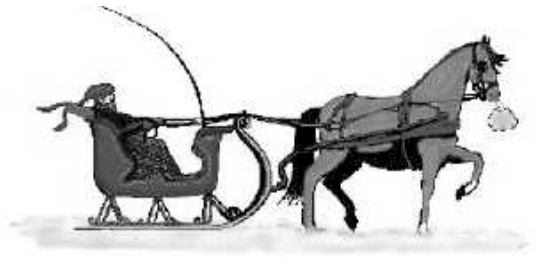


JASON FREEMAN

LEROY ANDERSON WENT TO HARVARD



FOR PERCUSSION QUARTET

ABOUT THE MUSIC:

Leroy Anderson (1908-1975) went to Harvard, where he studied composition with Walter Piston. After being repeatedly turned down for a fellowship to study in Paris with Nadia Boulanger, he began to pursue a doctoral degree in German and Scandinavian languages at Harvard while also directing the Harvard band, but he soon dropped these pursuits to become a translator for the army during World War II.

Meanwhile, in 1936 he arranged a medley of Harvard songs for the Boston Pops, and in 1938 Fiedler's Pops played and recorded an original composition of his, *Jazz Pizzicato*. Anderson went on to write dozens of short novelty pieces for the Boston Pops, many of which are masterpieces of the genre. *Sleigh Ride*, one of the most popular, has been recorded by hundreds of musicians, ranging from Ella Fitzgerald to TLC to Charlotte Church to Kenny G.

I've played *Sleigh Ride* many times over the years, but one performance was particularly memorable: the Yale Precision Marching Band's halftime show in November 1996, at the annual Yale-Harvard football game. Our shows involved neither marching nor precision; we would chaotically run from one formation to the next, spelling out words on the field and playing short musical excerpts as the announcer read a witty script which connected our antics to current events or school rivalries.

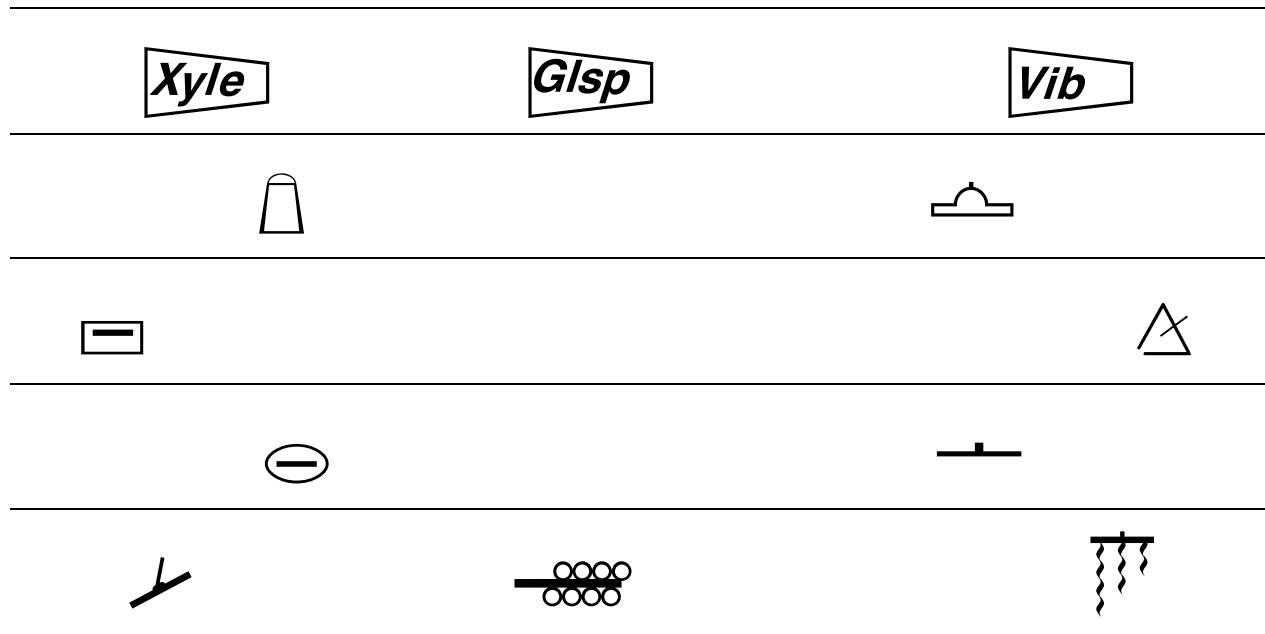
But that day, we suspected that the stadium's public address system might not work, so we took preemptive action and created a show in which nothing made much sense even with the announcer's script. The climax of this "surreal" show involved a fifty-foot long cardboard shark coming onto the field while we played — yes — Leroy Anderson's *Sleigh Ride*. The traditional trumpet horse-neigh at the end of the piece was replaced by a duck call.

