

SHOWING OFF BEFORE COMPANY

HUMORESQUE



JOHN PHILIP SOUSA

RECONSTRUCTED & EDITED BY KEVIN R. TAM



CONDUCTORS SCORE
CONCERT BAND

PERUSAL ONLY

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SHOWING OFF BEFORE COMPANY

HUMORESQUE

John Philip Sousa's renown within the circles of music appreciation is permanently connected to his collective march compositions which spanned the length of his musical career. A style of composition which he perfected and then made his own, his touring band brought appreciation of the concert march to the masses which they never forgot – propelling Sousa to the status of musical legend which endures today – some 86 years hence.

However, this fact eclipses most of his musical efforts. With an output rivalling nearly any other American composer, Sousa produced or arranged nearly 320 operettas, overtures, songs, fantasies, librettos, and humoresques versus some 135 march compositions. It is within these unheard or often overlooked works in which we discover the true measure of the man's creativeness, for in each, a unique voice is given in a setting unreachable within the structure of a concert march.

* * *

On tour, his concert programming was eclectic in nature, generally featuring approximately nine works, not counting numerous encores which were all generally marches. His own compositions were usually represented on most programs – often a suite, humoresque, or fantasy appeared in one half of the program with a new march introduced in the latter. These would often be bracketed by an introductory overture, a solo piece or small ensemble, a vocal solo work, and several transcriptions and additional instrumental solos. The featured suite or humoresque was generally used throughout a given season and many were so popular that they were put into regular use throughout Sousa's long career.

Sousa was the consummate showman. In everything he did, showmanship was an essential element and he was quoted many times as saying "The man who does not exercise showmanship is dead."ⁱ This aspect of his nature came into full effect in his humoresques – a style of composition given by its very nature to showmanship. Often blending contemporary or popular melodies with classics and sometimes sound effects or physical humor, none were ever published or copyrighted and were kept for exclusive use of Sousa and his band. Indeed, the genre itself is almost exclusively Sousa's as well – the form developed by Sousa was in no way similar to classical composers – there were and remain few composers willing to inject actual mirth into their compositions.

* THE HUMORESQUES *

The first of fourteen Sousa humoresques was composed in 1885 and was called "A Little Peach in an Orchard Grew", this was followed by a whimsically titled "Stag Party" at roughly the same time. "The Band Came Back" was Sousa's follow-up to his 1892 humoresque "Good-Bye" in which the band takes exception to what they view as unreasonable criticism from their conductor and literally desert him, marching off the stage in sections while playing melodies relating to travel or loss. At the end of the work, the band realizes that payday is coming and rush back on stage to the tune of "Annie Laurie" This humoresque is believed to have been Sousa's answer to Haydn's "Farewell" Symphony.ⁱⁱ

It is not clear how he came to develop an interest in this form of composition but it certainly speaks to the wry sense of humor of which he was possessed, his laconic demeanor played out perfectly in musical form. Not a man given to outward emotion, often the only hint of his wit to the uninitiated was a twinkle in the eye following an aside comment and they were left wondering whether he was serious or joking. Married to a youthful wife, he often introduced her and his three children as "my four children by my first wife".

In 1919, Jazz was coming into its own. Sousa was a man who easily recognized the changing trends in music and quickly capitalized on the increased popularity of this new genre. Cautious about endorsing it however, he composed perhaps his most epic humoresque "Showing Off Before Company" featuring band members 'showing off' in the jazz style either individually or in groups. Of Jazz he said, what was good was good, what was bad, was bad, and most of it "made you want to bite your grandmother"ⁱⁱⁱ. Despite his skeptical embrace of jazz, he would go on to write a fantasy for band entitled "Jazz America" which became hugely popular.

By 1920, Sousa had for the last few years been including works and arrangements from a Mr. Herman Bellstedt, a member of his band and during that year Mr. Bellstedt became ill and unable to write, leaving a gap in upcoming programs. But, "Sousa turned to" and composed his humoresque on George Gershwin's "Swanee" in only two days.^{iv}

Following "Swanee", in 1922 Sousa seized on another contemporary popular song upon which to base a new humoresque, Jerome Kern's "Look for the Silver Lining" - which he titled with the same name but adding the subscript "with some extra Wadding".

