The Complete Marches of

JOHN PHILIP SOUSA

VOL. 2 — NO. 20

PET OF THE PETTICOATS

MARCH

(1883)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "Pet of the Petticoats" (1883)

Discussions of this obscure composition are not to be found among Sousa's writings. The printed music offers no clue to the origin of the title.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 77. 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 Volume 2 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.*

The original orchestration of **Pet of the Petticoats** is written fairly brass-heavy, with the only woodwinds parts consisting of piccolo, E-flat clarinet and a single *tutti* B-flat clarinet part. For this edition, doubled parts for bass clarinet, bassoon, and saxophones have been included using the parts typically used by Sousa to add these instruments. However, the accompanying recording by the Marine Band used only the original parts to demonstrate how this march would have sounded in its first form.

First Strain (m. 1-16): There is no introduction for this unusual march; rather the two-part first strain starts immediately with the vigorous sixteenth notes. Accents have been added in the percussion to punctuate this figure, which happens again in m. 9-12.

Second Strain (m. 17-32): Low brass takes over in the second strain and plays *fortissimo* throughout. The fanfare figures in 1st and 2nd cornet should also be emphasized to highlight the arpeggiated harmony.

Trio (m. 33-48): The piccolo is already resting here, and Sousa reduces the percussion to a solo triangle. In addition, cornets may also be *tacet*, leaving the melody to the clarinets and solo horn (as well as bassoon and saxophone, if used). 1st and 2nd trombones should stay in, however, as they fill out the harmony of the accompaniment along with the two remaining horn parts. Bass trombone plays the original B-flat bass part and can lay out here, leaving the bass line to the tuba. The E-flat clarinet part in the Trio is original to the earliest edition of this march and very unusual among Sousa's marches; rarely would the E-flat clarinet have its own material, let alone in the trio. It should be treated as an obbligato line and should play staccato and at the original *mezzo-forte* dynamic.

Break-up Strain (m. 49-56): Sousa includes a short interlude here, with the percussion re-entering and alternating with triangle. The cornets should also rejoin for their *fortissimo* interjections. Low brass enters *fortissimo* for the pick up to the last strain.

Final Strain (m. 57-72): All instruments play *fortissimo*, but ensure that the figures in 1st and 2nd cornet can be heard through the texture. The D.C. returns to the beginning of the march and the first two strains are played again to the *Fine*.

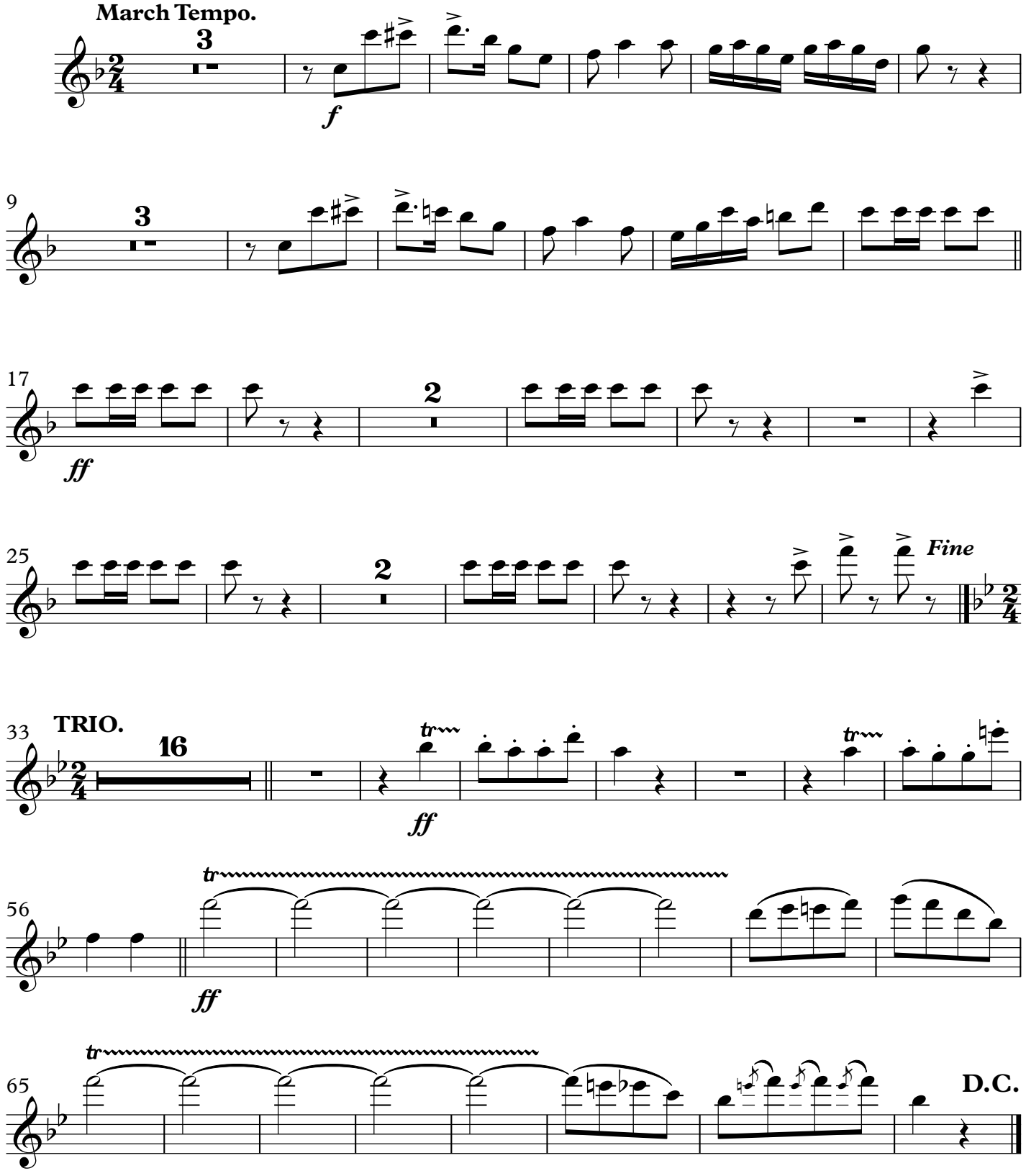
March

PET OF THE PETTICOATS

(1883)

Flute/Piccolo

JOHN PHILIP SOUSA



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

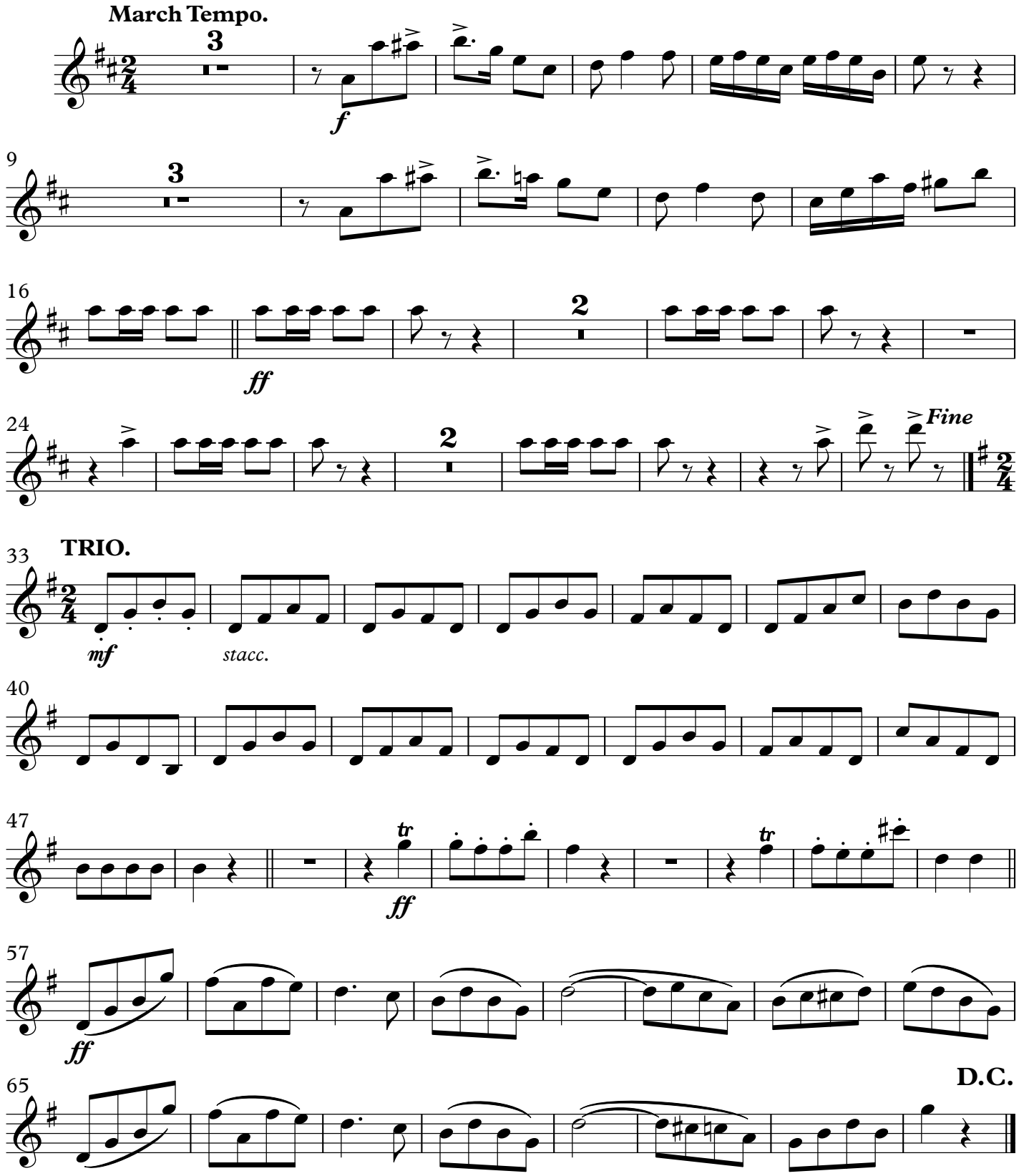
March

PET OF THE PETTICOATS

(1883)

