

CIVIL WAR ROUNDTABLE

Timothy Loest

Instrumentation

- | | |
|----------------------------------|------------------|
| 1 - Full Score | 4 - Tuba |
| 8 - Flute | 1 - String Bass |
| 2 - Oboe | 1 - Timpani |
| 2 - Bassoon | 2 - Bells |
| 5 - B \flat Clarinet 1 | 2 - Xylophone |
| 5 - B \flat Clarinet 2 | Chimes |
| 2 - B \flat Bass Clarinet | 3 - Percussion 1 |
| 4 - E \flat Alto Saxophone | Field Drum |
| 2 - B \flat Tenor Saxophone | Snare Drum |
| 2 - E \flat Baritone Saxophone | Bass Drum |
| 4 - B \flat Trumpet 1 | 3 - Percussion 2 |
| 4 - B \flat Trumpet 2 | Crash Cymbals |
| 4 - F Horn | Triangle |
| 4 - Trombone | Suspended Cymbal |
| 2 - Baritone / | Bar Chimes |
| Euphonium | 2nd Bass Drum / |
| 2 - Baritone T.C. | opt. Low Tom |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
MUSIC
COMPANY
I N C.

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Arranger

Timothy Loest is a name in music synonymous with creativity, versatility, and accessibility. His compositions and arrangements for young band are performed worldwide and his pedagogical methods and conducting appearances continue to impact performers and audiences at the state and national levels.

In 2017, his work *Cloud Gate (Reflections of a City)* was performed for more than 5,000 spectators at Chicago's Millennium Park. That same year, he received the Illinois Grade School Music Association's highest honor – the Cloyd Myers Memorial Award for Excellence in Music Education.

Mr. Loest had his first work published in 1995 and today he is an exclusive writer for The FJH Music Company Inc. He co-authored *Measures of Success®: A Comprehensive Musicianship Band Method*, and is lead author of "The Beyond Series," which includes *Warm-ups and Beyond*, *Rhythms and Beyond*, and *Chorales and Beyond*.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University and his Master of Music Education degree from Northwestern University. He holds membership in NAfME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and Christian Educators Association International. He served his entire career as band director at F.E. Peacock Middle School in Itasca, Illinois, and resides in Wheaton, Illinois with his wife Cindy and two sons.

Dedication

Civil War Roundtable presents a medley of military signals and songs popular during the American Civil War. It was commissioned in memory of Ottawa, Illinois elementary band director Guy Chamberlin by his former students and colleagues. I was honored to receive this commission as Mr. Chamberlin and I were college classmates at Illinois State University. During his career, Mr. Chamberlin was known for his nurturing spirit, personal integrity, faith in God, and his love of Civil War history. He was also a founding member of the Starved Rock Civil War Roundtable, a group of Illinois historians dedicated to preserving American history.

While arranging this work, I learned of two relatives who served in the American Civil War. My great-great-grandfather Private Charles W. Sofield (1846-1873) served in Company D, 20th New Jersey Regiment. Also, on the first day of the Battle of Gettysburg, my great-great-granduncle Captain Alfred J. Sofield (1824-1863), commander of Company A, 149th Pennsylvania Volunteer Infantry, was stationed with his unit along Chambersburg Pike north of the McPherson Farm taking horrific artillery pounding from Confederate batteries on Herr Ridge when he was struck and killed by a round that split him in half. Both men fought to preserve the Union and to abolish slavery.

About the Music

Upbeat songs and sentimental ballads have always been popular in American culture. By the start of the American Civil War, songs could be regularly heard in local music halls, as well as Victorian parlors. In addition, most American municipalities had small brass bands that provided music for parades, picnics, dedications, and political rallies. These bands, also used to recruit citizen soldiers, would eventually provide trained musicians for military bands.

As the war progressed, military bands became invaluable in providing music for ceremonies. These bands also provided entertainment to boost troop morale. While larger military units might have a full band, smaller units were outfitted with drummers, fifers, and buglers. These musicians and their instruments were the primary channel through which military commands were communicated to soldiers.

