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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MUSIC PUBLISHERS SINCE 1886
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 discression. 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 flexiblity 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).

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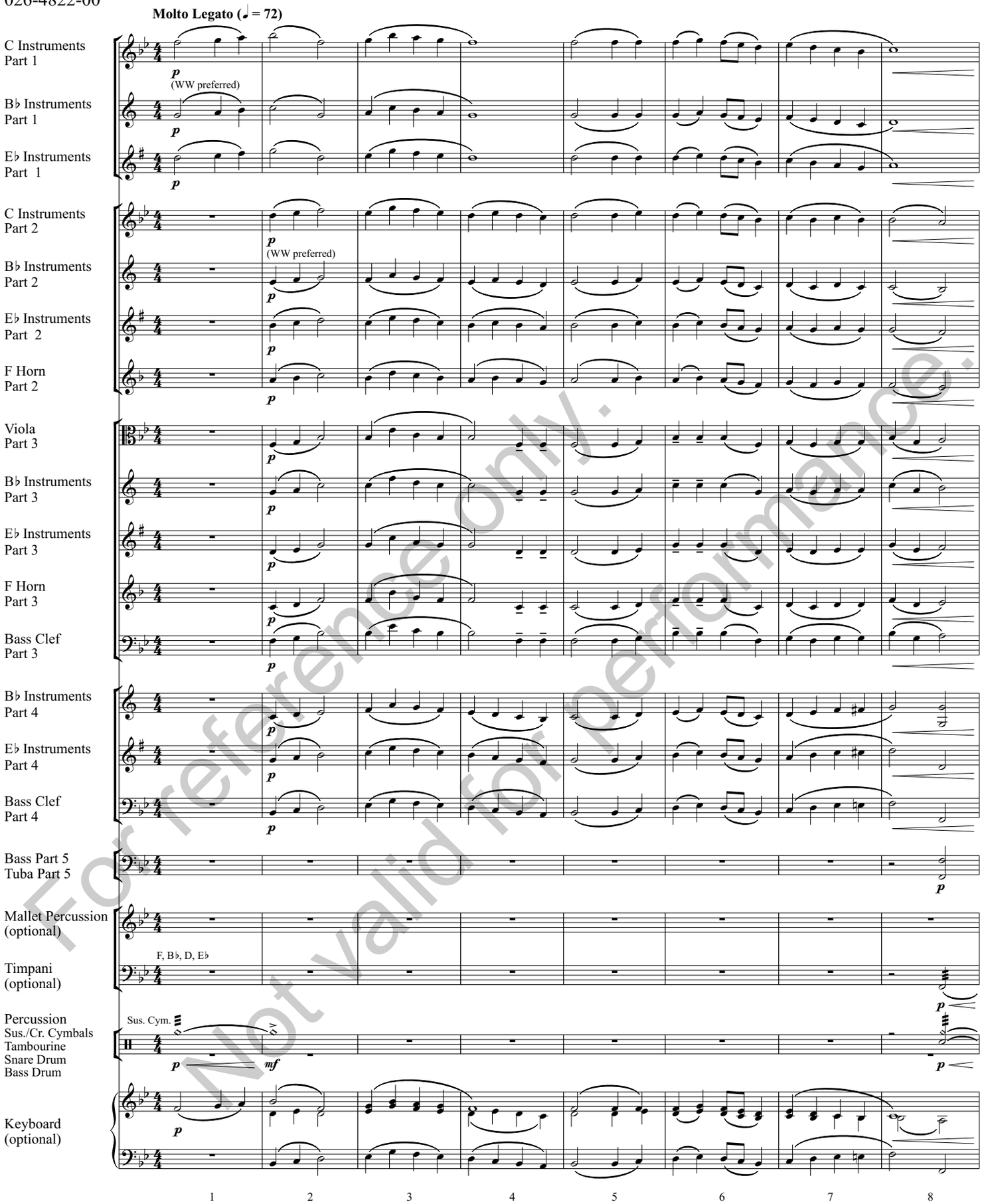
Conductor Score
026-4822-00

SONS OF LIBERTY

Larry Neeck



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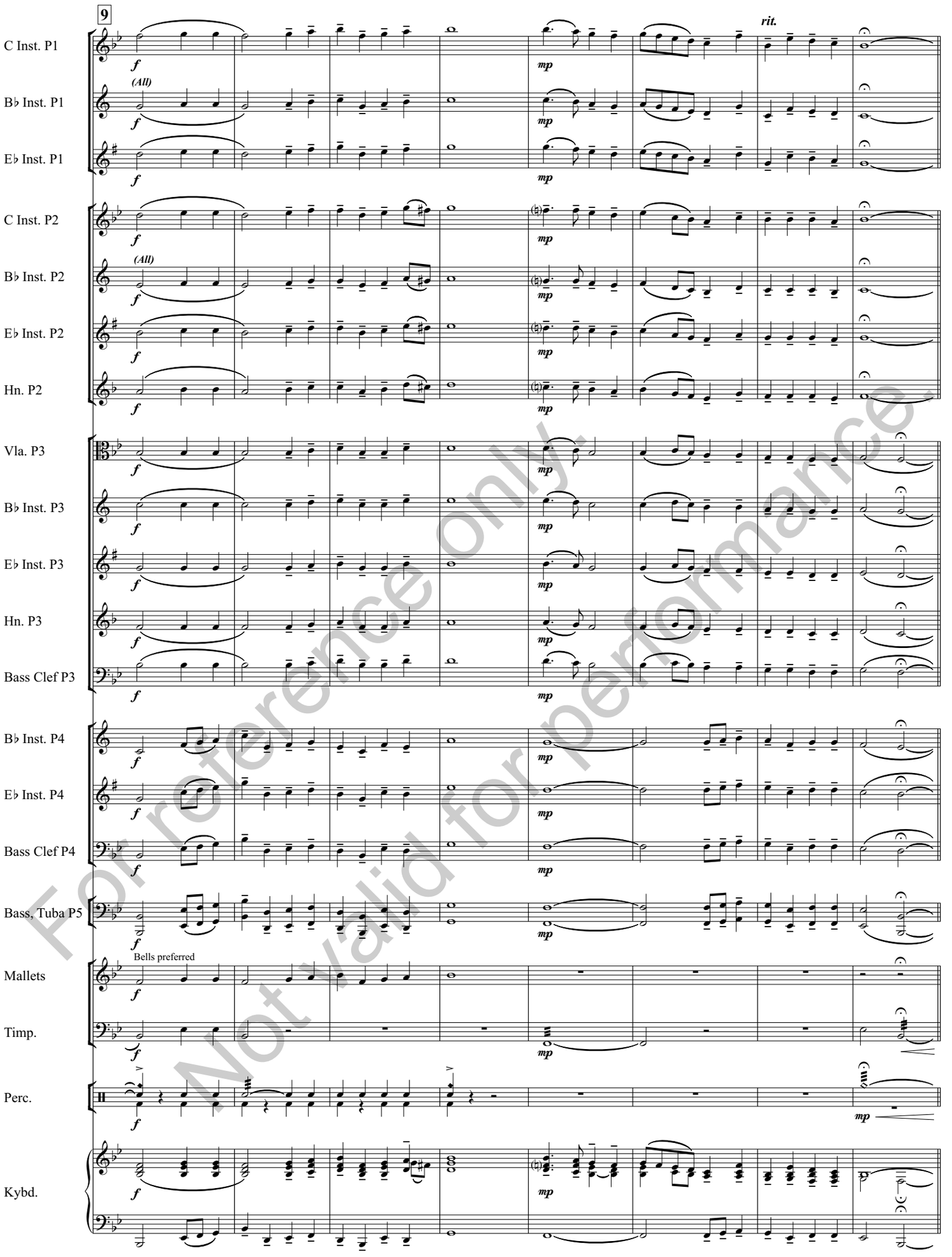

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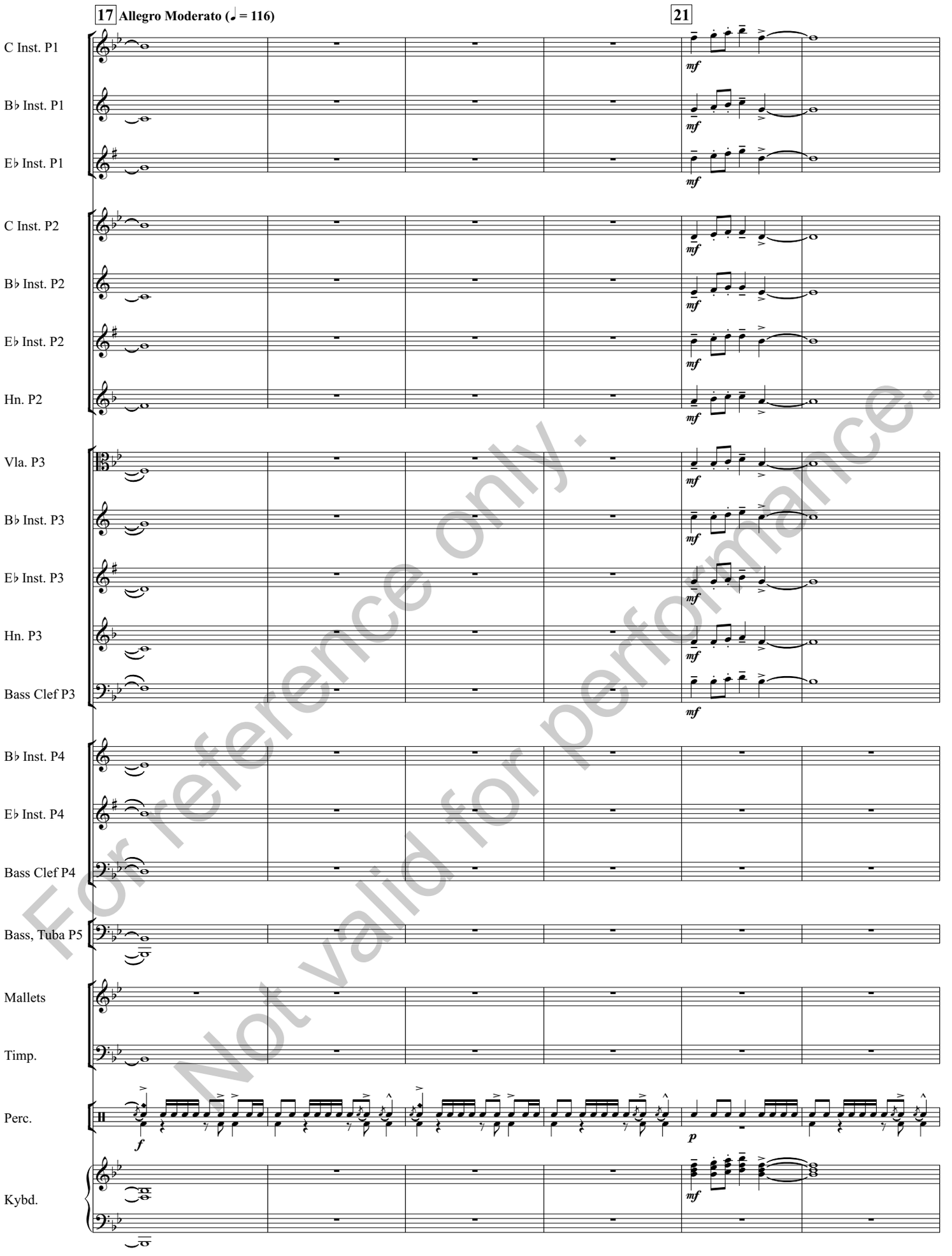

