

**ROBERT RUSSELL BENNETT'S DOWN TO THE SEA IN SHIPS:
A PERFORMANCE EDITION AND ANALYSIS**

BY

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Introduction

Well-known for his film, television, and the Broadway stage works, Robert Russell Bennett was also a prolific composer for the wind band medium. One of his last large-scale works for band, *Down to the Sea in Ships*, was released by Warner Brothers Publications in 1969. The work is a five-movement suite drawn from the National Broadcasting Company (NBC) production *Project 20*, a television documentary series that aired from 1954 to 1973, for which Bennett supplied the musical score. The original set included a condensed score and parts with numerous errors and is currently out of print.

The primary purpose of this project is to create a critical edition of Bennett's *Down to the Sea in Ships* that includes a new full score and a set of parts free of errors and ambiguous or conflicting information. An anticipated benefit of this new edition will be the reintroduction of *Down to the Sea in Ships* into the repertoire of concert bands, and a renewed interest in the music of Robert Russell Bennett.

Robert Russell Bennett Biography

Born on June 15, 1894 in Kansas City, Missouri, Robert Russell Bennett was raised in a musical family. His father, George Robert Bennett, played violin with the Kansas City Symphony Orchestra as well as principal trumpet in the pit orchestra at the Grand Opera House. Bennett's mother, May Bradford Bennett, was a local piano teacher in the Kansas City community. Bennett's musical instruction began at an early age, first on piano with his mother, and later violin and trumpet with his father.

Early in his youth, Bennett's family relocated to a farm in Freeman, Missouri owned by his grandparents. In Freeman, Bennett's father was active as a bandleader, and Bennett gained musical experience by serving as a utility player in the ensemble, where he would "borrow a horn and play whatever was missing at rehearsals, parades and celebrations."¹ He and his sister, Beatrice, were home-schooled by their mother, with Bennett enrolling in public school for the final two years of high school.

Bennett excelled in athletics and academics during his brief public school career; he gained prestige throughout the community as an outstanding baseball pitcher, and graduated as valedictorian of the Freeman High School. Despite his academic and athletic success, Bennett spent much of his time during his late teenage years involved in music. His early compositions were published in *The Etude*, a monthly music journal published by

¹ Robert Russell Bennett, "The Broadway Sound": *The Autobiography and Selected Essays of Robert Russell Bennett*, ed. by George J. Ferencz (Rochester, NY: University of Rochester Press, 1999), 24.

Theodore Presser in Philadelphia. These pieces included two piano solos, *June Twilight* and *Echoes of Palermo*, and another work, *At Sundown: Romance*, a duet for violin and piano.²

After graduating from high school Bennett returned to Kansas City, where he was employed as an organist and pianist at the Victor Theater. In addition, Bennett also played second violin in the Kansas City Symphony for two summers as well as trombone or baritone with his father's band. During this time, he also studied harmony and composition with Carl Busch, founder and first conductor of the Kansas City Symphony Orchestra. Bennett impressed his teacher with his compositional skill, with Busch later telling the *Kansas City Times* that Bennett had the ability to "solve the most difficult problems in counterpoint with the greatest ease."³

In 1916, Bennett moved to New York City to serve as a copyist for the G. Schirmer Company. When the United States became involved in the First World War, Bennett attempted to enlist in the United States Army. Deemed unfit for combat duty due to medical restrictions, he was given command of the 70th Infantry Band at Camp Funston, Kansas. The experience was largely unpleasant, as Bennett recalled the band to which he was assigned consisted of "Fifty-one men, one of whom could play."⁴ During this time, Bennett also acquired some temporary work off base, playing piano and conducting a small ensemble at a local theater.

As the First World War came to a close, Bennett received a discharge from military service. By 1919, he was back in New York, now working for the publishing company F.T.B. Harms and Francis, Day and Hunter (later known as Harms, Inc.) as an arranger of

² Ibid, 34.

³ Ibid, 34-36.

⁴ Ibid, 52.

popular songs and selections from musicals. Bennett biographer George Ferencz noted that "He [Bennett] quickly developed a reputation both for speed and dependability and for infusing what individuality was possible into the time-honored arranging formulas then in use. He was often able to turn out two fully scored arrangements daily."⁵

Bennett's involvement with musical theater greatly increased with the passing of Frank Saddler, an American orchestrator and arranger who had a long-standing professional relationship with Jerome Kern. After Saddler's death in 1921, Bennett received his first credit as lead orchestrator in 1922 with Jerome Kern's *Daffy Dill*. Based on this success, Bennett went on to collaborate on other musical theater projects with Jerome Kern, as well as noted composers Vincent Youmans, Herbert Stothart, and George Gershwin in the early 1920's.

In 1926, Bennett moved to Paris, France to study conducting and composition with Nadia Boulanger. After sharing his First Symphony with her, Boulanger recommended that he focus on composition, as Bennett recalled in his autobiography:

I told her I always believed that too much music was being written and, rather than add to it my hope was to be a part of some of the great music already ours – preferably as a conductor, etc. Her answer, very sincerely and clearly given, and I'm sure I can quote and translate it accurately: "I understand you perfectly. I had exactly the same decision to make and I made it just as you are. But I see so many ideas here that I doubt that you have a right to make that decision. If everybody did that we should have no more music written."⁶

⁵ George J. Ferencz, *Robert Russell Bennett: A Bio-Bibliography* (New York: Greenwood Press, 1990), 5.

⁶ Robert Russell Bennett, "The Broadway Sound": *The Autobiography and Selected Essays of Robert Russell Bennett*, ed. by George J. Ferencz (Rochester, NY: University of Rochester Press, 1999), 85.

Bennett continued to study composition with Boulanger, producing a number of works for different genres during his time overseas. During this time Jerome Kern called him back to the United States to orchestrate his newest project, a musical adaptation of Edna Ferber's *Show Boat*. Beginning with this show, Bennett traveled between Europe and the United States working primarily on musical theater projects until 1928, when he was awarded a Guggenheim fellowship. This fellowship allowed him the financial independence to study for one year in Paris and Berlin, where he completed several orchestral works including *Sights and Sounds* and *Abraham Lincoln: A Likeness in Symphonic Form*.⁷

Once Bennett returned from Europe to New York in 1929, he contributed as an orchestrator and arranger to an impressive number of Broadway musicals, including George Gershwin's *Girl Crazy* (1930) and the Pulitzer-Prize winning *Of Thee I Sing* (1931), Richard Rodgers' and Lorenz Hart's *Ever Green* (1930), Arthur Schwartz's *The Band Wagon* (1931), and Jerome Kern's *The Cat and the Fiddle* (1931).⁸ During this same time, Bennett began to receive considerable attention as a classical composer. In 1931, Leopold Stokowski and the Philadelphia Orchestra premiered his *Abraham Lincoln: A Likeness in Symphonic Form*. In November of that same year, Bennett was also nominated to the American Society of Composers, Arrangers and Publishers (ASCAP).⁹ In 1932, his *Three Chaucer Poems* for soprano and string quartet was featured on the First Festival of Contemporary American Music at Saratoga Springs, later known as the Yaddo Festival.

⁷ Roy Benton Hawkins, "The Life and Work of Robert Russell Bennett" (PhD diss., Texas Tech University, 1989), 44.

⁸ Ibid, 58.

⁹ Ibid, 60.

Bennett's participation in the festival was certainly appreciated, as fellow composer Oscar Levant dedicated his Sonatina for Piano to Bennett, which was premiered at Yaddo that same year.¹⁰ In May of 1932, Bennett briefly returned to Europe to work on the music for his only full opera, *Maria Malibran*, based on the life of the operatic soprano of the same name.

In 1936, Bennett moved to Hollywood to become a film composer and arranger. Bennett recounted his time-consuming work in describing a particular R.K.O. Studios film production:

One of the absolute monarchs that I came to know fairly well was Mark Sandrich, who once gave me an interesting weekend...Sandrich and I sat and ran the sequence in a projection room all morning. This was on a Thursday. At noon we parted and I took the figures and footages up to the music building where Percival Goldenson, the head librarian, had four music copyists waiting for me. We began the new score.

Shoving each page across the table to the four copyists as soon as it was written, it took somewhere between sixty and seventy hours to get the last note down. Every eight or so hours the copyists would yawn, stretch, and go home for some sleep, while four more men would slip into their seats and keep the factory rolling.

On Sunday night on the scoring stage, Nat Shilkret's sixty-man orchestra played and recorded the new music until midnight, then got up and went home, while a new orchestra did the same thing as the copyists – slipped in and took over.

The whole film, new music and all, had to be processed and shipped out in a matter of hours and the orchestra finished some time before noon. I finished writing at 8:20 AM.¹¹

¹⁰ Robert Russell Bennett, “*The Broadway Sound*”: *The Autobiography and Selected Essays of Robert Russell Bennett*, ed. by George J. Ferencz (Rochester, NY: University of Rochester Press, 1999), 124.

¹¹ Ibid, 155-156.

Bennett returned to New York in 1939, and began composing for new genres, including music for wind band. His first band work was a commission by the Music Committee for the 1939-1940 World's Fair, which was held in New York City. His *Tone Poem for Band* was a multi-movement work that was performed nightly in conjunction with a visual light and water fountain show. Bennett would go on to compose 19 works for winds, with many becoming cornerstones of the band repertoire. These works include *Suite of Old American Dances* (1949), commissioned by the Goldman Band; *Rose Variations*, for cornet soloist and band (1955); and *Symphonic Songs for Band* (1957), commissioned by the National Intercollegiate Band. He also composed a number of works for the American Wind Symphony, later known as the American Waterways Wind Orchestra, which was founded by former Goldman Band cornet player Robert Austin Boudreau. Bennett's most notable work for this organization is his *Concerto Grosso for Wind Quintet and Wind Orchestra* (1957).

In addition to composing concert works, The WOR Radio Network, a subsidiary of the Mutual Broadcasting System, offered Bennett the opportunity to direct and star in his own weekly radio program, "Russell Bennett's Notebook." The 30-minute program was "an eclectic half hour of 'musical Americana' programmed by Bennett – he chose the music (composing much of it himself), wrote and narrated the script, and rehearsed and conducted the orchestra."¹² Bennett hosted a similar program for the Ford Motor Company, "Stars of the Future," from 1944 through 1945 as well.

¹² George J. Ferencz, *Robert Russell Bennett: A Bio-Bibliography* (New York: Greenwood Press, 1990), 11-12.

Despite his busy schedule of compositional and professional commitments, it was during this same time that Bennett created some of his most memorable Broadway orchestrations. These include Richard Rodgers' and Oscar Hammerstein's *Oklahoma!* (1943), Oscar Hammerstein's *Carmen Jones* (1943), Irving Berlin's *Annie Get Your Gun* (1946), Cole Porter's *Kiss Me, Kate* (1948), and Richard Rodgers' and Oscar Hammerstein's *South Pacific* (1949) and *The King and I* (1951).¹³

By the end of the 1940's Bennett's compositional output had included large ensemble concert works, chamber pieces, film scores, musical theater selections, and music for radio broadcasts. Beginning in the early 1950's, Bennett began to work in the fledgling television industry, entering into a 20-year relationship with the National Broadcasting Company (NBC) with two landmark projects, *Victory at Sea*, which aired between 1952 and 1953; and *Project 20*, which ran from 1954 until 1973. These two series were of particular importance to Bennett, as he also had the opportunity to conduct the NBC Symphony Orchestra in a number of the recording sessions.

During the final decade of his life, Bennett continued to remain professionally active. Belwin-Mills published his arranging text, *Instrumentally Speaking* in 1975, which continues to remain an authoritative resource on scoring for the pit orchestra. His final theater orchestration was *Rodgers and Hart* (1975), and that same year he also composed *The Fun and Faith of William Billings* as a commission by the National Symphony Orchestra to

¹³ George J Ferencz, "Bennett, Robert Russell," In *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02706> (accessed February 6, 2012).

celebrate America's bicentennial.¹⁴ In addition, the Goldman Band premiered two works, *Four Preludes* (1974) and *Autobiography for Band* (1977).

