

Juba Dance

from the suite "In the Bottoms"

Robert Nathaniel Dett

Orchestrated by John Philip Sousa

Edited by Loras John Schissel

SCORE

Instrumentation

1 Full Score	1 E \flat Contra Alto Clarinet or	2 Trombone 3
2 Flute 1	B \flat Contrabass Clarinet	2 Trombone 4
2 Flute 2	(in lieu of B \flat Bass Saxophone)*	1 Euphonium T.C. 1
2 Flute 3	4 E \flat Alto Saxophone	1 Euphonium B.C. 1
1 Piccolo	2 B \flat Tenor Saxophone	1 Euphonium T.C. 2
1 Oboe 1	1 E \flat Baritone Saxophone	1 Euphonium B.C. 2
1 Oboe 2	1 B \flat Bass Saxophone	4 Tuba
1 Bassoon 1	3 B \flat Cornet 1	1 String Bass
1 Bassoon 2	3 B \flat Cornet 2	1 Harp
4 B \flat Clarinet 1	1 B \flat Trumpet 1	1 Timpani
4 B \flat Clarinet 2	1 B \flat Trumpet 2	1 Xylophone
4 B \flat Clarinet 3	1 F Horn 1	(Orchestra Bells for Harp cue)
1 B \flat Clarinet 4	1 F Horn 2	4 Percussion
(in lieu of Eb Alto Clarinet)	1 F Horn 3	(Snare Drum, Slapstick,
1 E \flat Alto Clarinet	1 F Horn 4	Crash Cymbals, Bass Drum,
2 B \flat Bass Clarinet	2 Trombone 1	Wood Block)
	2 Trombone 2	

* Printed back-to-back

LUDWIG *Masters*
PUBLICATIONS

About the Composer

Robert Nathaniel Dett (October 11, 1882 – October 2, 1943) was a black Canadian-American composer, organist, pianist, choral director, and music professor. Born and raised in Canada until the age of 11, he moved to the United States with his family and had most of his professional education and career there. During his lifetime he was a leading composer, known for his use of African-American folk songs and spirituals as the basis for choral and piano compositions in the 19th century Romantic style of Classical music.

He was among the first black composers during the early years after the American Society of Composers, Authors and Publishers (ASCAP) was organized. His works often appeared among the programs of Will Marion Cook's New York Syncopated Orchestra. Dett performed at Carnegie Hall and at the Boston Symphony Hall as a pianist and choir director.

Program Notes

Juba Dance was originally composed as a characteristic piano piece and the fifth of five movements in Robert Nathaniel Dett's **In the Bottoms** suite, depicting the lives and times of black Americans who lived along the river bottoms in the Antebellum South. Stylistically, the suite has more in common with the Romantic period that preceded its time than it did with contemporary works. It was first published in 1913 by Clayton F. Summy company of Chicago.

The term “juba” comes from the practice of patting rhythms on the legs, also referred to later as “hambone.” *Juba Dance* is a fine example of the rhythmic folk-dance that emerged from that tradition. The “juba” pattern that is in the accompaniment throughout consists of an eighth note followed by two sixteenths in the bass and middle voices. Also reminiscent of the traditional harmonization of Spirituals, the use of open fourths and fifths in the melody is emphasized.

The opening section features a lively, flowing sixteenth note melody which cascades down the scale in the winds. The melody is handed over to the bass voices in the middle section, followed by a brief restatement of the initial theme. This leads to an extended coda that begins with a new light and airy motif which is passed back and forth between the middle and low voices. A second restatement of the main theme follows, but in a minor key this time, then again in the original in *sotto voce*. The work concludes with a final grand reiteration of the theme underpinned by a soaring countermelody.

The arrangement of *Juba Dance* for band was first created by John Philip Sousa, who considered Dett among his favorite composers. This modern edition for concert band was edited by Loras John Schissel, senior musicologist at the Library of Congress.

About the Editor

Loras John Schissel (b. 1964) is the senior musicologist at the Library of Congress and a leading authority on American music and the music of Percy Aldridge Grainger, Aaron Copland, Victor Herbert, and Boston Symphony Orchestra conductor Serge Koussevitzky. He co-authored *The Complete Literary and Musical Works of John Philip Sousa* with the distinguished Sousa biographer Paul E. Bierley. In 2012, Loras John Schissel co-authored *John Philip Sousa's America—A Patriot's Life in Images and Words* with John Philip Sousa IV, the great-grandson and last namesake of the famous composer and conductor.

Mr. Schissel has been conductor of the Cleveland Orchestra's Blossom Festival Band since 1998 and conducts the Blossom Festival Orchestra. In May 2007, Mr. Schissel made his Cleveland Orchestra debut. In 2011 he was asked to conduct The Cleveland Orchestra in a special concert commemorating the tenth anniversary of the September 11th attacks on the United States. This multi-media concert was presented in downtown Cleveland at the foot of the Terminal Tower.

Mr. Schissel has traveled throughout the United States, Europe, and Asia, conducting orchestras, bands, and choral ensembles in a broad range of musical styles and varied programs. A native of New Hampton, Iowa, he studied brass instruments and conducting with Carlton Stewart, Frederick Fennell, and John Paynter.

