

Notes from the Heroic Age of Antarctic Exploration: Gerald S. Doorly's *Songs of the 'Morning'* *

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Antarctica has inspired artistic responses from human beings for many centuries; the earliest extant visual representations of the continent date from the second century AD, more than sixteen-hundred years before it was first viewed with human eyes.¹ Since the beginning of the so-called 'Heroic Age of Antarctic Exploration' (c. 1897–1922), increased human presence in the region has enabled first-hand experiences, as well as second-hand impressions, of the unique landscape and natural environment to inform the creative work of a large number of explorers, as well as professional artists, writers, photographers and composers. In turn, artistic interpretations and representations of Antarctica have played a significant role in enhancing general knowledge and influencing public perceptions of the continent, which for most people today remains something of an unknown, *imagined* place that they are unlikely to experience directly. This article explores the earliest known pieces of music composed directly in response to Antarctica: a series of songs written by Gerald S. Doorly and John D. Morrison aboard the

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¹ Some of the first known images of Antarctica were created in Egypt c. AD 150 by the astronomer and cartographer Ptolemy of Alexandria (Claudius Ptolemaeus), while the first confirmed sightings of Antarctica did not occur until around 1820; see Lynne Andrews, *Antarctic Eye: The Visual Journey* (Mount Rumney, Tas.: Studio One, 2007), 36.

relief vessel *Morning*, which was sent from England to Antarctica to locate and re-supply Captain Robert Falcon Scott and company aboard the icebound *Discovery* in July 1902 as part of the British National Antarctic Expedition 1901–1904.² These songs not only document the journey south and the explorers' Antarctic experiences; importantly, they also offer valuable insight into a little-considered aspect of the history of Antarctic exploration—that is, what the explorers did to entertain themselves and keep spirits high during long voyages at sea and freezing cold, lonely nights in Antarctica.

The *Discovery* expedition was the first large-scale British exploration of the Antarctic region to follow the 1839–1843 voyage of James Clark Ross and was one of the earliest and most significant expeditions of the 'Heroic Age' of Antarctic exploration. Commanded by Robert Falcon Scott aboard the S.S. *Discovery*, the 1901–1904 expedition was Britain's response to the great surge of international interest in Antarctica that occurred towards the end of the nineteenth century, spurred by the growing realisation that this continent was the last in the world yet to be fully charted and explored.³ The *Discovery* expedition aimed to carry out scientific research in addition to geographical exploration and its results covered extensive ground in the fields of biology, zoology, geology, magnetism and meteorology.⁴ New species of Antarctic wildlife were identified and studied; the first Emperor Penguin breeding colony was discovered; the South Magnetic Pole was re-located; and geological research confirmed Antarctica's continental nature and revealed that it had once had a warm climate. In addition, this expedition saw the first ascent onto the Polar Plateau; the discoveries of King Edward VII Land and the 'dry valleys' of Victoria Land; and the achievement of a new 'Farthest South' record of 82°17'S by Scott, Dr Edward Wilson and Lieutenant Ernest Shackleton.⁵ The careers of these three individuals, as well as those of their comrades Tom Crean, Frank Wild and William Lashly, were launched by this expedition; all six, among others, were later heralded as leading figures of the 'Heroic Age' of Antarctic exploration.

The 'Heroic' label, which was coined sometime during the mid-twentieth century,⁶ paid tribute to the physical and mental strength and endurance demonstrated by these pioneers, who often worked under extreme conditions and with limited resources, prior to the time when advances in transport and communication technologies revolutionised the field of polar exploration. In the early twentieth century, it was commonly understood that travelling to and exploring the Antarctic regions were extremely dangerous and potentially deadly activities;

² Gerald S. Doorly, *The Songs of the 'Morning'*, transcr. Edith Harrhy (Melbourne: Bread and Cheese Club, 1943). The British National Antarctic Expedition 1901–1904 is commonly referred to as the '*Discovery* expedition.'

³ Stephen J. Pyne, *The Ice* (London: Phoenix, 2004), 85. Pyne records that at the Sixth International Geographical Congress, held in London in 1895 and presided over by Clements Markham, it was concluded that 'the exploration of the Antarctic regions is the greatest piece of geographical exploration still to be undertaken.'

⁴ Sir Clements Markham, the President of the Royal Geographical Society, wrote of the *Discovery* expedition: 'Never has any polar expedition returned with so great a harvest of results' (*The Lands of Silence: A History of Arctic and Antarctic Exploration* [Cambridge: CUP, 1921], 477).

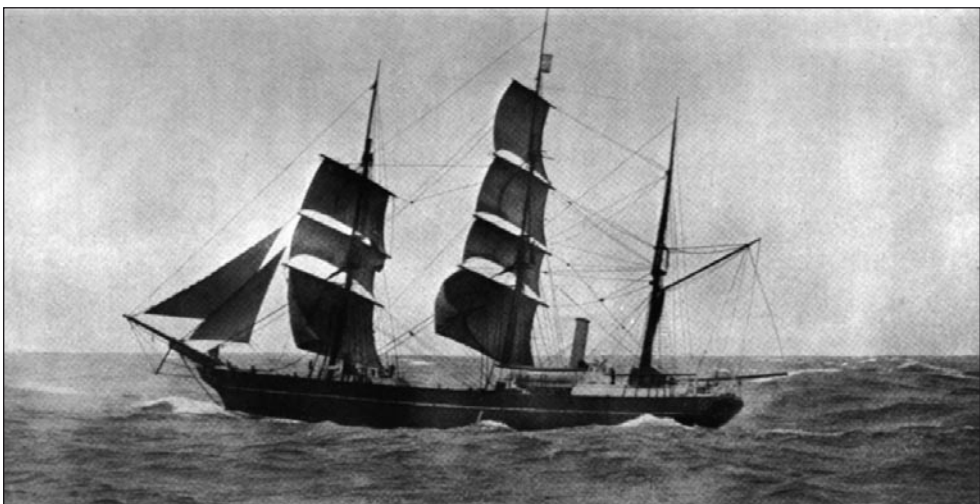
⁵ David M. Wilson, liner notes for *The Songs of the 'Morning': A Musical Sketch* (Reardon, 1-873877-52-8, 2002), 2.

⁶ The earliest known printed reference to the phrase 'heroic age of Antarctica exploration' appears in Duncan Carse's article 'In Shackleton's Tracks,' *The Times*, 16 Mar. 1956, quoted in M. and J. Fisher, *Shackleton* (London: James Barrie Books, 1957), 389.

the deaths of several individuals and, indeed, entire parties of men working under similar conditions in the Arctic had been well publicised in the media and had become embedded in the public consciousness.⁷ The loss of the Franklin Expedition (1845–1847) resonated particularly deeply within British society and remained fresh in the memory of Sir Clements Markham, who had participated in the search effort and who, at the turn of the twentieth century, held the position of President of the Royal Geographical Society (R.G.S.).⁸ In his role as President, Markham was directly responsible for organising the *Discovery* expedition and ensuring the safe return of its men. Given his past experiences, it is hardly surprising to note that he went to great lengths to acquire a relief vessel to re-supply the *Discovery* and to afford a means for the return of her men, just in case disaster should strike.⁹

The *S.Y. Morning* was an ex-Norwegian whaling vessel, a small barque-rigged steam yacht (see Figure 1) that was purchased by the R.G.S. and the Royal Society, a learned society for science based in London, in October 1901, just over two months after the *Discovery* set sail for the Antarctic.¹⁰ The ship was promptly transferred to London, where it was re-fitted, re-painted and stocked with provisions and in July 1902, under the command of Captain William Colbeck, it departed for Lyttelton, New Zealand, carrying twenty-nine men (nine officers and twenty seamen).¹¹ Between December 1902 and April 1904, the *Morning* made two separate voyages from New Zealand to Antarctica to re-supply the *Discovery* with food and other provisions, to deliver mail and to relieve the main expedition vessel of any men who had been declared 'invalid.' Ultimately, the *Morning* played a vital part in ensuring the overall success of the *Discovery* expedition, not only by acting as a relief vessel, but also through its significant role

Figure 1. The *Morning*, Scott, *The Voyage of the 'Discovery,'* vol. 2, facing page 156



⁷ David Wilson, liner notes, 2. On average, Antarctica is the coldest, driest, and windiest continent, with the highest average elevation.

⁸ Markham, *Lands of Silence*, 466.

⁹ Markham, *Lands of Silence*, 466.

¹⁰ Markham, *Lands of Silence*, 467; Gerald S. Doorly, *In The Wake* (Melbourne: Robertson & Mullens, 1937), 93. The *Morning*'s name was translated from the Norwegian 'Morgenen.'

¹¹ Markham, *Lands of Silence*, 466–69; David Wilson, liner notes, 2.

in freeing the *Discovery* from its icy prison in the McMurdo Sound in February 1904.¹² The crew of the *Morning* also made a considerable contribution to the geographical and scientific research efforts of the 1901–1904 British expedition through their discovery and naming of two previously uncharted islands, Scott Island and Haggits Pillar (see Figure 2), and by collecting and recording important scientific specimens, including samples of rocks and various species of birds found within the Ross Sea, south of the Antarctic Circle.¹³ As valuable as these scientific and geographical findings were, various officers aboard the *Morning* also made a substantial, albeit lesser-acknowledged, impact upon the overall success of the *Discovery* expedition through their provision of entertainment for the crews of both vessels in the form of performances of newly-composed and pre-existing songs with piano accompaniment.

Figure 2. Scott Island with Haggits Pillar to the left, photographed by J. Mitchell, *Census of Antarctic Marine Life*, Ministry of Fisheries, accessed 6 Mar. 2012, <www.camlaq/>



The Victorian era (1837–1901) was an age of amateur music making in Britain and the increased availability and affordability of pianos and sheet music during this period had gone hand-in-hand with the rise in popularity of drawing-room ballads among the middle classes and, in some instances, among the working classes as well.¹⁴ Given the widespread British

¹² The *Morning* and another vessel, the *Terra Nova*, arrived at the Antarctic ice edge on 5 January 1904 and spent the next few weeks attempting to break up the pack ice in order to free the *Discovery*. The relief ships carried strict instructions from the Admiralty that if the *Discovery* could not be freed from the ice, then it must be abandoned and the crew re-distributed aboard the *Morning* and *Terra Nova* for the return to New Zealand. The main reason for this was that funding was not available to support the employment of the *Discovery*'s crew for another year in Antarctica. Captain Scott was determined to do everything in his power to free the ship and eventually, after much blasting with gun cotton, skilful ramming of the vessels against the ice and the compliance of nature, the *Discovery* was extricated from the ice on 16 February 1904. See Markham, *Lands of Silence*, 476; Roland Huntford, *The Last Place on Earth: Scott and Amundsen's Race to the South Pole* (New York: Modern Library, 1999), 173, 177; Edward Wilson, *Diary of the 'Discovery' Expedition to the Antarctic Regions 1901–1904*, ed. Ann Savours (London: Blandford Press, 1966), 333.

