

Ethel Smyth

The Boatswain's Mate Overture

Edited by Peter Fender

Instrumentation

2 flutes (2nd doubles piccolo)
2 oboes
2 clarinets in A
2 bassoons
4 horns in F
2 trumpets in Bb
2 tenor trombones
bass trombone
tuba
timpani
percussion (2 players - but see notes)
strings

percussion = triangle / side drum / cymbals / bass drum

Duration c.7 minutes

Performance notes

Manuscript

The score is in a bound volume which belonged Henry Wood. It is manuscript number MS539 held by the Royal Academy of Music library in London. Wood's markings have been ignored.

Permission to create this performing edition was given by the RAM library principal, and is gratefully acknowledged.

With the manuscript there is a letter and some other notes by Smyth on alterations to be made to the score. These have been incorporated.

General comments

The trumpet part was originally in C. Horn bass clef is 'new notation'.

2 percussionists are required only for 6 bars (295-200).

[] indicates an editorial addition, as do dashed slurs and cresc/dim markings.

Trills in several parts (primarily timpani and percussion) are sometimes marked with one trill per note, sometimes with a continuous trill over several bars. See for example bars 259ff, where Smyth's notation has been reproduced. Also woodwind parts 347-351 (see below for a comment on this passage).

On occasions accents and staccato dots have been added without comment. This has been done principally in cases where several parts have the same music but one part does not have the articulation that the others have. One example is given below at bars 317-318.

Specific matters

Bar no.	Note
45	Fl has hat accent.
56	Clear articulation dots in oboe.
99	Unclear as to whether it is tb3 or tuba or both.
102	Incorrect rhythm is written in fl/ob/cl/vln1. The scale is notated as one semi-quaver and six demi-semi-quavers - thus making the bar one beat short of the requisite number. Changing the rhythm to the one given seems much more likely than lengthening the first note of the bar to a dotted minim.
116	Cl erroneously has a written D on the last note of the bar, changed to the correct C.
138	Vln 1 has 2 quaver D notes - undoubtedly they should C#.
148	Ob has dot and line.
159ff	Inconsistent accent placing has been reproduced.
167	Tb2 had a Gb.
170	Horns 3 and 4 are correct: the chord is essentially a B7 over Bb. Unusual and unexpected!
218	The 4/4 time signature written has been altered to match the opening 2/2.
237	Cl has low F sharp written.
240	Last note dot is in trumpet only.
248	Marcato lines not in bassoon.
291-3	In 293 trumpet has a note with a preceding tie (at the start of a new page) but no note written in the preceding bar. I take the view that doubling the clarinet would make sense - alternatively the trumpet could come in on 292 instead of 291.
305	Vln2 and Cb wrongly have G natural
307	Bassoons were missing the F naturals.
317-318	Bassoons only have accents on the 2nd note of each bar.
323-5	323 was originally fortissimo and 325 forte. Whilst 323 was changed to forte, 325 was left at forte, giving a discrepancy due to the diminuendo - hence the editorial mf.
326	Missing C naturals in vla/vcl.
341	Arco missing in vcl.
345	Woodwind articulation not clear. Only piccolo has the articulation dots. Fl/cl have no slur. Picc/ob slurs go from the 1st note.
347-351	Fl/Ob/Cl parts as in MSS. I take the view that each trill should be separately articulated, despite the continuous trill marking.

The Boatswain's Mate - Overture

Ethel Smyth

Allegro ♩ = 120

Piccolo

2 Flutes

2 Oboes

2 Clarinets in A

2 Bassoons

Horns 1&2 in F

Horn 3&4 in F

Trumpets in B $\flat$

2 Tenor Trombones

Bass Trombone & Tuba

Timpani

Percussion

Percussion

Harp

Allegro
leggiere ♩ = 120

Violin I

pp
leggiere

Violin II

pp

Viola

Violoncello

Contrabass

[mf]

pp

7

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *sfp* *sfp* *pp*

f *sfp* *espr.* *sfp* *pp*

mf *espr.* *mf* *pp*

mf *mf* *pp*

15

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *f*

pp *f*

marc. *mf* *pp* *f*

marc. *mf* *pp* *f*

marc. *mf* *pp* *f*

marc. *mf* *pp* *f*

22

Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *f*

pp *f*

sf pp *f*

sf pp *f*

f

53 *a2.* **C**

Fl. *mf* 1.

Ob. *mf* 1.

Cl. *mf* 1.

Bsn. *pp*

Hn. 1&2 *mf* *mp* 1. *mf*

Hn. 3&4

Tpt.

