

FULL CONDUCTOR SCORE
Catalog No: 011-4971-01

MARCH MISTERIOSO

Pierre La Plante

GRADE:

2

BARNHOUSE COMMAND SERIES

For Concert Band



MARCH MISTERIOSO

Pierre La Plante

Instrumentation

Full Conductor Score	1	F Horn	4
Flute	10	Trombone	6
Oboe	2	Baritone B.C.	2
1st B \flat Clarinet	5	Baritone T.C.	2
2nd B \flat Clarinet	5	Tuba	4
B \flat Bass Clarinet	2	Xylophone	2
Bassoon	2	Bells	2
E \flat Alto Saxophone	6	Timpani	1
B \flat Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum	3
E \flat Baritone Saxophone	2	Percussion 2: Suspended Cymbal, Crash Cymbals, Vibraslap	2
1st B \flat Trumpet	5		
2nd B \flat Trumpet	5		

Program Notes

Whereas most pieces written for first- and second-year band students are in a major key or tonality, students have the opportunity in **March Misterioso** to experience playing a piece written both in the key of C minor, and its relative major key of E-flat, both of which use most of the notes learned in the first years of instruction. The piece begins and ends in minor, but the middle section is the identical melody heard at the beginning but is now transformed into the key of E-flat major.

There is a “scare” toward the middle of **March Misterioso**, inspired, in part, by Haydn’s “Symphony No. 94” (commonly known as the “Surprise” symphony) where the composer inserted a very loud and unexpected chord during a very peaceful melody. While not intentionally intending to wake up any dozing counts or countesses during Haydn’s symphony, it seems one might be on edge waiting for the next loud chord. Haydn was very clever as he only did this once in the movement. Wait for the “surprise” in **March Misterioso** and try not to be frightened!

Rehearsal Suggestions

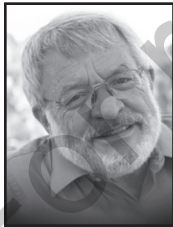
The opening should be played as quietly as can be controlled (and *marcato* as well,) in order to make the sudden *forte* chord more effective. The major (B) section can be bit more lyrical and less *marcato* to emphasize the contrasting mood between the major and minor keys. Likewise, the ending should just trail off before the final *sforzando*.

Consider introducing a little “music appreciation” by playing the 2nd movement of the “Symphony No. 94” for your ensemble.

I hope you enjoy rehearsing and performing **March Misterioso**.

Pierre La Plante

About the Composer



A lifelong student and teacher of music, **Pierre La Plante** was born September 25, 1943, in West Allis, Wis. He grew up in Sturgeon Bay, Wis. where he was active in the high school band, choir, and theater. La Plante received a Music Clinic tuition scholarship to attend the University of Wisconsin at Madison, where he earned his Bachelor of Music (1967) and Master of Music (1972) degrees.

In the fall of 1967, La Plante began his teaching career in the Blanchardville, Wis. public school system (now Pecatonica Area Schools). There, he directed the high school band and chorus. In 1972, La Plante went to Prescott, Wis. to direct the high school concert band, marching band, and choir. He returned to Blanchardville in 1975 to teach general music for grades K—6 and beginning band. He retired from Blanchardville in 2001.

His many years of working with beginning band students has proven very helpful when writing music that is accessible to young players. An accomplished composer, LaPlante’s catalog of musical works has been performed by high school bands in Australia, Europe, Japan, Saudi Arabia, and the United States. His first piece, Western Portrait, was published in 1976. His music is published by Daehn Publications as well as Kjos, Shawnee, Ludwig, Grand Mesa, and Bourne. In addition to band works, Bourne and G. Schirmer have published several settings of Wisconsin folksongs.

La Plante has adjudicated for solo and ensemble contests and played bassoon in regional orchestras, including the Dubuque Symphony Orchestra and the Beloit-Janesville Symphony. He is currently a member of MENC and ASCAP, and a former member of the Madison Wind ensemble. He resides in Oregon, Wis. with his wife, Laurie, where he enjoys gardening, cooking, reading, and spending time with his family. His daughters, Amy and Elizabeth, enjoy careers in graphic design and teaching, respectively. He also has three grandchildren, Emily, Parker, and Kate.



