

FULL CONDUCTOR SCORE

Catalog No: 026-4925-01

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for bands requiring flexible instrumentation

Tales Of Sea And Sail

Larry Neeck

C.L. BARNHOUSE COMPANY

Build-A-Band Series

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FOR CHALLENGING INSTRUMENTATIONS

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THE BARNHOUSE
COMPANY

Tales Of Sea And Sail

Larry Neeck

Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B \flat Instruments Part 1	B \flat Clarinet, B \flat Soprano Saxophone, B \flat Trumpet
2	E \flat Instruments Part 1	E \flat Clarinet, E \flat Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B \flat Instruments Part 2	B \flat Clarinet, B \flat Trumpet
2	E \flat Instruments Part 2	E \flat Alto Saxophone, E \flat Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B \flat Instruments Part 3	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Euphonium T.C.
2	E \flat Instruments Part 3	E \flat Alto Clarinet, E \flat Horn
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Bassoon, Trombone, Euphonium, Cello
2	B \flat Instruments Part 4	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Euphonium T.C.
2	E \flat Instruments Part 4	E \flat Alto Clarinet, E \flat Baritone Saxophone
4	Bass Clef Part 4	Bassoon, Trombone, Euphonium, Cello
2	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass
2	B \flat Bass Part 5 T.C.	B \flat Bass Clarinet, B \flat Contrabass Clarinet, B \flat Tuba
2	E \flat Bass Part 5 T.C.	E \flat Contra Alto Clarinet, E \flat Baritone Saxophone, E \flat Tuba
2	Tuba Part 5	Tuba
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone, Chimes
1	Timpani (optional)	Timpani
4	Percussion	Crash & Sus. Cymbals, Snare Drum, Bass Drum, Woodblock, Triangle, Tambourine, Slide Whistle, Cowbell, Wind Chimes, Low Tom
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 Note

Tales of Sea and Sail is based on sea shanties from the 1800s. Sea shanties (also spelled chanteys) were work songs, sung by sailors on ships to assist in doing necessary sailing chores such as raising the anchor, hoisting a sail, and manning the pump. It is thought that sea shanties developed in the 1600s from simple call-and-response phrases between the shanteyman (the leader) and the sailing crew. Over the years, these phrases grew into better-organized songs whose subject became more specialized to the nature of work needing to be done. Sea shanties reached the peak of their popularity during the 1800s, the golden age of sailing.

Tales of Sea and Sail consists of the following shanties: *A Roving* (sometimes called *Amsterdam*), *Rio Grande*, *Blow the Man Down*, *Shenandoah*, *A Drunken Sailor*, and *Santy Anna*.

Rehearsal Suggestions

For the most part, the shanties should be played at lively tempos. Attention to dynamics and articulations will make each one sparkle. The one exception is *Shenandoah* (beginning at measure 94) which should be played slowly and expressively, in a lyrical style. The final shanty, *A Drunken Sailor* (beginning at m. 117) should be particularly raucous. Be sure to emphasize the contrast between the wind instruments and the percussion section, for a bold finish.

I hope you enjoy **Tales of Sea and Sail**.



About the Composer



Larry Neeck is an internationally recognized composer and arranger, 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. He is currently the conductor of the Eastman-Rochester New Horizons Band at the Eastman School of Music. 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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TALES OF SEA AND SAIL

Conductor Score
026-4925-00

Larry Neeck
(ASCAP)

Moderato (♩ = 104)

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 Perc. (optional)
Bells, Xylophone
Timpani (optional)
F, B \flat , E \flat
Percussion (optional)
S.D. Cr. Woodblock
Crash & Sus. Cymbals
Snare Drum, Bass Drum
Woodblock
Triangle, Tambourine
Slide Whistle, Cowbell
Wind Chimes, Low Tom
Keyboard (optional)

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L'istesso tempo, in 2 (♩ = 104)

33

Musical score for orchestra and keyboard, measures 29-38. The score is in 2/4 time, marked "L'istesso tempo, in 2 (♩ = 104)". The key signature has one sharp (F#). The score includes parts for C Instrument 1 and 2, B♭ Instrument 1, 2, 3, and 4, E♭ Instrument 1, 2, 3, and 4, Horn 2 and 3, Viola 3, Bass Clef 3, Bass Clef 4, Bass/Tuba 5, Mlts., Timp., Percussion I and II, and Keyboard. Dynamics include *mf*, *f*, and *snars on/off*. A "Tambourine" is introduced in measure 35. A "Xylophone" part begins in measure 35, and a "B♭ to C" change is indicated in measure 36. The score is marked with a large "For Reference Only" watermark.

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
Mlts.
Timp.
Perc. I
Perc. II
Kybd.

The musical score for page 43 consists of 17 staves. The instruments are: C Instrument P1, B♭ Instrument P1, E♭ Instrument P1, C Instrument P2, B♭ Instrument P2, E♭ Instrument P2, Horn P2, Viola P3, B♭ Instrument P3, E♭ Instrument P3, Horn P3, Bass Clef P3, B♭ Instrument P4, E♭ Instrument P4, Bass Clef P4, Bass/Tuba P5, Mlts., Timp., Percussion I, Percussion II, and Keyboard. The score is in 2/4 time and features dynamic markings of *ff* and *f*. A large watermark 'For Reference Only Performance' is overlaid diagonally across the page.

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
Mlts.
Timp.
Perc. I
Perc. II
Kybd.