Timp. *p*

Perc. 1 *p*

C

Vln. I *unis.* *mf* *pizz. div.* *mf*

Vln. II *unis.* *mf* *pizz.* *mf*

Vla. *mf* *mf* *pp*

Vc. *mf* *mf* *pp*

Cb. *pp*

60

Fl.

Ob.

Cl.

Bsn.

Hn. 1&2

Hn. 3&4

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

Cl.

Bsn.

Hn. 1&2

Hn. 3&4

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

74

Cl.

Hn. 1&2

Hn. 3&4

Perc. 1

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

PERUSAL ONLY

82

Fl.

Ob.

Cl.

Bsn.

Hn. 1&2

Hn. 3&4

Tpt.

Timp.

Perc. 1

side drum

pp

cresc. poco a poco

Hp.

cresc. poco a poco

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

E [arco]

90

Fl.

Ob.

Cl.

Bsn.

Hn. 1&2

Hn. 3&4

Tpt.

Tbn.

BTb/Tba

Timp.

Perc. 1

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. marc.

mf

1. marc.

mf

f

mf a2

2.

p cresc.

mf

mf

[1.] marc.

mp

p

mf

mf

mf arco

mf arco

mf

11

97

Fl.

Ob.

Cl.

Bsn.

Hn.1&2

Hn.3&4

Tpt.

Tbn.

BTb/Tba

Timp.

Perc.1

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *cresc.*

f *mf* *cresc.*

f *mf* *cresc.*

f *mf* *cresc.*

p *f* *mf* *cresc.*

f *mf* *cresc.*

cresc. *f* *mf* *cresc.*

cresc. *f* *mf* *cresc.*

p *cresc.* *mf* *p* *cresc.*

p *cresc.* *p* *cresc.*

mf *f* *mf* *cresc.*

mf *p* *cresc.*

gliss.

sf *mf* *arco* *f* *mf* *cresc.*

f *mf* *cresc.*

f *mf* *cresc.*

cresc. *f* *mf* *cresc.*

arco *cresc.* *f* *mf* *cresc.*

103

Fl. *ff* *f* *ff* *ff* *a2*

Ob. *ff* *f* *ff* *ff* *a2*

Cl. *ff* *f* *ff* *ff* *a2*

Bsn. *ff* *f* *ff* *ff* *ff*

Hn. 1&2 *f* *f* *ff* *ff* *1.*

Hn. 3&4 *f* *f* *ff* *ff* *3.*

Tpt. *f* *mf* *f* *f* *1.*

Tbn. *mf* *f* *f* *f* *1.*

BTb/Tba *f* *f* *f* *f* *tuba*

Timp. *f* *sfmf* *ff* *ff* *s.d.*

Perc. I *f* *f* *ff*

Hp. *ff* *ff*

Vln. I *ff* *f* *ff* *ff*

Vln. II *ff* *f* *ff* *ff* *div.*

Vla. *ff* *f* *ff* *ff*

Vc. *ff* *f* *ff* *ff*

Cb. *ff* *f* *ff* *ff*

111

Fl. *a2*
f *sf* *mf* *dim.*

Ob. *a2*
f *sf*

Cl. *a2*
f *sf* *mf* *dim.*

Bsn. *f* *sf* *mf* *dim.*

Hn. 1&2 *a2*
f *sf*

Hn. 3&4 *a2*
f *sf*

Tpt. *1.*
f *sf*

Tbn.

BTb/Tba

Timp.

Perc. 1

Vln. I *unis.*
f *sf* *mf* *dim.*

Vln. II *f* *sf* *mf* *dim.*

Vla. *f* *sf* *mf* *dim.*

Vc. *f* *sf* *mf* *dim.*

Cb. *f* *sf*

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117

G

Fl. *pp* *mp marc.*

Ob. 1. *mp marc.* *mp*

Cl. 1. *pp* *mp*

Bsn. *pp* *mp*

Tpt.

Tbn.

Perc. I tri. *pp*

G

Vln. I *pp* *mp*

Vln. II *p* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb.

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H

H

140

Cl.

Bsn.

schierzando
mp marc.

Hn. 1&2

Hn. 3&4

Tpt.

[senza sord.]
p

Timp.

Perc. I

cym.
pp
bass drum

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.
p

arco
pp

pizz.
p

arco
pp

pizz.
p

arco
f

pizz.
p

arco
f

pp

146

Fl. *pp* 1. *cresc.* *pp* a2 3

Ob. *pp* 1. *cresc.* *pp* a2 1.

Cl. *mp* *cresc.* *pp* a2 1.

