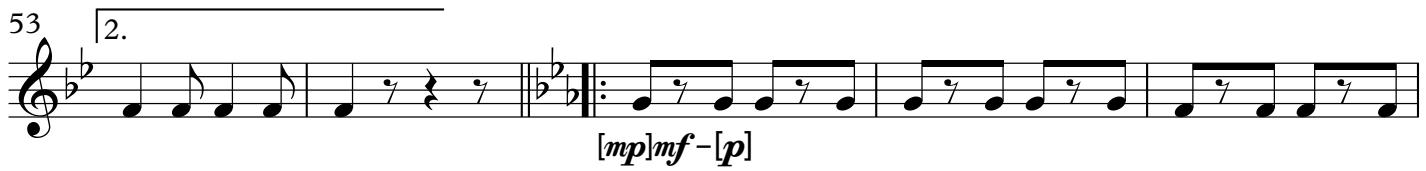
A musical staff for 3rd F Horn in 6/8 time, key signature one flat. It contains six measures of music, each consisting of two eighth notes followed by a quarter note. The dynamic is ff. There are two measure repeat signs at the beginning of the staff.

47

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

THE CHARLATAN

3rd F Horn

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

58 

64 

69 [1.] [2.] 
ff

76 

82 **2** 

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

95 

100 

105 [1.] [2.] 

March
THE CHARLATAN

4th F Horn

(1898)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of eight staves of music for 4th F Horn. The key signature is one flat, and the time signature is common time (indicated by '6'). The score begins with dynamic ***ff*** and ends with dynamic **[*ff*]**. Measure numbers 1 through 47 are indicated on the left side of each staff. Measure 1 starts with a forte dynamic (***ff***). Measures 2-5 show eighth-note patterns with grace notes. Measures 6-11 show eighth-note patterns with sixteenth-note grace notes. Measures 12-16 show eighth-note patterns with sixteenth-note grace notes. Measures 17-21 show eighth-note patterns with sixteenth-note grace notes. Measures 22-26 show eighth-note patterns with sixteenth-note grace notes. Measures 27-31 show eighth-note patterns with sixteenth-note grace notes. Measures 32-36 show eighth-note patterns with sixteenth-note grace notes. Measure 37 starts with a dynamic [***p***]-***ff***. Measures 38-42 show eighth-note patterns with sixteenth-note grace notes. Measures 43-47 show eighth-note patterns with sixteenth-note grace notes. Measure 48 begins with a dynamic [***ff***].

THE CHARLATAN

4th F Horn

53 [2.]

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

58

64

69 1. | 2.

2

ff

76

82 **2**

89

1st X

2nd X

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

95

100

105 1. | 2.

March
THE CHARLATAN

Baritone

(1898)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of eight staves of music for Baritone. The key signature is one flat, and the time signature is mostly common time (indicated by '8'). The score includes dynamic markings such as ***ff***, ***mf***, **[*p*] *ff***, **(*ff* 2nd X)**, and **[*ff*]**. Measure numbers 1 through 50 are indicated at the beginning of each staff. Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-12 show a continuous eighth-note pattern. Measures 13-20 show a continuous eighth-note pattern. Measures 21-28 show a continuous eighth-note pattern. Measures 29-36 show a continuous eighth-note pattern. Measure 37 begins with a dynamic [*p*] *ff*, followed by (*ff* 2nd X), and ends with a dynamic [*ff*]. Measures 38-45 show a continuous eighth-note pattern. Measure 46 begins with a dynamic [*ff*]. Measures 47-50 show a continuous eighth-note pattern.

THE CHARLATAN

Baritone

55

(**p** 2nd X)

62

68

[1.]

[2.]

