Letters from the Battefield

Barry E. Kopetz

1 Full Score

1 Piccolo

4 Flute 1

4 Flute 2

2 Oboe

2 Bassoon

3 Bb Clarinet 1

3 Bb Clarinet 2

3 Bb Clarinet 3

2 Bass Clarinet

2 Alto Saxophone 1

2 Alto Saxophone 2

2 Tenor Saxophone

1 Baritone Saxophone

3 Bb Trumpet 1

3 Bb Trumpet 2

3 Bb Trumpet 3

2 F Horn 1

2 F Horn 2

2 Trombone 1

2 Trombone 2

2 Trombone 3

3 Baritone B.C.

2 Baritone T.C.

5 Tuba

1 Timpani

3 Percussion 1: Snare Drum, Bass Drum

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)

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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.

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Time ca. 5:55
Grade 3

Commissioned by the Land of Grant Honor Band, Dave Smith and Kevin Lockwood, Presidents, to celebrate the 150th Anniversary of the end of the American Civil War and Union General U.S. Grant, a native son of southwest 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.**

Piccolo
Flute 1 2
Oboe
Bassoon
B♭ Clarinet 1
B♭ Clarinet 2 3
Bass Clarinet
Alto Saxophone 1 2
Tenor Saxophone
Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2 3
F Horn 1 2
Trombone 1 2
Trombone 3
Baritone
Tuba
Timpani
Percussion 1 — Snare Drum, Bass Drum
Percussion 2 — Wood Block, Triangle, Suspended Cymbal, Tambourine, Crash Cymbals
Mallets 1 — Bells, Chimes
Mallets 2 — Xylophone
Mallets 3 — Vibraphone, Marimba
Piano (optional)
String Bass (optional)

lightly accented (both parts) — A Sx. 1 only — muted and *lightly accented* — Trb. 1: *lightly accented* — Tri. — Bells — Vibraphone — G, B♭, C, A♭ — Ped.

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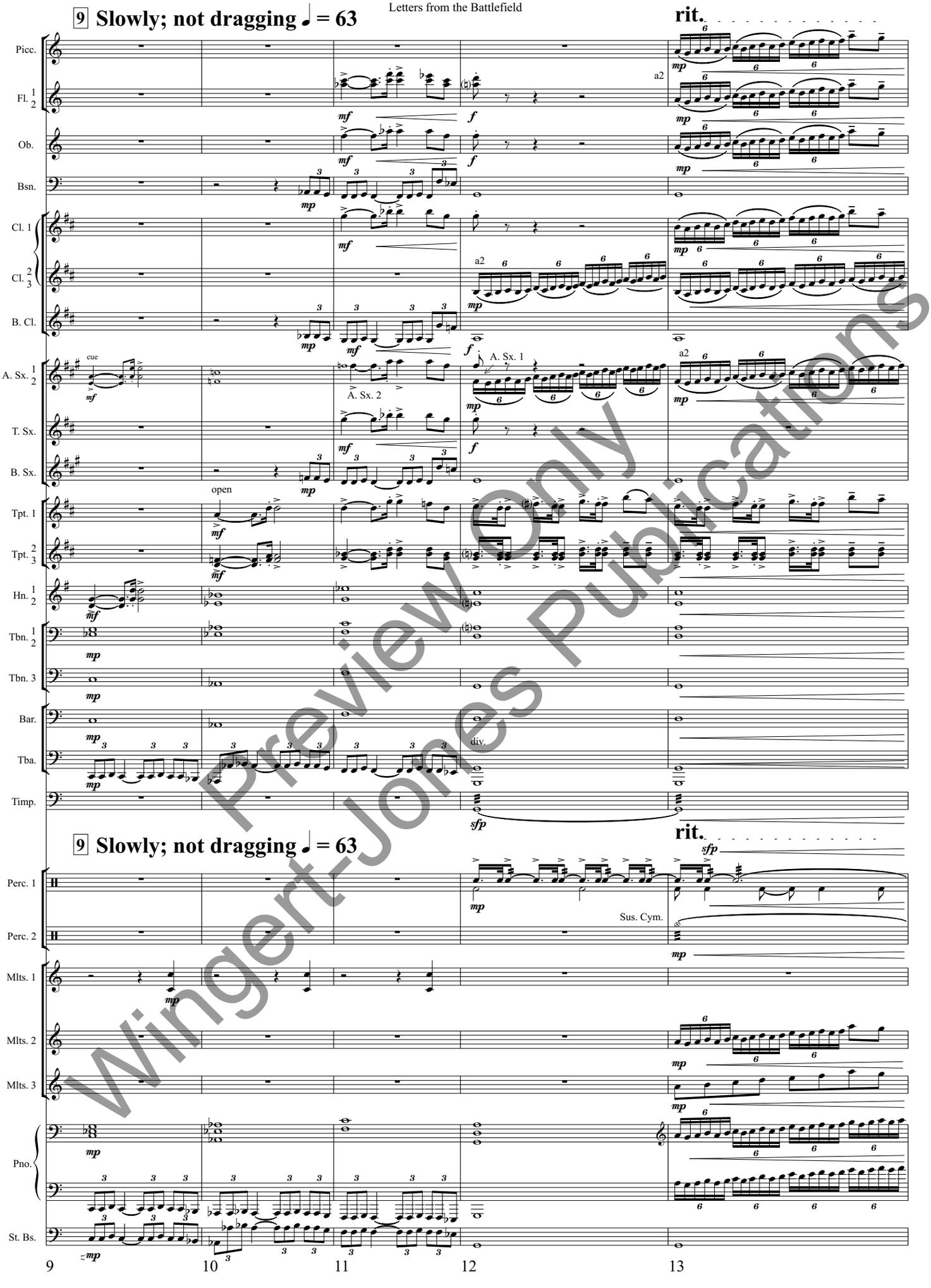

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14 Nobly ♩ = 68

Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
Timp.

a2

Echo

Echo

G to F

14 Nobly ♩ = 68

Perc. 1
Perc. 2
Mlts. 1
Mlts. 2
Mlts. 3
Pno.
St. Bs.

