



The Complete
Marches of

JOHN PHILIP SOUSA

VOL. 3 No. 52

EL
CAPITAN
MARCH
[1896]

FULL SCORE

AS PERFORMED BY
"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, “El Capitan” (1896)

One of the perennial Sousa favorites, this march has enjoyed exceptional popularity with bands since it first appeared. It was extracted from the most successful of the Sousa operettas, *El Capitan*. El Capitan of the operetta was the comical and cowardly Don Medigua, the early seventeenth-century viceroy of Peru. Some of the themes appear in more than one act, and the closing theme of the march is the same rousing theme which ends the operetta.

This was the march played by the Sousa Band, augmented to over a hundred men and all at Sousa’s personal expense, as they led Admiral Dewey’s victory parade in New York on September 30, 1899. It was a matter of sentiment with Sousa, because the same march had been played by the band on Dewey’s warship *Olympia* as it sailed out of Mirs Bay on the way to attack Manila during the Spanish-American War.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 44. 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): Sometimes in Sousa’s marches, stand-alone quarter notes in the percussion parts are traditionally played choked for the cymbals; however, given the snare drum roll in the intro to this march, the cymbals may let the first note ring as indicated and then choke the final note in m. 4.

First Strain (m. 5-36): Sousa included some general dynamic variation in this first strain, but those dynamics are traditionally enhanced in the Marine Band’s performance practice. After the forte attack at the beginning of the strain, the

dynamic comes down to mezzo-piano to set up the subsequent original crescendo in m. 8. The swells in m. 13-16 are original and clarified with starting and ending dynamics in this edition. The repeat is written out here, and the second statement of the first strain is played exactly the same as the first, only this time adding a countermelody in the tenor saxophone and euphonium that should be played forte throughout.

Second Strain (m. 37-68): Piccolo, E-flat clarinet, cornets, and trombones are tacet for the first statement of the second strain, clarinets are down the octave as indicated, and all others begin at piano. Cymbals are also generally tacet, but may gently reinforce the accents at the end of the crescendos in this strain first time (m. 39, 47). The brass suddenly rejoins with a subito forte after the downbeat of m. 51, followed by a forte trill in the upper winds for the written-out repeat of the first strain. All play forte for the second statement with crescendos to fortissimo and strong culminating accents in the percussion.

Trio (m. 69-106): This trio was significantly altered by Sousa in performance. Piccolo, cornets, and trombones should tacet, and clarinets have been altered to be down the octave from the original. Cymbals are also tacet, but the snare drum and bass drum play and make a fairly big deal out of the printed accents throughout. All instruments are suddenly back in at forte in m. 83-84 along with the indicated cymbal solo, but only for these two bars and then are tacet again. Somewhat unusually in a Sousa trio, everyone should rejoin before the trio ends, starting on beat two of m. 98, but at mezzo-piano and playing a dramatic crescendo for the final eight bars of the trio. This passage acts almost like a miniature break strain in this march. The full band plays a strong accent on beat two of m. 105 and then the dynamic suddenly drops to piano for the pick-up quarter note in m. 106.

**As in many of Sousa's operetta marches, this trio not only changes key, but also meter, moving to 2/4 time. The notation is somewhat confusing here, as the pick-up note in m. 68 is still in 6/8 time, but clearly the first note of the new melody is in 2/4. It was common practice not to change the meter until the first full measure of the new melody, but early recordings confirm that this pick-up was often done as though it were in 2/4 and not 6/8. This edition makes that practice clear. It is important that the upper winds finish the previous phrase with a strong and final beat two in m. 68 before dropping the dynamic for the pick-up eighth note into the trio.*

Final Strain (m. 107-138): Piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet once again for this first statement of the final strain, and the clarinet parts have been taken down the octave. The accent on beat two of m. 114 in the bass drum part is original, but should be played gently. All instruments rejoin with a surprise subito fortissimo for the three eighth-note pick-ups into m. 123 and finish this final melody with great vigor. A strong sffz accent is traditionally added in percussion second time on the downbeat of m. 130.

March EL CAPITAN

JOHN PHILIP SOUSA

(1896)

March Tempo. 2 3 4 5 6 7 8

[Picc.] (+ Picc.)

ff *f* [*mp*]

Flute/Piccolo

1st & 2nd Oboes

E♭ Clarinet

1st B♭ Clarinet

2nd & 3rd B♭ Clarinets

E♭ Alto Clarinet [Manuscript]

B♭ Bass Clarinet [Manuscript]

1st & 2nd Bassoons

E♭ Alto Saxophone [Manuscript]

B♭ Tenor Saxophone [Manuscript]

E♭ Baritone Saxophone [Manuscript]

March Tempo. A

ff *f* [*mp*]

E♭ Cornet

Solo B♭ Cornet

1st B♭ Cornet

2nd & 3rd B♭ Cornets

1st & 2nd F Horns

3rd & 4th F Horns

Baritone

1st & 2nd Trombones

Bass Trombone

Tuba

Drums [*choko*]

ff *f* [*mp*]

Harp

EL CAPITAN
Full Score

9 10 11 12 13 14 15 16

Flt./Picc. *f* [*mp*]

1st & 2nd Obs. *f* [*mp*]

E♭ Clar. *f* [*mp*]

1st Clar. *f* [*mp*]

2nd & 3rd Clars. *f* [*mp*]

Alto Clar. *f* [*mp*]

Bass Clar. *f* [*mp*]

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

Alto Sax. *f* [*mp*]

Ten. Sax. *f* [*mp*]

Bari. Sax. *f* [*mp*]

E♭ Cor. *f* [*mp*]

Solo B♭ Cor. *f* [*mp*]

1st B♭ Cor. *f* [*mp*]

2nd & 3rd B♭ Cors. *f* [*mp*]

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

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

Bar. *f* [*mp*]

1st & 2nd Trbns. *f* [*mp*]

B. Trbn. *f* [*mp*]

Tuba *f* [*mp*]

Drums *f* [*mp*] [*choke*]

Harp *f* [*mp*]

EL CAPITAN
Full Score

17 18 19 20 21 22 23 24

Flt./Picc. *f* *f* [*mp*]

1st & 2nd Obs. *f* *f* [*mp*]

E♭ Clar. *f* *f* [*mp*]

1st Clar. *f* *f* [*mp*]

2nd & 3rd Clars. *f* *f* [*mp*]

Alto Clar. *f* *f* [*mp*]

Bass Clar. *f* *f* [*mp*]

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

Alto Sax. *f* *f* [*mp*]

Ten. Sax. *f* *f* [*mp*]

Bari. Sax. *f* *f* [*mp*]

E♭ Cor. *f* *f* [*mp*]

Solo B♭ Cor. *f* *f* [*mp*]

1st B♭ Cor. *f* *f* [*mp*]

2nd & 3rd B♭ Cors. *f* *f* [*mp*]

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

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

Bar. *f* *f* [*mp*]

1st & 2nd Trbns. *f* *f* [*mp*]

B. Trbn. *f* *f* [*mp*]

Tuba *f* *f* [*mp*]

Drums *f* *f* [*mp*]

Harp *f* *f* [*mp*]

B

Solo

EL CAPITAN
Full Score

25 26 27 28 29 30 31 32

Flt./Pic. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

1st & 2nd Obs. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

Eb Clar. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

1st Clar. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

2nd & 3rd Clars. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

Alto Clar. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

Bass Clar. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

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

Alto Sax. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

Ten. Sax. *f* [*mp*] [*f*] [*mp*]

Bari. Sax. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

Eb Cor. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

Solo Bb Cor. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

1st Bb Cor. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

2nd & 3rd Bb Cors. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

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

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

Bar. *f* [*mp*] [*f*] [*mp*]

1st & 2nd Trbns. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

B. Trbn. *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

Tuba *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

Drums *f* [*mp*] [*f*] [*mp*] [*f*] [*mp*] [*choke*] [*choke*]

Harp *f* [*mp*] *f* [*mp*] [*f*] [*mp*]

EL CAPITAN
Full Score

33 34 35 36 37 38 39 40

Flt./Picc. [f] [p] [- Picc.] [mp]

1st & 2nd Obs. [f] [p] [mp]

E♭ Clar. [f] [p] [tacet] [mp]

1st Clar. [f] [p] [mp]

2nd & 3rd Clars. [f] [p] [mp]

Alto Clar. [f] [p] [mp]

Bass Clar. [f] [p] [mp]

1st & 2nd Bsns. [f] [p] [mp]

Alto Sax. [f] [p] [mp]

Ten. Sax. [f] [p] [mp]

Bari. Sax. [f] [p] [mp]

E♭ Cor. [f] [p] [tacet] [mp]

Solo B♭ Cor. [f] [p] [tacet] [mp]

1st B♭ Cor. [f] [p] [tacet] [mp]

2nd & 3rd B♭ Cors. [f] [p] [tacet] [mp]

1st & 2nd Hrns. [f] [p] [mp]

3rd & 4th Hrns. [f] [p] [mp]

Bar. [f] [p] [mp]

1st & 2nd Trbns. [f] [p] [tacet] [mp]

B. Trbn. [f] [p] [tacet] [mp]

Tuba [f] [p] [mp]

Drums [f] [- Cym.] [Cym.] [light] [- Cym.]

