

With Pleasure

John Philip Sousa

edited by
Robert E. Foster

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|----------------------|---|
| 1 Full Score | 3 Trumpet 1 |
| 1 Piccolo | 6 Trumpet 2,3 |
| 6 Flute | 2 F Horn 1,2 |
| 2 Oboe 1,2 | 2 F Horn 3,4 |
| 3 Clarinet 1 | 4 Trombone 1,2 |
| 6 Clarinet 2,3 | 2 Trombone 3 |
| 2 Bass Clarinet | 2 Euphonium B.C. |
| 2 Bassoon 1,2 | 1 Euphonium T.C. |
| 4 Alto Saxophone | 5 Tuba |
| 2 Tenor Saxophone | 1 Bells |
| 1 Baritone Saxophone | 3 Snare Drum, Sandpaper, Woodblock, Tambourine, Castinets |
| | 2 Cymbals, Bass Drum |

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Program Notes

In the late 1800's a new form of American music was emerging and with its clever syncopated style, it immediately caught the fancy of the American public. It was an early form of jazz, called ragtime.

John Philip Sousa is credited with introducing jazz to Europe when he included it in the programs of the famous Sousa Band's first concert tour of Europe in 1900. The crowds in Paris were enthusiastic about the new ragtime music the band performed there, and soon, as a result of Sousa's presentations on that tour, Europe had embraced this new form of American music. It became the hot new popular music on the continent.

In 1910 and 1911, Sousa embarked on his most ambitious and extensive tour yet, a trip around the world. When Sousa returned with his band from this tour, he had become the most popular band leader in the world, having amazed crowds on every continent with the high level of the band's performances and with his astute programming and conducting.

From 1911 until the beginning of World War I, the Sousa Band continued to tour and crisscross America each year. They began a series of regular annual engagements at Willow Grove Park in Philadelphia, where the engagement would last three weeks or more. Sousa enjoyed his weeks in Philadelphia, where his wife and children would join him there for a pleasant time together.

In 1912 Sousa wrote his first, and one of his few, compositions in the new style, ragtime. It was dedicated to the members of the "Huntingdon Valley Country Club," of which he was a member. Several years later he used it as one movement of a suite, which he called, *The American Girl* (1913). Later when Sousa would program this work, he would sometimes list it by its sub-title, *Dance Hilarious*.

This fun, entertaining, pleasant venture into ragtime has entertained audiences at band concerts for over 80 years, but this new edition is the first publication of this historic work since the original was published in Cincinnati in 1912, making it once again available to bands everywhere.

Information from JOHN PHILIP SOUSA, *American Phenomenon*; and THE WORKS OF JOHN PHILIP SOUSA, by Paul E. Bierle.

About the Editor

Robert E. Foster is on the music faculty of the University of Kansas where he served as director of bands from 1971 to 2002. An active composer and arranger, he has successful publications for groups at all levels. He is past president of the American Bandmasters Association and the National Band Association, and he serves as Vice President of the John Philip Sousa Foundation.

WITH PLEASURE

An Original Rag
(Dance Hilarious)

John Philip Sousa
edited by Robert E. Foster

Con Brio 5

Piccolo *ff* *mf*

Flute *ff* *mf*

Oboes 1, 2 *ff* *mf*

Clarinet 1 *ff* *mf*

Clarinets 2, 3 *ff* *mf*

Bass Clarinet *ff* *mf*

Bassoons 1, 2 *ff* *mf*

Alto Sax *ff* *mf*

Tenor Sax *ff* *mf*

Baritone Sax *ff* *mf*

Con Brio 5

Trumpet 1 *ff* *mf*

Trumpets 2, 3 *ff* *mf*

F Horns 1, 2 *ff* *mf*

F Horns 3, 4 *ff* *mf*

Trombones 1, 2 *ff* *mf*

Trombone 3 *ff* *mf*

Euphonium *ff* *mf*

Tuba *ff* *mf*

Bells

Sandpaper Snare Drum *ff* *mf*

Wood Block

Tambourine

Castinets

Crash Cyms.

Bass Drum

2 3 4 5 6 7 8 9

13

Picc. *mf* *f*

Fl. *mf* *f*

Obs. 1, 2 *mf* *f*

Cl. 1 *mf* *f*

Cls. 2, 3 *mf* *f*

B. Cl. *mf* *f*

Bsns. 1, 2 *mf* *f*

A. Sax *mf* *f*

T. Sax *mf* *f*

B. Sax *mf* *f*

Tpt. 1 *mf* *f*

Tpts. 2, 3 *mf* *f*

F Hns. 1, 2 *mf* *f*

F Hns. 3, 4 *mf* *f*

Tbns. 1, 2 *f* *mf* *f*

Tbn. 3 *f* *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Bells

Percussion Sn. Dr. on head Sandpaper *mf* Sn. Dr. on head *f*

Cr. Cyms. B. Dr. *f* *mf* *f*

10 11 12 13 14 15 16 17 18

22

1. 2.

Picc. *mf* *f*

Fl. *mf* *f*

Obs. 1, 2 *mf* *f*

Cl. 1 *mf* *f*

Cls. 2, 3 *mf* *f*

B. Cl. *f* *ff* *f*

Bsns. 1, 2 *f* *ff* *f*

A. Sax *f* *ff* *f*

T. Sax *f* *ff* *f*

B. Sax *f* *ff* *f*

Tpt. 1 *mf* *f*

Tpts. 2, 3 *f*

F Hns. 1, 2 *f* *ff* *f*

F Hns. 3, 4 *f* *ff* *f*

Tbns. 1, 2 *f* *ff* *f*

Tbn. 3 *f* *ff* *f*

Euph. *mf* *f* *ff* *f*

Tuba *f* *ff* *f*

Bells

Percussion

Cr. Cyms. B. Dr.

