

# Pierre La Plante

## THE GREAT AMERICAN WEST SUITE

### INSTRUMENTATION

- |                                  |  |
|----------------------------------|--|
| 1 – Conductor                    | 1 – F Horn 3   |
| 5 – Flute 1                      | 1 – F Horn 4   |
| 5 – Flute 2                      | 2 – Trombone 1   |
| 1 – Piccolo                      | 2 – Trombone 2   |
| 1 – Oboe 1                       | 2 – Trombone 3   |
| 1 – Oboe 2                       | 2 – Euphonium TC   |
| 1 – Bassoon 1                    | 2 – Euphonium BC   |
| 1 – Bassoon 2                    | 4 – Tuba   |
| 4 – B $\flat$ Clarinet 1         | 1 – Timpani  |
| 4 – B $\flat$ Clarinet 2         | 4 – Mallet Percussion  |
| 4 – B $\flat$ Clarinet 3         | <i>Orchestra Bells, Chimes,<br/>Xylophone</i>  |
| 2 – B $\flat$ Bass Clarinet      | 2 – Snare Drum   |
| 3 – E $\flat$ Alto Saxophone 1   | 1 – Bass Drum  |
| 3 – E $\flat$ Alto Saxophone 2   | 4 – Percussion   |
| 2 – B $\flat$ Tenor Saxophone    | <i>Crash Cymbals, Claves,<br/>Triangle, Castanets, Whip,<br/>Tenor Drum, Temple Blocks,<br/>Wood Block, Suspended<br/>Cymbal</i> |
| 2 – E $\flat$ Baritone Saxophone |  |
| 3 – B $\flat$ Trumpet 1          |  |
| 3 – B $\flat$ Trumpet 2          |  |
| 3 – B $\flat$ Trumpet 3          |  |
| 1 – F Horn 1                     |  |
| 1 – F Horn 2                     |  |

*The Great American West Suite*, like *A Cowboy Symphony*, is based on traditional cowboy and Western folk tunes: “The Dying Cowboy,” “Home On The Range,” “The Ballad of Billy the Kid,” “The Streets of Laredo,” “The Days of ‘49” and “The California Stage Company.”

- I. *Waltz on the Range* - After a brief introduction on “The Dying Cowboy,” *Waltz on the Range* is a setting of “Home On The Range,” one of the best known songs of the Old West. The words of the song suggest a gentle, pastoral mood—as if the singer is sitting around the campfire, calming the herd and relaxing after a hard day’s drive.

Oh, give me a home where the buffalo roam,  
Where the deer and the antelope play,  
Where seldom is heard a discouraging word  
And the skies are not cloudy all day.

- II. *Desperado* - No other outlaw in the American West has received more attention in the form of stories, books, legends, songs, TV shows and motion pictures than William Bonney, a.k.a. Billy the Kid. He is regarded as either a villain or a folk hero, depending on your personal viewpoint.

I’ll tell you a story of Billy the Kid  
And all of the desperate deeds that he did, etc.

Orphaned at the age of fourteen, Billy had been in and out of trouble with the law most of his life. He felt a kinship with the Mexican community of Silver City, whose farmers and ranchers had been displaced by the wealthy Easterners who came to Southwestern New Mexico buying up land and, in cahoots with local lawmen, bankers and businessmen, did so by less than honorable means. Billy hung out with them and even learned their language. They became his second family and eventually sheltered him from the law when he got into trouble. To look at it from their point of view: If some crooked Anglo died at the hands of Billy the Kid, well, they got what was coming to them.

*Desperado* is set with a Spanish flair, and appropriately contrasted with a funereal sounding “Streets of Laredo.”

Beat the drum slowly, play the fife lowly,  
Play the dead march as they carry me away.

The movement ends with a return to the “Ballad of Billy the Kid.”

- III. *The California Stage (In the Days of ‘49)* - One often forgets that California was part of the Old West, especially after gold was discovered in 1849 and brought thousands west seeking fame and fortune.

This movement begins with the “Days of ‘49,” which many will remember as the theme song of the *Gilligan’s Island* TV series of the 1960s. The original is a ballad that describes the various characters who came out prospecting: Kentuck Bill, Monte Pete, New York Jake, etc.

My heart is filled with the days of yore  
And oft I do repine,  
For the days of old, the days of gold  
And the days of ‘49.

“The California Stage Company” (the full title) is the least known of all these songs and describes in somewhat humorous fashion what it was like to get around the territory other than on horseback:

There’s no respect for youth or age  
On board of a California stage,  
.....  
And drivers often stop and yell,  
“Get out all hands and push. Up hill!  
.....  
The ladies are compelled to sit,  
With dresses in tobacco spit,  
The gentlemen don’t seem to care,  
But talk on politics and swear.

The suite reprises “Home On The Range,” with a final brief stop on the “California Stage.”

