

ABSTRACT

Title of dissertation: TEACHING AMERICAN CIVIL WAR MUSIC
HISTORY WITH MODERN EDITIONS OF PERIOD
MUSIC FOR FULL CONCERT BAND

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This dissertation explores a method of teaching the history of Civil War music and musicians through modern full-band editions of original brass band music. In the study of music history the period of the Civil War is rarely discussed, or at best, mentioned only if a student takes a specific course on the history of bands and happens to look deeply into the background of some of the early band pioneers such as Patrick Gilmore, who served in the Union Army as a bandmaster. The history of the musicians, bands, and music performed during the Civil War deserves study to provide a way for students and audiences to learn this history.

This project includes lesson plans that can be used with the arrangements of the period music as well as select published music that is also representative of the period. Included with the historical information are four arrangements of original brass band music now scored for full concert band. Each arrangement includes a section scored for brass only with optional brass band parts. Historical information is provided on the Civil

War period bands and how each side used them, on the composers of the music, and also on the individual compositions. The historical information can be used to supplement the lesson plans to teach the history, as well as for program notes for audiences. The research involved locating information on both Union and Confederate bands available in books, other dissertations, articles, and interviews with Civil War music historians. The original brass band music is scored for full band. This method will allow teachers and conductors to highlight this period of wind band history and to share it with both students and audiences. Included with this project are photos and video footage taken during a visit with the 1st Brigade Band of Watertown, Wisconsin, an historical organization dedicated to recreating the music and performances of an actual Civil War era band.

TEACHING AMERICAN CIVIL WAR MUSIC HISTORY WITH MODERN
EDITIONS OF PERIOD MUSIC FOR FULL CONCERT BAND

by

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Introduction

In 1997 the first volume in a series of books called Teaching Music through Performance in Band was published. This series, which has now produced its fourth book, was made possible through collaboration by a team of distinguished band directors, teachers, and research associates.¹ The goal of this series was to develop and expand the available resources for band directors at all levels to use during band rehearsal periods for teaching a variety of topics while playing music. Larry Blocher, one of the primary contributors to this initial publication comments:

“This is a book about teaching music, using band and student performance in band as a means to that end. Band directors, like all teachers, are decision makers. Band directors, as music teachers, must decide what and when to teach.”²

This series of books was developed in response to a growing need to clarify how the band rehearsal could be used to meet the National Standards for Arts Education. These guidelines outline knowledge and performance standards for all students in the arts, including students in general music and performance groups.³

In a similar manner, the purpose of this document was to provide further information and methods for teaching topics from the Civil War era of American history, using music as the catalyst. This project served to demonstrate how these topics can be used in the band rehearsal to teach students while they are also focusing on performing music from the period. In the rich history of the wind band the Civil War era was a brief but important period to discuss. Bands performed for both the Union and Confederate

¹ Richard Miles, Teaching Music through Performance in Band (Chicago: GIA Publications, Inc., 1997).

² Ibid, page 2.

³ National Standards for Arts Education (1994). *Dance, Music, Theatre, Visual Arts: What Every Young American Should Know and Be Able to Do in the Arts*. (Reston, VA: Music Educators National Conference.)

armies, playing music to inspire and entertain the soldiers, recruit, and to raise money. Most of the bands consisted only of brass instruments, with the occasional woodwind instrument making its way into the ensemble. The instruments used in the bands were part of the evolution of today's brass instruments. The music played by the bands consisted of original marches or quick steps, arrangements of popular music and patriotic selections. There are some significant relationships to the modern day military band that were first seen in the Civil War bands.

Included in this project are modern editions of four Civil War era brass band selections, scored and adapted for full concert band. These modern editions were developed for use by band directors to present select historical topics through the performance of period music. These editions, along with the lesson plan suggestions provided in Chapter Two, are presented to help directors organize rehearsal periods to teach topics as suggested in the Music Educators National Conference Education Series Strategies for Teaching High School Band.⁴

Historical information is presented in a way that will allow the director to cover a variety of topics. The topics range from focusing on the instruments, the music, social and historical issues, as well as discussions about today's military bands. To assist in bringing this information to life, some new original photographs of period instruments, and a Digital Video of individuals playing these instruments is included as part of this document. The photographs and videotape were taken during a personal visit to Watertown, Wisconsin, the home of The 1st Brigade Band, a Civil War historical

⁴ Edward J. Kvet and John E. Williamson. *Strategies For Teaching High School Band* (Reston, VA: MENC, 1998.)

organization, dedicated to recreating the performances and history of an actual Civil War era band that existed during the Civil War. The visit took place on March 5, 2004.

The topics chosen for the opening chapter are pre Civil War historical developments, the status of bands at the beginning of the Civil War, a brief comparison of Union and Confederate bands, a discussion of the instruments used by the bands, a discussion of the significance of the music used by the bands, and the significance of the bands as well.

Additionally, although not a primary focus of this project, the information included on these pages can be used to present the modern arrangements to audiences during concert performances in the form of program notes. The overall goal of this dissertation was to further the available resources to band directors and to equip them to better teach an area of wind band history that is too often overlooked. The Civil War period provides a unique way to discuss historical information about bands, music, instruments, and a variety of topics while the student plays music from the era.

Chapter 1

Historical Overview

What is the significance of looking to the past? Why teach history? In particular to this project the question could be why teach Civil War history, and more specifically, why focus on the music and bands? What can be gained using class time to look at what has already happened, rather than focus on the future? This has been somewhat of a continuing argument or at least a topic for serious debate throughout the years in education.

In a brief interview with the Chair of the History Department at East Stroudsburg University of Pennsylvania, Dr. Lawrence Squeri, some varied and insightful ideas were discussed in regards to why we teach history. Dr. Squeri commented that history is used in many ways. History has been used to provide moral instruction, to teach about human nature, or even to teach religious points of view. Governments have used history to indoctrinate citizens, as did the Romans, Greeks, and even the Nazi regime. It has been used to advance individual causes, which we certainly saw in the Civil War, as well as other wars. History has been used to promote sub-groups in society, such as racial groups, gender, religious groups and others. History is used for study to gain wisdom, or to learn from mistakes. For many, history provides the way to explain how we got to where we are today. Historical perspective plays a key role in how history is presented. This has certainly been the case with the Civil War. The point of view of whoever was writing the information on certain events impacts the way in which it is presented to future generations.

In The Politics of History, Arthur N. Gilbert comments on the question of why history should be studied. He asks if analogies can be drawn from the past to enlighten us about the present and future, and states that history puts us in touch with times and with men uniquely different from those we know. History opens up a panorama of possibilities for the human condition that we cannot see by concentrating on our own times.⁵ Gilbert calls it a problem that many historians try to find some utility to justify the effort required to interpret or rather “reinterpret” past events in order to pass these findings on to others. Gilbert also adds “history offers us an inexhaustible storehouse of lifestyles, civilization models, and ways of acting that we can draw on as we face the future.”⁶

In The Practice of History by G.R. Elton, the author comments that many people just simply want to know about the past, for either emotional or intellectual satisfaction. He also adds that there are five reasons or justifications for studying history. First, some argue that it is fun to study the past. Second, because it exists, much in the same manner as the mountain climber who climbs a mountain “because it is there”. The third reason, which is probably the most common justification for school history programs, is the argument that there are certain facts that every educated person needs to know. Fourth, it is worth doing because it is an outlet for a creative urge. A final reason is for the promise of future utility.⁷ It is somewhat from this fifth reason for studying history that the topic and direction of this document was selected.

⁵ Arthur N. Gilbert. The Politics of History (Boston: Beacon Press, 1970) pp. ix-x.

⁶ Ibid, p.2.

⁷ G.R. Elton. The Practice of History (New York: Thomas Crowell Co., 1967) p.97.

Noted historian and author Henry S. Commager offers some important views on history and the studying of history. In The Nature and the Study of History, Commager comments on both some positive and negative aspects of studying history:

“The word history itself is ambiguous. It means two different and distinct things. It means the past and all that happened in the past. But it also means the record of the past, and all that men have said, written, or found worthy of note. In some way, the historian, by discovering some lost ingredients in the past, or by illuminating dark areas of the past, can in a real way re-make the past. History is the past, and the memory of the past. The absence of the knowledge of the past condemns man to forever make the same discoveries that have been made in the past, invent the same techniques, wrestle with the same problems, commit the same errors, to forfeit the rich pleasures of recollection. Some problems with history are that much of the information that has been passed down is fragmentary, selective and biased. Being biased is as human as to make errors. No two stories of a family argument are ever the same. The accounts of the Battle of Gettysburg or the beginnings of World War I differ from source to source. History is after all something that comes to us filtered through the mind and imagination or perception of men.”⁸

Why study the period of the Civil War, and why focus on the music and bands? The study of this period offers many topics that can be used in today’s classroom, and in particular, the band rehearsal. In the remainder of this chapter as well as the following two chapters this project will highlight several topic areas that will provide insights to how the Civil War period contributed to the bands of today.

Studying the history of the wind band and its evolution without discussing the Civil War era leaves some vital information out of the overall picture of today’s modern ensemble. The bands of the Civil War performed tasks ranging from musical to military duties. The bandmen were soldiers who performed all the tasks necessary to be prepared to fight, while also providing music to entertain and inspire those around them. This was true for bands on both sides of the conflict. Today’s military bands function in a similar manner to how the brass bands were used during the Civil War. It was the

⁸ Henry S. Commager. The Nature and the Study of History (Columbus, Ohio: Charles E. Merrill Publishing, Co., 1965) pp.1-6.

success and contributions of the bands and bandsmen of the Civil War that proved to military leaders then and now the value of retaining the bands in the military force.

A former Chief of Army Bands, for the United States Army Band Program, Colonel John Kindred, commented in a revision of the standing Field Manual for Army Bands:

“We live at a time when it is fashionable to justify programs in terms of what can be precisely measured in economic terms. No one has yet devised a quantifiable measure of what Army bands do. But, their importance to the chemistry of ceremonies, tradition, cohesion, spirit, and morale, as indispensable elements of combat effectiveness, is universally acknowledged by the armed forces of every country”⁹

The contributions made by the bands during the Civil War were specifically mentioned during the opening pages of this manual. The bands played martial, patriotic, and arrangements of popular music, often during actual combat. This proved to commanders that music has a dual role in combat, raising American soldier morale, while discouraging the enemy.¹⁰ Today, all the military services in this country have bands that perform duties in a similar manner to the Civil War bands. Military band music has been an active part of the fighting forces since the Civil War, and today, the military is the largest employer of professional musicians in the world. Each service (Army, Navy, Air Force, Marine, and Coast Guard) has multiple bands assigned throughout the world. In the Washington D.C. area, each of the service bands provides an organization with the highest level of professional musicianship required by its members. These service bands are known internationally as some of the finest in the world. It was the success of the

⁹ U.S. Army Bands, Field Manual 12-50 (Coordinating Draft, Headquarters, Department of the Army, 1988), p.2-1.

¹⁰ Ibid.

earliest known use of bands in the military forces during the Civil War that paved the way for today's modern military band.

The history of marching bands in this country can be traced back to the use of the bands in the Civil War as a method of moving soldiers in an organized manner. For the first time in this country, brass bands, not just fifes and drums, were used to play music while soldiers marched. The brass bands as well as the fifes and drums were an early example of using wind instruments to not only move troops, but to also provide music that inspired and motivated them. Marching bands have become an important part of school music programs, competitions, and of course the military. With this in mind, there are many people today that make their living in support of marching bands in this country. Instrument manufacturing, marching music publishing, drill instruction and design, all have become part of the music business in this country.

The historical overview of this chapter is intended as background information to the lesson plans of Chapter 2. The information provided in Chapter 1 was collected from a variety of sources, but has been combined here in one document for ease of reference.

Pre Civil War Historical Developments

To begin, it will be helpful to briefly look at the historical development of wind music up to the beginning of the Civil War. This will help to better understand the status of bands at the beginning of the Civil War, and to give a starting point to discussing specific topics in regards to the bands. David Whitwell's book, A Concise History of the Wind Band, is a source of information on the earliest history and developments of wind music and musicians. Whitwell discusses the performance of functional music, which was music played for or in support of civic functions, ceremonies, public events, and

church services. Examples include the watchman-musicians who sat in the towers as the first warning against dangers such as thieves, animals, and especially fires, and the civic wind bands in medieval Western Europe from around the twelfth century.¹¹ These aspects certainly must have occurred earlier, but accurate dating is not possible due to the lack of surviving records. However, the role of the civic musician was clearly developing throughout Europe during this time.

The performance of functional music is important to highlight for two reasons. First and foremost, all of the wind playing and developments obviously serve as part of the wind band history. But secondly, this is an early example of what was taking place prior to the Civil War. The civilian musician, not associated with the military formally, hired to provide services including support of the military and its functions, is a clear extension of this earlier practice. Providing functional music in support of military events continued to be a key aspect of the wind band development. Small groups of wind players providing music for outdoor functions and ceremonies for both civic and military uses continued to evolve.

Military bands were in full use in the sixteenth century. They were composed of various wind instruments, most commonly combinations of brass and double reed instruments.¹² The first military bands reliably recorded were developed for the infantry (foot soldier) regiments of Louis XIV, and consisted of a collection of reed instruments from the late 17th Century. These “bands” were commonly or predominantly made up of oboes and bassoons. Jean Baptiste Lully, who had done much to develop the orchestras

¹¹ David Whitwell, A Concise History of the Wind Band (Northridge, California: Winds, 1985), p. 23.

¹² Richard Franko Goldman, The Wind Band: It's Literature and Technique (Boston: Allyn and Bacon, INC., 1961), p. 20.

of the court of Louis XIV, organized and provided music for these bands. These wind bands were used at the discretion or “whim” of the military, as Frederick Fennell states in his book Time and the Winds. Fennell specifically mentions that the military and the popular demands of the people have continued to shape the course of the wind bands development.¹³

The modern military band began to develop the instrumentation more commonly found today beginning in the late 17th century. The trumpet had been used in the antiphonal music of Giovanni Gabrieli (1557-1612) in Venice, and Henry Purcell (1659-1695) in England. This instrument began to make its appearance in the military bands along with the trombone, horn and even the earliest version of the clarinet fairly commonly by 1725. By the middle of the 18th century the typical military band in Europe included a double quartet of wind instruments consisting of pairs of oboes, clarinets, horns and bassoons. Sometimes one or two flutes, a trumpet, basset-horns, serpent or contra-bassoon, and drums were added. The Prussian regimental bands were organized with a similar instrumentation by Frederick the Great as octets made up of pairs of oboes, clarinets, horns and bassoons. It was for this combination that the Serenades of Mozart, Haydn, and later Beethoven were written.¹⁴

Regimental band organization became more established and organized around this same time in Europe, with varying numbers of musicians being assigned to specific types of regiments. Throughout military history, the regiment, although varying in size, was basically the second level of organization. The regiment was organized to contain 5 to 10 companies. The companies were made up of 80 to 120 soldiers. By the end of the 18th

¹³ Frederick Fennell, Time and the Winds (Wisconsin: Leblanc Publications, Inc., 1954), p. 7.

¹⁴ Goldman, p. 24.

century, the bands were not only providing functional military music for the regiments but also for popular public concerts. There are accounts of public concerts in parks and town squares with ensembles ranging in size from eight to twelve players, and for larger events several ensembles would merge. It is interesting to note that the number of players in these bands is very similar to the number in the average Civil War band.

The modern band is said to have begun with the French Revolution and the formation of the Band of the National Guard in Paris by Bernard Sarrette (1765-1858). The band was subsequently led by Francois Joseph Gossec (1734-1829), and Charles Simon Catel (1773-1830). Both Gossec and Catel were leading composers of France, contributing the first masterpieces of original band music. Although the French National Guard Band was dissolved in 1792 for reasons of economy, Sarrette used it as a nucleus to develop a training school called the Free Music School of the Parisian National Guard. This school would later evolve into the French National Conservatory, with Sarrette as its first Director.¹⁵ The major change to this ensemble was the shift from the oboe being the primary melodic instrument to the clarinet. Additionally, this band featured most of the instruments that are now standard in the modern concert band of today. Fennell mentions that when the military bands began adding the cornet and trombone to their established double reeds, horns and clarinets they began to resemble the early modern band.¹⁶ Although many of the Civil War bands were brass bands, there were bands that retained woodwind instruments during the war.

¹⁵ Goldman, pp. 25-26.

¹⁶ Fennell, p. 7.

The second half of the 18th Century saw the beginnings of formalized public outdoor concerts, held in conjunction with public gatherings, which were becoming more popular. These outdoor concerts did much to further the importance and position of the wind band, as well as the early orchestra.¹⁷

The next stage of development in the evolution of the wind band came when Wilhelm Weiprecht (1802-1872) reorganized the Prussian military bands. Weiprecht established new standards of instrumentation and proportions of wind instruments in the bands, as well as demonstrated the advantage of new instruments, including trumpets with valves. The most significant changes dealt with making the instrumentation of a particular band coincide with and compliment how it was used in the military structure. He standardized the instrumentation of the bands according to the size and type of unit to which it was assigned, and so that the bands could be combined to make larger versions of the standard instrumentation if needed. This standardization also allowed for music to be arranged for use by more bands, and so that when the bands combined they could play the same music. In Weiprecht's system, some bands were brass and percussion only, due to the type of duty or performances the band normally participated in. His unified system was perfected by 1860.¹⁸ These brass only bands were an example of the instrumentation that would eventually be used in many of the Civil War bands.

Weiprecht not only made contributions to instrumentation in bands, but also to the addition of music for the repertoire. He created transcriptions of Beethoven and Mozart symphonies, as well as overtures and operatic excerpts by well known composers of the

¹⁷ Ibid, pp. 11-12.

¹⁸ Whitwell, pp. 208-210.

Classical and Romantic periods. This example was followed in other countries such as here in America as Patrick Gilmore programmed transcriptions of orchestral music in his programs. These new programs would become the basis for band repertoire for nearly the next one hundred years, and continuing to today.¹⁹ It is important to note that these new developments, along with those of Adolphe Sax and Theobald Boehm, contributed to the growing capability of the wind band.

Adolphe Sax (1814-1894) made two significant contributions to instrument making which would prove especially important to the development of the wind band. These were the saxophone, a new woodwind instrument, and the saxhorn, which was an improved version of some of the earlier valve brass instruments. Both instruments were constructed in families from soprano to contra bass. The saxhorns were conical bore brass instruments equipped with an improved valve system that contributed to better intonation and permitted improved technical performance. The modern descendants of the saxhorns are the baritone, flugelhorn, and upright orchestral tuba.²⁰ Both Goldman and Fennell agree that the modern band was very much intact by 1850, resembling closely the instrumentation of today. By the mid-1800s massed-band festivals and competitions were becoming more and more popular in Europe, further demonstrating the growing popularity of wind playing and of the ensemble of winds in general.

European immigrants contributed greatly to the developing musical traditions from the late 18th Century in America. Perhaps many of these had initially come to this country by way of service in the British Army. Communities such as the Moravians in

¹⁹ Goldman, pp. 26-28.

²⁰ Fennell, pp. 20-22.

North Carolina sent large numbers of musicians into the service of the Confederacy.

Benny Ferguson, in his dissertation The Bands of the Confederacy discusses this important historical note: "The European immigrants who settled in Charleston developed strong ethnic groups who remained fiercely proud of their traditions and common heritage. The Irish Volunteers, Lafayette Artillery, German Artillery, German Fusiliers, and German Riflemen were examples of militia units which exhibited strong ethnic ties through the colorful names of their organizations."²¹ Noted band historian Kenneth Olsen also discusses the overall European influences to the development of the wind band in America in his book Music and Musket. He states that from the early years of the nineteenth century we see that musicians from other countries have had a long and lasting impact on the development of music and bands in America. By 1810, the wars and conditions in Europe and the relative growing stability of America caused large numbers of artists and musicians to immigrate to the United States.²² As these musicians spread throughout the country they were not only performers but teachers as well.

In America after the revolutionary war, the Continental Army was disbanded and replaced by state militia groups. Many of these state militias had bands of some sort associated with them. In 1800 Massachusetts passed a Militia Act that made official provisions for "bands of music" which was the term used to describe the collection of wind and percussion players assigned to support military units. These bands were independent organizations that were only loosely connected to the military units they

²¹ Benny Pryor Ferguson, The Bands of the Confederacy: An examination of the musical and military contributions of the bands and musicians of the Confederate States of America, (PhD. Diss., North Texas State University, 1987) pp. 45-46.

²² Kenneth E. Olson, Music and Musket: Bands and Bandsmen of the American Civil War (Connecticut: Greenwood Press, 1981) pp. 20-21.

supported. This allowed the bands to perform many functions, both military and civic, from ceremonies to public concerts.²³

Two branches of the U.S. military service established formal bands in the early 19th century. The U.S. Marine Corps Band was officially organized in 1798, with an instrumentation of two oboes, two clarinets, two horns, bassoon, and drum. The U.S. Military Academy at West Point, New York, established their band in 1815, and appointed Richard Willis, a young professor of music who had recently arrived from Ireland, as director. Both these bands established the beginnings of a rich tradition of both service to the military and public concerts.²⁴

The keyed bugle became a popular instrument in America and was played as late as the 1850s by Ned Kendall and Joseph Greene. The keyed bugle, developed around 1810 by James Halliday, was abandoned by Weiprecht in favor of the new instruments with valves. Patrick Gilmore is credited with making the new valve instruments part of American bands. He included the newer instruments in his band which was seen and heard by audiences throughout the country. This instrument, which was also called the Royal Kent bugle, was a wide bore instrument with side holes and keys. This configuration was similar to those of a clarinet or saxophone. It was capable of playing all the notes in any scale, dramatically improving brass instrument capability. This instrument soon became the most popular melodic instrument in the band. There were two individuals who popularized this new instrument here in America. The first was

²³ Carolyn Bryant. And The Band Played On: 1776-1976 (Washington, D.C.: Smithsonian Institution Press, 1975) pg. 8.