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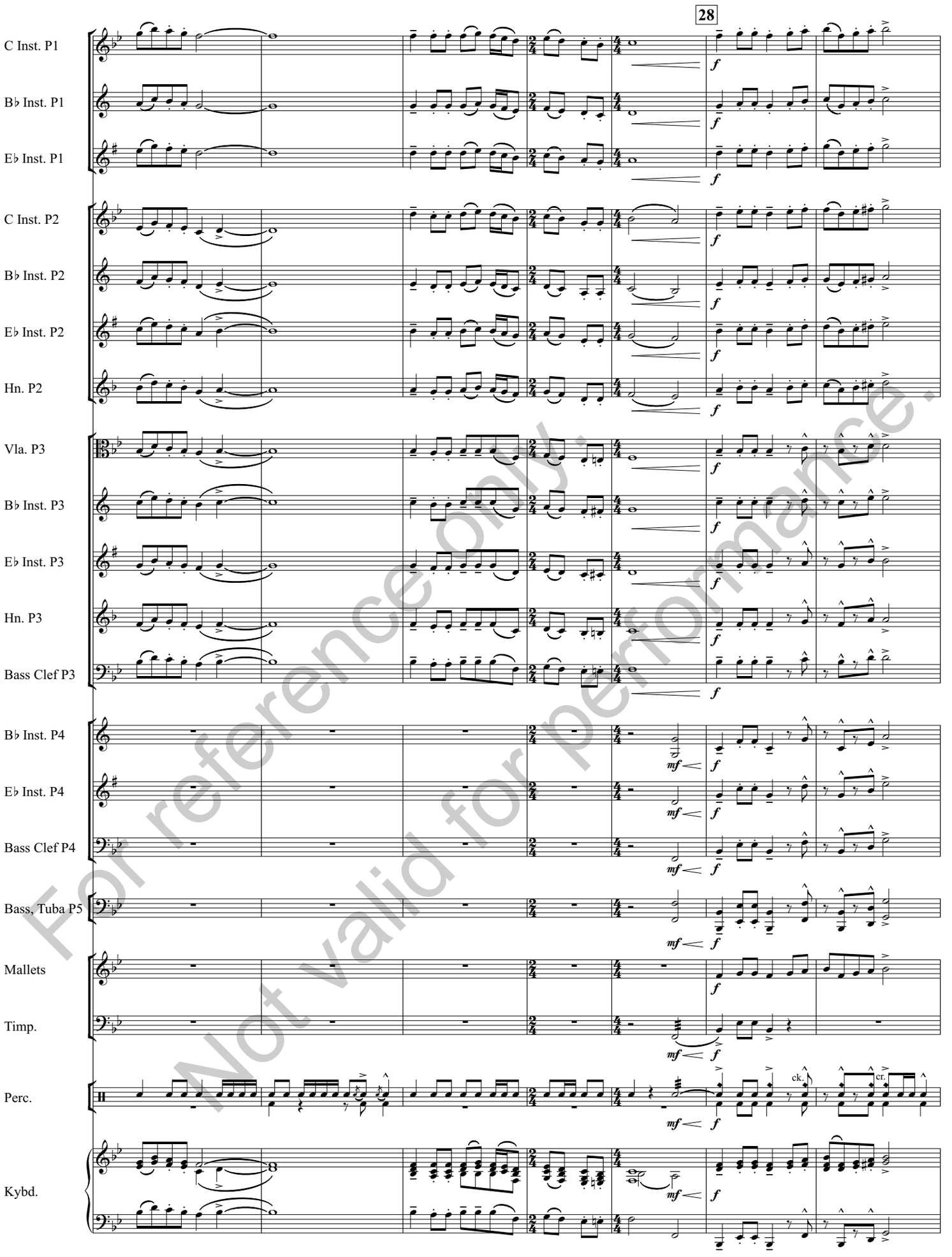

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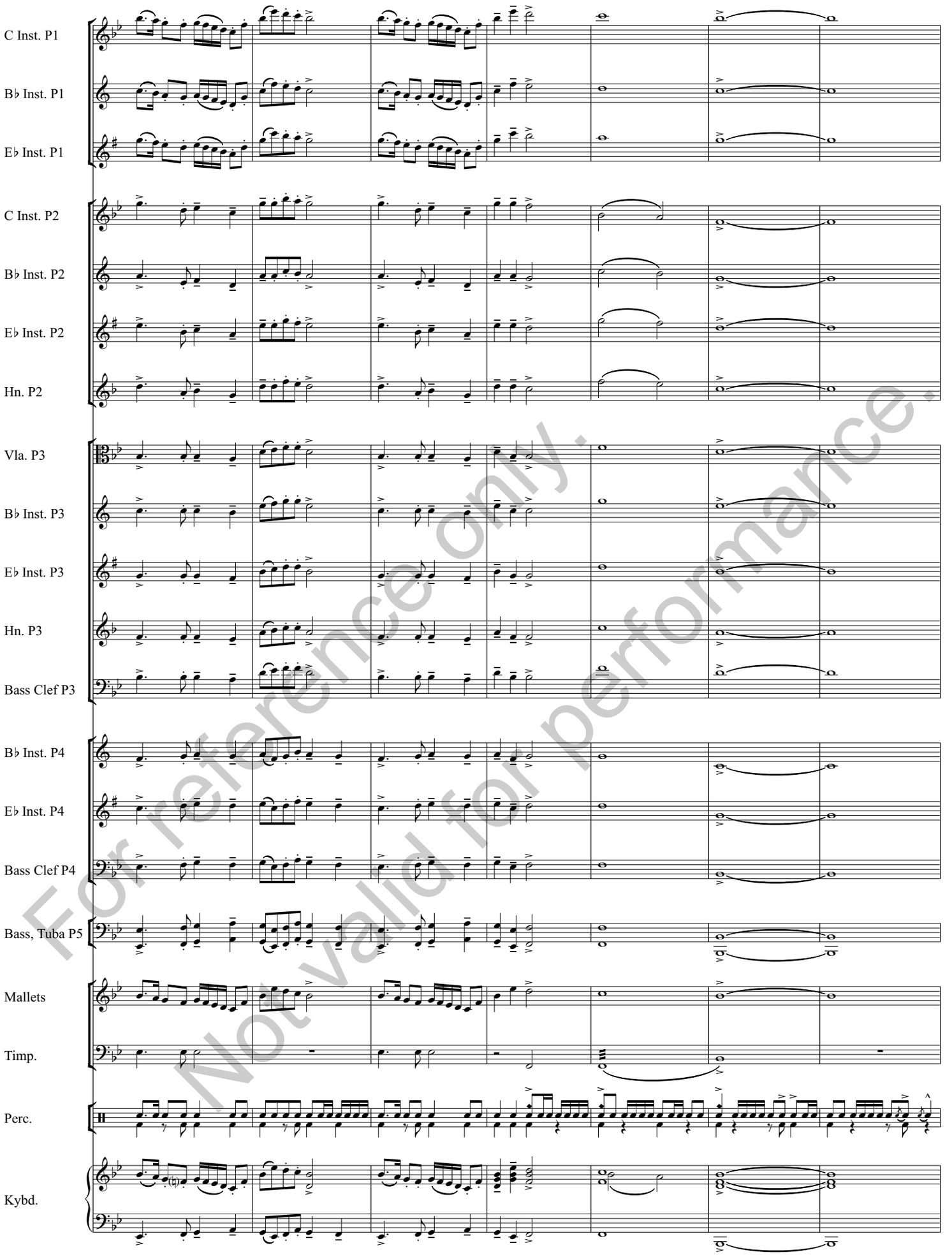

