



No. 66924

GRAINGER

Two Sea Chanties

1. Shenandoah
2. Stormy

men's voices a cappella

Shenandoah

Windlass Chanty

(by kind permission of Charles Rosher, C.E., F.R.G.S.)

Noted by Percy Grainger,
July 24th, 1906, London.

Collected and sung by
Mr. Charles Rosher,
July 24th, 1906, London.

SOLO **CHORUS**

Slow

(1) 0, Shen - an - doah, I love your daughter. A - way you rolling
 ri - ver. 0, Shenan - doah I love your daughter. A - hä, we are
 bound a - way, 'cross the wide Mis - sou - ri.

Reproduced by kind permission of the Grainger Museum, University of Melbourne.

The 'Shenandoah' of this chanty refers to the American River of that name, although the actual meaning for 'Shenandoah' has become lost in later versions of this chanty. The tune appears to be of Negro origin.

The tune given above is taken from the Hectograph Collection of folk-songs collected by Grainger, of which it is No. 166.

For another variant of this tune entitled 'Shangadore', and for notes upon it see *Journal of the Folk-Song-Society, No. 9*.

Stormy

Two versions of a Pumping Chanty

(by kind permission of Charles Rosher, C.E., F.R.G.S. and H.E. Piggott)

Version 1. Storm Along Wind'us (Windlass) Chanty

Collected and noted by
H.E. Piggott and Percy Grainger.

Sung by Mr. John Perring of Dartmouth,
at Dartmouth, England, January 18th and 25th, 1908.

Slowly and intensely.

SOLO

mf

(1) Old Storm - y's dead { and } in his grave
 { or, a - den }

Clingingly and without accent.
CHORUS
p

̄, ā, ā, Mis-ter Storm-a-long. Storm-y's dead and

intensely.
SOLO
mf

in his grave. **CHORUS** *Boldly, f* *pp* (echo-like.)

With mē ā yo storm a-long.
 {or, To mē way hey, we'll}

*Version 2. Stormy
 Pumping Chanty*

Noted by Percy Grainger
 July 24th, 1906.

Collected and sung by
 Mr. Charles Rosher,
 July 24th, 1906, London

Slow and heavy.
SOLO

(1) Old Storm-y he is dead and gone.

CHORUS *f* **SOLO**

Hi, hi, hi, as we storm a-long. Storm-y he is

CHORUS

gone be-low. To my way { 0 } storm a-long.
 {or, ho}

(2) We'll dig his grave with a golden spade,
 We'll lower him down with a silver chain.

“Old Stormy” seems to be a purely mythical character, and this chanty has apparently originated during work at the pumps in heavy weather, in a desire to placate and lay the spirit of the storm by a mournful eulogy of his virtues and a description of his American honored burial (on the folk-charm principle of suggesting or imitating the thing which one wishes to happen).

This chanty may, as has been suggested, be of Negro birth, and have been originally an African rather than a nautical myth, though quite in keeping with sailor superstitions.

For other variants of these chanties, for notes upon them and for a description of Mr. Perring's singing see *Journal of the Folk-Song-Society, No. 12.*

Shenandoah

Windlass Chanty

Collected and sung by Charles Rosher, C.E., F.R.G.S.; noted down by Percy Aldridge Grainger, July 24, 1906, in London.

Set for Men's Voices by
PERCY ALDRIDGE GRAINGER

Begun, March 3, 1907
in London.
Ended, June 14, 1907.

Slowly, and intensely

SOLO

O She - nan - doah I love your daughter.

p

ff

A - way, you rol - ling

*REFRAIN CHORUS (mainly middles)

A - way, you

1st HIGH

2nd HIGH

1st MIDDLE

2nd MIDDLE

1st LOW

2nd LOW

6 ACCOMPANYING SINGLES

(Hum)

pp

ff

lots

A - way, you

PIANO (for practice only)

pp

ff

RH

LH

* There should be many more voices on the Refrain Chorus part than on any single part of the Accompanying Chorus. Thus, with a chorus of 40 voices, 6 would be used for the single parts, and the remaining voices would form the Refrain Chorus.

Copyright © 1984 by Henmar Press Inc.
Sole Selling Agents: C.F. Peters Corporation
373 Park Avenue South, New York, N.Y. 10016
International Copyright Secured. All Rights Reserved.
Alle Rechte vorbehalten.

p

mf *f* *p* *pp*

we are bound a - way 'cross the wide Mis - sou - ri.

mf *f* *p* *pp*

we are bound a - way a - cross the wide Mis - sou - ri.

mf *f* *p* *pp*

we are bound a - way a - cross the wide Mis - sou - ri. (Hum)

mf *f* *p* *pp*

we are bound a - way a - cross the wide Mis - sou - ri. (Hum)

mf *f* *p* *pp*

we are bound a - way 'cross the wide Mis - sou - ri. (Hum)

mf *f* *p* *pp*

we are bound a - way 'cross the wide Mis - sou - ri. (Hum)

mf *f* *p* *pp*

we are bound a - way 'cross the wide Mis - sou - ri. (Hum)

mf *f* *p* *pp*

we are bound a - way 'cross the wide Mis - sou - ri. (Hum)

mf *f* *p* *pp*

She - nan - doah I long to hear you. *p*

O

pp A - way you rol - ling ri - ver. —

pp A - way — you ri - ver. —

pp A - way — you ri - ver. — (*Hum*)

pp A - way — you ri - ver. — (*Hum*)

pp A - way — you ri - ver. — (*Hum*)

pp A - way — you ri - ver. — (*Hum*)

pp A - way — you ri - ver. — (*Hum*)

pp *pp*

mp *p*
 She - nan - doah I long to be near you.

