

Recorded by DROPKICK MURPHYS

I'M SHIPPING UP TO BOSTON

Words and Music by ALEXANDER BARR,
KEN CASEY, WOODY GUTHRIE and MATTHEW KELLY
Arranged by SEAN O'LOUGHLIN

Grade 3

INSTRUMENTATION

1 - Conductor
1 - Piccolo
8 - Flute
2 - Oboe
2 - Bassoon
4 - B^b Clarinet 1
4 - B^b Clarinet 2
4 - B^b Clarinet 3
1 - E^b Alto Clarinet
2 - B^b Bass Clarinet
2 - E^b Alto Saxophone 1
2 - E^b Alto Saxophone 2
2 - B^b Tenor Saxophone
1 - E^b Baritone Saxophone
3 - B^b Trumpet 1
3 - B^b Trumpet 2
3 - B^b Trumpet 3
2 - F Horn 1
2 - F Horn 2
3 - Trombone 1
3 - Trombone 2
2 - Baritone B.C.
2 - Baritone T.C.
4 - Tuba
1 - String Bass
2 - Percussion 1
Drum Set
2 - Percussion 2
Sus. Cym., Tambourine
2 - Mallet Percussion
Bells
1 - Timpani

I'M SHIPPING UP TO BOSTON

Duration – ca. 2:50

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Irish Jig (♩. = 112-120)

+Picc.

The musical score is arranged for a large ensemble. It begins with an Irish Jig tempo marking of 112-120 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems of staves. The first system includes Flute/Piccolo, Oboe, Bassoon, B-flat Clarinet 1, B-flat Clarinet 2, 3, E-flat Alto Clarinet, B-flat Bass Clarinet, E-flat Alto Sax. 1, 2, B-flat Tenor Sax., E-flat Bari. Sax., B-flat Trumpet 1, B-flat Trumpet 2, 3, F Horn 1, 2, Trombone 1, 2, Baritone, Tuba (String Bass), Percussion 1, Percussion 2, Mallet Perc., and Timpani. The second system continues the same instruments. Dynamics include piano (p), forte (f), mezzo-forte (mf), and accents (a2). The score includes various musical notations such as slurs, ties, and articulation marks.

1

2

3

4

5

6

7

FL/Picc.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Drum Set

S.D. & Toms

B.D.

Perc. 2

Ch.

Mllt. Perc.

Timp.

8

9

10

11

12

13

14

17

Fl./Picc. *mf* *f*

Ob. *f*

Bsn. *pp* *f* *mf*

Cl. 1 *f*

Cl. 2, 3 *f*

A. Cl. *pp* *f* *mf*

Bs. Cl. *f* *mf*

A. Sx. 1, 2

T. Sx. *pp* *f* *mf*

B. Sx. *f* *mf*

17

Tpt. 1 *pp* *f* *mf*

Tpt. 2, 3 *pp* *f* *mf*

Horn 1, 2 *pp* *f* *mf*

Tbn. 1, 2 *pp* *f* *mf*

Bar. *pp* *f* *mf*

Tuba *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *pp* *f* Ch. *mf*

Mllt. Perc. *f* Bells *mf*

Timp. *f* *mf*

15 16 17 18 19 20 21

FL/Picc.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

Toms fill - - - - -

Tambourine

mf

22 23 24 25 26 27 28

FL/Picc. Ob. Bsn. Cl. 1 Cl. 2, 3 A. Cl. Bs. Cl. A. Sx. 1, 2 T. Sx. B. Sx. Tpt. 1 Tpt. 2, 3 Horn 1, 2 Tbn. 1, 2 Bar. Tuba Perc. 1 Perc. 2 Milt. Perc. Timp.

33 Play 2nd time only

Play 2nd time only

Play 2nd time only

Play 2nd time only

Play 2nd time only

33

Cr. $\times$

Play 2nd time only

mf Play 2nd time only

mf

FL/Pic. Ob. Bsn. Cl. 1 Cl. 2, 3 A. Cl. Bs. Cl. A. Sx. 1, 2 T. Sx. B. Sx. Tpt. 1 Tpt. 2, 3 Horn 1, 2 Tbn. 1, 2 Bar. Tuba Perc. 1 Perc. 2 Milt. Perc. Timp.

41 a2 a2 fill

FL/Picc.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

FL/Picc. Ob. Bsn. Cl. 1 Cl. 2, 3 A. Cl. Bs. Cl. A. Sx. 1, 2 T. Sx. B. Sx. Tpt. 1 Tpt. 2, 3 Horn 1, 2 Tbn. 1, 2 Bar. Tuba Perc. 1 Perc. 2 Milt. Perc. Timp.

