

*On Occasion of the 100th Anniversary of the Exposition*



A DAY AT THE  
**Panama Pacific Exposition**  
1915 - 2015

DESCRIPTIVE FANTASIA

**MAYHEW L. LAKE**

*Edited & Arranged by Kevin R. Tam*

**FULL SCORE**

CONCERT BAND

# A DAY AT THE



# A Day at the Panama Pacific Exposition

MAYHEW LESTER LAKE 1879 - 1955

IN the world of early American music, Mayhew Lester Lake stands out as not only a forerunner but also a standard bearer of what became popular form and function of the American orchestra and wind band. Amassing a catalog of over 2000 arrangements and compositions before his death in 1955, his musical activities were intertwined in every genre of music from film scores to the wind band. So true was this that today in 2015, there doubtful exists an orchestra or wind band that does not possess a Lake arrangement within their library.

Beginning his musical studies in Boston at the New England Conservatory of Music, he eventually became employed as a violinist for the Boston Symphony Orchestra. Five years later, the call of show business beckoned and he left Boston to become the conductor for the Payret Theater in Havana, Cuba – at the time the largest theater company in the Western Hemisphere. It was during this period in which he devised a clever musical folio system to accompany silent films whereby a collection of standard arrangements were written that could be called on to provide background to elements on the screen. For instance: a Furioso for depicting storm scenes, general confusion, tumult, etc. - or an Agitato for depicting sudden or impending danger.

The next decade saw him travel across the continent as a travelling music director and by 1911; Lake had returned to the northeast and moved to New York City to become the conductor of the New York Theater. This marked a new phase of his life and saw the beginning of his prolific arranging and composition career at music publisher Carl Fischer. In 1913, he was promoted to editor in chief of the Band and Orchestra department at Carl Fischer where he would remain until 1948. He became a lecturer on orchestration at New York University and in 1920 published his own book on orchestration titled “The American band Arranger”.

Composers whose works Lake had arranged took notice of his abilities as well. His catalog includes orchestral and band arrangements of major works from composers such as Tchaikovsky, Rossini, Ravel, Offenbach, Sullivan, Grieg and Saint-Saens but also arrangements of popular works from composers like Victor Herbert, George M. Cohan, Arthur Pryor, and John Philip Sousa. Sousa, when once asked about Lake described him as amongst the best in his field stating “now if you contact Mister Lake, he may put your composition in proper form with correct harmonization’s and instrumentation.”

Preferring to be called “Mike”, Lake continued to work until 1948. He penned an autobiography which was published posthumously and is distinctive as being the only published firsthand account from an original silent film composer. Lake died at his home in Fort Lee, NJ on March 16, 1955.

1915 \* A DAY AT THE PANAMA PACIFIC EXPOSITION \* 2015

The import and magnitude of the 1915 Panama Pacific International Exposition was of such scale not seen before, and rarely since. The event was held to be a siren call to the world that the City had risen from the ashes and ruin of the 1906 great earthquake and was poised to become one of the greatest settlements of the globe. The Exposition, which would require the filling of 630 acres of bayside marsh and extended three miles from Fort Mason to the Presidio waterfront, enthralled visitors for nine months showcasing not only the City of San Francisco but the exhibits halls of thirty one nations and many U.S. States as well as titans of industry.

The Fair was a multi-sensory experience, a mingling of buildings, construction done on a grand scale, innovative night lighting of structures and fountains, the dazzling “Tower of Jewels” itself lit by the great “Scintillator” spotlights as well as the spectacles of dance, song, and music. Up to 21 concerts of various forms were conducted on any given day at the Fair and compositions were commissioned especially for the event by composers such as Camille Saint-Saens. National musical organizations such as the Boston Symphony Orchestra and the band of John Philip Sousa took up residency at the Fair for a time as well.

In creating his musical fantasia of a day of the Panama Pacific Exposition, Mike Lake drew upon the sights and the sounds that he saw and the excitement and energy that he felt in contemporary context. As we celebrate the 100<sup>th</sup> anniversary of the Pan Pacific exposition and the music that was written for and about the event, it is helpful to be mindful of the vast energy and excitement generated by the fair and the impact of the event on all who experienced it.



# Descriptive Fantasia

Mayhew L. Lake  
*Edited & arranged by Kevin R. Tam*

"Sunrise"

© 1915 Carl Fisher, New York  
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13

19

20

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Cnt. 1

Cnt. 2

Cnt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc.

Mrb.

Timp.

