

Presents

JAZZ LINES PUBLICATIONS

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
SARATOGA SPRINGS NY 12866 USA

ALEC WILDER OCTET SERIES

DANCE MAN BUYS A FARM (1940)

Background:

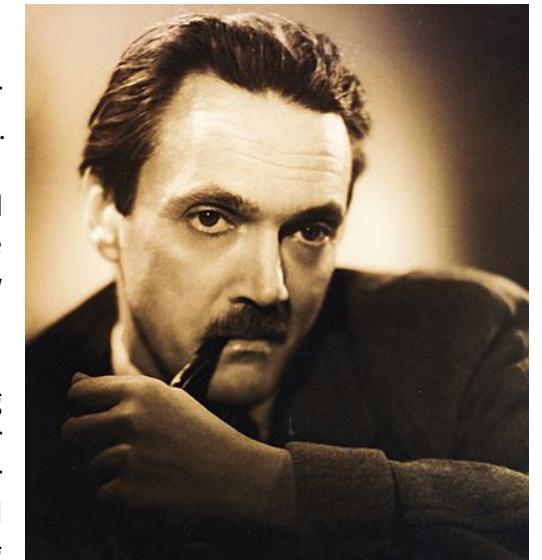
It is with particular pride that we present edited and corrected publications of the library of octets composed by Alec Wilder, written between 1938 and 1940, with another group written in 1947. These were recorded for the Brunswick, Columbia, and Vox labels. A compilation of these octets is available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

SCORE

COMPOSED AND ARRANGED BY ALEC WILDER

PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY AND ROB DUBOFF

LIGHT SWING $\text{♩} = 180$

Clarinet

Woodwind 1:
Clarinet in B \flat /Flute

Oboe

Woodwind 2:
Oboe/English Horn

Woodwind 3:
Clarinet in B \flat

Woodwind 4:
Bass Clarinet

Woodwind 5:
Bassoon

Harpsichord

Bass

Brushes

Drum Set

1

2

3

4

5

6

7

8

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DANCE MAN BUYS A FARM

SCORE - PAGE 2

(9)

Ww. 1(B^b Cl.)

Ww. 2 (Ob.)

Ww. 3 (B^b Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

Bs.

D.S.

p cresc. poco a poco

cresc.

mf

p

p cresc. poco a poco

solo

p cresc. poco a poco

mf

p

p cresc. poco a poco

mf

p

(4)

cresc. poco a poco

mf

p

(8)

DANCE MAN BUYS A FARM

SCORE - PAGE 3

(17)

Ww. 1(B♭ Cl.)

Ww. 2 (Ob.)

Ww. 3 (B♭ Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

Bs.

D.S.

DANCE MAN BUYS A FARM

SCORE - PAGE 4

(25)

Musical score for "DANCE MAN BUYS A FARM" (Score - Page 4). The score consists of eight staves:

- Ww. 1(B♭ Cl.)
- Ww. 2(Ob.)
- Ww. 3(B♭ Cl.)
- Ww. 4(Bs. Cl.)
- Ww. 5(Bsn.)
- Hpschd (piano, shown in two staves)
- Bs.
- D.S.

The key signature is A major (no sharps or flats). Measure 25 starts with a rest for Ww. 1(B♭ Cl.). Measures 26-27 show sustained notes for Ww. 2(Ob.), Ww. 3(B♭ Cl.), and Ww. 4(Bs. Cl.). Measure 28 begins with a dynamic *p* for Ww. 1(B♭ Cl.), followed by eighth-note patterns. Measures 29-30 continue with eighth-note patterns. Measure 31 starts with a dynamic *f* for Ww. 1(B♭ Cl.). Measure 32 ends with a dynamic *f* for D.S.

A red box highlights the text "To English Horn" above the piano staff in measure 28.

DANCE MAN BUYS A FARM

SCORE - PAGE 5

(33)

Ww. 1(B♭ Cl.)

Ww. 3 (B♭ Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

Bs.

D.S.

mf dim. poco a poco

p

p

solo

p

p

p

p

DANCE MAN BUYS A FARM

SCORE - PAGE 6

To Flute

Ww. 1(B[♭] Cl.)

Ww. 3 (B[♭] Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

solo

mp

Bs.

D.S.

