

The Settling Years

Three Pioneer Texts

1. Comin' to Town

3

adapted by Libby Larsen from *Comin' to Town*, Robert V. Carr

The boys are comin' to town!
What does the marshall* do? [*The composer has changed this to "sheriff."]
He's gone and hid, that's what he did,
For he knows a thing or two.

The boys are comin' to town!
What does the dogs all do?
They hits the trail with a canine wail,
for they know a thing or two.

The boys are comin' to town!
What does the old town do?
She goes to bed while they paint her red,
For she knows a thing or two.

2. Beneath These Alien Stars

26

adapted by Libby Larsen from *Pioneer Woman*, Vesta Pierce Crawford

Beneath these alien stars
In darkness I have stood alone,
More than mountains
Come between me and my home.

The desert wind has waved my hair:
Desert sands have etched my face,
And the courage of the mountains
Has bound me to this place.

And something of its peace I've won,
I have stood with only God,
Between me and the sun.

3. A Hoopla

36

Nonsense syllables: zzoon, zah, d, g, dah, la, and tunes from *The Song Primer*, 1907

Draw the bow across the string,
Listen to my fiddle sing.

My old Dan is always ready,
Slow he is but kind and steady,
When I want to I can stop him
Just by saying whoa!

Pronunciation of nonsense syllables

d	"d" as in "dog"
g	"g" as in "good"
dah	very percussive "d"; "ah" as in "thought"
ti	"tie"
yi	as in "yikes"

Commissioned by The Singing Sergeants, Colonel Michael Bankhead, Director

The Settling Years

Three Pioneer Texts
for SATB Chorus, Wind Quintet and Piano

1. Comin' to Town

Robert V. Carr

Libby Larsen

♩ = 126, vigorously ♩ = ♩

Soprano

Alto

Tenor

Bass

Whistler
(Solo Voice 1)
ff (*whistle*)

Whooper
(Solo Voice 2)

Rowdy
(Solo Voice 3)

Piano
ff *mp* **ff** *p*

The musical score is arranged in a system of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in 4/4 time. The Whistler, Whooper, and Rowdy parts are in 4/4 time. The Piano part is in 4/4 time. The score includes dynamic markings such as **ff** (fortissimo), *mp* (mezzo-piano), and *p* (piano). There are also tempo markings: **♩ = 126, vigorously** and **♩ = ♩**. The score features various musical notations including rests, notes, and slurs.

1

5

ff raucously
Ti - yi - yah.

ff raucously
Ti - yi - yah.

ff raucously
Ti - yi - yah.

ff raucously
Ti - yi - yah.

ff
(whistle)

ff
Whoo - ee!

1

3



11

2

ff raucously

Ti - yi - yi - yi - yi - yi - yah.

ff raucously

Ti - yi - yi - yi - yi - yi - yah.

ff raucously

Ti - yi - yi - yi - yi - yi - yah.

ff raucously

Ti - yi - yi - yi - yi - yi - yah.

ff

Whoo - ee!

ff

Whoo - ee!

ff

Whoo - ee!

ff

Whoo - ee!

2

f

Whoo - ee!

p

Whoo - ee!

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17

3 *f* *mp*

The boys are com - in' to town and what will the sher - iff

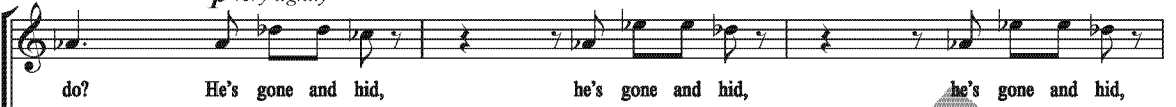
f *mp*

The boys are com - in' to town and what will the sher - iff

3 *mp*

20

p very lightly



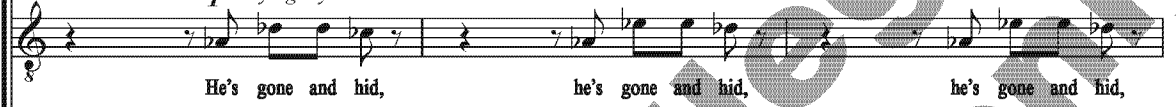
do? He's gone and hid, he's gone and hid, he's gone and hid,

