

Leroy Anderson

The Girl in Satin

for Symphonic Band

Revised and Edited by R. Mark Rogers

INSTRUMENTATION

* denotes optional part

1-FULL SCORE

1-PICCOLO

3-1st FLUTE

3-2nd FLUTE

1-1st OBOE

1-2nd OBOE

1-CLARINET in Eb

4-1st CLARINET

4-2nd CLARINET

4-3rd CLARINET

1-ALTO CLARINET in Eb

2-BASS CLARINET in Bb

1-CONTRA ALTO CLARINET in Eb

1-CONTRA BASS CLARINET in Bb

1-1st BASSOON

1-2nd BASSOON

2-1st ALTO SAXOPHONE

2-2nd ALTO SAXOPHONE

2-TENOR SAXOPHONE

1-BARITONE SAXOPHONE

2-1st CORNET in Bb

2-2nd CORNET in Bb

2-3rd CORNET in Bb

1-1st TRUMPET in Bb*

1-2nd TRUMPET in Bb*

1-1st HORN in F

1-2nd HORN in F

1-3rd HORN in F

1-4th HORN in F

2-1st TROMBONE

2-2nd TROMBONE

2-3rd TROMBONE

2-EUPHONIUM TC

3-EUPHONIUM BC

4-TUBA

1-STRING BASS

4-PERCUSSION: Snare Drum,
Crash Cymbals, Bass Drum, Castanet,
Bells, Timpani

Grade 3

Duration: Approx. 2 Minutes

Southern
MUSIC



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Program Notes



The astonishing range of composer Leroy Anderson is displayed by the number of different dance idioms that found their way into his compositions. Among these is the waltz (*Belle of the Ball*), march (*Ticonderoga March*), beguine (*Serenata*), fox trot (*Penny-Whistle Song*), soft shoe (*Sandpaper Ballet*) and tango (*Blue Tango*). *Blue Tango* was Anderson's breakout hit and in 1952 was the first instrumental recording to sell 1 million copies. A year later, Anderson returned to the form with *The Girl in Satin*, another tango.

Not much needs to be said about *The Girl in Satin*, but the composer was disappointed with the more modest success that the piece enjoyed compared to *Blue Tango*. Perhaps a word of explanation might be in order. Many pieces showing Latin influence dip into the minor version of the home key as the final turn of phrase nears, and *The Girl in Satin* is no exception. In the orchestral original, *The Girl in Satin* is set in the key of D major; the phrase that begins with the final three 8th notes of measure 20 take the listener to D minor, with C-naturals and B-flats in the following measure in many voices. When Anderson arranged *The Girl in Satin* for band, he lowered the piece to D-flat major, so that the pitches referenced above become C-flats and B-double-flats. The dilemma that this presents is obvious: it may take substantial amounts of rehearsal time to get this passage (and the similar passage spanning measures 48 and 49) performed correctly by band players who are not accustomed to such things. Is there a solution? One is proposed in this edition, namely to lower *The Girl in Satin* to C major, so that the troublesome pitches are now A-flat and B-flat (a few passages are necessarily re-voiced due to the lower key). In this edition, both versions are available to the performers, printed back-to-back. The conductor is encouraged to study the score in order to determine which key best suits the ability of the performers in the ensemble. In the full score, both versions are present, with the composer's original rendition in D-flat appearing first, followed by the new scoring in C (page 18).

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.

The Girl in Satin

Leroy Anderson (1908-1975)
revised and edited by R. Mark Rogers

TANGO
[Higher Key]

Tempo di Tango (♩=116)

Piccolo

Flutes 1 2

Oboes 1 2

E♭ Clarinet

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinets

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophones

E♭ Baritone Saxophone

B♭ Cornets 1 2 3

B♭ Trumpets 1 2

Horns in F 1 2 3 4

Trombones 1 2

Bass

Euphoniums

Tubas

String Bass

Timpani

Castanets & Snare Drum

Crash Cymbals

Bass Drum

Bells

Tempo di Tango

unis.

f

p

espr.

fp

1 2 3 4

5

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.

p

p

p

p

p

p

5

Cnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2

Bs.

cue: Alto Clar. or B. Sx.

Euphs.

Tubas

St. Bs.

Timp.

Castanets

Cast.

Sn. Dr.

Cyms.

Bs. Dr.

Bells

p *ritmico*

p *ritmico*

p *pizz.*

p

p *ritmico*

13

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

Clars. 1 2 3

Al. Cl.

