

Pierre La Plante
ALL YE YOUNG SAILORS
"Blow the Man Down"

INSTRUMENTATION

1 – Conductor	5 – 2nd B♭ Trumpet
10 – Flute	4 – Horn in F
2 – Oboe	6 – Trombone
6 – 1st B♭ Clarinet	2 – Euphonium TC
6 – 2nd B♭ Clarinet	2 – Euphonium BC
2 – B♭ Bass Clarinet	4 – Tuba
2 – Bassoon	4 – 1st Percussion
6 – E♭ Alto Saxophone	<i>Snare Drum, Bass Drum,</i>
2 – B♭ Tenor Saxophone	<i>Crash Cymbals, Triangle</i>
2 – E♭ Baritone Saxophone	2 – 2nd Percussion
5 – 1st B♭ Trumpet	<i>Bells, Xylophone</i>

All Ye Young Sailors is taken from a line of one of the best known of all sea chanteys, “Blow the Man Down.” The song is sometimes called “The Black Ball Line,” named after a shipping company. It is a “halyard” and “long drag” chantey, sung to ease the chores of hoisting the yards or cating the anchor. It was sung in call-and-response fashion by a skillful singer or “shantyman,” who was valued as much for his singing as for his seafaring ability. Old “salts” call a chantey “another hand on the rope.”

Life on board a sailing ship was hard, and the captain’s word was law. “Blow the Man Down” refers to physical punishment by fist or belaying pin (short piece of iron) and could be interpreted literally as “knock the man down.” Numerous references are made to the Black Ball Line in one of the better known versions of the song. The “Black Ballers,” as their ships were known, made regular runs between New York and Liverpool beginning in the early 1800s and apparently had a reputation for being hard on their crews.

All Ye Young Sailors is a challenging yet accessible introduction to 6/8 meter for bands in the early grades. All players and sections have an opportunity to play some basic 6/8 rhythm patterns and melody or melodic motives. There are no pickup notes or 16th-note patterns.

The piece can be played faster than the metronome marking suggests, as long as control, phrasing, and a solid rhythmic and rollicking pulse is maintained. Observe dynamics, especially the sudden *forte* in meas. 30, and the percussion *crescendo* in meas. 40. Avoid rushing meas. 40! Note the use of augmentation (meas. 23), fragmentation (meas. 38), and canon (meas. 41).

As of this writing, there is an informative and friendly Web site for sea chanteys, including audio, to be found at: www.geocities.com/capcutlass/Tune.html

Pierre La Plante received the B.M. and M.M. degrees from the University of Wisconsin, Madison. He has taught all levels of band and vocal music in Wisconsin public schools. Beginning in 1975, Mr. La Plante taught K-6 general music and beginning band in the Pecatonica Area Schools (Wisconsin) until his retirement in the spring of 2001.

Mr. La Plante has adjudicated solo-ensemble festivals, played bassoon in area bands and orchestras, and currently plays in the Madison Wind Ensemble. He resides in Oregon, Wisconsin, with his wife, Laurie, and continues to arrange and occasionally guest conduct. He is a contributing author to *Composers on Composing for Band*, Vol. II, edited by Mark Camhouse (GIA 2004), and a member of WMEC and MENC.

ALL YE YOUNG SAILORS

CONDUCTOR

(Blow The Man Down!)

Traditional Sea Chantey
Arranged by Pierre La Plante

LDP-7011-00

Rollicking (♩ = 72 - 80)

The musical score is arranged in two systems. The first system includes Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpet (1 and 2), Horn in F, Trombone, Euphonium, Tuba, and Percussion (S. D., B. D., Cym., Bells, and Triangle). The score is in 8/8 time and features a 'Rollicking' tempo. Dynamics range from *f* (forte) to *mf* (mezzo-forte). A first ending bracket labeled '5' spans the final measures of the piece.

DP - 2509

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Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

B. C. *f* *mf*

Bssn. *f* *mf*

A. Sax *mf* *f* *mf*

T. Sax *mf* *f* *mf*

B. Sax *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Perc. 1 *mf* S. D. *mf* B. D. *mf*

Perc. 2 *mf*

13

Fl. *mp* *f* *mp*

Ob. *f*

CL 1 *mp* *f* *mp*

CL 2 *mp* *f* *mp*

B. C. *mp* *f* *mp*

Bssn. *mp* *f* *mp*

A. Sax *mp* *f* *mp* *soli*

T. Sax *mp* *f* *mp*

B. Sax *mp* *f* *mp*

13

Tpt. 1 *f* *mp* A. Sax

Tpt. 2 *f* A. Sax

Hn. *mp* *f* *mp*

Tbn. *mp* *f* *mp*

Euph. *mp* *f* *mp*

Tuba *mp* *f* *mp*

Perc. 1 Triangle *mp* *f* *mp*

Perc. 2 *f* *mp*

35 Much slower *a tempo*

Fl. *p* *f* Cl. *f*

Ob. *f*

Cl. 1 *p* *f* Hn. *f*

Cl. 2 *p* *f* Hn. *f*

B. C. *f*

Bssn. *f*

A. Sax *p* *f* Tpt. *f*

T. Sax *f*

B. Sax *f*

35 Much slower *a tempo*

Tpt. 1 Hn. *f*

Tpt. 2 Hn. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Perc. 1 Xylophone *f*

Perc. 2 *f*

41

Fl.

Ob.

Cl. 1

Cl. 2

B. C.

Bsn.

A. Sax

T. Sax

B. Sax

41

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Perc. 1

Perc. 2

Bells

This page of a musical score, numbered 11, contains parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (B. C.), Bassoon (Bssn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (B. Sax), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, and Percussion (Perc. 1, Perc. 2). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamic marking *ff* (fortissimo) is present in the beginning of the second measure for most instruments. The percussion part includes a specific instruction to "choke" at the end of the piece. A large, semi-transparent watermark reading "For Reference Only" is overlaid diagonally across the center of the page.