

Diplomat

John Philip Sousa

edited by
Frank Byrne

1 Full Score	2 Solo Cornets
1 Piccolo	2 Cornet 1
6 Flute	4 Cornet (Trumpet) 2,3
2 Oboe 1,2	2 F Horn 1,2
2 Bassoon 1,2	2 F Horn 3,4
1 Eb Clarinet	4 Trombone 1,2
3 Clarinet 1	2 Trombone 3
3 Clarinet 2	2 Euphonium/Baritone
3 Clarinet 3	1 Euphonium/Baritone T.C.
1 Alto Clarinet	5 Tuba
2 Bass Clarinet	3 Snare Drum, Bass Drum, Cymbals
3 Alto Saxophone	
2 Tenor Saxophone	
1 Baritone Saxophone	

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THE DIPLOMAT

About this Edition

This new edition represents research combining early editions of the march and historically informed Sousa performance practices. Frank Byrne has examined first editions of the march, performance notes of former Sousa Band members (including Frank Simon, solo cornetist 1914-1921; and August "Gus" Helmecke, Sousa's bass drummer for 22 years), and performance markings in the Sousa Band encore books, now in the U.S. Marine Band library. Byrne also studied historic recordings of this march, including those by the Sousa Band (although most of these were not conducted by Sousa), and those conducted by Frank Simon and other former Sousa Band members.

Few musicians and conductors today are aware that Sousa did not perform his marches as printed. "Any band can play the marches as printed," Sousa told his musicians, "We shall play them differently." These performance techniques enhanced the musical contrast in the marches and also gave Sousa's own performances of the marches a unique, exciting character. In an August 1950 article in *The Etude*, entitled "How Sousa Played His Marches," Helmecke wrote: "People have no idea how Sousa wanted his marches played, because the tricks and effects that brought them to such vivid life under the Big Boss' own direction never got marked into the scores ... the notes alone can give you but the barest skeleton of what a Sousa march can be."

While these performance changes were never published, interviews and writings of former Sousa Band members, as well as research into the performance parts used by the Sousa Band, provide invaluable insight. Every effort has been made to make this edition faithful to the original, and to the intent of the composer. It provides the most historically accurate recreation that may be constructed from the available research.

A note to the conductor: In an effort to make this edition usable for both indoor concert settings and outdoor performances, and to provide maximum flexibility to the conductor, the performance changes have been included as annotations to the printed notation in both score and parts. Clarinet parts intended to be played an octave lower in certain strains are notated in both the original and lower octaves. Brass parts, which may be marked "tacet" in certain strains, are noted as such, but at no time has the original notation been replaced by rests, thus rendering that part unplayable. Sousa's performance techniques were designed for indoor concert performance and are most effective when performed using the techniques as documented in this edition. However, by preserving the printed notation in all parts and including the changes as annotations, the conductor has the option of restoring certain "tacet" parts for outdoor performances, if this is found to be necessary. Sousa himself employed this option, and both the editor and publishers have tried to preserve this flexibility in an edition that is both practical and historically accurate.

The Diplomat

Throughout his life and distinguished career, John Philip Sousa met and interacted with many of the world's great statesmen, politicians and even royalty. Despite the fact he never held political office, his quiet manner, unflinching grace and judicious choice of words placed Sousa among the greatest diplomats to ever grace polite society. His quiet nobility led the members of his own band to call him "The Governor," as if he were among the political elite. He also had a wry sense of humor, and when a reporter once asked him what was the inspiration for some of his greatest compositions, Sousa replied, "A good tenderloin steak, German fried potatoes, and plenty of bread and butter." He went on to say, "I remember that one of my best marches, from the standpoint of popularity, was written with the best tenderloin I had ever tasted for my inspiration. The march was *The Diplomat* and the city was Mitchell, South Dakota, and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin." Something else that should not be missed about Sousa is that he loved a good story and was a master at feeding the press colorful anecdotes, which they would then print verbatim, and his own grace and charm would be magnified in the process. In truth, the march was composed in 1904, dedicated to the Secretary of State John Milton Hay, whose diplomatic prowess had impressed Sousa. It became an instant favorite of audiences, and remained one of Sousa's as well. (background information from *The Works of John Philip Sousa* by Paul Bierley; published by Integrity Press of Westerville, Ohio)

About the Editor

Frank Byrne began his career in 1973 as a music librarian for "The President's Own" United States Marine Band in Washington, D.C. He served as chief music librarian from 1980 to 1988, and served as administrative assistant to the director from 1988 to 1995, when he was named executive assistant to the director. In addition to his official responsibilities with the Marine Band, Byrne is devoted to research on American band history, notably on the marches of John Philip Sousa. He is active as an author and lecturer, and his editions of Sousa marches have been performed and recorded by some of the finest professional bands of our day. The editor wishes to thank Robert Foster and Don Matthews for their assistance in the preparation of this edition, without whose help it would not have been possible.

