



# THE ROOSTERS LAY EGGS IN KANSAS

*(Sousa's Favorite Encore)*

**MAYHEW LAKE**

*Edited by Robert E. Foster*

J759

## INSTRUMENTATION

|                                       |   |                                  |   |
|---------------------------------------|---|----------------------------------|---|
| Full Score .....                      | 1 | Horn 1 in F .....                | 2 |
| Piccolo .....                         | 1 | Horn 2 in F .....                | 2 |
| Flute 1 .....                         | 3 | Horn 3 in F .....                | 2 |
| Flute 2 .....                         | 3 | Horn 4 in F .....                | 2 |
| Flute 3 .....                         | 3 | Trombone 1 .....                 | 3 |
| Oboe .....                            | 2 | Trombone 2 .....                 | 3 |
| Clarinet 1 in B $\flat$ .....         | 4 | Trombone 3 .....                 | 3 |
| Clarinet 2 in B $\flat$ .....         | 4 | Baritone T.C. in B $\flat$ ..... | 3 |
| Clarinet 3 in B $\flat$ .....         | 4 | Baritone B.C. ....               | 2 |
| Bass Clarinet in B $\flat$ .....      | 2 | Tuba .....                       | 4 |
| Bassoon .....                         | 2 | Timpani .....                    | 1 |
| Alto Saxophone 1 in E $\flat$ .....   | 2 | Percussion 1 .....               | 2 |
| Alto Saxophone 2 in E $\flat$ .....   | 2 | Snare Drum, Woodblock            |   |
| Tenor Saxophone in B $\flat$ .....    | 2 | Percussion 2 .....               | 2 |
| Baritone Saxophone in E $\flat$ ..... | 2 | Crash Cymbals, Bass Drum         |   |
| Trumpet 1 in B $\flat$ .....          | 3 |                                  |   |
| Trumpet 2 in B $\flat$ .....          | 3 |                                  |   |
| Trumpet 3 in B $\flat$ .....          | 3 |                                  |   |

*All parts may be purchased separately.*

## Program Notes

Mayhew Lake wrote John Philip Sousa's favorite encore when Lake was the chief editor at Carl Fischer in New York City. He and Mr. Sousa were good friends, and Sousa performed many of Lake's compositions and arrangements. He featured them for many years, and recorded many of them for the Victor Talking Machine Company. Sousa's high regard for Lake is reflected in the greeting: "To my dear friend, Mayhew Lake—our finest orchestrator for military band—with all good wishes."

Mayhew Lester (Mike) Lake was born October 25, 1879 in Southville, Massachusetts. After attending the public schools in Brockton, he then completed his music studies at the New England Conservatory of Music. At the age of sixteen he was a violinist in the Boston Symphony, and at the age of twenty-one became conductor of the Payret Theater in Havana, Cuba, the largest theater in the Western Hemisphere at that time. Between 1896–1910, Lake conducted for many famous theatrical performers such as Sophie Tucker, Al Jolson, Mae West, and the Duncan Sisters. He then moved to New York where he served as an arranger and orchestrator for an impressive list of composers, including Victor Herbert, George M. Cohan, Percy Grainger, Edwin Franko Goldman, John Philip Sousa, Henry Hadley, and Paul Whiteman. In 1913 he was appointed editor-in-chief of the band and orchestra department at Carl Fischer, and he remained in that position for thirty-five years.

Lake composed a wide range of music ranging from marches and novelties to opera. He composed a large amount of music for silent films, and he was the composer of the music for 20th Century Fox's *Movietone News*. His compositions are still heard today on television westerns during chase scenes or other action sequences. He died in 1955 at the age of 75.

Notes from *The Heritage Encyclopedia of the Band*. Rehrig/Bierley.

## Performance Notes

This delightful novelty has been entertaining audiences for over seventy years, and it continues to be fun and very unique.

1. It is important for each soloist to stand for his or her solo.
2. The band has to sing out strongly and enthusiastically, and the words have to be clearly understood by the audience.
3. The flute and clarinet parts at m. 5 are optional. The conductor may want to try this section with all the upper woodwinds playing, or with only the flutes playing. Anyone not playing should sing. The conductor can try this several ways and do what sounds best and most effective. It can be effective with everyone except the background voices (low voices and horns) singing.
4. Some solos are cued in other voices to provide some flexibility for the conductor.
5. Be certain that the percussion soloist has a duck call for that solo.
6. The final solo (buzzing cornet or trumpet mouthpieces) can be played as a solo, or soli with more players playing, as necessary to be effective.
7. To personalize this selection to your own location, you might want to substitute the name of your own state or community in the appropriate places.

## About the Editor

Robert E. Foster has a rich history of involvement in bands and band music, going back over a half-century to his early band experiences in his father's school band in Texas soon after the end of World War II. Growing up in this highly motivated and successful era of growth in every facet of band performance, he brings to the podium a breadth of experiences and background, which are very exciting and stimulating.

Following a successful professional performing career (performing as a trumpet player with the Austin and the Houston Symphony Orchestras), and experience teaching in the Texas public schools, he joined the faculty at the University of Florida, working with director of bands, Richard W. Bowles, before becoming director of bands at the University of Kansas in 1971.

