

FOLK SONG IN THE WIND BAND MUSIC OF HAYDN WOOD:
MANNIN VEEN AND A NEW PERFORMING EDITION OF *THE SEAFARER*

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Adam Charles Hollingsworth

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Folk Song in the Wind Band Music of Haydn Wood: *Mannin Veen* and
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Adam Charles Hollingsworth

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with North Dakota State University's regulations and meets the
accepted standards for the degree of

DOCTOR OF MUSICAL ARTS

SUPERVISORY COMMITTEE:

Dr. Warren Olfert
Chair

Dr. Jeremy Brekke

Dr. Robert Groves

Dr. Sherri Stastny

Approved:

January 5, 2015
Date

Dr. John Miller
Department Chair

ABSTRACT

Nestled between England and Ireland, one can find a tiny island called the Isle of Man, or more simply, Mann. One of its most famous musical representatives is composer and violinist Haydn Wood. In an effort to preserve and promote the fine music and culture of the Isle of Man in general, and the work of Haydn Wood in particular, the author analyzed two wind band works written by the composer. *Mannin Veen* draws directly on the musical heritage of Mann. *The Seafarer*, which has been out of print for many years, does not use Manx musical traditions directly, but is inspired by songs of the sea. It should briefly be noted here that the word “Manx” is a reference to the linguistic and cultural traditions of Mann in the same way that “Welsh” refers to the language and culture of Wales. As an island, the sea is a constant presence and influence in the life of its people. As such, the songs used by sailors in their work form an important element of Manx culture and tradition. Haydn Wood incorporated several traditional sea songs in *The Seafarer*. Therefore, through these two works, one can see the influence of folk music on Haydn Wood’s body of work.

Finally, as part of an effort to bring *The Seafarer* back to recognition, if not prominence, the author has created a new performing edition in the hopes that it might once again be published and made available to the repertoire of wind bands everywhere.

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DEDICATION

To Almighty God, for His unfailing help throughout life, this degree program, and this project in particular. It is true that in Him, all things are possible.

To my dear wife Julie, God's strong right arm, to get me through everything. You are my best friend, my confidante, my strength through thick and thin. I love you now and forever.

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CHAPTER 1. INTRODUCTION

If one can gauge current popularity by the number and length of entries in sources such as *The New Grove Dictionary of Music and Musicians*, *The Harvard Biographical Dictionary of Music*, and *Baker's Biographical Dictionary of Musicians*, Haydn Wood is a relatively obscure composer, as is his music. While one might argue that history appropriately forgets both music and individuals that are insignificant or unimportant, there is another viewpoint. According to Pauly,

“It is a pity that Mozart’s divertimentos are seldom heard; his ingenious handling of tonal resources alone should be sufficient cause to change this.”¹

One can presume, then, that works of deep artistic merit, and their composers, are sometimes unjustifiably dismissed from mainstream historical consideration. The author believes this to be the case with British composer Haydn Wood, especially regarding his works for the wind band.

The Isle of Man

The Isle of Man is a small island situated in the Irish Sea, roughly equidistant between Ireland and the United Kingdom. Currently, the Isle is a protectorate of the

¹ Reinhard G. Pauly, *Music in the Classic Period* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1965), 164.

United Kingdom, though not a full part of it. As such, it has its own local government that is responsible for domestic and internal policies, decisions, and actions. However, in the international community, it has representation through the government of the United Kingdom. Its national defense is also handled by the United Kingdom.²

Mann has a long history. The isle separated from nearby land by rising water around 8,000 B.C. Archeological findings suggest that permanent settlements arose around 6,500 B.C.³ One can find tools and other artifacts from throughout its history at museums, e.g. the Manx Museum in Douglas.⁴ The original Celtic settlers developed farming and fishing, and showed continued Gaelic influences from Ireland and Scotland. These cultures gave rise to the modern Manx language, which is more closely related to Gaelic than to English.⁵ It should be noted that the word “Manx” is a reference to the language and culture of the Isle of Man⁶ in much the same way that “Welsh” refers to the language and culture of Wales.

² Brendan Canavan, “Send More Tourists! Stakeholder Perceptions of a Tourism Industry in Late Stage Decline: the Case of the Isle of Man,” *International Journal of Tourism Research* 15 (2013): 106. doi:10.1002/jtr/883.

³ Richard Bradley, *The Prehistory of Britain and Ireland* (Cambridge: Cambridge University Press, 2007).

⁴ “Manx Museum,” accessed April 2, 2014, <http://www.manxnationalheritage.im/attractions/manx-museum>.

⁵ “Get to Know Us,” Manx Telecom, accessed April 2, 2014, <http://www.isleofman.com/welcome/get-to-know-us>.

⁶ The name of the island itself is the Isle of Man, or sometimes simply Mann, in English. However, in Manx, it is called Ellan Vannin or simply Mannin. “Ellan” means “island.” The “Man” appears to be a proper noun, “Manann,” possibly based on Manannan, a figure from Celtic mythology. The name gradually became “Mannin.” When “Mannin” is set next to the feminine noun “Ellan,” it changes to “Mhannin.” In most Gaelic languages, the “mh” is pronounced like “v,” which gives rise to the “Vannin” of the “Ellan Vannin” that we see today. This is also why this more full name is shortened to “Mannin.” (from page 18 of R. H. Kinvig’s *The Isle of Man: A Social, Cultural, and*

Later, around the eighth century, the Vikings began to settle on the island and imposed a Norse influence which was to last for several hundred years. The Vikings established several elements that remain on the island today, one of which was the Tynwald (in Manx, Tinvaal), which claims to be the oldest continually operating elected legislature in the world. The Vikings also began the practice of dividing the island into several regions. Many of these regions continue to be defined and named in the same way today.⁷ Despite this presence, the Celtic cultural origins remained and blended with the Viking elements.

The Isle of Man covers about 588 km² and has a population of about 80,000 people. The island has a varied topography, consisting of hills, a few small mountains, and some very flat plains in the north.⁸ Its temperatures remain moderate throughout the year, rarely getting below freezing in the winter, and rarely rising above 85°F in the summer. Banking, manufacturing, and tourism have become the main sources of income for the island economy, supplanting the traditional agriculture and fishing income.⁹ As might be expected from an island, seafood figures prominently in the local cuisine. Traditional examples would include potato and herring dishes. A more modern example would be fish and chips with gravy, often found in fast food chains on Mann. Other

Political History, 3rd edition, by the Liverpool University Press in Liverpool, published in 1975.)

⁷ “History,” Manx Telecom, accessed April 2, 2014, <http://www.isleofman.com/welcome/get-to-know-us/history>.

⁸ Canavan, “Send More Tourists!,” 106.

⁹ “Get to Know Us,” Manx Telecom, accessed April 2, 2014, <http://www.isleofman.com/welcome/get-to-know-us>.

land-based sources of food are also commonplace, such as cattle and sheep, especially the unique Loaghtan sheep with their four or even six horns.

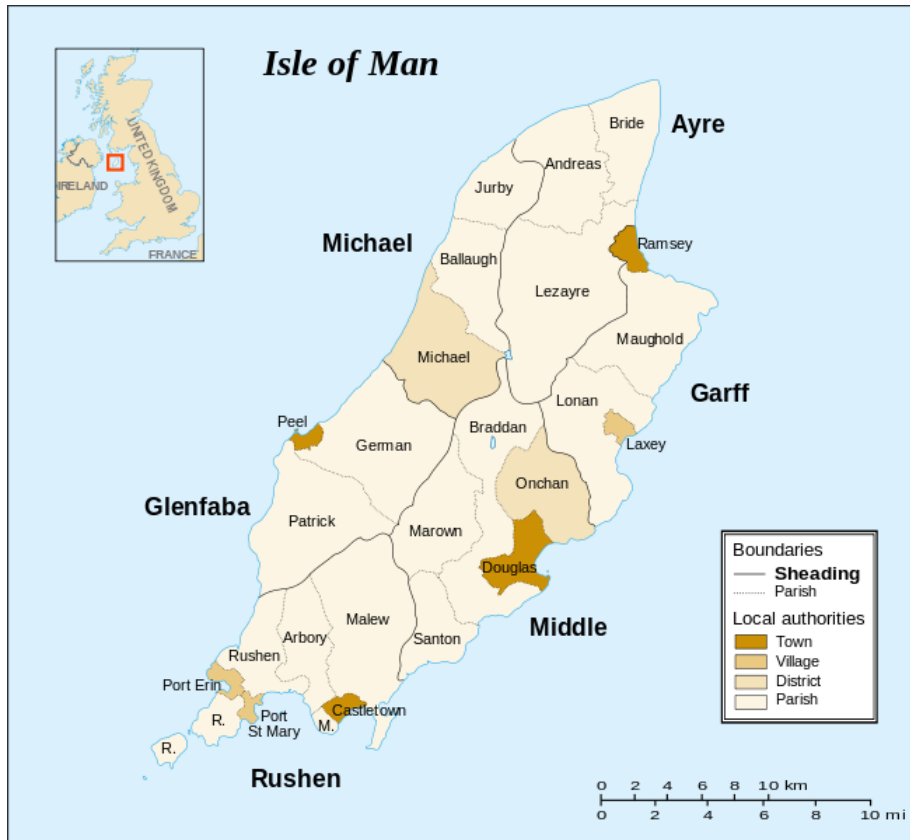


Figure 1. A map of the political division of Mann, called sheadings and parishes¹⁰

The Isle of Man gives the impression of religious diversity because of the different world religions represented there. However, Mann is primarily Christian, with members of the Church of Jesus Christ of Latter-day Saints, Jehovah’s Witnesses, Islam,

¹⁰ Wikigraphists. “Isle of Man Sheadings and Parishes.” French Graphic Lab. Licensed under the Creative Commons Attribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic, and 1.0 Generic license.

and Judaism making up a small percentage of the overall population. The Manx Christian community is divided into mostly Anglicans, with a close second belonging to Methodists, followed by Catholics, Baptists, and Pentecostals.¹¹ The strong Methodist community contributed to the development of music on the island through its hymns. One of these, *The Good Old Way*, can be heard in Wood's *Mannin Veen* for wind band.

Haydn Wood – A Concise Biography

Haydn Wood was born the youngest of seven children in Slaithwaite, Yorkshire in England to Clement and Sabra Wood on March 25, 1882. Incidentally, “Haydn” is pronounced like the composer Joseph Haydn’s name. Wood’s parents owned and ran the Lewisham Hotel in that town. Though they were hotel owners by trade, the family was musical, parents and siblings alike. They enjoyed singing or playing a variety of instruments.¹²

Haydn’s older brother, Harry, started his musical career as a violinist and later became a conductor. In 1885, at the age of 17, Harry was hired to lead a large orchestra located in Douglas, the capital of the Isle of Man. The family visited the island to watch Harry perform as soloist and conductor. Since the Wood family had frequented the island

¹¹ “Island Facts,” from the Official Isle of Man Government Website, accessed April 2, 2014, <http://www.gov.im/categories/business-and-industries/iom-key-facts-guide/island-facts>.

¹² Marjorie Cullerne (Haydn Wood’s grand-niece, musician, and owner of most of Wood’s personal effects) and Gilles Gouset (film and music scholar), in correspondence with the author, June 2013.

regularly in the past while on vacation, it was normal for the family to attend Harry's concerts as soloist and conductor.¹³

With tourism growing into a major industry for the island, the family moved to the Isle of Man in 1885 and purchased the Black Lion Hotel in Douglas, the capital of Mann, on its North Quay.¹⁴ Haydn was three years old at the time, when his parents left the Lewisham Hotel in the care of their eldest daughter, Mary Hannah, and her husband, Frank Cullerne. The family moved to be closer to Harry and watch his developing musical career. They also hoped that the sea air and temperate climate might improve the Clement Wood's (the father's) health. However, he passed away on December 22, 1886, at the age of 53.¹⁵

Sabra Wood took over the operation of the Black Lion Hotel after her husband's death, remaining there until February of 1889. At that time, they moved nearby to another home in Douglas, on 17 Albert Street. Six-year-old Haydn wrote their new address at the top of his music notebook, which contained some of his earliest musical compositions, including *Evia Valse*.¹⁶

School was not a favorite place for young Haydn. He attended two schools: the Tynwald Street School for Boys and a private coeducational school called Douglas High School for Girls. He tended to be absent from school frequently and wrote:

¹³ Cullerne and Gouset, correspondence with the author, 2013.

¹⁴ A quay is a type of dock that runs parallel to a waterway, as opposed to perpendicular to it.

¹⁵ Cullerne and Gouset, correspondence with the author, 2013.

¹⁶ Ibid.