p very lightly



do? He's gone and hid, he's gone and hid, he's gone and hid,

p very lightly

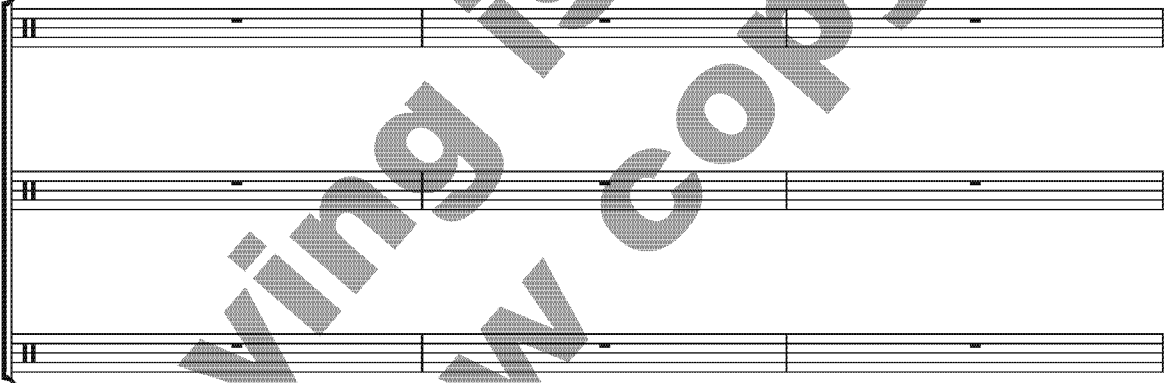


He's gone and hid, he's gone and hid, he's gone and hid,

p very lightly



He's gone and hid, he's gone and hid, he's gone and hid,



lightly



p 3
He's gone and hid, he's gone and hid, he's gone and hid,

23

ff *p* *mf*

gone and hid, that's what he did for he knows just what to do, he knows just what to

ff *p* *mf*

gone and hid, that's what he did for he knows just what to do, he knows just what to

ff *p* *mf*

gone and hid, that's what he did for he knows just what to do, he knows just what to

ff *p* *mf*

gone and hid, that's what he did for he knows just what to do, he knows just what to

II

II

II

mp *f*

3

26

4

f *(f)*

do, he knows just what to do. Ti - yi - yi - yi - yah, com - a

f *(f)*

do, he knows just what to do. Ti - yi - yi - yi - yah, com - a

f *(f)*

do, he knows just what to do. Ti - yi - yi - yi - yah, com - a

f *(f)*

do, he knows just what to do. Ti - yi - yi - yi - yah, com - a

fff

(whistle)

fff

Hee - ah!

4

ff *mf*

3

30

5

ti - yi - yi - yi - yah.

ti - yi - yi - yi - yah.

ti - yi - yi - yi - yah. *p* The

ti - yi - yi - yi - yah. *p* The

ff Whoo - ee!

ff Whoo - ee!

ff Whoo - ee!

5

decresc. *p*

34

S *p* The boys are com - in' to town, *p* the boys are com - in' to

A *p* The boys are com - in' to town, *p* the boys are com - in' to

T boys are com - in' to town, *p* the boys are com - in' to town.

B boys are com - in' to town, *p* the boys are com - in' to town.

Whi.

Who.

R.