(4)

X

X

DANCE MAN BUYS A FARM

SCORE - PAGE 7

(45)

Ww. 1 (Fl.) *p*

Ww. 2 (E. Hn.) *solo* *mf* To Oboe

Ww. 3 (B^b Cl.) *mf*

Ww. 4 (Bs. Cl.) *p* *mf*

Ww. 5 (Bsn.) *mf* *p* *mf*

Hpschd *p* *mf* *p* *mf*

Bs. *mf* *p* *mf*

D.S. *mf* *p* *mf*

DANCE MAN BUYS A FARM

SCORE - PAGE 8

(53)

To Clarinet

Musical score for "DANCE MAN BUYS A FARM" (Score - Page 8). The score consists of eight staves:

- Ww. 1 (Fl.)**: Treble clef, key signature of B-flat major (two flats). Measures 53-56: Rests. Measure 57: Dynamics *p*, eighth-note patterns. Measure 58: Dynamics *mp*. Measures 59-60: Slurs.
- Ww. 2 (Ob.)**: Treble clef, key signature of B-flat major. Measures 53-56: Dynamics *p*, eighth-note patterns. Measure 57: Dynamics *mp*. Measures 58-60: Slurs.
- Ww. 3 (B^b Cl.)**: Treble clef, key signature of B-flat major. Measures 53-56: Dynamics *p*, eighth-note patterns. Measure 57: Dynamics *mp*. Measures 58-60: Slurs.
- Ww. 4 (Bs. Cl.)**: Treble clef, key signature of B-flat major. Measures 53-56: Dynamics *p*, eighth-note patterns. Measure 57: Dynamics *mp*. Measures 58-60: Slurs.
- Ww. 5 (Bsn.)**: Bass clef, key signature of B-flat major. Measures 53-56: Rests. Measure 57: Dynamics *mp*, sixteenth-note patterns. Measures 58-60: Slurs.
- Hpschd**: Treble and bass staves, key signature of B-flat major. Measures 53-60: Dynamics *p*, sustained notes.
- Bs.**: Bass clef, key signature of B-flat major. Measures 53-60: Dynamics *p*, eighth-note patterns.
- D.S.**: Treble clef, key signature of B-flat major. Measures 53-60: Dynamics *p*, eighth-note patterns. Measure 60: (4) indicates four measures.

DANCE MAN BUYS A FARM

SCORE - PAGE 9

(61)

Ww. 1(B^b Cl.)

Ww. 2 (Ob.)

Ww. 3 (B^b Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

Bs.

D.S.

(4) (5)

DANCE MAN BUYS A FARM

SCORE - PAGE 10

Musical score for "Dance Man Buys a Farm" featuring eight staves of music. The instruments are:

- Ww. 1(B♭ Cl.)
- Ww. 2(Ob.)
- Ww. 3(B♭ Cl.)
- Ww. 4(Bs. Cl.)
- Ww. 5(Bsn.)
- Hpschd (Harpsichord)
- Bs. (Bassoon)
- D.S. (Drum Set)

The score shows measures 67 through 72. The instrumentation changes from woodwinds only in measures 67-70 to include brass and percussion in measure 72. Measure 72 includes dynamic markings *pp*, *solo*, and a crescendo line.

DANCE MAN BUYS A FARM

SCORE - PAGE 11

(73)

Ww. 1(B♭ Cl.)

Ww. 2 (Ob.)

Ww. 3 (B♭ Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

Bs.

D.S.

This musical score page contains eight staves of music for various instruments. The top five staves are woodwind instruments: Ww. 1 (B♭ Cl.), Ww. 2 (Ob.), Ww. 3 (B♭ Cl.), Ww. 4 (Bs. Cl.), and Ww. 5 (Bsn.). The bottom three staves are brass instruments: Hpschd (Horn), Bs. (Bassoon), and D.S. (Drum Set). The score is divided into measures 73 through 80. Measure 73 starts with a dynamic of *mp*. Measures 74 and 75 follow with *mf* dynamics. Measure 76 begins with a dynamic of *mf*, labeled "solo". Measures 77 and 78 show alternating *mp* and *mf* dynamics. Measure 79 starts with *mf*, followed by *mp*, *mf*, *mp*, and *mf* dynamics. Measure 80 concludes with *mf* dynamics. The Hpschd staff shows sustained notes with dynamics *mp* and *mf*. The Bs. staff shows eighth-note patterns with *mp* and *mf* dynamics. The D.S. staff shows eighth-note patterns with *mp* and *mf* dynamics.

DANCE MAN BUYS A FARM

SCORE - PAGE 12

(81)

Ww. 1(B[♭] Cl.)

Ww. 3 (B[♭] Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

Bs.

D.S.

solo

mp

mp

mp

mp

mp

mp

(4)

DANCE MAN BUYS A FARM

SCORE - PAGE 13

Hpschd

Bs.

D.S.

(8) (12)

87

88

89

90

91

92

DANCE MAN BUYS A FARM

SCORE - PAGE 14

(93)

Ww. 1(B[♭] Cl.)

Ww. 2 (Ob.)

Ww. 3 (B[♭] Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

Bs.

D.S.

93 94 95 96 97 98 99 100

DANCE MAN BUYS A FARM

SCORE - PAGE 15

(101)

Ww. 1(B♭ Cl.)

Ww. 2 (Ob.)

