

# {STARDOUST}

FOR

## WIND ENSEMBLE

MUSIC BY

HOAGY CARMICHAEL

ARRANGED FOR WIND ENSEMBLE BY

KEVIN M. WALCZYK

DEDICATED TO

CHRISTOPHER MARTIN

I N S T R U M E N T A T I O N      @      S U P P L I E D      P A R T S

Full Score	Eb Alto Saxophone 1 (2)	Trombone 2 (2)
Solo Flugel Horn (1)	Eb Alto Saxophone 2 (2)	Trombone 3 - bass (2)
Flute 1 (2)	Bb Tenor Saxophone (2)	Euphonium B.C. (2)
Flute 2/Piccolo (2)	Eb Baritone Saxophone (2)	Euphonium T.C. (2)
Oboe 1 (2)	F Horn 1 (2)	Tuba (2)
English Horn (2)	F Horn 2 (2)	Percussion 1 (2)
Eb Soprano Clarinet (1)	F Horn 3 (2)	<b>bass drum</b> - 2 medium bass drum beaters <b>xylophone</b> - 2 medium rubber mallets
Bb Clarinet 1 (3)	F Horn 4 (2)	Percussion 2 (2)
Bb Clarinet 2 (3)	Bb Trumpet 1 (2)	<b>marimba</b> - 4 medium rubber mallets, 4 soft wound mallets, & 3 medium-hard rubber mallets
Bb Clarinet 3 (3)	Bb Trumpet 2 (2)	Percussion 3 (2)
Bb Bass Clarinet (2)	Bb Trumpet 3 (2)	<b>glockenspiel</b> - 1 metal glock mallet, & 2 medium rubber glock mallets <b>small triangle</b> - triangle beater
Eb Contra-alto Clarinet (2)	Bb Trumpet 4 (2)	Percussion 4 (2)
Bassoon 1 (2)	Trombone 1 (2)	<b>suspended cymbal</b> - 2 soft mallets, & 2 wire (jazz) brushes
Bassoon 2 (2)		Harp (1)
		String Bass (1)

{KEVELI MUSIC}

## {PROGRAM NOTES}

Hoagland Howard Carmichael was born in Bloomington, Indiana on November 22, 1899. The home was full of music, particularly the new ragtime that was sweeping the country. His mother played piano for silent films and at the nearby college, and she once told Hoagy that his lullabies were mostly in ragtime. He taught himself to play it, also, with only a few hints on technique from Mom and local performers. In his mid-teens, the family moved to Indianapolis, where he struck up a friendship with a nightclub pianist named Duval. War came to America in 1917, but the slightly-built lad could not meet the military minimum weight requirement. He graduated from high school, worked in the cement trade, and built himself up just enough to be accepted into the army a few days before he celebrated his nineteenth birthday on the original Armistice Day. Quickly discharged, he decided to continue his education.

For most of the next six years Hoagy lived with his grandmother back in Bloomington, where he attended Indiana University. He played piano with school and semi-pro bands, and organized prom dates. One of his bookings introduced him to Bix Beiderbecke, and initiated a friendship that was to endure to the very day of the great cornetist's death in 1931. Jazz activities no doubt competed with studies, but Hoagy managed to graduate in 1926, and for a short time joined a friend starting a law practice in the booming state of Florida.

Passing thru New York, Hoagy brought the manuscript of a queer thimble folk opera he called 'Washboard Blues' to the attention of publisher Irving Mills. This strange amalgamation of styles, tempos and racial traits so impressed the impresario that he offered the composer a job on the spot to write more of his pseudo-ethnic stuff for Mills Music. Not a big city boy, Hoagy declined, but hearing a Red Nichols recording of the song a few months later, he decided to return to Bloomington and see if he could support himself pursuing the musical career he really loved.

The "Song of the Century" was not an overnight sensation. It started out as a piano piece, presented in later-day ragtime style by its composer, a jazz band groupie recently graduated from the Indiana University law school. This young man had put his legal career on hold while he trailed after the jazzmen he idolized, and offered them songs like 'Riverboat Shuffle,' 'Washboard Blues,' and 'Star Dust.' This last was a little ditty that gave no hint it would later evolve into the most enduring of popular love ballads.

The melody did not conform to any popular song conventions. Quoting Oscar Hammerstein II, it "rambles and roams like a truant schoolboy in a meadow.... it's structure is loose, it's pattern complex." Another commentator cited its "alternation of broken chords in bright major modes, but half in minors." Perfect you might say for a piano romp, and some singers kept the fast tempo when performing with a dance band. By 1929, however, it had been discovered that the song was more effective when slowed to the pace of a sentimental ballad.

The composer reported that the inspiration for 'Star Dust' came at a secluded spot on the campus of his Alma Mater. He had relaxed at the "spooning wall", but when the melody came to him, he ran to the nearby Book Nook to try it on the piano and jot down a few phrases. Then he took it home and put in a lot more work devising its sixteen bar verse and thirty-two bar chorus. We know from the historic Emil Seidel recording that in October 1927, the melody was just as we hear it today.

