

FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

VARIATIONS ON A
Merry Tune

THEME FROM R. SCHUMANN, OP. 68 #10

PIERRE LA PLANTE



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COMPANY

VARIATIONS ON A MERRY TUNE

Theme from R. Schumann, Op. 68 #10

Pierre La Plante

Instrumentation

Full Conductor Score	1
Piccolo	1
Flute	10
Oboe	2
1st B \flat Clarinet	4
2nd B \flat Clarinet	4
3rd B \flat Clarinet	4
B \flat Bass Clarinet	2
Bassoons	2
1st & 2nd E \flat Alto Saxophone	6
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
1st B \flat Trumpet	3
2nd B \flat Trumpet	3
3rd B \flat Trumpet	3
1st F Horn	2
2nd F Horn	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Mallet Percussion: Bells, Xylophone	2
Timpani	1
Snare Drum, Bass Drum	3
Auxiliary Percussion: Wood Block, Triangle, Tambourine, Sus. Cymbal, Crash Cymbals	3

Program Notes

In 1848, Robert Schumann wrote 42 short piano pieces as a birthday present for his oldest daughter. Entitled "Album for the Young, Op. 68," these were meant to be studied and played by young piano students as teaching pieces. His wife, Clara, edited the collection, and may have contributed a few of the selections herself. Clara was one of the great pianists of her time, and survived Robert by many years. She championed his music throughout her career.

"The Happy Farmer" is No. 10 in the series, and is perhaps the best known. The form is a typical theme and variations: main melody or theme, then followed by several contrasting versions of the theme; in this instance, by a reprise of the original setting of the tune, and then a final flourish at the end.

Variations On A Merry Tune was commissioned by the 2018 University of Wisconsin – Eau Claire Middle School Honor Band; Dr. John R. Stewart, conducting.

Rehearsal Suggestions

The technical challenges are not overly demanding. The approach should be light and carefree; this is a "merry tune," after all.

Avoid being too heavy or ponderous, even in the "Alla Marcia" variation. Note that the loudest dynamic marking is at the very end (Vivo). Finally, to avoid any "solos" at the vivo; it is suggested the tempo be set on beat one in m. 240 (the cutoff of the tied half note). The ending should come as a "surprise."

I hope you enjoy **Variations On A Merry Tune**.

About the Composer



A lifelong student and teacher of music, **Pierre La Plante** was born September 25, 1943, in West Allis, Wis. He grew up in Sturgeon Bay, Wis. where he was active in the high school band, choir, and theater. La Plante received a Music Clinic tuition scholarship to attend the University of Wisconsin at Madison, where he earned his Bachelor of Music (1967) and Master of Music (1972) degrees.

In the fall of 1967, La Plante began his teaching career in the Blanchardville, Wis. public school system (now Pecatonica Area Schools). There, he directed the high school band and chorus. In 1972, La Plante went to Prescott, Wis. to direct the high school concert band, marching band, and choir. He returned to Blanchardville in 1975 to teach general music for grades K–6 and beginning band. He retired from Blanchardville in 2001.

His many years of working with beginning band students has proven very helpful when writing music that is accessible to young players. An accomplished composer, LaPlante's catalog of musical works has been performed by high school bands in Australia, Europe, Japan, Saudi Arabia, and the United States. His first piece, *Western Portrait*, was published in 1976. His music is published by Daehn Publications as well as Kjos, Shawnee, Ludwig, Grand Mesa, and Bourne. In addition to band works, Bourne and G. Schirmer have published several settings of Wisconsin folksongs.

La Plante has adjudicated for solo and ensemble contests and played bassoon in regional orchestras, including the Dubuque Symphony Orchestra and the Beloit-Janesville Symphony. He is currently a member of MENC and ASCAP, and a former member of the Madison Wind ensemble. He resides in Oregon, Wis. with his wife, Laurie, where he enjoys gardening, cooking, reading, and spending time with his family. His daughters, Amy and Elizabeth, enjoy careers in graphic design and teaching, respectively. He also has three grandchildren, Emily, Parker, and Kate.



