1973

Union Bands of the Civil War (1862-1865): Instrumentation and Score Analysis. (Volumes I and II).

William Alfred Bufkin

Louisiana State University and Agricultural & Mechanical College

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UNION BANDS OF THE CIVIL WAR (1862-1865):
INSTRUMENTATION AND SCORE ANALYSIS.
(VOLUMES I AND II)

The Louisiana State University and Agricultural
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Music

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UNION BANDS OF THE CIVIL WAR (1862-1865):
INSTRUMENTATION AND SCORE ANALYSIS
VOLUME I

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in

The School of Music

by

William A. Bufkin
B.Mus.Ed., University of Southern Mississippi, 1955
M.Mus.Ed., Louisiana State University, 1964
December, 1973

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ABSTRACT

Little has been written about the Union army brigade bands that served during the Civil War years of 1862-65. Even less is known about the activities of the regimental bands from the same period. The notion that these regimental bands were eliminated by the 1862 issuance of General Order No. 91 has been found to be misleading. More than one hundred such organizations actively functioned throughout the latter years of the war.

Prior to July of 1862 each Union army regiment was served by two succinct musical ensembles. The duties of these units were carefully defined. Field Musicians, one drummer and one fifer per company, furnished the calls of the military day and acted as a communication tool on the battlefield. Brass bands on the other hand normally numbered twenty-four players and performed for guard mounts, reviews, and special occasions. The field music served a functional purpose whereas the bandsmen's role was primarily social. Seldom was there any overlapping of responsibilities.

Two separate individuals were charged with the supervision and training of the field musicians. These men were known as Principal Musicians. One man worked with the ten drummers while the other coordinated the activities of the fifers. A separate individual known as the band leader was in charge of the bandsmen.

As the war progressed, however, the roles of the two ensembles as well as those of the music leaders became less and less defined. Some
regiments discovered that they could function without the service of their field musicians, and instead substituted musicians who served dual capacities. The same situation prevailed with regards to the Principal Musicians as well as to the band leaders. Although this overlapping did not attain any significant numbers, there were some military units where expediency took precedence over the normal situation.

Little has also been written about documented instruments and the various types of musical equipment used by the bandsmen. The second part of this report deals with the many facets of Civil War instruments and the relationship that the saxhorn played in the Civil War brass bands. Instrument nomenclature, valve design, and the various types of Civil War horns are also discussed.

To date no project has been initiated which purports to analyze the music of the Civil War bands. Eleven partial and complete scores have been prepared which demonstrate a broad outline of some of the arranging techniques utilized during the period. Music from set three of the "Fort Royal" books, the band books of the Twenty-fifth Massachusetts Infantry Band, and the books of the Seventeenth New Hampshire Band is analyzed and discussed.

Despite the various areas of the country from which the numerous Union army bands originated, some consistencies did emerge. Scoring practices, technical demands, and choice of selections were all relatively static throughout the duration of the war. Patterns which had been set as early as 1854 retained considerable influence in the 1861-1865 period.
ACKNOWLEDGMENTS

An expression of gratitude to all of those individuals who assisted the writer in the preparation of this dissertation is not feasible. Even a single line mentioning one or more names would increase the page content by several fold. It is, however, the wish that anyone who reads this study on Civil War brass bands will recognize that such an endeavor is the result of the contributions of numerous interested parties, without whose assistance the completed work would not have been possible. Certain individuals have contributed so much, however, that their names must occupy a certain measure of space in the completed writing. Special appreciation is directed to:

Fred Benkovic for his willingness to share materials and knowledge gained the hard way over many years of "trial and error." The guidance of this gentleman enabled the writer to avoid the numerous pitfalls that others have encountered. Civil War history owes a large debt to the efforts of the Military Music Heritage Foundation and the First Brigade Band of Milwaukee which are, in reality, the results of the efforts of Mr. Benkovic.

Dr. Robert Eliason, Curator of Instruments, Henry Ford Museum, Dearborn, Michigan, for the hospitality of his home, advice, and assistance, particularly in reference to the explanations of the various holdings in the D. S. Pillsbury Collection and a willing offer to be of more assistance.
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Mrs. Elaine Everley, Old Records Division, National Archives, for her assistance and suggestions, particularly with the numerous trips into the dusty stacks looking for materials about the Fort Sumter band.

Elmer Meek, Argus Ogborn, and D. W. Kocher for their many hours of assistance in helping the writer locate data about the Twelfth Indiana Regimental Infantry Band.

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Tom and Judy Plant for the hospitality of their home in Brookfield, Wisconsin.

Bob Sheldon, Curator of Instruments, Smithsonian Institute, for his patience in discussing mechanisms of instruments and evaluating recent findings.

Dr. Ken Olsen, Austin-Peay College, for the use of his many valuable materials over such a long period of time.

Mrs. Ruth Thigpen, Norton Library, Louisiana College, for the many books ordered through the Inter-Library Loan which made the research so much easier.

The countless librarians, archivists, historians, and friends who loaned valuable materials and searched diligently for minute facts in order that the story of the Civil War brass bands might better be known.
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PART I

HISTORICAL ASPECTS OF THE BRASS BANDS
OF THE UNION ARMY
PROLOGUE

On the night of December 26, 1860, a brief episode of military intrigue occurred around the outer perimeter of Charleston Harbor, South Carolina. This episode, which was dramatically to increase the regional differences between the northern and southern states, served to ignite the Civil War, or officially, The War of the Rebellion.

Under the cover of darkness a small contingent of federal regulars commanded by Major Robert Anderson quietly evacuated its post at Fort Moultrie, Sullivan's Island. The two under strength companies, "E" and "H" of the First Regiment United States Artillery, boarded waiting rowboats and undertook an arduous one-mile journey across the guarded main channel to Fort Sumter.

Ordinarily the move should have gone relatively unnoticed for it was nothing more than a logistical transfer of government soldiers from one U.S. fortification to another. Militarily, however, it was an act of far-reaching consequence, for South Carolina had for some time been gripped by a frenzied fanaticism. Just six days previously, on December 20, 1860, the state had voted unanimously for an ordinance of secession, thereby becoming the first state to secede from the Union.

The diminutive force of eighty-two men that Major Robert Anderson led to Fort Sumter was unknowingly violating a "gentleman's agreement" between South Carolina and then President James Buchanan.
After passage of the ordinance of secession, commissioners had been dispatched to Washington to negotiate the transfer of all federal property within the state's boundaries. Despite the fact that the President chose not to recognize the commissioners officially, he did grant the courtesy of an interview. Evidence seems to suggest that perhaps some type of understanding was reached which would preserve the status quo in Charleston Harbor. Thus the federal occupation of Fort Sumter could be interpreted by South Carolina as nothing less than defiance of an established agreement.

Forts Moultrie and Sumter were but two in a chain of fortifications planned after the War of 1812 to secure the eastern seaboard against foreign sea powers. This was certainly no imaginary security. In the Revolutionary War, a British fleet had been defeated at Charleston by a colonial force under the command of Colonel William Moultrie. A hastily constructed fort of sand and palmetto logs served then on the site of the present Fort Moultrie. During the War of 1812, another British fleet had sailed unopposed up the Potomac River and burned the Capitol at Washington.

The two forts guarded the entrance to Charleston Harbor on the Atlantic Ocean. The main channel meandered past other batteries three miles to the City of Charleston. Moultrie, situated on Sullivan's Island, guarded the northern side of the channel and protruded somewhat like a waist-band and buckle. Sumter was built on a man-made island and guarded the southern approach. Named after another Revolutionary

War hero, Thomas Sumter, the fort was begun as early as 1829, but in 1860 it was still under construction. For example, no roof had been provided for the barracks and none of the large artillery pieces had been mounted. Nevertheless, the complementary fortifications presented a serious obstacle to attackers.

To Major Anderson, Fort Sumter was the lesser of two evils. Moultrie was untenable because it was a land-based fortification and the island teemed with radical Southerners. Sumter did at least offer the remote possibility of assistance from federal gunboats and supply ships.

For the next three and a half months after the occupation of Fort Sumter by the First Artillery, various political pressures were applied in an effort to have the troops removed. At the same time the bond between the remaining states of the Union continued to disintegrate almost daily. Mississippi left the Union on January 9th; Florida seceded the following day. By the first of February, 1861, the list of states to secede from the Union included Alabama, Georgia, Louisiana, and Texas. On February 4, 1861, at Montgomery, Alabama, the Southern Confederacy became a reality. Various U.S. forts in the newly-formed nation surrendered to their respective states by April 1, 1861, and the Confederate flag was flying over all the federal forts but four; namely, Fort Sumter at Charleston; Fort Taylor at Key West; and Fort Jefferson and Fort Pickens, which commanded the entrance to Pensacola Bay.

As the first week of April passed into history, the situation between the Confederate authorities and the Sumter defenders became desperate. Supplies to the fort from Charleston were halted. Daily
rations inside the fort were practically exhausted and no aid appeared to be forthcoming from Washington, yet Major Anderson refused all demands to surrender. On the 10th of April, a series of ultimatums were directed to Sumter, each more pressing than the last. Finally, with patience at an end, the Confederates began a bombardment. At 4:30 A.M. on the morning of April 12, 1861, a mortar shell from Fort Johnson arched across the sky and exploded directly over the magazine. For the next thirty-four hours the batteries ringing Fort Sumter would pound the helpless fort with a brutal bombardment. The Civil War had begun.

The significance of the participation by the First Regiment of the United States Artillery in all of the events leading up to the bombardment of Fort Sumter, at least insofar as this study is concerned, lies not in the intrigue, timing, nor results, but in the presence of a unique group of soldiers serving with Major Anderson—the Band of the First U.S. Artillery. Ironically, the involvement of this musical unit established a precedent which would remain constant throughout the war. A brass band was present in practically every military confrontation of that conflict. The implication is not that the musical units necessarily affected the outcome, but that in every case, someone thought the influence of the band significant enough to record its presence.

Much still remains to be learned about the Band of the First Regiment of the United States Artillery. Until recently it was believed that neither a roster nor references to the band after Sumter existed. The Band of the First Regiment was composed entirely of

regulars, most of whom were enlisted at Moulstersville, South Carolina, prior to 1860. There is some confusion concerning the number of men serving at this time in the unit. The total varies from eight to fifteen, depending on the sources being consulted. Brevet-Major General Abner Doubleday, who served at Sumter during the period of January to April, 1861, mentioned a group consisting "... of thirteen musicians of the regimental band." However, Doubleday listed only eight men of the group. Two monuments located in the Fort Sumter National Military Park duplicate this confusion. One small monument situated on the parade ground lists eight men under the title "band." A second monument beside the flagpole states that the band had thirteen men. The January, 1861, muster roll of the First Regiment of the United States Artillery on file in The National Archives lists nine men in the band. One of these soldiers is listed as the quartermaster-sergeant, so the number is probably eight bandsmen since the name of the sergeant does not appear in later rosters. The tri-monthly return covering the period of February 28 to April 30, 1861, lists only eight names for the band.

3 National Archives. Muster Roll of the Field, Staff, and Band First Regiment of Artillery, January, 1860. Washington, D.C.

4 Editorial ("Charleston Harbor"), Baltimore Sun, April 13, 1861, p. 1.


6 Ibid., Appendix (no page number—n.p.n.).

7 National Archives. Tri-monthly Return Muster Roll of the Field, Staff, and Band First Regiment of Artillery, From the 28th Day of February to 30th Day of April 1861 (Fort Hamilton, New York). Washington, D.C.
Two other possibilities may be considered in this number discrepancy. One is that some company men were assigned for "extra duty"; another is that the buglers and drummers could have served also with the band without being included in some totals. Neither the monthly nor the tri-monthly returns show any such shifting, so there is probably another explanation. The roster, which is substantiated by several sources, contains the following information about the known bandsmen:

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<td>Corporal</td>
<td>27 Nov. 1858</td>
<td>5 years</td>
</tr>
<tr>
<td>Uquhart, John</td>
<td>Private</td>
<td>9 July 1858</td>
<td>5 years</td>
</tr>
<tr>
<td>Wickstrom, Andrew</td>
<td>Private</td>
<td>10 Mar. 1860</td>
<td>5 years</td>
</tr>
</tbody>
</table>

Concerning this data, it must be kept in mind that in working with Civil War materials, the researcher is sometimes obliged to accept statements of fact as such only if they can be verified by several sources.

The earliest references to the First Artillery Band seem to indicate that life must have been rather pleasant at Fort Moultrie. Frequent concerts were given for the entertainment of the local populace and the band rendered its best music. Some of Charleston's best families built their summer homes on Sullivan's Island and frequently entertained the soldiers. In return, Fort Moultrie was opened to visitors who freely traversed the famous ramparts.

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\*Meredith, *Storm Over Sumter*, p. 27.
More specific references to the concerts at Moultrie are not available, and the band was not mentioned further until the transfer to Sumter. One writer records that "in the hurried move from Moultrie the band instruments had not been forgotten but other important items had."9 The morning the troops arrived at Sumter was spent trying to bring order out of chaos. By noon the situation was under control and Major Anderson formally assumed command of the fort. A prayer and military ceremonies were ordered, and the band rendered "The Star Spangled Banner."10 From that time, December 26, 1860, until the final days before the bombardment, it must be assumed that members of the band were needed to help prepare the fort for defense. Gradually a few of the heavy artillery pieces were mounted, shells were brought to nearby areas of service, and other preparations were made to repel the landing of ground forces.

By the 10th of April even Major Anderson began to recognize the futility of continued resistance. Confederate authorities were informed that supplies, even on emergency rations, could be made to last only five more days. For breakfast the soldiers' rations consisted of "a strip of salt pork, stale rice, broken crackers and water."11 During the bombardment the members of the band spent most of their time filling cartridge bags with powder and carrying ammunition.12

11 Meredith, Storm Over Sumter, p. 156.
12 Swanberg, First Blood, p. 308.
peak of the shelling a Confederate shell set fire to a powder magazine and "the musicians streamed out of the casemates and onto the shot-torn parade ground to see what could be done." With smoke billowing from the casemates, his men deprived of sleep for many hours, fatigued by their labors at the guns, and prostrated by the battle, Major Anderson reluctantly surrendered the fort. "Shortly past nine o'clock on Sunday, April 14, 1861, ... the drums began their stirring rat-a-tat-tat and the band struck up 'Yankee Doodle' as the double file marched out of the gate." 

The men and the band of the First Regiment of the United States Artillery boarded the Isabel and sailed for a hero's welcome in New York. Assigned to Fort Hamilton, New York Harbor, the band appears to have survived the ordeal without difficulty, for the tri-monthly report indicates military appearance: "pretty good," discipline: "good," clothing: "lost," and instructions: "none—want instruments." On June 4, 1861, six additional bandsmen, all regular army musicians from Fort Collins, were added to the roster of the First Regiment Band. The enrollment now numbered thirteen and the band had been transferred to Fort Columbus, New York Harbor. In October of 1861 the final transfer

13 Ibid., p. 314.
14 Ibid., p. 329.
15 National Archives, Tri-Monthly Return, From 28th Day of February to 30th Day of April, 1861 (from Fort Hamilton, New York), Washington, D.C.
16 National Archives, Monthly Return, Muster Roll of the Field, Staff, and Band First Regiment of Artillery, June 4, 1861 (from Fort Collins), Washington, D.C.
of the war sent the band to Fort Warren, Boston Harbor, where the men served for the remainder of their time.\textsuperscript{17}

From this point the band fades rapidly into oblivion.\textsuperscript{18} No photographs or drawings of the First Regiment bandsmen are known to exist. Letters or diaries have not been discovered, nor have any indications of the instrumentation been located. Service Records in the National Archives furnish no further information. Only two of the original bandsmen applied for pensions. The pension records of Peter Rice and John Urquhart, state that the First United States Artillery Band remained at Fort Warren as a permanent post band. Rice served with the band until January 12th, 1879, rising to the rank of Principal Musician. While stationed at Fort Adams, Rhode Island, Peter Rice drowned after slipping on ice at the end of a wharf.\textsuperscript{19} Urquhart served with the First Regiment Band until July of 1863 when his five-year period of enlistment expired. At this point he was discharged as a Second-Class musician. No further record of John Urquhart appears until 1876 when he served a two year enlistment with a military band.

\textsuperscript{17}National Archives. Tri Monthly Return, Muster Roll of the Field, Staff, and Band First Regiment of Artillery, From 31st Day of October 1861 to 31st Day of December 1861 (from Fort Warren, Massachusetts). Washington, D.C.

\textsuperscript{18}Two brief exceptions are noted. The Washington National Intelligencer stated that "for loss of private property in the move from Fort Moultrie to Fort Sumter... [reimbursement to band] $400.00." (September 19, 1861, p. 4.)

A brief reference (dated July 22, 1864) stated that the Thirteenth Regiment Massachusetts Volunteer Infantry was "escorted by the Band of the First United States Artillery,... from Fort Warren." Three Years in the Army, the Story of the Thirteenth Massachusetts Volunteers. Charles E. Davis, Jr. (Boston: Estes and Lauriat, 1894), p. 384.

\textsuperscript{19}Peter Rice, No. 379987. Can number 1133, Bundle 10. (General Index to Pension Files 1861-1934, National Archives). Washington, D.C.
at Camp Douglas, Utah Territory. The pension record also discloses that Urquhart died of varicose veins and exposure incurred while on a Ute Indian expedition in October, 1879.20

Thus, as was to become customary in all major engagements of the Civil War, a brass band was involved in the opening altercation at Fort Sumter. True, the final outcome was in no way altered by the presence of the band. Circumstances, admittedly, dictated much of the role that this particular band played, and whether this influenced future attitudes toward bandsmen cannot be ascertained. Yet the band accepted its ordeal and supplied its music when the occasion demanded. A new breed of military musician was emerging, and the Band of the First Regiment of the United States Artillery served to initiate the movement.

20John Urquhart, T-288 Microfilm Copy number. Roll 484. (General Index to Pension Files 1861-1934, National Archives). Washington, D.C.
Military music has always offered a fascinating area for study. In the Civil War period hundreds of bands and thousands of musicians joined the military ranks in order to add their musical support for the preservation of the Union. Yet to date much remains to be learned about the activities of these military musical units.

The centennial of the Civil War (1961-65) brought about an intensive search for primary materials of all kinds not previously utilized in earlier writings about this conflict. Practically every military and political aspect of the war received some type of fresh treatment except the military bands. When any mention of a particular band's activities was noted, it was nearly always utilized for color and background. But unfortunately, not a single article of any significance about the military bands was published during this centennial period.

Civil War military bands were essentially brass bands and these musical organizations served with various types of military units. Soldiers took pride in their bands, and the bandsmen, in return, rendered their best music to lift the spirits of the troops. Furthermore, the field soldiers were not only generous in their praise of the musicians but often contributed generous financial support for the upkeep of their bands.
The mid-nineteenth century military band movement flourished briefly in the dying moments of the "gentle" period, and the music of the bands strongly reflected that particular age. Too, the movement in America travelled in a somewhat different direction from its European counterpart, and the instrumental design used during the war was soon to fade from the scene. Nevertheless, the Civil War bands were there and served a functional purpose, all in keeping with the idiosyncracies that marked a vital turning point in the nation's history.

**Statement of the Problem**

Until the centennial of the Civil War, very little attention had been focused on the military bands that served in that conflict. Ironically, it was not until interest in the war itself began to wane somewhat that trained musicians began to make some motions towards learning more about these musical groups. Since about 1965 considerable attention has been undertaken in this direction.

Though some information about the Civil War bands is now available, there still exists a number of areas awaiting more comprehensive treatment. One such area concerns those bands that served in the 1862-65 period, or the latter portion of the war. Regimental histories deal quite adequately with the earlier bands but sparingly with the bands that served after 1862. Material to develop this latter part of the war must be derived from sources which are much more difficult to obtain.

A second problem concerns locating documented instruments actually known to have been used by the bandsmen from the war period.
A number of large collections of period instruments are known to exist, but no effort has yet been made to locate documented instruments that exist in smaller holdings or that are still retained by private hands. This type of data would lead to a more positive conclusion about instrument makers, valve mechanisms, and instrumentation.

Lastly, despite the materials written by historians about the Civil War, little has been written about the actual music of the military bands. Earlier research indicated that some music was available for study but most of this music existed in manuscript form and in single part format. Scores which could provide for a more definitive study of the orchestration practices of the military bands leave much to be desired. It was possible, perhaps, that other music collections existed but had not yet been brought to the attention of trained musicians interested in Civil War band music.

Significance of the Problem

An indication of how historians have neglected to record the existence of military bands of the Civil War is contained in a letter from Lieutenant Colonel William Schempf, Director of Music, West Point Military Academy. He stated:

Although the band at the Military Academy has been in continuous existence since 1817, the ... official records only date from this century, and most of the rosters, programs, etc., only from the 1930's to the present. It is a great tragedy that this was allowed to happen, even though outstanding people served here from the Civil War to the turn of the century, but it is perhaps indicative of the importance then paid to items of this nature.

1Letter from William H. Schempf, Lieutenant Colonel, Director of Music, United States Military Academy Band, West Point, New York, March 26, 1970.
One noted musical director, after having completed the first recording of band music from this era, stated "... the music of the Civil War is its most neglected subject ... the period pieces of the 1860's ... lack authoritative documentation and have not attracted the attention of serious scholars of music."²

Delimitations

Three years were allotted for research and collection of pertinent data. An additional year was provided for correlation of materials and writing.

Primary emphasis of the project will be limited to the military activities and musical scores of the Union Army bands that served during the period of the war from 1862-65. Confederate bands will be given no part in this study.

No significant treatment will be attempted of the activities or music of the U.S. Marine Band, navy bands, or civilians bands from the Civil War period. The West Point Military Academy Band will also be omitted from this study.

Other musical areas of this period such as vocal music, bugle calls, drum calls, and music of the fife and drum corps—quite influential in themselves—will be left for another writing. Civilian bands hired on separate occasions to perform military functions will also be excluded.

Instruments discussed in Part II will be subject to the same limitations as data collected inside the three year period of delimitations. Most of the larger instrument collections currently known to exist were bypassed in order to locate items previously unknown.

Musical contributions prior to the war will receive some attention but only as an initial step leading to the deeper study of the military bands themselves.

Study of regimental histories was confined to two hundred fifty (of a possible four hundred.) The reading of general books about the Civil War was limited to a total of two hundred.

Musical scores and the discussion of procedures will be limited to the Brass Band School, Brass Band Journal, "Port Royal" band books (set III), band books of the Twenty-fifth Massachusetts Infantry Regiment, and band books of the Seventeenth New Hampshire Infantry Regiment. Partial manuscripts included will be limited to those currently known to exist either in archives or private holdings.

Definition of Terms
Regimental history: A publication, usually in book format, describing the activities of a singular regiment during the Civil War period. Data for the histories was generally compiled from diaries and personal reminiscences of the soldiers who served with the particular regiment. Most historians tend to regard the regimental histories as a primary source of information.

In all approximately four hundred or so such historical accounts of regiments are known to have been compiled. It is also a recognized fact that many such writings contain spurious information.
errors are usually found with regards to casualties, enemy troop strengths, and other unit identifications. Despite these criticisms, and the fact that many of the regimental histories were written as late as the 1880-1900 period, these writings, cross-checked with other historical accounts, do supply a valuable source of information.

Regiment: A military organization consisting of between 780-1,000 soldiers and their officers. Regiments originated in the individual states and were generally numbered consecutively. The commanding officer of a regiment was given the rank of colonel.

Brigade: A military organization numbering approximately 3,000-4,000 men and consisting of three or more regiments. The policy of the Union Army was to brigade regiments from various states rather than all from one state. A particular brigade might have one Wisconsin regiment, one Michigan regiment, one Indiana regiment, and perhaps one from Maine. A few brigades were allowed to be organized whose regiments came entirely from one state. The brigade was the smallest force considered for effective combat operations.

Division: A military organization composed of approximately three brigades and showing a paper strength of about twelve thousand men. Division proportions varied between the Confederate and Union armies. There was also a difference in the size between the size of Union divisions in the various theaters of military operations. Under normal conditions a full sized division would only be capable of fielding a combat force of six to eight thousand men. In the latter years of the Civil War these figures would decline considerably.
Corps: A military organization composed of two or three divisions and numbering between fifteen to twenty thousand men. Confederate corps were as a rule somewhat larger than Union corps. In all the Union Army fielded about twenty-five corps during the Civil War.

Period Instruments: Musical instruments which could have been manufactured between 1845-1865. The dates may fluctuate to a certain degree.

Civil War Period: Confined to the actual dates of the military hostilities: April 15, 1861, until May 24, 1865, after the conclusion of the Grand Review in Washington, D.C.

Scores presented for study will be based on a representative sampling of types from each of the several band books chosen. The volume of available music prohibits a complete presentation of all sets of band books.

Methods of Investigation

Six basic approaches were used in securing data for the development of this report. Information was gleaned from (1) published materials, (2) unpublished treatises, (3) primary writings, (4) conversations with acknowledged experts, (5) questionnaires which might lead to previously unknown materials, and (6) advertisements placed in Civil War Times Illustrated.

(1) Published materials include periodicals, newspaper items, and books.

(2) Unpublished treatises examined were mainly theses and dissertations dealing with related topics.
(3) Primary data indicated letters, diaries, photographs, music manuscripts, and regimental histories. Documented instruments also fall under this heading.

(4) Persons acknowledged to be experts include Civil War authorities not necessarily trained as musicians and individuals possessing considerable background in certain musical areas.

(5) Questionnaires in the form of letters were mailed to more than one thousand state and local historical societies, research libraries, Civil War Round Tables, and individuals. Response was received from more than eighty percent of all correspondence.3

(6) A request for Civil War band information was placed in the June 1971 and April 1972 issues of Civil War Times Illustrated. It was felt that this periodical with a subscription listing of approximately 35,000 each month would reach into areas that might otherwise be passed over through basic research methods.4

The writer also undertook a nine thousand mile, three month research effort during the summer of 1972 for the purpose of locating new data. The trip was dictated to a large extent by suggestions received from the replies to correspondence and questionnaires. Many of the institutions contacted admitted to having helpful materials but could not do the needed in-depth research. In all, more than one hundred archives, libraries, historical societies, and museums were

3 Copies of the several questionnaires will appear as included data in the Appendix.

were personally contacted. Each of the several northern states which
served with the Union forces except Maine, was visited in the quest for
fresh information.
CHAPTER II

REGIMENTAL BAND PERIOD

(1861-62)

The shot that was fired on Fort Sumter was the signal for a nation to rise in arms. On Monday, April 15, 1861, President Abraham Lincoln issued a call for seventy-five thousand militia from the several states "... to suppress this combination against the laws, and to cause the laws to be duly executed."1 Patriotic enthusiasm appeared suddenly as the fury over Sumter was transmitted throughout the northern states. Everyone seemed anxious to demonstrate some expression of loyalty to the national government. The national flag flew from every building while brass bands beckoned to those eager to join the military ranks.

It was as if a giant abscess had suddenly been opened and the excruciating pain quickly released. The Washington National Intelligencer proclaimed that "Civil War has at last begun."2 The Baltimore Sun reported: "The war feeling prevails throughout nearly every county ... even in our little villages the war spirit is fully aroused."3


3"War Excitement in Baltimore," Baltimore Sun, April 21, 1861, p. 2.
A nation which little understood the four years of struggle which lay ahead approached the crisis with all of the light-heartedness of a Sunday picnic.

Each of the warring divisions of the nation was fully convinced that the moral convictions of its side would result in a rapid destruction of the enemy. There were even accounts which compared the coming struggle to the days of the Crusades. One writer noted that: "Not the Crusaders of old had more confidence and zeal in their chimerical design." Later the same writer recorded that "... the heart-beat of the loyal States, at the peril of liberty, was something too sublime for language to express." The historian for the Seventy-fifth Illinois Infantry stated:

... gird on the armor, march forth to battle, and, breasting the leaden and iron hail of the enemy, stand the avowed champion of the national honor and safety.

On the Southern side one lady was satisfied in the One in whom her confidence rested: "'Of course, He (God) hates the yankees.'"

Despite the fact that a military confrontation had appeared imminent for some months, few steps had actually been taken on the

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5 Ibid., p. 28.

6 William Summer Dodge, A Waif of the War; or, the History of the Seventy-fifth Illinois Infantry (Chicago: Church and Goodman, 1866), p. 28.

Union side to meet the crisis. The South, since January of 1861, had been purchasing military supplies abroad, seizing federal arms and installations and even the national mints located in their territory.

The regular army appeared, on paper, to be a formidable nucleus around which to build a fighting force. There were nineteen regiments representing a total force of 18,122 men, in addition to a small compliment of sea power. Unfortunately, of about 198 companies some 160 were on duty in the territories of Kansas, Nebraska, Texas, Utah, and the far West. Three to four hundred marines, three officers and fifty-three men of ordnance were at the Washington Arsenal. These were all that were available to protect Washington and the President of the United States. It was obvious that any immediate help would have to come from the militia of the states. General Winfield Scott, hero of the Mexican War, had reached an age and weight which cast doubt upon his effectiveness as a military leader. Too, many of the regular army's capable younger officers were from the South and had elected to serve with the Confederacy.

President Abraham Lincoln's initial call for troops was allocated among the remaining states according to the 1860 census. In all, ninety-four regiments were required with the two largest states, New York and Pennsylvania, asked to furnish seventeen and sixteen, respectively. Four Southern states, which were to shortly swell the ranks of the Confederacy (Arkansas, North Carolina, Tennessee, and Virginia), were asked to supply a total of eight regiments. Such border states as Maryland, Missouri, and Kentucky were to furnish twelve more regiments.

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Massachusetts, under the leadership of Governor John A. Andrew, had taken steps to upgrade its militia as far back as 1860. By the time of Lincoln's call for militia, Massachusetts had more than 13,000 troops prepared to move. One of these regiments, the Sixth Massachusetts, played a central role as the nation became increasingly involved in the Civil War.

The Sixth Massachusetts Militia Infantry Regiment was a portion of the force which raced to reach Washington before the capital could be seized by secession forces. As the regiment passed through Boston, New York, and Philadelphia, vast crowds cheered it on. In New York the regiment was feted, but as the regiment neared Baltimore, word was received that individuals loyal to the Southern cause would contest its passage through the city. Ammunition was issued to the soldiers of the Sixth Massachusetts. Strict orders were given to the band that music for the march was to be confined to those selections not likely to inflame the feelings of the mob. The band was especially warned not to play "Dixie."

Any passage of trains through Baltimore required that the engines be detached at one depot and the cars pulled by horses to another. Since the horses were unable to pull all of the cars at once, a number of cars were left temporarily under the protection of the Baltimore police. That portion remaining contained approximately one hundred and fifty men and included the Band of the Sixth Massachusetts.

After the majority of the regiment had passed a given spot, the secessionists barricaded the tracks and began to attack the remaining

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9George W. Nason, _Minute Men of '61_ (Boston: Smith and McCance, 1910), p. 188.
cars with stones and other objects. The police were unable to repel the assault and the soldiers and bandsmen fled for their lives. Stones were followed by pistol shots and one soldier was killed. The soldiers were then ordered to fire in response and several of the mob fell. Continued exchange of fire caused more casualties. Order was finally restored by the Baltimore police. Four soldiers died and thirty-six were wounded before the remainder of the regiment could be reached.

The escape left the band without their music, instruments, and remaining clothing. After fleeing for some distance, the bandsmen were rescued by a group of loyalist women who removed the stripes from their uniforms and furnished them disguises. Finally a body of police was sent for and the band was transported to safety.\(^{10}\) The instruments were finally located at Philadelphia Station and the band returned home leaving the regiment without their services.\(^{11}\) Enraged over the treatment received in the streets of Baltimore, the regiment was even more mortified at the loss of their band. The soldiers pleaded with their colonel to let them return to deal with the mob, but wiser heads prevailed. The Sixth Massachusetts continued on to Washington and was the first militia unit to reach the Capitol.

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\(^{11}\)Evidence would appear to suggest that the remainder of the regiment went on to Washington with their larger counterpart. The band, however, returned to the station and apparently went home to Massachusetts without rejoining the regiment. Ibid., p. 201. See also Frank Moore, The Civil War in Song and Story, (2nd ed., New York: P. F. Collier, 1889), p. 36.
On May 4, 1861, the first of the General Orders affecting the volunteer forces for the Civil War period was issued. General Order No. 15 stated simply that a volunteer force was necessary to "Aid in the enforcement of the laws and the suppression of insurrection . . . ."

Forty regiments of volunteers were to be raised, not to exceed a maximum of forty-two thousand and thirty-four officers and enlisted men. Thirty-nine regiments were to be infantry, one cavalry.

According to the organizational plan at the company level, there could be a minimum of 83 and a maximum of 101 soldiers:

<table>
<thead>
<tr>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Captain</td>
<td>1 Captain</td>
</tr>
<tr>
<td>1 First Lieutenant</td>
<td>1 First Lieutenant</td>
</tr>
<tr>
<td>1 Second Lieutenant</td>
<td>1 Second Lieutenant</td>
</tr>
<tr>
<td>1 First Sergeant</td>
<td>1 First Sergeant</td>
</tr>
<tr>
<td>4 Sergeants</td>
<td>8 Sergeants</td>
</tr>
<tr>
<td>8 Corporals</td>
<td>8 Corporals</td>
</tr>
<tr>
<td>2 Musicians</td>
<td>2 Musicians</td>
</tr>
<tr>
<td>1 Wagoner</td>
<td>1 Wagoner</td>
</tr>
<tr>
<td><strong>64 Privates</strong></td>
<td><strong>82 Privates</strong></td>
</tr>
<tr>
<td><strong>83 Aggregate</strong></td>
<td><strong>101 Aggregate</strong></td>
</tr>
</tbody>
</table>

The regimental organizational table stated that each regiment would be aligned as follows:

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The general order outlined the requirements for the cavalry regiment in the same succinct manner. In place of the two company musicians there would be two buglers. Two Principal Musicians would serve on the regimental level as with the infantry but the size of the cavalry band would be limited to sixteen.

Obviously music was expected to play a vital role in the Civil War military life. In this initial call-up by President Lincoln, there were to be vacancies for 80 Principal Musicians, 780 company musicians, 20 buglers, 39 brass bands of 24 bandsmen each (total 936), and one cavalry band (16). Had all positions been filled the total number of musicians would have reached 1,832.

Men serving the Union Army in musical capacities had various roles. In general, there were three classifications of musical groups: Fife and Drum Corps, Bugle and Drums Corps (sometimes referred to as "Bugle Bands"), and Brass Bands. The first two groups were usually composed of men designated as "Musicians" or "Field Musicians." Principal Musicians, usually two for each regiment, were assigned to Regimental Headquarters and were charged with supervising the Field Music.
The Musicians, or Field Musicians, two to each company, were charged with executing the calls of the military day. Usually one from each company played the fife while the other member performed on the drum. The Bugle Bands for the infantry were usually in the minority, and when available, buglers replaced the fifers. One of the two Principal Musicians worked with the fifers while the other instructed the drummers. In a cavalry regiment the Principal Buglers were in charge of the company buglers. Usually drummers and fifers did not serve with cavalry. As the Civil War progressed these lines separating the various classifications of musicians became less clearly defined. Principal Musicians served as band leaders and band leaders were sometimes commissioned officers.

Members of the Brass Bands, on the other hand, were referred to as "bandsmen" and were under the supervision of the band leader. Their primary duties were to provide music on the march, play for reviews, and provide serenades in camp. Bandsmen are often called musicians by soldiers and writers of regimental histories. This classification too became less defined as the war progressed.

Exactly how many musicians and bandsmen served in the Union Army during the Civil War is a matter of some conjecture—conjecture that is dependent on the type of computation used. Lord placed the figure on June 30, 1862, at 28,000 musicians "of whom 14,000 were serving as bandsmen in 618 bands." Olsen, using figures based on the total

regiments for the war given in Dyer's Compendium (2,493) suggested a total of 53,600 musicians but no estimate of bands. Patricks concluded "that the number of musicians in the Union Army eventually exceeded 21,000." A report to the Secretary of War on the operations of the Sanitary Commission dated December 9, 1861, reported:

Of two hundred (200) regiments, one hundred and forty-three (143) were provided with bands, fifty-three (53) had none, and as to four (4) the fact is not reported. Based on a total vacancy per regiment this extrapolation would infer a possibility at that time of 400 Principal Musicians, 4,000 musicians, and 3,436 (143 x 24) bandsmen. Approximately 7,836 music-makers would have served if all openings had been filled.

Actually the total number of Musicians which served with the Union Army remains a moot issue. Many bandsmen served in various organizations throughout the war. Numerous bands served twice. One band, the Repaz Band of Williamsport, Pennsylvania, served three times, each time with a different regiment. The writer has in his possession more than two hundred rosters of bandsmen all of whom were mustered out between April-September, 1862. In addition there are more than two


15 Stewart Patrick, "Minnesota Bands during the Civil War" (Incomplete dissertation, University of North Dakota, 1972), p. 2. Based on the totals by comparing the number of Minnesotans in the Union Army in January of 1862 (4,400), the number of Minnesota bandsmen (160) and Field Musicians (88), as compared to the 687,000 men in the Union Army.

hundred additional bands whose names are identified in various Civil War writings. As for the total number of bandsmen who served in the Civil War, a conservative estimate would be 500 bands and 9,000 bandsmen. The number of Musicians is outside the scope of this writing.

The services of the bandsmen were widely appreciated. A report to the Secretary of the War by the previously mentioned Sanitary Commission stated the feelings of the soldiers about their bands:

These bands are not generally of the first order, by any means, but are sufficiently good to please and interest the great majority of the soldiers. The men are almost universally proud of their band, particularly so if it be of more than average respectability... it raises the spirits of the men, warms their patriotism and their professional feelings as soldiers and thus actually tends... to promote health, discipline, and efficiency.17

The same report includes an item by Dr. J. H. Douglas, who was sent to Poolesville as special Inspector after the battle of Ball's Bluff:

I am convinced that music in a camp after a battle... is of great importance... One of the soldiers said to me "I can fight with ten times more spirit, hearing the band play some of our national airs, than I can without the music." Others of the wounded said they wished the bands would play more frequently.18

One final recommendation of the report stated: "It is hoped that every encouragement may be given to the formation and improvement of regimental bands, so far at least as a proper economy will permit."19

Photographs in which bands and drum corps are pictured usually show the band in front and the drum corps immediately to the rear (both in a single formation). At the head of the formation is a drum major.

17 Ibid., p. 41.
18 Ibid., pp. 41-42.
19 Ibid., p. 41.
The formation in the pictures gives, perhaps the false impression that the groups performed together. This, however, was not the case. Nor did any of the two groups serve in a dual capacity. For example, the same drummers did not serve in both the band and drum corps. Each group appears to have performed separate functions.

As a general rule brass bands were found primarily in infantry and cavalry regiments. A couple of bands served with engineer regiments and occasionally with heavy artillery units. One light artillery regiment, however, the First Ohio Light Artillery, has been recorded as having a band. Usually this type of regiment did not use one. Sharpshooters, Pioneers, and Sapper organizations did not usually use musical groups of any kind.

Summary

The initial reaction to the bombardment of Fort Sumter was one of exhilaration. Both the North and the South experienced a brief period of righteous indignation followed by the deepening spirit of martial fervor. Yet both sides were ill-prepared to deal initially with the crisis. The Union Army did have a sizeable force, but most of the troops were scattered throughout the territories dealing with the Indian problems. The only temporary solution was to call for the militia from the several states.

As the militia forces hurried to protect the capital, one regiment, the Sixth Massachusetts Militia Infantry Regiment, was attacked

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as the regiment passed through the streets of Baltimore. The Band of the Sixth Massachusetts was cut off and roughly handled, losing all of its equipment and then forced to return to Massachusetts. The regiment proceeded on to Washington and was the first militia unit to reach the capitol.

On May 4, 1861, the federal government issued General Order No. 15 which called for forty regiments of soldiers. By this order each company was permitted two Field Musicians while each regiment was allowed two Principal Musicians and a brass band of twenty-four bandsmen. This organizational pattern was continued until hundreds of bands and thousands of musicians had enlisted in the Union Army.

Throughout the Civil War numerous brass bands served in infantry regiments as well as in those of the cavalry and heavy artillery units. Few bands served with the other various army units. Field Musicians played the calls of the military day and the brass bands provided music for guard mountings, dress parades, and music for the long marches. The Civil War was a musical war due primarily to the organizational structure of the military units and brass bands played a prominent role in the historical struggle.

Some Aspects of the Regimental Bands

The period from April of 1861 until August of 1862 is generally recognized as the regimental band period. This duration also included those militia bands which were called to serve the three months with the militia units. It was a time when bandsmen were mustered in with a particular regiment and paid to furnish band music at the expense of
the federal government. The regimental band assumed the same title as the regiment and performed relatively few duties outside of their musical responsibilities.

As one might expect, there were some outstanding regimental bands and some that were sadly lacking in musical efficiency. In the early days of the Civil War the militia and civilian bands that had previously noted playing experience were readily recognized for the superior quality of their music. Such names as Patrick Gilmore, Joseph Green, Walter Dignam, Harvey Dodworth, and Claudio Graufulla are readily recognized by Civil War scholars for these were band leaders whose regimental bands appeared in Washington within a relatively short time, after the initial calls were issued for troops.

On April 25, 1861, the Seventh Regiment New York National Guard arrived in Washington, coming by way of Annapolis and thereby circumventing the Baltimore situation. The same day the regiment, led by its brass band, paraded down Pennsylvania Avenue and met with the approval of President Abraham Lincoln. The 71st New York Militia, 5th New York Infantry Regiment, and the 8th Massachusetts Militia Infantry Regiment soon arrived and each, in turn, paraded down Pennsylvania Avenue to the ovations of the citizens of Washington.

As the number of regimental bands slowly began to mount, Washington was filled with music of brass bands. The "fine Band of the Rhode Island Regiment" performed a concert for President Lincoln on May 15.21 The First Connecticut Infantry Regiment arrived on May 15, 1861.21

21 Editorial ("Local Matters"), National Intelligencer, May 14, 1861, p. 3.
and the following day was led by its band down Pennsylvania Avenue. On June 4, the 79th New York (Highlanders) Regiment arrived complete with their colorful band. On certain days in order to place an accent on pagantry, the band would appear attired in kilts. Bands from the 1st New Hampshire, 7th Massachusetts, 25th Massachusetts, 3rd Michigan, 1st Minnesota, 12th New York, 33rd New York, and the 2nd Rhode Island Infantry Regiments appeared in Washington before the First of July. Most of these regiments had bands as well as drum corps which paraded for the approval of the Washington dignitaries shortly after their arrival.

Yet the story of the regimental bands has been told in numerous Civil War writings. The anecdotes especially have found their way into modern writings in order that they might add color to the stories. The regimental histories that had bands were also generous in the recognition of their regimental bands, if they had one. There is no need to retrace these writings as they have been related previously.

Rather, four brief excerpts will be included of diaries and letter collections which have not been utilized in previous Civil War publications. The documents, each in its own way contains one or two unique characteristics about regimental bands that goes slightly beyond playing for guard mounts, serenades for officers, reviews, and caring for the wounded.

The American Brass Band

The band that served with the First Regiment Rhode Island Militia represented one of the most distinguished musical organizations.

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to serve during the Civil War. This ensemble was none other than the
famous American Brass Band of Providence, Rhode Island, led by Joseph
Green. Instituted in 1837, this band in 1866 came under the leader-
ship of David Wallis Reeves, "the first great master of the modern
contrapuntal military march." Actualy the beginning of the band
dated back twelve years earlier to 1825 when it was known as the
Providence Brass Band. The noted cornet virtuoso Herbert L. Clark
also served as bandmaster of this musical group around the turn of the
Twentieth century.

The diary began on Wednesday, April 17, 1861, and ended Sunday,
July 28, of the same year when the regiment returned to Providence.
During this time the First Regiment Rhode Island Militia and the band
were sent to Washington, D.C., where they remained until June 9, 1861,
after which they were ordered to take part in a campaign against
Harper's Ferry. After a fruitless excursion to York, Pennsylvania,
Chambersburg, Williamsport, and Frederick City the regiment returned to
Washington. Having passed ten tedious days, on July 21 the First Rhode
Island and other members of the brigade moved toward Centerville, where
the Battle of Manassas or First Bull Run was fought. After the defeat
of the Union forces the regiment returned to Washington, where on July
25, 1861, all departed for Providence, their military service ended.

While the First Rhode Island was in Washington, the band's activ-
ities were located primarily around the Patent Office. Dress parades

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23 David L. Stackhouse, "D. W. Reeves and His Music," Journal of

24 Ibid., p. 16.
and guard mounts occupied the usual military fare. On April 29 the band played the regiment past the White House. The following day the regiment was visited by President Lincoln and Secretary Seward.  

On May 13, 1861, the Band of the First Rhode Island serenaded President Lincoln on the White House grounds. Subsequent serenades were given the same day for Postmaster-General Blair and Lewis Cephane, newly appointed Postmaster of Washington. On May 15 the band again performed for Lincoln, and General Lane of Kansas said "it was by far the best band that played on these grounds."

At the Battle of First Manassas the band was ordered to "place their instruments under a tree, take their blankets, four men to each, place the wounded on them and carry them to the rear to a place of safety; caring for our own regiment first." Other band members drove ambulances, assisted the surgeons in amputating limbs, and carrying water to the wounded. When the retreat began, "we gathered up our instruments and . . . wended our way towards Washington."

The First Rhode Island Detached Militia was brigaded with the Second Rhode Island Infantry Regiment, Seventy-first New York Infantry Regiment. 

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26 Ibid., p. 10.

27 Ibid., p. 19.

28 Ibid., p. 19.
Regiment and the Second New Hampshire Infantry Regiment. Each of
these regiments had brass bands, but the writer of the diary refers
only once to the bands of the first two regiments and not at all to the
latter. The first two references are so brief as to be of little use
in this writing.

At the conclusion of the diary a poem (Figure 1) is included
which was supposedly written by Mayor Rodman on the return of the band
to Providence. A note on the margin listed "A. B. Band, Gilmore's,
Band Pawtuc, Sheperd Band, and Newport Band," all of which must have
taken part to welcome the returning bandsmen and their regiment.

A Union Band Director Views Camp Rolla

The band that served with the Thirteenth Illinois Infantry Regi-
ment registered a period of duty from July 21, 1861, until October 10
of the same year. Eleven of the sixteen bandsmen came from Sycamore,
Illinois, and had all previously been musicians in the Sycamore Brass
Band. The remaining were added at a later date. Practically all of
their tenure of service was performed around Camp Rolla, Missouri, and
except for some exposure to isolated raiders and captured rebels, the
band members experienced no contact with enemy forces.

Several unusual features are recorded about the Band of the
Thirteenth Illinois Infantry which act as slight deviations from duties
experienced by other bands of this period. At a time when most Civil
War bands were expected to enlist for three years, the Sycamore Brass
Band was enrolled on a special three month contract.29 No apparent

29Charles Monroe Chase. Donald H. Welsch, ed., "A Union Band
Director Views Camp Rolla: 1861," Missouri Historical Review, Volume
Written by Major Rodman.

Welcome to the American Brass Band,
August 10, 1861.

1. Welcome, friends, to homes and kindred;
   Welcome to this sacred scene:
   Here accept our friendly greetings,
   As this day we meet again.
   Memories thickly gather round us,
   Paling joy with shades of woe;
   Tears we drop for brothers fallen,
   Tears that from deep fountains flow.

2. From the scenes of war and carnage,
   You have come with wearied tread;
   Where the charge—the raging conflict—
   Strew'd the field with martyr dead;
   Where, by Mercy's inspiration,
   Hearts were moved to deeds humane;
   Where Samaria's proud example
   Shed its fragrance o'er the plain.

3. Thanks we tender for the service
   You so nobly rendered there,
   To the wounded and the dying,
   'Mid the lurid death-storm fire;
   Never be that day forgotten;
   Ever bright that work of love;
   May the meed of 'well done, faithful'
   Crown life's close with joy above.

4. Safe returned from march and peril,
   Faithful to Rhode Island's fame;
   High on merit's scroll recorded,
   Shall be found your honor'd name.
   Patriot Band! we once more greet you,—
   Welcome to this sacred scene:
   Welcome to our heart-affections,
   As this day we meet again.

Fig. 1.—Rodman Poem

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explanation is given for this although the duties of the band appeared
to be those of a regularly mustered band. The regimental history for
this unit relates little about the band and does not even include the
roster of the bandsmen.

Charles Monroe Chase, the band leader, noted that the spirit
and determination of the band wavered between extreme discouragement
and elated spirits, owing perhaps to the uncertainties of military
duty. On July 27, 1861, Chase noted "Bond, the 2nd B-flat tenor is off
scouting, deserting his post, neglecting his duty to gratify his curi­
osity. Something interferes with band practice almost every day ... "
Absenteeism from rehearsals became so pronounced that a series of fines
had to be levied. Initially the fines were only twenty-five cents but
later they had to be raised to fifty cents because of continued absen­
teeism. This unique system of maintaining discipline does not appear
in any other regimental account. D. B. Tennis, B-flat tenor, consist­
tently missed rehearsals. Later he confessed that he had opened a jew­
elry shop downtown and had been earning up to $3.00 per day repairing
watches.

There were times when the band did perform well and Chase noted
the improvements with pride. "Every day the band improves. I
stood off tonight and listened and am satisfied band practice pays well,
very well." On September 30, 1861, Chase again recorded: "The 36th

30 Ibid., p. 313.
31 Ibid., p. 333.
32 Ibid., p. 316.
33 Ibid., p. 343.
Ill. Reg. Band has a band of 24 pieces, but don't like to play with us. They say we play like devils, meanwhile we play first rate."  

During its brief tour of duty, the band performed for functions expected of most brass bands. References to dress parades, guard mountings, rehearsals, and church service concerts comprise the military duties most often mentioned. Chase also related that he had heard the Band of the 4th Iowa Infantry Regiment and Colonel Franz Sigel's Band of the Second Brigade of Missouri Volunteers. Of the latter he stated: "Afterwards we went ... and listened to the music from Siegels [sic] band, ... clarinets, Ophicleids, picilos [sic] &C, &C. They play finely. His snare drummer can't be beat."  

Throughout Chase's diary various instruments that were used in the band are mentioned. These references are useful in helping to solve the various discrepancies about Civil War instrumentation. Furthermore, Chase was a music teacher who had been graduated from Dartmouth College, Hanover, New Hampshire. His views about the various bands that he heard are the interpretations of a person with some degree of training, to say the least. Chase also served as the director of the Sycamore Brass Band after the tour of duty was completed.

Seventh Ohio Regimental Infantry Band

Serving with the Seventh Ohio Volunteer Infantry Regiment, the band experienced a tour of duty that lasted thirteen months. From May 25, 1861, until July 4, 1862, the band served in Kentucky and Virginia.

34 Ibid., p. 343.
35 Ibid., p. 311.
participating in the Battle of Gross Lanes, the Shenandoah Valley Campaign, and the first Battle of Winchester.

Samuel John Marshall, the writer of the diary, appeared to be an experienced musician, well-educated, possessing a deep love for good literature. He apparently performed on several instruments, for it was stated that he played cornet, violin, double bass, and "a heavy bass horn during the war." Besides playing in the Oberlin College Band, Marshall sang tenor and had been a member of a male quartet when he enlisted after completion of his senior year in college. The members of the Marshall family were amateur singers, and it was recorded that "his mother was a splendid alto and still sang true to the key till she was past ninety." Throughout the diary Marshall recalled that during the leisure hours of military duty he enjoyed reading various literary selections.

During the stint of service Marshall recalled hearing various other military bands. In December of 1861 he heard the band attached to the Maryland Home Guard. Earlier the Ninth Ohio Volunteer Band had rendered the "Star-Spangled Banner" as the Ninth Ohio Regiment sailed past on a steamboat. He recalled also that after a heavy skirmish at Blue's Gap that the "4th and 7th bands went out to welcome

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37 Ibid., p. 1.
38 Ibid., p. 11.
39 Ibid., p. 8.
the boys as foot sore and weary they straggled in [and] we united in playing 'Quensby,' 'War Path,' and 'Star-Spangled Banner.' Together we made 31."

Life appeared to have its "disappointments" as one would expect in an army band. On December 4, 1861, Marshall wrote that it was the coldest night of the season. "So cold this morning at G.M. [Guard Mount] as to freeze our valves. Eilman played a tune with valves open which the rest accompanied after a man." Abundant time was available for individual practice and throughout the diary various instances relate to the fact that he was able to practice two or three hours each day. His instrument needed to be soldered on several occasions and at least one time he was asked to play second alto because of illness among other band members. New instruments were received on January 2, 1862, which brought about a rise in the bandsmen's spirits. Disgust with drunkenness caused several bandsmen to initiate a temperance association with a $10.00 penalty to be assessed for each offense.

The Band of the Seventh Ohio Volunteer Infantry experienced severe service with General Shield's command in the Shenandoah Valley in March and April of 1862. At the Battle of Winchester the bandsmen

\[40\] Ibid., p. 15.  
\[41\] Ibid., p. 9.  
\[42\] Ibid., p. 5.  
\[43\] Ibid., p. 8.  
\[44\] Ibid., p. 14.  
\[45\] Ibid., p. 14.  

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"were engaged in carrying off the wounded, building fires to warm freezing limbs, [and] carrying water to assuage tormenting thirst." The retreat in June of 1862 left the horns and bandsmen in such a destitute condition that the band men applied for release from the army. On July 4, 1862, the musicians were discharged from the service. Marshall was left in such a poor state of health that he came out of the war a broken man and spent nearly a year in a sanitarium for chronic dyspepsia and general disability. The regimental histories [there are three] add little to the role played by the brass band of the Seventh Ohio. A description of some of the activities of band leader Henry H. Coe was registered in the Itinerary of the Seventh Ohio Volunteer Infantry 1861-1864. The same history suggested that Coe "reentered the service as leader of the Band of the Second Brigade, Third Division, Twenty-third Army Corps and that he participated in the Battle of Nashville." Ohio in the War incorrectly listed two bands as having served with the Seventh Ohio Volunteer Infantry Regiment. The first roster stated that the band was a three-month band and was mustered out on October 12, 1861. Neither the regimental histories, nor the diary of Marshall makes any reference to this fact. The correct roster appeared on page 202 of Ohio in the War along with the muster-out date as given by Marshall.