57 Play 2nd time only

Play 2nd time only

Play 2nd time only

Play 2nd time only

Play 2nd time only

57 Play 1st time only

Play 1st time only

Play 1st time only

2

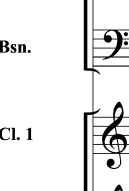
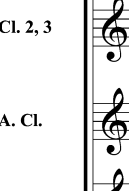
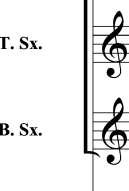
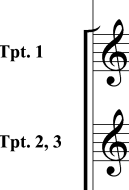
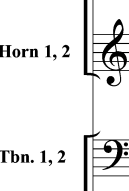
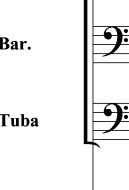
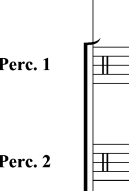
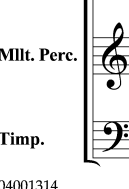
Play 2nd time only

mf

51 52 53 54 55 56 57 58

65 Picc. 8vb

65

FL/Picc.  Ob.  Bsn.  Cl. 1  Cl. 2, 3  A. Cl.  Bs. Cl.  A. Sx. 1, 2  T. Sx.  B. Sx.  Tpt. 1 Tpt. 2, 3 Horn 1, 2 Tbn. 1, 2 Bar. Tuba Perc. 1 Perc. 2 Milt. Perc. Timp.

Fl./Picc.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

66

67

68 *p*

69 *f*

70

71

72 *mf*

73 *f*

a2

sim.

fill

p

f

p

f

FL/Picc. *Picc. loco*

Ob.

Bsn.

Cl. 1

Cl. 2, 3 *a2*

A. Cl.

Bs. Cl.

A. Sx. 1, 2 *a2*

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2 *a2*

Tbn. 1, 2

Bar.

Tuba

Perc. 1 *fill*

Perc. 2 *sim. Tamb.*

Milt. Perc. *f*

Timp. *mf*

74 75 76 *p* 77 *f* 78 79 80

04001314 81 *f*
I'm Shipping Up To Boston - 14

FL/Picc.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

88 89 90 91 92 93 94

97

Fl./Picc.

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

97 *Play 2nd time only*

Tpt. 1

Play 2nd time only

Tpt. 2, 3

Play 2nd time only

Horn 1, 2

Play 2nd time only

Tbn. 1, 2

Play 2nd time only

Bar.

Play 2nd time only

Tuba

Cr.

Perc. 1

Perc. 2

Milt. Perc.

mf

Play 2nd time only

Timp.

95 96 97 98 99 100 101 102

2

040012314

FL/Picc. Picc. 8vb

Ob.

Bsn.

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Milt. Perc.

Timp.

103 104 105 106 107 108 109 110

FL/Picc. *tr*

Ob. *tr*

Bsn.

Cl. 1 *tr*

Cl. 2, 3 *a2*

A. Cl.

Bs. Cl.

A. Sx. 1, 2 *a2*

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2 *a2*

Tbn. 1, 2

Bar.

Tuba

Perc. 1 *fill*

Perc. 2 *p* *f* *sim. Tamb.* *f*

Milt. Perc.

Timp.

111 112 *mf* < 113 *f* 114 115 116 *p* < 117 *f* 118

This musical score page contains measures 119 through 125. The instrumentation includes:

- Fl./Picc.**: Flute and Piccolo
- Ob.**: Oboe
- Bsn.**: Bassoon
- Cl. 1**, **Cl. 2, 3**: Clarinet 1, Clarinet 2 & 3
- A. Cl.**: Alto Clarinet
- Bs. Cl.**: Bass Clarinet
- A. Sx. 1, 2**: Alto Saxophone 1 & 2
- T. Sx.**: Tenor Saxophone
- B. Sx.**: Baritone Saxophone
- Tpt. 1**, **Tpt. 2, 3**: Trumpet 1, Trumpet 2 & 3
- Horn 1, 2**: Horn 1 & 2
- Tbn. 1, 2**: Trombone 1 & 2
- Bar.**: Baritone
- Tuba**
- Perc. 1**, **Perc. 2**: Percussion 1 & 2
- Milt. Perc.**: Military Percussion
- Timp.**: Timpani

The score features various musical notations such as notes, rests, beams, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). A rehearsal mark **121** is present above the Piccolo staff at measure 121. The bottom of the page shows measure numbers 119, 120, 121, 122, 123, 124, and 125, along with a tempo marking *mf*.

04001314

126 127 128 129 130 131 132 133 134