[mp]

73

ff

2

79

2

85

90

1st X

2nd X

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

96

104

[**mp**]

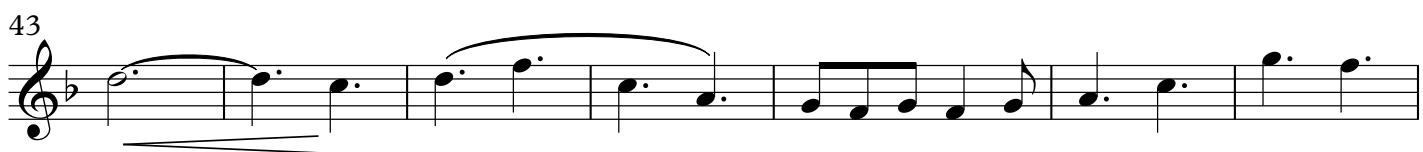
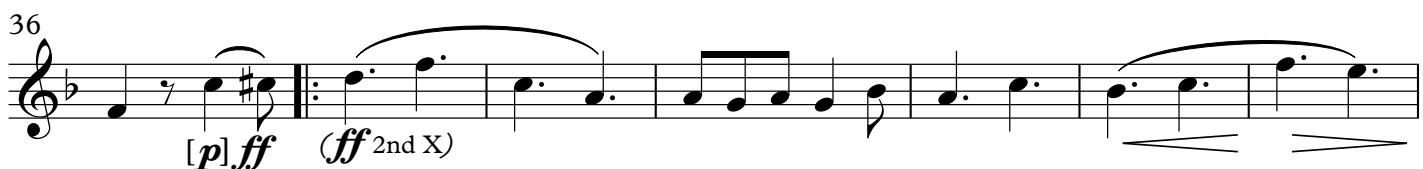
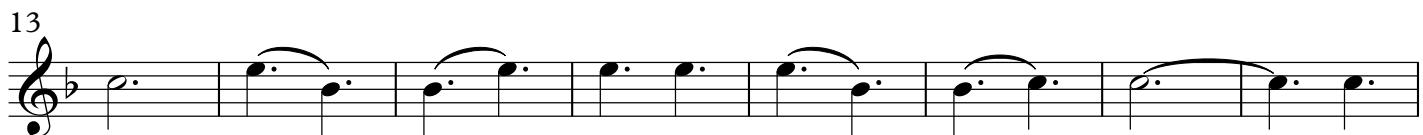
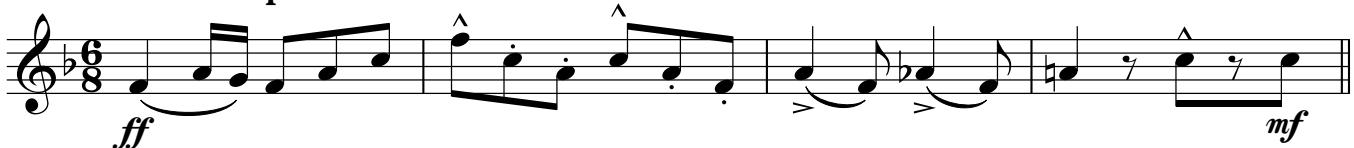
March
THE CHARLATAN

Baritone, T.C.

(1898)

JOHN PHILIP SOUSA

March Tempo.



THE CHARLATAN
Baritone, T.C.

55

62

68

73

79

85

90

96

104

March
THE CHARLATAN

1st Trombone

(1898)

JOHN PHILIP SOUSA

March Tempo.



7

Measures 4-5 continue the rhythmic pattern established in the first measure, consisting of eighth-note pairs.

15

Measures 6-7 continue the rhythmic pattern established in the first measure, consisting of eighth-note pairs.

23

Measures 8-9 continue the rhythmic pattern established in the first measure, consisting of eighth-note pairs.

32

Measures 10-11 feature a dynamic of **[*p*] *ff*** followed by **[*p*] - *ff***. A bracket above the notes indicates a crescendo, and a bracket below the notes indicates a decrescendo. The instruction **[2nd X only]** is placed above the notes in measure 11.

39

Measures 12-13 continue the rhythmic pattern established in the first measure, consisting of eighth-note pairs. Brackets below the notes indicate a decrescendo.

