

John Philip Sousa Legacy Series

FULL CONDUCTOR SCORE
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Second Fantasia from "El Capitan"

John Philip Sousa
Arranged by Vincent Ragone
Modern Edition by David Stern



*John
Philip
Sousa*
LEGACY SERIES

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Second Fantasia

from "El Capitan"

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Part List

Conductor Score	1
Flute 1, Piccolo	5
Flute 2	5
Flute 3 sub for Clarinet in E $\flat$ 1	1
Flute 4 sub for Clarinet in E $\flat$ 2	1
Oboe 1	1
Oboe 2	1
Bassoon 1	1
Bassoon 2	1
Clarinet in E $\flat$ 1	1
Clarinet in E $\flat$ 2	1
Clarinet in B $\flat$ 1	3
Clarinet in B $\flat$ 2	3
Clarinet in B $\flat$ 3	3
Clarinet in B $\flat$ 4	3
Alto Clarinet	2
Bass Clarinet	2
Alto Sax	6
Tenor Sax	2
Baritone Sax	1
Sarrusophone	1
Cornet 1	4
Cornet 2	4
Trumpet in B $\flat$ 1	1
Trumpet in B $\flat$ 2	1
*Flugelhorn	2
Horn in F 1	1
Horn in F 2	1
Horn in F 3	1
Horn in F 4	1
Trombone 1	2
Trombone 2	2
Trombone 3	2
Euphonium 1 B.C.	1
*Euphonium 1 T.C.	1
Euphonium 2 B.C.	1
*Euphonium 2 T.C.	1
Tuba 1	2
Tuba 2	2
Snare Drum	2
Bass Drum, Cymbals	2
Triangle, Castanets, Bells	2

* Part included but not shown in score

Instrumentation

- Piccolo is indicated in the flute 1 part.
- E-flat clarinet parts have been transposed for flutes 3 and 4. Both are included.
- A sarrusophone part is included, but not indicated in the compressed score.
- The original flugelhorn part is included. In this score it is indicated along with the cornet 1 part.
- Original parts were for horn in e-flat and have been transposed to horn in f.
- While parts are supplied for both baritone BC and euphonium, these two parts have been combined in the full score.

Program Notes

Composed in 1895, *El Capitan* is Sousa's most successful stage work. Many selections from the operetta have been arranged for a variety of instrumentations. Most notably, the march *El Capitan* has enjoyed much success in the wind and brass band genres. Vincent Ragone arranged this edition from a piano score. Working from manuscript parts and a compressed score, numerous inconsistencies have been reconciled.

In creating a reasonable length version of this entire original work, two fantasias were arranged in the following order:

First Fantasia duration c. 7:30 (without repeats)

No. 2* Chorus "Don Medigua, all for thy coming wait!"

No. 9 "Bowed with tribulation"

No. 5 "Lo how the awful man approaches"

(Became the first half of *El Capitan March*)

*These numbers correspond with the shows "numbers" as they are listed in Sousa's original piano vocal score for *El Capitan*.

*Second Fantasia*** duration c. 9:30

No. 10 "Oh, Warrior Grim"

No. 11 "Don Medigua here's your wife"

No. 15 Ditty: "A typical tune of Zanzibar"

No. 17 Finale: "We beg your kind consideration"

(Became the second half of *El Capitan March*)

About the Arranger

David Stern has taught music at all levels, elementary through college. He holds the BME from the University of Colorado, and MM and PhD from Texas Tech University. In addition to a career as a band director, he maintains a very active schedule as a low brass performer and currently serves as an associate editor for the International Trombone Association Journal.

Second Fantasia

from "El Capitan"

John Philip Sousa

arr. Vincent Ragone

modern edition David Stern

"Oh, Warrior Grim"

Maestoso

7

solo *Tempo di Valse*
gently in one
mp

Flute 1/2-picc

Flute 3/4

Oboe 1/2

Bassoon 1/2

Clarinet in B $\flat$ 1/2

Clarinet in B $\flat$ 3/4

Alto Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Cornet 1/2

Trumpet in B $\flat$ 1/2

Horn in F 1/2

Horn in F 3/4

Trombone 1/2

Trombone 3

Euphonium 1/2

Tuba 1/2

Castanets
Triangle
Bells

Snare Drum

Bass Drum
Cymbals

ff *sfzp* *p* *with cornet* *with oboe* *solo recitative freely*

Second Fantasia

14

Fl. 1/2-pc

Fl. 3/4

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2

B♭ Cl. 3/4

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt. 1/2

Bs. Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tuba 1/2

Perc.