pp
 A ha, we are bound a -

pp
 A ha, we are bound a -

mp *pp*
 A ha, we are bound a -

mp *pp*
 A ha, we are bound a -

mp *pp*
 A ha, we are bound a -

mp *pp*
 A ha, we are bound a -

mp *p* *pp*
 RH
 LH

way 'cross the wide Mis - sou - ri.

way a - cross the wide Mis - sou - ri.

way 'cross the wide Mis - sou - ri.

way 'cross the wide Mis - sou - ri.

way 'cross the wide Mis - sou - ri.

SEA CHANTY SETTINGS BY PERCY ALDRIDGE GRAINGER

Stormy

Pumping or Windlass Chanty

Collected and sung by Charles Rosher, C.E., F.R.G.S.; noted by
Percy Aldridge Grainger, July 24, 1906 in London.

Set for Men's Voices by
PERCY ALDRIDGE GRAINGER

Begun, March 3, 1907
in London.
Ended, June 14, 1907.

Slow and heavy

SOLO

Old - Stor - my he is dead and gone.

*REFRAIN CHORUS
(mainly middles)

4 ACCOMPANYING SINGLES

1st HIGH

(Hum)

2nd HIGH

(Hum)

1st LOW

(Hum)

2nd LOW

(Hum)

Slow and heavy

PIANO
(for practice only)

* There should be many more voices on the Refrain Chorus part than on any single part of the Accompanying Chorus. Thus, with a chorus of 40 voices, 4 would be used for the single parts, and the remaining voices would form the Refrain Chorus.

Copyright © 1984 by Henmar Press Inc.
Sole Selling Agents: C.F. Peters Corporation
373 Park Avenue South, New York, N.Y. 10016
International Copyright Secured. All Rights Reserved.
Alle Rechte vorbehalten.

Musical score for a song, featuring vocal lines and piano accompaniment. The score is in 2/4 time and B-flat major. It includes lyrics and dynamic markings such as *f*, *sf*, *p*, and *pp*.

The vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand) are shown. The lyrics are:

Stor-my he is — gone be - low.
 Hi, Hi, Hi, as we storm a - long. To my
 Hi, Hi, Hi, as we storm a - long. (Hum)
 Hi, Hi, Hi, as we storm a - long. (Hum)
 Hi, Hi, Hi, as we storm a - long. (Hum)

The piano accompaniment includes dynamic markings *f*, *sf*, and *pp*. The score is divided into four systems, each containing vocal staves and piano staves.

Musical score for a vocal and piano piece. The score is in 2/4 time with a key signature of two flats. It features a vocal line and piano accompaniment. The lyrics are: "way ho storm a - long. We'll dig his grave with a". The piano part includes markings for *p* (piano) and *(Hum)* (humming).

The score is divided into two systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The second system contains the remaining three staves of the piano accompaniment. The tempo and dynamics markings are *mp* (mezzo-piano) and *p* (piano). The lyrics are: "way ho storm a - long. We'll dig his grave with a".

[—] *f* *mp*

gol - den spade. We'll low - er him down with a

f sf *f sf* *p*

Hi, Hi, Hi, as we storm a - long. (Hum)

f sf *f sf* *p*

Hi, Hi, Hi, as we storm a - long. (Hum)

f sf *f sf* *p*

Hi, Hi, Hi, as we storm a - long. (Hum)

f sf *f sf* *p*

Hi, Hi, Hi, as we storm a - long. (Hum)

f sf *mp* *p*

Slacken

sil - ver chain.

To my way ho storm a - long.

To my way ho storm a - long.

To my way ho storm a - long.

To my way ho storm a - long.

The first system of music features a vocal line and four piano accompaniment staves. The vocal line begins with a fermata over the words "sil - ver chain." and then continues with "To my way ho storm a - long." The piano accompaniment consists of four staves, with the top two in treble clef and the bottom two in bass clef. Dynamics include *pp* and *mf* with hairpins, and fermatas are used at the end of phrases.

Slacken

The second system of music shows the piano accompaniment for the final phrase "a - long." It consists of two staves, treble and bass clef. Dynamics include *pp* and *mf* with hairpins, and a fermata is placed over the final notes.



PERCY ALDRIDGE GRAINGER

IN DAHOMEY ("A Cakewalk Smasher") (ca. 6 minutes)
(P66950). Edited by Ronald Stevenson

Piano Solo

SAILOR'S SONG (2½ minutes) (P66896)

Piano Solo

THREE SCOTCH FOLKSONGS (from "Songs of the North")
(ca. 4 minutes) (P66925)

Piano Solo

1. Will ye gang to the Hielands, Leezie Lindsay?
2. Mo Nighean Dubh
3. O gin I were where Gadie rins

Edited by Ronald Stevenson

TWO SEA CHANTIES (ca. 3 minutes) (P66924)

Unaccompanied Male Chorus

1. Shenandoah
2. Stormy