



In loving memory of my grandfather, Ralph Hazel (1927–1991), United States Navy, World War II

# Of Sea and Song

Featuring *Spanish Ladies*, *Shenandoah*, and *What Shall We Do with a Drunken Sailor*

TRADITIONAL SEA SHANTIES

Arranged by PATRICK ROSZELL (ASCAP)

## INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$  Clarinet
- 3 2nd B $\flat$  Clarinet
- 3 3rd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 2 1st E $\flat$  Alto Saxophone
- 2 2nd E $\flat$  Alto Saxophone
- 1 B $\flat$  Tenor Saxophone
- 1 E $\flat$  Baritone Saxophone
- 3 1st B $\flat$  Trumpet
- 3 2nd B $\flat$  Trumpet
- 3 3rd B $\flat$  Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Optional String Bass
- 3 Mallet Percussion  
(Bells/Chimes/Xylophone)
- 1 Timpani
- 2 Percussion 1  
(Snare Drum, Bass Drum)
- 3 Percussion 2  
(Wind Chimes/Suspended Cymbal,  
Crash Cymbals)

## SUPPLEMENTAL AND WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E $\flat$  Alto Clarinet
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$  Bass Clef
- 2nd Trombone in B $\flat$  Bass Clef
- 3rd Trombone in B $\flat$  Bass Clef
- 1st Trombone in B $\flat$  Treble Clef
- 2nd Trombone in B $\flat$  Treble Clef
- 3rd Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

## PROGRAM NOTES

“Spanish Ladies” is a traditional British naval song, describing a voyage from Spain to the Downs, an area near the English Channel in southern England.

“Shenandoah” is possibly one of America’s most recognizable folk tunes; however, the origins of “Shenandoah” are not so easily deciphered. Like many folksongs, it is impossible to determine exactly when the song was composed. In any case, by the 19th century, “Shenandoah” had achieved widespread popularity, both on land and at sea. With the sweeping melodic line of its familiar refrain, “Shenandoah” is the very nature of a sea shanty, and the “composers” were quite possibly French-Canadian voyageurs.

“What Shall We Do with a Drunken Sailor?” was sung to accompany certain work tasks aboard sailing ships, especially those that required a bright walking pace. It is believed to have originated in the early 19th century or before, during a time when a ship’s crew, especially those of military vessels, was sufficiently large enough to permit hauling a rope while simply marching along the deck.

## NOTES TO CONDUCTOR

The opening statement of "Blow the Man Down," should be well balanced as to not let the low voices overblow the woodwinds. The tremolos in the 2nd and 3rd clarinets and the alto saxophones should be played evenly and not rapidly so that the playing becomes out of character for the music. The molto ritard can be conducted in 3 into the fermata. At measure 16, the oboe solo is cued in the alto saxophone if a suitable player is not available. At measure 34, the snare drum should be light and crisp to match the staccato style notes in the trombone accompaniment. Also from measure 34 through 50, you may wish to stagger breathe in the upper woodwinds.

At measure 57, the intent is to divide the clarinet section into four groups. In the first part, one group plays the first set of notes, then the other group plays the second set of notes. In the second and third part, the seconds play the first set of notes, then the third plays the second set of notes. At measure 58, the oboe solo is again cued in the alto saxophone if a suitable player is not available. At measure 76, the molto ritard should begin on beat 1 and the brass should quickly decrescendo to allow the woodwinds to be featured in the transition. Again at measure 83, tremolos should be played evenly and not out of character.

At measure 85, be sure to keep the articulations light. Heavy articulation and playing may cause the tempo to suffer. Measure 104, is the T.K.O. from the "Blow the Man Down" quote at the introduction. Make sure the chime part is heard. At measure 105, feel free to push the tempo up a few beats to bring the arrangement to an even more exciting ending.

As always, feel free to adjust tempo and dynamics to suit your ensemble and performance venue.

Best wishes in your performance!

