

Minica: Kijoum's Foreman
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The Assassination of Abraham Lincoln

Lincoln's Funeral March

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

approach, and the handsome decorations in and around the railroad building, and wherever a view from the train is to be had, attest how heartfelt is the sorrow of Richmond at the fall of the President. Had it been so arranged as to allow the corpse to remain for a short time, the people here would have not been so white beyond their more favored brethren of the Capital in their tributes of respect to the remains of Abraham Lincoln. As it is, the town is alive at the time I am writing this, midnight: all are on the ground for the Funeral Train. An immense crowd of men and women are at the Depot. The public buildings are draped and illuminated and by every possible means the people are demonstrating their share in the universal sorrow.

The Depot Buildings are handsomely festooned with black, bearing at each droop an evergreen wreath, beautifully trimmed with flags in mourning. Immediately in front of the Depot a very handsome arch spans the Railroad, elaborately trimmed with mourning and evergreens, surmounted by a handsome canopy of flags and a portrait of President Lincoln.

The city is necessarily confined to the immediate vicinity of the railroad, yet there is enough, and in such good taste as to be a honor to the people of Richmond, as well as to be a handsome portal for the funeral cortege to enter the patriotic domain of the Hoosier State.

Richmond, Ga. x —At this hour all the bells of this city ring out their solemn tones to awaken the citizens, and warn them to repair to the depot. Red, white and blue lamps are suspended from the depot, and the arch spanning the track, is lighted with the national colors. In a few minutes the pilot engine comes on, drawing one car, containing the city officials of Cincinnati, Covington and New York.

Upon the arrival of the funeral train, at least 1000 persons are standing in the solemn gloom of midnight, reverently with uncovered heads, paying their respect for the illustrious dead. As the train, bearing the corpse and escort, slowly pass under the arch, a tablet of the Statue of Liberty, weeping over the coffin of the slain, supported on either side by a soldier and a sailor, while a Brass Band plays a mournful dirge, adds greatly to the impressive cere-

passed. Indiana is plunged into the depth of grief. Not by the magnificent demonstrations of her cities and towns is this shown, but all along the line, the farm houses were decorated, and their inmates had gathered in clusters, and by the light of bonfires, caught a glimpse of the train that was bearing from their sight, the remains of a man who had molded their opinions to the fashion of his own great mind, and who, in the first glimmerings of the twilight of Peace, had been snatched from the scene of his labors and his triumph to the reward of those who sink to rest by all their country's wishes blest.

ARRIVAL AT THE DEPOT.

Before the break of day the crowd began to gather about the depot, and by six o'clock all the avenues leading to it were closely packed with people. At half-past six the pilot train which goes ahead of the funeral cortege to clear the way, arrived. Every moment the crowd increased in density. Every street poured out its contribution of men, women, and children, eagerly seeking, with sad and solemn faces, to obtain a view of the train.

At seven the funeral train arrived. In the mean time the military had been drawn up in open order, facing inward, forming a line of bayonets extending from Illinois and Washington street up to the State House doors. After some little unavoidable delay, the corpse was taken charge of by the local guard of honor, under command of Colonel Simpson, and tenderly conducted to the hearse, the city band playing a sad and sorrowful dirge called Lincoln's Funeral March, composed expressly for the occasion by Charles Hess, of Cincinnati.

MARCH TO THE STATE HOUSE.

Through the open ranks of the soldiers standing at a present arms, the procession then took up its line of march to the State House. On either side, in the falling rain, and amid the sound of the tolling bells, all along the entire line of march the citizens thronged the sidewalks, balconies and housetops, to catch a fleeting glimpse of all that is mortal of our lost Chief Magistrate, Abraham the Good.

