



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	2 1st F Horn
3 1st Flute	2 2nd F Horn
3 2nd Flute	2 1st Trombone
2 Oboe	2 2nd Trombone
2 Bassoon	2 3rd Trombone
3 1st B♭ Clarinet	2 Euphonium
3 2nd B♭ Clarinet	1 Baritone Treble Clef
3 3rd B♭ Clarinet	4 Tuba
2 B♭ Bass Clarinet	1 Optional String Bass
2 1st E♭ Alto Saxophone	3 Mallet Percussion (Bells/Chimes/Xylophone)
2 2nd E♭ Alto Saxophone	1 Timpani
1 B♭ Tenor Saxophone	2 Percussion 1 (Snare Drum, Bass Drum)
1 E♭ Baritone Saxophone	3 Percussion 2 (Wind Chimes/Suspended Cymbal, Crash Cymbals)
3 1st B♭ Trumpet	
3 2nd B♭ Trumpet	
3 3rd B♭ Trumpet	

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

E♭ Alto Clarinet
1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ 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!



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Of Sea and Song

FULL SCORE

Approx. Duration - 3:45

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

Traditional Sea Shanties

Arranged by Patrick Roszell (ASCAP)

Sparkling $\text{d} = 62$ (in 1)

Sparkling $\text{d} = 62$ (in 1)

Flutes
Oboe
Bassoon
B♭ Clarinets
B♭ Bass Clarinet
E♭ Alto Saxophones
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpets
F Horns
Trombones
Euphonium
Tuba (Optional String Bass 8va)
Mallet Percussion (Bells/Chimes/Xylophone)
Timpani
Percussion 1 (Snare Drum, Bass Drum)
Percussion 2 (Wind Chimes/Suspended Cymbal, Crash Cymbals)
Crash Cymbals



Fls. 1/2 molto rit.

Ob.

Bsn.

Cl. 1/2 sub. *p*

B. Cl. sub. *p*

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2 sub. *p* div. molto rit.

Hns. 1/2 sub. *p*

Tbns. 1/2 sub. *p*

Euph. sub. *p*

Tuba sub. *p*

Mlt. Perc.

Tim. Snare Drum sub. *p*

Perc. 1 Bass Drum sub. *p*

Perc. 2 Suspended Cymbal

43148S 7 8 9 10 11

13 "Spanish Ladies"
Easy waltz

Fls. 1 2 Ob. Bsn. Cls. 1 2 B. Cl. A. Saxes. 1 2 T. Sax. Bar. Sax. Tpts. 1 2 Hns. 1 2 Tbns. 1 2 Euph. Tuba Mlt. Perc. Timp. Perc. 1 Perc. 2

Solo

(Oboe)

Change: F to G

43148S 12 13 14 15 16

Preview Only

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Fls. 1
Fls. 2
Ob.
Bsn.
Cls. 1
Cls. 2
B. Cl.
A. Saxos. 1
A. Saxos. 2
T. Sax.
Bar. Sax.
Tpts. 1
Tpts. 2
Tpts. 3
Hns. 1
Hns. 2
Tbns. 1
Tbns. 2
Tbns. 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

Two players only
a2

p

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2 3

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

43148S 22 23 *pp* 24 25 *p* 26

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Fls. 1 2 a2 a2

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.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

All Stagger breathe

mf

Stagger breathe

mf

a2 Stagger breathe

mf

a2 Stagger breathe

mf

Stagger breathe

mf

mf

p

43148S

37

38

39

40

41

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Fls. 1 2

Ob.

Bsn.

Clz. 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

43148S

42 43 44 45 46

rit.

Slower $\text{♩} = 98$

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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43148S 47 48 49 p 50 mf 51

rit.

Fls. 1
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Saxes. 1
2
T. Sax.
Bar. Sax.
Tpts. 1
2
3
Hns. 1
2
Tbns. 1
2
3
Eup.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

rit.

Solo rit.

p

Change: D to E^b

Wind Chimes

52 p 53 54 55

43148S

"Shenandoah"
With nostalgia $\text{♩} = 70$

Musical score for orchestra and band, page 14, measures 56-58. The score includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tpts.), Horns (Hns.), Tuba (Tuba), Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and Percussion (Perc. 1, Perc. 2). The score features two staves of music, with measure 56 starting with a forte dynamic and measure 57 beginning with a piano dynamic. The title "Shenandoah" and instruction "With nostalgia" are repeated above the staff. Measure 58 concludes with a wavy line under the bassoon part.

56

57

58

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

Solo

mf

div.

mf

mf

mf

(Oboe)

mf

mf

pp

mf

mf

mf

p

mf

mf

wavy line

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

All *mf*

mf *a²*

All

Change: G to F

Preview Only Purchase

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Clss. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Eup.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1 2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Review Requires Purchase

Fls. 1 2

Ob.

Bsn.

Cl. 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

sfz

p

sus. cym.

[71] Majestically! $\text{♩} = 76$

Fls. 1/2

Ob.

Bsn.

Cls. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc.

Chimes

Timp.

