



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 1<sup>st</sup> and 2<sup>nd</sup> 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). 1<sup>st</sup> and 2<sup>nd</sup> 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 1<sup>st</sup> and 2<sup>nd</sup> 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

Full Score

(1883)

JOHN PHILIP SOUSA

**March Tempo.**

1      2      3      4      5      6      7      8

Flute/Piccolo

E♭ Clarinet

B♭ Clarinets

B♭ Bass Clarinet  
[optional]  
[B♭ bass]

Bassoon  
[optional]  
[B♭ baritone]

E♭ Alto Saxophone  
[optional]  
[E♭ cornet]

B♭ Tenor Saxophone  
[optional]  
[B♭ baritone]

E♭ Baritone Saxophone  
[optional]  
[E♭ bass]

**March Tempo.**

E♭ Cornet  
[optional]

Solo B♭ Cornet

1st B♭ Cornet

2nd B♭ Cornet

Solo F Horn  
[originally E♭ alto]

1st & 2nd F Horn  
[originally E♭ alto]

Baritone

1st & 2nd Trombones  
[originally B♭ tenor]

3rd Trombone  
[originally B♭ bass]

Tuba  
[originally E♭ bass]

S.D.

Drums  
+Triangle

B.D./Cyms.

## PET OF THE PETTICOATS

## Full Score

3

9            10            11            12            13            14            15            16

Flt./Picc.

Eb Clar.

Clars.

Bass Clar.

Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

Eb Cor.

Solo B $\flat$  Cor.

1st B $\flat$  Cor.

2nd B $\flat$  Cor.

Solo Hrns.

1st & 2nd Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

## PET OF THE PETTICOATS

## Full Score

17

18

19

20

21

22

23

24

Flt./Picc. *ff*

E♭ Clar. *ff*

Clars. *ff*

Bass Clar.

Bsn.

Alto Sax. *ff*

Ten. Sax.

Bari. Sax.

E♭ Cor. *ff*

Solo B♭ Cor. *ff*

1st B♭ Cor. *ff*

2nd B♭ Cor. *ff*

Solo Hrns. *ff*

1st & 2nd Hrns. *ff*

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc. *ff*

## PET OF THE PETTICOATS

## Full Score

25            26            27            28            29            30            31            32

*Fine*

The musical score for "Pet of the Petticoats" is presented in a full-score format across 16 staves. The instruments are organized into three groups: woodwinds (Flute/Piccolo, Eb Clarinet, Clarinets, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone), brass (Eb Cor., Solo Bb Cor., 1st Bb Cor., 2nd Bb Cor., Solo Horns, 1st & 2nd Horns), and brass (Bar., 1st & 2nd Trombones, 3rd Trombone, Tuba). The score begins at measure 25 and concludes at measure 32, with a final cadence marked by a double bar line and the word "Fine". The instrumentation includes piccolo, Eb clarinet, clarinets, bass clarinet, bassoon, alto saxophone, tenor saxophone, baritone saxophone, Eb cor., solo Bb cor., 1st Bb cor., 2nd Bb cor., solo horns, 1st & 2nd horns, baritone tuba, 1st & 2nd trombones, 3rd trombone, tuba, and percussion.

PET OF THE PETTICOATS  
Full Score

33            34            35            36            37            38            39            40

**TRIO.**

Flt./Picc.      -      -      -      -      -      -      -

E♭ Clar.      *mf*      stacc.      -      -      -      -      -

Clars.      *p*      -      -      -      -      -      -

Bass Clar.      *p*      -      -      -      -      -      -

Bsns.      *p*      -      -      -      -      -      -

Alto Sax.      *p*      -      -      -      -      -      -

Ten. Sax.      *p*      -      -      -      -      -      -

Bari. Sax.      *p*      -      -      -      -      -      -

**TRIO.**

E♭ Cor.      [tacet]      -      -      -      -      -      -

Solo B♭ Cor.      *p*      [tacet]      -      -      -      -      -

1st B♭ Cor.      *p*      [tacet]      -      -      -      -      -

2nd B♭ Cor.      *p*      [tacet]      -      -      -      -      -

Solo Hrns.      *p*      -      -      -      -      -      -

1st & 2nd Hrns.      *p*      -      -      -      -      -      -

Bar.      *p*      -      -      -      -      -      -

1st & 2nd Trbns.      *p*      -      -      -      -      -      -

3rd Trbn.      *p*      [tacet]      -      -      -      -      -

Tuba      *p*      -      -      -      -      -      -

Perc.      -      -      -      -      -      -      -

4

8

## PET OF THE PETTICOATS

## Full Score

7

41 42 43 44 45 46 47 48

Flt./Picc.

E♭ Clar.

Clars.

Bass Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

Solo Hrns.

1st & 2nd Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

4

S.D.  
*f*

# PET OF THE PETTICOATS

## Full Score

49      50      51      52      53      54      55      56

Flt./Picc.      -      *tr.*      -      -      *tr.*      -      *tr.*

E♭ Clar.      -      *ff*      *tr.*      -      -      *tr.*      -      *ff*

Clars.      -      *ff*      -      -      *ff*      -      *ff*

Bass Clar.      -      -      -      -      -      -      *ff*

Bssn.      -      -      -      -      -      -      *ff*

Alto Sax.      -      *tr.*      -      -      *tr.*      -      *ff*

Ten. Sax.      -      *ff*      -      -      -      -      *ff*

Bari. Sax.      -      -      -      -      -      -      *ff*

E♭ Cor.      -      [Play]      *tr.*      -      -      *tr.*      -      *ff*

Solo B♭ Cor.      -      [Play]      *tr.*      -      -      *tr.*      -      *ff*

1st B♭ Cor.      -      [Play]      *tr.*      -      -      *tr.*      -      *ff*

2nd B♭ Cor.      -      [Play]      *tr.*      -      -      *tr.*      -      *ff*

Solo Hrns.      -      -      *ff*      -      -      -      -

1st & 2nd Hrns.      -      -      *ff*      -      -      -      -

Bar.      -      -      -      -      -      -      *ff*

1st & 2nd Trbns.      -      -      *ff*      -      -      -      *ff*

3rd Trbn.      -      -      -      -      -      -      [Play]      *ff*

Tuba      -      -      -      -      -      -      -      *ff*

Perc.      -      Tri.      -      S.D.      -      Tri.      -      S.D.      -

B.D./Cyms.      -      -      -      -      -      -      -      -

## PET OF THE PETTICOATS

## Full Score

57      58      59      60      61      62      63      64

Flt./Picc. ff

Eb Clar.