Ww. 3 (B♭ Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

Bs.

D.S.

(101)

101 102 103 104 105 106 107 108

DANCE MAN BUYS A FARM

SCORE - PAGE 16

(109)

Musical score for "DANCE MAN BUYS A FARM" (Score - Page 16). The score consists of eight staves, each with a specific dynamic instruction:

- Ww. 1 (B♭ Cl.): *sfz*, *pp*, *sfz*, *p*
- Ww. 2 (Ob.): *mf*, *mf*
- Ww. 3 (B♭ Cl.): *mf*, *pp*, *mf*, *p*
- Ww. 4 (Bs. Cl.): *sfz*, *pp*, *sfz*, *p*
- Ww. 5 (Bsn.): *sfz*, *pp*, *sfz*, *p*
- Hpschd (piano): *solo sfz*, *pp*, *solo sfz*, *p*
- Bs.: *mf*, *pp*, *mf*, *p*
- D.S.: *mf*, *pp*, *mf*, *p*

The score includes measure numbers 109 through 116 at the bottom of the page.

DANCE MAN BUYS A FARM

SCORE - PAGE 17

(117)

Ww. 1(B[♭] Cl.)

Ww. 3 (B[♭] Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

solo

mp

Bs.

mp

D.S.

mp

117

118

119

120

121

122

123

124

DANCE MAN BUYS A FARM

SCORE - PAGE 18

(125)

Ww. 1(B[♭] Cl.)

Ww. 3 (B[♭] Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

Bs.

D.S.

mf dim. poco a poco

p solo

p

p

p

p

p

(4)

125

126

127

128

129

130

131

132

DANCE MAN BUYS A FARM

SCORE - PAGE 19

(133)

Ww. 1(B♭ Cl.)

Ww. 2 (Ob.)

Ww. 3 (B♭ Cl.)

Ww. 4 (Bs. Cl.)

Ww. 5 (Bsn.)

Hpschd

Bs.

D.S.

DANCE MAN BUYS A FARM

OCTET X

**WOODWIND 1:
CLARINET IN B_b/
FLUTE**

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

LIGHT SWING $\text{♩} = 180$

Clarinet

1

5

(9)

9

13

(17)

21

TURN PAGE QUICKLY!

DANCE MAN BUYS A FARM

WOODWIND 1:
CLARINET IN B \flat /
FLUTE - PAGE 2

(25)

3

p

(33)

mf dim. poco a poco

f

p

To Flute

4

(45)

p

8va -----,

mf

(53)

To Clarinet

3

p

mp

DANCE MAN BUYS A FARM

WOODWIND 1:

CLARINET IN B_b/

FLUTE - PAGE 3

(61)

Musical score for Woodwind 1 (Clarinet in B_b/Flute). The score consists of two staves. The top staff starts with a quarter note followed by a eighth-note pattern. The bottom staff starts with a eighth-note pattern. Measure 61 ends with a fermata over the first note of the next measure.

Continuation of the musical score for Woodwind 1. The top staff begins with a eighth-note pattern. The bottom staff begins with a eighth-note pattern. Dynamic markings: *mf* and *dim. poco a poco*.

4

Continuation of the musical score for Woodwind 1. The top staff is a sustained note. The bottom staff begins with a eighth-note pattern. Measure 69 ends with a fermata over the first note of the next measure.

(73)

Continuation of the musical score for Woodwind 1. The top staff is a sustained note. The bottom staff begins with a eighth-note pattern. Dynamic marking: *mp*. Measure 73 ends with a fermata over the first note of the next measure.

4

Continuation of the musical score for Woodwind 1. The top staff is a sustained note. The bottom staff begins with a eighth-note pattern. Measure 77 ends with a fermata over the first note of the next measure.

(81)

Continuation of the musical score for Woodwind 1. The top staff is a sustained note. The bottom staff begins with a eighth-note pattern. Dynamic marking: *mp*. Measure 81 ends with a fermata over the first note of the next measure.

8

Continuation of the musical score for Woodwind 1. The top staff is a sustained note. The bottom staff begins with a eighth-note pattern. Measure 85 ends with a fermata over the first note of the next measure.

TURN PAGE

DANCE MAN BUYS A FARM

WOODWIND 1:

CLARINET IN B_b/

FLUTE - PAGE 4

(93)

93

97

(101)

101

105

(109)

109

113

(117)

117

(125)

125

129

DANCE MAN BUYS A FARM

WOODWIND 1:

CLARINET IN Bb/

FLUTE - PAGE 5

(133)

Musical score for Woodwind 1 (Clarinet in Bb/Flute) page 5, measure 133. The score is in 2/4 time, key signature is Bb major (two sharps), and dynamic is f. The melody consists of eighth and sixteenth notes with slurs and grace notes. Measure 133 ends with a dynamic ff.

