Bumble

A Characteristic Buzz - Two Step Unique

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Original copyright 1907 Will Livernash, 426 Ridge Bilding, Kansas City, MO
It is my understanding - here in 2022 - that this work is currently in the PUBLIC DOMAIN. In no manner do I make any claim on this composition.

Arranged by Robert John Magnuson, from piano score.
Approximate duration: 3:44

Historical Research:

Sometime in 2018, I became aware of a ragtime-era composer named Will Levernash. I have yet to find any biographical information about him, but did find possible photographs of a said-named person, (one included here). What caught my attention was one of his compositions, specifically, 'Bumble', published in 1907.

His "Gaiety GIrl" from 1906 has the description "March and Two-Step". It appears "The Georgia Giggle" was published in 1918, is described as a rag, and at this point, Livernash looks to be running a publishing company to distribute his own works. Mention is made of another work, "Valse Gentille", and a reference to this 1916 music is found on an Australian website. There are other pieces which include his name on that website.

'Bumble' is described as "A Characteristic Buzz - Two Step Unique". The cover page of the score hints that there are orchestra and band versions of 'Bumble'. Though Livernash lived and produced pieces within the ragtime era, 'Bumble' contains **no** sterotypical syncopation so prevalent in most ragtime compositions.

All my free compositions (and further info) are found at:

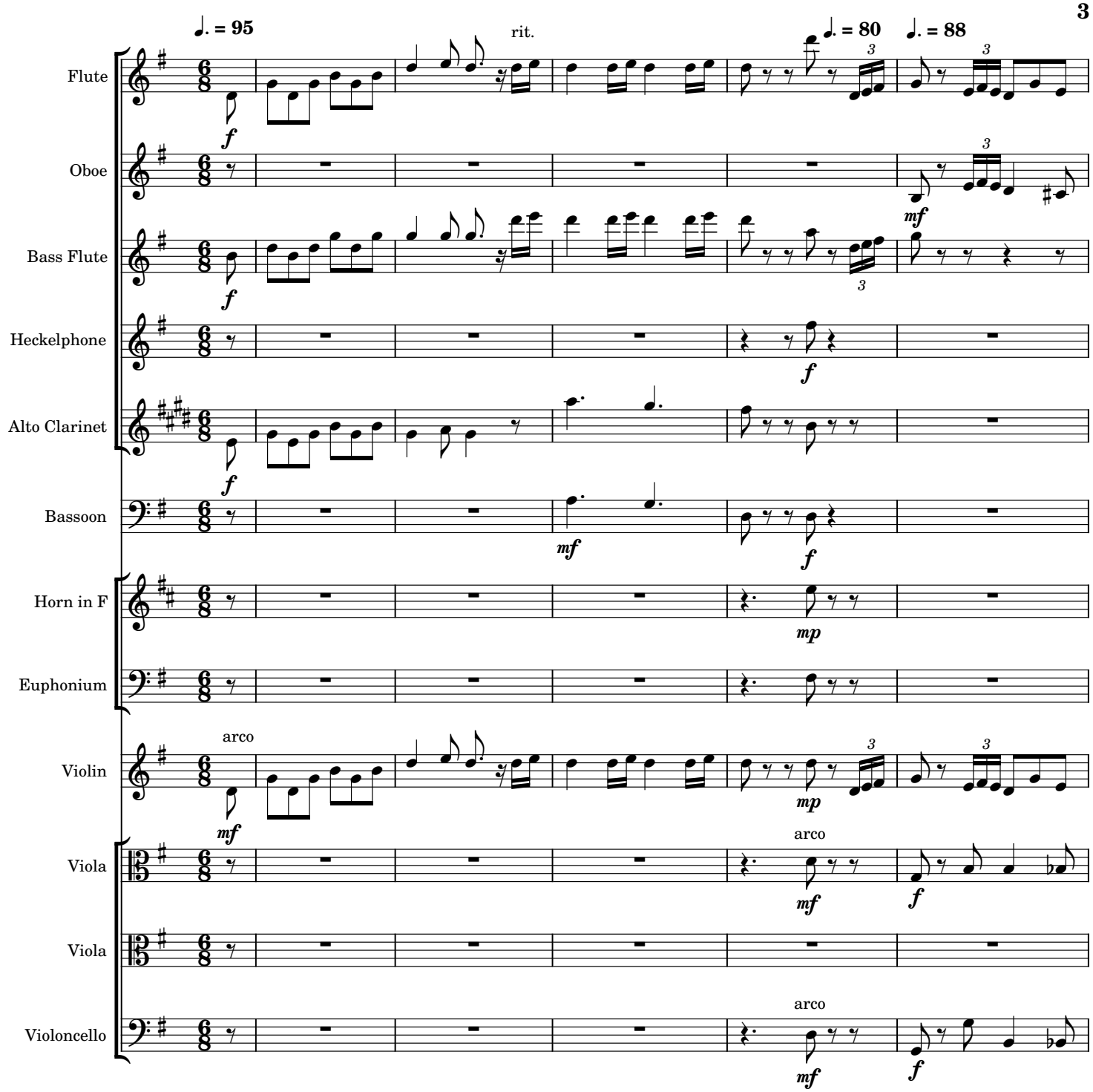
https://www.gandsnut.net

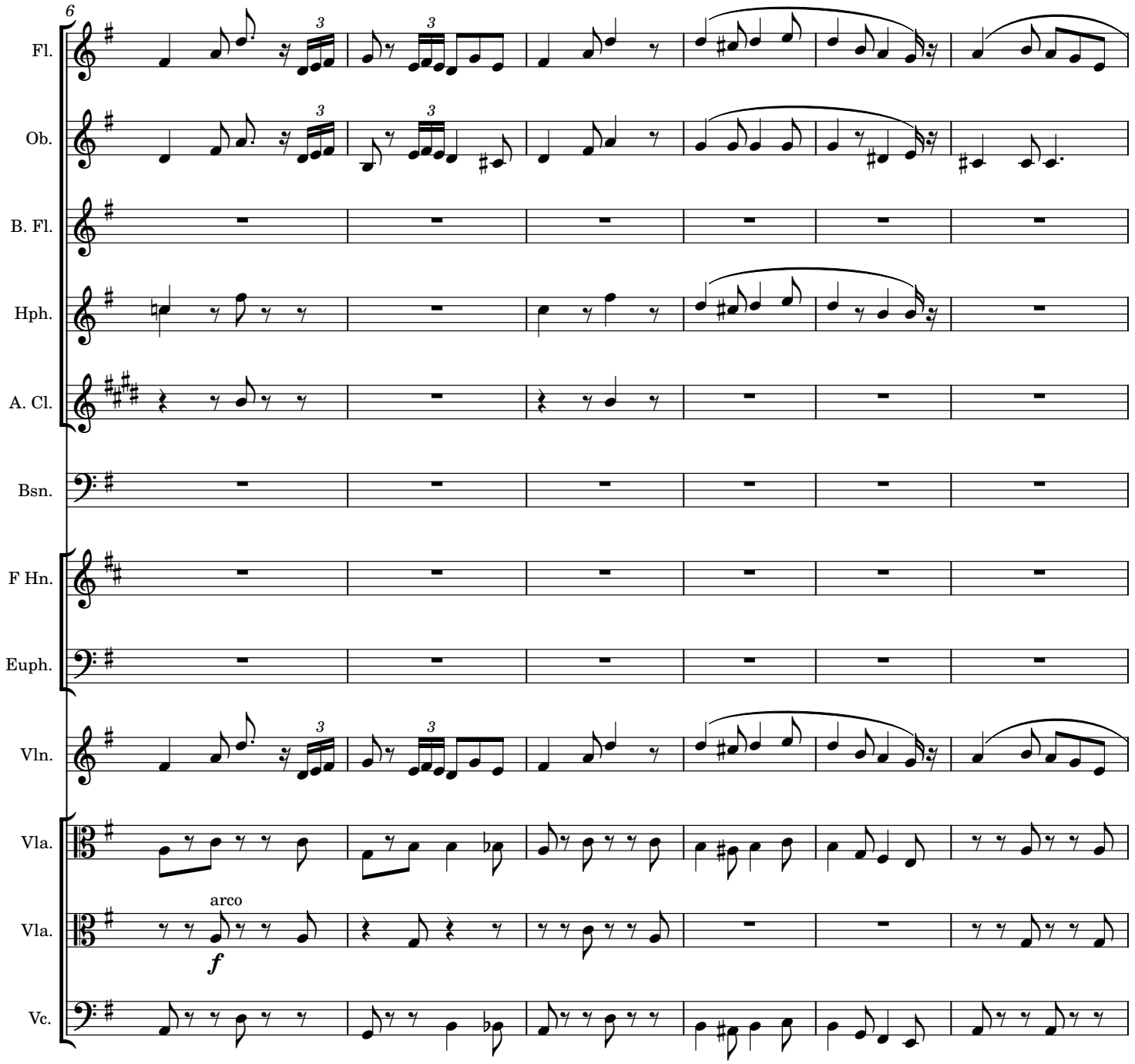
Arranger's Comment:

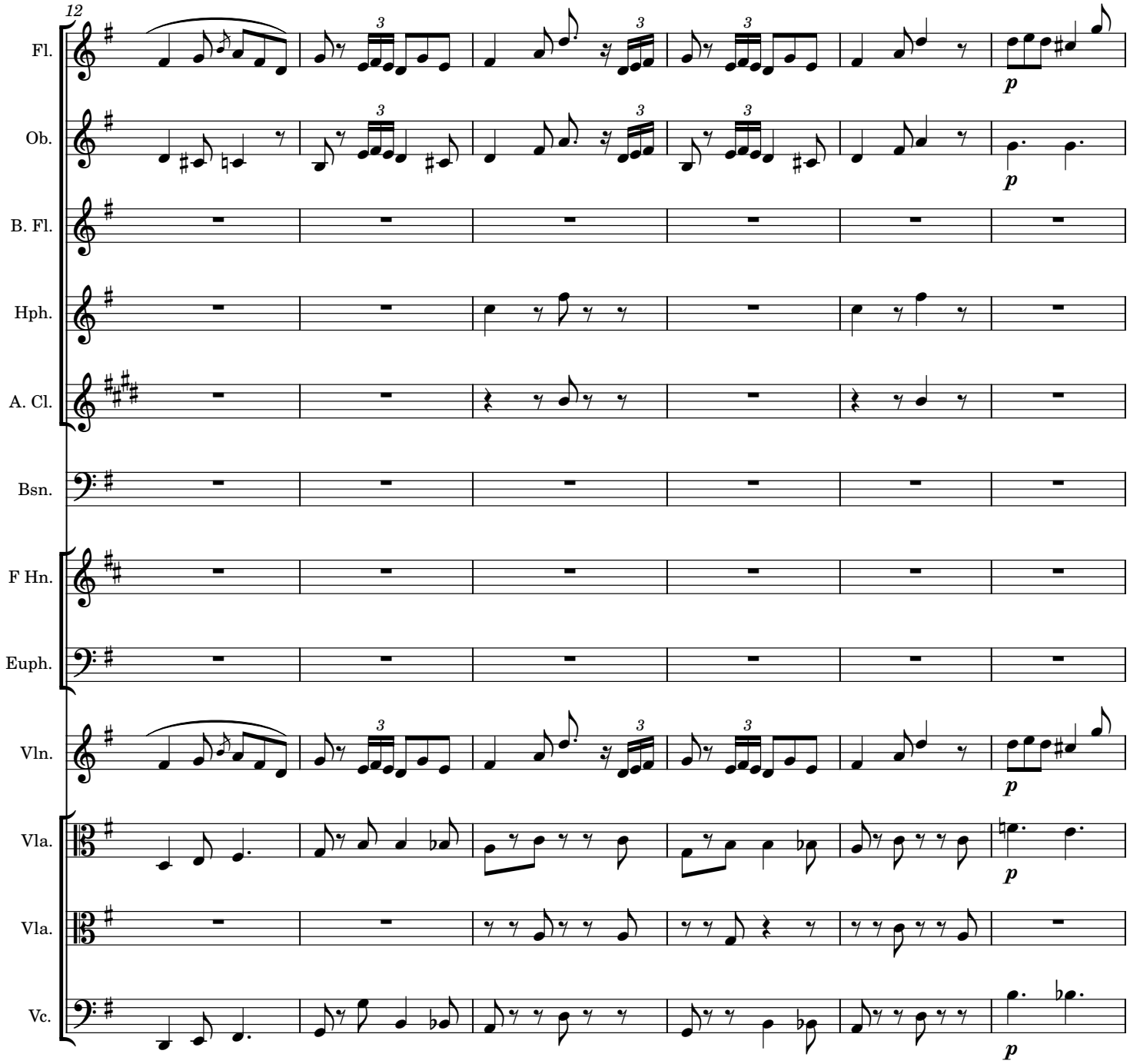
I decided to produce an arrangement of 'Bumble' for instrumental ensemble. I find this piece charming, harmonically interesting, and playfully quaint. Given our technology today may provide that our compositions (and our personal life details) will be well-stored for people 115 years fron now, I am honored to try to "re-vitalize" an interest in Levernash, one of so many unknown, dawn-of-the-20th-century composers in America. Perhaps somebody will find my own compositions 115 years in the future, and be inspired to lift me above any obscurity my creative efforts might have languished in...

