

# BEULAH IN CHICAGO



MUSIC BY **JAMES SELLARS** • TEXT BY **FRANK O'HARA**

**HOG RIVER MUSIC**  
HARTFORD, CONNECTICUT

# BEULAH IN CHICAGO

## INSTRUMENTATION

Narrator  
B $\flat$  Soprano Saxophone (or B $\flat$  Clarinet)  
B $\flat$  Cornet (or Trumpet)  
Contrabass  
Piano

Percussion

- Snare Drum
- Small Bongo
- 4 Tomtoms (high, med. high, med. low, low)
- Pedal Bass Drum

Triangle  
High-hat Cymbals  
Small Cymbal  
Large Cymbal

3 Wood Blocks (soprano, alto, tenor)  
Claves  
Guiro  
Maracas  
Castanets  
Wind Chimes

## PROGRAM NOTE

*Beulah in Chicago* is based on four poems (written in 1948, under the original title, *Suite for Military Band*) by the late American poet Frank O'Hara. The poems deal with a character named Beulah, who could have well been a '20s or '30s belle of lakeside Chicago. Played by a small "night-club" combo, the music is a (re)presentation in manner and style of American popular music, tinged with irony and an innocent and sometimes not-so-innocent charm. Compositional details include harmonic progressions that obliquely allude to the standard changes in popular music, the 12-note theme and the contrabass double-stop harmonics in the *Habanera*, and the various juxtaposed styles in the *Interlude*. *Beulah in Chicago* was composed in 1981, and is dedicated to Virgil Thomson (who lived through these musical styles) on his 85th birthday.

NB: Names of movements should appear in the program as follows:

- I • Gavotte
- II • Waltz
- III • Interlude
- IV • Habanera
- V • Rhumba a la Jazz

Parts available for sale or rental from the publisher

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## SUITE FOR MILITARY BAND

by Frank O'Hara

### 1 Gavotte

When I met Beulah  
in Chicago  
(o Beulah  
in Chicago)  
by the shores  
of Michigan Lake,  
on the shingle  
we would tingle  
in fits of bliss  
we'd long to kiss  
(but we wouldn't  
for Beulah's sake);  
the sea was slurping  
on the sand  
I was burping  
behind my hand  
between us two  
(sad day) we threw  
into  
the lake  
(o sad mistake)  
our fit of bliss  
our long to kiss  
and drowned them both  
(for Beulah's sake).

### 2 Waltz

When we're  
gliding a-  
long on the  
back of a  
mare at the  
fair-grounds  
it's heaven!

Oh it's  
nice to be  
tight on a  
night when the  
moon filters  
down on the  
crown of your  
panama  
hat!

See the  
music re-  
sounds as the  
hobby horse  
bounds we'll be  
seasick  
together!

And I'll  
take you right  
home if you'll  
kiss me and  
promise to  
loan me the  
trolley car  
fare!

### 3 Habanera

Oh, light darkens  
the dark stir opens  
a vault of blue-air  
and dead-green leaves.

See: wraiths rise now  
in dead-green wrappers  
their shrouds of sea-moist  
moss velveteen,

and, their voices  
like souls of oysters  
of dark blue pansies  
serenade.

### 4 Rhumba a la Jazz

Black satin chassis  
(You're an oldsmobile!)  
with a blossom at your valley  
and the (Boom! boom!) drums of Seville  
at your back,  
there's a dark dark alley  
just outside the next drink  
where the (Reet! teet!) steep deep blue  
begins!

"Albert! Albert!  
"Let go of my skirt!  
"Herman Herman!  
"You're unbuttoning your shirt!  
"You'd better let go of me  
"or you'll get hurt  
"by my red (Hot!) lacquered fingernails!"

"Honey, lovey, when the boom starts in  
"and the (Reet!) beat of the drum  
"is talkin' of sin  
"there's somethin' doin'  
"in every dark place  
"and if you holler you'll find  
"a towel stuffed in your face!"

