

Litt March

Thiele, H. H.

Litt March

by: H. H. Thiele

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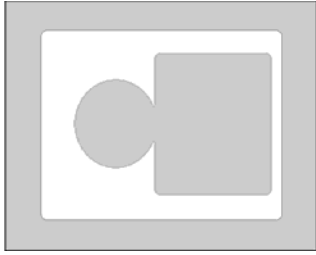
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Thiele, Henry H.

DOB: April 19, 1855 (Whitewater, Wisconsin)
DOD: April 9, 1937 (Philadelphia, Pennsylvania)

Son of a prominent German immigrant undertaker of Whitewater, Wisconsin, Henry H. Thiele was born on April 19, 1855, at Fort Atkinson, Wisconsin. He had an inborn desire to study music. At the age of eight, he began the study of harmony and solo playing under Christopher Bach, the noted composer, musician, and teacher of Milwaukee. At age 15, at the advice of Bach, he went abroad for three years to further his studies. For three years, he concentrated on piano, violin, and saxophone.

Upon returning to the United States, he was immediately hired by the manager of the Dodsworth Band of New York and later by the Olympia Theatre, also in New York. He later resigned from these positions and enrolled in the Boston Conservatory of Music.

After graduating from the conservatory in 1873, he returned to Wisconsin and for ten years was a member of the celebrated Christopher Bach Orchestra of Milwaukee. In Milwaukee, he worked as a composer, arranger, music professor, and conductor of various vocal groups and orchestras. He also was secretary of one of the first musicians' unions in the country, the Milwaukee Musiker.

Thiele's compositions range from comic operas to songs, waltzes, polkas, marches, and gallops. They were in great demand by the William Rohlfing Company, a Milwaukee music publishing house, as well as many other publishers. Among his pupils was Anna Berger Lynch, who later became one of the most famed cornetists of her day.

Equally active in the city's choral groups, Thiele directed the Milwaukee Sextette and the Gesang Verien (United Singers). He was heaped with honors by their members. On the occasion of his 26th birthday, he was presented with a beautifully crafted baton and a floral lyre. His performances at the Academy of Music were the social events of each season.

During 1883, Thiele became conductor of the Chicago Ideal Opera Company, only to resign shortly thereafter when Bach called him back to Milwaukee to become assistant manager and conductor of his orchestra. In 1886, Thiele became director of the band of the 4th Battalion, Wisconsin National Guard. A big opportunity came in 1890 when he was appointed leader of the McVickers Theatre Orchestra in Chicago. For the remainder of his life, he lived in Chicago, directing and composing operas and composing for band. He received considerable recognition by the press and public in both Milwaukee and Chicago.

After being ill with tuberculosis for six months, Thiele passed away at his home in Chicago on April 18, 1899. His remains were brought back to Whitewater for burial. He was survived by his wife, the former Anna Vietenheimer, whom he married in 1877, and two children.¹

Litt March was published in 1889 by W.H. Cundy (Boston, 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

marcusneiman@zoominternet.net

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

PICCOLO.

LITT MARCH.

H. H. THIELE.

212.

The musical score is written for Piccolo and Trio. The Piccolo part consists of six staves, and the Trio part consists of three staves. The key signature is one sharp (F#) and the time signature is 2/4. The Piccolo part begins with a dynamic marking of *f* and includes various articulations such as accents and slurs. The Trio part begins with a dynamic marking of *p* and includes first and second endings. The score concludes with a double bar line and repeat signs.

W. H. Cundy Boston, Mass..

D. Cal.

E♭ CLARINET.

LITT MARCH.

H. H. THIELE.

212. 

1st B \flat CLARINET.

LITT MARCH.

H. H. THIELE.

212. 

TRIO. 

E \flat CORNET.
CONDUCTOR.

LITT MARCH.

H. H. THIELE.

212.

f *tr* *mf* *f* *mf* *f*

1 2 4

f 1 2

TRIO. 2 4 6

1 2

f *f* *tr* 1 2

W. H. Cundy Boston, Mass.

D.C.al.