Creating an ensemble interpretation of this solo piano piece has been filled with plenty of minutia, and was slow-going from start to finish. Thank goodnes for the intrinsic, repeated sections of music - which sped up the process using cut-and-paste. I drew on my current favorite instruments; the bass flute, heckelphone, euphonium. I also chose an alto clarinet, which I've never used before. Well into the process, I had a stave for contrabass, but decided the 'cello was sufficient. The delicate overall 'feel' would have been made ponderous by a string bass, particularly in its lowest registers.

Property of Harrisburg Museum


♩. = 95
rit.
♩. = 80
♩. = 88
Flute
Oboe
Bass Flute
Heckelphone
Alto Clarinet
Bassoon
Horn in F
Euphonium
Violin
Viola
Viola
Violoncello
arco
arco
arco


6
Fl.
Ob.
B. Fl.
Hph.
A. Cl.
Bsn.
F Hn.
Euph.
Vln.
Vla.
Vla.
arco
f
Vc.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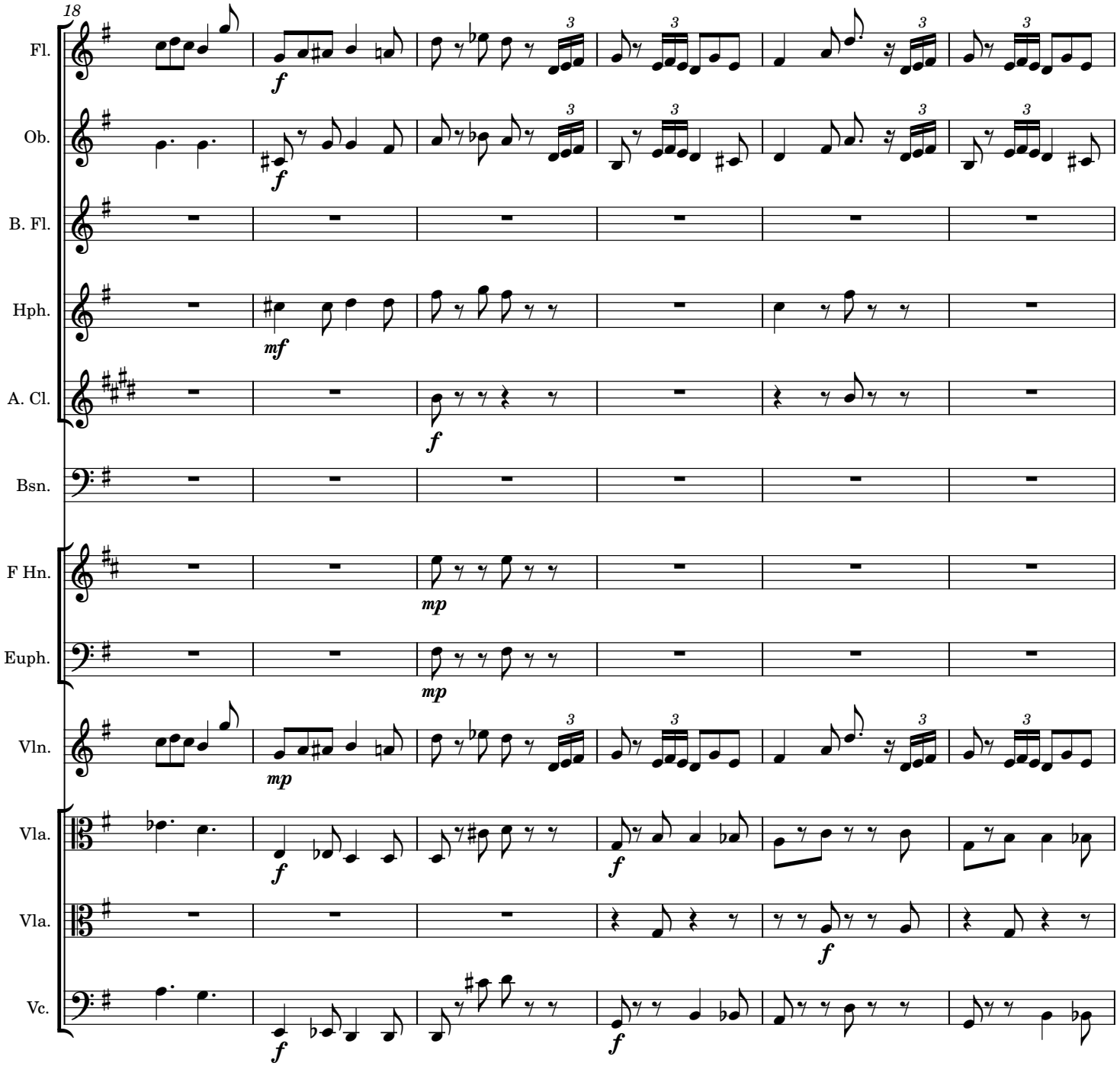
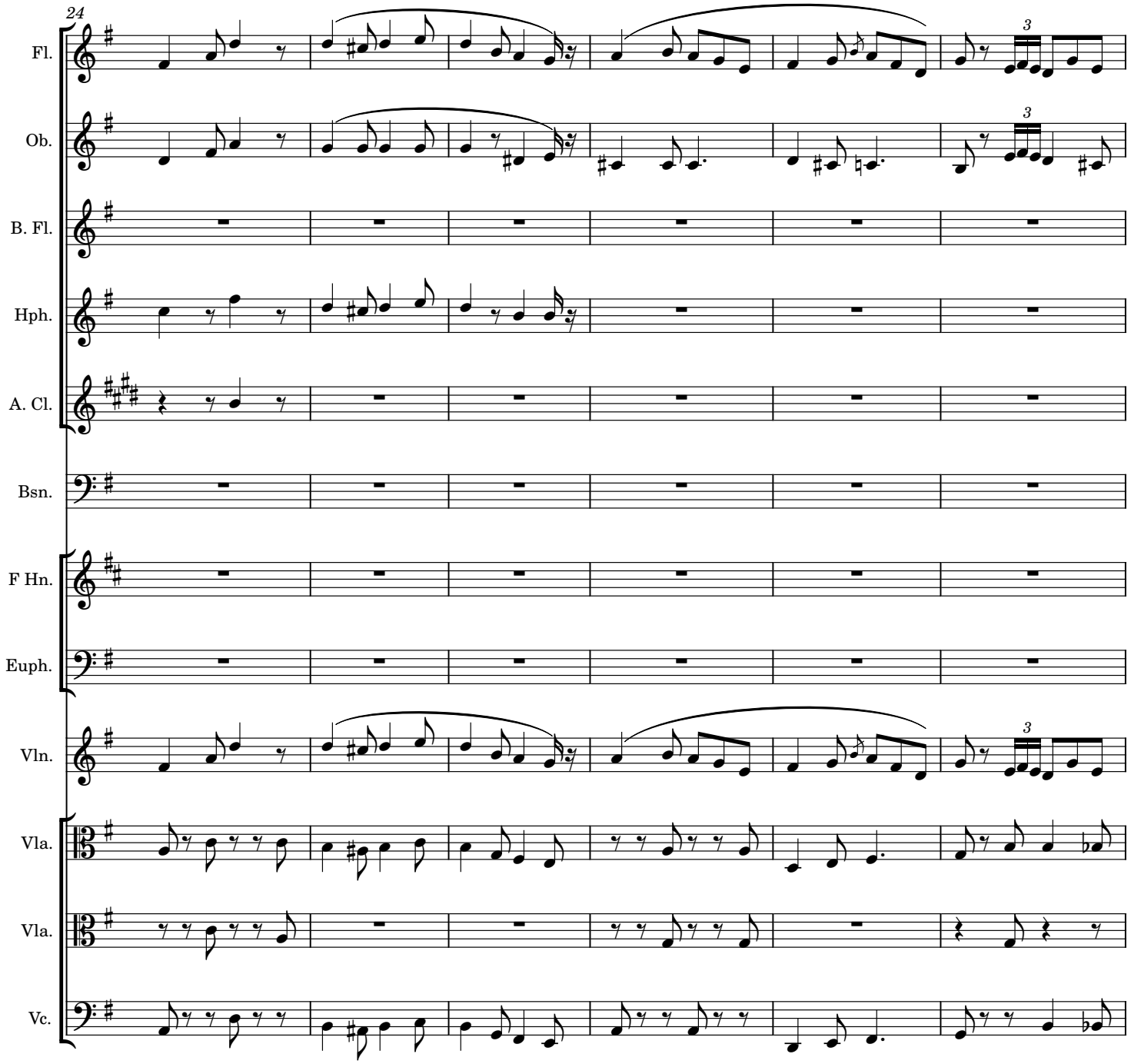
Fl.
Ob.
B. Fl.
Hph.
A. Cl.
Bsn.
F Hn.
Euph.
Vln.
Vla.
Vla.
Vc.
p


