

DEFINING THE WIND BAND SOUND: WIND SCORING IN ENGLISH MILITARY BAND JOURNALS OF THE 1800S

BY DONALD HUNSBERGER

In the premiere issue of WindWorks, this column opened a discussion of wind band scoring practices. The purpose of the present discussion is to create a timeline of developments in band instrumentation as seen in English military band journals from the 1840s to the 1880s. Future studies in this series will include American wind band growth as it was influenced by English models during this period and continental European wind band experimentation in instrumentation during the nineteenth century.

The wind band in continental Europe, England, and America during the nineteenth century was an ever-changing ensemble, partly the product of many decades of technical and musical development and partly the result of varying social demands and requirements for a popular music medium that could satisfy both the average person and the military. As the young wind band grew from its classical roots in the "harmonie" octet, numerous instrumentations were established for bands founded in the French Revolution and in response to the contributions of Wilhelm Weiprecht in Prussia. This new wind band benefited greatly from innovations such as the invention and adaptation of valves for the brasses and fingering and pitch improvements in woodwind instruments (particularly the clarinet and flute), and especially from the efforts of Adolphe Saxe. Saxe, with his concept of an entire family of similarly shaped brasses, expanded wind band instrumentations and made possible the development of the all-brass band. His other ingenious family, the saxophones, was popular in France but had to wait until the twentieth century for broad acceptance elsewhere.

Military band journals were started in England in the 1840s and were usually for sale on a subscription basis, with several issues forthcoming each year. These journals provided a basis for unity in wind band instrumentation and orchestration growth just as *harmoniemusic* had assisted in preparing a base for later orchestral wind section development. Offering well-crafted works that became basic repertoire for British military units and were available throughout the world, these journals influenced writers and their publishers to constantly increase orchestration options and to raise technical thresholds.

The English military band journals were important to the growth of bands both in England and America. This timeline will look at the publishers and writers, the type of works they published, and how their repertoire contributed to the growth of the wind band as a musically viable ensemble.

The initial article on wind band scoring practices (*WindWorks*, Fall 1997) centered on a discussion of nineteenth-century approaches to published wind band compositions:

During these early years (pre-1840s) and continuing until the 1950s, the wind band relied upon its orchestrations and arrangements of music from the orchestral, operatic and keyboard literature, thus missing an opportunity to fashion and create its own literature. Those original works that were created were primarily suites of music based upon folk tune sources, dance or vocal forms, and military requirements such as fanfares, and the like.

Thus, band scoring practices were developed primarily on the transfer of orchestral requirements to this non-string ensemble instead of being created to satisfy the requirements of composers writing original repertoire for the wind band.

This practical approach to repertoire development manifested itself in instrumentation and scoring practices considered capable of replacing the primary string melodic carriers, principally first violins and celli. Logical counterparts for these instruments were the clarinet and cornet in the treble register and bassoon and euphonium for the tenor and baritone tessituras. As this study progresses from early instrumentation procedures in 1834 to quite sophisticated scoring in the 1880s, you can observe how each family of instruments began to assume an identity that would lead to what may now be termed "standard scoring practices."

ANALYTICAL CRITERIA

To accurately trace instrumentation and scoring activity, analytical criteria must first be developed. These criteria should detail each type of musical activity an instrumental family was called upon to supply and the manner in which this usage related to other instruments and families. A study of orchestration in any period requires analysis in several areas:

- | | |
|------------------------|---|
| <i>Instrumentation</i> | What voices are utilized in each instrumental family? |
| <i>Orchestration</i> | How are individual and section voices treated? Are lead voices primary melodic carriers within the overall ensemble? Do section voices usually perform inner harmonic and rhythmic functions? |
| <i>Personnel</i> | How many performers are assigned to each voice part? Do overall timbral balances change with the addition of extra performers to a part? |

When investigating works of various periods using the first two of these criteria, I frequently apply a series of questions to each instrument, especially the primary instruments, that is, flute, oboe, clarinet (E-flat, B-flat, and bass), bassoon, saxophone, cornet, horn, trombone, euphonium, and tuba. These queries include:

- When used as a solo instrument, is it single, doubled (at unison) or coupled (at octave) with other instruments? What timbres have been desired or created?
- What tessituras are used? Do outer tessituras create performance or balance problems?
- How is each individual family of instruments approached and utilized within the overall tutti instrumental section (woodwind, brass, percussion)?
- What are common doublings—at the unison or at the octave? Is doubling created to make a new or different timbre, or more simply for weight on a line or a chordal tone? Is it basically a “safety factor” to ensure that a certain line or tone is adequately covered in the event of weak or missing instruments?