Robert Russell Bennett died on August 18, 1981 at age 87. Throughout his storied career, he was the recipient of numerous awards, including a 1955 Academy Award for his work on *Oklahoma!*; a Grammy Award for the 1960 recording of *Victory at Sea, Vol. 1*; a 1963 Emmy Award for his soundtrack to the *Project 20* episode "He Is Risen"; and a posthumous Tony Award in 2008 for his contributions to American theater.

¹⁴ George J. Ferencz, *Robert Russell Bennett: A Bio-Bibliography* (New York: Greenwood Press, 1990), 19.

Origins of Project 20

In 1952, the National Broadcasting Company premiered one of the nation's first tele-documentaries, *Victory at Sea*, a 26 part series that chronicled the major naval engagements of the Second World War. The program was conceived by Henry Salomon, a United States Navy officer who was assigned to the combat operations division in 1942. During his military service, Salomon served as a research assistant and on-site observer, participating in six major island invasions in the Pacific theatre. He later served as a member of the Tokyo occupation force from 1945 until his discharge in 1948.¹⁵ Salomon approached Robert Sarnoff, a former Harvard classmate who was a mid-level executive at NBC, about the creation of a filmed version of the naval history of the Second World War. Capitalizing on Salomon's naval historical knowledge and experience, as well as support from United States Navy officials in the Pentagon, *Victory at Sea* went into production in 1951.

NBC allotted an initial budget of \$500,000 to the project, and Henry Salomon was appointed as the producer of the series, while Robert Sarnoff was promoted to head the newly developed NBC Film Division. Since a majority of the network's productions during this era consisted of live programming series, Sarnoff was challenged on many fronts, including finding a qualified crew that had experience in film production, purchasing necessary equipment for the project, and securing a location for editing and viewing

¹⁵ Vance Kepley Jr., "Documentary as Commodity: The Making and Marketing of *Victory at Sea*," *Film Reader* 6 (1985): 105.

footage.¹⁶ Film was collected from ten different nations, and the United States Department of the Navy supplied negatives and photograph work prints for any material that was selected for the series. In the span of one year, Henry Salomon's production team reviewed over sixty million feet of film and selected 61,000 feet for inclusion in the program. Actor Leonard Graves was chosen to serve as the narrator for the series, and the script was co-written by Henry Salomon and Richard Hanser. With the visual portion of the production underway, Salomon approached veteran Broadway composer Richard Rodgers to compose original music for the series. Leary of committing to a project of such scope, Rodgers sought assistance from long-time friend Robert Russell Bennett, with whom he had collaborated with on projects dating back to 1927. Bennett detailed the initial contact with Rodgers regarding composing for *Victory at Sea* by explaining:

When we got down to the work of cutting the film and fitting narration and music to it Richard Rodgers had written three themes: 1) a main theme, for the opening of every episode and useful in many places where the broad waves were tossing ships about; 2) a deep and ominous passage to warn of the deadly submarines below, and a third theme that pictured the ruins of naval war washing over the dark beaches.

When he played his three themes for me I said "Bravo!" with sincerity and he was again happy to take his well-deserved bow. This time it was probably more important what I thought than in the theater because I was going right to the peoples' ears with them, unaided and unhampered by lyrics, choreography or actors.

He was surprised and delighted when I told him the three themes were all I needed from him for the first episodes. They were, in fact, plenty. We were

¹⁶ Vance Kepley Jr., "The Origins of NBC's Project XX In Complication Documentaries," *Journalism Quarterly* 61, no. 1 (Spring 1984): 21.

planning to use a national tune or two from our adversaries in the earlier episodes and I did indeed have enough original material.¹⁷

Later in the program's development, Rodgers supplied an additional nine themes, totaling about thirty minutes of music.¹⁸ *Victory at Sea* would run from October 1952 through May 1953 on Sundays at 3 PM as 26 different episodes, each 30 minutes in length. Because each episode was almost entirely underscored with music, Bennett was charged with creating a 13-hour score. He described the experience as:

...almost a dream come true...because it was physically about like orchestrating a complete Broadway musical every ten days to two weeks instead of three to four weeks, as would be approximately normal – even pretending the size of a score page was nearly equal, which it wasn't. Instead of the little theater orchestras I had the full NBC Symphony and we had thirteen hours of show to get ready for twenty-six broadcasts. We just barely finished writing and recording the twenty-sixth show in time for it to go on the air.¹⁹

Richard Rodgers was certainly aware of Bennett's immense contribution to the project. In his autobiography he states, "What I composed were actually musical themes. For the difficult technical task of timing, cutting, and orchestrating, I turned to my old friend Russell Bennett, who has no equal in this kind of work. He fully deserves the credit, which I give him without undue modesty, for making my music sound better than it was."²⁰

¹⁷ Robert Russell Bennett, "*The Broadway Sound*": *The Autobiography and Selected Essays of Robert Russell Bennett*, ed. by George J. Ferencz (Rochester, NY: University of Rochester Press, 1999), 210.

¹⁸ Ibid, 213.

¹⁹ Ibid, 209.

²⁰ Richard Rodgers, *Musical Stages: An Autobiography* (Cambridge, MA: Da Capo Press, 2002), 279.

Victory at Sea would prove to be an enormous critical success for the NBC network. An April issue of *The New Yorker* reviewed the music as “an extraordinary achievement – a seemingly endless creation, now martial, now tender, now tuneful, now dissonant, but always reflecting the action taking place in the films.”²¹ The series received thirteen national awards, including an Emmy, a Peabody, and the United States Navy’s Distinguished Service Medal. It also proved to be a financially lucrative venture for the network, as the series was released for syndication in late 1953. In addition, the RCA-Victor label released several recordings of the musical score, which would gross nearly four million dollars by 1963.²²

When *Victory at Sea* began its run in syndication in 1953, Robert Sarnoff assigned the production team to a new project entitled *Project 20*. This new program would be another documentary series that initially planned to deal with “tracing and illuminating the cultural heritage of modern man.”²³ According to an NBC press release, the show’s title was derived “from the 20th Century and our aim to dramatize its major themes with a blending of film, music, and spoken narrative.”²⁴

²¹ Philip Hamburger, “Television: Far-Off Places,” *New Yorker*, April 4, 1953, 99.

²² Vance Kepley Jr., “Documentary as Commodity: The Making and Marketing of *Victory at Sea*,” *Film Reader* 6 (1985): 110.

²³ Vance Kepley Jr., “The Origins of NBC’s Project XX In Complication Documentaries,” *Journalism Quarterly* 61, no. 1 (Spring 1984): 23.

²⁴ Robert Russell Bennett, “*The Broadway Sound*: The Autobiography and Selected Essays of Robert Russell Bennett, ed. by George J. Ferencz (Rochester, NY: University of Rochester Press, 1999), 219.

A majority of the *Victory at Sea* staff participated in *Project 20*, but Robert Russell Bennett assumed musical oversight over the entire project, including the composition and arrangement of all scores, as well as rehearsing and conducting the NBC orchestra for the recording sessions.

Project 20 premiered in 1954, and totaled over 30 one-hour episodes until the series ended in 1973. When Henry Salomon died in 1958, the series continued under the leadership Donald Hyatt, who had previously served as an assistant producer. The scope of the project also widened to include Biblical events, biographies of famous historical figures, and other topics. During its 19-year run, the series won numerous awards including the Venice Film Festival Special Jury Diploma, the American Film Festival Blue Ribbon Award, the Melbourne Film Festival Award, the Presnio Italia Grand Prize, and an Emmy for Bennett for the music from the 1962 episode, "He Is Risen."

Bennett discussed the anatomy of a documentary with the rest of the *Project 20* staff in a 1962 interview with James Nelson for the *Journal of the University Film Producers Association*.

MR. NELSON: Do writers change any words after they hear the music?

MR. BENNETT: In every picture there are places where the music has suggested a change in the narration. Some writers want to take out narration because the music explains something. Of course this has limits, because not all viewers are as sensitive to music as we wish they were. Remember that what counts most is the fusion of all three elements – pictures, words, and music Or the *seeming* fusion because, sometimes, one or another will be dominant.

MR. NELSON: You spoke of writing many musical notes. For a one-hour film program, how many pages of score might you write – including all instruments?

MR. BENNETT: Depending on how fast or slow it is, the score of an hour of music can be anything from four hundred to a thousand pages.

MR. NELSON: Do you do all that by hand yourself?

MR. BENNETT: The full conductor's score I do, the parts for the musicians are copied from that.

MR. NELSON: Is there much difference between composing and arranging a *Project 20* show and working on a Broadway musical?

MR. BENNETT: There's a great difference. Our music is emotionally deeper than Broadway music. It's a much more responsible task than just bringing out the tunes of Broadway.²⁵

The episode entitled "Down to the Sea in Ships" aired on the NBC network on December 11, 1968 at 10:00 PM. Veteran actor Burgess Meredith provided the narration and Richard Hanser wrote the script. Development began on this particular episode several years before it would air on network television. Producer Donald Hyatt's handwritten notes from viewing film excerpts are dated December 15, 1966; a copy of the final narrator's script is dated July 7, 1967; Bennett's handwritten full orchestral scores, organized into eight reels totaling 1,451 measures on 227 pages has a studio recording date of June 13, 1967; and printed promotional material from the NBC network is dated September 12, 1968.²⁶

NBC Press releases from December 1968 provided additional details for what would be seen in this particular episode:

The magic of the sea, the beauty of ships and their fascination for the men who sail them are explored by NBC's renowned "Project 20" unit in its first

²⁵ James Nelson et al., "The Anatomy of a Documentary," *Journal of the University Film Producers Association* 14, no. 2 (Winter 1962): 6-7.

²⁶ Donald B. Hyatt and Richard F. Hanser Papers, Wisconsin Historical Society, Madison, WI.

offering of the 1968-69 season, “Down to the Sea in Ships”...Richard Hanser’s script encompasses colorful and vivid detail – the beauty and majesty of the Tall Ship Era, a challenge to the Atlantic Ocean by a 14-foot rowboat, rare film of rounding Cape Horn, the voyage of a latter-day Mayflower (in 1957), the fisherman and the merchantmen “that do business in great waters.”

The pleasure-boating boom and today’s great super-ships also form part of the story. So does the power and the terror of a storm at sea – and its aftermath, silently but eloquently expressed by the lonely hulks in an Atlantic graveyard...Producer/Director Donald B. Hyatt explains that the program “tries to capture the essence of the adventure, daring, mystery and legend that are the rich heritage of the men who have gone down to the sea in ships.”

The original orchestral score for the program was composed by Robert Russell Bennett, who will also conduct. The program’s title comes from the Old Testament (Psalm 107): “They that go down to the sea in ships, that do business in great waters – these see the works of the Lord, and his wonders in the deep.”²⁷

Bennett also commented on the uniqueness of “Down to the Sea in Ships” in his autobiography, which is one of the few specific Project 20 episodes Bennett would mention:

The only other of our broadcasts that goes on the memories list will be “Down to the Sea In Ships” [11 December 1968]. It had a lot to tell us about our struggles, triumphs, and defeats on the mighty ocean and my department had a lot of excitement with sea chanteys and wild winds and Franz Schubert’s beautiful song, “Am Meer (On The Sea).”²⁸

Warner Brothers (now Alfred) Publications released a suite for concert band based on the orchestral score, transcribed by Bennett himself. The new work was premiered on July 16, 1969, by the Goldman Band, for a concert celebrating Bennett’s 75th birthday.

²⁷ Richard F. Hanser Papers, NBC *Preview* 4, no. 10 (December 1968): 1.

