

Pierre La Plante

SUITE OF OLD FRENCH SONGS

The Duke of Marlborough Goes to War • Chanson Triste (Une Jeune Fillette)
Bon Voyage, Monsieur Dumollet • Petit Papa

INSTRUMENTATION

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

Notes on *Suite of Old French Songs*

1. The melody of *The Duke of Marlborough Goes to War* (*Marlbrough sten va-t-en guerre*) is best known to most as “For He’s A Jolly Good Fellow” or “The Bear Went Over The Mountain.” It seems ironic that this song about a most successful and feared English general would be well known in France. The Duke who is the subject of the song was John Churchill (b. 1650), an ancestor of Winston Churchill.

Wikipedia describes the song as a “burlesque lament” made up on the mistaken notion that the Duke was killed in battle. That makes sense, since the song is somewhat jolly and lighthearted in nature and describes his going off to war, promising to return by Easter. Then, after many months pass, his wife goes up to her tower to anxiously await his return, etc. A lengthy translation of the entire narrative is found on Wikipedia as well as at www.mamalisa.com.

In the realm of classical music, the tune is heard in Beethoven’s *Wellington’s Victory* to represent the French Army.

2. *Chanson Triste* is based on a song that dates back to 14th Century France: *Une Jeune Fillette* (*A Young Girl*) tells of a young maiden “of noble heart” who has fallen in love but was sent off to a convent against her wishes. There she will spend the rest of her life, inconsolable and praying for death to take away her sadness and heartache.
3. *Bon Voyage, Monsieur Dumollet!* - M. Dumollet is off on a voyage and his friends are all on hand to wish him well and hope he doesn’t get shipwrecked on the way.

They also warn him to beware (in Paris, presumably) of thieves, rascals and poodles that could bite him in the leg, among other things.

The *Bon Voyage, Monsieur Dumollet* motive is heard in overlapping phrases and key changes as the ship sets sail and eventually fades as it pulls away. Marc-Antoine Desaugiers (b. 1772) is credited with writing this song.

4. *Petit Papa* (*Little Daddy*) - This tune would be appropriate for a birthday or Father’s Day celebration. The first verse can be interpreted as:

Today is your festive day.
I have flowers to crown your head
And flowers to put over your heart.
Petit Papa, Petit Papa.

The setting of *Petit Papa* is perhaps a bit raucous for the words that seem both gentle and pastoral, but still the occasion is a happy one, so I chose to emphasize the festive part of the verse and bring the suite to an exciting conclusion.

As with all programmatic music, the tunes should stand on their own, and although the origins of the melodies might be somewhat different, I think they go together satisfactorily and can be enjoyed without the “story.” Suffice it to say, the titles suggest enough imagery for a story.

Pierre La Plante

SUITE OF OLD FRENCH SONGS

LDP-7267-00

1. The Duke of Marlborough Goes to War

Pierre La Plante

Alla marcia ♩ = 110

5

Flute 1 2

Piccolo 1 2

Oboe 1 2

Bassoon 1 2

B♭ Clarinet 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 2 3 4 5 6 7 8 9 10 11

B♭ Trumpet 1 2 3

F Horn 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

Timpani

Mallet Percussion

Snare Drum Field Drum

Bass Drum

Crash Cymbals

f marcato

a2

The musical score is for a piece titled "1. The Duke of Marlborough Goes to War" by Pierre La Plante. It is in 6/8 time and marked "Alla marcia" with a tempo of 110 beats per minute. The score is for a full orchestra and includes a variety of instruments. The woodwinds (Flute, Piccolo, Oboe, Bassoon, Clarinets, and Saxophones) and strings (Trumpets, Horns, Trombones, Euphonium, and Tuba) have parts that begin at measure 5. The percussion section, including Snare Drum, Field Drum, Bass Drum, and Crash Cymbals, has parts that begin at measure 1. The score includes dynamic markings such as "f marcato" and "a2", and a rehearsal mark "5" at the beginning of measure 5. A large watermark "For reference only. Not valid for performance" is overlaid on the score.

