

*For Elizabeth Van Lew and the Richmond (Virginia) Underground
and the “fulfillment of prophesy”*

Unknown Heroes of the Civil War, Part I

Enduring Honor

By Craig Thomas Naylor

For Symphonic Band

Duration – 6:45

Commissioned By

Doug Armstrong, Director of Bands, Mountain View High School, Stafford, Virginia
Marc Blanchette, Director of Bands, Mt. St. Charles Academy, Woonsocket, Rhode Island
Corey Koch, Director of Bands, Massaponax High School, Spotsylvania, Virginia
David B. Niethamer, Director of Bands, University of Richmond, Richmond, Virginia
Dr. Stephen Rochford, Director of Instrumental Ensembles, Irvine Valley College, Irvine, California

Instrumentation

Piccolo
Flute 1, 2
Oboe 1, 2
Bassoon 1, 2

Bb Clarinet 1, 2, 3
Alto Clarinet (optional)
Bb Bass Clarinet
Eb Contra-Alto Clarinet (BBb Contrabass sub part included)

Alto Saxophone 1, 2
Tenor Saxophone
Baritone Saxophone

Trumpet 1, 2, 3
F Horn 1, 2, 3, 4
Trombone 1, 2
Trombone 3/Bass Trombone
Baritone or Euphonium
Tuba

String Bass (Optional)

Optional Military Ensembles (In two remote locations in concert hall)

Group 1: Fife (1 flute & 1 piccolo), Field Drum, Bass Drum
Group 2: Solo Trumpet, Bass Drum

Timpani
Bells
Tubular Bells
Snare (Field Snare preferred)
Bass Drum

Percussion Order of Importance: Snare, Bass Drum, Timpani, Tubular Bells, Military (remote) Bass Drums, Military (remote) Snare, Bells

Program Notes

Enduring Honor is the first in a series of compositions commemorating “Unknown Heroes of the Civil War” for the sesquicentennial anniversary. The work celebrates the life and devotion to country of Elizabeth Van Lew and her compatriots.

Elizabeth Van Lew was born in 1818 to parents who moved to Richmond, Virginia in the early 1800s. Her father apprenticed in and later, in Richmond, opened his own hardware store and became very prosperous, purchasing a mansion in the exclusive “Church Hill” area of Richmond, owning slaves and, through philanthropy and lavish entertaining, entering the high society of the South. Church Hill was named for St. John’s Episcopal Church, located next door to the Van Lew mansion and where the family worshiped; the same church where nearly a century before Patrick Henry spoke the immortal “Give me liberty or give me death!” Elizabeth was raised in southern high society with all its benefits, privileges, and expectations. This position would be instrumental during the War.

Elizabeth was sent north to be educated in a private academy in Philadelphia and here began to develop what later became strong antislavery beliefs. When her father died in 1843, her mother Eliza inherited property, the hardware business, and numerous slaves; the will specifying that the slaves may be used but not sold or given their freedom.

When Virginia seceded from the union of states on April 19, 1861, Elizabeth, a member of the “moderate” wing of the Republican party that advocated remaining a member of the United States, was devastated. Her repulsion at the political turn of events and the intimidation and violence surrounding them are clearly documented in her journal. One of her African-American servants, however, had a more comforting and far-reaching view, predicting a union victory, saying “this is the fulfillment of prophesy.”

When Federal prisoners first came to Richmond after the Battle of First Manassas, Elizabeth would “minister” to them, bringing food, writing materials, and other essentials. These visits were perfect occasions for garnering information that could be of use to the Union war effort. She helped many escape and offered shelter until they could be returned northward. During this time Elizabeth and her mother still entertained Confederate troops and dignitaries in their home, sometimes even when Federal escapees were hidden in a secret attic compartment.