45

Measures 14-15 continue the rhythmic pattern established in the first measure, consisting of eighth-note pairs.

51

Measures 16-17 show the first ending. The instruction **[Play]** is placed above the notes in measure 16, and ***ff*** is placed below the notes in measure 17. Measures 18-19 show the second ending.

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

THE CHARLATAN

1st Trombone

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

The musical score consists of a single bass staff. The key signature is B-flat major (two flats). The time signature changes from common time to 2/4 at measure 55. The bass line features eighth-note pairs with grace notes. The first measure starts with a bass note followed by a grace note, then an eighth note, another grace note, and so on. Measures 56-57 show a similar pattern. Measures 58-59 begin with a bass note followed by a grace note, then an eighth note, another grace note, and a bass note. Measures 60-61 show a similar pattern. Measures 62-63 begin with a bass note followed by a grace note, then an eighth note, another grace note, and a bass note. Measures 64-65 show a similar pattern.

Musical score for bassoon part, page 10, measure 61. The score shows a bassoon line with a bass clef, a key signature of one flat, and a tempo of quarter note = 120. The measure consists of six eighth-note pairs connected by a single horizontal beam. The first pair has a fermata above it. The notes are: eighth note (fermata), eighth note, eighth note, eighth note, eighth note, eighth note.

69

1.

2.

[Play] 2

p

ff

Musical score for piano, page 76, measures 1-4. The score consists of two staves. The left staff is in bass clef, and the right staff is in treble clef. The key signature is B-flat major (two flats). Measure 1: Bass: rest. Treble: eighth note. Measure 2: Bass: eighth note. Treble: eighth note. Measure 3: Bass: eighth note. Treble: eighth note. Measure 4: Bass: eighth note. Treble: eighth note. Measure 5: Bass: eighth note. Treble: eighth note. Measure 6: Bass: eighth note. Treble: eighth note. Measure 7: Bass: eighth note. Treble: eighth note. Measure 8: Bass: eighth note. Treble: eighth note.

Musical score for orchestra, page 10, system 2, measure 82. The bassoon part starts with a rest, followed by a melodic line consisting of eighth and sixteenth notes. The key signature is B-flat major (two flats). Measure 82 concludes with a fermata over the final note.

89

[2nd X only]

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

1st X
2nd X

104

Bassoon Part:

Measure 1: Bass clef, 3 flats, 104 BPM. Notes: Dotted half note, Dotted quarter note.

Measure 2: Bass clef, Bass staff. Notes: Bass note, followed by a melodic line of eighth and sixteenth notes with slurs and grace notes.

Section ends with a double bar line and repeat sign, followed by a bass note and bass clef.

March

THE CHARLATAN

2nd Trombone

(1898)

JOHN PHILIP SOUSA

March Tempo.

7

A musical staff in bass clef, starting with a B-flat. It contains ten measures of eighth notes, each measure consisting of two eighth notes. The tempo is indicated as quarter note = 120.

15

A single-line musical staff in bass clef, starting with a bass clef symbol and two flat signs. It consists of five horizontal lines and four spaces.

23

A musical staff in bass clef, starting with a B-flat. It features a tempo marking of quarter note = 120.

32

Musical score for bassoon part, measures 11-12. The score shows a bassoon line in bass clef, two flats key signature, common time. Measures 11 consists of eighth-note pairs (dotted and solid) followed by a sixteenth-note pair. Measure 12 begins with a sixteenth note, followed by a sixteenth-note rest, a quarter note, and a sixteenth-note rest. The dynamic [p]-ff is indicated at the end of measure 12.

39

A musical score for bassoon, page 2, measures 1 through 10. The score is in bass clef, with a key signature of two flats. Measures 1-4 show a pattern of eighth-note pairs followed by a sixteenth-note rest. Measures 5-8 show a similar pattern with a slight variation in the first measure. Measures 9-10 conclude the section with a final eighth-note pair followed by a sixteenth-note rest.