Fl. 1 2

Picc. 1 2

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.

Mlt. Perc.

S. D. F. D.

B. D.

Cr. Cym.

mp

mute

a2

32 33 34 35 36 37 38 39 40 41

62 69

Fl. 1/2

Picc. 1/2

Ob. 1/2

Bsn. 1/2

B♭ Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

62 63 64 *a2* 65 66 67 68 *a2* 69 70

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.
F. D.

B. D.

Cr. Cym.

71 73

FL. 1 2

Picc. 1 2

Ob. 1 2

Bsn. 1 2

1

B♭ Cl.

2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

71 72 73 74 75 76 77 78 79

1 2

Tpt.

3

1 2

Hn.

3 4

1 2

Tbn.

3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D.
F. D.

B. D.

Cr. Cym.

80

Fl. 1 2
 Picc. 1 2
 Ob. 1 2
 Bsn. 1 2

B. Cl. 1 2 3
 B. Cl.

A. Sax. 1 2
 T. Sax.
 Bar. Sax.

80

81 82 83 84 85 86 87 88

Tpt. 1 2 3
 Hn. 1 2 3 4

Tbn. 1 2 3

Euph.
 Tba.

Timp.

Mlt. Perc.

S. D.
 F. D.

B. D.
 Cr. Cym.

2. Chanson Triste (Une Jeune Fillette)

Adagio ♩ = 84

The score is for a symphony orchestra and includes the following parts:

- Fl. 1/2
- Picc. 1/2
- 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. / F. D.
- B. D.
- Cr. Cym.

Key performance markings include *p* (piano), *espress.* (espressivo), *a2* (second octave), and a boxed measure number **5**. A large watermark "Not valid for performance" is overlaid diagonally across the page.

9

Fl. 1 2 *mp* *p*

Picc. 1 2 *mp* *a2* *p*

Ob. 1 2

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

B. Cl. 1 2 3 *mp*

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

T. Sax.

Bar. Sax. *mp*

9 *mp* 10 11 12 13 14 15 16 17 18

Tpt. 1 2 3

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

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

Euph. *mp*

Tba. *mp* *p*

Timp.

Mlt. Perc.

S. D.
F. D.

B. D.

Cr. Cym.

26

Fl. 1 2

Picc. 1 2

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

26 27 28 29 30 31 32 33

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D. F. D.

B. D.

Cr. Cym.

più f

a2

pp

3. Bon Voyage, Monsieur Dumollet

Allegretto ♩ = 108

7

Fl. 1 2
Picc. 1 2
Ob. 1 2
Bsn. 1 2
B. Cl. 1 2 3
A. Sax. 1 2
T. Sax.
Bar. Sax. 1 2 3 4 5 6 7 8 9 10
Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph. 1 2 3
Tba. 1 2 3
Timp.
Mit. Perc.
S. D. F. D.
B. D.
Cr. Cym.

mp
a2
tutti a2
mf
mp
a2
mp
a2
mp
a2
mp
a2
mp
a2
mp
a2
mp
one player
mp

11

19

Fl. 1/2

Picc. 1/2

Ob. 1/2

Bsn. 1/2

B. Cl. 1/2/3

A. Sax. 1/2

T. Sax.

Bar. Sax.

11

12

13

14

15

16

17

18

19

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

Timp.

Mlt. Perc. Bells

S. D. F. D.

B. D.

Cr. Cym.

42 43 47

Fl. 1 2 *mp* *mf*

Picc. 1 2 *mf*

Ob. 1 2 *mp*

Bsn. 1 2 *p*

B. Cl. 1 *mf*

B. Cl. 2 3 *mf*

B. Cl. *mp* *mf*

A. Sax. 1 2 *mp*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

42 43 44 45 46 47 48 49

Tpt. 1 2 *mp*

Tpt. 3

Hn. 1 2 *mf*

Hn. 3 4 *p* *mf*

Tbn. 1 2 *mf*

Tbn. 3 *p* *mf*

Euph. *p*

Tba. *p* *mf*

Timp. *p*

Mlt. Perc.