¹³ The two islands were sighted on Christmas Day 1902 and a landing was made on the larger of the two, 'Scott Island,' where rock specimens were collected. When attempting to leave the island, the *Morning* struck a rock and became stuck momentarily, causing the crew to think they 'were doomed'; see Doorly, *In The Wake*, 100; Markham, *The Lands of Silence*, 469. The smaller island, or 'stack,' sighted the same day was named after Captain Colbeck's mother's family name, Haggit; see 'The Colbecks and the Voyages of the *Morning*: Exploring, Overwintering and Charting in Antarctica,' University of Hull, accessed 23 Feb. 2012, <www.hull.ac.uk/mhsc/FarHorizons/Documents/TheColbecks.pdf>.

¹⁴ Derek B. Scott, *The Singing Bourgeois: Songs of the Victorian Drawing Room and Parlour*, 2nd ed. (Aldershot: Ashgate, 2001), 45; James Obelkevich, review of Scott, *Singing Bourgeois*, *Music and Letters* 72.2 (1991): 305. For more information on amateur self-entertainment during the nineteenth and twentieth centuries, see John Lowerson, *Amateur Operatics: A Social and Cultural History* (Manchester: Manchester University Press, 2005).

taste for domestic music-making during the late nineteenth and early twentieth centuries, it is not surprising to note that several officers on board the *Morning* were keen singers, verse-writers and/or musicians, who considered the acquisition of a piano for the long journey south to be of the utmost importance.¹⁵ In fact, in the final days before sailing and after several failed attempts to obtain a piano by means of private donation, the officers of the *Morning* became so desperate that they decided to approach Sir Clements Markham about the matter. Markham kindly offered to donate his own spare piano; however, owing to some breakdown in communication with the courier, the instrument did not arrive in time and at the last minute, a servant was dispatched 'with all haste' to purchase one at the nearest, albeit 'very second rate,' piano store.¹⁶ This last, but arguably most valued, item on the *Morning's* list of 'equipment' was dragged aboard just as the ship's lines were being cast off, amidst cheers and whistles from the large crowd assembled at London's East India Docks.¹⁷

It was well after the *Morning* had sailed clear of the treacherous Bay of Biscay that it was discovered that the piano, which was destined for the vessel's ward-room, was several inches too wide to fit through either doorway leading down to the mess-deck.¹⁸ The ship's Chief Engineer, John D. Morrison, was called upon to examine the 'inner construction and mechanism of the instrument' and concluded that it would not 'suffer any material detriment in being cut in two!'¹⁹ This was an 'astonishing suggestion,' but as there appeared to be no reasonable alternative, it was agreed that the piano should be 'dissected' (see Figure 3), as Third Officer Gerald S. Doorly later recounted:

The keys were easily unshipped, and each side of the keyboard was carefully sawn through—the cook's meat-saw proving the most useful implement by reason of its serviceable shape and general greasiness. The keyboard was now detached from the main body of the piano, the parts passed down to the ward-room, and with the aid of some glue and a few wooden dowls [*sic*], the keyboard was once again neatly secured, the keys re-shipped, and, to celebrate the great achievement, a concert with the full crew was held that evening.²⁰

The officers' unwavering dedication to the task of obtaining a piano and determination to see that it be housed in the most appropriate location on board are indicative of the high value that they placed upon possessing such an instrument for the long, and potentially hazardous, journey south. Doorly, who had undertaken instruction in piano tuning just in case the *Morning*

¹⁵ Generally, the officers on board naval ships during the early twentieth century were from the middle classes of society, while the seamen were considered 'working class.' The striking lack of contemporary syncopation evident in Doorly's songs suggests that the cakewalk had not yet penetrated the consciousness of the officers of the *Morning* and is perhaps indicative of their taste and class. Most of the literary sources published in connection with the *Morning* are memoirs written by the officers and published well after the voyages described and therefore do not include many references to the musical tastes of the seamen that made up the bulk of the *Morning's* crew. There are, however, several references in the literature to concerts held for the 'full crew,' implying that similar types of music were experienced, at least occasionally, by the officers and seamen in spite of the class distinction; see Gerald S. Doorly, *The Voyages of the Morning* (London: Smith, Elder & Co., 1916) 30–31.

¹⁶ Doorly, *Voyages of the Morning*, 32; Doorly, *In The Wake*, 95.

¹⁷ Doorly, *Voyages of the Morning*, 32–33; Doorly, *In The Wake*, 95–96.

¹⁸ Doorly, *The Songs of the 'Morning'*, 7; Doorly, *In The Wake*, 96; Doorly, *Voyages of the Morning*, 35.

¹⁹ Doorly, *In The Wake*, 96; Doorly, *The Songs of the 'Morning'*, 7.

²⁰ Doorly, *Voyages of the Morning*, 37.

Figure 3. Sketch by New Zealand artist Walter Armiger Bowring (1874–1931) depicting the 'dissection' of the *Morning's* piano; Doorly, *The Songs of the 'Morning,'* 8



managed to acquire a piano,²¹ detailed the importance of the instrument to life on board the vessel in his 1916 publication, *The Voyages of the Morning*:

There are some who would perhaps regard this item as an unnecessary luxury, but I can assure them that it is quite an important adjunct, in that it undoubtedly tends to improve the feeling of camaraderie, so essential in an undertaking of this nature ... That piano was a blessing not to be overestimated, and we often wondered how we should ever have done without it. On Saturday nights in fine weather concerts were held for the crew, hymns were sung on Sunday evenings, and many a sweet memory of home and loved ones was awakened by a hundred familiar melodies.²²

It was not particularly unusual for pianos, or music in general, to be heard on British ships during the late Victorian era; the singing of drawing-room ballads and the staging of various music-hall style acts in an informal setting were not uncommon on ocean-going vessels during long voyages, as well as on pleasure steamers during day trips, with the style and quality of performances depending on the musical abilities and preferences of those on board. Stringed instruments and flutes were also regularly heard on vessels, owing in part to their transportability, while hymns were sung at Sunday church services on ships of all sizes.²³ The British Antarctic expedition vessels of the early twentieth century were no exception and their crews seem to have

²¹ Freed, 'Polar Profile': Doorly, *Polar Record* 32 (1996): 358.

²² Doorly, *Voyages of the Morning*, 30–31.

²³ In his published journal, Dr Edward Wilson reported that a regular church service, at which hymns were sung, was held at 11 am every Sunday morning on the mess deck of the *Discovery* (*Diary of the 'Discovery' Expedition*, 246–47); see also Doorly, *In the Wake*, 90.

used music not only for enjoyment and entertainment, but also to relieve feelings of loneliness and isolation, and to strengthen the sense of camaraderie among members of the crew.

Robert Falcon Scott, in his 1905 publication *The Voyage of the Discovery*, reported that at times of celebration, such as Christmas, the crew of *Discovery* would gather below deck, around the ship's prized player piano, to join in a 'sing-song' in which 'everyone, regardless of talent, had to contribute something for the common entertainment,' including songs with choruses that were sung with enough fervour to 'drown' out the sound of the vessel manoeuvring through the pack ice.²⁴ The *Discovery's* crew also held concerts on the mainland of Antarctica in the large hut that had been erected on the ice during their first summer there in 1902.²⁵ After the decision had been made for the *Discovery* to 'winter over' in the McMurdo Sound, it occurred to the crew to requisition the hut as a venue for entertainment. The first concert was organised by First Lieutenant Charles W. R. Royds, who was in charge of meteorology and the only musician on board the *Discovery*, and took place during the first week of May 1902.²⁶ It included a 'long programme' that had been designed, according to Scott, to 'bring forth all the available talent ... although ... one was fain to confess that our company had not been chosen for their musical attainments.'²⁷ While there is no surviving record of the items performed during this musical evening and the only evidence of the quality of the performances is Scott's recollection that there were 'exceptions to the mediocrity',²⁸ the concert obviously entertained the crew sufficiently, as other similar events were scheduled to follow. For example, on 25 June 1902, shortly after the crew's mid-winter celebrations, another evening of entertainment, this time in the style and format of a music-hall variety show, was held in the hut, which was by then known as 'The Royal Terror Theatre.'²⁹ This event comprised two parts: Part One included the performance of duets, several solo songs and the occasional 'rousing chorus,' all accompanied by Royds on piano, while Part Two featured a play entitled 'Ticket of Leave,' which was billed as 'a screaming comedy in one act' (Figure 4 shows the cast).³⁰

²⁴ Robert Falcon Scott, *The Voyage of the 'Discovery'; With 260 Full-page and Smaller Illustrations by Dr. E. A. Wilson and Other Members of the Expedition, Photogravure Frontispieces, 12 Coloured Plates in Facsimile from Dr. Wilson's Sketches, Panoramas and Maps* (London: Smith, Elder & Co., 1905), vol. 1, 125, 345.

²⁵ Scott, *Voyage of the Discovery*, vol. 1, 216, 375.

²⁶ Scott, *Voyage of the Discovery*, vol. 1, 375.

²⁷ Scott, *Voyage of the Discovery*, vol. 1, 375.

²⁸ Scott, *Voyage of the Discovery*, vol. 1, 375.

²⁹ The Theatre's name was undoubtedly inspired by the nearby volcanic Mount Terror, itself named after the ship *HMS Terror*, which visited the Antarctic in the early 1840s as part of the Ross expedition.

³⁰ Scott, *Voyage of the Discovery*, vol. 1, 376–78. Although it is not known for certain that supplies of sheet music were taken on board the *Discovery* and the *Morning*, it is more than likely that they were given that records from later Antarctic expeditions indicate that numerous volumes of sheet music and/or music rolls were taken southward on various ships that housed pianos. It was also common practice at the time for middle-class men to own portable, bound volumes or rolls of sheet music that included their favourite pieces, and therefore it is entirely plausible that the officers of the *Discovery* and the *Morning* took sheet music to Antarctica in their personal belongings. Additionally, the *Discovery* expedition's newspaper, *The South Polar Times*, which was produced during the darkest and coldest months (April to August) of 1902 and 1903, includes several newly-composed verses of text that were designed to be sung to pre-existing tunes. These include 'Songs Stolen from Others' (July 1902 issue), which was set to the tune of 'It's a Little Bit of Sugar for the Bird' from Frederick Bowyer and W. E. Sprange's musical vaudeville show *The New Barmaid* (c. 1895); 'Answering Nation's Call' (August 1903 issue), designed to be sung to the tune of 'The Flying Dutchman'; and 'Summer Sledging in Sledgometer Verse' (August 1903 issue), set to the tune of 'Widdecombe Fair.' See *The South Polar Times*, vols 1–2 (London: Smith, Elder & Co., 1907), extracts kindly supplied by Dr Elizabeth Leane, University of Tasmania.

