

“OUR NATION’S GUEST”

MUSIC FOR THE VISIT OF MARQUIS DE LAFAYETTE TO THE
UNITED STATES 1824-25



SEE THE CONQUERING HERO COMES

George Frideric Handel (1685-1759)

ARRANGED BY JARI VILLANUEVA

Full Score

Flute, Oboe, Bassoon, 2 B Flat Clarinets, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, 2 Trumpets, Horn in F, 2 Trombones, Euphonium, Tuba, Timpani and Drums

This selection represents but a few of the many dozens of compositions and arrangements written to honor General Lafayette on his visit to the United States in 1824-25. At every stop, in every city, bands welcomed Lafayette, grand balls were held, and ceremony after ceremony commemorated his visit and his service to our new nation. Most of this music is unfortunately lost to us today. What remains is generally in the form of piano sheet music, but it is clearly evident from the inscriptions that these pieces were originally performed by military brass bands. This arrangement was carefully done in the style of the period with no modern harmonization or alteration to the original and represents, as closely as possible, the sound of the bands that Lafayette heard.



SEE, THE CONQUERING HERO COMES
George Frideric Handel (1685-1759)

George Frideric (or Frederick) Handel was a German-British Baroque composer well known for his operas, oratorios, anthems, concerti grossi, and organ concertos. Handel received his training in Halle and worked as a composer in Hamburg and Italy before settling in London in 1712, where he spent the bulk of his career and became a naturalized British subject in 1727

Handel's oratorio Judas Maccabaeus was composed in a period of not much more than a month in 1746. As with the famous Messiah, Handel made use of previously composed material and indeed, See, the Conquering Hero Comes! was grafted from another oratorio about Joshua. The oratorio tells of the exploits of Judah Maccabee, a hero from Jewish sacred history who was victorious in battles against their pagan enemies. It was used by Handel as an allegory for the campaign of Charles Edward Stewart, who had returned from exile in France in 1745 in an attempt to raise an army of Scottish highlanders and recapture the throne from Handel's patron, King George II.

See, the Conquering Hero Comes! became well-known in Britain during the 19th century as the music was invariably played by brass bands at the opening of new railway lines and stations. According to records of the Bergen County Historical Society, the tune was played at Lafayette's visit to Hackensack, NJ on Thursday July 14, 1825. It was also featured in at least one newly written composition, entitled Lafayette's Grand March and Quick Step, in which is introduced See the Conquering Hero Comes, Dedicated to the Corporation of the City of New York, by E. Riley.

See, The Conquering Hero Comes

Score

-2-

A

This musical score page, labeled 'A', features 17 staves for various instruments. The instruments listed on the left are: Fl., Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., A. Sx., T. Sx., B. Sx., B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn. 1, Tbn. 2, Euph., Tuba, Timp., and Drs. The score is written in a key signature of one flat (B♭) and a common time signature (C). The dynamic marking *mf* (mezzo-forte) is consistently used across most parts. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The percussion section includes timpani rolls and a drum set part. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

See, The Conquering Hero Comes

Score

This musical score page, numbered 17, features the following instruments and parts:

- Fl. (Flute):** Treble clef, melodic line with slurs and accents.
- Ob. (Oboe):** Treble clef, melodic line with slurs and accents.
- Bsn. (Bassoon):** Bass clef, melodic line with slurs and accents.
- B♭ Cl. 1 (B-flat Clarinet 1):** Treble clef, melodic line with slurs and accents.
- B♭ Cl. 2 (B-flat Clarinet 2):** Treble clef, melodic line with slurs and accents.
- B. Cl. (Bass Clarinet):** Treble clef, melodic line with slurs and accents.
- A. Sx. (Alto Saxophone):** Treble clef, melodic line with slurs and accents.
- T. Sx. (Tenor Saxophone):** Treble clef, melodic line with slurs and accents.
- B. Sx. (Baritone Saxophone):** Treble clef, melodic line with slurs and accents.
- B♭ Tpt. 1 (B-flat Trumpet 1):** Treble clef, melodic line with slurs and accents.
- B♭ Tpt. 2 (B-flat Trumpet 2):** Treble clef, melodic line with slurs and accents.
- Hn. (Horn):** Treble clef, melodic line with slurs and accents.
- Tbn. 1 (Trombone 1):** Bass clef, melodic line with slurs and accents.
- Tbn. 2 (Trombone 2):** Bass clef, melodic line with slurs and accents.
- Euph. (Euphonium):** Bass clef, melodic line with slurs and accents. Includes a dynamic marking of *f*.
- Tuba:** Bass clef, melodic line with slurs and accents.
- Timp. (Timpani):** Bass clef, rhythmic accompaniment with slurs and accents.
- Drs. (Drums):** Percussion clef, rhythmic accompaniment with slurs and accents. Includes a dynamic marking of *f*.