E♭ Clarinet

JOHN PHILIP SOUSA



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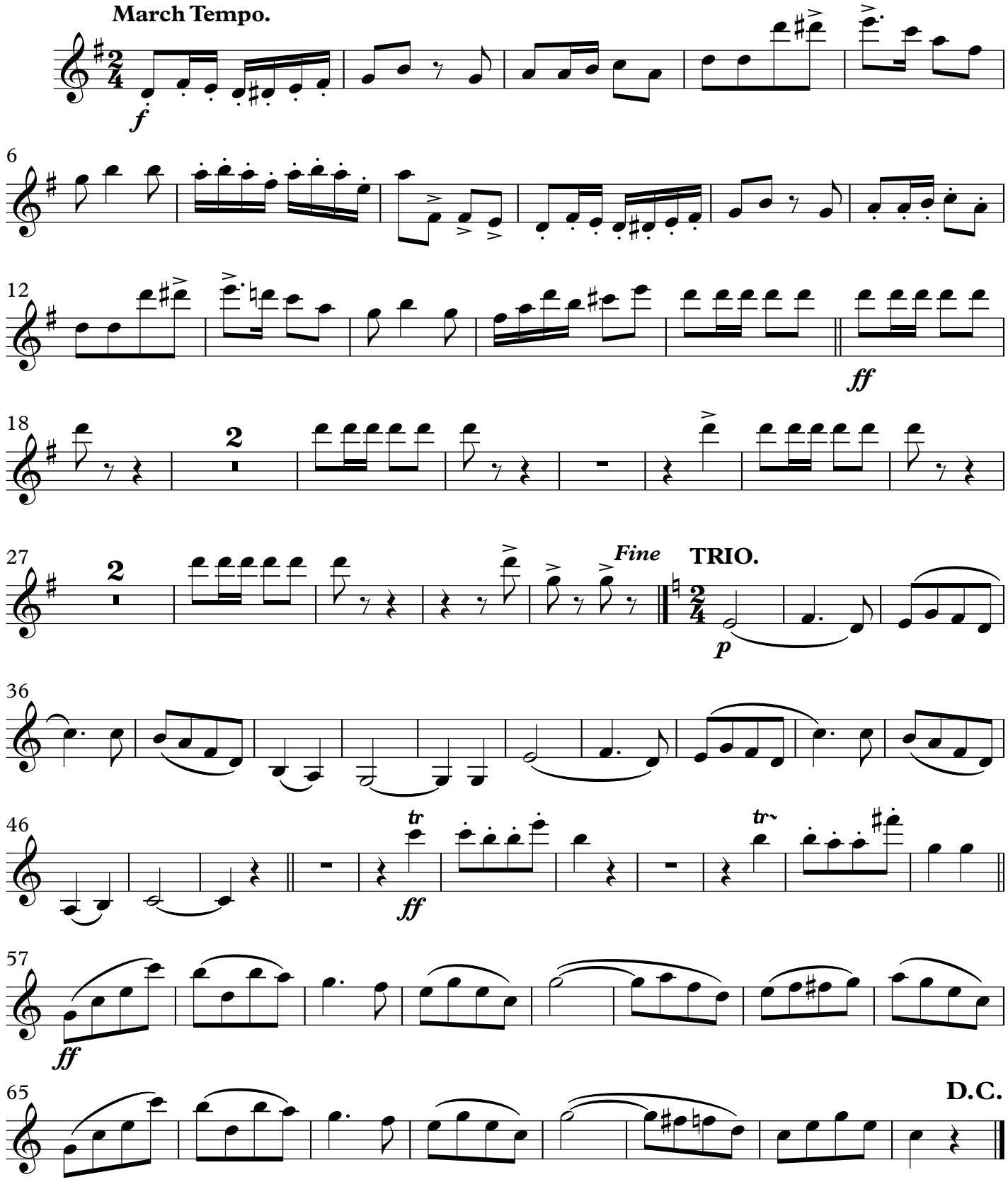
March

PET OF THE PETTICOATS

B♭ Clarinets

(1883)

JOHN PHILIP SOUSA



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March

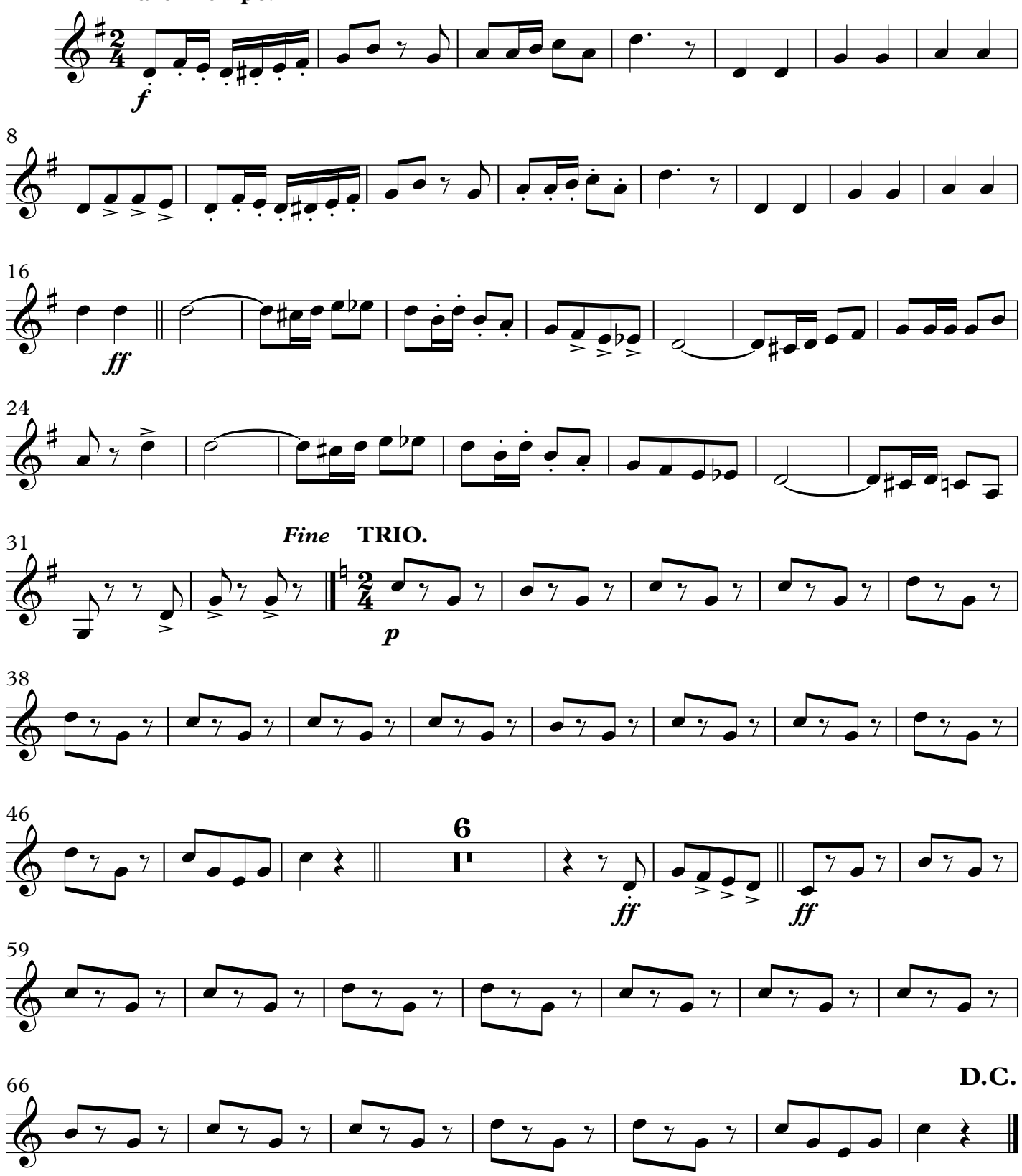
PET OF THE PETTICOATS

(1883)

B♭ Bass Clarinet
[optional]

JOHN PHILIP SOUSA

March Tempo.