As an example, let us utilize these questions, among others, to examine the E-flat clarinet, an instrument highly regarded in the latter part of the nineteenth-century band world. What was its role and how did writers use it in small ensembles and in ensembles with full instrumentation?

- The E-flat clarinet was frequently used in pairs during the second half of the nineteenth century for two primary purposes: weight and tonal presence when strength was required in the upper treble tessitura. It was used to reinforce the flute voice, frequently a single player, and it sometimes doubled the 2nd flute, who also played piccolo.
- It was used to reinforce the solo B-flat clarinet voice in unison, especially when written above the treble staff and also served as an upper octave of the solo clarinet timbre.
- It had frequent solo opportunities when a melodic line was written in what would be an extremely high tessitura for the solo B-flat clarinet and a clarinet timbre was desired.
- When analyzing woodwind writing of this period, an important issue arises: was the E-flat clarinet ever the actual single upper (or lead) voice of the clarinet choir, or did it always have a doubled or coupled relationship with the solo B-flat clarinet?

To continue this procedure of establishing a usage basis for each instrumental voice, consider now an instrument first used as a substitute for the bassoon before assuming its own unique role several decades later—the bass clarinet:

- Was the purpose of the bass clarinet that of a tenor or baritone register voice? Did it actually serve in a true bass role?
- What were its upper tessitura limits? Its lowest register?
- Was it a singular voice or was it doubled with multiple players?
- With whom was it doubled or coupled?
- If it was not used as a true woodwind bass voice, then who provided that function?

By applying these principles of evaluation to each instrument and its family members within a given instrumentation, trends in usage soon appear.

PERSONNEL

When analyzing various instrumentations, it is helpful to compare the personnel rolls of bands that might have utilized the music of the journals. Although premiere regimental bands such as the Coldstream Guards, Royal Artillery, or Grenadier Guards

built their units up to a rather full instrumentation—as well as up to 90 players—the average military band was more similar to those listed below. Henry George Farmer, in his highly informative book *The Rise and Development of Military Music*, states:

The combination of the 106th Regiment is a fair specimen of the average infantry band of the period. Since the publication of the military band journals, wind instrumental combinations had

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He has conducted the Eastman Wind Ensemble in numerous recordings released on Sony Classical, CBS Masterworks, DGG, Phillips, Mercury, and Decca among others and has led the Ensemble on many highly acclaimed concert tours, including performances in Japan and one, with Wynton Marsalis as soloist, at the major concert halls of New York, Boston, Philadelphia, Washington, Montreal, and Toronto. June 1998 marked the Ensemble's sixth concert tour to Japan, once again under sponsorship of Sony Music Foundation and Eastman Kodak Japan.



Hunsberger has been deeply involved in wind band development and repertoire stimulation throughout his career. As a past president of the College Band Directors National Association and as a member of the international boards of CBDNA, the World Association of Symphonic Bands and Ensembles (WASBE), and the Conductor's Guild, he has created opportunities for composers and performers alike to perform and hear compositions written with contemporary instrumental techniques available to conductors today.

Hunsberger is also the music director of the Eastman Dryden Orchestra, an ensemble specializing in live orchestral accompaniment to silent films. He works with the Film Department of the George Eastman House, International Museum of Photography, and has scored more than a dozen major silent films, conducting more than two hundred performances with more than 40 major symphony orchestras. He has conducted silent-film-with-orchestra concerts featuring such classic silent masterpieces as *The Phantom of the Opera*, *The Mark of Zorro*, *City Lights*, *Potemkin*, *The Hunchback of Notre Dame*, *The General*, *Peter Pan*, *Our Hospitality*, and *The Last Command*.

During the past few seasons, he has conducted the National Symphony Orchestra; the Houston, San Francisco, Utah, and San Diego symphony orchestras; the Rochester Philharmonic, the North Carolina Orchestra, and the Virginia Symphony.

become stereotyped. Very rarely, except in the case of staff bands, was the rule deviated from. In the Royal Artillery Band we may note the employment of saxophones, flugel horns and soprano cornets, instruments imparting fresh tone-colour, but with the exception of the first named, they have been little encouraged in our military bands.