Clars.

Bass Clar.

Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd B♭ Cor.

Solo Hrns.

1st & 2nd Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

PET OF THE PETTICOATS  
Full Score

65 66 67 68 69 70 71 72 D.C.

Flt./Picc.

E<sub>b</sub> Clar.

Clars.

Bass Clar.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E<sub>b</sub> Cor.

Solo B<sub>b</sub> Cor.

1st B<sub>b</sub> Cor.

2nd B<sub>b</sub> Cor.

Solo Hrns.

1st & 2nd Hrns.

Bar.

1st & 2nd Trbns.

3rd Trbn.

Tuba

Perc.

4

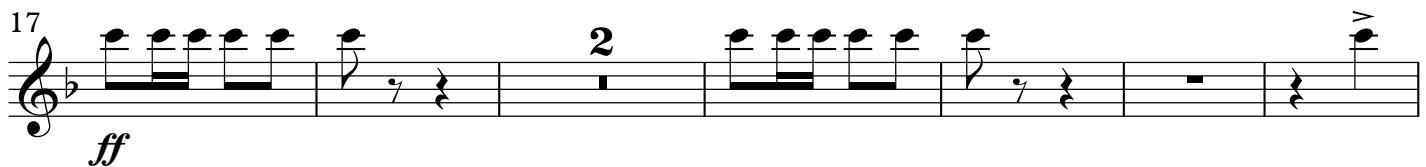
March  
**PET OF THE PETTICOATS**

(1883)

Flute/Piccolo

JOHN PHILIP SOUSA

**March Tempo.**

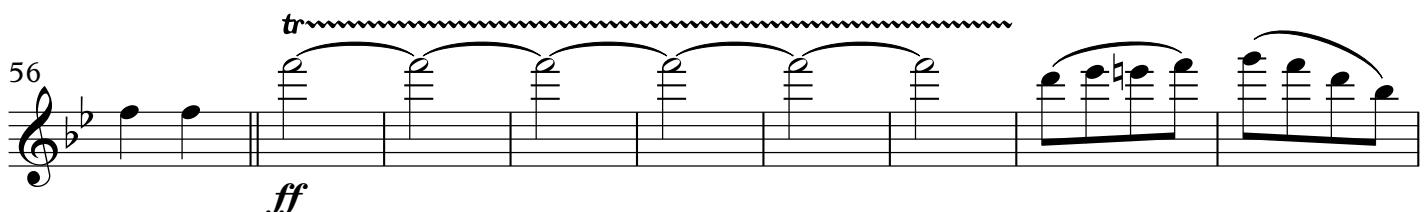


**TRIO.**

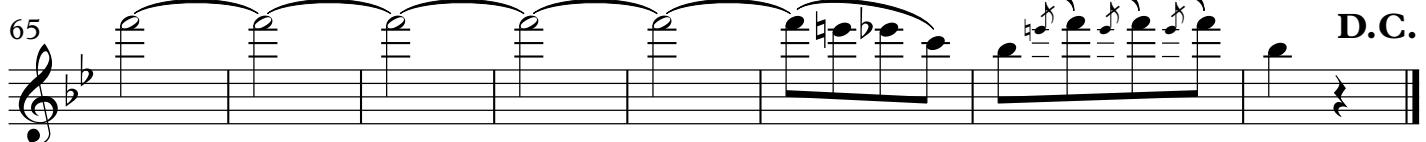
**16**



**56**



**65**



March  
**PET OF THE PETTICOATS**

(1883)

E♭ Clarinet

**JOHN PHILIP SOUSA**

**March Tempo.**

Sheet music for E♭ Clarinet, March Tempo. The music consists of five staves of musical notation. Staff 1 starts with a treble clef, a key signature of two sharps, and a time signature of 2/4. Measure 1 begins with a dynamic of *f*. Staff 2 starts with a treble clef, a key signature of two sharps, and a time signature of 3/4. Staff 3 starts with a treble clef, a key signature of two sharps, and a time signature of 2/4. Measure 16 starts with a dynamic of *ff*. Staff 4 starts with a treble clef, a key signature of two sharps, and a time signature of 2/4. Staff 5 starts with a treble clef, a key signature of two sharps, and a time signature of 2/4, ending with a dynamic of *Fine*.

**TRIO.**

Sheet music for E♭ Clarinet, Trio section. The music consists of six staves of musical notation. Staff 1 starts with a treble clef, a key signature of two sharps, and a time signature of 2/4. Measure 33 has dynamics of *mf* and *stacc.*. Staff 2 starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. Staff 3 starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. Staff 4 starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. Staff 5 starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. Measure 47 has dynamics of *ff* and *tr*. Staff 6 starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. Measure 57 has a dynamic of *ff*. Staff 7 starts with a treble clef, a key signature of one sharp, and a time signature of 2/4, ending with a dynamic of *D.C.*

