

Two Brothers

a musical remembrance of families divided by the Civil War

James M. Stephenson

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Two Brothers

by James M. Stephenson

for Orchestra and Narrator(s)

[Chamber Orchestra version]

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Instrumentation: *2222 - 2220 - t+1 - (opt. hp) - str - narrator(s)

Duration: approx. 16 min.

Notes:

Two Brothers is a narrative tone-poem, telling the story of many families divided in allegiance during the bloodiest battle in US history, the Civil War. The references in the narration cite many documented occurrences, such as the Halsey brothers, the Culp brothers, the McIntosh brothers, and a father who shot his very own son in the heat of battle. To support these heartbreaking tales, poetry is chosen from the era, including those penned by Whitman, Dickinson and others, as well as diary entries from Union soldier Edmund Halsey.

Also woven into the music are many musical elements from the day, including the Rebel Yell itself, bugle calls, camp-songs and spirit songs from both sides of the conflict.

Undeniably one of the most important events in all of American history, the music documents the variety of human emotions flowing through the veins of Americans in the early 1860s; ranging from tragedy to the heroic, optimism and naivety to complete darkness. In terms of human life, there certainly was no true winner of the war, and the story of "Two Brothers" portrays events as they were without hyperbole. The reality of the events were in many cases unfathomable, and in such cases sometimes the only way to react is with sincere compassion, and it is in this spirit that this music was composed.

I would like to sincerely thank Sara Edgerton and Edward Benyas, for their coming forth with this opportunity and leading the consortium to make it a reality. I would also like to thank the additional members, including Nick Palmer and the Owensboro Symphony and Michael Hasberger and Westmont College. I would also like to thank Lawrence Golan and the Yakima Symphony for their support in creation of the chamber orchestra version.

Jim Stephenson
March, 2013

Score

*Co-commissioned by Southeast Missouri State University, Sara Edgerton, conductor; and Southern Illinois University, Edward Benyas, conductor: lead-consortium members.
Commissioning contributors: Owensboro Symphony, Nicholas Palmer, Music Director and Westmont College, Michael Shasberger, director.
Chamber Orchestra version commissioned by the Yakima Symphony Orchestra. Lawrence Golan, Music Director.*

Two Brothers

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James M. Stephenson
J.S.C. P.

Narration

Narrator e ————— e

[from "A Prayer for Peace" by Severn Teackle Wallis (1816-1891)]

Peace! Peace! God of our fathers grant us Peace!
Unto our cry of anguish and despair
Give ear and pity! From the lonely homes,
Where widowed beggary and orphaned woe
Fill their poor urns with tears; from trampled plains,
Where the bright harvest Thou hast sent us rots--
The blood of them who should have garnered it
Calling to Thee--from fields of carnage, where
The foul-beaked vultures, sated, flap their wings
O'er crowded corpses, but that yesterday
Bore hearts of brother, beating high with love
And common hopes and pride, all blasted now--
Father of Mercies! not alone from these
Our prayer and wail are lifted.

Moderato ♩ = 96

A

Picc. *pp*

Flute 1 *ff*

Ob. 1-2 *ff*

B♭ Cl. 1-2 *ff*

Bsn. 1-2 *ff*

C Tpt. 1-2 *pp*

Timp.

Perc. 1
 (If possible, 1 player plays both. If not, play Snare Drums only)
 S.D. Field Drum
 B.D. *ff* (like a gun-shot) *pp < p > ff* *pp ff pp ff*

Hp. [OPT.]

Brothers: Lieutenant Edmund D. Halsey, 11th regiment, New Jersey; Captain Joseph Halsey, 1st Virginia Cavalry.

Narr. From Lt. Edmund Halsey's diary: "...if a man claimed he heard the rebel yell and said he wasn't scared when he didn't hear it."

Moderato ♩ = 96

A

Vln. I

Vln. II

Vla.

Vc. *pp* *pp*

Cb. *pp* *pp*

B

13

Picc. *p* *mf* *f*

Flute 1 *ff* *ff* *ff* *ff* *ff* *ff*

Ob. 1-2 *ff* *ff* *ff* *ff* *ff* *ff*

B. Cl. 1-2 *ff* *ff* *ff* *ff* *ff* *ff*

Bsn. 1-2 *ff* *ff* *ff* *ff* *ff* *ff*

C Tpt. 1-2 *mp* *p*

13

Timp.

