

Whirligig

(Scherzette)

by Dana Suesse



ARRANGED BY KEVIN R. TAM

CONCERT BAND

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BAD
WOLF
MUSIC

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Whirligig

NADINE DANA SUESSE (1909–1987)

Dana Suesse spent her childhood in the spotlight of Kansas City, Missouri, giving piano recitals, appearing in vaudeville, broadcasting on radio and writing poetry for the newspapers. She moved to New York City in 1926, and within weeks of her arrival she had copyrighted piano solos and tried her hand at popular songs. Her instrumental, Syncopated Love Song, was first performed on radio in 1928.

By 1930 the entertainment industry was paying close attention to Dana Suesse. Lyricist Leo Robin created a lyric, Have You Forgotten? for the second strain of Syncopated Love Song, and the song was recorded on every label in America and Britain. Soon after, she was signed by Famous Music Publishers and composed two more international hits, Whistling in the Dark and Ho Hum!

Paul Whiteman, who owed much of his fame to bridging popular music and concert music, believed Suesse was another Gershwin, and made her the centerpiece of his Fourth Experiment in Modern Music at Carnegie Hall. Suesse attended her first Whiteman concert in 1927 and was undoubtedly influenced by his philosophy. In a 1937 interview, she remarked, "...there's certainly no harm in writing [music] in such a form that large numbers of people can enjoy it."

Between her first meeting with Whiteman (1931) and the "Experiment" concert (1932), Suesse's fame continued to grow with the publication of another short instrumental, Jazz Nocturne. The Nocturne's first theme, a restless, major/minor feeling, captured the spirit of the Jazz Era; the second theme was an obvious candidate for a popular ballad. Since Syncopated Love Song had been made into such a successful song with text, Suesse considered making a popular song out of Jazz Nocturne. Her boss, Larry Spier of Famous Music, Inc., wouldn't hear of it. While Spier was on a vacation, the story goes, Edward Heyman created a lyric to the Nocturne's second strain and submitted it to the publisher's acting manager as My Silent Love. Suesse felt she had truly arrived when, in 1933, she went to the movies and heard heartthrob Bing Crosby singing My Silent Love as the opening song in the Mack Sennett short, Blue of the Night.



Because of the success of My Silent Love, publicity for the Whiteman concert at Carnegie Hall took on a more intense quality. Whiteman asked Gershwin and Suesse to pose for a publicity photo to attract attention to the upcoming concerto concert. The three of them met in a rehearsal room three weeks before the concert and tried to look engrossed with orchestral scores; the photo was used in publications worldwide. It was not Suesse's first meeting with Gershwin, and subsequently she would be a guest in his Riverside Drive apartment and on his radio broadcast

The Carnegie Hall concert on 4 November 1932 offered (among others) a fox trot arrangement of Ravel's Bolero, Gershwin's Second Rhapsody, Gershwin's I Got Rhythm, Grofé's Grand Canyon Suite and Suesse's Concerto in Three Rhythms.

Leonard Lieblich of The Musical Courier called the concert "...an arranger's holiday, and that fact speaks eloquently for the musical significance of the composers who were experimenting in serious art forms...Miss Suesse represents the best type of jazz writing. She rhythms expertly with themes that have character; harmonizes adroitly and colorfully; and tells her musical story convincingly...The composer played her work with sure technique and a refreshing measure of feeling and gusto. She had a rousing response from the audience."

In reviewing a subsequent Suesse/Whiteman concert (16 December 1933), The New Yorker magazine printed the headline: "Girl Gershwin."

-Peter Mintun

Peter Mintun is literary executor of the Dana Suesse estate.

THE ORIGINAL SCORE

The original score for "Whirligig" was housed in the archives of the now defunct Paramount Theatre of the Arts Music Library in Oakland, CA. This library at one times housed over 30,000 titles. The contents of which have gone to good homes including the Library of Congress which is where the Suesse Collection is now. Set in neat copyist hand, this work was originally titled "Scherzette" but that notation was crossed out on all parts with "Whirligig" stamped over them. This piece was one of her shorter orchestral novelties – meant to entertain in a rhythmic and structural difference in shorter form. Suesse, well known for her concertos and Suites, did not produce that many shorter works that were published or fleshed out.

