

Letters from the Battelfield

Barry E. Kopetz

1 Full Score	3 Bb Trumpet 1
1 Piccolo	3 Bb Trumpet 2
4 Flute 1	3 Bb Trumpet 3
4 Flute 2	2 F Horn 1
2 Oboe	2 F Horn 2
2 Bassoon	2 Trombone 1
3 Bb Clarinet 1	2 Trombone 2
3 Bb Clarinet 2	2 Trombone 3
3 Bb Clarinet 3	3 Baritone B.C.
2 Bass Clarinet	2 Baritone T.C.
2 Alto Saxophone 1	5 Tuba
2 Alto Saxophone 2	1 Timpani
2 Tenor Saxophone	3 Percussion 1: Snare Drum, Bass Drum
1 Baritone Saxophone	4 Percussion 2: Wood Block, Triangle, Suspended Cymbal, Tambourine, Crash Cymbals
	2 Mallets 1: Bells, Chimes
	1 Mallets 2: Xylophone
	2 Mallets 3: Vibraphone, Marimba
	1 Piano (optional)
	1 String Bass (optional)

Extra Part - P3017591

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PROGRAM NOTES

Letters from the Battlefield was commissioned by the Land of Grant Honor Band to commemorate the end of the American Civil War. Ulysses S. Grant – referred to as “Sam” by his close friends – was a native of Southwest, Ohio. He led the Union Army, as supreme commander, through this bloodiest of conflicts and went on to become President of the United States.

In preparation for creating this composition, the composer read many of the collected letters of U.S. Grant which span some thirty volumes and reveal much information about the thoughts and feelings he was experiencing about the Civil War. Some of the letters are tender-hearted, written to his wife in moments of sentimental passion; others are very clear in stating he will do whatever it takes to bring the war to a close. As stated unequivocally by President Lincoln, “he fights!” Written more than 150 years ago, the letters still provide insight and inspiration to those interested in the history of the period. A number of the phrases in his correspondence served as the impetus and inspiration to compose *Letters from the Battlefield*.

The opening of the piece illustrates the somber mood of the General in the words, “if I am fortunate enough to get home.” It represents an emotion held by thousands of men on each side of the conflict, and lent itself to dark and ponderous music. Most of the soldiers were ready and willing to pay the supreme sacrifice, and there is a pseudo-majestic quality to the music at bar 14 as reflected in the words from Grant, “I shall continue to do my duty.” His personal emotional state intensifies at bar 22 with the words, “Let us succeed in crushing the rebellion.”

President Abraham Lincoln personally charged General Grant with the mission of winning the war and preserving the Union. To do so, Grant committed his men to battle readily and felt the responsibility of these decisions heavily in the words, “our losses have been heavy.” With the President’s backing, he pursued the enemy relentlessly, even “if it takes all summer.” With superior resources, transportation, and manpower at his disposal, the General did just that. Grant was not an unfeeling man; he simply saw no other way to bring the war to a stop other than to pursue the Confederate forces. The section of the music that illustrates the agony of this is captured in the passage; “there are wounded men . . . now lying exposed and suffering.”

Grant did correspond with Confederate General Robert E. Lee, stating the futility of the Southern cause, desperately hoping to convince Lee that additional fighting would simply lead to more unnecessary bloodshed. His written request is composed in the diplomatic courtesy of the period, and shows two men caught in a great tragedy, “I ask a suspension of hostilities.” Lee responds politely in the negative, and Grant is again forced to pursue. As the conflict draws to a close, it becomes clear to General Lee that surrendering is his only possible option. And so, the terms are accepted on that fateful day at Appomattox Court House in April 9, 1865, with Lee indicating, “they are accepted,” and Grant being as generous in the terms of the surrender as his position would allow. The period style march that concludes *Letters from the Battlefield* clearly reflects the celebratory mood of the northern states through the words, “Thanks be to mighty God . . . for men to prove their love of country.”

ABOUT THE COMPOSER

Barry E. Kopetz is Professor of Music and Head of the Music Department at Mississippi State University. Previously, he was Professor of Conducting and Director of Bands at the Capital University Conservatory of Music in Columbus, Ohio. He conducted the Symphonic Winds, Wind Symphony and Chamber Winds and taught both graduate and undergraduate conducting. Kopetz has taught at the University of Utah, the University of Minnesota, Bowling Green State University (Ohio) and in the public schools of South Carolina and Ohio.