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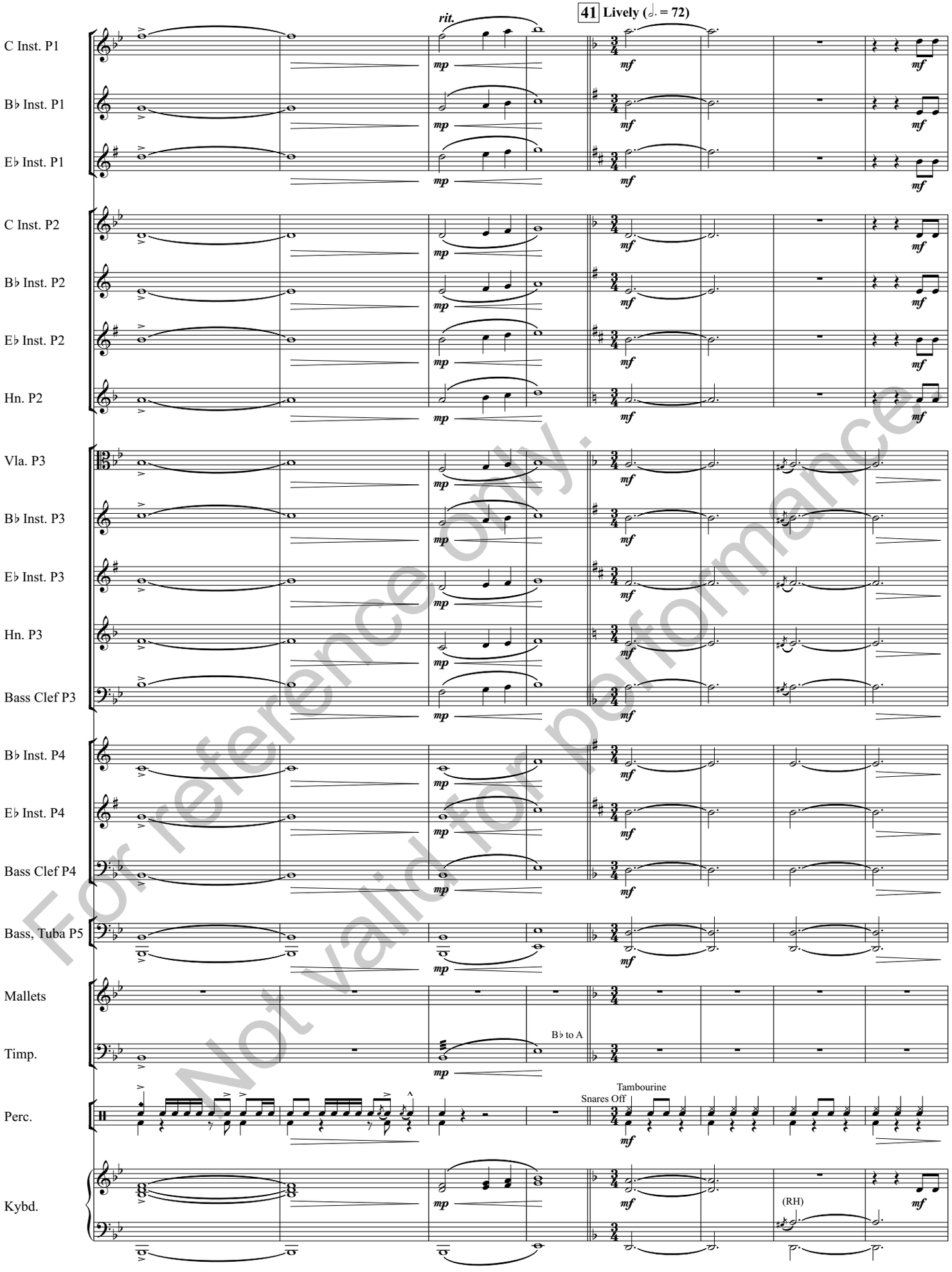

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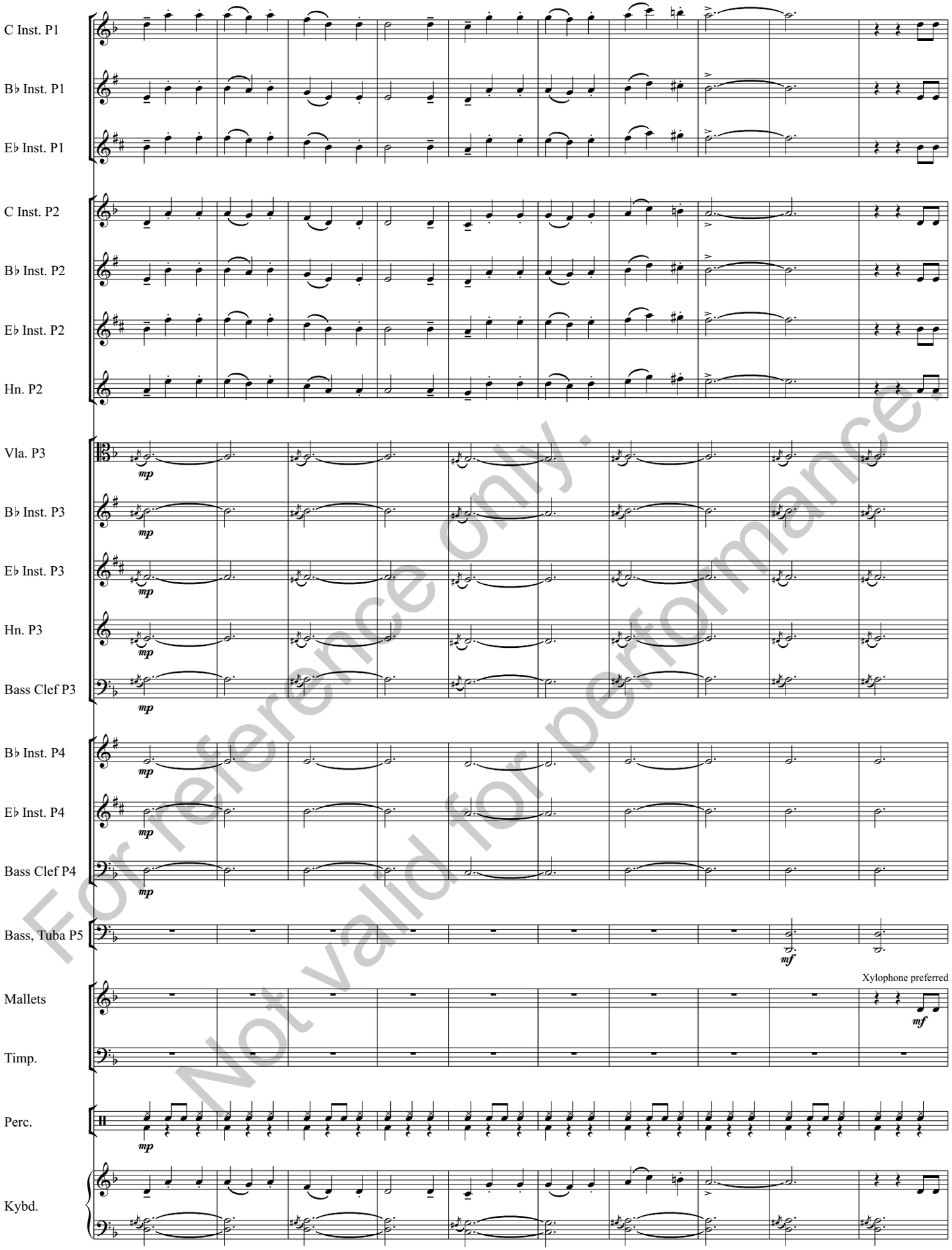

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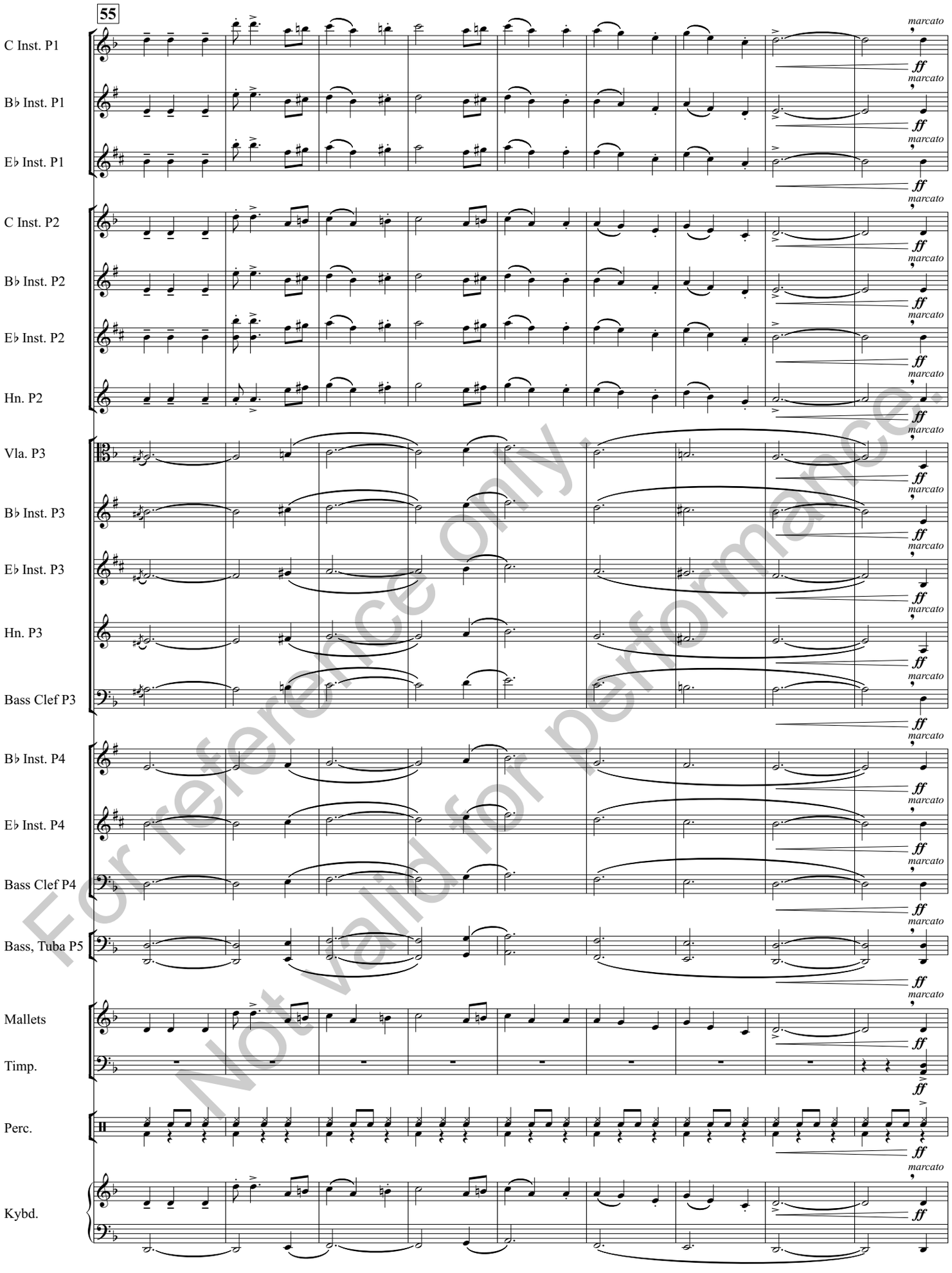

