

**Thomas Jefferson**

**Santelmann, W. H.**

# **Thomas Jefferson**

**by: W. H. Santelmann**

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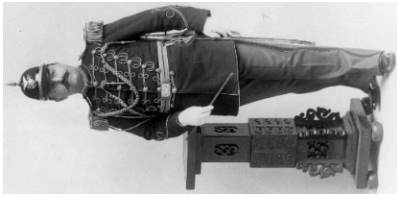
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## Santelmann, William H.

**DOB:** September 24, 1863 (Offensen, Germany)

**DOD:** December 17, 1932 (Chevy Chase, Maryland)

William Henry Christian Santelmann was born on September 24, 1863, in Offensen, in the province of Hanover, Germany. He began the study of violin while very young and showed remarkable talent. He began the study of harmony at age 14. He quickly became acquainted with the principle instruments used in both the band and orchestra, and this greatly assisted him in his studies of harmony and composition.

He entered military service at age 18, enlisting as a volunteer in the band of the 134th Regiment in Leipzig. During the three years he served in this band, he took advantage of the city's rich musical life. When his service was completed, he received his father's consent to further his music studies. After three additional years of study, he accepted a position with the Philadelphia Orchestra. At the conclusion of this engagement, he became first violinist and baritone player with the U.S. Marine Band in Washington, D.C.

He served with the Marine Band for eight years before resigning to organize his own orchestra. While directing his own group, he also conducted the Columbia Theater Orchestra, both in Washington, D.C.

On March 3, 1898, he was called back to the Marine Band as its conductor. At the time, the band was made up of only 30 classified musicians and eight privates. At his suggestion, the Marine Corps Commandant recommended to Congress that a bill be passed to double the size of the band. President William McKinley signed the bill on March 3, 1899, and as a result, Santelmann added an orchestra to the band. From that time on, every applicant to the Marine Band was required to pass an audition on a stringed instrument as well as a band instrument, unless he was a soloist or his band instrument was also utilized in the orchestra. This new approach quickly gained favor with both the public and the military establishment.

During his tenure of 29 years as director of the Marine Band (the longest of any leader), the band participated in many prominent national and international affairs. It was always well-received on its concert tours, during which it visited every state in the Union and drew praise from critics and public alike. Santelmann received an honorary doctorate in music from George Washington University in 1908 and held diplomas from several major exhibitions for his services.

He retired from his position as Marine Band conductor in 1927. He died on December 17, 1932, at his home in Chevy Chase, Maryland, and is buried in Arlington National Cemetery.<sup>1</sup>

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Program note researched by Marcus L. Neiman, Medina, Ohio  
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<sup>1</sup> Rehrig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH. (2005), CD, used with permission.

Piccolo.

"Thomas Jefferson"

MARCH.

W. H. Santelmann.

C. Fischer's Edition.

American Star  
Journal.

744.

The musical score is written for Piccolo and Trio. The Piccolo part is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a dynamic of *f* and features various articulations such as accents, slurs, and dynamic markings including *sva*, *fz*, *mf*, and *f*. The Trio part is in bass clef with the same key signature and time signature. It starts with a dynamic of *f* and includes markings for *tr* (trills), *ff*, and *fz*. The score is divided into sections with first and second endings, and concludes with a double bar line and repeat sign.

Oboés.

# "Thomas Jefferson"

MARCH.

W. H. Santelmann.

744.

The musical score is written for Oboes and a Trio. The Oboe part consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music starts with a dynamic marking of *f* (forte). The second staff continues the melody with dynamics of *fz* (forzando) and *mf* (mezzo-forte). The third staff features a first ending marked '1.' and a second ending marked '2.', with dynamics of *ff* (fortissimo). The fourth staff concludes the Oboe part with first and second endings, marked '1.' and '2.' respectively. The Trio part consists of three staves. The first staff begins with a treble clef, the same key signature, and a 2/4 time signature, starting with a dynamic marking of *mf*. The second staff includes a trill marked *fz* and a dynamic of *ff*. The third staff concludes the Trio part with first and second endings, marked '1.' and '2.' respectively.

Carl Fischer New York.

E♭ Clarinet.

# "Thomas Jefferson"

MARCH.

W. H. Santelmann.

744. *f* *mf* *sf*

**TRIO.** *sf* *ff*

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

7766-6

Carl Fischer New York.

1<sup>st</sup> B $\flat$  Clarinet.

# "Thomas Jefferson" MARCH.

W. H. Santelmann.

744. *f* *fz* *mf* *f*

TRIO. *mf* *ff* *sva* *f loco*

The musical score is written for a 1st B $\flat$  Clarinet. It begins with a treble clef and a key signature of one flat (B $\flat$ ). The tempo is marked '744'. The score consists of several staves of music. The first staff starts with a dynamic marking of *f* (forte). The second staff has dynamic markings of *fz* (forzando) and *mf* (mezzo-forte). The third staff has a dynamic marking of *f*. The fourth staff has dynamic markings of *mf* and *ff* (fortissimo). The fifth staff is labeled 'TRIO' and starts with a dynamic marking of *mf*. The sixth staff has dynamic markings of *ff* and *sva* (sforzando). The seventh staff has dynamic markings of *f* and *loco*. The score includes various musical notations such as slurs, accents, and dynamic markings.