²⁸ Robert Russell Bennett, “The Broadway Sound”: *The Autobiography and Selected Essays of Robert Russell Bennett*, ed. by George J. Ferencz (Rochester, NY: University of Rochester Press, 1999), 232-33.

Analysis of *Down to the Sea in Ships*

Down to the Sea in Ships is cast in five movements, with a total duration of approximately 13 minutes. A formal and harmonic analysis will be presented for each movement.

Movement 1: “The Way of a Ship”

“The Way of a Ship” is cast in five distinct sections. The first (measures 1 through 22) begins with a rhythmically augmented melody of Franz Schubert’s lied “Am Meer,” from the song cycle *Schwanengesang*. A four bar introduction establishes the key of C major, the original key of “Am Meer,” with a German augmented sixth chord resolving to a C major chord in the brass and low woodwinds, and an alternating sixteenth note obbligato in the piccolo, flutes, oboes, and Eb and Bb clarinets. This fluid passage in the upper woodwinds predominantly utilizes movement in thirds, as well as stepwise motion, throughout the opening section. Beginning with the anacrusis to measure 5, “Am Meer” is stated in the alto clarinet, alto saxophone 1, cornet 1, horn 2 and 4, and trombone 1. The phrasal structure of this section is divided into an antecedent phrase from measures 5 through 12, followed by a consequent phrase from measures 13 through 20. A two-measure authentic cadence extension in measures 21 and 22 concludes the opening segment of the movement.

The second section (measures 23 through 37) shifts tonality to the relative minor of A. A two-measure introduction establishes the new key area, after which most harmonic rhythm is limited to one chord per bar. This section introduces a new original theme in measure 25, which is stated in the piccolo, oboes, Eb clarinet, cornet 1, and baritone. This

theme consists of leaps of octaves and sixths, and is set against a counterline in the flutes, bassoon 1, Bb clarinets, alto clarinet, and bass clarinet, and arpeggiates the supporting harmony. A second statement of this new theme begins in measure 31 in the same voices, but now cast in C major. A cadence point in measures 36 and 37 shifts the tonality from G major to G minor.

The third section (measures 38 through 59) serves as a transition and is marked by a move to common time and a new tempo marking of *Vivo*. It begins with a muffled military drum roll and a pedal point on D, scored in the alto saxophones, horns, and baritone, which are joined later by the timpani in measure 44. A motif begins in measure 44 that uses a wave-like contour, written for piccolo, flute 1, oboe 1, and Bb clarinets. Bennett scores these six parts as chromatically stacked thirds with no repeated pitches. In measure 51 the contrabass clarinet, tenor and baritone saxophones, trombones, and tubas enter with a new motive, consisting of chromatically rising major thirds. They are joined in measure 55 by the cornets, as the overall texture thickens both through orchestration and increased dynamics. Bennett also heightens the intensity by incorporating rhythmic instability towards the end of this section, which can be seen in measures 57 and 58 where the composite rhythm consists of eighth note triplets, sixteenth notes, quarter note triplets, and quarter notes on and off the beat.

The fourth section (measures 60 through 80) utilizes the second example of borrowed material. The sea shanty “Blow the Man Down” is presented homophonically in Ab major in all of the winds except for the piccolo, flutes, oboes, and Eb and Bb clarinets, which continue with a counterline that resembles the earlier wave-like motif. The sea

shanty is presented in antecedent - consequent fashion, both supplemented and interrupted by chromatic motion from the upper woodwinds. An eighth note *marcato* motive, beginning in measure 78, is scored for the bassoons, contrabass clarinet, tenor and baritone saxophone, cornets, trombones, baritone and string bass. This ascending motive leads to the last section of the movement.

The fifth and final section (measure 81 through 98) begins with rapid C major scale passages in the woodwinds and xylophone scored over a G pedal, helping establish a return to the home key of C major. The “Am Meer” melody returns with the anacrusis to measure 84, now scored in homophonic fashion in the contrabass clarinet, saxophones, and entire brass section. Treated in a more triumphant fashion, Bennett removes the slurs that were used in the first section, and adds battery percussion to accentuate the rhythmic motion of the melody. The piccolo, flutes, oboes, bassoons, Eb and Bb clarinets, alto and bass clarinets, and xylophone continue the sixteenth note scale passages over the “Am Meer” melody until measure 92, where the German augmented sixth chord from the opening bar returns. A rhythmic expansion in measure 93 through 95 – with sixteenth notes relaxing to eighth note triplets – prepares the final cadence of the movement in C major.

Movement 2: “Mists and Mystery”

The second movement, “Mists and Mystery,” is set as a slow barcarolle in a 6/8 meter. In the movement, Bennett seeks to create a style of music that imitates the songs

(*barcarole*) sung by Venetian gondoliers, as they propel their boats through the water.²⁹ The movement is divided into a two-part structure with a lengthy introduction.

The introduction (measures 1 through 18) begins with an incomplete whole tone scale (Bb – C – D – E in measures 1 through 3, and D – E – F# in measures 5 and 6) scored in the horn section. This melodic material is interrupted by a sustained E in the flutes, bassoons, Eb and Bb clarinets, bass clarinet, string bass, and timpani in measures 4 and 5, as well as measures 9 and 10. The section continues with a unison line in the woodwinds and baritone in measures 11 through 16. The introduction concludes in A major with a florid sixteenth note line in the piccolo, flutes and Bb clarinet 1 in measures 17 and 18.

The first section (measures 19 through 61) contains three closely related themes, all of which consist of original material by Bennett. A repetitive bass line consisting of a perfect fifth and a static harmonic accompaniment in measures 19 through 25 serve as an introduction to this section, now in A minor. The first theme begins with the anacrusis to measure 26, scored in flute 1 and English horn. While the melody is original, Bennett incorporates a fragment of “Blow the Man Down” in measure 29. This reference both foreshadows a use of the sea song later in the movement, and references its use in movement 1. Bb Clarinet 1 and 2 introduce the second theme in measure 37, now in F major. With the texture thickening, the theme is passed to muted cornets in measure 37, cadencing in measure 45 in D major. The move to a major key area is brief, as a third

²⁹ Maurice Brown and Kenneth L. Hamilton. “Barcarolle,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02021> (February 6, 2012).

theme is introduced in measure 48 in G minor, stated in the flutes, oboe, English horn, and Eb and Bb clarinets. This third theme is marked by a more rhythmically active accompaniment and increased activity in the percussion section, specifically utilizing timpani, tambourine, finger cymbals, and snare and bass drum.

While significantly shorter than the first section, the second (measure 62 through 81) can be characterized by a few specific items. First, faster harmonic motion can be found in the accompaniment along with a more active bass line. Secondly, this entire section is cast in the key area of G major. And finally, this section makes use of borrowed material as its main melodic resource. “Blow the Man Down” reappears in solo piccolo in measure 66, joined later by the oboe in measure 72. The melody is segmented into short phrases, interrupted by a sixteenth note counterline that is scored for Bb clarinets 1 and 2. The final phrase of “Blow the Man Down” is extended in bars 74 through 77, by placing the melodic material in lower tessituras in each of these measures, leading to a full ensemble cadence in G major to end the movement.

Movement 3: “Songs in the Salty Air”

“Songs in the Salty Air,” the suite’s central movement, is structured like a medley, a genre Bennett utilized often in his numerous “Symphonic Scenarios” of popular Broadway musicals, such as *Oklahoma!*, *The King and I*, and *South Pacific*. The formal structure of the movement is dictated by the introduction of each new sea shanty. Written in cut time and marked *Moderato*, the first section (measure 1 through 42) is the longest in the movement and is distinguished by a harmonic motion that moves around the circle of fourths, with each cadence point serving as the dominant for the next key area. With a

pedal point on C, measures 1 through 8 serve as an introduction before giving way to the first folk song “Reuben Ranzo,” in measure 9. Set in F major, the melodic material is scored in the bassoons, bass clarinet, contrabass clarinet, and tenor and baritone saxophone. Beginning in measure 17, the full ensemble repeats the folk song, now in Bb major. The alto and tenor saxophones and horns 1, 2, and 3 introduce a new melodic idea with *marcato* quarter note triplets at measure 25, in the key area of Eb major. The first section closes with the low brass and woodwinds inheriting the melody in measure 35, now in Ab major.

A shift in meter to 4/4 time and a tempo marking of *Allegretto* marks the second section (measures 43 through 50), which features the folk song “Haul on the Bowlin’.” The song is introduced in unison in the bassoons, bass clarinet, contrabass clarinet, tenor saxophone, horns, and low brass. Bennett also delineates this new section by shifting to C major, breaking from the previous cycle of modulating key by fourths. The piccolo, flutes, oboes, Eb and Bb clarinets, alto and bass clarinets, and alto saxophone 1 restate the melody, now harmonized, beginning in measure 47.

Marked *Moderato con sentimento*, the third section (measures 51 through 60) places the familiar folk song “Shenandoah” in the key of F major, scored for solo muted cornet 1 with sparse accompaniment. The texture here is the most chamber-like of the entire movement, scored only for solo trumpet, clarinets, vibraphone, tuba and string bass.

The fourth section (measures 61 through 92) of the movement sharply contrasts the previous section. Set initially in G major, Bennett employs a full ensemble texture for a majority of this final segment. Marked *Vivo*, the section begins with a virtuosic unison

sixteenth note line played by the piccolo, flutes, oboes, Eb and Bb clarinets, and marimba. This serves as an eight measure introduction to the sea song “What Shall We Do With a Drunken Sailor?” set in Bb major and scored in bassoons, alto and bass clarinets, alto and tenor saxophones, and horns beginning in measure 69. Bennett employs a codetta in measure 85, with a comical statement of this final melody in muted trumpets, followed by trombones and then low brass and woodwinds, before a *Presto* two bar conclusion.

Movement 4: “Waltz of the Clipper Ships”

Written in 3/4 and marked *Con grazia*, in 1, “Waltz of the Clipper Ships” is set in song form with a coda extension and incorporates only one folk song, “Sally Brown.”

The introduction (measures 1 through 8) is scored for piccolo, flutes, oboe, English horn, Eb and Bb clarinets, alto and bass clarinets, horn 1, vibraphone, and snare drum. A waltz feel is established through the use of a traditional accompaniment figure of a strong downbeat followed by two staccato quarter notes in the upper woodwinds. Set in C major, the A section (measures 9 through 24) introduces “Sally Brown” scored in unison for oboe, English horn, Eb and Bb clarinets, and alto clarinet. A rapid sixteenth note counter line in shared between flute 1 and 2 serves as a countermelody throughout these 16 measures. Bennett states “Sally Brown” a second time, now in octaves scored for piccolo, flutes, oboe, English horn, cornet 1, and baritone in measures 25 through 40. The entire clarinet choir, with the exception of the contrabass clarinet, presents a new eighth note counterline, also in octaves.

The B section (measures 41 through 60) functions as transitional material, bridging statements of the borrowed sea shanty. A descending melodic line scored for piccolo, flutes,

oboe, and Eb and Bb clarinets cadences in C major in measure 44 before moving to the related key of A minor through sequence. New melodic material stated by the flutes, oboe, English horn, bassoons, alto and bass clarinets, saxophones, and cornets is introduced in measure 49 through the use of *marcato* accented dotted half note chords, set in modal A minor. A unison counterline in the piccolo and Eb and Bb clarinets initially accompanies this melody before serving as transitional material in measures 57 through 60.

A return of the A section (measures 61 through 76) features a restatement of “Sally Brown” in its opening key of C major, scored in the Eb and Bb clarinets, alto clarinet, alto saxophone 1, and baritone. A new eighth note counterline is played by the flutes, oboe, English horn and vibraphone from measures 61 through 72, leading to a slight alteration of the last four bar phrase in the entire ensemble to establish the final section of the movement. Harmonic motion from measures 73 through 76 rises and falls chromatically, with the final chord cadencing in Ab major, which serves as the dominant for the next section.