Pno



37

6

town.

town.

mf

The boys are com - in' to town and

mf

The boys are com - in' to town and

6

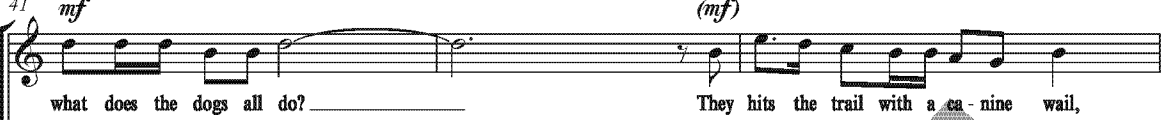
f

3

p

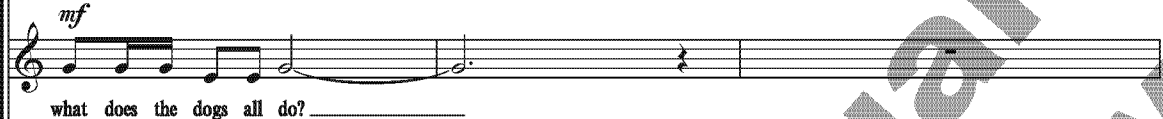


41 *mf* *(mf)*



what does the dogs all do? _____ They hits the trail with a ca-nine wail,

mf



what does the dogs all do? _____

(mf)

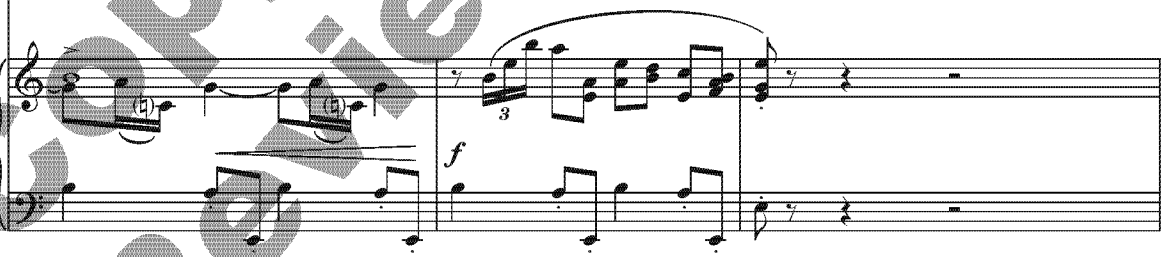


what does the dogs all do? _____ They

(mf)



what does the dogs all do? _____ They hits the trail with a



f 3

44

7

sub. *p* *p* *mf*

wail, _____ for they

(*mf*)

sub. *p* *p* *mf*

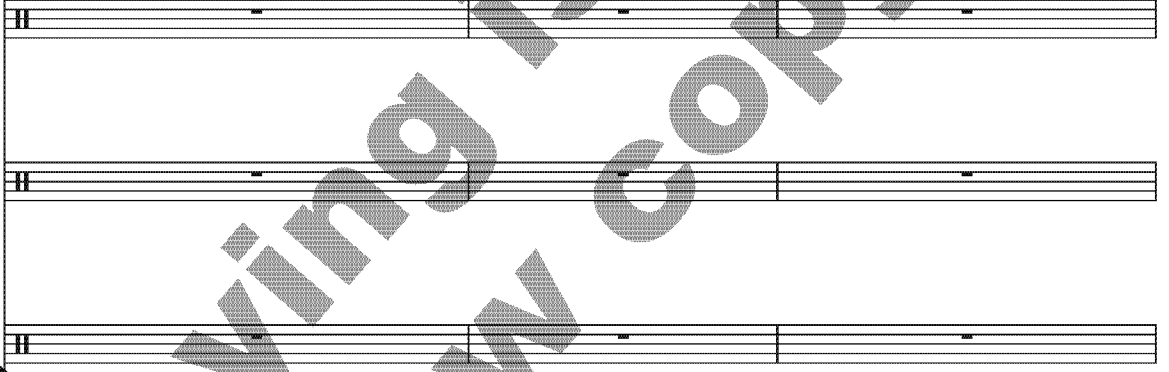
They hits the trail with a wail, _____ for they

sub. *p* *p* *mf*

hits the trail with a ca-nine wail, wail, _____ for they

sub. *p* *p* *mf*

ca-nine wail, wail, _____ for they



7

p *mf*

3 3

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Review only

47

know a thing or two, they know a thing or two. They hits the trail with a ca-nine wail, _____

know a thing or two, they know a thing or two.