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VARIATIONS ON A MERRY TUNE

Pierre La Plante

Conductor Score
012-4841-00

Theme from R. Schumann, Op. 68 #10

Moderato ♩ = 112

7

Piccolo

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st, 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderato ♩ = 112

7

1st B♭ Trumpet

2nd, 3rd B♭ Trumpet

1st F Horn

2nd F Horn

1st, 2nd Trombone

3rd Trombone

Euphonium (Baritone)

Tuba

Mallet Percussion
Bells, Xylophone

Timpani

Snare Drum
Bass Drum

Auxiliary Percussion
Wood Block, Triangle,
Tambourine, Sus. Cymbal,
Crash Cymbals

1 2 3 4 5 6 7

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st, 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

S.D.
B.D.

Aux. Perc.

8 9 10 11 12 13 14 15

17

Picc. *mp*

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax. *a2 mp*

T. Sax. *mp*

Bari. Sax. *mp*

17

1st Tpt.

2nd, 3rd Tpt. *p a2 p*

1st Hn.

2nd Hn.

1st, 2nd Tbn. *a2*

3rd Tbn. *mp*

Euph. (Bar.)

Tba.

Mal. *Bells mp*

Timp.

S.D.
B.D.

Aux. Perc.

25

Picc. *mp*

Fl. *mp*

Ob. *p cresc.*

1st Cl. *p cresc. mp*

2nd Cl. *p cresc.*

3rd Cl. *p cresc.*

B. Cl. *p cresc.*

Bsn. *p cresc. div.*

1st, 2nd A. Sax. *p cresc.*

T. Sax. *p cresc.*

Bari. Sax. *p cresc.*

25

1st Tpt. *cresc.*

2nd, 3rd Tpt. *cresc.*

1st Hn. *p cresc.*

2nd Hn. *p cresc.*

1st, 2nd Tbn. *Play p cresc.*

3rd Tbn. *p cresc.*

Euph. (Bar.) *cresc.*

Tba. *p cresc.*

Mal.

Timp. *p*

S.D.
B.D.

Aux. Perc.

25

26

27

28

29

30

31

32

41 Poco Accel.

45 Molto Moderato ♩ = 120-126

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

41 Poco Accel.

45 Molto Moderato ♩ = 120-126

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st, 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal. Bells, Xylo.

Timp.

S.D. B.D.

Aux. Perc. Wood Block

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st, 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

S.D.
B.D.

Aux. Perc.

Triangle

p

mp

f

div.

fp

1st

a2

1st, 2nd Cls.

50 51 52 53 54 55 56 57 58

69

Picc. *p* *div.* *f*

Fl. *p* *f*

Ob. *sf* *f*

1st Cl. *p* *f*

2nd Cl. *sf* *p* *f*

3rd Cl. *sf* *p* *f*

B. Cl. *sf* *f*

Bsn. *sf* *f*

1st, 2nd A. Sax. *sf* *p* *f*

T. Sax. *sf* *f*

Bari. Sax. *sf* *f*

69

1st Tpt. *sf* *f*

2nd, 3rd Tpt. *sf* *f*

1st Hn. *sf* *f*

2nd Hn. *sf* *f*

1st, 2nd Tbn. *a2* *p* *sf* *f*

3rd Tbn. *p* *sf* *f*

Euph. (Bar.) *sf* *f*

Tba. *sf* *f*

Mal. Bells *p*

Timp. *sf* *f*

S.D. B.D. *sf* *f*

Aux. Perc. (W.B.) *sf* *f*

67 68 69 70 71 72 73 74 75

76 Più mosso ♩ = 124-130

Picc. *div.*

Fl. *p staccatiss*

Ob. *div.*
p staccatiss
Fl., Ob. cue

1st Cl. *p staccatiss*

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax. *mf* *all*

T. Sax.

Bari. Sax.

76 Più mosso ♩ = 124-130

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st, 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

S.D.
B.D.

Aux. Perc. *p*

Triangle

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st, 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

S.D.
B.D.

Aux. Perc.

Tamb.

