The Complete Marches of John Philip Sousa

Vol. 3 No. 43

THE BELLE OF CHICAGO

MARCH

(1892)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

March, "The Belle of Chicago" (1892)

Sousa was soundly criticized for this march, which he composed as a salute to the ladies of Chicago. Among the protests made by Chicago newsmen were these:

"Mr. Sousa evidently regards the Chicago belle as a powerful creature, with the swinging stride of a giant, a voice like a foghorn, and feet like sugar-cured hams."

"The maiden who inspired it would seem to be...a giantess...whose motto...might have been 'I will make a noise.'"

"Mr. Sousa has made his Chicago belle a strappling kitchen wench...."

The march outlived its criticism and is probably more popular overseas than it is in the United States.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 42. 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 this volume 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.*

First strain (m. 5-21): The crescendo in the first measure of this strain is original, but in an effort to include some variety, the dynamic is traditionally pulled back to mezzo-piano two times in this strain. The added sfz accent on beat two in the percussion in m. 6 and 14 emphasizes the accent in the accompaniment parts in the rest of the band.

Second Strain (m. 21-38): The first time through this second strain is altered to piano, and piccolo, E-flat clarinet, cornets, trombones, and cymbals are tacet. Even at the softer dynamic, the accented notes in m. 22-23 and 30-31 are

important and must be heard. All instruments rejoin subito fortissimo after the downbeat of m. 37 (first ending). On the second time through this strain, there is a further dynamic push in m. 34 and a strong sfz accent in m. 35 in the percussion that highlights the interesting harmony in that measure.

Trio (m. 39-56): Piccolo, E-flat clarinet, cornets, and cymbals are tacet, and all other should play at piano. Trombones may continue to play first time through to provide the interesting sustained harmonies, and bells are added to double this sprightly trio melody. After the accented quarter notes in low winds and brass are played in diminuendo in the first ending, the second time through the trio is played even softer, and trombones and battery percussion are typically tacet for the repeat. Bells may play both times.

Final Strain (m. 57-73): There is no break strain in this march; rather the trio moves right into the final strain. This transition can be effectively done by keeping the soft dynamic of the trio going into the first time through the final strain. All of the traditional tacets from the trio should continue through the first statement of the final strain and then all other instruments rejoin subito fortissimo on beat two of m. 72. Three sfz accents are usually added to the percussion parts in m. 64, 70, and 71 second time through.

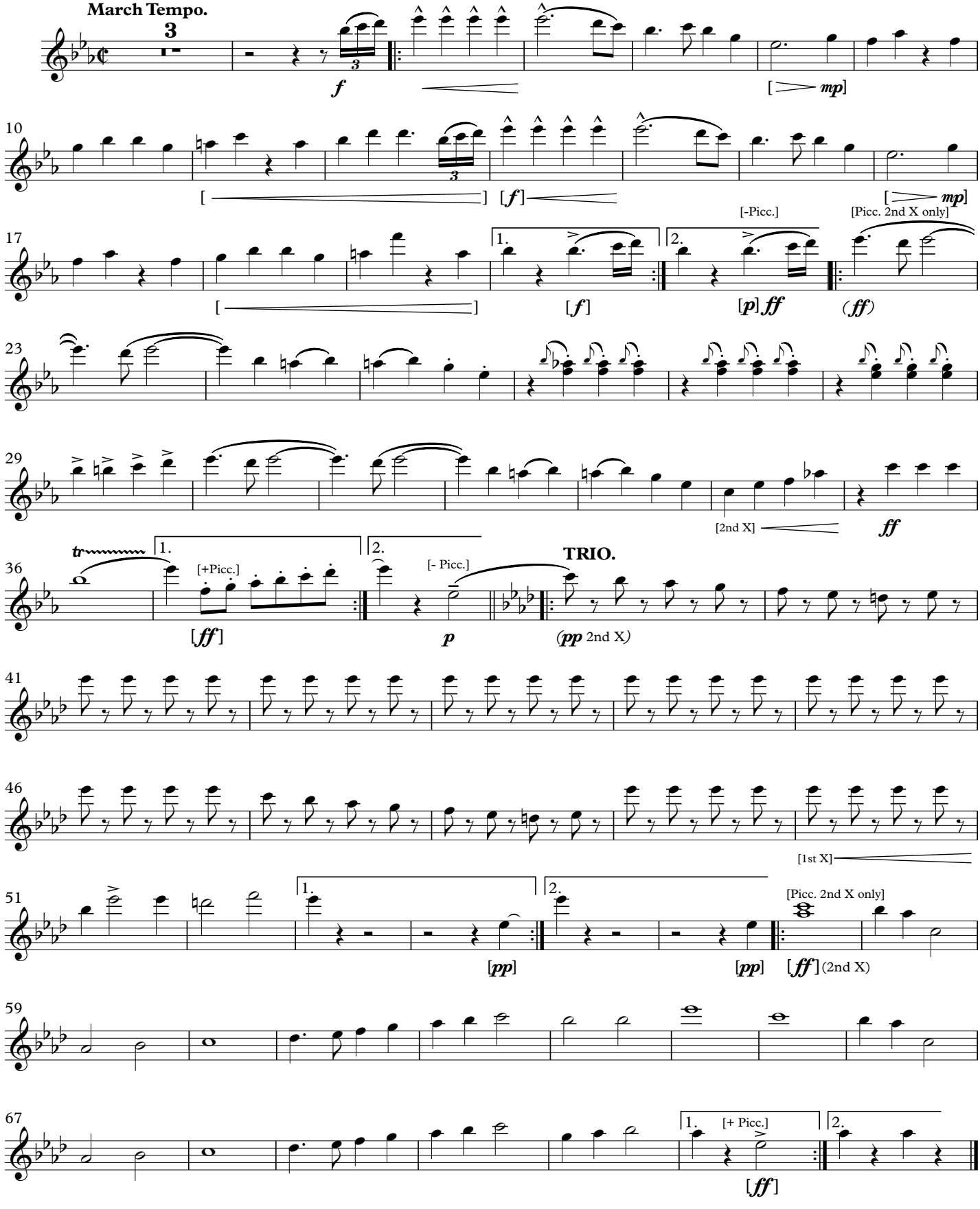
March

THE BELLE OF CHICAGO

Flute/Piccolo

(1892)

JOHN PHILIP SOUSA



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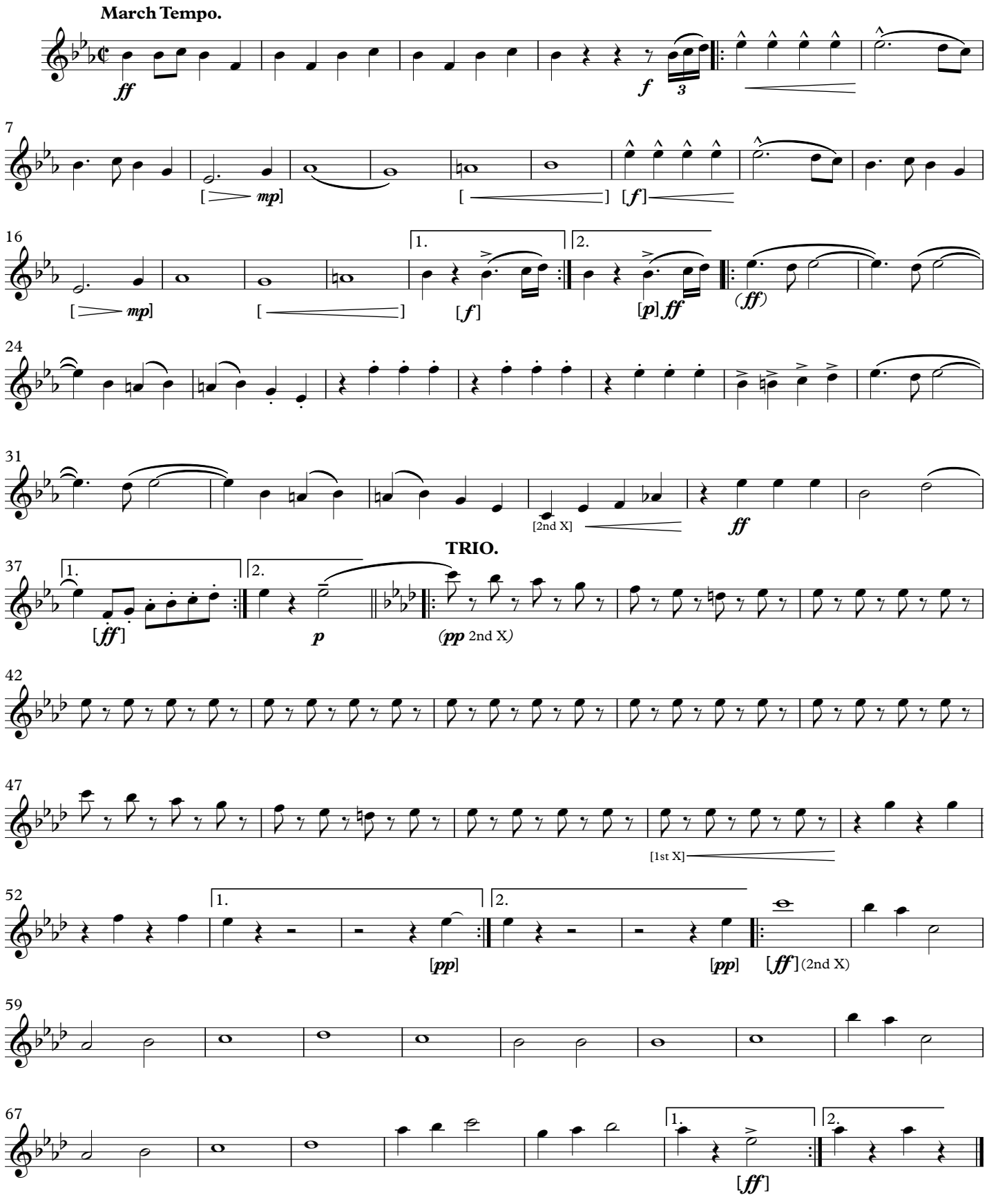
March

THE BELLE OF CHICAGO

1st Oboe

(1892)

JOHN PHILIP SOUSA



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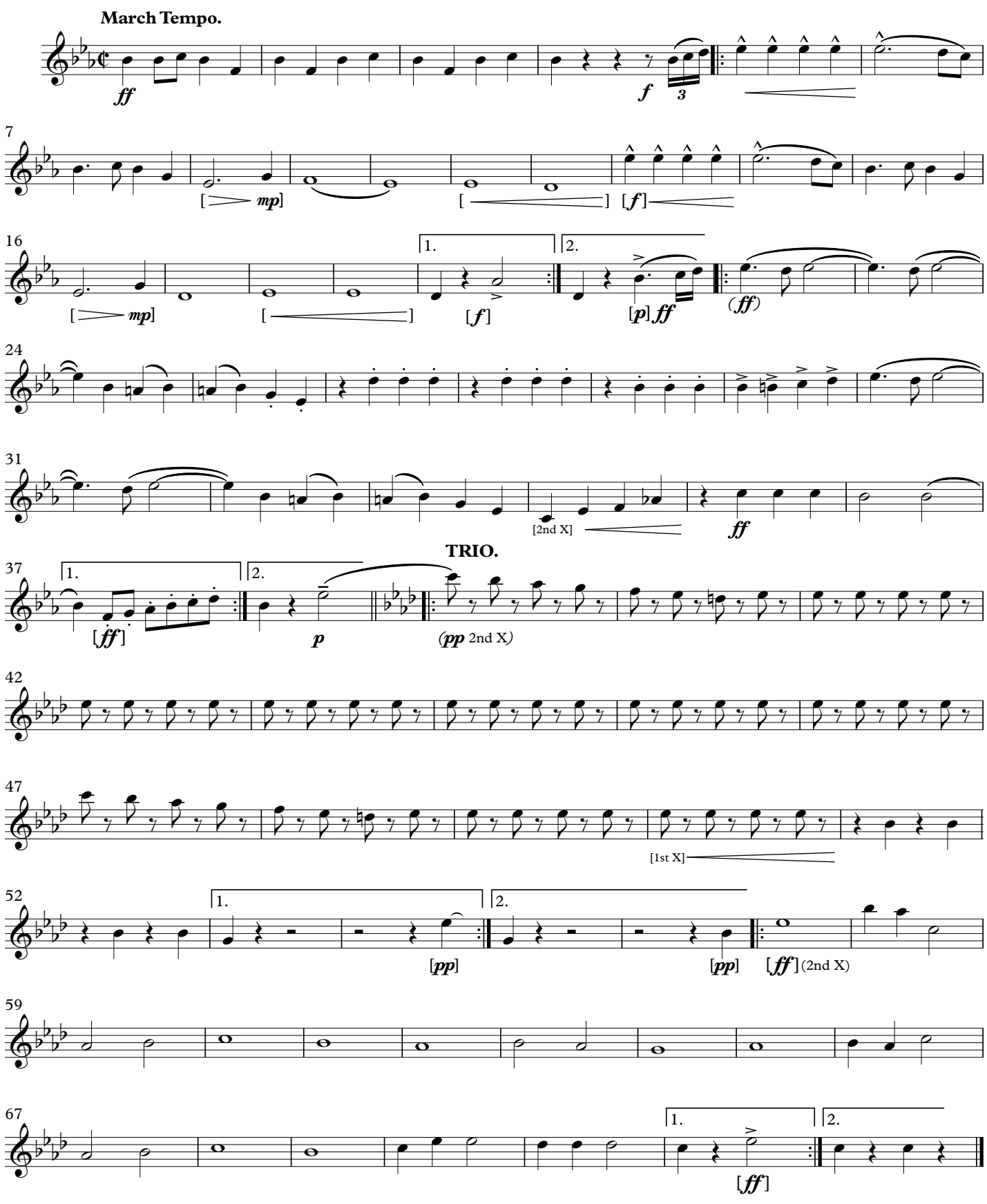
March

THE BELLE OF CHICAGO

2nd Oboe

(1892)

JOHN PHILIP SOUSA



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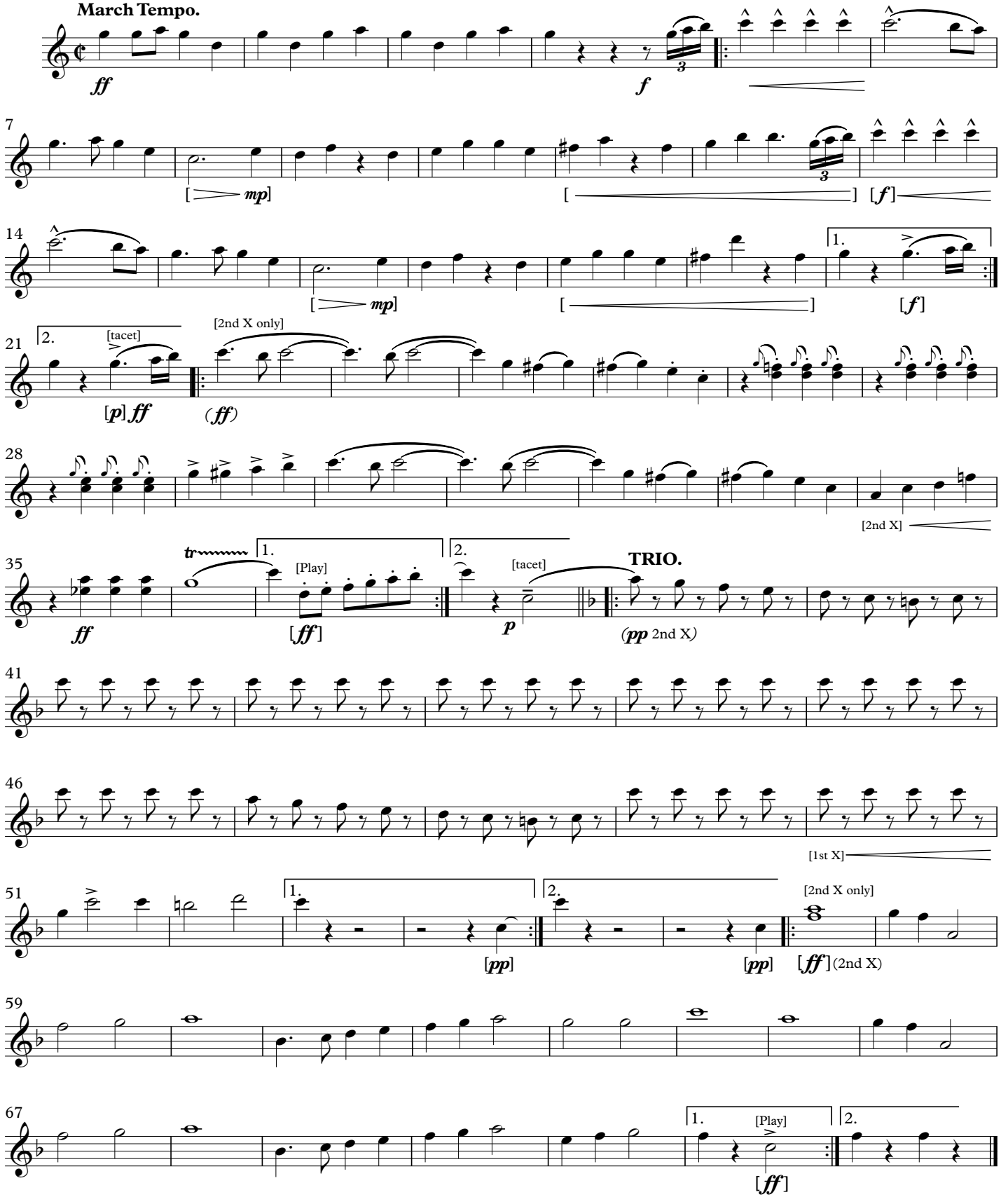
March