Bs. Cls. *mf*

Bsns. 1 2 *mf*

A. Sxs. 1 2 *mf*

T. Sxs. *mf*

B. Sx. *mf*

13 *mf*

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4 *mf*

Trbns. 1 2

Bs. *mf*

Euphs. *mf*

Tubas *mf*

St. Bs. *mf*

Timp.

Cast. *mf*

Sn. Dr.

Cymb.

Bs. Dr.

Bells

17

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.

17

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2

Bs.

Euphs.

Tubas

St. Bs.

Timp.

Cast.

Sn. Dr.

Cymb.

Bs. Dr.

Bells

17

24

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25

Picc. *mf*

Flutes 1 *unis. mf*

2 *mf*

Oboes 1 *unis. mf*

2 *mf*

E♭ Cl. *mf*

Clars. 1 *p cresc. mf*

2 *p cresc. mf*

3 *p cresc. mf*

Al. Cl. *p cresc. mf*

Bs. Cls.

Bsns. 1

2

A. Sxs. 1 *p cresc. mf*

2 *p cresc. mf*

T. Sxs. *p cresc. mf*

B. Sx. *p cresc. mf*

25

Crnts. 1 *cresc. mf*

2 *cresc. mf*

3 *cresc. mf*

Tpts. 1

2

Horns 1

2

3

4

Trbns. 1 *p cresc. mf*

2 *p cresc. mf*

Bs. *p cresc. mf*

Euphs. *p cresc. mf*

Tubas *p cresc. mf*

St. Bs. *p cresc. mf*

Timp.

Cast. *p cresc. mf*

Sn. Dr.

Cymb.

Bs. Dr.

Bells

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37

Picc.

Flutes 1 2 *unis.*

Oboes 1 2

E♭ Cl.

Clars. 1 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

Cnts. 1 2 3 *p* *mf* *p* *f*

Tpts. 1 2 *p* *mf* *p* *f*

Horns 1 2 3 4 *unis.* *unis.* *f* *f*

Trbns. 1 2 *p* *mf* *p* *f*

Bs. *p* *mf* *p* *f*

Euphs.

Tubas

St. Bs.

Timp.

Cast.

Sn. Dr.

Cyms.

Bs. Dr.

Bells

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49

Picc. *f* *dim.* *mp*

Flutes 1 *unis.* *f* *dim.* *mf*

2 *f* *dim.* *mf*

Oboes 1 *f* *dim.* *mf*

2 *f* *dim.* *mf*

E♭ Cl. *f* *dim.* *mp*

1 *f* *dim.* *mp*

Clars. 2 *f* *dim.* *mp*

3 *f* *dim.* *mp*

Al. Cl. *f* *dim.* *mp*

Bs. Cls. *f* *dim.* *mp*

Bsns. 1 *f* *dim.* *mp*

2 *f* *dim.* *mp*

A. Sxs. 1 *f* *dim.* *mp*

2 *f* *dim.* *mp*

T. Sxs. *f* *dim.* *mp*

B. Sx. *f* *dim.* *mp*

Crnts. 1 *f* *dim.* *mp* cue: Solo Trpt.

2 *f* *dim.* *mp*

3 *f* *dim.* *mp*

Tpts. 1 *f* *dim.* *mp* Solo

2 *f* *dim.* *mf*

Horns 1 *f* *dim.* *mp*

2 *f* *dim.* *mp*

3 *f* *dim.* *mp*

4 *f* *dim.* *mp*

Trbns. 1 *f* *dim.* *mp*

2 *f* *dim.* *mp*

Bs. *f* *dim.* *mp*

Euphs. *f* *dim.* *mp*

Tubas *f* *dim.* *mp*

St. Bs. *f* *dim.* *mp*

Timp. *f* *dim.* *mp*

Cast. *f* *dim.* *mp*

Sn. Dr. *mf* *dim.* *mp*

Cymb. *mf* *dim.* *mp*

Bs. Dr. *mf* *dim.* *mp*

Bells *mf* *dim.* *mp*

50 51 52

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The Girl in Satin

Leroy Anderson (1908-1975)
revised and edited by R. Mark Rogers

Tempo di Tango (♩ = 116)

TANGO
[Lower Key]

Piccolo

Flutes 1 2

Oboes 1 2

E♭ Clarinet

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinets

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophones

E♭ Baritone Saxophone

B♭ Cornets 1 2 3

B♭ Trumpets 1 2

Horns in F 1 2 3 4

Trombones 1 2

Bass

Euphoniums

Tubas

String Bass

Timpani

Castanets & Snare Drum

Crash Cymbals

Bass Drum

Bells

1 2 3 4

5

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.

