UNIVERSITY OF WISCONSIN
STEVENS POINT

GETTYSBURG 1863
A Concerto for
Five Woodwind Instruments
and Band

A PERFORMANCE, METHODS AND MATERIALS PROJECT
SUBMITTED TO THE DEPARTMENT OF MUSIC
IN PARTIAL FULFILLMENT OF THE REQUIREMENT
for the degree
MASTER OF MUSIC EDUCATION

by
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Stevens Point, Wisconsin
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A. Parts: GETTYSBURG 1863

Solo Flute
Solo Oboe
Solo Clarinet
Solo Alto Saxophone
Solo Bassoon
Flutes
Oboes
Bassoons
Clarinets 1,2,3
Bass Clarinets
Alto Saxophones 1,2
Tenor Saxophones
Baritone Saxophones
Trumpets 1,2,3
Horns
Trombones 1,2,3,
Baritones
Tubas
Snare Drums
Bass Drum
Crash Cymbals, Orchestra Bells and Triangle
Timpani (3)

B. Audio Tape: GETTYSBURG 1863
ACKNOWLEDGMENTS

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INTRODUCTION

This project is a concerto of four Civil War Songs for Junior High School Band, arranged to display the talent and musicianship of five young soloists: flute, oboe, clarinet, alto saxophone and bassoon. The concerto was arranged during the spring semester of 1988 for the Ben Franklin Junior High School Concert Band in Stevens Point, Wisconsin. It fulfills a need, as I will explain below, created by an absence of this type of musical literature at the junior high school ability level.

This concerto is a result of an unsuccessful search of the literature for a piece appropriate for young soloists and junior high school band. Originally I had been looking for an oboe solo with band accompaniment to feature a ninth-grade oboist who was a member of the Ben Franklin Concert Band. The music companies included in the search were Heid Music Co. of Appleton, Wisconsin, Ward Brodt Music Co. of Madison, Wisconsin, Eble Music Co. of Iowa City, Iowa, the publishing companies in attendance at the 40th Mid-West International Band and Orchestra Clinic in Chicago, Illinois, the Music Library at the University of Wisconsin at Stevens Point and the Band Music Guide.
In consideration of the soloist's youth and limited experience, the solo part needed to be written at a graded difficulty of "3-for those who have acquired some technique." The band accompaniment needed to be written at a graded difficulty of "1-mainly for the first year instrumentalist or 2-for those beyond the beginning stages." The music companies I contacted responded by consulting the Band Music Guide, where there were only five titles listed. Only one had a grade of "3", with no indication of the grade of difficulty for the band accompaniment. The only way I would be able to determine if the piece were appropriate would be to purchase the entire arrangement. The publishers at the aforementioned clinic in Chicago were primarily interested in full band pieces or lesson and method books. The few suggestions they did give were for pieces of a more difficult level which were not appropriate. I also searched the music library at the University of Wisconsin, Stevens Point, with the aid of Mrs. Jirovec, Music Librarian, but without success.

2 Ibid., vi.
3 Ibid., 199.
Although I found that there are a large number of pieces written for solo instrument with band accompaniment, the majority of these pieces are too difficult for my needs. Brass instruments had the largest volume of pieces with solos, of which trumpet and trombone had the greatest number (238 and 110 respectively). Of the woodwind instruments, clarinet had the largest volume of pieces (104), followed by flute with 61 and alto saxophone with 59 pieces. As stated previously, oboe had 5 pieces and bassoon only 9. Of the percussion solos, snare drum had a total of 37 pieces.

While reflecting on my search of the literature, I remembered what one publisher said: "Composers and publishers are not interested in writing or publishing solo pieces for junior high level double reed players because there are not that many good players and the composers and publishers would not make money." Perhaps he was correct, but I still had a unique situation with no solution. After consultation with my graduate advisor, it was concluded that this thesis offered an opportunity for arranging band pieces with solos suitable to my needs. The style and performance parameters which guided my arranging are described in succeeding paragraphs.

The first consideration, prior to arranging, was a choice of material which young people would find accessible and gratifying to play, and which was in the public domain. My choice of material for this concerto is reflected in the title, Gettysburg 1863. My interest in the history of the American Civil War began in elementary school and was nurtured with visits to the battlefields at Chattanooga, Tennessee, and Gettysburg, Pennsylvania. The melodies from the period were vocally conceived for amateur performers, hence the vocal melodies were limited in range of pitch and note values. The songs can be characterized as having an explicit tunefulness and a rhythmic vitality which makes them very playable for young students. The appeal of the songs from the Civil War is that they are a direct expression of the American experience.