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14 15 16 17 18 19

22 **moving ahead**

Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
Timp.
Perc. 1
Perc. 2
Mlts. 1
Mlts. 2
Mlts. 3
Pno.
St. Bs.

a2
Hn. cue: both parts
with impulse
to G, C, D, A♭
light syncopation
Susp. Cym.
Tambourine
Marimba

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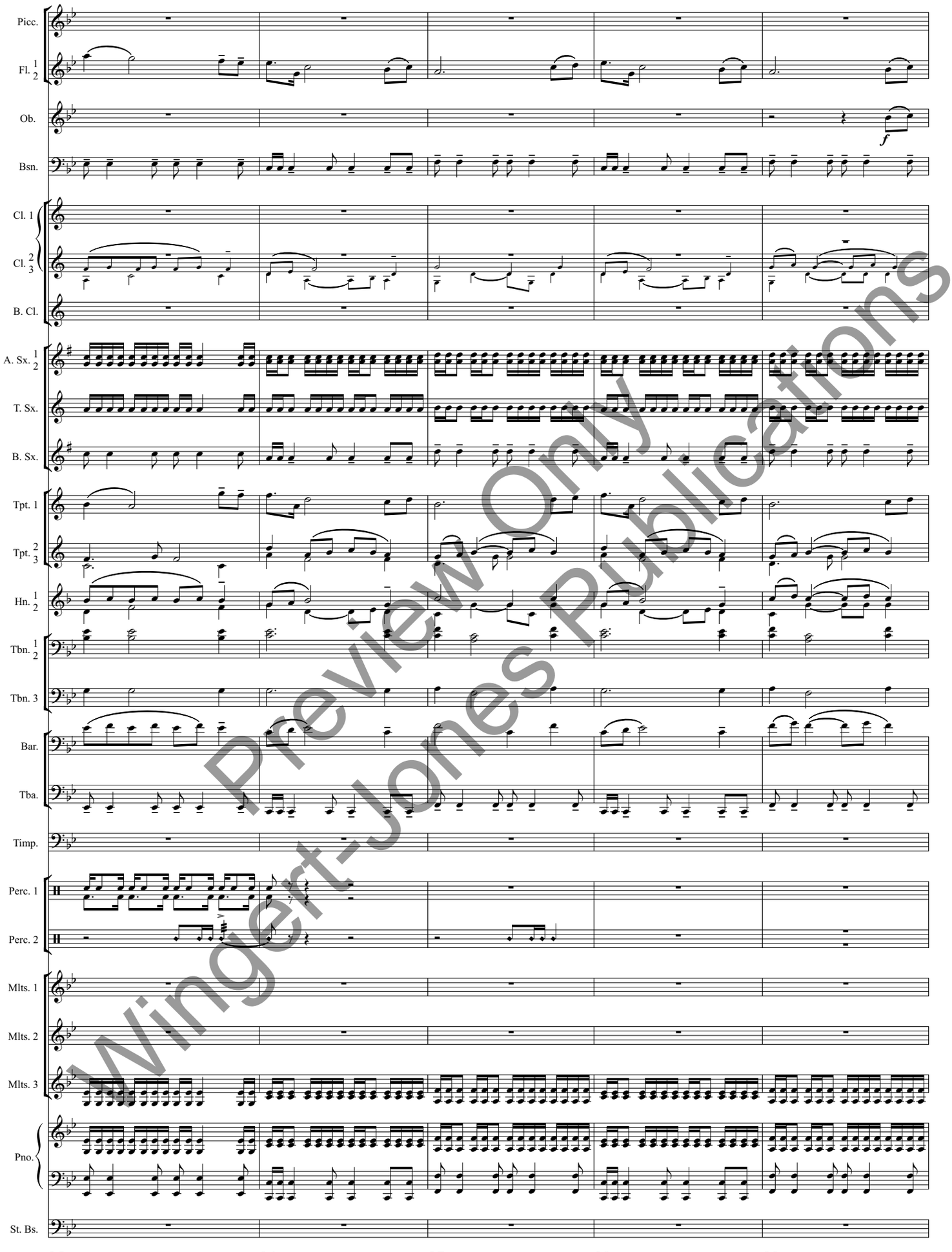
20 21 22 23 24



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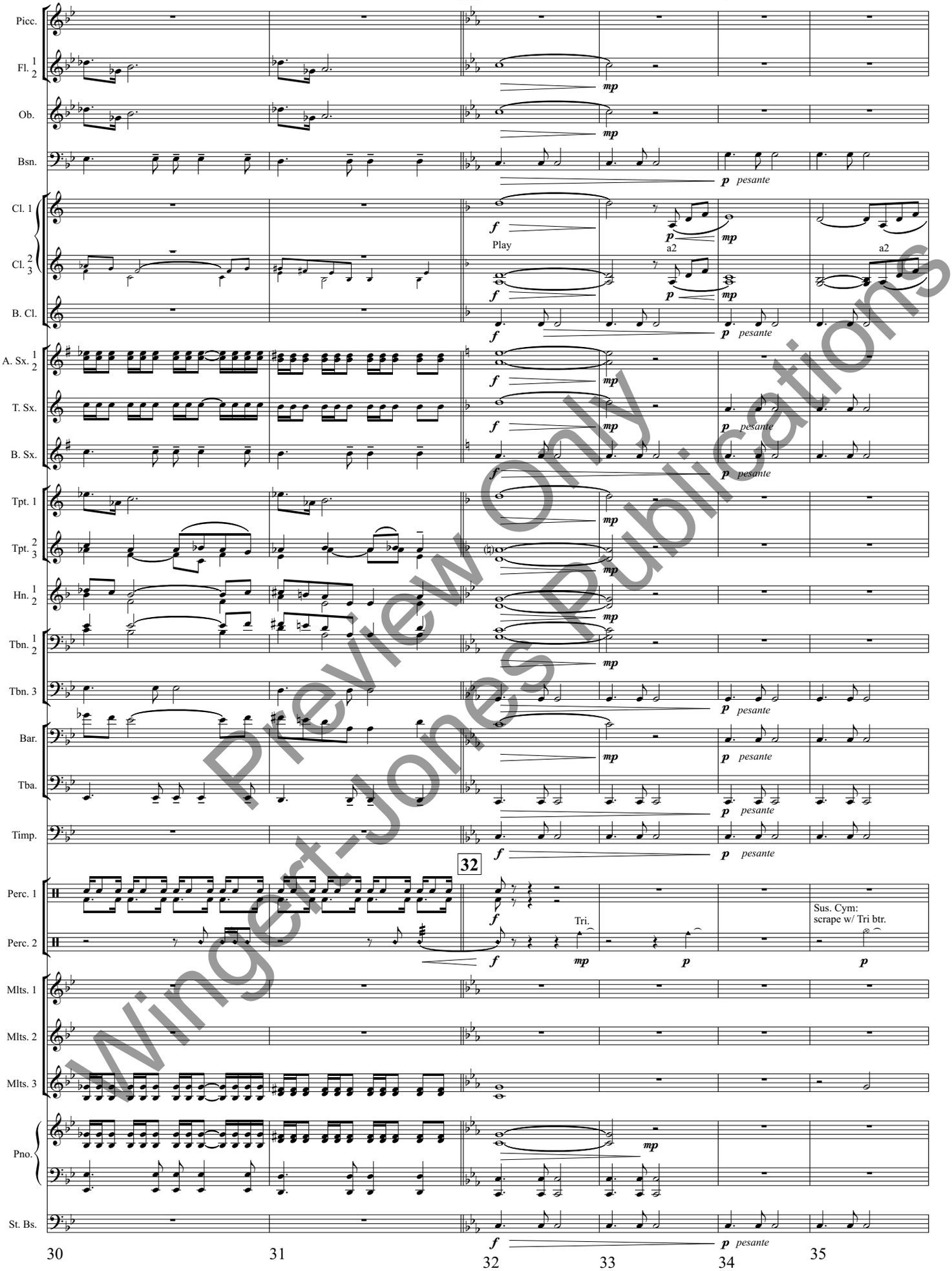
32 ***... our losses have been heavy ...***



