

# Pierre La Plante

# THE VOYAGEURS

Commissioned by the  
Wisconsin Chapter of the National Band Association and the Heid Music Company  
Premiere performance: January 26, 2002, Wisconsin Rapids, Wisconsin

## INSTRUMENTATION

- |                                    |                                  |
|------------------------------------|----------------------------------|
| 1 – Conductor's Score              | 3 – Trombone 1                   |
| 10 – Flute                         | 3 – Trombone 2                   |
| 2 – Oboe                           | 2 – Euphonium TC                 |
| 6 – Clarinet 1 in B $\flat$        | 2 – Euphonium BC                 |
| 6 – Clarinet 2 in B $\flat$        | 4 – Tuba                         |
| 1 – E $\flat$ Alto Clarinet        | 1 – Timpani                      |
| 2 – B $\flat$ Bass Clarinet        | 2 – Mallets                      |
| 2 – Bassoon                        | <i>Bells, Xylophone</i>          |
| 6 – E $\flat$ Alto Saxophone 1 & 2 | 3 – Percussion 1                 |
| 2 – B $\flat$ Tenor Saxophone      | <i>Snare Drum, Bass Drum,</i>    |
| 1 – E $\flat$ Baritone Saxophone   | <i>Crash Cymbals</i>             |
| 5 – Trumpet 1 in B $\flat$         | 3 – Percussion 2                 |
| 5 – Trumpet 2 in B $\flat$         | <i>Wood Block, Triangle,</i>     |
| 4 – Horn 1 & 2 in F                | <i>Cowbell, Suspended Cymbal</i> |

**Daehn**  
PUBLICATIONS

# Program Notes

The voyageurs were the hearty French Canadian fur traders who canoed the inland lakes and rivers during the great fur trading era in Canada and the upper Midwest in the mid-eighteenth and early nineteenth centuries.

## I.

One of the most common songs was the “paddling” song, sung in time to move the canoes along at a brisk and steady pace. *En Roulant* (“rolling along” or “traveling along”) was one of the most popular of these songs. The tunes were short, very singable, and often a narrative with many verses. A lead singer might sing out a phrase to be answered by the rest of the group; all would join in the chorus. Like the gandy-dancers’ railroad songs and seaman’s chanteys, the song served the dual purpose of keeping the men together and helping to ease the arduous task of paddling. The voyageurs were tough but proud and dandies at heart. They would often put to shore before rounding the final bend to a settlement, put on what finery they had, adjust their sashes, affix a feather to their caps, and announce their arrival with flashing paddles and lusty song!

*Performance Note:* On occasion the paddles would tap the sides of the canoe for added effect. Any wood-on-wood sound by two or more players can be used to suggest canoes approaching from a distance—for instance, drum sticks tapped on a bass drum or table leg.

The opening melody has been cued in such a manner that the director can use whatever combination of players works for the group, including extra repetitions, solos to begin with, offstage players, etc., etc.

## II.

*A La Claire Fontaine* (At the Clear Fountain) has been called French Canada’s unofficial national anthem. It was known by voyageurs everywhere and could be sung for any occasion. The singer finds an inviting, clear fountain or spring and is reminded of a long lost love while cooling off in the refreshing water. The longing, almost introspective, nature of the song (especially when sung slowly) might have appealed to the gentler nature of the voyageur and helped him forget the drudgery, roughness, and danger he faced each day.

*Performance Note:* Avoid the tendency to play this movement too fast. Lean toward the slower tempo. The piece should be unhurried, melodic, and expressive with the ending statement of the theme dreamlike and fading away. Encourage the band to play this like chamber music.

## III.

The great rendezvous at Grand Portage in late June-early July was a much anticipated event in the life of a voyageur. Located on the western shore of Lake Superior, Grand Portage served as a junction point in the vast expanse of waterways that extended from east to west. Winter-Dwellers (voyageurs who spent most of the year on the western frontier) traveled to Grand Portage with their canoes loaded with furs destined for market in Europe and the eastern United States. They were met by other groups of voyageurs who had set out from Montreal in much larger canoes (called Montreal canoes) to pick up the furs and drop off fresh supplies and barter goods to be taken back to the settlements along the frontier.