Civil War Roundtable begins with flutes (fifers) playing a genuine U.S. military tattoo. The *Tattoo* presented in this work was used to signal lights out, calling on soldiers to extinguish campfires and to retire for the evening. At measure five, trumpets (buglers) play a genuine U.S. military recall. The *Recall* presented in this work signals all duties or drills to cease.

The first song presented is titled *The Irish Volunteer*. New York composer Joe English penned its lyrics to the tune of *The Irish Jaunting Car*. The song tells the story of an Irish American immigrant who puts down his hod and spade to join the Fighting 69th, a brigade of Irish American soldiers who bravely served the Union Army. On September 17, 1862, the Fighting 69th (also known as the Irish Brigade) suffered the most casualties of any New York fighting unit. That day, nearly 23,000 Americans were killed, wounded, or captured at the Battle of Antietam.

As the first song concludes, a field drum delivers the somber sounds of drags, followed by a fragment of *Taps*. In July of 1862, Union General Daniel Butterfield reworked an existing bugle call with 22-year-old bugler Oliver Wilcox Norton. Their collaboration resulted in the 24-note iconic bugle call now played at military funerals. *Taps* was arranged and performed at Berkeley Plantation at Harrison's Landing, Virginia. This historic site was the home of Benjamin Harrison (23rd President), and the birthplace of William Henry Harrison (9th President) and Benjamin Harrison V (signer of the Declaration of Independence). During the summer of 1862, General George McClellan and one hundred forty thousand Union troops encamped at Berkeley and heard *Taps* for the first time.

The second song presented is *Aura Lea*, a sentimental ballad from 1861 written by W.W. Fosdick (lyrics) and George R. Poulton (music). The lyrics unfold from the perspective of a beau who pines for Aura Lea, a maiden with golden hair. Although upbeat songs were far more popular at that time, this nostalgic ballad had widespread appeal and was taken up by both northern and southern troops. It was regularly sung around campfires and helped soldiers process feelings of loneliness, sadness, or longing. By 1865, its melody was paired with different words to create the song *Army Blue*, the graduation song used at West Point Military Academy. Today, most Americans recognize it as the tune behind Elvis Presley's 1956 hit song *Love Me Tender*.

As *Aura Lea* concludes, eight measures of drum call precede the third song titled *The Battle-Cry of Freedom*. This song from 1862, also known as *Rally 'Round the Flag*, was created by American composer George Frederick Root. Root was a popular songwriter of the time known for expressive melodies and nostalgic lyrics. His *Battle-Cry of Freedom* enjoyed instant appeal and advanced the ideals of civic unity and abolitionism. (Note that at measures 91 and 95, two bass drums simulate cannon shots. In the event that a second bass drum is not available, consider using a low tom.)

As this work concludes, an elongated cadential ending features the low woodwinds and brasses delivering a snippet of perhaps the most famous Civil War Song of all, *The Battle Hymn of the Republic*.

Finally, while researching the various tunes for this work, I was reminded of the paradoxical state of humanity. As wheat grains grow with chaff, so humanity's grand achievements coexist with civil strife. Our hope for the future is not ostracism, but inclusion and equality. While America is not perfect, it is still one nation comprised of many citizens, and one nation under God. Let us always embrace the common ground that we share.

An Important Note About the Civil War and its Relevance Today

In the midst of a time when America is taking a hard, honest look at its past, why publish a medley of American Civil War songs? Because the Civil War happened. Fundamentally, it is important to teach students about this critical time in American history. As such, music from that time period can open the door to invaluable research and discussion about the many complex issues facing America both then and now.

For some, the Civil War was about saving the Union. For others, it was about freeing enslaved people. Without a doubt, slavery's transgressions have become inextricably woven into our nation's historical fabric. While the 13th Amendment (ratified December 6, 1865) abolished slavery and involuntary servitude, racist laws known as Black Codes were nevertheless passed with the sole intent of preventing freed Black people from assembling, finding gainful employment, renting or keeping a house, speaking publicly, or intermarrying white people. Sadly, such discrimination would linger for another century as Black Americans were often prohibited from using public restrooms, staying in upscale hotels, and eating at restaurants that served white customers. In many ways, the sins of slavery have continued to inflict our nation to this day.

