The Complete Marches of John Philip Sousa

Vol. 3 No. 36

THE QUILTING PARTY

MARCH

(1889)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

The Quilting Party March (1889)

"The Quilting Party," or "Aunt Dinah's Quilting Party," was a popular song in the United States in the late 1880s. Sousa capitalized on its popularity by using it as the trio of this march. The first section includes a musical quote of "When a Wooer Goes a-Wooing" from Gilbert and Sullivan's *Yeomen of the Guard*.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 79. Used by permission.

Sousa Scholar Jonathan Elkus further notes that "The Quilting Party," like so much of Sousa's concert music but unlike most of his marches, tells a story. A young man goes to Aunt Dinah's quilting party to woo Nellie, his lady friend. He dances with her there and afterward sees her home.

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.*

First Strain (m. 5-14): The dynamic swells in the accompaniment in oboe, bassoons, and trombones should be audible, but not overshadow the melody, which stays at mezzo-forte.

Second Strain (m. 14-27): The dynamic swells in all voices to add nice shape to this melody. Repeated sixteenths should be staccato and well articulated, especially in the 2nd and 3rd cornets in m. 23-24. Accents are also added in m. 23-24 to the percussion to match the capped eighth notes in the melody.

Third Strain (m. 27-37): The same stylistic ideas apply to this strain as well, with the added sixteenth note decorations in the high woodwinds.

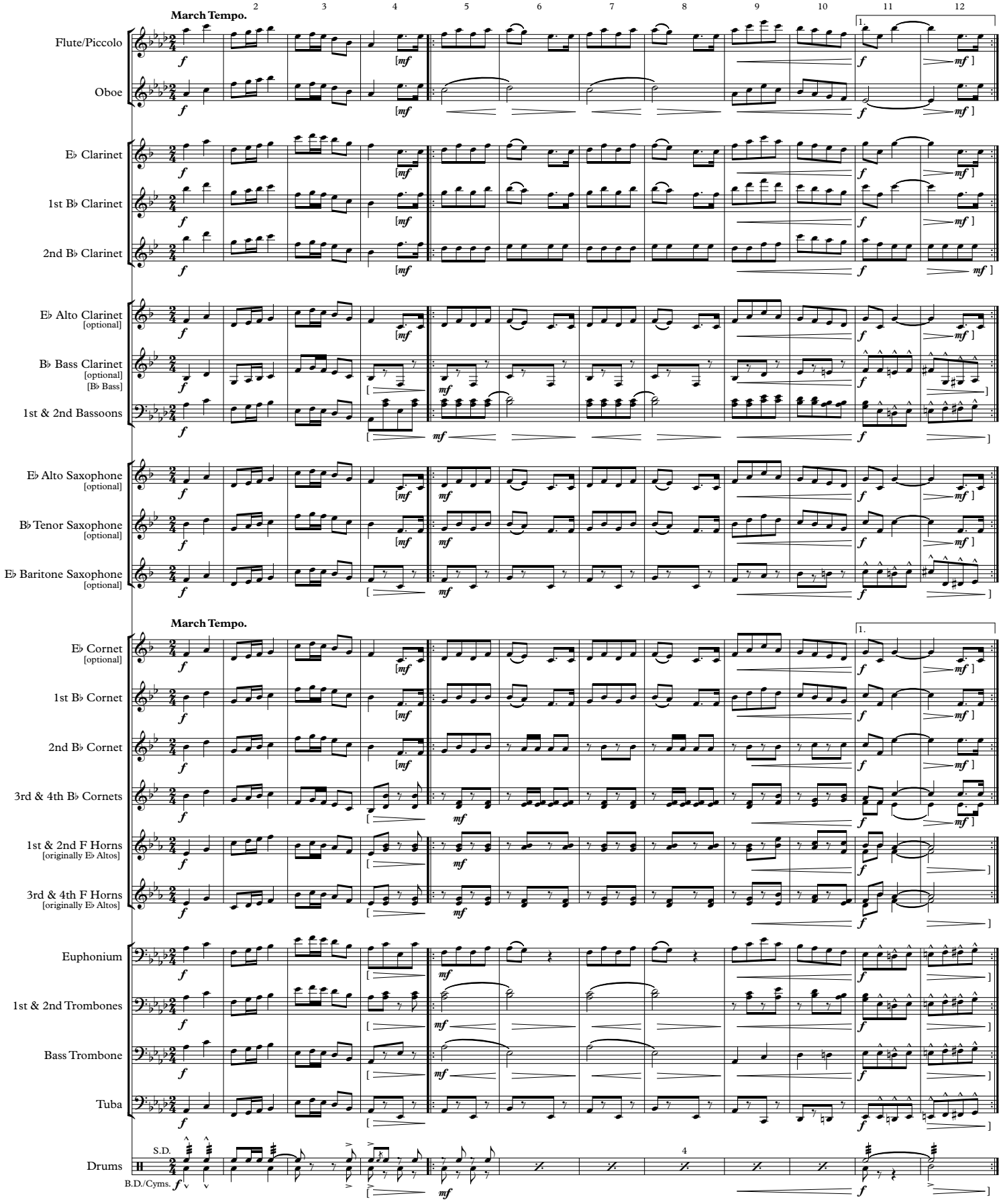
Trio (m. 38-69): This medley march transitions to a trio which takes it to the end. It begins mezzo-piano in all voices, but all instruments may continue to play, since the melody here is led by the cornets and trombones. A big crescendo in m. 52-53 leads to a fortissimo that sustains through to the end, and a sfz accent can be added in percussion in m. 63 along with the high note of the melody to add a musical exclamation point.

THE QUILTING PARTY MARCH

Full Score

(1889)

JOHN PHILIP SOUSA



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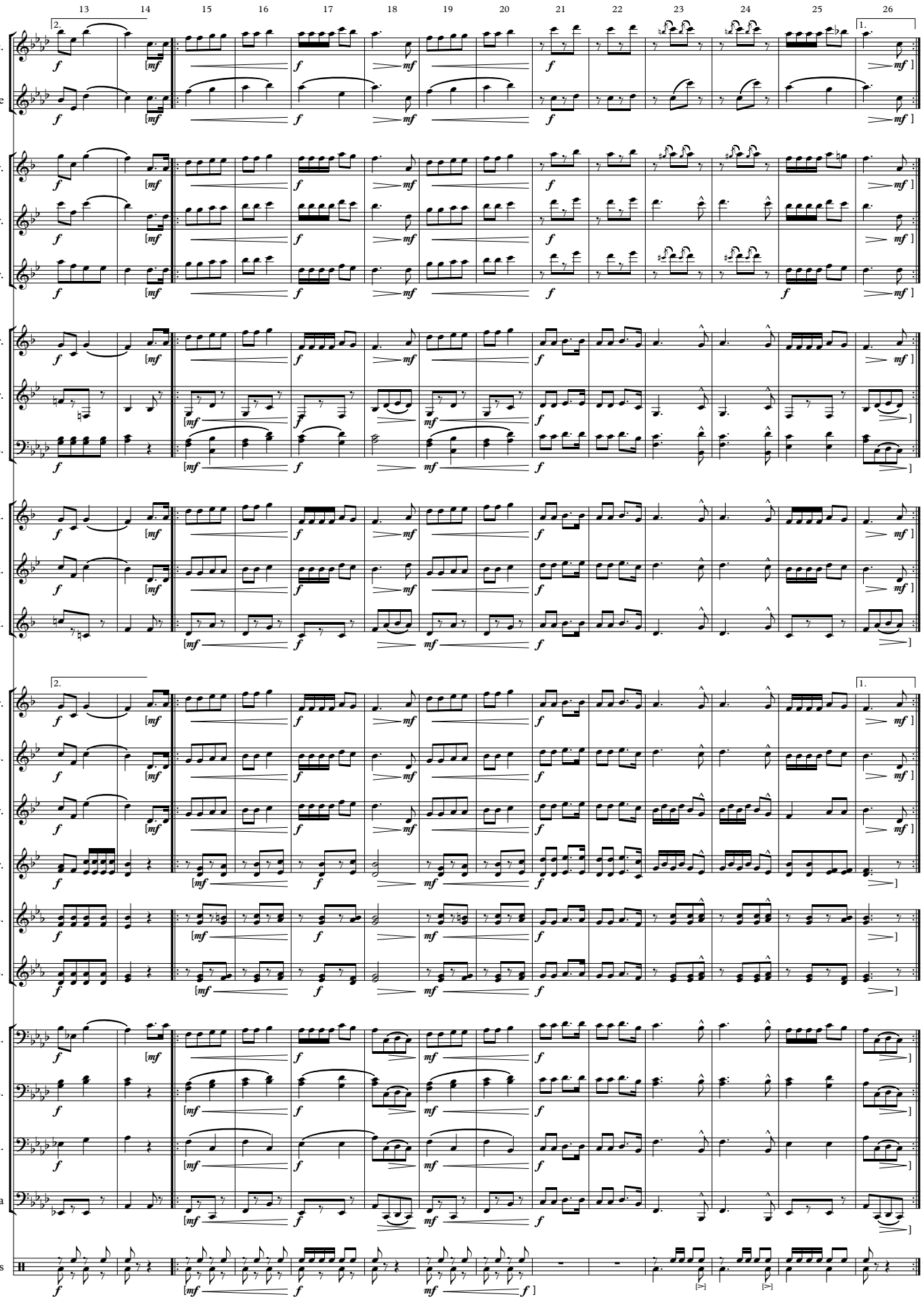
13
14
15
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19
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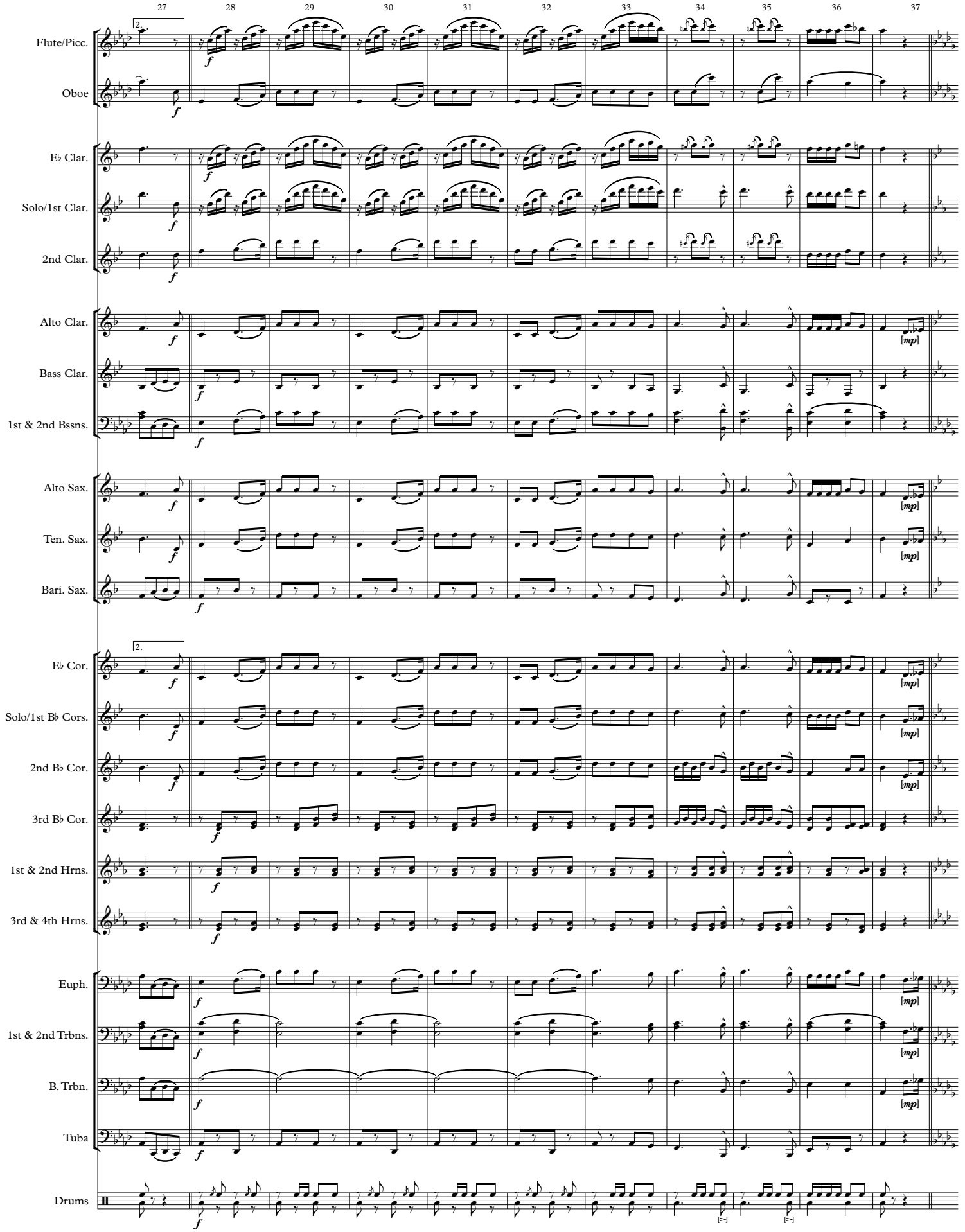
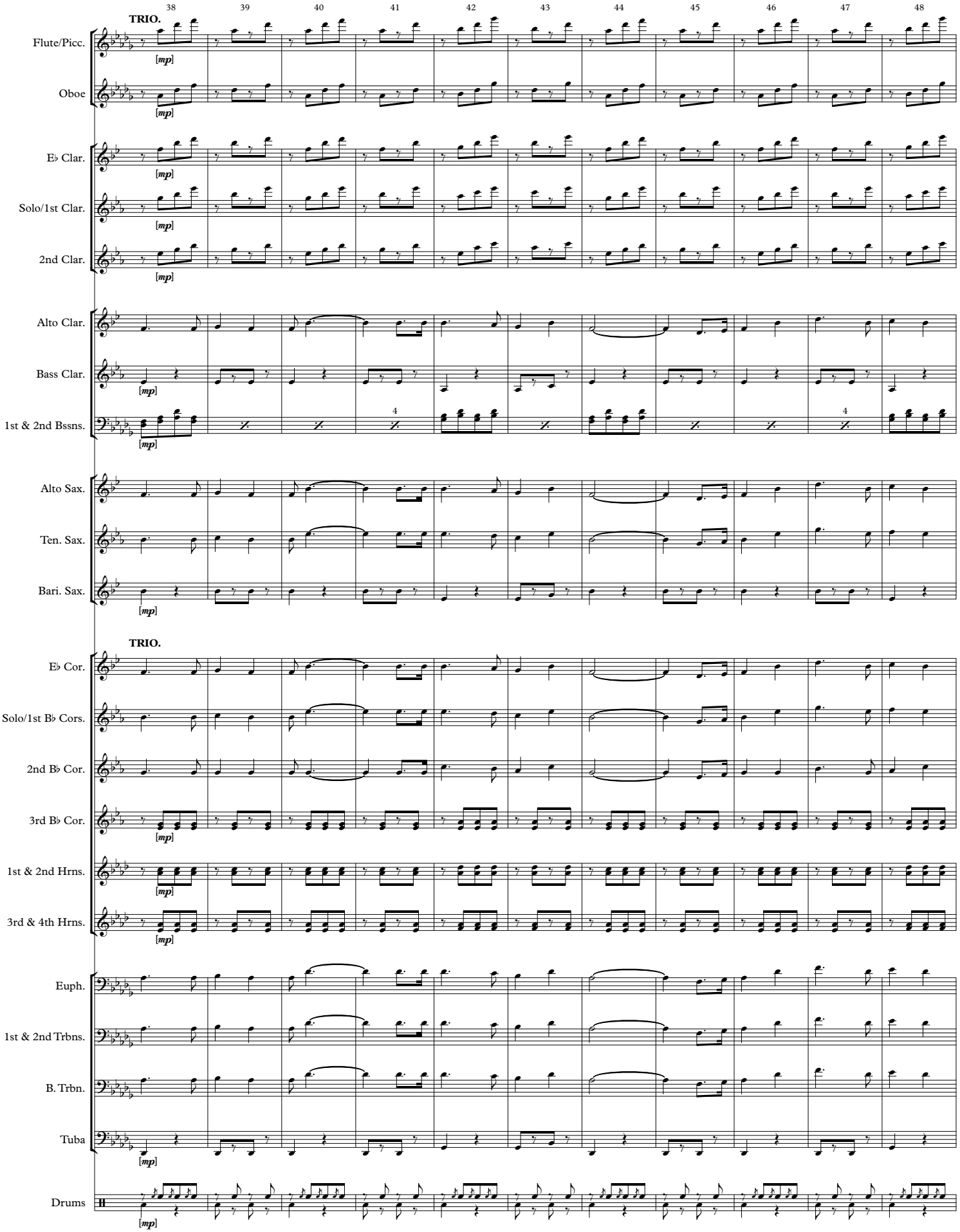
21
22
23
24
25
26
Flute/Picc.
Oboe
E♭ Clar.
Solo/1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo/1st B♭ Cors.
2nd B♭ Cor.
3rd B♭ Cor.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums

THE QUILTING PARTY MARCH
Full Score




38
39
40
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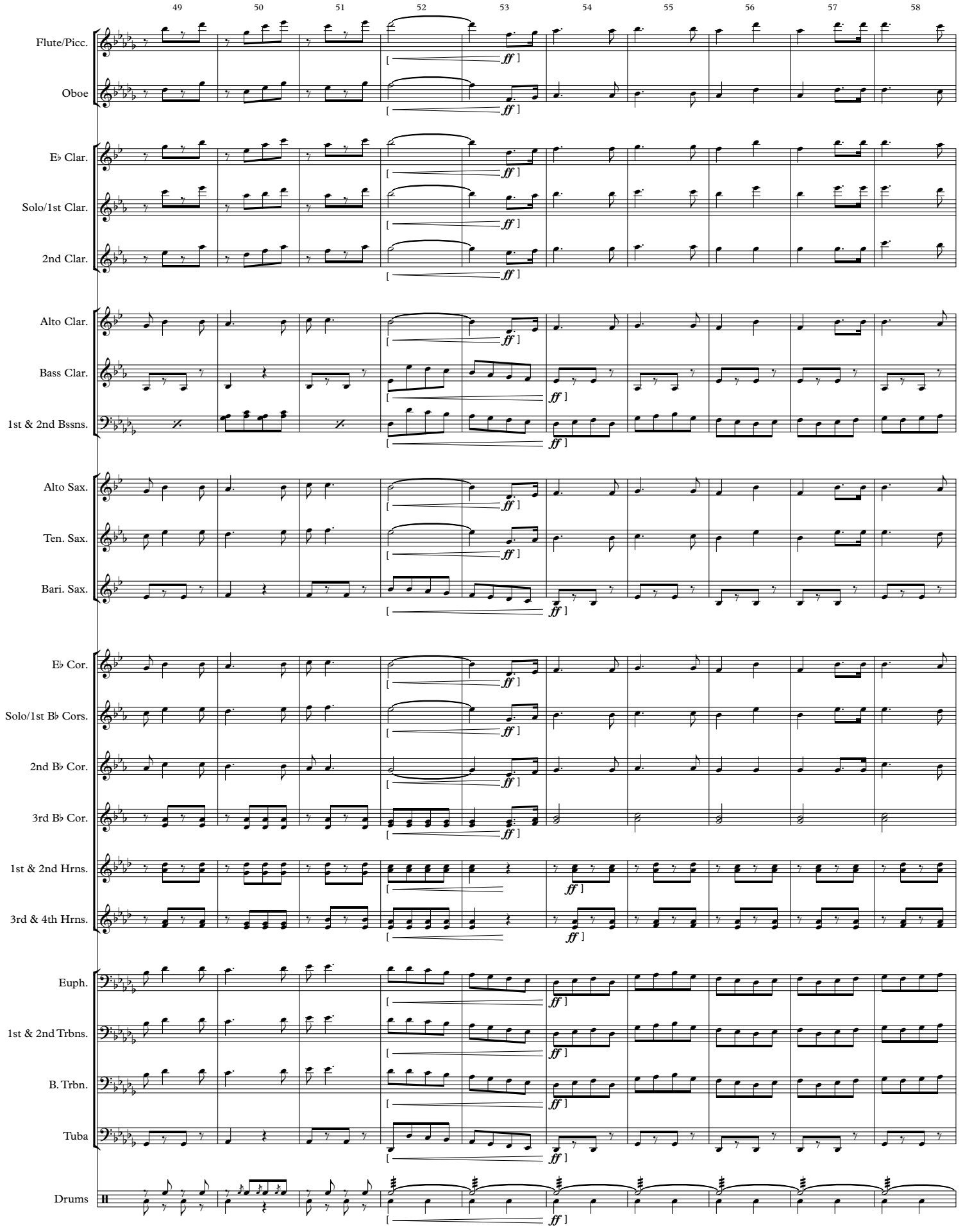
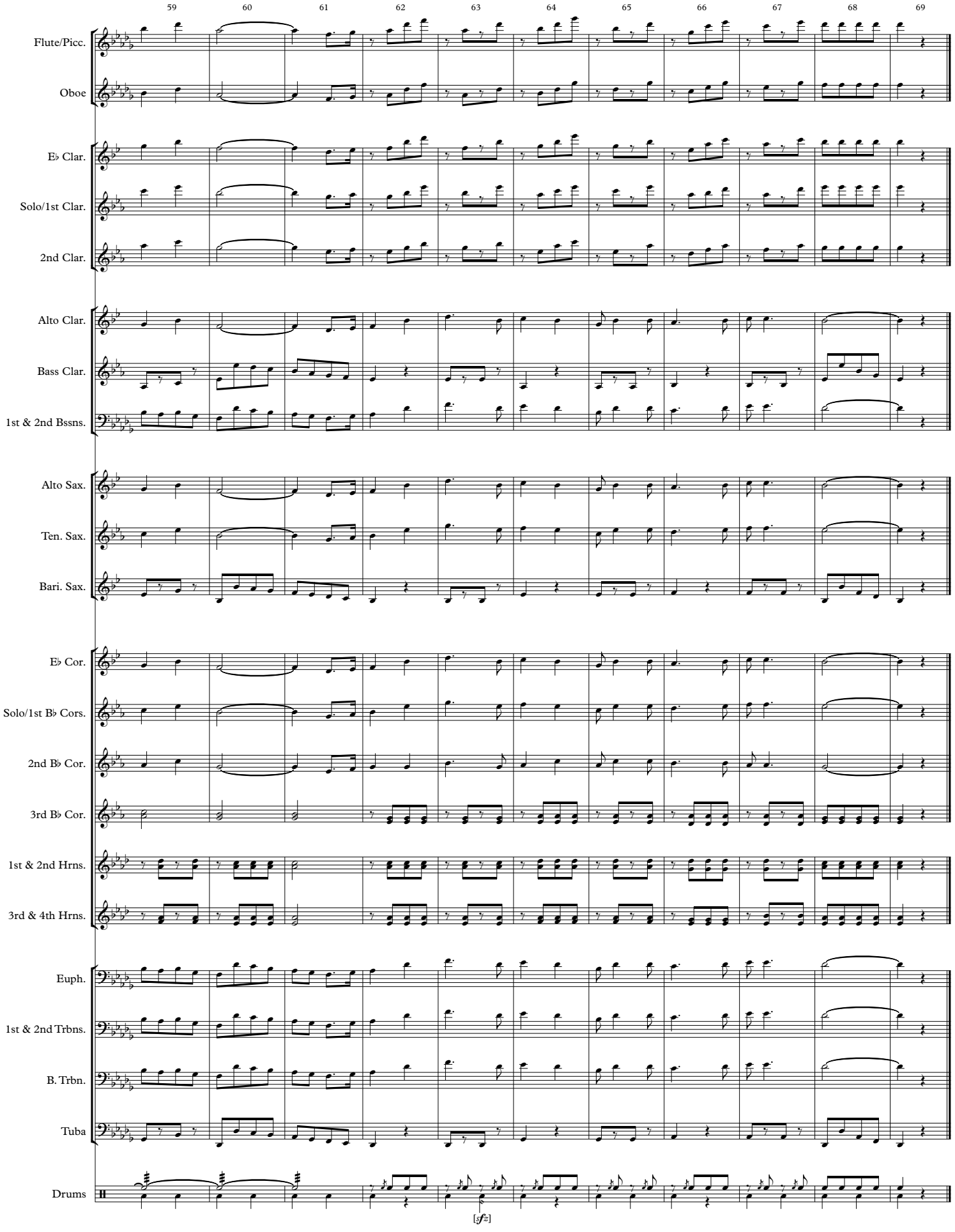
43
44
45
46
47
48
TRIO.
Flute/Picc.
Oboe
E♭ Clar.
Solo/1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
TRIO.
E♭ Cor.
Solo/1st B♭ Cors.
2nd B♭ Cor.
3rd B♭ Cor.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[mp]
4

THE QUILTING PARTY MARCH
Full Score




59
60
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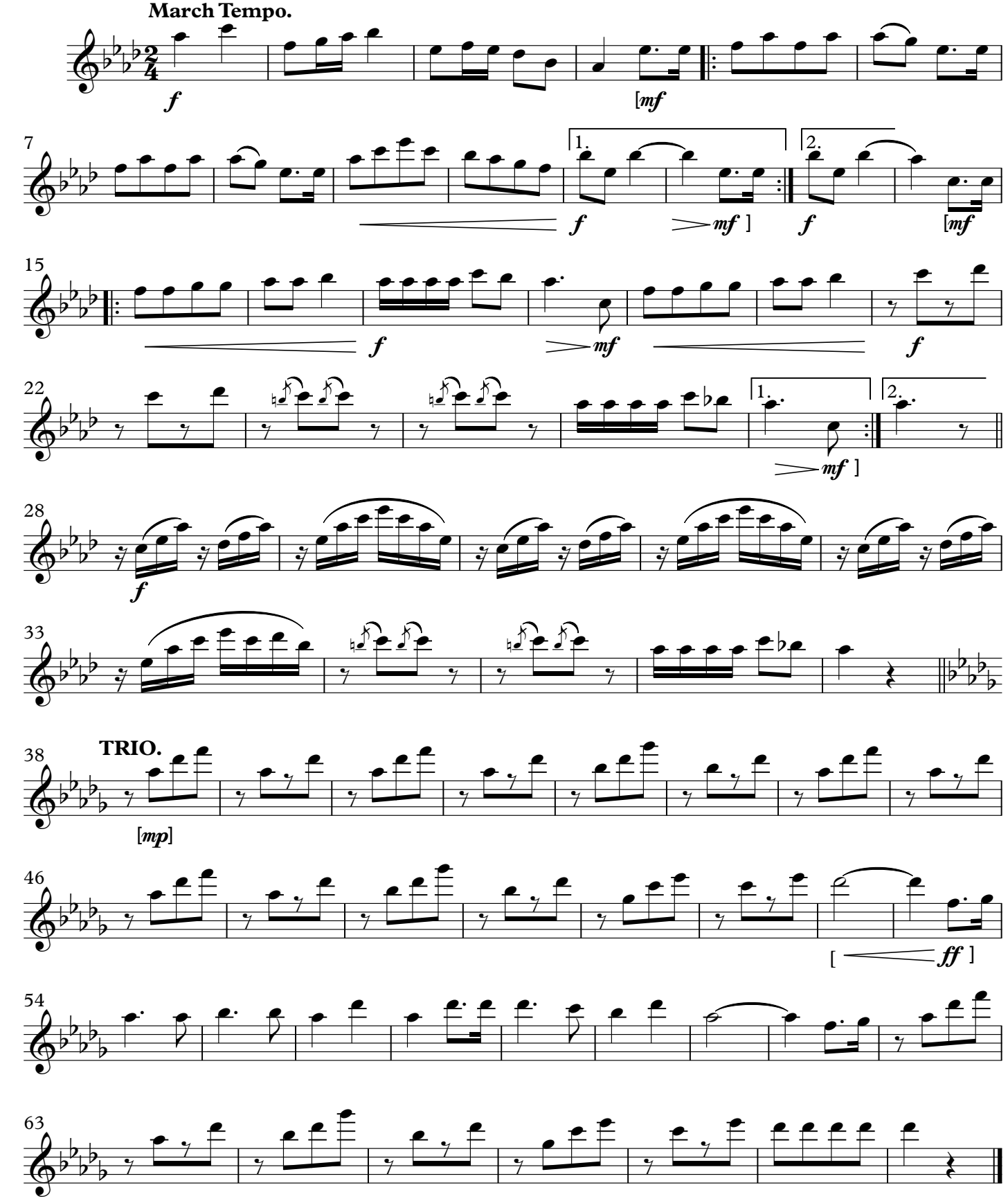
64
65
66
67
68
69
Flute/Picc.
Oboe
E♭ Clar.
Solo/1st Clar.
2nd Clar.
Alto Clar.
Bass Clar.
1st & 2nd Bssns.
Alto Sax.
Ten. Sax.
Bari. Sax.
E♭ Cor.
Solo/1st B♭ Cors.
2nd B♭ Cor.
3rd B♭ Cor.
1st & 2nd Hrns.
3rd & 4th Hrns.
Euph.
1st & 2nd Trbns.
B. Trbn.
Tuba
Drums
[sfz]

THE QUILTING PARTY MARCH

(1889)

Flute/Piccolo

JOHN PHILIP SOUSA



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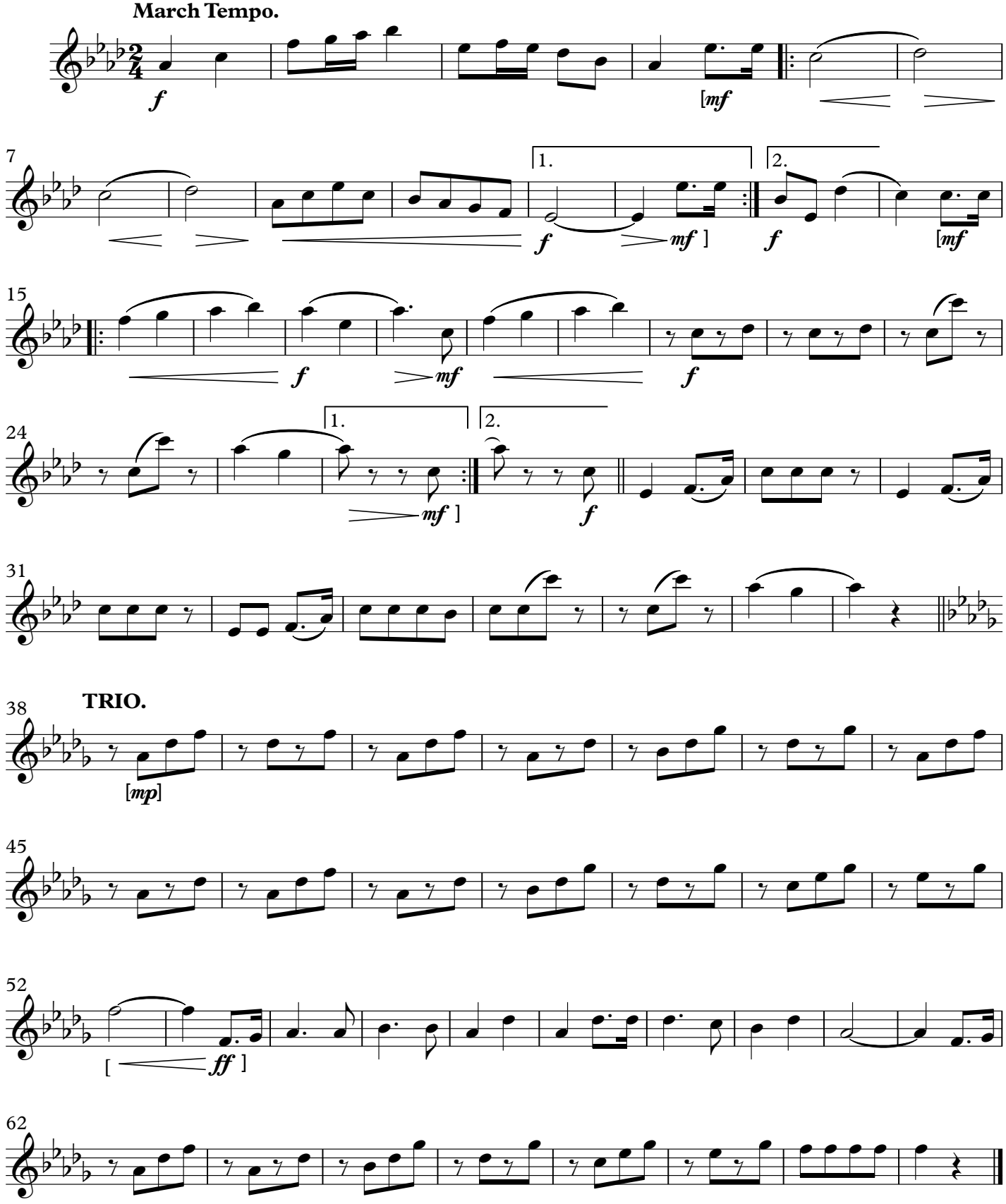
THE QUILTING PARTY MARCH

(1889)

