

Leroy Anderson

Horse and Buggy

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-EUPHONIUMS
or CONTRA BASS CLARINET in Bb	4-TUBA
1-1st BASSOON	1-STRING BASS
1-2nd BASSOON	3-PERCUSSION: 2 Temple Blocks,
2-1st ALTO SAXOPHONE	Whip (Slap Stick), Xylophone
2-2nd ALTO SAXOPHONE	
2-TENOR SAXOPHONE	
1-BARITONE SAXOPHONE	

Grade 4

Duration: Approx. 3 Minutes



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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, *Horse and Buggy*. It is interesting to note that Leroy Andersson referred to horses in no less than three of his most celebrated compositions – *Sleigh Ride*, *Horse and Buggy* and *Home Stretch*. *Horse and Buggy* is the longest of the three (in playtime) and perhaps the most atmospheric. Aaron Marx (smartandsoulfulmusic.wordpress.com) has written:

“It shouldn’t be altogether surprising that Leroy Anderson is the composer who used the horse and buggy as inspiration. Known for his light orchestral miniatures, practically every little piece that he wrote has some kind of extramusical association. A large majority of his works bear titles that refer to some kind of programmatic influence, and part of the fun of listening to Leroy Anderson is hearing how he sets those different subjects in music, almost always impressively well, and with great efficiency. A fun fact about Leroy Anderson is that he had an intuitive knack for composing orchestral pieces that were short enough to fit on one side of a 78 RPM record, which must have been of considerable help in making his music as commercially viable as it was. In a very real sense, Leroy Anderson was writing orchestral “singles” that could be marketed to a very wide audience. And he was quite successful in this regard, selling millions of records. Those brief little pieces are easily digested, and they also forced Anderson to be most succinct in expressing and developing his musical ideas. Because the pieces are so much fun to listen to, it can be easy to overlook just how well-crafted they are and how good a composer Leroy Anderson must have been to create them. I’m sure you can hear the horse and buggy of the title.”

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.

5 *Animato* (♩ = ♩)

Piccolo

Flutes 1 2

Oboes 1 2

Clarinet in E♭ 1

B♭ Clarinets 2 3

E♭ Alto Clarinet

B♭ Bass Clarinets

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophones

E♭ Baritone Saxophone

Allegro

B♭ Cornets 1 2 3

B♭ Trumpets 1 2

Horns in F 1 2 3 4

Trombones 1 2 3

Euphoniums

Tubas

String Bass

Whip & Xylophone

Temple Blocks

Animato

5

6

7 9

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

1 *mf*

Clars. 2 *p*

3 *p*

Al. Cl.

Bs. Cls. *p*

Bsns. 1 2 *p*

A. Sxs. 1 2

T. Sxs. *p*

B. Sx. *p*

9

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4 *p*

cue: 1st & 2nd Horns

Trbns. 1 2 3 *p*

cue: 3rd Horn

Euphs.

Tubas *p*

St.Bs. *p*

Whip

T. Blks.

7 8 *p* 9 10 11 12 13 14 15

16 **17**

Picc. *mf*

Flutes 1 *unis.*
2 *mf*

Oboes 1
2 *mf*

E♭ Cl. *mf*

Clars. 1
2 *f* *dim.*
3 *f* *dim.*

Al. Cl. *f* *dim.*

Bs. Cls. *f* *dim.*

Bsns. 1
2 *f* *dim.*

A. Sxs. 1 *f* *dim.*
2 *f* *dim.*

T. Sxs. *f* *dim.*

B. Sx. *f* *dim.*

17

Crnts. 1
2
3

Tpts. 1
2

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

cue: 1st & 2nd Horns

Trbns. 1
2
3 cue: 3rd Horn

Euphs. *f* *dim.*

Tubas *f* *dim.*

St.Bs. *f* *dim.*

Whip

T. Blks.

16 17 18 19 20 *f* 21 *dim.* 22 23 24

S1019

41

p

43

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.

49

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

cue: 1st & 2nd Horns

Trbns. 1 2 3

cue: 3rd Horn

Euphs.

Tubas

St.Bs.

Whip

T. Blks.

43 44 45 46 *f* 47 48 *p* 49 *cresc.* 50 51 52

57

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.

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Whip

T. Blks.

mf

unis.

f

dim.

mp

1st

straight mutes

remove mutes

57

f

dim.

mp

53

dim.

55

56

mp

57

58

59

60

61

65

70

71

Picc. *dim.* *mf* *p*

Flutes 1 *dim.* *mf* *p*
2

Oboes 1 *dim.* *mf* *p*
2

E♭ Cl. *dim.* *mf* *p*

Clars. 1 *dim.* *mf*
2 *dim.* *mf*
3 *dim.* *mf*

Al. Cl. *dim.* *mf*

Bs. Cls. *dim.* *mf*

Bsns. 1 *dim.* *mf*
2

A. Sxs. 1 *dim.* *mf* add 2nd
2

T. Sxs. *dim.* *mf*

B. Sx. *dim.* *mf*

75 Legato

Crnts. 1
2
3

Tpts. 1
2

Horns 1 *dim.* *mf*
2 *dim.* *mf*
3 *mf* open
4

Trbns. 1 *mf*
2 *mf*
3

Euphs. *dim.*

Tubas *dim.* *mf* *mp*

St. Bs. *dim.* *mf* *mp*

Whip

T. Blks. *dim.* *mf*

71 72 73 74 75 76 77

79

78

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.

pp

pp

pp

pp

pp

pp

pp

pp

pp

[accents in 1st Bassoon only]

79

Cnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

cue: T. & B. Saxes

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Whip

T. Blks.

Solo

mf espr.

pp

pp

p

87

84

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.