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March

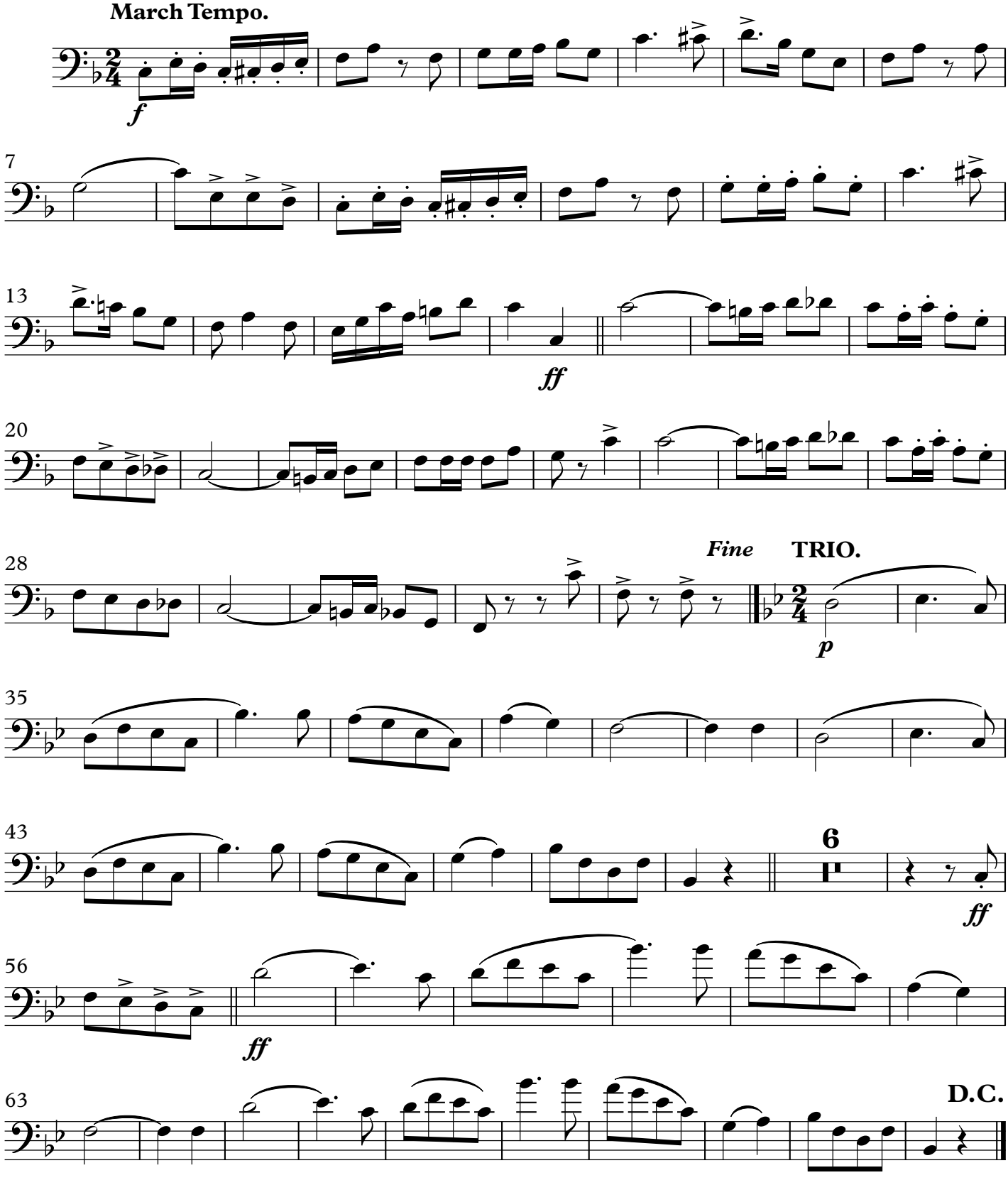
PET OF THE PETTICOATS

Bassoon
[optional]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

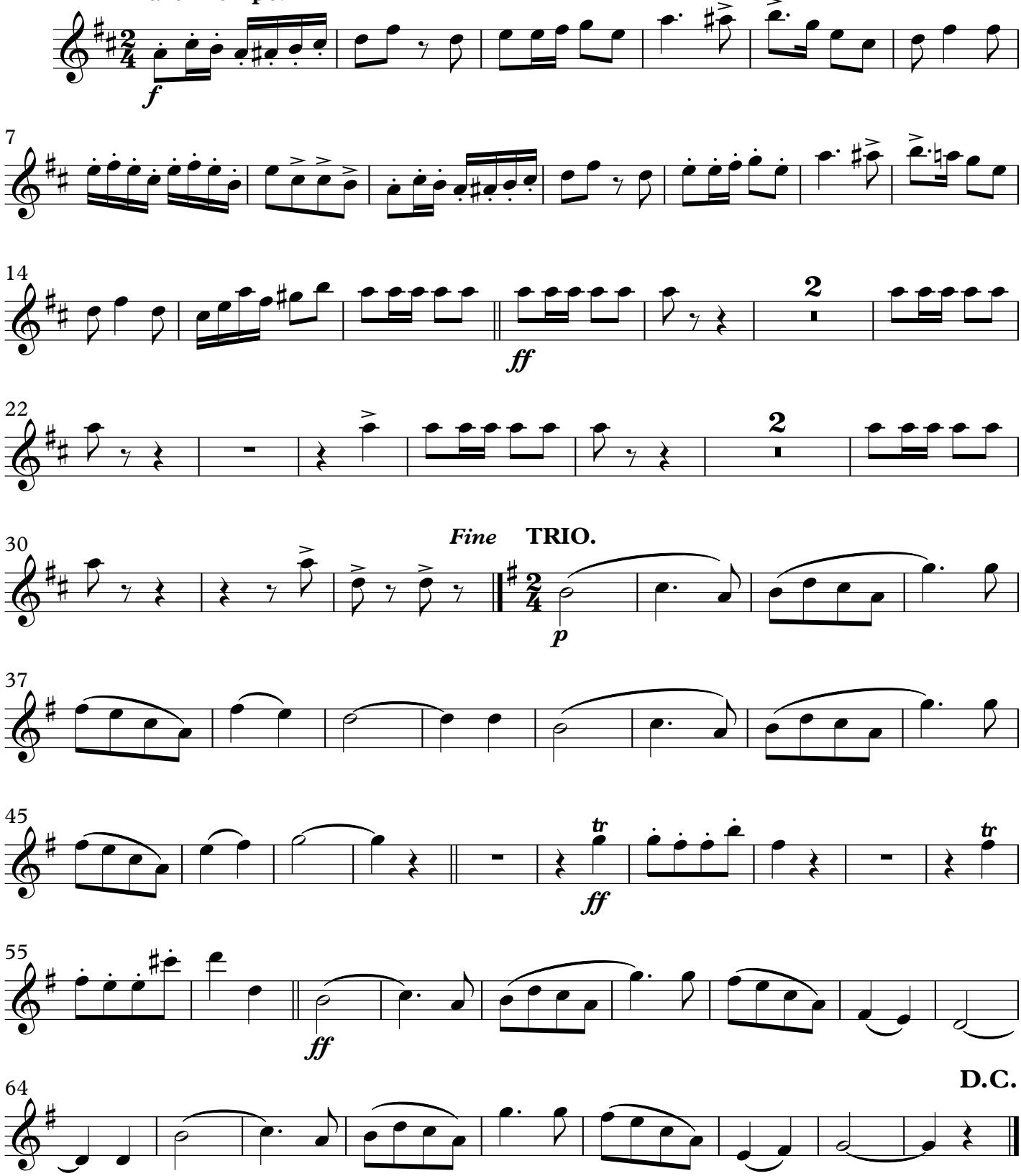
PET OF THE PETTICOATS

(1883)

E♭ Alto Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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March

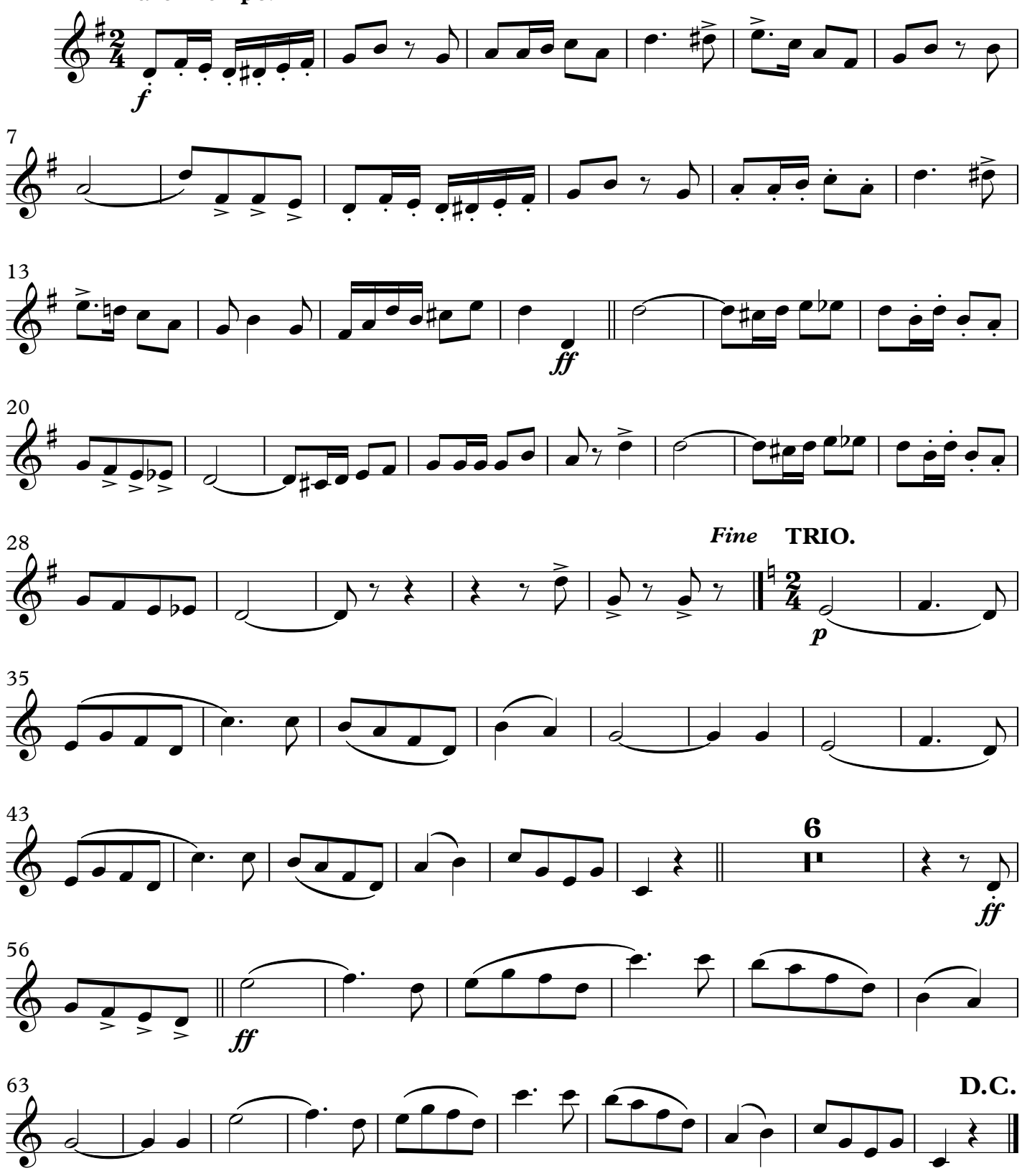
PET OF THE PETTICOATS

B♭ Tenor Saxophone
[optional]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

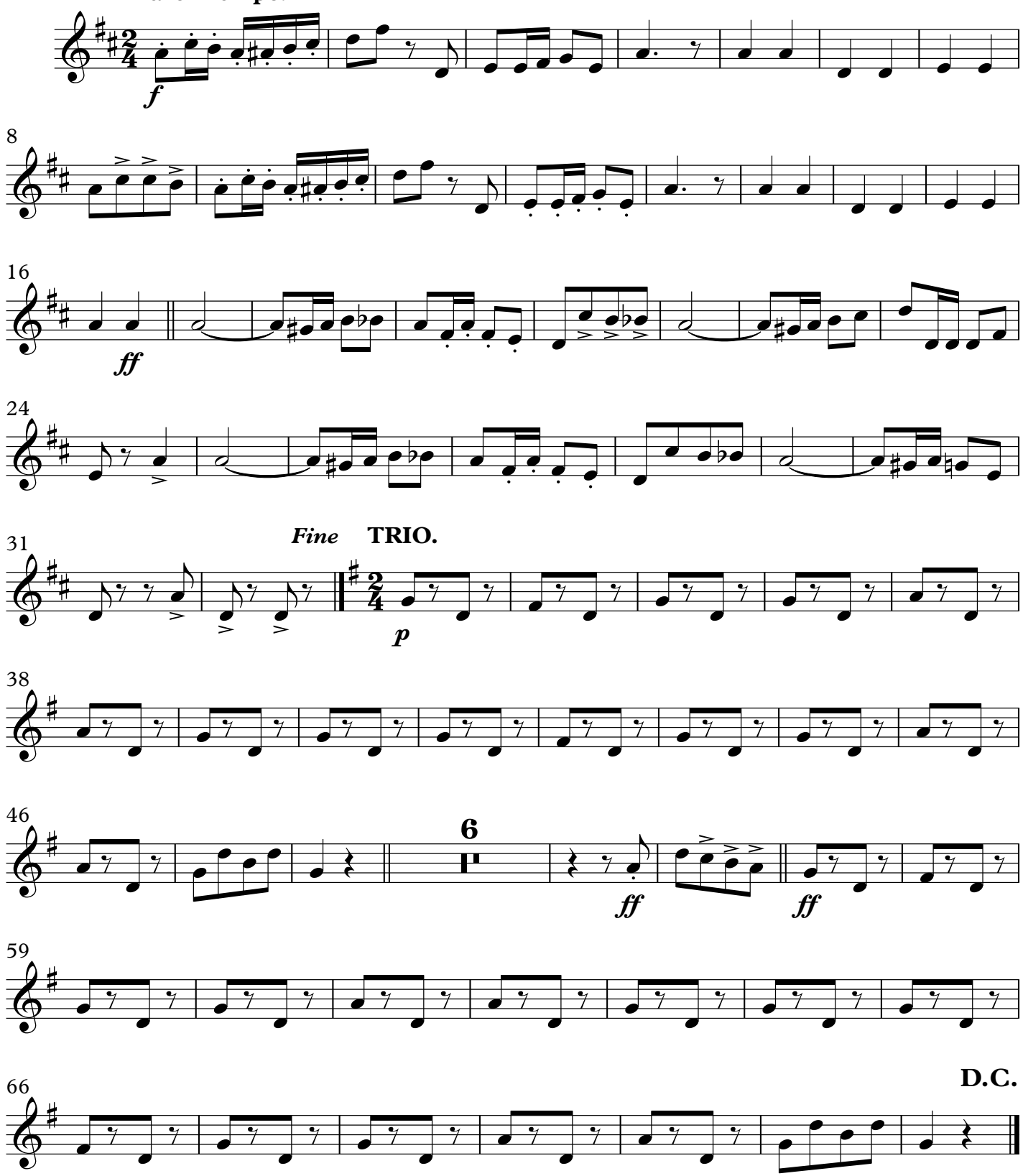
PET OF THE PETTICOATS

(1883)

