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EMBLEM OF UNITY

March

J. J. Richards

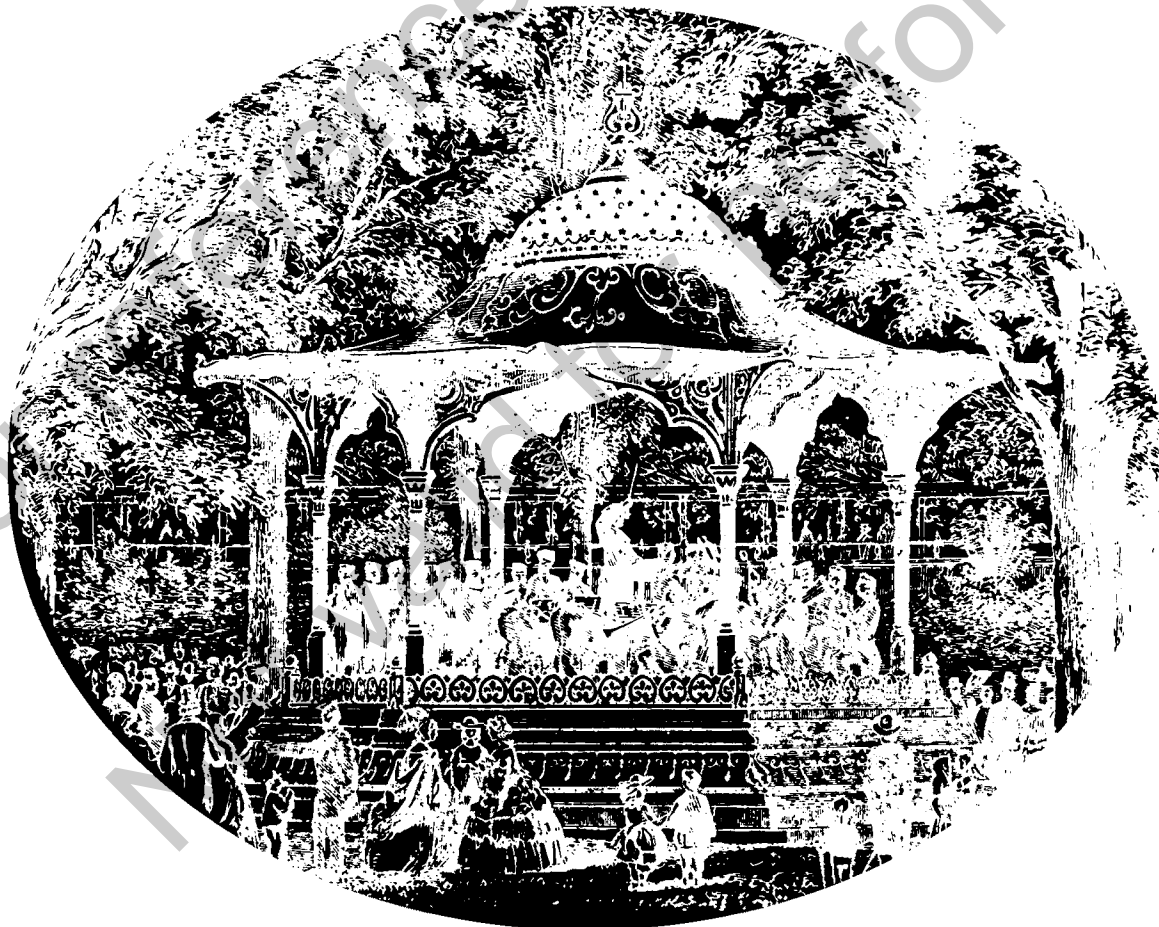
Edited By

James Swearingen

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C.L. BARNHOUSE COMPANY®

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PROGRAM NOTE

Joseph John Richards was born in Cwmavon, Wales, in 1878; when he was four years old, his family moved to the United States and settled in Peterson, Kansas. "Johnny," as he was known to his family and friends, began playing alto horn and cornet around the age of ten and soon joined the town band. His progress was steady, and by the age of nineteen he was directing the Norton-Jones Circus Band. Five years later, in 1902, he joined the Josh Spruceby Circus Band which, according to Richards, was prosperous enough to have uniforms but had to depend on a hay rack (instead of a circus wagon) for transportation in the longer parades. In subsequent years he conducted or played cornet with the circus bands of Barnum and Bailey (1908-1909), Dickson Humpty Dumpty, Si Plunkard, and Forepaugh-Sells (1910). From 1912 to 1918 he led the Ringling Brothers Band but was not chosen to conduct the newly combined Ringling Brothers & Barnum and Bailey Circus Band in 1919, because (according to Merle Evans, who was selected for that position) Richards' previous circus band "sounded too much like a concert band." During the off seasons of his circus touring years Richards studied music at Kansas State Teachers College and the American Conservatory in Chicago. He taught music at the U.S. Army School in Camp Grant, Illinois, during World War I.

In 1920 Richards began teaching public school music and directing the local Shrine Band in Pittsburgh, Kansas. In 1927 to around 1933 he spent the winter seasons in Bradenton, Florida, to conduct the Florida Concert Band, and he returned to Kansas each summer to conduct the Pittsburg Municipal Band. In 1937 he moved to Sterling, Illinois, where he conducted the municipal band the first year, added the high school band the second year, and by 1945 was also conducting the St. Mary's, Rock Falls, and Kable Brothers Bands. When Herbert L. Clarke died in 1945, Richards was selected to succeed him as conductor of the famous Long Beach, California, Municipal Band. At that time the band was playing eleven concerts each week throughout the year with thirty-five professional players, a five-man staff, complete rehearsal and