

The Governor's Own

March

Alton A. Adams

Edited by Loras John Schissel

SCORE

Instrumentation

1 Full Score	4 E \flat , Alto Saxophone	2 Trombone 1
6 Flute/ Piccolo	2 B \flat , Tenor Saxophone	2 Trombone 2
2 Oboe	1 E \flat , Baritone Saxophone	2 Trombone 3
2 Bassoon	3 B \flat , Cornet 1	3 Euphonium T.C./B.C.*
1 E \flat , Clarinet	3 B \flat , Cornet 2	4 Tuba
4 B \flat , Clarinet 1	3 B \flat , Cornet 3	1 String Bass
4 B \flat , Clarinet 2	1 F Horn 1	2 Snare Drum, Field Drum
4 B \flat , Clarinet 3	1 F Horn 2	2 Crash Cymbals, Bass Drum
1 E \flat , Alto Clarinet	1 F Horn 3	1 Orchestral Bells
2 B \flat , Bass Clarinet	1 F Horn 4	
1 B \flat , Soprano Saxophone, Substitute Alto Saxophone*		*Printed back-to-back

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PUBLICATIONS

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About the Composer

As a young man in St. Thomas, **Alton Adams** apprenticed to become a carpenter and then a shoemaker. During this time, he learned to play piccolo and joined the St. Thomas Municipal Band in 1906. Simultaneously, he studied music theory and composition late into the nights through correspondence courses with Dr. Hugh A. Clark at the University of Pennsylvania. In June 1910, Adams formed the Adams Juvenile Band, which quickly became an important part in the society of Charlotte Amalie, the capital city of the Virgin Islands.

Adams developed a passion for reading and writing and his essays soon garnered the attention of prominent bandmasters such as John Philip Sousa and Edwin Franko Goldman. When on the eve of its entrance into World War I, the United States purchased the Virgin Islands from Denmark, Adams was able to take advantage of an unprecedented opportunity. On June 2, 1917, Adams and his entire Juvenile Band were inducted into the United States Navy, thus becoming the first African-Americans to receive official musical appointments in the United States, since at least the War of 1812. It also made Adams the first black bandmaster of the US Navy.

The highpoint of Adams' naval career was a 1924 tour of the U.S. eastern seaboard. With his US Navy Band of the Virgin Islands in top form, Adams and the band won accolades from concert and radio audiences alike. Adams' music is in the style of John Philip Sousa, exuding energy and unwavering patriotism. His best known works include the **Virgin Islands March** (1919), **The Governor's Own** (1921), and **The Spirit of the U.S.N.** (1924).

Program Notes

Alton Augustus Adams, Sr. (November 4, 1889 – November 23, 1987) is remembered primarily as the first black bandmaster in the United States Navy. His music was performed by the bands of John Philip Sousa and Edwin Franko Goldman and his march **The Governor's Own** (1921) appears as the first selection on the bicentennial album *Pride of America*, recorded by the Goldman band. It remains one of the composer's most enduring works, and a fine example of the golden age of American marches. This new performance edition for concert band has been meticulously edited by Library of Congress senior musicologist Loras John Schissel.



Composer-conductor Chief Musician Alton A. Adams, first black bandmaster in the U.S. Navy.



Chief Musician Alton A. Adams conducting his Navy band for Secretary of Labor James J. Good during its 1924 tour of the U.S.

About the Editor

Loras John Schissel (b. 1964) is the senior musicologist at the Library of Congress and a leading authority on American music and the music of Percy Aldridge Grainger, Aaron Copland, Victor Herbert, and Boston Symphony Orchestra conductor Serge Koussevitzky. He co-authored *The Complete Literary and Musical Works of John Philip Sousa* with the distinguished Sousa biographer Paul E. Bierley. In 2012, Loras John Schissel co-authored *John Philip Sousa's America—A Patriot's Life in Images and Words* with John Philip Sousa IV, the great-grandson and last namesake of the famous composer and conductor.

Mr. Schissel has been conductor of the Cleveland Orchestra's Blossom Festival Band since 1998 and conducts the Blossom Festival Orchestra. In May 2007, Mr. Schissel made his Cleveland Orchestra debut. In 2011 he was asked to conduct The Cleveland Orchestra in a special concert commemorating the tenth anniversary of the September 11th attacks on the United States. This multi-media concert was presented in downtown Cleveland at the foot of the Terminal Tower.