Solo B \flat CORNET.
CONDUCTOR

LITT MARCH.

H. H. THIELE.

212. 

213. 

214. 

215. 


216. 

TRIO. 

217. 

218. 

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D. C. al 

1st B \flat CORNET.

LITT MARCH.

H. H. THIELE.

212.

f *mf* *f* *mf*

TRIO.

mf *Solo* *f*

W. H. Cundy Boston, Mass.

D.C.al.

3^d B \flat CORNET.

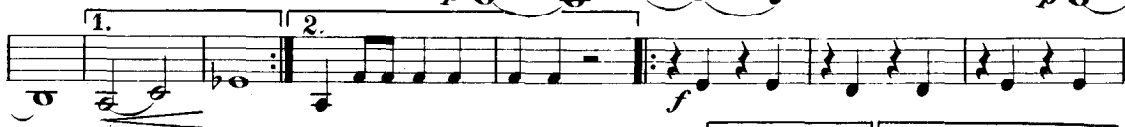
LITT MARCH.

H. H. THIELE.


212. 



TRIO. 



W. H. Cundy, Boston, Mass.

D. C. al 

1st & 2^d E \flat ALTOS.

LITT MARCH.

H. H. THIELE.

212. 

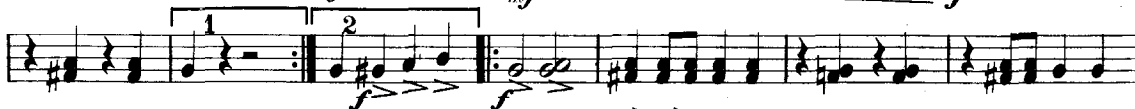
3^d & 4th E_b ALTOS.

LITT MARCH.

H. H. THIELE.

212. 










TRIO. 





f

W. H. Cundy Boston, Mass.

D.C.al 

1st B♭ TENOR

LITT MARCH.

H. H. THIELE.

212.

The musical score is written for a 1st B♭ Tenor. It begins with a treble clef, a key signature of one flat (B♭), and a common time signature (C). The piece is marked with a tempo of 212. The score consists of several staves of music. The first staff starts with a dynamic of *f* and includes accents. The second staff has dynamics of *f*, *p*, and *f*. The third staff features dynamics of *f*, *f*, and *ff*, with first and second endings. The fourth staff has dynamics of *mf* and *f*. The fifth staff includes first and second endings. The TRIO section begins on the sixth staff with a dynamic of *f*, followed by rests and a dynamic of *p*. The seventh staff has dynamics of *f* and *f*, with first and second endings. The eighth staff has a dynamic of *f* and includes first and second endings. The score concludes with a fermata.

W. H. Cundy Boston, Mass.

D.C. al.

2^d B \flat TENOR

LITT MARCH.

H. H. THIELE.

212.

W. H. Cundy Boston, Mass.

D. C. al \textcircled{c}

1st TROMBONE.


LITT MARCH.

H. H. THIELE.

212. 

TRIO. 

W. H. Cundy Boston, Mass.

D. C. al 

2^d TROMBONE.

LITT MARCH.

H. H. THIELE.

212. 

TRIO. 

3^d TROMBONE
or B \flat BASS

LITT MARCH.

H. H. THIELE.

212. 

W. H. Cundy Boston, Mass.

D.C. al C

BARITONE 

LITT MARCH.

H. H. THIELE.

212. The musical score is written for Baritone and Trio. The Baritone part (top) is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a dynamic marking of *f* and includes various articulations such as accents and slurs. The Trio part (bottom) is also in treble clef with the same key signature and time signature, starting with a dynamic marking of *f*. Both parts feature repeat signs with first and second endings. The score concludes with a double bar line and repeat dots.

BASSES.

LITT MARCH.

H. H. THIELE.

212.

W. H. Cundy Boston, Mass.

D. C. al.

