

WHEN JOHNNY COMES MARCHING HOME

PATRICK GILMORE
(1829-1892)

ARRANGED BY ANDREW BALENT
FOR DEVELOPING BAND

Instrumentation

1 Full Score	2 E♭ Alto Saxophone 2	2 Euphonium T.C.
3 Flute 1	2 B♭ Tenor Saxophone	3 Euphonium B.C.
3 Flute 2	1 E♭ Baritone Saxophone	4 Tuba
2 Oboe	4 B♭ Trumpet 1	1 Mallet Percussion
6 B♭ Clarinet 1	4 B♭ Trumpet 2	1 Timpani
6 B♭ Clarinet 2	2 F Horn 1	2 Snare Drum, Bass Drum
2 B♭ Bass Clarinet	2 F Horn 2	2 Crash Cymbals, Tambourine
2 Bassoon	3 Trombone 1	
2 E♭ Alto Saxophone 1	3 Trombone 2	

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ABOUT THE COMPOSER

Patrick Sarsfield Gilmore (1829 – 1892) was an Irish-born but American composer and bandmaster. He lived and worked in this country from 1848 until his death. He was an excellent cornet

player and conducted several bands in the Boston area. He wrote *When Johnny Comes Marching Home* during the American Civil War, publishing in 1863 under the pseudonym Louis Lambert.

ABOUT THE ARRANGER

Andrew Balent is a leading composer and arranger of educational music with over 580 published compositions and arrangements for band, orchestra, chorus and instrumental ensembles. Having received over 30 ASCAP Special Awards for composition, his published works are written for all levels, but he has specialized in music for

young musicians. Mr. Balent taught in the elementary through high school levels for 30 years in Michigan and received both his Bachelor and Masters degrees from the University of Michigan. Mr. Balent has been a clinician and guest conductor in 45 states, as well as in Canada, Europe and South America.

PROGRAM NOTES

The song was quite popular during the Civil War because it so well expressed people's longing for the return of friends and family. Gilmore

acknowledged that the melody was not original but something he had heard humming in the early days of the war.

PERFORMANCE SUGGESTIONS

A clean, articulate march style is appropriate for this work. Don't shorten notes by clipping but by having them followed by the slightest silence. This will allow the natural resonance of the tone to sing to its fullest. Adherence to the dynamics as

marked by the arranger will give the band's performance some extra "zing!" A properly played *piano* or *mezzo-piano* allows for better control of the tone at louder dynamic levels.

WHEN JOHNNY COMES MARCHING HOME

Patrick Gilmore
arranged by Andrew Balent

Moderate march tempo ♩ = 112

Flute 1/2 *f* *a2*

Oboe *f*

Bassoon *f*

B♭ Clarinet 1/2 *f* *a2*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone 1/2 *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpet 1/2 *f* 1 2 3 4 5 6 *a2*

F Horn 1/2 *f* *a2*

Trombone 1/2 *f* *a2*

Euphonium *f*

Tuba *f*

Mallet Percussion *f*

Timpani *f*

Snare Drum Bass Drum *f* S. D. B. D.

Crash Cymbals Tambourine *f* Cr. Cym.

7 9

Fl. 1 2

Ob.

Bsn. *mf*

B^b Cl. 1 2

B. Cl. *mf*

A. Sax. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

7 8 9 10 11 12 13

Tpt. 1 2 *mf*

Hn. 1 2 *mf*

Tbn. 1 2 *mf* ^{a2}

Euph. *mf*

Tba. *mf*

Mlt. Perc.

Timp. *mf*

S. D. B. D. *mf*

Cr. Cym. Tamb.

21

Fl. 1 2 *f*

Ob. *f*

Bsn. *f*

B^b Cl. 1 2 *f* *a2*

B. Cl. *f*

A. Sax. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

21 22 23 24 25 26

Tpt. 1 2 *f* *a2*

Hn. 1 2 *f*

Tbn. 1 2 *f* *a2*

Euph. *f*

Tba. *f*

Mlt. Perc. *f*

Timp. *f*

S. D. B. D. *f*

Cr. Cym. Tamb. *f*

27

31

Fl. 1/2

Ob. *mf* *mp*

Bsn. *mf* *mp*

B^b Cl. 1/2 *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. 1/2 *mf* *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

27 28 29 30 31 32 33 34

Tpt. 1/2

Hn. 1/2 *mp*

Tbn. 1/2 *mp*

Euph. *mf* *mp*

Tba. *mp*

Mlt. Perc.

Timp.

S. D. *mp*

B. D.

Cr. Cym.
Tamb.

49

Fl. 1 2

Ob. 1 2

Bsn. *mp* *mp*

B^b Cl. 1 2 *mp* *f*

B. Cl. *mp* *mp*

A. Sax. 1 2 *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *mp*

49

50 51 52 53 54 55 56

Tpt. 1 2

Hn. 1 2 *mp* *mp* Hn.

Tbn. 1 2

Euph. *mp*

Tba. *mp*

Mlt. Perc.

Timp.

S. D. *mp*

B. D.

Cr. Cym. Tamb.

57

Fl. 1/2

Ob.

Bsn. *f*

B^b Cl. 1/2

B. Cl. *f*

A. Sax. 1/2

T. Sax.

Bar. Sax. *f*

57

58

59

60

61

62

Tpt. 1/2

Hn. 1/2

Tbn. 1/2

Euph. *f*

Tba.

Mlt. Perc.

Timp.

S. D.
B. D.

Tamb.

Cr. Cym.
Tamb. *mp*

65

63

Fl. 1/2

Ob.

Bsn.

B^b Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

63 64 65 66 67 68 69

Tpt. 1/2

Hn. 1/2

Tbn. 1/2

Euph.

Tba.

Mlt. Perc.

Timp.

S. D.
B. D.

Cr. Cym.
Tamb.

70 73

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B^b Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

70 71 72 73 74 75 76

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Mlt. Perc. *mf*

Timp. *mf*

S. D. *mf*

B. D. *mf*

Cr. Cym. *mf*

Tamb. *mf*

77

Fl. 1/2

Ob.

Bsn.

B^b Cl. 1/2

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

77 78 79 80 81 82 83 84

Tpt. 1/2

Hn. 1/2

Tbn. 1/2

Euph.

Tba.

Mlt. Perc.

Timp.

S. D.
B. D.

Cr. Cym.
Tamb.

85 86 87 88 89 90 91 92

1 opt. div. al Fine

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2

Hn. 1 2

Tbn. 1 2

Euph.

Tba.

Mlt. Perc.

Timp.

S. D.
B. D.

Cr. Cym.
Tamb.

f *ff* *ff* *ff* *ff* *ff* *ff* *ff*

a2 *a2*