19 20 21 22 23 24 25 26

30

Picc.

Fl.

Obs. 1, 2

Cl. 1

Cls. 2, 3

B. Cl.

Bsns. 1, 2

A. Sax

T. Sax

B. Sax

Tpt. 1

Tpts. 2, 3

F Hns. 1, 2

F Hns. 3, 4

Tbns. 1, 2

Tbn. 3

Euph.

Tuba

Bells

Percussion

Cr. Cyms.
B. Dr.

27 28 29 30 31 32 33

30

38

Picc. *mf*

Fl. *mf*

Obs. 1, 2 *mf*

Cl. 1 *mf*

Cls. 2, 3 *mf*

B. Cl. *mf*

Bsns. 1, 2 *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

Tpt. 1 *mf*

Tpts. 2, 3 *mf*

F Hns. 1, 2 *mf*

F Hns. 3, 4 *mf*

Tbns. 1, 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

Bells

Percussion *mf* Sandpaper

Cr. Cyms. B. Dr.

34 35 36 37 38 39 40 41 42

46

Picc. *mf* *ff*

Fl. *mf* *ff*

Obs. 1, 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cls. 2, 3 *mf* *ff*

B. Cl. *mf* *ff*

Bsns. 1, 2 *mf* *ff*

A. Sax *mf* *ff*

T. Sax *mf* *ff*

B. Sax *mf* *ff*

46

Tpt. 1 *mf* *ff*

Tpts. 2, 3 *mf* *ff*

F Hns. 1, 2 *mf* *ff*

F Hns. 3, 4 *mf* *ff*

Tbns. 1, 2 *f* *mf* *ff*

Tbn. 3 *f* *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

Bells

Percussion *f* *mf* *ff*

Cr. Cyms. *ff*

B. Dr. *ff*

43 44 45 46 47 48 49 50 51

Sn. Dr. on head *f*

Sandpaper *mf*

55

Picc. *f* *p*

Fl. *f* *p*

Obs. 1, 2 *f* *p*

Cl. 1 *f* *p*

Cls. 2, 3 *f* *p*

B. Cl. *p*

Bsns. 1, 2 *p* *p*

A. Sax *p*

T. Sax *p*

B. Sax *p*

55

Tpt. 1 *f* *p*

Tpts. 2, 3 *p* *p*

F Hns. 1, 2 *p* *p*

F Hns. 3, 4 *p* *p*

Tbns. 1, 2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Bells *p*

Percussion

Cr. Cyms. B. Dr.

52 53 54 55 56 57 58 59 60 61

63

Picc.

Fl.

Obs. 1, 2

Cl. 1

Cls. 2, 3

B. Cl.

Bsns. 1, 2

A. Sax

T. Sax

B. Sax

63

Tpt. 1

Tpts. 2, 3

F Hns. 1, 2

F Hns. 3, 4

Tbns. 1, 2

Tbn. 3

Euph.

Tuba

Bells

Percussion

Cr. Cyms.
B. Dr.

Wood Blocks

62 63 64 65 66 67 68 69 70 71

72

Picc. *p staccato*

Fl. *p staccato*

Obs. 1, 2 *p*

Cl. 1 *p staccato*

Cls. 2, 3 *p staccato*

B. Cl. *p*

Bsns. 1, 2 *p*

A. Sax *p*

T. Sax *p*

B. Sax *p*

72

Tpt. 1 *p staccato*

Tpts. 2, 3 *p*

F Hns. 1, 2 *p*

F Hns. 3, 4 *p*

Tbns. 1, 2 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Bells

Percussion

Cr. Cyms.
B. Dr.

72

73

74

75

76

77

78

79

80

Picc. *ff*

Fl. *ff*

Obs. 1, 2 *ff*

Cl. 1 *ff*

Cls. 2, 3 *ff*

B. Cl. *ff*

Bsns. 1, 2 *ff*

A. Sax *ff*

T. Sax *ff*

B. Sax *ff*

80

Tpt. 1 *ff*

Tpts. 2, 3 *ff*

F Hns. 1, 2 *ff*

F Hns. 3, 4 *ff*

Tbns. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Bells

Percussion *ff*

Cr. Cyms. *ff*

B. Dr. *ff*

Sn. Dr. *p*

80

81

82

83

84

85

86

87

88

Picc. *ff*

Fl. *ff*

Obs. 1, 2 *ff*

Cl. 1 *ff*

Cls. 2, 3 *ff*

B. Cl. *ff*

Bsns. 1, 2 *ff*

A. Sax *ff*

T. Sax *ff*

B. Sax *ff*

88

Tpt. 1 *ff*

Tpts. 2, 3 *ff*

F Hns. 1, 2 *ff*

F Hns. 3, 4 *ff*

Tbns. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Bells

Percussion *ff*
Sn. Dr.
Tambourine + Castanets

Cr. Cyms. *ff*

B. Dr. *ff*

88 89 90 91 92 93 94 95

96

Picc.

Fl.

Obs. 1, 2

Cl. 1

Cls. 2, 3

B. Cl.

Bsns. 1, 2

A. Sax

T. Sax

B. Sax

96

Tpt. 1

Tpts. 2, 3

F Hns. 1, 2

F Hns. 3, 4

Tbns. 1, 2

Tbn. 3

Euph.

Tuba

Bells

Percussion

Cr. Cyms.
B. Dr.

96 97 98 99 100 101 102 103