In working at the Paramount and examining the entirety of the Suesse collection, it seems that there is much material still to be discovered from the composer's scores that were never published or orchestrated.

THIS ARRANGEMENT

After first arranging "Jazz Nocturne" for Concert Band, I wanted to explore more of the Suesse catalog. Most especially, some of the shorter works like "Whirligig". Suesse in her way, created a Grainger-like set of tunes that were shorter in length and captured the music and spirit of a time and era. Room music, in the Jazz form, originally made respectable in the symphonic setting by the likes of Paul Whiteman.

Instrumentation

1 - Piccolo	1 - 1 st Horn in F
3 - 1 st Flute	1 - 2 nd Horn in F
3 - 2 nd Flute	1 - 3 rd Horn in F
3 - 3 rd Flute	1 - 4 th Horn in F
2 - Oboe/English Horn double	3 - 1 st Trumpet
2 - Bassoon	3 - 2 nd Trumpet
2 - 1 st Clarinet	3 - 3 rd Trumpet
2 - 2 nd Clarinet	2 - 1 st Trombone
2 - 3 rd Clarinet	2 - 2 nd Trombone
2 - 4 th Clarinet	3 - 3 rd Trombone
2 - Bass Clarinet	1 - Euphonium TC
1 - 1 st E-flat Alto Saxophone	1 - Euphonium BC
1 - 2 nd E-flat Alto Saxophone	2 - Tuba
1 - 1 st Tenor Saxophone	1 - String Bass
1 - 2 nd Tenor Saxophone	1 - Mallet Percussion
1 - Baritone Saxophone	3 - Percussion
	1 - Timpani

Also arranged for Orchestra



DANA SUESSE

1938

WHIRLIGIG

(Scherzette)

Dana Suesse

Arr. for Wind Band by Kevin R. Tam, ASCAP

Giocoso ♩ = 120

The musical score is arranged in a standard wind band format. It begins with a tempo marking of **Giocoso** at 120 beats per minute. The key signature is one flat (Bb). The score includes parts for the following instruments:

- Piccolo: *mf*, Picc.
- Flute 1: *mf*
- Flute 2: *mp*
- Flute 3: *mp*
- Oboe: *mp*
- Clarinet in Bb 1: *mf*, *poco dim.*, *mp*
- Clarinet in Bb 2: *mf*, *poco dim.*, *mp*
- Clarinet in Bb 3: *mf*, *poco dim.*
- Alto Clarinet: *mf*, *poco dim.*, *mp*
- Bass Clarinet: *mf*, *poco dim.*, *mp*
- Bassoon: *mf*, *poco dim.*, *mp*
- Alto Sax: *mp*
- Tenor Sax: *mp*
- Baritone Sax: *mp*
- Horn in F 1
- Horn in F 2
- Trumpet in Bb 1
- Trumpet in Bb 2
- Trumpet in Bb 3
- Trombone 1
- Trombone 2
- Trombone 3
- Euphonium
- Tuba
- Double Bass
- Timpani
- Percussion: Triangle, *tr*, *mf*
- Vibraphone: *mf*, *poco dim.*
- Harp: *mf*, *poco dim.*

17

Fl.

Fl. 1

Fl. 2

Fl. 3

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc.

Vib.

Hp.

Alto Clarinet

Div.

mf

poco dim.

mf espress. dim.

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22

Fl.

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc.

Vib.

Hp.

Alto Clarinet

a2

mf

mf

mf

mf

mp

mp

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31

Fl.

Fl. 1

Fl. 2

Fl. 3

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc.

Vib.

Hp.

Alto Clarinet

Div.

Cymb. (soft stick)

f

mf

ff

dim.