DANCE MAN BUYS A FARM

OCTET X

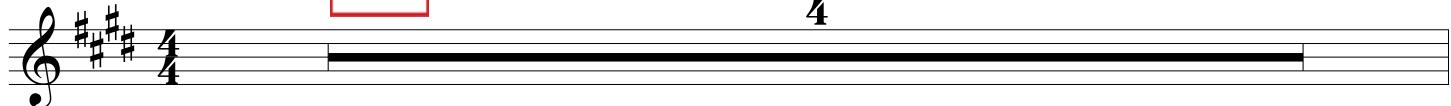
WOODWIND 2:
OBOE/
ENGLISH HORN

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

LIGHT SWING $\text{♩} = 180$

Oboe

4



5

pp *mp* *pp*

(9)

4

13

cresc. *mf*

(17)

2

mf

21

mf

2

DANCE MAN BUYS A FARM

WOODWIND 2:

OBOE/

ENGLISH HORN - PAGE 2

(25)

Musical score for Woodwind 2 (Oboe/English Horn) page 2, measure 25. The key signature is A major (three sharps). The melody starts with a half note at dynamic *p*, followed by eighth notes and quarter notes. The measure ends with a half note and a rest.

To English Horn

4

Musical score for Woodwind 2 (Oboe/English Horn) page 2, measure 29. The key signature changes to E major (one sharp). The score consists of a single long horizontal bar, indicating a sustained note or a held tone.

(33)

12

Musical score for Woodwind 2 (Oboe/English Horn) page 2, measure 33. The key signature changes to B-flat major (one flat). The score consists of a single long horizontal bar, indicating a sustained note or a held tone.

TURN PAGE OVER

DANCE MAN BUYS A FARM

WOODWIND 2:

OBOE/

ENGLISH HORN - PAGE 3

(45)

2

To Oboe

2

(53)

2

2

(61)

2

(73)

2

2

DANCE MAN BUYS A FARM

WOODWIND 2:

OBOE/

ENGLISH HORN - PAGE 4

(81)

12

Musical staff for measure 81. The key signature is A major (three sharps). The staff shows a single note on the first line followed by a long horizontal bar ending with a vertical bar line.

(93)

4

Musical staff for measure 93. The key signature is A major (three sharps). The staff shows a single note on the first line followed by a long horizontal bar ending with a vertical bar line.

(101)

4

Musical staff for measure 101. The key signature is A major (three sharps). The staff shows a single note on the first line followed by a long horizontal bar ending with a vertical bar line.

(109)

2

Musical staff for measure 109. The key signature is A major (three sharps). The staff shows a single note on the first line followed by a long horizontal bar ending with a vertical bar line.

(117)

2

Musical staff for measure 117. The key signature is A major (three sharps). The staff shows a single note on the first line followed by a long horizontal bar ending with a vertical bar line.

(133)

8

8

Musical staff for measure 133. The key signature is A major (three sharps). The staff shows a single note on the first line followed by a long horizontal bar ending with a vertical bar line.

fp

ff

DANCE MAN BUYS A FARM

OCTET X

**WOODWIND 3:
CLARINET IN B_b**

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

LIGHT SWING ♩ = 180

1

pp

mp

pp

5

pp

mp

pp

(9)

9

p

cresc. poco a poco

13

mf

p

(17)

17

mf

pp

21

mf

p

DANCE MAN BUYS A FARM

WOODWIND 3:

CLARINET IN B_b - PAGE 2

(25)

Musical score for Clarinet in B_b, page 2, measure 25. The key signature is B_b major (two sharps). The melody consists of eighth and sixteenth notes, with a dynamic of *p*. Measure 25 ends with a fermata over the last note.

Musical score for Clarinet in B_b, page 2, measure 29. The key signature changes to G major (one sharp). The melody continues with eighth and sixteenth notes, ending with a dynamic of *f*.

(33)

Musical score for Clarinet in B_b, page 2, measure 33. The key signature changes back to B_b major (two sharps). The melody features eighth and sixteenth notes, with dynamics *mf* and *dim. poco a poco*.

Musical score for Clarinet in B_b, page 2, measure 37. The key signature changes to A major (one sharp). The melody continues with eighth and sixteenth notes, ending with a dynamic of *p*.

Musical score for Clarinet in B_b, page 2, measure 41. The key signature changes to E major (no sharps or flats). The melody consists of a single sustained note followed by a repeat sign and a new section starting in E major.

TURN PAGE OVER

DANCE MAN BUYS A FARM

WOODWIND 3:

CLARINET IN B_b - PAGE 3

(45)

2

(53)

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_b - PAGE 4

(93)

Musical score for Clarinet in B_b, page 4. Measure 93 starts with a dotted half note followed by a eighth note, both in *pp*. This is followed by a sustained eighth note in *mp*, a sustained quarter note in *pp*, and another sustained quarter note in *pp*.