E♭ Baritone Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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March

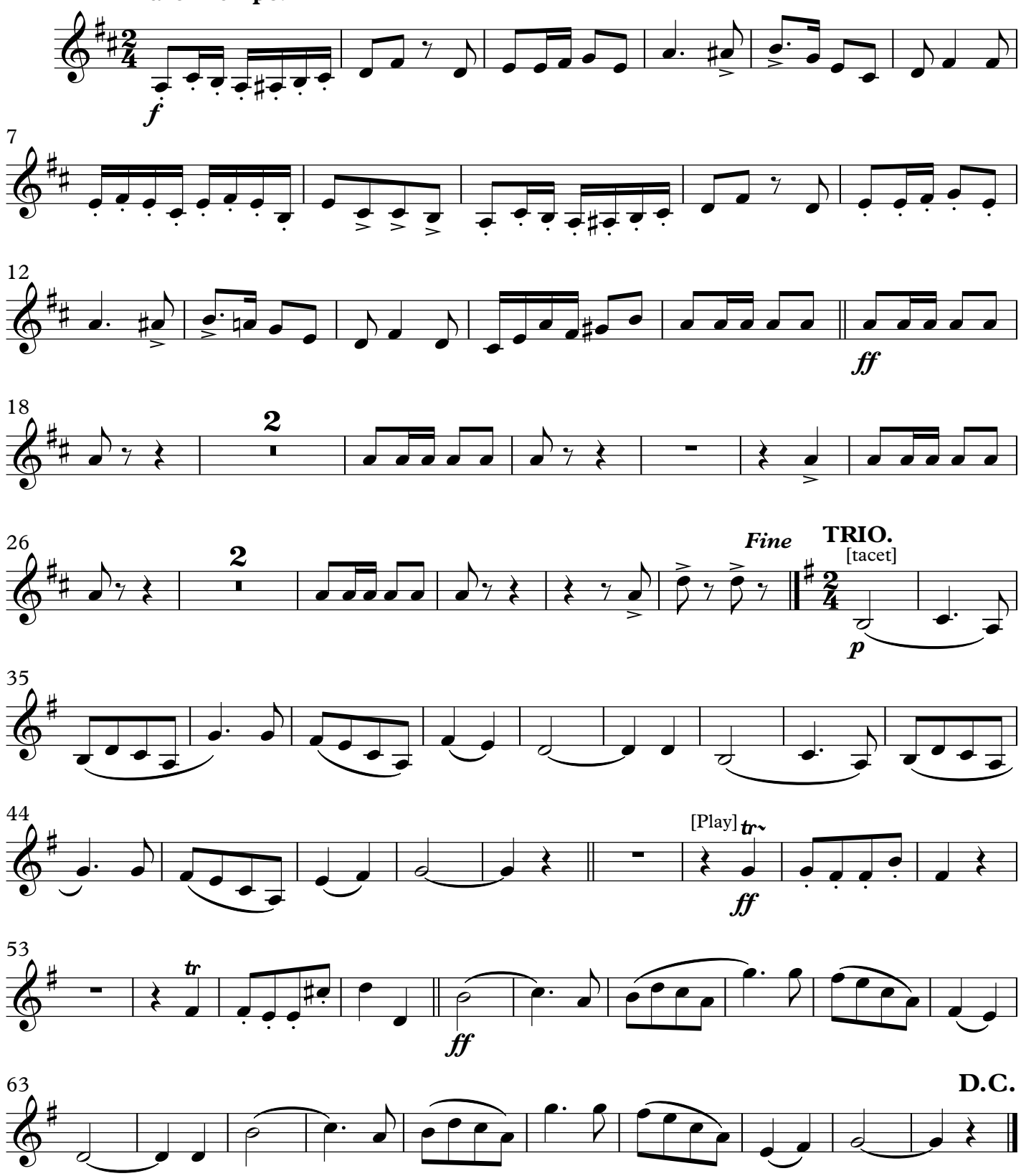
PET OF THE PETTICOATS

E♭ Cornet
[optional]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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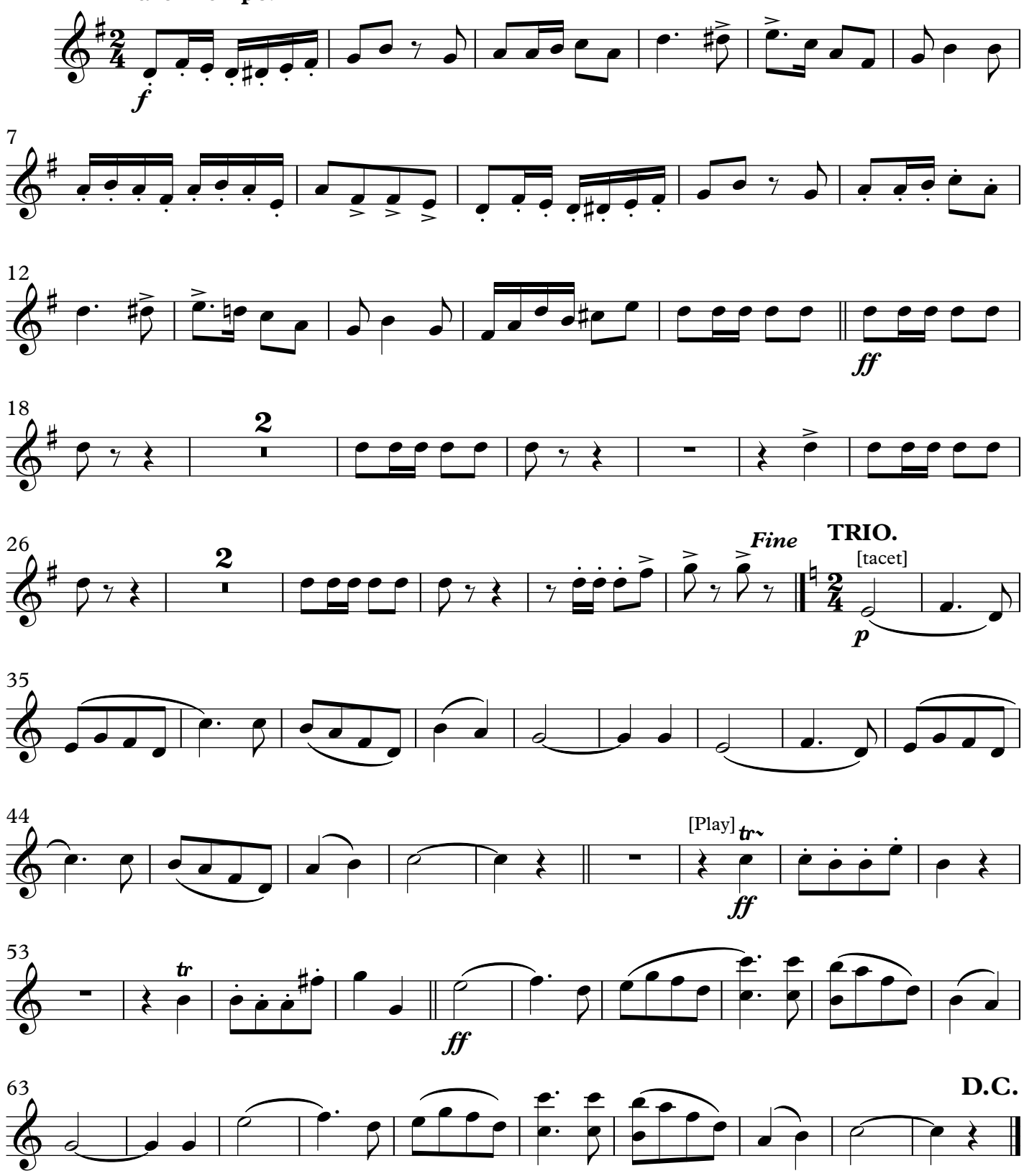
March

PET OF THE PETTICOATS

Solo B♭ Cornet (1883) **JOHN PHILIP SOUSA**

March Tempo.