The procession moved on the following order:

At the head of the procession were General C. M. Smith, and N. M. Edwards, brothers-in-law of Mrs. Lincoln. General John B. Todd, cousin to Mrs. Lincoln, Charles Alexander Smith, brother of C. M. Smith,

SIXTH WAT. H. H. M. 1. Brigadier General T. General. 2. Major Marshall Crocker, 3. Major W. H. Norris, 4. Indiana Volunteers. 5. Captain Fergus Walker, 6. Captain James Whitcomb, 7. H. A. 8. Captain J. P. Pope, A. C. 9. Sixth WAT. H. H. M. 1. Private Baker, 2. Private, V. R. C. 3. Major M. L. Henty, Paym. 4. Surgeon A. H. Fraser, 5. Captain J. D. Taylor, 6. Captain Eugene Pratt, 7. Captain R. H. Burrows, 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

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DEDICATED TO
THE NATION.

PERFORMED BY MEYER'S BAND.



★
LINCOLN'S
FUNERAL MARCH
by C. HESS.

NEW YORK: J. W. PETERS & CO. 111 N. 3RD ST. N. Y. C.

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ABRAHAM LINCOLN'S
FUNERAL MARCH



COMPOSED BY
S. H. BACH.
MILWAUKEE

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ABRAHAM LINCOLN'S
FUNERAL MARCH,
Dedicated to the
PEOPLE OF THE UNITED STATES.



Composed by
W.J. ROBJOHN.

DETROIT
Published by J. Horne & Williams



71.2009.083.0077

that was bearing from their sight the remains of a man who had molded their opinions to the fashion of his own giant mind, and who in the first glimmerings of the twilight of Peace, had been snatched from the scene of his labors and his triumph to the reward of those 'who sink to rest, by all their country's wishes blest.' "

THE CAPITAL OF INDIANA.

The rain which fell early in the night did not prevent the outpouring of the people. After twelve o'clock the skies cleared and gave place to starlight. By the break of day the crowd began to gather about the depot, and at six o'clock all the avenues leading to it were closely packed with people. At seven the funeral train arrived. In the meantime the military had been drawn up in open order, facing inward, forming a line of bayonets extending from Illinois and Washington streets up to the State House doors. The general arrangements were under the direction of Major-Gen. Alvin P. Hovey, commanding the District of Indiana. The corpse was taken in charge by the local guard of honor, under command of Col. Simons, and conducted to the hearse, the city band playing a sad and sorrowful dirge, called "Lincoln's Funeral March," composed expressly for the occasion by Charles Hess, of Cincinnati. Through the open ranks of soldiers standing at a present arms, the procession then took up its line of march to the State House. The rain had again begun to fall, yet on either side, amid the sound of tolling bells, all along the entire line of march the citizens thronged the sidewalks, balconies and house-tops. The hearse conveying the remains was fourteen feet long, five feet wide and fourteen feet high, covered with black velvet. It was curtained with black and trimmed with silver fringe. The roof of the car bore twelve white

plumes, with black trimmings. On the top, about the center, was an eagle, silver gilt. The sides were studded with large silver stars. The car was drawn by eight horses, with black velvet covers, and each bearing black and white plumes.

All the streets bore the usual badges and emblems of mourning, but Washington-street presented superior display. At all the intersecting streets were triple arches, adorned in part with evergreens and national flags, arranged in the most tasteful and beautiful manner.

The enclosure of the State House Square was hung with wreaths of arbor vitæ. At each corner on Washington street small arches trimmed with evergreen had been erected. The main entrance on Washington street was a structure of considerable size, combining a variety of styles of architecture. It was about twenty-one feet high, forty feet long, and twenty-four wide. Underneath was a carriage-way twelve feet wide, with a six-foot passage way on either side. The main pillars were fifteen feet high. Portraits of Grant, Sherman, Farragut and Morton were suspended from the pillars, while on the pedestals at the top rested handsome busts of Washington, Webster, Lincoln and Clay. The entire structure was beautifully shrouded in black and white, relieved by evergreens, with a display of flags. At the north side a simple gothic arch, decorated with the usual draping, had been erected. The pillars of the south front of the Capitol were spirally covered with alternate white and black cloth, the latter edged with evergreens, while the coat of arms of the State was placed in the pediment. During the performance of a funeral dirge, the tolling of bells and the sound of cannon, the coffin was conveyed to the interior of the State House in the presence of the military and civic escort. The decorations in the Hall,