Letters from the Battlefield

Barry E. Kopetz

ASCAP

Text (not narrated): ... if I should be so fortunate as to get home ...

Slow and Heavy ♩ = 56 rit.

Slightly faster ♩ = 68 rit.

The musical score is arranged for a large band and includes the following parts and markings:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe, Bassoon, B♭ Clarinet 1 & 2/3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone. Markings include *mp*, *mf*, *lightly accented*, and *lightly accented (both parts)*.
- Brass:** B♭ Trumpet 1 & 2/3, F Horn 1 & 2, Trombone 1 & 2/3, Baritone, Tuba. Markings include *mp*, *mf*, *lightly accented*, *Trb. 1: lightly accented*, and *muted and lightly accented*.
- Percussion:** Snare Drum, Bass Drum, Wood Block, Triangle, Suspended Cymbal, Tambourine, Crash Cymbals, Bells, Mallets 1 (Bells, Chimes), Mallets 2 (Xylophone), Mallets 3 (Vibraphone/Marimba). Markings include *p*, *mp*, *mf*, and *lightly accented*.
- Other:** Piano (optional), String Bass (optional). Markings include *mp*, *mf*, and *p*.

The score is divided into two sections by tempo changes: "Slow and Heavy ♩ = 56 rit." and "Slightly faster ♩ = 68 rit." The piece concludes with a *p* marking.

9 Slowly; not dragging ♩ = 63

Letters from the Battlefield

rit.

Picc. *mp* *a2*

Fl. 1 *mf* *f* *mp*

Fl. 2 *mf* *f* *mp*

Ob. *mf* *f* *mp*

Bsn. *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mp* *a2*

Cl. 3 *mp*

B. Cl. *mp*

A. Sx. 1 *mf* *f* *mp* *A. Sx. 1*

A. Sx. 2 *mf* *f* *mp* *A. Sx. 2*

T. Sx. *mf* *f*

B. Sx. *mp*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bar. *mp* *div.*

Tba. *mp*

Timp. *sfp*

9 Slowly; not dragging ♩ = 63

rit.

Perc. 1 *mp* *Sus. Cym.*

Perc. 2 *mp*

Mlts. 1 *mp*

Mlts. 2 *mp*

Mlts. 3 *mp*

Pno. *mp*

St. Bs. *mp*

9 *mp* 10 11 12 13

I shall continue to do my duty ...

Letters from the Battlefield

14 Nobly ♩ = 68

Picc. *f* *mf*

Fl. 1 *f* *mf* *a2*

Ob. *f* *mf*

Bsn. *f*

Cl. 1 *f* *mf*

Cl. 2/3 *f* *mf*

B. Cl. *f* *mf* 3 3 3 3 3 3 3 3

A. Sx. 1 *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf* 3 3 3 3 3 3 3 3

Tpt. 1 *f*

Tpt. 2/3 *f* *mp* *mf*

Hn. 1 *f* *mf* Echo

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Bar. *mp* *mf* Echo

Tba. *f* *mf* G to F 3 3 3 3 3 3 3 3

Timp. *f* *mf*

14 Nobly ♩ = 68

Perc. 1 *f* *mf*

Perc. 2 *f* *mp* *mf*

Mlts. 1 *f* *mp*

Mlts. 2 *f*

Mlts. 3 *f*

Pno. *f*

St. Bs. *f* *mf* 3 3 3 3 3 3 3 3

14 15 16 17 18 19

22 moving ahead

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinet 1, Clarinet 2/3, and Bass Clarinet. The brass section includes Saxophones (Alto, Tenor, Baritone), Trumpets (1 and 2), Horns (1 and 2), Trombones (1, 2, and 3), Baritone, and Tuba. The percussion section includes Suspended Cymbal, Tambourine, and Marimba. The piano and string bass parts are also included. The score features various dynamics such as *mf*, *f*, and *p*, and includes performance instructions like "with impulse" and "light syncopation". A large watermark "Wingert-Jones Publications" is overlaid diagonally across the page.

Letters from the Battlefield

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2

Tbn. 3

Bar.

Tba.

Timp.

Perc. 1
2

Mlts. 1
2
3

Pno.

St. Bs.

25 26 27 28 29

32 ... our losses have been heavy ...