Besides being a time to conduct business, a rendezvous was the once-a-year opportunity to see old friends, swap adventures, catch up on the latest news, sing, feast, dance, and celebrate having stayed alive for another year. The final movement of *The Voyageurs* is based on two lively songs: “Ah Si Mon Moine Voulait Danser” and the well-known “Alouette, Gentille Alouette.”

*Performance Note:* Fiddles, some homemade, were not uncommon at balls and dances along with hand clapping, foot stomping, bottles, tin cups, or other impromptu percussion. Percussionists may add a tin cup or similar percussion pieces where appropriate. Note that the dynamic mark at measure 9 can be *forte*.

VIVE LES VOYAGEURS!

### Suggested Resources

- The World Wide Web: 1,470 sites under “Voyageur Songs” (Spring 2002)
- *The Voyageurs* – Cassette of four voyageur medleys and lecture by Sigurd Olson  
The Sigurd Olson Environmental Institute, Northland College, Ashland, Wisconsin
- *Songs of the Voyageurs* (CD and booklet) by Theodore C. Blegen, Minnesota Historical Society Press  
(<http://www.mnhs.org/market/mhspress/index.html>)
- *The Voyageur* by Grace Lee Nute (classic text on the subject), Minnesota Historical Society Press
- Minnesota Historical Society (<http://www.mnhs.org/>)
- Canada National Parks ([http://parkscanada.pch.gc.ca/np/np\\_e.htm](http://parkscanada.pch.gc.ca/np/np_e.htm))

Conductor

Commissioned by the Wisconsin Chapter of the National Band Association and the Heid Music Company.  
Dedicated to the Wisconsin All-State Junior Band  
Premiere Performance Wisconsin Rapids, Wisconsin, January 26, 2002

LDP-7301-00

THE VOYAGEURS

Pierre LaPlante

I. En Roulant

9

*Allegro energico* ♩ = 98-112

5 (T. Sax Cue)

9

Flute

Oboe

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Alto Clarinet

Bass Clarinet

Bassoon

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Horn 1 & 2 in F

Trombone 1

Trombone 2

Euphonium

Tuba

Timpani

Mallets

Percussion 1  
Snare Drum  
Bass Drum  
Cymbal

Percussion 2  
Triangle  
Sus. Cym.

*mp*

*p* *sempre cresc.* *mp*

*p* *sempre cresc.* *mp*

(T. Sax Cue)

*p* *sempre cresc.* *mp*

(T. Sax Cue)

*p* *sempre cresc.* *mp*

One play on repeat

*p* *sempre cresc.* *mp*

*All*

*Allegro energico* ♩ = 98-112

5

9

*pp* *sempre cresc.*

\* Sticks on side of bass drum shell

10 13 17

Fl. *sempre cresc.* *mf* *sempre cresc.* *f* *a2*

Ob. *mf* *sempre cresc.* *f*

B♭ Cl. 1 *sempre cresc.* *mf* *sempre cresc.* *f*

B♭ Cl. 2 *sempre cresc.* *mf* *sempre cresc.* *f*

A. Cl. *f*

B. Cl. *sempre cresc.* *Play* *mf* *sempre cresc.* *f*

Bsn. *sempre cresc.* *mf* *sempre cresc.* *f* *marc.*

A. Sx. 1 & 2 *f*

T. Sx. *sempre cresc.* *mf* *sempre cresc.* *f* *marc.*

B. Sx. *Bsn. cue* *mf* *sempre cresc.* *f* *Play*

B♭ Tpt. 1 10 13 17 *f* *marc.*

B♭ Tpt. 2 *f* *marc.*

Hns. *f* *marc.*

Tbn. 1 *f* *marc.*

Tbn. 2 *f* *marc.*

Euph. *f* *marc.*

Tba. *f* *marc.*

Timp. 10 13 17 *f*

Mal. *Xylo.* *f*

Perc. 1 *Add S.D., sticks on shell* *mf* *B.D. (on head)* *f* *S.D. & B.D. on head*

