SHEEP AND GOAT

"WALKIN' TO THE PASTURE"

Cowboys' and Old Fiddlers' Breakdown

PERUSAL ONLY

DAVID W. GUION
ARRANGED BY JOHN PHILIP SOUSA
EDITED BY KEVIN R. TAM

CONDUCTORS SCORE
CONCERT BAND

PERUSAL 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 Outside of his marches, most of the Sousa catalog including his arrangements and humoresques, remain unpublished and largely unheard today.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 Primative": "…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

PERUSAL ONLY

[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.

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Full Score

APPROX: 3'08"

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)*

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
Goat or Sheep Bells
Bells
Vibraphone
Timpani
Solo
Harp

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9

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.

Horn 1 **Solo**

Hn. 1 2

Hn. 3 4

Cnt. 1 2

B♭ Tpt. 1 2

Mute

Tbn. 1

Mute

Tbn. 2

Trombone 3

Mute

Tbn. 3 4

Euph. 1 2

Tuba 1 2

pizz.

D.B.

Solo

Perc.

Bls.

Vib.

Timp.

Hp.

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17

Picc.

Fl. 1

Fl. 2 3 — Flute 2

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 — Open

Tbn. 1

Tbn. 2 — Open

Tbn. 3 4 — a2 Open

Euph. 1 2 — Euphonium 1

Tuba 1 2

D.B. — arco

Perc. — Triangle

Bls.

Vib.

Timp.

Hp.

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25 *Smoothly and clingingly* *More "pep"*

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.

Oboe 1
Bassoon 1
a2
B.D.
S.D.

mp *p*

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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*

a2

Soli

Bassoon 1

pizz.

mf gliss.

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41

Picc.

Fl. 1

Fl. 2 3

Ob. 1 2

Cued in Ob. 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

Solo

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.

arco

Perc.

Bls.

Vib.

Timp.

Hp.

PERUSAL ONLY

49

Picc.

Fl. 1

Fl. 2 3

Ob. 1 2

a2

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

Horn 3

a2

Cnt. 1 2

B♭ Tpt. 1 2

Tbn. 1

Solo

Tbn. 2

Solo

Tbn. 3 4

Solo

Euph. 1 2

Tuba 1 2

D.B.

pizz.

arco

Perc.

Bls.

Vib.

Timp.

Hp.

PERUSAL ONLY

57

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.
Cym.
Hp.

cresc. *hold back*

f

a2

Horn 3

Trumpet 1

Cymbals

PERUSAL ONLY

65

Picc.

Fl. 1

Fl. 2 3

Soli

Ob. 1 2

mf

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 3

p

A.Cl.

p

B. Cl.

p

Bassoon 1

Bsn. 1 2

p

A. Sx. 1 2

T. Sx.

p

B. Sx.

p

Bs. Sax.

Horn 1

Hn. 1 2

p

Hn. 3 4

p

Cnt. 1 2

B♭ Tpt. 1 2

Tbn. 1

Tbn. 2

Tbn. 3 4

Euph. 1 2

Tuba 1

Tuba 1 2

p

pizz.

D.B.

p

Perc.

Solo

Bls.

mp

Xylophone

Xyl.

mp

Timp.

Hp.

mp

PERUSAL ONLY

73

71

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.
Xyl.
Timp.
Hp.

f

a2

arco

Tympani

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* Sheep call after cutoff

81

77

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.

ff p mp sf f

1.

pizz.

On blocks

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89

85

rit.

Picc.

Fl. 1

Fl. 2 3

Flute 2

Ob. 1 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2 3

A.Cl.

B. Cl.

Bsn. 1 2

Bassoon 1

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.

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