Perhaps the music actually was a subtle stab at Harvard: we all hate playing *Sleigh Ride*; *Sleigh Ride* was written by Leroy Anderson; Leroy Anderson went to Harvard; therefore Harvard sucks. Or even subtler: Leroy Anderson went to Harvard; Leroy Anderson's estate chose to donate all of his papers and manuscripts to the Yale Music Library rather than to Harvard; therefore Harvard sucks. But whatever the reasoning, if indeed there was any, it was surely beyond the grasp of the drunken fans, or, indeed, of many of the drunken band members. Yet the show was somehow the most memorable the band had done in years, and it remains one of the few I still remember.

Leroy Anderson Went to Harvard was written for the So Percussion Group.

STAGE LAYOUT:













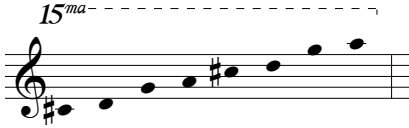


(back)








(front)

INSTRUMENT NOTES:

- Player 1:** sleighbells, temple blocks (shared with player 2), xylophone (shared with player 4), and crotales.
- Player 2:** temple blocks (shared with player 1), cowbells, triangles, and sleighbells.
- Player 3:** slapstick, woodblocks, glockenspiel, suspended cymbals (shared with player 4), and windchimes.
- Player 4:** slapstick, xylophone (shared with player 1), vibraphone, and suspended cymbals (shared with player 3).

	Sleighbells (2): The two instruments should be as similar to each other as possible. Player 1 should use the same instrument throughout.
	Slapstick (2): Player 3 should use an instrument with a handle so that it may be played with one hand; player 4 may use a larger instrument without a handle if desired. The two instruments should be slightly different in size, loudness, and timbre.
	Temple Blocks (2): Use mallets (or possibly sticks) which produce a sound which is more resonant than that of the wood blocks. The temple blocks should be mounted on a stand. In choosing both instruments and mallets, strive for as “horse-like” a sound as possible (as in the horse hooves in <i>Sleigh Ride</i>). Both players should use identical mallets.
	Wood Blocks (3): Use hard mallets which produce a dry sound with a sharp attack. The woodblocks should be mounted on a stand. The lowest pitched of the three instruments should be as close in timbre to player 3’s slapstick as possible.
	Cowbells (4): Use fairly large instruments to produce low and resonant tones. The instruments should be mounted on a stand. Up to letter L , they should be played with sticks () that produce a sharp metallic attack. After letter L , they should be played with yarn mallets () which produce a softer and more diffuse attack. x = play on top ● = play on lip
	Xylophone: Use mallets which produce as dry a sound as possible. (Sounds one octave higher than written.)
	Glockenspiel: Up to letter P , use brass mallets () with a sharp, piercing attack and quick decay. After P , use hard rubber mallets () with a gentler attack. Always be sure that the clarity of individual notes does not get lost in a general wash of sound. (Sounds two octaves higher than written.)
	Crotales (8):  Use brass beaters throughout. Suspend lower four pitches freely; place upper four pitches on felt or foam so they do not resonate as much. Create moderate vibrato throughout by waving hands in front of instruments. (Sounds two octaves higher than written.)
	Vibraphone: Choose mallets which produce a clear but not harsh attack. Motor is on a moderate speed throughout.  = bowed

	Triangles (3): Play with standard metal beaters.
	Suspended Cymbals (2): Play with mallets which produce a fairly diffuse attack and long decay. The two cymbals should be different in size, but not so much so that their dynamics and decay times significantly differ.
	Metallic Wind Chimes: Activate them with a metal beater. <i>Glissandi</i> should last no more than a few seconds, and should get faster as the tempo speeds up at letter W. <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  = gliss up </div> <div style="text-align: center;">  = gliss down </div> </div>

