

THE WELLERMAN COME

(A New Zealand Sailing Song)

Arranged by

Travis J. Weller

Instrumentation

1 - Full Score	3 - B♭ Trumpet 1	1 - Timpani
4 - Flute 1 / Piccolo	3 - B♭ Trumpet 2	2 - Mallet Percussion
4 - Flute 2	3 - B♭ Trumpet 3	Bells
2 - Oboe	2 - F Horn 1	Xylophone
2 - Bassoon	2 - F Horn 2	Chimes
4 - B♭ Clarinet 1	2 - Trombone 1	2 - Percussion 1
4 - B♭ Clarinet 2	2 - Trombone 2	Snare Drum
4 - B♭ Clarinet 3	2 - Trombone 3	Bass Drum
2 - B♭ Bass Clarinet	2 - Baritone /	2 - Percussion 2
2 - E♭ Alto Saxophone 1	Euphonium	Suspended Cymbal
2 - E♭ Alto Saxophone 2	2 - Baritone T.C.	Crash Cymbals
2 - B♭ Tenor Saxophone	4 - Tuba	3 - Percussion 3
2 - E♭ Baritone Saxophone	1 - String Bass	Triangle
		Tambourine
		Wood Block
		Tom-toms

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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The Arranger

Travis J. Weller (1973) is currently serving as the Assistant Chair for the Music Department at Messiah University. In addition to that position, he is the Director of Music Education at Messiah University. His duties at Messiah include supervising instrumental music education students, teaching methods courses, working with graduate conducting students, and conducting the Symphonic Winds.

He holds a Ph.D. in Music Education from Kent State University. Travis is a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He has previously served on the Phi Beta Mu International Board of Directors and assisted with their social media outreach. He has presented on instrumental music education at the Midwest Band and Orchestra Clinic, and PMEA and OMEA State Conferences. Travis has been a contributing author for articles in *Teaching Music*, *The Instrumentalist*, *National Band Association Journal*, *The PMEA Journal*, and *The Phi Beta Mu International Newsletter*.

He is in frequent demand as a guest conductor for honor bands and composer in residence sessions with school bands across Pennsylvania, New York, Ohio, Virginia, and New England. As a composer, Travis has published works available from multiple publishers including Bandworks Publications, Wingert-Jones, The FJH Music Company, Grand Mesa Music, C.L. Barnhouse Music Publishers, Carl Fischer, Ludwig-Masters and Manhattan Beach Music. Travis resides in Grove City with his wife, their three daughters and a son.

Program Notes

Neil Colquhoun collected the New Zealand sailing song *Soon May the Wellerman Come* around 1966, although the song was likely known almost 100 years earlier (Uno, 2021). The Weller Brothers Company was a shore-whaling company in southern New Zealand in the 1830s. A sailor or employee for this company became known as a "Wellerman." Traveling from the base at Otakou (also known as Weller's Rock) established by Gregory and Edward Weller, the Wellerman Boats would travel to other stations selling provisions necessary for operations.

The lyrics of the song tell of one epic struggle of a captain, his crew, and a Right Whale. As one who appreciates marine life and a supporter of wildlife on Phillip Island in Australia (my penguin ward is named Willie), I cannot support the idea of whaling. I can, however, support the idea of a group of individuals coming together under a leader who cares for their well-being and success – much like the relationship between a school band and their director. The choice of lyrics to be sung towards the end of the piece is personal. Many directors are fighting every day, refusing to "cut the line" so their students and program succeed. Consider this work a "regular call, to encourage the director, band and all." This piece is dedicated to "my crew" – the directors and students of band across the country who continue to contribute to their school culture and spirit through study and performance of music.

Within the piece, there are several optional solos that I would encourage groups to utilize to vary the texture of the work. The Flute 1 part includes several opportunities to incorporate piccolo that I would encourage groups to use. Within this adaptation, the melody is altered in several ways so it might be valuable for the entire group to learn to play it. Throughout the work, unity in articulation is vital. The section at measure 92 includes an opportunity for the band to sing overtop a moving clarinet line and drone pitches. Be sure that diction is clear and vowel sounds are unified. As the work builds in texture and intensity at measure 109 in 4 bar phrases, remind each line to defer in volume to the group that they follow. The "HUH" and "RAH" are not for the faint of heart! Directors and their ensembles can have a discussion about playing the last note as written, or substituting a final "RAH!". Thank you in advance for your support of this music, and perhaps if we can visit in person or virtually you can let your band know that *Soon May the Wellerman Come!*

Uno, B. (2021, September 3). The Wellerman: A popular song misunderstood. Marine Café Blog. <https://marine-cafe.com/updated-the-wellerman-a-popular-song-misunderstood/>