Over the next few years Elizabeth’s web of contacts grew to include local merchants and farmers, Quakers, and courageous African-Americans, some slave and some free – all with a shared love of the Union and an abhorrence of slavery. Many of these contacts she gathered from news clippings of “spies” that had been arrested and released by Richmond and Confederate authorities. At its height, information was ferreted to the Union command in the soles of shoes worn by her servants and slaves, in carts marketing produce grown in their land, and via boats on the numerous rivers of eastern Virginia, and other creative methods. She bribed guards and authorities, which resulted in useful information, opportunities for escape, and a general betterment of those in Richmond prisons. There is a rumor indicated (but not fully proved by research), that Elizabeth was able to get one of her African-American servants placed in the Confederate White House where she would memorize documents from the desk of President Davis and get that information back to the Underground.

None of this would have been possible if not for her station in life since Ms. Van Lew always maintained her southern charm and used the influence of her family and fortune wisely. By the end of the war Elizabeth had freed most of her slaves and hired them back as paid servants. Many of them were active in the Underground.

Probably the most important intelligence delivered were Elizabeth’s reports of troop movements on and around April 1, 1865, which alerted Union General Ulysses Grant that Confederate General Robert E. Lee was on the move. This advance notice enabled Grant to mobilize Federal forces and get them around and in front of Lee’s army. With his troops starving and escape blocked at Appomattox Courthouse, Lee surrendered the Army of Northern Virginia on April 9, Palm Sunday.

Grant quickly ordered guards posted at the Van Lew mansion. Grant’s aides came to visit and, a few months later, Grant himself paid Ms. Van Lew a visit.

Her joy at the conclusion of the war was exuberant: the killing will stop and the slaves will be freed. The rest of her life, however, would be a series of tragedies. Except for eight years as the Postmaster for Richmond during Grant’s presidency (a political appointment given by Grant), the Van Lew estate, already depleted by personal expenditures for the War effort, declined: the mansion fell into disrepair and only one servant remained to her final days in September 1900. She was a pariah, shunned by loyal Southerners who now knew of her war efforts and left by compatriots that died tragically young or moved north to escape persecution. She became a shut-in, grew increasingly eccentric (hence the rumor of “Crazy Bet” that one often finds), and died poor. She was buried with no headstone; one coming later when friends from Boston gave one that reads, in part: “She risked everything that is dear to man – all for the one absorbing desire of her heart – that slavery might be abolished and the union preserved.”

The best source for further reading (and the source of most of the information above) can be found in *Southern Lady, Yankee Spy: The True Story of Elizabeth Van Lew, A Union Agent in the Heart of the Confederacy* by Elizabeth R. Varon, Oxford University Press, 2003.

Conception of the Work

Elizabeth was a deeply religious woman. The Sunday after Virginia's succession was the fourth Sunday of Easter. No records seem to exist of the exact liturgy in St. John's that day (the printed bulletins common in modern churches were rare at that time) but *Lead Us, Heavenly Father, Lead Us* is a hymn typical of Episcopal liturgy for that day, was widely known, and appeared in hymnals of the time. As is common with countries going to war, the churches are often (and were in Richmond) bastions of patriotic fervor, melding the war effort with a spiritual calling. The text reflects this:

Lead us, heavenly Father, lead us o'er the world's tempestuous sea;
Guard us, guide us, keep us, feed us, For we have no help but thee,
Yet possessing ev'ry blessing, if our God our Father be.

It is quite possible that no services were held on Palm Sunday, April 9, 1965. Richmond was abandoned just a week before with Confederate troops destroying or setting fire to the bridges, stores of alcohol, arms, and tobacco. The fires spread throughout the city, destroying most of the industrial area and much of the residential area. Newspapers ceased publication and did not resume for many months. A standard hymn from the Episcopal liturgy for Palm Sunday is *All Glory, Laud, and Honor*.

All glory, laud, and honor to thee, Redeemer, King!
To whom the lips of children made sweet hosannas ring.

Phrases of *Lead Us, Heavenly Father, Lead Us* begin the work and are separated by Civil War-era drum cadences that assemble the troops. This is followed by *Ashworth's* tune that also assembles the troops. The second verse incorporates elements of *Ashworth's* with the chorale as the solo trumpet (portraying a military bugle) and drums continue to assemble the troops. The *long roll* preparing for war accompanies the transition to the third verse where battle commands of *forward* and *commence firing* signal the artillery (the bass drums as cannon) to fire. The third verse is encompassed by the battle as *fix bayonets, left flank ahead, halt, march in retreat*, and, finally, during an interlude *cease fire, rise up* and *the parley*, a discussion leading to truce between the two sides. During this third verse, the melody for *All Glory, Laud, And Honor* has infiltrated the tenor part and, in the transition, gradually becomes the main theme.