Mr. Schissel has traveled throughout the United States, Europe, and Asia, conducting orchestras, bands, and choral ensembles in a broad range of musical styles and varied programs. A native of New Hampton, Iowa, he studied brass instruments and conducting with Carlton Stewart, Frederick Fennell, and John Paynter.

In the years since his studies at the University of Northern Iowa, Mr. Schissel has distinguished himself as a prominent conductor, orchestrator, and musicologist.

A composer and orchestrator, Mr. Schissel has created an extensive catalogue of over five hundred works for orchestra, symphonic wind band and jazz ensemble, which are published exclusively by LudwigMasters Publications. His musical score for *Bill Moyers: America's First River, The Hudson*, which first appeared on PBS in April 2002, received extensive coverage and critical acclaim. His other film scores include *America: the Forties* for the National Geographic Channel, and two films for the FDR Home in Hyde Park, New York.

In 1992, Mr. Schissel founded the Virginia Grand Military Band; it now performs regularly in the Washington, D.C., area and has recorded extensively. His recordings with that ensemble have won numerous awards, including the Sudler Scroll for "outstanding musical excellence."

Mr. Schissel has appeared in the award-winning PBS documentary *If You Knew Sousa* for the American Experience series, as well as in Ben Wattenberg's *Think Tank*. He continues to serve as commentator on *Voice of America* and for the United States Information Service. In 2005, Mr. Schissel was elected to membership in the American Bandmasters Association.

Deeply committed to young musicians, Mr. Schissel has appeared at regional music festivals, all-state orchestra and band festivals, and summer music camps in more than thirty-two states. He has long been associated with the superb summer band camp at Baldwin-Wallace College in Berea, Ohio, and enjoys working with musicians of all ages.

Mr. Schissel made his conducting debut with the Milwaukee Symphony in 2012.

SAMPLE

Dedicated to the People of the Virgin Islands

The Governor's Own March

Alton A. Adams, Chief, U. S. Navy (Ret.)
Edited by Loras John Schissel (ASCAP)

▲ = beginning of featured part
▭ = end of featured part

March tempo ♩ = 116 - 120

The musical score is arranged in a standard orchestral format. It includes parts for woodwinds (Flute/Piccolo, Oboe, Bassoon, Clarinets in E♭, B♭, and Alto), saxophones (Soprano, Alto, Tenor, Baritone), brass (Cornet, Horn, Trombone, Euphonium, Tuba), strings (Bass), and percussion (Snare Drum, Field Drum, Crash Cymbals, Bass Drum, and Orchestra Bells). The score is written in 2/4 time with a key signature of two flats (B♭ and E♭). Dynamic markings such as *ff* (fortissimo), *sfz* (sforzando), and *mf* (mezzo-forte) are used throughout. Performance instructions include "short arco throughout" for the string bass and "solo" for the crash cymbals and bass drum. The score is marked with "1" through "8" above the brass and woodwind staves, likely indicating first and second endings or specific measures. A large watermark "LUDWIGMASTERS" is visible across the center of the page.

An optional part for E♭ Alto Saxophone is included if B♭ Soprano Saxophone is unavailable.

9

Fl./Pic.

Ob.

Bsn.

E♭ Cl.

1

B♭ Cl.

2

3

Alt. Cl.

B. Cl.

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

9

10

11

12

13

14

15

16

Crt.

1

2

3

Hn.

1

2

3

4

Tbn.

1

2

3

Euph.

Tba.

St. B.

S. D.

F. D.

Cr. Cym.

