

FULL CONDUCTOR SCORE
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SHIPSHAPE AND BRISTOL FASHION

Amy Webb

GRADE:
2.5

BARNHOUSE COMMAND SERIES For Concert Band



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SHIPSHAPE AND BRISTOL FASHION

Amy Webb

Full Conductor Score.....1	1st F Horn.....2
Flute, Piccolo.....10	2nd F Horn.....2
Oboe.....2	Trombone.....6
1st B \flat Clarinet.....5	Baritone B.C.....2
2nd B \flat Clarinet.....5	Baritone T.C.....2
B \flat Bass Clarinet.....2	Tuba.....4
Bassoon.....2	Xylophone.....2
E \flat Alto Saxophone.....6	Chimes.....1
B \flat Tenor Saxophone.....2	Timpani.....1
E \flat Baritone Saxophone.....2	Snare Drum, Bass Drum.....3
1st B \flat Trumpet.....5	Crash Cymbals.....2
2nd B \flat Trumpet.....5	

REHEARSAL SUGGESTIONS

At the beginning of **Shipshape and Bristol Fashion**, the woodwind and brass are mimicking the sounds of the waves slapping gently against the cold and damp beaches of Bristol, England. The sounds of the marker buoys is made by the chimes. Marker buoys are deployed for the purpose of assisting in the navigation of vessels, indicating the location of channels and warning of hazards below the water's surface. Conductors can take as much time as needed in these four measures; the rhythm is not as important as the feeling of being alone on the ocean, and listening to the peace of the waves.

At m. 5 begins the jaunty sea melody! Play as lightly as possible—this is a glorious time for those on the ship. The horn and alto saxophone play the part of the lead seaman, who would be a person with good rhythm and would lead his men in call-and-response type songs, in order to move cargo onto the boat and into the storage hulls. Oftentimes, men would be hired primarily on their singing ability! The alto saxophone and horns should be given ample chance to shine—the other parts simply support their happy tune. The boat is being loaded and those on the ship are ready to face the sea.

Different emotions hit at m. 45: sadness and longing. Oftentimes, these trips along the ocean routes were long and difficult, with storms pounding the ship and being blown off-course. The men on the ship would pine for their loved ones when the lanterns burned low. The flutes and clarinets indicate the calls to those on the ship from the people they love, perhaps waiting for them in a hamlet by the shore. Alto saxophones and trumpets answer the call, and let them know they'll be home soon. Supporting instruments should play dolce, with a swelling of sound as the notes go higher, and backing off as they go lower, to emulate the waves, but also the swelling of love in the hearts of those at sea.

At m. 94, the voyage is almost over. Those who have missed their loved ones wait eagerly on shore, desperate for a glimpse of those not seen for months. The very end should be joyous, as they reunite.

I hope you enjoy performing **Shipshape and Bristol Fashion**.

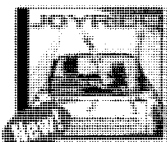
Amy Webb

About the Composer



Amy Webb (b. 1973) is a native of Washburn, Maine, and resides in Wichita, Kansas. She has been an active educator, clarinetist, pianist and conductor for more than twenty years. She received a Bachelor of Music degree in Music Education from the University of Maine in 1996, and a Master's degree in Instrumental Conducting from the American Band College at Southern Oregon University in 2006. As a composer and arranger, she has a number of concert band works to her credit, including commissions, and enjoys writing band music for all grade levels.

CD Recording Available



WFR392
JOYRIDE
The Washington Winds,
Edward Petersen - Conductor

CONTENTS: 1. Joyride (Romeyn), The Sea Of Eternity (Bell), Freedom City March (Karl L. King /arr. James Swearingen), A Pirate's Tale (Pierre La Plante), Beyond Bold Horizons (Neeck), Caprice: For Winds And Percussion (Jarvis), A Lasting Legacy (Swearingen), Pandora's Lament (Romeyn), Sedona (Steven Reineke /arr. Rob Romeyn), Cyberlink 3 (Huckeby), With Quiet Courage (Daehn), Shipshape And Bristol Fashion (Webb), Freedom's Voice (Shaffer), Darkwater Castle (Anderson), Sobre Las Olas: Over The Waves (Juventino Rosa /arr. Robert Longfield), Fierce (Sherburne), New Frontier: A Celebration for Band (Swearingen), Potential (Melton), Bayside Reflections (Galvin), Run! (Huckeby)

SHIPSHAPE AND BRISTOL FASHION

Conductor Score
011-4526-00

Amy Webb

Freely + Picc. 5 With energy! (♩ = 100)

1 2 3 4 5 6 7 8

rit.