32 *poco rit.* 35 *Soli*

Fl. *mp* *pp* *mp* *sempre legato*

Fl. 1 *subito p*

Fl. 2 *subito p*

Fl. 3

Ob. *subito p*

B♭ Cl. 1 *dim.* *subito p*

B♭ Cl. 2 *dim.*

B♭ Cl. 3 *dim.*

A. Cl. *dim.*

B. Cl. *dim.* *poco a poco dim.*

Bsn. *dim.* *poco a poco dim.*

A. Sx. *mp* *leggero* *sempre legato*

T. Sx. *arco* *poco a poco dim.* *mp*

B. Sx. *poco a poco dim.* *mp*

Hn. 1 *dim.* *poco a poco dim.* *mp* *espressivo*

Hn. 2 *dim.* *poco a poco dim.* *mp*

B♭ Tpt. 1 *dim.*

B♭ Tpt. 2 *dim.*

B♭ Tpt. 3 *dim.*

Tbn. 1 *dim.* *mp* *dim.*

Tbn. 2

Tbn. 3

Euph. *Solo* *espressivo* *mp*

Tuba *mp* *Double Bass*

D.B. *arco* *mp* *Legero*

Timp.

Perc. *dim.* *mp* *Triangle* *let ring* *mp*

Vib. *mp*

Hp. *mp*

37

Fl.

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc.

Vib.

Hp.

Soli

p

Soli

Soli

p

mp

mp

43

42

Fl.

Fl. 1

Fl. 2

Fl. 3

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc.

Vib.

Hp.

staccato

staccato

Soli

Soli

poco cresc.

poco cresc.

poco cresc.

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53

loco

Fl. 1 *mf* *poco a poco dim.* *loco*

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1 *mp* *poco a poco cresc.* *f*

B♭ Cl. 2 *mp* *poco a poco cresc.*

B♭ Cl. 3 *mp* *poco a poco cresc.*

A. Cl. *mp* *poco a poco cresc.* *f* *sempre legato* *poco a poco dim.*

B. Cl. *subito p* *p*

Bsn.

A. Sx. *mp* *poco a poco cresc.*

T. Sx.

B. Sx.

Hn. 1 *subito p* *poco a poco cresc.* *f*

Hn. 2 *subito p* *poco a poco cresc.* *f*

B♭ Tpt. 1 *mp* *poco a poco cresc.* *f* *sempre legato*

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. *subito p* *poco a poco cresc.* *f* *sempre legato* *poco a poco dim.*

Tuba

D.B.

Timp.

Perc. Triangle *mf* *poco a poco dim.*

Vib.

Hp. *mp* *poco a poco dim.*

55

Fl.

Fl. 1

Fl. 2

Fl. 3

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc.

Vib.

Hp.

f *poco a poco dim.*

mf

mf

mf

f *poco a poco dim.*

mp

mp

pizz.

mp

mp

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61

Fl.

Fl. 1

Fl. 2

Fl. 3

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc.

Vib.

Hp.

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69

67

Fl.

Fl. 1

Fl. 2

Fl. 3

Ob.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D.B.

Timp.

Perc.

Vib.

Hp.

f

mp

mf

f

tr

gliss.

arco

subito

poco a poco cresc.

poco dim.

Triangle

75 *a tempo*

Fl. *mf*

Fl. 1 *mf*

Fl. 2 *p*

Fl. 3 *p*

Ob. *p*

Bb Cl. 1 *mf*

Bb Cl. 2 *mf*

Bb Cl. 3 *mf* Alto Clarinet

A. Cl.

B. Cl.

Bsn.

A. Sx. *p*

T. Sx. *f*

B. Sx. *p* *f* *ff*

Hn. 1 *fp*

Hn. 2 *fp*

Bb Tpt. 1 *fp* *f*

Bb Tpt. 2 *fp* *f*

Bb Tpt. 3 *fp* *f*

Tbn. 1 *fp* *f*

Tbn. 2 *fp* *f*

Tbn. 3 *fp* *f*

Euph. *fp* *f* *ff*

Tuba *p* *fp* *f* *ff*

D.B. *p* *fp* *f* *ff*

Timp.

Perc. Cymb. Triangle *f*

Vib. *p* *f*

Hp. *p* *f*