



# The Winlaton Calling On Song Wind Band PARTS

**By Ian Stephenson**



1299  
Winlaton Sealed Dances.  
The dancers are very poorly clad after the manner of  
the Seabrook men - shirts, with a few ribbons, belt and  
darker trousers, heads bare. William Pundhoe is the leader.  
64 years old. His ruffan has been in use 33 years. Its  
measurements are 3' 6" in, handle 3" top 2 1/4, i.e.  
22" over all, and 1 1/8" wide. The Betty was a nice woman  
who carried a ruffan and danced up and down and round the  
dancers throughout the performance. Holding the ruffan  
horizontally about her head. The Betty was a nice woman  
is a continuous one so far as I could ascertain though the tradition  
few years performances have been spasmodic. The tradition  
to regenerate the face & spirit of the dance. It is impossible  
though without a second's pause while the face with which the  
stepping is executed is barbaric. The dance which I saw as the  
years ago and were quite excellent.



*Unlocking hidden treasures of  
England's cultural heritage*  
**Explore | Discover | Take Part**

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## ***The Full English***

The Full English was a unique nationwide project unlocking hidden treasures of England's cultural heritage by making over 58,000 original source documents from 12 major folk collectors available to the world via a ground-breaking nationwide digital archive and learning project. The project was led by the English Folk Dance and Song Society (EFDSS), funded by the Heritage Lottery Fund and in partnership with other cultural partners across England.

The Full English digital archive ([www.vwml.org](http://www.vwml.org)) continues to provide access to thousands of records detailing traditional folk songs, music, dances, customs and traditions that were collected from across the country. Some of these are known widely, others have lain dormant in notebooks and files within archives for decades.

The Full English learning programme worked across the country in 19 different schools including primary, secondary and special educational needs settings. It also worked with a range of cultural partners across England, organising community, family and adult learning events.

**Supported by the National Lottery through the Heritage Lottery Fund, the National Folk Music Fund and The Folklore Society.**



Supported by

**The National Lottery**<sup>®</sup>

through the Heritage Lottery Fund



Produced by the English Folk Dance and Song Society (EFDSS), June 2014  
Arranged by: Ian Stephenson

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## **Introduction**

As part of The Full English learning programme, Ian Stephenson worked closely with Edwin and Jessica Holmes in the Music Department at Durham Johnston Comprehensive School, Durham. Three pieces of music were commissioned for the school ensembles based on original manuscripts of traditional tunes and songs from the North East. The pieces had their debut at a folk themed school concert on 27 March 2014.

The pieces are:

- **The Summer's Morning** for Senior Orchestra
- **Down the Wagon Way** for Junior Orchestra
- **Winlaton Calling On Song**, in two arrangements – one for Wind Band, and one for Senior Orchestra

Scores and parts for all the above are available for free download at:  
[www.efdss.org/resourcebank](http://www.efdss.org/resourcebank)

## **Ian Stephenson**

Ian Stephenson is a composer and multi-instrumentalist from Selby in North Yorkshire. Since winning the BBC Radio 2 Young Folk Award in 1999 he has become a respected regular at folk festivals around the world, performing with bands such as Kan, 422 and Baltic Crossing. As well as performing internationally, Ian has been a regular tutor at Folkworks Summer Schools for the last 10 years, this year becoming director of the Youth Summer School. Since graduating with a Folk and Traditional music degree in 2005, he now teaches contemporary compositional techniques, instrumental lessons and music skills at Newcastle University. Most recently Ian has been very productive, having had several commissions to write pieces for choirs, orchestras and Kathryn Tickell's new ensemble The Side. His latest choral piece "On Another's Sorrow" can be heard as part of BBC Choir of the Year competition 2014.



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## ***Parts for Wind Band***

- Flute
- Oboe
- Clarinet in Bb
- Alto Saxophone
- Bassoon
- Trumpet 1
- Trumpet 2
- Trombone
- Tuba
- Timpani
- Drum Set
- Bass guitar
- Piano Reduction

A full score is available for free download at:

- [www.efdss.org/resourcebank](http://www.efdss.org/resourcebank)

# The Winlaton Calling on Song

Flute

Collected from William Prudhoe by Cecil Sharp

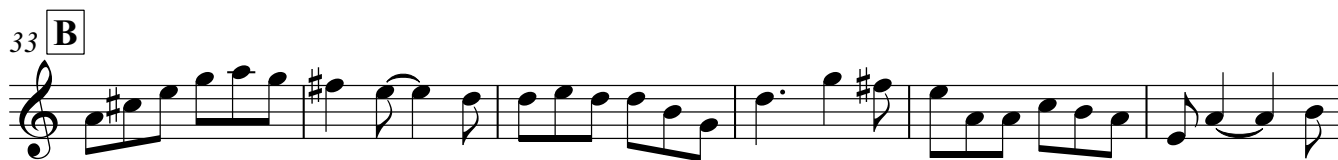
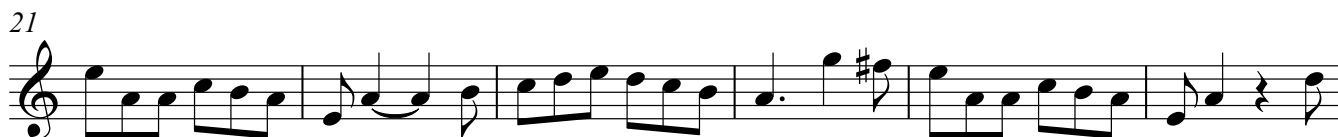
21 Dec 1912, Winlaton, Co. Durham

[www.vwml.org/record/CJS2/10/2809](http://www.vwml.org/record/CJS2/10/2809)

Roud Number: 610

Traditional arr. Ian Stephenson

$\text{♩} = 100$



V.S.