* SHOWING OFF BEFORE COMPANY *

In 1919, Sousa's debuted what for many represents his most unique and sensational humoresque – "Showing Off Before Company" – a reconstituted form first explored in 1895 with "The Band Came Back" whereas the work would open the second half of the program with all players 'back of scenes' and section by section, players would enter alone or in groups playing a solo or selection that highlighted the players talents or the unique features of the instrument until at last the entire band is on stage and performing – uniquely minus the conductor, who finally joins the stage for the finale some 20 minutes later!

The original 'arrangement' was partially traditionally scored but the parts were also constituted with inserts and paste-ins which actually changed off and on as Sousa made substitutions in sections over the years – the result was a living arrangement which in 1927, looked very different than the 1919 version.

Norbert Hunt Quayle recalled in Part II of his article in the March 1955 issue of the Instrumentalist:

"...In 1919 we heard his band open the second part of an evening concert with his original satire entitled SHOWING OFF BEFORE COMPANY. This commenced with a fanfare by the trumpets behind the scenes. Then the various sections of the band came out in front and played variations on a given theme, each section resuming its seats in turn. Frank Simon appeared with a long Post Horn (without valves) on which he blew a series of bugle calls. He finished the act on an extremely high note which he held for a full minute. The writer vividly recalls hearing gasps of amazement here and there throughout the huge audience. The Indian artist, Red Cloud (John Kuhn) played a brilliant cadenza on the big sousaphone. At the close, Kuhn "went down into the basement" as though he would never stop. Just before he played the final amazingly low note, he threw his head back and shouted "Ha, ha!".

When interviewed in 1920 for the Cleveland press, Mr. Sousa was asked why he undertook this musical endeavor:

"Those who heard the afternoon concert will remember this delicious mélange of musical nonsense. It begins with a stage deserted...then...one at a time, or group by group, the various instruments of the band are assembled by their owners, and in a solo, duet, trio, quartet, sextette or octette, the players are given the opportunity to "show off".

The newspaper continues to state that "each one does his little stunt, quite without the aid of a leader. The volume of music swells and swells with each new arrival, and when at last the whole band is crashing into a crescendo, leaderless but in perfect accord, in comes the best-loved band leader in America, with his quick, military step, to meet the round of applause that never fails to greet him.

That merry medley always interests the audiences tremendously and it has always seemed to be the height of tact and courtesy on the part of Sousa, since it gives each (band) member that little taste of individual applause that is such heady wine to the 'artist'."

Mr. Sousa continues: "I arranged that for two reasons. First of all, it gave all of my band members a chance for an individual appearance and a bit of individual applause, and it then gives them a certain amount of self-confidence too - it takes away that self-consciousness a soloist feels at first.

And then I had another reason. People who do not know a great deal about the technique of music, yet enjoy it greatly, are often very curious as to the tonal qualities of certain instruments, and the manner of playing them. When the band, as a whole, is playing it is impossible to tell the lay listener to distinguish the individual voices of the instruments, and often they cannot see how those in the rear rows are played. After they hear this musical mixture they will always be able to hunt through the medley of sounds that make up the whole and pick out the individuals' work."

* SHOWING OFF BEFORE COMPANY - 99 YEARS LATER *

As previously mentioned, the parts for the original iteration of this humoresque were slightly unorthodox in form – partly being scored and partly consisting of inserts and paste-ins. Sadly, this did not lend itself to preservation of the original, especially given later substitutions of songs and sections, resulting in fragmentation of the 1919 parts.

99 years hence, pages from several parts became missing. The various trumpet fanfares, written on the back of parts in pencil became smudged and faded. The entire Alto Clarinet part went missing except for some of the paste-ins. The percussion parts for several sections went missing.

There was no known full score for this humoresque, the conductor's score was comprised of a single line melody and abbreviated as well – indicating "Ja-Da" and "Yankee Doodle" as sections to be played but not containing any music for these selections. The parts all begin where the various instruments enter the stage at their appointed time and so without a full score, there was no context as to how all of the parts aligned together.