Oboe

JOHN PHILIP SOUSA



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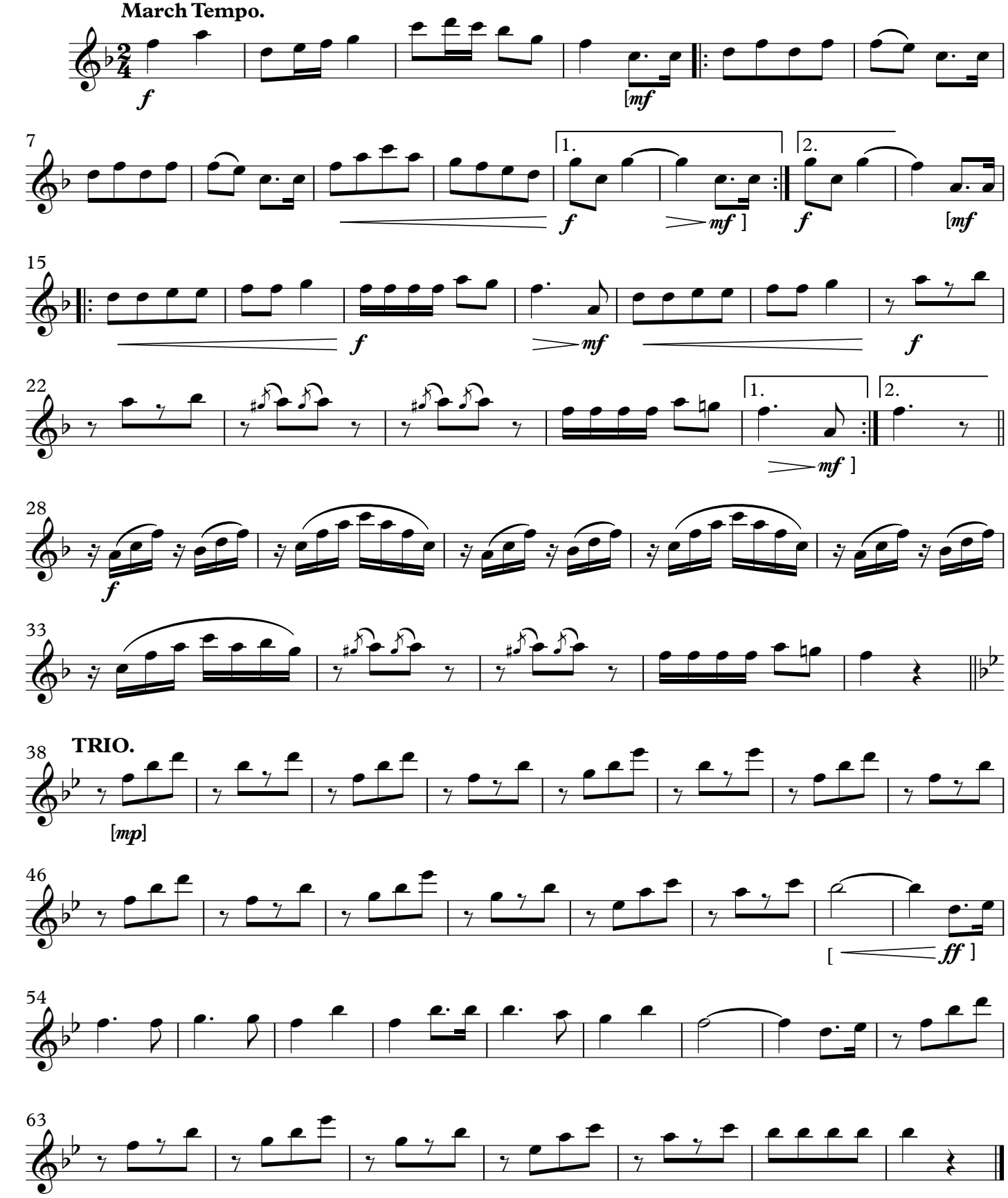
THE QUILTING PARTY MARCH

(1889)

E♭ Clarinet

JOHN PHILIP SOUSA



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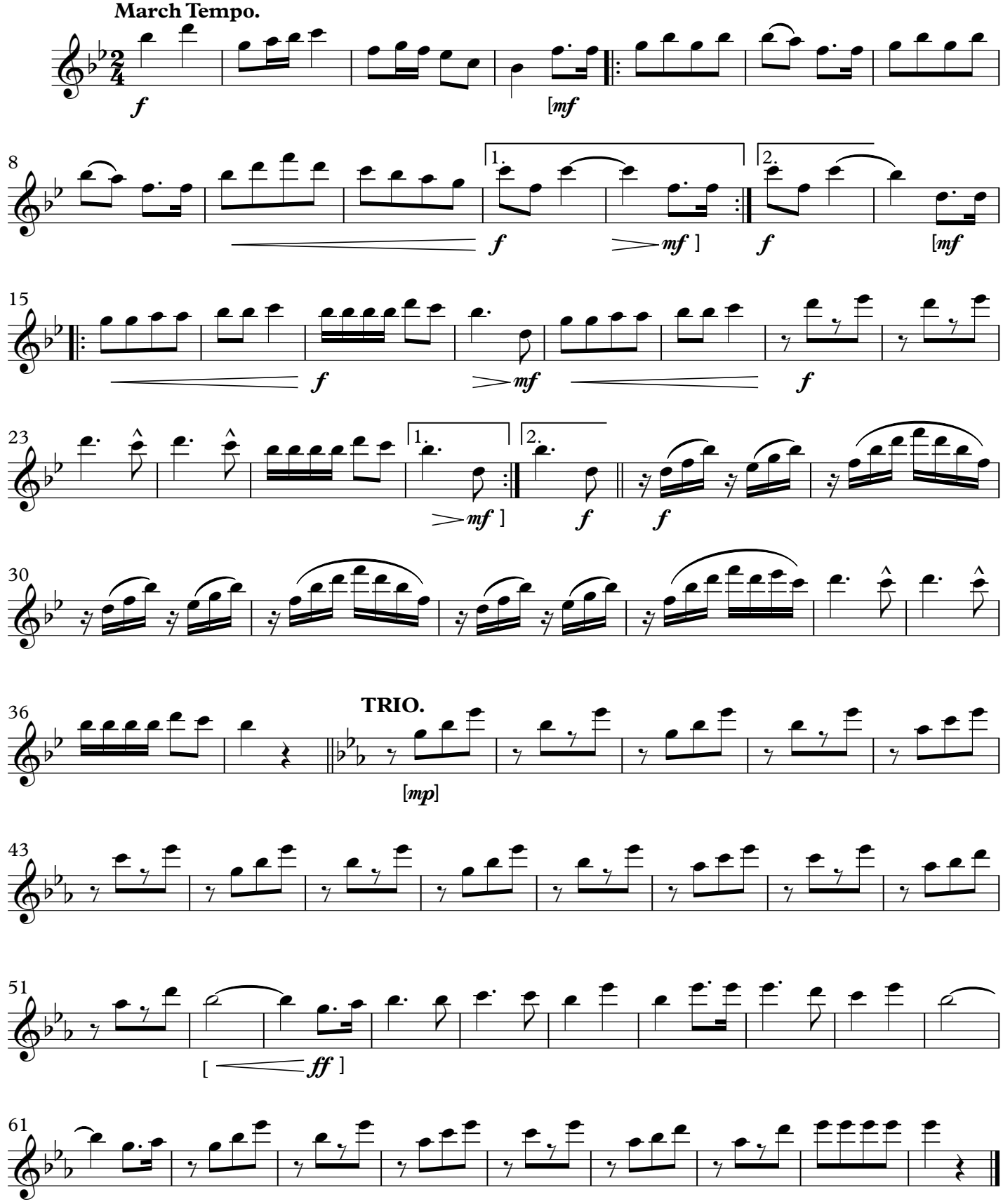
THE QUILTING PARTY MARCH

(1889)

1st B♭ Clarinet

JOHN PHILIP SOUSA



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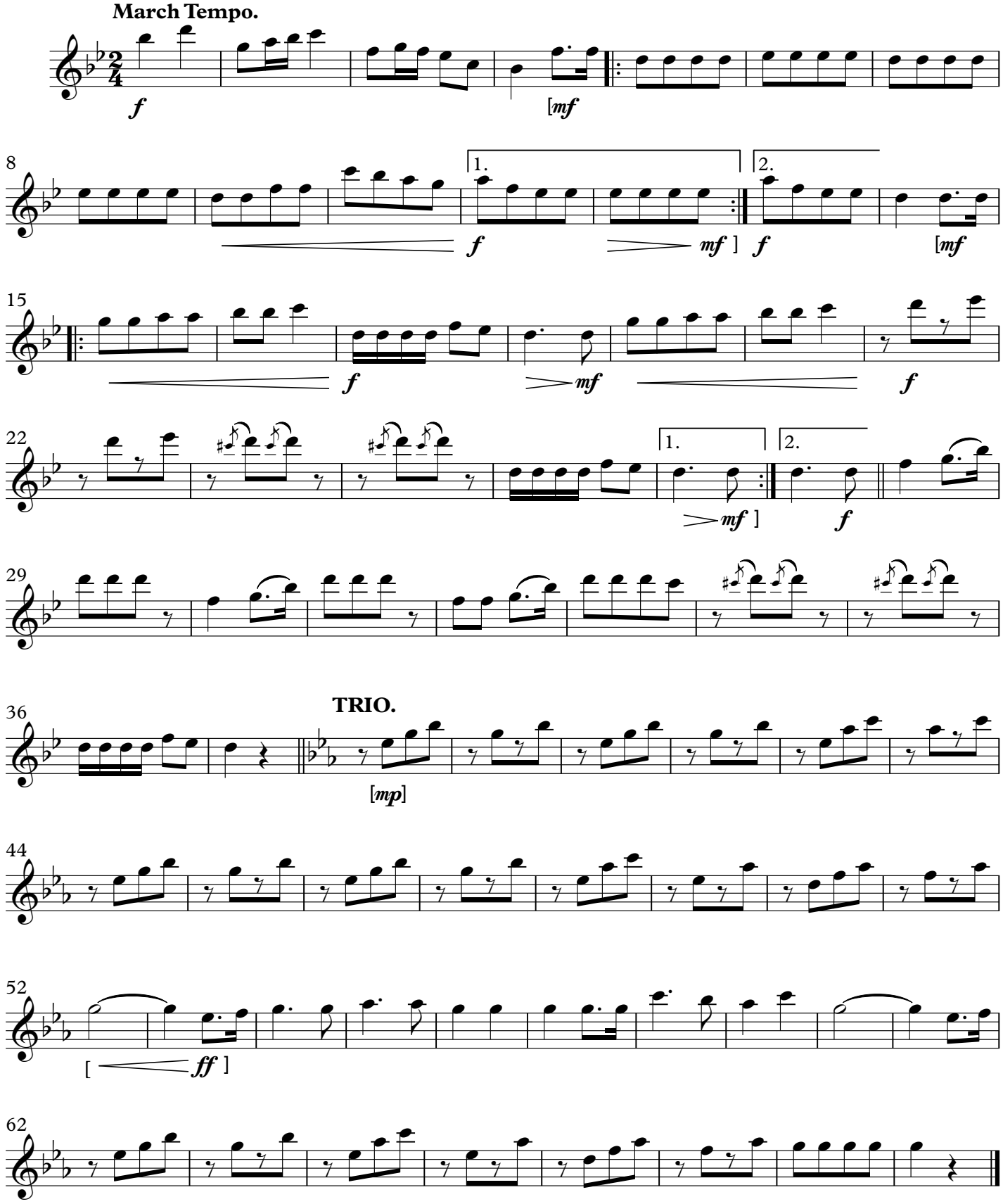
THE QUILTING PARTY MARCH

(1889)

2nd B♭ Clarinet

JOHN PHILIP SOUSA



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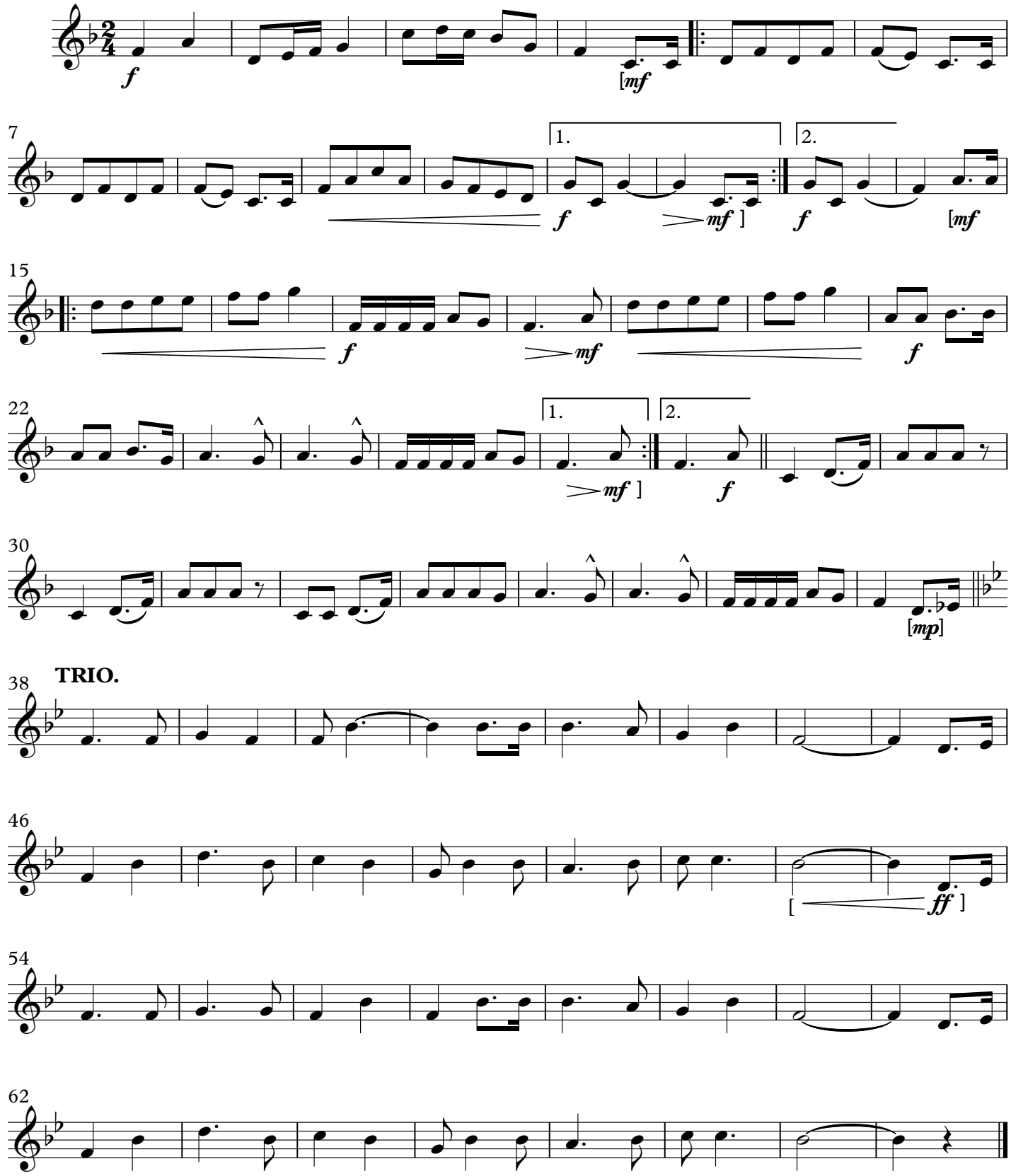
THE QUILTING PARTY MARCH

(1889)

E♭ Alto Clarinet
[optional]

JOHN PHILIP SOUSA

March Tempo.