THE BELLE OF CHICAGO

(1892)

JOHN PHILIP SOUSA

E♭ Clarinet



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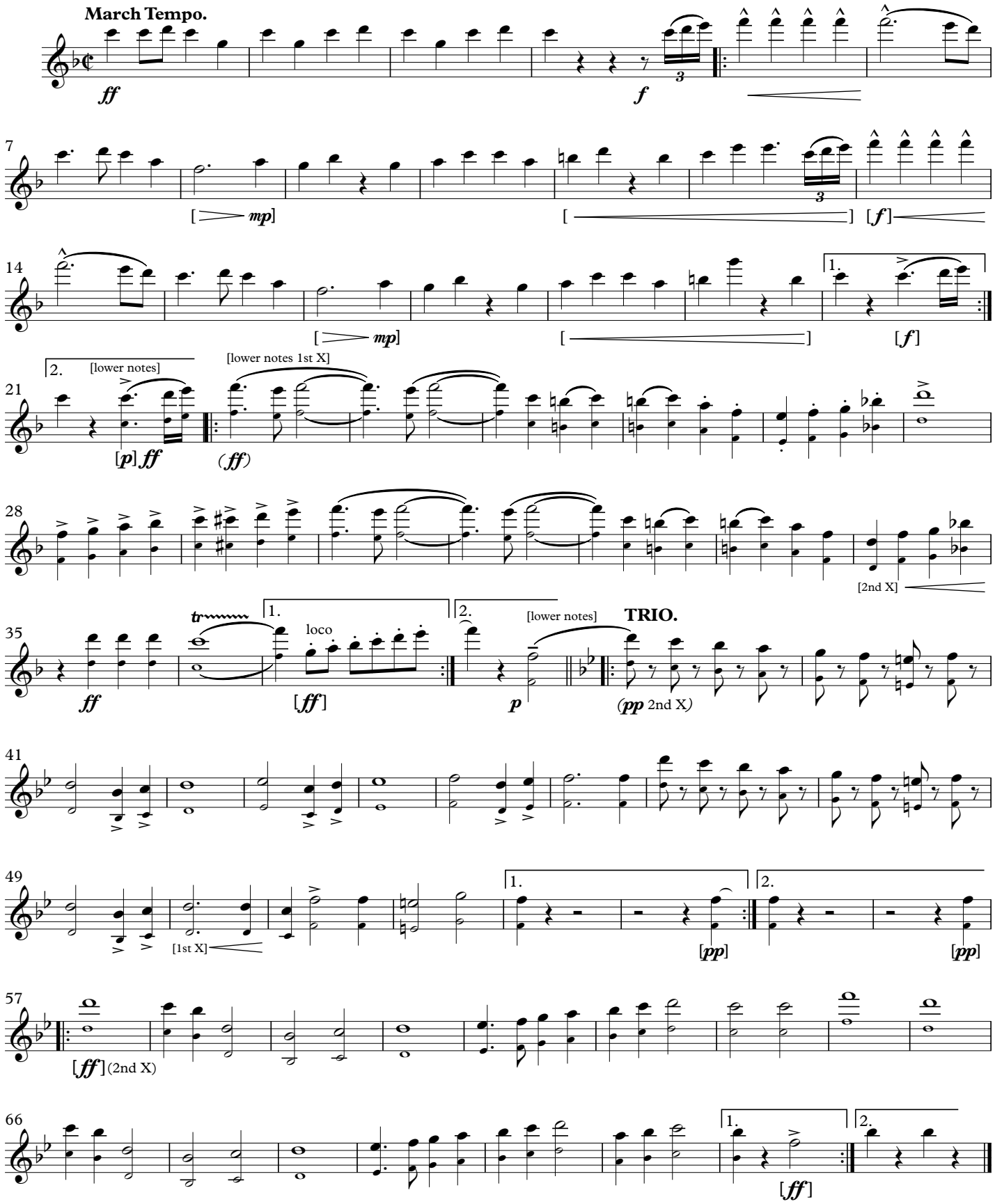
March

THE BELLE OF CHICAGO

1st B♭ Clarinet (1892) **JOHN PHILIP SOUSA**



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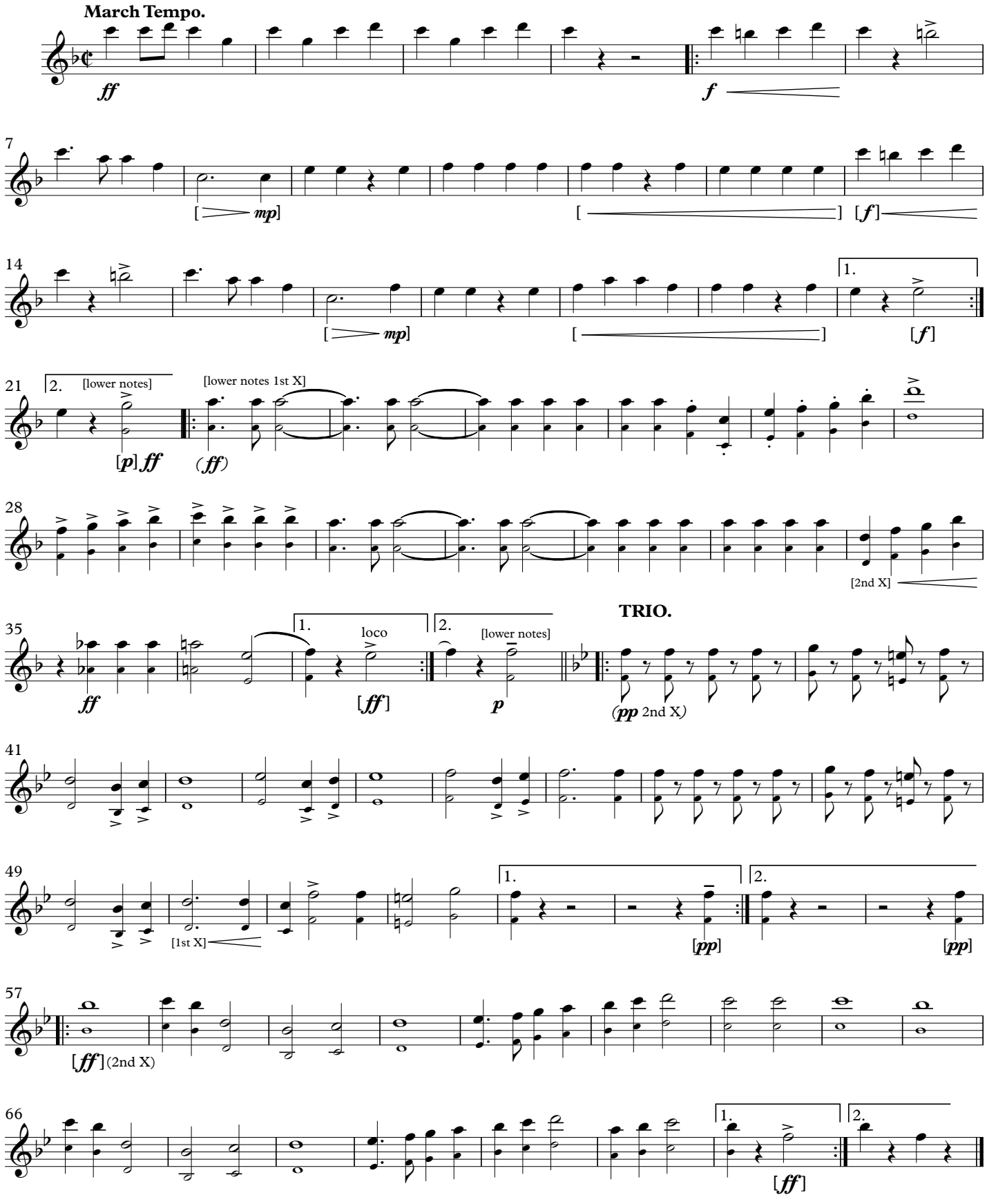
March

THE BELLE OF CHICAGO

2nd B♭ Clarinet

(1892)

JOHN PHILIP SOUSA



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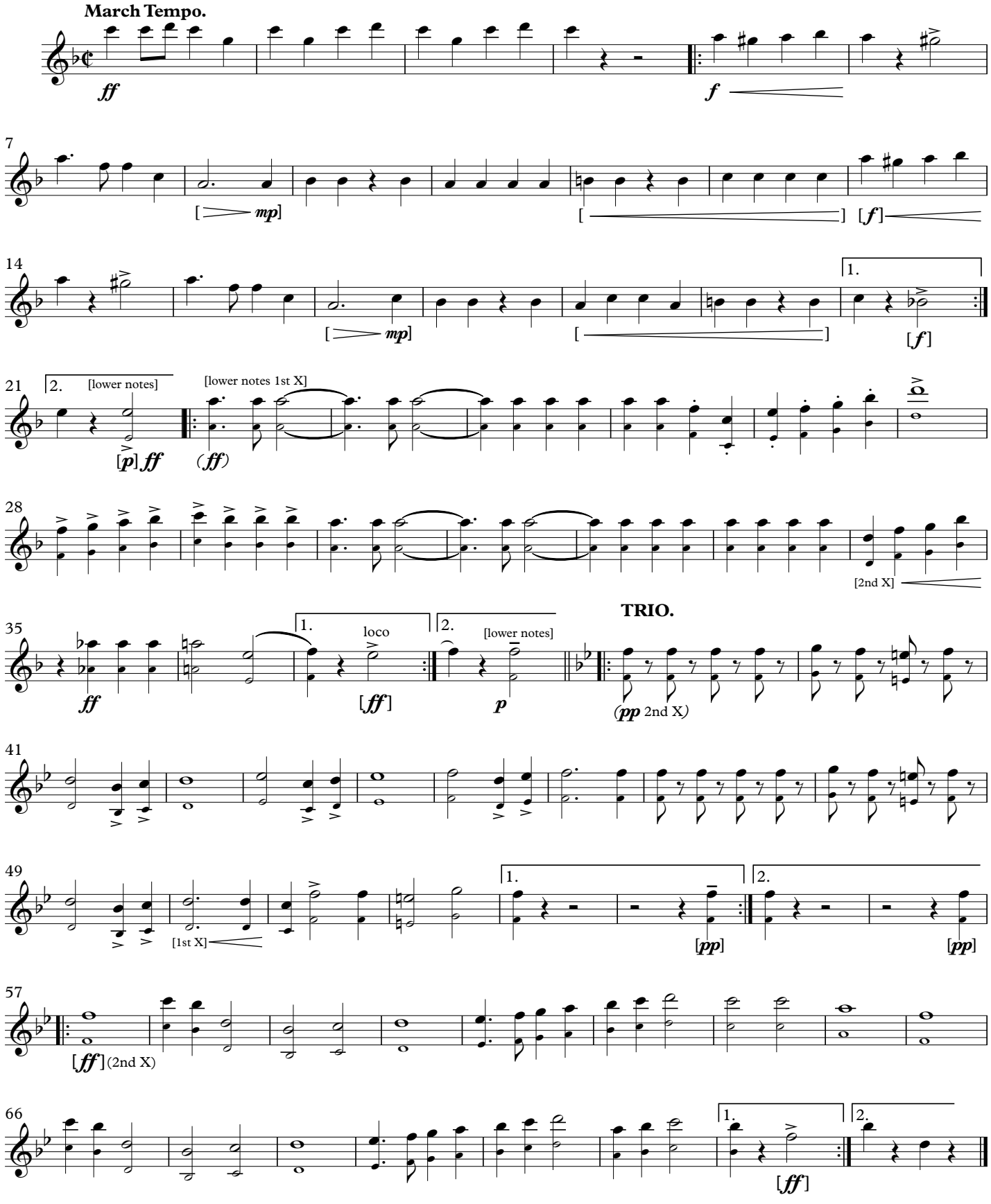
March

THE BELLE OF CHICAGO

3rd B♭ Clarinet (1892) **JOHN PHILIP SOUSA**



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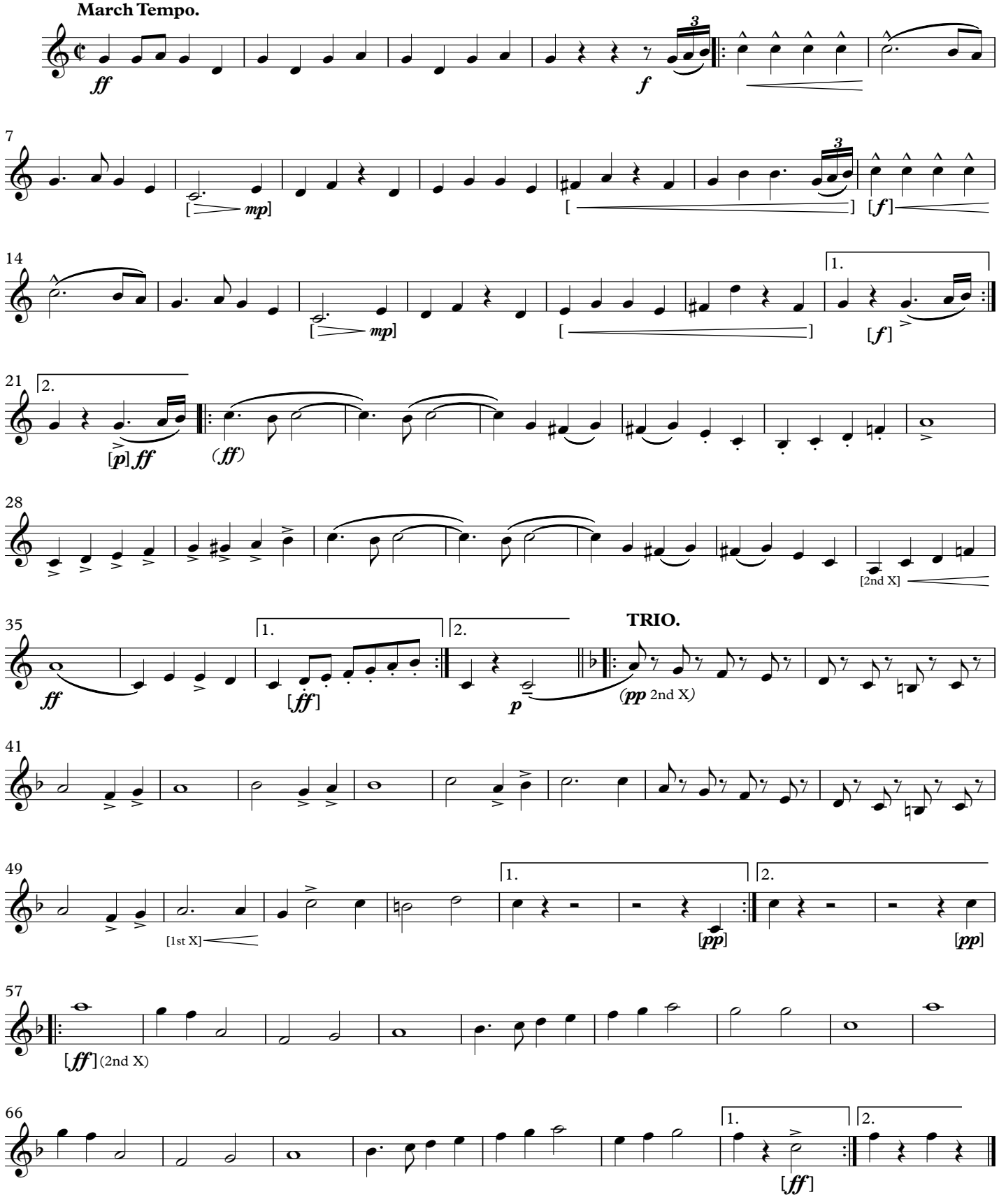
March