46Ibid., p. 28.
47Ibid., p. 12.
49James C. Howe, comp., Ohio in the War, I. 133.
50Ibid., II. 202.
Third Wisconsin Volunteer Infantry Band

The letters of Edwin O. Kimberley and George Spaulding recount the experiences of the band that served with the Third Regiment Wisconsin Volunteer Infantry. Two periods of enlistment are actually encompassed in the letter collections. The first involved a period from July 12, 1861, until the band's muster out on July 22, 1862. Kimberley later reenlisted and subsequently was elected band leader of the Brigade Band, First Brigade, Third Division, Fifteenth Army Corps, Army of the Tennessee. The second set of letters deals with this period of time from February 24, 1864, until the war's end. A number of the original bandsmen from the Third Wisconsin Band also noted service under Kimberley in the brigade band.

The Third Regiment Wisconsin Volunteer Infantry and its band left Fond du Lac, Wisconsin, on July 12, 1861, and arrived at Hagerstown, Maryland after a four day and night train ride. From Elmira, New York the bandsmen were required to ride in cattle cars which produced the first of the unpleasant experiences that wartime was to introduce to the musicians. Most of the band's service took place around Harper's Ferry and Frederick City. In the latter days of 1862, the band experienced the disastrous retreat of the Union army in the Shenandoah Valley. Band leader Kimberley sustained injuries in this defeat and the band lost most of its instruments and equipment.

When the regiment left Wisconsin, Kimberley was not the band leader but was classified as a "first-class musician" earning $34.00 per month. Kimberley felt that all was well and placed confidence in the current band leader. Shortly after the regiment departed, Kimberley
wrote: "We have a good leader in our band." Slightly over a month later something had apparently happened which brought about a decline of morale and lack of confidence in the leader. On August 13, 1861, Kimberley vaguely hinted to his parents that a new leader might be required. The following day he wrote that five bandsmen were sent home and that "The Albany boys were sent home on account of incompetency; we have a fool of a dutchman for a leader." The decline apparently continued because on August 23, Kimberley referred to the leader as "a poor tool," and noted that "We get along poorly, the regiment are greatly dissatisfied with our music."

On September 3, 1861, Kimberley was called to the tent of the brigade commander and informed that henceforth he would be the new band leader. This move appeared to catch Kimberley unaware for he stated: "I was not aware their intention was to get me . . . the boys have not cared heretofore whether they improve or not." The new band leader noted with pride that he would have the rank equal to a second lieutenant and enjoy the lucrative income of $103.00 per month.

For the next two months the morale of the band improved almost daily. In a September 15, 1861, letter Kimberley stated: "All say the

51 Edwin O. Kimberley, letter to parents, July 12, 1861, p. 2.
52 Kimberley, letter, August 13, 1861, p. 2.
53 Kimberley, letter, August 8, 1861, p. 3.
54 Kimberley, letter, August 23, 1861, p. 4.
56 Ibid., p. 2.
band has improved." On October 1, the band received "twelve new tunes from Baltimore and twenty blank books." But this appeared to be the end of the progress that the band made under Kimberley's leadership. By November the situation was again on the decline. Kimberley recorded that the "Band gets along poorly ... but thirteen players out of nineteen ... five sick ... daily quarrels." The situation had reached such a depressing state that Kimberley submitted a resignation which, subsequently was ignored. On November 23, 1861, he stated that only twelve out of the nineteen were physically well but that due to instruments in various states of disrepair the situation appeared hopeless. "We make poor music in fact have little playing to do. No leader can be found."

With the exception of the band's internal problems, all else seemed to contribute to a pleasant existence. Spaulding wrote on July 27th that "We have a large quantity of provisions ... I have not had such an appetite for a long time." At Camp Pickney near Harper's Ferry Kimberley noted on August 1, that: " ... almost every regiment around here has a splendid brass band, so we enjoy ourselves listening to their music and playing some ourselves." On August 14, 1861, "We have nothing to do aside from playing, eating, and laying around."

57 Kimberley, letter, September 15, 1861, p. 2.
58 Kimberley, letter, October 1, 1861, p. 2.
59 Kimberley, letter, November 2, 1861, p. 4.
60 Kimberley, letter, November 23, 1861, p. 3.
61 George Spaulding, letter to wife, July 27, 1861, p. 4.
62 Kimberley, letter, August 1, 1861, p. 2.
63 Kimberley, letter, August 14, 1861, p. 2.
Even as late as December, after a march of some eighteen miles, Kimberley and some members of the band went to a private home and took "supper, lodging and breakfast. I never enjoyed anything so much in my life."\(^{64}\)

Despite the large number of letters in the Kimberley collection, most of the pertinent material about the band ends around the latter part of 1861. Few of the 1862 materials tell much about the band's activities except that Kimberley continued to serve as leader of the band until the muster out of the band in July of 1862. Spaulding's letters do recount the trying days of the Shenandoah Valley disastrous defeat.

... many of the bands lost all of their instruments. The Fifth Connecticut lost theirs all new horns German Silver. They were new but a few days ago and cost their regiment over one thousand dollars. Other bands lost a part of theirs and we should of lost nearly all of ours had we had them ... it is a great loss and will probably be the one means of breaking up the band and sending it home.\(^{65}\)

Nothing is available to relate the experiences of the band in the months of June or July. Apparently the Band of the Third Regiment Wisconsin Volunteer Infantry was finished as a viable musical organization.

**Major Influences**

Some questions arise as to those influences which brought about the enlistment of such a large number of brass bands into the Union army. No single answer will suffice. Instead, there was a complex web of time, circumstances, and patriotism, each of which played a contributing role in the phenomenon. There is no obvious evidence, however,

\(^{64}\)Kimberley, letter, December 6, 1861, p. 2.

\(^{65}\)Spaulding, letter, May 27, 1862, p. 4.
that men who became bandsmen did so in order to evade the rigors of combat situations.

A factor which did play a paramount role in the growth of the number of Civil War bands was the manner in which regiments were raised for the army. Troops volunteered to serve in regiments being newly created rather than enlisting in the army and then being assigned as replacements for units already serving in the field. Thus, each additional regiment brought with it two Principal Musicians, twenty Field Musicians, and usually a brass band of twenty-four pieces. No effective procedure was devised during the war to replenish the veteran regiments decimated by disease or battle. In time the strength of certain regiments reached such a scant few that if the men still had time to serve the unit was merely absorbed into a larger one thereby at least augmenting the latter unit to some extent.

In all there were twelve principal calls issued for troops during the Civil War. The earliest General Order was issued in April of 1861 for seventy-five thousand militia to serve for a period of three months. The last order, issued in December of 1864, called for 300,000 men for one, two, or three years. In all 2,573,748 Union soldiers were called on to serve their country during the Civil War.66

The usual procedure for securing additional troops was the issuance of a General Order which indicated the number of men and sometimes the types of regiments desired. The quota for each state was transmitted to the governor based on the census figures for 1860. In

66Nason, Minute Men of '61, p. 20.
turn the governor would announce throughout the state that he would accept a certain number of volunteer regiments. Usually a prominent individual would take on himself to attempt to raise a certain number of men and in turn the individual would receive remuneration in the form of an officer's commission. Prior military service did not appear to figure into the matter. One writer explained:

... in the early days little regard was paid to military training. Almost anyone who could persuade eighty, or sometimes fewer, men to enlist could secure a captain's commission; almost anyone who could raise a regiment could attach the title of colonel to his name.67

The inducements to encourage men to enlist in the new regiments often included the promise that the regiment would have a brass band. The inference is perhaps taken that if a man were considering volunteering then the possibility of a band would be just the thing to convince him to enlist in the regiment. When a regiment had been raised, a letter was sent to the governor who in turn ordered the men to assemble at the nearest training camp. As soon as the regiment was mustered into the service, a brief ceremony concluded with the presentation of the regimental flag. Sometimes a short period of training followed and the regiment then departed for one of the armies serving in the field.

A second factor which played a prominent role in the rise of the Civil War bands was the availability of numerous civilian bands. Regardless of how many openings there were in the various regiments, it is likely these would have remained unfilled except for some form of

"ready market" of musicians. So great did the demand for musicians become that the historian of the 104 Pennsylvania Infantry remarked:

At this time [September 1861] ... the demand was so great that it was somewhat difficult to obtain a good band; but I engaged one at Emmaus, Lehigh County, composed of young Germans, which soon became quite skilled in playing.

The brass band movement had been under way for about thirty years prior to the start of the Civil War. There were literally hundreds of civilian bands throughout the country. Some of these bands might be labeled as professional but the large majority were amateur groups who either played for their own pleasure or as an adjunct to the players basic incomes.

The oldest civilian band in the United States noting continuous existence is the Repaz Band of Williamsport, Pennsylvania. In its original inception, the band had but one brass instrument, a French horn. In 1840 Daniel Repaz moved to Williamsport and the instrumentation was altered to include mostly brass instruments. During the Civil War the Repaz Band served three times, each time with a different regiment. The band enlisted with the Eleventh Pennsylvania Volunteer Infantry as a militia band in April of 1861. Later it reenlisted with the Twenty-ninth Pennsylvania Regiment. When General Robert E. Lee surrendered the Confederate forces under his command at Appomattox, the Repaz

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Band was there as the Band of the Eighth Pennsylvania Cavalry. The writer had the experience of hearing a concert by the modern counterpart of this band in the summer of 1972 and being introduced to several of the current members. The Allentown, Pennsylvania, Band claims a slightly earlier beginning but cannot claim an unbroken period of existence. Providence, Rhode Island, claimed the genesis of the Providence Brass Band as early as 1825.

Davenport, Iowa, could boast of a brass band as early as 1844 and in 1852 a German band was organized to play for the reception for Congressman John P. Cook. Cedar Rapids, Iowa, had a contest in 1857 which listed a ten-dollar prize for the best brass band. The second place winner received five dollars, but unfortunately the names of the winning bands were not recorded. Felts claimed that prior to the Civil War there were 3,000 bands and 60,000 musicians.

In addition to the brass band movement there were the influences brought about by the circus and the traveling minstrel groups both of which utilized brass bands to draw attention to their shows. The Aaron

70 Major W. P. Clarke, The Repass Band in the Civil War (N.P. N.D.) mailed to writer by Garth Kleckner (since deceased) 1971 (Photocopy of original) Williamsport, Pennsylvania.


Turner Circus of 1820-30 used a brass band with their shows and serenaded President Andrew Jackson on the White House grounds with "Six Musicians and a red and gold bandwagon." A circus drawing, supposedly made in 1846, depicts a band wagon drawn by eight horses in which are shown twelve royally attired musicians with the caption "Van Amburgh's Triumphal Car passing Astor House." A circus bill dated June 1, 1851, advertised P. T. Barnum's Asiatic Caravan. Beneath all of the listed attractions is an advertisement which reads: "A Fine Military Band Will Perform Popular Airs As The Procession Enters The Town." Jackson's "Famous Buckeye Band," composed of thirteen musicians drawn by ten beautiful white horses, played for Major Brown's Monster Colosseum and Great American Circus on September 2, 1857.

The Ethiopian Minstrels competed effectively with the circus in plying their wares with band music. No less an attraction than P. S. Gilmore was hired to play for Ordway's Show in 1852, "...in a program featuring songs, burlesques, dances, bone and accordion solos and banjo duets."

There is no evidence to suggest that brass bands ever actually performed in the minstrel itself when it existed as a separate entity.

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76 Ibid., p. 112.
Usually the band was intended just to draw attention to the fact that the minstrel was in town.

Another feature of minstrel performances was the band and the street parade. Whenever the minstrels came to town, their arrival was heralded by a street parade in which... the band... led the procession through the streets to the theatre... the drum major in attractive regimentals whirling his baton... In front of the theatre the band gave a short concert before each performance and sometimes fireworks were shot off... And how the town resounded to the blare of the minstrel band... favorites like "Dixie", "Carve Dat Possun",... or "A Hot Time in the Old Town."79

In at least one instance though the brass band was used to actually accompany a minstrel group.

Professor Hans Wagner of St. Paul led the little German Circus band. The E-flat cornet was his musical instrument. All bandsmen were required to black up for the Ethiopian gayeties.80

As this minstrel was a part of a circus performance, this would tend to point to such an occasion as an exception rather than the rule insofar as brass band participation was concerned.

Another influence which played a key role in the development of interests in Civil War band music was the series of concerts given in New York and Boston by Antoine Jullien in 1853-54. Schwartz referred to these as "The Golden Age of Bands of Music."81

Jullien, influenced by the financial success of visiting virtuosi such as Ole Bull, Henri Hartz, Jenny Lind, and Giuseppe de Begnis, came to America in 1853. Drawing on his unique ability to promote extravaganzas, Jullien began a series of concerts which ran the

79Ibid., pp. 147-148.
80Murray, Circus, p. 84.
gamut from theatrical to ludicrous. He even went so far as to perform a ritual similar to washing his hands before selecting a jeweled baton to perform the music of Beethoven. In June of 1854 Jullien returned to England having amassed a fortune in less than two years. In 1860 he died a broken man in an insane asylum in Paris.

Perhaps the greatest effect of Jullien's concerts was realized by the influences they had on Patrick S. Gilmore. Gilmore, who directed the Salem Band, secured the services of Edward Kendall to perform solos as a featured attraction. The idea was to be the virtuoso battles of technique between Kendall, the master of the keyed bugle, and Gilmore, proponent of the cornet. The excitement to which the audience was subjected when each of these performers played "Wood Up Quickstep" left all breathless. Anyone having experienced the spectacle would doubtless have had visions of their own virtuosity in a similar situation.

Gilmore, on the other hand, used these concerts as a starting point and in 1859 took over the Boston Brigade Band. He transformed this band into a multifarious organization capable of rendering the best of all types of music. By 1860 the Gilmore Band had earned a reputation second to none and people throughout New England were treated to the best in band music.

Despite the influence of the spectacular concerts and the musical expertise of Gilmore, Dodworth, Downing, and others, it is quite evident that many other influences contributed to the rise of the Civil War bands. America was beginning to experience a "musical awakening"
or perhaps "musical awareness" that would also tend to excite interest in martial music.

Since the turn of the nineteenth century, a growing interest in musical endeavors of all kinds had been noted. The numerous sacred song books which had been published throughout the country from around 1775 gave the musical "illiterates" an opportunity to possess their favorite hymn tunes for all to sing. Lowell Mason's Boston Handel and Haydn Society Collection of Church Music (1822) demonstrated fully that a rapid fortune could be amassed in music with anyone possessing a slight degree of insight. Furthermore, Mason's contribution to the field of Music Education at the Boston Academy of Music and the training of music teachers at that institution in the summers tended to guarantee that a rise in musical literacy would be forthcoming.

Throughout the larger cities of the eastern seaboard a rising interest in symphonic music was noted. In 1841 the First and Fifth Symphonies of Beethoven were first performed in Boston by the Academy of Music Orchestra consisting of 25-45 players. This began a series of concerts which ran until 1847 and consisted of from six to eight programs each year. The New York Philharmonic Orchestra was organized in 1842 under Theordore Thomas while another orchestra, the Germania, of Boston performed more than eighty concerts between 1848-54.


85 Ibid., p. 63.
Dwight's Journal of Music, which proved to be one of the most informative literary periodicals, was first issued in 1852 and played a major role in educating a vast majority of the populace to the latest in "good music." Men such as Louis Moreau Gottschalk, Daniel Decatur Emmett, Stephen Collins Foster, and the "Singing Hutchinsons" all attempted to carry their musical message to a nation always eager for more of the same. Composers such as George Bristow and William Henry Fry began the arduous task of directing American musical paths toward a style indicative of the best that this country had to offer rather than a disguised European tradition.

Without a long-standing tradition of music in the military structure of the American armed forces, it is doubtful whether the previously mentioned influences would have been sufficient by themselves to create a need for the Civil War bands. Although the Civil War was the first American conflict to utilize brass bands, it was not the first to use bands in addition to other types of martial music.

Currently, the earliest known instance in which band music is mentioned being connected with a military unit in this country is March 18, 1756. Camus states that a band preceded the Regiment and Artillery Company of Philadelphia on that date.\(^{86}\) The commanding officer was none other than Colonel Benjamin Franklin. Later Camus mentions that other elite militia volunteer units had bands of music.\(^{87}\) It is also noted


that Josiah Flagg had organized a militia band in Boston and gave its first concert at Concert Hall on June 29, 1769. 88

During the Revolutionary War the music of the fifes and drums was heard far more frequently than band music. Anderson stated:

Fifes and drums announced the routine of daily camp life, saluted visiting dignitaries, cheered the timid soldier, drove the undesirables out of camp, sustained the marching ranks, and boldly directed the vital operations of battle. 89

All of this was, of course, functional music intended to announce the calls and signals for the required movements of the day. The basic signal was the drum beat while the fifes added various tunes. No modern army of that period could expect to function effectively without the signals from the fifes and drummers.

Despite the superabundance of field music there were also "bands of musick." Anderson devotes an entire chapter to the discussion of bands during the Revolutionary War. 90 Camus also mentions, by name, the various regiments which utilized bands.

The regiments of Henry Jackson, Samuel B. Webb, Christian Febiger, had bands at various times during the Revolution. The 3rd and 4th Regiments of Artillery, commanded by Colonels John Crane and Thomas Proctor, had bands as early as 1777, and these served until the end of the war. 91

Although the instrumentation consisted primarily of flutes, oboes, bassoons, clarinets, and horns, trumpets and drums were sometimes added.

89 Ibid., p. 1.
90 Ibid., pp. 69-101.
Personal entertainment, executions, parties, and dances appeared to be the usual military fare for the Revolutionary War bands.

On March 29, 1779, the Congress of the United States adopted the Steuben's manual, Regulations for the Order and Discipline of the Troops of the United States, as the official instruction for the American forces. This work contained the various British signals and adapted them for the Colonial Army. At what period these changed is unknown to this writer but other instruction methods are mentioned as being more prevalent during the Civil War.

On July 4, 1788, Colonel Bauman's Regiment of Artillery had a band of music that escorted the Society of Cincinnati to hear an address by Alexander Hamilton. In 1798 an act of Congress authorized a Marine Band, which is still in existence today. Morton's Brigade of Artillery attached a volunteer band to itself in New York City as early as 1805. Camus reports that: "The traditions established during the Revolution were continued during the War of 1812, and an added stimulus was given to military music by the many militia bands that reported for service with their regiments." An old lithograph shows the New York Militia Regiment on dress parade at Camp Putnam, New Haven, in 1832. Both the drum corps and the band are present and the band appears to be "trooping the line." In 1832 a General Order was issued limiting the


size of regimental bands to "two chiefs, and ten musicians." Apparently the size of army bands had increased out of proportion to the number desired.

From 1830-34 the New York Seventh Militia Regiment utilized Reidel's Martial Corps for music but on specific occasions the United States Band at Bedlow's Island was hired. By 1837 Lothian's New York Brass Band became the favorite musical organization and received sixty to eighty dollars for each parade. The U.S. Marine Band, directed by Scala, began a series of concerts at the Capitol in 1838 and extended this series to the White House in 1840. In 1845 Dodworth's Cornet Band was hired to replace Lothian's Band with the New York Seventh Regiment and in 1848 Wallace's Band was named to furnish the music for that noted regiment. In 1860 the Band of Claudio S. Grafulla was signed to represent the New York Seventh, a position he held throughout the Civil War and continued until 1879.

Little has been recorded about music in the Mexican-American War. The writer does have in his possession a roster of the Fourth Regiment Ohio Volunteer Band which served at the Battle of Atlexco, Mexico, on October 19, 1847. No mention is made of the instrumentation of this band which numbered but nine men. The muster out date is given as July 24, 1848. Patrick mentions that the Sixth Regimental Band


97Howe, *Ohio in the War*, XII, 40.
was required to arm and fight at the Battle of Miline del Ray.\textsuperscript{98} It is quite possible that other bands also served in the Mexican-American War since these two are mentioned.

Two U. S. forts in Minnesota, Snelling and Ripley, noted brass bands attached to regular army units. The United States First Infantry Band appears to have served at Fort Snelling at various times between 1819-40.\textsuperscript{99} The Sixth Regimental Band and the Tenth United States Infantry Regimental Band served at Fort Snelling until 1857 and the Second Regiment of United States Infantry Band was at Fort Ripley in 1860.\textsuperscript{100} Fortress Monroe had a Post Band in 1858 while Fort Moultrie was served by the Band of the First United States Artillery Regiment around the same time.

Various other factors contributed to the rise of Civil War bands besides just musical influences. Patriotism, largely carried over from three previously victorious conflicts, led the American people to believe that a divinely guided nation was on the rise. Too, an emergence from a period known as the "genteel" period led to all types of false sentimental impressions and distorted views of reality. Many people concluded that they were living in one of the greatest of all eras. The horrors of modern warfare had not been realized, either, and would not until the Battle of Shiloh in early 1862. Men, perhaps driven by the urge to "get in" on something adventurous, flocked to the recruiting offices in overwhelming numbers. All were apprehensive that the

\textsuperscript{98}Patrick, "Minnesota Bands," p. 21.

\textsuperscript{99}Ibid., p. 19.

\textsuperscript{100}Ibid., p. 21.
war would be over before they could become a part of the glory. Olsen has referred to the various contributing factors as "Romanticism" which resulted in a "Picture-Book" concept. Certainly this idea should receive strong consideration. He further states:

The colorful and picturesque unit names, the Arabian Nights [Zouave] uniforms, the variegated silken flags, the bombastic rhetoric and oratory, the "Gentleman's Club" like atmosphere of the units, the . . . chivalry at Sumter, . . . that battle in civilized war could avoid the Sabbath, . . . the ceremonial surrender of the sword upon defeat, and the twelve and thirteen year old drummer boys were all a part of a make believe world that could only be described as Romantic. 101

Summary

Many factors contributed to an atmosphere conducive to the need for a large number of brass bands to serve with the Union Army during the Civil War. Chief among the factors was the complex web of time, circumstances, and patriotism, each of which played a vital role.

From a strictly military point of view bands were an established part of militia and army life despite the fact that the bands were not required to perform the regulation calls of the day. Bands had been noted as serving in the Revolutionary War, the War of 1812, and the Mexican-American War. Regular Army bands were also serving in various outposts prior to the start of the Civil War. Too, the lack of an established replacement procedure for decimated field units led to numerous additional regiments being created, each of which increased the total number of Field Musicians, Principal Musicians, and Brass Bands.

All of these positions had been duly authorized by early General Orders for the various volunteer forces as set forth by the War Department.

Other factors which played a key role were a "ready market" of civilian musicians, a rising interest in brass band music, and the numerous virtuosi which realized a generous financial return for their performances in the United States. A rising interest in all types of other music from sacred song books to symphonic music also figured predominately in a growing musical awareness.

Finally a "Picture-Book" concept during the height of the Romantic Period led to a distorted view of reality and honor. The stark horrors of modern warfare were not fully realized until the war was almost a year old. Young men in such overwhelming numbers flocked to the recruiting stations that the army was unable to find a place for all the volunteers. By late 1863 the "sham" had faded to such a point that bounties and the draft were necessary to fill the dwindling ranks of veteran units.

Muster Out of Regimental Bands

The Adjutant General's Office, War Department, issued General Order No. 91 dated July 17, 1862, which spelled the demise of the authorized regimental brass bands. Section 5 stipulated:

That so much of the aforesaid act approved twenty-second July, eighteen hundred and sixty-one, as authorizes each regiment of volunteers in the United States service to have twenty-four musicians for a band . . . is hereby, repealed; and the men composing such bands shall be mustered out of the service within thirty days after the passage of this act.¹⁰²

Only the bandsmen however were to be discharged. Any enlisted man not originally mustered in as a member of a band was to be returned to the duties of his company and was not to be subject to the order for discharge.

It may appear that the move to discharge the regimental bands was a hasty one involving little forethought, but such was not the case. The move was strictly an economical step and the bands were but one of several factors considered. Furthermore, there had been previous attempts to retard the spiraling numbers of regimental bands entering the service and several General Orders had been issued pertaining to the problem.

Attempts to find ways to lessen the enormous expense of a large army began in late 1861. The War Department had issued a previous General Order, No. 91 on October 26, 1861. Paragraph III stipulated that no additional bands for the volunteer service were to be mustered into the army. Vacancies in the bands were not to be filled and all members of bands not designated as musicians were to be discharged.¹⁰³ Less than two weeks later, Benjamin F. Larned, Paymaster-General, answered a query by Henry Wilson of the United States Senate. Larned suggested that the abolishment of the regimental bands would save about $5,000,000.¹⁰⁴ Additional economy measures were also discussed. Larned also felt that there were too many cavalry regiments in the army.

¹⁰³ U.S., War Department, Adjutant General's Office, General Orders, General Order No. 91, October 26, 1861, par. III, p. 43.

Since infantry regiments were less expensive to maintain, some savings could be realized by reducing the number of cavalry units. Other areas referred to were incompetent chaplains, excessive forage rations, sutlers, recent pay increases, and the number of horses permitted for officers. Eventually some degree of economizing was achieved in all categories mentioned, but not quite to that degree accomplished by the mustering out of the regimental bands.

On January 18, 1862, an additional General Order, No. 4, was issued which was directed again at the regimental band situation. This order instructed the Inspector-General of the army to inspect all the bands and discharge men who were not musicians. Apparently the military felt that the commanders were slow to react to previous cuts in the regimental band numbers. Then in July, 1862, came the Adjutant General's order to muster out the regimental bands within 30 days.

The costs involving bandmen were certainly not negligible. According to General Order No. 49, dated August 3, 1861, the bands were paid as follows:

One-fourth of each band shall receive the pay and allowances of sergeants of engineer soldiers; one-fourth those of corporals of engineer soldiers; and the remaining half those of engineer soldiers of the first class; and the leaders of the bands shall receive the same emoluments as second lieutenants of infantry. Thus a lieutenant was to receive a base pay of $50.00 per month. An Engineer sergeant received $34.00 per month while an Engineer Corporal and private earned $20.00 and $17.00 respectively. Consequently, a band

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105 Ibid., p. 728.
107 General Orders No. 48, 1861, Sec. 7, p. 15.
of twenty-four members and their leader cost $6,936.00 per year exclusive of their daily ration allotment. Four regiments to a brigade would draw a total of $27,744.00 per year and three brigades to a division would cost $83,232.00. This, of course, is based on the premise that all units maintained bands, which they did not. Music was expensive to the Union army, to say the least.

Olsen, using a slightly more involved set of figures, arrived at the total cost for twenty-five corps at $6,643,400.00 per annum. Yet if the cost is figured on the basis of the amount suggested by Edwin O. Kimberley, band leader of the Third Wisconsin Volunteer Infantry Band, the upkeep required for the military bands reached a much greater financial figure. Kimberley stated that the upkeep of their band "including pay, rations, and clothes is over $50.00 per day, $1,400 per month. Using this figure, the amount per year would increase to $16,800 per band. At four regiments per brigade, three brigades per division, three divisions per corps for twenty-five corps, the amount would soar to $15,120,000. This figure is also exclusive of the money necessary to support the field musicians which would practically double the amount required just for the brass bands. Clearly, those seeking economic relief were justified in studying the band situation carefully.

Bandsmen serving in the army were quite aware of the considerations relating to discharge almost as soon as the idea was introduced.

108 Olsen, "Yankee Bands," p. 82.
In early December of 1861, Edwin O. Kimberley wrote to his parents:
"We expect to hear something this week in regard to Bands, don't know how it will come out yet."\textsuperscript{110} Several weeks later Charles Gibbs of the Band of the 19th Massachusetts Volunteer Infantry wrote: "I don't know but what I shall get my discharge in a week or two as they are going to discharge . . . the members of the band."\textsuperscript{111} Despite the early discussions and the filtering down of rumors, however, the final General Order No. 91 of 1862 was not issued until July 17, 1862. Eight months had passed since the topic was originally introduced.

Regimental histories are quite explicit about the July, 1862, discharge date of the regimental bands. Modern Civil War writers also generally refer to this date when discussing the policy change toward the bands. However, some problem is caused by an earlier discharge date of the bands which individuals who purport to study the Civil War bands tend to ignore. On April 15, 1862, a General Order issued by General Buell mustered out the bands of his command only a few days after the Battle of Shiloh, or Pittsburg Landing. By what authority he was allowed to do so remains a mystery. The historian of the 48th Ohio Infantry Regiment stated:

On the 15th of April, a general order was issued to discharge all regimental bands, . . . when the battle of Shiloh commenced, our band discarded their fine instruments, armed themselves, and went into the fight with the regiment. The result was, they lost their instruments . . . they were one of the first bands discharged, . . .\textsuperscript{112}

\textsuperscript{110}Kimberley, Letter, December 6, 1861, p. 3.

\textsuperscript{111}Gibbs letter, Jan. 5, 1862 from Francis A. Lord manuscript.

Several days prior to the muster out of the 48th Ohio Band, the band attached to the Second Regiment Iowa Volunteer Infantry was also discharged at Pittsburg Landing. When the Union army moved south in pursuit of the Confederate, the mustering-out process of the bands continued by Buell. The Band of the Second Minnesota Volunteer Infantry was discharged on the 24th of April.

At this camp [Corinth] our band was mustered out on the 24th of April, by order of General Buell . . . . They were good musicians but did not take kindly to actual soldiering, and were quite willing to quit there. 113

Whatever authorization was assigned to General Buell at Shiloh must have also been extended to other Commands of the Union army. The Band of the 3rd Iowa Infantry Regiment was mustered out at Rolla, Missouri, on January 26, 1862, as were the Bands of the Iowa 7th Infantry Regiment (January 13, 1862), and the Iowa 9th Infantry Regiment (March 27, 1862). The Band of the Iowa 10th Infantry Regiment was mustered out on February 26, 1862, at Bird's Point, Missouri. This of course does not take into account a large number of other bands under Buell's command, all of which were also mustered out.

The move to muster out the regimental bands was resented by the rank-and-file soldier as a completely illogical economy measure. The historian of the Maine Thirteenth Infantry Regiment stated: " . . . but there is room for a reasonable doubt as to whether that measure of cheese-paring economy accomplished any real savings." 114


in charge of the Twenty-fourth Massachusetts Infantry Regiment, who was fortunate enough to secure the services of Patrick Gilmore's Band, wrote: "I think it is a great mistake and that the service will lose more than the treasury will gain." The historian of the Twenty-fifth Massachusetts questioned the wisdom of the muster out for several reasons.

All of the regimental bands have been mustered out. . . . Ours left the first of this month, . . . They were the solace of many a weary hour. I understand that this is in the interest of economy, . . . I also learn that the officers' pay has been raised, so just where the savings comes in does not appear. As I am only an enlisted man I am not supposed to see things quite so clearly, . . .

At least one band, however, apparently did not merit the kindly feelings bestowed on so many of the regimental bands. Charles B. Hayden of the Second Michigan Infantry Regiment recorded his feelings about the loss of their regimental band. "The band has been discharged, right glad we were to be rid of the lazy grumbling loafers."

One group of bands which had been serving in the remote western section of Virginia did not receive notification of the order to muster out the regimental bands. On September 5, 1862, after a march of more than a hundred miles, the division arrived in Alexandria, Virginia, to

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116 D. L. Day, My Diary of Rambles With the 25th Massachusetts (Mieford, Mass.: King and Billings, 1884), p. 66.

learn not only of the order to muster out their bands but that there would be no pay for the elapsed time of service. Furthermore, their Colonel, Rutherford B. Hayes, refused to allow the bands to go. When the issue was finally resolved, the Band of the Twenty-third Ohio, as well as the bands of the 28th Ohio and the 12th Ohio Infantry Regiments, had participated in the Battles of Turner's Gap and the bloody onslaught of Antietam while officially mustered out of the service. 118

Exactly how many bands were finally mustered out after the enactment of General Order No. 91 is not known. A conservative estimate would be about three hundred. Ohio, New York, Pennsylvania, and Massachusetts accounted for almost two hundred bands. An unpublished listing of bands mustered out contained in the National Archives further document the thorough accomplishment of the order intended to economize at the expense of the regimental brass bands.

While the data contained on the following two pages is in no way intended to be definitive it does reveal to some extent the scope that the military band movement had attained by the middle of 1862. 119

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118 Personal diary of J. D. Templeton, Twenty-Third Ohio Volunteer Infantry 1861-1862. (Original manuscript owned by Dr. Robert Eliason, Deaborn, Michigan). September 17-19, 1862.

119 The listing of the military orders to discharge the bands (pp. 69-70) was given to the writer by a member of the staff, Old Military Records Division, National Archives, Washington, D.C. The two sheets are little more than a compilation of the military orders contained in the various books from the several armies. All of the books are in original handwriting, and the two photocopied sheets are little more than quick references to the orders. To the writer's knowledge the sheets have no formal title, nor number.

Band leaders enlisted since May 1, 1864, whose pay is reduced entitled to bounty see bk. 75 H. Q. A., pg. 1241.


M. O. of Band of Wolford's Ky. Cav.; see bk. 1, L. S., E. of Cumb., pg. 54.

Brigade Bands. G. O. 87, D of Wash., 22nd A. G., June 20, 1865.

Pay of Bands, see D. of Gulf, bk. 7, pg. 401.


Band Defences of New Orleans, See bk. 6, D. of Gulf, pg. 42.

Band, Army of the Ohio, M. O. See G. O. 43, A. of Ohio, Aug. 13, 1862, Bk. 371.

Bands, Army of the Potomac, M. O. See G. O. 151, A. of P., Aug. 4, 1862, Bk. 953.

Bands, Army of the South West, M. O. See S. O. 259, A. of South West, Aug. 13, 1862, bk. 164 D. of Mo. pg. 367.

M. O. of Bands, D. of South; See S. O. 291, D. of South, Aug. 30, 1862, bk. 27, D. of South, pg. 160.

M. O. Bands of Dist. of West Tenn. See G. O. 73, Dist of W. Tenn. Aug. 12, 1862. bk. 3, Gen. Grant's records, pg. 90.

M. O. Bands, 1st Brig. Mo. State Militia. Call up 496 V.S. 1865.


Bands, 4th Brig. 2nd Div. 6th A. C. M. O. See S. O. 302, par. 60, A. G. O., Sept. 12, 1864.


Bands, 3rd Corps, Army of Va., M. O., See S. O. 75, 3rd Corps, A. of Va., Aug. 14, 1862, bk. 5, Dept. North East Va. and Rappahannock, pg. 211.


M. O. Band, 55th Ill. Inf. See S. O. 27, Dist. Cairo, Jan. 31, 1862, bk. 4, Gen Grant's records, pg. 130.

Band M. O. of 6th Ind. Inf. Call up 1713694 R. & P.

Band 17th Ind. Vols. M. O., See bk. 9, L. R. Dept. Ohio, pg. 226.

Band of the 34th Ind. Inf. M. O., see S. O. 264, A. of the South West, Aug. 18, 1862, pg. 374.

Band, 39th Ind. Vol. Inf. M. O., see bk. 9, L. R., Dept. Ohio, pg. 254.

Band, 1st Ky. Cav., M. O., see bk. 1, L. S., D. of Cumb. pg. 147.

Band, 4th Ky. Vols., Disch., see bk. 9, L. R., Dept. of Ohio, yrs. 90-93.
Bands: (Cont.)

Band, 1st Long Island Vols., See bk. 12, L.R.A. of P., pg. 2.

Band, 11th Maine Vols., Disch., see bk. 12, L.R.A. of P., pg. 85.

Band, 10th Mass. Vols., Disch., see bk. 12, L.R.A. of P., pg. 72.


Band, 4th N.J. Vols., M.O., see bk. 12, L.R.A. of P., pg. 479.

Band, 5th N.J. Vols., M.O., see bk. 13, L.R.A. of P., pg. 352.

Band, 6th N.J. Vols., M.O., see bk. 12, L.R.A. of P., pg. 61.

Band, 6th N.J. Vols., M.O., May, 1862, see bk. 26, 3rd A.C. (old bk. 98) pg. 286.

Band, 8th N.J. Vols., M.O., See bk. 12, L.R.A. of P., pg. 61. Also see bk. 26, 3rd, A.C. (old bk. 98) pg. 286.


Band, 85th N.Y. Vols., Disch., see bk. 12, L.R., A. of P., pg. 85.

Band, 49th Ohio Vols., M.O., see bk. 9, L.R., D. of Ohio, pg. 111.

Band, 65th Ohio Vols., M.O., see bk. 1, L.S., Dept. Cumb., pg. 79.

Band, 110th Ohio Vols., Disch., see bk. 17, L.R., A. of P., pg. 11,278.

Band, 3rd Pa. Reserves, Disch., see bk. 12, L.R., A. of P., pg. 73.

Band, 7th Pa. Reserves, Disch., see bk. 12, L.R., A. of P., pg. 76. Also B-344-(V.S.) 1862.

Band, 8th Pa. Reserves, Disch., see bk. 12, L.R., A. of P., pg. 49.

Band, 9th Pa. Reserves, Disch., see bk. 12, L.R., A. of P., pg. 74.

Band, 10th Pa. Reserves, Disch., see bk. 12, L.R., A. of P., pg. 73.

Band, 11th Pa. Reserves, Disch., see bk. 12, L.R., A. of P., pg. 74.


Band, 52nd Pa. Vols., M.O., see bk 12., L.R., A. of P., pg. 71-77.

Band, 68th Pa. Vols., M.O., see bk. 17, L.R., A. of P., pg. 11.

Band, 2nd Brig., 3rd Div., 3rd A.C., M. In, see bk. 17, L.R., A. of P., pg. 278.

Band, 3rd Brig., 1st Div., 3rd A.C., M. In, see bk. 17, L.R., A. of P., pg. 41.


Band, 98th Pa. Vols., M.O., see bk. 12, L.R., A. of P., pg. 71.


Band, 6th U.S Cav., How applied to Regulars, see bk. 12, L.R., A. of P., pg. 88.

Band, 4th Vermont Vols., Disch., see bk. 12, L.R., A. of P., pg. 74. Also bk. 13, L.R.A. of P., pg. 351.


Summary

The decision to reduce the number of military brass bands serving with the Union Army was realized by the issuance of General Order No. 91 in July of 1862. The idea though had been under consideration for some time and steps had been initiated as early as October of 1861 to drastically limit the number of bands. Reduction of the regimental band totals was but one of the numerous economic steps taken to curtail band costs which had risen to several million dollars per year. Other items considered were incompetent chaplains, sutlers, excessive forage rations, and recent pay increases.

To the soldier in the field the move to discharge the regimental bands was one possessing little or no forethought. Soldiers expressed their feelings about their band losses quite candidly. Yet, some of the soldiers were glad to see some of the less popular bands depart, while others frankly admitted they did not really understand the scope of the problem.

The successful execution of General Order No. 91 of 1862 required several weeks longer to complete than originally anticipated. This was primarily caused by communication problems created by forces serving in remote areas. Based on discharge dates listed on various band rosters, it is estimated that approximately four hundred brass bands were discharged from the Union Army. Although savings were subsequently achieved in all of the original areas listed, none of the moves was realized with quite the same degree of thoroughness as those related to the military bands.
CHAPTER III

BRIGADE BAND PERIOD

1862-65

Origin of the Brigade Bands

The genesis of the Civil War brigade bands may be found in the same General Order that brought about the demise of the regimental bands. Paragraph six, General Order No. 91 stated:

And be it further enacted, that each brigade in the volunteer service may have sixteen musicians as a band, who shall receive the pay and allowances now provided by law for regimental bands except the leader of the band, who shall receive forty-five dollars per month with the emoluments and allowances of a quarter-master sergeant.¹

This indicated that henceforward, only one musical organization was to be available to meet the requirements of three or more regiments. Field musicians, however, continued to serve regimental needs as in the past.

A Civil War soldier's closest allegiance was to his regiment since most of the men usually came from a central area of the state. The composition of the brigades was constantly being altered, usually by regiments of various states. Unfortunately, regimental histories generally do not contain a great deal of material about brigade bands, a primary reason for the lack of available information about them. Too, more than four hundred regimental histories were written, whereas less

¹General Orders 1862, No. 91, p. 63.
than a dozen brigade accounts exist. Rarely does even the roster of a brigade band appear either in a regimental or brigade history.

Certain regimental histories may even lead to false conclusions as to the nature of band music after July of 1862. One writer noted:

... the winter of 1861-62 will be remembered in Frederick... there were dress parades... every regiment had... a brass band, all of which had changed when I witness the grand review (1865) in Washington... bands of music were few and far between.²

Another writer stated: "The music in nearly all the regiments was that furnished by buglers; even the fife and drums were almost obsolete in the Army of the Potomac in 1864."³

Yet the music of the brass bands did continue to flourish. There were numerous brigade bands, regimental bands, post bands, militia bands, and bands that served in hospitals and prisons, not to mention, of course, those bands enlisted in the regular army. Thus, those who maintain that there were brigade bands and nothing more have been misled. Every conceivable type of situation involving army bands existed after the muster-out order went into effect.

Brigade bands, as a general rule, furnished the music solely for one brigade. Some brigade bands, however, furnished the music for an entire division. Other brigades noted only regimental bands, no brigade band being available. In addition there were brigades which not only could boast of a brigade band but one or more additional regimental bands.


³Edwin Bennett, Musket and Sword (Boston: Coburn Publishing Company, 1900), p. 304.
The National Archives contains an alphabetized listing of men who served with the brigade bands. More than sixteen hundred names are on file in an index which lists the soldier's name plus the brigade, division, and corps in which the band served. If one assumes the authorized strength of a brigade band to be sixteen men, then at least a hundred or more brigade bands existed at one time or another. A listing of the band leaders taken from the index shows no less than eighty-five separate names. Since the names of individuals known to have led brigade bands are absent from this index, it must be concluded that the list is incomplete.

The regimental bands that served during the brigade band period were really no different than those regimental bands of the early war years. They were, of course, not authorized as previously, in the sense that the band served solely as a musical unit and nothing else. Neither did regimental bands of this period quite attain the numbers as in the past. But regimental bands were organized in significant numbers until the end of the war and served in all theaters of military operations.

One such band, that attached to the Thirteenth Connecticut Infantry regiment, portrays the features of a typical regimental band. The Thirteenth Connecticut Infantry Regiment entered the service in March of 1862 without a brass band. In April of the same year, the regiment was sent to New Orleans where it served until July of 1864.

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4. National Archives, General Index, Brigade Bands (2 boxes, file cards).
Some two weeks after the Thirteenth Connecticut arrived in New Orleans, a professional band was hired and mustered into the United States service to serve with the regiment.

An atypical point about the Band of the Thirteenth Connecticut is that most of the bandsmen had experienced prior service in the same capacity, but with the Confederate army. This band, composed of seventeen members in all, including bandleader Charles Bother, "one of the best bandleaders in the United States," was present in the Confederate ranks at the Battle of Shiloh which was fought only a couple of weeks previous.5

Funds to pay the bandsmen were appropriated by the quartermaster from the savings of rations and from savings at the regimental bakery in New Orleans. Additional monies were secured by liberal contributions from the officers—a common source of support for the later Civil War bands. The writer of the regimental history recorded that the "burden was heavy, but the music was sweet."6

The Band of the Thirteenth Connecticut served with the regiment in the Department of the Gulf for about a year and a half. During that period of time the band participated in the Battles of Labadieville, Irish Bend, Franklin, the Siege of Port Hudson, and the Red River Campaign. When the Thirteenth Connecticut was transferred to the Shenandoah Valley in 1864, the band was discharged. "... long and continued operations in the field finally forced us to the conclusion that it was


6Ibid., p. 100.
impractical to retain them . . . ."7 At no time was this band mustered as a brigade band. Its members received payment as enlisted soldiers, served in the capacity of bandsmen, and received additional remuneration commensurate to their musical activities.

Military commanders, especially those at the regimental level, understood far better than the bureaucrats in Washington the importance of a band to the morale of the common soldier. It is a fact well-known to anyone with prior military service that where there is a need, a loophole will be found. Thus, despite General Order No. 91 of 1862 apparently abolishing all but the brigade band, more than fifty regimental bands served after that time.

Some regimental bands served their particular regiments while an authorized brigade band acted in the official capacity for the brigade. One noteworthy example existed in the Iron Brigade, perhaps the most noted brigade in the Union Army.

The title "Iron Brigade of the West" had been placed on the four regiments of Gibbon's Brigade, King's Division, First Army Corps at the Battle of Crampton's Pass, South Mountain, on September 14, 1862. At that time the brigade consisted of the Second, Sixth, and Seventh Wisconsin Infantry Regiments plus the Nineteenth Indiana Infantry Regiment. The Second and Sixth Wisconsin had previously utilized bands, but these had long since been mustered out of the service. They were replaced by the Iron Brigade Band composed in part of bandsmen with previous service in the Band of the Second Wisconsin Infantry Regiment.

7Tbid., p. 56.

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On October 9, 1862, shortly after the Battle of Antietam, the Iron Brigade was increased by the addition of the Twenty-Fourth Regiment of Michigan Volunteer Infantry. With the regiment came a regimental brass band. Shortly before the Battle of Fredericksburg, the expense of supporting both the field musicians and the regimental bandmen was deemed too great, and the field musicians of the Twenty-Fourth Michigan Infantry Regiment were released.

While here, the fife and drum major's . . . were sent home as excess baggage which the regiment could no longer afford. The band, however, was retained.8

Since field musicians provided the regulation calls of the day for the regiment, some present-day Civil War historians state quite positively that military units could not have managed without their field musicians. 9 Apparently the Iron Brigade attempted to do so.

In March of 1863 the regimental band was still with the brigade, for an officer of Company C, Twenty-Fourth Michigan Infantry, recorded in a diary:

We have a good band with our regiment, which is a source of much pleasure. They enliven many an evening with their music. We also have a splendid brigade band. The Third Brigade whose headquarters are only about a hundred rods from here have also an excellent band of fifteen pieces. There is of course quite a strife among the three to see which shall excel. So between the three we have music at almost every hour of the day . . . I often think of the Plymouth Brass Band and wonder how they progress.10


9Letter from Dr. Ken Olsen to Fred Benkovic, 30 April, 1972: " . . . no Civil War Army Unit could have operated without the field musician to sound the calls . . . These calls were absolutely essential." p. 1.

10Letter from Lucius L. Shattuck to his brother, Twenty-fourth Michigan Infantry, March 29, 1863, Camp Isabella (Ann Arbor, Michigan Historical Collections), n.p.n.
At the Battle of Chancellorsville the Iron Brigade was fortunate to be assigned to rear guard action and suffered no casualties. The same diary contains an entry made on the day that Confederate General Robert E. Lee attempted to renew his attack against the Union forces:

The bugle has sounded the church call and the band have commenced playing. . . . It would seem strange to you to have a full brass band to play for a service. But I assure you it is excellent and it is very appropriate.\textsuperscript{11}

Less than two months later, July 1, 1863, at the Battle of Gettysburg, it was an altogether different matter. The First Corps, especially the Iron Brigade, was hurriedly thrown in as a stopgap measure in an attempt to halt an overwhelming surge of advancing Confederates. The battle which revolved for some four hours around McPherson's Ridge practically decimated the Iron Brigade. Out of a total effective strength of 1,869 taken into the fight more than 1,200 were killed, wounded, or missing including the diarest from Company C. Fortunately, the bandsmen and other non-combatants had been sent to the rear.\textsuperscript{12}

After the Battle of Gettysburg, the Band of the Twenty-Fourth Michigan was ordered to remain for some time tending the wounded and playing for the soldiers in the hospitals around Gettysburg.\textsuperscript{13} The band did not rejoin the regiment until August 7, 1863, but it remained

\textsuperscript{11}Ibid., May 3, 1863.


in the service until August of 1864. Further participation was to be noted in such bloody encounters as The Wilderness and Spotsylvania.

Shortly after Spotsylvania, the Twenty-fourth Michigan, which had entered the service in 1862 with nearly a thousand men, could muster less than a hundred and fifty men for duty. A decision was reached to disband the regimental band and: "... its members being distributed among woefully thin companies, a band was a luxury the unit could no longer afford."¹⁴

However, a brigade of the Army of the Cumberland, in the fall of 1864, could boast of two regimental bands and a brigade band. The Eleventh Corps, commanded by Joseph Hooker, contained Smith's Brigade to which were assigned the bands of the 55th Ohio and 33rd Massachusetts, both regimental bands. The brigade band was the former 73rd Ohio Infantry Band.¹⁵

At least one authentic militia band is known to have served during the period of the brigade bands—the Band of the Seventh New York State Militia. Its director was Claudio S. Grafulla, renowned Civil War bandmaster.

Any Civil War reference to the Seventh New York Regiment generally refers to the initial term of enlistment in June of 1861. Actually the regiment served two additional times—periods in which unusual crises necessitated a rapid need for additional trained troops. One crisis was the threat to the capital caused by Confederate General

¹⁴Smith, Twenty-Fourth Michigan, p. 200.

¹⁵Obituary (Israel Smith, Jr.), New Bedford, Evening Standard, July 8, 1912, pp. 1 and 10.
"Stonewall" Jackson in May of 1862, during which time the Seventh New York was mustered for a period of one hundred days. Another crisis occurred in June of 1863 when the Confederate forces under Robert E. Lee invaded Pennsylvania. This campaign resulted in a thirty day period of service for the regiment. In all three periods of military service, the Seventh New York's capable bandmaster, Grafulla, directed this band. During the last two military call-ups, the band was stationed with the regiment at Fort Hill in Baltimore. Other than routine duty, little is known of the band's activities. In July of 1862 the band added music for a fireworks display near the fort. Beyond that, little is noted.

The Confederate invasion of Pennsylvania pulled the Army of the Potomac farther from Washington than the political leaders desired. Perhaps because of past events such as Second Manassas where Confederate forces side-stepped the main Union body to threaten supply bases, the Seventh New York was stationed at Monacacy Junction to guard vital bridges, rail lines, and the depot. When the threat subsided, the Seventh New York was released and served no more as an active arm of the volunteer Army during the Civil War.

During all three periods of service, the New York Seventh Regiment Band fielded a larger than usual military band—that is, than General Orders for 1861-65 Army bands dictated. In one source the total number of bandmen is recorded to be as high as sixty-two.16 This figure perhaps represents the size of the band plus the field musicians, since a reference is made in the History of the Seventh Regiment that the band and field unit numbered fifty-four members.17

Three Civil War rosters of the Band of the Seventh New York Regiment under the direction of Grafulla exist. At no time, according to these rosters, did the size of the band itself ever grow larger than thirty-five members, and that was the size of the band during its first period of service. When the regiment was called to meet the crisis in 1862, the band’s number had dropped to twenty-nine. Of the original thirty-five, only twelve remained for the second period of duty. In 1863 only eight of the group from 1862 remained but four from the original band returned to bring the total to twenty-nine again.18

One organization which experienced some deviation from traditional Civil War practice was the Band of the Second Minnesota Infantry Regiment. This musical organization performed as the brass band, serving as Field Musicians in their official capacity—a practice rarely found in the brigade band period.

Another brass band, composed of some twenty pieces, had formerly served with the Second Minnesota. This organization, however, was mustered out of the service in April of 1862 at Corinth, Mississippi. This early release was in itself unusual, for the General Order was imposed by General Buell prior to the issuance of General Order No. 91 in July of 1862. Apparently the "picture book" war was beginning to fray around the edges. The writer of the regimental history recorded:

At this camp [Corinth] our band was mustered out on the 24th of April, by order of General Buell, and the men went home leaving most of their instruments there in the woods. The band had been an agreeable and much appreciated institution in our permanent

18Ibid., p. 341.
camp, but in the hard marches of a long campaign the members got scattered and lost, and of late we had little music from them. They were good musicians, but did not take kindly to actual soldiering, and were no doubt quite willing to quit there.\(^{19}\)

The Second Minnesota must have enjoyed this band since in July of 1862 a move was initiated to form a "bugle band." Company musicians were to serve as the nucleus, with others detailed from the ranks of the companies. For a time this music seemed to suffice for the regiment. In May of 1863 a greater need was felt and subsequently steps were taken for the formation of a regimental band.

Our bugle band had, as opportunity was afforded for practice, so improved their time that we had become quite proud of them, and having some money in the regimental fund, a complete set of brass instruments was ordered from Cincinnati. Principal musician R. G. G. Rhodes was announced as band master, and for the next few weeks the woods about the camp were full of practicing musicians.\(^{20}\)

The musicians seemed to be pleased with their new instruments for one writer noted:

\[ \ldots \text{We are having the best time at present that we have been in the Army. We have got our instruments and are making fast headway on them. We have got to playing seven different pieces; one is 'Hail Columbia' and 'Yankee Doodle' and five other pieces.} \ldots \] \(^{21}\)

One member of the regiment, however, a Timothy H. Pendergast, could see little but ill resulting from the arrival of the instruments. Misfortunes never come singly and on the next day a wagon load, more or less, of brass instruments, varying in size from a dinner horn to a cart wheel arrived for our band and peace fled, for the next two weeks the braying of the horns from one side of the camp would be answered by the braying of the mules from the

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\(^{19}\)Bishop, \textit{Story of a Regiment}, p. 55.

