FULL CONDUCTOR SCORE
Catalog No: 026-4925-01

Featuring exceptional musical works
for bands requiring flexible instrumentation

Tales Of Sea And Sail

Larry Neeck

C.L. Barnhouse Company

Build-A-Band Series

Flexible musical works
for challenging instrumentations

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Not valid for performance.

MUSIC PUBLISHERS SINCE 1886
C.L. 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♭ 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♭ Horn
2	F Horn Part 3	F Horn
4	Bass Clef 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♭ Baritone Saxophone
4	Bass Clef Part 4	Bassoon, Trombone, Euphonium, Cello
2	Bass Part 5	String Bass, Electric Bass Guitar, 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	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 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 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).

FULL-LENGTH DIGITAL RECORDINGS
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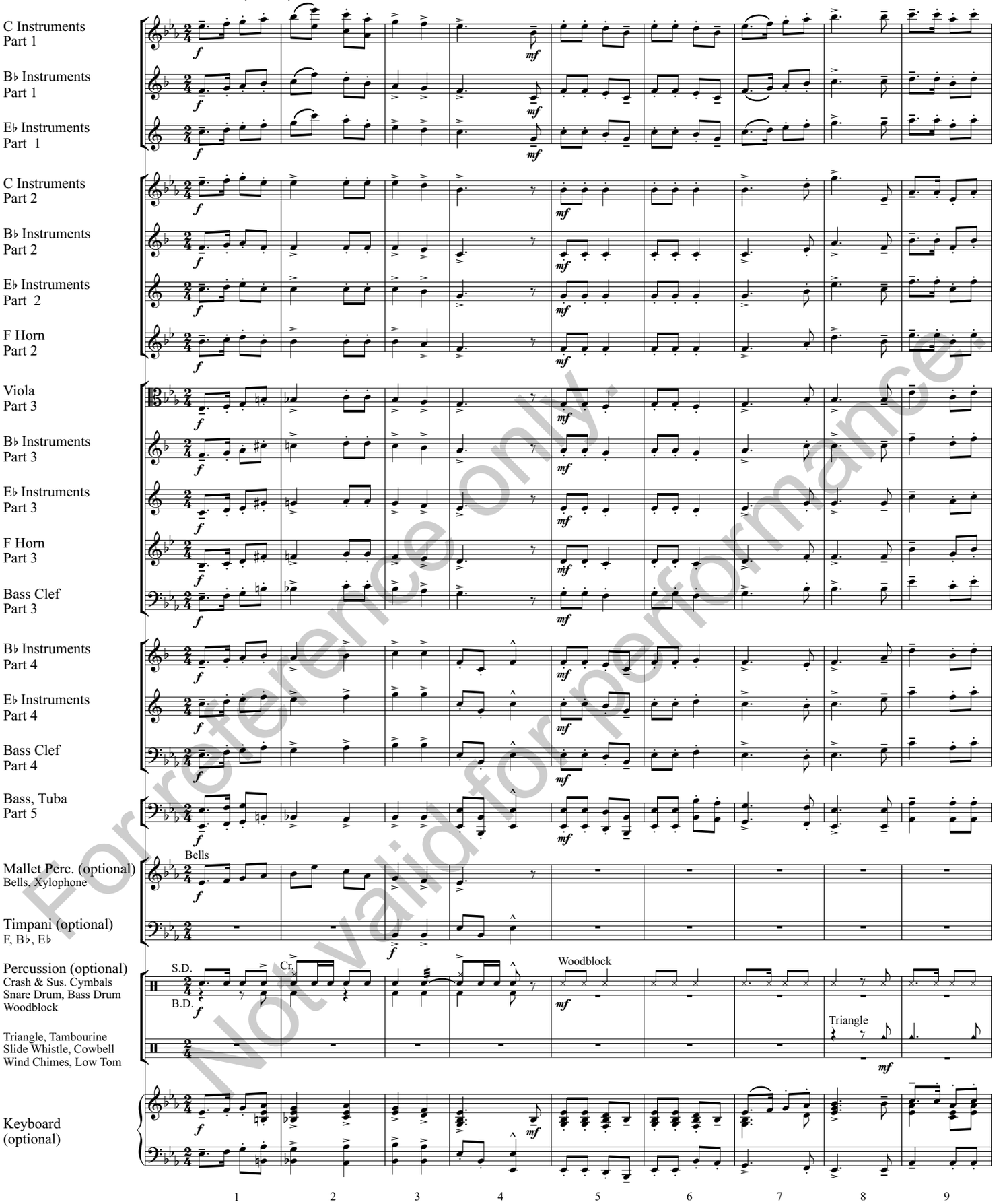
TALES OF SEA AND SAIL

Conductor Score
026-4925-00

Larry Neeck
(ASCAP)

Moderato (♩ = 104)



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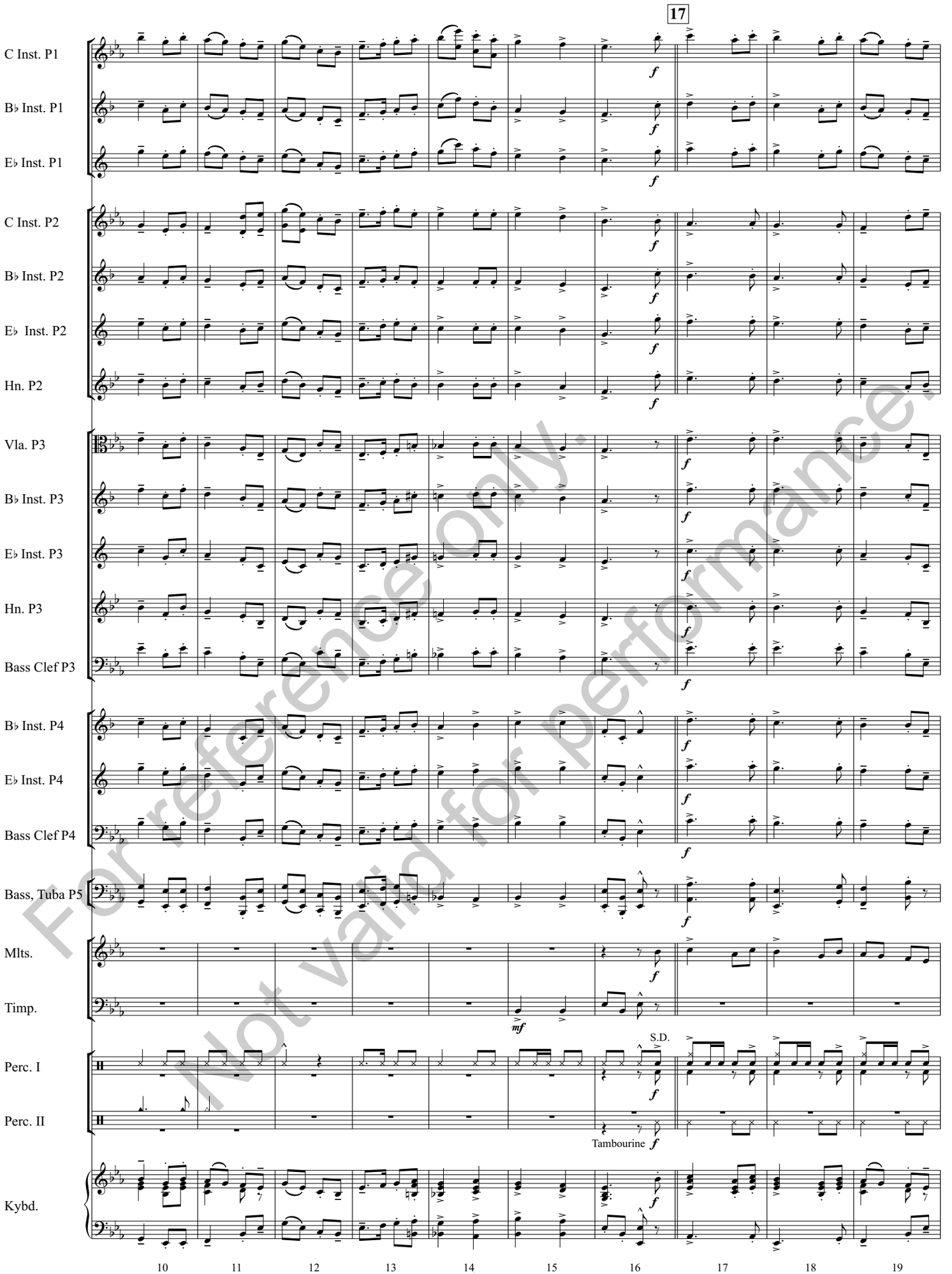