TIME, REPETITION, AND DURATION:

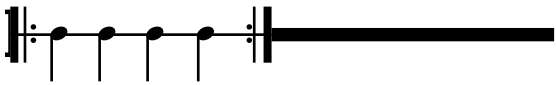

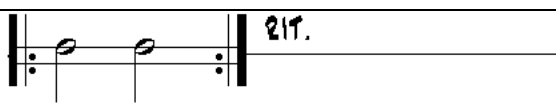
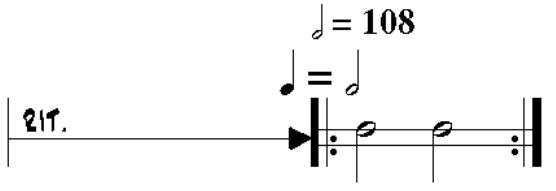
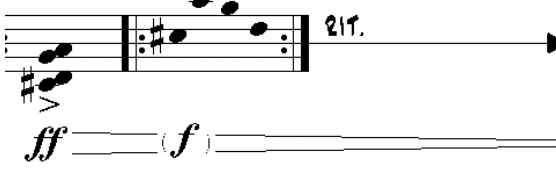
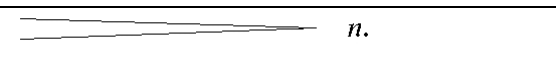

Usually when a composer notates gestures that repeat, he or she also gives some indication of either the number of repetitions or the amount of time for which the gesture should last. There are no indications of either sort in this piece. The only timing information I specify is this: **the duration of the entire piece should be no shorter than ten minutes and no longer than thirty minutes.**





Because so many repetitive gestures in the piece involve gradual processes and transitions, I feel that these processes, along with the intuition of the quartet, should dictate the pace at which the music evolves. Experiment as you rehearse the piece and do what feels most natural.

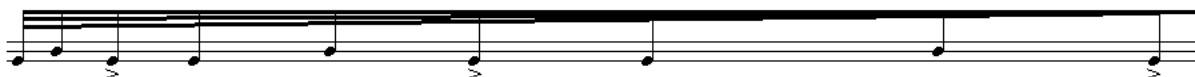
In the second half of the piece, much of the pacing is determined by the amount of time it takes notes to decay to a certain dynamic or to *niente*. While the decay times do considerably limit your latitude in determining the proportions of these sections, remember that your interpretive decisions regarding dynamics, accents, mallets, etc. do influence the decay time of these notes, and therefore the pacing as well.

The notation is **not** proportional. With the exception of letter **T** (see clarification below), events should happen in left-to-right order even when barlines do not explicitly connect events in one staff to those in another. But the rate of motion through the score will necessarily vary from page to page, or even within a single page, as you discover what durations and repetitions make most musical sense to you.

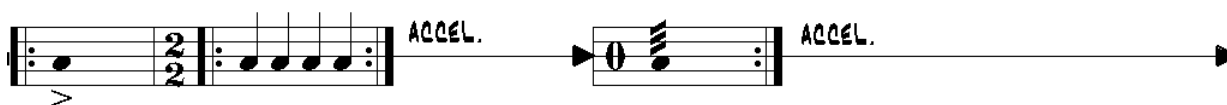
GUIDE TO NOTATION:

	Horizontal Bar: Repeat measure with no change in tempo.
	Horizontal Bar after non-repeated measure: Continue gesture with no changes. In this example, the tremolo continues but there are no further accents after the initial hit.
	Horizontal Arrow: Repeat measure with gradual change in tempo as indicated.
	Goal Measure: Indicates goal of gradual tempo change, usually accompanied by new tempo marking. Goal measures are often themselves the beginning of new repeated gestures.
	Midpoint Dynamic: Indicates a moment during a decrescendo at which an event should occur. In this example, the player should begin the second measure once the chord from the first measure has decayed from <i>fortissimo</i> to <i>forte</i> .
	Decrescendo to <i>niente</i>: All sound must completely die out before moving on.
AFAP	as fast as possible
AFAP W/ PLAYER X	afap in sync with another player. Both players have the same number of noteheads and rests in their repeated gestures.
GRADUALLY REMOVE ACCENT 	Gradual Accents: These appear in some repeated sections in conjunction with a horizontal bar or arrow. Gradually add or remove accents as indicated to make a smooth transition from the repeated gesture to the goal measure. To determine where to add or remove accents, look at the differences in accentuation between the repeated gesture and the goal measure.
v.	Vibrato: For vibes, turn motor on to a moderate speed. For crotales, wave hands to produce moderate vibrato effect.