*Patrol Roszell*

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# Of Sea and Song

Featuring *Spanish Ladies*, *Shenandoah*, and *What Shall We Do with a Drunken Sailor?*

FULL SCORE

Approx. Duration - 3:45

Traditional Sea Shanties

Arranged by Patrick Roszell (ASCAP)

Sparkling  $\text{♩} = 62$  (in 1)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Sparkling' with a quarter note equal to 62 beats per minute. The score includes parts for Flutes (1 and 2), Oboe, Bassoon, B-flat Clarinets (1, 2, and 3), B-flat Bass Clarinet, E-flat Alto Saxophones (1 and 2), B-flat Tenor Saxophone, E-flat Baritone Saxophone, B-flat Trumpets (1, 2, and 3), F Horns (1 and 2), Trombones (1, 2, and 3), Euphonium, Tuba (with an optional String Bass part), Mallet Percussion (Bells/Chimes/Xylophone), Timpani, Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Wind Chimes, Suspended Cymbal, Crash Cymbals). The score features various dynamics such as *f* (forte) and *sfz* (sforzando), and includes performance markings like *a2* (second ending) and *sfz* (sforzando). A large red watermark 'Preview Only' is overlaid diagonally across the score.

**molto rit.**

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Snare Drum

Bass Drum

Suspended Cymbal

*sub. p*

*sfz*

*mf*

*div.*

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13 "Spanish Ladies"  
Easy waltz

Fls. 1 2

Ob. *ff* *p* Solo

Bsn. *ff* *p*

Cls. 1 *ff* *p*

2 *a2* *ff* *p*

3

B. Cl. *ff* *p*

A. Saxes. 1 *a2* *ff* *p* (Oboe)

2

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *a2* *ff*

2 3

Hns. 1 *ff*

2 *ff*

Tbns. 1 2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff* Change: F to G

Perc. 1 *ff*

Perc. 2 *ff*



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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Two players only  
*a2*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Emph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*pp* ————— *p*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*a2*

*a2*

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34 Stagger breathe  
All <sup>a2</sup>

Fls. 1 2 *mf*

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2 *mf* Play <sup>a2</sup>

T. Sax. *mf*

Bar. Sax. *p* *mf* 34

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mlt. Perc. *mf*

Timp. *p* *mf* Light and crisp Change: G to F

Perc. 1 *mf*

Perc. 2 *mf*





Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Change: F to G

*mf*





rit.

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

B. Cl. *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *p*

Tpts. 1 *Solo* *p* *rit.* 2 3

Hns. 1 *p* 2 *p*

Tbns. 1 2 3 *p*

Euph. *p*

Tuba *p*

Mlt. Perc.

Timp. *p* Change: D to Eb

Perc. 1

Perc. 2 Wind Chimes

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Fls. 1 2

Ob.

Bsn. *pp*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *pp* *mf* *Play a2*

T. Sax. *mf*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *mf* *mf*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob. All *mf*

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 All *mf* a2 *mf*

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp. Change: G to F

Perc. 1

Perc. 2



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *a2*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

*a2*

*sfz*

*p*



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



Slower ♩ = 70

Fls. 1 2 Solo *pp* *p*

Ob. *pp*

Bsn.

Cls. 1 *pp* *p*

2 3 *pp* *p*

B. Cl.

A. Saxes. 1 2 *pp*

T. Sax. *pp*

Bar. Sax.

Slower ♩ = 70

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *pp*

Timp.

Perc. 1

Perc. 2

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85 "What Shall We Do with a Drunken Sailor?"  
Faster ♩ = 142

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2 *mf* <sup>a2</sup>

T. Sax. *mf*

Bar. Sax.

85 "What Shall We Do with a Drunken Sailor?"  
Faster ♩ = 142

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph. *mf* All

Tuba *mf* All

Mlt. Perc. *mf*

Timp. Change: F to G, B $\flat$  to A $\flat$

Perc. 1

Perc. 2



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

All *a2*

*mf*

*mf*

*mf*

*a2*

*a2*

*mf*

*mf*

*mf*

Normal

Normal

*mf*

*mf*

Susp. Cym.

*mf*

*p* *mf*



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. Xylophone *mf*

Timp.

Perc. 1

Perc. 2



105 **Faster** ♩ = 148

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

105 **Faster** ♩ = 148

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*f* *a2* *f* *p*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Xylophone

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*f*

*a2*

*f*

*p*