performing facilities, and an annual budget which exceeded \$100,000. Herman Vincent, now a retired U.S. Air Force bandmaster, remembers that he was impressed with the group's sight-reading ability when, at the age of fifteen, "Richards let me play Clarke's *Carnival of Venice* on a band concert one Sunday afternoon in 1945." Information in the April, 1981, *Circus Fanfare* includes a note specifying April 6, 1947, as the date of the band's 18,733rd concert. Richards retired from the Long Beach position in 1950, because of civil service age regulations, but he was persuaded to return to Mount Morris, Illinois, to conduct the Kable Concert Band from March to September each year—he lived in Long Beach each fall and winter.

Richards was popular with band audiences and with other musicians. A member of the American Bandmasters Association since 1936, he was elected president of that group in 1949. In 1981 he was posthumously elected to the Windjammers' Hall of Fame. On the University of Kansas Band album of his works, conductor Robert Foster summarizes his life as follows: "J. J. Richards was a virtuoso solo cornetist, a respected musician, a noted conductor, an educator, and a prolific composer and arranger." At the time of his death in Long Beach in 1956, he was survived by his wife, Anna, two brothers, and one sister.

During his career J. J. Richards wrote over 300 compositions for school and circus bands, over fifty of which are still published. His most popular marches include: *Crusade for Freedom*; *Emblem of Unity*; *Golden Bear*; *Hail Miami*, *Shield of Liberty*; and *The Westerner*, all published by the C.L. Barnhouse Co.



J.J. RICHARDS (1878-1956)

This brilliant march, Richards' most popular, was written while he was living in Sterling, Illinois, conducting both the high school and the community bands. A classic and exciting composition, this work is played by hundreds of school and professional bands each year. In conducting an elite band composed of outstanding Dutch musicians in 1981, Colonel Arnold Gabriel, then conductor of the U.S. Air Force Band, selected "Emblem of Unity" as one of only six American works for a jubilee concert which was broadcast in Kerkrade, Holland. Some of the composition's unique features include: the chord changes which precede the snare drum forzado in the introduction, the short lower brass breaks, and the final strain which sounds correct at either a constant, slower, or accelerating tempo.

