

# The Wellerman Comes

Lars Ericson

– nach einem traditionellen Shanty aus Neuseeland –

Moderato

9

Harmon-Dämpfer

rit.

Musical staff 1: Treble clef, 9 measures. Starts with a whole rest, then a series of eighth notes. Dynamics include *mf* and *rit.*

15 A tempo

mit Füßen stampfen

(2)

(3)

(4)

19

(1)

(2)

Musical staff 2: Treble clef, 15 measures. Rhythmic pattern of eighth notes with stems pointing up. Dynamics include *mf*.

(Dämpfer entfernen)

Musical staff 3: Treble clef, 21 measures. Rhythmic pattern of eighth notes with stems pointing up. Dynamics include *mf*.

Rufen (kurz)

Hua!

Musical staff 4: Treble clef, 27 measures. Rhythmic pattern of eighth notes with stems pointing up. Dynamics include *mf*.

Musical staff 5: Treble clef, 33 measures. Includes rests and eighth notes. Dynamics include *mf*.

(Spielen)  
Offen

35

Rufen (kurz)

43

Hua!

Rufen  
(kurz)

Hua!

Musical staff 6: Treble clef, 51 measures. Includes rests and eighth notes. Dynamics include *mf*.

Musical staff 7: Treble clef, 59 measures. Includes rests and eighth notes. Dynamics include *mf* and *f*.

Musical staff 8: Treble clef, 66 measures. Solo section with eighth notes. Dynamics include *ff*.

Musical staff 9: Treble clef, 71 measures. Includes eighth notes and rests. Dynamics include *mf*.





# The Wellerman Comes

Lars Ericson

– nach einem traditionellen Shanty aus Neuseeland –

Moderato 9 Harmon-Dämpfer rit.

**15** A tempo mit Füßen stampfen (2) (3) (4) **19** (1) (2)

21 (3) (4) (5) (6) (7) Rufen (kurz)

**27** mit Füßen stampfen (2) (3) (4) (5) (6)

33 (7) (Spielen) Offen **35** 7 Rufen (kurz) **43** 7

**51** 2 1 Rufen (kurz)

**59** mf f mf 1

66 Solo **67** ff

71 **75** mf

76



83

81

*Singen (Text ad lib. nur „La la la ...“)*

87

91



92



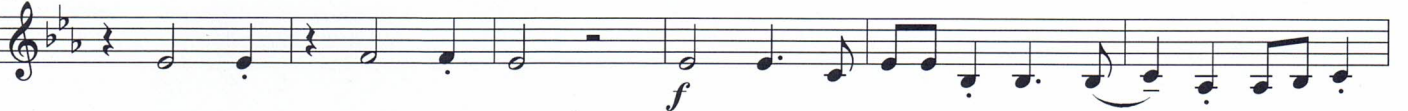
97

99



104

107



110

115

7



122

*Solo*

123



127





# The Wellerman Comes

Lars Ericson

– nach einem traditionellen Shanty aus Neuseeland –

Moderato

6

15 A tempo

mit Füßen stampfen

(2)

(3)

(4)

27

Rufen (kurz)

mit Füßen stampfen

(2)

(3)

(4)

51

p < ffz

p marc.

Rufen (kurz)

59

mf

Hua!

f



72 75

77

83 *Singen (Text ad lib. nur „La la la ...“)*

Soon may the wel-ler-man come to bring us sug-ar and tea and rum. One day, when the

88 91

tongu-in' is done, we'll take our leave and go. Soon may the wel-ler-man come to

93

bring us sug-ar and tea and rum. One day, when the tongu-in' is done, we'll take our leave and

99

*tacet bis \*, wenn Holz oder Akkordeon oder Violine (jeweils ad lib.) besetzt*

go. *mf*

optional:

103 107 \* *Spielen*

*f*

108

114 115 123

*p < f*

126

*fp < fz*



# The Wellerman Comes

Lars Ericson

– nach einem traditionellen Shanty aus Neuseeland –

Moderato

6

*p cresc. < f marc.*

13 *rit.* **15** **A tempo**  
*mit Füßen stampfen* (2) (3) (4)

**19** (1) (2) (3) (4) (5) (6)

25 *(Spielen)* *Rufen (kurz)* **27** *mit Füßen stampfen* (2) (3) (4)  
*mf* Hua!