Recreating the original form of this humoresque seemed like an impossible task, however thorough research at the Sousa Archives and Center for American Music at the University of Illinois at Champaign-Urbana and at the Library of Congress turned up not only a previously unknown partial full score, but the original source materials Sousa originally used in 1919 to construct the arrangement thereby allowing for context of how parts should align but also allowing many of the gaps to be filled in. The original tenor saxophone parts was missing a good portion of a page but using Sousa's separate arrangement of the "Jazz Waltz" which he included in this humoresque, the full part was able to be restored. In this manner, most sections of the missing Alto Clarinet part has been healed.

The 1919 paste-ins – specifically "Ja-Da" and "Yankee Doodle" were identified as separate compositions/holdings at the Sousa Archives and in careful study, many of these individual parts had "Showing Off Before Company" or simply "Showing Off" written on them in Sousa's hand and therefore allowed full restoration of these sections, bringing about a complete and full recreation of the 1919 form of this important and historical work.

It should be noted that many of the repeats, especially earlier in the piece were marked "Omit" in pencil, likely to cut down the extended running time. Research turned up two Bassoon entrance sections – the original variations on "Yankee Doodle" and a subsequent easier version which mirrors the content of the horn quartet. Both are included and can both be performed if desired with optional cuts indicated in the music for either. The finale was originally indicated on the score and parts as simply "Segue to Semper Fidelis". Via various newspaper accounts, Sousa often substituted the "Stars and Stripes Forever" for the finale and this change is not discouraged if desired. Lastly, newspaper accounts at the time indicate that upon entering the stage and performing their indicated entrances, many instruments worked up their own cadenza or solo which were never written down and so creative license in this regard in the performance of "Showing Off Before Company" is encouraged.

-Kevin R. Tam

A MIXTURE
SHOWING OFF
BEFORE COMPANY

BY
John Philip Sousa

Enter at Finish of Jazz Waltz.

Ja Da and Yankee Doodle
(on Separate Sheets)

Molto. Xylophone Solo
Ex. Trot.

Semper Fidelis

FRED P. CHAMPLIN,
Autographing and Copying.
Nr. 3—Carl Fischer, New York.

The only page of the Eb Clarinet part except for the opening section paste-in 'back of scenes'. Note the indications for sections written on separate sheets and subsequent cut of this section at some point. Below, the paste-in for the opening section 'back of scenes' with repeat omitted.

Eb Clarinet

Cor. Trpt and Dr.

Harp Solo

354

Conductor

Cor. Trpt and Drs.

Band in Distant.

Enter Harp.

Harp Solo

Enter Obois

Cor. Trpt

Oboe Cadenza.

Allto. Solo leggiero.

(long pause)

(Cuckoo back at Stage.)

Nr. 3—Carl Fischer, New York.

V. 5

Enter Eb clarinet

Enter 2nd

3rd

2nd Cornets

Trumpets

Tambourine.

clar.

Ja Da

and

Yankee Doodle

Modto.

Enter Xylophone.

Clar

Sax

Nr. 3—Carl Fischer, New York.

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AFTERNOON

LIEUT. JOHN PHILIP SOUSA, Conductor
Miss Margery Moody Soprano
Miss Betty Gray Contralto
Mr. Frank Simon Cornetist
Mr. Joseph Green Xylophone

1st Concert, 2.30 to 3.15

"THE STAR-SPANGLED BANNER"

1. SUITE, "Excelsior" Marengo
2. XYLOPHONE SOLO,
"The Jewels of the Madonna" . Wolf-Ferrari
Mr. Joseph Green
3. FANTASIA, "The Battle of the Marne" (New) . Hager
4. VOCAL SOLO, "In Flanders Fields" Sousa
(Words by the late Col. John McCrae)
Miss Margery Moody
5. a. SERENADE, "Passing the Cotton Fields" . Clarke
b. MARCH, "Our Flirtations" Sousa

ELECTRIC FOUNTAIN DISPLAY, 4 O'CLOCK

2d Concert, 4.30 to 5.30

1. A MIXTURE,
"Showing Off Before Company" (new) . Sousa
2. CORNET SOLO, "Willow Echoes" Simon
Mr. Frank Simon
3. SUITE, "Carmen" Bizet
4. VOCAL SOLO, "Two Roses" Gilbert
Miss Betty Gray
5. MARCH, "The Beau Ideal" Sousa

Reserved Seats may be secured in advance for all Concerts, at the Park or by telephone, Keystone, Park 1300. Bell, Willow Grove 21.