Flute

64 **E**

*mf*

70

76

*mp*

81 **F**

*mf*

87

*mf*

92

*ff*

97 **G**

*ff*

103

108

113 **H**

*ff* shout! HEY! shout! HEY! shout! HEY!

120

shout! HEY!

Flute

124

shout! shout! shout!

HEY! HEY! WHOO!

# The Winlaton Calling on Song

Oboe

Collected from William Prudhoe by Cecil Sharp

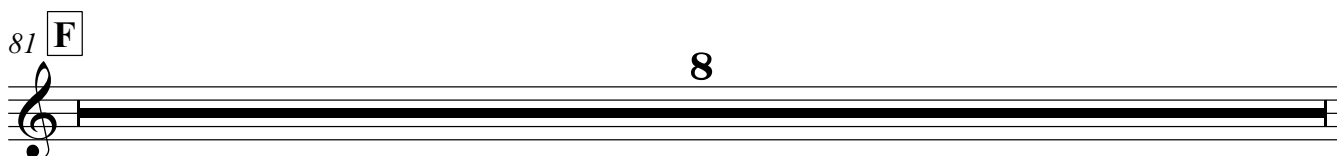
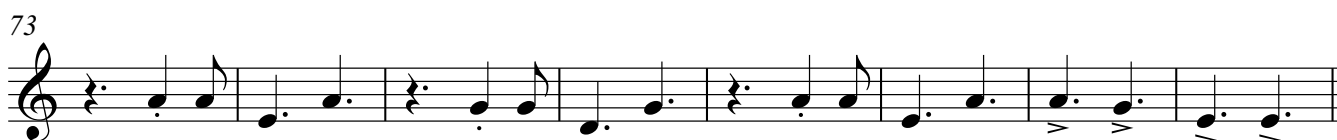
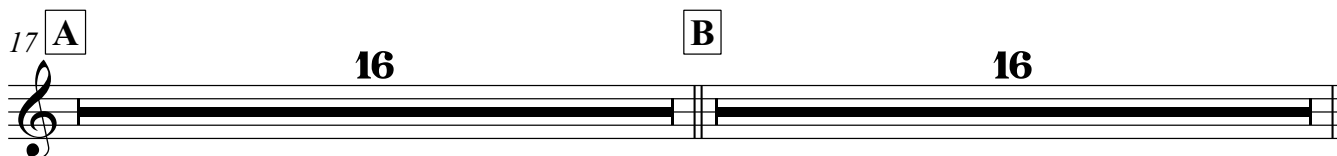
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$\text{♩} = 100$





Oboe

89

*mf* *ff*

97 **G**

*f* *ff*

105

113 **H**

*ff* shout! shout! shout!  
HEY! HEY! HEY!

121

shout! shout!  
HEY! HEY!

125

shout! shout!  
HEY! WHOO!

