

Passion

**Hager, F. W.
arr: Clarke, Herbert L.**

Passion

**by: F. W. Hager
arr: Herbert L. Clarke**

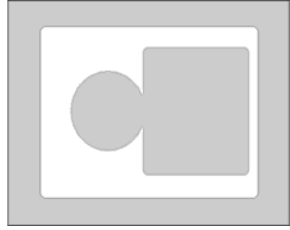
**Original Copyright: 1907
By: Hager Helf Co.**

BandMusic PDF Library

Chester Nettrower Collection

**Music Committee Members
Tom Pechnik, Senior Archivist; Mary Phillips; Wayne Dydo; Bill Park, Director**

**North Royalton, Ohio
www.bandmusicpdf.org**



Hager, Frederick W.

DOB: December 31, 1874 (New Milford, Pennsylvania)

DOD: unknown

Frederick W. Hager was born at New Milford, Pennsylvania, on December 31, 1874. His father was leader of the town band and taught him to play the violin at an early age. In 1881, the family moved to New York City, where Fred studied violin privately and eventually became one of the most prominent violinists in New York City. He won a scholarship to the National Conservatory of Music and later played with Walter Damrosch's Orchestra.

After rejecting an offer for membership in Victor Herbert's Orchestra in Pittsburgh, Hager embarked upon a conducting career and became a very busy orchestral conductor in New York City. In 1896, he began conducting bands as well, and his best band was booked for all the political events in the Bronx and played an extensive summer concert schedule.

Phonograph companies at that time were experiencing difficulty in recording an authentic violin tone, and after researching the phonograph recording device he overcame the handicap and was recognized as one of the few men capable of producing good violin recordings. He was soloist with leading companies, including Columbia (two years), Zonophone (six years) and Edison (two years), and then directed both band and orchestral recordings for various companies.

For two years, he was director of the Edison Concert Band. Among the musicians and soloists who appeared with his band were Emil Kennecke, John Hazel, Leo Zimmerman, Fred Blodgett, Ernest Clarke, and Simone Mantia. He relinquished this position to enter the publishing business with J. Fred Helf.

Hager devoted six years to the publishing business but always had the desire to return to the recording business and began managing various recording companies in 1910. In 1920, he was resident manager of the recording department of the General Phonograph Corporation of New York City and was responsible for all the recordings issued by the company.

Hager composed or arranged over 500 works for band and orchestra, the most famous of which were *Laughing Water* and *The Boy and the Birds*.¹

Clarke, Herbert Lincoln

DOB: September 12, 1867 (Woburn, Massachusetts)

DOD: January 20, 1945 (Long Beach, California)

Herbert Lincoln Clarke, regarded as the greatest cornetist of all time, was born in Woburn, Massachusetts, on September 12, 1867. He was the youngest of four boys, only one of whom did not follow a career in music.

The Clarke family moved several times during Herbert's youth, and his father, an organist at various churches, encouraged Herbert and his brothers to study musical instruments. Despite this urging, he did not wish them to enter music as a career.



While living in Toronto, Canada, Herbert attended a concert of the American Band of Providence (Rhode Island), conducted by D.W. Reeves. Clarke later wrote, "I was so moved by the cornet

¹ Rehrig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH. (2005). CD, used with permission.

soloist that I knew in time that I too must play cornet." His determination resulted in his being accepted, at the age of only 14, as a trumpet player in the Queen's Own Rifle Regiment Band - even though the minimum age was 18.

One of the greatest influences in Clarke's life was the famous cornet soloist Walter Rogers, who eventually became a close friend and side partner in Sousa's Band. Clarke received tips from Rogers but never took formal lessons from him -- or anyone else. At age 24, he became cornet soloist with Gilmore's Band. After the death of Gilmore in 1892, Clarke was soloist for a short period with the band of Ellis Brooks and then became soloist with Sousa's Band in the spring of 1893.

It was another famous soloist, Arthur Pryor, who encouraged Clarke to compose his own cornet solos. Following the Sousa Band's engagement at the Chicago Exposition in 1893, Clarke played with various groups, including the reorganized but short-lived Gilmore Band when it was directed by Victor Herbert. He returned to Sousa's Band in 1900 and remained with it until 1917. He had often told Sousa that he would retire at age 50, since he believed that cornet soloists began to perform less effectively at that age. Sousa contended that he was playing better than ever, to which Clarke replied, "Then I'll quit while I'm ahead."

