



# THE PINERY BOY

(REFLECTIONS ON A WISCONSIN FOLK SONG)

*Arranged by*

Carrie Lane Gruselle

## Instrumentation

1 - Conductor's Full Score  
8 - Violin 1  
8 - Violin 2  
5 - Viola  
5 - Violoncello  
5 - Double Bass

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

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2525 Davie Road, Suite 360  
Fort Lauderdale, Florida 33317-7424  
www.fjhmusic.com



## The Arranger

Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, Wisconsin. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for The FJH Music Company, and co-author of the new FJH method series: *Measures of Success® for Strings*. The arrangements and compositions she has written for young string players are studied and performed regularly worldwide.

Ms. Gruselle holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

## About the Music

As with many folk songs, the origin of the *Pinery Boy* is not known definitively and several versions exist. The common thread is the tragic loss of a loved one. Lyrics include:

Oh, a raftsman's life is a wearisome one,  
It causes many fair maids to weep and mourn,  
It causes them to weep and mourn  
For the loss of a true love that never can return,

“O father, O father, build me a boat,  
That down the Wisconsin I may float,  
And every raft that I pass by  
There I will inquire for my sweet Pinery Boy.”

... “Oh honored lady, he is not here.  
He's drowned in the Dells, as I do fear,  
'Twas at Lone Rock as we passed by,  
That is where we left him, your sweet Pinery Boy.”

... “Oh, dig my grave both wide and deep.  
Put a marble stone at my head and feet,  
And on each stone, carve a snow-white dove,  
To let the world know that I died for love.”

This arrangement allows students to explore the full range of expression on their instruments and as an ensemble. Dynamics are indicated to specify which section should be prominent, and to suggest the phrase shapes, but the conductor should also direct the phrases as interpretation inspires.

It should be noted also that this arrangement does not necessarily follow a “program” or tell a specific story through its form, but it could indeed suggest a program. Students may find it engaging to speculate about a story presented through the music.

*Carrie Lane Gruselle*

# THE PINERY BOY

(Reflections on a Wisconsin Folk Song)

Arranged by  
CARRIE LANE GRUSELLE  
(ASCAP)

Andante (♩ = 60)

Violin 1  
*pp* *mf*

Violin 2  
*pp* *mf*

Viola  
*pp* *mf*

Violoncello  
*non div.* *pp* *mf*

Double Bass  
*pp* *mf*

Vln. 1  
*p* *mp*

Vln. 2  
*p*

Vla.  
*p*

Vcl.  
*p*

D.B.  
*pizz.*

5 7 8

Vln. 1  
*4*

Vln. 2  
*4*

Vla.  
*4*

Vcl.  
*arco*

D.B.  
*pizz.*

9 10 11 12



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Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

13 14 15 16

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*div.*  
*arco*  
*pizz.*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

17 18 19 20

*p*  
*mp*  
*p*  
*mp*  
*p*  
*mp*

*pizz.*

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
D.B.

21 22 23

*mp*  
*mf*  
*p*  
*mp*  
*arco*  
*arco*

25

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*f*

*f*

*f*

*f*

*f*

*pizz.*

*mf*

26 D 27 D 28 D 29 G

30

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*p*

*mf*

*mf*

*mf*

*p*

*mf*

*p*

*mf*

*arco*

*p*

*mf*

D 31

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

*p*

*mf*

*mf*

*p*

*mf*

*pizz.*

*arco*

*p*

*mf*

32 33

36

34 *p* 37

Vln. 1

Vln. 2

Vla.

Vcl.

D.B. *arco*

This block contains measures 34 through 37 of the musical score. The score is for five parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. A box containing the number '36' is positioned above the first staff. Measure 34 features a dynamic marking of *p*. Measures 35 and 36 contain a *trill* (trill symbol) above the first violin staff. Measure 37 includes a dynamic marking of *p* and an *arco* marking above the double bass staff. A large, semi-transparent red watermark reading 'Preview Only' is overlaid diagonally across the entire page.

38 39 41

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

D.B. *piez.* *arco*

This block contains measures 38 through 41 of the musical score. The score is for five parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 38 and 39 feature dynamic markings of *pp* for Vln. 1 and Vln. 2. Measure 38 also has a dynamic marking of *pp* for the D.B. part. Measure 39 includes a *piez.* (pizzicato) marking above the double bass staff. Measure 41 features an *arco* (arco) marking above the double bass staff. A large, semi-transparent red watermark reading 'Preview Only' is overlaid diagonally across the entire page.

42

Vln. 1 *div.*

Vln. 2 *mp*

Vla.

Vcl.

D.B.

43 44 45

This block contains measures 42 through 45 of the musical score. The score is for five parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 42 features a dynamic marking of *mp* for Vln. 2 and a *div.* (divisi) marking above the first violin staff. Measures 43, 44, and 45 feature dynamic markings of *pp* for Vln. 1, Vln. 2, and the D.B. part. A large, semi-transparent red watermark reading 'Preview Only' is overlaid diagonally across the entire page.

Vln. 1 unis.

Vln. 2

Vla.

Vcl.

D.B.

46 47 48 49

*pp*

51

Vln. 1

Vln. 2

Vla.

Vcl. *div.*

D.B.

50

*pp*

4

54

Vln. 1 *f*

Vln. 2 *f* *non div.*

Vla. *f*

Vcl. *f*

D.B. *f*

55 56

4

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vcl. *ff* *mf*

D.B. *ff* *mf*

57 59 60

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vcl. *p* *mp* *non div.*

D.B. *p* *mp*

61 62 63

Vln. 1 *ppp*

Vln. 2 *p* *ppp*

Vla. *p* *ppp*

Vcl. *p* *ppp*

D.B. *p* *ppp*

65 66 67 *p* *ppp*