Your patent leather hair  
(Hey! Guadeloupe!)  
is sliding down  
in a mesh on your nape  
as the rearing trombones glare  
and frown  
and the writhing trumpets blare  
around  
and the smoke puffs up  
(Bijou! Bijou!)  
from the (Red hot!) hard hit  
stiff stretched  
hide bound drum  
at your (Boom! boom!) back!

# Performance Notes

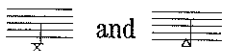
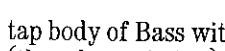
*Beulah in Chicago* may or may not be conducted. In rehearsal, however, a director-coach is indispensable to work out balances and details of the spoken part. A few dynamics and marks of expression are indicated in the Narrator's part; in general, however, the details of locution, stage movement (if any), etc., are to be determined by the director during rehearsal.

The bits of text uttered by the combo (enclosed in parentheses in the original poem) must be shouted enthusiastically, loud and clear. Momentarily, during the shouts, the accompanying instruments may have to come down in dynamics.

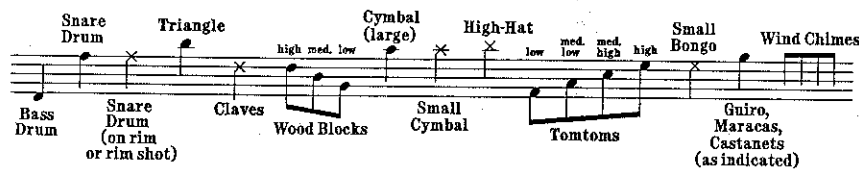
The narrator should be amplified. If the Narrator is to dance or move about the stage, a hand-held microphone may be used; if not, a stand microphone is preferred in order to keep down extraneous noise. The Bass part may also need slight amplification.

The Bass part in the *Habanera* contains the following special symbols:

+ left hand pizzicato

 and  tap body of Bass with hand or fingertips in two different (though consistent) places to obtain two distinct sounds.

Generally, the percussion instruments should be lighter (and smaller) than usual. A small Snare Drum (*caisse claire*); Tomtoms in the upper range; distinctly high, medium, and low Wood Blocks of uniform quality; a small, light Triangle; and glass Wind Chimes are preferred. The percussion instruments, arranged around a standard drum set, are notated as follows:

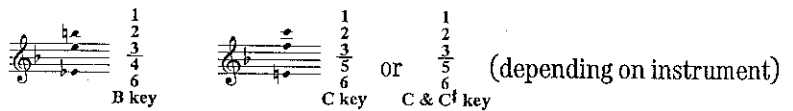


If necessary, substitution of some percussion instruments may be permitted.

Although discreet and minimal ad-libbing may be acceptable in places, the percussionist, if unsure of the indicated style, should adhere to the notated part.

Although B $\flat$  Cornet is preferred because of its mellow, band-stand quality, B $\flat$  Trumpet (or even C Trumpet) may be used.

Only the simplest multiphonics are used; suggested fingerings for the Saxophone are:



B key                      C key                      C & C $\sharp$  key

If B $\flat$  Clarinet is used instead of Saxophone, the following multiphonics are suggested:



L.H. Th, 8 $\sharp$ , 4                      L.H. Th, 8 $\sharp$ , 3, 4, 5 (C $\sharp$ )  
R.H. 2, 3, 4                      R.H. 2, 3, 5, C $\sharp$

Some adjustments may have to be made, and the resultant chords may be altered. This is not of great importance since the purpose is to produce an *oom-pah-pah*, dissonant with the Piano chords. Still, an effort must be made to produce what is notated.

The *Curtain Call* is just that, and should begin during the initial applause when the Narrator returns to the stage for final curtain calls.

This is a C score



12

Nrtr.

by the shores of Mi-chi-gan Lake, on the shing-le we would tin

Sop. Sax

Cornet

Cb.

Perc.

Pno.

16

Nrtr.

gle in a fit of bliss we'd long to kiss;

*espressivo*

Sop. Sax

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

(But you would-n't for Beulah's sake)

Cornet

Cb.

