

Pierre La Plante

SONGS OF THE PLAINS

INSTRUMENTATION

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

Notes on *Songs of the Plains*

In the nineteenth century, the country was still largely an agrarian nation where most of the population lived on farms and small communities. It wasn't until after 1900 that the western states of Oklahoma, Arizona and New Mexico were admitted as the last of the forty-eight contiguous United States. Although America began to become highly industrialized by the end of the of the nineteenth century, the farmer, in most instances, still relied on animal and people power to plow the fields and run the farm machinery.

The songs from this era reflect the way of life of the early settlers who moved across the plains and parts west:

1. *The Farmer Is the Man Who Feeds Us All*

*When the Farmer comes to town
With his wagon broken down,
Oh the farmer is the man who feeds them all.
If you only look and see,
I think you will agree
That the farmer is the man who feeds them all.*

And when times get hard: (chorus)

*The farmer is the man,
The farmer is the man,
Lives on credit till the fall;
Then they take him by the hand
And they lead him from the land,
And the middleman's the man who gets it all.*

2. *The Little Old Sod Shanty* (tune by William S. Hays, b. 1837)

The land of the plains did not always have trees at hand with which to build a home, so the pioneers made bricks—a foot thick—out of the soil. The resulting sod home is further described in the chorus:

*Oh, the hinges are of leather and the windows have no glass,
And the roof it lets the howling blizzard in,
And I hear the hungry coyotes as they sneak through the grass,
By my little old sod shanty on the claim.*

3. *Hey, Betty Martin*

Entertainment in the 1800's was self-made, either in the home or at social gatherings. In communities or religious sects where dancing was frowned upon as frivolous or sinful, the "play party" was a way of getting around this restriction. The play party tune was relatively short and had numerous easy-to-sing verses (without accompaniment, except for clapping), along with actions or motions to go with the tune. No doubt, these play parties were an opportunity for young men and women to meet and get acquainted in proper settings. Today play parties are found in collections of children's games and songs.

Hey, Betty Martin is typical:

*Hey, Betty Martin, tip toe, tip toe.
Hey, Betty Martin, tip toe fine.
Hey, Betty Martin, tippy toe, tippy toe.
Hey, Betty Martin, tip toe fine.*

Brief performance Notes:

The suite is in one movement with a slight break between sections 2 and 3.

Note that the reprise of *The Farmer Is the Man* towards the end of the second section is of a slower, more reflective nature.

Hey, Betty Martin is a set of brief variations, and toward the end many voices can be heard asking Betty Martin to "please be mine." Avoid playing this movement too fast.

SONGS OF THE PLAINS

Pierre La Plante

5 The Farmer Is the Man Who Feeds Us All

Moderate ♩ = 114

The musical score is arranged for a large ensemble. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderate' with a quarter note equal to 114 beats per minute. The score includes parts for:

- Flute:** Part 1 and 2, starting with a dynamic of *mf* and an *a2* marking.
- Piccolo:** Part 1, starting with a dynamic of *mf*.
- Oboe:** Part 1 and 2, starting with a dynamic of *mf* and an *a2* marking.
- Bassoon:** Part 1 and 2, starting with a dynamic of *mf* and an *a2* marking.
- B♭ Clarinet:** Parts 1, 2, and 3, starting with a dynamic of *mf*.
- B♭ Bass Clarinet:** Part 1, starting with a dynamic of *mf*.
- E♭ Alto Saxophone:** Parts 1 and 2, starting with a dynamic of *mf*.
- B♭ Tenor Saxophone:** Part 1, starting with a dynamic of *mf*.
- E♭ Baritone Saxophone:** Part 1, starting with a dynamic of *mf*.
- B♭ Trumpet:** Parts 1, 2, and 3, starting with a dynamic of *mf*.
- F Horn:** Parts 1, 2, 3, and 4, starting with a dynamic of *mf* and an *a2* marking.
- Trombone:** Parts 1, 2, and 3, starting with a dynamic of *mf*.
- Euphonium:** Part 1, starting with a dynamic of *mf* and a 'Low WW' marking.
- Tuba:** Part 1, starting with a dynamic of *mf*.
- Timpani:** Part 1, starting with a dynamic of *mf*.
- Mallet Percussion:** Part 1, starting with a dynamic of *mf*.
- Snare Drum/Bass Drum:** Parts 1 and 2, starting with a dynamic of *mf*. The Snare Drum part includes 'S. D.' and 'B. D.' markings.
- Percussion:** Part 1, starting with a dynamic of *mf* and including a 'Wood Block' marking.