²⁴ Ibid, pp. 8-10.

Richard Willis, and Francis Johnson, a talented Negro composer and bandleader from the Philadelphia area.²⁵

Francis Johnson (1792-1844) was a bandleader, performer and composer who had the opportunity to perform with the Military Academy Band during the band's numerous trips to Philadelphia. Both Johnson and Willis developed a reputation for astounding audiences with their virtuosity, and established somewhat of a competition between them to prove who was the most proficient.²⁶

Perhaps the most famous performer on the keyed bugle was Edward Kendall (1806-1861). Kendall organized the Boston Brass Band in 1835, one of the first all-brass bands in America. At around the same time Kendall was organizing his band, other brass bands were making their appearance as well. By the mid 1830s, the all-brass band was becoming more and more popular, and other bands such as the Dodworth Band in New York City, and the Salem Brass Band in Massachusetts began to perform. The Salem Brass Band was originally a wind band that featured woodwind instruments as well, but changed to all-brass with the new popularity sweeping the United States.

Brass bands were probably at the height of their popularity in the early 1860s, which may partly explain why most of the bands in the Civil War were all brass. Over-the-shoulder horns were being used by the bands in part because the sound could be projected back to where the marching soldiers were located, following the band. These instruments will be discussed further in the next section.

²⁵ Ibid, pg. 10.

²⁶ Ibid, pg. 10.

Summary

The roots of the wind band that served during the war can be traced back to the earliest days of wind playing. The later developments in Europe by instrument makers, military band organizers, and the rising popularity of the brass band all will lead to the growth of bands prior to and at the beginning of the Civil War. European immigrants will greatly impact the leadership and development of the early Civil War bands. The use of the material in this opening section is intended for use in conjunction with a presentation on the Civil War music and bands. Although it is historical information outside the parameters of the primary focus of this document, the information is useful especially when used to supplement the early beginnings of the Civil War bands and music organizations.

Status of Bands at the Beginning of the Civil War

When the hostilities between the North and South broke out in the spring of 1861, musicians and bands were ready and willing to support the developing armies. Music publishing and merchandising were prospering and professional and amateur musicians were growing more experienced.²⁷ The brass band movement that had started in Prussia with Wieprecht's cavalry band instrumentation, had been embraced in this country so fully by 1850 that nearly every village or town had its own brass band.²⁸

At the beginning of the Civil War, both civilian and military bands were performing a variety of services, from concerts to ceremonies and parades. These

²⁷ Robert Garofalo and Mark Elrod, A Pictorial History of Civil War era Musical Instruments and Military Bands (Montana: Pictorial Histories Publishing, 1985), 7.

²⁸ Kenneth E. Olson, Music and Musket: Bands and Bandsmen of the American Civil War (Connecticut: Greenwood Press, 1981) 29.

military and civilian bands were associated in some way with military units. It was not uncommon for a civilian band to supplement its income by performing for hire for the local militia. Music societies and organizations, fire departments and churches sponsored many bands, and individual bandmasters established a number of bands as well.²⁹

Civilian bands (bands not already associated with military organizations) performed for the military frequently and became “significant and essential ingredients in any successful regimental display.”³⁰ The Civil War provided perhaps a new or extended era for the brass band.³¹ The demands of being constantly out in the elements, made it difficult for anything other than brass and percussion instruments to be effectively used. For this reason, and possibly that the brass instruments projected sound more effectively, the brass band concept for the bands was most practical. The brass bands joined the field music elements of the fifes and drums that were continuing their service to the military as they did during the Revolutionary War.

Although service to the military was not purely based on patriotism, it did draw closer ties between musicians and military units. Kenneth Olson comments in his book Music and Musket, a band’s service in the Civil War was not the result of financial need or opportunity but resulted from the “compelling expectation” of their fellow soldiers that would prompt them to enlist. He further comments that when the regiments entered

²⁹ Ibid, p. 31.

³⁰ Olson, p. 33.

³¹ Garofalo, p. 53.

active service in the war, the enlistment of a band allowed the military units to take some of the comforts of home into the field.

From the initial bombardment at Fort Sumter on April 12, 1861, bands were present at nearly every military confrontation of the war.³² At Fort Sumter, the band of the First Regiment of the United States Artillery was composed of regular Army enlistees, with the total number of bandsmen varying from eight to thirteen depending on the different records reviewed. A review of historical records for this band prior to the war show that it performed concerts for the local population at Fort Moultrie, South Carolina.³³ During the actual attack on the Fort, the band performed the duties of filling cartridge bags with powder and carrying ammunition. When the fort was surrendered, the band led the procession out of the fort to the sound of "Yankee Doodle."³⁴

The exact number of musicians that served in the Union Army during the Civil War is difficult to determine. For various reasons, mainly poor records, it is difficult to list the number of bands or the total number of musicians that served. Noted Civil War historian William Bufkin wrote the definitive dissertation and book on the bands of the Union Army, Union Bands of the Civil War (1862-1865): Instrumentation and Score Analysis (Volumes I and II). This dissertation includes estimates from the book, Bands and Drummer Boys of the Civil War by Francis A. Lord and Arthur Wise, which put the number of musicians serving as of June 30, 1862, at 28,000. Kenneth Olson, in his book

³² William A. Bufkin, Union Bands of the Civil War (1862-1865): Instrumentation and Score Analysis (Volumes I and II). (Ph.D. diss., Louisiana State University, 1973), 4.

³³ Ibid, pp. 5-6.

³⁴ Ibid, p.8.

Yankee Bands of the Civil War, cites sources listing as many as 53,000 musicians.³⁵

Bufkin calls the time from April 1861 until August 1862 as the Regimental Band period. During this time, militia bands were called to serve for three months with militia units. The militia units were considered “Regimental” size, which in military organization is approximately 10 to 11 Companies of 66 to 100 soldiers each. Bandsmen were enlisted or “mustered in” with a particular regiment, and were paid by the government to furnish music. Famous bandmasters like Patrick Gilmore, Joseph Green, Walter Dignan, Harvey Dodworth, and Claudio S. Grafulla led these bands. Many bands were not just brass bands but continued to include some woodwind instruments. Two of these were the Fourth Iowa Infantry Regiment and the Second Brigade of Missouri Volunteers that had clarinets and piccolos in their instrumentation.³⁶ As with many bands, the instrumentation also included an ophicleide. The ophicleide was a larger keyed instrument designed in families (Bass through Alto) by the Parisian instrument maker Halary (Jean-Hilaire Aste). Halary was the first instrument maker to build and patent an entire family of keyed brass instruments.³⁷ An explanation and demonstration of the ophicleide is included on the Digital Video included with this document, and can be found in the section labeled Brass, at tracking number 0726.

The brass band movement in America had been underway for nearly thirty years by the start of the war. There were literally hundreds of bands, many that were professional. Bufkin mentions that the oldest civilian band in the United States was the

³⁵ Ibid, pp. 27-28.

³⁶ Bufkin, p. 39.

³⁷ Garofalo, p. 1.

Repaz Band of Williamsport, Pennsylvania. The band served three separate times during the war, first with the Eleventh Pennsylvania Regiment, then with the Twenty-ninth Pennsylvania Regiment, and finally as the band of the Eighth Pennsylvania Cavalry.³⁸ This band is still performing concerts today as a community band.

The Confederate Army had approximately 155 bands and 2400 bandsmen in service during the war. It is interesting to note that at Appomattox alone forty bands surrendered.³⁹ The army of the new Confederate government was organized in a similar manner to that of the Union forces. The professional officers and soldiers who were members of the United States military only days earlier set up a similar organizational structure and used similar methods of training. Confederate bands, like their Union counterparts, enlisted in the service of the Confederacy with militia units. The bandsmen themselves had most likely been members of the militia units prior to the war.

One band in particular, the Savannah Republican Blue Band, was a good example of this. Prior to the war, the band was already well known and had been playing for both military and civilian functions, such as for the Masons.⁴⁰ Another Confederate band, the German Fusiliers, was made up of German immigrants who were widely respected for their musical performances and abilities. They had played together as a group prior to the war for many years and enlisted together as the Twenty-fifth South Carolina Band, C.S.A.⁴¹

³⁸ Ibid, pp. 47-50.

³⁹ Benny P. Ferguson, "The Bands of the Confederacy: An examination of the musical and military contributions of the bands and musicians of the Confederate States of America." (Ph.D., diss., North Texas State University, 1987).

⁴⁰ Ferguson, p. 42.

⁴¹ Ibid, p. 46.

The officers of the Confederate regiments, having come from the Federal government forces, were very aware of the positive impact of bands, field music, and music in general on the morale and discipline of soldiers. For this reason, the officers regularly funded bands out of their own personal pay. The Salem Brass Band (North Carolina), which was already a very popular performing band prior to the outbreak of war, became the Twenty-sixth North Carolina Regimental Band, by arrangement between their leader, Samuel T. Mickey, and Colonel Zebulon Vance, the Regimental Commander.⁴² Even though the bands on the Confederate side were smaller on average than their Union counterparts, the method of organization was similar.

Bands at the beginning of the Civil War were organized at the regimental level. Due to the excessively large number of regiments with bands at the beginning of the war the number of bandsmen participating grew quickly. Later, in 1862, most bands were reorganized at the next higher level of organization, the brigade, which consisted of four to five regiments.

On both sides, the military leaders saw the need for bands and actively sought out bandsmen for their organizations. Aside from the fifes, drums and bugles of field music, the brass band became dominant. The era of the brass bands of the Civil War had begun.

Summary

At the beginning of the war, bands and bandsmen enlisted on both sides. As with the initial organizational challenges of the Armies on both sides, the bands and how they were to be used evolved. As a matter of functionality, most bands were brass and percussion only, but there were bands on both sides that retained woodwind instruments.

⁴² Ibid, p. 47.

Prominent bands and band leaders rallied to participate and support the cause of their chosen side of the conflict. The number of band members who participated on each side is somewhat a mystery, but estimates list up to 53,000 Union bandsmen at one point in the war. The Confederate Army estimates are much lower overall, and list 2,400 bandsmen serving during the war. Although the estimates are unclear or inaccurate, bands and bandsmen served their side of the conflict throughout the war.

Union and Confederate Comparison

To understand the similarities and differences between Union and Confederate bands it is helpful to examine some of the documented information on their organization and structure and how the bands were used. Overall, the Union and Confederate armies were organized and structured in a similar manner. The soldiers (including the bands and field musicians) were utilized in basically the same way.

The initial call for volunteer forces authorized each regular army regiment of infantry two principal musicians (those responsible for training and discipline) per company and 24 musicians for each band. Each cavalry (horse mounted) and artillery (canon) regiment was authorized two field musicians per company. Artillery regiments allowed for 24 musicians in each band, and each cavalry regiment had a band of 16. This was similar to Wilhelm Wiegand's recommendations for the different branches of the Prussian military.

The federal government, having assumed the cost of the volunteer regiments during the war, soon was faced with the reality of how expensive the bands and musicians had become. The Secretary of War reported to Congress that the average annual cost of maintaining the artillery and cavalry bands was over \$9,000, and the cost

of maintaining the larger infantry bands was \$13,000. Today, the United States Army provides funding on average for each individual band in excess of \$25,000 per year. Many of the larger bands are funded at a level from \$100,000 to over one million dollars. On July 17, 1862, Congress passed Public Law 165, which abolished regimental bands in the volunteer army, and provided for the release of these musicians within 30 days. Congress replaced the volunteer regimental bands with brigade level bands, or one for every four or five regiments. It also reduced the number of musicians authorized in each band from 24 to 16.

This act did not affect the militia units that were still under state control. Many of the militia bands were far superior to the federal bands in both size and quality.⁴³ It is interesting to note that even though the order to release the volunteer regimental bands had been signed, many of the regiments retained or reformed their bands. The old practice of funding the bands with money provided by the officers remained in place, as did recruiting bandsmen from within the soldier ranks. As a result, the bands on both sides lacked standardized instrumentation.

The bandsmen usually brought their own instruments with them as they entered the service. There is no evidence that the Federal government ever purchased band instruments, only the fifes, drums, and at times, bugles of the field music.⁴⁴ In Bands of America Harry Wayne Schwarz lists that the “standard instrumentation of a typical Civil

⁴³ Army Bands Online: History, The Civil War [<http://bands.army.mil/history/11.asp>]

⁴⁴ Bufkin, p. 165.

War Band” as having four cornets, three altos, three baritones, two basses, three snare drums, and bugles.⁴⁵

The typical Civil War band had on average instrumentation of: four cornets, three alto horns, three baritones, two basses, three snare drums, and one or two bass drums.⁴⁶ Many variations of instrumentation were represented on both sides, especially as the war went on. One source of information on the typical organization of the Union bands was a book by one of the Dodworth brothers, Allen Dodworth. In his book Dodworth's Brass Band School, he lists the likely or recommended instrumentation for bands of various sizes. Examples include:

For a band of four instruments: 1 Eb Soprano Cornet, 1 Bb Alto Horn, 1 Bb Tenor Horn, and one bass.

Sixteen Instruments (By order of 1862): 3 Eb Soprano Cornets, 2 Bb Trumpets, 2 Bb Alto Horns, 4 Bb Tenor Horns, 1 Bb Baritone, 4 Bass Horns (2 bass/2 contra bass), or replace two of the bass instruments with one bass drum and one snare.

Twenty-four Instruments (original authorizations): 3 Eb Soprano Cornets, 2 Bb Trumpets, 2 Bb Alto Horns, 4 Bb Tenor Horns, 1 Bb Baritone, 4 Bass Horns, 1 Alto Trombone, 1 Tenor Trombone, 1 Bass Trombone, 2 Post Horns, 1 Snare Drum, 1 Bass Drum, 1 Pair Cymbals.

The standard instrumentation of the Confederate bands was two Eb cornets, two Bb Cornets, one or two Eb alto horns, one or two Bb tenor horns, one Bb baritone, one bass in either Eb or Bb, one fife or piccolo, possibly a bugle or trumpet, one snare drummer, one bass drummer, and cymbals.⁴⁷

⁴⁵ Harry Wayne Schwarz, Bands of America (New York: Doubleday, 1957) 51.

⁴⁶ Bufkin, p. 166.

⁴⁷ Ferguson, p.97.

The Union bands had instruments in one of three forms: bell front, bell upright, and the saxhorn built for the over-the-shoulder style instruments. The Confederate bands, however, had very few if any of the over-the-shoulder style. The Stonewall Brigade Band had the only over-the-shoulder set of instruments known in the Confederate bands.⁴⁸ Noted Civil War band historian Robert Garofalo provides a fourth classification of instrument, circular, which was most often found in types of cornets.⁴⁹

William Bufkin, in his dissertation on the Union Army bands, lists the instrumentation of some specific bands to demonstrate the variations and similarities. He mentions the instrumentation of the Second Regiment Pennsylvania Volunteers as 4 Eb cornets, 2 Bb cornets, first and second altos, first and second tenors, first and second Eb bass, tenor drum, snare drum, bass drum and cymbals for a total of 16. The band of the First Michigan Colored Regiment is listed as 2 Eb cornets, 2 Bb cornets, 2 Eb altos, 2 Bb tenors, 2 Bb baritones, 1 Bb bass, 1 Eb bass, cymbals, bass drum and snare drum for a total of 15.

There is a direct link to the bands of the Civil War and military bands of today. The active army of today has at least two bands on active duty that served during the Civil War. The first was the Military Academy Band at West Point. The second is today called the 214th Army Band, with an additional official designation as The Army Ground Forces Band. The author of this document had the honor of commanding this distinguished organization from June 2000, to June 2002. The band is assigned to the Army's Forces Command Headquarters at Fort McPherson, Atlanta, Georgia. The

⁴⁸ Ibid, p.103.

⁴⁹ Garofalo, pp. 8-34.

band's lineage and history go back to the Fourth Infantry Regiment Band during the Civil War. It was assigned to the Army of the Potomac under General McClellan, Fifth Corps (V Corps) under General Porter, Second Division under General Sykes, and First Brigade under Lieutenant Colonel Buchanan. Retired Master Sergeant and Army Bandsman, Robert C. Tolton wrote an unpublished history of the Fourth Infantry Regiment Band and its present-day descendent. Tolton ended his Army career serving in the 214th.⁵⁰ During the Civil War, the initial size of the band was listed as fifty members. It participated in the Peninsula Campaign, and the battles of Manassas, Antietam and Fredericksburg. Although the specific instrumentation of the band is not listed, the number of musicians who served at the start of the war was large in comparison to the numbers authorized in the Federal authorization. This was primarily the result of the previous history of the band. It had been formed in 1845 with the Fourth Infantry Regiment, and the regimental leaders allowed the band to grow in strength as soldiers either enlisted for the band or were attached to the band from within the regiment. The band had received honors for valor during battle in the Mexican War, and many of the members had served from its founding. With the order of 1862 reducing the sizes of bands and moving the regimental bands up to brigade level, the members of this band were transferred to other bands until November 1863. As of December 1863, six members were assigned to the Fourth Regimental Band. By June 1864, the band was listed as having from 19 to 22 musicians. The band was present for Lee's surrender at Appomattox at the request of General Grant.

Throughout the war the band members served as both musicians as well as soldiers in battle. They performed concerts, ceremonies, music for drills and training,

⁵⁰ Robert C. Tolton, "The History of the 214th Army Band and its Predecessor the Fourth Infantry Regimental Band." (Personal archives, Atlanta).

music for marching, and fought on the front lines, served in hospitals as stretcher-bearers and as messengers. The band was an example of how the musicians moved in and out of units and how the organization and reorganization of the Army impacted on the units.

During the war the duties of the union bands varied. They performed concerts, parades, reviews and ceremonies for encamped troops as well as concerts for the local public. The bands played for troops marching into battle, and in some instances they were detailed by their commanders to perform concerts during intense battles. Bands were stationed at major military hospitals to lift the morale of suffering soldiers. There are accounts of bands from both sides performing concerts for one another between battles and even serenading the opposing side during the evenings when the fighting had ceased for the day.

The Confederate bands were organized in a similar manner as the Union bands. Prior to the war, civilian bands had made a name for themselves in both their support for militia units and in private public performance. The State of North Carolina sent many bands into the service of the Confederacy. One famous band was the 26th North Carolina Regimental Band, which enlisted in the Confederate States Army in March of 1862. The band was known as the Salem Brass Band prior to the war and was made up of musicians from the Moravian community that is now Winston-Salem.⁵¹ As in the Union, the bands and musicians enlisted for the same reasons: to support the units they most often performed for and had allegiance to, for patriotic reasons, and for the beliefs they supported. The instrumentation of the bands was not standardized, and the individual musician usually brought his own instrument with him upon entering service.

⁵¹ Garofalo, p.55.

The Federal and Confederate governments assumed the costs of the field music instruments, but the instruments for the brass bands were purchased by the individuals themselves, the regimental officers, regimental funds or from civic donations.⁵² When not performing, confederate bandsmen were employed in many of the same ways as the Union. The bandsmen served as hospital corpsmen, surgeon's assistants, stretcher-bearers and as riflemen.⁵³ As with the Union bands, the Confederate commanders at times employed their bands during intense battles to add to the confusion of the situation or to inspire their troops.⁵⁴ The bands from both sides contributed greatly to the war effort. A comparison of the organization of the armies of both sides (to include the band authorizations) shows many initial similarities:

The Union Army organization, as of the start of the war, was as follows:

President, Commander in Chief
(Abraham Lincoln)

Lieutenant General, Commander of an Army

Lieutenant General/Major General, Corps Commander
(Contains 3-4 Divisions)

Major General, Division Commander
(3-4 Brigades)

Major General/Brigadier General, Brigade Commander
(4-5 Regiments)
Brigade Band, Bandmaster/Leader

Colonel, Regimental Commander
(10 Companies)
2 Principal Musicians, 24 (eventually 16) Musicians for Band

⁵² Olson, p.256.

⁵³ Ferguson, pp. 141-142.

⁵⁴ Ibid, pp. 151-152.

Captain, Company Command
(83-101 men)
2 Field Musicians

The Confederate Army structure was as follows:

President, Commander in Chief
(Jefferson Davis)

Lieutenant General, Commander of an Army

Lieutenant General, Corps Commander
(3 Divisions)

Major General, Division Commander
(4 Brigades)

Brigadier General, Brigade Commander
(4-5 Regiments)
Captain, Chief Musician and Brigade Band

Colonel, Regimental Commander
(10-11 Companies)
Regimental Chief Musician, Regimental Band and Field Musicians

Captain, Company Commander
(64-100 men)
Company Field Musicians

For the regimental bands, the Confederate government provided for the assignment of 16 privates to serve as musicians in addition to the two Chief Musicians.⁵⁵ The Chief Musicians served the same role as the Principal Musicians in the Union Army. Although the overall number of bands and bandsmen was fewer in the Confederate Army, the positive impact on morale was equally important to the commanders. “Army Regulations Adopted for the Use of the Army of the Confederate States,” dated 1861, authorized 16 musicians for each of the regimental bands.⁵⁶

⁵⁵ Ferguson, p. 81.