	Indeterminate rest (in the context of an unmeasured measure): At the end of the measure, wait for all other players to finish before moving on.
	afap rest (in the context of an unmeasured measure): A rest equal in duration to an afap note (●). These rests only appear when an afap gesture is played in sync with another player.
	Fermatas are only used when all players are silent. These are moments of high dramatic tension and should be drawn out as long as possible. Remain completely still!
4 	afap meter: Metrical sign for sections in which afap gestures between multiple players must be coordinated. In this example, there are four notes (●) or rests (γ) per measure.
0	ametrical: No regular beat or meter.
	damp / dead stroke: When this symbol appears above an attack, play a dead stroke. When it appears anywhere else, damp all notes which are still sounding.



Feathered Beams: In unmeasured sections, these indicate a gradual and somewhat irregular *accelerando* or *ritardando* over a very long period of time. In this *ritardando* example, the beam extension off the right end indicates that this feathered beam continues on the next staff system. Depending on the pacing you choose, you may want to add additional notes to or remove notes from a feathered beam gesture.



Nested Repeats: A repeated gesture is itself repeated. In this example, the second measure is repeated, but the entire gesture — from the beginning of the excerpt to the last repeat sign — is itself repeated.

In all metric modulations, a grace note (♪) represents a single note within a tremolo, while a notehead (●) represents a single note within an **afap** figure.

ABOUT BARLINES:

- When a barline appears in only a single staff, or when barlines appear simultaneously in multiple staves but are not connected to each other, the player(s) need not coordinate their arrival at that barline with other players.
- When a barline is connected between two or more staves, the players must arrive at the barline at the same time.
- When a barline is connected between two or more non-adjacent staves but breaks when it passes through an intervening staff, that intervening staff remains independent from the connected staves.
- When barlines are connected at the end of a staff system, the corresponding players must begin the next system at the same time.
- A barline in the middle of a horizontal bar or horizontal arrow indicates the beginning of a repetition of the gesture.
- Dotted vertical lines indicate simultaneous events in different staves which are not practical to connect with standard barlines.
- When beginning — but not ending — repeat barlines connect two or more staves, those players should begin the first repetition of the gesture together, but they are independent of each other after that.
- When both beginning and ending repeat barlines connect two or more staves, those players remain together throughout the repetition of their gestures.

GENERAL NOTES:

- With the sole exception of rehearsal letters, markings on a single staff never apply to other staves.
- Meters continue to apply to the staff on which they appear until there is an explicit change to another meter.
- Accidentals are valid for the duration of the measure, but only in the staff and octave in which they first appear.

- Observe dynamic markings in a manner which makes sense within the overall texture. No instrument should ever be played so loudly as to completely hide other instruments in the ensemble or so softly as to be completely hidden.
- Always let notes vibrate and decay naturally, unless explicitly instructed to damp or play a dead stroke. (There is an exception to this rule in the crotales between **P** and **T** — see the clarification below.)

CLARIFICATIONS:

- **After C, slapstick (player 4):** The parenthetical note merely indicates that one hit within the *ritardando* should line up with player 1's penultimate note (as shown by the dotted lines).
- **J, cowbells, wood blocks, and xylophone:** These three players should play together here as indicated. But note that the wood block's downbeats are not going to coincide with the other players much of the time because its measures are of a different length. You should end the repetition, though, at such a moment that all three players do reach a downbeat at the same time. This also applies to the **vibraphone and glockenspiel between letters R and T**.
- **P through T, crotales:** The notes within each measure are spaced proportionally. From the third measure after **P** through to the second measure after **S**, pitches which are not present in a chord should be damped. The notes which are present in each chord should be allowed to continue to decay. If a note in a chord has already been damped earlier in the measure, it should be reattacked at a dynamic matching the other sounding notes.
- **T, all players:** Note that barlines never connect staves here, which means that even when gestures in different staves are horizontally aligned they need not happen simultaneously. Each player should be completely independent, timing their gestures as dictated by the decay time of their instruments. This is the one section in the piece where events may not always happen in left-to-right order; in other words, one player may reach a gesture before another player reaches a gesture which starts further left on the system.
- **One measure after T, triangle:** The lowest note is not reattacked on the downbeat of this measure; only attack the upper two notes (with accents). The same is true for the **third measure of V**.
- **Accelerandos From U to V, all players:** To make successive repetitions faster, gradually stop waiting for gestures to decay to *niente* or to midpoint dynamics. This is also true for the **wind chimes at letter W**.

