

# Leroy Anderson

## Serenata

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                 | 5-PERCUSSION: Gourd (Guero),     |
| 2-1st ALTO SAXOPHONE          | Maracas, Claves, Gong (Tam-tam), |
| 2-2nd ALTO SAXOPHONE          | 2 Temple Blocks                  |
| 2-TENOR SAXOPHONE             |                                  |
| 1-BARITONE SAXOPHONE          |                                  |

Grade 4

Duration: Approx. 4 Minutes

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## Program Notes

*Serenata* was completed on February 12, 1947. It was first performed on May 10, 1947 as an encore at the Boston Pops, with Arthur Fiedler conducting. *Serenata* was first recorded on April 25, 1949 in analog mono sound by Arthur Fiedler conducting the Boston Pops. Its first recording by the composer was on September 11, 1950, in analog mono sound. It was re-recorded in analog stereo by the composer on May 26, 1959. Lyrics were added by Mitchell Parish in 1950 (who also penned lyrics for many of Anderson's best-known pieces, such as *Sleigh Ride* and *Belle of the Ball*). Leroy Anderson was proud to have written such a melodic-based composition that esteemed jazz singers such as Sarah Vaughan have recorded. It was also sung on the last jazz album recorded by Nat King Cole, one that also featured jazz pianist George Shearing.

The composer states: "You know it's an interesting thing, because I've written pieces like *The Typewriter* [about a Typewriter], and about clocks, not the regular kind but the syncopated kind, a lot of people associated this, because they happen to know the number, with the music I write, and I've been told that people say, 'Oh, Anderson, he just writes these pieces for noises, you know, about clocks and that sort of thing,' and of course this isn't true - actually most of the pieces I've written have been melodic, because I happen to like melodic music, and I'm very glad that Arthur Fiedler's favorite piece, he told me, happens to be *Serenata*, which is a serenade, and because it's in Latin style I called it *Serenata*."

"On the other hand, other compositions of mine started with a fragment of melody, as in *Serenata* or *Promenade*. From the first notes the melodic line grew into a full melody with harmonic and rhythmic background, then other sections were added, and an introduction and a coda were worked out to make well-rounded compositions - - - and finally I added a title that seemed best to identify the music. In the case of *Serenata* I began with the flowing melody you hear as the main section - - - then, since this main part was in a major key with a very broad melody, the music seemed to call for something to introduce it in a minor key, so I wrote the first section with fast repeated notes. When the whole thing was put together with a beguine rhythm as a background, it seemed to me to sound like a Latin-American serenade, so I added the Spanish title *Serenata*."

## 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.

# Serenata

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

*Allegro moderato, alla beguine* (♩ = 84)

Piccolo

Flutes 1 2

Oboes 1 2

Clarinet in E♭

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

*Allegro moderato, alla beguine*

B♭ Cornets 1 2 3

B♭ Trumpets 1 2

Horns in F 1 2 3 4

Trombones 1 2 3

Euphoniums

Tubas

String Bass

Guiro

Maracas

Claves

Gong

Temple Blocks

8  
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**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.

**9**

Cmnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Guiro

Maracas  
Claves

9 10 11 12

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S1046

21 23

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.

23

Cnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Guiró

Maracas

Claves

21 22 23 24





31



S1046

S1046

48

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.

Guaro

Maracas

Claves

48 49 50 51 52

*mf*

*ff*

*ff*

S1046 53 54 55 56 57  
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58

Picc. *ff* *dim.* *p*

Flutes 1 *ff* *dim.* *p*

2 *ff* *dim.* *p*

Oboes 1 *ff* *dim.* *p*

2 *ff* *dim.* *p*

E♭ Cl. *ff* *dim.* *p*

1 *ff* *dim.* *p* *espr.*

2 *ff* *dim.* *p* *espr.*

Clars. 1 *ff* *dim.* *p* *espr.*

2 *ff* *dim.* *p* *espr.*

3 *ff* *dim.* *p* *espr.*

Al. Cl. *ff* *dim.* *p* *espr.*

Bs. Cls. *ff* *dim.* *p* *espr.*

Bsns. 1 *ff* *dim.* *p*

2 *ff* *dim.* *p*

A. Sxs. 1 *ff* *dim.* *p*

2 *ff* *dim.* *p*

T. Sxs. *ff* *dim.* *p*

B. Sx. *ff* *dim.* *p*

61

Cnts. 1

2

3

Tpts. 1

2

Horns 1 *ff* *dim.* *p*

2 *ff* *dim.* *p*

3 *ff* *dim.* *p*

4 *ff* *dim.* *p*

Trbns. 1 *f* *dim.* *pp*

2 *f* *dim.* *pp*

3 *f* *dim.* *pp*

Euphs. *ff* *dim.* *p* *cue: B. Sax*

Tubas *ff* *dim.* *p*

St.Bs. *ff* *dim.* *p*

Guaro *ff* *dim.* *p*

Maracas *ff* *dim.* *p*

Claves *ff* *dim.* *p*

58 59 60 61 62





68

Picc. *p*

Flutes 1 2 *p*

Oboes 1 2 *p*

E♭ Cl. 1 *p*

Clars. 2 *p*

3 *p*

Al. Cl. *p*

Bs. Cls. *p*

Bsns. 1 2 *p*

A. Sxs. 1 2 *p*

T. Sxs. *p*

B. Sx. *p*

69

Cmrs. 1 *p*

2 *p*

3 *p*

Tpts. 1 *p*

2 *p*

Horns 1 *p*

2 *p*

3 *p*

4 *p*

Trbns. 1 2 *p*

3 *p*

Euphs. *p*

Tubas *p*

St. Bs. *p*

Guaro *p*

Maracas *p*

Claves *p*

to straight mutes (all Cornets)

