

Pierre La Plante
SONG OF THE MOUNTAIN HORN
Music of Béla Bartók

INSTRUMENTATION

1 – Conductor	2 – F Horn 1
5 – Flute 1	2 – F Horn 2
5 – Flute 2	2 – Trombone 1
1 – Piccolo	2 – Trombone 2
1 – Oboe 1/English Horn	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	3 – Mallet Percussion
4 – B \flat Clarinet 3	<i>Orchestra Bells, Marimba,</i>
2 – B \flat Bass Clarinet	<i>Xylophone</i>
1 – B \flat Contrabass Clarinet	3 – Percussion 1
3 – E \flat Alto Saxophone 1	<i>Snare Drum, Bass Drum</i>
3 – E \flat Alto Saxophone 2	3 – Percussion 2
2 – B \flat Tenor Saxophone	<i>Tambourine, Crash</i>
2 – E \flat Baritone Saxophone	<i>Cymbals, Temple Blocks,</i>
3 – B \flat Trumpet 1	<i>Ratchet, Whip, Wood Block,</i>
3 – B \flat Trumpet 2	<i>Triangle</i>
3 – B \flat Trumpet 3	

These settings are based on early piano works by Béla Bartók. They have been freely reimagined and transcribed, with percussion added and phrases repeated or extended. The rhythms, harmonies and melodies are 98% Bartók.

Movements 1, 3 and 4, known collectively as “For Children” and based on Hungarian and Slovakian folk tunes, were composed in 1908-09 for his piano students.

Movement 2, as heard in the orchestral version, is probably the most popular and familiar of the group.

The four movements are as follows:

1. Dance (Hungarian) appears in various collections of easy piano pieces under that title and is well known by many young pianists. The original title is “Vigoroso.” Instead of harmonizing the initial statement as in the original version, the trumpets announce the theme, punctuated by chords in the ensemble. The piece then continues with Bartók’s harmonization.

2. Song of the Mountain Horn (Romanian), also called Buciumeana (dance from Bucsum), was the fourth movement of the Six Romanian Dances, originally composed for piano in 1915 and later orchestrated in 1917. The marimba is intended to suggest the cimbalum (hammered dulcimer) and may be omitted if not available. The xylophone should not be substituted for the marimba. This is probably the most challenging movement of the four settings.

3. Allegro ironico (Hungarian) often shares the title of “Teasing Song” or something similar with the final movement (Fooling), so I opted to use the tempo marking as the title for this movement, which I found both colorful and apropos to the nature of the tune. The original title is somewhat quaint and humorous: “Wedding Day and Night.” The snare drum opens the setting and the main theme is, again, introduced without harmonization.

4. Fooling (Slovakian) was originally titled “Former Flame.” At measure 41 I have extended the phrase a few bars leading up to *ritenuto* and added a caesura.

These four short pieces give players an accessible way to experience Bartók’s music, as well as ample opportunity to experience dynamic contrasts and develop rhythmic and stylistic skills.

The English horn is optional in *Song of the Mountain Horn* and is notated a fourth above the oboe. The oboe is not to be played with the English horn. To avoid entering “cold,” the English horn may join with the oboe at the end of the first movement.

Pierre La Plante

LDP-7257-00

SONG OF THE MOUNTAIN HORN

Music of Bela Bartok

1. Dance

Pierre La Plante

Allegro robusto ♩ = 145 - 154

Flute 1 2 *sf*

Piccolo *sf*

Oboe/English Horn 1 2 *a2* (Ob.) *sf*

Bassoon 1 2 *a2* *sf*

B♭ Clarinet 1 2 3 *sf*

B♭ Bass Clarinet + B♭ Cb. Cl. *sf*

E♭ Alto Saxophone 1 2 *a2* *sf*

B♭ Tenor Saxophone *sf*

E♭ Baritone Saxophone *sf*

B♭ Trumpet 1 2 3 *f* *sf* *fp* *f* *fp*

F Horn 1 2 *sf*

Trombone 1 2 3 *sf*

Euphonium *sf*

Tuba *sf*

Timpani *sf*

Mallet Percussion

Percussion 1 2 *S. D.*

9

FL. 1 2 *fp* *sim.*

Picc.

Ob./ E. Hn. 1 2 *fp* *sim.*

Bsn. 1 2 *fp* *sim.*

B[♭] Cl. 1 2 3 *fp* *sim.*

B. Cl.

A. Sax. 1 2

T. Sax. *fp* *sim.*

Bar. Sax.

9 10 11 12 13 14 15 16

Tpt. 1 2 3 *fp* *sim.*

Hn. 1 2 *fp* *sim.*

Tbn. 1 2 3 *fp* *sim.*

Euph. *fp* *sim.*

Tba.