Hn. 1&2 *pp* a2

Hn. 3&4 *pp*

Vln. I *div.* *pp* *cresc.* *pp* 3

Vln. II *pp* *cresc.* *pp* pizz.

Vla. *pp*

Vc. *mp* *cresc.* *pp*

152

Fl. **I**

Ob. *mf* a2 *cresc.* 1. *mf*

Cl. 2. 1. *pp*

Hn. 1&2 2. 1. *pp*

Hn. 3&4

Vln. I *3* **I**

Vln. II *marc.* *pp* [arco] *cresc.*

Vla. *pp* *marc* *cresc.*

Vc. *pp* *cresc.*

Cb. *pp* *cresc.*

158

Fl. *f* *a2* *3* *3* **J**

Ob. *f* *3* *3*

Cl. *f* *3* *3*

Bsn. *f* *a2* *a2*

Hn. 1&2 *f*

Hn. 3&4 *f*

Tpt. *mf* *1. open marc.* *a2* *f*

Tbn. *f* *[senza sord.] a2* *f*

BTb/Tba *Tb3* *tuba* *f*

Timp. *p*

Vln. I *f* *3* *f 3* **J**

Vln. II *f* *3* *f 3*

Vla. *f* *3* *ff* *f 3*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

165

Fl. *a2* *ff* *8va*

Ob. *a2* *ff*

Cl. *a2* *ff*

Bsn. *ff*

Hn. 1&2 *ff*

Hn. 3&4 *ff* *a2*

Tpt. *1.* *f* *a2* *3*

Tbn. *ff* *f* *2.*

BTb/Tba *ff* *f*

Timp. *f*

Perc. I *b.d.* *f*

Vln. I *ff* *div.* *sf* *sf* *sf* *sf*

Vln. II *ff* *sf* *sf* *sf* *sf*

Vla. *ff* *sf* *sf* *sf* *sf*

Vc. *ff*

Cb. *ff*

[illegible]

[illegible]

L

188

Ob. *mf*

Cl. *mf* *dim.* 1. *pp*

Bsn. *mf* *dim.* *pp*

Hn. 1&2 *mf*

Hn. 3&4 *mf*

Timp. *p* *dim.* *pp* *sempre dim.*

Perc. 1 [*mf*]

Hp. *mf* *dim.*

Vln. I *mf* *dim.* *dim.*

Vln. II *mf*

Vla. *div.* *mf* *dim.* *div.* *pp*

Vc. *div.* *mf* *dim.* *div.* *pp*

Cb. *mf*

L

Musical score for "The Rose Tree" featuring a vocal line and piano accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The piano part features a pizzicato section with a forte (f) dynamic marking.

202

Cl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

210 **M**

Fl. *f* *a2*

Ob. *f*

Cl. *f*

Bsn. *f* *a2*

Hn. 1&2 *f*

Hn. 3&4 *f* *[a2]*

Tpt. *f*

Timp. *f*

Vln. I **M** *f* *div.*

Vln. II *f* *div.*

Vla. *marc.* *f* *div.*

Vc. *marc.* *f*

Cb. *f*

217

Fl. *f* *a2*

Ob. *f* *a2*

Cl. *f* *a2*

Bsn. *f* [a2]

Hn. 1&2 *f*

Hn. 3&4 *f* *mp* 3.

Tpt. *f* *a2*

Tbn. *f* 1. *f*

BTb/Tba *f*

Timp. *f* *tr*

Perc. I *tri.* *pp*

Hp. *mp*

Vln. I *f* *sfp*

Vln. II *f* *sfp*

Vla. *f*

Vc. *f*

Cb. *f*

[illegible]

[illegible]

235

1. *espr.*
mf

Fl.

1. *espr.*
mf

Ob.

a2
[*espr.*]
mf

Cl.

Bsn.

ff

Hn. 1&2

mf

Hn. 3&4

Tpt.

ff

Timp.

f *p*

Perc. I

b.d.
f *f* *p*

espr.
mf

Vln. I

espr.
mf *ff*

Vln. II

mf *ff*

Vla.

mf *ff*

Vc.

mf *ff*

Cb.

mf *ff*

PERUSAL ONLY

241

Fl. *mf* *pp cresc.*

Ob. *espr.* *mf* *pp cresc.*

Cl. *[espr.]* *mf* *pp cresc.*

Bsn. *ff*

Hn.1&2

Hn.3&4 *mf* *pp cresc.*

Tpt. *ff*

Tbn. *ff*

BTb/Tba

Timp. *f* *p* *f*

Perc.1 *f* *p* *f*

Vln. I *espr.* *mf* *pp cresc.*

Vln. II *[espr.]* *ff* *pp cresc.*

Vla. *mf* *ff* *pp cresc.*

Vc. *mf* *ff* *pp cresc.*

Cb. *mf* *ff* *pp cresc.*

O

248

Fl. *a2* *mf* *ff*

Ob. *tr* *mf* *ff*

Cl. *tr* *mf* *ff* 2.