Harp [f] [mp]

EL CAPITAN
Full Score

41

42

43

44

45

46

47

48

Flt./Picc. [p] [mp]

1st & 2nd Obs. [p] [mp]

E♭ Clar. [p] [mp]

1st Clar. [p] [mp]

2nd & 3rd Clars. [p] [mp]

Alto Clar. [p] [mp]

Bass Clar. [p] [mp]

1st & 2nd Bsns. [p] [mp]

Alto Sax. [p] [mp]

Ten. Sax. [p] [mp]

Bari. Sax. [p] [mp]

E♭ Cor. [p] [mp]

Solo B♭ Cor. [p] [mp]

1st B♭ Cor. [p] [mp]

2nd & 3rd B♭ Cors. [p] [mp]

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

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

Bar. [p] [mp]

1st & 2nd Trbns. [p] [mp]

B. Trbn. [p] [mp]

Tuba [p] [mp]

Drums [p] [Cym.] [mp] [Cym.] [mp] [Cym.]

Harp [p] [mp]

EL CAPITAN
Full Score

49

50

51

52

53

54

55

56

Flt./Picc. [f] [mf] [ff] (+ Picc.) [D]

1st & 2nd Obs. [f] [mf] [ff]

E♭ Clar. [f] [mf] [ff] [Play]

1st Clar. [f] [mf] [ff]

2nd & 3rd Clars. [f] [mf] [ff]

Alto Clar. [f] [mf] [ff]

Bass Clar. [f] [mf] [ff]

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

Alto Sax. [f] [mf] [ff]

Ten. Sax. [f] [mf] [ff]

Bari. Sax. [f] [mf] [ff]

E♭ Cor. [f] [mf] [ff] [Play] [D]

Solo B♭ Cor. [f] [mf] [ff] [Play] [B♭ Cornet]

1st B♭ Cor. [f] [mf] [ff] [Play]

2nd & 3rd B♭ Cors. [f] [mf] [ff] [Play]

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

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

Bar. [f] [mf] [ff]

1st & 2nd Trbns. [f] [mf] [ff] [Play]

B. Trbn. [f] [mf] [ff] [Play]

Tuba [f] [mf] [ff]

Drums [p] [f] [mf] [ff] [Solo] [Cym.]

Harp [mf] [ff]

EL CAPITAN
Full Score

57

58

59

60

61

62

63

64

Flt./Pic. *mp* *ff*

1st & 2nd Obs. *mp* *ff*

E♭ Clar. *mp* *ff*

1st Clar. *mp* *ff*

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

Alto Clar. *mp* *ff*

Bass Clar. *mp* *ff*

1st & 2nd Bsns. *mp* *ff*

Alto Sax. *mp* *ff*

Ten. Sax. *mp* *ff*

Bari. Sax. *mp* *ff*

E♭ Cor. *mp* *ff*

Solo B♭ Cor. *mp* *ff*

1st B♭ Cor. *mp* *ff*

2nd & 3rd B♭ Cors. *mp* *ff*

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

3rd & 4th Hrns. *mp* *ff*

Bar. *mp* *ff*

1st & 2nd Trbns. *mp* *ff*

B. Trbn. *mp* *ff*

Tuba *mp* *ff*

Drums *mp* *ff*

Harp *mp* *ff*

EL CAPITAN
Full Score

65 66 67 68 69 70 71 72 73 74

ETRIO.

ETRIO.

Flt./Picc. *mp* [- Picc.]

1st & 2nd Obs. *mp*

E♭ Clar. *mp*

1st Clar. *mp* [originally 8va]

2nd & 3rd Clars. *mp* [originally 8va]

Alto Clar. *mp*

Bass Clar. *mp*

1st & 2nd Bsns. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

E♭ Cor. *mp* [tacet]

Solo B♭ Cor. *mp* [tacet]

1st B♭ Cor. *mp* [tacet]

2nd & 3rd B♭ Cors. *mp* [tacet]

1st & 2nd Hrns. *mp*

3rd & 4th Hrns. *mp*

Bar. *mp*

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

B. Trbn. *mp* [tacet]

Tuba *mp*

Drums *mp* [- Cym.]

Harp *mp*

EL CAPITAN
Full Score

75 76 77 78 79 80 81 82 83 84

Flt./Picc. [f sub] [+ Picc.]

1st & 2nd Obs. [f sub]

E♭ Clar. [f sub]

1st Clar. [f sub] [lococ]

2nd & 3rd Clars. [f sub]

Alto Clar. [f sub]

Bass Clar. [f sub]

1st & 2nd Bsns. [f sub]

Alto Sax. [f sub]

Ten. Sax. [f sub]

Bari. Sax. [f]

E♭ Cor. [f sub] [Play]

Solo B♭ Cor. [f sub] [Play]

1st B♭ Cor. [f sub] [Play]

2nd & 3rd B♭ Cors. [f sub] [Play]

1st & 2nd Hrns. [f sub]

3rd & 4th Hrns. [f sub]

Bar. [f sub]

1st & 2nd Trbns. [f] [Play]

B. Trbn. [f] [Play]

Tuba [f] [Play]

Drums [f sub] Cym. [- Cyms.]

Harp [f sub]

EL CAPITAN
Full Score

85 86 87 88 89 90 91 92 93 94

F [Picc.] *mp*

Flt./Picc.

mp

1st & 2nd Obs.

mp

mp

E♭ Clar.

[originally 8va] *mp*

1st Clar.

[originally 8va] *mp*

2nd & 3rd Clars.

mp

Alto Clar.

mp

Bass Clar.

mp

1st & 2nd Bsns.

mp

Alto Sax.

mp

Ten. Sax.

mp

Bari. Sax.

mp

F [tacet] *mp*

E♭ Cor.

[tacet] *mp*

Solo B♭ Cor.

[tacet] *mp*

1st B♭ Cor.

[tacet] *mp*

2nd & 3rd B♭ Cors.

[tacet] *mp*

1st & 2nd Hrns.

mp

3rd & 4th Hrns.

mp

Bar.

mp

1st & 2nd Trbns.

[tacet] *mp*

B. Trbn.

[tacet] *mp*

Tuba

mp

Drums

mp

Harp

mp

EL CAPITAN
Full Score

95 96 97 98 99 100 101 102 103 104 105 106

Flt./Picc. (+ Picc.) [mp] [cresc.] poco a poco [ff] sfz p

1st & 2nd Obs. [mp] [cresc.] poco a poco [ff] sfz p

E♭ Clar. [mp] [cresc.] poco a poco [ff] sfz p

1st Clar. [mp] [cresc.] poco a poco [ff] sfz p

2nd & 3rd Clars. [mp] [cresc.] poco a poco [ff] sfz p

Alto Clar. [mp] [cresc.] poco a poco [ff] sfz p

Bass Clar. [mp] [cresc.] poco a poco [ff] sfz p

1st & 2nd Bsns. [mp] [cresc.] poco a poco [ff] sfz p

Alto Sax. [mp] [cresc.] poco a poco [ff] sfz p

Ten. Sax. [mp] [cresc.] poco a poco [ff] sfz p

Bari. Sax. [mp] [cresc.] poco a poco [ff] sfz p

E♭ Cor. [mp] [cresc.] poco a poco [ff] sfz p

Solo B♭ Cor. [mp] [cresc.] poco a poco [ff] sfz p

1st B♭ Cor. [mp] [cresc.] poco a poco [ff] sfz p

2nd & 3rd B♭ Cors. [mp] [cresc.] poco a poco [ff] sfz p

1st & 2nd Hrns. [mp] [cresc.] poco a poco [ff] sfz p

3rd & 4th Hrns. [mp] [cresc.] poco a poco [ff] sfz p

Bar. [mp] [cresc.] poco a poco [ff] sfz p

1st & 2nd Trbns. [mp] [cresc.] poco a poco [ff] sfz p

B. Trbn. [mp] [cresc.] poco a poco [ff] sfz p

Tuba [mp] [cresc.] poco a poco [ff] sfz p

Drums [mp] [cresc.] poco a poco [ff] sfz p (+ Cym.) (- Cym.)