Figure 4. The *Discovery's* 'Theatrical Party' in Antarctica, 25 June 1902; Scott, *Voyage of the Discovery*, vol. 1, facing page 376



Scott was so moved by the occasion that he wrote in his diary that he had 'rarely been so gorgeously entertained.'³¹

The fact that these entertainments were rehearsed, performed and attended in sub-zero temperatures with no heating provisions in the hut other than the oil lamps for lighting,³² is testament to the fact that they must have been highly valued by all involved. A blackface minstrel show, organised by Royds and staged by the *Discovery's* 'Dishcover Minstrel Troupe' (see Figure 5), took place on 6 August 1902, in spite of the fact that the temperature had fallen below -40°C and a strong wind had almost prevented the men from reaching the hut at all.³³ In his journal, Scott noted that in these conditions 'one conquers the natural instinct to take off one's overcoat and head covering ... I wonder how the ordinary theatre-goer would appreciate sitting in stalls under such conditions.'³⁴ Scott also provided details relating to some of the musical items on the programme:

One was not sorry when the curtain rolled up and disclosed our twelve minstrels with blackened faces sitting in a row with 'Massa Johnson' in the centre ... To-night the choruses and plantation songs led by Royds were really well sung ... of course in the choruses of 'Marching through Georgia,' 'Golden Slippers,' 'Suwanee River,' and such songs, the audience felt that they must also 'lend a hand,' and did so with such a will that the rafters shook ... in spite of the cold we had spent an extremely pleasant evening.³⁵

³¹ Scott, *Voyage of the Discovery*, vol. 1, 378.

³² Scott, *Voyage of the Discovery*, vol. 1, 376.

³³ Scott, *Voyage of the Discovery*, vol. 1, 379.

³⁴ Scott, *Voyage of the Discovery*, vol. 1, 376, 379.

³⁵ Scott, *Voyage of the Discovery*, vol. 1, 379–81. Blackface minstrelsy enjoyed immense popularity in the United States of America and Britain during the nineteenth and early twentieth centuries. Performers blackened their faces, usually with burnt cork, and wore costumes that represented, to the white audience, the 'typical' African American person, before presenting the 'ostensible elements of black life in song, dance and speech. See Clayton W. Henderson, 'Minstrelsy, American,' *Grove Music Online*, <www.oxfordmusiconline.com/article/grove/music/18749>.

Figure 5. The *Discovery's* 'Dishcover Minstrel Troupe' in Antarctica, 6 Aug. 1902; Scott, *Voyage of the Discovery*, vol. 1, facing page 380



Music was also enjoyed on a more regular, daily basis on board the *Discovery*; Royds played the piano, sometimes with the assistance of its self-playing mechanism, in the hour before dinner most evenings.³⁶ Although there are no references in the literature to the type of repertoire Royds played, or whether the majority of the music was familiar to the crew or newly-composed, Scott acknowledged in his journal the significant role that this daily ritual played in raising the spirits of the men on board the *Discovery* and in fostering a sense of camaraderie:

In our various cabins [we] have the pleasure of listening to excellent music and feel that the debt of gratitude we owe to our only musician is no light one. This hour of music has become an institution which none of us would willingly forego ... I can well believe ... that our music smooths over many a ruffle and brings us to dinner each night in that excellent humour, when all seem good-tempered ...³⁷

At the same time that the *Discovery's* men were using musical and theatrical entertainments to distract themselves from the harsh conditions encountered during the Antarctic winter of 1902, unbeknownst to them their counterparts aboard a vessel on its way to relieve them, the *Morning*, were busy creating similar diversions of their own. While popular British ballads, hymns and music-hall and minstrel-style acts also constituted a large portion of the types of entertainment enjoyed on board the *Morning*,³⁸ several of the ship's officers also made an altogether unexpected contribution to the expedition through their composition and performance of original songs and song-verses during the voyage. Chief Engineer Morrison, in particular, proved to be a prolific lyricist, while Third

³⁶ Scott, *Voyage of the Discovery*, vol. 1, 311.

³⁷ Scott, *Voyage of the Discovery*, vol. 1, 311.

³⁸ Doorly, *Voyages of the Morning*, 37–38, 49; Doorly, *In The Wake*, 98.

Officer Doorly (see Figure 6) was by all accounts a very competent and creative pianist, accompanist, singer and composer of 'light' music.³⁹

Figure 6. Gerald S. Doorly (1880–1956), kindly supplied by Roger Wilson; with permission



Soon after the *Morning* departed London in July 1902, Morrison and Doorly began collaborating on original, expedition-inspired songs in the style of the Victorian drawing-room ballads that had been popular with the British bourgeoisie since the early nineteenth century. This choice of style was highly appropriate in these circumstances given that most of the officers on board would have already been familiar with the genre and most drawing-room ballads, as products designed or appropriated for domestic consumption, allowed for participation through the incorporation of a refrain. Upon completing a set of lyrics, Morrison would take them to Doorly, who would promptly compose a suitable piano accompaniment. Morrison usually also offered some ideas relating to how he thought the accompanying vocal melody should be shaped, as Doorly noted at the time:

We work in the following manner: [Morrison] makes the words, which he supplies me with as well as a plain piece of paper. On this plain piece he draws a line across it and

³⁹ David Wilson, liner notes, 3, 5. James Gerald Stokely Doorly (1880–1956) was born in Port of Spain, Trinidad, the son of Reverend Wiltshire Stokely Doorly, who was later archdeacon of Trinidad, and his wife, Jane Cumming, who had studied piano and singing in London and was reputed to have been a 'brilliant singer' (numerous laudatory reviews printed in the *Port of Spain Gazette* during the 1890s indicate the extent of her prowess and popularity in that place and time). Doorly completed his cadetship on board the training vessel HMS *Worcester*, where he met his lifelong friend Edward R.G.R. Evans, who helped him gain the position of Third Officer on board the *Morning*. Doorly published several books relating to his adventures, including *The Voyages of the Morning* (1916), *The Handmaiden of the Navy* (1919) and *In the Wake* (1937), and also contributed short stories and articles to *Blackwood's Magazine*, the *Sydney Bulletin* and the Melbourne *Argus* and *Herald*. See Freed, 'Polar Profile,' 357–360; Jill Eastwood, 'Doorly, James Gerald Stokely (1880–1956),' *Australian Dictionary of Biography*, accessed 2 Jan. 2012, <adb.anu.edu.au/biography/doorly-james-gerald-stokely-6002/text10251>.

says, 'Now that's the song in its normal state, this is how I want it to go,' and he then draws a curve up and down over this line to show the relative heights that he considers the notes should go, to be fitting for the words. This may sound a very quaint idea—but thanks to his ingenuity, I have found it a great help in my department of the contract.⁴⁰

Following the completion of a new song, it would be given a 'steam trial,' by the *Morning's* Second Officer, Lieutenant Edward R.G.R. Evans, who was an amateur singer. If the trial was successful, then the song would be 'allowed the freedom of the ship' and would be performed during musical evenings in the ward-room.⁴¹ Records reveal that these musical evenings were often riotous occasions, with cymbals, gongs and much 'tuneless shouting' adorning the musical content.⁴²

While most of the songs composed aboard the *Morning* incorporate lyrics by Morrison, other officers also contributed verses of text, including Chief Officer Rupert G. England ('You May Talk About Your Engines'),⁴³ Fourth Officer Sub-Lieutenant G.F.A. Mulock ('Life's Handicap') and, on the first return journey from Antarctica to New Zealand, Lieutenant E.H. Shackleton ('Scotland Forever!'), who had been 'invalided' north by Scott on account of the severe exhaustion and symptoms of scurvy he had suffered as a result of the pioneering ninety-three-day sledge journey that he had undertaken with Scott and Wilson towards the South Pole.⁴⁴ In fact, with Shackleton included, at least six of the ten officers involved in the *Morning's* first return Antarctic voyage contributed to the writing and/or performance of Doorly's original songs in some way, while at least two of the remaining officers, Captain Colbeck and Davidson, are known to have joined in the singing of the songs' 'rousing' choruses during musical evenings below deck.⁴⁵ Doorly also wrote several sets of original song lyrics himself, including those he titled 'A Nautical, Nautical Song, Yo Ho!,' 'Dearest Florrie,' 'Bobs is Dead,' 'Zoological Notes' and 'Rolling Home,' although only two—'Scotland Forever!,' on which he collaborated with Shackleton, and 'Birrd Birrdie,' which he co-authored with Morrison—have been published in musical settings.⁴⁶

⁴⁰ Doorly quoted in liner notes for *The Songs of the 'Morning'*, 12.

⁴¹ Doorly, *Voyages of the Morning*, 38.

⁴² David Wilson, liner notes, 3.

⁴³ According to Doorly, this verse was 'parodied to the old tune of "Killaloo" [sic].' Doorly, *Songs of the 'Morning'*, 17. England also wrote a set of lyrics under the title 'Song of the Stores,' which was intended to be sung to the tune of King Neptune's 'Fish Song' from Edward German's *Merrie England*. See Roger Wilson, liner notes for *The Songs of the 'Morning'*, 6.

⁴⁴ This 960-mile journey, which took place between 2 November 1902 and 3 February 1903, was the southernmost trek achieved by any explorer at the time (the party reached the latitude of 82°17'S). There is much speculation in the literature relating to Scott's reasons for ordering Shackleton to return to New Zealand at this time, such as in Roland Huntford's polemical book *The Last Place on Earth: Scott and Amundsen's Race to the South Pole* (New York: Modern Library, 1999).

⁴⁵ Davidson also provided inspiration for some of the songs, including 'Birrd Birrdie' and 'Scotland Forever,' discussed later in this article.

⁴⁶ 'Bobs is Dead' was written in response to the death of Morrison's cat, Bobs, who fell overboard within the first few weeks of the voyage. Another song with lyrics by Doorly, 'Eight Bells,' is included in the *Songs of the 'Morning': A Musical Sketch* recording, but does not date from this voyage. Rather, the text relates to Doorly's training days on board the *Worcester* and features music composed by his father, Canon Wiltshire Doorly, based on the sea-shanty 'Blow the Man Down.' Another original expedition-inspired song performed on board the *Morning* was written by Sir Clements Markham prior to the Antarctic voyage and is titled 'Intrepid Souls.' Doorly recorded in his diary that he was learning this song during the first few weeks at sea; however, his fellow crew members considered it 'rather a dirge' (Roger Wilson, liner notes, 6). The music used to accompany 'Intrepid Souls' was based on a tune by Herbert Schartau (1858–1915). Roger Wilson, email to the author, 22 Jan. 2012.

