



The Syncopated Clock

Leroy Anderson

INSTRUMENTATION

1 Conductor
1 Piccolo
3 1st Flute
3 2nd Flute
1 1st Oboe
1 2nd Oboe
1 1st Bassoon
1 2nd Bassoon
1 E♭ Clarinet
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
1 E♭ Alto Clarinet
2 B♭ Bass Clarinet
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone

3 1st B♭ Cornet
3 2nd B♭ Cornet
3 3rd B♭ Cornet
1 1st F Horn
1 2nd F Horn
1 3rd F Horn
1 4th F Horn
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
1 Baritone Treble Clef
4 Tuba
1 String Bass
4 Percussion
(Woodblocks, Alarm Clock or
Optional Triangle, Cowbell,
Wind Whistle))

SUPPLEMENTAL AND WORLD PARTS

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1st Horn in E♭
2nd Horn in E♭
3rd Horn in E♭
4th Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

Recognizing his own music as “concert music with a pop quality,” Leroy Anderson (1908–1975) possessed not just skill in technique and a rich melodic gift, but also an engaging sense of humor that he demonstrated freely in his music and compositional style. He was particularly successful in creating descriptive pieces that effectively borrowed sounds and rhythms from beyond the traditional musical world, including the ticking of a clock, the clicking keys of a typewriter, and the ringing of sleigh bells. In the “encore” category of musical styles, Anderson’s works are frequently imitated yet have few equals.

Anderson first studied music as a child with his mother, who was a church organist. He earned a BA degree in music at Harvard University in 1929, and an MA degree in foreign language there the following year. As a student, he conducted the Harvard Band from 1928 to 1930. He became a music instructor at Radcliffe College from 1930 to 1932 and returned to Harvard as band conductor from 1932 to 1935. He was a captain in the U.S. Army Intelligence Corps during and after World War II. Professionally, he was a member of the Phi Beta Club. Later in his musical career, he served as a church choir director, an organist, and a conductor while continuing to compose and arrange. At the height of his career in the mid-1930s, Leroy Anderson began arranging for Arthur Fiedler’s Boston Pops Orchestra. Later, Fiedler encouraged him to write his own tunes for the Pops. His compositions, more than 50 in number, served to virtually define the sound of the contemporary American pops orchestra.

THE SYNCOPATED CLOCK was originally scored for orchestra in 1946, while Anderson was assigned to the Pentagon, and transcribed shortly thereafter for concert band by Anderson himself. This delightful tune’s familiarity can be attributed to its use as the theme song for The Late Show in the 1950s. This new edition has been freshly re-engraved with a full score for the first time, permitting a uniformity of articulations throughout the work. THE SYNCOPATED CLOCK structure and lighthearted tone makes it a favorite for school bands.

NOTES TO THE CONDUCTOR

THE SYNCOPATED CLOCK uses two differently-pitched woodblocks to mimic the sound of a clock throughout the composition. In 4/4 time, the opening statement establishes a perfectly regular “tick-tock” accompaniment, evoking the expectation that it will continue in a similar fashion. In measure 6, there is an eighth-note rest on the second beat, and two syncopated “ticks” are heard before the “clock” returns to its normal rhythm. There should be a distinct emphasis on this irregularity. As the piece proceeds, the “clock” continues to indulge in brief moments of syncopation. Some are expected by the listener and others are not, creating a whimsical and comic effect demonstrating Anderson’s musical humor.

FULL SCORE

Approx. Duration - 2:15

The Syncopated Clock

By LEROY ANDERSON

Arranged by The Composer

Allegretto (♩ = 132)

3

Piccolo

Flute

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto
SaxophonesB♭ Tenor
SaxophoneE♭ Baritone
Saxophone

B♭ Cornets

F Horn

Trombones

Euphonium

Tuba

String Bass

Percussion
(Woodblocks,
Alarm Clock or
Optional Triangle,
Cowbell, Wind Whistle)

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12

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13 14 15 16 17 18

19

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

E♭ Cl. *mf*

Cls. *div.*

A. Cl. *mf*

B. Cl. *mf*

A. Saxes. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

19

Cors. 1 2 3

Hns. 1 2 3 4 *mf* *a2*

Trbs. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Str. Bass *mf*

Perc.

85201C 19 20 21 22 23 24

27

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

E♭ Cl.

Cl. 1 2 3

A. Cl.

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Perc.

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25

26

27

28

29

30

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85201C 31 32 33 34 35 36

85201C 37 38 39 40 41

Picc. *mf*

Fl. 1 2 *mf* *a2*

Ob. 1 2 *mf* *a2*

Bsn. 1 2 *f* *mf*

E♭ Cl. *mf*

Cls. 1 2 3 *mf*

A. Cl. *f* *mf*

B. Cl. *f* *mf*

A. Saxes. 1 2 *f* *mf* *a2* *Play a2*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Cors. 1 2 3 *f* *mf* *a2*

Hns. 1 2 3 4 *mf* *a2*

Trbs. 1 2 3 *f* *mf* *a2*

Euph. *f* *mf*

Tuba *f* *mf*

Str. Bass *arco* *mf*

Perc. *f* Alarm Clock (Optional Triangle)

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

E♭ Cl. 1 2

Cl. 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Perc.

85201C 42 43 44 45 46

47

Picc.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

E♭ Cl. 1 2

Cl. 3

A. Cl.

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

47

Cors. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Str. Bass

Perc.

85201C 47 48 49 50 51

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52 53 54 55 56 57

85201C

58

59

60

61

62

63

85201C

64 65 66 67 68 69

85201C

70

71

72

73

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