



Salute to TV

Featuring themes from *Masterpiece Theater*, *M*A*S*H*, *The Alfred Hitchcock Hour*, *The Late and The Late, Late Show*, *The Flintstones* and *Bonanza*

Arranged by CARL STROMMEN

INSTRUMENTATION

- 1 Conductor
- 1 1st Flute
- 1 2nd Flute
- 1 Oboe
- 1 1st B \flat Clarinet
- 1 2nd B \flat Clarinet
- 1 B \flat Bass Clarinet
- 2 Bassoons 1 & 2
- 1 1st F Horn
- 1 2nd F Horn
- 1 3rd F Horn
- 1 4th F Horn

- 1 1st B \flat Trumpet
- 1 2nd B \flat Trumpet
- 1 3rd B \flat Trumpet
- 1 1st Trombone
- 1 2nd Trombone
- 1 3rd Trombone
- 1 Tuba
- 1 Mallet Percussion (Xylophone)
- 1 Timpani (G-C-D)

- 4 Percussion I (Triangle, 2 Wood (or Temple) Blocks, Cowbell, Slide Whistle)
- 1 Percussion II (Drumset)
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

NOTES TO THE CONDUCTOR

The early years of TV brought us memorable music. Included in this blow-out medley are themes from *Masterpiece Theater* ["The Masterpiece (theme from *Masterpiece Theater*)"], *M*A*S*H* ["Song from "M*A*S*H" (Suicide Is Painless)"], *The Alfred Hitchcock Hour* ["Funeral March of a Marionette"], *The Late and The Late, Late Show* ["The Syncopated Clock"], *The Flintstones* ["(Meet) The Flintstones"] and *Bonanza*.

The *Masterpiece Theater* theme should be played in a regal manner as marked (Maestoso). The *M*A*S*H* theme should be played in an easy, relaxed (even 8ths) manner. To get that "mellow" sound, flugelhorns are indicated in m.35-47. If not available, have trumpets play into the stand. Bassoon 2 is cued to bass clarinet in the *Alfred Hitchcock Hour* theme. "(Meet) The Flintstones" is to be played at a very bright tempo, leading to the concluding six-measure nod to *Bonanza*. A slower "big band" sound at m.227 in the slow section of the *Flintstones* theme indicates written drum set "fills"—ad lib fills are encouraged, as are the indicated fills in the *M*A*S*H* theme.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Salute to TV

Featuring themes from Masterpiece Theater, M*A*S*H, The Alfred Hitchcock Hour,
The Late and The Late, Late Show, The Flintstones and Bonanza

CONDUCTOR SCORE

Arranged by Carl Strommen

Duration - 7:00

"The Masterpiece (theme from Masterpiece Theater)"

"Rondeau" by Jean-Joseph Mouret - By J. J. MOURET and PAUL PARNES

Maestoso (♩ = 132)

Flutes I II
Oboe
B♭ Clarinets I II
B♭ Bass Clarinet
Bassoons I II
Horns in F I II III IV
B♭ Trumpets I II III
Trombones I II III
Tuba
Mallet Percussion (Xylophone)
Timpani (G, C, D)
Percussion 1 (Triangle, 2 Wood, or Temple Blocks, Cowbell, Slide Whistle)
Percussion 2 (Drumset)

"The Masterpiece (theme from Masterpiece Theater)"

"Rondeau" by Jean-Joseph Mouret - By J. J. MOURET and PAUL PARNES

Maestoso (♩ = 132)

Violins I II
Viola
Cello
String Bass

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9

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I II

Vla.

Cello

Str. Bass

8 9 10 11 12 13 14 15

17

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I II

Vla.

Cello *div.*

Str. Bass

16 17 18 19 20 21 22 23

molto rit.

25

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsns. I
Bsns. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

div.
25

molto rit.