I happened across these last two songs in Dover Publications’ *Songs of The Great American West (Silber ed.)* and gratefully thank them for use of their versions.

PERFORMANCE NOTE: The movements are tied together with a D minor chord, so there should not be a large break between the movements, especially between the 1st and 2nd movement.



*poco rit.*

9 Gentle waltz tempo ♩ = 116

13

7 8 9 10 11 12 13 14 15 16 17 18

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B. Cl. 1

B. Cl. 2

B. Cl. 3

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

*mf* *mp* *p* *a2* *1 player* *p sempre leggero*

Play

Cl. 2



35 37 45

Fl. 1/2 *p* *mf*

Picc. *p* *mf*

Ob. 1/2 *p* *mf* melody

Bsn. 1/2 *p* *mf*

B. Cl. 1 *p* *mf*

B. Cl. 2 *p* *mf*

B. Cl. 3 *p* *mf*

A. Sax. 1/2 *p* *mf*

T. Sax. *mf* *mf* (In. 1, 2)

Bar. Sax. *mp* *mf*

35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *mf*

Hn. 1/2 *p* *mf*

Hn. 3/4 *p* *mf*

Tbn. 1 *p* *mf* melody

Tbn. 2/3 *p* *mf* melody *a2* *a2*

Euph. *p* *mf* melody

Tba. *p* *mf*

Timp. *p* *mf*

Mlt. Perc.

S. D.

B. D.

Perc. *mf* Tri.





II. Desperado  
Billy the Kid

Tempo a la fandango ♩ = 162

5

5

Musical score for 'II. Desperado Billy the Kid' in 3/4 time, tempo 'Tempo a la fandango ♩ = 162'. The score is for a full orchestra and includes the following parts:

- Fl. 1, 2
- Picc.
- Ob. 1, 2
- Bsn. 1, 2
- B. Cl. 1, 2, 3
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- Bar. Sax.
- Tpt. 1, 2, 3
- Hn. 1, 2, 3, 4
- Tbn. 1, 2, 3
- Euph.
- Tba.
- Timp.
- Mlt. Perc.
- S. D.
- B. D.
- Perc. (Castanets)

The score features various dynamics including *f*, *mp*, *dim.*, and *sim.*. A rehearsal mark '5' is placed above the staff at measure 5. A large watermark 'Not Vailable for performance' is overlaid diagonally across the page.

13

11

Fl. 1/2 *cresc.*

Picc.

Ob. 1/2 *cresc.*

Bsn. 1/2 *cresc.*

B. Cl. 1 *cresc.*

B. Cl. 2 *sim. cresc.*

B. Cl. 3 *sim. cresc.*

B. Cl. *cresc.*

A. Sax. 1/2

T. Sax. *mp cresc.*

Bar. Sax.

11 12 13 14 15 16 17 18 19

Tpt. 1

Tpt. 2 *cresc.*

Tpt. 3

Hn. 1/2 *a2 mp cresc.*

Hn. 3/4

Tbn. 1 *sim. cresc.*

Tbn. 2/3 *sim. cresc.*

Euph. *cresc.*

Tba. *cresc.*

Timp. *p cresc.*

MIL. Perc.

S. D. *cresc.*

B. D.

Perc. *cresc.*

20 24

Fl. 1 2 *mf* *f staccato*

Picc. *f*

Ob. 1 2 *mf* *f*

Bsn. 1 2 *mf* *f*

B♭ Cl. 1 2 3 *mf* *f*

B. Cl. *mf*

A. Sax. 1 2 *mf* *a2 f*

T. Sax. *f*

Bar. Sax. *f*

20 21 22 23 24 25 26 27 28 29 30

1 *mf* *2 players mute*

Tpt. 2 3 *mf* *f staccato*

Hn. 1 2 3 4 *mf*

Tbn. 1 2 3 *mf* *f* *a2*

Euph. *mf* *f staccato*

Tba. *mf* *f*

Timp. *mf* *f*

Mlt. Perc. *mf* *f*

S. D. *mf* *f*

B. D. *mf* *f*

Perc. *mf* *f*

31 **32** *poco cresc.* *f*

Fl. 1 2 *poco cresc.* *f*

Picc. *poco cresc.* *f*

Ob. 1 2 *poco cresc.* *f*

Bsn. 1 2 *poco cresc.* *f*

B. Cl. 1 *poco cresc.* *f*

B. Cl. 2 *poco cresc.* *f*

B. Cl. 3 *poco cresc.* *f*

A. Sax. 1 2 *poco cresc.* *f* *a2*

T. Sax. *poco cresc.* *f*

Bar. Sax. *poco cresc.* *f*

31 *tutti* **32** *poco cresc.* 33 34 35 36 37 38 39 40 **41** *f*

Tpt. 1 *f poco cresc.* *f*

Tpt. 2 *mf poco cresc.* *f*

Tpt. 3 *poco cresc.* *f*

Hn. 1 2 *a2* *mf poco cresc.* *f*

Hn. 3 4 *a2* *mf poco cresc.* *f*

Tbn. 1 *poco cresc.* *f*

Tbn. 2 3 *poco cresc.* *f*

Euph. *poco cresc.* *f*

Tba. *poco cresc.* *f*

Timp. *poco cresc.* *f*

Mlt. Perc. *poco cresc.* *f*

S. D. *poco cresc.* *f*

B. D. *f*

Perc. *poco cresc.* *f* Whip *f*

42 49

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

42 43 44 45 46 47 48 49 50 51

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba. Low WW

Timp.