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MARCH MISTERIOSO

Conductor Score

Pierre La Plante

011-4971-00

Misterioso (♩ = 120)

3 Cue: Cl.

The score is for a 4/4 time signature march in B-flat major. It features a variety of instruments. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) and strings (Trumpets, Horns, Trombone, Baritone, Tuba) have specific melodic and harmonic parts. The percussion section includes Snare Drum, Bass Drum, Suspended Cymbal, Crash Cymbals, and Vibraslap. The score is marked with a tempo of 120 beats per minute and a dynamic of *p sempre*. A rehearsal mark '3' is placed above the first measure of the woodwinds and strings, with a 'Cue: Cl.' instruction. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the score.

11

Fl. *pp* *play*

Ob.

1st Cl. *pp*

2nd Cl. *pp*

Bass Cl. *pp*

Bsn. *pp* Cue: Bass Cl.

Alto Sax. *pp*

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar. *pp* Bass Cl. cue

Tuba *pp*

Xylo. *pp*

Bells

Timp. *pp*

Perc. 1 *pp*

Perc. 2

Fl. *pp* *f* *mp* one player

Ob. *f* *mp*

1st Cl. *pp* *f* *mp*

2nd Cl. *pp* *f* *mp*

Bass Cl. *f* *mp*

Bsn. *f* play *mp*

Alto Sax. *pp* *f* *mp*

Ten. Sax. *f* *mp*

Bari. Sax. *f*

1st Trpt. *f* *mp*

2nd Trpt. *f* *mp*

Hn. *f* *mp*

Trom. *f* play *mp*

Bar. *f* *mp*

Tuba *f* *mp*

Xylo. *f*

Bells *mp*

Timp. *f*

Perc. 1 *pp* *f*

Perc. 2 *f* Crash Cyms. ck.

23

Fl. *mf*
all
mf

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

23

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Xylo.

Bells *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*
 Sus. Cym. | l.v.

23

24

25

26

27

28

29

33

Fl. *p*

Ob. *p*

1st Cl. *p*

2nd Cl. *p*

Bass Cl. *mp*

Bsn. *mp*

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax.

33

1st Trpt.

2nd Trpt.

Hn. *p*

Trom. *mp*

Bar. *mp*

Tuba *mp*

Xylo.

Bells

Timp. *p*

Perc. 1 *sf* *p*

Perc. 2

37 41

Fl. *mp* *mf*

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *mp* *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

37 41

1st Trpt. *mp*

2nd Trpt. *mp*

Hn. *mp*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Xylo.

Bells *mp*

Timp.

Perc. 1 *p* l.v.

Perc. 2

rit. 49 a tempo

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

rit. 49 a tempo

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Xylo.

Bells

Timp.

Perc. 1

Perc. 2

Cue: Bsn.

mf

p

57

Fl. *p* *mp*
one player

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bass Cl. *mf* *play*

Bsn. *mf*

Alto Sax. *mf* *play*

Ten. Sax. *p* *mp* *mf*
Cue: F Hn.

Bari. Sax. *p*

57

1st Trpt. *p* *mf*

2nd Trpt. *p* *mf*

Hn. *p* *mp* *mf*

Trom. *p* *mf* *play*

Bar. *mf*

Tuba *mf*

Xylo.

Bells

Timp. *mp*

Perc. 1

Perc. 2

61 67

Fl. *f*

Ob. *all*
f

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

61 67

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

Trom. *f*

Bar. *f*

Tuba *f*

Xylo. *f*

Bells *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*
Sus. Cym. l.v.

Vibraslap *f*

61 62 63 64 65 66 67

Fl. *dim. molto* *sfz*

Ob. *dim. molto* *sfz*

1st Cl. *mf* *p dim.* *pp*

2nd Cl. *mf* *p dim.* *pp*

Bass Cl. *mp* *p* *sfz*

Bsn. *mp* *p* *sfz*

Alto Sax. *sfz*
Cue: F Hn.

Ten. Sax. *mf* *dim. molto* *sfz* *p dim.* *pp*

Bari. Sax. *mf* *p* *sfz*

1st Trpt. *dim. molto* *sfz*

2nd Trpt. *sfz*

Hn. *dim. molto* *p dim.* *pp*

Trom. *sfz*

Bar. *mp* *p* *sfz*

Tuba *mp* *p* *sfz*

Xylo.

Bells

Timp. *p* *sfz*

Perc. 1 *p* *sfz*

Perc. 2 *choke* *choke* *sfz*