

Jeffrey S. Bishop

Walk the Plank!

Featuring Two Well-Known Pirate Chanteys

Correlated with String Basics™, Book 1, page 36



Steps to Successful Literature presents exceptional performance literature – concert and festival pieces for beginning to intermediate string orchestras. Each piece is correlated with a specific location in **String Basics™ – Steps to Success for String Orchestra Comprehensive Method** by Terry Shade, Jeremy Woolstenhulme, and Wendy Barden. Literature reinforces musical skills, concepts, and terms introduced in the method. Sometimes, a few new concepts are included. They are officially introduced and described in the score.



The Composer

Dr. Jeffrey S. Bishop is a music educator, composer, and conductor from Kansas City, Kansas. Jeffrey's compositions for string orchestra, full orchestra, concert band, and choir have been commissioned and performed in the United States, Mexico, Australia, China, and throughout Europe. The recipient of the 1997 National School Orchestra Association Composition Contest Award with his **Symphony for Strings No.1**, Jeffrey has nearly one hundred instrumental pieces published by Neil A. Kjos Music Company, Alfred Publishing Company, Wingert-Jones Music, and C-Alan Publications. Jeffrey's music is marked by strong pedagogical influences along with a traditional style that is at times reminiscent of the Renaissance period. He values melody and harmonic structure and strives to engage the audience as much as the performers through his music.

Jeffrey has appeared as a conductor/clinician for regional and state orchestras in Kansas, Missouri, Illinois, Minnesota, Texas, Oregon, and South Carolina. His conducting style is marked by attention to detail, a strong sense of humor, and the realization that every ensemble has different challenges and strengths. He believes that every ensemble can reach their ultimate potential through hard work, dedication, and practice!

Jeffrey earned his PhD in Curriculum & Instruction (Music Education Cognate) at Kansas State University in 2015. While at Kansas State he studied composition with Dr. Craig Weston. He also studied composition with Dr. Walter A. Mays, Distinguished Professor of Music at the Wichita State University School of Music. He is a member of the National Association for Music Education and the American String Teachers Association. An accomplished conductor, Dr. Bishop earned his M.M. in Orchestral Conducting from WSU in 1995. He graduated with his B.S. in Music Education from Northwest Missouri State University in 1993. Jeffrey is married to SueZanne, and they are the proud parents of two daughters, Emily and Erin.

Dr. Bishop completes between three and five commissions every year for a divergent range of ensembles, from college/university/civic orchestras and choirs to middle school bands and orchestras. Samples of his music can be found online at his YouTube Channel, www.youtube.com/jeffreysbishop. For more information on how to commission a piece for your ensemble, please visit www.jeffreysbishop.com.

Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to www.kjos.com.

Page 3 of the score features information about sea chanteys and pirates. It is a duplicable page for distribution in your classes.

Basics About the Composition

Walk the Plank! features two old Pirate chanteys, *Old English Sea Chantey* and *Blow the Man Down*. Chanties are traditional maritime folk songs that were sung by sailors and pirates primarily around the 1700-1800s. Sea chanteys as we know them seemed to reach their peak on large merchant sailing ships during the 1800s.

Blow the Man Down is a perfect example of a Sea Chantey as it offers a glimpse into the life and work aboard ships. While the songs offered a source of camaraderie and entertainment for the crew, they also helped men get survive the rough days of hard labor. Work on the large sailing ships was challenging and grueling. Men were overworked and poorly fed. Sea Chanteys were often made up to help the group tasks become somewhat easier to endure as the rhythms and melodies helped synchronize their work. The songs were often about the specific job sailors were assigned to do. Although sea chanteys have often been considered British in origin, the British ships often had sailors from different ethnicities who came from all over the world. As a result, there were a variety of cultural and musical influences on the development of chanteys.

While walking the plank has been a notorious punishment in fictional stories about pirates, historical accounts of pirates forcing their hostages to “walk the plank” are scarce!

Pirates!



Blackbeard

Pirates have existed since ancient times. Throughout history there have been people, called pirates, desiring to steal from others while transporting supplies, exports, and possession at sea. Back in the 1700s, pirates typically stole precious metals, textiles, spices, and other valuable goods. While they mostly attacked ships while on water, pirates also looted coastal villages. Pirates were mostly active in the Caribbean, Atlantic, and Indian Oceans. Pirates did not follow international laws and treaties of the seas. They ignored the established rules of warfare with their robberies, looting, violence, and kidnapping.

People often turned to a life of crime as pirates due to various factors, including harsh working conditions in their towns or on legitimate merchant ships. They desired freedom or better economic living conditions. And even as they wanted a better living environment, their ships were often dirty and promoted the spread of disease.

While most pirates were men, including the infamous Blackbeard (c.1680-1718), there were some celebrated female pirates too. Anne Bonny and Mary Read became legendary figures due to their courage and boldness in a male-dominated world of piracy. They disguised themselves as men so they could join pirate crews.

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Full Conductor Score
Approx. performance time—2:35

Jeffrey S. Bishop
(ASCAP)

Absolutely piratical! (♩ = 132)

Musical score for measures 1-5 of "Absolutely piratical!". The score is for Violins (1 and 2), Viola*, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music starts with a forte (f) dynamic. Measures 1-4 are in 3/4 time, and measure 5 is in 4/4 time. A large "SAMPLE" watermark is overlaid on the score.

6 "Old English Sea Chantey"

Musical score for measures 6-12 of "Old English Sea Chantey". The score is for Violins (1 and 2), Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music starts with a mezzo-forte (mf) dynamic. Measures 6-12 are in 3/4 time. A large "SAMPLE" watermark is overlaid on the score.

*A 3rd Violin (Viola T.C.) part is included.

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13 14 15 16 17 18 19

Vlns. 1 2

Vla.

Cello

Str. Bass

20 21 22 23 24 25 26

Vlns. 1 2

Vla.

Cello

Str. Bass

p

f

4

27 28 29 30 31 32 33

Vlns. 1 2

Vla.

Cello

Str. Bass

4

2

2

“Blow the Man Down”
Row faster, mates! (♩ = 152)

34 rit. 35 36 37 38 39

Vlns. 1 *mf* *f* *f* pizz. *mf*

Vlns. 2 *mf* *f* *f* *mf*

Vla. *mf* *f* *f* pizz. *mf*

Cello *mf* *f* *f* pizz. *mf*

Str. Bass *mf* *f* *f* pizz. *mf*

40 41 42 43 44 45 4 46 47

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

48 49 50 51 52 53 54 55

Vlns. 1 pizz. *mp*

Vlns. 2 *mp*

Vla. pizz. *mp*

Cello arco *f*

Str. Bass arco *f*

56 57 58 59 60 61 62 63

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

64 65 66 67 68 69 70 71

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

68 rit.

arco

mf

arco

mf

arco

mf

4 0

72 73 74 75 76 77

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

First Tempo! (♩ = 132)

f

p

f

p

f

f

f

f

mf

78 79 80 81 82 83

Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

84 85 86 87 88 89

Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

87

90 91 92 93 94 95 96

Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

mf *ff*

