THE BATTLE OF WESTPORT: ALONG UNION LINES
A CHAMBER WORK WITH ELECTRONICS AND NARRATION IN EIGHT MOVEMENTS

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University of Missouri - Kansas City in partial fulfillment of the requirements for the degree

DOCTOR OF MUSICAL ARTS

by
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Kansas City, Missouri
2016
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ABSTRACT

The Battle of Westport: Along Union Lines is an eight-movement chamber piece for 12 instruments (3 woodwinds, 3 brass, 1 percussion, string quintet), electronics and narration. Live audio has been captured at eight of the primary battle lines. These recordings will be played simultaneously with the composed music as it is being performed. The pre-recorded audio will be heard through a public address system. The intention is to bring the listener closer to the battle lines as they exist in modern day. Each movement begins with the pre-recorded audio. A narrated introduction to each movement commences as the pre-recorded audio fades in. The composed music begins upon completion of the narration. An excess amount of pre-recorded audio exists for each of the eight movements to allow for flexibility of tempo on behalf of the conductor, ensemble and narrator. The narrated text serves as a summary of the three-day engagement. The composed music draws direct inspiration and guidance from a variety of associations with the battle. The main goal of The Battle of Westport: Along Union Lines is to help educate the public about the horrors of the American Civil War.
The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a dissertation titled "The Battle of Westport: Along Union Lines," presented by Brian A. Lynn, candidate for the Doctor of Music Arts degree, and certify that in their opinion it is worthy of acceptance.

Dr. James Mobberley, DMA, Committee Chair
Conservatory of Music and Dance

Dr. Chen Yi, DMA
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Dr. Zhou Long, DMA
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Dr. Paul Rudy, DMA
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INSTRUMENTATION

Flute (doubling Piccolo)
Clarinet in Bb (doubling Bass Clarinet)
  Bassoon
Trumpet in Bb
Trombone
Euphonium
Drum Set (see below)/Glockenspiel
  Violin I
  Violin II
  Viola
  Cello
  Double Bass

Drum Set: Kick Drum, Snare Drum, Tom-Toms (13", 14", 16"),
  Ride Cymbal, Suspended Crash Cymbal, Hi-Hat Cymbals,
  Mounted Woodblock, Suspended Triangle
Implement requirements: Snare sticks, Brushes, Hard Mallets, Soft Mallets,
  String Bass bow (French or German), Triangle Beater

Approximate Duration - 20 minutes
PERFORMANCE NOTES

*The Battle of Westport: Along Union Lines* is an eight-movement work for chamber ensemble, electronics and narration. The chamber ensemble consists of twelve musicians. The narration will be presented in performance by a narrator. A playback performer will be responsible for preparing, starting, fading out and stopping the pre-recorded audio segments, which consist of sounds recorded at the modern day locations that were once Union Army positions. A small number of extended techniques exist within the score. They are explained using descriptive language or quasi-standard notation conventions.

The eight digital audio segments may be stored as files (presented via a computer or cellular phone, etc.) or as tracks (presented via a CD Player). The pre-recorded audio tracks are 60 seconds longer than the intended duration of each work and their narrations, thus allowing for slower musical tempos and narrations. Each movement requires the playback performer to perform four tasks:

1) Prepare the track. The playback device will need to be set up so that each track is available and ready to play. The volume of the pre-recorded audio will depending on the acoustics of the performance space. The playback volume should be situated so that it does not drown out the ensemble. It should be the same volume as the ensemble. Make sure that clipping does not occur. Err on the side of low volume rather than high. After each track has stopped, the playback performer will need to restore the volume of the playback to its original position.

2) Start the track. No fade in is needed. The track will fade in over the first ten seconds. The narration will commence approximately five seconds after the pre-recorded track begins.

3) Fade the track out. After the final musical note has left the air, a five to eight-second fade out will need to be performed.