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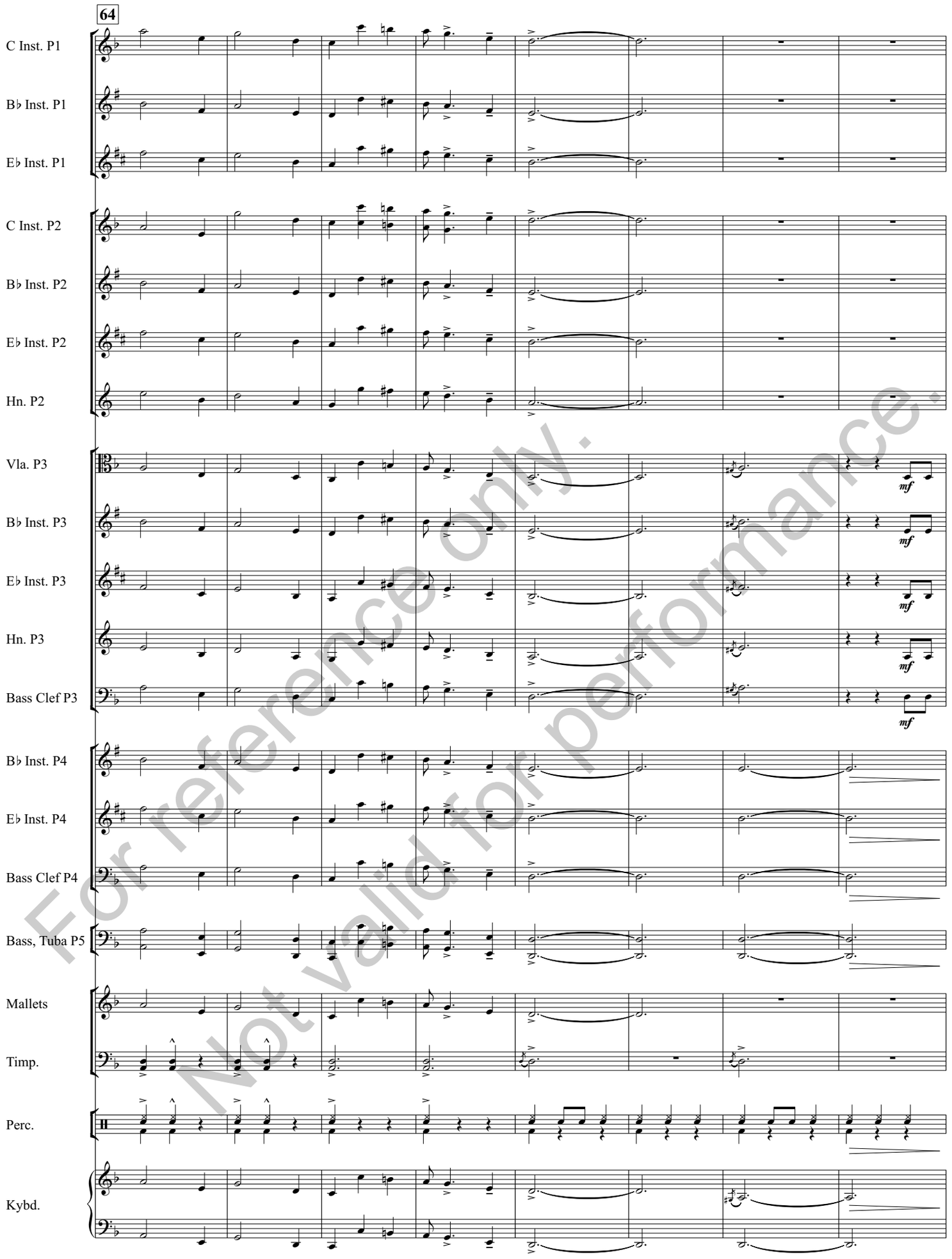

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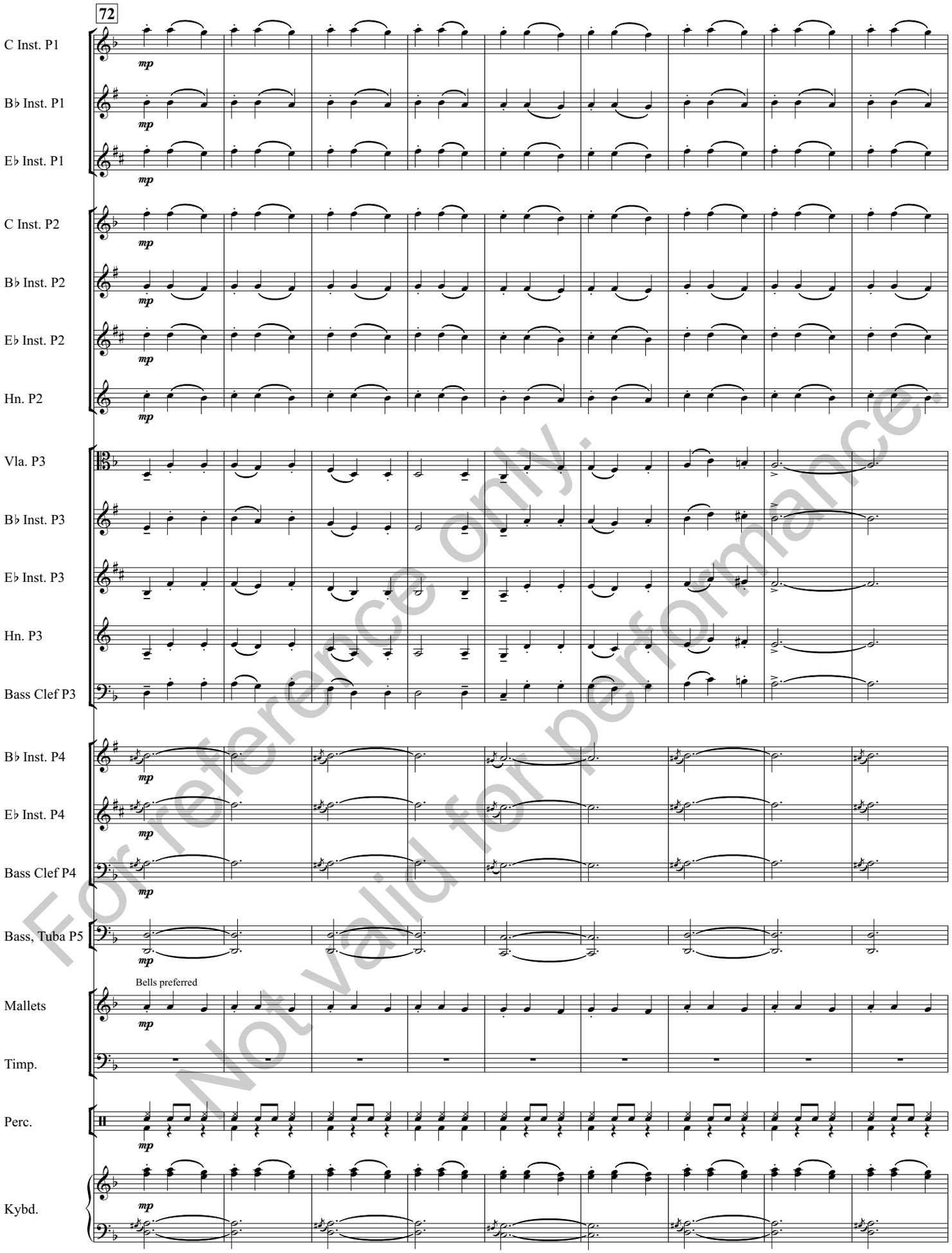

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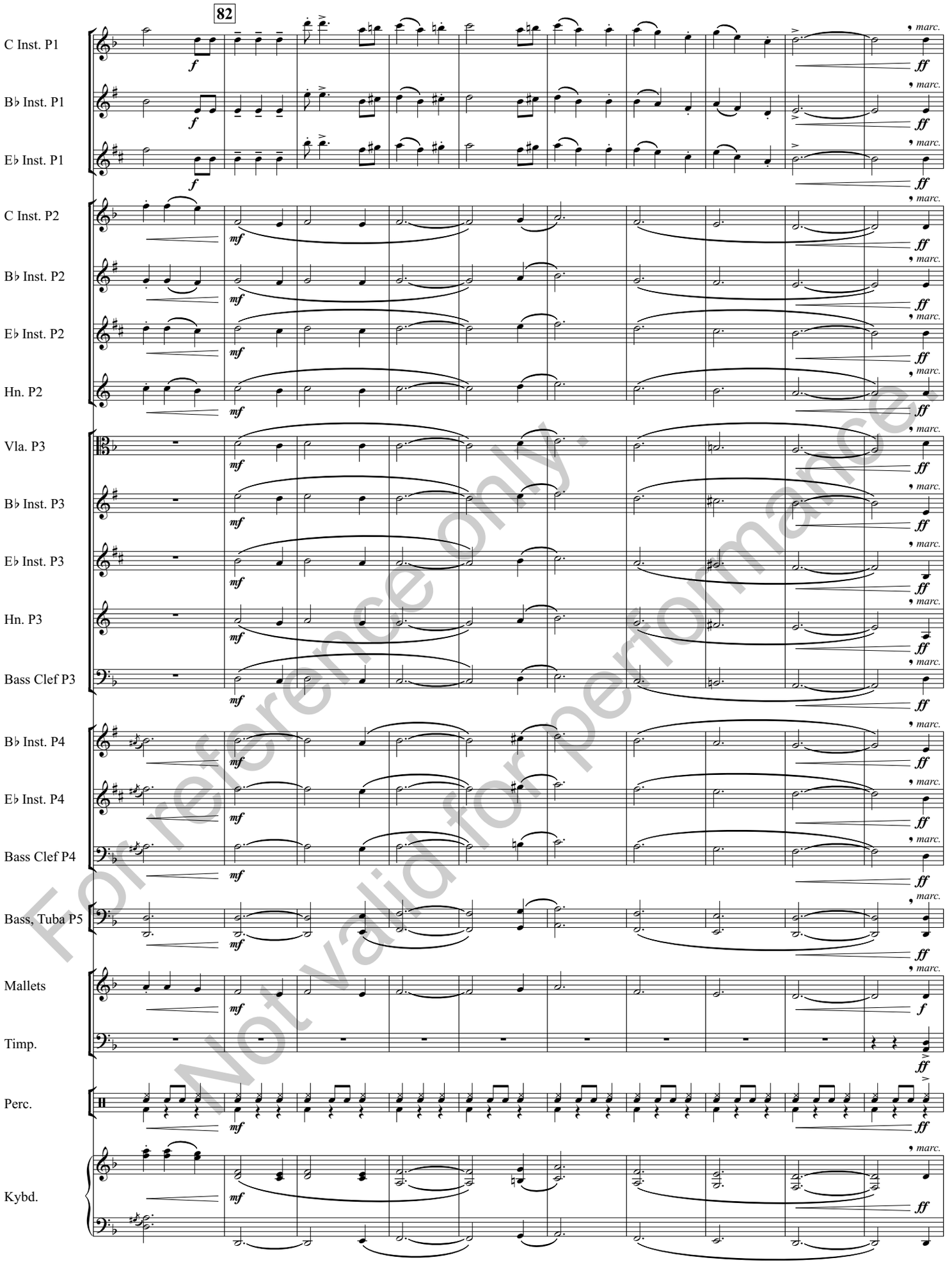