Perc. 2

20 25

Fl. *fp* *cresc.*

Ob. *fp* *cresc.*

B. Cl. 1 *fp* *cresc.*

B. Cl. 2 *fp* *cresc.*

A. Cl. *fp* *cresc.*

B. Cl. *fp* *cresc.*

Bsn. *fp* *cresc.*

A. Sx. 1 & 2 *Horn Cue* *Play* *p* *cresc.*

T. Sx. *fp* *cresc.*

B. Sx. *fp* *cresc.*

B. Tpt. 1 *fp* *cresc.*

B. Tpt. 2 *fp* *cresc.*

Hns. *fp* *cresc.*

Tbn. 1 *fp* *cresc.*

Tbn. 2 *fp* *cresc.*

Euph. *fp* *cresc.*

Tba. *fp* *cresc.*

Timp. *fp* *cresc.*

Mal. *Bells* *Xylo. (Bells out)* *p* *cresc.*

Perc. 1 *cresc.*

Perc. 2

29 34

Fl. *f* *p* *mp*

Ob. *f* *p* *mp*

B♭ Cl. 1 *f* *p* *mp*

B♭ Cl. 2 *f* *p*

A. Cl. *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

A. Sax. 1 & 2 *f* *p* *Horn Cue*

T. Sax. *f* *p* *(T. Sax Cue)*

B. Sax. *f* *p*

B♭ Tpt. 1 *f* *p* *mp*

B♭ Tpt. 2 *f* *p* *mp*

Hns. *f* *mp* *melody*

Tbn. 1 *f* *mp* *melody*

Tbn. 2 *f* *mp*

Euph. *f* *mp*

Tba. *f* *p* *(B. Sax Cue)* *mp* *Play*

Timp. *f* *p* *mp*

Mal. *f* *Bells*

Perc. 1 *f* *mp*

Perc. 2 *f* *Tri.* *mp*

38

Fl. *fp*

Ob. *fp*

B♭ Cl. 1 *fp*

B♭ Cl. 2 *mp* *fp*

A. Cl. *mp* *fp*

B. Cl. *mp* *fp*

Bsn. *mp* *fp*

A. Sx. 1 & 2 *mp* *fp*

T. Sx. *mp* *f*

B. Sx. *mp* *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *mp* *f*

Hns. *1st* *a2* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *fp*

Tba. *one* *a2* *fp*

Timp. *mp* *f*

Mal. *Bells* *Bells (to fine)* 2 3 4 5

Perc. 1 *pp* *on rim* *f* L R L R R L R R L R R *simile*

Perc. 2 *mp* *f*

50

47

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx. 1 & 2

T. Sx.

B. Sx.

47

B♭ Tpt. 1

B♭ Tpt. 2

Hns.

Tbn. 1

Tbn. 2

Euph.

Tba.

47

Timp.

6 7 8

Mal.

Perc. 1

Perc. 2

*a<sup>2</sup>*

*p*

*Hn. cue*

*p*

*Bsn. cue*

*p*

*p*

*p*

*pp*

*(one player) on head*





Fl.

Ob.

B. Cl. 1

B. Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx. 1 & 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hns.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Sus. cym.

Bells

*f*, *ff*, *sf*, *divisi*, *a2*, *div.*

75 78

Fl.

Ob. *divisi* **ff**

B. Cl. 1 **ff**

B. Cl. 2 **ff**

A. Cl. **ff**

B. Cl. **ff**

Bsn. **ff**

A. Sx. 1 & 2 **ff**

T. Sx. **ff**

B. Sx. **ff**

75 78

B. Tpt. 1 **ff**

B. Tpt. 2 **ff**

Hns. **ff**

Tbn. 1 **ff**

Tbn. 2 **ff**

Euph. **ff**

Tba. **ff**

75 78

Timp. **ff**

Mal. **ff**

Perc. 1 *Cym.* *B.D. (on head)* **ff**

Perc. 2 *ck* *Tri.* *ck* **ff**

# II. A La Claire Fontaine (The Clear Spring)

*Andante e rubato* ♩ = 60-70

7

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

- Flute: *p*, *espressivo*
- Oboe: *p*, *espressivo*
- Clarinet in B $\flat$  1: *p*, *espressivo*, *divisi*, *1st*
- Clarinet in B $\flat$  2: *p*, *espressivo*
- Alto Clarinet: *p*, *espressivo*
- Bass Clarinet: *p*, *espressivo*
- Bassoon: *p*, *espressivo*, *divisi*
- Alto Saxophone 1 & 2: *p*, *espressivo*, (Cl. 1 & T. Sax cue)
- Tenor Saxophone: *p*, *espressivo*
- Baritone Saxophone: *p*, *espressivo*
- Trumpet in B $\flat$  1: *p*, *espressivo*
- Trumpet in B $\flat$  2: *p*, *espressivo*
- Horn 1 & 2 in F: *p*, *espressivo*
- Trombone 1: *p*, *espressivo*
- Trombone 2: *p*, *espressivo*
- Euphonium: *p*, *espressivo*
- Tuba: *p*, *espressivo*
- Timpani: *p*, *espressivo*
- Mallets: *p*, *espressivo*, Bells *Delicatiss.*
- Percussion 1: *p*, *espressivo*
- Percussion 2: *p*, *espressivo*