With great fanfare the war is over. *All Glory, Laud, and Honor* is heard with celebratory cannon fire, countermelody, and great joy, leading to the coda with fragments from both chorales.

I give many thanks to Julia Randle of the Virginia Theological Seminary for her invaluable assistance. Since many records are unknown, were destroyed in the Richmond fire or never existed, her recommendations proved invaluable to selecting historically accurate hymns and settings.

Notes to the Conductor

The Military Ensemble is optional. For greatest effect the two ensembles (one of flute and piccolo ("fife") and one bass drum and a second of trumpet and bass drum) should be in a remote area of the venue such as a balcony. If this is not possible but enough players are available, having them on stage but a little separate from the percussion section will work. Battle commands in the trumpet, fife, and percussion need to be heard over the ensemble. This may be difficult at times and harkens to the dilemma of commanders trying to hear such signals over artillery and small arms fire.

m. 53 – the cannon shots should be very loud!

m. 99 – the cannon here are celebratory. When words reached towns of major events in the war, the resident cannon would be fired as a signal to others of a major event and word would soon spread.

Instrument Ranges – This work is written for newer instruments such as bass clarinets that have a low D and bells that have an extended range. If you don't have these instruments, just put those notes up or down an octave in the affected spots. If they have the newest that have a low C, some notes that should be down to preserve the line can be changed. The String Bass is written for a conventional low E string but if they have a low C extension, some of the notes that clearly should lie down an octave can be changed.

Craig Thomas Naylor is an active composer with numerous commissions whose compositions have been played worldwide by ensembles ranging from elementary school band to the orchestral soundtrack for the IMAX film "To The Limit." His commissions include the Los Angeles Concert Orchestra, the Los Angeles Moravian Trombone Choir, the Music Association of California Community Colleges, the Wind Ensembles of the Universities of Georgia, Idaho, California at Los Angeles, Yale, Cornell, University of Wisconsin-Milwaukee, Colorado State, and numerous community college, high, middle and elementary school choirs, bands, and orchestras. He has received two of the NEA-sponsored Continental Harmony commission/residencies from the American Composers Forum.

Craig earned his Bachelors Degree in Music Education from Humboldt State University in Arcata, California and Masters and Doctorate degrees in Composition from the University of Southern California where he studied with Stephen Hartke, Morten Lauridsen, Frederick Lesemann, Robert Linn and Buddy

Baker. He has been a fellow at the Aspen Music School. An active educator, Craig has taught in four states, all ages kindergarten through university graduate, and holds teaching certificates in California and Montana, where he was awarded an Individual Fellowship, the state Arts Council's recognition of high achievement.

He currently resides near Kalispell, Montana, where he composes music, guest conducts, teaches private lessons, and has an organic orchard of heirloom apple varieties.

Current information can be found at www.swanriverpress.com.

Enduring Honor

For Elizabeth Van Lew, the Richmond Underground, and the "fulfillment of prophesy"

Craig Thomas Naylor

Solemn ♩ = ca. 72

The score is written for a large ensemble in 4/4 time with a key signature of two flats. It includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1, Clarinet 2 & 3, Eb Alto Clarinet (Optional), Bb Bass Clar., Eb Contra-Alto Clar., Alto Sax 1 & 2, Tenor Sax, Baritone Sax, Trumpet 1, Trumpet 2 & 3, Horn in F 1 & 2, Horn in F 3 & 4, Trombone 1 & 2, Trombone 3, Baritone, Tuba, String Bass (Optional), Fife, Optional Military Ensemble, Field Drum, Solo Trumpet, Bass Drums, Timpani, Bells, Tubular Bells, and Perc. 1 - Snare Bass Drum.