Perc.

Pno.

20

Nrtr.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

24

Nrtr.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

28

Nrtr. 

the sea was slurp-ing on the sand I was burp-ing be-hind my

Sop. Sax   
*mp* *p*

Cornet   
*mp* *p*

Cb.   
*mp* *p*

Perc.   
4 Tomt.  
*mp* *pp*

Pno.   
*mp* *pp* *p*

32

Nrtr. 

hand be-tween us two we threw in-to the

Sop. Sax   
*p cresc.* *mf*

Cornet   
cup mute  
*p cresc.* *mf*

Cb.   
*cresc.* (sad day) *mf* arco

Perc.   
(sad day) SD. *p*

Pno.   
*mf*



35

Nrtr. *espressivo*

lake our fit of bliss our long to kiss and

Sop. Sax *mp dolce* *p*

Cornet *mp dolce* *p*

Cb. *p* (o sad mis- take)

Perc. Small Cym. Tri. BD.

Pno. *p* *p delicato*

39 *poco ritenuto*

Nrtr. drowned them both (for Beu-lah's sake)

Sop. Sax *mp* *senza sord.* *f espressivo*

Cornet *mp* *f*

Cb. *pizz.* *f subito* *f arco*

Perc. SD *pp* Small Cym. *mf*

Pno. *p* *f subito* *poco ritenuto*

42

Nrtr.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

*molto ritenuto*  
*p dolce*

Lg. Cym.

*subito appassionatamente legato (molto ritenuto)*  
*f subito*  
*espressivo*

42

7

7

Red

Red

\*

45

Nrtr.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

*molto ritenuto*  
*p dolce*

*accel. poco a poco*

*begin very slowly accel. poco a poco*  
*mp*

*mp colla parte*

Tri. *molto ritenuto*  
*p*

*begin very slowly*

*p colla parte (accel. poco a poco)*

45

3

48 a tempo

Nrtr.

Sop. Sax *mp* *cresc. poco a poco*

Cornet *pizz.* *cresc. poco a poco*

Cb. *cresc. poco a poco*

Perc. SD. BD. *p* Hi-Hat

Pno. *mp* *cresc. poco a poco*

51

Nrtr.

Sop. Sax *f* *p*

Cornet *f* *p*

Cb. *f*

Perc. *mf* *p subito* Lg. Cym.

Pno. *f* *p subito*

54

*molto rit.*

*(p) (ritenuto)*

*a tempo*

Nrtr.

the sea was slurp - ing on the

Sop. Sax

Cornet

Cb.

Perc.

4 Tomt.

*molto rit.*

54

*a tempo*

Pno.

57

*(p sempre)*

Nrtr.

sand

I was burp - ing be - hind my hand be-

Sop. Sax

Cornet

cup mute

Cb.

arco

pizz.

arco

Perc.

Wind Chimes

57

Pno.

*pp*

Red.

\*

Red.

60

Nrtr. *tween us two we threw in - to the lake our fit of bliss our long to kiss*

Sop. Sax *p sempre* *dim. poco a poco*

Cornet *p sempre* *dim. poco a poco*

Cb. *p* *dim. poco a poco*

Perc. *stopped Cym. or stopped Hi-Hat* *pp* *dim. poco a poco*

Pno. *pp*

\*

64

Nrtr. *and drowned them both (for Beu - lah's sake)*

Sop. Sax *ppp* *p*

Cornet *ppp* *p*

Cb. *ppp* *p* *pizz.* *arco*

Perc. *WB.s* *ppp* *p*

Pno. *p*

## II · Waltz

Spirited, but  
not too fast ( $\text{♩} = \text{ca. } 66$ )

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

Spirited, but  
not too fast ( $\text{♩} = \text{ca. } 66$ )

11

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

\*) Fingerings for multiphonics are in the part

19

Nar. hea-ven! It's hea-ven!

Sop. Sax

Cornet

Cb.

Perc.

Pno.