THE DIPLOMAT

Performance Notes by Frank Byrne

General

The Diplomat, according to Sousa Band Solo Cornetist Frank Simon, "is one of Mr. Sousa's most stylish and brilliant marches." Simon reported Sousa truly enjoyed conducting this march and his pleasure was obvious to the band members. He said, "When 'The Governor' conducted this march, we could literally visualize the graceful swagger of a handsome diplomat, top hat, tux, striped trousers and all, strutting down the street, nodding cheerfully here and there." I think Sousa may have especially enjoyed it because it fit his personality; it was tasteful, elegant, with a stylish flair that was never overstated.

As with all 6/8 marches, the challenge will be to execute the rhythm accurately throughout, and not allow the placement of eighth notes to be either rushed or sluggish. I recommend a tempo of 116, but no faster than 120. (My motto: Slower is better.) Throughout the march, the accented notes are particularly important. The style should reflect "spacing the notes," particularly emphasizing the difference between short and long notes. The goal should be a very clean style, with great vigor and clarity. In the soft strains, the horn afterbeats must be heard. Although the horns are often marked *piano* at this point, they may be encouraged to play out to make the afterbeats heard. I often encourage other sections to listen for the horns and, if the horns can't be heard, to play softer. Percussionists should make every effort to follow exactly the melodic contour of the march, matching note lengths and weight with the melody instruments. The Bass Drum/Cymbal part is written with note values intended as a guide for the players. The longer note values represent not only a note of greater duration, but one of greater weight, like an accent. For the bass drummer, shorter notes are to be dampened with the hand, thereby giving greater subtlety. The cymbal player is not expected to muffle the cymbals on every shorter note. Again, the note values are indicated as such as an interpretive guide. As always, listening to the melody and trying to follow its contour is the best solution. Bass drum players are encouraged to emulate the example of Sousa Bass Drummer August Helmecke, of whom Sousa said, "He can almost play a melody on the bass drum!"

Introduction

Fortissimo – Rhythm, rhythm, rhythm is the secret to getting this march off to a great start. Sousa knew the music is in the silences and used this most effectively in the introduction. If the first two bars can be executed powerfully and cleanly, you will be off to a great start. The first two notes (like the entire march) should be played detached. The pick-up into the second bar should sound like a natural extension of the figure to follow, and the quarter note on the second beat of the second bar must be short, just barely longer than the eighth notes that preceded it. The next three notes should all be played firmly and with a space between them. Keep the dynamic at *fortissimo* through the downbeat on bar 4.

[5] First Strain

Piano – Melody instruments only have the dotted quarter pick-up note. The first strain is marked *leggero* and the lightness that is a key part of this march should pervade the entire first strain. The proper execution of the melody centers around the slurred eighth notes that occur on the downbeat. While it is nearly impossible to notate, the eighth note on the downbeat should receive a bit more weight, allowing the melody to have a dance-like swing. ("This first strain has a stylish swing to it," Frank Simon said, "one that you must feel in order to play well.") The effect sought here is an almost Viennese accent, very common in European dance music. The natural flow of the melody leads to a *crescendo* in bar 10 to *mezzo forte* on the downbeat of bar 11, and then *decrescendo* in bar 12 back down to *piano* on the downbeat of bar 13. There will be a temptation to let the volume creep up as you end the first strain, but I encourage you to keep it down at *piano*, thereby setting up the *sforzando* quarter notes on the second beat of bar 19 and the downbeat of bar 20, where there is a prominent cymbal solo, preferably played on a good-sized suspended cymbal hit firmly with the bass drum beater. Immediately, the dynamic must come down to *piano* for those who have the pick-up back to bar 5. The repeat is the same.

