Chappell's Army Journal No. 768

Pineapple Poll

Suite From the Ballet

I. Opening Number **II. Jasper's Dance**

III. Poll's Dance **IV. Finale**

Based on the Music of SIR ARTHUR SULLIVAN
Arranged by CHARLES MACKERRAS

Arranged for Military Band by W. J. Duthoit, A.R.C.M.

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INSTRUMENTATION

1 Conductor
6 C Flute/C Piccolo
2 Oboe
1 E♭ Clarinet
2 Solo B♭ Clarinet
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
1 E♭ Alto Clarinet
2 B♭ Bass Clarinet
1 1st Bassoon
1 2nd Bassoon
1 B♭ Soprano Saxophone
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
4 1st B♭ Cornet
4 2nd B♭ Cornet

2 1st B♭ Trumpet
2 2nd B♭ Trumpet
1 1st Horn in F
1 2nd Horn in F
1 3rd Horn in F
1 4th Horn in F
2 1st Trombone
2 2nd Trombone
2 Bass Trombone
2 Euphonium
1 Baritone Treble Clef
4 Tuba
2 Mallet Percussion
(Xylophone, Bells)
1 Timpani
2 Percussion I
(Snare Drum, Bass Drum)
3 Percussion II
(Crash Cymbals, Triangle, Tambourine)

WORLD PARTS

1 1st Horn in E♭
1 2nd Horn in E♭
1 3rd Horn in E♭
1 4th Horn in E♭
1 1st Trombone in B♭ Bass Clef
1 2nd Trombone in B♭ Bass Clef
1 Bass Trombone in B♭ Bass Clef
1 1st Trombone in B♭ Treble Clef
1 2nd Trombone in B♭ Treble Clef
1 Bass Trombone in B♭ Treble Clef
2 Baritone in B♭ Bass Clef
2 Tuba in E♭ Bass Clef
2 Tuba in E♭ Treble Clef
2 Tuba in B♭ Bass Clef
2 Tuba in B♭ Treble Clef

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
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PROGRAM NOTES

The Genesis of Military Band Journals

During the first half of the nineteenth century, profound improvements in the construction of wind instruments stimulated the development of military bands across Europe. The invention and refinement of the valve made possible a brass section capable of playing chromatically. In France, Adolphe Sax's innovations produced not only the single reed instrument group that bears his name, but also the saxhorn family of brass (of which the bass member became the modern tuba), as well as myriad improvements across the woodwind family. Another innovator in instrument technology, Wilhelm Wieprecht, proposed the reorganization of the Prussian army bands, implementing a standardized instrumentation featuring the use of brass instruments which incorporated the improved valve that he had developed with his collaborator, J. G. Moritz. So successful were these innovations that their adoption spread rapidly across the continent.

England, however, lagged behind. Although they had access to the same technology so avidly embraced by other European military bands, British bands in the 1840's remained widely disparate in size and instrumentation. Therefore, each bandmaster was burdened with the necessity to compose and/or arrange music for his ensemble. One of these bandleaders was Carl Boosé, a German émigré clarinetist who had settled in Edinburgh and subsequently enlisted in the British Army, by 1840 rising to the position of Bandmaster of the 9th (Queen's Royal) Lancers.

Having created numerous band arrangements, Boosé sought to make them available to other bands. He approached a number of publishers with his idea, only to be turned away. In 1845, the English music publishing industry was thriving, producing and selling large quantities of music of a wide variety for amateur use. British publishers, accustomed to serving a vast market of individual consumers, did not believe that there existed enough potential buyers for band music to justify the necessary investment. The wide variance of instrumentation among bands no doubt reinforced their reluctance.

Undeterred, Boosé decided to print and publish his arrangements himself. In this venture, he seized on the example of the many European music journals that had been published since at least 1798. While these generally included both articles and printed music, from the outset Boosé envisioned using the journal concept solely to disseminate his band arrangements. By offering these on a subscription basis, he was able to determine the level of interest that existed, as well as to obtain in advance capital to cover the cost of production.

In 1845, Boosé issued an arrangement of music from Verdi's opera, *Ernani*. Demand for this item proved strong enough that the publishing firm Boosey and Co. reversed its earlier decision and agreed to publish annually a series of six numbers (each including two arrangements) under the title *Boosé's Military Journal*, retaining Boosé as editor. He held this post until his death in 1868, but his name remained on the series until 1883. Although some evidence suggests that another band music journal, *Jullien's Journal for Military Bands*, may actually have predated Boosé's initiative, the Jullien journal was soon absorbed by Boosey and Co. into their series, which continued regular publication through issue 931, released in 1982.

