

**FULL CONDUCTOR SCORE**  
Catalog No: 026-4822-01

Featuring exceptional musical works  
for bands requiring flexible instrumentation

# Sons Of Liberty

Larry Neeck

C.L. BARNHOUSE COMPANY

# Build-A-Band Series

FLEXIBLE MUSICAL WORKS  
FOR CHALLENGING INSTRUMENTATIONS

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**C.L. BARNHOUSE** COMPANY

# SONS OF LIBERTY

## Larry Neeck

### Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B♭ Instruments Part 1	B♭ Clarinet, B♭ Soprano Saxophone, B♭ Trumpet
2	E♭ Instruments Part 1	E♭ Clarinet, E♭ Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B♭ Instruments Part 2	B♭ Clarinet, B♭ Trumpet
2	E♭ Instruments Part 2	E♭ Alto Saxophone, E♭ Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B♭ Instruments Part 3	B♭ Bass Clarinet, B♭ Tenor Saxophone, B♭ Euphonium T.C.
2	E♭ Instruments Part 3	E♭ Alto Clarinet, E♭ Baritone Saxophone, E♭ Horn
2	F Horn Part 3	F Horn
4	Bass Clef Instruments Part 3	Bassoon, Trombone, Euphonium, Cello
2	B♭ Instruments Part 4	B♭ Bass Clarinet, B♭ Tenor Saxophone, B♭ Euphonium T.C.
2	E♭ Instruments Part 4	E♭ Alto Clarinet, E♭ Contra Alto Clarinet, E♭ Baritone Saxophone
4	Bass Clef Instruments Part 4	Bassoon, Trombone, Euphonium, Cello
2	Tuba Part 5	Tuba
2	Bass Part 5	String Bass, Electric Bass, Keyboard Bass
2	B♭ Bass Part 5 T.C.	B♭ Bass Clarinet, B♭ Contrabass Clarinet, B♭ Tuba
2	E♭ Bass Part 5 T.C.	E♭ Contra Alto Clarinet, E♭ Baritone Saxophone, E♭ Tuba
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone
1	Timpani (optional)	Timpani
4	Percussion	Sus./Cr. Cymbals, Tambourine, Snare Drum, Bass Drum
2	Keyboard (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ

### 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.)

### Program Notes

The "Sons of Liberty" was founded in 1765 to advocate the causes of the American colonists, initially in opposition of the British-imposed Stamp Act. Chapters were formed in most cities and towns in the Colonies. The organization became a catalyst for the Revolutionary War, serving as the first group organized in resistance to British rule.

This arrangement includes three famous songs of the era. "Chester," composed by William Billings in 1770, was originally conceived as a hymn. The Minutemen of Massachusetts, and later the Continental Army, used it as a marching song. "Paul Jones Victory," a traditional Celtic tune, was set to words that celebrated the exploits of the most famous American seaman of the era. "Yankee Doodle," is certainly the best known song of the Revolutionary era. Of British origin, Americans changed the words and adopted it as their own.

### Rehearsal Suggestions

Musically the work is divided into three sections, which correspond to each song. Each section has a contrasting style, which should be apparent in performance.

"Chester" begins in an expressive, hymn-like fashion. Strive to keep the melody prominent, with the accompanying lines supporting the theme. The tempo and character change at m. 17 to a moderate, march-like style.

"Paul Jones Victory" is a lively, rollicking setting in 3/4. Observe the articulations, with crisp staccatos and an overall marcato style. Balance the accompaniment, so that the melody is always prominent. Work with the winds, without the percussion, to achieve a brisk tempo "in 1." The fugue-like section, beginning at m. 99, should be bold and precise, and should lead to the dramatic unison conclusion at m. 119.

"Yankee Doodle," beginning at m. 120, should be played in a stately march style, at a moderate tempo. Accurate articulations will make this section sparkle. At m. 164, strive for a broad legato style. M. 172 to the end should be bold and dramatic.

I hope you and your band will enjoy performing **Sons Of Liberty**.



### About the Composer



**Larry Neeck** is an internationally recognized composer, with more than one-hundred fifty works for concert band, jazz ensemble, and orchestra published by C.L. Barnhouse Company and Arco String Publications. He is frequently commissioned to write for schools, bands, and festivals, and often works as a guest conductor and clinician. His CDs, "Swing Machine," recorded by the Studio A Big Band, and "Midnight Escape," recorded by the Washington Winds are available from Walking Frog Records. His music has been heard on PBS television, and he has received numerous ASCAP awards for his compositions.