During my first term, I played truant for three weeks before I was found out. The ladies who ran the school eventually called on my mother one morning to ask the reason for my absence. No one was more surprised than my dear mother because I had turned up regularly for my mid-day meal during that period. I used to spend most of my time in a fruit garden on the fringe of town, but later became bolder and ventured into town.¹⁷

Harry became a well-established professional musician, performing and teaching the violin and conducting. In fact, he became known as “Manxland’s King of Music.” Many of Harry’s students found success, earning their way into several prestigious schools such as the Royal Academy of Music and the Royal College of Music in London. The 21-year-old Harry began to teach violin to his six-year-old brother Haydn. The boy was something of a prodigy and progressed through his lessons quickly.¹⁸

Despite these early successes, Haydn seemed shy and avoided solos whenever possible. He enjoyed playing in groups, such as his brother Harry’s student orchestra. According to Haydn Wood himself,

My earliest recollection is appearing at innumerable charity and parochial tea-concerts.... How I hated to be greeted on coming home from school by my mother telling me that so-and-so had called and wished me to play at this or that concert.... This was the signal for tears.¹⁹

¹⁷ Cullerne and Gouset, correspondence with the author, 2013.

¹⁸ Ibid.

¹⁹ Ibid.

Eventually, Haydn was able to overcome these fears and concerns and decided to become a professional violinist. His older brothers Harry and Daniel proved instrumental in providing the necessary formative experiences. Harry organized many concerts with his orchestra throughout the summer season. With all of these various playing opportunities, Haydn, as well as his older brother Daniel, a flutist, gained invaluable experience in professional settings.²⁰

In 1895, twelve-year-old Haydn returned to England for a concert that Harry organized, that also included their brother Daniel and their sister Eliza, a fine pianist. These kinds of concerts continued, to high acclaim, over the course of several years.²¹

At the age of fourteen, Haydn went to London to study violin in greater depth and soon after turning fifteen, entered the Royal College of Music. He studied violin, piano, and composition there from 1897 to 1903 and excelled in all areas, earning full scholarships every year. As much as he loved the island where he spent his formative years, he loved his musical craft all the more and he never permanently lived on Mann again.²² Meanwhile, Haydn Wood's mother and siblings moved to a new residence in Douglas in the early part of 1897. Haydn would continue to visit his mother as often as his studies allowed.²³

While it is clear that his elder brother Harry influenced young Haydn, the Isle of Man itself was also a prominent influence. The island has a long and rich history involving folk music performed on the violin. At one time, it was reported that nearly

²⁰ Cullerne and Gouset, correspondence with the author, 2013.

²¹ Ibid.

²² Ibid.

²³ Ibid.

everyone could play the violin to some degree. This musical environment of his family and of his beloved community in Mann probably had a strong effect on the young man.²⁴ As his musical studies progressed, young Haydn began to perform more and more widely as a concert violinist. Eventually, he began to undertake tours in the British Isles and throughout the British Empire.²⁵

The matriarch of the Wood family, Sabra, passed away on June 19, 1902. The Wood family maintained a presence on the island in one way or another for another four decades, at which time only Clement and Sabra Wood remained. Both were buried at Old Kirk Braddan, on the Isle of Man.²⁶

In 1909, at the age of 27, Haydn married Dorothy Court, a London soprano performing in light operas such as those of W. S. Gilbert and A. S. Sullivan. They had met several years prior while they were both studying at the Royal College of Music. After marriage, they toured together as a duet show, along with an accompanist. She would sing while he played violin. Their repertoire was varied, but frequently included Haydn's own compositions. Through all the touring, however, they maintained London as their home for the remainder of their lives.²⁷

Haydn's career continued to build and he became a respected conductor, especially of his own music. By the 1920s, he was conducting concerts at the Palace Theatre in London. Wood's music continued showing a Manx influence (see Appendix A). One example was the Manx Celtic Concert, in which both he and Harry performed. It

²⁴ Cullerne and Gouset, correspondence with the author, 2013.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

included a piece called *A Health to All Who Cross the Main*, set to lyrics by fellow Manxman Henry Hanby Hay. Other professional connections to Mann continued with concerts such as those on July 22, 1928 and August 17, 1930 when Harry and Haydn took turns at the podium conducting Haydn's orchestral music. He also performed violin solos at these concerts. In the midst of all of these activities, the Wood family learned that their sister, Sophia, died in Douglas in 1929.²⁸

In 1931, Haydn Wood began composing large works inspired by the Manx musical environment. His first was *Mannin Veen*, Manx for *Dear Isle of Man*, published in its original orchestral version in 1933. Wood led its first performance in Douglas, Mann on July 9, 1933 and conducted several other of his works.²⁹

The Wood family continued to change over the next several years. Eliza Wood, had moved to Golcar, a city in the English county of Yorkshire. Harry visited her in 1938 and passed away on Christmas Day.³⁰

Another consequence of the war was the loss of the last Wood family member on Mann. Adeline, Haydn's older sister, lost the home she had been sharing with Harry before his death to the military because of the War. As a result, she moved in with her sister Eliza in Golcar.³¹

Shortly after Harry's passing, in April of 1939, Haydn performed a successful concert, culminating the annual Manx Music Festival. He led a combined choir and

²⁸ Cullerne and Gouset, correspondence with the author, 2013.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid.

orchestra to perform his *Lochinvar*. With the Second World War looming, this would be the last time Wood visited the island until 1947.

Haydn Wood's next large scale work, inspired by the success of *Lochinvar*, was another piece that utilized the combined forces of choir and orchestra, entitled *Ode to Genius*. He had completed it in time for the Manx Music Festival of 1940, which would have also been its Golden Jubilee year. Due to the war, this debut performance was delayed until 1946, at the second annual Victory Guild performance. Wood still had to miss the debut since circumstances precluded his attendance at the event.³²

Finally, in April of 1947, Haydn and Dorothy were able to return to the Isle of Man. The occasion was the conference of the Rotary International in Great Britain and Ireland, sometimes known by the acronym RIBI. With some 4,500 delegates in attendance, Wood was allowed considerable freedom in programming. He conducted *A Manx Rhapsody*, *Torch of Freedom*, *Mannin Veen*, *Manx Countryside Sketches*, *Ode to Genius*, and his vocal solo *I Bended Unto Me a Bough of May*, written by Manx poet T. E. Brown.³³

Wood's compositions, which had started with song and eventually expanded to include orchestral music, attracted the attention of the British Broadcasting Corporation, which offered him commissions and broadcasted the performances. The additional exposure via the new medium of radio proved to be helpful in promoting his career. At this point, Wood had composed almost two hundred songs, as well as almost a hundred orchestral works, including suites, overtures, rhapsodies, and marches. In addition, he

³² Cullerne and Gouset, correspondence with the author, 2013.

³³ Ibid.

also published concertos for piano and violin and solo works for a variety of other instruments. The possibility exists that he even wrote a symphony. But it was never published and the music has now been lost after an initial reading in about 1911.³⁴

Dorothy Court died at age 74, on March 6, 1958 in London. Haydn Wood passed away almost exactly a year later on March 11, 1959 following a long and successful career.³⁵ His name and music were well known throughout Great Britain at that time, and some say that his music continues to be influential in the area of lighter orchestral music and popular song. However, his music does not carry a broad recognition or influence in Western art music today. This may change over time since his music has substantial artistic merit and is worthy of increased exposure through performance.³⁶

³⁴ Cullerne and Gouset, correspondence with the author, 2013.

³⁵ Ibid.

³⁶ Ibid.

CHAPTER 2. HAYDN WOOD – HIS COMPOSITIONS

Haydn Wood wrote in a variety of genres. Some of his earliest works were songs and ballads, the most widely known of which was *Roses of Picardy*. Fred Weatherly, a British barrister and amateur poet, penned the words for what became one of Wood's most popular works. Weatherly wrote about three thousand poems, half of which were set to music and published. The specific inspiration and circumstances surrounding the text for *Roses of Picardy* has never been established. Weatherly did indicate that his poetry was not all personally inspired and that some impetus came from stories told to him by friends.³⁷

Haydn Wood selected the text and composed *Roses of Picardy* in 1916, in the midst of the First World War. He subsequently arranged the piece for a variety of mediums and it became his most popular composition, selling many copies all over the world. Today, it has become synonymous with Haydn Wood, as *Country Gardens* is associated with Percy Grainger.³⁸ Over time, Wood's compositions became increasingly varied. He was comfortable writing in many genres, including both vocal and instrumental music.³⁹

There has been some confusion as to the exact nature of his contributions to the genre of the wind band. While several of his orchestral works were arranged for the wind band as transcriptions by a variety of arrangers, most notably by T. Conway Brown, there

³⁷ Cullerne and Gouset, correspondence with the author, 2013.

³⁸ Ibid.

³⁹ Ibid.

appeared to be two that the composer himself had set for both orchestra and wind band. Arnold Schoenberg did the same for his *Theme and Variations*, Opus 43. The wind band version is Opus 43a, and the later version for orchestra is Opus 43b. Presumably, he hoped that it might get played more often in the more established medium. Percy Grainger, a strong proponent of flexible scoring, would often set his music in a variety of formats and sometimes left scoring decisions to the performers.

It would not be surprising for Haydn Wood to do the same. Such has been the assumption for *Mannin Veen* and *The Seafarer*, both published by the London-based company Boosey and Hawkes. The pieces list Haydn Wood as the composer, but neither lists a separate arranger, thus leading to the natural assumption that the composer himself set the pieces both for orchestra and for wind band.

However, this long and widely held assumption is incorrect. Marjorie Cullerne,⁴⁰ grandniece of Haydn Wood, and professional musician, stated that the assumption is untrue. She is the one with whom many of Haydn Wood's personal effects reside, and has subsequently collected much of her information about her great-uncle into a website called HaydnWoodMusic.com. She has also provided additional primary source material that is not available to the public.⁴¹

⁴⁰ Cullerne is Haydn Wood's grandniece. Wood's older sister, Mary Hannah and her husband, Frank Cullerne, took over the operation of the Slaithwaite Hotel when Clement and Sabra Wood moved to the Isle of Man. Mary and Frank's son, Hilton Cullerne, also learned violin and even played with his uncle Haydn at a concert on the Isle of Man in 1938, with his uncle accompanying him on piano. Marjorie Culleren, then, is Hilton's daughter. This information is drawn from correspondence between Cullerne and the author in 2013.

⁴¹ Cullerne and Gouset, correspondence with the author, 2013.

Based on correspondence with Ms. Cullerne and her partner, Gilles Gouset,⁴² it is clear that Haydn Wood never arranged any of his music for wind band. Instead, W. J. Duthoit transcribed both *Mannin Veen* and *The Seafarer* for wind band. As mentioned earlier, Haydn Wood published *Mannin Veen* for orchestra in 1933. Duthoit's transcription for wind band was published later, in 1936. On the other hand, *The Seafarer* was written in 1939 and published in 1942. But Duthoit's transcription of *The Seafarer* was published before the original orchestral version, in 1940.⁴³

W. J. Duthoit was a pseudonym for James William Duthoit (1885-196?). He was the bandmaster of the 2nd Battalion of the South Staffordshire Regiment from 1923 to 1929. Following this appointment, Duthoit served as Professor of Instrumentation at the Royal Military School of Music, at Kneller Hall.⁴⁴ He wrote many arrangements and transcriptions for military band, the nascent form of the modern wind band. Duthoit sometimes wrote under pseudonyms, such as W. J. Duthoit or W. J. Dawson.⁴⁵ This set of circumstances surrounding the publication of *The Seafarer* in its setting for wind band is what gave rise to the general confusion about the origin of these transcriptions for wind band.

⁴² Gilles Gouset is a French film teacher and researcher who first learned of Haydn Wood while living in Picardy, France. After hearing the song *Roses of Picardy*, he began researching the history of the piece, resulting in a book based on his research. He has been compiling additional research on the composer ever since. This information was drawn from correspondence between Gouset and the author in 2013.

⁴³ Ibid.

⁴⁴ Gordon Turner and Alwyn W. Turner, *The Trumpets Will Sound: The Story of the Royal Military School of Music, Kneller Hall* (London: Parapress, 1996).

⁴⁵ "History of Military Music," Colin Dean, International Military Music Society, accessed November 24, 2014, <http://www.imms-uk.org.uk/page3.html>.

The following musical examples provide evidence of this conclusion. All musical examples in Figures 2 through 10 are drawn from correspondence with Marjorie Cullerne and Gilles Gouset.

In Figure 2, one can see Haydn Wood's piano sketch for *Merridale*, which he wrote for the Slaithwaite brass band. This sketch is written in his own manuscript. Next, in Figure 3, is the title page for *Merridale*, in the composer's handwriting. In the following illustration, Figure 4, one can see the first page of the score for *Merridale*. It is worth noting the similarity of the manuscript style and handwriting in the excerpts.



Figure 2. Piano sketch of Merridale

U28 ① Score

*written expressly for and dedicated to
the Slathwaite Band*

Merridale
Quick March
by
Haydn Wood

Figure 3. Merridale title page

Con spirito

Figure 4. Merridale score, first page

A comparison of the title page for *Mannin Veen* is enlightening (Figure 5). The handwriting style is distinctly different than that found in Figures 2, 3, and 4. Similarly, the manuscript seen in the first page of the score for *Mannin Veen* is also noticeably different than what is seen in the earlier examples. A comparison between Figures 2 through 4 and Figures 5 and 6 seems to indicate that the same person did not write them. However, there is no indication as to who the transcriptionist might have been.