\(^{20}\)\textit{Ibid.}, p. 85.

other side. The poor mules no doubt thought another wagon train was parked over there. Whether the mules ever learned their mistake or the band boys ... [ever] knew that it was not a portion of their crowd answering them I cannot say, but presume neither were ever undeceived. . . .22

Uniquely, the band of the Second Minnesota also served in another brigade where there were several regimental bands—a practice traditionally believed not to exist in the latter stages of the war. "Three out of four of the regiments in our brigade now have bands, ours the best of the three..."23

Finally, after two years of faithful service, the Band of the Second Minnesota was discovered serving in this unauthorized capacity. On April 1, 1865, an inspecting officer from corps headquarters spotted the band and prepared to report the matter to higher authorities. An explanation of the situation, plus verification by the muster rolls, led the officer to admit that everything was according to regulations. Later in the afternoon the band was ordered to play at Corps headquarters, where they were highly complimented as "Company musicians."24

Finally, the regimental historian noted that the Band of the Second Minnesota did serve faithfully and with honor.

Let it be here said that this band, since its first organization at Tuscumbia, Alabama, in the summer of 1862, had been under the same discipline as the companies had been, always having equal hours of drill and practice, always marching in their place at the head of the regiment, and always ready to play the regiment out of camp and from a halt, and when in camp the dress parade and the concert at retreat were never omitted in good weather.25

22Ibid., p. 41.
23Bishop, Story of a Regiment, p. 41.
24Ibid., p. 178.
25Ibid., p. 178.
Summary

Brigade bands were created by the same General Order, No. 91, that ordered the numerous regimental bands discharged. In theory, after July of 1862 there was supposed to be but one brass band to serve where previously several regimental bands had been required.

The belief exists that band music was supplied only by brigade bands after 1862 but this idea is somewhat misleading. There were, in fact, numerous regimental bands, post bands, militia bands, as well as others that served in hospitals and prisons. Some brigades had an authorized brigade band as well as a regimental band. Some brigades had no brigade band but several regimental bands. All types of situations existed in which various types of brass bands served.

Bands of all kinds continued to serve throughout the remainder of the Civil War. Commanders realized that the soldiers liked the music of the brass bands and that the music played a contributing factor in the morale of the unit. Wherever possible the services of a competent musical unit was secured. At least fifty regimental bands are known to have existed after the muster-out order went into effect and perhaps more than twice that many brigade bands.

Caring for the Wounded

Practically every Civil War regimental history mentions the contributions of musicians and bandsmen in caring for the wounded and assisting the surgeons during battle conditions. This grim task was performed, usually by order of the commanding officer or chief surgeon, with complete dedication both before and during the brigade band period.
Combat troops might have felt some animosity towards the musicians for being able to evade the front line dangers. But this apparently was not the case in the Civil War. Research has not turned up a single instance in which a line soldier reacted negatively to the bandsmen's role at the rear of the lines. One simple explanation may be that the bandsmen were always quite close to the fighting. Civil War gunners, both artillery and infantry, were notorious for firing high. Thus bands working with the wounded several hundred yards to the rear of a battle line were often in more real danger than the front line soldiers. Although no specific example exists of a bandsmen being killed or wounded while performing this task, there certainly must have been instances in which this happened.

At the Battle of Chickamauga the Second Minnesota Infantry Regiment experienced heavy fighting and numerous casualties. The Band of the Second Minnesota drew considerable praise for its work in caring for the wounded. So near to the actual firing line did the band venture that many of the wounded received additional wounds while being taken, by the band to receive medical treatment.

During the first fighting our bandmen, ... were busy with the stretchers, picking up the wounded and carrying them back up the slope of the ridge ... where our surgeon ... had established a temporary hospital, ... some of these men were shot a second time ... carrying was suspended until the firing should cease.\(^\text{26}\)

At the Battle of Gettysburg the Band of the 114th Pennsylvania Zouaves served in a small hospital just to the rear of Big Round Top. As the firing grew heavier, the hospital was deemed unsafe for any more wounded, especially when a group of enterprising Rebels nearly overran

\(\text{26} \)Bishop, Story of a Regiment, p. 101.
it. The surgeons had the wounded moved to a new position where the
bandsmen could continue to assist them. Frank Rauscher, band leader of
the 114th Pennsylvania Volunteers Band, described the scene of July 2,
1863:

The wounded could be counted by the thousands, . . . fully
60 percent of the casualties occurred on this day, . . . To and
from our hospital the ambulances were running all day; . . . All
day, and even during the night, . . . surgeons were amputating
limbs. . . . Frequently the severed arms and legs reached level
with the table, . . . in ghastly heaps, . . . under the intense
heat of a July sun! . . . the peculiar stench became unbearable.27

The Band of the 150th New York Infantry Regiment, known as the
"Dutchess Country Regiment," also noted service at the Battle of Gettys­
burg. On July 2, the band accompanied the regiment when it went to the
relief of the First Minnesota, near Little Round Top.

It was the wounded from that regiment which they worked so
late in carrying off the field that night, for our own regiment
did not lose any men there. A group of the band men were so
busy . . . that they did not know when the regiment was re­
called. . . .28

The following day the band was split into several groups and
the bandsmen served at several hospitals. Some were even attached to
the Twelfth Corps hospital completely removed from their area. This
same band also assisted in treating the wounded at both Resaca and the

27Frank Rauscher, Music on the March, 1862-1865 With the Army of
the Potomac 114th Regiment Pennsylvania Volunteers (Philadelphia:

28Reverend Edward O. Bartlett, D.D. The "Dutchess County Regi­
ment" (150th Regiment of New York State Volunteer Infantry) In the Civil
Battle of New Hope Church. "The band was with the regiment when it entered the engagements and did good service in carrying back the wounded."²⁹

At the Battle of Fredericksburg a brass band attached to the 127th Pennsylvania Volunteers crossed the Rappahannock River and ventured onto the battlefield to assist its wounded comrades. The only shelter available for the fallen men was a brick house which was subject to the harassing fire from Southern sharpshooters. All day the wounded soldiers and the musicians ducked as the deadly missiles chipped away at the brick walls.³⁰

Eustis's Brigade, Second Division, Sixth Army Corps, had a brigade band which had originally served with the Tenth Massachusetts Infantry Regiment. This musical group assisted the surgeons in such notable battles as the Wilderness, Spotsylvania, and the Shenandoah Campaign. At the Battle of the Wilderness they were ordered from the extreme front to assist the surgeons at the division hospital.³¹

²⁹Ibid., p. 181.

³⁰History of the 127th Regiment Pennsylvania Volunteers "Dauphin County Regiment" (Lebanon, Pa.: Press of Report Publication Co., n.d.) p. 249. This citation raises some question as to the accuracy of the statement by Rauscher (114th Pa. Vols., Army on the March), pp. 39: "There were none on that side of the river save our own, all other bands remaining on the northern side of the Rappahannock." (The Thirteenth New Hampshire Band also made the crossing and cared for the wounded at Fredericksburg.) As the Band of the 114th Pa. Vol. was quite occupied during the battle there is no way for Rauscher to have known these facts from first hand observation.

After the Battle of Spotsylvania the brigade band assigned to the Second Brigade, Third Division, Ninth Army Corps, volunteered its services for the division hospital. On several occasions the band members even accompanied the wounded on the boats which carried them back to the hospitals in Washington. Apparently the mounting casualties required all available volunteers to be pressed into caring for the wounded.

Bandsmen attached to cavalry units generally did not have to assist the wounded as did those of the infantry. Few, if any, examples exist to indicate that mounted bandsmen did so. General Phil Sheridan's bands, which were always mounted, were excused from acting as stretcher-bearers, but they were required to render their airs on the front lines.

... they were brought out to the front and made to play the liveliest airs in their repertory, ... After having several of their instruments pierced by bullets, however, and the drums crushed by shells, as often happened, it must be admitted that the music, ... was open to adverse criticism.32

Apparently most bandsmen, as well as Field Musicians, understood that in time of fierce combat music had to take a back seat. One historian with the Union Army at the Siege of Port Hudson noted:

The Ambulance Corps is made up largely of the musicians; but music, we never hear it now, not even the drum and fife. It is too stern a time for that.33

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33 Frank M. Flinn, Campaigning With Banks and Sheridan in Louisiana, '63 and '64 (Lynn, Mass.: Thomas P. Nichols, 1887), p. 85.
Bandsmen in Combat

The Union Army field bands apparently performed the same musical services in the brigade band period as they did in the earlier war years. Serenades of every conceivable type were played, both on ship and shore. Music from one or more bands usually accompanied guard mountings, review parades, and the appearance of visiting dignitaries. Some of these occasions, of course, occurred only rarely, but in all, more than fifty separate situations may be identified which required martial music.

There has been a noticeable increase in the discovery of recorded instances which relate the presence of bands in combat situations. Whether this may be attributed to coincidence, or to the magnitude of Civil War battles about which so much has been written, is a matter of conjecture. Brass bands were in all of the major areas of fighting and their participation was duly recorded. The most commonly noted use of a band in combat is exemplified by the performance of the Band of the 14th Connecticut Infantry Regiment at the Battle of Chancellorsville.

On the evening of the second day’s fighting the Eleventh Corps was routed and thrown into total confusion by the flanking maneuvers of Confederate "Stonewall" Jackson's forces. As men and animals fled from the Union right, the Band of the 14th Connecticut was ordered forward to arrest the panic with their martial airs.

... with shot and shell crashing all about them, ... they played "The Star-Spangled Banner," "The Red, White, and Blue," and "Yankee Doodle" and repeated them for fully twenty minutes. They never played better ... it's effect upon the men was magical. ... It was a remarkable circumstance that none of them were killed. I think one or two of them were slightly wounded by pieces of exploding shells.34

An eyewitness from Pennsylvania stated:

It was undoubtedly the first and only band concert given under such conditions. Never was American grit more finely illustrated. It's effect upon the men was magical.35

However, another brass band, attached to the 12th New Jersey Infantry Regiment, was in the same brigade as the 14th Connecticut at Chancellorsville. When the latter's band was sent to help the panic-stricken Eleventh Corps the 12th New Jersey's Band also began to play.

. . . but soon some of the shells, attracted, no doubt by the sweet music, came whistling through out treetops . . . and the band, which was playing "Yankee Doodle," stopped right in the middle of the tune, played "Yankee" but missed the "Doodle."36

At the Battle of Fredericksburg another group which fared worse was the Band of the 114th Pennsylvania Volunteers. At the close of the day's fighting the bandsmen sought shelter in a deep railroad cut. During the night the Army of the Potomac elected to retreat across the Rappahannock River. No one thought to inform the bandsmen. To the utter bewilderment of the band, the dawn revealed their sad predicament—they were surrounded by Confederates. The final result was a three week incarceration in Libby Prison, Richmond, Virginia, and over their vigorous protest, confiscation of all musical accouterments.37

The activities of numerous brass bands have been pinpointed in that epic struggle known as the Battle of Gettysburg. On the second day


37Rauscher, Army on the March, p. 39.
of the encounter, July 2, 1863, while the Confederate forces of General James Longstreet smashed the Union Third Corps at the "Peach Orchard," the Band of the 2nd New Hampshire played a number of their martial airs. Later in the evening, when the Union forces were being driven through the "Wheat Field," other bandsmen, those serving with the Twentieth Maine, threw down their instruments, grabbed muskets, and went into the fighting.

On the third day of the battle as the Confederate bombardment was reaching its peak, General Hancock ordered the Band of the Philadelphia Brigade to play. Although the artillery fire attained an unprecedented fury, the bandsmen were relatively safe, being quite near the area known as the "Highwater" mark. The Confederate gunners were firing high and most of the shells were landing several hundred yards in the rear. Later, when this area was struck by the Confederate troops in what became known as "Picketts" charge, the fighting in the immediate area attained almost "animal savagery."

General Winnfield Scott Hancock made every attempt to calm his veteran troops prior to the assault by the Confederate infantry. His slow, methodical ride caused one writer to state:

"Just as he started . . . the band struck up the "Star-Spangled Banner." Though it was not then the national anthem, something about the swelling music caused Hancock to take off his hat . . . never showing a trace about the shells . . . dropping about him."

With the final fury of the southern attack crushed, the band once again poured forth its music.

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At last I heard the Union band play the "Star-Spangled Banner." Then I knew that Pickett's grand charge had failed...39

At least nine other bands may be traced to the Gettysburg area during the three-day engagement. The Band of the Iron Brigade and one of the brigade's regimental bands, the Twenty-Fourth Michigan's, may definitely be identified from the first day's activities. Both the Thirty-third Massachusetts Band and the Fourteenth Connecticut Bands were at Gettysburg. The 150th New York Volunteer Infantry Band and the Band of the 114th Pennsylvania Volunteers assisted surgeons in the vicinity of Little Round Top. Each of the two Vermont Brigades noted the presence of their brass bands at Seminary Ridge on the third day's intense fighting. The Band of the 12th New Jersey, which often exchanged their instruments for weapons in combat situations, fought as soldiers on the Union left flank.40

Some battles were so intense that the bands had little or no time to play for the soldiers. No brass bands are reported as having played at the Battle of Chickamauga, but it is known that the Bands of the 22nd Michigan and the 2nd Minnesota did care for the wounded.

Numerous brass bands were reported at the siege of Vicksburg but only a few have been positively identified. One such band was the Band of the 4th Minnesota Infantry Regiment, the only Minnesota band to be authorized to serve as a brigade band—the Band of the First Brigade,


40Daniel B. Harris, Personal diary, pp. 22-23.
Seventh Division, Thirteenth Army Corps. General John B. Sanford, brigade commander, reported: "I led the column that marched into Vicksburg, and the 4th Minnesota Band and Regiment led my brigade." On another portion of the same battlefield the brigade band of Logan's Division played that morning (July 4, 1863).

... the First Brigade Band of Logan's Division stationed itself ... at 10:00 a.m. ... on a small veranda out of the second story of Sherley's House and played patriotic airs, "Hail Columbia," "Star-Spangled Banner," etc. The writer stated this was the band of the Fifty-fifth and 124th Illinois.

Several of the larger state monuments located on the Vicksburg Battlefield attempt to identify all of the men from that particular vicinity. Individual names are meticulously listed down to the company level. Field Musicians are listed for the companies in which they served but not one state notes the service of a single band, either brigade or regimental, which participated from any state. For that matter, not one monument in the several battlefields of the Civil War is known to record the presence of a single brass band although these musical organizations are known to have been present in abundance at every large-scale engagement.

Many references relate the use in combat of cavalry bandsmen—especially those who served under General Phil Sheridan. At the Battle


42 Ibid., pp. 238-239.

43 Ibid., pp. 238-239.
of Five Forks one of Sheridan's bands was encountered playing "Nellie Bly" under a heavy fire. "As cheerily as if it were furnishing music for a country picnic." 44

At Dinwiddie Court House, Sheridan rounded up all his bands and put them on the firing line with an order to play the gayest tunes in their books.

... play them loud and keep on playing them, and never mind if a bullet goes through a trombone, or even a trombonist, now and then. ... 45

General George Custer was another cavalry leader who well understood the impact of a band in combat. In a famous cavalry charge near Columbia Furnace, Custer placed his band at the head of the charging column. According to the available evidence, this was not an altogether uncommon occurrence.

As usual there are the bright brazen instruments of the band near him, the men not much of players perhaps, but what is better, capable of sticking to their parts under fire and playing "Yankee Doodle," "Gary Owen" and other enlivening pieces to the shrill accompaniment of whistling lead. 46

The brigade band that paid, perhaps, the highest price of all was not a cavalry band, but one attached to the Third Brigade, Army of the Frontier. On September 6, 1863, the band accompanied a small...
contingent of forty men, Company I, Third Wisconsin Cavalry, and a few members of the 14th Kansas as they escorted a wagon train from Fort Scott to Fort Smith. Near Baxter's Spring, Cherokee Nation, the Command was attached and routed by a "Confederate" force led by the rene-gade Quantrell. The Union force fled in all directions. In the ensuing panic the musicians escaped in the bandwagon in which they were riding. Unfortunately a wheel came off the wagon after half a mile, leaving the bandsmen to the mercy of their captors. The outlaw "Confederates" methodically slaughtered the helpless bandsmen.

All the members of the band . . . were shot in the wagon . . . the bodies were gathered . . . thrown in, or under, the wagon which was set fire . . . many were burned . . . otherwise brutally mutilated.47

Psychological Contributions

Whether or not military leaders fully understood the psychological impact of the brass bands is a matter of some conjecture. Certain army commanders did attempt to utilize their musical units both as a morale builder and as a weapon to weaken the will of the enemy. Indeed, it was noticed that some melodies had such an overwhelming effect on the soldiers of an army that the commanders even prohibited their playing. The historian of the Thirteenth New Hampshire Infantry Regiment stated that "Home, Sweet Home!" "Annie Laurie," and "Auld Lang Syne" were not to be played "lest they serve to dispirit, and unnerve our suffering men."48


The common soldier, however, recognized the true value of the bands and the effort expended by the musicians in his behalf. A Union cavalryman of the 4th Michigan Cavalry, perhaps a little weary of the war, expressed his feelings:

Ho! There is the band serenading Captain Henlon. It is a still clear night and you know how pretty a brass band sounds at night. They are playing "Annie of the Vale"—"Oh, come in thy beauty, Thou marvel of duty, etc."—and now they play "Van Doren's Rebel Waltz" another splendid piece—Oh I cannot write while they are playing. Good night, my love to you all, I am coming home. Oh Home! Sweet Home! once more..."49

Another Union soldier, this one from the Second Michigan Infantry Regiment, noted with approval in 1863 the addition of a new brass band to the regiment.

We have a good band once more (just enlisted) which puts new life into everyone. Music is almost as necessary for soldier's as rations.50

Shortly after the Battle of Fredericksburg, a time when Northern spirits reached it's lowest point, the historian of the 127th Pennsylvania Infantry recorded:

Our excellent regimental band did much toward reviving, and keeping up the spirits of the men. The power of martial music is wonderful, and we are all indebted to the musicians for their unwearied efforts to... cheer us... to the efficient leader, and all the members of our band, we owe a thousand thanks.51

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49 Diary of Henry Albert Potter, Murfreesboro, May 26, 1863, manuscript, Michigan Historical Collections, Ann Arbor.

50 Haydon, "Journal," March 10, 1863.

After the three day struggle at Gettysburg the two armies still remained virtually intact on the battleground. The Union army warily kept an eye on the defeated but still potentially dangerous Army of Northern Virginia—an adversary not to be taken lightly. On the morning of July 4, 1863, the Union brass bands, most of whose members had labored unceasingly in caring for the wounded, blared forth their martial airs in celebration of victory.

... the bands of the Union Army which had been silent for some days, broke the stillness of the battlefield, and the sweet strains of the "Star-Spangled Banner," "Hail Columbia," and other national airs, penetrating to the enemy's lines, must have been as depressing to them as they were inspiring to the Federal ranks.52

The defeat of the Confederate forces at Lookout Mountain, in what has come to be known as "The Battle Above the Clouds," was a time of jubilant celebration by the victorious Eleventh Corps.

Around the curving slope came rank after rank of Hooker's men... victory achieved in plain view of everybody... regimental bands spontaneously began to play from one end of the line to the other... an emotional officer on the plain confessed that "the pealing of all the bands was as if all the harps of Heaven were filling the dome with triumphant music."53

The Fifty-fourth Massachusetts Infantry Regiment, composed entirely of black soldiers, was stationed at Beaufort, South Carolina, in early 1863. The Band of the Eighth Maine on one occasion was assigned to escort the black soldiers into town, one sergeant remarked: "'And when dat band wheel in before us, and march on,—My God! I quit dis


53 Catton, Grant takes Command, p. 74.
Sometimes the enemy profited as much from the music offered by the Union bands as did their own troops. A Confederate soldier of the "Orphan Brigade" reminisced about the effect of the Union brass bands on him as Sherman's forces gathered around Dalton, Georgia, in 1864.

... we could see extending for miles his encampment and ... presenting the greatest panorama I ever beheld. Softly and sweetly the music from their bands as they played the national airs ... "Hail Columbia," "America," and "The Star-Spangled Banner" sounded sweeter than I heard before ... it haunted me for days.55

The same soldier recorded later that the music continued to work effectively on his feelings:

Here the time from August 7 to 29, 1864, was spent in listening to the music ... sweet, faint and harmonious symphony from the enemy's brass bands as they played, seemingly for our entertainment, "The Star-Spangled Banner," "Hail Columbia," "Yankee Doodle," and to taunt us, "Dixie."56

One enterprising Union band, shortly before the Battle of Fredericksburg, ventured down to the banks of the Rappahannock River. Rebel soldiers noted the calm situation and left their defenses to listen to the music. They ventured out onto the remains of a bridge, whose center section had been destroyed, in order to observe the band and its martial strains. Instead of leaving the Confederate troops with a lessened will to fight, the effect proved to be just the opposite. At


56 Ibid., p. 94.
the conclusion of the concert, the rebels returned to their side and began to construct additional rifle pits and defense lines. Numerous Union soldiers, some days later, perhaps paid for this impromptu concert with their blood and their lives.57

If the Union bands had an impact on the Confederate troops then at least one instance is recorded of the reverse. One particular Confederate brigade had a cornet player who had earned quite a reputation with the soldiers while the armies were engaged around Kennesaw Mountain. In the late evenings he would come to the front lines and render various popular solos. Sometimes when the firing was slack the Yankee troops would request their favorites—of course offering the assurance of safety.

The cornet player would mount our works and play solos from the operas and sing "Come Where My Love Lies Dreaming," or "I Dreamt that I Dwelt in Marble Halls," and other familiar airs. He had an exquisite tenor voice. How the Yanks would applaud! They had a good cornet player who would alternate with our man.58

Another important psychological aspect of the Union brass bands was the evening concerts. Sometimes these concerts ended in a musical battle between Union and Confederate bands; at other times the reply would be that of some artillery piece. Regimental histories contain numerous accounts of these musical activities by brass bands and the reactions of the field soldiers. One such instance occurred around


Chattanooga where the rebel troops often listened to the brass bands from their vantage points at Lookout Mountain and Missionary Ridge.

One fine evening a band . . . mounted the parapets of Fort Wood, and were playing national tunes. After becoming wearied, their music died away on the night air, and immediately a band in the camp of the enemy struck up "Dixie," continuing for some time, and when they ceased a cheer went up from their lines. Instantly our own musicians took up the same tune, and when it was finished, a yell went up from our lines, followed by a "bah" from the rebels.59

Near Spotsylvania a musical serenade in early 1864 began innocent enough but gradually expanded into a battle of the bands. As if this were not sufficient the agitation attained such a degree of ferocity that the final word was given by the rebels in the form of an artillery fusillade.

The tedium of life in the trenches was sometimes relieved in the evening by bringing up the regimental bands, and the Confederates doing the same . . . There was the same rivalry among the musicians as among the sharpshooters, each trying to outdo the other. Usually arms were silent while the bands played. Each side would cheer its national airs . . . when our bands struck up the "Star-Spangled Banner," theirs would break out with "Bonnie Blue Flag," and "America" was matched with "My Maryland." Once when "Old John Brown" was being given with much vigor and snap, the rival concert ceased and twenty cannon thundered an answer to the insolent song.60

In the winter of 1862-63 the Army of Northern Virginia lay encamped around the hills of Fredericksburg while the Army of the Potomac remained at Falmouth three miles away. The two armies, separated only by the Rappahannock River were often the recipient of evening concerts.


On one occasion several regimental bands came down from Washington to serenade the Union soldiers. The bands proceeded to play martial airs until the whole area rang with music. After the concert of Union songs, one Confederate soldier who had been listening across the river shouted, "Now play some of ours."

Immediately the bands struck up "Dixie," "Maryland, My Maryland," and "Bonnie Blue Flag." Southern soldiers came out of their trenches and sat along the bank. ... Then came the Union soldiers ... and for an hour ... listening to the music, only a river separating them.

As the sun was sinking the musicians raised their instruments once more, and the Federal bands broke into the universal favorite: "Home, Sweet Home!" Tears streamed from the eyes of Yankees and Rebels alike in a terrible moment of homesickness.61

Another version of the same event portrays the impact of this scene:

... and 150,000 fighting men tried to sing it [Home, Sweet Home!] and choked up and just sat there, staring off into the darkness; and at last the music died away and the bandmen put up their instruments and both armies went to bed.62

**Humorous Aspects**

Records occasionally reveal a humorous side of events involving army bands. Admittedly, these events may have been less than amusing at the time, but years afterwards, a different perspective can be taken by regimental historians.

In December of 1862 one unidentified Union regiment was attempting to cross the Rappahannock River at Fredericksburg on a pontoon

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bridge. The band of the particular regiment struck up "Yankee Doodle." Rebel artillery reacted quickly sending a shell crashing into the band. The musicians exited in haste. A similar shelling of another band by the rebels produced a slightly different reaction. All of the musicians quickly vacated the danger area except for the bass drummer. Perhaps riveted to the spot by fear, that musician simply cowered behind his big drum in the dust.

A Negro band situated behind the lines around Petersburg in 1864 spied a small knoll which appeared ideal for a hearty practice session.

... [they] formed in a circle on its top, and the air was rent and torn with martial music as only the colored folks can do it... They were well into the swing of the music, the man with the bass drum was beating the old thing for dear life, and the trombone member was sending out blasts indicating his notes were all horse flies and humming birds... the leader with great drops of perspiration gathered on his brow was worked up to the highest pitch by the theme and by the surroundings. It was a sight worth seeing, as well as music worth hearing.

Unknown to the bandsmen, the rebels had a battery which commanded the knoll. At the peak of their enthusiasm a shell passed over the heads of the musicians with an awful shriek and the windage must have felt as if the shell passed through the band.

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64Bruce Catton, Glory Road: The Bloody Route from Fredericksburg to Gettysburg (Garden City: Doubleday and Company, Inc., 1952), p. 61.

The music stopped so quickly as to be actually painful. The bass drum rolled down one side, and the man who had be-labored it so vigorously tore down the other side making two foot jumps as he went—the colored band adjourned without date. It was funny—very funny.\textsuperscript{66}

Shortly after the engagement at Buzzard's Roost, the Thirty-third Massachusetts Infantry Regiment was accused by "the rebel widow Haynes" of pilfering her "stolen chemises and drawers." Nothing would soothe her ruffled feelings but a personal inspection of the entire regiment by the lady. The matter was resolved when it was decided that the "33" had been mistakenly interpreted for another regiment the "83rd." The Band of the Thirty-third led the way back to camp with such fitting selections as "Rogue's March" and "Oh Dear, What Can the Matter Be."\textsuperscript{67}

In one of the darkest periods of the war, President Abraham Lincoln came to review the Army of the Potomac hoping, perhaps, to see a force capable of finally defeating the forces of General Robert E. Lee. As the musicians of one of the division bands passed the reviewing stand they formed, as was the custom, to face the reviewing officer. Unfortunately an eccentric Frenchman, playing a slide trombone, ran his slide through the head of a drum. Much to his chagrin, and the amusement of the reviewing staff, the tangled instruments were finally disengaged. Lincoln, however, is said to have retained his troubled and haggard look.\textsuperscript{68}

\begin{footnotes}
\item[66]ibid., p. 130.
\end{footnotes}
In one particular instance the drum-major of a German regiment discovered that his adversaries were not the rebels but a swarm of bees. Marching backward until the band caught his exact beat, the drum-major turned just in time to see a broken bee hive surrounded by an immense swarm of infuriated bees.

... he leaped frantically in the air, flinging his baton far away, ... A few more grotesque hops, skips and antics, and the musical man broke for the woods, ... approaching the fence he made a mighty bound, ... but catching his toe ... he revolved at least three times ... before he landed, ... in the great compost heap of the cow-yard.69

The bandsmen kept marching "tooting all the time, but sadly out of tune and time" as they observed the strange movements of their leader. Suddenly the musicians themselves were attacked by the insects "which reminded the spectator of the worst form of the St. Vitus dance, accompanied by a touch of the Jackson itch."70 Pandemonium reigned supreme as each successive rank encountered the furious bees. "Sax-horns, trombones, clarinets, bugles, and reed instruments were flung aside ... by the frantic musicians."71 The scene climaxed when the members of the regiment suffered the same unfortunate fate as did the musicians.

Hundreds of muskets ... mixed with hats, knapsacks, boots, paper dickies, trombones and other brass instruments, ... lay scattered around; while their late owners were roosting on the distant fences, engaged in picking out the stings from their red noses, and in cursing each other in Dutch and forty other languages.72

70 Ibid., p. 578.
71 Ibid., p. 579.
72 Ibid., p. 580.
Near Petersburg, late in 1864, one particular band was ordered by General Hancock to move near the front lines in order to serenade a group of soldiers constructing additional fortifications. Realizing that in some bands the lack of combat experience tended to make the musicians apprehensive for their safety, the commanding general suggested a position which afforded a certain measure of shelter. No sooner had the band launched into its first song than the Confederates replied with an artillery shell. It was recorded that "the dispensers of harmony and the music stopped as though the music had been cut off with a knife, and a shout of derision arose from both lines."73

General U. S. Grant, acclaimed in numerous Civil War books as a man possessing little or no ear for music, became increasingly unhappy with one particular band which delighted in serenading his evening meal. The event, which occurred at City Point, Virginia, sometime in 1864, caused Grant to remark, "I've noticed that that band always begins it's noise just about the time I am sitting down to dinner and want to talk."74 An enterprising aide tactfully convinced the bandmaster that his general-in-chief preferred silence with his supper. Grant remarked that he feared he had offended the feelings of the band leader and the musicians. He stated that he merely did not wish for the music to be wasted upon a person having no ear for music. A staff officer replied:

Well, general, you were at least much more considerate than Commodore ______, who, the day he came to take command of his vessel, and was seated at dinner . . . heard music on deck . . . said to his executive officer: "Have the instruments and men of that band thrown overboard at once!"75

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73 Bennett, Musket and Sword, p. 304.
74 Porter, Campaigning With Grant, p. 234.
75 Ibid., p. 234.
Impromptu Concerts

Frequently army bands were asked to play in situations technically outside the usual realm of duty. Most of these performances were probably impromptu, called for either by the commander or the band leader. Generally the crossing of a large river or stream was excuse enough for a band to begin its best music. On one occasion after the Battle of Antietam, the Band of the Fourteenth Connecticut played as the Army of the Potomac crossed to Harper's Ferry. Since all of the bridges had been burned, the soldiers found it necessary to ford the river—a time of the year when the depth averaged but a few feet.

It was an animating scene, the band leading the way playing "Jordan is a Hard Road to Travel," "Yankee Doodle," and "Old Virginia"... there was a feeling of exhilaration... as we approached the river opposite Harper's Ferry... the band struck up the new and popular air, "John Brown's Body," and the whole division took up the song, and we forded the river singing it.76

In another instance the band of an Engineer's Brigade played the national airs while a bridge was being constructed and then played for the troops as they crossed onto the other side.

... at United States Ford Chancellorsville at 2:00 the laying of the two bridges commenced; at 3:30 the work was completed, and the band of the Engineers Brigade crossed playing "In Dixie's Land I'll take my stand."77

Female visitors, appearing at the camps on rare occasions, provided yet another opportunity for band performances. One such concert was given by the Band of the Fourteenth Connecticut in the late summer of 1863.

76Page, Fourteenth Connecticut, p. 61.
One of these concerts... given one bright moonlight night was attended by the ladies of the neighboring plantation... It was very picturesque... The band played "When Swallows Homeward Fly," "Ever of Thee I am Fondly Dreaming," and other selections. The whole concluded with a grand and almost deafening pean of rejoicing at the victory [Gettysburg].

Sometimes the ladies at the concerts were those from the aristocracy of the Southern plantations. The visitors appeared to enjoy these concerts as much as the officers—that is, until the end of the program. Usually "John Brown" or "Yankee Doodle" was intended to signify the completion of the evenings entertainment, a tradition not appreciated by the ladies.

Brass bands were also noted as playing for various military balls, and the ladies were usually entertained in lavish style. One such event was recorded shortly after the Mine Run Campaign.

The January ball was a big event... ladies, officers gentlemen of note... the band of the New Jersey Brigade furnished the patriotic music and a fine orchestra composed of soldiers played for the dancers.

Of all the kinds of concerts outside the regular duty day, none got more attention than those performed for religious services. Although band music is not generally associated with divine service, it played a vital role in Civil War religious observances. In one particular service, June 19, 1864, the Band of the First Rhode Island Cavalry furnished the music for the guest appearance of chaplains from the Sixth and Seventh Michigan Cavalry.

78Page, Fourteenth Connecticut, p. 179.
By invitation of the chaplain, in our religious services, we had the pleasure of listening to Chaplain Nash of the Seventh, and Chaplain Greeley, of the Sixth Michigan Cavalry. Our band played "Greenville" to aid in the singing. All joined in the Doxology. What great Christian sentiments and principles underlay . . . the great struggle in which we engaged.80

Generally religious services were limited in size to a regiment or a brigade. Lacking devices for voice amplification, larger units would have difficulty hearing a speaker. In one instance, however, a full division, several bands, all the drum corps as well as several chaplains participated in a divine service.

At ten o'clock . . . he summoned the whole division . . . three bands of music, all the drum corps, all the chaplains, . . .

What a mighty stillness, . . . as that great assembly bowed . . .

while the words of prayer rose up to God, . . . Our pulpit was a platform of rails crossed by several end-boards from our big wagons; . . . and the bands played us the "Star-Spangled Banner" and "America."81

The Band of the 114th Pennsylvania Volunteers was required to play a full hour's concert before the service began. During the formal worship period, the band also furnished a vocal group in addition to its instrumental contributions.82 Apparently, the combining of a singing group with a brass band at a military religious service was a common one. Similar instances are recorded in several regimental histories.

In May . . . religious services the regimental glee club and the military band [67th Pa.] furnished the music . . . in the afternoon . . . the military band under Captain Ellinzer plays its' best tunes.83


81Dunn Brown, Dunn Brown In the Army (Boston: Nichols and Noyes, 1866), pp. 264-265.

82Rauscher, Music on the March, p. 146.

The historian of the Fifteenth New Jersey Volunteers, which was a member of the New Jersey Brigade, recorded another such instance:

... at 11 o'clock on August 2nd the regiments headed by the brigade band, marched to the church, which was filled to overflowing... more than a thousand men were assembled. The music was conducted by the band and an improvised choir. 84

Frequently the brass bands serenaded the officers of their particular regiment or brigade. This was not so much the privilege of rank as a recognition of the fact that the officers' contributions were mostly responsible for the upkeep of the bands. These concerts were played late in the evenings, and sometimes in adverse weather. Daniel Harris, who served with the Band of the Twelfth New Jersey Volunteer Infantry from 1862-63, made note of several such concerts in his personal diary:

In the evening... General French sent for us to come over and play for him, so away we went through mud knee deep, and as may be supposed we were not in the best of humor imaginable. [Jan 22, 1863]. 85

Several weeks later Harris wrote about another call for the band. This time the weather conditions were worse than before:

Last night [Feb 5, 1863] after 12 o'clock Capt. Schooley came and aroused us... General French had sent for us again. So we tumbled out and away we went. It was stinging cold and we could not make good music for the wind blew our lights out and our horns were continually freezing up, but they were very well satisfied, gave us $10—and promised that we should be remembered with favor. 86

85 Harris, "Twelfth New Jersey," p. 5.
86 Ibid., p. 7.
Fortunately, the serenades were not always played under such undesirable conditions. Sometimes the concerts had slightly different endings. On April 3, 1863, Harris and the Band of the Twelfth New Jersey were summoned to play for General Sully and his guest, Governor Ramsay of Minnesota. After the concert the bandsmen were personally introduced to the governor. To express his thanks, General Sully ordered the brigade bakery opened and treated the musicians to a feast of fresh warm bread and molasses. Harris wrote: "We returned home about 12 o'clock very much pleased with our visit."87

One particular concert which proved to be quite unique was given by an unidentified band near Chattanooga, Tennessee, in 1863. At Shell Mound, twenty miles below Chattanooga, there was a cave known locally as "Nic-a-Jacks," reported to extend more than fifteen miles from its opening. Some of the soldiers from Buell's Army had become lost in it and all efforts to locate them had failed. The band was ordered to enter a short distance into the cave and play in order that the lost men might hear the music and find their way out.

... and [they] were three days in finding the way out, and would not then if a band of music had not went in and blewed their instruments, which were heard by the wanderers... to discover the direction they ought to take.88

The Band of the First Brigade, Third Division, Fifteenth Army Corps, performed a concert in May of 1864 atop a federal gunboat while riding up and down the Tennessee River. The band had gone to pay a


88 Dr. D. Lanthrop, History of the Fifty-Ninth Regiment Illinois Volunteers (Indianapolis: Hall and Hutchinson, 1865), p. 228.
visit to a Wisconsin regiment some distance away and had been requested to perform music in order to irritate the rebels on the opposite shore.

We got on top of the cabin and played a mile, up the river and back again, going to the opposite shore, and mounting a rebel fort [abandoned] ... playing Yankee Doodle ... and after getting back we played some more national airs ... feeling satisfied that we had performed a bold trick.89

One regiment, the Fifth Regiment Massachusetts Volunteer Militia, which enlisted for only a nine-month period, recalled an embarrassing incident which happened to their band in 1863. As the boat prepared to enter Boston Harbor the band struck up "Home, Sweet Home." A big dog, the mascot of Company F, provided an unexpected accompaniment. "The tones he uttered were not heavenly, yet were they unearthly. It was a self-evident fact that the dog preferred to remain at the seat of war."90

Perhaps the most colossal concert, though certainly not impromptu, took place in New Orleans, on March 4, 1864. The noted bandmaster Patrick S. Gilmore was asked to prepare a special program for the inauguration of Michael Hahn as governor of Louisiana. More than five thousand children from the public schools of New Orleans prepared suitable choral music. Gilmore, always alert to the production of musical specticals, assembled five hundred instrumentalists and "a large number of drum and bugle players for special effects."91 Exactly how many federal brass bands participated still remains open to question.

89 Kimberley, letter to parents May 30, 1864, pp. 2-3.
91 Schwartz, Hands of America, p. 51.
Only the Band of the Third Massachusetts Cavalry can be positively identified. It may be assumed, though, that all federal bands in the New Orleans area were involved.

Gilmore was in his glory... the regiment stood in line not far from Jackson's Monument and quite near the military bands. An interesting feature of the musical programme was the firing of cannon as an accompaniment to the bands. Every eye was on the great master of music. The drums beat, the cornets blew patriotic notes, the guns boomed, while banners waved like mosses from overhanging boughs. It was a day long to be remembered by all who witnessed it. 92

The historian of the Fourteenth Rhode Island Heavy Artillery (colored) gave his impression of the same scene.

Patriotic songs were sung by the little folks; five hundred musicians filled the air with sweet sounds, and in the "Anvil Chorus," which was sung, fifty sons of Vulcan kept time on as many veritable anvils. . . . 93

In July of 1864 the federal forces were moving ever closer to the Confederate stronghold at Atlanta. From the Chattahoochee River the army could see the church spires of Atlanta. The rebel forces were hard-pressed and elements of their wagon trains would occasionally break down or become so mired in the mud that it became necessary to destroy that vehicle. While the federals looked on with feasting eyes, every brigade brass band almost simultaneously struck up the "Star-Spangled Banner," and followed it with "Yankee Doodle."

The national airs were always grand and inspiring to the soldiers, but never so much as then. During all this long weary march no music save the battle calls of fife and drum had been heard, so when these bands of music broke out the whole army cheered . . .


and the "boys in blue" joining in the chorus of our national hymns. 

Later in the Atlanta campaign, the bands of the army were brought right up to the front lines to participate in a feint while a large portion of the artillery was transferred to another spot.

After dark. . . Bands all along the lines struck up their liveliest notes, drums rattled their loudest, but it was only a clever ruse to drown the harsh rumbling of the artillery. . . . at the signal "Yankee Doodle" by all the bands, all moved silently rearward. . . . we left behind a deserted camp.

Civil War brass bands appeared to take pride in the array of varied situations for which they furnished music. But, as with all endeavors, there were times when distasteful duty must be endured. Such was the case when the bands were delegated to play for the execution of soldiers.

The number of soldiers executed during the Civil War is not a matter of common knowledge. Regimental histories do contain accounts of executions, but in the Union army the number would probably exceed a hundred or so. There also appeared to be a marked increase in the number of executions in late 1864-65. The difficult battles of 1863 had taken a heavy toll on the volunteers so that it was necessary to induce men to enlist for bounties, and when that was not totally successful, the military draft was instigated. The pageantry of war had faded by 1864 and all of the illusions of glory were definitely on the wane.

The crime for which soldiers were usually condemned to die was that of desertion. Often, those to be executed were from the band's own brigade or regiment. When one or more soldiers was sentenced to be

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executed, all of the members of the regiment, brigade, or division were required to witness the execution.

One such execution, which occurred on August 20, 1863, involved the 146th Regiment New York State Volunteer Infantry. A few of the members of this regiment were detailed to serve in the firing squad. The regimental historian described the execution in detail. Five men from the 118th Pennsylvania Volunteer Infantry Regiment were convicted of being "bounty-jumpers" and sentenced to be executed. A large meadow which formed a sort of amphitheatre was selected for the execution and various regiments of the corps were formed around the execution site.

When all were in their assigned places, the prisoners were placed in an open army ambulance preceded by a special guard while the regimental band led the way playing an appropriate funeral march. In most cases the dirge rendered by the band was the "Dead March" from Saul.

As the entourage reached the site, the men were assisted from the ambulance and accompanied to the spot of execution by several ministers. Graves had been prepared earlier and open coffins were placed at the foot of the graves. A bugle sounded and the ministers withdrew, leaving the prisoners standing blindfolded at the foot of the open coffins. The drum corps began a roll and at the command, the execution squad fired. Customarily on such occasions the bands played the regiments back to camp with some of their livelier tunes. One piece which was frequently reported as having been so used was "The Girl I Left Behind Me."

In the sketch representing the execution, the two bands represented are probably the Twelfth and Fourteenth United States Infantry Bands. This is one of the few instances from the Civil War in which
Execution of Deserters from 5th Corps on August 20, 1863. A few privates of 146th Regt. were members of firing squad and the regiment itself is seen directly back of firing squad, with their drum corps on the left and the officers on the right.

Redrawn from a war-time print in Harper's Weekly.
regular army bands have been graphically depicted in the field.\textsuperscript{96}

As the Civil War drew to a close in the early days of April, 1865, presence of bands continued to be noted at all military events. Several brass bands were among the first federal organizations to enter Richmond when the Confederate capital fell. At the McLean House (Appomattox) an unidentified federal band honored General Robert E. Lee with "Auld Lang Syne."\textsuperscript{97} The next morning at the formal ceremonies of surrender the Band of the Eighth Pennsylvania Cavalry played "Rally Around the Flag" and "The Star-Spangled Banner." On April 14, 1865, a brass band played "Victory at Last" and "Rally Around the Flag" while the flag of the United States was once again raised over the battered Fort Sumter. Eleven days later the Band of the 104th Ohio participated in the surrender of the Confederate forces under General Joseph T. Johnston at Durham Station, North Carolina.\textsuperscript{98}

On May 23-24, 1865, the final curtain began to fall on the Civil War brass bands. The Grand Review of the Army of the Potomac (May 23rd) and Sherman's Army of the Tennessee (May 24th) paraded more than two hundred thousand veteran troops down Pennsylvania Avenue to be admired by the citizens of Washington. Brass bands led the way for many of the regiments or brigades.

\textsuperscript{96}Mary Genevie Green Brainard, Comp., Campaigns of the One Hundred and Forty-Sixth Regiment New York State Volunteers (New York: The Knickerbocker Press, 1915), p. 136.


\textsuperscript{98}Jacob Dolson Cox, Military Reminiscences of the Civil War (New York: Charles Scribners' Sons, 1900), II. 524.
As each brigade reached the President's stand, the band and drum corps swung around opposite the reviewing officer, who had taken his place by the President, and played until the rear came up, and then fell in, giving place to the next brigade band.99

George Spaulding, a member of the Band of the First Brigade, Third Division, Fifteenth Army Corps, recorded his views of the parade in a letter written to his wife the following day:

We were on the move at daylight . . . reached Capitol Hill at 9 o'clock and passed the reviewing stand at 10 o'clock. . . . We were the only band mentioned among the many . . . we called forth many remarks on account of the . . . brightness of our instruments and the fine music they discoursed. . . . we played the whole length of Penn. Avenue.100


100Spaulding, letter to his wife, May 26, 1865.
CHAPTER IV

BRIGADE BAND MEMOIRS

Band of the Thirty-third Massachusetts

The Thirty-third Massachusetts Infantry Regiment entered the service in August of 1862 and took with it a regimental brass band that was to earn the reputation as the best band in the Union Army. Despite the fact that several other bands received similar compliments from their regimental historians, the Band of the Thirty-third Massachusetts appears to have been in many ways a unique musical organization.

At a time when General Order No. 91 caused many military bands to be mustered out, the Thirty-third Massachusetts Infantry Regiment prepared to enter the service with a brass band. Furthermore, while only brigade bands were authorized, this regimental band was permitted to enter the Union Army and served in that capacity until June of 1865. Another unique feature is that at a time when good musicians were difficult to obtain, the Band of the Thirty-third Massachusetts secured the service of a number of experienced bandsmen.

A distinguished service record was compiled in the two and a half years that the Thirty-third Massachusetts Infantry Regiment served with the Union Army. Assigned first to the Army of the Potomac after Antietam and Fredericksburg, the regiment experienced the infamous debacle of General Burnside's "Mud March," hard fighting at Chancellorsville,
and the Battle of Gettysburg. Next, transferred south as a reinforce-
ment for the Union army led by General Sherman, the regiment served at
Chattanooga, throughout the Atlanta campaign, participated in the March
to the Sea, and completed its service with the march through the Caro-
linas which terminated in the surrender of Confederate General Joseph
T. Johnston near Raleigh, North Carolina, in April of 1865. With the
exception of a furlough of thirty days in February, 1864, the band
accompanied the regiment at all times. The band began to earn its
reputation with a series of concerts each evening along the banks of the
Rappahannock River at Falmouth, Virginia. So enticing were the sere-
nades that rebel soldiers often lined the opposite banks to applaud the
music.

Some apparent contradiction is to be noted in a statement by
was the only regiment enlisted in Philadelphia having a band that re-
mained intact down to the end of the war." Lord perhaps misinterprets
this statement somewhat when he wrote: "The only Federal band to stay
together throughout the war was the band of the 114th Pennsylvania
Volunteer Infantry. . . . Bands and Drummer Boys, (p. 15) If Rauscher
believed the only band "from Philadelphia," then he was probably cor-
correct. If, however, he [Rauscher] meant the statement to infer as Lord's
interpretation would suggest, then the statement must be accepted with
some measure of reservation. The record of the Bandsmen of the Thirty-
third Massachusetts apparently refutes this statement.

A number of bands served from their time of enlistment until
their muster out during the 1862-65 period. If the interpretation is
directed at "intact" then another question is raised. No roster of the
114th Pa. Volunteer Band is known to exist. Neither the National Ar-
chives nor the Regimental History [written by Rauscher] list the bands-
men. The Pennsylvania monument on the Gettysburg Battlefield notes
every man, by company, from the 114th Pennsylvania Volunteer Infantry.
No bandsmen are listed and Rauscher is recalled merely as a private in
Company D. Lord and other Civil War writers probably accepted the
statement by Rauscher at face value and hence the misconception that
only one band served intact throughout the Civil War. This belief is
likely incorrect.

Obituary (Smith), Evening Standard, pp. 1 and 10.
At the Battle of Chancellorsville, the band and its regiment found themselves with the Eleventh Corps on the right flank of the Union Army, just where General "Stonewall" Jackson was to attack so adroitly as to insure the defeat of General Joseph Hooker. Just prior to the attack, the soldiers, lulled into a false sense of security, had stacked arms and were preparing the evening meal. Oblivious to the impending disaster, the Band of the Thirty-third Massachusetts, along with other bands, contributed to the mood by "playing their most lively airs." No mention is made of the fate of the band during the ensuing panic and retreat, but apparently all escaped unharmed.

On the first day's fighting at Gettysburg less than two months later, on July 1, 1863, the Eleventh Corps was once again routed. This disaster did not reach the degree of panic of Chancellorsville, but during the three-days' fighting at Gettysburg, the Eleventh Corps suffered thirty-eight killed and a like number wounded. The band served in the hospital and assisted the surgeons. After the cessation of the fighting, the band was called to corps headquarters to serenade General Howard.

An interesting interlude in the life of the band occurred when it attracted the attention of General Joseph Hooker, commander of the Army of the Potomac. Hooker, aware of an inspection soon to be made by President Lincoln, arranged a competition of brass bands, the winner to perform for the President and his staff. The Thirty-third Massachusetts won over eight other bands and became the official band for the

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3Underwood, Thirty-Third Massachusetts, p. 37.
4Obituary (Smith), Evening Standard, p. 1.
occasion. The musicians enjoyed seven days of luxurious living during the President's stay. A private railroad car was placed at their disposal, and while at Corps Headquarters, they were permitted to dine on delicacies seldom encountered by field soldiers. Concerts given for the top military and political leaders who accompanied Lincoln drew warm praise. Tad Lincoln, the President's son who had also made the trip, affectionately labeled the Thirtieth-third Massachusetts Band as "our band." The band was returned swiftly to reality the day that the President's visit ended. Its members were dumped unceremoniously seven miles from their camp and left to "foot it" home long after Taps.

Traipsing along muddy Virginia roads covered with a thick layer of snow, the bandsmen left a trail of band instruments, frozen music, and discarded military accouterments.

When the Eleventh and Twelfth Corps were transferred to Tennessee, the Thirtieth-third Massachusetts Infantry Regiment and its band went along. As soon as the band arrived in the South, it became involved in another musical competition. General William T. Sherman had brought with his army from Vicksburg his favorite band. The contest this time

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5 Ibid., p. 1. Apparently time had somewhat dimmed the memory of the person writing Israel Smith's obituary. With regards to the visit by the president a newspaper reporter wrote: "On Sunday night there were serenades by the bands of the Eleventh and Thirty-third Massachusetts Infantry and the Second and Sixth Cavalry." National Intelligencer (Washington), April 9, 1863, p. 3. (article dated "Falmouth, April 8, 1863")

6 Ibid., p. 1

7 Underwood, Thirty-Third Massachusetts, p. 20.
was for the honor of serving as headquarters band to General Sherman. Once again the Band of the Thirty-third Massachusetts prevailed.\textsuperscript{8}

After the successful completion of the Chattanooga campaign, the Eleventh and Twelfth Corps were consolidated into the Twentieth Corps. It is with this organization that the reputation of the Band of the Thirty-third Massachusetts is most closely identified. With the Twentieth Corps the band and its regiment participated in such notable battles as Resaca, Buzzard's Roost, Cassville, New Hope Church, Kulp's Farm, and Kennesaw Mountain—all in the period of time known as the Atlanta campaign.

During the drive to Atlanta, the playing of martial airs was prohibited for the most part. The Confederate and Union Armies were in close proximity and there was almost continuous fighting. Bandsmen were needed to tend the wounded and music often caused the rebels to note that some type of flanking maneuver was in progress. Too, certain unwary bandsmen discovered that southern sharpshooters would as soon shoot a Yankee with a horn as one with a musket. For these, and other reasons, regimental histories make little mention of music and bands in the Atlanta campaign. It was not until Atlanta fell that the bands were once more allowed to fill the air with their patriotic music. One historian noted:

The brass and martial bands which had been silent all the way from Chattanooga to Atlanta, now played their most exultant airs; and the men vied with the instruments in making noise expressive of great joy.\textsuperscript{9}

\textsuperscript{8}Obituary (Smith), \textit{Evening Standard}, p. 10.

\textsuperscript{9}Fenwick Y. Headley, \textit{Marching Through Georgia} (Chicago: Donohue, Henneberry and Co., 1890), p. 201.
The Twentieth Corps was the only portion of Sherman's army actually to occupy Atlanta from September 2, 1864, until the March to the Sea began in November. When the corps entered the "Gate City," the Band of the Thirty-third Massachusetts led the way. The remaining elements of the army encamped around the outskirts of Atlanta.

Apparently Sherman had envisioned a massed band made up of several regimental or brigade bands that would lead the way into Atlanta.

During the Atlanta Campaign General Butterfield, Commander of our division, requested Captain James M. Smith, leader of the Thirty-third New Jersey Band to consolidate all the bands in his division into one to head the Army when it would make its triumphal march into Atlanta, but circumstances changed the program...

These statements, if accurate, create an interesting problem, for there is no record of the Thirty-third New Jersey having had a band. Since the regimental history was not published until 1900, the strong possibility exists that the error may have crept into the record from a diary or the recollections of a soldier. An earlier statement of the same regimental historian records:

In the reorganization of the band we were quite successful, as it was considered the third best band, not only in the Twentieth Corps, but in Sherman's Army, being excelled by the Thirty-third New Jersey and Second Massachusetts, in the order named. These three bands were the only ones invited to serenade General Sherman and the corps commander.

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10 Andrew J. Boies, Record of the Thirty-Third Massachusetts Volunteer Infantry from August 1862-August 1865 (Fitchburg, Mass.: Sentinel Printing Company, 1880), p. 89.


12 Ibid., p. 213-214.
In all likelihood the reference to the Thirty-third New Jersey Band should read "the Thirty-third Massachusetts Band," and Captain James M. Smith should read "Israel Smith." More than a dozen separate sources mention the excellent band of the Thirty-third Massachusetts in and around Atlanta while this is the only recorded note of a Thirty-third New Jersey Band. General William T. Sherman recorded in his memoirs that:

The Massachusetts Second and Thirty-third regiments which had two of the finest bands in the Army; their music was to all of us a source of infinite pleasure during our sojourn in that city.  

Also, the historian responsible for the record of the Fifth Regiment of Connecticut Volunteers stated:

Then [Atlanta, 1864] there were suppers and parties . . . . The band of the Thirty-third Massachusetts Regiment gave a series of concerts which were highly enjoyed.

Another prime example of error concerning the bands in Atlanta is shown in a writing which appeared in 1951.

