

Soon may the Wellerman come: Edward-Rhys Harry – TTBB (a cappella)

Soon may the Wellerman Come *(The Wellerman)*

for T.T.B.B. choir (a cappella)

& piano/keyboard reduction
for rehearsal only

Traditional New Zealand Sea Shanty
arranged: EDWARD-RHYS HARRY



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Lindsay Choral Series

SOON MAY THE WELLERMAN COME

(The Wellerman)

Traditional New Zealand Sea Shanty
arranged by Edward-Rhys Harry (1973-)

Lively $\text{♩} = 92$

Musical score for the first system of the song. It features five staves: Tenor 1, Tenor 2, Baritone, Bass, and Piano (rehearsal only). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Lively' with a quarter note equal to 92 beats per minute. The lyrics for all parts are: 'There once was a ship that put to sea and the name of the ship was 'The

Musical score for the second system of the song. It features five staves: T.1, T.2, Bar., B., and Pno. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Lively' with a quarter note equal to 92 beats per minute. The lyrics for all parts are: 'Bil - ly O' Tea', the wind blew up, her bows dipped down oh

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7

T.1
blow, me bul - ly boys, blow. Soon may the

T.2
blow, me bul - ly boys, blow. Soon may the

Bar.
blow, me bul - ly boys, blow. Soon may the

B.
blow, me bul - ly boys, blow. Soon may the

Pno.

10

T.1
wel - ler - man come to bring us su - gar and tea and rum,

T.2
Wel - ler - man come to bring us su - gar and tea and rum, oh__

Bar.
Wel - ler - man come to bring us su - gar and tea and rum,

B.
Wel - ler - man come to bring us su - gar and tea and rum, oh__

Pno.

ABCD
READ-THROUGH
SESSIONS ONLY
NOT for
REPRODUCTION

13

T.1
one day, when the tong-uing is done we'll take our leave and

T.2
one day, when the tong-uing is done we'll take our leave and

Bar.
one day when the tong-uing is done we'll take our leave and

B.
one day when the tong-uing is done we'll take our leave and

Pno.

16

T.1
go. (1)She had not been two weeks from shore when
(2) line was cut, no whale was freed the

T.2
go. (1)She had not been two weeks from shore when
(2) line was cut, no whale was freed the

Bar.
go. Heave - - - ho,

B.
go. Heave - - - ho,

Pno.

19

T.1
 down on her a right whale bore, the Cap - tain called all
 Cap - tain's mind was not of greed, but he be - longed to the

T.2
 down on her a right whale bore, the Cap - tain called all
 Cap - tain's mind was not of greed, but he be - longed to the

Bar.
 heave - - - ho, yo - ho,

B.
 heave - - - ho, yo - ho,

Pno.

ABCD
 READ-THROUGH
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22

T.1
 hands and swore he'd take that whale in tow.
 whale - man's creed she took the ship in tow.

T.2
 hands and swore he'd take that whale in tow.
 whale - man's creed she took the ship in tow.

Bar.
 heave, heave - - - ho!

B.
 heave, heave - - - ho!

Pno.

25

T.1
Soon may the wel - ler - man come, to bring us su - gar and

T.2
Soon may the Wel - ler - man come, to bring us su - gar and

Bar.
f
Soon may the Wel - ler - man come to bring us su - gar and

B.
f
Soon may the Wel - ler - man come to bring us su - gar and

Pno.

28

T.1
tea and rum, one day, when the tong-uing is done we'll

T.2
tea and rum, oh, one day, when the tong-uing is done we'll

Bar.
tea and rum, one day when the tong-uing is done we'll

B.
tea and rum, oh one day when the tong-uing is done we'll

Pno.

31

T.1 *mf*
take our leave and go. Row,

T.2 *mf*
take our leave and go. Row,

Bar. *f*
take our leave and go. Be - fore the boat had
For for - ty days, or

B. *f*
take our leave and go. Be - fore the boat had
For for - ty days, or

Pno.

34

T.1
row, row row row, yo -

T.2
row, row row row, yo -

Bar.
hit the wa - ter the whale's tail came up and caught her all
ev - en more the line went slack, then tight once more, _ all

B.
hit the wa - ter the whale's tail came up and caught her all
ev - en more the line went slack, then tight once more, _ all

Pno.

37

T.1
ho, row, row, yo -

T.2
ho, row, row, yo -

Bar.
hands to the side harp - ooned and fought her when she dived down be -
boats were_ lost there were on - ly four_ but still the whale did

B.
hands to the side harp - ooned and fought her when she dived down be -
boats were_ lost there were on - ly four_ but still the whale did

Pno.

40

T.1
ho! *f* Soon may the Wel - ler - man come to

T.2
ho! *f* Soon may the Wel - ler - man come to

Bar.
f low. go. Soon may the Wel - ler - man come to

B.
f low. go. Soon may the Wel - ler - man come to

Pno.

43

T.1
bring us su - gar and tea and rum, one day, when the

T.2
bring us su - gar and tea and rum, oh, — one day, when the

Bar.
bring us su - gar and tea and rum, one day when the

B.
bring us su - gar and tea and rum, oh — one day when the

Pno.