5

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2

Bs.

Euphs.

Tubas

St. Bs.

Timp.

Cast.

Sn. Dr.

Cymb.

Bs. Dr.

Bells

cue: Alto Clar. or B. Sx.

p

p *ritmico*

p *ritmico*

pizz.

p

p *ritmico*

9

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.

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2

Bs.

Euphs.

Tubas

St. Bs.

Timp.

Cast.

Sn. Dr.

Cymb.

Bs. Dr.

Bells

p

mf

pp

unis.

9 10 11 12

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17

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.

17

p

f

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2

Bs.

Euphs.

Tubas

St. Bs.

Timp.

Cast.

Sn. Dr.

Cymb.

Bs. Dr.

Bells

17

unis.

f

mf

f

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29

Picc.

Flutes 1 2

Oboes 1 2

Ev. Cl.

Clars. 1 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

Cmts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2

Bs.

Euphs.

Tubas

St. Bs.

Timp.

Cast.

Sn. Dr.

Cymb.

Bs. Dr.

Bells

S1045

37

Picc.

Flutes 1 2 *unis.*

Oboes 1 2

E♭ Cl.

Clars. 1 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

Cnts. 1 2 3 *p* *mf* *p* *f*

Tpts. 1 2 *p* *mf* *p* *f*

Horns 1 2 3 4 *unis.* *unis.*

Trbns. 1 2 *p* *mf* *p* *f*

Bs. *p* *mf* *p* *f*

Euphs.

Tubas

St. Bs.

Timp.

Cast.

Sn. Dr.

Cyms.

Bs. Dr.

Bells

37 38 39 40

41

Picc. *f*

Flutes 1 2 *f* *unis.*

Oboes 1 2 *f* *unis.*

E♭ Cl. *f*

Clars. 1 2 3 *f* *mf*

Al. Cl. *f* *mf*

Bs. Cls. *f* *mf*

Bsns. 1 2 *f* *mf*

A. Sxs. 1 2 *f* *mf*

T. Sxs. *f* *mf*

B. Sx. *f* *mf*

Crnts. 1 2 3 *f* *mf*

Tpts. 1 2 *f* *mf*

Horns 1 2 3 4 *f* *mf*

Trbns. 1 2 *f* *mf*

Bs. *f* *mf*

Euphs. *f* *mf*

Tubas *f* *mf*

St. Bs. *f* *mf*

Timp. *f*

Cast. *f*

Sn. Dr. *mp*

Cymb. *mp*

Bs. Dr. *mp*

Bells

49

Picc. *f* *dim.* *mp*

Flutes 1 *unis.* *f* *dim.* *mf*

2 *f* *dim.* *mf*

Oboes 1 *f* *dim.* *mf*

2 *f* *dim.* *mf*

E♭ Cl. *f* *dim.* *mp*

1 *f* *dim.* *mp*

2 *f* *dim.* *mp*

3 *f* *dim.* *mp*

Al. Cl. *f* *dim.* *mp*

Bs. Cls. *f* *dim.* *mp*

Bsns. 1 *f* *dim.* *mp*

2 *f* *dim.* *mp*

A. Sxs. 1 *f* *dim.* *mp*

2 *f* *dim.* *mp*

T. Sxs. *f* *dim.* *mp*

B. Sx. *f* *dim.* *mp*

Cmts. 1 *f* *dim.* *mp* cue: Solo Trpt.

2 *f* *dim.* *mp*

3 *f* *dim.* *mp*

Tpts. 1 *f* *dim.* *mp* Solo

2 *f* *dim.* *mf*

Horns 1 *f* *dim.* *mp*

2 *f* *dim.* *mp*

3 *f* *dim.* *mp*

4 *f* *dim.* *mp*

Trbns. 1 *f* *dim.* *mp*

2 *f* *dim.* *mp*

Bs. *f* *dim.* *mp*

Euphs. *f* *dim.* *mp*

Tubas *f* *dim.* *mp*

St. Bs. *f* *dim.* *mp*

Timp. *f* *dim.* *mp*

Cast. *f* *dim.* *mp*

Sn. Dr. *mf*

Cyms. *mf*

Bs. Dr. *mf*

Bells *mf*

52 *mp*

53

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.

53

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2

Bs.

Euphs.

Tubas

St. Bs.

Timp.

Cast.

Sn. Dr.

Cymb.

Bs. Dr.

Bells

mp

dim.

p

mf

unis.

dim.

Solo

mf

sfz

pizz.

dim.

dim.

dim.

dim.

53 54 55 56

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