March  
**PET OF THE PETTICOATS**

B $\flat$  Clarinets

(1883)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for B-flat clarinets. The key signature is one sharp (F# major). The time signature varies between 2/4 and 3/4. The music includes dynamic markings such as *f*, *ff*, *p*, *tr*, and *tr~*. The first staff begins with a forte dynamic (*f*). Measures 6 through 18 show a continuous line of eighth-note patterns. Measure 18 features a measure repeat sign (the number '2') and a fermata. Measure 27 begins with a forte dynamic (*ff*) and leads into a section labeled "Fine TRIO." with a piano dynamic (*p*). Measures 36 and 46 show melodic lines with grace notes and slurs. Measure 57 starts with a forte dynamic (*ff*). The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

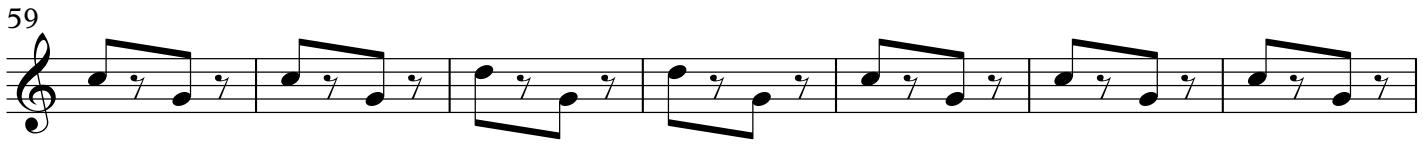
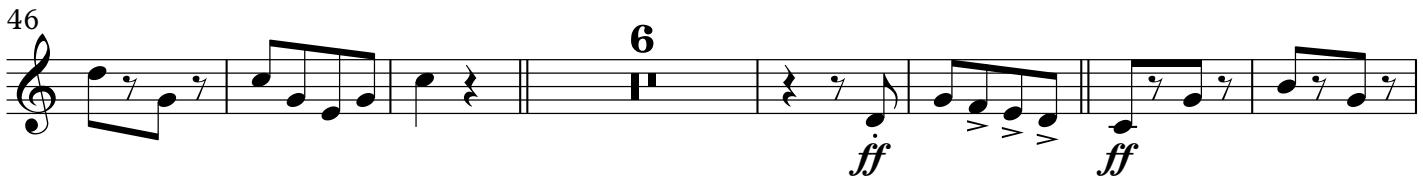
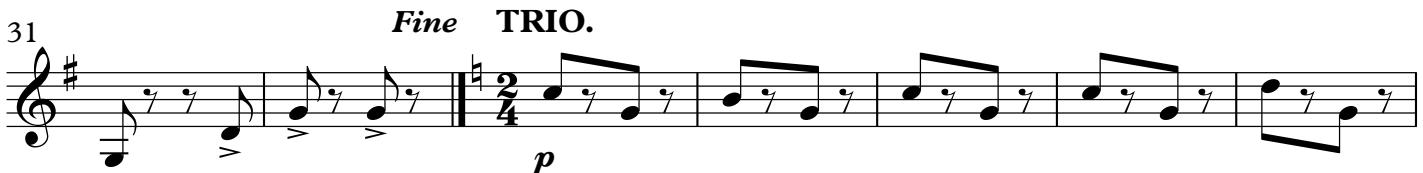
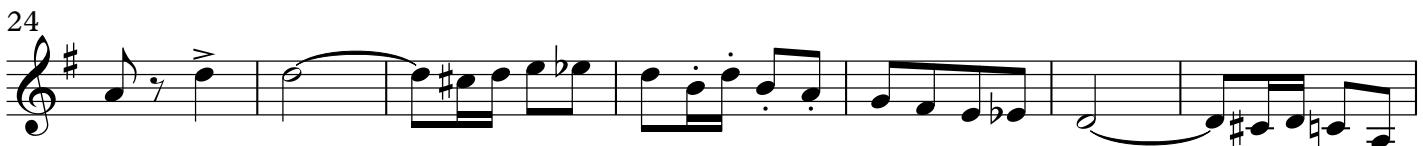
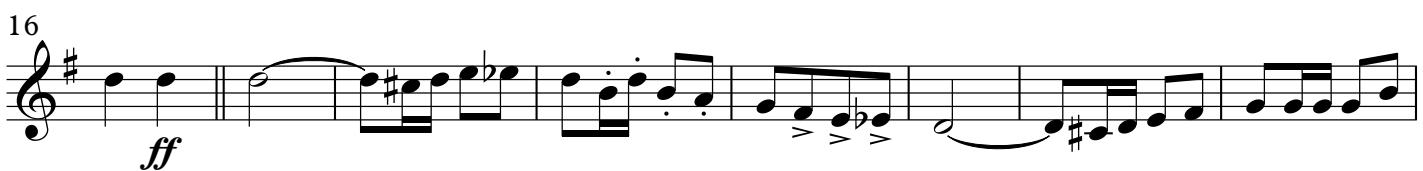
**March**  
**PET OF THE PETTICOATS**

(1883)

B $\flat$  Bass Clarinet  
[optional]

JOHN PHILIP SOUSA

**March Tempo.**



**D.C.**

March  
**PET OF THE PETTICOATS**

Bassoon  
[optional]

(1883)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of bassoon music. Staff 1 starts with a dynamic **f**. Staff 2 begins at measure 7. Staff 3 begins at measure 13, with a dynamic **ff**. Staff 4 begins at measure 20. Staff 5 begins at measure 28, with dynamics **Fine** and **TRIO.**, and a dynamic **p**. Staff 6 begins at measure 35. Staff 7 begins at measure 43, with a key signature change to **6** and a dynamic **ff**. Staff 8 begins at measure 56, with a dynamic **ff**. Staff 9 begins at measure 63, with a dynamic **D.C.**.