Owing to the fact that Doorly never learned to read or notate music, the songs he composed aboard the *Morning* were not actually committed to score and published as a collection until some forty years after they were conceived.⁴⁷ In 1943, seven of the songs were transcribed by Melbourne-based composer Edith Harrhy (1893–1969),⁴⁸ and published by the Melbourne Bread and Cheese Club, an all-male art and literary society of which Doorly was a member, under the title *The Songs of the 'Morning'*.⁴⁹ They were not recorded in sound, however, until 2002, when baritone Roger Wilson, a grandson of Doorly, and his wife, pianist Gillian Bibby, collaborated with various Doorly descendents and other musicians and actors in New Zealand to produce the disc *The Songs of the 'Morning': A Musical Sketch*.⁵⁰ This recording, which was released to coincide with the centenary of the expedition, includes full musical renditions of the seven published songs interspersed with spoken verse and narrative derived from Doorly's notebooks. Most of the material dates from the *Morning*'s initial voyage from London to New Zealand and its first return visit to the Antarctic (commonly referred to in the literature as 'The Voyage of the *Morning*'). Both the published and recorded versions of the songs are thought by Roger Wilson to be rather simplified and prosaic renditions of the originals.⁵¹ Even in their existing forms, however, the songs provide a rare and valuable glimpse of the physical and emotional journeys and experiences of the Antarctic explorers of the 'Heroic Age' and reveal much about what they did to entertain themselves and boost team morale during long periods spent in close confines under unique, and altogether extreme, conditions.

⁴⁷ One or two of the songs were reportedly written down by Gladys Wilding, the sister of tennis champion Anthony Wilding, during the visit of the *Morning* to New Zealand in 1903 and several years later, the songs 'Southward' and 'The Ice King' were re-set by another New Zealand resident, Maundrell Hobbs; however, in his introduction to Doorly's *Songs of the 'Morning'*, Robert Henderson Croll claims that both manuscripts have since been lost. While this does seem to be the case for the Wilding manuscript, Doorly's 1916 book *The Voyages of the Morning* includes complete scores of 'Southward' and 'The Ice King,' which are thought by the current author to be copies of the aforementioned Hobbs transcriptions. Although the songs were not published as a collection of sheet music until much later, it is likely that at the time of their composition, Doorly and Morrison hoped to turn them into something of a commodity upon their return to England. Indeed, in Doorly's notebook, he recounted Morrison excitedly presenting him with a set of words for a song and declaring, 'Doorly, Doorly, quickly luke at these worrds—now here's a song for ye—if ye can get a tune for that now our name's made!' (Gerald Doorly, 'A Sketch: The Songs of the "Morning,"' handwritten notebook kindly supplied by Roger Wilson.) It was common practice for expedition leaders to encourage their crewmen, particularly the officers, to engage in activities such as writing for entertainment and for the purpose of raising money from publications to finance future seasons in Antarctica. For more information, see Elizabeth Leane's articles 'The Adelie Blizzard: The Australasian Antarctic Expedition's Neglected Newspaper,' *Polar Record* 41 (2005): 12, and 'Introduction: The Cultural Turn in Antarctic Studies,' *Polar Journal* 1.2 (2011): 151.

⁴⁸ London-born composer, pianist and singer Edith Harrhy moved to Australia in 1919 to live with her husband's family in Melbourne and is remembered primarily for her simple and charming songs, of which she claimed she wrote approximately one thousand. At the time of transcribing Doorly's songs in the early 1940s, she was musical director of Gertrude Johnson's Australian National Theatre Movement and the Gilbert and Sullivan Society of Victoria. It may be this latter association that led to her being considered qualified for the task of transcribing Doorly's Gilbert-and-Sullivan-style songs. Unfortunately, the notes that accompany the published *Songs of the 'Morning'* do not reveal any further details relating to the circumstances of the transcription. For more information on Edith Harrhy, see Kay Dreyfus, 'Harrhy, Edith Mary (1893–1969),' *Australian Dictionary of Biography*, accessed 21 Nov. 2012, <adb.anu.edu.au/biography/harrhy-edith-mary-10429>.

⁴⁹ An original copy of this publication is held at the National Library of Australia. The liner notes for the recording *The Songs of the 'Morning': A Musical Sketch* incorrectly list the publisher of the songs as the 'Melbourne Wine and Cheese Club.'

⁵⁰ Gerald S. Doorly, *The Songs of the 'Morning': A Musical Sketch* (Reardon, 1-873877-52-8, 2002).

⁵¹ Roger Wilson, liner notes, 5.

The first song composed aboard the *Morning* during its Antarctic voyage is titled 'Southward.'⁵² With lyrics by Morrison and music by Doorly, it describes the voyage south, the changes in climate and sea conditions, and expresses a sense of nostalgia and deep longing for 'a girl in the far Northland,' as the following excerpt from the second and final verse demonstrates:

On the wave-washed deck, 'neath the murky sky
 When only the gods can hear,
 I think of a girl in the far Northland,
 And I wish that my love were near;
 And wish that my love were near me now,
 When the Westerly breezes blow—
 Driving along o'er the Southern sea,
 Through the blinding sleet and snow.⁵³

Narrative song texts telling of adventures on the high seas and impassioned verses born out of enforced separation from one's lover were not uncommon in British drawing-room ballads of the nineteenth and early twentieth centuries.⁵⁴ What makes this text unique, however, is its direct reference to the name of the vessel on which the author was sailing, the *Morning*, and its passage from 'sunny tropic seas' in the opening lines of the first verse, to 'cold, dark, icebound seas' in the opening of the second:

As I fly on the wings of the *Morning*
 O'er the sunny tropic seas ...
 As I fly with the wings of the *Morning*
 O'er the cold, dark, icebound seas ...⁵⁵

In fact, the opening lines of both verses appear to have been inspired by an inscription written by the Bishop of Stepney (later the Archbishop of Canterbury) inside the front cover of copies of the Bible given to each crew member prior to the *Morning's* departure, itself based on a passage from Psalm 139: 'If I take the wings of the *morning* and dwell in the uttermost parts of the sea, even there shall thy hand lead me, and thy right hand uphold me.'⁵⁶

Doorly's musical setting of Morrison's text follows many of the standard conventions employed by composers of drawing-room ballads during the period, including a strophic form (AA), a common-time metre and a range of not much more than an octave, in this case within the interval of a ninth (D4 to E5). The harmony is predominantly diatonic (in the key of F major), with prominent use of circular progressions and some chromatic chords (such as secondary functions, altered dominants and chords with ninth and eleventh extensions) added to lend colour and melodic interest. The piano accompaniment provides rhythmic impetus

⁵² Doorly, *Songs of the 'Morning'*, 7.

⁵³ Doorly, *Songs of the 'Morning'*, 20–21.

⁵⁴ For example, the text of 'Southward' bears some striking resemblances to Stephen Adams's popular ballad 'Thora,' with words by Fred. E. Weatherly, which also includes references to the 'Northland,' starry skies and a land of snow, and is about enforced separation from a lover (through death). See Scott, *The Singing Bourgeois*, 134.

⁵⁵ Doorly, *Songs of the 'Morning'*, 20.

⁵⁶ Doorly, *In the Wake*, 95.

through its repetitive block-chord quavers and double octaves in the bass and also gives strong support to the vocal line through its doubling of the melody in the treble. These features are evident in the setting of the final lines of the verses, as shown in Figure 7.

Figure 7. Doorly, 'Southward,' bb. 22–33; Doorly, *Songs of the 'Morning,'* 21



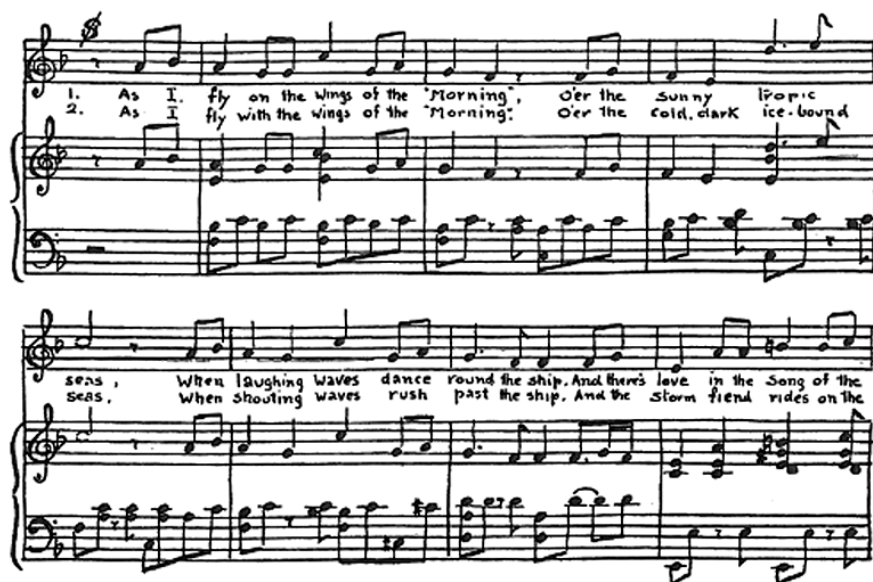
According to Doorly's daughter, Dorothy Freed, the composer 'loved playing tuneful melodies from Gilbert and Sullivan operettas and other shows, which he would harmonise with subtlety and finesse, improvising all the way,'⁵⁷ and this may account for the striking resemblance between the opening eight bars of the vocal part of 'Southward,' as shown in Figure 8, and an eight-bar vocal melody heard in the opening chorus of Gilbert and Sullivan's *The Gondoliers* (see Figure 9, bars 241–49).⁵⁸

These vocal melodies not only appear in the same key (F major) and begin on the same note (the mediant, 'A'), but they also share a very similar melodic shape and rhythmic pattern. Despite the obvious similarities between the two melodies, Doorly denied having heard the music of *The Gondoliers* prior to embarking on the Antarctic expedition and maintained that he had been unaware of the parallel, which he described as an 'odd co-incidence,' until friends

⁵⁷ Freed, 'Polar Profile,' 358.

⁵⁸ *The Gondoliers* (or *The King of Barataria*), the twelfth of the fourteen comic operas by Gilbert and Sullivan, premiered at the Savoy Theatre on 7 December 1889. The original production closed on 30 June 1891, at which time it was the fifth longest-running piece of musical theatre in history, with more than 550 performances. See David Russell Hulme, 'Gondoliers, The,' *New Grove Dictionary of Opera*, ed. Stanley Sadie, *Grove Music Online*, accessed 18 Apr. 2012, <www.oxfordmusiconline.com/subscriber/article/grove/music/O008631>.