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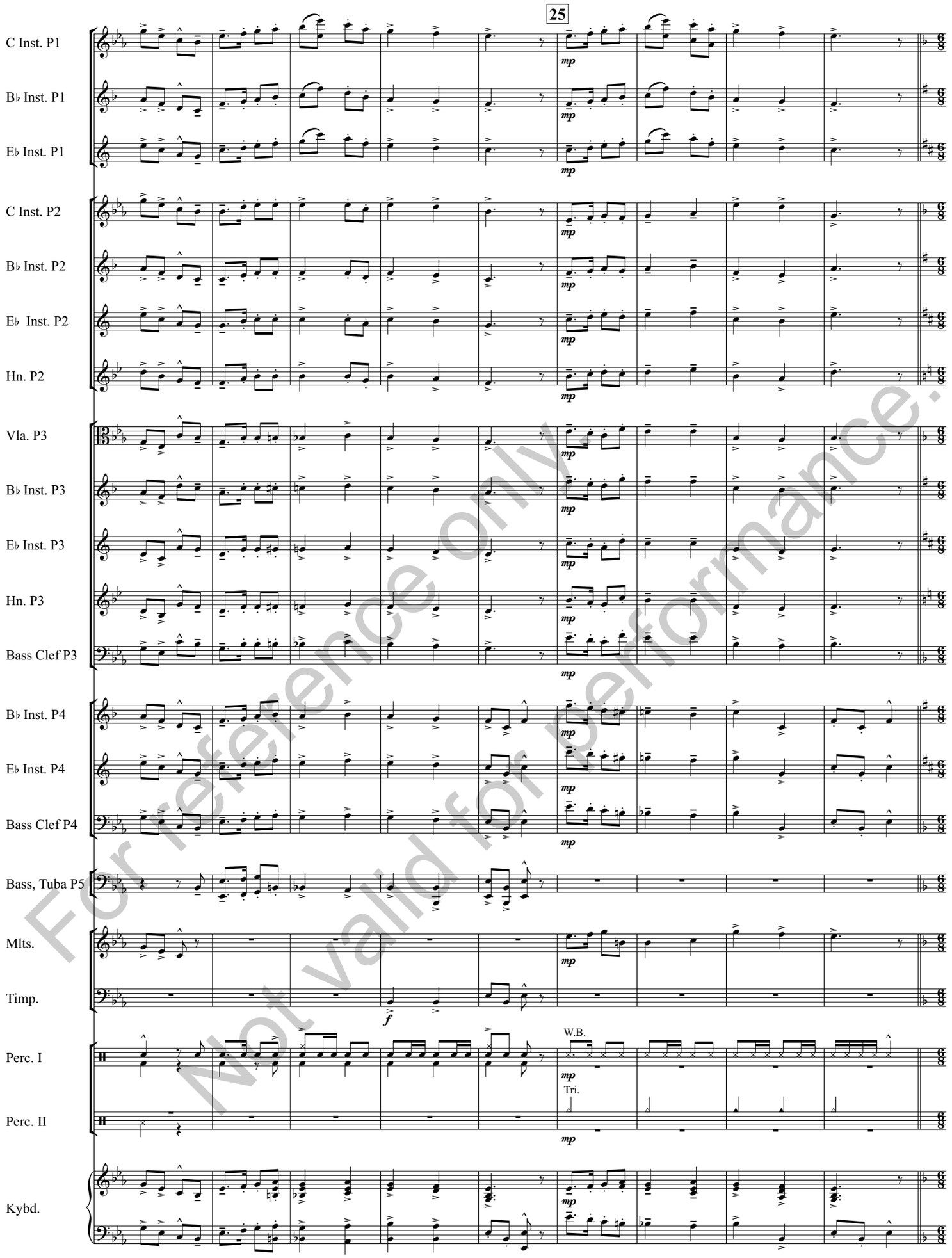

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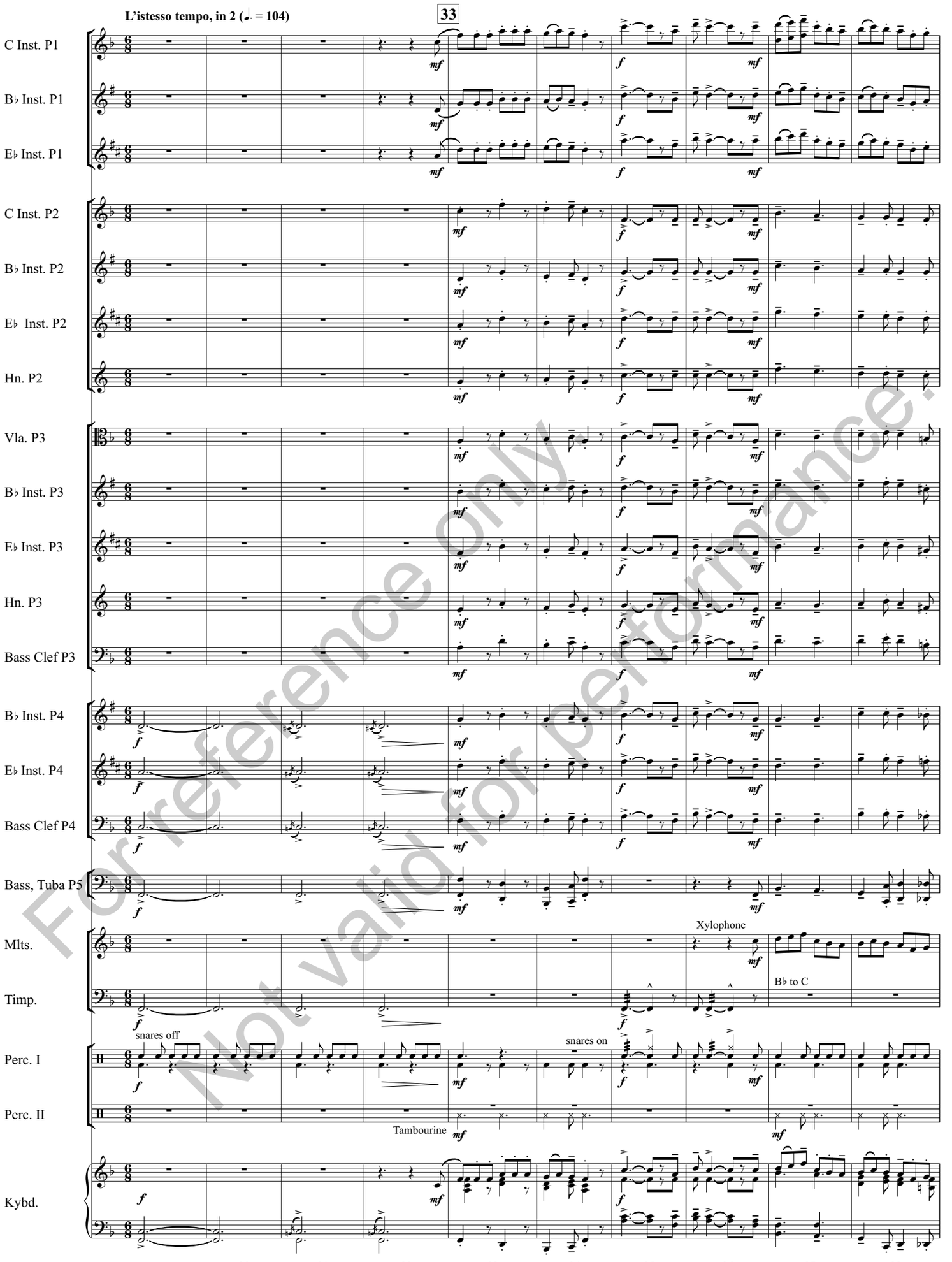

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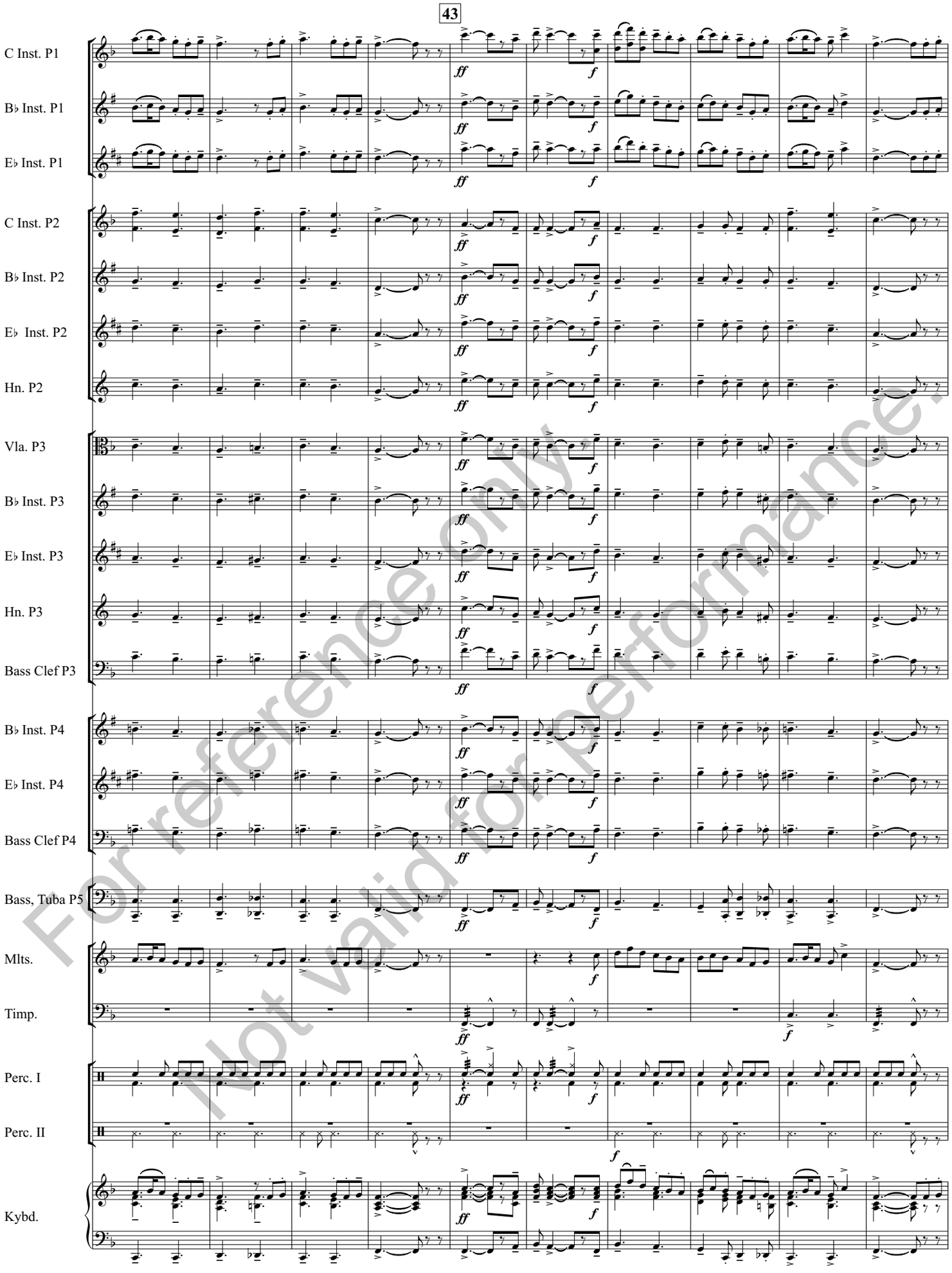