94

Picc. *f* *cresc.*

Fl. *f* *cresc.*

Ob. *f* *cresc.*

1st Cl. *f* *cresc.*

2nd Cl. *f* *cresc.*

3rd Cl. *f* *cresc.*

B. Cl. *f* *cresc.*

Bsn. *f* *cresc.*

1st, 2nd A. Sax. *f* *cresc.*

T. Sax. *f* *cresc.*

Bari. Sax. *f* *cresc.*

94

1st Tpt. *f* *cresc.*

2nd, 3rd Tpt. *f* *a2* *cresc.*

1st Hn. *f* *cresc.*

2nd Hn. *f* *cresc.*

1st, 2nd Tbn. *f* *a2* *cresc.*

3rd Tbn. *f* *cresc.*

Euph. (Bar.) *f* *cresc.*

Tba. *f* *cresc.*

Mal.

Timp. *f* *cresc.*

S.D. B.D. *f* *cresc.*

Aux. Perc.

92

93

94

95

96

97

98

99

100

102

Picc. *fp* *div.* *mf*

Fl. *fp stacc.* *cresc.*

Ob. *fp stacc.* *cresc.*

1st Cl. *fp* *stacc.*

2nd Cl. *Ob. cue stacc.* *Play* *mf stacc.*

3rd Cl. *mf*

B. Cl. *fp* *mf stacc.*

Bsn. *fp* *mf*

1st, 2nd A. Sax. *fp* *mf stacc.*

T. Sax. *mf*

Bari. Sax. *mf*

102

1st Tpt. *mf*

2nd, 3rd Tpt. *mf*

1st Hn. *mf stacc.*

2nd Hn. *mf stacc.*

1st, 2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. (Bar.) *mf*

Tba. *mf*

Mal. *fp* *mf*

Timp. *mf*

S.D. *mf*

B.D. Triangle *f*

Aux. Perc. *p* *pp* *Sus. Cym*

Molto meno mosso ♩ = ca. 82-86

Picc. *sfz*

Fl. *sfz* *p*

Ob. *sfz* *p*

1st Cl. *sfz* *p*

2nd Cl. *sfz* *p*

3rd Cl. *sfz* *p*

B. Cl. *sfz*

Bsn. *sfz*

1st, 2nd A. Sax. *sfz* *p*

T. Sax. *sfz* *p*

Bari. Sax. *sfz*

Molto meno mosso ♩ = ca. 82-86

1st Tpt. *sfz* *f*

2nd, 3rd Tpt. *sfz* *f*

1st Hn. *sfz* one

2nd Hn. *sfz*

1st, 2nd Tbn. *sfz*

3rd Tbn. *sfz*

Euph. (Bar.) *sfz*

Tba. *sfz*

Mal. *sfz*

Timp. *sfz*

S.D. *sfz*

B.D. *sfz*

Aux. Perc. *sfz* *choke*

109 110 111 112 113 114 115

116 Adagio non troppo ♩ = ca. 88

123

Picc.

Fl. *p espress.* *mf*

Ob. *p espress.* *mf*

1st Cl. *p espress.* *mf*

2nd Cl. *p espress.* *mf*

3rd Cl. *p espress.* *mf*

B. Cl. *p espress.*

Bsn. *p espress.* *mf*

1st, 2nd A. Sax. *p* *mf* *Tutti*

T. Sax. *mf*

Bari. Sax. *p espress.* *mf* *play*

116 Adagio non troppo ♩ = ca. 88

123

1st Tpt. *mf*

2nd, 3rd Tpt. *mf* *a2*

1st Hn. *p* *mf* *Tutti*

2nd Hn. *mf*

1st, 2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. (Bar.) *mf*

Tba. *mf*

Mal. *Bells* *p*

Timp.

S.D.
B.D.

Aux. Perc.

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

Tuba cue

mp

Tuba cue

mp

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st, 2nd Tbn.

3rd Tbn.

Euph. (Bär.)

Tba.

Mal.

Timp.

S.D.

B.D.

Aux. Perc.

a2

mp

mp

mp

mp

mp

mp

Poco rit. 134 a tempo

Picc.

