

The Belle of Chicago

John Philip Sousa

edited by
Frank Byrne

1 Full Score	3 Cornet 1
6 Flute/Piccolo	3 Cornet 2
2 Oboe 1,2	3 Cornet 3,4
2 Bassoon 1,2	2 F Horn 1,2
1 Eb Clarinet	2 F Horn 3,4
3 Clarinet 1	6 Trombone 1,2
3 Clarinet 2	3 Trombone 3
3 Clarinet 3	2 Euphonium B.C.
1 Bass Clarinet	2 Euphonium T.C.
1 Alto Saxophone	5 Tuba
1 Tenor Saxophone	3 Percussion
1 Baritone Saxophone	1 Bells

Extra Part - P3010021

WINGERT
JONESsm
PUBLICATIONS

3010022



8 22424 01713 2

The Belle of Chicago

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 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 conductors and musicians today are aware that Sousa did not perform his marches as printed. He told his musicians, "Any band can play the marches as printed. 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 and 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 valuable 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 which is both practical and historically accurate.

The Belle of Chicago

Sousa completed the band full score of *The Belle of Chicago* on July 23, 1892, in Washington, D.C. This date was precisely one week before his discharge from the Marine Corps to form his own civilian band, which, incidentally, was based in Chicago, so it is not at all surprising Sousa sought to curry favor with this Midwestern metropolis. Some have speculated the title was intended for Ada Blakely, wife of his new manager, David Blakely.

Upon forming his new band, one of the first major engagements was at the World's Columbian Exposition in Chicago, where his band was temporarily known as the "World's Fair Band." The reception was such that the band was invited back for a repeat engagement in 1893. Chicago would prove an important performance site for Sousa for many years, and reviews from the Chicago press were always important. An unidentified press clipping from the Sousa Band press books demonstrates that initial reaction to *The Belle of Chicago* was not everything Sousa might have hoped. What he intended as a salute to the ladies of Chicago received this stinging criticism from one writer: "Mr. Sousa evidently regards the Chicago belle as a powerful creature, with the swinging stride of a giant, a voice like a fog-horn, and feet like sugar-cured hams." This one negative review, while humorous, did not overshadow the fact this was one of Sousa's best marches to date. The arresting four-bar introduction and the lean four-strain format (without breakup strain/dogfight/episode) is vigorous and exciting, with an irresistible momentum.

This new edition was prepared from the first published edition and the original holograph score. Sousa Band performance practices are incorporated to emulate a performance similar to those Sousa himself would have conducted. (Historical information courtesy of Paul E. Bierley's *John Philip Sousa: American Phenomenon* and *The Works of John Philip Sousa*, published by Integrity Press of Westerville, OH.)

About the Editor

Frank Byrne became the executive director of the Kansas City Symphony in 2002. Prior to that appointment, he served as the Symphony's general manger, functioning as the chief operating officer and coordinating all divisions of the Symphony.

Before joining the Kansas City Symphony in 2001, Byrne spent twenty-seven years in Washington, D.C., with "The President's Own" United States Marine Band. During his career with the Marine Band, Byrne combined managerial ability with broad musical experiences as a performer, writer, lecturer and active member of national and international music associations.

Byrne's published editions of original marches by John Philip Sousa have been acclaimed as the most carefully researched and edited editions in history. They have become a standard part of the repertoire of bands all over the world who are interested in presenting authentic, musically valid and accurate performances of the great marches by the "March King."

The Belle of Chicago

Performance Notes by Frank Byrne

General:

After studying this march for some time, I am convinced that it is as much a dance as a march. There are dance-like qualities in all of Sousa's marches but this one has a wonderful, lively spirit which seems especially suited to dancing. It is compact and lean, with not one extra bar, and I think is one of his finest. Separation of the notes in a very crisp style, and careful attention to accents will help bring out the character. It should not be played too fast. I recommend a tempo of 120. (My motto: slower is better) Sing this march while walking briskly down the street and the tempo will reveal itself.

Throughout the march, the accented notes are particularly important. The style should reflect "spacing the notes," particularly emphasizing the difference between short and long. The goal should be a very clean style with great vigor and clarity. In the soft strains, the horn after beats must be heard. After considerable thought, I have elected in this edition to mark the horn parts one dynamic level higher than the rest of the band in soft passages. (This is as a result of constantly asking horn players to play out in softer strains) The horns should be encouraged to make the after beats heard, but always within tasteful bounds. I often encourage other sections to listen for the horns and, if the horns can't be heard, to play softer. These sometimes under-appreciated parts ("They're *only* after beats!") make the marches what they are.

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 to the players. The longer notes values represent not only a note of greater duration, but one of greater weight. For the bass drummer, shorter notes can 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 an interpretive guide. As always, listening to the melody and trying to follow its contour is the best solution. The big bass drum and cymbal accents, marked *sffz* should be VERY powerful, with bass drum always louder than cymbals. They are reserved for climactic moments and must be played with vigor. As artists, bass drum players are encouraged to emulate the example of Sousa Bass Drummer Gus Helmecke, of whom Sousa said, "He can almost play a melody on the bass drum!"