This musical score is for the piece "Letters from the Battlefield" and specifically for the section starting at measure 32, titled "... our losses have been heavy ...". The score is arranged for a large orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1 & 2** (Flutes)
- Ob.** (Oboe)
- Bsn.** (Bassoon)
- Cl. 1, 2, 3** (Clarinets)
- B. Cl.** (Bass Clarinet)
- A. Sx. 1 & 2** (Alto Saxophones)
- T. Sx.** (Tenor Saxophone)
- B. Sx.** (Baritone Saxophone)
- Tpt. 1 & 2** (Trumpets)
- Hn. 1 & 2** (Horns)
- Tbn. 1 & 2** (Tenor Trombones)
- Tbn. 3** (Bass Trombone)
- Bar.** (Baritone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Perc. 1 & 2** (Percussion)
- Mlts. 1, 2, 3** (Mellophones)
- Pno.** (Piano)
- St. Bs.** (String Bass)

The score features various dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *p* (piano), along with articulation like *pesante* (heavy). Performance instructions include "Play" for the clarinets and "Sus. Cym: scrape w/ Tri btr." for the percussion. The score is divided into measures 30 through 35, with measure 32 being the starting point of the section. A large watermark "Wingot-Jones Publications" is visible across the page.

Urgently

This musical score is for the piece "Urgently" from the album "Letters from the Battlefield". It is arranged for a large symphony orchestra and includes a piano accompaniment. The score is written in the key of B-flat major and 4/4 time. The tempo is marked "Urgently".

The orchestration includes the following instruments:

- Picc.
- Fl. 1, 2
- Ob.
- Bsn.
- Cl. 1, 2, 3
- B. Cl.
- A. Sx. 1, 2
- T. Sx.
- B. Sx.
- Tpt. 1, 2, 3
- Hn. 1, 2
- Tbn. 1, 2, 3
- Bar.
- Tba.
- Timp.
- Perc. 1, 2
- Mlts. 1, 2, 3 (with marimba part for Mlts. 3)
- Pno.
- St. Bs.

The score features various dynamics and articulations, including *mp*, *mf*, *p*, *pp*, *cresc.*, and *poco a poco*. It also includes performance instructions such as *a2* and *6* (likely referring to sixteenth notes). The score is divided into measures 36 through 41, with a page number 7 at the bottom center.

... if it takes all summer ...

44 Angrily ♩ = 144

Musical score for 'Letters from the Battlefield' featuring various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Baritone, Tuba, Timpani, Percussion, and Piano. The score includes dynamic markings such as *mp*, *f*, *sfp*, and *pp*, and performance instructions like 'Angrily' and 'Wood Block'. The score is divided into measures 42 through 48, with a section starting at measure 44 marked '44 Angrily ♩ = 144'. A watermark 'Preview Only' is visible across the score.

... there are wounded men ...

The musical score is for the piece "Letters from the Battlefield" and specifically the section "... there are wounded men ...". It spans measures 49 to 55. The instrumentation includes Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 and 2/3 (Cl. 1, 2/3), Bass Clarinet (B. Cl.), Alto Saxophone 1 and 2 (A. Sx. 1, 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1, 2, and 3 (Tpt. 1, 2, 3), Horn 1 and 2 (Hn. 1, 2), Trombone 1, 2, and 3 (Tbn. 1, 2, 3), Baritone (Bar.), Tuba (Tba.), Timpani (Timp.), Percussion 1 and 2 (Perc. 1, 2), Mellophone 1, 2, and 3 (Mlts. 1, 2, 3), Piano (Pno.), and Snare Drum (St. Bs.).

Key performance instructions and dynamics include:

- Ob. cue** (measure 49)
- Fl. 1 only play** (measure 53)
- mp** (measures 49, 51, 52, 53, 55)
- mf** (measures 49, 51, 52, 55)
- p** (measure 53)
- a2** (measures 51, 53)
- Tri.** (measure 53)
- (W.B.)** (measure 54)
- Bsn. cue** (measure 54)
- Tbn. 1 only** (measure 54)

... now lying exposed ...

molto rit.

The image shows a page of a musical score for 'Letters from the Battlefield', measures 56 to 63. The score is for a large orchestra and includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Saxophones (Alto, Tenor, and Baritone), Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone, Tuba, Timpani, Percussion (1 and 2), Mallets (1, 2, and 3), Piano, and String Bass. The score is written in a common time signature and features various dynamic markings such as *mf*, *p*, *mp*, and *pp*. There are also performance instructions like 'Oboe cue (Fl. 2)', 'Play', and 'Cue'. The tempo marking 'molto rit.' is present at the beginning and end of the section. A large diagonal watermark 'Wingert Jones Publications' is overlaid on the page.