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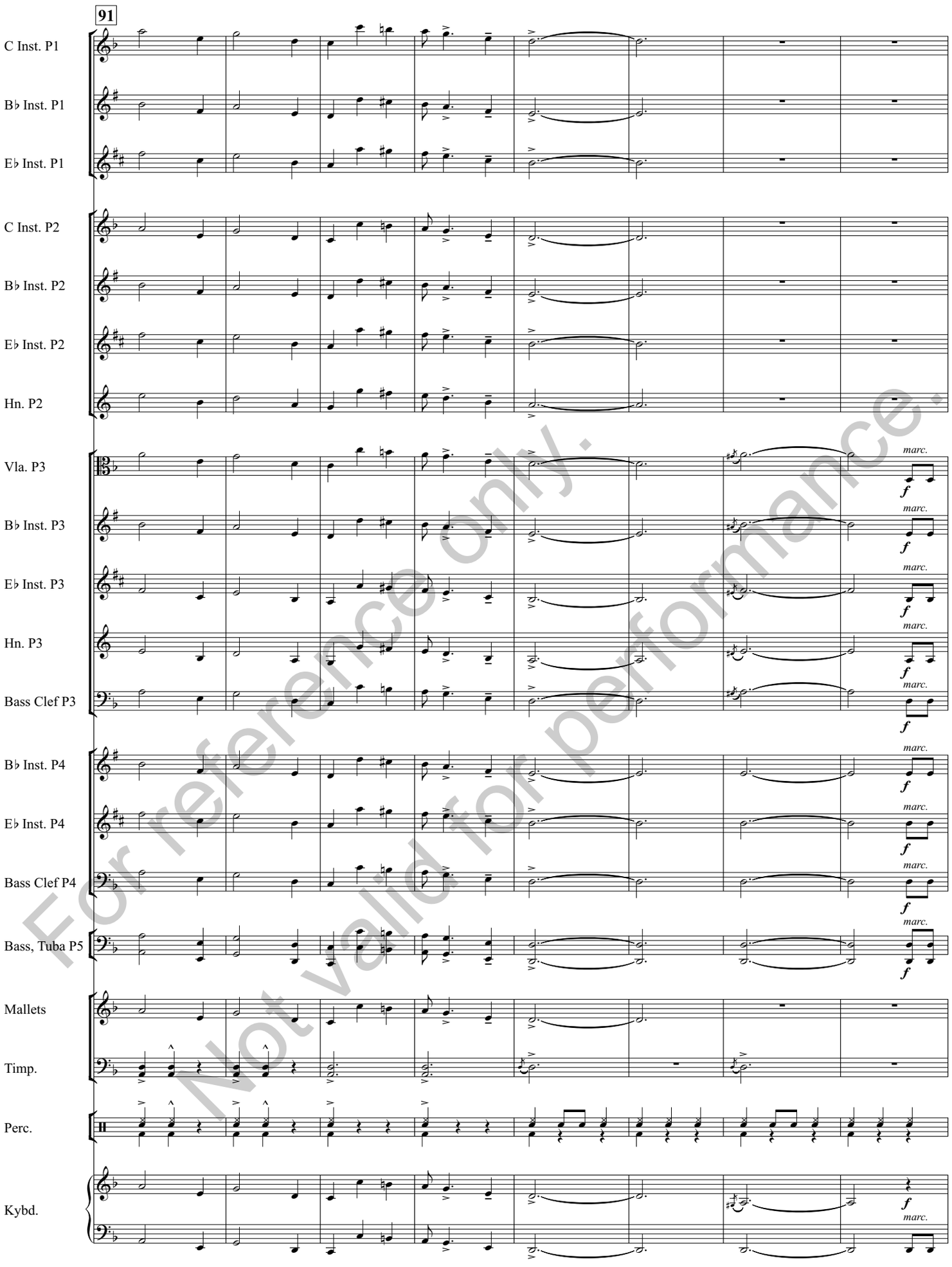

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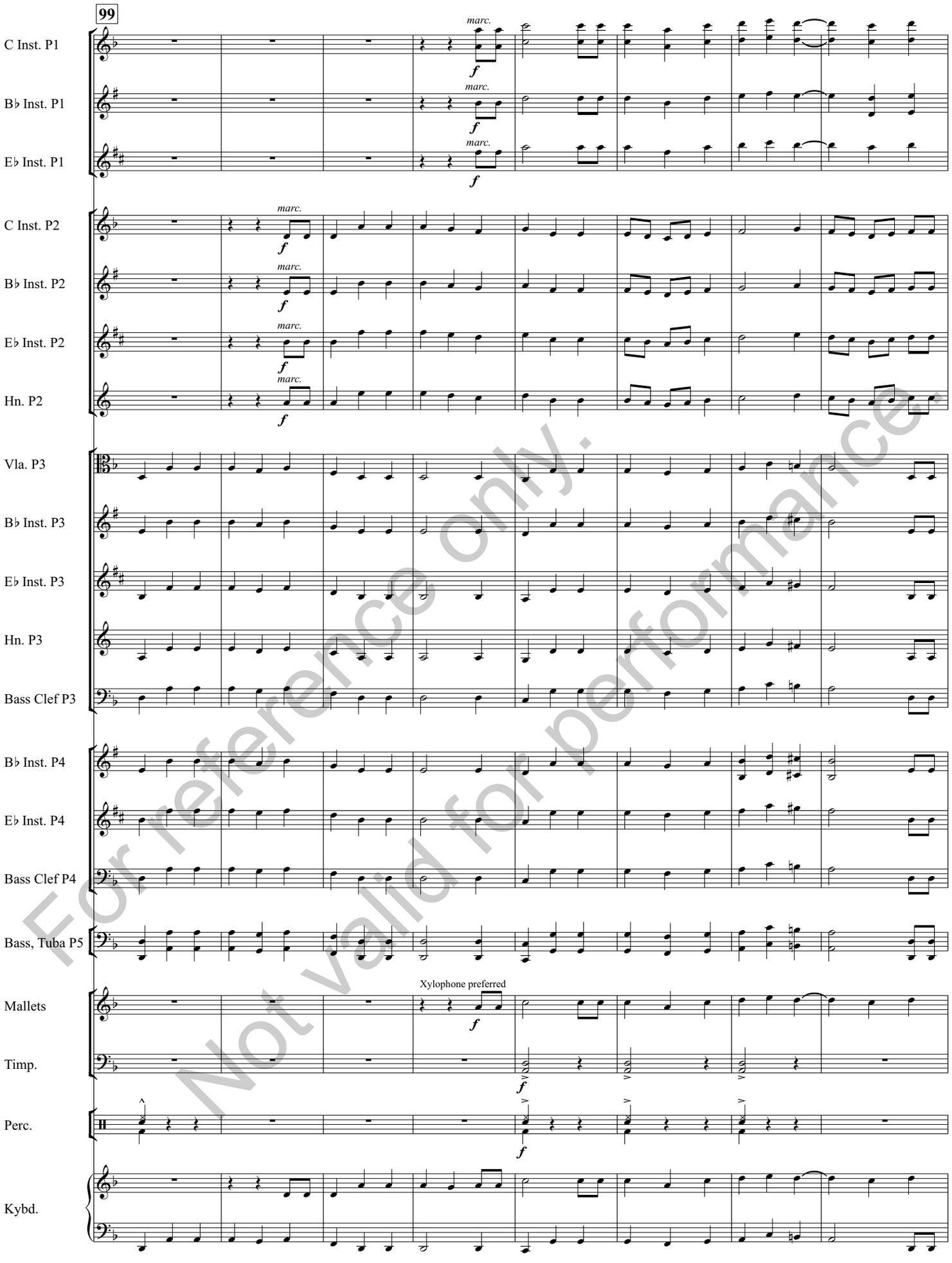

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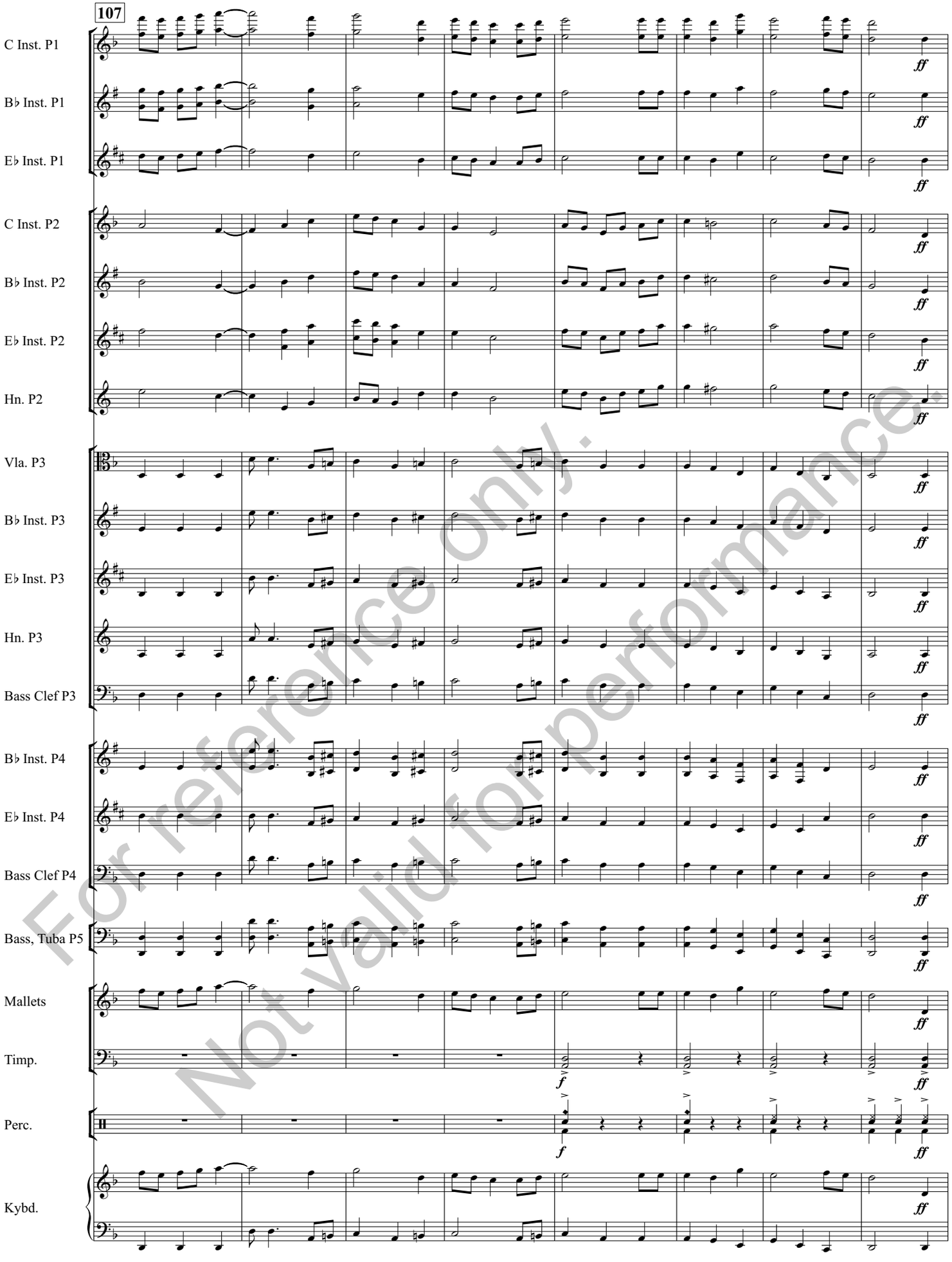