Perc. 1 *pp* *ff* *pp* *ff* *pp* *ff* *f* *f* *ff* *f*

Hp. [OPT.]

Narr.

13

Vln. I

Vln. II

Vla. *pp*

Vc. *pp* *A outside*

Cb.

19

Picc. *ff*

Flute 1 *ff*

Ob. 1-2 *ff*

B♭ Cl. 1-2 *ff*

Bsn. 1-2 *ff*

Hr. 1-2 *f*

C Tpt. 1-2 *p* *mf* *ff*

Tbn. 1-2 *p* *ff*

19

Timp.

Perc. 1 *ff* *ff*

Hp. [OPT.]

Narr.

19

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *ff*

Vcl. *ff* *pp*

Cb. *ff* *pp*

25 **C** Somber, slowly $\text{♩} = 60$ **D**

Ob. 1-2

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

June 2nd, 1864. Again, from Lt. Halse's diary:
 "...We lay in our pit, anxiously looking at the
 wood in our left from which the enemy could
 at anytime make our position."

37

Ob. 1-2

Bs. Cl. 1-2

Bsn. 1-2

Hr. 1-2

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Our regiment lost another here. He had been digging a grave for one of our men and asked Colonel Campbell if the grave was deep enough. At the same time, a musket ball struck him in the face and he fell dying at our feet. He was laid in the grave he had dug. We widened it for two.

In the evening, I wrote a long letter to my brother Joseph which I hoped to leave for him. I never sent this letter.

8 **E**

Two Brothers

Ob. 1-2 *f* *mp* *mf*

Bs. Cl. 1-2 *mf* *mp*

Bsn. 1-2 *mf* *mp* *p*

Hn. 1-2 *mf* *p*

Narr. *

E

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

Brothers: William Rufus Terrill, Brigadier General, 33rd Brigade, Army of the Ohio; James Barbour Terrill, Brigadier General, 13th Virginia Infantry. Both brothers killed in battle.

F

Ob. 1-2 *mf* *mp*

Bs. Cl. 1-2 *mf* *mp*

Bsn. 1-2 *mp* *p*

Hn. 1-2 *mf*

Narr.

F

Vln. I *pp*

Vln. II *pp*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

[Poem: "The Blue and the Gray" by Francis Miles Finch]

By the flow of the inland river, Whence the fleets of iron have fled,
Where the blades of the grave-grass quiver, Asleep are the ranks of the dead:

Under the sod and the dew, Waiting the judgment-day;
Under the one, the Blue, Under the other, the Gray

73 **G**

Fl. 1-2 *p* *pp* *pp*

Ob. 1-2 *mf*

B♭ Cl. 1-2 *p* *pp* *pp* *pp*

Bsn. 1-2 *pp*

Hr. 1-2 *p* *pp* *pp*

Tbn. 1-2 *pp*

Mal. **Chimes** *p*

Narr.

73 **G**

Vln. I *pp* *p* *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp* *pp*

Cb. *pp* *pp* *pp*

No more shall the wail cry forever, Or the winding rivers be red;
 They banish our anger forever When they laurel the graves of our dead!
 Under the dew and the dew, Waiting the judgment-day,
 Love and tears for the Blue, Tears and love for the Gray.

Again, from the diary of Lt. Halsey:

July 2nd, 1863: "Daylight found us marching
 as rapidly as possible towards Gettysburg.

H Allegro (M.M. ♩ = c. 138)

85

Picc. Solo *mf* *f* *mf*

Flute 1 *f*

Ob. 1-2 *f* *f* *f*

B♭ Cl. 1-2 *f* *f* *f*

Bsn. 1-2 *p* *f*

Hn. 1-2 *pp* *f*

C Tpt. 1-2 *f* Con sord. *f*

Tbn. 1-2 *pp* *f*

Timp. 85

Mal. *pp*

Perc. 1 *pp* *mf* *pp*

* The band struck up... and the marching
of the men was perfect.
Their SPIRIT was excellent.

85

H Allegro (M.M. ♩ = c. 138)

Vln. I *p* *f* *pizz.*

Vln. II *pizz.* *f* *pizz.*

V. *pizz.* *f* *pizz.*

Vc. *p* *f* *p*

Cb. *f* *p*

I

95

Picc. *mf* Solo

Flute 1

Ob. 1-2 *f* a2

Bs. Cl. 1-2 *f* a2

Bsn. 1-2 *f* a2

95

Hr. 1-2 *f* *mf* *mf*

C Tpt. 1-2 *f* *mf* *f*

Tbn. 1-2 *mf*

95

Timp.

