

Program and Performance Notes for Columbia. A National Song Founded on American History

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The Composer

(From Wikipedia)

Program note:

Gilmore was born in [Ballygar, County Galway](#). He started his [music](#) career at age fifteen, and spent time in [Canada](#) with an [English](#) band.^[2] He settled in [Boston, Massachusetts](#) in 1848, becoming leader of the Suffolk, [Boston Brigade](#), and Salem bands in swift succession. With the Salem Band, Gilmore performed at the 1857 inauguration of President [James Buchanan](#).

"Front Piazza of [Grand Hotel](#), 4 P.M. with Gilmore's Boston Band, [Saratoga, N.Y.](#)," mid-19th century

In 1858 he founded "Gilmore's Band," and at the outset of war the band enlisted with the [24th Massachusetts Volunteers](#), accompanying [General Burnside](#) to [North Carolina](#). After the temporary discharge of bands from the field, [Governor Andrew](#) of Massachusetts entrusted Gilmore with the task of re-organizing military music-making, and General [Nathaniel P. Banks](#) created him Bandmaster-general.

When peace resumed, Gilmore was asked to organize a celebration, which took place at [New Orleans](#). That success emboldened him to undertake two major music festivals at Boston, the [National Peace Jubilee](#) in 1869 and the [World's Peace Jubilee and International Musical Festival](#) in 1872. These featured monster orchestras of massed bands^[4] with the finest singers and instrumentalists (including the only American appearance by "waltz king" [Johann Strauss II](#)) and cemented Gilmore's reputation as the leading musical figure of the age. Coliseums were erected for the occasions, holding 60- and 120,000 persons. Grateful Bostonians presented Gilmore with medals and cash, but in 1873 he moved to [New York City](#), as bandmaster of the 22nd Regiment. Gilmore took this band on acclaimed tours of Europe.

It was back on home soil, preparing an 1892 musical celebration of the [quadricentennial](#) anniversary of [Christopher Columbus](#)' voyage of discovery, that Gilmore collapsed and died in [St. Louis](#).^[1] Patrick S. Gilmore was buried in [Calvary Cemetery \(Queens, New York\)](#).^[5]

In many ways Gilmore can be seen as the principal figure in 19th-century American music. He was a composer, the "Famous 22nd Regiment March" from 1874 is just one example. He held the first "Promenade Concert in America" in 1855, the forerunner to today's [Boston Pops](#). He set up "Gilmore's Concert Garden", which became [Madison Square Garden](#). He was the Musical Director of the Nation in effect, leading the

festivities for the 1876 Centennial celebrations in Philadelphia and the dedication of the [Statue of Liberty](#) in 1886. In 1888 he started the tradition of seeing in the [New Year in Times Square](#).^[citation needed]

Gilmore was the first American band leader to feature the [saxophone](#). The French *Garde Republicaine* military band performed at the World Peace Jubilee and Gilmore was sufficiently impressed that in the following year he reorganized his band to include the instruments that the French band introduced to American ears. The new band included a soprano-alto-tenor-baritone saxophone section featuring Edward A. Lefebvre (1834-1911) as soloist, which also performed as a quartet that became the archetype of the standard classical saxophone quartet.^[6] The promotion by Gilmore and Lefebvre resulted in the first production of American saxophones and a shift of the center of the saxophone world from France to the United States around the turn of the century.^[7]

In 1891, he played for some of [Thomas Edison](#)'s first commercial recordings. Musically, he was the first arranger to set brass instruments against the reeds, which remains the basis for [big band](#) orchestration. His arrangements of contemporary classics did a great deal to familiarize the American people with the work of the great European musical masters.^[citation needed]

Patrick Sarsfield Gilmore was inducted into the [Songwriters Hall of Fame](#) in 1970.

The Arranger

Mark L. Heter (b. 1948 Morristown NJ) has been musically active since the 1960s. Heter was a member of many commercial musical groups in the New York area, toured with Paul Lavalle and the Band of America, Henry Mancini and his orchestra and was member of several circus bands, including stints with Ringling Bros. and Barnum & Bailey and five years on staff at Walt Disney World. He has arranged music for circus acts, jazz bands, concert band, industrial shows and brass quintet. Mark remains active today as the conductor of his own professional concert band in New Jersey.

Performance Notes

Columbia. A National Song Founded on American History was composed by P.S. Gilmore in 1879. It was Gilmore's hope that it would be adopted as the United States "national anthem". (*The Star-Spangled Banner* was not adopted as the official U.S. Anthem until 1934 by an Act of Congress.)