26

Nar. Oh it's nice to be

Sop. Sax *sfz* *ff* *(colla voce)* *p* *molto legato*

Cornet *sfz* *p* *arco molto legato*

Cb. *sfz* *ff* *p*

Perc. *sfz* *f* *p*

Pno. *ff* *p*

35

Nar.

Sop. Sax

Cornet

Cb.

Perc.

35

Pno.

43

Nar.

Sop. Sax

Cornet

Cb.

Perc.

43

Pno.

\*) between "on the string" and "spiccato"



50

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Ossia:

50

Pno.

57

Nar.

Sop. Sax

Cornet

Cb.

Perc.

See the mu-sic re - sounds as the hob-by horse bounds we'll be sea-sick to - geth-er! And—

WB (SD stick)

57

Pno.

64

Nar.

I'll take you right home if you'll kiss me and promise to loan me the

Sop. Sax

*p subito*

Cornet

*p subito*

Cb.

*p subito*

Perc.

Tri.

Pno.

*p subito*

70

Nar.

trol-ley car fare!

Sop. Sax

*pp*

Cornet

*pp*

Cb.

*pp* *pp* *suoni reali* *mp*

Perc.

*ppp* SD (near the edge) BD. *pp*

Pno.

*pp* *mf*

79

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

*mf*

*f*

*pizz.*

*p*

*mp*

*mp poco stacc.*

*mf*

87

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

*mf cresc.*

*mp*

*mf*

*f*

*cresc. poco a poco*

*(let string slap against fingerboard)*

*f*

*cresc.*

*ff*

*mf*

*f cresc.*

*f*

*ff*

93 (*fff*)

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

99

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

106

Nar. *It's hea-ven!*

Sop. Sax

Cornet

Cb.

Perc.

Pno. *ff molto stacc.*

114

Nar. *(p)*  
*It's hea-ven!*

Sop. Sax

Cornet *mp*

Cb. *arco mp*

Perc. *Tri. p*

Pno. *sfz* *p poco stacc.*

124

Nar.

Sop. Sax

Cornet

Cb.

Perc.

124

Pno.

133

Nar.

Sop. Sax

Cornet

Cb.

Perc.

133

Pno.

142

Nar.

Sop. Sax

Cornet

Ob.

Perc.

Pno.

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

*p cresc. poco a poco*

142

150

Nar.

Sop. Sax

Cornet

Ob.

Perc.

Pno.

*f cresc.* *ff*

*ff cresc.* *fff*

*ff cresc.* *fff*

*fff*

150

### III • Interlude

*hold back*      *a tempo* (♩=ca.72)

Sop. Sax *p espressivo*      *poco*

Cornet

Cb.

Perc.

Pno. *hold back*      *a tempo* (♩=ca.72)

*(colla parte)*      *p molto stacc.*

8

Sop. Sax *ppp subito*      *pp*

Cornet

Cb.

Perc. *Hi-Hat brushes on SD.*      *ppp*

Pno. *pp*      *p*

*rit.*      *\**



Moving ahead (♩=88+)

14

Sop. Sax

Cornet

Cb.

Perc.

Pno.

*pizz.*

*f*

BD.

*mf*

Moving ahead (♩=88+)

8va

7

7

5

Red.

17

Sop. Sax

Cornet

Cb.

Perc.

Pno.

cup mute

*f*

10

10

*mf legato*

Red.

20 *rit.* Start slowly (♩=ca.72-)

Sop. Sax

Cornet

Cb.

Perc.

20 *rit.* Start slowly (♩=ca.72-)

Pno.

25

Sop. Sax

Cornet

Cb.

Perc.

25

Pno.

31 *accel. e cresc. poco a poco*

Sop. Sax

Cornet

Cb.

Perc.

31 *accel. e cresc. poco a poco*

Pno.

37

Sop. Sax

Cornet

Cb.

Perc.

37

Pno.

*ff rushing*

*red.*

42 Fast, with a bounce ( $\text{♩}=80$ )

Sop. Sax

Cornet

Cb.