know a thing or two, they know a thing or two. They

know a thing or two, they know a thing or two. They hits the trail with a

II

II

II

p

50

wail, _____ for they know a thing or two.

p They hits the trail with a wail, _____ *pp* for they know a thing or two.

hits the trail with a ca - nine wail, wail, _____ for they know a thing or two.

ca - nine wail, wail, _____ for they know a thing or two.

pp *p*

53

8 (p)

mf *f*
 Ti - yi - - yi - yi, ti - yi - yi - yi - yi - yah.

(p) *mf* *f*
 Ti - yi - - yi - yi, ti - yi - yi - yi - yi - yah.

(p) *mf* *f*
 Ti - yi - - yi - yi, ti - yi - yi - yi - yi - yah.

(p) *mf* *f*
 Ti - yi - - yi - yi, ti - yi - yi - yi - yi - yah.

ff
 (whistle)

ff
 Hee - ah!

ff
 (whoop raucousy)

8

mp cresc. *f*

59

9

ff

The boys are com - in' to town, _____ and what does the old town

ff

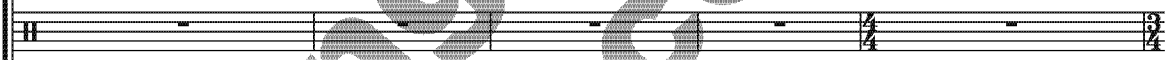
The boys are com - in' to town, _____ and what does the old town

ff

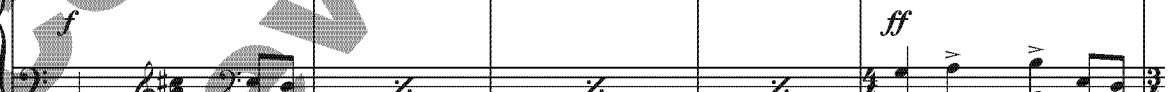
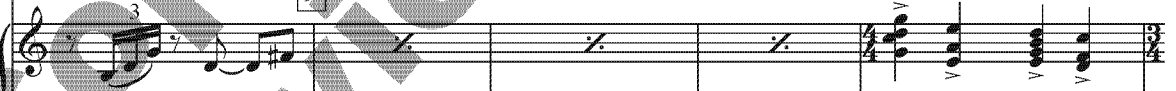
The boys are com - in' to town, _____ and what does the old town

ff

The boys are com - in' to town, _____ and what does the old town

*(continue to whoop raucously... stop!)*

9

*ff*

10

(♩ = ♩) *molto rit.* -----

64 *(non decrescendo)*

S *f*
do? _____ She goes to bed while they

A *(non decrescendo)* *f* *molto rit.* -----
do? _____ She goes to bed while they

T *(non decrescendo)* *f* *molto rit.* -----
do? _____ She goes to bed while they

B *(non decrescendo)* *f* *molto rit.* -----
do? _____ She goes to bed while they

Whi. *fff-ruckus* *molto rit.* -----
all three make a ruckus

Who. *fff-ruckus* *molto rit.* -----

R. *fff-ruckus*

10

(♩ = ♩) *molto rit.* -----

9

Pno *(ff)*
3
(piano for rehearsal only)

69 a tempo *mp*

paint her red, she knows a thing or two, she knows a thing or two, she knows a thing or two, she

mp

paint her red, she knows a thing or two, she

mf

paint her red, she knows a thing or two, she knows a thing or two, she

mp

paint her red, she knows a thing or two, she

a tempo

p *mp* *mf* 3

73

11

knows a thing or two, she knows a thing or two, — a thing or two, a thing or two.

knows a thing or two, she knows a thing or two, — a thing or two, a thing or two.

knows a thing or two, she knows a thing or two, — a thing or two, a thing or two.

knows a thing or two, she knows a thing or two, — a thing or two, a thing or two.