S. Dr.

B. Dr.

rall.

a tempo

23

p

p

p

For reference only. Not valid for performance.

Second Fantasia

[illegible]

Fl. 1/2-pc

Fl. 3/4

Ob. 1/2

Bsn. 1/2

B $\flat$ Cl. 1/2

B $\flat$ Cl. 3/4

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt. 1/2

B $\flat$ Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tuba 1/2

Perc.

S. Dr.

B. Dr.

Second Fantasia

[illegible]

62 - *picc.* 63 *rit.* 71 *Molto moderato*

Fl. 1/2-pc

Fl. 3/4

Ob. 1/2 *solo*

Bsn. 1/2 *mf*

B♭ Cl. 1/2 *f*

B♭ Cl. 3/4 *mf*

A. Cl. *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx.

B. Sx.

Cnt. 1/2 *solo* *f* *mf* 1st

B♭ Tpt. 1/2

Hn. 1/2 *mf*

Hn. 3/4 *mf*

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tuba 1/2 *1st* *f*

Perc. 62

S. Dr. 62

B. Dr.

Not valid for performance

Second Fantasia

7

72 *rall.* 79 *a tempo*

Fl. 1/2-pc *mp*

Fl. 3/4 *mp*

Ob. 1/2 *tutti mp*

Bsn. 1/2

B♭ Cl. 1/2

B♭ Cl. 3/4

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax. *mf*

Cnt. 1/2

B♭ Tpt. 1/2 *mf*

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2 *mf*

Tuba 1/2 *mf*

Perc. 72

S. Dr. 72

B. Dr.

For reference only. Not valid for performance.

Fl. 1/2-pc

Fl. 3/4

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2

B♭ Cl. 3/4

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt. 1/2

B♭ Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tuba 1/2

Perc.

S. Dr.

B. Dr.

Second Fantasia

"Don Medigua here's your wife"

[illegible]

Fl. 1/2-pc
Fl. 3/4
Ob. 1/2
Bsn. 1/2
B♭ Cl. 1/2
B♭ Cl. 3/4
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Cnt. 1/2
B♭ Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1/2
Tbn. 3
Euph. 1/2
Tuba 1/2
Perc.
S. Dr.
B. Dr.

104

mp

mf

sempre stacc.

1st

mf

104

mf

104

mf

Second Fantasia

Fl. 1/2-pc

Fl. 3/4

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2

B♭ Cl. 3/4

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt. 1/2

B♭ Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tuba 1/2

Perc.

S. Dr.

B. Dr.

116

119

127

rall.

a tempo

mf

solo

mf

f

For reference only

Fl. 1/2-pc

Fl. 3/4

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2

B♭ Cl. 3/4

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt. 1/2

B♭ Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tuba 1/2

Perc.

S. Dr.

B. Dr.

rall. **D.S. al Coda**
repeat good on D.S. ϕ + *picc.*

143

Fl. 1/2-pc *p*

Fl. 3/4 *p*

Ob. 1/2 *p*

Bsn. 1/2 *f*

B♭ Cl. 1/2 *f*

B♭ Cl. 3/4 *f*

A. Cl. *f*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Cnt. 1/2 *p* *solo* *f*

B♭ Tpt. 1/2 *f*

Hn. 1/2 *f*

Hn. 3/4 *f*

Tbn. 1/2 *f*

Tbn. 3 *f*

Euph. 1/2 *f*

Tuba 1/2 *f*

Perc. *f* triangle

S. Dr. *f*

B. Dr. *f* cymbal solo

This musical score is for the 'Second Fantasia' and features a large orchestral ensemble. The instrumentation includes:

- Flutes: Fl. 1/2-pc and Fl. 3/4
- Oboe: Ob. 1/2
- Bassoon: Bsn. 1/2
- B♭ Clarinets: B♭ Cl. 1/2 and B♭ Cl. 3/4
- Alto Clarinet: A. Cl.
- B♭ Clarinet: B. Cl.
- Saxophones: A. Sax. and T. Sax.
- Baritone Saxophone: B. Sax.
- Contra Alto Saxophone: Cnt. 1/2
- B♭ Trumpets: B♭ Tpt. 1/2
- Horns: Hn. 1/2 and Hn. 3/4
- Trombones: Tbn. 1/2 (1st and 2nd positions), Tbn. 3
- Euphonium: Euph. 1/2
- Tuba: Tuba 1/2
- Percussion: Perc.
- Snare Drum: S. Dr.
- Bass Drum: B. Dr.