Mlt. Perc.

S. D.

B. D.

Perc. Tenor Drum

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*a2* *a2* *a2* *a2* *a2* *a2* *a2* *a2* *a2* *a2* *a2*

Play





74 75 83

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

B. Cl.

A. Sax. 1 2 <sup>a2</sup>

T. Sax.

Bar. Sax.

74 75 76 77 78 79 80 81 82 83 84 85 86 87

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.



100

108

FL. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

*più f*

*più f*

100

101

102

103

104

105

106

107

108

109

110

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Tbn. 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

111 119

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

1

B. Cl. 2

3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

111 112 113 114 115 116 117 118 119 120

1

Tpt. 2

3

1 2

Hn. 3 4

1

Tbn. 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

DP 200415





FL. 1 2  
 Picc.  
 Ob. 1 2  
 Bsn. 1 2  
 B. Cl. 1 2 3  
 A. Sax. 1 2  
 T. Sax.  
 Bar. Sax.

Tpt. 1 2 3  
 Hn. 1 2 3 4  
 Tbn. 1 2 3  
 Euph.  
 Tba.  
 Timp.  
 Mit. Perc.  
 S. D.  
 B. D.  
 Perc.

III. The California Stage  
(In the Days of '49)

Grandioso  $\text{♩} = 60$

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.) with a second part, Piccolo (Picc.), Oboe (Ob.) with a second part, and Bassoon (Bsn.) with a second part. The middle section features Clarinets (B. Cl.) in three parts and Saxophones (A. Sax., T. Sax., Bar. Sax.) in three parts. The bottom section includes Trumpets (Tpt.) in three parts, Horns (Hn.) in four parts, Trombones (Tbn.) in three parts, Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Mallet Percussion (Mlt. Perc.) with Chimes and Bells, Snare Drum (S. D.), Bass Drum (B. D.), and Percussion (Perc.) with Cr. Cym. and l.v. (luteal vase). The score is marked with a forte (*ff*) dynamic and includes various performance instructions such as *a2* (second octave) and *l.v.* (luteal vase). The tempo is indicated as *Grandioso* with a quarter note equal to 60 beats per minute ( $\text{♩} = 60$ ). The score is divided into measures 1 through 8, with a large watermark reading "Not valid for performance" overlaid across the page.



*poco rit.*

19 **Faster**  $\text{♩} = 116$

Fl. 1 2 *mp*

Picc. *mp* *mf*

Ob. 1 2

Bsn. 1 2 *mp* *mf* *a2*

B♭ Cl. 1 2 3 *mp* *mf*

B. Cl. *div.* *mp* *mf* *Bsn.*

A. Sax. 1 2

T. Sax.

Bar. Sax. *mp* *mf*

Tpt. 1 2 3 *mf*

Hn. 1 2 3 4 *mp* *mf* *a2* *mf*

Tbn. 1 2 3 *mp* *mf* *Play (gliss.)* *mf* *mf* *Tbn. 2 Play (gliss.)* *Play*

Euph. *mp*

Tba. *mp* *mf*

Timp.

Mlt. Perc.

S. D. *mf*

B. D. *mf*

Perc. *Tri. (dampened)* *mf*

Temple Blocks (struck together, randomly arpeggiated) *mf*

25 29

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

25 26 27 28 29 30 31 32

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc. Xyl.

S. D.

B. D.

Perc. let ring

For reference only. Not valid for performance.