Dynamics: *mf*, *f*, *mf*, *f*, *mf*, *f*

Three empty staves for piano accompaniment, each with a double bar line and a 3/4 time signature at the end.

11

Piano accompaniment for the final section, including a triplet in the bass line and a dynamic marking of *f*.

Dynamics: *f*

77

f *fp* *f*

Ti - yi - - yi - yi - yi - yah, com - a ti - yi -

f *fp* *f*

Ti - yi - yi - yi - yi - yah, com - a ti - yi

f *fp* *f*

Ti - yi - yi - yi - yi - yah, com - a ti - yi -

f *fp* *f*

Ti - yi - yi - yi - yi - yah, com - a ti - yi -

ff

(whistle)

ff

Hee - ah!

ff

Whoo - ee!

f

f

83

12

ff *mp*
- yi - yi - yi - yi - yi - yah. _____ The
ff *mp*
- yi - yi - yi - yi - yi - yah. _____ The
ff *mp div.*
- yi - yi - yi - yi - yi - yah. _____ The
ff div. *mp unis.*
- yi - yi - yi - yi - yi - yah. _____ The

II
II
II

12

ff *sub. mf*
3 3
3

88

mf

boys are com - in' to town.

The boys are com - in' to town.

mf

boys are com - in' to town.

The boys are com - in' to town.

mf

boys are com - in' to town.

The boys are com - in' to town.

mf

boys are com - in' to town.

The boys are com - in' to town.

fff — ruckus

fff — ruckus

fff — ruckus

mf



93

ff *div.* *unis.*

The boys are com - in' to town. Whee - hah!

ff

The boys are com - in' to town. Whee - hah!

ff *unis.*

The boys are com - in' to town. Whee - hah!

ff

The boys are com - in' to town. Whee - hah!

fff - ruckus *ff*

Whee - hah!

fff - ruckus *ff*

Whee - hah!

fff - ruckus *ff*

Whee - hah!

mf *ff*



2. Beneath These Alien Stars

Vesta Pierce Crawford

Libby Larsen

1 ♩ = 52, Gently, glistening, very legato

Soprano

Alto

Tenor

Bass

Piano

♩ = 52, Gently, glistening, very legato

pedal as needed throughout.

5

1 ♩ = 84 *mf*

mf Be - neath these a - lien stars in

(Hum)

mf

(Hum)

mf

(Hum)

sempre sim.

very lightly

warmly

mp

very legato

1 ♩ = 84

p

10

dark - ness I have stood a - lone. More than moun - tains, more than

p

(open...to...) Ah

p

(open...to...) Ah

p

(open...to...) Ah

tr

p

tr

This block contains the musical score for measures 10 through 15. It features a vocal line with lyrics and four instrumental staves (treble and bass clefs). The lyrics are "dark - ness I have stood a - lone. More than moun - tains, more than". The score includes dynamic markings such as *p* and *tr* (trills). There are also performance instructions like "(open...to...)" and "Ah" written below the vocal line. A large watermark "Copyrighted Material" is visible across the page.

16

moun - tains, more than moun - tains come be - tween me and my home.

Ah

Ah

Ah

mf 3

5

tr

This block contains the musical score for measures 16 through 21. It features a vocal line with lyrics and four instrumental staves. The lyrics are "moun - tains, more than moun - tains come be - tween me and my home.". The score includes dynamic markings such as *mf* and *tr* (trills). There are also performance instructions like "Ah" and "5" written below the vocal line. A large watermark "Copyrighted Material" is visible across the page.

21

2

Musical score for measures 21-25. The vocal line (soprano and alto) begins with a rest, then enters with the lyrics "Be neath these stars," at measure 24. The piano accompaniment starts at measure 21 with a tremolo effect and a second ending bracket. Dynamics include *mf* and *p*. The piano part includes the instruction "glistening warmly" and a *mp* dynamic.

