

FULL CONDUCTOR SCORE

Catalog No: 011-4651-01

# DRAGONSHIP

Larry Neeck

GRADE:  
**2.5**

## BARNHOUSE COMMAND SERIES

For Concert Band



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# DRAGONSHIP

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## Instrumentation

Full Conductor Score .....	1	2nd B <sup>b</sup> Trumpet .....	5
Flute .....	10	F Horn .....	4
Oboe .....	2	Trombone.....	6
1st B <sup>b</sup> Clarinet.....	5	Euphonium (Baritone) B.C. ....	2
2nd B <sup>b</sup> Clarinet.....	5	Euphonium (Baritone) T.C.....	2
B <sup>b</sup> Bass Clarinet.....	2	Tuba.....	4
Bassoon .....	2	Bells, Chimes .....	3
E <sup>b</sup> Alto Saxophone.....	6	Timpani.....	1
B <sup>b</sup> Tenor Saxophone.....	2	Percussion 1: Snare Drum, Bass Drum.....	3
E <sup>b</sup> Baritone Saxophone.....	2	Percussion 2: Suspended Cymbal, Ocean Drum, Gong.....	3
1st B <sup>b</sup> Trumpet.....	5	Percussion 3: Tambourine, Low Tom.....	2

## Program Notes

The dragonship was a Viking longship that had carved heads of dragons and other magical beings mounted on the bow. These ships were special, as they carried the Viking chieftains and kings.

## Rehearsal Suggestions

**Dragonship** opens with a brief introduction, depicting the ship appearing out of the mist. The use of ocean drum, suspended cymbal, and chimes are meant to mimic the sounds of the sea. At measure 5, the tempo and character abruptly change, and the staccato theme is introduced in the clarinets and alto saxophones. In this theme, playing with a crisp staccato, while maintaining the tempo will achieve the necessary effect. At measure 21, a second contrasting theme is introduced, and should be played in a very legato style, with the percussion still providing the insistent beat.

Regarding dynamics, it is important to start softly beginning at m. 5, so that you can slowly build in volume and intensity to m. 53. From m. 53 to m. 57, the winds should play aggressively, and percussion should be prominent, especially in the breaks beginning at m. 67. Tempo should be maintained throughout the various dynamic levels.

After the grand pause (m. 76,) the slow, ethereal theme is reintroduced and expanded. In this section, emphasize the dynamics (especially *crescendo* and *decrescendo*), and make sure that the auxiliary percussion parts are prominent. A recapitulation of the main theme occurs at m. 93 and should build in both intensity and volume to the finish.

Careful attention to details—articulations, dynamics, and style will enhance your performance. Enjoy!



## About the Composer



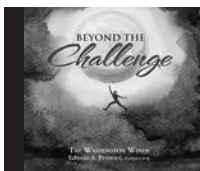
**Larry Neeck** is an internationally recognized composer, with more than one-hundred fifty works for concert band, jazz ensemble, and orchestra published by C.L. Barnhouse Company and Arco String Publications. He is frequently commissioned to write for schools, bands, and festivals, and often works 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. 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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# DRAGONSHIP

Solemn, Distant (♩ = 72)

5 Aggressive (♩ = 184)

The score is divided into two main sections: 'Solemn, Distant' (measures 1-4) and '5 Aggressive' (measures 5-8). The tempo for the first section is 72 beats per minute, and for the second, it is 184 beats per minute. The score includes parts for Flute, Oboe, 1st & 2nd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, Eb Alto Saxophone, B♭ Tenor Saxophone, Eb Baritone Saxophone, 1st B♭ Trumpet, 2nd B♭ Trumpet, F Horn, Trombone, Euphonium (Baritone), Tuba, Bells, Chimes, Timpani (B♭, D), Percussion 1 (Snare, Bass), Percussion 2 (Suspended Cymbal, Ocean Drum, Gong), and Percussion 3 (Tambourine, Low Tom). Dynamics range from piano (p) to fortissimo (f), with markings for accents and hairpins. Performance instructions include 'Snares Off' and 'Part may be doubled'.





29

Fl.

mf

Ob.

mf

1st & 2nd Cl.

div.

mf

Bass Cl.

mf

Bsn.

mf

Alto Sax.

mf

Ten. Sax.

mf

Bari. Sax.

mf

29

1st Trpt.

mf

2nd Trpt.

mf

Hn.

mf

Trom.

mf

Euph. (Bar.)

mf

Tuba

mf

Bells, Chimes

mf

Timp.

mf

Perc. 1

mf

Perc. 2

Perc. 3

mf

25 26 27 28 29 30 31 32

Fl. *mf*

Ob. *mf*

1st & 2nd Cl. *mf* *a2*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Bells, Chimes *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf*

Perc. 3 *mf*

33 34 35 36 37 38 39 40







Fl.

Ob.

1st & 2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Bells, Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

*marcato*

*f marcato*

*f*

*mp* *f*

*mp* *f*

57 58 59 60 61 62 63 64

65

Fl. *ff*

Ob. *ff*

1st & 2nd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

65

1st Trpt. *ff*

2nd Trpt. *ff*

Hn. *ff*

Trom. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Bells, Chimes

Chimes

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

65 66 67 68 69 70 71 72



Fl. *mf* *trb*

Ob. *mf* *trb*

1st & 2nd Cl. *mf* *trb*

Bass Cl. *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *mp* *mf*

Alto Sax. *mf* *mf*

Ten. Sax. *mp* *mf* *mp* *mf*

Bari. Sax. *mp* *mf* *mp* *mf*

85

1st Trpt. *mf* *mf*

2nd Trpt. *mf* *mf*

Hn. *mp* *mf* *mp* *mf*

Trom. *mp* *mf* *mp* *mf*

Euph. (Bar.) *mp* *mf* *mp* *mf*

Tuba *mp* *mf* *mp* *mf*

Bells, Chimes

Timp. E to D

Perc. 1 *p* *mf* *p* *mf*

Perc. 2 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Perc. 3

93 Tempo Primo (♩ = 184)

Fl.

Ob.

1st & 2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Bells, Chimes

Timp.

Perc. 1

Perc. 2

Perc. 3

*div.*

*tr.*

*mp*

*p*

*f*

*mf*

*a2*

*Open*

93 Tempo Primo (♩ = 184)

89 90 91 92 93 94 95 96











133

Fl.

Ob.

1st & 2nd Cl. *div.*

Bass Cl.

Bsn.

Alto Sax. *div.* *a2*

Ten. Sax.

Bari. Sax.

133

1st Trpt.

2nd Trpt.

Hn. *div.* *a2*

Trom.

Euph. (Bar.)

Tuba

Bells, Chimes

Timp.

Perc. 1

Perc. 2 *mf* *ff* *mf* *ff*

Perc. 3

131 132 133 134 135 136 137 138 139