

Pierre La Plante

# THE BAND IN THE SQUARE

*on the*  
*Fourth of July*

For Young Band

## INSTRUMENTATION

1 – Conductor	4 – Euphonium/Bassoon
10 – Flute	2 – Baritone TC
2 – Oboe	4 – Tuba
6 – B $\flat$ Clarinet 1	2 – Mallets
6 – B $\flat$ Clarinet 2	<i>Bells, Xylophone</i>
2 – B $\flat$ Bass Clarinet	2 – Snare Drum 1 (with rolls)
6 – E $\flat$ Alto Saxophone	2 – Snare Drum 2 (without rolls)
2 – B $\flat$ Tenor Saxophone	3 – Bass Drum, Crash
2 – E $\flat$ Baritone Saxophone	Cymbals, Suspended
5 – B $\flat$ Trumpet 1	Cymbal
5 – B $\flat$ Trumpet 2	
4 – Horn in F	
6 – Trombone	

*The Band in the Square on the Fourth of July* is based on a late nineteenth century patriotic song titled “There Are Many Flags in Many Lands,” which seems to have first appeared in *The Child’s Song Book for Schools and Home Circles* by Mary H. Howliston, published in 1888. The song and lyrics have been sung and recited for many generations on Flag Day, Veterans Day, and Memorial Day:

There are many flags in many lands,  
There are flags of every hue;  
But there is no flag however grand,  
Like our own Red, White and Blue.

This instrumental setting is a “patrol” and is intended to be a slice of turn of the twentieth century Americana.

A small town Fourth of July parade with bunting, banners, flags and the school or town band approaching from the distance, becoming louder and louder until, at the loudest point, the band is directly in front of you. (You are standing on the curb on the same side as the bass drum and cymbals which, for a few seconds, overwhelm and drown out everything else around you.) Then the band passes by with the clarinets and flutes trailing behind, and all eventually fading away.

The challenge for young bands will be to start as softly as manageable and end in the same manner. The entire piece is a gradual *crescendo*, sustained *forte*, and a more rapid, yet controlled, *diminuendo*.

If possible, avoid playing cues, although the tuba may feel free to play the cued low woodwind notes up until the sustained note at the end.

There are two snare drum parts on separate pages to accommodate the skill of the player(s). The two parts may be played together.

The scenario in these program notes is based in part on one of the composer’s earliest recollections of a parade in Cedarburg, Wisconsin.

Pierre La Plante

# The Band In The Square

(On The 4th Of July)

LDP-7026-00

Pierre La Plante

Moderate March Tempo ♩ = 108-116

Flutes alone

5

Flute  
Oboe

Clarinet 1

Clarinet 2

Bass Clarinet  
in Bb

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Moderate March Tempo ♩ = 108-116

5

Trumpet 1

Trumpet 2

Horn in F

Trombone

Euphonium  
Bassoon

Tuba

Moderate March Tempo ♩ = 108-116

5

Mallets  
Bells, Xylo

Snare Drum I  
(Can be played with SD II)

Snare Drum II  
(With rolls)

Bass Drum  
Crash Cymbals  
Suspended Cym.

DP-2615

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6

Fl. Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sax

T. Sax

B. Sax

Tpts. 1

Tpts. 2

Hn.

Tbn.

Euph.

Tba.

Mallets

S. D. I

S. D. II

B. D.

*cresc..... poco..... a..... poco*

*cresc..... poco..... a..... poco*

*cresc..... poco..... a..... poco*

*cresc..... poco..... a..... poco*

*cresc..... poco..... a..... poco*

*cresc..... poco..... a..... poco*

*p marc.*

Play

12

Fl. Ob. *mp* *mf* +Ob.

Cls. 1 *mp* *mf*

Cls. 2 *mp* *mf*

B. Cl. *mf marc.*

A. Sax *mp* *mf marc.* Play

T. Sax *mp* *mf*

B. Sax *mf marc.*

Tpts. 1 *mf marc.*

Tpts. 2 *mf marc.*

Hn. *mf marc.*

Tbn. *mf marc.*

Euph. *mf marc.*

Tba. *mf marc.*

Mallets *mf* Bells 17

S. D. I *mp* *cresc.* *mf*

S. D. II *mp* *cresc.* *mf*

B. D. *mp* + Crash Cyms. (*mp*) *cresc.* *chk.* *mf*

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18 Div. 21 (Div.)

Fl. Ob. *sempre cresc.*

Cls. 1 *sempre cresc.*

Cls. 2 *sempre cresc.*

B. Cl. *sempre cresc.*

A. Sax. *sempre cresc.*

T. Sax. *sempre cresc.*

B. Sax. *sempre cresc.*

Tpts. 1 *sempre cresc.*

Tpts. 2 *sempre cresc.*

Hn. *sempre cresc.*

Tbn. *sempre cresc.*

Euph. *sempre cresc.*

Tba. *sempre cresc.*

Mallets *sempre cresc.*

S. D. I *sempre cresc.*

S. D. II *sempre cresc.*

B. D. *sempre cresc.*

24 25 29

Fl. Ob.

Cls. 1 Tpt. cue *f* Play

Cls. 2 Tpt. cue *f* Play

B. Cl. *f* Play

A. Sax. Tpt. cue *f* Play

T. Sax. Horn cue *f* Play

B. Sax. *f*

Tpts. 1 *f* 25 29

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Euph. *f* (Bsn)

Tba. *f*

Mallets 25 29

S. D. I *mf* *f*

S. D. II *mf* *f*

B. D. *mf* *f*

Sus. Cym. *mf* *f*

No sus. cym if S.D. rolls

laisse vibrer *f* (Crash Cyms)

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33

30

Fl. Ob.  
Cls. 1  
Cls. 2  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.

33

Tpts. 1  
Tpts. 2  
Hn.  
Tbn.  
Euph.  
Tba.

33

Mallets {  
S. D. I  
S. D. II  
B. D.



39

Fl. Ob. *f* *unis*

Cls. 1 *f*

Cls. 2 *f*

B. Cl. *f*

A. Sax *f*

T. Sax *f*

B. Sax *f*

39

Tpts. 1 *f*

Tpts. 2 *f*

Hn *f*

Tbn. *f*

Euph. *f*

Tba. *f*

39

Mallets *f*

S. D. I *f*

S. D. II *f*

B. D. *sf* *chk.* *f*

43

Fl. Ob.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Euph.

Tba.

Mallets

S. D. I

S. D. II

B. D.

47

Fls div.

oboc

mf

etc.

mf

mf

f

mf

f

f

f

f

47

Xylo.

mf

f

f

f

mf

mf

mf

51

Fls unis.

Fl. Ob.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

51

Tpts. 1

Tpts. 2

Hn.

Tbn.

Euph.

Tba.

Div. ad lib

51

Mallets

S. D. I

S. D. II

B. D.

Cym Solo



61

Fl. Ob.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Euph.

Tba.

Mallets

S. D. I

S. D. II

B. D.

*dim.*.....*s* ***pp***

(Play if no tuba)

*p dim.*..... ***pp***

(Play if no tuba)

*p dim.*..... ***pp***

*p*

*dim.*..... ***pp***

61

Play

*p* *dim.*.....

61

(both in octaves)

*pianissimo.*

*p* *dim.*..... ***pp***

*p* *dim.*..... ***pp***

*p* ***pp*** Sus. Cym (Cym. I.v., fade) (Scraped w/ tri. beater)