Fl. *p*

Ob.

1st Cl. *p*

2nd Cl. *p*

3rd Cl. *p*

B. Cl. *p* Play

Bsn. *p* Play

1st, 2nd A. Sax.

T. Sax.

Bari. Sax. *p* Bsn. cue *p* Play

Poco rit. 134 a tempo

1st Tpt.

2nd, 3rd Tpt.

1st Hn. *p* 1.

2nd Hn.

1st, 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal. *p*

Timp.

S.D.
B.D.

Aux. Perc.

Picc. *mf cresc. f*

Fl. *mf cresc. f p*

Ob. *mf cresc. f*

1st Cl. *mf cresc. f p*

2nd Cl. *mf cresc. f p*

3rd Cl. *mf cresc. f p*

B. Cl. *mf cresc. f p*

Bsn. *cresc. f p*

1st, 2nd A. Sax. *mf cresc. f p*

T. Sax. *mf cresc. f p*

Bari. Sax. *mf cresc. f p*

1st Tpt. *mf cresc. f*

2nd, 3rd Tpt. *mf cresc. f*

1st Hn. *Tutti mf cresc. f p*

2nd Hn. *mf cresc. f p*

1st, 2nd Tbn. *mf cresc. f a2 p*

3rd Tbn. *mf cresc. f p*

Euph. (Bar.) *mf cresc. f p*

Tba. *mf cresc. f p*

Mal. *mf cresc. f*

Timp.

S.D.
B.D.

Aux. Perc.

Alla marcia ♩ = 116-120

Picc. *mf cresc.*

Fl. *mf cresc.*

Ob. *mf cresc.*

1st Cl. *cresc. f mf cresc.*

2nd Cl. *cresc. f mf cresc.*

3rd Cl. *cresc. f mf cresc.*

B. Cl. *cresc. f fp mf cresc.*

Bsn. *cresc. f fp cresc.*

1st, 2nd A. Sax. *cresc. f mf cresc.*

T. Sax. *cresc. f mf cresc.*

Bari. Sax. *cresc. f fp mf cresc.*

Alla marcia ♩ = 116-120

1st Tpt. *mf a2 cresc.*

2nd, 3rd Tpt. *mf a2 cresc.*

1st Hn. *cresc. f mf cresc.*

2nd Hn. *mf cresc.*

1st, 2nd Tbn. *a2 f fp mf cresc.*

3rd Tbn. *f fp mf cresc.*

Euph. (Bar.) *f fp mf cresc.*

Tba. *f fp mf cresc.*

Mal. *Bells mf cresc.*

Timp. *mp cresc. f mf cresc.*

S.D. *mp cresc. f mf cresc.*

B.D. *on ord.*

Aux. Perc.

157

Picc. *sfz*

Fl. *sfz*

Ob. *sfz*

1st Cl. *sfz*

2nd Cl. *sfz*

3rd Cl. *sfz*

B. Cl. *sfz*

Bsn. *sfz* *f* *div.*

1st, 2nd A. Sax. *sfz* *f*

T. Sax. *sfz* *f*

Bari. Sax. *sfz* *f*

157

1st Tpt. *sfz* *f*

2nd, 3rd Tpt. *sfz* *f* *a2*

1st Hn. *sfz* *f*

2nd Hn. *sfz* *f*

1st, 2nd Tbn. *sfz* *f* *a2*

3rd Tbn. *sfz* *f*

Euph. (Bar.) *sfz* *f*

Tba. *sfz* *f*

Mal. *sfz*

Timp. *sfz*

S.D. B.D. *sfz* *f*

Aux. Perc. *sfz* *f* Crash Cyms - choked

157 158 159 160 161 162 163 164

22

167

Picc. *f* *div.*

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f* (mel.)

B. Cl. *f* (mel.)

Bsn. *f* (mel.)

1st, 2nd A. Sax. *f* (mel.)

T. Sax. *f* (mel.)

Bari. Sax. *f* (mel.)

167

1st Tpt. *f*

2nd, 3rd Tpt. *f* *a2*

1st Hn. *f*

2nd Hn. *f*

1st, 2nd Tbn. *f* (mel.) *a2*

3rd Tbn. *f* (mel.)