⁵⁶ Garofalo, p. 54.

The field musicians served the armies of both sides in a similar manner. Deeply rooted in the historical traditions of the fifes and drums of the Continental Army, the field musicians provided music that was both functional and inspiring to the soldiers. The field musicians provided a way for commanders to communicate commands on the battlefield. The day-to-day activities of the soldier were outlined by the fife and drum calls, which told them when to get up, when to go to bed, when to eat, when to train, and, more importantly, when to fight. The initial authorizations for the field musicians shows that both the Union and Confederate armies were following similar organizational models and that they intended to utilize the fifes, drums and bugles to train and discipline their troops. Many younger boys who wished to enter the service on both sides enlisted as field musicians.⁵⁷

Prior to and during the Civil War, musical training for field musicians took place at what was called the “School of Practice for U.S.A Field Musicians.” The school was located at Governor’s Island, New York. The Union Army would have had more formally trained musicians than the Confederacy. However, for the most part, on both sides, field musicians were trained by the principal musicians upon entering service. When the armies were in camp, especially during the periods of winter when there was little to no fighting, the field musicians were responsible for providing prescribed calls and signals throughout the day, as well as other musical performances. As in the Continental Army, the field music of the fifes and drums was the “mainstay for routine musical duty.”⁵⁸ The rest of the day was spent doing other soldier duties. Army

⁵⁷ Olson, p. 82.

⁵⁸ White, p. 39.

regulations of 1863 allowed recruiting depots to enlist boys, twelve years old and up, as field musicians. The boys had to demonstrate that they had a “natural talent” for music.⁵⁹

During time in camp, the daily life of the field musician was filled with performance requirements. The principal musicians were responsible for leading and training the company field musicians as well as the bandsmen. At guard mount, the time when the daily shift of soldiers detailed for guard and other specified duties were required to report, one drummer and one fifer were selected by the drum major as orderlies for the day and accompanied the guard to the guard tent. The drummer would remain at the tent to give signals, which directed the remaining regimental musicians for the performance of specific calls. This drummer was called the lead drummer. The fifer served the regimental adjutant or officer of the day as a runner (to run specified errands) until released. When released, the fifer returned to the guard tent. The lead drummer and fifer gave the necessary signals for the commencement of the music to start the duty day.

In the field music organization, the lead drummer served a function similar to that of the unit First Sergeant, a position that still exists in the military (Army). The lead drummer was responsible for discipline, instrument repairs, and uniform inspections. The drum major was similar to the commissioned platoon leader of today, with overall responsibility for training the regimental musicians. The drum major worked closely with the adjutant, organizing the daily calls, requisitioning equipment, and leading the field music with baton signals. The drum major was the first one up in the regiment in the morning, and the last to go to bed.⁶⁰

⁵⁹ Army Bands Online, History, The Civil War [<http://www.bands.army.mil/history/11.asp>] (September 4, 2001).

⁶⁰ Olson, p. 87.

The U.S. Navy Bands of today also can draw lineage to the bands of the Civil War. Edwin H. Pierce published an article in *The Musical Quarterly* of January 1932, titled “United States Navy Bands, Old and New.” The article discusses, in particular, the assignment of bands aboard ships of varying sizes as early as the Civil War. Another book was referenced in this article titled Table of Allowances of Equipment, Outfits, Stores, etc., etc., for the Vessels In the Navy of the United States (Washington: Navy Department, 1854). From this book Pierce found information on a list of instruments for a ship-board band as:

- Clarionet (Clarinet)
- Cornopian (Cornet)
- Ophocleide or Ophicleide (bass instrument of a similar key design to the Kent bugle)
- Hipocomo (possibly an alto horn)
- Snare Drums (2)

References to some larger ships show a list of musician authorizations as 19 per ship plus a Marine fife and drum authorization.⁶¹ These references to ship-board bands were similar to how the U.S. Navy organized their fleet bands up through the Korean War. The possibility exists that the continued utilization of Navy bands today could be due to the success and impact of the Civil War era Navy bands, in the same manner as the Army bands.

Summary

There were many similarities between the Union and Confederate bands, most probably due to the similarities in the common training background of the leaders on both sides. The Union bands were on average larger than the Confederate Bands, but overall the sizes and instrumentation were similar. The bandsmen came from the same types of

⁶¹ Edwin H. Pierce. “United States Navy Bands, Old and New” (*Musical Quarterly*: 1932).

backgrounds, and had similar training. There were professional bands that were functioning before the war that enlisted on both sides, remaining together during service to their Army. The way that the bands were used served as a model for the military bands of today. The bands performed music for ceremonies, concerts, camp functions, and public concerts. The bands entertained the troops, participated in battle, and performed functions such as medical aides, ammo bearers, or other much needed functions.

The Instruments

The most effective means to discuss the instruments used by the bands of the Civil War is to combine the historical information about the instruments with pictures. Included with this portion of the chapter are references to pictures of select period instruments that were taken on a personal visit with the members of a historical organization located in Watertown, Wisconsin, the 1st Brigade Band. Additionally, a Digital Video Disc provides a videotape record of interviews with the band's current leader as narrator, discussing information about the instruments is included with this document. The video footage also shows the period instruments being played by members of the band.

The 1st Brigade Band was originally formed in 1864 when eighteen men from the Brodhead Brass Band enlisted in the Union Army as the band of the 1st Brigade, 3rd Division, XV Army Corps. The members of this band left their homes in Wisconsin to march with General William T. Sherman in the campaigns of Northern Georgia and the Carolinas. The band quickly became one of Sherman's favorite military organizations, serving proudly for the remainder of the war and culminating their participation in the

Grand Review in Washington D.C. The Grand Review was the celebration parade that took place at the conclusion of the war. Today, the members of this band serve to re-create the history of the Civil War through the performance of period music from both the Union and Confederate Armies, and through dramatic readings set to music. The band was re-formed in 1964 by Fred Benkovic of Milwaukee, Wisconsin as part of the Civil War Centennial. Since the re-forming, the band has been led by noted band historians Dr. Nicholas Contorno of Marquette University, and most recently by Dan Woolpert.

The pictures and video were taken at the current band's rehearsal facility located in Watertown, Wisconsin. Pictures and video were taken prior to and during a rehearsal. The video presentation was intended to capture some of the historical information that Mr. Woolpert shared during his interview, as well as to gain up close footage of the instruments. The footage also allows the viewer to witness the operation of some of the unique valve designs of the instruments, as well as hear how the instruments sound individually and as a group. Included in this document is a listing of the photographs used to enhance the historical information and lesson plans. A description of the photos taken during the visit to Wisconsin along with other sources is included in these examples.

During the interview with Mr. Woolpert, some difficult questions in my research were answered. These questions were concerning the type of cases used by the band members during the Civil War, what type of valve and slide lubricants were used, and if the bands used music lyres to hold their music. Mr. Woolpert stated that the cases were most often "coffin style" and were made from wood in a similar shape to regular coffins

(Appendix A, Figure 1 and 2). The Digital Video also shows these cases in the section labeled Cases, at tracking number 0002. Most certainly there was a great variety of types of cases from the most basic to somewhat elaborate. The pictures and videos show these examples. The types of lubricants used were combinations of available oils such as lamp oil and fish oil that the soldiers would have had access to. However, the bandsmen probably would have mostly used “saliva” as the primary source for lubrication. As for music lyres, most often the bandsmen would have just held their music, if they used music at all. The bands may have had so many musicians that had learned to play by rote that they may not have used music to perform. Many of the bandsmen may have learned the music by ear, and performed it from memory. The accompanying Digital Video shows a Part Book music example in the section labeled History, at tracking number 0303. The Part Book is an example of how the music would have been used by the musicians who did read and use music.

A primary source of information regarding specifics on the fingering charts for the instruments used for this project was Dodworth’s Brass Band School, by Allen Dodworth. The manual, which was first published in 1853 contains not only fingering charts for many of the instruments used by the Civil War bands but is effectively the first training manual for band ever published in this country. The manual covers topics ranging from general theoretical principles for teaching music, fingering charts for brass instruments, band tactics to include field music for fifes and drums, and musical examples. Included in Appendix A, Figures 3-7 are the fingering charts from the Doddworth Brass Band School manual.⁶² These examples serve only to demonstrate how

⁶² Doddworth, pp. 18-22.

the charts were displayed in this early manual. The charts now would only be effective if used with an actual instrument from the period to learn how the mechanisms worked, or in comparison to the fingering charts of instruments of today.

Although there were a number of different instruments used by the bands of the Civil War, the brass instruments were grouped into the four general classes: bell front, upright, circular, and over-the-shoulder (Appendix A, Figure 8). Video footage of these four types of instrument styles can be viewed on the DVD in the brass section at tracking number 1205. The type of valve mechanism could also be used to group the instruments, with the two most common types being American string linkage or rotary valve, and the Berliner piston valve.⁶³ Video footage of these valve mechanisms is located in the brass section of the DVD at tracking numbers; 0042, 0156, 0623, and 0909. In a book by historians Robert Garofalo and Mark Elrod A Pictorial History of Civil War Era Musical Instruments & Military Bands, the authors display a wide array of period instruments that were used by the bands. This source is an excellent collection of photos that can be used in conjunction with the lesson plans included in Chapter 2 of this dissertation, along with the original photos that are provided here.

The brass instruments used during the Civil War were E flat Kent bugles, E flat cornet, E flat saxhorn, E flat post horn, B flat bugle, B flat cornet, B flat saxhorn and B flat post horn, E flat tenor saxhorn, E flat tenor ophecleide, B flat baritone saxhorn, B flat trombone, B flat saxhorn, A flat bass, F contra bass, E flat bass saxhorn, C ophecleide, B flat ophecleide, E flat circular horn, and E flat trumpet. An example of the ophecleide with an explanation of how the keyed instruments worked can be found on the accompanying Digital Video, Brass Chapter at tracking number 0726. According to the

⁶³ Garofalo, pg. 8.

Dodworth brass band manual, these instruments are grouped into six further classes: soprano, alto, tenor, baritone, bass and contra bass. The woodwind instruments were piccolo, flute, and clarinet (Appendix A, Figures 9 and 10).

The Kent bugle was played by pressing select keys which would open holes in the brass. The keys were numbered from the bell of the instrument towards the mouthpiece, which is somewhat opposite of later valve instruments⁶⁴ (Appendix A, Figure 11). The instrument was pitched in both E flat (written a minor 3rd lower than sounding pitch) and B flat (same as B flat trumpet, written a major 2nd higher than sounding pitch).

The saxhorn was a family of instruments originally developed by Adolphe Sax, a Belgian instrument maker. In the same manner as his other prominent instrumental development, the saxophone, the saxhorns were constructed as a set of instruments arranged from soprano to bass. The bells of the early version of saxhorn were of the “upright” version, but the Dodworth family is credited with the Over-The-Shoulder (OTS) design made popular by their use in the Civil War brass bands. This, however, is somewhat of a speculation as to the origin of the OTS design⁶⁵. An example of a set of the OTS Saxhorns is provided in Appendix A, Figure 12.

The Digital Video included with this document has the following sections: Brass, Woodwinds, Drums, Cases, History, and Rehearsal. Each of the sections contains video footage with commentary taken during the visit to the 1st Brigade Band. This information is particularly useful with the lesson plans of Chapter 2, but contains interesting

⁶⁴ Robert E. Eliason. Keyed Bugles in the United States (Washington D.C.: Smithsonian, 1972) pg. 30.

⁶⁵ Garofalo, p. 9.

information and valuable demonstrations of the instruments that may be of interest in any setting.

Specific information on what is available in each section by tracking number is as follows:

DVD Tracking/Sequence

Brass:

Title Screen-0002
1st Brigade Band Credit/Dan Woolpert-0010
Helicons/Cavalry Band Instruments-0016
Bell-up Bb Cornet w/Vienna Valves-0042
Berliner Pumpin Valves/Bb Alto Horn-0156
Side Action Eb Cornet-0300
Common Eb Cornet comparison to Side Action-0326
Teardrop Style/4th valve for water release-0410
OTS Bb Cornet w/detachable bell-0523
Berliner Pumpin' Valves/Quadrilateral System-0623
Ophecleide in C/Keyed Instrument discussion-0726
Bell-front Alto w/string action rotary valves-0909
Bell-up Eb Cornet-0953
Eb/Bb determination-1040
Post Horn configuration-1102
Bell-up Tenor horn-1123
Cornet (Bell-front, circular, up, OTS)-1205

Woodwinds:

Clarinets-0002
Flutes/Piccolos-0229

Drums:

Barrell Style Bass Drum-0002
Field Snare-0135

Cases:

Coffin Style Case-0002

History:

Lincoln Douglas debate story-0002
Baxter Springs Massacre story-0102
Part Book Example/explanation-0303

Rehearsal:

Summary

The instruments used by the Civil War bands varied greatly from band to band. Although there were some prominent instrument makers who designed sets of instruments that were used by the bands such as the Saxhorns, most of the bands functioned with a wide array of different styles or models of instruments. The Digital Video and the photos from Appendix A show that the variety of instruments used were examples of the developing wind instrument of the period. It is interesting to note that even with the wide variety of instruments the Civil War bands were capable of performing music that made an impact on their fellow soldiers.

Significance of the Music and Bands

The music performed by the bands held special significance for both the soldiers and the general public. Many of the arrangements were of popular songs that were easily recognizable and brought back memories of home to those on both sides of the conflict. Other compositions were written to depict individuals or events that had become famous for one reason or another.

There were some compositions written during or around the Civil War period that have remained recognizable today. Two selections in particular are "Battle Hymn of the Republic" and "When Johnny Comes Marching Home." It is particularly interesting and important to look at the words for Battle Hymn. Here is a popular war song that is very focused around religious beliefs. In The Civil War Songbook by Richard Crawford, the

words and tune were collected as it was performed during the war. According to Crawford, the music has a story to tell and is specifically religious in nature.⁶⁶

The “Battle Hymn of the Republic” is attributed to Julia Ward Howe, and was adapted to the favorite melody of “Glory Hallelujah.” This work survives today in hymnals, numerous sheet music arrangements, and in band versions by noted composers or arrangers. Some of these composers are Morton Gould, Peter J. Wilhowsky, Theodore Maki, and John L. Kinyon. The words to some of this familiar and popular music are:

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword;
His truth is marching on.
Chorus: Glory! Glory Hallelujah! Glory! Glory! Hallelujah! Glory! Glory!
Hallelujah! His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps;
They have builded Him an altar in the evening dews and damps;
I can read his righteous sentence by the dim and flaring lamps;
His day is marching on.
Chorus

I have read a fiery gospel writ in burnished rows of steel;
As ye deal with my contemners, so with you my grace shall deal;
Let the Hero born of woman crush the serpent with his heel;
Since God is marching on.
Chorus

The song “When Johnny Comes Marching Home” is attributed to the famous bandmaster of the Civil War era, Patrick Sarsfield Gilmore. In the book by Richard Crawford, The Civil War Songbook, Gilmore is said to have written this tune under the pseudonym Louis Lambert. This song is perhaps better known today by band directors and wind band members in the setting entitled “American Salute” by Morton Gould.

⁶⁶ Richard Crawford. The Civil War Songbook (New York: Dover Publications, Inc., 1977).

This is another example of music written during or about the Civil War that is still performed today.

In regard to the impact of music in the daily life of the Civil War soldier, there are accounts of the armies being in close proximity to each other during the evenings when fighting had ceased, allowing the bands from both sides to provide music for their own army but also for the opposing force as well. There are even accounts of “battles of the bands,” with the band from one side trying to out-perform the band from the other. Bruce Catton in Mr. Lincoln’s Army mentions an incident where several regimental bands had come from Washington to serenade Union soldiers. The bands played martial airs and popular songs familiar to the Union soldiers. After the concert a Confederate soldier from the other side of the river shouted for the band to play one of the Confederate songs. In response to this the band played the familiar songs “Dixie,” “Maryland, My Maryland,” and “Bonnie Blue Flag.”⁶⁷

The bands on both sides were significant because they provided not only music that was functional for ceremonies and military occasions but also music that helped the soldiers remember why they were fighting. The bands performed concerts to entertain soldiers and civilians alike. This promoted not only the value of military music in times of conflict but also increased the popularity of brass bands, and more specifically the wind band in this country. Music was a primary source of release for the soldier during the Civil War. Music warded off homesickness, raised spirits, combated boredom, and

⁶⁷ Bufkin, p. 101

relieved the weariness of long hard campaigns.⁶⁸ Concerts were given to raise money for local charities and to help soldiers and their families in need.

Popular music of the time was performed by and centered on local organizations of music, both band and choral, as well as by individuals at home. Throughout America there were bands to perform music for specific civic functions or concerts. Marches, quicksteps, waltzes, polkas and other popular tunes were the most widely performed music.⁶⁹

During the war, the military bands made major contributions to fostering band music. The music was either original compositions or arrangements made of popular tunes. Since much of the music can be linked historically to the period, and was performed by the bands, soldiers, and civilians alike, the music and bands of the Civil War provide a way for today's directors and teachers to share the music and history in America with students and audiences.

Summary

The music performed by the Civil War bands varied almost as much as the instruments that played it. The bands played popular tunes familiar to those who heard them, helping many to feel a touch of home during the rigors of battle. The bands played marching music, patriotic selections, arrangements of orchestral and opera music and a variety of other well know music. Today, some of the music written during this period remains a part of the modern wind band repertoire.

⁶⁸ Daniel E. Sutherland, The Expansion of Everyday Life 1860-1876 (New York: Harper & Row, 1989), 13

⁶⁹ Ibid, p. 253

The remainder of this project will focus on using the historical information contained in this chapter, as well as further information used in conjunction with musical selections to assist directors with teaching the history of the period through the music. Chapter 2 will focus on several topic areas that are organized in lesson plan layout for presentation during band rehearsal. The topics that were chosen certainly are not all encompassing, but are intended to serve as a model for further development. Chapter 3 will focus on some modern editions of Civil War era brass band music. The editions are scored for full band so that the band director will be able to expose each student to the music while discussing the lessons provided. Chapter 3 will also provide discussion on the process that went into arranging the music, the differences in the original instrumentation and instruments compared to today's bands, and provide historical information about the music and composers. This information can be used for program notes for performance, or to enhance the classroom discussion. The modern editions each include a section of music that is scored for only the brass instruments. This was done to highlight the sounds of the original instrumentation, as well as the original sound of the music.

Also provided with the modern edition are brass band scores of the original music and supplemental parts that can be used for performance or classroom instruction. The supplemental parts are for the brass only sections of the music that can be used for performance as off stage or on stage ensemble music. This will provide directors with a greater "visual" aspect to the original instrumentation and how the music was performed.

Chapter 2

Lesson Plans

This chapter will focus on lesson plans and ideas for presenting the history of the Civil War music during band rehearsal periods. The primary guide used to develop these plans was an instructional resource book developed by the Music Educators National Conference (MENC). Strategies For Teaching High School Band was compiled and edited by Edward J. Kvet and John E. Williamson. The “Strategies For Teaching” was a series of texts designed by MENC to help educators incorporate the National Standards For Music Education in their class periods. Although this text was used as a guide for developing the lesson plans contained here, it is important to note that many liberties were taken with the form of the lesson plan. This was done in order to allow for the inclusion of additional historical information to be used by directors to assist them in preparations for rehearsal.

The “Strategies” listed in the text by Kvet and Williamson are:

- Standard 1:** Singing, alone and with others, a varied repertoire of music
- Standard 2:** Performing on instruments, alone and with others, a varied repertoire of music.
- Standard 3:** Improvising melodies, variations, and accompaniments.
- Standard 4:** Composing and arranging music within specified guidelines.
- Standard 5:** Reading and notating music.
- Standard 6:** Listening to, analyzing, and describing music.
- Standard 7:** Evaluating music and music performances.
- Standard 8:** Understanding relationships between music, the other arts, and disciplines outside the arts.
- Standard 9:** Understanding music in relation to history and culture.

Of these guides for lesson plans, only those which best met the topic of teaching in regard to the music examples and historical information provided in this document were used. With further development, it could be possible to use each of these topic

areas, focused on the music of the Civil War, for classroom use. For the purpose of this dissertation, the individual standards selected will be shown as worded in the reference text, then as modified for use in this document.

***Standard 2A:** Performing on instruments, alone or with others, a varied repertoire of music: Students perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6.*

Objective: Students will perform with musical expression and technical accuracy a Level 4 composition for band.

Materials: Washington Grays March by Claudio S. Grafulla, arranged by G.H. Reeves (New York: Carl Fischer), Level 4.

Prior Knowledge and Experience: Students have experience reading and interpreting various expressive markings and are familiar with basic march style.

