

SHEEP AND GOAT

"WALKIN' TO THE PASTURE"

Cowboys' and Old Fiddlers' Breakdown

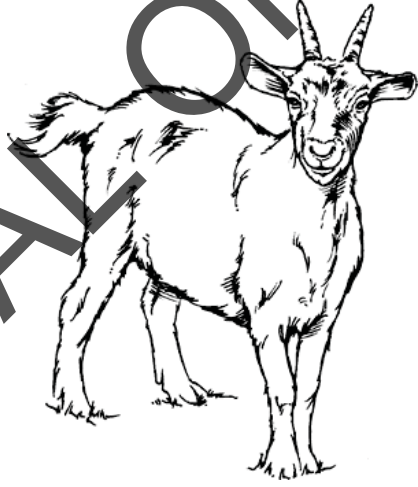
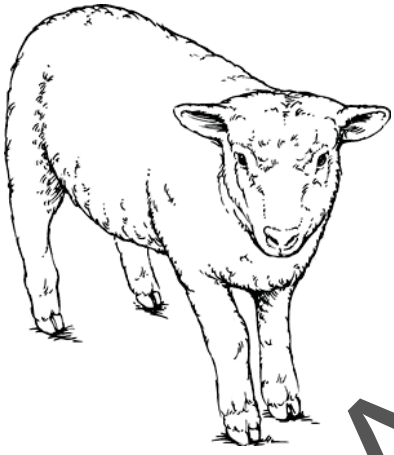


DAVID W. GUION
ARRANGED BY JOHN PHILIP SOUSA

EDITED BY KEVIN R. TAM



CONDUCTORS SCORE
CONCERT BAND



PERUSAI ONLY

SHEEP AND GOAT

“WALKIN’ TO THE PASTURE”

John Philip Sousa shall forever be regarded as the ‘March King’ however his body and scope of work extends well beyond the marches which made him so famous. From operettas, vocal works, overtures, songs, fantasies, librettos, and humoresques, Sousa’s brilliance of composition ranges into every genre of music from classical to 20th century American Jazz.

In a rough accounting of Sousa’s body of work, marches make up only the second numerous of his efforts – some 135 march compositions versus over 320 arrangements and transcriptions for Band. Outside of his marches, most of the Sousa catalog including his arrangements and humoresques, remain unpublished and largely unheard today.

* * *

David Wendel Guion was an accomplished composer and music educator whose body of work reflected his Texas heritage. Born in Ballinger, Texas in 1892 he began his life’s journey in music at age 5 and eventually went on to study at the Royal Conservatory of Music in Vienna before settling into New York. Guion was one of the first American composers to purposefully collect and transcribe folk tunes, including African American spirituals, into concert music. Indeed, Percy Grainger who was famous for his settings of British folk songs, was a tremendous supporter of Guion whose music Grainger would often play on his piano concert tours. Of Guion, Grainger stated: “David Guion is one of the greatest living composers in any country. Already he has written many immortal things and his work is close to the greatest classics of all time”.ⁱ

Paul Whiteman too, lauded and promoted the efforts of Guion through his series of “Experiments in American Music” concerts through which he also introduced many other famous works including the “Rhapsody in Blue”. In a review of a radio broadcast of one of Whiteman’s symphonic Jazz concerts, the New York American magazine had this to say about the premiere of his “Ballet Primitive”: “...For years Guion has been hunting down the folk music of the South and Southwest, rearranging it for the concert hall. Today he is the chief historian of the hoedown, to which primitive America, between nips of corn whiskey, frolicked after the chores were done and the hay was in the barn.

There is an echo of the old spiritual, ‘Going Home,’ which Dvorak appropriated for his “New World Symphony,” in the Guion piece. While it has not the freshness, the vitality of “Grand Canyon Suite,” it, too, is a first rate work. It, too, in its way captures the spirit of the republic when Andrew Jackson was in his heaven and all was well with the republic.