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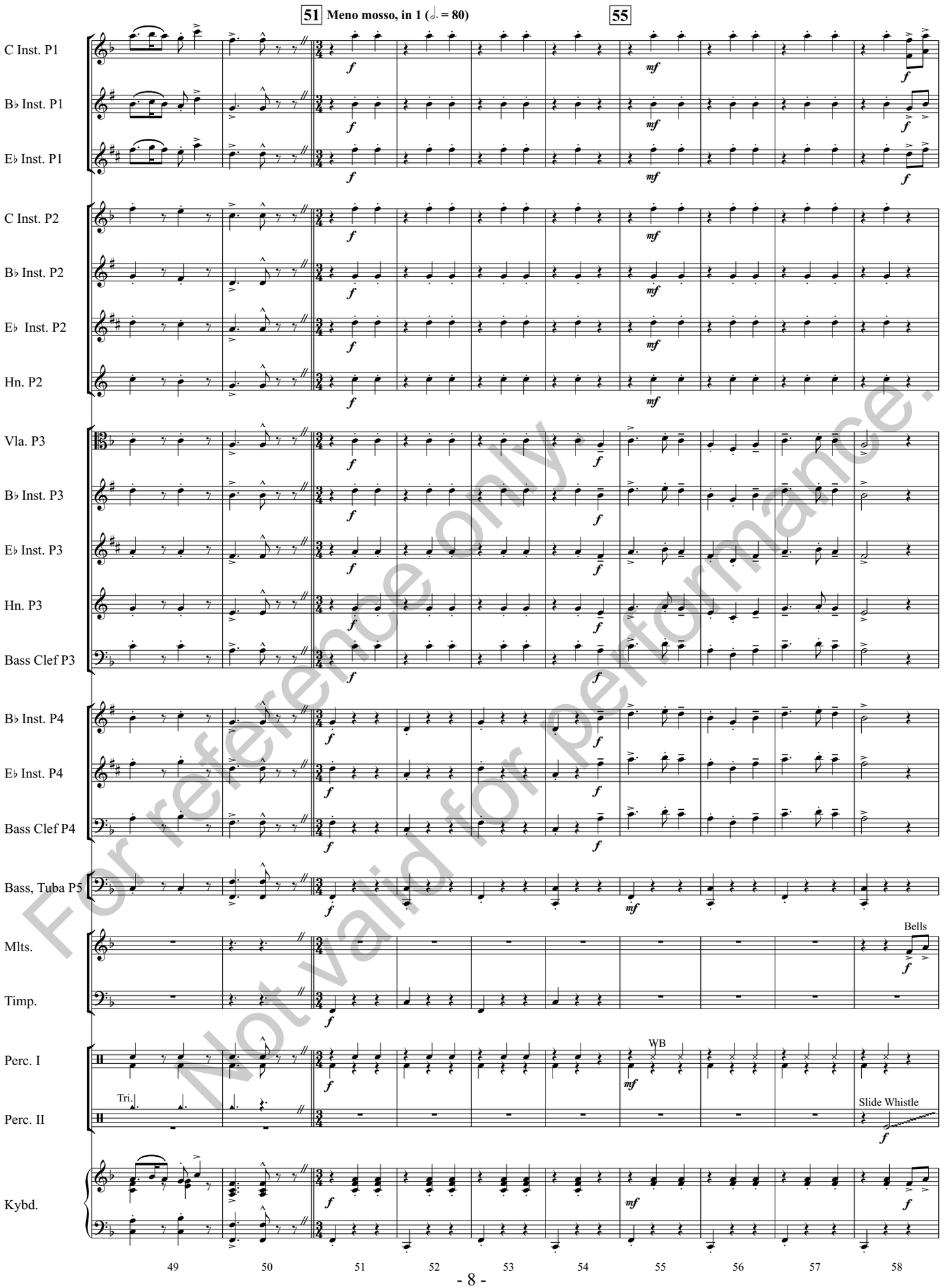

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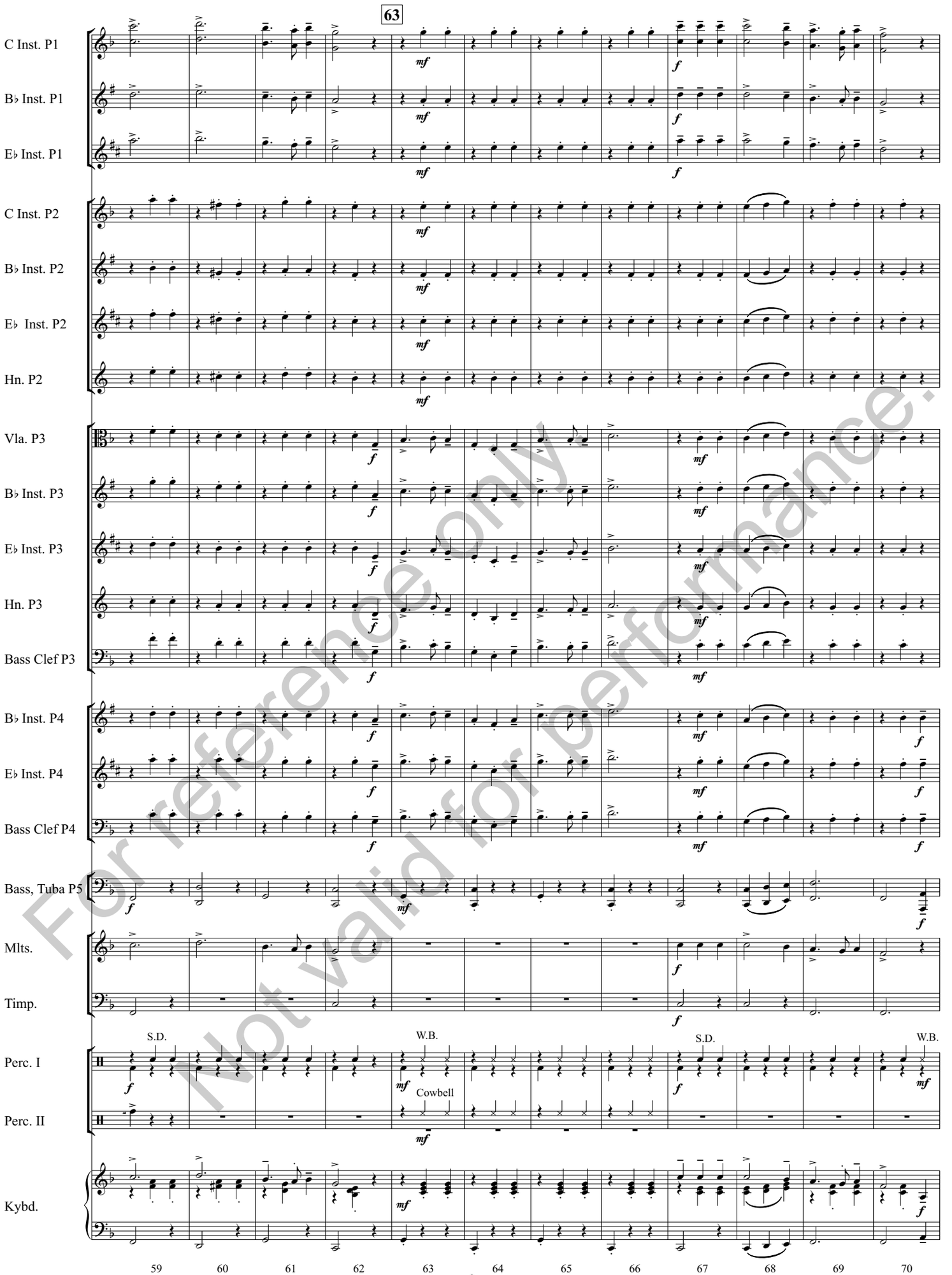