The melodies used in the three movements of Gettysburg 1863 are in the public domain. As the arranger, I felt that the restructuring of these common folk songs would not infringe on the efforts of previous arrangers. These are the melodies used, listed by movement and their source publications:
I- When Johnny Comes Marching Home
II- Tenting on the Old Camp Ground, Aura Lee
III- Battle Hymn of the Republic

The concerto displays the talent and musicianship of five young soloists. The solos are all written for woodwinds, and include flute, oboe, clarinet, alto saxophone and bassoon. The melodies were rearranged, paraphrased and reharmonized to achieve a concerto texture needed to set off the solo instruments from the band accompaniment.

The limitations placed on the arrangement were arrived at from twelve years of teaching experience in the Stevens Point Public Schools. The majority of those years were spent at the elementary and junior high school levels.


The five soloists were leaders of their respective sections, which is to say, they were the better players and their musical and technical abilities were further advanced. This allowed the use of more upper and lower extremes in their playing ranges.

The range limitations for each solo instrument are:

Solo Flute

Solo Oboe

Solo Clarinet

Solo Alto Saxophone

Solo Bassoon

The ranges for each of the band accompaniment instruments were verified against range charts found in Kennan's The Technique of Orchestration. 9

of the movements exploit a variety of instrumental pairings and textures as seen in the following listing:

I-When Johnny Comes Marching Home
   All instruments (cumulative entries)
II-Tenting On The Old Camp Ground, Aura Lee
   Oboe lead, combined with other instruments in a variety of doublings and counterthemes
III-Battle Hymn Of The Republic
   Clarinet makes initial statement of melody, then joined by alto saxophone; entrances that follow are tutti with all five solo instruments

With the exception of the first movement, the key signatures used are all commonly found in junior high school literature. As for the first movement the key signature is g minor which is the relative minor of Bb major. This gives the teacher an excellent opportunity to expose young students to a minor tonality. The key signature of the second movement is Bb major and the third movement is in the key of Ab major.

It was deemed more appropriate to use English tempo and expression terms due to the origin of the melodies and the abilities of junior high school musicians. The time signature for the first movement is 6/8, "In Steady March Time." The second movement uses a time signature of 4/4, "In a Singing Style." The time signature of the third movement is also 4/4, but "In Steady March Time."
All three movements can be performed without a break. They may also be performed separately. The first movement would end in measure "97" on the fermata in the muted solo trumpet part. The second movement would end in measure "165" with the fermata on beat one.

The months leading to the first performance of Gettysburg 1863 proved to be a very exciting and educational experience, not only for me but more importantly for my students. At the beginning of the second semester I used a portion of one rehearsal to explain my composition to the students. I wanted them to know that it was being written for them, the instrumentation of the band, their abilities as young musicians, and it would feature five of their colleagues as soloists at the spring concert. My motivation in involving them in the production parallels that of Edward S. Cannava in the goals for an artist-in-residence program:

...We wanted the students to discover their own creativity in a discipline to which they had never been exposed.

...We wanted the students to see music through the eyes of a composer.

...We wanted students to perform music written especially for them.10

The students were surprised and curious about the project. They asked a number of questions, such as: "Why

are you doing this;" "what was I doing it for;" and, "why the woodwind solists?" The students began feeling "special" because the composition was being arranged for their band, and they were an important part of the project.

The choice of the five soloists for the performance was never a problem. The students looked on the soloists as section leaders whose customary role was to play solo parts.

As the semester progressed, the band members continued to ask how the arrangement was progressing and when would they get to play the piece. I would keep their interest alive by asking in class how one of the soloists would feel about an idea for his part, or something pertaining to a certain section in the accompaniment parts.

I completed copying the solo parts first and presented them to the students in class. I wanted the soloists to have time to look over the parts before their next lesson. At the lesson I explained each individual part and how it would fit with the other soloists. When the accompaniment parts were completed I presented them to the remaining students in a Friday rehearsal. I requested that they play through the parts over the weekend, so that we could try the first reading the following week. I also informed the students that Dr. Borowicz from the Music Department at the University of Wisconsin, Stevens Point, would be here for the first
reading. I told the students the reason for his presence was that he had helped me with the piece in the final stages.

