

Pierre La Plante

# A COWBOY SYMPHONY

## INSTRUMENTATION

- |                                    |                               |
|------------------------------------|-------------------------------|
| 1 – Conductor                      | 2 – F Horn 3 & 4              |
| 1 – Piccolo                        | 2 – Trombone 1                |
| 10 – Flutes 1 & 2                  | 2 – Trombone 2                |
| 2 – Oboes 1 & 2                    | 2 – Trombone 3                |
| 2 – Bassoons 1 & 2                 | 2 – Baritone TC               |
| 4 – B $\flat$ Clarinet 1           | 2 – Euphonium BC              |
| 4 – B $\flat$ Clarinet 2           | 4 – Tuba                      |
| 4 – B $\flat$ Clarinet 3           | 1 – Timpani                   |
| 1 – E $\flat$ Alto Clarinet        | 3 – Mallet Percussion         |
| 2 – B $\flat$ Bass Clarinet        | <i>Bells, Xylophone</i>       |
| 4 – E $\flat$ Alto Saxophone 1 & 2 | 3 – Percussion I              |
| 2 – B $\flat$ Tenor Saxophone      | <i>Snare Drum, Bass Drum,</i> |
| 2 – E $\flat$ Baritone Saxophone   | <i>Crash Cymbals</i>          |
| 3 – B $\flat$ Trumpet 1            | 3 – Percussion II             |
| 3 – B $\flat$ Trumpet 2            | <i>Wood Block, Suspended</i>  |
| 3 – B $\flat$ Trumpet 3            | <i>Cymbal, Temple Block</i>   |
| 2 – F Horn 1 & 2                   |                               |

# A Cowboy Symphony

The title is intended to be more colorful and whimsical than pretentious, but because the outer movements are in a relatively formal structure, a more “formal” title seemed appropriate.

**I. The Chisholm Trail** is in a short sonata, or sonatina, form. The first theme is based on one of the most familiar of cowboy songs, and the second theme is a setting of “The Girl I left Behind Me.” I have always associated this song with the Civil War, but it was a favorite of the cowboys who may have left a wife or sweetheart behind on the long and arduous cattle drives. The slower introduction is based on the “gittin’ up holler” improvised and sung out by the camp cook (the first one up in the morning) and was meant to roust the others to come to a breakfast of coffee, bacon, hoecakes and the like before setting out on the trail.

**II. The Cowboy** – In 1885 a poem called “The Cowboy” appeared in a Colorado newspaper. The first verse read:

*All day long on the prairies I ride,  
Not even a dog to trot by my side;  
My fire I kindle with chips gathered round,  
My coffee I boil without being ground.*

As with all traditional tunes, the composer is unknown, although John Lomax in the 1910 edition of *Cowboy Songs and Other Frontier Ballads* attributes the origin of the melody to “the Kid.”

While we tend to romanticize and glamorize the cowboy as one of the great icons of American history, the atmospheric nature of the song suggests an aspect of his life we don’t always remember: that despite his strength, self-reliance and independent spirit, the cowpuncher’s life was often difficult, dangerous and lonely.

**III. At a Cowboy Dance** – A cowboy dance was a much-anticipated event, and news of the event was spread by riders dispatched weeks in advance. This was an opportunity for ranch hands and cowboys to socialize with each other and, of course, to meet proper young ladies from around the territory. The piece is in rondo form and includes dance tunes from the period: “Buffalo Gals,” “Golden Slippers” and “Soldier’s Joy.” “Skip to My Lou” is set in a slower, freer tempo to suggest a break in the dance when a young couple might engage in a polite conversation, and even a bit of flirting, while taking refreshments. It’s not long before the dance resumes and ends in a raucous finale.

*At a Cowboy Dance*, by J. R. Craddock, is a wonderful description of the event and is found in a collection of Texas folklore titled *Coffee in the Gourd* (1923), edited by J. Frank Dobie. It was available online at the time of this writing (April 2008).

## Performance Notes

Unless otherwise noted, parts on shared staves are unison.

1. The opening should be recitative-like, freely played, and may be solo or soli. It may be repeated if so desired, adding more players, etc. (obviously, omit the timpani the first time through). The sustained horn at the end is intended as a “transition” to discourage applause but may be omitted if desired.
2. “The Cowboy” should be unhurried but with movement. M.M. at the beginning can be about 92 BPM for the eighth note and increase to 98-102 BPM at measure 12. Whatever tempi are arrived at, do not allow the piece to drag.

A diatonic harmonica in F may be substituted for the divided upper woodwind reprise of the tune in the final four measures.

3. In the “Dance” movement, the slow section at M. 95 may be played freely, even *poco scherzando*. The *caesura* before M. 120 should be sudden, and the tempo from M. 142 to the end should remain steady. Avoid accelerating or rushing out of control.