Euph. (Bar.) *f* (mel.)

Tba. *f* (mel.)

Mal.

Timp. *f*

S.D. B.D.

Aux. Perc. *f*

165 166 167 168 169 170 open ck 171 172 173 ck

Picc. *f*

Fl. *f*

Ob. *f*

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn. *f* *div.*

1st, 2nd A. Sax. *f*

T. Sax.

Bari. Sax.

1st Tpt. *f*

2nd, 3rd Tpt. *f* *a2*

1st Hn. *f*

2nd Hn.

1st, 2nd Tbn. *f*

3rd Tbn.

Euph. (Bar.) *f* *Div. ad lib.*

Tba.

Mal. *f* *Xylo.*

Timp. *f*

S.D. B.D.

Aux. Perc. *f* Triangle *l.v.*

183

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

183

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st, 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

S.D.
B.D.

Aux. Perc.

dampen

Cr. Cyms.
l.v.

182

183

184

185

25

186

187

188

189

190

192

Picc. *f* *div.*

Fl. *f* *div.*

Ob. *f* *div.*

1st Cl. *f* *div.*

2nd Cl. *f*

3rd Cl. *f*

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax. *f*

Bari. Sax. *f*

192

1st Tpt. *f*

2nd, 3rd Tpt. *a2* *f* *a2*

1st Hn. *f*

2nd Hn. *f*

1st, 2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Bells, Xylo.

Mal. *f*

Timp.

S.D. B.D.

Aux. Perc. *ck.*

200 Tempo Primo ♩ = 112

Picc.

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

B. Cl.

Bsn. *mp*

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

200 Tempo Primo ♩ = 112

1st Tpt.

2nd, 3rd Tpt.

1st Hn. *mp*

2nd Hn. *mp*

1st, 2nd Tbn. *mp*

3rd Tbn. *mp*

Euph. (Bar.) *mp*

Tba. *mp*

Mal.

Timp.

S.D. *mp*

B.D.

Aux. Perc.

210

Picc. *mp*

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax. *mp*

T. Sax. *mp*

Bari. Sax. *mp*

210

1st Tpt.

2nd, 3rd Tpt. *p* *a2* *p*

1st Hn.

2nd Hn.

1st, 2nd Tbn. *a2*

3rd Tbn. *mp*

Euph. (Bar.)

Tba.

Mal. Bells *mp*

Timp.

S.D. B.D.

Aux. Perc.

230

Picc. *p subito* *cresc. molto* *div.* *f*

Fl. *p subito* *cresc. molto* *div.* *f*

Ob. *p subito* *cresc. molto* *f*

1st Cl. *p subito* *cresc. molto* *f*

2nd Cl. *p subito* *cresc. molto* *f*

3rd Cl. *p subito* *cresc. molto* *f*

B. Cl. *p subito* *cresc. molto* *f*

Bsn. *p subito* *cresc. molto* *div.* *f*

1st, 2nd A. Sax. *p subito* *cresc. molto* *f*

T. Sax. *p subito* *cresc. molto* *f*

Bari. Sax. *p subito* *cresc. molto* *f*

230

1st Tpt. *p subito* *cresc. molto* *div. ad lib* *f*

2nd, 3rd Tpt. *p subito* *mp* *cresc. molto* *f*

1st Hn. *p subito* *cresc. molto* *f*

2nd Hn. *p subito* *cresc. molto* *f*

1st, 2nd Tbn. *a2* *p subito* *cresc. molto* *f*

3rd Tbn. *p subito* *cresc. molto* *f*

Euph. (Bar.) *p subito* *cresc. molto* *f*

Tba. *p subito* *cresc. molto* *f*

Mal. *p subito* *cresc. molto* *f*

Timp. *p subito* *cresc. molto* *f*

S.D. B.D. *p subito* *cresc. molto* *f* *ck.* *ck.*

Aux. Perc. *p subito* *cresc. molto* *f*

227 228 229 230 231 232 233 234 235