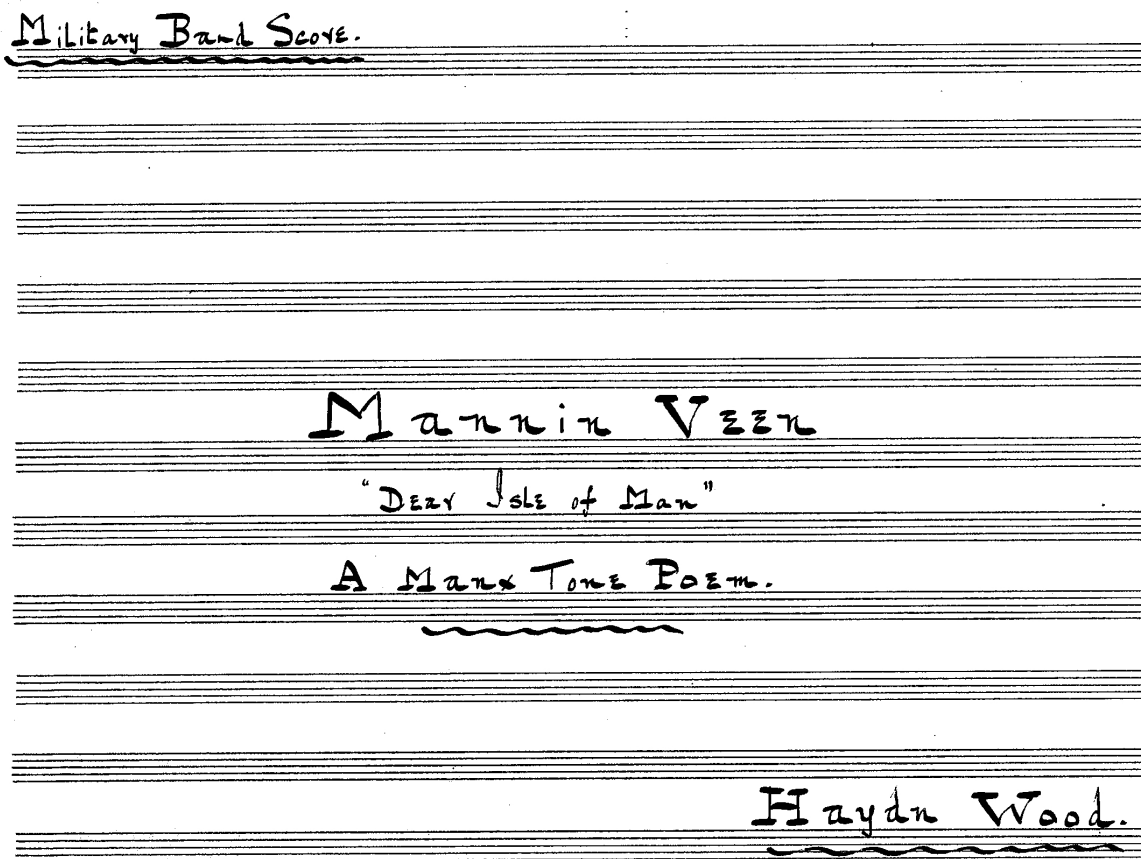


Figure 5. Mannin Veen title page

1

Mannin Veen

1) Concert Flutes. *1st Flute*
2nd Flute

2) Eb Clarinet.

3) Oboes.

4) Solo Bb Clarinet.

5) 1st Bb Clarinet.

6) 2nd Bb Clarinet.

7) 3rd Bb Clarinet.

8) Bb Soprano Saxophone.

9) Eb Alto Saxophone.

10) Bb Tenor Saxophone.

11) Eb Baritone Saxophone.

12) 1st Bassoon.

13) 2nd Bassoon.

14) 1st & 2nd Trombones in F.

15) 3rd & 4th Trombones in F.

16) Solo or 1st Bb Cornets.

17) 2nd Bb Cornet.

18) Bb Trumpets.

19) 1st Tenor Trumpets.

20) 2nd Tenor Trumpets.

21) Bass Trumpets.

22) Euphonium (Baritone).

23) Basses.

Moderato

Figure 6. Mannin Veen score, first page

Another work by Haydn Wood, *Apollo*, provides an answer to this unknown element. *Apollo* is unrelated to the specific nature of this study. But it does include the

name of the arranger, W. J. Duthoit. A comparison of the title page in Figure 7 and the first page of the score in Figure 8 with the examples seen in Figures 5 and 6 reveal striking similarities, indicating that in all likelihood, W. J. Duthoit also transcribed *Mannin Veen* for wind band, on behalf of the composer and Boosey & Hawkes.

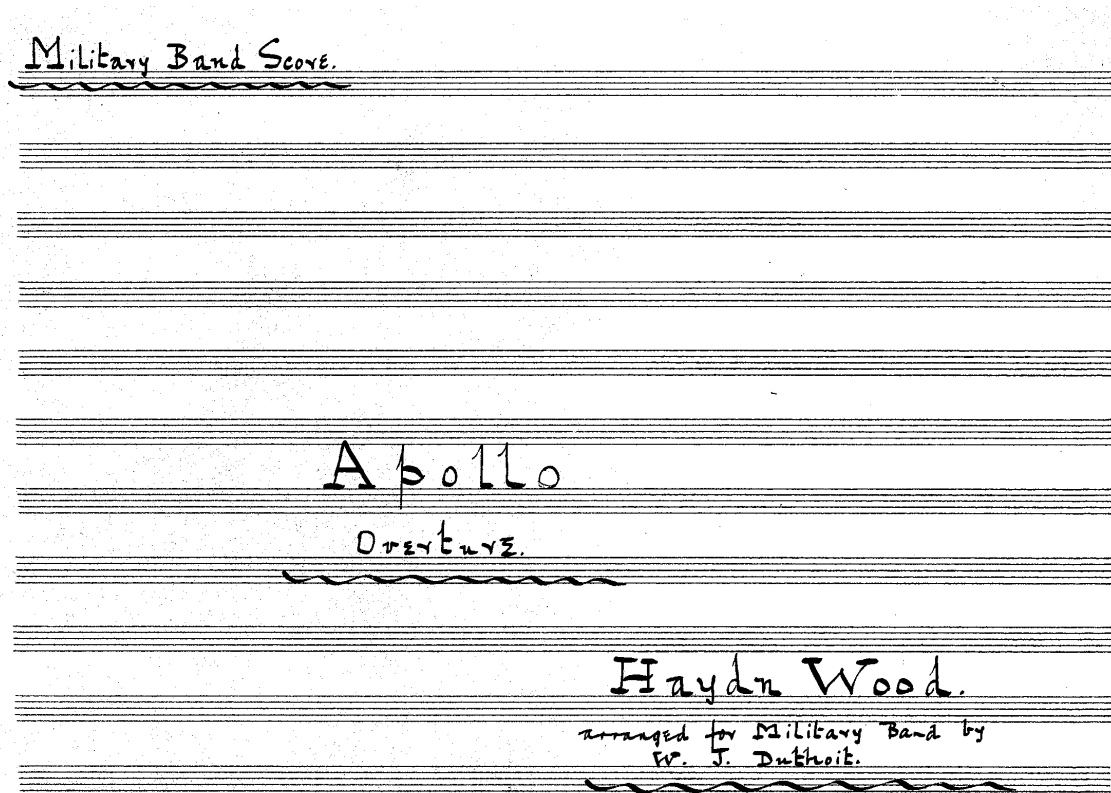


Figure 7. Title page for Apollo

Poco largamente. ♩ = 80.

1 Flute

2 1st Clarinet

3 Oboes

4 Solo 2nd Clarinet

5 1st 2nd Clarinet

6 2nd 2nd Clarinet

7 3rd 2nd Clarinet

8 1st Soprano Saxophone

9 1st Alto Saxophone

10 1st Tenor Saxophone

11 1st Baritone Saxophone

12 1st Bassoon

13 2nd Bassoon

14 1st & 2nd Horns in F

15 2nd & 3rd Horns in F

16 Solo or 1st 2nd Cornet

17 2nd 2nd Cornet

18 1st Tenor Trumpet

19 2nd Tenor Trumpet

20 Bass Trumpet

21 Euphonium (Baritone)

22 Basses

23 Timpani in E and A

Drums

Figure 8. Apollo's first page

In the next examples, one can note the similarities between Figures 9 and 10 and Figures 5 through 8. Despite the fact that the arranger's name is missing, one can surmise from the handwriting and the manuscript that W. J. Duthoit also transcribed *The Seafarer* for band.

Military Band Score.

Op B 125

THE SEAFARER

A Nautical Rhapsody
(on Halliard, Capstan & Hauling Shanties)

Haydn Wood.

The image shows a handwritten title page for a musical score. At the top, it says 'Military Band Score.' followed by a wavy line. Below this, the text 'Op B 125' is circled in a hand-drawn oval. The main title 'THE SEAFARER' is written in all caps. Underneath, it says 'A Nautical Rhapsody' and '(on Halliard, Capstan & Hauling Shanties)'. At the bottom right, the name 'Haydn Wood.' is written and underlined with a wavy line.

Figure 9. Title page for *The Seafarer*

Moderato

1st Oboe

2nd Oboe

1st Eb Clarinet

2nd Eb Clarinet

3rd Eb Clarinet

4th Eb Clarinet

5th Eb Clarinet

6th Eb Clarinet

7th Eb Clarinet

8th Eb Clarinet

9th Eb Alto Clarinet

10th Bb Bass Clarinet

11th Eb Alto Saxophone

12th Bb Tenor Saxophone

13th Eb Baritone Saxophone

14th Bb Bass Saxophone with Eb Contrabass Clarinet

1st Bassoon

2nd Bassoon

1st Trumpet in F

2nd Trumpet in F

1st Baritone Trombone

2nd Baritone Trombone

1st Trumpet

2nd Trumpet

1st Flugelhorn

2nd Flugelhorn

Figure 10. First page of The Seafarer

Based on the preceding musical examples, it appears that W. J. Duthoit transcribed Haydn Wood's orchestral scores for wind band. This includes *Apollo*, *Mannin Veen*, *The Seafarer*, and perhaps others, yet to be discovered. Boosey and Hawkes declined to recognize the transcriber in these instances in a practice that appears to be common for the publisher during this period.

CHAPTER 3. MANNIN VEEN

Mannin Veen translates as “*Dear Isle of Man*” from the original Manx.⁴⁶ This work is based on folk songs, as were Gustav Holst’s *Second Suite in F* and Ralph Vaughan Williams’ *English Folk Song Suite*. Holst and Vaughan Williams used English folk songs; Wood used four songs unique to Mann in his *Mannin Veen*: “The Good Old Way,” “The Manx Fiddler,” “Sweet Water in the Common,” and “The Harvest of the Sea.”

“The Good Old Way” is a hymn from the Methodist tradition. The Isle of Man was originally Catholic, as was the rest of the British Isles. When King Henry VIII broke from Catholicism and created the Church of England (also known as the Anglican Communion) in the 16th century, the Isle of Man followed much of the British Isles into the Protestant Reformation. Subsequently, Mann was almost entirely Anglican. Eventually, John Wesley’s Methodism replaced Anglicanism as the dominant denomination on the Isle of Man.⁴⁷ Methodism had started as a reform movement within the Church of England and focused on the needs of the poor, the prisoner, and other marginalized elements of society.⁴⁸ (This viewpoint fit well with the inhabitants of Mann and the movement gained traction there.) Today, according to the official Isle of Man government website (www.gov.im/categories/business-and-industries/iom-key-facts-

⁴⁶ Cullerne and Gouset, correspondence with the author, 2013.

⁴⁷ A. W. Moore, *Diocesan Histories: Sodor and Man* (London: Society for Promoting Christian Knowledge, 1893).

⁴⁸ Kenneth Cracknell and Susan J. White, *An Introduction to World Methodism* (Cambridge: Cambridge University Press, 2005).

guide/island-facts) Methodism continues to be represented, along with several other denominations and religions.

Methodism places a strong emphasis on the value of music in the liturgy,⁴⁹ and many hymns were used in the Methodist tradition. This influence can be felt throughout the island and certainly within the compositions of Haydn Wood. The composer drew from this musical tradition when he selected “The Good Old Way” as one of the cornerstones of *Mannin Veen*.

William H. Gill rose to prominence in the nineteenth century due to his contributions to the Methodist musical traditions in Mann. Born in 1839 in Sicily, his family later moved to the Isle of Man. The young Gill developed an affinity for the island. As he grew older, he began writing music of his own, eventually collaborating with another Manx musician, Dr. John Clague, and produced two books: *Manx National Songs* and *Manx National Music*. Later, he wrote the “Manx Fisherman’s Evening Hymn,” which came to be regarded as a Manx national hymn. Following this success, he adapted the Manx folk song “Mylecharaine” with his own lyrics and published it in hopes that it would become the Manx national anthem. Despite criticism in the press for his presumptive attitude, the piece found acceptance and was adopted as the national anthem

⁴⁹ Nicholas Temperley, “Methodist church music,” *Grove Music Online*, (Oxford University Press, accessed April 22, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47533>).

in 1907.⁵⁰ Gill later accepted a position working for the General Post Office in London and died in England in 1923.⁵¹

Andante. mf
PIANO.
 ♩ = 72.

