


A Revolutionary War Tale

The Burning of Bedford Village, New York, 1779

BOB PHILLIPS (ASCAP)

INSTRUMENTATION

1 Full Score	Educational Packs
8 Violin I	1 Violin
8 Violin II	1 Viola
5 Viola	1 Cello
3 Violin III (Viola )	1 String Bass
5 Cello	
5 String Bass	
1 Piano Accompaniment	

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

This piece is the story of the burning of Bedford, New York in 1779, as told in the *Record Review*, July 9, 2004, by Evelyne H. Ryan. The village of Bedford was founded in 1680 and played a role in the American War of Independence. Lieutenant Colonel Banastre Tarleton led a force of 360 British and Hessian troops in an attempt to surprise Colonel Elisha Sheldon's Continental Dragoons on July 2, 1779. Their march through Bedford to Pound Ridge was a failure, as Colonel Sheldon surprised the British and chased them to Mt. Kisco. General Washington sent troops to reinforce the colonials, then withdrew them to respond to a large British attack on the coast. On July 11, while the colonial forces were engaging the enemy on the coast, 400 British horsemen led by Lieutenant Colonel Samuel Birch approached Bedford. A lookout named Stephen Ambler made a terrible mistake and thought the troops were colonials. He was shot and killed by the British as he tried to escape. Birch's troops went on to Bedford and burned down the town. The British troops were withdrawn from Westchester County in 1783 and Bedford began to rebuild.

NOTES TO THE CONDUCTOR

Lt. Col. Tarleton's theme (bars 5–36) portrays the march on Bedford, July 2, 1779. Colonel Elisha Sheldon responds (37–52) and chases the British to Mt. Kisco. Colonel Samuel Birch (53–72) then marches to Bedford. Birch's theme is a variation of Tarleton's. Both the British and Colonial themes (73–85) are used to represent Stephen Ambler's uncertainty of which forces were approaching. A gradual dynamic increase suggests the forces are getting closer. The shot that killed Ambler can be heard in bar 85 when the unison pizzicato is played. The British burning of Bedford (86–101) is represented in a restatement of Colonial Birch's march reset in minor at a slower tempo. The piece concludes (102–125) with an American hymn of eternal hope and rebirth. Reading the program notes to the audience, combined with playing the key themes as a prelude to the performance, is suggested.

A Revolutionary War Tale

The Burning of Bedford Village, New York, 1779

CONDUCTOR SCORE

Duration - 3:50

Bob Phillips (ASCAP)

British military march (♩ = 80)

Violins
I
II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

f *mf* *f* *mf* *f* *mf* *f* *mf*

N.C.

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Lt. Col. Banastre Tarleton Marches on Bedford, July 2, 1779

mf

D A D G A D

13

pizz.

f pizz.

f pizz.

f

f

f

C A D A

10 11 12 13 14

f

f

f

D G A D A C A

15 16 17 18 19

I Vlns. II Vlns. Vla. (Vln. III) Cello Str. Bass Pno. Accomp.

arco 21 *mf* arco *mf*

D G Bm C A D

20 21 22 23

I Vlns. II Vlns. Vla. (Vln. III) Cello Str. Bass Pno. Accomp.

arco *mf* *mf* *mf*

A D G Bm C G A

24 25 26 27

29

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

D N.C.

28 29 30 31

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

A D G Bm C G A

32 33 34 35

Colonel Elisha Sheldon's Colonials Respond

37 American long bow style

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

mf *mf* *mf* *mf*

non div. *non div.*

D C D G A

36 37 38 39

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

4 4

D C D G A

40 41 42 43

45

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

4

4

V

D

D

Em

Bm

44

45

46

47

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

4

4

D

A

D

Em

C

D

48

49

50

51

53 British military march

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

4

f

V

A D

52 53 54 55

Detailed description: This musical score is for the piece 'British military march'. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass, along with a Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a four-measure introduction marked with a '4' and a fermata. The main melody is played by the Violins I and II, and the Cello. The Piano Accompaniment provides harmonic support with chords and a rhythmic bass line. The piece starts with a forte (*f*) dynamic. There are dynamic markings and accents (V) throughout. The score is numbered 52 through 55.

57 Colonel Samuel Birch Marches on Bedford, July 11, 1779

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Em A D G

56 57 58 59

Detailed description: This musical score is for the piece 'Colonel Samuel Birch Marches on Bedford, July 11, 1779'. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass, along with a Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a four-measure introduction. The main melody is played by the Violins I and II, and the Cello. The Piano Accompaniment provides harmonic support with chords and a rhythmic bass line. The piece starts with a forte (*f*) dynamic. There are dynamic markings and accents (V) throughout. The score is numbered 56 through 59. Chord symbols Em, A, D, and G are indicated above the piano accompaniment staff.

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

Em A D Em A Em A

60 61 62 63

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

D G Bm7 Em A D

64 65 66 67

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Pno.
Accomp.

A D G Bm7 Em A Em A

68 69 70 71

73 Stephen Ambler's Mistake, July 11, 1779

I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass
Pno.
Accomp.

p *p* *p* *p* *p*

D Em A D

72 73 74 75

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

mf *mf* *mf* *mf*

non div. *non div.*

C D G Em A G A

76 77 78 79

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

f *f* *f* *f*

4 3 3 4

D G A D

80 81 82 83

The Burning of Bedford, July 11, 1779

86 With great sadness (♩ = 88)

Violins I and II, Viola (Vln. III), Cello, Str. Bass, and Piano Accompaniment for measures 84-87. The score includes dynamic markings such as *ff* pizz., *mp*, and *arco*. Chord symbols for the piano part include Em, A, D, Dm, and A. Measure numbers 84, 85, 86, and 87 are indicated at the bottom of the piano part.

Violins I and II, Viola (Vln. III), Cello, Str. Bass, and Piano Accompaniment for measures 88-91. The score includes dynamic markings such as *mp* and *arco*. Chord symbols for the piano part include Dm, Gm, A, Dm, and C. Measure numbers 88, 89, 90, and 91 are indicated at the bottom of the piano part.

94

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

A Dm N.C.

mf

arco

mf

mf

mf

mf

mf

92 93 94 95

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

mp

mp

mp

mp

mp

mp

Am Dm Gm7 Bb C Am

mp

mp

mp

96 97 98 99

The British Leave and Bedford Rebuilds, 1783
American hymn, with majesty and hope (♩ = 72)

102

rit.

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

p *mp*

Gm A D Bm

100 101 *And.* 102 *sim.* 103

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

mf

G A D Bm

104 105 106 107

110

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Musical score for measures 108-111. The score includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. Dynamics include *f* (forte) and *p* (piano). A box containing the number 110 is positioned above the first staff. A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

108

109

110

111

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Musical score for measures 112-116. The score includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The key signature is two sharps (F# and C#). The time signature is 4/4. Dynamics include *mf* (mezzo-forte). Chord symbols G, D, Bm, and G are indicated in the piano accompaniment. A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

112

113

114

115

116

118

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

A G D Em

117 118 119 120

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

rit.

G D Bm D A D

121 122 123 124 125