18
Fl.
Ob.
B. Fl.
Hph.
A. Cl.
Bsn.
F Hn.
Euph.
Vln.
Vla.
Vla.
Vc.
f
mf
mp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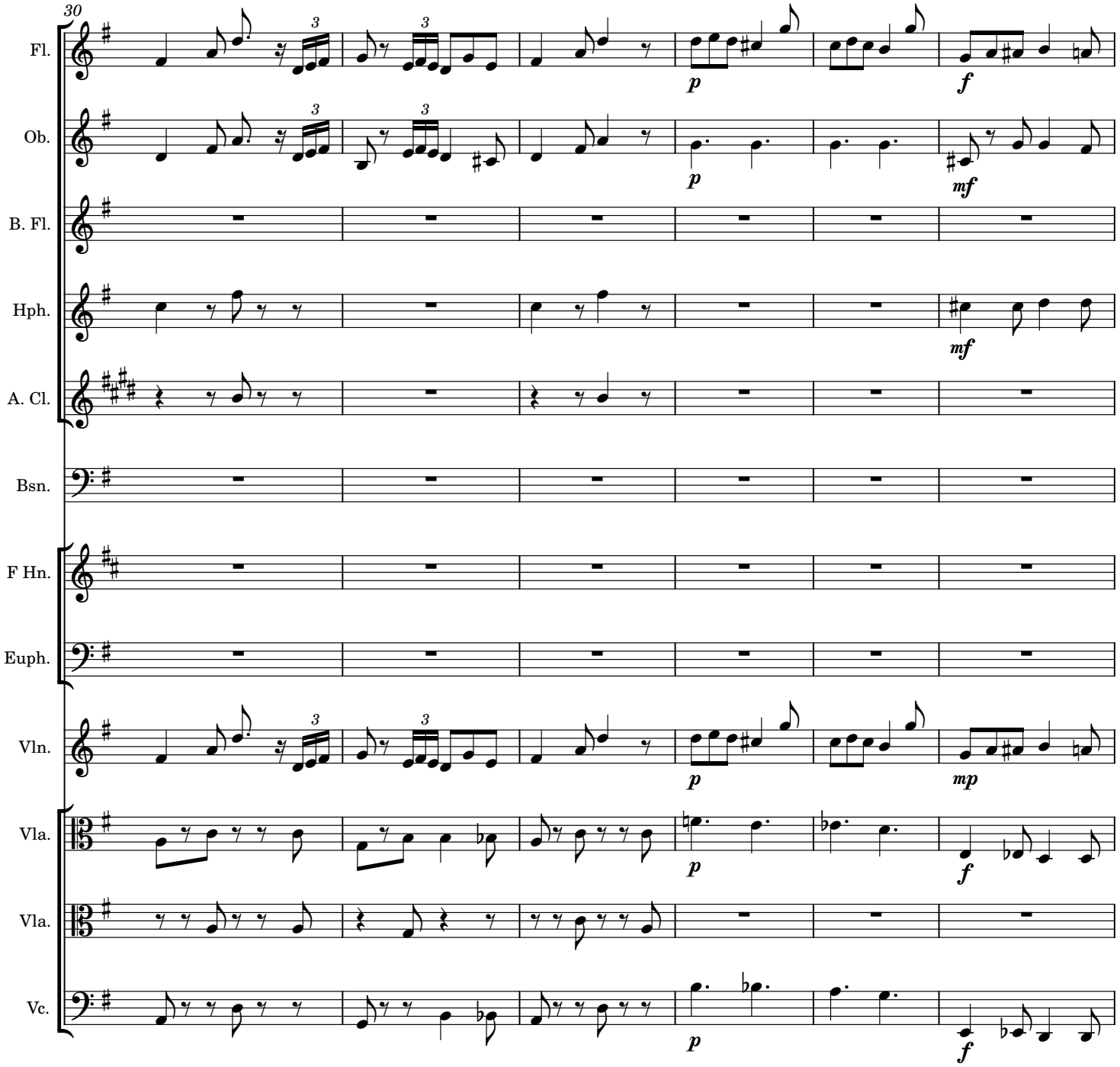
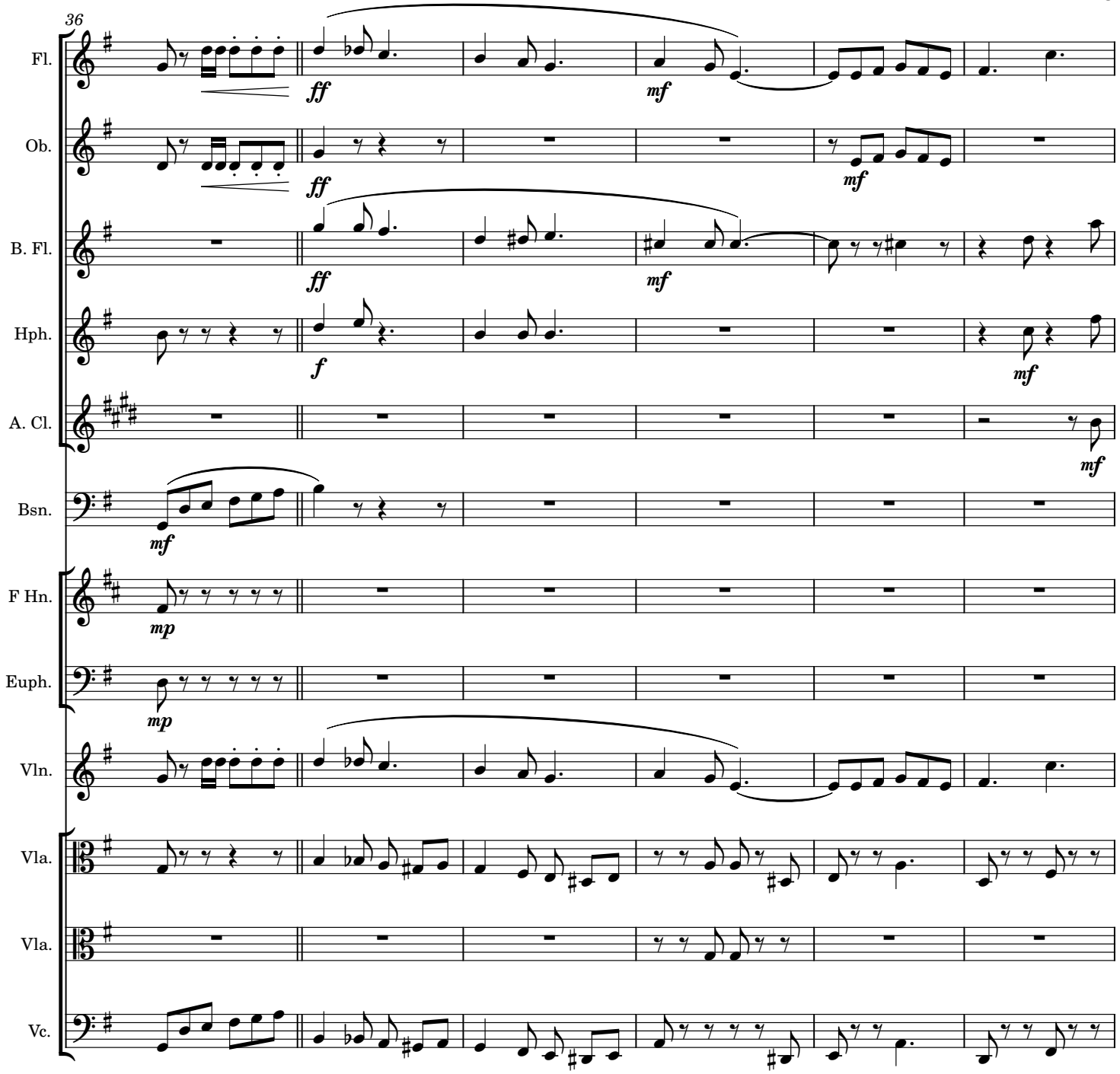
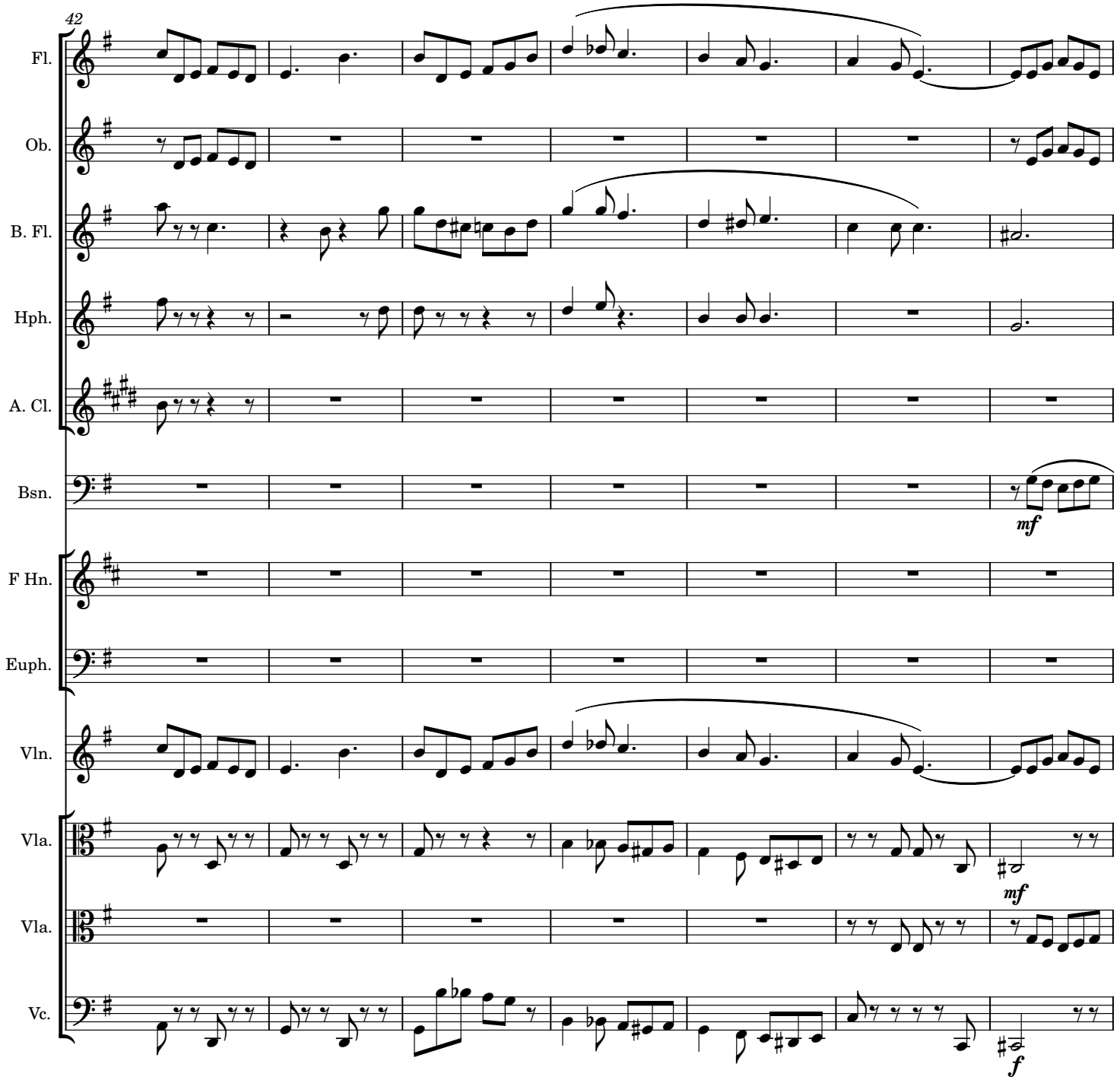
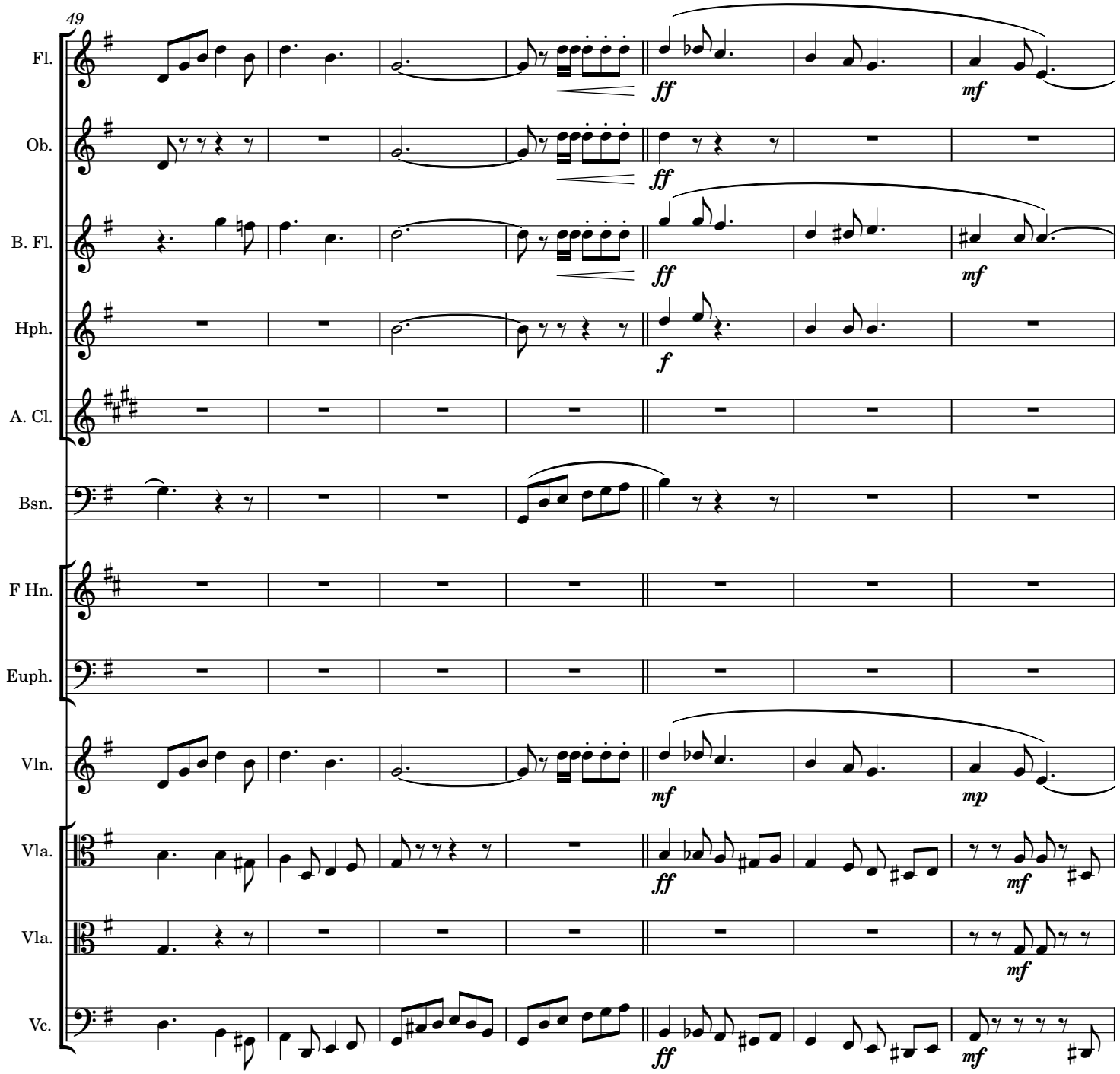
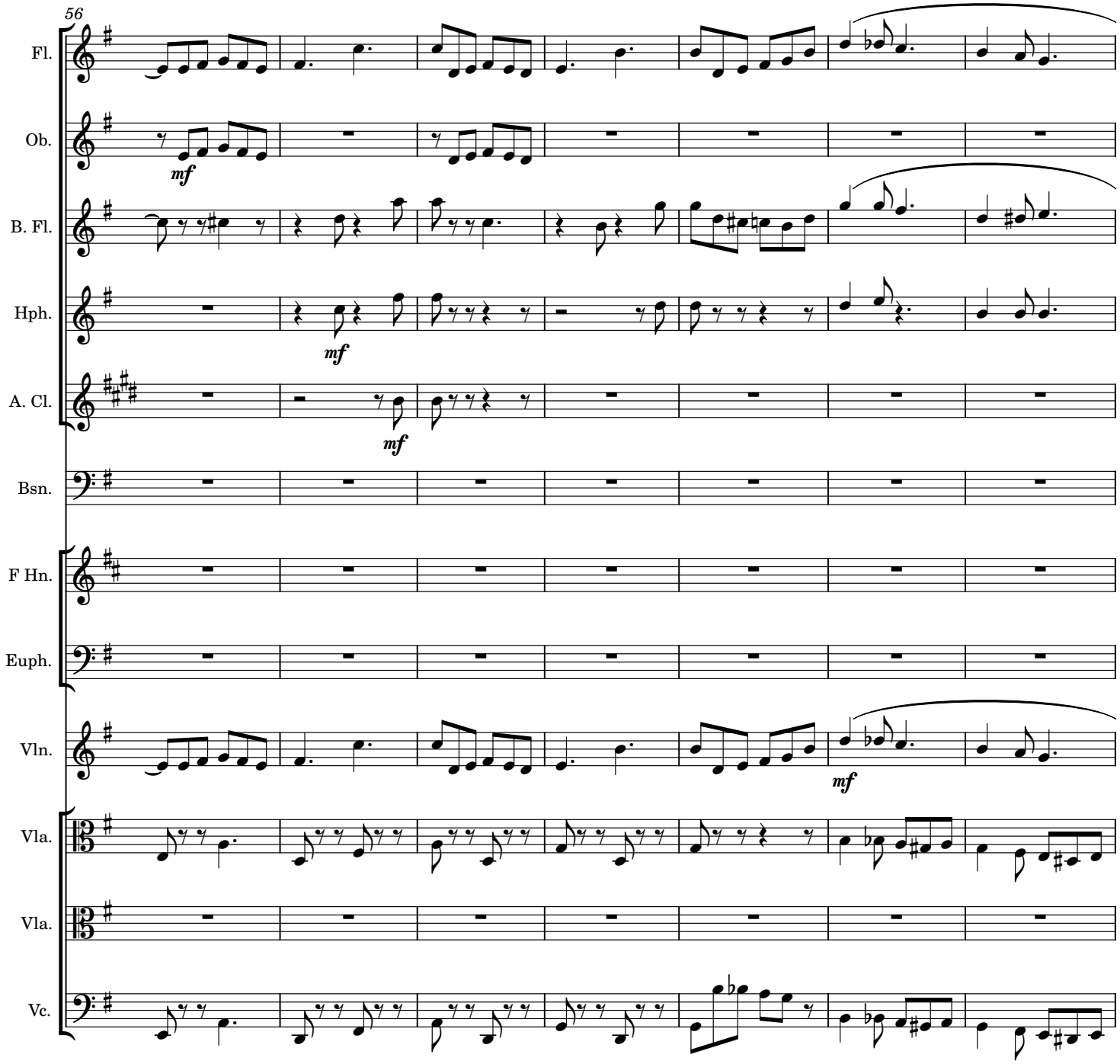
Fl.
Ob.
B. Fl.
Hph.
A. Cl.
Bsn.
F Hn.
Euph.
Vln.
Vla.
Vla.
Vc.
3
3
3