New, original melodic material in Db major is featured in the final section of the work (measures 77 through 100). The melodic material is presented at the loudest dynamic in the movement, and is stated by the piccolo, flutes, oboe, English horn, Eb and Bb clarinets, alto and bass clarinet, saxophones, cornets, trombones, and baritone. This material is supported by an accompanimental pattern derived from the movement’s introduction. Contrast is achieved by a brief respite in dynamics and scoring in measures 85 through 92, where the melody is scored for English horn, alto saxophone 1, and horn 1, at a *mezzo forte* dynamic level. A brief coda (measures 101 through 116) features a chord

progression highlighting the subdominant chord, as seen in measures 101 through 104; and a flowing melodic eighth note line in the piccolo, flutes, Eb and Bb clarinets, and alto clarinet over the dominant chord, as seen in measures 109 through 112. A brief two bar descending arpeggio concludes the movement on a unison Db.

Movement 5: “Finale, introducing the S.S. Eagle March”

“Finale, introducing the S.S. Eagle March” utilizes the standard march form with the absence of a break strain. Set in 6/8 meter, the march is marked Bright with the dotted quarter note equaling 132 beats per minute. Beginning with a lengthy introduction (measures 1 through 28), the movement begins in a duple feel established by the ship’s bell. An ascending chromatic line is introduced in measure 5, starting on an F. This melodic idea is passed throughout the ensemble from a low to high tessitura, being played by every wind instrument in the ensemble at some point during the first 24 measures. In addition, an accompaniment figure resembling Morse code is scored in the piccolo, flutes, oboes, Eb and Bb clarinets, alto clarinet, and xylophone from measures 5 through 20. The last four measures of this section (measures 25 through 28) help solidify a 6/8 march feel in Bb major.

The first strain (measures 29 through 45) utilizes a full ensemble texture, and is indicated at a *mezzo forte* dynamic throughout. The melody is scored in the piccolo, oboe 1, Eb clarinet, Bb clarinet 1, alto clarinet, and cornet 1. Harmonic support is supplied by the remainder of the wind parts, either cast in a homophonic harmonization of the melody, or in a traditional march accompaniment pattern, with the bass clarinet, baritone saxophone,

and tubas playing the downbeats and the horns supplying the offbeats. Following standard march structure, the 16-measure first strain is repeated.

The second strain (measures 46 through 62) begins with a melodic line in the piccolo, flutes, Eb and Bb clarinets, and alto clarinet. The line is accompanied by descending dotted quarter notes in the alto and tenor saxophones, cornets, and horns in measures 46 and 47, before being passed to the low brass and woodwinds in measures 47 and 48. This pattern continues until measure 54, where the melodic line rises in stepwise motion and then sequences from G major to Gb major, before finally arriving on the dominant of F major in measure 60. Like the previous section, these 16 measures are repeated.

From measures 63 through 70, the introductory material returns and is cast in a similar fashion, but now lasts only eight measures. As in measure 3, the ascending line starts on an F and rises chromatically until it ends on a G dominant seventh chord in measure 70, which serves as a harmonic transition to the next section of the march, the trio. In the trio (measures 71 through 86), Bennett makes the work cyclic by returning to the suite's opening key of C major, and utilizing Schubert's "Am Meer" as its melody, scored in the bassoons, alto and bass clarinet, tenor and baritone saxophones, trombone 1, and baritone. While the trio follows the march tradition of using softer dynamics, it breaks from convention as it replaces the common modulation to the subdominant with a move to the supertonic. A *scherzando* counterline utilizing mostly stepwise motion is scored in the piccolo, flutes, oboes, and Eb and Bb clarinets.

Foregoing the use of a break strain, Bennett instead repeats the previous 16 measures with the full ensemble at a *forte* dynamic as the final strain of the march (measures 87 through 102). The “Am Meer” melody is now stated in bassoons, alto and bass clarinet, tenor and baritone saxophone, cornet 1 and 2, and trombone 1 and 2. The *scherzando* counterline continues with the same instrumentation as before, along with the addition of the xylophone. A second independent counterline independent of all other parts is scored for the baritone.

In measure 103, Bennett returns to the German augmented sixth chord seen in the opening bars of the first movement, resolving to the key of C major in measure 105. This motive is repeated in measures 107 through 110. Both statements are accompanied by a rising and falling chromatic line stated in octaves in the piccolo, flutes, oboes, and Eb and Bb clarinets. The *subito adagio* and abrupt change to a 4/4 time signature designate the start of the closing section (measures 111 through 124). The bassoons, bass and contrabass clarinet, saxophones, and brass section establish harmonic centers, moving through Ab major, Db major, and A major. The harmonic progression is embellished by trilled chords in the remainder of the winds, supported by whole notes in timpani and suspended cymbal. Measures 114 through 122 present the most sparsely orchestrated section of the entire work. A *pianissimo* snare drum and vibraphone roll support the final statement of Schubert’s melody, now in F major, presented in solo bassoon. This gives way to a foghorn, sounding in measures 119 through 122, leading to a final cadence in C major by the full ensemble to conclude the work.

Creation of the Edition

The process of creating a new edition of *Down to the Sea in Ships* began in December of 2008 when the author contacted Alfred Publishing, the company that currently holds copyright authority for the work. Email interchanges with Andrew Surmani, Vice President of Marketing at Alfred Publishing, and George Megaw, Editor of the Belwin Concert Band Series, outlined the proposal of creating a new set of parts and a full band score. (See Appendix A)

With the approval of the publisher, the author attempted to secure a set of the original parts from the 1969 edition for the creation of the new full score. While Alfred Publishing did not have an archive copy of the work, it was determined that a copy of the original edition did reside in the library of “The President’s Own” United States Marine Band in Washington, D.C. Alfred Publishing granted a Photocopy Authorization Letter on December 10, 2008, and this letter was forwarded to librarian Sergeant Jennifer Mills at the Marine Band office. (See Appendix B) The author received a full set of photocopied parts and a condensed score on January 12, 2009.

In July of 2010, contact was established with Dr. George Ferencz, Professor of Theory and Composition at the University of Wisconsin-Whitewater. Ferencz is a noted Robert Russell Bennett scholar whose work includes editing the composer’s autobiography in 1999, as well as authoring *Robert Russell Bennett: A Bio-Bibliography* in 1990. Email communication with Dr. Ferencz highlighted several additional sources that provided insight into the *Project 20* television series, including Bennett’s manuscript orchestral scores, which are housed at the Wisconsin Historical Society in Madison, Wisconsin.

Based on Dr. Ferencz's recommendation, the author visited the Wisconsin Historical Society on June 18, 2011. Materials relevant to the topic were photocopied from various resources, including the Donald B. Hyatt Papers. The abstract of these papers describes this collection as:

Papers of Donald Hyatt, an award-winning writer, producer, and director of television documentaries for NBC. The bulk of the collection consists of orchestral scores by composer Robert Russell Bennett for 34 *Project XX* programs, and films of 10 episodes of *Victory at Sea* and 18 episodes of *Project XX*. An additional five boxes contain biographical materials and outlines, continuity, scripts, schedules, shot lists, and miscellaneous production, financial and promotional material for *Project XX*, *Victory at Sea*, *America's Music*, *The World of...*, and other programs with which Hyatt was involved.³⁰

This collection was housed in 58 archive boxes, encompassing 23.2 cubic feet of space. Photocopies were made from Box 43, folders five through nine and Box 44, folders one through five, which contained Bennett's full orchestral score for the episode *Down to the Sea in Ships*. Additional material was photocopied from the Richard F. Hanser Papers, which are described in their abstract as:

Papers of Richard Hanser, an award-winning writer of television documentaries, including biographical material and research, production information and publicity for the NBC series *Victory at Sea*, *Project XX*, and *Wisdom*. Documentation for *Project XX* is most complete; included are scripts and drafts, correspondence, press releases, reviews, 17 soundtrack recordings, and other production information for 24 episodes. *Victory at Sea* is represented by narrations for all 26 episodes, a script for a motion picture version of the series (UA, 1954), and material pertaining to a book by Hanser and producer Henry J. Salomon, Jr. Notes, scripts, and promotional material pertain to five programs of the *Wisdom* series. Among the

³⁰ Donald B. Hyatt, "Donald B. Hyatt Papers," Wisconsin Historical Society, <http://digicoll.library.wisc.edu/cgi/f/findaid/findaid-idx?c=wiarchives;view=reslist;subview=standard;didno=uw-whs-us0134an> (accessed August 13, 2010).

interviewees are Oscar Hammerstein II, Margaret Mead, and Edward Steichen.³¹

It was from the Hanser collection that a soundtrack recording of the television episode *Down to the Sea in Ships* was ordered. An audio compact disc recording was received by the author in July of 2011, with the following notation:

UCD 1574A/18 [Disc 120A/16]
 Richard F. Hanser
 NBC Project 20: "Down to the Sea in Ships"
 Original Music Soundtrack
 Robert Russell Bennett, composer and arranger. Undated
 Track One: Side one of original recording 26:02
 Track Two: Side two of original recording 22:17

Based on the notation from the manuscript orchestral score and supporting materials from the Donald Hyatt Papers, it was surmised that the recording took place on Tuesday, June 13, 1967 at Plaza Sound in New York City.

Research proved unsuccessful in locating a manuscript of Bennett's band version of *Down to the Sea in Ships*. It was determined that the best course of action was to utilize the individual parts to create a new full score for the work and that the condensed band score, as well as the orchestral full score, would help provide additional insight. Potential inaccuracies found in the individual parts would then be noted and addressed individually by the author. Data input began in July of 2011, and continued through November of 2011, using Finale computer notation software.

³¹ Richard F. Hanser, "Richard F. Hanser Papers," Wisconsin Historical Society, <http://digicoll.library.wisc.edu/cgi/f/findaid/findaid-idx?c=wiarchives;view=reslist;subview=standard;didno=uw-whs-us0131an> (accessed August 13, 2010).

Instrumentation

The instrumentation utilized by Bennett in the 1969 edition of *Down to the Sea in Ships* included the following:

Table 1. Instrumentation of *Down to the Sea in Ships*

Instrument
Piccolo
1 st Flute
2 nd Flute
1 st Oboe
2 nd Oboe (doubles on English Horn)
1 st Bassoon
2 nd Bassoon
Eb Clarinet
1 st Bb Clarinet
2 nd Bb Clarinet
3 rd Bb Clarinet
Eb Alto Clarinet
Bb Bass Clarinet
Eb Contra-Alto Clarinet
Bb Contrabass Clarinet
1 st Eb Alto Saxophone
2 nd Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1 st Bb Cornet
2 nd Bb Cornet
3 rd Bb Cornet
1 st F Horn
2 nd F Horn
3 rd F Horn
4 th F Horn
1 st Trombone
2 nd Trombone
3 rd Trombone
Baritone (Treble)
Baritone (Bass)
Tuba
String Bass
Timpani
Percussion

For this new edition, Bennett's original instrumentation from 1969 is unchanged, although the new full score omits the Eb contra-alto clarinet and the treble clef baritone. The reason for this is two-fold; these parts have standardized, more common, doublings in the Bb contrabass clarinet and the bass clef baritone; and secondly, a desire to provide conductors with a visually clean score from which to work.