I ask a suspension of hostilities

Letters from the Battlefield

64 With suspense $\text{♩} = 52$

poco accel.

Picc. *pointedly!*

Fl. 1 *pointedly!*

Ob. *mp*

Bsn. *ff* *p* *pointedly!*

Cl. 1 *mp* Cl. 2 only; *pointedly!*

Cl. 2/3 *mp* + Cl. 3; *pointedly!*

B. Cl. *Bsn. cue*

A. Sx. 1 *ff* *p* *pointedly!*

2 *pointedly!*

T. Sx. *p*

B. Sx.

Tpt. 1 *with mute; pointedly* *mp*

Tpt. 2 *Tpt. 2 only with mute; pointedly* *mp*

3 *mp* + Tpt. 3 with mute; *pointedly*

Hn. 1 *pointedly!*

2 *mp*

Tbn. 1 *Tbn. 1 only; pointedly!* *mp*

2 *mp*

3

Bar.

Tba. *ff* *p*

Timp. *ff* *p*

64 With suspense $\text{♩} = 52$

poco accel.

Perc. 1

Perc. 2

Mlts. 1 *p* *plastic or brass mlts.* *mp*

Mlts. 2

Mlts. 3 (Vib.) *mp*

Pno. *loco* *mp*

St. Bs. *ff* *p*

64 *ff* *p* 65 66 *ff* *p* 67 68 69 70

If it takes all summer ...

Letters from the Battlefield

Intentionally! ♩ = 64

The musical score is for the piece 'Intentionally!' with a tempo of ♩ = 64. It features a large ensemble of instruments. The score is divided into two systems, with the second system starting at measure 71. The instruments listed are: Picc., Fl. 1 & 2, Ob., Bsn., Cl. 1 & 2/3, B. Cl., A. Sx. 1 & 2, T. Sx., B. Sx., Tpt. 1 & 2/3, Hn. 1 & 2, Tbn. 1 & 2/3, Bar., Tba., Timp., Perc. 1 & 2, Mlts. 1 & 2/3, Pno., and St. Bs. The score includes various dynamics such as *ff*, *mf*, and *mp*, and performance instructions like 'Play' and 'open'. A large watermark 'Wingert-Jones Publications' is overlaid diagonally across the page.

71

72

73

74

75

Letters from the Battlefield
poco rit. **80** Sentimentally ♩ = 60

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *ff* *mf* *p* *mp*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *ff* *mf*

A. Sx. 1 *f* Hn. cue *mp*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *ff*

Tpt. 1 *f* *mp*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f* *a2* *mp* *a2*

Hn. 2 *f* *mp* *legato*

Tbn. 1 *f* *p* *legato*

Tbn. 2 *f* *p* *legato*

Tbn. 3 *ff* *p* *legato*

Bar. *f* *mp* *legato*

Tba. *ff* *mf* *p* *mp* *legato* to G, Bb, Eb, Ab

Timp. *ff* *mf* *p* *mp* *legato*

Perc. 1

Perc. 2 *f* *mp*

Mlts. 1 Chimes (or Bells) *mp*

Mlts. 2

Mlts. 3

Pno. *ff* *p*

St. Bs. *ff* *mf* *p* *mp* *legato*

76 *ff* 77 *mf* *p* 78 *mp* 79 *legato* 80 81 82

Thanks be to almighty God ...

Letters from the Battlefield

90

Picc.

Fl. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Tpt. 1
2
3

Hn. 1
2

Tbn. 1
2
3

Bar.

Tba.

Timp.

Perc. 1
2

Mlts. 1
2
3

Pno.

St. Bs.

90 91 92 93 94 95 96 97

Letters from the Battlefield

98

This musical score is for the piece "Letters from the Battlefield". It is a full orchestral score spanning measures 98 to 105. The instruments included are Piccolo, Flute 1 and 2, Oboe, Bassoon, Clarinet 1 and 2/3, Bass Clarinet, Saxophone (Alto, Tenor, Baritone), Trumpet 1, 2, and 3, Horn 1 and 2, Trombone 1, 2, and 3, Baritone, Tuba, Timpani, Percussion 1 and 2, Mellophone 1, 2, and 3, Piano, and String Bass. The score features various dynamics such as *mp*, *mf*, *sf*, and *f*, along with articulation marks like accents and slurs. A large watermark "Wingert Jones Publications" is overlaid diagonally across the page. The measure numbers 98, 99, 100, 101, 102, 103, 104, and 105 are printed at the bottom of the page.