Key performance instructions include:

- Fife:** Fife = 1 flute and 1 piccolo, preferably in a remote location in the auditorium. They will give battle signals in the middle of the work.
- Optional Military Ensemble:** Low pitched snare is an acceptable substitution. Place this player with the fife for military signals throughout the work.
- Field Drum:** Preferably in a remote location in the auditorium (but separate from the Fife). They will give bugle signals throughout the work.
- Solo Trumpet:** If possible, 2 - 5 players on Bass Drums, preferably spaced throughout the hall. They will simulate artillery fire in the middle of the work.
- Bass Drums:** If possible, 2 - 5 players on Bass Drums, preferably spaced throughout the hall. They will simulate artillery fire in the middle of the work.
- Timpani:** Eb, Ab, Bb, Gb

13

Picc.

Fl. 1
2

Ob. 1
2

Bn. 1
2

Cl. 1

Cl. 2
3

Alto Cl.

Bb B. Cl.

Eb C-A. Cl.

A. Sax 1
2

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2
3

Horn 1 & 2

Horn 3 & 4

Tbn. 1
2

Tbn. 3

Bar.

Tuba

Bass

Fife

F. Drum

Solo Tpt.

B. D. Canon

Timp.

Bells

Tub. B.

Perc. 1 - Sn
B. D.

Snare - First Call

mf

5

5

5

+3

p

p

19

Picc. 1/2

Fl. 1/2

Ob. 1/2

Bn. 1/2

Cl. 1

Cl. 2/3

Alto Cl.

Bb B. Cl.

Eb C-A. Cl.

A. Sax 1/2

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2/3

Horn 1 & 2

Horn 3 & 4

Tbn. 1/2

Tbn. 3

Bar.

Tuba

Bass

Fife

F. Drum

Solo Tpt.

B. D. Canon

Timp.

Bells

Tub. B.

Perc. 1 - Sn
B. D.

p

Play only if needed.
First Call (Ashworth's Melody)

25

Picc. *mf* 3

Fl. 1 *mf* 3

Ob. 1/2

Bn. 1/2

Cl. 1

Cl. 2/3

Alto Cl.

Bb B. Cl.

Eb C-A. Cl.

A. Sax 1/2

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2/3

Horn 1 & 2

Horn 3 & 4

Tbn. 1/2

Tbn. 3

Bar.

Tuba

Bass

Fife *mf* 3

F. Drum *mf* 7 3

Solo Tpt.

B. D. Canon

Timp.

Bells

Tub. B.

Perc. 1 - Sn *mf* 7 3

B. D.

Detailed description: This is a page of a musical score for a band. It features 26 staves, each representing a different instrument. The instruments listed are Piccolo, Flute 1, Oboe 1/2, Bassoon 1/2, Clarinet 1, Clarinet 2/3, Alto Clarinet, B-flat Bass Clarinet, E-flat/C Alto Clarinet, Alto Saxophone 1/2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2/3, Horns 1 & 2, Horns 3 & 4, Trombone 1/2, Trombone 3, Baritone, Tuba, Bass, Fife, Field Drum, Solo Trumpet, Bass Drum/Cannon, Snare Drum, and Bass Drum. The score is in 3/4 time and begins at measure 25. The melody for the Piccolo and Flute 1 is marked 'First Call (Ashworth's Melody)' and 'mf'. The Field Drum and Percussion 1 - Snare parts are marked 'Field Drum cues' and 'mf'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

29

Picc.

Fl. 1
2

Ob. 1
2

Bn. 1
2

Cl. 1

Cl. 2
3

Alto Cl.

Bb B. Cl. *Contra Clar. cues*

Eb C-A. Cl.

A. Sax 1
2

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2
3

Horn 1 & 2

Horn 3 & 4

Tbn. 1
2

Tbn. 3

Bar.

Tuba

Bass

Fife

F. Drum

Solo Tpt.

B. D. Canon

Timp.

Bells

Tub. B.

