

# Leroy Anderson

# Jazz Pizzicato

## for Symphonic Band

*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 or CONTRA BASS CLARINET in Bb	3-EUPHONIUM (B.C. or T.C.)
1-1st BASSOON	4-TUBA
1-2nd BASSOON	1-STRING BASS
4-ALTO SAXOPHONE	2-TIMPANI/ XYLOPHONE
2-TENOR SAXOPHONE	2-PERCUSSION (Snare Drum, Bass Drum)
1-BARITONE SAXOPHONE	

Grade 3

Duration: Approx. 2 Minutes

*Southern*<sup>®</sup>  
MUSIC

Leroy Anderson's *Jazz Pizzicato* is a quintessential proof of his legendary status as a composer of light music. With a nostalgic nod toward the traditional American dance form known as the cakewalk, this bright and cheerful tune will have the audience whistling and tapping their toes long after the final note of your concert! This exclusive Southern band edition by Mark Rogers reintroduces Anderson's enchanting work to new generations of audiences.



**Leroy Anderson** (June 29, 1908 – May 18, 1975) was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra under the direction of Arthur Fiedler. John Williams described him as "one of the great American masters of light orchestral music."

Born in Cambridge, Massachusetts to Swedish parents, Anderson was given his first piano lessons by his mother, who was a church organist. He continued studying piano at the New England Conservatory of Music. In 1925, Anderson entered Harvard College, where he studied musical harmony with Walter Spalding, counterpoint with Edward Ballantine, canon and fugue with William C. Heilman, orchestration with Edward B. Hill and Walter Piston, composition, also with Piston, and double bass with Gaston Dufresne. He also studied organ with Henry Gideon. He graduated with a Bachelor of Arts, magna cum laude in 1929 and was elected to Phi Beta Kappa. At Harvard University Graduate School, he studied composition with Walter Piston and George Enescu and received a Master of Arts in Music in 1930. Anderson continued studying at Harvard, working towards a PhD in German and Scandinavian languages; Anderson spoke English and Swedish during his youth, and eventually became fluent in Danish, Norwegian, Icelandic, German, French, Italian, and Portuguese.

In 1942, Anderson joined the United States Army, and was assigned in Iceland with the U.S. Counterintelligence Corps as a translator and interpreter; in 1945 he was reassigned to the Pentagon as Chief of the Scandinavian Desk of Military Intelligence. His duties did not, however, prevent him from composing, and in 1945 he wrote *The Syncopated Clock* and *Promenade*. Anderson became a reserve officer and was recalled to active duty for the Korean War. He wrote his first hit, *Blue Tango*, in 1951, earning a Golden Disc and the No. 1 spot on the Billboard charts.

For his contribution to the recording industry, Leroy Anderson has a star on the Hollywood Walk of Fame at 1620 Vine Street. He was posthumously inducted into the Songwriters Hall of Fame in 1988, and his music continues to be a staple of pops orchestra repertoire. In 1995 the new headquarters of the Harvard University Band was named the Anderson Band Center in honor of Leroy Anderson. The Leroy Anderson House in Woodbury, Connecticut has been placed on the National Register of Historic Places.

## JAZZ PIZZICATO

Leroy Anderson (1908-1975)  
arranged by Philip J. Lang  
edited by R. Mark Rogers

**Moderato** ( $\downarrow = 72$ )

5 edited by R. Mark Rogers

**Moderato (♩ = 72)**

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

**Moderato**  
take straight mutes  
B♭ Cornets 1, 2, 3  
B♭ Trumpets 1, 2  
Horns in F 1, 2, 3, 4  
Trombones 1, 2, 3  
Euphoniums  
Tubas  
String Bass  
Timpani  
Snare Drum  
Bass Drum  
Xylophone

**5**

*solī*  
*mp*  
*solī*  
*mp*  
*solī*  
*cue: Oboes*  
*solī*  
*mp*  
*solī*  
*mp*  
*solī*  
*cue: Bsns.*  
*straight mutes*  
*div.*  
*mp*  
*straight mutes*  
*mp*  
*straight mutes*  
*mp*  
*unis.*  
*take straight mutes*  
*straight mutes*  
*unis.* [The Trumpet parts may be omitted.]  
*take straight mutes*  
*straight mutes*  
*unis.*  
*take straight mutes*  
*straight mutes*  
*unis.*  
*take straight mutes*  
*straight mutes*  
*one player*  
*pizz.*  
*mp*  
*brushes on Sn. Dr.*

1 2 3 4 5 6

7

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

cue: Oboes

1

Clars. 2

3

Al. Cl.

Bs. Cls.

Bsns. 1 2

A. Sxs. 1 2

T. Sxs.

cue: Bsns.

B. Sx.

Crnts. 1 2 3

Tpts. 1 2

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs.

Timp.

Sn. Dr. Bs. Dr.

Xylo.

7 8 9 10 11 *mp* 12