

DRUNKEN SAILOR

Allegro $\text{♩} = c. 120$

Sax - ad lib.

mp

Tambourine

mp

Snare drum (S.D. - piccolo)

p

The score is arranged for a large ensemble. The woodwind section includes Soprano Sax, Alto Sax 1 & 2, Tenor Sax, and Baritone Sax. The brass section consists of three parts of E♭ Flugelhorn, three parts of B♭ Flugelhorn, three parts of Trumpet in B♭, two parts of Horn in F, three parts of Trombone, two parts of B♭ Baritone, and one part of B♭ Euphonium. The bass section includes E♭ Basses, B♭ Basses, and Timpani. The percussion section features two parts of Percussion, with the first part playing a Tambourine. The guitar and bass parts are in the lower register. The piano part is split between the right and left hands. The drum set part includes a Snare drum (piccolo) playing a steady eighth-note pattern. The vocal section includes Soprano, Alto, Tenor, and Bass parts, all of which are currently silent.

A

Musical score for a symphony orchestra and choir, page 2. The score is arranged in a standard orchestral layout with staves for various instruments and voices. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into measures by vertical bar lines. The instruments listed on the left are: S. Sx., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Es Flghn., Bb Flghn. 1, Bb Flghn. 2, Bb Flghn. 3, Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Bb Bar. 1, Bb Bar. 2, Bb Euph., Es Bass., Bb Bass., Timp., Mal., Perc. 1, Perc. 2, Gtr., Bass., Pno., D. S., Vox., S., A., T., and B. The score includes dynamic markings such as *mp*, *mf*, and *play*, and performance instructions like *leggiere* and *pp*. A rehearsal mark 'A' is located at the top left of the page. The vocal parts (Vox., S., A., T., B.) are currently silent.

13

Musical score for orchestra and vocal soloist, page 3, section B. The score is in G major and 4/4 time. It includes parts for:

- S. Sx. (Soloist)
- A. Sx. 1 (Soprano)
- A. Sx. 2 (Alto)
- T. Sx. (Tenor)
- B. Sx. (Bass)
- Es Flghn. (E-flat Flute)
- Bb Flghn. 1 (B-flat Flute)
- Bb Flghn. 2 (B-flat Flute)
- Bb Flghn. 3 (B-flat Flute)
- Bb Tpt. 1 (B-flat Trumpet)
- Bb Tpt. 2 (B-flat Trumpet)
- Bb Tpt. 3 (B-flat Trumpet)
- Hn. 1 (Horn)
- Hn. 2 (Horn)
- Tbn. 1 (Tuba)
- Tbn. 2 (Tuba)
- Tbn. 3 (Tuba)
- Bb Bar. 1 (B-flat Baritone)
- Bb Bar. 2 (B-flat Baritone)
- Bb Euph. (E-flat Euphonium)
- Es Bass. (E-flat Bass)
- Bb Bass. (B-flat Bass)
- Timp. (Timpani)
- Mal. (Maracas)
- Perc. 1 (Percussion)
- Perc. 2 (Percussion)
- Gtr. (Guitar)
- Bass (Bass)
- Pno. (Piano)
- D. S. (Double Bass)
- Vox. (Vocal Soloist)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)

Key features of the score include:

- Rehearsal mark 13 at the beginning.
- Section marker 'B' in a box at the top.
- A 'Cresc.' marking above the first measure.
- Dynamic markings of *f* (forte) are placed below many staves.
- Performance directions: *Xylo* (Xylophone) above Perc. 2, *S.C.* (Sordano Cymbal) above Perc. 1, and *Tenor drum* below Perc. 2.
- The vocal soloist part (S. Sx.) has a melodic line with some grace notes.
- The woodwinds and strings play rhythmic patterns, with flutes and strings often playing sixteenth notes.

19 *ff*

S. Sx.

A. Sx. 1 *ff*

A. Sx. 2 *ff*

T. Sx.

B. Sx.

Es Flghn.

B \flat Flghn. 1

B \flat Flghn. 2

B \flat Flghn. 3

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1

Tbn. 2

Tbn. 3

B \flat Bar. 1

B \flat Bar. 2

B \flat Euph.

Es Bass.

B \flat Bass.

Timp.

Mal.

Perc. 1

Perc. 2

Gtr.

Bass

Pno. *f*

D. S. *f*

Vox.

S.

A.

T.

B.

25

S. Sx.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Es Flghn.
B \flat Flghn. 1
B \flat Flghn. 2
B \flat Flghn. 3
B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B \flat Bar. 1
B \flat Bar. 2
B \flat Euph.
E \flat Bass.
B \flat Bass.
Timp.
Mal.
Perc. 1
Perc. 2
Gtr.
Bass
Pno.
D. S.
Vox.
S
A
T
B

D

This page contains a musical score for a large ensemble, starting at rehearsal mark 'D'. The score is arranged in a standard orchestral layout with parts for woodwinds, brass, percussion, strings, and voices. The woodwind section includes Flutes (Flghn.), Clarinets (Cl.), Bassoons (Bsns.), and Contrabassoons (Cb. Bsns.). The brass section includes Trumpets (Tpt.), Trombones (Tbn.), Horns (Hn.), Baritone (B. Bar.), Euphonium (Euph.), and Basses (B. Bass.). The percussion section includes Timpani (Timp.), Mallets (Mal.), and various Percussion instruments (Perc. 1, 2). The string section includes Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb. Bass.). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *mf*, *ff*, and *p*. There are also performance instructions like 'Car. El. Bass' and 'C m'.

E

S. Sx.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Es Flghn.

B \flat Flghn. 1

B \flat Flghn. 2

B \flat Flghn. 3

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B \flat Bar. 1

B \flat Bar. 2

B \flat Euph.

E \flat Bass.

B \flat Bass.

Timp.

Mal.

Perc. 1

Perc. 2

Gtr.

Bass

Pno.

D. S.

Vox.

What shall we do with the drun-ken sai - ler what shall we do with the drun-ken sai - lor what shall we do with the drun-ken sai - lor ear - ly in the mor - ning Hoo - ray and up she ri - ses Hoo - ray and up she ri - ses

S

A

T

B

Hoo - ray and up she ri - ses Hoo - ray and up she ri - ses

Hoo - ray and up she ri - ses Hoo - ray and up she ri - ses

F

S. Sx.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Es Flghn.
B \flat Flghn. 1
B \flat Flghn. 2
B \flat Flghn. 3
B \flat Tpt. 1
B \flat Tpt. 2
B \flat Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B \flat Bar. 1
B \flat Bar. 2
B \flat Euph.
Es Bass.
B \flat Bass.
Timp.
Mal.
Perc. 1
Perc. 2
Gtr.
Bass
Pno.
D. S.
Vox.
S
A
T
B

Hoo - ray and up she ri - ses ear-ly in the mor - ning put him in the long-boat un-till he's so - ber put him in the long-boat un-till he's so - ber put him in the long-boat un-till he's so - ber ear-ly in the mor - ning

Hoo - ray and up she ri - ses ear-ly in the mor - ning