Mal.

Perc. 1 *mf* *mf* *f* triangle

Narr.

95

Vln. I *f* *f*

Vln. II *f* *f > mf* *f > mf*

Vla. *f* *mp < f* *mp < f*

V. *f* *mf*

Cb. *f* *mf*

103

Picc. *ff* to Flute 2

Flute 1 *ff*

Ob. 1-2 *f* *ff* *a2*

Bs. Cl. 1-2 *mf* *f* *ff* *a2*

Bsn. 1-2 *f* *mf* *ff* *a2*

Hn. 1-2 *f* *f* *ff* *a2*

C Tpt. 1-2 *mf* *f* *ff* *Open*

Tbn. 1-2 *mf* *f* *ff* *f*

103

Timp. *pp*

Perc. 1 *pp* Triangle *ff* Tambourine *f*

Narr.

103

Vln. I *pizz.* *p* *f* *ff* *arco*

Vln. II *pizz.* *p* *f* *ff* *arco*

Vla. *pizz.* *p* *f* *ff* *arco*

Vcl. *p* *f* *ff*

Cb. *p* *f* *ff*

L 'Stesso (♩ = ♩)

134

Picc. *mf*

Flute 1

Ob. 1-2

B♭ Cl. 1-2 *p*

Bsn. 1-2 *mf* *p*

Hn. 1-2 *p* *Con sord.*

C Tpt. 1-2 *p*

134

Timp.

Perc. 1

Hp. [OPT.] *p* *p*

Narr.

134

Solo L 'Stesso (♩ = ♩)

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

V. *p*

Cb. *p* *p* *arco* *mp* *pizz.* *p* *p*

142

Picc. *mf*

Flute 1 *mf*

Ob. 1-2 *mf*

B♭ Cl. 1-2 *p* *mf* *pp*

Bsn. 1-2 *p*

Hn. 1-2 *p* *Con sord.*

C Tpt. 1-2 *p*

142

Timp.

Perc. 1 *p* (if poss.) Triangle *mp* *pp* *pp* *S.D. (on rim)*

Hp. [OPT.] *p*

Narr.

142

Vln. I *p*

Vln. II *p*

Vla. *p* *arco* *pizz.*

V. *f* *pizz.* *p*

Cb. *p*

150

Picc. *mf* **M** *f* *fp*

Flute 1 *f* *fp*

Ob. 1-2 *f* *a2*

B♭ Cl. 1-2 *f* *a2*

Bsn. 1-2 *mf* *f*

Hr. 1-2 *mf* *Open* *p* *Open mp*

C Tpt. 1-2 *mf*

Tbn. 1-2 *mf* *Con sord.*

150

Timp.

Perc. 1 *mf* *Tambourine* *fp*

Hp. [OPT.] *f*

Narr.

150

Vln. I *f* *tutti* *p*

Vln. II *arco* *p* *f* *p*

V. *f* *mf*

Vc. *f* *arco* *mf*

Cb. *f*

156

Picc. *f* *mf* *mf*

Flute 1 *f*

Ob. 1-2 *f*

B♭ Cl. 1-2 *f* *mf* *f* *p*

Bsn. 1-2 *f* *mf* *p*

Hr. 1-2 *mf* *p*

C Tpt. 1-2 *mf*

Tbn. 1-2 *mf* *mp*

156

Timp.

Perc. 1 *f* *mf* *p*
Tambourine Triangle Tambourine

Hp. [OPT.] *f* *p*

Narr. 3/8 2/8 3/8 2/8

156

Vin. I *f* *mp* *mf* *Solo* *f*

Vin. II *f* *mf* *p* *pizz.* *p*

V. *f* *mp* *p* *pizz.* *p*

Vc. *f* *pizz.*

Cb. *f* *p* *arco*

164 N *rit.*

Picc. *to Flute 2*

Flute 1 *mf*

Ob. 1-2 *mf*

B♭ Cl. 1-2 *p*

Bsn. 1-2 *p*

Hr. 1-2 *Open p*

Tbn. 1-2 *Open p*

164

Timp.