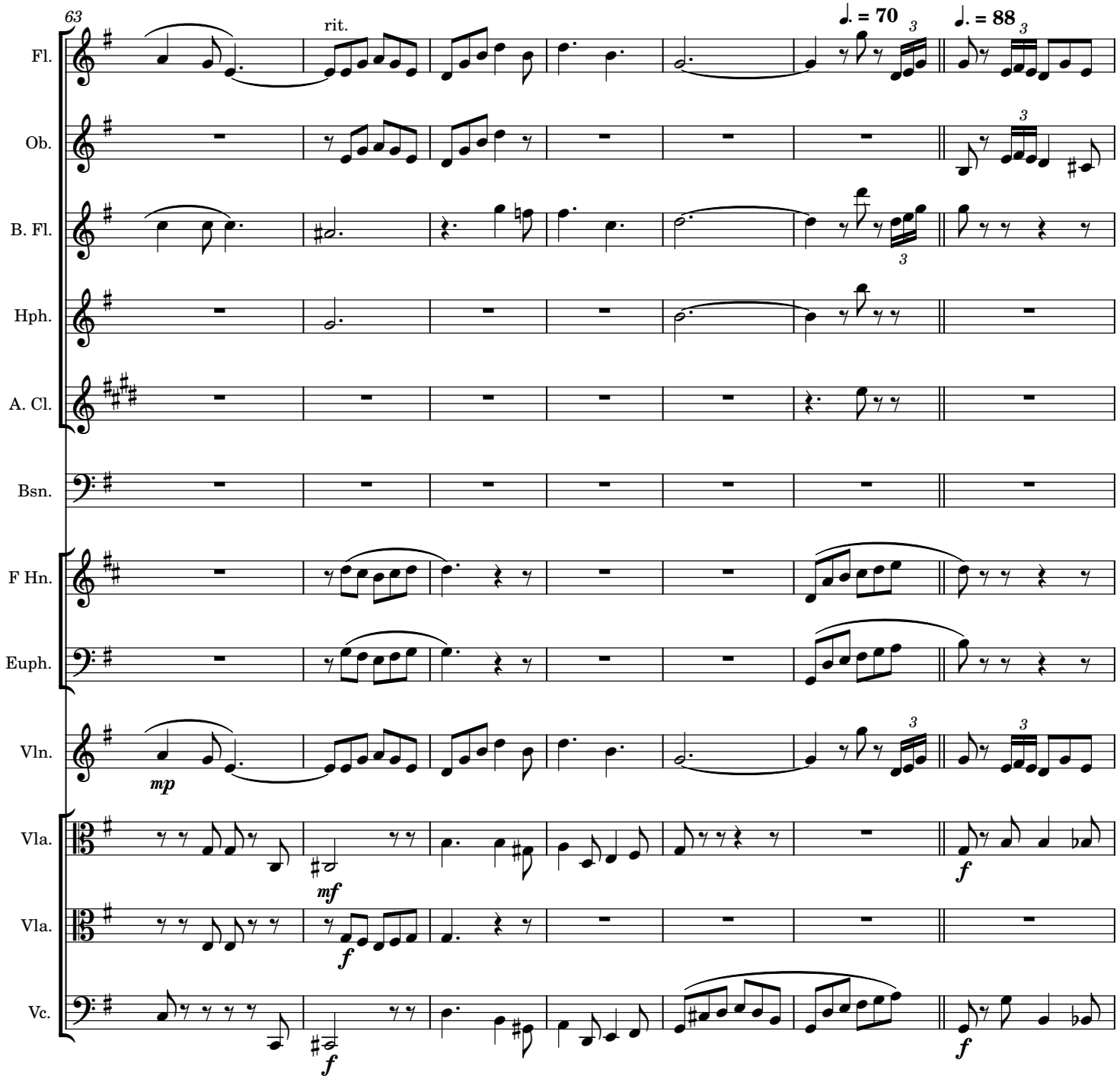

30
Fl.
Ob.
B. Fl.
Hph.
A. Cl.
Bsn.
F Hn.
Euph.
Vln.
Vla.
Vla.
Vc.
p
f
mf
mp

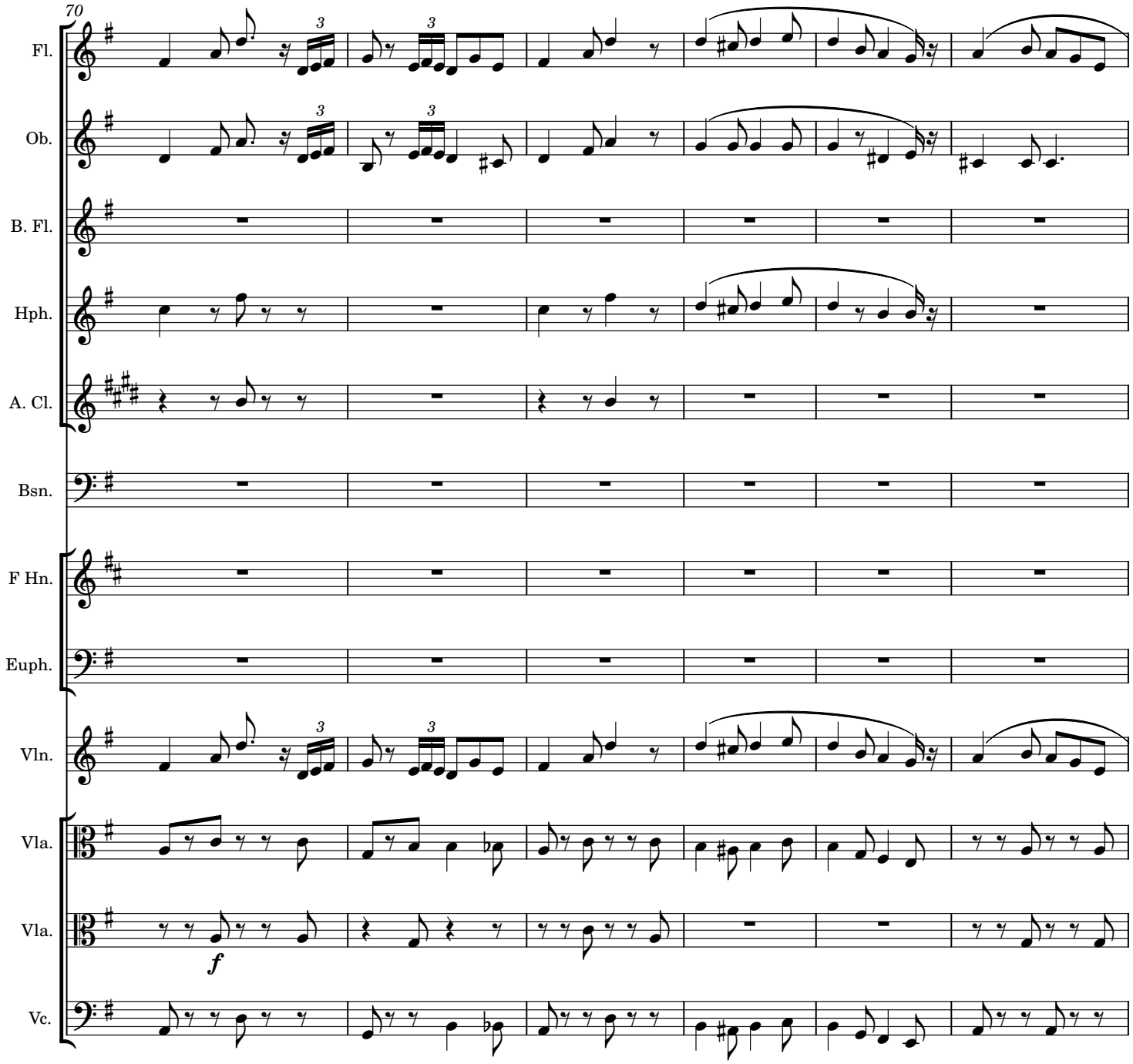

36
Fl.
Ob.
B. Fl.
Hph.
A. Cl.
Bsn.
F Hn.
Euph.
Vln.
Vla.
Vla.
Vc.
ff
mf
ff
mf
ff
mf
f
mf
mf
mf
mp
mp


42
Fl.
Ob.
B. Fl.
Hph.
A. Cl.
Bsn.
mf
F Hn.
Euph.
Vln.
Vla.
mf
Vla.
Vc.
f


49
Fl.
Ob.
B. Fl.
Hph.
A. Cl.
Bsn.
F Hn.
Euph.
Vln.
Vla.
Vla.
Vc.
ff
mf
ff
mf
ff
f
mf
mp
ff
mf
mf
ff
mf


56
Fl.
Ob.
mf
B. Fl.
Hph.
mf
A. Cl.
mf
Bsn.
F Hn.
Euph.
Vln.
mf
Vla.
Vla.
Vc.


63