7766 - 6

Carl Fischer New York.

2<sup>nd</sup> & 3<sup>rd</sup>  
B $\flat$  Clarinets.

“Thomas Jefferson”  
MARCH.

*C. Fischer's Edition.*  
*American Star*  
*Journal*

W. H. Santelmann.

744.

*Carl Fischer New York.*

Bassoon. "Thomas Jefferson" MARCH.

W. H. Santelmann.

744. 

Carl Fischer New York.



# Soprano Saxophone. "Thomas Jefferson"

*C. Fischer's Edition.*

MARCH.

W. H. Santelmann.

*American Star  
Journal.*

744.

*p* *fz* *mf*

TRIO. *mf* *fz*

*1* *2* *1* *2*

*1* *2*

*1* *2*

Carl Fischer New York.

# "Thomas Jefferson"

Alto Saxophone.

MARCH.

W. H. Santelmann.

744. *p* *fz* *mf*

*p* *p* *fz* *f* *ff* *fz*

TRIO. *mf* *fz* *f* *ff* *fz*

7766-6

Carl Fischer New York.

# "Thomas Jefferson"

## MARCH.

Tenor Saxophone.

W. H. Santelmann.

744.

*f* *mf* *f* *f* *fz* *fz* *p* *fz*

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**E $\flat$  Cornet.**

**"Thomas Jefferson"**

*C. Fischer's Edition.*

**MARCH.**

*American Star  
Journal.*

W. H. Santelmann.

744. *f*

*f*

TRIO. *p*

*f*

*f<sub>z</sub>*

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Respectfully inscribed to the "Thomas Jefferson Memorial Association" of the United States.  
**Solo or 1<sup>st</sup> B $\flat$  Cornet. "Thomas Jefferson"**

*C. Fischer's Edition.*

**MARCH.**

**W. H. Santelmann.**

*American Star*

*Leader of Band U.S. Marine Corps.*

*Journal.*

744.

The musical score is written in 6/8 time and consists of two main sections: a Solo or 1st B-flat Cornet part and a Trio section. The Solo part begins with a treble clef and a key signature of one flat (B-flat). It starts with a dynamic marking of *f* and includes various articulations such as accents and slurs. The Trio section begins with a treble clef and a key signature of two flats (B-flat and E-flat). It starts with a dynamic marking of *mf* and includes articulations like accents and slurs. The score is divided into measures by vertical bar lines, and some measures contain first and second endings. The piece concludes with a final cadence.

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# "Thomas Jefferson"

2<sup>nd</sup> B $\flat$  Cornet.

MARCH.

W: H. Santelmann.

744. *f* *mf*

*f* *mf*

TRIO. *mf* *f* *ff*

# "Thomas Jefferson"

3<sup>rd</sup> & 4<sup>th</sup> B $\flat$  Cornets.

MARCH.

W. H. Santelmann.

744.

TRIO.

7766 - 6

Carl Fischer New York.



# "Thomas Jefferson"

1st & 2nd Horns in E $\flat$ . MARCH.

W. H. Santelmann.

744.

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

Carl Fischer New York.

# "Thomas Jefferson"

3<sup>rd</sup> & 4<sup>th</sup> Horns in E $\flat$ .

MARCH.

W. H. Santelmann.

744.

*f* *f<sub>2</sub>* *mf* *f*

TRIO. *mf* *f*

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# "Thomas Jefferson"

1st & 2nd Tenors.

MARCH

W. H. Santelmann.

744.

The musical score is written for 1st and 2nd Tenors and a Trio. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked with a '744' and a common time signature. The score consists of several staves. The first staff is for the Tenors, starting with a dynamic of *f* and a *mf* section. The second and third staves are for the Trio, with dynamics of *f* and *mf*. The fourth staff continues the Trio with dynamics of *ff* and *f*. The fifth and sixth staves are for the Tenors, with dynamics of *f* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Carl Fischer New York.

# "Thomas Jefferson"

1<sup>st</sup> & 2<sup>nd</sup> Trombones.

MARCH.

W. H. Santelmann.

744. *ff* *mf* *f* *f* *mf* *f* *fz* *ff* *fz*

TRIO. *mf* *fz* *fz*

The musical score is written for 1st and 2nd Trombones and a Trio. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The score is divided into two main sections: the main body and a Trio section. The main body consists of four staves of music. The first staff starts with a dynamic marking of *ff* (fortissimo) and a *mf* (mezzo-forte) marking. The second and third staves continue the melody with various dynamics including *f* (forte) and *mf*. The fourth staff features first and second endings. The Trio section begins on the fifth staff, marked 'TRIO.' and starts with a *mf* dynamic. It includes rhythmic patterns such as eighth and sixteenth notes, and rests. Dynamics in the Trio section include *fz* (forzando), *ff*, and *fz*. The score concludes with first and second endings on the seventh staff.

