

Sir Henry Wood

Three Pieces from
Fantasia on British
Sea Songs

arranged for two solo cellos
and
6-part cello orchestra

Performance Notes

The Fantasia on British Sea Songs on British Sea Songs is a medley of nine British sea songs, ending with "Rule Britannia" arranged by Sir Henry Wood in 1905 to mark the centenary of the Battle of Trafalgar.

For many years the full Fantasia was seen as an indispensable item at the BBC's Last Night of the Proms concert at the Royal Albert Hall. However, in recent years, only excerpts from the Fantasia have been performed, and while Rule Britannia has persisted, it is usually played in a version arranged by Sir Malcolm Sargent.

In the present arrangement for two cello soloists and cello orchestra, three of the 9 pieces ("the Saucy Arethusa", "Tom Bowling", and the hornpipe "Jack's the Lad") are featured. They comprise the 3rd, 4th and 5th of the original pieces in the Fantasia and are played without a break. The original keys of the first two pieces have been retained, but the hornpipe has been transposed from A major to G major to sit more comfortably on the cello. This required some minor tweaking of the linking passage in bars 80 and 81.

In regard to the individual movements:

1. The Saucy Arethusa. HMS Arethusa was a frigate of the Royal Navy, captured from the French Navy in 1759. The original tune was written by the Irish composer and harpist Turlough O'Carolan and the song was originally called "Miss MacDermott" or "The Princess Royal". The Saucy Arethusa words were added by a comic opera librettist, as part of a "musical entertainment" titled The Lock and Key, performed at the Theatre Royal, Covent Garden in 1796. In Sir Henry Wood's arrangement, the jaunty theme is first presented on the euphonium and then repeated by the trombones.

2. Tom Bowling was a song written by Charles Dibdin (1775-1814). The sad tales begins:

Here a sheer hulk, lies poor Tom Bowling

The darling of our crew;

No more he'll hear the tempest howling

For death has broached him to.

His form was of the manliest beauty, his heart was kind and soft;

Faithful below, Tom did his duty

And now he's gone aloft, And now he's gone aloft.

While usually accompanied by mock tears from the audience on the Last Night of the Proms, Tom Bowling is a beautiful tune, and was exquisitely scored for solo cello and strings in Henry Wood's original score. The present arrangement has transcribed Wood's original arrangement practically note for note.

3. The hornpipe "Jack's the Lad", also known as the "Sailor's Hornpipe" or the "College Hornpipe" is a traditional tune dating back to at least 1770. When played (and usually *encored*) in the Last Night of the Proms it is often accompanied by extraneous audience noises. It starts slow, sometimes with minor improvisations, and then gets faster and faster. The present arrangement was originally intended for a single solo cello, with minor interventions from the cello orchestra. However, at the suggestion of James Halsey, the arrangement now hides a second soloist (Solo Cello B) in the Cello 2 section who emerges at bar 115 in the hornpipe to challenge Solo Cello A to a duel in which the elements of the hornpipe are played faster and faster, as well as going up the octave into the extremes of the cello range from bars 147 onwards.

The present arrangement was made for James Halsey (director and conductor) and the Giant Cello Ensemble to perform at the annual Aboyne Cello Festival, in North-East Scotland, in July 2016, with Philip Higham as Soloist A and Alice Neary as Soloist B. If other cellists wish to perform it, pdfs of the score and parts are available free of charge.

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Three Pieces from Fantasia on British Sea Songs

Sir Henry Wood (1869-1944)

arr. Gwyn Seymour

(d.g.seymour@abdn.ac.uk)

I - The Saucy Arethusa

Allegro con spirito

jolly and gay
(euphonium)

Solo Cello A

(Solo Cello B plays the Cello 2 part until Bar 79, then comes in as soloist in BAR 115)

Solo Cello B
(for Movt III)

Cello 1

ff vigoroso

p (sotto voce)

Cello 2

ff vigoroso

p (sotto voce)

Cello 3

div.

ff

p (sotto voce)

Cello 4

div.

ff

p (sotto voce)

Cello 5

ff vigoroso

p (sotto voce)

Cello 6

ff vigoroso

p (sotto voce)

3 6

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

12

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

A

ff

pizz.

fff pizz.

fff

ff

ff

ff

ff

div.

p sotto voce

p sotto voce

div...

p sotto voce

17 4

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pp sotto voce
arco

div.

pp sotto voce
arco

div.

unis

pp sotto voce

23

rall. a tempo

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pp
unis

ff vigoroso

pp
ff vigoroso div.

pp
ff div.

ff

ff vigoroso
unis

ff vigoroso

40 C 6

Solo A *f*

Solo B

Vc1 *pizz.*
ff pizz.