Lincoln Memorial. The Journey of Abraham Lincoln: From Springfield to Washington, 1861, as President Elect; And from Washington to Springfield, 1865, as President Martyred by William T. Coggeshall (Columbus, O.: Ohio State Journal, 1865) pp. 260 & 261



THE SCHOOL BULLETIN SCRAPBOOK



LINCOLN'S FUNERAL MARCH

The story of a march, played by a band during the funeral obsequies of Abraham Lincoln at Springfield, was related during the Lincoln Assembly program at the time of the dedication of the Lincoln Historical Research Foundation, February 11, 1931. The narrator of the story, Mr. Frank B. Taylor, of Fort Wayne, recalled the fact that it was his father, Robert Stewart Taylor, a Fort Wayne man, who wrote the music and words of the march prior to Lincoln's demise.

The song, "O Wrap the Flag Around Me, Boys!" which purports to be the words of a dying soldier of the Union army, was written in either late 1861 or early 1862, when the composer was twenty-three years of age. It was first published in the "Silver Lute" in 1862 and about the same time in sheet music form. The "Silver Lute," a singing book for schools, academies, and juvenile classes, was compiled by George Root and published by Root and Cady of Chicago. Immediately upon its publication the song gained immense popularity. It is said that the piece is still sung at the burial of Civil war veterans.

Not only is it interesting to know that the march was composed by a Fort Wayne citizen, but also that Capt. Wilbur F. Heath, the leader of the band at the time of Lincoln's funeral, later became an instructor in music in the Fort Wayne schools. It was thus that the son of the composer of the march, when he was a school boy, met Captain Heath. Mr. Taylor relates that at one time having mentioned to Heath that his father had written a number of songs in previous years, he was requested to name some of them. "The first one that occurred to me," states Mr. Taylor, "was 'O Wrap the Flag Around Me, Boys!'"

Mr. Heath then replied with much enthusiasm that he had been the leader of the band which, at the time of Lincoln's funeral had marched in the procession at Springfield and played that tune. Thus it was that the composer learned, by a chance remark of his son, who was then a schoolboy, of the honor that had been bestowed upon his work.

But of Heath we know that he also composed a dirge that was played during the funeral ceremonies. The Bloomington, Illinois, Pantagraph for February 1, 1931, carries a story of the musical score that is still in possession of the composer's widow, Mrs. Kate Aull Heath. The Pantagraph states that "Mrs. Heath hopes to have the composition adopted as a national dirge to be played throughout the nation on each Memorial day."

Heath, who enlisted in the Union army at the age of twenty-one, was a resident of Waukegan, Illinois. Citing the Pantagraph again, we find this statement of Heath's regiment:

"Being the most complete regiment available at the time, the one hundred forty-sixth regiment Illinois volunteer infantry, was selected as the guard of honor at Lincoln's funeral. This unit was organized in September, 1864, after regimental bands had been discontinued and brigade bands were authorized. The regimen-

tal band was organized, however, purely for the pleasure of the group without interference with the regular duties of the soldier.

"This is the band that headed the procession that accompanied President Lincoln's body from the Alton depot to the state house, where it lay in state until the funeral.

"General Hooker was so impressed with the appearance of the band that he gave orders that it should head the procession at the funeral and he directed that all previous arrangements should be cancelled.

"The procession formed to view the body was two abreast and under guard of the soldiers of the one hundred forty-sixth regiment. The procession started at 10 a. m., Monday 3, 1865, and was never broken until 10 a. m., the next day. Yet thousands of persons were unable to view the body.

"The members of the band and the instruments they played were: Capt. W. F. Heath, bandmaster, E flat cornet, enlisted at Waukegan; Steel, E flat cornet; Marsh, E flat cornet; James Gates, B flat cornet, enlisted at Waukegan; Charles Mann, bass drum, enlisted at Waukegan; Chester Marr, B flat cornet, enlisted at Waukegan; O. W. Shepherd, E flat alto, enlisted at Waukegan; Thomas Masters, E flat alto, enlisted at Mt. Carroll; Hodges, B flat tenor, enlisted at Mt. Carroll; Sweet, snare drum, and James Shepherd, E flat bass, enlisted at Mt. Carroll; E. L. Bartlett, B flat baritone, enlisted at Morris; Seneca Tearts, B flat tenor. Mr. Bartlett was the father of Jessie Bartlett Davis, the famous singer.