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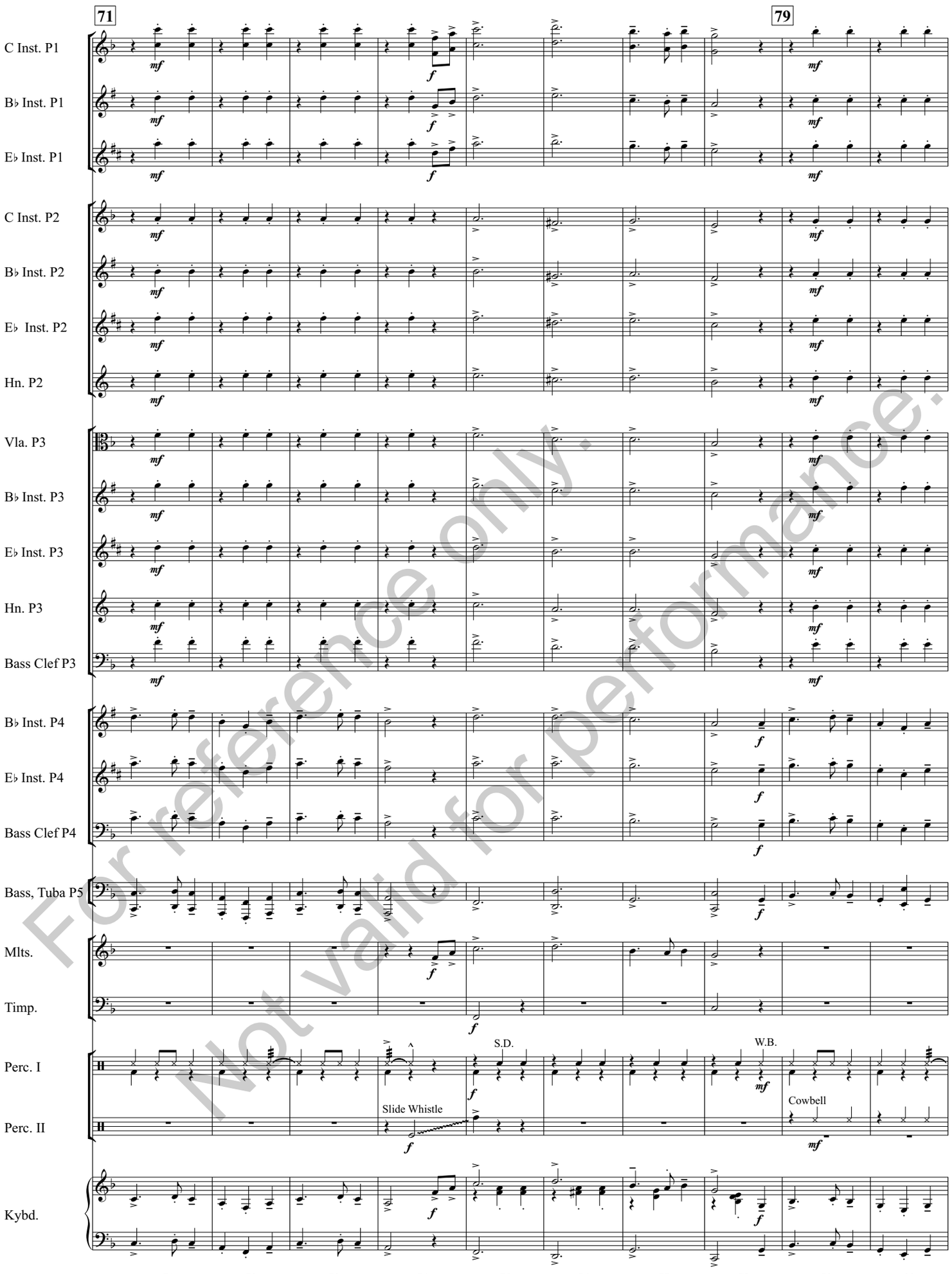

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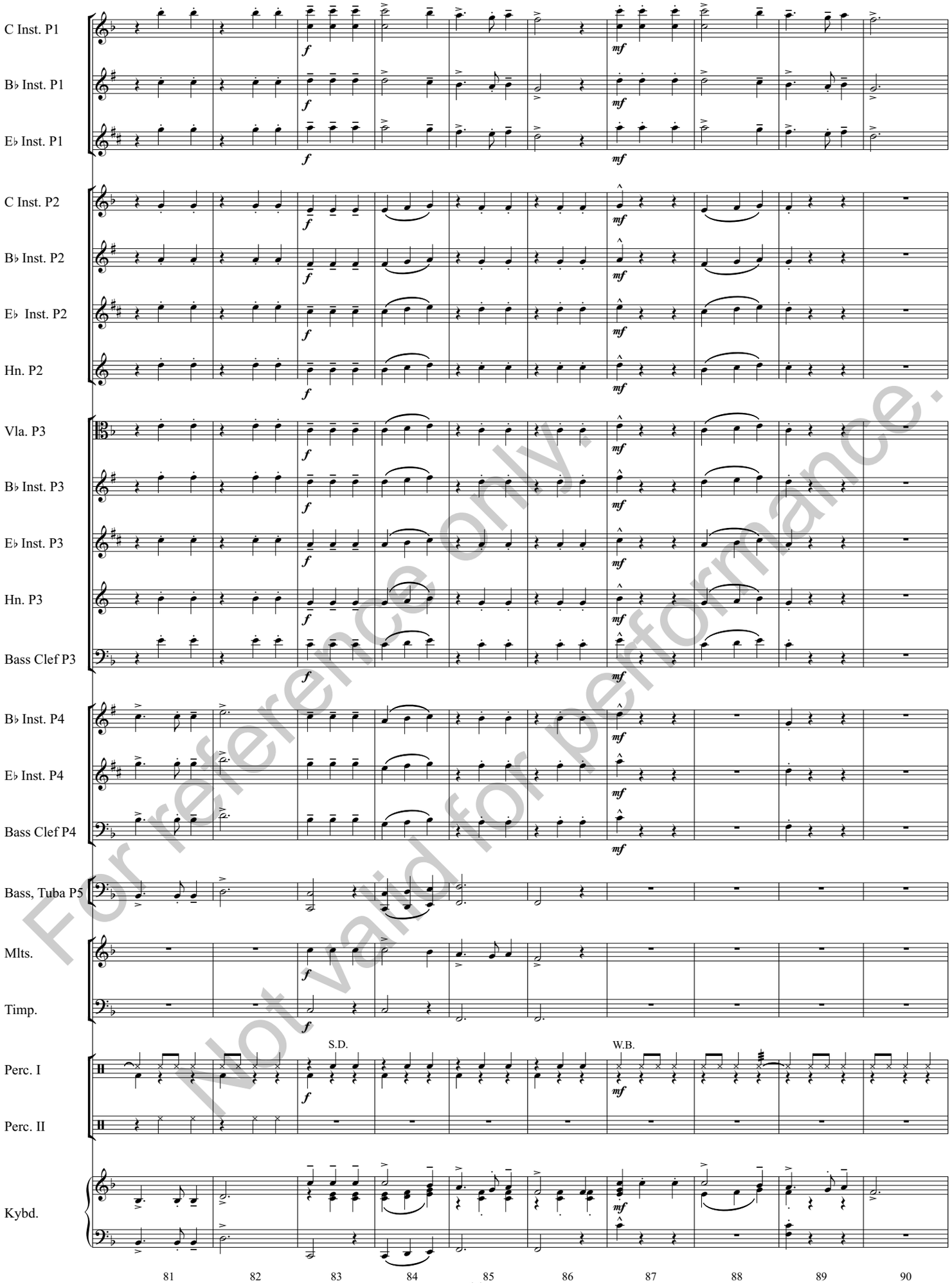

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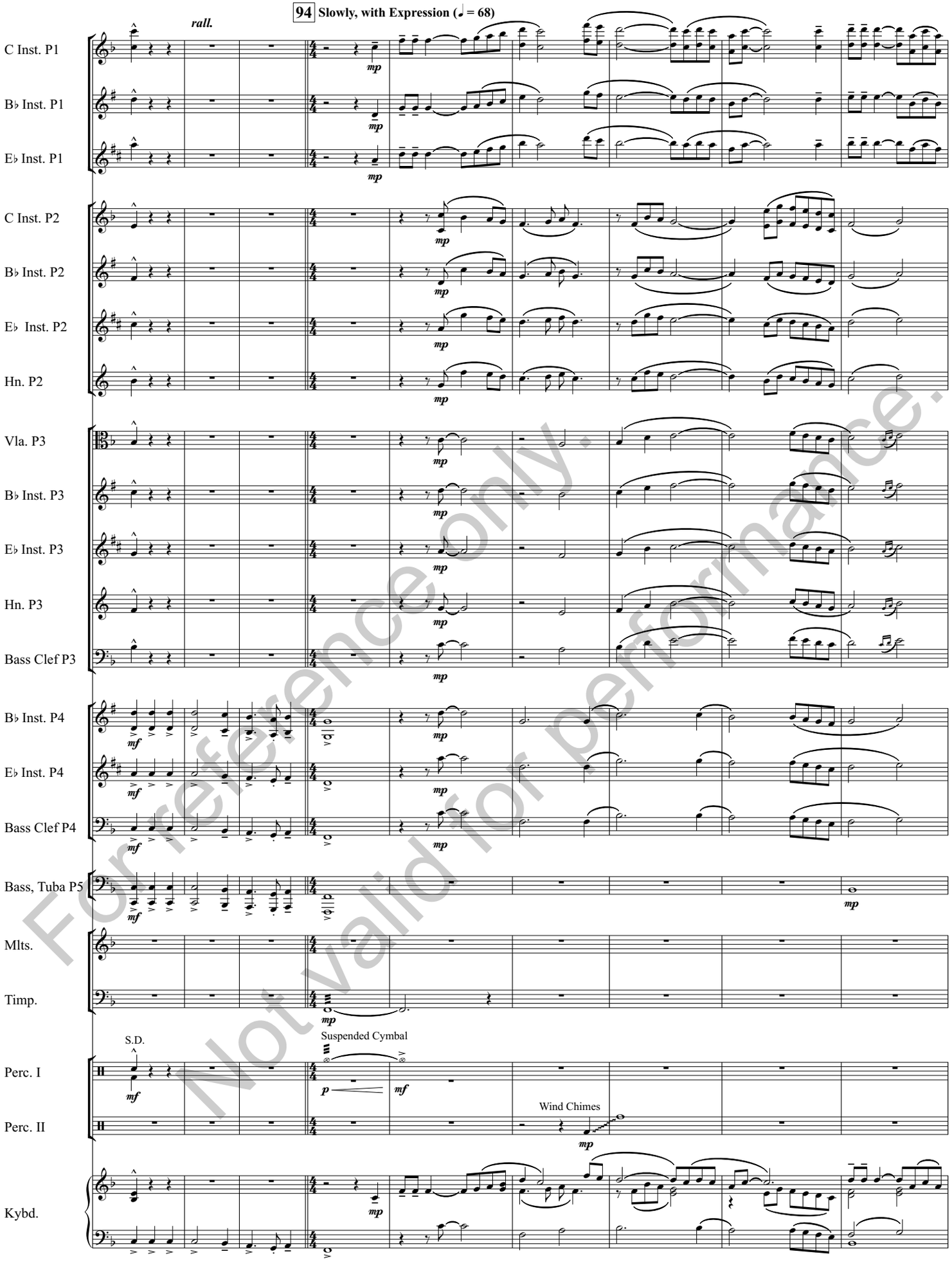