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**6** Brisk  $\text{♩} = 104 - 110$

Picc. *ff* *f<sup>p</sup>* *f*

Fl 1&2 *ff* *f<sup>p</sup>* *f*

Ob 1&2 *ff* *f<sup>p</sup>* *f*

Bsn 1&2 *ff* *f*

Cl 1 *ff* *f<sup>p</sup>* *f*

Cl 2&3 *ff* *f<sup>p</sup>* *f*

A Cl *ff* *f*

B Cl *ff* *f*

A Sax 1&2 *ff* *f<sup>p</sup>* *f*

T Sax *ff* *f*

B Sax *ff* *f*

Tpt 1 *ff* *f* *f*

Tpt 2&3 *ff* *f* *f*

Hn 1 & 2 *ff* *f* *f*

Hn 3 & 4 *ff* *f* *f*

Tbn 1&2 *ff* *f* *f* (a2)

Tbn 3 *ff* *f* *f*

Euph *ff* *f* *f*

Tba *ff* *f* *f*

**6** Brisk  $\text{♩} = 104 - 110$

Timp *ff*

Mal Bells *ff*

Perc 1 *ff*

Perc 2 *ff*

14

22

Picc.

Fl. 1&2

Ob. 1&2

Bsn 1&2

Cl 1

Cl 2&3

A Cl.

B Cl

A Sax 1&2

T Sax.

B Sax

Tpt 1

Tpt. 2&3

Hn 1 & 2

Hn. 3 & 4

Tbn 1&2

Tbn. 3

Euph

Tba.

Timp.

Mal.

Perc 1

Perc. 2

Wood Bl

*f*

(a2)

7

Picc

Fl 1&2

Ob 1&2

Bsn 1&2

Cl 1

Cl 2&3

A Cl

B Cl

A Sax 1&2

T Sax

B Sax

Tpt 1

Tpt 2&3

Hn 1 & 2

Hn 3 & 4

Tbn 1&2

Tbn 3

Euph

Tba

Timp

Mal

Perc 1

Perc 2

mf

p

mp

f

St Mutes

Open

tuba

solo/soli

Xylo

29



Picc

Fl 1&2

Ob 1&2

Bsn 1&2

Cl 1

Cl 2&3

A Cl

B Cl

A Sax 1&2

T Sax

B Sax

Tpt 1

Tpt 2&3

Hn 1 & 2

Hn 3 & 4

Tbn 1&2

Tbn 3

Euph

Tba

Timp

Mal

Perc 1

Perc 2

musical notation including notes, rests, dynamics (mp, mf), articulation (unis, play), and performance instructions (Hns, a3, a2)





71

Picc

Fl 1&2

Ob 1&2

Bsn 1&2

Cl 1

Cl 2&3

A Cl

B Cl

A Sax 1&2

T Sax

B Sax

Tpt 1

Tpt 2&3

Hn 1 & 2

Hn 3 & 4

Tbn 1&2

Tbn 3

Euph

Tba

71

Timp

Mal

Perc 1

Perc 2

play



Picc  
 Fl 1 & 2  
 Ob 1 & 2  
 Bsn 1 & 2  
 Cl 1  
 Cl 2 & 3  
 A Cl  
 B Cl  
 A Sax 1 & 2  
 T Sax  
 B Sax  
 Tpt 1  
 Tpt 2 & 3  
 Hn 1 & 2  
 Hn 3 & 4  
 Tbn 1 & 2  
 Tbn 3  
 Euph  
 Tba  
 Timp  
 Mal  
 Perc 1  
 Perc 2

Musical score for page 98, featuring various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Mallets, and Percussion. The score includes dynamic markings such as *mp*, *f*, and *p*, and performance instructions like *play*, *unis*, and *Hns*. A large watermark "Preview Only" is visible across the page.



Picc

Fl 1&2

Ob 1&2

Bsn 1&2

Cl 1

Cl 2&3

A Cl

B Cl

A Sax 1&2

T Sax

B Sax

Tpt 1

Tpt 2&3

Hn 1 & 2

Hn 3 & 4

Tbn 1&2

Tbn 3

Euph

Tba

Timp

Mal

Perc 1

Perc 2

Tuba cue Soli

Play

mp

f

sf

114

Xylo

Picc.

Fl 1&2

Ob 1&2

Bsn 1&2

Cl 1 (div)

Cl 2&3

A Cl

B Cl

A Sax 1&2

T Sax.