26

Musical score for measures 26-30. The vocal line features three parts: Soprano/Alto with lyrics "Ah", "Ah", and "Be - neath these"; Tenor with lyrics "dark," and "Ah Ah Ah"; and Bass with lyrics "dark," and "Ah Ah Ah". The piano accompaniment continues with chords and a *mf* dynamic. The piano part includes the instruction "div." (divisi) and "mf unis." (mf unison).

31

stars, be - neath these stars, be - neath these stars,

mf unis. *mp* *pp div.*

be - neath these stars, Ah

mf *mp* *pp*

be - neath these stars, Ah

p *mf* *mp* *mf*

Ah be - neath these stars, be - neath these

36

be - neath these stars I have stood a - lone.

mf unis. *p*

stars I have stood a - lone.

mf div. *unis.* *div.* *p*

stars I have stood a - lone.

mp *mf* *p*

stars, stars I have stood a - lone.

3 poco animato

42

Musical score for measures 42-46. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The tempo is marked '3 poco animato'. The lyrics 'The de - sert' are written under the vocal staves. Dynamics include *mf* and *f*. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active eighth-note pattern in the left hand.

3 poco animato
wafting, very lightly

Musical score for measures 47-51. It features four staves: two vocal staves and two piano staves. The tempo is '3 poco animato' with the instruction 'wafting, very lightly'. Dynamics include *f*, *sub. p*, and *mf*. The piano accompaniment continues with eighth-note patterns. The vocal staves have lyrics: 'The de - sert wind has waved my hair.' and 'De - sert'.

47

Musical score for measures 52-56. It features four staves: two vocal staves and two piano staves. Dynamics include *mf* and *p*. The piano accompaniment continues with eighth-note patterns. The vocal staves have lyrics: 'The de - sert wind has waved my hair.' and 'De - sert'.

51

mf

poco

De - sert sands have etched my face and the
 sands have etched my face and the
 De - sert sands have etched my face and the
 sands have etched my face and the

p *mf* *mf* *poco* *mf*

boldy

4

55 *poco a poco cresc.*

cour - age of the moun - tains has bound me to this place,
 cour - age of the moun - tains has bound me to this place,
 cour - age of the moun - tains has bound me to this place,
 cour - age of the moun - tains has bound me to this place,

poco a poco cresc. *f* *f* *f* *f*

cresc. *f*

60 *ff* 5

has bound me to this place.

ff

has bound me to this place.

ff *mf*

has bound me to this place. The de sert wind has waved my

ff *p*

has bound me to this place. Ah

5 *lightly wafting*

sub. p

64 *pp*

Ah

mf *mp* *p*

The de sert wind has waved my hair, Ah

mp *p* *mf*

hair. Ah De - sert sands have etched my

(Ah) (*close... to*)..... hum

6

68

(p) poco a poco cresc.

and the cour - age of the moun - tains has bound me

and the cour - age of the moun - tains has bound me

face, and the cour - age of the moun - tains has bound me

and the cour - age of the moun - tains has bound me

6

boldly

p poco a poco cresc.

(cresc.)

73 *(cresc.)*

ff

sub. p

to this place, has bound me to this place, has bound me to this place, has

to this place, has bound me to this place, has bound me to this place, has

to this place, has bound me to this place, has bound me to this place, has

to this place, has bound me to this place, has bound me to this place, has

88

p warmly to the end

Ah

p warmly to the end

Ah

p warmly to the end

stood with on - ly God be - tween me and the sun. (close to... to... "n")

p warmly to the end

Ah

tr

tr

93

mp floating

Ah

p

3. A Hoopla

Vesta Pierce Crawford

Libby Larsen

1 $\text{♩} = 126$, with abandon, boisterously

Soprano

Alto

Tenor

Bass

Piano

ff

5

1 Jauntily

mp

la la la la la la

mp

la la la la la la

1 Jauntily

p *f* *mf*

9 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *f*

zoon, (close "n") zoon, (sim.) zoon, zoon, zoon, zoon, zoon, zoon, zoon, zoo - oo - n,