THE BELLE OF CHICAGO

E♭ Alto Clarinet
[E♭ Cornet part]

(1892)

JOHN PHILIP SOUSA



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March

THE BELLE OF CHICAGO

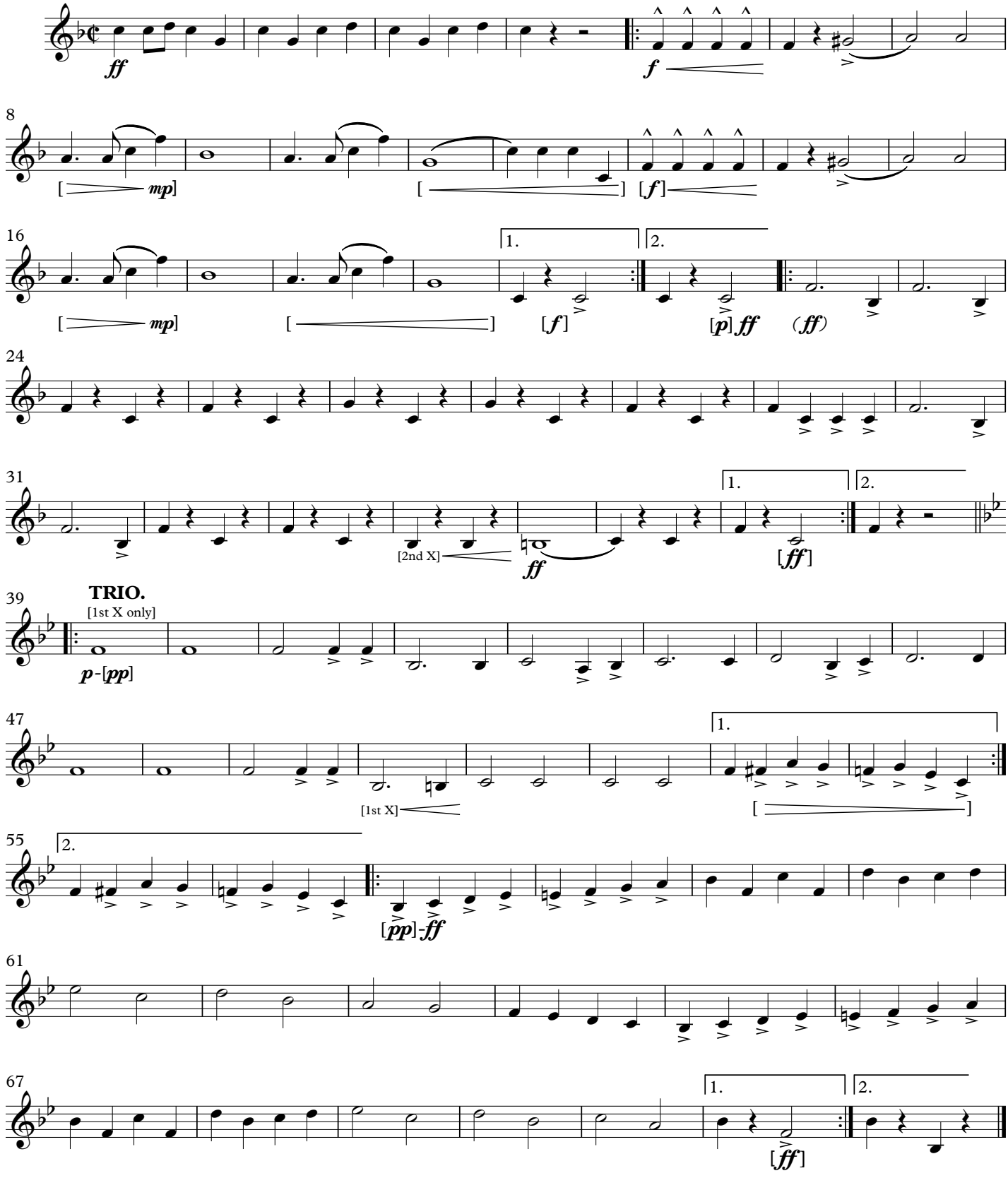
(1892)

JOHN PHILIP SOUSA

B♭ Bass Clarinet

[B♭ Bass part]

March Tempo.



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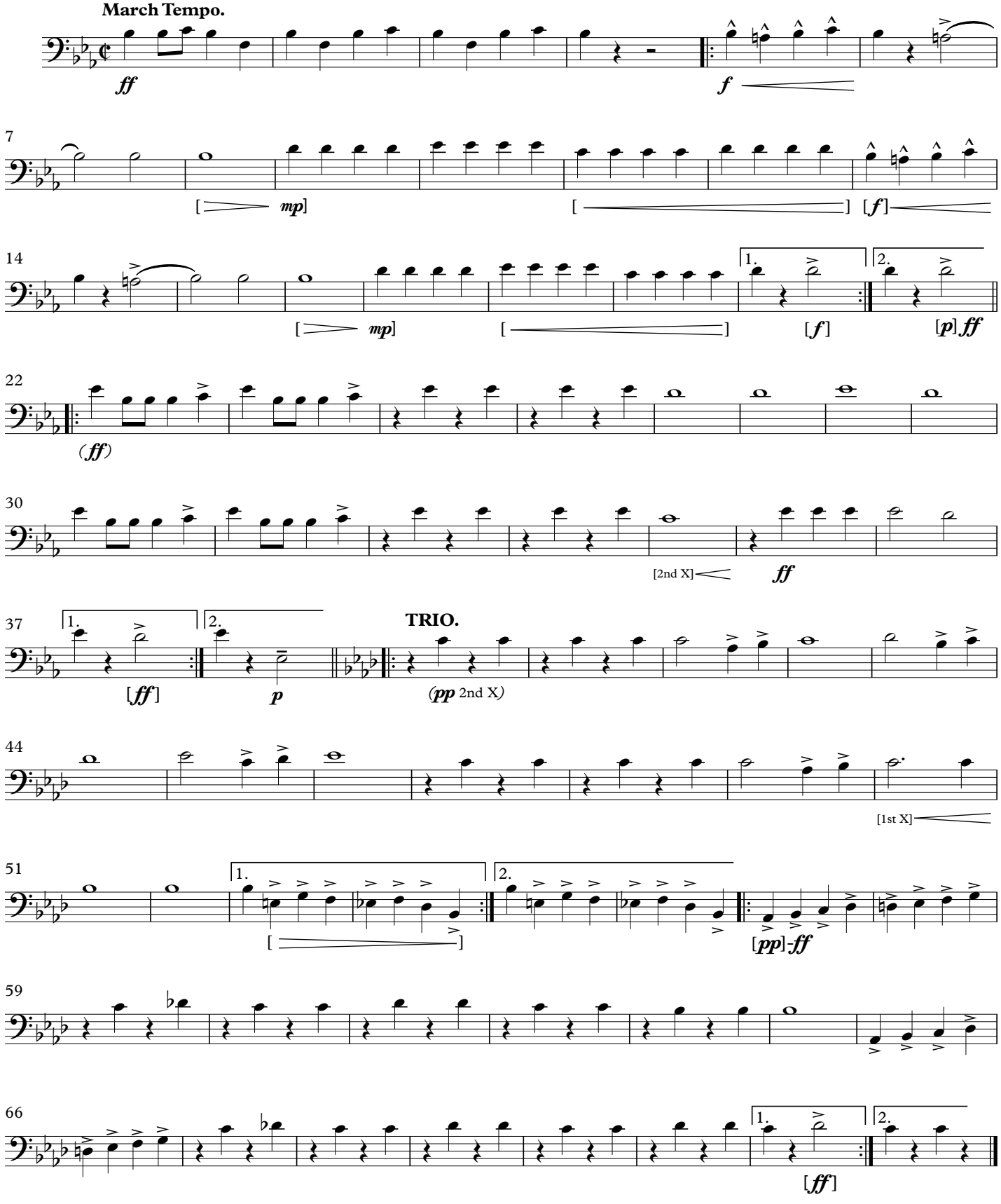
March

THE BELLE OF CHICAGO

(1892)

1st Bassoon

JOHN PHILIP SOUSA



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March

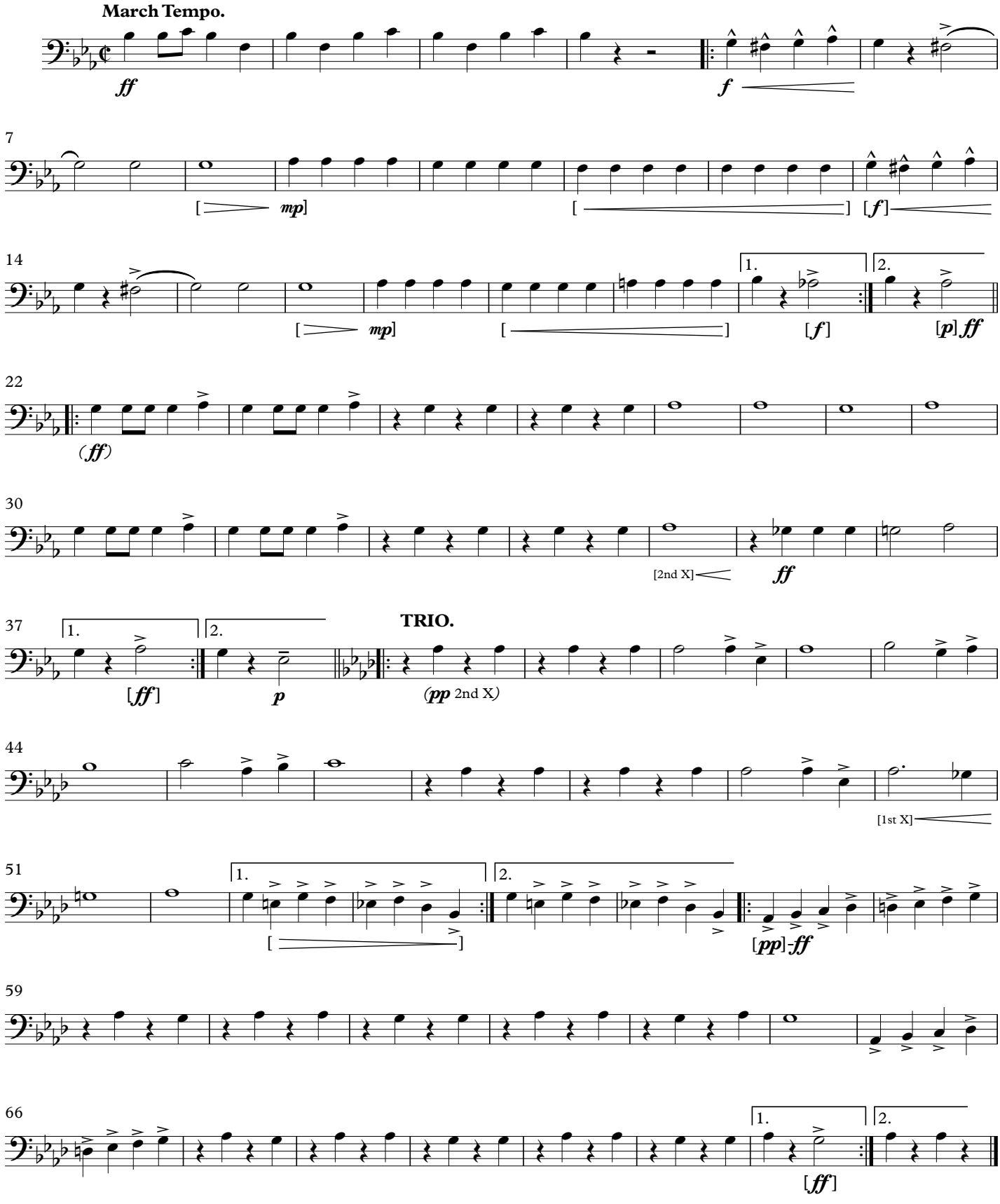
THE BELLE OF CHICAGO

(1892)

2nd Bassoon

JOHN PHILIP SOUSA

March Tempo.



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March

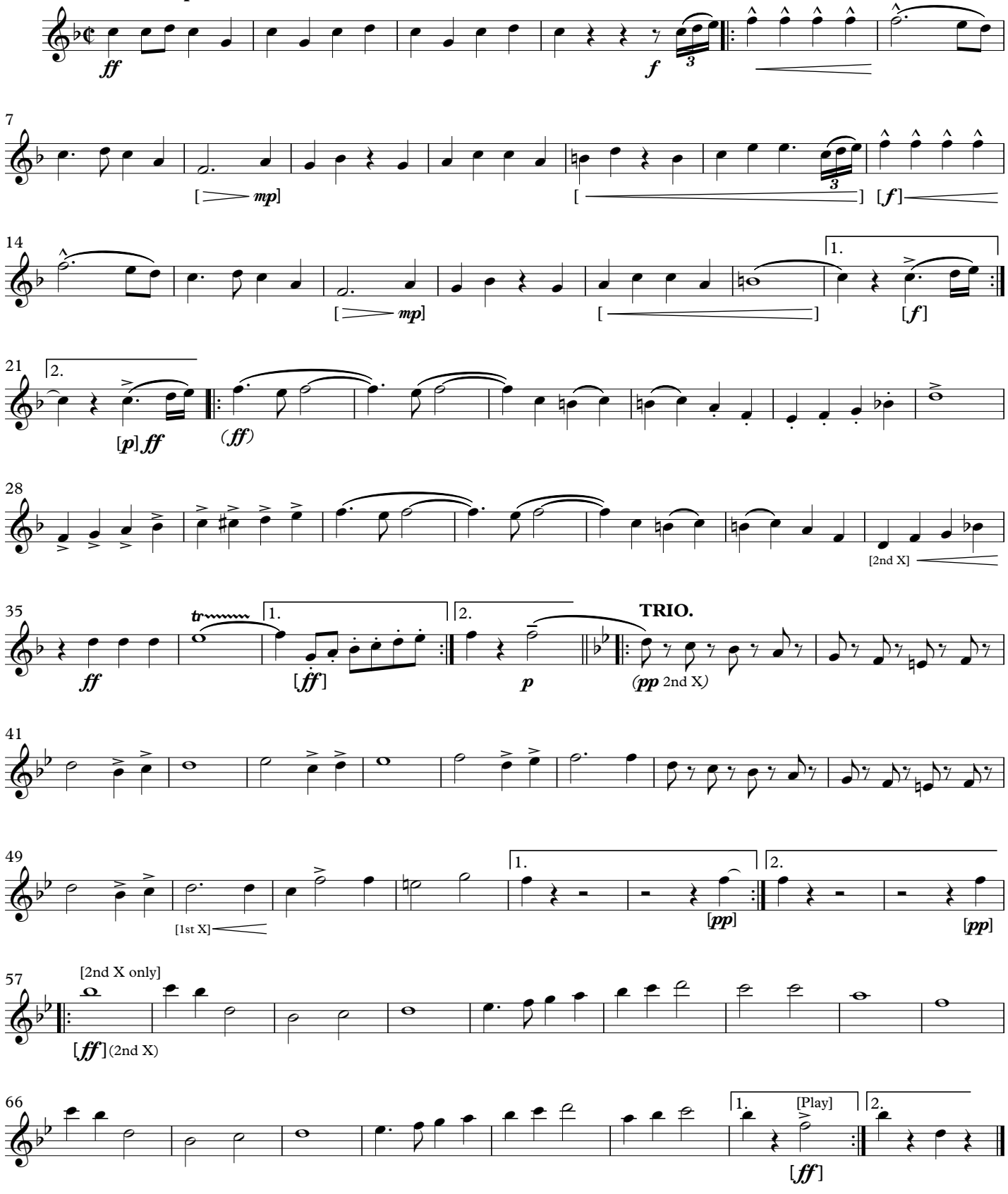
THE BELLE OF CHICAGO

(1892)

B♭ Soprano Saxophone
[optional]

JOHN PHILIP SOUSA

March Tempo.