B Sax

Tpt 1 (div) (p) (p) (p) 7 unis

Tpt 2&3

Hn 1 & 2

Hn. 3 & 4

Tbn 1&2

Tbn 3

Euph

Tba

Timp

Mal

Perc 1

Perc 2

*f*

*sfz*

*fp*

*dim*

WB

Ck<sup>7</sup>

7

7

## 2. The Cowboy

14

Freely, Dream-like, Distant sounding  $\text{♩} = \text{circa } 92$

Piccolo *Soli*  
*p*

Flutes 1&2 *div* *Soli*  
*p legatiss*

Oboes 1&2

Bassoons 1&2  
1  
*p legatiss*

B♭ Clarinet 1  
*p legatiss*

B♭ Clarinet 2 & 3  
2  
3  
*p legatiss*

E♭ Alto Clarinet  
*p legatiss*

B♭ Bass Clarinet  
*p legatiss*

E♭ Alto Saxophone 1&2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpets 2 & 3

F Horn 1 & 2  
*p legatiss*

F Horn 3 & 4

Trombone 1 & 2

Trombone 3

Euphonium

Tuba

Freely, Dream-like, Distant sounding  $\text{♩} = \text{circa } 92$

Timpani  $\Delta, D$

Mallet Percussion  
Vibraphone (Bells)  
*p*

Percussion I

Percussion II





20 Majestically

Picc

Fl 1&2

Ob 1&2

Bsn 1&2

Cl 1

Cl 2&3

A Cl

B Cl

A Sax 1&2

T Sax

B Sax

Tpt 1

Tpt 2&3

Hn 1 & 2

Hn 3 & 4

Tbn 1&2

Tbn 3

Euph

Tba

Timp

Mal

Perc 1

Perc 2

20 Majestically

20 Majestically

*mf* *f* *cresc* *mp* *pp*

(B D)

(Vibes, Bells) etc





### 3. At A Cowboy Dance

Lively  $\text{♩} = 120-126$

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Piccolo**: Treble clef, playing a melodic line with grace notes.
- Flutes 1&2**: Treble clef, playing a melodic line with grace notes.
- Oboes 1&2**: Treble clef, playing a melodic line with grace notes.
- Bassoons 1&2**: Bass clef, playing a melodic line with grace notes.
- B♭ Clarinet 1**: Treble clef, playing a melodic line with grace notes.
- B♭ Clarinet 2 & 3**: Treble clef, playing a melodic line with grace notes.
- E♭ Alto Clarinet**: Treble clef, playing a melodic line with grace notes.
- B♭ Bass Clarinet**: Bass clef, playing a melodic line with grace notes.
- E♭ Alto Saxophone 1&2**: Treble clef, playing a melodic line with grace notes.
- B♭ Tenor Saxophone**: Treble clef, playing a melodic line with grace notes.
- E♭ Baritone Saxophone**: Bass clef, playing a melodic line with grace notes.
- B♭ Trumpet 1**: Treble clef, playing a melodic line with grace notes.
- B♭ Trumpets 2 & 3**: Treble clef, playing a melodic line with grace notes.
- F Horn 1 & 2**: Treble clef, playing a melodic line with grace notes.
- F Horn 3 & 4**: Treble clef, playing a melodic line with grace notes.
- Trombone 1 & 2**: Bass clef, playing a melodic line with grace notes.
- Trombone 3**: Bass clef, playing a melodic line with grace notes.
- Euphonium**: Bass clef, playing a melodic line with grace notes.
- Tuba**: Bass clef, playing a melodic line with grace notes.
- Timpani**: Bass clef, playing a rhythmic pattern.
- Mallet Percussion**: Treble clef, playing a rhythmic pattern with Xylophone (Xylo).
- Percussion I**: Percussion clef, playing a rhythmic pattern.
- Percussion II**: Percussion clef, playing a rhythmic pattern with Wood Block (WB).

The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The tempo is marked as Lively with a metronome marking of  $\text{♩} = 120-126$ . The key signature is one flat (B♭ major or E♭ minor). The percussion parts include specific instrumentations like Xylophone and Wood Block.

8 16

Picc.

Fl. 1&2

Ob. 1&2

Bsn. 1&2

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A Sax. 1&2

T. Sax.

B Sax.

Tpt. 1

Tpt. 2&3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

8 16 F, Eb, Bb

Timp.

Mal.

Perc. 1

Perc. 2

24

Picc.

Fl 1&2

Ob 1&2

Bsn 1&2

Cl 1

Cl 2&3

A Cl

B Cl

A Sax 1&2

T Sax

B Sax

Tpt 1

Tpt 2&3

Hn 1 & 2

Hn 3 & 4

Tbn 1&2

Tbn 3

Euph

Tba

Timp

Mal

Perc 1

Perc 2

24

32

Picc.

Fl. 1&2

Ob. 1&2

Bsn. 1&2

Cl. 1

Cl. 2&3

A. Cl.

B Cl

A. Sax. 1&2

T Sax.

B Sax

Tpt. 1

Tpt. 2&3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1&2

Tbn. 3

Euph

Tba.

Timp.

Mal. Bells

Perc. 1 On side

Perc. 2

32





48

Picc.