Chappell and the *Army Journal*

Founded in1810 by Samuel Chappell (ca. 1782–1834) and two partners, the Chappell firm maintained a distinguished international reputation for well over a century. Its influence on English musical life extended well beyond its publishing activities, and included the manufacture and sale of pianos and the promotion of concerts and operetta. Members of the Chappell family played leading roles in the creation of the Philharmonic Society of London (1813); Richard D'Oyly Carte's Comedy Opera Company, which introduced Gilbert and Sullivan's works to the public in 1876 (and still produces them); and the famed Promenade Concerts (1915), which were taken over by the BBC in 1926.

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Chappell's New York branch (an independent, affiliated company after 1906) became the leading publisher of Broadway show music, producing scores by George Gershwin, Jerome Kern, Frederick Loewe, Cole Porter, Richard Rodgers and Sigmund Romberg. Both the British and American companies were purchased in 1968 by Philips (later Polygram). Warner Communications absorbed Chappell in 1987 to become WarnerChappell, one of the world's largest music publishers.

Following the success of Boosé's journal, perhaps as many as seventeen other British band journals were launched. Of these, by far the most successful was Chappell's *Army Journal*, which appeared in 1858. Its long-term success is widely attributed to the involvement of two families whose names are familiar to seasoned bandmasters: Godfrey and Winterbottom. Although no name appears as editor of the *Army Journal* until 1887, Charles Godfrey, Sr. has been mentioned as the most likely possibility. The first native Englishman to be named to lead an important British military band (these positions had previously been held exclusively by Germans, such as Boosé), Charles "the First" served as Bandmaster of the Coldstream Guards from 1825 until his death in 1863. He edited Jullien's journal until it ceased publication at about the time the Chappell series originated. Although it cannot be confirmed, it may be that the availability of such a highly qualified band musician stimulated the creation of the *Army Journal*.

In any case, eleven of the first sixteen works published in the *Army Journal* were composed or arranged by two of Godfrey's sons, Charles, Jr. and Fred, either of whom may also have been the series' inaugural editor. Another Godfrey brother, Daniel, contributed occasional arrangements to the series, although his compositional interest was much more for the piano than for band. His son, Sir Dan Eyers Godfrey (1868–1939) created more than two hundred compositions and arrangements for the *Army Journal*.

In particular, the high quality of Fred Godfrey's arrangements are said to have contributed in great part to the early success of the *Army Journal*. Ill health forced him to stop working in 1881, at which time William Winterbottom began to publish many arrangements in the series, and may also have served as editor for a time. His son, Frank Winterbottom, ranks with Sir Dan Godfrey as the most prolific and successful arrangers of military band music during the first half of the twentieth century. Frank Winterbottom's work appeared in both the Chappell and Boosey journals.

Chappell's *Army Journal* ceased publication in 1971 with number 879, George Gershwin: *A Symphonic Portrait*, arranged by Bruce Chase.

For a comprehensive treatment of this aspect of band music history, the reader is encouraged to consult James C. Moss's excellent study *British Military Band Journals* from 1845 through 1900 (unpublished DMA thesis, University of Cincinnati College—Conservatory of Music, 2001).

Ben Hawkins

PINEAPPLE POLL
Suite from the Ballet

The musical genius of Arthur Sullivan is renowned particularly in the musical theater. This suite of four movements is entirely based on the music of Arthur Sullivan (1842-1900) and was compiled and arranged by Charles Mackerras as number 768 in Chappell's *Army Journal*. Created from operatic material, it exemplifies the vivid diversity found within the *Army Journal* collection. The whimsical nature of this suite is consistent with Sullivan's musically satirical style.

Pineapple Poll is a musical spoof of Gilbert and Sullivan operettas. The movements of this arrangement are; No. 1 - Opening Number, No. 2 - Jasper's Dance, No. 3 - Poll's Dance and, No.4 - Finale. Each measure of the band work, even transitional material, is drawn from some opera or another.

