



# American Patrol

F.W. MEACHAM

Arranged by  
STEVEN L. ROSENHAUS

## Instrumentation

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Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5

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## About the Composer



Steven L. Rosenhaus (b. Brooklyn, NY) is a composer, lyricist, arranger, conductor, author, educator and clinician, and performer. His concert music has been called “clever, deftly constructed and likable” by The New York Times; the Sächsische Zeitung (Dresden, Germany) declares it “expressive....Its song-like melodic sequences and balladic aspects give it a lyrical beauty, within a newer soundworld.” Back Stage magazine called his music and lyrics for the off-Broadway show “Critic” “sprightly, upbeat, and in the ballad repertory, simply lovely.” His original works and arrangements are performed by such musicians as the New York Philharmonic, the Kansas City Symphony, pianist Laura Leon, violinist Florian Mayer, the Dresden Sinfonietta, the Meridian String Quartet, several U.S. military ensembles including the U.S. Navy Band (Washington, DC), and educational ensembles at all levels throughout the United States, Canada, Australia, and the EU. Dr. Rosenhaus holds a Ph.D. from New York University where he serves as Adjunct Assistant Professor of Composition; other degrees are from Queens College (CUNY). He has over 200 original works and arrangements in print with Excelcia Music Publishing and other publishers. Recordings of his music are on the Musical Tapestries, Richardson, Capstone, and MPP labels. Dr. Rosenhaus is a frequent guest conductor and clinician of service, professional, community, and educational groups at all levels. In addition Dr. Rosenhaus is a dramaturge for Broadway- and off-Broadway-bound musicals. He has consulted on approximately 30% of musicals presented in those venues since 2006. Steven L. Rosenhaus is the author of “The Concertgoer’s Guide to the Symphony Orchestra” (Music Gifts Company) and co-author with Allen Cohen of “Writing Musical Theater” (Palgrave Macmillan). Dr. Rosenhaus is a National Patron of the Delta Omicron International Music Fraternity and has received numerous awards and grants from ASCAP, the American Composers Forum, and other organizations.

### American Patrol

This arrangement of American Patrol was written for and premiered by the Highlands Ranch (CO) High School Orchestras, Ryan Woodworth, Director. The original march was composed in 1885 by Frank W. Meacham (1856-1909) for piano (Op. 92), but it has been arranged for concert band, for Glenn Miller’s orchestra in a swing version, and a tour de force arrangement by Morton Gould for three (!) bands. The “patrol” format of this famous march is unusual for its time; Beethoven used it for his *Turkish March* and other composers have used it as well. Typically, and in *American Patrol*, the music starts very softly as if from a distance; it first emulates the sound of distant drums before the lively main theme enters. The music grows louder as it conveys a patrol approaching, then grows softer again as the troops move away. Along the way Meacham quotes *Columbia*, the *Gem of the Ocean* and hints of other well-known tunes of the time.

### Conductor Notes

If anything is important in Meacham’s American Patrol, it is the range of dynamics. It begins *ppp*, eventually growing to *fff* before receding again, this time all the way to *pppp*! Such an extreme range of volume is difficult to achieve in any literal way, so treat the dynamics more as intentions. Use the mid-to-frog end of the bow whenever possible in the louder sections, and the mid-to-tip half for sections *pp* and softer. Always play on the bow, without *spiccato*. Keep the pizzicato accompaniments steady; don’t let them rush.



[wp.nyu.edu/rosenhaus](http://wp.nyu.edu/rosenhaus)



[stevenrosenhauscomposer](https://www.facebook.com/stevenrosenhauscomposer)



[srosenhaus](https://www.soundcloud.com/srosenhaus)



[Wingert-Jones Publications](https://www.youtube.com/Wingert-JonesPublications)

Recordings are available on all major streaming services.

# American Patrol

FRANK W. MEACHAM  
Arranged by  
STEVEN L. ROSENHAUS  
(ASCAP)

## Full Score

March tempo ♩ = 100

Violin I

Violin II

Viola

Cello

Bass

Violin I

Violin II

Viola

Cello

Bass

(Patrol heard in the distance)

Violin I

Violin II

Viola

Cello

Bass

17

25

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

Arco

*pp*

Arco

*pp*

Arco

*pp*

20 21 22 23 24 25 26

Vln. I

Vln. II

Vla.

Cello

Bass

*sim.*

*sim.*

27 28 29 30 31 32 33 34

41

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

35 36 37 38 39 40 41 42

49 (Patrol gradually approaches)

Vln. I *p cresc. poco a poco*

Vln. II *cresc. poco a poco* Div.