1. O Good Old Way, how sweet thou art, May none of us from
 2. Our con-flicts here, though great they be, Shall not pre-vent our

thee de-part, But may our ac-tions al-ways say: "We're
 vic-to-ry; If we but strive and watch and pray. Like

CHORUS.
 march-ing on the Good Old Way." For I have a sweet hope of
 sol-diers on the Good Old Way.

glo-ry in my soul, For I have a sweet hope of glo-ry in my soul, For I

rit.
 know I have, and I feel I have A sweet.... hope of glo-ry in my soul.

Figure 11. "The Good Old Way," as it appears in *Manx National Songs*⁵²

⁵⁰ P. W. Caine, "Manx Folk Songs," *Ellan Vannin* vol. 2 no. 7 (January 1927): 284-287.

⁵¹ W. Cubbon, "W. H. Gill: Composer, Writer, Artist," *The Barrovian*, (November 1923): 103-108.

⁵² W. H. Gill, *Manx National Songs* (London: Boosey & Hawkes, 1896).

Gill created an arrangement of “The Good Old Way” for use as a four-part hymn in the Primitive Methodist (a later branch of Methodism) worship service.⁵³ He uses the standard four parts of soprano, alto, tenor, and bass in his arrangement. The English text is as follows:

Verse 1

O Good Old Way, how sweet thou art,
May none of us from thee depart,
But may our actions always say:
“We’re marching on the Good Old Way.”

Chorus

For I have a sweet hope of glory in my soul,
For I have a sweet hope of glory in my soul,
For I know I have, and I feel I have
A sweet hope of glory in my soul.

Verse 2

Our conflicts here, though great they be,
Shall not prevent our victory:
If we but strive and watch and pray.
Like soldiers on the Good Old Way.

Chorus

⁵³ Joseph Kreines, from program notes in his unpublished full score of *Mannin Veen*.

Haydn Wood's second tune in *Mannin Veen* is "The Manx Fiddler." Due to the lack of information about this tune, it may be that "The Manx Fiddler" is actually an original tune by Haydn Wood. While the origin of the material is uncertain, the prominence of the violin in the music of Mann remains an important part of its musical history.

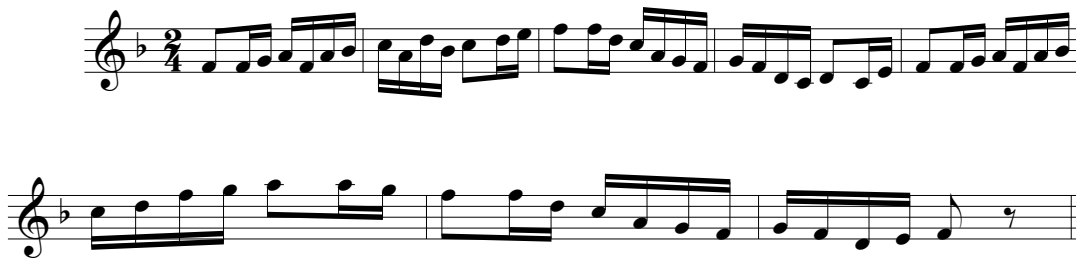


Figure 12. Sample of "The Manx Fiddler," taken from the score of *Mannin Veen*

The third tune in *Mannin Veen* is "Sweet Water in the Common." A tranquil ballad, this piece uses a Manx text which refers to the practice of consulting a jury to help determine boundaries, property and water claims, and similar issues. The Manx text and an English translation follow:

Ushtey Millish 'Sy Garee

*Va ayns shen Illiam y Close,
As Quilliam Glione Meay,
Shooyl ayns ny raadjyn mooarey,
Gagglagh ooilley my sleih,
Goll gys Ballacashtal,
Cheet thie morrey brishey 'n lea,
Singal "Ushtey millish 'sy garee,
Cha gaill mayd eh dy-braa."*

*Cha rou ayus yn Ving Lianyr
Agh three deiney ass dagh skeerey,
Dy shirrey magh coorse-ushtey
Son ard mwyllin Greebey,
Paayrt jeu er yn laue yesh,
As paayrt er yn laue chiare,
As roie ad coorse yn ushtey,
Ayns boayl nagh row cair.*

*Va'n coorse yn ushtey heear,
Agh va'n ushtey roie hiar,*

Sweet Water in the Common

There was William of the Close,
And Quilliam Glen Meay,
Walking upon the high-road,
Fright'ning all the people,
Going to Castletown,
Coming home at break of day,
Singing "Sweet water in the common,
We will never lose it."

In the Long Jury there were
But three men from each parish,
To seek out the water course
For the chief mill at Greeba.
Part of them on the right hand,
And part on the left hand,
And they ran the water-course,
Where it had no right to be.

The water-course was west,
But the water ran east,

Son va shen ooilley kyndagh
Jeh argid as jeh airh.
Ny cabbil ain va giu jeh,
As ny ollagh tra v'ad paa,
As ushtey millish 'sy garee,
Cha gaill mayd eh dy bract.

That was all on account of
The silver and the gold.
Our horses they drank of it,
And the cattle when thirsty,
And sweet water in the common,
We will never lose it.

Ushtey Millish 'Sy Garee
(Sweet Water In The Common).

Not too fast.

Goll gys Bal - la - cash-td, Chrethie morr-roy briab-ey'a laa, Siu-gal

Va ayns abru Illiam y Cloon, As Qail - Ham Giam Meay, Shoogt

ayns ny raad-jyn moo-ar-ey, Gaggagh 'ool - ley ny slaih, 'Uah-ley mill-ah 'sy gar-ee, Cha gaill mayleh dy-braa.'

Figure 13. "Sweet Water in the Common," as it appears in *Manx Ballads*⁵⁴

⁵⁴ A. W. Moore, *Manx Ballads and Music* (Douglas: G & R Johnson, 1896).

The fourth and final tune used in *Mannin Veen* is “The Harvest of the Sea.” This folk song draws upon the strong traditions of the sea, so common to island nations. According to program notes written by Joseph Kreines, fishermen would sing this on their safe and successful return from a fishing trip as a song of thanksgiving. However, according to *Manx National Songs*, the song was used before actually casting the nets. The tune, in Manx, was called “*Eaisht oo as Clashtyn*.” Once again, W. H. Gill penned the English lyrics and arranged the tune, first as a stand-alone piece, and later as part of the Methodist Hymn Book of 1904.⁵⁵

⁵⁵ W.H. Gill, *Manx National Songs* (London: Boosey & Hawkes, 1896).

Andante tranquillo. (Listen and hear.)

♩ = 86.

1. Hear us, O Lord, from Heav'n Thy dwell - ing place.
 2. Thou, Lord, dost rule the rag - ing of the sea.

Like them of old in vain we toll all night.....
 When loud the storm and fu - rious is the gale;.....

Un - less with us Thou go, Who art the Light;.....
 Strong is Thine arm, our lit - tle barques are frail;.....

For them we plough the land and plough the deep;.....
 That we may reap Con - tent - ment, Joy, and Peace;.....

For them by day..... the gold - en corn we reap;.....
 And, when at last..... our earth - ly la - bours cease;.....

rall dim.

By night the sil - ver har - vest of the sea.
 Grant us to join Thy Har - vest Home a - bove. A - men

Figure 14. "The Harvest of the Sea," as it appears in Manx National Songs⁵⁶

⁵⁶ Gill, *Manx National Songs*, 1896.

Haydn Wood chains these four folk songs together into his *Mannin Veen*. He once remarked that he had considered titling it *Mannin Veg Veen*, which means “Dear Little Isle of Man.” However, in his own words:

“It was my original intention to call the work *Mannin Veg Veen* (Dear Little Isle of Man) but I found that people would insist on pronouncing ‘veg’ as a waiter does in a cheap restaurant when he bawls down the lift for ‘meat and a couple of veg.’ I decided to abandon the ‘potatoes and peas’ portion of the title.”⁵⁷

These four songs, then, make up the larger *Mannin Veen*. The original version may have been a piano reduction, as Haydn Wood often liked to do, followed by the complete orchestration. Then, as we have seen, W. J. Duthoit likely arranged it for wind band.

⁵⁷ Cullerne and Gouset, correspondence with the author, 2013.

CHAPTER 4. *THE SEAFARER*

Mann was once heavily dependent on the sea for its economy. While the economy has shifted to tourism and offshore banking, the sea is still an important and omnipresent force in the lives of the citizens of Mann.⁵⁸

The Seafarer is a composition for either orchestra or wind band, written by Haydn Wood in 1940. It captures the element of the sea in Manx life through the use of sea shanties. There are several acceptable spellings for the word, most typically shanty or chanty. Because the original program notes for *The Seafarer* made reference to “sea shanties,” that particular spelling will be retained for use in this document. This genre was developed in the nineteenth century as a collection of work songs for sailors. The crews of sailing vessels would sing different songs depending on the task at hand. Some songs were reserved for heading out to sea; some for the trip back into port. Various authors describing these work songs would comment on how helpful singing was in improving labor conditions.⁵⁹ Herman Melville wrote in his novel *Redburn: His First Voyage*:

I soon got used to this singing; for the sailors never touched a rope without it. Sometimes, when no one happened to strike up, and the pulling, whatever it might be, did not seem to be getting forward very well, the mate would always say, “Come, men, can't any of you sing? Sing now,

⁵⁸ “The World Factbook: Isle of Man,” Central Intelligence Agency of the United States of America, last updated on March 27, 2014, <https://www.cia.gov/library/publications/the-world-factbook/geos/im.html>.

⁵⁹ Stan Hugill, *Shanties from the Seven Seas* (London: Routledge & Kegan Paul, 1961).

and raise the dead.” And then some one of them would begin, and if every man's arms were as much relieved as mine by the song, and he could pull as much better as I did, with such a cheering accompaniment, I am sure the song was well worth the breath expended on it. It is a great thing in a sailor to know how to sing well, for he gets a great name by it from the officers, and a good deal of popularity among his shipmates. Some sea-captains, before shipping a man, always ask him whether he can sing out at a rope.⁶⁰

These sea shanties formed an invaluable part of the process whereby successful crews sailed their ships, particularly in the era known as The Golden Era of Sail. This period of nautical history, according to the website of the Maritime Museum of the Atlantic, located in Nova Scotia, Canada, primarily spans the nineteenth century.⁶¹

Haydn Wood utilized seven different shanties in *The Seafarer*. These include: “Hullabaloo – Balay,” “Rio Grande,” “Leave Her Johnnie, Leave Her,” “The Drunken Sailor,” “Shenandoah,” “When Johnny Comes Down to Hilo,” and “Roving.” These pieces are representative of the eclectic combination of traditions that intertwine within the genre of the sea shanty. This variety presents itself in several different ways.

One element of variety comes in the nature of the songs themselves. In its most strict definition, a sea shanty is a work song on board a sailing vessel. However, the same crews that would sing a shanty while working would also sing other songs in their off-

⁶⁰ Herman Melville, *Redburn: His First Voyage* (New York: Harper & Brothers, 1849).

⁶¹ “Research FAQ,” Maritime Museum of the Atlantic, accessed April 22, 2014, <http://maritimemuseum.novascotia.ca/research/research-faq>.

duty time. Strictly speaking, these tunes, called sea songs, were not sea shanties, though they did share many common links with their work song counterparts. The difference between these two categories of song, then, isn't so much musical as it is contextual. Sea songs could be upbeat and humorous like "Hullabaloo – Balay" or they could be sentimental like "Shenandoah."

Within the category of sea shanty, one can see two main sub-categories, depending on the source and how one might wish to organize the tasks. The two primary categories describe the type of work to be done: pushing or pulling. Within the category of pushing, one sees tasks that require slow but steady progress. One such task would be running pumps, especially in the lower hold of the vessel, as all wooden ships leaked to a certain extent. Another task was the work of hoisting an anchor, typically done with a large kind of winch, called a capstan. Sailors would insert large wooden posts into a central hub. Leaning into these horizontal posts, sailors would walk around in a circle, winding up the anchor. This purpose led to the name of this category of song that encourages crews to deliver power in a long and steady fashion, the capstan shanty.⁶² Such a goal is achieved through music that maintains a steady pulse with relatively even and regular weight on each pulse. Examples include "Rio Grande," "Leave Her Johnnie, Leave Her," "When Johnny Comes Down to Hilo," and "Roving."