EVENING

LIEUT. JOHN PHILIP SOUSA, Conductor
Miss Margery Moody Soprano
Miss Betty Gray Contralto
Mr. Frank Simon Cornetist
Mr. Del Staigers Cornetist
Mr. Eugene La Barre Cornetist

3d Concert, 7.45 to 8.30

"THE STAR-SPANGLED BANNER"

1. OVERTURE, "Poet and Peasant" Suppe
2. CORNET TRIO, "Three Solitaires" Clarke
Messrs. Simon, Staigers and La Barre
3. SUITE, "Coppelia" Delibes
4. VOCAL SOLO,
"God Be With Our Boys To-Night" . Sanderson
Miss Betty Gray
5. a. "DANCE DES FOLLETTES" (New) Norwood
b. MARCH, "Bullets and Bayonets" Sousa

ELECTRIC FOUNTAIN DISPLAY, 9.30 O'CLOCK

4th Concert, 9.45 to 10.45

1. A MIXTURE,
"Showing Off Before Company" (New) . Sousa
2. CORNET SOLO, Fantasia on Themes
from "Carmen" Bizet
Mr. Frank Simon
3. RHAPSODY, "The Southern" Hosmer
4. VOCAL SOLO, "The Carrier Pigeon" Sousa
Miss Margery Moody
5. MARCH, "Naval Reserve" Sousa

LYRIC THEATER
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AND HIS
BAND

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1892

First Performance of
Sousa and His Band

PROGRAM

SOUSA AND HIS BAND

Baltimore, Md., Tuesday, Sept. 23rd.

LIEUT. JOHN PHILIP SOUSA, Conductor.
MISS MARY BAKER, Soprano.
MISS FLORENCE HARDMAN, Violinist.
MR. FRANK SIMON, Cornetist.

- 1 Overture—"Mignon" Thomas
- 2 Cornet Solo—"Willow Echoes" (New) Simon
MR. FRANK SIMON
- 3 Suite—"Impressions at the Movies" Sousa
(a) "The Jazz Band in Action"
(b) "The Crafty Villain and the Timid Maid."
(c) "Balance All and Swing Partners."
- 4 Vocal Solo—"In Flanders Fields" Sousa
(Words by the late Col. John McCrae)
MISS MARY BAKER
5. Memorial—"The Golden Star" (New) Sousa
(Dedicated to Mrs. Theodore Roosevelt. Composed
in memory of the Brave who gave their lives that
Liberty shall not perish.)

INTERVAL

- 6 A Mixture—"Showing Off Before Company" (New) Sousa
- 7 (a) Valse Lente—"Kisses" (New) Zamecnik
(b) March—"Bullets and Bayonets" (New) Sousa
- 8 Violin Solo—"Concerto" Vieuxtemps
MISS FLORENCE HARDMAN
- 9 Satarelle—"The Bohemians" (New) Hume

ⁱ "Keeping Time" Saturday Evening Post, December 2, 1925

ⁱⁱ "Six Marches of John Philip Sousa" Music of the United States of America, Volume 21

ⁱⁱⁱ New York Herald Tribune, December 20, 1926

^{iv} "Music, Sousa as an Institution" New York Times, September 19, 1920

SHOWING OFF BEFORE COMPANY
HUMORESQUE

John Philip Sousa (1919)
Reconstructed, edited, and
arranged by Kevin R. Tam

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Clarinet in E♭

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Alto Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Horn in F 1

Horn in F 2

Off stage

f

Cornet 1

Off stage

f

Cornet 2

Off stage

f

Trumpet in B♭ 1

Off stage

f

Trumpet in B♭ 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium 1

Euphonium 2

Tuba 1

Tuba 2

Harp

Percussion

f

Bells

Timpani

1

2

3

4

5

6

7

8

16

32

5

[illegible]

Oboe cadenza

43 Allegretto

Ob. 1

Ob. 2

Hp.

41

42

43

44

45

46

47

48

Ob. 1

Ob. 2

Hp.

Timp.