Slight alterations were made to the layout of the percussion parts. Bennett's original percussion mapping consisted of a timpani part and a separate percussion part, which was printed on a grand staff and included all battery, mallet, and accessory parts. This new addition has divided the percussion parts as follows:

Table 2. Percussion Distribution in New Edition

Part	Instruments
Mallets	marimba, xylophone, glockenspiel, soft low bell, vibraphone
Timpani	timpani
Percussion 1	snare drum, military drum, bass drum, boat whistle
Percussion 2	large gong, crash cymbals, wind effect machine (opt.), tambourine, finger cymbals, oriental drum, wood blocks, suspended cymbal, fog horn

Errata and Editorial Decisions

The use of computer notation software, combined with the condensed band score and the orchestral full scores, assisted in the correction of numerous errors and inconsistencies within the parts. All perceived errors were placed into three categories. The first category dealt with errata such as incorrect transpositions, mislabeled dynamics, and erratic phrase and articulation markings. A complete listing can be seen in Appendix C.

The second consisted of decisions that were made by the author regarding specific tempo markings throughout the suite. Bennett included no specific tempi in the individual parts nor in the orchestral full score. Insight into potential tempo markings was gleaned

through the use of occasional markings in the condensed band score, as well as the Bennett-conducted original television soundtrack recording.

Table 3. Editorial Tempo Markings

Movement 1: “The Way of a Ship”

Measure	Part	Alteration	Justification
1	All Parts	Changed Lento marking to Andante mm=100	Tempo marking is in Condensed Score
23	All Parts	Added mm=88	Tempo marking is in Condensed Score
38	All Parts	Added mm=144	Tempo marking is in Condensed Score

Movement 2: “Mists and Mystery”

Measure	Part	Alteration	Justification
1	All Parts	Added mm=69	Tempo suggested by soundtrack recording

Movement 3: “Songs in the Salty Air”

Measure	Part	Alteration	Justification
1	All Parts	Added mm=72	Tempo marking is in Condensed Score
43	All Parts and Score	Added mm=126	Tempo suggested by soundtrack recording
51	All Parts and Score	Added mm=76	Tempo suggested by soundtrack recording
61	All Parts and Score	Added mm=138	Tempo suggested by soundtrack recording

Movement 4: “Waltz of the Clipper Ships”

Measure	Part	Alteration	Justification
1	All Parts	Added mm=56	Tempo suggested by soundtrack recording

Movement 5: “Finale, introducing the S.S. Eagle March”

Measure	Part	Alteration	Justification
1	All Parts	Added mm=132	Tempo marking is in Condensed Score

The third category addressed more ambiguous instances, which were corrected with editorial decisions. A majority of these decisions were made when conflicting issues presented themselves, such as contrasting slur markings or dynamics between voices.

Table 4. Editorial Changes

Movement 1: “The Way of a Ship”

Measure	Part	Alteration	Justification
57	Piccolo, Flute 1, Flute 2, Oboe 2, Eb Clarinet	Added <i>f cresc.</i> marking	Align parts with Oboe 2
78-80	Clarinet 3, Alto Clarinet, Alto Saxophone 1	Changed slur grouping to 2 bars and 1 bar	Align parts with similar line

So as to identify any problems due to part extraction and engraving, an initial reading of the new edition took place in November of 2011 by the Indiana University Wind Ensemble. After minor changes, the revised parts were redistributed to the Indiana University Symphonic Band.

This new edition of *Down to the Sea in Ships* was performed by the Indiana University Symphonic Band under the direction of the author on March 27, 2012, on the Indiana University campus. Official authorization and license of this performance by Alfred Publishing and Warner Chappell Music can be found in Appendix B.

Suggestions for the Conductor

To aid in the successful preparation and performance of Bennett’s *Down to the Sea in Ships*, the inherent rehearsal and conducting challenges are outlined for each movement.

Movement 1: “The Way of A Ship”

The first movement presents a fair amount of technical passages for the woodwinds, specifically the piccolo, flutes, oboes, and clarinet family. Careful attention should be given to the alternating groups of sixteenth notes in these voices throughout the first section, in effort to maintain proper balance between these alternating groups. The use of a wind machine from measures 61 through 82 is indicated in the percussion. It should be noted that prerecorded sounds were used in the original soundtrack for this particular episode, and Bennett scored similar effects on other projects, notably *Victory at Sea*. The conductor should also carefully gauge musical direction from measures 72 through 84, specifically in the low reeds and the brass family, as Bennett provided no dynamic markings throughout this section.

Movement 2: “Mists and Mystery”

In “Mists and Mystery,” many voices, specifically in the piccolo, flute 1, English horn, and Eb clarinet, are exposed to soloistic playing. Bennett employs the stopped horn technique in measures 19 through 36, and care must be taken when blending this timbre with the Bb clarinets that carry the same part. An effort should be made to ensure that the boat whistle in measure 23 is audible. This can be achieved by having a percussionist move towards the front of the ensemble, or by having the part performed by a wind player in the front row of the ensemble.

Movement 3: “Songs in the Salty Air”

The third movement presents a number of challenges for the conductor, as all of the various sections are set in non-related tempi. In addition there is an interpretive

challenge in trying to create a cohesive movement while still allowing the individual melodies have their own unique character. Care should be taken in balancing the rhythmic part in the baritone saxophone, baritone, tuba, string bass, and timpani throughout the introduction, as the articulation in the winds should match that of the timpani. The statement of the melody in the piccolo, oboes, Eb clarinet, alto clarinet, cornets, and baritone at measure 17 should be performed at the marked *mezzo forte* dynamic, as louder dynamics here would allow for an apex too early in the movement. The low brass and low woodwind melody at measure 35 should be performed in a buoyant style for the musical line to have dexterity. The final section of the third movement requires attention in regards to technique, specifically aligning the rhythmic parts vertically as well as horizontally. As also seen in the first movement, balancing the alternating choirs throughout the *Vivo* section is recommended. The cornets and trombones must be diligent in maintaining full-length quarter notes in measures 85 through 88. A slight *ritardando* throughout these measures may be helpful in achieving proper note length.

Movement 4: “Waltz of the Clipper Ships”

For “Waltz of the Clipper Ships” creating a proper waltz style is paramount. To achieve this, from the outset of the movement, the accompaniment figure of two quarter notes should be performed with more emphasis on beat two as opposed to beat three. The divided flute counterline between measures 9 and 24 presents a challenge to align rhythmically, and the musicians should strive for an uninterrupted sound throughout these measures. It should be noted that in the orchestral soundtrack Bennett scored this line for celesta. While this part is not included in the 1969 edition or the new edition, re-writing

the flute part in these measures for celesta would be a viable substitution, should the timbre be desired. Finally, eight measures of the work call for use of an oriental drum. It is recommended that an instrument be used that has a contrasting timbral quality from the concert snare drum.

Movement 5: “Finale, introducing the S.S. Eagle March”

Careful attention to note length is strongly recommended throughout the final movement of the suite. The conductor will need to clarify the length of the quarter note when followed by an eighth note as seen, for example, in measure 35. Tessitura concerns are also a factor, specifically in the introduction. The piccolo, flutes, Eb clarinet, Bb clarinet 1, and alto clarinet are scored in their uppermost tessitura, so, the conductor must be mindful that this sound does not become strident. Balancing the *scherzando* counterline against the “Am Meer” melody at measure 71 will present a challenge, as the Schubert excerpt is only scored for bassoons, alto and bass clarinets, solo trombone 1, and baritone.

The closing section of the final movement employs the use of a foghorn in measures 119 through 122. This sound can be generated by several methods, including use of prerecorded sounds, a large wooden whistle, or via a synthesizer patch sound setting. Regardless of the method used to generate this sound, care should be taken to ensure that the foghorn texture blends with the sparse accompaniment in this section.

Finally, for general preparation it is recommended that the conductor become familiar with the origin and history of the numerous sea shanties that Bennett employs, as the work relies heavily on borrowed material. While there are a variety of resources available on this topic, the most comprehensive is Stan Hugill’s *Shanties from the Seven Seas*,

first published in 1961. In addition, the conductor should research Schubert's "Am Meer," as the lied plays a significant role in the first and last movement of the suite.

Conclusion

The music of Robert Russell Bennett has been recognized for its craftsmanship and skill in orchestration. In the afterword of *The Broadway Sound*, conductor Robert Shaw comments on Bennett's unrivaled knowledge of orchestration, and states of his musical taste:

"He matches manner to the material, style to content. Like charity, his music 'vaunteth not itself, is not puffed up.' Patriotism is not allowed to become pompous. Musical comedy is not confused or compounded with Schubert or Mozart, nor operetta with Verdi. No great classical composer has been plagiarized, caricatured, or demeaned by Bennett's expertise, though few speak the language so well."³²

Bennett's contributions to the wind band genre are significant, in both scope and importance. Many of his compositions for band have made their way into the standard repertoire, and several of his works have been cited in Acton Ostling's and Jay Gilbert's respective theses on band music of serious artistic merit.

Through the study of Bennett's writings, comparison of the original orchestral score and 1969 concert band suite, and careful scrutiny of printed errors within the individual parts, this new edition of *Down to the Sea in Ships* will clarify the composer's original intent and provide another fine example of Bennett's music for wind band. It is hoped that this work will regain its place in the band repertoire, to be performed and enjoyed by future generations.

³² Robert Russell Bennett, "The Broadway Sound": The Autobiography and Selected Essays of Robert Russell Bennett, ed. by George J. Ferencz (Rochester, NY: University of Rochester Press, 1999), 323.

Appendix A

Email Correspondences

From: Kyle Glaser [mailto:krglaser@indiana.edu]
Sent: Sunday, December 07, 2008 2:26 PM
To: Andrew L. Surmani
Subject: Down to the Sea in Ships

Mr. Surmani,

My name is Kyle Glaser, and I am a doctoral graduate student at Indiana University. For the past 10 years I was the high school band director at East Stroudsburg, where I worked with David Lantz. I am writing to inquire about a permanently out of print work, "Down to the Sea in Ships", by Robert Russell Bennett, that was originally published by W-7 Music in 1968, and I believe would now fall under Alfred's control.

Several years ago, I received permission to perform one movement of the suite, the S.S. Eagle March, with my high school band. It has recently come to my attention that there are more movements of this work, and after some digging I spoke with SFC Anderson, Librarian for the US Army Field Band, who sent me the serial number, which is TMK-251-343. (See attachment)

I am researching the works of Robert Russell Bennett, and this request is purely for my own research. However, since it is an out of print work from a notable composer, it may make a good dissertation project to fulfill my DM degree. The work doesn't have a full score, and I think a piece of this magnitude, with a full score and new parts, may be an attractive composition for band directors everywhere.

I know that both the US Marine Band and Army Field Band Library have the parts - as I mentioned earlier, I did one movement of the suite after Alfred gave me permission to utilize photocopies. I currently have a permission request pending with Alfred for the remainder of the suite. Any assistance you could offer, in regards to obtaining permission, or possibly working towards the creation of a full score/ parts as part of my DM degree, would be greatly appreciated.

Feel free to email me at this address, and thank you for your time and consideration in this matter!

Sincerely,

Kyle Glaser

From: "Andrew L. Surmani" <ASurmani@alfred.com>
Date: December 9, 2008 11:51:57 PM EST
To: Kyle Glaser <krglaser@indiana.edu>
Cc: Glyn Dryhurst <gdryhurst@alfred.com>, George Megaw <gmegaw@alfred.com>
Subject: RE: Down to the Sea in Ships

Kyle,

Thanks for writing to me.

Since you sent this e-mail on Sunday we have been searching for an archive copy of this work in our Miami office but have not been able to locate it at this time.

I'd be happy to give you permission to photocopy any copies you come across of this work. And, if you would like to make this a part of your DM project to re-create the score and parts in electronic form for us to be able to digitally print from, we may be open to it as well. We can't pay you to do this but we would put the work in print if you were able to provide digital files ready to print for us.