While the capstan shanty was used for the steady rhythm of a pushing task, a pulling task called for hauling shanty. Such a task required that effort be concentrated and coordinated together in short bursts, or heaving motions. The most common kind of

⁶² Whates, "The Background of Sea Shanties," 259-264.

heaving motion was used when the crew would move sails into place by pulling ropes. Within this category, one will frequently find another subdivision between short and long haul shanties. The long hauls are also sometimes called halliard or halyard shanties. The short hauls refer to jobs that require relatively less effort expended over a short period of time. Long hauls, on the other hand, demand much more effort and therefore require more time between pulls in order to rest and reset. The hauling shanty assists in these kinds of tasks by creating more rhythmic weight at the beginning of each phrase, corresponding with the pulling action. The rest of the phrase, then, has comparatively less rhythmic emphasis, allowing for the sailors' rest and reset for the next pull. An example of a hauling shanty would be "The Drunken Sailor." Given the nature of the rhythm of this piece, it could also be used as a capstan shanty.⁶³

"Hullabaloo – Balay," is a sea song⁶⁴ and is the first song Wood uses in *The Seafarer*. As commonly happens in any oral tradition, the piece has many different variations in lyrics, but the essence of the song remains the same: a humorous and somewhat bawdy work that describes adventures related to a certain boarding house. Nearly all sea shanties and sea songs followed a call and response format. A "shantyman" would lead the verse, to be followed by the rest of the work crew on the chorus.⁶⁵ In this document, the chorus portions are in italics.

Me father kept a boarding house

Hullabaloo balay

⁶³ Fowke, *Songs of the Sea*, 1957.

⁶⁴ Harold Whates, "The Background of Sea Shanties," *Music & Letters* 18, no. 3 (July 1937): 259-264, <http://www.jstor.org/stable/727760>.

⁶⁵ *Ibid.*

Hullabaloo bala balay

Me father kept a boarding house

Hullabaloo balay

The boarding house was on the key

Hullabaloo balay

Hullabaloo bala balay

But the lodgers were nearly all at sea

Hullabaloo balay

A dashing fellow name Shallo Brown

Hullabaloo balay

Hullabaloo bala balay

He ordered me mother around the town

Hullabaloo balay

Me father said, "Young man, me boy,"

Hullabaloo balay

Hullabaloo bala balay

To which we quickly made reply,

"Hullabaloo balay."

Next day while Dad was in the Crown

Hullabaloo balay

Hullabaloo bala balay

Me mother ran off with Shallo Brown

Hullabaloo balay

Me father slowly pined away

Hullabaloo balay

Hullabaloo bala balay

‘Cause mother came back on the following day

Hullabaloo balay

‘Alay!’⁶⁶

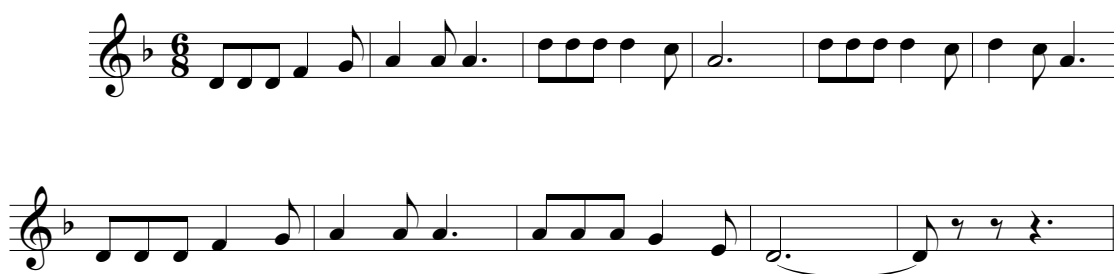


Figure 15. Melody of “Hullabaloo Balay,” an excerpt from *The Seafarer*

⁶⁶ The United States Navy Sea Chanters Chorus, directed by John A. Reinhardt, performing “Hullabaloo-Balay,” arranged by Thom Ritter George, with lyrics by S. Taylor-Harris, recorded 1971 with the United States Navy Band, conducted by Commander Donald W. Stauffer on *United States Navy Band Presents the Sea Chanters*, 75442219822, available for streaming or downloading on Naxos.

The second song used in *The Seafarer* is “Rio Grande,” a capstan shanty. The title refers to the port of Rio Grande in Brazil. Regardless of their destination, crews would often sing this song as they headed out of port. Different crews would often create different variations of the lyrics. The following lyrics come from an early collection of sea shanties.⁶⁷

Oh, say, were you ever in Rio Grande, *O Rio!*

It’s there that the river runs down golden sand.

Oh, we’re bound for the Rio Grande!

Then away, love, away, way down Rio!

So fare you well, my pretty young girl

For we’re bound for the Rio Grande.

Farewell and adieu to you ladies of town, *O Rio!*

We’ve left you enough for to buy a silk gown.

Oh, we’re bound for the Rio Grande!

Then away, love, away, way down Rio!

So fare you well, my pretty young girl

For we’re bound for the Rio Grande.

⁶⁷ Edith Fowke, *Songs of the Sea*, liner notes from a recording, (New York: Folkways Records, released in 1957).

You Halifax ladies, I'll have you to know, *O Rio!*

We're bound for the southland, O Lord let us go.

Oh, we're bound for the Rio Grande!

Then away, love, away, way down Rio!

So fare you well, my pretty young girl

For we're bound for the Rio Grande.

Sing goodbye to Sally and goodbye to Sue, *O Rio!*

And you who are listening, goodbye to you.

Oh, we're bound for the Rio Grande!

Then away, love, away, way down Rio!

So fare you well, my pretty young girl

*For we're bound for the Rio Grande.*⁶⁸

⁶⁸ Alan Mills and the Four Shipmates performing "Rio Grande," with guitar accompaniment by George Lacombe, released in 1957 on *Songs of the Sea*, originally with Folkways Records and later by the Smithsonian Center for Folklife and Cultural Heritage, available as an mp3 download or on CD through the Smithsonian Folkways label.



Figure 16. Melody of “Rio Grande,” adapted from *The Seafarer*

The third tune of the work, “Leave Her, Johnnie, Leave Her,” is another example of the capstan shanty. This one was frequently used after the ship had come into port and the crew moored the vessel. The title does not refer to the sailor leaving a female companion in port; rather, it is a reference to leaving the ship after a long voyage. The shantyman would frequently improvise the lyrics. But invariably, the text would depict sadness at leaving the ship and crew but also joy at the newfound freedoms allowed on land.⁶⁹ Here is one set of lyrics used:

Oh leave her Johnny, and we’ll work no more

Leave her Johnny, leave her!

Of pump or drown we’ve had full store;

It’s time for us to leave her.

⁶⁹ Fowke, *Songs of the Sea*, 1957.

I thought I heard the skipper say,

Leave her Johnny, leave her!

Tomorrow you will get your pay;

It's time for us to leave her.

Oh the work was hard, the voyage was long,

Leave her Johnny, leave her!

The seas were high, the gales were strong;

It's time for us to leave her.

The food was bad, the wages low,

Leave her Johnny, leave her!

But now ashore again we'll go;

It's time for us to leave her.

Oh I thought I heard the Old Man say,

Leave her Johnny, leave her!

Just one more pull and then belay;

It's time for us to leave her.

So pull, my boys, and heave away,

Leave her Johnny, leave her!

Oh pull, my boys, and then belay;

It's time for us to leave her.

Oh the sails are furled, our work is done,

Leave her Johnny, leave her!

And now on shore we'll all have fun;

It's time for us to leave her.

So leave her Johnnie, and we'll work no more,

Leave her Johnny, leave her!

Of pump or drown we've had full store;

*It's time for us to leave her.*⁷⁰

⁷⁰ Alan Mills and the Four Shipmates performing "Leave Her, Johnny, Leave Her," with guitar accompaniment by George Lacombe, released in 1957 on *Songs of the Sea*, originally with Folkways Records and later by the Smithsonian Center for Folklife and Cultural Heritage, available as an mp3 download or on CD through the Smithsonian Folkways label.



Figure 17. Melody of “Leave Her Johnny, Leave Her,” an excerpt from *The Seafarer*

The fourth tune of *The Seafarer* is often called “The Drunken Sailor,” and is the sole representative of a hauling shanty in the work. It is arguably one of the most familiar examples of the repertoire, having been arranged in a wide variety of ways.⁷¹

Oh what shall we do with a drunken sailor,

What shall we do with a drunken sailor,

What shall we do with a drunken sailor,

Earl-eye in the morning.

Way hay and up she rises,

Way hay and up she rises,

Way hay and up she rises,

Earl-eye in the morning!

Put him in the long boat until he’s sober,

Put him in the long boat until he’s sober,

⁷¹ Fowke, *Songs of the Sea*, 1957.

Put him in the long boat until he's sober,

Earl-eye in the morning.

Way hay and up she rises,

Way hay and up she rises,

Way hay and up she rises,

Earl-eye in the morning!

Put him in the scuppers with the hosepipe on him,

Put him in the scuppers with the hosepipe on him,

Put him in the scuppers with the hosepipe on him,

Earl-eye in the morning.

Way hay and up she rises,

Way hay and up she rises,

Way hay and up she rises,

Earl-eye in the morning!

Heave him by the leg in a runnin' bowlin'

Heave him by the leg in a runnin' bowlin'

Heave him by the leg in a runnin' bowlin'

Earl-eye in the morning.

Way hay and up she rises,

Way hay and up she rises,

Way hay and up she rises,

Earl-eye in the morning!

Oh what shall we do with a drunken sailor,

What shall we do with a drunken sailor,

What shall we do with a drunken sailor,

Earl-eye in the morning.

Way hay and up she rises,

Way hay and up she rises,

Way hay and up she rises,

*Earl-eye in the morning!*⁷²



Figure 18. Melody of “The Drunken Sailor,” an excerpt from *The Seafarer*

Another well known tune is “Shenandoah,” the fifth piece in *The Seafarer*. Some consider this an American folk song, rather than a sea song, owing to its references to American geography and setting. While its origin would appear to be American, there is a

⁷² Alan Mills and the Four Shipmates performing “Drunken Sailor,” with guitar accompaniment by George Lacombe, released in 1957 on *Songs of the Sea*, originally with Folkways Records and later by the Smithsonian Center for Folklife and Cultural Heritage, available as an mp3 download or on CD through the Smithsonian Folkways label.

strong sense of universality within this genre, owing partly to the consistent use of the English language. An additional factor could be found in the fact that the two nations with the strongest sailing fleets, both in terms of commercial and military applications, were the British Empire and the United States of America. As such, they would frequently meet and interact on an international level and would regularly exchange goods and ideas, including songs. Also, one must consider the interaction, or in a sense, the overlap, of the American origins as British colonies.⁷³

The song's origins are mysterious, which gives rise to some of the aforementioned debates. Some feel it originated on land and then moved to the sea. Others feel that the French-Canadian Voyageurs sang the piece over the course of their trapping and trading work. Regardless, it seems to have popular in the nineteenth century, and was used by both river and sea crews. Just as with other shanties, its lyrics vary. As a result, there is no definitive text and, as such, it is difficult to describe the nature of the story conveyed. It may refer to the river of the same name; or, perhaps, it refers to a Native American chief, whose daughter was courted by a European settler. According to the Library of Congress, "Shenandoah" was first printed in an article titled "Sailor Songs," authored by William L. Alden for *Harper's New Monthly Magazine* in 1882.⁷⁴ It therefore fits comfortably in both the folk tune and the sea song genres, in both the American and the British traditions. This capstan shanty therefore represents the cosmopolitan nature of the songs of sailing crews.

⁷³ Joseph Kreines, correspondence with the author, 2013.

⁷⁴ "About Shenandoah," from the Library of Congress' Song of America Project Tour of 2009-2010 with Thomas Hampson, accessed June 2013, http://www.loc.gov/creativity/hampson/about_shenandoah.html.

Oh, Shenandoah, I long to hear you,

Away, you rolling river,

Oh, Shenandoah, I long to hear you,

Away I'm bound to go, 'cross the wide Missouri.

Oh, Shenandoah, I love your daughter,

Away, you rolling river,

Oh, Shenandoah, I love your daughter,

Away I'm bound to go, 'cross the wide Missouri.

Oh, Shenandoah, I took a notion,

Away, you rolling river,

To sail across the stormy ocean,

Away I'm bound to go, 'cross the wide Missouri.

'Tis seven long years since last I see thee,

Away, you rolling river,

'Tis seven long years since last I see thee,

Away I'm bound to go, 'cross the wide Missouri.