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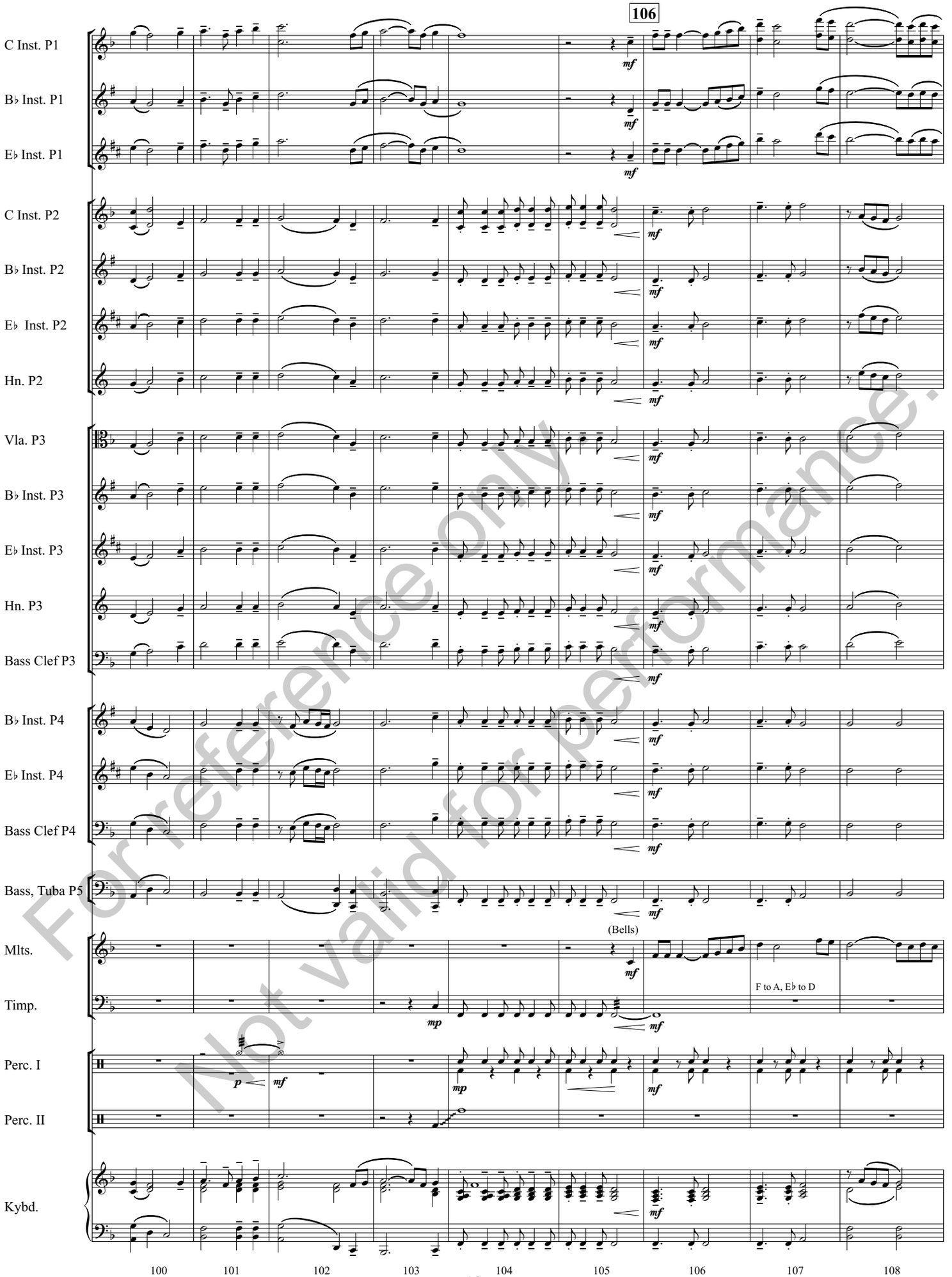

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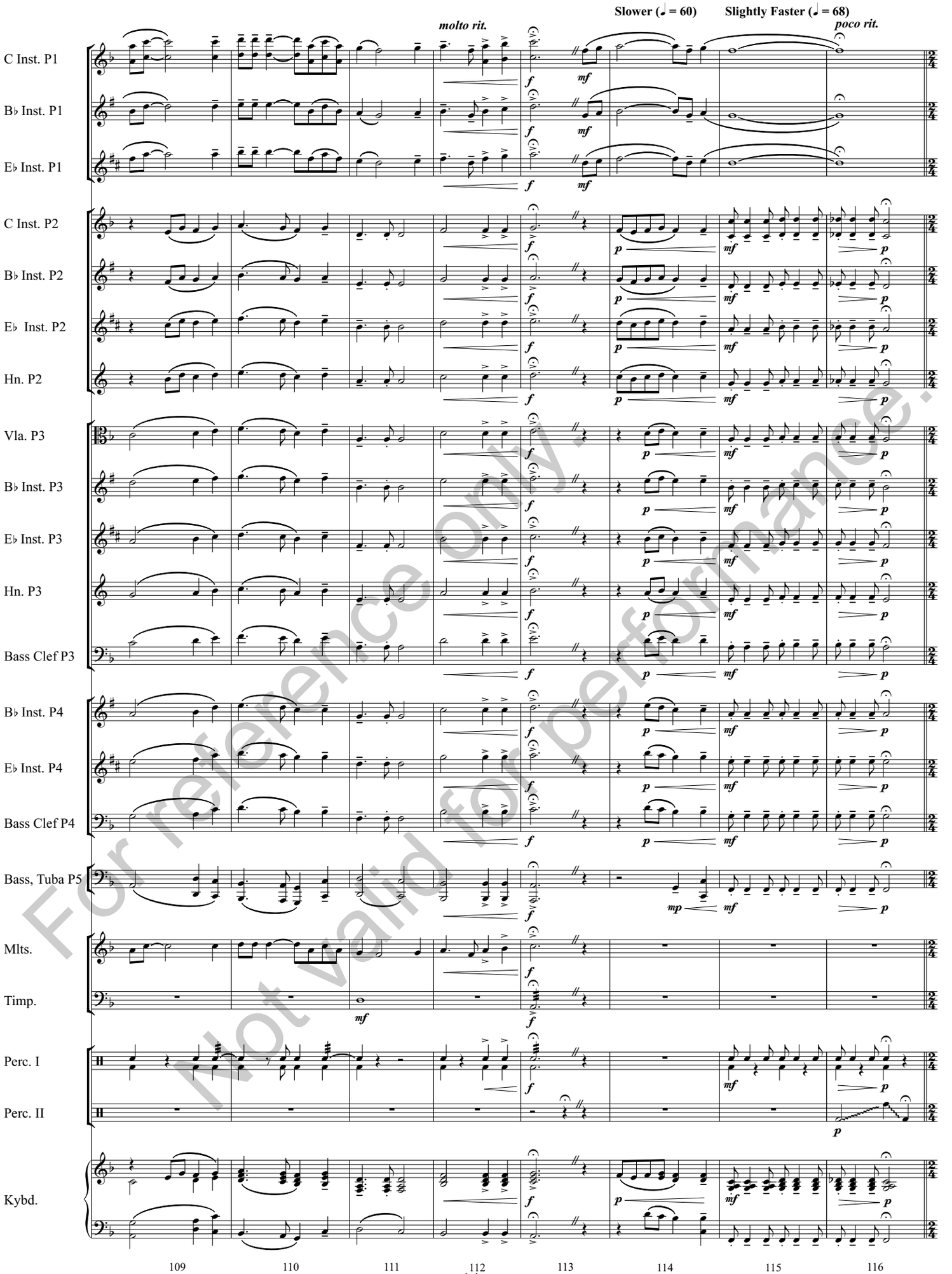