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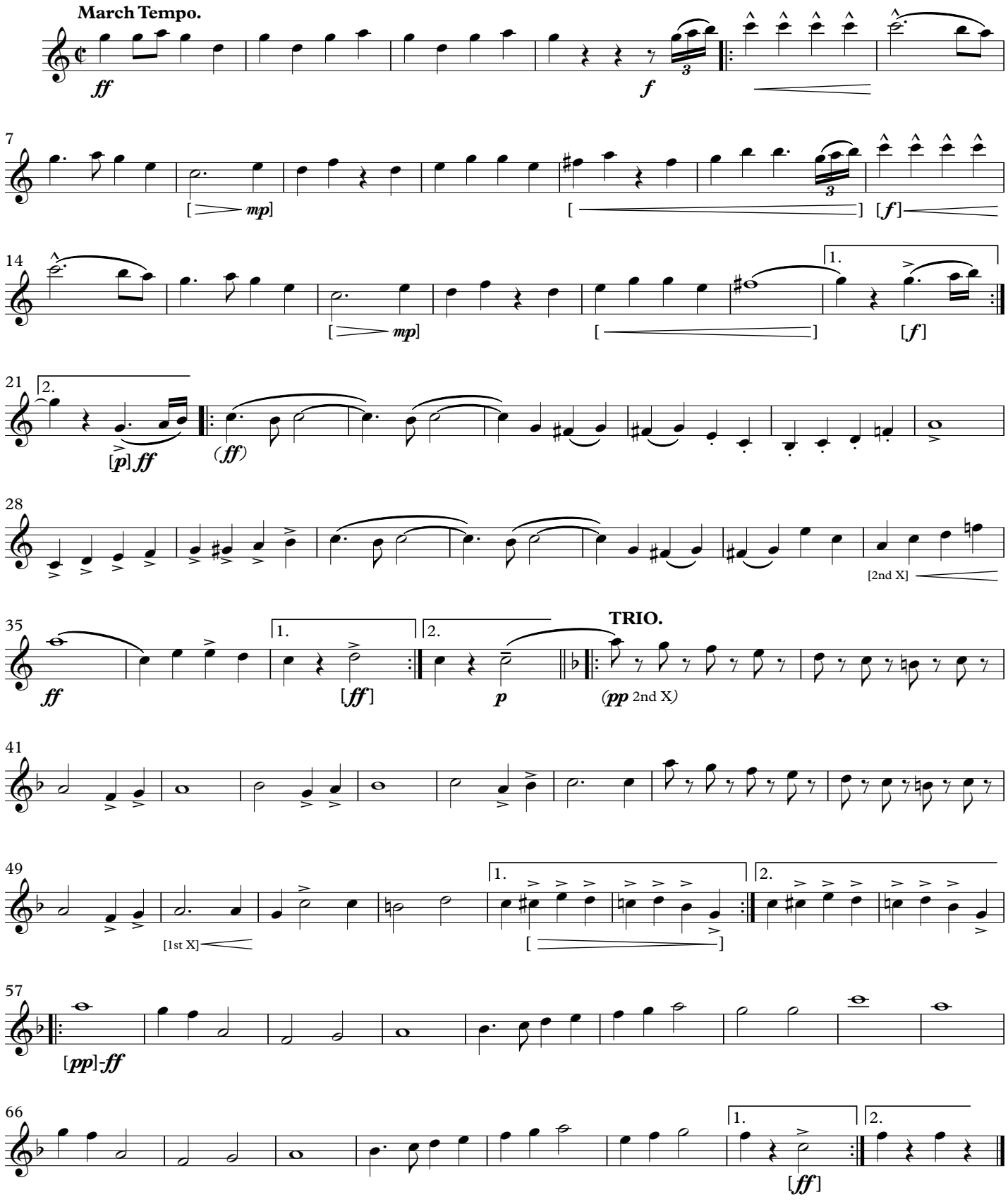
March

THE BELLE OF CHICAGO

(1892)

E♭ Alto Saxophone

JOHN PHILIP SOUSA



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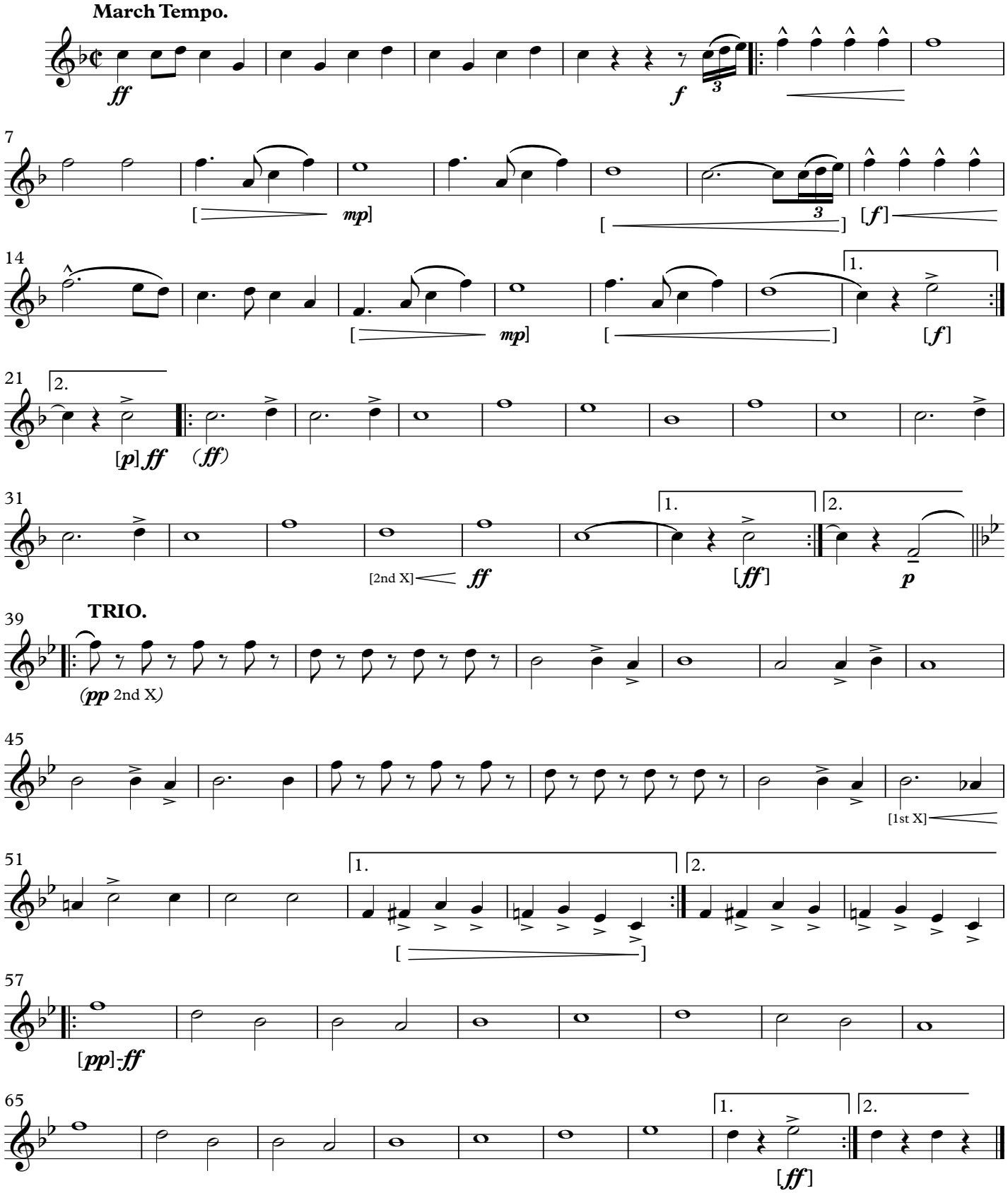
THE BELLE OF CHICAGO

(1892)

B♭ Tenor Saxophone

JOHN PHILIP SOUSA



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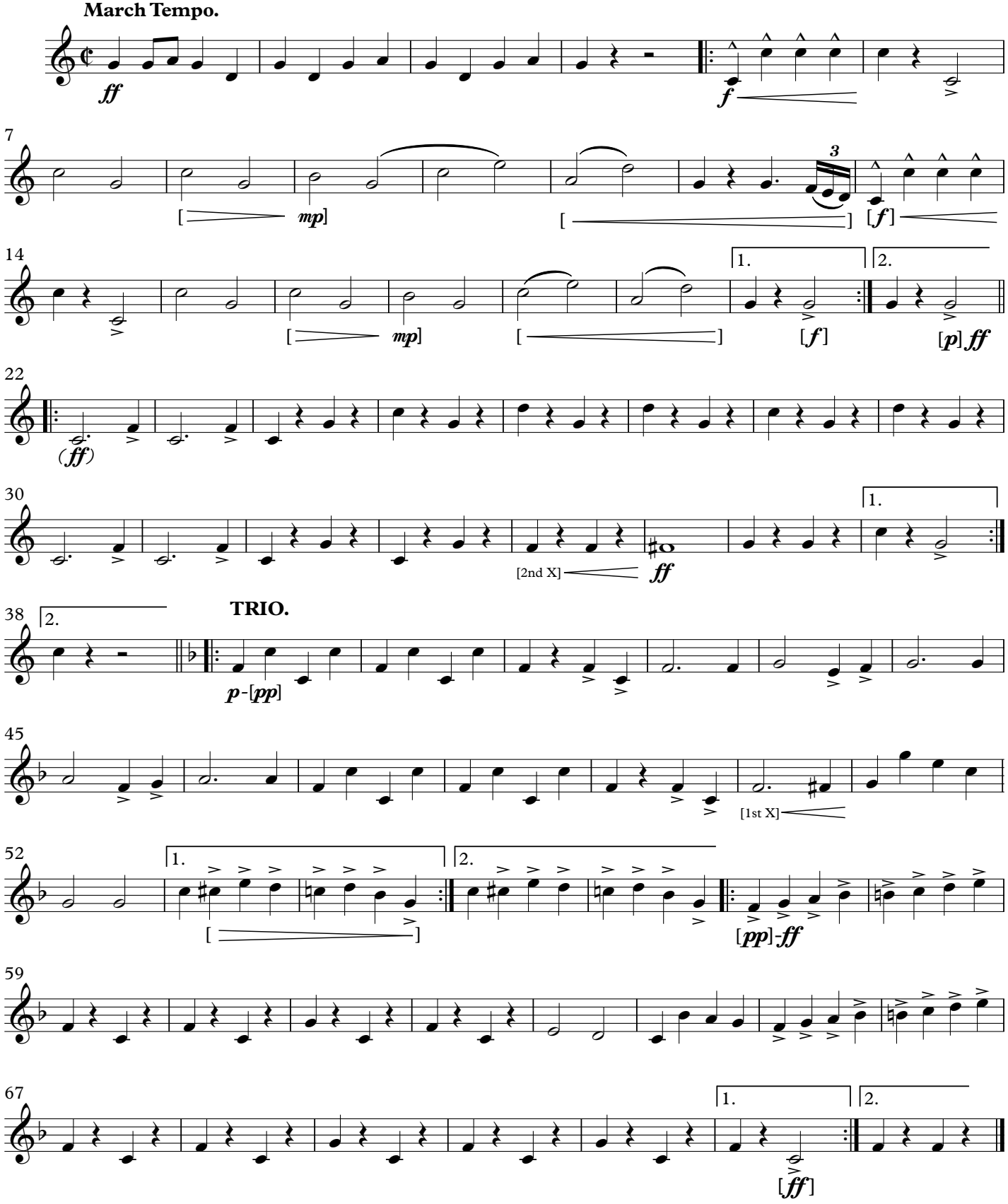
March

THE BELLE OF CHICAGO

(1892)

E♭ Baritone Saxophone

JOHN PHILIP SOUSA



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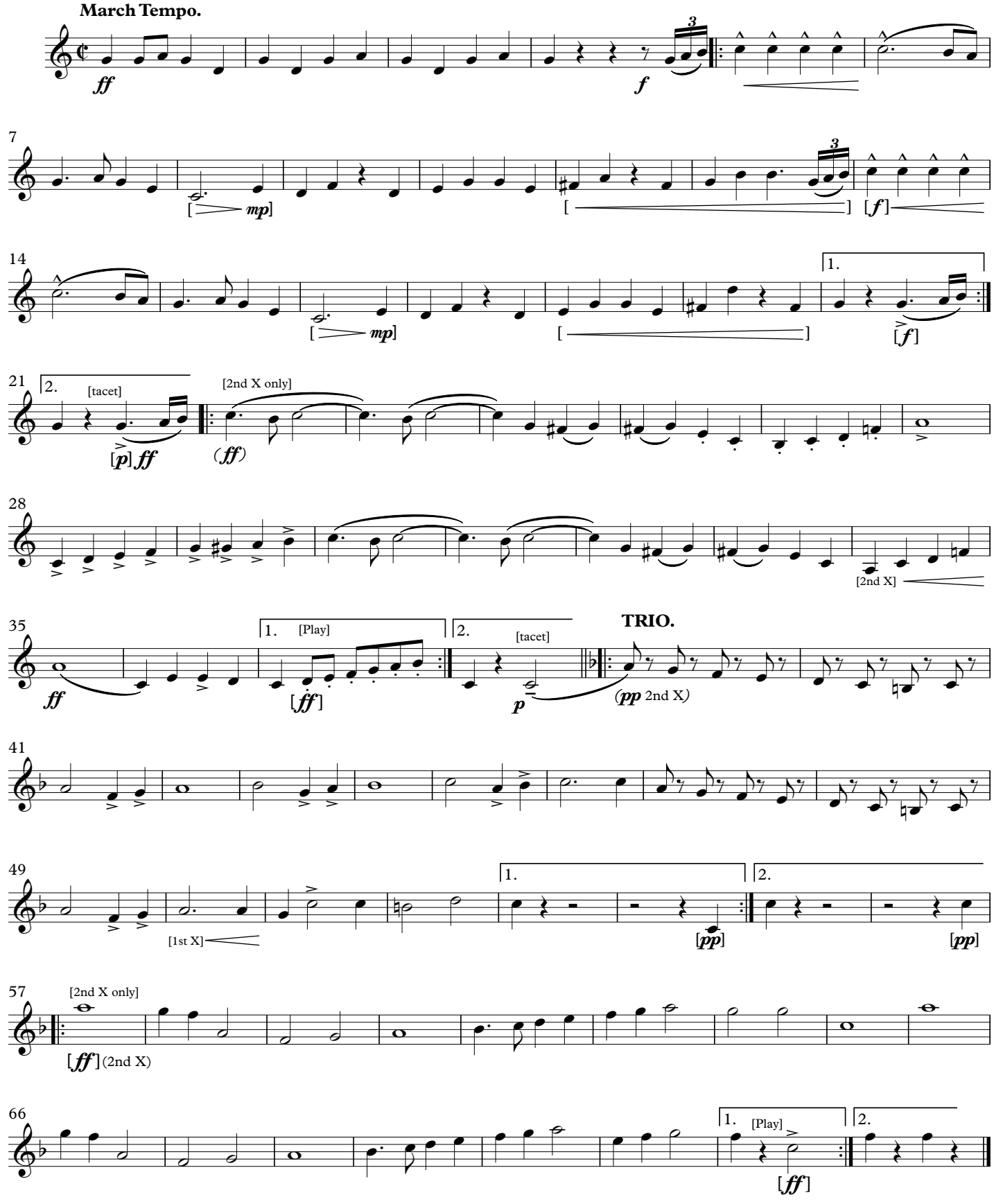
March

