

PART I.

SECTION I. SECTION II.
"APOLLO'S COMING." "THE RUMOUR."

SECTION III.
"THE SHIP."

NOTE.

For a **Full Performance** the time requisite is one hour and ten minutes.

For an **Abridged Performance** without the Choral portion the orchestra should end at the bar after rehearsal figure 108.

APOLLO AND THE SEAMAN

by
JOSEPH HOLBROOKE,
(Op. 51.)

3

PART I. SECTION I. "APOLLO'S COMING?"

"Apollo thro' the woods came down?"
**Allegro molto moderato
maestoso. ♩ = 116.**

Piccolo.

Flauti I. II. III.

Oboi I. II. III.

Corno Inglese.

Clarinetto in E \flat

Clarinetti in B \flat

Clarinetto Alto in F.

Clarinetto Basso in B \flat

Fagotti I. II. III.

Contra Fagotto.

Contra Bass
Sarrusophone in E \flat
(*ad lib.*)

I. II.

4 (8) Corni in F.
III. IV.

I. II.

Trombe in F.
III. IV.

Saxophone Soprano
in B \flat (*ad lib.*)

Saxophone Tenor
in B \flat (*ad lib.*)

Tromboni I. II. III.

Euphonion
& Contra Bass Tuba.

3 Timpani.

Gran Cassa & Piatti.

Tamburo piccolo.

Triangolo.

Campanelli.

Tam-tam.

Arpe I. II.

Violini I.

Violini II.

Viole.

Violoncelli.

Contra Bassi.

Allegro molto moderato maestoso.

Copyright, 1908 by Herbert Trench.

Printed by F.M. Geidel, Leipzig.

4

Picc.

Fl.

Ob.

C. Ingl.

Clar.

Fag.

C. Fag.

Sarr.

Cor.

Tr.

Sax.

Trb.

Euph. & Tb.

Timp.

Gr. C. & Piat.

T. picc.

Camp.

Arpe.

Vio. I.

Vio. II.

Viola.

Vol.

C. B.

p

f

dim.

a 3

a 2

div.

Piatti.

fz

1

Picc.

Fl.

Ob.

C. Ingl.

Clar.

Fag.

C. Fag.

Sarr.

Cor.

Tr.

Sax.

Trb.

Euph. & Tb.

Timp.

Gr. C. & Plat.

T. picc.

Camp.

Arpe.

Vio. I.

Vio. II.

Viola.

Vcl.

C. B.

fff

p

dim.

espr. molto

div.

rit. molto "For none had known him by his name" 7
Animato marcato.

Clar. a2 p mp sost. pp

Fag. a2 p pp sost. pp

C.Fag. p pp sost. pp

Tr. p f

Sax. p

Trb. sf

Euph. & Tb. sf

Viol. I. p f

Viol. II. p f

Viola. p f

Vcl. p f

C.B. p f

rit. molto Animato marcato.

gait, descending from the hills!" 2

Clar. f dim.

Fag. f dim.

C.Fag. f dim.

Cor. p cresc.

Tr. p cresc.

Sax. f p cresc.

Viol. I. p

Viol. II. p

Viola. p

Vcl. p

C.B. p

2

This page of a musical score, page 9, is written in 4/4 time and features a complex orchestral arrangement. The instruments are listed on the left side of the page, including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet (Clar.), Bassoon (Fag.), Contrabassoon (C. Fag.), Saxophone (Sax.), Trumpet (Tr.), Trombone (Trb.), Euphonium and Tuba (Euph. & Tb.), Timpani (Timp.), Piccolo (T. picc.), Triangle (Trgl.), Violin I (Vio. I.), Violin II (Vio. II.), Viola, Violoncello (Vcl.), and Contrabass (C. B.). The score is marked with a '3' at the beginning of the first and last staves, indicating a triplet. Dynamics include fortissimo (ff), piano (p), and piano (pizz.), along with performance instructions such as 'a 2' and 'pizz.'. The music is characterized by intricate rhythmic patterns and dynamic contrasts.

Picc.

Fl.

Ob.

C. In G.

Clar.

Fag.

C. Fag.

Sarr.

Cor.

Tr.

Sax.

Trb.

Euph. & Tb.

Timp.

Trgl.

Vio. I.

Vio. II.

Viola.

Vcl.

C. B.

p

f

mf

sf

a2

pizz.

arco

div.