Measure 97 starts with a dotted half note followed by a eighth note, both in *pp*. This is followed by a sustained eighth note in *mp*, a sustained quarter note in *pp*, and another sustained quarter note in *pp*.

(101)

Measure 101 starts with a dotted half note followed by a eighth note, both in *p*. This is followed by a sustained eighth note in *cresc. poco a poco*, a sustained quarter note in *pp*, and another sustained quarter note in *pp*.

Measure 105 starts with a dotted half note followed by a eighth note, both in *mf*. This is followed by a sustained eighth note in *p*, and a sustained quarter note in *pp*.

(109)

Measure 109 starts with a dotted half note followed by a eighth note, both in *mf*. This is followed by a sustained eighth note in *pp*.

Measure 113 starts with a dotted half note followed by a eighth note, both in *mf*. This is followed by a sustained eighth note in *p*.

(117)

Measure 117 starts with a dotted half note followed by a eighth note, both in *f*.

(125)

Measure 125 starts with a dotted half note followed by a eighth note, both in *mf*. This is followed by a sustained eighth note in *dim. poco a poco*, a sustained quarter note in *p*, and another sustained quarter note in *p*.

Measure 129 starts with a dotted half note followed by a eighth note, both in *p*.

(133)

Measure 133 starts with a dotted half note followed by a eighth note, both in *f*. This is followed by a sustained eighth note in *fp*, and a sustained quarter note in *ff*.

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 $\text{♩} = 180$

DANCE MAN BUYS A FARM

WOODWIND 4:

BASS CLARINET - PAGE 2

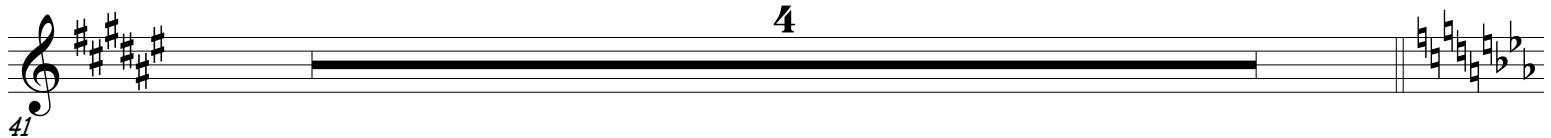
(25)



(33)

Musical score for Bass Clarinet, page 2, measures 33-37. The key signature changes to E major (one sharp). Measure 33 starts with a sustained note followed by eighth and sixteenth-note patterns. Measure 34 features grace notes and eighth-note pairs. Measure 35 is a dynamic solo section starting with *mf* and ending with *f*. Measure 36 shows eighth-note patterns with slurs. Measure 37 concludes with eighth-note patterns and a dynamic marking of *p*.

4



TURN PAGE OVER

DANCE MAN BUYS A FARM

WOODWIND 4:

BASS CLARINET - PAGE 3

(45)

45

*p**mf*

(53)

53

*p**mf*

(61)

61

65

*mf**dim. poco a poco*

69

pp

(73)

73

*mp**mf*

77

*mp**mf*

(81)

81

mp

8

DANCE MAN BUYS A FARM

WOODWIND 4:

BASS CLARINET - PAGE 4

(93)

93

2

solo

97

(101)

101

p cresc. poco a poco

2

p

105

(109)

109

sfs

sfs

113

(117)

117

7

^ ^ ^ ^

(125)

125

mf dim. poco a poco

solo

129

p

(133)

133

f

fp

ff

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

LIGHT SWING $\text{♩} = 180$

2

solo

pp

mp

4

5

(9)

2

solo

p

cresc. poco a poco

13

mf

(17)

sfs

pp

21

sfs

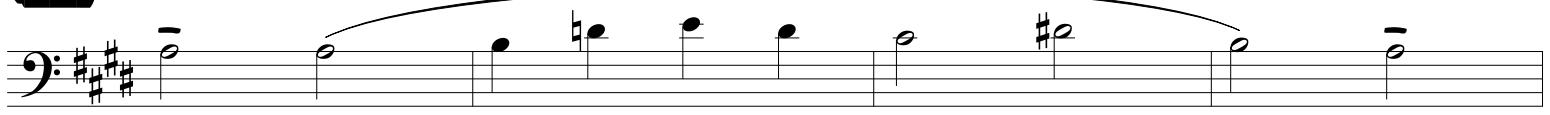
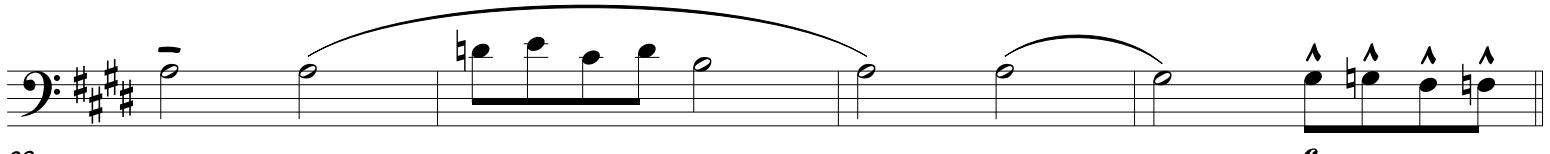
p