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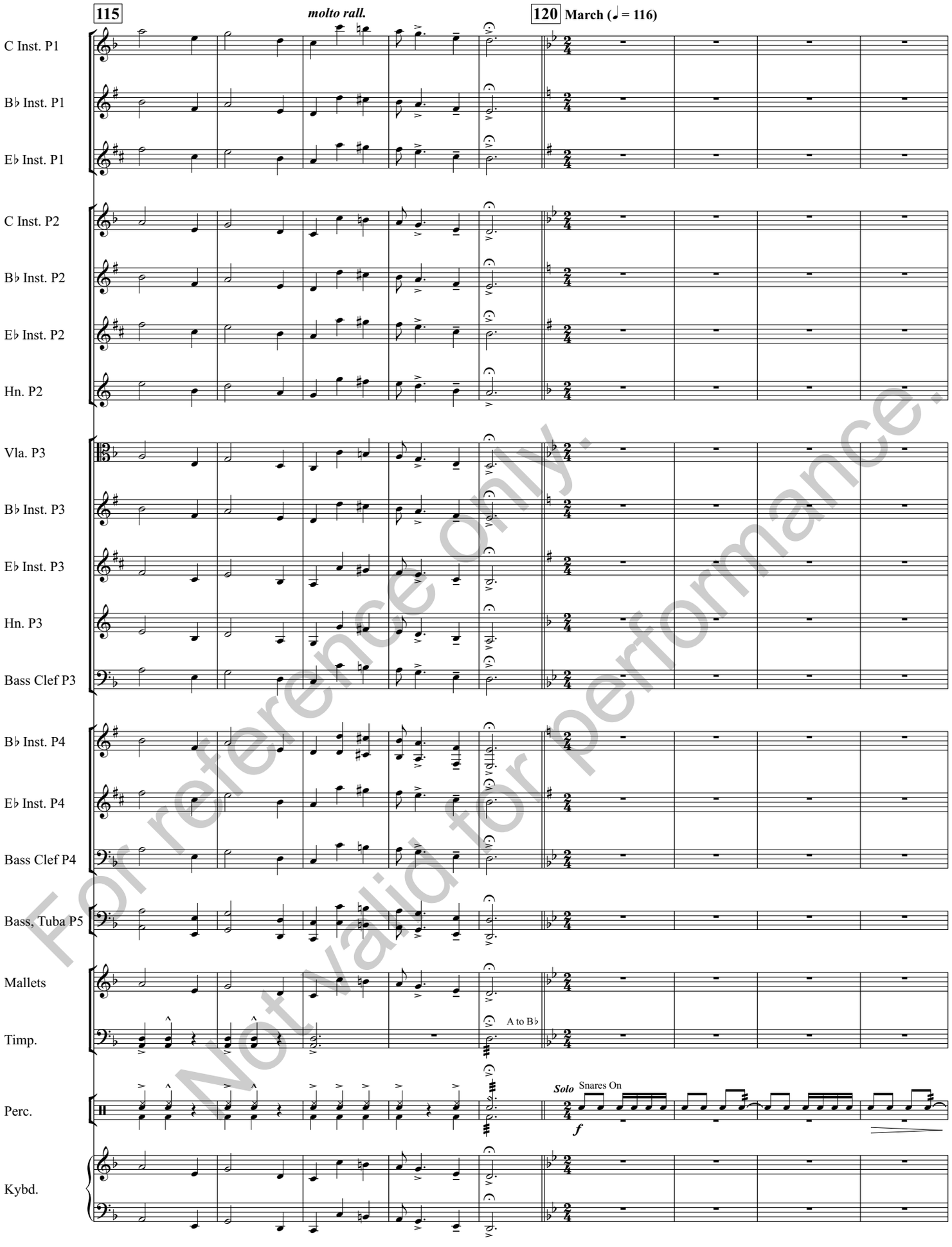

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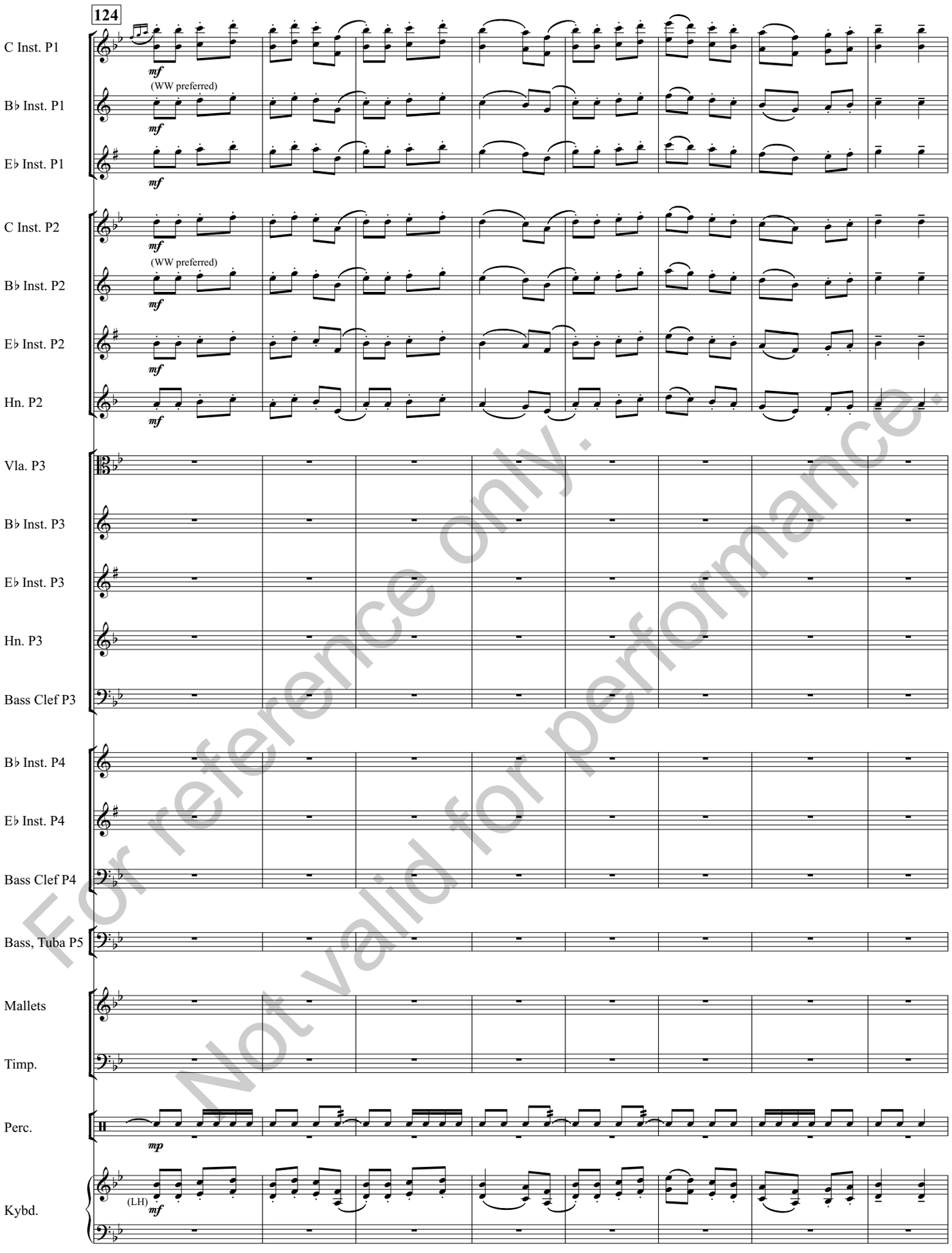

