

Sam Kauffman

# Ideals for Earnest Youth

## Suite for Brass Quintet and Drum Set

A medley of songs from the stage musical

Songs by Kelly Wolfer and Sam Kauffman

Arranged by Sam Kauffman

**Parts:**

B $\flat$  Trumpet 1

B $\flat$  Trumpet 2

F Horn

Trombone

Tuba

Drum Set



In 1927, a conservative American Lutheran man named A. T. Rowe published a book called *Ideals for Earnest Youth*. Almost an inch thick, it is packed with life advice for the young people of an era when “teenager” wasn’t even a word. The 20s were a tumultuous time in American society, and A. T. Rowe has laid out in plain text everything he believed a young American would need to know in order to lead a happy, successful, God-pleasing life in the midst of the world’s temptations. And some terrible short poems. While the book has the best of intentions, some parts sound downright ridiculous when read in the present day, and quite ripe for satire. Oh, yes.

In 2009 Travis Duerksen, a student at Hesston (Kan.) College, encountered a copy of this book at a yard sale and, intrigued by the title, bought it for 25 cents. Duerksen and his friends Kelly Wolfer and Sam Kauffman had talked about making a musical short film for the second annual Hesston College Film Festival, and this book provided the catalyst to get the project going. They set to work, inventing the gentleman “Harrison Stanley IV,” sort of a modern-day personification of A.T. Rowe, who sits in his armchair and speaks to the audience about the sorry and directionless state of today’s youth. He then introduces the book *Ideals for Earnest Youth*, proposing that it holds all the solutions. The film then alternates between Stanley’s readings from the book and scenes where two young people, Johnny and Susan, experience the lessons he describes. Each scene features a song. The eighteen-minute film includes a lot of satire, some utter ridiculousness, and loads of fun. Duerksen directed the film and wrote the lyrics; Wolfer wrote Stanley’s monologues, composed the music, and played all the instruments; and Kauffman was the music director. They got over thirty people at Hesston College involved, including a cameo from the college’s president, and did all the filming during the last week before spring final exams. *Ideals for Earnest Youth: The Musical* was a great success and won numerous awards at the film festival.

But that was not the end. Duerksen and Kauffman graduated from Hesston, a two-year college, and transferred to Eastern Mennonite University in Harrisonburg, Va. There, word of the musical short film reached the ears of some students who were tossing around the idea of putting on a completely student-produced musical. And thus it was decided that it would be not only student-produced, but also student-written, and the duo set out to transform *Ideals* into a full-length stage musical: *Ideals for Earnest Youth: The Musical LIVE!!!*

Duerksen worked to develop the meager plot material from the film into a compelling script, and Kauffman composed eight new songs and revamped two of the originals. The two worked together on the lyrics while student director Michael Bodner nervously waited for them to finish. Before either the songs or the script was done, it was time to get the show rolling. As music director, Kauffman organized a four-piece band (keyboard, guitar, bass, and drums) and began to rehearse the existing songs in order to record demo tracks to be used in cast rehearsals. Auditions were announced, and just enough people showed up to cast the show. Many of them had little to no experience with vocal performance or acting—let alone both at the same time—but they were all very willing to work hard and have a lot of fun.

Already time was running short. The cast had to learn their lines, blocking, lyrics, melodies, harmonies, and choreography in what turned out to be a full two-hour show—longer than planned. At times it was uncertain whether the show would come to fruition. But the cast worked hard and worked late, motivated by the idea of an unprecedented completely student-run musical. And because they were having so much fun. They were fortunate to be able to use lights and set pieces left over from a previous theatre production, but someone had to do the lighting design and sound design and operate the light board and spotlights and make sure the actors had their wireless mics at the right times. But they found a crew, and the crew worked just as hard to bring this show to reality.

Just days before opening night, many parts were still shaky, but the dedicated cast, crew, and band worked hard to put the finishing touches on the show. And *Ideals for Earnest Youth: The Musical LIVE!!!* was a huge success. Opening night had more seats filled than any recent theatre production. The show ran for three performances in April 2012. Every member of the cast, crew, and band was a student, except the EMU professor and staff member who played the roles of the two professors in the show. And holy cow! It was so much fun! And so wonderful to see the product of so much work turn out so well!

But in the crunch to be ready by opening night, there wasn’t an opportunity to record a cast album, and so there is no quality audio of the songs from the show. Wanting to be able to listen to them again in some form, Kauffman arranged all ten songs into this medley for brass quintet and drums.

#### A brief summary of the musical and its songs:

The narrator, dapper gentleman Harrison Stanley IV, sits in his armchair and speaks to the audience about the troubled state of today’s youth and the multitude virtues they could gain by cracking open that most exquisite tome: *Ideals for Earnest Youth* by A. T. Rowe. He proceeds to illustrate by telling the story of two youths, Johnny and Susan, beginning their college career. He shows up repeatedly between scenes to impart his wisdom.