98

99

100

101

102

103

sf

104

105

106 ... for men to prove their love of country ...

This musical score is for the piece "Letters from the Battlefield" and includes the section "106 ... for men to prove their love of country ...". The score is arranged for a large ensemble of instruments and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes)
- Ob.** (Oboe)
- Bsn.** (Bassoon)
- Cl. 1, 2, 3** (Clarinets)
- B. Cl.** (Bass Clarinet)
- A. Sx. 1, 2** (Alto Saxophones)
- T. Sx.** (Tenor Saxophone)
- B. Sx.** (Baritone Saxophone)
- Tpt. 1, 2, 3** (Trumpets)
- Hn. 1, 2** (Horns)
- Tbn. 1, 2, 3** (Trombones)
- Bar.** (Baritone)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Perc. 1, 2** (Percussion, including Triangles and Cr. Cyms.)
- Mlts. 1, 2, 3** (Mellophones)
- Pno.** (Piano)
- St. Bs.** (String Bass)

The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). It includes performance instructions like *arco* for the string bass and *div.* for the baritone. The score is marked with measure numbers 106 through 113. A large watermark "Wingert-Only Publications" is visible across the page.

114 ... in the reestablishment of the union ...

This musical score is for the piece "Letters from the Battlefield" and is specifically for rehearsal mark 114, titled "... in the reestablishment of the union ...". The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into measures 114 through 122. The woodwind section includes Piccolo, Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, Bass Clarinet, Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1 & 2, Horn 1 & 2, Trombone 1 & 2, Baritone, and Tuba. The brass section includes Trumpet 1 & 2, Horn 1 & 2, Trombone 1 & 2, Baritone, and Tuba. The string section includes Violin 1 & 2, Viola, Violoncello, and Double Bass. The percussion section includes Percussion 1, Percussion 2, and Bells. The score features various dynamics such as *f* (forte), *mp* (mezzo-piano), and *p* (piano). There are also performance markings like accents and slurs. A large watermark "Wingert Jones Publications" is overlaid diagonally across the page.

Picc. *ff* *mf* *sfp* *f* *mf* *ff*

Fl. 1 2 *ff* *mf* *sfp* *f* *mf* *ff*

Ob. *ff* *mf* *sfp* *f* *mf* *ff*

Bsn. *ff* *mf* *sfp* *f* *mf* *ff*

Cl. 1 *ff* *mf* *sfp* *f* *mf* *ff*

Cl. 2 3 *ff* *mf* *sfp* *f* *mf* *ff*

B. Cl. *ff* *mf* *sfp* *f* *mf* *ff*

A. Sx. 1 2 *ff* *mf* *sfp* *f* *mf* *ff*

T. Sx. *ff* *mf* *sfp* *f* *mf* *ff*

B. Sx. *ff* *mf* *sfp* *f* *mf* *ff*

Tpt. 1 *ff* *mf* *sfp* *f* *mf* *ff*

Tpt. 2 3 *ff* *mf* *sfp* *f* *mf* *ff*

Hn. 1 2 *ff* *mf* *sfp* *f* *mf* *ff*

Tbn. 1 2 *ff* *mf* *sfp* *f* *mf* *ff*

Tbn. 3 *ff* *mf* *sfp* *f* *mf* *ff*

Bar. *ff* *mf* *sfp* *f* *mf* *ff*

Tba. *ff* *mf* *sfp* *f* *mf* *ff*

Timp. *ff* *f* *mf* *ff*

Perc. 1 *ff* *f* *mp* *f* *mp* *ff*

Perc. 2 *ff* *f* *mp* *f* *mp* *ff*

Mlts. 1 *ff* *f* *mp* *f* *mp* *ff*

Mlts. 2 *ff* *mf* *sf* *f* *mf* *ff*

Mlts. 3 *ff* *mf* *sf* *f* *mf* *ff*

Pno. *mf* *f* *mf* *ff*

St. Bs. *ff* *mf* *sf* *f* *mf* *ff*

123 *ff* 124 125 *mf sfp* 126 127 *f* 128 129 *mf* 130 *ff* 131