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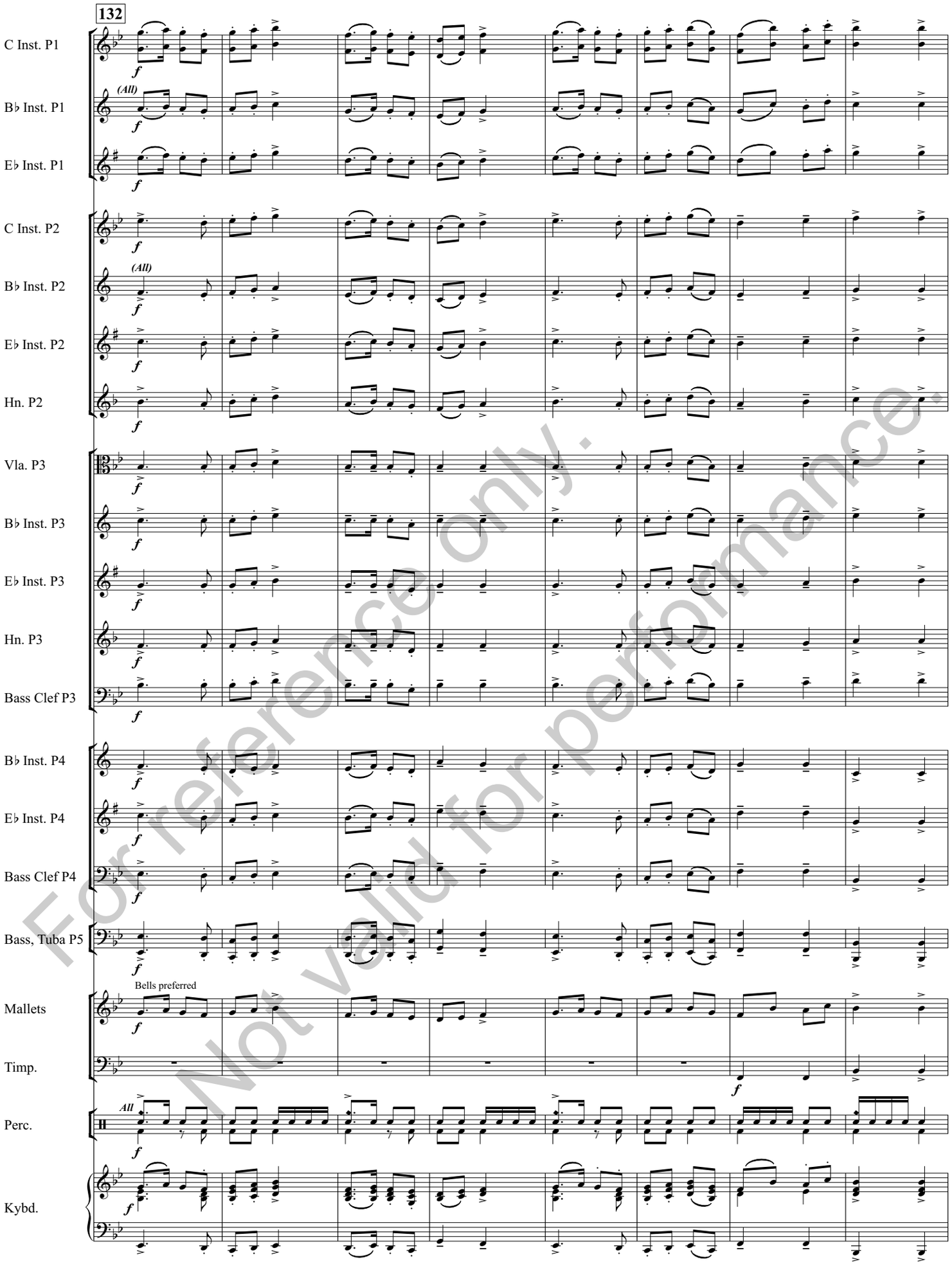

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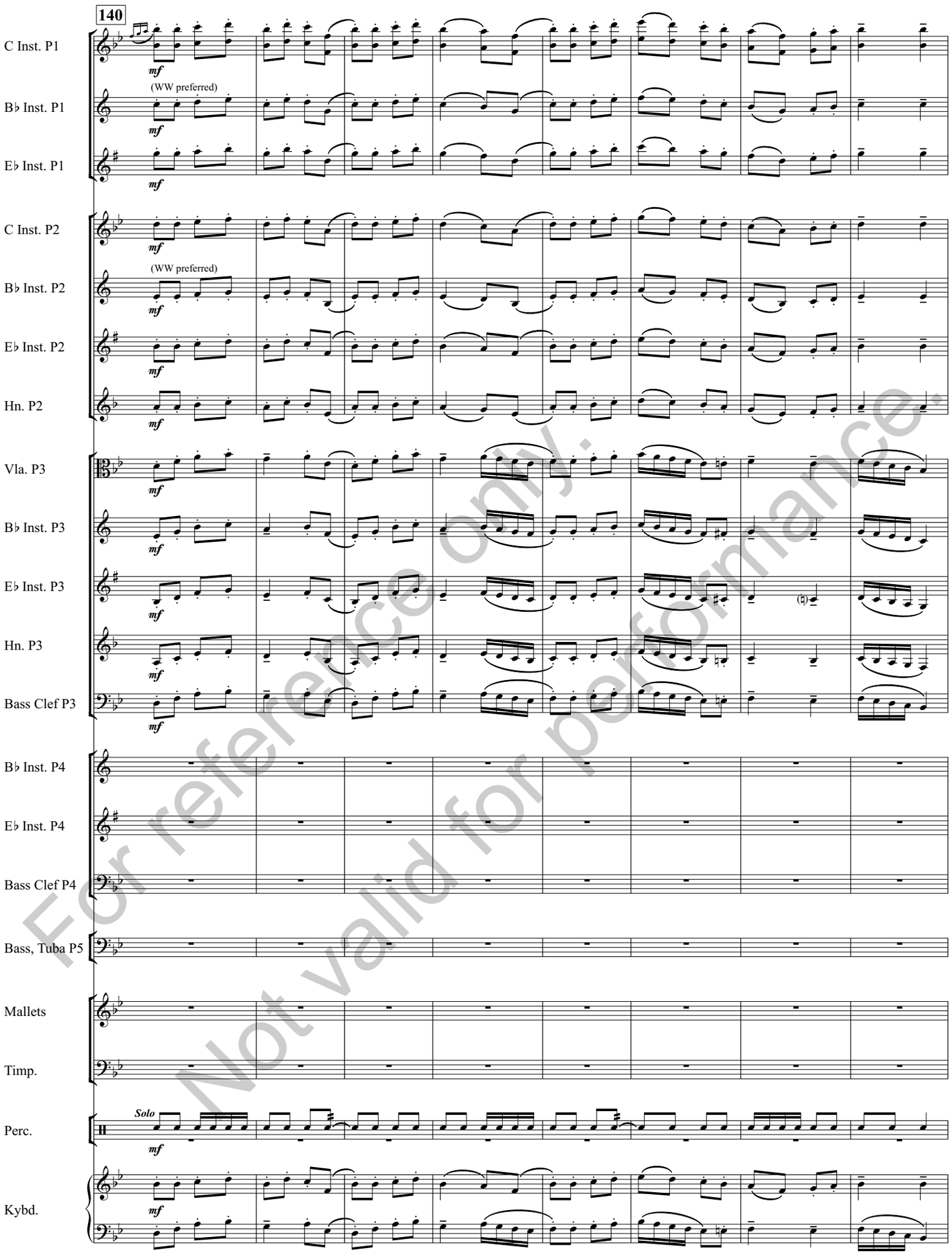

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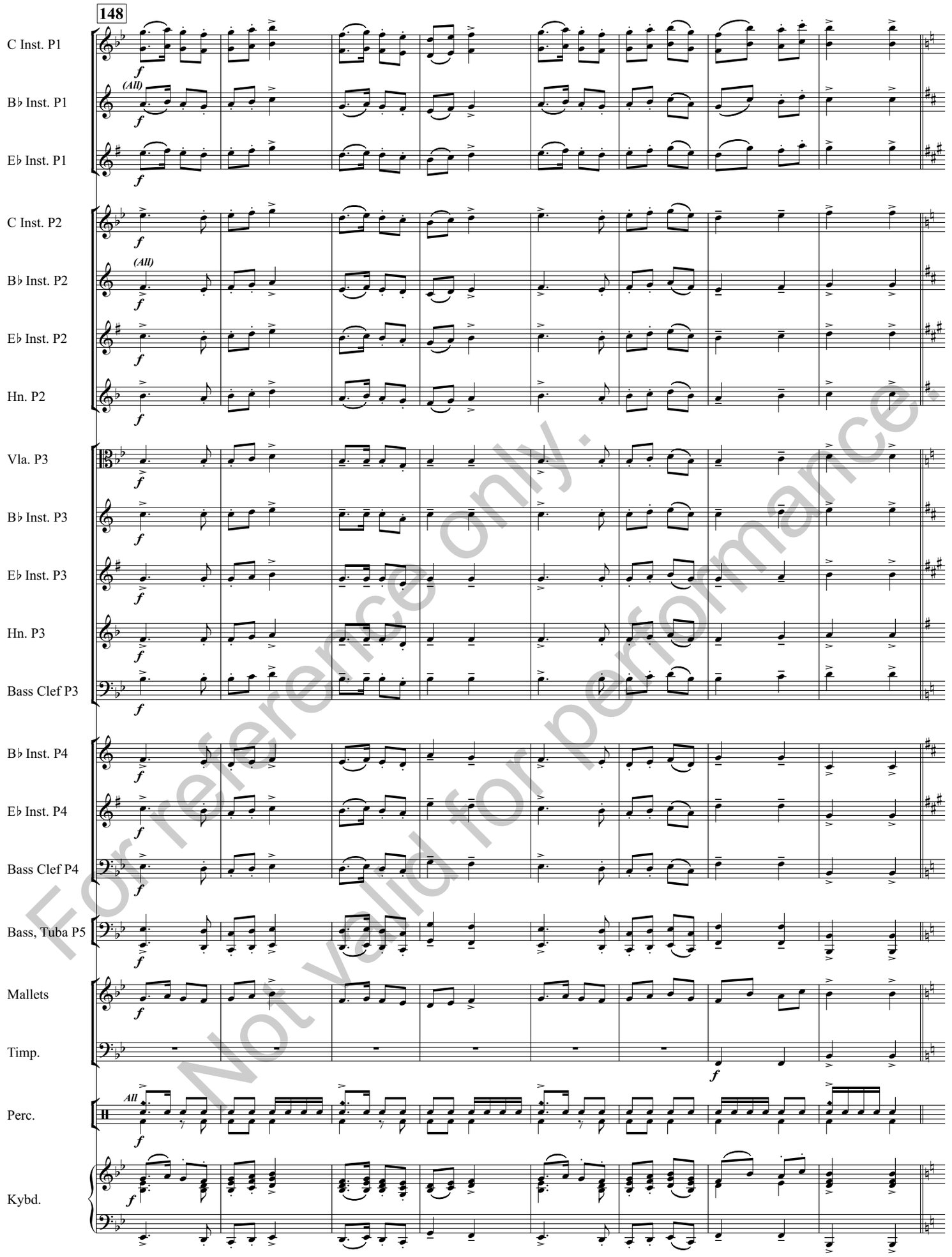