31 (5) (6) (7) (8) **35** **2**  
*mf*

38 **1** *Rufen (kurz)* **43**  
Hua! *mf*

44

50 **51**  
*p < ffz* *p marc.*

55 *Rufen (kurz)* **59**  
*mf* Hua! *f*

61 *ten.*

**67**  
*f*

72 75

77

83 *Singen (Text ad lib. nur „La la la ...“)*

Soon may the wel-ler-man come to bring us sug-ar and tea and rum. One day, when the

88 91

tongu-in' is done, we'll take our leave and go. Soon may the wel-ler-man come to

93

bring us sug-ar and tea and rum. One day, when the tongu-in' is done, we'll take our leave and

98 99

*tacet bis \*, wenn Holz oder Akkordeon oder Violine (jeweils ad lib.) besetzt*

go. *mf*

optional:

103 107

*\* Spielen*

*f*

108

114 115 123

*p < f*

126

*fp < f*



# The Wellerman Comes

Lars Ericson

— nach einem traditionellen Shanty aus Neuseeland —

Moderato

tacet bis \*, wenn „Begleitung 1“ (ad lib.) besetzt

The musical score is written for the second voice part in B-flat, which can be played by Flugelhorn 2 or Trumpet 2. It consists of ten staves of music, each with a measure number in a box at the beginning. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various dynamics such as *p*, *mf*, *ffz*, and *ten.*, as well as performance instructions like *rit.*, *A tempo*, and *mf marc.*. There are also specific instructions for foot stomping and short calls. The score ends with a double bar line and a fermata.

11 *rit.* **15** *A tempo*  
\* mit Füßen stampfen (2) (3)

18 (4) **19** (1) (2) (3) (4) (5)

24 (6) (7) *Rufen (kurz)* **27** mit Füßen stampfen (2) (3)  
Hua!

30 (4) (5) (6) (7) (8) **35** **2**

37 1. Stimme (Flhr.) **1** 1. Stimme (Flhr.) *Rufen (kurz)*  
*mf* *mf* Hua!

**43** *Spielen* *mf*

49 **51**  
*p* < *ffz* *p marc.*

54 *Rufen (kurz)*  
*mf* Hua!

**59** *mf* *f* *mf*

65 *ten.* **67** *f*



75

71 *mf*

76

83

81 *f* Singen (Text ad lib. nur „La la la ...“)  
 Soon may the wel-ler-man come to bring us sug-ar and tea and rum.

91

87 One day, when the tongu-in' is done, we'll take our leave and go. Soon may the wel-ler-man come to

93 bring us sug-ar and tea and rum. One day, when the tongu-in' is done, we'll take our leave and

99

98 *tacet bis* \*, wenn Holz oder Akkordeon oder Violine (jeweils ad lib.) besetzt  
 go. *mf*  
 optional:

107

103 \* Spielen *f*

108

115

123

114 *p < f*

126 *fp < fz*



# The Wellerman Comes

Lars Ericson

– nach einem traditionellen Shanty aus Neuseeland –

**Moderato**

*tacet bis \*, wenn „Begleitung 1“ (ad lib.) besetzt*

11 *rit.* **15** **A tempo**  
\* mit Füßen stampfen (2) (3)

18 (4) **19** (1) (2) (3) (4) (5)

24 (6) (7) **27** *Rufen (kurz) mit Füßen stampfen* (2) (3)  
Hua!

30 (4) (5) (6) (7) (8) **35** **2**

37 *1. Stimme (Flhr.)* **1** *1. Stimme (Flhr.)* *Rufen (kurz)*  
*mf* *mf* Hua!

**43** *Spielen*  
*mf*

49 **51**  
*p < ffz* *p marc.*

54 *Rufen (kurz)*  
*mf* Hua!

**59**  
*mf* *f* *mf*

65 *ten.* **67**  
*f*

71 75

*mf*

76

81 83

*Singen (Text ad lib. nur „La la la ...“)*

*f*      Soon may the wel-ler-man come to bring us sug-ar and tea and rum.

87 91

One day, when the tongu-in' is done, we'll take our leave and go.      Soon may the wel-ler-man come to

93

bring us sug-ar and tea and rum.      One day, when the tongu-in' is done, we'll take our leave and

98 99

*tacet bis \*, wenn Holz oder Akkordeon oder Violine (jeweils ad lib.) besetzt*

go.      *mf*

optional:

103 107

*\* Spielen*

*f*

108

114 115 123

*p < f*

126

*fp < fz*



# The Wellerman Comes

Lars Ericson

– nach einem traditionellen Shanty aus Neuseeland –

Moderato

15 A tempo

mit Füßen stampfen

69

73 **mf**

80 **f** Singen (Text ad lib. nur „La la la ...“)   
 Soon may the wel-ler-man come to bring us sug-ar and

86 **f**   
 tea and rum. One day, when the tongu-in' is done, we'll take our leave and go. Soon may the

92   
 wel-ler-man come to bring us sug-ar and tea and rum. One day, when the tongu-in' is done, we'll

97 **f**   
 take our leave and go.   
 optional:

102

107 **mf**

112 **115**

122 **mf**  $\longleftarrow$  **f**

127 **fp**  $\longleftarrow$  **fz**



# The Wellerman Comes

Lars Ericson

– nach einem traditionellen Shanty aus Neuseeland –

Moderato

rit.

9

*mf*

15 **A tempo**

mit Füßen stampfen

(2)

(3)

(4)

19

(1)

(2)

21 (3) (4) (5) (6) (Spielen) **Rufen (kurz)**

*mf* Hua!