DANCE MAN BUYS A FARM

WOODWIND 5:

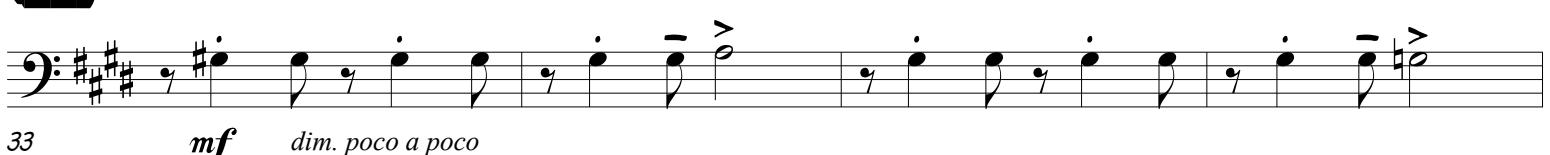
BASSOON - PAGE 2

(25)

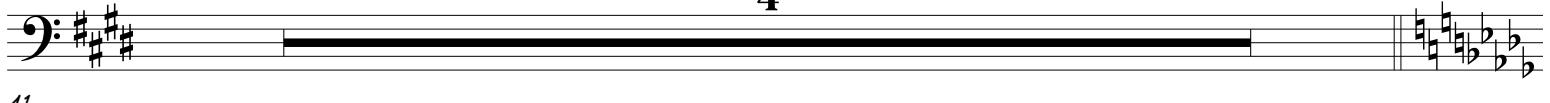
25 **p**

29

(33)

33 **mf** *dim. poco a poco*37 **p**

4



41

TURN PAGE OVER

DANCE MAN BUYS A FARM

WOODWIND 5:

BASSOON - PAGE 3

(45)

2
45

(53)

49 p 2
53 solo mf
53 mp

(61)

57
61

65 mf dim. poco a poco

69 solo pp

(73)

73 mp mf

77 mp mf mp mf

(81)

81 mp 8

DANCE MAN BUYS A FARM

WOODWIND 5:

BASSOON - PAGE 4

(93)

2

solo

93

pp

mp

(101)

2

solo

4

101

p

cresc. poco a poco

105

mf

(109)

109

sfz

pp

(117)

117

f

(125)

125

mf

dim. poco a poco

(133)

133

f

fp

ff

DANCE MAN BUYS A FARM

OCTET X

HARPSICHORD

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

LIGHT SWING $\text{♩} = 180$

pp

(4)

pp

(8)

5

(9)

p

cresc. poco a poco

9

mf

p

13

DANCE MAN BUYS A FARM

HARPSICHORD - PAGE 2

(17)

Musical score for harpsichord, page 2, measure 17. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of four sharps. The first measure contains eighth-note chords. The second measure begins with a dynamic *sffz*. The third measure starts with a dynamic *pp*. The fourth measure ends with a dynamic *p*.

17

*solo**pp**solo**p*

21

(25)

Musical score for harpsichord, page 2, measure 25. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of four sharps. The measure features various note values including half notes and quarter notes.

25

p

Musical score for harpsichord, page 2, measure 29. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of four sharps. The measure features eighth-note chords. The dynamic *f* is indicated at the end of the measure.

29

f

DANCE MAN BUYS A FARM

HARPSICHORD - PAGE 3

(33)

Musical score for harpsichord, page 3, measure 33. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of four sharps. Measure 33 starts with a dynamic of *mf*, followed by *dim. poco a poco*. The melody is primarily composed of eighth-note chords. Measure 34 begins with a dynamic of *p*, followed by *mp*. The melody continues with eighth-note chords.

solo

Musical score for harpsichord, page 3, measure 37. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of four sharps. Measure 37 starts with a dynamic of *p*, followed by *mp*. The melody is primarily composed of eighth-note chords. The bass staff features sustained notes throughout the measure.

Musical score for harpsichord, page 3, measure 41. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of four sharps. Measure 41 features a series of eighth-note chords in both staves, with the bass staff providing harmonic support.

(45)

Musical score for harpsichord, page 3, measure 45. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of four sharps. Measure 45 starts with a dynamic of *p*, followed by *mf*. The melody is primarily composed of eighth-note chords. The bass staff provides harmonic support.

