Jazz Lines Publications

Presents

Dance Man Buys a Farm

Composed and Arranged by Alec Wilder

Prepared by Jeffrey Sultanof, Dylan Canterbury, and Rob Duboff

Full Score

JLP-7149

Music by Alec Wilder

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The Jazz Lines Foundation Inc.
PO Box 1236
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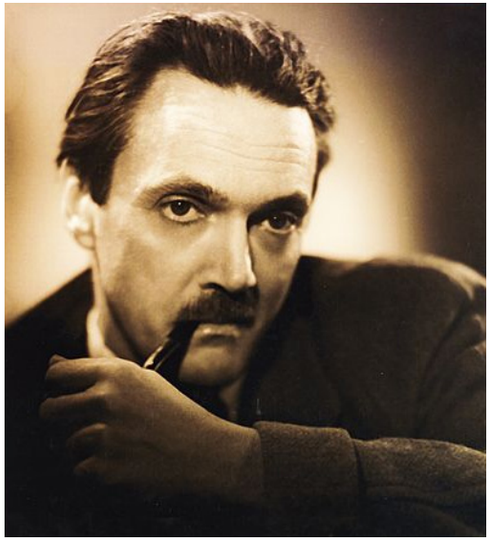
ALEC WILDER OCTET SERIES

DANCE MAN BUYS A FARM (1940)

Background:



It is with particular pride that we present edited and corrected publications of the library of octets composed by Alec Wilder, written between 1938 and 1940, with another group written in 1947. These were recorded for the Brunswick, Columbia, and Vox labels. A compilation of these octets is available on compact disc from the Hep label.

During the late 1930s several composers were intrigued with short-form composing using jazz rhythms and harmonies. Alec Templeton, Reginald Foresythe, and Raymond Scott had different approaches to such materials, Scott's being the most eccentric and successful partly because his pieces had unusual names such as *War Dance for Wooden Indians*. The works of all three were ultimately considered novelties and were modified and published as stock arrangements for dance bands. They were to be found in many big band libraries throughout this period.

During this time, Wilder was writing songs and arrangements for dance bands when he had a meeting with Joe Higgins, an executive with Brunswick Records. During this meeting the executive asked Wilder if he wrote instrumental music. Wilder said that he did, and Higgins suggested that he compose a series of short pieces for small ensemble. Due to the success of the Scott *Quintette* for Brunswick, Higgins envisioned a new series that would also become popular and sell records. Wilder suggested that the ensemble be made up of woodwinds (so he could include such fellow Eastman School of Music alumni as Mitch Miller and Jimmy Carroll) with bass and drums. He was listening to the harpsichord quite a bit during this time – his friend John Barrows was composing pieces for the instrument, and Miller was performing concerts with harpsichordist Yella Pessl - so Wilder added that instrument as well. Alec wrote a test piece for the ensemble, and Brunswick executive and Wilder friend Morty Palitz gave the go-ahead for a recording session to be held in December 1938. James T. Maher, a close friend of Wilder's, confirms that Wilder knew the Scott and Foresythe recordings and was influenced not just by the music but also by the titles. Wilder's titles for these octets are sometimes autobiographical, sometimes elusive.

Very early on, Wilder realized that swing rhythms could easily be played on the clarinet and flute, but not on the double-reeds (today many saxophone players double on oboe and bassoon, so this is no longer an issue). He successfully exploits this 'swing eighth vs. straight eighth' issue in his music, part of the reason why these pieces are even more popular today. He was also well trained in classical music theory and history and successfully used his skills in the creation of these pieces, perhaps most notably in *Sea Fugue, Mama* (Cat # JLP-7103), a swinging classical fugue.

The recordings got mixed reviews, but they obviously sold well enough so that additional recording sessions were held for more of them throughout 1939 and 1940. The attention Wilder received for these recordings led to work opportunities for the singer Mildred Bailey, for whom he would write songs and arrangements.

The Wilder Octets have had an interesting publishing history. Some were initially published by *Regent Music* (Harry Goodman, Benny's Goodman's brother, owned the company) but were slightly simplified. In the 1950s, publishing executive Howard Richmond took over Wilder's entire catalog so that, in his words to me, "all of his music would be in one place and he would have a home." For a time, Wilder's concert music was distributed by *Margun Music* and made available in the form of photocopies of the original hand-written scores and parts; these materials had discrepancies between the sources. Clearly a publishing project needed to be planned to prepare corrected scores and parts. These pieces occupy an important place in American music history and deserve to be made available in pristine form for performance and study. Judy Bell, Creative Director of *The Richmond Organization*, gave Jazz Lines Publications permission and licenses to make this happen.

The Music:

These publications conform to the recordings, as approved by Wilder; a number of changes were made so that the music matches these sources. In cases where a work was recorded twice (*A Little Girl Grows Up* and *The Children Met the Train*), the later recording on Vox was consulted.

One important performance point: the drums have basic time-keeping parts and were performed that way for the recordings. Many years later, James Maher wanted Wilder to hear the octets performed by a group that was studying them. The drummer of that ensemble not only kept time, but added light appropriate fills which initially took Wilder aback (he could be quite specific about how his music should be played). He came to like what the drummer was doing, and approved of this approach. Maher was delighted, saying to Alec, "You hear how loose this music can be played? This is so different from the time when people said it didn't swing." So drummers are invited to fill as appropriate while keeping time, remembering "as appropriate" and not overwhelming the ensemble.

Acknowledgments:

We would like to thank Judy Bell for her enthusiasm and support of this project. We are pleased to be able to play a part in the furtherance of Alec Wilder's legacy. This series is dedicated to James T. Maher, my late dear friend and colleague, who first planted the idea in my head that Wilder's music needed tender loving care. Thank you, James.

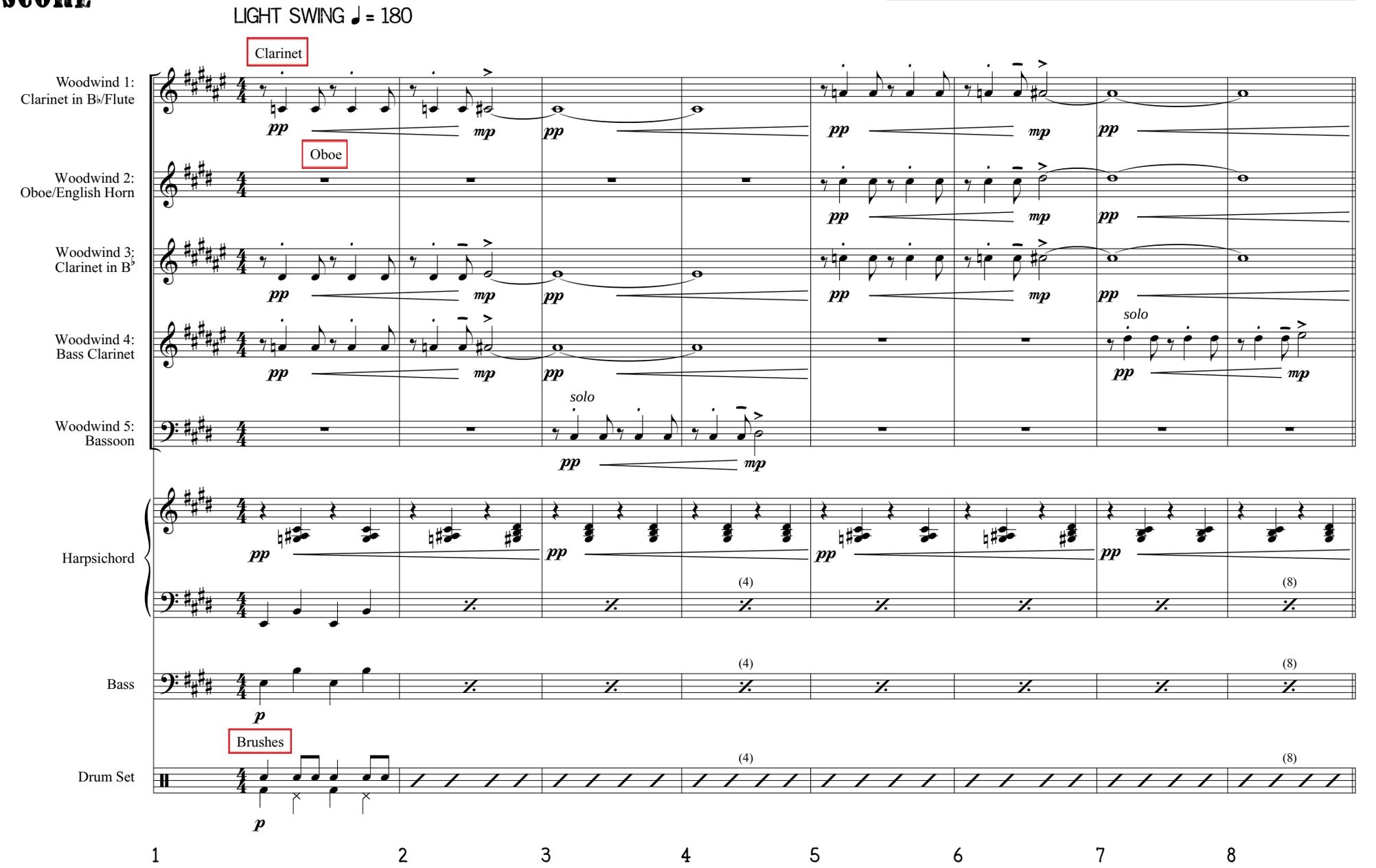
Jeffrey Sultanof
- August 2020

DANCE MAN BUYS A FARM

OCTET X

COMPOSED AND ARRANGED BY ALEC WILDER
PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY AND ROB DUBOFF

SCORE



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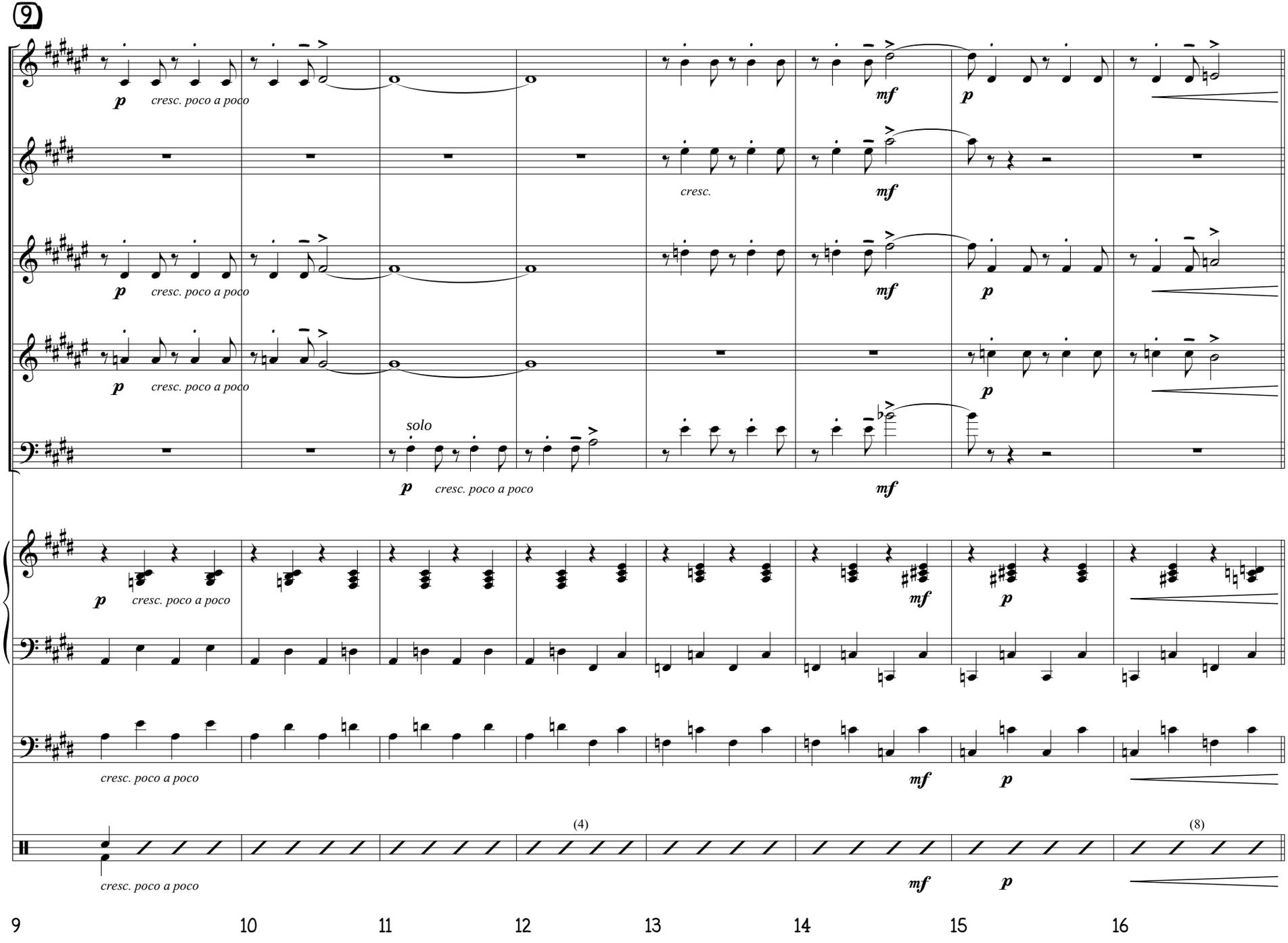
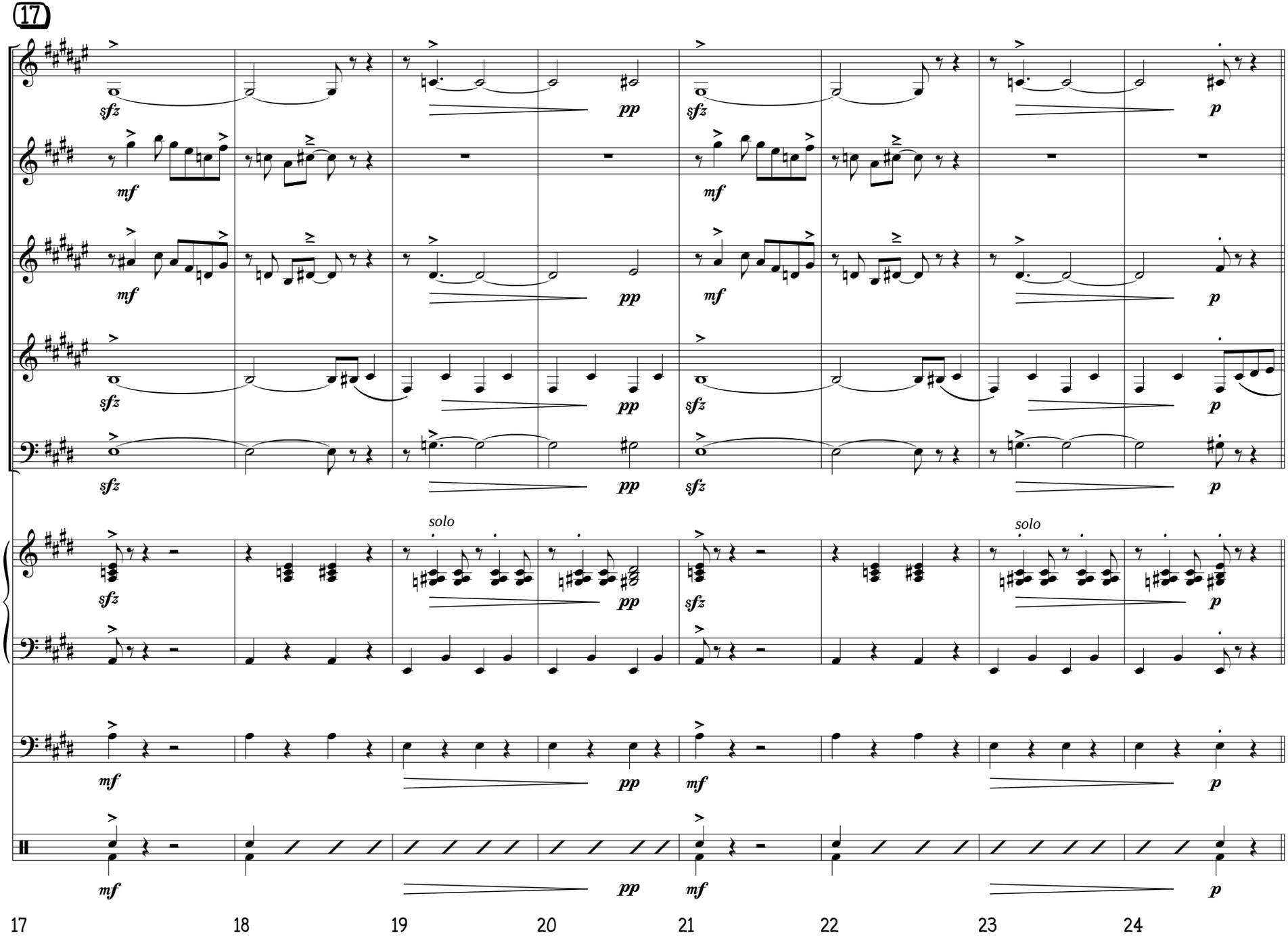
DANCE MAN BUYS A FARM

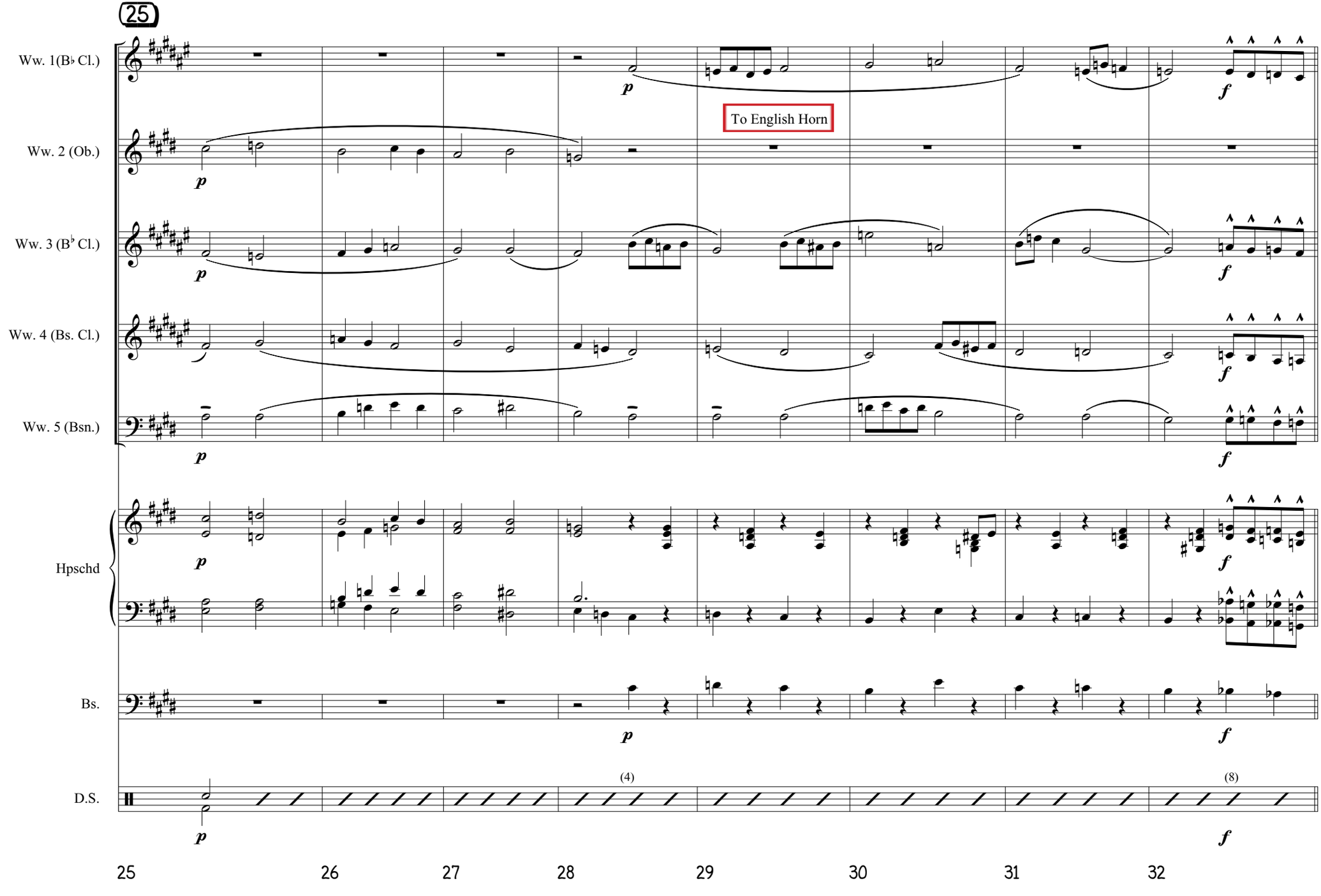
Score - Page 2




17
Ww. 1(B♭ Cl.)
Ww. 2 (Ob.)
Ww. 3 (B♭ Cl.)
Ww. 4 (Bs. Cl.)
Ww. 5 (Bsn.)
Hpschd
Bs.
D.S.
solo
solo
sfz
pp
mf
p
17
18
19
20
21
22
23
24