1. **Ideals for Earnest Youth:** The opener. A bunch of clueless youths sing about the stresses of trying to make their way in world. In the show, midway through the song, Stanley hands the book to them, and the style changes to be peppier, but in the brass medley, we don’t get to hear that until #10.
2. **Go to Bed** (by Wolfer): A professor and students sing about the virtues of getting a good night’s sleep.
3. **I Want to Be Significant:** In class, students sing about what they want to be when they grow up. An unprepared Johnny makes up stuff on the spot, but when Susan walks by, suddenly he knows: He wants to be her “significant” other.
4. **Do Not Screw** (by Wolfer): Johnny’s and Susan’s friends give them tips for navigating romance. In between verses, a stranger walks up and sings about the importance of abstaining from sex before marriage.
5. **Reel ‘Im In:** After a failed attempt, Susan’s friends change tack and encourage her to be more forward with Johnny.
6. **Not Like Them:** On Johnny and Susan’s first fancy date at a fancy restaurant, they can’t even hear each other talk because angry couples are arguing nearby. After the noise subsides, Johnny and Susan sing about how great it is to be “not like them.”
7. **The Future:** When expressing their visions for the future, Johnny and Susan realize they have very different ideas. Johnny sings about robots and jetpacks and fast cars. Susan sings about marriage and children, in elaborate detail right down to the little mints at the wedding reception. Their date ends poorly.
8. **Backbone:** Finding himself in a Irish pub, Johnny meets a strange man in a Darth Vader costume who encourages him to grow a backbone and chase his own dreams, not the dreams his friends told him to have.
9. **Now I Know** (partly based on “Be a Lady, Be a Gentleman” by Wolfer): Love duet. Johnny and Susan sing about how being together is more important than striving toward vague ideas of the future.
10. **Finale** (partly based on “Ideals for Earnest Youth” by Wolfer): Reprise of #1. Johnny, Susan, and the kids from #1 sing about the lessons they have learned from this book, and the bright future that lies ahead.

The film, a video of the stage production, and more information can be found at [idealsforearnestyouth.com](http://idealsforearnestyouth.com).



Score

# Ideals for Earnest Youth

Suite for brass quintet and drum set

Songs by Kelly Wolfer and Sam Kauffman  
Arranged by Sam Kauffman

**#1. Ideals for Earnest Youth**  
Light rock ♩ = 136

5

B♭ Trumpet 1 *mp*

B♭ Trumpet 2 *mp*

F Horn *mp*

Trombone *mf* mel.

Tuba *mf*

Drums  
Hi-hat  
Bass drum

8

13

Ideals for Earnest Youth

16 21 mel.

23

#2. Go to Bed  
 Jolly hoedown ♩ = 90 swing eighths

31

(Tuba cue)

4 8

40

Musical score for measures 40-47. The score is in 2/4 time with a key signature of one sharp (F#). It features five staves: three treble clefs and two bass clefs. The first two staves have a melody with rests. The third staff has a melodic line starting in measure 44, marked "mel.". The fourth and fifth staves provide harmonic support. A drum staff at the bottom shows a pattern of eighth notes, with a "4" above it and "Ride cym. roll" written above the staff.

48

Barbershop quartet

$\text{♩} = 60$  straight eighths

Musical score for measures 48-57, titled "Barbershop quartet". The tempo is marked  $\text{♩} = 60$  straight eighths. The score is in 2/4 time with a key signature of one sharp (F#). It features five staves: three treble clefs and two bass clefs. The first two staves have a melody, with the first staff marked "mf". The third staff has a melodic line starting in measure 50, marked "mel.". The fourth and fifth staves provide harmonic support. A drum staff at the bottom shows a pattern of eighth notes, with a "(choke)" written below the staff. The word "ritard." is written above the final measure.

58

Jollier hoedown  $\text{♩} = 90$  swing eighths

Musical score for measures 58-65, titled "Jollier hoedown". The tempo is marked  $\text{♩} = 90$  swing eighths. The score is in 2/4 time with a key signature of one sharp (F#). It features five staves: three treble clefs and two bass clefs. The first two staves have a melody with triplets, marked "mel.". The third staff has a melodic line starting in measure 60, marked "mel.". The fourth and fifth staves provide harmonic support. A drum staff at the bottom shows a pattern of eighth notes, with a "(Tuba cue)" written below the staff.

66 67

#3. *I Want to Be Significant*

77 **Medium rock** ♩ = 120 (straight eighths)

74 77

81 81

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Ideals for Earnest Youth

108 #4. Do Not Screw  
Light rock ♩ = 136

Musical score for measures 105-112. The score is in 4/4 time with a tempo of 136. It features five staves: two treble clefs, two bass clefs, and a drum set. The key signature has two flats. Measure 105 starts with a melodic line in the first treble staff. The second treble staff has a melodic line starting at measure 108. The first bass staff has a melodic line starting at measure 108. The second bass staff has a melodic line starting at measure 108. The drum set includes a smooth cymbal, a snare roll, a ride cymbal, and a hi-hat. Dynamics include *p* and *mf*. A horn cue is indicated at measure 108.