rit.
♩. = 70
♩. = 88
Fl.
Ob.
B. Fl.
Hph.
A. Cl.
Bsn.
F Hn.
Euph.
Vln.
Vla.
Vla.
Vc.
mp
mf
f
f
f
f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Fl.
Ob.
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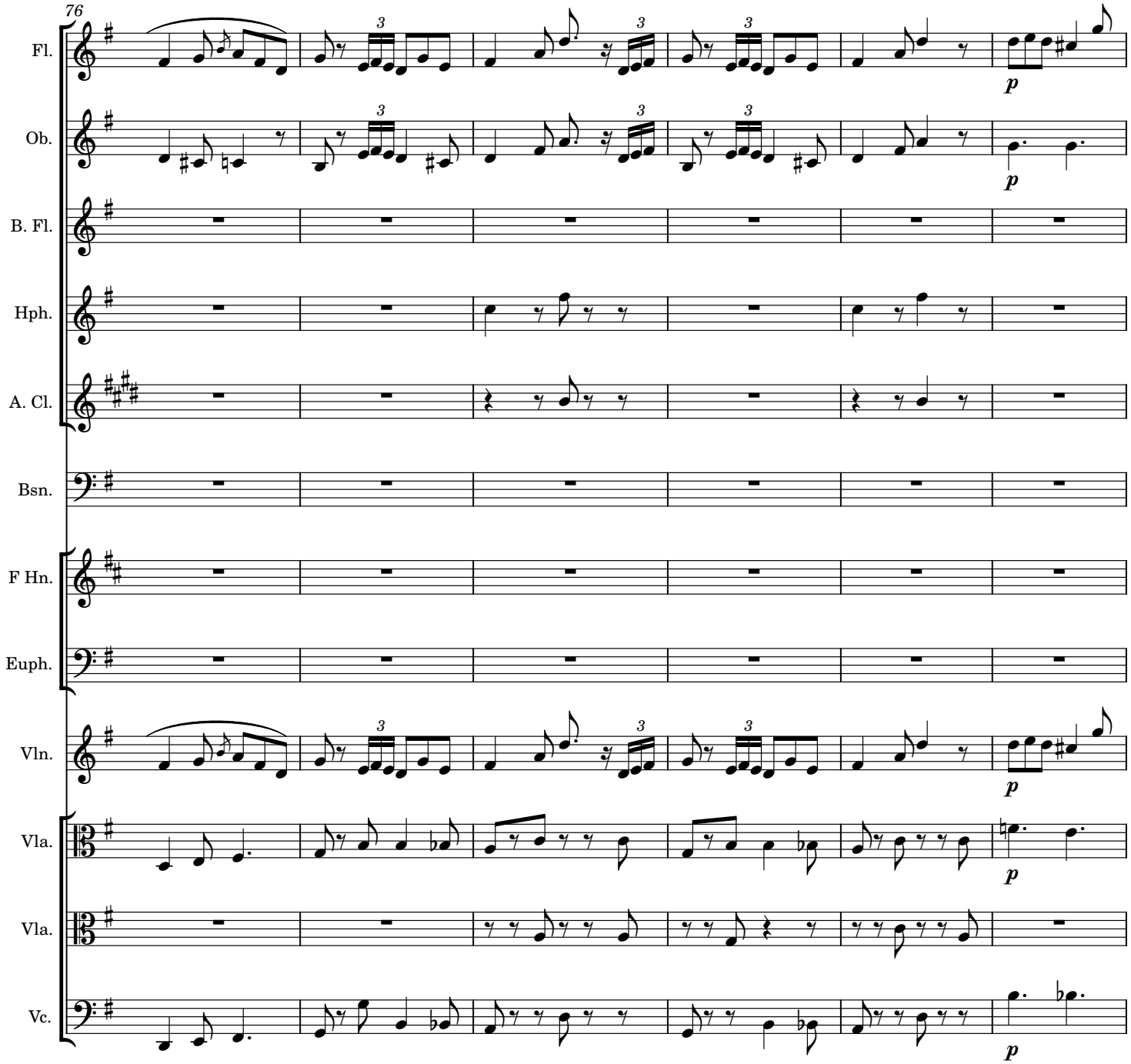
A. Cl.
Bsn.
F Hn.
Euph.
Vln.
Vla.
Vla.
Vc.
f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Fl.
Ob.
B. Fl.
Hph.
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Bsn.
F Hn.
Euph.
Vln.
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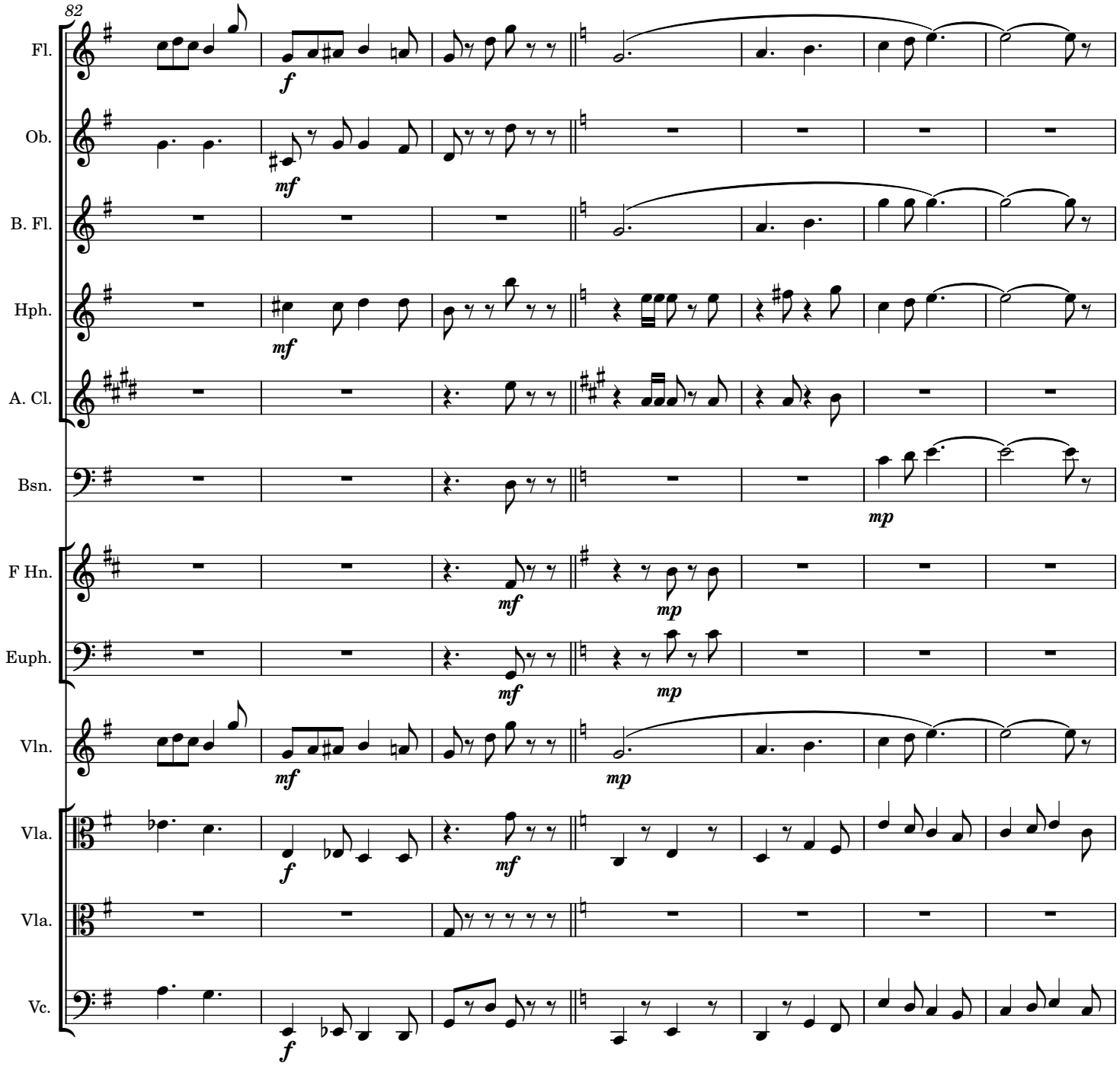