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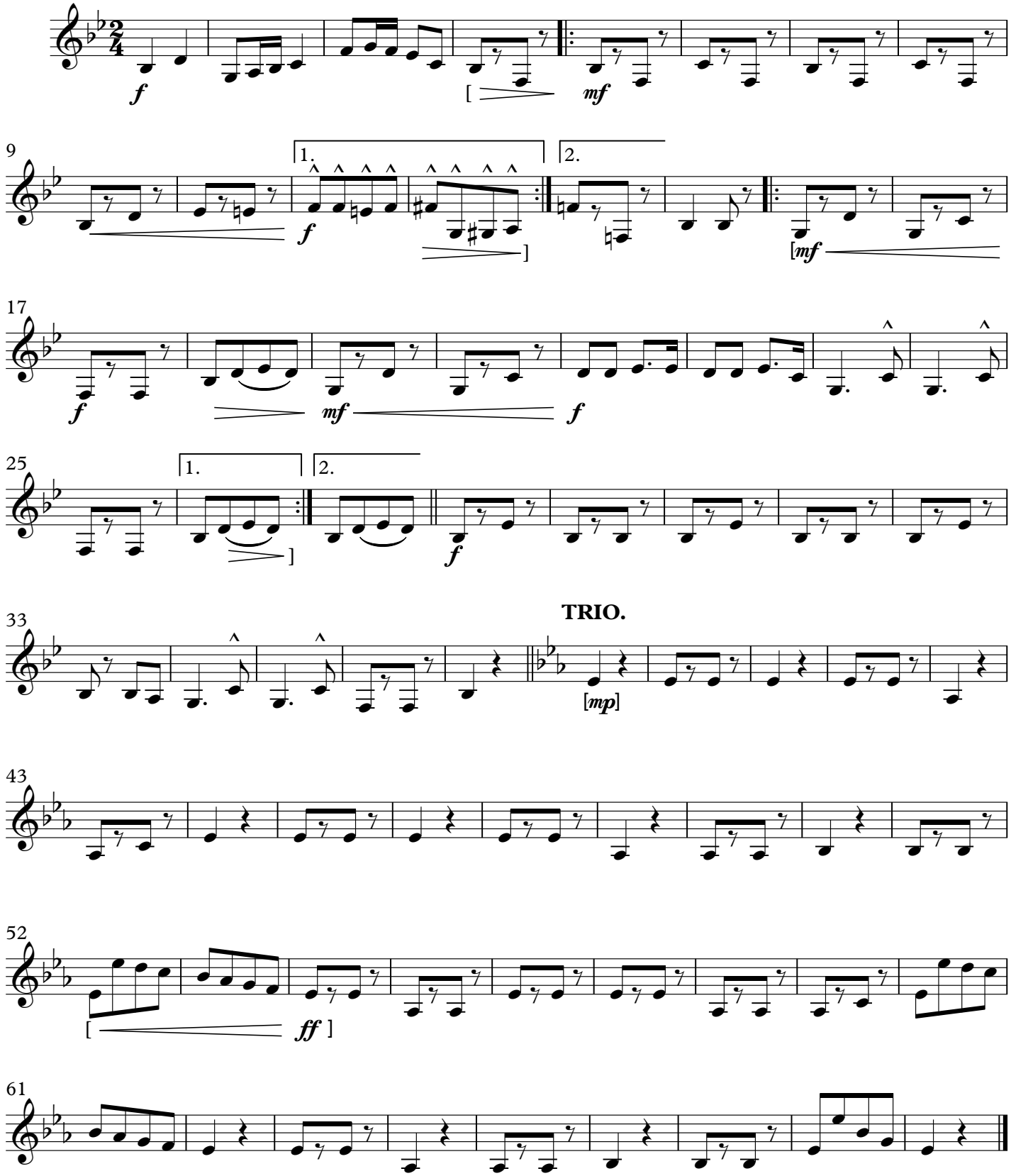
THE QUILTING PARTY MARCH

(1889)

B♭ Bass Clarinet
[optional]
[B♭ Bass]

JOHN PHILIP SOUSA

March Tempo.



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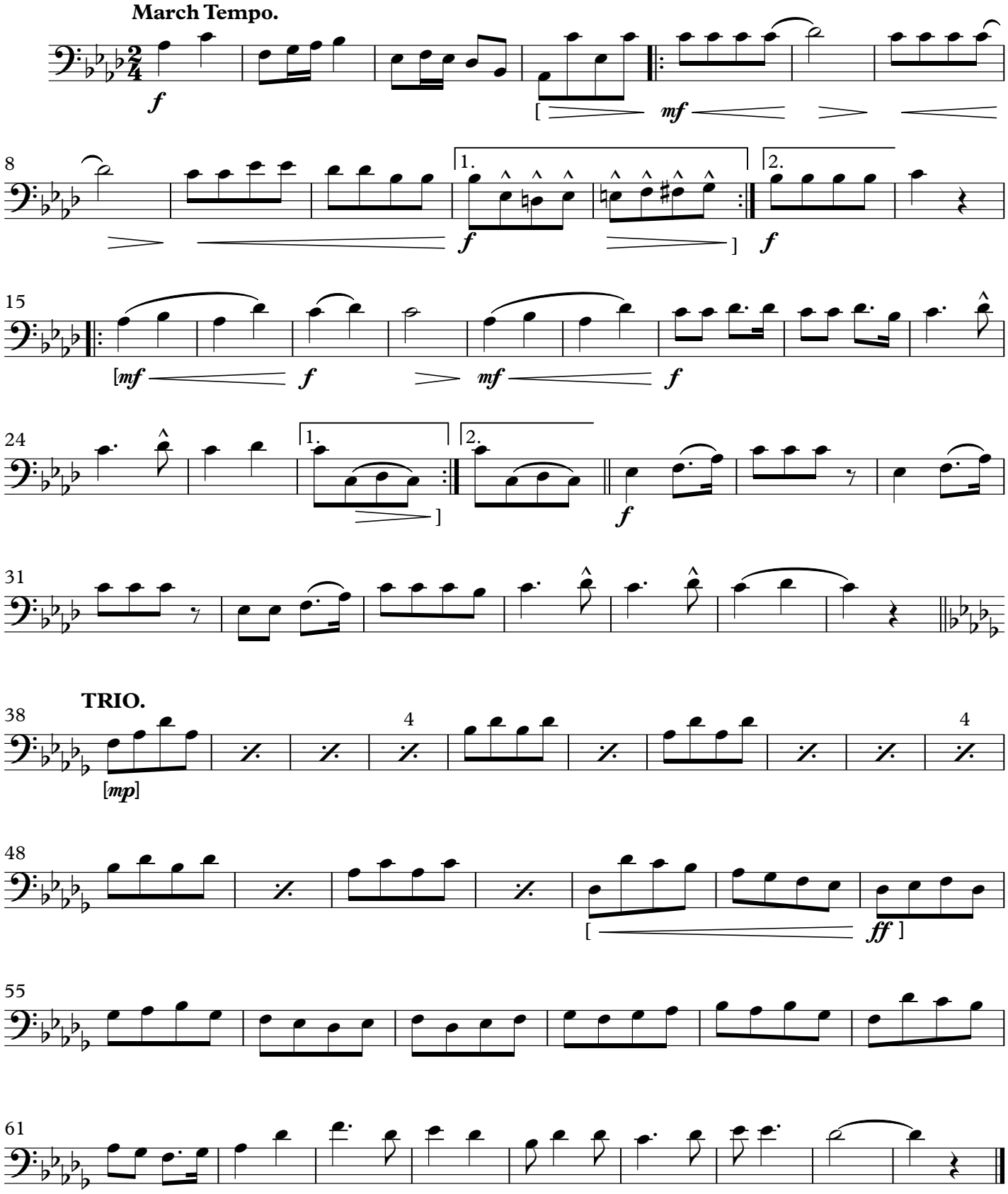
THE QUILTING PARTY MARCH

(1889)

1st Bassoon

JOHN PHILIP SOUSA



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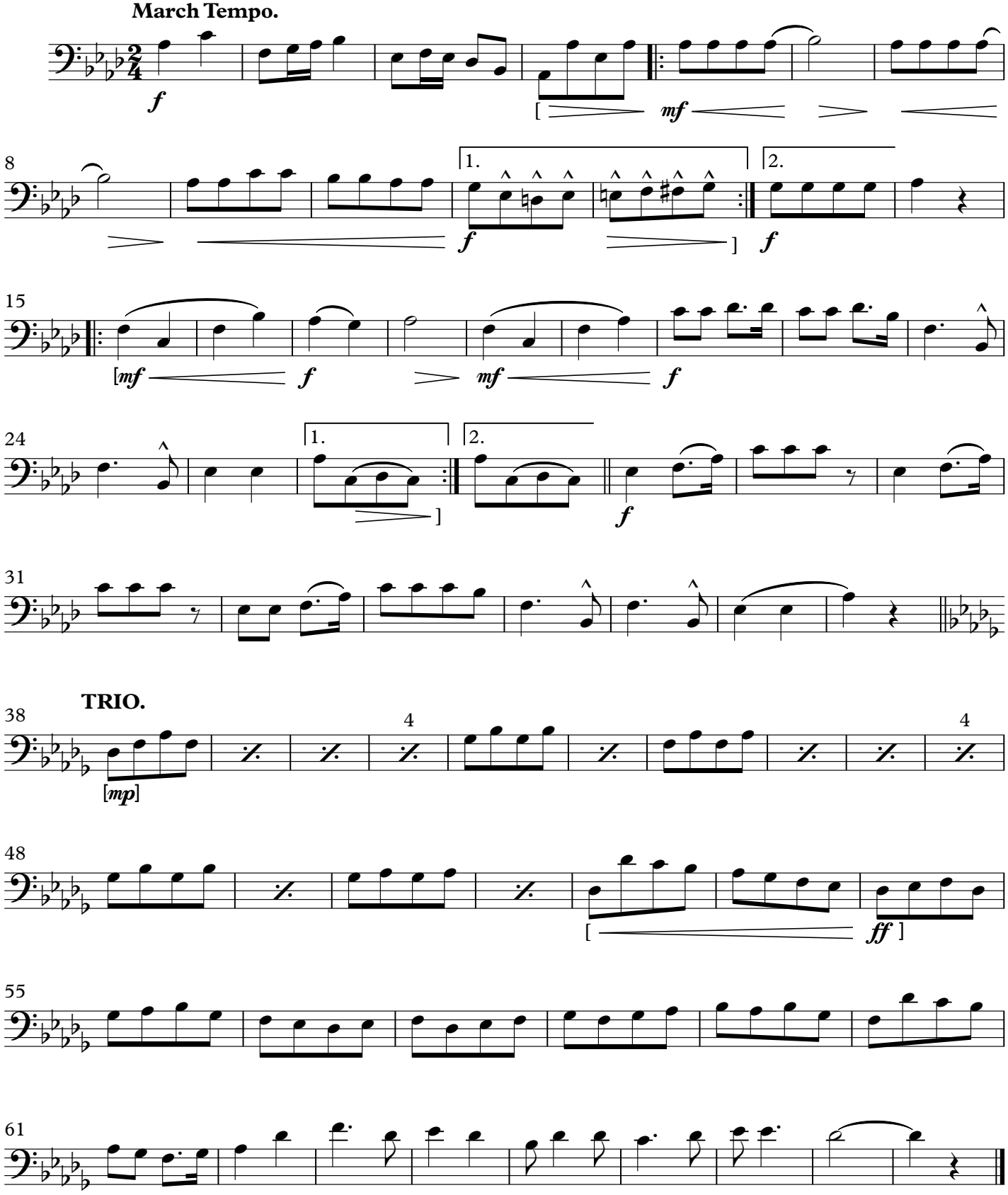
THE QUILTING PARTY MARCH

(1889)

2nd Bassoon

JOHN PHILIP SOUSA



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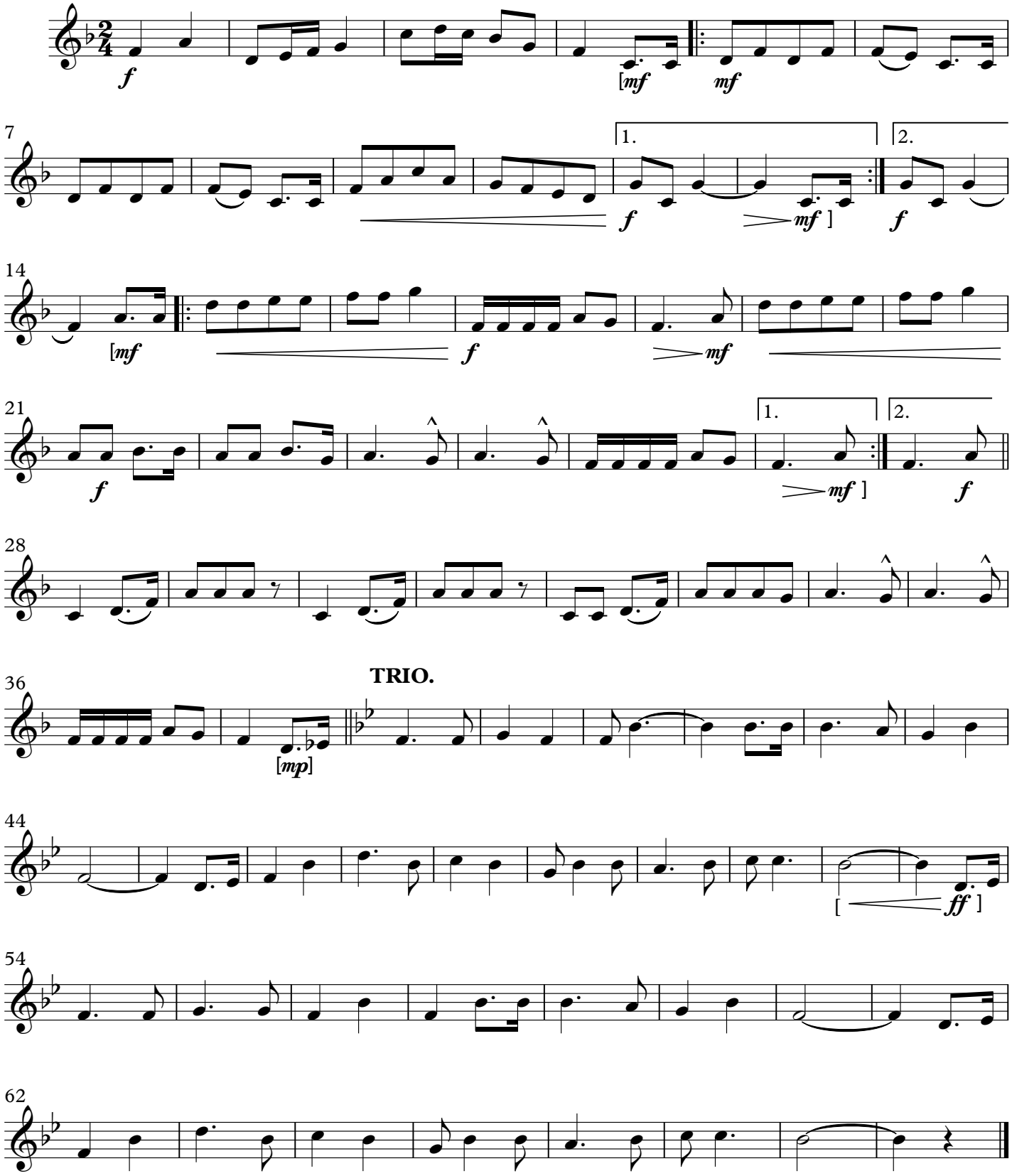
THE QUILTING PARTY MARCH

(1889)

E♭ Alto Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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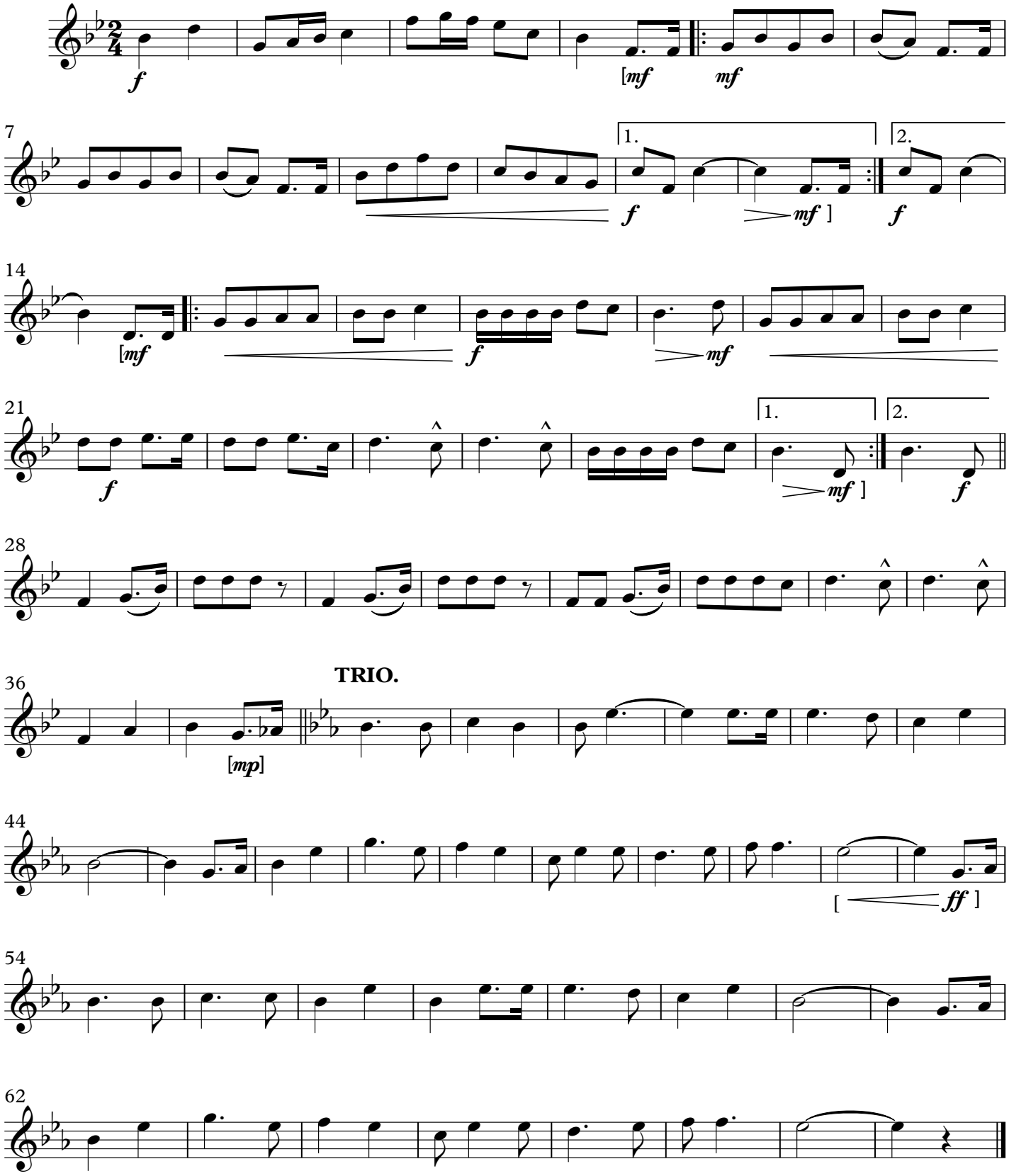
THE QUILTING PARTY MARCH