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March

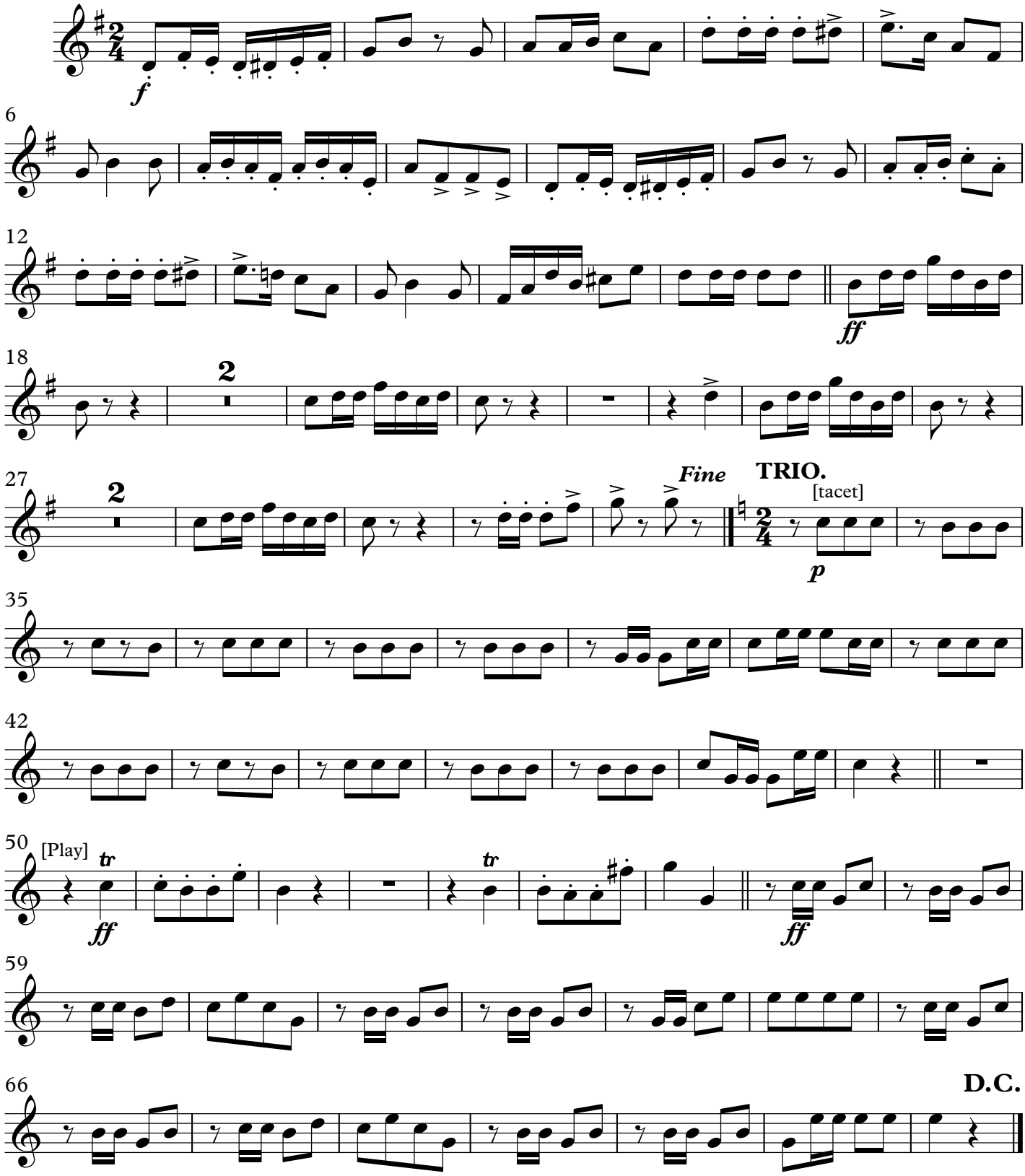
PET OF THE PETTICOATS

1st B♭ Cornet

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

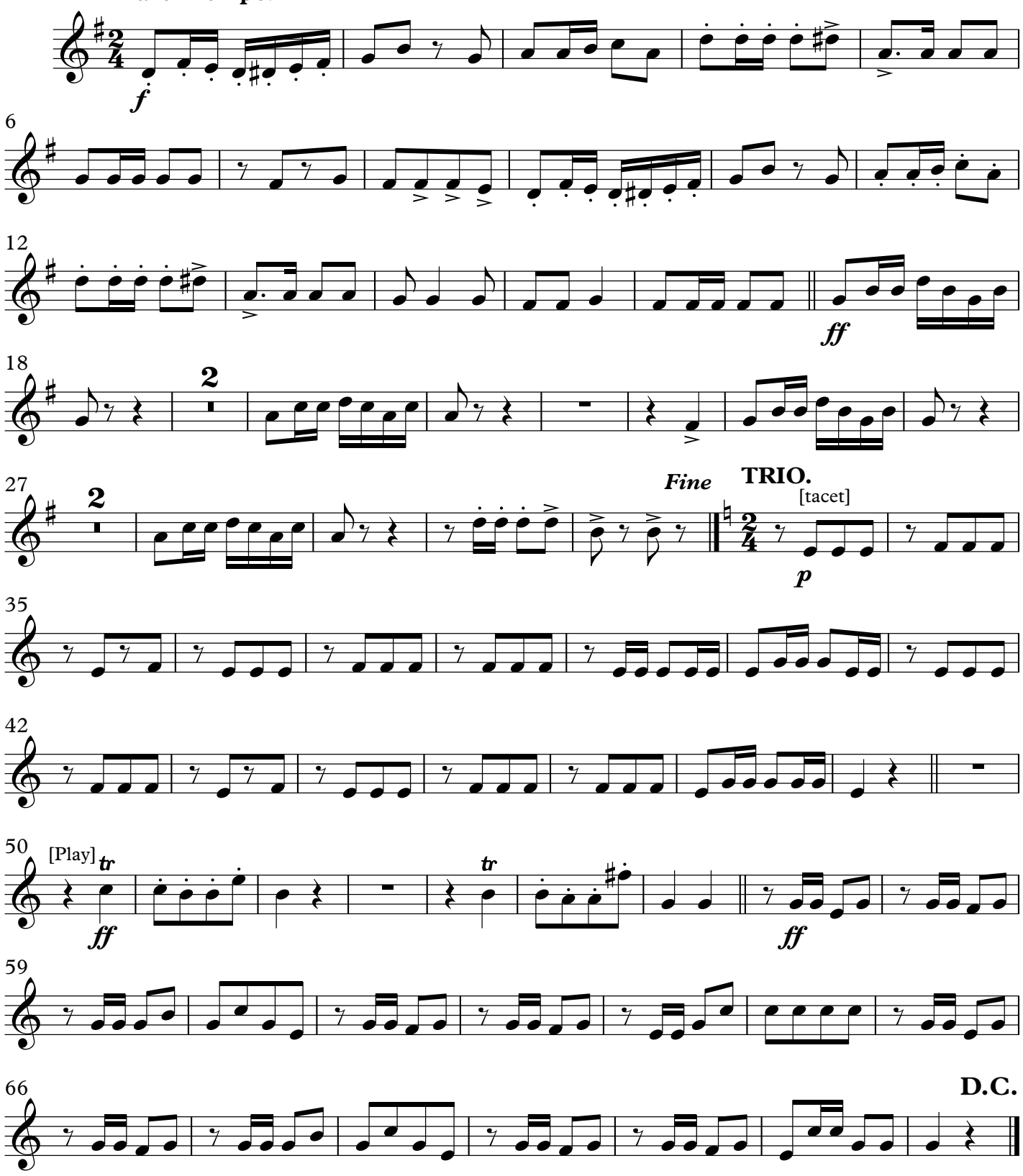
PET OF THE PETTICOATS

2nd B♭ Cornet

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

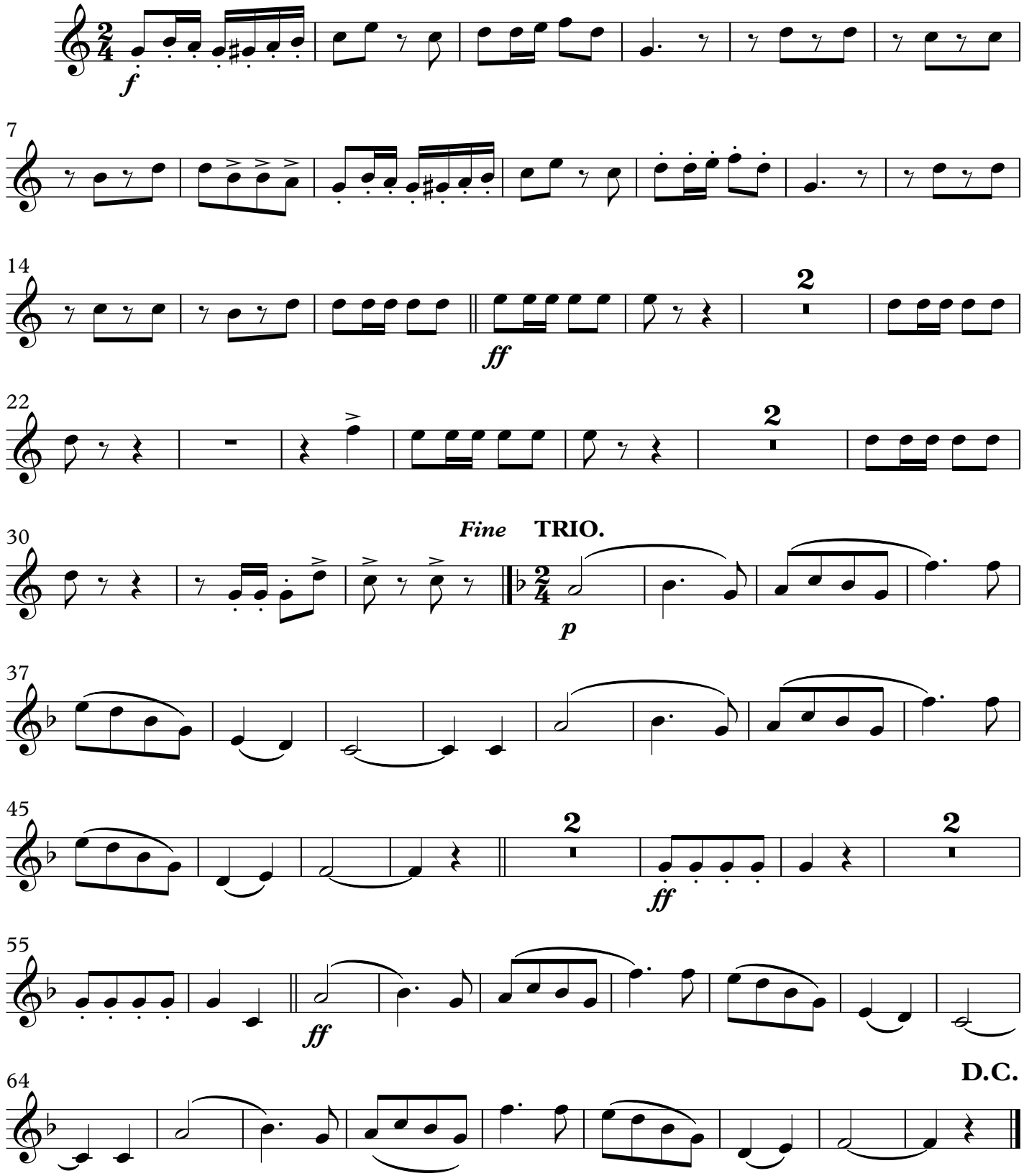
PET OF THE PETTICOATS

Solo F Horn
[originally E♭ alto]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