Harp [mp] [cresc.] poco a poco [ff] sfz p

EL CAPITAN
Full Score

107 108 109 110 111 112 113 114 115 116

G

Flt./Picc.

1st & 2nd Obs.

E♭ Clar. [tacet]

1st Clar. [originally 8va]

2nd & 3rd Clars. [originally 8va]

Alto Clar.

Bass Clar.

1st & 2nd Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

G

E♭ Cor. [tacet]

Solo B♭ Cor. [tacet]

1st B♭ Cor. [tacet]

2nd & 3rd B♭ Cors. [tacet]

1st & 2nd Hrns.

3rd & 4th Hrns.

Bar.

1st & 2nd Trbns. [tacet]

B. Trbn. [tacet]

Tuba

Drums

Harp

EL CAPITAN
Full Score

117 118 119 120 121 122 123 124 125 126 127

Flt./Picc. *ff* [+Picc.] **H**

1st & 2nd Obs. *fff*

E♭ Clar. *fff* [Play]

1st Clar. *fff* [loco]

2nd & 3rd Clars. *fff* [loco]

Alto Clar. *fff*

Bass Clar. *fff*

1st & 2nd Bsns. *fff*

Alto Sax. *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

E♭ Cor. *fff* [Play] **H**

Solo B♭ Cor. *fff* [Play]

1st B♭ Cor. *fff* [Play]

2nd & 3rd B♭ Cors. *fff* [Play]

1st & 2nd Hrns. *fff*

3rd & 4th Hrns. *fff*

Bar. *fff*

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

B. Trbn. *fff* [Play]

Tuba *fff*

Drums *fff* [+ Cym.]

Harp *fff*

EL CAPITAN
Full Score

128 129 130 131 132 133 134 135 136 137 138

This page contains the musical score for measures 128 through 138 of the piece "EL CAPITAN". The score is arranged in a standard orchestral format with the following parts:

- Flt./Picc.
- 1st & 2nd Obs.
- E♭ Clar.
- 1st Clar.
- 2nd & 3rd Clars.
- 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 score features various musical notations including dynamics such as *[ff]* and *[f]*, and articulation marks like accents and slurs. The key signature is B-flat major, and the time signature is 4/4.

March

EL CAPITAN

Flute/Piccolo

(1896)

JOHN PHILIP SOUSA

March Tempo.

[- Picc.]

The musical score is written for Flute/Piccolo in 6/8 time, featuring dynamic markings and performance instructions. The score is divided into measures 1-5, 6-10, 11-15, 18-23, 24-28, 29-35, 36-41, 42-48, 49-55, and 56-60. It includes four distinct sections labeled A, B, C, and D. Section A (measures 1-5) starts with a forte (ff) dynamic and includes a Piccolo instruction. Section B (measures 18-23) features a forte (f) dynamic. Section C (measures 36-41) begins with a piano (p) dynamic and includes a Piccolo instruction. Section D (measures 49-55) includes a Piccolo instruction and a trill marking. Dynamic markings such as [mp], [f], [mf], and [ff] are used throughout to indicate volume changes. Slurs and accents are used to group notes and emphasize specific sounds.

EL CAPITAN
Flute/Piccolo

63 *ff* *mp* [- Picc.]

69 **E** TRIO.

75

82 [+ Picc.] **F** [- Picc.] *[f sub]* *mp*

88

95 [+ Picc.] *(mp)* [*cres.* *poco*]

102 *a* *poco* [*ff fz* *p*] **G** [- Picc.]

110

120 [+Picc.] **H** *fff*

130

March
EL CAPITAN

1st Oboe

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff *f* [*>*]

6 *mp* *f* [*>* *mp*] [*<*]

13 *f* [*mp*] [*f*] [*mp*] [*f*]

B

21 *f* [*>* *mp*] *f* [*>* *mp*]

27 [*<* *f*] [*mp*] [*f*] [*mp*] [*f*]

36 **C** [*p*] [*mp*] [*p*]

43 [*mp*]

50 **D** *tr* [*f*] [*mf*] *ff* [*mf*]

57 *mp*

63 *ff* [*mp*]

EL CAPITAN
1st Oboe

69 **E** TRIO.



Musical staff 69-74: Treble clef, key signature of two flats, 2/4 time signature. Measures 69-74 contain eighth and sixteenth notes with various articulations like accents and slurs.

75



Musical staff 75-80: Treble clef, key signature of two flats, 2/4 time signature. Measures 75-80 continue the melodic line with slurs and accents.

81 **F**



Musical staff 81-86: Treble clef, key signature of two flats, 2/4 time signature. Measures 81-86 include dynamic markings *[f sub]* and *mp*.

87



Musical staff 87-93: Treble clef, key signature of two flats, 2/4 time signature. Measures 87-93 continue with slurs and accents.

94



Musical staff 94-101: Treble clef, key signature of two flats, 2/4 time signature. Measures 94-101 include dynamic markings *(mp)*, *[cresc.]*, and *poco*.

102 **G**



Musical staff 102-108: Treble clef, key signature of two flats, 2/4 time signature. Measures 102-108 include dynamic markings *a*, *poco*, *[ff fz]*, and *p*.

109



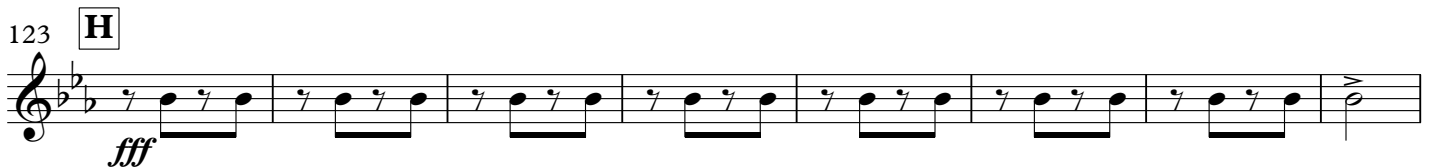
Musical staff 109-115: Treble clef, key signature of two flats, 2/4 time signature. Measures 109-115 consist of eighth notes with accents.

116



Musical staff 116-122: Treble clef, key signature of two flats, 2/4 time signature. Measures 116-122 consist of eighth notes with accents.

123 **H**



Musical staff 123-130: Treble clef, key signature of two flats, 2/4 time signature. Measures 123-130 include the dynamic marking *fff*.

131



Musical staff 131-137: Treble clef, key signature of two flats, 2/4 time signature. Measures 131-137 consist of eighth notes with accents.

March

EL CAPITAN

2nd Oboe

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

6

13

21 **B**

27

36 **C**

43

50 **D**

57

63

EL CAPITAN
2nd Oboe

69 **E** TRIO.



Musical staff 69-74: Treble clef, key signature of two flats, 2/4 time. Measures 69-74 contain eighth and quarter notes with accents.

75



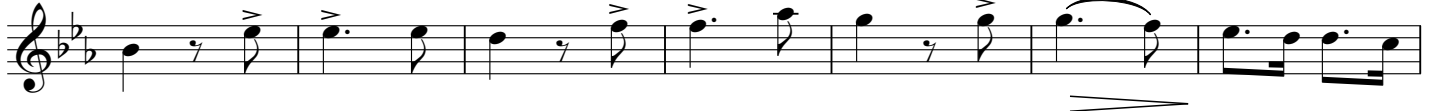
Musical staff 75-80: Treble clef, key signature of two flats, 2/4 time. Measures 75-80 contain eighth and quarter notes with accents and a crescendo hairpin.

81 **F**



Musical staff 81-86: Treble clef, key signature of two flats, 2/4 time. Measures 81-86 contain eighth and quarter notes with accents. Dynamic markings: *[f sub]* and *mp*.