(1889)

B♭ Tenor Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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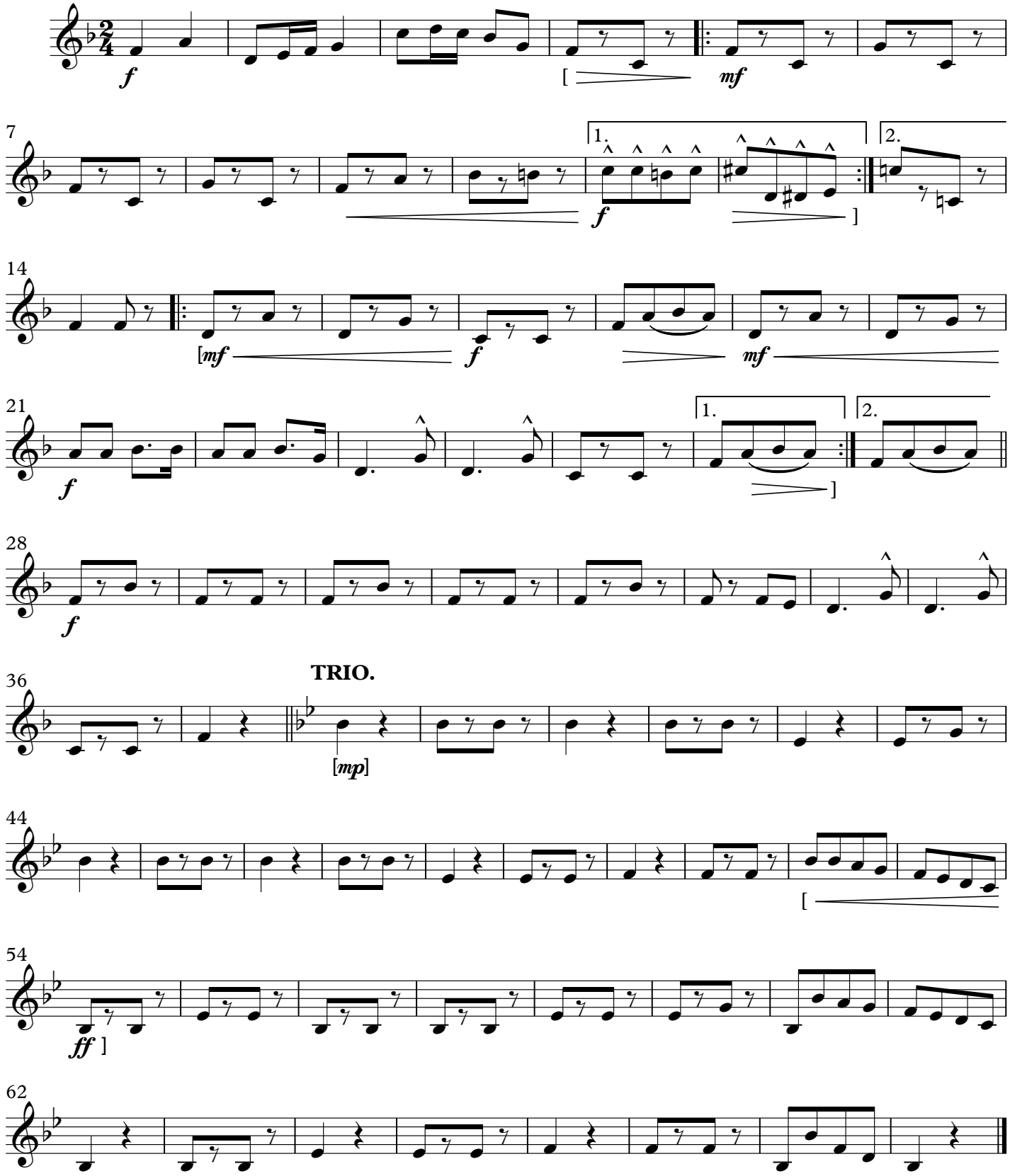
THE QUILTING PARTY MARCH

(1889)

E♭ Baritone Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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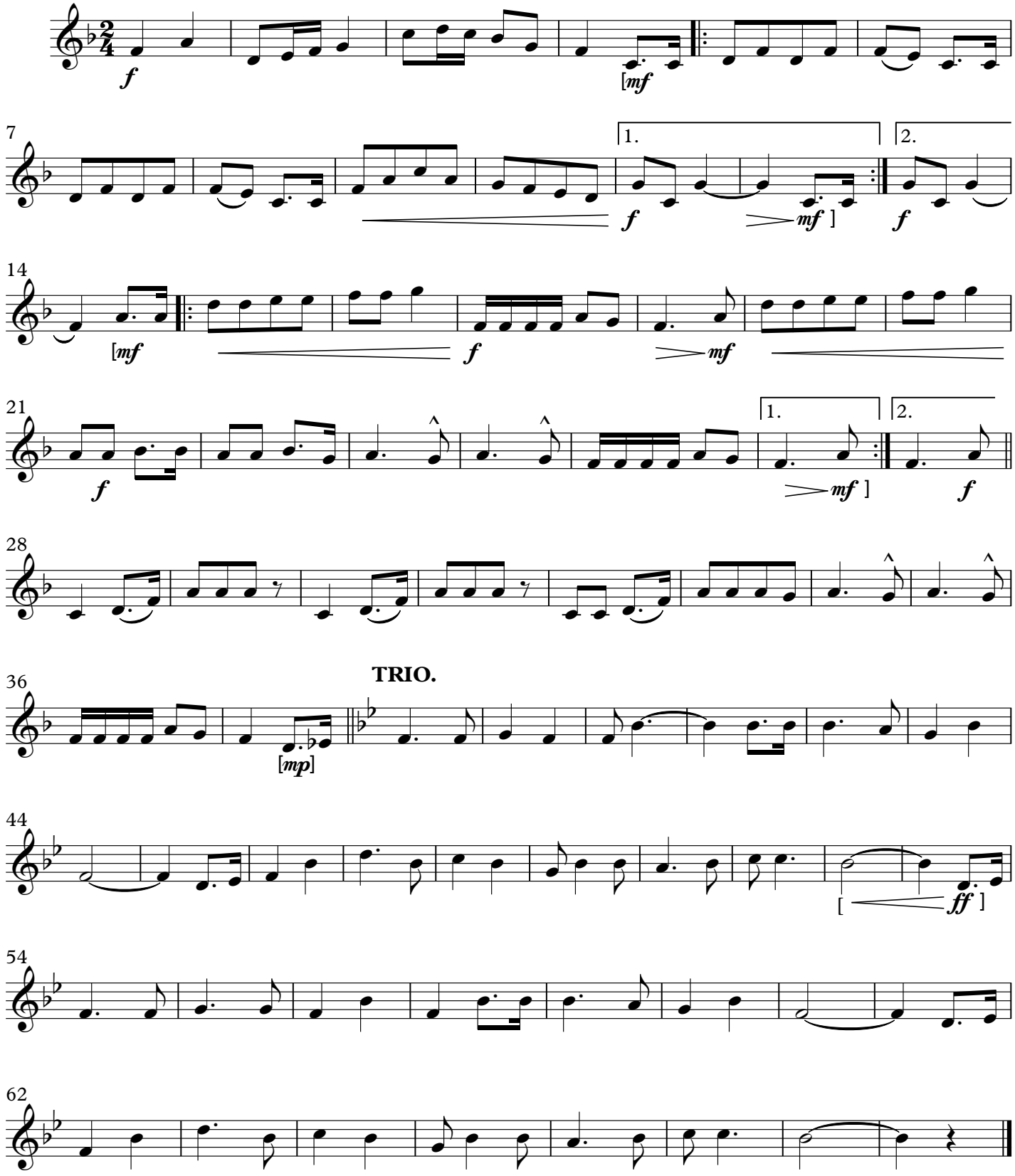
THE QUILTING PARTY MARCH

(1889)

E♭ Cornet
[optional]

JOHN PHILIP SOUSA

March Tempo.



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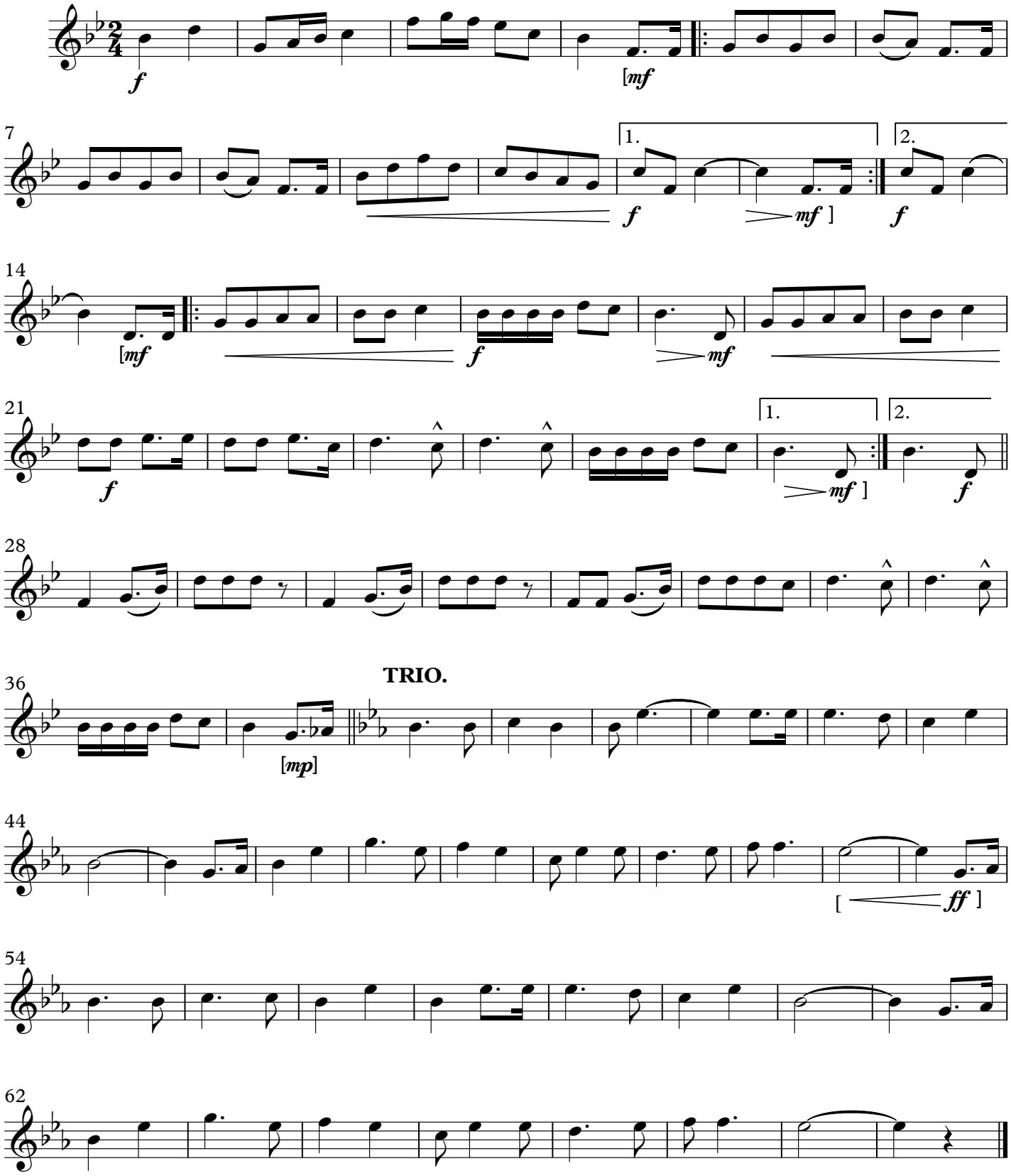
THE QUILTING PARTY MARCH

(1889)

1st B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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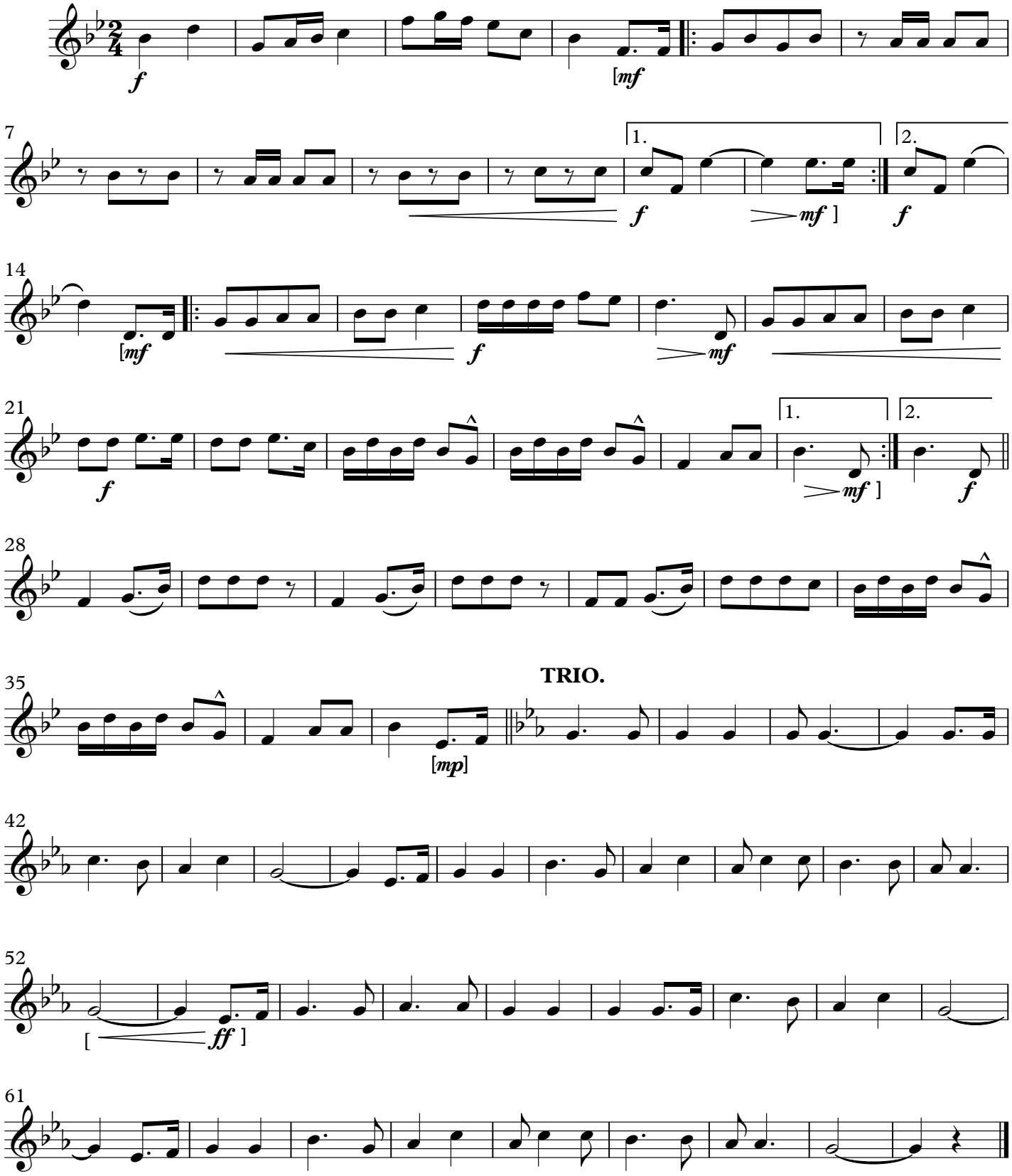
THE QUILTING PARTY MARCH

(1889)