Perc. 1

Perc. 2

43148S

71

Musical score for orchestra, page 22. The score includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Clrs.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trombones (Tpts.), Horns (Hns.), Tubas (Tbns.), Euphonium (Euph.), Tuba (Tuba), Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and Percussion (Perc. 1, Perc. 2). The score consists of two systems of music, each with two measures. Measure 1 starts with Fls. playing eighth-note chords. Ob. and Bsn. play eighth-note patterns. Clrs. play eighth-note chords. B. Cl. and A. Saxes. play eighth-note patterns. T. Sax. and Bar. Sax. play eighth-note patterns. Tpts. play eighth-note chords. Hns. play eighth-note patterns. Tbns. play eighth-note chords. Euph. and Tuba play eighth-note patterns. Mlt. Perc. and Timp. play eighth-note patterns. Perc. 1 and Perc. 2 play eighth-note patterns. Measure 2 continues with similar patterns. The score is in common time, with various clefs (G, F, C) and key signatures (F major, B-flat major, G major). Measure 2 ends with a dynamic marking *p*.

molto rit.

Fls. 1/2 6 6 6 6 a² 7 8 p
Ob. 6 6 6 6 p
Bsn. 6 p
Cls. 1 6 6 6 6 p
2 3 6 6 6 6 p
B. Cl. 6 p
A. Saxes. 1/2 a² 6 6 6 6 p
T. Sax. 6 p
Bar. Sax. 6 p
Tpts. 1 6 6 6 6 p
2 3 6 6 6 6 p molto rit.
Hns. 1 6 6 6 6 p
2 6 6 6 6 p
Tbns. 1/2 6 6 6 6 p
3 6 6 6 6 p
Euph. 6 6 6 6 p
Tuba 6 6 6 6 p
Mlt. Perc. 6 6 6 6 dampen
Timp. 6 6 6 6 dampen
Perc. 1 > 3 > 3 > 3 > 6 p
Perc. 2 > 3 > 3 > 3 > 6 Wind Chimes p

43148S f 75 76

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Slower ♩ = 70

Fls. 1 2 Solo
Ob.
Bsn.

Cl. 1
Cl. 2
B. Cl.

A. Saxes. 1 2
T. Sax.
Bar. Sax.

Tpts. 1 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1 2
Tbns. 3

Euph.
Tuba

Mlt. Perc.
Timp.
Perc. 1
Perc. 2

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43148S 77 78 79 80

Push ahead

a tempo

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2

Hns. 1 2

Tbns. 1 2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Wind Chimes

Push ahead

a tempo

div.

pp

pp

pp

pp

In stand

In stand

One player

One player

p

pp

pp

pp

pp

pp

"What Shall We Do with a Drunken Sailor?"

85 Faster ♩ = 142

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

"What Shall We Do with a Drunken Sailor?"

85 Faster ♩ = 142

mf

a2

mf

mf

mf

mf

mf

mf

All

mf

All

mf

Change: F to G, B♭ to A♭

A page of musical notation for a 20-piece orchestra. The page is filled with red diagonal text reading "Preview Use Requires Purchase".

The musical score consists of 12 staves, each representing a different instrument or section:

- Fls. 1 & 2
- Ob.
- Bsn.
- Cls. 1 & 2
- 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

The music is divided into four measures. Measures 1 and 2 are mostly rests. Measure 3 begins with dynamic markings: "f" (fortissimo) for Flutes 1 & 2, Ob., and Bsn.; "mf" (mezzo-forte) for Cls. 1 & 2, B. Cl., A. Saxes. 1 & 2, T. Sax., Bar. Sax., Tpts. 1 & 2, Hns. 1 & 2, Tbns. 1 & 2, and Euph.; and "p" (pianissimo) for Tuba. Measure 4 continues with these dynamics. Measure 5 starts with "f" for Flutes 1 & 2, Ob., and Bsn.; "mf" for Cls. 1 & 2, B. Cl., A. Saxes. 1 & 2, T. Sax., Bar. Sax., Tpts. 1 & 2, Hns. 1 & 2, Tbns. 1 & 2, and Euph.; and "p" for Tuba. Measure 6 concludes with "f" for Flutes 1 & 2, Ob., and Bsn.; "mf" for Cls. 1 & 2, B. Cl., A. Saxes. 1 & 2, T. Sax., Bar. Sax., Tpts. 1 & 2, Hns. 1 & 2, Tbns. 1 & 2, and Euph.; and "p" for Tuba.

All
a2

Fls. 1 2

Ob.

Bsn.

1 Cls. 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 Tpts. 2 3

Hns. 1 2 3

Normal

Normal

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Susp. Cym.

mf

Perc. 2

Fls. 1 2

Ob.

Bsn.

Clss. 1

Clss. 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

Xylophone *mf*

105 Faster $\text{♩} = 148$

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

105 Faster $\text{♩} = 148$

Tpts. 1 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1 2

Tbns. 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

43148S f 105 106 107 p 108

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The music consists of four systems of staves. The first system starts with Flutes (2 parts) playing eighth-note patterns. The second system starts with Oboe and Bassoon. The third system starts with Clarinet 1. The fourth system starts with Trombone 1. Measures 105-107 show active parts for Flutes, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2, Trombone 3, Horn 1, Horn 2, Tuba, and Mallet Percussion. Measure 108 begins with Timpani and Percussion 1, followed by Percussion 2. Dynamics include f , $a2$, p , and \circ .

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

Timp.

Perc. 1

Perc. 2

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109

110

111

112

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109

110

111

112

Fls. 1 2 *tr^b*

Ob.

Bsn.

Cl. 1 2 *tr^b* *sfsz*

B. Cl.

A. Saxes. 1 2 *tr^b* *sfsz*

T. Sax.

Bar. Sax.

Tpts. 1 2 *sfsz* *ff* *a2*

Hns. 1 2 *sfsz* *ff*

Tbns. 1 2 *sfsz* *ff* *a2*

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

43148S 113 *f* 114 *p* 115 *ff*