(Reprinted from MARCH MUSIC NOTES by Norman E. Smith. Book available from Program Note Press, 909 W. Claude St., Lake Charles, Louisiana 70605)

Instrumentation

Full Conductor Score	1
C Piccolo	1
C Flute	10
E♭ Clarinet	1
1st B♭ Clarinet	4
2nd B♭ Clarinet	4
3rd B♭ Clarinet	4
E♭ Alto Clarinet	1
B♭ Bass Clarinet	2
E♭ Contrabass Clarinet	1
B♭ Contrabass Clarinet	1
1st and 2nd Oboes	2
1st and 2nd Bassoons	2
1st E♭ Alto Saxophone	3
2nd E♭ Alto Saxophone	3
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
1st B♭ Cornet	3
2nd B♭ Cornet	3
1st and 2nd B♭ Trumpets	3
1st and 2nd F Horns	2
3rd and 4th F Horns	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritone T.C.	2
Baritone B.C.	2
Basses	4
String Bass	1
Mallet Percussion	1
Snare Drum and Cymbals	3
Bass Drum	1
Timpani	1

Full Conductor Score

EMBLEM OF UNITY

(Concert March)

Performance time: 3: 35

by J. J. Richards
Edited by James Swearingen

012-2120-00

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute, Oboes (1 and 2), B♭ Clarinet (1 and 2), Alto Clarinet, Bass Clarinet, Bassoons (1 and 2), E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Cornets (1 and 2), B♭ Trumpets (1 and 2, with 3rd and 4th B♭ Cornets), F Horns (1, 2, 3, and 4), Trombones (1, 2, and 3), Baritone, and Basses. The percussion section includes Mallet Percussion (Bells), Timpani (G-B♭-D-F), Snare Drum and Cymbals, and Bass Drum. The string section includes String Bass. The score is in 2/4 time and features a variety of dynamics, including *ff* (fortissimo) and *arco* (arco) markings. A 'Solo' marking is present for the Snare Drum and Cymbals in the final measures.

Musical score for a symphony orchestra, page 4, measures 17-20. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Saxophone, Trumpet, Trombone, Baritone, Bass, Snare Drum, Bells, and Timpani. Dynamics include *p* and *cresc.* markings. A large watermark "MOJAVE" is visible across the score.

Measures 17-20 are indicated by a box labeled "17" at the top right of the page.

Instrument parts shown include:

- Picc.
- Fl.
- Obs. 1, 2
- Cls. 1, 2, 3
- A.Cl.
- B.Cl.
- Bsns. 1, 2
- A.Saxs. 1, 2
- T.Sax.
- B.Sax.
- Cors. 1, 2
- Tpts. 1, 2
- Hns. 1, 2, 3, 4
- Trbs. 1, 2, 3
- Bar.
- Basses
- St. B.
- Bells
- Timp.
- S.D. Cym.
- B.D.

Dynamic markings include *p* and *cresc.*. Some parts have specific instructions like "(2X only)" and "(Solo)".

Picc.

Fl.

Obs. 1
2

(2X only) *p* *f* *f* *dim.* *f* *dim.*

(Both X's)

Cls. 1
2
3

A.Cl.

B.Cl.

Bsns. 1
2

A.Saxs. 1
2

T.Sax.

B.Sax.

Cors. 1
2

Tpts. 1
2

Hns. 1
2
3
4

Solo

(Both X's) *f* *dim.* *f* *dim.*

(2X only)

Trbs. 1
2
3

Bar.

Basses

St.B.

Bells

Timp.

S.D.
Cym.

B.D.

3601

This page contains a full orchestral score for measures 34-38. The instruments listed on the left are Piccolo, Flute, Oboe 1 & 2, Clarinet 1, 2, & 3, Bassoon 1 & 2, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Cor Anglais, Trumpet 1 & 2, Horns 1, 2, 3, & 4, Trombone 1, 2, & 3, Baritone, Basses, St. Bass, Bells, Timpani, Snare Drum/Cymbal, and Bass Drum. The score features two first endings (1. and 2.) for measures 34-35. Dynamics range from piano (*p*) to fortissimo (*ff*). A 'Solo' marking is present for the Horns in measure 38. A large watermark 'Copyrighted Material' is overlaid diagonally across the page.

