

Larry Daehn

# Pioneer Songs

## INSTRUMENTATION

1 – Conductor	3 – Trombone I
10 – Flute	3 – Trombone II
2 – Oboe	2 – Euphonium TC
4 – B $\flat$ Clarinet I	2 – Euphonium BC
8 – B $\flat$ Clarinet II & III	4 – Tuba
2 – B $\flat$ Bass Clarinet	1 – Timpani (Optional)
2 – Bassoon I & II	3 – Percussion I
6 – E $\flat$ Alto Saxophone I & II	<i>Snare Drum, Bass Drum</i>
2 – B $\flat$ Tenor Saxophone	2 – Percussion II
1 – E $\flat$ Baritone Saxophone	<i>Wood Block, Crash Cymbals</i>
5 – B $\flat$ Trumpet I	2 – Keyboard Percussion
5 – B $\flat$ Trumpet II	<i>Bells, Xylophone ad lib.</i>
4 – F Horn I & II	

## Notes

*Pioneer Songs* is based on three well-known American folksongs, beginning with *Down in the Valley*, followed by *Skip to My Lou* (measure 27) and *Cindy* (measure 54).

*Down in the Valley* (also called *The Birmingham Jail*) is a sad, nostalgic mountain tune. It has crossed many boundaries to become a national song; a distillation of many love songs now forgotten.

*Down in the valley, valley so low,  
Hang your head over, hear the wind blow.  
Hear the wind blow, love, hear the wind blow,  
Hang your head over, hear the wind blow.*

*Skip to My Lou* was a popular “icebreaker” at square dances in the 1800s. A lone boy in the center of a moving circle of couples sings:

*Lost my pardner, what'll I do?*

As the girls whirl past him, he may bashfully hesitate, deciding which girl to pick.

*I'll get another'n prettier'n you.*

He grabs for the hand of the young lady he's chosen and joins the circle, while her partner takes his place in the center of the dancing ring.

*Skip to my Lou, my darlin'.*

*Cindy* (or *Git Along Home, Cindy*) is an old Southern mountain song, which traveled as far and wide as fiddlers and banjo pickers could take it. It was a favorite tune for a square dance or reel, and great fun for singing.

*You oughta see my Cindy,  
She lives away down South.  
An' she's so sweet the honey bees  
Swarm around her mouth.*

Chorus:

*Git along home, Cindy, Cindy,  
Git along home, Cindy, Cindy,  
Git along home, Cindy, Cindy,  
I'll marry you someday.*

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Strive to create the two contrasting styles in *Pioneer Songs*: the singing style of *Down in the Valley* and the dancing style in the rowdy “barn dance” section.

Larry Daehn

# PIONEER SONGS

CONDUCTOR

LARRY DAEHN

LDP-7216-00

Freely, with expression ♩ = ca. 80

Flute

Oboe

B $\flat$  Clarinet I

B $\flat$  Clarinet II

B $\flat$  Bass Clarinet

Bassoon I & II

E Alto Saxophone I & II

B $\flat$  Tenor Saxophone

E Baritone Saxophone

Freely, with expression ♩ = ca. 80

B Trumpet I

B Trumpet II

F Horn I & II

Trombone I

Trombone II

Euphonium

Tuba

Timpani (Opt.)  
(C, F)

Percussion  
(S. D., B. D.)

Percussion II  
(W. B., Cr. Cym.)

Keyboard Percussion  
(Bells, Xylo. ad lib.)

Musical score for woodwinds, brass, and percussion. The score is divided into two systems, each starting with a rehearsal mark in a box: **7** and **14**. The instruments are listed on the left: Fl., Ob., Cl. (1, 2, 3), B. Cl., Bsn. (1, 2), A. Sax (1, 2), T. Sax, B. Sax, Tpt. (1, 2), Hn. (1, 2), Tbn. (1, 2), Euph., Tuba, Timp., Perc. (1, 2), and Bells. The score includes various musical notations such as dynamics (*p*, *mp*, *cresc.*, *dim.*), articulation (accents), and phrasing (slurs). A large watermark "For reference only. Not valid for performance." is overlaid diagonally across the score.



*ritardando*

**27** Marcato, a la "Barn Dance" ♩ = ca. 126

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bssn. 1

Bssn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

*f* *dim.* *mp* *mf*

*ritardando*

**27** Marcato, a la "Barn Dance" ♩ = ca. 126

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Bells

*f* *dim.* *mp* *mf*

Wood Block



42

Fl.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bssn. 1

Bssn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Bells

Crash Cymbals

*f*

42



50

Fl.

Ob.

1  
Cl.

2  
3

B. Cl.

1  
2  
Bssn.

1  
2  
A. Sax

T. Sax

B. Sax

50

1  
Tpt.

2

1  
2  
Hn.

1  
2  
Tbn.

Euph.

Tuba

Timp.

1  
2  
Perc.

Bells

C to B $\flat$   
F to E $\flat$

54

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Bssn. 1 *f*

Bssn. 2 *f*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *f*

B. Sax *f*

54

Tpt. 1 *f* *div.* *unis.*

Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Bells *f*

2. **63** 1.

Fl.

Ob.

1  
Cl.

2  
3

B. Cl.

1  
2  
Bssn.

1  
2  
A. Sax

T. Sax

B. Sax

2. **63** 1.

1  
Tpt.

2

1  
2  
Hn.

1  
2  
Tbn.

Euph.

Tuba

Timp.

1  
Perc. Crash Cymbals

2

Bells

*f*

2. 72

Fl.

Ob.

1  
Cl.

2  
3

B. Cl.

1  
2  
Bsn.

1  
2  
A. Sax

T. Sax

B. Sax

2. 72

1  
Tpt.

2

1  
2  
Hn.

1  
Tbn.

2

Euph.

Tuba

Timp.

1  
Perc.

2

Bells

For reference only. Not valid for performance.

80

Fl.

Ob.

Cl. 1  
2  
3

B. Cl.

Bssn. 1  
2

A. Sax 1  
2

T. Sax

B. Sax

80

Tpt. 1  
2

Hn. 1  
2

Tbn. 1  
2

Euph.

Tuba

Timp.

Perc. 1  
2  
Crash Cymbals

Bells

86

Fl.

Ob.

1  
Cl.

2  
3

B. Cl.

1  
2  
Bsn.

1  
2  
A. Sax

T. Sax

B. Sax

86

1  
Tpt.

2

1  
2  
Hn.

1  
2  
Tbn.

Euph.

Tuba

Timp.

1  
2  
Perc.

Bells