Timp. *fp*

Mlt. Perc.

Perc. 1 B. D. *fp*

2 Tamb. *fp*

17

Fl. 1 2 *f*

Picc.

Ob./ E. Hn. 1 2 *f* *a2*

Bsn. 1 2 *f*

B^b Cl. 1 2 3 *f*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

17 18 19 20 21 22 23 24

Tpt. 1 2 3

Hn. 1 2

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

Euph. *f* Tbn., Low WW

Tba.

Timp.

Mlt. Perc.

Perc. 1 2 *f*

25

Fl. 1 2 *f*

Picc. *f*

Ob./ E. Hn. 1 2

Bsn. 1 2

B^b Cl. 1 2 3 *f* *a2* Ob.

B. Cl. *f* - Cb. Cl.

A. Sax. 1 2 *a2*

T. Sax.

Bar. Sax.

25 26 27 28 29 30 31 32 *f*

Tpt. 1 2 3 *f*

Hn. 1 2 *f* *a2* 1 2

Tbn. 1 2 3 *a2*

Euph. *play* *f*

Tba. *f*

Timp. *f*

Mlt. Perc.

Perc. 1 2 *f*

33

Fl. 1 2 *mp*

Picc. *mp*

Ob./ E. Hn. 1 2 *mp*

Bsn. 1 2

B⁷ Cl. 1 2 3 *mp*

B. Cl. + Cb. Cl. *mp*

A. Sax. 1 2

T. Sax.

Bar. Sax. *mp*

33 34 35 36 37 38 39 40

Tpt. 1 2 3 *mp*

Hn. 1 2 *mp*

Tbn. 1 2 3

Euph. *mp*

Tba. *mp*

Timp. *mp*

Orchestra Bells

Mlt. Perc. *mp*

Perc. 1 2 *mp* Cr. Cym. *mp* l. v.

41

Fl. 1 2 *ff*

Picc. *ff*

Ob./ E. Hn. 1 2 *ff* + E. Hn. *ad lib*

Bsn. 1 2 *ff*

B. Cl. 1 2 3 *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

41 42 43 44 45 46 47 48

Tpt. 1 2 3 *ff*

Hn. 1 2 *ff*

Tbn. 1 2 3 *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Mlt. Perc. *ff* Xyl. +Bells

Perc. 1 2 *ff* *sfz* damp

Tamb. *ff*

2. Song of the Mountain Horn

Moderato ♩ = 68 - 72

7

The score is for a symphonic piece titled "2. Song of the Mountain Horn". It is in 3/4 time and marked "Moderato" with a tempo of 68-72 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into measures 1 through 8, with measure 7 highlighted by a box. The instrumentation includes:

- Flute (Fl.):** Part 1 and 2. Measures 1-6 are marked *p* and *molto espress.* with triplets. Measure 7 is marked *p* and *molto espress.* with a triplet. Measure 8 is marked *p* and *molto espress.* with a triplet.
- Piccolo (Picc.):** Part 1 and 2. Similar to the Flute part.
- Oboe (Ob.) / English Horn (E. Hn.):** Part 1 and 2. Measure 7 is marked *p* and includes the instruction "play E. Hn. (bottom notes for Oboe 1 if no E. Hn.)".
- Bassoon (Bsn.):** Part 1 and 2. Measures 1-6 are marked *p*. Measure 7 is marked *p*. Measure 8 is marked *p*.
- Clarinet (Cl.):** Part 1 and 3. Measure 7 is marked *p* and *molto espress.* with a triplet. Measure 8 is marked *p* and *molto espress.* with a triplet.
- Saxophones (A. Sax., T. Sax., Bar. Sax.):** Part 1 and 2. Measure 7 is marked *p*. Measure 8 is marked *p*.
- Trumpet (Tpt.):** Part 1, 2, and 3. Measures 1-6 are marked *p*. Measure 7 is marked *p*. Measure 8 is marked *p*.
- Horn (Hn.):** Part 1 and 2. Measures 1-6 are marked *p*. Measure 7 is marked *p*. Measure 8 is marked *p*.
- Trombone (Tbn.):** Part 1, 2, and 3. Measures 1-6 are marked *p*. Measure 7 is marked *p*. Measure 8 is marked *p*.
- Euphonium (Euph.):** Part 1 and 2. Measure 7 is marked *p*. Measure 8 is marked *p*.
- Tuba (Tba.):** Part 1 and 2. Measure 7 is marked *p*. Measure 8 is marked *p*.
- Timpani (Timp.):** Part 1 and 2. Measures 1-8 are marked *p*.
- Military Percussion (Mil. Perc.):** Part 1 and 2. Measures 1-8 are marked *p*.