5 "Along lone barrows of great downs?"

Musical score for the first system, measures 1-4. The score includes parts for Clarinet (Clar.), Bassoon (Fag.), Contrabassoon (C. Fag.), Saxophone (Sarr.), Violin I (Vio. I.), Violin II (Vio. II.), Viola (Viole.), Violoncello (Vcl.), and Contrabass (C. B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first two measures feature woodwinds and strings with dynamics *dim.* and *pp*. The third measure is marked with a fermata and *pp*. The fourth measure begins with a five-measure rest for the woodwinds and strings, marked *p marc.*, while the brass instruments (Sarr., Sax., Vio. I., Vio. II., Viole., Vcl., C. B.) play a rhythmic pattern. A large number '5' is written below the woodwind and string staves, indicating the start of a five-measure rest.

Musical score for the second system, measures 5-8. The score includes parts for Saxophone (Sarr.), Cor Anglais (Cor.), Trumpet (Tr.), Saxophone (Sax.), Violin I (Vio. I.), Violin II (Vio. II.), Viola (Viole.), Violoncello (Vcl.), and Contrabass (C. B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first two measures feature brass instruments with dynamics *f* and *ffz*. The third measure is marked with a fermata and *ffz*. The fourth measure begins with a five-measure rest for the brass instruments, marked *p marc. cresc.*, while the woodwinds and strings play a rhythmic pattern. A large number '5' is written below the brass staves, indicating the start of a five-measure rest.

Picc.
 Fl.
 Ob.
 C.Ingl.
 Clar.
 Fag.
 C.Fag.
 Sarr.
 Cor.
 Tr.
 Sax.
 Trb.
 Euph. & Tb.
 Timp.
 Gr.C. & Plat.
 T.picc.
 Vio.I.
 Vio.II.
 Violo.
 Vcl.
 C.B.

Musical score for page 14, rehearsal mark 6. The score includes parts for woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Saxophone, Trumpet, Trombone, Euphonium/Tuba), brass (Sarron, Horn, Trumpet, Trombone), percussion (Timpani, Gong/Cymbal/Plaque, Tom-tom), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and piano. The music is in a key with one sharp (F#) and a 2/4 time signature. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *ff*, *f*, and *mp*. A large number "6" is placed above the woodwind section at the beginning of the page.

This page of a musical score, numbered 15, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- C. Ingl.** (Clarinet in G)
- Clar.** (Clarinet)
- Fag.** (Bassoon)
- C. Fag.** (Contrabassoon)
- Sarr.** (Sarrusophone)
- Cor.** (Cornet)
- Tr.** (Trumpet)
- Sax.** (Saxophone)
- Trb.** (Trombone)
- Euph. & Tb.** (Euphonium and Tuba)
- Timp.** (Timpani)
- Gr. C. & Plat.** (Gong, Cymbals, and Plate)
- T. picc.** (Tutti Piccolo)
- Vio. I.** (Violin I)
- Vio. II.** (Violin II)
- Viola.** (Viola)
- Vcl.** (Violoncello)
- C. B.** (Contrabasso)

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). It also features performance instructions like *grummm* for the timpani and *tr* for trills. The page is divided into measures, with a 2/4 time signature indicated at the end of several staves.

7 "Wake, shady forests coverts wide!"
Meno mosso.

Ob. *pp* *a 2* *ff* *a 3*

C.Ingl. *p* *ff*

Clar. *p*

Fag. *a 2* *p* *f*

C.Fag. *a 2* *p* *f*

Cor. *a 2* *p*

Tr. *f*

Sax. *p*

Trgl. *f*

7 **Meno mosso.**

Vio. I. *p* *f*

Vio. II. *p* *f*

Viola. *p* *f*

Vcl. *f*

C.B. *f*

Meno mosso.

Fl. *a 2* *fp*

Ob. *p*

C.Ingl. *p*

Cl. B \flat *p* *fp*

Cl. Alto. *p* *fp*

Trgl. *p* *fp*

legg. spiccato

Vio. I. *p* *fp*

Vio. II. *p* *fp*

Viola. *p* *fp*

Vcl. *p* *fp*

C.B. *p* *fp*

SECTION II.
"THE RUMOUR."

"And why are you cast down, sailor?"
Andante sostenuto. ♩ =

10

Fl. *a 2* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Ob.

