

An example of one of Dr. R. Mark Rogers' full scores:

Dedicated to the United States airmen serving with the Royal Air Force

**EAGLE SQUADRON**  
March

KENNETH J. ALFORD (1881-1945)  
Edited by R. Mark Rogers

Full Score  
S130106

The musical score is arranged in a standard orchestral format. It begins with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score is divided into several sections: woodwinds (Piccolo & Flutes, Oboes, Clarinets, Bass Clarinets, Bassoons, Saxophones), brass (Solo & 1, 2, 3, 4 for Cornets, Horns in F, Trombones, Euphoniums, and Tubas), and percussion (Side Drum, Cymbals & Bass Drum). The woodwinds and brass parts are marked with a forte (*ff*) dynamic. The percussion parts include a solo for the Side Drum and a *ff* marking for the Cymbals & Bass Drum. The score is written for a full band, with multiple parts for many instruments.

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# If a FULL SCORE was Available, I Would Play that Piece for Contest!

**R. Mark Rogers, DMA**

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From time to time I have been asked to create full scores for band pieces that had been published with only condensed scores (in the last two months, I have been contacted by two band directors looking for a full score to John Krance's arrangement of *Lola Flores*). In each case, the conductor hoped to program a certain piece for UIL contest but was frustrated in rehearsal that he did not have sufficient information at hand to rehearse the piece properly.

It is worth remembering that at one time the situation was much worse! It is nearly inconceivable, but sadly all too true, that in the infancy of the band movement, nearly all American band music was issued with no score at all. These pieces were intended to be conducted from the Solo Cornet part, which came loaded with cues (for the occasional important line to be found in the low brasses or upper woodwinds). How anyone could adequately conduct a march, much less a substantial piece of concert band music under these conditions is beyond my comprehension. Sousa's *Three Quotations* (1896), his earliest published suite for concert band, was to be conducted from such a Solo Cornet part, which contains not a single rehearsal indication of any kind. This situation, more than anything else, may explain why

few of these historical treasures ever made their way into the permanent wind band repertory. Nowadays these old editions are only to be found in the libraries of very old high schools, universities and community bands. Published as they were with D-flat Piccolo parts, E-flat Horns, and incomplete instrumentation (very often no low clarinet or sax parts), it is understandable that much work needs to be done if these "golden oldies" stand a chance of ever being performed in a satisfactory fashion.

Only very gradually, as the level of professionalism in the band world improved, did publishers react to the demand for more information by instituting the practice of issuing condensed scores with their band publications, which still left much information hidden. Frederick Fennell's eloquent rant on condensed scores deserves to be quoted here in its entirety: *The condensed score is a genuine frustration. The conductor, who must have all information, is denied it. Its continued publication as the only score available is an open invitation to dishonesty, an insult to intelligence that must dominate study and control performance. The information it withholds, the knowledge it denies, the music it buries within its ignorant outlines is a denial of the search for truth and the pursuit of knowledge that lie at*

*the root of all education.*

When I have been asked to create a full score to help a band director better prepare for contest, I always had to first mention the little issue of securing permission from the copyright owner. To this date, I am happy to report that I have never been denied permission to undertake such a project. The reasons are clear enough—publishers want to sell music. They have the spreadsheets and know which pieces are selling well and which are not. If a full score is created for one of their older titles, it will not result in sales of fewer copies of the condensed score, but likely will result in more sales as band directors order additional copies of the condensed score to put in the hands of adjudicators at contest. Further, if interest in the older title begins to surge, then the publishers might find it in their best interest to publish the full score themselves to capitalize on the profits from the new sales. Such has happened to me with regards to two marches—Sousa's *The Pride of the Wolverines* and Jerry Bilik's *Block M* march, both of which are now sold including full scores that I engraved at the request of Texas high school band directors. A few years ago, I constructed a full score to Bilik's *American Civil War Fantasy* which was to have been part of a newly engraved edition

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of the piece but which was sadly cancelled during the financial downturn of the last few years. But much more work needs to be done!