We need more Grofés and Guions. If Whiteman, alone, is able to bring them to us, then, it seems to me, he still rates the throne chair in the jazz heavens.”ⁱⁱ

* * *

Sousa very often included his arrangements of other composer’s music into his concerts. His unpublished arrangement of “Sheep and Goat” was created to accompany his published arrangement of Guion’s “Turkey in the Straw” and was crafted from Guion’s 1922 edition for Piano. The original score, source material, and parts are housed at the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign. In creating a modern edition of this arrangement, care was given to preserving the overall voicing while enhancing dynamics, balance, and articulations as noted by players in the original performance parts.

* * *

“SHEEP AND GOAT,” like “Turkey in the Straw,” was written, whistled, sung, or played, once upon a time, by someone, somewhere in America.

The first time I remember having heard it, was while trottin’ on my mother’s knees some twenty years ago, and again, at the Cowboys’ and Old Fiddlers’ dances and reunions in my old home in West Texas.

In this arrangement for piano I have used, aside from the original old melody of “Sheep and Goat,” a little snatch, here and there, of other old familiar cowboy breakdowns, and a few “side-kicks” of my own.

D. W. G. 1922

ⁱ Mabel Cranfill, “David Guion: Something of the Career of the Man Who Introduced ‘Turkey in the Straw’ into the Drawing Room,” Texas Monthly 4, no. 3 [October 1929]: 312-13.

ⁱⁱ Louis Reid, “The Loudspeaker”, New York American, December 2, [1931], David Guion Collection, Crouch Fine Arts Library, Baylor University.

PERUSAL ONLY

This page left intentionally blank

SHEEP AND GOAT

"WALKIN' TO THE PASTURE"

Cowboys' and Old Fiddlers' Breakdown

David W. Guion
Arr. John Philip Sousa
Ed. Kevin R. Tam

Gaily (with marked swing and rhythm though not too fast)

The musical score is arranged for a large ensemble. The instruments listed on the left are: Piccolo, Flute 1, Flute 2/3, Oboe 1/2, Clarinet in E♭, Clarinet in B♭ 1, Clarinet in B♭ 2/3, Alto Clarinet, Bass Clarinet, Bassoon 1/2, Alto Sax 1/2, Tenor Sax, Baritone Sax, Bass Sax, Horn in F 1/2, Horn in F 3/4, Cornet 1/2, Trumpet in B♭ 1/2, Trombone 1, Trombone 2, Trombone 3/4, Euphonium 1/2, Tuba 1/2, Double Bass, Percussion, Bells, Vibraphone, Timpani, and Harp. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Gaily' with a note to play with marked swing and rhythm, though not too fast. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A large diagonal watermark 'PERUSAL ONLY' is overlaid across the score. The percussion part includes 'Goat or Sheep Bells' and 'Solo' markings. The harp part includes a *f* (forte) dynamic and a 'Cres.' (crescendo) marking.

Sheep And Goat "Walkin' to Pasture" - Full Score

9

This musical score is for the piece "Walkin' to Pasture" from the "Sheep And Goat" collection. It is a full score for a large ensemble, including woodwinds, brass, strings, and percussion. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piece begins with a dynamic marking of *p* (piano). The woodwind section includes Piccolo, Flute 1, Flute 2/3, Oboe 1/2, Clarinet in Bb 1, Clarinet in Bb 2/3, Clarinet in A, Clarinet in B, Bassoon 1/2, Alto Saxophone 1/2, Tenor Saxophone, Baritone Saxophone, and Bass Saxophone. The brass section includes Horn 1 (with a solo marking), Horn 3/4, Trumpet 1/2, Trombone 1 (with a mute marking), Trombone 2 (with a mute marking), Trombone 3/4 (with a mute marking), Euphonium 1/2, and Tuba 1/2. The string section includes Double Bass (with a pizzicato marking) and Harp. The percussion section includes a variety of instruments, with a solo marking for the snare drum in the final measure. The score is marked with a large "PERUSAL ONLY" watermark.