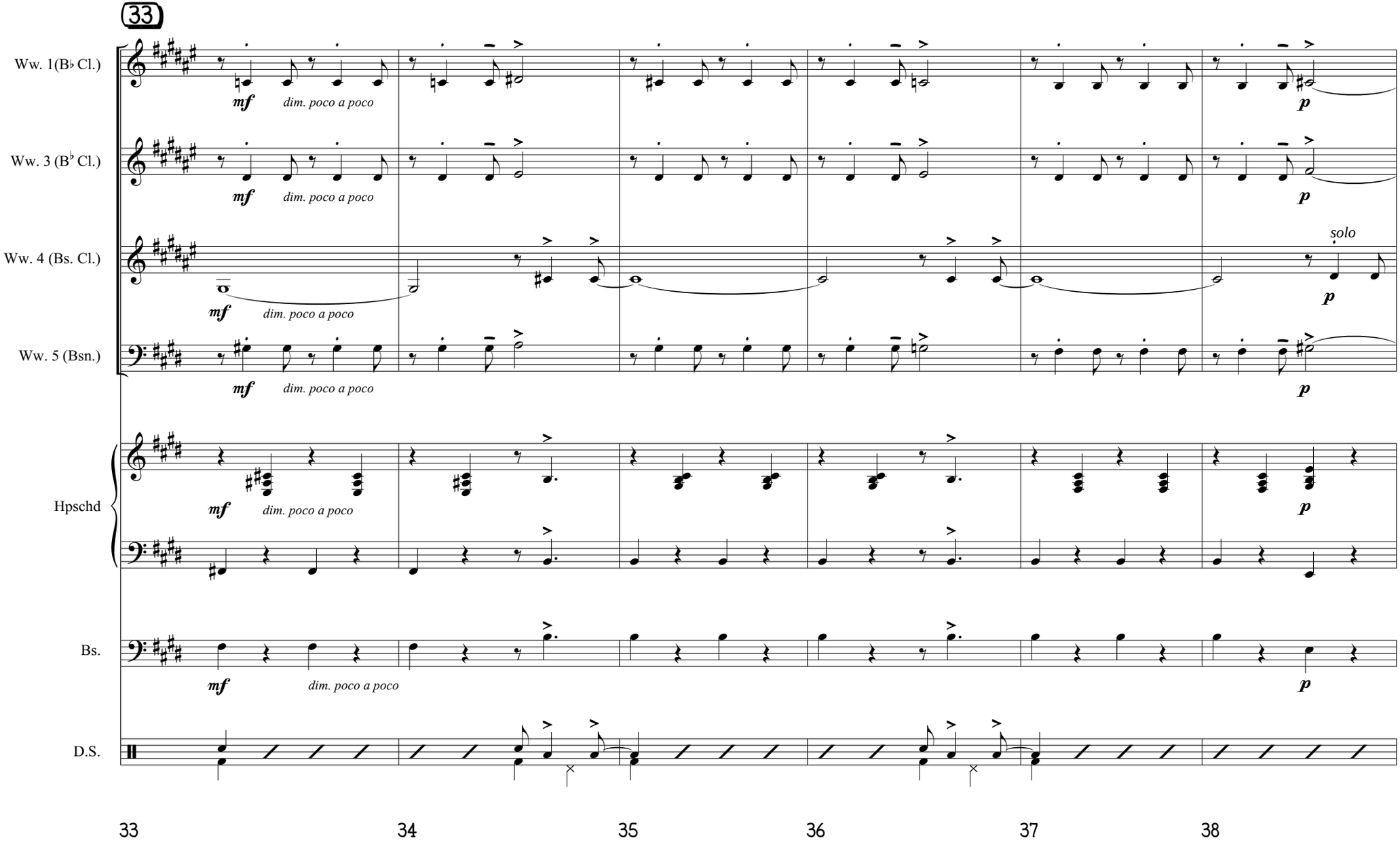
DANCE MAN BUYS A FARM

Score - Page 4



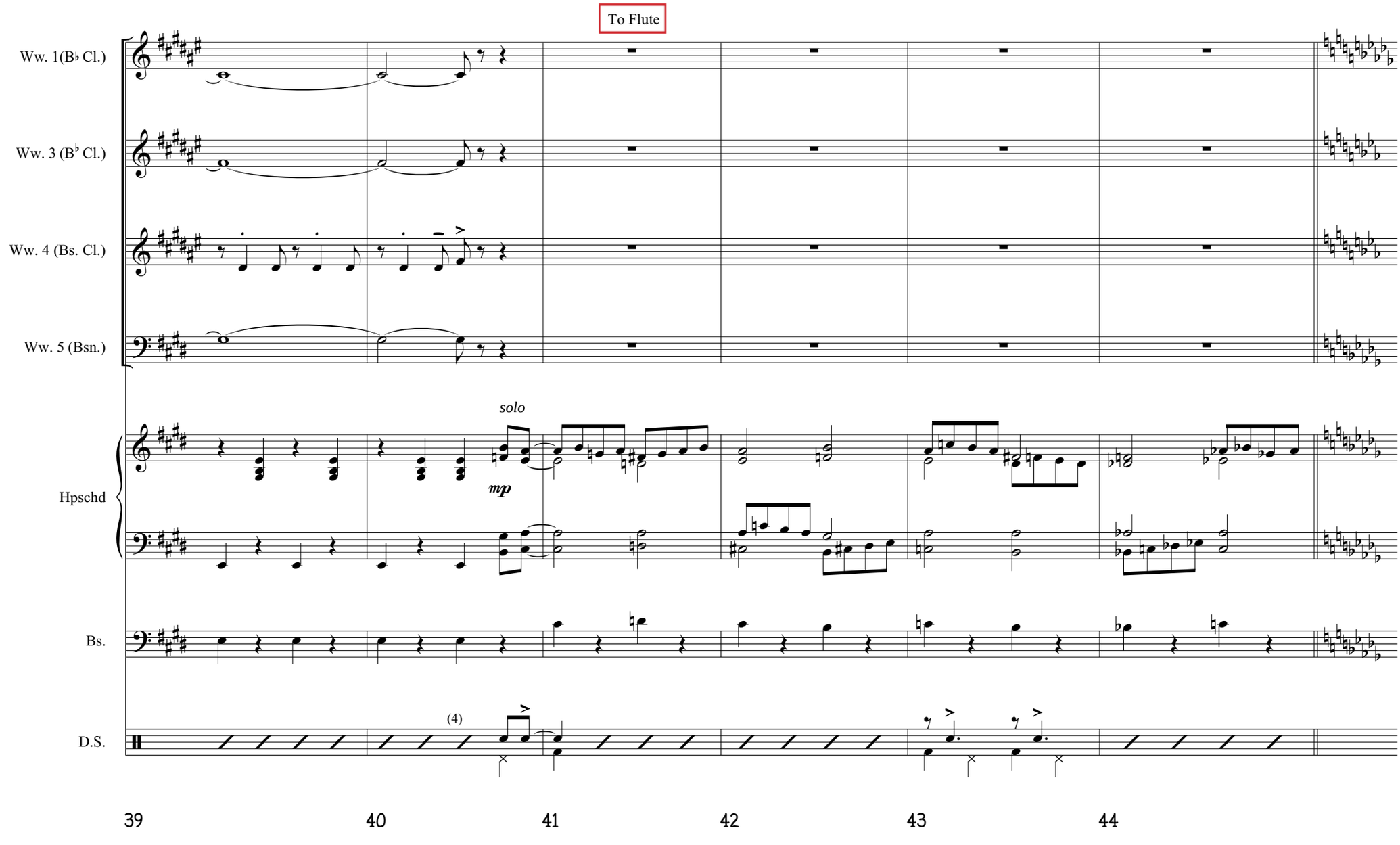
DANCE MAN BUYS A FARM

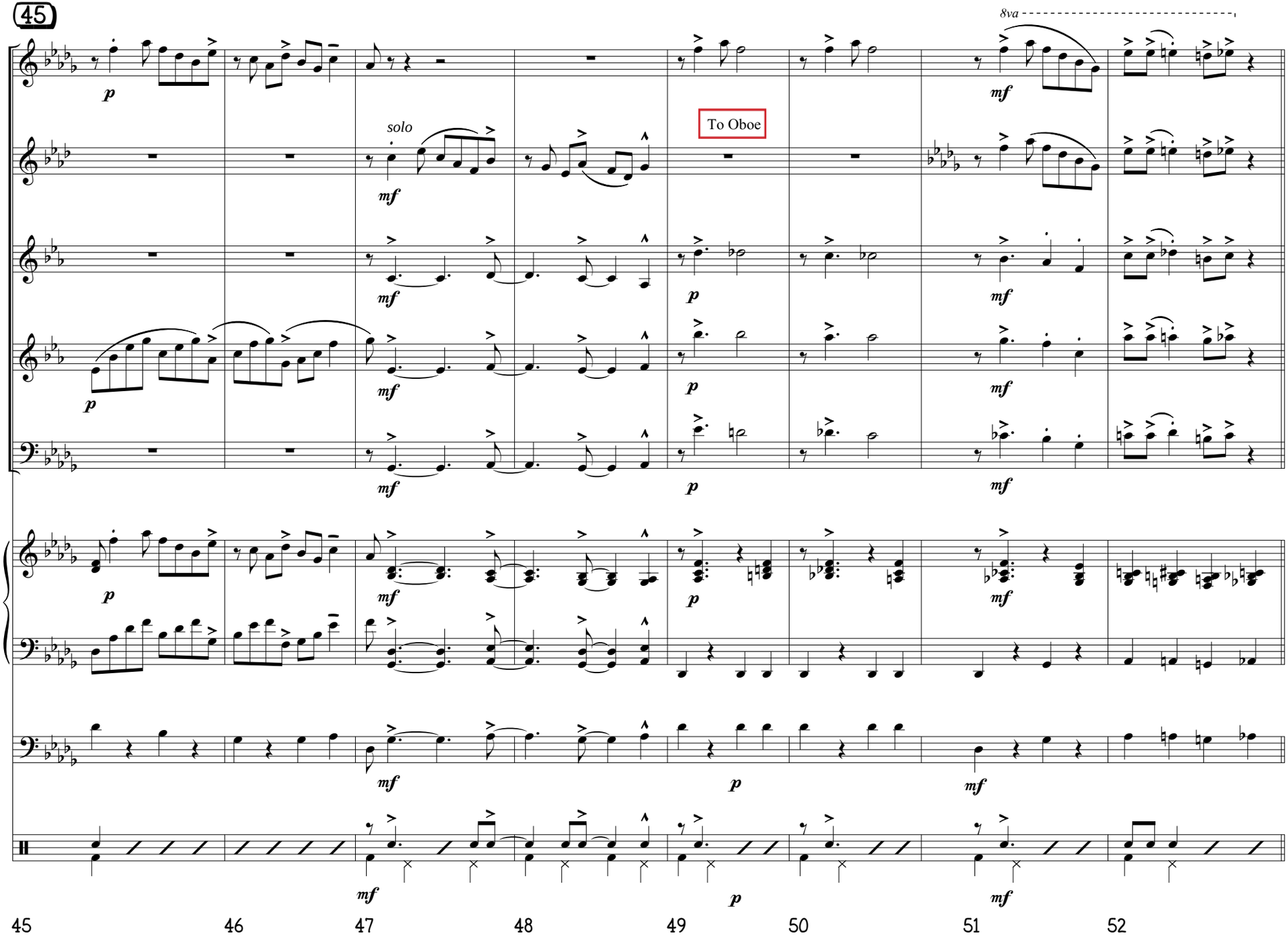
Score - Page 5

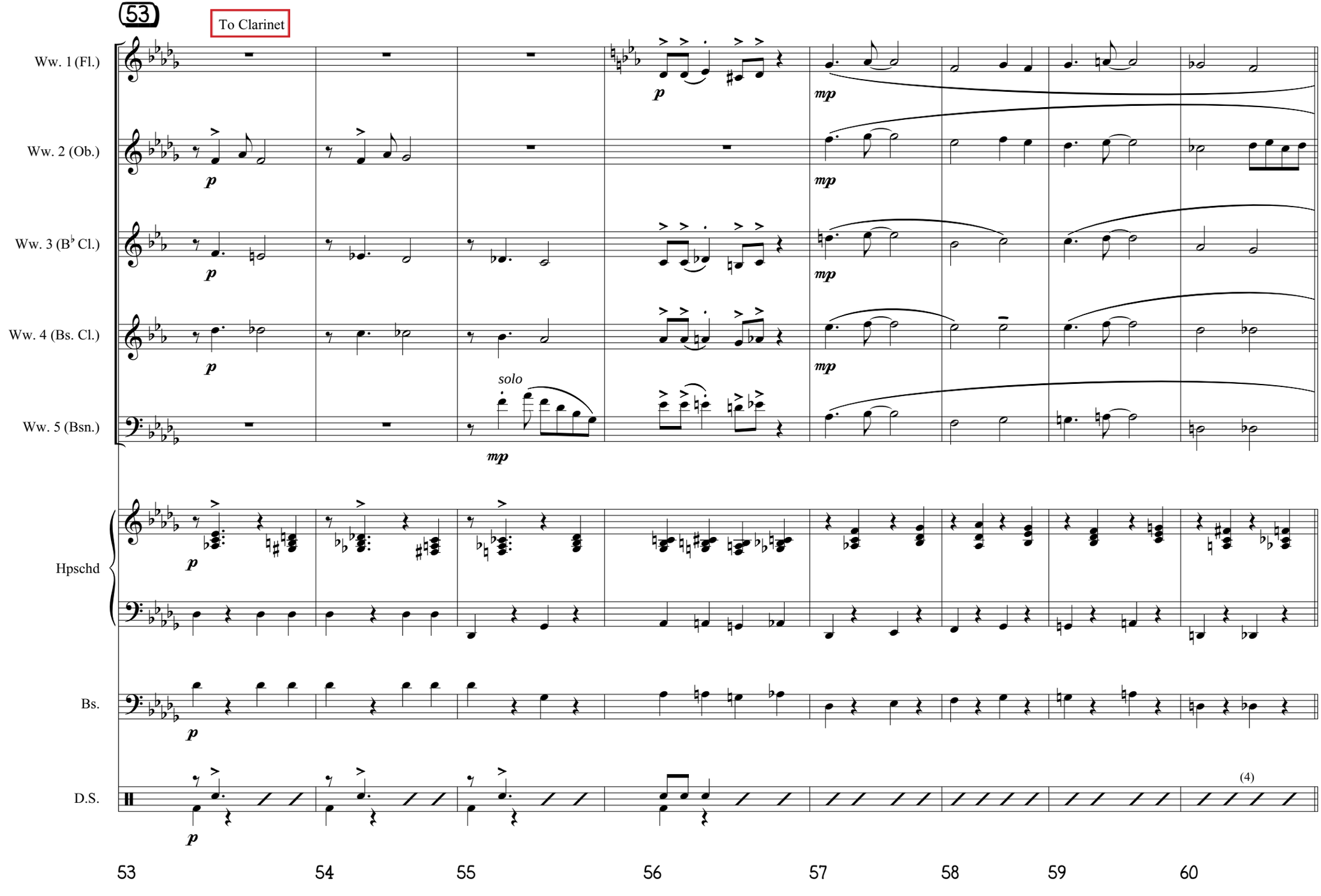


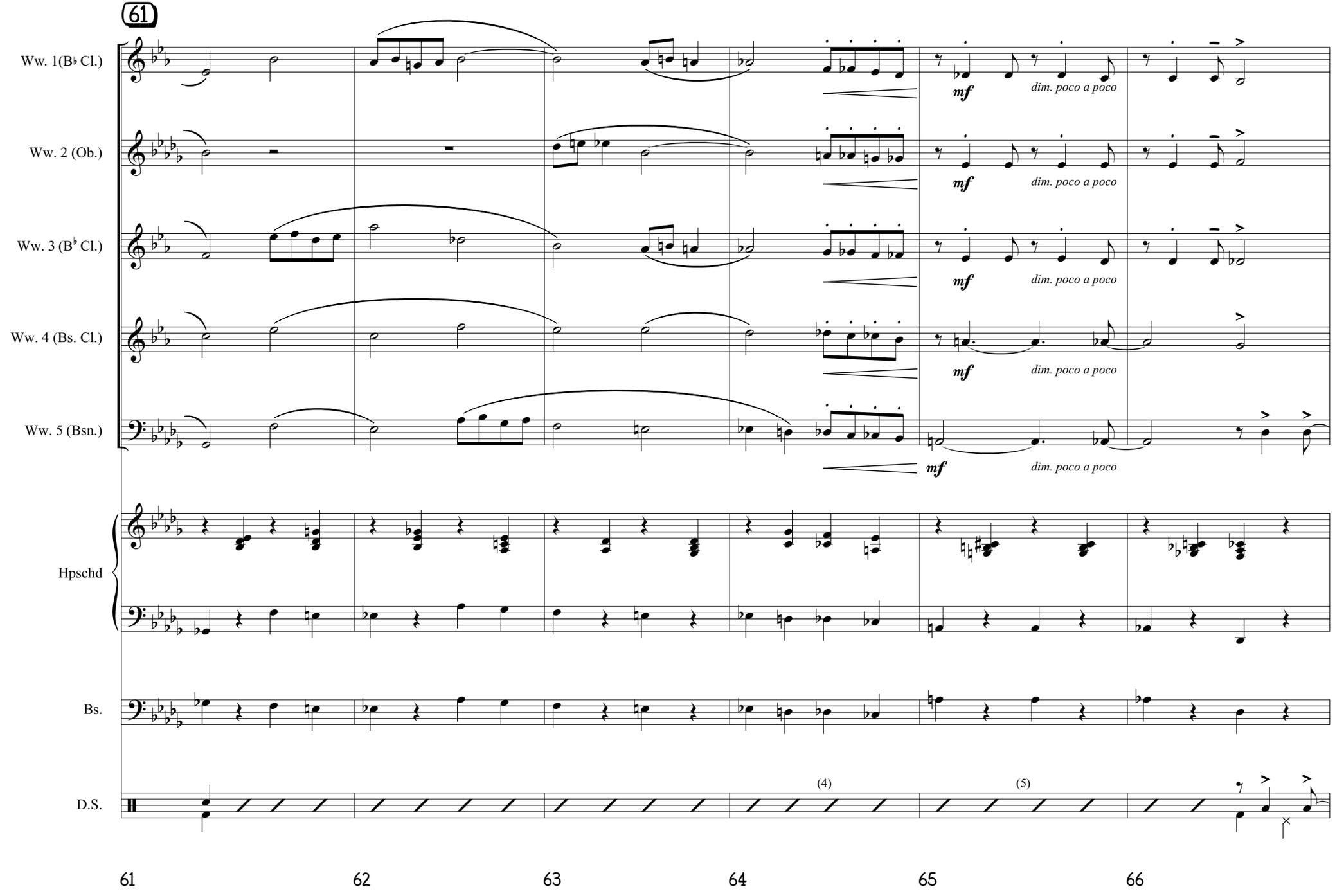
DANCE MAN BUYS A FARM

Score - Page 6



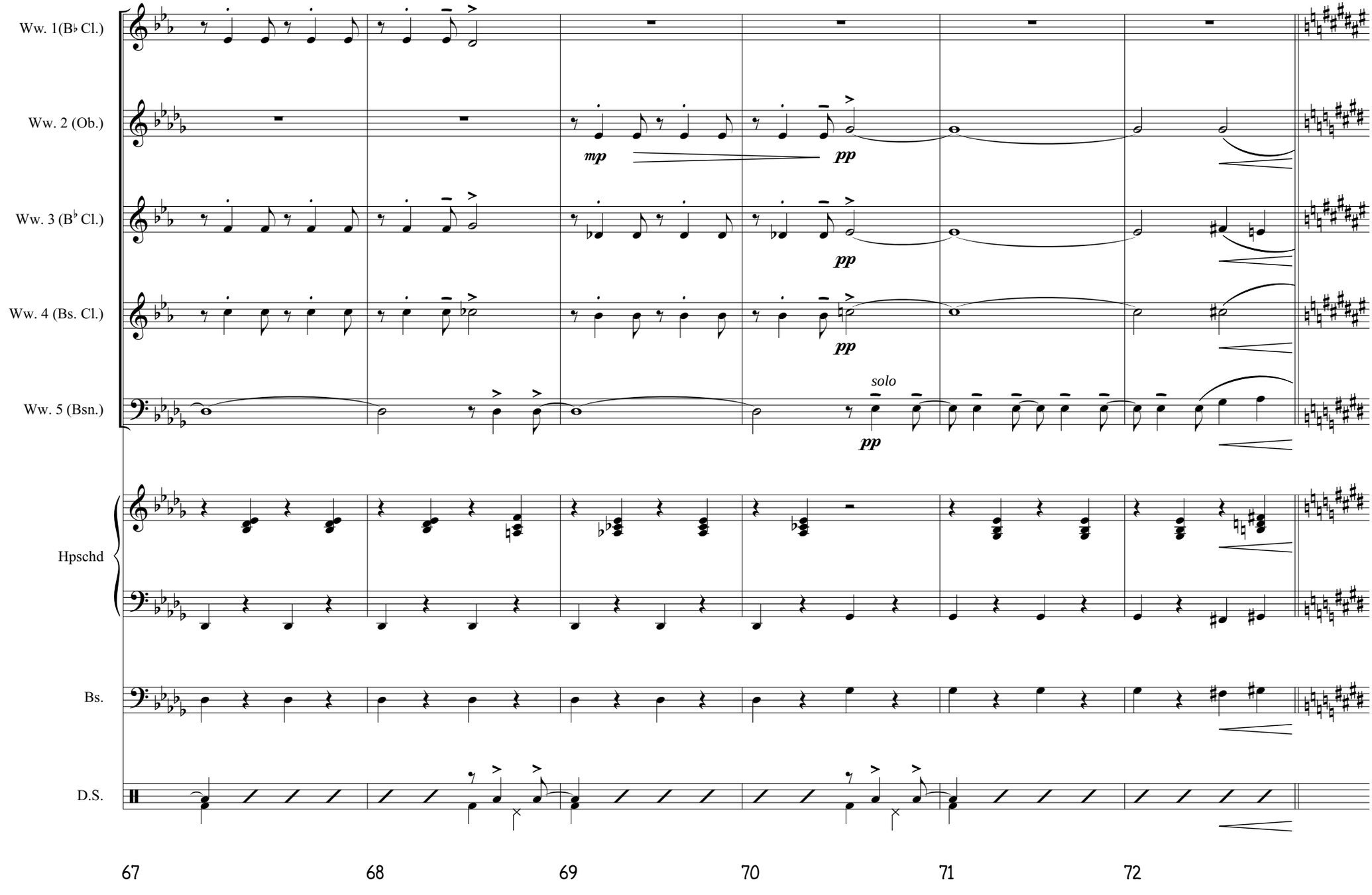

45
Ww. 1 (Fl.)
Ww. 2 (E. Hn.)
Ww. 3 (B♭ Cl.)
Ww. 4 (Bs. Cl.)
Ww. 5 (Bsn.)
Hpschd
Bs.
D.S.
solo
To Oboe
8va
45
46
47
48
49
50
51
52

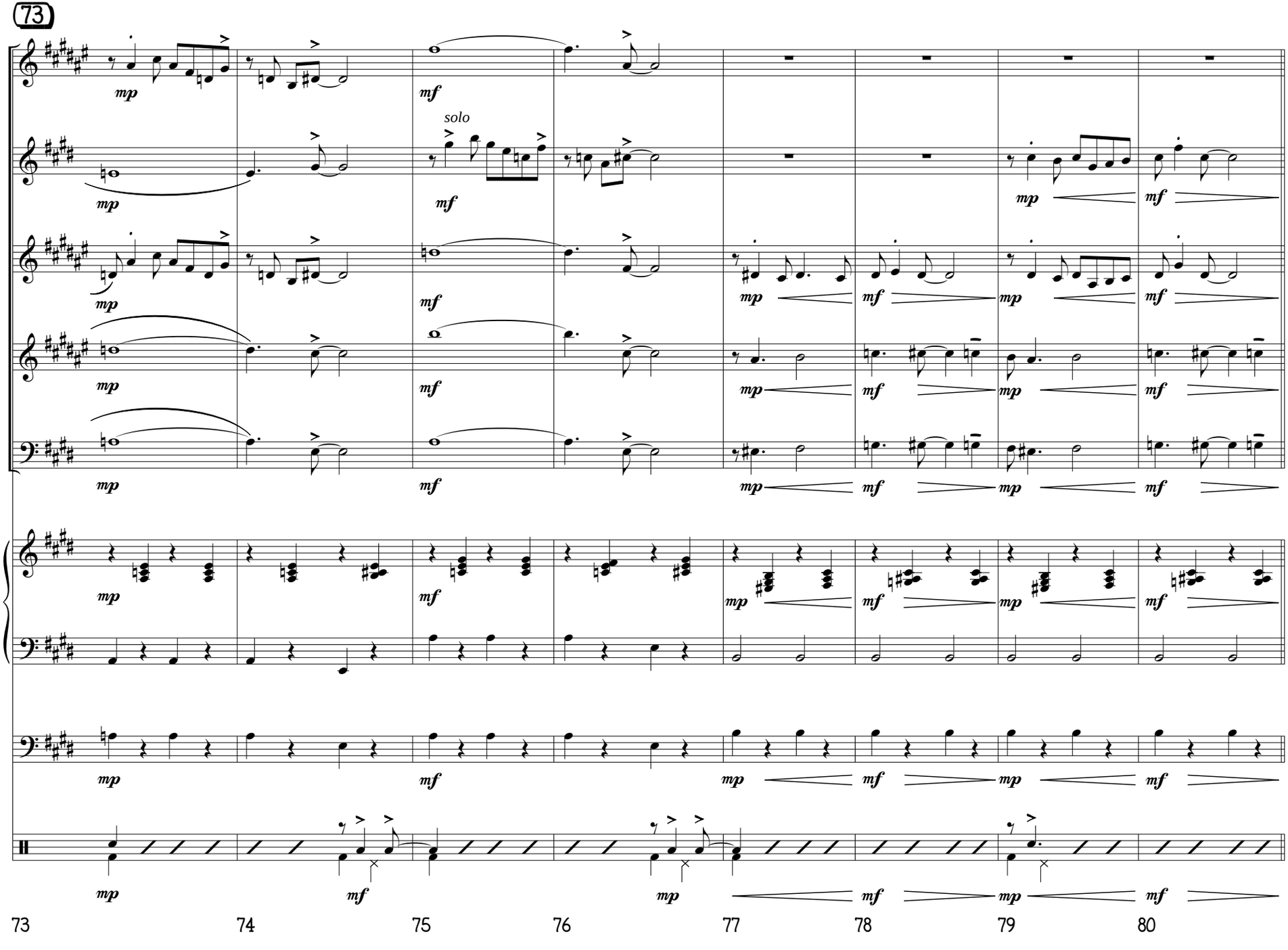

53
To Clarinet
Ww. 1 (Fl.)
Ww. 2 (Ob.)
Ww. 3 (B♭ Cl.)
Ww. 4 (Bs. Cl.)
Ww. 5 (Bsn.)
solo
Hpschd
Bs.
D.S.
(4)
53
54
55
56
57
58
59
60


61
Ww. 1(B♭ Cl.)
Ww. 2 (Ob.)
Ww. 3 (B♭ Cl.)
Ww. 4 (Bs. Cl.)
Ww. 5 (Bsn.)
mf
dim. poco a poco
Hpschd
Bs.
D.S.
(4)
(5)
61
62
63
64
65
66

DANCE MAN BUYS A FARM

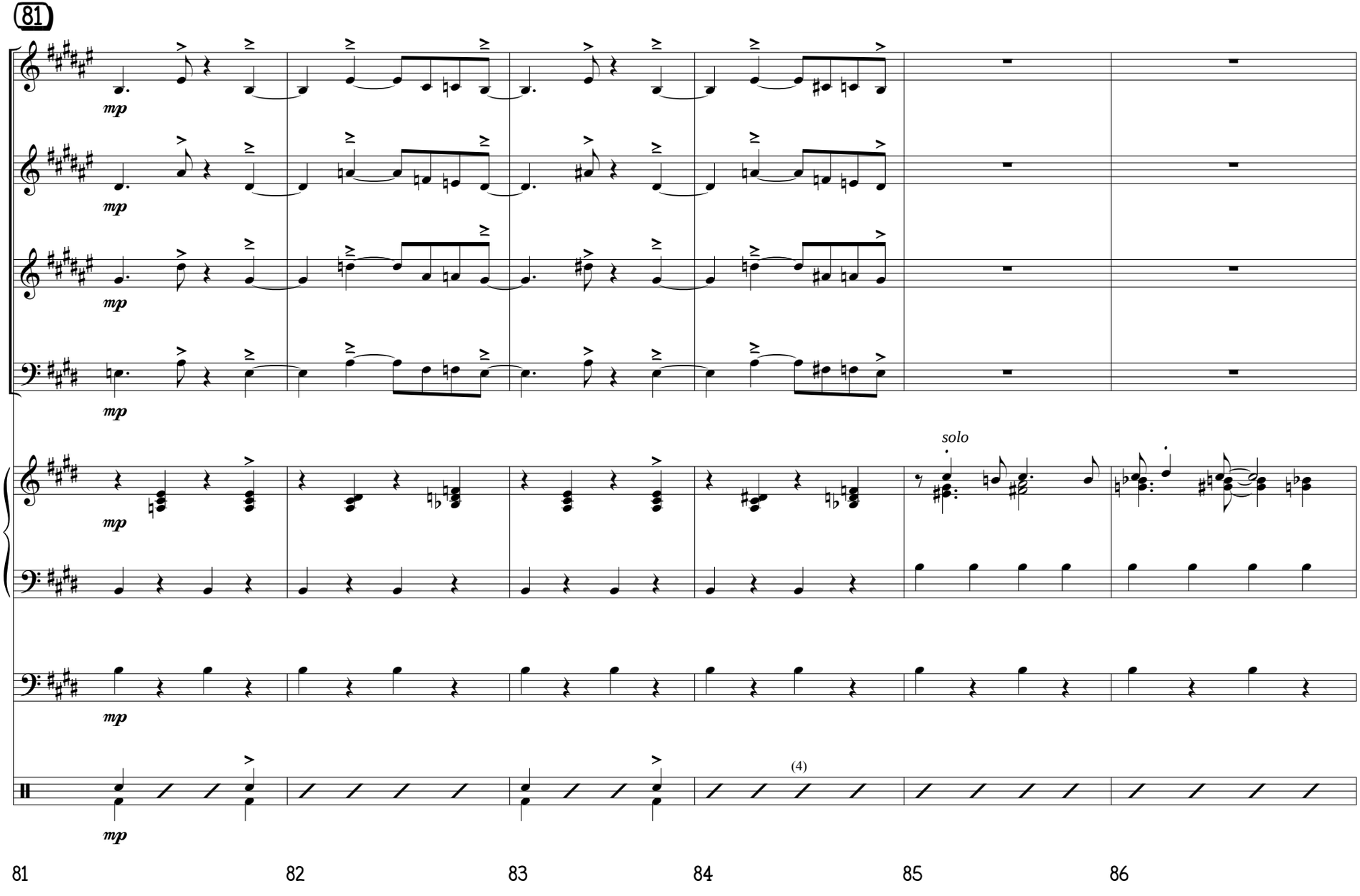
Score - Page 10




73
Ww. 1(B♭ Cl.)
Ww. 2 (Ob.)
Ww. 3 (B♭ Cl.)
Ww. 4 (Bs. Cl.)
Ww. 5 (Bsn.)
solo
Hpschd
Bs.
D.S.
mp
mf
73
74
75
76
77
78
79
80

