



Strike Up the Band

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Arranged by JOHN WHITNEY

INSTRUMENTATION

1 Conductor	1 3rd F Horn	1 Timpani (Cow Bell) (G-B $\flat$ -C-F)
1 1st Flute	1 4th F Horn	2 Percussion I (Snare Drum, Bongos)
1 2nd Flute	1 1st B $\flat$ Trumpet	1 Percussion II (Cymbals/Cabasa or Maracas/Suspended Cymbal)
1 1st Oboe	1 2nd B $\flat$ Trumpet	8 1st Violin
1 2nd Oboe	1 3rd B $\flat$ Trumpet	8 2nd Violin
1 1st B $\flat$ Clarinet	1 1st Trombone	5 Viola
1 2nd B $\flat$ Clarinet	1 2nd Trombone	5 Cello
1 B $\flat$ Bass Clarinet	1 3rd Trombone	5 String Bass
1 1st Bassoon	1 Tuba	
1 2nd Bassoon	3 Mallet Percussion (Whistle, Bells, Xylophone)	
1 1st F Horn		
1 2nd F Horn		

PROGRAM NOTES

The Broadway musical, *Strike Up the Band* was born in 1930 and by all reports, it was a bomb. The film, made by MGM in 1940, was a huge hit for several reasons. The most obvious was that *The Wizard of Oz* was released in 1938, making 16 year-old Judy Garland a huge star. *Babes in Arms* followed this in 1939 with Judy and Mickey Rooney. These two were also well known to American audiences for playing teen neighbors in the Andy Hardy series of movies, so their presence almost ensured a hit. Gershwin's music was an important component, along with the appearance in *Strike Up the Band* of Paul Whiteman and his orchestra. In the plot line, Mickey Rooney makes a strong impression as a jazz drummer who impresses Whiteman. The patriotic element was also part of the musical plot, as America was preparing for possible armed conflict.

NOTES TO THE CONDUCTOR

This arrangement is an ideal opener for a concert of light music and equally appropriate as an encore piece. Audiences will note a few quotes from the American military marches and reference to "La Conga," a large-scale production number in the film. Additional Latin percussion may be added during those sections, if the conductor wishes. On a personal note, I was born in 1942 and was touched by Gershwin several times during my youth. My mother dragged me out of the Paramount Theater in 1952 as I was sitting through a second showing of *American in Paris*. The music had me spellbound.

John Whitney

Southern Tier Symphony

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips

Belwin/Pop String Editor

GERSHWIN® and GEORGE GERSHWIN® are registered trademarks of Gershwin Enterprises
IRA GERSHWIN™ is a trademark of Gershwin Enterprises

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Strike Up the Band

CONDUCTOR SCORE

Duration - 4:30

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

Arranged by John Whitney

Moderato (♩ = 108)

Flutes

Oboe

B♭ Clarinets

B♭ Bass Clarinet

Bassoon

Horns in F

B♭ Trumpets

Trombones

Tuba

Mallet Percussion
(Whistle, Bells, Xylophone)

Timpani
(G-B♭-C-F)
(Cowbell)

Percussion I
(Snare Drum, Bongos)

Percussion II
(Cymbals/
Cabasa or Maracas/
Suspended Cymbal)

Violins

Viola

Cello

String Bass

Police Whistle

Tune (G-B♭-C-F)

S.D.

Moderato (♩ = 108)

1

2

3

4

GERSHWIN® and GEORGE GERSHWIN® are registered trademarks of Gershwin Enterprises

IRA GERSHWIN™ is a trademark of Gershwin Enterprises

© 1927 (Renewed) WB MUSIC CORP.

This Arrangement © 2010 WB MUSIC CORP.

All Rights Reserved including Public Performance

33699S



Purchase a full-length
performance recording!
alfred.com/downloads

Fls. I II

Ob. I II

Cls. I II

B. Cl. I II

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

5 6 7 8 9

14

Fls. I *mp* *cresc.* *mf*

Fls. II *mp* *cresc.* *mf*

Ob. I *mp* *cresc.* *mf*

Ob. II *mp* *cresc.* *mf*

Cls. I *mp* *cresc.* *mf*

Cls. II *mp* *cresc.* *mf*

B. Cl. *mp* *mf*

Bsn. I *mp* *mf*

Bsn. II *mp* *mf*

Hns. I *a2* *cresc.* *mf*

Hns. II *a2* *cresc.* *mf*

Hns. III *cresc.* *mf*

Hns. IV *cresc.* *mf*

Tpts. I *cresc.* *mf*

Tpts. II *cresc.* *mf*

Tpts. III *cresc.* *mf*

Tbns. I *cresc.* *mf*

Tbns. II *cresc.* *mf*

Tbns. III *cresc.* *mf*

Tuba *mf*

Mlt. Perc. *mp*

Timp. *p* *mp*

Perc. I *mp* *mf* *mp*

Perc. II *mp* *mf* *mp*

Vlns. I *mp* *mf*

Vlns. II *mp* *mf*

Vla. *mp* *cresc.* *mf*

Cello *mp* *cresc.* *mf*

Str. Bass *mp* *cresc.* *mf* *pizz.*

33699S 10 11 12 13 14

Fls. I II

Ob. I II

Clas. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

15 16 17 18 19

mf

a2

arco

pizz.

33699S

Fls. I II

Ob. I II

Clars. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlins. I II

Vla.

Cello

Str. Bass

20 21 22 23 24

33699S

31 March style

Conga!