# The Winlaton Calling on Song

Clarinet in B $\flat$

Collected from William Prudhoe by Cecil Sharp

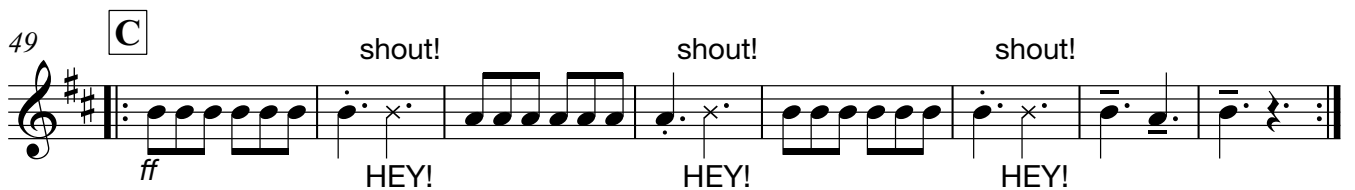
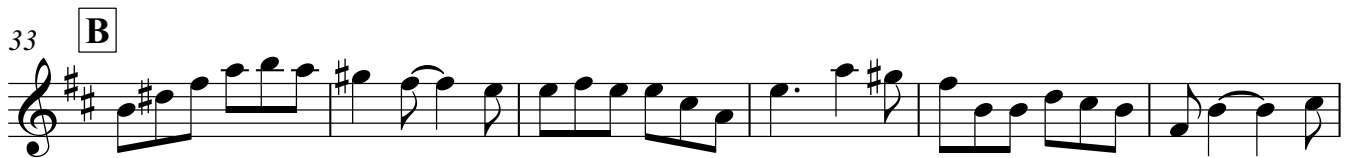
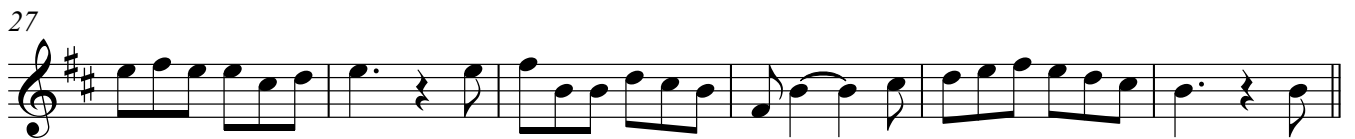
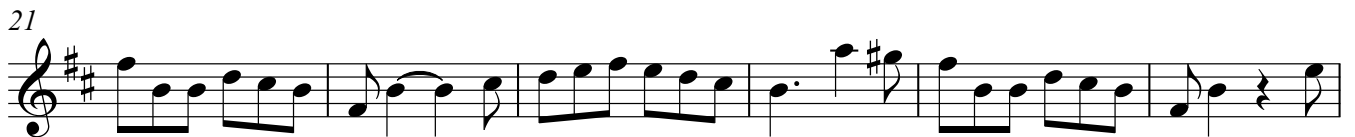
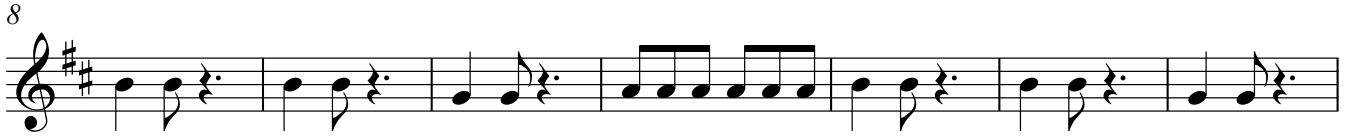
21 Dec 1912, Winlaton, Co. Durham

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Roud Number: 610

Traditional arr. Ian Stephenson

$\text{♩} = 100$



V.S.

Clarinet in B $\flat$

65 **E**

Musical staff 65-70: Treble clef, key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes. The dynamic marking *mf* is present below the staff.

71

Musical staff 71-75: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes.

76

Musical staff 76-80: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes. The dynamic marking *mp* is present below the staff.

81 **F**

Musical staff 81-86: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes.

87

Musical staff 87-91: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes. The dynamic marking *mf* is present below the staff.

92

Musical staff 92-96: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes. The dynamic marking *ff* is present below the staff.

97 **G**

Musical staff 97-102: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes.

103

Musical staff 103-107: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes.

108

Musical staff 108-112: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes.

113 **H**

Musical staff 113-119: Treble clef, key signature of two sharps. The music features a rhythmic pattern of eighth notes. The dynamic marking *ff* is present below the staff. The lyrics "shout!" and "HEY!" are written above and below the notes respectively.

120

Musical staff 120-124: Treble clef, key signature of two sharps. The music continues with eighth and sixteenth notes. The dynamic marking *ff* is present below the staff. The lyrics "shout!" and "HEY!" are written above and below the notes respectively.

Clarinet in B $\flat$

124

shout! shout! shout!

HEY! HEY! WHOO!

# The Winlaton Calling on Song

Alto Saxophone

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Traditional arr. Ian Stephenson

$\text{♩} = 100$

The musical score is written for Alto Saxophone in 6/8 time with a tempo of 100 beats per minute. It features a key signature of three sharps (F#, C#, G#). The score is divided into several sections:

- Measures 1-7:** Starts with a forte (*f*) dynamic. The melody consists of eighth and quarter notes.
- Measures 8-14:** Continuation of the initial melody.
- Section A (Measures 15-20):** Marked with a box 'A' and a mezzo-piano (*mp*) dynamic. It features a change in rhythm to eighth notes.
- Measures 21-26:** Continuation of the eighth-note pattern.
- Section B (Measures 33-40):** Marked with a box 'B'. The melody is primarily quarter notes.
- Measures 41-48:** Continuation of the quarter-note melody.
- Section C (Measures 49-56):** Marked with a box 'C' and a fortissimo (*ff*) dynamic. It includes the lyrics "shout! HEY! shout! HEY! shout! HEY!". The melody is primarily quarter notes.
- Section D (Measures 57-64):** Marked with a box 'D' and a mezzo-forte (*mf*) dynamic. The melody returns to a mix of eighth and quarter notes.
- Section E (Measures 65-72):** Marked with a box 'E' and a mezzo-forte (*mf*) dynamic. The melody continues with eighth and quarter notes.

V.S.

Alto Saxophone

73

Musical staff 73-80: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes with accents (>) over the final three measures.

81

**F**

8

Musical staff 81-88: Treble clef, key signature of three sharps. Measure 81 features a whole rest with a box containing the letter 'F'. A thick black bar labeled '8' spans measures 81-88. The staff continues with eighth notes and slurs. Dynamics include *mf*.

96

**G**

Musical staff 96-103: Treble clef, key signature of three sharps. Measure 96 starts with a whole rest and a box containing the letter 'G'. Dynamics include *ff* and *f*. The staff contains eighth notes with slurs and accents.

104

Musical staff 104-108: Treble clef, key signature of three sharps. The staff contains eighth notes with slurs and accents.

