

The Voice of a Departing Soul

Patrick Sarsfield Gilmore

Arranged by John Philip Sousa

Edited by Loras John Schissel

SCORE

Instrumentation

1 Full Score	4 E \flat Alto Saxophone	2 Trombone 1
3 Flute 1	2 B \flat Tenor Saxophone	2 Trombone 2
3 Flute 2	1 E \flat Baritone Saxophone	2 Trombone 3
1 Oboe 1	3 B \flat Cornet 1	2 Euphonium T.C.
1 Oboe 2	3 B \flat Cornet 2	3 Euphonium B.C.
1 Bassoon 1	1 B \flat Trumpet 1	4 Tuba
1 Bassoon 2	1 B \flat Trumpet 2	1 String Bass
2 E \flat Clarinet*	1 F Horn 1	1 Timpani
4 B \flat Clarinet 1	1 F Horn 2	1 Snare Drum
4 B \flat Clarinet 2	1 F Horn 3	2 Crash Cymbals, Bass Drum
4 B \flat Clarinet 3	1 F Horn 4	
1 E \flat Alto Clarinet		*2nd part optional
2 B \flat Bass Clarinet		

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Program Notes

The first concert of the newly-formed Sousa Band was performed in the Stillman Music Hall in Plainfield, New Jersey on September 26, 1892. Just two days prior to this important event, the distinguished bandmaster and composer **Patrick Sarsfield Gilmore** died suddenly in St. Louis, Mo. Gilmore is quite rightly called the “father of the American concert band.” Gilmore and Sousa enjoyed a close personal and professional relationship while the latter was music director of “The President’s Own,” the United States Marine Band. In tribute to his friend and mentor, Sousa orchestrated one of Gilmore’s popular songs entitled **The Voice of a Departing Soul**. The concert began with Sousa signaling his musicians to rise, and at the downbeat, the slow sad strains of Gilmore’s music commenced. Sousa would later go on to become the most famous American musician in the world; but he never tired of reminding people that it was Gilmore – not Sousa – who championed and developed the sit-down concert band. Gilmore’s concepts of band instrumentation are still *de rigueur* for bands around the world. This special arrangement has never been published until now. Through the special courtesy of John Philip Sousa IV, this musical memorial to one of the greatest bandmasters is now available as a tribute to his ongoing influence in the world of concert bands.

Performance Notes

The music commences softly in the brasses and timpani. Care should be taken as the woodwinds and bass enter on beat three that their eighth-note isn’t articulated harshly. The staccato mark is always a challenge for band musicians – so often we hear it articulated with a “hard tongue.” The notation “.” really just indicates that the note should be separated from its surroundings. Arnold Schoenberg said that the staccato meant “clearly.” George Szell (conductor of the Cleveland Orchestra) said the staccato had mostly to do with the end of the note vs. the front of the note. Another Szell quote was: “any orchestra can be taught to start the note together – a great orchestra releases together thereby rendering a composition “cleanly and clearly.” At measure 3, the entire band comes in with a surprise chord at the *ff* level. At measure 7 the main melody is for the solo euphonium. The tune starts in the lowest register of this noble instrument. Take care that the player feels free to “bump up” the dynamic if it allows for a stronger entrance. If a dynamic level above *mf* works better – go for it. The accompaniment in the band should be light and soft. Starting at measure 13, there are *fz* accents in the accompaniment which should be full (not long) – making sure the chord is balanced. At measure 15 the euphonium part is *tutti*. A good cue for the trombones is a good idea at measure 15 (they have been resting for 11 measures). At measure 17 (with an eighth-note pick up), the euphonium solo returns (in a more comfortable register). The tuba, baritone sax, bass clarinet, and bassoon line at measure 17 wants to be heard here. Careful blending of the clarinets and cornets/trumpets (in triads) will enrich the sound. I always tell players: “If you have a 2, 3 (or 4) after your instrument name on your part – play out! – 2,3, and 4 instruments are almost always more important than instruments with a 1 in front of it.” The crescendo starting in measure 21 should be dramatic and rehearsed so it comes logically into the full chord on beat 3 of measure 23. The solo euphonium holds over in this measure – not unlike an operatic tenor in an aria. Measure 25 should be extra soft to allow for a tremendous crescendo into measure 28. Here trombones and *tutti* euphoniums should play “to the fore!” (Thank-you Mr. Grainger). The triplet figures should be rehearsed to avoid the always tendency to push or rush this figure. Also note the punctuating figure in the timpani at measure 28 through 31. You will only have 1 bar to get the music relaxed (and soft) at measure 31 – always difficult with younger players (older ones too, sometimes). The solo euphonium intones the great tune again. A short cadenza occurs for the solo euphonium at measure 35. Encourage a tasteful and free interpretation here – keeping in mind that the band will enter at the *pp* dynamic. If possible – try having your group not take a breath between measure 36 (at the *pp* level) and measure 37 (at *ff*). Here again, the low instruments move the music to its logical and positive conclusion. Note that the snare drum is muffled here. This could be augmented by additional field or parade drums with the snares turned off to great effect. We hope that you can use this fine piece of music as a welcome addition to your concert.