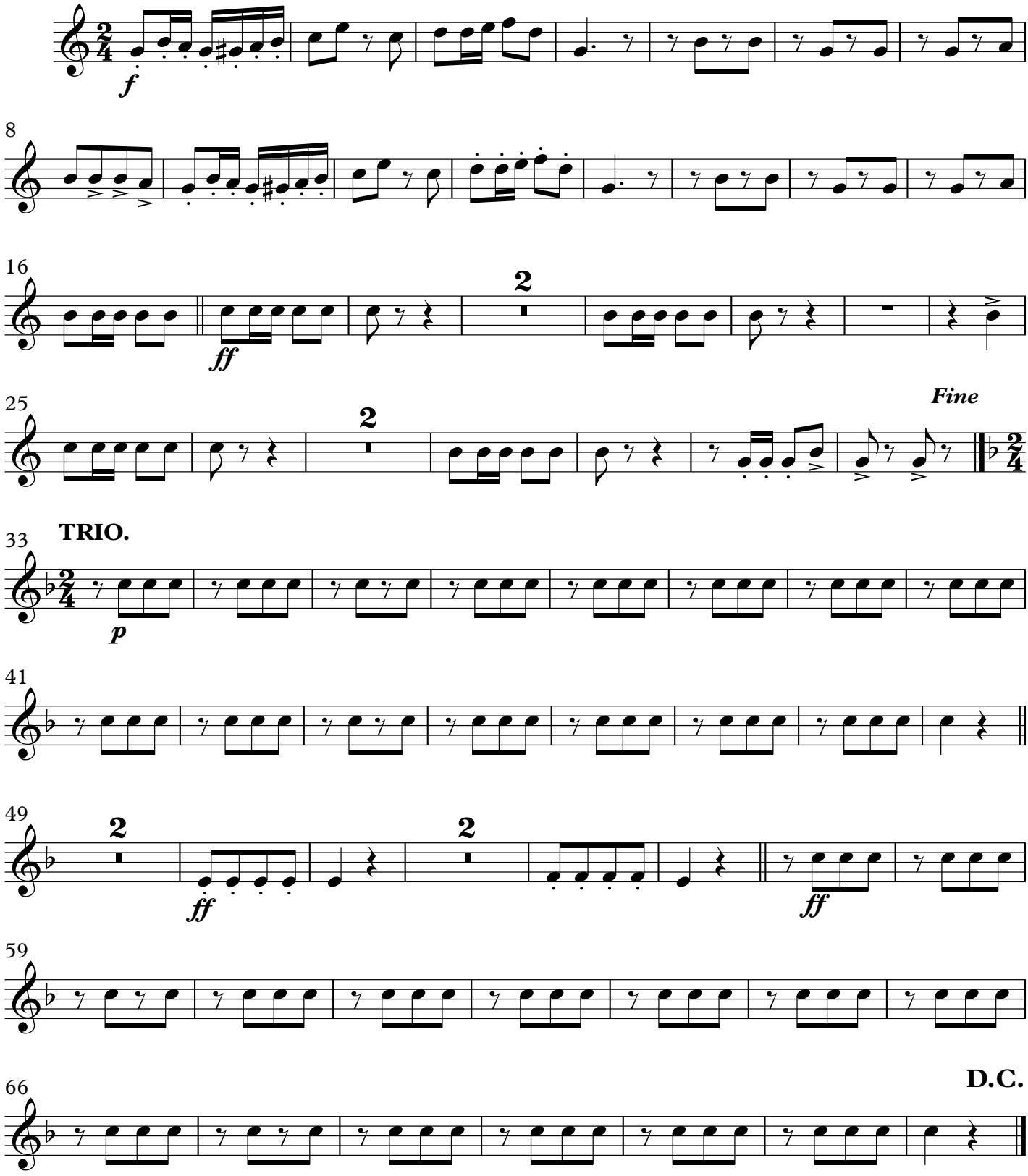
PET OF THE PETTICOATS

1st F Horn
[originally E♭ alto]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

PET OF THE PETTICOATS

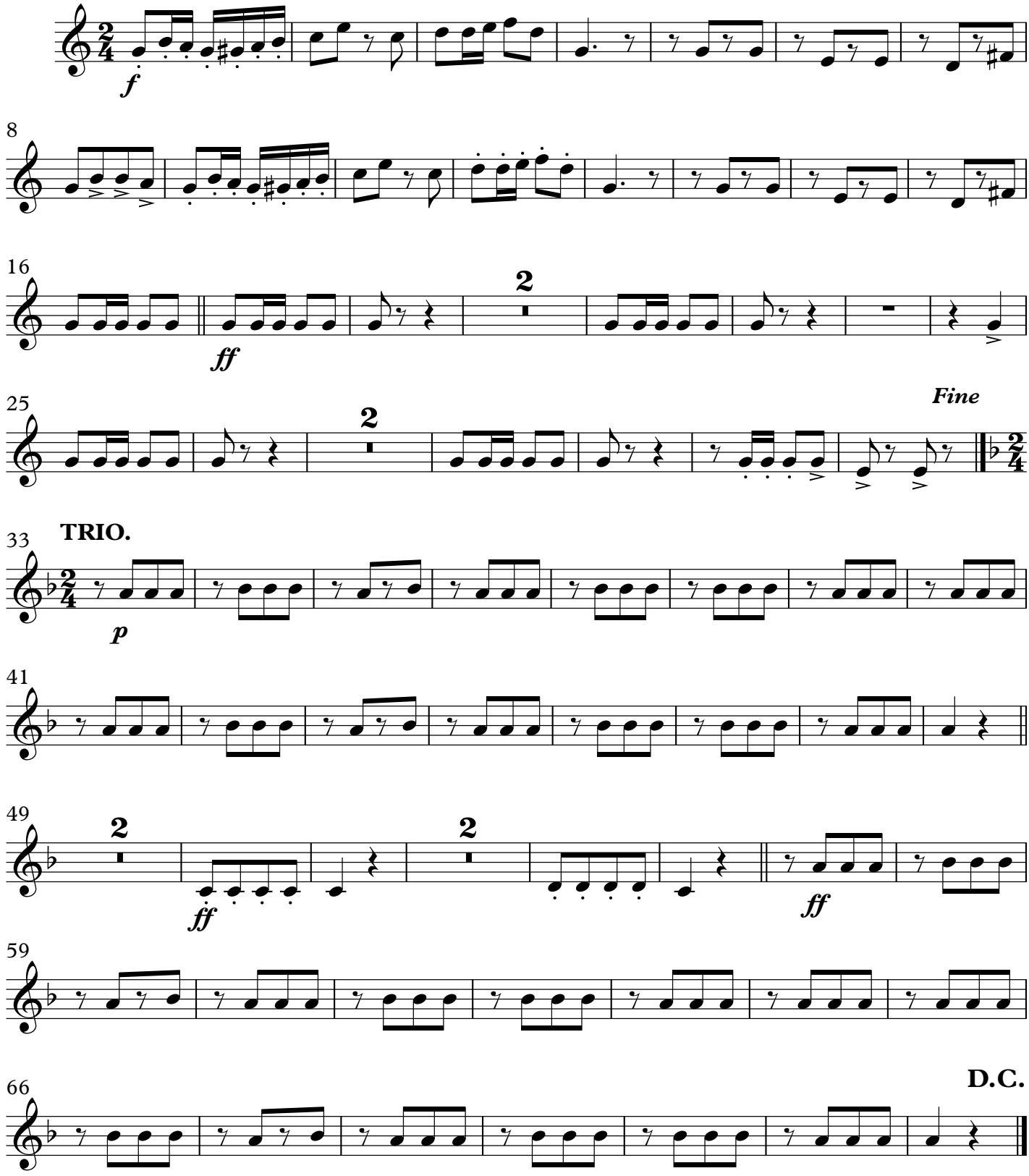
2nd F Horn

[originally E♭ alto]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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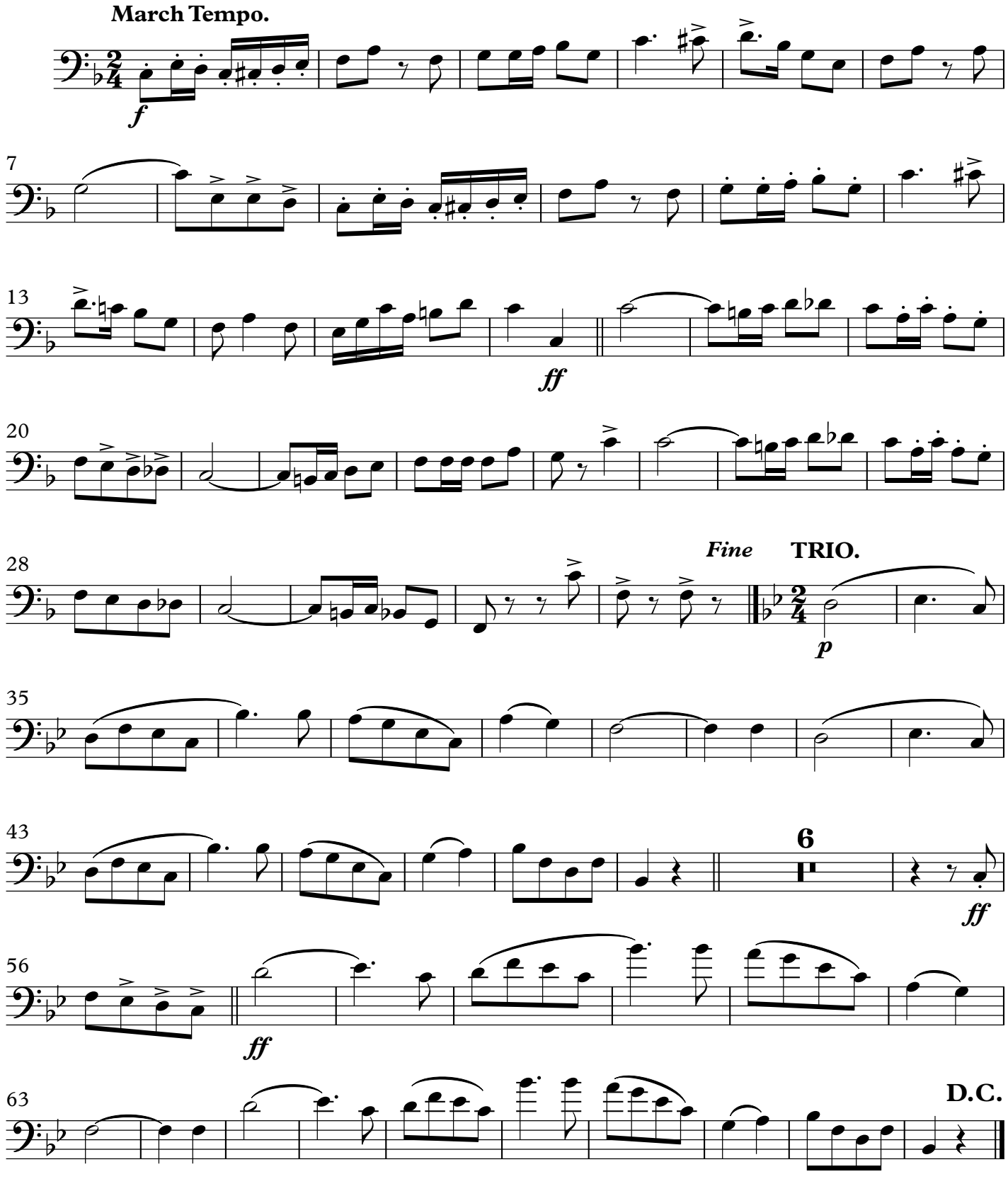
March

PET OF THE PETTICOATS

Baritone

(1883)