109

Musical staff 109-112: Treble clef, key signature of three sharps. The staff contains eighth notes with slurs and accents.

113

**H**

Musical staff 113-120: Treble clef, key signature of three sharps. Measure 113 starts with a whole rest and a box containing the letter 'H'. Dynamics include *ff*. The staff contains eighth notes with slurs and accents. Text annotations include "shout!" and "HEY!" above and below the notes.

121

Musical staff 121-124: Treble clef, key signature of three sharps. Dynamics include *ff*. The staff contains eighth notes with slurs and accents. Text annotations include "shout!" and "HEY!" above and below the notes.

125

Musical staff 125-128: Treble clef, key signature of three sharps. Dynamics include *ff*. The staff contains eighth notes with slurs and accents. Text annotations include "shout!" and "HEY! WHOO!" above and below the notes.

Bassoon **The Winlaton Calling on Song**

Collected from William Prudhoe by Cecil Sharp

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Roud Number: 610

Traditional arr. Ian Stephenson

♩ = 100

Measures 1-7 of the piece. The music is in bass clef with a 6/8 time signature. It begins with a forte (f) dynamic. The melody consists of eighth and sixteenth notes, with some rests.

f

8

Measures 8-14. The melody continues with eighth and sixteenth notes, maintaining the forte dynamic.

15

**A**

Measures 15-20. Measure 15 starts with a forte dynamic. Measure 16 is the start of section A, marked with a box 'A' and a mezzo-piano (mp) dynamic. The music features a mix of eighth and sixteenth notes.

mp

21

Measures 21-26. The melody continues with eighth and sixteenth notes.

27

Measures 27-32. The melody continues with eighth and sixteenth notes.

33 **B** **C**

16 8

Measures 33-42. Measure 33 is the start of section B, marked with a box 'B'. Measure 39 is the start of section C, marked with a box 'C'. The music consists of whole notes.

57 **D**

8

Measures 57-64. Measure 57 is the start of section D, marked with a box 'D'. The music consists of whole notes.

Bassoon

65 **E**

*mf*

73

81 **F**

*mp* *mf*

92 **G**

*ff* *f*

102

110 **H**

*ff* shout! HEY! shout! HEY!

117

shout! HEY! shout! HEY!

123

shout! HEY! shout! HEY! WHOO!