Bsn. *mf* *ff*

Hn. 1&2 *a2* *mf* *ff*

Hn. 3&4 *a2* *mf* *ff* 3.

Tpt. *f* 1.

Tbn. *f* 1.

BTb/Tba *tuba* *p* *sf*

Timp. *p* *sf*

Perc. I *s.d.* *tr* *p* *f*

Vln. I *tr* *mf* *ff*

Vln. II *tr* *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

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254

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Cl. *mf* *cresc.* *ff*

Bsn. *mf* *cresc.* *ff*

Hn. 1&2 *mf* *cresc.* *ff*

Hn. 3&4 *ff*

Tpt. *p* *cresc.* *f* *a2*

Tbn. *p* *cresc.* *f* *a2*

BTb/Tba *p* *cresc.* *f*

Timp. *p* *cresc.* *ff* *tr*

Perc. I *cresc.* *f* *ff* *cym.* *b.d.*

Vln. I *mf* *cresc.* *ff*

Vln. II *mf* *cresc.* *ff*

Vla. *mf* *cresc.* *ff*

Vc. *mf* *cresc.* *ff*

Cb. *mf* *cresc.* *ff*

P

This musical score page covers measures 263 to 32. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 & 2 (Hn. 1&2), Horns 3 & 4 (Hn. 3&4), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone/Euphonium (BTb/Tba), Timpani (Timp.), Percussion 1 (Perc. 1), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 2/2 time with a key signature of one sharp (F#). It features a variety of musical notations, including dynamic markings (f, ff, mf), articulation (accents, staccato), and performance instructions (e.g., 'a2' for second octave). The woodwinds and strings play sustained chords and moving lines, while the brass section provides harmonic support and rhythmic patterns. The percussion section includes timpani rolls and a single strike on a snare drum.

[illegible]

280

Fl. *ff* *p* *ff* *p* *mf* *p*

Ob. *ff* *p* *ff* 1. *p*

Cl. *ff* *p* *ff* 1. *mf*

Bsn. *ff* *p* *ff* *p* *mf* *p*

Hn. 1&2 *ff* *p* *ff* *p* *mf* *p*

Hn. 3&4 *ff* *p* *ff* *mf*

Tpt. *sf* *p* *ff*

Tbn. *sf* *p* *ff*

BTb/Tba *sf* *p* *ff*

Timp. *f* *pp* *ff*

Perc. I *f* *pp* *ff*

Vln. I *ff* *p* *ff* *p* *mf* *p*

Vln. II *ff* *p* *ff* *p* *mf* *p*

Vla. *ff* *p* *ff* *p* *mf*

Vc. *ff* *p* *ff* *p* *mf* *p*

Cb. *ff* *p* *ff* *p* *mf* *p*

1. (2. take picc.)

a2

tr

1.

3.

unis.

pizz.

287

Fl. *pp* *p* *cresc.*

Ob. *pp*

Cl. 1. *p* *cresc.*

Bsn. 1. *pp* [*p*]

Hn. 1&2 1. marc. *p*

Hn. 3&4

Tpt. 1. *p* *cresc.*

Timp.

Perc. 1

Hp.

Vln. I div. *pp* *p* *cresc.*

Vln. II div. *pp* *p* *cresc.*

Vla. marc. *p* *p* *cresc.*

Vc. *pp* *p* *cresc.*

Cb. *pp* *p* *cresc.*

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299

Picc. *tr*

Fl. *tr*

Ob. 1. *p* *cresc.* *tr*

Cl. *p* *cresc.*

Bsn. *f cresc.*

Hn. 1&2 2. *p* *cresc.* a2

Hn. 3&4 *p* *cresc.*

Tpt. 1. *pp* *cresc.*

Tbn.

BTb/Tba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I ⑥ *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

305

Picc. *ff* *ff*

Fl. *ff* *ff*

Ob. *ff* *ff*

Cl. *ff* *ff*

Bsn. *ff* *marc.* *sf*

Hn. 1&2 *ff* *ff*

Hn. 3&4 *ff* *a2* *ff*

Tpt. *ff*

Tbn. 1. *ff* *f* *ff*

BTb/Tba *tb3.* *ff* *f* *ff*

Timp.

