

I'LL SAIL MY SHIP ALONE

CLARENCE BARBER

(b. 1951)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 E ^b Alto Saxophone 1	2 Euphonium B.C.
3 Flute 1	2 E ^b Alto Saxophone 2	2 Euphonium T.C.
3 Flute 2	2 B ^b Tenor Saxophone	4 Tuba
2 Oboe	1 E ^b Baritone Saxophone	1 Timpani
2 Bassoon	4 B ^b Trumpet 1	1 Snare Drum
6 B ^b Clarinet 1	4 B ^b Trumpet 2	2 Crash Cymbals, Bass Drum
6 B ^b Clarinet 2	4 F Horn	1 Triangle, Tambourine
2 B ^b Bass Clarinet	3 Trombone 1	1 Marimba
	3 Trombone 2	

ABOUT THE COMPOSER

Clarence Barber taught public school in Ohio for 31 years, including 21 years with the Midview Local Schools in Grafton, Ohio. A graduate of Kent State University, he has also done post-graduate work at Kent State and the University of Akron. Mr. Barber studied composition with Walter Watson and Ralph Turek and percussion with Larry Snider, Michael Rosen, and James Adkins. Currently the managing editor of the new products division of LudwigMasters

Publications, he has served on the adjunct faculty at the Baldwin-Wallace University Conservatory of Music and Lorain County Community College. Active as a percussionist, clinician, and conductor, he has written for a wide-ranging slate of ensembles and musicians of all levels of experience, including members of the United States Air Force and Army Bands, members of the Cleveland Orchestra, and faculty members at several universities.

PROGRAM NOTES

This work is not programmatic in the strictest sense of the word. Sometimes, however, it's a lot easier to teach concepts to young players if there is something extra-musical on which they can hang their hats. So, if you've just got to have something, try this: you find yourself on the open

tropical ocean, adrift on a ship heavily damaged in a raid by vicious pirates. There's no one else aboard, so if you're going to reach safe harbor, you're going to have to find some way to sail the ship alone.

PERFORMANCE SUGGESTIONS

Fortunately, your students don't have to sail this piece alone because band is a team. Good teamwork begins with listening skills and proper breathing and tone production. These need be the foundation of everything they do as performers. Listen from the bottom up, tuning accordingly so that the chords are rich and full sounding,

with much depth to the tone. Be precise with rhythmic interpretation, remembering that accurate subdivision of the beat and clean, accurate articulation are the only ways this can be achieved. Balance all parts to the melody and treat percussion as icing on the cake so that there isn't too much of a good thing.

I'LL SAIL MY SHIP ALONE

Clarence Barber (ASCAP)

Allegro ♩ = 120 - 132

3

The musical score is arranged for a full band. It features 12 staves, each with a specific instrument or percussion part. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The score is divided into measures, with a large '3' indicating a third ending. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The percussion section includes Snare Drum, Crash Cymbals, Bass Drum, Triangle, and Tambourine. The woodwind section includes Flute, Oboe, Bassoon, Bb Clarinet, Bb Bass Clarinet, Eb Alto Saxophone, Bb Tenor Saxophone, and Eb Baritone Saxophone. The brass section includes Bb Trumpet, F Horn, Trombone, Euphonium, and Tuba. The Marimba part is also included at the bottom.

6

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

6 7 8 9 10 11

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Timp. *solo* *mf*

S. D.

Cr. Cym. *mp*

B. D.

Tri. Tamb.

Mba.

12

Fl. 1/2 *p* *mp*

Ob. *p* *mp*

Bsn. *mp* *mf*

B^b Cl. 1/2 *p* *mp*

B. Cl. *mp* *mf*

A. Sax. 1/2 *p* *mp* *a2*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

Tpt. 1/2

Hn.

Tbn. 1/2 *a2* *mp* *mf*

Euph. *mp* *mf*

Tba. *mp* *mf*

Timp.

S. D.

Cr. Cym. *mp*

B. D.

Tamb. *mp*

Tri. Tamb. *mp*

Mba.

12 13 14 15 16 17

18 20

Fl. 1 2 *a2* *f*

Ob. *f*

Bsn. *f*

B^b Cl. 1 2 *f*

B. Cl. *f*

A. Sax. 1 2 *f* *a2* *a2*

T. Sax. *f*

Bar. Sax. *f*

18 19 20 21 22 23

Tpt. 1 2 *f*

Hn. *f*

Tbn. 1 2 *f* *a2* *a2*

Euph. *f*

Tba. *f*

Timp.

S. D.

Cr. Cym. B. D. *mf*

Tri. Tamb.

Mba. *f*

24 27

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

24 25 26 27 28 29

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.

Cr. Cym. B. D.

Tri. Tamb.

Mba.

mf

mf

mf

a2

30

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

30 31 32 33 34 35

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Timp. *solo*
f

S. D.

Cr. Cym.
B. D.

Tri.
Tamb.

Mba.

36

Fl. 1/2

Ob.

Bsn. *mp*

B^b Cl. 1/2 *a2 mp*

B. Cl. *mp*

A. Sax. 1/2 *a2 mp*

T. Sax.

Bar. Sax. *mp*

Tpt. 1/2

Hn.

Tbn. 1/2 *a2 mp*

Euph. *mp*

Tba. *mp*

Timp. *p*

S. D.

Cr. Cym. B. D.

Tri. Tamb. *mp*

Mba. *mp*

37 38 39 40 41 42

43 46

Fl. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

B^b Cl. 1 2 *mf*

B. Cl. *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

43 44 45 46 47 48 *a2*

Tpt. 1 2 *mf*

Hn. *mf*

Tbn. 1 2 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

S. D. *mp*

Cr. Cym. B. D. *mp*

Tri. Tamb. *mp*

Mba. *mp*

49

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

49 50 51 52 53 54

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Timp. *solo* *mf*

S. D. *mp*

Cr. Cym. B. D.

Tri. Tamb.

Mba.

55

Fl. 1 2 *mp*

Ob. *mp*

Bsn. *mp*

B^b Cl. 1 2 *mp*

B. Cl. *mp*

A. Sax. 1 2 *mp* *a2*

T. Sax. *mp*

Bar. Sax. *mp*

56 57 58 59 60

Tpt. 1 2

Hn. *mp*

Tbn. 1 2 *mp* *a2*

Euph. *mp*

Tba. *mp*

Timp.

S. D.

Cr. Cym. B. D.

Tamb. *mp*

Mba. *mp*

61 63

Fl. 1 2 *a2* *f*

Ob. *f*

Bsn. *f*

B^b Cl. 1 2 *f*

B. Cl. *f*

A. Sax. 1 2 *a2* *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

61 62 63 64 *a2* 65 66

Tpt. 1 2 *f*

Hn. *mp* *f*

Tbn. 1 2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

S. D. *f*

Cr. Cym. B. D. *f*

Tri. Tamb. *f*

Mba. *mp* *f*

67

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

67 68 69 70 71 72 73

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tba.

Timp.

S. D.

Cr. Cym. B. D.

Tri. Tamb.

Mba.

a2

f

Tamb.

f