Personnel of the 106th Regiment Band, ca. 1860, included:

3 flutes and piccolo	4 cornets
1 oboe	2 trumpets
2 E-flat clarinets	1 althorn
9 B-flat clarinets	3 trombones
2 bassoons	2 euphoniums
	3 bombardons
	3 drums, etc.
	17 woodwinds;
	15 brass; 3 percussion

Dan Godfrey, who took the Grenadier Guards Band to Boston for the International Peace Festival in 1872, fostered the expansion of instrumentation and timbre within British military bands through his writing, publishing, and conducting. Examine the balance of woodwind and brass voices in his famed band as listed in the following personnel, ca. 1888:

1 piccolo	6 cornets
2 flutes	2 trumpets
2 oboes	4 horns
4 E-flat clarinets	3 trombones
14 B-flat clarinets	1 baritone
1 E-flat tenor clarinet	4 euphoniums
1 B-flat bass clarinet	6 bombardons
2 bassoons	3 drums, etc.
1 contrabassoon	
	28 woodwinds;
	26 brass; 3 percussion

Notice the predominance of the treble clarinet voices, B-flat cornets, euphoniums, and bombardons. (More on this later.)

ENGLISH MILITARY BAND JOURNALS

A brief historical review of activity of nineteenth-century English military band journals reveals the following highlights:

- a. *Jullien's Journal for Military Bands* was arranged by C. Godfrey (Charles the Elder). Series I, no. 1 was published in 1844 by Jullien and Co. at the Royal Conservatory of Military Music, 24 Regent Street and 45 King Street, London. The first four compositions were by Jullien: "Semiramide Quadrille," "English Quadrille," "Valse a deux Temps," and "Chinese Quadrille." This series continued through 1857 (no. 160). *Jullien's Journal* was taken over in 1858 by Boosé (published by Chappell) and produced under the title *C. Boosé's Supplemental Military Journal* until 1903 (no. 444). The latter was edited by Fred Godfrey.
- b. The second earliest journal appears to have been published by Carl Boosé, who produced *C. Boosé's Military Journal* in 1845. The first listing of this series in the British Library reads

"ser[ies]. 8, no. 1 to ser. 74, no. 1" (1846-1883). The earliest published sets below no. 8 are missing. This publication continued as *Boosey and Co.'s Military Journal* [ser. 74, no. 2 through ser. 162 (1883-1931)]. All works after ser. 160, no. 3, (1932) were published by the newly amalgamated firm of Boosey and Hawkes. In 1904, Boosey and Co. also began a new series, entitled *Boosey and Co.'s Supplementary Journal for Military Bands*, which continued through 1914 (nos. 1-129). This was edited by Charles Godfrey (The Younger).

Boosé (1815-1868) was not a direct member of the Boosey family as some have alleged. (Thomas Boosey, a London bookseller, had founded a music publishing house in 1816.) A skilled clarinetist, Boosé was born in Darmstadt, Germany, and emigrated to London in 1835. He also performed in Liverpool and Edinburgh. In 1841 he became bandmaster of the 9th (Queen's) Lancers; the following year he moved to a similar position with the Scots Guards and in 1859, joined the Royal Horse Guards. After Boosey and Sons took over production of his journal, he worked for them as editor until his death.

- c. The *Army Journal* was published in 1858 by S. A. Chappell, 45 New Bond Street, London, W. This series assumed the lineage of *Jullien's Journal* (numerous printed references state "Late of Jullien"). Arrangements were written by A. Frederick Godfrey and Charles (the Younger) Godfrey. The premiere publication was a Grand Selection from Balfe's opera *The Rose of Castille*, arranged by C. Godfrey. Issue 2 was "The Wedding Quadrille" by C. d'Albert, arranged by C. Godfrey, "The Fife Polka" by Jullien, and "The Leviathan Galop" by d'Albert.
- d. The *Orpheus Military Band Journal*, part of the Alliance Musicale, was published by Lafleur and Son, 15 Green Street, Leicester Square, London, from 1878 (no. 1) through 1923 (no. 129). An announcement appeared on later issues describing the series as "Specially Arranged to suit the Requirements of Army, Navy, Militia and Volunteer Bands, under the Management of Charles Godfrey, B. M. [Bandmaster] Royal Horse Guards." Vol. 1, no. 1 was *Reminiscences of Handel*, which included 10 different choruses, airs, and a march.
- e. Lafleur and Son also produced the **Alliance Musicale Reed Band Series**, with works arranged by E. C. F. Hare, bandmaster, 51st Regiment. These publications were primarily brass band instrumentation with added woodwinds: piccolo, E-flat clarinets, four B-flat clarinets, and two bassoon parts. This instrumentation is the only one found that had important solo responsibilities placed in the E-flat cornet voice, a result of the brass band configuration rather than the standard military band brass family. The first issue was the composition "Madame Favart Quadrille" by Offenbach, arranged by Hare.