2nd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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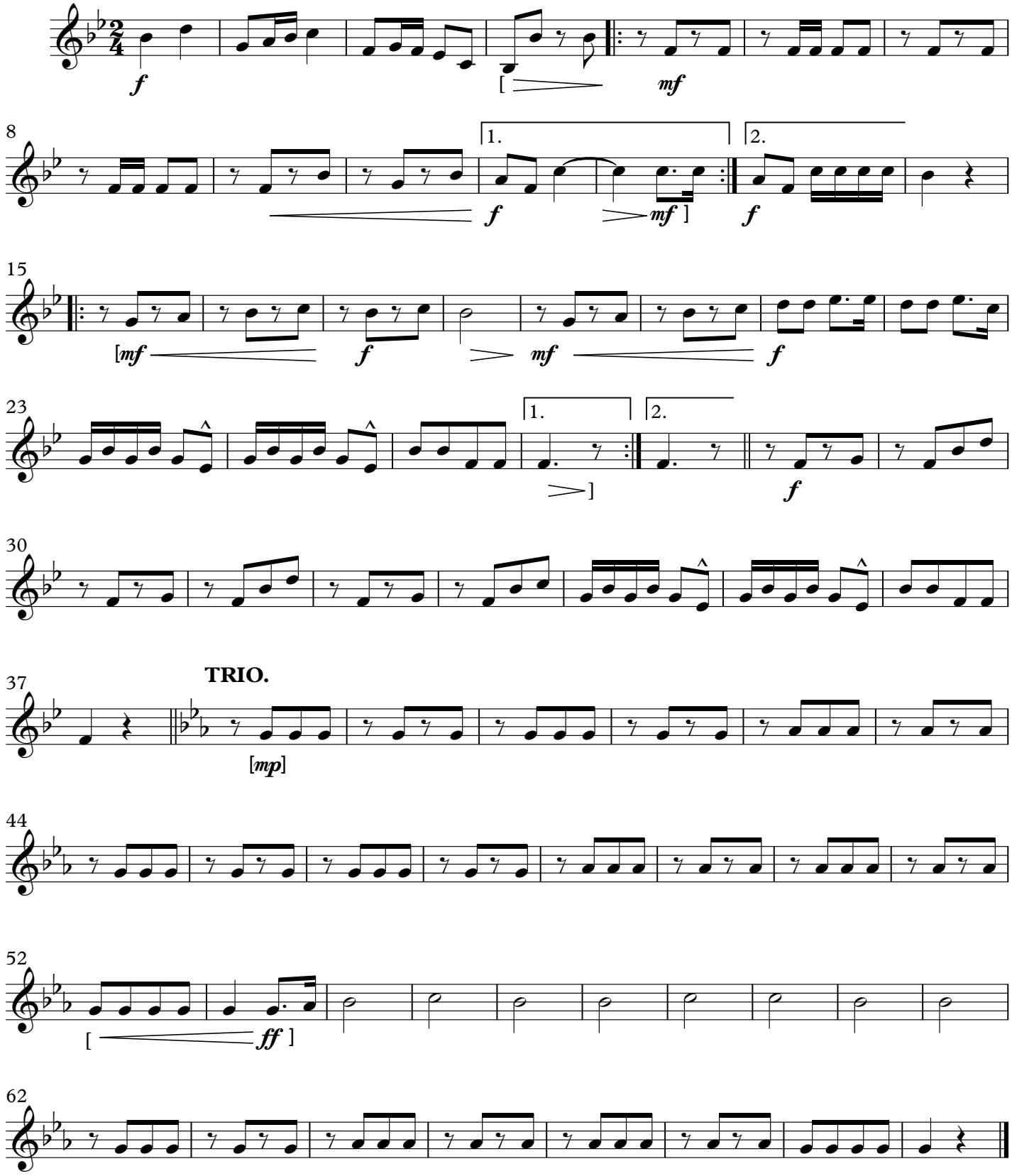
THE QUILTING PARTY MARCH

(1889)

3rd B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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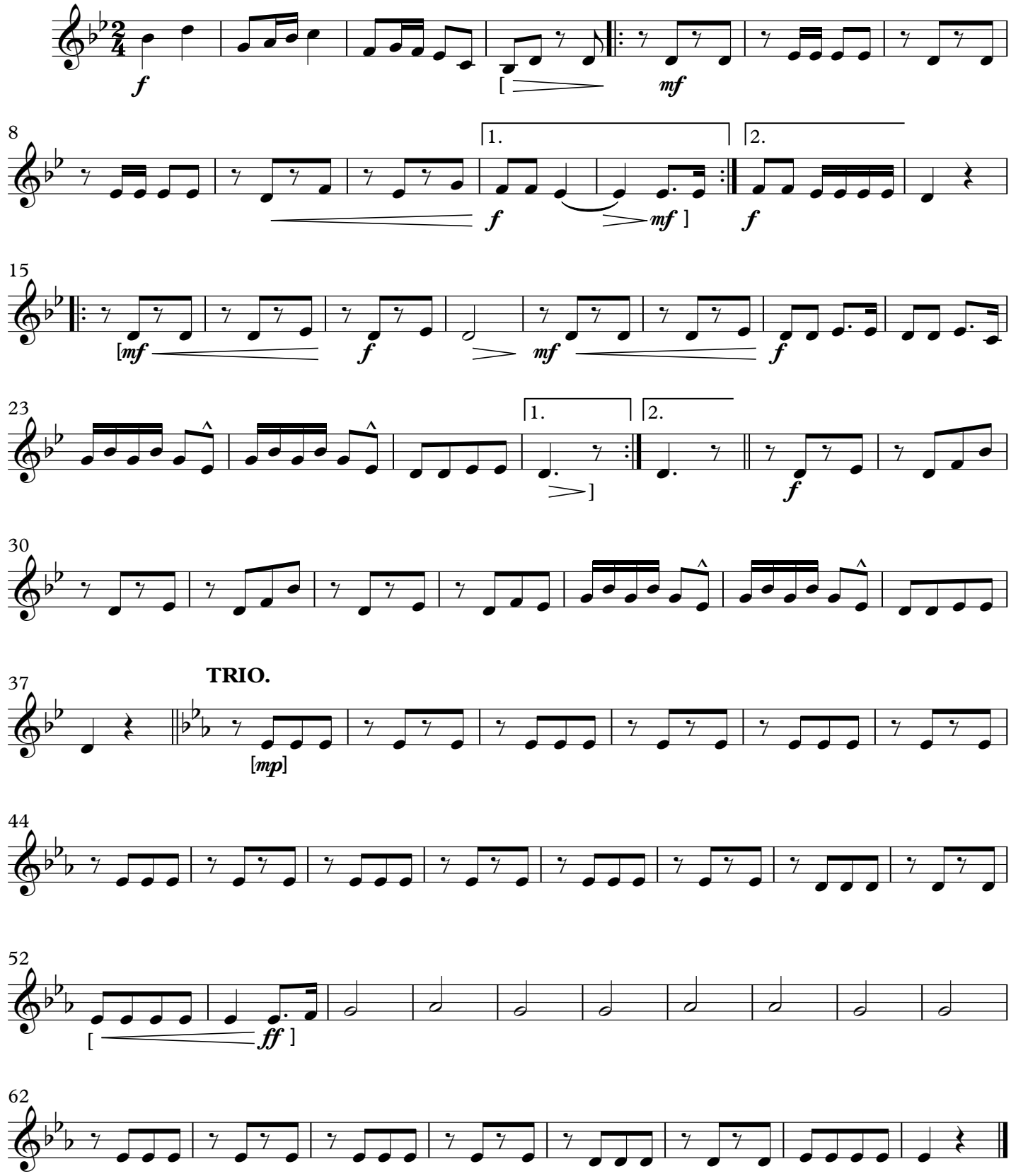
THE QUILTING PARTY MARCH

(1889)

4th B♭ Cornet

JOHN PHILIP SOUSA

March Tempo.



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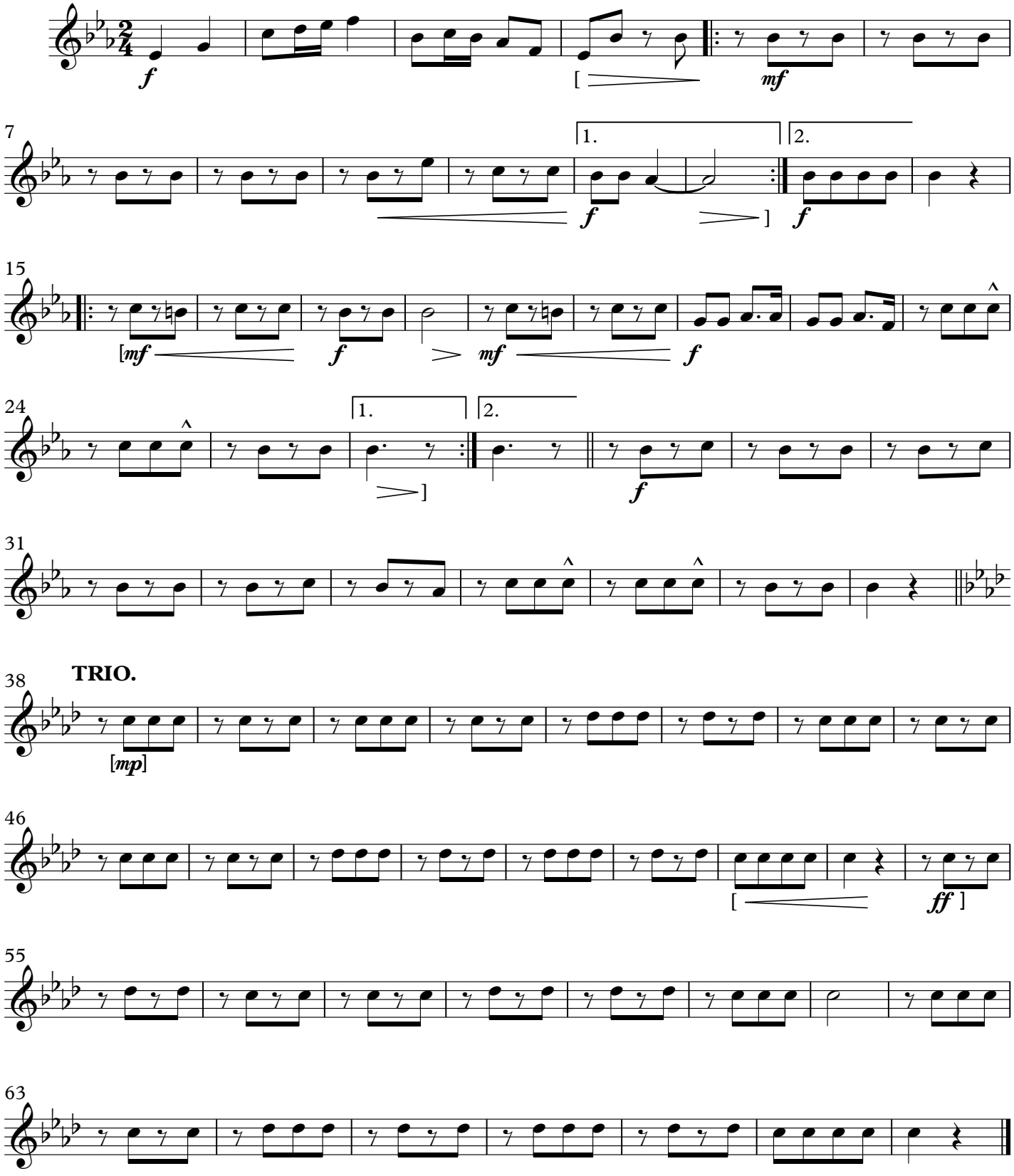
THE QUILTING PARTY MARCH

(1889)

1st F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.



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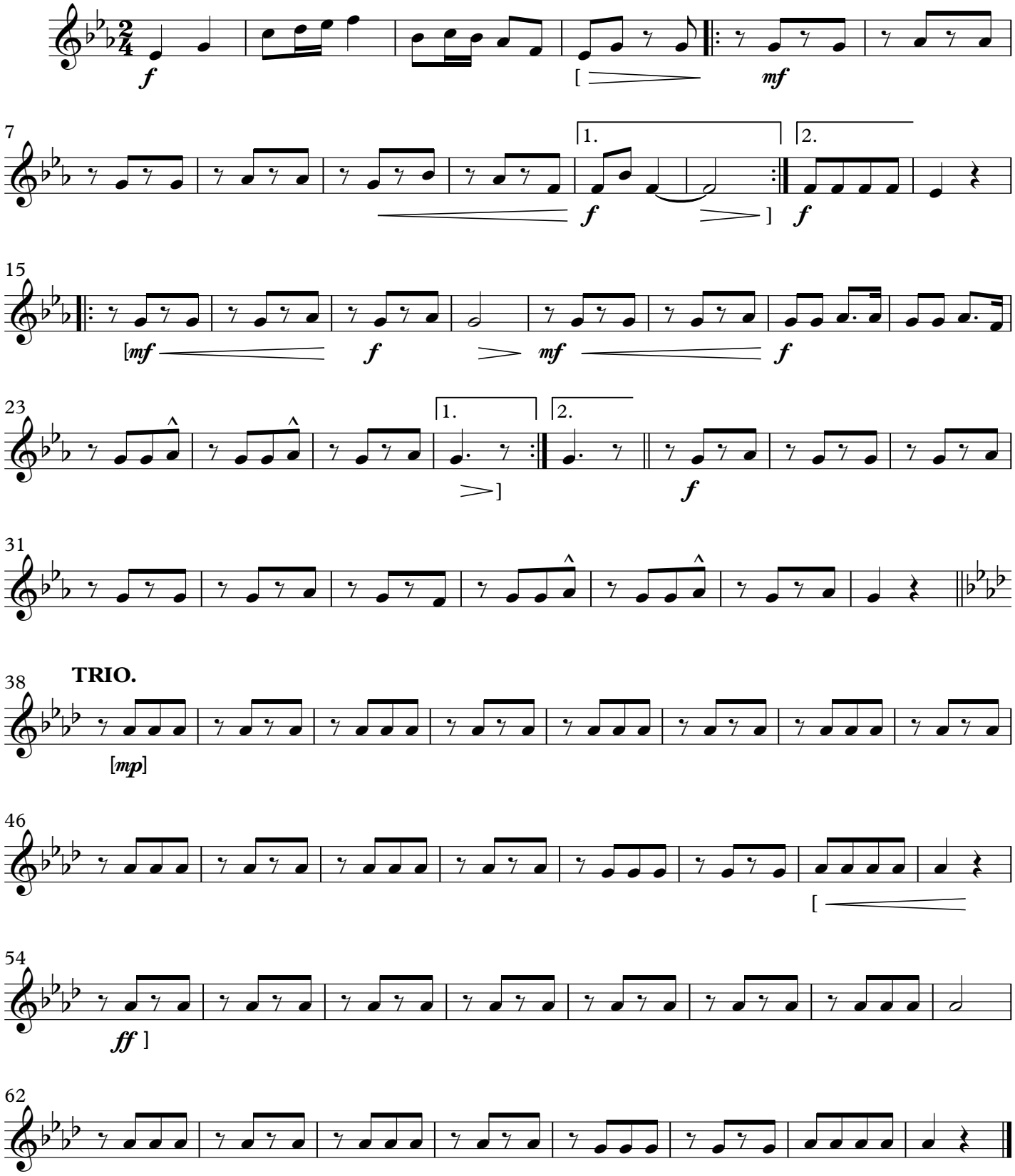
THE QUILTING PARTY MARCH

(1889)

2nd F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.