This page of a musical score is for a large orchestra. It contains 24 staves, each labeled with an instrument or section. The instruments listed are: Picc., Fl., Obs. 1 & 2, Cls. 1, 2, & 3, A. Cl., B. Cl., Bsns. 1 & 2, A. Saxs. 1 & 2, T. Sax., B. Sax., Cors. 1 & 2, Tpts. 1 & 2, Hns. 1, 2, 3, & 4, Trbs. 1, 2, & 3, Bar., Basses, St. B., Bells, Timp., S.D. Cym., and B.D. The score is written in a common time signature and features a variety of musical notations, including notes, rests, and dynamic markings. A prominent watermark 'MusicalScoreWorld.com' is overlaid diagonally across the page. The dynamic marking *p* (piano) is used frequently throughout the score. In the Tpts. 1 & 2 staff, there are markings for *a2* and *div.* (divisi). The Fl. staff includes the marking *p loco*. The S.D. Cym. and B.D. staves use specific percussion notation.

51

Picc. *ff*

Fl. *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Cls. 1 *ff*

Cls. 2 *ff*

Cls. 3 *ff*

A.Cl. *ff*

B.Cl. *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

A.Saxs. 1 *ff*

A.Saxs. 2 *ff*

T.Sax. *ff*

B.Sax. *ff*

51

Cors. 1 *ff*

Cors. 2 *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Trbs. 1 *ff*

Trbs. 2 *ff*

Trbs. 3 *ff*

Bar. *ff*

Basses *ff*

St. B. *ff*

Bells

Timp. *ff*

S.D. Cym. *ff*

B.D. *ff*

1. Solo

This page contains a musical score for a large ensemble. The instruments listed on the left are: Picc., Fl., Obs. 1 & 2, Cls. 1 & 2, A.Cl., B.Cl., Bsns. 1 & 2, A.Saxs. 1 & 2, T.Sax., B.Sax., Cors. 1 & 2, Tpts. 1 & 2, Hns. 1, 2, 3 & 4, Trbs. 1, 2 & 3, Bar., Basses, St.B., Bells, Timp., S.D. Cym., and B.D. The score is written in a common time signature with a key signature of one sharp (F#). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents, slurs, and dynamic markings like *ppv*, *vol.*, *div.*, and *powd.*. There are first endings marked with '1.' and '1.A'. A large watermark 'MOLVA.COM' is visible across the page.

Trio 70

Picc. *ff*

Fl. *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Cl. 1 *ff* unis. *p*

Cl. 2 *ff* unis. *p*

Cl. 3 *ff* unis. *p*

A. Cl. *ff* *p*

B. Cl. *ff* *p*

Bsns. 1 *ff* *p*

Bsns. 2 *ff* *p*

A. Saxs. 1 *ff* unis. *p*

A. Saxs. 2 *ff* unis. *p*

T. Sax. *ff* unis. *p*

B. Sax. *ff* *p*

Trio 70

Cors. 1 *ff* muted *p*

Cors. 2 *ff* muted *p*

Tpts. 1 *ff* muted *p*

Tpts. 2 *ff* muted *p*

Hns. 1 *ff* *p*

Hns. 2 *ff* *p*

Hns. 3 *ff* *p*

Hns. 4 *ff* *p*

Trbs. 1 *ff* *p*

Trbs. 2 *ff* *p*

Trbs. 3 *ff* *p*

Bar. *ff* unis. *p*

Basses *ff* *p*

St. B. *ff* *p*

Bells

Timp. (Change D to Eb)

S.D. Cym. *ff*

B.D. *ff*

Picc.

Fl.

Obs. 1
2

1
2
3
Cls.

A.Cl.

B.Cl.

Bsns. 1
2

1
2
A.Saxs.

T.Sax.

B.Sax.

1
2
Cors.

1
2
Tpts.

1
2
3
4
Hns.

1
2
3
Trbs.