Additional markings include *a2* (second octave) for the Flute and Clarinet parts, and *solo or section* for the Clarinet part in measure 7. A large watermark "Not Valid for Performance" is overlaid diagonally across the score.

FL. 1 2 11 play *mf*

Picc. *mf*

Ob./ E. Hn. 1 2

Bsn. 1 2 *mf* a2

B^b Cl. 1 *tutti* *mf* play a2 *mf*

2 3

B. Cl. *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf* play *mf*

Bar. Sax. *p* *mf*

9 10 11 12 13 14

Tpt. 1 2 3

Hn. 1 2 *mf* a2 *mf* a2

Tbn. 1 2 3 *mf* *mf* *mf* Tbn. 3

Euph. *mf*

Tba. *tutti* *mf*

Timp.

Mlt. Perc.

Perc. 1 2

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15 19

Fl. 1 2 *p*

Picc. *p*

Ob./ E. Hn. 1 2 *p*

Bsn. 1 2 *p*

B[♭] Cl. 1 *p* *solo or section* *a2*

2 3

B. Cl. *p*

A. Sax. 1 *solo/soli* *mf*

2

T. Sax. *p*

Bar. Sax. *p*

15 16 17 18 19 20 21

Tpt. 1 *p*

2 3 *p* *lin.* *p*

Hn. 1 2 *p*

Tbn. 1 2 3

Euph. *p* *play*

Tba. *p*

Ch. Cl. *p*

Timp.

Mlt. Perc. *p* *Marimba*

Perc. 1 2

22 23 24 25 26 27 28

Fl. 1 2 *p* *più f*

Picc. *più f*

Ob./ E. Hn. 1 2 *più f*

Bsn. 1 2 *p* *più f*

B♭ Cl. 1 2 3 *p* *più f*

B. Cl. *più f*

A. Sax. 1 2 *più f*

T. Sax. *più f*

Bar. Sax. *p* *più f*

Tpt. 1 2 3 *solosoli* *p* *play* *a2* *più f*

Hn. 1 2 *a2* *più f*

Tbn. 1 2 3 *play* *a2* *p* *più f*

Euph. *più f*

Tba. *p* *più f*

Timp. *più f*

Mlt. Perc. *più f*

Perc. 1 2

31 *pp* *poco slargando*

29 30 31 32 33 34 35

Fl. 1 2

Picc.

Ob./ E. Hn. 1 2

Bsn. 1 2

B⁷ Cl. 1

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba. B. Cl. *pp* play one player

Timp.

Mit. Perc. Bells *pp* (-Mba.)

Perc. 1 2

For reference only. Not valid for performance.

3. Allegro ironico

Allegro ♩ = 148

6

FL. 1 2

Picc.

Ob./ E. Hn. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

1 2 3 4 5 6 7 8

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

solo/soli *a2* *p*

pp *p*

9

Fl. 1 2

Picc.

Ob./ E. Hn. 1 2

Bsn. 1 2

B[♭] Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

9 10 11 12 13 14 15 16

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

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17

Fl. 1 2

Picc.

Ob./ E. Hn. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

17 18 19 20 21 22 23 24

Tpt. 1 open 2 open a2

Hn. 1 2 a2 2

Tbn. 1 2 3 f

Euph.

Tba. tutti f

Timp. Xyl. f

Mlt. Perc. Xyl. f

Perc. 1 f 2

25 27 31 *a2*

Fl. 1 2

Picc.

Ob./ E. Hn. 1 2

Bsn. 1 2

B^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

Tbn. 1 2 3

Euph.

Tba.

Timp. S.D. *mp*

Mlt. Perc. *f* *mp* *f* *p*

Perc. 1 2 S.D. Temple Blocks *mp*

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33
Fl. 1 2
Picc.
Ob./ E. Hn. 1 2
Bsn. 1 2
B^b Cl. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
33 34 35 36 37 38 39 40
Tpt. 1 2 3
Hn. 1 2
Tbn. 1 2 3
Euph.
Tba.
Timp.
Mlt. Perc.
Perc. 1 2
DP 200501

41 43

Fl. 1 2 *sfz* *ff* *a2*

Picc. *sfz* *ff*

Ob./E. Hn. 1 2 *sfz* *ff*

Bsn. 1 2 *sfz* *f* *ff* 1 *a2* 2

B \flat Cl. 1 2 3 *sfz* *ff*

B. Cl. *sfz* *f* *ff* -Cb. Cl. +Cb. Cl.

A. Sax. 1 2 *sfz* *ff*

T. Sax. *sfz* *ff*

Bar. Sax. 41 *sfz* *f* 42 43 *ff* 44 45 46 47 48

Tpt. 1 2 3 *sfz* *ff* *open* *a2*

Hn. 1 2 *sfz* *ff* *a2*

Tbn. 1 2 3 *sfz* *ff* *a2*

Euph. *sfz* *ff*

Tba. *sfz* *f* *ff*

Timp. *sfz* *ff*

Mlt. Perc. *f*

Perc. 1 2 *f* *ff*

Ratchet *ff*

49 50 51 52 53 54 55 56

FL. 1 2

Picc.