The brigade of the Massachusetts 2nd and 23rd regiment occupied the square . . . . this brigade had two of the finest bands in the Army.

Yet a photo taken in this square, known as the Court House Square in Atlanta, clearly identifies one of the bands as the Thirty-third Massachusetts Band. [PLATE XX] There were only two Massachusetts regiments

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that marched with Sherman to Atlanta and neither of them was the Twenty-third Massachusetts. Neither was the Second Massachusetts in the same brigade as the Thirty-third Massachusetts for the former had been assigned to the Second Brigade, First Division while the latter served with Third Brigade, Third Division.\(^{16}\)

While Sherman's Twentieth Corps occupied Atlanta, the general moved a portion of his command into the residence of a Mrs. Welch, the widow of a Confederate officer who had been killed earlier in the war. During the course of one conversation Sherman learned that the widow's late husband had been the ranking Mason of the State of Georgia. He also learned that the widow was destitute and in dire need of assistance. Sherman contacted Israel Smith, leader of the Band of the Thirty-third Massachusetts, and asked if a concert might be given which would in some way repay the widow for her hospitality and at the same time alleviate her condition.

The initial concert was given on September 24, 1864, and consisted of vocal and instrumental selections. (Figure 2) The concert appeared to be a success "artistically and financially" for $200 was presented to the beneficiary. What is more important is that the sum of money was in United States money and not in inflated currency of the Confederacy. Even more striking is the fact that this one concert set off a series of similar concerts which lasted seventeen nights, or a total of four weeks. In all, the widow Welch received a donation of $2,000, while the Band of the Thirty-third Massachusetts, which kept the balance, earned $6,000.00. The regimental historian recorded that

VOCAL AND INSTRUMENTAL CONCERT.

Athaeneum, Atlanta, Ga., September 24, 1864,

By The Celebrated

BRASS BAND OF THE THIRTY-THIRD MASS. VOLUNTEERS

AND AMATEUR VOCALISTS.

PART FIRST.

1. Faust March. Soldiers' Chorus .............. BAND
2. O! Mio Fernando. From La Favorita ....... BAND
3. Then You'll Remember Me. ............... MRS. WELCH
4. Ever of Thee. Duet .................. MRS. WELCH and MR. F. ODENA
5. Drum Solo. .......................... MR. I. SMITH
6. Mary of Argyle ...................... MR. F. ODENA
7. Pot Pourri. From Ernani ................. BAND

PART SECOND.

1. Anvil Chorus ............................. BAND
2. Castles in the Air. Piano Solo .......... MRS. WELCH
3. Violin Solo ............................ MR. I. SMITH
4. Come Where My Love Lies Dreaming. Quartette, MRS. WELCH, MISS WELCH and MESSRS. ODENA and NASH
5. Labyrinth Waltzes ...................... BAND
6. Maiden, 'Wake From Thy Slumbers ....... MR. F. ODENA
7. National Airs .......................... BAND

Tickets One Dollar, admitting a gentlemen or a gentlemen and lady. Doors open at 7 o'clock. Concert to commence at 8 o'clock. Tickets may be purchased and seats reserved by application at the ticket office at the Athaeneum, second door north of the Trout House. Ticket office open from 9 a.m. to 8 p.m. Keep this programme.
the amount was sufficient to pay the band members "the amount due from
the officers according to their enlistment agreement to the end of their
three years."\(^\text{17}\)

Apparently the regular duties of the band were still continued
despite the series of engagements played for the widow Welch. Henry
Hitchcock, Adjutant for the Twentieth Corps recorded his impression of
a serenade given one evening:

Quite a feature tonight was an early serenade by the splendid
band formerly of the 33rd Mass. Vols. . . . Always will the
Miserere in "Trovatore" carry me back to this night's scene and
sounds. This band is celebrated, as also that of the 2nd Mass.;
now kept up by the officers.\(^\text{18}\)

But not all of the band's performances had such a benign effect.
On the night of November 15th, 1864, Sherman systematically set out to
destroy any building that might aid the Confederacy in the future.
Railroad shops, foundaries, and other buildings were set aflame--by
morning the city was gutted. Less than a score of the buildings remain-
ed intact. During the peak hours of the fire the band added its martial
strains to the destruction of Atlanta.

The vast wall of flames kept rolling forward until it made
hot ashes of more than a third of the city. . . . the Thirty-
third Massachusetts band in another part of the city played
"John Brown's Body" over and over, reading the notes by the
light of the flaming buildings.\(^\text{19}\)

The same scene was witnessed by William Bircher, then a drummer serving
with the Second Regiment Minnesota Volunteers. Apparently a vivid

\(^{17}\)Ibid., p. 238.

\(^{18}\)Henry Hitchcock, Marching With Sherman (New Haven: Yale

\(^{19}\)John M. Gibson, Those 163 Days (New York: Coward-McCann, Inc.,
imprint of the fire and the music was made in his mind for he recorded in his diary:

That night I heard the really fine band of the Thirty-third Massachusetts playing "John Brown's soul goes marching on" by the light of the burning building. I never heard that noble anthem when it was so grand, so solemn, and so inspiring.20

Early on the following morning Sherman set his forces in motion for the march to Savannah, Georgia, the famous March to the Sea. The Twentieth Corps was the last unit to leave the Atlanta area. As they marched out of the city the Band of the Thirty-third Massachusetts struck up "John Brown's Body" again and the soldiers took up the words in a wave-like fashion until it resounded throughout the entire corps. One writer recorded:

The Twentieth Corps . . . were the last to leave the city, and as they marched out, the fine silver band of the 33rd Massachusetts—who that ever heard it, will ever cease to remember its glorious harmonies?—played "John Brown." The men took up the words wedded to the music, and, high above the crash of falling walls, . . . in the burning buildings, rose the refrain, "His truth is marching on!"21

Sherman's Army for the march to the sea was composed of a total aggregate of 54,255 infantry, 4,584 cavalry, and 1,759 artillery serving sixty-five guns. The Thirty-third Massachusetts Infantry Regiment and its band served with the Twentieth Corps during the maneuver. In Sherman's effort to carry only the basic essentials in both men and


21Headley, Marching Through Georgia, p. 257.
material he still allowed a large number of brass bands to accompany the army on the campaign. 22

Several references to the outstanding Massachusetts bands on the march to the sea have been recorded. The historian of the Fifty-fifth Ohio Volunteer Infantry, a unit brigade with the Thirty-third Massachusetts and having a regimental band of its own, recorded:

The bands of the Second and Thirty-third Massachusetts, which were superior organizations, had time for practice, and dress parades. 23

The historian of the One Hundred and Second Illinois Infantry Regiment recorded a parting note as his regiment sailed for home after the war:

Some distance above Harrisburg we left the Susquehanna and followed up the Juanita, and some of the soldiers were reminded of the occasion when far away in Georgia, the "Blue Juanita" was played so delightfully by the "33rd Mass." Band, and General Sherman desired them to repeat the enchanting strain. 24

This is perhaps a reference to the often-quoted incident in which General Sherman heard a band (probably the Thirty-third Massachusetts) playing "Blue Juanita" late one evening during the campaign to capture Savannah. The general mused aloud if one could indeed have an army without band music. 25

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22A complete listing of brass bands on the March to the Sea is not available, but various sources have revealed the following bands (regimental names): 12th Indiana, 33rd Indiana, 84th Illinois, 2nd Mass., 33rd Mass., 2nd Minnesota, 4th Minnesota, 35th Ohio, 55th Ohio, 73rd Ohio, 113th Ohio, 79 Pennsylvania, 3rd Wisconsin, and 4th Wisconsin.


25Moore, Song and Story, p. 178.
The ease with which Sherman was able to accomplish his psychological objective is demonstrated by the fact that less than 800 casualties were suffered—approximately 100 of these were killed. The operation consumed but 40 days and the northern army subsisted almost totally from the countryside. During this period of time little is recorded about the activities of the Band of the Thirty-third Massachusetts Infantry Regiment.

With the capitulation of Savannah on December 18, 1864, the bands were once more free to play their martial music. On Christmas Eve the Band of the Thirty-third Massachusetts arranged to play a concert in Paluski Square. So successful was this musical endeavour that soldiers were called in to restrain the crowd. Later in the evening the band serenaded General Sherman.

As I write the superb "33rd Massachusetts" band which for an hour has been serenading General Sherman—has struck up "Sweet Home." Do they want to torture us!²⁶

Special concerts, also, were arranged for Secretary Stanton, principal generals of the army, and various admirals of the navy.

While the band was giving a program on one occasion, a group of men were noticed who, it was further noted, were present at every concert. An investigation revealed that these were seven musicians who had previously been members of the Germania Band of Boston. A ruling by the Germania Band decreed that only single men could serve in that band. These men had married and had been forced to leave the organization. The outcast members came south and began playing in Savannah. When the Civil War began the musicians were subsequently pressed into

²⁶Hitchcock, Marching With Sherman, p. 197.
service with the Southern forces as a brass band. These former members of the Confederate band, stranded in Savannah, were invited to add their talents to the remaining concerts given by the Thirty-third Massachusetts Band.27

Little has been recorded about the role of the Band of the Thirty-third Massachusetts during the campaign of the Carolinas which began in January, 1865, until the successful entry into Raleigh, North Carolina. This was as far as the Twentieth Corps progressed. The final surrender of Confederate General Joseph T. Johnstons forces occurred at Durham Station in late April, 1865.

Once in Raleigh, the bands set forth to remove any prevailing feelings of animosity on the part of the Southern populace by giving numerous concerts. In this matter the Massachusetts band held its own.

Tonight we have had a charming serenade from the famous "33rd Mass. Band," and besides, a patriotic glee ... I have heard more really excellent brass band music within the last six months than ever before in ten times the period; it has been no small element in the pleasures of campaigning.28

In Raleigh the regimental bands helped break the monotony of camp life. The work of the Thirty-third Massachusetts was especially well received by both the civilian and military population. The praise heaped upon this fine musical body was appreciated by its members, but more pleasing to them were the mint juleps and milk punch served on their rounds.29

On May 24th, 1865, the "Army of Georgia," consisting of the Fourteenth and Twentieth Corps, marched with the forces of William T.


28Hitchcock, Marching With Sherman, p. 28.

Sherman in a second segment of the Grand Review down Pennsylvania Avenue. The famous Band of the Thirty-third Massachusetts led the way for the Twentieth Corps just as it had done on previous entries at Atlanta and Savannah. Three weeks later the musicians were discharged, their military duties ended.

Despite the fact that the bandsmen were no longer officially soldiers in the Army, there remained one more parade—this time for the home-folks in New Bedford, Massachusetts. On July 4, 1865, a local victory celebration was held and the "best band in the army" received fifteen dollars per man to parade down the street. The musicians rendered their best selections and the local citizens agreed their money was well spent.\(^\text{30}\)

**Israel Smith, Jr.**

Except for a few outstanding band leaders of the Civil War period, such notable figures as Gilmore, Dodworth, Grafulla, and Downing, little has been written about the men who directed the regimental and brigade bands. Fortunately, some personal aspects of the band leader, Israel Smith, Jr., of the Band of the Thirty-third Massachusetts Infantry Regiment, have been preserved. Smith appears to have possessed all of the abilities necessary to have developed "the best band in the army." If experience, family lineage, and musical talent were the vital ingredients, then all were present in sufficient quantity.

Little information seems available relating to the early schooling of Israel Smith, or to his musical training. Both his grandfather

and father were army musicians. His grandfather, Levi Smith, was a drummer in the Revolutionary War, serving with a Providence company under the command of General Nathanael Greene. His father, Israel Smith, Sr., also served as a drummer, but in the War of 1812.

Israel Smith, Jr., displayed remarkable skills as a drummer at an early age. At the age of sixteen Smith was a featured member of the noted American Brass Band of Providence. He had frequently performed with the noted Kendall Band of Boston, and it is recorded that he was "the first New England drummer to play by note." 31

In 1847 Israel Smith moved to New Bedford, Massachusetts, where the City Guards were attempting to revive the city brass band. An earlier band, begun in 1845, had failed due to lack of interest. Smith directed the new brass band, played the clarinet, and also found time to play the violin with the New Bedford orchestra. During slack seasons he supplemented his income by teaching dancing. Apparently the band prospered for in 1862 it was recognized as one of the best musical organizations outside of the Boston area.

During the second year of the Civil War, Colonel Maggi of New Bedford persuaded Israel Smith to recruit a band for the Thirty-third Massachusetts Infantry Regiment, then being formed. Six members of the New Bedford Band, including Smith, formed the nucleus of the proposed musical organization. Some remnants of the Twelfth Massachusetts Band, an outstanding group recently discharged, joined them, and other members, all select, were enlisted from nearby towns. In all, eighteen men enlisted as regular company soldiers and agreed to serve additionally

31 Obituary (Smith), Evening Standard, pp. 1 and 10.
as band members. Israel Smith was designated as a private in Company H although at a later date he was promoted to Principal Musician. To date no complete roster of the bandsmen who served with the Thirty-third Massachusetts Band has been found.

Little has been recorded with reference to Israel Smith's personal activities while the regiment was on duty with the Army of the Potomac. One brief item does state that shortly after the Battle of Gettysburg, Smith, along with other bandsmen, was detailed to guard an important bridge at Bristow Station. This underscores the fact that these military musicians were soldiers first and bandsmen second.

After the Battle of Wauhatchie, and the termination of the Chattanooga campaign, Israel Smith organized an orchestra for the balls frequently held by the officers of the Twentieth Corps. Utilizing musicians from the Fifty-fifth and Seventy-third Ohio Bands and his own skill as a violinist, Smith was able to form an ensemble which drew praises for its music.

While the Twentieth Corps was in Atlanta, Israel Smith further demonstrated his talents as an instrumentalist by performing frequent solos on the B-flat cornet, drums, and the violin at the previously mentioned concerts for the widow Welch. So pleased was General William T. Sherman, army commander, with the music and attitude of the Thirty-

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33 Obituary (Smith), Evening Standard, July 8, 1912, p. 1.
third Massachusetts Band that the general tendered an offer to Smith to remain in the army after the conclusion of the war. This offer, of any position with the army on a military reservation in the Western frontier, was, however, declined. The popularity of the band leader was further demonstrated when General O. O. Howard presented the gift of a gold (probably plated) cornet in appreciation for some requested sacred music. Smith had responded to General Howard's request with a special arrangement of "Nearer My God to Thee."

Further personal accounts of Israel Smith are lacking for the Atlanta and Savannah campaigns. Pension Records in The National Archives reveal that in the Carolina campaign Smith suffered two injuries which severely hampered his activities for the remainder of the war. Near Lumber Creek, South Carolina, Smith fell, twisting his left foot and ankle. In March, while crossing the Little PeeDee River in North Carolina, he slipped on logs used to corduroy an approach and suffered an injury which ultimately resulted in a hernia. In the final days of the war these injuries made it necessary that Smith be transported by ambulance, thus radically limiting his activities.

On June 11, 1865, Israel Smith and the remainder of the bandsmen of the Thirty-third Massachusetts were mustered out of the service and returned to New Bedford. He resumed the leadership of the brass band he had formed there eighteen years earlier. In 1872, however,

34Obituary (William A. Dunbar), New Bedford Evening Standard, June 14, 1915, p. 3.

35Obituary (Smith), Evening Standard, July 8, 1912, p. 10.

failing health forced him to resign his musical activities. This New Bedford Brass Band had become outstanding under Smith's influence and leadership. Its activities continue down to the present, which make this band one of the oldest musical organizations in the country.

Increasingly poor health and the injuries suffered during the war plagued Israel Smith for the remainder of his life. Gradually rheumatoid arthritis affected all of his toes and badly deformed his finger joints and work of any kind was impossible. The hernia so disabled him that he was unable to walk without experiencing severe pain. Varicose veins, attributed to the difficult marches of the war, contributed also to Smith's physical deterioration. In July of 1912, Smith died at the Soldier's Home in Chelsea, Massachusetts. He was buried in New Bedford with the local GAR post acting as pall bearers.

Diary of Walter Hinckley Jackson

One difficulty of accurately describing the role of Civil War military bands is vividly portrayed by excerpts from the diary of Walter Hinckley Jackson. Had it not been for this journal and the intermittent comments recorded by Jackson about the band, there would probably have been no record that this particular regiment ever fielded a band.

The records of the Michigan Historical Collection depict Jackson as having served with the 130th New York Infantry Regiment. This statement would seem to infer that the band was an infantry band. Such was not entirely the case. Subsequent research has revealed that the

37 Ibid.
regiment (and band) served only about nine months with the infantry. In July of 1863 the 130th New York Infantry was designated as the 19th New York Cavalry and in September of the same year this heading was changed to the 1st New York Volunteer Dragoons. It was in this capacity that the regiment participated throughout the remainder of the war. The 1st New York Volunteer Dragoons were with the Army of the Potomac and later the Army of the Shenandoah. The regiment experienced action in such notable battles as the siege of Suffolk, Virginia, Mine Run campaign, Wilderness, Spotsylvania, Cedar Creek, Five Forks, and the final days around Appomattox Court House. Apparently the band accompanied the regiment in all of these actions.

Insofar as Jackson is personally concerned, the diary relates very little. Records from the National Archives State that prior to the war Jackson had been a dentist. He was twenty-two at the time of his enlistment. The original enlistment denotes Jackson as a private in company C of the 130th New York Infantry. In September of 1863 Jackson was promoted to Chief Bugler and served in this capacity until the regiment was mustered out in July of 1865. None of the service records intimate that Jackson ever participated in a military band. Jackson died on May 4, 1930.

Notations in the diary seem to infer that the band mentioned in the diary was more than just the buglers of the cavalry unit. Neither


40The National Archives, Service Record of Walter Hinckley Jackson, Union, 19th New York Cavalry 978734 Washington, D.C.
is there any suggestion that this band ever was enrolled as a brigade band. If the available data has all been interpreted correctly this would suggest that the men performed their duties as bandsmen while mustered as buglers. Some contemporary scholars doubt that musicians ever served in this dual capacity. Jackson's account would seem to indicate that at least in this instance it did happen.

Diary of Walter Hinckley Jackson

Saturday, October 18, 1862
"The Colonel told me that if I would get men enough to go into it, that he would get the instruments for a band."

Sunday
"Today I found 14 men that had played in a band before besides myself and four good musicians besides to make out the number required by the Colonel."

Monday
"... the Colonel told me to bring in my report, and the names of those who wished to go into the band and to what companies they belonged."

Friday
"... musicians told to report to the hospital."

Monday, January 11, 1864
"I received $130.25 for a band and I think we will have one soon."

Tuesday, January 3, 1865
"We played while going through town but it was so cold that we could not do very well for the valves would freeze up."

Tuesday, January 10, 1865
"This evening we went down to play at brigade headquarters, played there a short time and Capt. Mankin asked us to go and play for a new married couple, so we went and they brought out the cakes and all the cider we wished. Then we went round to the brigade commissary and played for Capt. Wright."

Thursday, January 12, 1865
"Play for some officers—remainder of band went home... serenaded Lieut. Chamberlain with out violins... (four of us)"
Friday, January 13, 1865
"Today I went downtown . . . to fix some of our instruments but when we got down to the tinsmith I found he . . . knew no more about fixing instruments than a calf . . . I had to lay out the plan and show him how he could do it."

Friday, January 27, 1865
"I wrote music the rest of the day and so it kept me pretty busy. . . ."

Saturday, January 21, 1865
"This morning we played on guard mounting as usual but it was hard work to play for it rained and froze on the valves so that they stuck down and made some discords. . . . This evening we went down to Brigade headquarters to play and just as we got there the 17th Pa. Band struck up so we went up to the fire and as soon as they stopped we struck up. We changed off for about an hour and a half and I went to the General and told him that we had played as we could do justice to the music and he said he was highly pleased with the treat. He then asked me to drink with him which I did. He then handed me a package of music worth about $20.00 as a present to the band."

Monday, January 23, 1865
"Wrote music most of the day. . . ."

Monday, January 30, 1865
"Today I wrote music most of the time. . . . We commenced practicing today. We have some fine new music now, it is a present from General Devin. We practice from 1:00 p.m. to 3:00 and from 7:00 to half past 8:00. The boys seem to take a considerable interest in playing and they are improving very fast. Some of the new music is rather tough but they will overcome them I think, and play them very well."

January 31st
"Tonight Captain Britton took us down to the 6th N. Y. C. about 4 miles and played for them. When we struck up I never saw men pile out of their tents quicker in my life. They did not know what was taking place. We played for them about two hours and went over to a Mr. Georges and serenaded some ladies. . . . We went back to the 6th and played several pieces and started for home."

February 14, 1865
"Today after guard mounting we had an order from Brigade Headquarters for the band to report to Capt. Mankin, so we went down there and reported . . . there were 15 ladies . . . we played about two hours . . . we played for them to eat . . . then I sent the band back while I went over to the 17 Pa. and saw the leader of their band."

Tuesday, March 21st, 1865
"This afternoon . . . all the regiment out except the band and bummers, and Lieut. F. S. Adams, Chief of Bummers. The band had to do guard duty in front of his headquarters. At dark he wanted us to play
and I told him that I could not unless he relieved my men from guard
duty, so he did. Went to brigade headquarters and played about two
hours."

Thursday, March 30, 1865

"Encamped about 3 miles from Dinwiddie Court House. At fighting
there—to Amelia Court House—Apl. 6th. We captured General
Ewell—Sunday, April 9th at Appomattox."

Reminiscence of a Civil War Band

This diary contains the recollections of Charles Watson Wash-
burn and his period of service with the Band of the 13th New Hampshire
Volunteer Infantry. Washburn entered the service on August 19, 1862,
and was mustered out in July of 1865. During his tenure of service he
experienced duty at the Battle of Fredericksburg, the siege of Suffolk, the
Battle of Providence Church Road, the Battle of Walthall, and the siege of
Petersburg. The Band of the 13th New Hampshire is also stated as hav-
ing been the first band to enter Richmond when that city fell to the
Union forces in April of 1865.41

When Watson entered the army, he was enlisted in Company G, at
Petersboro, New Hampshire. Upon reaching the assembly point for the
regiment at Concord, the regiment did not have a band. At Concord,
however, an idea was presented by an anonymous "ingenious fellow in our
regiment" to dispense with the ten drummers and ten fifers and substi-
tute twenty band members.42 According to Washburn, this idea was ap-
proved and each member of the regiment contributed fifty cents in order
to purchase a set of instruments. He further added that the army calls

41 Charles Watson Washburn, "Reminiscence of a Civil War Bands-
man [1862-1865]," (Unpublished diary Army Element, School of Music,
U.S. Naval Base, Norfolk (Little Creek), Virginia. p. 58.

42 Ibid., p. 2.
would be taken care of by one bugler. To Washburn's amazement his name was presented as a potential band member. He stated quite candidly that he had no musical training and had never played in a band. 43

Apparently the Band of the 13th New Hampshire Infantry Regiment achieved some degree of proficiency, for after the Battle of Fredericksburg the band became mustered as a brigade band. The stipulation was added, however, that the band would always remain in the same brigade as the 13th New Hampshire Infantry Regiment. At this time the band was in the First Brigade, Third Division, 9th Army Corps. Later on the band was assigned to the Third Brigade and it was with this designation that the muster out was realized.

Washburn stated that the band did no guard or picket duty and that he was not expected to be in the ranks. There were, however, regular rehearsals, guard mountings, serenades, and dress parades. In combat situations the band carried the wounded to areas in the rear so that surgeons might care for those needing attention. He described in vivid detail his duties in this capacity at the Battle of Fredericksburg and the Battle of Cold Harbor. Playing for the wounded at the various army hospitals in and around Petersburg appeared to give Washburn a great amount of personal satisfaction. The remainder of the diary dealt with weather conditions, sleeping accommodations, tedious marches, quality of rations, and the various other potpourri of military life.

During the time that Washburn was serving with the band, he became personally acquainted with members of the 103rd New York Band. He stated that they were all Germans, spoke no English, and that all were

43Ibid., p. 2.
excellent musicians. Apparently these bandsmen made a very vivid impression on Washburn for he said: "We got some of their music, and what was better still, we got some of their style, and this was of great value to us, and I am happy to say, we never got over it."\textsuperscript{44}

Washburn's diary which runs to almost seventy pages (typed and single spaced), is perhaps the best diary by a bandsmen from the Civil War period. In addition the regimental history of the Thirteenth New Hampshire added a great deal to support statements made by Washburn. The diary was discovered by this writer at the U.S. Naval Amphibious Base, Norfolk (Little Creek), Virginia. Donald D. Johnson, MUCS, USN, was extremely helpful in assisting the writer with efforts to obtain a reproduction of the diary. According to an item in the FOREWORD, the original diary is in the possession of Mr. Herbert S. Gardner, Sr., of Winchester, Massachusetts.

"Sounds from Fort Delaware"\textsuperscript{45}

Fort Delaware is situated on Pea Patch Island in the Delaware River, just one mile from Delaware City. During the Civil War this fort served as a Confederate prison eventually housing as many as 10,000 soldiers. Many of Confederate General James Archer's Brigade, who were captured at the first day's fighting at the Battle of Gettysburg, were incarcerated here.\textsuperscript{46}

\textsuperscript{44} Ibid., p. 21.

\textsuperscript{45} Title of a piece of sheet music dedicated to Major Burton, Commander of the fort, by Major H. E. Turner, leader of the Fort Delaware Band, in November, 1862. The document is in the archives of the State Historical Society of Delaware.

\textsuperscript{46} A Guide to Historic Fort Delaware (Delaware City, Delaware: The Fort Delaware Society, n.d.)

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The 9th Delaware Infantry Regiment was stationed at Fort Delaware to guard the captured Confederates. With this regiment was a regimental band directed by a Major H. E. Turner. Also in this band was Sergeant Joseph H. Enos, who left a series of letters describing life in the prison and the activities of the Band of the 9th Delaware Infantry Regiment. The letters were presented to the Fort Delaware Society by Joseph G. Enos of Philadelphia and currently are in that Society's archives in Wilmington, Delaware.

In order to facilitate the study of these letters, Mr. W. Emerson Wilson, President of the Wilmington Civil War Round Table, prepared a brief of the activities as described by Sergeant Enos. This noted that the band had twenty members and was particularly active between 1864-65. Another unique feature is that this garrison boasted of two full military bands and a male chorus. Enos did not identify the second band but did state that the garrison band was larger than the Band of the 9th Delaware.47

Sergeant Enos described band life at the fort as a relatively cozy and happy one in which the members spent their days "drilling and playing for dress parades and their evenings in reading, playing cards, practicing their music, playing jackstraws, checkers, and talking."48 On the other hand, the plight of the prisoners was described as "living hell."49 Enos described the Band of the 9th Delaware as a real

47 W. Emerson Wilson, "Band membership good duty at prison" (n.p.; n.p., 1970), single photocopied copy, courtesy Civil War Round Table, Wilmington, Delaware.

48 Ibid.

49 Ibid.
professional band and told of attending rehearsals for concerts which included vocal solos. The band's normal activities included serenades, funerals, inspections, and even an occasional concert away from the island.

During the summer of 1972, the writer visited Fort Delaware and noted that a drum (unidentified) and a concert program dated March 29, 1864, are all that remain of the band's activities at the former prison. (Figure 3)

Diary and Journal of Charles Putnam

The Brigade Band attached to the First Vermont Brigade served with the Army of the Potomac from 1863-65. Charles B. Putnam, who was with the band, kept an intricate diary which runs to more than two hundred manuscript pages. It is one of the most detailed accounts of military life that may be found from the Civil War period.

Putnam enlisted in May of 1863 but the entries do not begin until June 20, 1863. At that time the band consisted of sixteen members and was under the leadership of N. D. Adams. The brigade at the time of Putnam's first entry was located at Fairfax Court House, Virginia.

As an adjunct to current knowledge about Civil War brass bands, Putnam's record does not present any unique materials. Rather it does present a detailed day by day view of army life at a time when the recollections were fresh in the memory of a soldier who actually experienced the events.

50Concert program was enclosed in a glass display case and could not be reproduced. Typed copy is an exact copy of the original. Errors noted on the original are retained for the sake of authenticity.
GRAND CONCERT
for the benefit of the
Ladies Aid Society of Salem
by the
Fort Delaware Cornet Band
assisted by
Professor F. Losse
The Eminent Pianist, of Philadelphia
On Tuesday Evening, March 29, 1864
in
Rumsey's Hall
Programme:
PART FIRST:
Overture .............................................. Full Band
Express Gallop (D'Albert). ....................... Orchestra
Song and Chorus—"Wait, Love, Until the War is Over".
Duett—Violin and Piano. ......................... Selected
Norma Quickstep—(Arranged by Rowbotham). . Band
Song and Chorus—"Fondly, I Think of Thee".
Cavatina, from La Sonambula—(arranged by Losse). Cornet Solo

PART SECOND:
Selection, from Il Trovatore ..................... Band
Canary Bird Waltz (by request) arranged by T. M. Todd, . . Orchestra
Song and Chorus, "Meet Me Tonight," . . . Duett—Violin and Piano
Piano Solo (Selected). . . . . . . . . . . . . . . . F. Losse
Song and Chorus—"Volunteer Quickstep".
The Soldier's Return Quickstep .................. Band

Admission, 25 cents-------------------------Children, 10 cents

Tickets to be had at the Drug Store and at the door of the Hall
Doors open at 7 o'clock. Concert to commence at Quarter to 8

Printed at the Sunbeam Office
by, R. Gwynn

Fig. 3.—Grand Concert Program
The Band of the First Vermont Brigade was present at the Battle of Gettysburg and Putnam does go into much detail about the things he saw. The Vermont Brigade was a part of the pursuit of Lee's Army to Williamsport and was afterwards sent to New York City to deal with the draft riots. In May of 1864 the First Vermont Brigade was transferred to the Second Brigade, Second Division, Sixth Army Corps and with this designation noted service in the Battle of the Wilderness, Spotsylvania, Petersburg, and the final day's pursuit which ended at Appomattox.

Putnam's diary is available on microfilm from the Vermont Historical Society at a nominal fee. The original is currently the property of Mildred Phelps, a relative of the Civil War musician. Miss Phelps is director of the Barre Historical Society in Barre, Vermont. To date the diary has not been utilized in other Civil War research.
On the 9th of August, 1862, under General Orders of the War Department, the Band of the Third Vermont regiment was disbanded at Harrison's Landing, Virginia, and returned to Vermont. In the following winter and spring I was in correspondence with Gen. (then Col.) Lewis A. Grant, commanding the First Vermont Brigade, relative to the organization of a band for his brigade. This resulted in the enlistment of the First Vermont Brigade Band. It was mustered into the United States service at Brattleboro, Vt., May 26, 1863. They immediately joined the brigade at White Oak Church (now Montrose, Va.), and after a few days in camp started on the Gettysburg campaign. The forced marches which followed during the summer left no time for practice, and as the members were not accustomed to that kind of life, the band became somewhat broken up. During the summer we accompanied the brigade to New York city after the draft riots, and here for a short time an opportunity for practice and recreation was allowed. Returning to the front we found the Sixth Army Corps at Stone Mountain, near Culpeper, Va., after a three days' march from Alexandria, and shortly after went into camp at Warrenton. Soon the battle of Rappahannock Station was fought, and afterwards we went into winter quarters near Brandy Station, after another battle at that place. During the winter of 1863-64 we accompanied the brigade on the Mine Run expedition, and in the spring was with it through the Wilderness, Spotsylvania, Cold Harbor and Petersburg campaigns, as well as in the Shenandoah Valley under Sheridan. Late in the fall of 1864 we returned with the Sixth Army Corps to Petersburg, and were present at the battles of Petersburg and Sailor's Creek, the latter being the last engagement of the Old Vermont Brigade.

When Lee surrendered we were with the brigade at Farmville, Va. Subsequently we were in camp at Burkeville, Va., and here received information of the assassination of President Lincoln. At Burkeville, the Sixth Army Corps was ordered to Danville, Va., to form a junction with Sherman's Army, then moving north from Savannah. After a stay of about a month at Danville, the brigade was ordered to Richmond, and went by rail to Manchester, where, after a few days in camp, we marched to Washington via Frederickburg.
At Washington we participated in the review of the Sixth Corps. On June 29, 1865, the Old Brigade Band was mustered out. Previous to leaving camp at Washington an agreement was made with the Second Vermont regiment to meet them at Burlington, Vt., on their return to that place, and in accordance with the same we met the regiment on their arrival and escorted them to the City Hall. The following night we gave a concert in the City Hall, and therefore the last piece the Old Brigade Band ever played was on that occasion.

In conclusion, I would say that from the time the band joined the brigade we were always present with them through all the battles and campaigns, and though at times badly broken up by sickness, the members were never in such a condition as to be absolutely unable to perform the duties devolving upon them, and I venture to say that the men of the Old Vermont Brigade will never forget how their band played "Old John Brown" when passing through Charleston during Sheridan's valley campaign.

NOTE.—This sketch was received too late to allow it to be printed in the place intended, or preceding the Roster of the Band. (See page 655.)
# FIRST BRIGADE BAND.

<table>
<thead>
<tr>
<th><strong>NAME AND RANK</strong></th>
<th><strong>Residence</strong></th>
<th><strong>Date of Enlistment</strong></th>
<th><strong>Date of Muster</strong></th>
<th><strong>REMARKS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Band-Master</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Musicians</strong></th>
<th><strong>Residence</strong></th>
<th><strong>Date of Enlistment</strong></th>
<th><strong>Date of Muster</strong></th>
<th><strong>REMARKS</strong></th>
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</thead>
<tbody>
<tr>
<td>Adams, C.</td>
<td>Hartford</td>
<td>Apr. 17, '63</td>
<td>May 26, '63</td>
<td>Must. out June 29, '65.</td>
</tr>
<tr>
<td>Bradley, Merritt</td>
<td>Huntington</td>
<td>Mch. 1, '65</td>
<td>Mch. 1, '65</td>
<td>*Must. out June 29, '65.</td>
</tr>
<tr>
<td>Bryant, George E.</td>
<td>Richmond</td>
<td>Apr. 17, '63</td>
<td>May 26, '63</td>
<td>Must. out June 29, '65.</td>
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<tr>
<td>Clapp, Rollin M.</td>
<td>Jericho</td>
<td>Apr. 21, '63</td>
<td>May 26, '63</td>
<td>Disch. Aug. 18, '64 for disab.</td>
</tr>
<tr>
<td>Roleau, Dorr A.</td>
<td>Williston</td>
<td>May 1, '63</td>
<td>May 26, '63</td>
<td>Must. out June 29, '65.</td>
</tr>
<tr>
<td>Rose, Truman</td>
<td>Windsor</td>
<td>May 17, '63</td>
<td>May 26, '63</td>
<td>Must. out June 26, '65.</td>
</tr>
<tr>
<td>Sowles, Buren</td>
<td>Franklin</td>
<td>Apr. 24, '63</td>
<td>May 26, '63</td>
<td>Tr. to V. R. C., Disch. June 22, '64.</td>
</tr>
<tr>
<td>Thomas, Joel B.</td>
<td>Burlington</td>
<td>Apr. 17, '63</td>
<td>May 26, '63</td>
<td>Must. out June 29, '65.</td>
</tr>
</tbody>
</table>

*Enlisted for one year.
**FINAL STATEMENT.**

The final statement of the First Brigade Band is as follows:

<table>
<thead>
<tr>
<th>Original members--Enlisted men</th>
<th>15</th>
</tr>
</thead>
</table>

**GAIN.**

<table>
<thead>
<tr>
<th>Recruits--Enlisted men</th>
<th>6</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Aggregate</th>
<th>21</th>
</tr>
</thead>
</table>

**LOSS.**

<table>
<thead>
<tr>
<th>Promotion to U.S. Army--Enlisted men</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transferred to V.R.C.--Enlisted men</td>
<td>1</td>
</tr>
<tr>
<td>Discharged for disability--Enlisted men</td>
<td>3</td>
</tr>
<tr>
<td>Mustered out of service--Enlisted men</td>
<td>16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Aggregate</th>
<th>21</th>
</tr>
</thead>
</table>
Jacob K. Spence Letters

The Band of the 12th Indiana Infantry Regiment originated in East Germantown, Indiana, as the East Germantown "Silver Cornet Band." Subsequent service was noted throughout the Civil War in Kentucky, Tennessee, the siege of Vicksburg, Chattanooga, the Battle of Mission Ridge, and Sherman's march to the sea. The bandsmen were captured at Richmond, Kentucky, on August 30, 1862, but paroled several days later. In the latter period of the war the bandsmen were brigaded and served with the Fifteenth Corps in that capacity. The band marched in the Grand Review in Washington, D.C., on May 24, 1865.

The letters of Jacob K. Spence, band leader of the 12th Indiana, were published as part of a series about the 12th Indiana Regiment in 1963 by the Palladium-Item of Richmond, Indiana. Luther M. Feeger, editor of the newspaper, secured the letters from Ralph Spence, grandson of the Civil War musician.

All of the bandsmen returned to the tiny community of East Germantown (pop. 350) after the end of the war. Some of the musicians continued to play in various local musical groups. Eventually all of the bandsmen died and were buried in nearby communities. D. W. Kocher, owner of a small grocery store in Pershing (formerly East Germantown), and Elmer Meek, amateur historian in nearby Centerville, were most helpful to the writer in attempts to locate additional data about the band members.

Five of the old instruments were located plus one of the original band books. Several photographs of the band were discovered to be still in existence. D. W. Kocher graciously permitted the writer to
borrow his extensive scrapbook and have all of the old newspaper items microfilmed. They are now in the writer's personal collection. Kocher commented that as a young boy he recalled the bandsmen would sit around the store and talk about the war days. He also remarked that had many of the questions about the Civil War bands been asked thirty or forty years ago perhaps all of the answers would have been available.
PART II

STUDIES OF INSTRUMENTAL PROBLEMS RELATING
TO THE CIVIL WAR MILITARY BAND
CHAPTER V

INTRODUCTION

The intriguing study of the instrumentation of the Civil War bands remains the subject of much controversy. Instrumentation of the bands of this period was not standardized, nomenclature was confused, and period photographs leave numerous questions unanswered. In many ways the evolution of mid-nineteenth century brass band instrumentation could be favorably compared to the standardization of the orchestral instrumentation of the previous century.

Despite the difficulties which the military brass band instrumentation presents, some facts are clear. The bands were almost exclusively composed of brass instruments, largely because of the rigors of daily army life. Three broad classifications of brass instruments can be noted: bell-fronts, bell-uprights, and bells facing backwards. Almost all of the brasses were constructed on the conical-tube principle. The diameter of the tube widens as soon as it leaves the mouthpiece and continues to widen until it reaches almost the end of the bell where there is but little flare. The conical-bored instruments have a slight bit of cylindrical tubing near the valve housing which, of course, is quite necessary in that particular area.

Brass and silver were the principal materials utilized in construction of Civil War period horns. German Silver was used but mostly for presentation horns designed for leaders of musical units.
Usually the materials used for Civil War instruments were thin gauged and quite soft, creating numerous problems in tone, intonation, and pitch due to humidity, temperature, and other conditions. One noted Civil War instrument collector stated that the instruments also presented a great latitude in tuning. "Some of these horns are built in extremely high-pitch, close to A-445, and others are approaching low-pitch, A-440. This is almost a half-step difference."¹

Civil War photographs also reveal that, because of a lack of standardized instrumentation, many of the bands were composed of an assortment of horns, some of whose bells went in mixed directions. There would perhaps be one horn with a bell-front, eight or nine with bell-back, and the remainder bell-up. In addition to these irregularities, it was also noted that bore sizes varied to a marked degree. Some variation was noted in overall length and size even between similar pitched instruments.

Another interesting facet of the study of instruments of Civil War bands is the myriad types of valve mechanisms used. String rotary-valved action, clockspring-rotary valves, the Perinet valve, and the Berlin valved horns, just to name a few, comprise those types of valve actions most often encountered. More information regarding the various types of valve actions will be presented later.

Over-the-Shoulder Design

The instrument most frequently encountered among the Union brass bands was essentially of that design known as the "over-the-shoulder"

(OTS). The distinguishing characteristic of this instrument was that the bell, instead of facing forward from the player's embouchure, turned in such a manner as to direct the sound over the player's left shoulder. In photographs and drawing from the period this type of instrument dominated the scene. [PLATE II] The utility of his design is two-fold: it directs the sound to the troops marching behind the band, and in a cavalry unit, it directs the sound away from the sensitive ears of the horses.

Some authorities adhere to a theory that many bands owned two sets of instruments. One set consisted primarily of OTS horns and was used in the field for large troop concentrations where sound direction played a key role. The second set was probably used for dances and other types of indoor performances. There is no documentation for this idea, however, and no regimental history ever suggested that any band used separate sets of instruments.

The theory of two separate sets of horns arises, perhaps, from contemporary practices of seating the musicians with the bells (OTS) pointed to the audience. The peculiarity of the instrument's design necessitates the backs of the players to be turned to the audience while only the conductor faced the audience. Normal seating procedure of the present-day symphony or band concert is thus reversed. The effect to the uninitiated is somewhat startling as experienced by the writer at a 1972 Veterans' Day concert given by the First Brigade Band in Milwaukee, Wisconsin. Similar concerts using this seating arrangement have also been presented at the Smithsonian Institute.

Some problems are also created for the conductor who hears a different quality of sound than does the seated audience. Since the
larger horns are usually found in the rear (in contemporary Civil War concert programs), a heavier concentration of bass and tenor lines is heard by the audience. Whether or not the Civil War band leaders ever realized this balance problem and dealt successfully with it cannot be ascertained. No Civil War photographs are currently known to exist which illustrate a band performing in concert with backs to an audience. Field scenes, however, with troops behind are somewhat plentiful. Since it is highly unlikely that a military band would turn its back on ranking officers, even in concerts, there then is the likelihood that this present-day idea is questionable.

The origin of the bell-back, or OTS, idea remains something of a mystery. In the accession records of the Henry Ford Museum, there exists a note, attributed to Curt Sachs, which described the OTS design as "of the Napoleonic era."² The Smithsonian Institute has in its possession a slide trombone (OTS) of French origin believed to be from around 1820, while three other trombones in the D. S. Pillsbury Collection are listed as having dates prior to 1838. All three of the Pillsbury trombones are of the bell-back design.³

Various individuals interested in brass instruments have accepted the belief as expressed by Carse that the OTS-designed instruments


³Catalogue of the Exhibition, Horticultural Hall, Boston, January 11 to 26, 1902 (Boston: Chickering and Sons, 1902), nos. 534, 535, 536, p. 86.
were patented by one of the Dodworths. Swartz stated: "This type of instrument had been manufactured in Vienna and patented in 1838 by Allen Dodworth."

Benkovic, perhaps relying on the Schwartz information, declared:

"The revolutionary bell-backward type had been devised by 1838 by Allen Dodworth of New York, leader of the then famous Dodworth Brass Band. He commissioned Antoine Sax of Brussels, then the outstanding brass maker, to fabricate an entire set of horns from sopranino Eb cornet to Eb bass, with the bell pointing backward over the left shoulder. With this revolutionary change, the music would flow backwards to the troops marching behind the band."

Fennell makes the same statement giving Dodworth credit for the patent, without, however, any reference to Sax and Dodworth.

That Dodworth owned a patent for the OTS design cannot be documented. The writer spent the better part of a day in the U.S. Patent Office searching for records which might lead to clarification of the matter. No such records were found. Some time ago a conversation with Dr. Robert Eliason of the Henry Ford Museum revealed that he too had been unable to locate any record of a patent issued to either Allen, or Harvey Dodworth. Later Eliason wrote:

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4 Carse concluded: "Before the middle of last century some group-instruments of the saxhorn type, but shaped so that the bell projected backwards over the player's shoulder, were made in Vienna for use in American bands. . . . The instruments were made . . . in Bb and Eb, . . . The model was patented in the U.S.A. in the name of Dodworth in 1838." Adam Carse: A History of the Wind instruments used in European Orchestras and wind-bands from the Latter middle Ages up to the present time (London: MacMillan and Company., Limited, 1939), p. 315.

5 Schwartz, Bands of America, p. 41.


... a diligent search of American, British, and Austrian patents has revealed no musical instrument patent granted to anyone by that name.\(^8\)

Harvey Dodworth, Civil War band leader, made no reference to Antoine Sax nor to any patent, in a lengthy article written for the American Art Journal.\(^9\) He said:

Our band changed from the bugle to the cornet-principle valves instead of keys in all its instruments, and those made for us to our order were on the principles of the Saxe instruments all the way through except that the bells of ours were over the shoulder.

Sheldon also declared:

The question of who first produced the OTS saxhorn instruments is still up in the air, and the often-quoted patent or invention date of 1838 has not been proven to pertain to any particular European or American maker or specific event. No such patent has so far been discovered.\(^10\)

The enigma of the OTS design should be solved for the sake of historical authenticity. Admittedly, the problem is one of relatively small consequence, for the design faded soon after the war and the popularity of the OTS idea (1830-1870) was relatively short-lived. The solution will have to be sought from data yet to be uncovered.\(^11\)


\(^11\) Two possible sources exist for the origin of the Dodworth "patent" error. In the 1902 Chickering Catalogue the over-the-shoulder horns described as nos., 546, 549, and 552 use the term "patent" while nos., 580-587 use the term "pattern." Since the Chickering Catalogue was largely created from the D. S. Pillsbury records the strong possibility of a typographical error exists. Pillsbury died shortly after the Chickering Catalogue was published and the original accession records belonging to Pillsburg were never returned. Robert Eliason stated
Antoine Sax and the Saxhorn

Another source of confusion about Civil War brass bands stems from the saxhorns. More precisely, to what instrument does the term "saxhorn" actually refer? A study of the problem reveals that there is a different answer from practically every source considered. The Encyclopedia Britannica states:

Saxhorn—A family of brass wind instruments patented by Adolphe Sax in 1845, provided military bands with a homogenous series of valved instruments, largely of German invention, that had come into use since 1825. Saxhorns, from soprano to contrabass, had a wide bugle-like bore, while the saxo-trombas, a parallel but short lived family, were rather narrower in bore. The deeper saxhorns became and remain regular brass band instruments in France, the U.S., and Britain, where they are known not as saxhorns but simply as: alto in E♭ (in Britain "tenor horn"); tenor in E♭ ("baritone"); the wider-bore baritone in B♭ ("euphonium") and bass in E♭ and contrabass in B♭.12

The entry under Sax, Antoine Joseph, known as Adolphe (1814-1849), presents further information: "... he evolved the saxhorn patented in 1845, an improvement on the buglehorn, ..."13 Groves Dictionary explained the saxhorn in this manner.

to the writer that the Pillsbury records were cut up in making the Chickering publication.


13 Ibid., XIX, 1120.
... a homogenous family ... with deep cup-mouthpiece. ...

There is much confusion of nomenclature among all the larger brass instruments. ... In France the term "saxhorn" is still correctly applied to the entire group. ... Elsewhere the name has either dropped out entirely or is used too loosely to be of much significance. ... The saxhorns are of conical bore ... with a rather rapid expansion in the last section leading to the bell. The bell itself has only a moderate flare. ... 14

Another writer stated:

Sax named his instruments saxhorns, thus creating the false impression on his part, and he soon became the central figure in an almost conical sequence of professional and legal battles. However, it is very likely that Sax offered one of the first really good matched choirs of the flugelhorn-tuba group, which collectively has numbered no less than fifteen different sizes between the 1840's and the present.15

Dr. Robert Eliason, Curator of Instruments, Henry Ford Museum, related to the writer that he felt a saxhorn was any conical-bored instrument with a bell-up design.16 Patrick, on the other hand, wrote:

"The brass instruments used during the Civil War were commonly referred to as saxhorns in advertisements, reports, and requisitions, but they were not true saxhorns. ... The bands of the military units were a derivation of the Saxhorn developed by Allen Dodworth of New York."17

Fred Benkovic, noted Civil War instrument collector, related that

"... a saxhorn is one of those upright brass horns with the mouthpiece at right angles, and the Berliner-Pumphen pistons sitting up on top of the tubing. Some schools of thought declare a Saxhorn to be

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16 Personal Conversation with Dr. Eliason during the writer's visit to the Henry Ford Museum, 1972.

any of the period brasses but the former is the one he designed."18

Robert Sheldon stated that "the American mid-nineteenth century band was essentially a saxhorn ensemble."19 Harvey Dodworth on the other hand confused the issue with the following statement:

Then my father, Thomas Dodworth and my elder brother, Allen, invented a very powerful and effective instrument, to which they gave the name of ebor corno and it was identically the same subsequently brought out in France by Saxe, and there christened the saxe-horn. But my father and brother got it up, and we used it in the old National Band, years before the Frenchmen knew anything about it.20

With all of the apparent contradictions, the writer asked Robert Sheldon to clarify the issue. Sheldon wrote:

Saxhorn is a good, useful term for the entire family of valved conical-bore brasswinds that evolved from the bugle- ophicleide group. What they are and should or shouldn't also be named depends on when and where one happens to be.

In Italy they're called "flicorni" as a group, and singularly as "flicorno" followed by a range designation, such as: sopranino, contralto, contrabasso, etc. In France... they have all been referred to as saxhorns, and more recently as "petite" and "grand bugles-a-piston" on the treble end, saxhorns alto, tenor, and basse in the middle, and tubas on the bass end. In this country, England, and the Germanic and Scandinavian countries, one finds the great bulk of singular names for each size of the instrument, viz. flugelhorns, alto, tenor, and baritone horns, euphoniums, tubas, bombardons, etc.

There are those (including certainly Mr. Sax himself) who would maintain that from this mass of flugelhorn-tuba sorts of instruments, one special type... stands out as being significantly different from the others. This is really more nonsense than not. If one seriously compared Sax's saxhorns to any other


make, from the standpoint of the possible results obtainable from the variable teams of players, and instruments, it would reveal that the basic overall difference is no more significant than to compare any other two (or more) makes of such instruments.\textsuperscript{21}

Apparently, the best way to arrive at some semblance of order with regard to the saxhorn of the Civil War band is to draw some broad conclusions. Insofar as a matched set (either OTS or upright) of conical-bored, three-valved, deep-cupped mouthpiece instruments was concerned, the Civil War horns may be vaguely considered to belong to one generic group. If one wishes to denote that generic title as "saxhorns," then the issue may be closed there. It is likely true that Antoine Sax did popularize (if not invent) a family of similarly styled instruments. Beyond these broad conclusions only ill-defined controversy remains. Sometime during the Civil War, a unique swivel was devised which allowed the mouthpiece of the OTS horns to be turned so that the bell would be upright instead of OTS. When this alteration is completed the similarity between OTS and "saxhorn design" becomes quite striking.

Carse perhaps would concur with some such broad conclusion. After a lengthy and confusing description of the various instrumental names and descriptions he concluded by saying that:

The fact that such as clavicors, saxhorns, saxotrombas, neo altos, or any other types do not now enjoy independent existences proves well enough that there is not, and never was, room for them all. . . . he who endeavors to invent a new lip-reed instrument with a bore wider than the trumpet, horn or trombone, will surely find that his instrument has already been invented over and over again.\textsuperscript{22}


\textsuperscript{22} Carse, Wind Instruments, p. 316.
CHAPTER VI

STANDARDIZED INSTRUMENTATION

Civil War military band instrumentation was not standardized and the available information indicates that the band leaders were not very concerned about this. Perhaps a conscientious effort was made in the better bands but little evidence is available to confirm or deny any attempts at standardization.

When a group of musicians (bandsmen) enlisted in an army band, they took with them whatever instruments were available. If the musicians were formerly a part of a militia or civilian band, then instruments were already owned. If no instruments were on hand, then requests were solicited throughout the local community, or else the officers of the unit purchased a set of horns later.

There is also little evidence to support any notion that the federal government ever purchased any band instruments other than those required for the Field Musicians. Charles Dana, Assistant Secretary of War from 1863-65, stated that by the fall of 1863, more than 13,000 drums and 14,830 fifes had been purchased for use in the army.¹ Felts declared that the Quartermaster, Department of the Army, records show that 21,427 bugles, 14,858 F trumpets, and 32,640 drums had been purchased between May 1861 and June 1865.²

Apparently the federal government felt bugles, drums, and fifes were of such necessity as to be purchased by the army. Unfortunately, records give no indication as to where the funds were obtained to purchase musical instruments for the regular army bands. One document apparently sent from the Adjutant General's Office, Headquarters, Army of the Gulf, to the Fourth Wisconsin Cavalry does partially reveal the Army's official position. (Figure 4)\(^3\)

The complexity of the instrumentation problem is increased by the varied ideas as to what a fully instrumentated band actually should be, and by the fact that so many different types of horns were in use at that time. Schwartz, in attempting to clarify the enigma, listed the standard instrumentation of the "typical Civil War band" as four cornets, three altos, three baritones, two basses, three snare drums, and two bass drums.\(^4\) The source of this information remains somewhat obscure (as do the sources of other items cited in his book), for out of more than a hundred Civil War band photographs in the writer's personal collection, not one depicts three snare drums. Also, there are no photographs which show two bass drummers playing simultaneously. Why Schwartz listed seventeen pieces also remains a puzzle. One bass drum and one snare drum was the percussion ensemble most often encountered in the Civil War military bands. Some sources note two snare drums and occasionally there was a separate cymbal player, but these appear to have been exceptional, not typical.

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\(^3\)Letter to Commanding Office, Fourth Cavalry Wisconsin from Headquarters, Army of the Gulf, June 1, 1864, Michigan Historical Commission, Lansing.

\(^4\)Schwartz, Bands of America, p. 51.
Brigade
Co. 4th Cavalry Wisconsin

Sir:

Sergeant William Chambers called at this office requesting an order to procure instruments now at Adams Express Company. The bill due is near $11.00. The government does not appropriate money for that purpose. When the band is organized it allows members certain compensation. The instruments are furnished from other sources than the government. All bands in this Department are private property paid for by Brigade and Regimental sutlers.

A.A.G.