Perc.

42 Fast, with a bounce ( $\text{♩}=80$ )

Pno.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

51

Sop. Sax

Cornet

Cb.

Perc.

Pno.

*f*

*f subito*

55

Sop. Sax

Cornet

Cb.

Perc.

Pno.

*p subito*

*p subito*

*arco*

*p*

WB.s >

59 Stesso tempo (♩=80)

Sop. Sax

Cornet

Cb.

Perc.

*mp sempre* *fff* *pizz.* *p*

Pno.

59 Stesso tempo (♩=80)

*pp molto articolato*

65

Sop. Sax

Cornet

Cb.

Perc.

Pno.

65 *p*

*Ed. \**

71

Sop. Sax

Cornet

Cb.

Perc.

71

Pno.

*ped.* *ped. \** *ped. \** *ped. \** *ped. \** *ped. \** *ped. \**

78

Sop. Sax

Cornet

Cb.

Perc.

*pppp*

*pppp*

*pp* *ppp* *pppp*

Hi-Hat

*pppp*

78

Pno.

*dim.* *pp dim.* *ppp dim.* *pppp*

*ped. \** *ped. \** *ped. \** *ped. \** *ped. \**

# IV • Habanera

Slow (♩ = ca. 69)

Nar.

Sop. Sax

Cornet

Cb.

Perc.\*)

Pno.

7

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

\*) All snares off (or mute)



12

Nar.

Sop. Sax

Cornet

Cb.

Perc.

12

Pno.

17

Nar. (2)

See: wraiths rise now in dead green wrap-pers their shrouds of sea-moist moss vel-ve-teen.

Sop. Sax

Cornet

Cb.

Perc.

Claves

17

Pno.

*p una corda*

*senza pedale*

22

Nar.

Sop. Sax *pp*

Cornet

Cb. *arco*, *pizz.*, *arco*, *pizz.*, *(pizz.)*, *p*

Perc. *small Bongo*

Pno.

28

Nar. *ser - e - nade.*

Sop. Sax

Cornet

Cb. *Ossia:* *(suoni reali)* *arco*, *p dolce*, *(suggested fingerings are in the part)*, *(suoni reali)* *arco*, *mp dolce*

Perc. *Low Tomt. (muted)*, *pp*

Pno. *pp (una corda)*, *pp*, *ppp*

36 *molto rit.* a tempo

Nar.

Sop. Sax

Cornet

Cb. (*ossia*)  
*pp* *p*

Cb.  
*pp* *p* Tri.

Perc.  
*pp*

*molto rit.* a tempo  
8<sup>va</sup>

Pno.  
*pp sempre*

Red.

41

Nar.  
Oh light dar-kens the dark stir o-pens a vault of blue air and dead green leaves.

Sop. Sax

Cornet  
harmon (without stem)  
*pp* 3 3 3

Cb.

Perc.

Pno.  
*pp (tre corde)*

Red. (down to end)

46

Nar.

Sop. Sax

Cornet

Cb.

Perc.

3 3 3 3 *pppp* sul G *p* sul G

Pno.

53

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

\*  
(release pedal  
on downbeat)

# V • Rhumba a la Jazz

Heavily accented, rolling (♩=ca.56)

Nar. *B(a) - lack sat-in chas-sis with a blos-som at your val-ley and the drums of Se -*

Sop. Sax *You're an Olds - mo - bile! Boom! boom!*

Cornet *You're an Olds - mo - bile! Boom! boom!*

Cb. *senza f pesante You're an Olds - mo - bile! Boom! boom!*

Perc. *SD. (snares off) 7(on rim) Hi Tom! mf*

Pno. *f Heavily accented, rolling (♩=ca.56)*

5

Nar. *ville at your back, there's a dark dark al-ley just out - side the next drink where the steep deep*

Sop. Sax *Reet! teet!*

Cornet *Reet! teet!*

Cb. *Reet! teet!*

Perc. *Reet! teet!*

Pno. *5*

9

Nar.

blue be - gins!