The score is written in 4/4 time and features a key signature of two flats (B♭ and E♭). It includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'Not Valid for Reproduction' is overlaid across the center of the page. The page number '14' is located in the top left corner, and the title 'Second Fantasia' is centered at the top.

Ditty: "A Typical Tune of Zanzibar"	Second Fantasia	15
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Ditty: "A Typical Tune of Zanzibar"

15

164

+ picc 8vb

Δ - picc

168

a tempo

molto rall

1

176
a tempo

FL. 1/2-pc

Fl. 3/4

Ob. 1/2

Bsn. 1/2

B^b Cl. 1/2

B^b Cl. 3/4

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt. 1/2

B^b Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tuba 1/2

Perc.

S. Dr.

B. Dr.

[illegible]

Second Fantasia

190

Fl. 1/2-pc

Fl. 3/4

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2

B♭ Cl. 3/4

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt. 1/2

B♭ Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tuba 1/2

Perc.

S. Dr.

B. Dr.

rit.

+ pice.

2/4

"Bowed with tribulation"

202 **Tempo di Marcia** + *picc.* 204

Fl. 1/2-pc *mp* *cresc. poco a poco*

Fl. 3/4 *mp* *cresc. poco a poco*

Ob. 1/2 *mp* *cresc. poco a poco*

Bsn. 1/2 *f* *mp* *cresc. poco a poco*

B♭ Cl. 1/2 *f* *mp* *cresc. poco a poco*

B♭ Cl. 3/4 *f* *mp* *cresc. poco a poco*

A. Cl. *f* *mp* *cresc. poco a poco*

B. Cl. *f* *mp* *cresc. poco a poco*

A. Sx. *mp* *cresc. poco a poco*

T. Sx. *mp* *cresc. poco a poco*

B. Sx. *f* *mp* *cresc. poco a poco*

Cnt. 1/2 202 *mp* *cresc. poco a poco*

B♭ Tpt. 1/2 *mp* *cresc. poco a poco*

Hn. 1/2 *f* *mp* *cresc. poco a poco*

Hn. 3/4 *f* *mp* *cresc. poco a poco*

Tbn. 1/2 *mp* *cresc. poco a poco*

Tbn. 3 *f* *mp* *cresc. poco a poco*

Euph. 1/2 *f* *mp* *cresc. poco a poco*

Tuba 1/2 *f* *mp* *cresc. poco a poco*

Perc. 202

S. Dr. *f* *mp* *cresc. poco a poco*

B. Dr. *f* *mp* *cresc. poco a poco*

cym+tb d.

Second Fantasia

Fl. 1/2-pc
Fl. 3/4
Ob. 1/2
Bsn. 1/2
B♭ Cl. 1/2
B♭ Cl. 3/4
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Cnt. 1/2
B♭ Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1/2
Tbn. 3
Euph. 1/2
Tuba 1/2
Perc.
S. Dr.
B. Dr.

220 2. 222 ff $8va$

Fl. 1/2-pc

Fl. 3/4

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2

B♭ Cl. 3/4

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Cnt. 1/2

B♭ Tpt. 1/2

Hn. 1/2

Hn. 3/4

Tbn. 1/2

Tbn. 3

Euph. 1/2

Tuba 1/2

Perc.

S.Dr.

B. Dr.

ff $8va$

230 pice. 2xo
poco marc.

Fl. 1/2-pc *p/f*

Fl. 3/4 *p/f* poco marc.

Ob. 1/2 *p/f* poco marc.

Bsn. 1/2 *p/f* poco marc.

B♭ Cl. 1/2 *p/f* 8va 2x poco marc.

B♭ Cl. 3/4 *p/f* 8va 2x poco marc.

A. Cl. *p/f* poco marc.

B. Cl. *p/f* poco marc.

A. Sx. *p/f* poco marc.

T. Sx. *p/f* poco marc.

B. Sx. *p/f* poco marc.

Cnt. 1/2 230 2xo poco marc. 2nd 1st 2nd

B♭ Tpt. 1/2 *p/f* poco marc.

Hn. 1/2 *p/f* poco marc.

Hn. 3/4 *p/f* 2xo poco marc.

Tbn. 1/2 *p/f* 2xo poco marc.

Tbn. 3 *p/f* poco marc.

Euph. 1/2 *p/f* poco marc.

Tuba 1/2 *p/f* poco marc.

Perc. 230

S. Dr. 230 6 stroke rolls *p/f*

B. Dr. *p/f* +c. cymb. second time