Perc. I

Vln. I *ff* *ff* *div.*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

312 **S**

Picc. *v*

Fl. *v*

Ob. *v*

Cl. *v*

Bsn. *v* *sff*

Hn. 1&2 *v*

Hn. 3&4 *v*

Tpt. *v*

Tbn. *a2* *v* *sff*

BTb/Tba *v* *sff*

Timp. *f* *mf* *sf*

Perc. I *s.d.* *f* *tr* *mf* *tr* *sff*

S

Vln. I *v*

Vln. II *v*

Vla. *v*

Vc. *v*

Cb. *v*

320

Picc.
 Fl. *mf* *p* *f*
 Ob. 1. *tr* *p* *f* a2
 Cl. a2 *mf* *p* *f*
 Bsn. *p* *f*
 Hn. 1&2 1. *p* *f*
 Hn. 3&4 3. *p* *f*
 Tpt. *a2* *mf* 2. *mf*
 Tbn. *mf*
 BTb/Tba
 Timp. *f*
 Perc. I tri. *mf*
 Vln. I *mf* *p* *f*
 Vln. II *mf* *p* *f*
 Vla. *p* *f*
 Vc. [div.] *p* *f*
 Cb. *pizz.* *p* *f* *arco*

324

Picc. *[mf]* *ff* *tr*

Fl. *[mf]* *ff* *tr*

Ob. *[mf]* *ff* *tr* *a2*

Cl. *[mf]* *ff*

Bsn. *a2* *[mf]* *ff*

Hn. 1&2 *[mf]* *ff*

Hn. 3&4 *[mf]* *ff*

Tpt. *[mf]* *ff* *a2* *f*

Tbn. *[mf]* *f*

BTb/Tba *[mf]* *f*

Timp. *tr* *mf* *f*

Perc. 1 *p* *f*

Hp. *[mf]* *ff*

Vln. I *div.* *[mf]* *ff*

Vln. II *div.* *[mf]* *ff*

Vla. *[mf]* *ff*

Vc. *[mf]* *ff*

Cb. *[mf]* *ff*

328 **T**

Picc. (tr)

Fl. *espress.*
mf

Ob. (tr) 1. *p* *dim.* *pp* 1. *espr.*
mf

Cl. *mf*

Bsn.

Hn. 1&2 1. *[p]* 2. *pp*

Hn. 3&4

Tpt.

Tbn.

BTb/Tba

Timp.

Perc. I

Hp. *pp*

T

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* 1. *pizz.*
pp

Cb.

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334

Picc. *espr.*
mf *cresc.*

Fl. *mf* *cresc.*

Ob. *a2*
p cresc.

Cl. *a2*
mf [*cresc.*]

Bsn. 1.
p cresc.

Hn. 1&2 *[mf]* *p cresc.*

Hn. 3&4 4.
mf

Hp. *p cresc.*

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Cb. *pizz.*
mp

340

Picc. *ff*

Fl. *ff*

Ob. *ff* *a2*

Cl. *ff* *a2* *8va*

Bsn. *ff*

Hn. 1&2 *1.* *f* *a2*

Hn. 3&4 *mf* *f* *a2*

Tpt. *f* *1.*

Tbn. *f*

BTb/Tba *f*

Timp. *ff*

Perc. 1 *s.d.* *f*

Hp. *f* *8va*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *mf* *ff* *unis arco* *arco*

Cb. *mf* *ff*

PERUSALOM

346

Picc. *fp* *tr* *f* 3

Fl. *fp* *tr* *f* 3 3

Ob. *a2* *fp* *tr*

Cl. *fp* *tr* *f* 3 3

Bsn. *a2* *f*

Hn. 1&2 *ff* *f*

Hn. 3&4 *ff* *f*

Tpt. *ff* *f* *a2*

Tbn. *f*

BTb/Tba *tuba* *f* *ff* *a2*

Timp. *f* *mf* *tr*

Perc. I *f* *mf* *tr* *mf*

Vln. I *f* 3

Vln. II *div.* *f* 3

Vla. *f* 3 3

Vc. *div.* *f*

Cb. *f*

352

Picc. *ff* *rit.*

Fl. *ff*

Ob. *f* *ff*

Cl. *ff*

Bsn. *ff*

Hn. 1&2 *ff*

Hn. 3&4 *ff*

Tpt. *ff*

Tbn. *ff*

BTb/Tba *ff*

Timp. *f* *ff*

Perc. 1 (tr)

Hp. *ff*

Vln. I *div.* *ff* *rit.*

Vln. II *ff*

Vla. *div.* *ff*

Vc. *ff*

Cb. *ff*