Introduction:

Fortissimo. Sousa really knew how to write introductions and these fourteen notes provide a dramatic beginning. The entire band should play *marcato*, separate the notes, and play at a solid *fortissimo*, treating this as a short unison fanfare. It just gets your attention, and then it's over.

[5] First Strain:

This is one of the more elaborate parts of the march. The melody instruments start with a slurred triplet into the first strain, set up by a moment of silence. The original manuscript showed a crescendo on the first bar so in order to make it clear, the first notes are *forte*, making a quick crescendo to *fortissimo* on the downbeat of bar 6. The "cap" accents also indicate firm attack and space between the repeated notes. As important as is the first bar of this strain, the second beat of bar 7 is what really kicks this march into gear. Everyone should hit that accent (especially the BD/CYM *sffz* accent), then we continue with the dancing rhythm. The last quarter note in bar 8 is *subito mezzo forte* continuing to crescendo *poco a poco* to *forte* on the downbeat of bar 12. The second half of the strain mirrors the first. The primary difference is that from bar 14 on, the dynamic remains at *fortissimo* until the pick-ups for the repeat, which are again at *forte*. Bring out the 2nd, 3rd and 4th cornet parts in Bars 9-11 and 17-19. Above all, do not fail to emphasize the accents on the second beats of bars 6 and 14.

[21] Second Strain:

Begins with pick-ups on the second beat of bar 20, the dynamic is *piano*. Piccolo, E-flat clarinet, cornets, trumpets, trombones, snare drum, bass drum and cymbals are tacet the first time through. Clarinets are down an octave as marked. Soft passages should have a firm texture similar to when the full band is

playing. In other words, less sound, not altered sound. The accents are very important here and are clearly marked. In the Sousa Band, the entire band played all accents. If they are done with conviction, they give the march great character. Like many Sousa marches, the second strain is where the "Sousa swing" can be felt and the accents help to outline the shape of the melody. The entire band comes in *fortissimo* on the pick-ups in the first ending. Those instruments with the rising eighth-note scale must enter with power and clarity. Very often student ensembles "sneak in" to such entrances, especially when a sharp dynamic contrast is called for, as it is here. Rehearse this part to ensure that the change from *piano* to *fortissimo* is made immediately. The contrast should be like turning on a light switch in a darkened room. If encouraged to exaggerate the contrast (always with fine tone, of course) this may help. When done properly, it is a great effect. The second time through, there is a very important bass drum/cymbal accent (*sffz*) on the downbeat of bar 34 which is also marked for the entire band.

[37] Trio:

Begins with a half note pick-up in some instruments, the dynamic is *mezzo piano*. Piccolo, E-flat clarinet, cornets, trumpets, snare drum, and cymbals are out both times, clarinets are down an octave as marked. Trombones, bass drum, and bells play softly the first time only. You may wish to reduce the tuba section to 1-2 players at this point lest it be too heavy. The entire trio should be rich with woodwinds and double reeds, but with a solid rhythmic pulse and no slackening of tempo. You should be able to hear the horn after beats. There is a decrescendo in bar 52 for those instruments playing the descending quarter note passage (this applies to the first time only). On the repeat, drop the dynamic to *pianissimo*, and reduce other sections if necessary. With this in mind, don't underplay the first time through. The accents are very important, especially the syncopated accent in bar 49. But above all, do not change the style or the tempo. Keep it moving ahead, even when soft.

[53] Last Strain:

The structure of this march is typical of some of Sousa's earlier marches composed without an episode or "break-up strain" preceding the final strain. Not having this extra strain to "set up" the final strain is a dramatic effect but makes it necessary to make an immediate transition into this new 4th strain which is not a recap of the trio melody. The final strain begins right on the downbeat of bar 53 with a descending melody figure in the first two bars contrasted with the ascending quarter notes in the low instruments. Piccolo, E-flat clarinet, cornets, trumpets, trombones, snare drum and cymbals are out the first time, clarinets are down an octave as marked. The dynamic is *piano*. The accents marked in the parts should be observed this time, but very gently. Please do not allow any variation in tempo from the preceding strains. Exaggerating the separation between accented notes may help avoid rushing, and please ensure that longer notes are not played with a decay. A space between the notes is great and is stylistically appropriate. A decay on each long note is not and this important difference is worth stressing. On the repeat, which starts with an accented *fortissimo* half note in bar 68, everyone is back in, playing at the written octaves. There are two very important *sffz* bass drum/cymbal accents which occur the second time through on the downbeat of bar 60 and the second beat of bar 67. In terms of balance between the bass drum and cymbals, the bass drum should always predominate, but many student players will require encouragement to get them to really play the part with the drama that Sousa's bass drummer would have. 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, former Sousa solo cornetist, that he was tempted to shoot conductors who slowed down the last strain). The character of the last time through is very full and heroic. Be certain cornets and trombones lift their bells to get added clarity and brilliance to the melody. Pull out all the stops for the last time through. In the words of Frank Simon, "We were all in, fire and tongs, playing with all the fury we had!" The last note should be played with power and finality, but crisp and short.