Vla.
Vc.
p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Bsn.
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Vln.
Vla.
Vla.
Vc.
f
mf
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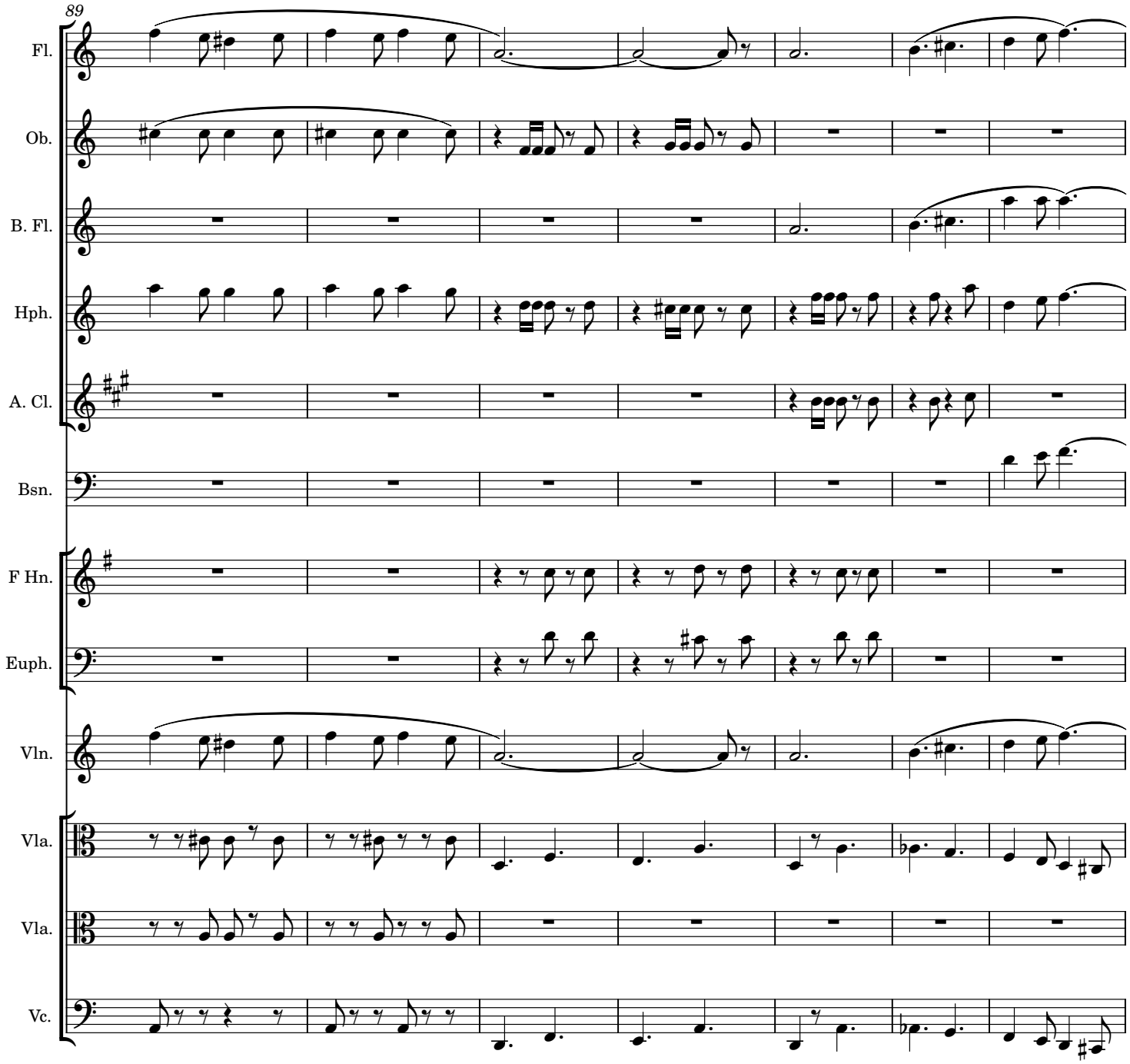
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Vla.
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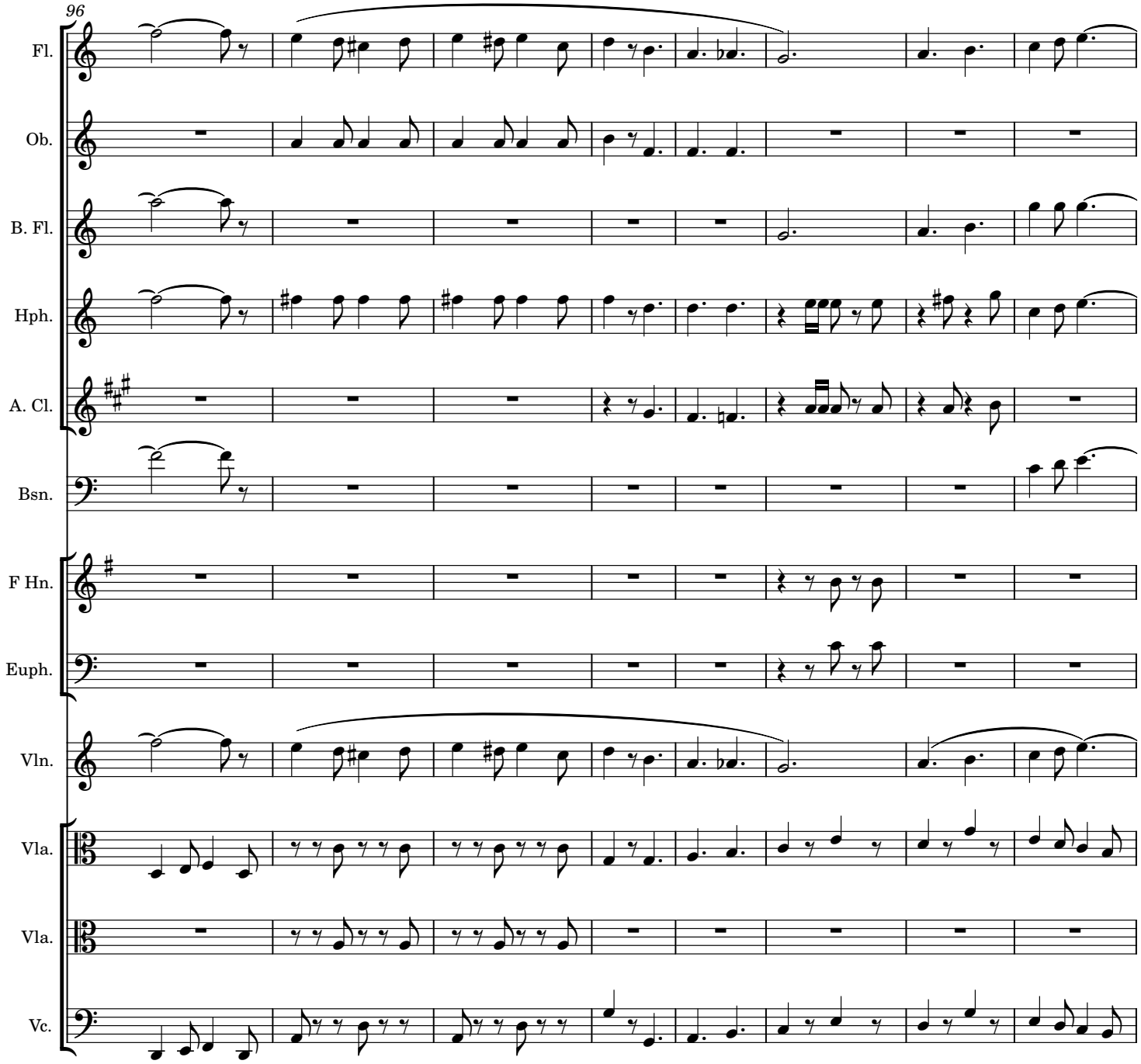
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F Hn.
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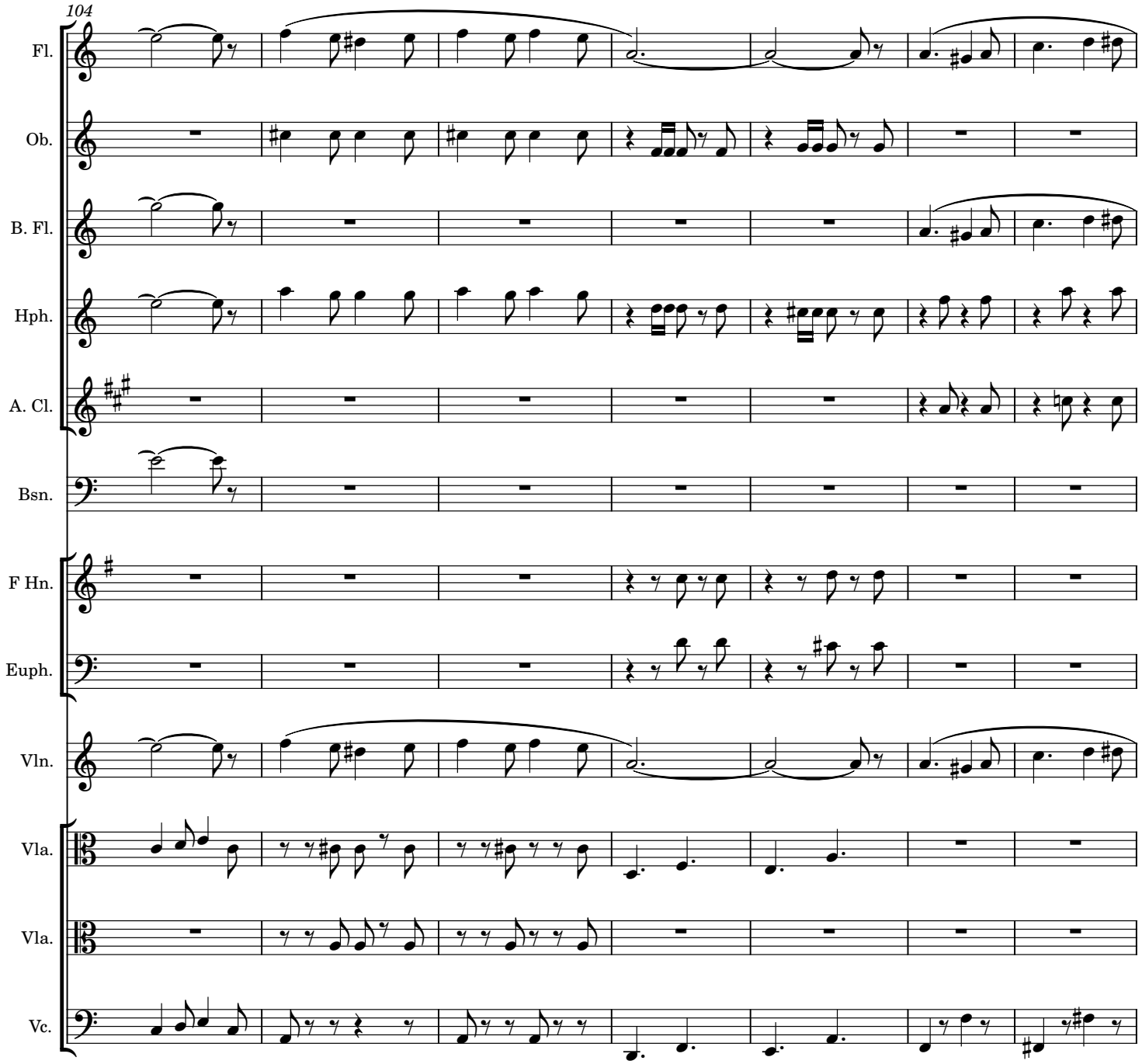