Procedures:

1. Introduce Washington Grays March, pointing out the time and key signatures, and the difficult sixteenth note passages in each strain of the work.
2. Discuss the historical significance of the work, commenting on the composer's biographical information and program notes on the composition.
3. Conduct and rehearse portions of each strain, working on appropriate articulations, balance, and rhythmic accuracy.
4. Direct student's attention to the form of the march and how it differs from more traditional march form. The form of this march is essentially two large repeated sections and a brief ending. Traditional march form is typically; Introduction, First Strain (repeated), Second Strain (repeated), Trio with key change, Break Strain (sometimes repeated), repeat of trio theme as closing section.

Indicators of Success:

1. Students perform Washington Grays March paying attention to time and key signatures, and negotiating the difficult sixteenth note passages.
2. Through discussion, students demonstrate an understanding of the historical period of the Civil War.

Follow-Up:

1. In subsequent rehearsals of this march, record the band in a run-through of the entire work. Play the tape of the work and ask students to critique the performance. Lead students in a discussion of the technical difficulties of the march and how to best work through the challenges.
2. Introduce other grade 4 works from other historical periods and styles and lead discussions in a similar manner.
3. Locate a professional recording of the march, perhaps even a historical recording of the original version by a brass band.

Biographical/Program Note Information: Claudio S. Grafulla (1810-1880) was one of America's earliest band pioneers. He was born on the Spanish island of Minorca, and

immigrated to the United States in 1838 at the age of 28. He became a member of Lothier's New York Brass Band, which was attached to the 7th Regiment of the New York National Guard, one of the most famous organizations of the time. He later became the director for the band, a position he held for 20 years. Grafulla led the band without pay, and distinguished himself and the band by their service during the Civil War. Although he composed or arranged over 70 works, he is perhaps best known for his original march, Washington Grays. The Washington Grays March was composed in 1861, the first year of the Civil War while he was the director for the 7th Regiment Band. The Washington Grays (Greys) were the original honor guard for George Washington when he was welcomed back to New York City after the British evacuated in 1783. The honor guard was the 8th Regiment of New York, based at Kingsbridge Armory in the Bronx. The original instrumentation of the march was: 1st, 2nd and 3rd E flat cornet, 1st and 2nd B flat cornet, 1st and 2nd E flat alto, 1st and 2nd B flat trombone, E flat bass, B flat bass, and side drum. (notes taken from a variety of sources: Band Music Notes by Norman Smith and Albert Stoutamire. (San Diego: Kjos, 1979) pg.94; Compact Disk Liner Notes, Grafulla's Favorites: Dodworth Saxhorn Band, New World Records, 1999.)

Standard 2B: *Performing on instruments, alone and with others, a varied repertoire of music: Students perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.*

Objective: Students will describe their role as players in the band and demonstrate their understanding of the function of their individual parts at specific points in the music and know how those parts affect the balance, dynamics, and blend of the ensemble.

Materials: "Come Dearest the Daylight is Gone" by Brinley H. Richards, arranged by Otis C. French. A chalkboard or marker board may also be used.

Prior Knowledge and Experiences: Students have studied and performed the selected composition.

Procedures:

1. Using the selected composition as the basis for discussion, question students about the overall function of their individual parts in the music (melodic, counter melodic, harmonic, or rhythmic), how they fit into the whole composition, and why they are important.
2. Have students identify where a particular melodic figure occurs in each section of the music, and ask students on each part to explain what role their parts perform at specific points, and how that affects the balance, dynamics, and blend at those points in the music.
3. Discuss the historical background of the piece in terms of how the music was presented in performance, or how it could be presented to heighten the emotional or esthetic affect for the audience.

Indicators of Success:

1. Students describe various roles of performers in a large ensemble.
2. Students describe how the roles of their individual parts affect the balance, dynamics, and blend at various points in the music.
3. Students describe the historical significance of the music and how this was or could be used to enhance a concert performance of the music.

Follow-up: Have students devise a performance chart as a visual representation demonstrating the relationship between the melodic elements (melody, countermelody) and the rhythmic and harmonic elements in a selected composition. Additionally, allow the students to devise a method for presenting the historical information on the music and composer to heighten the overall presentation during a concert performance.

Biographical/Program Note Information: Brinley H. Richards (1817-1885) was a British composer, an accomplished pianist and teacher. He was born in Carmarthen, Wales and studied music at the Royal Academy of Music in London. He later became a member of the faculty of this prestigious school. He was the composer of many songs and piano works, as well as being an artist. Richards is also credited with and arrangement for full band, "Forget Me Not, Intermezzo," which is in the Boosey Journal, 146, No.3, 1919. "Come Dearest the Daylight is Gone" was originally written as a ballad for piano in 1853. (Notes taken from the Heritage Encyclopedia of Band Music, Volume 2, William H. Rehrig, pg. 626, and Music of the Band of the 26th North Carolina Regiment, Bob Lukomski and Nola R. Knouse, Editors, Moravian Music Foundation: Winston Salem, NC and Bethlehem, PA, 2000). The original instrumentation of this work for brass band was E flat cornet, 1st and 2nd B flat cornet, E flat alto, 1st and 2nd B flat tenor, and E flat bass.

***Standard 9C:** Understanding music in relation to history and culture: Students indentify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements.*

Objective: Students will describe the contributions of Harvey Dodworth in his roles as band leader, composer-arranger, and early band pioneer.

Materials:

1. "Rover Quickstep" by Harvey Dodworth, arranged by Otis French.
2. Pictures of Civil War era brass band instruments, video tape presentation on the 1st Brigade Band, and handouts of instrument fingering charts from Dodworth's Brass Band School.

Prior Knowledge and Experiences: Students have been rehearsing "Rover Quickstep" by Harvey Dodworth, arr. Otis French.

Procedures:

1. During a rehearsal of "Rover Quickstep," identify Harvey Dodworth, English-born musician, conductor, band pioneer, and composer of Civil War era brass band music. Briefly discuss the original version of the work and pass out instrumental fingering charts.
2. Discuss the pictures of Civil War era instruments, allow the students time to view the pictures. Discuss the unique fingering charts for the instruments, and compare them to today's modern instruments.
3. Show the videotape of the 1st Brigade Band, a historical organization dedicated to re-enacting the Civil War era bands.
4. Discuss the historical significance of the Civil War era, the music, and the activities of the bands. Highlight the duties of the military bandsmen and how this relates to the military bands of today.

Indicators of Success: Students describe the roles that Harvey Dodworth performed as an early band pioneer, composer, and conductor.

Follow-up:

1. As a supplement to the band's performance of "Rover Quickstep," present a unit on the form and use of the Quickstep and how this compares to the modern march.
2. Bring in recordings and information on modern U.S. military bands to share with the students.

Biographical/Program Note Information: Harvey Dodworth (1822-1891) was born in Sheffield, England. His family moved to New York in 1826. He joined the New York Independent Band, which eventually became known as the City Band. Dodworth was later selected as the conductor for the band. In 1836, Harvey and the rest of his large family of musicians formed the National Band, which was later named Dodworth's Band. He led this band for over 44 years. Dodworth's Band was a true brass band, using no woodwinds. Many of the band members of this famous band would eventually gain national reputations as musicians and band leaders. Theodore Thomas, Claudio Grafulla, and Thomas Shelton were just a few such members. The Dodworth Band went on tours at the request of businesses, further gaining exposure and fame for the band. The band played at Niblo's Garden, at Daly's, Wallach's on Church Street, as well as in city parks. As the band's fame grew, they also supported many different military regiments such as the 7th, 12th, 13th, and 22nd. The regiment with which Dodworth won his fame as a military bandmaster was the 71st Regiment. During the Civil War, he accompanied Colonel Abram S. Vosburgh and the regiment on the first and second battles of Bull Run where he won an excellent reputation for bravery as a bugler and scout. After the war, Dodworth's Band continued to gain fame with their activities around New York City. Because of his pioneering efforts in the early days of band music, Harvey Dodworth is known as the "father of American band music." He was truly the first to demonstrate the capabilities of an American band, while gaining for his band the highest levels of achievement for any band of the time. (Notes, Rehrig, page 197.)

Strategy 6D: Listening to, analyzing, and describing music: Students demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example.

Objective: Students will describe significant musical events in a given aural example.

Materials:

1. Recording of "Home Sweet Home," by Allen Dodworth, arranged by Otis French.
2. Handouts with teacher-generated interview form (see step 2).
3. Audio-playback equipment
4. Chalkboard/marker board.

Prior Knowledge and Experience:

1. Students have been rehearsing "Home Sweet Home" by Dodworth/French.
2. Students are familiar with various compositional devices such as meter change, augmentation, and texture changes.

Procedures:

1. Play a recording of “Home Sweet Home” and have students listen for specific compositional devices found in their individual parts.
2. Have students pair up to participate in peer-group interviews/discussions using the interview form on the handouts. The interview questions should focus on identifying specific compositional devices used at particular places within the work.
3. After the students complete their interviews/discussions, lead them in creating a master list of their findings and document it on the board.
4. If some of the students missed several significant events, have the class listen again to the recording to try and discover the correct answers.

Indicators of Success:

1. Students identify and describe significant musical events in “Home Sweet Home.”
2. Students use appropriate musical terminology in describing the events.

Follow-up: Have students rehearse “Home Sweet Home,” and ask them to find additional significant events from the use of musical descriptions and terminology rather than rehearsal letters or measure numbers. A different musical selection in the same genre could also be used in the same manner.

Biographical/Program Note Information: “Home Sweet Home” was written by Allen Dodworth (1821-1896) the older brother of Harvey Dodworth, who is known as the “father of American band music.” Allen was born in England but traveled to New York with his family in 1826. Allen assisted his father, Thomas, and brother, Harvey, in organizing the National Brass Band which later became known as Dodworth’s Brass Band. Allen is credited with developing brass instruments with bells pointing over-the-shoulder to the rear of the player so that troops marching behind the could hear the music better. He was one of the founders of what would become the New York Philharmonic when he and his family organized the Philharmonic Society of New York. Allen was also a very successful dancing instructor who ran several dance studios in New York City. One of Allen’s lasting legacies was the development of a training manual for brass band called Dodworth’s Brass Band School. This manual provided the first recorded instruction methods for brass band instruments and bands in America. Along with theory training and band tactics or training methods were definitive fingering charts for the brass band instruments of the day, as well as arrangements of select music for brass band. Among the musical selections was “Home Sweet Home” which was listed only as “Sweet Home” in the manual. The original composition of “Home Sweet Home” is attributed to John Howard Payne (1791-1852), an American playwright and actor who was born in New York City. The poem on which the song is based was attributed to Sir Henry Bishop. (Notes, Rehrig, page 197, John Howard Payne, Clari; or, the Maid of Milan, libretto by Payne, music by Henry R. Bishop, London: John Miller, 1823; New York: Printed and Published at the Circulating Library and Dramatic Repository, 1823)

Standard 6E: *Listening to, analyzing, and describing music: Students compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style.*

Objective: Students will compare and contrast the use of thematic material in given examples.

Materials:

1. "American Civil War Fantasy" by Jerry H. Bilik (New York: Southern Music, 1961).
2. Recording of "The Blue and the Gray" by Clare Grundman (New York: Boosey & Hawkes, 1961).
3. Audio-playback equipment.

Prior Knowledge and Experiences:

1. Students have been rehearsing "American Civil War Fantasy."
2. Students can recognize specific song themes from both "American Civil War Fantasy" and "The Blue and the Gray."

Procedures:

1. Remind students of the themes used in "American Civil War Fantasy" by playing through the music and discussing the particular songs.
2. Play the recording of "The Blue and the Gray." Lead the students in a discussion of the similarities and differences in the two works.
3. Have the students write a summary of the comparison.

Indicators of Success:

1. Students locate the themes used in both works.
2. Students compare and contrast the treatment of the songs in each work.

Follow-up: Lead the students in a discussion of the Civil War era, to include topics such as the causes and results of the war, the instruments used during the war, the types of music performed and the bands that played them. Utilize available pictures and historical information.

Biographical/Program Note Information: Jerry H. Bilik was born in New Rochelle, New York, in 1933. A composer and arranger, he studied at the University of Michigan, and eventually became the chief arranger for the Michigan Bands. He served in the military as the arranger for the U.S. Military Academy Band, West Point, New York. Of his over 30 known works for band, "American Civil War Fantasy" is perhaps his most performed. Using songs that were heard at the time of the war, Bilik creates a work that depicts the sounds and emotions of the period. Clare Grundman was born in Cleveland, Ohio in 1913. Educated at Ohio State University, Grundman established himself as an educator and composer of music for bands. He taught in the public schools of both Ohio and Kentucky before returning to the faculty of Ohio State University in 1937. During World War II he served as a chief musician in the U.S. Coast Guard. He composed music for all three major radio networks (NBC, CBS, and ABC) and also for the ABC Television Network. He briefly studied composition with Paul Hindemith prior to World War II. His works are perhaps best known for their ability to draw on American folk and popular melodies. "The Blue and the Gray" features the songs "The Battle Hymn of the Republic," "The Battle Cry of Freedom," "Marching Through Georgia," "Dixie," "The Bonnie Blue Flag," "The Yellow Rose of Texas," as well as "Kingdom Coming," "Tenting Tonight," and "Aura Lee." (Notes, Rehrig, page 303, and Band Music Notes, Edited by Norman Smith and Albert Stoutamire).

Standard 5C: Reading and notating music: Students demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs.

Objective:

1. Students will read a full instrumental score for a march, identify the form of the composition, and identify transposed melodic lines.
2. Students will also discuss instrument transpositions to include period Civil War brass instruments.

Materials:

1. “Colonel Hoke’s March” by Edward Leinbach, arranged by Otis French.
2. Multiple copies of the score.
3. Copies of instrumental fingering charts from a variety of sources.

Prior Knowledge and Experiences:

1. Students have experience transposing parts for instruments in B flat, E flat and F.
2. Students have studied the elements of music.
3. Students have been exposed to instruction in form.
4. Students have studied key transpositions for various band instruments.

Procedures:

1. Have students perform “Colonel Hoke’s March” as a group. Discuss the initial impressions of the form of the march.
2. Have half the band perform select sections of the march that were identified as being in a particular form or place in the overall form. Discuss with students how to listen for factors to decide on what form a work is in.
3. Choose a section of the music, refer to the copies of the full score and have students discuss their instrument transposition and fingerings, as well as that of other instruments.
4. Discuss the fingering and transposition of the brass band instruments that would have played the original version of the march.

Indicators of Success:

1. Students identify and discuss the form of the march and the transposition for select instruments.
2. Students identify and discuss the brass band instruments, their transpositions, and fingerings.

Follow-up: Have students discuss traditional march form, and view pictures of Civil War period instruments.

Biographical/Program Note Information: Edward Leinbach (1823-1901) was born in Salem, North Carolina, and devoted his life to the Moravian community of the area. The Moravian Church traced its origins back to followers of Jan Jus (1369-1415), who was a Czech priest and reformer. Leinbach studied in Boston and then returned to Salem. He served there as an organist and choir director, organized the Classical Music Society, developed and organized the Salem Band, and worked as a professor of music at Salem Female Academy. In 1850, Leinbach is credited with changing the instrumentation for the Salem Band from a more traditional brass and woodwind ensemble, to all brass. “Colonel Hoke’s March” was written in honor of Major General Robert F. Hoke, who led

a very distinguished and storied career in the service of the confederacy. The overall form of the march is AABBCDD with a return to A and B with a “Fine” ending.

Standard 9C (modified): Understanding music in relation to history: Students identify various aspects of historical information in regard to a specific historical period.

Objective: Students will identify various aspects of historical information related to music from the Civil War period of American History.

Materials:

1. Any of the four modern editions from this document.
2. Photographs of period instruments from a variety of sources.
3. Fingering chart information from Dodworth’s Brass Band School manual.
4. Videotape presentation from 1st Brigade Band, Civil War historical organization.
5. Video playback machine.

Prior Knowledge and Experiences: Students have been rehearsing a selected work from the four listed modern editions contained in this document.

Procedures:

1. Lead students in a discussion of period historical information.
2. Discuss brass band instrumentation using photos, fingering charts and video tape.
3. Perform selected modern edition, then comment on section that was scored for brass only instruments.
4. Lead students in discussion of the modern full band instrumentation compared to the original brass band (brass only) section.

Indicators of Success:

1. Students identify and describe historical information on the Civil War period.
2. Students identify and describe the differences in the instruments used between the Civil War brass bands and the modern band.

Follow-up: Choose another music example from the four modern editions and do a similar session. Add other aspects such as a focus on arranging for different ensembles from an original version for brass band.

Biographical/Program Note Information: Utilize the information provided in Chapter 1 and Chapter 3.

Lesson Plan Summary/Notes

With each of these lesson plans, the intention is that the historical information from Chapter 1 of this project, the photographs, video, and modern arrangements would all be used as source material to the presenter. Each lesson plan serves as an opportunity for the band director to use the performance of the published music examples, as well as the new modern editions included in this project, as a method to teach topics associated

with the Civil War through the music. The biographical and program note information serves only as a starting point for developing the particular lesson plan. Directors are encouraged to use the entire document, as well as other sources to help make the historical presentations more effective.

The photograph and video sources that appear in this document can easily be added to by combining these with pictures from Robert Garofalo and Mark Elrod's book on the Civil War instruments. Any of the arrangements provided here can be used for rehearsal as well as performance opportunities. All the published music presented is available and in print still today, and can easily be used for a historical presentation.

Sample Questions

Below are some sample questions that can be asked after a classroom presentation to further assess how well the information was retained by students. These are not intended to be the only questions asked, but serve again as a guide for further development:

1. What are some other names for the American Civil War? (Answer: War of Northern Aggression; War of Secession, War Between the States, etc.)
2. What are the dates of the American Civil War? (Answer: April 1861 to April 1865)
3. What are the four classifications of instruments used in the Civil War? (Answer: bell front, bell up, circular, over-the-shoulder)
4. Were there woodwind instruments in use during the Civil War? (Answer: yes, clarinets, piccolos and flutes)

5. What types of percussion instruments were used? (Answer: rope tension drums, barrel style, snare drums and cymbals)
6. Name a famous bandmaster from the Civil War (Answer: Claudio Graffula, Patrick Gilmore)
7. Who are other prominent individuals from the Civil War era that had and influence on the history of bands? (Answer: Harvey and Allen Dodworth, Patrick Gilmore, etc.)
8. How did Civil War bands influence today's military bands? (Answer: similar use in musical and military capabilities, public relations, recruiting, etc.)
9. Which of today's Army bands served during the Civil War? (Answer: U.S. Military Academy Band, 214th Army Band)
10. What is the longest active military band? (Answer: U.S. Marine Band)
11. What type of music did the Civil War bands perform? (Answer: original quicksteps, arrangements of popular tunes, arrangements of orchestral music, patriotic selections, etc.)
12. How was the keyed bugle different from today's trumpet or cornet? (Answer: the instrument had a series of keys similar to the saxophone or clarinet)
13. Name a prominent black musician who performed as a soloist and bandleader prior to the Civil War (Answer: Francis Johnson of Philadelphia)
14. Name two famous pieces of music that were written during the Civil War? (Answer: Battle Hymn of the Republic, When Johnny Comes Marching Home)

Chapter 3

The Modern Editions

This chapter provides specific historical information about each of the four modern editions, provides an analysis of each work, and discusses the particular choices made in scoring the music for full concert band. The discussion of each work includes commentary on the full modern versions in Appendix B, the brass band versions in Appendix C, and the supplemental brass scores contained in Appendix D.

The criteria for choosing the pieces included in this project were focused on two key areas. First, the music had to be associated with either Union or Confederate bands. Second, each piece had to be complete, not just a collection of incomplete parts. Many of the Civil War band part books include partial selections of Civil War music but very few provide complete sources of music.

The Dodworth book served as the primary source of Union band music for this project. Other sources of music such as the Port Royal Band Books or part books from the 1st Brigade Band were considered but were eliminated due to the collections not having complete parts. The Dodworth book had complete scores to each music selection, and therefore seemed a more complete choice. The use of this book was based somewhat on the assumption that the Federal bands would have had access to this book. However, the information collected during research for this project established that Allen Dodworth and the Dodworth family were associated with the training of bandmasters and bandsmen for the Union Army during the Civil War. For this reason, the choice of this document as

a source for the music examples seemed logical.⁷⁰ The two works by Allen Dodworth included in this project were taken from this manual.

The two Confederate examples were taken from the Part Books of the 26th North Carolina Regiment, Confederate Army, published by the Moravian Music Foundation. The part books are the only complete set of music remaining from the Confederate bands. One example comes from Set I and one from Set II.

The brass band scores for the two works from the Dodworth manual were updated using the Finale Music Notation program in order to improve the clarity of the scores. The brass band scores of the 26th North Carolina Regiment from Set I and II were copied from the scores procured through the Moravian Music Foundation. The supplemental parts and the full band versions were also done with Finale. Appendix B contains all four full versions, Appendix C contains the brass band versions, and Appendix D contains the supplemental brass versions.

This chapter provides historical information on the composer and on the music. Discussion of scoring and analysis of the modern editions is somewhat general in nature, and focuses on decisions made in scoring the music for full band. A primary concern throughout this process was to remain true to the original version of the composition. This was done in order to present the music in a way that would help expose the student (or audience member) to the historical sound of the music in the most authentic way possible.