THE WRITERS

Two musical families, the Godfreys and the Winterbottoms, directly influenced much of the growth of English military bands during the nineteenth century. The lineage described below illustrates how father and son carried on the development of individual military bands as well as being deeply involved in writing and editing various military band journals.

The Godfrey family line begins with Charles, who arranged the

1834 publication of the Quick March from *Gustavus the Third* (see Exc. 1 on the following page):

- **Charles (The Elder)**, 1790–1863. Bandmaster of the Coldstream Guards from 1825–1834, he continued directing the Guards in a civilian capacity until 1863. He was appointed musician-in-ordinary to the king in 1831. He arranged and edited for *Jullien's Military Band Journal*.
- **Daniel**, 1831–1903. Son of Charles (The Elder). Bandmaster of the Grenadier Guards from 1856–1896, he brought the Guards band to Boston in 1872 for Gilmore's International Peace Festival. Following his retirement in 1896, he formed his own band and toured America and Canada in 1898. He arranged many works, including marches, quadrilles, and waltzes for military band, published primarily by Chappell and Co.
- **(Adolphus) Fred(erick)**, 1837–1882. Son of Charles (The Elder). In 1863, he succeeded his father as bandmaster of the Coldstream Guards, where he remained until his retirement in 1880. His listing of publications for all types of performing media is very extensive and included 18 large-scale works for band, entitled *Reminiscences*, published by Chappell and Co. in its *Army Journal*.
- **Charles (The Younger)**, 1839–1919. Son of Charles (The Elder). He played in Jullien's Orchestra, became bandmaster of the Scots Fusiliers in 1859, and from 1868–1904, served in a similar position with the Royal Horse Guards. He was professor of military music at the Guildhall School of Music, edited the *Chappell Army Journal*, and founded the *Orpheus Band Journal* (Lafleur and Co.)
- **Charles George**, 1866–1935. Son of Charles (The Younger). He was appointed bandmaster to the Corps of Commissionaires in 1887 and served as conductor of the Crystal Palace Military Band from 1889–1897. He also directed bands at the Buxton Spa and the Spa Scarborough before becoming director of the Royal Parks Band at Hyde Park, 1911–1924.
- **Sir Daniel Eyers**, 1868–1939. Son of Daniel. He succeeded Charles George as bandmaster to the Corps of Commissionaires in 1889. He became conductor of the London Military Band (a civilian organization) and in 1893, organized a band for the Winter Gardens in Bournemouth, where he worked with both the band and the Municipal Orchestra until his retirement in 1934. His name on Chappell and Co. military band journals is most familiar to performers today who program from this series.

The second group to contribute to the development of the wind band and its music was the Winterbottom family:

- **William**, c. 1820–89. He was appointed bandmaster to the Royal Marines (Woolwich) in 1857 and to the Royal Marines (Plymouth) in 1869. A professional trombonist with the Philharmonic and the opera, he began writing for the *Chappell Army Journal* about 1862 and wrote extensively for this series, especially in the 1880s, with more than 40 works! He also contributed to the *Chappell Brass Band Journal* in 1860.
- **John**, c. 1817–97. He began musical duty as a bandsman with the First Life Guards and became bandmaster of the Royal Marine Artillery in 1870. He was also with the Artists' Rifle

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1844 Title page of Jullien's Journal, Vol. 1, no. 1

Volunteers in 1892. He contributed to the Orpheus Alliance Musicale publications both in the wind band area and in reed band compositions.