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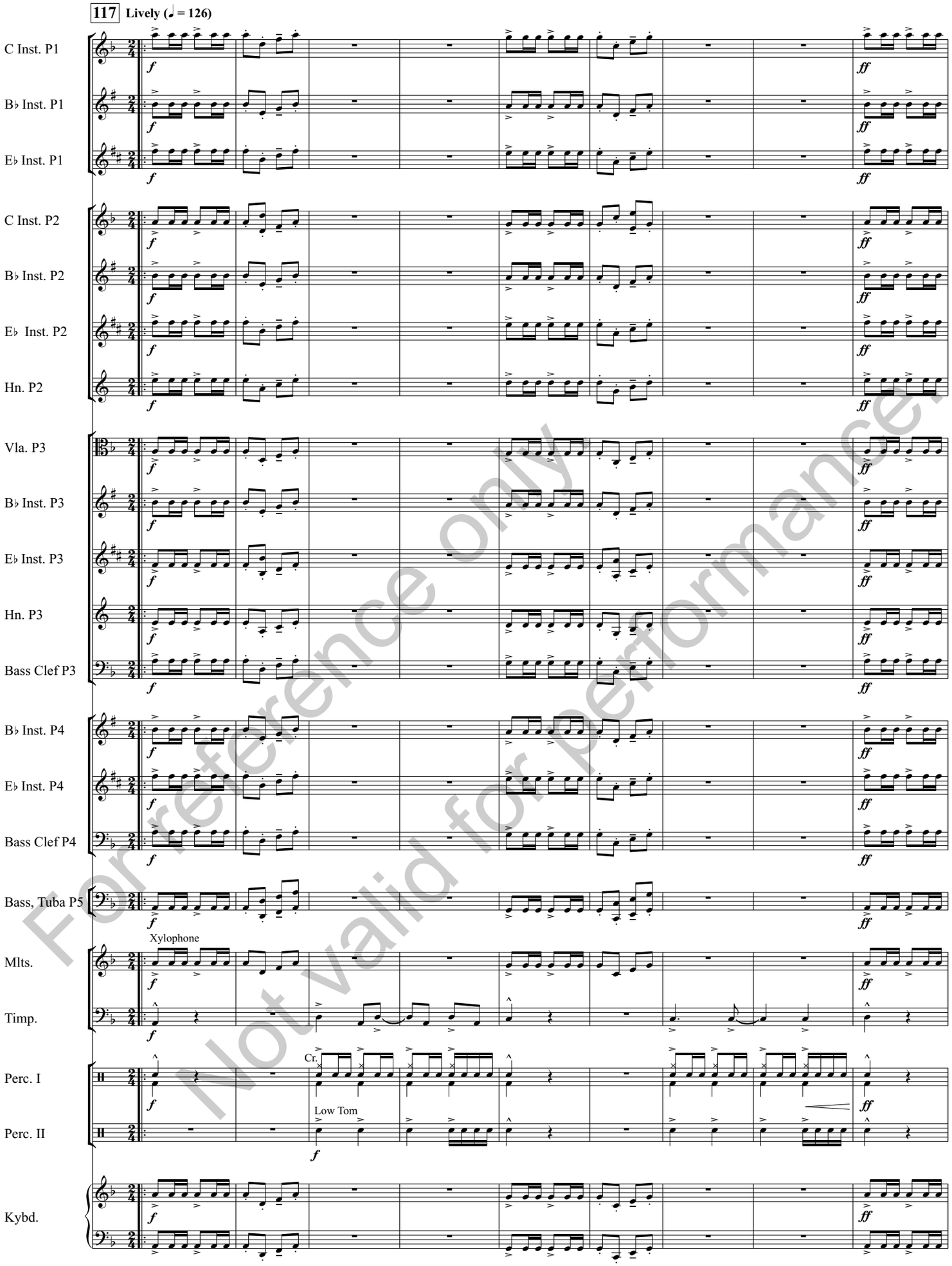

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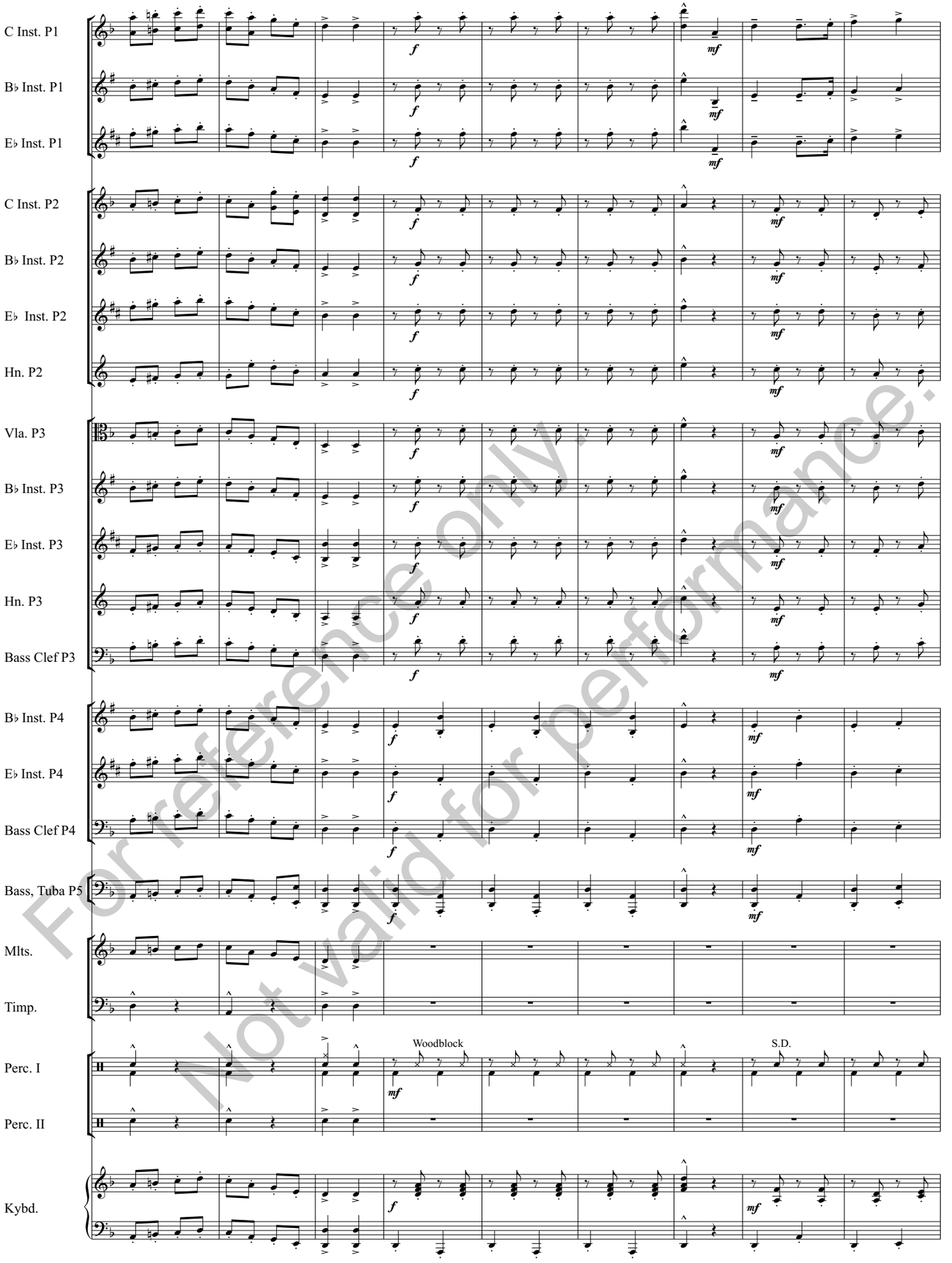

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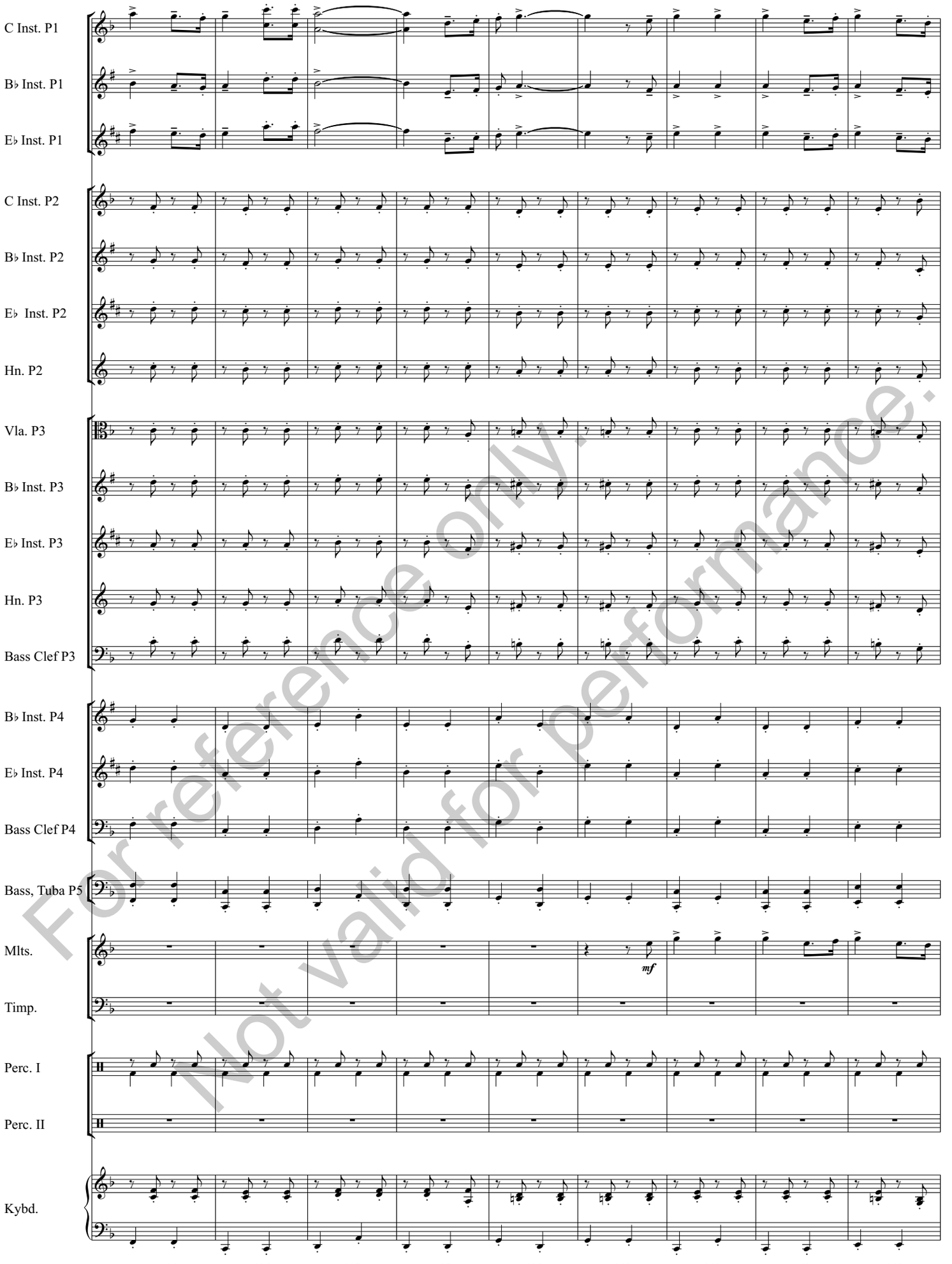

