

Coeur De Lion

Lewis, Walter

Coer De Lion

by: Walter Lewis

Original Copyright: 1895

By: Jean White

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Lewis, Walter

DOB: 1852

DOD: unknown

Walter Lewis was born in Haverhill, Massachusetts, and while still a young boy, his family moved to nearby Lynn. After residing there for about eight years, the family moved to Pittston, Massachusetts, where the young Walter began his musical pursuits. He joined the Gardiner Brass Band as a B-flat tuba player and later played tenor horn. After establishing his reputation as a musician, he accepted the job as organist at the Congregational Church in Pittston. Later, he served as organist in the Episcopal and Universalist churches in Gardiner.

In 1877, Lewis settled in Norway, Massachusetts, and worked at a printing firm. He also became the local correspondent of the Boston Daily Globe and the Associated Press. In 1879, he moved to Lynn, where he found employment in the local shoe factory. He was recruited to join the famous Lynn Brass Band, playing alto horn in the band and trombone in that organization's orchestra.

Shortly thereafter, he left the Lynn Band and joined the National Band of Lynn. He became its conductor and gained wide notoriety for the excellence of his programs and conducting skill. He could not agree with the management of the National Band on financial terms for the ensuing season, so he left and did free-lance work both as a conductor and a performer. During this period, he became Eastern correspondent for the Metronome and then assumed the editorship of The Leader. His next move was to a position as superintendent of band music publications of the White-Smith firm. He did much to upgrade the quality of that firm's band music issues. Later, he worked in a similar capacity with the Jean White Publishing Company. For several years, he was employed by Harry Coleman as assistant editor of the Dominant. The John Church Company persuaded him to leave Coleman, giving him charge of their band and orchestra publications.

After two years with Church, his wife's failing health dictated a move away from Cincinnati, and he accepted an offer from Harry Coleman to return as general manager. This not only afforded him the opportunity to further his career but also made available Philadelphia's excellent medical facilities for his wife. Lewis composed many pieces for band and orchestra and also was noted as a fine arranger.¹

Coer De Lion (march) was published in 1895 by the Jean White Music Publishing Company. The march is *respectfully dedicated to the Coeur de Lion Commandery Knight Templars of Charlestown, Mass.*

Program note researched by Marcus L. Neiman
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

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¹ Rehrig, William H. (editor). *The encyclopedia of band music*. Integrity Press, Westerville, OH. (2005). CD, used with permission.

MARCH. COEUR DE LION.

WALTER LEWIS.

PICCOLO

562.

ff *mf* *f* *ff* *mf*

TRIO

ff *p* *mf* *f* *cresc.* *ff* *mf* *cresc.* *f* *cresc.* *ff* *mf*

JEAN WHITE, Boston.

Oboe. March. Coeur de Lion. *Walter Lewis.*

The musical score is written for Oboe and consists of ten staves. The title is "Coeur de Lion" by Walter Lewis. The key signature is one sharp (F#) and the time signature is 2/4. The music is a march, characterized by its rhythmic patterns and dynamic markings. The score includes various musical notations such as notes, rests, dynamics (f, mf), and articulation marks. There are some ink blots and corrections on the third and fourth staves.

E♭ CLARINET

MARCH. COEUR DE LION.

WALTER LEWIS.

562.

The musical score is written for E♭ Clarinet and Trio. It consists of two systems of staves. The first system has four staves for the E♭ Clarinet, and the second system has four staves for the Trio. The music is in 2/4 time and G major. The score includes various dynamics such as *ff*, *mf*, *f*, *p*, *cresc.*, and *ff*. There are also first and second endings marked with '1.' and '2.'. The piece concludes with a double bar line and repeat signs.

JEAN WHITE, Boston.

1st B♭ CLARINET MARCH. COEUR DE LION. WALTER LEWIS.

562.

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf*

TRIO

p *f* *mf* *cresc.* *mf cresc.* *f* *mf*

cresc. *ff* *mf*

JEAN WHITE, Boston.

2^d & 3^d B \flat CLARINETS MARCH. COEUR DE LION.

WALTER LEWIS.