Musical score for measures 113-120. The score continues with five staves. Measure 113 starts with a melodic line in the first treble staff. The second treble staff has a melodic line starting at measure 117. The first bass staff has a melodic line starting at measure 117. The second bass staff has a melodic line starting at measure 117. The drum set includes some light cymbal decorations. Dynamics include *mp*. A horn cue is indicated at measure 117.

Musical score for measures 121-128. The score continues with five staves. Measure 121 starts with a melodic line in the first treble staff. The second treble staff has a melodic line starting at measure 121. The first bass staff has a melodic line starting at measure 121. The second bass staff has a melodic line starting at measure 121. The drum set includes some light cymbal decorations. Dynamics include *mf*. A horn cue is indicated at measure 121.



Ideals for Earnest Youth

127 129

*mf*  
*mf*  
*mf*  
mel.  
*f*  
*mf*

8 - 4

134 137

*mf*  
*mf*  
*mf*  
mel.  
*f*  
*mf*

4

140 145

*mf*  
*mf*  
*mf*  
mel.  
*f*  
*mf*

4 8

147

4 8

154

*molto ritard.*

4

#5. Reel 'Im In

Energetic rock-n-roll ♩ = 166

162

166

*f* *mf* *f* *f* *mp* *f* *mp* *f* *mf*

mel.

Big entrance



197

202

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

8 12

204

**ff**

**ff**

**ff**

**ff**

#6. Not Like Them  
212 Intense heavy metal ♩ = 166

(Drums)

218

221

*mf*  
mel. (duet)  
*f*

*mf*  
mel. (duet)  
*f*

*mf*

(choke)

223

4

4

Ideals for Earnest Youth

Like a kindergarten song

♩ = 108 swing eighths

228

232

*ff* *ff* *f* *ff* *mf* *ff* *mf*

8 (choke) Rim shots

234

237

*mf* *mf*

4

242

245

*mf*

Rim shots

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288

300

*ritard.* 306 Very excited ♩ = 136

312

322 #8. Backbone  
Intense and mysterious ♩ = 48



324

332

334

339

342 Rollicking Irish pub song ♩ = 108

If possible, use a bodhrán. If not, a combination of bass drum and snare drum with the snare off makes a good substitute.

347 350

357 358 366

367 376

Ideals for Earnest Youth

384

Musical score for measures 378-384. The score is in 4/4 time with a key signature of one sharp (F#). It features five staves: four melodic staves (treble and bass clefs) and one percussion staff. Dynamics include *f*, *mf*, and *mel.*. The percussion part consists of a steady eighth-note pattern.

392

396

Musical score for measures 388-396. The score is in 4/4 time with a key signature of one sharp (F#). It features five staves: four melodic staves (treble and bass clefs) and one percussion staff. Dynamics include *f* and *mel.*. The percussion part consists of a steady eighth-note pattern.

Musical score for measures 399-408. The score is in 4/4 time with a key signature of one sharp (F#). It features five staves: four melodic staves (treble and bass clefs) and one percussion staff. Dynamics include *ff*. The percussion part consists of a steady eighth-note pattern. Measure numbers 4 and 8 are indicated below the percussion staff.

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431 437

438 445

446

sub. *mp*

sub. *mp*

sub. *mp*

sub. *mp*

*mp*

Less

4

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

470

*ritard.*

*f*

*f*

*f*

*f* *mf*

*f*

G.P.

475 #10. Finale  
Medium rock ♩ = 140

*mp*

*mp*

*mp*

*mf*

G.P.

G.P.

G.P.

G.P.

G.P.

Hi-hat

Bass drum

478 **479** mel. *mf*

486 Vary the speed of the trill. **491** Fast Rock ♩ = 170 *f*

Vary the speed of the tremolo. *f*

Vary the speed of the tremolo. *f*

Vary the speed of the tremolo. *f*

Vary the speed of the tremolo. *f*

Cymbal roll (add other stuff if you wish)

4

495 (Optional cut to m523) **499** Tongue lightly *sub. mp*

mel. *mf*

Tongue lightly *sub. mp*

Tongue lightly *sub. mp*

*sub. mp*

502

mel. (duet)

mf

mel. (duet)

509

515

mf

mf

mp

mf

mf

4

Cymbal ---

p

516

523

mel.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

f

mf

Fill

f



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545

Musical score for measures 545-551. The score is written for five staves: four melodic staves (treble and bass clefs) and a percussion staff. The key signature is one flat (B-flat). The percussion part includes a 'Fill' section. Dynamics include *ff* and *f*. A melodic line is marked 'mel.' in the bass staff. A 7-measure rest is indicated in the first staff.

552

Musical score for measures 552-558. The score continues with five staves. Dynamics include *ff*, *f*, and *ritard.*. Melodic lines are marked 'mel.'. The percussion part includes a 'Cymbal roll, ending with cymbal hit, choked' instruction. The score concludes with a final chord in the melodic staves and a cymbal roll in the percussion staff.

Cymbal roll, ending with cymbal hit, choked