- **Thomas**, c. 1819–1896. He served as a bandsman with the Royal Horse Guards and became bandmaster of the Royal Marines (Plymouth), 1851–69. In 1850 he contributed a work, the “Sweaborg Polka,” to the *Jullien Journal*.
- **Henry**. He was at first bandmaster of the Seventh and Eighth Regiments and then became bandmaster of the Royal Marines (Woolwich), where he served from 1854–56.
- **Frank**, 1861–1930. He was a professor of music at Dulwich College and served as bandmaster of the Royal Marines (Plymouth) from 1890 to 1910. As with Sir Dan Godfrey, his arrangements and transcriptions are perhaps the most familiar of his family to today's performers. He began publishing a series of large-scale transcriptions of works of Wagner, with the Overture to *Tannhauser* in 1903. Eventually he would write 11 of these selections. His output was indeed prolific as he wrote for every published journal of his day—the *Orpheus Military Band Journal*, *Chappell's Army Journal*, *Boosey's Military Journal*, *Hawkes and Son's Military Band Edition*.

SCORES FOR EXAMINATION

An important consideration in the development of flexibility of scoring practices in this period may be found in the part designed

Excerpt 1. *Finale to Act I (Quick March) of Gustavus the Third, or The Masked Ball* by Auber. 1834. mm. 1–9 [Score in C]

The image displays a page of a musical score for a full orchestra. The score is arranged in ten systems, each with a different instrument or section. The instruments listed on the left are: Piccolo, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bassoon 1, Bassoon 2, Horns 1 & 2, Trumpets 1 & 2, Trombone 1, Trombone 2, Bass Trombone, Serpent, and Side Drum / Percussion. The music is written in 2/4 time and features a key signature of one flat (Bb). The score includes various musical notations such as treble and bass clefs, dynamic markings (ff), articulation marks (accents), and slurs. The Piccolo, Eb Clarinet, and Bassoon parts feature prominent triplet patterns. The woodwinds and brass sections play rhythmic patterns, while the strings (represented by the Side Drum / Percussion) provide a steady accompaniment. The score concludes with a first ending bracket over the final few measures.

for the “leader.” It was not until well into the 1870s that publishers issued more than a solo cornet part annotated with vague orchestration commentary such as “tutti,” “brass,” “wood,” or naming a solo voice. A two-line score, keyboard style, appeared in the Lafleur *Orpheus Journal* around 1878 and finally, in 1906, the publisher Danajowski offered a full score (no. 104)—in a series of orchestral study scores—of selections from Sir Arthur Sullivan’s *MacBeth*, arranged by Dan Godfrey. Printed in the introduction to the score was the proud statement: “Published with permission of Chappell and Co. and is the first military band score [highlight editor] ever offered to music students.”

The publication also contained full orchestral scores of three works by Mozart, two violin concertos, and a piano concerto, all bound in the same volume.

An examination of several nineteenth-century publications (in full scores constructed from original parts found in the British Library and other sources) produces basic instrumentation tendencies as described above. The following excerpts have been selected to represent musical activity from 1834–1884:

Excerpt 1. 1834

Finale to Act I (Quick March) of *Gustavus the Third, or The*

Masked Ball by Auber. Arranged by Charles Godfrey (The Elder), Master of the Band, Coldstream Guards. Published by D'Almaine and Co., Soho Square, London. mm. 1–9.

Excerpt 2. 1844

“Semiramide Quadrille” by Jullien. Arranged by Charles Godfrey (The Elder). mm. 1–16.

Excerpt 3. 1866

“Blow Gentle Gales” from *Three Glees* by Sir Henry Bishop. *Chappell Band Journal* Issue 50. Arranged by A. Fred Godfrey. mm. 25–40.

Excerpt 4. 1884

Overture to *La Reine de Saba* by Charles Gounod. Alliance Musicale. *Orpheus Military Band Journal* no. 43. Published by Lafleur and Sons. Arranged by Charles Godfrey (The Younger). a. mm. 336–345; b. mm. 477–484.

In the first excerpt, the Quick March from *Gustavus the Third*, the wind band instrumentation is an outgrowth of classical period *harmoniemusic*, with clarinets (E-flat and B-flat) now replacing the primary oboe melodic domination of the former period. (See Robert Rumbelow’s article on Mozart’s wind scoring practices, *WindWorks*, Fall 1997, pages 20–28.) The piccolo doubles the woodwind line and trombones have been added. Examine the role of each of the voices (they will remain consistent in later sections of the work) for their individual and section roles in the rhythmic and harmonic texture.