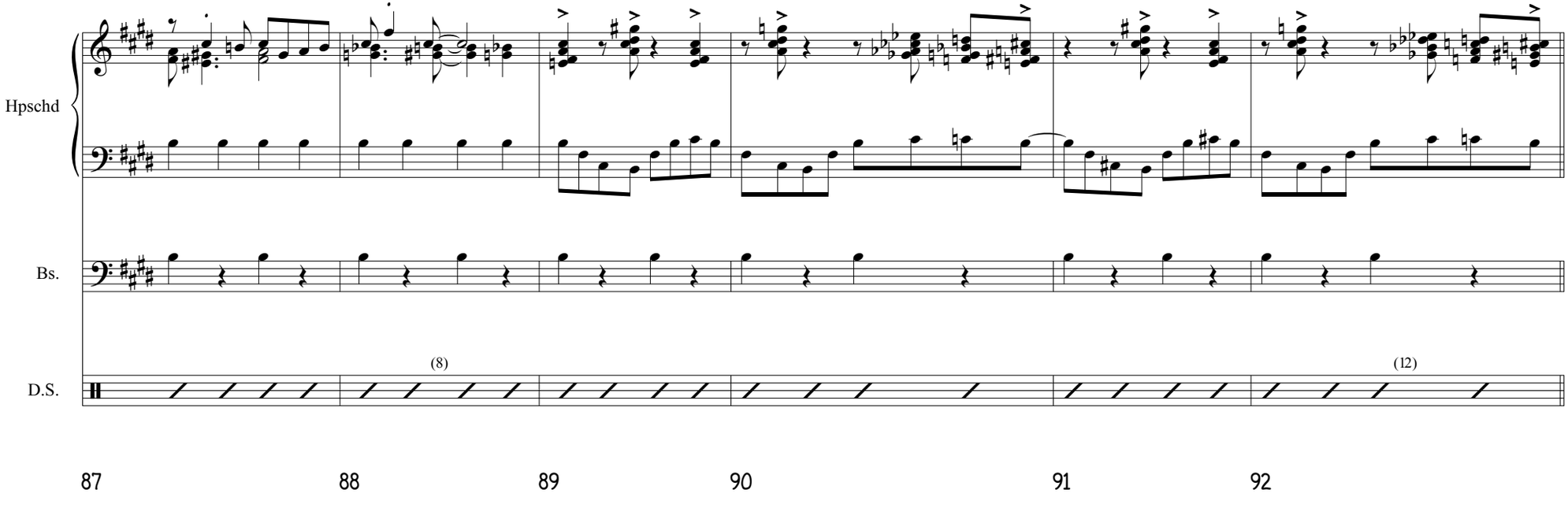
DANCE MAN BUYS A FARM

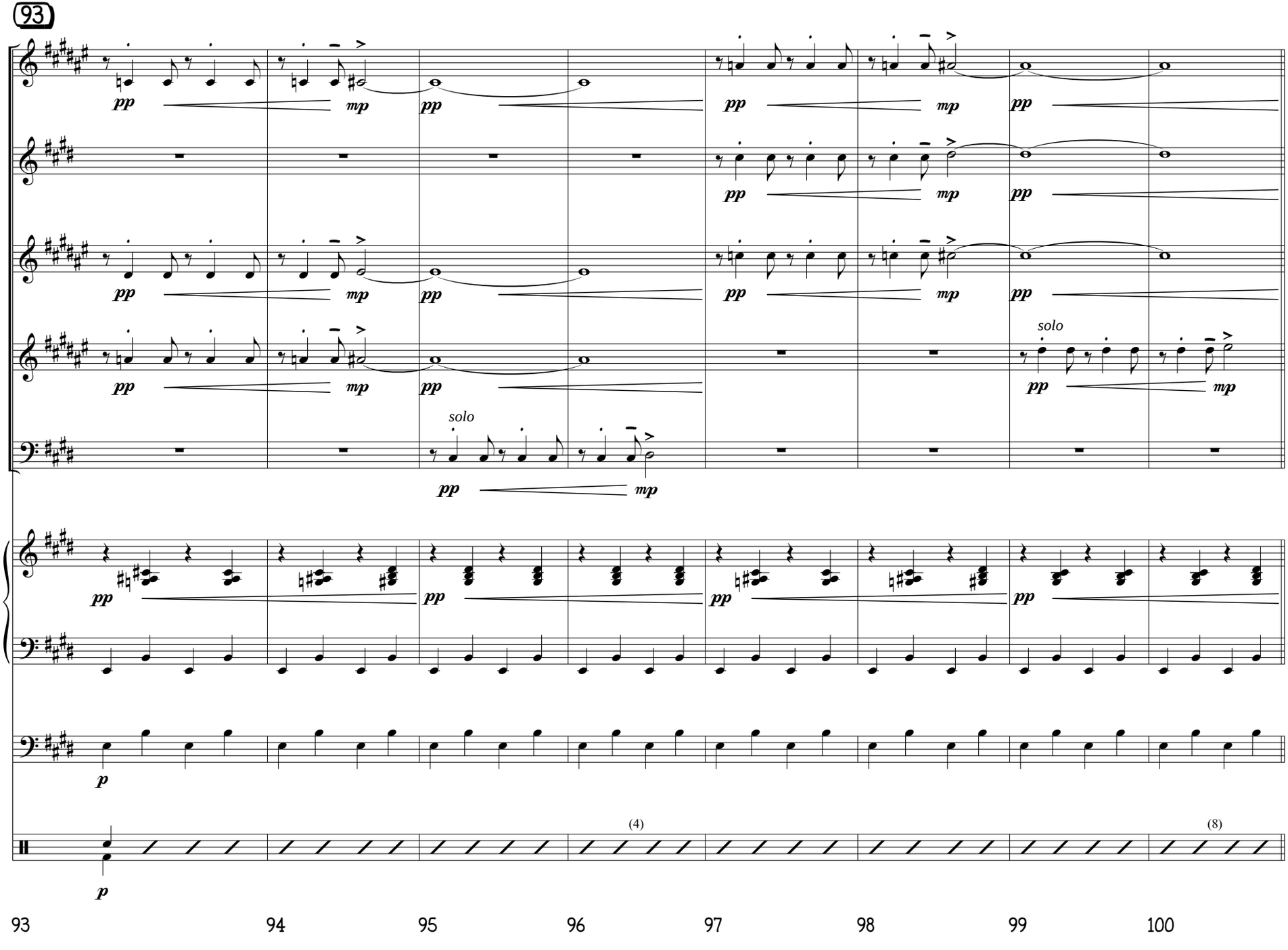
Score - Page 12

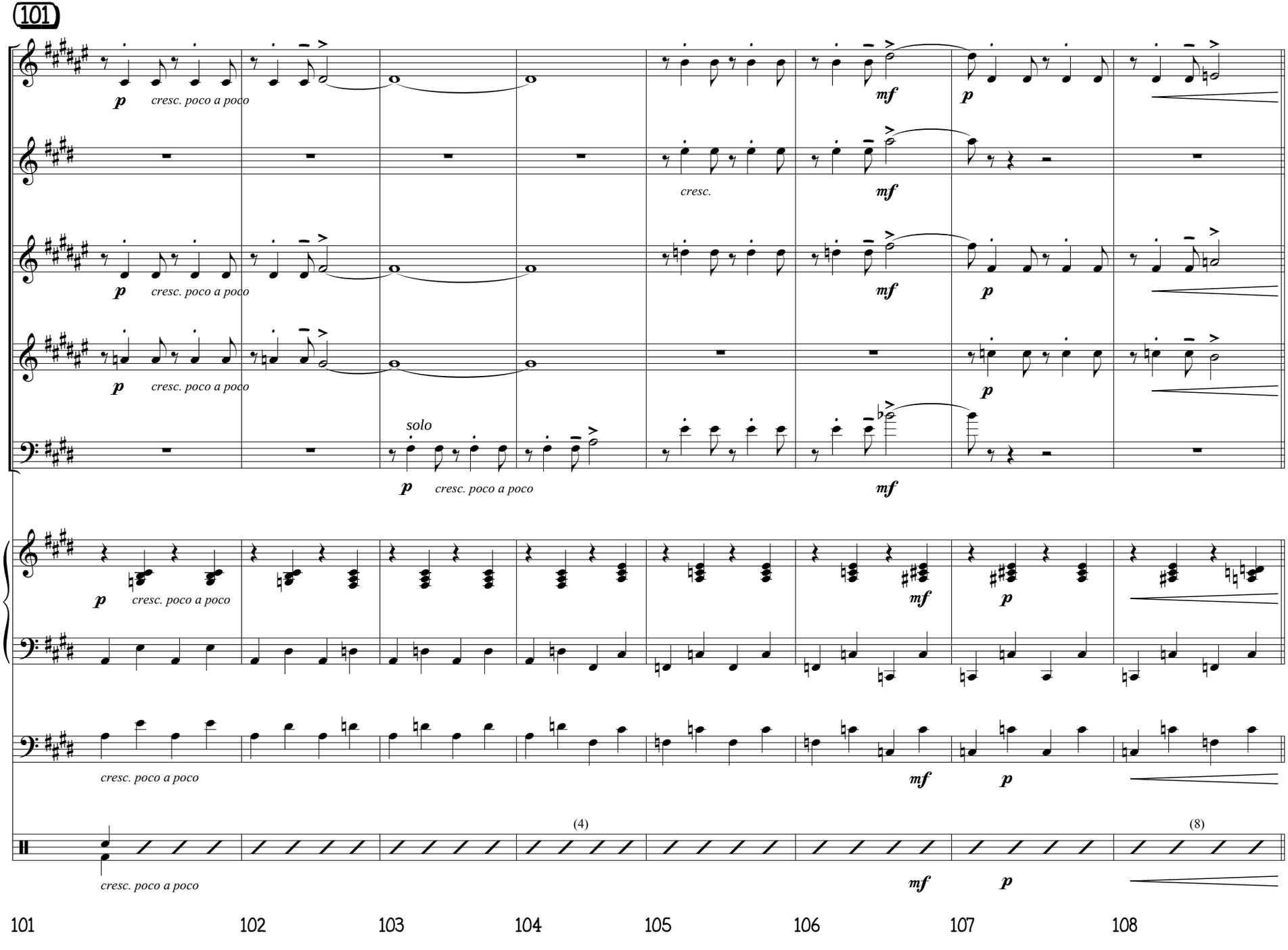


DANCE MAN BUYS A FARM

Score - Page 13

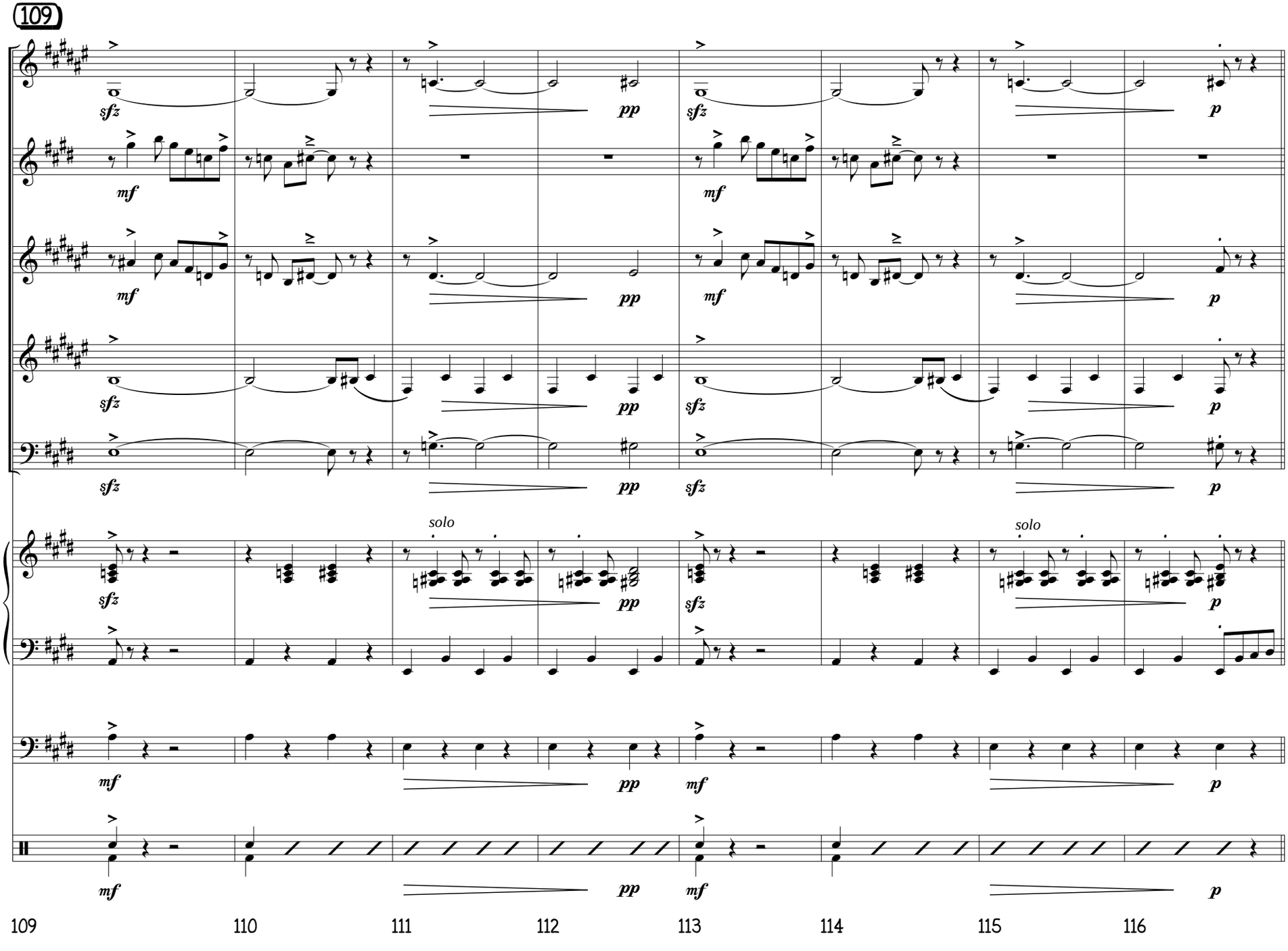


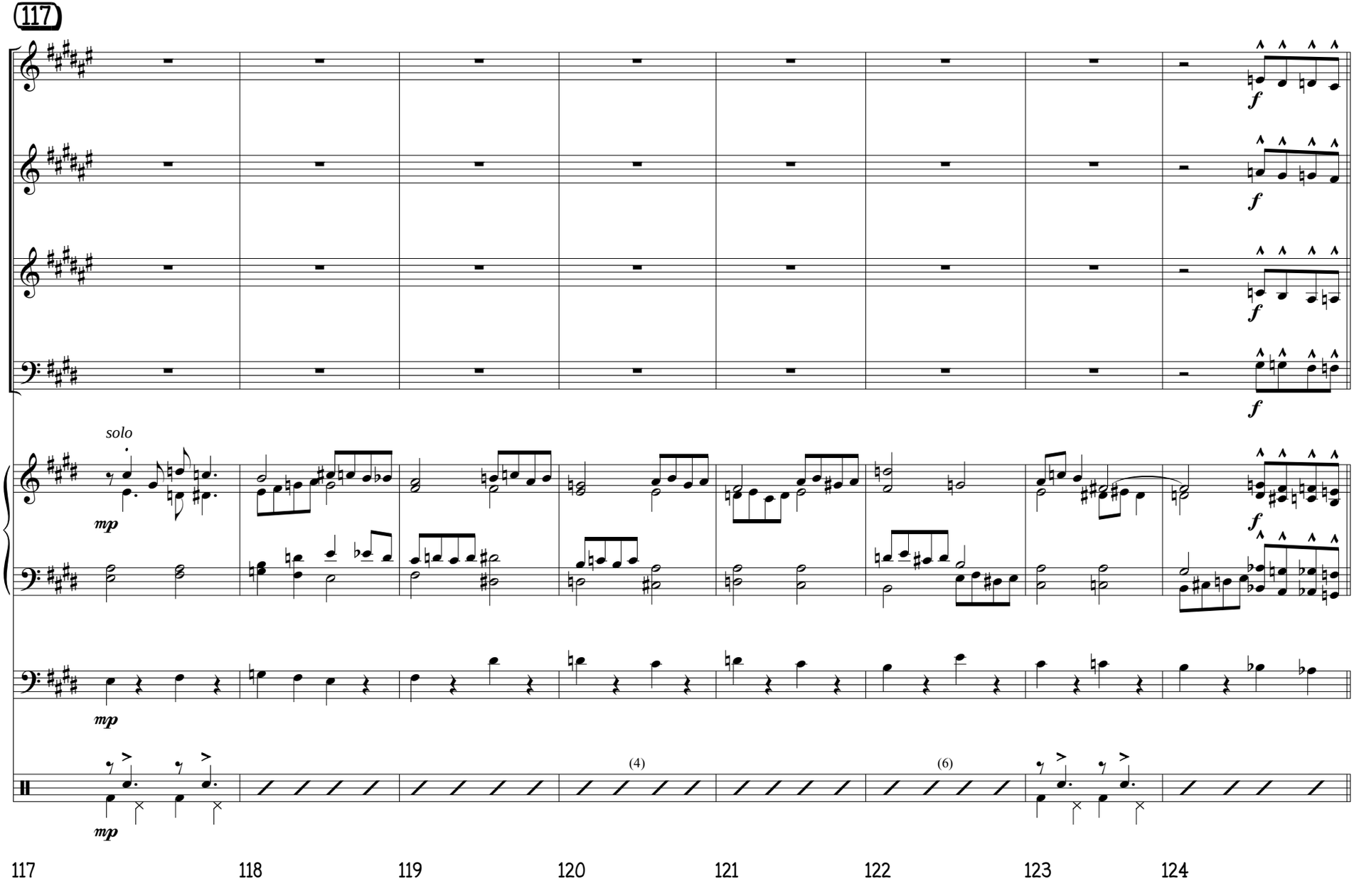

93
Ww. 1(B♭ Cl.)
Ww. 2 (Ob.)
Ww. 3 (B♭ Cl.)
Ww. 4 (Bs. Cl.)
Ww. 5 (Bsn.)
solo
Hpschd
Bs.
D.S.
(4)
(8)
93
94
95
96
97
98
99
100


101
Ww. 1(B♭ Cl.)
Ww. 2 (Ob.)
Ww. 3 (B♭ Cl.)
Ww. 4 (Bs. Cl.)
Ww. 5 (Bsn.)
Hpschd
Bs.
D.S.
p
cresc. poco a poco
mf
cresc.
solo
(4)
(8)
101
102
103
104
105
106
107
108

DANCE MAN BUYS A FARM

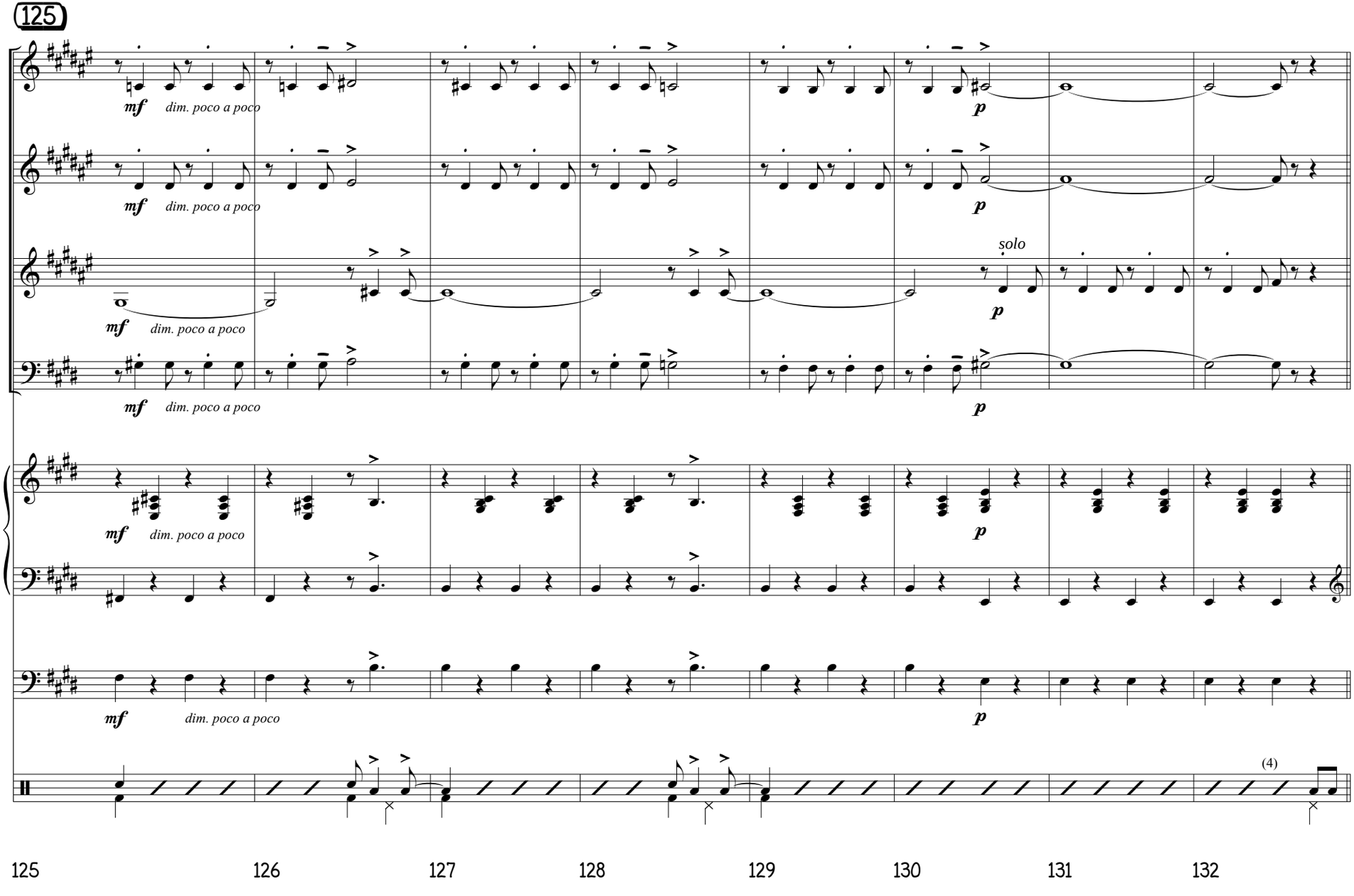
Score - Page 16

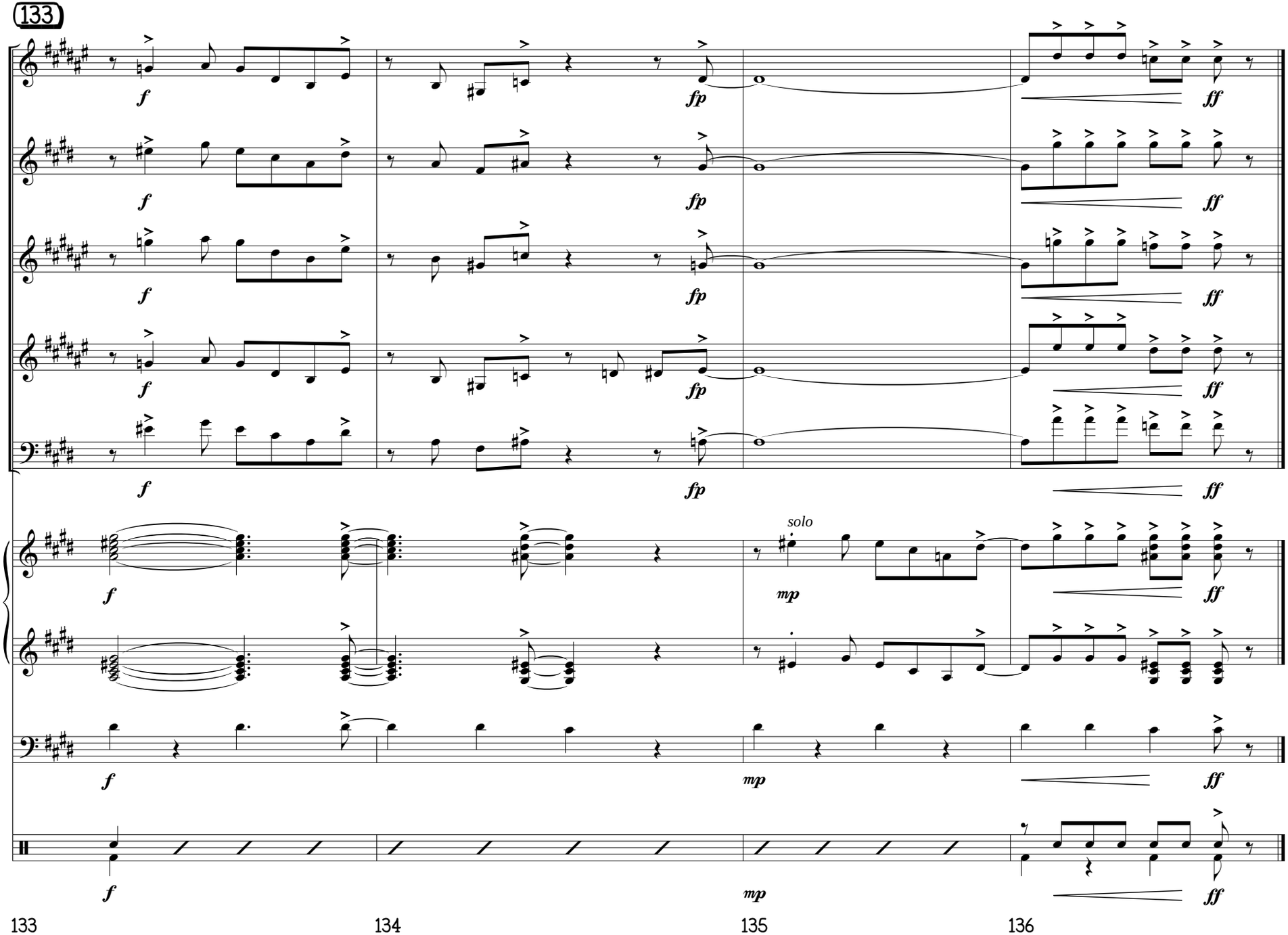



117
Ww. 1(B♭ Cl.)
Ww. 3 (B♭ Cl.)
Ww. 4 (Bs. Cl.)
Ww. 5 (Bsn.)
f
solo
Hpschd
mp
Bs.
D.S.
(4)
(6)
117
118
119
120
121
122
123
124

DANCE MAN BUYS A FARM

Score - Page 18




133
Ww. 1(B♭ Cl.)
Ww. 2 (Ob.)
Ww. 3 (B♭ Cl.)
Ww. 4 (Bs. Cl.)
Ww. 5 (Bsn.)
Hpschd
Bs.
D.S.
solo
f
fp
mp
ff
133
134
135
136