We also hope you can use it to educate and celebrate a figure so important to our American music in particularly and our American bands specifically – the “father of the American Concert Band:”

Patrick Sarsfield Gilmore (1829-1892)

In friendship,
Loras John Schissel

First publicly performed work by the Sousa Band, September 26, 1892

THE VOICE OF A DEPARTING SOUL

Patrick Sarsfield Gilmore
arranged John Philip Sousa
edited Loras John Schissel

Andante funebre $\text{♩} = 70$

7

Flute 1 2

Oboe 1 2

Bassoon 1 2

E♭ Clarinet

B♭ Clarinet 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornet 1 2

B♭ Trumpet 1 2

F Horn 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

String Bass

Timpani

Snare Drum

Crash Cymbals

Bass Drum

pp *ff* *p* *pp* *div.* *a2* *sol* *mf* *Cr. Cym.* *B. D.*

16 17

Fl. 1 2 *p* *a2*

Ob. 1 2 *p*

Bsn. 1 2 *a2* *p* *a2*

E♭ Cl. *p* *div.* *div.* *div.* *div.*

B♭ Cl. 1 2 3 *p* *a2* *a2* *a2* *a2*

Alt. Cl. *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *p*

16 17 18 19 20 21 22

Crt. 1 2 *p*

Tpt. 1 2 *p*

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. *solo* *mf*

Tba. *p*

St. B. *p*

Timp.

S. D.

Cr. Cym. B. D.

23 *rall.* 25 A Tempo

Fl. 1 2 *f* *ff* *p* *ff*

Ob. 1 2 *f* *ff* *p* *ff*

Bsn. 1 2 *f* *ff* *p* *ff*

E♭ Cl. *div.* *f* *ff* *p* *ff*

B♭ Cl. 1 2 3 *f* *ff* *p* *ff*

Alt. Cl. *f* *ff* *p* *ff*

B. Cl. *f* *ff* *p* *ff*

A. Sax. *f* *ff* *p* *ff*

T. Sax. *f* *ff* *p* *ff*

Bar. Sax. *f* *ff* *p* *ff*

23 24 25 26 27 28

Crt. 1 2 *f* *ff* *p* *ff*

Tpt. 1 2 *f* *ff* *p* *ff*

Hn. 1 2 3 4 *f* *ff* *p* *ff*

Tbn. 1 2 3 *f* *ff* *p* *ff*

Euph. *f* *ff* *mf* *ff*

Tba. *f* *ff* *p* *ff*

St. B. *f* *ff* *p* *ff*

Timp. *ff* *ff* *ff* *ff*

S. D. *ff* *ff* *ff* *ff*

Cr. Cym. B. D. *ff* *ff* *ff* *ff*

hardest hammers