How, you might ask, did I get started constructing full scores to band compositions that had been published without a full score? As I remember it today, the University of Michigan Symphony Band under the direction of H. Robert Reynolds toured Texas during the 1980-81 school year. The tour included a concert at the University of Texas at Arlington where Ray Lichtenwalter (a Michigan grad under William Revelli) was Director of Bands. Having made the acquaintance of Lichtenwalter, I was invited to the post-concert reception for the Michigan conductors that took place at his house. I was to attend my first College Band Directors National Association conducting symposium the following summer, where Reynolds would be one of the conducting coaches. So I asked Reynolds what I might do to best prepare for the experience. His answer was direct and to the point—know your scores. I was planning to conduct Percy Grainger's *Shepherd's Hey* that summer, and I knew that no full score existed.

Years before, while I was a college student at Texas Tech in the 1970s, I had worked as a music copyist for Joel Leach, who had a thriving business arranging for marching bands, so I taught myself how to copy music by hand, and got to be pretty good at it. In order to prepare myself for the summer CBDNA symposium, I created a full score to *Shepherd's Hey* from the published set of parts. That summer at the CBDNA conducting workshop, I conducted from my manuscript full score and found it to be much admired by those in attendance, many of whom asked for copies.

Some time later, I sent a copy of the *Shepherd's Hey* score to Frederick Fennell's address in Florida, asking for his comments. Months later, my telephone rang one summer afternoon and my wife took the call. She asked who was calling and upon receiving a response, her eyes got as large as I had ever seen and she whispered to me "It's Fred Fennell!" Of course, I took the call and had the first of many wonderful

conversations with the man who was then and remains to this day one of the most important voices in the field of music for wind band and especially so on the music of Percy Grainger.

Although Fennell had often been in Texas to conduct All-Region and All-State bands and orchestras, I had never introduced myself to him, seeing the many moths that were drawn to his flame and how many well-wishers surrounded him at all times. During that telephone call, Fennell asked me to make a point, next time we found ourselves at the same place, to introduce myself so that we could get better acquainted. That opportunity occurred a few years later at a national CBDNA gathering. After introducing myself to him, he took me by the arm and kept me by his side for the next day or so, introducing me to all who approached as the person who would become the "foremost Grainger autographer of our time". I was enormously flattered, and was pleased to live up to his prediction in the 1990s when I became Director of Publications at Southern Music Company and was able to engrave new full score editions to many of the Grainger legacy titles, including *Irish Tune from County Derry*, *Shepherd's Hey*, *Children's March*, *Colonial Song*, *Molly on the Shore*, and a few others.

During that CBDNA convention where I spent so much time with Fennell, I noticed that from time to time he would pull out music from the satchel that he carried with him and work a bit. When I asked what he was working on, he showed me one of the Sousa marches that he was editing at that time for a new edition. (I believe the march he was working on was *Riders for the Flag*.) He would take one of the old quickstep size parts, pencil in some rehearsal numbers and add a few articulations and interpretive marks, comparing the parts one to another to make sure that they were consistent. These parts with Fennell's markings were later to be sent off to be engraved at the larger 9 x 12 inch size. When I asked if there was to be a full score to the edition, he shrugged and said that the publishers hadn't budgeted for one.

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I gathered that this was a frustration to him, since he had often expressed as much (see the quote above). The September 1979 issue of *The Instrumentalist* included Fennell's conducting guide to Robert Russell Bennett's *Suite of Old American Dances*, in which Fennell describes Bennett's remarkable ability to write out parts directly from a condensed score. (In a later footnote, Fennell mentions that Karl King wrote his famous marches in the same fashion—directly from a short score with no full score having ever existed.)

This discussion is really the prelude to the work that still needs to be done. The state of Texas is home, as we all know, to the finest and most competitive public school music programs in the world (Thank You UIL) as well as to the most supportive and functional music associations to be found anywhere in our profession (Thank You TMEA, TBA, ATSSB, TODA, TCDA and TMAA). We

Texans must take the lead to ensure that this work continues and serves the needs of all of our communities.