While much credit has been given to elected government leaders for abolishing slavery and establishing Civil Rights laws, such change would not have come about without brave abolitionists and activists like Sojourner Truth, Frederick Douglas, Harriet Tubman, Rosa Parks, and Martin Luther King Jr.

Regarding this publication, it is my hope that *Civil War Roundtable* will inspire a deeper understanding of the American Civil War, the various people and events surrounding it, and the consequences associated with it. It is also my hope that by taking an honest and hard look at what happened, our nation can strive to heal so that all can prosper freely.

Yes, the American Civil War happened and was critical in ending slavery. As we reflect on it, let us remember to tell the *whole* story. America is a story of progress with periods of regress. We have come a long way, yet still have a long way to go.

- Timothy Loest

CIVIL WAR ROUNDTABLE

Arranged by
TIMOTHY LOEST
(ASCAP)

With spirit (♩ = 108)

Tattoo (fifes), Recall (bugle)

Flute *mf*

Oboe

B♭ Clarinets 1 2

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone *mf*

B♭ Trumpets 1 2

F Horn

Trombone Baritone / Euphonium Bassoon *mf*

Tuba *mf*

Timpani (B♭, E♭)

Bells

Xylophone Chimes

Percussion 1 (Field Drum, Snare Drum, Bass Drum)
Field Drum LL R LLR LLR LLR L R LLR LLR LLR L R LLR LLR

Percussion 2 (Crash Cymbals, Triangle, Suspended Cymbal, Bar Chimes, 2nd Bass Drum)

Tpt. 1 (opt. Solo) w/ part cued in Tpt. 2 *mf*

2 3 4 5

This arrangement © 2022 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.



Hear and download this piece at www.fjhmusic.com

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Xylo.
Ch.

Perc. 1

Perc. 2

mf

mf

mf

tutti

mf

mf

w/ hard felt mallets

mf

S.D.

B.D.

Cr. Cym.

mf

17

Fl. *mf*

Ob. *mf*

Cls. 1 2

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

B. Sax.

Tpts. 1 2 *mf*

Hn. *mf*

Tbn. Bar. / Euph. Bsn.

Tuba

Timp. *mf*

Bells *mf*

Xylo. Ch.

Perc. 1

Perc. 2

17

mf

25

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mp

mp

mp

mp

mp

mp

div.

25

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

mp

mp

mp

mp

Timp.

Bells

Xylo.
Ch.

Perc. 1

Perc. 2

mf

Xylo.

mp

rim

mp

Tri.

mp

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Xylo.
Ch.

Perc. 1

Perc. 2

head

Cr. Cym.

f

This page of a musical score, page 9, covers measures 34 through 40. The score is written for a large ensemble, including woodwinds, brass, and percussion. The key signature consists of three flats, and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 and 2 (Cls. 1/2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The brass section includes Trumpets 1 and 2 (Tpts. 1/2), Horns (Hn.), Trombone, Baritone/Euphonium/Bassoon (Tbn. Bar./Euph./Bsn.), and Tuba. The percussion section includes Timpani (Timp.), Bells, Xylophone/Chime (Xylo. Ch.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score contains various musical notations such as notes, rests, dynamics (mf, f, fp), accents, and performance markings like 'muffle' and 'L R'. A large, semi-transparent red watermark reading 'Preview Only Requires Purchase' is overlaid across the center of the page.

42 Solemnly (♩=76)

44 Taps (1862)

Fl.
Ob.
Cls. 1
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpts. 1
2
Hn.
Tbn. Bar./ Euph. Bsn.
Tuba
Timp.
Bells
Xylo. Ch.
Perc. 1
Perc. 2

mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp

Field Drum (snares off)
LLR LLR LLR L R LLR LLR

Tpt.1 (opt. Solo) w/ part cued in Tpt. 2

42 Solemnly (♩=76)

44 Taps (1862)

poco rit.