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CONDUCTOR

Arranged for MILITARY BAND by W.J. DUTHOIT, A.R.C.M

Chappell's Army Journal No. 768

PINEAPPLE POLL

Suite from the Ballet

Based on the Music of SIR ARTHUR SULLIVAN

Arranged by CHARLES MACKERRAS

No. 1 Opening Number

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

ff
f
ff
ff
ff
f
mf
a2
f
a2
ff
a2
ff
Play
Play mf
mf
ff
mf

103 104 105 106 107 108

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

ff

a2

Cr. Cyms.

109 110 111 112 113 114

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

pp *molto staccato e leggiero*

Cue: Bsn. 2

1.

Play

121 122 123 124 125 126

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150

Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.

Fl. mf
Cue: Cors.
Play
Cue: Fl.

150

Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

1. Solo
2. Solo
a2
Cue: Ob.
Play
Cue. Hns. mf
Cue: Bsn. 2 mf
Bells
Trgl.

150 151 152 153 154 155 156

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

Play
Cue: Cors.
Play
mf
Play
Cue: Hns
Cue: Bsn. 2
mf
Trgl.

157 158 159 160 161 162

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
1 Cls. 2 3
A. Cl.
B. Cl.
1 Bsns. 2
S. Sax.
1 A. Saxes 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
1 2 Hns. 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

Cue: Fl.
Play
1. muted Solo
(Toy Trumpet-ish)
All Open
Cue: Hns.

169 170 171 172 173 174

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

mp

Cue: Ob

a2

Cue: Hn 3

Cue: Hn. 4

175 176 177 178 179 180

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
1 Cls. 2 3
A. Cl.
B. Cl.
1 Bsns. 2
S. Sax.
1 A. Saxes 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
1 2 Hns. 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

Play
1. Solo
2. Solo
Play

181 182 183 184 185 186

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
1
Cls. 2
3
A. Cl.
B. Cl.
1
Bsns.
2
S. Sax.
1
A. Saxes
2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
1 2
Hns.
3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

1. div.

222 223 224 225 226 227

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

mf *sf*

Cr. Cyms.

234 235 236 237 238

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No. 2 Jasper's Dance

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
1 Cls. 2 3
A. Cl.
B. Cl.
1 Bsns. 2
S. Sax.
1 A. Saxes 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
1 2 Hns. 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

p
mf
pp
div.
Cue. Hn. 1
mf espress
p espress.
Play
ppp
Cue Ob
Cue. Hn 1
Cue. Hn. 3
Solo
espress.
3.
Cue Bsn 1, Hn 2

13 14 15 16 17 18

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

a2
a2
1. Solo
1.
p espress.
Change B♭ to C

25 26 27 28 29 30

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
1 Cls. 2 3
A. Cl.
B. Cl.
1 Bsns. 2
S. Sax.
1 A. Saxes 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
1 2 Hns. 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

Cue: Hn. 1
p espress.
Play
Cue: Ob.
Cue: Hn. 3
Play
1. div.
1. Solo
p espress.
2.
Cue: Hn. 2
Cue: B. Tbn.
Play

49 50 51 52 53 54 55 56

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No. 3 Poll's Dance

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Fl. Solo
Play
Solo
Cue: Fl. Solo
Cue: Ob.
Cue: Hn. 1
Play
Play
Cue: Bsn. 1
Cue: Hn. 2
Cue: Hns.

Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
1
Cls. 2
3
A. Cl.
B. Cl.
1
Bsns.
2
S. Sax.
1
A. Saxes
2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
1 2
Hns.
3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

31 32 33 34 35 36

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

p
a2
p
2.
Play p
Cue: Hn. 2 mp
Cue: Hn. 1
p
S.D.
p

43 44 45 46 47 48

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No. 4 Finale

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

p espress.
Cue: Fl., E♭ Cl.
Play
St. mute
1. div.
mf
mute
2. muted
Cue: Hn. 4

24 25 26 27 28 29 30

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Fl.
Ob.
E♭ Cl.
Solo B♭ Cl.
Cls. 1 2 3
A. Cl.
B. Cl.
Bsns. 1 2
S. Sax.
A. Saxes 1 2
T. Sax.
Bar. Sax.
Cors. 1 2
Tpts. 1 2
Hns. 1 2 3 4
Tbns. 1 2
B. Tbn.
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

Cue: Hn. 1 Play
Cue: Hn. 2 Play
a2
1. div.
Cr. Cyms.

37 38 39 40 41 42

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Alfred

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