JOHN PHILIP SOUSA



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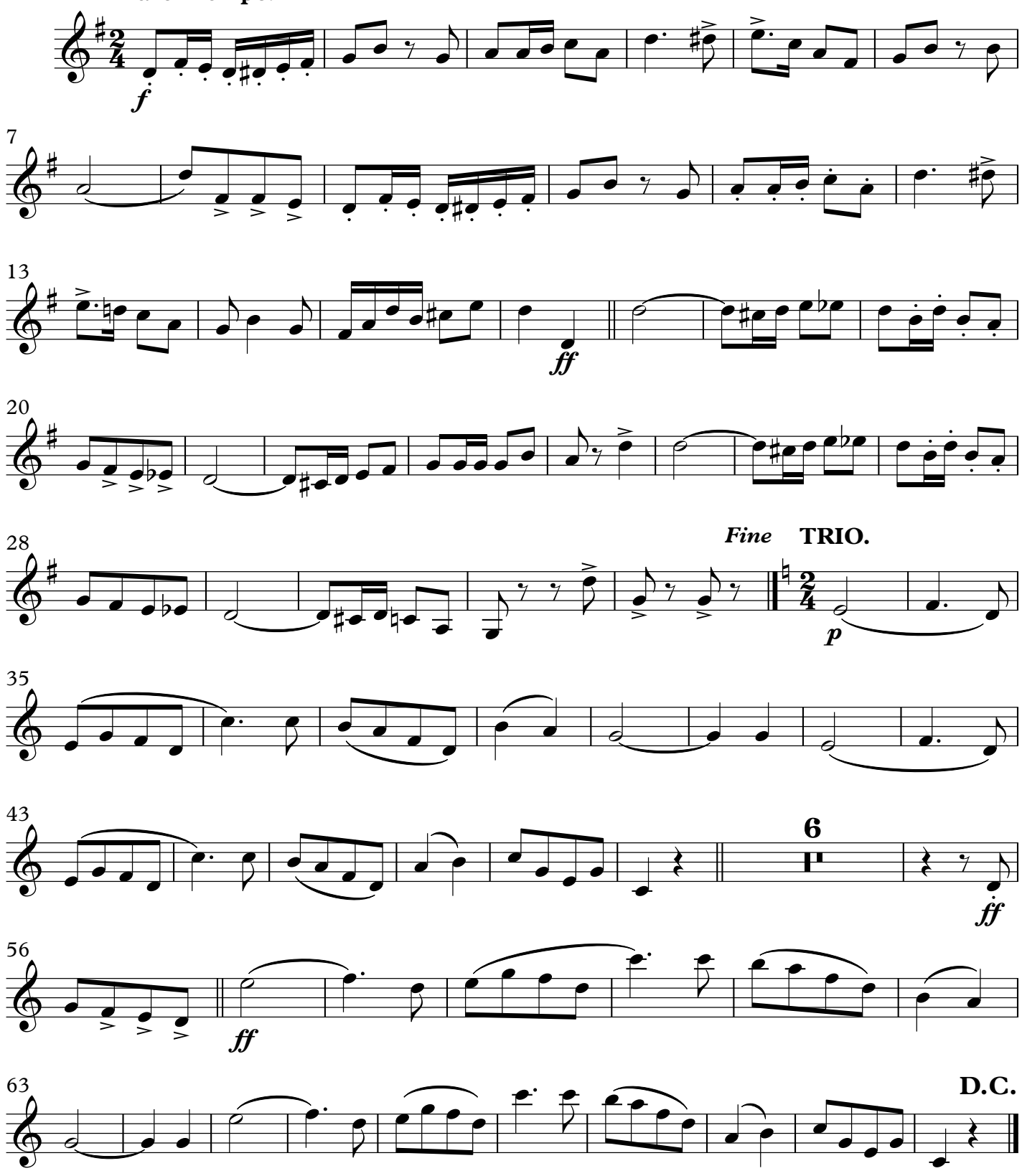
March

PET OF THE PETTICOATS

Baritone, T.C.

(1883)

JOHN PHILIP SOUSA



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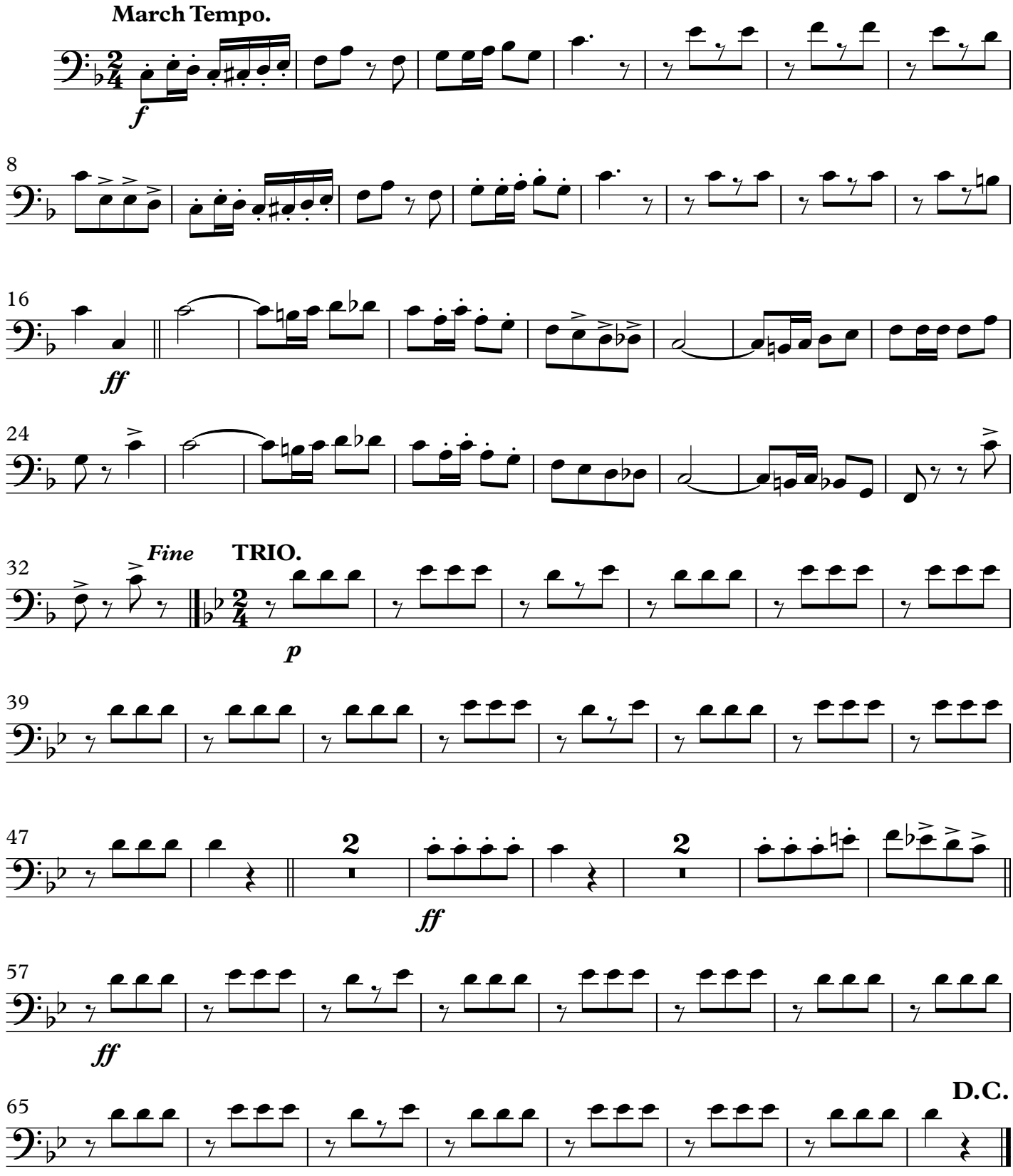
March

PET OF THE PETTICOATS

1st Trombone
[originally B♭ tenor]

(1883)

JOHN PHILIP SOUSA



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March

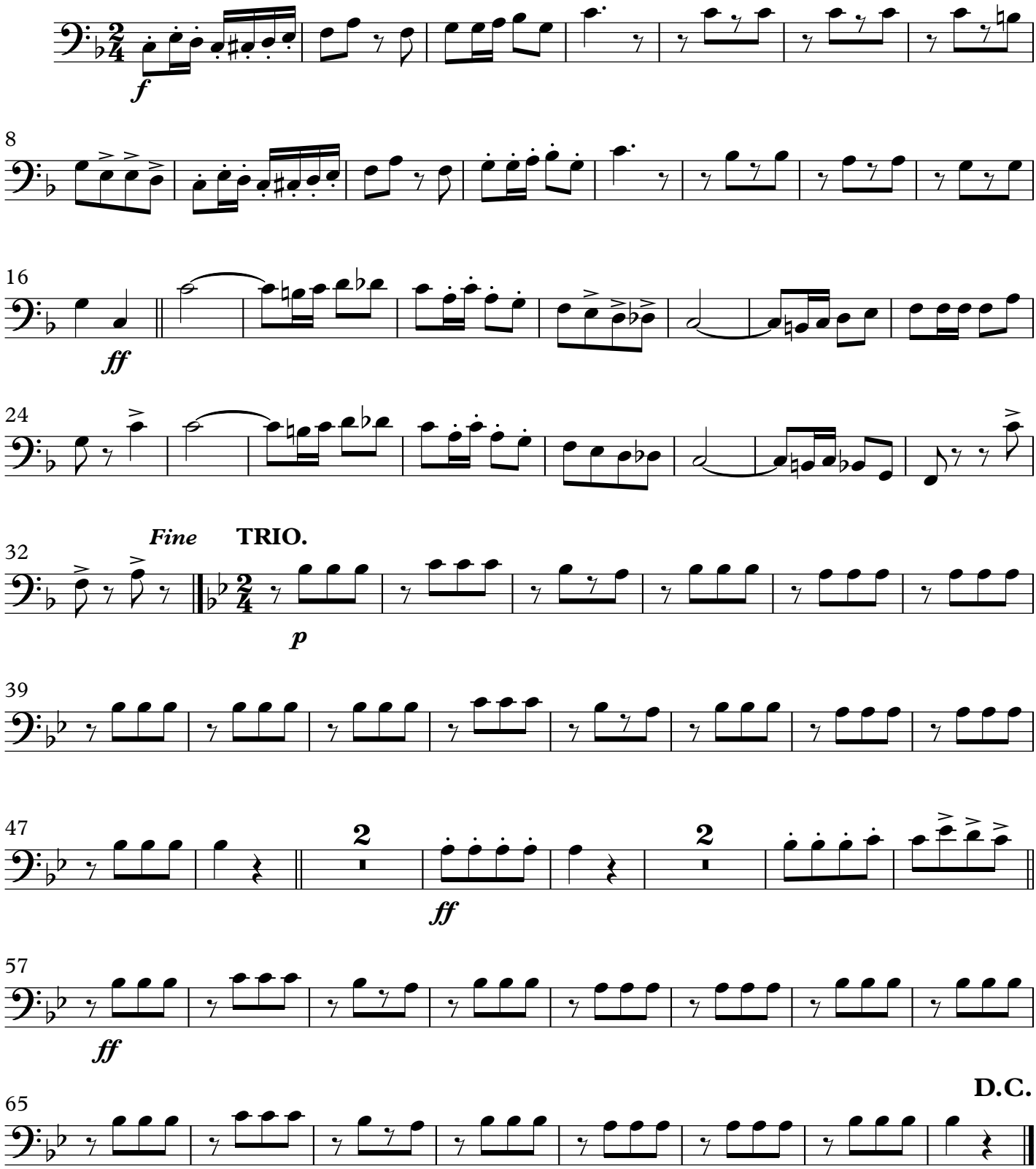
PET OF THE PETTICOATS

2nd Trombone
[originally B♭ tenor]

(1883)

JOHN PHILIP SOUSA

March Tempo.



