

FULL SCORE

# John Philip Sousa

# EASTER MONDAY

# ON THE WHITE HOUSE LAWN

**Tales of a Traveler**  
**Suite for Band (1929)**

**Edited by R. Mark Rogers**

#### INSTRUMENTATION

1-FULL SCORE  
1-PICCOLO  
2-1st FLUTE  
2-2nd FLUTE  
2-3rd FLUTE  
1-1st OBOE  
1-2nd OBOE  
4-1st CLARINET in Bb  
3-2nd CLARINET in Bb  
3-3rd CLARINET in Bb  
3-4th CLARINET in Bb (substitute for Alto Clarinet)  
1-ALTO CLARINET in Eb  
2-BASS CLARINET in Bb  
1-CONTRA ALTO CLARINET in Eb or  
CONTRA BASS CLARINET in Bb  
(either substitutes for Bass Saxophone)  
1-1st BASSOON  
1-2nd BASSOON  
2-1st ALTO SAXOPHONE in Eb  
2-2nd ALTO SAXOPHONE in Eb  
2-TENOR SAXOPHONE in Bb  
1-BARITONE SAXOPHONE in Eb  
1-BASS SAXOPHONE in Bb

3-1st CORNET in Bb  
3-2nd CORNET in Bb  
1-1st TRUMPET in Bb  
1-2nd TRUMPET in Bb  
1-1st HORN in F  
1-2nd HORN in F  
1-3rd HORN in F  
1-4th HORN in F  
2-1st TROMBONE  
2-2nd TROMBONE  
1-3rd TROMBONE  
1-4th TROMBONE  
3-1st & 2nd EUPHONIUM T.C./B.C.  
4-TUBAS  
1-DOUBLE BASS (not shown on score)  
4-PERCussion:  
Snare Drum, Crash Cymbals, Bass Drum, and  
Slap Stick  
2-MALLET PERCUSSION:  
Bells and Xylophone  
1-HARP

*Grade 4*

*Duration:*

*Approx. 4 and one-half Minutes*

#### SUPPLEMENTAL EUROPEAN PARTS (sold separately)

1-1st HORN in Eb  
1-2nd HORN in Eb  
1-3rd HORN in Eb  
1-4th HORN in Eb  
1-1st TROMBONE in Bb (Treble Clef)

1-2nd TROMBONE in Bb (Treble Clef)  
1-3rd TROMBONE in Bb (Treble Clef)  
1-4th TROMBONE in Bb (Treble Clef)  
2-TUBA in Eb (Treble Clef)  
2-TUBA in Bb (Treble Clef)

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## Program Notes

by Paul Bierley

Many composers alter their own works, often years after the originals have been performed several times. John Philip Sousa seldom did this. One exception was his addition of *Easter Monday on the White House Lawn* to the suite, *Tales of a Traveler*, composed 17 years earlier. His reasons for doing this are not fully understood.

*Tales of a Traveler* was inspired by events of the Sousa Band's round-the-world tour of 1910-1911. The third movement of the suite brought the composer considerable grief. It was originally called *Coronation March*. Sousa composed it aboard ship en route to South Africa, anticipating it would be used at the coronation of King George V of England. However, a curt note from Buckingham Palace informed him - after he had completed the work - that ". . . It is contrary to rule for His Majesty to grant permission for dedication to those who are not his own subjects . . ." *Coronation March* was then given a new title, *Grand Promenade at the White House*.

Perhaps the painful memory of this rebuff caused Sousa to replace *Grand Promenade at the White House* with *Easter Monday on the White House Lawn* as the third movement of the suite. The royal rejection had never made sense to him. After all, he had been presented the Victorian Order by King George's predecessor, King Edward VII; he had played two command performances for Edward and had composed the march *Imperial Edward* in his honor. Moreover, British music publishers had asked him to compose a coronation march. Close friends of Sousa were well aware of his long memory for such disappointments, so it is entirely possible that making the substitution was his way of putting the matter out of his mind.

Easter egg-rolling in Washington is an American tradition which began during President James Madison's administration. Dolly Madison, charming wife of the President, initiated this tradition in 1816, perhaps patterned after the ancient Egyptian ceremony of rolling colored eggs toward the pyramids. In the American version, children roll colored eggs with spoons, and the child with the fastest egg wins.

The 44th Congress banned egg-rolling on the Capitol grounds in 1880, whereupon President Rutherford B. Hayes invited children to continue this exciting activity on the White House lawn. President Benjamin Harrison introduced music for the event in 1889, with Sousa directing the Marine Band. Thus Sousa was present at three egg rolls before leaving the Marine Corps, and it is probable that his own children participated. The event has been held there ever since and has grown in popularity to the extent that it now rates much media coverage.