Each of the full versions features at least one section of the music, mainly the original primary thematic material, scored for only the brass section of the full concert band. The decision where to place this section in the modern editions was based on an

⁷⁰ Garofalo, pp.106

attempt to vary the style of each work and not be locked into a formula. In some of the selections, the brass only section occurs at the beginning, and in others, it occurs in the middle or other sections. This alternation between the original and modern instrumentation allows the listener to hear both the new and original versions of the music, and permits or creates staging options for performances. The director has many options for presenting this music in live performance. It is possible to include an off-stage or on-stage brass band to perform the supplemental brass parts. This could add a visual aspect to the presentation. However, the music is also scored to allow the ensemble to present the music without the additional staging options.

Historical Information

The following information is intended to allow the band director to develop program notes for performances or lesson plans for presentation during class periods. This collection of historical information is not intended to be the only source used, but it will serve as a solid guide. Band directors should continue to locate sources to expand the available material to enhance their presentations.

The “Rover Quickstep” and “Home Sweet Home” are both by Allen Dodworth (1822-1896), and were found in the Dodworth Brass Band School. There is some question as to whether the “Rover Quickstep” was written by Allen Dodworth or his brother Harvey. William H. Rehrig, in his book The Heritage Encyclopedia of Band Music, edited by Paul E. Bierley, lists Harvey as the composer of “Rover Quickstep,” but probably refers to an arrangement of the music for band.⁷¹ However, The Library of Congress, on its “Band Music from the Civil War Era” home page, lists Allen Dodworth

⁷¹ William H. Rehrig, The Heritage Encyclopedia of Band Music (Integrity Press, Westerville, Ohio: 1991) pp.197.

as the composer, and displays a cornet part from the Manchester Cornet Band Books (Union Army) which shows A. Dodworth as the composer of “Rover Quickstep.”⁷²

Allen Dodworth grew up as a member of a very prominent musical family in New York City. The Dodworths were performers, composers and arrangers of music, as well as being prominent musical entrepreneurs. The family managed the famous Dodworth Band, which quickly gained a national reputation for excellence. The family owned a music store, published brass band music, ran a dance academy, operated a school for bandmen, and was involved in the design and manufacture of brass instruments. Allen managed the Dodworth Band with his father Thomas, while his brother Harvey, a virtuoso cornet soloist and conductor, directed the band. Harvey Dodworth led the famous Dodworth Band to serve during the Civil War with the 71st New York State Militia in 1861. The band served in the Battle of Bull Run (First Manassas).⁷³

Historians have argued that Thomas Dodworth, the father of Allen and Harvey, along with his sons, was responsible for the development of the over-the-shoulder design for period brass instruments, which has also been attributed to Adolphe Sax.⁷⁴ In his book Dodworth’s Brass Band School, Allen discusses his family’s role in the development of the over-the-shoulder design and how much better the design is for marching troops. The design allowed for the rearward projection of the sound, making it easier for the soldiers to march to.⁷⁵ Allen wrote his manual in 1853 and it is credited as

⁷² The Library of Congress: Band Music from the Civil War Era
<<http://memory.loc.gov/ammem/cwmhtml/cwmhome.html>>

⁷³ Garofalo, p.106.

⁷⁴ Garofalo, p.9.

⁷⁵ Allen Dodworth, Dodworth’s Brass Band School (New York: H.B. Dodworth, 1853) 12.

the first manual for music performance for brass bands in America. The manual contains discussions about band tactics, training for bandsmen, fingering charts for brass instruments of the time, including all the saxhorn family of instruments. The book also provides arrangements of select music for brass band.

“Home Sweet Home” was originally listed in the Dodworth manual simply as “*Sweet Home*.” “Home Sweet Home” was originally a poem written in 1822 by John Howard Payne (1791-1852), an American playwright and actor who was born in New York City. The poem was first set to music by Sir Henry Bishop. The tune he used was a Sicilian air, and the work made its first appearance in the opera “The Maid of Milan” in 1832 for which Payne was the librettist.⁷⁶ The words of the first stanza of the poem are as follows:

*Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home;
A charm from the sky seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.
Home, home, sweet home!
There's no place like home, oh, there's no place like home!*⁷⁷

The other two works used for this project were associated with the Confederate bands and are found in the Music of the Band of the 26th North Carolina Regiment Part Books, published by the Moravian Music Society. These band books comprise the only known surviving music that was used by a Confederate band.⁷⁸ “Colonel Hoke’s March” is contained in Set II of the part books and was written by Edward Leinbach (1823-1901).

⁷⁶ Payne, John Howard, *Clari; or, the Maid of Milan; an Opera, in Three Acts* (New York: Printed & published at the Circulating Library & Dramatic Repository, 1823).

⁷⁷ Ibid.

⁷⁸ Bob Lukomski and Nola R. Knouse, ed., *Music of the Band of the 26th North Carolina Regiment* (Moravian Music Foundation: Winston Salem, NC and Bethlehem, PA, 2000)

Leinbach was born in Salem, North Carolina, devoting his life to the Moravian community there.

From the cover information contained in the part books, there is specific information on the Moravian Church and its music. The church traced its origins back to followers of Jan Hus (1369-1415), who was a Czech priest and reformer. His followers organized a society called the Unity of the Brethren (Unitas Fratrum) in 1457. The society was devoted to piety and congregational participation in worship. The first permanent Moravian settlement in North America was in Bethlehem, Pennsylvania, in 1741. Soon, other settlements were founded in Nazareth and Lititz, Pennsylvania, along with settlements in North Carolina, including Salem.

Edward Leinbach studied in Boston and then returned to Salem, where he worked and served as an organist and choir director of the Home Church, organized the Classical Music Society, developed and organized the Salem Band, and became a professor of music at Salem Female Academy, which is now called Salem Academy and College.⁷⁹ Leinbach is also credited with changing the instrumentation of the original Salem Band of Salem North Carolina, which initially had both brass and woodwinds. In 1850 Leinbach shifted the instrumentation to all brass as the development and availability of brass instruments with valves improved.⁸⁰

“Colonel Hoke’s March” was written in honor of one of the Confederacy’s brigade commanders, who eventually became a general in the Army. Major General Robert F. Hoke led a very distinguished and storied career in the service of the

⁷⁹ Bob Lukomski and Nola R. Knouse, ed., *Music of the Band of the 26th North Carolina Regiment* (Moravian Music Foundation: Winston Salem, NC and Bethlehem, PA, 2000)

⁸⁰ Benny Ferguson, *The Bands of the Confederacy* (Ph.D. North Texas University, 1987) pp.269.

Confederacy and was even credited with facing and turning away the Union Army's General Meade.⁸¹ Although the references to this march only mention the last name of the individual, historical references to Major General Hoke's storied career as a Colonel lead to the belief the march was written in his honor.

The composer of "Come Dearest, the Daylight is Gone" is Brinley H. Richards (1817-1885). Richards, a British composer, was also an accomplished pianist and teacher.⁸² He was born in Carmarthen, Wales, on November 13, 1817. He studied music at the Royal Academy of Music, and then later served on its faculty. He was the composer of many songs and piano works, as well as being a painter. Richards is also credited with an arrangement for full band, "Forget Me Not, Intermezzo," which is in the Boosey Journal, 146 No.3, 1919. He died on May 1, 1885 in London.⁸³ Richards wrote the original version of this ballad for piano in 1853.

Discussion of Scoring/Analysis

"Rover Quickstep"

The original version of this quickstep appeared in Dodworth's training manual in 1853. A quickstep was used both as marching music and in concert performance. The original brass band version contained 133 measures and was scored for 1st and 2nd soprano cornet in E flat, 1st and 2nd alto horn in B flat, 1st and 2nd tenor horn in E flat, E flat trumpet, baritone, trombone I and II, tuba I and II, bass drum and cymbals. The full band version retains the original form of the march, the 133 measure length, and the key

⁸¹ North Carolina Civil War Home Page <<http://members.aol.com/jweaver303/nc/hoke.htm>>

⁸² Bob Lukomski and Nola R. Knouse, ed., *Music of the Band of the 26th North Carolina Regiment* (Moravian Music Foundation: Winston Salem, NC and Bethlehem, PA, 2000)

⁸³ Rehrig, pp.626.

of A flat major. The revision offers an alternation between full band and brass band by scoring sections of the full version for the original brass instruments.

As with each of the modern editions, the choice where to alternate between full band and brass only was decided and marked before the entire piece was scored. This provided a solid guide for the overall plan of each arrangement. The original brass band score for “Rover Quickstep” contained only a percussion battery of bass drum, snare drum and cymbal. The full band version includes a glockenspiel to add brightness to the overall sound and to make the quickstep sound somewhat more modern.

The overall form of this quickstep does not follow what has become the traditional march form. Generally, marches follow a somewhat set form of introduction, first strain (repeated), second strain (possibly repeated), trio section (change of key), break strain (sometimes called “Dog Fight”), and a final grandioso strain of 32 measures. This quickstep has a sectional approach that is somewhat similar, but has no key change.

The work opens with a 16-measure introduction, which ends on the note “C” scored for full ensemble. In the original brass band version, the brass group maintains a melody with syncopated accompaniment through measure 16. The full version shifts to full ensemble playing the melodic line in unison and at the octave to give it more drive to the end of the introduction. The brass band version has the notes C and E natural in measure 16, which some may feel gives more pull to the following measure. However, the choice was made to end this section on a unison note C to create more of a completion to the introduction without negatively impacting the move to the next section. Measures 17 to 24 comprise a very short section which is similar to a first strain that is not repeated.

Measures 25 through 49 almost have the character of a break strain. This section is a series of three 8-measure phrases all based on the same idea of dotted quarter tied to an eighth note followed by two eighth notes, or a dotted quarter tied to a quarter followed by two sixteenth notes. The section is built on the key of the dominant resolving to the tonic of A flat in measure 49. This begins a shift to what sounds like a trio section without a key change. This is the location of the shift to brass only. This section is relatively short, only 17 measures long, but it does provide the sound and “glimpse” of the original brass version. In this section the 1st cornet has the melody, accompanied in a duet-like manner by euphonium. The original version was scored for 1st soprano cornet accompanied in duet by 1st tenor horn. This brief section is technically challenging for the melody instruments especially in measures 59 to 63, and is highlighted by sixteenth note runs in both parts.

In the interview with Dan Woolpert, current leader of the 1st Brigade Band, Mr. Woolpert offered a suggestion for why there were so many E flat instruments in the early brass bands. His theory is that the E flat instruments, which are somewhat higher in tessitura, probably more closely represented the higher pitched voices of the period. The voices of people of the Civil War period were perhaps generally higher due to the physical size of the individual being somewhat smaller than present day. It seems to reason that as the modern voice register moved lower as individuals and body make up got larger, that the focus of the higher pitched E flat instruments would have been needed less today than during the Civil War.

The scoring for full ensemble returns in measure 67. This section repeats what was just played by brass only. In the brass original, the accompaniment gets more

involved behind the same two solo/duet instruments. The revised version scores this solo/duet line for piccolo, 1st flute, oboe, 1st clarinet, and 1st alto sax instruments. Because the difficult solo line can cause some technical troubles with full band, it is possible to simplify the sixteenth note lines to eighth note lines by playing every other note in the measure that feature this difficult line, measure 78. The 1st and 2nd cornet parts are scored in the simplified form. Measures 81 through 96 provide an interesting surprise for the listener. This section, which is two 8 measure phrases, with an arch-like crescendo/decrescendo in the first, and an 8 measure crescendo in the second, enters in measure 81 as a “subito” pianissimo. In the original, the scoring for the two 8-measure phrases is identical, a melodic line in the soprano cornet with accompaniment performed by the rest of the ensemble. In the full band version the first 8-measure phrase is scored with the melodic line in the woodwinds only, with the accompaniment in both woodwind and select brass instruments. The second 8-measure phrase adds the remainder of the ensemble, with the melodic line doubled in the brass. This adds further variety to this interesting section and increases the drama of the growing crescendo to the end of the second section.

The final section occurs in measures 97 to 133. These 37 measures feature an interesting grouping of phrases. The section starts with full ensemble for four measures, a very short percussion break or extension for two measures, then the ensemble returns to complete the phrase with two more measures. This grouping posed difficulties because the pattern of pitches almost sounds like there is a measure missing or added. However, this portion is retained as it appeared in the original brass version, without additions of

deletions. This section is followed by an 8 measures phrase, another 8 measures phrase and is followed by a 6 then 7 measure phrase to conclude the work.

The choices made for adapting the brass version to the full version presented some difficulties. Initially, the choice was made to score the parts by a transfer of the typical melody parts of the brass band to the concert band melody instruments, piccolo and 1st flute, oboe, 1st clarinet, 1st alto sax, and 1st cornet. The harmony parts were distributed amongst the second parts, with the rhythmic accompaniment assigned to the low woodwinds, low brass, horns and percussion.

With the availability of more textures in today's modern instrumentation, it became evident that more thought was needed to properly use the instruments. It also became difficult to maintain the close relationship to the original sounds with the addition of greater numbers of woodwinds and brass. Dr. Nicholas Contorno of Marquette University in Milwaukee, Wisconsin, who has done several modern versions of Civil War era music, often scores the woodwinds in a more "subdued" role to keep the instrumentation sounding more like the brass band. For the editions included here, it became more important to find a way to maintain the close relationship to the original sounds, while not compromising the greater possible sounds of the modern band.

For this reason, it was decided to go through the work and adapt the melodic, harmonic, and rhythmic lines with combinations of all the available instruments. The textures will sound somewhat fuller of course than the brass only version, but the harmonic structure is virtually the same as in the original version. As a result, there are times when the 1st cornet, 1st clarinet, 1st alto sax lines shift from melodic notes to harmony, and some of the more traditional harmony instruments, such as the 2nd parts, or

tenor sax, euphonium, horns, will pick up some of the melodic notes down an octave.

There are, however, shifts in the melody parts played by the 1st parts at the octave to keep the parts more practical for the player while remaining in the 1st parts.

The work ends on an implied A flat major chord, with only the root and third (A, C) scored for the ensemble. The overall mood of the “Rover Quickstep” is upbeat or happy. The long middle section which sounds like a break strain has the most tension, but overall it too is relatively upbeat.

“Home Sweet Home”

The original brass band version of this work is located in the Dodworth manual for brass band, and is in the style of a quickstep, arranged in 2/4 meter. The accompaniment, at times, is a series of sixteenth notes, with rests on the primary beats (1 and 2) of the measure. The full band setting is a blend of this quickstep or “march-like” character with a slower, more ballad-like approach.

The original version is relatively short; only 32 measures in length, with no repeated sections marked, and is written in the key of E flat major. The form is somewhat binary, with the primary theme stated in two 8 measure phrases, followed by a secondary theme or B section consisting of 8 measures. This is followed by a four-measure additional section that restates the end of the second theme, concluding with four measures of this theme slightly varied.

The modern full edition is set in more of a ballad style, slower with longer note values. The original version was used here as an introduction to a more ballad-like revision. For this reason, the arrangement begins with the brass-only scoring. The choice of a ballad style came as an attempt to create a contrast to the original version, allowing

for a more dramatic difference between the two versions. This also allowed for expanding the harmonic structure of the full version while retaining a complete setting of the original. The shift from the original quickstep style to the ballad occurs in measure 16. The meter changes from 2/4 to 4/4 and the harmonic use of ninth chords (E flat, F, G B flat, etc.) begins.

The new full version is 111 measures long and features two sections of brass only, one in the opening in the original 2/4 meter and one beginning at measure 93 continuing to measure 100 in the new 4/4 ballad setting. The full version remains in the original key of E flat major. The opening 15 measures of the full version are a direct quote from the original brass version. The cornet has the melody, with horn I in harmony. The original brass band version had soprano cornet I and second alto scored for this part. This opening permits showcasing the brass scoring early, and it is also a method to shift into a more ballad-like approach in 4/4 meter. The opening is divided into two 8-measure phrases, with the final note of the second phrase being the point of the shift to 4/4 meter. This is done with a four-measure transition which begins at the change on meter. The scoring shifts to woodwinds only, mainly for contrast, and with a syncopated stacking of intervals to outline the simple chord structure. For variety, a ninth is added in the harmonic accompaniment, even though this was not done in the original. The ninth, is of course, a concert F in the key of E flat.

Little is changed or added to the harmonic structure of this or any of the original versions to keep the basic sound as close as possible to the original version. However, the new arrangement does add colors with the moderate addition of extended chords. The reason for this restricted use of additional color was chosen in a similar manner to

Dr. Nicholas Contorno's method of masking the woodwind sounds. The ultimate goal was to recreate the original version scored for full band to allow more musicians to experience the sounds of the Civil War period.

After the four measure transition, the melody is taken over by the piccolo, flute I, and alto sax I, with the accompaniment scored in the remainder of the woodwinds. The accompaniment uses material from the original version, now set in the new meter. This continues throughout the section up to measure 36 which shifts back into a two feel, this time using a 2/2 meter. This permitted a half equals quarter note tempo relationship for smoothness of transition, while also allowing a brief return to the original version's two feel. This section, which begins at rehearsal marking A, is scored for woodwinds only, to contrast with the brass beginning.

The anacrusis to measure 36 is a restatement of the original theme, but this time with the alto sax. This continues up to measure 44, with the return of the brass-only section. Measure 53 again shifts back into 4/4 with the same metric relationship of half equals quarter. At this point, the music begins to work back towards the same transitional material that was used earlier, but now, scored in the brass, in measure 60. A new accompaniment line appears over the original rhythmic chords, using the piccolo, flute 2, and bells. The melody re-enters, scored in flute 1, oboe, clarinet 1, alto sax 1, and cornet 1. This section continues until the work starts to wind down with a shift back into brass only beginning with some solo and duet combinations in measures 85 to 92. Measures 92 to 100 are the final brass-only section, leading into the concluding section from 101 to 111. The final four measures use the same transition material introduced at the beginning of the work, now as the closing. As with the "Rover Quickstep," "Home

Sweet Home,” and the other two selections still to be discussed, the supplemental brass parts (Appendix C) are written so that the off-stage ensemble can follow along, referring to measure number prior to playing the sections marked for brass only.

“Come Dearest, the Daylight is Gone”

The original version of this work is in the Moravian Music Foundation Book Sets for the 26th North Carolina Regiment Band. As stated earlier, the instrumentation for the Confederate bands, at least for these sets of music, was somewhat smaller than the Union bands. Here, the original instrumentation was for E flat Cornet, B flat Cornet 1 and 2, E flat Alto, B flat Tenor 1 and 2, and E flat Bass. Although there was is no percussion in the original version, this example adds some percussion parts. The original version is very short, only 31 measures. The full version is 116 measures long and, like the original, is in the key of A flat.

The full version begins very quietly, with either English horn or alto sax stating the opening main melody. The choice of these two instruments will depend upon what each ensemble has available. For the purpose of this project, the English horn is the more desired texture. Gentle wind chimes sound in the background, creating a distant feeling. This continues up to measure 16 where the ensemble enters in a transition section leading to the first full section of music for fuller ensemble. This first section is “fuller” because of the choice of instruments. The main theme appears in the flutes and piccolo, along with piano and marimba. The accompaniment, which is based on the rather simple style of the original version, is scored for the clarinets. This allowed the music to build gradually from the simple opening section. Measures 34 to 37 are a fuller scoring of the transition material prior to the first section. This leads to the second part of the original

theme, somewhat of a “B” section. Now, the instrumentation is alto sax 1 and 2, and cornet 1 and 2, with the melody accompanied by the horns and low brass. Measures 54 to 61 are a fuller version of the earlier transition material, now growing in dynamics and leading to a simple modulation up one full step. Measure 62 begins the brass-only section for this work, which continues to measure 77. This leads to the “B” section theme, now scored for full ensemble. The first theme returns in measure 94, beginning a gradual return to the wind chimes and reduced scoring similar to the opening of the arrangement.

The choices in this arrangement are intended to create opportunities for more solo and small instrumental combinations. The focus is still on the simple textures and harmony of the original version and the additional percussion serves to enhance the mood of the music.

“Colonel Hoke’s March”

This march has a different style from the “Rover Quickstep,” but it is just as energetic. The original version has multiple repeated sections, which takes the 34 measures of music and builds it to 68 measures, adding a return to the beginning by using a “da capo” marking which adds an additional 18 measures. The original keys in this work are D flat major going to G flat major, with the return to D flat on the da capo. The original form and key structure for the full band version are retained with alternation from full ensemble to a brass-only section beginning at measure 27. This allows the full ensemble to return on the da capo. Throughout this work, the dotted eight-sixteenth rhythm is the primary idea. Each repeated section is unique, and gives the impression of the first strain-second strain structure of modern marches. The key change to G flat

major is similar to a trio section. The return to the top of the work is slightly different from traditional march form.

The opening two measures of the work serve as kind of a short introduction. The next 8 measures, scored for full ensemble are similar to the first strain of a traditional march. The thematic focus is based on the dotted rhythm idea, which remains a constant throughout the entire composition. The next section begins to shift in the manner of alternating between brass and woodwind sections. The second section (second strain) begins with brass and alto saxophone, then adds the remainder of the ensemble up to measure 18, the end of the second section, and also the point of the work labeled “Fine” after the da capo. The key change to G flat occurs at the beginning of the next section, which is repeated, and features only the woodwind instruments. This shifts to the final section, which is also repeated, but with brass only. This brass-only section leads back to the da capo and a return to the full ensemble. On the da capo, the conductor can omit the repeats or play each as written to extend the work.