Fig. 4.—Letter to Commanding Office
A far more reliable choice of instrumentation for this period is the citation found in the 1853 *Brass Band School*. Allen Dodworth stated that for a band of four one should have one Eb soprano, one Bb alto, one tenore, and one bass. As the number of players increased, the appropriate instruments should be added as follows:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>5th</th>
<th>6th</th>
<th>7th</th>
<th>8th</th>
<th>9th</th>
<th>10th</th>
<th>11th</th>
<th>12th</th>
<th>13th</th>
<th>14th</th>
<th>15th</th>
<th>16th</th>
<th>17th</th>
<th>18th</th>
<th>19th</th>
<th>20th</th>
<th>21st</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>add</td>
<td>2nd tenor</td>
<td>Contra Bass</td>
<td>Baritone</td>
<td>Eb soprano</td>
<td>Contra Bass</td>
<td>1 alto</td>
<td>Bass</td>
<td>Tenore</td>
<td>Tenore</td>
<td>Trumpet</td>
<td>Trumpet</td>
<td>Alto</td>
<td>Tenore Slide</td>
<td>Bass Trombone</td>
<td>Post Horn</td>
<td>Post Horn</td>
</tr>
</tbody>
</table>

The only mention of drums occurs in the phrase "With Bass Drum, small drum and cymbals." Apparently, Dodworth intended this percussion ensemble for use with all groupings from the four piece band through a band of twenty-one instruments, or a total of twenty-four. Dodworth further added "For the first 14, let nothing but Sax Horns, Ebor Cornos, and Cornets, or instruments of like character be used, that is valve instruments of large caliber."^5

Dodworth appears to have been quite cognizant of the problems peculiar to each instrument. He felt that the best musicians should be


^6Ibid., p. 12.
placed on the first soprano part, first tenore (tenor), and the first bass.

... this must be so with the Soprano, as that is the most difficult to learn, more being required from it than any other. Next in order is the 1st Tenore; ... as it often plays in octaves with the 1st Soprano. The Bass should be given to a good staunch timist, as that is the platform the melody moves upon; and if the platform be not steady, the whole structure is likely to be defective. 7

The catalogue of the S. T. Gordon Company, which sold musical merchandise throughout the 1850-1860 period, also published a listing of suggested instrumentation to be used for bands of various sizes. Accordingly, their combination of instruments for bands stated: 8

<table>
<thead>
<tr>
<th>Kind of Instrument</th>
<th>Number of Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb Cornet</td>
<td>2 2 2 2 2 3 3 3 3 4 4</td>
</tr>
<tr>
<td>Bb &quot;</td>
<td>1 1 2 2 2 2 2 2 2 2 3</td>
</tr>
<tr>
<td>Eb Alto</td>
<td>2 2 2 2 2 3 3 3 3 3</td>
</tr>
<tr>
<td>Bb Tenor</td>
<td>1 2 2 2 2 2 2 2 3 3 3</td>
</tr>
<tr>
<td>Bb Baritone</td>
<td>1 1 1 1 1 1 1 1 1 1 1</td>
</tr>
<tr>
<td>Bb Bass</td>
<td>1 1 1 1 1 1 1 1 1 1 1</td>
</tr>
<tr>
<td>Eb &quot; Tuba</td>
<td>1 1 1 1 1 1 2 2 2 2</td>
</tr>
<tr>
<td>Eb &quot; &quot; Large</td>
<td>1 1 1 1 1 1 1 1 1 1</td>
</tr>
<tr>
<td>Total no. of Instruments</td>
<td>8 9 10 11 12 13 14 15 16 17 18</td>
</tr>
</tbody>
</table>

Drums and Cymbals to be added

Yet, even with these guides for instrumentation, the issue was far from being settled, for the numerous combinations of valve possibilities, bore sizes, lengths, and bell directions led the problem only into deeper areas of confusion. A listing of the possible instruments available at the E. G. Wright & Co. Manufacturers was discovered inside...

7 Ibid., p. 11.

a McKinzie Drum, c. 1864. This drum is a part of the instruments held in the Benkovic Collection. (Figure 5)

Yet, even after one has simplified the issue to a matter of soprano, alto, tenor, and bass, or merely "cornet," confusion still remains. Dodworth implies that the following instruments could be classified into six classes (1-6) under the heading of Soprano, Alto, Tenore, Baritone, Bass, and Contra Bass.10

1st Class—Sopranos
Eb bugles, Eb saxhorns, Eb cornets, and all other small instruments in Ab, F, or Eb.

2nd Class—Altos
Eb bugles, saxhorns, Eb cornet, Post Horn or Trumpet—a fourth below the sopranos.

3rd Class—Tenores
Ebor Cornos, saxhorns, alt horns, neo cornos, tenore ophecleide, tenore tubas, alto trombones, french horns—all an octave below the sopranos.

4th Class—Baritones
Baritone saxhorns, Bb trombones, valve trombones all an octave below the altons.

5th Class—Basses
C and Bb ophecleides, saxhorns, Bb tubas—all in C, Bb, or Ab, same pitch as baritones, but with larger tubing.

6th Class—Contra Basses
Bass tubas, saxhorns, bombardones, trombaccellos, bass trombones, mostly for F or Eb—octave lower than the tenores. Some are in Db.

Some explanation is necessary here in order to more carefully define the term "cornet" as understood in the mid-nineteenth century. The term simply referred to any soprano valved brass instrument that

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10 Dodworth, Brass Band School, p. 11.

PRIST LIST

Cash on delivery on funds on hand in New York or Boston.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Brass</th>
<th>German Silver</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb cornet, 3 valves</td>
<td>$30</td>
<td>$40</td>
</tr>
<tr>
<td>&quot; &quot; 4</td>
<td>40</td>
<td>50</td>
</tr>
<tr>
<td>Bb, crook to G, 3 valves</td>
<td>35</td>
<td>40</td>
</tr>
<tr>
<td>&quot; &quot; 4</td>
<td>42</td>
<td>52</td>
</tr>
<tr>
<td>Bb new style 3 &quot;</td>
<td>35</td>
<td>45</td>
</tr>
<tr>
<td>C, to G 3 &quot;</td>
<td>33</td>
<td>43</td>
</tr>
<tr>
<td>C, 4 &quot;</td>
<td>43</td>
<td>53</td>
</tr>
<tr>
<td>F &amp; Eb trumpets 3 &quot;</td>
<td>45</td>
<td>46</td>
</tr>
<tr>
<td>Ab alto 3 &quot;</td>
<td>35</td>
<td>47</td>
</tr>
<tr>
<td>&quot; &quot; 4</td>
<td>47</td>
<td>58</td>
</tr>
<tr>
<td>Eb tenor 3 &quot;</td>
<td>40</td>
<td>52</td>
</tr>
<tr>
<td>&quot; &quot; 4</td>
<td>50</td>
<td>62</td>
</tr>
<tr>
<td>Eb tenor 3 &quot;</td>
<td>45</td>
<td>58</td>
</tr>
<tr>
<td>&quot; &quot; 4</td>
<td>55</td>
<td>69</td>
</tr>
<tr>
<td>Bb Baritone 3 &quot;</td>
<td>48</td>
<td>62</td>
</tr>
<tr>
<td>&quot; &quot; 4</td>
<td>60</td>
<td>75</td>
</tr>
<tr>
<td>Bb &amp; Ab bass 3 &quot;</td>
<td>56</td>
<td>70</td>
</tr>
<tr>
<td>&quot; &quot; 4</td>
<td>70</td>
<td>85</td>
</tr>
<tr>
<td>Eb &amp; F contra bass 4 valves</td>
<td>80</td>
<td>110</td>
</tr>
<tr>
<td>&quot; &quot; 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eb cornet, pure silver, 3 valves $125</td>
<td>95</td>
<td>125</td>
</tr>
<tr>
<td>&quot; &quot; 4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mouthpieces, brass:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb cornet</td>
<td>$1.00</td>
</tr>
<tr>
<td>Bb</td>
<td>1.00</td>
</tr>
<tr>
<td>Eb alto</td>
<td>1.25</td>
</tr>
<tr>
<td>Bb bass</td>
<td>1.37</td>
</tr>
<tr>
<td>Eb bass</td>
<td>1.50</td>
</tr>
</tbody>
</table>

Also snare and bass drums, superior quality, Turkish cymbals, Clarionettes

E. G. Wright and Co., 18 & 19 Harvard Pl. (opposite old South Church) Boston.

Wright  Esbach  Hartman

Fig. 5--E. G. Wright & Co. Price List

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could be used to play the part, rather than to one particular type of instrument. Most of the American instrument manufacturers offered soprano brasses which were definitely flugelhorns. This was usually more true of Eb sopranos than of the Bb sopranos. The intent probably was to have the sopranos be visually similar to the alto and bass instruments of the brass band. Sometimes the sopranos were a little too small to be true flugelhorns, but they were closer to flugelhorns than to trumpets or cornets—sort of an all-purpose instrument. Others were definitely true flugelhorns. However, the mouthpieces with many of these horns were sometimes choked, which delimited any true qualities that the particular instrument did possess, so much so as to partly cancel out the better flugelhorn qualities.

American instrument makers arbitrarily sold their flugelhorns as "cornets" in order to avoid confusion, since most of the band books were also arbitrarily labeled "cornet." By the late 1870's the soprano sax horns started to fade away from the American band scene in favor of the regular French style, the piston cornet.

Perhaps it would be appropriate to point out that the numerous discrepancies among various instruments were really not a source of great concern to the average soldier-musician, or apparently even to the band leader. The bandsmen played their part on a suitable instrument which might be appropriate for the designated part. If perchance a

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The primary difference between the conical bore of the flugelhorn and the cornet is in the degree of expansion of the cone. Both tubes have a relatively small flare until just past the valve-housing area. As both tubes reach the turn past the valves the flugelhorn has reached a bore size of approximately 1.1 inches while the cornet's is only approximately 3/4 of an inch.
better instrument were found abandoned, or captured, on the battlefield, then in all likelihood the horn was put to immediate use. Beyond that, conflicting nomenclature was lost in the more pressing demands of fighting a war.

By the advent of the Civil War, numerous instruments, long accepted as commonplace, had started to fade from the military scene. The oboe, bassoon, and horn were no longer associated with "bands of musick," and had been relegated to their more fitting role in orchestral and chamber groups. The trombone, whether slide or valved, was yet to make a real impact on the American military scene. Although several instances have been recorded of trombones being used in the U.S. Marine Band, and there are some documentations of valved trombones with the field bands, these instrumental designs were utilized only in limited numbers throughout the war. Even the bands which originated around the Moravian settlements generally favored other instruments rather than the trombone when they marched away to war.

The decline of interest in the keyed bugle was also well under way by the time of the Civil War. Not to be confused with the standard bugle used for field calls, this "workhorse" of an earlier era was no longer capable of competing against instruments with rotary and piston valves. The primary difference between the keyed bugle and the field bugle was that the keyed bugle was capable of playing a complete chromatic scale through the use of a key and pad mechanism operated by levers similar in design to the side keys of the modern saxophone. The standard field bugle offered only the notes of the overtone series and was severely limited in any attempts at melodic playing. A detailed treatise on the keyed bugle, its history, various designs, and horns

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contained in various collections was recently completed by Dr. Robert Eliason in a visiting post-doctoral research program sponsored by the Smithsonian Institute. 

Both the ophicleide and the serpent had passed from the scene by the time of the Civil War. The demise of the serpent had preceded the ophicleides by a number of years. There are a few references to ophicleides in Civil War writings, however. Only one known Civil War photograph shows one of these instruments. The difficulties involved in keeping the delicate mechanism of the ophicleides in working order was probably the reason for their rarity in military bands.

The Post Horn, F trumpet, trombacello, and ebor corno did not find acceptance, with the Civil War brass bands. The reason, of course, for the decline of interest in various instrument-types is apparently quite functional. Due to adverse weather conditions, even with the protection of cases, any instrument whose mechanism was susceptible to rust or frequent alignment complications was best discarded. Some instruments did not find favor because their limited sound power added little to the small ensembles which were required to play often in outdoor situations.

Regimental histories, newspaper items, letters, diaries, and other recollections of the Civil War occasionally make reference to the instrumentation of a particular band. At first these would appear to be sources of reliable evidence. However, such was not always the case. Many regimental histories were not written until years after the war when time had dimmed many a veteran's memory. Unfortunately, few

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bandsmen were asked to contribute their writings to regimental histories, and when they were, the bandsmen chose to write about things of greater significance than detailed descriptions of their musical organizations. Newspaper articles about brass bands have generally been found to be less than totally reliable sources of real data about the military bands.

Any reference to instrumentation should also be treated with reservation because it was obvious that many soldiers (other than bandsmen) hardly knew one horn from another, except that perhaps one was larger or smaller than another. Moreover, from the previous discussion of variations of sizes in bores, lengths, and ill-defined categories, the terms "cornet," "tenor," or "baritone horn" were not always totally accurate. Nevertheless, instrumentations are available, and if not taken too authoritatively, the information can be useful.

The Phoenix Brass Band, Chester County Pennsylvania, was organized in 1847 and went to war in May of 1861 playing on their third set of instruments (since 1847), a mixture of brass and German silver OTS horns. The bandsmen served until July 26, 1861, with the Second Regiment Pennsylvania Volunteers and experienced combat duty in the Battle of Falling Waters, Virginia, early in July of 1861.\(^\text{13}\) No action was noted at Bull Run (July) since the Phoenix Band was on the way home. None of the bandsmen is known to have enlisted again with another regimental or brigade band. The instrumentation is listed as:

Another band, associated with the First Michigan Colored Regiment, marched away to war with a brand-new set of brass instruments which cost $528.00. The fifteen musicians of the band were outfitted as follows:

- Eb cornets (2)
- Bb cornets (2)
- Eb altos (2)
- Bb tenors (2)
- Eb baritones (2)
- Eb bass (1)
- Bb bass (1)
- Turkish Cymbals (1 pair)
- Bass drum (1)
- Snare drum (1)

According to the article, the instruments had been manufactured for the use of this band expressly by Stratton and Foote, of New York.\(^\text{14}\)

The Fourteenth Connecticut Regimental Band was on the battlefields at Antietam, Chancellorsville, Gettysburg, and later encounters. The regimental history states that the instrumentation consisted of:\(^\text{15}\)

- Leader and Chief Musician
- Eb cornets (2)
- Bb cornets (2)
- Alto horns (2)
- Tenor horns (2)
- Baritone Horn (1)
- Bb bass (1)
- Eb bass (1)
- Snare drum (1)
- Bass drum (1)
- Cymbals and Fife Major (1)

\(^\text{14}\) Editorial ("Band for the Colored Regiment") Detroit Advertiser and Tribune, December 3, 1863.

\(^\text{15}\) Page, Fourteenth Regiment, p. 369.
In March of 1864 the 113th Ohio Volunteer Infantry organized a band. This band served in the Atlanta Campaign, was at Kenesaw Mountain, and marched with Sherman to Savannah. The regimental history quotes the instrumentation for this band as: 16

Leader
Second Leader
First Bb
Second Bb
First Eb alto
Second Eb alto
Third Eb alto
First baritone
Second baritone
Bb bass
First Contra bass
Second Contra bass
Bass drum
Snare drum
Cymbals

Photographs, on the other hand, can certainly be far more helpful, especially when the picture is quite clear. One such picture, in the writer's personal library, depicts the Thirteenth Wisconsin Band at Huntsville, Alabama, in 1865. All of the fourteen instruments are OTS models and clearly defined.

Leader
1st Eb cornet
2nd Eb cornet
1st Bb cornet
2nd Bb cornet
Solo alto
1st alto
2nd Eb alto
Solo baritone
1st Bb bass
2nd Eb bass

16 F. N. McAdams, Every-day Soldier Life, or a History of the One Hundred and Thirteenth Ohio Volunteer Infantry (Columbus: Charles M. Cott and Company, 1884), p. 69.
Bass drum (cymbals combined)
Snare drum

Instrumentation for the Band and Buglers of the Fifty-sixth Massachusetts Volunteers \( \text{[PLATE III]} \) reads as follows: Back-row, left to right: bass drummer (felt covered mallet), snare drummer/neck sling, OTS Eb (tenor or alto), OTS Eb soprano, bell-front Eb soprano, bell-front Bb cornet, OTS Bb tenor, OTS Eb tuba, OTS Bb bass, bugler. Middle row; OTS large-bore Eb tenor, OTS Eb tenor with optional leadpipe for either bell-up, or OTS,\(^\text{18}\) OTS Bb bass, bell-front Bb cornet, bell-front Bb cornet. Front row; cymbal player/felt-grip pads. The remainder of the front row are buglers with conical bored field bugles.

Yet, if the instrumentation were listed as on previous pages, the order reads:

\[
\begin{align*}
\text{Eb cornets} & \quad (3) \\
\text{Bb cornets} & \quad (3) \\
\text{Eb alto} & \quad (1) \\
\text{Eb tenor} & \quad (1) \\
\text{Bb baritones} & \quad (2) \\
\text{Bb bass} & \quad (1) \\
\text{Eb tuba} & \quad (1) \\
\text{Snare drum} & \quad (1) \\
\text{Bass drum} & \quad (1) \\
\text{Cymbals} & \quad (1)
\end{align*}
\]

Nothing would have been mentioned about the conglomeration of OTS, bell-fronts, and bell-up instruments. Neither would there have been reference to the fact that the three Bb cornets quite possibly were cylindrical bore to contrast with the many types of conical-bored horns.

\( ^{17} \)13th Wisconsin Band (Photograph), Wisconsin Volunteer Infantry at Huntsville, Alabama, 1865. State Historical Society of Wisconsin, Madison.

\( ^{18} \)A discussion of the swivel that permitted the instrument to be played as an OTS, or a bell-up is given on page 164, Chapter V.
Use of this late 1864 Civil War band photograph demonstrates why the issue of instrumentation (except for numbers) is never really clarified with just a plain reference to the instruments that a band might have used.
CHAPTER VII

MOUTHPIECES AND PERCUSSION

Two other areas of Civil War period musical equipment which have received scant attention are mouthpiece designs and the various types of percussion equipment. To date, no serious treatment of these topics is known to have been undertaken.

The primary problem of generalizing about mouthpieces is that the bore sizes differed among instruments of similar types. Rarely will a mouthpiece taken from an Eb soprano made by one manufacturer fit a like instrument built by another manufacturer. Confusion also is caused by the fact that relatively few original mouthpieces have been found with the instruments that have been documented, too few to provide any basis for forming conclusions.

Most of the mouthpieces of the period are of the deep-cup design and have a funnel shape similar in design to the modern French horn mouthpieces. The bell or "tulip-shaped" mouthpieces seen on many contemporary horns do not appear to have existed during the Civil War with the military bands. Nor, for that matter, did there appear to be any shallow-cup mouthpieces for the higher instruments such as a contemporary first trumpet player might use. Since the instruments were conical-bored to produce a warm, mellow sound, the mouthpiece had a deep funnel shape to help retain this dark sound.
Yet it would perhaps be incorrect to base any real hypothesis on just the mouthpieces currently known to exist. Information was available to advise players of that period, whether or not the players were aware of the existence of such advice. Dodworth’s *Brass Band School* devoted three small paragraphs to the discussion of mouthpiece selection. In part he suggested:

Shallow ones produce the upper notes with greater ease, but are harsh in tone; . . . Deep ones give more smoothness, fullness and flexibility to the tone, but increase the difficulty of the upper notes—. . . . Enlarging the hole at the bottom of the cup, improves the tone but makes the upper notes more difficult. . . . Reducing the same hole has the contrary effect, . . . but making the upper notes easier. . . . The rim or face makes no difference whatever in the tone; . . . .

Despite the published advice of such an experienced band leader, the Civil War mouthpieces do not appear to have been manufactured according to his suggestions.

The most striking feature about the period mouthpieces which are available is the almost razor-sharp inner rim which definitely plays a factor in endurance. [PLATE IV] Most of the cups are completely "V" shaped and tend to choke off the dark qualities somewhat as the airstream enters the bore. Several mouthpieces were examined which had a large "V" shape followed by a smaller "v" at the base of the bore. It is impossible to determine whether these are typical or only exceptions. Mouthpieces were usually of brass, German silver, and sometimes pewter. A few nickel-plated specimens have been found.

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1Dodworth, *Brass Band School*, p. 15. As Dodworth was also in the business of selling instruments he often stocked mouthpieces. For two dollars a "Dodworth Pattern, broad face, German silver mouthpiece" could be purchased. For three dollars the same article "with moveable embouchure and two separate cups" could be had. Ordinary mouthpieces were only one dollar. *Ibid.*, p. 81.
PLATE IV
Another field of neglected study is the area of drums and other percussion equipment. This type of Civil War musical equipment, though far from being documented, exists in abundance in various museums and historical societies. Replies to various inquiries are replete with references to drums and drum equipment of all kinds and types.

The drums were generally of wood with a skin head. A sixteen-inch head was the norm for the snare drums of the period and tension for the head was applied by ropes. Some drum shells were made of silver but these appear mainly to have been presentation models. All of the wooden drums used single tension in which the ropes were drawn through small leather tabs at 45 degree angles and then proceeded through the other head in parallel fashion. This rope tension was not capable of tightening the head to attain the tension capable of matching the sound of the modern drums. Civil War period drums, therefore, rendered a deeper sound than their modern counterparts. Around 1864 metal tension rods began to appear.

The snares were composed of "gut" and were usually four to six in number. Rope tension was also the usual manner of stretching the snares. There is no real evidence to suggest that the drum equipment used by the brass bands differed to any marked degree from that used by the Field Musicians.

As a general rule the bass drums were quite large and must have presented quite some burden on a long march. The average sized bass

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2Music Heritage Frundation, Milwaukee. Snare drum, used by the Clinton (Iowa) Light Guard Band. CW Period. Red rims, and maple stained shell. Unusual in that it has no nails used in construction, everything being glued.
drum measured about 24" x 24" and this dimension caused the bass drums
to be known as "barrel drums." Some variation was noted such as
25" x 24", 25" x 23", or 25" x 22", but the measurements approximated
a square fixture. It was not until after the war that the dimensions
were changed to a smaller width of drum such as 12" x 28", 12" x 30",
etc. Another curious factor is that there did not appear to be any
standard-sized heads. Slight difference in head size can always be
observed, though the variation may be as little as one-fourth of an
inch. Whether this was intended or was due to shrinkage after leaving
the factory cannot be ascertained.

Cymbals are a matter of some controversy because so few docu-
mented instruments are in existence. A number of period photographs
depict a separate player while others show cymbals mounted on the bass
drum so that both instruments can be played by a single player. The
manner of constructing cymbals appears not to have undergone any signi-
ficant change since before the Civil War, and they are probably the
same basic instrument now as then.

The Civil War period cymbals were smaller than the eighteen or
twenty-two inch models used by most high school or college bands of
today. One set examined in the Fort Ward Museum, Washington, D.C.,
measured only twelve inches.³ This particular set of cymbals used wood-
en grip-handles held in place by bolts. However, period photographs
depict instruments gripped by means of pads just as cymbals of today are.

³An add in the Brass Band School cites prices for "Turkish"
cymbals, 11 to 15 inch . . . $15 to $30.
Percussion manufacturing was a lucrative business in the United States during the mid-nineteenth century. There were numerous companies producing percussion equipment either directly or indirectly. A partial listing of some of these manufacturers is sufficient to document this fact. (Figure 6)
Fig. 6—MAKERS, PERCUSSION, 1830-1865

E. G. Wright & Co., Boston 18 & 19 Harvard Pl. 1842-1865
P. Uhlinger & Co., 1621 N. 2nd St., Philadelphia to 1865
Abner Stevens, Pittsfield, Mass. from 1820 to 1865
J. C. Haynes & Co. (Importers) 33 Court St., Boston to 1865
Henry Prentiss, 33 Court St., Boston 1850
D. C. Hall, Boston to 1865
Alexander Rogers, Flushing, New York to 1865
A. Oppenheimer, No. 231 Church Alley, Philadelphia to 1865
William Kilbourn, No. 147 Clinton Ave., Alvany, N.Y. to 1865
George Kilbourn, same address, succeeded by William.
Fr. Sauer & Co., Washington Street, (near Howard) before 1861
Baltimore, Maryland to 1865
Punneney & Eutsler, 231 N. High St., Columbus, Ohio to 1865
Horstmann Bros., 5th & Cherry Sts., Philadelphia to 1865
Sempf & Ottes, Nos. 209-211 Grand St., New York to 1865
Julius Bauer, 99 S. Clark Street Chicago, Ill. 1846-1865
C & F Soistmann, 458 Dillwyn St. Philadelphia to 1865
Ernest Vogt, 225 N. Beaver St., Philadelphia to 1865
M. W. Stevens, Pittsfield, Mass. from 1848
J. S. I. Babbs
Meacham, No. 84 State St., Alvany, N.Y. to 1865
O. C. Phelps, Boston, Mass. 1840-1865
Wm. Boucher, Baltimore, Md. to 1865
Richard Mein, Fordham, Westchester City, N.Y. to 1865
William Yarrington, Town of Colesville, New York to 1865
J. H. Wilson, No. 1128 Chestnut St., Philadelphia to 1865
H. Schmidt, Williamsburg, New York, 10th near Grand to 1865
William Paine, Portland, Maine to 1865
Ashton, Boston to 1865
White Bros., Boston to 1865
Brealey, Newport, Madison County, Wisconsin
Noble & Cooley Co., Granville, Mass est. 1854
C. M. Zimmerman, Pat. Drum Manuf., No. 238 N. 2nd St., Philadelphia
P. R. Winn, 121 Court St., Room 12, Boston
Klemm & Bro. No. 705 Market St., Philadelphia
CHAPTER VIII

DOCUMENTED INSTRUMENTS

The study of any period of musical development can be fascinating, particularly if one is able to work with primary artifacts contemporary with that era. Whether the item in question is a Hebrew shofar or the original manuscript of the "Eroica" Symphony, there is excitement in the actual contact. The same experience comes in dealing with documented instruments used by the Civil War brass bands. Handling a drum taken from the battlefield of First Manassas or playing on an instrument known to have performed for President Abraham Lincoln or Robert E. Lee brings one more than a bit of romantic nostalgia. To handle an OTS tuba, to feel the materials of which an instrument is constructed, or actually to play period music on a stuffy-blowing, bell-front cornet is to experience a rare musical moment.

Much can be learned from documented instruments that can serve to reinforce or refute long-held theories. Were the instruments of sturdy enough construction to be able to withstand the rigors of daily military life? Was the instrumental design of sufficient quality to produce a well-tuned scale? If not, then perhaps the references to "fine music by our regimental band" so often mentioned in regimental histories is misleading. Were the valve mechanisms capable of allowing the players to perform freely the difficult soprano lines found in Civil
War band books? If not then perhaps the bands were as bad as many individuals claim they were.

There are countless numbers of old Civil War horns, steadily deteriorating in attics, bars, closets, and museums, that could serve to clarify many notions still remaining about the Civil War bands. Many of the owners of these instruments are unaware that the instruments still have historical value. Other horns are merely on display with no prospects of ever being played again while some other instruments have been given to children as toys that are soon damaged beyond all hopes of historical usefulness.

On the other hand, large numbers of individuals, as well as museums, are quite anxious to know more about the instruments in their possession. Many instrument owners are quite willing to donate their prized possessions to reputable collectors and historical societies if they know the horn will be repaired and properly displayed. Museums, too, are always anxious to learn more about the instruments that they own in order to better inform the visitors that come to visit their holdings.

The writer had the experience of locating twenty-three instruments that have been documented as having belonged to individuals who "probably" performed on that particular horn during the Civil War. Admittedly, some accession records contain spurious information and in this, of course, one must constantly proceed with caution. But if the period knowledge about valve design, instrumental shapes, mouthpieces, bell inscriptions, and numerous other checks are properly applied, then the chance of error is greatly diminished.
In practically every case, the instruments discussed in this writing were personally examined, played, and measured. Photographs were obtained through the cooperation of either the owners or the museums' staff photographers.
John M. James Eb Cornet

John M. James is listed as a Principal Musician who served with the Band of the Twenty-second Wisconsin Volunteer Infantry from September of 1862 until June of 1865. During his tenure of duty, James was with the regiment at such battles as Resaca, Kenesaw Mountain, Atlanta, and with Sherman on the March to the Sea. Whether the band was a regimental band or mustered as a brigade band cannot be ascertained.

The instrument on which John James performed is a German silver, OTS, Eb cornet. [PLATE VI] At the present time the horn is on permanent loan to the Benkovic Collection from the Racine County Museum. In script fashion on the bell is inscribed: "Presented to J. M. James, by the non-commissioned officers and friends of the 22nd Wisconsin Volunteer Infantry Regiment."

Physical characteristics of the Eb cornet reveal that the horn is 65.5 centimeters long with a bell diameter of 11 centimeters. The bell in turn has a 1.2 centimeter reinforcing ring around the back. The valve action is American string-rotary action manipulated by three front-mounted finger keys ("upwind"). The horn was made by D. C. Hall of Boston, Massachusetts, who was also known as a performer on the keyed bugle and a director of various bands in the Boston area during the 1850-60 period.

This particular instrument has a number of unique features which are important to Civil War instrument study. One item of particular note is the elongated tuning slide which is just in front of the mouthpiece. This "screw-tuner" is a 6.2 centimeter long tuning slide which moves an inner slide in the mouthpiece shank and is manipulated as the thumb rotates a small screw. The design of this mechanism is somewhat
similar in fashion to an assembly found on the third valve tubings of modern student-line cornets. The Civil War mechanism is quite attractive in appearance but proved to be impractical for the field bands. Weather conditions caused the threads to rust and the long screw was constantly getting out of alignment. The origin of this particular design is not known.

Another feature of this valve mechanism is known as the "patented pinched-rotary" which is sometimes referred to as the "Hall patented pinched-rotary" design. Actually the name attached to Hall, as well as the "patented," are misnomers for no such patent is currently known to exist. The design was probably invented by J. Lathrop Allen who worked with Hall around 1861. There is no patent attached to Allen's name either. The most distinguishing characteristic of this valve mechanism is a narrowing (flattening) of the tubes that enter at each quarter circle. (Figure 7) Located atop one end of the rotary casing is a small cap, also a distinguishing feature of this unusual valve. The correct name of this mechanism is the Allen Flat Windway Rotary Valve, c. 1855. Regardless of the name selected for the D. C. Hall valve, the fact remains that the action is durable and very responsive. In rapid passages these valves operate easily and quietly.

Another important feature of the James presentation cornet is the unusual length of this particular instrument. The overall length measures out to 66.2 centimeters as compared to other OTS Eb cornets which generally are about 62.2 centimeters in length. As has been noted in a previous portion of this report, Civil War instruments of similar ranges were of various lengths. Some OTS Eb cornets in the Benkovic...
Collection are as short as 51 centimeters while the James horn is more than 63.3 centimeters long.

The James cornet was delivered to the Benkovic Collection in five separate pieces, probably having been mutilated by children. Painstakingly the instrument was reassembled over a period of several years and today plays remarkably well. The response of the instrument is light and free with practically no stuffiness. The scroll support adds to the artistic design of an instrument that performs as well today as it probably did more than one-hundred years ago.
William D. Hodge Cornet

William D. Hodge was mustered into the Union Army as band leader of the Tenth Massachusetts Infantry Regimental Band. Prior to the Civil War, Hodge had been the leader of the Hodge Band of North Adams and played both the violin and cornet. At the outbreak of the war, the Hodge Band was enlisted with the Tenth Massachusetts and served for a period of fifteen months. When the regimental bands were mustered out of the service (1862), Hodge's tenure of military duty ceased. Other members of the Tenth Massachusetts Band returned to do additional duty with a brigade band, but Hodge did not return with them. He died in 1908 at the age of eighty-six years.¹

During the period in which Hodge served, the Tenth Massachusetts and its band experienced duty in such battles as Savage Station, White Oak Swamp, Malvern Hill, and Harrison's Landing. Hodge played a Bb bell-front cornet. [PLATE VII] A photograph of the band leader appears in the regimental history of the Tenth Massachusetts Infantry Regiment.²

The instrument played by Hodge is currently housed in a wall display at the Berkshire Museum, Pittsfield, Massachusetts. This instrument is in excellent condition and produces an accurate scale with remarkably little effort. The writer was permitted to examine the cornet for several minutes and tested the pitch against a piano in order to ascertain the key in which the horn was built. The fact that the cornet was in Bb is unusual, for most band leaders generally played an Eb

¹Obituary (William D. Hodge), The North Adams Evening Transcript, February 5, 1908.

²Roe, The Tenth Regiment, p. 345.
cornet. There were no accession records on file with the museum and the only available data is a card posted on the wall which reads:


Physical characteristics of the instrument refute the above notion that there was any relationship whatsoever to a "French Horn type" other than the circular design. The instrument is basically cylindrically bored but begins a conical flare forty-eight centimeters from the bell-opening whose terminal diameter measures twelve centimeters. Both the cylindrical bore and the abrupt bell flare are a minor departure for traditional Civil War instruments, though certainly not a serious deviation.

The instrument has three regular valve buttons, a lyre holder, but no water key. Both the first and second valve slides pulled easily but the third slide would not. Whether the slide was frozen or was not intended to be withdrawn could not be ascertained. All piston tops and bottoms removed easily and the valve action was completely free. The valves were standard piston valves and nothing unusual was noted about their inner construction.

Seven supporting rods of various types were noted on the instrument, with the large curved supports being most visible because of their attractive design. The cornet was made of German silver with a rolled edge on the bell, but there was no reinforcing band around the back of the bell. The mouthpiece appeared to belong to the instrument and was the normal Civil War mouthpiece with a sharp inner rim and deep cup design. The "pigtail" shank was easily removeable, thereby altering the
pitch slightly. The mouthpiece fit snugly into either the shank or the curved pipe.

The instrument was perhaps a presentation horn, for Hodge's name was engraved on the plate attached to the bell. On the opposite side of the bell was inscribed the name of the maker, "C. Boose, Boosey and Sons, 24 and 28 Holles St. London, 51 15A."
Harvey Dodworth Cornet

Harvey B. Dodworth was one of the outstanding band leaders of the Civil War period. For a number of years prior to the outbreak of the war the Dodworth Band had been active in musical developments throughout the eastern United States. When the hostilities erupted, Dodworth's Band went to war with the Seventy-first New York State Militia. Although the bandsmen served only three months, they were on the battlefield at First Manassas (Bull Run) and assisted with caring for the wounded.

The cornet pictured [PLATE VIII] cannot be documented as having been played in the war itself. No doubt, though, Harvey Dodworth played on numerous instruments in his lifetime and did so even during the Civil War period. However, the design, as well as proof of the owner, were significant enough to warrant consideration in this writing.

Physical characteristics of the instrument reveal that the Dodworth cornet is a German silver, OTS, Ab cornet. The overall length is 43.5 centimeters with a tube length of 75 centimeters terminating with a bell diameter of 11.5 centimeters. The instrument is joined together by a single-seam connection and flares to a conical bore throughout the final 52 centimeters of the cornet. The initial diameter of the bore is 1.1 centimeters. On the bell is a plate which declares: "Made by J. Lathrop Allen, 17 Harvard Place, Boston, for H. B. Dodworth, N.Y."
The most obvious feature of the Dodworth horn is that there are five rear-mounted "Hall" valves rather than the normal three or four. When the instrument is in the proper playing position the normal three valves are played by the right hand in side-button fashion. The left hand is responsible not only for helping to hold the instrument but in operating the two levers for valves four and five. Each of these valves serves to lower the pitch by one and one-half and two and one-half steps respectively.\(^3\) The "pinched" tubing characteristic of the "Hall" valves is easily observed at each entrance and exit point of the rotaries. (Figure 7)

\(^3\) Normally the fourth valve is a substitute for the very sharp 1-3 combination, but with this particular cornet the fourth valve was a substitute for the 1-2 combination. The 1-2 combination is also sharp but not to the same degree as the 1-3. On modern valved brasses a third valve can be substituted for the 1-3 and triggered down. Civil War horns often have a third valve that is a little flatter and can not satisfactorily be used as a substitute. Dodworth had his instruments built with a cut-off valve, which takes from, instead of adding to, the

![Fig. 7--"Hall" Valve](image-url)
The tuning mechanism consists of the telescopic tuning with adjusting screw similar to the previously discussed design found on the John M. James cornet. There are four finger supports and the "curlicue" brace is constructed in such a manner as to be removable. No explanation can be given as to why this brace is constructed in this fashion.

At the present time the instrument is owned by the Henry Ford Museum, Dearborn, Michigan. The writer spent two days discussing the instruments in the collection there and examined a number of the OTS of the D. S. Pillsbury collection. Dr. Robert Eliason, Curator of Musical Instruments, was most helpful in explaining the many facets of the instruments in the Henry Ford Museum.

length of the instrument, like the ordinary valve. The fifth valve could be used as a substitute for the 1-2-3 combination, a very sharp combination.

According to the fingering scale (Figure 8) the fourth and fifth valves were never used solely by themselves but in combinations with other valves. Dodworth stated that by this method, "... almost every defect may be corrected." Dodworth, Brass Band School, p. 23.
DODWORTH'S IMPROVED CORNET, WITH 5 VALVES.

* Manufactured by J. Pines of Worcester, Mass.—For Cut and Explanation see next page.

Fig. 8.—Dodworth Cornet Fingering Chart
George A. French, Eb Saxhorn

George A. French was a member of the Band of the Second New Hampshire Infantry Regiment that served in the early part of the war. The musical unit was mustered out in August of 1861. A second band, formerly the Band of the Seventeenth New Hampshire Infantry Regiment, joined the Second New Hampshire in 1863, but French's only term of service was with the original band.

The instrument that French played was an Eb, conical-bored, upright saxhorn. Plate IX demonstrates the primary characteristics which many believe denotes a "true" saxhorn. The mouthpiece leaves the horn on the bell (correct) side of the instrument and the bell design is bell-up. Insofar as this particular horn is concerned, purists might object to the type of valves. They would insist that rotary valves should be replaced by vertical piston valves. This design of course utilizes standard rotary valves manipulated by elongated finger-buttons.

Physical characteristics for the horn show a total length of 63.1 centimeters which includes the bottom bumper. The bell diameter is 16.6 centimeters and the length of the inside tubing curve is 44 centimeters. Each of the three valves is approximately 2.5 centimeters in width, and tension for the valves is supplied by coiled springs around a space bar held in place by screws. There is a lyre holder on the back of the horn but no water key. No mouthpiece was available on which to play the alto but without too much effort a sound could be produced with the lips. The instrument is in excellent condition and all parts move freely.
Currently the Manchester Historical Society of Manchester, New Hampshire, owns the French alto horn. The only accession records state that the instrument was used by George A. French for years and that he played the horn in the Second New Hampshire Regimental Band. Date of acquisition was listed at December 7, 1944, as a gift of Stanley Stillman. The writer was permitted considerable freedom in examining the alto horn by the officials of the historical society. The only other helpful information is that the instrument was manufactured by the Boston Musical Instrument Manufacturing Company.
John Vaughn Eb Alto

John Vaughn served as a Musician in Company I of the Twenty-eighth Wisconsin Volunteer Infantry. The exact dates of the band's service are difficult to ascertain due to the lack of information, but the regiment was mustered into the army on December 20, 1862. Most of the military duty was noted around Helena, Arkansas, Pine Bluff, and later at the surrender of Mobile, Alabama. When the war ended, the Twenty-eighth regiment was ordered to Texas where it served until early in August at Brownsville, Texas.

The instrument that Vaughn played during the Civil War was an Eb alto, OTS horn manufactured by E. G. Wright and Company of Boston, Massachusetts. The alto measures 67.3 centimeters in length, has a 19 centimeter bell, and a one-inch reinforcing ring around the bell. The basic material is German silver and the horn is built with a typical conical bore. There are three valves operated by the American string-rotary valve action commonly known as the "Boston-Action." The valves are large, light, and very compact. The third valve tubing doubles back on itself to produce an interesting but artistic design.

The "Boston-Action" valve plate has two posts which extend upward from the rotor in a little cloverleaf-designed patch extension which rotates. Both sides are embedded with corks—one at the topmost side when the valve action is open and touches the post, and the second on the bottom when the finger pushes the valve down and actuates the string which turns the valve upward and the cork strikes the top post. In this action, as opposed to the Paine valve, the string winds around the main hub bearing.
PLATE X

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The Vaughn horn is an artistically designed instrument which plays very well in tune and is very light in weight. The response is quite free despite the fact that the bore size approximates a tenor bore. The instrument was originally located in the Racine County Museum of Racine, Wisconsin. Now the alto is a part of the Benkovic Collection, and is frequently utilized in the First Brigade Band's concerts.
Louis G. Shepard, Tenor/Bass

Louis G. Shepard was a member of the Band of the Seventh Massachusetts State [Militia] Infantry. During his stint of service, Shepard was with the band at the battles of Williamsburg, Fair Oaks, and Oak Grove. Later the band, which numbered twenty pieces, was involved in the Union retreat known as the Peninsula Campaign. The bandsmen were mustered out in 1862 and appear not to have re-entered the service.

The instrument which Shepard played while with the Seventh Massachusetts Band was an upright tenor/Bb bass, a model popular around 1840. [PLATE XI] This date was largely determined by the “clipped” bell instead of the more moderate flare usually encountered after that date.

Basically, the instrument is built in the key of C, but the accompanying “pigtail” shank [ten inches], when inserted, would allow the horn to be played in the key of Bb. The materials of which the instrument is constructed are primarily brass with either a German, or nickle, silver trim. The reinforcing ring around the bell has on it an ornamental geometric design.

The tuba is a portion of the extensive Benkovic Civil War collection housed in Milwaukee, Wisconsin. Despite the fact that the horn is in excellent playing condition, it is very badly out of tune. An experienced player would have considerable difficulty trying to match pitch with an ensemble playing on better horns. This upright design was perhaps one of many instruments that were probably purchased on bid from European manufacturers to equip the early Massachusetts regimentsal bands. Why the government did not purchase horns from the Boston area,
where there were a number of the best instrument producers in the United States, remains a matter of conjecture.

Two features cause this instrument to be rather unique among Civil War horns. First, the manner in which the mouthpipe leaves the tuba makes this instrument quite awkward to hold. Since the mouthpipe is on the "wrong" side of the bell, the player would be compelled to hold the heavier side of the tuba away from his body. One perhaps may notice the lanyard which the musician probably wrapped around one shoulder in an attempt to alleviate the weight disadvantage. The construction of the instrument could hardly have aided the player in combating the intonation problems, either. This instrument is not really heavy, because of the relative small size, but this fact hardly counteracts the difficulties of playing and carrying which are caused by its design.

The unusual valve design is a four-part combination known as the Ridel valve, named after Joseph Ridel of Vienna and dating from around 1832-35. The valve is very intricate and somewhat sluggish, but its featured point is the reliability of the valves. Unfortunately, the action is somewhat noisy. The finger buttons, which are almost always circular, are connected to a cylindrical housing which holds a tightly-wound clockspring. The cylinder, which is approximately one inch in diameter, is connected to a standard rotor valve by an eccentric arm which is the means of initiating the rotor action. The Ridel valve was generally not manufactured in the United States although contemporary European manufacturers still produce the design.
The documentation for this instrument is substantiated by a neat italic inscription on the bell which reads:

Louis C. Shepard  
7th MS Volunteers  
June 15, 1861

Whether the inscription was applied to the instrument at that particular date or at a later time is not known.
John B. Johnston Bass Saxhorn

John B. Johnston was a member of the Band of the Sixty-sixth Ohio Veteran Volunteer Infantry. The band roster indicates that this musical unit was mustered into the service on October 23, 1861, and discharged at Washington on July 5, 1862. Very little data is available on the personal activities of Johnston as gleaned from the service records at the National Archives.

The instrument that Johnson played throughout his military career is housed in the Michigan Historical Museum, Lansing, Michigan. This horn was fastened atop a wall display on the third floor of the museum alongside other musical mementos from the Civil War. Kelsey T. Gibbs, museum archivist, was very helpful to the writer in removing the horn for examination and in searching for accession records. Theoretically, the Johnston tuba could be classified as a bass saxhorn in that the design of the bell is upright, piston valves are used, and the bore is definitely conical. (PLATE XII)

The horn is 68 centimeters in length and has a total air column of 269.3 centimeters. The conical bore begins with a 1.5 centimeter diameter and expands to a bell diameter of 27.8 centimeters. There is no water key, no lyre holder, no bell reinforcement of any kind. The basic material of the horn is brass, and the valve action is manipulated

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Howe, Official Roster, V, p. 520. Apparently the accession records are in error which list Johnston as a member of the Sixty-sixth Ohio Veteran Volunteer Infantry. The muster-out date, listed as July 5, 1862, is prior to the organization of the "Veteran" designation. Service records in the National Archives do not list Johnston as having served after 1862. In all likelihood the accession records for the band should merely state Sixty-sixth Ohio Volunteer Infantry.
by three Berlin piston valves. A bumper knob protects the bottom of
the tuba. The manufacturing firm for the tuba has not been indicated.
Mechanically the instrument is in need of considerable repair. Numerous
joints need to be resoldered, two valve buttons are missing, and large
dents were visible all over the horn. There was no listed mouthpiece
and the accession records reveal only that a niece of Johnston's from
Detroit had presented the tuba to the museum years ago.

One striking feature of the instrument is the valve structure,
a design known as the Berliner-Pumpen, or Berlin valve. This design is
found throughout the period on Civil War horns, and the valves are
easily recognized by their short, squat appearance. Modern instruments
utilize a valve similar in design known as the "short-action" valve.

The Berlin valve was probably not manufactured in the United
States until around 1860 although they were probably imported as early
as 1840. Moritz is credited as having originally designed the Berlin
valve in 1835, and other makers soon copied the design. The earliest
true saxhorns almost exclusively utilized Berlin valves, probably be-
cause of their simplicity.

Two basic types of Berlin valves are known to have existed.
The first kind is recognized by a tube running straight through the
middle of the lower part of the piston in order to direct the airflow
on through, when the valve is in the rest position. (Figure 9) In
the other type, this tube makes a turn through one side of the piston.
(Figure 9) The Johnston bass is modeled after the first type of Berlin
valve.

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5Grove's Dictionary, pp. 662-663.
Hand fitting arrangement of one valve of type 2 between two of type 1.

Fig. 9—Berlin Valve
Mechanically speaking the Berlin valve is very quiet and simply constructed. A spring wire sits, unattached, in the bottom of the valve casing to act as the return force for the piston after the finger has released the pressure. The piston is a single bolt of brass into which properly dimensioned holes have been bored. A felt washer rests between the piston and the upper cork to act as a noise reducer. The cork of approximately three-eighths of an inch rests on the felt washer but protrudes slightly through the upper piston cap. Both the valve button and the top valve caps are flat, and the valve stem may be removed from the piston by a counter-clockwise turning motion.

The Berlin valve is found on many Civil War period instruments, especially on the larger horns where rapid valve movement was not as necessary as on the smaller horns. The rotary valves were usually used where faster passages were required, although occasionally, smaller instruments were known to have used the Berlin valves.

Eliason reported that his research revealed that Berlin valves were found on five instruments, each of which was marked by a different American manufacturer. Among the instruments discussed in his thesis are an OTS Bb cornet, and OTS Eb bass, and a valved trombone. Eliason also reported that some of the instruments studied utilized both types of valves on the same horn with the common arrangement being a type 2 valve tubing inserted between two type 1 valves.6

6Eliason, "Brass Instrument Key," p. 50.
Henry A. Tower Eb Tuba

Henry A. Tower enlisted in the Tenth Massachusetts Infantry Regimental Band in June of 1861, but due to previous commitments the band did not report for duty until almost a month later. The bandsmen were discharged from the service on August of 1862 and returned to North Adams, Massachusetts. Tower re-enlisted in 1863 and served with the brigade band designated as the Band of the Fourth Brigade, Second Division, Sixth Army Corps. Throughout his entire tenure of duty, Tower played the Eb tuba [PLATE XIII] and this horn is probably the same instrument that appears beside a photograph of Tower in the regimental history. 7 Engraved on the bell of the instrument is an inscription stating that the tuba was with the owner at the following battles:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Wildness</td>
<td>May 6, 1864</td>
</tr>
<tr>
<td>Spotsylvania</td>
<td>May 8, 1864</td>
</tr>
<tr>
<td>Cold Harbor</td>
<td>June 3, 1864</td>
</tr>
<tr>
<td>Petersburg</td>
<td>June 17, 1864</td>
</tr>
<tr>
<td>Reams Station</td>
<td>June 22, 1864</td>
</tr>
<tr>
<td>Fort Stevens</td>
<td>July 12, 1864</td>
</tr>
<tr>
<td>Winchester</td>
<td>August 17, 1864</td>
</tr>
</tbody>
</table>

At the present time the tuba is the property of the Berkshire Museum, Pittsfield, Massachusetts. The horn is displayed in a large glass enclosure on the basement floor and was personally examined by the writer. Officials of the museum were extremely helpful in allowing measurements and photographs to be made of the tuba. There are no accession records in the museum’s archives except for data inscribed (probably by Tower) on the bell of the tuba where he further reveals: "Presented to City of Pittsfield by Henry Tower, 10th Regiment, July 21, 1892." The cost of the instrument is similarly inscribed as $225.00.

7Roe, Tenth Massachusetts, p. 345.
Physically the tuba is a wide, conical-bored, OTS horn made of nickle silver with a total height of 151 centimeters. The width of the bell was 33.10 centimeters, and there was a large flag-shaped repair patch on the bell measuring 48.5 centimeters in length. The bell also had a reinforcing rim on which was noted an ornamental design. Across the bottom of the horn was a bumper guard and from this spot to the top of the tubing measured sixty-nine centimeters. There was no water key, but the tuba did have a screw-type lyre holder. No lyre was present. Apparently the deep-cupped mouthpiece was the original for the tuba, and this measured 4.4 centimeters from outer rim to outer rim.

The joining seam on the bell is very pronounced and is quite typical of Civil War construction. On this instrument, the seam is more accentuated as compared to other instruments of the period. There are five reinforcing rods for strength, and the instrument appears to be of very sturdy construction. Unfortunately, the instrument would not play because of several unsoldered sections past the leadpipe. Valve covers were frozen but the valves would move slightly. Despite the fact that some repair work was needed, the instrument appeared to be in good condition.

On the bell of the tuba, an inscription denotes that the instrument was made by Cervany and sold by Graves of Boston. Cervany was a noted tuba maker in Austria and is not generally known to have been an associate of Graves. This reference makes this instrument somewhat unique. There also exists the possibility that portions of this instrument were made in Europe and assembled in the United States. This method is currently practiced by Selmer and Conn, who assemble some instruments in this country from parts built in Asia.
Several unique features are to be noted about this tuba: the valve construction is of the Paine design, and the valves are manipulated by four flat keys which protrude at right angles. The valve housings are unusually large, measuring 5.7 centimeters in width. Movement of the rotors is initiated by means of American string-rotor action.

In this particular design of instrument (Paine), the shortest valve is housed in the first rotor. The next in order is the second valve, with the third valve being the longest of the three. The fourth valve functions as a normal fourth valve, being a substitute for the first and third combination. On most brass instruments the short valve is in the center, with the first valve being the second longest and the third operating in regular fashion. Because of this peculiarity of design on the Paine horns, a crossing mechanism is necessary between the first and second levers and the first and second rotors. All of the known Paine models, except one, utilize this feature.®

Another peculiar feature of the Paine valves is contained in the rotors themselves, and the manner in which the string action winds around the outer mechanism. Inside the housing are three windways instead of the traditional two found on most rotor valves. In this manner the rotor needs to rotate only one-eighth of a turn instead of the one-fourth generally found on most rotor valves. (Figure 10)

Thomas D. Paine was an instrument maker who apparently worked in and around Woonsocket, Rhode Island. The invention credited to his name is recorded in the United States Patent Office as Patent 5,919 of

Fig. 10—Paine Three Tube Rotary Valves, 1848

Key pressed

String connection and stops

At rest
1848.\textsuperscript{9} Eliason states that Paine is listed as a bass player on an evening concert of March 10, 1851.\textsuperscript{10} The Paine valves do not appear to have enjoyed great popularity for there is not a large number of the horns still in existence today. The string action is unique in that the string does not encompass the center bearing hub but rather engages the arm which is the primary means of motivation for the center bearing hub.

\textsuperscript{9}Ibid., p. 146.

\textsuperscript{10}Ibid., p. 37.
Other Documented Instruments

In addition to the instruments just identified by accompanying photographs, a number of other documented horns were located. Reproduction costs prohibited the inclusion of pictures of all horns examined. However, a brief description of each instrument, along with some basic notes, have been included in order that these items might be brought to the attention of others desiring to learn more about these types of horns.

Many drums, fifes, and bugles (some documented) were located in the research process. These items, however, are outside the scope of this writing. Numerous brass and silver instruments were located which could be classified as "probables" but, these horns were, of necessity, also omitted from the study. Pennsylvania, Massachusetts, and New York appeared to have many areas where little or no research on Civil War brass bands had never been attempted. Therefore, it would appear that infinite opportunities await someone inclined to take the necessary time to search out these artifacts. Numerous Confederate instruments were also seen which were marked by northern builders, but these, too, were left for another study.


Eb Cornet.--William Critch, Jr., Third Brigade Band, Third Division, Ninth Army Corps. Band Leader. Three rotary valves, bell-front, silver. Presentation instrument by band members, July 4, 1863. E. G. Wright,


CHAPTER IX

FINGERING CHARTS

From the information which is available, the Brass Band School was the earliest text in which complete fingering charts for the various period instruments were presented. Although the 1853 publication antedates the Civil War period, there is every reason to believe that this instruction method may have been employed during the 1860-65 period. Despite the fact that Dodworth presents valuable fingering information about the instruments of his time, the matter must be approached with the usual measure of reservation. All present-day horns have their valve intonation peculiarities and this fact must certainly have been true in the mid-nineteenth century. All of the difficulties presented by unusual bore sizes, valve types, and length differences raise some questions about how accurate the charts really were.