Following the war Captain Heath became a teacher of music and, as a writer of music, he achieved considerable fame. At one time his "Heath's Elementary Music Reader" was officially adopted by the Indiana school authorities. He was also a frequent contributor to Etude, the magazine of music. For eighteen years he was supervisor of music in the Fort Wayne schools and he also became president of the National Music Teachers' association as well as a member of the board of examiners of the American College of Music. He gained much prominence and recognition in the musical world.

"Following the funeral of Lincoln, Captain Heath placed the dirge he had written in a case and locked it up, declaring that there would never be another man like Lincoln and that the dirge should never be played again.

"This vow was once broken while he was a bandmaster at the Danville soldiers' home. It was played by his band at the ceremonies at the home following the death of President McKinley at the urgent request of the governor, Col. Isaac Clements.

"Innumerable attempts have been made to purchase the composition from Mrs. Heath, but she has refused all offers and has steadfastly refused even to permit anyone to inspect the document."

Words of song, "O Wrap the Flag Around Me, Boys."

1

O, wrap the flag around me, boys, To die were far more
sweet,
With Freedom's starry emblem, boys, To be my winding
sheet;
In life I lov'd to see it wave, And follow where it led,
And now my eyes grow dim, my hands Would clasp its
last bright shred.

2

O, I had thought to greet you, boys, On many a well won
field,
When to our starry banner, boys, The trait'rous foe
should yield;
But now, alas! I am denied my dearest earthly prayer,
You'll follow, and you'll meet the foe, But I shall not
be there.

3

But, tho' my body moulder, boys, My spirit will be free,
And every comrade's honor, boys, Will still be dear to
me.
There, in the thick and bloody fight, Ne'er let your ardor
lag
For I'll be there, still hov'ring near, Above the dear old
flag.

CHORUS

Then wrap the flag around me, boys, To die were far
more sweet,
With Freedom's starry emblem, boys, To be my winding
sheet.

Both words and music written by Robert Taylor
of Fort Wayne, Indiana, late in 1861 or early in 1862.

From Lincoln Lore, issued by the Lincoln National
Life Insurance Co., Fort Wayne, Indiana.