Vc2 *f pizz*
ff

Vc3 *f pizz*

Vc4 *f pizz*

Vc5 *f pizz*

Vc6 *f*

45

Solo A

Solo B

Vc1 *arco*

Vc2 *arco* *mf*

Vc3 *arco* *mf*

Vc4 *p sotto voce* *arco*

Vc5 *p sotto voce* *arco*

Vc6 *p sotto voce* *arco*
mf sotto voce

7 51 *rall.* . . .

Solo A

Solo B

Vc1 *con sord* *Soli*
p espress.

Vc2 *con sord*
p espress. *div.*

Vc3 *con sord*
p espress.

Vc4 *p espress.*
con sord

Vc5 *ff* *con sord* *p espress.*

Vc6 *ff* *con sord* *p espress.* *Soli*

ff *p espress.*

57

Solo A

Solo B

Vc1

Vc2

Vc3 *div.*

Vc4 *sf* *pp*

Vc5 *sf* *pp*

Vc6 *sf* *pp*

pp

Molto Moderato

II Tom Bowling

62

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

pp

pp unis

pp

pp pizz.

p

67

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

D

ten.

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f > *p*

pp

f > *p*

pp

f > *p*

pp

f > *p*

pp

f > *p*

pp

f > *p*

pp



Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

senza sord.

senza sord.

div.

p

Soli *p*

mf

arco Soli

mf

Solo

p Solo

pp

First desk only

pp senza sord.

senza sord.

senza sord.

III Hornpipe: Jack's the Lad

83 *rall* *pp* *Allegro moderato*

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pp

pp pizz.

pp pizz.

pp pizz.

Senza sord.

89

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pp

(Tutti)

(Tutti) pp

(Tutti) pp

pp

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

pizz.

pp pizz.

pp pizz.

pp



Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

arco

p arco

p arco

p

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6



G

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

SOLO

p

p (pizz.)

p (pizz.)

p

pp (sotto voce)

pp (sotto voce)

pp (sotto voce)

pp (sotto voce)

div

13

120

Musical score for measures 120-126. The score is in 3/8 time with a key signature of one sharp (F#). It features two solo parts, Solo A and Solo B, and six vocal parts, Vc1 through Vc6. Solo A begins in measure 124 with a grace note and a dynamic marking of *p*. Solo B begins in measure 120 with a dynamic marking of *p*. The vocal parts include a unison line (Vc2) and a divisi line (Vc6) starting in measure 126. The accompaniment consists of Vc1, Vc3, Vc4, Vc5, and Vc6.



Musical score for measures 127-133. The score is in 3/8 time with a key signature of one sharp (F#). It features two solo parts, Solo A and Solo B, and six vocal parts, Vc1 through Vc6. Solo A begins in measure 127. Solo B begins in measure 131 with a dynamic marking of *p*. A box containing the letter 'H' is positioned above measure 131. The vocal parts include a unison line (Vc2) starting in measure 128. The accompaniment consists of Vc1, Vc3, Vc4, Vc5, and Vc6.

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6



Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

15 148 **I** Sempre accel

Solo A

Solo B

V c1

V c2

V c3

V c4

V c5

V c6

arco

mf (sotto voce)

arco

mf (sotto voce)

mf (sotto voce)

mf (sotto voce)

mf (sotto voce)

mf (sotto voce)



155

Solo A

Solo B

V c1

V c2

V c3

V c4

V c5

V c6

f (sotto voce)

f (sotto voce)

f (sotto voce)

f (sotto voce)

f (sotto voce)

f (sotto voce)

J Sempre cresc. e accel

162

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6



169

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

K CODA

17 176

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

fff

fff

ff

ff

ff

ff

ff

182

Solo A

Solo B

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6