My arrangement for band may be performed as a stand-alone instrumental or to accompany an SATB chorus. Gilmore's original SATB arrangement is included. Other settings of *Columbia* were done as piano solo and of course a cornet solo.

If performed with multiple verses the 1st ending should be used as a repeat until the last verse, with retard observed in the 2nd ending. A *cappella* chorus verses can be alternated with instrumental accompaniment – use your imagination!

My thanks to Jarlath MacNamara and the P.S. Gilmore Facebook page for providing with materials to create this piece for band. Gilmore deserves to be remembered and performed; Gilmore set the table for Sousa, Pryor, Conway and others that followed.

Mark L. Heter

June 23, 2020

COLUMBIA.

A National Song Founded on American History.

Arranged by Mark L. Heter

Poetry and Music by Patrick Sarsfield Gilmore

Maestoso $\text{♩} = 76$

A

Piccolo *f* *mf* *mf*

Flute 1 *f* *mf* *mf*

Flute 2 *f* *mf* *mf*

Oboe *f* *mf* *mf*

Bassoon *f* *mf* *mf*

Clarinet in E \flat *f* *mf* *mf*

Clarinet in B \flat 1 *f* *mf* *mf*

Clarinet in B \flat 2 *f* *mf* *mf*

Clarinet in B \flat 3 *f* *mf* *mf*

Bass Clarinet in B \flat *f* *mf* *mf*

Alto Saxophone 1 *f* *mf* *mf*

Alto Saxophone 2 *f* *mf* *mf*

Tenor Saxophone 1 *f* *mf* *mf*

Baritone Saxophone *f* *mf* *mf*

Trumpet in B \flat 1 *f* *mf* *mf*

Trumpet in B \flat 2 *f* *mf* *mf*

Trumpet in B \flat 3 *f* *mf* *mf*

Trumpet in B \flat 4 *f* *mf* *mf*

1st Horn in F *f* *mf* *mf*

2nd Horn in F *f* *mf* *mf*

Trombone 1 *f* *mf* *mf*

Trombone 2 *f* *mf* *mf*

Trombone 3 *f* *mf* *mf*

Baritone Horn *f* *mf* *mf*

Euphonium *f* *mf* *mf*

Tuba *f* *mf* *mf*

Maestoso $\text{♩} = 76$

A

Percussion *f*

12

Picc. *p* *mf* *tr*

Fl. 1 *p* *mf* *tr*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Bsn. 1 *p* *mf*

E♭ Cl. *p* *mf* *tr*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl. *p* *mf*

A. Sax. 1 *p* *mf*

A. Sax. 2

T. Sax. 1 *p* *mf*

Bari. Sax. *p* *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *p* *mf*

Tpt. *p* *mf*

Hn. *p* *mf*

Hn. *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

Bar. Hn. *p* *mf*

Euph. *p* *mf*

Tba. *p* *mf*

Perc. 1 *mf*

B

24

Picc. *f* *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf*

Bsn. 1 *f* *mf*

E♭ Cl. *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Cl. 3 *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1 *f* *mf*

A. Sax. 2

T. Sax. 1 *f* *mf*

Bari. Sax. *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Tpt. *f* *mf*

Hn. *f* *mf*

Hn. *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Tbn. 3 *f* *mf*

Bar. Hn. *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Perc. 1 *mf*

32

1. 2. rit. Last time very slow.

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

Fl. 1 *f* *mf* *f* *ff*

Fl. 2 *f* *mf* *f* *ff*

Ob. 1 *f* *mf* *f* *ff*

Bsn. 1 *f* *mf* *f* *ff*

E♭ Cl. *f* *mf* *f* *ff*

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

Cl. 2 *f* *mf* *f* *ff*

Cl. 3 *f* *mf* *f* *ff*

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

A. Sax. 1 *f* *mf* *f* *ff*

A. Sax. 2 *f* *mf* *f* *ff*

T. Sax. 1 *f* *mf* *f* *ff*

Bari. Sax. *f* *mf* *f* *ff*

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

Tpt. 2 *f* *mf* *f* *ff*

Tpt. 3 *f* *mf* *f* *ff*

Tpt. *f* *mf* *f* *ff*

Hn. *f* *mf* *f* *ff*

Hn. *f* *mf* *f* *ff*

Tbn. 1 *f* *mf* *f* *ff*

Tbn. 2 *f* *mf* *f* *ff*

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

Bar. Hn. *f* *mf* *f* *ff*

Euph. *f* *mf* *f* *ff*

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

Perc. 1 *f* *ff*