17

This page contains the musical score for measure 17 of the piece "Walkin' to Pasture". The score is written for a large ensemble of instruments. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2/3 (Flute 2), Ob. 1/2, Eb Cl., Bb Cl. 1, Bb Cl. 2/3, A. Cl., B. Cl., Bsn. 1/2, A. Sax. 1/2, T. Sax., B. Sax., Bs. Sax., Hn. 1/2, Hn. 3/4, Cnt. 1/2, Bb Tpt. 1/2, Tbn. 1, Tbn. 2, Tbn. 3/4, Euph. 1/2, Tuba 1/2, D.B., Perc., Bls., Vib., Timp., and Hp. The score is in the key of D major and 4/4 time. The dynamic marking for most instruments is *mp* (mezzo-piano). The percussion part includes a triangle. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The percussion part features a steady rhythmic pattern. The overall texture is rich and full.

Sheep And Goat "Walkin' to Pasture" - Full Score

25 *Smoothly and clingingly*

More "pep"

This page contains the musical score for measures 25 through 32. The score is written for a large ensemble and includes the following instruments and parts:

- Picc.
- Fl. 1
- Fl. 2/3
- Ob. 1/2 (Oboe 1)
- E♭ Cl.
- B♭ Cl. 1
- B♭ Cl. 2/3
- A. Cl.
- B. Cl.
- Bsn. 1/2 (Bassoon 1)
- A. Sax. 1/2
- T. Sax.
- B. Sax.
- Bs. Sax.
- Hn. 1/2
- Hn. 3/4
- Cnt. 1/2
- B♭ Tpt. 1/2
- Tbn. 1
- Tbn. 2
- Tbn. 3/4
- Euph. 1/2
- Tuba 1/2
- D.B.
- Perc. (B.D., S.D.)
- Bls.
- Vib.
- Timp.
- Hp.

The score features various dynamics such as *mp* (mezzo-piano) and *p* (piano). The percussion part includes a bass drum (B.D.) and snare drum (S.D.) part. A large diagonal watermark reading "PERUSAL ONLY" is overlaid across the score.

33 Detached and with force

Picc.

Fl. 1

Fl. 2/3

Ob. 1/2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2/3

A. Cl.

B. Cl.

Bsn. 1/2

A. Sx. 1/2

T. Sx.

B. Sx.

Bs. Sax.

Hn. 1/2

Hn. 3/4

Cnt. 1/2

B♭ Tpt. 1/2

Tbn. 1

Tbn. 2

Tbn. 3/4

Euph. 1/2

Tuba 1/2

D.B.

Perc.

Bls.

Vib.

Timp.

Hp.

f

ff

mf gliss.

Soli

Bassoon 1

pizz.

Sheep And Goat "Walkin' to Pasture" - Full Score

41

Picc. *f*

Fl. 1 *f*

Fl. 2/3 *f*

Ob. 1/2 *mp* *mf* *cresc.* Cued in Ob. 2

E♭ Cl.

B♭ Cl. 1 *mp* *mf* *cresc.*

B♭ Cl. 2/3 *p* *mp* *cresc.*

A. Cl. *f* *p* *f* *mp* *f* *mf* *cresc.*

B. Cl. *f* *p* *f* *f* *mf* *cresc.*

Bsn. 1/2 *mp* *mf* *cresc.*

A. Sx. 1/2 *f*

T. Sx. *f*

B. Sx. *f*

Bs. Sax. *f*

Hn. 1/2 *f* *Solo p* *f* *Solo mp* *f* *Solo mf*

Hn. 3/4 *f*

Cnt. 1/2 *f*

B♭ Tpt. 1/2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3/4 *f*

Euph. 1/2 *f*

Tuba 1/2 *f* *p* *f* *mp* *f* *mf* *cresc.* *arco*

D.B. *f* *p* *f* *mp* *f* *mf* *cresc.*

Perc. *f*

Bls.

Vib.

Timp.