THE BELLE OF CHICAGO

(1892)

E♭ Cornet

JOHN PHILIP SOUSA



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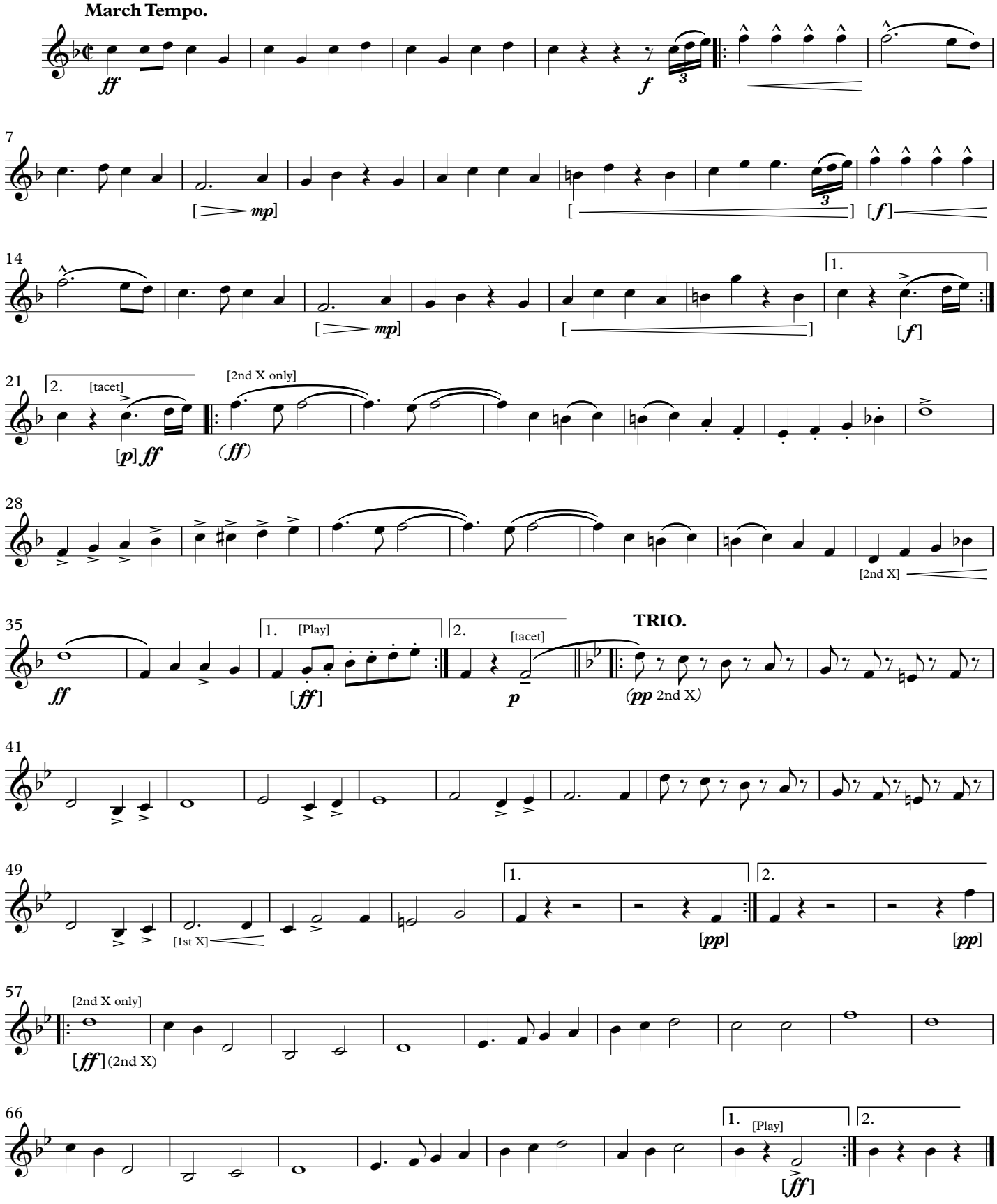
March

THE BELLE OF CHICAGO

Solo B♭ Cornet

(1892)

JOHN PHILIP SOUSA



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March

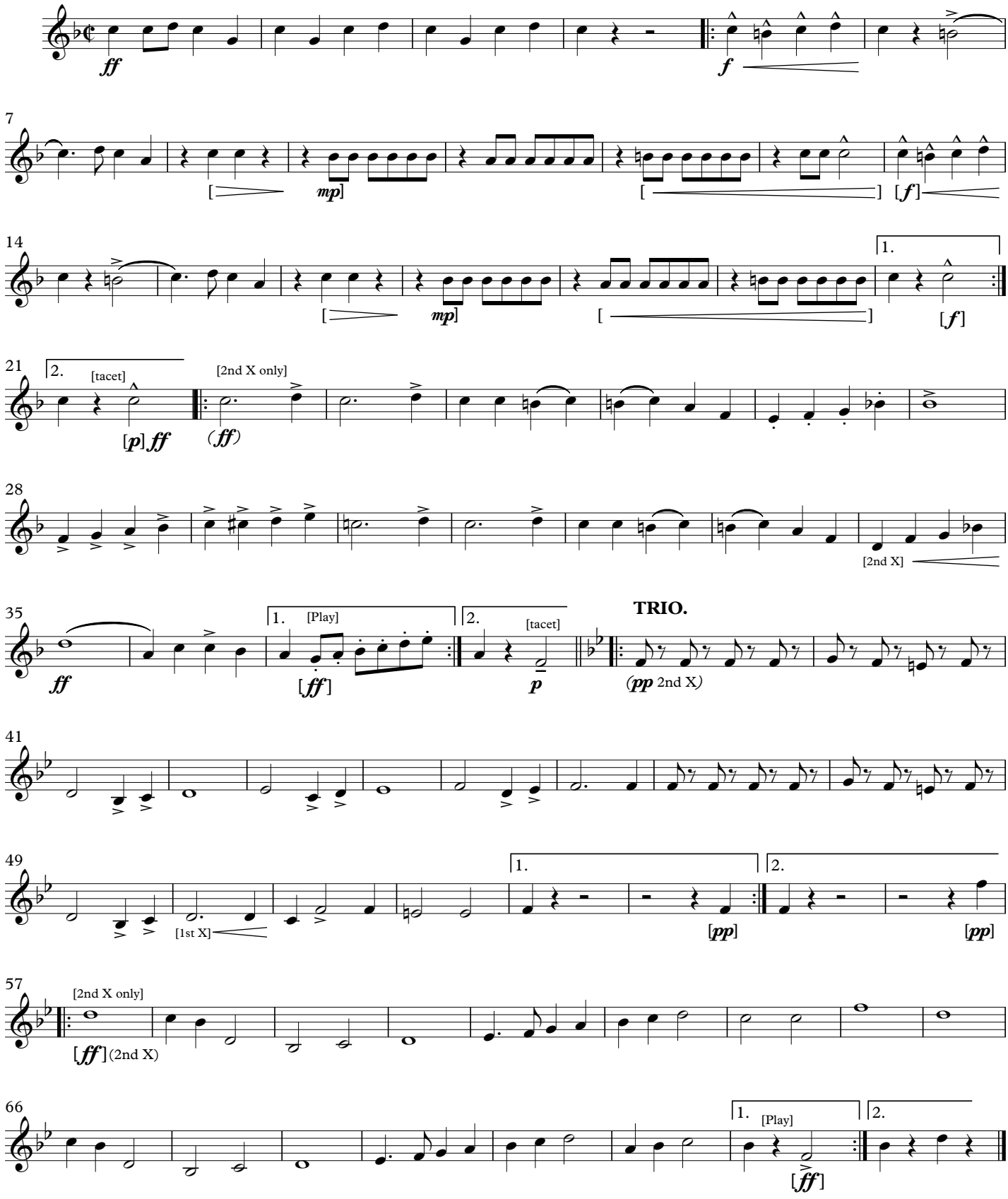
THE BELLE OF CHICAGO

1st B♭ Cornet

(1892)

JOHN PHILIP SOUSA

March Tempo.



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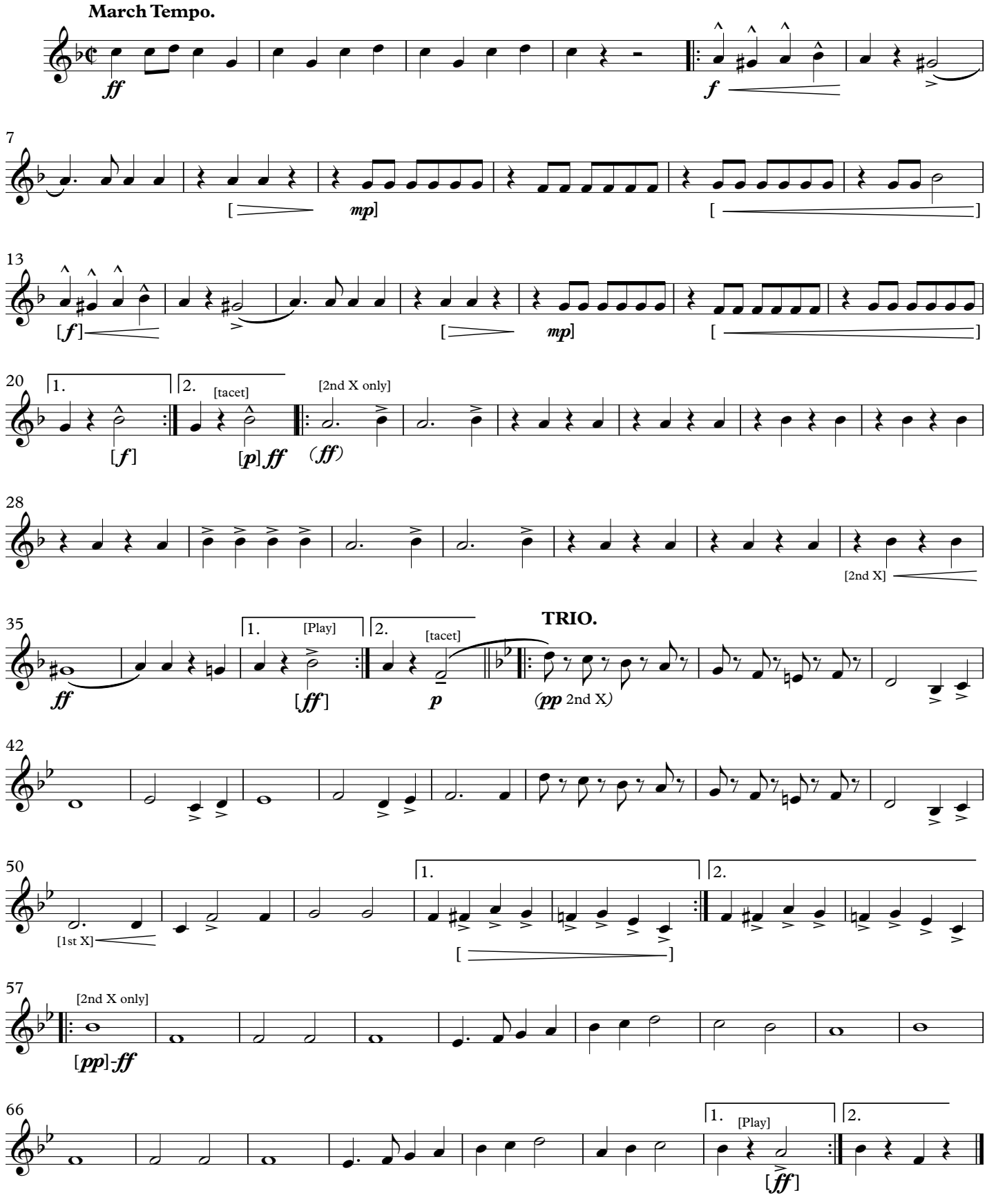
March

THE BELLE OF CHICAGO

(1892)

2nd B♭ Cornet

JOHN PHILIP SOUSA



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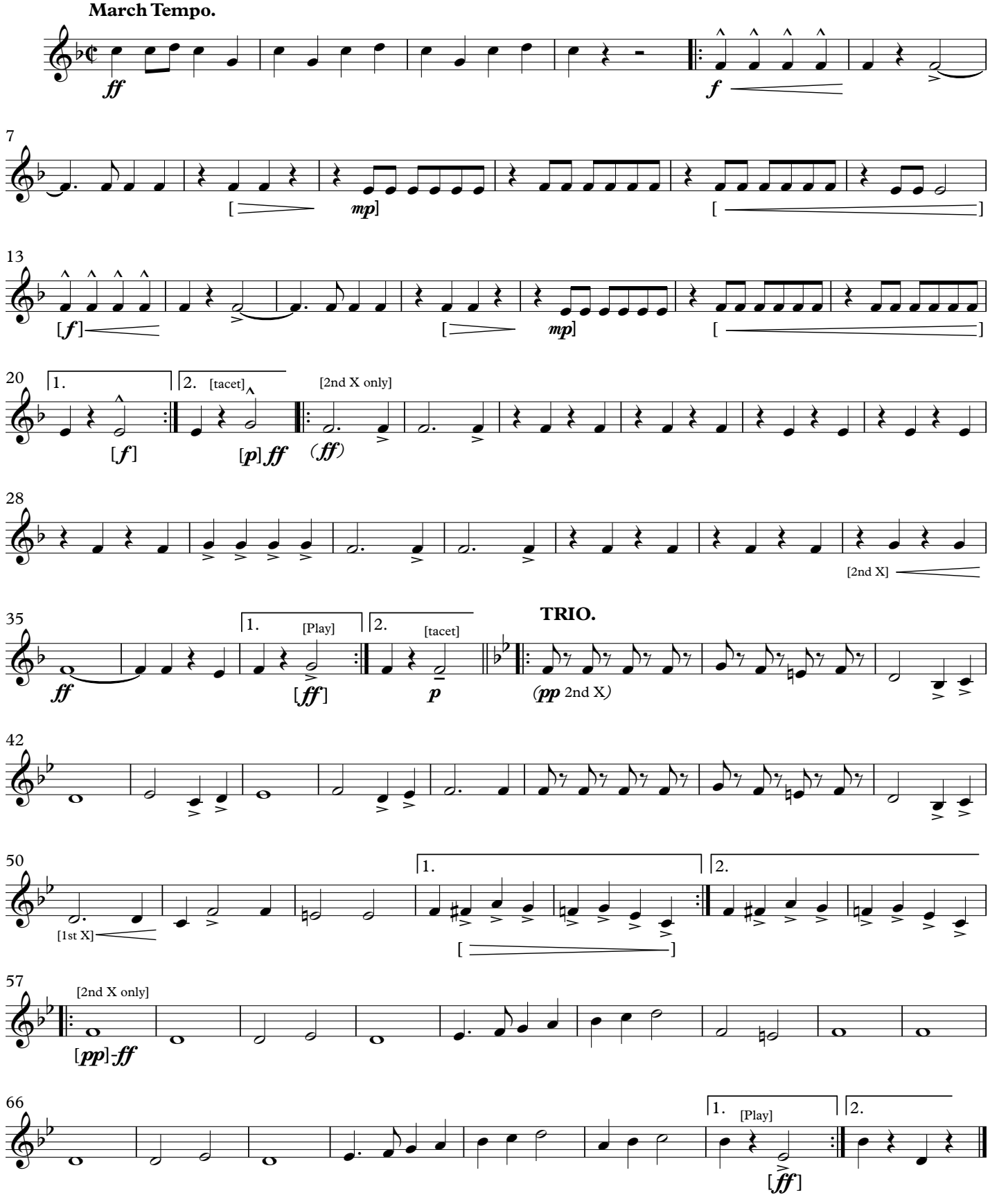
March