DANCE MAN BUYS A FARM

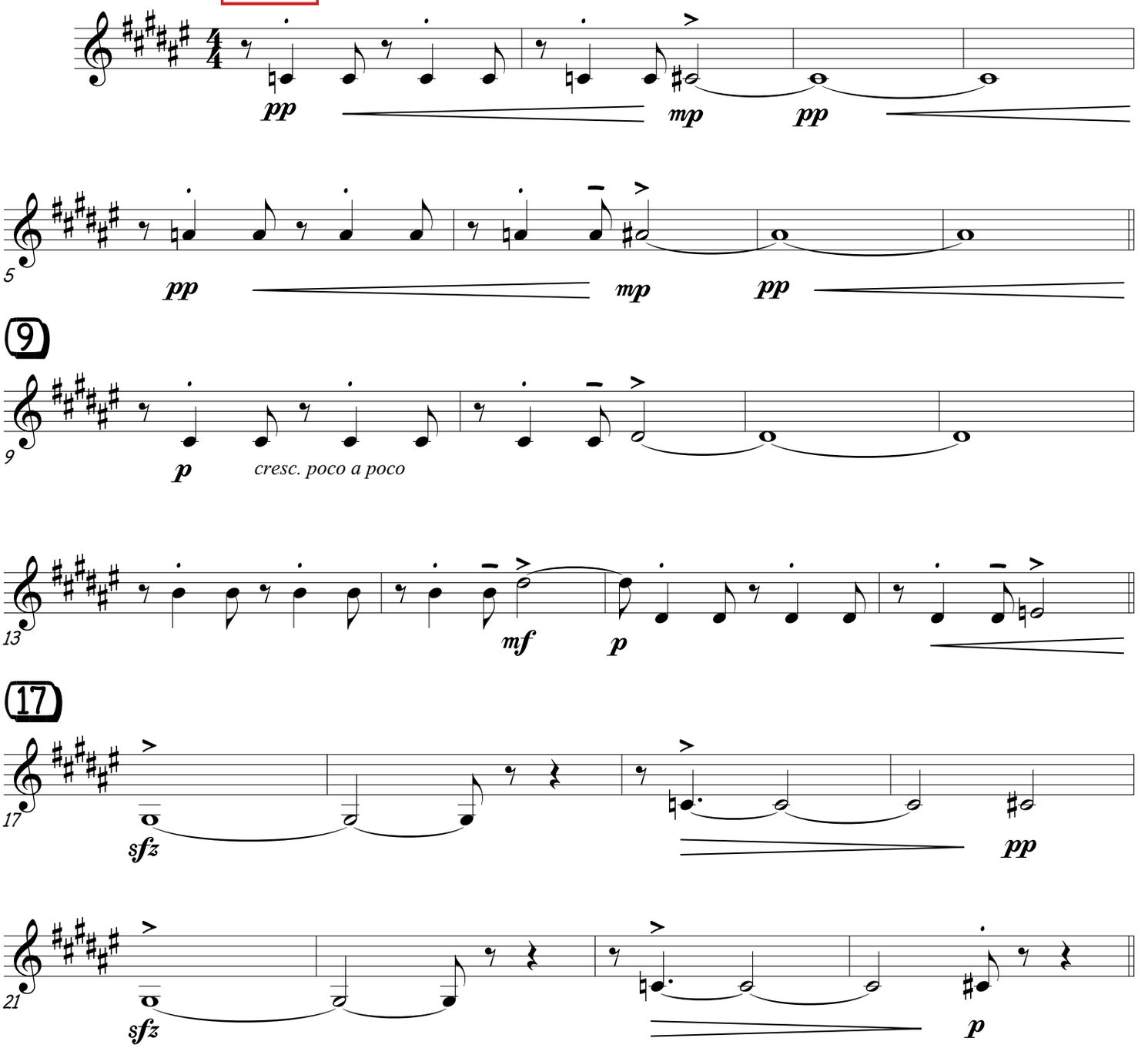
OCTET X

WOODWIND 1: CLARINET IN B♭/ FLUTE

COMPOSED AND ARRANGED BY ALEC WILDER
PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY AND ROB DUBOFF

LIGHT SWING ♩ = 180

Clarinet



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DANCE MAN BUYS A FARM

WOODWIND 1:
CLARINET IN B♭/
FLUTE - PAGE 2

25

3

p

29

f

33

mf *dim. poco a poco*

37

p

To Flute

4

41

45

p

8va

49

mf

53

To Clarinet

3

p

57

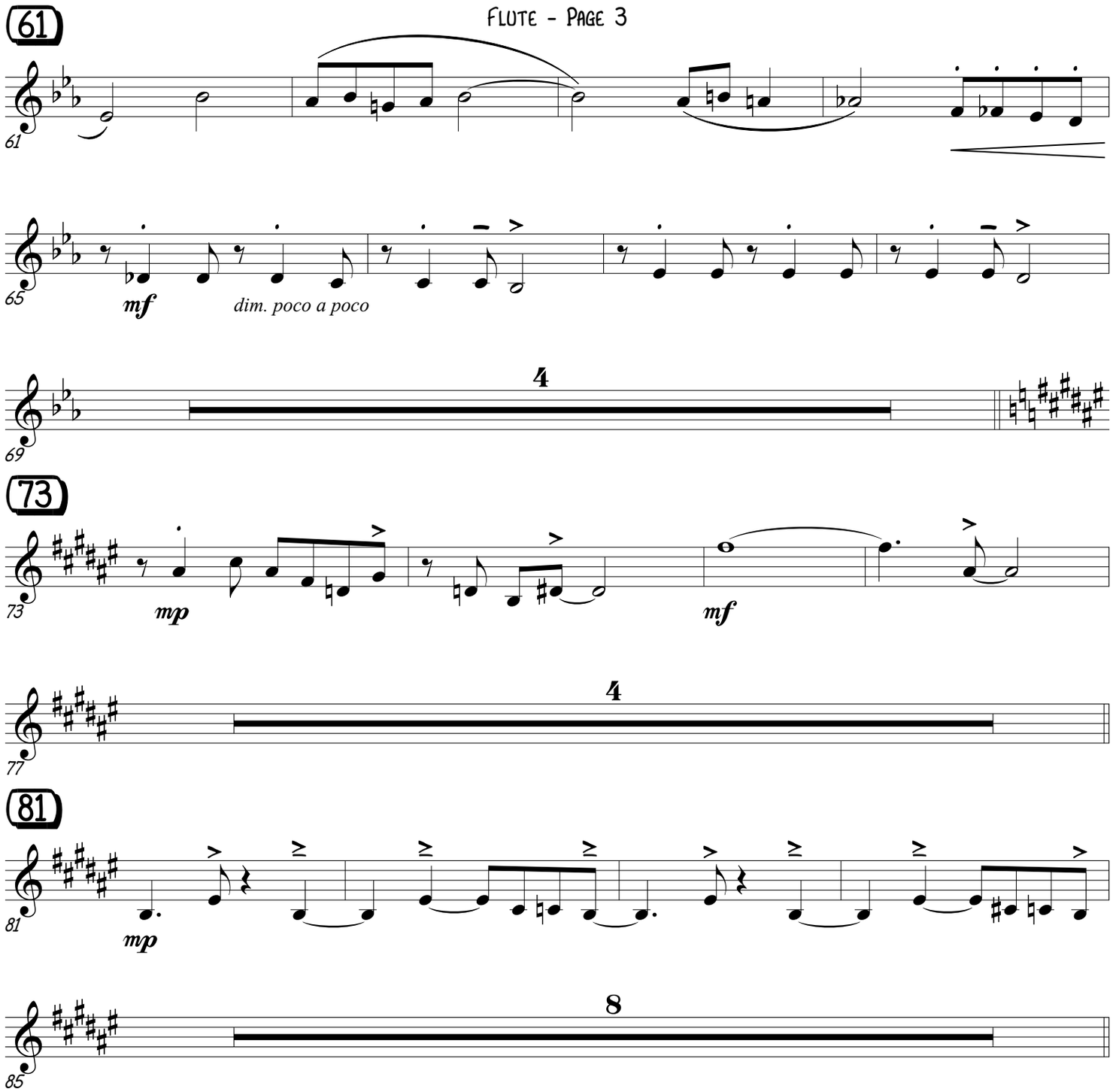
mp

DANCE MAN BUYS A FARM

WOODWIND 1:

CLARINET IN B♭/

FLUTE - PAGE 3



TURN PAGE

DANCE MAN BUYS A FARM

WOODWIND 1:

CLARINET IN B♭/

FLUTE - PAGE 4

93

93

pp *mp* *pp*

97

pp *mp* *pp*

101

101

p *cresc. poco a poco*

105

mf *p*

109

109

sfz *pp*

113

sfz *p*

117

117

7

f

125

125

mf *dim. poco a poco*

129

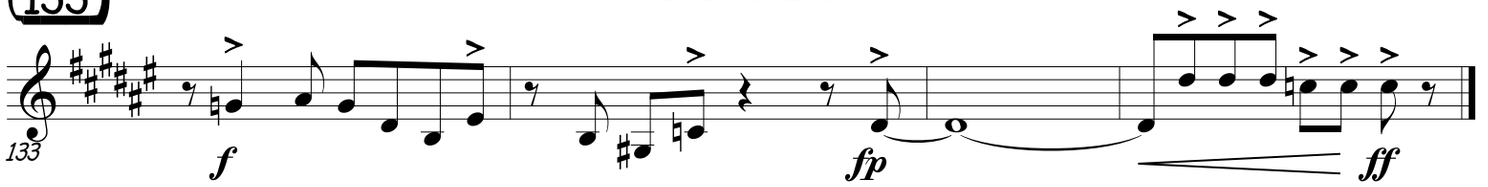
p

DANCE MAN BUYS A FARM

WOODWIND 1:

CLARINET IN B♭/

FLUTE - PAGE 5



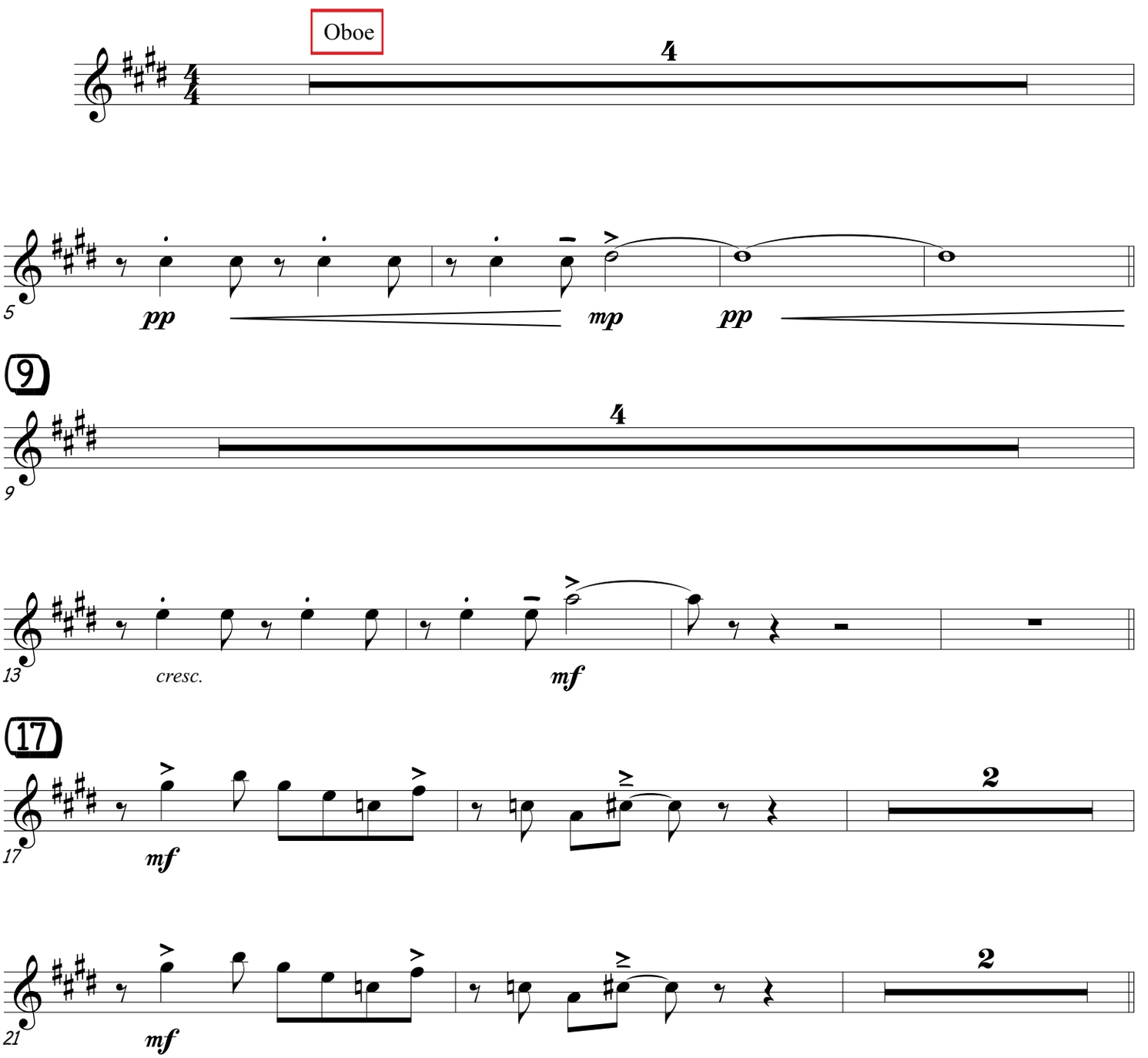
DANCE MAN BUYS A FARM

OCTET X

WOODWIND 2: OBOE/ ENGLISH HORN

COMPOSED AND ARRANGED BY ALEC WILDER
PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY AND ROB DUBOFF

LIGHT SWING ♩ = 180



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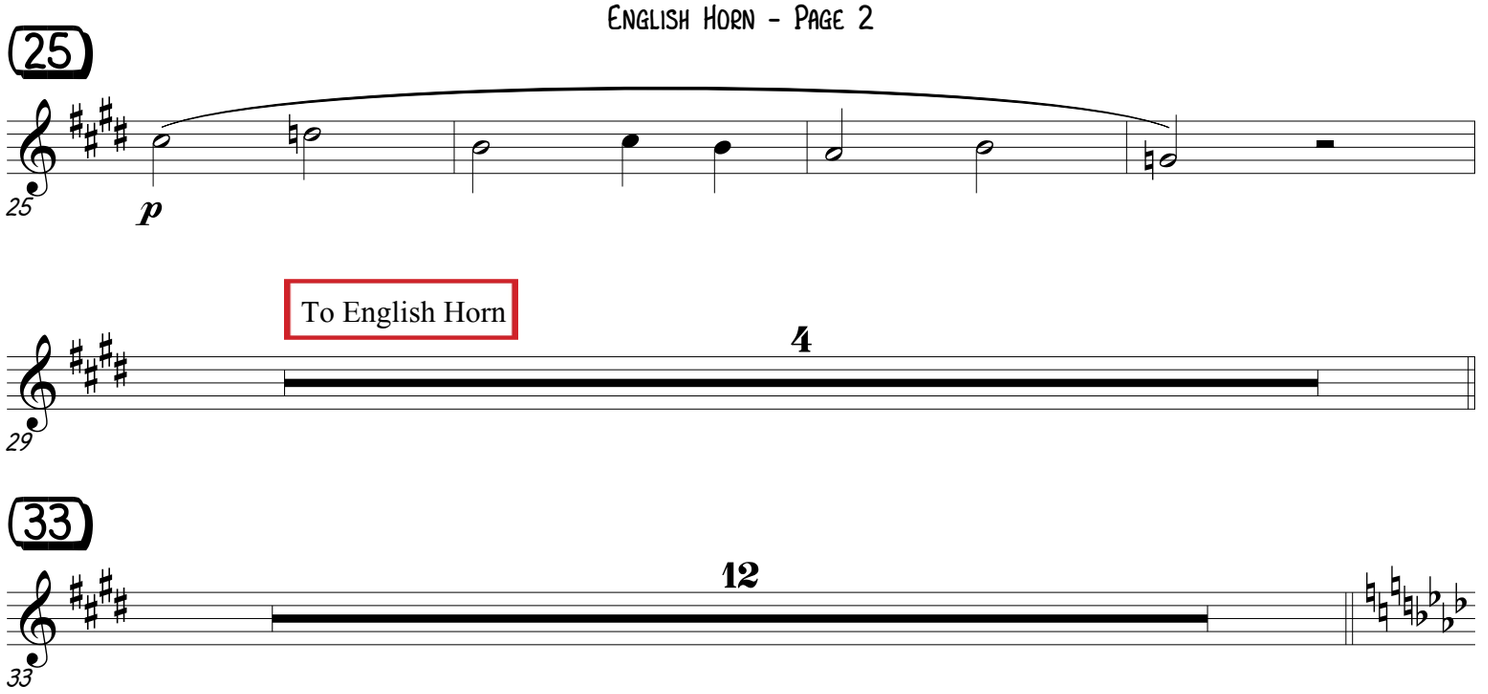
DANCE MAN BUYS A FARM

WOODWIND 2:

OBOE/

ENGLISH HORN - PAGE 2



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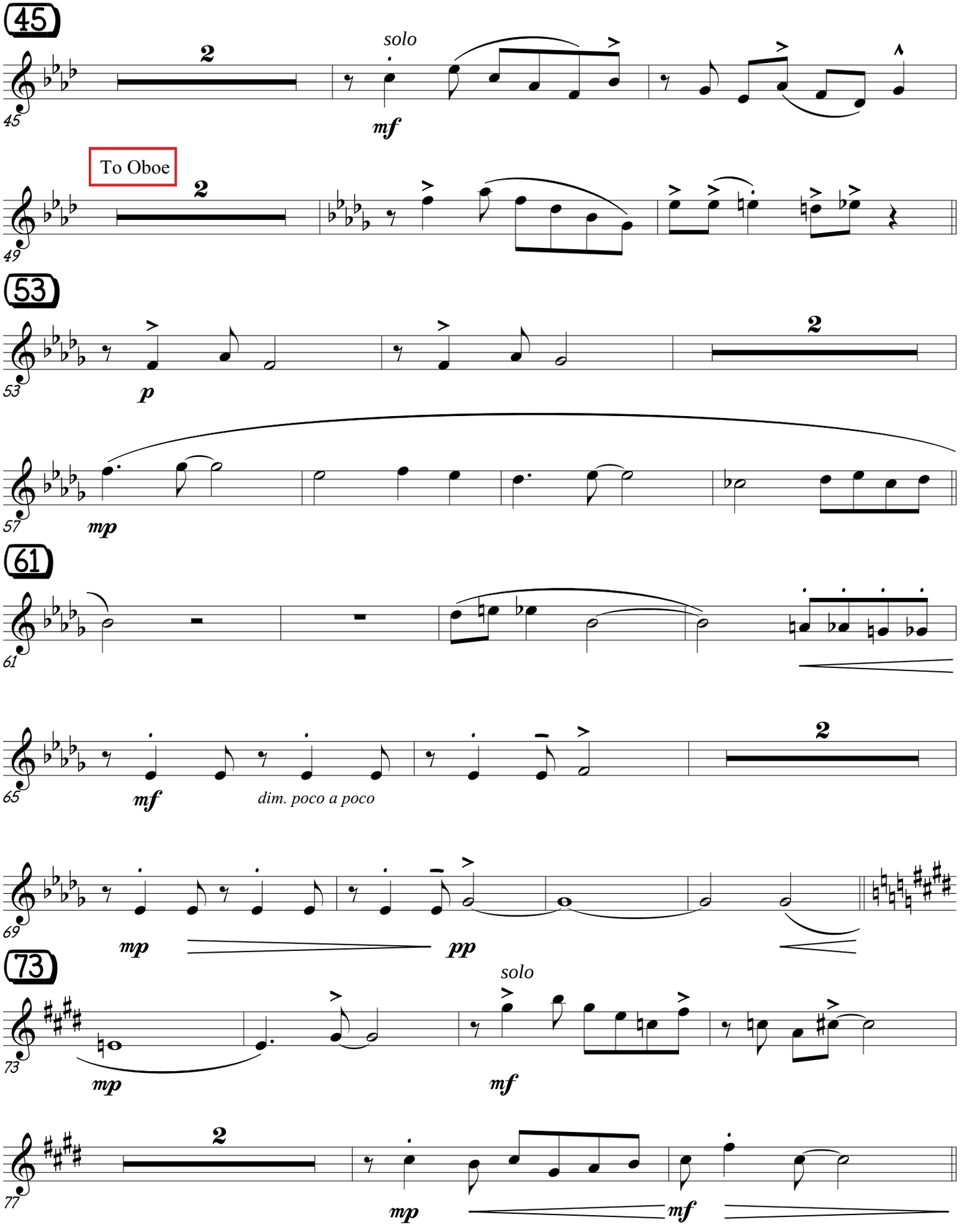
DANCE MAN BUYS A FARM

WOODWIND 2:
OBOE/
ENGLISH HORN - PAGE 3



DANCE MAN BUYS A FARM

WOODWIND 2:

OBOE/

ENGLISH HORN - PAGE 4

81

12

93

4

97

pp *mp* *pp*

101

4

105

cresc. *mf*

109

2

mf

113

2

mf

117

8

125

8

133

f *fp* *ff*

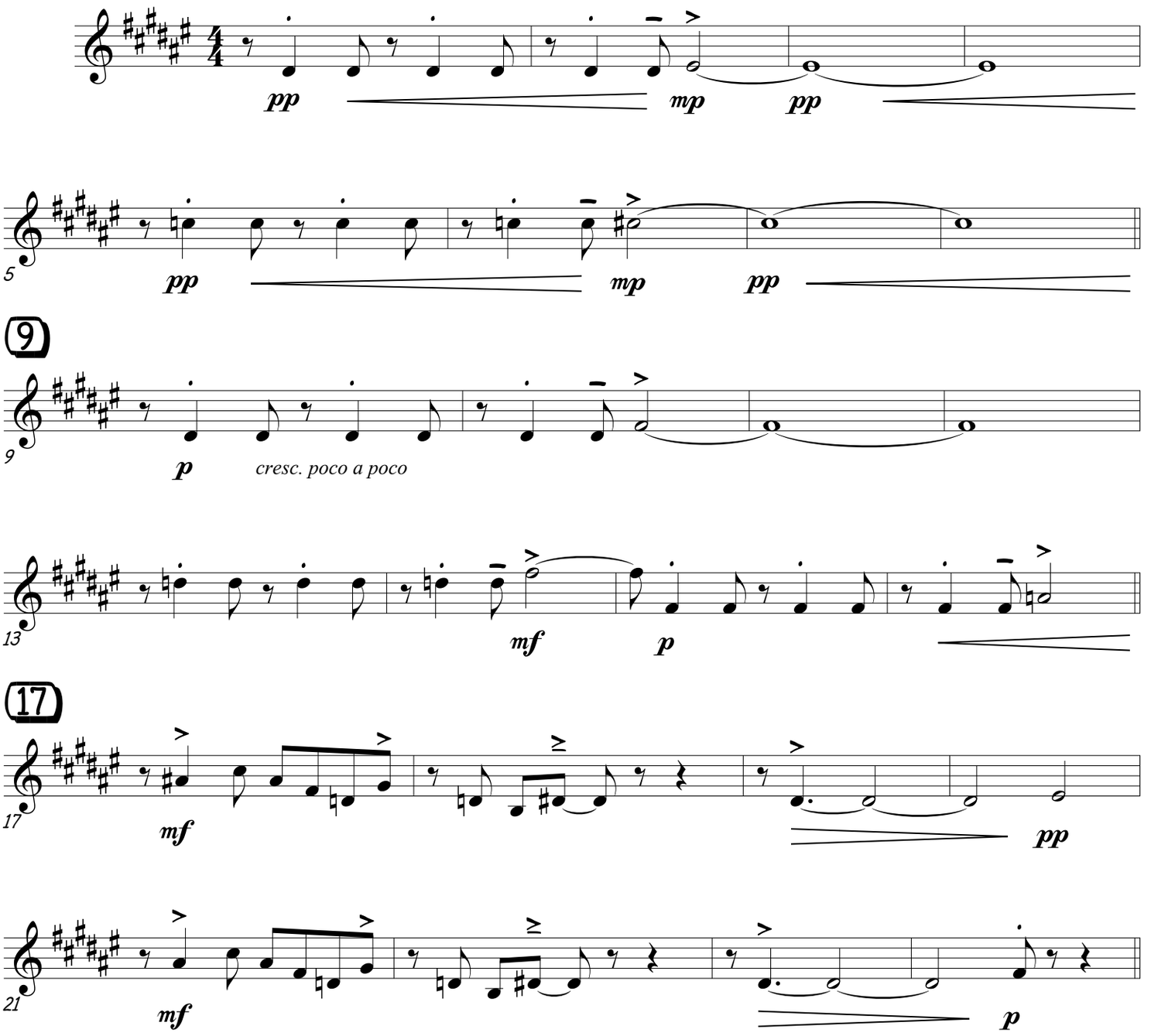
DANCE MAN BUYS A FARM

OCTET X

WOODWIND 3: CLARINET IN B♭

COMPOSED AND ARRANGED BY ALEC WILDER
PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY AND ROB DUBOFF

LIGHT SWING ♩ = 180



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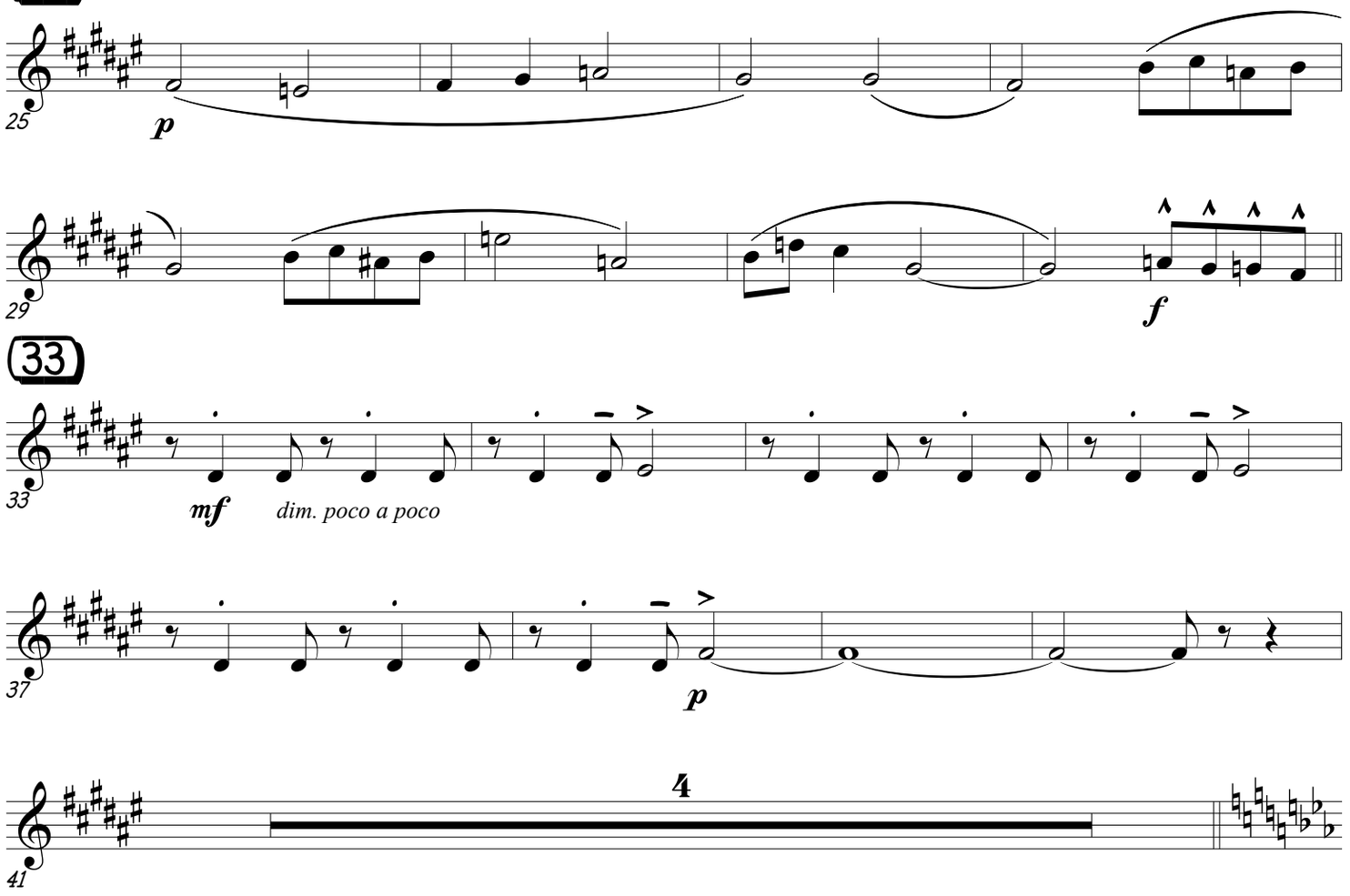
DANCE MAN BUYS A FARM