After retiring from Sousa's Band, Clarke moved to Canada and served as conductor of the Anglo-Canadian Concert Band of Huntsville, Ontario, from 1918-1923. He then directed the Long Beach (California) Municipal Band from 1923-1943. He died in Long Beach on January 31, 1945, and his ashes were interred in Congressional Cemetery in Washington, D.C., just a few feet from the grave of John Philip Sousa.

It is estimated that Clarke played over 15,000 solos during his long and active career. He traveled over 90,000 miles with the bands of Gilmore, Sousa, Innes, Herbert, and others. He made 34 tours of the United States and Canada, four European tours, and one tour around the world.

Throughout his life, Clarke was active with Masonic organizations such as the famous St. Cecile Lodge in New York City.

A dedicated composer, author, conductor, cornetist, and teacher, Clarke believed that cornet playing should be pleasure rather than a chore. An example of his skill with the cornet is the fact that he could play a chromatic scale of three full octaves four times through in one breath. Among his many writings is a 12-chapter chronicle of the Sousa Band's world tour of 1910-1911 (Musical Messenger, July, 1918, through May, 1919).²

Passion (intermezzo) was published in 1907 by Helf and Mager Music Publishing Company, New York, NY. The march was arranged by Herbert L. Clarke.

Program note researched by Marcus L. Neiman
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

marcusneiman@zoominternet.net

² Rehrig, William H., Blerley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH. (2005). CD, used with permission.

Piccolo.

"Passion!"

INTERMEZZO.

F.W. HAGER.
arr. by Herbert L. Clarke.

Alto

The musical score is written for Piccolo, Alto, Trio, and Coda. It features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into four main sections: Alto, Trio, and Coda. The Alto section begins with a dynamic marking of *p* and includes a first ending bracket. The Trio section starts with a dynamic marking of *mf* and includes a first ending bracket. The Coda section begins with a dynamic marking of *fz* and includes a double bar line with repeat dots. Performance instructions include *accel.*, *rall.*, and *dim. e rall.*. The score concludes with a *fz* dynamic marking.

Trio

Coda

fz fz dim. e rall. fz

Helf & Hager Co. 43 W. 28th St. N.Y.

Oboe.

"Passion"

INTERMEZZO.

F. W. HAGER.
arr. by Herbert L. Clarke.

The musical score is written for Oboe, Trio, and Coda. It begins with the tempo marking *All'to* and a dynamic of *p*. The Oboe part features a melodic line with various dynamics including *p*, *f*, *mf*, and *fz*, and includes markings for *rit.* and *accel.*. The Trio part consists of a rhythmic accompaniment with dynamics *mf* and *fz*, also marked with *accel.* and *rit.*. The Coda section starts with a dynamic of *fz* and includes the markings *dim. e rall.* and *D. Sal.*. The score concludes with a final dynamic of *fz*. The publisher information, Helf & Hager Co. 43 W. 28th St. N.Y., is printed at the bottom.

E♭ Clarinet.

"Passion"

INTERMEZZO.

F. W. HAGER.
arr. by Herbert L. Clarke.

The musical score is written for E♭ Clarinet in 2/4 time. It is divided into three sections: Allto, Trio, and Coda. The key signature is one sharp (F#). The score includes various dynamics such as *p*, *mf*, *f*, and *sf*. Performance instructions include *acc.* (accelerando), *rall.* (ritardando), and *dim. e rall.* (diminuendo e ritardando). The score also features first and second endings, marked with '1' and '2'. The Coda section ends with a double bar line and a repeat sign.

Helf & Hager Co. 43 W. 28th St. N.Y.

1st B \flat Clarinet.

"Passion"
INTERMEZZO.

F.W. HAGER.
arr. by Herbert L. Clarke.

All to

accel. rall.

accel. f

p

mf accel. rall.

accel.

accel. rit.

D.S. al

Coda

dim. e rall. p f

Helf & Hager Co. 43 W. 28th St. N.Y.

2nd & 3rd B♭ Clarinets.

"Passion"

INTERMEZZO.

F. W. HAGER.

arr. by Herbert L. Clarke.

