

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

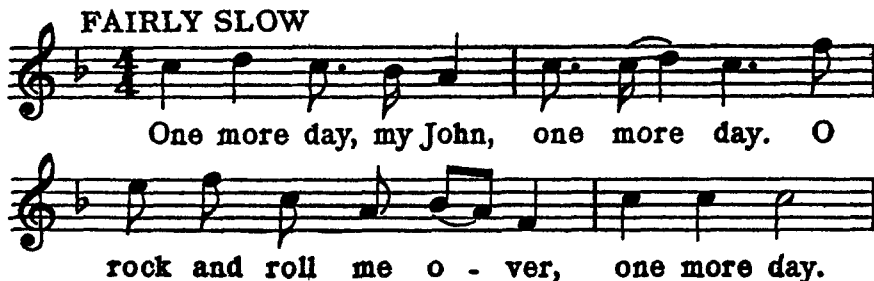
by

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

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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 dampers with the sustaining pedal.

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

The top notes very bright and glassy

Right hand

Left hand

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

ped. *ped.*

Detailed description: The musical score is for piano and is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bass. The right hand part begins with a series of chords and single notes, marked with dynamics *pp*, *mp*, *f*, and *pp*. The left hand part consists of chords and single notes, marked with dynamics *p* and *pp*. The bass part consists of single notes, marked with dynamics *pp*. There are two *ped.* markings at the bottom of the page, indicating the use of the sustaining pedal.

held by sustaining pedal

Right hand

Left hand

pp *pp* *mp* *p*

p *p* *p* *mf* *f*

pp *pp* *mp* *p*

ped. *ped.* *ped.* *ped.* *ped.*

held by sustaining pedal

Right hand

Left hand

f *mf* *mf* *mp* *p* *mp* *mp* *mp* *mp* *pp* *pp*

mf *harplike* *(to the fore)*

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

ped. *ped.* *ped.* *ped.* *ped.*

held by sustaining pedal

Let sustaining pedal go

Right hand

mf p mf p mf Linger slightly harplike mp

Left hand

mf f mf harplike mp

ped. ped. ped.

In time again but slightly slower than 1st speed

Right hand

pp pp pp pp mp p

Left hand

mf mf mf 5 mf

pp pp pp pp pp p

ped. ped. ped. ped. ped. ped.

Right hand

harplike P glassy P P P P P P P Linger slightly ppp mp

Left hand

richly harplike (keep it ppp) ppp ppp

mp ppp ppp ppp

ped. ped. ped. ped. ped. ped. ped. ped.

In time again

Right hand

Left hand

mf *mf* *harplike*

p *mp* *f*

f *mf* *f*

p *mp* *harplike*

Red. Red.

Musical score for 'In time again' in 4/4 time. The right hand part starts with a treble clef and a key signature of three sharps (F#, C#, G#). It features chords marked *mf*, *p*, *mp*, and *f*. A sixteenth-note triplet is marked with a '6' and a slur. The left hand part starts with a bass clef and the same key signature. It features chords marked *f*, *mf*, and *f*. A sixteenth-note triplet is marked with a '5' and fingerings 1, #2, 1, 2. The piece concludes with a double bar line and the word 'Red.' (ritardando) written below the staff.

Tail-piece

Slightly slower

mf *feelingly*

p *mp* *gently* *gently*

Red. Red. Red. Red.

Musical score for 'Tail-piece' in 4/4 time. The right hand part starts with a treble clef and a key signature of three sharps. It features a half note marked *p* and a half note marked *mf*. The left hand part starts with a bass clef and the same key signature. It features a half note marked *p*, a quarter note marked *mp*, and two eighth-note patterns marked *gently*. The piece concludes with a double bar line and the word 'Red.' (ritardando) written below the staff.

slow off

1st speed

slow off lots

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

p *pp* *ppp* *pppp*

Red. Red. Red. Red. Red.

Musical score for the final section in 4/4 time. The right hand part starts with a treble clef and a key signature of three sharps. It features a half note marked *p*, a quarter note marked *mf*, and two eighth-note patterns marked *pp* and *ppp*. The left hand part starts with a bass clef and the same key signature. It features a half note marked *p*, a quarter note marked *pp*, and a quarter note marked *ppp*. The piece concludes with a double bar line and the word 'Red.' (ritardando) written below the staff.