WOODWIND 3:

CLARINET IN B♭ - PAGE 2



TURN PAGE OVER

DANCE MAN BUYS A FARM

WOODWIND 3:

CLARINET IN B♭ - PAGE 3

45

2

mf

49

p

mf

53

p

57

mp

61

65

mf

dim. poco a poco

69

pp

73

mp

mf

77

mp

mf

mp

mf

81

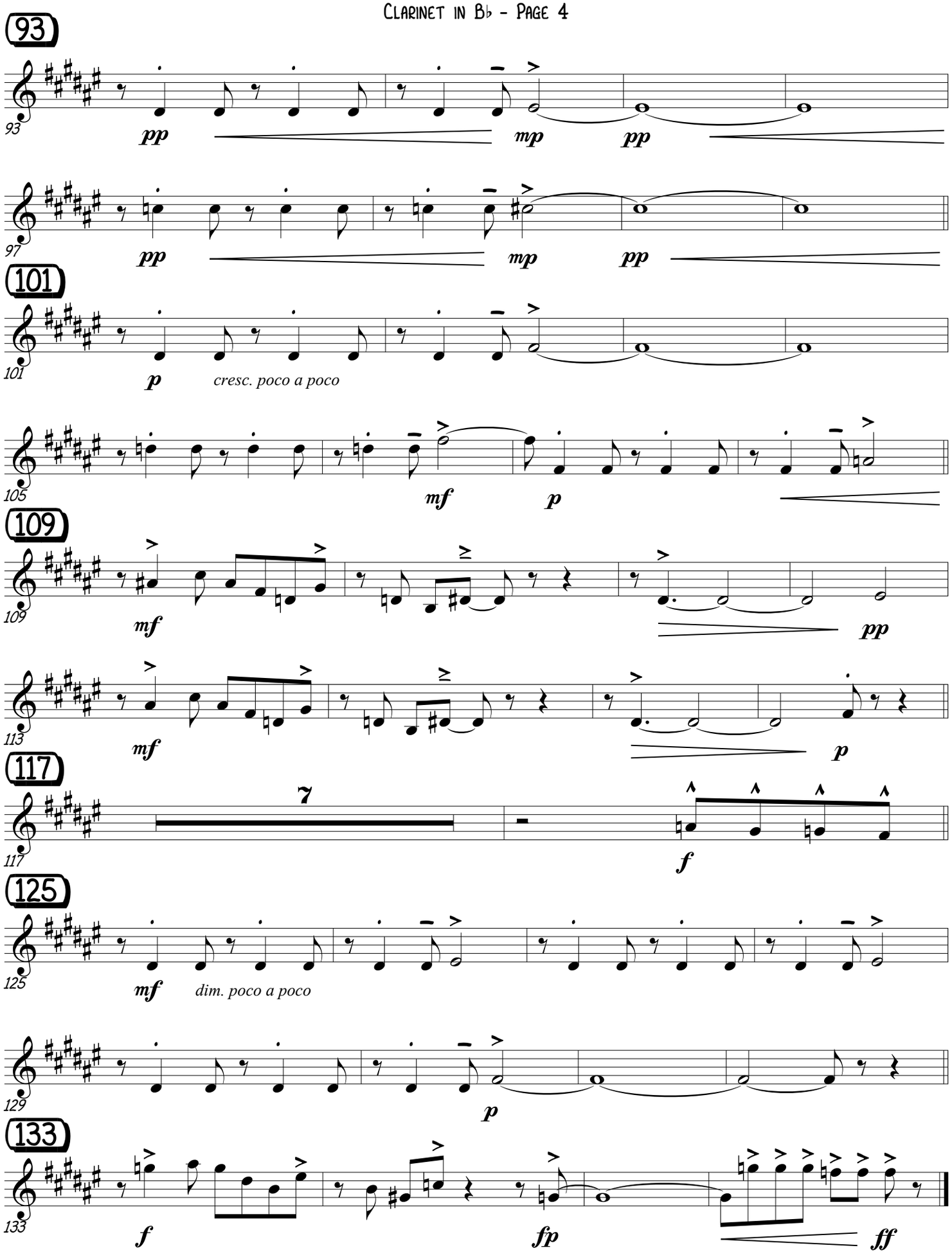
mp

8

DANCE MAN BUYS A FARM

WOODWIND 3:

CLARINET IN B♭ - PAGE 4



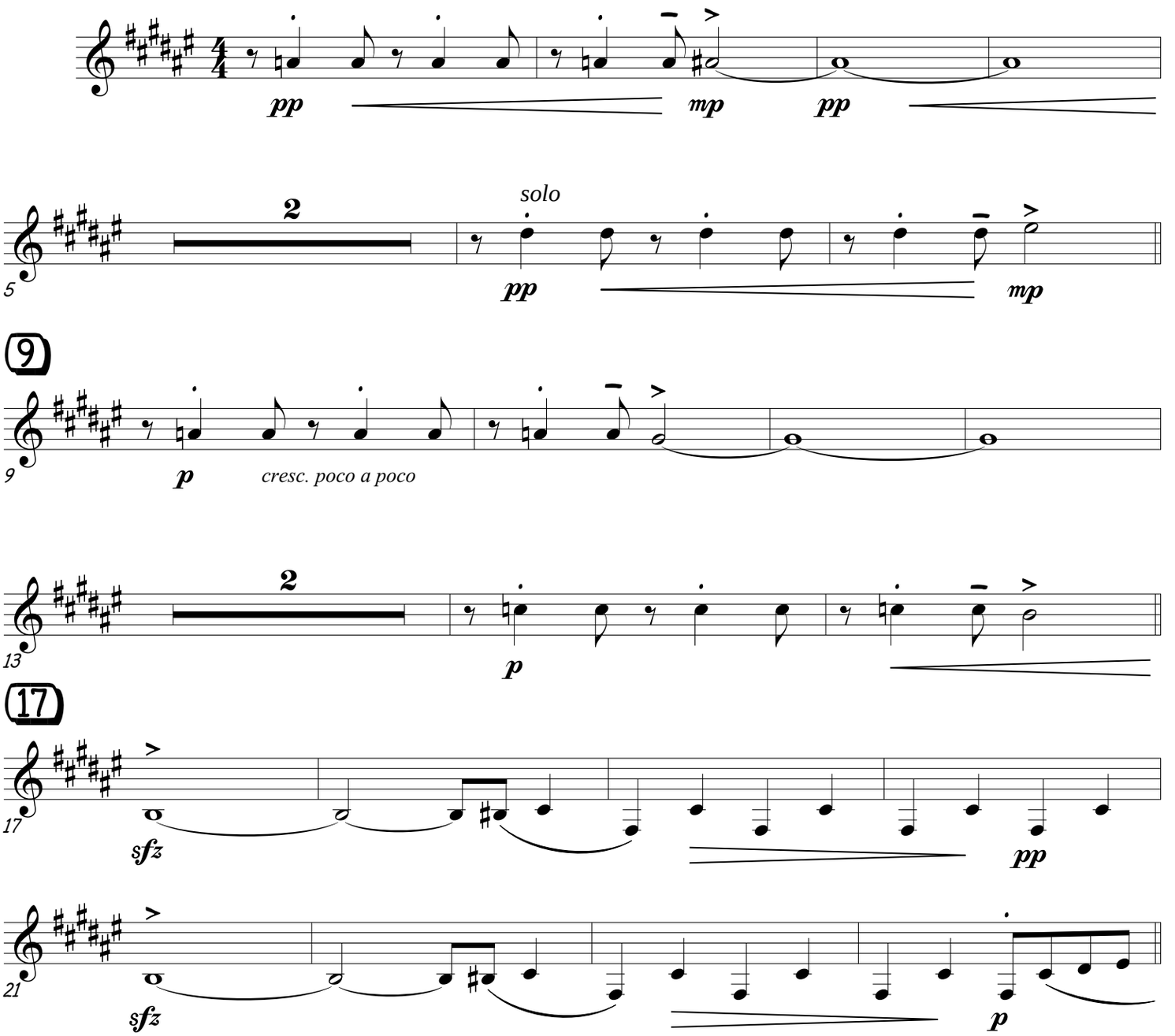
DANCE MAN BUYS A FARM

OCTET X

WOODWIND 4: BASS CLARINET

COMPOSED AND ARRANGED BY ALEC WILDER
PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY AND ROB DUBOFF

LIGHT SWING ♩ = 180



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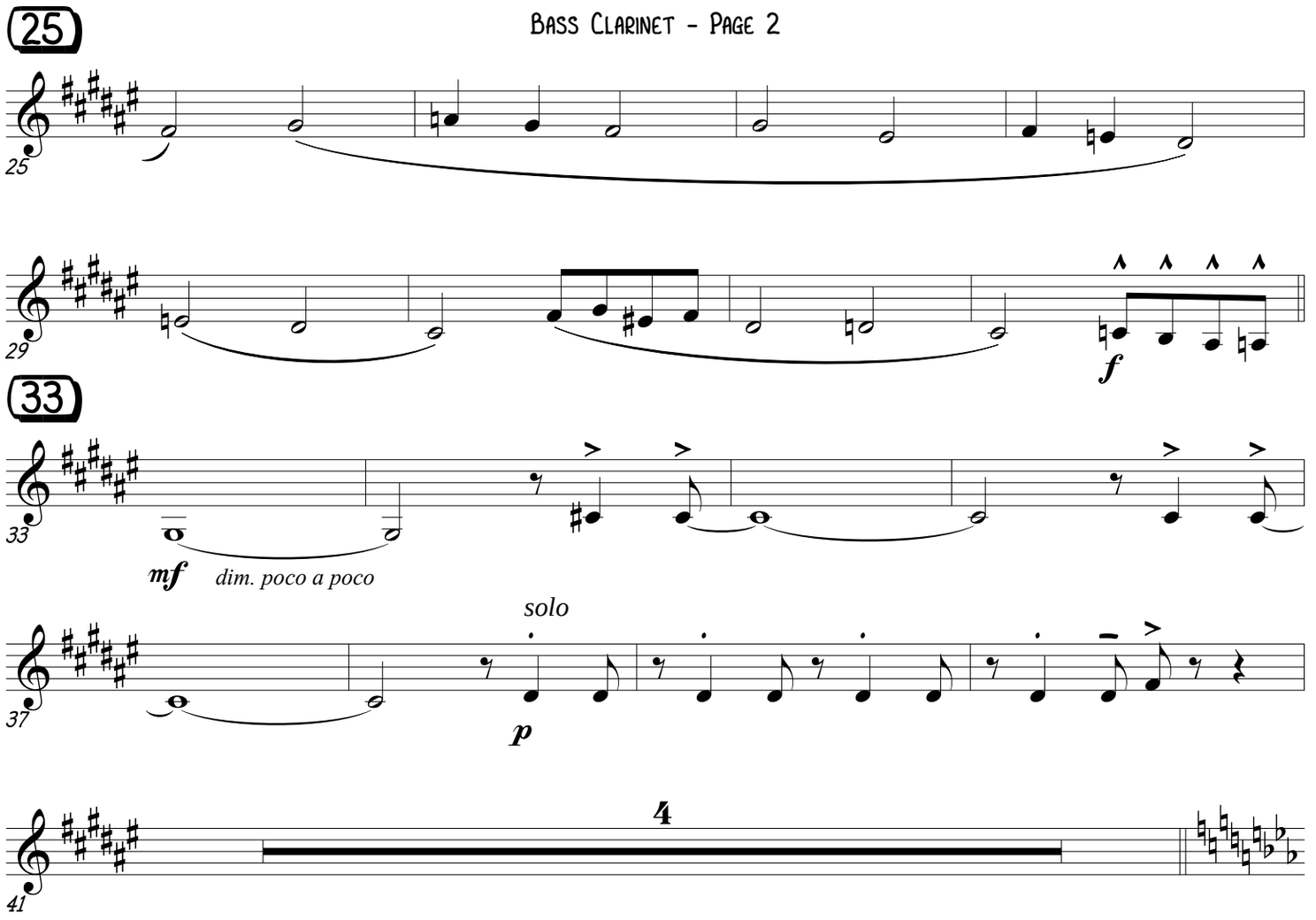
DANCE MAN BUYS A FARM

WOODWIND 4:

BASS CLARINET - PAGE 2



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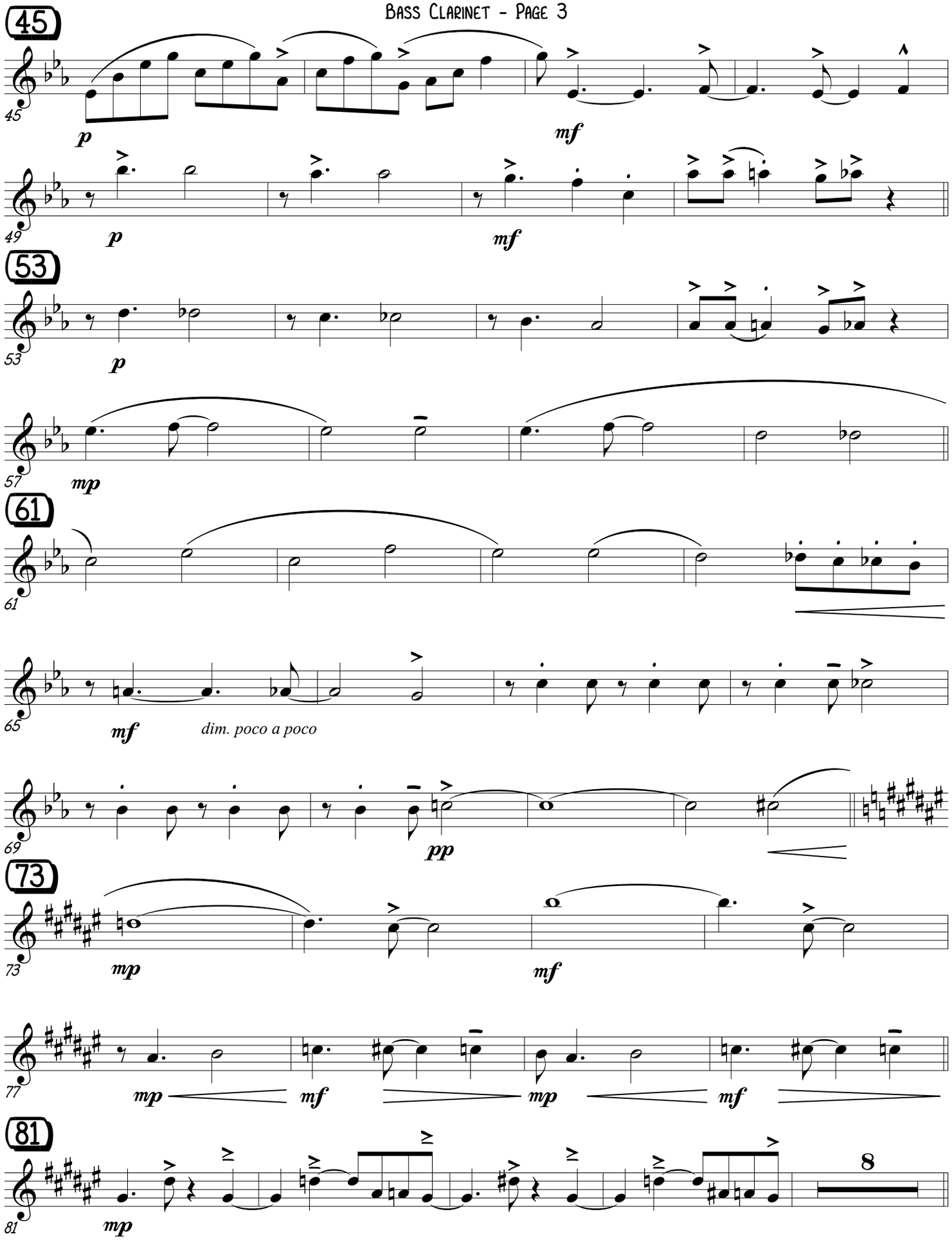
DANCE MAN BUYS A FARM

WOODWIND 4:

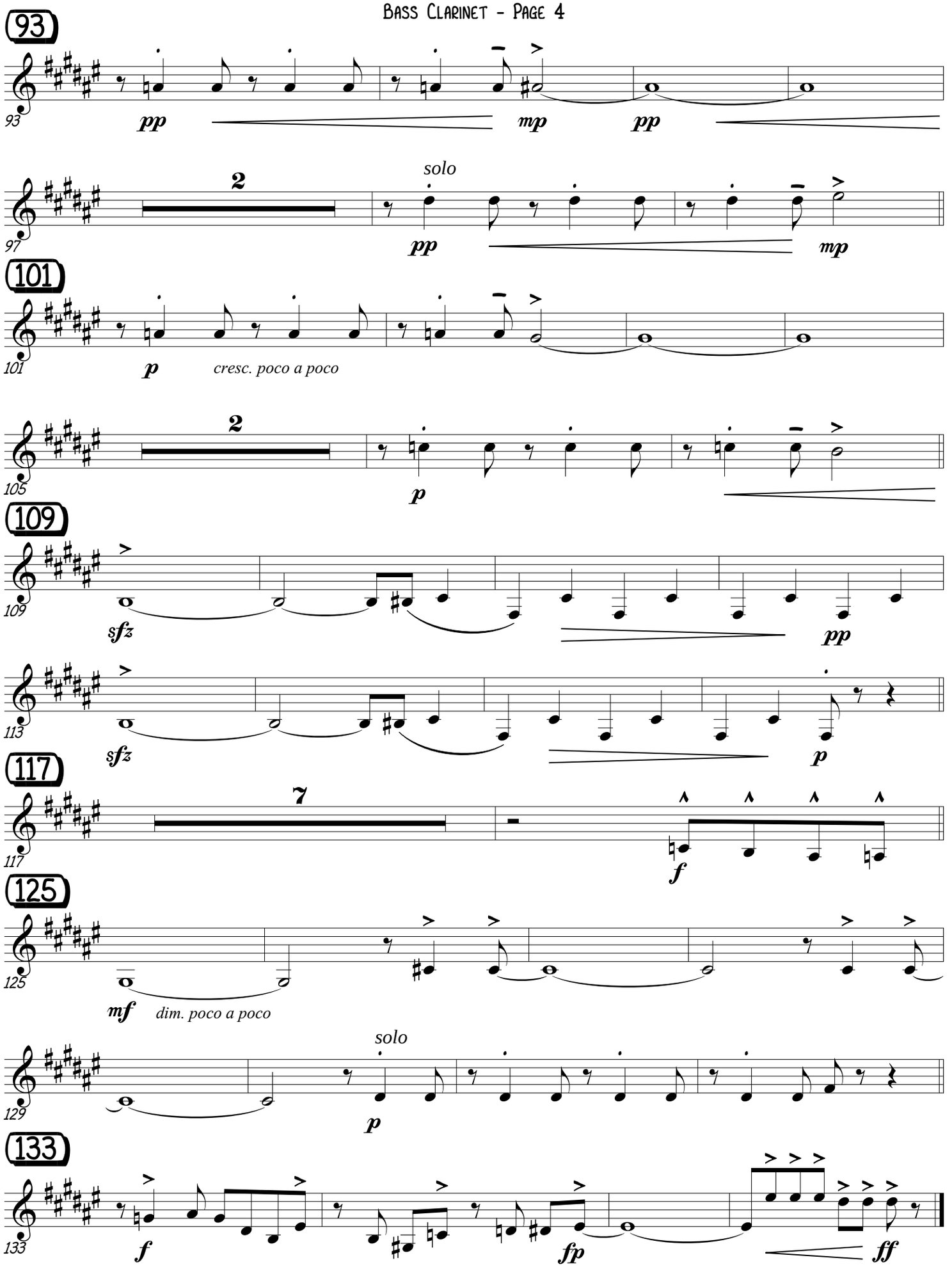
BASS CLARINET - PAGE 3



DANCE MAN BUYS A FARM

WOODWIND 4:

BASS CLARINET - PAGE 4

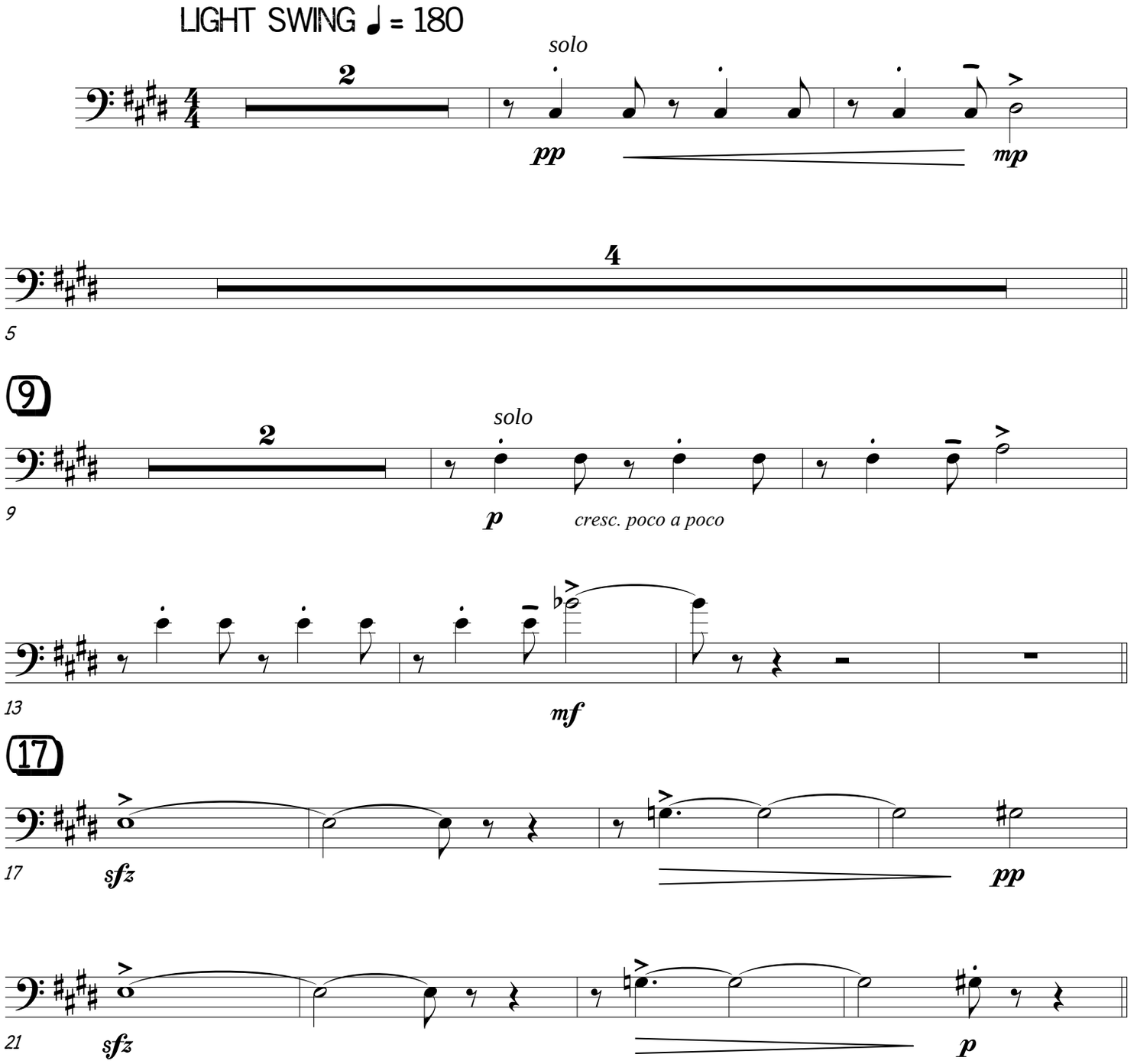


DANCE MAN BUYS A FARM

OCTET X

WOODWIND 5: BASSOON

COMPOSED AND ARRANGED BY ALEC WILDER
PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY AND ROB DUBOFF



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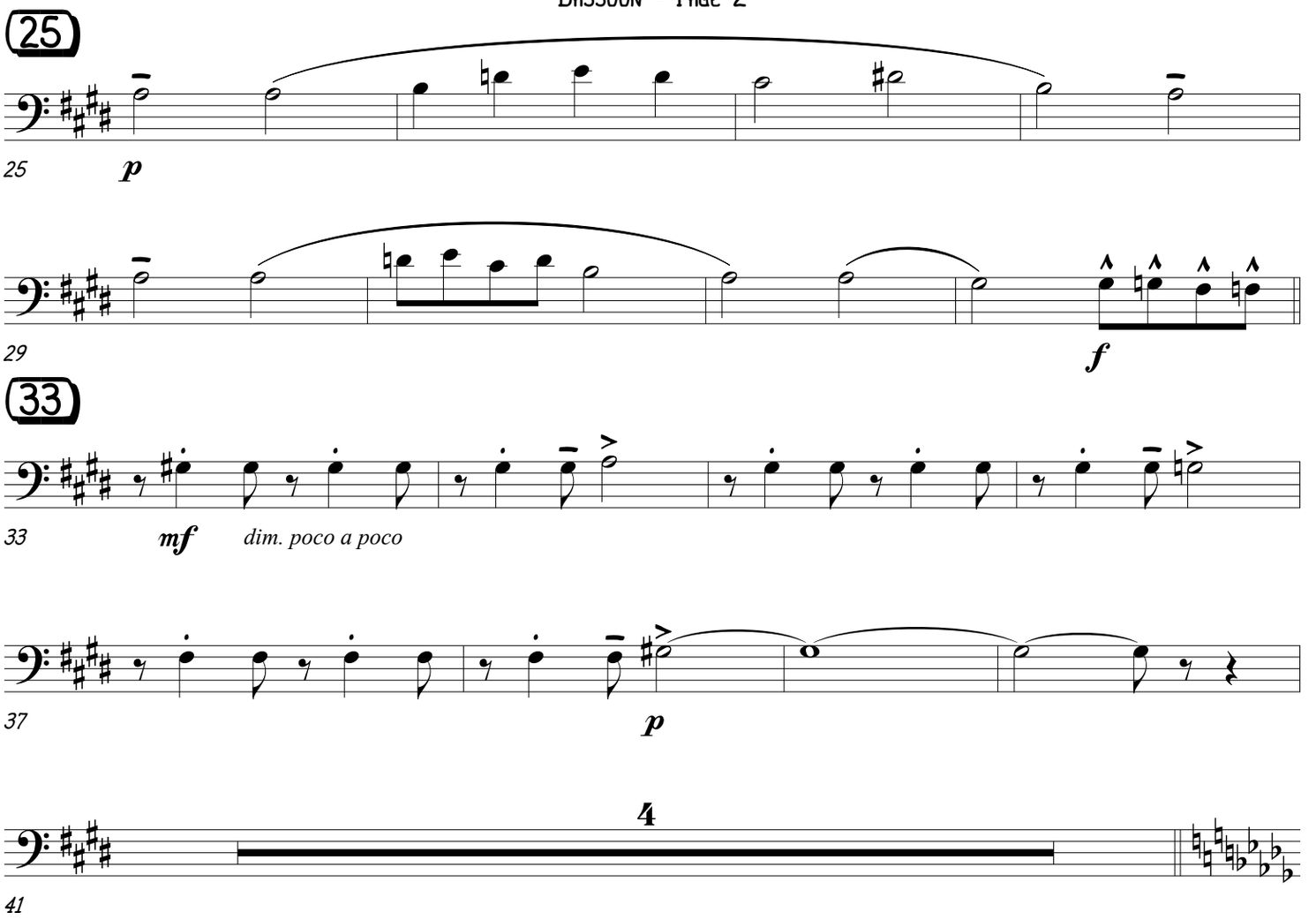
DANCE MAN BUYS A FARM

