

CONDUCTOR'S SCORE

Pierre La Plante

NORDIC SKETCHES

For Concert Band

INSTRUMENTATION

- | | |
|----------------------------------|---|
| 1 – Conductor | 2 – Trombone 1 |
| 10 – Flute/Piccolo | 2 – Trombone 2 |
| 2 – Oboe | 2 – Trombone 3 |
| 4 – B \flat Clarinet 1 | 2 – Baritone B.C. |
| 4 – B \flat Clarinet 2 | 2 – Baritone T.C. |
| 4 – B \flat Clarinet 3 | 4 – Tuba |
| 1 – E \flat Alto Clarinet | 2 – Mallet Percussion:
Bells, Xylophone |
| 2 – B \flat Bass Clarinet | 3 – Percussion 1:
Snare Drum, Bass Drum,
Cymbal, Susp. Cymbal |
| 2 – Bassoon | 3 – Percussion 2:
Tambourine, Ratchet
(or Guiro), Triangle,
Suspended Cymbal |
| 6 – E \flat Alto Saxophone | 1 – Timpani |
| 2 – B \flat Tenor Saxophone | |
| 1 – E \flat Baritone Saxophone | |
| 3 – B \flat Trumpet 1 | |
| 3 – B \flat Trumpet 2 | |
| 3 – B \flat Trumpet 3 | |
| 4 – F Horn | |

Program Notes

Nordic Sketches is based on a collection of songs and dance tunes published in 1881 by Rasmus B. Anderson, who was the first head of Scandinavian Studies at the University of Wisconsin–Madison. The collection was typical of the time when albums of songs and instrumental music were arranged and published to be played and sung around the piano in the parlor.

Halling is a vigorous, athletic dance frequently performed by the young men of the village to "show off." This setting is based on an arrangement by Edvard Grieg, who wrote it for Ole Bull, the great 19th century violin virtuoso.

Melody From Valdres is an old lullaby (*Baadn–Laatt*) characterized by a gentle, rocking motive heard throughout the piece.

Paul On The Hillside (sometimes known as "Paul and His Chickens") is a cheerful tune still played by the fiddle bands and traditional folk ensembles. Anderson's translation reads in part:

Paul let his chickens run out on the hillside,
They o'er the hill went tripping along;
Paul understood by the way they were acting,
Reynard was out with his red tail so long . . .

These settings were originally written for the Mt. Horeb (Wisconsin) Middle School Eighth Grade Band, Patty Schlafer, director, on the occasion of their 65th Anniversary Concert.

Performance Suggestions

1. *Halling*

Play in a steady, vigorous manner throughout.

Keep tempo steady at measure 25, where sudden dynamic change to *p* occurs.

The first trumpet, tenor saxophone and horn countermelody at measure 37 should not be covered by the ensemble.

2. *Melody From Valdres*

Strive for melodious, unforced, expressive playing in the manner of a lullaby. Note slight tempo (measure 25) and mood (measure 33) changes, which allow for more give and take than in *Halling*. Watching the conductor and good intonation are essential in this middle movement. This may be conducted in a slow "two" (*alla breve*) if desired. *Melody From Valdres* is a very usable concert/contest piece when looking for contrasting selections.

3. *Paul On The Hillside*

A slower polka tempo (as in a schottische) is appropriate here. Play with plenty of verve, bounce and good humor. Accent pickup notes in the bass and allow the low brass and woodwinds to shine at measure 25. The section beginning at measure 45 should contrast in terms of dynamics and style, but not slacken too much, if at all, in tempo. The pause at measure 91 can be generous. Avoid giving away the ending when conducting the entrance at measure 91. Metronome marks are suggestions only, and directors should feel free to use all or parts of the **Nordic Sketches** to fit their programming and educational needs.

The Composer

Pierre La Plante, of French-Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He attended the University of Wisconsin at Madison, where he received his Bachelor of Music and Master of Music degrees. His many years of teaching at the elementary, high school and college levels include classroom, instrumental and vocal music. Mr. La Plante is a bassoonist and has been a member of the Dubuque Symphony Orchestra, the Madison Theatre Guild Orchestra and the Unitarian Society Orchestra. He currently performs with the Beloit-Janesville Symphony Orchestra.

Pierre La Plante's compositions include works for band, orchestra and chorus, solo literature and chamber music. His compositions frequently appear on state contest lists. Mr. La Plante teaches in the Pecatonica Area School District. He is a member of MENC, Wisconsin Music Educators Conference and the Wisconsin Elementary Band Directors Association. Pierre, his wife Laurie, and their daughters Amy and Elizabeth live in Blanchardville, Wisconsin.