At the University of Kansas the band program has grown to include eleven bands involving over 600 students. Every facet of the program has enjoyed critical acclaim, from the highly visible Marching Jayhawks and basketball bands to the concert bands and the jazz program.

In addition to his work at the University, he maintains an active schedule as a conductor, clinician, and adjudicator. He and his wife Becky have three grown children, and they live in the rolling hills south of Lawrence, Kansas.

# The Roosters Lay Eggs in Kansas

Sousa's Favorite Encore

MAYHEW L. LAKE

Edited by Robert E. Foster

Moderato (Strict rhythmic tempo) ♩ = 90-96

Piccolo

Flute

Oboe

Clarinet in B $\flat$ Bass Clarinet  
in B $\flat$ 

Bassoon

Alto  
Saxophone in E $\flat$ Tenor  
Saxophone in B $\flat$ Baritone  
Saxophone in E $\flat$ Trumpet in B $\flat$ 

Horn in F

Trombone

Baritone

Tuba

Timpani  
(C:G)(Snare Drum,  
Wood Block)  
Percussion(Crash Cymbals,  
Bass Drum)

The musical score is for a full orchestra and optional vocal soloist. It is in 2/4 time, marked Moderato (Strict rhythmic tempo) with a tempo of 90-96 beats per minute. The key signature has one sharp (F#). The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Clarinet in B $\flat$ , Bass Clarinet in B $\flat$ , Bassoon, Alto Saxophone in E $\flat$ , Tenor Saxophone in B $\flat$ , Baritone Saxophone in E $\flat$ , Trumpet in B $\flat$ , Horn in F, Trombone, Baritone, Tuba, Timpani (C:G), and Percussion (Snare Drum, Wood Block, Crash Cymbals, Bass Drum). The second system includes the same instruments plus optional vocal soloist parts for Singers 1, 2, 3, and 4. The score features various dynamics including fortissimo (ff), mezzo-forte (mf), and piano (p). There are also markings for 'Optional-Sing' and 'Sing' with lyrics 'Oh, the' and 'The'. The percussion section includes a Snare Drum, Wood Block, Crash Cymbals, and Bass Drum. The score is numbered 1, 2, 3, and 4 at the bottom of the staves.

Note: Each performer should stand up to play his or her solo.

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J759F

13

Picc.

1

Fl.

2

3

Ob.

big as beer kegs, The roo-sters lay eggs in Kan sas

1

Cl. in Bb

2

3

B. Cl. in Bb

Bsn.

A. Sax. in Eb

1

2

T. Sax. in Bb

Bar. Sax. in Eb

big as beer kegs, The roo-sters lay eggs in Kan sas

1

Tpt. in Bb

2

3

Hn. in F

1

2

3

4

Tbn.

1

2

3

Bar.

Tuba

Timp.

Perc.

1

2

big as beer kegs, The roo-sters lay eggs in Kan sas

big as beer kegs, The roosters lay eggs in Kan sas

10 11 12 13 14

19

[illegible]

**Picc.**

**Fl.** 1, 2, 3

**Ob.**

**Cl. in B $\flat$**  1, 2, 3

**B. Cl. in B $\flat$**

**Bsn.**

**A. Sax. in E $\flat$**  1, 2

**T. Sax. in B $\flat$**

**Bar. Sax. in E $\flat$**

**Tpt. in B $\flat$**  1, 2, 3

**Hn. in F** 1, 2, 3, 4

**Tbn.** 1, 2, 3

**Bar.**

**Tuba**

**Timp.**

**Perc.** 1, 2

*Solo (Stand Up)*

*Tutti*

*Wood Block*

*f*

9

Solo (Stand Up)

33

Picc.

Fl. 1 2 3

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

33

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc. 1 2

Snare Drum

Choke

30 31 32 33 34

J759F

J759F

Picc. *ff*

Fl. 1 2 3 *ff*

Ob. *ff*

Cl. in B $\flat$  1 2 3 *ff*

B. Cl. in B $\flat$  *ff*

Bsn. *ff*

A. Sax. in E $\flat$  1 2 *ff*

T. Sax. in B $\flat$  *ff*

Bar. Sax. in E $\flat$  *ff*

43 Slower

Tpt. in B $\flat$  1 2 3 *ff*

Hn. in F 1 2 3 4 *p* *ff*

Tbn. 1 2 3 *ff*

Bar. *p* *ff*

Tuba *p* *ff*

Timp. *ff*

Perc. 1 2 *f* *ff*

Duck Quack Solo

Snare Drum

One Player Only

*a2*

*8va*

*8va*

12

**Allegro**

Picc.

Fl. 1 2 3

Ob.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

(8<sup>va</sup>)

(Stand Up) **Allegro**

Tpt. in B $\flat$  1 2 3

Hn. in F 1 2 3 4

Tbn. 1 2 3

Bar.

Tuba

Timp.

Perc. 1 2

*ff*

Solo or soli with mouthpiece only

*ffz*

45 46 47 48

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