WOODWIND 5:

BASSOON - PAGE 2



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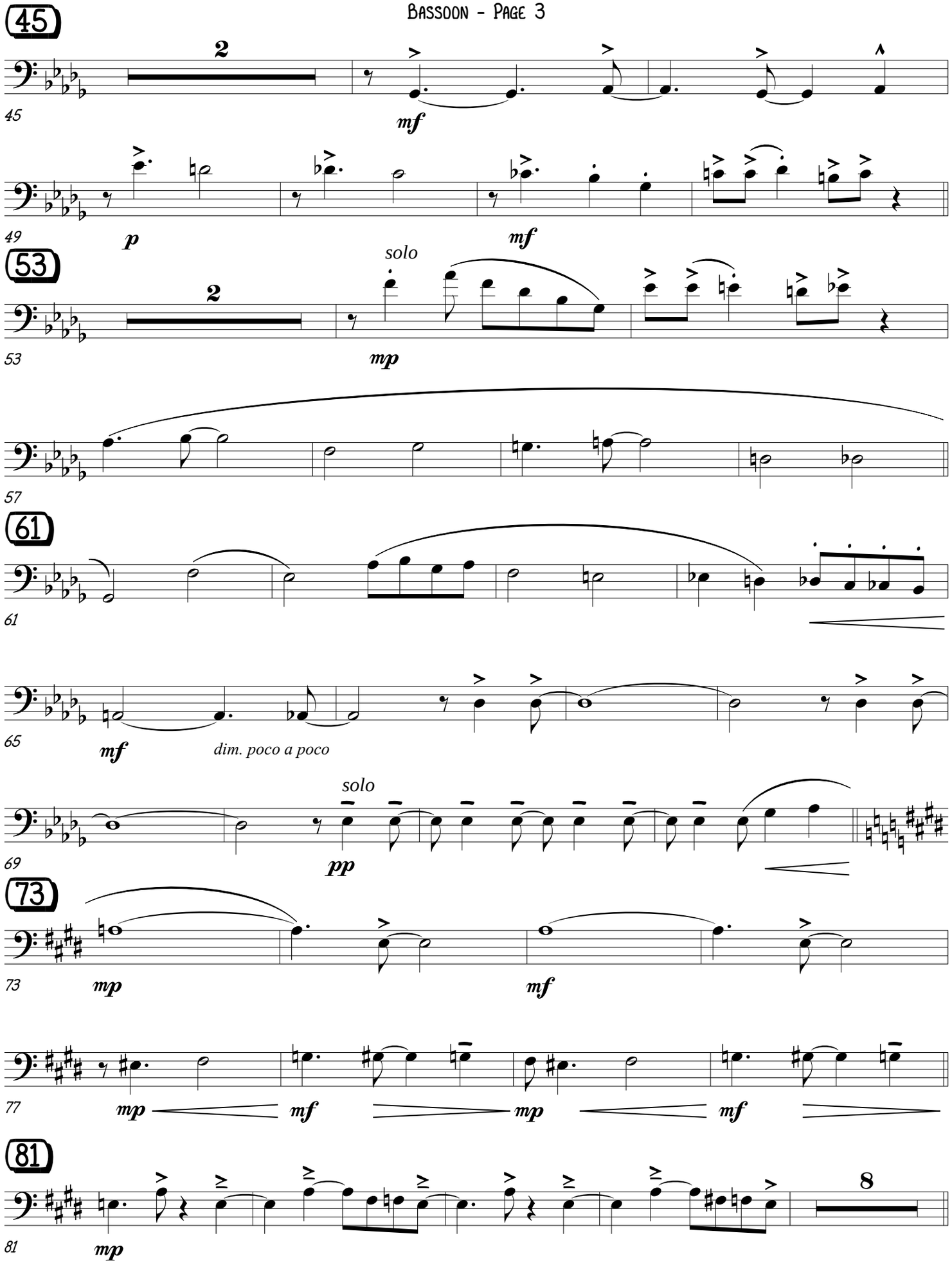
DANCE MAN BUYS A FARM

WOODWIND 5:

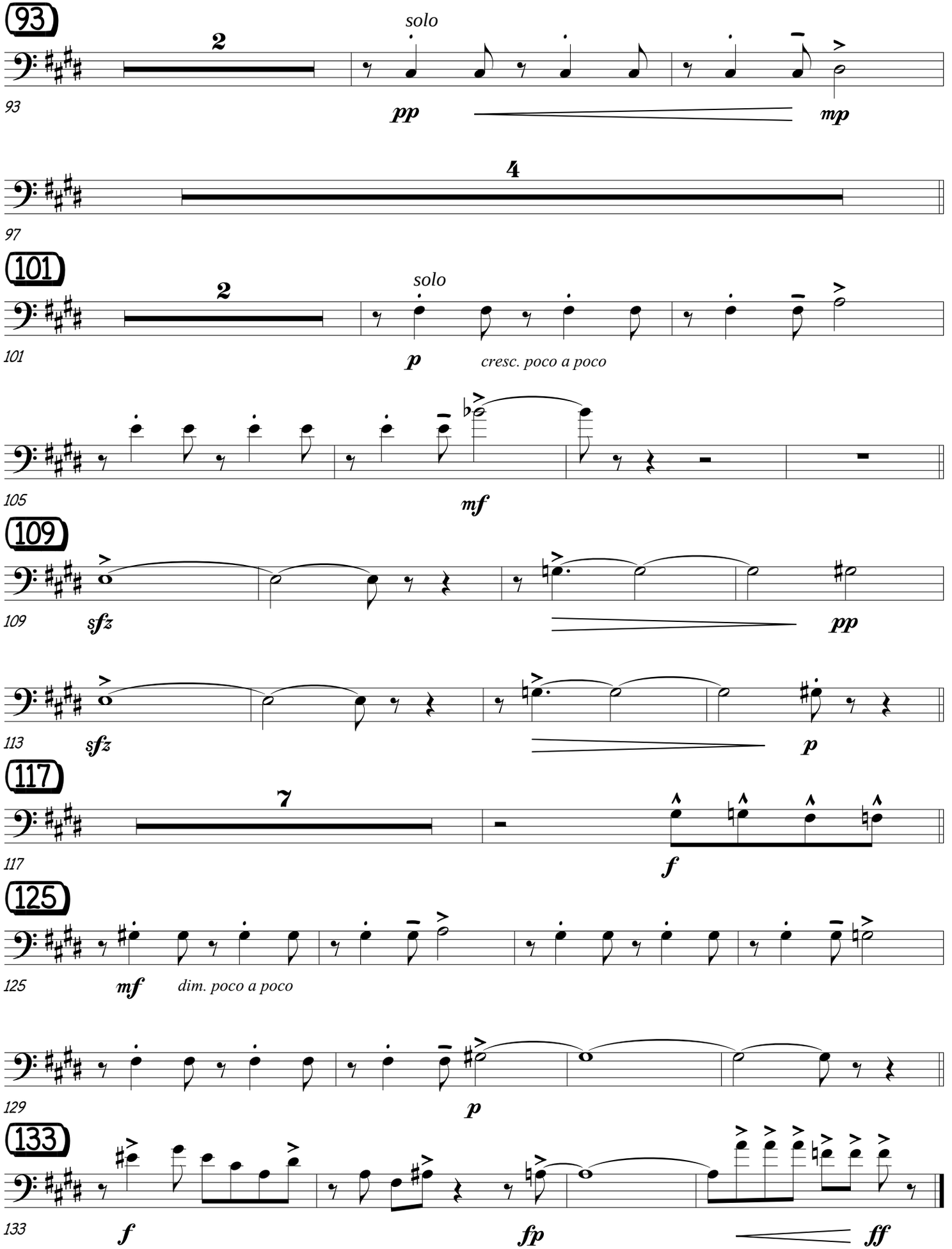
BASSOON - PAGE 3



DANCE MAN BUYS A FARM

WOODWIND 5:

BASSOON - PAGE 4



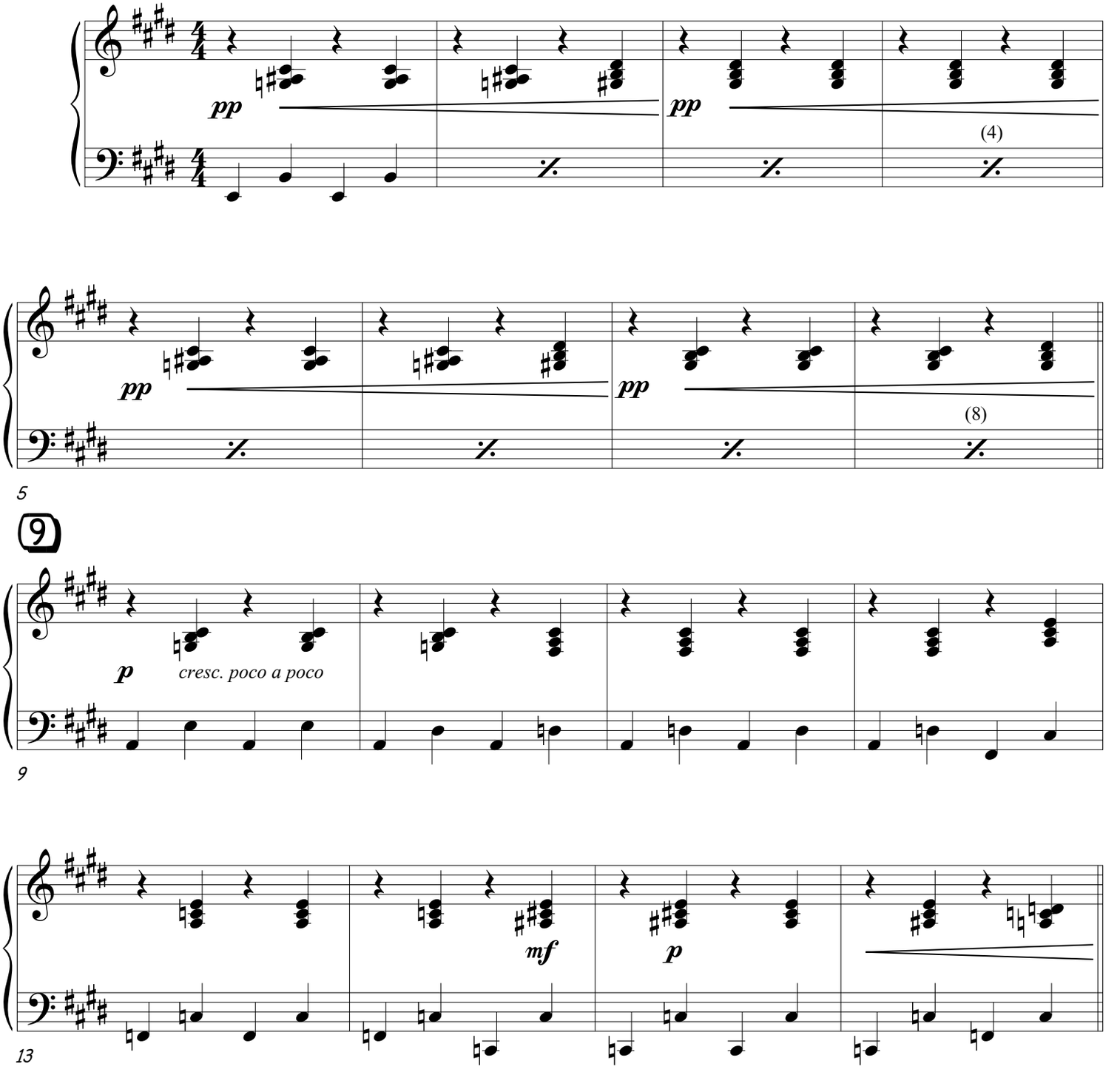
DANCE MAN BUYS A FARM

OCTET X

HARPSICHORD

Composed and Arranged by Alec Wilder
Prepared by Jeffrey Sultanof, Dylan Canterbury and Rob DuBoff

LIGHT SWING ♩ = 180



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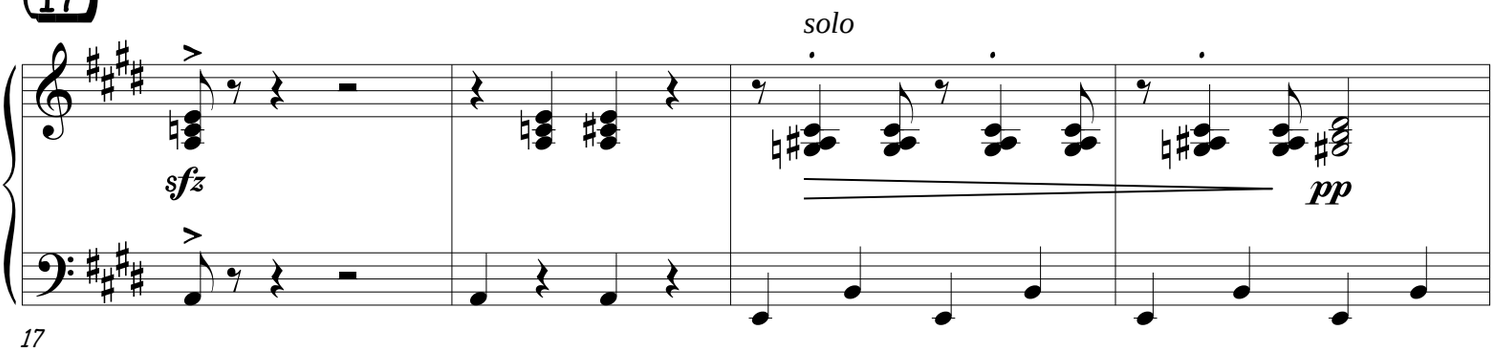

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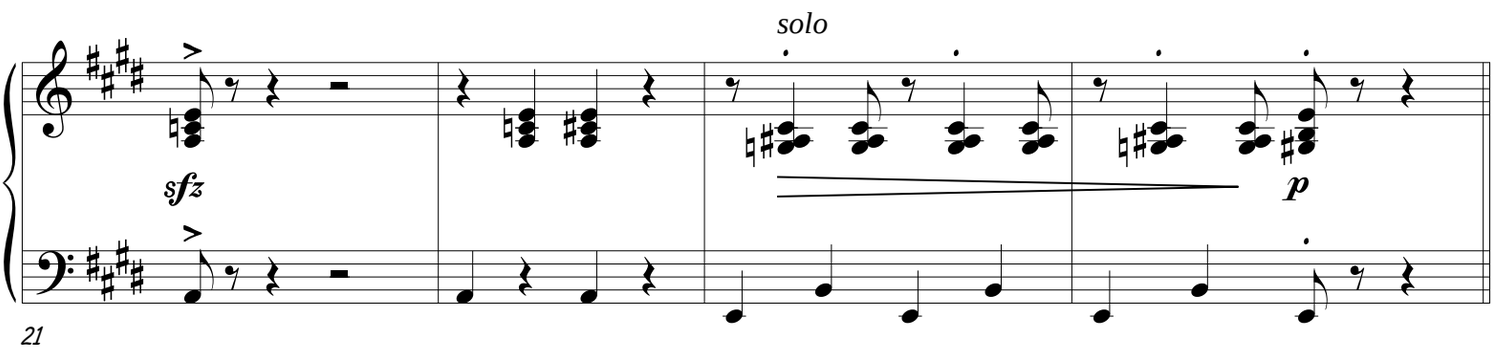

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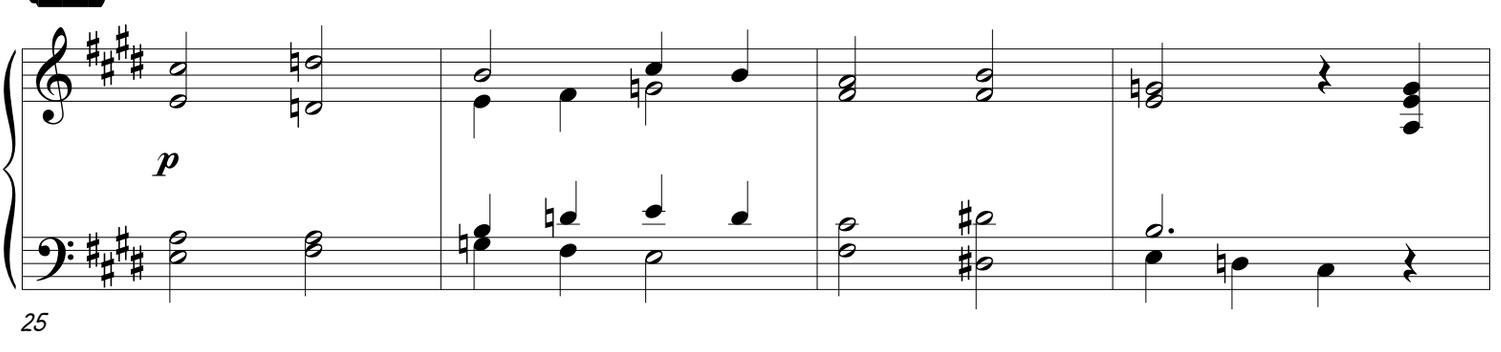

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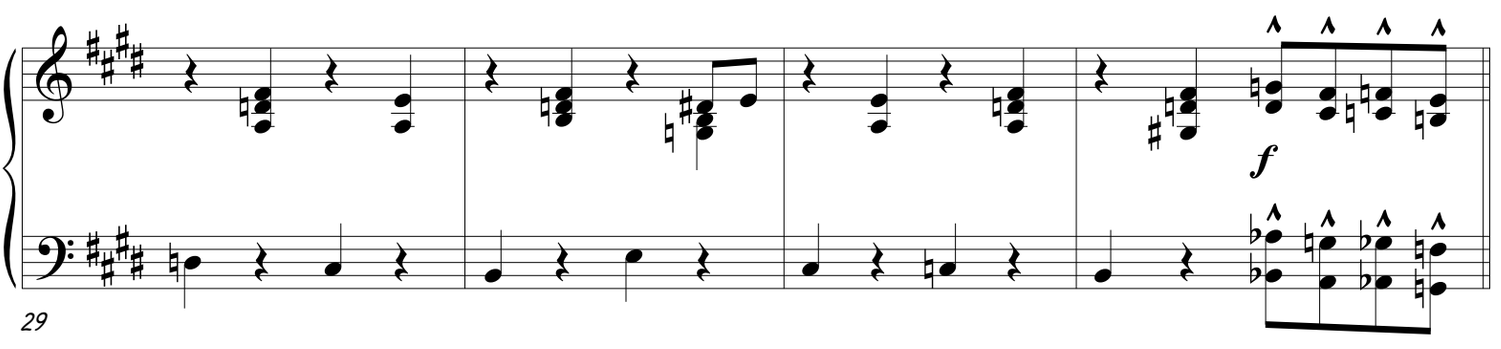


29

33

mf *dim. poco a poco*

33

solo

p *mp*

37

41

45

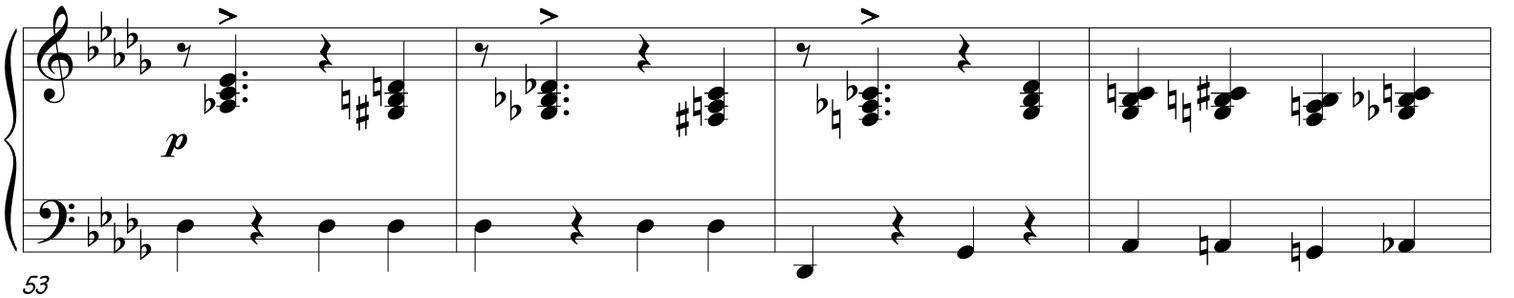
p *mf*

45

p *mf*

49

53



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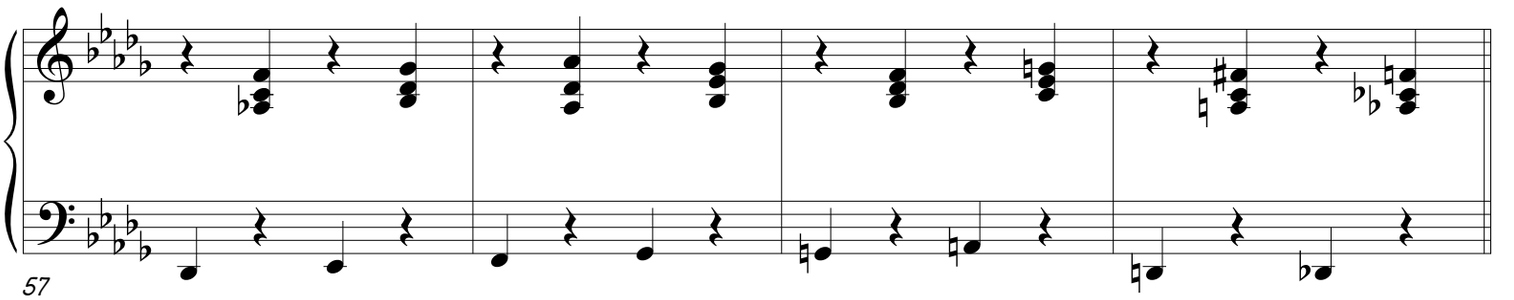

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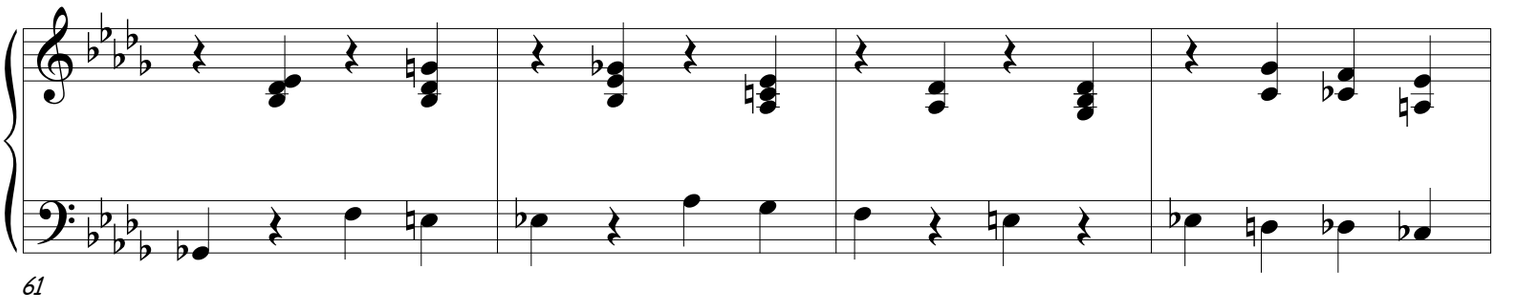

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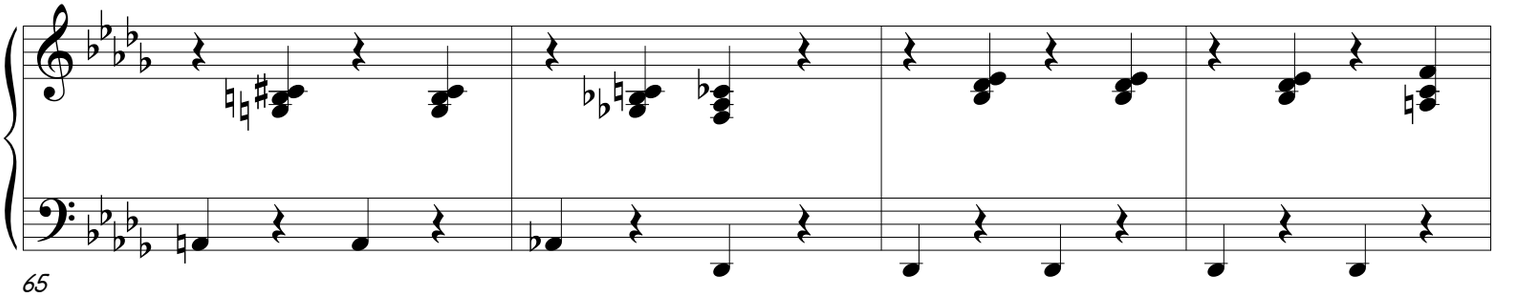

