

PERCY ALDRIDGE GRAINGER

**SEA CHANTY
SETTINGS**

Nº 1. "One more day, my John."

Piano Solo

Net 2/-

SCHOTT & Co.

**48 GREAT MARLBOROUGH STREET,
LONDON, W. 1.**

P.A.G.

Printed in England

SEA-CHANTY SETTINGS
by
Percy Aldridge Grainger

N^o 1. "ONE MORE DAY, MY JOHN"

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

SEA-CHANTY

from the fine collection of Mr. Charles Rosher, C.E., F.R.G.S., painter, author and collector of sea-chanties; noted down from his singing by Percy Aldridge Grainger in London in 1906, and here set in the form of a

PRELIMINARY CANTER

short rambling prelude before starting off to play

for Piano

by

PERCY ALDRIDGE GRAINGER.

set fall of 1915, New York City

The chanty as sung by Mr. Rosher ran as follows:

FAIRLY SLOW

One more day, my John, one more day. O
rock and roll me o - ver, one more day.

I find it hard to make up my mind as to how far such chanties are of British, American or Negro origin. Maybe various influences are blended in them. It will be seen that the tail-piece (starting bar 17) is a free addition of my own, as well as several twiddles.

PERCY ALDRIDGE GRAINGER.

"ONE MORE DAY, MY JOHN"

Sea-chanty

set for Piano in the form of a

Preliminary Canter

by

PERCY ALDRIDGE GRAINGER.

N.B. This piece may be key-shifted (transposed) into any key so as to serve as a "preliminary canter" before any piece in any key.
All big stretches may be harped (played *arpeggio*) at will.

Lazy and dreamy, with a somewhat wafted far-away lilt.
M. M. ♩ = about 63

Before you begin to play, press down these 3 keys silently, catching their daupers with the sustaining pedal.

Hold the sustaining pedal down till the middle of bar 8.

The musical score is written for piano in 4/4 time, with a key signature of three sharps (F#, C#, G#). It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff for the right hand. The piece begins with a prelude section where the right hand plays a series of chords, with the top notes marked as 'very bright and glassy'. The left hand provides a simple harmonic accompaniment. Dynamics include *pp* (pianissimo), *p* (piano), and *f* (forte). The score includes a box with performance instructions and a tempo marking of approximately 63 beats per minute.

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held by sustaining pedal

Right hand

Left hand

pp *mp* *p* *f*

p *pp* *mp* *p*

pp *pp* *mp* *p*

ped *ped* *ped* *ped* *ped*

held by sustaining pedal

Right hand

Left hand

f *harplike* *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *pp* *pp*

mf *to the fore*

mf *harplike* *pp* *(keep it pp)* *pp* *p* *p* *pp*

ped *ped* *ped* *ped* *ped*

Let sustaining pedal go

held by sustaining pedal

Right hand

Left hand

mf *p* *mf* *p* *mf* *mp*

Linger slightly harplike

mf *f* *mf* *harplike* *mp*

p *p* *mf* *mf* *mp*

In time again but slightly slower than 1st speed

Right hand

Left hand

pp *pp* *pp* *pp* *pp* *pp* *mp* *p*

mf *mf* *mf* *mf* *mf* *mf*

pp *pp* *pp* *pp* *pp* *pp* *p*

Linger slightly

Right hand

Left hand

p *harplike* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

mp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

richly *harplike* *(keep it ppp)* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

glassy *to the fore*

In time again

Right hand

Left hand

mf *mf* *harplike*

p *mp* *f*

f *mf* *f*

p *mp* *harplike*

The score for 'In time again' is in 4/4 time. The right hand part begins with a series of chords marked *mf*, followed by a passage marked *p* and *mp*, and concludes with a sixteenth-note scale marked *f*. The left hand part features a similar chordal structure, with a *f* dynamic in the first section, *mf* in the second, and *f* in the third. The piece ends with a sixteenth-note scale in the left hand marked *f*. The word 'harplike' is written above the right hand and below the left hand in the final section.

TAIL-PIECE

Slightly slower

mf

p *feelingly*

p *mp* *gently* *gently*

The tail-piece is in 4/4 time and marked 'Slightly slower'. The right hand part starts with a half-note chord marked *mf* and *p*, followed by a series of chords marked *feelingly*. The left hand part begins with a half-note chord marked *p* and *mp*, followed by a series of chords marked *gently*. The piece concludes with a half-note chord marked *gently*.

slow off

1st speed

slow off lots

p *mf* *pp* *ppp* *p* *ppp*

p *ppp* *ppp* *ppp* *p* *ppp*

The final section is in 4/4 time and features dynamic changes. It begins with a half-note chord marked *p* and *mf*, followed by a series of chords marked *pp* and *ppp*. The tempo is marked '1st speed'. The piece concludes with a half-note chord marked *p* and *ppp*, followed by a half-note chord marked *ppp*. The tempo is marked 'slow off lots'.

PERCY ALDRIDGE GRAINGER OWN WORKS. (In which no folk-music tunes are used.)