Fls. I *f* *mf*

Ob. I *f* *mf*

Cls. I *f* *ff* *mf*

B. Cl. *f* *ff*

Bsn. I *f* *ff*

Hns. I *f* *ff*

Tpts. I *f* *ff*

Tbns. I *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *f* *ff*

Perc. I *mf* *f*

Perc. II *f* *ff*

Vlns. I *f* *ff* *mp*

Vla. *f* *ff*

Cello *f* *ff*

Str. Bass *f* *ff*

Xylophone *ff*

Cowbell (dampen, with stick)

Bongos (sticks) *f*

Cabasa *ff*

31 March style

32 33 34 35

33699S

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

mf

dim.

mf

p

mp

mf

mf

p

mp

p

mp

mp

mf

decresc.

p

p

p

pizz.

decresc.

p

pizz.

decresc.

p

pizz.

decresc.

p

arco

sim.

p

decresc.

p

mf

decresc.

p

41

42

43

44

45

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

mp *mf* *f* *a2* *arco* *sim.*

33699S 46 47 48 49 50 *f*

52 Lightly (2 + 3)

Fls. I *mp*

Fls. II *mp*

Ob. I *mp*

Ob. II *mp*

Cls. I *mp*

Cls. II *mp*

B. Cl. *mp*

Bsn. I *mp*

Bsn. II *mp*

Hns. I *mp*

Hns. II *mp*

Hns. III *mp*

Hns. IV *mp*

Tpts. I (Tpt. II) *mp*

Tpts. II *mp*

Tpts. III *mp*

Tbns. I *mp*

Tbns. II *mp*

Tbns. III *mp*

Tuba *mp*

Mlt. Perc. *mp*

Timp. *mp*

Perc. I *mp*

Perc. II *mp*

Stick on Sus. Cym.

52 Lightly (2 + 3)

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

[illegible]

33699S

Fls. I *mf* *p* *pp* *mp* *mf*

Ob. I *mf* *p* *pp* *mp* *mf*

Clas. I *mf* *p* *pp* *mp* *mf*

B. Cl. *mf* *p* *pp* *mp* *mf*

Bsn. I *mf* *p* *pp* *mp* *mf*

Hns. I *mf* *p* *pp* *mp* *mf*

Tpts. I *mf* *p* *pp* *mp* *mf*

Tbns. I *mf* *p* *pp* *mp* *mf*

Tuba *mf* *p* *pp* *mp* *mf*

Mlt. Perc. *mf* *p* *pp* *mp* *mf*

Timp. *mf* *p* *pp* *mp* *mf*

Perc. I *mf* *p* *pp* *mp* *mf*

Perc. II *mf* *p* *pp* *mp* *mf*

Vlins. I *mf* *p* *pp* *mp* *mf*

Vla. *mf* *p* *pp* *mp* *mf*

Cello *mf* *p* *pp* *mp* *mf*

Str. Bass *mf* *p* *pp* *mp* *mf*

68 69 70 71 72

16

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns.

Vla.

Cello

Str. Bass

3369QS

73

74

75

76

77

78

79

Fls. I *mf*

Fls. II *mf*

Ob. I *mf*

Ob. II *mf*

Cls. I *mf*

Cls. II *mf*

B. Cl. *mp*

Bsn. I *mf*

Bsn. II *mp*

Hns. I *mf*

Hns. II *mp*

Hns. III *mp*

Hns. IV *mp*

Tpts. I (Tpt. III) *mf*

Tpts. II *mf*

Tpts. III *mf*

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlt. Perc. *mp*

Timp. *mp*

Perc. I *mp*

Perc. II *mp*

Xyl. *mp*

Stick on Dome *mp*

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

79 80 81 82 83 84

33699S

Fls. I *mp* *sempre marcato* *mf*

Fls. II *mp* *sempre marcato* *mf*

Ob. I *mf* *a2*

Ob. II

Cls. I *sempre marcato* *mf*

Cls. II *sempre marcato* *mf*

B. Cl. *sempre marcato* *a2*

Bsn. I *sempre marcato*

Bsn. II

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I Remove Mute

Tpts. II Remove Mute

Tpts. III Remove Mute

Tbns. I

Tbns. II

Tbns. III

Tuba *mp* *sempre marcato*

Mlt. Perc. *mp*

Timp. *mp*

Perc. I *mp*

Perc. II

Vlns. I *pizz.* *arco* *sempre marcato*

Vlns. II *pizz.* *arco* *sempre marcato*

Vla. *pizz.* *arco* *sempre marcato*

Cello *pizz.* *arco* *sempre marcato*

Str. Bass *sempre marcato*

33699S 85 86 87 88 89 90

33699S

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III (Tpt. III)

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlms. I II

Vla.

Cello

Str. Bass

97 98 99 100 101

33699S

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

crisply

Play

mf

Vlns. I II

Vla.

Cello

Str. Bass

non div.

102 103 104 105 106 107

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla.

Cello

Str. Bass

108 109 110 111 112 113

113 Conga!

Fls. I *mf*

Fls. II *mf*

Ob. I *mf*

Ob. II *mf*

Cls. I *mf*

Cls. II *mf*

B. Cl. *mf* (4)

Bsn. I *mf*

Bsn. II *f*

Hns. I *mf*

Hns. II *mf*

Hns. III *mf*

Hns. IV *mf*

Tpts. I *mf*

Tpts. II *mf* (Tbn. 1)

Tpts. III *mf* (Tbn. 1)

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *f*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mp*

Perc. II *mp*

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *f* (4)

Str. Bass *f* (4)

Xyl. *mf*

Cowbell (dampen with stick) *mf*

Bongos (sticks) *mp*

114 115 116 117 118 119

24

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns.

Vla.

Cello

Str. Bass

33699S

120 121 122 123 124