562. *ff* *mf* *mf* *f* *ff* *mf* *f* *1.* *2.*

TRIO *p* *f* *mf* *f* *cresc.* *3.* *ff* *mf* *cresc.* *f* *1.* *2.* *cresc.* *ff*

Bassoon. March. *Coeur de Lion.*

Walter Lewis.

The image shows a handwritten musical score for a Bassoon part, titled "March. Coeur de Lion." by Walter Lewis. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a forte dynamic (*f*) and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several annotations throughout the score, including slurs, accents, and dynamic markings such as *f*, *mf*, and *ff*. A large, dark scribble is present on the second staff, obscuring some of the notation. The score concludes with a double bar line and repeat dots on the tenth staff. The handwriting is in black ink on aged paper.

Respectfully dedicated to the Coeur de Lion Commandery Knight Templars of Charlestown, Mass.

E♭ CORNET

MARCH. COEUR DE LION.

Conductor

WALTER LEWIS.

562.

The musical score is written for E♭ Cornet and Trio. It consists of two staves. The top staff is for the E♭ Cornet, and the bottom staff is for the Trio. The music is in 2/4 time and G major. The score includes various dynamics such as *ff*, *mf*, *f*, *p*, and *cresc.*, as well as first and second endings. The piece begins with a *ff* dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Trio part starts with a *p* dynamic and includes a *cresc.* section. The score concludes with a *ff* dynamic and first and second endings.

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Respectfully dedicated to the Coeur de Lion Commandery Knight Templars of Charlestown, Mass.

SOLO B \flat CORNET
Conductor

MARCH. COEUR DE LION.

WALTER LEWIS.

562.

The musical score is written in 2/4 time with a key signature of one flat (B \flat). It consists of two parts: a Solo B \flat Cornet part and a Trio part. The Solo part begins with a dynamic of *ff* and features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The Trio part starts with a dynamic of *p* and has a more melodic, dotted-note character. The score includes various dynamics such as *mf*, *f*, *ff*, *cresc.*, and *mf cresc.*. There are also first and second endings marked with '1.' and '2.' and repeat signs. The Solo part ends with a double bar line and repeat sign.

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1st B \flat CORNET

MARCH. COEUR DE LION.

WALTER LEWIS.

562.

ff *mf* *mf* *f* *ff* *mf* *ff* *mf* *ff* *mf* *f* *cresc.* *ff* *mf cresc.* *f* *cresc.* *ff*

1. 2. 1. 2. 3. 1. 2.

JEAN WHITE, Boston.

2^d & 3^d B \flat CORNETS MARCH. COEUR DE LION.

WALTER LEWIS.

562.

ff *mf* *mf* *f* *ff* *mf* *ff* *p* *f* *mf* *mf cresc.* *f* *cresc.*

1. 2. 1. 2. 1. 2.

JEAN WHITE, Boston.

MARCH. COEUR DE LION.

1st & 2^d Eb ALTOS

WALTER LEWIS.

562.

The musical score consists of seven staves. The first staff is for the 1st & 2nd Eb Altos, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes dynamic markings of *ff*, *mf*, and *f*, along with accents and slurs. The second and third staves are for the Trio, also in treble clef, F# key signature, and common time. They feature dynamic markings of *f*, *ff*, and *mf*, with first and second endings indicated by bracketed numbers 1 and 2. The fourth staff is for the Trio, starting with a treble clef, F# key signature, and common time, with a dynamic marking of *p*. The fifth and sixth staves are for the Trio, with dynamic markings of *f*, *mf*, *f*, *cresc.*, *ff*, *mf cresc.*, and *f*. The seventh staff is for the Trio, with dynamic markings of *cresc.*, *ff*, and first/second endings. The score is written in a rhythmic, march-like style with frequent eighth and sixteenth notes.

JEAN WHITE, Boston.

MARCH. COEUR DE LION.

3^d & 4th E^b ALTOS

WALTER LEWIS.

562

ff *mf* *mf*

f *ff* *mf*

ff

TRIO *p*

f *mf* *f*

cresc. *ff* *mf* *cresc.*

f *cresc.* *ff*

1. 2.

