

RWS SYMPHONY BAND SERIES

Grade: 5

Conductor Score: RWS-2644-01

The Mad Hatter

John Meehan

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Preview

Symphony Band Series

RWS MUSIC
COMPANY

RWS SYMPHONY BAND SERIES

The Mad Hatter

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INSTRUMENTATION

Conductor Score	1	F Horn 1-2.....	2
Piccolo	1	F Horn 3-4.....	2
Flute 1	4	Trombone 1.....	2
Flute 2	4	Trombone 2.....	2
Oboe	2	Bass Trombone	2
B♭ Clarinet 1	4	Euphonium B.C.	2
B♭ Clarinet 2-3	8	Euphonium T.C.....	2
B♭ Bass Clarinet	2	Tuba	4
Bassoon	2	Mallet Percussion: Marimba, Bells	2
E♭ Alto Saxophone 1	3	Timpani	1
E♭ Alto Saxophone 2	3	Percussion 1: Snare Drum, Bass Drum.....	2
B♭ Tenor Saxophone	2	Percussion 2: Bongos, Mark Tree, Claves, Crash Cymbals.....	2
E♭ Baritone Saxophone	1	Percussion 3: Suspended Cymbal, Ride Cymbal, Hi-Hat.....	2
B♭ Trumpet 1	3		
B♭ Trumpet 2	3		
B♭ Trumpet 3	3		

PROGRAM NOTE

The Mad Hatter was written as a reflection of the many roles the composer navigates each day, including husband, father to three daughters, composer, arranger, clinician, educator, and more. The constant shifting between these responsibilities—often overlapping and occasionally colliding— informs both the character and pacing of the music. The contrasting styles throughout the piece mirror the changing rhythms of a busy day, with each section representing a different “hat” being worn.

NOTES TO CONDUCTOR

From the opening moments, the piece's energy should be immediately apparent, without relying on a fast tempo. The initial flourish should lead seamlessly into a groove that feels resolute and grounded, with clearly defined rhythm and articulation. At rehearsal 11, the melodic line should have an almost improvised quality—free, expressive, and conversational.

Leading into rehearsal 26, observe the strict metric modulation with precision: the triplet eighth notes in measure 24 must rhythmically equal the duple eighth notes in measure 25. Approaching rehearsal 47, allow the energy to build relentlessly into the downbeat—do not let the intensity relax. At rehearsal 47, the marking “sarcastically” subtly references a culturally familiar opening and should again carry an improvised, tongue-in-cheek quality. In the measure before rehearsal 51, the tempo should immediately snap back to the previous level of energy.

The 7/8 sections at rehearsals 67 and 96 must feel lively, buoyant, and propulsive. Articulation should remain light, but with a clear, firm front to ensure rhythmic precision and clarity in shorter notes. At measure 75, the triplet eighth notes are rhythmically equal to the duple eighth notes of the previous tempo; this relationship returns at measure 106. Beginning at measure 125, the rhythmic feel pulls back, even as the tempo remains unchanged. In measure 130, the tempo should gradually ease until the “sleepily” marking in measure 133. Measure 135 brings an immediate tempo increase—still restrained, but purposeful and directed.

Measures 152 and 153 require a deeply dramatized *ritardando*; however, performers must not surrender emotional intensity or volume. Measure 154 should launch instantly into a new tempo, full of energy, excitement, and renewed drive.

In the final sections, physical fatigue may challenge clarity and ensemble precision. Maintain consistent articulation and clean releases through the conclusion, resisting the urge to push the tempo before clarity is firmly reestablished. A controlled yet energized finish will best capture the spirit of the piece and the sense of forward momentum that defines *The Mad Hatter*. Please find my composer page at rwsmusic.com to connect.

ABOUT THE COMPOSER



John Meehan is a composer and arranger who has been writing for high school and college bands worldwide since 1992. He has served on the design and educational staff of the Blue Devils Drum & Bugle Corps since 1994, working with the A, B, and C Corps. His work also includes professional and entertainment projects such as Super Bowl 50, collaborations with the San Francisco 49ers and Golden State Warriors, and several media projects. A world-renowned clinician in brass pedagogy and ensemble performance, John's clients span Canada, the United States, Brazil, China, England, Ireland, and Japan. He is a Conn-Selmer Artist, Educator, and Product Designer, and a member of the Drum Corps International, World Drum Corps, and Bugler's Hall of Fame.