ABCD
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46

T.1
tong-uing is done we'll take our leave and go. No

T.2
tong-uing is done we'll take our leave and go. No

Bar.
tong-uing is done we'll take our leave and go.

B.
tong-uing is done we'll take our leave and go.

Pno.

49 2. *f*

T.1 go. Yo - ho! Yo - ho! Yo -

T.2 go. Yo - ho! Yo - ho!

Bar. go. Yo - ho!

B. go. Yo - ho!

Pno.

bars 52 - 63 should be sung by a soloist from any of the 4 sections, willing to interact with their sailor colleagues! T1 should sing the T2 line for this section

52 **much slower** (♩ = 100) *mf* (solo)

T.1 ho! Yo - ho! As far as I've heard, the

T.2 Yo - ho, yo - ho! hm, *sub.mp*

Bar. Yo - - - ho! hm, *sub.mp*

B. Yo - - - ho! hm, *sub.mp*

Pno.

much slower (♩ = 100)

55

T.1
fight's still on, _____ the line's not cut, _____ the

T.2
_____ fight's still on, hm, _____

Bar.
_____ fight's still on,

B.
_____ fight's still on,

Pno.

58

T.1
whale's not gone, _____ the Wel - ler - man makes his

T.2
_____ whale's not gone!? Hm, _____

Bar.
hm, _____ whale's not gone?! Hm, _____

B.
hm, _____ whale's not gone?! Hm, _____

Pno.

READ-THROUGH
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61

a tempo (♩ = 92)

T.1 reg - u - lar call _____ to en - cour - age the Cap - tain.

T.2 _____ reg - u - lar call, ooh,

Bar. _____ reg - u - lar call, ooh,

B. _____ reg - u - lar call,

Pno. a tempo (♩ = 92)

ABCD
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64

All T1s

T.1 crew and all! *f* Soon may the Wel - er - man come, to

T.2 _____ *f* oh, _____ *f* Soon may the Wel - ler - man come, to

Bar. _____ *f* oh, _____ *f* Soon may the Wel - ler - man come, to

B. _____ *f* oh, _____ *f* Soon may the Wel - ler - man come, to

Pno.

67

T.1
bring us su - gar and tea and rum, one day, when the

T.2
bring us su - gar and tea and rum, oh, — one day when the

Bar.
bring us su - gar and tea and rum, one day when the

B.
bring us su - gar and tea and rum, oh, — one day when the

Pno.

70

T.1
tong-uing is done we'll take our leave and go. Oh, —

T.2
tong-uing is done we'll take our leave and go. Oh, —

Bar.
tong-uing is done we'll take our leave and go. Oh, —

B.
tong-uing is done we'll take our leave and go. Oh, —

Pno.

73

T.1
take our leave and

T.2
take our leave and

Bar.
take our leave and take our leave and

B.
take our leave and take our leave and

Pno.

76

T.1
take our leave and take our leave and take our leave and

T.2
take our leave and take our leave and take our leave and take our leave and take our leave and

Bar.
take our leave and take our leave and take our leave and take our leave and

B.
take our leave and take our leave and take our leave and take our leave and

Pno.



Dr Edward-Rhys Harry is an award-winning conductor and composer from Penclawdd on The Gower Peninsula.

He has established himself both nationally and internationally as a choral clinician with a passion for vocal music of all genres regardless of whether that is at an amateur or professional level and has conducted at concert halls, opera houses, palaces, churches and cathedrals the world over.

His original compositions and arrangements can be heard on radio stations and streaming services throughout Europe and beyond and can be downloaded or bought from most music retailers.

He has multiple degrees from universities and conservatoires and at the time of publication, is currently undertaking a second doctorate in musicology at Miami State University, USA. He was the first Welshman to obtain a degree in Choral Conducting (Royal Welsh College of Music and Drama).

He is in demand as a workshop leader and conference speaker across the UK and is devoted to the training and development of emerging choral conductors through his mentorship with several educational organisations, as well as championing new music and conducting education for

choirs of lower voices.

He has been awarded fellowships of the Fraternity of Saint Cecilia, the Royal Society of Musicians, the Royal Society of the Arts, the Guild of Musicians and Singers and the Worshipful Company of Musicians.

In August 2022 Dr Harry was the winner of the coveted *Tlws Y Cerddor* – the musicians' medal at the National Eisteddfod of Wales (Tregaron) for his Welsh language chamber opera, *Yr Islawr – The Basement* – a murder mystery set in the basement of a high street department store! Also in August 2022, London Welsh Male Voice Choir were selected as the only choir in a group of seven winners of the Classic FM Queen's Platinum Jubilee Competition, with their recording of Dr Harry's composition *A Blessing for Bendigeidfran* – part of a larger work for male voices entitled *Four Welsh Psalms* with bilingual words by Dr Grahame Davies.

His music is widely published and in 2020 Dr Harry was recognised for his 'Outstanding Contribution to the Music of Wales' by the Welsh Music Guild who awarded him the Glanville Jones Award.

Dr Harry is also an ambassador for the men's mental health charity 'bIOKes'.

For more information please contact: www.edwardrhysharry.com

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Lindsay Music

24 Royston Street, Pottton, Bedfordshire, UK, SG19 2LP

sales@lindsaymusic.co.uk

www.lindsaymusic.co.uk

tel: +44 (0)1767-260815