

Leroy Anderson

China Doll

for Symphonic Band

Revised and Edited by R. Mark Rogers

INSTRUMENTATION

* denotes optional part

- | | |
|-------------------------------|----------------------------------|
| 1-FULL SCORE | 2-1st CORNET in Bb |
| 1-PICCOLO | 2-2nd CORNET in Bb |
| 3-1st FLUTE | 2-3rd CORNET in Bb |
| 3-2nd FLUTE | 1-1st TRUMPET in Bb* |
| 1-1st OBOE | 1-2nd TRUMPET in Bb* |
| 1-2nd OBOE | 1-1st HORN in F |
| 1-CLARINET in Eb | 1-2nd HORN in F |
| 4-1st CLARINET | 1-3rd HORN in F |
| 4-2nd CLARINET | 1-4th HORN in F |
| 4-3rd CLARINET | 2-1st TROMBONE |
| 1-ALTO CLARINET in Eb | 2-2nd TROMBONE |
| 2-BASS CLARINET in Bb | 2-3rd TROMBONE |
| 1-CONTRA ALTO CLARINET in Eb | 3-EUPHONIUM |
| or CONTRA BASS CLARINET in Bb | 4-TUBA |
| 1-1st BASSOON | 1-STRING BASS |
| 1-2nd BASSOON | 4-PERCUSSION: 2 Snare Drums, |
| 2-1st ALTO SAXOPHONE | Crash Cymbals, Bass Drum, Bells, |
| 2-2nd ALTO SAXOPHONE | Wood Block, 4 Temple Blocks |
| 2-TENOR SAXOPHONE | |
| 1-BARITONE SAXOPHONE | |

Grade 3.5

Duration: Approx. 3 Minutes

U.S. \$14.00



1 9 6 2 8 8 1 4 9 9 6 5

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Southern
MUSIC



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9 7 9 8 8 8 8 5 2 3 3 6 0

Program Notes



The year 1951 was very productive for Leroy Anderson. For a recording project with Decca records in June of that year he composed a number of his most popular pieces, many of which were played for the first time in these sessions, including this delightful composition, *China Doll*.

It should be noted that the term “china doll” does not refer to either the current nation of China nor make any historical reference to the country, but rather the term refers to a specific type of children’s plaything from ages long past. A “china doll” is made partially or wholly out of glazed porcelain, the name “china” referring to the porcelain material. Colloquially, the term “china doll” is sometimes used to refer to any porcelain or bisque doll, but more specifically it describes only glazed dolls. A typical “china doll” has a glazed porcelain head with painted molded hair and facial features, with a body made of cloth or leather, sometimes with arms and legs also made of porcelain. “China dolls” were hugely popular between 1850 and 1890, and many examples may be seen in museums worldwide.

About the Edition

The merger of Southern Music Company with Keiser Productions has opened new avenues in band music for Rogers, resulting in Without exception, the band compositions and arrangements of Leroy Anderson were published with condensed scores only, as was the custom at the time. As these works have been reissued by various companies, full scores created from the existing parts have appeared. In many cases the original rehearsal markings have been retained so that older sets of parts can be used with the new full scores. For these new Kalmus editions of Leroy Anderson’s music, we have used the existing parts as our starting point, but we have taken some items a bit further. Rehearsal indications such as [1] or [A] have been replaced by measure numbers enclosed in boxes, and it will be seen that the rehearsal indications occur more frequently to assist in efficient rehearsal.

Very few bands nowadays (2023) preserve the distinction between cornets (written in three parts) and trumpets (written in two parts). Although the full scores show all of the original parts, we have made the trumpet parts optional either by cueing any unique material in the trumpets into the cornet parts, or revoicing the cornet parts to include any chord tones that are unique to the trumpet parts.

Other instruments have changed in the seventy or more years since these compositions first appeared. We have adapted Baritone Sax parts to include “low A” and similar optional low tones for extended range Bass Clarinet. When the part for Alto Clarinet appears to have material that should not be omitted, then that part has been cued into the Bass Clarinet or issued as a separate part for “Special Bass Clarinet” (substitute for Alto Clarinet).

In all cases, the integrity of Leroy Anderson’s music has been preserved in these editions. It is our intention to bring these compositions to the attention of conductors so that they may find new players and new audiences for many years to come.

About the Editor

R. Mark Rogers has degrees from Texas Tech University and the University of Texas. As Director of Publications for Southern Music Company from 1993 through 2012, he authored editions of the music of Percy Grainger and John Philip Sousa that have entered band repertory worldwide. He is also widely published as an arranger and transcriber, with performances by all five of the Washington, DC service bands.

