

# COLONEL WADE'S TWIN SISTER

## CELEBRATING A HERO OF THE TEXAS REVOLUTION

Commissioned for Glen Oliver and the Montgomery, Texas, High School Band  
by the Montgomery Band Boosters

DAVID R. HOLSINGER (ASCAP)

### INSTRUMENTATION

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1 - Full Score	2 - Alto Sax 2	2 - Trombone 2
1 - Piccolo	2 - Tenor Sax	2 - Trombone 3
6 - Flute 1-2	1- Baritone Sax	4 - Tubas
1 - Oboe 1	3 - Trumpet 1	1 - Mallets 1
1 - Oboe 2	3 - Trumpet 2	1 - Mallets 2
1 - Eb Clarinet	3 - Trumpet 3	1 - Timpani
3 - Clarinet 1	4 - F Horn 1	2 - Percussion 1 Tambourine, & Snare Drum.
4 - Clarinet 2	4 - F Horn 2	3 - Percussion 2 Metal claves, Castanets, & Temple blocks
4 - Clarinet 3	2 - Baritone TC	3 - Percussion 3 Suspended Cymbal, Crash Cymbals, Bass Drum & Triangle
2 - Bass Clarinet	2 - Baritone BC	
2 - Bassoons	2 - Trombone 1	
2 - Alto Sax 1		

**\*\*\*LARGE SCORE AVAILABLE**

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## ABOUT THE MUSIC INSPIRATION:

Joining former “Texas Inspired” works - “On the Grand Prairie Texas,” “Texas Promenade,” “Riding with the Frontier Battalion,” “Prairie Dances,” and “On the Overland Stage to El Paso” - this latest work, commissioned for Glen Oliver and the Montgomery High School Band by the Montgomery Band Boosters, draws its inspiration from material gathered from both the 1872 Texas Almanac feature on the survivors of the Texas Revolution and The History of Montgomery County Texas by William Harley Gandy, written in 1952.

The well-known and accomplished Colonel John M. Wade, of Montgomery, came to Texas in 1835. In the spring of 1836, after the signing of the declaration of independence, the newly appointed Commander-in-Chief of the army, Sam Houston, sounded his call for the men of the Republic to rally together to repulse the advancing army of the Mexican President-General Antonio Lopez de Santa Anna. Montgomery County citizens were among the first men to answer Houston’s summons. The citizen soldiers of Montgomery County participated in practically every category of Houston’s army, following his leadership to and through the battle of San Jacinto.

John M. Wade had the honor of helping fire the famous Twin Sister cannons. It was Wade’s gun that carried away the water bucket of the Mexican’s long-nine at San Jacinto.

Dr. Light Cummins, State Historian of Texas, elaborated on the Mexican long-nine to an email inquiry from the composer:

“Indeed, the reference you note refers to the famous 'long nine' cannon which was widely used during the late 18th and early 19th centuries, especially by armies closely linked to European tactics and ordinance. This cannon was so named because it fired a nine pound shot. It was popular in both naval and army usage because it was cannon small enough to be moved around easily, both on shipboard and by army ordinance. The Mexican army used them for that latter reason.”

Col. Wade came home for a few weeks, after the battle, but again got up a company, around Montgomery, and joined the Texan army, then under Brigadier General Thomas Jefferson Rusk, at Victoria. After the Mexican army had made its disgraced departure from Texas soil, Col. Wade returned home, ever ready to respond to the call of his adopted country.

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Composer **David R. Holsinger** (b.1945) serves Lee University in Cleveland, Tennessee, as conductor of the Lee Wind Ensemble. An elected member of the American Bandmasters Association, Holsinger is the recipient of numerous awards for his compositions. Further information about the composer can be found at [www.davidrholsinger.com](http://www.davidrholsinger.com), along with current errata and FAQ’s concerning his works.

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$\text{♩} = c. 136-144$

The score is arranged in a standard concert band format with the following parts:

- Piccolo
- Flutes
- Oboes
- E-Flat Clar.
- Clarinet 1
- Clarinet 2-3
- Bass Clar.
- Bassoons
- Alto Saxes
- Tenor Sax
- Baritone Sax
- Trumpet 1
- Trumpet 2-3
- F Horn 1 (Divisi)
- F Horn 2 (Divisi)
- Baritone
- Trombone 1
- Trombone 2-3
- Tubas
- Mallets 1 (Xylophone [Hard Mallets])
- Mallets 2 (Orchestra Bells [Dark Mallets])
- Timpani
- Percussion 1 (Snare Drum)
- Percussion 2 (Tambourine)
- Percussion 3 (Crash Cym. / Bass Dr.)

Dynamic markings include *f*, *mf*, *mp*, and *ff*. The score includes various musical notations such as triplets, accents, and slurs. Measure numbers 2, 3, 4, and 5 are indicated at the bottom of the page.

*ff*

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Picc.

Fl.

Ob.

E-Flat Cl.

Clar. 1

Clar. 2-3

Bass Cl.

Basn.

Al. Saxes

Tn. Sax

Bari Sax

6 7 8 9 10

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2

Bar.

Tmb. 1

Tmb. 2-3

Tba.

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*sfz*

Unis.

*sfz*

Unis.

*sfz*

*Grad. cresc.*

*Grad. cresc.*



16 17 18 19 20

Picc.

Fl.

Ob.

E-Flat Cl.

Clar. 1

Clar. 2-3

Bass Cl.

Basn.

Al. Saxes

Tn. Sax

Bari Sax

Tpt. 1

Tpt. 2-3

F. Hn. 1

F. Hn. 2

Bar.

Tmb. 1

Tmb. 2-3

Tba.

Mlt. 1

Mlt. 2  
(Bright Mallets)

Timp.

Perc. 1

Perc. 2

Perc. 3  
L.F.

*sfz* *f* *mf*