In Excerpt 2 (pages 8–9), in mm. 1–8 of the “Semiramide Quadrille,” important features include a unison melodic line located in E-flat clarinet and B-flat Clarinet 1 coupled an octave above the B-flat cornet.

Quarter-note and eighth-note patterns are scored in chordal fashion in Clarinets 2 and 3, bassoons, trumpets, corni, alto horn, trombones, and serpent/ophicleide, rhythmically reinforced by percussion. In mm. 9–16, the accompaniment changes to downbeat-afterbeat figures in brass and bassoons, with Clarinets 2 and 3 in a modified Alberti bass rhythmic harmony pattern.

In 1858, Chappell and Co. assumed the publication lineage of the *Jullien Journal* with Issue 1 of its own *Army Journal*. The size and balance of instrumentation from Jullien’s “Semiramide

INSTRUMENTATION CHART

Instrument	1834	1844	1858	1866	1878	1884
Piccolo	x		Eb	Eb	Fl/Picc Eb	Fl/Picc Db
Flute			Eb	Db	Eb	Fl/Picc Db
Oboe 1			Ad lib	x	x	x
Oboe 2			Ad lib	x	x	x
Bassoon 1	x	x	x (or Bar)	x	x (or Bcl)	x (or Bcl)
Bassoon 2	x	x	x (or Bar)	x	x (or Bcl)	x (or Bcl)
ContraBsn						
E-flat Clar 1	x	x	x	x	x	x
E-flat Clar 2				x	x	x
Solo clar			x	x	x	x
Rep./1st clar	x	x	x	x	x	x
2nd clar	x	x	x	x	x	x
3rd clar	x	x	3/4 Ad lib	x	x	x
Alto clar					x	x
Bass clar					(or Bsn)	(or Bsn)
Serp/Ophl	Serpent	Serp/Ophl				
1st Cornet		x (Div)	x	x	x	x
2nd Cornet			x	x	x	x
3rd Cornet					x	
Trumpets	2 Eb	2 Eb	2 Eb Ad lib	2 Eb	2 Eb	2 Eb
1st Saxhn			x Ad lib	x Eb		
2nd Saxhn			x Ad lib	x Eb		
Althorn				x Bb		
1st Corno	x Eb	x Eb	X Eb	x Eb	x Eb	x Eb
2nd Corno	x Eb	x Eb	X Eb	x Eb	x Eb	x Eb
3/4 Corno					x Eb	x Eb
1st Trbn	x	x (Alto)	x	x	x	x
2nd Trbn	x	x (Tenor)	x	x	x	x
3rd Trbn	x	x (Bass)	x	Bass	Bass	x
Baritone					x	x
Euph			x	x	x	x
Bombardon					x	x
Basses			x	x		
S. D.	SD/Triangle	x	x	x	x	x/Triangle
B.D./Cym	x	x	B.D.	x	x	x

KEY

- 1834 *Gustavus the Third*—Auber
- 1844 *Jullien's Journal*, Series 1
- 1858 *Chappell Army Journal*, Issue 1
- 1866 “Blow Gentle Gales”—Bishop
- 1878 *Orpheus Military Band Journal*, no. 1
- 1884 *La Reine de Saba*—Gounod

Quadrille” (1844) to Bishop’s *Three Glees* had developed significantly, as may be seen in the Instrumentation Chart above.

This 1858 instrumentation, in turn, would remain quite stable through the release in 1866 of Issue 50 (see Exc. 3, pages 10–11). Changes included the addition of a second E-flat clarinet part and full parts (not “ad lib” as in the earlier editions) for the oboes, Clarinet 3, bassoons (previously indicated “or baritone”), trumpets in E-flat, E-flat saxhorns, and Trombone 1. Also, there was no longer a 1st baritone (“or bassoon”) part, a curious rarity, as the

Excerpt 2. "Semiramide Quadrille" by Jullien. 1844. mm. 1-16

treble clef baritone (one or two parts), along with the bass clef euphonium, was common as a primary melodic carrier throughout the rest of the century.

