

Leroy Anderson

The Phantom Regiment

for Symphonic Band

Edited by R. Mark Rogers

INSTRUMENTATION

* denotes optional part

1-FULL SCORE	2-1st CORNET in Bb
2-1st FLUTE	2-2nd CORNET in Bb
2-2nd FLUTE	2-3rd CORNET in Bb
2-3rd 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. 3 Minutes



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This work was written by Leroy Anderson in 1951 and premiered by him when he recorded it for Decca. Interestingly, in 1956 the Phantom Regiment Drum and Bugle Corps of Rockford, Illinois changed their original name from the Rockford Rangers after having heard the piece played by a different corps. The music emulates the sound of distant trumpets and soldiers marching, drawing closer to the listener bit by bit. As the music gains strength, the marching and trumpets get louder and after passing the audience, it slowly fades away as they disappear into the distance again. 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 PHANTOM REGIMENT

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

Andante alla marcia

Performing time: 3:20

3

(♩ = 120)

Piccolo

Flutes 1 2

Oboes 1 2

Clarinet in E♭

B♭ Clarinets Clari 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 3

Euphoniums

Tubas

String Bass

Percussion

Snare Drum

Bass Drum

pp

unis.

p

ppp

one player

pizz.

pp

1 2 3 4 5

3 soli, div. in 3 muted (echo)

[The Trumpet parts may be omitted.]