In addition to his work as a composer, Mr. Neeck had a successful career as a middle school band director, retiring after thirty-two years from the Webster (NY) Central School District. He directed concert bands, jazz ensembles, taught wind and percussion classes, and co-founded the Willink Middle School Student/Parent Band, now in its twenty-fifth season. He is currently the conductor of the Eastman-Rochester New Horizons Band. The years he spent as a school band director have informed his composing style, resulting in works that engage students and audiences alike.

Mr. Neeck holds a B.A. in Music from the University of Pittsburgh, and an M.M. in Music Education from the Eastman School of Music. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), National Association for Music Education (NAfME), New York State School Music Association (NYSSMA), and the New York State Band Directors Association (NYSBDA).



# SONS OF LIBERTY

Larry Neeck

Molto Legato ( $\text{♩} = 72$ )

C Instruments  
Part 1

Musical score for C Instruments Part 1. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic markings  $p$  and "WW preferred".

B♭ Instruments  
Part 1

Musical score for B♭ Instruments Part 1. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

E♭ Instruments  
Part 1

Musical score for E♭ Instruments Part 1. The score consists of two staves in common time, key signature of one sharp. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

C Instruments  
Part 2

Musical score for C Instruments Part 2. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$  ("WW preferred").

B♭ Instruments  
Part 2

Musical score for B♭ Instruments Part 2. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

E♭ Instruments  
Part 2

Musical score for E♭ Instruments Part 2. The score consists of two staves in common time, key signature of one sharp. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

F Horn  
Part 2

Musical score for F Horn Part 2. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

Viola  
Part 3

Musical score for Viola Part 3. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

B♭ Instruments  
Part 3

Musical score for B♭ Instruments Part 3. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

E♭ Instruments  
Part 3

Musical score for E♭ Instruments Part 3. The score consists of two staves in common time, key signature of one sharp. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

F Horn  
Part 3

Musical score for F Horn Part 3. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

Bass Clef  
Part 3

Musical score for Bass Clef Part 3. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

B♭ Instruments  
Part 4

Musical score for B♭ Instruments Part 4. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

E♭ Instruments  
Part 4

Musical score for E♭ Instruments Part 4. The score consists of two staves in common time, key signature of one sharp. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

Bass Clef  
Part 4

Musical score for Bass Clef Part 4. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

Bass Part 5  
Tuba Part 5

Musical score for Bass Part 5/Tuba Part 5. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

Mallet Percussion  
(optional)

Musical score for Mallet Percussion (optional). The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

Timpani  
(optional)

Musical score for Timpani (optional). The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

Percussion  
Sus./Cr. Cymbals  
Tambourine  
Snare Drum  
Bass Drum

Musical score for Percussion. The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic markings  $p$ ,  $mf$ , and  $p$ .

Keyboard  
(optional)

Musical score for Keyboard (optional). The score consists of two staves in common time, key signature of one flat. The first staff uses a treble clef, and the second staff uses a bass clef. The music features eighth-note patterns with slurs and dynamic marking  $p$ .

1 2 3 4 5 6 7 8

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9

C Inst. P1      B♭ Inst. P1      E♭ Inst. P1

C Inst. P2      B♭ Inst. P2      E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3      E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4      E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

rit.

*For reference only. Not valid for performance.*

**[17] Allegro Moderato ( $\text{♩} = 116$ )**

Musical score for orchestra and percussion, measures 17-22. The score includes parts for C Inst. P1, B♭ Inst. P1, E♭ Inst. P1, C Inst. P2, B♭ Inst. P2, E♭ Inst. P2, Hn. P2, Vla. P3, B♭ Inst. P3, E♭ Inst. P3, Hn. P3, Bass Clef P3, B♭ Inst. P4, E♭ Inst. P4, Bass Clef P4, Bass, Tuba P5, Mallets, Timp., Perc., and Kybd.

The score consists of two systems of music. The first system (measures 17-20) features woodwind entries (C Inst. P1, B♭ Inst. P1, E♭ Inst. P1, C Inst. P2, B♭ Inst. P2, E♭ Inst. P2, Hn. P2) followed by brass entries (Vla. P3, B♭ Inst. P3, E♭ Inst. P3, Hn. P3). The second system (measures 21-22) features brass entries (Bass Clef P3, B♭ Inst. P4, E♭ Inst. P4, Bass Clef P4) followed by brass entries (Bass, Tuba P5, Mallets, Timp.). The Percussion part (Perc.) has a prominent role in both systems, particularly with a dynamic *f* in measure 17 and a dynamic *p* in measure 20. The Kybd. part is present in the second system, starting with a dynamic *mf*.