Conductor Score

NORDIC SKETCHES

1. Halling

Pierre La Plante

Allegro Moderato ♩ = 120-128

+Picc.

Flute/Picc.

Oboe

Clarinet 1

Clarinet 2

Clarinet 3

Alto Clarinet

Bass Clarinet

Bassoon

Alto Saxophone

Tenor Sax

Baritone Sax

Trumpet 1

Trumpets 2/3

F Horn

Trombone 1/2

Trombone 3

Baritone

Tuba

Mallet Percussion

Timpani

Percussion 1

Percussion 2

9 *soli*

Fl./Picc. *mf*

Ob. *soli* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax

B. Sax

Tpt. 1 *soli* *mf*

Tpts. 2/3 *mf*

F. Hn. *mf*

Trb. 1/2 *mf*

Trb. 3 *mf*

Bari. *mf*

Tuba *mf*

Mallet

Timp. *mf*

Perc. 1 *Cym.* *mf*

Perc. 2 *mf*

*Add Tambourine on D.S.

To Coda ♦

17

Fl./Picc.

Ob.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

17

Tpt. 1

Tpts. 2/3

F. Hn.

Trb. 1/2

Trb. 3

Bari.

Tuba

Bells

Mallet

Timp.

Perc. 1

Perc. 2

To Coda ♦

FL/Picc. *+ Picc.*
p cresc. poco... a poco... *div.* *mp cresc.*

Ob.
p cresc. poco... a poco... *div. ad lib.* *mp cresc.*

Cl. 1
cresc. poco... a poco... *mp cresc.*

Cl. 2
cresc. poco... a poco... *mp cresc.*

Cl. 3
cresc. poco... a poco... *mp cresc.*

A. Cl.
cresc. poco... a poco... *mp cresc.*

B. Cl.
cresc. poco... a poco... *mp cresc.*

Bsn.
p cresc. poco... a poco... *mp cresc.*

A. Sax
1st
p cresc. poco... a poco... *mp cresc.* *Play*

T. Sax
p cresc. poco... a poco... *mp cresc.* *mp cresc.*

B. Sax
cresc. poco... a poco... *mp cresc.*

Tpt. 1
29
cresc. poco... a poco... *mp cresc.*

Tpts. 2/3
p cresc. poco... a poco... *a3* *mp cresc.*

F. Hn.
cresc. poco... a poco... *div.* *mp cresc.*

Trb. 1/2
mp cresc.

Trb. 3
mp cresc.

Bari.
mp cresc. *All*

Tuba
cresc. poco... a poco... *Play* *One Bass* *mp cresc.* *All*

Mallet
p cresc. poco... a poco... *mp cresc.*

Timp.
p cresc.

Perc. 1
B.D. *mp cresc.*

Perc. 2
mp cresc.

42

D.S. (m.9) al Coda

Fl./Picc.

Ob.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax *unis.*

T. Sax

B. Sax

42

D.S. (m.9) al Coda

Tpt. 1

Tpts. 2/3

F. Hn.

Trb. 1/2

Trb. 3

Bari.

Tuba

Mallet

Timp.

Perc. 1

Perc. 2

Tamb.

ff

Coda

8

46

Fl./Picc.
Ob.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Tpt. 1
Tpts. 2/3
F. Hn.
Trb. 1/2
Trb. 3
Bari.
Tuba
Mallet
Timp.
Perc. 1
Perc. 2

46

This page contains the musical score for the Coda section, measures 46 through 51. The score is arranged in a standard orchestral format with 20 staves. The instruments listed on the left are: Flute/Piccolo, Oboe, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2 and 3, French Horn, Trumpets 1 and 2, Trumpet 3, Baritone, Tuba, Mallet, Timpani, Percussion 1, and Percussion 2. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark reading 'For reference only. Not valid for performance.' is overlaid diagonally across the page.

Fl/Picc. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. 1 *cresc.* *ff*

Cl. 2 *cresc.* *ff*

Cl. 3 *cresc.* *ff*

A. Cl. *cresc.* *ff*

B. Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

A. Sax *cresc.* *ff* *div.*

T. Sax *cresc.* *ff*

B. Sax *cresc.* *ff*

Tpt. 1 *cresc.* *ff*

Tpts. 2/3 *cresc.* *ff*

F. Hn. *cresc.* *ff*

Trb. 1/2 *cresc.* *ff*

Trb. 3 *cresc.* *ff*

Bari. *cresc.* *ff*

Tuba *cresc.* *ff*

Mallet *cresc.* *ff*

Timp. *cresc.* *ff*

Perc. 1 *cresc.* *ff* *choke*

Perc. 2 *cresc.* *ff*

2. Melody From Valdres

Very sustained $\text{♩} = 80 - 88$

This musical score is for the piece "2. Melody From Valdres". It is written for a large ensemble and is characterized by a "Very sustained" tempo with a metronome marking of $\text{♩} = 80 - 88$. The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The instruments and their parts are as follows:

- Flute/Picc.:** Part 1, starting with a *p* dynamic and moving to *mp* and *p*.
- Oboe:** Part 1, starting with a *p* dynamic and moving to *mp* and *p*.
- Clarinets:** Clarinet 1 has a *Soli* marking and starts with *p*, moving to *mp* and *p*. Clarinets 2 and 3 have *p* dynamics, moving to *mp* and *p*.
- Alto Clarinet:** Starts with *p*, moving to *mp* and *p*.
- Bass Clarinet:** Starts with *p*, moving to *mp* and *p*.
- Bassoon:** Starts with *p*, moving to *mp* and *p*.
- Saxophones:** Alto Saxophone 1/2 has a *Soli* marking and starts with *p*, moving to *mp* and *p*. Tenor Sax and Baritone Sax start with *p*, moving to *mp* and *p*.
- Trumpets:** Trumpet 1 has a *Soli* marking and starts with *p*, moving to *mf* and *p*. Trumpets 2/3 are silent.
- Horns:** French Horn starts with *p*, moving to *mp* and *p*, with a *unis.* marking. Trombone 1/2 starts with *p*, moving to *mp* and *p*. Trombone 3 has a *2nd* marking and starts with *p*, moving to *mp* and *p*. Baritone starts with *p*, moving to *mp* and *p*. Tuba starts with *p*, moving to *mp* and *p*.
- Percussion:** Mallet Percussion, Timpani, and Percussion 2 are silent throughout the piece.

9 15

Fl./Picc. *p* *Solo* *cresc.* *mf dim.* *div.*

Ob. *p* *cresc.* *mf dim.*

Cl. 1 *Oboe* *p* *play div.* *cresc.* *mf dim.* *unis.*

Cl. 2 *p* *cresc.* *mf dim.*

Cl. 3 *p* *cresc.* *mf dim.*

A. Cl. *p* *cresc.* *mf dim.*

B. Cl. *p* *cresc.* *mf dim. ad lib.*

Bsn. *p* *cresc.* *cresc.* *mf dim.* *div. ad lib.*

A. Sax 1/2 *2 players* *p* *cresc.* *mf dim.*

T. Sax *p* *cresc.* *mf dim.*

B. Sax *p* *cresc.* *mf dim.*

9 15

Tpt. 1

Tpts. 2/3

F. Hn. *p* *cresc.* *mf dim.*

Trb. 1/2 *mf dim.*

Trb. 3 *mf dim.*

Bari. *p cresc.* *mf dim.*

Tuba *mf dim.*

Mallets

Timp.

Perc. 2

17

Fl./Picc. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax 1/2 *mf*

T. Sax *mf*

B. Sax *mf*

17

Tpt. 1 *mf*

Tpts. 2/3 *mf* II

F. Hn. *mf*

Trb. 1/2 *mf*

Trb. 3 *mf*

Bari. *mf* play

Tuba *mf*

Mallets *mf*

Timp.

Perc. 2

25 Poco piu mosso

Fl./Picc. *Oboe* *play* *div.* *p* *poco cresc.* *mf* *p*

Ob. *p* *poco cresc.* *mf* *p*

Cl. 1 *Soli* *p* *poco cresc.* *mf* *p*

Cl. 2 *p* *poco cresc.* *mf* *p*

Cl. 3 *p* *poco cresc.* *mf* *p*

A. Cl. *p* *poco cresc.* *mf* *p*

B. Cl. *p* *poco cresc.* *mf* *p*

Bsn. *p* *poco cresc.* *mf* *p*

A. Sax 1/2 *One* *a2* *p* *poco cresc.* *mf* *p*

T. Sax *p* *poco cresc.* *mf* *p*

B. Sax *p* *poco cresc.* *mf* *p*

Tpt. 1 *p* *poco cresc.* *p*

Tpts. 2/3 *p* *poco cresc.* *p*

F. Hn. *p* *poco cresc.* *(soli)* *mf* *p*

Trb. 1/2 *p* *poco cresc.* *mf* *p*

Trb. 3 *p* *poco cresc.* *mf* *p*

Bari. *p* *poco cresc.* *mf* *p*

Tuba *p* *poco cresc.* *mf* *p*

Mallets *Bells* *p dolce* *pp* *poco cresc.* *mf* *p*

Timp. *pp* *poco cresc.* *mf* *p*

Perc. 2

33 Poco agitato

37

Fl./Picc.