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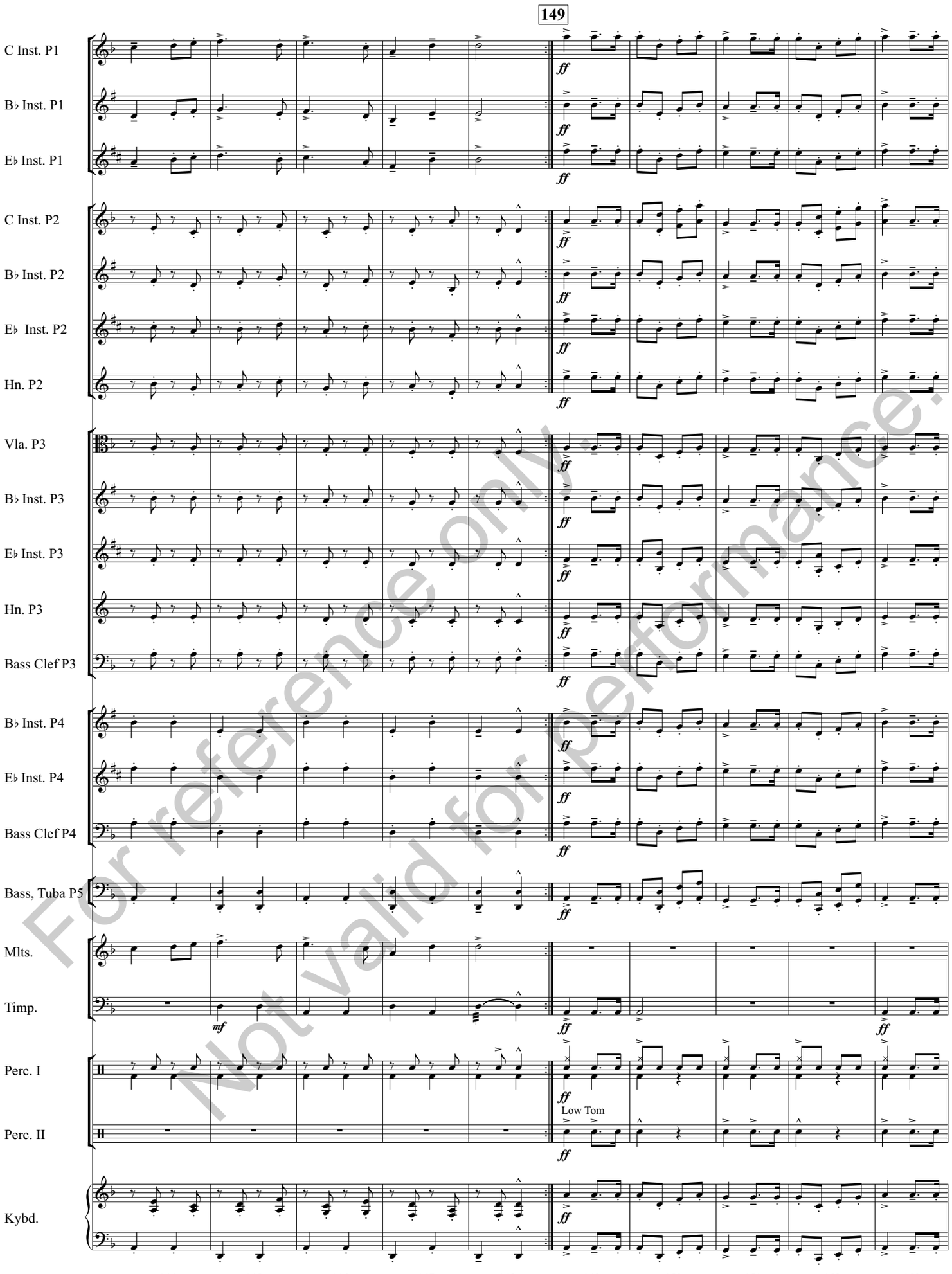

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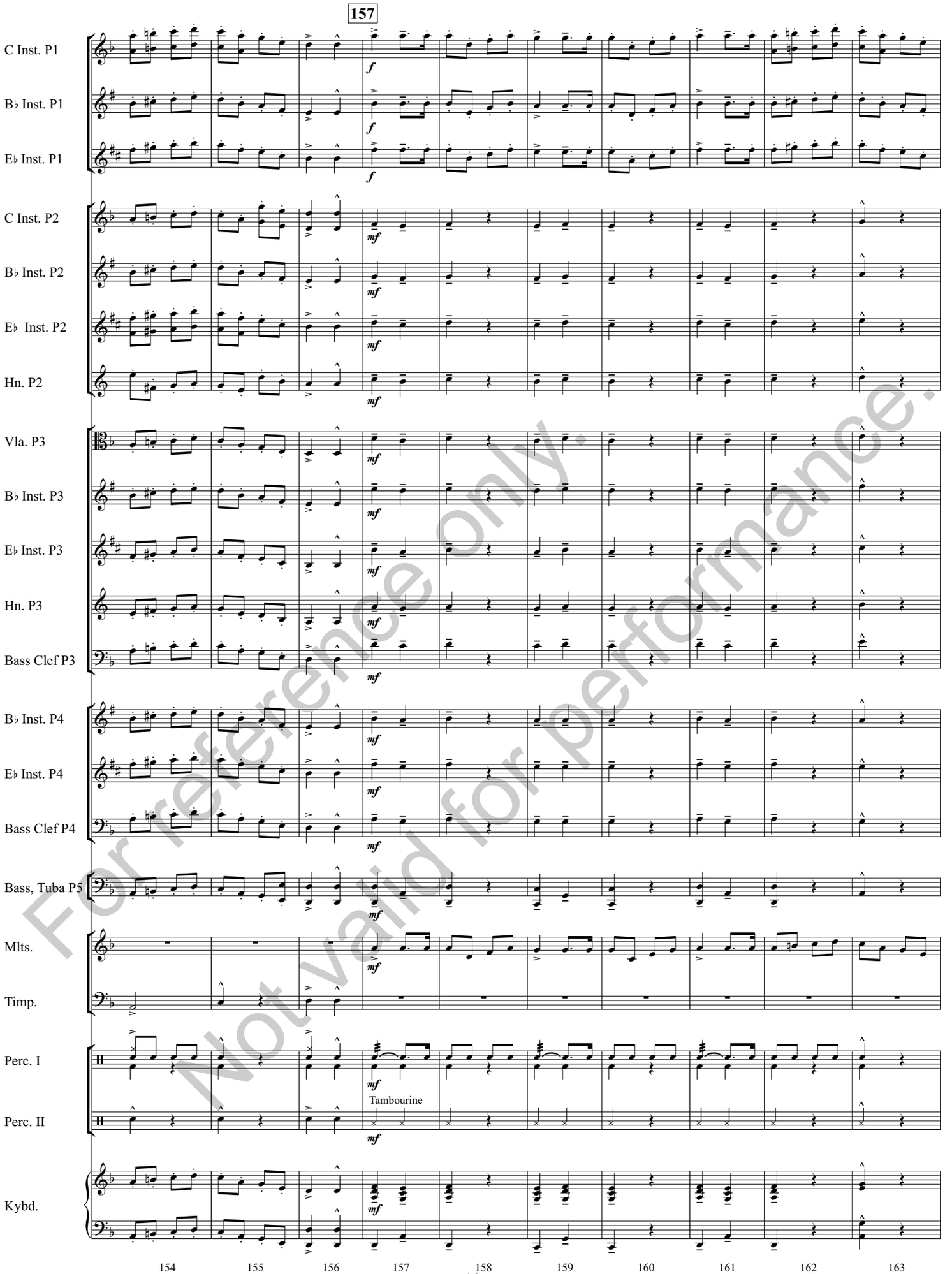