THE BELLE OF CHICAGO

(1892)

3rd B♭ Cornet

JOHN PHILIP SOUSA



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March

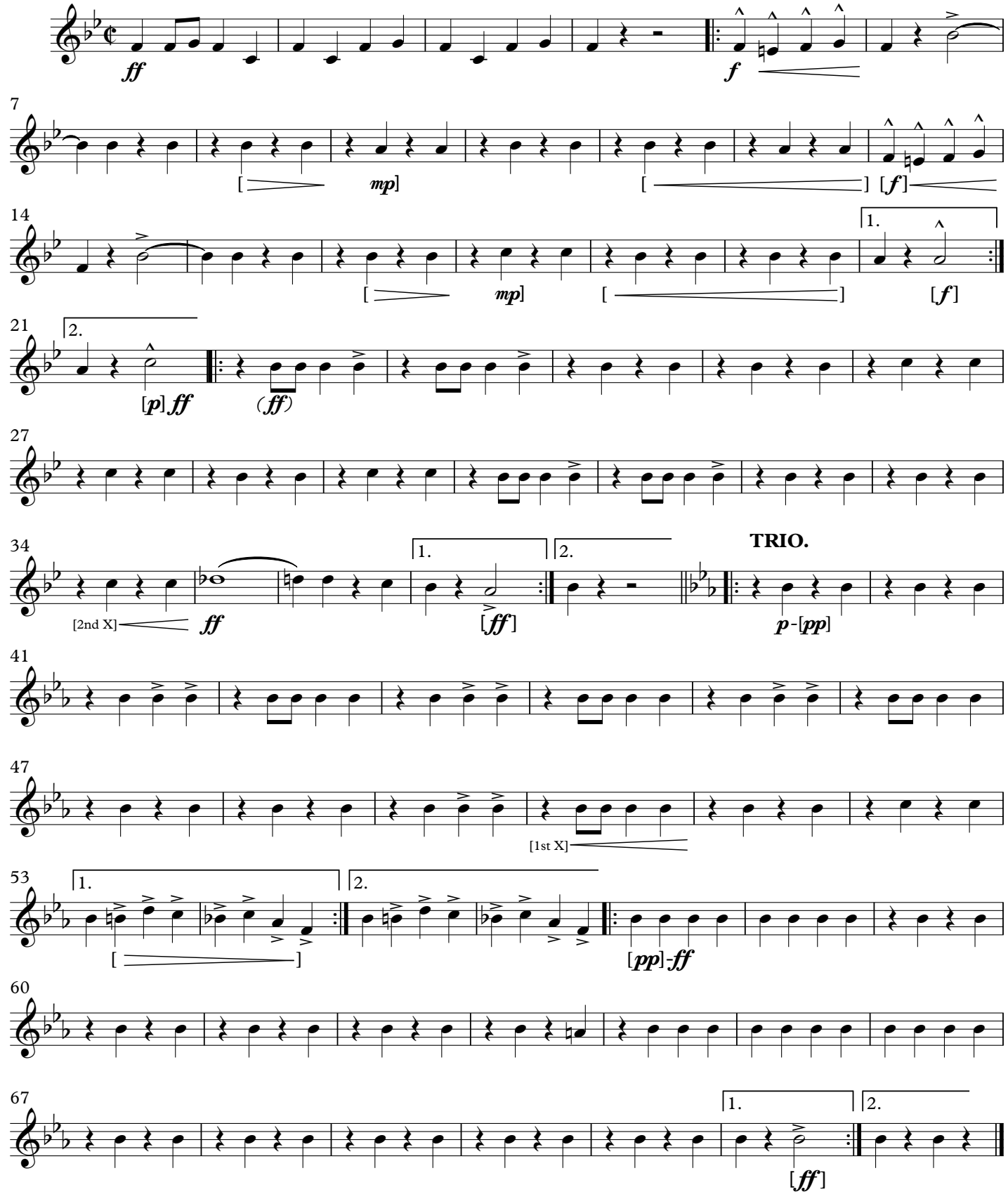
THE BELLE OF CHICAGO

1st F Horn
[E♭ Alto]

(1892)

JOHN PHILIP SOUSA

March Tempo.



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March

THE BELLE OF CHICAGO

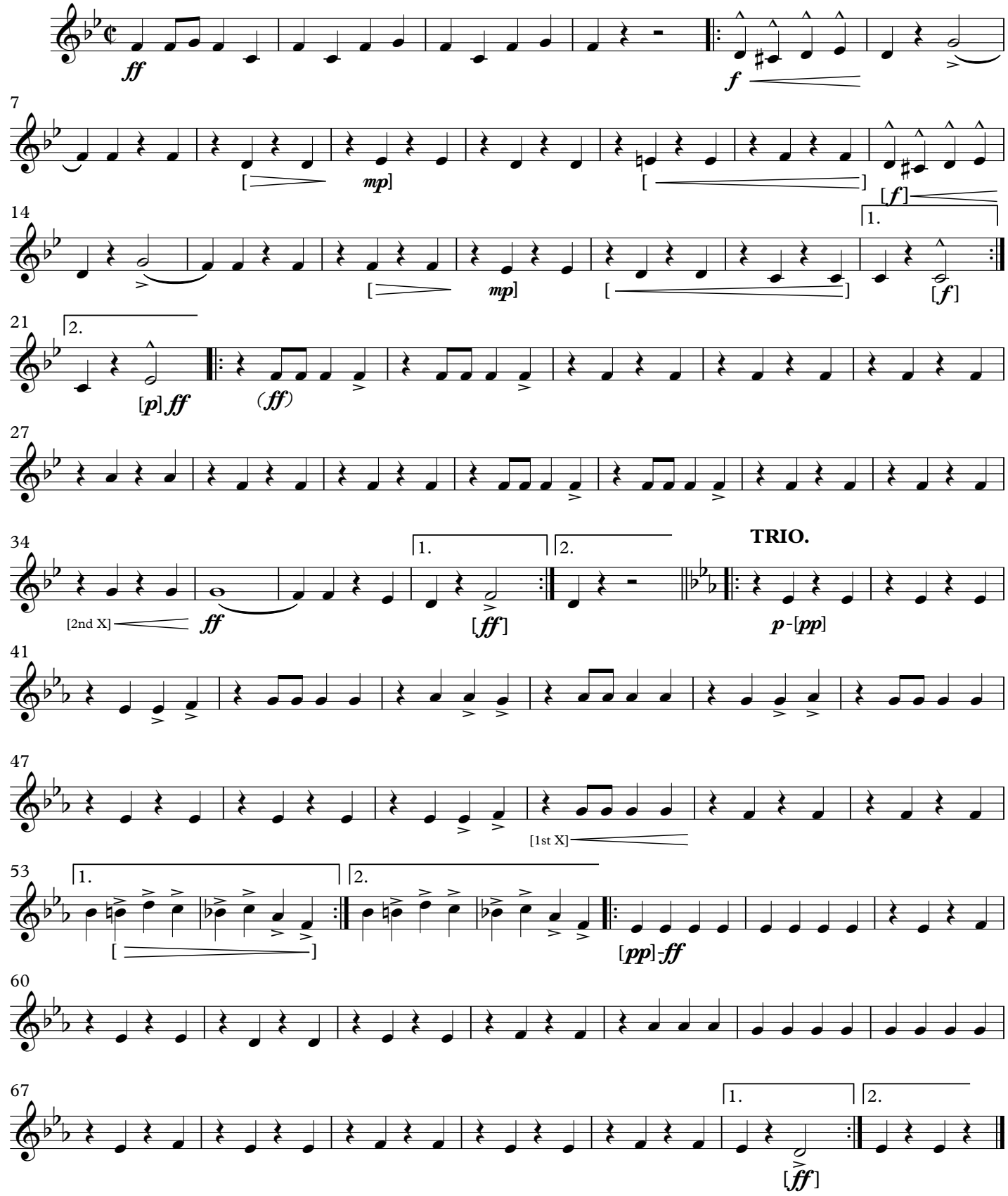
2nd F Horn

(1892)

JOHN PHILIP SOUSA

[E♭ Alto]

March Tempo.



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March

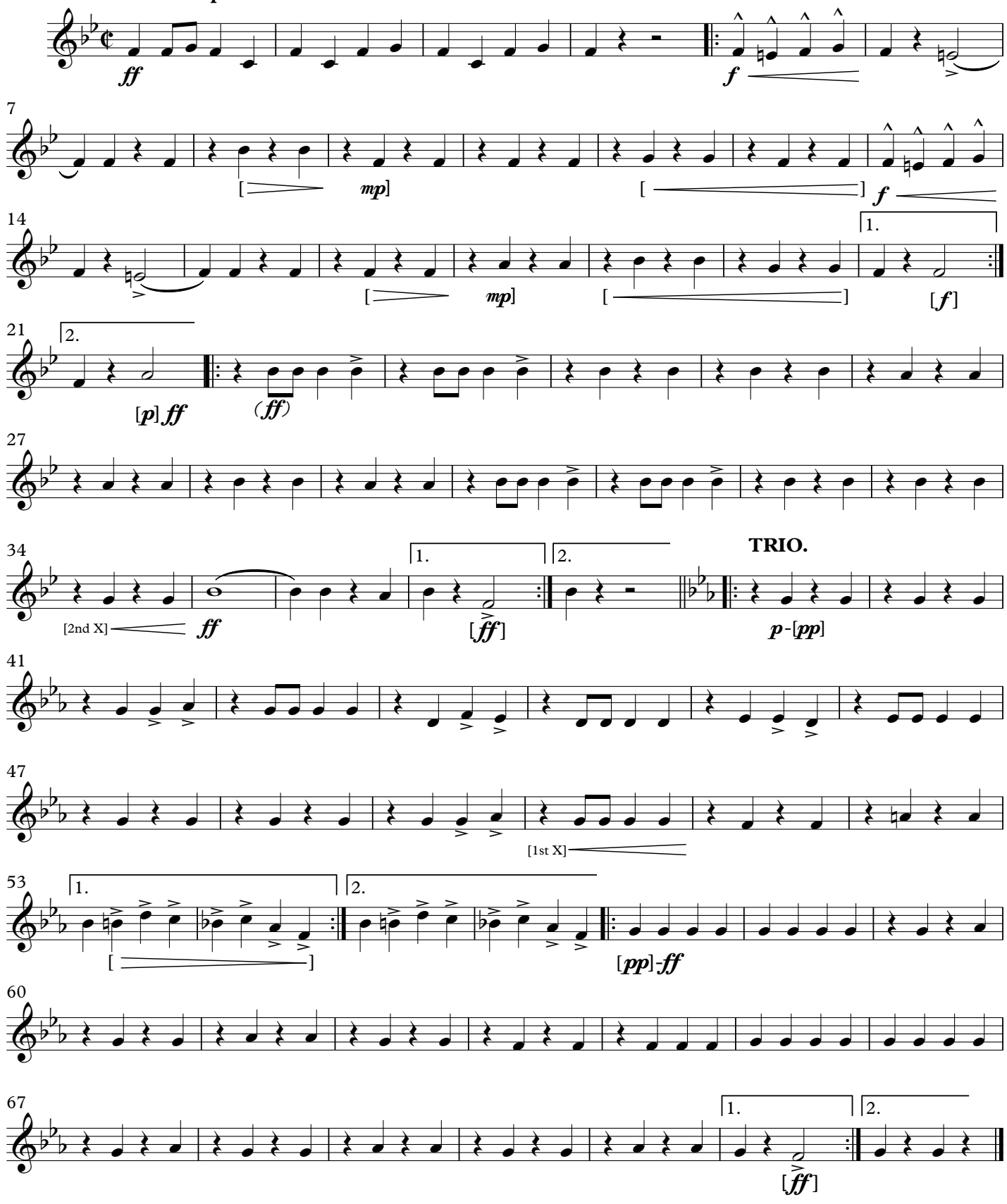
THE BELLE OF CHICAGO

3rd F Horn
[E♭ Alto]

(1892)

JOHN PHILIP SOUSA

March Tempo.



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March

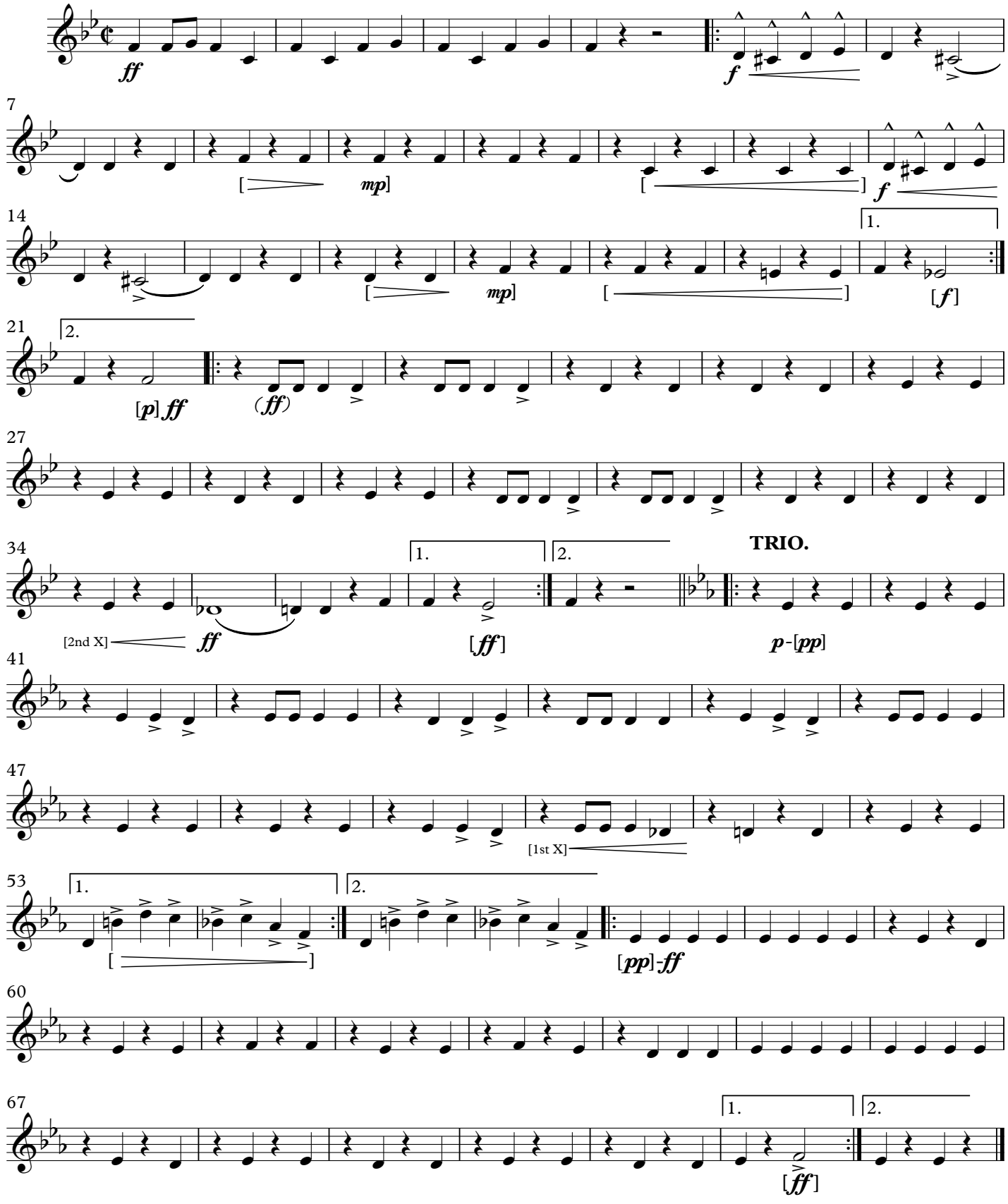
THE BELLE OF CHICAGO

4th F Horn
[E♭ Alto]

(1892)

JOHN PHILIP SOUSA

March Tempo.