14 Faster (♩ = 108)

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

rit.

14 Faster (♩ = 108)

1st Trpt.

2nd Trpt.

1st Hn.

2nd Hn.

Trom.

Bar.

Tuba

Timp.

Xylo.

Chimes

S.D.

B.D.

Cr. Cyms.

let ring

mf

9

10

11

12

13

14

15

16

- Picc. 22

Fl. *dim.*

Ob. *dim.*

1st Cl. *dim.*

2nd Cl. *dim.*

Bass Cl. *dim.*

Bsn. *dim.*

Alto Sax. *dim.* *f*

Ten. Sax. *dim.*

Bari. Sax. *dim.*

22

1st Trpt. *dim.*

2nd Trpt. *dim.*

1st Hn. *dim.* *f*

2nd Hn. *dim.* *f*

Trom. *dim.*

Bar. *dim.* *f*

Tuba *dim.*

Timp. *dim.*

Xylo.

Chimes

S.D.
B.D.

Cr. Cyms.

Fl. + Picc. **30**

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

30

1st Trpt.

2nd Trpt.

1st Hn.

2nd Hn.

Trom.

Bar.

Tuba

Timp.

Xylo.

Chimes

S.D.
B.D.

Cr. Cyms.

37 - Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

37

1st Trpt.

2nd Trpt.

1st Hn.

2nd Hn.

Trom.

Bar.

Tuba

C to Bb

Timp.

Xylo.

Chimes

S.D.

B.D.

Cr. Cyms.

33

34

35

36

- 7 -

37

38

39

40

45 Slower (♩ = 80)

Fl. *dim.* *mp*

Ob. *dim.* *mp*

1st Cl. *dim.* *mp*

2nd Cl. *dim.* *mp*

Bass Cl. *dim.* *mp*

Bsn. *dim.*

Alto Sax. *dim.*

Ten. Sax. *dim.* *mp*

Bari. Sax. *dim.*

45 Slower (♩ = 80)

1st Trpt. *dim.*

2nd Trpt. *dim.*

1st Hn. *dim.*

2nd Hn. *dim.*

Trom. *dim.*

Bar. *dim.*

Tuba *dim.*

Timp.

Xylo.

Chimes

S.D. *dim.*

B.D.

Cr. Cyms.

53

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st Hn.

2nd Hn.

Trom.

Bar.

Tuba

Timp.

Xylo.

Chimes

S.D.
B.D.

Cr. Cyms.

49 50 51 52 53 54 55 56 57 58

59 Flowing (♩ = 66)

Fl. *mp*

Ob. *mp*

1st Cl. *div.*

2nd Cl. *mp*

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax. *mp*

Bari. Sax.

59 Flowing (♩ = 66)

1st Trpt.

2nd Trpt.

1st Hn. *mp*

2nd Hn. *mp*

Trom.

Bar. *mp*

Tuba *mp*

Timp.

Xylo.

Chimes

S.D.
B.D.

Cr. Cyms.

67 74

Fl. *p*

Ob. *mp* *p*

1st Cl. *p*

2nd Cl. *p*

Bass Cl. *p*

Bsn. *p*

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

67 74

1st Trpt. *mf*

2nd Trpt. *p*

1st Hn. *p*

2nd Hn. *p*

Trom. *p*

Bar. *p*

Tuba *p*

Timp.

Xylo.

Chimes

S.D.
B.D.

Cr. Cyms.