By 1866, the assignment of specific timbres to both woodwind and brass choirs was becoming firmly established, with solo and *repiano** clarinets assuming primary melodic treble roles (along with flute coupling in the upper octave and bassoon an octave lower). Oboe 1 was a frequent unison doubling with solo clarinet as well. In the brass, the 1st cornet (or solo cornet) became firmly affixed as the leading voice, while the euphonium continued to serve as a part-time bass partner as well as a prominent voice in the orchestral cello register.

Examine the score for the above-mentioned melodic carriers and especially for doublings of the rhythm/harmony accompanying voices. Note the solo line (in the staff) for the 1st clarinet in E-flat!

Refer once again to the Instrumentation Chart for a view of additional shifts in instrumentation from the *Chappell Army Journal* Issue 50 (1866) to the *Orpheus Military Band Journal*, founded by Charles (The Younger) Godfrey in 1878. Changes occurring in the *Orpheus* publication include:

- substitution of bass clarinet for bassoon (no true bass clarinet part would appear until after 1900)
- addition of alto clarinet

- addition of 3rd B-flat cornet
- elimination of saxhorn parts
- addition of 3rd and 4th horns in E-flat
- use of treble clef baritone in addition to bass clef euphonium.

The instrumentation of the Overture to *La Reine de Saba* (Excerpts 4a and 4b, pp. 12-15), no. 43 in the *Orpheus* series, is almost identical to that of the *Orpheus* Issue no. 1 in 1878. The band was now becoming stable in its timbres and use of colors. Between this point in time and the writing of the *Holst Suite* in E-flat in 1909, the primary growth would occur in the actual use

* The original spelling of the section or extra lead voice was with an "e"; later it was spelled *ripiano*.

The image shows a page of musical notation for a concert band, spanning measures 8 to 16. The score is arranged in a system of 12 staves. The top two staves are for woodwinds, the next two for brass, and the bottom six for strings. Dynamics include piano (p) and pianissimo (pp). The notation includes various rhythmic patterns, including sixteenth-note arpeggiated figures in the strings and woodwinds.

of instruments rather than in the addition or subtraction of voices in individual sections.

In Excerpt 4a, the first five measures illustrate a predominantly woodwind texture, while in the next five measures, the unison combination of oboes, solo clarinet, and 1st and 2nd cornets creates a solid mid-range doubling, one of the military journal's most recognizable timbres. The arpeggiated sixteenth-note voices in the accompaniment frequently perform in the same register as the melodic line, thus thickening the overall texture or in another sense, diluting the purity of the *sol* melodic combination.

Excerpt 4b illustrates a passage well known for its technical challenges to band performers, whose programming

may feature some of these earlier journal works. The woodwinds are doubled at the unison and coupled at the octave in playing off the octaved bass line and the block brass. The upper tessitura features a bright piccolo presence doubled by the two E-flat clarinets who even perform high trills in thirds and sixths!

These scores illustrate that inner, or second/third, family voices are no longer "safe" in a technical sense as individual parts are pushed to new, unrestrained commitments.

CONCLUSIONS

Inherent in these excerpts are illustrations of the growth of individual instruments and their families. It becomes

immediately apparent that our present-day concept of concert band instrumentation was quite firmly in place by the 1870s, as various groupings of woodwind and brass instruments had shed themselves of experimental or developmental family members. The lack of any form of conductor's score until the 1870s led to "safe" and consistent scoring practices. Once scores became available, even in a primitive two-stave mode, the "leader" finally had some options available for a constructive approach to rehearsal and performance.

The woodwind families established their own primary roles, although some instruments would have to wait for later adoptive usage:

Excerpt 3. "Blow Gentle Gales" from Three Glees by Sir Henry Bishop. 1866. mm. 25–40

- The melodic line was firmly entrenched in the clarinet voice, primarily the solo clarinet (and repiano or 1st clarinet) with timbral support from Clarinets 2 and 3.
- Flute, piccolo, and E-flat clarinets carried the uppermost tessitura, frequently in unison or in octaves with the solo clarinet.
- Oboes added timbral texture in both solo and background roles, but frequently did not participate in rapid, florid technical passages.
- Bassoons retained important functions from their harmoniemusic background and assumed these roles in the band's tenor and baritone registers. They did occasional bass line work and at times were interchangeable with bass clarinet.
- Saxophones were not used regularly until after the turn of the century, and then alto and tenor instruments were primarily used. The major staff regimental bands frequently employed each of the voice parts in a full section.
- There was no true woodwind bass voice (Bassoon 2 came the closest in assignment); to quote a later source, Hobe, "the bombardon [brass bass] is capable of soft playing," and this appears to have been a satisfactory or acceptable solution to this timbral question.