Hp. *f*

49

This musical score is for the piece "Walkin' to Pasture" from the "Sheep And Goat" collection. It is a full score for a large ensemble, including woodwinds, brass, strings, and percussion. The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked with a quarter note equal to 120 beats per minute. The score begins at measure 49. The instrumentation includes Piccolo, Flute 1, Flute 2/3, Oboe 1/2, E-flat Clarinet, B-flat Clarinet 1/2, Alto Clarinet, Bass Clarinet, Bassoon 1/2, Alto Saxophone 1/2, Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Horn 1/2, Horn 3/4, Contrabass, B-flat Trumpet 1/2, Trombone 1 (Solo), Trombone 2 (Solo), Trombone 3/4, Euphonium 1/2, Tuba 1/2, Double Bass (pizz. and arco), Percussion, Basses, Vibraphone, and Timpani. The score features various dynamics such as *f* (forte), *ff* (fortissimo), and *pizz.* (pizzicato). There are also performance instructions like *arco* and *Solo*. A large "PERUSAL ONLY" watermark is overlaid diagonally across the score.

Sheep And Goat "Walkin' to Pasture" - Full Score

57

This musical score page, numbered 57, is for the piece "Walkin' to Pasture" from the "Sheep And Goat" collection. It features a full orchestral arrangement with the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 & 3 (Fl. 2/3), Oboe 1 & 2 (Ob. 1/2), Eb Clarinet (Eb Cl.), Bb Clarinet 1 & 2 (Bb Cl. 1/2), Bassoon 1 & 2 (Bsn. 1/2), Alto Saxophone 1 & 2 (A. Sx. 1/2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), and Bass Saxophone (Bs. Sax.).
- Brass:** Horn 1 & 2 (Hn. 1/2), Horn 3 & 4 (Hn. 3/4), Trumpet 1 & 2 (Bb Tpt. 1/2), Trombone 1 & 2 (Tbn. 1/2), Trombone 3 & 4 (Tbn. 3/4), Euphonium 1 & 2 (Euph. 1/2), and Tuba 1 & 2 (Tuba 1/2).
- Other Instruments:** Double Bass (D.B.), Percussion (Perc.), Cymbals (Cym.), and Harp (Hp.).

The score includes dynamic markings such as *f* (forte), *cresc.* (crescendo), and *hold back*. Performance instructions like "Hom 3" and "Trumpet 1" are also present. A large "PERUSAL ONLY" watermark is overlaid diagonally across the page.

65

This musical score page, numbered 65, features a variety of instruments. The Oboe 1 part has a 'Soli' section starting at measure 65 with a *mf* dynamic. The Bassoon 1 part has a 'Bassoon 1' section starting at measure 65 with a *p* dynamic. The Horn 1 part has a 'Horn 1' section starting at measure 65 with a *p* dynamic. The Tuba 1 part has a 'Tuba 1' section starting at measure 65 with a *p* dynamic. The Bassoon Solo part has a 'Solo' section starting at measure 65 with a *mp* dynamic. The Xylophone part has a 'Xylophone' section starting at measure 65 with a *mp* dynamic. The Harp part has a *mp* dynamic. The score includes a large 'PERUSAL ONLY' watermark.

71

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flutes 1-3, Oboes 1-2, Clarinets in E-flat and B-flat, Alto Clarinet, Bass Clarinet, Bassoon 1-2, Saxophones in A, Tenor, and Baritone, Bass Saxophone) and brass instruments (Horns 1-4, Trumpets 1-2, Trombones 1-3, Euphonium 1-2, Tuba 1-2, Double Bass). The bottom section includes Percussion, Bells, Xylophone, Timpani, and Harp. The score begins at measure 71 and continues through measure 73. A large, diagonal watermark reading "PERUSAL ONLY" is overlaid across the center of the page. Dynamic markings such as *f* (forte) and *arco* are present throughout the score.

This musical score page, numbered 89, features a variety of instruments including Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (E-flat, B-flat 1 and 2, and A), Bassoon, Saxophones (Alto, Tenor, and Baritone), Horns (1, 2, 3, and 4), Trumpets (1 and 2), Trombones (1, 2, 3, and 4), Euphonium, Tuba, Double Bass, Percussion, Basses, and Harp. The score includes dynamic markings such as *mp*, *f*, *ff*, and *rit.*, along with performance instructions like *Solo*, *cresc.*, and *a2*. A large watermark reading "PERUSAL ONLY" is overlaid diagonally across the page.