Rehearsal marks 1 through 6 are placed at the beginning of various staves. A large watermark 'For Reference Only. Not valid for Performance.' is overlaid diagonally across the score.

7

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.

mf

a2

mf

a2

mf

a2

mf

7 8 9 10 11 12 13

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

mf

a2

mf

a2

a2

mf

Bells

mf

14 15 16 17 18 19 20

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.

mf *f* *mp* *a2* *soli*

21

Fl. 1 2 *f*

Picc. *f*

Ob. 1 2 *f*

Bsn. 1 2 *f*

B. Cl. 1 2 3 *f* *a2*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

21 22 23 24 25 26 27

Tpt. 1 2 3 *mf* *a2* *a2* *mf*

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

Tbn. 1 2 3 *mute* *a2 soli* *f* *soli* *f* *open* *mf*

Euph. *f*

Tba. *f*

Timp. *Ped.* *f* *mf*

Mlt. Perc. *Xyl.* *f* *mf*

S. D. B. D.

Perc. *Sus. Cym.* *mf*

28 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.

28 29 30 31 32 33 34

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

f *a2* *open*

42 43 44 45 46 47 48

Fl. 1 2

Picc.

Ob. 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 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

DP 200618

A bit slower

57

56

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.

56 57 58 59 60 61 62

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.

B. D.

Perc.

DP 200618

Not valid for performance

79 Hey, Betty Martin (Play Party)

87

FL. 1 2 *mp* *a2*

Picc.

Ob. 1 2 *mp*

Bsn. 1 2 *mp*

B♭ Cl. 1 2 3 *mp* *a2*

B. Cl.

A. Sax. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

79 80 81 82 83 84 85 86 87 88 89 90

Tpt. 1 2 3 *mp*

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. *mp*

Tba. *mp*

Timp.

Mlt. Perc.

S. D. *p*
B. D. play near rim

Perc. *mp*
Wood Block

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

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl. *div.*

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. Bells

S. D.

B. D.

Perc.

DP 200618

103 111

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.

103 104 105 106 107 108 109 110 111 112 113 114

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Bsn., B. Cl.

Mlt. Perc. Xyl.

S. D. normal

B. D.

Perc. Temple Blocks

This page contains a musical score for an orchestra, starting at measure 152 and ending at measure 163. The score is arranged in a standard orchestral layout with the following parts:

- Flute (Fl.):** 1 and 2 staves, playing a melodic line with slurs and accents.
- Picc. (Piccolo):** 1 staff, playing a similar melodic line to the flutes.
- Oboe (Ob.):** 1 and 2 staves, playing a melodic line with slurs and accents.
- Bassoon (Bsn.):** 1 and 2 staves, playing a melodic line with slurs and accents.
- B♭ Clarinet (B♭ Cl.):** 1, 2, and 3 staves, playing a melodic line with slurs and accents.
- B. Clarinet (B. Cl.):** 1 staff, playing a melodic line with slurs and accents.
- A. Sax. (Alto Sax.):** 1 and 2 staves, playing a melodic line with slurs and accents.
- T. Sax. (Tenor Sax.):** 1 staff, playing a melodic line with slurs and accents.
- Bar. Sax. (Baritone Sax.):** 1 staff, playing a melodic line with slurs and accents.
- Trumpet (Tpt.):** 1, 2, and 3 staves, playing a melodic line with slurs and accents.
- Horn (Hn.):** 1, 2, 3, and 4 staves, playing a melodic line with slurs and accents.
- Trombone (Tbn.):** 1, 2, and 3 staves, playing a melodic line with slurs and accents.
- Euphonium (Euph.):** 1 staff, playing a melodic line with slurs and accents.
- Tuba (Tba.):** 1 staff, playing a melodic line with slurs and accents.
- Timpani (Timp.):** 1 staff, playing a melodic line with slurs and accents.
- Milt. Perc. (Milt. Percussion):** 1 staff, playing a melodic line with slurs and accents.
- S. D. (Snare Drum):** 1 staff, playing a rhythmic pattern.
- B. D. (Bass Drum):** 1 staff, playing a rhythmic pattern.
- Perc. (Percussion):** 1 staff, playing a rhythmic pattern.

The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *a2*. The key signature is one flat (B♭), and the time signature is 4/4. The page number 156 is highlighted in a box at the top center and bottom center.

166

164

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.

fp *ff* *a2*

164 165 166 167 168 169 170 171 172 173 174 175

164 165 166 167 168 169 170 171 172 173 174 175

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D. B. D.

Perc.

f *fp* *ff* *a2*

Cr Cym.