4) Stop the track. As soon as the fade out is complete, the playback performer will need to stop the current track and then repeat the above procedure.
The Battle of Westport:  
Along Union Lines

Brian A. Lynn  
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Transposed Score

Introduction

ca. 50 seconds

Narration begins

Music commences upon completion of narrated text

Pre-recorded site audio begins

Pre-recorded site audio continues throughout

\[= 92 - 96\]  
up a quarter step

Flute

Clarinet in B♭

Bassoon

Trumpet in B♭

Trombone

Euphonium

Snare Drum

(w/ snare sticks)

Kick Drum

Drum Set

approximate pitches

Violin I

 Violin II

Viola

Cello

Double Bass

arco

p cres.

mp

pp

mf

pizz.

L.V.
Fl.

Bs Cl.

Bsn.

Bs Tpt.

Tbn.

Euph.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Pre-recorded site audio continues
5 - 8 seconds

Pre-recorded site audio fades out
II.

Introduction  ca. 30 seconds

Narration text begins

Pre-recorded site audio begins

Music commences upon completion of narrated text

Pre-recorded site audio continues throughout

\[ \text{A} \quad \text{d} \text{=} 56 - 58 \]

- Flute
  - Piccolo
- Clarinet in B\textsubscript{b}
- Bassoon
- Trumpet in B\textsubscript{b}
- Trombone
- Euphonium
- Drum Set
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

- Ride Cymbal - slow brush along body
- Ride Cymbal - strike w/ stick

"... Union soldiers awaited the Confederate onslaught."
Pre-recorded site audio continues
5 - 8 seconds
Pre-recorded site audio fades out

Ride Cymbal Bell

26
III.

Introduction

ca. 25 seconds

Narrated text begins

Music commences upon completion of narrated text

Pre-recorded site audio begins

Pre-recorded site audio continues throughout

\[ \text{\textbf{A}} \quad \text{\textbf{f}} = 116 - 120 \]

Flute

Bass Clarinet

Bassoon

Trumpet in Bb

Trombone

Euphonium

Drum Set

Violin I

Violin II

Viola

Cello

Double Bass

Hi-Hat open

Suspended Crash Cymbal

Hi-Hat open

Cr Cym

Hi-Hat open

Snare Drum

Kick Drum

f

f

\[ \text{\textbf{p}} \]

arco

\[ \text{\textbf{f}} \]

... state line just five miles west...
IV.

Introduction

\[ \text{ca. 40 seconds} \]

Narration begins

"... that left over 100 Kansans dead."

Music commences upon completion of narrated text

Pre-recorded site audio begins

Pre-recorded site audio continues throughout

\[ J = 116 - 120 \]

Flute

Clarinet in B♭

Bassoon

Trumpet in B♭

Trombone

Euphonium

Ride Cymbal

- single upward bow stroke

Drum Set

Kick Drum

Woodblock

Violin I

Violin II

Viola

Cello

Double Bass
5 - 8 seconds
Pre-recorded site audio fades out
V.

Introduction

ca. 30 seconds

Narrated text begins

"... along the southern hills above Brush Creek."

Music commences upon completion of narrated text

Pre-recorded site audio begins

Pre-recorded site audio continues throughout

A \( \frac{3}{4} \) \( \text{pp} \)

\( \text{pp} \)

\( \text{p} \)

\( \text{f} \)

\( \text{wth hard mallet} \)

\( \text{mp} \)

\( \text{pizz.} \)

\( \text{mp} \)
*All wind and brass instruments

Exhale and inhale at irregular intervals through instrument as if you’re catching your breath

down a quarter step

vary between p - mf

Snare Drum

Kick Drum
VI.

Introduction

Narrated text begins

Music commences upon completion of narrated text

Pre-recorded site audio begins

Pre-recorded site audio continues throughout

\( \text{ca. 30 seconds} \)

"... Their line broken, the Confederates scattered."
Fl.

B. Cl.

Bsn.

B. Tpt.

Tbn.

Euph.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

14" Floor Tom-Tom

16" Floor Tom-Tom

Triangle
Fl.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Euph.

D. S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

5 - 8 seconds

Pre-recorded site audio fades out
Fl.
Bb Cl.
Bsn.
Bb Tpt.
Tbn.
Euph.
D. S.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Pre-recorded site audio fades out

Suspended Crash Cymbal
(with soft mallets)
VIII.

ca. 35 seconds

"... Over 2,000 Americans were killed during the three-day engagement."