Brasses perhaps had a more difficult time in their development as valves were employed and keys were added to bugles.

The image shows a page of musical notation for a brass ensemble, spanning measures 33 to 40. The score includes parts for various instruments such as trumpets, trombones, and saxophones. Dynamics like *pp*, *f*, and *ff* are indicated throughout. A 'Solo' section is marked for one of the parts in measure 35.

Sax developed his family of conical instruments, Wagner added his brass discoveries, and the brass band developed as a viable ensemble within itself, with little relationship to either wind band or orchestral brass usage.

- The B-flat cornet became the primary treble melodic carrier, supported by its 2nd and 3rd voices.
- Trumpets in F and E-flat supported treble activity, performing primarily as

classical orchestra trumpets without predominant chromatic melodic responsibilities.

- The saxhorn family wove its way into and out of the military band, leaving its impact through those primarily conical instruments still in use: soprano voice (cornet, fluegelhorn), tenor voice (baritone), and baritone/bass voice (euphonium). The bombardon voice eventually developed into the upright tuba known today.

- The horns (corni) came forth, as in the earlier harmoniemusic, and again provided a solid rhythmic harmony role with occasional solo opportunities for the first voice.
- The trombones had been well established in the Baroque and classical periods in their grouping of alto, tenor, and bass. This was utilized temporarily and then passed into bass clef assignments of two tenors and a bass.

Excerpt 4a. Overture to La Reine de Saba by Charles Gounod. 1884. mm. 336–345

Allegretto

Flute & Piccolo in Db
Oboes
1st Clarinet in Eb
2nd Clarinet in Eb
Solo Clarinet in Bb
Repiano or 1st Clarinet in Bb
2nd Clarinet in Bb
3rd Clarinet in Bb
Alto Clarinet in Eb
1st Bassoon or Bass Clarinet in Bb
2nd Bassoon or Bass Clarinet in Bb
1st Cornet in Bb
2nd Cornet in Bb
Eb Trumpets
1st & 2nd Horns in Eb
3rd & 4th Horns in Eb
1st Trombone
2nd Trombone
Bass Trombone
1st Baritone in Bb
Euphonium
Bombardon
Side Drum/Bass Drum

Triangle

336 337 cresc. 338 f 339 340 p

The percussion section was the last to develop, retaining its use of snare drum, bass drum, cymbals, bells, and various trap instruments as required for rhythmic reinforcement and sound effects.

Perhaps the desire to reproduce orchestral music within wind band timbres was the greatest driving force throughout the nineteenth century. This not only shaped the size and dominance of those timbral

families necessary for this task, but also produced an ensemble that would have to partially reinvent itself during the twentieth century as it began to develop its own indigenous original repertoire.

Full score excerpts have been constructed from original parts of each work. No editing to individual parts has been done; thus, slurs and articulations may vary from voice to voice.

The full scores to Auber's *Gustavus* Quick March and Jullien's "Semiramide Quadrille" were realized by Donald Hunsberger; Bishop's "Blow Gentle Gales" was realized by Robert Rumbelow; and Gounod's *La Reine de Saba* was realized by David Rivello. All autography, other than the Bishop, was created by David Rivello.

Excerpt 4b. Overture to La Reine de Saba by Charles Gounod. 1884. mm. 477-484

♩ = Ca. 100

Flute & Piccolo in D♭

Oboes

1st Clarinet in E♭

2nd Clarinet in E♭

Solo Clarinet in B♭

Repiano or 1st Clarinet in B♭

2nd Clarinet in B♭

3rd Clarinet in B♭

Alto Clarinet in E♭

1st Bassoon or Bass Clarinet in B♭

2nd Bassoon or Bass Clarinet in E♭

1st Cornet in B♭

2nd Cornet in B♭

E♭ Trumpets

1st & 2nd Horns in E♭

3rd & 4th Horns in E♭

1st Trombone

2nd Trombone

Bass Trombone

1st Baritone in B♭

Euphonium

Bombardon

Side Drum/
Bass Drum

477 478 479 480

SOURCES FOR ENGLISH MILITARY JOURNAL INSTRUMENTATIONS

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