Perc. 1 - Sn.
B. D.

p

mp

legato

41

Picc. *p*

Fl. 1/2 *p*

Ob. 1/2 *mp* *cresc.* 1°

Bn. 1/2 *p* *cresc.*

Cl. 1 *p* *cresc.*

Cl. 2/3 *a2* *p* *cresc.*

Alto Cl. *mp* *cresc.*

Bb B. Cl. *play* *p* *cresc.*

Eb C-A. Cl. *p*

A. Sax 1/2 *p*

T. Sax *p*

Bari. Sax *p* *mp*

Tpt. 1

Tpt. 2/3

Horn 1 & 2 *p*

Horn 3 & 4 *p*

Tbn. 1/2 *p* *cresc.*

Tbn. 3 *p* *cresc.*

Bar. *p* *cresc.*

Tuba *p* *cresc.*

Bass *p* *cresc.*

Fife *p* *cresc.*

F. Drum *pp* *cresc.* Prepare for battle

Solo Tpt. *mf* 3 Assembly call

B. D. Canon *pp* *cresc.* Prepare for battle

Timp. *hard stix* Prepare for battle

Bells *pp* *cresc.*

Tub. B.

Perc. 1 - Sn B. D. *pp* *cresc.* Prepare for battle

45

Picc. *mf* *f*

Fl. 1/2 *mf* *f*

Ob. 1/2 *f*

Bn. 1/2 *f*

Cl. 1 *f*

Cl. 2/3 *f*

Alto Cl. *f*

Bb B. Cl. *f*

Eb C-A. Cl. *f*

A. Sax 1/2 *mf* *f*

T. Sax *mf* *f*

Bari. Sax *f*

Tpt. 1 *mf* *f*

Tpt. 2/3 *mf* *f*

Horn 1 & 2 *mf* *f*

Horn 3 & 4 *mf* *f*

Tbn. 1/2 *f*

Tbn. 3 *f*

Bar. *mf* *f*

Tuba *f*

Bass *f*

Fife

F. Drum *mf* *cresc.*

Solo Tpt. *f* *simile*

B. D. Canon *f*

Timp. *f*

Bells *mf* *f*

Tub. B. *mf* *f*

Perc. 1 - Sn
B. D. *f*

54 Picc. *f*

Fl. 1 *a2* *f*

Ob. 1 *end solo* *f*

Bn. 1 *Bring out* *f*

Cl. 1 *f*

Cl. 2/3 *f*

Alto Cl. *f*

Bb B. Cl. *f*

Eb C-A. Cl. *f*

A. Sax 1/2 *end solo* *f*

T. Sax *Bring out* *f*

Bari. Sax *f*

Tpt. 1 *end solo* *Bring out* *f*

Tpt. 2/3 *f*

Horn 1 & 2 *end solo* *Bring out* *f*

Horn 3 & 4 *Bring out* *f*

Tbn. 1/2 *end solo* *a2* *Bring out* *f*

Tbn. 3 *f*

Bar. *end solo* *Bring out* *f*

Tuba *f*

Bass *f*

Fife *f*

F. Drum

Solo Tpt. *f*

B. D. Canon *sfz >*

Timp. *pp* *f*

Bells *f*

Tub. B. *Bring out* *f*

Perc. 1 - Sn
B. D. *sfz >* *sfz >* *simile*

Cannon shots - hit firmly dead center

62 *Fix Bayonets*

Picc.

Fl. 1
2

Ob. 1
2

Bn. 1
2

Cl. 1

Cl. 2
3

Alto Cl.

Bb B. Cl.

Eb C-A. Cl.

A. Sax 1
2

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2
3

Horn 1 & 2

Horn 3 & 4

Tbn. 1
2

Tbn. 3

Bar.

Tuba

Bass

Fife *Fix Bayonets*

F. Drum

Solo Tpt. *Fix Bayonets* *Left Flank Ahead*

B. D. Canon

Timp.

Bells

Tub. B.

Perc. 1 - Sn
B. D.

play

81

Picc.

Fl. 1
2

Ob. 1
2

Bn. 1
2

Cl. 1

Cl. 2
3

Alto Cl.

Bb B. Cl.

Eb C-A. Cl.

A. Sax 1
2

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2
3

Horn 1 & 2

Horn 3 & 4

Tbn. 1
2

Tbn. 3

Bar.