**March**  
**PET OF THE PETTICOATS**

E♭ Alto Saxophone  
[optional]

(1883)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for E♭ Alto Saxophone. The key signature is one sharp (F#). The time signature varies between 2/4 and common time. Measure numbers 1 through 64 are indicated above the staves. The music is divided into sections: 'March Tempo.' (measures 1-13), 'Fine TRIO.' (measures 30-36), and 'D.C.' (measure 64). Dynamic markings include *f*, *ff*, *p*, *tr*, and *ff*. Measure 14 features a forte dynamic *ff* at the end of the section. Measure 22 begins with a forte dynamic *ff*. Measure 30 starts with a dynamic *p*. Measure 45 ends with a dynamic *ff*. Measure 55 ends with a dynamic *ff*. Measure 64 concludes with a dynamic *ff*.

**March**  
**PET OF THE PETTICOATS**

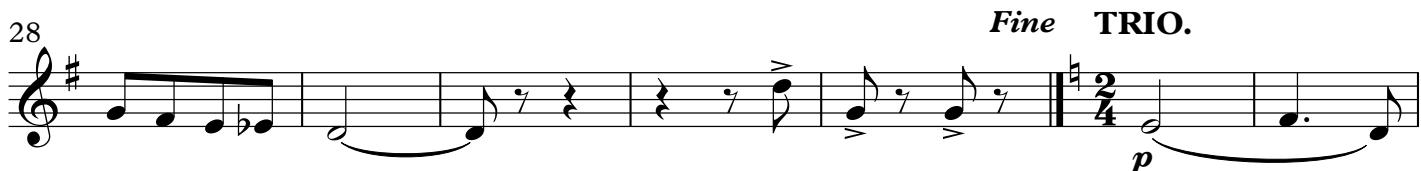
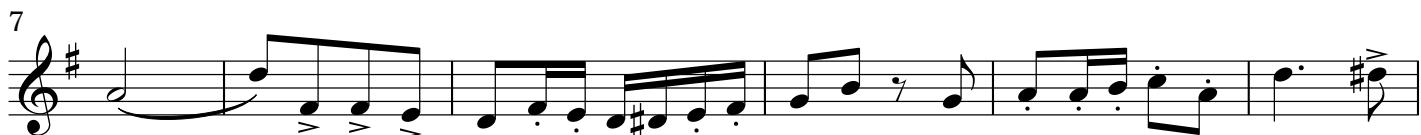
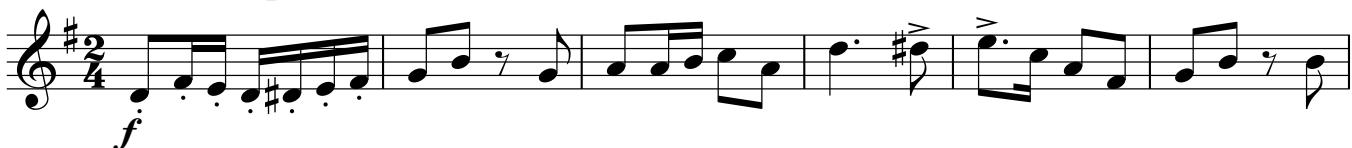
B♭ Tenor Saxophone

(1883)

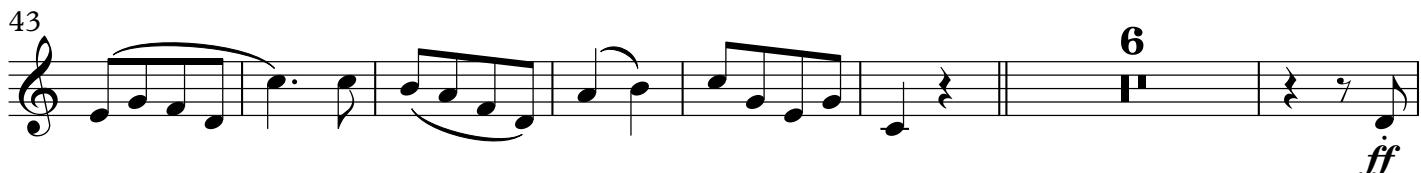
JOHN PHILIP SOUSA

[optional]

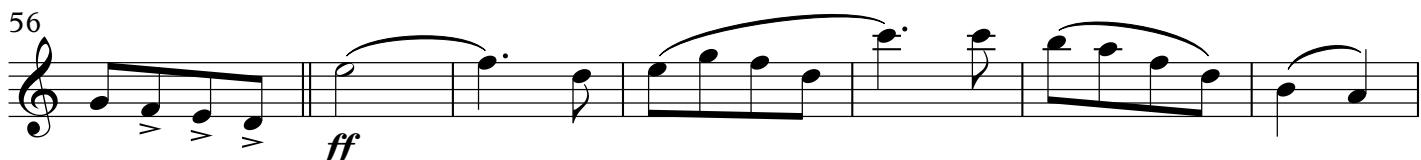
**March Tempo.**



**Fine TRIO.**



**6**



**D.C.**

**March**  
**PET OF THE PETTICOATS**

E♭ Baritone Saxophone  
[optional]

(1883)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for E♭ Baritone Saxophone. The key signature is one sharp (F#), and the time signature varies between common time and 2/4. Measure numbers are indicated at the beginning of each staff: 1, 8, 16, 24, 31, 38, 46, 59, and 66. The music begins with a dynamic of **f**. Staff 31 starts with a dynamic of **p** and is labeled **Fine TRIO.** Staff 46 features a dynamic of **ff** and includes a measure number **6**. Staff 66 concludes with a dynamic of **ff** and is labeled **D.C.** The music ends with a final dynamic of **ff**.

March  
**PET OF THE PETTICOATS**

E♭ Cornet  
[optional]

(1883)

JOHN PHILIP SOUSA

**March Tempo.**

The sheet music consists of ten staves of musical notation for E♭ Cornet. The key signature is one sharp (F#). The time signature varies throughout the piece, including 2/4, 3/4, and 4/4. The tempo is marked as March Tempo. The music includes dynamic markings such as *f*, *ff*, *p*, *tr*, and *tacet*. Key performance instructions like "Play tr~" and "D.C." are also present. The piece concludes with a "Fine" at measure 26, followed by a "TRIO. [tacet]" section, and then returns to the main melody starting from measure 35.