Oh, Shenandoah, I long to hear you,

Away, you rolling river,

Oh, Shenandoah, I long to hear you

*Away I'm bound to go, 'cross the wide Missouri.*⁷⁵

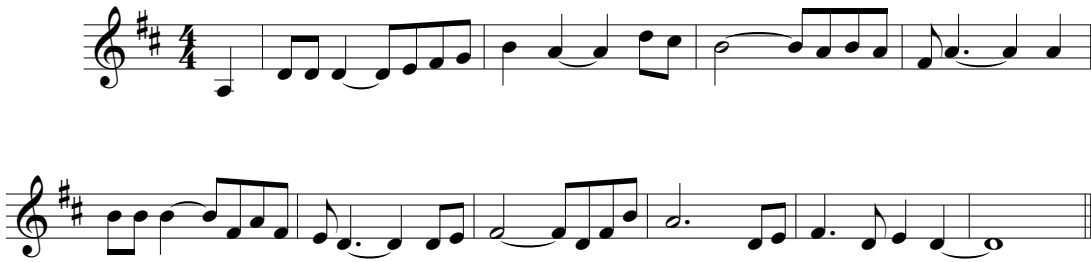


Figure 19. The original melody of “Shenandoah”



Figure 20. Wood’s 3/4 variation of “Shenandoah,” an excerpt from The Seafarer

For the sixth portion of *The Seafarer*, Wood chose “When Johnny Comes Down to Hilo,” a capstan shanty that does not have the broad recognition of the previous two

⁷⁵ Alan Mills and the Four Shipmates performing “Shenandoah,” with guitar accompaniment by George Lacombe, released in 1957 on *Songs of the Sea*, originally with Folkways Records and later by the Smithsonian Center for Folklife and Cultural Heritage, available as an mp3 download or on CD through the Smithsonian Folkways label.

songs. Nonetheless, it represents an important influence in sea shanties; notably, that of the African-American work song. Fowke observed African-American sailing crews and noted that they had a strong use of rhythm and song that pervaded daily life, especially in work that required coordinated efforts. These musical characteristics have been well documented in land-based tasks, and it translated well into the work of sailing ships.⁷⁶

Hilo, a port mentioned in many shanties, is at the southern most tip of Peru. It served as a last stop for vessels that were traveling around the horn of South America on their way north, past the frequently closed ports of Chile. It was actually called “Ilo,” though it appeared as Hilo in sailors’ songs.⁷⁷

I never seen the like, since I’ve been born,
When a great big sailor with the sea boots on

Says Johnny come down to Hilo, poor old man.

Oh, wake her, oh, shake her,

Oh, wake that gal with the blue dress on

When Johnny comes down to Hilo, poor old man.

I love a little gal across the sea,

She’s a dark-eyed beauty and she says to me:

⁷⁶ Fowke, *Songs of the Sea*, 1957.

⁷⁷ *Ibid.*

Oh Johnny come down to Hilo, poor old man.

Oh, wake her, oh, shake her,

Oh, wake that gal with the blue dress on

When Johnny comes down to Hilo, poor old man.

Oh, was you ever down in Mobile Bay

Where they loads the cotton on a summer's day,

When Johnny come down to Hilo, poor old man.

Oh, wake her, oh, shake her,

Oh, wake that gal with the blue dress on

*When Johnny comes down to Hilo, poor old man.*⁷⁸

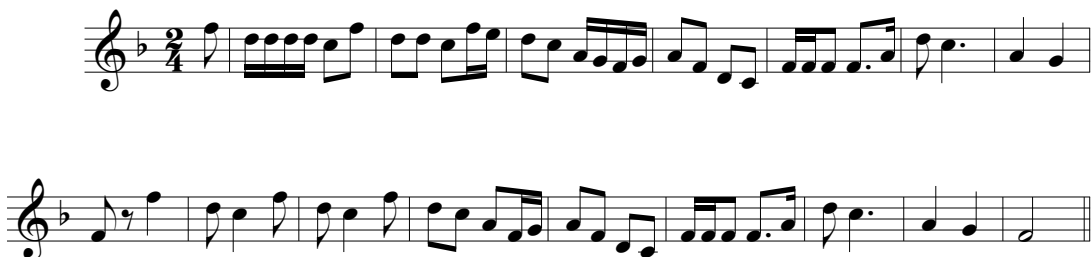


Figure 21. Melody of “When Johnny Comes Down to Hilo,” an excerpt from *The Seafarer*

⁷⁸ Alan Mills and the Four Shipmates performing “When Johnny Comes Down to Hilo,” with guitar accompaniment by George Lacombe, released in 1957 on *Songs of the Sea*, originally with Folkways Records and later by the Smithsonian Center for Folklife and Cultural Heritage, available as an mp3 download or on CD through the Smithsonian Folkways label.

The seventh and final melody that Haydn Wood selected was “Roving.” This capstan shanty could be one of the oldest pieces in the sea shanty repertoire. It dates back to the Elizabethan era and tells the tale of a sailor’s love affairs in Amsterdam, Plymouth, or any number of other locations.⁷⁹ It also has much broader recognition than the previous tune.

In Plymouth Town there lived a maid,

Bless you, young women

In Plymouth Town there lived a maid,

Now mind what I do say,

In Plymouth Town there lived a maid,

And she was mistress of her trade,

I’ll go no more a roving with you, fair maid.

A-roving, a-roving, since roving’s been my ru-i-in

I’ll go no more a-roving with you, fair maid.

I took this fair maid for a walk

Bless you, young women

I took this fair maid for a walk

Now mind what I do say,

I took this fair maid for a walk

And we had such a loving talk,

⁷⁹ Fowke, *Songs of the Sea*, 1957.

I'll go no more a roving with you, fair maid.

A-roving, a-roving, since roving's been my ru-i-in

I'll go no more a-roving with you, fair maid.

And didn't I tell her stories, too,

Bless you, young women

And didn't I tell her stories, too,

Now mind what I do say,

And didn't I tell her stories, too,

Of the gold we found in Timbuctoo,

I'll go no more a roving with you, fair maid.

A-roving, a-roving, since roving's been my ru-i-in

I'll go no more a-roving with you, fair maid.

She swore that she'd be true to me,

Bless you, young women

She swore that she'd be true to me,

Now mind what I do say,

She swore that she'd be true to me,

But spent me money fast and free,

I'll go no more a roving with you, fair maid.

A-roving, a-roving, since roving's been my ru-i-in

I'll go no more a-roving with you, fair maid.

Now scarce had I been gone to sea,

Bless you, young women

Now scarce had I been gone to sea,

Now mind what I do say,

Now scarce had I been gone to sea,

When a soldier took her on his knee,

I'll go no more a roving with you, fair maid.

A-roving, a-roving, since roving's been my ru-i-in

*I'll go no more a-roving with you, fair maid.*⁸⁰



Figure 22. Melody of "Roving," an excerpt from *The Seafarer*

⁸⁰ Alan Mills and the Four Shipmates performing "A-Roving," with guitar accompaniment by George Lacombe, released in 1957 on *Songs of the Sea*, originally with Folkways Records and later by the Smithsonian Center for Folklife and Cultural Heritage, available as an mp3 download or on CD through the Smithsonian Folkways label.

One constant in this variety of traditions is the use of the English language. This is a language that figures prominently in the recent tradition of the Isle of Man, due to the authority of the British Crown after they took control of the island from the Norse kings, by way of the Scottish kings. It is also a language that figures prominently in the most recent domination of the seas by English and American navies of the eighteenth through twentieth centuries. One frequently would see sailors gathering together in the middle of the ocean when their ships would pass by each other. These meetings were called “gams” and the crews would trade mail and news and would often sing together.⁸¹ Since nearly all of the sea shanties were in English, many of the songs were common to both crews, the sailors found important common ground.

⁸¹ *Merriam-Webster Online*, s.v. “gam,” accessed June 2013, <http://www.merriam-webster.com/dictionary/gam>.

CHAPTER 5. *THE SEAFARER* – A NEW PERFORMING EDITION

A complete score of Haydn Wood's *The Seafarer* has been out of print for many years, though it is possible to purchase a version of the piece as single-print copies from Boosey and Hawkes, which includes a condensed, three-line score and a complete set of parts for wind band. One goal of this project was to develop a new authoritative full score and complete set of parts, in the hope that a new version could revive interest in the wind band community.

In the process of researching *The Seafarer*, the author learned from the noted conductor Joseph Kreines that Boosey and Hawkes had originally published the full score for the work (though it appears to no longer be available). A new performing edition of the work therefore seems appropriate at this time.

Correspondence with archivists Marjorie Cullerne and Gilles Gouset, and instrumental music expert Joseph Kreines indicate that Haydn Wood did not write any piece of music specifically for wind band. His instrumental writing was limited primarily to orchestral instrumentation, though he was known to have written at least one work for the more limited instrumentation of the British brass band (as opposed to the modern concept of the wind band).

It is these archivists' opinion that W. J. Duthoit actually set the orchestral pieces *Mannin Veen* and *The Seafarer* for wind band. As argued previously, though Boosey and Hawkes did not credit Duthoit for the transcription, an examination of the manuscripts makes a compelling case that Duthoit is the transcriber. One should also note that the

wind band setting of *The Seafarer* is a completely faithful transcription of the original orchestral setting, following every note of every measure.

Haydn Wood was a fine composer whose music should continue to be performed and heard. Much of his music draws heavily upon or was at least influenced by his Manx upbringing and serves to help preserve a unique culture that is quickly being assimilated into broader cultural systems.

Appendix B contains a complete list of errata in the original scores and parts in the new performing edition. The editorial changes encompass a variety of issues, and include minor problems with printing plates and missing elements. This substantial list of errors and editorial changes alone supports the case for a new performing edition of the work.

Further research would prove interesting and could elucidate certain obscure elements. The reel used in *Mannin Veen*, entitled “The Manx Fiddler,” does not seem to be represented in the standard texts and collections of Manx folk tunes. There is speculation that this may be an original work of Wood’s. If so, it is curious as to why he did not indicate it as such, since he freely credited his folk music resources in other settings. Another question involves the apparent discrepancy between publication dates for *Mannin Veen*. One date is 1933 and another is 1936, depending on which copy one examines. Resolving this discrepancy and the issue of sources is worthy of further research.

The process for this research has been valuable. More information has been revealed about Haydn Wood and his use of folk song. Also, new insights have been

gained about who actually set *Mannin Veen* and *The Seafarer* for wind band. We are fortunate that research can sometimes challenge or overturn conceptions and assumptions, leading to a clearer understanding of the truth.

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**APPENDIX A. HAYDN WOOD COMPOSITIONS DIRECTLY INSPIRED BY A
MANX MUSICAL HERITAGE**

Orchestral Compositions

- *A Manx Rhapsody* (1931)
- *Mannin Veen, Dear Isle of Man, A Manx Tone Poem* (1933)
- *A Manx Overture, The Isle of Mountains and Glens* (1937)
- *King Orry* (1939)
- *Manx Countryside Sketches* (1943)
- *Mylecharane, Rhapsody* (1946)
- *A Pageant of the Isle of Man* (1951)

Songs with Lyrics by Manx Poets

- *Cupid's Hunt* (1907), by Henry Hanby Hay
- *The Phynodderree* (1909), by Cushag (Josephine Kermode)
- *A Health to All Who Cross the Main* (1927), by Henry Hanby Hay
- *The Fairy Changeling, Lullaby* (1930), by Henry Hanby Hay
- *The End of the World, A Manx Spiritual* (1934), by Philip W. Caine
- *A Thousand Beautiful Things* (1946), by Richard Corrin
- *I Bended Unto Me a Bough of May* (1947), by T. E. Brown
- *Song of a Thankful Heart* (1948), by Richard Corrin

- *Mylecharane, A Manx Folk Song* for Baritone and Orchestra (1948), by W. H. Gill
- *A Song of Devotion* (1949), by Marie Rose Martin
- *As I Go on My Way* (1950), by Richard Corrin
- *Remember Me* (1951), by Marie Rose Martin

**APPENDIX B. EDITORIAL REVISIONS IN THE NEW PERFORMING
EDITION OF *THE SEAFARER***

For the purposes of clarity and consistency, and in keeping with contemporary practice, the following changes were made in the new edition.

The following parts were renamed or altered:

- Concert Flutes & Piccolo were separated into Flute 1 and Flute 2, with piccolo parts notated in Flute 2.
- 3rd Concert Flute was renamed Flute 3.
- Oboes were separated into Oboe 1 and Oboe 2.
- The Solo, 1st, 2nd, and 3rd B-flat Clarinet parts were numbered as B-flat Clarinet 1, 2, 3, and 4, respectively.
- The B-flat Bass Saxophone and B-flat Contra Bass Clarinet parts were separated into B-flat Contrabass Clarinet and Bass Saxophone.
- 1st and 2nd Bassoons were renamed Bassoon 1 and Bassoon 2.
- Solo & 1st B-flat Cornet was renamed Cornet 1.
- 2nd B-flat Cornet was renamed Cornet 2.
- The B-flat Trumpet part was separated into B-flat Trumpet 1 and B-flat Trumpet 2.
- The 1st & 2nd Horn in F part was separated into F Horn 1 and F Horn 2.
- The 3rd & 4th Horn in F part was separated into F Horn 3 and F Horn 4.

- Both the 1st & 2nd Horn in E-flat part and the 3rd & 4th Horn in E-flat part was eliminated from both the score and the parts.
- The 1st Tenor Trombone and 2nd Tenor Trombone parts were renamed as Trombone 1 and Trombone 2.
- The treble clef Euphonium part was renamed Baritone (T.C.), though it was not included in the score because it is identical to the bass clef Euphonium part.
- The Bass part was renamed Tuba.
- The String Bass part was renamed Double Bass.
- The Drums part was renamed Percussion.

The following general changes were made throughout the score and the parts in the new performing edition:

- In 6/8 time, any time a quarter rest was followed by an eighth rest, a dotted quarter rest was used, instead.
- All references to “common time” were relabeled as 4/4 time.
- In 3/4 time, any time three or four successive notes were beamed together, the new edition beamed a maximum of two notes successively.
- Courtesy accidentals were almost entirely eliminated in the new performing edition, in both the score and the parts.
- Original source titles for the shanties and sea songs were added to all of the parts in the new edition.
- Whenever the original called for a staccato style (i.e. “stacc.”), the new edition uses graphical staccato “dots.”