la la

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *f*

zoon, (close "n") zoon, (sim.) zoon, zoon, zoon, zoon, zoon, zoon, zoon, zoo - oo - n,

la la

2

14 *f* *p*

d - g - d - g - dah, d - g - d - g - dah, d - g - d - g - dah, d - g - dah, d - g - d - g - dah, dah. Ah

la d - g - d - g - dah, d - g - d - g - dah, dah,

la d - g - d - g - dah, d - g - d - g - dah, dah,

f *p*

d - g - d - g - dah, d - g - d - g - dah, d - g - d - g - dah, d - g - dah, d - g - d - g - dah, dah. Ah

2

mf

3 again, jauntily

17 *f* *sfz* *sfz*

dah, dah, dah, . dah, dah, dah, dah, d-g-dah, dah, d-g-dah, dah. zzoön, (close to "n") zzoön, (sim.)

dah, dah, dah, . dah, dah, dah, dah, d-g-dah, dah, d-g-dah, dah. zzoön, (close to "n") zzoön, (sim.)

8 dah, dah, dah, . dah, dah, dah, dah, d-g-dah, dah, d-g-dah, dah. Ah

f *sfz* *sfz*

dah, dah, dah, . dah, dah, dah, dah, d-g-dah, dah, d-g-dah, dah. zzoön, (close to "n") zzoön, (sim.)

3 again, jauntily

f *mf* *mp*

21 *sfz* *sfz* *sfz*

zzoön, zzoön, zzoön,

sfz *sfz* *sfz*

zzoön, zzoön, zzoön,

f

Draw the bow a-cross the string, zah, zah, zah, zah, Lis-ten to my fid-dle sing.

Ah

sfz *sfz* *sfz*

zzoön, zzoön, zzoön,

24 *sfz* *sfz* *f*

zoon, zoon, zah, zah zah, — zah zah zah,

sfz *f*

zoon. Draw the bow a - cross the string, zah, zah zah, — zah zah zah,

sfz *sfz* *sfz* *sfz*

zah ah, zoon, (close to "n") zoon, (sim.)

zah ah, zoon, zoon,

27 *sfz* *mf* *f* *mf* *mf* *mf*

zoon. Dah, d - g - dah, d - g - dah, dah, dah, — dah, dah, dah, dah, d - g - dah, d - g -

lis - ten to my fid - dle sing. Dah, dah, dah, — dah, dah, dah,

zoon. Dah, dah, dah, — dah, dah, dah,

zoon. Dah, d - g - dah,

mp

38

jog, jog, jog, jog, jog, jog, jog, jog, jog, jog, jog, jog,

jog, jog, jog, jog, jog, jog, jog, jog, jog, jog, jog, jog,

jog, jog, jog, jog, jog, jog, jog, jog, jog, jog, jog, jog,

mf My old Dan is al-ways read-y, *(mf)* slow he is but kind and stead-y,

41

jog, jog, jog, jog, jog, jog, jog, jog, jog, jog,

jog, jog, jog, jog, jog, jog, jog, jog, jog, jog,

jog, jog, jog, jog, jog, jog, jog, jog, jog, jog,

when I want to I can stop him just by say-ing whoa! *allegro*

6

44

mf

My old Dan,

mf

My old Dan is al - ways read - y,

mf

slow he is but kind and stead - y,

mf

My old Dan,

mf

My old Dan,

6

p lightly

47

mp

My old Dan,

p

My old Dan is al - ways read - y,

p

slow he is but kind and stead - y,

mp

My old Dan,

p

slow he is but kind and stead - y,

mp

My old Dan,

p

slow he is but kind and stead - y,

(still lightly)