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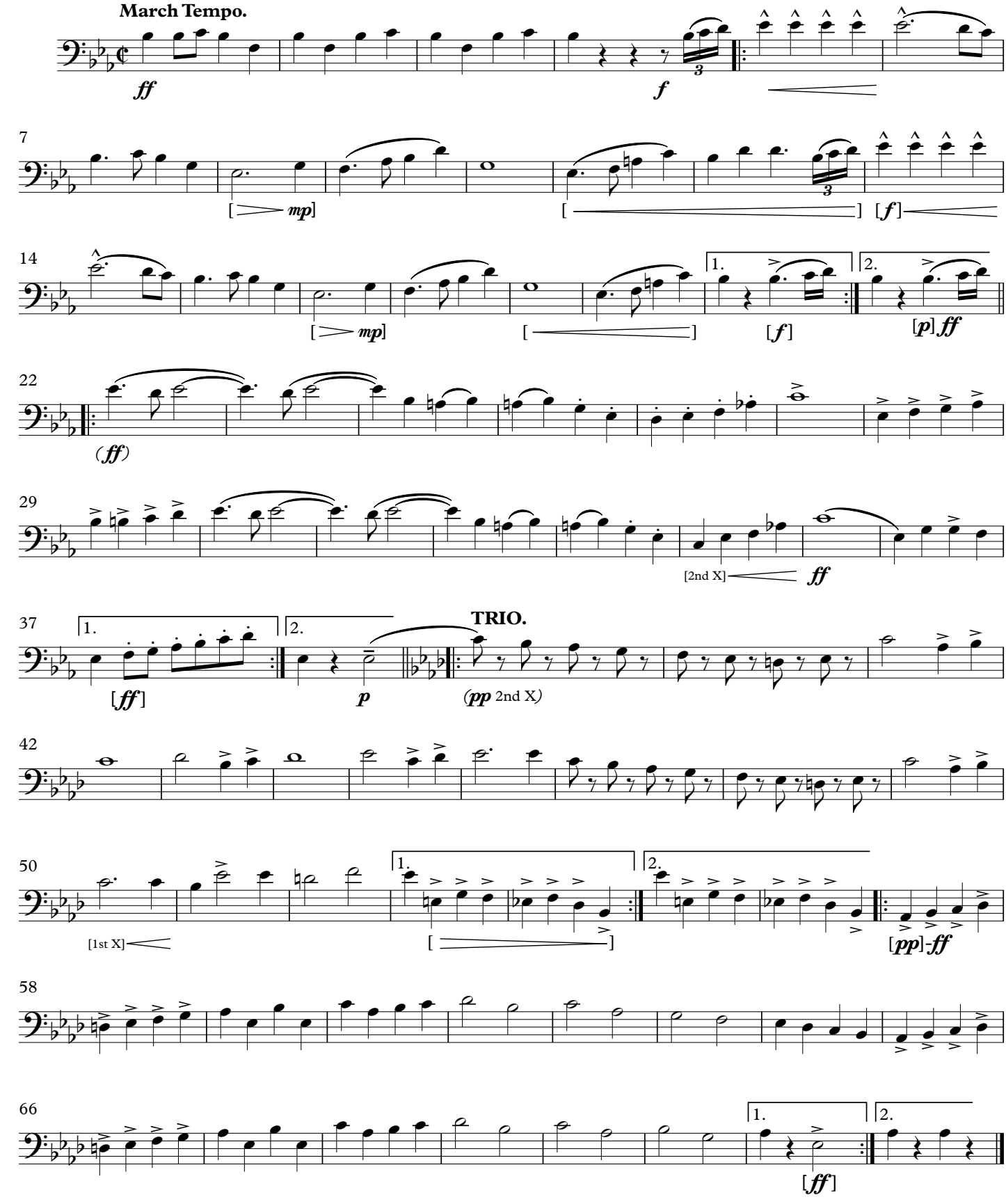
March

THE BELLE OF CHICAGO

(1892)

Baritone

JOHN PHILIP SOUSA



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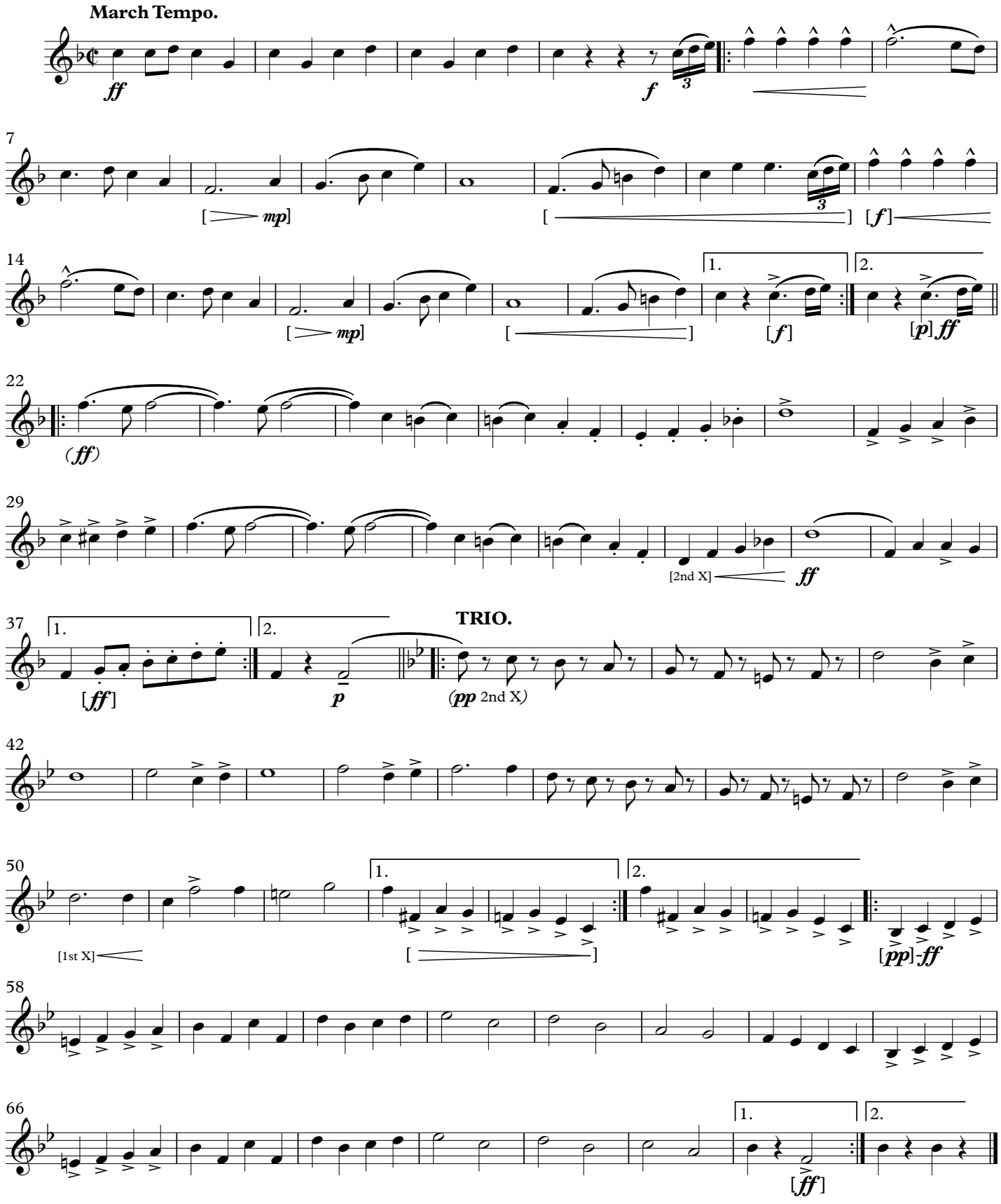
March

THE BELLE OF CHICAGO

Baritone, T.C.

(1892)

JOHN PHILIP SOUSA



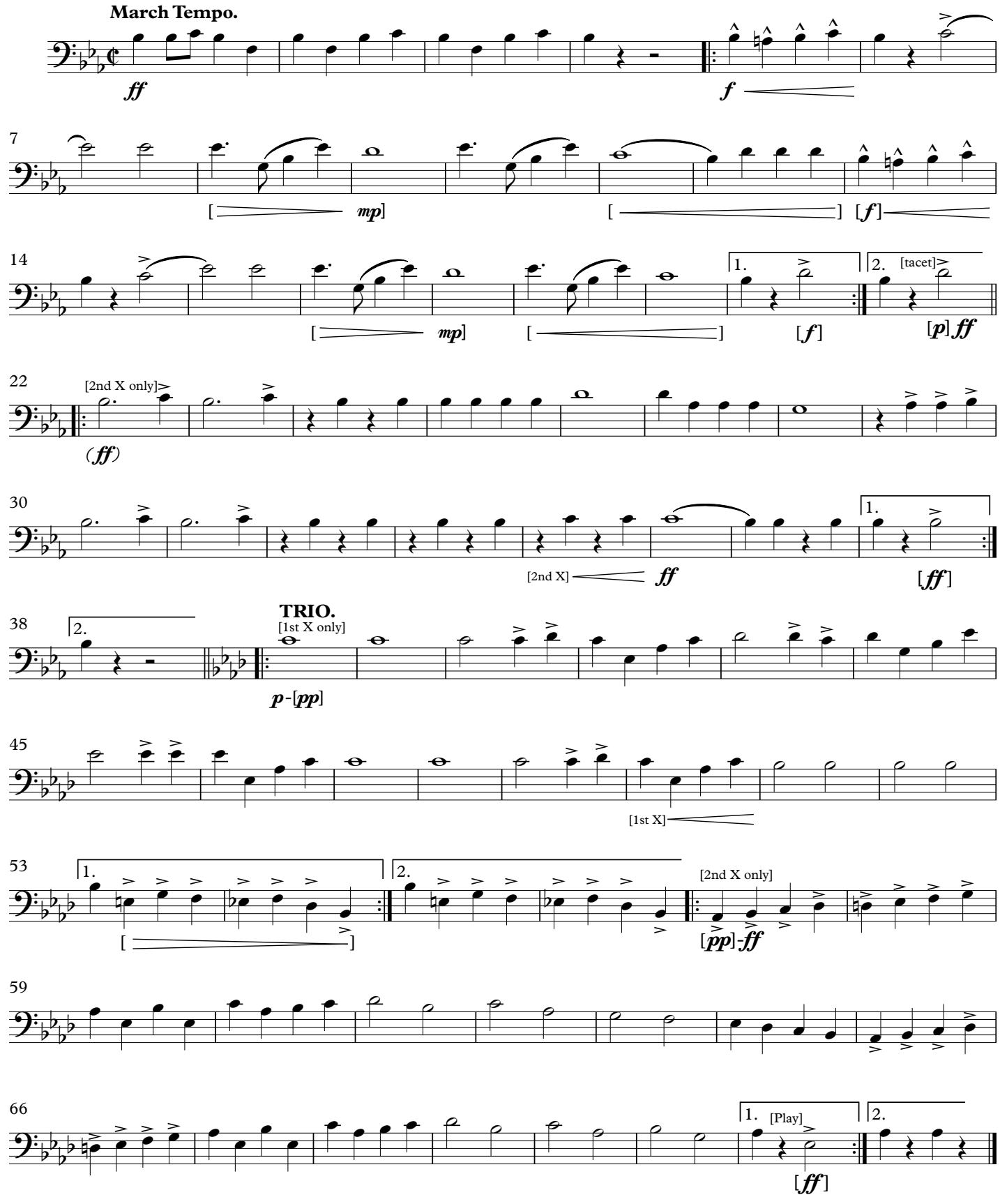
March

THE BELLE OF CHICAGO

(1892)

1st Trombone

JOHN PHILIP SOUSA



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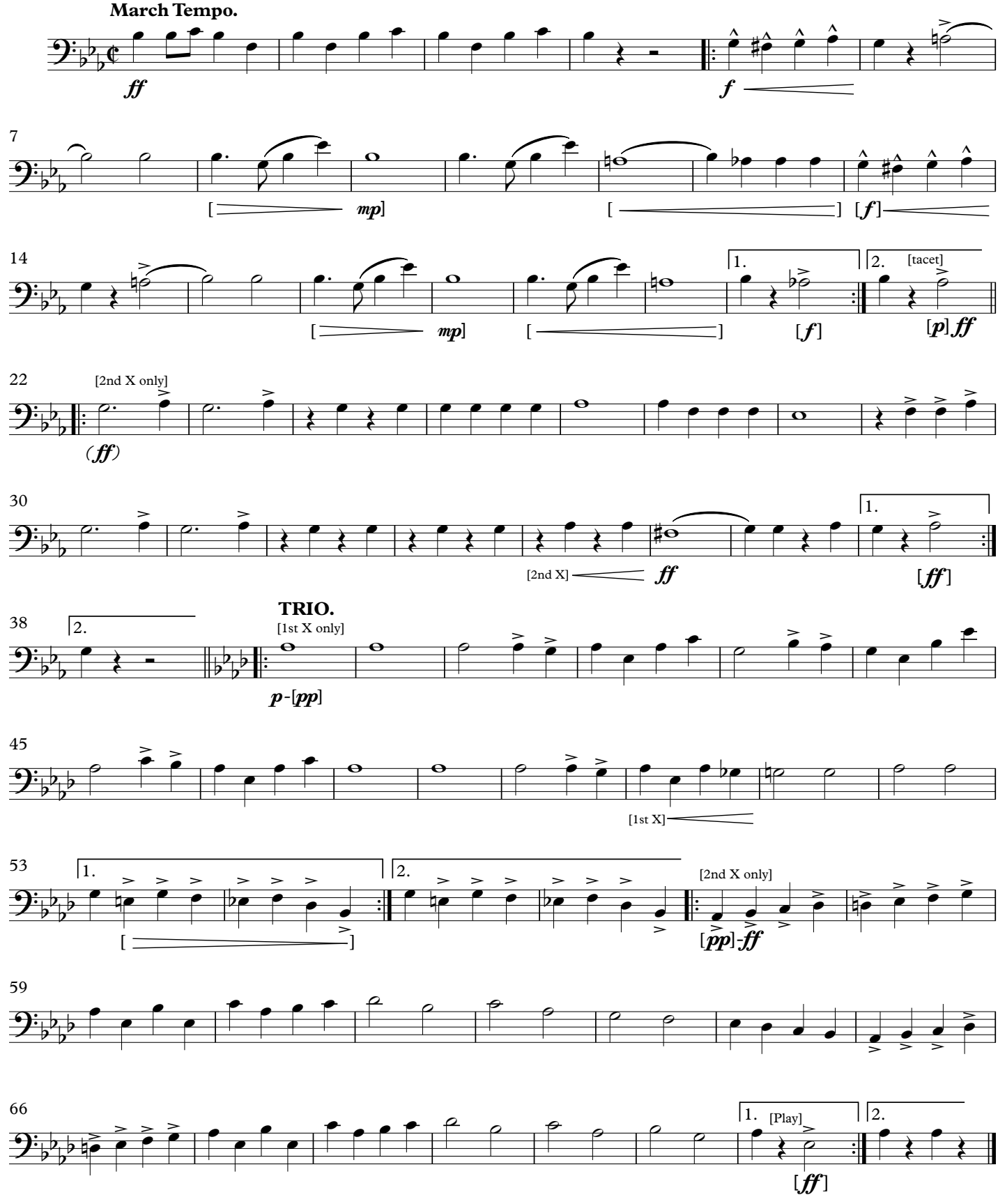
March