cue: Horns

cue: Oboes

cue: Alto Saxes

cue: Tenor Sax

68 69 70 71

72 **73**

Picc. *p subito* *cresc.*

Flutes 1 *unis.* *p subito* *cresc.*

2 *p subito* *cresc.*

Oboes 1 *p subito* *cresc.*

2 *p subito* *cresc.*

E♭ Cl. 1 *cue: Oboes*

2 *p subito* *cresc.*

3 *p subito* *cresc.*

Al. Cl. *p subito* *cresc.*

Bs. Cls. *p subito* *cresc.*

Bsns. 1 *p subito* *cresc.*

2 *p subito* *cresc.*

A. Sxs. 1 *1st* *p subito* *cresc.*

2 *p subito* *cresc.*

T. Sxs. *p subito* *cresc.*

B. Sx. *p subito* *cresc.*

**73** straight mutes (all Cornets)

Cmnts. 1 *p* *cresc.*

2 *p* *cresc.*

3 *p* *cresc.*

Tpts. 1 *p* *cresc.*

2 *p* *cresc.*

Horns 1 *p* *cresc.*

2 *p* *cresc.*

3 *p* *cresc.*

4 *p* *cresc.*

Trbns. 1 *p subito* *cresc.*

2 *p subito* *cresc.*

3 *p subito* *cresc.*

Euphs. *cue: Saxs*

Tubas *cue: B. Sax*

St.Bs. *p subito* *cresc.*

Guero *p* *cresc.*

Maracas *p* *cresc.*

Claves *p* *cresc.*

72 73 74 75

S1046

76

Picc. *f*

Flutes 1 2 *f*

Oboes 1 2 *f* *unis.*

E♭ Cl. *f*

Clars. 1 2 3 *f*

Al. Cl. *f*

Bs. Cls. *f*

Bsns. 1 2 *f* *unis.*

A. Sxs. 1 2 *f*

T. Sxs. *f*

B. Sx. *f*

Cnts. 1 2 3 *f* *remove mutes (all Cornets)*

Tpts. 1 2

Horns 1 2 3 4 *f*

Trbns. 1 2 3 *f* *fp* *p* *fp*

Euphs. *f*

Tubas *f*

St.Bs. *f*

Guero *f*

Maracas *p*

Claves *f*

76 77 78 79

80

**81**

Picc. *p* *cresc.*

Flutes 1 *p* *cresc.*  
2

Oboes 1 *p* *cresc.*  
2

E♭ Cl. *p* *cresc.*

Clars. 1 *p* *cresc.*  
2 *cue: 1st Clarinet*  
3 *cue: 1st Clarinet* *p* *cresc.*

Al. Cl. *p* *cresc.*

Bs. Cls. *p* *cresc.*

Bsns. 1 *p* *cresc.*  
2

A. Sxs. 1  
2

T. Sxs.

B. Sx.

**81**  
*cue: 1st Horn*

Crnths. 1  
2  
3

Tpts. 1  
2

Horns 1 *p* *cresc.*  
2  
3 *p* *cresc.*  
4

Trbns. 1  
2  
3

Euphs. *p* *cresc.*

Tubas

St.Bs.

Guero *p* *cresc.*

Maracas  
Claves *p* *cresc.*

80 81 82 83

84

Picc. *f*

Flutes 1 2 *f*

Oboes 1 2 *f* *unis.* *ff*

E♭ Cl. *f* *ff*

Clars. 1 2 3 *f* *ff*

Al. Cl. *f*

Bs. Cls. *f*

Bsns. 1 2 *f*

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

T. Sxs. *f*

B. Sx. *f*

87

Cmnts. 1 2 3 *mf* open 2nd +3rd

Tpts. 1 2 *mf* *unis.* *f*

Horns 1 2 3 4 *f*

Trbns. 1 2 3 *f* *fp* *mf*

Euphs. *f* *fp* *mf*

Tubas *f* *mf*

St.Bs. *f* *mf*

Guero *p* *f*

Maracas *p* *f*

Claves *p* *f*

84 85 86 87 88

89

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

Clars. 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

B. Sx.

91

Cmts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs.