The musical score is written for two parts: 2nd and 3rd B♭ Clarinets. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allitto" (Allegretto). The score consists of several staves of music. The first staff starts with a dynamic of *p* (piano). The second staff includes markings for *accel.* (accelerando) and *rall.* (ritardando). The third staff has markings for *fz* (forzando) and *p*. The fourth staff has a marking for *ff* (fortissimo). The fifth staff has a marking for *accel.*. The sixth staff has a marking for *accel.*. The seventh staff is labeled "Trio" and has a marking for *fz*. The eighth staff has markings for *accel.* and *rit.*. The ninth staff has a marking for *D.S. al* (Da Segno). The tenth staff is labeled "Coda" and has markings for *dim. e rall.* (diminuendo e ritardando) and *fz*. The score ends with a double bar line.

Helf & Hager Co. 43 W. 28th St. N.Y.

Bassoon.

"Passion"

INTERMEZZO.

F. W. HAGER.
arr. by Herbert L. Clarke.

Allitto
p
accel.
rall.
mf
accel.
rall.
Trio
accel.
rit.
Coda
f
dim. e rall.
DSal

Holt & Hager Co., 43 W. 28th St., N.Y.

E♭ Cornet.

“Passion”
INTERMEZZO.

F. W. HAGER.
arr. by Herbert L. Clarke.

Alitto
p

accel. *rall.* *accel.*

f *f*

p 1

mf *accel.* *rall.*

accel.

Trio
f *accel.* *rit.*

D.S. al

Coda
fz *dim. e rall.* *fz*

Helf & Hager Co. 43 W. 28th St. N.Y.

Solo B \flat Cornet.
(CONDUCTOR.)

"Passion"
INTERMEZZO.

F. W. HAGER.
Writer of Miss Dixie, Laughing Water, etc.
arr. by Herbert L. Clarke.

Allegro

accel. rall. a tempo. accel.

mf accel. rall.

mf accel. fz

Trio

f accel. rit. p.s. al.

Coda

fz dim. e rall. pp fz

1st B \flat Cornet.

"Passion"
INTERMEZZO.

F. W. HAGER.
arr. by Herbert L. Clarke.

Allto

p *rit.* *accel.* *fz*

mf *accel.* *rall.* *fz*

Trio

fz *accel.* *rit.*

Coda

fz *pp* *fz*

2nd & 3rd B♭ Cornets.

"Passion"
INTERMEZZO.

F. W. HAGER.

arr. by Herbert L. Clarke.

The musical score consists of eight staves. The first seven staves are for the 2nd and 3rd B♭ Cornets. The eighth staff is labeled "Coda". The score includes various musical notations such as notes, rests, and slurs. Dynamics include *p*, *mf*, *fz*, and *fz*. Performance instructions include *Allto*, *rall.*, *accel.*, *rit.*, and *D.S. al*. There are also numerical markings like "2" and "3" above some notes, and a "4" above the Coda staff. The key signature has one sharp (F#) and the time signature is 2/4.

"Passion"

1st & 2nd Eb Horns .

INTERMEZZO.

F. W. HAGER.

arr. by Herbert L. Clarke.

Allto

p *acc.* *rall.* *acc.* *fz* *f* *mf* *acc.* *rall.* *acc.* *fz* *p* *fz*

Trio

Coda

1 2 *D.S. al*

grd & 4th Eb Horns.

"Passion"

INTERMEZZO.

F. W. HAGER.
arr. by Herbert L. Clarke.

The musical score is written for Eb Horns and Trio. It consists of seven staves of music. The first staff is for the Eb Horns, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Alto' and the dynamics include 'p' (piano) and 'f' (forte). The second staff continues the Eb Horns part, featuring an 'accel.' (accelerando) marking. The third and fourth staves continue the Eb Horns part. The fifth staff is for the Trio, starting with a treble clef, a key signature of one sharp, and a 2/4 time signature. The dynamics include 'mf' (mezzo-forte) and 'f'. The sixth staff continues the Trio part, ending with a 'D.S. al' (Da Capo) marking. The seventh staff is the Coda, starting with a treble clef, a key signature of one sharp, and a 2/4 time signature. The dynamics include 'fz' (forzando) and 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Helf & Hager Co. 43 W. 28th St. N.Y.

1st & 2nd Tenors

"Passion"

INTERMEZZO.

F. W. HAGER.

arr. by Herbert L. Clarke.

The musical score is written for 1st and 2nd Tenors, a Trio, and a Coda. It is in 2/4 time and G major. The score consists of several staves of music with various dynamics and articulations. The 1st and 2nd Tenors part starts with a *p* dynamic and includes markings for *Alitto*, *rall.*, and *acc.*. The Trio part includes markings for *f unis.*, *mf*, *acc.*, *rall.*, and *f2*. The Coda part starts with *f2* and includes markings for *p*, *dim. e rall.*, and *f2*. The score concludes with a *D.S. al* marking.