41

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

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

*a2*

*f*

1 player top notes

41 42 43 44 45 46 47 48 49

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

*mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*a2*

*f*

Wood Block

50 51 52 53 54 55 56 57

Fl. 1 2 *poco dim.* *mf* *a2* *mp detached*

Picc. *mf* *mp detached*

Ob. 1 2 *poco dim.* *a2*

Bsn. 1 2 *poco dim.* *a2*

B♭ Cl. 1 2 3 *poco dim.* *mp detached* *mp*

B. Cl. *poco dim.* *mp*

A. Sax. 1 2 *poco dim.* *a2*

T. Sax. *poco dim.*

Bar. Sax. *mf* *mp*

Tpt. 1 2 3 *poco dim.* *mp*

Hn. 1 2 3 4 *mf* *mp*

Tbn. 1 2 3 *mf* *mp* *a2*

Euph. *mf* *mp*

Tba. *poco dim.* *mf* *mp*

Timp. *mp*

Mlt. Perc. Bells *mp*

S. D.

B. D. *poco dim.*

Perc. *poco dim.*

58

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

58 59 60 61 62 63 64 65

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

*mp*

*mp* detached

*mp*

detached

detached

detached

*a2*

*a2*

DP 200415



78 79 86

Fl. 1 2 *p* *mp* *a2*

Picc. *p* *mp*

Ob. 1 2 *p* *mp*

Bsn. 1 2 *a2* *p* *mp*

B♭ Cl. 1 2 *p* *mp*

3 *p* *mp*

B. Cl. *p* *mp*

A. Sax. 1 2 *p* *mp*

T. Sax. *p* *mp*

Bar. Sax. *p* *mp*

78 79 80 81 82 83 84 85 86 87 88

Tpt. 1 2 3 *mp* *mp*

Hn. 1 2 3 4 *mp* *mp*

Tbn. 1 2 3 *mp* *mp* *mp*

Euph. *mp*

Tba. *Low WW* *p* *Play 1 player* *p* *mp*

Timp. *solo* *f* *Xyl.* *p* *mp*

Mlt. Perc. *p* *mp*

S. D. *mp*

B. D. *mp*

Perc. *mp*

89 98

Fl. 1 2 *cresc.* *f* *fp*

Picc. *cresc.*

Ob. 1 2 *cresc.* *f* *fp*

Bsn. 1 2 *cresc.* *a2* *f* *fp*

B. Cl. 1 *mp* *cresc.* *f* *fp*

B. Cl. 2 *cresc.* *f*

B. Cl. 3 *cresc.* *f*

A. Sax. 1 2 *cresc.* *f* *fp*

T. Sax. *cresc.* *f* *fp*

Bar. Sax. *cresc.* *f* *fp*

89 90 91 92 93 94 95 96 97 98 99 100 101 102

1 *mp* *cresc.* *f* *fp* *mf* *mute 1 player*

Tpt. 2 *mp* *cresc.* *f* *fp* *mf* *mute 1 player*

3 *mp* *cresc.* *f* *fp*

Hn. 1 2 *mp* *cresc.* *f* *a2* *dim.*

3 4 *mp* *cresc.* *f* *a2* *dim.*

Tbn. 1 *mp* *cresc.* *f* *fp*

2 3 *a2* *mp* *cresc.* *f* *fp* *a2*

Euph. *mp* *cresc.* *f* *fp*

Tba. *tutti* *mp* *cresc.* *f* *fp*

Timp. *f* *fp*

Mlt. Perc.

S. D. *mp* *cresc.* *fp*

B. D. *mp* *poco cresc.* *fp*

Perc.

DP 200415



114 115 116 117 118 119 120 121 122 123

Fl. 1 2 *mf* *f* *sfp*

Picc. *mf* *f* *sfp*

Ob. 1 2 *mf* *f* *sfp*

Bsn. 1 2 *mf* *f* *sfp*

B. Cl. 1 2 3 *mf* *f* *sfp*

A. Sax. 1 2 *mf* *f* *sfp*

T. Sax. *mf* *f* *sfp*

Bar. Sax. *mf* *f* *sfp*

Tpt. 1 2 3 *mf* *f* *sfp*

Hn. 1 2 3 4 *mf* *f* *sfp*

Tbn. 1 2 3 *mf* *f* *sfp*

Euph. *mf* *f* *sfp*

Tba. *mf* *f* *sfp*

Timp. *mf* *f* *sfp*

Mlt. Perc. *mf* *f* *sfp*

S. D. *mf* *f* *sfp*

B. D. *mf* *f* *sfp*

Perc. *mf* *f* *sfp*

DP 200415



138 Grandioso ♩ = 80 rall.

133 134 135 136 137 138 139

Fl. 1 2 *mp* *ff*

Picc. *mp* *ff*

Ob. 1 2 *mp* *ff*

Bsn. 1 2 *mf* *ff*

B♭ Cl. 1 2 3 *mp* *mf* *ff*

B. Cl. *div.* *mf* *ff*

A. Sax. 1 2 *mf* *ff*

T. Sax. *mp* *ff*

Bar. Sax. *mp* *ff*

Tpt. 1 2 3 *mp* *ff*

Hn. 1 2 3 4 *mp* *ff*

Tbn. 1 2 3 *mp* *ff*

Euph. *mp* *ff*

Tba. *mp* *ff*

Timp. *mp* *f* *ff*

Mlt. Perc. *f* *ff*

S. D. *ff*

B. D. *f*

Perc. *f* *ff* Sus. Cym. *mf*