Although Sousa's Band was active until the time of his death in 1932, the final coast-to-coast tour took place during the last six months of 1928. The band management announced this as the "Golden Jubilee" tour in celebration of Sousa's fiftieth year as a conductor, inspiring the composition of his famous "Golden Jubilee" march. Of the many concert band suites that Sousa composed, the second most frequently performed (only the suite *The Last Days of Pompeii* was more often performed) was *Tales of a Traveler*, and this suite, with the newly composed last movement was featured prominently in the 1928 tour. Whatever the reason for the substitution of *Easter Monday on the White House Lawn* in place of the original last movement, this lively new piece was well in keeping with the dynamic America reflected in the "roaring twenties."

Sousa's memories are recorded in the notes he added to Sousa Band programs when *Easter Monday on the White House Lawn* was featured on the 1928 tour:

"With the children rolling eggs, dancing and romping, a scene of animation persists itself: the elders, from the President to the merest passersby [street arabs], look on the scene with joy and pleasure."

## Notes on the Edition

by R. Mark Rogers

The autograph score to *Easter Monday on the White House Lawn* is dated May 30, 1928, and was completed at Port Washington, Long Island. This score is now in the Library of Congress. The complement of musicians used in the Sousa Band for the 1928 tour was exceptionally large: piccolo and five flutes, two oboes, twenty-three B-flat clarinets, bass clarinet, two bassoons, seven (!) saxophones, six cornets, two trumpets, four horns, four trombones, two euphoniums, six tubas, three percussionists, and harp. The complement of players differed from the band (and thus the instrumentation) of the previously composed movements of the suite *Tales of a Traveler* in that the band of 1928 had larger flute and saxophone sections, but lacked the E-flat clarinet and contrabassoon of the earlier band. This revised edition of *Easter Monday on the White House Lawn* adheres strictly to the original scoring with two minor revisions. First, although Sousa carried multiple players on alto saxophone in 1928, neither the score nor the first printed edition (published in 1929 by the John Church company) shows more than one part for alto saxophone, while the score and parts show considerable two part writing for the tenor saxophones; in this edition, the parts have been redistributed in three voices: 1st Alto Sax, 2nd Alto Sax, and Tenor Sax. Second, the bass saxophone which Sousa scored for and carried in the 1928 tour has now all but disappeared from the instrumentation of contemporary concert bands and wind ensembles; this edition includes parts to allow the substitution of either contra-alto or contra-bass clarinet for the bass saxophone. Finally, it must be noted that Sousa composed *Easter Monday on the White House Lawn* in uncommon haste, leaving many inconsistencies in his score. Sadly, the engravers of the first edition added additional errors of their own. These have been reconciled and corrected in this edition without further comment.

There is some confusion concerning the formal structure which Sousa intended for this piece. It should be noted that Sousa often used a simple ABA form for the pieces which he collected into his concert band suites (all three movements of *Three Quotations* follow this design), but the movements of *Tales of a Traveler* are considerably more complex. In particular, *Easter Monday on the White House Lawn* seems to defy conventional analysis. Although the key scheme of B-flat/E-flat/B-flat gives the piece an overall ternary feel, none of the melodic material used in the early pages of the score ever recurs. It seems clear that Sousa must have felt that this ragtime romp was a little too brief when played as part of the complete suite (where the other two movements come in at 3:30 and 5:15 minutes). Though Sousa was well into his seventies and his powers of invention remained strong, he called for the entire piece to be repeated rather than burden his audiences with more new material. The parts call for the players, after they arrive at the 91st measure to return to the beginning; after reaching bar 91 the second time around, a "coda" ending echoing the 91st was to be played. In Sousa's autograph, the instructions "D. C. to the beginning, go from here to Coda" [indicating that measure 92 is the Coda] make his intentions clear. However, in the first printed edition, these directions were abbreviated to "D. C. then to Coda," which has caused countless musicians to infer that Sousa intended a jump to the Coda at some other place in the piece, perhaps after the 3rd eighth note of measure 31. Most contemporary performances are done in just this fashion, but there is not a bit of evidence to support this practice. In an attempt to clarify the composer's intentions, this edition uses a repeat sign, perhaps a simpler device, to secure the proper interpretation of Sousa's form.

## EASTER MONDAY ON THE WHITE HOUSE LAWN

Full Score  
S777

John Philip Sousa  
edited by R. Mark Rogers

## (Tales of a Traveler)

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Picc. *p*

Flutes *p*

Oboes *p*

C  
L  
A  
R  
I  
N  
E  
T  
S  
C.A. *p*

1  
2/3

Alto *p*

Bass *p*

Bssns. *p*

S  
A  
X  
E  
S  
Bari *p*

8

Cornets *p*

2

Trpts. *p*

1/2  
Horns *p*

3/4

1/2  
Trombs. *p*

3/4

Euphs. *p*

Tubas *p*

Sn. Dr. *p*

Cymb. on head

Bs. Dr. *p*

Sl. St. *p*

Harp *p*