Helz & Hager Co. 43 W. 28th St. N.Y.

1st & 2nd Trombones

"Passion"

INTERMEZZO.

F. W. HAGER.

arr. by Herbert L. Clarke.

The musical score consists of several staves. The first staff is for the 1st & 2nd Trombones, starting with a dynamic of *p* and a tempo marking of *Alltto*. The second staff continues the line with dynamics *accel.* and *rall.*. The third staff is marked *both* and *unis.*. The fourth staff continues with dynamics *mf* and *accel.*. The fifth staff includes *accel.* and *fz*. The sixth staff is for the Trio, marked *fz* and *D.S. al*. The seventh staff is for the Coda, marked *fz* and *p dim. e rall.*. The score concludes with a final *fz* dynamic.

3rd Trombone

"Passion"

INTERMEZZO.

F. W. HAGER.

arr. by Herbert L. Clarke.

Alitto

p

accel.

fz

f

mf

accel.

fz

Trio.

f

D.S. al

Coda

fz

fz

Baritone

Bassoon.

"Passion"

INTERMEZZO.

F. W. HAGER.
arr. by Herbert L. Clarke.

The musical score is written for Baritone, Bassoon, Trio, and Coda. It is in 2/4 time and G major. The Baritone and Bassoon parts are marked *Allto* and *p*. The Trio part is marked *fz*. The Coda part is marked *fz*. The score includes various dynamics such as *p*, *accel.*, *rall.*, *f*, *mf*, *rit.*, and *D.S. al*. The score is arranged by Herbert L. Clarke.

dim. e rall.

Help & Hager Co. 43 W. 28th St. N.Y.

Baritone b

Bassoon.

"Passion"

INTERMEZZO.

F. W. HAGER.

arr. by Herbert L. Clarke.

The musical score is written for four parts: Baritone (bass clef), Bassoon (bass clef), Trio (bass clef), and Coda (bass clef). The key signature is one flat (B-flat) and the time signature is 2/4. The score includes various dynamics such as *p*, *fz*, *mf*, and *f*, and performance directions like *Alltto*, *accel.*, *rall.*, and *D.S. al*. The Trio part begins with a double bar line and a repeat sign. The Coda part ends with a double bar line and a repeat sign.

dim. *e* *rall.* *fz*
Helf & Hager Co. 43 W. 28th St. N.Y.

"Passion"

Tuba & E \flat Basses.

INTERMEZZO.

F. W. HAGER.
arr. by Herbert L. Clarke.

The musical score is written for Tuba and E \flat Basses. It consists of seven staves. The first staff is the Alto part, starting with a 2-measure rest. The second staff is the Baritone part, which includes dynamic markings such as *accel.*, *rall.*, *mf*, and *fz*. The third, fourth, and fifth staves are the Trio part, with dynamic markings including *f*, *mf*, and *fz*. The sixth staff is the Trio part, featuring a 3-measure rest and dynamic markings *fz* and *D.S. al*. The seventh staff is the Coda part, starting with a 2-measure rest and ending with a *p* dynamic marking. The score includes various musical notations such as rests, beams, slurs, and dynamic markings.

Helf & Hager Co., 43 W. 28th St N.Y.

B \flat Bass

"Passion"

INTERMEZZO.

F. W. HAGER.
arr. by Herbert L. Clarke.

Alitto

1 2

1 1 1 1 1 2

p *accel.* *f*

1 1 1 2

mf

1 1

accel. *fz*

Trio.

3 2

Coda.

4

f *D.S. al*

S. Helf & Hager Co., 43 W. 28th St., N.Y.

"Passion"

Drums.

INTERMEZZO.

F.W. HAGER.

arr. by Herbert L. Clarke.

The musical score for drums is written on seven staves. The first staff begins with a bass clef and a 2/4 time signature. It includes markings for *Allto*, *Trgl.*, and a first ending bracket labeled *1*. The second staff continues with a second ending bracket labeled *2* and a *Drs* marking. The third staff features a *Trgl.* marking. The fourth staff has a *Drs* marking. The fifth staff includes a *Trip.* marking and a *D.S.al* marking. The sixth staff is labeled *Coda* and contains a long horizontal line indicating a sustained drum roll. The score concludes with a final measure marked with a double bar line and a repeat sign.

Heif & Hager Co. 43 W. 28th St. N.Y.