87

Cnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Whip

T. Blks.

90

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

Cmnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Whip

T. Blks.

90 91 92 93 94 95

p *cresc.* *unis.* *p* *cresc.* *1st* *p* *cresc.* *open* *3* *p* *cresc.* *arco* *p* *cresc.*

S1019

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.

Cmnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs.

Whip

T. Blks.

108 109 110 111 112 113 114

p *dim.* *pp* *mp* *p* *mf espr.* *Whip Crack* *to Xylo.* *mf*

115 *Animato*

119

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

Flutes 1 *f* *dim.* *mp*
2

Oboes 1 *unis.* *f* *dim.* *mp*
2

E♭ Cl. *f* *dim.* *mp*

Clars. 1 *mf*
2 *mf*
3 *mf*

Al. Cl. *f* *dim.* *mf*

Bs. Cls. *f* *dim.* *mf*

Bsns. 1 *unis.* *f* *dim.* *mf*
2

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

T. Sxs. *f* *dim.* *mf*

B. Sx. *f* *dim.* *mf*

115 *Animato*

119

Crnts. 1
2
3

Tpts. 1
2

Horns 1 *f* *dim.* *mf*
2
3 *f* *dim.* *mf*
4

Trbns. 1 *f* *dim.* *mf* cue: 1st & 2nd Horns
2
3 *f* *dim.* *mf* cue: 3rd Horn

Euphs. *f* *dim.*

Tubas *f* *dim.* *mf*

St.Bs. *f* *dim.* *mf*

Xylo.

T. Blks. *f*

115 116 117 118 119 120 121 122 123

127

Xylophon

135

141

142

143

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.

143

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Xylo.

T. Blks.

142 143 144 145 146 147 148 149 150

167

160

Picc. *mf*

Flutes 1 2 *mf*

Oboes 1 2 *mf*

E♭ Cl. *mf*

Clars. 1 *cresc.* *f* *dim.* *mf*

2 *cresc.* *f* *dim.* *mp*

3 *cresc.* *f* *dim.* *mp*

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

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

Bsns. 1 *cresc.* *f* *dim.* *mp unis.*

2 *cresc.* *f* *dim.* *mp*

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

2 *f* *dim.* *mp*

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

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

Crmts. 1 *straight mutes* *f* *dim.*

2 *f* *dim.*

3 *f* *dim.*

Tpts. 1 *unis.* *f* *dim.* *mp*

2 *f* *dim.* *mp*

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

2 *cresc.* *f* *dim.* *mp*

3 *cresc.* *f* *dim.* *mp*

4 *cresc.* *f* *dim.* *mp*

Trbns. 1 *straight mutes* *f* *dim.* *remove mutes*

2 *f* *dim.* *cue: 1st & 2nd Horns*

3 *f* *dim.* *cue: 3rd Horn*

Euphs. *mp*

Tubas *cresc.* *f* *dim.* *mp*

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

Xylo.

T. Blks. *cresc.* *f* *dim.* *mp*

160 161 162 *f* 163 *dim.* 164 165 166 *mp* 167 168

175

cresc.

187 *Legato*

Picc. *mf* *p*

Flutes 1 2 *mf* *p*

Oboes 1 2 *mf* *p*

E♭ Cl. *mf* *p*

Clars. 1 *mp* *pp*

2 *mp* *pp*

3 *mp* *pp*

Al. Cl. *mp* *pp*

Bs. Cls. *mp* *pp*

Bsns. 1 2 *mp* *pp*

A. Sxs. 1 2 *mp* *pp*

T. Sxs. *mp* *pp*

B. Sx. *mp* *pp*

187 *Legato*

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

cue: T. & B. Saxes

Trbns. 1 2 3 cue: B. Sax

Euphs. *Solo* *mf espr.*

Tubas *mp* *pp*

St.Bs. *mp* *pp*

Xylo.

T. Blks. *mp* *p*

193

Picc. *mp* *f*

Flutes 1 2 *p* *mp* *f*

Oboes 1 2 *mp* *f*

E♭ Cl. 1 *p* *mp* *f*

Clars. 2 3 *p* *mp* *f*

Al. Cl. *p* *f*

Bs. Cls. *p* *f*

Bsns. 1 2 *p* *f*

A. Sxs. 1 2 *p* *f*

T. Sxs. *p* *f*

B. Sx. *p* *f*

193

Cmts. 1 2 3 (muted) *f*

Tpts. 1 2 (muted) *f*

Horns 1 2 3 4 *p* *f*

Trbns. 1 2 3 *pp* *mf*

Euphs. *fp* *dim.* *pp* *mf*

Tubas *pp* *mf*

St.Bs. *arco* *pizz.* *mf*

Xylo. *f*

T. Blks. *f*