

## About the Composer



Arthur Pryor (1870-1942) was born in St. Joseph, Missouri, USA, to a highly musical family. After auditioning Pryor on tour in 1889 Liberati offered him a trombone chair in his band. After completing a tour Arthur resigned in favor of conducting the Stanley Opera Company in Denver. When Sousa broke away from the US Marine Corps in 1892, he personally asked Arthur to audition for his newly formed concert band. After 11 years and about 10,000 trombone solos, Arthur broke away and formed his own concert band in 1903. This band quickly became Sousa's chief competitor, yet Sousa and Pryor remained on speaking terms and Pryor was a pallbearer at Sousa's funeral. Both Sousa's and Pryor's band greatly expanded the Victor gramophone catalog with their own compositions and hundreds of transcriptions tailored for the recording horn. Arthur retired in 1933 but still conducted reunion concerts. A stroke befell him just before a reunion concert on 17 June 1942; his son Arthur Jr. conducted the concert and Arthur Sr. died early the next morning.

## About the Arranger



Martin Charles Tousignant (1965- ) moved to L'Anse, Michigan USA as a young boy and began piano lessons at age 6. He began playing tuba and euphonium at age 12 and developed quickly enough to join the Michigan All-State Honors Band on tuba by age 16. He married Jana Ennis of Northport, Michigan in 1987, then began music studies at Central Michigan University (1988-1990). Jana's teaching job in South Dakota led him to a magna cum laude music degree from Northern State University (Aberdeen, South Dakota) in 1992. After two years of teaching, he joined the US Army as a tuba player in 1994 and remained there until 2000. In 2001 he moved to Herndon, Virginia and became a mail carrier while playing tuba in Army National Guard and community bands. In 2009 he returned to the US Army as a tuba player on a 3-year leave of absence from the US Postal Service.

## About Razzazza Mazzazza

Having experience with minstrel shows made Arthur Pryor very familiar with the then-new ragtime music. He was able to convey the new rhythms to both the Sousa band musicians and his own Pryor band musicians. Recorded in October 1905, Victor Records advertised his "Razzazza Mazzazza" as "the king of rags" in its 1906 catalog.

# Razzazza Mazzazza

Arthur PRYOR  
arr. by Martin Tousignant

Medium ragtime (♩ = 96)

A

The musical score is arranged for a large ensemble. It includes parts for Piccolo, Flute, Oboe 1 & 2, Clarinet in Eb, Clarinet 1 in Bb, Clarinet 2 in Bb, Clarinet 3 in Bb, Bass Clarinet, Bassoon 1 & 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1 in Bb, Trumpet 2 in Bb, Trumpet 3 in Bb, Horn 1 & 2 in F, Horn 3 & 4 in F, Trombone 1 & 2, Trombone 3, Euphonium, Tuba, Snare Drum, Bass Drum, and Glockenspiel. The score is written in 4/4 time with a tempo of 96 beats per minute. It features a variety of musical notations including triplets, dynamics (f), articulation (accents), and performance instructions like 'unis.' and 'div.'. A section marker 'A' is placed above the first measure of the second system. The score is divided into eight measures, numbered 1 through 8 at the bottom.

This work is licensed under the Creative Commons Attribution 3.0 Unported License.  
To view a copy of this license, visit <http://creativecommons.org/licenses/by/3.0/>, or send a letter to  
Creative Commons, 171 2nd St. Suite 300, San Francisco, CA 94105 USA.

Picc.

Fl.

Ob. *div.* *unis.* *div.* *unis.* *div.* *unis.* *div.*

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2 *gliss.*

Tbn. 3 *gliss.* *gliss.*

Euph.

Tba.

S. D. (5) (5) (9)

B. D.

Glock.

1. 2. B

Picc. *ff* *f* *ff*

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff* unis. unis.

E♭ Cl. *ff* *f* *ff*

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

Cl. 2 *ff* *f* *ff*

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

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

Bsn. *ff* *f* *ff* unis. div.

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

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

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

B. Sax. *ff* *f* *ff*

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

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

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

Hn. 1-2 *ff* *f* *ff* unis. div. unis. div.

Hn. 3-4 *ff* *f* *ff*

Tbn. 1-2 *ff* *f* *ff* unis. div. unis.

Tbn. 3 *ff* *f* *ff*

Euph. *ff* *f* *ff*

Tba. *ff* *f* *ff*

S. D. (5)

B. D. *ff*

Glock. *ff*

18

19

20

21

22

23

24

25

This page of a musical score contains the following parts and measures:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E♭ Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 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.).
- Brass:** Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1-2 (Hn. 1-2), Horn 3-4 (Hn. 3-4), Trombone 1-2 (Tbn. 1-2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.).
- Percussion:** Snare Drum (S. D.), Bass Drum (B. D.), Glockenspiel (Glock.).

The score spans measures 26 to 31. The woodwind parts (Picc., Fl., Ob., E♭ Cl., Cl. 1, Cl. 2, Cl. 3) feature complex rhythmic patterns with dynamic markings of *f* and *ff*. The brass and percussion parts provide harmonic support and rhythmic accompaniment. The page number '4' is located at the top left, and the page number '26' is at the bottom left.

Picc. *ff* *f* *ff* *f*

Fl. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

E♭ Cl. *ff* *f* *ff* *f*

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

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Glock.