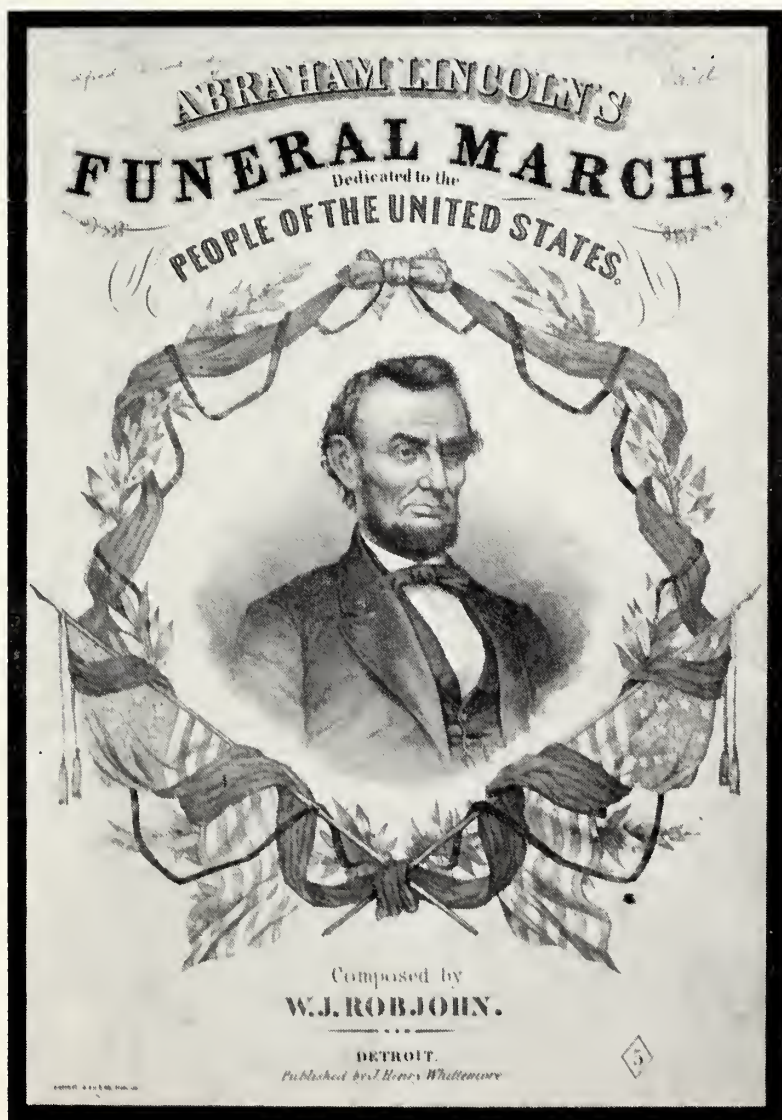
Detroit Historical Society

BULLETIN

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No. 5



When Lincoln's Funeral March

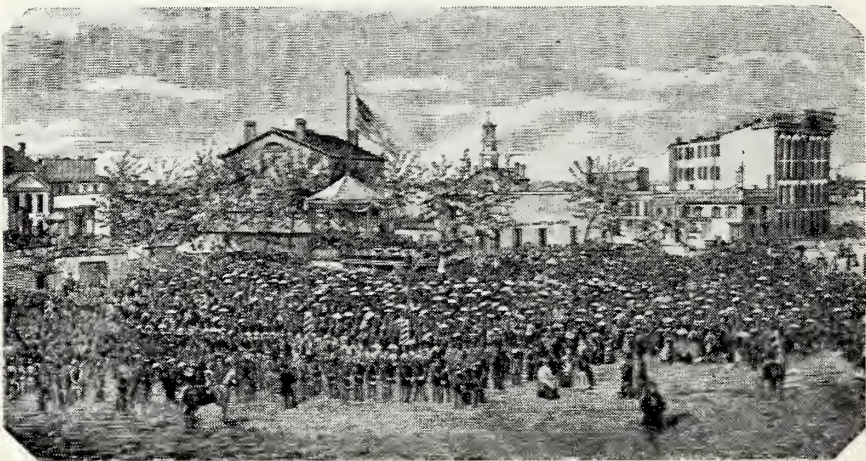
By WELDON E. PETZ*

The date was May 13, 1865 and a musically talented young lady, named Jennie, arrived home from a Saturday shopping trip to downtown Detroit. Among the purchases that she laid on the table was a package containing a new piece of sheet music from Whittemore's Music Store. This was a special number, for it was a tribute to the late President of the United States, Abraham Lincoln, composed by Mr. W. J. Robjohn. He titled it *Abraham Lincoln's Funeral March*.

The events of great magnitude that filled the days of the previous month had aroused nearly all of the emotions inherent in the human mind. Jennie had experienced them. When news reached Detroit on April 3, that Richmond had been evacuated, great rejoicing took over the city and built to a crescendo upon the receiving of the word that, as of April 9, the long war was over. Jennie had joined one of the processions and marched through Detroit streets, singing and cheering. She had also experienced the great shock of horror and unbelief that settled over Detroit when the word came of the assassination of President Lincoln.

She once again became a part of the multitude of Detroiters who attended their churches on April 19 for prayers and memorial funeral services. A few days later, on April 25, she stood silently on the side lines and watched a solemn memorial procession — two miles long, with its bands playing funeral dirges. Feelings of great sorrow were hers as she stood in Campus Martius listening to the funeral oration of Senator Jacob M. Howard, on this same day.

It was natural then, for Jennie to buy Mr. Robjohn's composition. It represented a tangible tie to the recent events that had been a great part of her life. She was happy that this copy still had been available at the music store. Just the night before she had read in the DETROIT ADVERTISER TRIBUNE Mr. Whittemore's assertion that "two presses working night and



Saddened Detroiters attend memorial funeral services held at Campus Martius for President Lincoln on April 19, 1865. At noon services were held in all the churches.