24 25 26 27 28 29 30 31

“Song from M*A*S*H (Suicide is Painless)”
Music by JOHNNY MANDEL; Lyrics by MICHAEL ALTMAN
Moderato (♩ = 108)

32

Fls. I *p*

Fls. II *p*

Ob. *p*

Cls. I *p*

Cls. II *p*

B. Cl. *p*

Bsns. I *p*

Bsns. II *p*

Hns. I *p*

Hns. II *p*

Hns. III *p*

Hns. IV *p*

Tpts. I *p* Flugelhorn (or tpt. in stand) *mp*

Tpts. II *p* Flugelhorn (or tpt. in stand) *mp*

Tpts. III *p* Flugelhorn (or tpt. in stand) *mp*

Tbns. I *p*

Tbns. II *p*

Tbns. III *p*

Tuba *p*

Mlt. Perc. *p*

Timp. *p*

Perc. 1 Triangle *p*

Perc. 2 *p* light fill

“Song from M*A*S*H (Suicide is Painless)”
Music by JOHNNY MANDEL; Lyrics by MICHAEL ALTMAN
Moderato (♩ = 108)

32

Vns. I *p* *mp*

Vns. II *p* *mp*

Vla. *p* *mp*

Cello *p* *mp*

Str. Bass *p* *mp*

p 32 33 34 35 36 37 38 39

Musical score for orchestra and strings, measures 40-47. The score includes parts for Flutes (Fls.), Oboes (Ob.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, Milt. Perc., Timp., Perc. 1, Perc. 2, Violins (Vlns.), Viola (Vla.), Cello, and Str. Bass. The score is in G major and 4/4 time. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page. Measure numbers 40 through 47 are indicated at the bottom. Dynamics include *mf*, *mp*, and *mp* (v). Performance instructions include 'to tpt. (open)' and 'Fill - ad lib.'.

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsns. I

Bsns. II

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

54

54

48 49 50 51 52 53 54 55

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I II

Vla.

Cello

Str. Bass

Fill - ad lib.

f

div.

This page contains the musical score for measures 64 through 69 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes (Fls.) I and II
- Oboe (Ob.)
- Clarinets (Cls.) I and II
- Bass Clarinet (B. Cl.)
- Bassoons (Bsns.) I and II
- Horns (Hns.) I, II, III, and IV
- Trumpets (Tpts.) I, II, and III
- Trombones (Tbns.) I, II, and III
- Tuba
- Military Percussion (Mlt. Perc.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Violins (Vlns.) I and II
- Viola (Vla.)
- Cello
- String Bass (Str. Bass)

The score is written in a key signature of one sharp (F#) and a common time signature (C). The dynamic marking *f* (forte) is present at the beginning of most parts. A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the page. Measure 68 includes a *div.* (divisi) marking for the Violins II part. The page number 10 is located in the top left corner, and the score number 33700S is in the bottom left corner. Measure numbers 64, 65, 66, 67, 68, and 69 are printed at the bottom of the page.

"Funeral March of a Marionette"
"Theme from The Alfred Hitchcock Hour" - by CHARLES GOUNOD

70 Andante (♩ = 72)

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsns. I, II

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: G to B, D to E

ch.

"Funeral March of a Marionette"
"Theme from The Alfred Hitchcock Hour" - by CHARLES GOUNOD

70 Andante (♩ = 72)

Vlns. I, II

Vla.

Cello

Str. Bass

70 71 72 73 74 75 76 77 78 *p*

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsns. I

Bsns. II

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

87

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsns. I, II

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

cresc.

dim.

Solo - one player

87

Vlns. I, II

Vla.

Cello

Str. Bass

87 88 89 90 91 92 93 94

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsns. I
Bsns. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

Vlins. I
Vlins. II
Vla.
Cello
Str. Bass

103

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

103

Vlns. I II

Vla.

Cello

Str. Bass

"The Syncopated Clock"
"Theme from The Late and The Late, Late Show" - Music By LEROY ANDERSON

112 **Allegro** (♩ = 120) 116

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsns. I, II

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: B to G, E to D

2 Wood (or temple) blocks

sfz, *mp*, *Play*

112 **Allegro** (♩ = 120) 116

Vlins. I, II

Vla.