48 Tenderly and sustained (♩=84)

Aura Lea (1861)

Fl. *mp*

Ob. *mp*

Cls. 1 2 Hn. *play*

B. Cl. *mp*

A. Sax. *mp* opt. Solo *tutti* *mp*

T. Sax.

B. Sax. B. Cl. *play* *mp*

poco rit.

48 Tenderly and sustained (♩=84)

Aura Lea (1861)

Tpts. 1 2

Hn.

Tbn. Bar. / Euph. Bsn.

Tuba

Timp. *mp* w/ soft felt mallets

Bells *mp*

Xylo. Ch.

Perc. 1 LL R L R

Perc. 2 Bar Chimes *mp*

Fl. *mp* *p* **molto rall.**

Ob. *mp* *p*

Cls. 1 2 *mp* *p*

B. Cl. *mp* *p*

A. Sax. *mp* *p*

T. Sax. *mp* *p*

B. Sax. *mp* *p*

Tpts. 1 2 *mp* *p* **molto rall.**

Hn. *mp* *p*

Tbn. Bar. / Euph. Bsn. *mp* *p*

Tuba *mp* *p*

Timp. *mp*

Bells *mp*

Xylo. Ch. *p*

Perc. 1

Perc. 2

66 With spirit (♩ = 108)
Drum Call

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

66 With spirit (♩ = 108)
Drum Call

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Xylo.
Ch.

Perc. 1

Perc. 2

74 The Battle-Cry of Freedom (1862)

Fl. *mf*

Ob. *mf*

Cls. 1 *mf*

2

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

74 The Battle-Cry of Freedom (1862)

Tpts. 1 *mf*

2

Hn. *mf*

Tbn. Bar. / Euph. Bsn. *mf*

Tuba *mf*

w/ hard felt mallets

Timp. *mf*

Bells *mf*

Xylo. Ch. *mf*

Perc. 1

Perc. 2

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn. Bar./
Euph.
Bsn.

Tuba

Timp.

Bells

Xylo.
Ch.

Perc. 1

Cr. Cym.

Perc. 2

mf

mf

mf

90

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

90

Tpts. 1
2

Hn.

Tbn.
Bar. /
Euph.
Bsn.

Tuba

Timp.

Bells

Xylo.
Ch.

Perc. 1

Perc. 2

86

87

88

89

90

B.D. 2 (opt. Low Tom)

a la cannon

two beaters

92

mf

rim

f

a la cannon
two beaters *sfz*

sfz



The image shows a page of a musical score for a full orchestra, focusing on the woodwind and brass sections. The score is written for measures 93 through 99. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Cls. 1 & 2 (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Tpts. 1 & 2 (Trumpets)
- Hn. (Horn)
- Tbn. Bar./Euph./Bsn. (Trombone, Euphonium, Baritone)
- Tuba
- Timp. (Timpani)
- Bells
- Xylo. Ch. (Xylophone)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score includes various musical notations such as dynamics (e.g., *f*, *ffz*), articulation (accents), and performance instructions like *head*. A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "98" is also present in a box at the top right and bottom right.

Fl.
Ob.
Cls. 1
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpts. 1
2
Hn.
Tbn. Bar./
Euph.
Bsn.
Tuba
Timp.
Bells
Xylo.
Ch.
Perc. 1
Perc. 2

f

Fl. *fp* *ff* 3

Ob. *fp* *ff* 3

Cls. 1 *fp* *ff* 3

2

B. Cl. *ff* 3

A. Sax. *fp* *ff* 3

T. Sax. *fp* *ff* 3

B. Sax. *ff* 3

Tpts. 1 *fp* *ff* 3

2

Hn. *fp* *ff* 3

Tbn. Bar./ Euph. Bsn. *ff* 3 div.

Tuba *ff* 3

Timp. *f* *ff* muffle

Bells *f* muffle

Xylo. Ch. *ff* 3

Perc. 1 *ff* 3

Perc. 2 muffle

ff