See, The Conquering Hero Comes

G. F. Handel

Flute

Arranged by Jari Villanueva

Stately (♩ = 110)

6 *f* [A] 4 *mf*

15

21

See, The Conquering Hero Comes

G. F. Handel

Oboe

Arranged by Jari Villanueva

Stately (♩ = 110)

The musical score is written for Oboe in 4/4 time, featuring a key signature of one flat (Bb). The tempo is marked 'Stately' with a quarter note equal to 110 beats per minute. The score consists of four staves of music:

- Staff 1 (Measures 1-5):** Starts with a dynamic marking of *f*. Measure 4 contains a circled letter 'A' above the staff.
- Staff 2 (Measures 6-10):** Measure 6 is marked with a '6' above the staff. Measure 8 contains a circled '4' above the staff. The dynamic marking *mf* appears below the staff in measure 9.
- Staff 3 (Measures 11-14):** Measure 11 is marked with a '15' above the staff. A double bar line is present at the end of measure 12.
- Staff 4 (Measures 15-24):** Measure 15 is marked with a '21' above the staff. The piece concludes with a double bar line at the end of measure 24.

See, The Conquering Hero Comes

G. F. Handel

Bassoon

Arranged by Jari Villanueva

Stately (♩ = 110)

6 *f* [A] 4 *mf*

15

21

See, The Conquering Hero Comes

G. F. Handel

Clarinet in B \flat 1

Arranged by Jari Villanueva

Stately (♩ = 110)

f **A** *mf*

6 4 15 21

See, The Conquering Hero Comes

G. F. Handel

Clarinet in B \flat 2

Arranged by Jari Villanueva

Stately (♩ = 110)

The musical score is written for Clarinet in B \flat 2 in G major (one sharp) and 4/4 time. The tempo is marked 'Stately' with a quarter note equal to 110 beats per minute. The piece begins with a forte (*f*) dynamic. The first staff contains measures 1-5. The second staff starts at measure 6 and includes a first ending bracket labeled 'A' spanning measures 10-11, followed by a four-measure rest. The dynamic changes to mezzo-forte (*mf*) at measure 12. The third staff contains measures 15-20, and the fourth staff contains measures 21-24, ending with a double bar line.

See, The Conquering Hero Comes

G. F. Handel

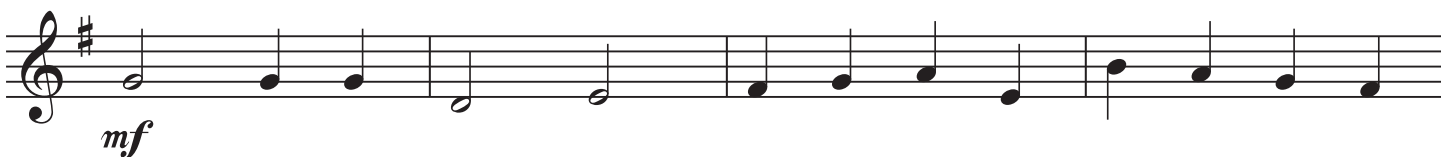
Bass Clarinet

Arranged by Jari Villanueva

Stately (♩ = 110)



A



See, The Conquering Hero Comes

G. F. Handel

Tenor Sax

Arranged by Jari Villanueva

Stately (♩ = 110)

The musical score is written for Tenor Sax in G major (one sharp) and 4/4 time. It consists of five staves of music. The tempo is marked 'Stately' with a quarter note equal to 110 beats per minute. The dynamics are marked as *f* (forte) at the beginning, *mf* (mezzo-forte) at measures 13 and 17, and *f* again at the end. A first ending bracket labeled 'A' spans measures 5 through 12. The piece concludes with a double bar line at the end of the fifth staff.

See, The Conquering Hero Comes

G. F. Handel

Baritone Sax

Arranged by Jari Villanueva

Stately (♩ = 110)

The musical score is written for Baritone Sax in G major (one sharp) and 4/4 time. It consists of five staves of music. The tempo is marked 'Stately' with a quarter note equal to 110 beats per minute. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with a half note G4, followed by a dotted half note A4, and then a series of quarter notes: B4, C5, B4, A4, G4, F#4, E4, D4, C4. A dynamic marking of *f* (forte) is placed below the first staff. The second staff begins with a measure rest for 5 measures, then continues with quarter notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. A section marker 'A' is placed to the left of the first measure of this staff. The third staff begins with a measure rest for 13 measures, then continues with quarter notes: D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure of this staff. The fourth staff begins with a measure rest for 17 measures, then continues with quarter notes: D1, C1, B0, A0, G0, F#0, E0, D0, C0, B0, A0, G0, F#0, E0, D0, C0. The fifth staff begins with a measure rest for 21 measures, then continues with quarter notes: D1, C1, B0, A0, G0, F#0, E0, D0, C0, B0, A0, G0, F#0, E0, D0, C0. The score ends with a double bar line.