Vla.
Vc.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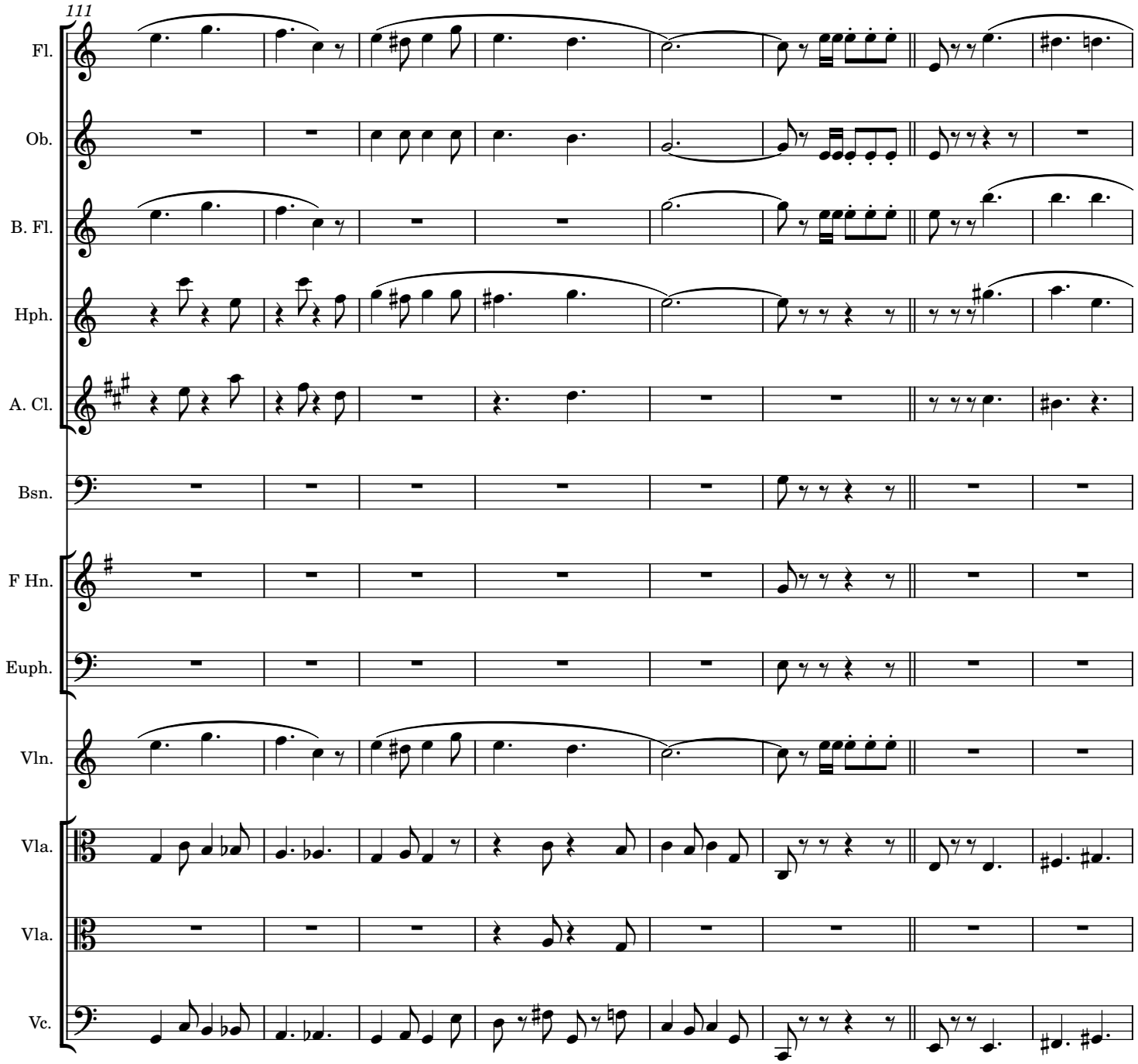
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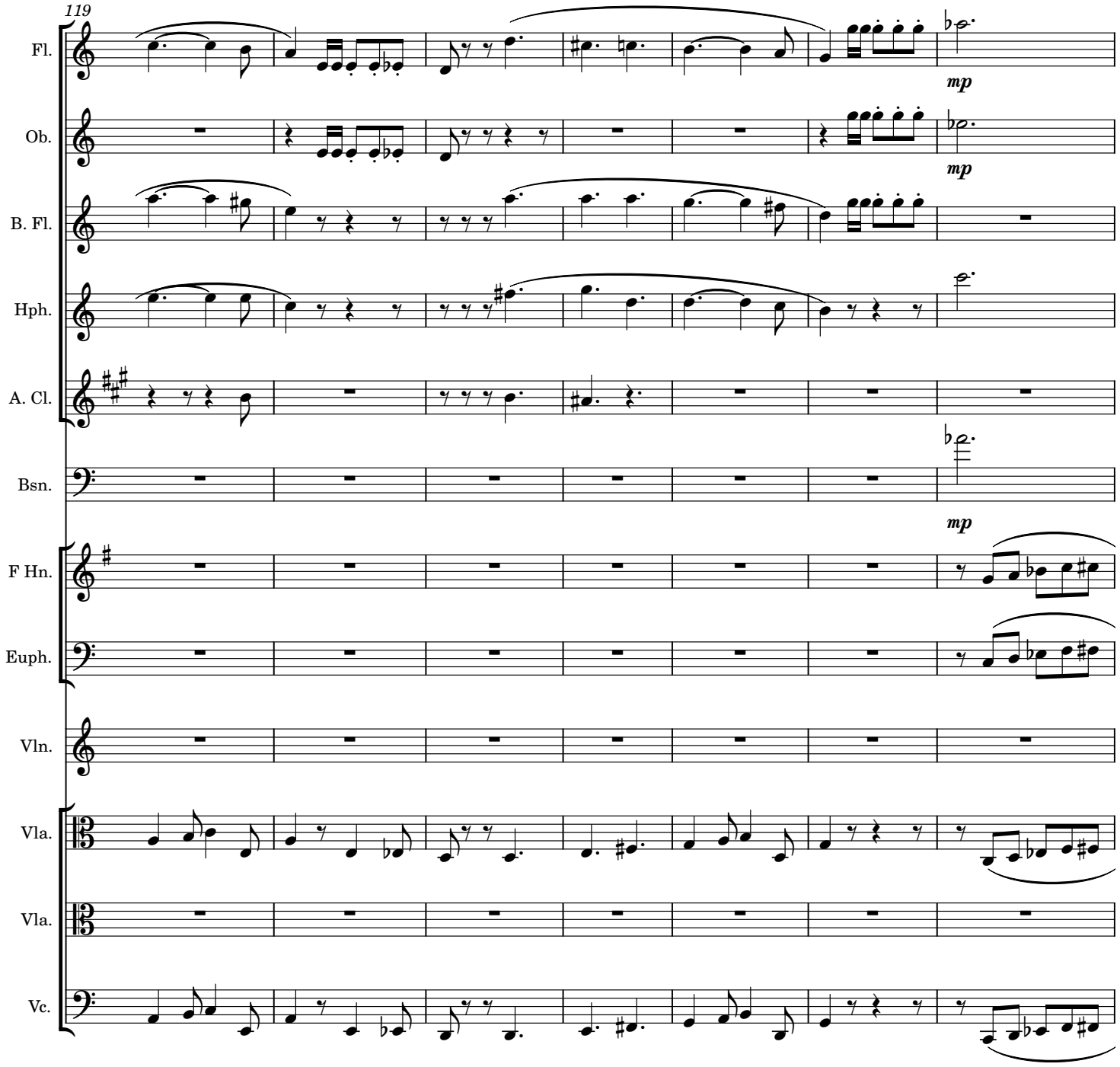
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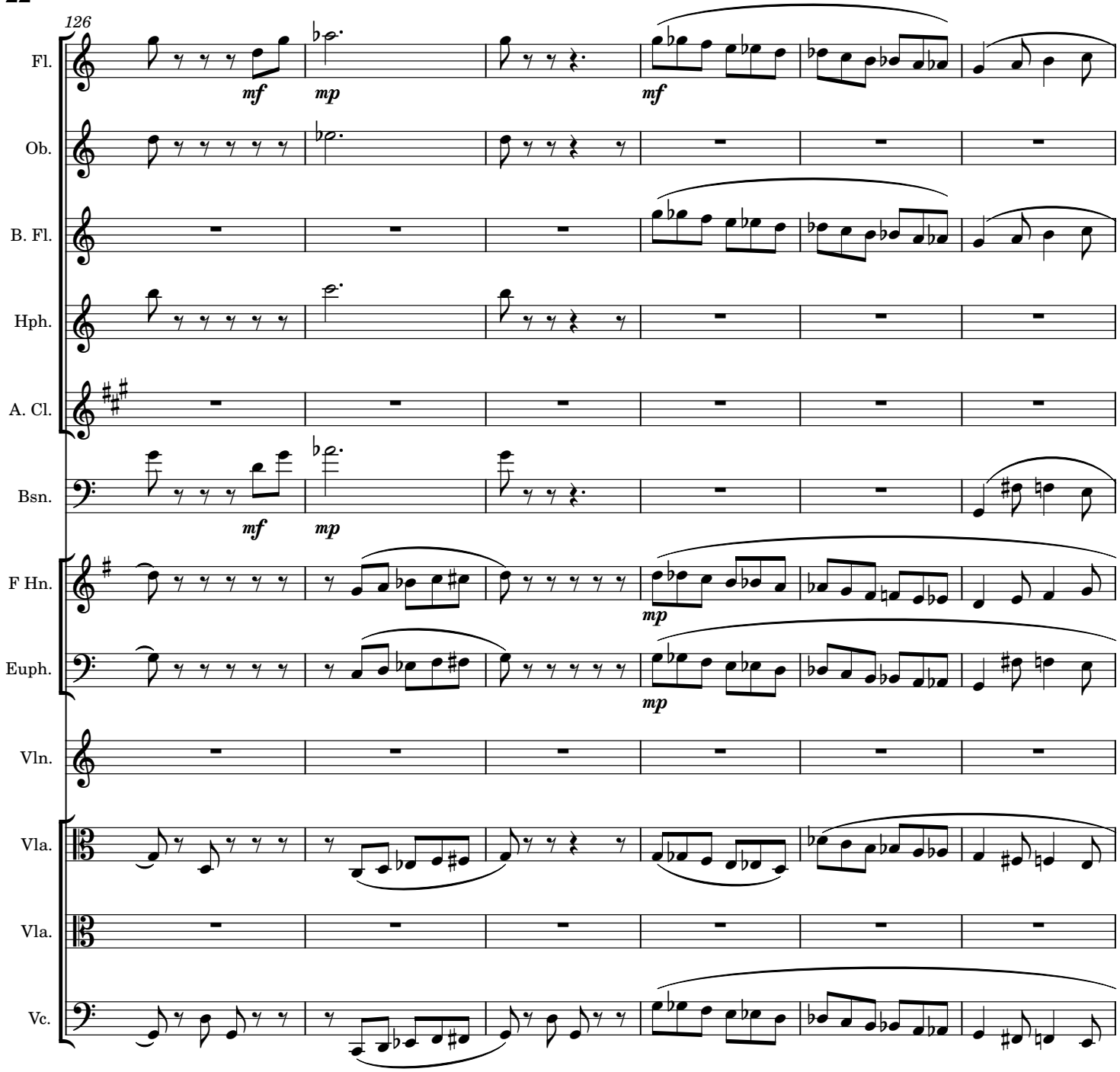
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Ob.
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Vc.
mf
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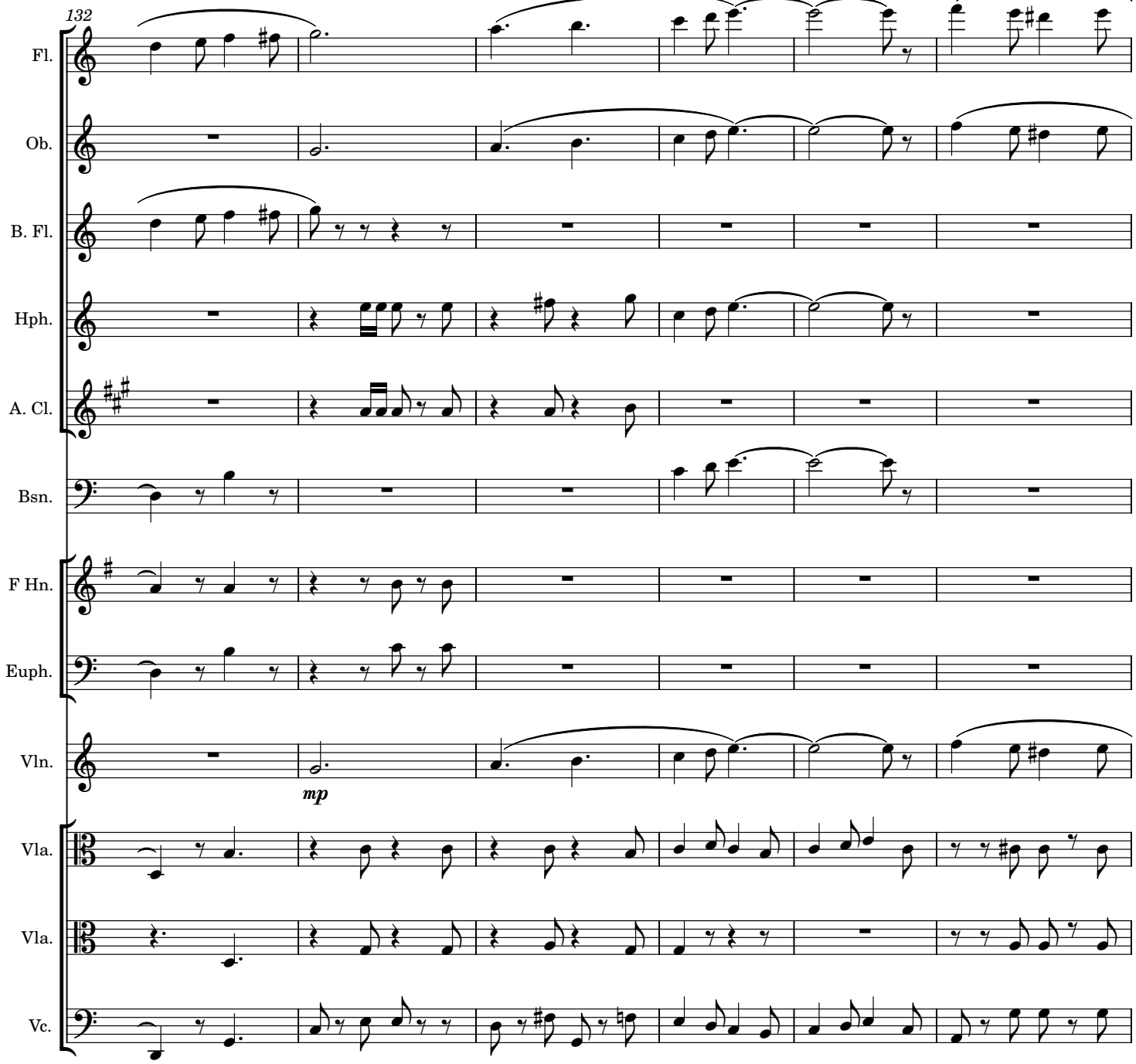