45

A musical staff in bass clef and three flats. It features a series of eighth notes with various dot and dash markings, separated by vertical bar lines. The first two notes have a dot above them. The third note has a dash below it. The fourth note has a dot above it. The fifth note has a dot above it. The sixth note has a dash below it. The seventh note has a dot above it. The eighth note has a dot above it. The ninth note has a dot above it.

51 1. [Play] 2.
[ff]

The musical score consists of two measures. Measure 1 starts with a bass clef, a key signature of three flats, and a tempo marking of 'Play'. The first measure contains six eighth-note strokes on the second space of the bass staff. Measure 2 begins with a repeat sign and continues with six eighth-note strokes on the second space of the bass staff.

THE CHARLATAN
2nd Trombone

55 [1st X only]

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

61

69 1. | 2. | [Play] 2

[*p*] ff

76

82 2

89 [2nd X only]

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

96

104 1. | 2. |

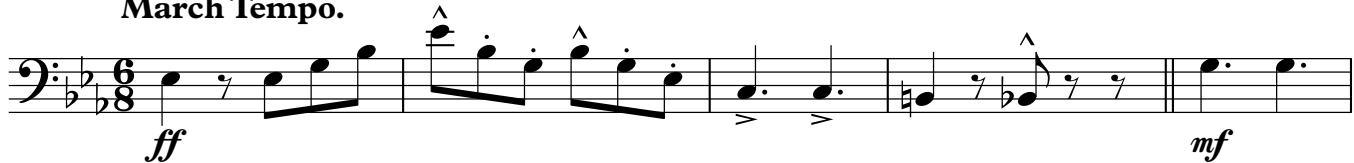
March
THE CHARLATAN

Bass Trombone

(1898)

JOHN PHILIP SOUSA

March Tempo.



6



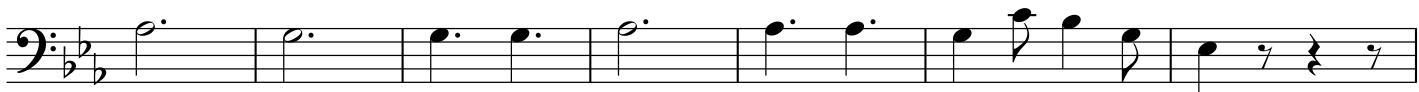
14



22



30



37

[2nd X only]



43



50

1. [Play]

2.

[ff]

THE CHARLATAN
Bass Trombone

55 [1st X only]

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

61

69 1. 2.

[*p*] *ff*

2

76

82 **2**

89 [2nd X only]

1st X
2nd X

[*p*]-*ff*

96

104 1. 2.

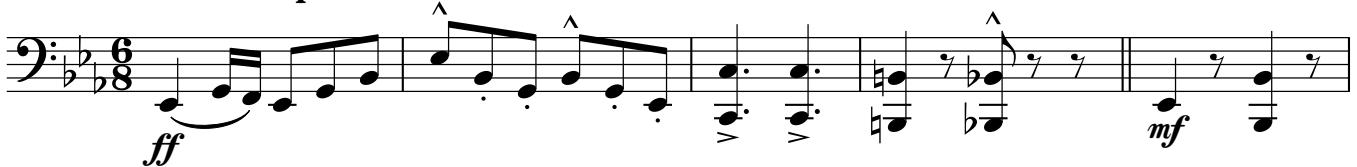
March
THE CHARLATAN

Tuba

(1898)

JOHN PHILIP SOUSA

March Tempo.



