



Mariners Awake!

R. SCOTT WHITTINGTON

Instrumentation

Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5
Treble Recorder or Flute (Opt.)	1
Rehearsal Piano	1

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About the Composer



R. Scott Whittington is a graduate of the Faculty of Music at the University of Toronto, where he pursued studies in arranging, orchestration and music pedagogy. Scott received the prestigious Phil Nimmons jazz award during this time. He has been actively engaged in adult and youth music education for over 30 years, in the instrumental and vocal fields. Scott is a published and frequently-commissioned composer in the United States and Canada. He has written over 120 compositions, including works for symphony orchestra, string orchestra, concert band, jazz orchestra, choir, popular song, and the stage. His work has a contemporary and fresh feel to it, with a leaning toward strong melody and catchy rhythmic content. Scott is also an avid piano/vocal interpreter of jazz standards and French and Italian popular vocal music. He is a member of the Canadian League of Composers (CLC) and the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

Mariners Awake!

“Mariners Awake!” is a swashbuckling toe-tapper. Part sea-shanty, part maritime folk song, it instantly grabs the listener with its infectious rhythms. It is written at a level 3 in difficulty and is ideal for developing orchestras who wish to explore this exciting musical genre.

Violas and Cellos have many opportunities to play open string 5ths, which are a common feature of this style of music.

All parts are placed in the lower positions to allow Directors to focus on rhythmic accuracy, blend, and intonation. All sections of the ensemble are given interesting melodic material to play, either as primary melodies or interesting counter-melodies. “Mariners Awake!” includes a part for Treble Recorder, which is optional. It mainly doubles the first Violin part and, when included, gives the piece an even greater nautical feel. Flute can be substituted for Recorder.

Rehearsal Notes

- Crisp rhythms are what will make this piece effective. All staccato markings should be performed as marked. Tenuto markings provide a stark contrast.
- Observing the *fp* in M.70 will add to the dramatic effect of the piece.
- The wave-like rising and falling in the Cellos at M.41 are best performed incorporating a hairpin crescendo-decrescendo in each measure.



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Mariners Awake!

R. SCOTT WHITTINGTON
(SOCAN)

With much energy! ♩ = 90

Violin I

Violin II

Viola

Cello

Bass

Treble Recorder
or Flute
(Opt.)

Piano
(Rehearsal Only)

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./
Fl.

Pno.
(Reh.)

1

3

4

5

6

7

8

Vln. I *f* *mp* *f* 12

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Cello *f* *mp* *f*

Bass *f* *mp* *f*

Rec./Fl. *f* *mp* *f*

Pno. (Reh.) *f* *p* *f*

9 11 12

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Cello *f* *mp* *f*

Bass *f* *mp* *f*

Rec./Fl. *f* *mp* *f*

Pno. (Reh.) *f* *p* *f*

13 14 15 16

20

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./ Fl.

Pno. (Reh.)

p *cantabile*

p *cantabile*

p

p

p *cantabile*

p

17 19 20

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./ Fl.

Pno. (Reh.)

mf

mf

mf

mf

mf

mf

mf

mf

Div.

Pizz.

Arco

21 22 23 24

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./ Fl.

Pno. (Reh.)

rit.

f

pp

25 26 27 28

29 Spirited ♩ = 90
a tempo

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./ Fl.

Pno. (Reh.)

f

29 30 31 32

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./Fl.

Pno. (Reh.)

33 34 35 36

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./Fl.

Pno. (Reh.)

37 38 39 40

41

Vln. I
cantabile
mf

Vln. II
cantabile

Vla.
mf

Cello
mf

Bass
mf

Rec./Fl.
cantabile
mf

Pno. (Reh.)
mf

41 42 43 44

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./Fl.

Pno. (Reh.)

45 46 47 48

49

Vln. I
mf

Vln. II
mf

Vla.
mf

Cello
mf

Bass
mf

Rec./
Fl.

Pno.
(Reh.)
mf

49 50 51 52

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./
Fl.

Pno.
(Reh.)

53 54 55 56

57

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./Fl.

Pno. (Reh.)

57 58 59 60

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./Fl.

Pno. (Reh.)

61 62 63 64

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./ Fl.

Pno. (Reh.)

65 66 67 68

Vln. I

Vln. II

Vla.

Cello

Bass

Rec./ Fl.

Pno. (Reh.)

69 70 71 72