It must be admitted that the fingerings for the chromatic scale is essentially the same on all regular three-valved brasswinds. The fingering problems begin to arise as one encounters normal "out of tune" notes that are so far off as to require special fingerings. The suggestions of Civil War scholars that period instruments used unusual fingerings not employed on modern instruments are misleading to the less informed. The truth of the matter is that odd-valve combinations were necessary in order to deal with the wide discrepancies in tunings.
The writer experienced this particular phenomenon first-hand at a rehearsal of the First Brigade Band just prior to a 1972 concert for the Iowa Bandmaster's Convention. From observing the instruments, it was apparent that certain notes were being fingered with valve combinations that one does not today normally associate with particular notes. An explanation revealed that certain notes could be adjusted (by lip­ping) down a short distance rather than a correct (or alternate) fingering could be adjusted up. This idea, of course, has been recognized by brass players for a long time but generally with the standard alternate fingerings (valve 3 substituted for the 1 and 2 combination). By experimenting with several of the horns later it was learned that the normal fingerings sounded correct pitches but higher or lower than could actually be of use. The players in the First Brigade Band had learned, however, to move certain slides, in certain keys, so that a note fingered incorrectly could actually be lipped closer to the proper pitch than the same tone with a "correct" fingering. To the inexperienced person the illusion is thereby created that Civil War horns used abnormal fingerings. The case is that the variations in fingering were simply attempts to deal with valve tuning problems.

On the following pages are listed fingering charts for the standard instruments of the 1850-60 American wind band. (Figures 11-15) The charts depict certain period instruments and other brasswinds which would play the similar scale. Below each of the lines Dodworth has suggested the sounding notes of transposition as contrasted to a standard piano. On the chart each instrument begins with the lowest possible fingered note involving three valves. Pedal tones in most cases are
SCALES FOR THE DIFFERENT INSTRUMENTS.

SOPRANOS.

Eb Bugle.

The sounds of the instrument are three semitones above those of the Piano—for instance C is Eb on Piano.

Bb CORNET, SAXHORN, AND POST HORN.

The sounds of the instrument are three semitones above those of the Piano—for instance C is Eb on Piano.

ALTOS.

Eb Bugle.

The sounds of the instrument are two semitones below those of the Piano—for instance, C is Eb on Piano.

Bb CORNET, SAXHORN, AND POST HORN.

The sounds of the instrument are two semitones below those of the Piano—for instance, C is Eb on Piano.

Figure 11
NAMES AND CLASSES OF INSTRUMENTS

BASS.

IN AB, THREE VALVES.

CONTRA BASSES.

BASS TUBAS, BOMBARDONES, TROMBACELLOS, AND VALVE TROMBONES IN F.

SAXHORNS, BOMBARDONES, AND VALVE TROMBONES IN Eb.

The sounds of the instrument are the same as those on the Piano.

Figure 13
NAMES AND CLASSES OF INSTRUMENTS.

C OPHECLEIDE.

The sounds of the instrument are the same as those on the piano.

Bb OPHECLEIDE.

The sounds of the instrument are the same as those on the piano.

F Alto Slide Trombone.

The sound of C (middle line) on this instrument is the same as C (first line) below on the piano.

C Tenore Slide Trombone.

The sounds of the instrument are the same as those on the piano.

Bb Tenore Slide Trombone.

The sounds of the instrument are the same as those on the piano.

Figure 14
omitted. All valve listings present the natural fingering plus one or more possible alternate fingerings if one was feasible or desirable.

From the previous listing of instruments and transpositions, a number of consistencies emerge. The concert pitch instruments, sax horns, trombacellos, klavicors, valved trombones, basses (Ab, Eb, and contra basses), bombardons, and various trombones utilized the bass clef. The Ab basses, as well as the Eb basses, used concert pitch but separate fingering patterns. If, therefore, the necessity arose to change instruments, then the burden fell on the bass player to adapt to the new fingerings. The same type of transposition must be adopted by the contemporary tuba player switching from Eb tuba to BBb tuba.

Among the transposing horns, there were essentially three types: those instruments whose sounds were a whole step below the piano; those instruments whose sounds were three half-steps above the piano (minor third); and those whose sounds were nine half steps (major sixth) below the piano. (Figure 16) In the first category Dodworth listed the Bb bugle, Bb cornet, saxhorn, and post horn. Among the second types (minor third higher) he listed the Eb bugle, Eb cornet, saxhorn, and post horn (Eb). Those sounding the major sixth below are the ebor cornos, klavicors, sax horns, new cors, trombacellos, tenor ophecleide, and the Eb horn, or Eb trumpet with valves.
Fig. 16—Transposition Chart
Summary

One remarkable feature which has become increasingly apparent in this study of instruments of the Civil War period is that not a single unique musical advancement seems to have emerged from among the vast numbers of musicians who were involved in the war. New military tactics were devised, medical knowledge and surgical techniques were improved, and food processing was greatly advanced, not to mention improvements in such areas as communications, weaponry, and manufacturing. Yet, such does not seem to have been the case with music. Not one mechanical innovation of any significance can be noted except, perhaps, that the war hastened the demise of the "over-the-shoulder" instruments.

One might wonder if the large numbers of bands might not somehow have helped to advance the cause of music by their frequent playing of serenades and national airs. The fact is, however, that there were many hundreds of civilian bands prior to the war and probably just as many during the war who chose not to enlist and performed the same services at home on an even greater scale. Musicians who played prior to and during the Civil War with the army bands usually did additional playing after they returned home, if the opportunity arose. Most of the army bands that were formed with men who were already in the service were disbanded on musters-out, and the musicians went their separate ways. The Nevens Band of Concord, New Hampshire is the only band organized as a direct result of the Civil War which is still in existence today. This particular band, probably the most noted band to emerge from the war, was the original Band of the Third New Hampshire Infantry.
Regiment. Later this musical unit became the post band at "Port Royal" on Hilton Head Island, South Carolina, and was known as the Second Brigade Band. Today Paul Giles, the present director, leads regular concerts in Concord and proudly boasts of the direct lineage from the Civil War band that originated in 1861. Some bands which had been organized prior to the war enlisted and then returned home to continue their music as civilians. These bands have continued in some places to function more or less as reminders of their Civil War units.

Any attempts that might have resulted in new mechanical improvements have not found their way into the United States Patent Office. Prior to the war there were but three musical instrument patents registered with the Patent Office. Thomas Paine was issued a patent for a valve mechanism dated November 14, 1848; C. H. Eisenbrandt of Baltimore was issued a patent for a valve mechanism also, and the date was recorded as July 4, 1854; and Gustavus Hammer of Cincinnati was issued a patent for a cylindrical valve for saxhorns on April 3, 1855. The next patent was not issued until September 12, 1865, to a Louis Schreiber of New York City.²

It must be frankly admitted that American-made period instruments were equal to anything that had previously been built in Europe.

¹The current reputation of the "Port Royal" (Third New Hampshire) Band does not necessarily indicate that this musical organization enjoyed a recognized position of musical excellence during the Civil War. Rather, the "noted" refers to the numerous contemporary writings which mention the band. Of all the Civil War military bands, more material is available for study about this group than about any of the others.

²United States Patent Office. #49, 925 of 1865, Washington, D.C.
Instruments manufactured during the Civil War period, and prior to it, are capable today of being played with as much finesse as they were in 1860. It is generally agreed that the ornamental scroll found on most period horns as a brace was created by American designers, but this ornamentation can hardly be labeled a significant musical advancement.

A listing of the various brass instrument manufacturers up to about 1865 was given to this writer by Fred Benkovic of the Music Heritage Foundation. (Figure 17) This listing gives substantial proof that the brasswind business was a going concern of some proportions prior to the war. Though sales of thousands of sets of horns during the war certainly did not harm the income of the instrument builders, the increased sales caused little or no musical innovations. The demand for instruments brought on by the war did sustain many of the smaller manufacturers who probably would have ceased business sooner.

Like brass instruments, other musical accouterments were not affected by the Civil War either. Bass drum beaters, drum shells, snare drum slings and sticks, lyres, music pouches, drum heads, and music cases have undergone little actual change until recent times. Even the metal single-tension rod which replaced the rope tension for drum heads and snares had been used prior to the Civil War.

Of course the remote possibility does exist that in the civilian bands, new innovations were under way which research has failed to disclose. No research project is currently known which has undertaken to explore developing trends in the bands that chose not to enlist in the Union army. Since most soldiers, including bandsmen, rarely were allowed furloughs to visit home, it is possible that scholars collecting data
MANUFACTURERS AND IMPORTERS OF
MUSICAL INSTRUMENTS,
1830-1865

BRASS

Allan & Hall, Boston, Mass. all brass 1861-1862
Allen Manufacturing Co., Boston " to 1861
J. Lathrop Allen, 17 Harvard Pl., Boston all brass
also Norwich, Conn.
D. C. Hall, Boston " 1862-1865
E. G. Wright, (E. G. Wright & Co.) 18 & 19 Harvard Pl., Boston " 1842-1866
Issac Fiske, Worcester, Mass. cornets 1842-1869
Lyon and Healy, Chicago, Importers of brass from 1864
Graves and Company, Winchester, New Hampshire 1841-
Christian R. Stark, New York cornets
Julius Bauer, Chicago all brass 1846-
Klemm & Bro., Philad. all brass 1825
John F. Stratton, New York, Mfg. & Import 1861-1870
105 E. 22 St. 31 Maiden Lane, 118 W. 27th St.
Stratton & Foote, New York bugles 1864
John Howard Foote, New York, importer 1864
31 Maiden Lane & 105 E. 22nd St.
Rohe & Leavitt, New York cornets to 1861
Norton, Philad. (patent bugle)
Martin, Pollman & Co., New York all brass
August Pollman, New York, importer
Mackie, Rochester, New York all brass
Firth, Hall & Pond, New York keyed bugles 1833-1847
Franklin Square
Antoine Sax, Brussels & Paris all brass 1835-1865
Leopold Uhlmann, Vienna, Austria " 1857-1861
M. Seltmann, Philad. cornets
W. Seefeldt, Philad.
John C. Haynes & Co., Boston all brass
Frank J. Kaiser, Cincinnati, Ohio, Mfg. & Importer 1857-1861
Frank Kaiser & William Kohler, from 1862
473 Walnut St., Cincinnati, Ohio cornets
John Church, Jr.
Henry Esbach & Louis Hartman, Boston importers
Slater & Martin, New York all brass
36 Cortlandt St.
Draper, Holliday, & Cook, Boston cornets
C. Bruno, Paris (exporter to USA)
Kummer & Schetelich, Baltimore, Maryland
John Church & Son, Cincinnati, Ohio cornets

Fig. 17
about the military bands might be dealing with trends that were totally out of time and context.
UNION BANDS OF THE CIVIL WAR (1862-1865): INSTRUMENTATION AND SCORE ANALYSIS
VOLUME II

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy

in

The School of Music

by
William A. Bufkin
B.Mus.Ed., University of Southern Mississippi, 1955
M.Mus.Ed., Louisiana State University, 1964
December, 1973
PART III

CIVIL WAR MUSIC, SCORES, AND
SCORE ANALYSIS
CHAPTER X

INTRODUCTION

Several theories may be advanced about the nature of Civil War military music. At best, the theories are little more than speculation because of the lack of sufficient evidence. There are three reasons which explain this deficiency: (1) bandsmen who were in a position to know and record their impressions wrote very little about the inner-workings of the musical structures; (2) at the present time there is only a limited amount of documented music for study; and (3) currently there are only a handful of trained musicians sufficiently experienced in Civil War trends to be capable of interpreting available data.

Unfortunately, scholars who have shown interest in the music of this period have had little opportunity to hear any actual music of the period. The Smithsonian Institute has sponsored several concerts using period music and the Eastman Wind Ensemble recorded an album several years ago. However, the musicians in both instances were probably of a caliber much superior to the army bandsmen of 1861-65. Currently, the First Brigade Band of Milwaukee, Wisconsin offers the nearest approach to a re-creation of the true Civil War brasswind sound.

Such a re-creation is not simply a process of getting an instrument and playing several tunes as this approach leaves a great deal to be desired. First of all, a player needs to be "at home" with both the instrument and the mouthpiece. Second, financial considerations
often allow the player insufficient time to familiarize himself with the tools, and to properly rehearse the music. As a result, attention to the myriad intonation problems is sacrificed for the pressing problem of getting at the notes. Often the sound is unintentionally favored in the direction of the brighter sounds of today rather than the more mellow sounds of the conical bored, deep-cupped instruments of yesterday.

These criticisms, while somewhat harsh, are not intended to discourage ventures into recording the band music of the Civil War period. Such attempts are certainly far more desirable than just the study of the parts, for music only begins to live in sound. Indeed, more live music is desperately needed. The problem recognized here is that too often scholars have looked at the music, evaluated the sounds hurriedly, and interspersed the written symbols subjectively in light of contemporary practices. Hopefully, with the recent discoveries of Civil War music collections, more interest will be shown, not only in live sounds, but in more accurately interpreting the essential components of the music.

One of the most commonly-held theories is that the army bands produced a less-than-excellent musical sound. This is probably more true than not, especially as one examines the level of difficulty of the individual parts of the music. Regardless of opinions about the quality of the sounds produced, almost everyone does agree that the written music was not easy to play. Especially were the lead parts quite demanding. Why the parts were so difficult remains at present without explanation.
Despite the fact that most regimental histories heaped praise on their regimental bands, there were some critics of the period who expressed reservations about the level of performance quality of the bands. The Report of the Sanitary Commission in December of 1861 stated that it had examined two hundred regiments (143 bands) and that in their opinion: "These bands are generally not of the first order, by any means, ..."¹ Lecompte, a noted foreign observer, considered the music of the army bands to be "execrable."² William R. Bayley, Civil War bandmaster who served as leader of the Band of the Third New Jersey Volunteer Infantry, said:

The bands of the Civil War times were not as a rule, very good, although there were some very noteworthy exceptions. Bands were quickly organized, often of very unsuitable material, attached themselves to a regiment, and were hurried off before they were even moderately proficient. ... I was appointed bandmaster of the Third New Jersey Volunteers, and had such a band in the service, and although they had every opportunity for practice, they never amounted to anything as musicians.³

In a somewhat more humorous vein, one quartermaster requested that the much-maligned Band of the Sixth Wisconsin Infantry (which could play only one tune) be removed from practicing near the area where the fresh beef was issued. When asked the reason, he replied: "Because their music sours the meat every morning."⁴

² Francis A. Lord, They Fought for the Union (Harrisburg, Penn.: The Stackpole Company, 1960), p. 60.
³ Olsen, "Yankee Bands," p. 278.
The truth of the matter is that there were probably some very
good bands, some very bad bands, and all degrees in between. Any
blanket indictment is meaningless, since no single individual heard
more than a few bands in any one theater of operations. Newly formed
bands probably demonstrated the least efficiency while bands which had
been organized before the war probably could play exceptionally well.
This would, of course, be even more true of those bands which featured
outstanding soloists or could boast of experienced players from larger
cities where there were symphonies or opera theaters.

Any critical judgment of the Civil War bands must also include
the premise that even among the less-experienced bands there must have
been some selections that could be played acceptably. Analogously, a
present-day junior high school band can usually play agreeably one or
two selections that it has worked on for some time. Then too, one must
recall that the musical "ears" of the 1860's may have been less critical
than those of today's listeners. The exceptional sounds and polished
performances of today were unknown to people of those times. A brass
band in the field at several hundred yards distance from the soldiers,
especially in the late evening, probably did sound quite pleasing when
rendering its better selections, at least to men under those trying
circumstances.

The Civil War bandsman's music was almost entirely functional
in purpose. The bandsmen played for the military maneuvers of the day;
they played performances to lift the morale of the officers and men,
and performances for social functions. Other types of musical endeavors
would ally closely to one of the three basic categories suggested. The
bands accomplished these musical duties through the playing of patriotic airs, popular songs, dance types (galops, polkas, schottisches, reels, and waltzes), quicksteps, hymns, and operatic transcriptions.

Programs

Concert listings which are available from before, during, and after the war reveal that very little basic change in format occurred during the 1861-65 period. The overall design, set before the war, was closely adhered to for the entire period of the duration. A concert in 1859 by the noted bandmaster Patrick Gilmore gives an idea of the type of program expected by the audience prior to 1860. (Figure 18)

**BOSTON MUSIC HALL**

**THIRD SEASON.**

**Gilmore's Promenade Concerts**

**LAST CONCERT OF THE SEASON.**

Programme for the 20th Concert, Sept. 24, 1859.

**PART I.**

1. Overture, A Night in Grenada..................Kreisler
2. Finale, From "Lorelei Berga.".................Dunbar
3. Austrian Tattoo Polka..........................Lunbye
4. Waltz, Dream on the Ocean....................Gungl
5. Pat Pourri, From "I Lombardi" First Time...Vallini
6. Casar Gallop.....................................Hersing

**PART II.**

1. Pro Pocacis, From "Stabat Mater."...........Rossini
2. Overture, "Italian in Algiers"..................Rossini
3. Elegy of Tears....................................Schubert
4. Caro Polka......................................Hersing
5. Canadian, From "Nabucco."....................Verdi
6. Quickstep, Second Battalion....................Kiddie

**SINGLE TICKETS 15 CTS. LADY AND GENT 25 CTS.**

Packages of Ten Tickets, $1.00

For Sale at Gilmore & Russell's, and the usual places.

Doors open at 7:12.............To commence at 8

Figure 18

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The concert began with the standard overture, then centered the main emphasis around one or more operatic transcriptions. The more intense moments were relieved by polkas and waltzes. The concert was brought to a stirring finish with a march, the "Second Battalion" Quickstep. No doubt several encores were also rendered.

A slightly expanded concert type is exemplified by the program below, dating from October 5, 1861. This was perhaps one of the final concerts in a series presented before the Gilmore Band departed, December, 1861, for service with the Twenty-fourth Massachusetts Infantry Regiment. (Figure 19)

![Program for Saturday Evening, October 5, 1861](Figure 19)
As in the earlier concert, this event opened with the traditional overture and proceeded into excerpts from the opera Martha. Other operatic favorites are noted throughout the concert. The "Cuckoo Polka" is conspicuous for its inclusion in both concerts. The "clarinet" solo and the special by M. C. Higgins (perhaps vocal arias) are quite in keeping with the format of the times. Rarely does one encounter a concert with nothing but continuous music by the full ensemble.

In April of 1862 the Seventy-ninth New York "Highlanders" gave a concert which was practically a marathon—that is, if the concert was played exactly as indicated. (Figure 20) Besides the usual fare of patriotic airs, marches, operatic transcription, and solos, this concert added another unusual feature—the interjection of a speaker. In this case the item is a "Stump Speech," presumably by a member of the 79th Regiment. Why a need was felt for any kind of oration in the midst of so much music cannot be explained.

In May of 1863 a concert was given in Baton Rouge, Louisiana, to celebrate the daring raid of Colonel Benjamin H. Grierson. This maneuver was nothing less than a cavalry sweep by one thousand mounted soldiers through the eastern portion of Mississippi in order to divert attention away from Grant's operations around Vicksburg. In addition to prohibiting Confederate General Joseph T. Johnstons army from reinforcing the garrison at Vicksburg, Grierson's cavalry destroyed two railroads, burned the supply station at Newton, and successfully wrecked havoc within the Confederate command throughout Mississippi.

When Grierson and his force arrived in Baton Rouge after an 800 mile trip from LaGrange, Tennessee, a grand vocal and instrumental concert was given in his behalf at the Methodist Church. The program of
SEVENTY-NINTH HIGHLANDERS.

GRAND CONCERT
OF VOCAL AND INSTRUMENTAL MUSIC.
IN THE OPEN AIR,

For the Benefit of the WIDOWS AND ORPHANS
of the gallant soldiers of the 8th Regiment, Michigan Volunteers, who fell in the late action with the rebels at Wilmington Island, Georgia, on the 23rd day of April, 1862.

A Grand Vocal and Instrumental Concert will be given on the Parade ground of the 8th Regiment, Michigan Volunteers, on Wednesday evening, the 7th inst., at 6½ o'clock, by the band of the 79th Regiment, Highlanders, N.Y. Volunteers, who, with several gentlemen of musical ability, have kindly volunteered their services; the object being to aid a fund for the relief of the widows of the brave soldiers who fell in the late action on Wilmington Island, Georgia.

PROGRAMME.

MARCH, .............................................................. 79th Regimental Band
OVERTURE (from NABUCCA), ..............................................................
BANJO OBLIGATO.—"Happy Land of Canaan," Napoleon, 79th Regiment
CLOGG HORNPIPE, George Williams, ...................................................
SONG.—"Lord Lovell," Maxwell, .....................................................
BANJO SOLO, Trimble, .............................................................. 100th Reg't P. V.
SONG.—"Minute Gun at Sea," M. Sinclair, ...........................................
ATTAKAPAS JIG, M. Millan, ..............................................................
accompanied by 'Napoleon' with Silver string banjo.
BANJO SOLO, Trimble, .............................................................. 100th Reg't P. V.
SONG.—"Scotch Comic" (Tam Gibb an' th' Sou), Lieut. Montgomery, 79th Reg't
NEDDY QUICKSTEP.—"Good-by at the Door," ..........................................
CHARACTERISTIC CREMONA MELANGE, 'Napoleon,' ..................................
SONG.—"Soldier's Tear," Maxwell, ...................................................
STUMP SPEECH, M. Millan, ..............................................................
GENERAL BURNSIDE'S GRAND MARCH, ..................................................
79th Reg't Band
POMPey's MUSIC LESSON, Millan and 'Napoleon,' 79th Reg't
SONG.—"Hurrah for the Highlands," Capt. Shillinglaw, ..................................
BANJO SOLO, Trimble, .............................................................. 100 P. V.
SONG.—"Bonnie Charlie's now Awa," M. Sinclair, 79th Reg't
CAVITINA (from Somnambula), ..........................................................
79th Reg't Band
GRAND BANJO EXERCISE (by the Emperor), 'Napoleon,' 79th Reg't
SONG.—"Jeanie's Black ele," Lieut. Montgomery, ..................................
COTTON POD JUBILEE, "Napoleon, &c," ..................................................
BANJO SOLO, Trimble, .............................................................. 100 P. V.
GRAND FINALE, National Airs, .......................................................... 79th Reg't Band

Figure 20
that celebration lists musicians of the Fiftieth Massachusetts Infantry Band and vocalists from the One Hundred and Sixteenth New York Volunteers, both of whom were stationed in Baton Rouge at that time. The following was the program: (Figure 21)

**PART FIRST.**

2. — Solo and Chorus, "Rock me to sleep, mother,"—Glee Club 116th N. Y. Vols.
7. — Song, "Her bright smile haunts me still,"—Signorina Alboni.

**PART SECOND.**

7. — Irish Song, "Kitty Tyrell,"—Signorina Alboni.

Fig. 21. — Program for a vocal and instrumental concert.

It is interesting to note that no speaker was included in the program but a keyboard selection was rendered.

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When Sherman occupied the city of Atlanta in 1864, the Thirty-third Massachusetts Infantry Band arranged a series of concerts for the benefit of a Mrs. Welch. This concert as well as others during the month was discussed in Part I of this report. (Figure 22)

One notices immediately the speaker appearing again in the middle of the concert. A. P. Hazard, the orator, was known to be one of the members of the Thirty-third Band. Why Hazard should give a speech on, of all things, Women's Rights, is unexplained. The soloist, listed as "J. Smith" was none other than Israel Smith the noted band leader discussed in Part I in conjunction with the Band of the Thirty-third Massachusetts Infantry Regiment.

Just after the First Vermont Brigade Band was discharged in July, 1865, a farewell concert was given in Burlington. The veteran bandsmen, who had experienced duty at the Battle of Gettysburg, gave the following program under the direction of their band leader, Nelson D. Adams. (Figure 23) The opening grand march was a tribute to the previously mentioned General Benjamin Grierson (promoted from colonel after the famous raid). Several such marches were written to honor Civil War military leaders. Both this selection and the Dirge were arrangements by Downing, the noted band leader of the Ninth New York Regiment. Many of this noted musician's arrangements appear in Civil War band books.

There were many occasions when the bandsmen were invited to the headquarters of the different commanders, where the concert was prepared on the spot and no formal program was printed. It is plausible to assume that the formats of these concerts did not deviate too much from
GRAND VOCAL

AND

INSTRUMENTAL CONCERT,

By the Brass Band

OF

THE 33D MASS. VOLS.,

ASSISTED BY

Mrs. Welch, Miss Welch, Messrs. Odem & Howard,

AT THE

ATHENEUM, ATLANTA, GA.,

MONDAY EVENING, OCTOBER 10th, 1864.

PART FIRST.

1. WAR GALLOP, - - - - - - - Band.
2. COMING THREW THE RYE, - - - - Mrs. Welch.
3. RUSTIC COURTSHIP, Duet, - - Master and Miss Welch.
4. DRINKING SONG, from Lucretia Borgia, - - Band.
5. DRUM SOLO, - - - - J. Smith.
6. THEN YOU'LL REMEMBER ME, - - P. M. Odens.
7. VACANT CHAIR AND WALTZ, - - - - Band.

PART SECOND.

1. SOUNDS FROM HOME, (Gungl), - - - - - Band.
2. LADY OF BEAUTY, (?trio), - - Mrs. Welch, Messrs. Odem & Nash.
3. VIOLIN SOLO, - - - - J. Smith.
4. LECTURE, Woman's Rights, - - - A. P. Hazard.
5. ANNE OF THE VALE, Quartette, - - Mrs. Welch, Miss Welch's, Messrs. Odem & Nash.
6. CLARINETTE SOLO, - - - - J. Cahirm.
7. HIGH DADDY, Quick Step, - - - - Band.

Price of Tickets:

PARQUETTE, - - - - - - - $1.00. | GALLERY, - - - - - - - - - - 50 Cents.

Doors open at 7. Concert to commence at 8.

Tickets may be purchased and seats reserved by application at the Ticket Office at the Atheneum, second door north of the Trout House.

Ticket Office open from 9 A. M. to 5 P. M.
CONCERT

THE BAND OF THE
"OLD VERMONT BRIGADE!"

At the urgent request of the citizens of this city will give a

MILITARY CONCERT!
at the
CITY HALL
Friday Evening, July 21st, 1865

N. D. Adams Leader and Conductor

PROGRAMME

PART FIRST

2. Song "How Fair Art Thou"
3. Waltz "Il Baccio" (The Kiss)
4. Dirge "Brave Men Behold Your Fallen Chief" (In memory of General Sedgwick)
5. Medley "High Daddy"
6. Finale--From Lucia Di Lamermoor

PART SECOND

1. Quadrille "From Stradella"
2. Song "The Vacant Chair"
3. Gallop "Trav. Trau" [sic]
4. Aria From "Robert Le Diable"
5. The Officers' Funeral (In memory of Brave Comrades who have Fallen)
6. Pot Pourri on Army Calls Introducing many of the familiar "Bugle Calls" and pieces usually played by most of the bands of the "Old Sixth Corps"

Doors open at 7 Concert Commences at 8 o'clock

Tickets 50 cents

Fig. 23.—An authentic reproduction of the original program for the concert given by the Band of the "Old Vermont Brigade!"
that of the more formal concerts listed on the previous pages. Of course, the concerts were shorter in playing time, and no doubt omitted the speaker. References to such instances are numerous.

Judging from the programs listed, as well as other programs not included in this report, one can see that the primary fare of the military band program centered around opera transcriptions and popular airs. For variety one or more soloists (instrumental or vocal) would be added. Sometimes a speaker would be included, perhaps in place of an intermission. Quicksteps, dances, and traditional overtures added spirit to the remainder of the concert. Practically all of the transcribed operatic music came from the masters of the Romantic period.
CHAPTER XI

PRINTED MUSIC

Until recently there were several theories to explain the scarcity of music arranged for the military bands. Various individuals held that: (1) only manuscript music was used and musicians within the bands prepared the arrangements; (2) band music was not published; (3) some music was printed in transposed score format and the musicians copied their individual parts; or, (4) the only scores were the lead sheets of the band leader.

Within the past five years or so, the discovery of new collections of Civil War band music has brought some order to this area of conflicting hypotheses. It is now known that some transposed scores did exist and musicians did hand-copy their parts. Published music was available and the musicians did have an adequate selection of titles from which to choose. Some professional arrangers wrote for the amateur bands, and there appeared to have been many competent arrangers within the bands themselves. Most scores were of the lead-sheet type, but at least one manuscript set of band books exist in transposed score form. Scores were used sparingly by the field band leaders, primarily because the leaders were usually playing the lead parts.

The following sets of music constitute all of the sets of printed music known to have been available to the Civil War musician. No doubt others existed, but these are the only ones of which there is any record.
Brass Band School

In 1854 Harvey Dodworth published the Brass Band School which, in addition to various "instructions in the first principles of music," included eleven pieces arranged for brass band. Dodworth stipulated that although the pieces were scored for twelve instruments, as few as six could play the selections effectively. Actually this number is somewhat misleading for the number of twelve does not count the included drum parts. To any selected number of twelve or less, therefore, would have to be added a snare drummer and a bass drummer.

Most of the selections in this collection are martial airs, popular numbers, and marches. All of the music is printed and arranged in a transposed score format. No arrangers or composers are listed for any of the titles with the exception of the "Gift Polka," credited to Allen Dodworth. Whether this means that he arranged or composed this selection cannot be ascertained. Despite the fact that this collection was published in 1854, the selections must still be considered appropriate for the Civil War period since some of the titles have been discovered in manuscripts played by Civil War brass bands. References will be made to these duplications at a later time in this report.

The following is a list of the compositions of the Brass Band School along with the concert key of each, meter signature, number of total measures including repeats, and a probable level of difficulty.¹

¹This level of difficulty is a subjective rating based on the writer's experience as a band director and a student of Civil War band music. Various other individuals have also been consulted for their opinions relating to the ratings.
<table>
<thead>
<tr>
<th>Title</th>
<th>Key</th>
<th>Meter</th>
<th>Measures</th>
<th>Difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yankee Doodle</td>
<td>Eb</td>
<td>2/4</td>
<td>32</td>
<td>E</td>
</tr>
<tr>
<td>Star-Spangled Banner</td>
<td>Bb</td>
<td>3/4</td>
<td>39</td>
<td>E</td>
</tr>
<tr>
<td>Hail to the Chief</td>
<td>Eb</td>
<td>C</td>
<td>32</td>
<td>ME</td>
</tr>
<tr>
<td>Hail, Columbia</td>
<td>Ab</td>
<td>C</td>
<td>56</td>
<td>ME</td>
</tr>
<tr>
<td>Auld Lang Syne</td>
<td>Ab</td>
<td>2/4</td>
<td>48</td>
<td>ME</td>
</tr>
<tr>
<td>[Home] Sweet Home</td>
<td>Eb</td>
<td>2/4</td>
<td>32</td>
<td>ME</td>
</tr>
<tr>
<td>Marseillaise Hymn</td>
<td>Ab</td>
<td>C</td>
<td>32</td>
<td>M</td>
</tr>
<tr>
<td>Gift Polka</td>
<td>Eb-Ab</td>
<td>2/4</td>
<td>92</td>
<td>MD</td>
</tr>
<tr>
<td>Rover Quickstep</td>
<td>Ab</td>
<td>6/8</td>
<td>157</td>
<td>D</td>
</tr>
<tr>
<td>Fitz Clarence Waltz</td>
<td>Eb</td>
<td>3/4</td>
<td>55</td>
<td>ME</td>
</tr>
<tr>
<td>German Andante</td>
<td>Db</td>
<td>C</td>
<td>32</td>
<td>ME</td>
</tr>
</tbody>
</table>

The instrumentation that Dodworth suggested for the minimum of six players included one Eb soprano, two alto parts, two tenor parts, and the first bass part. As previously pointed out, two drummers would be added to the six, especially for the marches. Other instruments would be added to complete the twelve wind instruments and would ultimately give the following full instrumentation.

- Eb soprano (first)
- Eb soprano (second)
- Bb alto (first)
- Bb alto (second)
- Eb tenor (first)
- Eb tenor (second)
- Baritone
- Bass (first)
- Bass (second)
- Eb trumpet
- Trombone (first)
- Trombone (second)
- Snare drum
- Bass drum

Of course this listing in no way implies that parts could not be doubled by the addition of extra instruments on some of the parts. This was frequently done, especially on the demanding soprano and alto parts. Most of the Civil War bands did use at least three soprano cornets, additional baritones, and tenors, as well as basses and even cymbals.
Actually, the two trombones and the Eb trumpet are supernumeraries which Dodworth states that he added for public taste rather than his own; . . . these fine instruments are so constantly abused, by those who mistake noise for music that the appearance of one of them in a band, is an object of very considerable annoyance.2

Throughout the entire set of arrangements a compact musical entity is preserved by a tightly knit combination of simple melody, adequate harmonic support, and basic rhythmic drive. Serious contrapuntal motion, as a general rule, is conspicuous by its absence. Various present-day arrangers for marching bands utilize certain similar features in order to assure maximum sound production with limited penetrating power. Nevertheless, the arrangements of the Brass Band School do occasionally present some imagination in scoring which demonstrates that the individuality of each instrumental tone color was not totally forgotten.

The melodic passages may be grouped into three primary categories of scoring: (1) melodies played by one of the Eb sopranos as a solo; (2) first and second Eb soprano in unison; and (3) first and second Eb sopranos in unison while the Bb alto doubles the melody, either at the unison or at the lower octave. Harmony parts are usually supplied by the first and second tenors with the second Bb alto supplying the missing tones of the triad. When the second alto works with the soprano voices, it is in the capacity of two part harmony. At no time does the melody ever appear in three part harmony. Quarter notes, eighth notes, and simple dotted figurations generally provide the limited rhythmic motion of the inside voices. Occasionally the inside voices will move

2Dodworth, Brass Band School, p. 33.

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in simple passing tone figurations but not in such a way as to lean in
the direction of advanced contrapuntal motion.

Baritone and bass parts almost always play roots of chords in
relatively simple harmonic passages. The bass parts are scored either
in octaves or in unison. All bass parts are written in such a way as
to prefer the desirability of a Bb tuba and an Eb tuba. Baritone
parts complement the tuba parts rhythmically but with simple tri-
adic figurations on notes other than the root of the chord. Much of
the instrumental scoring is of a block design with most of the instru-
ments playing the majority of the time. Several of the arrangements are
scored in such a manner as to suggest a simple transposed arrangement
of a piano sheet.

Drum parts are labeled "drums and cymbals" but no special cymbal
markings are indicated. The bass drum part is obviously the lower part
while the snare drum plays the upper part, as is the usual custom in
band music. Evidently the cymbal player or the band leader was expected
to apply the necessary discretion for adding the cymbal parts.

Even though the parts assigned to the percussion appear quite
elementary at first glance, the music reveals that they are adequate
and have been tastefully applied. The snare drum usually plays figures
in keeping with the rhythm of the melody or either a rhythm that serves
to augment the rhythmic drive. Rolls are never written as in contempo-
rary notation but with "tr" instead. Slashes across the stem of a note
are confined to only those indicating sixteenth notes rather than a
roll. Most of the snare drum notes fall on the beat, and with the ex-
ception of the "Gift Polka," the traditional figure of bass drum on the
beat and snare drum off the beat [\[\text{\text{\text{\s}}\text{\text{\text{\s}}}}\text{\text{\text{\s}}]\text{\text{\text{\s}}} does not occur. Bass drum
parts are almost always quarter notes and are tailored to fit the appropriate phrase endings. Percussion parts are omitted entirely from "Auld Lang Syne," and "Sweet Home," as well as the "German Andante." Other pieces such as the "Marseillaise Hymn," "Gift Polka," and "Rover Quickstep" use percussion parts sparingly but always with emphasis on the appropriate rhythmic sections.

Figure 24.—An example of one type of scoring is presented from the final phrase of "Yankee Doodle." The melody is played by the first and second sopranos in unison. In all probability the eighth-note pick-up "C" in the first alto part is an error and should be a "D" in order to coincide with the proper melodic pitch. The Eb alto reinforces the melody, also at the unison. The second alto plays a harmony part similar to the melody; therefore, only one alto would not be capable of producing a satisfactory balance.

The baritone and Eb tenors provide the interior accompaniment figures with three after-beat eighth notes generally comprising a completed triad. The first bass is doubled at the octave below by the second bass. Both the Eb trumpet and the two trombone parts are doubled elsewhere in the score although occasionally their part might add a missing note of the triad. A simple snare drum part composed of a reiterated two-bar pattern complements the melody and serves to reinforce the melodic drive. The bass drum part provides a steady quarter-note rhythm except for added emphasis in the penultimate measure.

Figure 25.—A slightly thicker scoring practice is given in the opening phrase of "Hail to the Chief." All instruments perform with the exception of the first Eb soprano. The melodic line is provided at the unison between the second Eb soprano and the first alto. For a special
HAIL TO THE CHIEF.

Figure 25
performance, in all probability, the first soprano likely would reinforce the melody. The interior triads are performed in supporting rhythm similar to the melody. The baritone part fills in chord tones of the triad while attempting to work several brief melodic motifs contrary to the melody. Both bass parts remain practically in unison except for the next to last measure.

**Figure 26.**—A contrasting idea, with something of a transparent feeling for orchestration, appears in the second phrase of "Hail Columbia" where the lower brass is pitted against the upper brass. Both Eb tenors are working in two-part harmony against the unison motion of the first and second tubas. The effect, which is to present a soft passage against a louder section, is somewhat reminiscent of the earlier "concertino" form of orchestral development. On the second repetition of the soft passage, the color of the passage is slightly altered as the second bass doubles at the lower octave.

**Figure 27.**—This example depicts the nearest approach to contrapuntal lines found in the Brass Band School. No less than three primary lines may be noted as working against each other (less the percussion parts). Line one, the melody, is played by the unison of the two Eb sopranos and the first Eb alto. Line two is carried by the second alto and the Eb tenors with some assistance from the Eb trumpet. Half-note and quarter-note figurations falling step-wise complete the basic orchestration design.

**Figure 28.**—One final example of transparent scoring is given from the "Gift Polka." The first Eb soprano works against the first Eb tenor, also a solo passage, in counterpoint. The melodic figurations between the soprano and the tenor, if performed at an acceptable polka tempo,
could present some facility problems to an inexperienced brass performer. The second Eb tenor has taken over the normal tessitura of the first Eb tenor while the baritone has assumed the part played by the second Eb tenor. Except for the Bb unison of the third measure, both basses add color by playing in octaves. The second Eb soprano, first Bb alto, Eb trumpet, and the percussion are omitted from this phrase.

**Brass Band Journal**

In addition to the Brass Band School, several other printed collections of music were available for purchase by civilian or military bands around 1854. Perhaps the best known among these is the *Journal for Brass Bands*, or *The Brass Band Journal*. This collection is housed in the archives of the Music Division, Library of Congress, and is available on microfilm or in larger reproductions. Several selections from this collection have been noted in Civil War military band manuscript books.

This collection differs from the Brass Band School in a number of ways. The *Brass Band Journal* parts are longer, contain more selections, require better players, and present orchestration procedures that are more involved. In addition the pieces could be purchased singularly as well as in collection, in contrast to the Brass Band School. Thus individual parts could be passed out to the players, obviating the laborious copying by hand. Both collections are scored so that technically, a minimum of six players (less drums) could play the parts. This feat could be accomplished only in the *Brass Band Journal*, on the other hand, only if players of considerable experience were present.

---

Dodworth, perhaps, was an astute enough musician to recognize that six players would tax the issue somewhat in the *Brass Band Journal*; his recommendation included a suggestion for at least seven players. The basic parts and their additions would be as follows:

**Band of Seven**

1st and 2d Eb sopranos  
1st Eb alto  
1st and 2d Eb tenor  
Baritone and 1st bass  

8th part—3d Eb tenor, or 2d  
Bb tenor  
9th part—contra bass  
10th part—1st Eb tenor  
11th part—2d Bb or 3d Eb tenor  
12th part—2d Bb alto; 3d and  
4th Eb soprano  

Replano, Bb cornet, a part for a person with a strong embouchure  

4th Eb tenor, trumpet, drums, &c.  
The Bb tenor parts may be played with trombones or baritones.  

A study of the individual parts exemplifies the continuing problems of a definitive nomenclature for the mid-nineteenth-century brass-winds. The part scoring calls for:

Saxhorn soprano Eb (1st)  
Saxhorn soprano Eb (2nd)  
Saxhorn alto Bb (1st)  
Saxhorn alto Bb (2nd)  
Saxhorn tenor Eb (1st)  
Saxhorn tenor Eb (2nd)  
baritone  
basso (1st)  
basso (2nd)  
trumpet Eb  
Small-Drum  
Bass-Drum  

---

*Dodworth, Brass Band School*, p. 80.
There is no apparent reason to call for "saxhorns" in the separate parts since a true Eb cornet (soprano) could have as easily performed them. If the parts were intended for the commercial market, why the attempt to further limit the scope of the instrumentation? Probably there was no such intention. The musicians of that day no doubt clearly understood the situation and proceeded to play the music on whatever instrument best suited the particular part and the immediate need.

The total number of titles listed in the *Brass Band Journal* is twenty-four. Currently, the collection is incomplete, but a recent telephone conversation with Jon Newsom of the Library of Congress revealed that a few additional separate sheets have been discovered, and in the near future a slightly more complete version will be ready for microfilming. The following is the front piece that appears in each selection of the *Brass Band Journal*. (Figure 29)

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**THE BRASS BAND JOURNAL**

*A COLLECTION OF NEW AND BEAUTIFUL MARCHES, QUICK-STEPS, POLKAS, &c., ARRANGED IN AN EASY MANNER FOR BRASS BANDS*

OF 32 INSTRUMENTS.

No. 18, 25c., nett; all other Nos., 30c., nett.

FIRTH, POND & CO., PUBLISHERS, No. 1 FRANKLIN SQUARE, NEW YORK.

---

Since all of the "scores" in the Brass Band Journal consist of little more than lead sheets, some clarification of the music is necessary. Below are listed some of the pertinent data about key signatures, meter of the songs, level of difficulty, and number of parts present for study.

<table>
<thead>
<tr>
<th>Title</th>
<th>Key</th>
<th>Meter</th>
<th>Measures</th>
<th>Status</th>
</tr>
</thead>
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<tr>
<td>Lilly Bell Quickstep</td>
<td>Eb</td>
<td>2/4</td>
<td>58</td>
<td>*</td>
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<tr>
<td>The Old Log Hut March</td>
<td>Eb</td>
<td>C</td>
<td>118</td>
<td>*</td>
</tr>
<tr>
<td>Crystal Schottisch</td>
<td></td>
<td></td>
<td></td>
<td>****</td>
</tr>
<tr>
<td>Maggie By My Side</td>
<td></td>
<td></td>
<td></td>
<td>****</td>
</tr>
<tr>
<td>Pelham Schottisch</td>
<td>Eb-Ab</td>
<td>C</td>
<td>96</td>
<td>***</td>
</tr>
<tr>
<td>Old Dog Tray March</td>
<td>Eb-Ab</td>
<td>C</td>
<td>89</td>
<td>**</td>
</tr>
<tr>
<td>Ellen Bayne Quickstep</td>
<td>Eb</td>
<td>2/4</td>
<td>84</td>
<td>*</td>
</tr>
<tr>
<td>Ocean Tide March</td>
<td>Eb-Ab</td>
<td>C</td>
<td>48</td>
<td>*</td>
</tr>
<tr>
<td>Rainbow Schottisch</td>
<td>Bb-Eb</td>
<td>2/4</td>
<td>80</td>
<td>**</td>
</tr>
<tr>
<td>Annie May Quickstep</td>
<td>Eb-Ab</td>
<td>C</td>
<td>74</td>
<td>*</td>
</tr>
<tr>
<td>Lilly Lee</td>
<td>Eb</td>
<td>3/4</td>
<td>48</td>
<td>**</td>
</tr>
<tr>
<td>Prima Donna Waltz</td>
<td>Eb-Ab</td>
<td>3/4</td>
<td>152</td>
<td>**</td>
</tr>
<tr>
<td>Marseilles Hymn</td>
<td>Bb</td>
<td>C</td>
<td>38</td>
<td>*</td>
</tr>
<tr>
<td>Star-Spangled Banner</td>
<td>Eb</td>
<td>3/4</td>
<td>32</td>
<td>*</td>
</tr>
<tr>
<td>Hail Columbia</td>
<td>Eb</td>
<td>C</td>
<td>56</td>
<td>***</td>
</tr>
<tr>
<td>Yankee Doodle</td>
<td>Bb</td>
<td>2/4</td>
<td>32</td>
<td>**</td>
</tr>
<tr>
<td>Jewel Waltz</td>
<td>Ab-Db</td>
<td>3/4</td>
<td>132</td>
<td>**</td>
</tr>
<tr>
<td>Mendelssohn's Wedding March</td>
<td>Eb</td>
<td>C</td>
<td>94</td>
<td>***</td>
</tr>
<tr>
<td>Signal March</td>
<td></td>
<td></td>
<td></td>
<td>****</td>
</tr>
<tr>
<td>Wedding Schottisch</td>
<td>Eb-Bb-Ab-f</td>
<td>C</td>
<td>80</td>
<td>*</td>
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<tr>
<td>Massa's In the Cold Ground</td>
<td>Bb-Eb</td>
<td>C</td>
<td>64</td>
<td>*</td>
</tr>
<tr>
<td>Farewell, My Lilly Dear</td>
<td></td>
<td></td>
<td></td>
<td>****</td>
</tr>
<tr>
<td>My Old Kentucky Home March</td>
<td>Eb-Bb</td>
<td>C</td>
<td>86</td>
<td>*</td>
</tr>
<tr>
<td>Far Away</td>
<td>C</td>
<td></td>
<td>74</td>
<td>***</td>
</tr>
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</table>

Some knowledge of mid-nineteenth century wind band scoring techniques may be gained by a comparison of the Brass Band School and the more elaborate Brass Band Journal. Both publications utilize the same overall scoring design, yet each set approaches the problems from a different perspective.

A single asterisk indicates all parts present while two are meant to imply that one or more parts are missing but not enough to impair the possibility for playing. Three asterisks suggest that one or more parts are present but that the piece lacks so many as to prohibit any serious attempt at performance. Four asterisks imply that no parts are present.
different vantage point. Parts in the former use a basic block scoring and are intended to be played by less proficient musicians. Several of the pieces could actually be performed by contemporary junior high school musicians. The pieces are relatively short and a concert, using the repeats and all included selections, would last only about fifteen minutes. On the other hand, the *Brass Band Journal* employs something of a block scoring scheme but with more emphasis on the melodic characteristics of the individual instruments. Inclusion of all of the titles in the *Journal* collection could easily result in a full two-hour concert.

Perhaps the biggest difference between the two collections of music lies in the improved use of melodic colours in the *Brass Band Journal*. Whereas but three primary tonal combinations for the melody had been utilized in the other collection of music, instruments in this collection are chosen to present the melody as well as in an assortment of combinations. Some types of melodic scoring are:

- Eb soprano solo (either first or second)
- Eb soprano in unison with Eb trumpet
- Eb sopranos in either unison or octaves
- Eb trumpet alone
- Eb soprano (s), solo or unison, with Bb alto doubling melody at the unison or in octaves
- Eb sopranos in octaves with Bb alto doubling unison of the upper line
- Eb trumpet with Bb alto in unison
- Bb alto solo passage (first alto only)
- Bb alto melody doubled at the octave by baritone
- Eb tenor melodic passages (first only)
  - baritone solo
  - bass solos with baritone at the unison or in octaves

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The first Eb soprano lead sheet from the "Ocean Tide" march illustrates one way in which the melody lines are dispersed throughout one of the compositions. (Figure 30) The opening phrase of eight bars is played by the Eb sopranos in octaves, with the first soprano playing the designated line and the second the same line an octave below. The opening figures are imitated by the first Eb tenor and repeated an octave below thereafter at each indicated point of rest. A questionable procedure of orchestration occurs at each bracket enclosure as the second soprano plays the unison and then returns to the octave below for the remainder of the motif. If the intent was to prohibit the second soprano from playing the four low tones in a weaker range of the instrument, then this would be permissible. If, however,
real coloristic writing was intended throughout the eight-bar phrase, 
the sound would be constantly distorted.

The second eight-bar phrase is primarily a solo by the first Eb 
tenor but doubled by the baritone at the unison. Answering figures 
occurred on measures 13-14 by the Eb sopranos, again at the unison. Both 
soprano instruments add their support to the melody in the final two 
and one half measures of the phrase.

The melody at the trio is played by the first alto alone for 
six measures, joined again by the first soprano for the remainder of 
the phrase. The second soprano plays the melodic part for the next 
four bars, reinforced by the first soprano only for the half note ac­
cents. In the last four bars of the phrase, the first alto replaces 
the second soprano as the principal melodic instrument. The first so­
prano joins in one measure later to support the alto at the unison and 
to terminate the phrase. The last sixteen measures are an exact repeti­
tion of the initial sixteen measures of the march's melody, rhythm, and 
harmony.

Figure 31 depicts one typical bass part consisting of normal 
bass figurations. This includes nothing more than root notes, octaves, 
unisons, and occasionally, chord tones in open fifths. Even the tri­ 
plets in the first bass part of measure one are not enough to cause any 
serious departure. Most of the notes are quarter notes and dotted-half 
rhythms.

Figure 32 presents a noticeable step toward some degree of in­
dependence with the bass line's freedom of movement and freedom from 
the other member of the bass section. The two parts still complement 
each other in the first line of "Lilly Lee," but the contrary motion

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Figure 31

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Figure 32

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in measures 5-7 demonstrates a growing sense of part individuality. Bass part one completely departs from the traditional bass role in line four, and actually becomes a second baritone part. This bass line does retain the bass root and octave relationship with the second bass, but the part follows the rhythmic patterns of the melody and actually works in motion with the baritone part.

Figure 33 represents a major stride away from the dull parts encountered in much of the Brass Band School. Even though the parts return to the unison, or octave concept, the rhythms become more active, and the repetition of just the roots repeated moves toward the typical root and fifth notes found in many contemporary marches. The last eight-bar phrase features the low brass in a strong melodic section, although the parts are reinforced by the baritone at the interval of the unison. Despite the fact that the bass lines have not achieved a completely individualistic freedom of the other instruments, it is obvious that movement in this direction can be noted as early as 1854.

Scoring for the "Rainbow Schottisch" is essentially that of a duet involving the Eb sopranos, first Bb alto, and the Eb trumpet. (Figure 34) The remainder of the instruments play only enough of a light accompaniment to provide the necessary rhythmic and harmonic framework.

In the first eight-bar phrase, terrace dynamics are used at the space of two measures. Both Eb sopranos play the first two bars of the melody, doubled at the unison by the Eb trumpet. Measures 3-4 mark the entrance of the first Bb alto for two measures at the unison. During measures 3-4 the second soprano and Eb trumpet are silent. This pattern
BASSO. I

Old Dog Tray March.

G.W.E. Friederich.

OLD DOG TRAY.

BASSO. II

Old Dog Tray March.

G.W.E. Friederich.

Figure 33

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continues throughout the remainder of the first phrase as well as in the
repeat of this section. Phrase two is a similar two measure dialogue;
this time, however, the participants are the second soprano and the
first alto. The terrace dynamics principle is continued throughout.
Phrase three is an exact repetition of phrase one.

At the trio there is a change of key and the roles are reversed.
The Eb trumpet and first alto initiate the motif and two measures later
the sopranos reiterate the figure. Four measures before the D. C., the
sequential pattern of alternating figures and melody is repeated ex-
actly.
From a harmonic point of view, the triad and the dominant seventh are the principal combinations heard throughout the Brass Band Journal. However, very few three-part melodic passages are ever heard. Most of the melodic scoring is little more than a melody line and one supporting harmonic line. Practically no unusual chord movements are noted, other than the usual harmonic progressions associated with each particular song.

The principal harmonic lines are supplied by the second Bb alto, first and second Eb tenors, and the baritone. Some harmonic parts are heard occasionally from the first Bb alto and, on rare occasions, from the second Eb soprano. Underlying harmonies are often complete triads, but these consist either of after-beat figures, or of imitations of the melodic rhythm over a brief span.

Any real attempt at contrapuntal movement does not occur in the Brass Band Journal. The interior movement is somewhat more active than the Brass Band School but not enough to merit any real notice by the trained musician. The most active constituents are an occasional brief figure moving in contrary motion, but even these are rare.

The greatest new instrumental demands are placed on the bass lines, which previously had to be satisfied with either octave or unison quarter-note figurations on the root notes of the chords. Although the first and second basses still work in conjunction most of the time, greater independence is assumed by the first bass part.

Percussion parts present no particular new advances over those encountered in the Brass Band School. Rhythmic figures still serve
either to complement the rhythmic drive or the melodic figurations. All rolls for the snare drum are written as is today conventional rather than in the archaic "tr" fashion. Cymbal parts are not referred to in any way but it was probably expected that these effects would be added to the bass drum parts at the most effective places.

All of the compositions included in the Brass Band Journal appear to have been arranged by G. W. E. Friederich, whose name appears on the top right-hand corner of each piece of music. Exactly who this man was remains somewhat of a mystery. The Library of Congress does contain some piano music written by G. W. E. Friederich and it appears that he did work around the New York area. Except for manuscript copies of his arrangements, which appear without credits in Civil War band books, nothing else is known of this man's work outside of the Brass Band Journal.
CHAPTER XII

PARTIAL COLLECTIONS OF PRINTED MUSIC

In addition to the two series of printed collections previously discussed, there were at least four other sets of band titles published between 1854-1861. Two of these collections are advertised in the back of the Brass Band School and are known as The Companion and Journal for Brass Bands. All apparently could be purchased from the H. B. Dodworth music store in New York.