Figure 8. Doorly, 'Southward,' bb. 5–12



1. As I fly on the wings of the 'Morning', o'er the sunny tropic ice-bound seas, When laughing waves dance round the ship. And there's love in the Song of the seas, When shouting waves rush past the ship. And the storm fiend rides on the

2. As I fly with the wings of the 'Morning', o'er the cold, dark ice-bound seas, When shouting waves rush past the ship. And the storm fiend rides on the

Figure 9. W. S. Gilbert and Arthur Sullivan, *The Gondoliers*, vocal score, bb. 240–49; W. S. Gilbert and Arthur Sullivan, *The Gondoliers*; or, *The King of Barataria*, vocal score (London: Chappell, c. 1932), 24



MARCO & GIUSEPPE.
Buon' gior-no, si-gnor-i - nel
CHORUS. 1st & 2nd SOPRANOS.
Gon-do-li-er - i ca-
Allegretto grazioso.
MARCO
Ser-vi-to - ri u - mi - lis-si-mil Per
GIUS.
-ris-si-mil Sia - mo con-ta - di - nel Ser-vi-to - ri u - mi - lis-si-mil Per

pointed it out some time later.⁵⁹ When he eventually saw the production, he too was struck by the likeness of the two melodies, conceding, 'with such limitation as an octave of notes from which to juggle a tune, it is amazing, surely, how few melodies are alike.'⁶⁰

Given the immense popularity *The Gondoliers* enjoyed in London during the late nineteenth century and Doorly's affinity for playing pieces linked to the musical theatre, it seems likely that the high degree of concordance between the two melodies is more than coincidental. Although Doorly spent most of his first fourteen years in Trinidad, his family visited London when he was nine years of age (at about the same time of the premiere of *The Gondoliers*) and from his fifteenth year until the time he joined the crew of the *Morning* at twenty-two, he was based in London.⁶¹ It is more than plausible, therefore, that the young Doorly was in fact exposed to this music in the streets of London, at performances by an outdoor band or orchestra, or even at a private musical soiree, and then years later, when confronted with the task of creating a melody to match a text about love and sailing, themes that are also prevalent in the libretto of *The Gondoliers*, he subconsciously drew on this material for creative inspiration.

Doorly and Morrison's next collaborative effort was completed about a month later.⁶² 'The Northland' was written as a 'Toasting Song' for performance on 'birthday anniversaries, Christmas, New Year's Day, and any special occasion.'⁶³ The text comprises three verses, each followed by a refrain offering a toast to the place or people that are the subject of the preceding verse; the first verse and refrain offer a toast 'to the Northland,' the second 'to the Homeland' and the third 'to our own girls.' Pastoral imagery of Britain, evoked through references to the 'Land of glen and moor and hill ... mighty bens where the mists hang low ... [and] castles stand,' is complemented by imperialistic sentiments relating to the Empire's 'heroes,' 'Kings' and general 'folk,' who are 'so brave or bold or free ... Born to be leaders of all the earth.' There are also sentimental, nostalgic passages about the explorers' 'own girls,' described as 'the fairest women the world has seen ... [with] eyes with love aglow,' and the homes they have left behind: 'the homes where ever our hearts return ... [and] where they love us so!'⁶⁴ Such themes of patriotism, imperialism and nostalgia for one's homeland appeared frequently in songs designed for middle-class domestic use during the late-Victorian and early-Edwardian eras, such as 'England, the Home of the World' (1872), 'The Glory of Britain' (1876), 'England's Heroes' (1880), 'Britain's Flag' (1888), 'Britannia's Sons' (1893), 'Men of Britain' (1894) and 'Land of Hope and Glory' (1902), while some pre-existing national songs, such as 'Rule, Britannia' (1740), experienced a resurgence in their popularity during this time.⁶⁵

Although the text of 'The Northland' does not include direct references to the Antarctic voyage or the experiences of the explorers, the musical setting provides opportunities for communal singing that would have suited the unique performance environment on board the *Morning*.

⁵⁹ Roger Wilson, liner notes, 5; Doorly, *Songs of the 'Morning'*, 9.

⁶⁰ Doorly, *Songs of the 'Morning'*, 9. The two passages differ somewhat in terms of metre (the excerpt from *The Gondoliers* is in a triple metre) and harmony, although interestingly, both employ a tonic chord (F major) with an added B flat on the downbeat at the opening of each of the two four-bar phrases in each excerpt, underpinning an A in the melody on each appearance (see Figure 8 bb. 5, 9; Figure 9 bb. 242, 246).

⁶¹ Freed, 'Polar Profile,' 357.

⁶² Doorly quoted in Wilson, liner notes, 12.

⁶³ Doorly, *Songs of the 'Morning'*, 9.

⁶⁴ Doorly, *Songs of the 'Morning'*, 22–23.

⁶⁵ Scott, *The Singing Bourgeois*, 147, 170–71, 173, 255, 260.

In fact, Doorly noted that the 'choruses [of "The Northland"] ... were sung with great gusto ... [and] as each toast required a separate drink, encores, for economical and other reasons, were not encouraged.'⁶⁶ 'The Northland's' musical setting reflects the verse-and-refrain structure of its text, with the refrain set to different music to that employed in the verses (producing the pattern ABABAB), a form that was favoured by prominent composers of drawing-room ballads such as Arthur Sullivan and Frederic Cowen.⁶⁷ The harmony is again largely tonal, opening and closing in the key of D major and with relatively brief excursions to the dominant (A major); however, its verses also incorporate numerous chromatic chords; linear, as well as circular, progressions (such as in bb. 8–9 of Figure 10); and a brief passage in F major (see bb. 13–14 of Figure 10), which shares a chromatic-median relationship with the tonic.

Figure 10. Doorly, 'The Northland,' bb. 5–15⁶⁸



The musical score for 'The Northland' by Doorly, measures 5–15, is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), indicating D major. The time signature is 4/4. The lyrics are as follows:

1. To the North land bleak and shill Land of Glen and moor and hill;
 2. To the homes in that Northern Land: Grim and hoary her castles stand;
 3. To the folk by that Northern Sea: Who so brave or bold or free:
 Land where he-roes lived and sang. Where long and loud the slogan stand;
 Homes of Kings in days gone by: Proudly they lift their towers on free:
 People proved by right of worth: Born to be leaders of all the van;
 To the mighty bays where the mists hang low, To guard from the sun their high:
 To the homes by moor and slath and burn, The heart where ever our earth:
 To the fairest women the world has seen - Nob-ly planned like

The refrain also employs chromatic chords, mainly in the form of secondary dominants (some with ninth extensions) to briefly tonicise other keys; however, it remains more firmly centred in the key of D major. The melodic line again spans the interval of a ninth and is very

⁶⁶ Doorly, *Songs of the 'Morning'*, 9–10. This implies that encore performances of songs may otherwise have been fairly common on board the *Morning*.

⁶⁷ Scott, *The Singing Bourgeois*, 142, 151.

⁶⁸ Oddly, the published score does not allow for the anacrusis shown at the beginning of this example in the rhythm of the final bar preceding the return to the sign, which contains all four beats of the song's common-time metre (see Figure 11.)

shapely, with several large intervallic leaps that amateur singers among the crew may have found difficult to pitch correctly without the support of the piano accompaniment (see Figure 11). Nevertheless, 'The Northland' demonstrates Doorly's melodic and harmonic inventiveness, his eagerness to write music that encourages maximum participation, and his knowledge of the standard ballad-writing conventions of the time.

Figure 11. Doorly, 'The Northland,' bb. 16–28

Handwritten musical score for 'The Northland' by Doorly, measures 16–28. The score is written on four systems of staves, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked *un poco rit*. The lyrics are: "wreaths of snow: / hearts re-turn / beauty queen." The chorus begins with "1. Drink to the Northland / 2. Drink to the home land / 3. Drink to our own girls". The lyrics continue: "ere we go! Drink to the land of mist and snow! / ere we go! Drink to the homes we love and know! / ere we go! Drink to their voices soft and low!". The final system includes a *rall.* marking and a *3me* marking. The lyrics end with "Drink to the moors where the cold winds blow! / Drink to the homes where they love us so! / Cheers for the Northland / Cheers for the home land / Cheers for our own girls". A note at the bottom right states "D.C. is the sign after 1st and 2nd verses only."

In contrast to the relatively serious and sentimental topoi explored in 'Southward' and 'The Northland,' the next two songs that Morrison and Doorly produced, 'The Maid's Lament' and 'Birrd Birrdie,' are rather 'lighter' and more comical in subject matter. 'The Maid's Lament' was written after the *Morning's* brief sojourn in Lyttelton, New Zealand (16 November 1902 to 6 December 1902). During the stopover, the 'nice looking' junior officer Lieutenant G.F.A. Mulock had attracted the romantic attention of a young local girl, who made a 'handsomely

embroidered' sledge flag for him to take on his adventures in Antarctica.⁶⁹ According to Doorly, this gesture gave rise to much 'leg pulling, and also provided Morrison with the germ of an idea for a song.'⁷⁰ The three verses of text describe the simple, carefree life of a maiden, 'dainty, sweet and true,' who had not yet experienced a 'care nor sorrow' when she met and fell in love with an English sailor.⁷¹ The musical setting supports the sentimental mood of the text through its employment of an attractive melodic line that is characterised by lilting dotted-rhythms and carries the expressive marking 'Daintily' (see Figure 12). The harmony is again predominantly diatonic, in the key of F major, with some chromatic chords and melody

Figure 12. Doorly, 'The Maid's Lament'

The Maid's Lament

Words By John S. Morrison. Music By Gerald S. Doorly.

Daintily

1. Once there was a maiden
2. Came an English sailor
3. Now that lit-tle maiden

dain-ty sweet and true - (Merry merry maiden, who so gay as you?) -
far a-cross the sea - (Jolly jolly sailor, young and bold and free) -
sits a-lone and sighs - (Silly silly maiden, tears are in her eyes) -

never care nor sorrow in her life had been - (Happy happy maiden,
told of foreign cities, told of wondrous sights, (Foolish foolish sailor,
for that English sailor who said she be his bride - (Fickle fickle sailor,

1st and 2nd verses... DC 3rd verse

1. joyous as a queen). 2. told of loves de-light). 3. sailing o'er the tide!

⁶⁹ Doorly, *Songs of the 'Morning'*, 11.

⁷⁰ Doorly, *Songs of the 'Morning'*, 11.

⁷¹ Doorly, *Songs of the 'Morning'*, 32. The text of this song bears some clear parallels to the song 'When maiden loves, she sits and sighs,' from the opening of Act I of Gilbert and Sullivan's *The Yeomen of the Guard* (1888), which also includes references to a maiden who 'sits and sighs,' as 'tear-drops fill her eyes.'

notes added for colouristic purposes. The strophic setting does not include a refrain; however, every second line of text is enclosed in parentheses and appears to provide commentary on the one immediately preceding it, suggesting that a call-and-response approach may have been expected, and implemented, during performances of this song aboard the *Morning*.

'Birrd, Birrdie' was penned in a similar spirit of jest, this time directed at the ship's doctor, Davidson, and his experiences collecting and studying different species of birds as part of his role as Zoologist of the expedition.⁷² The published version of this character song indicates that the musical material is based upon an 'Old Irish Air,' with words 'parodied' by Morrison and Doorly.⁷³ Davidson, who was Scottish, was often heard 'singing the songs of his country' as he went about his work and, according to Doorly, another 'frequent fancy was an Irish ditty with its chorus "Mush, mush, mush tural-i-addy, and thread [*sic*] on the tail o' me coat."⁷⁴ When a concert was scheduled to celebrate Davidson's birthday, Morrison and Doorly 'concocted a parody on this [tune], twitting our worthy medico on his supposed singing about his inevitable "birdies,"' and Doorly performed it (complete with an affected Scottish accent) to mark the occasion.⁷⁵ Doorly's musical setting preserves the original major-mode tune (shown in Figure 13) almost entirely and colours it with a variety of chromatic chords and rather clichéd harmonic progressions (see Figure 14).