27 mit Füßen stampfen (2) (3) (4) (5) (6)

33 (7) (Spielen) 35 2 1

*mf* *mf*

40 **Rufen (kurz)** 43 **Hua!** *mf*

46 51 2 *p* *mf*

53 **Rufen (kurz)** 1 **Hua!** *mf*

59 *f*

64 67 *f*



69

73

mf

80

83 Singen (Text ad lib. nur „La la la ...“)

*f* Soon may the wel-ler-man come to bring us sug-ar and

86

91

tea and rum. One day, when the tongu-in' is done, we'll take our leave and go. Soon may the

92

wel-ler-man come to bring us sug-ar and tea and rum. One day, when the tongu-in' is done, we'll

97

99

take our leave and go. *f*

optional:

102

107

*mf*

112

115

7

122

123

*mf* *f*

127

*fp* *fz*



# The Wellerman Comes

Lars Ericson

– nach einem traditionellen Shanty aus Neuseeland –

Moderato

Musical notation for measures 1-14. The piece begins with a treble clef, a key signature of one flat (B $\flat$ ), and a common time signature (C). The first measure starts with a dynamic marking of *mf*. The tempo is marked *Moderato*. The notation includes various note values, rests, and articulation marks. A *marc.* (marcato) marking appears in measure 10, and a *rit.* (ritardando) marking appears in measure 14.

**15** A tempo

mit Füßen stampfen

Musical notation for measures 15-20. This section consists of a rhythmic pattern of eighth notes with stems pointing up, intended to be stomped on. Measure numbers 15, 16, 17, 18, 19, and 20 are indicated above the staff.

Musical notation for measures 21-26. This section continues the stomping pattern. Measure numbers 21, 22, 23, 24, 25, and 26 are indicated above the staff. The instruction *Rufen (kurz)* (short shout) is written above measure 26, with a small 'x' mark above the final note. The word *Hua!* is written below the staff at the end of the section.

Musical notation for measures 27-31. The notation returns to a melodic line with eighth notes. A dynamic marking of *mf* is present at the beginning of measure 27.

Musical notation for measures 32-39. Measure numbers 32, 33, 34, 35, 36, 37, 38, and 39 are indicated above the staff. A dynamic marking of *p* (piano) is present in measure 35, followed by a crescendo hairpin leading to *ffz* (fortissimo forzando). A *mf marc.* (mezzo-forte marcato) marking appears in measure 37.

Musical notation for measures 40-45. Measure numbers 40, 41, 42, 43, 44, and 45 are indicated above the staff. The instruction *Rufen (kurz)* is written above measure 43, with a small 'x' mark above the final note. The word *Hua!* is written below the staff at the end of the section. A dynamic marking of *mf* is present in measure 43.

Musical notation for measures 46-50. Measure numbers 46, 47, 48, 49, and 50 are indicated above the staff. A dynamic marking of *f* (forte) is present in measure 50. A crescendo hairpin leads to *ffz* in measure 50.

Musical notation for measures 51-58. Measure numbers 51, 52, 53, 54, 55, 56, 57, and 58 are indicated above the staff. A dynamic marking of *mf marc.* is present at the beginning of measure 51.

Musical notation for measures 59-64. Measure numbers 59, 60, 61, 62, 63, and 64 are indicated above the staff. The instruction *Rufen (kurz)* is written above measure 59, with a small 'x' mark above the final note. The word *Hua!* is written below the staff at the end of the section. A dynamic marking of *mf* is present in measure 59.

67

Musical staff 62-67. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes. A dynamic marking *f* is present at the end of the staff.

Musical staff 68-72. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes.

75

Musical staff 73-78. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes. Dynamic markings *fz* and *mf* are present. An accent mark  $\wedge$  is placed above the staff.

83

Singen (Text ad lib. nur „La la la ...“)

Musical staff 79-84. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes. Dynamic markings *f* and *fz* are present. An accent mark  $\wedge$  is placed above the staff. The lyrics "Soon may the wel-ler-man come to" are written below the staff.

Soon may the wel-ler-man come to

Musical staff 85-89. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes. The lyrics "bring us sug-ar and tea and rum. One day, when the tongu-in' is done, we'll take our leave and" are written below the staff.

bring us sug-ar and tea and rum. One day, when the tongu-in' is done, we'll take our leave and

91

(Spielen)

Musical staff 90-98. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes. Dynamic markings *mp* and *fz* are present. An accent mark  $\wedge$  is placed above the staff. The word "go." is written below the staff.

go.

Musical staff 99-106. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes. Dynamic marking *mf* is present.

107

Musical staff 107-114. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes. Dynamic markings *fz* and *f* are present.

115

Musical staff 111-116. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes. Dynamic markings *fz* and *mf* are present. An accent mark  $\wedge$  is placed above the staff.

123

Musical staff 117-125. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes. Dynamic marking *f* is present. A fermata is placed over the staff.

Musical staff 126-130. Treble clef, key signature of one flat. The staff contains a sequence of chords and single notes. Dynamic markings *fp* and *fz* are present. An accent mark  $\wedge$  is placed above the staff.