March  
**PET OF THE PETTICOATS**

Solo B $\flat$  Cornet

(1883)

JOHN PHILIP SOUSA

**March Tempo.**



7

A staff of music in 2/4 time, key of G major, starting with a dynamic 'f'. It features eighth-note patterns and sixteenth-note figures.

12

A staff of music in 2/4 time, key of G major. It includes eighth-note patterns and sixteenth-note figures, concluding with a dynamic 'ff'.

18

A staff of music in 2/4 time, key of G major. It features eighth-note patterns and sixteenth-note figures.

26

A staff of music in 2/4 time, key of G major. It includes eighth-note patterns and sixteenth-note figures. The dynamic 'ff' is followed by a 'Fine' instruction and a 'TRIO.' section in 2/4 time, dynamic [tacet].

35

A staff of music in 2/4 time, key of G major. It features eighth-note patterns and sixteenth-note figures.

44

A staff of music in 2/4 time, key of G major. It includes eighth-note patterns and sixteenth-note figures. The dynamic 'ff' is followed by a 'Play tr~' instruction.

53

A staff of music in 2/4 time, key of G major. It features eighth-note patterns and sixteenth-note figures. The dynamic 'ff' is followed by a 'tr' instruction.

63

A staff of music in 2/4 time, key of G major. It includes eighth-note patterns and sixteenth-note figures. The dynamic 'ff' is followed by a 'D.C.' instruction.

March  
**PET OF THE PETTICOATS**

1st B $\flat$  Cornet

(1883)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for the 1st B-flat Cornet. The key signature is one sharp (F#). The time signature varies between common time (2/4) and 2/2. The tempo is marked as March Tempo. The score includes dynamic markings such as *f*, *ff*, *p*, *tr*, and *tacet*. Measure numbers 6, 12, 18, 27, 35, 42, 50, 59, and 66 are indicated. The score concludes with a repeat sign and the instruction "D.C." (Da Capo).

March  
**PET OF THE PETTICOATS**

2nd B $\flat$  Cornet

(1883)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for 2nd B-flat Cornet. The key signature is one sharp (F#). The time signature varies between common time (2/4) and 2/4. Measure numbers are indicated at the beginning of each staff: 6, 12, 18, 27, 35, 42, 50, 59, and 66. The score includes dynamic markings such as *f*, *ff*, *p*, *tr*, and *[tacet]*. A section labeled "TRIO." begins at measure 27. The score concludes with a repeat sign and the instruction "D.C." (Da Capo).

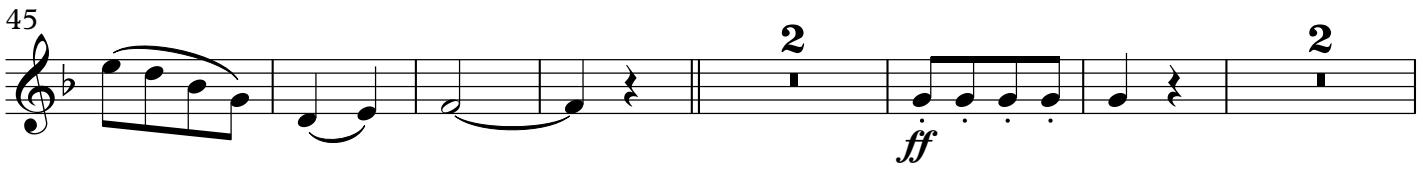
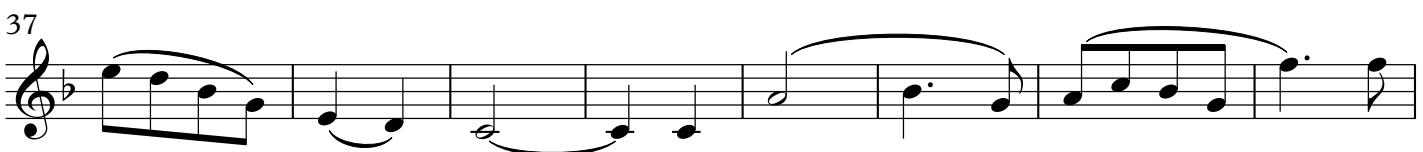
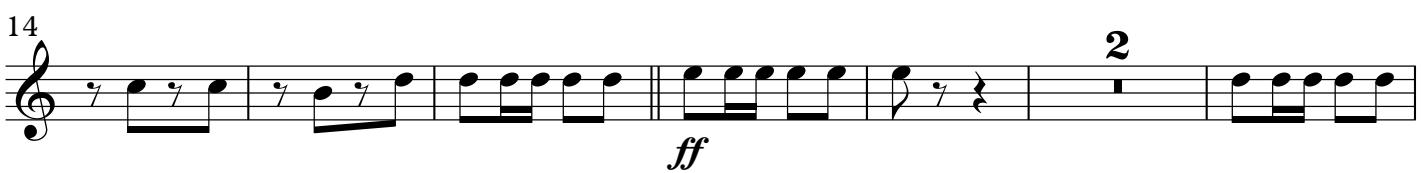
**March**  
**PET OF THE PETTICOATS**

Solo F Horn  
[originally E♭ alto]

(1883)