KIPLING SETTINGS

- | | |
|--|---------------|
| Nr. 1. "DEDICATION" (from "The Light that Failed.") Song for man's high voice and piano | Net .. 2/- |
| Nr. 2. "WE HAVE FED OUR SEAS FOR A THOUSAND YEARS" (from the "Seven Seas.") For mixed chorus (men and boys or women) brass and strings (strings can be done without at will) Full score .. 3/- Choral and piano score (to sing from) .. 8d. Band parts on hire | |
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ROOM-MUSIC TIT-BITS

- | | |
|---|---|
| Nr. 1. MOCK MORRIS. For string six-some (six single strings), or string band (seven-part) Score 2/8 For piano (concert version) 3/- Parts 6d. each, net, or the set 3/8 For piano (popular version) 2/- | Nr. 2. CLOG DANCE:—"HANDEL IN THE STRAND." For three-some (piano, fiddle and bass-fiddle (cello)), or four-some (piano, fiddle, middle-fiddle (violin) and bass fiddle) or 2 pianos and mowed strings. Score (piano part) .. 2/6 String parts, each .. 6d. |
| Nr. 3. WALKING TUNE. For wind five-some (flute, oboe, clarinet, horn, and bassoon). Score .. 2/8 Wind part, each .. 6d. Piano version .. 2/- | |
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| "A REIVER'S NECK VERSE." Words by A. O. SWINBURNE. (Poems and Ballads, 3rd Series) Song for voice and piano 2/- | |

SENTIMENTALS

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|---|--|
| Nr. 1. COLONIAL SONG. For soprano, tenor, harp and band, or for harp and band without the voices. Full score and band parts on hire 2/- 2 voices and piano 3/- Piano version 2/- For Three-voice (Trio) score and parts 3/- | |
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PERCY ALDRIDGE GRAINGER SETTINGS OF FOLK-MUSIC, etc.

British Folk-Music Settings

Settings of English and Celtic folk-songs, dance tunes, sea chantees, Morris dance tunes, and so on, for all sorts of combinations.

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|---|--|
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| Nr. 5. IRISH TUNE FROM COUNTY DERRY. For unaccompanied mixed chorus, without words (tune is "Ab" and so on). Choral score (to sing from) 4d. | |
| Nr. 6. IRISH TUNE FROM COUNTY DERRY. Dished-up for piano 2/- | |
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| Nr. 8. "I'M SEVENTEEN COME SUNDAY." (Folk-song from Lincolnshire and Somerset.) For mixed chorus and brass band or (concert brass). Full score .. 2/6 Choral and piano score (to sing from) .. 6d. Band parts, each .. 6d. | |
| Nr. 9. MARCHING TUNE. (Folk-song tune from Lincolnshire.) For mixed chorus and brass band or concert brass. Choral and piano score (to sing from) .. 4d. Score and band parts on hire | |
| Nr. 10. "DIED FOR LOVE." (Folk-song from Lincolnshire.) For voice accompanied by flute, clarinet and bassoon, or 3 muted strings. Score and voice and piano version .. 3/6 Wind and string parts, each .. 6d. | |
| Nr. 11. "SIX DUKES WENT A'FISHIN'." (Folk-song from Lincolnshire.) For voice (woman's or man's) and piano (2 keys) .. 2/- | |
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| Nr. 16. "SHEPHERD'S HEY." Morris Dance. For Full Band. Score .. 2/6 Parts, each .. 6d. | |

Settings of songs and tunes from William Chappell's "Old English Popular Music."

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|--|--|
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| Nr. 2. "MY ROBIN IS TO THE GREENWOOD GONE." (A ramble upon the old tune of that name.) For Solo, English horn, and 5 strings. Full score .. 2/6 Parts, each .. 6d. Piano version .. 2/- Version for fiddle, bass fiddle (cello) and piano, score and string parts 3/6 | |

Settings of Danco-Folksongs from the Faeroe Islands

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|--|--|-----------------------------------|-----|--|--|-----|--|--|-----|--|---|-----|--|--------------------------|-----|--|
| Nr. 1. "FATHER AND DAUGHTER" (FADIR OG DOTTIR). For five men's single voices, double mixed chorus, string and brass band. | | | | | | | | | | | | | | | | |
| Full score (Danish, English and German) .. 10/6 Vocal and piano score (English and German) (to sing from) .. 2/6 Chorus parts (English) <table border="0" style="display: inline-table; vertical-align: middle;"> <tr> <td style="font-size: 3em; vertical-align: middle;">{</td> <td>First Chorus, women, each</td> <td style="text-align: right;">6d.</td> </tr> <tr> <td></td> <td> " " " " " " " " " " " "</td> <td style="text-align: right;">6d.</td> </tr> <tr> <td></td> <td>Second " " " " " " " " " " "</td> <td style="text-align: right;">6d.</td> </tr> <tr> <td></td> <td> " " " " " " " " " " "</td> <td style="text-align: right;">6d.</td> </tr> <tr> <td></td> <td>Band parts, each</td> <td style="text-align: right;">6d.</td> </tr> </table> | { | First Chorus, women, each | 6d. | | " " " " " " " " " " " " | 6d. | | Second " " " " " " " " " " " | 6d. | | " " " " " " " " " " " | 6d. | | Band parts, each | 6d. | |
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| | Second " " " " " " " " " " " | 6d. | | | | | | | | | | | | | | |
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| | Band parts, each | 6d. | | | | | | | | | | | | | | |

PERCY ALDRIDGE GRAINGER'S COMPOSITIONS

PUBLISHED BY
SCHOTT & Co., 48 GREAT MARLBOROUGH STREET, LONDON, W. 1.

PIANO PIECES, SONGS, etc.

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| | | |
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| Score | ... | 2 6 |
| Each part | ... | 0 6 |
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VOCAL DUET & FULL ORCHESTRA

| | | |
|--|-----|-----|
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|--|-----|-----|

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| Each part | ... | 0 6 |
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| Each part | ... | 0 6 |
| Clog Dance: "Handel in the Strand." | | |
| Score | ... | 2 6 |
| Each part | ... | 0 6 |
| My Robin is to the Greenwood gone (a Ramble). | | |
| Score | ... | 2 6 |
| Each part | ... | 0 6 |
| PIANO & VIOLIN DUETS | | |
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| Mock Morris | ... | 2 6 |