In the years since his studies at the University of Northern Iowa, Mr. Schissel has distinguished himself as a prominent conductor, orchestrator, and musicologist.

A composer and orchestrator, Mr. Schissel has created an extensive catalogue of over five hundred works for orchestra, symphonic wind band and jazz ensemble, which are published exclusively by LudwigMasters Publications. His musical score for *Bill Moyers: America's First River, The Hudson*, which first appeared on PBS in April 2002, received extensive coverage and critical acclaim. His other film scores include *America: the Forties* for the National Geographic Channel, and two films for the FDR Home in Hyde Park, New York.

In 1992, Mr. Schissel founded the Virginia Grand Military Band; it now performs regularly in the Washington, D.C., area and has recorded extensively. His recordings with that ensemble have won numerous awards, including the Sudler Scroll for "outstanding musical excellence."

Mr. Schissel has appeared in the award-winning PBS documentary *If You Knew Sousa* for the American Experience series, as well as in Ben Wattenberg's *Think Tank*. He continues to serve as commentator on *Voice of America* and for the United States Information Service. In 2005, Mr. Schissel was elected to membership in the American Bandmasters Association.

Deeply committed to young musicians, Mr. Schissel has appeared at regional music festivals, all-state orchestra and band festivals, and summer music camps in more than thirty-two states. He has long been associated with the superb summer band camp at Baldwin-Wallace College in Berea, Ohio, and enjoys working with musicians of all ages.

Mr. Schissel made his conducting debut with the Milwaukee Symphony in 2012.

SAMPLE

JUBA DANCE

from the suite "In the Bottoms"

R. Nathaniel Dett
orchestrated by John Philip Sousa
edited by Loras John Schissel

Not too fast ♩ = 96 - 114

The score is arranged in systems for various instruments. The top system includes Flute (1), Piccolo (2, 3), Oboe (1, 2), and Bassoon (1, 2). The second system includes B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet*, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, and B♭ Bass Saxophone**. The third system includes B♭ Cornet (1, 2), B♭ Trumpet (1, 2), and F Horn (1, 2, 3, 4). The fourth system includes Trombone (1, 2, 3, 4), Euphonium (1, 2), and Tuba. The fifth system includes String Bass. The sixth system includes Harp. The seventh system includes Timpani. The eighth system includes Xylophone (Slapstick, Snare Drum) and Percussion (Bass Drum). Dynamics range from *mf* to *f*. The score includes first and second endings, a *div.* (divisi) instruction for the B♭ Cornet 2 part, and a *staccato* marking for the Harp. A large watermark 'SAMPLE' is visible across the page.

* or B♭ Clarinet 4
** or E♭ ContraAlto Clarinet or B♭ Contrabass Clarinet
50100307

9 10

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

9 10 11 12 13 14 15 16

Crt. 1 2

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tba.

St. B.

Hp.

Timp.

Xyl.

Perc. S. D. Cr. Cym. B. D.

17

Fl. 1

Picc. 2/3

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2/3

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

17 18 19 20 21 22 23

Crt. 1/2

Tpt. 1/2

Hn. 1/2/3/4

Tbn. 1/2/3/4

Euph. 1/2

Tba.

St. B.

Hp.

Timp.

Xyl.

Perc.

50100307

This page contains the musical score for measures 17 through 23. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute (1), Piccolo (2/3), Oboe (1/2), Bassoon (1/2), B♭ Clarinet (1/2/3), Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, and Bass Saxophone. The brass section includes Cornet (1/2), Trumpet (1/2), Horn (1/2/3/4), Trombone (1/2/3/4), Euphonium (1/2), Tuba, and Snare Drum. The percussion section includes Harp, Timpani, Xylophone, and Percussion. The score features various dynamics such as *sf* (sforzando) and *ff* (fortissimo), and includes performance markings like *div.* (divisi) and *a2* (second ending). A large watermark is visible across the page.

24

Fl. 1 *mf*

Fl. 2 *mf*

Picc. *mf*

Ob. 1 *mf*

Ob. 2 *a2* *a2*

Bsn. 1 *a2* *a2*

Bsn. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

Alt. Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

B. Sax. *mf*

24

25

26

27

28

29

30

31

Crt. 1 *mf*

Crt. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *a2* *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. 4 *mf*

Euph. 1 *a2* *mf*

Euph. 2 *mf*

Tba. *mf*

St. B. *mf*

Hp. *mf*

Timp. *mf*

Xyl. *mf*

Perc. *mf*

Slapstick *mf*

Snare Drum *mf*

32 33

1
2
3
Fl.

Picc.

1
2
Ob.

1
2
Bsn.

1
2
3
B♭ Cl.

Alt. Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Sax.

32 33 34 35 36 37 38 39 40 41 42

1
2
3
4
Crt.

1
2
Tpt.

1
2
3
4
Hn.

1
2
3
4
Tbn.

1
2
Euph.

Tba.

St. B.

Hp.

Timp.

Xyl.

Perc.

Bells - Harp cue

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