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March

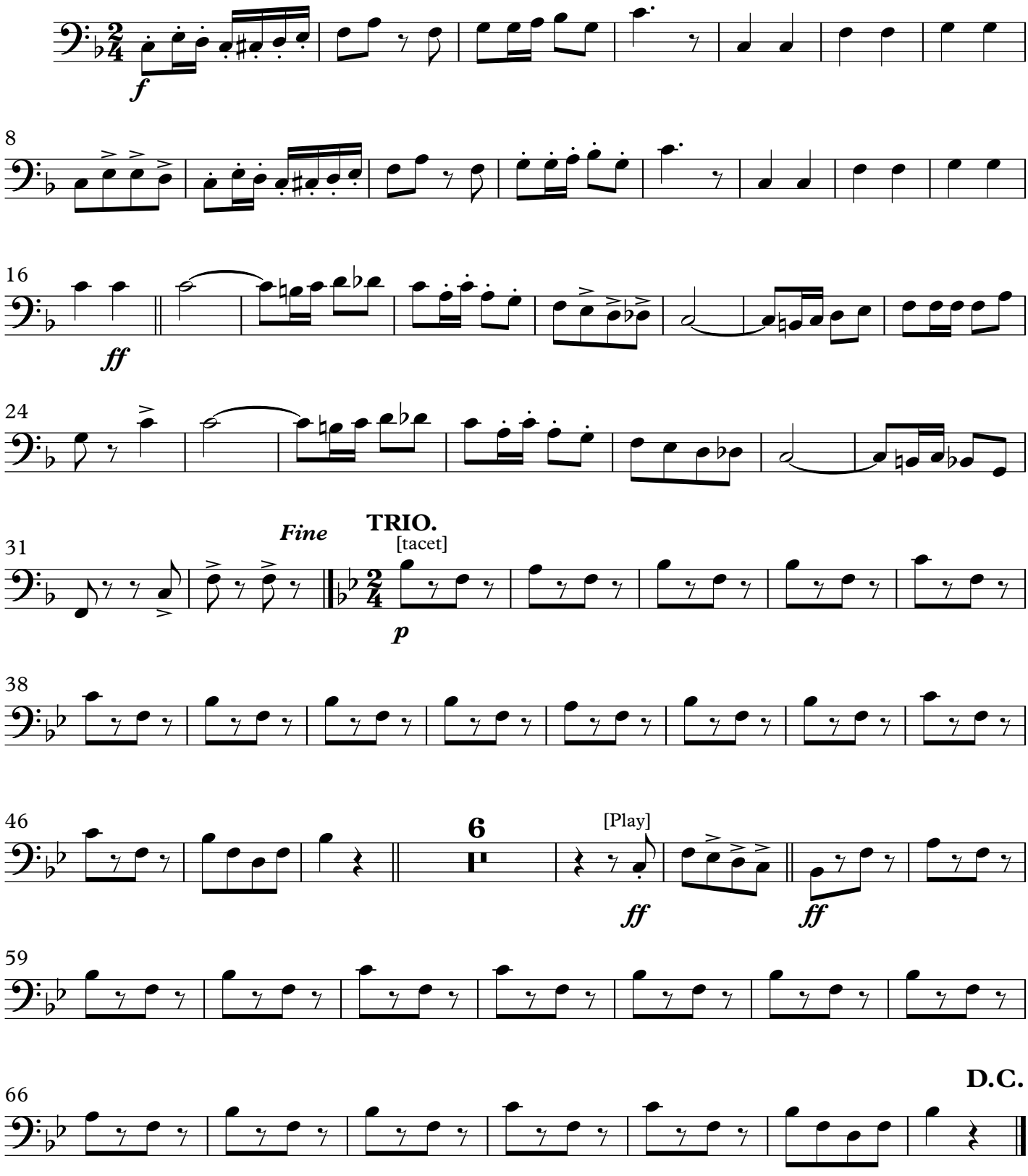
PET OF THE PETTICOATS

(1883)

3rd Trombone
[originally B♭ bass]

JOHN PHILIP SOUSA

March Tempo.



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March

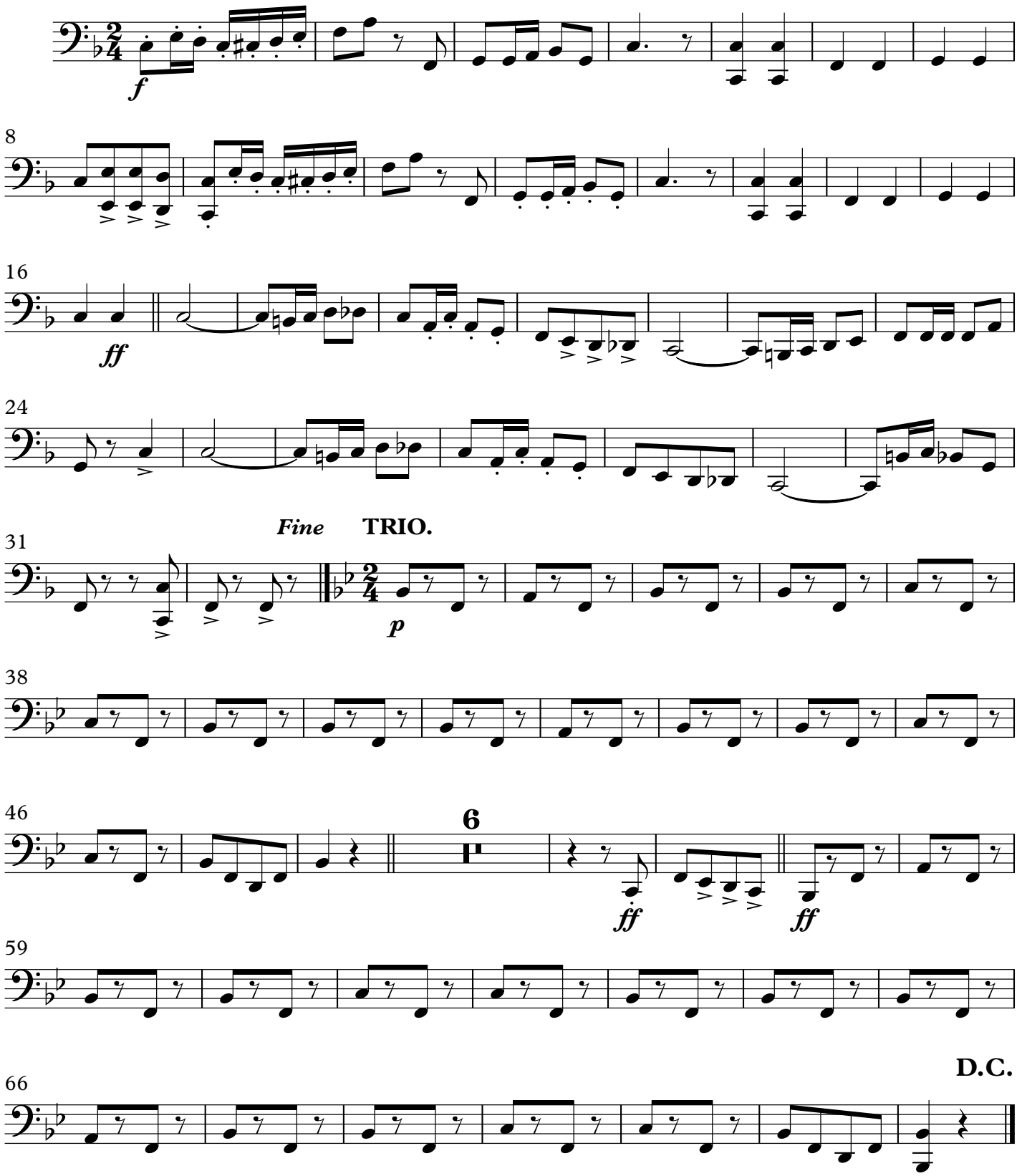
PET OF THE PETTICOATS

(1883)

Tuba
[originally E♭ bass]

JOHN PHILIP SOUSA

March Tempo.



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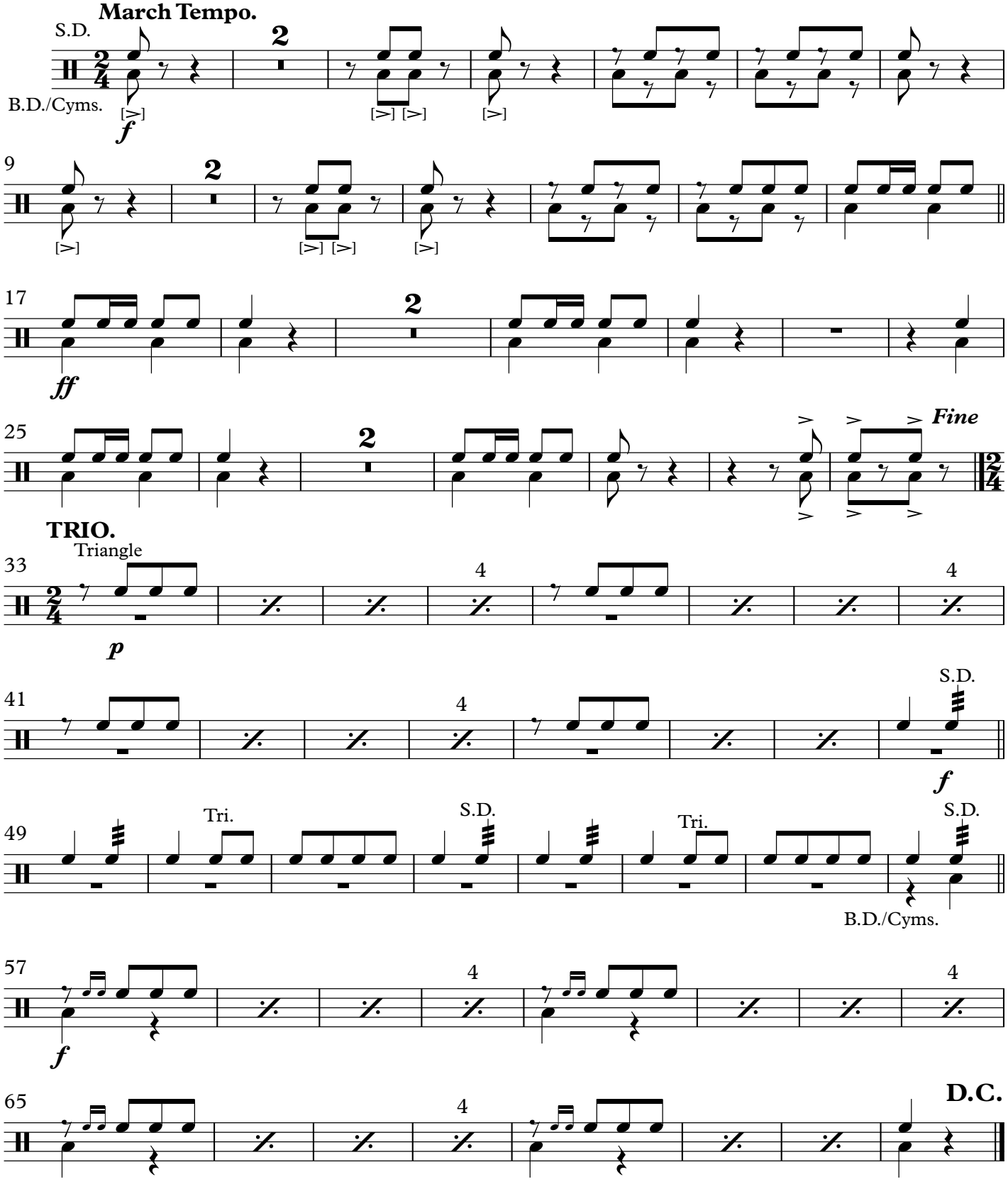
March

PET OF THE PETTICOATS

(1883)

Drums
+Triangle

JOHN PHILIP SOUSA



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