B. D.

Bells

S. D. only

17

Fl./Picc. *mf*

Ob. *mf*

Bsn. *mf*

E♭ Cl. *mf*

1 B♭ Cl. *mf*

2 *a2* *mf*

3 *mf*

Alt. Cl. *mf*

B. Cl. *mf*

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

18 19 20 21 22 23 24

17

1 Crt. *mf*

2 *a2* *mf*

3 *mf*

1 Hn. *mf*

2 *mf*

3 *mf*

4 *mf*

1 Tbn. *mf*

2 *mf*

3 *mf*

Euph. *mf*

Tba. *mf*

St. B. *mf*

S. D. *mf*

F. D. *mf*

+ F. D. *f*

Cr. Cym. *mf*

B. D. *mf*

Bells

25 26

Fl/Picc. *f* *ff* *f*

Ob. *f* *ff* *f*

Bsn. *ff* *f*

E♭ Cl. *f* *ff* *f*

B♭ Cl. 1 *f* *ff* *f*

2 *f* *ff* *f*

3 *f* *ff* *f*

Alt. Cl. *ff* *f*

B. Cl. *ff* *f*

S. Sax. *f* *ff* *f*

A. Sax. *ff* *f*

T. Sax. *ff* *f*

Bar. Sax. *ff* *f*

25 26 27 28 29 30 31 32 33

1 *f* *ff* *f*

Crt. 2 *f* *ff* *f*

3 *f* *ff* *f*

1 *ff* *f*

Hn. 2 *ff* *f*

3 *ff* *f*

4 *ff* *f*

1 *ff* *f*

Tbn. 2 *ff* *f*

3 *ff* *f*

Euph. *ff* *f*

Tba. *ff* *f*

St. B. *ff* *f*

S. D. *ff* *f*

F. D. *ff* *f*

Cr. Cym. *ff* *f*

B. D. *ff* *f*

Bells *ff* *f*

S. D. only + F. D.

34

FL/Picc. *ff* *f*

Ob. *ff* *f*

Bsn. *ff*

E♭ Cl. *ff* *f*

1 B♭ Cl. *ff* *f*

2 3 *ff* *f*

Alt. Cl. *ff*

B. Cl. *ff*

S. Sax. *ff* *f*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

34 35 36 37 38 39 40 41

1 Crt. *ff* *f*

2 3 *ff* *f*

1 2 Hn. *ff*

3 4 *ff*

1 2 Tbn. *ff*

3 *ff*

Euph. *ff*

Tba. *ff*

St. B. *ff*

S. D. *ff* *f*

F. D.

Cr. Cym. *ff*

B. D.

Bells *ff*

43 TRIO

FL/Picc. *mf*

Ob. *mf*

Bsn. *mf*

E♭ Cl. *mf*

1 B♭ Cl. *mf*

2 3 *mf*

Alt. Cl. *mf*

B. Cl. *mf*

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

42 43 44 45 46 47 48 49 50

1 Crt. *mf*

2 3 *mf*

1 2 Hn. *mf*

3 4 *mf*

1 2 Tbn. *mf*

3 *mf*

Euph. *mf*

Tba. *mf*

St. B. *mf*

S. D. F. D. *mf* S. D. only

Cr. Cym. B. D. *mf*

Bells *mf*

51

Fl./Picc.

Ob.

Bsn.

E♭ Cl.

1
B♭ Cl.

2
3

Alt. Cl.

B. Cl.

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

51 52 53 54 55 56 57 58

1
2
3
Crt.

1
2
Hn.

3
4

1
2
Tbn.

3

Euph.

Tba.

St. B.

S. D.
F. D.

Cr. Cym.
B. D.

Bells

mf

59

Fl./Picc.

Ob.

Bsn.

E♭ Cl.

1 B♭ Cl.

2 3

Alt. Cl.

B. Cl.

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

59 60 61 62 63 64 65 66

1 Crt.

2 3

1 2 Hn.

3 4

1 2 Tbn.

3

Euph.

Tba.

St. B.

S. D.
F. D.

Cr. Cym.
B. D.

Bells

mf

67

Fl./Picc. *f* detached

Ob. *f* detached

Bsn. *f* *ff*

E♭ Cl. *f* detached

B♭ Cl. 1 *f* detached

2 3 *f* detached

Alt. Cl. *f* detached

B. Cl. *f* detached *ff*

S. Sax. *f* detached

A. Sax. *f* detached

T. Sax. *f* detached

Bar. Sax. *f* detached *ff*

67 68 69 70 71 72 73 74 *ff*

Crt. 1 *f* detached

2 3 *f* detached

Hn. 1 2 *f*

3 4 *f*

Tbn. 1 2 *f* *ff* *a2*

3 *f* *ff*

Euph. *f* detached *ff*

Tba. *f* *ff*

St. B. *f* *ff*

S. D. *f*

F. D. *f*

Cr. Cym. *f*

B. D. *f*

Bells *f*

75

FL/Picc. *ff*

Ob. *ff*

Bsn.

E♭ Cl. *ff*

B♭ Cl. 1 *div.* *ff*

B♭ Cl. 2 *a2* *ff*

B♭ Cl. 3

Alt. Cl. *ff*

B. Cl.

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax.

75

76 77 78 79 80 81 82 83

Crt. 1 *ff*

Crt. 2 *a2* *ff*

Crt. 3

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *a2*

Tbn. 2

Tbn. 3

Euph.

Tba.

St. B.

S. D. + F. D. *ff*

F. D.

Cr. Cym. *ff*

B. D.

Bells

SAMPLE

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