C. Ingl.

Cl. E♭

Fag. *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

C. Fag.

Trgl. *p*

Vio. I. *pp* *2 Soli. pizz.* *pp* *pp* *sord.*

Vio. II. *pp* *2 Soli. pizz.* *pp* *pp* *sord.*

Viola. *pp espress.* *pp*

Vcl. *pp*

C. B.

Andante sostenuto.

"O the moon went riding high
last night!"
Allegro.

poco rit.

Fl. *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

Ob.

C. Ingl.

Cl. E♭

Fag. *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

C. Fag.

Sax. *mp* *p*

Trgl.

Vio. I. *2 Soli. arco* *poco rit.* *Allegro.* *senza sord.*

Vio. II. *2 Soli. arco* *poco rit.* *Allegro.* *senza sord.*

Viola. *I*

Vcl. *pp* *p*

C. B.

poco rit. Allegro.

"I heard them calling in the streets, the great ship" 21
Molto Allegro.

This page of a musical score, page 21, is titled "I heard them calling in the streets, the great ship" and is marked "Molto Allegro." The score is divided into two systems. The first system includes the Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C. Ingl.), Clarinet (Clar.), Bassoon (Fag.), Contrabassoon (C. Fag.), Saxophone (Sarr.), Cor Anglais (Cor.), Trumpet (Tr.), Saxophone (Sax.), Trombone (Trb.), Euphonium and Tuba (Euph. & Tb.), Timpani (Timp.), Grand Conductor and Plate (Gr. C. & Plat.), and Piccolo (T. picc.). The second system includes Violin I (Vio. I.), Violin II (Vio. II.), Viola (Viola), Violoncello (Vcl.), and Contrabass (C.B.). The score features various musical notations, including dynamics such as *mf*, *f*, and *ff*, and performance instructions like *a 2*, *a 3*, *a 4*, and *a 2*. A section marked "11a" is indicated at the top right of the first system and bottom right of the second system. The key signature is one sharp (F#), and the time signature is 4/4.

Adagio.

lunga

Picc.

Fl.

Ob.

C. Ingl.

Clar.

Fag.

C. Fag.

Sarr.

Cor.

Tr.

Sax.

Trb.

Euph. & Tb.

Timp.

Gr. C. & Plat.

Tpicc.

Tamtam.

Adagio.

lunga

Vio. I.

Vio. II.

Viola.

Vcl.

C. B.

Adagio.

lunga

SECTION III.
"THE SHIP."

"And whence did that craft hail, sailor?"

Maestoso Allegro. $\text{♩} = \text{♩}$

Piccolo.

Flauti I. II. III.

Oboi I. II. III.

Corno Inglese.

Clarinetto in E \flat

Clarinetto in B \flat

Clarinetto Alto in F.

Clarinetto Basso in B \flat

Fagotti I. II. III.

Contra Fagotto.

Contra Bass
Sarrusophone in E \flat
(*ad lib.*)

I. II.

4 (8) Corni in F.
III. IV.

I. II.

Trombe in F.
III. IV.

Saxophone Soprano
in B \flat (*ad lib.*)

Saxophone Tenor
in B \flat (*ad lib.*)

Tromboni I. II. III.

Euphonion
& Contra Bass Tuba.

3 Timpani.

Cran Cassa & Piatti.

Tamburo piccolo.

Triangolo.

Tam-tam.

Violini I.

Violini II.

Viole.

Violoncelli.

Contra Bassi.

Maestoso Allegro. f

Tempo.

Picc.

Fl.

Ob.

C. Ingl.

Clar.

Fag.

C. Fag.

Sarr.

Cor.

Tr.

Sax.

I. II.

Trb.

III.

Euph. & Tb.

Timp.

Gr. C. & Plat.

T. picc.

Tempo.

12

Vio. I.

Vio. II.

Viola.

Vcl.

C. B.

Tempo.

"I think some arm of the Sea-Gods, framed us her stormy frame?"