S. D. *mp*

F. D.

B. D.

Cr. Cym.

70

Fl. 1 2

Picc. 1 2

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

70

71

72

73

74

75

76

77

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D. F. D.

B. D.

Cr. Cym.

78 80

Fl. 1 2 *sf* *mf* *mp* *p*

Picc. 1 2 *sf* *mf* *mp* *p*

Ob. 1 2 *sf* *mf* *p* *p*

Bsn. 1 2 *sf* *mf* *mp* *p*

B. Cl. 1 *sf* *mf* *p* *p*

B. Cl. 2 3 *sf* *mf* *p* *p*

A. Sax. 1 2 *sf* *p*

T. Sax. *sf* *p*

Bar. Sax. *sf* *p*

78 79 80 81 82 83 84 85 86 87

Tpt. 1 2 *sf* *mf* *p* *p*

Tpt. 3 *sf* *mf* *p* *p*

Hn. 1 2 *sf* *mf* *p*

Hn. 3 4 *sf* *mf* *p*

Tbn. 1 2 *sf* *mf* *p* *p*

Tbn. 3 *sf dim.* *mf* *p* *p*

Euph. *sf* *mf* *p* *p*

Tba. *sf* *mf* *mp* *p*

Timp. *sol* *mp* *p*

Mlt. Perc. *sol* *mp*

S. D. *sf* *mf* *mp* *sol* *p*

F. D. *sf* *mf* *mp* *sol* *p*

B. D. *sf* *p*

Cr. Cym. *sf*

4. Petit Papa

Allegro ♩ = 140

Fl. 1/2, Picc. 1/2, 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., Mlt. Perc., S. D. F. D., B. D., Cr. Cym.

Measures 1-10 are shown. Measure 9 is boxed. Dynamics include *mf*, *f*, and *mp*. Performance markings include accents and breath marks.

11 17

Fl. 1 2 *mp*

Picc. 1 2

Ob. 1 2 *mp*

Bsn. 1 2 *mp*

B. Cl. 1 2 3 *mp*

A. Sax. 1 2 *mp*

T. Sax.

Bar. Sax.

11 12 13 14 15 16 17 18 19 20

Tpt. 1 2 3

Hn. 1 2 3 4 *mp*

Tbn. 1 2 3

Euph.

Tba. *mp*

Timp.

Mlt. Perc. Bells *mp*

S. D. F. D.

B. D.

Cr. Cym.

31 33

Fl. 1 2

Picc. 1 2

Ob. 1 2

Bsn. 1 2

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax.

Bar. Sax.

31 32 33 34 35 36 37 38 39 40

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Mlt. Perc.

S. D. F. D.

B. D.

Cr. Cym.

DP 200617

ritenuto

Fl. 1 2
Picc. 1 2
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.
Mlt. Perc.
S. D.
F. D.
B. D.
Cr. Cym.

68 *poco rit.* **78** A Tempo

Fl. 1 2 *mp* *ff* *a2*

Picc. 1 2 *mf* *ff*

Ob. 1 2 *mp* *ff*

Bsn. 1 2 *mp* *ff* *a2*

B. Cl. 1 2 3 *mp* *ff* *div.* *a2*

A. Sax. 1 2 *mp* *ff* *a2*

T. Sax. *mp* *ff*

Bar. Sax. *mp* *ff*

68 69 70 71 72 73 74 75 76 77 **78** 79 80 81

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

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

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

Euph. *mp* *ff*

Tba. *mp* *ff*

Timp. *mp* *ff*

Mit. Perc. *mf* *ff* *Bells*

S. D. *mp* *ff*

F. D. *mp* *ff*

B. D. *mp* *ff*

Cr. Cym. *mp* *ff* *sfz*