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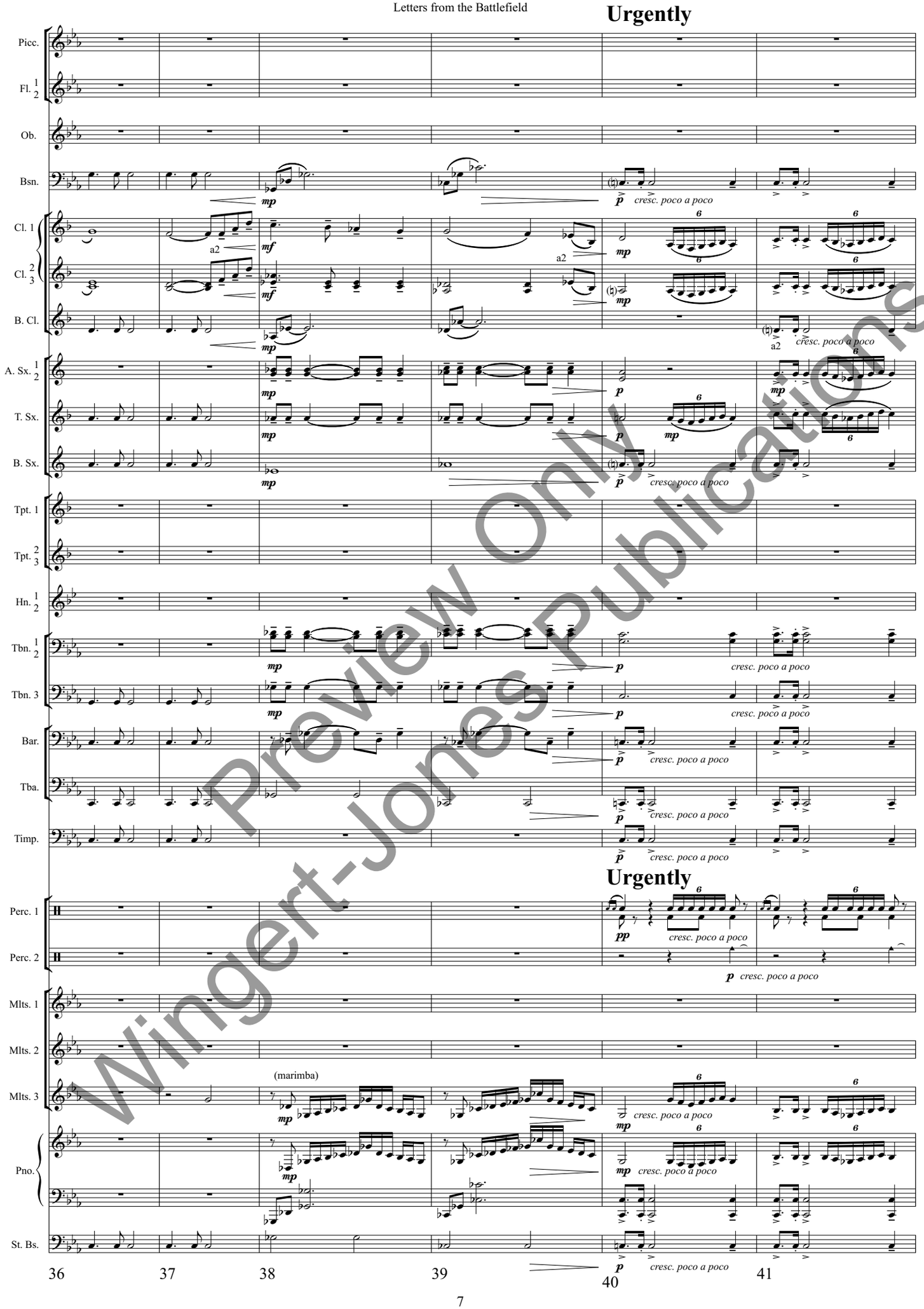

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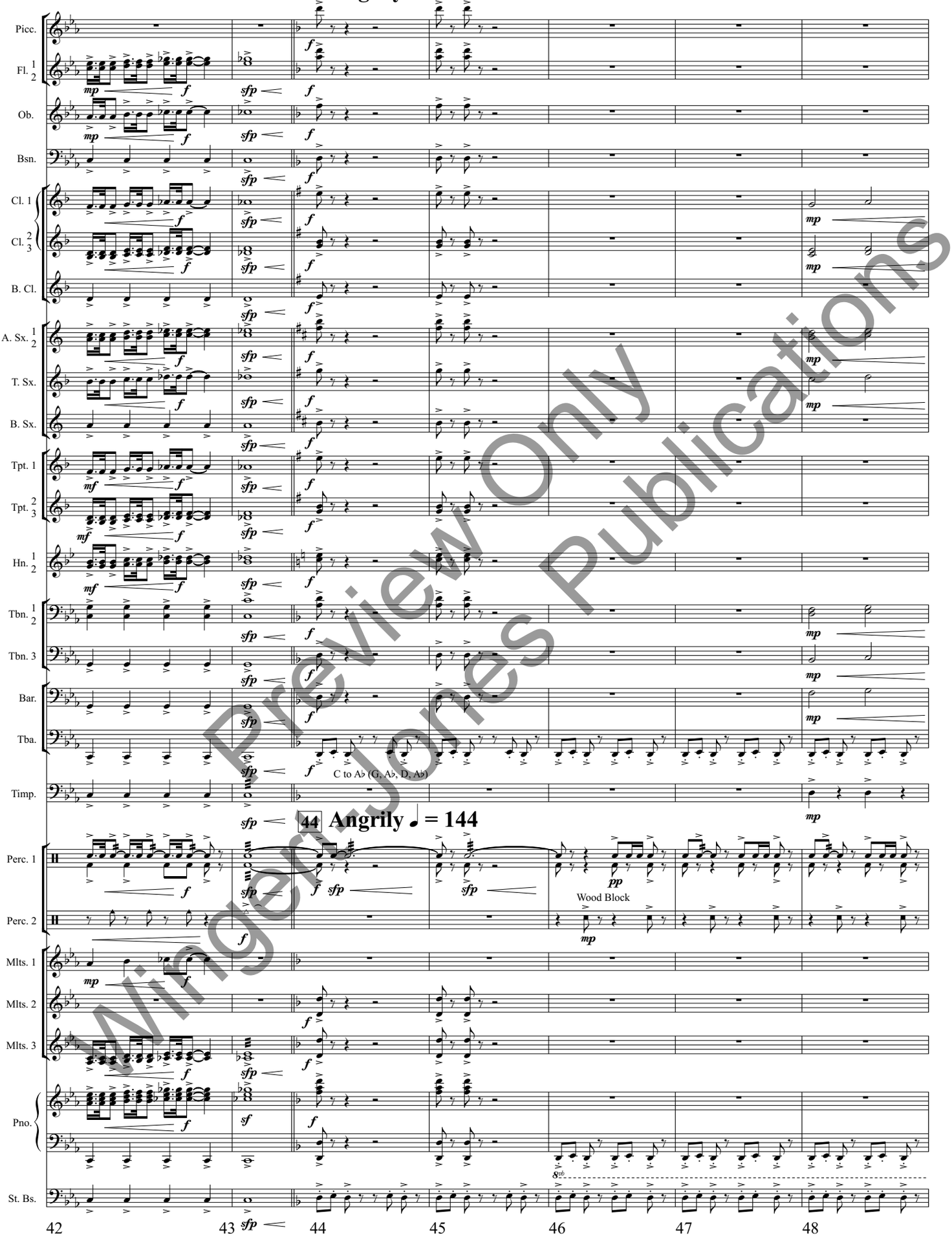
... if it takes all summer ...