Ob./ E. Hn. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp. *f* *l.v.* *cresc.* *ff*

Mlt. Perc. Bells *f* *ff*

Perc. *ff* Cr. Cym. *f* *ff* *l.v.* damp

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4. Fooling

Sostenuto ♩ = 100

accel.

5 Allegro vivace ♩ = 140 - 144

Fl. 1 2

Picc.

Ob./ E. Hn. 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

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

Whip

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11

Fl. 1 2

Picc.

Ob./ E. Hn. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

- Cb. Cl. *mp*

A. Sax. 1 2

T. Sax.

Bar. Sax.

9 10 11 12 13 14 15 16

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

mp

Timp.

Mlt. Perc.

Perc. 1 2

Wood Block

mp

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17 23

Fl. 1 2

Picc.

Ob./ E. Hn. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

This section of the score covers measures 17 through 23. It includes parts for Flute (1 and 2), Piccolo, Oboe/English Horn (1 and 2), Bassoon (1 and 2), B-flat Clarinet (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The key signature is two flats (B-flat major or D-flat minor). The time signature is 4/4. Dynamics include *p* (piano) and *a2* (second octave). A large watermark 'For reference only. Not valid for performance.' is overlaid on the page.

17 18 19 20 21 22 23 24

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc. Xyl.

Perc. 1 2

This section of the score covers measures 17 through 24. It includes parts for Trumpet (1, 2, and 3), Horn (1 and 2), Trombone (1, 2, and 3), Euphonium, Tuba, Timpani, Mallet Percussion (Xylophone), and Percussion (1 and 2). The key signature is two flats. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions include 'open' for the trumpets and 'Tri.' (Triangle) for the percussion. A large watermark 'For reference only. Not valid for performance.' is overlaid on the page.

29

25 26 27 28 29 30 31 32

Fl. 1 2

Picc.

Ob./ E. Hn. 1 2

Bsn. 1 2

B[♭] Cl. 1 2 3

B. Cl. + Cb. Cl. *p*

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

Perc. 1 2

f *f* *f* *f* *f* *f* *f* *f*

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

DP 200501

33 34 35 36 37 38 39 40

Fl. 1 2

Picc.

Ob./ E. Hn. 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

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc. Xyl.

Perc. 1 2

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41 Precipitato

Musical score for measures 41-47, parts 1-4. Instruments include Fl., Picc., Ob./E. Hn., Bsn., B. Cl., A. Sax., T. Sax., Bar. Sax., Tpt., Hn., Tbn., Euph., Tba., Timp., and Mlt. Perc. Dynamic markings include *mf* and *f*. A large watermark is present across the page.

41

42

43

44

45

46

47

Musical score for measures 41-47, parts 5-7. Instruments include Tpt., Hn., Tbn., Euph., Tba., Timp., and Perc. Dynamic markings include *soli*, *mf*, *a2*, and *f*. A large watermark is present across the page.

48 49 *Ritenu*to *accel. e cresc.* *A Tempo*

Fl. 1 2 *ff* *p* *mp* *f* *ten.*

Picc. *ff* *p* *f* *ten.*

Ob./ E. Hn. 1 2 *ff* *p* *mp* *f* *ten.*

Bsn. 1 2 *ff* *p* *mp* *f* *ten.*

B♭ Cl. 1 2 3 *ff* *p* *f* *ten.* *a2*

B. Cl. *p* *f* *ten.*

A. Sax. 1 2 *ff* *p* *f* *ten.* *a2*

T. Sax. *ff* *p* *f* *ten.*

Bar. Sax. *mp* *f* *ten.*

Tpt. 1 2 3 *mp* *f* *ten.* *a2*

Hn. 1 2 *open* *a2* *mp* *f* *ten.*

Tbn. 1 2 3 *p* *play* *p* *f* *ten.*

Euph. *ff* *p* *f* *ten.*

Tba. *p* *f* *ten.*

Timp. *p* *f* *ten.*

Mlt. Perc. *ff* *p* *f* *ten.* *+Bells*

Perc. 1 2 *mp* *f* *ten.* *Tri.*

DP 200501 *ff* *f*