Sincerely,

Andrew Surmani
Vice President, Marketing
Managing Director, School & Church Publishing
Alfred Publishing Company, Inc.
P.O. Box 10003 * Van Nuys, CA 91410-0003
(818) 891-5999 x278 | (818) 830-6253 fax
asurmani@alfred.com | www.alfred.com | www.JazzEdNet.org

From: Kyle Glaser <kr glaser@indiana.edu>
Subject: Re: Down to the Sea in Ships
Date: December 10, 2008 1:41:30 PM EST
To: Andrew L.Surmani <ASurmani@alfred.com>

Mr. Surmani,

Thank you so much for your reply and research on this project. I would thoroughly enjoy the opportunity to get my hands on this lost gem for concert band, and I appreciate your efforts to make this happen!

The United States Army Field Band has a complete set of parts to the suite, and would be able to produce photocopies. (I have obtained permission in the past to perform 1 movement of the suite from Alfred, and the Field Band supplied the parts.)

I have attached the permission to photocopy letter from Alfred from my previous experience. You mentioned in your email that you would be able to grant permission to photocopy - if you could possibly send me an official letter by email, I could forward it to the Field Band so they would release parts. Thanks again for all of your help!

Best wishes,

Kyle Glaser

From: George Megaw <gmegaw@alfred.com>
Subject: RE: Down to the Sea in Ships
Date: Dec 10, 2008, at 3:26 PM EDT
To: Kyle Glaser <krglaser@indiana.edu>

Dear Mr. Glaser:

Andrew Surmani, my Vice President at Alfred, has forwarded your email to my attention. To introduce myself, albeit awkwardly via email, I'm the editor for Belwin and Pop Concert Bands at Alfred. I joined the Alfred team as part of the purchase of Warner Bros. Publications several years ago and, in addition to working with new Belwin and Pop concert band works annually, I am responsible for the Belwin back-catalog concert band titles as well...both those we have hard copies of ~ and those we don't.

I would be interested in considering re-releasing this RRB work in the Belwin Classic Band series. If you intend to re-create the score in a finale-format while not re-arranging or re-scoring, it would be most beneficial if I could send you our current template for input. Of course, cleaning up dynamic and articulation inconsistencies would not constitute a new arrangement. As Andrew has shared, the royalties are already assigned on this work therefore, we would be unable to compensate you financially for this task. However, if as I suspect, you are doing scholarly research on the work and/or the composer, I can provide text credit to you for those words in the front-matter of the score. Typically I try to provide three areas of text in the Belwin Classic Band series. 1) About the Composer, 2) Program Notes and, 3) Notes to the Conductor [performance notes if-you-will].

Just last year I did the same thing with a doctoral candidate studying John Zdechlik's PSALM 46 and I'm attaching a sample of that cover so you can see both the idea for the text and the credit. As you can see on the second page of the attachment, this sample is not particularly long. It can be up to 1 1/2 pages of text by starting on the instrumentation page.

If you're at all interested in this proposition, the way to start would be for you to send me the instrumentation. Then, for me to forward you the appropriate finale template. Next, for you to send me the finale input so that I can insure this will 'fit' in our series. Then the text would come a bit later. Finally, if you are planning to attend Midwest, please track me down at the Alfred booth. Although I have a number of meetings planned, I'd sure like to visit with you personally about this project. Please let me know. I'll look forward to hearing from you!

Sincerely,

George C. Megaw - Belwin Pop Concert Band Editor, Alfred Publishing
Home office: 2906 NW 9th Terrace, Fort Lauderdale, FL 33311
Office Phone: (954) 272-8499

From: Kyle Glaser <krglaser@indiana.edu>
Subject: Re: Down to the Sea in Ships
Date: December 14, 2008 8:09:28 PM EST
To: George Megaw <gmegaw@alfred.com>

Mr. Megaw,

Thanks so much for your recent email regarding Down to the Sea in Ships. I'm definitely interested in pursuing this project. At this point, I still don't have the parts, but I have contacted the Army Field Band and Marine Band librarians, and they will be able to secure me parts hopefully in the near future.

Once I receive the parts, I'll contact you with the instrumentation so I can get the correct electronic template. And finally, I will be at Midwest, from Tuesday through Saturday. I'll be sure to stop by the Alfred booth to chat with you about this. Thanks so much for all of your help - look forward to talking with you soon!

Best,

Kyle Glaser

From: Kyle Glaser <krglaser@indiana.edu>
Subject: Down to the Sea in Ships
Date: December 23, 2008 3:35:41 PM EST
To: jennifer.i.mills@usmc.mil

Dear Sgt. Mills,

Thank you so much for your help with this project. Here's the letter from Alfred, along with the information you requested. The piece I'm looking for is "Down to the Sea in Ships" by Robert Russell Bennett. (Product # TMK-251-343, published 1969) It's 5 movements, and only has a condensed score. I'm looking for a photocopy of each part for all 5 movements, along with the condensed score. My contact info is:

Kyle R. Glaser - Associate Instructor, Indiana University
924 South Copper Beech Way, Apt. E, Bloomington, IN 47403
(570) 269-7162 krglaser@indiana.edu

Thanks again for your help - let me know if I can be of any further assistance, and happy holidays!

Best,
Kyle Glaser

From: Kyle Glaser <krglaser@indiana.edu>
 Subject: Down to the Sea in Ships
 Date: March 26, 2009 1:37:27 PM EDT
 To: George Megaw <gmegaw@alfred.com>

Mr. Megaw,

Kyle Glaser here from Indiana University. We spoke briefly in December about an out-of-print work by Robert Russell Bennett entitled Down to the Sea in Ships. I wanted to let you know that I have received a set of parts, and you had mentioned about getting the Alfred Finale template for Concert Band for when I construct the set of parts and full score. (see emails below)

You had requested the instrumentation of the group, to ensure we use the correct template for part input. The 5 movement suite has the following instrumentation. (This is also the way that Bennett listed the parts in the condensed score)

C Piccolo	Bass Clarinet	3rd Horn in F
1st Flute	Eb Contra-Alto Clarinet	4th Horn in F
2nd Flute	Bb Contrabass Clarinet	1st Trombone
1st Oboe	1st Eb Alto Saxophone	2nd Trombone
2nd Oboe & EH	2nd Eb Alto Saxophone	3rd Trombone
1st Bassoon	Bb Tenor Saxophone	Baritone (Treble)
2nd Bassoon	Eb Baritone Saxophone	Baritone (Bass)
Eb Clarinet	1st Bb Cornet	Tuba
1st Bb Clarinet	2nd Bb Cornet	String Bass
2nd Bb Clarinet	3rd Bb Cornet	Timpani
3rd Bb Clarinet	1st Horn in F	Percussion
Alto Clarinet	2nd Horn in F	

NOTE: The Percussion part has EVERYTHING on one part, with the exception of the Timpani which as noted has its own part. The Percussion instruments are notated on a grand staff, and uses the following instruments:

Large Gong, Marimba, Military Drum, Cymbal (or pair of Piatta), Bass Drum with attached cymbal, Wind Effect (optional), Xylophone, Snare Drum, Tambourine, Boat Whistle, Finger Cymbals, Glockenspiel, Vibraphone, Oriental Drum, Blocks, Ship's Bell, Fog Horn

Let me know what else you would need from me, and feel free to call me at 570-269-7162 or email me at the address should you have any more questions or concerns.

Thanks much!

Kyle Glaser

From: George Megaw <gmegaw@alfred.com>
Subject: RE: Down to the Sea in Ships
Date: March 26, 2009 2:31:08 PM EDT
To: Kyle Glaser <krglaser@indiana.edu>

Mr. Glaser

Attached is a 'blank' finale template that I've used for Leroy Anderson materials. The instrumentation sounds very similar. The percussion will need to be 'tweaked' to have Timp and Mallets on separate parts -- typically Percussion 1 has Snare and Bass -- and Percussion 2 has the remaining instruments -- but if there are two many to fit that way, if the Snare or Bass are resting appropriately, other instruments can be added for them to 'multi-task'. It's hard to say without actually seeing it, but typically works from this era would be able to be performed with 6 players - 1 timp - 1 mallet [even if there are more than one instrument] and 4 for non-pitched percussion.

The engraver sent the following message regarding the input:

Here it is. 31 pages - 207 measures. Of course, the new writer will have to adjust the time and key signatures, tempo(s) etc. and possibly the instrument names in parentheses in the Percussion staff names. Also, the template is in Finale 2008. Likely best to re-create them with one movement per file.

The Oboe/English horn part should likely be separated to accommodate transposed key signatures ... it would add below the Oboe line.

I would only input one of the Contrabass clarinet parts - likely Eb -- but then, if it's different, add the Bb part in a staff WAY at the bottom of the score -- that way, it can be offered with our transposed world parts via pdf download. If it's not different, the engraving department can transpose and generate a Bb part. Same with the TC Baritone.

Once this email generates a flurry of questions, perhaps we should visit via telephone.

George Megaw

From: Kyle R. Glaser <krglaser@mail.iu.edu>
Subject: Down to the Sea in Ships Permission to include score in document
Date: April 9, 2012 10:05:47 AM EDT
To: Michael Worden <mworden@alfred.com>
Cc: George Megaw <gmegaw@alfred.com>

Mr. Worden,

I hope all is well. My name is Kyle Glaser, and I am a Doctoral Conducting Student at Indiana University. I have been working with Mr. George Megaw on creating a full score and new edition of Robert Russell Bennett's suite for Concert Band, "Down to the Sea in Ships." At Mr. Megaw's request, I am contacting you to inform you that things are progressing smoothly for the full score for the edition. I'm putting the finishing touches on the document portion (for my DM thesis) and will be in contact with Mr. Alvarez soon with some notation / layout specifics per Mr. Megaw's suggestion.

I have been emailing Mr. Megaw about proper authorizations, and I have already received several. (I obtained for example: perm. to photocopy, mechanical rights, performance rights, and most recently permission to arrange from Megan Saboura) To my knowledge, one final letter would be needed - something from Alfred allowing me to include the full score as part of my final document. (Unless one of the letters above would satisfy that requirement) Can you shed any insight on this?

This has been a very long process, and I am eager to see things through to the end! I have cc'd Mr. Megaw on this request, as he is familiar with my situation. I have also copied my initial email to Mr. Andrew Surmani, and his response to my inquiry about the Bennett, at the bottom of this email. Please let me know what else would be required from me in regards to my question above.

Thank you in advance,

Kyle R. Glaser - Associate Instructor
Department of Bands, Indiana University

From: Michael Worden <mworden@alfred.com>
Subject: Permission to Print - Down To The Sea In Ships
Date: April 9, 2012 12:08:40 PM EDT
To: Glaser, Kyle Robert <krglaser@mail.iu.edu>
Cc: James Grupenhoff <jgrupenhoff@alfred.com>, George Megaw <gmegaw@alfred.com>

Dear Kyle,

Thank you for your request. Attached please find a license to print the above referenced composition in your forthcoming dissertation. This permission is granted to you at no charge, but please read the attached license.

Thank you for your interest in our material. If you have any further questions, please feel free to contact me.

Best regards,

Michael Worden

Appendix B

Official Authorization and Licenses

Photocopy Authorization Letter



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Photocopy Authorization Letter

December 10, 2008

Kyle Glaser, Associate Instructor
Indiana University
924 South Copper Beech Way, Apt. E
Bloomington, IN 47403
kglaser@indiana.edu

Re: Down to the Sea in Ships (1208669) – PH81210-9001

Dear Kyle,

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If we might be of service in the future, please let us know.

Sincerely,

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Troy Schreck
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PERFORMANCE RIGHTS AUTHORIZATION LETTER

January 25, 2012

Kyle R. Glaser
 Associate Instructor
 Department of Bands
 Indiana University
 Phone: 812-855-1372
 krglaser@indiana.edu

Re: Down to the Sea in Ships (1208669)

Dear Kyle,

This letter will serve as our authorization to you to perform the above referenced Composition(s), on the following date(s): March 27, 2012.