In scoring the brass band pieces for full band, every effort was made to keep the music playable for a variety of ensembles. In some instances, such as in “Come Dearest,” the arrangements may seem very simple. The original version of this work was also relatively simple which led to adapting the new arrangement in a similar manner. However, the intent of this project is to provide music and a method to teach or share the history of the Civil War with students and audiences through performance of the music. These arrangements will serve that purpose by allowing various levels of ensembles to experience the music.

Summary and Conclusions

The music and bands of the American Civil War are part of the rich history of the wind band in this country. Music written for the bands came from a variety of sources, but most were arrangements made of music adapted for the instrumentation of the bands. Through the music, especially music examples that are accessible to today's modern ensembles, conductors can share not only the history of the bands and music but also the history of the period in general. Conductors can use the examples in this document or adapt their own to provide students and audiences with a unique historical look back to the Civil War through the music. If the examples here are used, the suggestions for programming or classroom presentation will assist the presenter in developing a meaningful experience for the audience or the student.

There were similarities between the Union and Confederate bands and music, but also many differences, especially in size and instrumentation. Although some music may have been played exclusively by one side, the bands shared many pieces. Further study of this nature can come from taking more music examples and making them available to today's ensembles, perhaps by taking a particular look at music that was exclusively played by one side or the other. This could develop into a series of music of Union bands or Confederate bands. Also, other music from the period, song sheets, or popular music that was not arranged for band can be set in the manner of the music already arranged for bands. Some songs based on stories associated with the war would make excellent arrangements.

This project will assist conductors as teachers and programmers for performances. The use of this historical information and musical arrangements provides a tool to

develop programs or lesson plans to make a meaningful presentation of the history of the Civil War through its music.

Appendix A
Figures



Figure 1. Coffin Case, 1st Brigade Band photographs.



Figure 2. Coffin Case with music lyre, 1st Brigade Band photographs

SOPRANOS.

BB STUD.



EB CORNET, SACHSERN, AND POST HOHN.



ALTO.

Bb BUGLE.



Bb COHENET, SAKHOBOV, AND POST HORN.

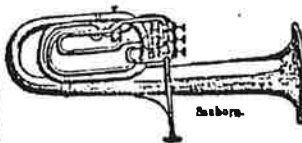
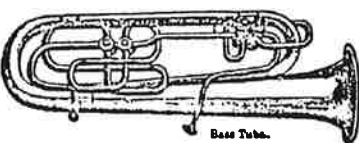
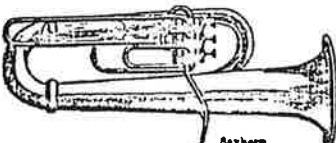


77

NAMES AND CLASSES OF INSTRUMENTS

BASS.

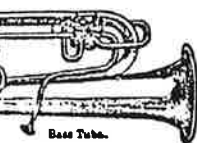
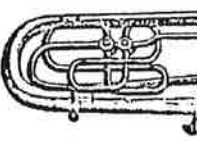

IN Ab, THREE VALVES.

The sounds of the instrument are the same as those on the Piano.


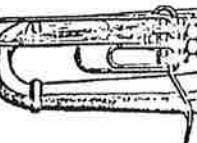

CONTRA BASSES.

BASS TUBAS, BOMBARDONES, TROMBACCELLOS, AND VALVE TROMBONES IN F.

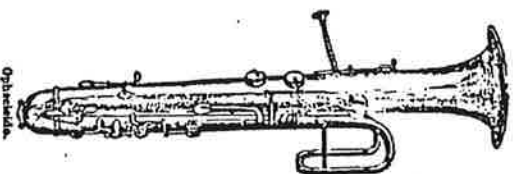
The sounds of the instrument are the same as those on the Piano.

SAXHORNS, BOMBARDONES, AND VALVE TROMBONES IN Eb.

The sounds of the instrument are the same as those on the Piano.

Figure 5. Fingering Chart, Allen Dodworth, Dodworth's Brass Band School (New York: H.B. Dodworth, 1853) 20.

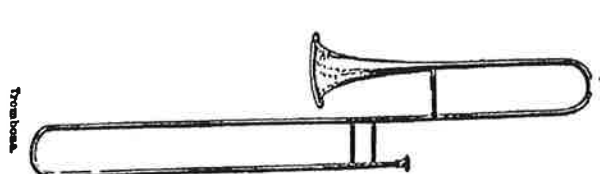


O OPHECLEIDE.

The sounds of the Instrument are the same as those on the Piano.

Bb OPHECLEIDE.

The sounds of the Instrument are the same as those on the Piano.



F ALTO SLIDE TROMBONE.

The sound of C (middle line) on this Instrument is the same as C (first ledger line below) on the Piano.

C TENORE SLIDE TROMBONE.

The sounds of the Instrument are the same as those on the Piano.

Bb TENORE SLIDE TROMBONE.

The sounds of the Instrument are the same as those on the Piano.

(Note: The musical notation for each instrument shows fingerings for notes C through B, with some notes having multiple fingerings indicated by numbers 1-4. The Ophicleide and Trombone sections include piano keyboard diagrams for reference.)

Figure 6. Fingering Chart, Allen Dodworth, Dodworth's Brass Band School (New York: H.B. Dodworth, 1853) 21.

G BASS SLIDE TROMBONE.

The sounds of the Instrument are the same as those on the Piano.

F BASS SLIDE TROMBONE.

The sounds of the Instrument are the same as those on the Piano.

E^b HORN, OR TRUMPET WITH VALVE.

The sounds of the Instrument are the same as those on the Piano—for instance C is E^b on Piano.

DODWORTH'S IMPROVED CORNET, WITH 3 VALVES.*

* Manufactured by J. Fiske of Worcester, Mass.—For Out and Explanation see next page.

Figure 7. Fingering Chart, Allen Dodworth, Dodworth's Brass Band School (New York: H.B. Dodworth, 1853) 22.



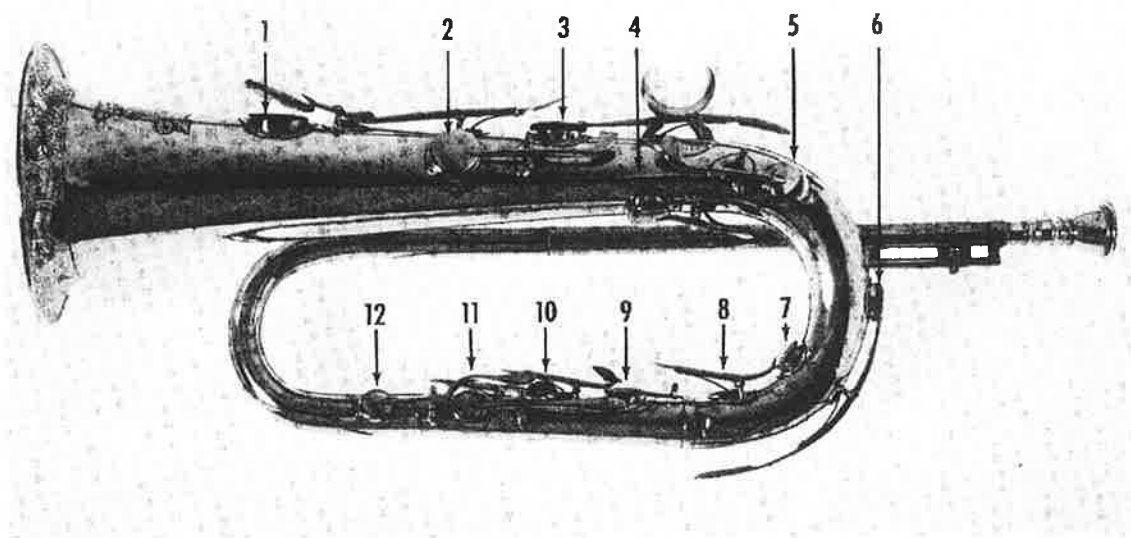
Figure 8. Bell-front, Circular, Bell-up, Over The Shoulder, four styles of Civil War era instruments, 1st Brigade Band photographs.



Figure 9. Clarinets, 1st Brigade Band photographs.



Figure 10. Piccolos and Flutes, 1st Brigade Band photographs.



Key	B \flat	c \flat							
1	13.6	9.7	x	x	x	x	x	x	x
2	21.3	16.7	x	x	x	x	x	x	x
3	27.2	20.9	x	x	x	x	x	x	x
4	31.9	24.4	x	x	x	x	x	x	x
5	40.0	30.0	x	x	x	x	x	x	
6	46.6	35.4	x	x	x	x	x	x	x
7	50.9	38.8	x	x	x	x	x	x	x
8		42.6	x						
9	62.3	46.9	x	x	x	x	x		
10	70.1	49.9	x	x	x				
11	74.8	53.0	x	x	x	x			
12		56.6	x	x					
Number of keys:			12	11	10	9	8	7	6

Figure 13. Key placement on B \flat and c \flat bugles. Columns two and three of the chart give the distance of each tone hole from the bell on representative B \flat and c \flat bugles. Checks in columns four through ten show which keys are included on bugles with less than twelve.

Figure 11. Kent Bugle, Keyed Bugle with fingering chart, Robert E. Eliason, *Keyed Bugles in the United States* (Washington: Smithsonian Institution Press, 1972) 30.



Figure 12. Set of Over The Shoulder Saxhorns, 1st Brigade Band photographs.

Appendix B
Full Band Scores
Rover Quickstep

Allen Dodworth
Arr. French

The score is a full band arrangement of 'Rover Quickstep' by Allen Dodworth, arranged by French. It is written for a large ensemble and includes parts for the following instruments:

- Piccolo
- Flute 1
- Flute 2
- Oboe
- Bassoon 1
- Bassoon 2
- Clarinet in Bb 1
- Clarinet in Bb 2
- Clarinet in Bb 3
- Bass Clarinet
- Alto Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone
- Baritone Saxophone
- Cori 1
- Cori 2
- Cori 3
- Horn in F 1
- Horn in F 2
- Horn in F 3
- Horn in F 4
- Trombone 1
- Trombone 2
- Trombone 3
- Euphonium
- Tuba 1
- Tuba 2
- Cymbals
- Glockenspiel
- Snare Drum
- Bass Drum

The score is in 2/4 time and features a lively, rhythmic melody with various instrumental textures and dynamics. The arrangement includes a variety of musical elements such as melodic lines, harmonic support, and rhythmic patterns. The score is written for a large ensemble and includes parts for the following instruments:

88

29 30 31 32 33 34 35 36 37 38 39 40 41 42 43

Picc.
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tbn. 1
Tbn. 2
Cym.
Glk.
S. Dr.
B. Dr.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bas. 1
 Bas. 2
 Bb Cl. 1
 Bb Cl. 2
 Bb Cl. 3
 B. Cl.
 A. Str. 1
 A. Str. 2
 T. Str.
 B. Str.
 Cor. 1
 Cor. 2
 Cor. 3
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba. 1
 Tba. 2
 Cym.
 Cb.
 S. Dr.
 B. Dr.

42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57

38 39 40 41 42 43 44 45 46 47 48 49 50

Flut.
Fl. 1
Fl. 2
Ob.
Bsn. 1
Bsn. 2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B♭ Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Cor. 1
Cor. 2
Cor. 3
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tbn. 1
Tbn. 2
Cym.
Gtr.
S.Dr.
B. Dr.

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bas. 1
 Bas. 2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Cor. 1
 Cor. 2
 Cor. 3
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 Trp. 1
 Trp. 2
 Trp. 3
 Euph.
 Tbn. 1
 Tbn. 2
 Cym.
 Glk.
 S. Dr.
 B. Dr.

Musical score page showing measures 71 through 83. The score includes various instruments and their parts, with dynamic markings such as *pp* and *Cresc.* (Crescendo).

93

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bas. 1
 Bas. 2
 Bn Cl. 1
 Bn Cl. 2
 Bn Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Cor. 1
 Cor. 2
 Cor. 3
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba. 1
 Tba. 2
 Cym.
 Glk.
 S.Dr.
 B. Dr.

Picc. 113 114 115 116 117 118 119 120
 Fl. 1
 Fl. 2
 Ob.
 Bsn. 1
 Bsn. 2
 B♭ Cl. 1 113 114 115 116 117 118 119 120
 B♭ Cl. 2 113 114 115 116 117 118 119 120
 B♭ Cl. 3 113 114 115 116 117 118 119 120
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax. 113 114 115 116 117 118 119 120
 Cor. 1
 Cor. 2
 Cor. 3
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba. 1
 Tba. 2
 Cym.
 Glk. 113 114 115 116 117 118 119 120
 S. Dr.
 B. Dr.

Home Sweet Home

Allen Dodworth/Arr. French

The score is a full orchestral score for the song "Home Sweet Home" by Allen Dodworth, arranged by French. The score is written for a large ensemble including woodwinds, brass, strings, and percussion. The music is in 2/4 time and features a variety of instruments such as flutes, oboes, clarinets, bassoons, trumpets, trombones, tubas, euphoniums, and a large drum kit. The score is divided into measures, with some measures containing multiple notes and rests. The arrangement is complex, with many instruments playing simultaneously. The score is written in a standard musical notation with a key signature of one flat and a time signature of 2/4. The instruments are listed on the left side of the page, and the music is written on staves. The score is a full orchestral score, and it is a very detailed and complex arrangement of the song "Home Sweet Home".

This page of a musical score is for a large orchestra. It contains staves for the following instruments:

- Piccolo (Pic.)
- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe (Ob.)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Clarinet 3 (Cl. 3)
- Alto Saxophone 1 (A. Sax. 1)
- Alto Saxophone 2 (A. Sax. 2)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Corn 1 (Cor. 1)
- Corn 2 (Cor. 2)
- Corn 3 (Cor. 3)
- Bass Trombone 1 (Bn. Tpt. 1)
- Bass Trombone 2 (Bn. Tpt. 2)
- Bass Trombone 3 (Bn. 1)
- Trombone 2 (Bn. 2)
- Trombone 3 (Bn. 3)
- Trumpet 1 (Tbn. 1)
- Trumpet 2 (Tbn. 2)
- Trumpet 3 (Tbn. 3)
- Euphonium (Euph.)
- Tuba (Tbn.)
- Woodblock (Wd. Cl.)
- Bell (Bn.)
- Cymbal (Cym.)
- Snare Drum (S. Dr.)
- Bass Drum (B. Dr.)

The score is written in a single system with measures numbered 17 through 32. A rehearsal mark 'A' is placed at the beginning of measure 20 on every staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

10

Fl. 1

Fl. 2

Cl.

Bsn. 1

Bsn. 2

Ob. 1

Ob. 2

Ob. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cel. 1

Cel. 2

Cel. 3

Db. Tpt. 1

Db. Tpt. 2

Bsn. 1

Bsn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Euph.

Tuba

W. Cl.

Bn.

Cym.

1 Dr.

B. Dr.

This page of a musical score contains staves for the following instruments:

- Flutes:** Fl. 1, Fl. 2
- Oboes:** Ob.
- Clarinets:** Clar. 1, Clar. 2, Clar. 3
- Bassoons:** Bsn. 1, Bsn. 2
- Trumpets:** Trp. 1, Trp. 2, Trp. 3
- Trombones:** Tromb. 1, Tromb. 2, Tromb. 3
- Timpani:** Tim. 1, Tim. 2, Tim. 3
- Snare Drum:** Snare
- Cymbals:** Cym.
- Triangle:** Tri.
- Double Basses:** D. Ba.
- Celli:** Cel.
- Violins:** Viol. 1, Viol. 2
- Violoncello:** Vcllo
- Double Basses:** D. Ba.

The score is written in 4/4 time and includes measures 40 through 63. Measures 40-41 show active musical notation for many instruments, while measures 42-63 are primarily rests, indicating a sustained or fading sound. A dynamic marking of *f* (forte) is present in measure 61.

This page of a musical score contains the following parts and staves:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Cl. 1, Cl. 2, Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2
- Trumpets:** Trp. 1, Trp. 2, Trp. 3
- Trombones:** Trom. 1, Trom. 2, Trom. 3
- Euphonium:** Euph.
- Tuba:** Tuba
- Drum:** Drm.
- Cymbals:** Cym.
- String Section:** Violins (Vln. 1, Vln. 2), Violas (Vla. 1, Vla. 2), Cellos (Vcl. 1, Vcl. 2), Double Basses (Dbl. Bass)
- Vocal Parts:** Soprano (Sopr.), Alto (Alto), Tenor (Tenor), Bass (Bass)

The score includes musical notation such as notes, rests, and dynamic markings. Measure numbers are indicated at the beginning of several staves, including measures 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

This page of a musical score contains the following staves and parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob.
- Clarinets:** Clar. 1, Clar. 2, Clar. 3
- Bassoons:** Bsn. 1, Bsn. 2, Bsn. 3
- Trumpets:** Trp. 1, Trp. 2, Trp. 3
- Trombones:** Trom. 1, Trom. 2, Trom. 3
- Euphonium:** Euph.
- Tuba:** Tba.
- Woodwinds:** W. O., Dr., Cym.
- Strings:** 1. Str., 2. Str.

The score includes musical notation with notes, rests, and dynamic markings. Measure numbers 81 through 96 are indicated at the top of the page.

This page of a musical score contains the following parts and measures:

- Flutes (Fl. 1, Fl. 2):** Measures 31-321.
- Oboe (Ob.):** Measures 31-321.
- Clarinet (Cl.):** Measures 31-321.
- Bassoon (Bsn. 1, Bsn. 2):** Measures 31-321.
- Trumpets (Trpt. 1, Trpt. 2, Trpt. 3):** Measures 31-321.
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3):** Measures 31-321.
- Euphonium (Euph.):** Measures 31-321.
- Tuba (Tub.):** Measures 31-321.
- Violins (Viol. 1, Viol. 2):** Measures 31-321.
- Viola (Vla.):** Measures 31-321.
- Cello (Cel.):** Measures 31-321.
- Double Bass (D. Ba.):** Measures 31-321.
- Choir (Ch.):** Measures 31-321.

The score includes various musical notations such as notes, rests, and dynamic markings. The measures are numbered 31 through 321.

Come Dearest, the Daylight is Gone

Brinley Richards (1817-1885)

Edited by Bob Lukosmski/Arr. Otis French

This is a full orchestral score for the piece "Come Dearest, the Daylight is Gone" by Brinley Richards, arranged by Otis French. The score is written for a large ensemble, including a full symphony orchestra and a vocal soloist. The instruments listed on the left include Flute 1, Flute 2, Oboe, English Horn, Bassoon 1, Bassoon 2, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Piano, Cello 1, Cello 2, Cello 3, Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Trumpet in Bb 4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Snare Drum, Wood Chimes, Cymbals, and Maracas. The score is written in 2/4 time and features a key signature of one flat (Bb). The music is characterized by a slow, melancholic tempo, with a prominent melody in the English Horn and a supporting harmonic structure provided by the strings and woodwinds. The vocal soloist part is written in a high register, with a range of approximately G4 to G5. The score is divided into measures, with bar numbers 1 through 12 indicated at the top of the first system.

Fl. 1
Fl. 2
Pic.
Ob. 1
Ob. 2
Eng. Hn.
Clar. 1
Clar. 2
Clar. 3
Bass Clar.
Sax. 1
Sax. 2
Trumpet 1
Trumpet 2
Trumpet 3
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Soprano
Alto
Tenor
Bass

Rehearsal mark A is indicated across the middle of the page.

107

This image shows a page from a musical score, likely for a symphony or opera. The score is written for a large ensemble, including orchestra and choir. The staves are arranged vertically, with the following labels on the left side (from top to bottom):

- Fl. 1
- Fl. 2
- O.
- E. Ob.
- Clar. 1
- Clar. 2
- Clar. 3
- Clar. 4
- Clar. 5
- Clar. 6
- Clar. 7
- Clar. 8
- Clar. 9
- Clar. 10
- Clar. 11
- Clar. 12
- Clar. 13
- Clar. 14
- Clar. 15
- Clar. 16
- Clar. 17
- Clar. 18
- Clar. 19
- Clar. 20
- Clar. 21
- Clar. 22
- Clar. 23
- Clar. 24
- Clar. 25
- Clar. 26
- Clar. 27
- Clar. 28
- Clar. 29
- Clar. 30
- Clar. 31
- Clar. 32
- Clar. 33
- Clar. 34
- Clar. 35
- Clar. 36
- Clar. 37
- Clar. 38
- Clar. 39
- Clar. 40
- Clar. 41
- Clar. 42
- Clar. 43
- Clar. 44
- Clar. 45
- Clar. 46
- Clar. 47
- Clar. 48
- Clar. 49
- Clar. 50
- Clar. 51
- Clar. 52
- Clar. 53
- Clar. 54
- Clar. 55
- Clar. 56
- Clar. 57
- Clar. 58
- Clar. 59
- Clar. 60
- Clar. 61
- Clar. 62
- Clar. 63
- Clar. 64
- Clar. 65
- Clar. 66
- Clar. 67
- Clar. 68
- Clar. 69
- Clar. 70
- Clar. 71
- Clar. 72
- Clar. 73
- Clar. 74
- Clar. 75
- Clar. 76
- Clar. 77
- Clar. 78
- Clar. 79
- Clar. 80
- Clar. 81
- Clar. 82
- Clar. 83
- Clar. 84
- Clar. 85
- Clar. 86
- Clar. 87
- Clar. 88
- Clar. 89
- Clar. 90
- Clar. 91
- Clar. 92
- Clar. 93
- Clar. 94
- Clar. 95
- Clar. 96
- Clar. 97
- Clar. 98
- Clar. 99
- Clar. 100

The musical notation includes various notes, rests, and dynamic markings. The page number 108 is centered at the bottom.

