

FULL CONDUCTOR SCORE

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for bands requiring flexible instrumentation

# A Song For Friends

Larry Daehn

C.L. BARNHOUSE COMPANY

## Build-A-Band Series

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### Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B $\flat$ Instruments Part 1	Clarinet, Soprano Saxophone, Trumpet
2	E $\flat$ Instruments Part 1	Clarinet, Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B $\flat$ Instruments Part 2	Clarinet, Trumpet
2	E $\flat$ Instruments Part 2	Alto Saxophone, Horn
2	F Horn Part 2	Horn
2	Viola Part 3	Viola
3	B $\flat$ Instruments Part 3	Bass Clarinet, Tenor Saxophone, Euphonium T. C.
2	E $\flat$ Instruments Part 3	Alto Clarinet, Horn
2	F Horn Part 3	Horn
4	Bass Clef Instruments Part 3	Bassoon, Trombone, Euphonium, Cello
2	B $\flat$ Instruments Part 4	Bass Clarinet, Tenor Saxophone, Euphonium T. C.
2	E $\flat$ Instruments Part 4	Alto Clarinet, Baritone Saxophone
4	Bass Clef Part 4	Bassoon, Trombone, Euphonium, Cello
2	Tuba Part 5	Tuba
2	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass
2	B $\flat$ Bass T. C. Part 5	Bass Clarinet, Contrabass Clarinet, Tuba
2	E $\flat$ Bass T. C. Part 5	Contra Alto Clarinet, Baritone Saxophone, Tuba
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone
2	Keyboards (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ
4	Percussion	Triangle, Suspended Cymbal

### Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (**Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.**)

### About the Composer



**Larry Daehn** was born in 1939 in Fond du Lac, Wisconsin, and grew up on his parent's farm near Rosendale, Wisconsin. He attended a one-room grade school, and Rosendale High School. He received his Bachelors Degree from the University of Wisconsin-Oshkosh and his Masters Degree from University of Wisconsin-Platteville.

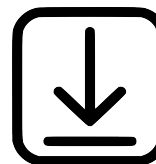
Daehn's 35-year teaching career included elementary, middle school and high school band, chorus and classroom music.

The New Glarus, WI High School Band, which Daehn directed for twenty-seven years, received many state and national honors: 6 Six Flags Best In Class trophies, 4 Wisconsin Governor's Special Commendations, a Wisconsin Senate Citation Of Excellence. The band was chosen to perform at the Wisconsin State Music Convention in 1996.

Daehn is a member of American School Band Directors, Wisconsin Music Education Conference, World Association of Symphonic Bands And Ensembles, The Percy Grainger Society, National Band Association and Phi Beta Mu National Honor Society. He was named in Leaders of American Education in 1971. and was chosen Outstanding Bandmaster by Phi Beta Mu-Pi Chapter in 1988.

Daehn was commissioned to write The West Point Bicentennial March, which was premiered in Carnegie Hall. He has lectured and guest-conducted in Wisconsin, Illinois, New York, Michigan, Minnesota, Iowa, Oregon and California. His articles have appeared in The Instrumentalist and Bandworld magazines.

For almost 30 years Daehn has been owner and operator of Daehn Publications, now distributed by C. L. Barnhouse. He is a popular guest conductor and music lecturer.



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# A SONG FOR FRIENDS

Conductor  
LDP-7333-00

Larry Daehn

9

C Instruments Part 1

B $\flat$  Instruments Part 1

E $\flat$  Instruments Part 1

C Instruments Part 2

B $\flat$  Instruments Part 2

E $\flat$  Instruments Part 2

F Horn Part 2

Viola Part 3

B $\flat$  Instruments Part 3

E $\flat$  Instruments Part 3

F Horn Part 3

Bass Clef Part 3

B $\flat$  Instruments Part 4

E $\flat$  Instruments Part 4

Bass Clef Part 4

Bass & Tuba Part 5

Mallet Percussion (optional)

Keyboards (optional)

Percussion: Triangle Suspended Cymbal

2 3 4 5 6 7 8 9 10

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For reference only

11 12 13 14 15 16 17 18 19 20

C Part 1  
 B♭ Part 1  
 E♭ Part 1  
 C Part 2  
 B♭ Part 2  
 E♭ Part 2  
 F Part 2  
 Vla. Part 3  
 B♭ Part 3  
 E♭ Part 3  
 F Part 3  
 BC Part 3  
 B♭ Part 4  
 E♭ Part 4  
 BC Part 4  
 Bass Part 5  
 Mallets  
 Keyboards  
 Perc.:  
 Tri.  
 Sus. C.

33

41

The image displays a page from a musical score for the song "The Rose Tree". The score is written for a large ensemble, including multiple parts for various instruments and voices. The instruments listed on the left are:

- C Part 1
- B $\flat$  Part 1
- E $\flat$  Part 1
- C Part 2
- B $\flat$  Part 2
- E $\flat$  Part 2
- F Part 2
- Vla. Part 3
- B $\flat$  Part 3
- E $\flat$  Part 3
- F Part 3
- BC Part 3
- B $\flat$  Part 4
- E $\flat$  Part 4
- BC Part 4
- Bass Part 5
- Mallets
- Keyboards
- Perc.: Tri.
- Sus. C.

The score is written in 4/4 time. The key signature is one flat (B $\flat$ ). The music features a variety of musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The score is divided into measures, with measure numbers 31 through 41 visible at the bottom. A large, diagonal watermark reading "For Reference Only" is overlaid across the page.

42 43 44 45 46 47 48 49 50 51 *F* 52 53