The musical score consists of 12 staves. The first three staves (C Inst. P1, B♭ Inst. P1, E♭ Inst. P1) and the next three (C Inst. P2, B♭ Inst. P2, E♭ Inst. P2) are in treble clef. The fourth staff (Hn. P2) is in treble clef. The fifth staff (Vla. P3) is in alto clef. The sixth staff (B♭ Inst. P3) is in treble clef. The seventh staff (E♭ Inst. P3) is in treble clef. The eighth staff (Hn. P3) is in treble clef. The ninth staff (Bass Clef P3) is in bass clef. The tenth staff (B♭ Inst. P4) is in treble clef. The eleventh staff (E♭ Inst. P4) is in treble clef. The twelfth staff (Bass Clef P4) is in bass clef. The thirteenth staff (Bass, Tuba P5) is in bass clef. The fourteenth staff (Mlts.) is in treble clef. The fifteenth staff (Timp.) is in bass clef. The sixteenth staff (Perc. I) is in treble clef. The seventeenth staff (Perc. II) is in treble clef. The eighteenth staff (Kybd.) is in grand staff (treble and bass clefs).

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Percussion parts include S.D. (Snare Drum) and W.B. (Wood Block). The keyboard part includes a Cowbell.

71

79

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

Mlts.

Timp.

Perc. I

Perc. II

Kybd.

Musical score for measures 71-80. The score includes parts for C, B♭, and E♭ instruments (P1 and P2), Horns (Hn. P2 and P3), Viola (Vla. P3), Basses (Bass Clef P3 and P4), Bass/Tuba (Bass, Tuba P5), Mallets (Mlts.), Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Keyboard (Kybd.).

Measure 71: *mf*

Measure 72: *mf*

Measure 73: *mf*

Measure 74: *f*

Measure 75: *f*

Measure 76: *f*

Measure 77: *f*

Measure 78: *f*

Measure 79: *mf*

Measure 80: *mf*

Annotations: S.D., W.B., Slide Whistle, Cowbell.

94 Slowly, with Expression (♩ = 68)

rall.

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
Mlts.
Timp.
Perc. I
Perc. II
Kybd.

The musical score is arranged in a standard orchestral format. It begins with a tempo change to 'rall.' and a tempo marking of ♩ = 68. The score is divided into measures 91 through 99. The instruments listed on the left are: C Instrument P1, B♭ Instrument P1, E♭ Instrument P1, C Instrument P2, B♭ Instrument P2, E♭ Instrument P2, Horn P2, Viola P3, B♭ Instrument P3, E♭ Instrument P3, Horn P3, Bass Clef P3, B♭ Instrument P4, E♭ Instrument P4, Bass Clef P4, Bass/Tuba P5, Mlts., Timp., Percussion I, Percussion II, and Keyboard. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, p). A 'S.D. Suspended Cymbal' is indicated for Percussion I, and 'Wind Chimes' are indicated for Percussion II. The score is marked with a large watermark 'For Valid Only'.

Slower (♩ = 60)

Slightly Faster (♩ = 68)

molto rit.

poco rit.

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

Mlts.

Timp.

Perc. I

Perc. II

Kybd.

109

110

111

112

113

114

115

116

117 Lively (♩ = 126)

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

Mlts.

Timp.

Perc. I

Perc. II

Kybd.

f *ff*

Xylophone

Cr.

Low Tom

f *ff*

The image shows a page of a musical score for measures 117 through 125. The score is for a large ensemble, including woodwinds, brass, strings, percussion, and keyboard. The tempo is marked 'Lively' with a quarter note equal to 126 beats per minute. The key signature has one flat (Bb) and the time signature is 2/4. The score is divided into systems, with measures 117-118 on the first system, 119-120 on the second, 121-122 on the third, 123-124 on the fourth, and 125 on the fifth. Dynamic markings of *f* (forte) and *ff* (fortissimo) are used throughout. A large watermark 'For reference only! Not valid for performance!' is overlaid diagonally across the page.

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
 Mlts.
 Timp.
 Perc. I
 Perc. II
 Kybd.

Musical score for measures 126-134. The score includes parts for C Instrument 1 & 2, B♭ Instrument 1 & 2, E♭ Instrument 1 & 2, Horn 2 & 3, Viola 3, Bass Clef 3 & 4, Bass/Tuba 5, Mlts., Timp., Percussion I & II, and Keyboard. Dynamic markings include *f* and *mf*. Performance instructions include "Woodblock" and "S.D.".

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

Mtrsn.

Timp.

Perc. I

Perc. II

Kybd.

135 136 137 138 139 140 141 142 143

mf

For reference only. Not valid for performance.

173 Faster (♩ = 144)

The musical score is arranged in a multi-staff format. The top section includes C Inst. P1, B♭ Inst. P1, and E♭ Inst. P1. The middle section includes C Inst. P2, B♭ Inst. P2, E♭ Inst. P2, Hn. P2, Vla. P3, B♭ Inst. P3, E♭ Inst. P3, Hn. P3, and Bass Clef P3. The bottom section includes B♭ Inst. P4, E♭ Inst. P4, Bass Clef P4, Bass, Tuba P5, Mlts., Timp., Perc. I (Low Tom), Perc. II, and Kybd. The score is marked with a forte (f) dynamic and includes various musical notations such as slurs, accents, and articulation marks. A large watermark 'For reference only for performance.' is overlaid diagonally across the page.

