

PROHIBITION FANTASY:
A MINGLING
OF THE WETS AND THE DRYS
HUMORESQUE



JOHN PHILIP SOUSA

EDITED BY KEVIN R. TAM



CONDUCTORS SCORE
CONCERT BAND

PERUSAL

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A MINGLING OF THE WETS AND THE DRYS

John Philip Sousa shall forever be regarded as the 'March King' however his body and scope of work extends well beyond the marches which made him so famous. From operettas, vocal works, overtures, songs, fantasies, librettos, and humoresques, Sousa's brilliance of composition ranges into every genre of music from classical to 20th century American Jazz.

In a rough accounting of Sousa's body of work, marches make up only the second numerous of his efforts – some 135 march compositions versus over 320 arrangements and transcriptions for Band. Outside of his marches, most of the Sousa catalog including his humoresques, remain unpublished and largely unheard today.

* * *

On tour, his concert programming was eclectic in nature, featuring approximately nine works, not counting numerous encores which were all generally marches. Because of this, his own compositions were somewhat rare on the printed program – usually 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.

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.

* 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 the 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". To date, in addition to "Among My Souvenirs" and now this edition, these remain the only four Sousa humoresques published.

* A MINGLING OF THE WETS AND THE DRYS 1926 *

In 1926, Sousa composed his humoresque "A Mingling of the Wets and the Drys", a fantasy on Prohibition wherein takes place a musical conversation between a drinker and a non-drinker. In the course of discussion, they sit down for "Tea for Two" and we hear familiar tunes such as the Irving Berlin song "The Near Future" (*How Dry I Am*) and the "Old Oaken Barrel". In the end, the musical debaters agree to disagree and finish with a round of "Auld Lang Syne". To his credit Sousa declines to takes sides in this disagreement himself.

Sousa was known to tipple in fierce moderation, he found little use for liquor aside from partaking occasionally with meals. He found drunkenness disgusting and according to historian Paul Bierley, in his entire public and private life was never seen under the influence of alcohol. Despite this, he was squarely opposed to Prohibition in all forms and found it to be a tragic failure and an imposition of Protestant mores on the whole of the nation. He felt a better solution would have been to have liquor dispensed by State stores to licensed patrons whose licenses would be subject to revocation.^v

A wry humorist, his particular sense of wit led him into a degree of local turmoil at the seaside Methodist resort of Ocean Grove, New Jersey. Sousa had for many years played there annually and in 1926, programmed this newest of his humoresques which angered the local Methodist religious leaders who felt that the composition disrespected Prohibition. After much protest Sousa relented, replacing the work with another humoresque composed that same year – "Follow the Swallow". He was never again invited back. To add another wry twist, "Follow the Swallow" was actually about the migratory patterns of birds and had nothing at all to do with drinking.

Bringing a work such as the humoresque “A Mingling of the Wets and the Drys” into contemporary form is important not only to preserve the work for modern audiences and musicians to enjoy but also to highlight a modern connection to the classic American social struggle – the battle between those whom wish to impose their version of morality and proper society on their peers, and those who believe a mature nation has no business doing so.

Prohibition in the United States focused on the legal prohibition of the manufacture, transportation, and sale of alcoholic beverages – not consumption as is commonly perceived. Much like the contemporary struggle over abortion, foes sought to limit or eliminate access while bowing to the legality of the act itself. In fact, in the repeal of Prohibition was seen the first major defeat of a national agenda imposed on American citizens by a largely religious minority. What history has shown is that this was among the first struggles of many in this regard and some of these battles continue to play out in this same manner today as witnessed by the recent Supreme Court ruling on marriage equality.

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The original conductors score and parts for this humoresque are housed at the Sousa Archives and Center for American Music at the University of Illinois at Champaign-Urbana. This work was not as fragmented as some in the collection, probably due to its latter date of composition. Several changes though were made through the years as evidenced by subsequent markings in the parts including cuts and manuscript revisions and paste-ins. This version of the score reflects those changes as believed Sousa intended including dynamic changes in repeated sections and optional cuts where indicated.

-Kevin R. Tam



Page four of Cornet 2 part for the “Wets and the Drys”. Note the many paste-ins, cuts, and edits which were applied.