JOHN PHILIP SOUSA

**March Tempo.**



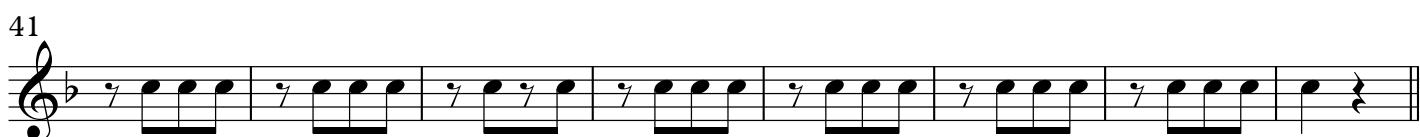
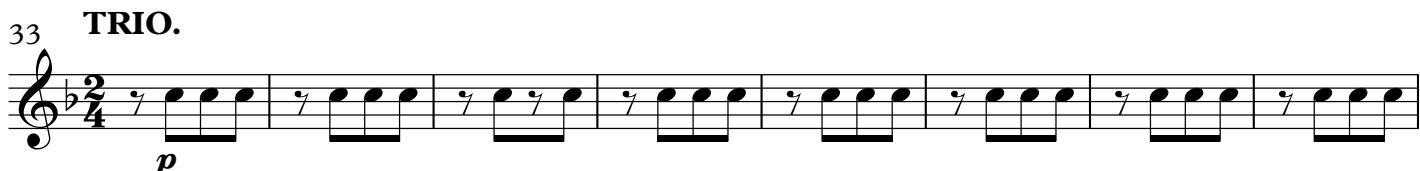
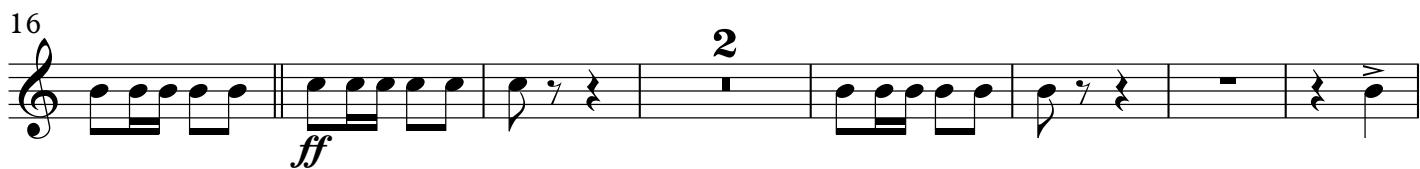
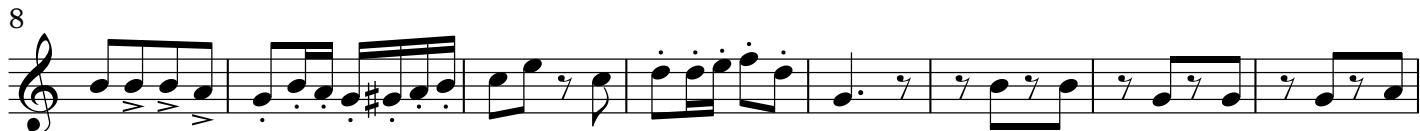
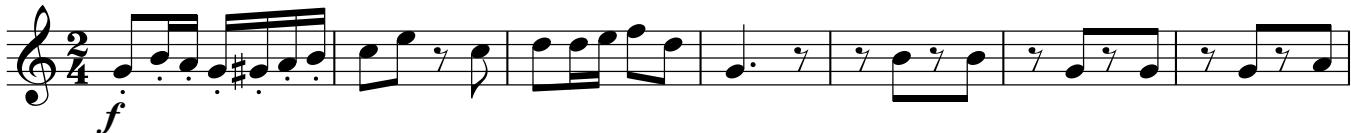
**March**  
**PET OF THE PETTICOATS**

1st F Horn  
[originally E♭ alto]

(1883)

JOHN PHILIP SOUSA

**March Tempo.**



# March

# PET OF THE PETTICOATS

## 2nd F Horn

[originally E♭ alto]

(1883)

JOHN PHILIP SOUSA

## **March Tempo.**

The sheet music consists of six staves of musical notation for a solo instrument, likely flute or oboe. The music is in common time (indicated by '2'). The key signature changes throughout the piece, including G major, F major, E major, D major, C major, and B-flat major.

- Staff 1:** Dynamics include **f** (fortissimo) at the beginning. The music features eighth-note patterns and sixteenth-note figures.
- Staff 2:** Dynamics include **p** (pianissimo).
- Staff 3:** Dynamics include **ff** (fortississimo). Measures 16-24 end with a repeat sign and the number **2**.
- Staff 4:** Dynamics include **ff**. Measures 25-32 end with a repeat sign and the number **2**, followed by the word **Fine**.
- Staff 5:** Dynamics include **p**. The section is labeled **TRIO.**
- Staff 6:** Dynamics include **ff**. Measures 49-56 end with a repeat sign and the number **2**, followed by **ff**.
- Staff 7:** Dynamics include **p**.
- Staff 8:** Dynamics include **D.C.** (Da Capo).

March  
**PET OF THE PETTICOATS**

Baritone

(1883)

JOHN PHILIP SOUSA

**March Tempo.**

The musical score consists of ten staves of music for Baritone. The key signature is one flat, and the time signature is mostly common time (indicated by '2'). The score begins with a dynamic of **f**. Measures 1-6 show eighth-note patterns. Measure 7 starts with a sixteenth-note pattern. Measures 8-12 continue the eighth-note patterns. Measure 13 features a sixteenth-note pattern followed by a dynamic of **ff**. Measures 14-18 show eighth-note patterns. Measures 19-23 feature sixteenth-note patterns. Measures 24-28 show eighth-note patterns. Measures 29-33 feature sixteenth-note patterns. Measures 34-38 show eighth-note patterns. Measures 39-43 feature sixteenth-note patterns. Measures 44-48 show eighth-note patterns. Measures 49-53 feature sixteenth-note patterns. Measures 54-58 show eighth-note patterns. Measures 59-63 feature sixteenth-note patterns. Measure 64 concludes with a dynamic of **ff**. Measure 65 begins with a dynamic of **p**, followed by a section labeled **Fine TRIO.** Measures 66-70 show eighth-note patterns. Measures 71-75 show sixteenth-note patterns. Measures 76-80 show eighth-note patterns. Measures 81-85 show sixteenth-note patterns. Measures 86-90 show eighth-note patterns. Measures 91-95 show sixteenth-note patterns. Measures 96-99 show eighth-note patterns. The score ends with a dynamic of **D.C.** (Da Capo).