- Travis J. Weller

THE WELLERMAN COME

(A New Zealand Sailing Song)

Arranged by
TRAVIS J. WELLER
(ASCAP)

All hands on deck! (♩ = c. 116)

Flutes / Piccolo 1 +Picc. 2 *f*

Oboe *f*

Bassoon *f*

B♭ Clarinets 1 2 3 *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophones 1 2 *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

All hands on deck! (♩ = c. 116)

B♭ Trumpets 1 2 3 *f*

F Horns 1 2 *f*

Trombones 1 2 3 *f*

Baritone / Euphonium *f*

Tuba *f*

Timpani (A, B♭, C, G) *f*

Mallet Percussion (Bells, Xylophone, Chimes) *f*

Percussion 1 (Snare Drum, Bass Drum) *f*

Percussion 2 (Suspended Cymbal, Crash Cymbals) *f*

Percussion 3 (Triangle, Tambourine, Wood Block, Tom-toms) *f*



Hear and download this piece at www.fjhmusic.com

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Musical score for orchestra and woodwinds, measures 7-12. The score includes parts for Picc./Fls., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., B. Sax., Tpts., Hns., Tbn., Bar./Euph., Tuba, Timp., Mlt. Perc., Perc. 1, Perc. 2, and Perc. 3. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The score features various dynamics such as *fp* (fortissimo piano) and *mp* (mezzo-piano), and includes performance markings like *div.* (divisi) and *mp* (mezzo-piano).

17

Picc. / Fls. 2
 Ob.
 Bsn.

1
 Cls.
 2
 3
 B. Cl.

A. Saxes. 1
 2
 T. Sax.
 B. Sax.

17

1
 Tpts.
 2
 3
 Hns. 1
 2

1
 2
 Tbn.
 3
 Bar. / Euph.
 Tuba

opt. Solo
mf
 Tbn.
mf

Timp.
 Mlt. Perc.

Perc. 1
 Perc. 2
 Perc. 3

f
mp
 rim

13 *f* 14 15 16 17 18

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-Picc.

Picc. / Fls. 2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. Bells - plastic mallets

Perc. 1

Perc. 2

Perc. 3 Triangle

19 *p* 20 21 22 23 *tutti* *play* *mf* *p* 24 Wood Block

29

+Picc.

Picc. / Fls. 2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

a2

mf

p

mp

head

Xylophone med. rubber mallets

Solo st. mute

tutti open

25 26 27 28 29 30 31

Musical score for a symphony orchestra, page 8, measures 32-37. The score includes parts for Piccolo/Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba, Timpani, and Percussion. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 32-37 are shown. Dynamics include *f*, *mp*, *mf*, and *p*. A second measure number "35" is present in a box within the Tuba part.

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

mf *f* *p* *mp* lightly separated

38 39 *mf* 40 41 *p* 42 43 *p*

Chimes
w/ mallets

This musical score page features multiple staves for various instruments. It includes dynamic markings such as *mf*, *f*, *p*, and *mp*, along with performance instructions like "lightly separated" and "w/ mallets". The page is numbered 38 through 43 at the bottom.

45

Picc. / Fls. 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

W. B.

p

mp

mf

f

rim

mf

f

Tamb.

44 45 46 47 48 49

53

+Picc.
Fl. 1 Opt. 8^{va}

Picc. / Fls. 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

50 51 52 53 54 55

f, *p*, *f*



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

fp
fp
fp
fp
f
p
mf
(f) p

56 57 58 59 60

65

Picc. Solo

This page of the musical score contains measures 62 through 67. The Piccolo Solo part begins in measure 65 with a series of eighth notes, marked *f*. The Bassoon part features a dynamic shift from *mf* to *ff* and back to *mf* across measures 62-65. The Clarinet in B part has a *mf* dynamic in measure 65. The Saxophone section (Alto, Tenor, Bass) shows various dynamics, with Tenor Saxophone reaching *ff* in measure 65. The Trombone and Baritone/Euphonium parts also exhibit dynamic changes, with Trombone 1 and 2 reaching *ff* in measure 65. The Percussion section includes Timpani (marked *mf* and *ff*), Multiple Percussion (marked *f* and *ff*), and three individual Percussion parts (Perc. 1, 2, 3) with various dynamic markings like *ff mp* and *ff*. A large red watermark reading "Legal User Only" is overlaid diagonally across the score.