Guero

Maracas

Claves

89 90 91 92 93

S1046



99

Picc. *mp* *cresc.*

Flutes 1 2 *mp* *cresc.*

Oboes 1 2 *mp* *cresc.*

E♭ Cl. 1 *mp* *cresc.*

Clars. 2 *mp* *cresc.*

3 *mp* *cresc.*

Al. Cl. *mp* *cresc.*

Bs. Cls. *mp* *cresc.*

Bsns. 1 2 *mp* *cresc.*

A. Sxs. 1 2 *mp* *cresc.*

T. Sxs. *mp* *cresc.*

B. Sx. *mp* *cresc.*

99

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4 *mp* *cresc.*

Trbns. 1 2 3 *mp* *cresc.*

Euphs. *mp* *cresc.*

Tubas *mp* *cresc.*

St.Bs. *mp* *cresc.*

Guero *mp* *cresc.*

Maracas  
Claves *mp* *cresc.*

26

104

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.

107

Cmts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St.Bs.

Guio

Maracas

Claves

104 105 106 107 108

**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.**

**Guio**

**Maracas  
Claves**

114

Picc. *mf* *cresc.* *ff*

Flutes 1 *unis.* *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

Oboes 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

E♭ Cl. *mf* *cresc.* *ff*

1 *mf* *cresc.* *ff*

Clars. 2 *mf* *cresc.* *ff*

3 *mf* *cresc.* *ff*

Al. Cl. *mf* *cresc.* *ff*

Bs. Cls. *mf* *cresc.* *ff*

Bsns. 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

A. Sxs. 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

T. Sxs. *mf* *cresc.* *ff*

B. Sx. *mf* *cresc.* *ff*

115

Crnts. 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

3 *mf* *cresc.* *ff*

Tpts. 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

Horns 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

3 *mf* *cresc.* *ff*

4 *mf* *cresc.* *ff*

Trbns. 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

3 *mf* *cresc.* *ff*

Euphs. *mf* *cresc.* *ff*

Tubas *mf* *cresc.* *ff*

St.Bs. *mf* *cresc.* *ff*

Guero *mf* *cresc.* *ff*

Maracas *mf* *cresc.* *ff*

Claves *mf* *cresc.* *ff*

114 115 116 117 118

121

119

Picc. *dim.* *p* one player to Piccolo

Flutes 1 *dim.* *p*

2 *dim.* *p*

Oboes 1 *dim.* *p*

2 *dim.* *p*

E♭ Cl. *dim.* *p* *espr.* *mf*

1 *dim.* *p* cue: Alto Sax

Clars. 2 *dim.* *p* cue: T. Sax

3 *dim.* *p* *espr.* *mf*

Al. Cl. *dim.* *p* *espr.* *mf*

Bs. Cls. *dim.* *p* *mf*

Bsns. 1 *dim.* *p*

2 *dim.* *p*

A. Sxs. 1 *dim.* *p* *mf*

2 *dim.* *p* *mf*

T. Sxs. *dim.* *p* *mf*

B. Sx. *dim.* *p* *mf*

121

to straight mutes (all Cornets)

Crnts. 1 *dim.* *p*

2 *dim.* *p*

3 *dim.* *p*

Tpts. 1 *dim.* *p*

2 *dim.* *p*

Horns 1 *dim.* *p* *mf*

2 *dim.* *p* *mf*

3 *dim.* *p*

4 *dim.* *p*

Trbns. 1 *dim.* *p*

2 *dim.* *p*

3 *dim.* *p*

Euphs. *dim.* *p* cue: B. Sax

Tubas *dim.* *p* *mf*

St.Bs. *dim.* *p* *mf*

Guero *dim.* *p* *mf*

Maracas *dim.* *p* *mf*

Claves *dim.* *p* *mf*

119 120 121 122 123

124

Picc. *cue: Oboes*

Flutes 1 *cue: Oboes*

2

Oboes 1 *Soli unis.*

2 *p espr.* *mf* *tr*

E♭ Cl. *also cue: Oboes*

1 *p*

Clars. *cue: Alto Sax*

2

3 *cue: T. Sax*

Al. Cl. *p* *mf*

Bs. Cls. *p* *mf*

Bsns. 1

2

A. Sxs. 1 *p* *mf*

2

T. Sxs. *p* *mf*

B. Sx. *p* *mf*

Crnts. 1

2

3

Tpts. 1

2

Horns 1 *p* *mf*

2

3 *p* *mf*

4

Trbns. 1

2

3

Euphs. *soli espr.* *p* *mf*

Tubas *p* *mf*

St.Bs. *p* *mf*

Guiro *p* *mf*

Maracas

Claves *p* *mf*

124 125 126 127 128

129

133

Solo

Picc. 1 2

Flutes 1 2

Oboes 1 2

E♭ Cl. 1

Clars. 2 3

Al. Cl. 1

Bs. Cls. 1 2

Bsns. 1 2

A. Sxs. 1 2

T. Sxs. 1 2

B. Sx. 1 2

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs. 1 2

Tubas 1 2

St.Bs. 1 2

Guero

Maracas

Claves

2nd Piccolo (or Flute 8ve higher)

also cue: Piccolos

cue: Al. Cl. or 1st Bsn.

cue: 1st & 2nd Horns

cue: 3rd Horn

cue: B. Sax

Gong [Tam-tam]

straight mutes (all Cornets)

*p* *fp* *f* *sfz* *mf*

129 130 131 132 133

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