87



Musical staff 87-93: Treble clef, key signature of two flats, 2/4 time. Measures 87-93 contain eighth and quarter notes with accents and a crescendo hairpin.

94



Musical staff 94-101: Treble clef, key signature of two flats, 2/4 time. Measures 94-101 contain eighth and quarter notes with accents. Dynamic markings: *(mp)*, *[cresc.]*, and *poco*.

102 **G**



Musical staff 102-108: Treble clef, key signature of two flats, 2/4 time. Measures 102-108 contain eighth and quarter notes with accents. Dynamic markings: *a*, *poco*, *[ff]*, *sfz*, and *p*.

109




Musical staff 109-115: Treble clef, key signature of two flats, 2/4 time. Measures 109-115 contain eighth and quarter notes with accents.

116



Musical staff 116-122: Treble clef, key signature of two flats, 2/4 time. Measures 116-122 contain eighth and quarter notes with accents.

123 **H**



Musical staff 123-130: Treble clef, key signature of two flats, 2/4 time. Measures 123-130 contain eighth and quarter notes with accents. Dynamic marking: *fff*.

131



Musical staff 131-137: Treble clef, key signature of two flats, 2/4 time. Measures 131-137 contain eighth and quarter notes with accents.

March

EL CAPITAN

E♭ Clarinet

(1896)

JOHN PHILIP SOUSA

March Tempo.

ff *f* **A**

6 *mp* *f* [*> mp*]

11 [*f*] [*mp*] [*f*] [*mp*]

17 [*f*] **B** *f* [*> mp*]

23 *f* [*> mp*]

28 [*f*] [*mp*] [*f*] [*mp*] [*f*]

34 [*p*] **C** [*mp*] [*f*]

41 [*p*]

47 [*mp*] [*f*] **D** [*mf*] *ff* [*mp*]

[*Play* *tr*]

EL CAPITAN

E♭ Clarinet

59 

66 

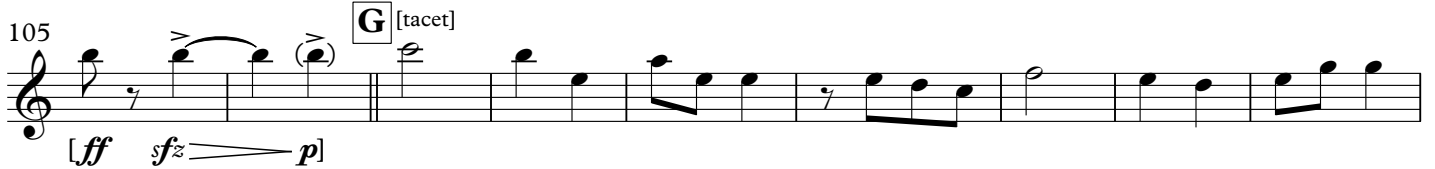
72 

79 

85 

92 

99 

105 

114 

122 

130 

March
EL CAPITAN

1st B♭ Clarinet

(1896)

JOHN PHILIP SOUSA

March Tempo.

ff *f* [*>mp*]

7 *f* [*>mp*]

12 [*f*] [*mp*] [*f*] [*mp*] [*f*]

18 *f* [*>mp*]

24 *f* [*>mp*]

29 [*f*] [*mp*] [*f*] [*mp*] [*f*]

36 [*p*] [*mp*] [*p*]

42 [*mp*]

49 [*f*] [*mf*]

55 *ff* [*mp*]

EL CAPITAN

1st B \flat Clarinet

61 *ff*

68 *mp* **E** TRIO. [originally 8va]

74

81 [loco] **F** [originally 8va] *mp* [*f sub*]

87

94 [loco] (*mp*) [*cresc.*]

101 *poco* *a* *poco* [*ff fz* *p*]

107 **G** [originally 8va]

115 [loco] *fff*

123 **H**

131

March
EL CAPITAN

2nd B \flat Clarinet

(1896)

JOHN PHILIP SOUSA

March Tempo.

ff

A

6

mp] f [> mp]

11

[> mp] f [mp] [> mp] f [mp]

17

B

[f] f [> mp]

23

f [> mp]

28

[> mp] f [mp] [> mp] f [mp] [> mp] f

34

C

[p] [mp] [> mp]

41

[p]

47

[mp] [f] *trill*

53

D

[mf] ff [> mp] mp

EL CAPITAN
2nd B♭ Clarinet

60 *ff*

68 **E** TRIO. [originally 8va] *mp*

76 [loco] [*f sub*]

85 **F** [originally 8va] *mp*

93 [loco] #E (*mp*) [cresc.]

101 # [originally 8va] [*ff sfz*] [*p*]

108

115

121 [loco] **H** [*fff*]

127

133

EL CAPITAN
3rd B \flat Clarinet

60

ff

Musical staff 60-67: Treble clef, 2/4 time signature. Measures 60-67. Dynamics: *ff*.

68

E TRIO.
[originally 8va]

mp

Musical staff 68-75: Treble clef, 2/4 time signature. Measure 68 starts with a triplet of eighth notes. Measure 69 has a key signature change to B-flat major. Dynamics: *mp*.

76

[loco] *[f sub]*

Musical staff 76-84: Treble clef, 2/4 time signature. Measure 76 has a key signature change to B-flat major. Measure 84 has a key signature change to B-flat minor. Dynamics: *[f sub]*.

85

F
[originally 8va]

mp

Musical staff 85-92: Treble clef, 2/4 time signature. Measure 85 has a key signature change to B-flat major. Dynamics: *mp*.

93

[loco] *(mp)* [cresc.]

Musical staff 93-100: Treble clef, 2/4 time signature. Measure 93 has a key signature change to B-flat major. Measure 100 has a key signature change to B-flat minor. Dynamics: *(mp)*, *[cresc.]*.

101

poco a poco [*ff sfz* *p*]

G [originally 8va]

Musical staff 101-107: Treble clef, 2/4 time signature. Measure 101 has a key signature change to B-flat major. Measure 107 has a key signature change to B-flat minor. Dynamics: *poco a poco*, [*ff sfz p*].

108

Musical staff 108-114: Treble clef, 2/4 time signature. Measures 108-114.

115

Musical staff 115-120: Treble clef, 2/4 time signature. Measures 115-120.

121

[loco] **H**

fff

Musical staff 121-126: Treble clef, 2/4 time signature. Measure 121 has a key signature change to B-flat major. Measure 126 has a key signature change to B-flat minor. Dynamics: *fff*.

127

Musical staff 127-132: Treble clef, 2/4 time signature. Measures 127-132.

133

Musical staff 133-139: Treble clef, 2/4 time signature. Measures 133-139.

March
EL CAPITAN

E♭ Alto Clarinet
[optional]

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff *f*

6 *mp* *f* [*mp*]

11 [*f*][*mp*] [*f*][*mp*] [*f*]

B

19 *f* [*mp*]

25 *f* [*mp*] [*f*][*mp*]

C

31 [*f*][*mp*] [*f*] [*p*]

39 [*mp*] [*p*]

47 [*mp*] [*f*]

D

52 [*mf*] *ff* [*mp*]

60 *ff*

EL CAPITAN
E♭ Alto Clarinet

67 **E** TRIO.
mp

74

82 **F**
[f sub] *mp*

90

98
(mp) [*cresc.* *poco* *a* *poco*]

105 **G**
[ff sfz > p]

111

118 **H**
fff

125

132

March
EL CAPITAN

B♭ Bass Clarinet

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

7

13

21 **B**

27

34 **C**

41

47

52 **D**

59

EL CAPITAN
B♭ Bass Clarinet

E TRIO.

66

mp

71

78

[f sub]

85 **F**

mp

92

99

(mp) [cresc. poco a poco] [ff sfz p]

107 **G**

115

123 **H**

fff

131

March

EL CAPITAN

1st Bassoon

(1896)

JOHN PHILIP SOUSA

March Tempo.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. It consists of ten staves of music, each starting with a measure number (6, 11, 17, 22, 27, 33, 39, 44, 50). The score includes various dynamic markings such as *ff*, *f*, *mp*, *[f]*, *[mp]*, *[p]*, and *[mf]*. There are also crescendo and decrescendo hairpins. Section markers A, B, C, and D are placed above the staff lines. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The piece concludes with a final *ff* dynamic marking.

