

FULL SCORE

Leroy Anderson

The Penny-Whistle Song

A Feature for Flutes and Symphonic Band

Edited by R. Mark Rogers

INSTRUMENTATION

* denotes optional part

1-FULL SCORE

2-1st FLUTE

2-2nd FLUTE

2-3rd 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*

or CONTRA BASS CLARINET in Bb*

1-1st BASSOON

1-2nd BASSOON

4-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

3-EUPHONIUM (B.C. or T.C.)

4-TUBA

1-STRING BASS

2-TIMPANI/ XYLOPHONE

2-PERCUSSION (Snare Drum, Bass

Drum)

Grade 3

Duration: Approx. 3 Minutes



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Imagine strolling along the trail through a bucolic countryside on a sunny spring day, whistling all the way. *The Penny Whistle Song* conjures that very mood, featuring a trio of flutes on the melody with a bouncy two-step accompaniment. 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.

THE PENNY-WHISTLE SONG

a feature for flutes in one, two, or three parts

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

Moderate fox trot ($\text{♩} = 76$)

Performing time: 2:45

5

Moderate fox trot (♩ = 76)

Performing time: 2:45

5

Flutes 1-3: *mf* (measures 1-4), *mf* *espr.* (measure 5)

Oboes 1-2: *mf* *unis.* (measures 1-4), *mf* (measure 5)

Clarinet in E♭: *mf* (measures 1-4), *mf* (measure 5)

B♭ Clarinets 1-3: *mf* (measures 1-4), *p* (measure 5)

E♭ Alto Clarinet: *mf* (measures 1-4), *p* (measure 5)

B♭ Bass Clarinets: *mf* (measures 1-4), *p* (measure 5)

Bassoons 1-2: *mp* (measures 1-4), *mf* (measure 5)

E♭ Alto Saxophones 1-2: *mp* (measures 1-4), *p* (measure 5)

B♭ Tenor Saxophones: *mp* (measures 1-4), *p* (measure 5)

E♭ Baritone Saxophone: *mp* (measures 1-4), *p* (measure 5)

B♭ Cornets 1-3: (measures 1-4), *p* (measure 5)

B♭ Trumpets 1-2: (measures 1-4), *p* (measure 5)

Horns in F 1-4: (measures 1-4), *p* *unis.* (measure 5)

Trombones 1-3: (measures 1-4), *p* (measure 5)

Euphoniums: *mf* (measures 1-4), *p* one player (measure 5)

Tubas: cue: Bari. Sax (measures 1-4), *p* (measure 5)

String Bass: *pizz. sempre* *mp* (measures 1-4), *mf* (measure 5), *p* (measure 6), *Brush on Cymbal* (measure 7)

Suspended Cymbal: *mf* (measures 1-4), *pp* (measure 5)

Bells: (measures 1-4), *p* (measure 5)