Perc. 1 *Tambourine p* WB. *pp* S.D. *pp*

Hp. [OPT.] *p*

Narr. *3/8*

164 N *rit.*

Vln. I *Solo arco*

Vln. II *f* *Solo arco*

V. *f*

Vc. *pizz. p* *f* *Solo arco*

Cb. *pizz. p* *mf* *arco p*

174 **O** Somber, slowly $\text{♩} = 60$ **P**

B♭ Cl. 1-2

Bsn. 1-2

Hn. 1-2

C Tpt. 1-2

Tbn. 1-2

Timp.

Perc. 1

Hp. [OPT.]

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for the piece 'Two Brothers' and covers measures 174 to 183. It is written for a full orchestra and includes a narrator. The tempo is 'Somber, slowly' with a metronome marking of 60 beats per minute. The score is marked with a 'P' (Piano) dynamic. The instrumentation includes B♭ Clarinets 1-2, Bassoons 1-2, Horns 1-2, Trumpets 1-2, Trombones 1-2, Timpani, Percussion 1, Harp (optional), Narrator, Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *pp*, *p*, and *ff*. A large watermark 'COMPOSERJIM.COM' is overlaid diagonally across the page.

Two Brothers: William Culp, Company F, 87th Pennsylvania;
 John Wesley Culp, Private, 2nd Virginia Infantry,
 killed at Gettysburg, at Culp's Hill, the property of his very own uncle.

[Lyrics: "The Burial of Latané" by John Reuben Thompson]

The combat ranged not long, but our's the day;
 And through the hosts that compassed us around
 Our little band rode proudly on its way,
 Leaving one gallant comrade, glory-crowned,
 Unburied on the field he died to gain,
 Single of all his men amid the hostile slain.

191 **Q**

Fl. 1-2

Ob. 1-2

Bs. Cl. 1-2

Bsn. 1-2

Hn. 1-2

C Tpt. 1-2

Tbn. 1-2

Timp.

Hp. [OPT.]

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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One moment on the battle's edge he stood,
 His halo like a helmet round his hair,
 The next beheld him, dabbled in his blood,
 Prostrate in death, and yet in death how fair!
 Even thus he passed through the red gate of strife,
 From earthly crowns and palms to an immortal life.

A brother bore his body from the field
 And gave it unto stranger's hands that closed
 The calm, blue eyes on earth forever sealed,
 And tenderly the slender limbs composed:
 Strangers, yet sisters, who with Mary's love,
 Sat by the open tomb and weeping looked above.

rit.

R

Andante Moderato

203

Fl. 1-2
Ob. 1-2
B♭ Cl. 1-2
Bsn. 1-2
Tbn. 1-2

203

Temp.
Hp. [OPT.]

rit.

R

Andante Moderato

203

Vln. I
Vln. II
Vla.
Vc.
Cb.

213

B♭ Cl. 1-2
Narr.

213

Vln. I
Vln.
Vla.

Brothers: John Baillie McIntosh,
Colonel, 3rd Pennsylvania Cavalry;
James McQueen McIntosh,
Brigadier General, Arkansas
Confederate Army, killed in battle.

234

Fl. 1-2 *pp* *p* *pp* *p*
(not fluttered nor measured -
but tongued as fast as possible)

Hn. 1-2

C Tpt. 1-2

Tbn. 1-2

Timp.

Mal. *pp* *pp*
Orch. Bells

Hp.
[OPT.]

Narr.

Vln. I *pp* *p* *pp* *p* Solo

Vln. II *pp* *p* *pp* *p* *pp*
tutti arco

Vla. *p*
pizz.

Vc. *p*
pizz.

Cb.

The price is great -- Sublimely paid --
Do we deserve -- a Thing --
That lives -- like Dollars -- must be piled
Before we may obtain?

Are we that wait -- sufficient worth --
That such Enormous Pearl
As life -- dissolved be -- for Us --
In Battle's -- horrid Bowl?

267 Solo

Ob. 1-2 *p*

Bs. Cl. 1-2 *pp*

Bsn. 1-2 *mf*

Tbn. 1-2 *sfz* Con sord.

267

Timp. *pp* *sfz*

Narr. * July 1, 1862, Battle at Malvern Hill: as told by Captain D.P. Conyngham:
 "Sergeant Driscoll, of the Union Irish Brigade, when at the advance of
 a daring, reckless boy, raised his rifle, fired, and over went the enemy
 officer. Driscoll turned him over on his back. The boy opened his eyes,
 for a moment, and faintly murmured: 'Father', and closed his eyes forever.