EL CAPITAN
1st Bassoon

56

[*mp*]

62

[*ff*]

68

E TRIO.

[*mp*]

75

[*mp*]

83

F

[*f_{sub}*] [*mp*]

91

[*mp*]

99

(*mp*) [*cresc. poco a poco*] [*ff fz*]

107

G

[*mp*]

119

H

[*fff*]

129

[*mp*]

March

EL CAPITAN

2nd Bassoon

(1896)

JOHN PHILIP SOUSA

March Tempo.

ff **A** f

6 mp] f [mp]

11 [f] [mp] [f] [mp]

17 **B** f

22 mp] f [mp]

27 [f] [mp] [f] [mp]

33 **C** [f] [p]

39 [mp] [p]

44 [mp]

50 **D** [f] [mf] ff

EL CAPITAN
2nd Bassoon

56

[] *mp*

62

ff

68

E TRIO.

mp

75

mp

83

F

[*f sub*] *mp*

91

mp

99

(*mp*) [*cresc.* *poco* *a* *poco*] [*ff sfz* *p*]

107

G

mp

119

H

fff

129

mp

March
EL CAPITAN

E♭ Alto Saxophone

(1896)

JOHN PHILIP SOUSA

March Tempo.

ff *f* [*>*]

6 *mp* *f* [*> mp*]

11 [*f*] [*mp*] [*f*] [*mp*] [*f*]

18 *f* [*> mp*]

24 *f* [*> mp*]

29 [*f*] [*mp*] [*f*] [*mp*] [*f*]

36 [*p*] [*mp*] [*p*]

42 [*mp*]

48 [*f*]

53 [*mf*] *ff* [*mp*]

EL CAPITAN
E♭ Alto Saxophone

59

ff

65

E TRIO.

mp

71

79

F

[*f sub*] *mp*

87

95

(*mp*) [*cresc. poco a poco*]

104

G

[*ff sfz* \longrightarrow *p*]

111

118

H

fff

125

132

March

EL CAPITAN

B♭ Tenor Saxophone

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff *f*

6

mp *f* *mp*

11

f *mp* *f* *mp* *f*

18

Solo *f* **B**

25

f *mp* *f* *mp*

33

f *p* **C**

39

mp *p*

44

mp

50

f *mf* *ff* **D**

56

mp

EL CAPITAN
B♭ Tenor Saxophone

61 *ff*

67 **E TRIO.** *mp*

74

82 **F** [*f sub*] *mp*

90 *(mp)*

99 [*cresc.* *poco* *a* *poco*] [*ff sfz* *p*]

107 **G**

113

120 **H** *fff*

127

133

March

EL CAPITAN

E♭ Baritone Saxophone

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff f

mp f [mp]

[f] [mp] [f] [mp] [f]

B

f [mp]

f [mp]

f [mp] [f] [mp] [f]

C

[p] [mp]

[mp]

[f]

D

[mf] ff

EL CAPITAN
E♭ Baritone Saxophone

59

ff

66

E TRIO.
mp

71

78

[*f*]

85 **F**

mp

92

99

(*mp*) [*cresc. poco a poco*] [*ff sfz p*]

107 **G**

[*f*]

115

123 **H**

fff

131

March
EL CAPITAN

E♭ Cornet
[optional]

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

EL CAPITAN

E♭ Cornet

57 *mp*

Musical staff 57-62: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 57-62 contain a melodic line with various dynamics and articulations.

63 *ff*

Musical staff 63-68: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 63-68 continue the melodic line, ending with a double bar line and a 2/4 time signature change.

69 **E** TRIO. [tacet] *mp*

Musical staff 69-75: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 69-75 feature a rhythmic accompaniment pattern. A boxed 'E' and 'TRIO.' are present at the start.

76

Musical staff 76-81: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 76-81 continue the rhythmic accompaniment.

82 [Play] **F** [tacet] *mp*

[*f sub*]

Musical staff 82-87: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 82-87 feature a melodic line with a boxed 'F' and 'tacet' marking.

88

Musical staff 88-94: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 88-94 continue the melodic line.

95 [Play] *(mp)* [*cresc.*] *poco*

Musical staff 95-101: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 95-101 feature a melodic line with dynamics and articulations.

102 **G** [tacet] [*ff sfz* → *p*]

a poco

Musical staff 102-109: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 102-109 feature a melodic line with a boxed 'G' and 'tacet' marking.

110

Musical staff 110-119: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 110-119 continue the melodic line.

120 **H** [Play] [*fff*]

Musical staff 120-129: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 120-129 feature a melodic line with a boxed 'H' and 'fff' dynamic.

130

Musical staff 130-135: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 130-135 continue the melodic line.

March
EL CAPITAN

Solo B \flat Cornet

(1896)

JOHN PHILIP SOUSA

March Tempo.

ff

A

6

mp

f [*> mp*]

11

[*f*] [*mp*] [*f*] [*mp*]

17

B

[*f*] [*f*] [*> mp*]

23

f [*> mp*]

28

[*f*] [*mp*] [*f*] [*mp*] [*f*]

34

[*f*] [*mp*] [*p*] [*mp*]

40

[*p*]

45

[*mp*]

51

[*f*] [*mf*] [*ff*]

[Play] [E \flat Cornet]

D

EL CAPITAN
Solo B♭ Cornet

57 *mp*



Musical staff 57-62: Treble clef, 2/4 time signature. Measures 57-62. Dynamics: *mp*. Includes a slur over measures 60-62.

63 *ff*



Musical staff 63-68: Treble clef, 2/4 time signature. Measures 63-68. Dynamics: *ff*. Includes a slur over measures 63-64 and a fermata over measure 68.

69 **E** [tacet] **TRIO.** *mp*



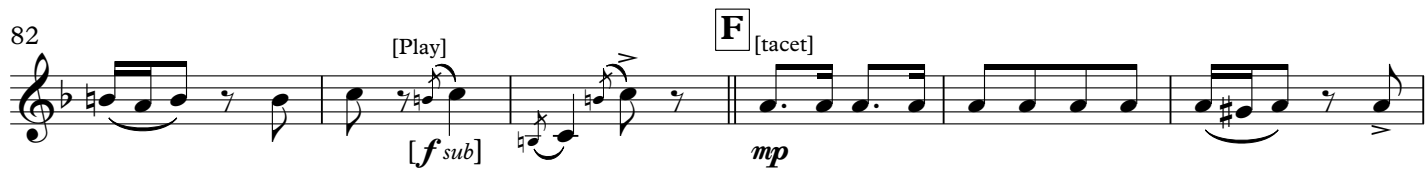
Musical staff 69-75: Treble clef, 2/4 time signature. Measures 69-75. Dynamics: *mp*. Section marker **E** [tacet] and **TRIO.** begins at measure 69.

76



Musical staff 76-81: Treble clef, 2/4 time signature. Measures 76-81. Includes a slur over measures 76-77.

82 [Play] **F** [tacet] *mp*



Musical staff 82-87: Treble clef, 2/4 time signature. Measures 82-87. Dynamics: *mp*. Section marker **F** [tacet] begins at measure 82. Includes [Play] and [*f sub*] markings.

88



Musical staff 88-94: Treble clef, 2/4 time signature. Measures 88-94. Includes a slur over measures 88-89.

95 [Play] *(mp)* [*cresc. poco*]



Musical staff 95-101: Treble clef, 2/4 time signature. Measures 95-101. Dynamics: *(mp)*. Includes [Play] and [*cresc. poco*] markings.

102 **G** [tacet] *a poco* [*ff fz* — *p*]



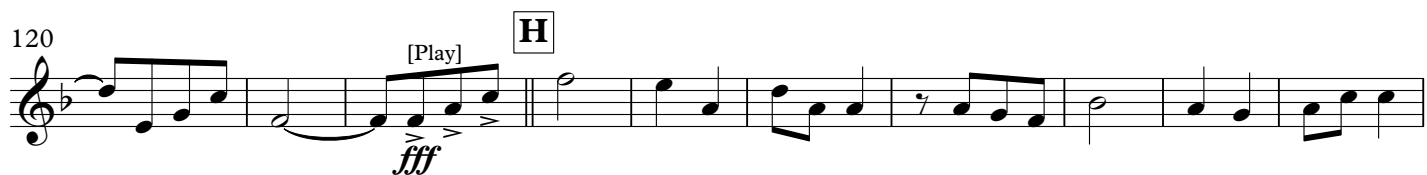
Musical staff 102-109: Treble clef, 2/4 time signature. Measures 102-109. Dynamics: *a poco*. Section marker **G** [tacet] begins at measure 102. Includes [*ff fz* — *p*] marking.