JASON FREEMAN

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8

$\text{♩} = 108 (\text{qzo.})$

GRADUALLY SHORTEN $\text{♩} \rightarrow \text{♩}$

(p)

GRADUALLY ADD ACCENT (AFAP)

(f)

$\text{♩} = 108 (\text{♩} = 216)$

rit.

ff

ff

$\text{♩} = 108$

GRADUALLY SHORTEN $\text{♩} \rightarrow \text{♩}$

(p)

$\text{♩} = 108 (\text{♩} = 162)$

GRADUALLY REMOVE ACCENT

GRADUALLY REMOVE ACCENT

(f)

rit.

ff

ff

ff

ff

②

Quarter note = 108

p *f* *p* **ACCEL.**

Quarter note = 108

p *f* *p* 3:2 **rit.** Quarter note = 108 **rit.**

Quarter note = 108

ff **ACCEL.**

Quarter note = 108

ff **ACCEL.**

Quarter note = 108

Quarter note = 108

3/2 **ACCEL.**

Quarter note = 108

2/2 **[to ⊖]**

GRADUALLY ADD ACCENT TO DOWNBEAT (rit.)

(*p*)

AFAP (*ff*)

AFAP (*ff*)

Quarter note = 108

(AFAP)
 W/ ONE Mallet
 (ff)
 ♩ = 108 (ped.)
 ACCEL.
 ♩ = 108
 ♩ = 108
 ♩ = 108
 (rit.)
 (ff)

♩ = 108
 f
 GRADUALLY ADD ACCENT
 ACCEL.
 ♩ = 108
 f
 GRADUALLY REMOVE ACCENT
 ACCEL.
 ♩ = 108
 GRADUALLY ADD ACCENT
 ACCEL.
 GRADUALLY REMOVE ACCENT
 ACCEL.
 AFAP
 p
 GRADUALLY ADD ACCENT
 rit.
 ♩ = 108
 ff
 ACCEL.

AFAP (W PLAYERS 2 + 3)

GRADUALLY REMOVE ACCENT

GRADUALLY ADD ACCENT

AFAP (W PLAYERS 1 + 3)

GRADUALLY ADD ACCENT

AFAP (W PLAYERS 1 + 2)

3:2 3:2

f

rit.

(ACCEL.)

ff

AFAP

AFAP (W PLAYERS 2 + 3)

GRADUALLY REMOVE ACCENT

AFAP (W PLAYERS 1 + 3)

AFAP (W PLAYERS 1 + 2)

f

f

f

[to Xyle]

F
(AFAP W/ PLAYER 2)
GRADUALLY REMOVE ACCENT →
ACCEL.
AFAP (INDEPENDENT)
GRADUALLY ADD ACCENT →

(f)

(AFAP W/ PLAYER 1)
ACCEL.
AFAP (INDEPENDENT)

(f)

GRADUALLY REMOVE ACCENT
rit.
(f)

Xyle

GRADUALLY ADD ACCENT → (AFAP)

(f)

(f)

(f)

Xyle

G GRADUALLY ADD ACCENT → $\text{♩} = 108$

217.
(*f*)

(*f*)

(*f*)

Xyle $\text{♩} = 108$
p ACCEL.

222

H $\text{♩} = 108$

217.
(*f*)

(*f*)

(*f*)

Xyle $\text{♩} = 108$
p ACCEL.

mf $\text{♩} = 108$ ACCEL.

222

Ⓚ ♩ = 108

Xyle *p*

(♩ = 108)

(*p*)

(♩ = 108) 3:2 3:2

GRADUALLY ADD ACCENT →

rit.