This permission is granted to you at no charge. If applicable, all programs and other written material making reference to the Composition(s) shall include the following credits:

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Mechanical License Request

From: <webmaster@warnerchappell.com>
 Subject: Mechanical License Request: License No. US ML 01792
 Date: January 27, 2012 11:25:03 PM EST
 To: <krglaser@indiana.edu>

Dear Kyle Glaser,

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Request Summary

License No.	Date
US ML 01792	Jan 28, 2012

We thank you for placing this order with us and look forward to continuing our relationship.

SONG DETAIL

Song Title	Down To The Sea In Ships (Symphonic Suite For Band)
Composer	Bennett, Robert Russell
Song Id	120866900

ORDER DETAIL

Order Ref. No.	US ML 01792
Order Date	Jan 28, 2012
License Territory	USA
Artist	Indiana University Symphonic Band
Album Title	Indiana University Jacobs School of Music
Record Company / Individual	
Release Date	March 27, 2012
Configuration	
Timing	14 mins and 00 secs
Number of Units	42
Warner/Chappell Music %	
Ownership	100%
License Fee	\$10.29
Card Number	XXXX-XXXX-XXXX-5186
Card Type	MASTERCARD

CUSTOMER INFORMATION

Name	Kyle Glaser
Company	Indiana University
Address	IU School of Music
City	Bloomington
State	IN 47405
Country	US
Phone	812-855-1372
Fax	812-856-4207
Email	krglaser@indiana.edu

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April 09, 2012

Kyle R. Glaser
Associate Instructor
Department of Bands
Indiana University
Phone: (812) 855-1372
krglaser@indiana.edu

Re: Down to the Sea in Ships (1208669) – ARR120409-1001

Dear Kyle,

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Sincerely,

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Megan Saboura
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April 9, 2012

Kyle R. Glaser
 Associate Instructor
 Department of Bands
 Indiana University
 812-855-1372
krglaser@indiana.edu

Re: Down To The Sea In Ships (1208669) – Dissertation

Dear Kyle,

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Appendix C
Errata list to the 1969 published version of *Down to the Sea in Ships*

Movement 1: “The Way of a Ship”

Measure	Part	Error
6	Trombone 2	Remove unnecessary accidental on beat 3
7	Cornet 1	Omit extra slur
18	Trombone 2	Add slur to measure
26	Clarinet 3	Change last 16 th note in measure to 16 th rest
29	Horn 3	Remove eighth rest from end of measure
30	Clarinet 2	Alter slur group to align with other parts
35	Bassoon 1	Alter slur group to align with Bass Clarinet
52	Flute 2	Add <i>cresc. poco a poco</i> marking
66	Cornet 1, Cornet 3, Cymbal	Remove <i>ff</i> dynamic marking
70	Piccolo	Change last 8 th note from a written Gb to a written Ab
72	Baritone Saxophone	Remove <i>ff</i> dynamic marking
78	Alto Saxophone 2	Remove <i>ff</i> dynamic marking
92	Cornet 2	Add > accent on whole note
96	String Bass	Move ^ accent to beat 1
97	Alto Clarinet	Add <i>ff</i> dynamic marking
97	Horn 4	Add <i>ff</i> dynamic marking

Movement 2: “Mists and Mystery”

Measure	Part	Error
24	Contrabass Clarinet	Add <i>pp</i> dynamic
48	Horn 2, Horn 3	Add <i>p</i> dynamic marking
73	Piccolo	Change written D to a written E
74	Cornet 2	Remove slur from last note in measure
74-75	Trombone 1	Alter articulation, add dot to quarter note

Movement 3: “Songs in the Salty Air”

Measure	Part	Error
37	Oboe 2	Change 8 th rest to a quarter rest
50	Flute 2	Change written A to a written G on beat 3
57	Clarinet 1, Clarinet 2	Change written D to a written E on beat 2
60	Cornet 2	Move 8 th note from beat 4 to the + of beat 4
75	Bass Clarinet	Change written C to a written D on beat 2
81	Bass Clarinet	Change written B to a written Bb on beat 1
85	Oboe 1	Add > accent on beat 1

Movement 4: "Waltz of the Clipper Ships"

Measure	Part	Error
8	Vibraphone	Add ^ accent to dotted half note
9	Snare Drum	Add "on head" indication
41	Snare Drum, Bass Drum	Add <i>subito mp</i> dynamic marking
41	Baritone Saxophone	Change <i>p</i> dynamic to <i>mp</i> dynamic marking
41	Tuba	Change <i>p</i> dynamic to <i>mp</i> dynamic marking
47	Baritone Saxophone	Change written G to a written G# on beat 3
51	Tenor Saxophone	Add ^ accent to dotted half note
66	Oboe 1	Omit <i>p</i> dynamic marking
73-74	Trombone 3	Add > accent to both half notes
77	Oboe 1	Add <i>f</i> dynamic marking
77	English Horn	Change <i>ff</i> dynamic to <i>f</i> dynamic marking
77	Horn 4	Add <i>f</i> dynamic marking
80	Horn 2	Add > accent on beat 2
84	Horn 2	Add decrescendo
85	Bassoon 1	Add <i>mf</i> dynamic marking
93	Horn 4	Add <i>ff</i> dynamic marking
93	Baritone BC	Change <i>f</i> dynamic to <i>ff</i> dynamic marking
96	Horn 2	Add > accent on beat 2
101	Bassoon 2	Add <i>p</i> dynamic marking
105	Flute 1	Omit <i>p</i> dynamic marking

Movement 5: "Finale, introducing the S.S. Eagle March"

Measure	Part	Error
4-5	Bass Clarinet, Alto Saxophone 2, Tenor Saxophone	Eliminate tie across measures
6	Bb Contrabass Clarinet	Change written Bb to a written A#
30	Piccolo	Add 8 th rest to measure
30	Alto Clarinet	Add staccato articulations on 8 th notes
49	Baritone Saxophone	Add > accent on 8 th note
51	Alto Saxophone 2	Change dotted quarter note to a quarter note and 8 th rest
63	Piccolo	Add <i>f</i> dynamic marking
64	Contrabass Clarinet	Change written Bb to a written A#
71	Alto Clarinet	Remove <i>p</i> dynamic marking
81	Piccolo	Add 8 th rest to measure
87	Eb Clarinet	Add <i>f</i> dynamic marking
113	Bass Clarinet	Add legato marking to all quarter notes
113	Bb Contrabass Clarinet	Add <i>pp</i> dynamic marking

Appendix D

Down to the Sea in Ships Full Score

Down to the Sea in Ships

1. The Way of a Ship

from the NBC TV Film "Project 20"

Robert Russell Bennett
ed. Kyle R. Glaser

Full Score

Andante (♩ = 100)
"Am Meer," by Schubert

5

DOWN TO THE SEA IN SHIPS

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1. The Way of a Ship

58

Music score for orchestra, page 58, section 1. The Way of a Ship.

The score consists of two systems of five staves each. The instruments listed are:

- Flute section:** Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2.
- Oboe section:** E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, A. Cl., B. Cl., Cb. Cl.
- Saxophone section:** A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.
- Corno section:** Cnt. 1, Cnt. 2, Cnt. 3.
- Horn section:** Hn. 1, Hn. 2, Hn. 3, Hn. 4.
- Tuba section:** Tbn. 1, Tbn. 2, Tbn. 3.
- Bassoon section:** Bar., Tuba.
- Percussion section:** Bs., Mal., Timp., Perc. 1, Perc. 2.

Measure numbers 6 through 10 are indicated at the bottom of the page.

1. The Way of a Ship

59

13

1. The Way of a Ship

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Eb Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

13

14

15

ff

1. The Way of a Ship

60

17

mp 16 17 18 19 20 mp 21 22

Intense (Moderato) ($\text{♩} = 88$)

25

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Tim.

Perc. 1

Perc. 2

31

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E-Cl.
B-Cl. 1
B-Cl. 2
B-Cl. 3
A-Cl.
B. Cl.
Ch. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Cnt. 1
Cnt. 2
Cnt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Tuba
Bs.
Mal.
Timp.
Perc. 1
Perc. 2

31 32 33 34

Vivo ($\text{♩} = 144$)

36

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Tim.

Perc. 1

Perc. 2

This musical score page contains two systems of music. The top system, starting at measure 36, includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, A Clarinet, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Cello 1, Cello 2, Cello 3, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Tuba, Bassoon, and Military Drum (muffled). The bottom system continues the score with parts for Bassoon 2, Bassoon 3, Bassoon 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Tuba, Bassoon, and Military Drum (muffled). Measure numbers 35 through 41 are indicated along the bottom of the page.

1. The Way of a Ship

65

44

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A Cl.

B Cl.

Cb Cl.

A Sx. 1

A Sx. 2

T. Sx.

B. Sx.

Cn. 1

Cn. 2

Cn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

42 43 44 45 46 47 48

51

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Tim.

Perc. 1

Perc. 2

49 50 51 52 53

1. The Way of a Ship

67

8va ad lib.

Fl. 1

Fl. 2

Ob. 1

Cors., Tbs.

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

54

55

56

57

58

59

60 "Blow the Man Down"

60 "Blow the Man Down"

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Eb-Cl. *f*

B-Cl. 1 *f*

B-Cl. 2 *f*

B-Cl. 3 *f*

A-Cl. *f*

B. Cl. *f*

Ch. Cl. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

Cnt. 1 *f*

Cnt. 2 *f*

Cnt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bar. *f*

Tuba *f*

Bs. *f*

Mal.

Timp. *f* (solo)

Perc. 1 *f* (Wind Effect may be used here) *BD* *CC*

Perc. 2

ff 60 61 62 63 64 65

66

66 67 68 69 70 71

72

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

Xylo.

(choke)

poco cresc.

72 73 74 75 76 77 78

81

Picc.

FL. 1

FL. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

79 80 81 82 83

(end of Wind Effect)

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

84 85 86 87 88

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es. Cl.

Bb. Cl. 1

Bb. Cl. 2

Bb. Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

89

90

91

92

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Tim.

Perc. 1

Perc. 2

93

94

95

96

ff 97

98

2. Mists and Mystery

Slow Barcarolle (♩ = 69)

[11] Ob.

Slow Barcarolle (♩ = 69)

[11] Ob.

Piccolo
Flute 1
Flute 2
Oboe
English Horn
Bassoon 1
Bassoon 2
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
E♭ Alto Clarinet
B♭ Bass Clarinet
B♭ Contrabass Clarinet
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

B♭ Cornet 1
B♭ Cornet 2
B♭ Cornet 3
Horn in F 1 *p* ben sostenuto
Horn in F 2 *p*
Horn in F 3 *p* ben sostenuto
Horn in F 4
Trombone 1
Trombone 2
Trombone 3
Baritone (B.C.)
Tuba
String Bass
Mallets
Timpani
Percussion 1
Percussion 2

WW, Saxes
WW, Saxes
WW, Saxes
Bar.
Bar.
Bar.
Bar.
Bar.
Bar.
Bar.
Bar.
SD (muffled)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

19

26

17 18 19 **pp** 20 21 22 23 24 **pp** 25 26 27 28

2. Mists and Mystery

77

32

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Tim.

Perc. 1

Perc. 2

Marimba

p

pp

dolce

dolce

1st Cl.

1st Cl.

1st Cl.

open

open

open

29 30 31 32 33 34 35 36 37

45

Picc.

Fl. 1

Fl. 2

Ob. (1st Cor muted)

E. Hn.

Bsn. 1

Bsn. 2

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

38 39 40 41 42 43 44 45 46

54

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

Finger Cym 48

pp

47 48 49 50 51 52 53 pp 54 55 56

2. Mists and Mystery

62

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Eb Cl.

B-Cl. 1

B-Cl. 2

B-Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Tim.

Perc. 1

Perc. 2

57 58 59 60 61 62 63 64 65

2. Mists and Mystery

81

70

Picc. *solo* *p*

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1 *pp*

Bsn. 2 *pp*

Eb Cl.