Fl. 1

Fl. 2

Pic.

Oboe

Eng. Hrn.

Clar. Bb

Clar. A

Bassoon

Contrabassoon

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Tuba

Euphonium

Tuba/Euphonium

Cymbals

Soprano

Alto

Tenor

Bass

This page of a musical score contains 32 staves, organized into several sections. The top section includes staves for Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), and Contrabassoons (Cb.). The middle section includes staves for Horns 1 through 4 (Hr. 1, Hr. 2, Hr. 3, Hr. 4), Trumpets 1 through 4 (Trp. 1, Trp. 2, Trp. 3, Trp. 4), Trombones 1 through 4 (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), and Euphoniums and Tubas (Eup. & Tuba). The bottom section includes staves for Percussion (Perc.), Timpani (Timp.), and other instruments like Cymbals (Cym.) and Snare Drum (Sn.). The score features complex musical notation, including notes, rests, and dynamic markings such as ff , f , mf , mp , and p . A large bracket on the left side groups the staves into sections.

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
Trp. 1
Trp. 2
Trp. 3
Trb. 1
Trb. 2
Trb. 3
Trb. 4
Tuba
Euph.
Timp.
Snare
Bass
Cym.

Full orchestral score page 113. The page contains 32 staves, numbered 1 through 32 on the left margin. The staves are arranged in a system with a double bar line after staff 16. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are labeled as follows:

- Fl. 1
- Fl. 2
- Fl. 3
- O.
- C. B.
- Sn. 1
- Sn. 2
- Sn. 3
- Sn. 4
- Sn. 5
- Sn. 6
- Sn. 7
- Sn. 8
- Sn. 9
- Sn. 10
- Sn. 11
- Sn. 12
- Sn. 13
- Sn. 14
- Sn. 15
- Sn. 16
- Sn. 17
- Sn. 18
- Sn. 19
- Sn. 20
- Sn. 21
- Sn. 22
- Sn. 23
- Sn. 24
- Sn. 25
- Sn. 26
- Sn. 27
- Sn. 28
- Sn. 29
- Sn. 30
- Sn. 31
- Sn. 32

Colonel Hoke's March

Edward W. Leinbach (1823-1901)

Ed. Bob Lukomski/Arr. Otis French

Andante $\text{♩} = 120$

The musical score is arranged for a full band. The instruments and their parts are as follows:

- Flute 1**: Melodic line with grace notes.
- Flute 2**: Harmonic support.
- Oboe**: Melodic line.
- Clarinet in Bb 1**: Harmonic support.
- Clarinet in Bb 2**: Harmonic support.
- Clarinet in Bb 3**: Harmonic support.
- Bass Clarinet**: Harmonic support.
- Alto Saxophone 1**: Harmonic support.
- Alto Saxophone 2**: Harmonic support.
- Tenor Saxophone**: Harmonic support.
- Baritone Saxophone**: Harmonic support.
- Trumpet in Bb 1**: Harmonic support.
- Trumpet in Bb 2**: Harmonic support.
- Trumpet in Bb 3**: Harmonic support.
- Horn in F 1**: Harmonic support.
- Horn in F 2**: Harmonic support.
- Horn in F 3**: Harmonic support.
- Transverse 1**: Harmonic support.
- Transverse 2**: Harmonic support.
- Transverse 3**: Harmonic support.
- Euphonium**: Harmonic support.
- Euphonium**: Harmonic support.
- Tuba**: Harmonic support.
- Cymbals**: Percussion.
- Bells**: Percussion.
- Snare Drum**: Percussion.
- Bass Drum**: Percussion.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *sf*). The key signature is one flat (Bb), and the time signature is 4/4.

This page contains a musical score for a large ensemble, likely a symphony orchestra and choir. The score is organized into two systems of staves. The first system includes staves for Piccolo (Pica), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Bassoons 1 and 2 (Bm. 1, Bm. 2), Clarinets 1, 2, and 3 (Bn. Cl. 1, Bn. Cl. 2, Bn. Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophones 1 and 2 (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The second system includes staves for Trumpets 1, 2, and 3 (Bn. Tpt. 1, Bn. Tpt. 2, Bn. Tpt. 3), Horns 1, 2, and 3 (Bn. 1, Bn. 2, Bn. 3), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), Euphonium (Euph.), Tuba (Tbn.), Cymbals (Cym.), Snare Drum (Bn.), and Bass Drum (B. Dr.). Each staff contains musical notation, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte). There are also performance instructions like *Fluo* (flute) and *Pica* (piccolo) written above certain staves. The score is numbered with measures 12 through 22 across the top and bottom of the page.

Perc. *f* *mf* *ff* DC 4 Fl.
 Fl. 1 *f* *mf* *ff* DC 4 Fl.
 Fl. 2 *f* *mf* *ff* DC 4 Fl.
 Ob. *f* *mf* *ff* DC 4 Fl.
 Bsn. 1 *f* *mf* *ff* DC 4 Fl.
 Bsn. 2 *f* *mf* *ff* DC 4 Fl.
 Bn Cl. 1 *f* *mf* *ff* DC 4 Fl.
 Bn Cl. 2 *f* *mf* *ff* DC 4 Fl.
 Bn Cl. 3 *f* *mf* *ff* DC 4 Fl.
 B. Cl. *f* *mf* *ff* DC 4 Fl.
 A. Sax. 1 *f* *mf* *ff* DC 4 Fl.
 A. Sax. 2 *f* *mf* *ff* DC 4 Fl.
 T. Sb. *f* *mf* *ff* DC 4 Fl.
 B. Sb. *f* *mf* *ff* DC 4 Fl.
 Bn Tpt. 1 *f* *mf* *ff* DC 4 Fl.
 Bn Tpt. 2 *f* *mf* *ff* DC 4 Fl.
 Bn Tpt. 3 *f* *mf* *ff* DC 4 Fl.
 Hrn. 1 *f* *mf* *ff* DC 4 Fl.
 Hrn. 2 *f* *mf* *ff* DC 4 Fl.
 Hrn. 3 *f* *mf* *ff* DC 4 Fl.
 Tbn. 1 *f* *mf* *ff* DC 4 Fl.
 Tbn. 2 *f* *mf* *ff* DC 4 Fl.
 Tbn. 3 *f* *mf* *ff* DC 4 Fl.
 Euph. *f* *mf* *ff* DC 4 Fl.
 Euph. *f* *mf* *ff* DC 4 Fl.
 Tub. *f* *mf* *ff* DC 4 Fl.
 Cym. *f* *mf* *ff* DC 4 Fl.
 B. Dr. *f* *mf* *ff* DC 4 Fl.
 B. Dr. *f* *mf* *ff* DC 4 Fl.

Appendix C
Brass Band Scores
Rover Quickstep

Traditional/French

This musical score is for a brass band performance of the 'Rover Quickstep' in a Traditional/French style. The score is written for a 12-piece band, including vocal parts and percussion. The key signature is one flat (B-flat), and the time signature is 6/8. The music is marked with a forte 'f' dynamic throughout. The score consists of 12 staves, each labeled with an instrument or voice part. The vocal parts (First and Second Soprano, First and Second Alto, First and Second Tenor) have lyrics written below the notes. The instrumental parts include Trumpet, Baritone, Trombone 1 and 2, Tuba 1 and 2, and Drums and Cymbals. The Drums and Cymbals part features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The score is divided into five measures, with measure numbers 2 through 5 indicated above the staves. The first measure is marked with a forte 'f' dynamic. The second measure is marked with a forte 'f' dynamic. The third measure is marked with a forte 'f' dynamic. The fourth measure is marked with a forte 'f' dynamic. The fifth measure is marked with a forte 'f' dynamic.

First Soprano

Second Soprano

First Alto

Second Alto

First Tenor

Second Tenor

Trumpet

Baritone

Trombone 1

Trombone 2

Tuba 1

Tuba 2

Drums and Cymbals

Musical score for measures 6 through 11. The score includes parts for Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Trumpet, Baritone, Trombone 1, Trombone 2, Tuba 1, Tuba 2, and Percussion. The key signature is B-flat major (two flats). The tempo is marked with a common time signature (C). The dynamic is *f* (forte) starting at measure 9.

Measures 6 and 7 show the vocal parts (Sop I, Sop II, Alto I, Alto II, Ten I, Ten II) and the Baritone part. Measures 8 through 11 show the vocal parts, the Trumpet, Trombone 1, Trombone 2, Tuba 1, and Tuba 2 parts. The Percussion part is shown at the bottom of the score.

This musical score page contains measures 12 through 16. The instrumentation includes Soprano I and II, Alto I and II, Tenor I and II, Trumpet, Baritone, Trombone 1 and 2, Tuba 1 and 2, and Percussion. The key signature is B-flat major (two flats). Measures 12-15 are in 4/4 time, while measure 16 is in 3/4 time. The vocal parts (Sop I, Sop II, Alto I, Alto II, Ten I, Ten II) feature a melodic line with some rests. The instrumental parts (Trpt, Bar., Tbn. 1, Tbn. 2, Tba. 1, Tba. 2) provide harmonic support with various rhythmic patterns. The Percussion part features a complex rhythmic pattern with many eighth and sixteenth notes.

12 13 14 15 16

Sop I

Sop II

Alto I

Alto II

Ten I

Ten II

Trpt

Bar.

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

Perc

Musical score for measures 17 through 22. The score includes parts for Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Trumpet, Baritone, Trombone 1, Trombone 2, Tuba 1, Tuba 2, and Percussion. The key signature is B-flat major (two flats). The tempo is marked with a common time signature (C). The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *2f* (double forte). Measure numbers 17, 18, 19, 20, 21, and 22 are indicated above the staves.

This musical score page contains measures 23 through 28. The instrumentation includes Soprano I and II, Alto I and II, Tenor I and II, Trumpet, Baritone, Trombone 1 and 2, Tubas 1 and 2, and Percussion. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 23 and 24 are marked with a forte (*ff*) dynamic. Measures 25 through 28 continue with the same dynamic. The vocal parts (Sop I, Sop II, Alto I, Alto II, Ten I, Ten II) feature melodic lines with some rests. The instrumental parts (Trpt, Bar., Tbn. 1, Tbn. 2, Tba. 1, Tba. 2, Perc) provide harmonic support, with the percussion part featuring a rhythmic pattern of eighth and sixteenth notes.

This musical score page contains measures 29 through 34. The instrumentation includes Soprano I and II, Alto I and II, Tenor I and II, Trumpet, Baritone, Trombone 1 and 2, Tuba 1 and 2, and Percussion. The key signature is B-flat major (two flats). Measures 29-31 feature a complex vocal and instrumental texture with many sixteenth and thirty-second notes. Measure 32 is a rest for all parts. Measures 33-34 show a more active vocal and instrumental texture with various note values and rests.

29 30 31 32 33 34

Sop I

Sop II

Alto I

Alto II

Ten I

Ten II

Trpt

Bar.

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

Perc

Rover Quickstep
(Supplemental Brass Score)

Doddworth/Arr. French

35 36 37 38 39 40

Sop I

Sop II

Alto I

Alto II

Ten I

Ten II

Trpt

Bar.

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

Perc

35 36 37 38 39 40

47 48 49 50 Solo 51 52

Sop I *p*

Sop II *p*

Alto I *p*

Alto II *p*

Ten I *p*

Ten II *p*

Trpt *p*

Bar. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. 1 *p*

Tba. 2 *p*

Perc *p*

53 54 55 56 57 58

Sop I

Sop II

Alto I

Alto II

Ten I *Solo*

Ten II

Tript

53 54 55 56 57 58

Bar.

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

53 54 55 56 57 58

Perc

59 60 61 62 63

Sop I

Sop II

Alto I

Alto II

Ten I

Ten II

Trpt

Bar.

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

Perc

59 60 61 62 63

(Return to Full Ensemble)

64 65 66 67 68 69

Sop I *ff* (Return to Full Ensemble)

Sop II *ff* (Return to Full Ensemble)

Alto I *ff* (Return to Full Ensemble)

Alto II *ff* (Return to Full Ensemble)

Ten I *ff* (Return to Full Ensemble)

Ten II *ff* (Return to Full Ensemble)

Trpt *ff* (Return to Full Ensemble)

Bar. *ff* (Return to Full Ensemble)

Tbn. 1 *ff* (Return to Full Ensemble)

Tbn. 2 *ff* (Return to Full Ensemble)

Tba. 1 *ff* (Return to Full Ensemble)

Tba. 2 *ff* (Return to Full Ensemble)

Perc *ff*

70 71 72 73 74 75

Sop I

Sop II

Alto I

Alto II

Ten I

Ten II

Trpt

70 71 72 73 74 75

Bar.

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

70 71 72 73 74 75

Perc

This musical score page contains measures 70 through 75. The vocal parts (Sop I, Sop II, Alto I, Alto II, Ten I, Ten II) are written in treble clef with a key signature of two flats. Sop I is mostly silent, while the other voices have melodic lines with some rests. The instrumental parts (Trpt, Bar., Tbn. 1, Tbn. 2, Tba. 1, Tba. 2, Perc) are in bass clef with the same key signature. The brass instruments (Trpt, Bar., Tbn., Tba.) play a rhythmic pattern of eighth and sixteenth notes, often with slurs. The percussion part (Perc) plays a steady eighth-note pattern. Measure numbers 70-75 are printed above the first staff of each system.

76 77 78 79 80

Sop I

Sop II

Alto I

Alto II

Ten I

Ten II

Trpt

Bar.

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

Perc

Detailed description: This page of a musical score covers measures 76 through 80. The score is written for a large ensemble. The vocal parts (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II) are in treble clef with a key signature of two flats. Soprano I has rests in measures 76-77 and enters in measure 78. The instrumental parts include Trumpet (treble clef), Baritone (bass clef), Trombone 1 and 2 (bass clef), Tuba 1 and 2 (bass clef), and Percussion (bass clef). The percussion part features a complex rhythmic pattern with many eighth and sixteenth notes. The brass and woodwind parts have various melodic and harmonic lines. Measure numbers 76, 77, 78, 79, and 80 are printed above the first staff of each system.

81 Solo 82 83 84 85 86

Sop I *pp* *Cresc.....* *f*

Sop II *pp* *Cresc.....* *f*

Alto I *pp* *Cresc.....* *f*

Alto II *pp* *Cresc.....* *f*

Ten I *pp* *Cresc.....* *f*

Ten II *pp* *Cresc.....* *f*

Trpt *pp* *Cresc.....* *f*

Bar. *pp* *Cresc.....* *f*

Tbn. 1 *pp* *Cresc.....* *f*

Tbn. 2 *pp* *Cresc.....* *f*

Tba. 1 *pp* *Cresc.....* *f*

Tba. 2 *pp* *Cresc.....* *f*

Perc *pp* *Cresc.....* *f*

87 88 89 90 91 92

Sop I *pp* Cresc.....

Sop II *pp* Cresc.....

Alto I *pp* Cresc.....

Alto II *pp* Cresc.....

Ten I *pp* Cresc.....

Ten II *pp* Cresc.....

Trpt *pp* Cresc.....

87 88 89 90 91 92

Bar. *pp* Cresc.....

Tbn. 1 *pp* Cresc.....

Tbn. 2 *pp* Cresc.....

Tba. 1 *pp* Cresc.....

Tba. 2 *pp* Cresc.....

87 88 89 90 91 92

Perc *pp* Cresc.....

93 94 95 96 97 Stacc. 98

Sop I *ff* Stacc.

Sop II *ff* Stacc.

Alto I *ff* Stacc.

Alto II *ff* Stacc.

Ten I *ff* Stacc.

Ten II *ff* Stacc.

Trpt *ff* Stacc.

93 94 95 96 97 Stacc. 98

Bar. *ff* Stacc.

Tbn. 1 *ff* Stacc.

Tbn. 2 *ff* Stacc.

Tba. 1 *ff* Stacc.

Tba. 2 *ff* Stacc.

93 94 95 96 97 Stacc. 98

Perc *ff*

Sop I
 Sop II
 Alto I
 Alto II
 Ten I
 Ten II
 Trpt
 Bar.
 Tbn. 1
 Tbn. 2
 Tba. 1
 Tba. 2
 Perc

99 100 101 102 103 104

Musical score for measures 99-104. The score includes parts for Soprano I and II, Alto I and II, Tenor I and II, Trumpet, Baritone, Trombone 1 and 2, Tuba 1 and 2, and Percussion. The key signature is B-flat major (two flats). The percussion part features a rhythmic pattern of eighth and sixteenth notes with accents.

Musical score for measures 105 through 110. The score includes parts for Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Trumpet, Baritone, Trombone 1, Trombone 2, Tuba 1, Tuba 2, and Percussion. The key signature is B-flat major (two flats). The percussion part is marked with 'Perc' and includes a snare drum icon. Measure numbers 105, 106, 107, 108, 109, and 110 are indicated above the vocal staves.

111 112 113 114 115 116
 Sop I
 Sop II
 Alto I
 Alto II
 Ten I
 Ten II
 Tprt
 Bar.
 Tbn. 1
 Tbn. 2
 Tba. 1
 Tba. 2
 Perc

The musical score consists of 11 staves. Measures 111-116 are indicated above the vocal staves. The vocal parts (Sop I, Sop II, Alto I, Alto II, Ten I, Ten II) are in treble clef with a key signature of two flats. The instrumental parts (Bar., Tbn. 1, Tbn. 2, Tba. 1, Tba. 2) are in bass clef with a key signature of two flats. The percussion part (Perc) is in a single staff with a key signature of two flats. The score shows a variety of musical notations including eighth notes, quarter notes, and rests.

This musical score page contains measures 117 through 122. The instrumentation includes Soprano I and II, Alto I and II, Tenor I and II, Trumpet, Baritone, Trombone 1 and 2, Tuba 1 and 2, and Percussion. The vocal parts (Sop I, Sop II, Alto I, Alto II, Ten I, Ten II) are written in treble clef with a key signature of two flats. The instrumental parts (Trpt, Bar., Tbn. 1, Tbn. 2, Tba. 1, Tba. 2, Perc) are written in bass clef with the same key signature. Measures 117-122 show a vocal melody with various intervals and rests, accompanied by a rhythmic pattern in the brass and percussion. The percussion part features a consistent eighth-note pattern with occasional accents.

117 118 119 120 121 122

Sop I

Sop II

Alto I

Alto II

Ten I

Ten II

Trpt

Bar.

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

Perc

123 124 125 126 127 128

Sop I

Sop II

Alto I

Alto II

Ten I

Ten II

Tript

Bar.

123 124 125 126 127 128

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

Perc

123 124 125 126 127 128

This musical score page contains measures 123 through 128. The vocal parts (Soprano I and II, Alto I and II, Tenor I and II) are written in treble clef with a key signature of two flats. The instrumental parts (Baritone, Trombone 1 and 2, Tuba 1 and 2, and Percussion) are written in bass clef with the same key signature. The percussion part uses a simplified notation with vertical stems and flags. Measure numbers 123, 124, 125, 126, 127, and 128 are printed above the first staff of each system.

129 130 131 132 133

Sop I

Sop II

Alto I

Alto II

Ten I

Ten II

Trpt

Bar.

129 130 131 132 133

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

Perc

129 130 131 132 133

This musical score page contains measures 129 through 133. The vocal parts (Soprano I and II, Alto I and II, Tenor I and II) are written in treble clef with a key signature of two flats. The instrumental parts (Baritone, Trombone 1 and 2, Tuba 1 and 2) are written in bass clef with the same key signature. The percussion part is on a single line. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 130 features a 'poco' marking above the Baritone staff. The percussion part uses a variety of note values and rests to provide a rhythmic foundation.

Home Sweet Home

Allen Dodworth/Arr. French

The first system of the musical score includes parts for Soprano Cornet, Second Soprano, First Alto, Second Alto, First Tenor, Second Tenor, Trumpet, Baritone, Tenor Trombone 1, Tenor Trombone 2, Tuba 1, and Tuba 2. The Soprano Cornet and Second Alto parts have melodic lines, while the others are mostly rests. Dynamics include *p* and *f*. Rehearsal marks 2, 3, and 4 are indicated above the staves.

Sop Cor
 Sop II
 Alto I
 Alto II
 Ten I
 Ten II
 Trpt
 Bar.
 T. Tbn. 1
 T. Tbn. 2
 Tba. 1
 Tba. 2

Measures 5 through 9 are shown. Dynamic markings include *f* (forte) in measures 8 and 9 for several parts.

10 11 12 13 14

Sop Cor

Sop II

Alto I

Alto II

Ten I

Ten II

Trpt

Bar.