13

This page of a musical score is for an orchestra and strings. The instruments listed on the left are: Picc., Fl., Ob., C. Ingl., Clar., Fag., C. Fag., Sarr., Cor., Tr., Sax., I. II. Trb., III., Euph. & Tb., Timp., Gr. C. & Plat., T. picc., Viol. I., Viol. II., Viole., Vcl., and C. B. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. It features a variety of musical notations, including rests, notes, and rests with stems. Dynamic markings such as *p*, *ff*, and *fff* are used throughout. Performance instructions like *div.* (divisi) are present in the string parts. A large number '13' is printed above the Violin I part. The page number '25' is in the top right corner, and a quote is at the top.

pesante

Ploc.
 Fl.
 Ob.
 C. Ingt.
 Clar.
 Fag.
 C. Fag.
 Sarr.
 Cor.
 Tr.
 Sax.
 Trb.
 Euph. & Tb.
 Timp.
 Gr. C. & Plat.
 T. picc.
 Viol. I.
 Viol. II.
 Viole.
 Vol.
 C. B.

(dim.)
fff
pesante
fff pesante

Picc.

Fl.

Ob.

C. Ingl.

Clar.

Fag.

C. Fag.

Sarr.

Cor.

Tr.

Sax.

Trb.

Euph. & Tb.

Timp.

Gr. C. & Plat.

T. ploc.

Vio. I.

Vio. II.

Viola.

Vcl.

C. B.

fff

p

ff

dim.

mp

a 3

a 2

div.

rit. 14 Tempo.

Clar. *p* *f*

Cor. *pp* *f*

Tr. *f*

Sax.

Timp. *p* *f*

T. picc. *pp* *p*

Trgl.

Vio. I. rit. 14 Tempo. *p* *f* *sf* *p*

Vio. II. *p* *f* *sf* *p*

Viola. *p marc.* *f* *sf*

Vcl. *p marc.* *f* *sf*

C. B. *pizz.* *arco* *f* *sf*

rit. Tempo.

"I have seen master-galleys rise?"

Cl. Eb

Cl. Bb

Cor. *ff* *a 4* *p*

Tr. *f* *12* *3*

Vio. I. *molto cresc.* *ff* *p*

Vio. II. *molto cresc.* *ff* *p*

Viola.

Vcl.

C. B.

Orchestral score for measures 15-29. Instruments include: Cl. E♭, Cl. B♭, Cor., Tr., Sax., Gr. C. & Plat., T. ploc., Viol. I, Viol. II, Viola, Vcl., and C. B. The score features complex rhythmic patterns with frequent accents and dynamic markings such as *f*, *ff*, and *cresc.*. The woodwinds and strings play intricate melodic and harmonic lines.

Continuation of the orchestral score for measures 12-29. Instruments include: Fl., Cl. E♭, Cl. B♭, C. Fag., Sarr., Cor., Tr., Sax., Gr. C. & Plat., T. ploc., Viol. I, Viol. II, Viola, Vcl., and C. B. This section includes a woodwind solo for the Flute (Fl.) and features a variety of dynamic markings including *fff* and *cresc.*. The string section continues with dense rhythmic accompaniment.

16 Andante.

rit.

Fl. *a 3* *fff*

Cl. Eb *fff*

Cl. Bb *fff*

Fag. *sf* *mp* *dim.* *a 2* *pp*

C. Fag. *sf* *p*

Sarr. *sf* *p*

Tr. *a 2* *sf* *p*

Sax. *ff* *sf* *p* *dim.*

Gr. C. & Plat. *ff* *ff*

(smaniante) *16* Andante. *rit.*

Vio. I. *fff* *div.* *f* *p*

Vio. II. *fff* *f* *p*

Viola. *fff* *f* *p*

Vcl. *fff* *f* *p*

C. B. *fff* *f* *p*

Andante.

rit.

"And their fadings?"

Poco meno mosso, espressivo.

rit.

Tempo.

Fl. *pp*

Ob. *pp*

Fag. *pp*

Tr. *p*

Trgl. *pp*

Poco meno mosso, espressivo.

rit.

Tempo.

Vio. I. *2 SOLI. pp zart*

Vio. II. *1 SOLO. pp* *1 SOLO. pp*

Viola. *pp*

Vcl. *pp*

C. B. *pp*

Poco meno mosso, espressivo.

rit.

Tempo.