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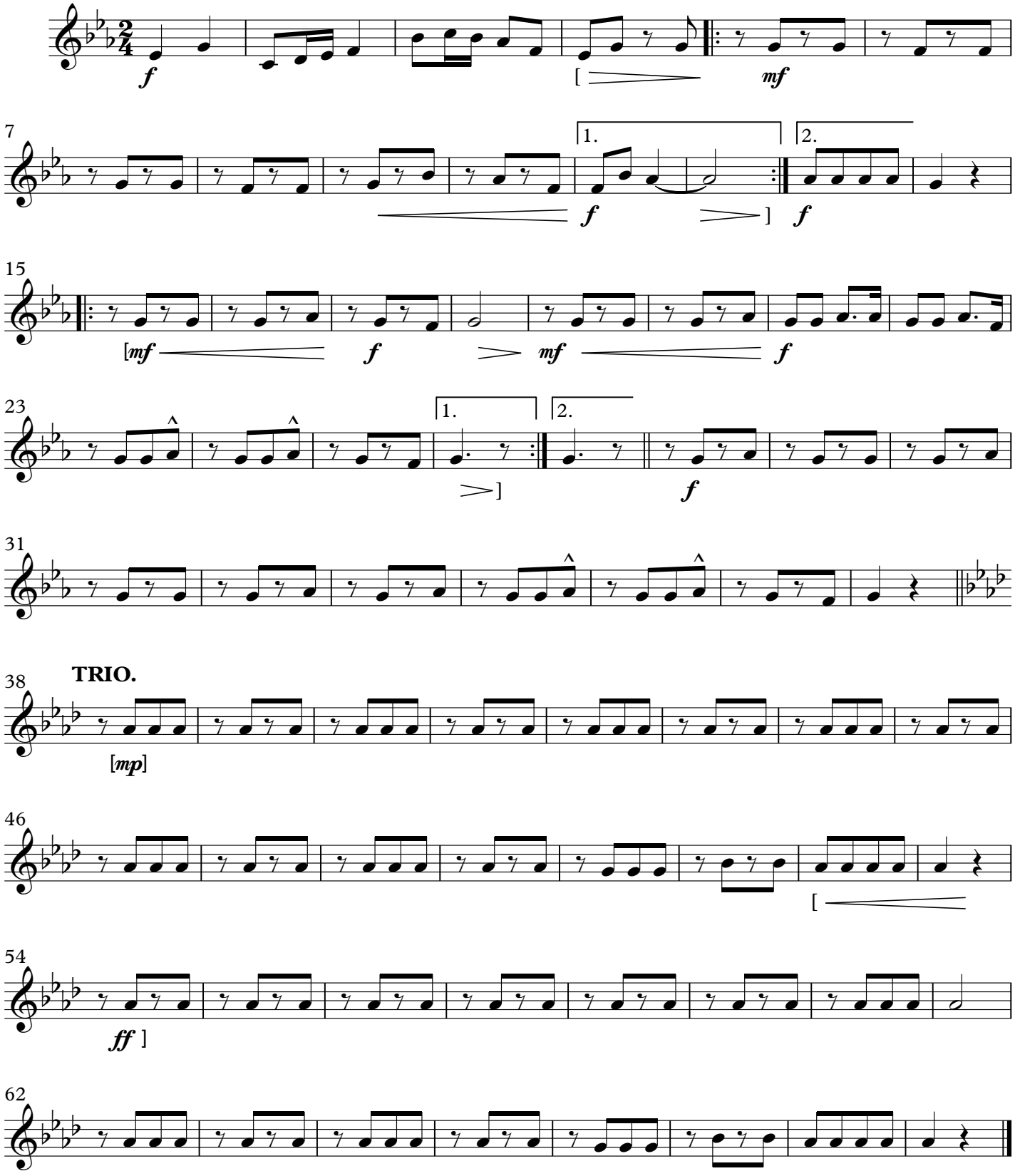
THE QUILTING PARTY MARCH

(1889)

3rd F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.



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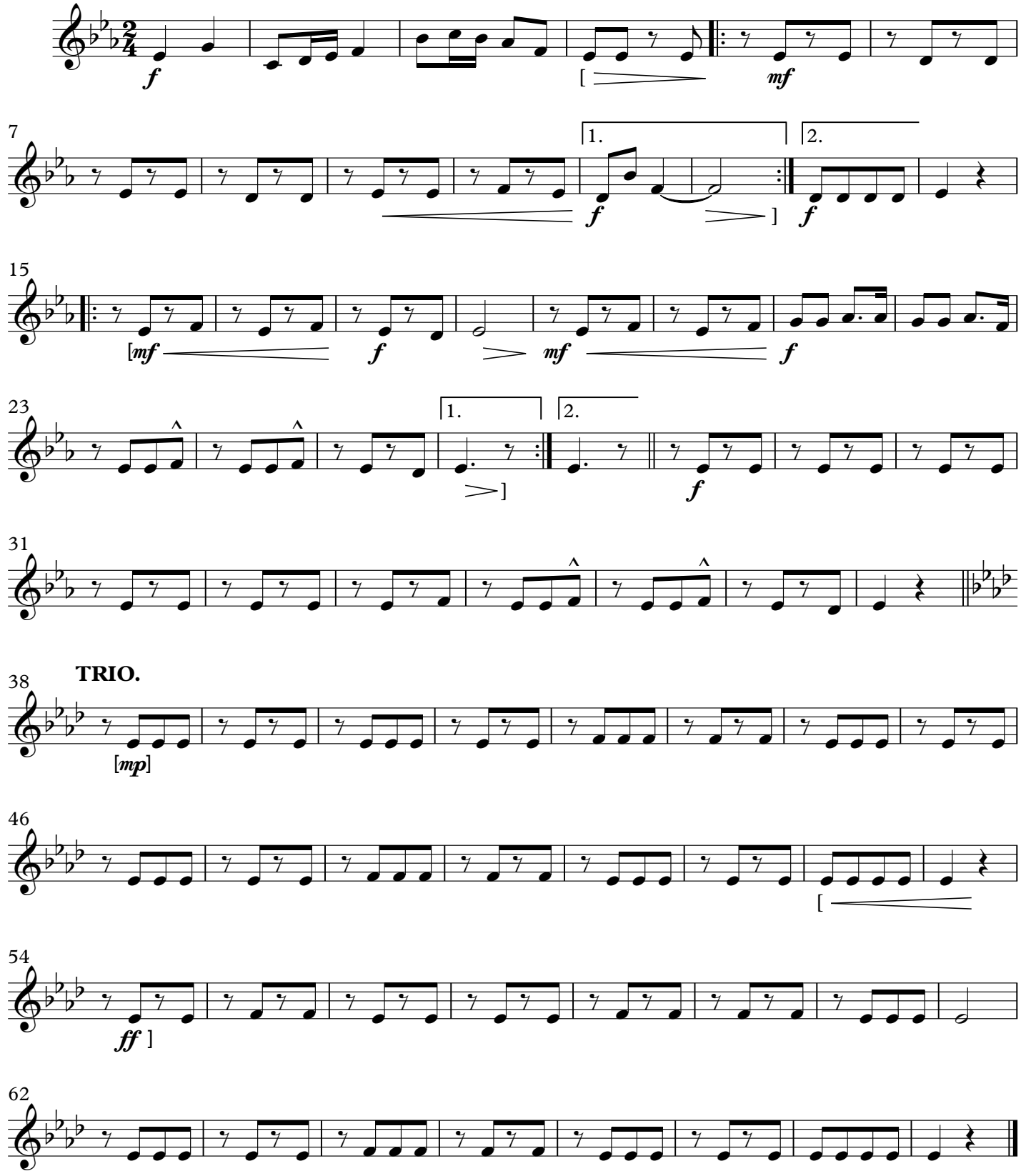
THE QUILTING PARTY MARCH

(1889)

4th F Horn
[originally E♭ Alto]

JOHN PHILIP SOUSA

March Tempo.



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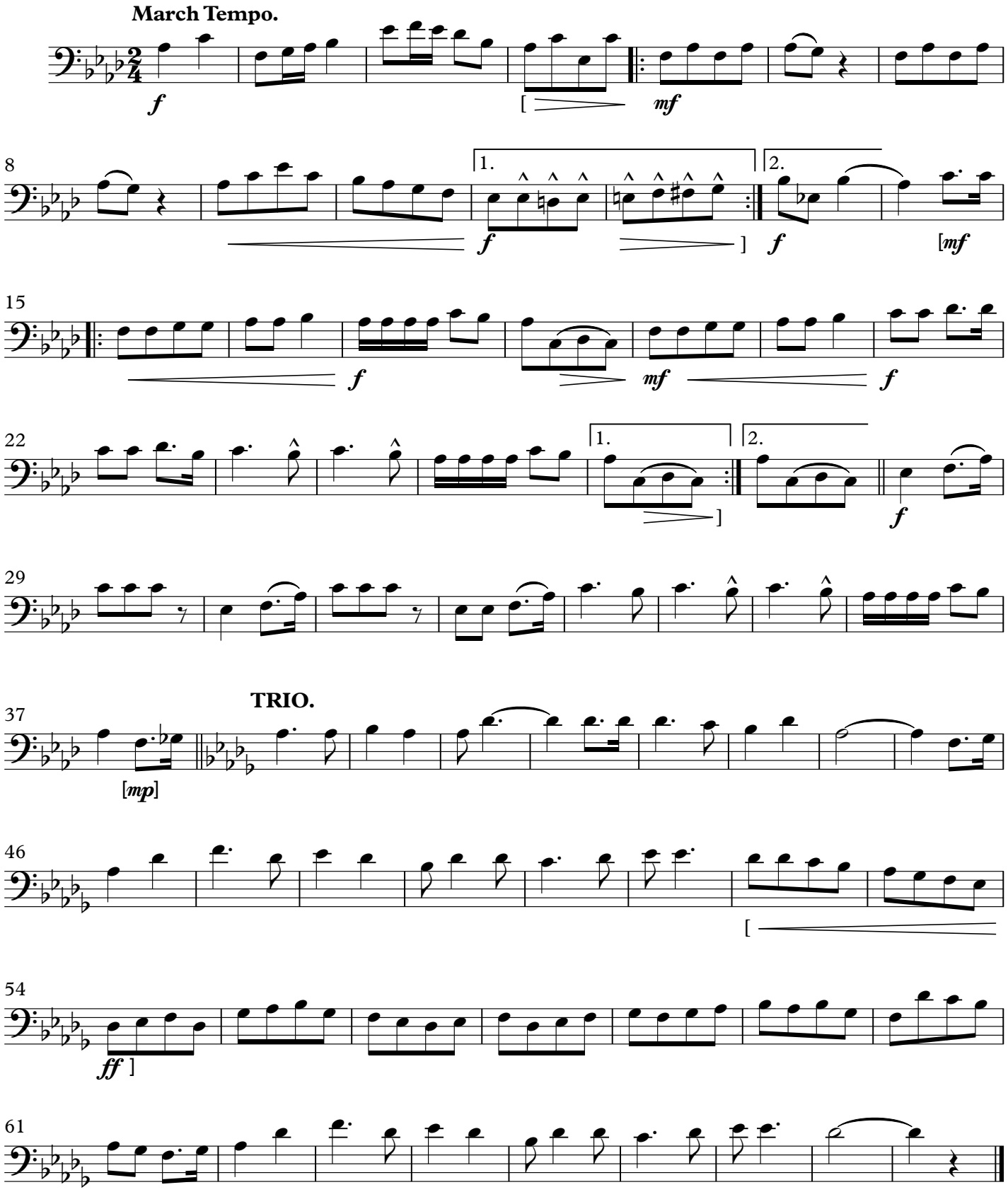
THE QUILTING PARTY MARCH

(1889)

Euphonium

JOHN PHILIP SOUSA



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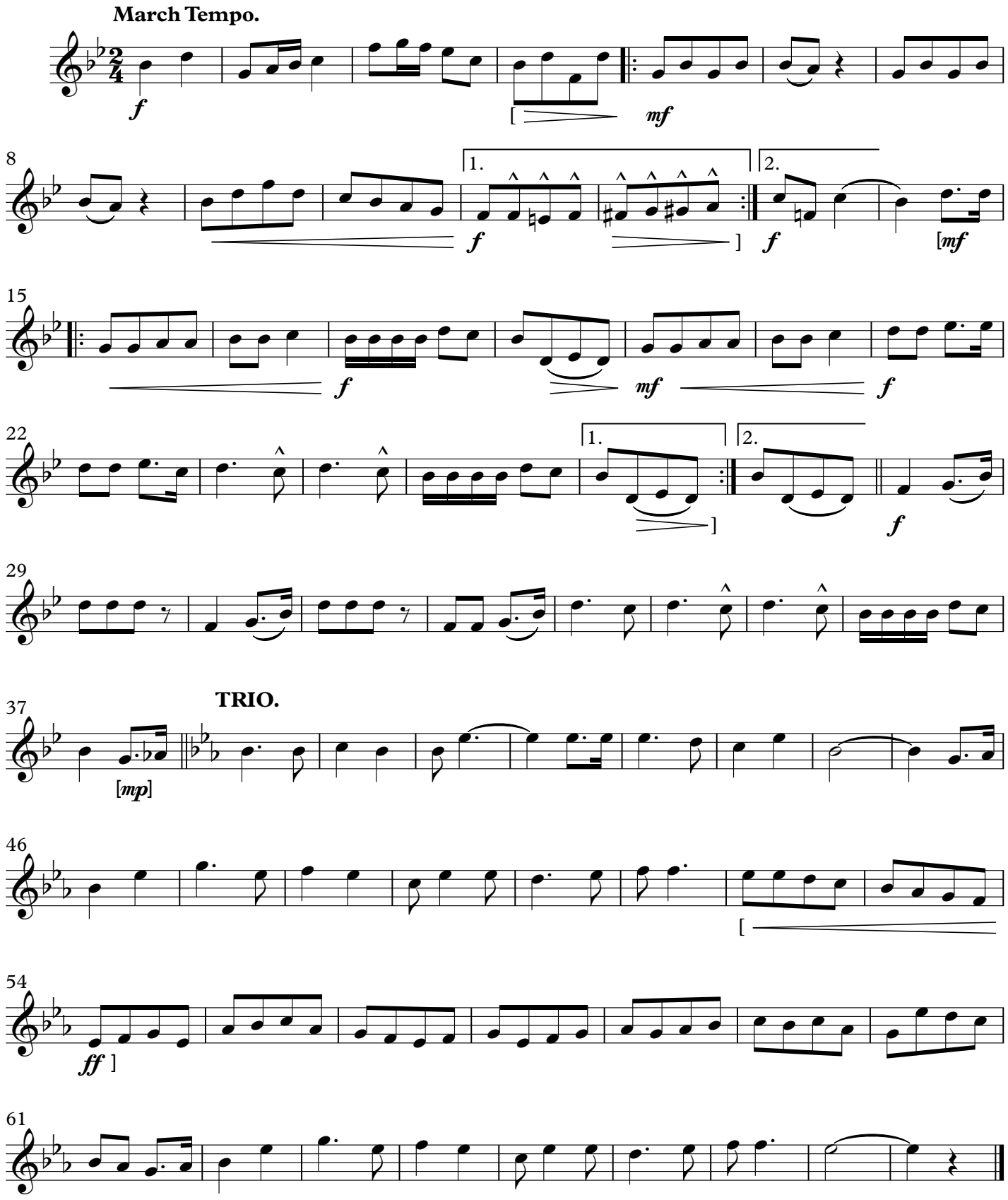
THE QUILTING PARTY MARCH

(1889)

Baritone, T.C.

JOHN PHILIP SOUSA



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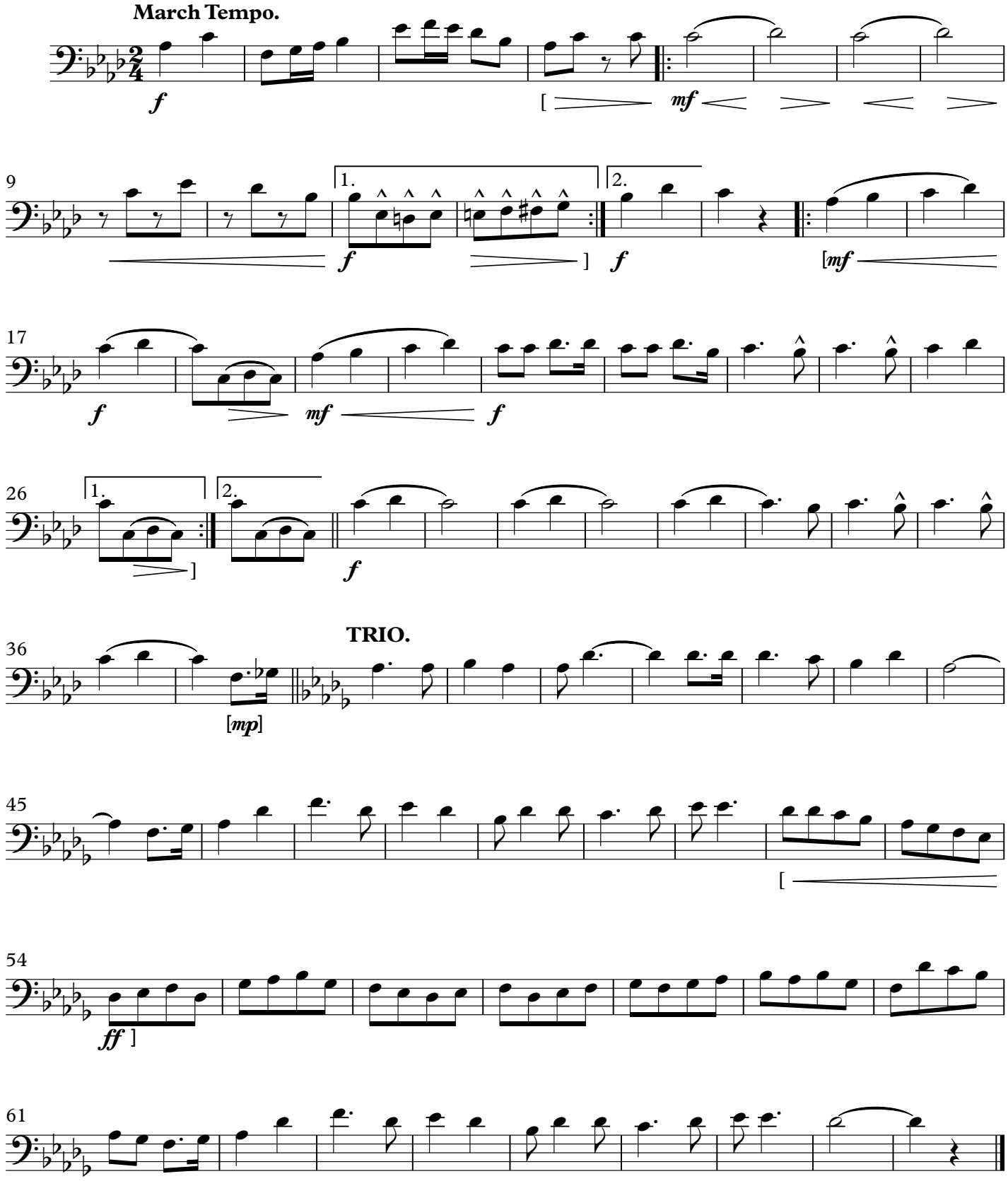
THE QUILTING PARTY MARCH