# The Winlaton Calling on Song

Trumpet 1

Collected from William Prudhoe by Cecil Sharp

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Roud Number: 610

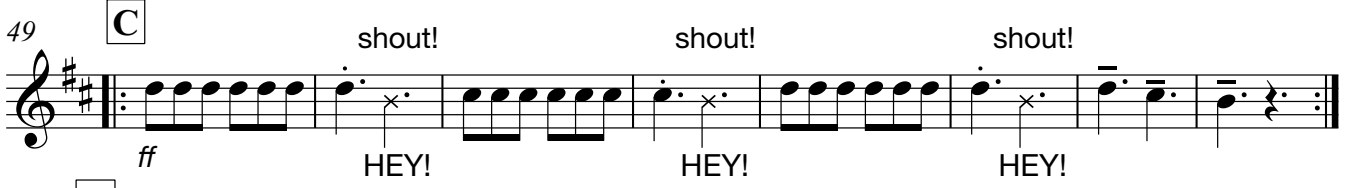
Traditional arr. Ian Stephenson

$\text{♩} = 100$

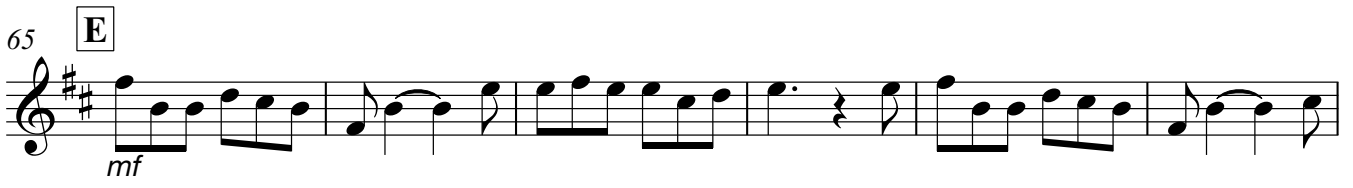


Trumpet 1

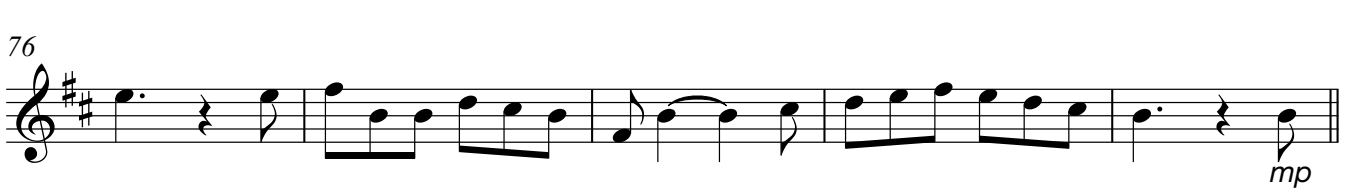
44 

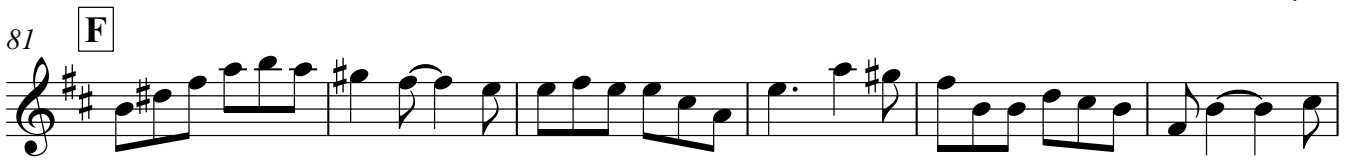
49 **C** shout! shout! shout!  
*ff* HEY! HEY! HEY! 

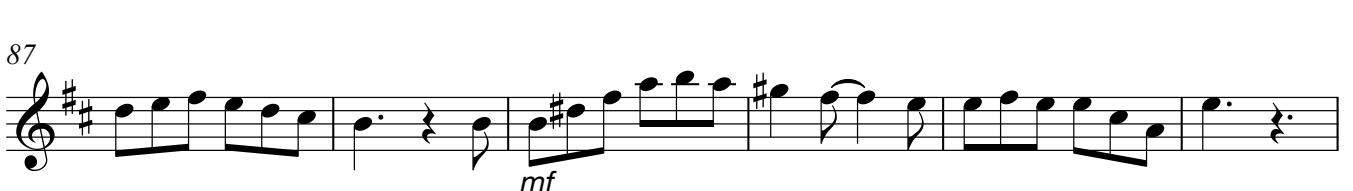
57 **D** 

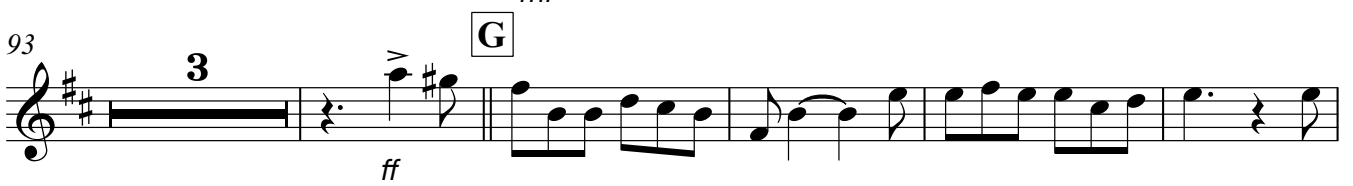
65 **E** 

71 

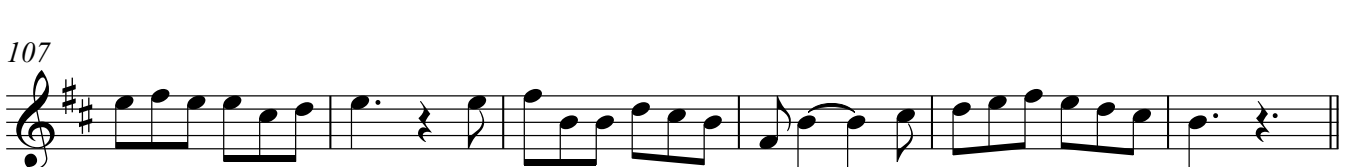
76 

81 **F** 

87 

93 **G** 

101 

107 

Trumpet 1

113 **H** shout! shout! shout!

*ff* HEY! HEY! HEY!

120 shout!

HEY!

124 shout! shout! shout!

HEY! HEY! WHOO!

# The Winlaton Calling on Song

Trumpet 2

Collected from William Prudhoe by Cecil Sharp

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Roud Number: 610

Traditional arr. Ian Stephenson

$\text{♩} = 100$

*f*

15 **A**

*mp*

21

27

33 **B**

16

49 **C**

*ff* shout! shout! shout!  
HEY! HEY! HEY!

57 **D**

*mf*

65 **E** **F**

16 16

Trumpet 2

97 **G**

Musical staff for measures 97-103. The key signature has two sharps (F# and C#). The music begins with a dynamic marking of *ff*. The melody consists of eighth and quarter notes with some rests.

104

Musical staff for measures 104-108. The melody continues with eighth and quarter notes.

109

Musical staff for measures 109-112. The melody continues with eighth and quarter notes.

113 **H**

Musical staff for measures 113-119. The key signature has two sharps. The music features a dynamic marking of *ff* and includes vocalizations: "shout!" and "HEY!". The melody consists of eighth and quarter notes.

120

Musical staff for measures 120-123. The music includes vocalizations: "shout!" and "HEY!". The melody consists of eighth and quarter notes.

124

Musical staff for measures 124-127. The music includes vocalizations: "shout!", "HEY!", and "WHOO!". The melody consists of eighth and quarter notes.