The merger of Southern Music Company with Keiser Productions has opened new avenues in band music for Rogers, resulting in the appearance of a series of new editions of Christmas favorites, a celebrated revision of Frederick Fennell’s edition of Grainger’s Lincolnshire Posy, and an ongoing series of classics titles by Alfred Reed, Leroy Anderson and Morton Gould (with whom the editor shared a brief breakfast in Columbus, OH, many years ago).

Dr. Rogers resides in San Antonio with Sudie, his wife of more than forty-five years.

China Doll

Allegro grazioso

Piccolo

Flutes 1 2

Oboes 1 2

Clarinet in E $\flat$

B $\flat$ Clarinets 1 2 3

E $\flat$ Alto Clarinet

B $\flat$ Bass Clarinets

Bassoons 1 2

E $\flat$ Alto Saxophones 1 2

B $\flat$ Tenor Saxophones

E $\flat$ Baritone Saxophone

B $\flat$ Cornets 1 2 3

B $\flat$ Trumpets 1 2

Horns in F 1 2 3 4

Trombones 1 2 3

Euphoniums

Tubas

String Bass

Snare Drums & Wood Block

Cymbals

Bass Drum

Temple Blocks

Bells

f *mf* *p* *unis.* *pizz.* *one player* *cue: Horns*

9

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

1

Clars. 2

3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

9

cue: Trumpet

Cmnts. 1 2 3

1st, solo straight mute

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Perc.

Bells

9 10 11 12 13 14 15 16

17

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

1

Clars. 2

3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

cue: Horns

sfz

sfz

sfz

sfz

sfz

sfz

17

cue: Trumpets

Crnts. 1 2 3

Tpts. 1 2

sol

mf

Horns 1 2 3 4

mp

mp

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Perc.

Bells

sfz

sfz

sfz

S1044

17

18

19

20

21

22

23

24

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Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

1

Clars. 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

25

cue: Trumpet

Crnts. 1 2 3

Tpts. 1 2

1st, solo

mf

Horns 1 2 3 4

mp

mp

Trbns. 1 2 3

Euphs.

p

Tubas

p

St.Bs.

Perc.

Bells

S1044

40

Picc. *mf*

Flutes 1 *mf*

2 *mf*

Oboes 1 *mf*

2 *mf*

E♭ Cl. *mf*

1 *mf*

Clars. 2 *mf*

3 *mf*

Al. Cl. *mf*

Bs. Cls. *mf*

Bsns. 1 *mf*

2 *mf*

A. Sxs. 1 *mf*

2 *mf*

T. Sxs. *mf*

B. Sx. *mf*

46

Crnts. 1 *mf*

2 *mf*

3 *mf*

Tpts. 1 *mf*

2 *mf*

Horns 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Trbns. 1 *mf*

2 *mf*

3 *mf*

Euphs. *mf*

Tubas *mf*

St.Bs. *mf*

Sn. Dr. *mf*

Cymb. *mf*

Bs. Dr. *mf*

Bells *mf*

40 41 42 43 44 45 46 47

f

48 54

Picc. *unis.*

Flutes 1 *mf* *f*

2 *mf* *f*

Oboes 1 *mp* *sfz* *p* *mf* *f*

2 *mp* *sfz* *p* *mf* *f*

E♭ Cl. *mp* *sfz* *p* *mf* *f*

1 *mp* *sfz* *p* *mf* *f*

Clars. 2 *mp* *sfz* *p* *mf* *f*

3 *mp* *sfz* *p* *mf* *f*

Al. Cl. *mp* *sfz* *p* *mf* *f*

Bs. Cls. *mp* *sfz* *p* *mf* *f*

Bsns. 1 *mp* *sfz* *p* *mf* *f*

2 *mp* *sfz* *p* *mf* *f*

A. Sxs. 1 *f* *mp* *sfz* *p* *mf* *f*

2 *f* *mp* *sfz* *p* *mf* *f*

T. Sxs. *f* *mp* *sfz* *p* *mf* *f*

B. Sx. *mp* *sfz* *p* *mf* *f*

Crnts. 1 *mf* *f*

2 *p* *cresc.* *f*

3 *p* *cresc.* *f*

Tpts. 1 *mf* *f*

2 *mf* *f*

Horns 1 *unis.* *p* *cresc.* *f*

2 *p* *cresc.* *f*

3 *p* *cresc.* *f*

4 *p* *cresc.* *f*

Trbns. 1 *p* *cresc.* *f*

2 *p* *cresc.* *f*

3 *p* *cresc.* *f*

Euphs. *p* *cresc.* *f*

Tubas *p* *cresc.* *f*

St.Bs. *p* *cresc.* *f*

Sn. Dr. *p* *cresc.* *f*

Cymb. *p* *cresc.* *f*

Bs. Dr. *p* *cresc.* *f*

Bells *p* *cresc.* *f*

48 49 50 51 52 53 54

55

Picc. *f* *3*

Flutes 1 *f* *3*
2

Oboes 1 *unis.* *f* *3*
2

E♭ Cl. *f* *3*
1

Clars. *f* *3*
2

3 *f* *3*

Al. Cl. *f* *3*

Bs. Cls. *f* *3*

Bsns. *f* *3*
1
2

A. Sxs. *f* *3*
1
2

T. Sxs. *f* *3*

B. Sx. *f* *3*

Crnts. 1 *3*
2
3

Tpts. 1 *3*
2

Horns 1
2
3
4

Trbns. 1
2
3

Euphs.