- Whenever the original called for a crescendo or decrescendo, the new edition uses a graphical symbol, instead.
- Cue notes were entirely eliminated from the new edition.

The following specific changes have been made in the new performing edition:

- [3] Timpani – part and full score. The new edition adds the missing accent to the first note.
- [11, 13] Baritone (T.C.) – part. The new edition corrects the second note to C (the score is correct).
- [15] Baritone Saxophone – part. The new edition corrects the dynamic marking to *forte* (rather than *sf*).
- [25] Bass Clarinet – part. The new edition corrects the marking on the first note to be only an accent mark, without a staccato mark in addition (the full score is correct).
- [36] Flute 3 – part. The new edition adds the dot to the last note to lengthen it. A missing tenuto mark is also added.
- [48] Flute 1 – part. The first note on the top line (in the original part) had a missing portion in the middle of the note head, possibly due to a defect in the printing plates.
- [48] Tenor Saxophone – part. The new edition adds a missing staccato mark to the fourth note (the full score is correct).
- [50] Condensed score. The *mezzo piano* marking was unclear. The new full score places the *mezzo piano* marking on the last note of measure 50 in the B-flat

Clarinet 1 and 2 parts, which have an anacrusis and on the first note of measure 51 for all of the other parts.

- [62] Condensed score. The *mezzo piano* marking on the top line should fall on the third note, not the second.
- [64] Tuba – part. The new part correctly lists nine measures of rest, not seven.
- [69] Condensed score. The first note of the top line should have a staccato mark.
- [71] Condensed score. The last note of the top line should have a staccato mark.
- [72] Alto Saxophone – part. The new part adds a missing staccato mark to the second note.
- [80] Clarinet 3 – part. The new part moves the *mezzo forte* marking to the first note of measure 81.
- [88] Condensed score. The last two notes should have tenuto markings.
- [92] E-flat Clarinet – part. The new part adds the missing tenuto mark to the first note.
- [118-149] Score and parts. Staccato markings were added to the notes.
- [133] Flute 1 and Flute 2 – score and parts. The new edition adds a *piano* marking to the beginning of the measure.
- [151-160] Score and parts. Staccato markings were added to the notes.
- [159] Cornet 2 and Trombone 1 – score and parts. The new edition adds a marking of “a.2” here.
- [162] Clarinet 4 – score and parts. The new edition retains the courtesy accidental here.

- [165] Bass Trombone – score and parts. The new edition adds a marking of “a.2” here.
- [165] Baritone (T.C.) – part. There should be a *piano* marking here.
- [166] Tuba – score. The pitch should be F-sharp (not E).
- [202] Baritone Saxophone – part. The part should have a crescendo (not a decrescendo).
- [218-223] Score and parts. Staccato markings were added to the notes.
- [228] Cornet 1 – part. The first note should have a staccato mark.
- [230, 232, 239, 241, 284, 296, 314, 316, 318, 320] Score and parts. The new edition separates the two eighth notes.
- [238] Condensed score. The score should have included both an accent mark and a tenuto mark on the quarter notes. The new edition corrects this.
- [249] Euphonium, Baritone (T.C.) – score and parts. The new edition retains the courtesy accidental on the last note.
- [249-253] Score and parts. Staccato markings were added to the notes.
- [253] Euphonium, Baritone (T.C.) – score and parts. The new edition adds a marking of “a.2” here.
- [258] Bassoon 1 – part. The original part listed rehearsal number 12 here. The new edition correctly lists it one measure later, at 259.
- [267, 268] Trombone 1 – part. The new edition removes the extraneous tie here.
- [277] Alto Saxophone – score and part. The new edition adds the missing accents to all four notes in the measure.

- [278] Trumpet 1, Trumpet 2 – parts. The first note was unclear, as if the printing plates had gotten damaged, in the original edition.
- [283] Euphonium, Baritone (T.C.) – parts. The new edition adds the missing staccato mark to the last note.
- [285] Flute 1 – part. The new edition adds the missing tenuto mark to the first note.
- [288] Flute 3 – part. The new edition adds the missing staccato mark to the first note.
- [295] Full score. The new edition correctly places rehearsal mark 15 on measure 295, as opposed to the incorrect location in the original score (measure 296).
- [314] Clarinet 1 – part. The new edition adds the missing staccato marks to the last four notes.
- [321] Alto Saxophone – part. The original part had an unclear accent on the first note, as if the printing plates were damaged.
- [359] Tuba – part. The original part accent on the second note was almost entirely missing, perhaps due to damage in the printing plate.
- [360] Tuba – part. The original part accent on the first note was almost entirely missing, perhaps due to damage in the printing plate.

APPENDIX C. A NEW PERFORMING EDITION OF *THE SEAFARER* – THE SCORE

(originally formatted for 11" x 17" paper)

Score

The Seafarer A Nautical Rhapsody

By Haydn Wood
Transcribed by W. J. Duthoit
Edited by Adam Hollingsworth

The image displays a page of a musical score for 'The Seafarer: A Nautical Rhapsody'. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page include: Flute 1, Piccolo/Flute 2, Oboe 1, Oboe 2, D Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Clarinet 4, E-Flat Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Bass Sax, Bassoon 1, Bassoon 2, Cor Anglais, Cor Anglais 2, Bb Trumpet 1, Bb Trumpet 2, F Horn 1, F Horn 2, F Horn 3, F Horn 4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Double Bass, Harp, Organ, Timpani, and Percussion. The score is marked with a tempo of 'Moderato' and a time signature of 4/4. It features various musical notations such as notes, rests, dynamics (p, f, mf), and articulation marks. The page is numbered 76 at the bottom.

The Seafarer

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 B. Cl. 1
 B. Cl. 2
 B. Cl. 3
 B. Cl. 4
 A. Sax.
 B. Sax.
 B. Sax.
 Bar. 1
 Bar. 2
 Cor. 1
 Cor. 2
 B. Trp. 1
 B. Trp. 2
 Hr. 1
 Hr. 2
 Hr. 3
 Hr. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 D. B.
 Timp.
 Perc.

Musical score for "The Seafarer" featuring a large ensemble of instruments including Flutes, Oboes, Clarinets, Saxophones, Bassoons, Cor Anglais, Trumpets, Trombones, Horns, Tubas, and Percussion. The score includes dynamic markings such as *mp*, *p*, and *f*, and a "Solo" instruction for the Cor Anglais. The score is written in G major and 2/4 time, with a key signature of one sharp (F#).

The Seafarer

This page contains the musical score for the piece "The Seafarer". The score is arranged for a large ensemble, including vocalists and a wide variety of instruments. The instruments listed on the left side of the page are: Fl. 1 & 2, Ob. 1 & 2, E. Cl., B. Cl. 1, 2, & 3, B. Cl. 4, A. Cl., B. Cl., Ch. Cl., A. Sax., T. Sax., B. Sax., Ban. 1 & 2, Cor. 1 & 2, B. Tpt. 1 & 2, Hn. 1, 2, 3, & 4, Tbn. 1 & 2, B. Tbn., Euph., Tuba, D. B., and Perc. The score is written in a common time signature (C) and features a key signature of one flat (B-flat). The music is divided into three distinct sections, each marked with a circled number: 1. "Rio Grande" (starting at measure 31), 2. "Rio Grande" (starting at measure 41), and 3. "Rio Grande" (starting at measure 51). The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *fz* (forzando). There are also various performance instructions and articulation marks throughout the score.

The Seafarer

This page of the musical score for 'The Seafarer' includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Both parts feature complex melodic lines with frequent sixteenth-note passages. Dynamic markings include *mp* and *f*.
- Oboes (Ob. 1, Ob. 2):** Both parts play sustained notes with some melodic movement. Dynamic markings include *mp* and *f*.
- Clarinets (Cl. 1, Cl. 2, Cl. 3, Cl. 4):** The first two parts have melodic lines, while the last two are mostly sustained notes. Dynamic markings include *mp* and *f*.
- Alto Saxophone (A. Sax.):** Features a melodic line with dynamic markings *mp* and *f*.
- Tenors (T. Sax., B. Sax.):** Both parts play sustained notes with dynamic markings *f* and *mp*.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts play sustained notes with dynamic markings *mp* and *f*.
- Cor Anglais (Cor. 1, Cor. 2):** Both parts play sustained notes with dynamic markings *mp* and *f*.
- Trumpets (Trpt. 1, Trpt. 2):** Both parts play sustained notes with dynamic markings *f* and *mp*.
- Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4):** All four parts play sustained notes with dynamic markings *f* and *mp*.
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.):** All three parts play sustained notes with dynamic markings *f* and *mp*.
- Euphonium (Euph.):** Plays sustained notes with dynamic markings *mp* and *f*.
- Tuba (Tuba):** Plays sustained notes with dynamic markings *mp* and *f*.
- Double Bass (D.B.):** Features a melodic line with dynamic markings *mp* and *f*.
- Timpani (Timp.):** Plays a rhythmic pattern with dynamic markings *f* and *mp*. A note at measure 59 is marked 'Change C to D'.
- Snare Drum (Perc.):** Plays a rhythmic pattern with dynamic markings *f* and *mp*.

The Seafarer

"Leave Her, Johnnie, Leave Her"

Andante moderato (♩ = 73)

by a tempo

This page contains a musical score for the piece "The Seafarer" by John J. Williams, titled "Leave Her, Johnnie, Leave Her". The score is in the key of G major and 4/4 time, with a tempo marking of "Andante moderato (♩ = 73)". The score includes parts for the following instruments and voices:

- Flutes 1 & 2 (Fl. 1, Fl. 2)
- Oboes 1 & 2 (Ob. 1, Ob. 2)
- Clarinets in C (Cl. C)
- Bassoons in C (B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl. 4)
- Alto Saxophones (A. Cl.)
- Baritone Saxophones (B. Cl.)
- Contrabass Saxophones (Cb. Cl.)
- Soprano Saxophones (A. Sax.)
- Tenor Saxophones (T. Sax.)
- Bass Saxophones (B. Sax.)
- Bassoons in Bb (Bbn. 1, Bbn. 2)
- Cor Anglais (Ct. 1, Ct. 2)
- Bass Trombones (B. Tpt. 1, B. Tpt. 2)
- Horns in G (Hn. 1, Hn. 2, Hn. 3, Hn. 4)
- Trumpets in Bb (Tbn. 1, Tbn. 2)
- Bass Trombone (B. Tbn.)
- Euphonium (Euph.)
- Tuba (Tuba)
- Drum Bass (D. B.)
- Harmonica (Hp.)
- Timpani (Timp.)
- Percussion (Perc.)

The score is divided into measures, with measure numbers 65 through 80 visible at the bottom of the staves. Dynamic markings such as *mp* (mezzo-piano) and *f* (forte) are used throughout. Performance instructions include "poco rit." (ritardando) and "by a tempo". A section change is indicated at the bottom of the page: "Change Drum 1 Change A to B".

The Seafarer

This page of a musical score, titled "The Seafarer", contains 28 staves of music. The instruments and voices included are:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- English Horn (En. Cl.)
- Bassoons 1, 2, and 3 (Bn. Cl. 1, Bn. Cl. 2, Bn. Cl. 3)
- Clarinet 4 (Bn. Cl. 4)
- Alto Saxophone (A. Sax.)
- Clarinet in C (Cb. Cl.)
- Clarinet in Bb (Cb. Cl.)
- Soprano Saxophone (Bb. Sax.)
- Bassoon 1 (Bbn. 1)
- Bassoon 2 (Bbn. 2)
- Cor Anglais 1 and 2 (Cor. 1, Cor. 2)
- Trumpets 1 and 2 (D. Trp. 1, B. Trp. 2)
- Horns 1, 2, 3, and 4 (Hr. 1, Hr. 2, Hr. 3, Hr. 4)
- Timpani 1 and 2 (Tbn. 1, Tbn. 2)
- Bass Drum (B. Tbn.)
- Euphonium (Euph.)
- Tuba (Tuba)
- Double Bass (D. B.)
- Harpsichord (Hcp.)
- Timpani (Timp.)
- Percussion (Perc.)

The score includes various musical notations such as notes, rests, and dynamic markings. A circled 'C' appears above the first staff and below the double bass staff. A circled 'C' also appears below the double bass staff. The percussion part includes a section marked *mp* starting at measure 87.

The Seafarer

The image displays a page of a musical score for the piece "The Seafarer". The score is arranged in a standard orchestral format with multiple staves. At the top, the title "The Seafarer" is centered. The score is divided into three main sections by tempo markings: "poco largamente" (measures 1-32), "a tempo" (measures 33-64), and "poco rit." (measures 65-100). The instruments and parts included are:

- Vocal parts: Fl. 1 & 2, Ob. 1 & 2, E. Cl., B. Cl. 1 & 2, B. Cl. 3 & 4, A. Cl., B. Cl., Co. Cl., A. Su., T. Su., B. Su., B. Sax., Bln. 1 & 2, Ctr. 1 & 2, B. Trp. 1 & 2, Hrn. 1, 2, 3, 4, Tbn. 1 & 2, B. Tbn., Euph., Tuba, D. B., Hp., Timp., and Perc.