73
Picc. / Fls. 2 *tr*
Ob.
Bsn. *f*
Cls. 1 *f* *1 player* *tr* *f* *tutti*
2
3
B. Cl. *f*
A. Saxes. 1
2
T. Sax.
B. Sax. *f*
73
Tpts. 1
2
3
Hns. 1
2
Tbns. 1
2
3
Bar. / Euph. *f*
Tuba *f*
Timp. *mf*
Mlt. Perc. *mf* Xylo.
Perc. 1 *f*
Perc. 2 *mf* Cr. Cym. - Hi-hat effect
Perc. 3 *mf* W. B.
mf

Picc. / Fls. 1
Fls. 2

Ob.

Bsn.

Cl. 1
Cl. 2
Cl. 3

B. Cl.

A. Sax. 1
A. Sax. 2

T. Sax.

B. Sax.

Tpts. 1
Tpts. 2
Tpts. 3

Hns. 1
Hns. 2

Tbns. 1
Tbns. 2
Tbns. 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

74 75 76 77 78 79

tr.

f

fp

f

f

f

f

f

f

f

f

f

p

f

p

f

Sus. Cym.

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81

tr

-Picc.

Picc. / Fls. 2

Ob.

Bsn.

1

2

3

Clas.

B. Cl.

1

2

A. Saxes.

T. Sax.

B. Sax.

81

1

2

3

Tpts.

1

2

Hns.

1

2

Tbns.

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Tamb.

80 81 *f* 82 83 84 85

Picc. / Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

fp

mf

f

mp

Cr. Cym.

92 Hauntingly (♩=96)

1 player

Picc. / Fls. 2 *f* *mp*

Ob. *f* *mf* *p*

Bsn. *f* *p*

Cls. 1 *f* *mp*

2 3 *f* *mf* *p*

B. Cl. *f* *p*

A. Saxes. 1 2 *f* *mf* *p*

T. Sax. *f* *mf* *p*

B. Sax. *f* *p*

92 Hauntingly (♩=96)

Tpts. 1 *f* *mf* *p*

2 3 *f* *mf* *p*

Hns. 1 *f* *mf* *p*

2 *f* *mf* *p*

Tbns. 1 *f* *mf* *p*

2 3 *f* *p*

Bar. / Euph. *f* *p*

Tuba *f* *p*

Timp. *f* *p*

Mlt. Perc. *f* *p*

Perc. 1 *f*

Perc. 2

Perc. 3

92 93 94 95 96 97

100

Picc. / Fls. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1

A. Saxes. 2

T. Sax.

B. Sax.

The Wel - ler - man makes his re - gu - lar call to en - cour - age the cap - tain,

100

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

p *mp*

Picc. / Fls. 2 *tutti* *mp* *+Picc.* *ff*
 Ob. *crew and all* *mp* *ff*
 Bsn. *mp* *ff*
 Cls. 1 *div.* *mp* *ff*
 Cls. 2 *play* *mp* *ff*
 Cls. 3 *crew and all* *mp* *ff*
 B. Cl. *mp* *ff*
 A. Saxes. 1 *play* *mp* *ff*
 A. Saxes. 2 *crew and all* *mp* *ff*
 T. Sax. *crew and all* *mp* *ff*
 B. Sax. *mp* *ff*
 Tpts. 1 *crew and all* *mp* *ff*
 Tpts. 2 *play* *mp* *ff*
 Tpts. 3 *crew and all* *mp* *ff*
 Hns. 1 *play* *mp* *ff*
 Hns. 2 *crew and all* *mp* *ff*
 Tbn. 1 *play* *mp* *ff*
 Tbn. 2 *crew and all* *mp* *ff*
 Tbn. 3 *mp* *ff*
 Bar. / Euph. *mp* *ff*
 Tuba *mp* *ff*
 Timp. *mp* *ff*
 Mlt. Perc. *(C to D)* *Bells - brass mallets* *mp* *ff*
 Perc. 1 *mp*
 Perc. 2 *p*
 Perc. 3

109 For the captain! (♩=108)

Picc. / Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

109 For the captain! (♩=108)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc. Chimes

Perc. 1 *ff*

Perc. 2 *f*

Perc. 3 Toms

109 110 111 *f* 112 113 114

115 spoken

Picc. / Fls. 2
"HUH" "RAH" "HUH" "RAH" "HUH" "RAH"

Ob.
"HUH" "RAH" "HUH" "RAH" "HUH" "RAH"

Bsn.
mf

1
Cls.
"HUH" "RAH" "HUH" "RAH" "HUH" "RAH"

2
3
"HUH" "RAH" "HUH" "RAH" "HUH" "RAH"