JEAN WHITE, Boston.

1st Bb TENOR

MARCH. COEUR DE LION.

WALTER LEWIS.

562

The musical score consists of two staves. The top staff is for the 1st Bb Tenor and the bottom staff is for the TRIO. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *ff*, *mf*, *f*, and *p*, along with articulation marks like accents and slurs. There are also first and second endings indicated by '1.' and '2.' with repeat signs.

JEAN WHITE, Boston.

2^d B♭ TENOR 

MARCH. COEUR DE LION.

WALTER LEWIS.

562



The musical score is written for a 2^d B♭ Tenor in G major (one sharp) and 2/4 time. It consists of seven staves. The first six staves are for the Tenor part, and the seventh is for the Trio. The Tenor part begins with a dynamic of *ff* and includes various articulations such as accents and slurs. It features first and second endings. The Trio part starts with a dynamic of *p* and includes dynamics of *f*, *mf*, and *ff*. The score concludes with first and second endings for the Trio part.

JEAN WHITE, Boston.

1st TROMBONE

or B \flat Tenor

MARCH. COEUR DE LION.

WALTER LEWIS.

562.

ff

mf

f

ff

mf

ff

TRIO

p

f

mf

f

ff

mf

f

ff

JEAN WHITE, Boston.

2^d TROMBONE
or B \flat Tenor

MARCH. COEUR DE LION.

WALTER LEWIS.

562.

ff *mf* *mf* *f* *ff* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff*

JEAN WHITE, Boston.

3^d TROMBONE
or B \flat Bass

MARCH. COEUR DE LION.

WALTER LEWIS.

562.

ff *mf* *mf* *f* *ff* *mf* *f* *ff* *p* *f* *mf* *ff* *mf* *f* *ff*

BARITONE 

MARCH. COEUR DE LION.

WALTER LEWIS.

562 

ff *mf* *f* *1.* *2.*

ff *mf* *1.* *2.*

TRIO 

p *f* *mf* *f* *cresc.* *ff* *mf* *f* *1.* *2.*

cresc. *ff*

JEAN WHITE, Boston.

BARITONE

MARCH. COEUR DE LION.

WALTER LEWIS.

562.

The image shows a musical score for two parts: Baritone and Trio. The Baritone part consists of four staves of music, and the Trio part consists of four staves. The music is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The Baritone part starts with a dynamic of *ff* and includes first and second endings. The Trio part starts with a dynamic of *p* and includes first and second endings. The score is marked with various dynamics including *ff*, *mf*, *f*, *p*, *cresc.*, and *ff*. The piece concludes with a double bar line and repeat signs.

JEAN WHITE, Boston.

BASSES

MARCH. COEUR DE LION.

WALTER LEWIS.

562.

ff *mf* *mf* *f* *ff* *ff* *mf* *cresc.* *ff* *mf cresc.* *f* *cresc.* *ff*

1. 2. 1. 2.

JEAN WHITE, Boston.

B♭ BASS

MARCH. COEUR DE LION.

WALTER LEWIS.

562.

The image shows a musical score for B♭ Bass and Trio parts. The B♭ Bass part consists of five staves. The first staff starts with a dynamic of *ff* and includes accents (>) and slurs. The second staff has dynamics *mf*, *f*, and *ff*, with first and second endings. The third staff has dynamics *mf* and *ff*, also with first and second endings. The Trio part consists of four staves. The first staff starts with a dynamic of *p*. The second staff has dynamics *f* and *mf*. The third staff has dynamics *ff* and *mf cresc.*. The fourth staff has dynamics *cresc.*, *ff*, and *f*, with first and second endings. The score includes various musical notations such as slurs, accents, and dynamic markings.

JEAN WHITE, Boston.

562B-1

DRUMS

MARCH. COEUR DE LION.

WALTER LEWIS.

562.

ff *mf* *f*

mf *f* *ff*

mf *ff*

TRIO

p *mf* *ff* *mf* *f*

cresc. *ff* *mf* *f*

cresc. *ff*

1. 2.