7
50 *cresc.* ----- *ritard.* ----- *ff*

when I want to I can stop him just by say - ing whoa! — whoa! — whoa! —

cresc. ----- *ritard.* ----- *ff*

when I want to I can stop him just by say - ing whoa! whoa! — whoa! —

cresc. ----- *ritard.* ----- *ff*

when I want to I can stop him just by say - ing whoa! whoa! — whoa! —

cresc. ----- *ritard.* ----- *ff*

when I want to I can stop him just by say - ing whoa! whoa! — whoa! —

7

cresc. ----- *ritard.* ----- *ff*

8 a tempo, boisterously, with abandon

54 *f*

Dah, dah dah, — dah dah,

f

Dah, dah dah, — dah dah,

f

Dah, dah dah, — dah dah,

f

Dah, dah dah, — dah dah,

8 a tempo, boisterously, with abandon

(ff)

58 *f* *ff*

dah, dah dah, - dah dah, dah, dah dah, - dah dah dah dah dah dah, - dah dah dah

dah, dah dah, - dah dah, dah, dah dah, - dah dah dah dah dah dah, - dah dah dah

dah, dah dah, - dah dah, dah, dah dah, - dah dah dah dah dah dah, - dah dah dah

dah, dah dah, - dah dah, dah, dah dah, - dah dah dah dah dah dah, dah dah dah

62 **9** Jauntily, as a hoedown

mf L R L R etc. (foot stomp) →

dah.

mf L R L R etc. (foot stomp) →

dah.

mf L R L R etc. (foot stomp) →

dah.

mf L R L R etc. (foot stomp) →

dah.

mf with great energy

66

10 *p*

p

p

p

10 *solo*

sub. p

sub. p

70

11 *f*

12 *p*

f

f

f

f

p

p

11 *sub. f*

12 *sub. p*

sub. f

sub. p

74

f

f

f

f

sub. f

78

ff

13

ff

ff

ff

ff

13

ff

82

14

mp *p*

la la la la la la la la la la la la la la la la

f

d-g-d-g-dah, d-g-d-g-dah, dah, dah, d-g-dah, d-g-dah,

mp *p*

la la la la la la la la la la la la la la la la

f

d-g-d-g-dah, d-g-d-g-dah, dah, dah, d-g-dah, d-g-dah,

14

lightly, detached

mp

15

86

la la la la la la la la la la la la la la la la Draw the bow a - cross the string,

f

d-g-d-g-dah, d-g-d-g-dah, dah, dah, d-g-dah, d-g-d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah,

p

la la la la la la la la la la la la la la la la

sfz

d-g-d-g-dah, d-g-d-g-dah, dah, dah, d-g-dah, d-g-d-g-d-g-dah, zzoon.

16

15

16

89 *mf* *f*

zah, zah, zah, zah, lis-ten to my fid-dle sing, zah,

mf

d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah, d-g-dah,

mf

la la la la la la la la la la la la la la la la la la la la

f *sfz* *f*

Draw the bow a-cross the string, z-zoon, lis-ten to my fid-dle sing,

92 *p* *f* *ff*

zah, dah, d-g-dah, dah, dah, (foot stomp)

p *f* *ff*

zah, dah, d-g-dah, dah, dah, (foot stomp)

p *f* *ff*

zah, dah, d-g-dah, dah, dah, (foot stomp)

p *f* *ff*

zah, dah, d-g-dah, dah, dah, (foot stomp)

19

104

f

dah, dah dah, - dah dah, dah dah, - dah dah dah dah,

f

dah, dah dah, - dah dah, dah dah, - dah dah dah dah,

f

dah, dah dah, dah dah, dah dah, - dah dah dah dah,

f

dah, dah dah, - dah dah, dah dah, - dah dah dah dah,

19

ff

108

ff *div.*

dah, d-g-dah, d-g dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah.

ff *div.*

dah, d-g-dah, d-g dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah.

ff *div.*

dah, d-g-dah, d-g dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah.

ff

dah, d-g-dah, d-g dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah, d-g-d-g-dah.

ff (*ff*)