49

50

51

52

53

54

55

56

57

58

59

60

Ob. 1

Ob. 2

Hp.

61

62

63

64

65

66

67

68

69

70

71

72

75 Moderato

79 Allegro modto.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Hp.

Timp.

73

74

75

76

77

78

79

80

81

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A.Cl.

B. Cl.

Hp.

81 82 83 84 85 86 87 88

89

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A.Cl.

B. Cl.

Cnt. 1

Cnt. 2

Tuba 1

Tuba 2

Hp.

96

Pomposo

f Pomposo

Enter Basses
(Cornets off stage)

96 97 98

99

Cnt. 1

Cnt. 2

Tuba 1

Tuba 2

99 100 101 102 103 104 105 106 107

1. 2.

Solo

f

108

Andante

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tuba 1

Tuba 2

Hp.

108 109 110 111 112 113

114

rit. a tempo

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tuba 1

Tuba 2

Hp.

114 115 116 117 118 119 120 121

122

(Omit repeat)

1. 2.

Tuba solo

Flute & Picc enter stage

Flute cadenza

Solo slowly

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Tuba 1

Tuba 2

Hp.

122 123 124 125 126 127 128 129 130 131

155 160

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tuba 1

Tuba 2

Hp.

155 156 157 158 159 160 161 162

163

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tuba 1

Tuba 2

Hp.

163 164 165 166 167 168 169 170

176 Marcia

171

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

Hp.

172

173

174

175

176

177

178

Marchia

[illegible]

187

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

187

188

189

190

191

192

193

194

195

196

197

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

197

198

199

200

201

202

203

204

205

206

207

Picc.

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

207 208 209 210 211 212 213 214 215

216

*Optional cut from 185

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

Hp.

216 217 218 219 220 221 222 223 224

225

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

Hp.

225 226 227 228 229 230 231 232 233 234

235

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

Hp.

235 236 237 238 239 240 241 242 243 244

245

accel.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

Hp.

Perc.

Horse Hooves (off stage)

Whip

245

246

247

248

249

250

251

252

253

254

255

256

Picc.

258

265

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Post Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

Perc.

265 266 267 268 269 270 271 272 273 274

295

297

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Post Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

Perc.

295

296

297

298

299

300

301

302

303

304

Triangle

mp

305

313

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Post Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

Perc.

305

306

307

308

309

310

311

312

313

314

315

316

p

f

p

f

p

f

p

f

p

f

f

329

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba 1

Tuba 2

Triangle

Perc.

f

329 330 331 332 333 334 335 336 337 338 339 340

345

 $\emptyset$

rubato

rubato

353

354

355

356

357

358

359

360

361

$$\equiv \quad P_{\text{A}} \quad \equiv$$
[illegible]

382

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Cnt. 1

Cnt. 2

Euph. 1

Tuba 1

Tuba 2

Bls.

382

383

384

385

386

387

388

389

390

391



392

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cnt. 1

Cnt. 2

B♭ Tpt. 1

Euph. 1

Tuba 1

Tuba 2

Hp.

392

393

394

395

396

397

398

399

400

401

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Hn. 1 (Bells)

Hn. 2 (Bells)

Cnt. 1

Cnt. 2

B♭ Tpt. 1 Enter Solo Trumpet

B♭ Tpt. 2 Enter Solo Trumpet

Euph. 1

Euph. 2 Enter 2nd Euphonium (French Horn)

Tuba 1

Tuba 2

Hp.

Bls. Solo

f

tr

f

mf

mf

mf (French Horn)

401 402 403 404 405 406 407 408 409 410

411

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Bls.

411 412 413 414 415 416 417 418 419

420

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Bls.

420 421 422 423 424 425 426 427 428

429

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Bls.

430

431

432

433

434

435

436

437

438

439 Moderato con gusto
Jazz Waltz



Flute

Score for **439 Moderato con gusto** (Jazz Waltz). The score is written for a large orchestra and includes a variety of instruments. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked **Moderato con gusto**. The score is divided into measures, with measure numbers 439 through 448 indicated at the bottom. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, A. Cl., B. Cl., A. Sx., T. Sx., B. Sx., Hn. 1, Hn. 2, Cnt. 1, Cnt. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph. 1, Euph. 2, Tuba 1, Tuba 2, Hp., Perc., B.D., and Timp. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *p*), and articulation marks. A large, diagonal watermark reading "PERUSAL ONLY" is overlaid across the center of the page.