♩ = 108

Xyle (♩ = 108) (*p*)

(♩ = 108)

Xyle *f* *ff*

ff [to 

ff [to  *Glsp*]

(♩ = 108)

Xyle *f* *ff*

Xyle $\text{♩} = 108$ *p*

Glsp $\text{♩} = 108$ *pp*

Xyle $\text{♩} = 108$ *mf*

Xyle

ACCEL.

$\text{♩} = 108$ 5:4

Xyle $\text{♩} = 108$ (*p*)

Glsp $\text{♩} = 108$ *pp*

Glsp $\text{♩} = 108$ (*mf*)

Xyle $\text{♩} = 108$ (*p*)

ACCEL.

5 6

Flute (Fl.)
 ff n.

Glockenspiel (Glsp)
 pp 108 ACCEL.

Vibraphone (Vib)
 pp

0

System 1:

- Snare Drum:** Treble clef, key signature of one sharp (F#). Dynamics: *ff*, *pp*, *ff*. Markings: *n.*, *n.*.
- Glsp:** Treble clef, key signature of one sharp (F#). Dynamics: *ff*. Marking: *Rit.*.
- Vib:** Treble clef, key signature of one sharp (F#). Dynamics: *ff*. Marking: *Rit.*.

System 2:

- Snare Drum:** Treble clef, key signature of one sharp (F#). Dynamics: *ff*. Marking: *n.*.
- Glsp:** Treble clef, key signature of one sharp (F#). Dynamics: *(rit.)*. Marking: *6:4*.
- Vib:** Treble clef, key signature of one sharp (F#). Dynamics: *(rit.)*. Marking: *6:4*.

Tempo: $\text{♩} = 108$
 Key Signature: One sharp (F#)
 Time Signature: 2/2

2

ff *n.*

ff *n.*

Glsp

(♩ = 108) 6:4

p

(♩ = 108)

Vib

mp

Reo.

Reo.

6/4

ff *n.*

ff *n.*

Glsp

(♩ = 108) 6:4

(*p*)

Vib

(♩ = 108)

(*mp*)

Reo.

Reo.

6/4 5:4

217.

5:3 3/4

217.

5

ff *n.*

ff *n.*

Glsp $\text{♩} = 108$ 5:4 *mp* 217.

Vib $\text{♩} = 108$ 5:3 *mf* 217.

ff *(f)* *n.* *ff* *(f)* *n.*

Glsp $\text{♩} = 108$ 3:2 *(mp)*

Vib $\text{♩} = 108$ *(mf)*

AFAP *pp* $\text{♩} = 108$ *ff* *pp* $\text{♩} = 108$ *ff*

Red. *Red.* *

System 1:
 Tom (T): $\text{♩} = 108$, *AFAP pp*, *ff*, *n.*
 Snare Drum (triangle): *ff*, *(pp)*, *n.*
 Gong (G): *ff*, *n.*
 Vibraphone (Vib): *ff*, *(f)*, *n.*
 Lero (SEMPRE)

System 2:
 Tom (T): $\text{♩} = 108$, *AFAP pp*, *ff*, *n.*
 Snare Drum (triangle): *ff*, *n.*, *pp*, *ff*, *n.*
 Gong (G): *ff*, *n.*
 Vibraphone (Vib): *ff*, *(f)*, *n.*

AFAP *pp* *ff* *pp* *ff* *pp* *ff*

ff (*p*) *n.* *ff* (*mp*) *n.*

ff (*f*) *pp* *f* *pp*

AFAP *pp* *ff* *pp* *ff*

ff (*mf*) *n.* *ff* (*f*) *n.* (BACK TO (T))

ff (*f*) *pp* *f* *pp*

ff (*f*) *pp* *f* *pp*

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Vib

1

ff *(f)* *pp* *(ff)* *(f)* *pp*

pp *f* *pp* *(ff)* *f* *pp*

FINISH CURRENT REPETITION, THEN CONTINUE

Vib

2

ff *(f)* *pp* *(ff)* *f* *pp*

ff *(pp)* *n.* *ff* *pp*

FINISH CURRENT REPETITION, THEN CONTINUE

Musical score for "Leroy Anderson Went to Harvard" - Score - 21. The score is for a percussion ensemble and includes parts for Snare Drum, Triangle, and Vibraphone. The tempo is marked as quarter note = 108. The key signature has one sharp (F#). The score is divided into two systems. The first system shows the Snare Drum and Triangle parts with dynamics ranging from *pp* to *ff*, and the Vibraphone part with dynamics from *ff* to *n.* The second system shows the Snare Drum and Triangle parts with dynamics from *n.* to *ff*, and the Vibraphone part with dynamics from *ff* to *pp*. The score includes various musical notations such as accents, slurs, and dynamic markings.