Musical score for Flute (Fl.), Oboe (Ob.), Trill (Trgl.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (Viola.), Violoncello (Vcl.), and Contrabass (C.B.). The score is in G major and 4/4 time. The Flute and Oboe parts begin with a *p* dynamic. The Trill part has a *pp* dynamic. The Violin I and II parts have a *p* dynamic. The Viola part has a *p* dynamic. The Violoncello part has a *p* dynamic. The Contrabass part has a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet Bass (Cl. B.), Clarinet Bass (Cl. Bass.), Bassoon (Fag.), Trill (Trgl.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (Viola.), Violoncello (Vcl.), and Contrabass (C.B.). The score is in G major and 4/4 time. The Flute part begins with a *p espress.* dynamic. The Oboe part has a *pp* dynamic. The Clarinet Bass part has a *p* dynamic. The Clarinet Bass part has a *p* dynamic. The Bassoon part has a *p* dynamic. The Trill part has a *pp* dynamic. The Violin I part has a *pp* dynamic. The Violin II part has a *pp* dynamic. The Viola part has a *pp* dynamic. The Violoncello part has a *pp* dynamic. The Contrabass part has a *pp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. The number 17 is written above the Flute and Violin I staves. The instruction *accel. cresc.* is written above the Flute and Violin I staves.

"Ah, to serve on her in time of war!"

Allegro bravado.

Ob.

Cl. Eb

Cl. Bb

Cl. Bass

Fag.

Cor.

Tr.

Trgl.

Allegro bravado.

Viol. I

Viol. II

Viola

Vcl.

C. B.

TUTTI.

ff

Allegro bravado.

Ob.

Cl. Eb

Cl. Bb

Cl. Bass

Fag.

Sarr.

Cor.

Tr.

18

dim.

p

a 3

a 4

marc. f

f

Viol. I

Viol. II

Viola

Vcl.

C. B.

18

dim.

p

f

Cl. Eb
 Cl. Bb
 Cl. Bass
 Fag.
 Sarr.
 Cor.
 Tr.
 Vio. I.
 Vio. II.
 Viola.
 Vcl.
 C. B.

19

Clar.
 Fag.
 C. Fag.
 Sarr.
 Cor.
 Tr.
 Sax.
 Timp.

19

Vio. I.
 Vio. II.
 Viola.
 Vcl.
 C. B.

"O her stretch of sail so white?"

Picc.
 Fl.
 Ob.
 C. Ingl.
 Clar.
 Fag.
 C. Fag.
 Sarr.
 Cor.
 Tr.
 Sax.
 Trb.
 Euph. & Tb.
 Timp.
 Gr. C. & Plat.
 T. picc.
 Viol. I.
 Viol. II.
 Viola.
 Vcl.
 C. B.

p, *f*, *ff*, *mf*, *cresc.*, *arco*, *sf*, *p*, *fz*, *ff*

rit. *a tempo*

Picc. *f*

Fl. *a 3* *f*

Ob. *a 2*

C. Ingl. *a 2* *mp* *f*

Clar. *a 2* *mp* *f*

Fag. *f* *f marc.* 12

C. Fag. *f*

Sarr. *f*

Cor. *f*

Tr. *f*

Sax. *p* *f*

Trb. *f*

Euph. & Tb. *f*

Timp. *f*

Gr. C. & Plat. *f*

rit. *a tempo* *(appassionato)*

Viol. *f* *p* *f*

Viol. II. *f* *p* *f*

Viola. *f* *p* *f*

Vcl. *f* *p* *f*

C. B. *f* *p* *f*

rit. *a tempo*

Picc.
 Fl.
 Ob.
 C. Ingl.
 Clar.
 Fag.
 C. Fag.
 Sarr.
 Cor.
 Tr.
 Sax.
 Trb.
 Euph. & Tb.
 Timp.
 Gr. C. & Plat.

Large.

Viol.
 Viol.
 Viola.
 Vcl.
 C. B.

"That was the pit of Hell!"
slentando al Fine.

Score for Sarr., Trb., Euph., Timp., Gr. C. & Plat., and Tamtam. The music features a rhythmic pattern of eighth notes with dynamic markings of *ff*, *dim.*, and *mf*. The Tamtam part includes a *ff* marking and a *dim.* marking.

Score for Violins I and II, Viola, Violoncello, and Contrabasso. The Violin I part has a melodic line with *ff*, *dim.*, and *f* markings. The Viola and Violoncello parts have *ff* and *dim.* markings. The Contrabasso part has *ff* and *mp* markings. The section concludes with *slentando al Fine.*

Score for Violins I and II, Viola, Violoncello, and Contrabasso. The Violin I and II parts feature a melodic line with *più p*, *p*, and *pp* markings. The Viola, Violoncello, and Contrabasso parts have *ppp* markings. The section concludes with *Adagio.*