Fl. 1&2

Ob. 1&2

Bsn. 1&2

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A Sax 1&2

T Sax

B Sax

Tpt. 1

Tpt. 2&3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1&2

Tbn. 3

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

1st

2nd

48

48





75

Picc.

Fl 1&2

Ob 1&2

Bsn 1&2

Cl 1

Cl 2&3

A Cl

B Cl

A Sax 1&2

T Sax

B Sax

Tpt 1

Tpt 2&3

Hn 1 & 2

Hn 3 & 4

Tbn 1&2

Tbn 3

Euph

Tba

75

Timp

Mal

Perc 1

Perc 2

83

Picc.

Fl. 1&2

Ob. 1&2

Bsn. 1&2

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax 1&2

T. Sax

B. Sax.

Tpt 1

Tpt 2&3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1&2

Tbn 3

Euph.

Tba.

Timp

Mal.

Perc. 1

Perc. 2

Wood bl

83

83

rit. . . . . Playful, Slower " non marcato"  
J = 90 - 100

Picc.

Fl. 1&2

Ob 1&2

Bsn. 1&2

Cl 1

Cl 2&3

A Cl

B Cl

A Sax 1&2

T Sax

B Sax

Tpt 1

Tpt. 2&3

Hn 1 & 2

Hn 3 & 4

Tbn 1&2

Tbn 3

Euph

Tba

Timp

Mal

Perc 1

Perc 2

Bells

*f* *fp* *mf* *dim* *p*

rit. . . . . 95 Playful, Slower " non marcato"  
J = 90 - 100

103

Musical score for a symphony orchestra, measures 103-108. The score includes parts for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, and Percussion. The score is written in 3/4 time and features various dynamics and articulations.

Instrument parts and dynamics:

- Picc: *mp*
- Fl. 1&2: *mp*
- Ob. 1&2: *mp*
- Bsn. 1&2: *mp*, *soli*
- Cl. 1: *mp*
- Cl. 2&3: *mp*
- A. Cl.: *mp*
- B Cl.: *mp*
- A Sax. 1&2: *mp*, *1st*
- T Sax: *p*, *mp*
- B Sax: *mp*
- Tpt. 1: *p*
- Tpt. 2&3: *2nd*, *p*
- Hn 1 & 2: *p*
- Hn 3 & 4: *p*
- Tbn. 1&2: *p*
- Tbn. 3: *p*
- Euph.: *p*, *soli*, *mp*
- Tba.: *mp*
- Timp.: *mp*
- Mal.: *lv*, *mp*, *mf*
- Perc. 1: *mp*
- Perc. 2: *mp*

103



111

Picc.

Fl 1 & 2

Ob. 1 & 2

Bsn 1 & 2

Cl. 1

Cl. 2 & 3

A Cl

B Cl

A Sax 1 & 2

T Sax

B Sax

Tpt 1

Tpt 2 & 3

Hn 1 & 2

Hn 3 & 4

Tbn 1 & 2

Tbn 3

Euph

Tba

Low WW

111

B, Bb, F

Timp

Mal

Perc 1

Perc 2

mp

mf

mute

p



Getting Faster

Picc. *mf* *f*

Fl 1&2 *mf* *f*

Ob 1&2 *mf* *f*

Bsn 1&2 *mf* *f*

Cl 1 *mf* *f*

Cl 2&3 *mf* *f*

A Cl *mf* *f*

B Cl *mf* *f*

A Sax 1&2

T Sax *f*

B Sax *mf* *f*

Tpt 1 *mf* *f*

Tpt. 2&3 *f*

Hn 1 & 2 *mf* *f*

Hn 3 & 4 *mf* *f*

Tbn 1&2 *mf* *f*

Tbn 3 *f*

Euph *mf* *f*

Tba *mf* *f*

Timp

Mal

Perc 1 *mf* *f* (WB)

Perc 2 *f*

134 Getting Faster

Picc

Fl. 1 & 2

Ob. 1 & 2

Bsn. 1 & 2

Cl. 1

Cl. 2 & 3

A. Cl.

B. Cl.

A. Sax 1 & 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

sol

sol

sol

(+Crash Cym)

142 Fast & Boisterous (circa  $J = 132-136$ )

151

This page contains a musical score for a full orchestra, starting at measure 151. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.
- Fl 1&2
- Ob 1&2
- Bsn 1&2
- Cl 1
- Cl. 2&3
- A. Cl.
- B Cl
- A Sax 1&2
- T Sax
- B Sax
- Tpt 1
- Tpt 2&3
- Hn 1 & 2
- Hn 3 & 4
- Tbn 1&2
- Tbn 3
- Euph
- Tba
- Timp
- Mal
- Perc 1
- Perc. 2

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. A large, faint watermark is visible across the center of the page.

151