V

pp *ff* *pp* *ff* $\text{♩} = 108$

ff (*mf*) *n.*

ff (*pp*) *n.*

ff *pp* *ff* *pp*

n. *f* *n.*

ff *n.*

Vib *ff* *n.* [*to*]

[*to*]

ff *n.*

ff *pp* *ff* *pp*

ff (*pp*) *n.*

ff (*pp*) *n.*

ff *n.*

f *n.*

f *n.*

Musical score for the first system of "Leroy Anderson Went to Harvard - Score - 24". The system includes a piano part (top staff) and a percussion part (bottom staff). The piano part starts with a 2/2 time signature, a tempo of 108, and a dynamic of *pp*. It features a series of eighth notes followed by a repeat sign. The percussion part includes a snare drum line with a series of eighth notes, a dynamic of *ff*, and a fermata. The system concludes with an "ACCEL." marking and a 3/2 time signature change.

Musical score for the second system of "Leroy Anderson Went to Harvard - Score - 24". The system includes a piano part (top staff) and a percussion part (bottom staff). The piano part starts with a 2/2 time signature, a tempo of 108, and a dynamic of *ff*. It features a series of eighth notes followed by a repeat sign. The percussion part includes a snare drum line with a series of eighth notes, a dynamic of *pp*, and a fermata. The system concludes with an "ACCEL." marking and a 3/2 time signature change.

This system features two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. It begins with a tempo marking of quarter note = 108, followed by a repeat sign and a half note. The first measure contains a half note G4, and the second measure contains a half note A4. The dynamic is *pp*. This is followed by a repeat sign and the word *ACCEL.* in a box. The staff then continues with a 3/2 time signature, a repeat sign, and a half note. The first measure contains a half note G4, and the second measure contains a half note A4. The dynamic is *pp*. The system ends with a repeat sign and a half note. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 3/2 time signature. It begins with a tempo marking of quarter note = 108, followed by a repeat sign and a half note. The first measure contains a half note G3, and the second measure contains a half note A3. The dynamic is *ff*. This is followed by a repeat sign and the word *ACCEL.* in a box. The staff then continues with a 3/2 time signature, a repeat sign, and a half note. The first measure contains a half note G3, and the second measure contains a half note A3. The dynamic is *ff*. The system ends with a repeat sign and a half note.

This system features two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. It begins with a tempo marking of quarter note = 108, followed by a repeat sign and a half note. The first measure contains a half note G4, and the second measure contains a half note A4. The dynamic is *pp*. This is followed by a repeat sign and the word *ACCEL.* in a box. The staff then continues with a 3/2 time signature, a repeat sign, and a half note. The first measure contains a half note G4, and the second measure contains a half note A4. The dynamic is *pp*. The system ends with a repeat sign and a half note. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 3/2 time signature. It begins with a tempo marking of quarter note = 108, followed by a repeat sign and a half note. The first measure contains a half note G3, and the second measure contains a half note A3. The dynamic is *ff*. This is followed by a repeat sign and the word *ACCEL.* in a box. The staff then continues with a 3/2 time signature, a repeat sign, and a half note. The first measure contains a half note G3, and the second measure contains a half note A3. The dynamic is *ff*. The system ends with a repeat sign and a half note.

Musical score for 'Leroy Anderson Went to Harvard'. The score is written for a piano and features three staves. The tempo is marked as quarter note = 108. The first staff begins with a piano (pp) dynamic and includes an 'ACCEL.' (accelerando) marking. The second staff starts with a fortissimo (ff) dynamic. The third staff concludes with a fortissimo (ff) dynamic and a fermata. The score is marked with a diagonal watermark: 'PURSAL ONLY: PURCHASE AT HTTP://WWW.JASONFREEMAN.NET'.

ff
 1/20/03