

# THE DRUMMER BOY OF SHILOH

Arranged by FRANK ERICKSON

Orchestrated by BARRY E. KOPETZ

## INSTRUMENTATION

1	Full Score	3	1st B $\flat$ Trumpet
4	Flute	3	2nd B $\flat$ Trumpet
2	Oboe	3	3rd B $\flat$ Trumpet
4	1st B $\flat$ Clarinet	2	1st F Horn
4	2nd B $\flat$ Clarinet	1	2nd F Horn
2	E $\flat$ Alto Clarinet	2	1st Trombone
2	B $\flat$ Bass Clarinet	2	2nd Trombone
2	1st E $\flat$ Alto Saxophone	1	Baritone B.C.
2	2nd E $\flat$ Alto Saxophone	1	Baritone T.C.
2	B $\flat$ Tenor Saxophone	4	Tuba
1	E $\flat$ Baritone Saxophone	1	Timpani, Bells, Chimes
1	Bassoon	2	Percussion I (Field Drum, Bass Drum)
		2	Percussion II (Crash Cymbals, Suspended Cymbals)

Frank  
Erickson Publications



# THE DRUMMER BOY OF SHILOH

## About the Arranger - FRANK ERICKSON (9/1/23-10/21/96)

Frank Erickson was one of the best known and most admired professionals in the educational music industry. At the time of his death, he had over 500 original compositions for band and 300 arrangements, a band method and a book on arranging. His classics for band include such perennial favorites as *Toccata for Band*, *Balladair*, *Air for Band* and *Fantasy for Band*, which are also included on his CD aptly titled "*Frank Erickson Band Classics*". *The Drummer Boy of Shiloh* is one of his final works for concert band, left incomplete at his untimely death.

## About the Orchestrator

BARRY E. KOPETZ is currently Professor of Music and Director of Bands at the University of Utah where he conducts the Wind Symphony and teaches courses in conducting wind literature and rehearsal techniques. He has held positions at the University of Minnesota and Bowling Green State University in Ohio as well as in the public schools of Ohio and South Carolina. He received his bachelor's and master's degrees from The Ohio State University and holds a doctorate with distinction from the School of Music at Indiana University. He studied conducting with Frederick Finnell in Tokyo in 1989. As a composer and arranger, Kopetz has 50 published works to his credit. He is active as a guest conductor and adjudicator and is frequent contributor to *The Instrumentalist Magazine*. His interpretative analyses of numerous works from the standard band repertoire have gained him international recognition. He is a member of many professional organizations including his recent election into the American Bandmasters Association.

## About the Piece - The Drummer Boy of Shiloh

As with all of Erickson's works, a complete sketch was finished before the full score was prepared. It is from the first sixteen measures of score and the sketch that the final orchestration was prepared by Barry E. Kopetz. The work is simple in conception but full of the characteristics that have been trademarks of Erickson's compositions for band. The work begins simply with the snare drum stating its simple cadence. This is followed immediately by the melodic line carried by the unison trumpets. The work becomes two-part at the measure before rehearsal 7 as the trombone and baritone add lower counter-melody to the texture. The full ensemble finally enters in the measure before 11 with beautiful sonorous lines. Woodwind choir comes to the fore at measure 24 with brass choir inheriting the primary role at measure 32 on the third phrase of the melody. A direct modulation occurs before 45 and carries the ensemble into the key of A-flat major. New harmonic material and counter melody is introduced before the texture thins dramatically at measure 53 and the musical climax of the piece is reached at 63 before rapidly receding in the ensuing measures. A gentle recall of "Taps" is played by a single solo trumpet before the piece ends as it began - with snare drum stating its dignified yet solemn cadence.

One final note...\*This piece is one of the sketches Frank Erickson completed during the final years of his life. The remaining sketches will be fully orchestrated for publication in the near future and published exclusively through Frank Erickson Publications.

# THE DRUMMER BOY OF SHILOH

Full Score  
Duration 3:05

Arr. by Frank Erickson  
Orchestrated by Barry E. Kopetz

Moderately (♩ = 90)

3

C Flute

Oboe

B♭ Clarinet

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

Bassoon

B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Suspended Cymbal  
Crash Cymbals

Field Drum  
Bass Drum

Timpani, Chimes  
(or Bells)

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (C Flute, Oboe, B♭ Clarinet, E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, Bassoon), brass (B♭ Trumpet, F Horn, Trombone, Baritone, Tuba), and percussion (Suspended Cymbal, Crash Cymbals, Field Drum, Bass Drum, Timpani, Chimes). The score is marked 'Moderately (♩ = 90)' and features a 3-measure rest for several instruments. A large red watermark 'Preview Only! Requires Purchase' is overlaid on the score.