I greeted the day of the first reading with apprehension, a feeling reinforced by an evident tension that dissipated after warm-ups. It was obvious that these students wanted to reward the efforts of myself and the soloists with a good reading.

The remaining rehearsals went very well. The majority of the mistakes dealt with errors in transposition, most of which were in the horn and alto saxophone parts. The other mistakes dealt with incorrect notes miscopied from the full score. There were many adjustments made in dynamics. Some of the accompaniment parts were too loud and would overbalance the soloists. At the same time the solo and the accompaniment parts needed changes at the octave, either up or down, to better balance the entire ensemble. A further adjustment in balance was achieved by the instruction "one player per stand", which allowed the soloists to predominate in the tutti cadenza.

The performance of Gettysburg 1863 was viewed as a success by the performers and parents. An audio cassette of the performance is appended to the score. The success with which this performance was viewed appears to reinforce this apt statement by Donald E. Greene, Chairman of the Music Department; University of Wisconsin, Stevens Point:
The purpose of involving children in the creative process of composing music is to help make them more aware of the ways in which a composer uses the "tools" or elements of music to create his composition. The notion being that this understanding can, and does, lead to more aesthetic appreciation of the art.11

A SELECTED BIBLIOGRAPHY


Gettysburg 1863

I. When Johnny Comes Marching Home
II. Tenting on the Old Camp Ground and Aura Lee
III. Battle Hymn of the Republic

A Concerto For Five Woodwind Instruments and Band

Adapted and Arranged From Traditional Civil War Songs

by

Dale L. Emrick
**INSTRUMENTATION**

Solo Flute
Solo Oboe
Solo Clarinet
Solo Alto Saxophone
Solo Bassoon

Flute
Oboe
Bassoon
Clarinet 1, 2, 3
Bass Clarinet
Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone

Trumpet 1, 2, 3
Horn in F
Trombone 1, 2, 3
Baritone Horn (B.C.)
Tuba
Snare Drum
Crash Cymbals
Bass Drum

Orchestra Bells and Triangle
Timpani (3)

This concerto features five solo woodwinds in each of the three movements supported by tutti band. All five players are featured in a solo, duet, trio, quartet or quintet texture.
The quintet should be seated as a group in front of the full band.
I. When Johnny Comes Marching Home

In Steady March Time

1 Solo Flute

1 Solo Oboe

1 Solo Clarinet

1 Solo Alto Saxophone

1 Solo Bassoon

Flutes

Oboes

Bassoons

Clarinets 1 2 3

Bass Clarinets

Alto Saxophones 1 2

Tenor Saxophones

Baritone Saxophones

Trumpets 1 2 3

Horns

Trombones 1 2

Tuba

Percussion

Snare Drum
Crash Cymbals
Bass Drum
Triangle
Orchestra Bells

Timpani
II. Tenting on the Old Camp Ground and Aura Lee

Solo Fl.
Solo Ob.
Solo Cl.
Solo Alt. Sax.
Solo Bsn.

FIs. · Obs.
Bsns.
Cls. 1 2 3
Bass Cls.
Alt. Saxes 1
Ten. Saxes
Bari. Saxes

Tpts. 1 2 3
Hns.

Tbns. 1

Tbns. 2 3
Bar.
Tubas

S.D.
C.D.
S.D. Bsn.

Perc.
Timp.
Aura Lee

Solo Fl.
Solo Ob.
Solo Cl.
Solo Alt. Sax.
Solo Bsn.
Fls.
Obs.
Bsns.
Cl.
Bass Cls.
Alt. Saxes
Ten. Saxes
Bari. Saxes
Tpts.
Hnts.
Trbs.
Tubs.
Perc.
Timp.