T. Tbn. 1

T. Tbn. 2

Tba. 1

Tba. 2

This musical score page contains measures 10 through 14. The instruments are arranged in the following order from top to bottom: Sopranos (Sop Cor, Sop II), Alto I, Alto II, Tenors (Ten I, Ten II), Trumpet (Trpt), Baritone (Bar.), Tuba/Euphonium 1 (T. Tbn. 1), Tuba/Euphonium 2 (T. Tbn. 2), Tuba/Euphonium 1 (Tba. 1), and Tuba/Euphonium 2 (Tba. 2). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Measure 10 shows various rhythmic patterns across the instruments. Measure 11 features a prominent melodic line in the Tenors and a supporting line in the Baritone. Measure 12 is characterized by a complex, fast-moving melodic line in the Baritone and Tenors. Measure 13 continues this complex texture with active parts for the Baritone, Tenors, and Trumpet. Measure 14 provides a resolution with sustained notes in the Baritone and Tenors, and a final melodic phrase in the Trumpet.

Sop. Cor
 Sop. II
 Alto I
 Alto II
 Ten. I
 Ten. II
 Tpt
 Bar.
 T. Tbn. 1
 T. Tbn. 2
 Tba. 1
 Tba. 2

Measures 15-19. The score includes parts for Soprano Cor, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Trumpet, Baritone, Trombone 1, Trombone 2, and Tuba 1 and 2. The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *p* (piano) in measures 16, 17, and 18. The instrumentation includes woodwinds (Sop. Cor, Alto I, Alto II), brass (Ten. I, Ten. II, Tpt, Bar., T. Tbn. 1, T. Tbn. 2, Tba. 1, Tba. 2), and strings (Sop. II).

Musical score for measures 20 through 24. The score is written for the following instruments: Sopranos (Sop Cor, Sop II), Alti (Alto I, Alto II), Tenors (Ten I, Ten II), Trumpets (Trpt), Baritone (Bar.), Trombones (T. Tbn. 1, T. Tbn. 2), and Tubas (Tba. 1, Tba. 2). The key signature is B-flat major (two flats). The time signature is 4/4. Measures 20 and 21 contain melodic lines for the Sopranos and Tenors, while measures 22, 23, and 24 feature complex rhythmic patterns for the Tenors and Tubas. The Baritone and Trombones are mostly silent, with some activity in measure 24.

Measures 20-24:

- Sop Cor:** Melodic line starting on G4, moving up to A4, B4, and ending on G4.
- Sop II:** Melodic line starting on G4, moving up to A4, B4, and ending on G4.
- Alto I:** Silent.
- Alto II:** Silent.
- Ten I:** Complex rhythmic pattern of eighth and sixteenth notes.
- Ten II:** Complex rhythmic pattern of eighth and sixteenth notes.
- Trpt:** Silent.
- Bar.:** Silent.
- T. Tbn. 1:** Silent.
- T. Tbn. 2:** Silent.
- Tba. 1:** Melodic line starting on G2, moving up to A2, B2, and ending on G2.
- Tba. 2:** Melodic line starting on G2, moving up to A2, B2, and ending on G2.

Musical score for measures 25-29. The score is written for the following instruments: Sop Cor, Sop II, Alto I, Alto II, Ten I, Ten II, Trpt, Bar., T. Tbn. 1, T. Tbn. 2, Tba. 1, and Tba. 2. The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked as *pp* (pianissimo) and *ff* (fortissimo).

Measure 25: Sop Cor, Sop II, Alto I, Alto II, Ten I, Ten II, Trpt, Bar., T. Tbn. 1, T. Tbn. 2, Tba. 1, and Tba. 2 all play a half note G2. Dynamics: *pp*.

Measure 26: Sop Cor, Sop II, Alto I, Alto II, Ten I, Ten II, Trpt, Bar., T. Tbn. 1, T. Tbn. 2, Tba. 1, and Tba. 2 all play a half note A2. Dynamics: *pp*.

Measure 27: Sop Cor, Sop II, Alto I, Alto II, Ten I, Ten II, Trpt, Bar., T. Tbn. 1, T. Tbn. 2, Tba. 1, and Tba. 2 all play a half note B2. Dynamics: *pp*.

Measure 28: Sop Cor, Sop II, Alto I, Alto II, Ten I, Ten II, Trpt, Bar., T. Tbn. 1, T. Tbn. 2, Tba. 1, and Tba. 2 all play a half note C3. Dynamics: *pp*.

Measure 29: Sop Cor, Sop II, Alto I, Alto II, Ten I, Ten II, Trpt, Bar., T. Tbn. 1, T. Tbn. 2, Tba. 1, and Tba. 2 all play a half note D3. Dynamics: *ff*.

This musical score page contains measures 30, 31, and 32 for a large ensemble. The instruments and their parts are as follows:

- Sop Cor** and **Sop II**: Both play a melodic line in treble clef, starting on a half note in measure 30 and continuing with eighth notes in measure 31, ending with a quarter rest in measure 32.
- Alto I** and **Alto II**: Both play a melodic line in treble clef, starting on a half note in measure 30 and continuing with eighth notes in measure 31, ending with a quarter rest in measure 32.
- Ten I** and **Ten II**: Both play a rhythmic pattern in treble clef, starting with a quarter rest in measure 30, followed by eighth notes in measure 31, and ending with a quarter rest in measure 32.
- Trpt**: Plays a melodic line in treble clef, starting on a half note in measure 30 and continuing with eighth notes in measure 31, ending with a quarter rest in measure 32.
- Bar.**: Plays a rhythmic pattern in bass clef, starting with a quarter rest in measure 30, followed by eighth notes in measure 31, and ending with a quarter rest in measure 32.
- T. Tbn. 1**, **T. Tbn. 2**, and **Tba. 1**: All three play a sustained note in bass clef, starting on a half note in measure 30 and continuing with eighth notes in measure 31, ending with a quarter rest in measure 32.
- Tba. 2**: Plays a sustained note in bass clef, starting on a half note in measure 30 and continuing with eighth notes in measure 31, ending with a quarter rest in measure 32.

Come Dearest the Daylight is Gone

[Catalog Number 1.22]

Brinley Richards (1817-1885)
edited by Bob Lukosmski

Score for Eb Cornet, Bb Cornet 1, Bb Cornet 2, Eb Alto 1, Bb Tenor 1, Bb Tenor 2, and Eb Bass. The music is in 3/8 time and begins with a *p* (piano) dynamic marking.

The first system of the score consists of seven staves. The Eb Cornet, Bb Cornet 1, and Bb Cornet 2 parts begin with a half note G4, followed by a quarter note A4, and then a half note B4. The Eb Alto 1 part begins with a half note G4, followed by a quarter note A4, and then a half note B4. The Bb Tenor 1 part begins with a half note G3, followed by a quarter note A3, and then a half note B3. The Bb Tenor 2 part begins with a half note G3, followed by a quarter note A3, and then a half note B3. The Eb Bass part begins with a half note G2, followed by a quarter note A2, and then a half note B2. The dynamic marking *p* is placed below the first staff.

Continuation of the musical score, starting at measure 5. The notation continues for the same instruments as the first system.

The second system of the score consists of seven staves. The Eb Cornet, Bb Cornet 1, and Bb Cornet 2 parts continue with a half note C5, followed by a quarter note D5, and then a half note E5. The Eb Alto 1 part continues with a half note C5, followed by a quarter note D5, and then a half note E5. The Bb Tenor 1 part continues with a half note C4, followed by a quarter note D4, and then a half note E4. The Bb Tenor 2 part continues with a half note C4, followed by a quarter note D4, and then a half note E4. The Eb Bass part continues with a half note C3, followed by a quarter note D3, and then a half note E3.

11

22

p

p

p

p

p

p

p

27

D.C.

D.C.

D.C.

D.C.

D.C.

D.C.

D.C.

Colonel Hoke's March

[Catalog Number 1.49]

EDWARD W. LEINBACH (1823-1901)
edited by Bob Lukomski

Score for Eb Cornet, Bb Cornet 1, Bb Cornet 2, Eb Alto 1, Bb Tenor 1, and Eb Bass. The music is in 2/4 time, key of Bb major (two flats). The first system shows the Eb Cornet and Bb Cornets with rests, while the Eb Alto 1, Bb Tenor 1, and Eb Bass play a melody starting with a forte (*f*) dynamic. The Eb Alto 1 and Bb Tenor 1 parts are marked with *f* at the beginning of the first measure and the third measure. The Eb Bass part is marked with *f* at the beginning of the first measure and the third measure.

Continuation of the score for Eb Cornet, Bb Cornet 1, Bb Cornet 2, Eb Alto 1, Bb Tenor 1, and Eb Bass. The second system shows the Eb Cornet and Bb Cornets entering with a melody, while the Eb Alto 1, Bb Tenor 1, and Eb Bass continue their previous melody. The Eb Alto 1 and Bb Tenor 1 parts are marked with *f* at the beginning of the first measure and the third measure. The Eb Bass part is marked with *f* at the beginning of the first measure and the third measure.

System 7-9 of a musical score. The system consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the top staff and a supporting bass line in the bottom staff. The notation includes eighth and sixteenth notes, with some beamed sixteenth notes in the top staff.

System 10-12 of a musical score. The system consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the top staff and a supporting bass line in the bottom staff. The notation includes eighth and sixteenth notes, with some beamed sixteenth notes in the top staff. The system includes a double bar line and a repeat sign. The dynamic marking *ff* (fortissimo) is present in the first measure of the system.

13

Musical score for measures 13-15. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features six staves: four treble clefs and two bass clefs. Measures 13-15 show complex melodic lines in the upper staves and more rhythmic, often dotted, patterns in the lower staves. Measure 15 ends with a repeat sign.

16

Musical score for measures 16-18. The score continues with the same six-staff layout and key signature. Measures 16-18 show further development of the melodic and rhythmic themes. Measure 18 concludes with a final double bar line.

19

pp

pp

pp

pp

pp

pp

This system contains measures 19, 20, and 21. The music is marked *pp* (pianissimo). It features a complex texture with multiple staves. The upper staves contain melodic lines with various intervals and rests, while the lower staves provide a rhythmic foundation with eighth and sixteenth notes. The key signature has four flats, and the time signature is 4/4.

22

f

f

f

f

f

f

This system contains measures 22, 23, and 24. The music is marked *f* (forte). The texture continues with similar complexity, featuring more pronounced melodic lines and a strong rhythmic presence. The dynamics are consistent across the system. The key signature and time signature remain the same as in the previous system.

25

ff

ff

ff

ff

ff

ff

28

ff

ff

ff

ff

ff

ff

31

A musical score for six staves, measures 31-34. The key signature is three flats (B-flat, E-flat, A-flat). The first four staves are in treble clef, and the last two are in bass clef. The notation includes various note values, rests, and dynamic markings such as accents (^) and hairpins (>). The piece concludes with a double bar line and repeat dots.

D.C.

Appendix D
Supplemental Brass Scores
Rover Quickstep

Doddworth/Arr. French

49 50 Solo 51 52 53 54

Sop I *p*

Sop II *p*

Alto I *p*

Alto II *p*

Ten I *p* Solo

Ten II *p*

Trpt *p*

Bar. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. 1 *p*

Tba. 2 *p*

Perc *p*

Detailed description: This is a page of supplemental brass scores for the piece 'Rover Quickstep' by Doddworth, arranged by French. The page contains staves for various brass and percussion instruments. The measures shown are 49 through 54. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The score includes dynamics such as *p* (piano) and *Solo*. The instruments listed on the left are Sop I, Sop II, Alto I, Alto II, Ten I, Ten II, Trpt, Bar., Tbn. 1, Tbn. 2, Tba. 1, Tba. 2, and Perc. The percussion part shows a snare drum pattern in measures 49 and 50, followed by rests. The brass parts have various melodic and harmonic lines, with some instruments having solo passages in measures 51 and 52.

55 56 57 58 59

Sop I

Sop II

Alto I

Alto II

Ten I

Ten II

Trpt

Bar.

Tbn. 1

Tbn. 2

Tba. 1

Tba. 2

55 56 57 58 59

Perc

This musical score page contains measures 60 through 63. The instrumentation includes Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Trumpet, Baritone, Trombone 1, Trombone 2, Tuba 1, Tuba 2, and Percussion. The key signature is B-flat major (two flats). Measure 60 features a complex vocal line for Soprano I with many sixteenth notes, while other parts have rests. Measure 61 shows Soprano I with a half note and a quarter note, and Tenor I with a half note. Measure 62 continues the vocal lines with eighth and sixteenth notes. Measure 63 concludes the sequence with various note values across the vocal and instrumental staves. The percussion part is indicated by a single square symbol in measure 60.

160

Home Sweet Home

Allen Dodworth/Arr. French

Score for *Home Sweet Home* (Allen Dodworth/Arr. French), measures 1-4. The score is written for a large ensemble, including woodwinds, brass, and strings. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked *p* (piano).

The instruments and their parts are:

- Soprano Cornet:** Melodic line with slurs and fingerings (2, 3, 4) indicated.
- Second Soprano:** Rests in measures 1-4.
- First Alto:** Rests in measures 1-4.
- Second Alto:** Melodic line with slurs and fingerings (2, 3, 4) indicated.
- First Tenor:** Melodic line with slurs and fingerings (2, 3, 4) indicated.
- Second Tenor:** Melodic line with slurs and fingerings (2, 3, 4) indicated.
- Trumpet:** Rests in measures 1-4.
- Baritone:** Rests in measures 1-4.
- Tenor Trombone 1:** Rests in measures 1-4.
- Tenor Trombone 2:** Rests in measures 1-4.
- Tuba 1:** Melodic line with slurs and fingerings (2, 3, 4) indicated.
- Tuba 2:** Rests in measures 1-4.

The score is written for a large ensemble, including woodwinds, brass, and strings. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked *p* (piano).

This musical score page, numbered 162, contains measures 5 through 9. The instrumentation includes Soprano Cor (Sop Cor), Soprano II (Sop II), Alto I, Alto II, Tenor I (Ten I), Tenor II (Ten II), Trumpet (Trpt), Baritone (Bar.), Tenor Trombone 1 (T. Tbn. 1), Tenor Trombone 2 (T. Tbn. 2), Trombone 1 (Tba. 1), and Trombone 2 (Tba. 2). The score is written in treble and bass staves with a key signature of two flats. Measures 5-8 feature various melodic lines and rests, while measure 9 is a climactic point where multiple instruments play a half note chord marked with a forte (*f*) dynamic. The Soprano II, Alto I, Tenor I, Tenor II, Trumpet, Baritone, and Trombone 1 parts all have a *f* dynamic marking in measure 9. The Trombone 2 part has a *f* marking in measure 8, and the Soprano Cor part has a *f* marking in measure 9. The Alto II part has a *f* marking in measure 9. The Tenor I and Tenor II parts have *f* markings in measure 9. The Soprano II part has a *f* marking in measure 9. The Alto I part has a *f* marking in measure 9. The Trumpet part has a *f* marking in measure 9. The Baritone part has a *f* marking in measure 9. The Tenor Trombone 1 part has a *f* marking in measure 9. The Tenor Trombone 2 part has a *f* marking in measure 9. The Trombone 1 part has a *f* marking in measure 9. The Trombone 2 part has a *f* marking in measure 9.

10 11 12 13 14
 Sop Cor
 Sop II
 Alto I
 Alto II
 Ten I
 Ten II
 Trpt
 Bar.
 T. Tbn. 1
 T. Tbn. 2
 Tba. 1
 Tba. 2

This musical score page contains measures 10 through 14. The instrumentation includes Soprano Cor (Sop Cor), Soprano II (Sop II), Alto I, Alto II, Tenor I (Ten I), Tenor II (Ten II), Trumpet (Trpt), Baritone (Bar.), Trombone 1 (T. Tbn. 1), Trombone 2 (T. Tbn. 2), Tuba 1 (Tba. 1), and Tuba 2 (Tba. 2). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 10 and 11 show the initial entries and developments for several parts. Measure 12 features more complex rhythmic patterns, particularly in the Tenors and Trombones. Measures 13 and 14 provide a continuation of the themes, with some parts ending on sustained notes.

15 16 17 74 92

Sop Cor

15 16 *p* 17 74 92

Sop II

15 16 *p* 17 74 92

Alto I

15 16 *p* 17 74 92

Alto II

15 16 *p* 17 74 92

Ten I

15 16 *p* 17 74 92

Ten II

15 16 *p* 17 74 92

Trpt

15 16 *p* 17 74 92

Bar.

15 16 *p* 17 74 92

T. Tbn. 1

15 16 *p* 17 74 92

T. Tbn. 2

15 16 *p* 17 74 92

Tba. 1

15 16 *p* 17 74 92

Tba. 2

Sop Cor
 Sop II
 Alto I
 Alto II
 Ten I
 Ten II
 Trpt
 Bar.
 T. Tbn. 1
 T. Tbn. 2
 Tba. 1
 Tba. 2

Measures 93-96 are shown. The score includes parts for Sopranos, Altos, Tenors, Trumpets, Baritone, and Trombones. The key signature is B-flat major (two flats). The time signature is 4/4. The parts for Sopranos, Altos, and Tenors feature melodic lines with some chromaticism. The Trumpets, Baritone, and Trombones play a rhythmic pattern of eighth notes, with the Trombones having a more active role in the lower register.

Sop Cor
 Sop II
 Alto I
 Alto II
 Ten I
 Ten II
 Trpt
 Bar.
 T. Tbn. 1
 T. Tbn. 2
 Tba. 1
 Tba. 2

Measures 97, 98, 99, and 100 are indicated above each staff. The score includes melodic lines for Soprano and Alto parts, rhythmic patterns for Tenor parts, and harmonic support for Trombone and Baritone parts. The key signature is B-flat major (two flats).

101 to End

Sop Cor

101 to End

Sop II

101 to End

Alto I

101 to End

Alto II

101 to End

Ten I

101 to End

Ten II

101 to End

Trpt

101 to End

Bar.

101 to End

T. Tbn. 1

101 to End

T. Tbn. 2

101 to End

Tba. 1

101 to End

Tba. 2

Come Dearest, the Daylight is Gone

Richards/Lukosmski/French

Music score for the song "Come Dearest, the Daylight is Gone" by Richards/Lukosmski/French. The score is written for six instruments: Eb Cornet, Trumpet in Bb 1, Trumpet in Bb 2, Eb Alto 1, Bb Tenor 1, Bb Tenor 2, and Eb Bass. The key signature is one sharp (F#) and the time signature is 3/8. The Eb Cornet, Trumpet in Bb 1, and Trumpet in Bb 2 parts begin with a measure containing a boxed "C". The Eb Alto 1 part begins with a measure containing a boxed "C". The Bb Tenor 1, Bb Tenor 2, and Eb Bass parts begin with a measure containing a boxed "C". The score is arranged in a system of six staves, with the Eb Cornet staff at the top and the Eb Bass staff at the bottom. The music is written in a single system, with the first measure of each staff containing a boxed "C".

Eb Cor
 Bb Tpt. 1
 Bb Tpt. 2
 Eb Alto
 Bb Ten 1
 Bb Ten 2
 Eb Bass

Eb Cor
 Bb Tpt. 1
 Bb Tpt. 2
 Eb Alto
 Bb Ten 1
 Bb Ten 2
 Eb Bass

Score for Eb Cor, Bb Tpt. 1, Bb Tpt. 2, Eb Alto, Bb Ten 1, Bb Ten 2, and Eb Bass. Each part includes a measure with a whole note D and the instruction "(Return to Full Band Parts)".

The score consists of seven staves, each for a different instrument. Each staff begins with a key signature of one sharp (F#) and a common time signature (C). The instruments and their corresponding staves are:

- Eb Cor**: Treble clef, key signature of one sharp (F#). Measure 1: Whole note D.
- Bb Tpt. 1**: Treble clef, key signature of two flats (Bb). Measure 1: Whole note D.
- Bb Tpt. 2**: Treble clef, key signature of two flats (Bb). Measure 1: Whole note D.
- Eb Alto**: Treble clef, key signature of one sharp (F#). Measure 1: Whole note D.
- Bb Ten 1**: Bass clef, key signature of two flats (Bb). Measure 1: Whole note D.
- Bb Ten 2**: Bass clef, key signature of two flats (Bb). Measure 1: Whole note D.
- Eb Bass**: Bass clef, key signature of two flats (Bb). Measure 1: Whole note D.

Each measure is followed by the instruction "(Return to Full Band Parts)".

Colonel Hoke's March

Leinbach/French

This musical score is for measures 27 through 30 of 'Colonel Hoke's March'. It is arranged for a band with the following parts: Eb Cornet, Bb Cornet 1, Bb Cornet 2, Eb Alto, Bb Tenor, and Eb Bass. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C). Measures 27 and 28 are marked with a box containing the number 27 and a repeat sign. Measures 29 and 30 are marked with a box containing the number 2. The dynamics *f* - *ff* are indicated for measures 27, 28, 29, and 30. The Eb Bass part has a *f* - *ff* dynamic marking at the beginning of measure 27.

27

27 *f* - *ff*

27 *f* - *ff*

27 *f* - *ff*

27 *f* - *ff*

27 *f* - *ff*

27 *f* - *ff*

27 *f* - *ff*

4

E♭ Cor

B♭ Cor 1

B♭ Cor 2

E♭ Alto

B♭ Ten

E♭ Bass

7

E♭ Cor

B♭ Cor 1

B♭ Cor 2

E♭ Alto

B♭ Ten

E♭ Bass

(DC return to full band)

(DC return to full band)

(DC return to full band)

(DC return to full band)

(DC return to full band)

(DC return to full band)

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