[21] Second Strain

Begins with pick-ups in the melody instruments. The dynamic is *piano*, but with a firm texture similar to when the full band is playing. In other words, less sound, not altered sound. Piccolo, E-flat Clarinet, Cornets, Trombones, Snare Drum

and Cymbals are out the first time. Clarinets are down an octave as marked. The melody will work most effectively if the "spacing between the notes" is scrupulously observed. Be careful not to let players come off the tied dotted half-quarter figure late or it will make the pick-ups to the next measure late. Repeated eighth note figures in the accompaniment should be played lightly and cleanly. The accented descending passage in bars 25-26 needs separation, and the entire band should accent the second beat of bar 28. Everyone comes back in *fortissimo* on the pick-ups in the first ending. Clarinets are LOCO (upper octave), and this should be played with great vigor. Cornets and Trombones can lift their bells slightly, and the effect should be dramatic and immediate, much like turning on a light switch. It is important the full band starts the pick-ups at full volume and not sneak into it. The contrast between the first and second time through should be one of both timbre and volume. On the second time through, there is a very important Bass Drum/Cymbal accent on the downbeat of bar 32. As with other big accents, it should be played quite loud, with the Bass Drum loudest of all. Many student bass drummers will underplay this without encouragement.

[37] Trio

Begins with a dotted quarter note pick-up. Piccolo, E-flat Clarinet, Cornets, Trombones, Snare Drum and Cymbals are out; Clarinets are down an octave as marked. The dynamic is *piano*. This is one of Sousa's 32-bar trios, so there is plenty of time to enjoy the melody, and room to interpret smooth 8-bar phrases. Keep the spaces between the notes in the elongated syncopated figure in bars 39-40 and 55-56. Observe the written accents and keep the bass line from becoming ponderous. You may wish to reduce the Tuba section to one to two players at this point, lest it be too heavy. Because of the "double length" of this trio, conductors may feel inspired to give additional contour to the melody by incorporating a very slight *crescendo*, which peaks in bar 51, then drops back to *piano* for the pick-up to bar 53. There is some musical justification for this, but I chose not to write it in the score, lest it become a heavy-handed device, which, if overdone, has the effect of over-seasoned food. The entire trio should be rich with woodwinds and double reeds, but with a solid rhythmic pulse and no slackening of tempo.

[69] Break-Up

Begin with five ascending eighth notes played *fortissimo*. Everyone is back in, Clarinets are playing at the written octave. Both those who play the trio and those who come in here must be poised for action in order to hit these five eighth notes with power and precision. The fanfares in Cornets and Trombones in bars 69-70 should be played as such, bells up and very *marcato*. The eighth notes in bars 71-72 are marked *martello*, which literally means "hammer" in Italian. This may be a term Sousa carried over from his days as a violinist; however, the more correct use of the term is the adjectival *martellato* rather than the noun *martello*. Sousa's Italian grammar aside, the clear intention here is to "hammer" the notes with considerable force, but not at the expense of a good tone. This powerful strain continues in the pattern described above until bar 81 when we encounter two bars of five descending eighth notes (again, those important silences!), culminating in a group of seven ending on the downbeat of bar 84. All should be played forcefully and with a space between the notes.

[85] Last Strain

Following two eighth notes of silence, the final strain begins with a dotted quarter note pick-up. Piccolo, E-flat Clarinet, Cornets, Trombones, Snare Drum and Cymbals are out; Clarinets are down an octave as marked. The dynamic is *piano*. Some of the same interpretive comments about the trio apply to the last strain, except a new feature here is a countermelody created when Flute, Oboe, Alto Clarinet, Alto and Tenor Saxophones play a variation of the melody two bars later in canonic fashion. Ensure this line comes out by holding other instruments at bay. The accents marked in the parts should be observed this time, but very gently. The repeat back to the break-up strain begins with the same five ascending eighth notes. Everyone is back in playing *fortissimo*; Clarinets are LOCO. Complete the break-up strain with full power and go directly into the *fortissimo* last strain. Although the last strain is marked *grandioso*, please resist the urge to slow down the tempo the last time through. Sousa did not do this when conducting his marches (and even told Frank Simon he was tempted to shoot conductors who slowed down the last strain). The character of the last time through is very full and heroic (i.e. the "grand" in *grandioso*). Be certain Cornets and Trombones lift their bells to give added clarity and brilliance to the melody. See the Bass Drum/Cymbal part for the big BD/CYM accents that occur on the second beat of bars 96 and 97, and bars 110 and 111. They are marked *sfz* and are played the second time ONLY. As stated before, in terms of balance between the Bass Drum and the Cymbals, Bass Drum should always predominate. Pull out all the stops for the last time through. In the words of Frank Simon, former Sousa solo cornetist, "We were all in, fire and tongs, playing with all the fury we had!"