110



Musical staff 110-119: Treble clef, 2/4 time signature. Measures 110-119.

120 [Play] **H** *fff*



Musical staff 120-129: Treble clef, 2/4 time signature. Measures 120-129. Dynamics: *fff*. Section marker **H** begins at measure 120. Includes [Play] marking.

130



Musical staff 130-135: Treble clef, 2/4 time signature. Measures 130-135.

March
EL CAPITAN

1st B♭ Cornet

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff *f*

mp *f* *mp*

f *mp* *f* *mp*

f *f* *mp*

f *mp*

f *mp* *f* *mp*

f *p*

mp *p*

mp

f *mf* *ff*

March
EL CAPITAN

2nd B♭ Cornet

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff *f* [*> mp*]

7 *f* [*> mp*]

13 *f* [*mp*] [*f*] [*mp*] [*f*]

21 **B** *f* [*> mp*]

27 [*f*] [*mp*] [*f*] [*mp*]

33 **C** [*f*] [*p*] [*mp*] [tacet]

40 [*p*]

45 [*mp*]

51 **D** [*f*] [*mf*] *ff*

57 *mp*

EL CAPITAN
2nd B♭ Cornet

63 *ff*

69 **E** TRIO. [tacet] *mp*

76

83 [Play] **F** [tacet] *mp* [*f sub*]

90

97 [Play] *(mp)* [*cresc. poco a poco*]

105 **G** [tacet] [*ff fz* > *p*]

112

119 [Play] **H** *fff*

125

132

March
EL CAPITAN

3rd B♭ Cornet

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff f [> mp]

f [> mp]

f [mp] [f] [mp] [f]

f [> mp]

[mp] [f] [mp]

[f] [p] [mp]

C [tacet]

[p]

[mp]

D

[Play] [f] [mf] ff

mp

EL CAPITAN
3rd B♭ Cornet

63 *ff*

69 **E** TRIO. [tacet] *mp*

76

83 [Play] **F** [tacet] *mp* [*f sub*]

90

97 [Play] *(mp)* [*cresc. poco a poco*]

105 **G** [tacet] [*ff fz p*]

112

119 [Play] **H** [*fff*]

125

132

March

EL CAPITAN

1st F Horn

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff *f* [*mp*]

7

f [*mp*]

12

[*f*] [*mp*] [*f*] [*mp*] [*f*]

18

B

f [*mp*]

23

f [*mp*]

28

[*f*] [*mp*] [*f*] [*mp*] [*f*]

34

C

[*p*]

39

[*mp*] [*p*]

45

[*mp*]

51

D

[*f*] [*mf*] *ff*

EL CAPITAN
1st F Horn

57

mp

63

ff

69 **E** TRIO.

mp

77

mp [*f sub*]

85 **F**

mp

93

mp (*mp*)

100

[*cresc. poco a poco*] [*ff sfz* \longrightarrow *p*]

107 **G**

mp

115

mp

123 **H**

fff

131

mp

March

EL CAPITAN

2nd F Horn

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff f [mp]

7

f [mp]

12

[f] [mp] [f] [mp] [f]

B

18

f [mp]

23

f [mp]

28

[f] [mp] [f] [mp] [f]

C

34

[p]

39

[mp] [p]

45

[mp]

D

51

[f] [mf] ff

EL CAPITAN
2nd F Horn

57

mp

Musical staff 57-62: Treble clef, key signature of two flats, 2/4 time signature. The staff contains six measures of music. The first two measures are quarter notes with stems up and beams connecting them. The next two measures are quarter notes with stems down and beams connecting them. The final two measures are quarter notes with stems down and beams connecting them. A dynamic marking of *mp* is placed below the first measure.

63

ff

Musical staff 63-68: Treble clef, key signature of two flats, 2/4 time signature. The staff contains six measures of music. The first two measures are quarter notes with stems up and beams connecting them. The third measure is a quarter note with a stem up and a sharp sign above it, followed by a slur over the next two measures. The final two measures are quarter notes with stems down and beams connecting them. A dynamic marking of *ff* is placed below the first measure. The staff ends with a double bar line and a key signature change to one flat.

69 **E** TRIO.

mp

Musical staff 69-76: Treble clef, key signature of one flat, 2/4 time signature. The staff contains eight measures of music, all consisting of quarter notes with stems up and beams connecting them. A dynamic marking of *mp* is placed below the first measure. A section marker **E** TRIO. is placed above the first measure.

77

[f sub]

Musical staff 77-84: Treble clef, key signature of one flat, 2/4 time signature. The staff contains eight measures of music. The first seven measures are quarter notes with stems up and beams connecting them. The eighth measure is a quarter note with a stem up and a sharp sign above it, followed by a slur over the next two measures. A dynamic marking of *[f sub]* is placed below the eighth measure.

85 **F**

mp

Musical staff 85-92: Treble clef, key signature of one flat, 2/4 time signature. The staff contains eight measures of music, all consisting of quarter notes with stems up and beams connecting them. A dynamic marking of *mp* is placed below the first measure. A section marker **F** is placed above the first measure.

93

(mp)

Musical staff 93-99: Treble clef, key signature of one flat, 2/4 time signature. The staff contains seven measures of music, all consisting of quarter notes with stems up and beams connecting them. A dynamic marking of *(mp)* is placed below the seventh measure.

100

[cresc. poco a poco] [ff sfz] p

Musical staff 100-106: Treble clef, key signature of one flat, 2/4 time signature. The staff contains seven measures of music. The first six measures are quarter notes with stems up and beams connecting them. The seventh measure is a quarter note with a stem up and a sharp sign above it, followed by a slur over the next two measures. Dynamic markings *[cresc. poco a poco]* and *[ff sfz] p* are placed below the staff.

107 **G**

Musical staff 107-114: Treble clef, key signature of one flat, 2/4 time signature. The staff contains eight measures of music, all consisting of quarter notes with stems up and beams connecting them. A section marker **G** is placed above the first measure.

115

Musical staff 115-122: Treble clef, key signature of one flat, 2/4 time signature. The staff contains eight measures of music. The first seven measures are quarter notes with stems up and beams connecting them. The eighth measure is a quarter note with a stem up and a flat sign below it, followed by a slur over the next two measures.

123 **H**

fff

Musical staff 123-130: Treble clef, key signature of one flat, 2/4 time signature. The staff contains eight measures of music, all consisting of quarter notes with stems up and beams connecting them. A dynamic marking of *fff* is placed below the first measure. A section marker **H** is placed above the first measure.

131

Musical staff 131-138: Treble clef, key signature of one flat, 2/4 time signature. The staff contains eight measures of music. The first seven measures are quarter notes with stems up and beams connecting them. The eighth measure is a quarter note with a stem up and a flat sign below it, followed by a slur over the next two measures.

March
EL CAPITAN

3rd F Horn

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

Musical notation for measures 1-6. The key signature has one flat (B-flat) and the time signature is 6/8. The first measure starts with a dynamic marking of *ff*. The piece ends with a double bar line and a repeat sign. The final measure has a dynamic marking of *f* and a crescendo hairpin leading to a dynamic marking of *mp*.

7

Musical notation for measures 7-11. The key signature has one flat and the time signature is 6/8. The piece ends with a double bar line and a repeat sign. The final measure has a dynamic marking of *f* and a crescendo hairpin leading to a dynamic marking of *mp*.

12

Musical notation for measures 12-17. The key signature has one flat and the time signature is 6/8. The piece ends with a double bar line and a repeat sign. The final measure has a dynamic marking of *f* and a crescendo hairpin leading to a dynamic marking of *mp*.

18

B

Musical notation for measures 18-22. The key signature has one flat and the time signature is 6/8. The piece ends with a double bar line and a repeat sign. The final measure has a dynamic marking of *f* and a crescendo hairpin leading to a dynamic marking of *mp*.

23

Musical notation for measures 23-27. The key signature has one flat and the time signature is 6/8. The piece ends with a double bar line and a repeat sign. The final measure has a dynamic marking of *f* and a crescendo hairpin leading to a dynamic marking of *mp*.