Made Detroit Musical History

day fail to supply the unprecedented demand for this truly beautiful march, elegantly illustrated by the most correct likeness of our much loved President." It was also noted, in the same article, that the piece made a beautiful voluntary for the organ; this had heightened her eagerness to own it. The likeness of President Lincoln on the cover was an excellent one and the lithograph by Calvert & Co. was elegant, though it gave Mr. Lincoln a sterner look than that of the original photograph. The photographer, Mathew B. Brady had made the portrait slightly more than a year before.

Jennie placed the composition on the ornate wooden rack of the parlor organ and then opened the composition to study the musical score. Her eyes scanned the top of the page. Here in ornate type was printed the title of the march. Centered below the title, a simple ornamental device separated the printed word from the body of the music itself.

She began to play, and as she explored the phrases and harmonic structure, a feeling of sorrow and melancholy, amplified by the minor key of the composition, expressed itself. The music recalled the solemn dirges of the bands in the April 25th procession and the emotion Mr. Robjohn had captured in his work brought out again her own feelings of sorrow at the passing of the great President. When she completed playing the four pages of musical notation, Jennie closed the music with Mr. Lincoln's portrait facing out toward the parlor.

Jennie, eventually took her copy of *Abraham Lincoln's Funeral March*, together with 50 other pieces of sheet music she owned, down to Mr. Whittemore's store and had all of them bound in a leather volume. Many famous Civil War songs were among those Jennie had bound but she specified that Mr. Robjohn's composition be number one in the book. It remains there today because her volume of music was passed down from generation to generation as a treasured part of an historic past in Detroit.

Abraham Lincoln's Funeral March, composed by W. J. Robjohn and published by J. Henry Whittemore, remains today the *one* known publication of Lincoln sheet music actually published in Detroit.

Pearl Brown Brands in an article published in *THE ETUDE*, April 1934, wrote, "music relating to Lincoln not only reflects the man but forms an obligato to the history of the (Civil) War". Certainly music publishers and publishing houses have never reflected public opinion more than they did during the Civil War period. Anyone having ability to write with some musical knowledge seemed to wish to express an emotion or opinion in song. The acts, deeds and personality of Abraham Lincoln were expressed through more than 500 pieces of music.

The Civil War years saw the emergence, the strengthening, and the unification of many well-known music publishing houses in both the North and the South.

In Detroit, Clark J. Whitney and J. Henry Whittemore were the leading publishers. Many times their publication imprint would be shared with other leading publishers. Which publisher actually held the copyright could sometimes be debatable unless the District Court of copyright location was checked.

Abraham Lincoln's Funeral March was the creation of two men; William Joseph Robjohn, the composer and Joseph Henry Whittemore, publisher.



The Merrill Block, Jefferson and Woodward Avenue. Built in 1854-59. This was the home of Detroit's Civil War era music publications. It has long since been razed.

Looking first into the background of William Robjohn, we find that he had only a brief residence in Detroit during 1865. Fate, however, deemed that he would be in the city during the history making events that marked April of that year. The exact date of his arrival is not important nor is the day of his departure.

The DETROIT FREE PRESS of April 2, 1865 did state that it was "gratifying to note a growing taste in our community for really good music. Mr. Robjohn's compositions are always ranked among the best". The FREE PRESS was not overstating here because William Robjohn already was embarked on a musical career that would see the creation of several major works, including two operas, and two symphonies. He was a formidable English-American composer in his day. Though born in Tavistock, Devon in 1843, his composing was done in America. He arrived in New York in 1857 and sang, as a boy soprano, at Trinity Church. He was a noted conductor



Business card of J. Henry Whittemore, Detroit music publisher, in the Merrill Block, 179 Jefferson Ave.

during his life time and was in demand to conduct operas and concerts of his own works in major cities. His organ playing abilities took him to the post of organist in many churches in the eastern states and North Carolina. He also conducted many choral societies. From 1896 to 1901 he was in charge of music at the Vanderbilt estate in North Carolina.