Figure 13. 'Mush, Mush, Mush, Too-Ri-Li-Ady,' bb. 1–47; FolkTuneFinder, accessed 14 Mar. 2012, <www.folktunefinder.com/tune/177774/>



⁷² Doorly, quoted in David Wilson, liner notes, 14.

⁷³ Doorly, *Songs of the 'Morning'*, 24.

⁷⁴ Doorly, *Songs of the 'Morning'*, 11.

⁷⁵ Doorly, *Songs of the 'Morning'*, 11–12. Doorly's writings suggest that 'The Northland' may also have been given its first performance at this birthday concert. See Doorly, quoted in David Wilson, liner notes, 13.

Figure 14. Doorly, 'Birrd Birrdie,' bb. 1–46

Old Irish Air.

Bird Birdie

Parodied Words by

Moderato

1. Al-though I'm a med-i-co pro-pri-ety, I can try other hobbies as well, speak;
2. So I left my old home in the Morning - (Twas the afternoon, truly to speak).

And it is of an ex-cel-lent past-time hook-up. The story is going, the tell:
And down South with my lines and my I caught many birds by the beak:

When I joined the Relief ex-ped-i-tion, Abso-lutely, which we have often re-ferred -
I should tak' one away out of his in-side, And I mak' him an object absurd.

I was asked if I tak' on zo-o-logy, And collect different species of lo-
And I stuff him with cotton-wool and sawdust. Well, he couldn't be kept, for a -

Chorus.

1. Bird, bird, bird, bird, bird, bird, bird, bird. The birdie they chaff - by re-ferred -
2. Bird, bird, bird, bird, bird, bird, bird, bird. Al-though he looks as if he's absurd.

ye'll find that it's most in-ter-est-ing. The stu-dy he takes o' the bird.
But no one could look at the cr-a-ture And say that he was na' a bird!

'Mush, Mush, Mush, Too-Ri-Li-Ady' is an example of a boasting song ('There was ne'er a garson in the village/Dared tread on the tail of me coat') that is also a drinking song ('If a fellow can't drink when he's livin'/How the hell can he drink when he's dead?'), complete with a chorus that calls for audience participation. All of these elements, as well as Davidson's association with the tune, made it an ideal choice for incorporation into a new song produced in honour of his birthday.

The second and third of the four verses of 'Birrd Birrdie' are particularly humorous, detailing Davidson's attempts at taxidermy and the interference of one of the ship's curious cats:

So I left my old hame in the *Morning*—
('Twas the afternoon truly to speak),
And down South with my lines and my hookies,

I caught many birrds by the beak:
 Then I'd tak' one and I'd cut oot his inside,
 And I'd mak' him an object absurrd,
 And I'd stuff him wi' cottonwool and sawdust,
 Till he couldna' be ken fra' a—
 Birrd, birrd, birrd, birrd, birrd, birrd, birrdie,
 At first he looked awfu' absurrd,
 But no one could look at the creature
 And say that he wasna' a birrd!

A day as I finished one birrdie,
 I laid him doon on ma settee,
 And I went in the neighbouring ward-room,
 Just to get me a cup o' some tea;
 My back wasna' turned for a minnit,
 When a rummage and scratchin' I hearrd—
 I turned round and saw tae my horror
 The wee cat devouring the—
 Birrd, birrd, birrd, birrd, birrd, birrd, birrdie,
 'Twas a scurrilous shame on ma worrd,
 I didna' ken cats had a liking
 For a cottonwool sawdusty birrd!⁷⁶

Doorly and Morrison's song-writing efforts seem to have been put on hold temporarily once the *Morning* reached the Antarctic Circle, probably owing to the fact that there was now more work to be completed both on and off the ship, leaving less time for the pursuit of leisure activities. The *Morning* spent several weeks traversing the coastline of South Victoria Land in search of the *Discovery* and, eventually, a number of strategically-placed clues left by Scott and his companions led to the latter vessel's masts being sighted just prior to midnight on 23 January 1903.⁷⁷ The *Discovery* had been trapped in the McMurdo Sound—an ice-clogged expanse of water that opens into the Ross Sea—for almost a year, and when the crews of both vessels united for the first time, they reportedly enjoyed 'a good evening, dinner followed by singing.'⁷⁸ It was the first of several such occasions during the *Morning*'s five-and-a-half-week stay in the McMurdo Sound, as there were many exchanges of men between the two vessels, in spite of the six or so miles of floe ice that separated them.⁷⁹ It was not long, therefore, before the songs that had been composed aboard the *Morning* also came to be known and enjoyed by the crew of the *Discovery*.⁸⁰

One of the largest combined celebrations was a 'banquet' held on 3 February 1903 to honour the achievements and mark the safe return of Scott, Wilson and Shackleton from their gruelling

⁷⁶ Doorly, *Songs of the 'Morning'*, 24–25.

⁷⁷ Doorly, *Songs of the 'Morning'*, 13. For example, a pre-determined message point was established at Cape Crozier, where a party from the *Discovery* left information pertaining to the vessel's winter quarters, so that relief vessels would be able to locate and re-supply the ship. See Markham, *The Lands of Silence*, 470.

⁷⁸ David Wilson, liner notes, 3.

⁷⁹ Edward Wilson, *Diary of the 'Discovery' Expedition*, 245.

⁸⁰ David Wilson, liner notes, 3–4.

sledge journey over the Great Ice Barrier towards the South Pole.⁸¹ According to Doorly's records, after a large dinner, the evening was 'devoted to music and song.'⁸² Although Wilson and Shackleton were too weak and exhausted to fully participate in the festivities, Wilson later described the order of proceedings in his journal:

[We received] a most delightful welcome ... then came time for a bath, and clothes came off that had been on since November the second of the year before, and then a huge dinner. Captain Colbeck, Engineer Morrison, Lieuts. Doorly and Mulock were all there, and a long and tiring evening followed ... [consisting of] drink and noise and songs ...⁸³

By mid-February 1903, it had become apparent to the captains of both vessels that there was no prospect of the ice breaking up enough that summer to allow the *Discovery* to leave Antarctica; she would be imprisoned for at least another winter. Scott ordered the *Morning* to return to New Zealand post haste, before she too became trapped in the frozen sea.⁸⁴ Some fourteen tons of stores were transported on sledges across the six miles of ice that still separated the vessels and on the afternoon of 2 March 1903, the *Morning*, with several extra passengers on board, commenced the return voyage to Lyttelton.⁸⁵ In the days immediately preceding the *Morning*'s departure, there were farewell dinners hosted on board both vessels, at which music again formed an important function. In his detailed diary, Wilson noted that on 28 February 1903, the *Discovery* hosted a 'special dinner' to say farewell to Shackleton and afterwards, 'a sing-song at which we all sang.'⁸⁶ The following day, the entire crew of the *Discovery*, with the exception of Wilson and two other men, crossed over to the *Morning* to enjoy one last dinner, followed by the now-customary sing-along around the ward-room piano. According to Scott, 'all gathered about the piano, the air became thick with tobacco smoke, and for the last time we raised our voices in the now familiar choruses ... well into the small hours.'⁸⁷ The occasion provided one final opportunity for the crews to unite in a social setting, to share the *Morning*'s songs and to bid one another farewell, before parting company for a period of at least another ten months.

The crew of the *Morning* enjoyed their time with the *Discovery* immensely and, according to Doorly, they found 'parting from that gallant band ... [to be] a sad and trying ordeal ... the most touching scene ... [after which the *Discovery* was] cut off once more from the world.'⁸⁸ Evans's description of the parting scene is also tinged with sadness and a sense of regret at

⁸¹ When Scott was told of the arrival of the relief vessel, he reportedly exclaimed, 'Truly, joy cometh in the *Morning*.' (Robert Falcon Scott quoted in Croll, introduction to Doorly, *Songs of the 'Morning*,' 3–4.) Doorly noted that the trio had 'struggled back to headquarters more dead than alive ... they had suffered terrible privations and anxiety [and yet] Scott, weather-worn and lip-plastered, managed to take his place at the head of the ward-room table' (Doorly, *In the Wake*, 103–04.)

⁸² Doorly, *Voyages of the Morning*, 109.

⁸³ Wilson, *Diary of the 'Discovery' Expedition*, 244.

⁸⁴ Doorly, *Songs of the 'Morning*,' 13.

⁸⁵ Some invalids, including Shackleton, and other volunteers from the *Discovery* were sent home with the *Morning*, while G. F. A. Mulock transferred to the *Discovery*. The *Morning* arrived in Lyttelton on 25 March 1903 and remained there until it was time to return to Antarctica to re-supply the *Discovery* again the following summer. See Markham, *The Lands of Silence*, 469.

⁸⁶ Wilson, *Diary of the 'Discovery' Expedition*, 246.

⁸⁷ Scott, *Voyage of the Discovery*, vol. 2, 173.

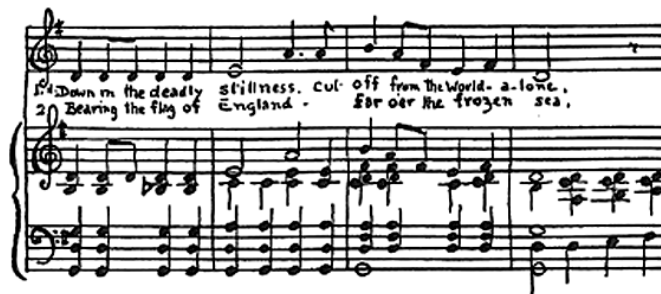
⁸⁸ Doorly, quoted in David Wilson, liner notes, 18.

having to leave the men alone to endure yet another Antarctic winter:

We ... gazed astern at the little group of men, huddled in pathetic loneliness on the edge of the frozen sea ... We watched till Scott's men vanished out of sight, when poor Shackleton ... broke down altogether and wept ...⁸⁹

This 'sad and impressive parting' inspired Doorly and Morrison to collaborate on another song: 'The Ice King,' also known as the 'Morning hymn.'⁹⁰ The text of this song aptly praises the courage and commitment demonstrated by the crew of the *Discovery*, with heroic statements such as 'Doing their duty—not counting the cost ... [with] honour and glory ... showing the path,' interspersed with patriotic references like 'Bearing the flag of England/Far ov'er the frozen sea.'⁹¹ The musical setting is again primarily diatonic, in the key of G major, with the occasional chromatic chord employed to lend emphasis to the meaning of particular words. In the opening bar of the first verse, for example, a tonic G-major chord is unexpectedly followed by a G-minor triad, borrowed from the tonic minor, which serves to highlight the significance of the word 'deadly' (see Figure 15). The lowering of the third of the triad from B to B flat through this progression also has the added effect of conveying the literal meaning of the opening word of text, 'down,' through the musical accompaniment.