The Companion (c. 1854), offered fifty-eight separate titles for the price of one dollar each. The music was just one more series of quicksteps, medleys, marches, galops, etc. Instrumentation appeared to be standard for the period with primary emphasis centered around the Eb soprano cornets. Dodworth stipulated that these selections were arranged effectively for a band of eight or more with additions up to eighteen various instruments exclusive of drum parts. Some parts are indicated as having had an added "Eb or Bb clarionet" part. A representative listing of the selection of titles is given below.

Ever of Thee, quickstep*
Brightest Eyes, polka*
Bonny Jean*
Sans Souci, polka
Rose of Manhattten, quickstep
Sounds of the Thames, waltz*

1Apparently the Journal for Brass Band was a readily available title given to numerous publications. The term was also in popular usage in England where numerous journals containing music had been written.
Irish Medley  
General McClennan's Review March  
Zouave Galop*  
Anna quickstep*  
Mocking Bird*  
Hurrah! Storm Gallop*²  
Russian and Austrian National Hymns

Composers or arrangers for these titles are not indicated and no known copies of these pieces are currently believed to be in existence.

The *Journal for Brass Bands* was apparently intended to be a serial publication that musicians might receive on a regular basis. Terms are announced in the advertisement as "Yearly subscription, 12 Nos., $15; ... in advance." A later reference states that "a second series will be commenced as soon as a sufficient number of persons have announced their intention of becoming subscribers."³

Selections from this particular set consist mostly of transcriptions of various operas and other music from the composers of the Romantic period. None of the titles mentioned in the previous *Journal for Brass Bands* are repeated in this collection. Dodworth probably considered that any band with a suitable repertoire of music from the *Brass Band School, The Companion*, and both series of the *Journal for Brass Bands* could successfully perform for any social or military function.

There are only twelve numbers listed for the *Journal*, but at least two or more titles are listed under each number. Perhaps the pieces were written as contrasting music in medley format. This is pure

²Although no parts from this collection are available for comparison with Civil War books, there are numerous titles by the same name in both books. Those titles noting asterisks are identified by the same titles but not necessarily identical arrangements.

³Dodworth, *Brass Band School*, p. 80.
speculation, however, for none of the titles from this set is known to be in existence. Scoring is for a basic seven brass instruments but playable with as many as eighteen musicians, excluding drums. A representative sampling of titles from the Journal for Brass Bands is as follows:

No. 1. — Cavatina — "Il Balen" from Il Trovatore Quickstep—"We are Growing Old"

No. 2. — Grand Terzetto from Lucrezia Borgia, "De la Duchess"
       Grand March from Belisario

No. 11. — 1st, Governor's Grand March
        2nd, Schubert's Serenade
        3rd, Quickstep from Wallace's new opera Lurline

Two other possible collections of printed sets of brass band music have recently been uncovered by the Library of Congress. As of this writing these collections have not been made available for study. In a telephone conversation in late July, 1973, Jon Newsom of the Music Division, Library of Congress, revealed that a copy of Peters' Sax-Horn Journal had recently been found in a bundle of music stored away at the Library of Congress. Advertisements of this music exist, but this is the first instance of a copy being made available for future perusal. The date of this publication is given as around 1859, only two years before the war.

According to Newsom, the parts appear to be less complicated than the Brass Band Journal (I). All pieces come in single title sets and contain no formal acores. A listing of the tunes is as follows: (Figure 35)

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Midnight; slow march</td>
<td>C (4/4)</td>
</tr>
<tr>
<td>2.</td>
<td>Nannie Waltz</td>
<td>3/4</td>
</tr>
<tr>
<td>3.</td>
<td>Leona Waltz</td>
<td>3/4</td>
</tr>
<tr>
<td>4.</td>
<td>Charming Waltz</td>
<td>4/4-3/4</td>
</tr>
<tr>
<td>5.</td>
<td>Cradle Schottisch</td>
<td>2/4</td>
</tr>
</tbody>
</table>
PETERS' SAX-HORN JOURNAL,
A COLLECTION OF NEW AND BEAUTIFUL
MARCHES, WALTZES, POLKAS, SCHOTTISCHES, ETC.,
EXTENDED FOR A BRASS BAND OF 13 INSTRUMENTS, OR A LESS NUMBER IF DESIRABLE:
2 E. CORNETS; 2 Bb CORNETS; 2 E. ALTO; 2 Bb BARITONES; 1 Bb TUBA;
1 E. OR F TUBA; BASE DRUM; CYMBALS, AND SIDE DRUM.
ARRANGED BY J. SCHATZMAN
PRICE $1.00 EACH.

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Figure 35
6. Sunny Hours Waltz  3/4  Bb
7. E Pluribus Unum (Incomplete)  6/8  Eb
8. Mountain Bell Schottisch  2/4  Eb
9. Anvil Chorus, Trovatore  C (4/4)  Ab
10. Webster’s Funeral March  C (4/4)  c minor/Eb major
11. Masonic March  $  Eb
12. Louisville March  2/4  Eb
13. Indiana Polka  2/4  Eb

A final set, according to Newsom, is the Patrick Gilmore's Brass Band Music, published sometime late in 1859. Only a single Eb cornet book (3" x 5") is on deposit at the Library of Congress and Mr. Newsome gave no listing of titles. Mr. Newsom did add that Dr. Frederick Fennell recalled that several of the titles from the series may have appeared in the initial set of the "Port Royal" Band books.
PARTIAL MANUSCRIPTS

A Civil War bandsman usually carried his music in a small leather or cloth-covered pouch. Hung over a shoulder, the strap reached across the body and the pouch rested on the opposite hip. Inside were one or more small band books, protected from the elements by a flap covering the top. Together with an instrument and a conventional lyre, these were all the tools needed for a successful performance.

The band books used by the musicians came in three popular dimensions: 3" x 5", 4" x 6", or 5" x 7". Each player had a personal book which at one time had been just a blank book of music manuscript paper. Gradually, selections were obtained and hand-copied into the blank book. When it was more or less filled, a second set was begun. Each book contained music for a single part. A set of band books would comprise perhaps fifteen to twenty separate books, each book containing fifteen to seventy-five tunes. When the bandsmen were mustered out of the service, the individual players put their band books in the case and went home; over the years fire, theft, children, or moving destroyed thousands of these single books.

At the present time there are only seven individual, documented Civil War manuscript books (incomplete sets) known to be in existence in this country. No doubt many more are buried in attics or other places, with owners who have no idea of the historical usefulness of
the books. These band books could contribute much-needed information about the music of the military bands.

All seven of the documented, individual books contain typical markings found in any manuscript music. Some of the books have notated fingerings for instruments, some have scribbled notes recalling omitted measures, or even personal reminders of money loaned to other soldiers. Mistakes which the musician probably caught the first time the music was played, but never bothered to correct, are common in the books. All degrees of manuscript copy are represented, from quite legible to difficult to read. Sometimes one finds derogatory remarks about the music. Except for pages yellowed by time, most of the books are in remarkable condition.

Christian Spidle (Twelfth Indiana Band)

Perhaps the most important recent discovery was the second Bb cornet book of Christian Spidle, who played with the Twelfth Indiana Regimental Infantry Band. Currently, the William Davis family of Milton, Indiana owns the manuscript, and the writer was permitted to reproduce the material.¹

Though one seemingly insignificant harmony book already had been located, the Spidle band book supplies some information previously unknown. Of the sixty-three titles listed in his Twelfth Indiana Band book, no less than twelve are known to have been directly copied from either the Brass Band School or the Brass Band Journal. Several other selections bear such a strong resemblance to other pieces from those

¹The poor quality of the reproductions prohibits inclusion of an example from the Spidle book. A copy of the band book will be filed for future reference with the Music Division, Library of Congress.
publications that they could be classified as "in all likelihood" copied from the same sources. Other band books (some complete sets) have been noted as taking tunes directly from the Brass Band School. The Twelfth Indiana band book of Christian Spidle, however, gives the first evidence that music was also copied directly from the Brass Band Journal. In addition, two of the selections bear such a close resemblance to music from the Peters' Sax-Horn Journal as to establish it as their probable source. This is the first appearance of selections from this published source in the Civil War band books. No credits are usually given in the band book copies except in the cases of noted arrangers such as Grafulla, Downing, or others. For that matter, little consideration was given to famous arrangers, either. Without nefarious intent, the bandsmen simply copied whatever music they could locate and played it.

In one particular instance in Spidle's book, he (or someone else) rearranged a part from the Brass Band School, perhaps out of necessity. In the "Marseillaise" the second cornet part is correctly copied, but in a second phrase, the second Eb soprano (harmony) part has been scored for the Bb cornet. On the next phrase, the part returns to the Bb-Eb cornet part. Perhaps the second Eb cornet player was a weaker member and needed support, or perhaps there was no one to play this part at all. Similar part rearranging must have taken place wherever needed in other military bands.

Below is a sampling of titles taken from the second Eb cornet book of the Band of the Twelfth Indiana Infantry Regiment. Outside sources are listed at the right of the page.

Soldiers March C Ab
Auld Lang Syne 2/4 Ab (Brass Band School)
Fisher's Hornpipe 2/4 Eb
Anna May C Eb-Ab (Brass Band Journal)
Hail To The Chief C Eb (Brass Band School)
Lilly Bell Quickstep 2/4 Eb (Brass Band Journal)
Jewel Waltz 3/4 Eb (Brass Band Journal)
Walnut Level Quickstep 2/4 Db (Brass Band Journal)
Castle Schottisch 2/4 Eb (Peters' Sax-Horn Journal)
E Pluribus Unum 6/8 Eb (Peters' Sax-Horn Journal)
Germantown Quickstep 2/4 Eb (Brass Band School)
Star Spangled Banner 3/4 Bb (Brass Band School)
[Home] Sweet Home 2/4 Eb (Brass Band School)
Out of the Wilderness 2/4 Ab (Brass Band Journal)
Maggie By My Side C Eb (Brass Band Journal)

One additional feature worth mentioning is that no operatic transcriptions are found in this particular book. Perhaps the simplicity of the majority of these parts indicates that this particular band, having played together before the war, was a pleasing ensemble.

Spaulding Band Books

The State Historical Society of Wisconsin owns the music pouch of George T. Spaulding who served with the Band of the Third Wisconsin Volunteer Infantry and later with the First Brigade Band of the Fifteenth Army Corps. In addition there are four band books, three of which were Spaulding's. The fourth book is a drum book.

The three books that Spaulding used contained music for the Bb tenor and all three are incomplete. In measurement sizes the books are approximately 3" x 5", 4" x 6", and 5" x 6". The first book contains only four selections, the second has sixteen, and the third book twelve. The snare drum book lists fourteen titles. None of the pieces from any of the books matches, nor do any of the tunes, with the exception of one, bear any resemblance to published music. One selection is entitled "Webster's Funeral March," a title which occurs also in Peters' Sax-Horn Journal. Without comparison of the two pieces of music, however,
it cannot be assumed that there is any correspondance other than the

titles.

Spaulding's instrument is held by the state historical society,
as are a number of letters written to his wife. These items are dis-
cussed in Part I under the heading "Third Wisconsin Volunteer Infantry
Band."

Benkovic Manuscript Books

The Heritage Music Foundation (Benkovic Collection) owns three
manuscript books. One is from the Fifth Vermont Infantry Band while
the other two are from an unidentified New York band. All are in good
physical condition and could easily be interpreted.

The Fifth Vermont Band book was found in the music case along
with the cornet played by Francis T. Hammond. The book measures 4" x 6"
and is bound with a black cloth cover. There are thirty-two selections
in this book, together with a number of blank manuscript pages. None
of the titles appears to have been derived from any of the previously
discussed published books. Many of the selections are numbered with a
"½" indicating that perhaps some of the titles were added at a later
date. A sampling of the selections from this book is as follows:

<table>
<thead>
<tr>
<th>Selection</th>
<th>Key</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arkansas Traveler</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Clog Dance</td>
<td>Ab</td>
<td>C</td>
</tr>
<tr>
<td>Dixie Quickstep</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Gentle Spring Waltz</td>
<td>Ab</td>
<td>3/4</td>
</tr>
<tr>
<td>Grandmother's Chair</td>
<td>Eb</td>
<td>C</td>
</tr>
<tr>
<td>Anna Polka</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Grandfather's Clock</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Shew-Fly Polka</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Fanny Gertrude</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Inviting Waltz</td>
<td>Eb</td>
<td>3/4</td>
</tr>
</tbody>
</table>
None of the titles in this book appears to be very difficult from a technical point of view. There is also a total absence of operatic airs. Two of the parts from this book are given as follows:

Figure 36

Figure 37

Figure 36 is the "Clog Dance" which was one of the pieces listed on the concert program of the Seventy-ninth "Highlanders." The second, Figure 37, is the part to "Dixie" Quickstep. This selection was played by
many of the Northern bands and was not considered to belong exclusively
to the Southern forces. Two particularly interesting features of this
arrangement are the introduction and the bridge after the fermata. The
final eight bars present a challenge to a good cornet player, particu-
larly at the speed "Dixie" is usually played.

The other two band books from the Benkovic Collection are from
a New York regiment whose band had originated from Red Hook, New York.
The larger book (6" x 4 3/4") has written on the inside cover, "Red
Hook Cornet Band, 2nd Eb soprano, John D. Teal." The small book (5 3/4"
x 4"), a light blue color, has no instrument indicated. Its parts ap-
ppear to be for a 2nd Eb cornet, and it contains only twelve titles.

The small blue book contains no numbers listed in the published
band collections. A sampling is as follows:

Wake Dinah Wake
When We were Boys Together
Always Take Mother's Advice
America
Haste the Winter
Kathleen

One item of particular interest is the title "Kathleen" which is really
"I'll take you home again, Kathleen." After an ensemble chorus the
words are given perhaps to indicate a singing section. On the follow-
ing page is a three part obligato to accompany, perhaps, a vocal solo.
(Figure 38)

The larger book contains the largest collection of music dis-
covered to date in a single Civil War band book. Whereas twenty to
fifty tunes are about average per book, this book holds approximately
one hundred and ten titles. The arrangements of "Auld Lang Syne" (# 33)
and the "Marseillaise" (# 82) appear to have been taken from the Brass
Band School, while the "Signal March" appears to have been copied from the Brass Band Journal. (Figure 39) This is the second documented instance of a number being taken from this published collection. Although none of the titles in the Red Hook folder presents the technical demands of the "Port Royal" books or the Twenty-fifth Massachusetts Books, it nevertheless represents a formidable array of music.

The following is a sample listing of titles, keys, and the meter signatures of selections found in the band book of the Red Hook, New York, brass band. All spellings and division of words are retained from the original.

<table>
<thead>
<tr>
<th>Title</th>
<th>Key</th>
<th>Meter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hail Columbia</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Campo Polka</td>
<td>Eb-Ab-Db</td>
<td>2/4</td>
</tr>
<tr>
<td>Yankee Doodle</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Martyn</td>
<td>Ab</td>
<td>6/4</td>
</tr>
<tr>
<td>Pic Nic Polka No. 12</td>
<td>Ab-Db</td>
<td>2/4</td>
</tr>
<tr>
<td>Prairie Flower</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Where Liberty Dwells</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Dixie's Land No. 16</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Star Spangled Banner</td>
<td>Eb</td>
<td>3/4</td>
</tr>
<tr>
<td>The Girl I Left Behind Me</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Parting Quick Step</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Woods Quick Step</td>
<td>Eb-Ab-Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Bonnie Jean</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Love Not Quick Step</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Auld Lang Syne*</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Tramp, Tramp, Tramp</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Ladies Reception March</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Circus Quick Step</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Bold Boy</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Off She Goes Polka</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Choral Schottisch</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>America</td>
<td>Ab</td>
<td>3/4</td>
</tr>
<tr>
<td>Zouave Schottisch</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Halls Quick Step</td>
<td>Ab-Db</td>
<td>2/4</td>
</tr>
</tbody>
</table>

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Red Hook Brass Band

Brass Band Journal

SAXHORN SOPRANO.

THE SIGNAL MARCH.

G. W. E. Friederich.

Figure 39

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<table>
<thead>
<tr>
<th>Title</th>
<th>Key</th>
<th>Meter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ever of Thee²</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Smiths March</td>
<td>Ab</td>
<td>4/4</td>
</tr>
<tr>
<td>Since You and I were Young</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Liberty Waltz</td>
<td>Ab</td>
<td>3/8</td>
</tr>
<tr>
<td>Lone Starry Hours</td>
<td>Ab</td>
<td>4/4</td>
</tr>
<tr>
<td>Red Hook Polka</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Contra Band Schottisch</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Annie of the Vale</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Gipsy Polka</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Willie we have missed you</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>When this Cruel War is Over</td>
<td>Eb-Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Cottage Polka</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Carrie Lee</td>
<td>Db</td>
<td>2/4</td>
</tr>
</tbody>
</table>

Figure 40

²"Ever of Thee," was apparently quite popular among the mid-nineteenth century bands. The title first appears in The Companion of 1854 and this particular title (not necessarily the identical arrangement) is found in the Red Hook Band book, in the books of the Twenty-fifth Massachusetts Band, and in the books of the Twenty-sixth North Carolina Band (Confederate) in the Moravian Archives. In addition to these settings, "Ever of Thee" was sung as a duet at one of the Atlanta concerts by the Thirty-third Massachusetts Band in 1864. A comparison of the arrangements found in the second Eb cornet part of the Red Hook "Ever of Thee" and the identical part in the Twenty-fifth Massachusetts band books reveals that these are not identical arrangements. (Figure 40)
**Manchester Collection**

Perhaps the outstanding collection of period music yet uncovered is the massive collection currently housed in the archives of the Manchester Historical Society, located in Manchester, New Hampshire. Paul Giles, band leader of the Nevens Band at Concord, New Hampshire, informed the writer of this collection, and related that he had had several invitations to get him to bring the band to Manchester in order to play some of the pieces. Giles stated that he did not know what was in the collection, but some of the music could possibly be of Civil War vintage.\(^3\)

Inquiry at the Manchester Historical Society revealed that "some" turned out to be seventeen large boxes of music. One box measured 12" x 16" x 12" and the remaining sixteen proved to be 10" x 16" x 12" and all contained mid-nineteenth century music worth examining. To attempt any type of brief perusal proved too large a task for the writer, so a notice about the find was sent to the Music Division, Library of Congress, for further exploration.

Much of the music contained in the Manchester Collection is printed; some is for orchestra. Of particular interest is a collection of three separate sets of band books which, unfortunately, cannot be documented but have all of the characteristics of Civil War period books. In addition, since it is known that the band of the Fourth New Hampshire

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\(^3\)The Nevens Band is a direct descendent of the band that served from Concord, New Hampshire, as the Third New Hampshire Regimental Infantry Band. The writer had the pleasure of visiting with band leader Paul Giles for about two hours one afternoon in the summer of 1972 and examining many of the holdings which pertain to the Civil War band.
served from 1863-1865 and originated at Manchester, there is reason to believe these books may be a portion of that particular band's repertoire.

Set one of this collection consists of seventeen books and contains only twelve titles, dated from 1849. The parts are scored for the traditional mid-century brass band with the addition of piccolo, an Eb clarinet, and a Bb clarinet. Set two, c. 1852, is the largest of the three collections. One hundred and thirty-five titles are listed for this set of sixteen books, many of which bear the same titles as other Civil War pieces. Such titles as "Red, White, and Blue," "Out of the Wilderness," "Old Hundred," and "Dead March in Saul" are easily recognizable as Civil War pieces. Claudio Grafulla and D. L. Downing, both popular bandmasters of the war period, contributed a number of arrangements to this set. Set three is an incomplete collection of only nine books and appears to have been made at a slightly later date than either of the two other sets. Considerable work needs to be done on this set in order to correctly interpret the findings.

The three manuscript band sets in the Manchester Collection are important because of their possible use by the band of the Fourth New Hampshire, which was stationed at Hilton Head Island, South Carolina, throughout 1863-1864. The director of the Fourth New Hampshire (formerly the Dignam Comet Band) was Walter Digham, a noted Civil War Band leader. The "Port Royal" (Third New Hampshire) band was also stationed at Hilton Head Island during the same period, and its director was the noted arranger, Professor Goodwin. A comparison of the music, especially similar titles, appearing in these band books might help clear up
some of the confusion which exists concerning the origin of Civil War musical arrangements.\(^4\)

At the present time, the music of the Manchester Collection is still under investigation and as yet no known microfilm of the band books is available for study. Perhaps in the near future a comprehensive treatment of this collection will be undertaken.

\(^4\)A band such as the Dignam Cornet Band which had been in existence for some time prior to the war could easily have taken the 1849 and 1852 band books to camp with them. Since the pieces were probably well known to this musical group, there is no reason not to believe that perhaps some of the tunes were used.
CHAPTER XIV

SCORE ANALYSIS

Part I

The assertion that Civil War brass bands did not have standardized instrumentation, at least not in the number of instruments present to play the parts, has already been alluded to. Careful examination of the music, however, does suggest that insofar as parts (lines) in the music are concerned, there is more uniformity than was once believed. Practically all of the music from 1854-1865 available for study today reveals that the number of basic parts generally used was the same. The addition of an extra line on rare occasions would hardly upset the general practice. This observation about general scoring practice does not ignore the fact that doubled parts would, of course, affect the balance.

To clarify the scores that are to follow, a score from the Brass Band Journal has been introduced to illustrate the orchestrational intent of the mid-nineteenth century. All parts have been returned to concert pitch for ease of examination, and only the first two strains of the "Lilly Bell" Quickstep [SCORE 1] have been prepared.

Essentially, the orchestration of this piece calls for: first and second Eb soprano; first and second Bb cornet, sometimes incorrectly called Bb alto; first and second Bb tenors; one baritone line; a bass part, normally played by a Bb bass while the Eb bass played the lower octave; and at least one part for both the snare drum and the bass drum.
Most of the Civil War band books discovered to date adhere closely to this prescribed format. The Eb trumpet included in this particular scoring adds very little to the overall arrangement. No Civil War band books have been found which feature an Eb trumpet with a separate part. The substitution of Eb altos for Eb tenors represents no serious departure from traditional practice, for the instruments both sound a sixth lower than written (in transposed writing).

After the initial two bar introduction, really little more than a two bar vamp, the melody begins in the first Eb soprano. The Eb trumpet doubles the Eb soprano at the unison while the second Eb soprano falls away to a subserviant role.\(^1\) The interior parts carry on functions generally found in period music—fills and harmonic support. Rarely do the inside lines get to perform any type of vital sustained line for any length of time. Bass parts are quite in keeping with period practice, although the Bb bass part does demonstrate a little more freedom of movement in bars three and five. The baritone line displays some contrary motion and a semblance of an independent line, but the full impact is too brief to have much tendency towards contrapuntal motion. The harmonic structure of the first phrase is essentially composed of tonic and dominant seventh chords, except for a brief incursion to B-flat and again back to E-flat in the first ending. The second Eb soprano reinforces the melody parts in measures nine and ten, a practice often found on endings of various kinds.

\(^1\)Throughout the first phrase the Eb trumpet doubles the written line of the Eb sopranos. No separate line has been provided. At the second ending (p. 3) the trumpet line begins a separate part from the Eb soprano.
The second phrase (mm. 11-18) features a new melodic color, as the first Eb soprano, Bb cornet, and baritone unite in a three way combination. This scoring of three octaves is somewhat rare for the Civil War period. All interior lines function within the confines of their normal roles except for the new part added by the Eb trumpet. The second Eb soprano rests for the entire phrase while some voice crossing is noted between the cornets in this new phrase. The non-harmonic tones (mm. 14-15) are somewhat rare for this period as is the second modulation to Bb. Despite these modulations, the structure remains major, based on the normal functions of the tonic, subdominant, and dominant chords.

**Twenty-Fifth Massachusetts Band Books**

At the present time, the American Antiquarian Society of Worcester, Massachusetts owns the band books used by the Twenty-fifth Massachusetts Regimental Infantry Band. The set of eighteen books was discovered by the writer in the spring of 1972, and this report presents the first known evaluation of this collection of Civil War brass band music.

Available evidence suggests that a few of the band members and perhaps some of the pieces used by this band had been a part of the National Band, which was prominent in Worcester prior to the outbreak of the war. Several of the inside covers note the title "National Band" in handwriting. If this information is correct, then it is the first

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3 In addition to the references about the "National Band," there are several such covers on which the title "25th Mass. Band" is inscribed.
documented evidence of music utilized by a brass band from before the war, during the war, and probably after muster out. Both the First Brigade Band of Milwaukee and the Library of Congress are currently obtaining microfilms from the American Antiquarian Society in order to study further the music from the Twenty-fifth Massachusetts Band books.

Approximately eighty selections of music are contained in the band books of the Twenty-fifth Massachusetts Band. The usual assortment of martial airs, dance selections, quicksteps, operatic transcriptions, and popular melodies are found in this music collection. No titles appear to have been copies from the Brass Band Journal publication of brass band music, but several pieces ("Sweet Home," "Hail Columbia," "Star-Spangled Banner," and "Hail to the Chief") were taken from the Brass Band School. The following is a representative sampling of titles, key signatures, and meter signatures taken from this set of music. Many of the titles have no name, only a number. Others are unidentified, listed only as polka, quickstep, waltz, etc.

<table>
<thead>
<tr>
<th>Title</th>
<th>Key</th>
<th>Meter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand March</td>
<td>Eb</td>
<td>C</td>
</tr>
<tr>
<td>Ever of Thee</td>
<td>Bb</td>
<td>2/4</td>
</tr>
<tr>
<td>Light of other days</td>
<td>Ab</td>
<td></td>
</tr>
<tr>
<td>Cape May Polka</td>
<td>Eb-Db</td>
<td>2/4</td>
</tr>
<tr>
<td>Silvery Showers</td>
<td>Ab</td>
<td>3/8</td>
</tr>
<tr>
<td>Polonaise</td>
<td>Eb</td>
<td>3/4</td>
</tr>
<tr>
<td>Red, White, and Blue</td>
<td>Eb-Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Espirit De Corps</td>
<td>Bb-F</td>
<td>6/8</td>
</tr>
<tr>
<td>Pleyel's Hymn</td>
<td>Eb</td>
<td>C</td>
</tr>
<tr>
<td>Cavalry Polka</td>
<td>Bb-F-Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>7th Regiment Quickstep</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Water Witch</td>
<td>Ab-Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>&quot;Traviata&quot; aria</td>
<td>Ab</td>
<td>3/8</td>
</tr>
<tr>
<td>Door Latch</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Preludia en Scena prima Traviata</td>
<td>Eb</td>
<td></td>
</tr>
<tr>
<td>1st Regiment Quickstep from Germania Band</td>
<td>Bb-Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Un Ballo Quickstep</td>
<td>Bb-F-Hb</td>
<td>2/4</td>
</tr>
<tr>
<td>Fisher's Hornpipe</td>
<td>Eb</td>
<td>3/4</td>
</tr>
<tr>
<td>Anvil Chorus</td>
<td>Ab-Dh</td>
<td>2/4</td>
</tr>
</tbody>
</table>
The microfilm obtained from the American Antiquarian Society presents only seventeen band books of the eighteen known to belong to the collection. One frame of the microfilm stipulates that one book was excluded. No reason for the exclusion of the single book was given, but it was probably due to deterioration of the music itself. Some difficulty has been caused by the manner in which the society chose to film the books, for no instrumentation is given on the inside covers and the parts are jumbled in their order. However, with some knowledge of Civil War brasswind scoring practices, it is not impossible to place the books in their proper sequence. The correct instrumentation is as follows:

<table>
<thead>
<tr>
<th>Title</th>
<th>Key</th>
<th>Meter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wandering Melodies</td>
<td>Db</td>
<td>3/4</td>
</tr>
<tr>
<td>Eclectic Polka</td>
<td>Bb-Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>America</td>
<td>Ab</td>
<td>3/4</td>
</tr>
<tr>
<td>Gillmore's Waltz</td>
<td>Eb</td>
<td>3/4</td>
</tr>
<tr>
<td>Finale Traviata</td>
<td>F-Ab-Eb</td>
<td>3/8</td>
</tr>
<tr>
<td>Moon Beam Waltz</td>
<td>Eb</td>
<td>3/4</td>
</tr>
</tbody>
</table>

Title | Microfilm Order
--- | ---
1st Eb soprano | (16)
2nd Eb soprano | (2)
2nd Eb soprano | (7)
1st Bb cornet | (14)
2nd Bb cornet | (14)
1st Eb alto | (3)
2nd Eb alto | (*)
3rd Eb alto | (8)
1st Bb tenor | (13)
2nd Bb tenor | (5)
baritone | (17)
Bb bass | (4)
tuba | (9)
1st Eb contra bass | (11)
2nd Eb contra bass | (15)
snare drum | (2)
bass drum | (10)
symballs (cymbals) | (6)
The entire set is arranged in separate books notating transposed parts. No scores or cued lead sheets are found in this collection.

This particular set of Civil War band books presents several additions to what is already known about instrumentation from this period. The inclusion of four basses is rare for most Civil War bands. Actually, the baritone part is often scored in such a fashion as to be really a fifth bass instrument. Two basses were considered normal for most military bands, three a somewhat unique addition, and four quite rare. Also, the use of two second Eb sopranos playing identical parts all the time presents something of a dilemma. At first some consideration was given to the idea that maybe the second Eb soprano book had been photographed a second time as number seven, but the handwriting does not appear to be identical. The inclusion of a completely separate cymbal book is also remarkably unique, although the part closely parallels the bass drum book.

Another unusual situation is created by the inclusion of sixteen field calls in the second Bb cornet book. (Figure 41) It is possible to interpret this evidence in various ways, for these titles are the only ones found in all of the books of the Twenty-fifth Massachusetts Band collection.

One possibility might be that the second cornet player was just "doodlin" and wrote these calls as ones that he could play if he happened to be a company bugler. A second possibility could be that these were calls actually played by the field musicians, and the bandsmen merely wrote them down. A third theory is that on rare occasions the field calls were played by bandsmen. This last theory, if accepted,
2nd Bb Cornet    FIELD CALLS    25th MASS BAND

FORWARD

QUICK TIME

DOUBLE QUICK

RISE UP

SIT DOWN

COMMENCE FIRING

FADE IN

RALLY BY FOURS

DEPLOY AS SKIRMISHERS

---

Figure 41
could do much to reaccess the thinking about the total division between the musical responsibilities of bandsmen and field musicians.

**God Save the Queen (America)**

The majority of the Civil War band books examined contained one or more national airs. These titles generally differ very little from one set of books to another. "God Save the Queen," as it is listed in the Twenty-Fifth Massachusetts Band books, is known also as "America," or "My Country 'tis of Thee." Other national airs contained in this set are "The Star-Spangled Banner," "Marseillaise," and "Red, White, and Blue."

This particular arrangement is scored for three Eb sopranos, two Eb cornets, two altos in Eb (or probably three), two Bb tenors, four bass parts, and a partial percussion section. The snare drum part has been omitted entirely leaving only a cymbal and bass drum line. Some deviation was probably used for the percussion part since both parts are notated in identical fashion. Present day band leaders usually like to apply cymbal parts with some measure of discretion, rather than to allow the indiscriminate playing of the bass drum and cymbal parts simultaneously.

Some unusual melodic scoring ideas are advanced in this arrangement which raise some speculation as to whether they were intentional or merely a filling in of the parts. A combination of both practices is likely. If, however, the scoring was intentional, then the arranger of this title must have wanted a somewhat constant kaleidoscopic effect for the melody.

Principally, the melody is played by the three Eb sopranos scored throughout at the unison. This practice is quite rare for the period.
Seldom does one find all of the sopranos acting in such a fashion throughout an entire piece of music, even for such a brief song as this. No less than four separate colorings of the melody are noted in the first six measures. In measures one and two, the melody line alone is doubled by the second Bb cornet at the unison, while for the same two bars, the second Bb tenor plays the melody notes for four and one half beats. In bars three and four the cornet and tenor leave the melody while the second Eb alto doubles at the octave for four and a half counts. In measures five and six the sopranos complete the brief phrase of the melody alone. The possibilities would grow considerably should one wish to extend the effects to the point of identifying all harmonic colors utilized against the melodic scoring.

In measures thirteen through sixteen, the principal melodic color is that of three Eb sopranos doubled at the octave by the second Bb cornet. The first Eb alto plays the same notes as the Eb soprano for four and one half counts, doubling at the octave below the soprano. The principal harmony line is provided by the first Bb cornet, which, in turn, is doubled at the octave below by the second alto, but with a slight rhythmic deviation.

The last four measures of the arrangement continues the ever-changing color of the melodic line against the constant sound of the Eb sopranos in unison. In bars seventeen and eighteen, the line is scored for the Eb soprano doubled at the octave below by the first Eb alto. The color is altered somewhat by the one-bar entrance of the tubas and baritones on the melody, an infrequent scoring technique from this period. In measure eighteen the bass line continues its downward direction, leaving the sopranos and the alto alone briefly. In measures nineteen
and twenty the sopranos complete the melodic line, colored momentarily
by the Bb cornets for only two counts.

This arrangement of "America" may be significant if the scoring
ideas can be interpreted properly. First, the interior design has much
more interest for the performer than do the usual Civil War arrange­
ments. This is evidence for believing that at least a few arrangers
were capable of writing such interesting inside parts. Secondly, the
movement of the bass parts is quite unique. One can conjecture that at
least one Eb bass player may have been slightly less proficient than
the others because certain passages in this line are relegated to a less
demanding part. Furthermore, the angularity of the bass line would re­
quire even a modern player to practice more in order to execute the line
with any degree of consistency. Bass parts of this design are encoun­
tered infrequently in the brass band music currently known.

Another unusual scoring idea in this arrangement is found in the
first Bb tenor part. This type of movement is located more often in the
baritone line, while the tenors are relegated to a less interesting part.
Contrary motion, moving lines, and harmonic supporting parts all contri­
bute to the creation of a modest contrapuntal flow. Of particular in­
terest is the climbing figuration written against the falling melodic
line in bar seventeen.

Whether or not the orchestrator intended to write an arrangement
with such brief splashes of melodic color is a matter of conjecture.
Should this constant shifting of supporting melodic colors against a
steady Eb soprano line have been intentional, they would have anticipa­
ted the later scoring practices of Debussy and Webern. In all likeli­
hood, the arranger was merely writing with as many parts playing as
possible.
Lifçht of Other Days [SCORE 3]

Popular ballads were an important part of the repertoire of most mid-nineteenth brasswind music books. Many were closely allied to the nostalgic songs reminiscent of the "genteel" period, based on strong sentiment. Such was probably the case with this title. The cut-time marking should probably be ignored and concentration instead directed to the andante.

Scoring for this arrangement calls for three Eb sopranos, two Eb cornets, two altos in Eb (probably three), two Eb tenors, one baritone, and four bass parts. The drums are excluded from the piece, although the possibility exists that improvised parts could have been added for outdoor concerts. Even though the inside parts might not be classified as "interesting," there does appear to be considerably more thought applied to interior design than in other sets of Civil War books. This attention to inside parts is perhaps the single most significant overall feature about the Civil War music books of the Twenty-fifth Massachusetts Band.

The arrangement is typical in that the instruments follow the expected roles found in Civil War brass music. The principal melodic line is found most often in the first Eb soprano part. The two second Eb sopranos reinforce the melodic structure at the unison for the four bars of the introduction (mm. 25-29), and again for the last phrase of the music. At other times, the second Eb sopranos play in two-part harmony with the first Eb soprano (mm. 30-31, 35-36, and 44-45). Some tonal colouring appears in the melodic scoring on the introduction, again at measures twenty-five through twenty-nine, and again at measures forty-nine through fifty-four. This effect is achieved by

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the addition of the first Eb alto and the Bb cornets, with two-part harmony for the alto, while the cornet is scored in unison.

The baritone has the opportunity to play one of the longer melodic passages (mm. 5-24) found in Civil War brass band music. Usually one or more instruments are allowed to double the melody for support but apparently the arranger felt the baritone player should not be encumbered by other instruments. Both the baritone and the first Eb soprano have the opportunity to render one-bar cadenzas at the fermatas in measure twenty-three and again at measure forty-eight.

Interior parts consist primarily of sustained figurations, quarter-notes, and reiterated patterns of off-beat eighth-notes. With additions afforded by the missing third Eb alto book, one could probably note complete triads for all inner voices. Very little contrapuntal motion of any consequence occurs. Bass lines remain principally on the root of the chords while sometimes the Bb bass acts as a second baritone part. Frequently the Bb cornets cross voices for little or no reason (mm. 27-29, 50-52), adding very little to the overall orchestration scheme. From a harmonic point of view the chords are limited to tonic, subdominant, and dominant.

Of interest are the atypical background parts played by the Eb sopranos (mm. 13-25). This type of supporting line is usually not found in Eb soprano parts. The crossing of the Bb cornet lines (not always noted on the score) could have been caused, perhaps, by the later addition of a second Bb cornet, thereby necessitating additional parts. The duet figurations (mm. 6-8 and 18-20) between the baritone and Bb bass are rare scoring practices. All in all, this arrangement of "Light of Other Days" could have produced a pleasant experience for the listener.
with its basic two part harmony supported by full triads, simple harmonic progressions, and adequate interior voice movement, perhaps aided by long, tasteful musical phrasing.

**Silvery Showers** (SCORE 4)

Another type of music found in Civil War band books was the traditional waltz. These selections served at least two primary functions, one of which was as a useful selection for dancing. Most military bands probably rendered such a service during their war-time tenure on a number of occasions. The second function was to play a waltz as "appropriate music" for the reviews and military inspections, a practice still common to modern military displays.

The large-scale review was a spectacular sight to the average soldier, and it was probably one of the more pleasant memories of his war-time experience. Thousands of soldiers, hundreds of artillery pieces drawn by horses, numerous wagons, as well as bands by the dozens, appeared in order that the commanders might view the physical condition of the military machine. Such a body of men and equipment would stretch for several miles. As the commanders would ride by a particular unit the attached musical organizations would proudly render their best selection in a dignified manner. The need for a suitable collection of waltzes for such events no doubt accounts for their frequent appearance in Civil War band books.

One surprising aspect of the waltz music in books of this period is the number that are written in 3/8 time. Many, of course, appear in the traditional 3/4 time, but the former metrical listing is found in abundant quantity. Such is the time signature for "Silvery Showers."
This particular arrangement is relatively short and at a reasonable speed may be performed in about a minute or so. The scoring calls for three Eb sopranos, two Bb cornets, two (probably three) Eb altos, two Bb tenors, baritone, and four basses. All percussion parts are deleted although the possibility exists that parts could have been improvised.

Scoring for "Silvery Showers" calls for a somewhat transparent orchestration with practically all of the important playing left to the Eb sopranos and Bb cornets. Basses, altos, and tenors are restricted primarily to accompaniment figuration, except for a couple of brief interludes towards the conclusion of the arrangement.

In the first phrase of sixteen bars, the melodic structure calls for the first Eb soprano to play the melody while the other two Eb sopranos remain silent. The main harmonic part is provided by the first Bb cornet while the second Bb cornet remains silent for the entire first phrase. Most of the first Bb part is scored a sixth below except for the last count of the third measure, which would result in a momentary eighth-note unison.

The repetition of the initial phrase produces the exact melodic and harmonic scoring, except that the original instruments rest, and their counterparts assume the playing roles. The tonal color remains the same, but the change in instruments produces a somewhat stronger feeling.

From a harmonic point of view, the second phrase is also altered somewhat. The addition of the second Eb alto and the second Bb tenor on the repeat fill out the inside voice triads. No indication is given to suggest that any of the basses rested during the first phrase. It
may be pointed out, also, that in measures eleven and twelve, the first Bb tenor plays an altered line different from that on the first phrase.

Phrase three, which begins two counts prior to rehearsal number thirty-three, returns to the original melodic scoring of first Eb soprano and first Bb cornet. In the interior parts, however, all instruments play, contrary to the resting of some parts of the initial phrase of the piece. The introduction of the falling contrapuntal line (mm. 41-45) serves to accentuate the rising melodic thrust towards measure forty-five.

The first Eb soprano drops out for the remainder of the waltz at the final sixteen bar phrase. This type of elimination of the lead soprano is quite rare, since most instruments tend to reinforce the final parts of the music in a more or less full ensemble. This time, however, the practice is altered. The melodic structure is written for the second and third Eb sopranos doubled by the first Bb cornet at the unison and the baritone at the octave below. Occasionally the first Bb tenor adds to the color with brief melodic fragments (mm. 49-50, mm. 57-60). The only harmonic support is given by the second Bb cornet a sixth below the melody.

The interior parts continue as in the previous parts of the arrangement with typical waltz-type accompaniment figurations. Basses add the down beats in unisons and octaves, and the off-beat figurations are presented as mainly complete triads.
CHAPTER XV

SCORE ANALYSIS

Part II

Band Books and Scores of the Seventeenth
New Hampshire Band

The New York City Public Library retains among its holdings the Civil War band books of the Seventeenth New Hampshire Infantry Regimental Band.\(^1\) Approximately sixty-six more or less complete titles are present in a transposed score format, plus several single pieces of music. Although the lines are somewhat faded (on the microfilm), the manuscript writing is, itself, fairly legible.

Documentation of the band books is confused by discrepancies between information written on the music and information given in the regimental history about the band. According to handwriting contained on one of the first pages of the band books, the following information is revealed:

J. W. Perkins, 10376
17th N. H. Band
December 27, 1862
Hosea Ripley's Book
Bethel, Me (Maine)

According to the regimental history, however, there was no J. W. Perkins who served with this particular unit. There was a "Sumner Perkins" but is listed as coming from Gorham, New Hampshire. Nor for that matter

\(^1\)Courtesy of the New York City Public Library, New York, New York.

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did a Hosea Ripley appear to have been with the Seventeenth New Hampshire Band.\(^2\)

The Seventeenth New Hampshire Infantry Regiment entered the service in response to the August 4, 1862 call for 300,000 men. This regiment, as such, never left the state. In April of 1863, more than seven hundred men were transferred from the Seventeenth New Hampshire Regiment to fill existing quotas in the Fifteenth and Sixteenth New Hampshire Infantry Regiments. On April 16, 1863, the bandsmen were moved to the Second New Hampshire Infantry Regiment and remained in this capacity until the muster-out order in October of 1863. While with the Second New Hampshire Infantry Regiment, the bandsmen saw service with the Army of the Potomac at the Battle of Gettysburg where the band came under heavy fire near the Trostle House on July 2, 1863.

The appearance of the following notation on a page after title number twenty-six in the band books raises a further question.

Hosea Ripley, Bethel, Me.
Hosea Ripley, Bethel, Me. 1872
Hosea Ripley, Bethel, Maine
Hosea Ripley, Sept. 15, 1862
John B. Ripley
Joseph L. Ripley, Ardoin \[Maine\]
Hosea Ripley, Music Teacher
Fred H. Kenney, Stratford

A search by the writer through the pension and service records of the National Archives revealed no trace of Perkins nor Ripley in the

\(^2\)Kent, Seventeenth New Hampshire, p. 75. There were actually two other men who served in the Second New Hampshire who could have been the J. W. Perkins mentioned on the microfilm. One was James W. Perkins, Co. B., a private who was mustered out in April of 1863. This soldier was from Gorham. A second J. W. Perkins was Josiah W. Perkins, Co. A., who was mustered out in October of 1863. Beyond these two men, only John S. Perkins of Co. B., and Sumner Perkins of Company A are noted (p. 798).
Seventeenth New Hampshire Regiment. Furthermore, the titles and scoring of the music after number twenty-six suggest that perhaps some of the music could have been post-Civil War.

There is little doubt that some of these arrangements are Civil War period for the selections were war-time favorites and the scoring of at least the initial pieces is conventional to the period. A sampling of titles, key signatures, and meters from these books is as follows:

<table>
<thead>
<tr>
<th>Title</th>
<th>Key</th>
<th>Meter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polka</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Waltz</td>
<td>Ab</td>
<td>3/8</td>
</tr>
<tr>
<td>Dew Drop Waltz</td>
<td>Eb</td>
<td>3/4</td>
</tr>
<tr>
<td>Bird of Paradise Waltz</td>
<td>Bb</td>
<td>3/4</td>
</tr>
<tr>
<td>Come Where My Love Lies Dreaming</td>
<td>Ab-Eb</td>
<td>4/4</td>
</tr>
<tr>
<td>American Hymn</td>
<td>F</td>
<td>4/4</td>
</tr>
<tr>
<td>Anne Polka</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Over Sticks and Stones Galop</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Brothers Fainting at the Door</td>
<td>Eb-Ab</td>
<td>6/8-2/4</td>
</tr>
<tr>
<td>Rally Round the Flag Boys</td>
<td>Bb-Eb-Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Red, White, and Blue</td>
<td>Bb</td>
<td>4/4</td>
</tr>
<tr>
<td>Red Stockings Quickstep</td>
<td>Ab-Db</td>
<td>2/4</td>
</tr>
<tr>
<td>St. Louis Quick Step</td>
<td>Db-Gb</td>
<td>2/4</td>
</tr>
<tr>
<td>Walking Down Broadway Quickstep</td>
<td>Eb-Ab</td>
<td>2/4-6/8</td>
</tr>
<tr>
<td>Marseillaise</td>
<td>Bb</td>
<td>4/4</td>
</tr>
<tr>
<td>Shoe Fly Polka</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>G. A. R. Quickstep</td>
<td>Eb</td>
<td>6/8</td>
</tr>
<tr>
<td>Up in a Balloon</td>
<td>Ab-Eb</td>
<td>6/8</td>
</tr>
<tr>
<td>Danubian Quickstep</td>
<td>Eb-Bb</td>
<td>2/4</td>
</tr>
<tr>
<td>Auld Lang Syne</td>
<td>Ab</td>
<td>4/4</td>
</tr>
<tr>
<td>Cal I Left Behind Me</td>
<td>Ab</td>
<td>2/4</td>
</tr>
<tr>
<td>Gayety Polka</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Selections from Bohemian Girl</td>
<td>Eb-Ab</td>
<td>6/8-2/4</td>
</tr>
<tr>
<td>Mit Klingenden Spriel Quickstep</td>
<td>Eb-Ab</td>
<td>C</td>
</tr>
<tr>
<td>Sweet Home</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Hail Columbia</td>
<td>Ab</td>
<td>4/4</td>
</tr>
<tr>
<td>Pacific Grand March</td>
<td>Db</td>
<td>4/4</td>
</tr>
<tr>
<td>Maiden's Prayer</td>
<td>Ab-Eb</td>
<td>2/4-3/4</td>
</tr>
<tr>
<td>Dearest May Polka</td>
<td>Eb</td>
<td>2/4</td>
</tr>
<tr>
<td>Moonlight on the Lake</td>
<td>Ab</td>
<td>6/8</td>
</tr>
<tr>
<td>Fireman's Polka</td>
<td>Bb-Eb</td>
<td>4/4-2/4</td>
</tr>
<tr>
<td>Put Me in my Little Bed</td>
<td>Eb-Ab</td>
<td>2/4</td>
</tr>
</tbody>
</table>
The basic scoring utilized throughout this set of Civil War band books is for first and second Eb sopranos, first and second Bb cornets, first and second Eb altos, first and second Bb tenors, baritone, Bb bass, Eb bass, snare drum, and bass drum. Instruments which make singular appearances are Eb clarinet, third Eb soprano cornet, third Bb cornet, solo alto, and a solo bass. Essentially, however, the instrumentation calls for an ensemble of thirteen parts, although some lines could easily have been doubled by additional instruments.

Strangely enough, this set of music contains the only example of canonic imitation found in all of the Civil War music yet discovered. (Figure 42.—Dew Drop Waltz) The first Bb cornet imitates the first Eb soprano melody at the unison while at the distance of three counts. After this brief bit of counterpoint, on bar ten the two voices return to play the melody in unison and do not attempt such an endeavour again. No other such example has been found, either in this set of books or in others from this period. A second device not totally unique with this set of band books is a descant type of writing. In every known instance, the added part occurs in the Eb cornet part. The underlying instrument plays the melodic line while the Eb performs this simple type of contrapuntal line. The modification is only ten measures long and occurs only once in this set of band books. (Figure 43.—Bird of Paradise)

**Polka [SCORE 5]**

Numerous Civil War bands are known to have played for social balls and dances when the wives and sweethearts of the officers came to visit the camps. These occasions were rare indeed for the armies in the field, especially when combat possibilities existed. Such events were
more commonplace around Washington and other less dangerous fortifications. The rank and file soldiers were practically never fortunate enough to experience such a luxury.

One of the favorite mid-nineteenth century dances was the traditional polka. The first selection that appears in the Seventeenth New Hampshire Band book is a polka, one among eight included. This polka is only sixteen bars long and even with the two repeats last only approximately forty seconds. The scoring does not permit any instrument but the Eb soprano cornet to play the melody, which raises a question about how the tune was extended for dancing. To continue to repeat each section through the normal signs would be to create an endurance factor for the Eb soprano. Playing the complete tune and then repeating the procedure again would hardly be a solution. Perhaps medleys of polkas were utilized, or else various portions were attempted with other instruments taking turns, by memory, with the melody. These are only conjectures however; the answer will have to be found in other sources.

This scoring of the Polka indicates one Eb soprano part, two Bb cornet parts, two Eb altos, one baritone, and two basses (Bb and Eb). A single drum part is indicated but no explanation of either bass or snare drum is given. Apparently the side drum and bass drum performed an identical part.

The basic melodic and harmonic texture is that of one melody line (scored for the Eb soprano) supported by a more or less single, rhythmically similar, harmony part. In measures one and five, the melodic line is doubled at the unison for one measure only by the Bb cornet. Most of the harmony parts are found with such common intervals of thirds
and sixths. There is some crossing of the melodic and harmonic voices, especially in measure three and again in measure seven.

Interior harmonic parts are supplied by the second Bb cornet, two alto parts, and the baritone line, all working on after-beats against the two bass parts. The bass parts move freely from octave to unison sounds without much apparent attempt to exploit the color possibilities. Harmonic implications are confined to tonic and dominant chords, except for measures two and seven with their obvious outline of the dominant seventh chord.

Some confusion is caused, however, by an apparent error in the written baritone part in measures two, three, six, seven, eleven, twelve, fourteen, and fifteen. The written Eb cannot be successfully reiterated (according to the repeated measure signs) without some disturbance to the harmonic structure. Instances of such intentional dissonance are not currently known to have existed in Civil War band music. In all likelihood the error was discovered upon the first playing and corrected in the players minds without any correction written on the music.

The simplicity of this particular composition leads to some speculation as to the possible practice among some Civil War bands of taking a piano score and transferring the identical parts (with appropriate transpositions) into their band books. To date no musical comparisons of band parts and piano scores have been attempted but the possibility of such investigation is intriguing, to say the least.

Insofar as scoring practices of the mid-nineteenth century brass-winds are concerned, in this arrangement there are no atypical scoring devices demonstrated. The absence of a second Eb part in numbers one and two is somewhat rare, for these soprano voices usually functioned
in pairs. The absence of the first and second tenor parts is also somewhat unusual. However, since all the remaining titles in the book have the tenors and second Eb soprano present, there appears to be no serious departure. The lack of a drum part on the last eight bars was in all likelihood intended only for concerts; the drum was probably included for the balls and other social ventures.

Hornpipe (SCORE 6)

This piece (number six) has no listed name, as was the case with the polka. Whether it was one of the numerous selections intended for dancing is a matter of conjecture. Selections bearing the name "hornpipe" are frequently encountered in Civil War band books but not as often as polkas. The abundance of notes in this particular piece would imply that its use might be confined to indoor or other stationary performances.

Once again, the orchestration suggests that this piece of music was perhaps arranged from a piano score, for it is little more than a melody with basic accompaniment. The piece has no longer playing time than the polka, despite the fact that twice as much space is needed in the score for the numerous runs of sixteenth notes. The instrumentation is somewhat unusual in that a solo bass is called for in place of the traditional baritone. This is probably just another case of confusing period nomenclature, for the solo bass does not function as a solo part at any time during the selection, nor, for that matter, does it play any kind of bass part. The part labeled "solo bass" should be regarded essentially as a baritone part. A single alto part and a single tenor line complete the called-for instrumentation. Basically, the entire
orchestration consists of a single Eb soprano line, two Bb cornets, one each of the altos and tenors, a solo bass (baritone), two bass parts (Bb and Eb), a side drum, and a bass drum—a total part distribution of ten separate musical lines.

The melodic scoring utilized in the "Hornpipe" involves two essential colors: (1) solo Eb cornet doubled at the unison by the Bb cornet (mm. 1-8), and (2) solo Eb cornet alone (mm. 9-16). Harmonic support is supplied for the melodic line primarily by the second Bb cornet which doubles the melody in thirds (mm. 1-8). The two notes occupying the same stem in measure three of the first Bb cornet part is probably a corrected error. Both notes have been included for the sake of authenticity although either of the two pitches would fit the chord. The upper note is probably the proper tone since the insertion of a single harmony note in a unison line would be of little benefit. In measure three of the second Bb cornet part, a plus sign [+] has been included for the reason that this particular line was faded on the original part. In all likelihood there are three "A's" rather than a note change after the initial note.

Harmonically, the chord structure consists of little more than tonic, subdominant, and dominant chords. Interior parts are mainly completed triads broken into reiterated eighth notes with support from the bass lines which are scored as unisons and octaves on the roots of the chord. The snare drum and bass drum lines complement the rhythmic drive quite adequately, but, as with the previous polka, are deleted from the last eight measures of the hornpipe.

Except for the endurance and tonguing factors involved in the first Eb soprano's line of sixteenth notes, few scoring problems are
indicated. Neither the single alto nor the tenor line offer anything new in orchestration except to cause a diminishing of interior doubling possibilities.