Dynamic markings such as *pp* (pianissimo) and *f* (forte) are used throughout to indicate volume. Performance instructions like "poco largamente", "a tempo", and "poco rit." are placed above the staves to guide the conductor. The score is written in a key signature of one flat and a common time signature.

The Seafarer

Allegretto (♩ = 120)

① "The Drunken Sailor"

Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Cl., B♭-Cl. 1, B♭-Cl. 2, B♭-Cl. 3, B♭-Cl. 4, A. Cl., B. Cl., Ch. Cl., A. Sax., T. Sax., B. Sax., B♭-Sax., Bar. 1, Bar. 2, Cor. 1, Cor. 2, B♭ Trp. 1, B♭ Trp. 2, Horn 1, Horn 2, Horn 3, Horn 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, D. B., Hp., Timp., Perc.

Change F to D
Change Bb to A

The Seafarer

(Play Picc. if only one player)

Change to Picc.

Solo (mand.)

Musical score for 'The Seafarer' featuring various instruments and parts:

- Fl. 1, Fl. 2:** Flute parts with dynamic markings *mp* and *p*.
- Ob. 1, Ob. 2:** Oboe parts with dynamic marking *mp*.
- E-Cl., Bb-Cl. 1, Bb-Cl. 2, Bb-Cl. 3, Bb-Cl. 4:** Clarinet parts with dynamic markings *mp* and *p*.
- A.Cl., B.Cl., Eb.Cl.:** Clarinet parts with dynamic markings *mp*.
- A.Sax., T.Sax., B.Sax., Bb.Sax.:** Saxophone parts.
- Bbn. 1, Bbn. 2:** Bassoon parts with dynamic markings *mp* and *p*.
- Ctr. 1, Ctr. 2:** Contrabassoon parts.
- Bb-Tpt. 1, Bb-Tpt. 2:** Trumpet parts.
- Hn. 1, Hn. 2, Hn. 3, Hn. 4:** Horn parts.
- Thn. 1, Thn. 2, B.Thn.:** Trombone parts.
- Euph., Tuba:** Euphonium and Tuba parts with dynamic marking *mp*.
- D.B.:** Double Bass part.
- Temp., Perc.:** Timpani and Percussion parts.

Measure numbers are indicated at the top of the staves: 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136.

The Seafarer

This musical score is for the piece "The Seafarer". It is a full orchestral score with vocal parts. The instruments listed on the left are:

- Fl. 1 & 2
- Ob. 1 & 2
- E. Cl. (English Clarinet)
- B. Cl. 1 & 2 (Bass Clarinet)
- B. Cl. 3 & 4 (Bass Clarinet)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Ch. Cl. (Chamber Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Bs. Sax. (Bass Saxophone)
- Ban. 1 & 2 (Bassoon)
- Cor. 1 & 2 (Cor Anglais)
- B. Tpt. 1 & 2 (Bass Trombone)
- Hr. 1, 2, 3, 4 (Horn)
- Trp. 1 & 2 (Trumpet)
- Thn. 1 & 2 (Trombone)
- B. Thn. (Baritone Trombone)
- Euph. (Euphonium)
- Tuba
- D. B. (Double Bass)
- Timp. (Timpani)
- Perc. (Percussion)

The score includes various dynamic markings such as *mf sempre stacc.*, *pp*, *p*, and *ppp*. It also features several solo passages marked "Solo (muted)". A "Change to Fl." instruction is present at the beginning of the Fl. 1 part. The score is divided into measures, with measure numbers 137 through 153 indicated at the top of the page.

The Seafarer

The score is for a symphony and includes the following parts:

- Flutes: Fl. 1, Fl. 2
- Oboes: Ob. 1, Ob. 2
- Cornets: C. 1, C. 2, C. 3, C. 4
- Trumpets: B. Trp. 1, B. Trp. 2
- Horns: Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trombones: Tbn. 1, Tbn. 2, B. Tbn.
- Euphonium: Euph.
- Tuba: Tuba
- Drum: D. B.
- Percussion: Perc.
- Voice: A. Sx., T. Sx., B. Sx.

The score is in a 4/4 time signature and begins with a tempo of *Andante* ($\text{♩} = 70$). It includes various dynamic markings such as *mf*, *p*, *pp*, and *mp*. There are also performance instructions like *multo rall.* and *Solo (open)*. Measure numbers are provided for each staff, ranging from 154 to 175.

The Seafarer

① "Sheandah"

Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Cl.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl. 4
A. Cl.
B. Cl.
Cb. Cl.
A. Sax.
T. Sax.
B. Sax.
Bb. Sax.
Bsn. 1
Bsn. 2
Cm. 1
Cm. 2
Bb. Tpt. 1
Bb. Tpt. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Trn. 1
Trn. 2
B. Trn.
Euph.
Tuba
D.B.
Timp.
Perc.

This page contains the musical score for 'The Seafarer', specifically the section titled 'Sheandah'. The score is written for a large symphony orchestra and includes parts for woodwinds, brass, and percussion. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, English Horn, Bass Clarinets 1-4, Alto Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Bassoon 1 and 2, Cor Anglais 1 and 2, and Horns 1-4. The brass section includes Trumpets in B-flat 1 and 2, Trombones 1-3, Euphonium, and Tuba. The percussion section includes Double Bass and Timpani. The score is in 4/4 time and features a variety of musical notations, including dynamics such as *mf* and *p*, and articulation marks like accents and slurs. Measure numbers are indicated at the top of the page, ranging from 172 to 199. The title 'The Seafarer' is centered at the top, and the section title 'Sheandah' is circled at the beginning of the score.

The Seafarer

Moderato (♩ = 118)
(Play Picc. if only one player)

The score is divided into three systems. The first system includes Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1-4), Saxophones (A. Sax., T. Sax., B. Sax.), Bassoon (B. Sax.), Basses (Bass 1, Bass 2), and Percussion (Picc.). The second system includes Cor Anglais (Cor. 1, Cor. 2), Trumpets (B. Tpt. 1, B. Tpt. 2), Horns (Hr. 1-4), Trombones (Tbn. 1, Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, and Double Bass (D.B.). The third system includes Timpani (Timp.) and Percussion (Perc.). The score includes dynamic markings such as *p*, *pp*, *mp*, *mf*, and *mfz*, and performance instructions like *più tranquillo*, *al tempo*, and *Change D to Bb*. Measure numbers 207 through 223 are indicated at the top of each system.

The Seafarer

"When Johnny Comes Down to Hilo"

224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240

F1.1
F1.2
Ob. 1
Ob. 2
D. Cl.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl. 4
A. Cl.
B. Cl.
C. Cl.
A. Su.
T. Su.
B. Su.
B. Sax.
Bbn. 1
Bbn. 2
Ctn. 1
Ctn. 2
B. Trp. 1
B. Trp. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D. B.
Timp.
Perc.

"When Johnny Comes Down to Hilo"

224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240

Ob. 1
Ob. 2
D. Cl.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl. 4
A. Cl.
B. Cl.
C. Cl.
A. Su.
T. Su.
B. Su.
B. Sax.
Bbn. 1
Bbn. 2
Ctn. 1
Ctn. 2
B. Trp. 1
B. Trp. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tuba
D. B.
Timp.
Perc.

Gluck

224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240

The Seafarer

①

Fl. 1

Picc. *Picc. Solo*
mp

Ob. 1

Ob. 2

E-Cl. *Solo*
mp

B.Cl. 1 *mf*

B.Cl. 2 *mf*

B.Cl. 3 *mf*

B.Cl. 4 *mf*

A.Cl. *mf*

B.Cl. *mf*

Cb.Cl. *mf*

A.Sax. *mf*

T.Sax. *mf*

B.Sax. *mf*

Bb.Sax. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Ctr. 1 *Solo*
mp

Ctr. 2 *Solo*
mp

Bp.Tpt. 1 *mf*

Bp.Tpt. 2 *mf*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B.Tbn. *f*

Euph. *Solo*
mp

Tuba *mf*

D.B. *mf*

②

Temp. *f*

Cym. with stick *f*

Perc. *ff*

The Seafarer

This musical score is for the piece "The Seafarer". It is a full orchestral score with vocal parts. The instruments listed on the left side of the score are: Fl. 1, Piccolo, Ob. 1, Ob. 2, E. Cl., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl. 4, A. Cl., B. Cl., Ch. Cl., A. Sax., T. Sax., B. Sax., Ban. 1, Ban. 2, Cor. 1, Cor. 2, B. Tpt. 1, B. Tpt. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, D. B., and Timpani. The vocal parts are labeled T. Sx. (Tenor Soprano) and B. Sx. (Bass Soprano). The score includes various musical notations such as notes, rests, and dynamic markings. There are two circled numbers, 10 and 11, indicating specific measures. A "Change to F1" instruction is present in the Piccolo part, and a "Change to C" instruction is present in the Timpani part. Measure numbers 277 through 299 are visible at the bottom of the score.

The Seafarer

This page of the musical score, titled "The Seafarer", is arranged in systems for various instruments. The top system includes Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), English Horn (En. Cl.), Clarinets (Bb. Cl. 1, Bb. Cl. 2, Bb. Cl. 3, Bb. Cl. 4), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Cor Anglais (Cb. Cl.), Saxophones (A. Sax., T. Sax., B. Sax.), Bass Saxophone (Bb. Sax.), and two Bassoons (Bbn. 1, Bbn. 2). The second system includes two Contrabassoons (Cnt. 1, Cnt. 2), two Trumpets (Bp. Tpt. 1, Bp. Tpt. 2), four Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), two Trombones (Tbn. 1, Tbn. 2), Baritone (B. Tbn.), Euphonium (Euph.), and Double Bass (D. B.). The third system includes a Timpani (Timp.) and Percussion (Perc.) parts. The score is marked with dynamics such as *mf* and *f*, and includes tempo markings like *♩*. A key signature change is indicated: "Change C to Bb" below the Double Bass staff. Measure numbers are provided at the end of each staff line, with a circled '10' indicating a specific measure.

The Seafarer

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. Cl.
 B. Cl. 1
 B. Cl. 2
 B. Cl. 3
 B. Cl. 4
 A. Cl.
 B. Cl.
 Ch. Cl.
 A. Sax.
 T. Sax.
 B. Sax.
 B. Sax.
 Bbn. 1
 Bbn. 2
 Cnt. 1
 Cnt. 2
 B. Trp. 1
 B. Trp. 2
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 D. B.
 Tmp.
 Perc.

Musical score for *The Seafarer*. The score includes parts for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (E. Cl., B. Cl. 1-4, A. Cl., B. Cl.), Bass Clarinet (Ch. Cl.), Saxophones (A. Sax., T. Sax., B. Sax.), Bassoons (Bbn. 1, 2), Cor Anglais (Cnt. 1, 2), Trumpets (B. Trp. 1, 2), Horns (Hrn. 1-4), Trombones (Tbn. 1, 2, B. Tbn.), Euphonium (Euph.), Tuba (Tuba), Double Bass (D. B.), Timpani (Tmp.), and Percussion (Perc.). The score features various dynamic markings such as *f*, *ff*, *mp*, and *mf*. Rehearsal marks (ⓑ, ⓓ, ⓑ) are present throughout the score. Performance instructions include "Change to Pic.", "Fall on Cym. with soft stick", and "Change to C."

The Seafarer

This page of a musical score for "The Seafarer" contains 24 staves of music. The instruments listed on the left are: Fl. 1, Pic., Ob. 1, Ob. 2, E. Cl., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl. 4, A. Cl., B. Cl., Ch. Cl., A. Sax., T. Sax., B. Sax., Bn. 1, Bn. 2, Ctr. 1, Ctr. 2, B. Tpt. 1, B. Tpt. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba, D. B., and Perc. The score is written in a common time signature and includes various dynamic markings such as *mp*, *mf*, and *ff*. Measure numbers are indicated at the top of the staves, ranging from 307 to 322. A circled number 10 is visible at the top of the Fl. 1 staff. The percussion part at the bottom includes a snare drum and cymbal part.

The Seafarer

Contra 1

Contra 2

Violin 1

Violin 2

Violoncello 1

Violoncello 2

Viola

Clarinet in C

Clarinet in Bb

Soprano Saxophone

Tenor Saxophone

Bass Saxophone

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Tuba

Drum Bass

Harmonica

Organ

Timpani

Snare Drum

Music score for "The Seafarer" featuring various instruments. The score is divided into sections with tempo markings: "Come in mouvemente (♩ = 100)" and "Andante (♩ = 75)". The score includes measures 313 through 340. The instruments listed on the left side of the page are: Flute 1, Piccolo, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, Clarinet in C, Clarinet in Bb, Saxophone (Soprano, Tenor, Bass), Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Tuba, Drum Bass, Harmonica, Organ, Timpani, and Snare Drum. The score includes dynamic markings such as *f* and *mf*, and performance instructions like "rit." and "rit. sempre".

The Seafarer

Allegro vivace (♩ = 120)