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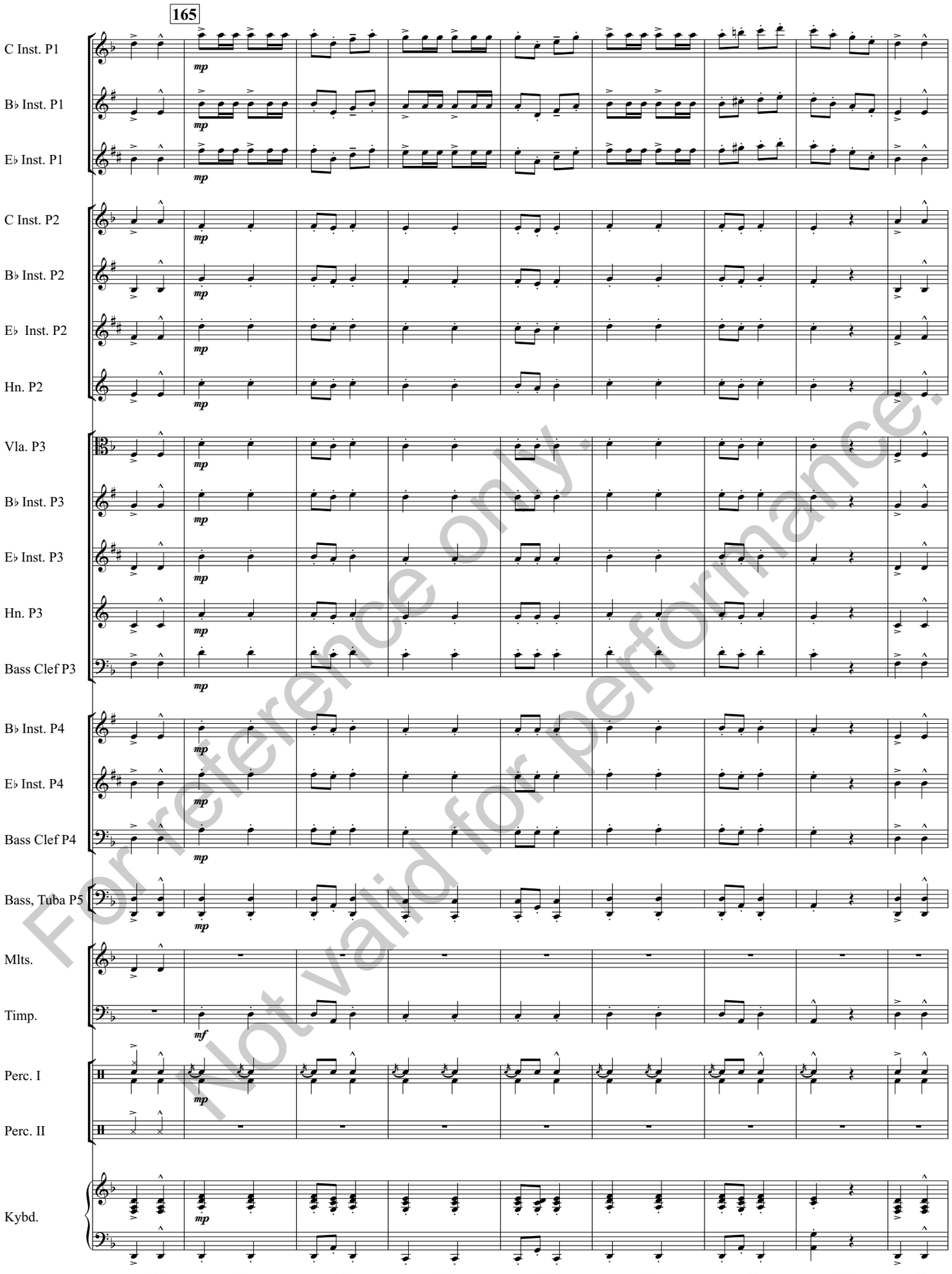

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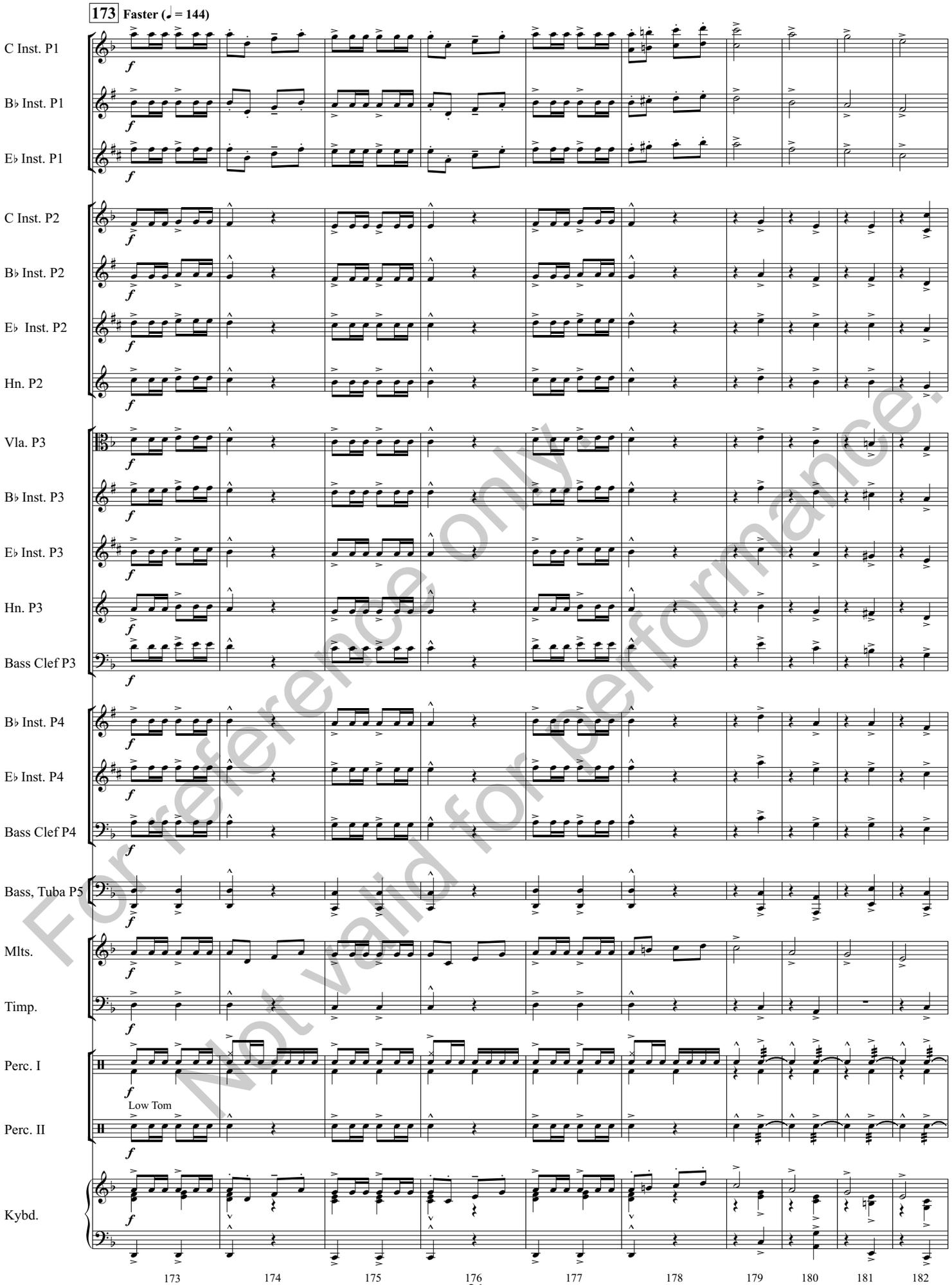

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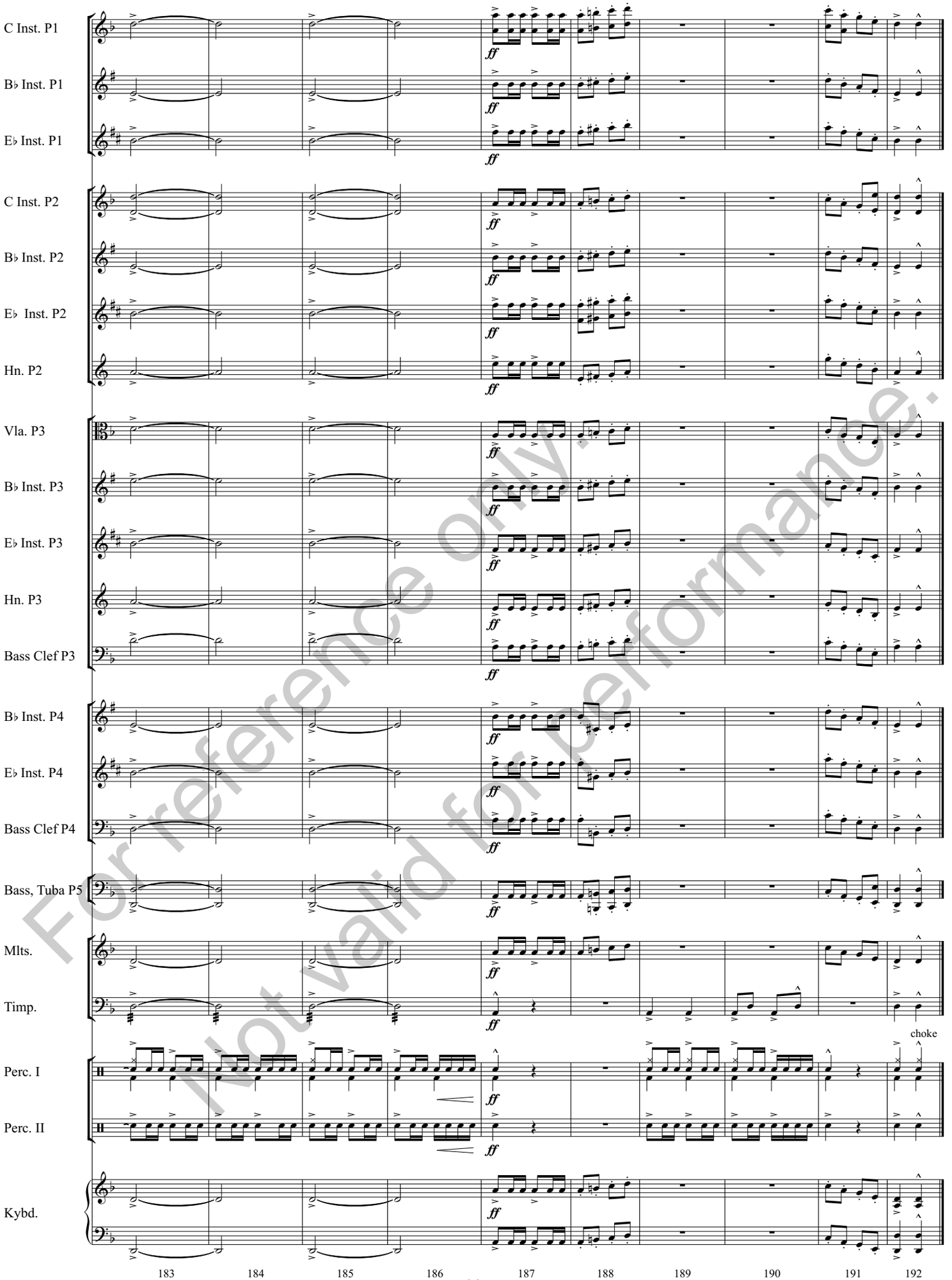

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