Figure 15. Doorly, 'The Ice King,' bb. 5–8



The refrain of 'The Ice King' is unique among those composed on board the *Morning* in that it makes explicit reference to the Christian faith, offering hope that 'God will keep [the crew of *Discovery*] from harm and scathe/Till the *Morning* comes with the spring.'⁹² Similar expressions of faith and promises of divine intervention can be found in numerous drawing-room ballads dating from the late Victorian and early Edwardian eras, reflecting the growth in popularity of sacred songs designed for performance in the home that occurred during the second half of the nineteenth century.⁹³ In the refrain of 'The Ice King,' the reference to divine

⁸⁹ Evans, quoted in Huntford, *The Last Place on Earth*, 173.

⁹⁰ Doorly, *Songs of the 'Morning'*, 13–14.

⁹¹ Doorly, *Songs of the 'Morning'*, 26–27.

⁹² Doorly, *Songs of the 'Morning'*, 14.

⁹³ The popularity of such songs was spurred on by publishing companies such as Chappell and Boosey & Co. that produced multiple volumes for the domestic middle-class market during the mid- to late-nineteenth century. For example, the 1861 Chappell publication *100 Sacred Songs* was obviously intended for use in the home, with arrangements made for clarinet, cornet, concertina, flute, sax-horn and violin. In 1875, Boosey & Co. began publication of their twenty-eight part *Sacred Musical Cabinet* and, later in the 1870s, produced *Sacred Songs, Ancient and Modern*, all designed for home use. For more information on sacred songs intended for performance in the home, see chapter five of Scott, *The Singing Bourgeois*.

intervention is appropriately given a solemn, hymn-like setting in a brief, four-bar passage marked 'Religioso.' The simplicity of the diatonic G-major vocal melody assigned to this text, which stands in contrast to the chromatically-altered melodic line that immediately precedes it (compare bb. 29–32 and bb. 21–28 of Figure 16), suggests that Doorly intended this passage to be sung by all present, irrespective of individual musical aptitude. Considered in this context, the song also reflects the function of a hymn as a vehicle for collective expression.

Figure 16. Doorly, 'The Ice King,' bb. 18–36

The musical score for 'The Ice King' by Doorly, measures 18–36, is presented in four systems. The first system (measures 18–21) features a vocal melody in G major, 4/4 time, with a piano accompaniment. The lyrics are: 'hours go by Till the Morning comes with the spring. Counting the cost: Till the Morning comes with the spring'. The second system (measures 22–25) continues the vocal melody and piano accompaniment. The lyrics are: 'Far away in that cold, white land, In the home of the Great Ice King! Braving his fury - Daring his wrath - When honour and glory are'. The third system (measures 26–29) is marked 'Religioso' and features a simpler vocal melody and piano accompaniment. The lyrics are: 'Showing the path, God will keep them from harm and scathe Till the Morning comes with the'. The fourth system (measures 30–36) is divided into two parts: 'First Verse' and 'Second Verse'. The lyrics are: 'Spring. Spring. Poco Rit'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'ff' and 'pp'.

The two final songs that Doorly composed during the *Morning's* return voyage to New Zealand, 'Scotland Forever!' and 'Yuss,' are both 'lighter' in terms of their subject matter and musical character. 'Scotland Forever!' is a duet with a text co-authored by Doorly and the *Morning's* newest recruit, Lieutenant E.H. Shackleton. Although Shackleton had been deeply upset and frustrated at having been 'invalided' north by Scott, he nevertheless proved to be, in

Doorly's words, 'a delightful "first-class" passenger ... during the stormy month's voyage back to New Zealand.' Shackleton 'entered into the spirit and fun' of the *Morning's* 'little mess' and, much to Doorly's delight, even offered to collaborate on the writing of some verses that poked fun at the *Morning's* foremost lyricist, Morrison, whom Shackleton had dubbed 'MacHinery' (a reference to Morrison's Scottish heritage, as well as his occupation as an engineer in charge of the ship's 'machinery').⁹⁴

The text of 'Scotland Forever!' not only takes a gibe at Morrison, but also at his compatriot, Dr Davidson, whom Shackleton had nicknamed 'MacMush' after experiencing Davidson's incessant singing of the tune 'Mush, Mush, Mush, Too-Ri-Li-Ady.' Doorly's introduction to the published score *The Songs of the 'Morning'* explains the genesis of 'Scotland Forever!':

MacHinery [Morrison] had been trying to impress the mess with the importance of the respective callings of engineers and doctors, no other professions being needed, according to H.G. Wells's book *Anticipations*. For Halloween, therefore, an excellent opportunity presented itself to Shackleton and me to bring out a song, or rather a duet, to be sung, in imagination, by our two Scots. With the Jester-Jailor 'Cock-and-Bull' duet from *The Yeomen of the Guard*, and 'Myself and Brother Ben' from *Merrie England* jingling in my head, the composition seemed to fit our words quite happily. How's this, too, for a strathspey—in kilts?⁹⁵

The influence of the all-male duets 'Hereupon we're both agreed' (also known as the 'Cock-and-Bull duet') from Act Two of Gilbert and Sullivan's *The Yeomen of the Guard* (1888) and 'We are two proper men' ('Myself and Brother Ben') from Act One of Edward German's *Merrie England* (1902) is obvious in both the lyrical content and the musical materials of 'Scotland Forever!' and both borrowings are entirely appropriate to the style of comic character song that Doorly and Shackleton were attempting to create.⁹⁶

The comic operas *The Yeomen of the Guard* and *Merrie England* had enjoyed immense popularity in London during the years preceding Doorly's Antarctic adventure. *The Yeomen of the Guard* had enjoyed a very successful first run of 423 performances at the Savoy Theatre after it opened in October 1888 and its first London revival, given between May and November 1897, ran for an additional 186 performances.⁹⁷ The patriotically-themed *Merrie England* opened at the same theatre in April 1902 and ran for 120 performances, before closing in late July the same year, some four weeks after the *Morning* set sail for Antarctica.⁹⁸ Although it is not known for certain that Doorly attended a live performance of *Merrie England*, he was evidently very familiar with the duet written for the characters Long Tom and Big Ben, the 'two proper

⁹⁴ Doorly, *Songs of the 'Morning'*, 15. For example, Shackleton, who was of Irish descent, created a parody on the popular Irish ballad 'Father O'Flynn' that utilised distinctively Scottish words and expressions in order to poke fun at Morrison. Doorly and Davidson also penned some individual verses about Morrison at this time.

⁹⁵ Doorly, *Songs of the 'Morning'*, 15-16.

⁹⁶ *Merrie England* features a libretto by Basil Hood.

⁹⁷ See David Russell Hulme, 'Yeomen of the Guard,' *New Grove Dictionary of Opera*, ed. Stanley Sadie, *Grove Music Online*, accessed 18 Apr. 2012, <www.oxfordmusiconline.com/subscriber/article/grove/music/O907005>.

⁹⁸ The production only closed at this time so that another show could run at the theatre. It re-opened on 24 November 1902 for another 56 performances, closing on 17 January 1903. See David Russell Hulme, 'Merrie England,' *New Grove Dictionary of Opera*, ed. Stanley Sadie, *Grove Music Online*, accessed 18 Apr. 2012, <www.oxfordmusiconline.com/subscriber/article/grove/music/O903223>.

men' of the song's title, and must have conveyed his knowledge of this song to Shackleton, who would not have had the opportunity to attend a performance of the production before the *Discovery's* departure from London. The reference to this duet is clear from the outset of 'Scotland Forever!'; not only does the text of the first verse begin with similar words ('We are two mighty men—MacHinery and MacMush') to those heard at the opening of the first verse of 'We are two proper men' ('We are two proper men, Myself and Brother Ben'), but the melodic line and harmonic progressions employed are almost identical, as can be seen when comparing Figures 17 and 18 below.

Figure 17. Doorly, 'Scotland Forever!,' bb. 6–15

Figure 18. German, 'We are two proper men,' from *Merrie England*, bb. 4–12; Edward German, *Merrie England, Vocal Score* (London: Chappell, 1953), 23

The influence of Gilbert and Sullivan's duet 'Hereupon we're both agreed' is not as obvious as that of the duet by German, largely because it is not quoted directly; however, there are nevertheless clear parallels that exist between the lyrical content—both are humorous 'boasting' songs in which two male characters celebrate their cleverness—and the lively, spirited musical setting of each song.⁹⁹ It is not surprising that the mix of humour with popular-song styles found in *The Yeomen of the Guard* and *Merrie England*, as well as the patriotic references in the latter, appealed to Doorly and his fellow explorers, especially in light of the physical and emotional hardships they had been enduring in the name of the Empire, in order to facilitate its expansion to the world's last 'unclaimed' continent, Antarctica.

Doorly's reference to the Scottish country dance form known as the 'strathspey' in his introduction to the published score suggests that he may have intended performances of 'Scotland Forever!' to be accompanied by dancing (probably in a style that parodied the traditional form). The strathspey, which is musically related to the Scottish reel, originated in the mid-eighteenth century and is characterised by its use of dotted rhythms, including the so-called 'Scotch snap,' a rhythmic figuration in which a dotted note is preceded by one of shorter value (usually a semiquaver followed by a dotted quaver). While the published version illustrated in Figure 19 includes very few dotted rhythms in its notation, it is likely that the many quavers found in the melody line were, in fact, realised in long-short combinations. In addition, two occurrences of the 'Scotch snap' (a semiquaver followed by a dotted quaver tied to a crotchet) are found in each of the song's three verses (see bars 18 and 22 of Figure 19).

The solo piano introduction and coda also incorporate short-long rhythmic patterns in their melodic lines, although the note values used are elongated to quaver-crotchet durations (see Figure 19, bb. 2–4).

Figure 19. Doorly, 'Scotland Forever!'

Words By: Oswald S. Doorly
Music By: Oswald S. Doorly

Scotland Forever!

Con Spirito.

Till Ready...