THE BELLE OF CHICAGO

March

JOHN PHILIP SOUSA
edited by Frank Byrne

Grade 3
Time: 2 mins. 45 secs.

Marcato

5

Flute (Picc.)

Oboes 1 2

Bassoons 1 2

E♭ Clarinet

1

Clarinet 2

3

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Marcato

5

Cornet 1

Cornet 2

Cornets (Tpts.) 3 4

F Horns 1 2 3 4

Trombones 1 2 3

Baritone / Euphonium

Tubas

Snare Drum

Crash Cymbals

Bass Drum

Any reproduction, adaptation or arrangement of this work in whole or in part without the consent of the copyright owner constitutes an infringement of copyright.

© Copyright 1999 by Wingert-Jones Music, Inc., Kansas City, MO 64137
International Copyright Secured Made in U.S.A. All Rights Reserved

13

Flute (Picc.)

Oboes 1 2

Bsns. 1 2

E♭ Cl.

Cls. 1 2 3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cors. 1 2

Cors. (Tpts.) 3 4

Hns. 1 2 3 4

Trbs. 1 2 3

Bar. / Euph.

Tubas

Sn. Dr.

Cyms. & B. Dr.

Picc. play 2nd time only

Flute (Picc.)

Oboes

Bsns.

E♭ Cl.

1

2

3

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cors.

1

2

Cors. (Tpts.)

3

4

Hns.

1

2

3

4

Trbs.

1

2

3

Bar. / Euph.

Tubas

Sn. Dr.

Cyms. & B. Dr.

This image shows a page of a musical score for a large orchestra. The score is written for the following instruments:

- Flute (Picc.)
- Oboes (1, 2)
- Bsns. (1, 2)
- Eb Cl. (1, 2, 3)
- Cls. (1, 2, 3)
- B. Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Cors. (1, 2)
- Cors. (Tpts.) (3, 4)
- Hns. (1, 2, 3, 4)
- Trbs. (1, 2, 3)
- Bar. / Euph.
- Tubas
- Sn. Dr.
- Cym. & B. Dr.

The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo) and "play". There are also markings for "1." and "2nd time only".

2. **37 TRIO**
Picc. don't play both times

Flute (Picc.) *mp* *pp* 2nd time

Oboes 1 2 *mp* *pp* 2nd time

Bsns. 1 2 *mp* *pp* 2nd time

E♭ Cl. 1 2 *mp* *pp* 2nd time
Don't play both times

Clars. 2 3 *mp* *pp* 2nd time

B. Cl. *mp-pp*

A. Sax. *mp* *pp* 2nd time

T. Sax. *mp* *pp* 2nd time

B. Sax. *mp-pp*

37 TRIO
Don't play both times

Cors. 1 2 *mp* *pp* 2nd time
Don't play both times

Cors. (Tpts.) 3 4 *mp* *pp* 2nd time
Don't play both times

Hns. 1 2 3 4 *mf-p*

Trbs. 1 2 3 *mp*
play 1st time only

Bar. / Euph. *mp* *pp* 2nd time

Tubas *mp-pp*

Bells *mp*
Play first time only

Sn. Dr. *(mp-pp)*
Don't play both times

Cyms. & B. Dr. *(mp-pp)*
Don't play both times
B. Dr. 1st time only

53 Picc. play 2nd time only 61

Flute (Picc.) *p-ff*

Oboes 1 2 *p-ff*

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

E♭ Cl. 1 *p-ff*
2nd time *ff*
1st time *p*
2nd time *ff*

Clars. 2 3 *p-ff*
1st time *p*
2nd time *ff*
1st time *p*

B. Cl. *p-ff*

A. Sax. *p-ff*

T. Sax. *p-ff*

B. Sax. *p-ff*

53 Play 2nd time only 61

Cors. 1 *p-ff*
Play 2nd time only

Cors. 2 *p-ff*
Play 2nd time only

Cors. 3 *p-ff*
Play 2nd time only

(Tpts.) 4 *p-ff*

Hns. 1 2 *mp-ff*
3 4 *mp-ff*
Play 2nd time only

Trbs. 1 2 *p-ff*
Play 2nd time only
3 *p-ff*

Bar. / Euph. *p-ff*

Tubas *p-ff*

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

Cyms. & B. Dr. *p-ff*
Cyms. play 2nd time only
2nd time only *ff*

Flute (Picc.)

Oboes

Bsns.

E♭ Cl.

Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Cors.

Cors. (Tpts.)

Hns.

Trbs.

Bar. / Euph.

Tubas

Sn. Dr.

Cyms. & B. Dr.