



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 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 is in the lower register, and the trumpet part is in the upper register. The score includes various musical notations such as slurs, accents, and dynamic markings like *f*, *sfz*, and *mf*. The key signature has one sharp (F#).

# 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 right hand starts with a whole rest, while the left hand plays a series of chords. The first measure is marked *pp* (pianissimo), and the second measure is marked *p* (piano). The bass line consists of chords in the left hand, with some notes in the right hand appearing in the second measure.

The second system of the musical score begins at measure 5, indicated by a box containing the number '5'. The right hand has a melodic line with some notes beamed together, and the left hand continues with chords. The first measure of this system is marked *ppp* (pianississimo) and includes the instruction '(echo)'. The system concludes with a measure marked *p* (piano).

The third system of the musical score begins at measure 9, indicated by a box containing the number '9'. The right hand features a melodic line with a triplet of eighth notes and a slur over a group of notes. The left hand continues with chords. The system concludes with a measure marked with an accent (>).

The fourth system of the musical score begins at measure 13, indicated by a box containing the number '13'. The right hand has a melodic line with a slur and an accent (>). The left hand continues with chords. The system concludes with a measure marked *mp* (mezzo-piano).

# The Syncopated Clock

Leroy Anderson

Moderately (♩ = 132)

*sfz*  
*mf (clock imitation)*

**5**

**9**

**13**

# The Typewriter

Allegro vivace (♩ = 160)

Leroy Anderson

*f*

*p*

*Bell* >

*p*