Generations have enjoyed that "memory of love's refrain..." so much so that one enthusiastic expert claimed that it appeared on a thousand commercial recordings in the U.S. alone. This was a bit of an exaggeration, but it had been recorded worldwide by 1990.

- Bruce S. Hapanowicz and Arthur Bailey

This particular arrangement of Stardust was requested as an "encore" piece by Indiana University Emeritus Director of Bands, Ray E. Cramer for his friend and Chicago Symphony Orchestra Principal Trumpet, Christopher Martin. The first performances of the arrangement occurred on a tour with Christopher Martin performing the solo and Maestro Cramer conducting the Musashino Academia Musicae Wind Ensemble during a July 2013 tour of Japan and Okinawa.

# STAR DUST

MUSIC BY  
**HOAGY CARMICHAEL**  
ARRANGED FOR WIND ENSEMBLE BY  
**KEVIN M. WALCZYK**

21T. .... *d=72 (IN G)*

Solo Flugel Horn

2 Flutes (2nd doubling Piccolo)

Oboe

English Horn

E♭ Soprano

C L A R I N E T S

B♭1

B♭2

B♭3

B♭ Bass

E♭ Contra-alto

1 Bassoons

2 Bassoons

1 alto

2 alto

Tenor

Baritone

S A X O P H O N E S

4 Horns in F

4 Trumpets in B♭

3 Trombones (3rd is bass)

Euphonium

Tuba

P E R C U S S I O N

1

2

3

4

5

6

7

8

9

10

11

12

**(13) A TEMPO ( $\text{d} = 60$ )**

**RIT.** - - -

**(21) SWEETLY  $\text{d} = 60$**

**solo** 

[29]

RIT. ... A TEMPO

solo

2 fl.

ob.

en. hn.

sop.

C CLARINETS

1  
2  
3  
bs.  
ca.  
1  
bsn.  
2  
S SAXOPHONES

1  
2  
ten.  
bari

hn.  
trpt.  
trb.  
euph.  
tuba

P PERCUSSION

1  
2  
3  
4

hp.  
cb.

3.4. open

1. 2. (open)

1. st. mute

2. st. mute

DIV.

BLOCK METAL BLOCK HAMMER

TOM TOL SLATER

SUS. CYM. WICE REICHES

FILL

[26]

[27]

[28]

[29]

[30]

[31]

[32]

[33]

[34]

[35]

[36]



A TEMPO ( $\text{d} = 60$ )

211. ....

(55) MORE DELIBERATE  $\text{d} = 54$ 

sol  
2 fl.  
ob.  
en. hn.  
sop.  
CLARINETES  
1  
2  
3  
bs.  
ca.  
1  
2  
bsn.  
S SAXOPHONES  
alto  
ten.  
bari  
hn.  
trpt.  
trb.  
euph.  
tuba  
PERCUSSION  
1  
2  
3  
4  
hp.  
cb.

21T.....

(66) A TEMPO ( $\text{d} = 60$ )

solo

2 fl.

ob.

en. hn.

sop.

**C L A R I N E T S**

1  
2  
3

bs.

ca.

1  
2

bsn.

1  
2

**S A X O P H O N E S**

alto  
ten.  
bari

hn.

trpt.

trb.

euph.

tuba

**P E R C U S S I O N**

1  
2  
3  
4

hp.

cb.

62 63 64 65 66 67 68 69 70 71



MOLTO RIT. (86) SWEETLY  $\text{d}=60$

**Solo**

**2 fl.**

**ob.**

**en. hn.**

**sop.**

**CLARINETES**

**bs.**

**ca.**

**bsn.**

**SAXOPHONES**

**alto**

**ten.**

**bari**

**hn.**

**trpt.**

**trb.**

**euph.**

**tuba**

**PERCUSSION**

**hp.**

**cb.**

**1.3. mute**

**2.4. mute**

**4. harmon**

**open**

**1.2.**

**owis open**

**acc**

**7**

[94]

RIT. .... ACCEL. .... RIT. .... A TEMPO ( $\text{d} = 60$ )[100] BROAD  $\text{d} = 52$ RIT. .... A TEMPO ( $\text{d} = 52$ ) RIT. ....

solo

2 fl.

ob.

en. hn.

sop.

CLARINETES  
1  
2  
3

bs.

ca.

1  
bsn.  
2

SAXOPHONES  
1 alto  
2  
ten.

bari

hn.

trpt.

trb.

euph.

tuba

PERCUSSION  
1  
2  
3  
4

hp.

cb.

[94]

[95]

[96]

[97]

[98]

[99]

[100]

[101]

[102]

[103]

[104]

[105]

[106]

[107]



{KEVELI MUSIC}