1. We are two mighty men - MacHin-e-ry and Mac Mush, We
2. No call-ing will prevail! We'll wipe 'em out for keeps, Gey
3. The prospect should be bright! We've ex-pect' in our art's, We're

⁹⁹ The refrain of 'Scotland Forever!' includes much 'boasting': 'We're the Engineer and the Doctorman, We'll do and dare as a mighty clan, We'll melt our scrap, we'll mix our pills, Construct machines, invent new ills, With pride we ask—"Who greater than the Engineer and the Doctorman?"' (Doorly, *Songs of the 'Morning*, 29).

hail from Scottish glen, De-void of guile or gush, Two minds wi' but a
 merchants well as-sail, shrewd lawyers, chimney sweeps, Po-lice and parsons
 surely men of might - But in our heart of hearts. Our lo-gi-cal con-

Single thoekt, We claim that our Vo-ca-tions Will rule-the-roost in time tae come - to
 publi-cans Prime Ministers of Na-tions - Will fade a-way be-neath our sway - YOU
 elusion after se-rious contemplations, Is simply that the big i-dea is

Chorus:

quote 'ANTICI-PATIONS!'
 read 'ANTICI-PATIONS!'
 just- ANTICI-PATIONS! We're the Engineer and the Doctorman, We'll

do and dare as a mighty clan, We'll brell our scap, we'll mix our pills, Constrict machines, Invent new ills, with

1st 2nd D.C. after 1st & 2nd Verse.
 pride We ask - Who greater than the Engineer and the Doc-tor-man?"

3rd Verse.

-man?"

The final song written on board the *Morning* prior to its arrival in New Zealand is titled 'Yuss' and is the only one to have been composed in the style of the traditional British sea shanty or sailors' work song.¹⁰⁰ The lyrics, written by Morrison, are based on nautical themes, with humorous references to the condition of the ship ('The engines they was misfits from a prehistoric time') and adventures at sea ('the seas was mountains 'igh') juxtaposed against descriptions of the *Morning's* men as 'heroes' and 'an intrepid crew.'¹⁰¹ The song's four verses feature the call-and-response pattern typical of songs in the sea shanty genre, with solo passages designed, according to Doorly, to be performed by one of the ship's sailors (see Figure 20 bb. 6–10 and 13–17).¹⁰² These solo lines are punctuated with brief interjections intended for the crew (see text in parentheses in bb. 11–13 of Figure 21) and each verse is followed by a 'fine rollicking chorus'¹⁰³ (see Figure 21), allowing ample opportunity for participation by the full company.

Figure 20. Doorly, 'Yuss,' bb. 6–17

1. The ship wot I'm a sail-or on to Chris'-Church
 2. The engines they was mis-fits from a pre-his-tor-ic
 3. Now when we came to Lyttel- town the na-tives came on
 4. Now it did not matter wot we did nor wot we did not

Came - YUSS! (They took a long time) And
 time - YUSS! (They was ve-ry old) they was
 board - do - YUSS! (They was a-b-nt camp) to
 do - YUSS! (They was a-b-nt camp) to

she was frequent caught a-b-ack, but- that was no ones blame
 ol-der than the boilers... They was far be-yond their prime;
 see the mates in blue and gold. And the Cap-tain wot his sword
 told us we was heroes. We was an in-tre-pid crew!

¹⁰⁰ The published score of 'Yuss' carries the expressive marking 'Breezily.' See Doorly, *Songs of the 'Morning'*, 30.

¹⁰¹ Doorly, *Songs of the 'Morning'*, 30–31.

¹⁰² Doorly, *Songs of the 'Morning'*, 18.

¹⁰³ Doorly, *Songs of the 'Morning'*, 17.

Figure 21. Doorly, 'Yuss,' refrain, bb. 18–24

CHORUS:

And the bulwarks was painted fine! ... And the masts was scraped—

Yuss! They was WELL scraped— Though the seas was mountains 'igh!

The refrain of 'Yuss' is also typical of a traditional sea shanty in its employment of a small number of accents at specific points in the melody line. In the mid-nineteenth century, when clipper ships were the most efficient mode of transport and a high degree of manpower in heaving and hauling was required to operate them, the refrains of sea shanties would usually contain at least one or two accented syllables, at which point/s combined forces would pull together.¹⁰⁴ While the *Morning* was a steam yacht, and the song 'Yuss' may well have been sung above deck as a working song, it is more than likely that it was written purely for the purpose of entertaining and uniting the crew below deck, around the ward-room piano.¹⁰⁵

Despite the fact that the songs composed on board the *Morning* were written for the express purpose of entertaining the crew during the vessel's first return voyage to Antarctica, there is evidence in some of the explorers' journals that the songs continued to be enjoyed on board both the *Morning* and the *Discovery*, independently, long after this time.¹⁰⁶ Perhaps unsurprisingly, the songs were also revived when the crews reunited during the Antarctic summer of 1904, when the *Morning* returned to Antarctica, this time accompanied by the *Terra Nova*, to attempt to free

¹⁰⁴ Different songs would be used depending on whether the work required at the capstan was continuous or intermittent. The sea shanty fell out of working use once clipper-ship transport was supplanted by steam in about 1870. See Peter Gammond and Peter Wilton, 'Shanty,' *Oxford Companion to Music*, ed. Alison Latham, *Oxford Music Online*, accessed 4 Apr. 2012, <www.oxfordmusiconline.com>.

¹⁰⁵ Doorly wrote that the song 'was an eccentric production—both words and music... To quote the poet, "What's the good of songs that rhyme and metre out systematically? Anybody can write such trash! But this one now is the sort that appeals to me—not much sense—very little rhyming and only a suspicion of rhythm—this is my masterpiece!"' (quoted in liner notes for *The Songs of the 'Morning'*, 19).

¹⁰⁶ For example, on 5 July 1903, during the *Discovery's* second winter in Antarctica, Wilson wrote in his diary that he had spent the afternoon 'drawing bergs and copying out some songs which were composed on the *Morning*, one of which, to the tune of "Mush, Mush," is excellent, the tale of a bird' (Edward Wilson, *Diary of the 'Discovery' Expedition*, 269). Wilson no doubt felt an affinity with this particular song because of his role as Zoologist on the *Discovery*.

the *Discovery* from the ice. Several entries in Wilson's diary dating from February 1904 record that musical evenings were held at different times aboard the *Morning* and the *Discovery*,¹⁰⁷ and one entry, in particular, details the types of songs enjoyed on such occasions:

Doorly came over [from the *Morning*] after dinner and entertained us all the evening. Davidson's best songs are 'The March of the Cameron Men,' 'I'se goin' back to Dixie' and 'When the Swallows homeward fly'—M. V. White. Doorly has his own and 'Be good sweet maid.'¹⁰⁸

Although Doorly's songs have not enjoyed much of a life beyond the *Discovery* expedition, other than in performances given by Doorly's baritone grandson, Roger Wilson,¹⁰⁹ their significance as historical documents should not be underestimated. Not only do the songs provide, through their lyrics, another record of the experiences of the explorers, but the songs also offer, by virtue of their very existence, valuable insight into what the explorers actually did to entertain themselves and keep morale up through the duration of the expedition. The important role that the songs (and, indeed, Doorly's ability to perform them) played in fostering a sense of camaraderie and alleviating boredom during the expedition was later acknowledged by Australian author Robert Henderson (Bob) Croll (1869–1947), in his preface to the published score of *The Songs of the 'Morning'*:

There is probably no sterner test of the ability of men to live together harmoniously than would be imposed by months of close confinement in such a small vessel ... So, something may be sensed of what these songs, and the fine spirit behind them, must have meant to officers and crew crowded together for long periods without possibility of contact with any other human beings. There was no wireless ... they [had to] create their own entertainment ... [the piano] was seemingly the heart of social life aboard. To possess it was a great boon; all that was needed then was a competent executant, and they gained him when Gerald Doorly signed on as third officer.¹¹⁰

Similarly, Edward R.G.R. Evans, who had been Second Officer on board the *Morning*, testified that without Doorly, the explorers would have been hard-pressed to survive the disappointments, tedium and loneliness that were part-and-parcel of the Antarctic experience during the early years of the 'Heroic Age':

[Doorly] had and still has an enviable talent for music ... a valuable asset to those who go down to the sea in ships. ... in the discomfort and heavy rolling of the 'roaring forties,' in the grind and hiss of the Antarctic pack-ice, whenever I came off my afternoon watch I used to sit and have my tea in Gerald Doorly's cabin, and, that finished, he would move round to the piano and play coon songs and light stuff, sea songs and chanty tunes. It all helped so much to break the monotony of many days at sea ... I don't know what we should have done without this talented bright young being.¹¹¹

¹⁰⁷ For example, Wilson's diary entry dated 6 February 1904 reports that 'Doorly and Davidson sang in the evening' on board the *Morning* and, similarly, his entry on 9 February 1904 records 'We had singing and music all the evening' on board the *Discovery*. By this time, there were only four miles of ice separating the two vessels. See Edward Wilson, *Diary of the 'Discovery' Expedition*, 337–38.

¹⁰⁸ Edward Wilson, *Diary of the 'Discovery' Expedition*, 338.

¹⁰⁹ Roger Wilson, email to the author, 22 Jan. 2012.

¹¹⁰ Croll, introduction to Doorly, *Songs of the 'Morning'*, 3–4.

¹¹¹ Evans, introduction to Doorly, *In the Wake* (Melbourne: Robertson & Mullens, 1937), 9–10.

Doorly was awarded the Polar Service medal for his work on the *Morning* and was honoured by Captain Colbeck by having an Antarctic mountain named after him.¹¹² Following his Antarctic adventure, Doorly enjoyed a long and successful career as a master mariner, and continued to play and compose the occasional piece of music both on and off the ships on which he served.¹¹³

As a collection of drawing-room style ballads dating from the early twentieth century, Doorly's *Songs of the 'Morning'* is fairly representative. Musically, the songs follow most of the standard conventions of the day, with their strophic forms, predominantly tonal harmonies and tuneful refrains, while, lyrically, they draw on themes that were popular at the time such as love, tales of adventure on the high seas and expressions of patriotism and Christian faith. What is unique about the songs is the unusual conditions in which they were conceived and the stories that are told through the song texts, as well as through the other surviving records that relate to how they were used and received by the explorers during the expedition. For many of the explorers associated with the voyages of the *Morning* and the *Discovery*, this music provided a means through which they could express feelings, record experiences and pass the time. In the twenty-first century, as the remote and inhospitable nature of Antarctica continues to limit the number of visitors to the region, Doorly's songs, as some of the first of a growing number of musical works composed in response to Antarctica,¹¹⁴ offer valid means through which we are able to learn more about and appreciate this unique continent and the various challenges that it presents to humankind.

¹¹² Mt Doorly is located at the eastern end of the Olympic Range, Victoria Land, between Victoria Valley and Wright Valley, at 77°23'S, 162°54'E. Freed, 'Polar Profile,' 360.

¹¹³ For example, there exists a piano waltz titled 'Doraldina,' which Doorly composed twenty or so years after his work on the *Morning* in honour of his daughters, Dorothy and Geraldine, and wife, Ina. Roger Wilson, email to the author, 22 Jan. 2012.

¹¹⁴ The most well-known Antarctica-inspired musical works include those by Ralph Vaughan Williams, Peter Maxwell Davies and Australian composer Nigel Westlake; however, there are also increasing numbers of twenty-first-century composers and musicians taking new approaches to representing the Antarctic environment in sound, such as the Americans Douglas Quin and Cheryl Leonard and the Australians Larry Sitsky, Alice Giles and Scott McIntyre.