(1889)

1st Trombone

JOHN PHILIP SOUSA



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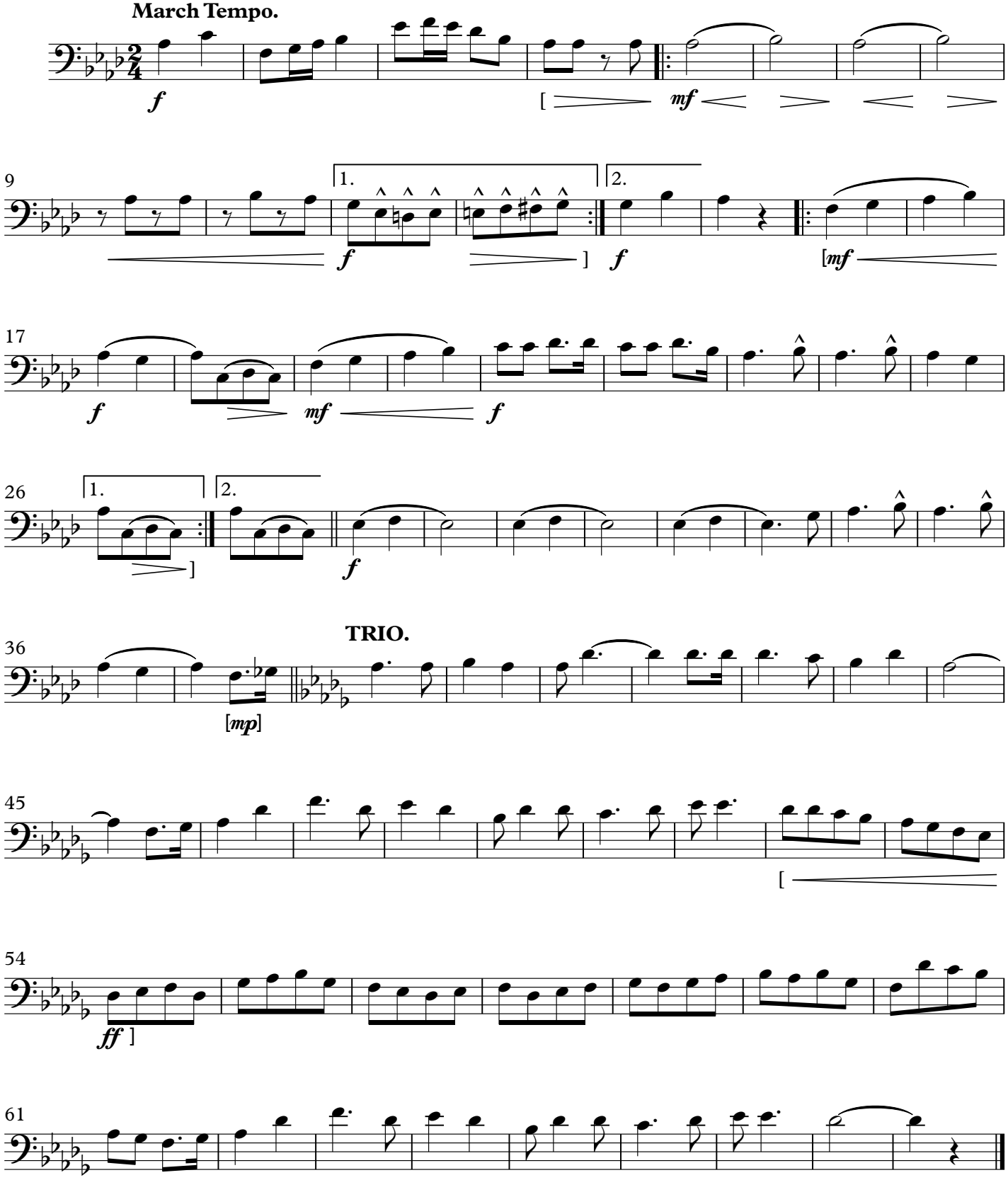
THE QUILTING PARTY MARCH

(1889)

2nd Trombone

JOHN PHILIP SOUSA



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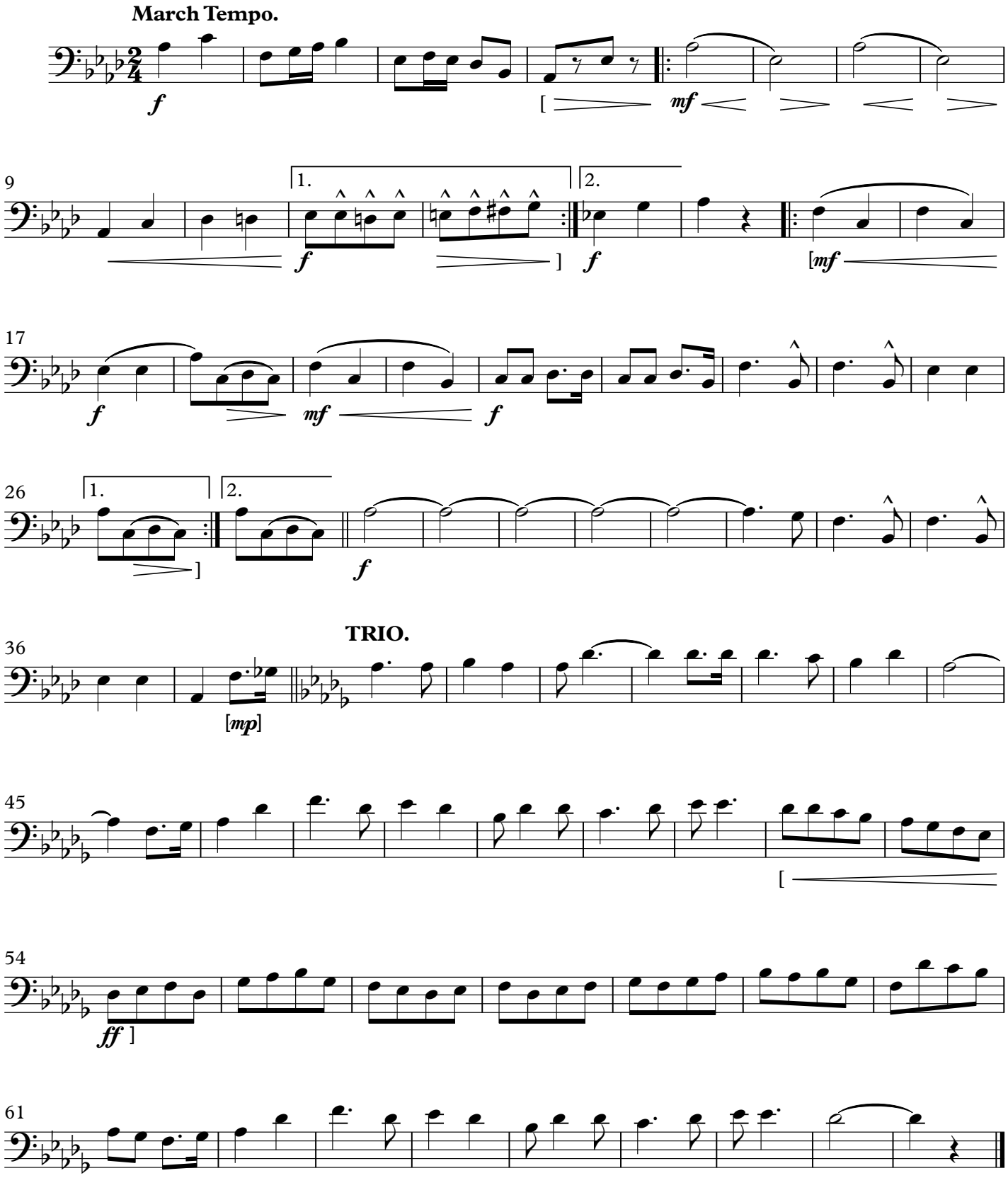
THE QUILTING PARTY MARCH

(1889)

Bass Trombone

JOHN PHILIP SOUSA



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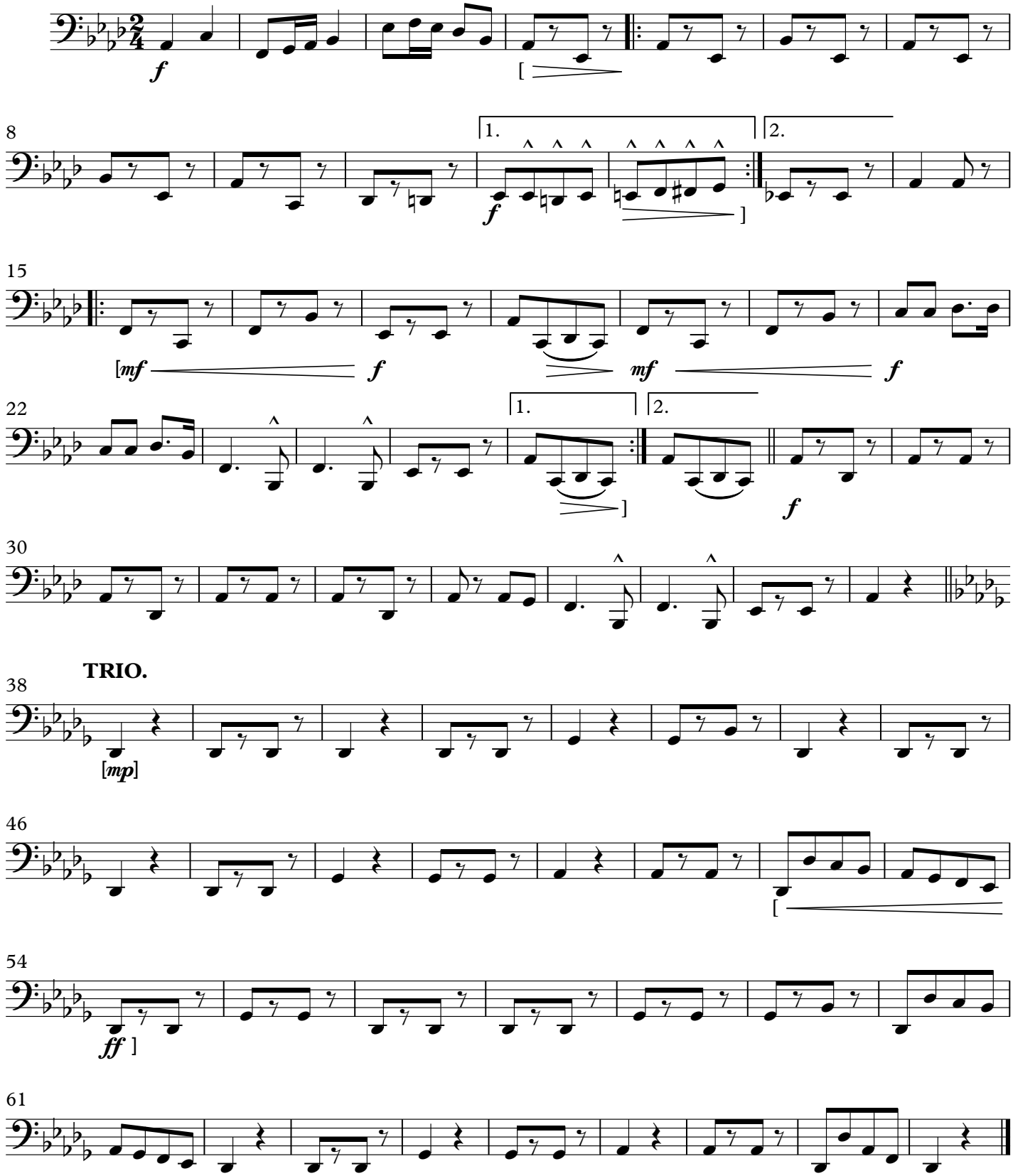
THE QUILTING PARTY MARCH

(1889)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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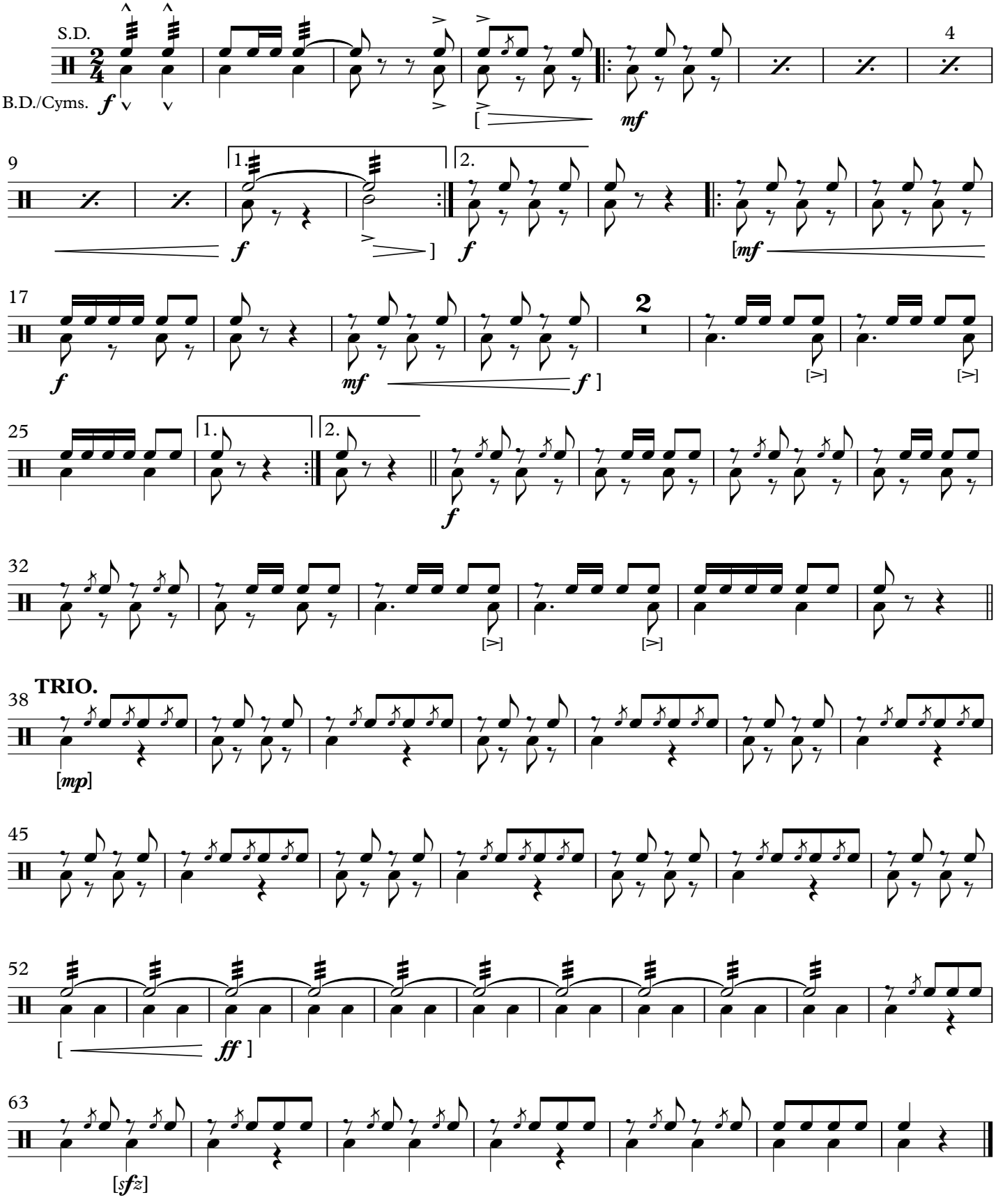
THE QUILTING PARTY MARCH

(1889)

Drums

JOHN PHILIP SOUSA

March Tempo.



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