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[illegible]

10030 • J. Neurosci., September 24, 2008 • 28(39):10023–10030

35

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Cnt. 1

Cnt. 2

Cnt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Gong

Perc.

S.D.

B.D.

Mrb.

Timp.



56

57

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Cnt. 1

Cnt. 2

Cnt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc.

Mrb.

Timp.

5

tr

gliss.

gliss.

gliss.

gliss.

65 "Oriental Ballyhoo"

72

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Cnt. 1

Cnt. 2

Cnt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc.

Mrb.

Timp.

*mf*

*dim.*

*p*

*pp*

*dim. poco a poco*

Solo

Solo in absence of Oboe

Solo in absence of Oboe & Eb Clarinet

(Play Bva in absence of Oboe & Eb Clar.)

Alto Sax or Cor. 2

Tenor Sax

1st

Bassoon

Tom tom

74

Ob. *cresc. - poco - a - poco*

E♭ Cl. *cresc. - poco - a - poco*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Cnt. 1

Cnt. 2

Euph. *Horn 2*

Perc. *cresc. - poco - a - poco*

*ff*

74 75 76 77 78 79 80 81 82

83

Ob.

E♭ Cl.

B♭ Cl. 1

Perc.

83 84 85 86 87 88 89 90

101

E♭ Cl.

B♭ Cl. 1

Cnt. 1

Tbn. 1

Tbn. 2

Euph.

Tuba

101 102 103 104 105 106 107 108 109 110

**119** **Tempo di Marcia**

"Congress of Nations in Passing Review"

[illegible]

121

Perc.

121 122 123 124 125 126 127 128 129



131 France "La Marseillaise"

130

130

Picc. *ff* *mf*

Fl. *ff* *mf*

Ob. *ff* *mf*

E♭ Cl. *ff* *mf* *p*

B♭ Cl. 1 *ff* *mf* *p*

B♭ Cl. 2 *ff* *mf* *p*

B♭ Cl. 3 *ff* *mf* *p*

A. Cl. *ff* *mf*

B. Cl. *ff* *mf* *p*

Bsn. *ff* *mf* *p*

S. Sx. *ff* *mf* *p*

A. Sx. *ff* *mf* *p*

T. Sx. *ff* *mf* *p*

B. Sx. *ff* *mf* *p*

Hn. 1 *ff* *mf* *p*

Hn. 2 *ff* *mf* *p*

Hn. 3 *ff* *mf* *p*

Hn. 4 *ff* *mf*

Cnt. 1 *ff* *mf* *p* Alto Sax

Cnt. 2 *ff* *mf*

Cnt. 3 *ff* *mf*

Tbn. 1 *ff* *mf* *p* Horn 3

Tbn. 2 *ff* *mf*

Tbn. 3 *ff* *mf* *p*

Euph. *ff* *mf* *p* Soli

Tuba *ff* *mf* a2

Perc. *ff* *mf*

Mrb.

Timp.

England "Rule Britannia"

140

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Cnt. 1

Cnt. 2

Cnt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc.

Mrb.

Timp.

*pp*

*ff*

*mf*

*tr*

*molto cresc.*

*a2*

Bassoon

Soprano Sax

Alto Sax

Tenor Sax

Horn 3

Horn 4

Bassoon

156 Italy "Garibaldi's Hymn"

150

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Cnt. 1

Cnt. 2

Cnt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc.

Mrb.

Timp.

*tr*

*p*

*ff*

*cl. 2*

*1st*

*a2*

*ff*

160

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Cnt. 1

Cnt. 2

Cnt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc.

Mrb.

Timp.

170

172

Spain "Hymne de Riege"

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Cnt. 1

Cnt. 2

Cnt. 3

Horn 3

Tbn. 1

mf

Horn 4

Tbn. 2

mf

Tbn. 3

ff

Euph.

ff

1st

Tuba

a2

1st

Perc.

p

molto cresc.

ff

f

Mrb.

Timp.

170

171

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179

*Japan "Fou so ka"*

180

Supan 1 Ou 30 R

Picc.

Fl.

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Cnt. 1

Cnt. 2

Cnt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Perc.

Mrb.

Timp.

*ff*

*mf*

*p*

*tr*

*Solo*

Baritone Sax

Solo

Alto Sax

Horn 3

Horn 4

Baritone Sax

Bassoon

1st

*ff*

*mf*

*p*

*tr*

*Solo*

Baritone Sax

Solo

Alto Sax

Horn 3

Horn 4

Baritone Sax

Bassoon

1st