Bar.

Basses

St.B.

Bells

Timp.

S.D.
Cym.

B.D.

86

Picc.

Fl.

Obs. 1
2

1
2
3

Cls.

A. Cl.

B. Cl.

Bsns. 1
2

A. Saxs. 1
2

T. Sax.

B. Sax.

86

Cors. 1
2

Tpts. 1
2

Hns. 1
2
3
4

Trbs. 1
2
3

Bar.

Basses

St. B.

Bells

Timp.

S. D.
Cym.

B. D.

Picc.

Fl.

Obs. 1
2

Cl. 1
2
3

A.Cl.

B.Cl.

Bsns. 1
2

A.Saxs. 1
2

T.Sax.

B.Sax.

Cors. 1
2

Tpts. 1
2

Hns. 1
2
3
4

Trbs. 1
2
3

Bar.

Basses

St.B.

Bells

Timp.

S.D.
Cym.

B.D.

1. 2.

ff

a2

3601

103

Picc. *mf*

Fl. *mf*

Obs. 1 *mf*

2 *mf*

1 *mf*

2 *mf*

3 *mf*

A.Cl. *ff*

B.Cl. *ff*

Bsns. 1 *mf*

2 *ff*

3 *mf*

A.Saxs. 1 *mf*

2 *mf*

T.Sax. *ff*

B.Sax. *ff*

103

Cors. 1 *open*

2 *open* *mf*

Tpts. 1 *open*

2 *mf*

Hns. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Trbs. 1 *ff*

2 *ff*

3 *ff*

Bar. *Bsn.* *mf*

Basses *ff*

St. B. *ff*

Bells

Timp.

S.D. Cym. *mf*

B.D. *mf*

Picc. *ff*

Fl. *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

A. Cl. *ff*

B. Cl. *ff*

Bsns. 1 *ff*

Bsns. 2 *ff*

A. Saxs. 1 *ff*

A. Saxs. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Cors. 1 *ff*

Cors. 2 *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Hns. 3 *ff*

Hns. 4 *ff*

Trbs. 1 *ff*

Trbs. 2 *ff*

Trbs. 3 *ff*

Bar. *ff*

Basses *ff*

St. B. *ff*

Bells

Timp. *ff*

S. D. *ff*

Cym. *ff*

B. D. *ff*

119 Grandioso

Musical score for a full orchestra, measures 119-124. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Saxophone, Trumpet, Horn, Trombone, Baritone, Bass, Snare Drum, Cymbal, and Bass Drum. The tempo is marked 'Grandioso' and the dynamic is 'ff'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents, slurs, and dynamic markings like 'div.' and 'sim.'. A large watermark 'Copyrighted Material' is visible across the page.

Picc.

Fl.

Obs. 1
2

Clas. 1
2
3

A. Cl.

B. Cl.

Bsns. 1
2

A. Saxs. 1
2

T. Sax.

B. Sax.

Cors. 1
2

Tpts. 1
2

Hns. 1
2
3
4

Trbns. 1
2
3

Bar.

Basses

St. B.

Bells

Timp.

S.D.
Cym.

B.D.

Copyrighted Material

135

Picc.

Fl.

Obs. 1
2

1
2
3

Cls.

A.Cl.

B.Cl.

Bsns. 1
2

A.Saxs.
1
2

T.Sax.

B.Sax.

135

Cors. 1
2

Tpts. 1
2

a2

Hns. 1
2
3
4

Trbns. 1
2
3

Bar.

Basses

St.B.

Bells

Timp.

(Change G to Ab)

S.D.
Cym.

B.D.

sim.

Picc.

Fl.

Obs. 1
2

1
2
3

Cl. 1
2
3

A.Cl.
B.Cl.

Bsns. 1
2

A.Saxs. 1
2

T.Sax.
B.Sax.

Cors. 1
2

Tpts. 1
2

Hns. 1
2
3
4

Trbs. 1
2
3

Bar.

Basses

St. B.

Bells

Timp.

S.D.
Cym.

B.D.