To that end, I would like to encourage the readers of this to give serious thought to the title that prefaced this article. **What composition would you have performed at UIL if you had only had a full score? Send your title (or list of titles) to the email address shown below and let us see what can be done to spur the publishers into action, or if the publishers show no interest, see what can be done to create a full score (with permission, of course) to circulate separately.** Send your suggestions to Mark Rogers at [mrogers2@satx.rr.com](mailto:mrogers2@satx.rr.com) or send me an email by way of the website of The Heart of Texas Concert Band <http://www.heartoftexasconcertband.org>. The professionalism of the work in which we are engaged will only increase, and the entire band world with thank us for what we have done.

### APPENDIX

Here is a partial listing of full score editions that have appeared in recent years from a variety of publishers:

- Gustav Holst *1st Suite in E-flat, 2nd Suite in F*
- Vaughan Williams *Toccata Marziale*
- Gordon Jacob *An Original Suite (full score edition commissioned by the American Bandmasters Association Educational Project Committee)*
- Robert Russell Bennett *Suite of Old American Dances and Symphonic Songs for Band*
- Percy Grainger *Lincolnshire Posy* (Fennell edition)
- Samuel Barber *Commando March*
- Joseph Willcox Jenkins *American Overture for Band* (full score edition commissioned by the ABA Educational Project Committee)
- Morton Gould *American Salute*
- Leroy Anderson *A Christmas Festival*
- Alfred Reed *Greensleeves*
- Sullivan/Mackerras/Duthoit *Pineapple Poll*

During my 18-year tenure at Southern Music Company, the following editions (all with full scores) were produced:

- Smetana/Cacavas *The Moldau*
- Chabrier/Cailliet *España*
- Sousa *Three Quotations, Tales of a Traveler, The Last Days of Pompeii, At the Movies* (concert band suites by Sousa), *The U.S. Field Artillery, The White Rose, The National Game, The Picadore, The Golden Star, The Rose, Shamrock and Thistle, Easter Monday on the White House Lawn* and *Humoresque on Gershwin's Swanee*
- Alfred Reed *Chorale Prelude in E Minor, Ballade for Alto Saxophone and Band, Ode for Trumpet, The Crowning Glory, and Serenade for Clarinet and Band.*

Many readers will know that Southern Music Company's publishing division was actively engaged in breathing life into older concert band works through the creation of new editions that included full scores and newly engraved parts. Since the February 2012 departure of SMC from San Antonio I have focused my energy on my role as the conductor of the Heart of Texas Concert Band, which has turned the center of my full score activities towards the repertory played by community bands. This has led to the creation of full scores to such items as John Cacavas' setting of *The Christmas Song*, Morton Gould's *Serenade of Carols* and the set of pieces known collectively as "Holiday Music," including *Halloween, The First Thanksgiving, Home for Christmas, Easter Morning* and *Fourth of July*. I have also constructed a full score to Robert Russell Bennett's setting of Irving Berlin's *White Christmas* and two of Bennett's Rodgers and Hammerstein medleys—*The Sound of Music* and *The King and I*. Of note to those looking for pieces for African American History Month are full scores to W.C. Handy's *Go Down Moses* and *The Hesitation Blues*.

In addition, a handful of full scores exist that were at one time available from their publishers but which have mysteriously disappeared from the published sets. These include full scores to Weinberger's *Polka and Fugue from Schwanda* and Humperdinck's *Prayer and Dream Pantomime* from Hansel and Gretel. Both of these last two items circulate fairly widely in photocopies.

Acknowledgements: My thanks to my colleagues and supporters who read early drafts of this article and offered valuable suggestions to make it read more smoothly and help get my point across. Among these are James Keene, Richard Floyd, Robert Floyd, Glenn Richter, Ferd Vollmer, Mike Olson, James Worman, John Faraone and my loving wife of nearly 38 years, Sudie Rogers.