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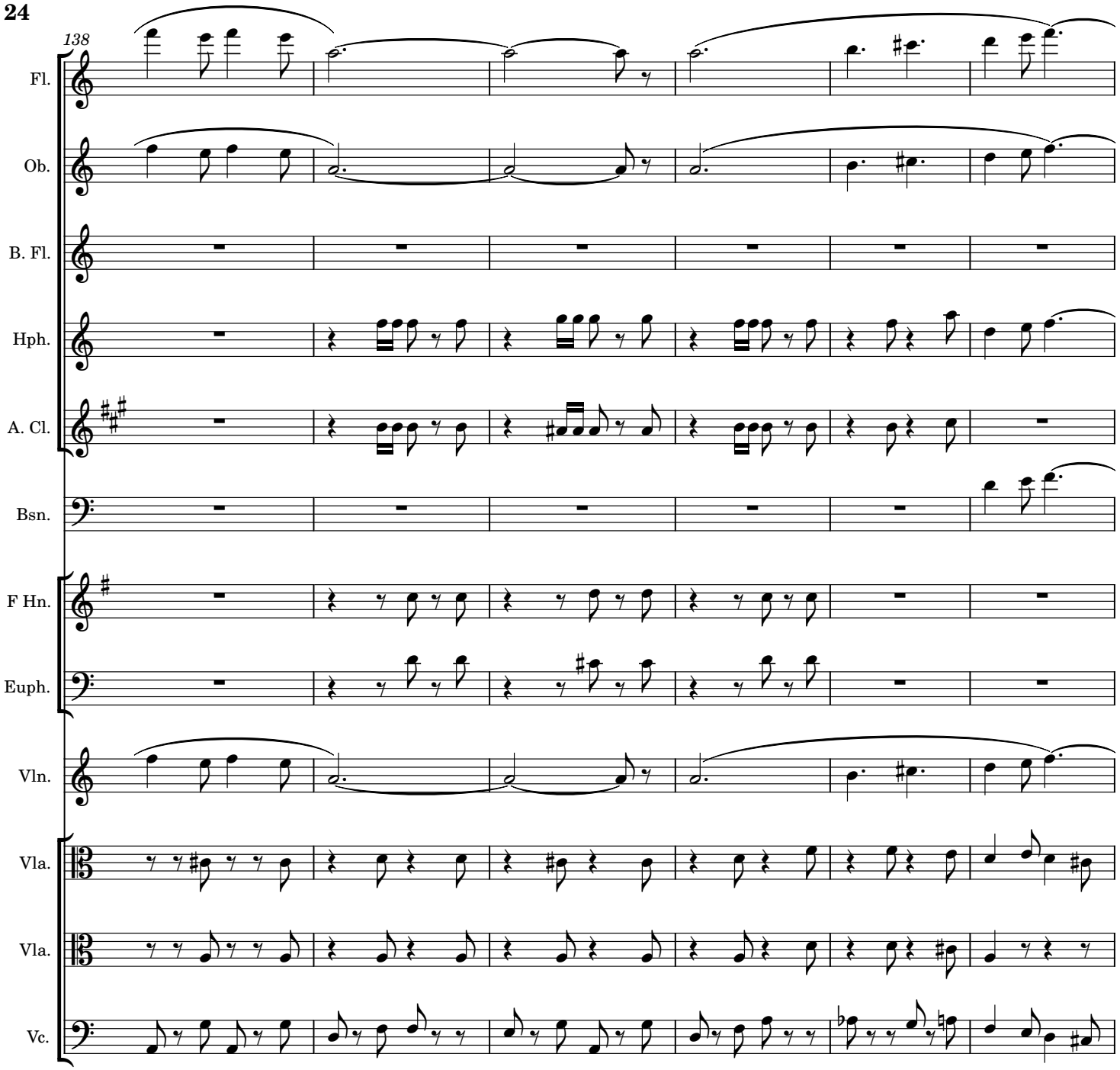
Vc.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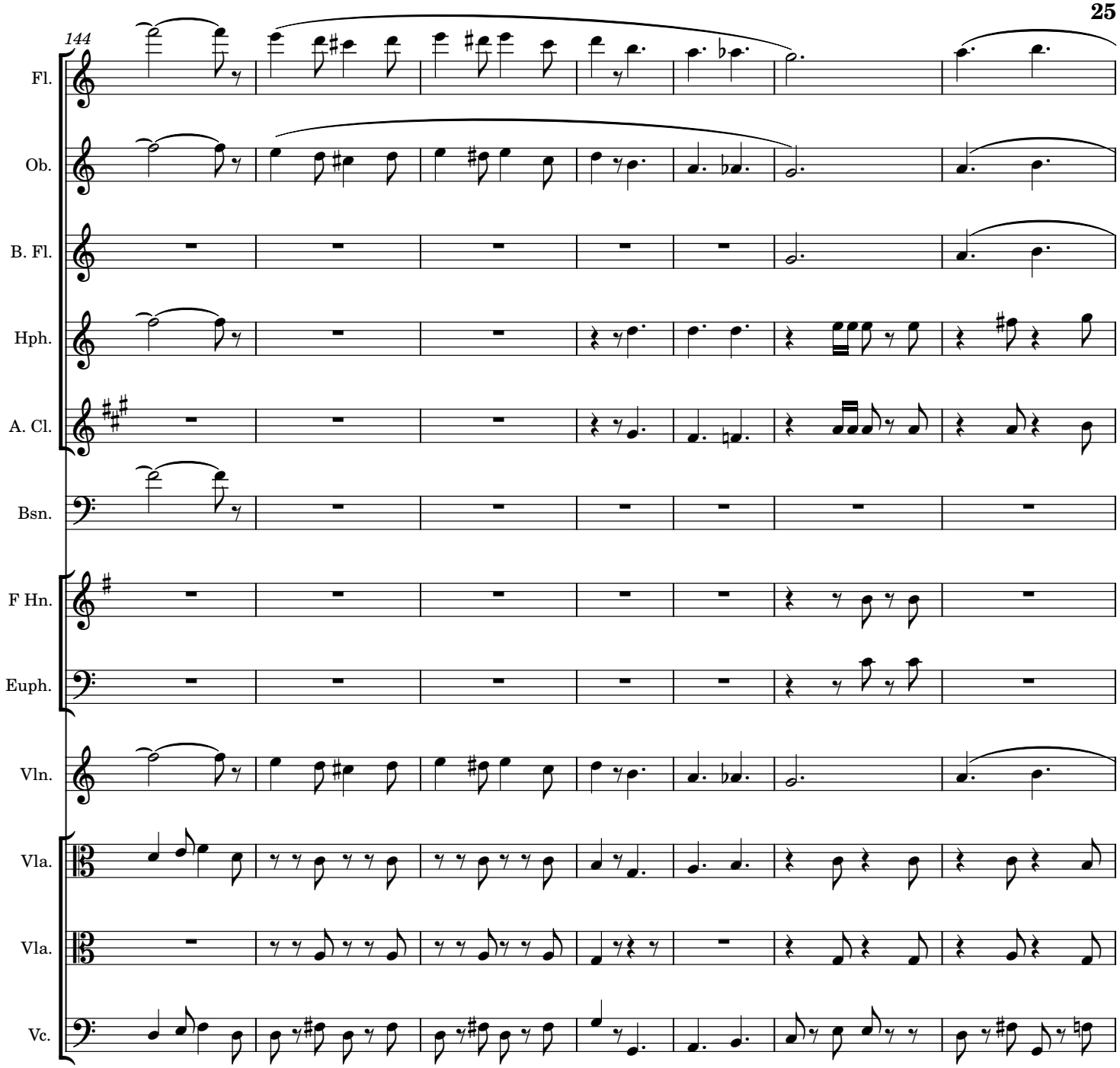
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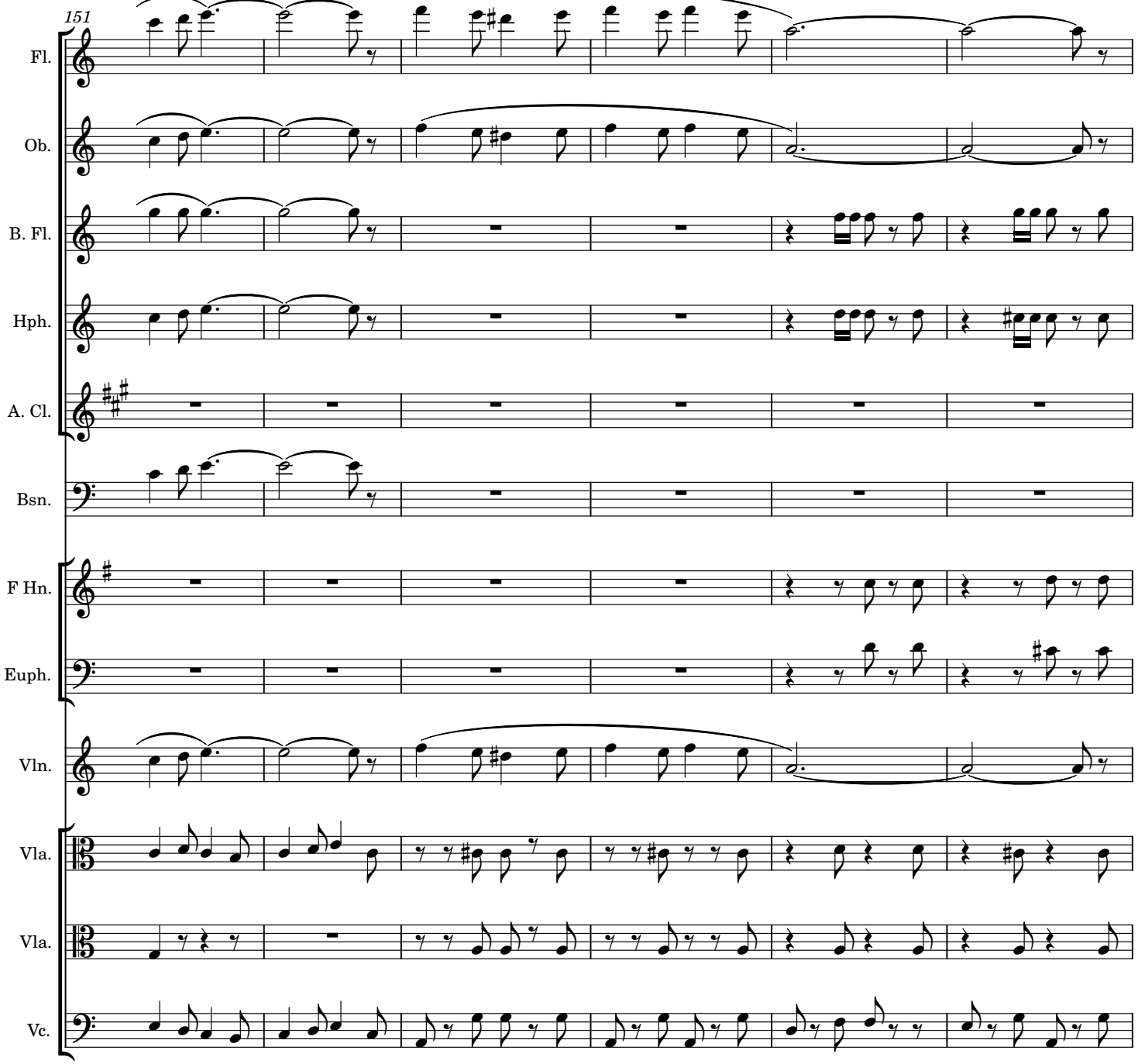
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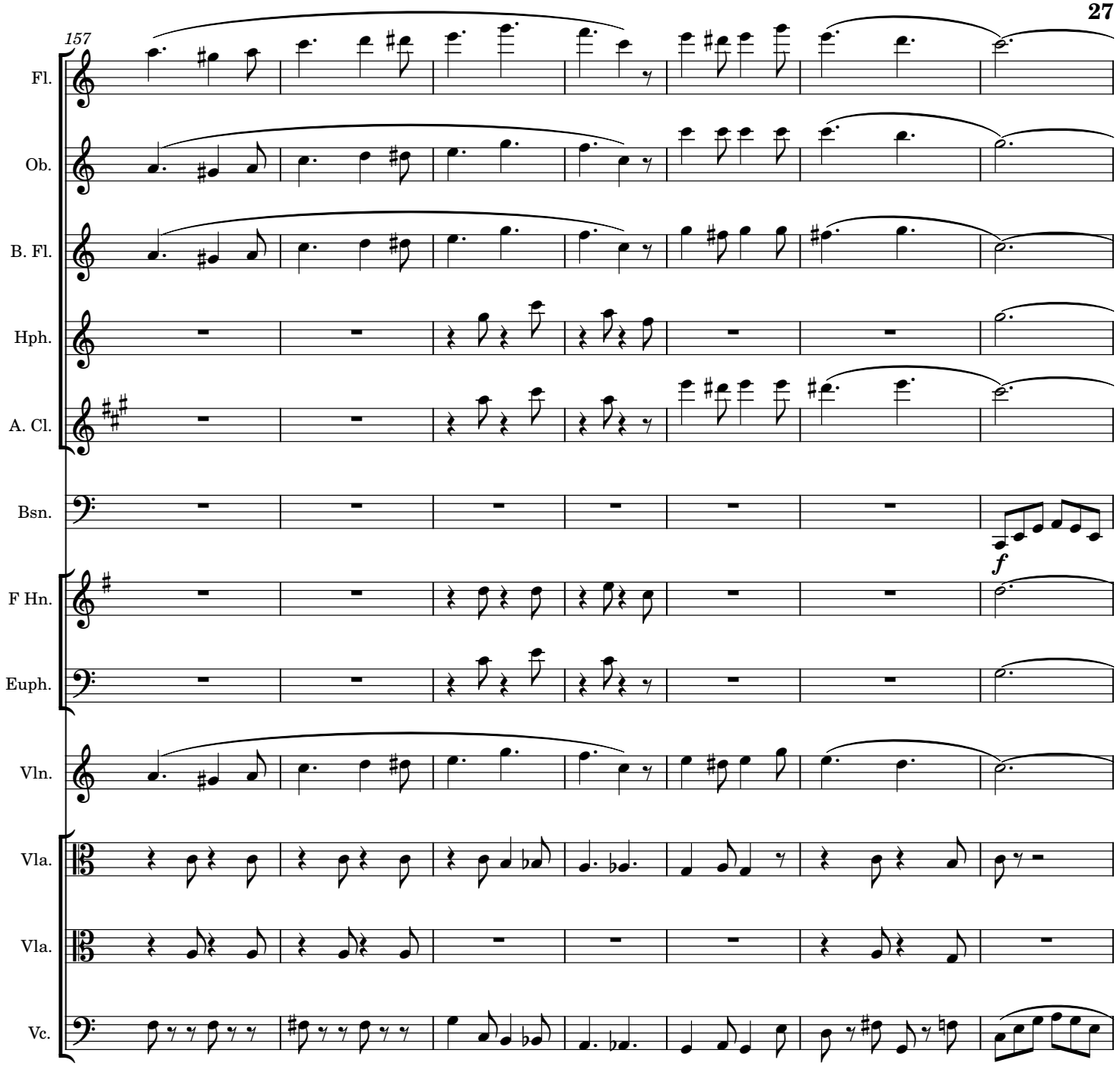
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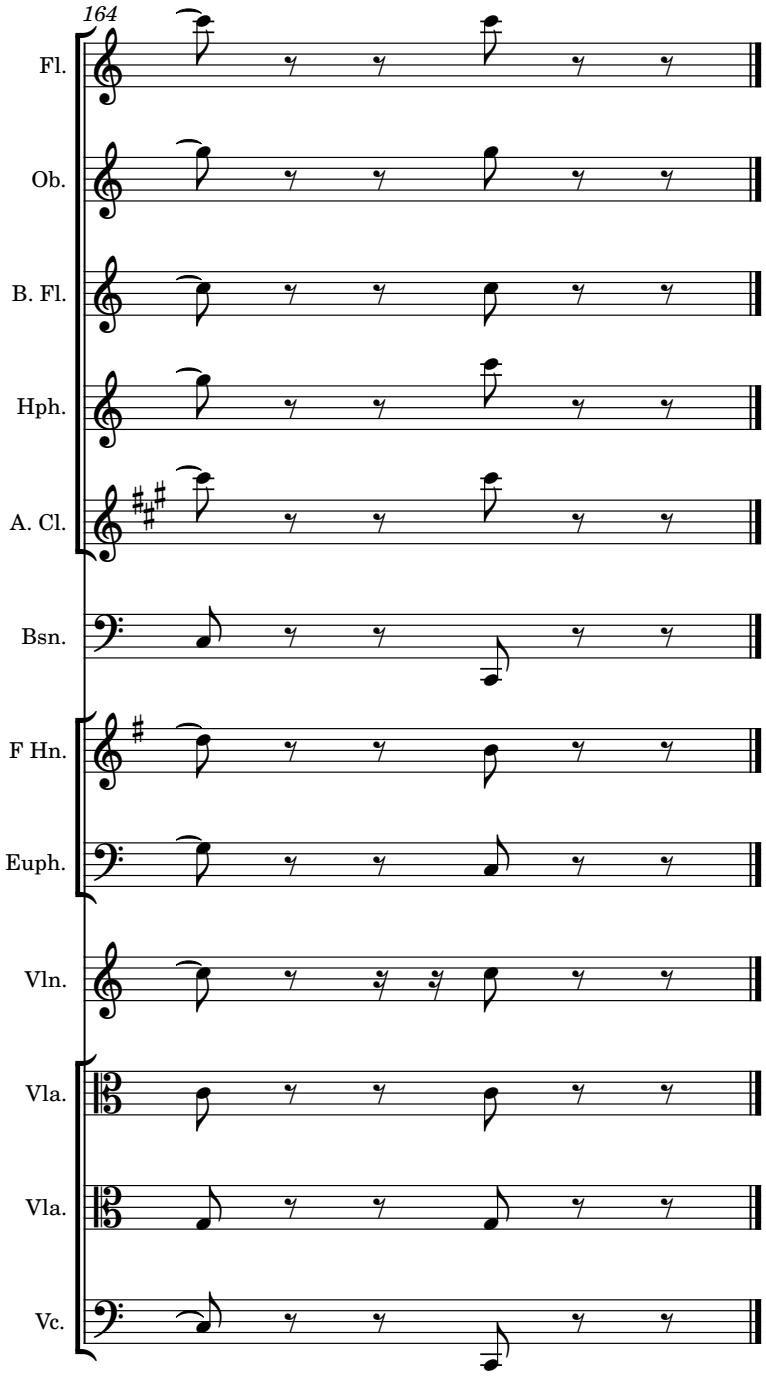
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