THE MAD HATTER

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp *f* *mf* *mp* *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

6 7 8 9 10

Hi-Hat (+ closed, o open)

f + + + o

THE MAD HATTER

19

Picc. *f* *tr* *mf* *f* *ff*

Fl. 1 *f* *tr* *mf* *f* *ff*

Fl. 2 *f* *tr* *mf* *f* *ff*

Ob. *f* *tr* *mf* *f* *ff*

Cl. 1 *f* *tr* *mf* *f* *ff*

Cl. 2, 3 *f* *tr* *mf* *f* *ff*

B. Cl. *f*

Bsn. *f*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax. *f* *tr* *mf* *f* *ff*

B. Sax. *f*

Trpt. 1 *f* *open*

Trpt. 2 *open* *mp* *mf* *f*

Trpt. 3 *open* *mp* *mf* *f*

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. B.C. *f*

Tuba *f*

Mit. *f*

Timp. *mf*

Perc. 1 *mf* *f* *mf* *f* *mp* *f* *ff* *mf* *f* *mf* *f*

Perc. 2 *mp* *f* *mf* *mp* *f* *mf* *mp* *f*

Perc. 3 *mf* *mp* *f*

16 17 18 19 20

mp *f* *mf*

THE MAD HATTER

26

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Cl. 1 *f*

Cl. 2, 3 *f*

B. Cl. *f*

Bsn. *f*

A. Sax 1 *mf f mf*

A. Sax 2 *mf f mf*

T. Sax. *mf f mf*

B. Sax. *f*

26

Trpt. 1 *mf f mf f ff*

Trpt. 2 *mf f mf f ff*

Trpt. 3 *mf f mf f ff*

F Hn. 1, 2 *f*

F Hn. 3, 4 *f*

Tbn. 1

Tbn. 2

B. Tbn. *mf*

Euph. B.C.

Tuba *mf*

Mit.

Timp. *mf*

Perc. 1 *mf f*

Perc. 2

Perc. 3 *f*

26 27 28 29 30

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2, 3 *mp*

B. Cl.

Bsn.

A. Sax 1 *mf* *mf* *f* *mf*

A. Sax 2 *mf* *mf* *f* *mf*

T. Sax. *mf* *mf* *f* *mf*

B. Sax.

Trpt. 1 *f* *f* *mf*

Trpt. 2 *f* *f* *mf*

Trpt. 3 *f* *f* *mf*

F Hn. 1, 2 *f* *mf*

F Hn. 3, 4 *f* *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. B.C.

Tuba *f* *mf*

Mit. *mf*

Timp. *F to A*

Perc. 1

Perc. 2 M.T. *mp*

Perc. 3 *mf* Bell of Ride

THE MAD HATTER

This is a page of a musical score for the piece "THE MAD HATTER". The score is arranged for a full orchestra and includes parts for the following instruments: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinets 2 and 3 (Cl. 2, 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 (A. Sax 1), Alto Saxophone 2 (A. Sax 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Trpt. 1), Trumpet 2 (Trpt. 2), Trumpet 3 (Trpt. 3), French Horn 1 and 2 (F. Hn. 1, 2), French Horn 3 and 4 (F. Hn. 3, 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium/Bass Clarinet (Euph. B.C.), Tuba, Milt., and three Percussion parts (Perc. 1, 2, 3). The score is divided into measures 41 through 45. A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page. Rehearsal marks 3 and 4 are placed at the beginning of measures 43 and 44, respectively. The music features various dynamics such as *f*, *mf*, *ff*, and *tr. ut.*, and includes triplets and accents. The percussion parts include patterns for snare drum, cymbal, and tom-tom.

THE MAD HATTER

51

Picc. *f* *play* *tr*

Fl. 1 *f* *tr*

Fl. 2 *f* *tr*

Ob. *f* *tr*

Cl. 1 *play* *f*

Cl. 2, 3 *f*

B. Cl. *mf* *f* *mf* *mf* *fp*

Bsn. *mf* *f* *mf* *mf* *fp*

A. Sax 1 *play* *mf*

A. Sax 2 *play*

T. Sax. *tutti* *f* *tr*

B. Sax. *play* *mf* *f* *mf* *mf* *fp*

51

Trpt. 1 *f* *mf* *fp*

Trpt. 2 *f* *mf* *fp*

Trpt. 3 *f* *mf* *fp*

F Hn. 1, 2 *f* *fp*

F Hn. 3, 4 *f* *fp*

Tbn. 1 *f* *mp* *mf* *mp* *mf* *fp*

Tbn. 2 *f* *mp* *mf* *mp* *mf* *fp*

B. Tbn. *f* *mp* *mf* *mp* *mf* *fp*

Euph. B.C. *f* *mf* *mp* *mf* *fp*

Tuba *f* *mf* *mp* *mf* *fp*

Mit.