Vla. *cresc. poco a poco*

Cello *cresc. poco a poco*

Bass *cresc. poco a poco*

Vln. I

Vln. II *sim.* Div. *mp* Unis.

Vla. *mp*

Cello *mp*

Bass *p* *mp*

Vln. I Unis. 65

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Cello *cresc. poco a poco*

Bass *cresc. poco a poco*

73

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

67 68 69 70 71 72 73

Detailed description: This system of musical notation covers measures 67 through 73. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The Violin I and II parts play a melodic line with eighth-note patterns and some slurs. The Viola, Cello, and Bass parts provide a rhythmic accompaniment with eighth notes and rests.

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

74 75 76 77 78 79 80

Detailed description: This system of musical notation covers measures 74 through 80. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The Violin I and II parts continue the melodic line with eighth notes and some slurs. The Viola, Cello, and Bass parts continue the rhythmic accompaniment with eighth notes and rests.

81

(Control passing)

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

81 82 83 84 85 86 87 88

Detailed description: This system of musical notation covers measures 81 through 88. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. Measure 81 is marked with a box containing the number 81. The Violin I part has a dynamic marking of *f* and a slur over measures 81-83. The Violin II part has a dynamic marking of *f* and a *Pizz.* marking. The Viola part is marked with a *Pizz.* marking. The Cello part has a dynamic marking of *f* and a *Pizz.* marking. The Bass part has a dynamic marking of *f* and a *Pizz.* marking. The text "(Control passing)" is written above the Violin I staff. The system ends with a double bar line.

91

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *f* *cresc. poco a poco*

Cello *cresc. poco a poco*

Bass *cresc. poco a poco*

89 90 91 92 93 94 95 96

99

Vln. I *ff* Pizz.

Vln. II *ff*

Vla. *ff* Pizz.

Cello *ff* Arco

Bass *ff*

97 98 100 101 102 103 104

107

Vln. I *cresc. poco a poco* Arco Div.

Vln. II *cresc. poco a poco* Unis.

Vla. *cresc. poco a poco*

Cello *cresc. poco a poco*

Bass *cresc. poco a poco*

*ff*

105 106 107 108 109 110 111 112

115

Vln. I

Vln. II

Vla.

Cello

Bass

*fff*

*f*

*fff*

Div.

*f*

*fff*

*fff*

113 114 115 116 117 118 119 120

123

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

*fff*

*fff*

Unis.

*f*

*fff*

*fff*

121 122 123 124 125 126 127

131 (Bugle call)

Vln. I

Vln. II

Vla.

Cello

Bass

Unis.

*ff*

Div.

*ff*

*ff*

*ff*

*ff*

128 129 130 131 132 133 134

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139 (Drum call)

Vln. I

Vln. II

Vla.

Cello

Bass

135 136 137 138 139 140

Vln. I

Vln. II

Vla.

Cello

Bass

141 142 143 144 145 146

Vln. I

Vln. II

Vla.

Cello

Bass

151

Unis.

*mf*

*mf*

*mf*

*mf*

147 148 149 150 151 152 153

Div. **159**

Vln. I *dim. poco a poco*

Vln. II *dim. poco a poco*

Vla. *dim. poco a poco*

Cello *dim. poco a poco*

Bass *mp*

*non Div.*

154 155 156 157 158 159 160

**161** (Patrol gradually retiring)

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

161 162 163 164 165 166 167 168

Unis **175**

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

169 170 171 172 173 174 175 176

183

Vln. I *pp* *dim. poco a poco*

Vln. II *dim. poco a poco*

Vla. *dim. poco a poco*

Cello *dim. poco a poco*

Bass *dim. poco a poco*

177 178 179 180 181 182 183 184

189

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp* Pizz.

Cello *ppp* Pizz.

Bass *ppp*

185 186 187 188 189 190 191 192

199 (Patrol disappears)

Vln. I

Vln. II *ppp*

Vla. *ppp* Arco

Cello *ppp* Pizz.

Bass

193 194 195 196 197 198 199 200

Vln. I

Vln. II

Vla.

Cello

Bass

Arco

201 202 203 204 205

Vln. I

Vln. II

Vla.

Cello

Bass

*pppp*

*pppp*

Pizz.

206 207 208 209 210

Vln. I

Vln. II

Vla.

Cello

Bass

Pizz.

*pppp*

(Gone!)

211 212 213 214 215 216 217