THE BELLE OF CHICAGO

(1892)

2nd Trombone

JOHN PHILIP SOUSA



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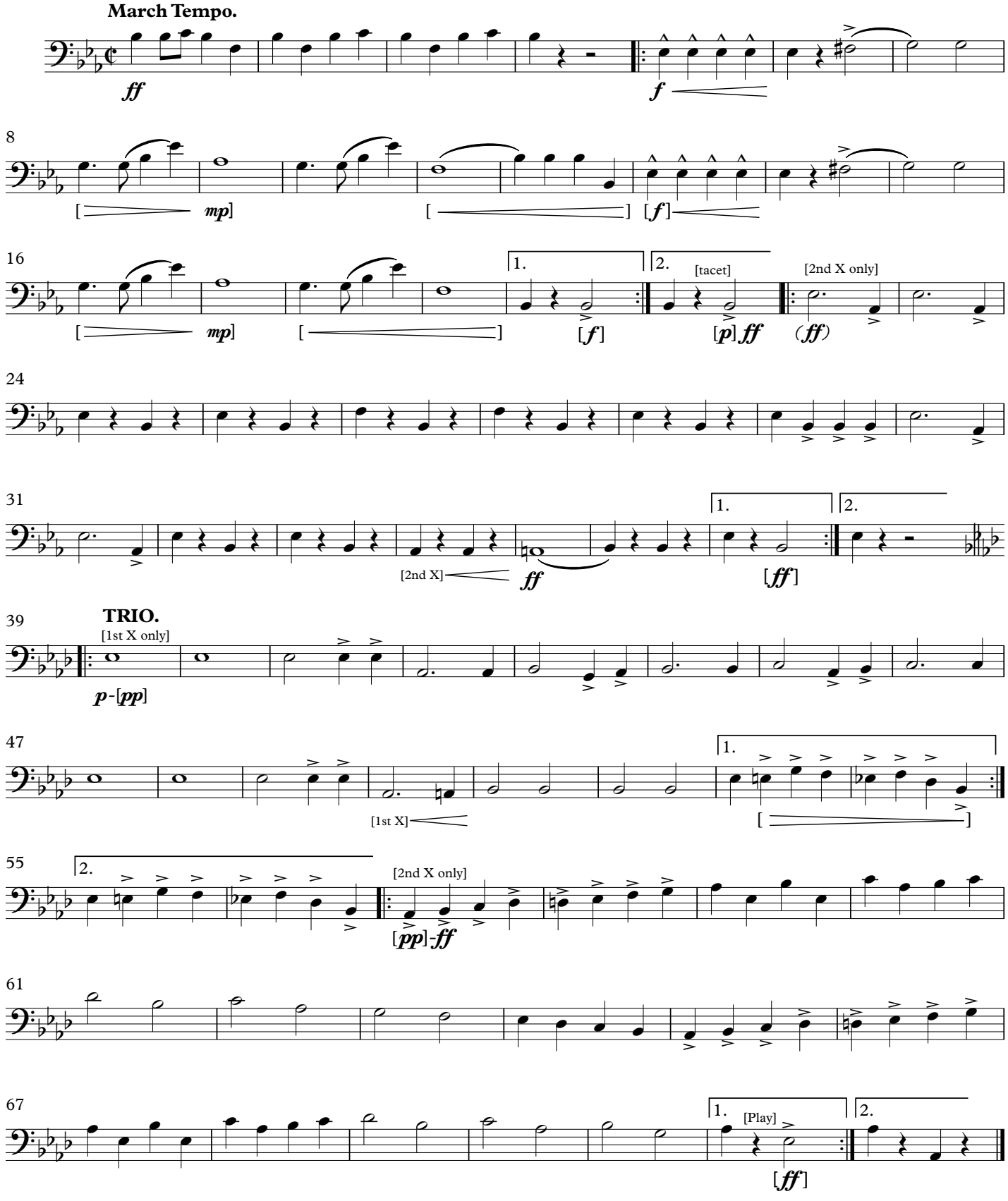
March

THE BELLE OF CHICAGO

(1892)

3rd Trombone

JOHN PHILIP SOUSA



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March

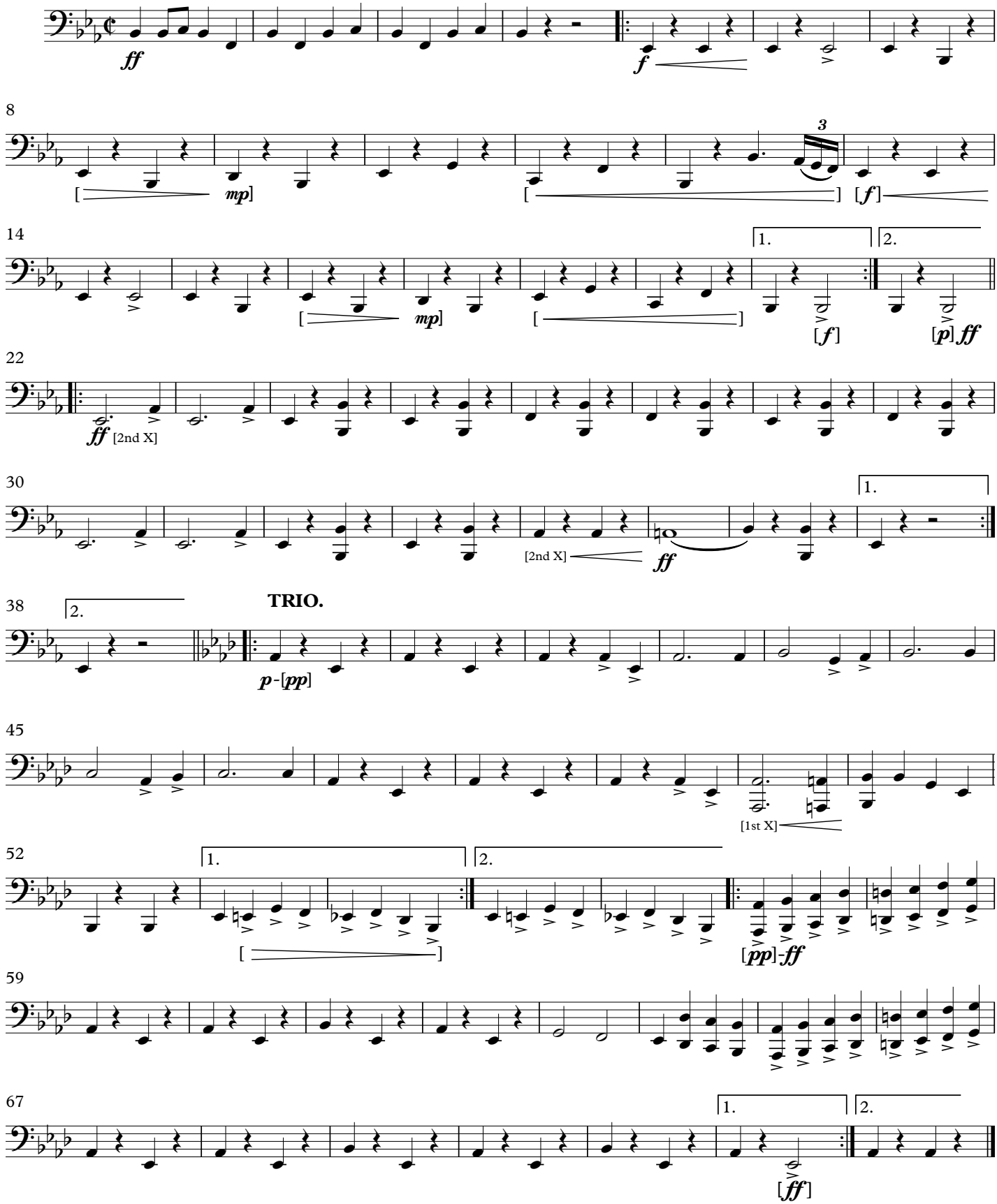
THE BELLE OF CHICAGO

(1892)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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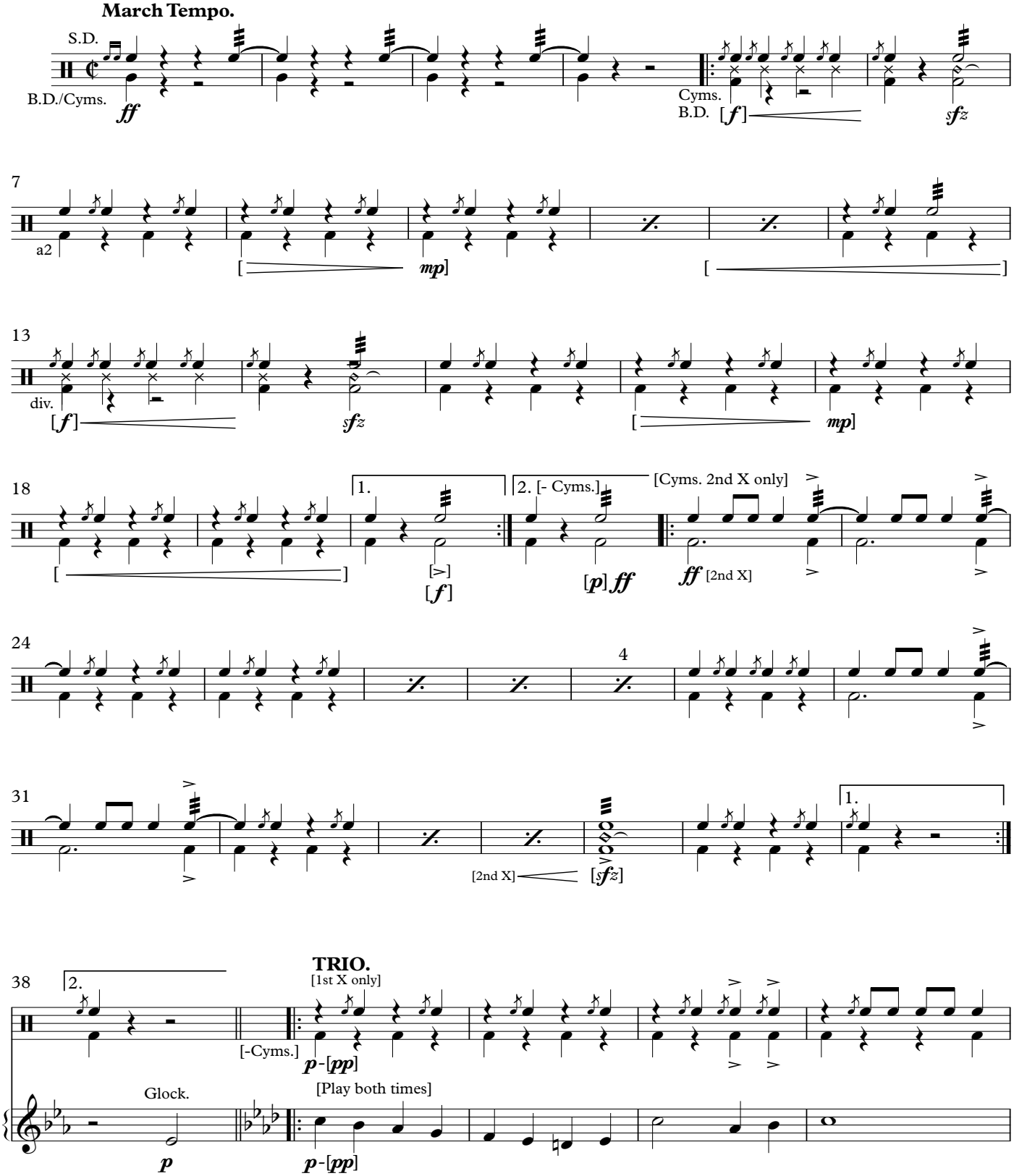
March

THE BELLE OF CHICAGO

Drums
Glockenspiel

(1892)

JOHN PHILIP SOUSA



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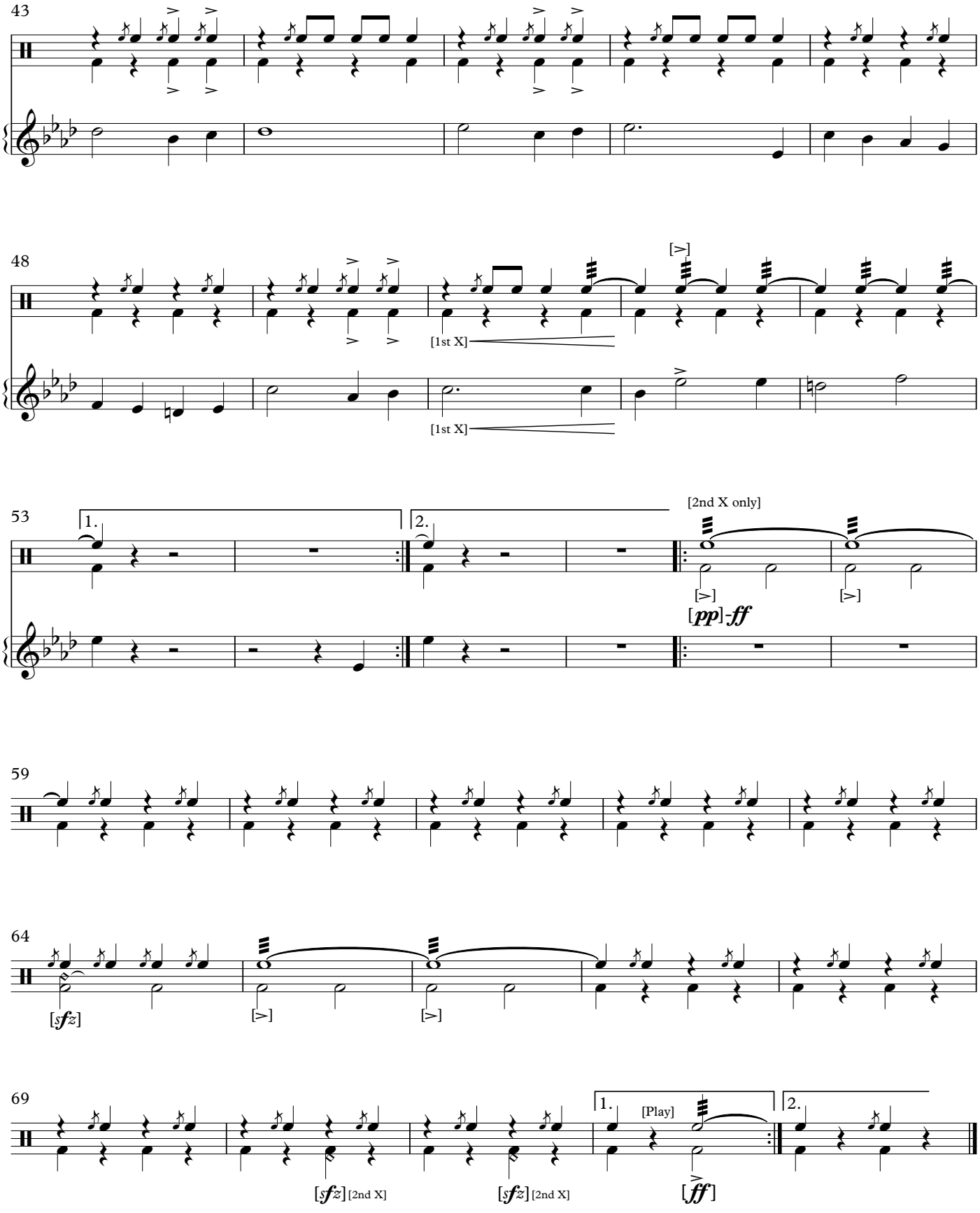
THE BELLE OF CHICAGO
Drums, Glockenspiel