Trombone

# The Winlaton Calling on Song

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21 Dec 1912, Winlaton, Co. Durham

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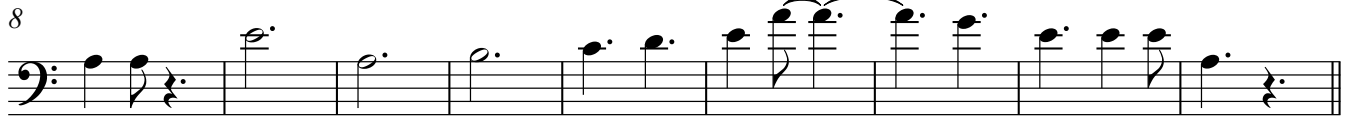
Roud Number: 610

Traditional arr. Ian Stephenson

♩.=100



*f*



*ff*



*mp*



22



28



33 **B**



41

*f*



49 **C** *ff* shout! HEY! shout! HEY! shout! HEY!



56 **D** *ff*



65 **E** *mf*

V.S.

Trombone

73

81 **F**

*mp* *mf*

92 **G**

*ff* *ff*

101

107

113 **H**

*ff* shout! HEY! shout! HEY! shout! HEY!

120

shout! HEY!

124

shout! HEY! shout! HEY! shout! WHOO!

Tuba

# The Winlaton Calling on Song

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Roud Number: 610

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$\text{♩} = 100$



8

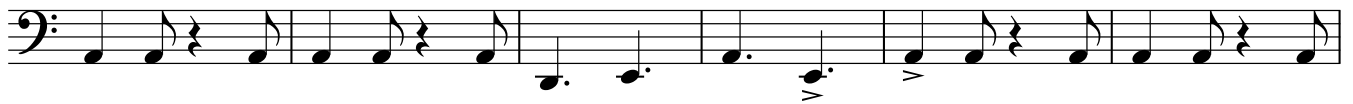


15

**A**



21



27



33 **B**



41



49 **C**

shout!

shout!

shout!



ff

HEY!

HEY!

HEY!

56

**D**



mf

63

**E**



mf

V.S.



Tuba

70

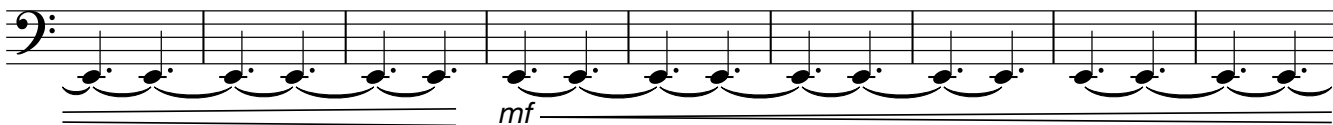


78

**F**



86



95

**G**



103



112

**H**

shout!

shout!

shout!



119

shout!



124

shout!

shout!

shout!



# The Winlaton Calling on Song

Timpani

Collected from William Prudhoe by Cecil Sharp

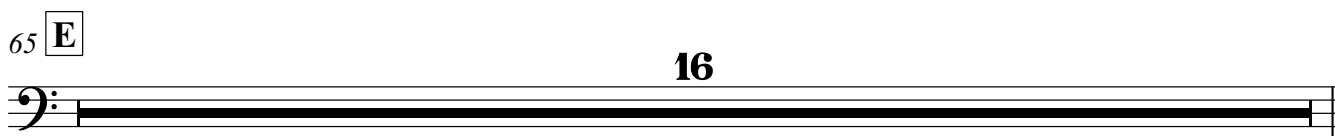
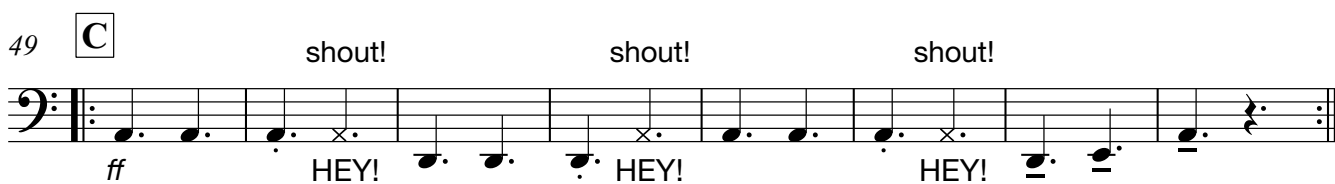
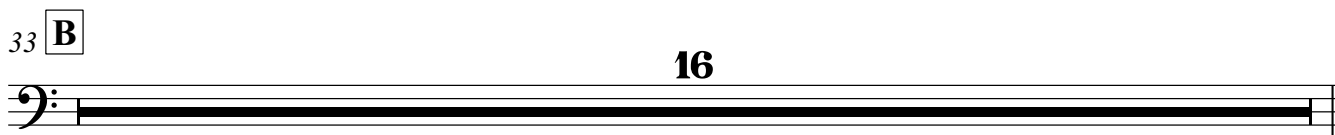
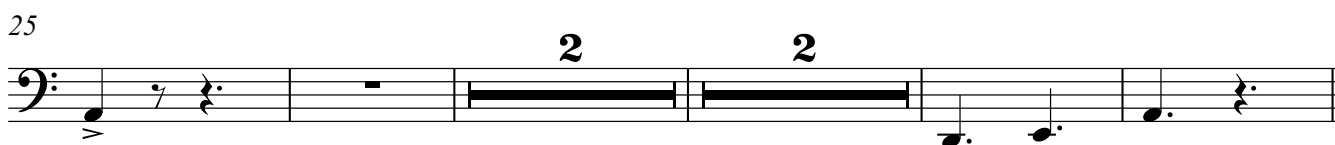
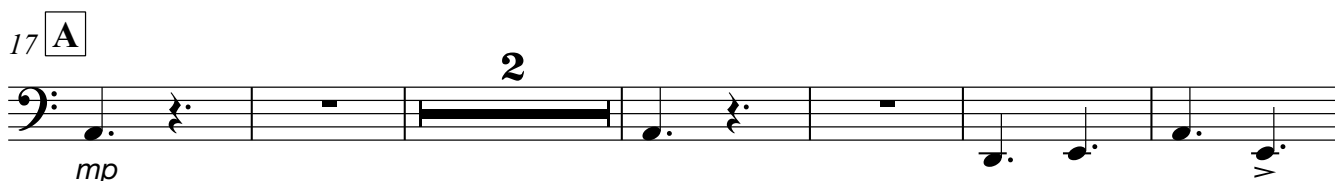
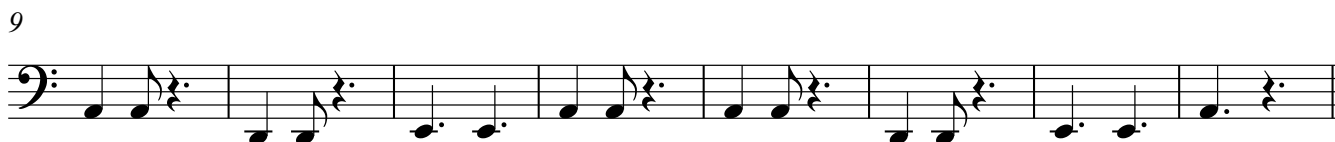
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Roud Number: 610