439

440

441

442

443

444

445

446

447

448

449

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

Wood block

Tambourine

B.D.

449 450 451 452 453 454 455 456 457 458

463

Fine

459 2.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

Wood block

S.D.

B.D.

459 460 461 462 463 464 465 466 467 468 469

D.S. al Fine

470

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

Triangle

S.D.

Castanets

S.D.

470 471 472 473 474 475 476 477 478

479 Trio

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

479 480 481 482 483 484 485 486 487 488

489 490 491 492 493 494 495 496 497 498

560
Bassoon cadenza

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

560

561

562

563

564

565

566

567

571 Polka

568

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

Bassoon 2

Solo

Solo

f

p

p

p

p

p

p

p

p

568

569

570

571

572

573

574

575

576

577

578

579

This musical score page contains measures 579 through 588. The instrumentation includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets Bb 1, 2, & 3, Alto Clarinet, Bass Clarinet, Saxophones Alto and Tenor, Baritone Saxophone, Horns F and Eb 1 & 2, Contrabassoon, Trumpets Bb 1 & 2, Trombones Tbn 1, 2, and Baritone, Euphoniums 1 & 2, Tubas 1 & 2, Harp, Percussion, and Cymbals/Tam-tams. Measures 579-585 are mostly rests for most instruments, with some activity in the woodwinds and strings. Measure 586 features a prominent 'Clinking glasses' effect in the percussion part, marked with a forte (f) dynamic. Measures 587 and 588 continue the orchestral texture.

599

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

Solo

f

Mute

Open

Mute

Open

PERUSAL ONLY

599 600 601 602 603 604 605 606 607 608

*Original Bassoon Entrance/Optional cut to 766

619

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

619 620 621 622 623 624 625 626 627 628 629

Bassoon cadenza

630

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

Bassoon 1 Solo

Play

630 631 632 633 634 635 636 637 638 639 640 641 642

643 Allegretto

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

p

p

p

p

p

p

mp

643 644 645 646 647 648 649 650 651 652 653

654

1.

2.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

654

655

656

657

658

659

660

661

662

663

664

665

666

668 Variation 1

667

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

667 668 669 670 671 672 673 674 675

676

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

676 677 678 679 680 681 682 683 684 685

693 Variation 2

686

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

686 687 688 689 690 691 692 693 694 695

696

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

696 697 698 699 700 701 702 703

704

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

1.

2.

704

705

706

707

708

709

710

711

718 Variation 3

712

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

712 713 714 715 716 717 718 719 720 721

722

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

722 723 724 725 726 727 728 729 730 731

742 Variation 4

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

742 743 744 745 746 747 748 749 750 751

766 Moderato

762

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

B.D. & Cymb.

Xylophone enter stage (Xylophone positioned visibly)

762 763 764 765 766 767 768 769 770 771

780

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Bls.

Timp.

Wood block

Tom tom

Cymb.

780 781 782 783 784 785 786 787

[illegible]

796

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Xyl.

Timp.

2nd time only

8va div.

tr

Gong

796

797

798

799

800

801

802

803

[illegible]

SHOWING OFF BEFORE COMPANY - FULL SCORE

67

Segue to Semper Fidelis
Enter Conductor

820

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Hp.

Perc.

Gong

Bells

S.D.

Xylophone

Cymb.

1.

2.

Enter Conductor

4X

(21)

Final page of partial full score/sketches

Piccolo

1st Flute

2nd & 3rd Flute

Oboes

Bassoons

E♭ Clarinet

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

Alto Clarinet

Bass Clarinet

Harp

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

E♭ Cornet

1st B♭ Cornet

2nd B♭ Cornet

1st & 2nd Trumpet

Fluegelhorn

1st & 2nd Horn

3rd & 4th Horn

1st & 2nd Trombone

3rd & 4th Trombone

Euphoniums

Bass

2nd Bass

Tympani

Drums

Bells etc.

PERUSAL ONLY

Conductor Fidelis

Conductor Fidelis

John Philip Sousa
May 20th 1919