C : F

7

Fl.

Ob.

Bb Cl. 1 2

Eb A. Cl.

Bb B. Cl.

A. Sax 1 2

T. Sax

B. Sax

Bsn.

Bb Tpt. 1 2 3

Hn. 1 2

Trb. 1 2

Bar.

Tuba

Susp. Cym.  
Cr. Cym.

F.D.  
B.D.

Timp.,  
Chimes

11

Fl.

Ob.

Bb Cl. 1  
2

Eb A. Cl.

Bb B. Cl.

A. Sax 1  
2

T. Sax

B. Sax

Bsn.

11

Bb Tpt. 1  
2  
3

Hn. 1  
2

Trb. 1  
2

Bar.

Tuba

Susp. Cym.  
Cr. Cym.

F.D.  
B.D.

Timp.,  
Chimes

à2

pp

p







24

Fl.

Ob.

B♭ Cl. 1  
2

E♭ A. Cl.

B♭ B. Cl.

A. Sax 1  
2

T. Sax

B. Sax

Bsn.

24

B♭ Tpt. 1  
2  
3

Hn. 1  
2

Trb. 1  
2

Bar.

Tuba

Susp. Cym.  
Cr. Cym.

F.D.  
B.D.

Timp.,  
Chimes

B. Cl. cue





Musical score for various instruments. The score is divided into two systems, each starting with a boxed measure number '32'. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bb Cl. (B-flat Clarinet), Eb A. Cl. (E-flat Alto Clarinet), Bb B. Cl. (B-flat Bass Clarinet), A. Sax (Alto Saxophone), T. Sax (Tenor Saxophone), B. Sax (Baritone Saxophone), Bsn. (Bassoon), Bb Tpt. (B-flat Trumpet), Hn. (Horn), Trb. (Trombone), Bar. (Baritone), Tuba, Susp. Cym. (Suspension Cymbal), Cr. Cym. (Crash Cymbal), F.D. (Floor Drum), B.D. (Bass Drum), and Timp., Chimes (Timpani and Chimes). The score includes dynamic markings such as *mf* and *f*. A large red watermark 'Preview Only! Requires Purchase' is overlaid diagonally across the page. The bottom of the page features the text 'To Chimes' and 'Chimes'.

36

Fl. *f*

Ob. *f*

Bb Cl. 1 2 *f*

Eb A. Cl. *f*

Bb B. Cl. *f*

A. Sax 1 2

T. Sax

B. Sax

Bsn. *f*

36

Bb Tpt. 1 2 3 *f*

Hn. 1 2 *f*

Trb. 1 2 *f*

Bar. *f*

Tuba *f*

Susp. Cym. Cr. Cym. *f*

F.D. B.D.

Timp., Chimes *f*

Cym. clashed

S. C. *f*

To Timp. *mp*









49

Fl.

Ob.

Bb Cl. 1  
2

Eb A. Cl.

Bb B. Cl.

A. Sax 1  
2

T. Sax

B. Sax

Bsn.

Bb Tpt. 1  
2  
3

Hn. 1  
2

Trb. 1  
2

Bar.

Tuba

Susp. Cym.  
Cr. Cym.

F.D.  
B.D.

Timp.,  
Chimes

mp

mp

mp

mf

49

49



57

Fl. *f*

Ob. *f*

B♭ Cl. 1 2 *div.*

E♭ A. Cl.

B♭ B. Cl.

A. Sax 1 2 *f*

T. Sax

B. Sax

Bsn.

57

B♭ Tpt. 1 2 3

Hn. 1 2

Trb. 1 2 *f*

Bar.

Tuba

Susp. Cym. *f*  
Cr. Cym.

F.D. *f*  
B.D.

Timp., Chimes *f*



65

Fl.

Ob.

B♭ Cl. 1  
2  
Cl. 2 unis.  
*p*

E♭ A. Cl.

B♭ B. Cl.  
Tuba cue  
*p*

A. Sax 1  
2

T. Sax

B. Sax

Bsn.  
*p*

65

B♭ Tpt. 1  
2  
3  
*p*

Hn. 1  
2  
*p*

Trb. 1  
2  
*p*

Bar.  
*p*

Tuba  
*p*

Susp. Cym.  
Cr. Cym.

F.D.  
B.D.  
3

Timp.,  
Chimes  
*p*



69

Fl.

Ob.

B♭ Cl. 1  
2

E♭ A. Cl.

B♭ B. Cl.

A. Sax 1  
2

T. Sax

B. Sax

Bsn.

B♭ Tpt. 1  
2  
3

Hn. 1  
2

Trb. 1  
2

Bar.

Tuba

Susp. Cym.  
Cr. Cym.

F.D.  
B.D.

Timp.,  
Chimes

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