44 Angrily ♩ = 144



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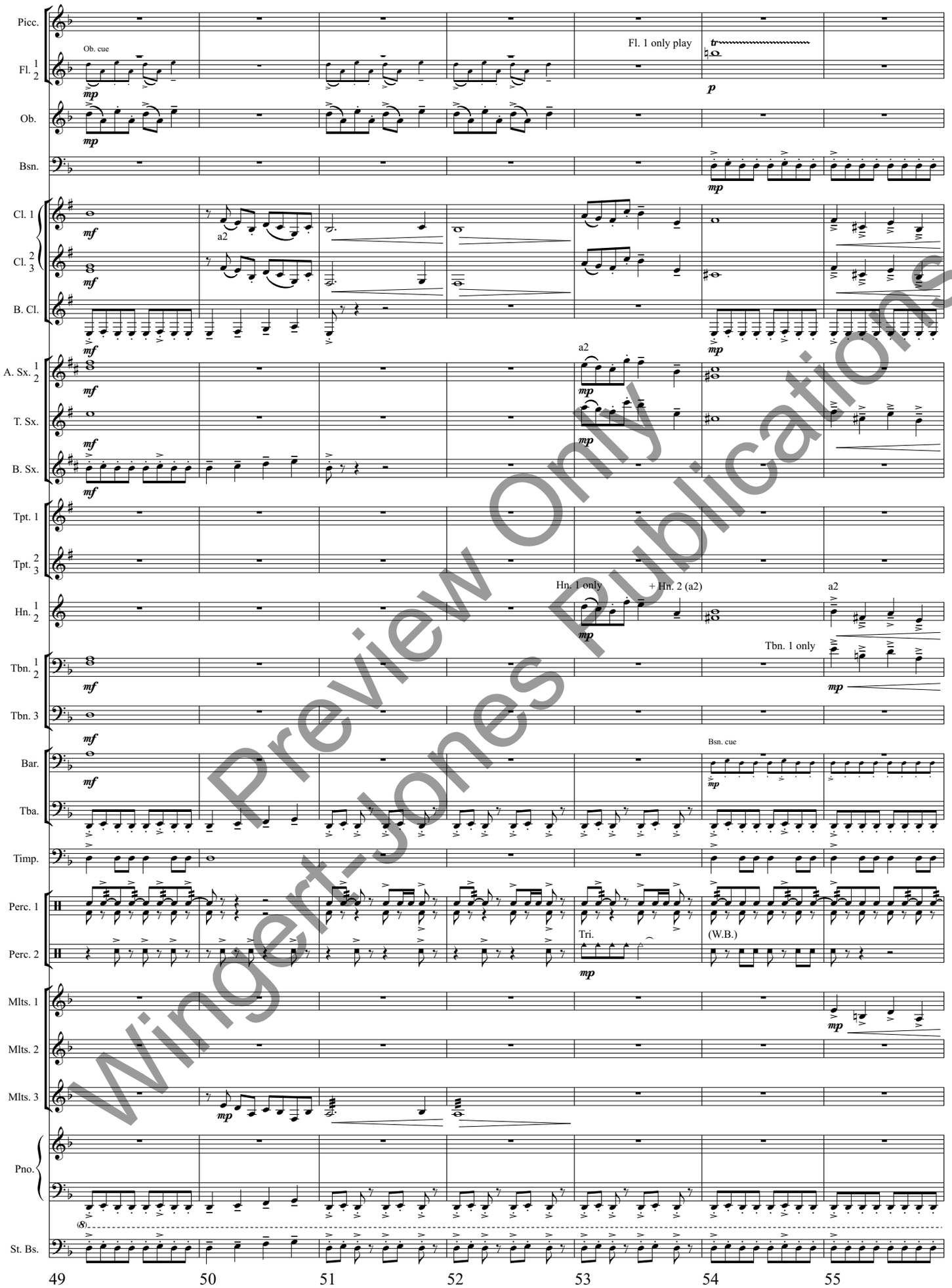
... there are wounded men ...