267

Vln. I *p*

Vln. II *p*

Vla. *p* Solo

Vc. *p* Solo *Div. tutti* *fp*

Cb. *pp* *fp*

278 *lunga* *Andante* ♩ = 66

Picc. *p*

Flute I *pp* *mp*

Ob. 1-2 *pp*

Bs. Cl. 1-2 *pp*

Bsn. 1-2 *pp*

278

Hr. 1-2 *pp* Con sord.

Narr. * Late Driscoll himself led a charge
 and soon fell dead, riddled with bullets."
 * Poem by Walt Whitman
 A sight in camp in the day-break grey and dim,
 As from my tent I emerge so early, sleepless,
 As slow I walk in the cool fresh air,
 the path near by the hospital tent,

278 *lunga* *Z Andante* ♩ = 66

Vln. I *pp* *pp* *pp* Unis.

Vln. II *p* *pp* *pp* Unis.

Vla. *pp* *pp* *pp* Unis.

Vc. *pp* *pp* *pp* Unis.

Cb. *pp* *pp* *pp* Unis.

290 *lunga* **AA** **Molto Adagio** - in 6 $\text{♩} = 76$ *rit.* **a tempo**

Picc.

Flute 1

Ob. 1-2

B. Cl. 1-2

Hn. 1-2

Timp.

Hp. [OPT.]

Narr.

Vin. I

Vin. II

Vla.

Vc.

Cb.

p *p* *p* *mp* *pp*

Con sord. pp *Open* *Open* *mp* *pp*

pp *mp* *pp*

Unis *p* *mp* *pp*

p *mp* *pp*

pp *mp* *pp*

p

pp *mp* *pp*

Three forms I see on stretchers lying,
brought out here, intended lying,
Over each the blanket spread,
ample brownish-woolen blanket,
they and heavy blanket, folding,
covering all.

Curious, I halt,
and silent stand;

Then with light fingers I from the face of the nearest,
the first, just lift the blanket:
Who are you, elderly man so gaunt and grim,
with well-grey'd hair, and flesh all sunken about the eyes?
Who are you, my dear comrade?

Mournfully
♩ = 60

rit. **a tempo** *rit.*

300

Fl. 1-2

Ob. 1-2

E. Hn.

B♭ Cl. 1-2

Bsn. 1-2

Hn. 1-2

C Tpt. 1-2

Tbn. 1-2

Timp.

Hp. [OPT.]

Narr. *

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Mournfully
♩ = 60

rit. **a tempo** *rit.*

Then to the second I step--
And who are you, my child
and darling?
Who are you, sweet boy,
with cheeks yet blooming?

Then to the third--a face nor child, nor old, very calm,
as of beautiful yellow-white ivory;
Young man, I think I know you--I think this face of yours
is the face of the Christ himself;
Dead and divine, and brother of all, and here again he lies.

308 **BB**

Fl. 1-2

Ob. 1-2

B♭ Cl. 1-2

Bsn. 1-2

C Tpt. 1-2

308

Timp.

Hp. [OPT.]

Narr. *

308 **BB**

Vln. I

Vln. II

Vla.

Vcl.

Cb.

[Poem: "A Certain Civilian" - Whitman]

Did you ask dulcet rhymes from me?
 Did you seek the civilian's peaceful and languishing rhymes?
 Did you find what I sang erewhile so hard to follow?
 Why I was not singing erewhile for you to follow, to understand--nor am I now;

320 CC

B♭ Cl. 1-2

Bsn. 1-2

Hn. 1-2

Tbn. 1-2

Timp.

Hp. [OPT.]

Narr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(I have been born of the same as the war was born,
 The drum-corps' rattle is ever to me sweet music, I love well the martial dirge,
 With slow wail and convulsive throb leading the officer's funeral;) CC
 What to such as you anyhow such a poet as I?

330

Fl. 1-2 *pp* **DD** *rit. lunga*

Ob. 1-2 *p* *pp*

Bs. Cl. 1-2 *pp* *pp*

Bsn. 1-2 *pp* *pp* *pp*

Hn. 1-2 *pp* *pppp*

Timp. 330 *pppp*

Perc. 1 **B.D.** *ppp* *ppp* *pppp*

Hp. [OPT.] *p* *pp* *ppp*

Narr.

330 **DD** *rit. lunga*

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *pp* *pp* *pppp*

Vc. *pp* *pp* *ppp*

Cb. *pp* *pp* *ppp*

therefore leave my works,
And go lull yourself with what you can understand, and with piano-tunes,
For I lull nobody, and you will never understand me.