Although we are interested here mainly in Robjohn's Lincoln composition, his two best efforts published in Detroit were Sonata No. 1 in A and a Sonata No. 2 in B Flat. These were published by C. J. Whitney who contended constantly with J. Henry Whittemore to publish Robjohn's works. The two sonatas were advertised as works that "reflect no discredit on some of the 'Old Masters'".

William Robjohn changed his name later in his life to the more cosmopolitan sounding name of Caryl Florio. This probably occurred as he became more closely allied to major forms of composition. He might have patterned the name after Giovanni Florio, a 16th century Italian composer.

William Robjohn, or Caryl Florio, died in 1920, at the age of 77, in an institution at Morganton, North Carolina. He is buried in the Riverside Cemetery in Ashville, North Carolina. His headstone reads simply, "Caryl Florio — Composer". Not more than one hundred yards away are the graves of two other men who left a mark on America by their creativity and expression: Thomas Wolfe and O. Henry.

The flourishing music publishing business in Detroit during the 1860s was due largely to the efforts of two men, the rather conservative appearing Clark J. Whitney and the flamboyant Joseph Henry Whittemore. The contributions to musical Detroit made by C. J. Whitney were extensive and admirable. Further reference to him is only bypassed because J. Henry Whittemore was allied to the piece of Lincoln sheet music here under discussion.

Mr. Whittemore was a young pianist, singer, composer, music dealer, and publisher, 31 years of age when he published *Abraham Lincoln's Funeral March*. His music store at No. 179 Jefferson Avenue in the famous Merrill Block, Jefferson and Woodward, the location of the present City-County Building, was a favorite spot for many of the citizens of Detroit in 1865. He was successful at this time, due in great part to his fine abilities in the field of advertising.

However, earlier in his career, at least one person had some misgivings about this success. In 1858, Whittemore had founded a new music establishment with John Schonacker, the son of Hubert Schonacker, a well

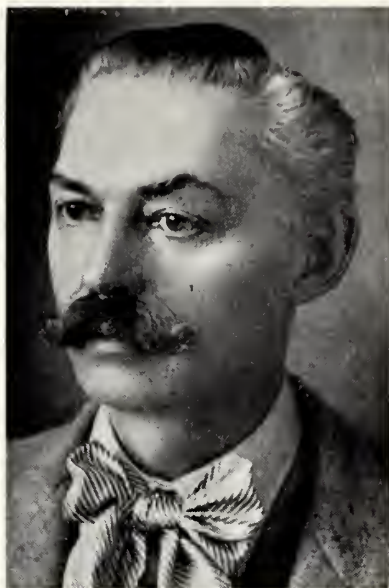


Photo courtesy of Pack Memorial Library

William James Robjohn, composer of *Abraham Lincoln's Funeral March*, Detroit's only known publication of Lincoln music.

established piano manufacturer. The partnership of Whittemore and Schonacker was destined to last only a few weeks. Speaking of this dissolution, Hubert Schonacker expressed his feelings as to the business foresight of young Americans when he placed the following notice in the DETROIT FREE PRESS of May 6, 1858: "Notice: For the better understanding, I think it proper to notice, that it was not Schonacker, the Piano manufacturer whom J. H. Whittemore has announced dissolution of partnership in the ADVERTISER. (The day before.) It was my son J. E. Schonacker. This is one of those hasty operations of going it blind which so frequently happens among young Americans now-a-days. H. Schonacker."

In 1859 Whittemore took in a new partner, J. B. Staring and held "musical soirees" at the store in the evenings. This partnership lasted about a year. Through most of the 1860s, Whittemore had no partner and it was during this time that he published the Robjohn Lincoln work. It was Whittemore who worked with Calvert & Co. to produce the elegant cover, did the advertising, and promoted the sales of the composition. It was his ability to know how to appeal to the emotions of the public that made his publications sell. This is illustrated by the following reference to *Abraham Lincoln's Funeral March* in the DETROIT ADVERTISER TRIBUNE of May 6, 1865: "The music is of the highest order, solemn and sublime in its conception. In listening to it, a thrill of sadness creeps over us, causing the tear to flow at the loss of him who was so deeply enshrined in the hearts of the people".

On May 8, 1865, two days after the above item appeared in print, J. Henry Whittemore copyrighted Mr. Robjohn's Lincoln piece along with several other numbers he had recently published.