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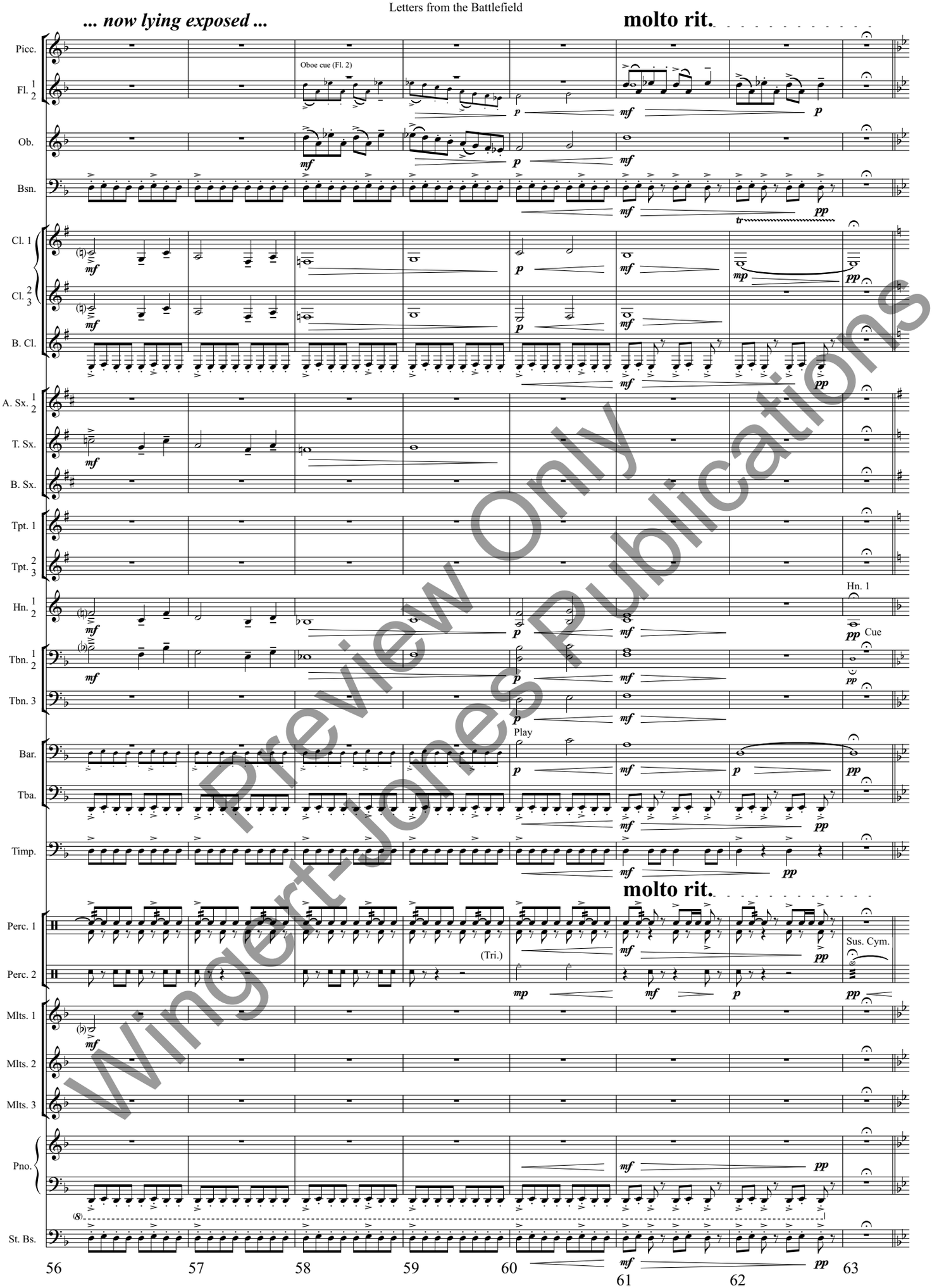

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64 **With suspense** ♩ = 52 **poco accel.**

Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
Timp.

pointedly! *mp* *pointedly!* *mp* Cl. 2 only; *pointedly!* Bsn. cue +Cl. 3; *pointedly!* with mute; *pointedly* Tpt. 2 only with mute; *pointedly* + Tpt. 3 with mute; *pointedly* Tbn. 1 only; *pointedly!* (slow roll; soft mlts.)

64 **With suspense** ♩ = 52 **poco accel.**

Perc. 1
Perc. 2
Mlts. 1
Mlts. 2
Mlts. 3
Pno.
St. Bs.

plastic or brass mlts. (Vib.) *loco*

64 65 66 67 68 69 70

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Intentionally! ♩ = 64

Picc.

Fl. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

A. Sx. 1 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2 3

Hn. 1 2

Tbn. 1 2

Tbn. 3

Bar.

Tba.

Timp.

Intentionally! ♩ = 64

Perc. 1

Perc. 2

Mlts. 1

Mlts. 2

Mlts. 3

Pno.

St. Bs.

Play

open

Tamb.

Sus. Cym.

71 72 73 74 75

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... they are accepted ...

poco rit. **80** **Sentimentally ♩ = 60**

Picc.
Fl. 1 2
Ob.
Bsn.
Cl. 1
Cl. 2 3
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2 3
Hn. 1 2
Tbn. 1 2
Tbn. 3
Bar.
Tba.
Timp.
Perc. 1
Perc. 2
Mlts. 1
Mlts. 2
Mlts. 3
Pno.
St. Bs.

Hn. cue
a2
a2
legato
legato
legato
to G, B♭, E♭, A♭
Chimes (or Bells)

poco rit. **80** **Sentimentally ♩ = 60**

76 77 78 79 80 81 82

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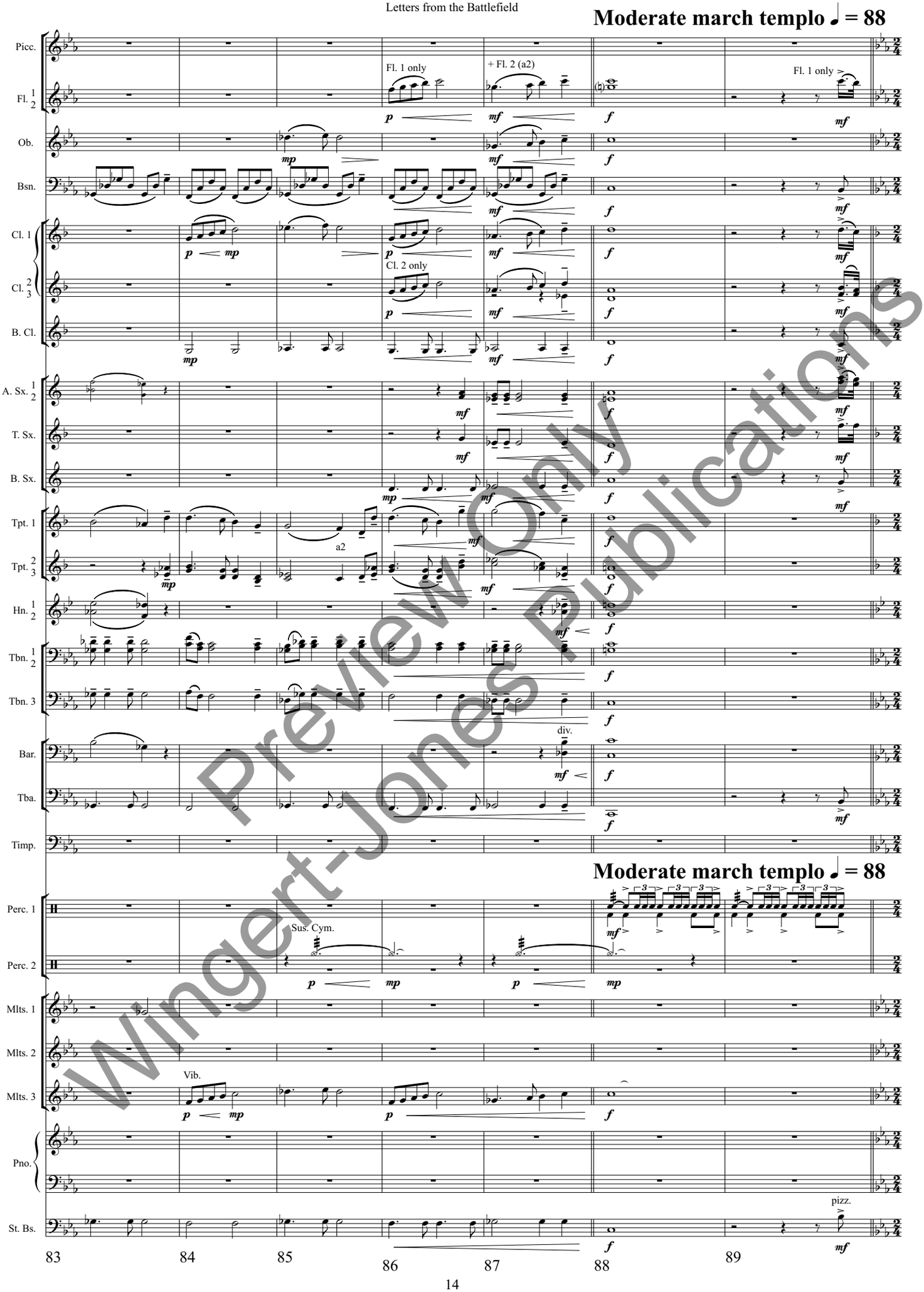