See, The Conquering Hero Comes

G. F. Handel

Trumpet in B \flat 1

Arranged by Jari Villanueva

Stately (♩ = 110)

The musical score is written for a Trumpet in B \flat 1. It consists of five staves of music in G major (one sharp) and 4/4 time. The tempo is marked "Stately" with a quarter note equal to 110 beats per minute. The first staff begins with a dynamic marking of *f* (forte). The second staff is marked with a measure rest of 5. The third staff begins with a measure rest of 4 and a dynamic marking of *mf* (mezzo-forte). The fourth staff begins with a measure rest of 16. The fifth staff begins with a measure rest of 20. The score includes various musical notations such as slurs, ties, and articulation marks.

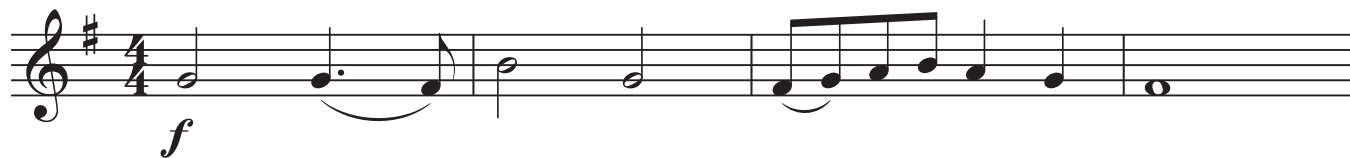
See, The Conquering Hero Comes

G. F. Handel

Trumpet in B \flat 2

Arranged by Jari Villanueva

Stately (♩ = 110)



A



See, The Conquering Hero Comes

G. F. Handel

Horn in F

Arranged by Jari Villanueva

Stately (♩ = 110)

7

13

19

f

A

mf

See, The Conquering Hero Comes

G. F. Handel

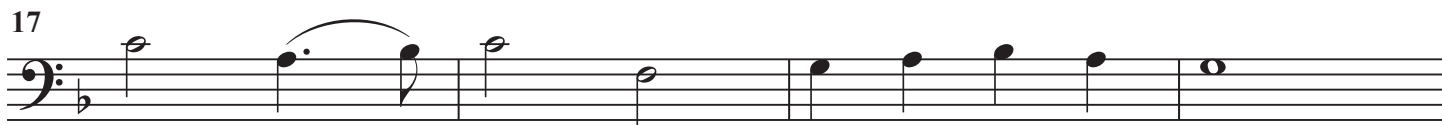
Trombone 1

Arranged by Jari Villanueva

Stately (♩ = 110)



A



See, The Conquering Hero Comes

G. F. Handel

Trombone 2

Arranged by Jari Villanueva

Stately (♩ = 110)



f

5



A

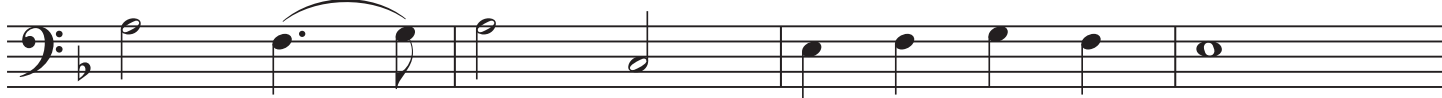


mf

13



17



21



See, The Conquering Hero Comes

G. F. Handel

Euphonium

Arranged by Jari Villanueva

Stately (♩ = 110)

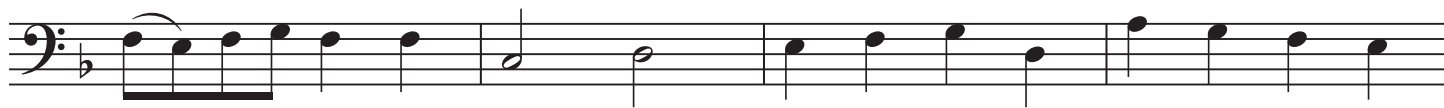


f

5



A



mf

13



17



f

21



See, The Conquering Hero Comes

G. F. Handel

Tuba

Arranged by Jari Villanueva

Stately (♩ = 110)

5

10

A

13

17

21

24

See, The Conquering Hero Comes

G. F. Handel

Timpani

Arranged by Jari Villanueva

Stately (♩ = 110)

1 *f* *ff*

5 *ff*

A

9 **3** *ff* **2** *mf*

16 *ff*

20 *ff* *ff*

See, The Conquering Hero Comes

G. F. Handel

Drums

Arranged by Jari Villanueva

Stately (♩ = 110)

Musical notation for measures 1-4. The piece is in 4/4 time. Measure 1 has a half note G4, a quarter rest, and a half note G4. Measure 2 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 3 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 4 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4.

5 *f*

Musical notation for measures 5-8. Measure 5 has a half note G4, a quarter rest, and a half note G4. Measure 6 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 7 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 8 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4.

A

Musical notation for measures 9-12. Measure 9 has a half note G4, a quarter rest, and a half note G4. Measure 10 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 11 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 12 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4.

17 *mf*

Musical notation for measures 17-20. Measure 17 has a half note G4, a quarter rest, and a half note G4. Measure 18 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 19 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 20 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4.

21 *f*

Musical notation for measures 21-24. Measure 21 has a half note G4, a quarter rest, and a half note G4. Measure 22 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 23 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. Measure 24 has a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4.