



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!

*Peter Rosell*

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?*

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 3/4 time signature with a tempo of 62 beats per minute. It features a variety of instruments including Flutes, Oboe, Bassoon, B♭ Clarinets, B♭ Bass Clarinet, E♭ Alto Saxophones, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets, F Horns, Trombones, Euphonium, Tuba (with an optional String Bass), Mallet Percussion (Bells/Chimes/Xylophone), Timpani, and Percussion 1 (Snare Drum, Bass Drum) and Percussion 2 (Wind Chimes, Suspended Cymbal, Crash Cymbals). The score includes dynamic markings such as *f* and *sfz*, and articulation like accents and slurs. A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the page.

*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*

*div. molto rit.*

*p* *mf*

13 "Spanish Ladies"  
Easy waltz

Fls. 1 2

Ob. *ff* Solo *p*

Bsn. *ff* *p*

Cls. 1 *ff* *p*

2 3 *ff* *p*

B. Cl. *ff* *p* (Oboe)

A. Saxes. 1 2 *ff* *p*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff*

2 3 *ff*

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*

*ff* ch.

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

Preview Only  
Legal Use Requires Purchase

Two players only

*a2*

*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

*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

Tbn. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

43148S

27 28 29 30 31



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

Fls. 1 2

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* *mf*

Tbns. 1 2 3 *mf* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mlt. Perc.

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



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 *mf* 2 *mf*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob. *mf* All

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

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

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

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

43148S

65

66

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

Preview Only  
 Legal Use Requires Purchase

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

Wind Chimes

*f* *p* dampen



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.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. *pp*

Timp.

Perc. 1

Perc. 2





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*

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





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*