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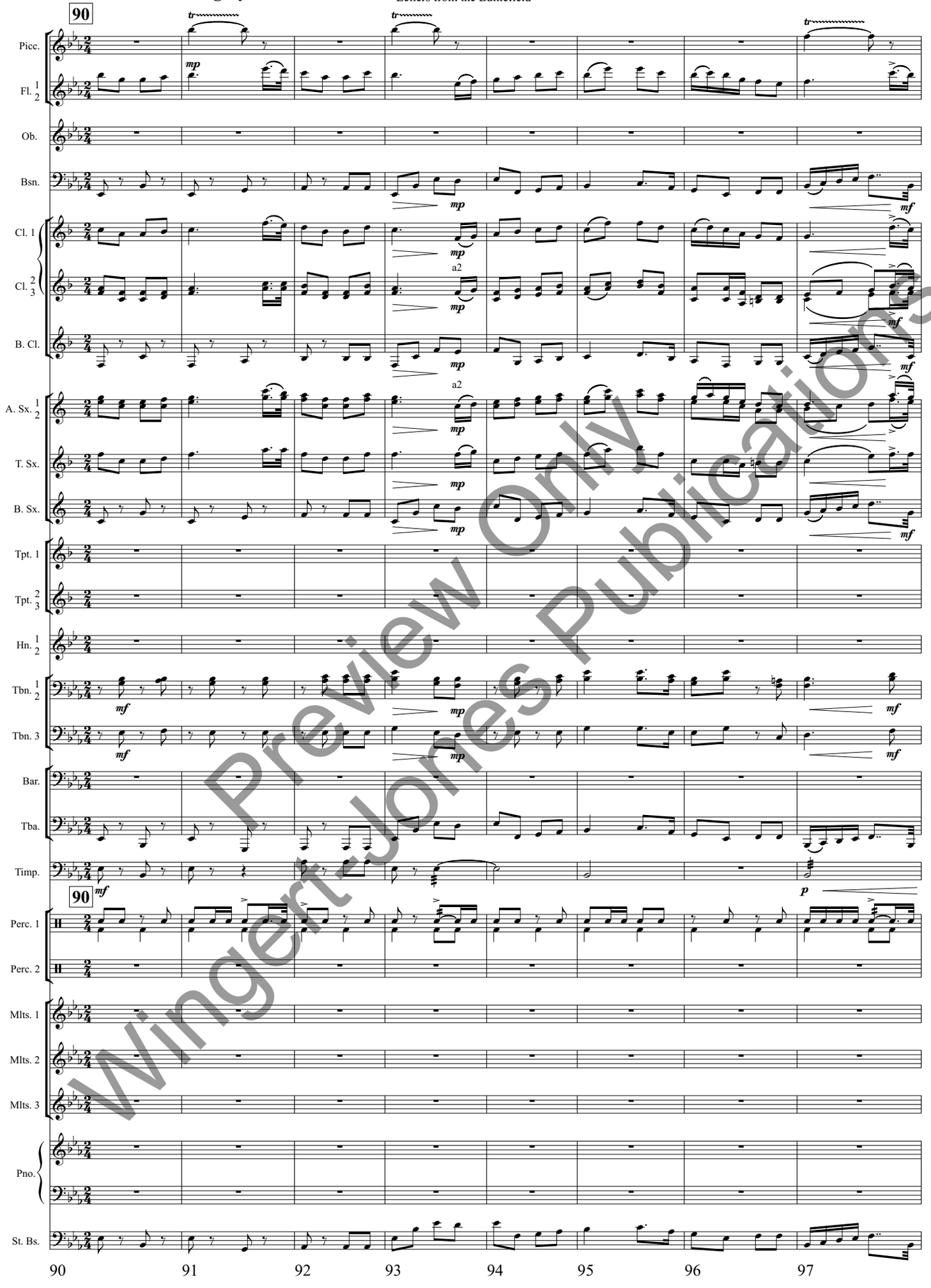