Timp. *mf*

Perc. 1 *on rim* *mf* *f*

Perc. 2

Perc. 3 *mf*

51 52 53 54 55

THE MAD HATTER

67

Picc. *mp* *ff* *f*

Fl. 1 *mp* *ff* *f*

Fl. 2 *mp* *ff* *f*

Ob. *mp* *ff* *f*

Cl. 1 *mp* *ff* *f*

Cl. 2, 3 *mp* *ff* *f*

B. Cl. *f*

Bsn. *f*

A. Sax 1 *mp* *ff* *f*

A. Sax 2 *mp* *ff* *f*

T. Sax. *mp* *ff* *f*

B. Sax. *f*

67

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1 *mf* *f* *mf* *ff*

Tbn. 2 *mf* *f* *mf* *ff*

B. Tbn. *mf* *f* *mf* *ff*

Euph. B.C.

Tuba *f*

Mit.

Timp. *f*

Perc. 1 *mf* *f*

Perc. 2 Bongos

Perc. 3 Bell of Ride

66 67 68 69 70

- 16 -

THE MAD HATTER

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1, 2 *p*

F Hn. 3, 4 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C. *mp* *f* *a2*

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Perc. 3

THE MAD HATTER

This musical score is for the piece 'THE MAD HATTER'. It is a full orchestral score with multiple staves for different instruments. The score is divided into measures 106 through 110. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Cl. 1, Cl. 2, 3, B. Cl., Bsn., A. Sax 1, A. Sax 2, T. Sax., B. Sax., Trpt. 1, Trpt. 2, Trpt. 3, F. Hn. 1, 2, F. Hn. 3, 4, Tbn. 1, Tbn. 2, B. Tbn., Euph. B.C., Tuba, Mit., Timp., Perc. 1, Perc. 2, and Perc. 3. The score includes various dynamic markings such as *f*, *ff*, *mp*, and *ff*. There are also large red diagonal watermarks across the score that read 'Preview Only' and 'Legal Use Requires Purchase'. The time signatures change throughout the piece, with 6/8, 4/4, 3/4, and 2/4 being prominent.

THE MAD HATTER

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Perc. 3

f *mp* *mf* *f*

THE MAD HATTER

Sleepily ♩ = 60

Hopefully ♩ = 104

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1, 2

F. Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Perc. 3

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3, Bass Clarinet, Bassoon, Alto Saxophones 1 and 2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpets 1, 2, and 3, French Horns 1, 2, 3, and 4, Trombones 1 and 2, Baritone Trombone, Euphonium/Bass Clarinet, and Tuba. The percussion section includes Miltary Timpani, and three different Percussion parts. The score is divided into measures 131, 132, 133, 134, and 135. A large red watermark 'Preview Only' is overlaid diagonally across the score. Dynamic markings such as *pp*, *mp*, *f*, and *mf* are used throughout. The tempo markings 'Sleepily ♩ = 60' and 'Hopefully ♩ = 104' are placed above the score. Time signatures of 6/8, 2/4, and 4/4 are indicated at various points.

137

Picc. *p*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. 1 *mf* *mp*

Cl. 2, 3 *mf* *mp*

B. Cl. *mf* *mp* *p*

Bsn. *mf* *p*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax. *mf* *mp*

B. Sax. *mf* *mp* *p*

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1, 2 *p* *p* *mp*

F Hn. 3, 4 *p* *p* *mp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. B.C. *p*

Tuba *p*

Mit. *f*

Timp. *mf*

Perc. 1 like a heartbeat

Perc. 2 *mf*

Perc. 3

THE MAD HATTER

Picc.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2, 3

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

ff

f

mp

f

dampen

THE MAD HATTER

Picc.
Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2, 3
B. Cl.
Bsn.
A. Sax 1
A. Sax 2
T. Sax.
B. Sax.
Trpt. 1
Trpt. 2
Trpt. 3
F Hn. 1, 2
F Hn. 3, 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph. B.C.
Tuba
Mit.
Timp.
Perc. 1
Perc. 2
Perc. 3

div. (1 on high C)
a2
a2
div.
div.
mf
f
ff
f
ff
mf
ff
mf
ff
dampen
dampen

mp
f

172 173 - 37 - 174 175 176 177