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$\text{♩} = 100$



Timpani

81 **F**

*mp*

89

*mf* *ff*

97 **G**

**11**

*f*

113 **H**

shout! shout! shout!

*ff*

HEY! HEY! HEY!

121

shout! shout! shout! shout!

HEY! HEY! HEY! WHOO!

# The Winlaton Calling on Song

Drum Set

Collected from William Prudhoe by Cecil Sharp

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Roud Number: 610

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$\text{♩} = 100$

9

17 **A** **B**

16 16

49 **C** shout! shout! shout!

ff HEY! HEY! HEY!

57 **D**

mf

63 **E**

mf

71

79 **F**

mp

85

mf

91

ff

V.S.

Drum Set

97 **G**

*f*

105

113 **H**

*ff*

shout! shout! shout!

HEY! HEY! HEY!

121

shout! shout! shout! shout!

HEY! HEY! HEY! WHOO!

# Bass Guitar **The Winlaton Calling on Song**

Collected from William Prudhoe by Cecil Sharp

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Roud Number: 610

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8



15

**A**



22



28



33 **B**



41

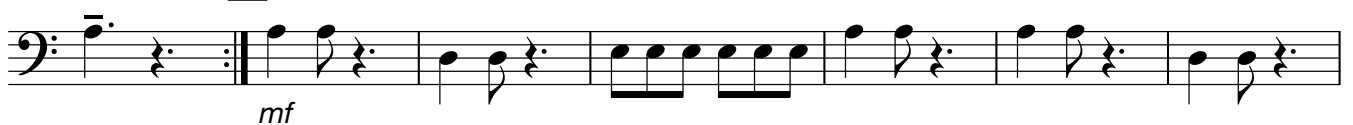


49 **C**



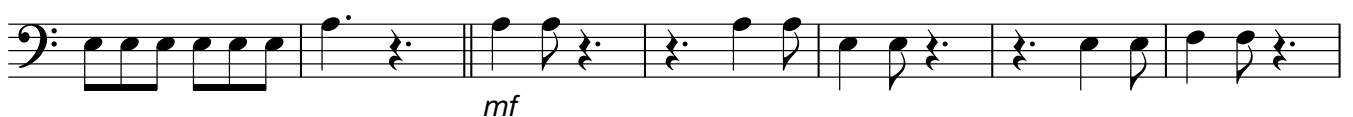
56

**D**



63

**E**



V.S.

Bass Guitar

70

Musical staff for measures 70-77. The staff contains a sequence of eighth and quarter notes with rests, typical of a bass line.

78

**F**

Musical staff for measures 78-85. Measures 78-81 contain eighth notes. Measures 82-85 contain a melodic line of eighth notes with slurs. A dynamic marking *mp* is placed below the staff.

86

Musical staff for measures 86-94. The staff contains a continuous melodic line of eighth notes with slurs. A dynamic marking *mf* is placed below the staff.

95

**G**

Musical staff for measures 95-102. Measures 95-98 contain eighth notes with a dynamic marking *ff*. Measures 99-102 contain eighth notes with a dynamic marking *f*.

103

Musical staff for measures 103-111. The staff contains a melodic line of eighth notes with slurs and some accidentals.

112

**H**

Musical staff for measures 112-118. Measures 112-113 contain eighth notes with a dynamic marking *ff*. Measures 114-118 contain eighth notes with slurs and a dynamic marking *ff*. The words "shout!" and "HEY!" are written above and below the staff respectively.

