

Ragtime Nightingale

(1915)

Arranged by Mark L. Heter

Joseph F. Lamb

Slow $\text{♩} = 77$

A

The score is arranged for a large ensemble. The woodwind section includes Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Clarinet in E \flat , Clarinet in B \flat 1, Clarinet in B \flat 2, Clarinets in B \flat 3, Clarinet in B \flat 4, Bass Clarinet in B \flat , Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet in B \flat 1, Trumpet in B \flat 2, Trumpet in B \flat 3, 1st Horn in F, 2nd Horn in F, 3rd & 4th Horns in F, Trombone 1, Trombone 2, Trombone 3, Euphonium, Euphonium T.C., and Tuba. The percussion section includes Drum Set and Xylophone. The score is in 2/4 time and features dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A section labeled 'A' begins at the first measure of the second system.

10

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Euph.

Tba.

Dr.

Xyl.

mf

mf

mf

f

4

19

B

Picc. *pf*

Fl. 1 *pf*

Fl. 2 *pf*

Ob. 1 *pf*

Bsn. 1 *pf*

E♭ Cl. *pf*

Cl. 1 *pf*

Cl. 2 *pf*

Cl. 3 *pf*

Cl. *pf*

B. Cl. *pf*

A. Sax. 1 *pf*

T. Sax. 1 *pf*

Bari. Sax. *pf*

Tpt. 1 *pf*

Tpt. 2 *pf*

Tpt. 3 *pf*

Hn. *pf*

Hn. *pf*

Hn. *pf*

Tbn. 1 *pf*

Tbn. 2 *pf*

Tbn. 3 *pf*

Euph. *pf*

Euph. *pf*

Tba. *pf*

Dr. *pf*

Xyl. *pf*

4

29

Picc. *ff* *mf* *tr* 1. 2.

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1

Bsn. 1

E♭ Cl. *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2 *ff*

Cl. 3

Cl.

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Hn.

Tbn. 1 *pf*

Tbn. 2

Tbn. 3

Euph.

Euph.

Tba.

Dr. 4

Xyl.

C

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Bsn. 1 *mf*

E♭ Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. 1

T. Sax. 1 *mf*

Bari. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. *mf*

Hn. *mf*

Hn. *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *mf*

Euph. *mf*

Tba. *mf*

Dr. *mf*

Xyl.

49 D

Picc. *p-f*

Fl. 1 *p-f*

Fl. 2 *p-f*

Ob. 1 *p-f*

Bsn. 1 *p-f*

E♭ Cl. *p-f*

Cl. 1 *p-f*

Cl. 2 *p-f*

Cl. 3 *p-f*

Cl. *p-f*

B. Cl. *p-f*

A. Sax. 1 *p-f*

T. Sax. 1 *p-f*

Bari. Sax. *p-f*

Tpt. 1 *p-f*

Tpt. 2 *p-f*

Tpt. 3 *p-f*

Hn. *p-f*

Hn. *p-f*

Hn. *p-f*

Tbn. 1 *p-f*

Tbn. 2 *p-f*

Tbn. 3 *p-f*

Euph. *p-f*

Euph. *p-f*

Tba. *p-f*

Dr. *p-f*

Xyl. *p-f*

58 7

Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Cl.
B. Cl.
A. Sax. 1
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Euph.
Tba.
Dr.
Xyl.

68

1. 2. **E** **F**

Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Bsn. 1 *mf* *f* *ff*

E♭ Cl. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *mf* *f* *ff*

Cl. *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

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

T. Sax. 1 *mf* *f* *ff*

Bari. Sax. *mf* *f* *ff*

Tpt. 1 *mf* *f* *ff*

Tpt. 2 *mf* *f* *ff*

Tpt. 3 *mf* *f* *ff*

Hn. *mf* *f* *p-mf*

Hn. *mf* *f* *ff*

Hn. *mf* *f* *ff*

Tbn. 1 *mf* *f* *p-mf*

Tbn. 2 *mf* *f* *p-mf*

Tbn. 3 *mf* *f* *p-f*

Euph. *mf* *f* *ff*

Euph. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Dr. *ff* *ff*
Bass drum solo

Xyl. *mf* *ff* *ff*

85

Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Cl.
B. Cl.
A. Sax. 1
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Euph.
Tba.
Dr.
Xyl.

4

Detailed description: This is a page of a musical score for a large ensemble, starting at measure 85. The score is arranged in a system of staves. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1, Bassoon 1, E-flat Clarinet, Clarinet 1, 2, and 3, Clarinet, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone 1, and Baritone Saxophone. The brass section includes Trumpet 1, 2, and 3, Horn 1, 2, and 3, Trombone 1, 2, and 3, Euphonium 1 and 2, and Tuba. The percussion section includes Drum and Xylophone. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A rehearsal mark '4' is placed above the Drum staff at measure 92. The key signature is one sharp (F#), and the time signature is 4/4. The page number '10' is in the top left corner, and the measure number '85' is at the top left of the first staff.

Ragtime Nightingale Notes

This work is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/4.0/> or send a letter to Creative Commons, PO Box 1866, Mountain View, CA 94042, USA.

The Composer:

Joseph Francis Lamb (December 6, 1887 Montclair NJ – September 3, 1960 Brooklyn NY) was an American composer of ragtime music. Lamb, of Irish descent, was the only non-African American of the "Big Three" composers of classical ragtime, the other two being Scott Joplin and James Scott. It was at the behest of Scott Joplin that Lamb's work was published by Joplin's publisher Joseph Stark.

The Arranger:

Mark L. Heter (b. 1948 Morristown NJ) has been musically active since the 1960s. Heter was a member of many commercial musical groups in the New York area, toured with Paul Lavalle and His Band of America, Henry Mancini and his orchestra and was member of several circus bands, including stints with Ringling Bros. and Barnum & Bailey and five years at Walt Disney World. He has arranged music for circus acts, jazz bands, concert band, industrial shows and brass quintet. Mark remains active today as the conductor of his professional concert band in New Jersey.

Performance Notes:

My starting point for this concert band edition was E.J. Stark's 1915 salon orchestra arrangement. The DS al Fine business has been eliminated in addition to fleshing out the piece for full band instrumentation. For those who care Letter (D) is the original "Trio".

Ragtime Nightingale should never be played "fast"; I have indicated a tempo of 77 beats per minute. 80 beats per minute is "pushing it".

Care should be taken in rehearsal to execute the arpeggios in (A) cleanly as possible in the lower woodwinds and euphonium parts. After all this was originally a piece for pianoforte. A light staccato feel is appropriate throughout this piece. Care should be taken to avoid "butting over" the "breaks" found in measures 29, 62 and 83.

Your band will benefit from having bassoon, bass clarinet and baritone sax on hand for this one, especially in the first strain. You should have at least *one* of the three! The xylophone part is from the original and adds authentic tone color.

Ragtime Nightingale endures as one of the truly original pieces from the ragtime era and today can be found in just about every ragtime pianist's repertoire – over 100 years after its introduction. It has an "orchestral" feel to it that makes it a standout from the circus and novelty-style fare. Scott Joplin took Lamb under his wing probably because he recognized Lamb's approach to syncopated music was conceptually much the same as his own. Both men endeavored to bring a higher level of musical integrity to ragtime, and *Ragtime Nightingale* does exactly that.

Conductors should feel free to interpret as they wish – taceting some instruments the first time through a strain for example and introducing them on the repeat.

Mark L. Heter