



Leroy Anderson with Arthur Fiedler before a 1954 Boston Pops concert with both conducting. The concert was at the 25th reunion of Leroy Anderson's Harvard class of 1929.

Leroy Anderson (1908–1975)

“Leroy Anderson’s music has thrilled millions of Americans and indeed the entire international music world for over sixty years.”

— *Erich Kunzel, conductor*

1908 June 29, born in Cambridge, Massachusetts to first-generation Swedish parents.

1919 Began piano and music studies at New England Conservatory of Music.

1925 Composed, orchestrated and conducted the Cambridge High and Latin School orchestra in the class song for his graduation; entered Harvard College, studied harmony with Walter Spalding, counterpoint with Edward Ballantine, canon and fugue with William C. Heilman, and orchestration with Edward B. Hill and Walter Piston.

1926 Played trombone, Harvard University Band (through 1929).

1929 Awarded a B.A. magna cum laude in Music from Harvard College; elected to Phi Beta Kappa; continued in Graduate School, studied composition with Walter Piston and Georges Enesco; studied organ with Henry Gideon and double bass with Gaston Dufresne of the Boston Symphony Orchestra.

1930 Awarded an M.A. in Music from Harvard University; tutor, Division of Music, Radcliffe College; continued in Graduate School with studies in German and Scandinavian languages (through 1934).

1931 Director of Harvard University Band (through 1935).

1936 Arranged and conducted *Harvard Fantasy*, a medley of Harvard songs, his first arrangement for the Boston Pops Orchestra; moved to New York City.

1938 *Jazz Pizzicato* premiered by Arthur Fiedler and the Boston Pops.

1942 Married Eleanor Firke; entered U.S. Army, served in Iceland; later Chief of Scandinavian Desk, Military Intelligence Service, Washington, D.C., released as Captain in 1946.

1945 Conducted the Boston Pops in premieres of *Promenade* and *Syncopated Clock*.

1946 Orchestrator and arranger for the Boston Pops (through 1950).

1949 Moved to Woodbury, Connecticut with his wife and children.

1950 First recording session for Decca Records; recorded his own works, often in their first performances, until 1962.

1952 Received gold record for one million sales of his recording of *Blue Tango*.

1954 Conducted his music with the Boston Pops, and other orchestras in the U.S. and Canada (through 1974).

1958 *Goldilocks*, his only musical, opened October 11 in New York City.

1975 May 18, died in Woodbury, Connecticut.

1988 Elected posthumously to the Songwriters Hall of Fame.

1995 Harvard University named new band quarters Anderson Band Center in honor of Leroy Anderson.

2003 Leroy Anderson Square dedicated at composer's boyhood home—12 Chatham Street—in Cambridge, Massachusetts.



Leroy Anderson at home in 1953.

Bugler's Holiday

Leroy Anderson

Allegro vivo (♩ = 168)

The musical score is written for piano and trumpet in 2/4 time. The tempo is marked 'Allegro vivo' with a quarter note equal to 168 beats per minute. The key signature has one sharp (F#). The score is divided into five systems, each with a measure number in a box at the beginning: 7, 14, 21, and 28. The piano part (left hand) features a rhythmic accompaniment of eighth and sixteenth notes, often with a steady eighth-note pulse. The trumpet part (right hand) plays a melodic line with various articulations, including accents, slurs, and dynamic markings such as *f*, *sfz*, and *mf*. The score concludes with a final cadence in the fifth system.

The Phantom Regiment

Leroy Anderson

Andante alla marcia (♩ = 120)

The first system of the musical score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante alla marcia' with a quarter note equal to 120 beats per minute. The music is written for piano, with a treble clef staff and a bass clef staff. The first two measures are whole rests. The third measure begins with a piano (*p*) dynamic, featuring a series of chords in the bass line and a melodic line in the treble. The fourth measure continues this texture.

The second system begins at measure 5, marked with a square box containing the number '5'. It features a piano (*ppp*) dynamic. The treble clef staff has an '(echo)' marking above the first measure. The bass clef staff continues with chords. The system concludes with a piano (*p*) dynamic marking.

The third system begins at measure 9, marked with a square box containing the number '9'. The treble clef staff features a triplet of eighth notes in the third measure, indicated by a '3' above the notes. The bass clef staff continues with chords. The system concludes with a piano (*p*) dynamic marking.

The fourth system begins at measure 13, marked with a square box containing the number '13'. The treble clef staff features a melodic line with accents. The bass clef staff continues with chords. The system concludes with a mezzo-piano (*mp*) dynamic marking.

The Syncopated Clock

Leroy Anderson

Moderately (♩ = 132)

sfz

mf (clock imitation)

5

9

13

The Typewriter

Allegro vivace (♩ = 160)

Leroy Anderson

First system of the musical score, measures 1-6. The treble clef contains a melody of eighth notes, and the bass clef contains a rhythmic accompaniment of chords. The dynamic is marked *f*.

Second system of the musical score, measures 7-11. The treble clef contains a melody with fingering numbers 1, 1, 5 above the first three notes. The dynamic is marked *p* (piano) starting at measure 10.

Third system of the musical score, measures 12-16. A 'Bell' effect is marked with an accent (>) on a note in measure 12. Fingering numbers 1, 2 4, 1, 1, 1, 1 are shown above the melody notes.

Fourth system of the musical score, measures 17-21. Fingering numbers 3, 4, 2 4, 4, 4, 5 are shown above the melody notes. A 'Bell' effect is marked with an accent (>) on a note in measure 20.

Fifth system of the musical score, measures 22-25. Fingering numbers 2 4, 3 are shown above the melody notes. The dynamic is marked *p* (piano) starting at measure 25.