28

C Inst. P1

B<sub>b</sub> Inst. P1

E<sub>b</sub> Inst. P1

C Inst. P2

B<sub>b</sub> Inst. P2

E<sub>b</sub> Inst. P2

Hn. P2

Vla. P3

B<sub>b</sub> Inst. P3

E<sub>b</sub> Inst. P3

Hn. P3

Bass Clef P3

B<sub>b</sub> Inst. P4

E<sub>b</sub> Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

C Inst. P1  
 B♭ Inst. P1  
 E♭ Inst. P1  
 C Inst. P2  
 B♭ Inst. P2  
 E♭ Inst. P2  
 Hn. P2  
 Vla. P3  
 B♭ Inst. P3  
 E♭ Inst. P3  
 Hn. P3  
 Bass Clef P3  
 B♭ Inst. P4  
 E♭ Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 Perc.  
 Kybd.

**41** Lively ( $\text{♩} = 72$ )

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

C Inst. P1  
 B♭ Inst. P1  
 E♭ Inst. P1  
 C Inst. P2  
 B♭ Inst. P2  
 E♭ Inst. P2  
 Hn. P2  
 Vla. P3  
 B♭ Inst. P3  
 E♭ Inst. P3  
 Hn. P3  
 Bass Clef P3  
 B♭ Inst. P4  
 E♭ Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 Perc.  
 Kybd.

45 46 47 48 49 50 51 52 53 54

55

C Inst. P1

B<sub>b</sub> Inst. P1

E<sub>b</sub> Inst. P1

C Inst. P2

B<sub>b</sub> Inst. P2

E<sub>b</sub> Inst. P2

Hn. P2

Vla. P3

B<sub>b</sub> Inst. P3

E<sub>b</sub> Inst. P3

Hn. P3

Bass Clef P3

B<sub>b</sub> Inst. P4

E<sub>b</sub> Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

64

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timpani

Perc.

Kybd.

64      65      66      67      68      69      70      71

72

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

82

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

91

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

99

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timpani

Perc.

Kybd.

Xylophone preferred

107

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

115

*molto rall.*120 March ( $\downarrow = 116$ )

C Inst. P1

B $\flat$  Inst. P1

E $\flat$  Inst. P1

C Inst. P2

B $\flat$  Inst. P2

E $\flat$  Inst. P2

Hn. P2

Vla. P3

B $\flat$  Inst. P3

E $\flat$  Inst. P3

Hn. P3

Bass Clef P3

B $\flat$  Inst. P4

E $\flat$  Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

**124**

C Inst. P1      *mf*  
                   (WW preferred)

B♭ Inst. P1      *mf*

E♭ Inst. P1      *mf*

C Inst. P2      *mf*  
                   (WW preferred)

B♭ Inst. P2      *mf*

E♭ Inst. P2      *mf*

Hn. P2      *mf*

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.      *mp*

Kybd.      (LH) *mf*

132

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

**140**

C Inst. P1      *mf*  
                   (WW preferred)

B♭ Inst. P1      *mf*

E♭ Inst. P1      *mf*

C Inst. P2      *mf*  
                   (WW preferred)

B♭ Inst. P2      *mf*

E♭ Inst. P2      *mf*

Hn. P2      *mf*

Vla. P3      *mf*

B♭ Inst. P3      *mf*

E♭ Inst. P3      *mf*

Hn. P3      *mf*

Bass Clef P3      *mf*

B♭ Inst. P4      -

E♭ Inst. P4      -

Bass Clef P4      -

Bass, Tuba P5      -

Mallets      -

Tim.      -

Perc.      *Solo*      *mf*

Kybd.      *mf*

**148**

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

156

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

164 Broadly

*legato*

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

172

C Inst. P1

B<sub>b</sub> Inst. P1

E<sub>b</sub> Inst. P1

C Inst. P2

B<sub>b</sub> Inst. P2

E<sub>b</sub> Inst. P2

Hn. P2

Vla. P3

B<sub>b</sub> Inst. P3

E<sub>b</sub> Inst. P3

Hn. P3

Bass Clef P3

B<sub>b</sub> Inst. P4

E<sub>b</sub> Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Perc.

Kybd.

171      172      173      174      175      176      177      178      179