Sop. Sax

Cornet

Cb.

Perc.

Pno.

14

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

Poco più mosso (♩=ca.60)

"Al-ber! Al-ber! Let

harmon (stem in)

(suoni reali)

Guiro

Poco più mosso (♩=ca.60)

19

Nar. go of my skirt! Her-man! Her-man! You're un - button-ing your shirt! You'd

Sop. Sax

Cornet

Cb.

Perc.

Pno.

22

Nar. bet - ter let go of me or you'll get hurt by my red lac-tered fin-ger-nails!"

Sop. Sax Hot!

Cornet Hot!

Cb. Hot!

Perc. Hot! WB. BD. Hi Tomt.

Pno. Hot!

25

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

*sing:* La lalala la la la la la la lalala la la La lalala la la la la la la la la la la la

*ff*

*stacc. bounce bow*

*Hi Tomt. SD, (on rim)* *Med. Lo. Tomt.*

*8va* *loco* *8va*

29

Nar.

Sop. Sax

Cornet

Cb.

Perc.

Pno.

"Hon-ey, love-ly, when the boom starts in and the beat of the drum is talk-ing of sin

*play: p* *Reet!*

*play: senza p* *Reet!*

*pizz. p* *Reet!*

*Maracas p (with piano)* *Reet!* *BD.* *fff*

*8va* *mf* *8va*



33

Nar. there's some-thin' do-in' in eve-ry dark place and if you hol-ler you'll find— a

Sop. Sax *p*

Cornet *p*

Cb. *arco*

Perc. *mf* Castanets *p*

Pno. *p*

36

Nar. towel stuffed in your face!?"

Sop. Sax *p*

Cornet *p*

Cb. *Solo*

Perc. *mf* Maracas *p*

Pno. *p*

40

Tempo I° *esuberantemente!*

Nar. Your pa-tent lea-ther hair is slid-ing down in a

Sop. Sax Hey! Gua - da - lou-pel

Cornet Hey! Gua - da - lou-pel

Cb. Hey! Gua - da - lou-pel

Perc. Med. Lo. Tomt. Bongo

Pno. 40

44

Nar. mesh on your nape as the rear-ing trom-bones glare and frown and the writh-ing trum-pets

Sop. Sax

Cornet

Cb.

Perc.

Pno. 44

47

Nar. blare a - round and the smoke puffs up from the

Sop. Sax *f* Bi - joul Bi - joul

Cornet *f* Bi - joul Bi - joul

Cb. Bi - joul Bi - joul

Perc.

Pno. *f* Bi - joul Bi - joul

50

Nar. hard hit stiff stretched hide bound drum at your back!

Sop. Sax *Red hot!* Boom! boom! *sfz*

Cornet *Red hot!* Boom! boom! *sfz*

Cb. *Red hot!* Boom! boom! *sfz*

Perc. *Red hot!* Boom! boom! *sfz*

Pno. *Red hot!* Boom! boom! *sfz*

(attacca)

# VI • Curtain Call

With a swing (♩=ca.92)

Sop. Sax *f*

Cornet *f*  
(arco)

Ob. *f stacc.*

Perc. Hi-Hat

BD. *mf* SD.

With a swing (♩=ca.92)

Pno. *f* (swing)

Sop. Sax 4

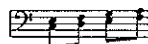
Cornet

Ob. *stacc.*

Perc.

Pno. 4

The musical score is arranged in systems. The first system includes Sop. Sax, Cornet, Ob., and Perc. The second system includes Pno. The third system includes Sop. Sax, Cornet, Ob., and Perc. The fourth system includes Pno. The score is in 4/4 time with a tempo of approximately 92 beats per minute. Dynamics range from *f* (forte) to *mf* (mezzo-forte). Articulations include staccato and arco. The percussion part features a consistent hi-hat pattern with occasional snare and bass drum hits. The piano part provides harmonic support with a swing feel.

\*Ossia: Tenths in bass line may be played as thirds:  etc.