**American Hymn**

With the possible exception of "Old Hundred" and "Pleyel's Tune," strict chordal pieces are quite rare in Civil War military music. The "American Hymn" is one of those exceptions to the rule. Furthermore, this particular piece of music is the only example of a variant arrangement of the same title, both appearing in the same set of band books. The initial arrangement is listed as number eleven and is scored in the key of F major. The second arrangement is found under number forty-four and has been scored in Eb. Both arrangements are written in the identical block style but the second one appears to have a much tighter overall format, especially with regard to the inner voices.

The instrumentation for the second arrangement of "American Hymn" consists of one of the largest groupings of parts yet encountered in this set of books. This circumstance, together with the fact that this piece is located after the previously discussed handwriting of "Hosea Ripley, Bethel, Maine, 1872," further suggests that the latter part of the books was used for post-war playing. Two Eb soprano parts (a2), two Bb cornet, three Eb alto, two Bb tenors, one baritone, two bass lines, and percussion completed the parts distribution. No less than fourteen individual lines are called for, apart from the possibility of additional instruments doubling one or more parts.

The "American Hymn" is thirty-two bars in length, without indication that any sections are to be repeated. With the possibility of
some rhythmic fills (m. 4) and "pick-up" notes into some new phrases, all parts move in similar rhythmic motion. Some brief movements in contrary motion are to be noted as in measures twelve, nineteen, and thirty. Due to the nature of the block scoring, a somewhat more enriched sound is achieved by the presence of complete triads.

The melodic line, throughout, is treated in no less than six separate ways. Each one of the melodic tone colors presented is in keeping with techniques found in both this set of band books and others examined. None of these procedures represents any serious departure from period orchestration for the brasswinds.

In measures one to eight, the two Eb sopranos (a2) play the melody doubled by the first Bb cornet at the unison. Both the first Eb alto and the baritone reinforce the melodic line at the octave below. The intermittent figures found in measure four do not seriously affect the overall design. At measure nine the baritone reverts to a walking bass line and the second Eb cornet drops away from the melodic passage, creating a somewhat more delicate setting. The entire section (mm. 9-16) is rendered somewhat more transparent by the indicated rests given to the Bb tenors, Eb bass, and the percussion. Throughout the passage the melodic scoring is restricted to one Eb cornet doubled at the unison by the first Bb cornet and reinforced an octave below by the first Eb alto.

At measure seventeen the full ensemble returns once more, but, again, the melodic scoring is altered. Both the Eb alto and the Bb cornet leave the melody line (mm. 17-21), and the Eb sopranos perform at the unison. The cued notes of the Bb cornet indicate that this part could be supported at the unison if needed.
Beginning at circle twenty-one, the "terrace dynamics" principle is suggested by resting some of the lower parts. Although the melody line stipulates "solo" for the Bb cornet, the part is also scored for the first Eb soprano and the first Eb horn at the unison. Perhaps the intent was to have each of the three lines play a brief solo at various performances, or if necessary, add one or more instruments for strength. The contrary motion, indicated by the baritone and Bb bass line, would add a delightful effect at this spot if played in a light and delicate manner.

At measure twenty-nine the full ensemble re-unites to complete the "American Hymn." Both Eb sopranos and the Bb cornet combine to play the melody while the Eb alto reinforces the color for five beats at the octave and then for only three counts at the unison. In the last two measures, the Eb alto part fades into a harmonic background.

Throughout the entire arrangement sufficient techniques of orchestration are revealed to demonstrate that the arrangers of this period were fully cognizant of the various musical nuances such as melodic tone colors, transparent scoring, contrary movement, and instrumental doublings. Perhaps the only criticism of the arrangement might concern the lack of variety for the inside parts. However, an arrangement of this design would probably provide a pleasant contrast to the rapid figurations of the polkas, quicksteps, and marches.

Rally 'Round the Flag

This opening sequence to the popular selection "Rally 'Round the Flag" is little more than a sixteen bar introduction, with the traditional melody beginning on bar seventeen. The example as presented here
for study is an eight-bar section, repeated exactly except for a different second ending (not included). What is unusual about the orchestration of this particular piece is the use of three Eb sopranos and the unique manner in which the baritone line supports the melodic line.

Most introductions of the Civil War period opened with some type of full ensemble sound with all instruments contributing. Usually the first Bb cornet supported the melodic line at the unison, but such is not the case here. The melodic line calls for the first and second Eb soprano to play the melody line scored at the unison, with the baritone supporting the line a full octave below. Some question occurs as to why the baritone rhythms do not remain consistent with the melody line they are supposed to be supporting. Certainly technical demands should be no problem because the sixteenth-note patterns are called for a few bars later, and the proper rhythms heard earlier would cause no additional difficulties.

Another scoring question concerns certain parts of the third Eb soprano and first Bb cornet. Both are theoretically supporting the melody line but the reason for the brief unison "spurts" is not clear. The third Eb soprano plays a harmony role, while doubled at the unison by the first cornet, in all of measure one and part of measure two. On the second count of the second bar and in the entire third measure, the first cornet doubles the melody at the unison. At bar four the cornet leaves the melody for three counts, rejoins the melody for the next three counts, reverts to a harmony part for three counts, and ends on a unison note at the final tone. This scoring would certainly tend to confuse the melodic color, in addition to creating problems for the Bb cornet players car.
The third Eb soprano plays a confusing role in much the same fashion. In bars one and two, the third Eb plays the principal harmonic line but reverts to the melody for the next six counts. At measure six the harmonic line is rejoined until the end of the eighth bar, where there is a final unison tone. Either the third Eb soprano or the first Bb cornet was fully capable of handling a supporting harmony or doubling the melody. The spasmodic switching back and forth for a few counts by either instrument does not seem to coincide with the best practices of orchestration.

All of the interior lines play a relatively bland supporting role of quarter notes, which are composed of completed triads. The mark [+] indicated at measure five of the Bb tenor line indicates that the voices here cross with the second tenor playing the higher part while the first tenor reverts to the lower tones. There seems to be no logical reason for this procedure. Bass parts are scored in a typical fashion of Bb and Eb bass, with the two parts moving back and forth between unison and octaves. Drum parts add little to the orchestration at this point. Harmonically, the chords are predominately tonic and subdominant with the dominant appearing at measure seven to complete the cadential feeling.

The overall design is unique in only two ways: (1) the use of a third Eb soprano and (2) the scoring of a relatively large ensemble of fourteen separate lines. The weakness of the supporting lines played by the third Eb soprano and the first Bb cornet detract rather than add to the effectiveness of the orchestration. Beyond these factors, little can be said for the effective use of tone colors in the introduction to "Rally 'Round the Flag.'"
"Port Royal Band" Books Set III

Three separate sets of Civil War band books comprise the music played by the "Port Royal Band," which was under the leadership of bandleader Gustavus Ingalls. Set number one is housed in the archives of the Library of Congress, Washington, D. C. Set number two belongs to the New Hampshire Historical Society which is located in Concord, New Hampshire and set three is housed in the New Hampshire Antiquarian Society, Hopkinton, New Hampshire.

Of all the Civil War bands that served with the Union army, none has received quite the recognition of the "Port Royal Band." A number of factors have contributed to this attention: (1) an excellent regimental history which devoted considerable space to this band, (2) the availability of the band books for a study of the music, (3) several excellent photographs of the band which are contained in the archives of the Boston Public Library, (4) the fact that a direct descendant, the Neven's Band of Concord, New Hampshire, continues to perform concerts today, and (5) the letters of Benjamin C. Stevens, Duke University archives, which relate to his activities while a member of the "Port Royal Band."

Actually, the term "Port Royal Band" is somewhat of a misnomer. The band referred to by this title was originally mustered into the service in August of 1861 as the band of the Third New Hampshire Infantry Regiment. When the Union army seized Hilton Head Island, South Carolina (Battle of Port Royal) in November of 1861, the tiny post on the northeastern tip of the island was given the name of Port Royal. There were a number of bands besides the Third New Hampshire also stationed there, and each could bear the designation "Port Royal Band."
When General Order No. 91 of 1862 was issued, the Third New Hampshire Band was reorganized as a post band and called the Second Brigade Band. Militarily it is listed in the National Archives as the Second Brigade Band, Tenth Army Corps. A number of the regimental bandsmen stayed on, but with the creation of the brigade band, several new members had to be recruited. The brigade band was mustered out of the service on July of 1865.

By the middle of 1863, the Hilton Head post was a sprawling complex occupied by some fifteen thousand Union soldiers. Ships carrying Union soldiers to the New Orleans area stopped at Port Royal to replenish supplies. There was a large hospital, theater, supply depot, post office, and an entertainment area—all known as "Robber's Row." Today the entire aggregation has disappeared. One small sign indicates the direction to the former area of "Robber's Row," while a second sign designates several shapless sand dunes as the site of Confederate Port Walker. Several hundred yards to the east on the Carolina coast sits Port Royal Plantation, a tourist resort.

The first two sets of the "Port Royal" books have been bypassed in this study. As of this writing, no studies have been made of the music in the second set of "Port Royal" books. A concert selected from the titles of the first set was performed on a concert given by selected musicians at the Smithsonian Institute a number of years ago. Also, Dr. Frederick Fennell recorded some of these titles with the Eastman Wind Ensemble in the late 1960's. The First Brigade Band of Milwaukee, Wisconsin, has issued two recordings which present a number of selections from set I. Finally, Robert Sheldon, Consultant to the Cultural History Division, The United States National Museum, has prepared
a three page outline of the instruments which includes some analysis of this set I.

The following is a complete listing of all titles which are included on the microfilm furnished by the New Hampshire Historical Society. Also included are the key signatures, meter signatures, and the arrangers that have been mentioned on the various titles.

<table>
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<tr>
<th>Titles</th>
<th>Key</th>
<th>Meter</th>
<th>Arranger</th>
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<tbody>
<tr>
<td>Steyers Heim weigh March</td>
<td>Eb-Ab</td>
<td>2/4</td>
<td></td>
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<tr>
<td>Waltz</td>
<td>Ab</td>
<td>3/4</td>
<td></td>
</tr>
<tr>
<td>Anna Quadrill</td>
<td>Db-Ab-Db-Eb</td>
<td>6/8-2/4-6/8</td>
<td>Straus</td>
</tr>
<tr>
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<td>3/4</td>
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<td>When Johnny Comes Marching Home</td>
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<td>Evening Serenade</td>
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<td>J. P. King</td>
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<td>J. R. Thomas</td>
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<td>Quickstep &quot;O, Pity thy Heart&quot;</td>
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<td>2/4</td>
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<td>2/4</td>
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<td>Kings Reel</td>
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<td>Beck</td>
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<td>D. C. Hall</td>
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<td>6/8</td>
<td>G. W. Ingalls</td>
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<td>Oscar Coon</td>
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<td>3/4</td>
<td>G. W. Ingalls</td>
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<tr>
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<td>L'Attague Gallop</td>
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<td>2/4</td>
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<td>Ingalls</td>
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<td>Freising</td>
</tr>
<tr>
<td>La Traviata Quickstep</td>
<td>Ab-Eb-Db</td>
<td>6/8-2/4-3/8</td>
<td>Downing</td>
</tr>
<tr>
<td>Potpourri from A'Belisario</td>
<td>Eb-Ab-Eb</td>
<td>3-3/8</td>
<td></td>
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</tbody>
</table>

3 Courtesy New Hampshire Historical Society, Concord, N. H.
Aria from Robert le Diable
(The celebrated prayer from)
Gallop Vergissmeinnicht
Polka Military Schottisch

King's Reel

The arrangement is little more than a melody line with accompaniment, for the majority of the playing is required of the Eb sopranos. The unusual feature of this piece is the use of an Eb clarinet as well as the Db piccolo, both doubling the melodic line. The Eb clarinet plays the exact notes as do the first and second Eb sopranos. The piccolo doubles the same line, with the exception of the necessary transposition. No indication is given on the piccolo part that the line was to be performed an octave higher. If the piccolo part was played exactly as scored then it would be in the area where the instrument would be at its weakest playing volume.

In the first phrase (mm. 1-8) the melody line calls for two Eb sopranos, Db piccolo, and Eb clarinet. The only other color change is a brief entrance for one and one half counts (m. 4) of a melodic figure by the Eb alto. The background of the first phrase is provided by a typical bass rhythm followed by after-beats and fills from the interior voices. All of the bass notes are in unison and on the roots of the chords. In measure seven the basses do play the first inversion of the tonic chord; just prior to a return to the root of the dominant chord. The interior parts practically always form complete triads, even though some unison doublings are noted by identical instruments. The second

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4 One need only read the piccolo part one step above the Eb sopranos written pitch to obtain the proper note for the piccolo in Db.
and third Bb cornet doubles the same line throughout the entire piece of music. Why these three cornets double in this manner and the three Eb altos practically always form complete triads cannot be explained.

From a harmonic point of view the chord progressions offer little of interest. After the pick-up rest, the chords follow the sequence of I IV I, IV I V7, I IV I, and I6 V7 I. This tradition of sticking primarily to basic triads of the major key is quite in keeping with Civil War traditions. The drum part appears to be adequate to retain the rhythmic drive and little else, for it contributes nothing of any real significance.

In the second phrase (mm. 9-16), the principal melodic scoring is changed by the addition of the Bb cornets playing a single harmonic support in blocks of two phrases each. The melody continues to be played by the two Eb sopranos, the Db piccolo, and the Eb clarinet throughout the entire eight bar phrase, but the first Eb alto alters the color somewhat by doubling the melody for the entire phrase at the octave.

The interesting design of the second phrase, changes by necessity the tonal colors in keeping with the activities of the Bb cornet line. In measures 9-10 the basses play the roots of the chords on the downbeat, but the interior parts go to a dotted eighth and sixteenth-note figuration much like the rhythm of the melodic line. The effect is somewhat similar to full ensemble playing in block style for the two bars. As a further addition to the sound, the baritone plays the same harmonic notes as the cornets but at the octave below.

In measures 11-12 the intended effect of "terrace dynamics" is once again suggested. The melody continues to be played by the same instruments: first and second Eb sopranos, piccolo, Eb clarinet, and
first Eb alto. The color change comes from the interior parts which reverts back to the simple accompaniment played in the opening phrase. The effect is not quite a total one, however, for the sustained notes held by the second and third Eb altos (plus the drum roll) is easily heard as the melodic figurations rise and fall. Throughout the remainder of the phrase (mm. 13-16), the identical process is duplicated as in bars 9-12.

Harmonically, the chord progressions are in keeping with the design of primary chords found in the initial phrase. Rather than changing chords sometimes on the second count, all chords remain intact for the complete measure. At measure nine the phrase starts on a tonic chord and moves through the time-honored progression of I, IV, V7, and returns to I in bar twelve. In measures 13-16 there is an identical harmonic repetition of the beginning of the phrase.

The third phrase (mm. 17-24) is the primary contrasting phrase for the entire arrangement. Instruments which previously had been carrying the melody now rest for the eight measures (as well as the repeat) while the Bb cornets assume the principal role. As the phrase progresses, the idea of "terrace dynamics" is still carried out, but on a somewhat lesser plane. In measures 17-18 the first Bb cornet plays the melody accompanied by the eighth note pattern of the other two Bb cornets. The drum parts are omitted and the interior parts provide a somewhat static movement by playing figurations which do little to accentuate the rhythmic drive.

In measures 19-20 the melody line still remains with the first Bb cornet but now the harmony assumes the identical rhythmic feelings of the melody, thereby emphasizing the new dynamic level. The second
and third cornets play in thirds with the melody while the baritone supports the harmony part at the octave below.

The latter half of this phrase assumes the identical scoring pattern of the previous eight measure phrase by reiterating the two bar blocks of static motion and softer passage, followed by more active motion and a more full ensemble sound. The lack of intended rhythmic motion is further enhanced by entirely omitting the drums for the complete phrase.

In the last phrase the scoring practices of the opening eight bars of the arrangement are duplicated almost without exception. The melodic line is carried by the first and second Eb sopranos, which in turn are supported by the Db piccolo and the Eb clarinet. The interior and bass instruments return a simple accompaniment framework of bass notes on the beat and off-beat figurations. The only alteration is to be noted here in the snare drum part which plays a rhythmic figuration of sixteenth-notes rather than the eight-notes of the opening phrase. This was probably intended to accentuate the feeling of climax as the piece approached its conclusion.

Little is known about the composer of this particular title, listed on the parts as J. P. King. The regimental history does not record that such a person served with either the regimental or the brigade band. All that is known is that at least four other titles ("O, Pity thy Heart," "Colonel Meekers Quickstep," "Loving Hearts Quickstep," and "Watch Hill Polka") also bear his name.

The arrangement of "Kings Reel" is certainly typical in many respects of music from this period. Instruments called for are common in other arrangements previously encountered, and all the instruments...
perform their parts in keeping with the roles generally assigned to instruments as early as the Brass Band School. From a harmonic standpoint there is little that deviates from traditional practices.

Some question might be raised as to the use of the Eb clarinet and Db piccolo in the weaker part of their registers. This idea of course does not overlook the possibility that the two instruments might have been permitted to play their lines at the upper octave. The "Port Royal" set of band books are the only one that currently exist which used a piccolo and an Eb clarinet. Certainly if the parts were performed as written both of the instruments would have added very little.

The interior parts appear to have been written with some imagination. Since the lines expected from the tenors, altos, and cornets were usually little more than "fills," the improvement of the parts for these instruments evidences a somewhat fresh approach.

From a strictly musical point of view this piece sounds somewhat bland. The melody does not appear to have been conceived with much imagination, nor for that matter, with the exception of the middle two phrases, is the arrangement very good. True, the parts are correct, but the piece appears to be little more than a melody out of a method book set to music and called by a title.

Most of the music found in the third set of the "Port Royal Band" books is quite difficult to play and demanding in the strictest sense of the word. The "Kings Reel" appears to present a marked deviation from the music found in this set.
"La Traviata" Quickstep

This arrangement exemplifies one type of scoring found in the preparation of operatic transcriptions for use by the Civil War military bands. From all available evidence, it would appear that these types of selections were intended to be the focal point of the various concerts given. There are also indications that the better bands used more of these operatic transcriptions, and that the presence of these arrangements in a set of books pointed to the more experienced bands.

Only the first thirty-two measures of the "La Traviata" Quickstep is presented for examination because of the length of this particular arrangement. The total number of measures, with repeats, amounts to two hundred and fifty-six bars in all. There are four separate sections of various lengths. The second section (not included) numbers but eight measures and has a repeat sign which increases the total length to sixteen bars. This second part of the arrangement is in the key of Eb. Part three returns to the original key of Ab and totals sixty-four bars (thirty-two measures repeated). Part four totals out to one hundred and fourteen measures in length (fifty-seven repeated) and is in the key of Db.

One might assume at first that the title indicates an adaptation of the overture. Such is not the case in this particular instance. The melody is derived from a recitative and aria by Violetta, taken from a portion of the opera near the conclusion of the first act. This title is called "Sempre libera deggi'io" (Let me live for pleasure) and is marked allegro brillante \( \text{\textit{ allegro brillante}} \) \( \text{\textit{\textit{J=84}}} \). The original key was retained by the Civil War arranger, D. L. Downing, a noted New York regimental band.
leader whose arrangements appear in practically every Civil War set of music books.

The instrumentation required to play this particular arrangement is incomplete due to missing parts not included in some of the books that are present. There are seventeen books on the microfilm, and the parts lacking for this arrangement are the second Bb cornet, the third Eb alto, and the second Bb tenor. The books for these instruments are on the microfilm but unfortunately the numbers stop before they get to "La Traviata" Quickstep, number one hundred thirty-two. The missing parts in no way affect the discussion of the arrangement as is presented in this writing.

The total parts required for this title consist of: Eb clarinet, first and second Eb soprano cornets, three Bb cornets, three Eb altos, two Bb tenors, three basses, and the usual bass drum and snare drum. No piccolo part was included on the microfilm for this title.

The opening phrase of this particular arrangement begins on the second half of measure two, and extends through the first half of measure ten. The seemingly inconsistent phrase numbering is actually only a normal eight-bar phrase that is preceded by a three-count introduction. This opening three note statement is not a portion of the operatic selection but was probably intended to be a brief introduction which Downing himself added.

The melodic scoring of the first phrase (mm. 2-10) consists of the Eb clarinet playing the melodic line at the octave above the written Eb soprano cornet line. Both Eb sopranos play at the unison. The first Bb cornet doubles the melody at the unison, while the first Eb alto doubles the written notes of the melody but sounds at the octave below.
The jagged line written above the quarter and eighth-notes on measure three, four, and five do not indicate trills for those particular instruments. Instead, the line is intended to indicate that the Eb clarinet trills alone on those pitches. (These trills are indicated as being sung on the vocal score.) This practice continues throughout the complete arrangement.

The interior parts remain consistent throughout the first phrase with normal Civil War brass band scoring techniques. Basses supply the roots of the chords in unisons and octaves while the other horns supply basic patterns of accompaniment. The usual practice also prevails, that of having the second and third parts play separate lines from their first counterparts if the first parts play the melodic line in support of the Eb soprano.

From a harmonic point of view, the opening ten bars are somewhat more interesting than most Civil War band selections. This is probably due to the fact that the chords and melody were supplied by Giuseppe Verdi rather than some composer of popular or martial airs. The opening three-note introduction begins on an Eb chord, moves through an altered chord built on a raised "F" [F#-A-C-E], and proceeds to an Eb7 which takes the listener to the key of Ab. The first phrase begins and ends in the key of Ab and consists of but three chords. Verdi uses the tonic Ab and Eb7 relationship in the traditional manner. In each instance, however, he inserts a diminished chord built on Ab before going to the Eb7. This practice is not generally found in traditional Civil War music.

The second phrase covers that portion of "La Traviata" Quickstep from the second half of bar ten through the first half of measure six-
teen. The melodic line has been somewhat altered from the original operatic score, probably to provide a more interesting instrumental line for the Eb instruments. Scoring for this particular phrase, only six bars long, calls for two primary divisions of the phrase. The first portion permits a three-bar rest for the Eb clarinet as well as for the two Eb sopranos. The first Bb cornet and the first Eb alto continue to play the melody in octaves, as they had been doing previously. For this portion, however, the third Bb cornet (and probably the second Bb cornet) leave their accompaniment figurations and begin to play the melody line.

At the conclusion of this phrase, two Eb sopranos and the Eb clarinet are added to complete the phrase. Normally, when these primary instruments are added, there is a tendency for the second and third Bb cornets to be returned to their original roles of accompanying figurations. This time, however, the cornets continue to support the melody, a practice somewhat rare in Civil War pieces. The part that these added instruments (Eb cornets and clarinet) play on their return to the phrase is not the true melodic part but a part derived from the instrument accompaniment of the aria. The melody note on which the phrase ends is a high "C." This note in the Civil War arrangement is found in the Bb tenor line more than two octaves below the designated pitch of the aria.

In the second phrase the key of Ab is discarded momentarily for a brief excursion to the dominant of the relative minor. There is something of a harmonic fluctuation here, for the presence of the C major chords and the C7 chords strongly implies a modulation to C major. The recurring triads of F minor, however, tend to recall the minor too strongly for the C major tonality to become fully established in the
ear. Modulatory phrases such as these are extremely rare in Civil War
brass band music.

The third phrase (mm. 17-20) is actually a return to the origi-
nal melody and lasts but four measures. The initial key of Ab is re-
called and all of the ideas of scoring, as well as the original chords,
are identical to the opening phrase.

Phrase four introduces a new melodic idea (mm. 20-31) that is
gradually expanded until the conclusion of this first section of the
arrangement on bar thirty-one. The idea, as found in "La Traviata"
Quickstep, seems to be an attempt to combine the excitement of the end-
ing of Violetta's aria and the ending of the earlier chorus and duet
"Libiamo ne' lieti calici" (Drinking-song) from an earlier portion of
the first act.

The fourth phrase follows the melodic idea quite faithfully un-
til measure twenty-seven. At this point the idea seems to branch off
into a "bravura" type of ending (mm. 28-31), designed to create a maxi-
mum effect of excitement. This ending does not appear to have been
derived from the opera but devised by Downing to bring part one to its
conclusion.

At the beginning of this final phrase the melodic scoring is
confined to the three Bb cornets which, in turn, are supported by the
first Eb alto. The alto line sounds at the octave below, thereby creat-
ing the principle line in octaves with the cornets in Bb. At measure
twenty-four the Eb sopranos and the Eb clarinet (an octave higher) join
the original instruments of the phrase, and all play together until
measure twenty-seven.
The last four bars (mm. 28-31) serve to bring part one of "La Traviata" Quickstep to a conclusion. The Bb cornets leave the melody and return to a secondary part. The Eb clarinet, first and second Eb sopranos, and the first Eb alto complete the scoring for the phrase.

This arrangement of Civil War brass band music arrangement is atypical and offers several new scoring practices for study. The first is the use of the Eb clarinet doubling the melody at the octave above the Eb sopranos. Since these clarinets present a challenge to play in tune in their middle registers, one wonders about the caliber of player in the "Port Royal Band." Even the upper range of any Eb clarinet is difficult to play in tune, but when music is written for the extreme upper range of this instrument, one wonders what the resulting quality of sound might have been. Another unique idea was the use of three Bb cornets as well as three Eb altos. Although two of these parts were excluded from the microfilm, the possibilities for the use of balanced sections of three sopranos in Eb, three cornets in Bb, and three Eb altos is apparent. This particular arrangement is also one of the few in which the first Eb alto doubles the soprano line for such a long period of time.

Because of the frequent use of operatic transcriptions by the Civil War bands, one might be inclined to wonder about the popularity of this particular type of music. If music of a better class than popular music or martial airs was required, then it would appear reasonable that arrangers might have turned to serious instrumental music instead of operatic music.

There can be no basis for believing that the average man or soldier understood operatic selections in the mid-nineteenth century.
any better than one such individual might today. Yet band books and concert programs are replete with music from operas of the Romantic period. No reason can currently be given for this strange phenomenon.

**Polonaise**

This particular arrangement has been included in the analysis of Civil War band music because it presented a technical, as well as a musical, challenge to any military band of this period. The forty measures of the music contain a number of scoring ideas which have not been previously noted.

The probable instrumentation called for a minimum of two Eb soprano cornets, three Bb cornets, two Bb tenors, a Bb baritone, two Eb basses, piccolo, Eb clarinet, and three Eb altos. The percussion parts include a line for the snare drum as well as one for the bass drum. This instrumentation is labeled "probable" because the second Bb cornet, Bb bass, piccolo, and third Eb alto pages for this selection are missing. Since most of the band books that were played by these four instruments are more or less intact it may be assumed that these parts were originally there, but became separated over the years.

The opening four bar phrase is really little more than an introduction to the "Polonaise." The usual block of melody instruments are combined to play the primary line. These include the Eb clarinet, first and second Eb sopranos, first Bb cornet, and the first Eb alto, which doubles the melody line at the unison but reverts to the lower octave at the beginning of the second measure. This scoring is quite in keeping with the traditional Civil War practice. However, the interior parts play significantly more important lines than have been noted in any of the past arrangements analyzed. Perhaps by 1864, Civil War
musicians were beginning to feel the need for interesting additions to the one horizontal plane of musical development.

The primary contrapuntal line for the introduction is found in the baritone, which, in turn, is supported at the lower octave by the Eb bass. A part such as this, moving against the melodic figurations, represents a significant advance for the period. The rhythmic figures of the second Bb cornet, first Bb tenor, and the second Eb alto do not constitute a real contrapuntal development, but these parts, also, show significant improvement over lines normally played by these secondary instruments.

In the first true phrase of the music (mm. 5-12), there are two distinct divisions: measures 5-8, and measures 9-12. Part one belongs primarily to the Eb clarinet and second Eb soprano, while the Bb cornet and baritone take turns reinforcing the melodic line. The scoring is somewhat transparent here because of the absence of the drums and Bb tenors. This transparency is enhanced by the simple rhythmic figurations rendered by the basses and the other interior instruments.

The second part of this phrase (mm. 9-12) introduces interesting contrapuntal figurations in the first Bb cornet part (mm. 9-10), in the third Bb cornet part (mm. 9-10), and between the first and second Eb altos (mm. 9-10). The melody is played totally by the Eb clarinet but supported by an identical, but fragmented, line divided between the first and second Eb soprano cornets. At the conclusion of this phrase, both the Bb cornet and the baritone reinforce the melody in typical Civil War fashion.

These opening twelve bars of the "Polonaise" appear to represent the efforts of a skilled arranger. The various scoring practices utilized
are quite interesting and are well supported by meaningful contrapuntal lines of movement. The usual subservient roles assigned to the interior parts are also interesting and well conceived.

In the second phrase (mm. 19-26), the first and second Eb sopranos once again return to their dominant roles as the primary players of the melodic line. The Eb clarinet also plays the melody but in the same octave as the Eb sopranos. At the outset of the phrase, the first Bb cornet doubles the melody at the unison but reverts after the first two measures to a supporting role with the third Bb cornet. In measure twenty-one and twenty-two, a trill is written for the Eb clarinet.

Here, the performer was given the option of playing either figuration. Very little can be said about the interior scoring. The Eb altos, Bb tenor, and third Bb cornet play figurations that would support the rhythmic drive, while the basses and baritones play simple bass parts.

Phrase three begins with a modulation to the key of Db and a return to a transparent scoring idea. All of the percussion parts are allowed to rest for the full ten measures of the phrase which in reality is nothing but an eight bar phrase with a bar and a half introduction. After a brief eighth-note and sixteenth beginning, the Eb cornet comes in alone and proceeds to play a four bar phrase without the benefit of any melodic support from any of the other instruments. The scoring is further reduced as the Bb cornets, baritone, and the Eb clarinet are left to rest for a few measures. The entrance of the first Eb alto with a brief countermelody adds just the proper touch of freshness to the transparency of the phrase.

At measures thirty-three through thirty-seven the main idea reverts to the first Eb soprano while the second Eb soprano rests. The
chief harmonic line is provided by the first Bb cornet while the third Bb cornet doubles the melody at the lower octave. This idea is not carried out for the complete line, however, since the cornets perform for the Eb soprano a rather fragmented supporting role rather than a complete supporting one.

Besides the dotted half-note figurations of the first tenor and the eighth-note patterns of the Eb altos, only the Eb clarinet line has much to add. These arpeggiated notes, as well as the descending run at measure thirty-six, provide a fitting complement to the transparent scoring and to the relatively static melodic line.

The final phrase (mm. 37-40) approximates the block pattern so typical of final phrases of Civil War brass band music. The melodic line consists of both Eb cornets playing in unison except for a brief two-bar voice-crossing in which the second soprano climbs above the first part. Both the baritone, first Eb alto, and the Eb clarinet provide supporting melodic notes, more for strength than for color.

The harmonic structure is somewhat more interesting than that found in some of the other titles analyzed, although the tonal deviations still involve the same essential tonic and dominant framework. The introduction begins with two measures of clearly outlined tonic chords in the key of Ab, then modulates to Eb by way of a Bb7 chord. This practice of ending an introduction in the dominant chord, or perhaps in the dominant key, has been noted frequently in Civil War band pieces.

Throughout the next eight bars (mm. 5-12), primarily the tonic, dominant, and dominant seventh chords are utilized. A variety of non-harmonic tones tends to add a more lively flavor to the harmonic struc-
ture. At measure eleven a chord comprising the notes G, Bb, Db, and Fb has been introduced which is foreign to the key of Ab. The sound is a little altered, to say the least, especially since the following chord is an Ab. In all likelihood the spelling of this particular chord would be a diminished chord built on the leading tone.

In bar twenty-three, a major chord built on Fb is introduced between an Ab chord (mm. 22) and the Db chord of measure twenty-four. Immediately following this progression is what appears to be a passing chord leading back to an Ab sonority. All of the harmonic deviations are apparently abnormal for this period.

Beginning at measure twenty-seven, the key switches to Bb for the remainder of the composition. As with the previous part of the "Polonaise," the basic chordal structure revolves around tonic and dominant seventh chords. In measure thirty-one a chord built on F, A, C, Eb enters briefly before moving on to a Bb minor triad of measure thirty-three.

The atypical features of this "Polonaise" are represented by the various melodic scoring techniques which number more than a dozen separate instrumental combinations. There is also the use of contrapuntal structures, or colors, which appear in more than ten ways, each time with various instruments playing them, and finally, the "tightness" of the overall arrangement which is caused by giving the less-important instruments parts that strongly support the melodic and harmonic lines.
CHAPTER XVI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The development of the wind band in the mid-nineteenth century is yet to be fully explained. In all probability, the story cannot be completely told because of the scant supply of documented materials. The process which took place chiefly among military bands is one facet of the wind band's evolution. Data is available primarily because of the Civil War and the voluminous quantity of materials written by and about the soldiers. Musicians themselves wrote only a small amount, but their comrades often noted their bands' activities. Some writers have attempted to study the contributions of such noted band leaders as Patrick Sarsfield Gilmore, but these efforts leave many questions unanswered.

Military bands had served in previous wars but not to the extent that they became involved in the Civil War. Hundreds of bands and thousands of bandmen served primarily as authorized groups, each limited to twenty-four musicians and a band leader. Since the government authorized one such unit for each regiment, these musical structures were known as regimental bands. Because no practical system which would allow regiments to replace their casualties was ever devised, the number of bandmen grew to large proportions. Fresh regiments were recruited, and with each unit, a new band entered the service. By January of 1862,
the expense of maintaining the military bands was out of proportion to their overall contribution to the war.

Activities of the brass bands differed greatly from the musical responsibilities of the field musicians. The field musicians were the chief communication medium, both in camp and on the battlefield. Bandsmen, on the other hand, served in a more social capacity and acted as a morale booster among the soldiers. During battles the bandsmen usually cared for the wounded or worked in the field hospitals.

The notion that the military bands were lacking in musical quality receives support from several sources. Individuals contemporary to the period state quite succinctly that the bands were inferior in quality. Some of the problems involved instruments of varying lengths (among the same designs), varying pitches, and their exposure to inclement weather conditions. There is also evidence of some very good groups, despite the difficulties. It was probably true that there were bands of all degrees between the extremes.

The instrument most often associated with the Civil War bands was a design known as an "over-the-shoulder" or OTS. Although many other types of instruments were to be found in which the bells directed the sound up or to the front, the predominant style was the OTS. The Civil War ended the popularity of this shape of instrument, and even during the war, the bell-fronts began to increase in popularity. A number of documented instruments can be found today in various archives as well as in private hands. The typical sound of a Civil War band was somewhat mellow because of the conical-bored tubing aided by a conical-bored mouthpiece. Very few cylindrical-bored instruments were used by
the military bands. The federal government purchased drums, fifes, and bugles, but the funds for purchase of band instruments had to come from sutler funds, donations of the officers, or, sometimes, battlefield procurement.

Essentially, the music of the Civil War bands was composed of popular pieces, dance types, and martial airs. Operatic transcriptions were utilized, but these pieces were only played by the better bands. This variety of selection was found in the music currently held in various archives and documented as actually used by Civil War bands.

Although the instrument shapes were many, and the various types equally as numerous, there is a pattern of scoring which has emerged from the meager amount of music preserved and collected. Essentially, there were two Eb sopranos for the melody, and most of the playing responsibility rested with the first soprano. The next most essential instrument was the first Bb cornet. This instrument often played the melody in octaves or at the unison with the first Eb soprano. Three part melodic harmony was rare. The inside parts were supplied by the second Bb cornet, two Eb altos, and often two Bb tenors. The scoring for these instruments generally assumed some type of simple rhythmic figurations, but these parts were generally noted as full triads. Sometimes the first Eb alto would play brief melodic figures to support the Eb soprano. Bass lines ordinarily consisted of a first bass in Bb and a second bass in Eb. The scoring usually left these instruments to play the roots of the chords, whether in unison or octaves. Sometimes a baritone line was included, but this instrument functioned as a bass rather than a true baritone. Drum lines called for bass drum, side drum, and
cymbals. The parts were tastefully written to augment the rhythmic drive. As yet, solo parts have not been uncovered.

All types of arrangements have been found, but the basic scoring design is block style, with most of the instruments playing throughout. Chord progressions are limited to tonic, dominant, and subdominant. The flat keys are practically always used, and the favorite keys are Bb, Eb, and Ab. The normal meter signatures are 2/4, 3/4, and 6/8. Minor keys are extremely rare, as are secondary chords. Modulation within the pieces is also quite rare, and contrapuntal motion is limited.

Few musical innovations of any magnitude can be documented as having resulted from the service of all the bandsmen in the Civil War. Perhaps the arrangers got a good bit of practice, but this could have resulted as easily from the civilian bands that did not serve. The Civil War actually contributed little in the way of any lasting musical advancement.

Conclusions

The total number of brass bands found on the rolls of the various regiments of the Union army in 1862 was large. This phenomenon resulted from five major influences: (1) a history of military music dating from before the Revolution, (2) an increase in brass band music beginning about 1830, (3) the intense martial spirit prevailing at the outset of the war, (4) a government policy of authorizing both field musicians and bandsmen to be mustered with their respective regiments, and (5) the lack of a clearly-formulated plan for replenishing troop losses of the various regiments. This last circumstance permitted new regiments to be recruited with additional bands and field musicians, all of which swelled the crowded musical ranks.
Contrary to what was once thought, General Order No. 91 of 1862 did not completely eliminate the military bands. Nor, for that matter, was the attempt to do so an ill-conceived one. The muster out of regi-
mental bands was only one of many programs initiated to deter the spi-
raling cost of the military. As early as November, 1861, various moves were underway to curtail the rising numbers of brass bands. Additional orders restricting the enlistment of additional bands were issued the following December and January. Eventually, all of the measures design-
ed to limit military spending were carried out, but those relating to the brass bands have received the greatest amount of attention.

Available evidence tends to refute any notion that the brass bands ceased to exist after July of 1862. There were still the autho-
rized brigade bands, as well as the regular army bands. These two cate-
gories alone may have accounted for well over a hundred brass bands. In addition, there were post bands, hospital bands, and regimental bands of all kinds. Perhaps as many as two hundred such musical units were noted in these categories.

Prior to July, 1862, the authorized bandsmen had served pri-
marily a social need. Their duties required some performances during the military day, but mostly, these bands were in camp to boost troop morale. After General Order No. 91 of 1862 was carried out, the unit commanders still permitted bandsmen to serve, carrying them on the rolls as company soldiers. This method of listing the bandsmen is the pri-
mary reason those regiments having bands (in the later war years) are so hard to identify.

Instruments used by the bandsmen were usually of three designs: bell-back, bell-front, and bell-up. The first design (OTS) was the most
popular, although the shape declined in popularity shortly after the war. Few regiments could boast of a band having instruments of a completely uniform design. The federal government purchased drums, fifes, and bugles for the field musicians, but no band instruments. Bandsmen acquired their horns either from donation or from funds received through some method of unit collection.

Evidence from documented instruments would tend to support the notion that the brass bands' playing left much to be desired. There was inconsistency in instrument design, and tuning construction varied. The sound quality was further affected by such influences as the weather and the hardships of daily military life.

Finally, despite the discrepancies about instrumentation, there does appear to have been a fairly uniform practice of scoring which prevailed from about 1854 until 1865. The Eb soprano cornet was the principal instrument for carrying the melodic line. Other instruments sometimes were given short solos, or doubled the melody at the unison or octave, but the Eb soprano still was the "work-horse" of the Civil War brass band. Woodwinds were sometimes found in bands but in relatively few numbers.

The selections rendered by the brass bands consisted of popular pieces, national airs, dance selections, and operatic transcriptions. Many of the selections were relatively short and probably had to be repeated several times. There appears to have been a propensity for the flat keys, with Bb, Eb, Ab, and Db being the most favored. Minor keys were rarely used, and chord construction was limited to the basic major progressions found in traditional harmony.
It appears that the Civil War contributed little to the overall advancement of music in this country. No unique instrumental design appeared during the period, and little of lasting musical worth remained after the bands were discharged. Only one band formed during the war is still in existence, and only one or two organized prior to the war still remain. A few of the bands did return to their home area and continued to function for a few years, but within ten years most of these had passed from the scene.

Recommendations

Since the termination of the Civil War centennial in 1965, there have been several extensive research attempts undertaken which deal with the brass bands from the Civil War period. This treatment has of necessity been either of a general nature or directed toward those musical groups which served with the Union army. It is the opinion of the writer that serious thought should be given to any request which would allow another such project to be initiated, especially one dealing with the Civil War military bands on a wide scope.

The above statements are not intended to infer that the subject has been exhausted, for it certainly has not. The implication is merely that the overall value of any additional broad findings do not warrant the amount of time required to develop a thesis or dissertation. What is now needed is something of a smaller scope to greater depths.

There is a need for someone to do a definitive study on the brass bands which came from the smaller areas, states such as Maine, New Hampshire, or perhaps Rhode Island. One should omit "band-lore" discussions such as uniform descriptions and concentrate on developing the
topic from the standpoint of fresh materials which have not been previously utilized. Perhaps single band books, new diaries, photographs, or letter collections could be unearthed by someone willing to track down families or individuals whose relatives served as bandsmen. Much material still remains in obscure places that could be of use in this area.

One could perhaps develop an in depth writing on either the band that served with the 114th Pennsylvania Volunteer Infantry or the Thirty-third Massachusetts Regimental Infantry Band. There is currently considerable data about these bands, and since their points of origin are relatively small, there should not be any great problem of tracking down living relatives. Ironically, despite the fact that these two musical organizations are well known, a complete and accurate roster of neither organization is known to exist.

Another point awaiting additional development is an extensive treatment of any one particular set of band books currently known to exist. A detailed analysis, as well as the making of more scores, would be highly beneficial to period scholars, especially to those possessing sufficient musical background capable of interpreting such findings.

A comparison of the scoring techniques utilized by any two of the better known Civil War arrangers could be of much value. Someone having the necessary musical training could do an exhaustive treatment of the practices used by Claudio Grafulla as opposed to those used by D. L. Downing, or perhaps Gustavus Ingalls. The possibilities inherent in the above suggestions leave the field open to several research projects.
There also exists the need to have more of the Civil War music available on record or tape. Admittedly the obstacles are numerous, especially those of a financial nature. The recordings should be of a high quality and should be well-rehearsed by the musicians who have had ample time to become acquainted with the period instruments and the stylistic features of the music. Such a process should be under the direction of a knowledgeable Civil War authority who also possesses a strong music background. Finally, the musicians should be quality players although they do not need to be professional musicians.
APPENDIX I

PLATES XV-XX
PLATE XV

Brigade band of the XX Corps. Formerly had been the Seventy-third Ohio Regimental Infantry Band. Photograph was taken on January 16, 1864, Chillicothe, Ohio, when the regiment returned home for furlough and recruiting replacements. Regiment is in normal marching order except for the absence of a drum corps. Normal position of the field musicians (immediately behind the band) is occupied by the Pioneer Corps and armed with shovels and axes. The veteran regiment and band were in the Atlanta Campaign and the march to the sea.

Band appears to number approximately twenty players, and most of the instruments are OTS. Bass drum is the conventional "barrel" drum. Unusual feature is that photograph depicts basses (at least three) marching on front row.

PLATE XVI

The Band of the 48th New York Infantry Regiment taken at Fort Pulaskie, Savannah, Georgia. Probably around late 1864. Field musicians of the fort are seen with drums stacked in the background. Band numbers twenty-one players and a drum major, which is somewhat larger than bands for this period. Band was probably a post band.

All bandsmen are holding OTS horns except for what appears to be a metal clarinet (third from right). All musicians are wearing traditional musicians' swords which regular bands often discarded due to extra unnecessary weight. Cymbals appear to be somewhat larger than regular 11-15 inches. Cymbals also are held by means of leather straps. Band appears to have at least three Eb basses and perhaps two Bb basses. At least one other photograph of this band at Fort Pulaski is known to be in existence.
Recently discovered photograph of the First Brigade Band, Third Division, Fifteenth Army Corps. Picture was taken in 1864, probably in Louisville, Kentucky. Band served in early part of the war as the regimental band with the Third Wisconsin Volunteer Infantry. In Part I of this report the "Letters of E. O. Kimberley and George Spaulding" describe some of the activities of this band.

The present-day First Brigade Band of Milwaukee, Wisconsin, attempts to re-create the music and activities of this band. Several of the instruments of the band and three of the music books are in the State Historical Society at Madison, Wisconsin. Other photographs of this band and its members are housed in various Wisconsin archives.

The Second Brigade Band, photographed in 1864 at Hilton Head, South Carolina. This was the post band that bears the title "Port Royal" Band. A number of these musicians had served previously with the Third New Hampshire Regimental Band in 1861-62. Its modern counterpart still plays concerts in Concord, New Hampshire, as the Nevers Band, and is directed by Paul Giles. The claim of this musical organization is that it holds a continuous existence from its inception in the Civil War until the present time. The band books of the Second Brigade Band are discussed in Part III of this report under the heading of the "Port Royal" books.
PLATE XIX

East Germantown (Pershing), Indiana Band that enlisted with the Twelfth Indiana Infantry Regiment. This band was captured by Confederate forces at Richmond, Kentucky, in 1862, and paroled several days later. The musicians returned as a brigade band and marched with Sherman to Savannah. Part I of "Letters of Jacob Spence" describes some of the activities of this band. Documented instruments cornet of Christian Spidele, baritone of Jacob Joliff, relate to this group.

PLATE XX

Band of Thirty-third Massachusetts Infantry Regiment (XX Corps) photographed at Court House Square in Atlanta, Georgia in 1864. Part I of "Band of Thirty-third Massachusetts Infantry Regiment" and "Israel Smith" relate extensively to the activities of this band. The band served in Atlanta Campaign, Savannah Campaign, Carolina Campaign, and marched in the Grand Review at Washington, D. C. in 1865.
APPENDIX II

Letters
March 6, 1971

Dear Sirs:

Your music library is listed in Subject Collections by Ash and Lorenz as a possible source for materials which might be useful in connection with a doctoral dissertation. The title of this proposed dissertation is: Union Bands of the Civil War (1862-1865): Orchestration, Score Analysis, and Contemporary Arrangements.

Research on the proposed dissertation has been in progress since January of 1970. Materials in The National Archives, Library of Congress, and Smithsonian Institute have been partially examined, even though much work still remains to be done there. I have corresponded with most of the state historical societies which have been generous in rendering assistance.

My plans call for the exclusions of such topics as bugle calls, drum calls, navy bands, The U. S. Marine Band, and civilian bands never officially "mustered" into military service. I am primarily concerned with those regimental or brigade bands which remained in, or joined, after the issuance of General Order #91 in 1862.

For your convenience I have included a checklist of desired materials. You need not answer with a letter unless you feel the need to explain available materials.

I would sincerely appreciate your cooperation in this project.

Sincerely,

William A. Bufkin
Graduate Assistant
L.S.U. Band Dept.
Box 22641
Baton Rouge, La. 70803
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<td>Civil War diaries containing information about Union bands.</td>
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<td>Civil War Union band music manuscript or scores actually used by certain units.</td>
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<td>Any other related materials or suggestions.</td>
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March 25, 1971

Dear Sir:

The Historical Times, Inc., of Harrisburg, Pennsylvania gave me this address as a present, or former, location of a Civil War Round Table. If this is no longer true I would appreciate your co-operation in forwarding my letter to the present address of the Round Table.

I would sincerely appreciate your bringing my letter before your next Round Table meeting in order to ask the assistance of the members in obtaining information to be used in connection with a doctoral dissertation. My dissertation pertains to the Union bands of the Civil War with emphasis on those bands which remained in after the issuance of General Order #91 in July of 1862. Information prior to that time would, however, be useful.

My interests are concerned with securing photographs, letters, diaries, concert programs, newspaper clippings, muster rosters, or any other materials pertaining to the Union bands. Additional information such as regimental histories, with references to bands, would also be highly desirable. Foremost among wanted items are manuscript books actually used by Union musicians and instruments in private hands or collections.

My research excludes drum calls, bugle calls, navy bands, and sheet music (unless it refers to the bands).

Research on this topic has been going on about a year and I have been able to assimilate a good bit of material. The National Archives, Library of Congress, and the Smithsonian were excellent sources. Much material is still in the hands, however, of individuals. I would be pleased to swap materials with anyone having like interests. Other suggestions of possible sources would be most welcome.

Sincerely,

William A. Bufkin
Box 22641 L.S.U.
Baton Rouge, La. 70803
I am writing to your Society seeking information to be used in connection with a doctoral dissertation. The title of my dissertation is: Union Bands of the Civil War (1862-1865): Instrumentation, Score Analysis, and Original Manuscripts. My degree is being earned in the field of music education.

I am interested in obtaining materials relating to Union bands either stationed in, or from, the state of . Any data such as letters, diaries, photographs, old books, or newspaper clippings would be greatly appreciated. One highly desirable bit of information is old band books, or music manuscripts that were actually used by military bands.

Any materials such as bugle calls, drum calls, navy bands, The Marine Band, and civilian bands that were "hired" for one or two military functions but not actually "mustered in" is being omitted. You will also note the date of 1862-1865 instead of the entire war. This is due to the fact that there were so many bands in the service prior to the July 1862 issuance of General Order #91 that a study such as this would consume several lifetimes. I am attempting to study only those units, regimental or brigade bands, which were either in for the entire duration or joined after General Order #91.

I am familiar with material contained in the Official Records of the War of the Rebellion, and other similar materials. I have been collecting data for about six months and have done research in The Library of Congress and the National Archives. I also have a twelve hour minor in Civil War History.

Any materials, or knowledgeable persons, with which you might be acquainted would be greatly appreciated. Materials prior to 1862 can be used if available.

Sincerely,

William A. Bufkin
Graduate Assistant
Box 22641, L.S.U.
Baton Rouge, La. 70803
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Copy of instrument listing, 1864, E. G. Wright and Co., Boston.
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PERIODICALS


PHOTOGRAPH CREDITS


PLATE IV  Heritage Music Foundation, Milwaukee, Wisconsin.

PLATE V  Heritage Music Foundation, Milwaukee, Wisconsin.

PLATE VI  Heritage Music Foundation, Milwaukee, Wisconsin.

PLATE VII  Berkshire Museum, Pittsfield, Massachusetts.


PLATE IX  Manchester Historical Society, Manchester, New Hampshire.

PLATE X  Heritage Music Foundation, Milwaukee, Wisconsin.

PLATE XI  Heritage Music Foundation, Milwaukee, Wisconsin.

PLATE XII  Michigan Historical Museum, Lansing, Michigan.

PLATE XIII  Berkshire Museum, Pittsfield, Massachusetts.

PLATE XIV  Berkshire Museum, Pittsfield, Massachusetts.

PLATE XV  Ross County Museum, Chillicothe, Ohio.

PLATE XVI  Boston Public Library, Boston, Massachusetts.

PLATE XVII  Heritage Music Foundation, Milwaukee, Wisconsin.

PLATE XVIII  Boston Public Library, Boston, Massachusetts.

PLATE XIX  Elmer Meek, Centerville, Indiana.

PLATE XX  Judy Plant, Brookfield, Wisconsin.
CONCERT PROGRAM CREDITS

Figure 2. Underwood, *Thirty-Third Massachusetts*, p. 237.

Figure 3. Original is in glass showcase which is located on Pea Patch Island in the middle of the Delaware River. Fort Delaware was the site of a Confederate incarceration center and today is administered by the National Park Service.

Figure 18. Archives, Boston Symphony Orchestra, Boston, Massachusetts.

Figure 19. Archives, Boston Symphony Orchestra, Boston, Massachusetts.

Figure 20. Todd, *Seventy-Ninth Highlanders*, p. 124.

Figure 21. Clark, *One Hundred and Sixteenth New York*, pp. 71-72.

Figure 22. Archives, Louisiana State University, letter written (with program attached) by Union surgeon Edwin Hutchinson to his mother and dated as October 11, 1864, Baton Rouge.

Figure 23. Courtesy Mildred Phelps, niece of Charles B. Putnam, Barre Historical Society, Barre, Vermont.
VITA

William Alfred Bufkin is a native of Vicksburg, Mississippi, where he was graduated from Saint Aloysius High School in June of 1951. In 1955 he received his Bachelor of Music Education degree from the University of Southern Mississippi and Master of Music Education degree from Louisiana State University in 1964. Additional studies were undertaken at the Vandercook College of Music in Chicago, Illinois, during the summers of 1959 and 1960.

His major instruments are the saxophone and clarinet. The 'cello was also studied while he was an undergraduate at the University of Southern Mississippi. Mr. Bufkin was a member of the Eighteenth Airborne Corps Band which was stationed at Fort Bragg, North Carolina, and he played with the Eighty-second Airborne Division Band on a number of occasions. He also served as choir director at various Methodist churches in the areas where he has taught. An area of interest outside the field of music is American history. Mr. Bufkin holds a minor in Civil War history from Louisiana State University.

Mr. Bufkin has achieved a wide range of teaching experience including all levels of music education from elementary school through the college level. From 1958-68 he was employed by the Laurel City School system in Laurel, Mississippi, where he directed the R. H. Watkins High School Band of that city.

Mr. Bufkin was employed as the graduate assistant with the Louisiana State University marching and concert bands from 1968-71. In
addition to the current duties in this position, he also assumed the duties of a teaching assistant in the music education department. At present he is employed as Assistant Professor of music education at Louisiana College, Pineville, Louisiana, where he teaches music education, music history, and directs the jazz ensemble. Additional instructional duties have consisted of the teaching of theory, concert band, and music appreciation.

Professional organizations of which he is a member include the American Musical Instrument Society, Music Educators National Conference, National Association of Jazz Educators, and an honorary membership in Kappa Kappa Psi.
EXAMINATION AND THESIS REPORT.

Candidate: William A. Bufkin

Major Field: Music Education

Title of Thesis: "Union Bands of the Civil War (1862-1865); Instrumentation and Score Analysis"

Approved:

[Signatures of Major Professor and Chairman, Dean of the Graduate School]

EXAMINING COMMITTEE:

[Signatures of Committee Members]

Date of Examination:

November 26, 1973

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