V. A.
V.
A.
V.
A.

Aura Lee
Solo Fl.
Solo Ob.
Solo Cl.
Solo Alt. Sax.
Solo Bsn.
Fis.
Obs.
Bsns.
Cls. 1 2 3
Bass Cls.
Alt. Saxes 1 2
Ten. Saxes
Bari. Saxes
Tpts. 1 2 3
Hns.
Trbs. 1
Trbs. 2 3
Bars.
Tubas
B.D.
Perc. B.D.
Timp.
Battle Hymn of the Republic

Solo Fl.
Solo Ob.
Solo Cl.
Solo Alt. Sax.
Solo Bsn.
Fls.
Obs.
Bsn.
Chs.
Bass Chs.
Alt. Saxes
Ten. Saxes
Bari. Saxes
Tpts.
Hnt.
Trbs.
Bass
Tubas
Perc.
Timp.

In Steady March Time
APPENDIX A:

Parts to Gettysburg 1863
Gettysburg 1863
Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home
In Steady March Time

II. Tenting on the Old Camp Ground and Aura Lee
In a singing style

III. Battle Hymn of the Republic
In Steady March Time
Gettysburg 1863

Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home

In Steady March Time

II. Tenting on the Old Camp Ground and Aura Lee

In a singing style

III. Battle Hymn of the Republic

In Steady March Time

Solo Bassoon
Gettysburg 1863
Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home

II. Tenting on the Old Camp Ground and Aura Lee

III. Battle Hymn of the Republic
Gettysburg 1863
Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home
By Dale L. Emrick

In Steady March Time

II. Aura Lee

In Steady March Time

III. Battle Hymn of the Republic

In Steady March Time

Tenting on the Old Camp Ground and Aura Lee

In a singing style
Gettysburg 1863
Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home

II. Tenting on the Old Camp Ground and Aura Lee

III. Battle Hymn of the Republic

1st Alto Saxophones

In Steady March Time
Gettysburg 1863

Adapted and Arranged from Traditional Civil War Songs

By Dale L. Emrick

1. When Johnny Comes Marching Home

Tenor Saxophones

In Steady March Time

2. Tenting on the Old Camp Ground and Aura Lee

3. Battle Hymn of the Republic

In Steady March Time
Horns

Gettysburg 1863

Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home

In Steady March Time

By Dale L. Emrick

II. Tenzing on the Old Camp Ground and Aura Lee
Gettysburg 1863
Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

1. When Johnny Comes Marching Home

2. Tenting on the Old Camp Ground and Aura Lee

3. Battle Hymn of the Republic
Gettysburg 1863
Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home
By Dale L. Emrick

II. Tenting on the Old Camp Ground and Aura Lee

III. Battle Hymn of the Republic

Baritones

In Steady March Time

mf molto expressivo

In Steady March Time

sim.

mf molto expressivo

In Steady March Time

sim.

mf molto expressivo

In Steady March Time

sim.
Gettysburg 1863
Adapted and Arranged
from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home
In Steady March Time

II. Tenting on the Old Camp Ground and Aura Lee

III. Battle Hymn of the Republic
In Steady March Time

Tubas
Gettysburg 1863
Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home
In Steady March Time

II. Tenting on the Old Camp Ground and Aura Lee
In Steady March Time

III. Battle Hymn of the Republic
In Steady March Time
Gettysburg 1863
Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home

II. Tenting on the Old Camp Ground and Aura Lee

III. Battle Hymn of the Republic
Gettysburg 1863

Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home

\[\text{Crash Cymbals/Triangle/}
\text{Orchestra Bells}
\text{In Steady March Time Crash Cyms.}
\]
\[\text{\textbf{114} \text{ Orch. Bells}}
\text{mf molto espressivo}
\]

\[\text{\textbf{123} Aura Lee}
\text{mp}
\]

\[\text{\textbf{141}}
\text{mp}
\]

\[\text{\textbf{161} p rit.}
\]

\[\text{\textbf{166} III. Battle Hymn of the Republic}
\text{In Steady March Time Cyms.}
\]

\[\text{\textbf{191} mp}
\text{\textbf{199}}
\]

\[\text{\textbf{207} (tr.)}
\text{mf rit.}
\]

II. Tenting on the Old Camp Ground and Aura Lee

\[\text{\textbf{106} mp}
\text{\textbf{4}}
\]

\[\text{\textbf{215} f}
\text{i.n.}
\]
Gettysburg 1863
Adapted and Arranged from Traditional Civil War Songs
By Dale L. Emrick

I. When Johnny Comes Marching Home
In Steady March Time

II. Tenting on the Old Camp Ground and Aura Lee

III. Battle Hymn of the Republic
In Steady March Time