Pre-recorded site audio begins

Pre-recorded site audio continues throughout

Music commences upon completion of narrated text

Narrated text begins

Arco

pp

wth hard mallets

p

mp

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APPENDIX A

NARRATED TEXT

I. The Little Blue
In late October, 1864, an estimated 30,000 Americans clashed in the Battle of Westport, Missouri, as part of the American Civil War. On October 21, a Confederate force of nearly 10,000 fighting men, led by former Missouri governor General Sterling Price, entered what is now the greater Kansas City area. Price's Organization of the Army of Missouri was to capture the Federal stronghold of Fort Leavenworth, Kansas. The first engagement centered around the Lexington-Independence Road crossing of the Little Blue River. The Confederates had come from the East and were able to easily dispatch the Federal forces who were outnumbered by a ratio of nearly five to one.

II. Entrenchments along the Big Blue
The regional Federal collective known as the Organization of the Army of the Border was led by General Sam Curtis. He centered their defenses along the west bank of the Big Blue River near the Lexington-Independence Road. Smaller forces were sent to fortify the numerous river crossings that lay to the North and South of the main body of General Curtis' Army. On the morning of October 22, Union soldiers awaited the Confederate onslaught.

III. Byram's Ford
Two of Price's three divisions crossed the Big Blue River eight miles south of Curtis' most fortified position. After several hours of fierce fighting at Byram's Ford, a flanking maneuver on behalf of Price's men broke the back of the Federal battalion. The Confederates then made their move towards the Missouri-Kansas state line just five miles west.

IV. The Mockbee Farm
Among the bloodiest skirmishes of October 22 was the Mockbee Farm fight along modern day Holmes Road near 79th street. An estimated three hundred Kansas militiamen had been cut off from the Army of the Border now that the Confederates had forced their way across the Big Blue. The ragtag group of Kansans now stood face to face with two battalions and a regiment of Missouri cavalrymen. The brief engagement involved three cavalry charges. The stubborn Kansans held their own until the final charge, a murderous rout that left over 100 Kansans dead.
V.
Swan Creek

Around 11:30 am on October 23, 1864, Federal forces managed to break through the Confederate line upon reaching the summit of the Swan Creek ravine after being pinned down along Brush Creek for most of the morning. The main body of Price's Army was suddenly forced to pull back from their position along the southern hills above Brush Creek.

VI.
"Rebels, Rebels, Fire, Fire, You damned Asses!"¹

A coordinated Federal advance was finally underway from the north and east. Union General Alfred Pleasonton, a veteran officer who fought at Gettysburg, reached Byram's Ford on the morning of October 23. They forced the rear guard of the Confederate Army out into the open prairie just west of the Big Blue. Their line broken, the Confederates scattered.

VII.
Loose Park

Curtis' Army of the Border continued to battle Price's men. Hand-to-hand combat and numerous cavalry charges bloodied the landscape throughout the prairie highlands south of Brush Creek. After several hours of fighting the main body of Price's Army was forced to withdraw to avoid capture.

VIII.
Forest Hill Cemetery

A delaying action by Confederate General Joseph Shelby enabled Price and his men to escape complete annihilation. This action, known as Shelby's Last Stand, marks the final engagement of what has come to be known as the Battle of Westport.² Gravestones of the fallen can still be seen today. Their lifeless bodies were buried where they fell. Over 2,000 Americans were killed during the three-day engagement.

APPENDIX B

BIBLIOGRAPHY


VITA

Brian Arthur Lynn (born 1971) is a composer, educator and performer from Omaha, Nebraska. His music has been performed in several states and he has performed nationally and internationally as a vocalist, bassist and percussionist. He is an active composer, school and studio music teacher and performer. He currently holds a teaching license in the state of Missouri. As an educator, Mr. Lynn has had teaching positions at the University of Missouri - Kansas City Conservatory of Music, Christ Lutheran School, University Academy Charter School and Northeast High School. He is the proud father of a daughter, Aria (10) and step-daughter, Lily (13).