Fl. (9)

Ob. (9)

B. Cl. 1 (9)

B. Cl. 2 (9)

A. Cl.

B. Cl. *mp*

Bsn. *div.*

A. Sx. I & 2 *mp*

T. Sx. *mp*

B. Sx. *mp*

B. Tpt. 1 (9) *mp* poco piu mosso

B. Tpt. 2

Hns. *divisi* *div.* *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tba. *mp*

Timp. 13 *mp* poco piu mosso

Mal.

Perc. 1

Perc. 2

FL. 15

Ob.

B. Cl. 1

B. Cl. 2

A. Cl.

B. Cl.

Bsn. *mf* *div.* *f* *ten.*

A. Sx. 1 & 2

T. Sx. *mf* *f* *ten.*

B. Sx. *Bsn. cue* *mf* *Play* *f* *ten.*

B. Tpt. 1 *mf* *f* *ten.* 19 *f* *Tempo Primo* *div.*

B. Tpt. 2 *mf* *f* *ten.* *div.*

Hns. *mf* *f* *ten.* *div.*

Tbn. 1 *mf* *f* *ten.* *f*

Tbn. 2 *mf* *f* *ten.* *f* *6* *1*

Euph. *mf* *f* *ten.* *f*

Tba. *mf* *f* *ten.* *f*

Timp. *f* *ten.* 19 *f* *mf* *mf*

Mal.

Perc. 1

Perc. 2 *Sus. Cym.* *iv.* *mp* *f*

Slowing Off

22

Fl. *mp dim.*

Ob. *p dim.* *one*

B♭ Cl. 1 *p dim.*

B♭ Cl. 2 *p dim.*

A. Cl. *p dim.*

B. Cl. *p dim.*

Bsn. *p dim.*

A. Sx. 1 & 2 *1st mp dim.*

T. Sx. *p dim.*

B. Sx. *p dim.*

B♭ Tpt. 1 *Slowing Off* *1st div. pp*

B♭ Tpt. 2 *1st cue*

Hns. *divisi p dim.*

Tbn. 1 *p dim.*

Tbn. 2 *p dim.*

Euph. *p dim.*

Tba. *p dim.*

Timp. *Slowing Off p dim.*

Mal. *p dim.*

Perc. 1

Perc. 2

### III. "Rendezvous"

*Molto allegretto (with a bounce)* ♩ = 118-126

9

Musical score for III. "Rendezvous". The score is for a full orchestra and includes parts for Flute, Oboe, Clarinet in B♭ 1 & 2, Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpet in B♭ 1 & 2, Horn 1 & 2 in F, Trombone 1 & 2, Euphonium, Tuba, Timpani, Mallets, Percussion 1, and Percussion 2. The tempo is *Molto allegretto (with a bounce)* with a metronome marking of ♩ = 118-126. The score features dynamic markings such as *pp*, *cresc.*, *sf*, *fp*, and *mf*. There are also performance instructions like "(Horn cue)", "(1st Bsn cue)", and "Xylo." for the mallets. A box with the number "9" is present in the top right corner of the score.



Fl.

Ob.

B. Cl. 1

B. Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx. 1 & 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hns.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

(Oboe cue)

Play

Play

17

Bells

f

sfz

The musical score is arranged in a standard orchestral layout. It begins at measure 21 and concludes at measure 26. The upper section includes Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cl. 1 & 2, A Cl., B Cl.), Bassoon (Bsn.), Saxophones (A. Sx. 1 & 2, T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1 & 2), Horns (Hns.), Trombones (Tbn. 1 & 2), Euphonium (Euph.), and Tuba (Tba.). The lower section includes Timpani (Timp.), Maracas (Mal.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). Dynamics are marked with *f* (fortissimo) and *mf* (mezzo-forte). Percussion parts are specifically labeled: C.B. (Cymbal Bells) for Perc. 2, Xylo (Xylophone) for Mal., and Sus. Cym. (Suspension Cymbal) for Perc. 1.