28

Musical notation for measures 28-33. The key signature has one flat and the time signature is 6/8. The piece ends with a double bar line and a repeat sign. The final measure has a dynamic marking of *f* and a crescendo hairpin leading to a dynamic marking of *mp*.

34

C

Musical notation for measures 34-38. The key signature has one flat and the time signature is 6/8. The piece ends with a double bar line and a repeat sign. The final measure has a dynamic marking of *p*.

39

Musical notation for measures 39-44. The key signature has one flat and the time signature is 6/8. The piece ends with a double bar line and a repeat sign. The final measure has a dynamic marking of *p*.

45

Musical notation for measures 45-50. The key signature has one flat and the time signature is 6/8. The piece ends with a double bar line and a repeat sign. The final measure has a dynamic marking of *mp*.

51

D

Musical notation for measures 51-55. The key signature has one flat and the time signature is 6/8. The piece ends with a double bar line and a repeat sign. The final measure has a dynamic marking of *ff*.

EL CAPITAN
3rd F Horn

57 *mp*

63 *ff*

69 **E** TRIO. *mp*

77 [*f sub*]

85 **F** *mp*

93 (*mp*)

100 [*cresc.* *poco* *a* *poco*] [*ff* *sfz* *p*]

107 **G**

115

123 **H** *fff*

131

March
EL CAPITAN

4th F Horn

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

7

12

18

23

28

34

39

45

51

ff [*f*] [*mp*] [*f*] [*mp*] [*f*] [*mp*] [*f*]

[*f*] [*mp*] [*f*] [*mp*] [*f*]

[*p*]

[*mp*] [*p*]

[*mp*] [*f*]

EL CAPITAN
4th F Horn

57

mp

63

ff

69 **E** TRIO.

mp

77

[f sub]

85 **F**

mp

93

(mp)

100

[cresc. poco a poco]

107 **G**

[ff sfz p]

115

123 **H**

fff

131

March

EL CAPITAN

Baritone

(1896)

JOHN PHILIP SOUSA

March Tempo.

ff *f* [*>*]

6 *mp* *f* [*> mp*]

11 [*f*] [*mp*] [*f*] [*mp*]

17 [*f*] Solo *f* [*B*]

23 *f* [*mp*]

31 [*f*] [*mp*] [*f*] [*p*]

37 [*C*] [*mp*] [*p*]

43 [*mp*]

49 [*f*] [*mf*] *ff* [*D*]

56 [*mp*]

EL CAPITAN
Baritone

63 *ff*

69 **E** TRIO. *mp*

75

81 *[f sub]* *mp* **F**

87

93 *(mp)*

100 *[cresc. poco a poco]* *[ff fz > p]* **G**

110

120 *fff* **H**

130

March

EL CAPITAN

Baritone, T.C.

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff *f* [*>*]

mp *f* [*> mp*]

[*f*] [*mp*] [*f*] [*mp*]

[*f*] Solo **B** *f*

f [*mp*]

[*f*] [*mp*] [*f*] [*p*]

C [*mp*] [*p*]

[*mp*]

[*f*] [*mf*] *ff*

[*mp*]

EL CAPITAN
Baritone, T.C.

63 *ff*

Musical staff 63: Treble clef, 2/4 time signature, key of B-flat major. Measures 63-68. Dynamics: *ff*. Includes accents and slurs.

69 **E** TRIO. *mp*

Musical staff 69: Treble clef, 2/4 time signature, key of B-flat major. Measures 69-74. Dynamics: *mp*. Includes slurs and accents.

75

Musical staff 75: Treble clef, 2/4 time signature, key of B-flat major. Measures 75-80. Dynamics: *mp*. Includes slurs and accents.

81 **F** [*f sub*] *mp*

Musical staff 81: Treble clef, 2/4 time signature, key of B-flat major. Measures 81-86. Dynamics: [*f sub*], *mp*. Includes slurs and accents.

87

Musical staff 87: Treble clef, 2/4 time signature, key of B-flat major. Measures 87-92. Dynamics: *mp*. Includes slurs and accents.

93 (*mp*)

Musical staff 93: Treble clef, 2/4 time signature, key of B-flat major. Measures 93-99. Dynamics: (*mp*). Includes slurs and accents.

100 **G** [*cresc. poco a poco*] [*ff sfz* > *p*]

Musical staff 100: Treble clef, 2/4 time signature, key of B-flat major. Measures 100-109. Dynamics: [*cresc. poco a poco*], [*ff sfz* > *p*]. Includes slurs and accents.

110

Musical staff 110: Treble clef, 2/4 time signature, key of B-flat major. Measures 110-119. Dynamics: *mp*. Includes slurs and accents.

120 **H** *fff*

Musical staff 120: Treble clef, 2/4 time signature, key of B-flat major. Measures 120-129. Dynamics: *fff*. Includes slurs and accents.

130

Musical staff 130: Treble clef, 2/4 time signature, key of B-flat major. Measures 130-135. Dynamics: *mp*. Includes slurs and accents.

March

EL CAPITAN

1st Trombone

(1896)

JOHN PHILIP SOUSA

March Tempo.

ff *f* *[mp]*

7 *f* *[mp]*

13 *f* *[mp]* *[f]* *[mp]* *[f]*

20 *f* *[mp]* *f* *[mp]*

27 *[f]* *[mp]* *[f]* *[mp]*

33 *[f]* *[p]* *[mp]*

40 *[p]*

47 *[mp]* *[Play]* *[f]*

53 *[D]* *[mf]* *ff* *mp*

EL CAPITAN
1st Trombone

60

ff

67

E TRIO. [tacet]

mp

73

80

[Play] **F** [tacet]

[*f*] *mp*

88

96

[Play]

(*mp*) [*cresc.* *poco* *a*]

103

G [tacet]

poco] [*ff sfz*] *p*

112

121

[Play] **H**

fff

130

March

EL CAPITAN

2nd Trombone

(1896)

JOHN PHILIP SOUSA

March Tempo.

ff f > [mp]

7 f > [mp]

13 f] [mp] < > [f] [mp] < > [f]

20 f > [mp] f > [mp]

27 [f] [mp] < > [f] [mp] < >

33 [f] [p] [mp]

40 [p]

47 [mp] [Play] [f]

53 [mf] ff mp

EL CAPITAN
2nd Trombone

60

ff

Detailed description: Musical staff for measures 60-66. The key signature has two flats (B-flat and E-flat). The music features a series of eighth notes with accents, some beamed together. A dynamic marking of *ff* is placed below the staff.

67

E TRIO. [tacet]

mp

Detailed description: Musical staff for measures 67-72. Measure 67 starts with a rest. Measure 68 begins with a key signature change to one flat (B-flat) and a time signature change to 2/4. The music consists of eighth notes with accents. A dynamic marking of *mp* is placed below the staff.

73

Detailed description: Musical staff for measures 73-79. The music continues with eighth notes and accents in the one-flat key signature.

80

[Play] **F** [tacet]

[f] *mp*

Detailed description: Musical staff for measures 80-87. Measure 80 starts with a rest. Measure 81 begins with a key signature change to two flats (B-flat and E-flat). The music features eighth notes with accents. Dynamic markings *[f]* and *mp* are present.

88

Detailed description: Musical staff for measures 88-95. The music continues with eighth notes and accents in the two-flat key signature.

96

[Play]

(mp) [cresc.] *poco* *a*

Detailed description: Musical staff for measures 96-102. Measure 96 starts with a rest. Measure 97 begins with a key signature change to one flat (B-flat). The music features eighth notes with accents. Dynamic markings *(mp)*, [cresc.], *poco*, and *a* are present.

103

poco **G** [tacet]

[ff sfz > p]

Detailed description: Musical staff for measures 103-111. Measure 103 starts with a rest. Measure 104 begins with a key signature change to two flats (B-flat and E-flat). The music features eighth notes with accents. Dynamic markings *[ff sfz > p]* are present.

112

Detailed description: Musical staff for measures 112-120. The music continues with eighth notes and accents in the two-flat key signature.

121

[Play] **H**

fff

Detailed description: Musical staff for measures 121-129. Measure 121 starts with a rest. Measure 122 begins with a key signature change to one flat (B-flat). The music features eighth notes with accents. A dynamic marking of *fff* is present.