- 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
- ^v “John Philip Sousa, An American Phenomenon” by Paul E. Bierley, Page 104

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John Philip Sousa
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Moderato

Piccolo

Flute 1

Flute 2 2 3

Oboe 1 2

Clarinet in B♭ 1

Clarinet in B♭ 2 3

Alto Clarinet

Bass Clarinet

Bassoon 1 2

Alto Sax

Tenor Sax

Baritone Sax

Bass Sax

Horn in F 1 2

Horn in F 3 4

Cornet 1

Cornet 2

Trumpet in B♭ 1 2

Trombone 1 2

Trombone 3 4

Euphonium 1 2

Tuba 1 2

Timpani

Percussion 1

Percussion 2

* Optional vibraphone part included in absence of Harp

Harp

1 2 3 4 5 6 7 8

9

Picc.

Fl. 1

Fl. 2
3

Ob. 1
2

B♭ Cl. 1

B♭ Cl. 2
3

A. Cl.

B. Cl.

Bsn. 1
2

A. Sax.

T. Sax.

B. Sax.

Bs. Sax.

Hn. 1
2

Hn. 3
4

Cnt. 1

Cnt. 2

B♭ Tpt. 1
2

Tbn. 1
2

Tbn. 3
4

Euph. 1
2

Tuba 1
2

Timp.

Perc. 1

Perc. 2

Hp.

ff

a2

2.

PERUSAL

21 * *Optional cut of repeat recommended for time.*

17

21 * Optional cut of repeat recommended for time.

Picc.

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

A. Cl.

B. Cl.

Bsn. 1

A. Sx.

T. Sx.

B. Sx.

Bs. Sax.

Hn. 1

Hn. 3

Cnt. 1

Cnt. 2

B♭ Tpt. 1

Tbn. 1

Tbn. 3

Euph. 1

Tuba 1

Timp.

Perc. 1

Perc. 2

Hp.

PERUSAL

17

18

19

20

21

22

23

24

25

Picc.

Fl. 1

Fl. 2
3

Ob. 1
2

B♭ Cl. 1

B♭ Cl. 2
3

A. Cl.

B. Cl.

Bsn. 1
2

A. Sx.

T. Sx.

B. Sx.

Bs. Sax.

Hn. 1
2

Hn. 3
4

Cnt. 1

Cnt. 2

B♭ Tpt. 1
2

Tbn. 1
2

Tbn. 3
4

Euph. 1
2

Tuba 1
2

Timp.

Perc. 1

Perc. 2

Hp.

25

26

27

28

29

30

31

32

33

Picc.

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

A. Cl.

B. Cl.

Bsn. 1

A. Sx.

T. Sx.

B. Sx.

Bs. Sax.

Hn. 1

Hn. 3

Cnt. 1

Cnt. 2

B♭ Tpt. 1

Tbn. 1

Tbn. 3

Euph. 1

Tuba 1

Timp.

Perc. 1

Perc. 2

Hp.

274

Maestoso

ff

Picc.

ff

Fl. 1

ff

Fl. 2
3

ff

Ob. 1
2

ff

B♭ Cl. 1

ff

B♭ Cl. 2
3

ff

A. Cl.

ff

B. Cl.

ff

Bsn. 1
2

ff

A. Sx.

ff

T. Sx.

ff

B. Sx.

ff

Bs. Sax.

ff

Hn. 1
2

ff

Hn. 3
4

ff

Cnt. 1

ff

Cnt. 2

ff

B♭ Tpt. 1
2

ff

Tbn. 1
2

ff

Tbn. 3
4

ff

Euph. 1
2

ff

Tuba 1
2

ff

Timp.

ff

Perc. 1

ff

Perc. 2

ff

Hp.

282

Picc.

Fl. 1

Fl. 2
3

Ob. 1
2

B♭ Cl. 1

B♭ Cl. 2
3

A. Cl.

B. Cl.

Bsn. 1
2

A. Sx.

T. Sx.

B. Sx.

Bs. Sax.

Hn. 1
2

Hn. 3
4

Cnt. 1

Cnt. 2

B♭ Tpt. 1
2

Tbn. 1
2

Tbn. 3
4

Euph. 1
2

Tuba 1
2

Timp.

Perc. 1

Perc. 2

Hp.