March

edited by Frank Byrne

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13

Picc. *mf* *p*

Flute *mf* *p*

Oboes 1 2 *mf* *p*

Bsns. 1 2 *mf* *p*

E♭ Cl. 1 *mf* *p*

Cl. 2 3 *mf* *p*

A. Cl. *mf* *p*

B. Cl. *mf* *p*

A. Sax. *mf* *p*

T. Sax. *mf* *p*

B. Sax. *mf* *p*

13

Solo Cors. *mf* *p*

Cor. 1 *mf* *p*

Cors. (Tpts.) 2 3 *mf* *p*

Hns. 1 2 3 4 *mf* *p*

Trbs. 1 2 3 *mf* *p*

Bar. / Euph. *mf* *p*

Tubas *mf* *p*

Sn. Dr. *mf* *p*

Cyms. & B. Dr. *mf* *p*

21 play 2nd time only

Picc. *p* (*p-ff*)

Flute *p* (*p-ff*)

Oboes 1 2 *p* (*p-ff*)

Bsns. 1 2 *p-ff* play 2nd time only

E♭ Cl. *p* (*p-ff*)

1 2 3 Cts. *p* (*p-ff*)

A. Cl. *p* (*p-ff*)

B. Cl. *p* (*p-ff*)

A. Sax. *p* (*p-ff*)

T. Sax. *p* (*p-ff*)

B. Sax. *p* (*p-ff*)

Solo Cors. *p* (*p-ff*) play 2nd time only

Cor. 1 *p* (*p-ff*) play 2nd time only

Cors. 2 (Tpts.) 3 *p* (*p-ff*)

Hns. 1 2 3 4 *p-ff*

Trbs. 1 2 3 *p-ff* play 2nd X only

Bar. / Euph. *p* (*p-ff*)

Tubas *p* (*p-ff*)

Sn. Dr. *p-ff* play 2nd time only

Cyms. & B. Dr. *p-ff* Cyms. only B. Dr. only 1st time

29

Picc.

Flute

Oboes 1 2

Bsns. 1 2

E♭ Cl.

1

Clars. 2

3

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

29

Solo Cors.

Cor. 1

Cors. (Tpts.) 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar. / Euph.

Tubas

Sn. Dr.

Cyms. & B. Dr.

37 TRIO

Picc. *p dolce*

Flute *p dolce*

Oboes 1 2 *p dolce*

Bsns. 1 2 *p*

E♭ Cl. *p dolce*

Clars. 1 2 3 *p dolce*

A. Cl. *p dolce*

B. Cl. *p dolce*

A. Sax. *p dolce*

T. Sax. *p*

B. Sax. *p*

Solo Cors. *p dolce*

Cors. 1 2 3 (Tpts.) *p*

Hns. 1 2 3 4 *p*

Trbs. 1 2 3 *p*

Bar. / Euph. *p dolce*

Tubas *p*

Sn. Dr. *p*

Cyms. & B. Dr. *p* B. Dr. only

45

Picc.

Flute

Oboes 1 2

Bsns. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

45

Solo Cors.

Cor. 1

Cors. 2 (Tpts.) 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar. / Euph.

Tubas

(Sn. Dr.)

B. Dr.

53

Picc.

Flute

Oboes 1 2

Bsns. 1 2

E♭ Cl.

1

Cl. 2

3

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

53

Solo Cors.

Cor. 1

Cors. 2 3 (Tpts.)

Hns. 1 2 3 4

Trbs. 1 2 3

Bar. / Euph.

Tubas

(Sn. Dr.)