Bb Cl. 1

Bb Cl. 2 *pp*

Bb Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1 *pp*

A. Sx. 2 *pp*

T. Sx. *pp*

B. Sx. *pp*

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. *pp*

Tuba

Bs. *pp*

Mal.

Timp.

Perc. 1

Perc. 2

66 67 68 69 70 71 72 73

78

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Ob, Eb Cl, 1st Cl

Ob, Eb Cl, 1st Cl

A. Cl.

B. Cl.

Cb. Cl.

ASx

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

74 75 76 77 78 79 80 cc 81

3. Songs in the Salty Air

Moderato in 2 ($\mathcal{C} = 72$)

Measure 1: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2

Measure 2: E-Clarinet, B-Clarinet 1, B-Clarinet 2, B-Clarinet 3, E Alto Clarinet, B-Bass Clarinet, B-Contrabass Clarinet

Measure 3: E Alto Saxophone 1, E Alto Saxophone 2, B Tenor Saxophone, E Baritone Saxophone

Measure 4: B-Cornet 1, B-Cornet 2, B-Cornet 3, F Horn 1, F Horn 2, F Horn 3, F Horn 4, Trombone 1, Trombone 2, Trombone 3

Measure 5: Baritone (B.C.), Tuba, String Bass, Mallet Percussion

Measure 6: Timpani, Percussion 1

Measure 7: Percussion 2

Measure 8: (Measure 1 of the second system)

9 "Reuben Ranco"

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

B♭ Cl. 1

p

B♭ Cl. 2

p

B♭ Cl. 3

p

A. Cl.

p

B. Cl.

p

Cb. Cl.

A. Sx. 1

Ten. & Bar. Sax.

A. Sx. 2

Ten. & Bar. Sax.

T. Sx.

B. Sx.

Cnt. 1

low Saxes & Cts.

Cnt. 2

low Saxes & Cts.

Cnt. 3

low Saxes & Cts.

Hn. 1

p

Hn. 2

p

Hn. 3

p

Hn. 4

p

Tbn. 1

low W.W.

Tbn. 2

low W.W.

Tbn. 3

low W.W.

Bar.

p

Tuba

p

Bs.

p

Soft Low Bell or Vibes

Mal. Perc.

p

Tim.

Perc. 1

SD

Perc. 2

BD

9 10 11 12 13 14 15 16

17

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Ch. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Soft Glock.

17 18 19 20 21 22 23 24

25 *Piu animato*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A Cl.

B. Cl.

Cb Cl.

A. Sx. 1

marcato

A. Sx. 2

marcato

T. Sx.

marcato

B. Sx.

Crt. 1

Crt. 2

Crt. 3

Hn. 1

marcato

Hn. 2

marcato

Hn. 3

marcato

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal. Perc.

Timp.

Perc. 1

Perc. 2

25 26 27 28 29 30 31 32

35

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mnf. Perc.

Xylo.

Timp.

Perc. 1

Perc. 2

33 34 35 36 37 38 39 40

3. Songs in the Salty Air

Allegretto in 4 ($\text{♩} = 126$)*"Hail on the Breeze"*

47

SD (deep)

p

choke

41 42 43 44 45 46 47 48

Moderato con sentimento ($\text{♩} = 76$)
"Shenandoah"

55

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
p
Bsn. 2
p
Es. Cl.
Bb. Cl. 1
p
Bb. Cl. 2
p
Bb. Cl. 3
p
A. Cl.
p
B. Cl.
p
Cb. Cl.
p
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Cnt. 1
Solo Cup Mute
mp
Cnt. 2
Cnt. 3
Hn. 1
p
Hn. 2
p
Hn. 3
p
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Tuba
p
Bs.
p
Mal. Perc.
Vibes
p
Timp.
Perc. 1
Perc. 2

49 50 51 52 53 54 55 56

3. Songs in the Salty Air

90

Vivo ($\text{♩} = 138$)

Picc.

Fl. 1 (p)

Fl. 2 (p)

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.
1st Cor. (muted)

B. Sx.
1st Cor. (muted)

Cnt. 1

Cnt. 2
1st Cor.

Cnt. 3
1st Cor.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal. Perc.

Timp.

Perc. 1

Perc. 2

Tutti (open)

57 58 59 60 **f** 61 62 63 64

69 "What Shall We Do With a Drunken Sailor?"

69 "What Shall We Do With a Drunken Sailor?"

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cut. 1

Cut. 2

Cut. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal. Perc.

Timp.

Perc. 1

Perc. 2

65 66 67 68 69 70 71 72

Marcato

pizz.

Mar. (Hard Hammers)

77

77

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Es Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A. Cl.
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Cut. 1
Cut. 2
Cut. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Tuba
Bs.
Mal. Perc.
Timp.
Perc. 1
Perc. 2

73 74 75 76 77 78 79 80

Tempo ad lib.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Es Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A. Cl.
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Cnt. 1
Cnt. 2
Cnt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Tuba
Bs.
Mal. Perc.
Timp.
Perc. 1
Perc. 2

81 82 83 84 85 86 87 88

Presto

Presto

89

90

91

92

ff

ff

4. Waltz of the Clipper Ships

Con grazia, in 1 ($\text{d} = 56$)

9 "Sally Brown"

1 2 3 4 5 6 7 8 9 10 11 12

17

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Es Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

13 14 15 16 17 18 19 20

4. Waltz of the Clipper Ships

97

25

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Es Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

Cls. Obs.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1st Ft.

Fl. Ob. Cor. Bar.

mp

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

p

21 22 23 24 25 26 27 28 29 30 31

cc *mf*

33

41

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Es. Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
A. Cl.
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Cnt. 1
Cnt. 2
Cnt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Tuba
Bs.
Mal.
Timp.
Perc. 1
Perc. 2

Tsx, 1st Thm
1st Cor
1st Thm
Vibraphone
subito mp

32 33 34 35 36 37 38 39 40 41 42 43 44

4. Waltz of the Clipper Ships

99

49

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
Bsn. 1
Bsn. 2
Eb Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
A. Cl.
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Cnt. 1
Cnt. 2
Cnt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Tuba
Bs.
Mal.
Timp.
Perc. 1
Perc. 2

Str. Mute
High WW
Str. Mute
High WW
Str. Mute
mf
mf
mf

pizz.

Oriental Drum

45 46 47 48 **mf** 49 50 51 52 53 54 55 56

4. Waltz of the Clipper Ships

100

57

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

61

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Tim.

Perc. 1

Perc. 2

57 58 59 60 61 62 63 64 65 66 67 68

4. Waltz of the Clipper Ships

101

69

Fls

77

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1

Bsn. 2

Es Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

Ist ASx

T. Sx.

B. Sx.

1st ASx

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Ist Hrn

Hn. 3

Ist Hrn

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

69 70 71 72 73 74 75 76 CG 77 78 79 80 81 82 83

4. Waltz of the Clipper Ships

102

85

93

open

84 85 86 87 88 89 90 91 92 ff 93 94 95 96 97

101

Measures 98-108

109

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

E. Hn.

Bsn. 1 *p*

Bsn. 2 *p*

Es Cl. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Cl. 3 *p*

A. Cl. *p*

B. Cl. *p*

Cb. Cl. *p*

A. Sx. 1 *p*

A. Sx. 2 *p*

T. Sx. *p*

B. Sx. *p*

Cnt. 1 *p*

Cnt. 2 *p*

Cnt. 3 *p*

Hn. 1

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1

Tbn. 2 *p*

Tbn. 3 *p*

Bar. *p*

Tuba *p*

Bs. *p*

Mal.

Timp.

Perc. 1 *p*

Perc. 2

109 110 111 112 *p* 113 114 115 *sf* 116

Wood Blocks

5. Finale, introducing the S.S. Eagle March

Bright ($\text{♩} = 132$)

5

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Comet 1

Comet 2

Comet 3

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trombone 1

Trombone 2

Trombone 3

Baritone (B.C.)

Tuba

String Bass

Mallets

Timpani

Percussion 1

Percussion 2

I II III IV V VI VII VIII IX X XI XII

5. Finale, introducing the S.S. Eagle March

106

13

21

13 14 15 16 17 18 19 20 21 22 23 24

29

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es. Cl.

Bb. Cl. 1

Bb. Cl. 2

Bb. Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

f 25 26 27 28 *mf* 29 30 31 32 33 34 35 36

5. Finale, introducing the S.S. Eagle March

108

37

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es. Cl.

B♭. Cl. 1

B♭. Cl. 2

B♭. Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

37 38 39 40 41 42 43 44 45f 46 47 48

46

Mal.

Tim.

Perc. 1

Perc. 2

54

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A. Cl.
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
Cnt. 1
Cnt. 2
Cnt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Tuba
Bs.
Mal.
Timp.
Perc. 1
Perc. 2

49 50 51 52 53 54 55 56 57 58 59 60 61

5. Finale, introducing the S.S. Eagle March

110

63

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sk.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Tim.

Perc. 1

Perc. 2

71

p scherzando

p scherzando

p scherzando

p scherzando

p scherzando

p

p

p scherzando

p scherzando

p scherzando

p

pp

p

p

Soli (with Bar)

p

p

p

pizz. p

p

Xylo (8ve)

p

p

pp

79

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Eb Cl.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
A. Cl.
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

Cnt. 1
Cnt. 2
Cnt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bar.
Tuba
Bs.
Mal.
Timp.

Perc. 1
Perc. 2

73 74 75 76 77 78 79 80 81 82 83 84

5. Finale, introducing the S.S. Eagle March

112

87

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es. Cl.

B♭. Cl. 1

B♭. Cl. 2

B♭. Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Xylo.

Tim.

Perc. 1

Perc. 2

85 86 f 87 88 89 90 91 92 93 94 95 96

95

103

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Eb Cl.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar.

Tuba

Bs.

Mal.

Timp.

Perc. 1

Perc. 2

Saxes
Brass

97 98 99 100 101 102 103 104 105 106 107 108

Subito Adagio (ca $\text{d} = 66$) 5. Finale, introducing the S.S. Eagle March

115

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

p

mp

ff

ff

pp

solo

p (lonely)

Bsn. 2

p

mp

ff

ff

pp

E-Cl.

B-Cl. 1

B-Cl. 2

B-Cl. 3

A-Cl.

p

B. Cl.

p

mp

ff

ff

pp

Cb. Cl.

p

mp

ff

ff

pp

A. Sx. 1

p

mp

ff

ff

pp

(Bsn. solo)

p (lonely)

A. Sx. 2

p

mp

ff

ff

pp

T. Sx.

p

mp

ff

ff

pp

B. Sx.

p

mp

ff

ff

pp

Cnt. 1

p

mp

ff

ff

pp

Cnt. 2

p

mp

ff

ff

pp

Cnt. 3

p

mp

ff

ff

pp

Hn. 1

p

mp

ff

ff

pp

Hn. 2

p

mp

ff

ff

pp

Hn. 3

p

mp

ff

ff

pp

Hn. 4

p

mp

ff

ff

pp

Tbn. 1

p

mp

ff

ff

pp

(Bsn. solo)

p (lonely)

Tbn. 2

p

mp

ff

ff

pp

Tbn. 3

p

mp

ff

ff

pp

Bar.

p

mp

ff

ff

pp

Tuba

p

mp

ff

ff

pp

Bs.

p

mp

ff

ff

pp

Vib. Solo

Mal.

pp

Tim.

p

mp

ff

ff

Sus. Cym.

pp

Perc. 1

p

Sus. Cym.

pp

Perc. 2

p

ff

ff

119

5. Finale, introducing the S.S. Eagle March

119

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. (if no fog horn)

Tuba (if no fog horn)

Bs.

Mal.

Timp.

Perc. 1

Fog Horn

die away

Perc. 2

119 120 121 122 123 124

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