

# The Battle Quickstep C. Dalbey

Solo B<sup>b</sup> CORNET

The first system of musical notation consists of eight staves. The top staff is the melody for the Solo B<sup>b</sup> Cornet, written in a treble clef with a key signature of two flats (B<sup>b</sup> and E<sup>b</sup>) and a 2/4 time signature. The remaining seven staves provide harmonic accompaniment, likely for a piano or other instruments, with various rhythmic patterns and chordal structures.

The second system of musical notation also consists of eight staves, continuing the melody and accompaniment from the first system. The notation includes various musical symbols such as notes, rests, and dynamic markings, all within the same key signature and time signature.

**Clarence W. Dalbey (April, 1859 - March, 1912)**  
an Iowa native, directed the Iowa State  
Military Band from 1902-1904.

# C.W. DALBEY



C. W. DALBEY.

Clarence W. Dalbey was born on April 23, 1859, in the state of Iowa. He spent most of his life in Des Moines with his wife Lottie and daughter Doris.

From 1902 through 1904 he achieved national recognition by directing the famous Iowa State Military Band. During his tenure, a number of famous musicians played under his baton, including C.L. Barnhouse, Dick Platt, and Thornton Boyer. Des Moines-based cornetist and bandmaster T. Fred Henry also played for C.W. Dalbey.

The *Heritage Encyclopedia of Band Music* credits Dalbey with over 100 compositions, including marches, rags, overtures, and various other works. He is perhaps best known for "The Blue and Grey Patrol" (1896).

Dalbey published most of his own works, but he moved his business often as he constantly worked to achieve some measure of success. A touching aspect of Dalbey's life is revealed by the frequency of these moves:

Dalbey and Roff: Kansas City, Missouri, 1884-1885

Dalbey and Roff: Council Bluffs, Iowa, 1885 and 1896-1897

Dalbey Music Company: Chicago, 1898

Dalbey Music Company: Frankfort, Indiana, 1899

Dalbey Music Company: Des Moines, Iowa, 1900-1902, 1904-1906, and 1909

Berry-Dalbey: Evidently this firm came into existence after Dalbey's widow and daughter gave up the business; its publications show no dates.

In 1909, apparently from the strain of managing all these assorted businesses in addition to his composing, playing, and directing activities, Dalbey suffered a mental collapse and was committed to the Iowa State Mental Hospital in Clarinda. He eventually died there on March 30, 1912.

The venerable Major George Landers was a close friend of Dalbey's. At the time of Dalbey's collapse, Landers was the director of the 55th Infantry Band of the Iowa National Guard. He often brought his band to the hospital for their summer programs and honored Dalbey by playing his compositions while the composer was in the audience. When Dalbey was bedridden, the band would play by the window to his room. At Dalbey's funeral, Landers' band played many of Dalbey's favorites.

After Dalbey's death, his wife Lottie managed the business until 1916. His daughter managed it until 1917 and then dissolved it.

Biography by William R. Baker

Photo courtesy of Loras John Schissel  
Music Division, Library of Congress  
Contributed by Jay Kahn

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C Piccolo

The musical score is arranged in two systems, each containing five staves. The first system begins with a 'pizz' marking and a 'pva' marking. The second system includes a '2' marking. The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

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157 B♭ CLARINET

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2ND B<sup>b</sup> CLARINET

The musical score is written for a 2nd B<sup>b</sup> Clarinet. It consists of two systems of music. The first system contains 10 staves of music, and the second system contains 4 staves. The music is written in a key signature of one flat (B<sup>b</sup>) and a 2/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), and articulation marks like accents and slurs. The score concludes with a double bar line and repeat dots.

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1st B<sup>b</sup> CORNET

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2ND + 3RD CORNET

The musical score is written for two parts: 2nd and 3rd Cornet. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is a quickstep, characterized by its lively 2/4 rhythm. The score includes various rhythmic figures, such as eighth and sixteenth notes, and rests. There are also dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat signs.

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Solo E♭ Horn

The musical score is written for a solo E♭ Horn. It begins in 2/4 time with a key signature of one flat (B♭). The first staff contains the initial melody. The second staff continues the melody with some grace notes. The third staff introduces a more rhythmic, eighth-note pattern. The fourth staff continues this pattern. The fifth staff shows a change in the melody. The sixth staff continues the eighth-note pattern. The seventh staff continues the melody. The eighth staff continues the eighth-note pattern. The ninth staff continues the melody. The tenth staff continues the eighth-note pattern. The eleventh staff continues the melody. The twelfth staff continues the eighth-note pattern. The thirteenth staff continues the melody. The fourteenth staff continues the eighth-note pattern. The fifteenth staff continues the melody. The sixteenth staff continues the eighth-note pattern. The seventeenth staff continues the melody. The eighteenth staff concludes the piece with a final cadence. There is a key signature change to one sharp (F#) and a time signature change to 3/4 in the eleventh staff.

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2ND + 3RD EV Horn

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1ST + 2ND TROMBONE

The musical score is written for two trombone parts. It begins with a treble clef and a 2/4 time signature. The first system consists of four staves. The top staff contains the main melody, while the lower three staves provide harmonic support with chords and rhythmic patterns. The second system also consists of four staves, continuing the piece with similar notation. The score is enclosed in a decorative border with ornate corner designs.

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EUPHONIUM

The musical score is written for Euphonium. It consists of two systems of five staves each. The first system begins with a treble clef staff containing the melody, followed by four bass clef staves for accompaniment. The second system follows a similar structure with five staves. The key signature is one sharp (F#) and the time signature is 2/4. The music is a quickstep, characterized by its rhythmic patterns and melodic lines.

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TUBA

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### DRUMS

The image shows a musical score for drums, consisting of ten staves of music. The notation is complex, featuring various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a style typical of early 20th-century sheet music, with a focus on rhythmic precision and dynamic markings. The music is arranged in a single system, with each staff representing a different drum part. The overall tempo and feel are indicated by the title 'The Battle Quickstep' and the 'DRUMS' section header.

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