B. Cl.
mf

1
A. Saxes.
"HUH" "RAH" "HUH" "RAH" "HUH" "RAH"

2
T. Sax.
"HUH" "RAH" "HUH" "RAH" "HUH" play *mf*

B. Sax.
mf

115 spoken

1
Tpts.
"HUH" "RAH" "HUH" "RAH" "HUH" "RAH"

2
3
"HUH" "RAH" "HUH" "RAH" "HUH" "RAH"

1
Hns.
"HUH" "RAH" "HUH" "RAH" "HUH" "RAH"

2
"HUH" "RAH" "HUH" "RAH" "HUH" play

1
Tbns.
"HUH" "RAH" "HUH" "RAH" "HUH" *mf*

2
3
mf

Bar. / Euph.
mf

Tuba
mf

Timp.
mf

Mlt. Perc.
mf

Perc. 1
mf

Perc. 2

Perc. 3

115 116 117 118 119 120 *mf*

Picc. / Fls. 2
 Ob.
 Bsn.
 Cls. 1, 2, 3
 B. Cl.
 A. Saxes. 1, 2
 T. Sax.
 B. Sax.
 Tpts. 1, 2, 3
 Hns. 1, 2
 Tbps. 1, 2, 3
 Bar. / Euph.
 Tuba
 Timp.
 Mlt. Perc.
 Perc. 1
 Perc. 2
 Perc. 3

Musical score for measures 121-126. The score includes parts for woodwinds (Piccolo/Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones), brass (Trumpets, Horns, Trombones, Baritone/Euphonium, Tuba), and percussion (Timpani, Mallet Percussion, Percussion 1-3). The score features dynamic markings such as *mf* and *p*, and performance instructions like "play". The woodwinds and brass sections have vocalizations "HUH" and "RAH" written below their staves. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

127

Picc. / Fls. 2

Ob.

Bsn.

1

2

3

Cls.

B. Cl.

1

2

A. Saxes.

T. Sax.

B. Sax.

127

1

2

3

Tpts.

1

2

Hns.

1

2

Tbns.

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

f

127 128 129 130 131 132

135

This musical score page contains parts for various instruments and percussion. The instruments listed on the left are: Picc./Fls. 2, Ob., Bsn., Cls. 1, 2, 3, B. Cl., A. Saxes. 1, 2, T. Sax., B. Sax., Tpts. 1, 2, 3, Hns. 1, 2, Tbns. 1, 2, Bar./Euph., Tuba, Timp., Mlt. Perc., Perc. 1, Perc. 2, and Perc. 3. The score is divided into measures 133 through 138. A large red watermark reading "Preview Only" is overlaid diagonally across the page. A box with the number "135" is placed above the Picc./Fls. 2 staff at the beginning of measure 135. The Picc./Fls. 2 part features a trill marked with a wavy line and a fermata. The Ob. part has a trill marked with a wavy line and a fermata, and a dynamic marking of *f*. The Bsn. part has a dynamic marking of *f*. The Cls. 1 part has a trill marked with a wavy line and a fermata, and a dynamic marking of *f*. The Cls. 2 and 3 parts have a dynamic marking of *f*. The B. Cl. part has a dynamic marking of *f*. The A. Saxes. 1 part has a dynamic marking of *f*. The T. Sax. part has a dynamic marking of *f*. The B. Sax. part has a dynamic marking of *f*. The Tpts. 1 part has a dynamic marking of *f*. The Hns. 1 part has a dynamic marking of *f*. The Tbns. 1 part has a dynamic marking of *f*. The Bar./Euph. part has a dynamic marking of *f*. The Tuba part has a dynamic marking of *f*. The Timp. part has a dynamic marking of *f*. The Mlt. Perc. part has a dynamic marking of *f*. The Perc. 1 part has a dynamic marking of *f* and includes "rim" and "rim shell" markings. The Perc. 2 part has a dynamic marking of *f*. The Perc. 3 part has a dynamic marking of *f* and includes "Cr. Cym." markings. The bottom of the page shows measure numbers 133, 134, 135, 136, 137, and 138.

143

Picc. / Fls. 2

Ob.

Bsn.

1
2
3

Clars.

B. Cl.

1
2

A. Saxes.

T. Sax.

B. Sax.

1
2
3

Tpts.

1
2

Hns.

1
2

Tbns.

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

139 140 141 142 143 144

head

head

f

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Picc. / Fls. 1
2

Ob.

Bsn.

1
Cls.
2
3

B. Cl.

1
A. Saxes.
2

T. Sax.

B. Sax.

1
Tpts.
2
3

1
Hns.
2

1
2
Tbns.
3

Bar. / Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

145 146 147 148 149 head 150

p

Optional "RAH"
on beat 3 for all
winds & perc.
on last note.

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

fp *ff* *mf* *ff* *f* dampen

151 152 153 154 155 156