B. Dr.

69

Picc. *play* *ff* *martello* *martello*

Flute *ff* *martello* *martello*

Oboes 1 *ff* *martello* *martello*
2 *8va* *martello*

Bsns. 1 *ff* *martello* *martello*
2 *martello*

E♭ Cl. *play* *ff* *martello* *martello*

Clars. 1 *martello* *martello*
2 *martello* *martello*
3 *martello* *martello*

A. Cl. *martello* *martello*

B. Cl. *martello* *martello*

A. Sax. *martello* *martello*

T. Sax. *martello* *martello*

B. Sax. *ff* *martello* *martello*

69

Solo Cors. *ff* *martello* *martello*

Cor. 1 *ff* *martello* *martello*

Cors. 2 (Tpts.) 3 *ff* *martello* *martello*

Hns. 1 *f* *martello* *martello*
2 *f* *martello*
3 *f* *martello*
4 *f* *martello*

Trbs. 1 *fff* *martello* *martello*
2 *fff* *martello*
3 *fff* *martello*

Bar. / Euph. *ff* *martello* *martello*

Tubas *ff* *martello* *martello*

Sn. Dr. *play* *ff* *martello* *martello*

Cyms. & B. Dr. *ff* *Cyms. only* *both* *Cyms. only*

+Cyms. *ff*

77

Picc. *play 2nd X only*
(p-ff)

Flute *p-ff*

Oboes 1 2 *8va...*
p-ff

Bsns. 1 2 *p-ff*

E♭ Cl. *play 2nd X only*
(p-ff)
2nd time ff

1 *1st time p*
2nd time ff

Clars. 2 *1st time p*
2nd time ff

3 *1st time p*

A. Cl. *p-ff*

B. Cl. *p-ff*

A. Sax. *p-ff*

T. Sax. *p-ff*

B. Sax. *p-ff*

77

Solo Cors. *play 2nd X only*
p-ff

Cor. 1 *play 2nd X only*
p-ff

Cors. 2 3 (Tpts.) *play 2nd X only*
p-ff

Hns. 1 2 *ff*
p-ff

3 4 *p-ff*

Trbs. 1 2 *play 2nd X only*
p-ff

3 *play 2nd X only*
p-ff

Bar. / Euph. *p-ff*

Tubas *p-ff*
play 2nd X only

Sn. Dr. *p-ff*

Cyms. & B. Dr. *B. D. only, 1st X*
p-ff

both

85

Picc. *grandioso*

Flute *grandioso*

Oboes 1 2 *grandioso*

Bsns. 1 2 *grandioso*

E♭ Cl. *grandioso*

Clars. 1 2 3 *grandioso*

A. Cl. *grandioso*

B. Cl. *grandioso*

A. Sax. *grandioso*

T. Sax. *grandioso*

B. Sax. *grandioso*

Solo Cors. 85 *grandioso*

Cor. 1 *grandioso*

Cors. (Tpts.) 2 3 *grandioso*

Hns. 1 2 3 4 *grandioso*

Trbs. 1 2 3 *grandioso*

Bar. / Euph. *grandioso*

Tubas *grandioso*

Sn. Dr. *grandioso*

Cyms. & B. Dr. *grandioso*

tr.

93

Picc.

Flute

Oboes 1 2

Bsns. 1 2

E♭ Cl. 1

Cl. 2 3

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

93

Solo Cors.

Cor. 1

Cors. 2 (Tpts.) 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar. / Euph.

Tubas

Sn. Dr.

Cyms. & B. Dr.

101

Picc.

Flute

Oboes 1 2

Bsns. 1 2

E♭ Cl.

Clars. 1 2 3

A. Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

101

Solo Cors.

Cor. 1

Cors. 2 (Tpts.) 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar. / Euph.

Tubas

Sn. Dr.

Cyms. & B. Dr.

div.

This image shows a page from a musical score, likely for a symphony or concert band. The page contains multiple staves for different instruments and vocal parts. The instruments listed include Picc., Flute, Oboes (1 and 2), Bsns. (1 and 2), Eb Cl., Cls. (1, 2, and 3), A. Cl., B. Cl., A. Sax., T. Sax., B. Sax., Solo Cors., Cor. (1 and 2), Hns. (1, 2, and 3), Trbs. (1, 2, and 3), Bar./Euph., Tubas, Sn. Dr., and Cym. & B. Dr. The score features complex musical notation, including notes, rests, and dynamic markings such as "ff". There are also rehearsal marks labeled "109" at the beginning of some sections. The page is watermarked with "MusicalScoreCloud.com".