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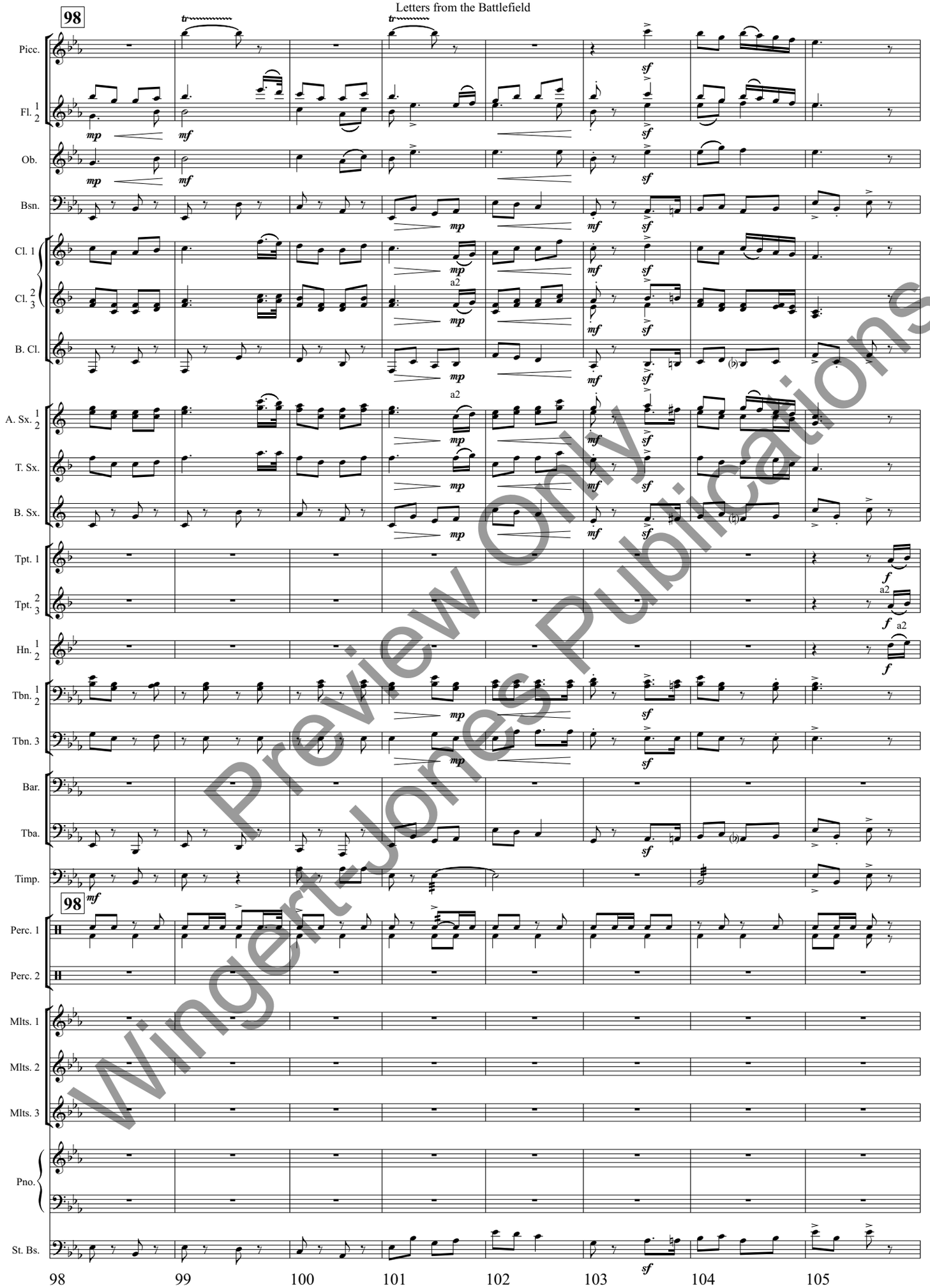

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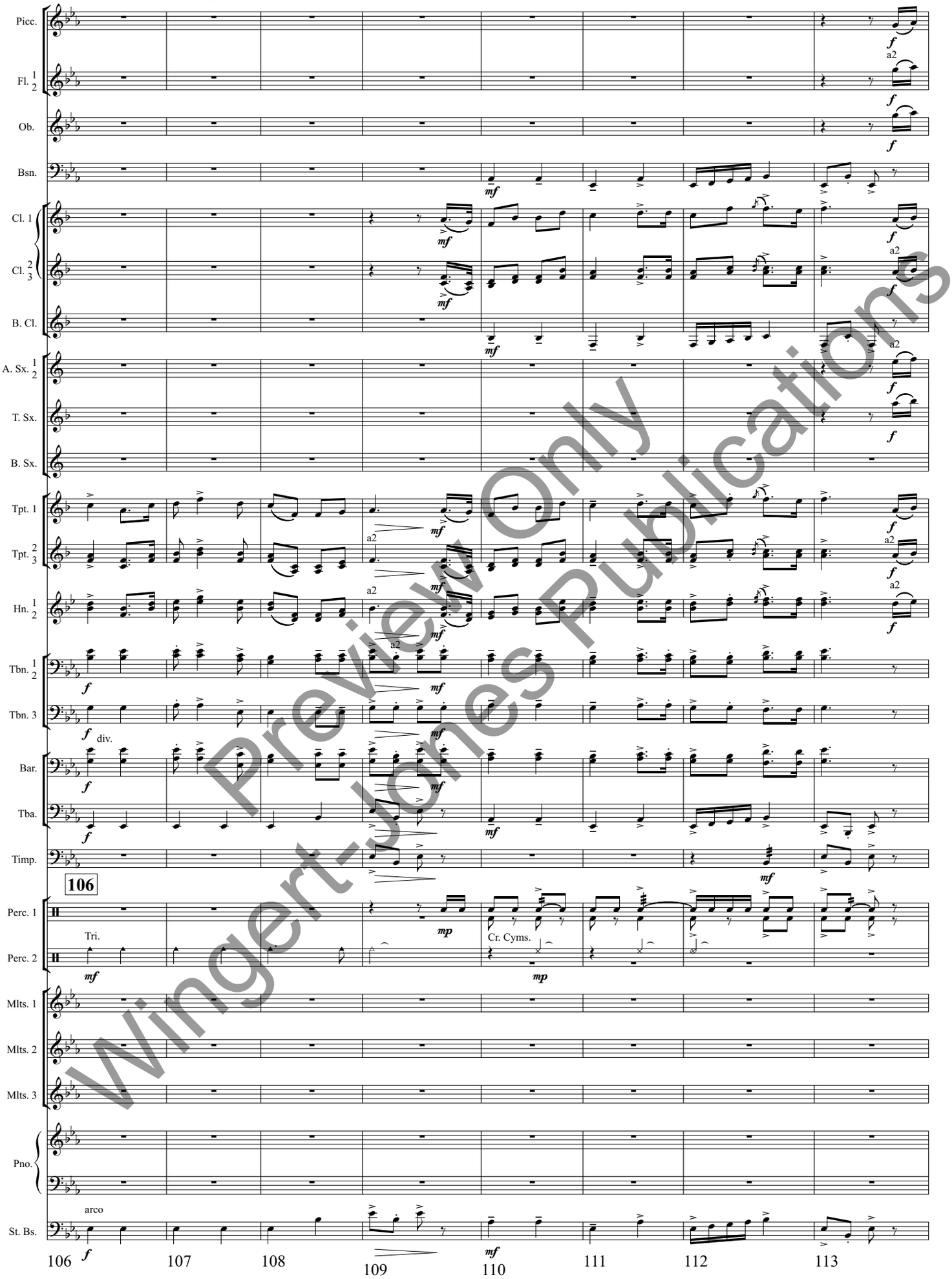
106 ***... for men to prove their love of country ...***