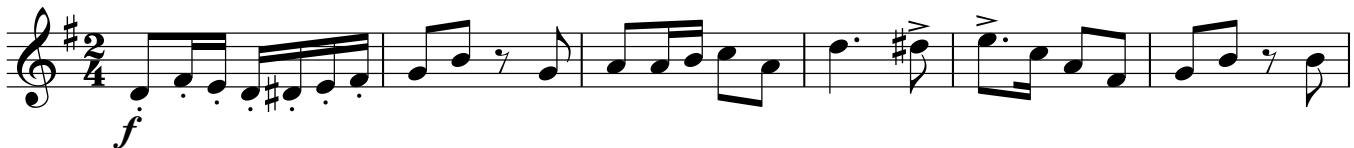
**March**  
**PET OF THE PETTICOATS**

Baritone, T.C.

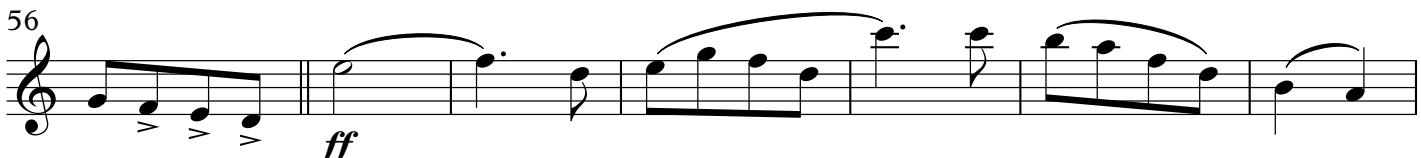
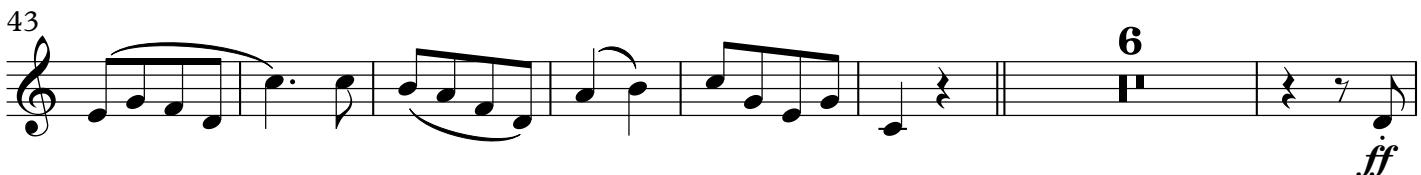
(1883)

JOHN PHILIP SOUSA

**March Tempo.**



**Fine TRIO.**



**D.C.**

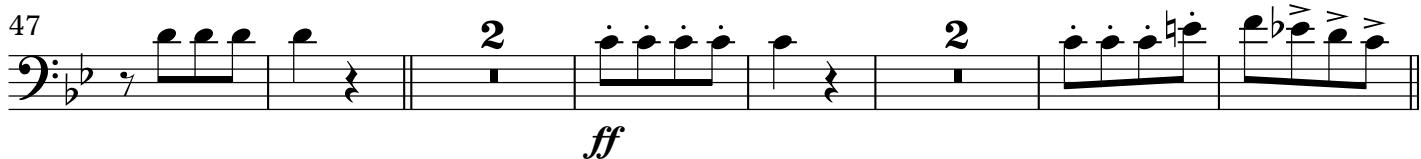
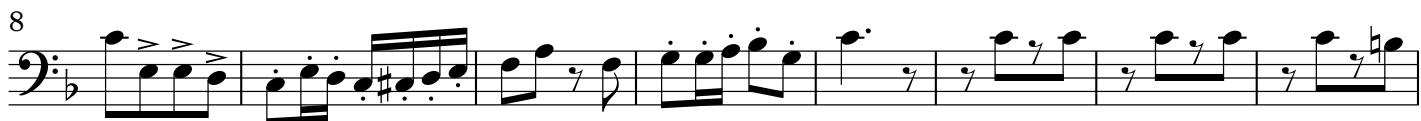
**March**  
**PET OF THE PETTICOATS**

1st Trombone  
[originally B♭ tenor]

(1883)

JOHN PHILIP SOUSA

**March Tempo.**



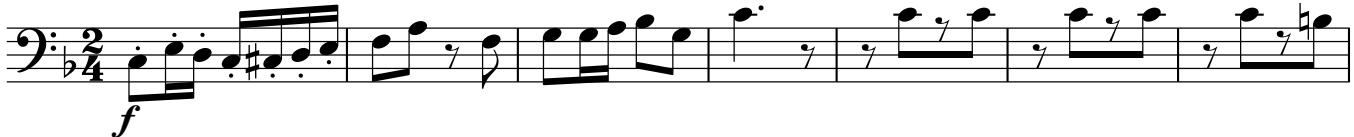
March  
**PET OF THE PETTICOATS**

2nd Trombone  
[originally B♭ tenor]

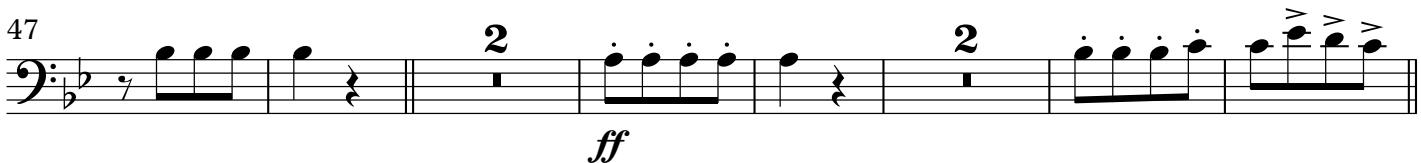
(1883)