6



12



18



24



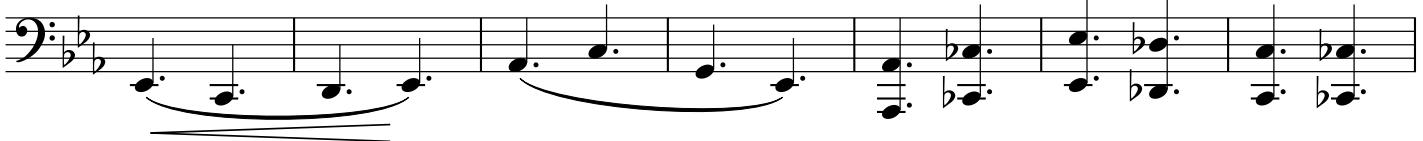
30



36



43



50



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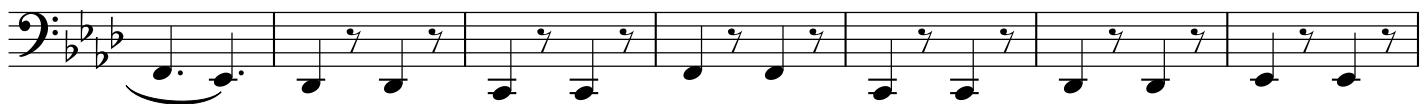
THE CHARLATAN

Tuba

55



62



69

1. | 2.

[p]

2

ff

76

81

2

88

1st X

2nd X

93

[p]-*ff*

99



105

1. | 2.

[p]

ff

March
THE CHARLATAN

Drums

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music for the Drums part of "The Charlatan" march consists of ten staves of musical notation. The key signature is common time (indicated by a 'C'). The tempo is marked as "March Tempo". The dynamics and performance instructions include:

- Staff 1: Dynamics ff, choke, mf.
- Staff 2: Measure 7, dynamic [>].
- Staff 3: Measure 12, dynamic [>].
- Staff 4: Measure 17, dynamic [>].
- Staff 5: Measure 22, dynamic [>].
- Staff 6: Measure 27, dynamic [>].
- Staff 7: Measure 32, dynamic [p] ff, instruction [Cym. 2nd X only].
- Staff 8: Measures 37-40, dynamics ff 2nd X, [>] 2nd X.
- Staff 9: Measures 43-46, dynamics [>] 2nd X, [>] 2nd X.

THE CHARLATAN

Drums

[Drums - 1st X only]
[Cym - tacet both Xs]

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

(8)

(14)

1.

2.

p

ff

3

3

- Cym.

+Cym.

Cym. 2nd X only

1st X

2nd X

[p]-ff

ff

(8)

[sfz] [2nd X]

[sfz] [2nd X]

1. (15)

2. (15)

March

THE CHARLATAN

Harp

[Handwritten part]
[Sousa's Encore Book]

(1898)

JOHN PHILIP SOUSA

March Tempo.

The sheet music for the Harp part of 'The Charlatan' march consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a bassoon-like rhythmic pattern of eighth-note pairs followed by quarter notes. Measure 3 starts with a forte dynamic (f) and a measure repeat sign. Measures 4 through 7 show a continuation of the eighth-note pairs and quarter notes. The second staff begins at measure 8, continuing the eighth-note pairs and quarter notes. Measure 13 follows the same pattern. Measure 18 introduces a dynamic marking of (8). Measure 23 includes a dynamic marking of (7). The final staff begins at measure 27, maintaining the established pattern.

THE CHARLATAN

Harp

32

32

37

[p]-ff

42

42

47

1.

53

2.

[mp]mf-[p]

58

58

THE CHARLATAN
Harp

63

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

68

Measures 68-72 begin with a similar chordal pattern. Measure 68 includes dynamic markings: [p] for the first two measures and p for the second two. Measures 69 and 70 feature eighth-note patterns over sustained bass notes. Measures 71 and 72 continue the eighth-note chords.

73

Measures 73-77 start with a measure of silence followed by eighth-note chords. Measure 74 contains dynamic markings: 20 above the staff and [p] ff below it. Measures 75-77 continue the eighth-note chords.

97

Measures 97-101 show a return to the repetitive eighth-note chord pattern seen in the earlier measures, primarily using G major and C major chords.

102

Measures 102-106 continue the eighth-note chord pattern established in the previous section.

106

Measures 106-110 conclude the section with a final eighth-note chord pattern, identical to the one at the beginning of the page.