82

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *a2 mp*

Bass Cl. *mf*

Bsn. *mp*

Alto Sax. *mp*

Ten. Sax. *mf*

Bari. Sax. *mp*

82

1st Trpt. *mf*

2nd Trpt. *mf*

1st Hn. *mf*

2nd Hn. *mf*

Trom. *mp*

Bar. *mp*

Tuba *mp*

Timp.

Xylo.

Chimes

S.D.
B.D.

Cr. Cyms.

90 Spirited! (♩ = 108)

Fl. *dim.* *p*

Ob. *dim.* *p*

1st Cl. *dim.* *p*

2nd Cl. *dim.* *p*

Bass Cl. *dim.* *p*

Bsn. *dim.* *p*

Alto Sax. *dim.* *p*

Ten. Sax. *dim.* *p*

Bari. Sax. *dim.* *p*

90 Spirited! (♩ = 108)

1st Trpt. *dim.*

2nd Trpt. *dim.*

1st Hn. *dim.* *p*

2nd Hn. *dim.* *p*

Trom. *dim.*

Bar. *dim.*

Tuba *dim.*

Timp. *mf*

Xylo. *mf*

Chimes *mf*

S.D.
B.D.

Cr. Cyms.

94 98 + Picc. mf

Fl.

Ob.

1st Cl. mf

2nd Cl. mf

Bass Cl. mf mp

Bsn. mf mp

Alto Sax. mf

Ten. Sax.

Bari. Sax. mf mp

94 98

1st Trpt. mf

2nd Trpt. mf

1st Hn. mf

2nd Hn. mf

Trom. mf mp

Bar. mf mp

Tuba mf mp

Timp. mp

Xylo.

Chimes

S.D. B.D.

Cr. Cyms.

106

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

106

1st Trpt.

2nd Trpt.

1st Hn.

2nd Hn.

Trom.

Bar.

Tuba

Timp.

Xylo.

Chimes

S.D.

B.D.

Cr. Cyms.

114

Fl. *mf*

Ob. *mf*

1st Cl. *mp*

2nd Cl.

Bass Cl. *mp*

Bsn.

Alto Sax. *mf*

Ten. Sax. *mp*

Bari. Sax.

114

1st Trpt.

2nd Trpt.

1st Hn.

2nd Hn.

Trom. *mp*

Bar. *mp*

Tuba *mp*

Timp.

Xylo.

Chimes

S.D.
B.D.

Cr. Cyms.

122

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

1st Hn.

2nd Hn.

Trom.

Bar.

Tuba

Timp.

Xylo.

Chimes

S.D.
B.D.

Cr. Cyms.

120 121 122 123 124 125 126 127 128 129

130

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

130

1st Trpt.

2nd Trpt.

1st Hn.

2nd Hn.

Trom.

Bar.

Tuba

Timp.

Xylo.

Chimes

S.D.

B.D.

Cr. Cyms.

Bb to C

130 131 132 133 134 135 136 137 138

139

Fl. *cresc.* *sfz* *ff*

Ob. *cresc.* *sfz* *ff*

1st Cl. *cresc.* *sfz* *ff*

2nd Cl. *cresc.* *sfz* *ff*

Bass Cl. *cresc.* *sfz* *ff*

Bsn. *cresc.* *sfz* *ff*

Alto Sax. *cresc.* *sfz* *ff*

Ten. Sax. *cresc.* *sfz* *ff*

Bari. Sax. *cresc.* *sfz* *ff*

139

1st Trpt. *cresc.* *sfz* *ff*

2nd Trpt. *cresc.* *sfz* *ff*

1st Hn. *cresc.* *sfz* *ff*

2nd Hn. *cresc.* *sfz* *ff*

Trom. *cresc.* *sfz* *ff*

Bar. *cresc.* *sfz* *ff*

Tuba *cresc.* *sfz* *ff*

Timp. *cresc.* *ff*

Xylo. *cresc.* *ff*

Chimes *cresc.* *ff*

S.D. B.D. *choke*

Cr. Cyms.

139 140 141 142 143 144 145 146 147 148 149

For reference only.
Not valid for performance.