12

Picc. *ff* *f* *ff* *3*  
 Fl. *ff* *f* *ff* *3*  
 Ob. *ff* *f* *ff* *3* *div.* *unis.* *div.* *unis.* *div.*  
 Eb Cl. *ff* *f* *ff* *3*  
 Cl. 1 *ff* *f* *ff* *3*  
 Cl. 2 *ff* *f* *ff* *3*  
 Cl. 3 *ff* *f* *ff* *3*  
 B. Cl. *ff* *f* *ff* *3*  
 Bsn. *ff* *f* *ff* *3*  
 A. Sax. 1 *ff* *f* *ff* *3*  
 A. Sax. 2 *ff* *f* *ff* *3*  
 T. Sax. *ff* *f* *ff* *3*  
 B. Sax. *ff* *f* *ff* *3*  
 Tpt. 1 *ff* *f* *ff* *3*  
 Tpt. 2 *ff* *f* *ff* *3*  
 Tpt. 3 *ff* *f* *ff* *3*  
 Hn. 1-2 *ff* *f* *ff* *3*  
 Hn. 3-4 *ff* *f* *ff* *3*  
 Tbn. 1-2 *ff* *f* *ff* *3* *gliss.*  
 Tbn. 3 *ff* *f* *ff* *3* *gliss.*  
 Euph. *ff* *f* *ff* *3*  
 Tba. *ff* *f* *ff* *3*  
 S. D. *ff* *f* *ff* *3* (5)  
 B. D. *ff* *f* *ff* *3*  
 Glock. *ff* *f* *ff* *3*

Picc.  
 Fl.  
 Ob. *unis. div. unis. div. unis. div.*  
 Eb Cl.  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 Bsn. *unis. div.*  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 B. Sax.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Hn. 1-2  
 Hn. 3-4  
 Tbn. 1-2 *gliss. div. unis. div. unis.*  
 Tbn. 3 *gliss. gliss. gliss.*  
 Euph.  
 Tba.  
 S. D. (5) (5) (9)  
 B. D.  
 Glock.



D

Picc. *f p* *fp* *fp*  
 Fl. *f p* *fp* *fp*  
 Ob. *f p* *fp* *fp*  
 Eb Cl. *f p* *fp* *fp*  
 Cl. 1 *f p* *fp* *fp*  
 Cl. 2 *f p* *fp* *fp*  
 Cl. 3 *f p* *fp* *fp*  
 B. Cl. *f p* *fp* *fp*  
 Bsn. *f p* *fp* *fp*  
 A. Sax. 1 *f p* *fp* *fp*  
 A. Sax. 2 *f p* *fp* *fp*  
 T. Sax. *f p* *fp* *fp*  
 B. Sax. *f p* *fp* *fp*  
 Tpt. 1 *f p* *fp* *fp*  
 Tpt. 2 *f p* *fp* *fp*  
 Tpt. 3 *f p* *fp* *fp*  
 Hn. 1-2 *f p* *fp* *fp*  
 Hn. 3-4 *f p* *fp* *fp*  
 Tbn. 1-2 *f p* *fp* *fp*  
 Tbn. 3 *f p* *fp* *fp*  
 Euph. *f p* *fp* *fp*  
 Tba. *f p* *fp* *fp*  
 S. D.  
 B. D.  
 Glock. *f* *fp* *fp*

molto rall. **E** A tempo (♩ = 96)

[1.] [2.]

Sva 1st time only

Picc. *sub. f*  
 Fl. *sub. f*  
 Ob. *sub. p*, *sub. f*, *unis.*  
 Eb Cl. *sub. p*, *sub. f*  
 Cl. 1 *sub. p*, *sub. f*  
 Cl. 2 *sub. p*, *sub. f*, *ff*  
 Cl. 3 *sub. p*, *sub. f*, *ff*  
 B. Cl. *sub. p*, *sub. f*, *ff*  
 Bsn. *sub. p*, *sub. f*, *ff*  
 A. Sax. 1 *fp*, *ff*  
 A. Sax. 2 *fp*, *sub. f*  
 T. Sax. *fp*, *sub. f*  
 B. Sax. *sub. f*  
 Tpt. 1 *sub. p*, *sub. f*, *ff*  
 Tpt. 2 *sub. p*, *sub. f*, *ff*  
 Tpt. 3 *sub. f*, *ff*  
 Hn. 1-2 *fp*, *sub. f*  
 Hn. 3-4 *fp*, *sub. f*, *unis. div.*, *unis.*  
 Tbn. 1-2 *sub. p*, *sub. f*, *ff*  
 Tbn. 3 *sub. p*, *sub. f*  
 Euph. *sub. p*, *sub. f*, *ff*  
 Tba. *sub. p*, *sub. f*, *ff*  
 S. D. *sub. f*  
 B. D. *f*  
 Glock. *sub. f*, *ff*

Picc.

Fl.

Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

Euph.

Tba.

S. D.

B. D.

Glock.

4

8

77

78

79

80

81

82

83

Picc.  
 Fl.  
 Ob.  
 Eb Cl.  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 Bsn.  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 B. Sax.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Hn. 1-2  
 Hn. 3-4  
 Tbn. 1-2  
 Tbn. 3  
 Euph.  
 Tba.  
 S. D.  
 B. D.  
 Glock.

unis.      div.      unis.      div.

12