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3<sup>rd</sup> Trombone. "Thomas Jefferson"  
MARCH.

W. H. Santelmann.

744. *f* *mf*

*f* *mf*

*f* *mf*

TRIO. *mf* *f*


*ff* *f*

The musical score is written for a 3rd Trombone in bass clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It consists of 744 measures. The score is divided into a main section and a TRIO section. The main section begins with a dynamic of *f* and includes first and second endings. The TRIO section starts at measure 744 with a dynamic of *mf* and includes six measures of rests for the first six measures, followed by a section with a dynamic of *f* and first and second endings. The score concludes with a final cadence.

7766-6

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# "Thomas Jefferson"

Baritone 

MARCH.

W. H. Santelmann.

744. 

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Baritone. "Thomas Jefferson"  
MARCH.

W. H. Santelmann.

744. 

TRIO. 

Carl Fischer New York.


Basses. "Thomas Jefferson"  
MARCH.

W. H. Santelmann.

744. 

Carl Fischer New York.



B $\flat$  Bass 

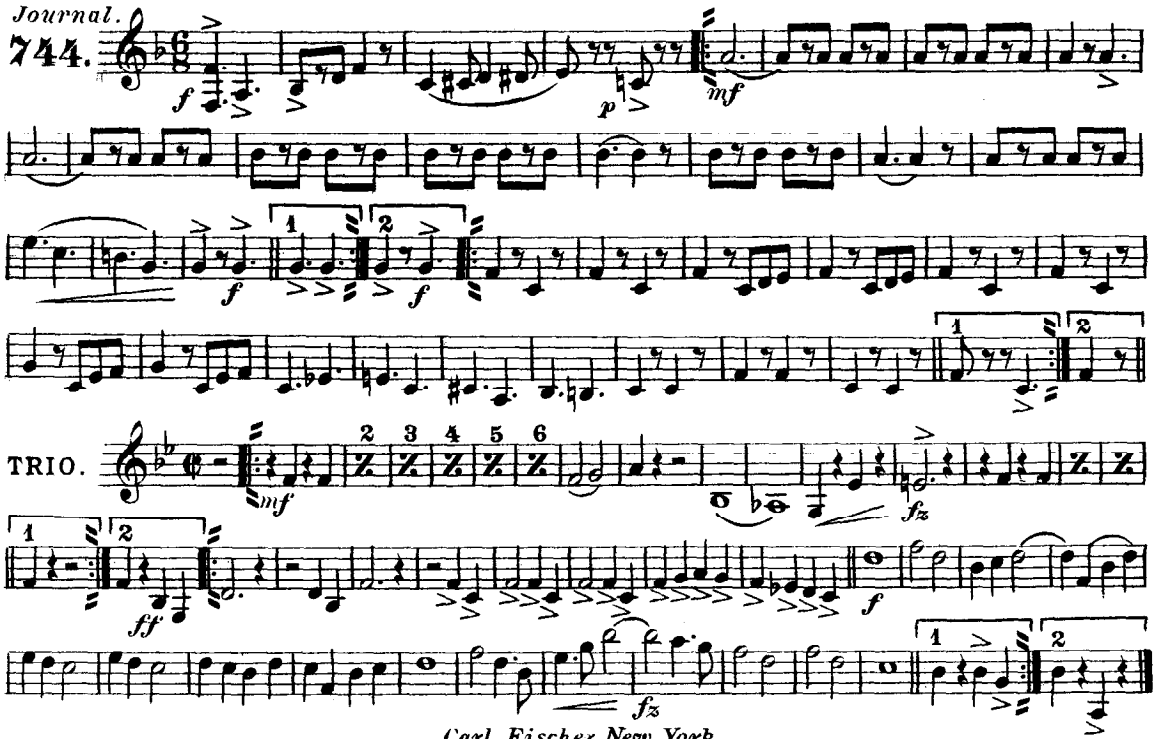
# "Thomas Jefferson"

*C. Fischer's Edition.*

MARCH.

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Journal.*

W. H. Santelmann.

744. 

The musical score is written for B $\flat$  Bass in 2/4 time. It begins with a treble clef and a key signature of one flat (B $\flat$ ). The score is divided into two main sections: the main body and a TRIO section. The main body consists of six staves of music. The first staff starts with a dynamic marking of *f* and includes a first ending bracket. The second staff continues the melody with a dynamic marking of *p*. The third and fourth staves feature a *f* dynamic and include first and second ending brackets. The fifth and sixth staves conclude the main section with a *mf* dynamic. The TRIO section begins on the seventh staff, marked with a double bar line and the word "TRIO." above it. It starts with a *mf* dynamic and includes six measures of rests, numbered 2 through 6. The eighth staff continues the TRIO with a *ff* dynamic and first/second ending brackets. The ninth and tenth staves conclude the TRIO with a *fz* dynamic and first/second ending brackets. The score is filled with various musical notations including notes, rests, slurs, and dynamic markings.

Carl Fischer New York.