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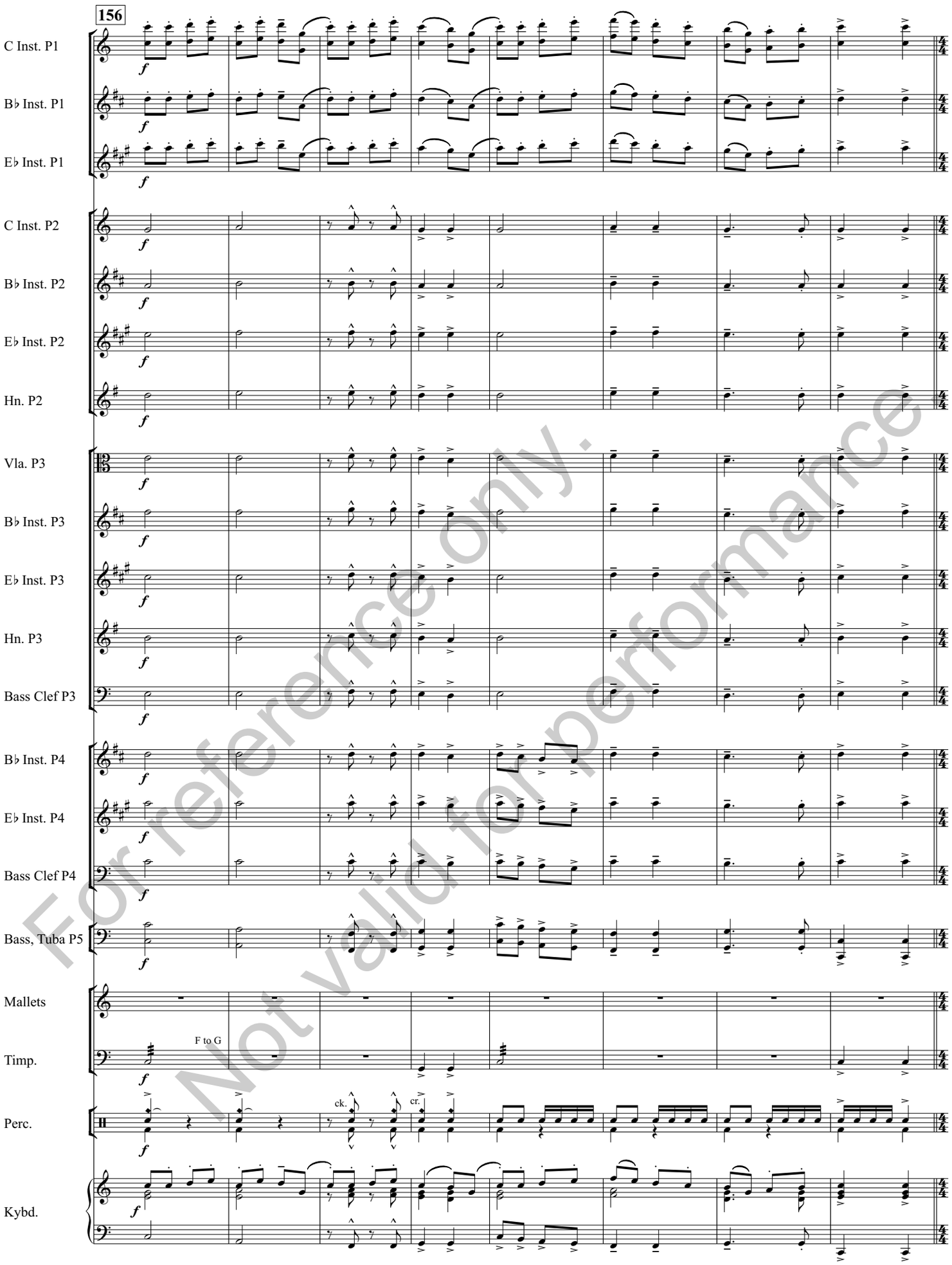

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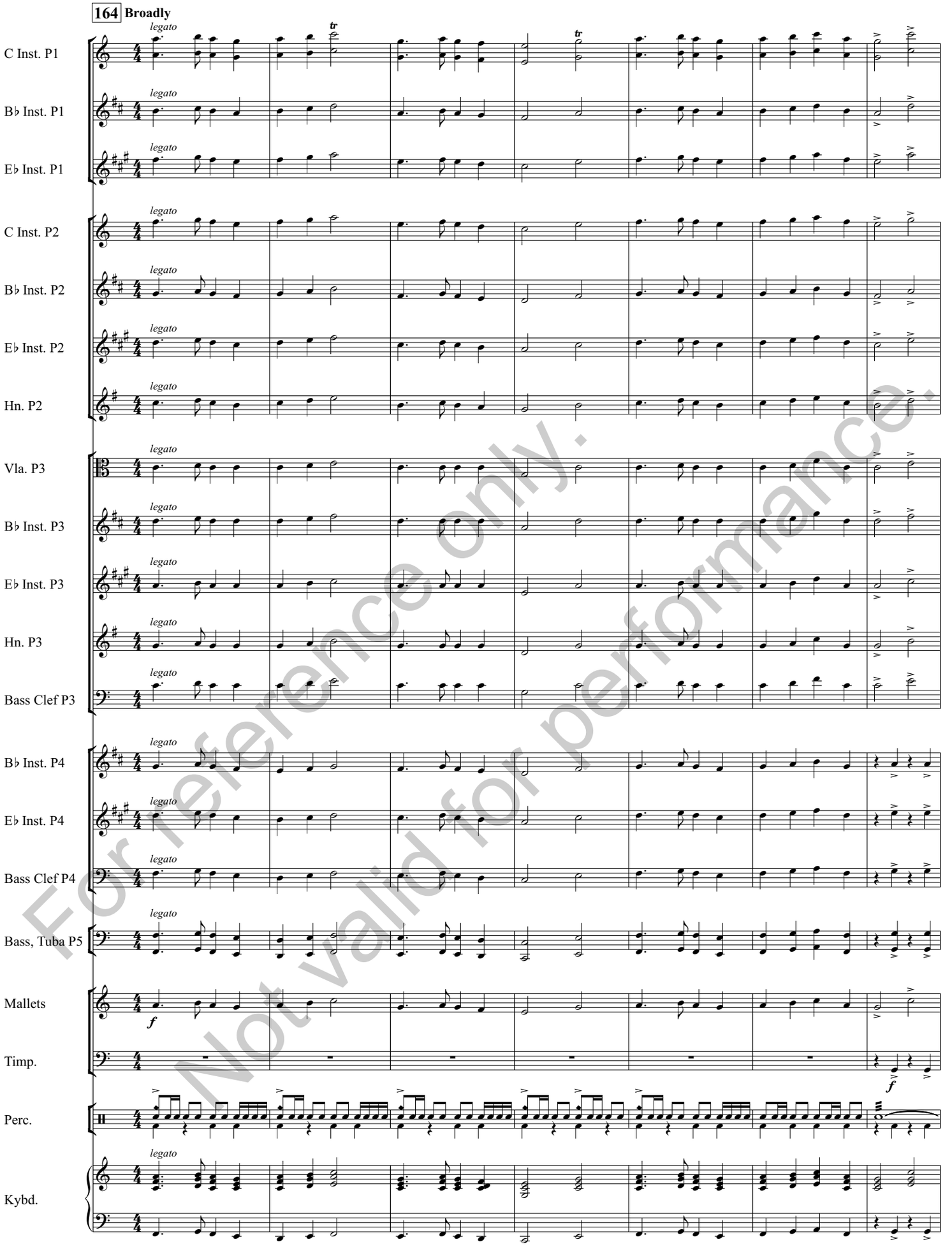

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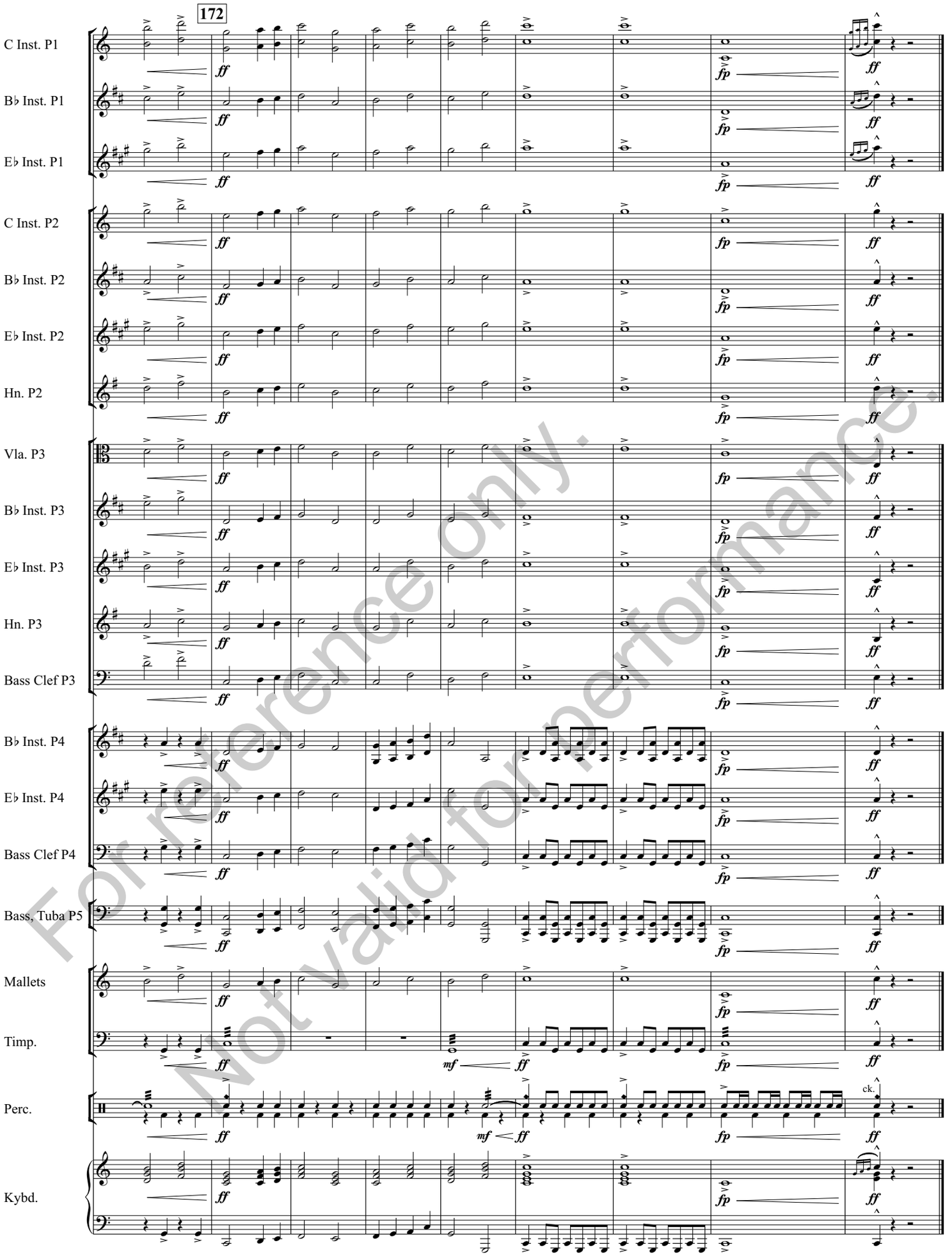

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