JOHN PHILIP SOUSA

**March Tempo.**



**Fine TRIO.**



**D.C.**

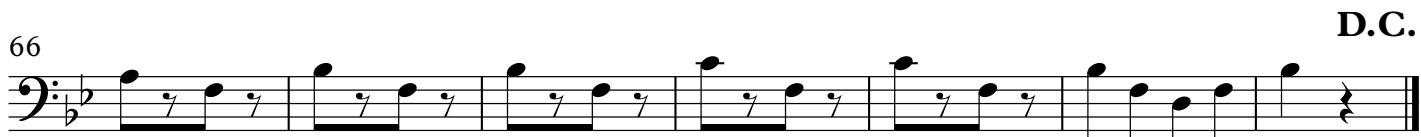
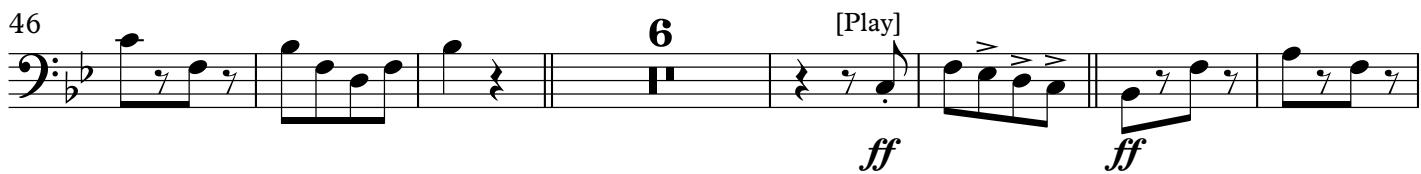
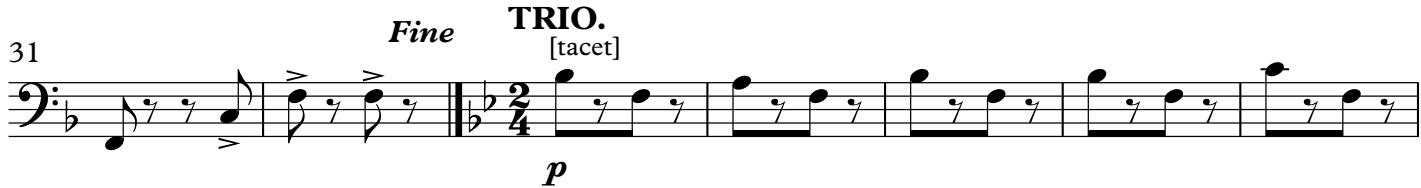
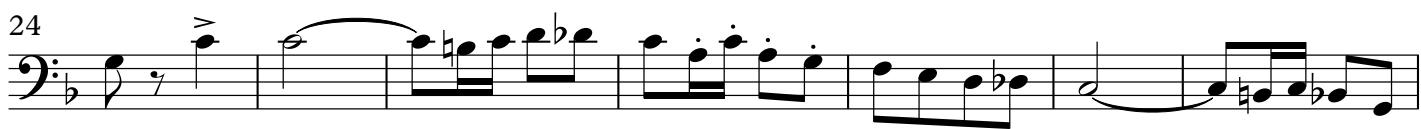
**March**  
**PET OF THE PETTICOATS**

3rd Trombone  
[originally B♭ bass]

(1883)

JOHN PHILIP SOUSA

**March Tempo.**



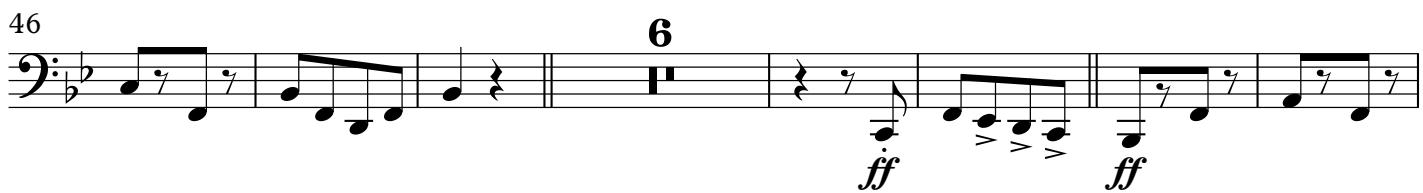
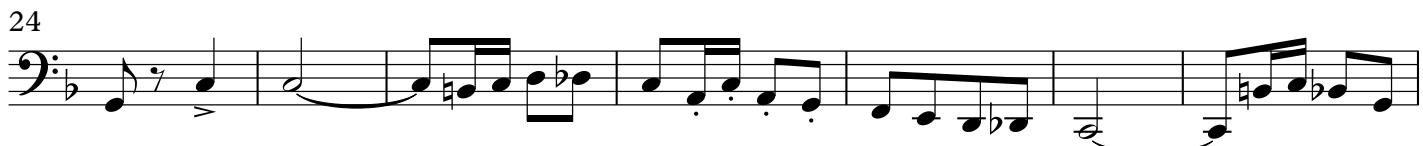
**March**  
**PET OF THE PETTICOATS**

Tuba  
[originally E♭ bass]

(1883)

JOHN PHILIP SOUSA

**March Tempo.**



March  
**PET OF THE PETTICOATS**

(1883)

Drums  
+Triangle

JOHN PHILIP SOUSA

**March Tempo.**

S.D. 2 B.D./Cyms. [f]

9 2 [>] [>] [>]

17 2 ff

25 2 >>> Fine

**TRIO.**  
Triangle

33 4 p

41 4 f S.D.

49 Tri. S.D. Tri. S.D.

B.D./Cyms.

57 4 4 f

65 4 D.C.