Tuba

Bass

Fife

F. Drum

Solo Tpt.

B. D. Canon

Timp.

Bells

Tub. B.

Perc. 1 - Sn.
B. D.

play

Rise Up

85

Picc.

Fl. 1
2

Ob. 1
2

Bn. 1
2

Cl. 1

Cl. 2
3

Alto Cl.

Bb B. Cl.

Eb C-A. Cl.

A. Sax 1
2

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2
3

Horn 1 & 2

Horn 3 & 4

Tbn. 1
2

Tbn. 3

Bar.

Tuba

Bass

Fife

F. Drum

Solo Tpt.

B. D. Canon

Timp.

Bells

Tub. B.

Perc. 1 - Sn
B. D.

This page of a musical score, numbered 91, is titled "With Great Joy - The War Is Over!". It features a variety of instruments including Piccolo, Flutes (1 & 2), Oboes (1 & 2), Bassoons (1 & 2), Clarinets (1, 2, 3), Alto Clarinet, Bassoon in B-flat, Eb Clarinet in A, Alto Saxophones (1 & 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1 & 2), Horns (1 & 2, 3 & 4), Trombones (1 & 2, 3), Baritone, Tuba, Bass, Fife, Snare Drum, Solo Trumpet, Bass Drum, Cymbals, and Tubular Bells. The score is written in a key signature of one flat (B-flat major) and a 4/4 time signature. It includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation like accents and slurs. The page number "89" is located at the top left of the first staff, and the rehearsal mark "91" is in a box at the top center. The music is arranged in a standard orchestral layout with woodwinds and strings in the upper half and brass and percussion in the lower half.

high note preferred

1° has 2nd part as alternate if the a is too high.

high note preferred

ff sffz, *sfz*, *p*, *ff sffz*, *sfz*

ff sffz, *p*, *ff sffz*, *sfz*

ff sffz, *sfz*, *p*, *ff sffz*, *sfz*

ff sffz, *sfz*, *p*, *ff sffz*, *sfz*

ff sffz, *sfz*, *p*, *ff sffz*, *sfz*

106

Picc. *ff*

Fl. 1
2

Ob. 1
2 *ff*

Bn. 1
2 *ff*

Cl. 1 *ff*

Cl. 2
3 *ff*

Alto Cl. *ff*

Bb B. Cl. *ff*

Eb C-A. Cl. *ff*

A. Sax 1
2 *ff*

T. Sax *ff*

Bari. Sax *ff*

Tpt. 1 *ff*

Tpt. 2
3 *ff*

Horn 1 & 2 *ff*

Horn 3 & 4 *ff*

Tbn. 1
2 *ff* *p*

Tbn. 3 *ff* *p*

Bar. *ff* *p*

Tuba *ff*

Bass *ff*

Fife *ff*

F. Drum

Solo Tpt. *f*

B. D. Canon

Timp. *f* *ff*

Bells *ff*

Tub. B. *f* *ff*

Perc. 1 - Sn
B. D. *mf* *f* *ff*

closed (orchestral) rolls

110

Picc. *p*

Fl. 1/2 *p* *solo* *mf*

Ob. 1/2 *p* *solo* *mf*

Bn. 1/2 *p*

Cl. 1 *p* *mp* *mf*

Cl. 2/3 *p* *mp* *mf*

Alto Cl. *pp* *mp* *mf*

Bb B. Cl. *pp* *mp* *mf*

Eb C-A. Cl. *pp*

A. Sax 1/2 *pp* *solo* *mp*

T. Sax *pp*

Bari. Sax *pp*

Tpt. 1 *mf* *pp* *mf* *Bugle cues*

Tpt. 2/3 *mf* *pp*

Horn 1 & 2 *p*

Horn 3 & 4 *p*

Tbn. 1/2 *mf* *p*

Tbn. 3 *mf* *p*

Bar. *mf* *p*

Tuba *p*

Bass *p*

Fife *p*

F. Drum

Solo Tpt. *mf* *p* *mf* *Bring out*

B. D. Canon

Timp.

Bells

Tub. B.

Perc. 1 - Sn
B. D. *p*