Ob.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax 1/2

T. Sax

B. Sax

Tpt. 1

Tpts. 2/3

F. Hn.

Trb. 1/2

Trb. 3

Bari.

Tuba

Mallets

Timp.

Perc. 2

Musical score for orchestra, measures 33-37, *Poco agitato*. The score is arranged in a standard orchestral format with staves for woodwinds, brass, saxophones, and percussion. The key signature is one flat (B-flat major or D minor). The tempo is *Poco agitato*. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *ff* (fortissimo). Performance instructions include *play* and *a2*. The percussion part includes *sus. cym.* (suspended cymbal). The score is marked with rehearsal numbers 33 and 37.

41 **Tempo primo**

mp dim. *p* *pp* *div.* *Broaden*

Fl./Picc.

Ob. *mp dim.* *Soli* *pp* *2nd fl.*

Cl. 1 *mp* *(soli)* *p* *pp*

Cl. 2 *mp dim.* *p* *pp*

Cl. 3 *mp dim.* *p* *pp*

A. Cl. *mp dim.* *p* *pp*

B. Cl. *mp dim.* *p* *pp*

Bsn. *mp dim.* *p* *pp*

A. Sax 1/2 *Soli* *mp dim.* *Soli* *p* *pp* *div.*

T. Sax *mp* *p* *pp*

B. Sax *p* *pp*

41 **Tempo primo** *Broaden play* *pp* *Cls.*

Tpt. 1 *mp dim.* *p* *Hns.*

Tpts. 2/3 *p*

F. Hn. *mp dim.* *p* *pp*

Trb. 1/2 *mf dim.* *p* *pp*

Trb. 3 *mp dim.* *p* *pp*

Bari. *mp dim.* *p* *pp*

Tuba *mp dim.* *p* *pp*

Mallets *mp dim.* *p* *pp*

Timp. *(mp)* *(pp)* *pp*

Perc. 2

3. Paul on The Hillside

Tempo Di Polka ♩ = 120-128

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute/Picc.
- Oboe
- Clarinet 1
- Clarinet 2
- Clarinet 3
- Alto Clarinet
- Bass Clarinet
- Bassoon
- Alto Saxophone
- Tenor Sax
- Baritone Sax
- Trumpet 1
- Trumpets 2/3
- F Horn
- Trombone 1/2
- Trombone 3
- Baritone
- Tuba
- Mallet Percussion
- Timpani
- Percussion 1
- Percussion 2

The score includes dynamic markings such as *f* and *mf*, and articulation marks like accents and slurs. The percussion parts include specific instructions for Snare Drum (S.D.) and Bass Drum (B.D.) in the final measures.

9 13 17 +picc.

Fl./Picc. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

Tpt. 1 *mf*

Tpts. 2/3 *mf* *unis.* *div.*

F. Hn. *mf* *unis.*

Trb. 1/2 *mf*

Trb. 3 *mf*

Bar. *mf*

Tuba *mf*

Mallet *mf* Xylo. *f*

Timp. *mf*

Perc. 1 *mf* Cr. Cym. *f*

Perc. 2 *mf* Sus. Cym. S.D. sticks *mf*

33

Fl./Picc.

Ob.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpt. 1

Tpts. 2/3

F. Hn.

Trb. 1/2

Trb. 3

Bar.

Tuba

Mallet

Timp.

Perc. 1

Perc. 2

p sfz sfz sfz sfz

div.

p sfz sfz sfz sfz

Hns.

near rim sfz sfz sfz sfz

**Ratchet sfz sfz sfz sfz*

*Guiro may be substituted.

37

41

(+picc.)

Fl./Picc. *p* *mf* *mf* *mf* *f*

Ob. *p* *mf* *mf* *mf* *f*

Cl. 1 *p* *mf* *mf* *mf* *f*

Cl. 2 *p* *mf* *mf* *mf* *f*

Cl. 3 *p* *mf* *mf* *mf* *f*

A. Cl.

B. Cl.

Bsn.

A. Sax *p* *mf* *mf* *mf* *f*

T. Sax

B. Sax

Tpt. 1 *p* *mf* *mf* *mf* *f*

Tpts. 2/3

F. Hn.

Trb. 1/2

Trb. 3

Bar.

Tuba

Xylo. *p* *mf* *mf* *mf* *f*

Mallet

Timp.