Musical score for harpsichord, page 3, measure 49. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time with a key signature of four sharps. Measure 49 starts with a dynamic of *p*, followed by *mf*. The melody is primarily composed of eighth-note chords. The bass staff provides harmonic support.

DANCE MAN BUYS A FARM

HARPSICHORD - PAGE 4

(53)

Musical score for Harpsichord, page 4, measure 53. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is four flats. The music features eighth-note chords and eighth-note patterns. Measure 53 starts with a dynamic *p*.

(61)

Musical score for Harpsichord, page 4, measure 61. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is four flats. The music continues with eighth-note chords and patterns.

65

Musical score for Harpsichord, page 4, measure 65. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is four flats. The music continues with eighth-note chords and patterns.

69

Musical score for Harpsichord, page 4, measure 69. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to four sharps. The music concludes with a final chord.

DANCE MAN BUYS A FARM

HARPSICHORD - PAGE 5

(73)

Musical score for harpsichord, page 5, measures 73-76. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of four sharps. Measure 73 starts with a dynamic of *mp*. Measures 74 and 75 show eighth-note patterns. Measure 76 starts with a dynamic of *mf*. Measure 77 begins with a bass note followed by a sustained note.

73

Musical score for harpsichord, page 5, measures 77-80. The score continues with two staves. Measure 77 has sustained notes. Measures 78-80 feature eighth-note patterns with dynamics of *mp* and *mf*.

77

(81)

Musical score for harpsichord, page 5, measures 81-84. The score shows eighth-note patterns. Measure 81 starts with a dynamic of *mp*. Measures 82-84 continue the eighth-note pattern.

81

solo

Musical score for harpsichord, page 5, measures 85-88. The score features eighth-note patterns. Measure 85 is labeled *solo*. Measures 86-88 continue the eighth-note pattern.

85

Musical score for harpsichord, page 5, measures 89-92. The score shows eighth-note patterns. Measures 89-92 continue the eighth-note pattern established earlier in the section.

89

DANCE MAN BUYS A FARM

HARPSICHORD - PAGE 6

(93)

Musical score for Harpsichord, page 6, measures 93-96. The score consists of two staves. The top staff is treble clef with a key signature of four sharps. The bottom staff is bass clef with a key signature of three sharps. Measure 93 starts with a dynamic of *pp*. Measures 94-95 show a repeating pattern of eighth-note chords. Measure 96 ends with a dynamic of *pp*.

(101)

Musical score for Harpsichord, page 6, measures 101-104. The score consists of two staves. The top staff is treble clef with a key signature of four sharps. The bottom staff is bass clef with a key signature of three sharps. Measure 101 starts with a dynamic of *p*, followed by *cresc. poco a poco*. Measures 102-103 show a repeating pattern of eighth-note chords. Measure 104 ends with a dynamic of *p*.

(109)

Musical score for Harpsichord, page 6, measures 105-108. The score consists of two staves. The top staff is treble clef with a key signature of four sharps. The bottom staff is bass clef with a key signature of three sharps. Measure 105 starts with a dynamic of *sfs*. Measures 106-107 show a repeating pattern of eighth-note chords. Measure 108 ends with a dynamic of *pp*. The word "solo" is written above the treble staff in measure 107.

DANCE MAN BUYS A FARM

HARPSICHORD - PAGE 7

113

(117) *solo*

sfz

p

This section starts with a dynamic *sfz* (staccato forte). The melody consists of eighth-note patterns, with the bass line providing harmonic support. The dynamic changes to *p* (pianissimo) at the end.

117

(117) *solo*

mp

This section continues the solo part, maintaining the eighth-note patterns and harmonic bass line. The dynamic is *mp* (mezzo-forte).

121

(125)

f

The dynamic shifts to *f* (forte) for this section, featuring more rhythmic complexity and sustained notes.

125

mf

dim. poco a poco

The dynamic decreases from *mf* to *dim. poco a poco* (diminishing gradually), creating a sense of slowing down or fading.

129

p

The final section begins with a dynamic *p* (pianissimo), consisting of sustained chords throughout the measure.

DANCE MAN BUYS A FARM

HARPSICHORD - PAGE 8

(133)

Musical score for Harpsichord, page 8, measure 133. The score consists of two staves. The top staff is labeled "solo" and the bottom staff is labeled "133". Measure 133 begins with a forte dynamic (f) on both staves. The right hand (solo) plays a series of eighth-note chords, followed by a sixteenth-note pattern. The left hand (133) provides harmonic support with sustained notes and eighth-note chords. The dynamic changes to *mp* (mezzo-forte) for the left hand's eighth-note pattern. The measure concludes with a forte dynamic (ff) on both staves.