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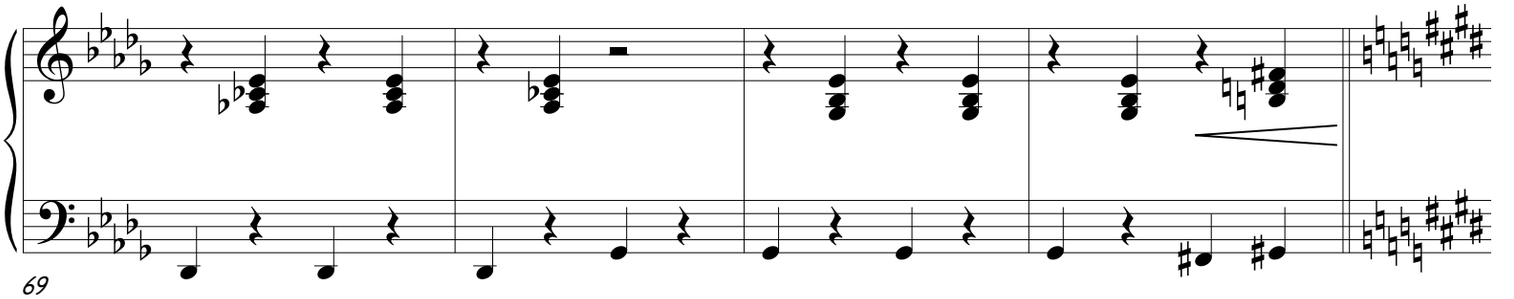

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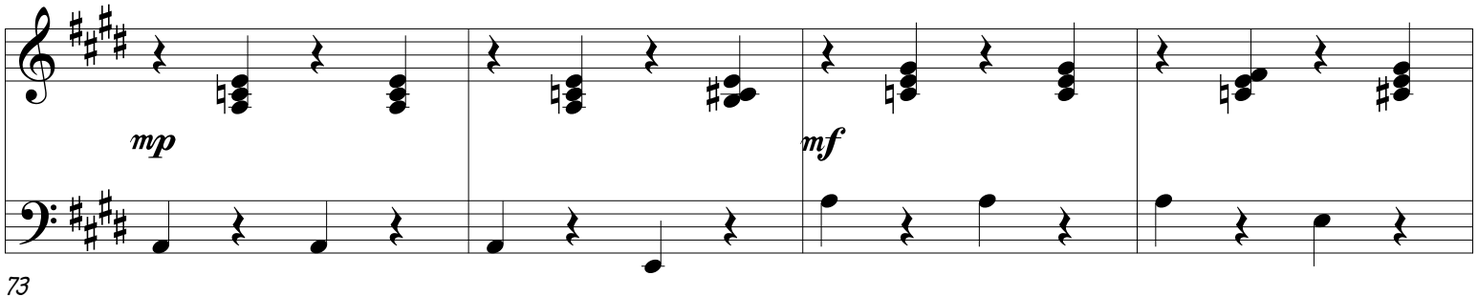

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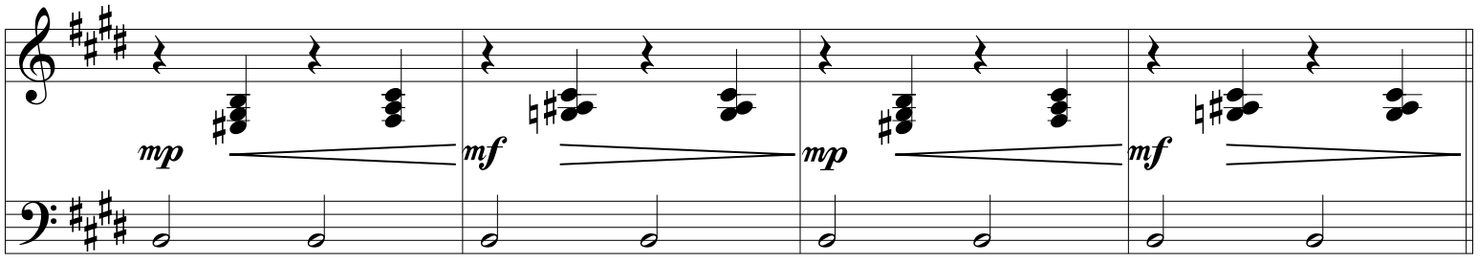

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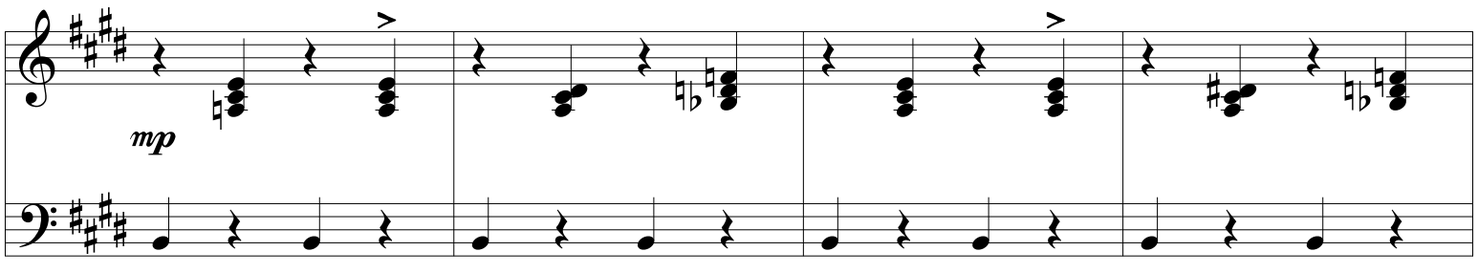

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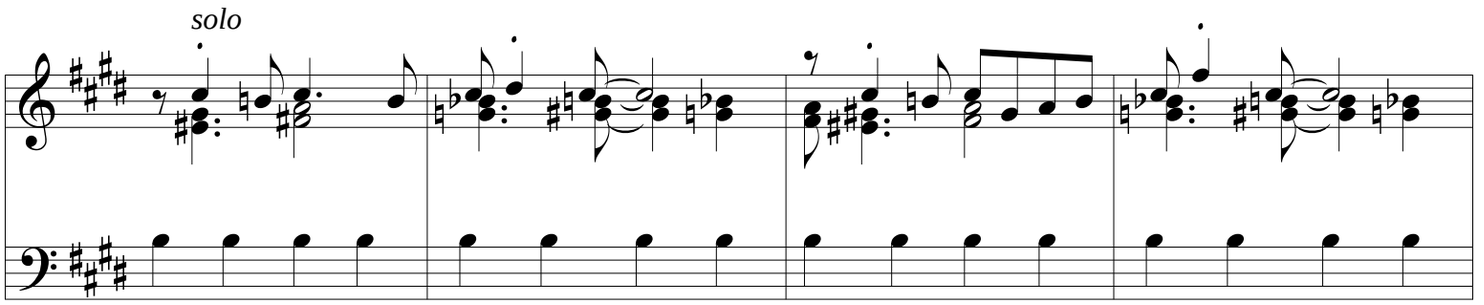

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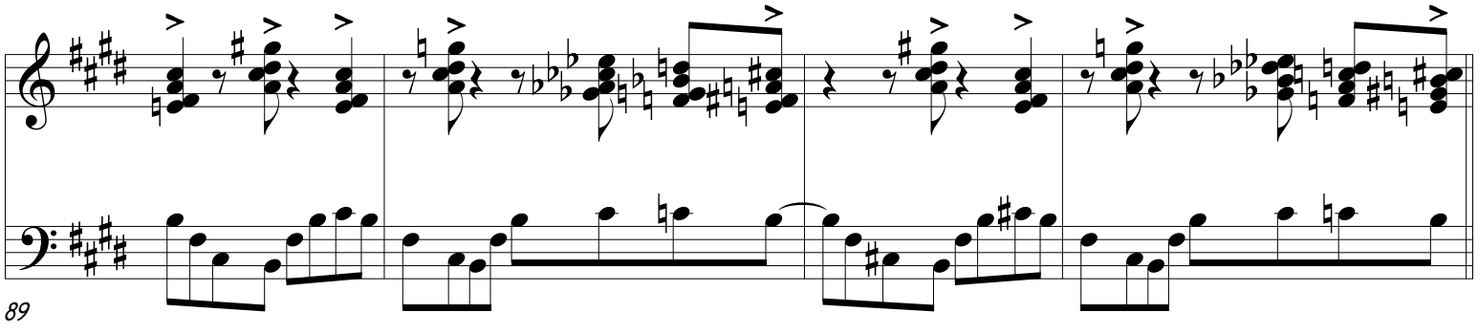

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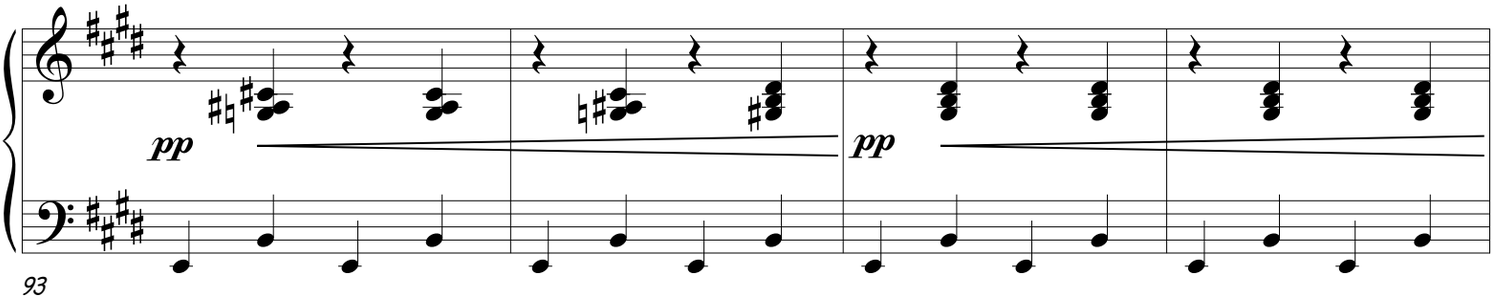

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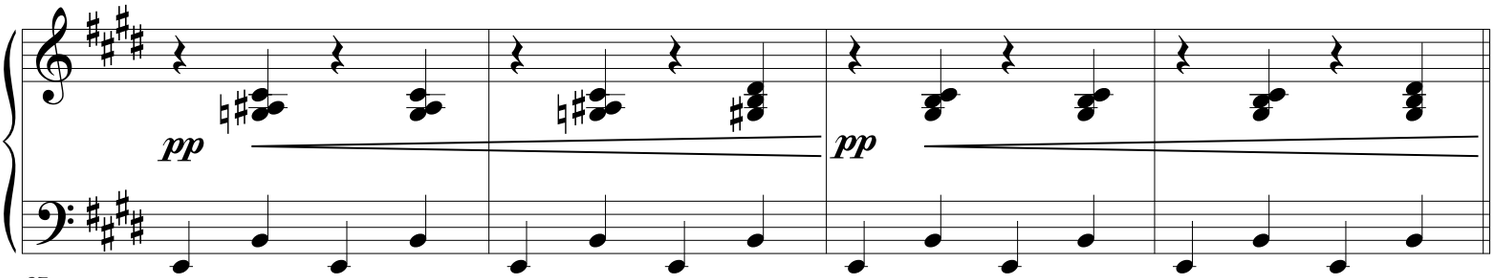

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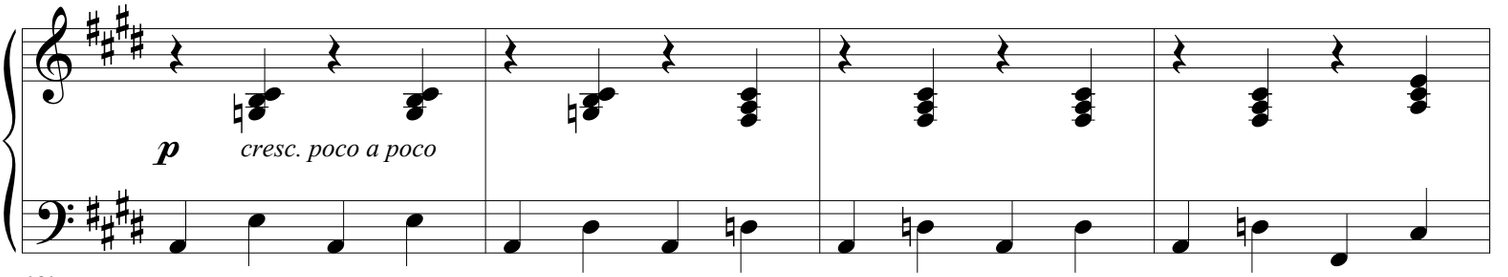

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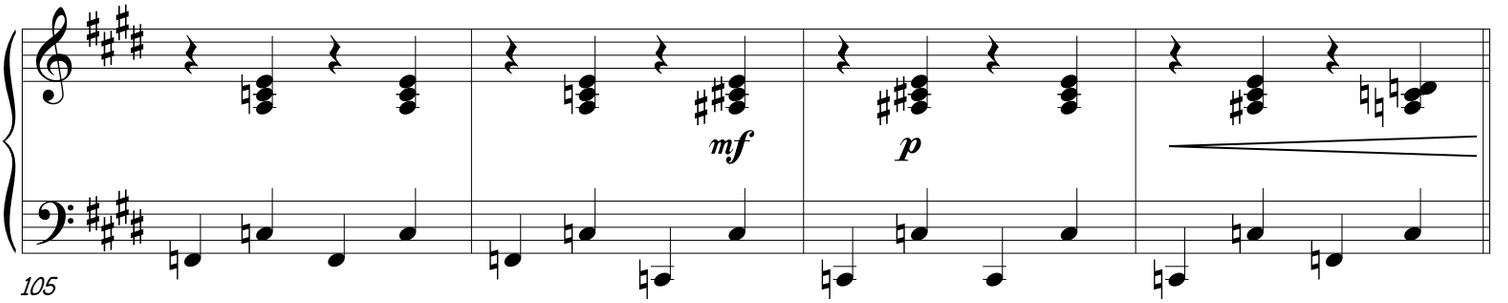

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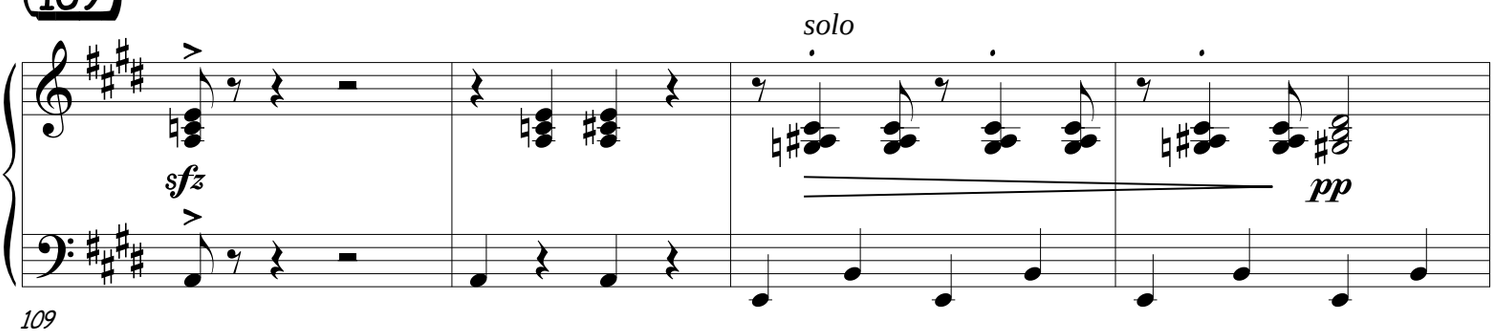

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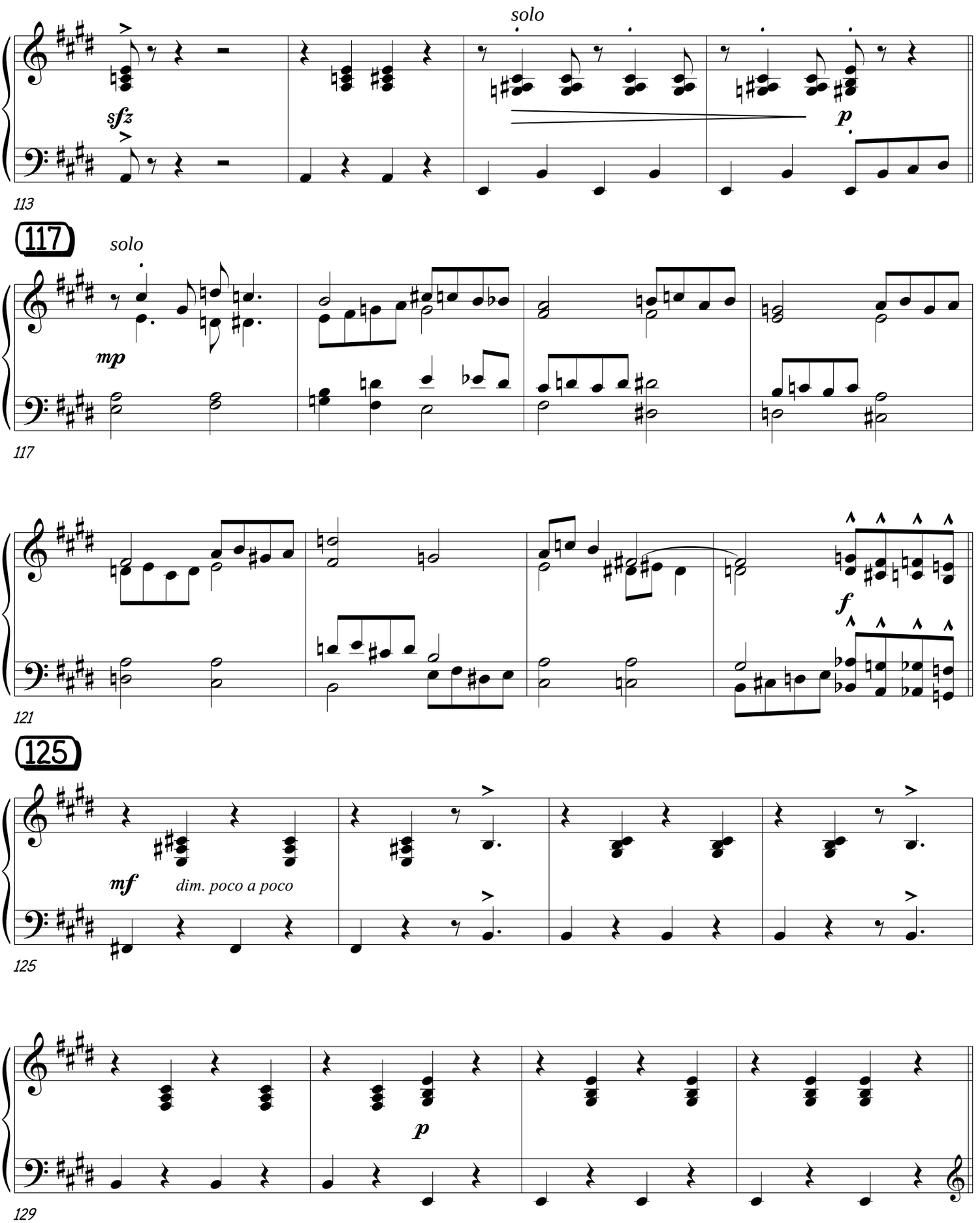
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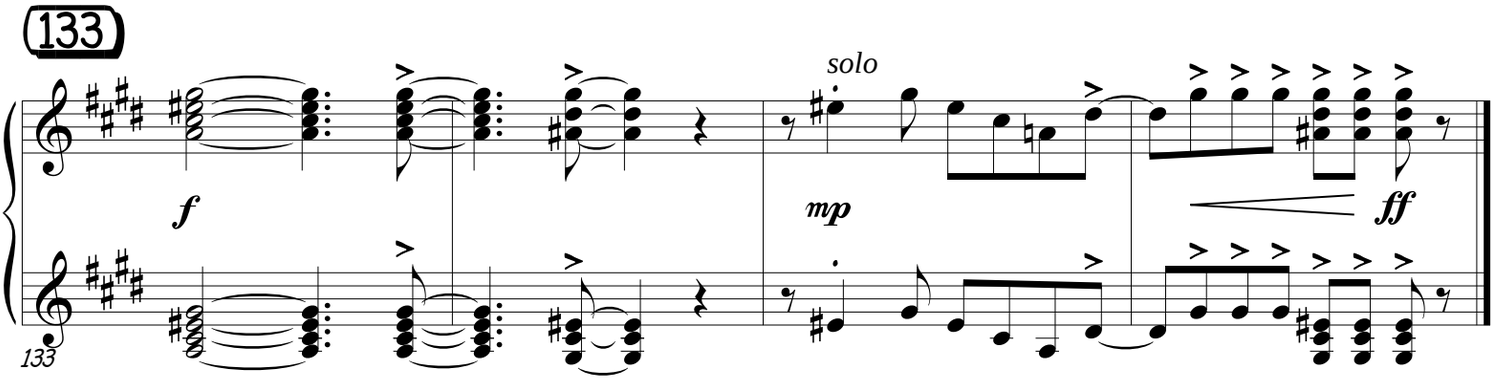
sfz
p
113
117
solo
mp
117
f
121
125
mf
dim. poco a poco
125
p
129


133
solo
f
mp
ff
133

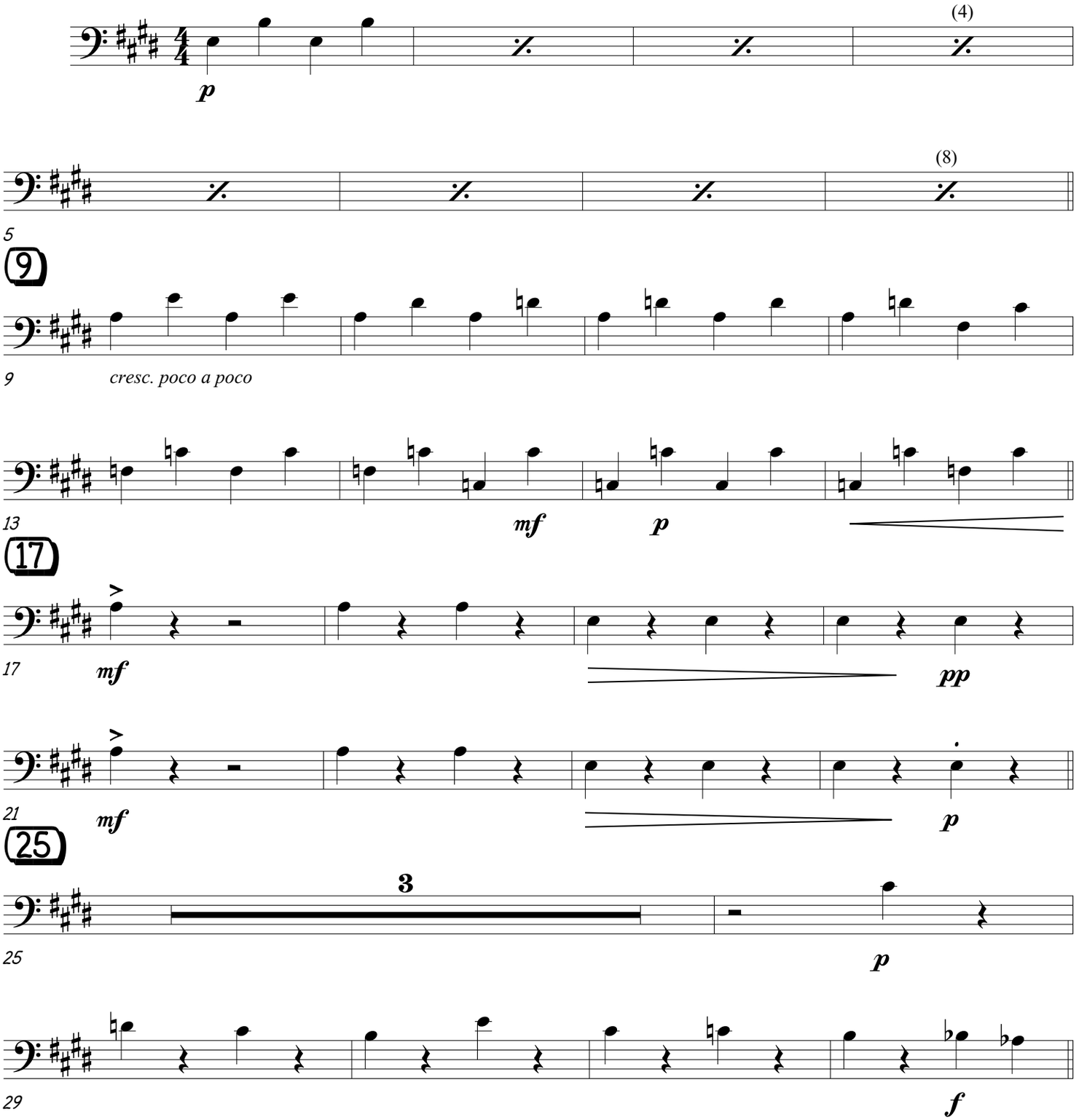
DANCE MAN BUYS A FARM

OCTET X

BASS

COMPOSED AND ARRANGED BY ALEC WILDER
PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY AND ROB DUBOFF

LIGHT SWING ♩ = 180



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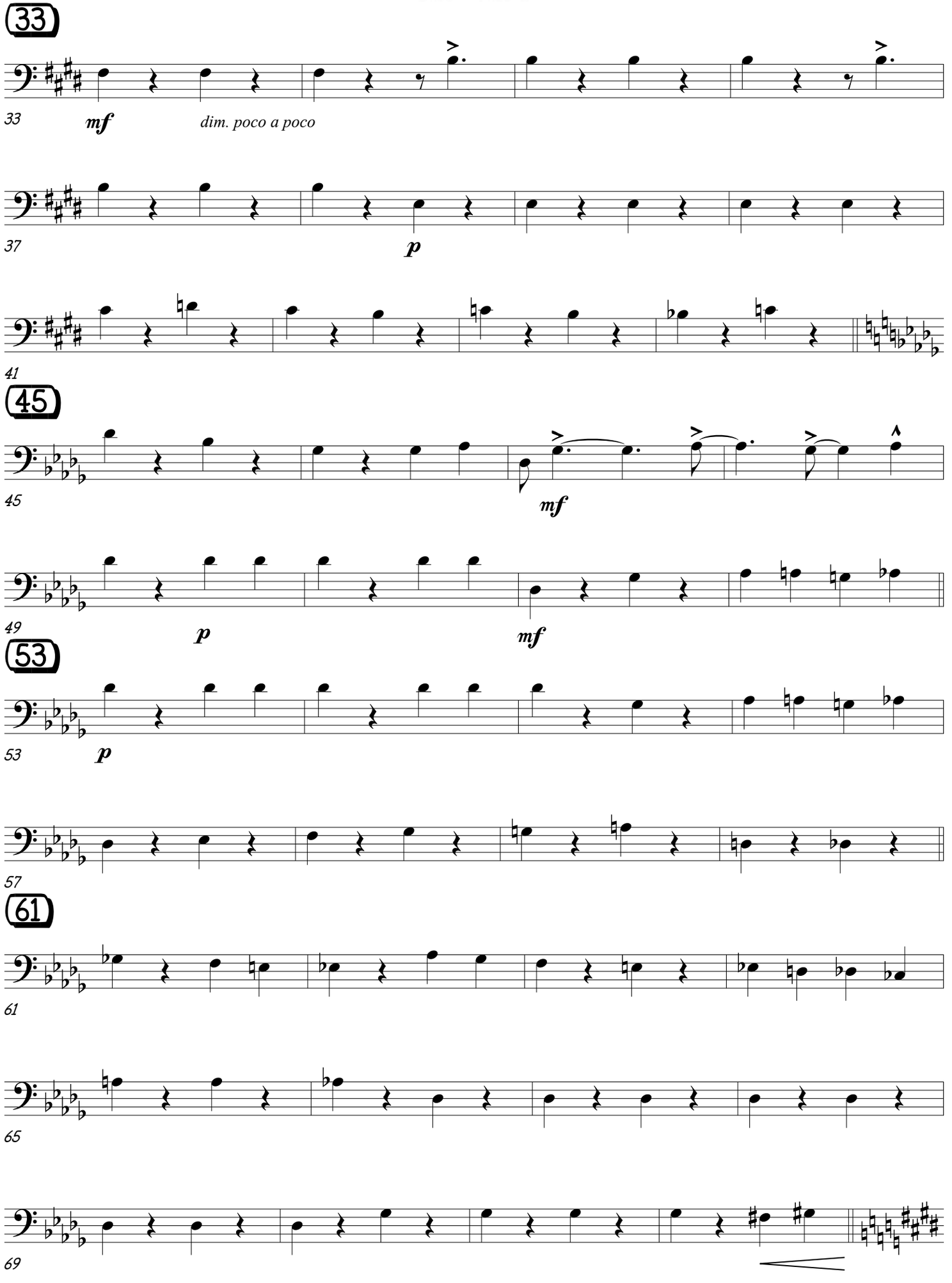
DANCE MAN BUYS A FARM