Success continued for Whittemore, long after Robjohn had left the Detroit scene. He formed partnerships with Joseph A. Swan and Roe Stephens.

By 1875, at the age of 41, he was prosperous enough to sell his interest to Roe Stephens and retire. Two years later, on April 13th, he died at his residence, No. 44 Miami Avenue (now 1344 Broadway), leaving his wife and, as his obituary states, two or three children. He was buried from St. John's Church.

The combination of Robjohn and Whittemore made a worthwhile contribution to the group of some 80 funeral marches and laments that memorialized the great Civil War President. Their collaboration gave Detroit a unique piece of musical history because their number stands alone in the field of Lincoln music published in the city.

Finally, they made it possible for Jennie to appreciate and then pass on to her descendants a musical memory of an event in her life. It is her copy of *Abraham Lincoln's Funeral March* that appears on the cover of this BULLETIN issue.

Weldon E. Petz is the member of a four generation Detroit family. His grandmother and father were born in the same family home on old Maple Street, he was born on Detroit's east side and his daughter was born in Henry Ford Hospital. All four generations are still living.

Mr. Petz received his B.S. and M.A. degrees at Wayne State University. The thesis for his master's degree in musicology was Abraham Lincoln and Music. He is currently completing his Education Specialist work in School Administration. He was a teacher and administrator in the Detroit Public Schools for 17 years, now is principal of the Isaac Bond School, Farmington.



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The John Hay Library

August 8, 1978

Miss Alice Kelso
1224 Buckland Avenue
Fremont, Ohio 43240

Dear Miss Kelso:

In answer to your letter concerning the funeral music played at the funeral processions and ceremonies at each of the twelve cities while Lincoln's body was en route to Springfield, Illinois, may I suggest as general reference sources Victor Searcher's The Farewell to Lincoln, Abingdon Press, c. 1965 and Dorothy Meserve Kunhardt's Twenty Days, N. Y., Harper & Row, c. 1965. Perhaps the best descriptions would be found in the newspapers of the individual cities.

The entry in our music catalog under the heading for W.E.M. Pettee is as follows:

✓ President Lincoln's funeral march as played by Shepard's cornet band (of Providence, R.I.) at the funeral obsequies of Abraham Lincoln. In checking the Providence Journal for June, 1865, I find an account in the June 1st issue mentioning "that choice music including an original piece specially prepared for the occasion will be performed. Prof. Kelly will preside at the organ." In the Providence Journal for June 3rd under the report of the Commemorative Services of the Union League it states that Shepard's band furnished the music. The article concerning the municipal observance says that the procession was headed by Shepard's brass band and that the music was arranged by and under the direction of Professor E. A. Kelley. Other notes in our music catalog mention the following:

Bach, C. H. Funeral march to the memory of Abraham Lincoln as played by Bach's orchestra at the funeral ceremonies at Milwaukee. Chicago, Ziegeld and Wilson, c. 1865.

Donizetti, Gaetano Funeral march performed at the funeral of Abraham Lincoln. Boston, O. Ditson, n.d.

Porter, J. W. The martyred patriot, grand funeral march performed on the reception of the remains of our beloved President, Abraham Lincoln at Philadelphia, April 22, 1865. Philadelphia, J. Marsch, c. 1865.

Miss Alice Kelso

August 8, 1978

If you have not already contacted Mr. Mark E. Neely, Jr., Director at The Louis A. Warren Lincoln Library and Museum in Fort Wayne, Indiana, 1300 South Clinton Street, you may be interested in doing so. Some of the other important Lincoln libraries are the Illinois State Historical Society, Old State Capitol, Springfield, Illinois, 62706, The Library of Congress Information Office, Washington, D. C. 20540 and the Lincoln Memorial University, Harrogate, Tennessee 37752.

We hope that this information is helpful to you. If you have any further questions, please do not hesitate to contact us again.

Sincerely yours,

Virginia M. Trescott

Virginia M. Trescott
(Mrs. Donald Trescott)
Special Collections Librarian-
McLellan Lincoln Collection

VMT:jkc
Encls.