Perc. 1 *pp* *f+cym.*

Perc. 2 *Tamb.* *p* *mf* *mf* *mf* *f*

45 L'istesso Tempo

53

Fl./Picc. *-picc.*
p espress.

Ob.

Cl. 1
p espress.

Cl. 2
p espress.

Cl. 3
p espress.

A. Cl.
p espress.

B. Cl.
p espress. *div. ad lib*

Bsn.
p espress. *div. ad lib*

A. Sax
div.
p espress.

T. Sax
p espress.

B. Sax
p espress. *p*

45 L'istesso Tempo

Horn
p

53

Tpt. 1

Tpts. 2/3

F. Hn.
p espress.

Trb. 1/2
mp

Trb. 3
mp

Bassoon
p espress. *play*

Bar.
p espress.

Tuba
p espress.

Mallet

Timp.

Perc. 1

Perc. 2
Triangle *L.V.*
p

57 61 (A Tempo)

Fl./Picc. *mf* *p*

Ob. *mf* *p*

Cl. 1 *mf* *p* *f*

Cl. 2 *mf* *p* *f*

Cl. 3 *mf* *p* *f*

A. Cl. *p*

B. Cl. *p*

Bsn. *mf* *p* *p*

A. Sax *mf* *p* *f*

T. Sax *mf* *p*

B. Sax *mf* *p*

Tpt. 1 *mf* *p* *unis.*

Tpts. 2/3 *mf* *p*

F. Hn. *p*

Trb. 1/2 *p* *legatiss.*

Trb. 3 *p* *legatiss.*

Bar. *p* *legatiss.*

Tuba *p* *legatiss.*

Mallet

Timp.

Perc. 1 S.D.

Perc. 2 (Tri.) *p* *p*

(+picc.)

67 71

Fl./Picc. *mp* *mf cresc.* *f* *sfz*

Ob. *mp* *mf cresc.* *f* *sfz*

Cl. 1 *mp* *cresc.* *f* *sfz*

Cl. 2 *mp* *cresc.* *f* *sfz*

Cl. 3 *mp* *cresc.* *f* *sfz*

A. Cl. *mp* *cresc.* *f* *sfz*

B. Cl. *mp* *cresc.* *f* *sfz*

Bsn. *mp* *cresc.* *f* *sfz*

A. Sax *mp* *mf cresc.* *f* *sfz* *div.*

T. Sax *mp* *cresc.* *f* *sfz*

B. Sax *mp* *cresc.* *f* *sfz* *ff* 71

Tpt. 1 67 *mp cresc.* *f* *sfz*

Tpts. 2/3 *mp cresc.* *f* *sfz*

F. Hn. *mp* *cresc.* *f* *sfz*

Trb. 1/2 *mf* *f* *sfz*

Trb. 3 *mf* *f* *sfz*

Bar. *mp* *cresc.* *mf* *f* *sfz*

Tuba *mp* *cresc.* *mf* *f* *sfz*

Mallet *mp* *cresc.* *ff* Xylo. *sfz*

Timp. *mp* *cresc.* *f* *sfz*

Perc. 1 S.D. B.D. Cym.

Perc. 2

Fl./Picc.

Ob.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpt. 1

Tpts. 2/3

F. Hn.

Trb. 1/2

Trb. 3

Bar.

Tuba

Mallet

Timp.

Perc. 1

Perc. 2

sfz

ff

div.

unis.

3rd

(2 div.)

79

87

FL/Picc.
Ob.
Cl. 1
Cl. 2
Cl. 3
A. Cl.
B. Cl.
Bsn.
A. Sax
T. Sax
B. Sax
Tpt. 1
Tpts. 2/3
F. Hn.
Trb. 1/2
Trb. 3
Bar.
Tuba
Mallet
Timp.
Perc. 1
Perc. 2

Tamb.

91 A Tempo

FL/Picc. (div.) *ff*

Ob. (div.) *ff*

Cl. 1 (div.) *ff* *div. ad lib*

Cl. 2 *ff*

Cl. 3 *ff*

A. Cl. *ff*

B. Cl. *Bass ff*

Bsn. *Bass ff*

A. Sax (div.) *ff* *a2* *div.*

T. Sax *ff*

B. Sax *Bass ff*

Tpt. 1 *ff*

Tpts. 2/3 *2nd* *3rd* *ff*

F. Hn. *ff*

Trb. 1/2 *ff*

Trb. 3 *ff*

Bar. *Bass ff*

Tuba *solli* *ff*

Mallet *ff*

Timp. *ff*

Perc. 1 *L.V.* *ff* *B.D. solo*

Perc. 2 *ff*

Tamb. *ff*