119

Musical staff for measures 119-123. Measures 119-122 contain eighth notes with slurs. Measure 123 contains a single eighth note with a dynamic marking *ff*. The words "shout!" and "HEY!" are written above and below the staff respectively.

124

Musical staff for measures 124-127. Measures 124-127 contain eighth notes with slurs and a dynamic marking *ff*. The words "shout!" and "HEY!" are written above and below the staff respectively. The piece ends with a double bar line.

# The Winlaton Calling on Song

Piano Reduction

Collected from William Prudhoe by Cecil Sharp

21 Dec 1912, Winlaton, Co. Durham

[www.vwml.org/record/CJS2/10/2809](http://www.vwml.org/record/CJS2/10/2809)

Roud Number: 610

Traditional arr. Ian Stephenson

♩.=100

Musical notation for measures 1-7. The piece is in 6/8 time. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a forte (*f*) dynamic and features a series of chords and eighth-note patterns. The bass staff also begins with a forte (*f*) dynamic and provides a rhythmic accompaniment with eighth notes.

Musical notation for measures 8-14. The treble staff continues with chords and melodic lines, including a phrase with a slur and a fermata. The bass staff continues with a steady eighth-note accompaniment.

Musical notation for measures 15-20. Measure 15 is marked with a box containing the letter 'A'. The treble staff features a melodic line with a dynamic marking of *mf*. The bass staff continues with eighth-note accompaniment.

Musical notation for measures 21-26. The treble staff continues with a melodic line, including a phrase with a slur and a fermata. The bass staff continues with eighth-note accompaniment.

Musical notation for measures 27-32. The treble staff continues with a melodic line, including a phrase with a slur and a fermata. The bass staff continues with eighth-note accompaniment.

Musical notation for measures 33-38. Measure 33 is marked with a box containing the letter 'B'. The treble staff features a melodic line with a dynamic marking of *mf*. The bass staff continues with eighth-note accompaniment.

V.S.



39

Musical notation for measures 39-43. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, including a sharp sign. The bass clef contains a bass line with quarter and eighth notes, some beamed together.

44

Musical notation for measures 44-48. The system consists of a treble and bass clef. The treble clef contains a melodic line with quarter and eighth notes. The bass clef contains a bass line with quarter notes. Dynamics markings 'f' are present in both staves.

49 **C**

Musical notation for measures 49-55. The system consists of a treble and bass clef. The treble clef contains a series of chords, some with 'shout!' and 'HEY!' lyrics above them. Dynamics markings 'ff' are present. The bass clef contains a rhythmic accompaniment of eighth notes.

56 **D**

Musical notation for measures 56-62. The system consists of a treble and bass clef. The treble clef contains a melodic line with quarter and eighth notes. The bass clef contains a bass line with quarter notes. Dynamics markings 'mf' are present.

63 **E**

Musical notation for measures 63-68. The system consists of a treble and bass clef. The treble clef contains a melodic line with quarter and eighth notes, including a sharp sign. The bass clef contains a bass line with quarter notes. Dynamics markings 'mf' are present.

69

Musical notation for measures 69-73. The system consists of a treble and bass clef. The treble clef contains a melodic line with quarter and eighth notes, including a sharp sign. The bass clef contains a bass line with quarter notes.

75

mp

Musical score for measures 75-80. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes, and the bass clef contains a rhythmic accompaniment of eighth notes. A dynamic marking of *mp* is placed at the end of the system.

81 **F**

mp

Musical score for measures 81-86. A key signature change to one sharp (F#) is indicated by a box containing the letter 'F'. The treble clef continues with a melodic line, and the bass clef has a rhythmic accompaniment. A dynamic marking of *mp* is at the beginning.

87

mf

Musical score for measures 87-91. The treble clef has a melodic line, and the bass clef has a rhythmic accompaniment. A dynamic marking of *mf* is placed in the middle of the system.

92

ff

Musical score for measures 92-96. The treble clef has a melodic line, and the bass clef has a rhythmic accompaniment. A dynamic marking of *ff* is at the end of the system.

97 **G**

f

Musical score for measures 97-102. A key signature change to two sharps (G#) is indicated by a box containing the letter 'G'. The treble clef has a melodic line, and the bass clef has a rhythmic accompaniment. A dynamic marking of *f* is at the beginning.

103

Musical score for measures 103-107. The treble clef has a melodic line, and the bass clef has a rhythmic accompaniment.

108

Musical notation for measures 108-112. Treble clef with a melodic line and bass clef with accompaniment.

113 **H** shout! shout! shout!

*ff* HEY! HEY! HEY!

Musical notation for measures 113-119. Treble clef with chords and bass clef with accompaniment. Includes dynamic marking *ff* and vocalizations "shout!" and "HEY!".

120 shout!

HEY!

Musical notation for measures 120-123. Treble clef with chords and bass clef with accompaniment. Includes vocalizations "shout!" and "HEY!".

124 shout! shout! shout!

HEY! HEY! WHOO!

Musical notation for measures 124-128. Treble clef with chords and bass clef with accompaniment. Includes vocalizations "shout!", "HEY!", and "WHOO!".