Fl. *f marcato*

Ob. *f marcato*

B. Cl. 1 *f marcato*

B. Cl. 2 *f marcato*

A. Cl. *f marcato*

B. Cl. *f marcato*

Bsn. *f marcato*

A. Sx. 1 & 2 *f marcato*

T. Sx. *f marcato*

B. Sx. *f marcato*

B. Tpt. 1 *f marcato*

B. Tpt. 2 *f marcato*

Hns.

Tbn. 1 *f marcato*

Tbn. 2 *f marcato*

Euph. *f marcato*

Tba. *f marcato*

Timp. *f marcato*

Mal.

Perc. 1 *B.D.*

Perc. 2

41

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx. 1 & 2

T. Sx.

B. Sx.

46

B♭ Tpt. 1

B♭ Tpt. 2

Hns.

Tbn. 1

Tbn. 2

Euph.

Tba.

46

Timp.

Mal.

Perc. 1

Perc. 2

S.D.

Sus. Cym.

Tamb.

*div.*

*p*

*div.*

*p*

*p*

*p*

*mp*

*mp*

(Hn cue)

*p*

*mp*

*mp*

*divisi*

*a2*

*p*

(one)

*mp*

*p*

FL. *mp*

Ob. *mp*

B. Cl. 1 *mp*

B. Cl. 2 *mp*

A. Cl. *p*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1 & 2 *p* *Play div.*

T. Sax. *p* *Play (2nd Alto Sax cue)*

B. Sax. *mp* *Play (Tuba cue)*

B. Tpt. 1 *mp*

B. Tpt. 2 *mp*

Hns. *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tba. *mp*

Timp.

Mal. *Xylo* *mp* *Snare Drum*

Perc. 1 *p*

Perc. 2

59

Fl. *cresc.* *f* *mf*

Ob. *cresc.* *f* *mf*

B♭ Cl. 1 *cresc.* *div.* *f* *mf*

B♭ Cl. 2 *cresc.* *f* *mf*

A. Cl. *cresc.* *f* *mf* (low br. cue)

B. Cl. *cresc.* *f* *mf* (low br. cue)

Bsn. *cresc.* *f* *mf* (Hn cue)

A. Sx. 1 & 2 *cresc.* *f* *mf*

T. Sx. *cresc.* *f* *mf*

B. Sx. *cresc.* *f* *mf*

B♭ Tpt. 1 *cresc.* *div.* *f* *mf* 62

B♭ Tpt. 2 *cresc.* *f* *mf*

Hns. *cresc.* *divisi* *f* *mf*

Tbn. 1 *cresc.* *f* *mf* (T. Sax cue)

Tbn. 2 *cresc.* *f* *mf*

Euph. *cresc.* *f* *mf* (Tuba cue)

Tba. *cresc.* *f* *mf*

Timp. *cresc.* *f* 62 *mf*

Mal.

Perc. 1

Perc. 2 *Wood Block* *f*

DP2111

(Wood Block may be omitted) *f*

78

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

A. Cl.

B. Cl.

Bsn.

A. Sx. 1 & 2

T. Sx.

B. Sx.

78

B♭ Tpt. 1

B♭ Tpt. 2

Hns.

Tbn. 1

Tbn. 2

Euph.

Tba.

78

Timp.

Mal.

Perc. 1

Perc. 2

*div.*

*ff*

*a2*

*Bells*

*R L*

*Sus. Cym.*



84

Fl. *p* *ff*

Ob. *p* *ff*

B♭ Cl. 1 *p* *ff*

B♭ Cl. 2 *p* *ff*

A. Cl. *ff*

B. Cl. *p* *ff*

Bsn. *p* *ff*

A. Sx. 1 & 2 *ff* *div.*

T. Sx. *ff*

B. Sx. *p* *ff* *(low WW cue)* *Play*

B♭ Tpt. 1 *ff* *1st div.*

B♭ Tpt. 2 *ff* *div.*

Hns. *ff* *div.*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tba. *ff*

Timp. *Solo*

Mal. *sfz* *(Xylo & Bells)*

Perc. 1 *ff*

Perc. 2 *ff* *Sus. Cym.*

*choke*

*p* *ff*

DP2111

For reference only.  
Not valid for performance.

For reference only.  
Not valid for performance.

For reference only.  
Not valid for performance.