Tubas

St.Bs.

Sn. Dr.

Cymbs.
Bs. Dr.

Bells

1st & 2nd *3*

55 56 57 58 59 60 61

62

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

1

Clars. 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

62

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Sn. Dr.

Cymb. Bs. Dr.

Bells

69 **70**

Picc. *mf*

Flutes 1 *mf* *unis.*

2 *mf*

Oboes 1 *mf* *unis.*

2 *mf*

E♭ Cl. *mf*

1 *mf*

Clars. 2 *mf*

3 *mf*

Al. Cl. *mf*

Bs. Cls. *mf*

Bsns. 1 *mf*

2 *mf*

A. Sxs. 1 *mf*

2 *mf*

T. Sxs. *mf*

B. Sx. *mf*

70

Crnts. 1 *mf* cue: 1st & 2nd Horns

2 *mf*

3 *mf*

Tpts. 1 *mf*

2 *mf*

Horns 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Trbns. 1 *mf* cue: Euphonium (2nd Tbn. only)

2 *mf*

3 *mf*

Euphs. *mf*

Tubas *mf*

St.Bs. *mf*

Sn. Dr. *mf*

Cymps. *mf*

Bs. Dr. *mf*

Bells *mf*

69 70 71 72 73 74 75 76

77

Crnts.

1 2 3

Tpts.

1 2

Horns

1 2 3 4

Trbns.

1 2 3

Euphs.

Tubas

St.Bs.

Sn. Dr.

Cymbs.
Bs. Dr.

Bells

WA-WA mute

Solo WA

WA

WA

WA

WA WA

f

p

one player

p

p

85

Picc. *sfz*

Flutes 1 *unis. sfz*

2 *sfz*

Oboes 1 *unis. sfz*

2 *sfz*

E♭ Cl. *sfz*

1

Clars. 2

3

Al. Cl.

Bs. Cls.

Bsns. 1 *unis.*

2

A. Sxs. 1

2

T. Sxs.

B. Sx.

1 (open) *mf*

2 *2nd*

3 *mf*

Tpts. 1

2

Horns 1 *mf*

2

3 *mf*

4

Trbns. 1 *mf*

2 *mf*

3 *mf*

Euphs.

Tubas *all players*

mf

St.Bs. *arco*

mf

Sn. Dr. *mp*

Cyms. *mp*

Bs. Dr.

Bells *mp*

85 86 87 88 89 90 91 92

95

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

Clars. 1 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

95

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Sn. Dr.

Cymb. Bs. Dr.

Bells

108

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

Clars. 1 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

111

Crnrs. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Sn. Dr.

Cymb. Bs. Dr.

Bells

108 109 110 111 112 113 114

S1044

127

127

135

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S1044

144

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

Clars. 1 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

Cmrs. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Perc.

T. Blks.

Bells

cue: Horns

1st

p

mp

p

144 145 146 147 148 149 150 151

152

1
Cmpts.

2
3

Tpts.

1
2

Horns

1
2
3
4

Trbns.

1
2
3

Euphs.

Tubas

St.Bs.

Perc.

T. Blks.

Bells

This page contains musical staves for measures 159 and 160. The instruments listed on the left are Picc., Flutes 1 & 2, Oboes 1 & 2, Eb Cl., Clars. 1, 2, & 3, Al. Cl., Bs. Cls., Bsns. 1 & 2, A. Sxs., T. Sxs., and B. Sx. The score includes various musical notations such as notes, rests, dynamics (mp, p, mf), articulation marks (accents, slurs), and breath marks. A large diagonal watermark reading "KME" is visible across the center of the page. Measure numbers 159 and 160 are indicated at the top and bottom of the page respectively.

160

cue: Trumpet

Crts.

1

2

3

Tpts.

1

2

Solo

f

WA-WA mute

WA

WA

WA

WA

WA WA

WA WA

WA WA WA

WA

Horns

1

2

3

4

Trbns.

1

2

3

Euphs.

Tubas

St.Bs.

Perc.

T. Blks.

Bells

160

161

162

163

164

165

166

167

mf