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 $\text{♩} = 180$

(4)

(8)

5
(9)

13
(17)

17
mf

21
(25) **mf**

25
3

29
f

DANCE MAN BUYS A FARM

BASS - PAGE 2

(33)

33 *mf* *dim. poco a poco*

37 *p*

41

(45)

45 *mf*

(53)

53 *p* *mf*

(61)

61

65

69

DANCE MAN BUYS A FARM

BASS - PAGE 3

(73)

Bass clef staff. Measure 73: Dynamics: *mp*, *mf*. Measures 77-81: Dynamics: *mp*, *mf*, *mp*, *mf*, *mf*.

(81)

Bass clef staff. Measure 81: Dynamics: *mp*.

Bass clef staff. Measure 85.

Bass clef staff. Measure 89.

(93)

Bass clef staff. Measure 93: Dynamics: *p*.

Bass clef staff. Measure 97.

(101)

Bass clef staff. Measure 101: Dynamics: *cresc. poco a poco*.

Bass clef staff. Measure 105: Dynamics: *mf*, *p*.

DANCE MAN BUYS A FARM

BASS - PAGE 4

(109)

Bass clef, key signature of four sharps, common time. Measure 109 starts with a quarter note followed by a rest, then a eighth-note pattern of (down, up, down, up) repeated three times. Dynamics: *mf*, *pp*.

Measure 113 continues the eighth-note pattern from measure 109, ending with a dynamic of *p*.

(117)

Measure 117 begins with a eighth-note pattern of (down, up, down, up) followed by a quarter note, then a eighth-note pattern of (up, down, up, down) followed by a quarter note.

Measure 121 continues the eighth-note patterns established in previous measures.

(125)

Measure 125 starts with a eighth-note pattern of (down, up, down, up) followed by a quarter note, then a eighth-note pattern of (up, down, up, down) followed by a quarter note. Dynamics: *mf*, *dim. poco a poco*.

Measure 129 continues the eighth-note patterns, ending with a dynamic of *p*.

(133)

Measure 133 begins with a eighth-note pattern of (down, up, down, up) followed by a quarter note, then a eighth-note pattern of (up, down, up, down) followed by a quarter note. Dynamics: *f*, *mp*, *ff*.

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 $\text{♩} = 180$

Brushes

Measures 1-8: Brushes. Measure 1 starts with two strokes on the bass drum followed by a series of eighth-note strokes on the snare drum. Measures 2-8 show a continuous pattern of eighth-note strokes on the snare drum.

(9)

Measures 9-16: Measures 9-12 show eighth-note strokes on the snare drum. Measure 13 begins with a bass drum stroke followed by eighth-note strokes. Measures 14-16 show eighth-note strokes on the snare drum. Dynamics: *cresc. poco a poco*, *mf*, *p*.

(17)

Measures 17-24: Measures 17-20 show eighth-note strokes on the snare drum. Measures 21-24 show eighth-note strokes on the snare drum. Dynamics: *mf*, *pp*, *mf*, *pp*, *p*.

(25)

Measures 25-32: Measures 25-28 show eighth-note strokes on the snare drum. Measures 29-32 show eighth-note strokes on the snare drum. Dynamics: *p*, *f*.

(33)

Measures 33-40: Measures 33-36 show eighth-note strokes on the snare drum. Measures 37-40 show eighth-note strokes on the snare drum.

Measures 39-46: Measures 39-42 show eighth-note strokes on the snare drum. Measures 43-46 show eighth-note strokes on the snare drum.

DANCE MAN BUYS A FARM

DRUMS - PAGE 2

(45)

45

mf

49

p

mf

(53)

53

p

(4)

(61)

61

(4)

(5)

67

(73)

73

mp

mf

mp

mf

mp

mf

(81)

81

mp

(4)

(8)

(12)

DANCE MAN BUYS A FARM

DRUMS - PAGE 3

(93)

Measure 93: 2 measures of sixteenth-note patterns. The first measure starts with a bass drum at **p**. The second measure consists of two groups of four sixteenth notes each, separated by a vertical bar.

(101)

Measure 101: 2 measures of sixteenth-note patterns. The first measure starts with a bass drum at **p**, followed by "cresc. poco a poco". The second measure ends with **mf** and **p**.

(109)

Measure 109: 2 measures of sixteenth-note patterns. The first measure starts with a bass drum at **mf**. The second measure ends with **pp**, **mf**, and **p**.

(117)

Measure 117: 2 measures of sixteenth-note patterns. The first measure starts with a bass drum at **mp**. The second measure ends with **mf**.

(125)

Measure 125: 2 measures of sixteenth-note patterns. The first measure starts with a bass drum at **mp**. The second measure ends with **f**.

(133)

Measure 133: 2 measures of sixteenth-note patterns. The first measure starts with a bass drum at **f**. The second measure ends with **ff**.