Bass - Page 2



DANCE MAN BUYS A FARM

Bass - Page 3

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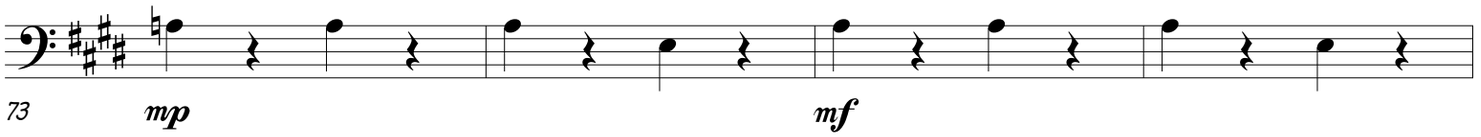

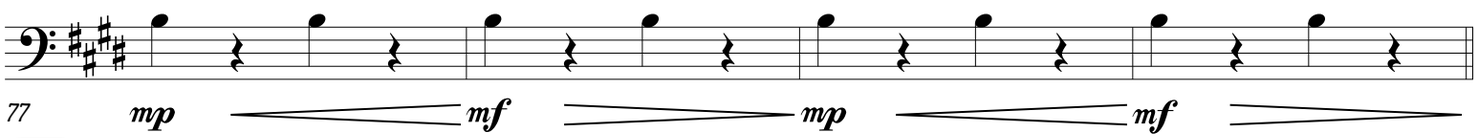

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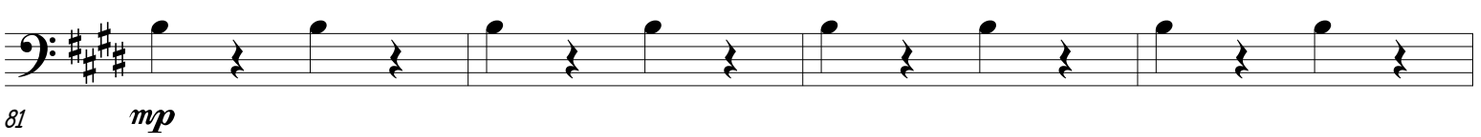

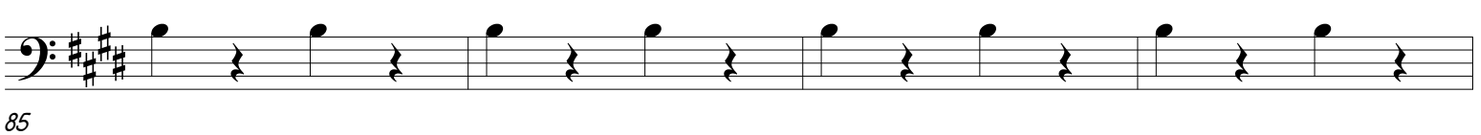

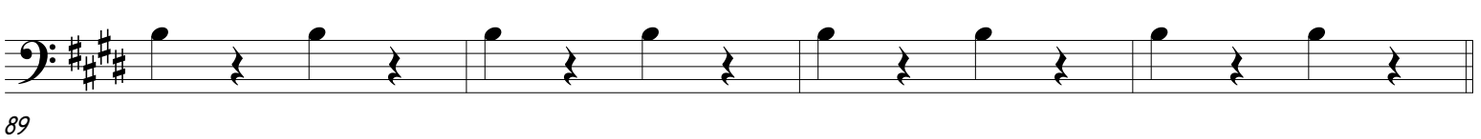

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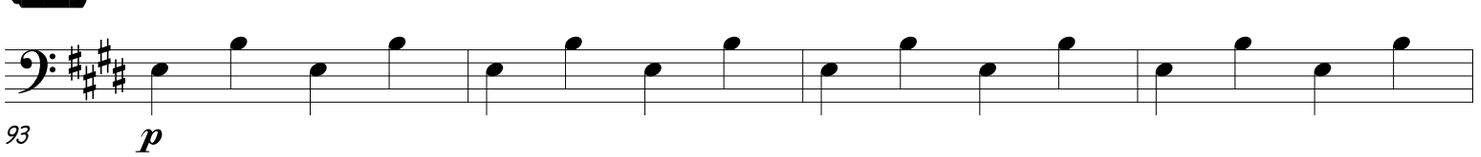

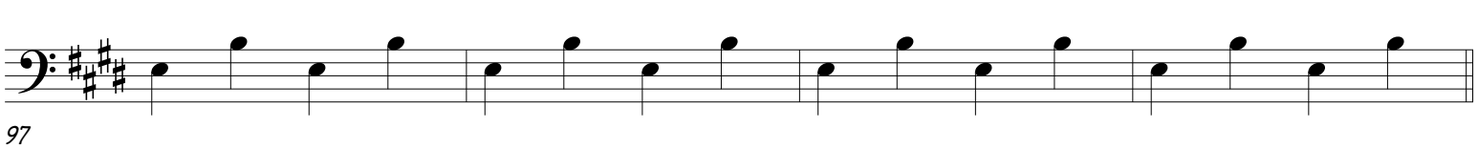

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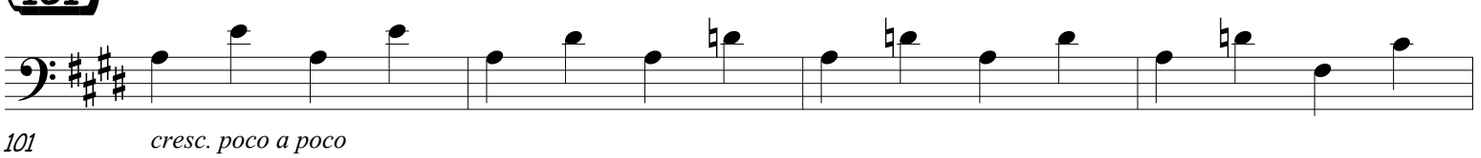

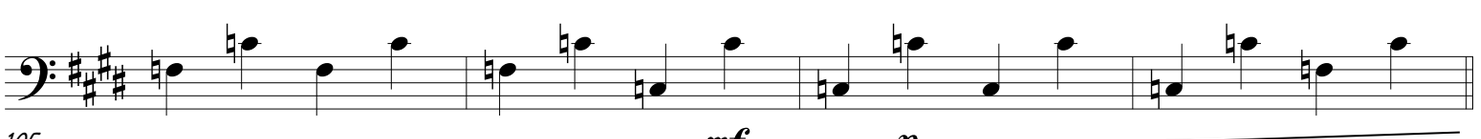

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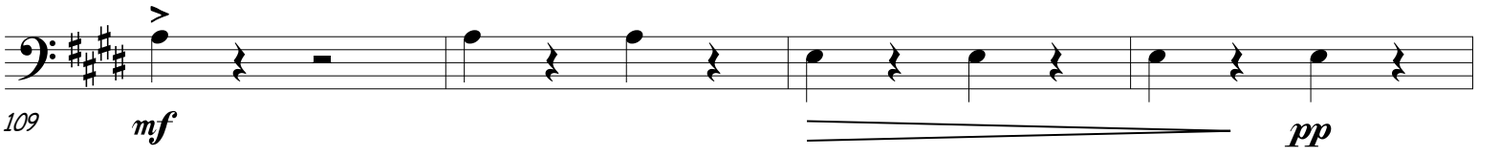

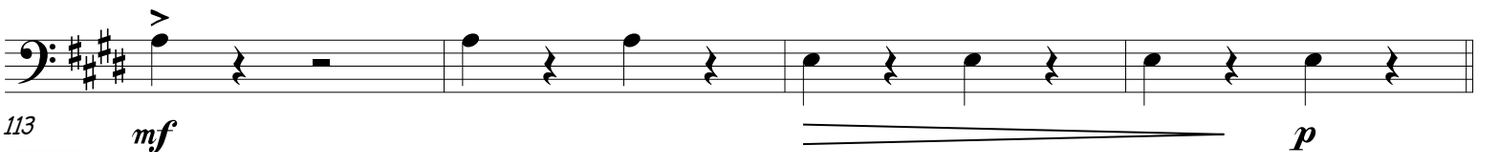

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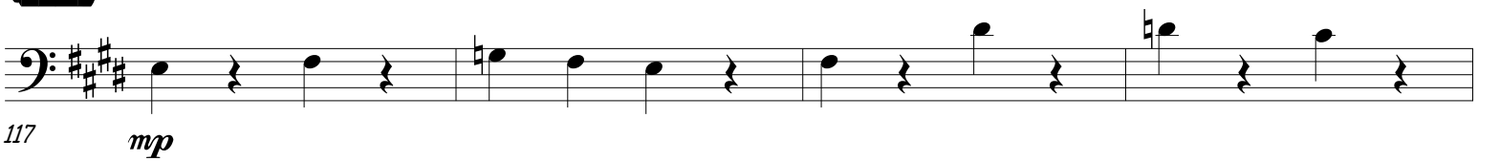

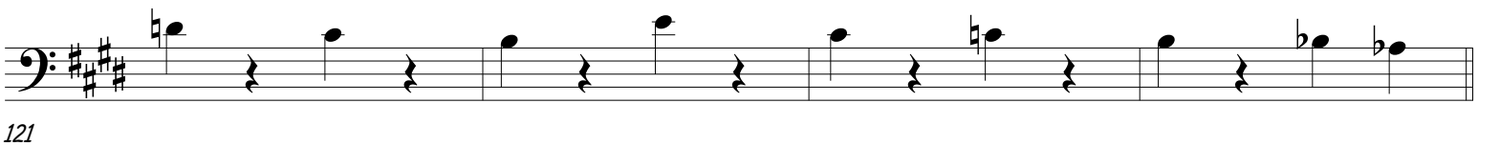

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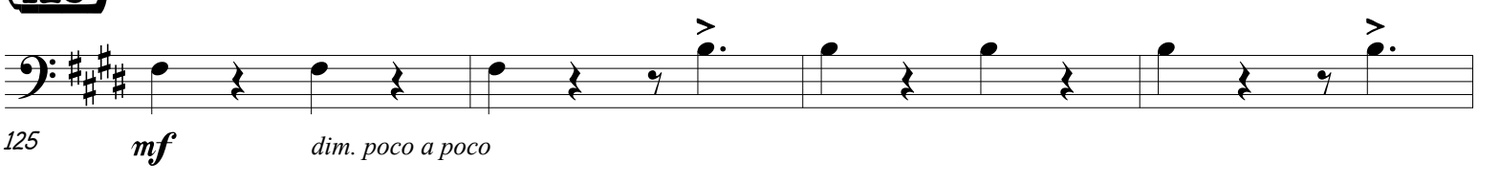

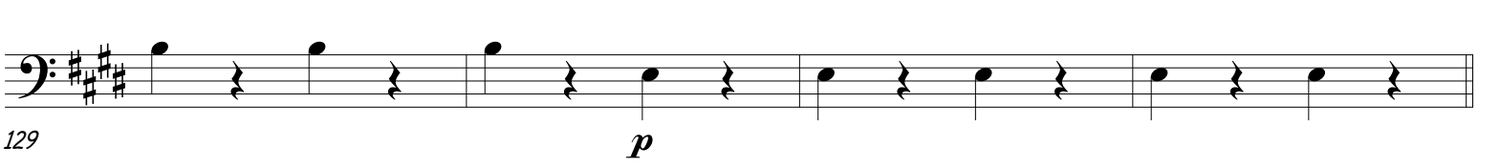

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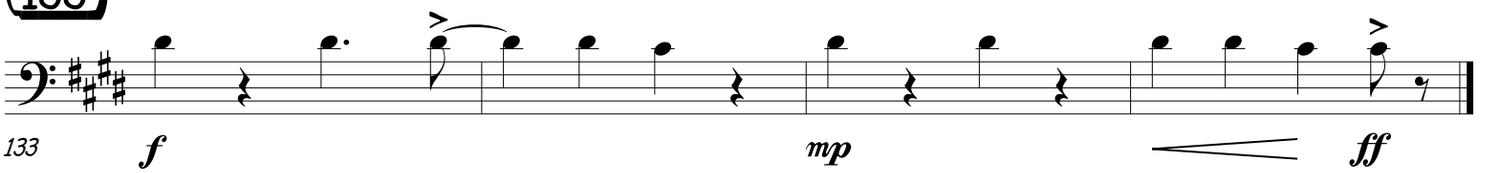


DANCE MAN BUYS A FARM

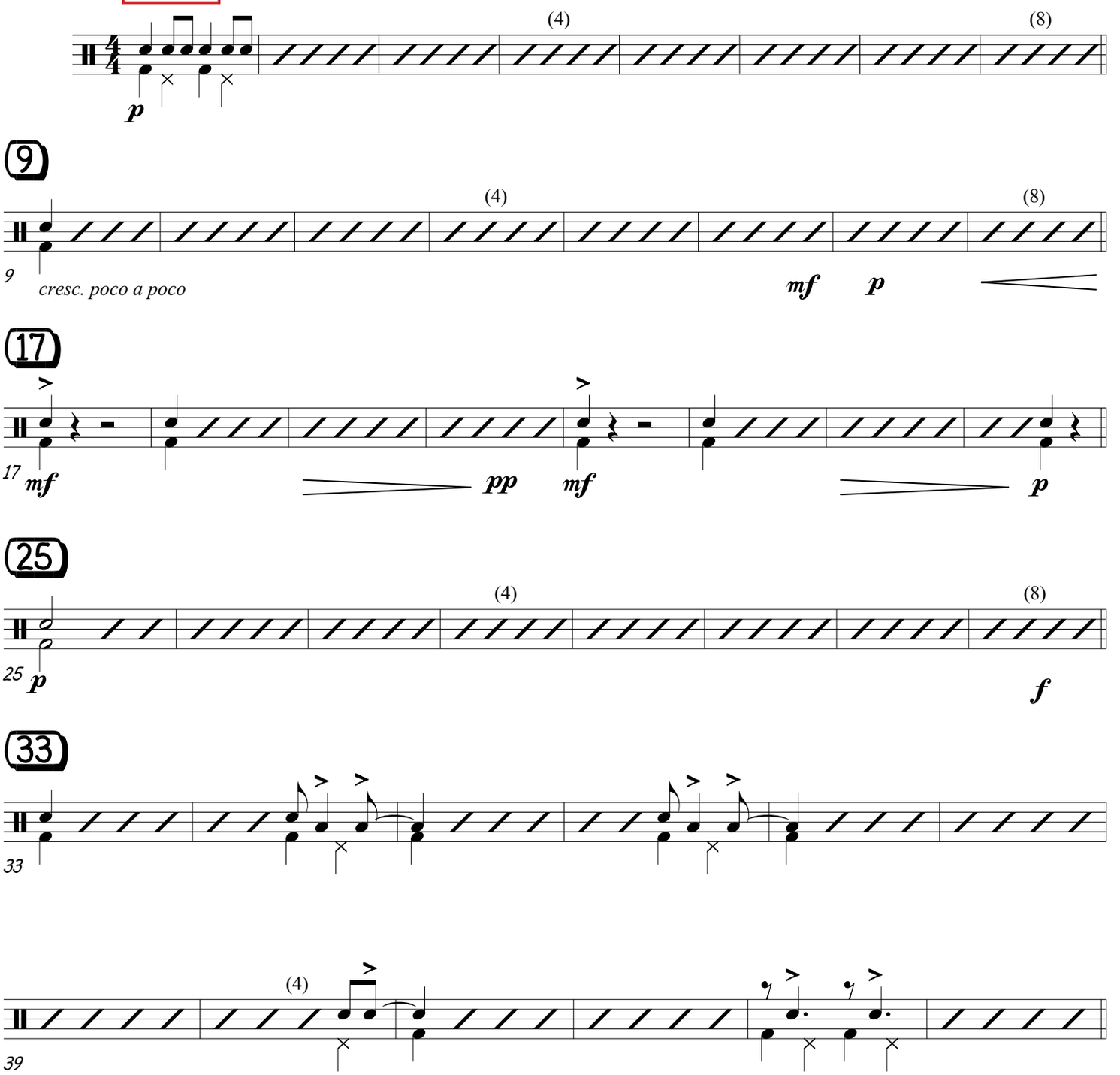
OCTET X

DRUMS

COMPOSED AND ARRANGED BY ALEC WILDER
PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY AND ROB DUBOFF

LIGHT SWING ♩ = 180

Brushes



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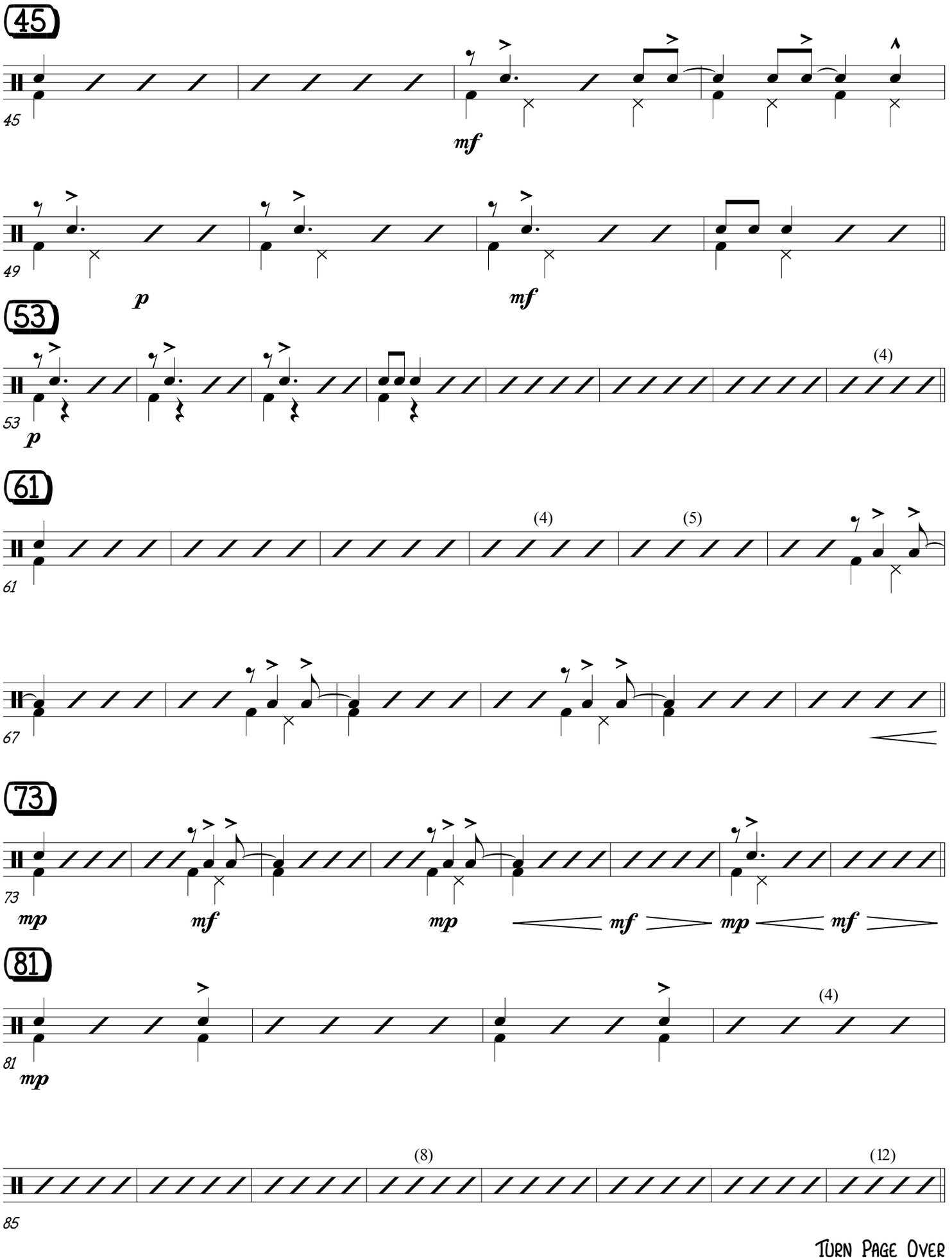
45
mf
49
p
mf
53
p
(4)
61
(4)
(5)
67
73
mp
mf
mp
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mp
mf
81
mp
(4)
(8)
(12)
85

DANCE MAN BUYS A FARM

Drums - Page 3

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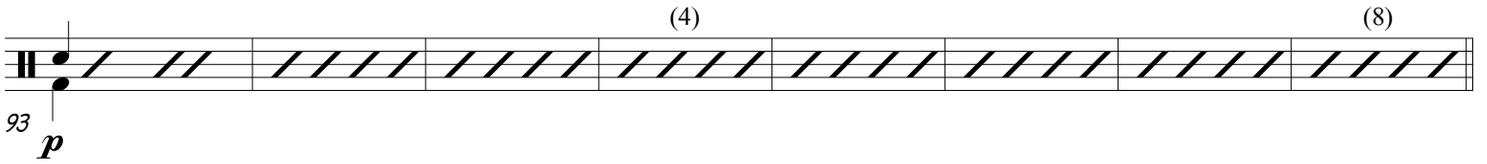

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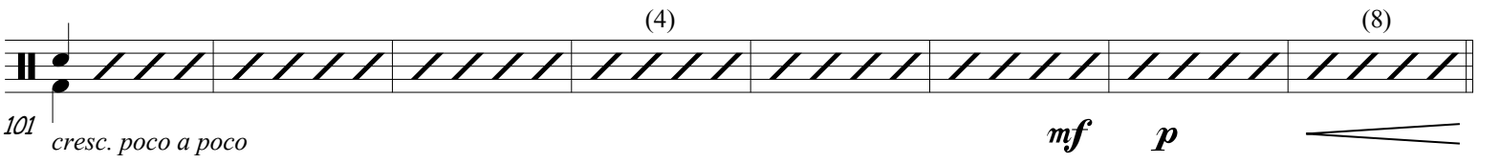

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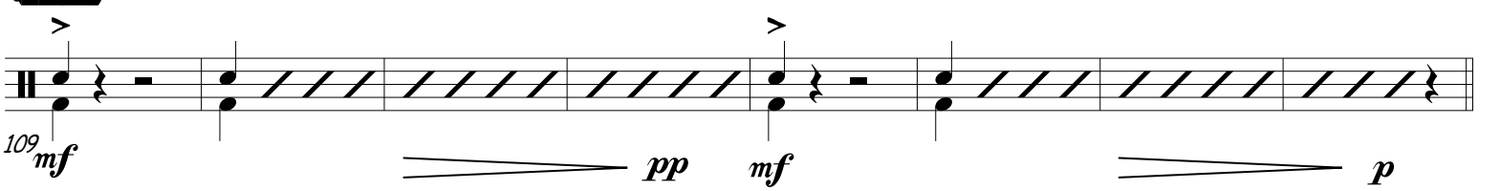

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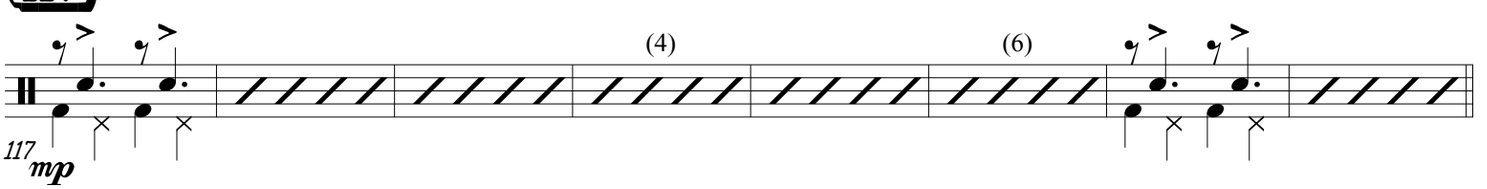

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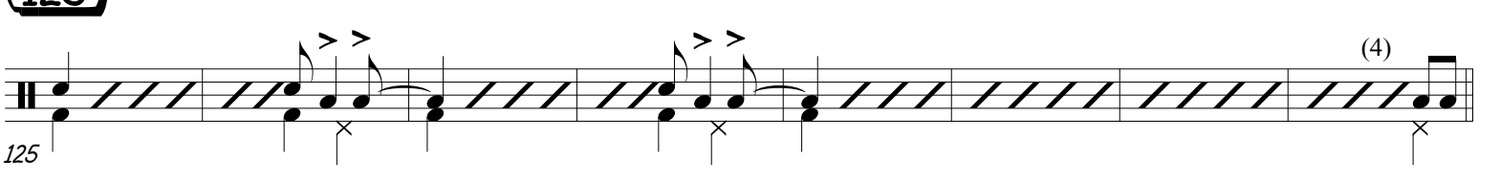
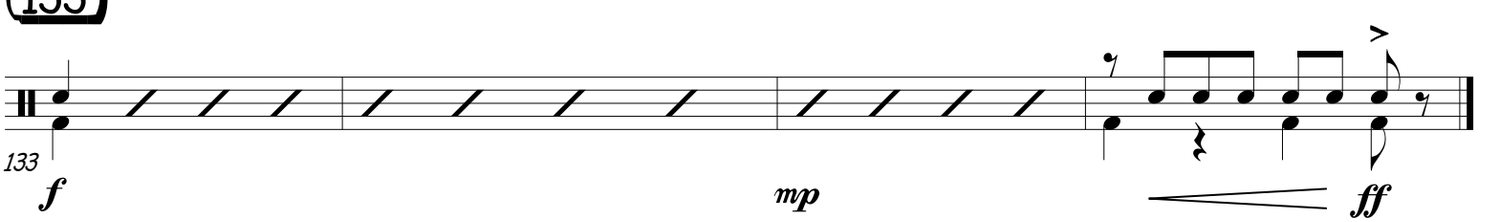
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