Cello

Str. Bass

sfz, *mp*, *pizz.*, *arco*

112 113 114 115 116 117 118 119 120

124

Fls. I II

Ob. Solo mp

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

124

Vns. I II

Vla.

Cello

Str. Bass pizz. arco

121 122 123 124 125 126 127 128

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlins. I II

Vla.

Cello

Str. Bass

pizz.

mf arco

140

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mp

mp

mf > *mp*

mf > *mp*

mp

140

Vlns. I II

Vla.

Cello

Str. Bass

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

arco

arco

arco

arco

arco

137 138 139 140 141 142 143 144

148

Fls. I *mf* Play

Fls. II *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf*

B. Cl. *mf*

Bsns. I *mf*

Bsns. II *mf*

Hns. I *mf*

Hns. II *mf*

Hns. III *mf*

Hns. IV *mf*

Tpts. I *mf*

Tpts. II *mf*

Tpts. III *mf*

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Triangle (Alarm Clock) *mf*

148

Vlins. I *mf*

Vlins. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf* pizz.

145 146 147 148 149 150 151 152

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vlins. I II

Vla.

Cello

Str. Bass

153 154 155 156 157 158 159 160

169

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

169

Vlns. I II

Vla.

Cello

Str. Bass

mp 169 170 171 172 173 174 175 176

177

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsns. I

Bsns. II

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

177

Vlms. I

Vlms. II

Vla.

Cello

Str. Bass

arco

pizz.

177 178 179 180 181 182 183 184

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsns. I
Bsns. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

194 195 196 197 198 199 200 201

207

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

202 203 204 205 206 207 208 209

Vlns. I II

Vla.

Cello

Str. Bass

pizz.

207

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsns. I
Bsns. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

This section of the score covers measures 210 through 217. It includes parts for Flutes (I and II), Oboe, Clarinets (I and II), Bass Clarinet, Bassoons (I and II), Horns (I, II, III, and IV), Trumpets (I, II, and III), Trombones (I, II, and III), Tuba, Mallet Percussion, Timpani, and two sets of Percussion (1 and 2). The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support and rhythmic patterns.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

This section of the score covers measures 210 through 217 for the string instruments: Violins (I and II), Viola, Cello, and String Bass. The strings play a melodic line with various articulations, including accents and slurs. The Cello part includes markings for *arco* and *div.* (divisi).

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsns. I
Bsns. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

218

219

220

221

222

223

224

225

Big Band Swing! (♩ = 108)

226

Fls. I *sfp* *f*

Fls. II *sfp* *f*

Ob. *sfp* *f*

Cls. I *sfp* *f*

Cls. II *sfp* *f*

B. Cl. *sfp* *f*

Bsns. I *sfp* *f*

Bsns. II *sfp* *f*

Hns. I *sfp* *f*

Hns. II *sfp* *f*

Hns. III *sfp* *f*

Hns. IV *sfp* *f*

Tpts. I *sfp* *f*

Tpts. II *sfp* *f*

Tpts. III *sfp* *f*

Tbns. I *sfp* *f*

Tbns. II *sfp* *f*

Tbns. III *sfp* *f*

Tuba *sfp* *f*

Mlt. Perc. *sfp* *f*

Timp. *sfp* *f*

Perc. 1 *sfp* *f*

Perc. 2 *sfp* *f*

Fill - ad lib.

Ensemble figures

Big Band Swing! (♩ = 108)

226

Vlns. I *sfp* *f*

Vlns. II *sfp* *f*

Vla. *sfp* *f*

Cello *sfp* *f*

Str. Bass *sfp* *f*

div.

"Bonanza" - Words and Music by JAY LIVINGSTON and RAY EVANS

32

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsns. I, II

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

"Bonanza" - Words and Music by JAY LIVINGSTON and RAY EVANS

Vlins. I, II

Vla.

Cello

Str. Bass

245 246 247 248 249 250 251 252

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