130

Detailed description: Musical staff for measures 130-136. The music continues with eighth notes and accents in the one-flat key signature.

March

EL CAPITAN

Bass Trombone

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

ff f

6

[mp] f [mp]

11

[f] [mp] [f] [mp]

17

[f] f [mp]

23

f [mp]

28

[f] [mp] [f] [mp] [f]

34

C [tacet] [p] [mp]

41

[p]

47

[mp] [f] [Play]

53

D [mf] ff [mp]

EL CAPITAN
Bass Trombone

60

ff

67

E [tacet] **TRIO.**

mp

74

83

[Play] **F** [tacet]

[*f*] *mp*

91

99

[Play]

(*mp*) [*cresc.* *poco* *a* *poco*] [*ff* *sfz* *p*]

107 **G** [tacet]

115

[Play] *fff*

123 **H**

131

March

EL CAPITAN

Tuba

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

6 *ff* *f* [*>*]

11 *mp* *f* [*>* *mp*]

17 [*>* *f*] [*mp*] **B** [*f*] [*mp*]

23 [*f*] *f* [*>* *mp*]

28 *f* [*>* *mp*]

34 [*>* *f*] [*mp*] [*f*] [*mp*] [*f*]

41 [*p*] [*mp*] [*>*]

47 [*p*]

53 [*mp*] [*f*]

53 **D** [*mf*] *ff* [*>*] *mp*

EL CAPITAN
Tuba

60

ff

Musical staff for measures 60-66. The staff is in bass clef with a key signature of two flats. It features a melodic line with a slur over measures 61-62 and a dynamic marking of *ff* at measure 63.

67

E TRIO.

mp

Musical staff for measures 67-73. The staff is in bass clef with a key signature of two flats. It begins with a section labeled **E** TRIO. and includes a time signature change to 2/4 at measure 68. The dynamic marking is *mp*.

74

Musical staff for measures 74-81. The staff is in bass clef with a key signature of two flats. It continues the melodic line from the previous section.

82

F

[f] *mp*

Musical staff for measures 82-89. The staff is in bass clef with a key signature of two flats. It begins with a section labeled **F** and includes a dynamic marking of *[f]* at measure 83 and *mp* at measure 84.

90

Musical staff for measures 90-97. The staff is in bass clef with a key signature of two flats. It continues the melodic line.

98

(mp) [*cresc. poco a poco*] [*ff sfz*] *p*

Musical staff for measures 98-106. The staff is in bass clef with a key signature of two flats. It includes dynamic markings: *(mp)* at measure 98, [*cresc. poco a poco*] across measures 99-105, and [*ff sfz*] *p* at measure 106.

107

G

Musical staff for measures 107-114. The staff is in bass clef with a key signature of two flats. It begins with a section labeled **G**.

115

Musical staff for measures 115-122. The staff is in bass clef with a key signature of two flats. It continues the melodic line.

123

H

fff

Musical staff for measures 123-130. The staff is in bass clef with a key signature of two flats. It begins with a section labeled **H** and includes a dynamic marking of *fff* at measure 123.

131

Musical staff for measures 131-138. The staff is in bass clef with a key signature of two flats. It continues the melodic line.

March

EL CAPITAN

Drums

(1896)

JOHN PHILIP SOUSA

March Tempo.

ff [choke] **A** f [mp]

8 f [mp]

13 [choke] f [mp] [choke] f [choke]

20 **B** f [mp]

25 f [mp] [choke] f [mp]

31 [choke] f [mp] f

37 **C** [- Cym.] [p] [Cym.] [lightly] [mp] [- Cym.] [p]

45 [Cym.] [lightly] [- Cym.] Solo [f] [p] [+ Cym.] [f]

53 **D** [mf] ff [mp]

4

EL CAPITAN
Drums

61 *ff*

69 **E** [- Cyms.] *mp*

75

81 **F** [*f* sub] Cym. [- Cyms.] *mp*

88

94 [+ Cyms.] *(mp)*

100 [- Cyms.] [*cres.* *poco* *a* *poco*] [*ff* *sfz* *p*]

107 **G** 4

117 **H** [+ Cyms.] *fff* 4

129 [*fffz*]

March

EL CAPITAN

Harp

(1896)

JOHN PHILIP SOUSA

March Tempo.

A

Musical notation for measures 1-5. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). The first system starts with a forte (*ff*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A first ending bracket labeled 'A' spans measures 4 and 5.

6

Musical notation for measures 6-10. The right hand continues with a pattern of chords and eighth notes. Dynamics include mezzo-piano (*mp*) and forte (*f*). A crescendo hairpin is present in measure 10.

11

Musical notation for measures 11-16. The right hand has a more active melodic line with slurs. Dynamics include forte (*f*) and mezzo-piano (*mp*). A crescendo hairpin is shown in measure 14.

17

Musical notation for measures 17-21. The right hand features a melodic line with a key signature change to one flat (B-flat) in measure 18. Dynamics include forte (*f*). A first ending bracket labeled 'B' spans measures 20 and 21.

22

Musical notation for measures 22-25. The right hand continues with a pattern of chords and eighth notes. Dynamics include mezzo-piano (*mp*) and forte (*f*). A crescendo hairpin is present in measure 25.

26

Musical notation for measures 26-30. The right hand has a more active melodic line with slurs. Dynamics include mezzo-piano (*mp*) and forte (*f*). A crescendo hairpin is shown in measure 29.

EL CAPITAN
Harp

31

[f] [mp] [f]

Measures 31-36: Treble clef, bass clef. Measure 31 has dynamics [f] and [mp]. Measure 32 has [f]. A crescendo hairpin is shown between measures 32 and 33. Measure 34 has a decrescendo hairpin. Measure 35 has a decrescendo hairpin. Measure 36 has a decrescendo hairpin.

37 **C**

[mp] [p]

Measures 37-41: Treble clef, bass clef. Measure 37 has dynamic [mp]. Measure 38 has dynamic [p]. Measure 39 has dynamic [p]. Measure 40 has dynamic [p]. Measure 41 has dynamic [p].

42

Measures 42-46: Treble clef, bass clef. Measure 42 has dynamic [mp]. Measure 43 has dynamic [mp]. Measure 44 has dynamic [mp]. Measure 45 has dynamic [mp]. Measure 46 has dynamic [mp].

47 [mp]

[mp]

Measures 47-52: Treble clef, bass clef. Measure 47 has dynamic [mp]. Measure 48 has dynamic [mp]. Measure 49 has dynamic [mp]. Measure 50 has dynamic [mp]. Measure 51 has dynamic [mp]. Measure 52 has dynamic [mp].

53 **D**

[mf] ff [mp]

Measures 53-57: Treble clef, bass clef. Measure 53 has dynamic [mf]. Measure 54 has dynamic [mf]. Measure 55 has dynamic ff. Measure 56 has dynamic [mp]. Measure 57 has dynamic [mp].

58

Measures 58-62: Treble clef, bass clef. Measure 58 has dynamic [mp]. Measure 59 has dynamic [mp]. Measure 60 has dynamic [mp]. Measure 61 has dynamic [mp]. Measure 62 has dynamic [mp].

EL CAPITAN

Harp

63

ff

68

E TRIO.

mp

74

81

F

[f sub]

mp

88

95

(mp)

[cresc.]

EL CAPITAN
Harp

101

poco *a* *poco* [*ff* *fz* *p*]

This system contains measures 101 through 106. The music is in a 3/4 time signature with a key signature of two flats. The right hand features a series of chords, with dynamics ranging from *poco* to *ff* and *fz*. The left hand plays a steady eighth-note accompaniment. A fermata is placed over the final chord of the system.

107 **G**

This system contains measures 107 through 112. A box labeled 'G' is positioned above the first measure. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment.

113

This system contains measures 113 through 118. The musical notation continues with chords in the right hand and eighth notes in the left hand.

119 **H**

fff

This system contains measures 119 through 125. A box labeled 'H' is positioned above the fifth measure. The dynamic *fff* is indicated in the right hand. The piece concludes with a double bar line at the end of measure 125.

126

This system contains measures 126 through 132. The musical notation continues with chords in the right hand and eighth notes in the left hand.

133

This system contains measures 133 through 138. The musical notation continues with chords in the right hand and eighth notes in the left hand, ending with a double bar line.