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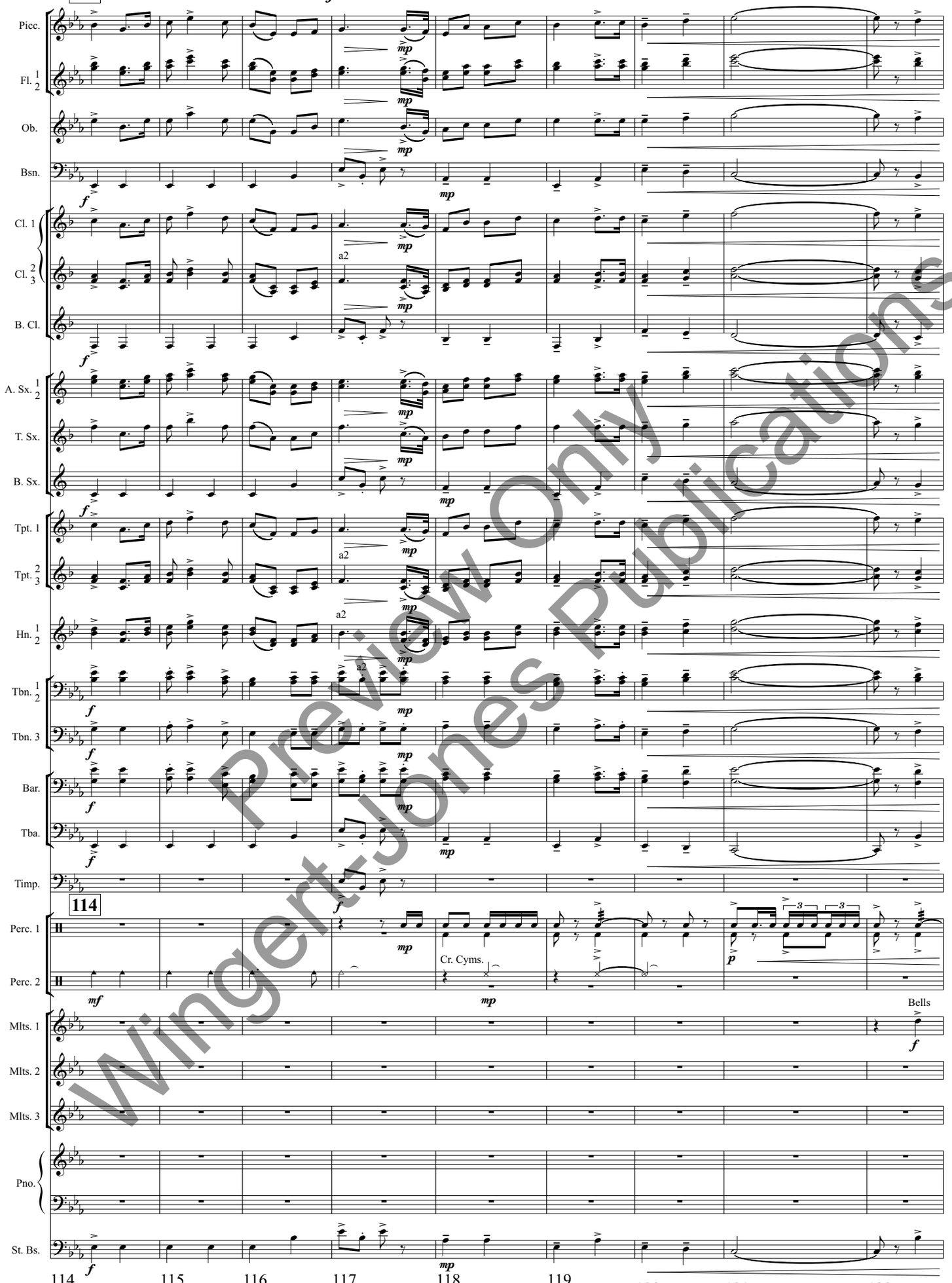
114 ***... in the reestablishment of the union ...***



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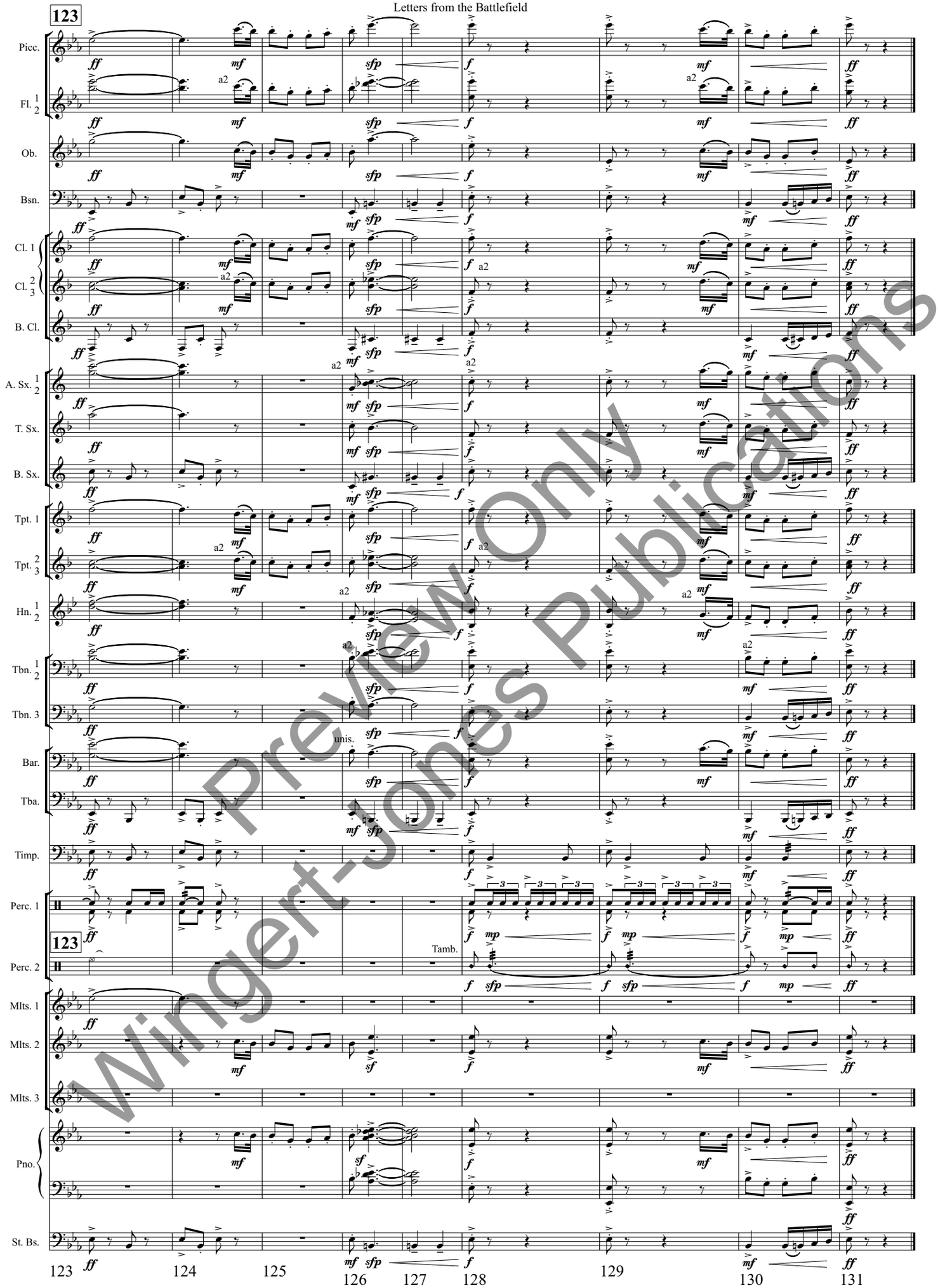

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